JAZZ
FAKEBOOK
JAZZ FAKEBOOK
SONG INDEX

In this SONG INDEX, the song titles are listed alphabetically, followed by the name of the well-known performer(s) associated with each song. The page on which each song can be found is the number to the left of the song title.

A

31 A Felicidade — Antonio Carlos Jobim
35 AC-DC Current — Benny Goodman Sextet
34 Across The Alley From The Alamo — June Christy (with Stan Kenton)
32 After Hours — Erskine Hawkins
33 After You’ve Gone — Benny Goodman
35 Afternoon In Paris — John Lewis
36 Ah-Leu-Cha (Also known as Ah Lev Cha) — Charlie Parker
36 Ain’t Misbehavin’ — Fats Waller/Louis Armstrong
38 Air Mail Special — Benny Goodman Sextet
37 Airegin — Sonny Rollins/Myrna Ferguson
38 All About Ronnie — Chris Connor
39 All Blues — Miles Davis
39 All Of Me — Count Basie
39 All Of You — Miles Davis
41 All Or Nothing At All — Frank Sinatra (with Harry James/Billie Holiday)
40 All The Things You Are — Ella Fitzgerald
43 Along Came Betty — Benny Golson
42 Alright, Okay, You Win — Count Basie and Joe Williams
43 Amapola (Pretty Little Poppy) — Jimmy Dorsey
44 Amazing Grace — Diane Schuur and Hubert Laws
44 Among My Souvenirs — Art Tatum/Louis Armstrong
46 And All That Jazz — Original Cast Album
45 Angel Eyes — Matt Dennis/Frank Sinatra
45 Another Hairdo — Charlie Parker
47 Apple Core — Gerry Mulligan
48 Apple Honey — Woody Herman
49 Aren’t You Glad You’re You — Don Fagerquist
49 As Catch Can — Gerry Mulligan
50 Au Privave — Charlie Parker
50 Autumn Leaves (Les Feuilles Mortes) — Oscar Peterson/Wynton Marsalis

B

50 Baby, Won’t You Please Come Home — Louis Armstrong
51 Bags’ Groove — Modern Jazz Quartet
51 Bags’ New Groove — Modern Jazz Quartet
52 Ballad, A — Gerry Mulligan
53 Ballin’ The Jack — Eddie Condon
52 Barbados — Charlie Parker
54 Basin Street Blues — Louis Armstrong
53 Beautiful Friendship, A — Four Freshman
54 Be-Bop — Dizzy Gillespie
55 Bernie’s Tune — Gerry Mulligan & Art Pepper
56 Bess You Is My Woman — Miles Davis (with Gil Evans)
56 Best Is Yet To Come, The — Shirley Horn/Sarah Vaughan
57 Best Things In Life Are Free, The — Frank Sinatra
58 Bewitched — Frank Sinatra/June Christy
58 Big P — Jimmy Heath
59 Bill Bailey — Louis Armstrong
61 Billie’s Bounce (Also known as Bill’s Bounce) — Charlie Parker
59 Bird Feathers — Charlie Parker
60 Birdland — Weather Report/Buddy Rich/Manhattan Transfer
61 Birds Of A Feather — Gene Krupa
62 Blessing, The — Ornette Coleman
62 Bloomdido — Charlie Parker
62 Blue ‘N Boogie — Dizzy Gillespie
64 Blue In Green — Miles Davis/Bill Evans
63 Blue And Sentimental — Count Basie
64 Blue Champagne — Glenn Miller/Anita O’Day (with Bill Holman)
65 Blue Haze — Miles Davis
65 Blueberry Hill — Louis Armstrong/Herb Ellis/Barnes Kessel
66 Blues In The Closet — Oscar Pettiford
66 Blues In The Night — Woody Herman
68 Bluesette — Jean “Toots” Thielemans
70 Blues For Pablo — Miles Davis
67 Body And Soul — Coleman Hawkins
68 Boogie Woogie (The Original) — Tommy Dorsey
70 Boplicity (Bebop Lives) — Miles Davis Nonet
71 Born To Be Blue — Mel Tormé
72 Breeze And I, The — Jimmy Dorsey
72 Bud’s Blues — Sonny Stitt
73 Budo — Miles Davis
74 But Beautiful — Frank Sinatra
73 Button Up Your Overcoat — Hi-Lo’s
74 Buzzy — Charlie Parker
75 Bye Bye Blackbird — Miles Davis/John Coltrane
75 Bye Bye Blues — Count Basie/Cael Tjader

C

78 C.C. Rider — Jimmy Rushing
76 Caldonia (What Makes Your Big Head So Hard?) — Woody Herman
76 Can’t Help Lovin’ Dat Man — Billie Holiday/Ella Fitzgerald
77 Candy — Johnny Mercer
78 Cape Verdean Blues, The — Horace Silver
79 Carioca — Artie Shaw
79 Carolina Moon — Tommy Dorsey/Thelonious Monk
80 Cat Walk, The — Gerry Mulligan/Ben Webster
81 Champ, The — Dizzy Gillespie
80 Charmaine — Tommy Dorsey/Jimmy Lunceford
81 Chasing The Bird — Charlie Parker
82 Chega De Saudade (No More Blues) — Stan Getz
83 Chelsea Bridge — Duke Ellington
83 Cherokee (Indian Love Song) — Charlie Barnet/Wynton Marsalis
84 Cheryl — Charlie Parker
84 Choo Choo Ch’ Boogie — Louis Jordan
85 Christmas Song, The (Chestnuts Roasting On An Open Fire) — Mel Tormé/Nat King Cole
86 Close As Pages In A Book — Benny Goodman
86 Come Rain Or Come Shine — John Coltrane/Woody Herman
87 Come Sunday — Duke Ellington
88 Comes Love — Benny Goodman
88 Confirmation — Charlie Parker/Tommy Flanagan
90 Cottage For Sale, A — Billy Eckstine
90 Count Every Star — Lester Young
91 Crazy Rhythm — Harry James/Coleman Hawkins
92 Cry Me A River — Ray Charles/Julie London
91 Cute — Count Basie

D

93 D.C. Farewell — Richie Cole
93 Daahoud — Clifford Brown
94 Darn That Dream — Ella Fitzgerald
94 Day In The Life Of A Fool, A (Manha De Carnaval) — Stan Getz
96 Dear Old Done Gone — Glenn Miller/june Christy
96 Deed I Do — Jimmie Lunceford
97 Desafinado (Slightly Out Of Tune) — Stan Getz/Charlie Byrd
95 Dewey Square — Charlie Parker
95 Dinah — Fats Waller
96 Dizzy Atmosphere — Dizzy Gillespie
100 Django — Modern Jazz Quartet
99 Do Nothin' Till You Hear From Me — Duke Ellington
100 Do You Know What It Means To Miss New Orleans? — Louis Armstrong & Jack Teagarden
102 Don't Explain — Billie Holiday
102 Don't Get Around Much Anymore — Duke Ellington
101 Don't Let The Sun Catch You Cryin' — Ray Charles
104 Don't Take Your Love From Me — John Coltrane/Billy Eckstine

E

103 Donna Lee — Charlie Parker/Phil Woods
105 Doodlin' — Horace Silver
104 Down By The Riverside — Jimmy Smith & Wes Montgomery
105 Doxy — Sonny Rollins
106 Duke, The — Dave Brubeck/Miles Davis

F

113 Everything's Coming Up Roses — Frank Sinatra/COUNT BASIE
114 Exactly Like You — Benny Goodman/Ben Webster

G

114 Falling In Love With Love — Carmen Mcrae/Frank Sinatra/KelthJarrett
117 Festive Minor — Garry Mulligan
115 Fever — Peggy Lee
116 Fiesta In Blue — Count Basie
118 Fine And Mellow — Billie Holiday
117 Fine Romance, A — Count Basie/Billie Holiday
119 Flamingo — Duke Ellington
119 Fly Me To The Moon (In Other Words) — Frank Sinatra/COUNT BASIE
120 Flying Home — Lionel Hampton/Benny Goodman
120 Foggy Day, A — Frank Sinatra/Mel Torme/Tul Farlow
121 Fool That I Am — Billy Eckstine
122 Footprints — Miles Davis/Pat Martino
122 For All We Know — Cal Tjader/johnny Hartman
123 For Every Man There's A Woman — George Shearing
124 For Sentimental Reasons — Nat King Cole
124 For You, For Me, For Evermore — Ella Fitzgerald
124 Four — Miles Davis
124 Four Brothers — Woody Herman
125 Four Others (Lighthouse) — Woody Herman
126 Frankie And Johnny — Duke Ellington
126 Fried Bananas — Dexter Gordon
128 From This Moment On — Ella Fitzgerald/Lena Horne
127 Frosty The Snow Man — Ella Fitzgerald

H

128 Gee Baby, Ain't I Good To You — Billie Holiday/Nat King Cole
130 Get Out Of Town — Mel Tormé
130 Getting To Know You — Wayne Shorter
129 (I Don't Stand) Ghost Of A Chance, A (With You) — Lester Young
132 Girl From Ipanema, The (Garota De Ipanema) — Antonio Carlos Jobim/Stan Getz
133 Glory Of Love, The — Count Basie/Benny Goodman
134 Glow Worm, The — Sheila Jordan/Harvie Swartz/Mills Brothers
131 God Bless The Child — Billie Holiday/Kenny Burrell
134 Goin' Out Of My Head — Wes Montgomery
135 Gone With The Wind — Dave Brubeck/Art Tatum/Ella Fitzgerald
136 Good Bait — Dizzy Gillespie/John Coltrane
136 Good Life, The — Woody Herman
137 Good Man Is Hard To Find, A — Les Brown
137 Goodbye Pork Pie Hat — Charles Mingus
138 Greensleeves — Coleman Hawkins/Wes Montgomery
138 Groovin' High — Dizzy Gillespie
139 Guess Who I Saw Today — Dinah Washington
140 Gypsy, The — Dizzy Gillespie

I

140 Half Nelson — Miles Davis
141 Hallelujah I Love Him (Her) So — Ray Charles
143 Happy Talk — Nancy Wilson (with Cannonball Adderley)
144 Harlem Nocturne — Earl Bostic/Mel Tormé
142 Harold’s House Of Jazz — Richie Cole
144 Haunted Heart — Bill Evans
143 Have You Met Miss Jones? — Ray Brown/Ella Fitzgerald /Art Tatum

145 Hello, Dolly! — Louis Armstrong
146 Hello, Young Lovers — Wes Montgomery/Frank Sinatra
147 Here’s That Rainy Day — Louis Bellow/Paul Desmond /Stan Kenton
146 Hi-Fly — Randy Weston
147 High Society — Louis Armstrong/Bobby Hackett
148 Honeysuckle Rose — Thomas “Fats” Weller/Benny Carter
148 Hooray For Love — Bill Holman & David Allyn /Benny Goodman

150 How Insensitive — Antonio Carlos Jobim/Charlie Byrd /Frank Sinatra

150 I Can’t Get Started — Bunny Berigan /Maynard Ferguson/Woody Herman
151 I Can’t Give You Anything But Love — Louis Armstrong /Billie Holiday /Joe Pass
152 I Concentrate On You — Oscar Peterson/Herb Ellis
153 I Could Have Danced All Night — Shelly Manne /Johnny Richards /André Previn

153 I Could Write A Book — Miles Davis & John Coltrane
154 I Cover The Waterfront — Billie Holiday
154 I Cried For You — Billie Holiday/Carmen McRae
155 I Didn’t Know What Time It Was — Charlie Parker /Artie Shaw /Cleo Laine

156 I Don’t Know Why (I Just Do) — Jo Stafford
156 I Don’t Want To Set The World On Fire — Benny Goodman
157 I Got Plenty O’Nuttin’ — Ella Fitzgerald
158 I Left My Heart In San Francisco — Tony Bennett
158 I Love Lucy — Richie Cole
159 I Love Paris — Cal Tjader/Ella Fitzgerald/Oscar Peterson
160 I Love You — Art Pepper

159 I Loves You Porgy — Miles Davis with Gil Evans
160 I Remember Clifford — Benny Golson
161 I Remember Duke — Woody Herman
162 I Remember When (Si Tu Vois Me Mere) — Stan Getz
162 I See Your Face Before Me — Miles Davis
163 I Should Care — Gerald Wilson
164 I Will Wait For You — Bud Shank
164 I Wish You Love — Woody Herman
166 I Won’t Dance — Frank Sinatra

163 I’ll Always Be In Love With You — Jimmy Witherspoon /Count Basie /Benny Goodman

165 I’ll Be Around — Mills Bros/Marian McPartland /Frank Sinatra
167 I’ll Be Seeing You — Tommy Dorsey with Frank Sinatra
167 I’ll Get By (As Long As I Have You) — Harry James and Dick Haymes

168 I’ll Never Smile Again — Tommy Dorsey/Frank Sinatra (with Tommy Dorsey and The Pied Pipers)

168 I’ll Remember April — Charlie Parker
170 I’ll Take Romance — Art Farmer/Bud Shank
170 I’ll Walk Alone — Margaret Whiting

169 I’m Beginning To See The Light — Duke Ellington
171 I’m Confessin’ That I Love You — Louis Armstrong
172 I’m Glad There Is You — Ella Fitzgerald /Joe Pass /Sarah Vaughan

172 I’m Gonna Sit Right Down And Write Myself A Letter — Thomas “Fats” Waller
173 I’m Old Fashioned — Glenn Miller
174 I’m Sitting On Top Of The World — Dizzy Gillespie
175 I’ve Got You Under My Skin — Frank Sinatra with Nelson Riddle

174 I’ve Grown Accustomed To Her Face — Miles Davis
178 I’ve Heard That Song Before — Helen Forrest (with Harry James)

176 If Ever I Would Leave You — Chuck Mangione
177 If I Were A Bell — Miles Davis
178 Ill Wind — Sarah Vaughan
179 Imagination — Frank Sinatra/Zoot Sims

180 In A Little Spanish Town (Twas On A Night Like This) — Glenn Miller/Tommy Dorsey/Lester Young
182 In A Shanty In Old Shanty Town — Dizzy Gillespie /Johnny Long

180 In A Silent Way — Miles Davis and Weather Report
182 In The Blue Of Evening — Tommy Dorsey /Frank Sinatra (with Tommy Dorsey) /David Allyn

181 In The Mood — Glenn Miller
183 In The Still Of The Night — Bill Evans (with Cannonball Adderley)

184 Indiana (Back Home Again In Indiana) — Lester Young
184 Infant Eyes — Stan Getz
184 Inner Space — Chick Corea
185 Intermission Riff — Stan Kenton

186 Is You Is, Or Is You Ain’t — Louis Jordan/Sonny Stitt
186 It Ain’t Necessarily So — Art Farmer/Benny Golson /Jazztet/Miles Davis

189 It Might As Well Be Spring — Various Artists
187 It Never Entered My Mind — Miles Davis
190 It’s A Blue World — Four Freshmen/Mel Tormé

190 It’s All Right With Me — Count Basie/Ella Fitzgerald /Sonny Rollins

192 It’s Magic — Doris Day
191 It’s Not For Me To Say — Shorty Rogers
192 It’s Only A Paper Moon — Nat King Cole /King Cole Trio

193 It’s Sand, Man — Count Basie
194 It’s The Talk Of The Town — Coleman Hawkins

J

195 Jazz-Me Blues, The — Bix Beiderbecke/Pete Fountain
197 Jeannie — Cannonball Adderley/Richie Cole
196 Jelly Roll Blues — "Jelly Roll" Morton
198 Jersey Bounce — Benny Goodman
197 Jeru — Miles Davis
198 Jim — Billie Holiday
199 Jingle-Bell Rock — Various

201 Jive At Five — Count Basie
200 Johnny One Note — Charlie Mariano
201 Johnny’s Theme — Doc Severinson
203 Johnson Rag — Glenn Miller
202 Joint Is Jumpin', The — Thomas “Fats” Waller
203 Jor Du — Clifford Brown and Max Roach
204 Juke Box Saturday Night — Glenn Miller &
   The Modernaires

204 Jumpin' With Symphony Sid — Lester Young
206 June Is Bustin' Out All Over — Clara Mae Turner
205 June Night — The Three Sounds
206 Just In Time — Sonny Rollins/Blossom Dearie/
   Count Basie

K

207 Killer Joe — Benny Golson
208 King Porter Stomp — Benny Goodman/Harry James
207 Ko Ko — Charlie Parker/Supersax

L

209 Lady Is A Tramp, The — Frank Sinatra
210 Lands End — Clifford Brown and Max Roach
210 Last Time I Saw Paris, The — Bud Powell/Sonny Rollins
211 Laugh! Clown! Laugh! — Abbey Lincoln
212 Lazy Afternoon — Irene Kral/Herb Pomeroy/Shelia Jordan
212 Lennie's Pennies — Clare Fischer
211 Lester Left Town — Art Blakey and Stan Getz
213 Let It Snow! Let It Snow! Let It Snow!
   — Woody Herman/Ella Fitzgerald

214 Let The Good Times Roll — Ray Charles/Helen Humes
214 Let There Be Love — Stan Getz/Eddie Durham/Dee Bell
215 Let There Be You — Various
216 Let's Call The Whole Thing Off — Michael Feinstein/
   Billy Holiday
217 Let's Dance — Benny Goodman
218 Let's Fall In Love — Dave Brubeck/Stephanie Grappelli/
   Lester Young
218 Let's Get Away From It All — Frank Sinatra (with
   Tommy Dorsey and
   The Pied Pipers)

217 Life Is Just A Bowl Of Cherries — The Hi-Lo's
219 Like Someone In Love — Paul Desmond/Bill Evans/
   Bud Powell/Dexter Gordon

209 L'il Darlin' — Count Basie
210 Limelight — Stan Kenton
210 Line For Lyons — Gerry Mulligan
211 Linger Awhile — Gerry Mulligan
211 Little Boat (O Barquinho) — Stan Getz
222 Little Brown Jug — Glenn Miller
222 Little Girl — Jimmy Rushing
223 Little Girl Blue — Les Brown
223 Little Niles — Randy Weston
224 Little Willie Leaps — Miles Davis
224 Lonely Woman — Horace Silver
225 Long Ago (And Far Away) — Art Pepper
225 Look For The Silver Lining — Paul Desmond/Herb Ellis
226 Lost In The Stars — Bill Evans
227 Lot Of Livin' To Do, A — Woody Herman
228 Louisiana — Count Basie/Bix Beiderbecke
229 Love For Sale — Ella Fitzgerald/Buddy Rich
230 Love Is A Simple Thing — Sonny Rollins
230 Love Is Here To Stay — Bill Evans/Billy Holiday
236 Love Walked In — Artie Shaw/George Shearing
233 Lover Man (Oh, Where Can You Be?) — Charlie Parker/
   Billie Holiday/
   Freddie Hubbard

234 Lullaby Of Birdland — George Shearing
231 Lullaby Of The Leaves — Dizzy Gillespie/
   Gerry Mulligan/Art Tatum
232 Lush Life — Duke Ellington/John Coltrane

M

235 Mad About Him, Sad Without Him, How Can I Be Glad
   Without Him Blues — Dinah Shore
237 Mad About The Boy — Mel Tormé/Cleo Laine
238 Make Someone Happy — Bill Evans/Oscar Peterson
238 Malaguena — Stan Kenton
240 Man That Got Away, The — Modern Jazz Quartet
240 Manhattan — Tommy Dorsey
241 Maple Leaf Rag — Dick Zimmerman/Earl Hines
236 Margie — Jimmie Lunceford/Ray Charles
242 Marmaduke — Charlie Parker
244 Mean To Me — Sarah Vaughan
244 Meditation — Antonio Carlos Jobim
245 Memories Of You — Joe Williams (with Count Basie)/
   Wynton Marsalis
246 Memphis In June — June Christy
242 Mercy, Mercy, Mercy — Cannonball Adderley
246 Merry Christmas, Baby — Charles Brown
247 Merry-Go-Round — Charlie Parker
248 Midnight Blue — Kenny Burrell
249 Midnight Sun — Lionel Hampton/June Christy
250 Milenberg Joys — “Jelly Roll” Morton
250 Miles Ahead — Miles Davis
249 Milestones — Miles Davis with Gil Evans/Gerald Wilson
251 Minor Swing — Django Reinhardt
252 Misty — Erroll Garner/Sarah Vaughan
252 Mohawk — Charlie Parker/Dizzy Gillespie
253 Moon Love — Glenn Miller/Frank Sinatra
253 Moon Rays — Horace Silver
254 Moonlight — Artie Shaw
255 Moonlight And Roses (Bring Mem'ries Of You)
   — Vic Damone
254 Moonlight Bay — Claude Thornhill
256 Moonlight Cocktail — Glenn Miller
256 Moonlight In Vermont — Johnny Smith/Stu Getz
255 Moonlight On The Ganges — Tommy Dorsey
257 Moose The Mooche — Charlie Parker
253 More — Charlie Byrd/Lena Horne
258 More Than You Know — Benny Goodman/Sarah Vaughan
258 Moten Swing — Count Basie
260 My Favorite Things — John Coltrane
260 My Foolish Heart — Bill Evans/Singers Unlimited
259 My Funny Valentine — Miles Davis
262 My Heart Belongs To Daddy — Artie Shaw/
   Ella Fitzgerald
262 My Little Suede Shoes — Charlie Parker
264 My Man's Gone Now — Miles Davis/Gil Evans
265 My Melancholy Baby — Harry James
263 My Monday Date — Earl Hines
266 My One And Only Love — McCoy Tyner/Oscar Peterson
267 My Prayer — Glenn Miller
268 My Romance — Bill Evans/Art Farmer
268 My Shining Hour — John Coltrane/Tal Farlow/
   Frank Sinatra
268 My Ship — Miles Davis/Gil Evans

N

269 Nardis — Bill Evans
269 Nefertiti — Miles Davis
270 Nevertheless I'm In Love With You — Mel Tormé
270 New "Frankie And Johnnie" Song, The
  — Duke Ellington/Harvey Brooks
272 New York Afternoon — Richie Cole
271 Nica's Dream — Horace Silver
272 Nice Work If You Can Get It — Stan Getz/
  Bob Brookmeyer
275 Night In Tunisia, A — Dizzy Gillespie
274 Nightingale Sang In Berkeley Square, A
  — Stan Getz/Manhattan Transfer
275 9:20 Special — Count Basie/Harry James
276 Nippon Soul — Cannonball Adderley
276 No Moon At All — Woody Herman
277 None But The Lonely Heart — Various
278 Now He Sings, Now He Sobs — Chick Corea
279 Now's The Time — Charlie Parker
279 Oh! Look At Me Now — Frank Sinatra (with
  Tommy Dorsey and The Pied Pipers)
280 Oh! What It Seemed To Be — Frank Sinatra
282 Oh! You Beautiful Doll — Various
280 Oh, What A Beautiful Mornin' — Frank Sinatra
281 Ol' Man River — Tommy Dorsey/Frank Sinatra
282 Old Devil Moon — Miles Davis/Lena Horne
284 Oleo — Sonny Rollins/Miles Davis
283 On A Clear Day (You Can See Forever) — Illinois Jacquet/
  Bud Shank
284 On A Little Street In Singapore — Harry James/
  Frank Sinatra
286 On A Slow Boat To China — Phil Woods
285 On The Street Where You Live — Johnny Richards
286 On The Sunny Side Of The Street
  — Peggy Lee (with Benny Goodman)/Lionel Hampton
287 Once Upon A Summer Time — Stan Getz
292 One By One — Art Blakey
288 One Mint Julep — Ray Charles
289 One Note Samba — Stan Getz
290 Open Country — Gerry Mulligan & Bob Brookmeyer
291 Opus One — Tommy Dorsey
292 Orchids In The Moonlight — Glen Miller
293 Organ Grinder, The — Woody Shaw
293 Ornithology — Charlie Parker
294 Out To Lunch — Eric Dolphy

Q

297 Poinciana (Song Of The Tree) — Ahmad Jamal
304 Polka Dots And Moonbeams — Bud Powell/Frank Sinatra
303 Pompton Turnpike — Charlie Barnet
305 Pool's — Steps Ahead/Woody Herman
306 Preacher, The — Horace Silver/Woody Herman
307 Put On A Happy Face — Oscar Peterson
306 Put Your Little Foot Right Out — Miles Davis/
  Frank Sinatra

R

308 Quasimodo — Charlie Parker
309 Quiet Nights Of Quiet Stars (Corcovado) — Stan Getz
307 Quiet Now — Denny Zeitlin/Bill Evans

S

323 S.O.S. — Wes Montgomery
324 Sack Of Woe — Cannonball Adderley/Nat Adderley
357 St. Thomas — Sonny Rollins
324 Salt Peanuts — Dizzy Gillespie
326 Samba De Ofoe — Vince Guaraldi
324 Satin Doll — Duke Ellington/Woody Herman/Count Basie
326 Saturday Night Fish Fry — Louis Jordan
327 Scrapple From The Apple — Charlie Parker/Phil Woods
325 Second Hand Rose — Barbra Streisand
328 Señor Blues — Horace Silver/Anita O'Day
  (with Gary McFarland)
329 Sentimental Journey — Les Brown
330 September Song — Frank Sinatra
331 Serenade To A Bus Beat — Clark Terry
330 Sermonette — Cannonball Adderley
332 Seven Come Eleven — Benny Goodman Sextet
332 Shake, Rattle And Roll — Joe Turner/Joe Williams
333 Shawwnuff — Dizzy Gillespie/Freddie Hubbard
334 She's Funny That Way (I Got A Woman, Crazy For
  Me) — Count Basie/Erroll Garner/Dizzy Gillespie
336 Shelter Of Araby, The — Dukes Of Dixieland
321 S-H-I-N-E — Count Basie
338 Shiny Stockings — Count Basie
335 Shivers — Benny Goodman Sextet
336 Shoo Fly Pie And Apple Pan Dowdy — Nat King Cole
337 Side By Side — Anita O'Day (with Gene Krupa)
338 Sister Sadie — Horace Silver/Woody Herman
339 Skylark — Frank Sinatra (with Tommy Dorsey)
340 Skyliner — Charlie Barnet/June Christy
   (with Bill Holman)
340 Small World — Johnny Mathis
343 Smoke Gets In Your Eyes — Rich Ike Cole/
   Tommy Dorsey
342 Smoke Rings — Glen Gray & Casa Loma Orchestra
344 Smooth One, A — Benny Goodman Sextet
341 Snowfall — Claude Thornhill.
344 So Nice (Summer Samba) — Stan Getz
345 So What — Miles Davis
346 Soft Winds — Benny Goodman
343 Solar — Miles Davis/Kenny Clarke
346 Solitude — Duke Ellington/Billy Eckstine
348 Solo Flight — Benny Goodman & Charlie Christian
348 Some Day My Prince Will Come — Miles Davis &
   Bill Evans
347 Some Enchanted Evening — Frank Sinatra
350 Some Of These Days — Mills Bros./Ella Fitzgerald/
   Django Reinhardt
350 Something Everywhere — Steve Kuhn
351 Sometimes I'm Happy — Oscar Peterson Trio/
   Benny Goodman
353 Song For My Father — Horace Silver
352 Song Is You, The — Frank Sinatra/Wynon Marsalis
352 Song Of The Islands — Louis Armstrong/Count Basie/
   Ben Webster
349 Songbird (Thank You For Your Lovely Song)
   — Rob McConnell/Meredith d'Ambrosio
354 Sonny Boy — Woody Herman
353 Soul Eyes — Mal Waldron
355 South Of The Border — Wes Montgomery/
   Frank Sinatra/John Coltrane
354 Southern Comfort — The Crusaders
357 Spain — Chick Corea/Woody Herman
356 Speak Low — Bill Evans/Cal Tjader/Ella Fitzgerald
323 S'posin' — Red Garland
358 Spring Can Really Hang You Up The Most
   — Chris Conner with Maynard Ferguson
359 Spring Will Be A Little Late This Year — Carmen McRae
360 Squeeze Me — Thomas "Fats" Waller/Earl Hines
361 Stay As Sweet As You Are — Glenn Miller/
   Modernaires
360 Steeplechase — Charlie Parker
362 Stockholm Sweetin' — Quincy Jones/Oscar Peterson
363 Stampin' At The Savoy — Benny Goodman
363 Stormy Weather (Keeps Rainin' All The Time)
   — Billie Holiday/Lena Horne/Charles Mingus
364 Strange Fruit — Billie Holiday
364 Strangers In The Night — Frank Sinatra
366 String Of Pearls, A — Glenn Miller
366 Struttin' With Some Barbeque — Louis Armstrong/
   Charlie Byrd/
   Clark Terry

365 Stuff — Coleman Hawkins
369 Sugar — Benny Goodman
368 Sugar Foot Stomp — Benny Goodman
370 Summertime — Ella Fitzgerald/Frank Sinatra/Stan Getz
369 Sunday Kind Of Love, A — Claude Thornhill
367 Sunny Side Up — Sonny Stitt
370 Sunrise Serenade — Glenn Miller

372 Surrey With The Fringe On Top, The
   — Ella Fitzgerald
372 Sweet And Lovely — Flip Phillips
374 Sweet Eloise — Glenn Miller
371 Sweet Sue — Just You — Benny Goodman/
   Thomas "Fats" Waller
373 Swing House — Stan Kenton
374 Swinging Shepherd Blues — Moe Koffman/
   Buddy Collette
376 Swingin' The Blues — Count Basie
375 Swingin' Until The Girls Come Home
   — Oscar Pettiford/Eddie "Lockjaw" Davis

T

380 Tailgate Ramble, The — Dukes Of Dixieland
377 'Taint Nobody's Biz-Ness If I Do — Billie Holiday
378 'Taint What You Do (It's The Way That Cha Do It)
   — Jimmie Lunceford
379 Take The 'A' Train — Duke Ellington
379 Taste Of Honey, A — Bobby Scott/Woody Herman/
   Morgana King
381 Tenderly — Sarah Vaughan/Oscar Peterson/
   George Shearing
380 That's All — Mel Tormé /Pepper Adams
382 That's Entertainment — Various Artists
383 That's Life — Frank Sinatra
384 There Are Such Things — Frank Sinatra (with
   Tommy Dorsey &
   The Pied Pipers)
386 There Is No Greater Love — Miles Davis
384 There Will Never Be Another You — Lester Young/
   Marty Paich/
   Scott Hamilton
386 There'll Be Some Changes Made — Benny Goodman
385 There's A Boat Dat's Leavin' Soon For New York
   — Miles Davis/Gil Evans
387 There's A Small Hotel — Claude Thornhill
390 Thermo — Freddie Hubbard
388 These Foolish Things — Frank Sinatra
389 They All Laughed — David Allyn/Bill Holmes
390 They Can't Take That Away From Me — Ella Fitzgerald/
   Billie Holiday/
   Dizzy Gillespie

391 They Didn't Believe Me — Artie Shaw/Mel Tormé
392 Things We Did Last Summer, The —
   Marian McPartland/Richie Cole
392 This Can't Be Love — Gerry Mulligan/Stan Getz
394 This Love Of Mine — Frank Sinatra (with
   Tommy Dorsey)
394 Thrill Is Gone, The — Billie Holiday
393 Thriving From A Riff — Charlie Parker
395 Tickie Toe — Count Basie
395 Time Remembered — Bill Evans
396 Tin Roof Blues — Louis Armstrong/Tommy Dorsey/
   Bobby Hackett
398 'Tis Autumn — Stan Getz
396 Tishomingo Blues — Jack Teagarden
397 Together — Artie Shaw
398 Tones For Joan's Bones — Chick Corea
400 Too Darn Hot — Mel Tormé/Marty Paich
400 Touch Of Your Lips, The — Irene Kral
404 Travlin Light — Billie Holiday/Carmen McRae

9
403 Tune Up — Miles Davis
399 Tuxedo Junction — Glenn Miller/Erskine Hawkins
401 12th Street Rag — The Dukes Of Dixieland
402 Twisted — Joni Mitchell

U

404 Un Poco Loco — Bud Powell
405 Undecided — Harry Edison/ Coleman Hawkins
406 Under A Blanket Of Blue — Four Freshman
406 Unforgettable — Nat King Cole
408 Until The Real Thing Comes Along
— Coleman Hawkins/ Thomas "Fats" Waller
408 Utter Chaos — Gerry Mulligan

V

410 Valse Hot — Sonny Rollins/Max Roach
407 Van Lingle Mungo — Dave Brubeck
410 Very Early — Bill Evans
409 Violets For Your Furs — Tommy Dorsey/Frank Sinatra/
John Coltrane

W

412 Wagon Wheels — Sonny Rollins
411 Wait Till You See Her — Ella Fitzgerald/ Joe Pass
411 Walkin’ — Miles Davis
412 Walkin’ My Baby Back Home — Nat King Cole/
Oscar Peterson
413 Walkin’ Shoes — Gerry Mulligan
414 Waltz For Debby — Bill Evans/Oscar Peterson
414 Watch What Happens — Bud Shank
416 'Way Down Yonder In New Orleans — Louis Armstrong/
Jack Teagarden
415 Way You Look Tonight, The — Anita O’Day/
Charlie Parker/ Erroll Garner
418 We Kiss In A Shadow — Sonny Rollins
417 Weary Blues — Louis Armstrong/Tommy Dorsey/
Kid Ory
417 Wee Dot — J.J. Johnson/Al Cohn/Zoot Sims/Phil Woods
412 Well You Needn’t (It’s Over Now) — Miles Davis/
Theolomous Monk
420 West End Blues — Louis Armstrong
416 Western Reunion — Gerry Mulligan
418 Westwood Walk — Gerry Mulligan
422 What A Difference A Day Made — Dinah Washington
422 What A Wonderful World — Louis Armstrong
424 What Kind Of Fool Am I? — Victor Feldman
421 What’s New — Maynard Ferguson/Frank Sinatra/
Milt Jackson
423 When I Fall In Love — Miles Davis/Bill Evans
421 When My Sugar Walks Down The Street — The Hi Lo’s
424 When Your Lover Has Gone — The Four Freshman
425 Where Flamingos Fly — Gil Evans
426 Where Is Love? — Paul Desmond/Cal Tjader
427 Where Or When — Claude Thornhill
429 While We’re Young — Wes Montgomery/Cal Tjader
426 Whisper Not — Benny Golson
428 Who? — Tommy Dorsey
430 Who Can I Turn To? (When Nobody Needs Me)
— Wynton Marsalis/Bill Evans
428 Who’s Got Rhythm — Gerry Mulligan
430 Why Do I Love You? — Charlie Parker/Earl Hines/
Tommy Dorsey
431 Will You Still Be Mine — Matt Dennis/ Bob Crosby
434 Willow Weep For Me — June Christy
(with Stan Kenton)
433 Witchcraft — Frank Sinatra
432 With A Little Bit Of Luck — Shelly Manne
429 Woodchopper’s Ball — Woody Herman
434 Work Song — Cannonball & Nat Adderley
433 World Is Waiting For The Sunrise, The —
Benny Goodman with Mel Powell
436 Wouldn’t It Be Lovely — Toshiko Akiyoshi,
Shelly Manne
436 Wrap Your Troubles In Dreams (And Dream Your
Troubles Away) — Dizzy Gillespie

Y

435 Yardbird Suite — Charlie Parker
437 Yes Indeed — Tommy Dorsey
439 Yesterdays — Stan Getz
439 You Better Go Now — Billie Holiday/Gene Ammons
440 You Call It Madness (But I Call It Love) — Nat King Cole
438 You Came A Long Way From St. Louis — Pearl Bailey/
Anita O’Day
440 You Made Me Love You (I Didn’t Want To Do It)
— Harry James
442 You Turned The Tables On Me — Benny Goodman
441 You’d Be So Nice To Come Home To — Art Pepper
446 You’ll Never Walk Alone — Various Artists
442 You’re My Everything — Miles Davis/Billy Eckstine/
Zoot Sims
443 You’re The Cream In My Coffee — Nat King Cole/
King Cole Trio
444 Young And Foolish — Cleo Laine/Frank Sinatra
444 Young At Heart — Frank Sinatra
445 Young Love — Erroll Garner
447 Younger Than Springtime — Oscar Peterson
PERFORMER INDEX

A

Pepper Adams
380 That's All

Cannonball Adderley
197 Jeannine
242 Mercy, Mercy, Mercy
276 Nippon Soul
324 Sack Of Woe
330 Sermonette

Cannonball & Nat Adderley
434 Work Song

Nat Adderley
324 Sack Of Woe

Toshiko Akiyoshi
436 Wouldn't It Be Loverly

David Allyn
182 In The Blue Of Evening
389 They All Laughed

Gene Ammons
439 You Better Go Now

Louis Armstrong
36 Ain't Misbehavin'
44 Among My Souvenirs
50 Baby, Won't You Please Come Home
54 Basin Street Blues
59 Bill Bailey (Won't You Please Come Home?)
66 Blueberry Hill
145 Hello, Dolly!
147 High Society
151 I Can't Give You Anything But Love
171 I'm Confessin' That I Love You
318 Rockin' Chair
352 Song Of The Islands
366 Struttin With Some Barbeque
396 Tin Roof Blues
416 'Way Down Yonder In New Orleans
417 Weary Blues
420 West End Blues
422 What A Wonderful World

Louis Armstrong & Jack Teagarden
100 Do You Know What It Means To Miss New Orleans?

B

Pearl Bailey
438 You Came A Long Way From St. Louis

Charlie Barnet
83 Cherokee (Indian Love Song)
303 Pompton Turnpike
340 Skyliner

Count Basie
39 All Of Me
42 Alright, Okay, You Win
63 Blue And Sentimental
75 Bye Bye Blues
91 Cute
113 Everything's Coming Up Roses
116 Fiesta In Blue
117 Fine Romance, A
119 Fly Me To The Moon
(In Other Words)
133 Glory Of Love, The
163 I'll Always Be In Love With You
190 It's All Right With Me
193 It's Sand, Man
201 Jive At Five
206 Just In Time
209 I'll Darlin'
228 Louisiana
261 Moten Swing
275 9:20 Special
316 Robbins' Nest
320 Royal Garden Blues
324 Satin Doll
334 She's Funny That Way (I Got A Woman, Crazy For Me)
321 S-H-I-N-E
338 Shiny Stockings
352 Song Of The Islands
376 Swingin' The Blues

Bix Beiderbecke
195 Jazz-Me Blues, The
228 Louisiana

Dee Bell
214 Let There Be Love

Louis Bellson
147 Here's That Rainy Day

Tony Bennett
158 I Left My Heart In San Francisco

Bunny Berigan
150 I Can't Get Started

Art Blakey
110 End Of A Love Affair, The
192 One By One

Art Blakey and Stan Getz
211 Lester Left Town

Earl Bostic
144 Harlem Nocturne

Bob Brookmeyer
272 Nice Work If You Can Get It

Harvey Brooks
270 New "Frankie And Johnnie" Song, The

Charles Brown
246 Merry Christmas, Baby

Clifford Brown
93 Daahoud

Clifford Brown and Max Roach
203 Jor Du
210 Lands End

Les Brown
137 Good Man Is Hard To Find, A
223 Little Girl Blue
329 Sentimental Journey

Ray Brown
143 Have You Met Miss Jones?

Dave Brubeck
106 Duke, The
135 Gone With The Wind
218 Let's Fall In Love

Kenny Burrell
131 God Bless The Child
248 Midnight Blue

Charlie Byrd
97 Desafinado (Slightly Out Of Tune)
150 How Insensitive
258 More
366 Struttin' With Some Barbeque

C

Benny Carter
148 Honeysuckle Rose

Ray Charles
92 Cry Me A River
101 Don't Let The Sun Catch You Crying
141 Hallelujah I Love Him (Her) So
214 Let The Good Times Roll
236 Margie
288 One Mint Julep

June Christy
58 Bewitched
96 Dearly Beloved
246 Memphis In June
249 Midnight Sun

June Christy (with Stan Kenton)
34 Across The Alley From The Alamo
June Christy (with Bill Holman)
340 Skyliner

June Christy (with Stan Kenton)
434 Willow Weep For Me

Kenny Clarke
343 Solar

Al Cohn
417 Wee Dot

Nat King Cole
85 Christmas Song, The (Chestnuts Roasting On An Open Fire)
124 For Sentimental Reasons
128 Gee Baby, Ain't I Good To You
302 Pick Yourself Up
313 Red Sails In The Sunset
319 Route 66
336 Shoo Fly Pie And Apple Pan Dowdy
406 Unforgettable
412 Walkin' My Baby Back Home
440 You Call It Madness (But I Call It Love)

Nat King Cole-King Cole Trio
192 It's Only A Paper Moon
294 Paper Doll
443 You're The Cream In My Coffee

Richie Cole
93 D.C. Farewell
142 Harold's House Of Jazz
158 I Love Lucy
197 Jeannie
272 New York Afternoon
343 Smoke Gets In Your Eyes
392 Things We Did Last Summer, The

Ornette Coleman
62 Blessing, The

Buddy Collette
374 Swinging Shepherd Blues

John Coltrane
75 Bye Bye Blackbird
86 Come Rain Or Come Shine
104 Don't Take Your Love From Me
111 Everybody Loves My Baby
  (But My Baby Don't Love Nobody But Me)
136 Good Bait
232 Lush Life
260 My Favorite Things
267 My Shining Hour
296 Paul's Pal
322 Ruby, My Dear
355 South Of The Border
409 Violets For Your Furs

Eddie Condon
53 Ballin' The Jack

Chris Connor
38 All About Ronnie
358 Spring Can Really Hang You Up The Most

Chick Corea
184 Inner Space
278 Now He Sings, Now He Sobs
357 Spain
398 Tones For Joan's Bones

Bob Crosby
431 Will You Still Be Mine

The Crusaders
354 Southern Comfort

Meredith d'Ambrosio
349 Songbird (Thank You For Your Lovely Song)

Vic Damone
255 Moonlight And Roses (Bring Menzies Of You)

Eddie "Lockjaw" Davis
375 Swingin' Until The Girls Come Home

Miles Davis
39 All Blues
39 All Of You
64 Blue In Green
65 Blue Haze
70 Blues For Pablo
73 Budo
75 Bye Bye Blackbird
106 Duke, The
122 Footprints
123 Four
140 Half Nelson
162 I See Your Face Before Me
174 I've Grown Accustomed To Her Face
177 If I Were A Bell
186 It Ain't Necessarily So
187 It Never Entered My Mind
197 Jeru
224 Little Willie Leaps
250 Miles Ahead
259 My Funny Valentine
264 My Man's Gone Now
268 My Ship
269 Nefertiti
282 Old Devil Moon
284 Oleo
306 Put Your Little Foot Right Out
345 So What
343 Solar
386 There Is No Greater Love
385 There's A Boat Dat's Leavin' Soon For New York
403 Tune Up
411 Walkin'
419 Well You Needn't
  (It's Over Now)
423 When I Fall In Love
442 You're My Everything

Miles Davis & Bill Evans
348 Some Day My Prince Will Come

Miles Davis with Gil Evans
56 Bess You Is My Woman
159 I Loves You Porgy
249 Milestones

Miles Davis & John Coltrane
153 I Could Write A Book

Miles Davis and Weather Report
180 In A Silent Way

Miles Davis Nonet
70 Boplicity (Bebop Lives)

Doris Day
192 It's Magic

Blossom Dearie
206 Just In Time
299 Peel Me A Grape

Matt Dennis
45 Angel Eyes
431 Will You Still Be Mine

Paul Desmond
147 Here's That Rainy Day
219 Like Someone In Love
225 Look For The Silver Lining
426 Where Is Love?

Eric Dolphy
294 Out To Lunch

Jimmy Dorsey
43 Amapola (Pretty Little Poppy)
72 Breeze And I, The

Tommy Dorsey
68 Boogie Woogie
79 Carolina Moon
80 Charmaine
107 East Of The Sun (And West Of The Moon)
112 Everything Happens To Me
168 I'll Never Smile Again
180 In A Little Spanish Town ('Twas On A Night Like This)
182 In The Blue Of Evening
240 Manhattan
255 Moonlight On The Ganges
281 Ol' Man River
291 Opus One
343 Smoke Gets In Your Eyes
396 Tin Roof Blues
409 Violets For Your Furs
417 Weary Blues
428 Who?
430 Why Do I Love You?
437 Yes Indeed
Bill Evans with Cannonball Adderley
183 In The Still Of The Night
Bill Evans
264 My Man's Gone Now
268 My Ship
385 There's A Boat Dat's Leavin' Soon For New York
425 Where Flamingos Fly

Don Fagerquist
48 Aren't You Glad You're You

Tal Farlow
120 Foggy Day, A
267 My Shining Hour

Art Farmer
170 I'll Take Romance
186 It Ain't Necessarily So
268 My Romance

Michael Feinstein
216 Let's Call The Whole Thing Off

Viktor Feldman
424 What Kind Of Fool Am I?

Maynard Ferguson
37 Airgoin
150 I Can't Get Started
421 What's New

Clare Fischer
212 Lennie's Pennies

Ella Fitzgerald
40 All The Things You Are
76 Can't Help Lovin' Dat Man
94 Damn That Dream
107 Easy To Love
111 Everybody Loves My Baby (But My Baby Don't Love Nobody But Me)
124 For You, For Me, For Evermore
128 From This Moment On
127 Frosty The Snow Man
135 Gone With The Wind
143 Have You Met Miss Jones?
157 I Got Plenty O' Nuttin'
159 I Love Paris
172 I'm Glad There Is You
190 It's All Right With Me
213 Let It Snow! Let It Snow! Let It Snow!

Stan Getz
82 Chega De Saudade (No More Blues)
94 Day In The Life Of A Fool, A (Manha De Carnaval)
97 Desafinado (Slightly Out Of Tune)
132 Girl From Ipanema, The (Garota De Ipanema)
162 I Remember When (Si Tu Vois Me Mere)
184 Infant Eyes
214 Let There Be Love
221 Little Boat (O Barquinho)
256 Moonlight In Vermont
272 Nice Work If You Can Get It
274 Nightingale Sang In Berkeley Square, A
287 Once Upon A Summertime
289 One Note Samba
297 Peacock, The
296 Pennies From Heaven
309 Quiet Nights Of Quiet Stars (Corcovado)
344 So Nice (Summer Samba)
370 Summertime
392 This Can't Be Love
398 'Tis Autumn
439 Yesterdays
Dizzy Gillespie
54 Be-Bop
62 Blue 'N Boogie
81 Champ, The
98 Dizzy Atmosphere
136 Good Bait
138 Groovin' High
140 Gypsy, The
174 I'm Sitting On Top Of The World
182 In A Shanty In Old Shanty Town
231 Lullaby Of The Leaves
252 Mohawk
275 Night In Tunisia, A
324 Salt Peanuts
333 Shawnuff
334 She's Funny That Way (I Got A Woman, Crazy For Me)
390 They Can't Take That Away From Me
436 Wrap Your Troubles In Dreams (And Dream Your Troubles Away)

Benny Goodman & Charlie Christian
348 Solo Flight

Benny Goodman with Mel Powell
433 World Is Waiting For The Sunrise, The

Benny Goodman Sextet
35 AC-DC Current
38 Air Mail Special
332 Seven Come Eleven
335 Shivers
344 Smooth One, A

Dexter Gordon
126 Fried Bananas
219 Like Someone In Love

Stephane Grappelli
218 Let's Fall In Love

Glen Gray & Casa Loma Orchestra
342 Smoke Rings

Vince Guaraldi
326 Samba De Orfeu

Bobby Hackett
147 High Society
396 Tin Roof Blues

Scott Hamilton
384 There Will Never Be Another You

Lionel Hampton
120 Flying Home
249 Midnight Sun
286 On The Sunny Side Of The Street
314 Red Top

Tom Harrell
112 Everything Happens To Me

Johnny Hartman
122 For All We Know

Coleman Hawkins
67 Body And Soul
91 Crazy Rhythm
138 Greensleeves
194 It's The Talk Of The Town
365 Stuffy
405 Undecided
408 Until The Real Thing Comes Along

Erskine Hawkins
32 After Hours
399 Tuxedo Junction

Jimmy Heath
58 Big P

Woody Herman
48 Apple Honey
66 Blues In The Night
76 California (What Makes Your Big Head So Hard?)
86 Come Rain Or Come Shine
108 Early Autumn
125 Four Brothers
125 Four Others (Lighthouse)
136 Good Life, The
150 I Can't Get Started
161 I Remember Daddy
164 I Wish You Love
213 Let It Snow! Let It Snow! Let It Snow!
227 Lot Of Livin' To Do, A
276 No Moon At All
305 Pools
306 Preacher, The
314 Red Top
324 Satin Doll
338 Sister Sadie
354 Sonny Boy
357 Spain
379 Taste Of Honey, A
429 Woodchopper's Ball

Hi-Lo's
73 Button Up Your Overcoat
217 Life Is Just A Bowl Of Cherries
421 When My Sugar Walks Down The Street

Earl Hines
243 Maple Leaf Rag
263 My Monday Date
318 Rosetta
360 Squeeze Me
430 Why Do I Love You?

Billie Holiday
41 All Or Nothing At All
76 Can't Help Lovin' Dat Man
102 Don't Explain
118 Fine And Mellow
117 Fine Romance, A
128 Gee Baby, Ain't I Good To You
131 God Bless' The Child
151 I Can't Give You Anything But Love
154 I Cover The Waterfront
154 I Cried For You
198 Jim
216 Let's Call The Whole Thing Off
230 Love Is Here To Stay
233 Lover Man (Oh, Where Can You Be?)
363 Stormy Weather (Keeps Rainin' All The Time)
364 Strange Fruit
377 'Tain't Nobody's Biz-Ness If I Do
390 They Can't Take That Away From Me
394 Thrill Is Gone, The
404 Trav'lin Light
439 You Better Go Now

Judy Holiday
295 Party's Over, The
Bill Holman & David Allyn
148 Hooray For Love

Bill Holmes
389 They All Laughed

Shirley Horn
56 Best Is Yet To Come, The

Lena Horne
128 From This Moment On
258 More
282 Old Devil Moon
363 Stormy Weather (Keeps Rainin' All The Time)

Freddie Hubbard
233 Lover Man (Oh, Where Can You Be?)
333 Shawnuff
390 Thermo

Helen Humes
214 Let The Good Times Roll

J

Milt Jackson
421 What's New

Illinois Jacquet
283 On A Clear Day (You Can See Forever)
316 Robbins' Nest

Ahmad Jamal
302 Poinciana (Song Of The Tree)

Harry James
91 Crazy Rhythm
208 King Porter Stomp
265 My Melancholy Baby
275 9:20 Special
440 You Made Me Love You (I Didn't Want To Do It)

Harry James and Frank Sinatra
284 On A Little Street In Singapore

Harry James and Dick Haymes
167 I'll Get By (As Long As I Have You)

Keith Jarrett
114 Falling In Love With Love

Antonio Carlos Jobim
31 A Felicidade
132 Girl From Ipanema, The (Garota De Ipanema)
150 How Insensitive
244 Meditation

J.J. Johnson
417 Wee Dot

Quincy Jones
362 Stockholm Sweetnin'

Louis Jordan
84 Choo Choo Ch' Boogie
188 Is You Is, Or Is You Aint
326 Saturday Night Fish Fry

Sheila Jordan
134 Glow Worm, The
212 Lazy Afternoon

K

Stan Kenton
147 Here's That Rainy Day
185 Intermission Riff
220 Limelight
238 Malaguena
298 Peanut Vendor, The (El Manisero)
296 Pennies From Heaven
373 Swing House

Barney Kessel
65 Blueberry Hill

Morgana King
379 Taste Of Honey, A

Moe Koffman
374 Swinging Shepherd Blues

Irene Kral
212 Lazy Afternoon
400 Touch Of Your Lips, The

Gene Krupa
61 Birds Of A Feather

Steve Kuhn
311 Random Thoughts
350 Something Everywhere

L

Cleo Laine
155 I Didn't Know What Time It Was
237 Mad About The Boy
444 Young And Foolish

Peggy Lee
115 Fever

Peggy Lee (with Benny Goodman)
286 On The Sunny Side Of The Street

John Lewis
35 Afternoon In Paris

Abby Lincoln
211 Laugh! Clown! Laugh!

Julie London
92 Cry Me A River

Johnny Long
182 In A Shanty In Old Shanty Town

Jimmie Lunceford
80 Charmaine
96 'Deed I Do
236 Margie
378 'Taint What You Do (It's The Way That Cha Do It)

M

Chuck Mangione
176 If Ever I Would Leave You

Manhattan Transfer
60 Birdland
274 Nightingale Sang In Berkeley Square, A
319 Route 66

Shelly Manne
153 I Could Have Danced All Night
432 With A Little Bit Of Luck
436 Wouldn't It Be Loverly

Charlie Mariano
200 Johnny One Note

Branford Marsalis
297 Peacock, The

Wynton Marsalis
50 Autumn Leaves (Les Feuilles Mortes)
83 Cherokee (Indian Love Song)
245 Memories Of You
352 Song Is You, The
430 Who Can I Turn To? (When Nobody Needs Me)

Pat Martino
122 Footprints

Johnny Mathis
340 Small World

Rob McConnell
349 Songbird (Thank You For Your Lovely Song)

Marian McPartland
392 Things We Did Last Summer, The
165 I'll Be Around

Carmen McRae
114 Falling In Love With Love
154 I Cried For You
359 Spring Will Be A Little Late This Year
404 Trav'lin Light

Johnny Mercer
77 Candy
Glenn Miller
- 64 Blue Champagne
- 96 Dearly Beloved
- 173 I'm Old Fashioned
- 180 In A Little Spanish Town (Twas On A Night Like This)
- 181 In The Mood
- 203 Johnson Rag
- 222 Little Brown Jug
- 253 Moon Love
- 256 Moonlight Cocktail
- 267 My Prayer
- 292 Orchids In The Moonlight
- 361 Stay As Sweet As You Are
- 366 String Of Pearls, A
- 370 Sunrise Serenade
- 374 Sweet Eloise
- 399 Tuxedo Junction

Glenn Miller & The Modernaires
- 204 Juke Box Saturday Night

Mills Brothers
- 134 Glow Worm, The
- 165 I'll Be Around
- 294 Paper Doll
- 350 Some Of These Days

Charles Mingus
- 137 Goodbye Pork Pie Hat
- 363 Stormy Weather (Keeps Rainin' All The Time)

Modernaires
- 361 Stay As Sweet As You Are

Joni Mitchell
- 402 Twisted

Modern Jazz Quartet
- 51 Bags' Groove
- 51 Bags' New Groove
- 100 Django
- 240 Man That Got Away, The

Thelonious Monk
- 79 Carolina Moon
- 322 'Round Midnight
- 322 Ruby, My Dear
- 419 Well You Needn't (It's Over Now)

Wes Montgomery
- 110 End Of A Love Affair, The
- 134 Goin' Out Of My Head
- 138 Greensleeves
- 146 Hello, Young Lovers
- 323 S.O.S.
- 355 South Of The Border
- 429 While We're Young

'Jelly Roll' Morton
- 196 'Jelly Roll Blues (Original)
- 250 Milenberg Joys

Gerry Mulligan
- 47 Apple Core
- 49 As Catch Can
- 52 Ballad, A
- 80 Cat Walk, The
- 117 Festive Minor
- 220 Line For Lyons
- 221 Linger Awhile
- 231 Lullaby Of The Leaves
- 295 Party's Over, The
- 312 Red Door, The
- 316 Revelation
- 392 This Can't Be Love
- 408 Utter Chaos
- 413 Walkin' Shoes
- 416 Western Reunion
- 418 Westwood Walk
- 428 Who's Got Rhythm

Gerry Mulligan & Bob Brookmeyer
- 290 Open Country

Gerry Mulligan & Art Pepper
- 55 Bernie's Tune

Anita O'Day (with Bill Holman)
- 64 Blue Champagne

Anita O'Day
- 302 Pick Yourself Up
- 415 Way You Look Tonight, The
- 438 You Came A Long Way From St. Louis

Anita O'Day (with Cal Tjader)
- 299 Peel Me A Grape

Anita O'Day (with Gary McFarland)
- 328 Señor Blues

Anita O'Day (with Gene Krupa)
- 337 Side By Side

Original Cast Album
- 46 And All That Jazz

Kid Ory
- 417 Weary Blues

Marty Paich
- 384 There Will Never Be Another You
- 400 Too Damn Hot

Charlie Parker
- 36 Ah-Leu-Cha (Also known as Ah Lev Cha)
- 45 Another Haido
- 50 Au Privave
- 52 Barbados
- 61 Billie's Bounce (Also known as Bill's Bounce)
- 59 Bird Feathers
- 62 Bloomdido
- 74 Buzz
- 81 Chasing The Bird

Joe Pass
- 151 I Can't Give You Anything But Love
- 172 I'm Glad There Is You
- 310 Rain
- 411 Wait Till You See Her

Art Pepper
- 160 I Love You
- 225 Long Ago (And Far Away)
- 441 You'd Be So Nice To Come Home To

Oscar Peterson
- 50 Autumn Leaves (Les Feuilles Mortes)
- 132 I Concentrate On You
- 139 I Love Paris
- 238 Make Someone Happy
- 266 My One And Only Love
- 300 People
- 305 Put On A Happy Face
- 362 Stockholm Sweatin'
- 381 Tenderly
- 412 Walkin' My Baby Back Home
- 414 Waltz For Debby
- 447 Younger Than Springtime

Oscar Peterson Trio
- 351 Sometimes I'm Happy

Oscar Pettiford
- 66 Blues In The Closet
- 375 Swingin' Until The Girls Come Home

Flip Phillips
- 372 Sweet And Lovely
Bud Shank
164 I Will Wait For You
170 I'll Take Romance
283 On A Clear Day (You Can
See Forever)
414 Watch What Happens

Artie Shaw
79 Caricara
155 I Didn't Know What Time It Was
236 Love Walked In
254 Moonglow
262 My Heart Belongs To Daddy
391 They Didn't Believe Me
397 Together

Woody Shaw
293 Organ Grinder, The

George Shearing
111 Everybody Loves My Baby (But
My Baby Don't Love Nobody
But Me)
123 For Every Man There's
A Woman
236 Love Walked In
234 Lullaby Of Birdland
381 Tenderly

Dinah Shore
235 Mad About Him, Sad Without
Him, How Can I Be Glad
Without Him Blues

Wayne Shorter
130 Getting To Know You

Horace Silver
78 Cape Verdean Blues, The
105 Doodlin'
108 Ecaroh
224 Lonely Woman
253 Moon Rays
271 Nica's Dream
306 Preacher, The
317 Room 608
328 Senor Blues
338 Sister Sadie
353 Song For My Father

Zoot Sims
107 East Of The Sun (And West Of
The Moon)
179 Imagination
312 Red Door, The
417 Wee Dot
442 You're My Everything

Frank Sinatra
45 Angel Eyes
57 Best Things In Life Are
Free, The
58 Bewitched
74 But Beautiful
104 Don't Take your Love From Me
107 Easy To Love
110 End Of A Love Affair, The
112 Everything Happens To Me
113 Everything's Coming Up Roses
114 Falling In Love With Love
119 Fly Me To The Moon
(In Other Words)
120 Foggy Day, A
146 Hello, Young Lovers
150 How Insensitive
166 I Won't Dance
165 I'll Be Around
179 Imagination
209 Lady Is A Tramp, The
253 Moon Love
267 My Shining Hour
280 Oh! What It Seemed To Be
280 Oh, What A Beautiful Mornin'
281 Ol' Man River
304 Polka Dots And Moonbeams
306 Put Your Little Foot Right Out
315 River, Stay 'Way From My Door
330 September Song
347 Some Enchanted Evening
352 Song Is You, The
355 South Of The Border
364 Strangers In The Night
370 Summertime
383 That's Life
388 These Foolish Things
409 Violets For Your Furs
421 What's New
433 Witchcraft
444 Young And Foolish
444 Young At Heart

Frank Sinatra (with Tommy Dorsey)
182 In The Blue Of Evening
339 Skylark
394 This Love Of Mine

Frank Sinatra (with Tommy Dorsey
and The Pied Pipers)
168 I'll Never Smile Again
218 Let's Get Away From It All
279 Oh! Look At Me Now
384 There Are Such Things

Frank Sinatra (with Harry James)
41 All Or Nothing At All

Frank Sinatra (with Nelson Riddle)
175 I've Got You Under My Skin

Singers Unlimited
260 My Foolish Heart

Jimmy Smith & Wes Montgomery
104 Down By The Riverside

Johnny Smith
256 Moonlight In Vermont

Jo Stafford
156 I Don't Know Why (I Just Do)

Steps Ahead
305 Pools
Sonny Stitt
72 Bud's Blues
188 Is You Is, Or Is You Ain't
367 Sunny Side Up

Barbra Streisand
325 Second Hand Rose

Supersax
207 Ko Ko

Harvie Swartz
134 Glow Worm, The

T

Art Tatum
44 Among My Souvenirs
135 Gone With The Wind
143 Have You Met Miss Jones?
231 Lullaby Of The Leaves

Jack Teagarden
396 Tishomingo Blues
416 'Way Down Yonder In New Orleans

Clark Terry
331 Serenade To A Bus Beat
366 Struttin' With Some Barbeque

Jean "Toots" Thielemans
68 Bluesette

Claude Thornhill
254 Moonlight Bay
316 Robbins' Nest
341 Snowfall
369 Sunday Kind Of Love, A
387 There's A Small Hotel
427 Where Or When

The Three Sounds
205 June Night

Cal Tjader
75 Bye Bye Blues
122 For All We Know
159 I Love Paris
356 Speak Low
426 Where Is Love?
429 While We're Young

Mel Tormé
71 Born To Be Blue
85 Christmas Song, The (Chestnuts Roasting On An Open Fire)
120 Foggy Day, A
130 Get Out Of Town
144 Harlem Nocturne
190 It's A Blue World
237 Mad About The Boy
270 Nevertheless (I'm In Love With You)
380 That's All
391 They Didn't Believe Me
400 Too Darn Hot

Bobby Troup
319 Route 66

Clara Mae Turner
206 June Is Bustin' Out All Over

Joe Turner
332 Shake, Rattle And Roll

McCoy Tyner
266 My One And Only Love

V

Various Artists
189 It Might As Well Be Spring
199 Jingle-Bell Rock
215 Let There Be You
277 None But The Lonely Heart
282 Oh! You Beautiful Doll
382 That's Entertainment
446 You'll Never Walk Alone

Sara Vaughan
56 Best Is Yet To Come, The
110 Ev'ry Time We Say Goodbye
128 From This Moment On
172 I'm Glad There Is You
178 Ill Wind
244 Mean To Me
252 Misty
258 More Than You Know
381 Tenderly

W

Mal Waldron
353 Soul Eyes

Thomas "Fats" Waller
36 Ain't Misbehavin'
98 Dinah
148 Honeysuckle Rose
172 I'm Gonna Sit Right Down And Write Myself A Letter
202 Joint Is Jumpin', The
360 Squeeze Me
371 Sweet Sue-Just You
408 Until The Real Thing Comes Along

Dinah Washington
139 Guess Who I Saw Today
422 What A Difference A Day Made

Weather Report
60 Birdland

Ben Webster
80 Cat Walk, The
114 Exactly Like You
352 Song Of The Islands

Randy Weston
146 Hi-Fly
223 Little Niles

Margaret Whiting
170 I'll Walk Alone

Joe Williams
332 Shake, Rattle And Roll

Joe Williams (with Count Basie)
245 Memories Of You

Gerald Wilson
163 I Should Care
249 Milestones

Nancy Wilson (with Cannonball Adderley)
143 Happy Talk

Jimmy Witherspoon
169 I'll Always Be In Love With You

Phil Woods
103 Donna Lee
286 On A Slow Boat To China
327 Scrapple From The Apple
417 Wee Dot

Y

Lester Young
89 Count Every Star
129 (I Don't Stand) Ghost Of A Chance, A (With You)
180 In A Little Spanish Town (Twas On A Night Like This)
184 Indiana (Back Home Again In Indiana)
204 Jumpin' With Symphony Sid
218 Let's Fall In Love
384 There Will Never Be Another You

Z

Denny Zeitlin
307 Quiet Now

Dick Zimmerman
243 Maple Leaf Rag
COMPOSER/LYRICIST INDEX

A

Tom Adair
112 Everything Happens To Me
182 In The Blue Of Evening
218 Let’s Get Away From It All
409 Violets For Your Furs
431 Will You Still Be Mine

Lee Adams
227 Lot Of Livin’ To Do, A
305 Put On A Happy Face

Stanley Adams
384 There Are Such Things
422 What A Difference A Day Made

Harold Adamson
158 I Love Lucy

Julian Adderley
276 Nippon Soul
324 Sack Of Woe
330 Sermonette

Nathaniel Adderley
434 Work Song

Fred E. Ahlert
156 I Don’t Know Why (I Just Do)
167 I’ll Get By (As Long As I Have You)
172 I’m Gonna Sit Right Down And Write Myself A Letter
244 Mean To Me
412 Walkin’ My Baby Back Home

Harry Akst
98 Dinah
404 Trav’lin Light

Lewis Allen
364 Strange Fruit

Robert Allen
191 It’s Not For Me To Say

Louis Alter
100 Do You Know What It Means To Miss New Orleans?
442 You Turned The Tables On Me

Arthur Altman
41 All Or Nothing At All

Ed Anderson
119 Flamingo

Maxwell Anderson
226 Lost In The Stars
330 September Song

Paul Anka
201 Johnny’s Theme

Fernando Arbex
228 Louisiana

Harold Arlen
66 Blues In The Night
86 Come Rain Or Come Shine
123 For Every Man There’s A Woman
148 Honeymoon For Love
178 Ill Wind
192 It’s Only A Paper Moon
218 Let’s Fall In Love
240 Man That Got Away, The
267 My Shining Hour
363 Stormy Weather (Keeps Rainin’ All The Time)

Louis Armstrong
366 Struttin’ With Some Barbeque

Gus Arnheim
154 I Cried For You
372 Sweet And Lovely

Billy Austin
188 Is You Is, Or Is You Ain’t

Gene Austin
421 When My Sugar Walks Down The Street

Mack Avis
253 Moon Love

Nat D. Ayer
282 Oh! You Beautiful Doll

B

Abel Baer
205 June Night
384 There Are Such Things

Fanny Baldrige
217 Let’s Dance

Marian Banks
238 Malagueña

Eddie Barclay
287 Once Upon A Summertime

Charlie Barnet
340 Skyliner

Harry Barris
436 Wrap Your Troubles In Dreams (And Dream Your Troubles Away)

Lionel Bart
426 Where Is Love?

Count Basie
63 Blue And Sentimental
136 Good Bait
201 Live At Five
338 Shiny Stockings
376 Swinging’ The Blues

Lue Baxter
246 Merry Christmas, Baby

Albert A. Beach
164 I Wish You Love

Joe Beal
199 Jingle-Bell Rock

Sidney Bechet
162 I Remember When (Si Tu Vois Me Mere)

Barbara Belle
369 Sunday Kind Of Love, A

Bennie Benjamin
156 I Don’t Want To Set The World On Fire
280 Oh! What It Seemed To Be

Dave Bennett
75 Bye Bye Blues

Buddy Bernier
302 Poinciana (Song Of The Tree)

William Best
124 For Sentimental Reasons

Joe Bishop
429 Woodchopper’s Ball

Ben Black
255 Moonlight And Roses (Bring Mem’ries Of You)

Johnny S. Black
294 Paper Doll

John Blackburn
256 Moonlight In Vermont

Eubie Blake
245 Memories Of You

Luiz Bonfa
94 Day In The Life Of A Fool, A (Manha De Carnaval)
326 Samba De Orfeu

Joseph Bonime
217 Let’s Dance

Jim Boothe
199 Jingle-Bell Rock

Ronaldo Boscoli
221 Little Boat (O Barquinho)
Miles Davis
39 All Blues  
65 Blue Haze  
64 Blue In Green  
70 Boplicity (Bebop Lives)  
73 Budo  
123 Four  
140 Half Nelson  
197 Jeru  
224 Little Willie Leaps  
250 Miles Ahead  
249 Milestones  
269 Nardis  
345 So What  
343 Solar  
403 Tune Up

Eddie De Lange
94 Darn That Dream  
100 Do You Know What It Means  
To Miss New Orleans?  
254 Moonglow  
346 Solitude  
566 String Of Pearls, A

Vincius De Moraes
31 A Felicidade  
82 Chega De Saudade (No More Blues)  
132 Girl From Ipanema, The  
(Garota De Ipanema)  
150 How Insensitive

Gene De Paul
168 I'll Remember April

Tom Delaney
195 Jazz-Me Blues, The

Paul Denniker
323 S'posin'

Matt Dennis
45 Angel Eyes  
112 Everything Happens To Me  
218 Let's Get Away From It All  
409 Violets For Your Furs  
431 Will You Still Be Mine

Peter DeRose
284 On A Little Street In Singapore  
310 Rain  
412 Wagon Wheels

B.G. DeSylva
57 Best Things In Life Are  
Free, The  
73 Button Up Your Overcoat  
225 Look For The Silver Lining  
354 Sonny Boy  
367 Sunny Side Up  
397 Together  
443 You're The Cream In My Coffee

John DeVries
279 Oh! Look At Me Now

Howard Dietz
144 Haunted Heart  
162 I See Your Face Before Me  
382 That's Entertainment

Sacha Distel
136 Good Life, The

Mort Dixon
75 Bye Bye Blackbird  
315 River, Stay 'Way From My Door  
442 You're My Everything

Eric Dolphy
294 Out To Lunch

Jimmy Dorsey
172 I'm Glad There Is You

Ervin Drake
301 Perdido

Gladys DuBois
440 You Call It Madness (But I Call It Love)

Vernon Duke
150 I Can't Get Started

Ed Durham
376 Swingin' The Blues

Jimmie Eaton
64 Blue Champagne

Fred Ebb
46 And All That Jazz

Harry Edison
201 Jive At Five

Edward Eliscu
79 Carioca  
238 More Than You Know  
292 Orchids In The Moonlight

Duke Ellington
87 Come Sunday  
99 Do Nothin' Till You Hear From Me  
102 Don't Get Around Much Anymore  
169 I'm Beginning To See The Light  
324 Satin Doll  
346 Solitude

Bill Engvick
275 9:20 Special  
429 While We're Young

Bill Evans
64 Blue In Green  
269 Nardis  
395 Time Remembered  
410 Very Early  
414 Waltz For Debby

Gil Evans
70 Blues For Pablo

Reed Evans
276 No Moon At All
Frank Eyon
67 Body And Soul

F

Sammy Fain
167 I'll Be Seeing You

Jane Feather
250 Open Country

Leonard Feather
181 I Remember Duke
224 Lonely Woman

Mike Ferro
419 Well You Needn't
(It's Over Now)

Buddy Feyne
32 After Hours
204 Jumpin' With Symphony Sid
399 Tuxedo Junction

Dorothy Fields
86 Close As Pages In A Book
114 Exactly Like You
117 Fine Romance, A
151 I Can't Give You Anything
But Love
166 I Won't Dance
286 On The Sunny Side Of
The Street
302 Pick Yourself Up
415 Way You Look Tonight, The

Ted Fiorito
211 Laugh! Clown! Laugh!

Chet Forrest
190 It's A Blue World

Arthur Freed
154 I Cried For You

L.E. Freeman
408 Until The Real Thing
Comes Along

Cliff Friend
205 June Night

David Frishberg
299 Peel Me A Grape
407 Van Lingle Mungo

G

Milton Gabler
84 Choo Choo Ch' Boogie

Sammy Gallop
89 Count Every Star
336 Sho' Fly Pie And Apple
Pan Dowdy

Albert Gamse
43 Amapola (Pretty Little Poppy)

Kim Gannon
256 Moonlight Cocktail

Joe Garland
181 In The Mood

Erroll Garner
252 Misty
445 Young Love

Don George
169 I'm Beginning To See The Light

George Gershwin
36 Bess You Is My Woman
120 Foggy Day, A
124 For You, For Me, For Evermore
157 I Got Plenty O' Nuttin'
159 I Loves You Porgy
186 It Ain't Necessarily So
216 Let's Call The Whole Thing Off
230 Love Is Here To Stay
236 Love Walked In
264 My Man's Gone Now
272 Nice Work If You Can Get It
370 Summertime
385 There's A Boat Dat's Leavin'
Soon For New York
389 They All Laughed
390 They Can't Take That Away
From Me

Ira Gershwin
36 Bess You Is My Woman
120 Foggy Day, A
124 For You, For Me, For Evermore
150 I Can't Get Started
157 I Got Plenty O' Nuttin'
159 I Loves You Porgy
186 It Ain't Necessarily So
216 Let's Call The Whole Thing Off
225 Long Ago (And Far Away)
230 Love Is Here To Stay
236 Love Walked In
240 Man That Got Away, The
268 My Ship
272 Nice Work If You Can Get It
385 There's A Boat Dat's Leavin'
Soon For New York
389 They All Laughed
390 They Can't Take That Away
From Me

Bob Gibson
270 New "Frankie And Johnnie" Song, The

Eugene H. Gifford
342 Smoke Rings

L. Wolfe Gilbert
298 Peanut Vendor, The
(El Manisero)

John "Dizzy" Gillespie
54 Be-Bop
62 Blue 'N Boogie
81 Champ, The
98 Dizzy Atmosphere
138 Groovin' High
275 Night In Tunisia, A
324 Salt Peanuts
333 Shaw Nuff

Norman Gimbel
68 Bluesette
132 Girl From Ipanema, The
(Garota De Ipanema)
150 How Insensitive
164 I Will Wait For You
244 Meditation
344 So Nice (Summer Samba)
414 Watch What Happens

Jimmie Giuffre
125 Four Brothers
125 Four Others (Lighthouse)

Benny Golson
43 Along Came Betty
160 I Remember Clifford
207 Killer Joe
426 Whisper Not

Benny Goodman
35 AC-DC Current
38 Air Mail Special
116 Fiesta In Blue
120 Flying Home
332 Seven Come Eleven
344 Smooth One, A
346 Soft Winds
348 Solo Flight
362 Stompin' At The Savoy

Dexter Gordon
126 Fried Bananas

Irving Gordon
406 Unforgettable

Kelly Gordon
383 That's Life

Mack Gordon
361 Stay As Sweet As You Are
384 There Will Never Be
Another You

Robert Graham
439 You Better Go Now

Steve Graham
185 Intermission Riff

Porter Grainger
377 'Tain't Nobody's Biz-Ness
If I Do

Murray Grand
139 Guess Who I Saw Today

Ian Grant
214 Let There Be Love
Stephane Grapelli  
251 Minor Swing  

Chauncey Gray  
75 Bye Bye Blues  

Jerry Gray  
366 String Of Pearls, A  

Wardell Gray  
402 Twisted  

Adolph Green  
206 Just In Time  
238 Make Someone Happy  
295 Party's Over, The  

Bud Green  
163 I'll Always Be In Love With You  
329 Sentimental Journey  

Eddie Green  
137 Good Man Is Hard To Find, A  

John Green  
67 Body And Soul  
144 Haunted Heart  
154 I Cover The Waterfront  

Joe Greene  
34 Across The Alley From The Alamo  
38 All About Ronnie  
101 Don't Let The Sun Catch You Cryin'  

Mort Greene  
417 Weary Blues  

Paul Gregory  
440 You Call It Madness (But I Call It Love)  

Maria Grever  
422 What A Diff'rence A Day Made  

Clifford Grey  
351 Sometimes I'm Happy  

Dick Grolnick  
305 Pools  

Walter Gross  
381 Tenderly  

Ted Grouya  
119 Flamingo  

H ——————

Earle Hagen  
144 Harlem Nocturne  

Bob Haggart  
421 What's New  

Albert Hague  
444 Young And Foolish  

Guy Hall  
203 Johnson Rag  

Arthur Hamilton  
92 Cry Me A River  

Nancy Hamilton  
149 How High The Moon  

Fred Hamm  
75 Bye Bye Blues  

Oscar Hammerstein II  
40 All The Things You Are  
76 Can't Help Lovin' Dat Man  
130 Getting To Know You  
143 Happy Talk  
146 Hello, Young Lovers  
166 I Won't Dance  
170 I'll Take Romance  
189 It Might As Well Be Spring  
206 June Is Bustin' Out All Over  
210 Last Time I Saw Paris, The  
260 My Favorite Things  
280 Oh, What A Beautiful Mornin'  
281 Ol' Man River  
300 People Will Say We're In Love  
347 Some Enchanted Evening  
352 Song Is You, The  
372 Surrey With The Fringe On Top, The  
418 We Kiss In A Shadow  
428 Who?  
430 Why Do I Love You?  
447 Younger Than Springtime  
446 You'll Never Walk Alone  

Lionel Hampton  
35 AC-DC Current  
120 Flying Home  
249 Midnight Sun  
314 Red Top  
335 Shivers  

Bernie Hanighen  
322 'Round Midnight  

James F. Hanley  
184 Indiana (Back Home Again In Indiana)  
325 Second Hand Rose  

Otto Harbach  
166 I Won't Dance  
343 Smoke Gets In Your Eyes  
428 Who?  
439 Yesterdays  

E.Y. Harburg  
192 It's Only A Paper Moon  
282 Old Devil Moon  

Benny Harris  
293 Ornithology  

Will J. Harris  
371 Sweet Sue – Just You  

Lorenz Hart  
58 Bewitched  
114 Falling In Love With Love  
143 Have You Met Miss Jones?  
153 I Could Write A Book  
155 I Didn't Know What Time It Was  
187 It Never Entered My Mind  
200 Johnny One Note  
209 Lady Is A Tramp, The  
223 Little Girl Blue  
240 Manhattan  
259 My Funny Valentine  
268 My Romance  
387 There's A Small Hotel  
392 This Can't Be Love  
411 Wait Till You See Her  
427 Where Or When  

Coleman Hawkins  
365 Stuffy  

Erskine Hawkins  
399 Tuxedo Junction  

Bob Haymes  
380 That's All  

Jimmy Heath  
58 Big P  

Neal Hefti  
91 Cute  
209 'Lil Darlin'  

Ray Henderson  
57 Best Things In Life Are Free, The  
73 Button Up Your Overcoat  
75 Bye Bye Blackbird  
174 I'm Sitting On Top Of The World  
217 Life Is Just A Bowl Of Cherries  
354 Sonny Boy  
367 Sunny Side Up  
394 Thrill Is Gone, The  
397 Together  
443 You're The Cream In My Coffee  

Wayne Henderson  
354 Southern Comfort  

Jon Hendricks  
82 Chega De Saudade (No More Blues)  
97 Desafinado (Slightly Out Of Tune)  
193 It's Sand, Man  
330 Sermonette  
395 Tickle Toe  

Francis Henry  
222 Little Girl  

Jerry Herman  
145 Hello, Dolly!
<table>
<thead>
<tr>
<th>Woody Herman</th>
<th>Madeline Hyde</th>
<th>K</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>48 Apple Honey</td>
<td>Bert Kaempfert</td>
</tr>
<tr>
<td></td>
<td>108 Early Autumn</td>
<td>364 Strangers In The Night</td>
</tr>
<tr>
<td></td>
<td>429 Woodchopper's Ball</td>
<td>Irving Kahal</td>
</tr>
<tr>
<td>Arthur Herzog, Jr.</td>
<td></td>
<td>167 I'll Be Seeing You</td>
</tr>
<tr>
<td></td>
<td>102 Don't Explain</td>
<td>Donald Kahn</td>
</tr>
<tr>
<td>Edward Heyman</td>
<td></td>
<td>53 Beautiful Friendship, A</td>
</tr>
<tr>
<td></td>
<td>67 Body And Soul</td>
<td>Gus Kahn</td>
</tr>
<tr>
<td></td>
<td>154 I Cover The Waterfront</td>
<td>79 Carioca</td>
</tr>
<tr>
<td></td>
<td>423 When I Fall In Love</td>
<td>292 Orchids In The Moonlight</td>
</tr>
<tr>
<td>Dubose Heyward</td>
<td></td>
<td>Roger Wolfe Kahn</td>
</tr>
<tr>
<td></td>
<td>56 Bess You Is My Woman</td>
<td>91 Crazy Rhythm</td>
</tr>
<tr>
<td></td>
<td>157 I Got Plenty O' Nuttin'</td>
<td>Bert Kalmer</td>
</tr>
<tr>
<td></td>
<td>159 I Loves You Porgy</td>
<td>270 Nevertheless (I'm In Love With You)</td>
</tr>
<tr>
<td></td>
<td>264 My Man's Gone Now</td>
<td>John Kander</td>
</tr>
<tr>
<td></td>
<td>370 Summertime</td>
<td>46 And All That Jazz</td>
</tr>
<tr>
<td></td>
<td>385 There's A Boat Dat's Leavin' Soon For New York</td>
<td>Dean Kay</td>
</tr>
<tr>
<td>Billy Higgins</td>
<td></td>
<td>383 That's Life</td>
</tr>
<tr>
<td></td>
<td>386 There'll Be Some Changes Made</td>
<td>Buddy Kaye</td>
</tr>
<tr>
<td>Billy Hill</td>
<td></td>
<td>221 Little Boat (O Barquinho)</td>
</tr>
<tr>
<td></td>
<td>133 Glory Of Love, The</td>
<td>James Kennedy</td>
</tr>
<tr>
<td></td>
<td>284 On A Little Street In Singapore</td>
<td>425 Where Flamingos Fly</td>
</tr>
<tr>
<td></td>
<td>412 Wagon Wheels</td>
<td>Jimmy Kennedy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>267 My Prayer</td>
</tr>
<tr>
<td></td>
<td></td>
<td>313 Red Sails In The Sunset</td>
</tr>
<tr>
<td></td>
<td></td>
<td>355 South Of The Border</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jerome Kern</td>
</tr>
<tr>
<td></td>
<td></td>
<td>40 All The Things You Are</td>
</tr>
<tr>
<td></td>
<td></td>
<td>76 Can't Help Lovin' Dat Man</td>
</tr>
<tr>
<td></td>
<td></td>
<td>96 Deariy Beloved</td>
</tr>
<tr>
<td></td>
<td></td>
<td>117 Fine Romance, A</td>
</tr>
<tr>
<td></td>
<td></td>
<td>166 I Won't Dance</td>
</tr>
<tr>
<td></td>
<td></td>
<td>173 I'm Old Fashioned</td>
</tr>
<tr>
<td></td>
<td></td>
<td>210 Last Time I Saw Paris, The</td>
</tr>
<tr>
<td></td>
<td></td>
<td>225 Long Ago (And Far Away)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>225 Look For The Silver Lining</td>
</tr>
<tr>
<td></td>
<td></td>
<td>281 Of' Man River</td>
</tr>
<tr>
<td></td>
<td></td>
<td>302 Pick Yourself Up</td>
</tr>
<tr>
<td></td>
<td></td>
<td>343 Smoke Gets In Your Eyes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>352 Song Is You, The</td>
</tr>
<tr>
<td></td>
<td></td>
<td>391 They Didn't Believe Me</td>
</tr>
<tr>
<td></td>
<td></td>
<td>415 Way You Look Tonight, The</td>
</tr>
<tr>
<td></td>
<td></td>
<td>428 Who?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>430 Why Do I Love You?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>439 Yesterdays</td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td>Chas. E. King</td>
</tr>
<tr>
<td></td>
<td>102 Don't Explain</td>
<td>352 Song Of The Islands</td>
</tr>
<tr>
<td>Billie Holiday</td>
<td>118 Fine And Mellow</td>
<td>Henry Kleinkauf</td>
</tr>
<tr>
<td></td>
<td>131 God Bless' The Child</td>
<td>203 Johnson Rag</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ted Koehler</td>
</tr>
<tr>
<td></td>
<td>277 None But The Lonely Heart</td>
<td>178 Ill Wind</td>
</tr>
<tr>
<td></td>
<td></td>
<td>218 Let's Fall In Love</td>
</tr>
<tr>
<td></td>
<td></td>
<td>363 Stormy Weather (Keeps Rainin' All The Time)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>436 Wrap Your Troubles In Dreams (And Dream Your Troubles Away)</td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billie Holiday</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Moe Koffman
374 Swinging Shepherd Blues

Joseph Kosma
50 Autumn Leaves
(Les Feuilles Mortes)

André Kostelanetz
253 Moon Love

Alex Kramer
77 Candy

Steve Kuhn
311 Random Thoughts
350 Something Everywhere

Ken Kynard
314 Red Top

L ___________

Joseph Lacalle
43 Amapola

David Lahm
142 Harold's House Of Jazz

Dave Lambert
193 It's Sand, Man

Harold Land
210 Lands End

Fran Landesman
358 Spring Can Really Hang You Up The Most

Burton Lane
282 Old Devil Moon
283 On A Clear Day (You Can See Forever)

John Latouche
212 Lazy Afternoon

Jack Lawrence
41 All Or Nothing At All
203 Johnson Rag
370 Sunrise Serenade
381 Tenderly

J. Turner Layton
33 After You've Gone
416 'Way Down Yonder In New Orleans

Ernesto Lecuona
72 Breeze And I, The
238 Malagueña
297 Peacock, The

Leonard Lee
214 Let The Good Times Roll

Gene Lees
309 Quiet Nights Of Quiet Stars
(Corcovado)
414 Waltz For Debby

Michel Legrand
164 I Will Wait For You
287 Once Upon A Summertime
414 Watch What Happens

Carolyn Leigh
56 Best Is Yet To Come, The
433 Witchcraft
444 Young At Heart

Jules Lemare
372 Sweet And Lovely

H.J. Lengsfelder
301 Perdido

Anita Leonard
369 Sunday Kind Of Love, A

Alan Jay Lerner
153 I Could Have Danced All Night
174 I've Grown Accustomed To Her Face
176 If Ever I Would Leave You
283 On A Clear Day (You Can See Forever)
285 On The Street Where You Live
310 Rain In Spain, The
432 With A Little Bit Of Luck
436 Wouldn't It Be Lovely

Edgar Leslie
44 Among My Souvenirs

Al Lewis
65 Blueberry Hill

Ed Lewis
193 It's Sand, Man

John Lewis
35 Afternoon In Paris
100 Django

Morgan Lewis
149 How High The Moon

Sam M. Lewis
98 Dinah
122 For All We Know
174 I'm Sitting On Top Of The World
180 In A Little Spanish Town ('Twas On A Night Like This)
211 Laugh! Clown! Laugh!
317 Rock-A-Bye Your Baby With A Dixie Melody

Jerry Lieber
55 Bernie's Tune

Paul Lincke
134 Glow Worm, The

Harry Link
388 These Foolish Things

Little Jack Little
182 In A Shanty In Old Shanty Town

Jerry Livingston
63 Blue And Sentimental
194 It's The Talk Of The Town
277 None But The Lonely Heart
406 Under A Blanket Of Blue

Eugene Lockhart
433 World Is Waiting For The Sunrise, The

Frank Loesser
177 If I Were A Bell
286 On A Slow Boat To China
359 Spring Will Be A Little Late This Year

Frederick Loewe
153 I Could Have Danced All Night
174 I've Grown Accustomed To Her Face
176 If Ever I Would Leave You
285 On The Street Where You Live
310 Rain In Spain, The
432 With A Little Bit Of Luck
436 Wouldn't It Be Lovely

Ruth Lowe
168 I'll Never Smile Again

Bert Lown
75 Bye Bye Blues

Abe Lyman
154 I Cried For You

M ___________

Ballard MacDonald
184 Indiana (Back Home Again In Indiana)

Cecil Mack
321 S-H-I-N-E

Edward Madden
254 Moonlight Bay

Paul Madeira
172 I'm Glad There Is You

Herb Magidson
135 Gone With The Wind

Melissa Manchester
248 Midnight Blue

Dave Mann
276 No Moon At All

Wingy Manone
380 Tailgate Ramble, The

Sol Marcus
156 I Don't Want To Set The World On Fire

Paul Mares
250 Milenberg Joys

Antonio Maria
326 Samba De Orfeu
Larry Markes
235 Mad About Him, Sad Without
Him, How Can I Be Glad
Without Him Blues

Gerald Marks
39 All Of Me

Ric Marlow
379 Taste Of Honey, A

Eddie Marnay
287 Once Upon A Summertime

Holt Marvell
388 These Foolish Things

Eric Maschwitz
274 Nightingale Sang In Berkeley
Square, A

Artie Matthews
417 Weary Blues

Joe McCarthy
440 You Made Me Love You (I Do
Want To Do It)

Loonis McGlohon
349 Songbird (Thank You For You
Lovely Song)

Paul McGrane
204 Juke Box Saturday Night

Jimmy McHugh
114 Exactly Like You
151 I Can’t Give You Anything
But Love
166 I Won’t Dance
286 On The Sunny Side Of
The Street
421 When My Sugar Walks Down
The Street

Robert Mellin
266 My One And Only Love

Walter Melrose
147 High Society
250 Millenberg Joys
368 Sugar Foot Stomp
396 Tin Roof Blues

Newton Mendonca
97 Desafinado (Slightly Out
Of Tune)
244 Meditation
289 One Note Samba

Roberto Menescal
221 Little Boat (O Barquinho)

Johnny Mercer
66 Blues In The Night
86 Come Rain Or Come Shine
96 Dearly Beloved
108 Early Autumn
134 Glow Worm. The
173 I’m Old Fashioned
249 Midnight Sun
267 My Shining Hour
287 Once Upon A Summertime
324 Satin Doll
339 Skylark
380 Tailgate Ramble, The

Bob Merrill
300 People

George W. Meyer
368 Sugar
384 There Are Such Things

Joseph Meyer
91 Crazy Rhythm

Bernie Miller
55 Bernie’s Tune

Irving Mills
254 Moonglow
346 Solitude
421 When My Sugar Walks Down
The Street

Charles Mingus
137 Goodbye Pork Pie Hat

Sidney D. Mitchell
442 You Turned The Tables On Me

Billy Moll
436 Wrap Your Troubles In Dreams
(And Dream Your Troubles
Away)

James V. Monaco
440 You Made Me Love You (I Didn’t
Want To Do It)

Thelonious Monk
322 ‘Round Midnight
322 Ruby, My Dear
419 Well You Needn’t (It’s
Over Now)

John L. (Wes) Montgomery
323 S.O.S.

Fleecie Moore
76 Caldonia (What Makes Your Big
Head So Hard?)

Johnny Moore
246 Merry Christmas, Baby

Neil Moret
255 Moonlight And Roses (Bring
Memories Of You)
334 She’s Funny That Way (I Got A
Woman, Crazy For Me)

Larry Morey
348 Some Day My Prince Will Come

Russ Morgan
374 Sweet Eloise

Jerome Moross
212 Lazy Afternoon

Ferdinand “Jelly Roll” Morton
196 Jelly Roll Blues (Original)
208 King Porter Stomp
250 Millenberg Joys

Bennie Moten
261 Moten Swing

Buster Moten
261 Moten Swing

Gerry Mulligan
47 Apple Core
50 Au Privave
52 Ballad, A
61 Birds Of A Feather
80 Cat Walk, The
117 Festive Minor
220 Limelight
220 Line For Lyons
312 Red Door, The
316 Revelation
373 Swing House
408 Utter Chaos
413 Walkin’ Shoes
416 Western Reunion
418 Westwood Walk
428 Who’s Got Rhythm

Jimmy Mundy
38 Air Mail Special
116 Fiesta In Blue
348 Solo Flight

Sherman Myers
255 Moonlight On The Ganges

N

Ogden Nash
356 Speak Low

Al J. Neiburg
171 I’m Confessin’ That I Love You
194 It’s The Talk Of The Town
406 Under A Blanket Of Blue

Steve Nelson
127 Frosty The Snow Man

Henry Nemo
104 Don’t Take Your Love From Me
398 ‘Tis Autumn

New Orleans Rhythm Kings
396 Tin Roof Blues

Norman Newell
258 More
Anthony Newley
424 What Kind Of Fool Am I?
430 Who Can I Turn To? (When Nobody Needs Me)

Horatio Nicholls
44 Among My Souvenirs

Alberta Nichols
408 Until The Real Thing Comes Along

Ray Noble
83 Cherokee (Indian Love Song)
400 Touch Of Your Lips, The

George A. Norton
265 My Melancholy Baby

O

Ben Oakland
170 I'll Take Romance

Joe Oliver
368 Sugar Foot Stomp
420 West End Blues

Sy Oliver
291 Opus One
378 T'aint What You Do (It's The Way That Cha Do It)
343 Yes Indeed

Nino Oliviero
258 More

Riz Ortolani
258 More

Will Osborne
303 Pompton Turnpike

W. Benton Overstreet
386 There'll Be Some Changes Made

Larry Owens
221 Linger Awhile

P

Morty Palitz
429 While We're Young

Jack Palmer
111 Everybody Loves My Baby (But My Baby Don't Love Nobody But Me)

Frank Paparelli
62 Blue 'n Boogie
275 Night In Tunisia, A

Charlie Parker
36 Ah-Leu-Cha (Also known as Ah Lev Cha)
45 Another Hairdo
50 Autumn Leaves (Les Feuilles Mortes)
52 Barbados
61 Billie's Bounce (Also known as Bill's Bounce)
59 Bird Feathers

62 Bloomdido
74 Buzzin'
81 Chasing The Bird
84 Cheryl
88 Confirmation
95 Dewey Square
103 Donna Lee
207 Ko Ko
242 Marmaduke
247 Merry-Go-Round
252 Mohawk
257 Moose The Mooche
262 My Little Suede Shoes
279 Now's The Time
293 Ornithology
294 Parker's Mood
301 Perhaps
308 Quasimodo
314 Red Cross
327 Scrapple From The Apple
333 Shawnuff
360 Steeplechase
393 Thriving From A Riff
435 Yardbird Suite

Sol Parker
394 This Love Of Mine

Avery Parrish
32 After Hours

Duke Parson
197 Jeannine

Ray Passman
70 Boplicity (Bebop Lives)

Bernice Petkere
231 Lullaby Of The Leaves

Caesar Petrillo
198 Jim

Oscar Pettiford
66 Blues In The Closet
375 Swingin' Until The Girls Come Home

Bobby Plater
198 Jersey Bounce

Lew Pollock
80 Charmaine

Cole Porter
39 All Of You
107 Easy To Love
110 Ev'ry Time We Say Goodbye
128 From This Moment On
130 Get Out Of Town
152 I Concentrate On You
159 I Love Paris
160 I Love You
174 I've Got You Under My Skin
183 In The Still Of The Night
190 It's All Right With Me
229 Love For Sale

262 My Heart Belongs To Daddy
400 Too Darn Hot
441 You'd Be So Nice To Come Home To

Bud Powell
73 Budo
404 Un Poco Loco

Mel Powell
106 Earl, The

Jacques Prevert
50 Autumn Leaves
(Le Feuilles Mortes)

Louis Prima
369 Sunday Kind Of Love, A

R

Roger "Ram" Ramirez
233 Lover Man (Oh, Where Can You Be?)

Lionel Rand
214 Let There Be Love

Teddy Randazzo
134 Goin' Out Of My Head

Erno Rapee
80 Charmaine

Carol Raven
297 Peacock, The

Don Raye
168 I'll Remember April
366 Struttin' With Some Barbeque

Andy Razaf
36 Ain't Misbehavin'
128 Gee Baby, Ain't I Good To You
148 Honeysuckle Rose
202 Joint Is Jumpin', The
245 Memories Of You
323 S'posin'
362 Stompin' At The Savoy

Jack Reardon
136 Good Life, The

Edward C. Redding
110 End Of A Love Affair, The

Don Redman
128 Gee Baby, Ain't I Good To You

Billy Reed
140 Gypsy, The

Bickley Reichner
439 You Better Go Now

Django Reinhardt
251 Minor Swing

Harry Revel
361 Stay As Sweet As You Are

Ellis Reynolds
171 I'm Confessin' That I Love You
Herbert Reynolds
391 They Didn’t Believe Me

Stan Rhodes
369 Sunday Kind Of Love, A

Johnny Richards
444 Young At Heart

Everett Robbins
377 T’ain’t Nobody’s Biz-Ness
If I Do

Bruce Roberts
121 Fool That I Am

Lucky Roberts
256 Moonlight Cocktail

Rhoda Roberts
374 Swinging Shepherd Blues

Leo Robin
123 For Every Man There’s
A Woman
148 Hooray For Love
351 Sometimes I’m Happy

Sid Robin
208 King Porter Stomp
263 My Monday Date
405 Undecided

J. Russel Robinson
236 Margie

Lilla Cayley Robinson
134 Glow Worm, The

Willard Robison
90 Cottage For Sale, A

Richard Rodgers
58 Bewitched
114 Falling In Love With Love
130 Getting To Know You
143 Happy Talk
143 Have You Met Miss Jones?
146 Hello, Young Lovers
153 I Could Write A Book
155 I Didn’t Know What Time It Was
189 It Might As Well Be Spring
187 It Never Entered My Mind
200 Johnny One Note
206 June Is Bustin’ Out All Over
209 Lady Is A Tramp, The
223 Little Girl Blue
240 Manhattan
260 My Favorite Things
259 My Funny Valentine
268 My Romance
280 Oh, What A Beautiful Mornin’
300 People Will Say We’re In Love
347 Some Enchanted Evening
372 Surrey With The Fringe On
Top, The
387 There’s A Small Hotel
392 This Can’t Be Love
411 Wait Till You See Her

418 We Kiss In A Shadow
427 Where Or When
446 You’ll Never Walk Alone
447 Younger Than Springtime

Dick Rogers
144 Harlem Nocturne
303 Hoplom Turnpike

Jack Rollins
127 Frosty The Snow Man

Sonny Rollins
37 Airgin
105 Doxy
284 Oleo
296 Paul’s Pal
357 St. Thomas
410 Valse Hot

Sigmund Romberg
86 Close As Pages In A Book

Ann Ronell
434 Willow Weep For Me

Leon Roppolo
250 Milenberg Joys

Billy Rose
192 It’s Only A Paper Moon

Fred Rose
96 ’Deed I Do

Vincent Rose
65 Blueberry Hill
221 Linger Awhile

William Rose
258 More Than You Know

Annie Ross
402 Twisted

Holli Ross
70 Boplicity (Bebop Lives)

Harry Ruby
270 Nevertheless (I’m In Love With You)

Herman Ruby
163 I’ll Always Be In Love With You

Bob Russell
99 Do Nothin’ Till You Hear From Me
102 Don’t Get Around
Much Anymore
243 Maple Leaf Rag
438 You Came A Long Way From
St. Louis

Frank Ryerson
64 Blue Champagne

S

Carole Bayer Sager
121 Fool That I Am
248 Midnight Blue

Milton Samuels
198 Jim

Edgar Sampson
362 Stompin’ At The Savoy

Henry Sanciola
394 This Love Of Mine

Arthur Schwartz
162 I See Your Face Before Me
382 That’s Entertainment

Jean Schwartz
317 Rock-A-Bye Your Baby With
A Dixie Melody

Bobby Scott
379 Taste Of Honey, A

Eddie Seiler
156 I Don’t Want To Set The World
On Fire

Ernest Seitz
433 World Is Waiting For The
Sunrise, The

Charles Shavers
405 Undecided

Woody Shaw
293 Organ Grinder, The

Nelson Shawn
198 Jim

George Shearing
234 Lullaby Of Birdland

Jimmy Sherman
233 Lover Man (Oh, Where Can
You Be?)

Manning Sherwin
274 Nightingale Sang In
Berkeley Square, A

Wayne Shorter
122 Footprints
184 Infant Eyes
211 Lester Left Town
269 Nefertiti
292 One By One

Arthur Siegel
230 Love Is A Simple Thing

Carl Sigman
94 Day In The Life Of A Fool, A
(Manha De Carvalal)

Horace Silver
78 Cape Verdean Blues, The
103 Doodlin’
108 Ecaroh
224 Lonely Woman
253 Moon Rays
271 Nica’s Dream
306 Preacher, The
317 Room 608
328 Senor Blues
338 Sister Sadie
353 Song For My Father
Shel Silverstein
270 New “Frankie And Johnnie”
   Song, The

Nat Simon
302 Poinciana (Song Of The Tree)

Moises Simons
298 Peanut Vendor, The
   (El Manisero)

Seymour Simons
39 All Of Me

Jack “Zoot” Sims
312 Red Door, The

Frank Sinatra
394 This Love Of Mine

Charles Singleton
364 Strangers In The Night

John Siras
182 In A Shanty In Old
   Shanty Town

Chris Smith
53 Ballin’ The Jack

Clarence “Pine Top” Smith
68 Boogie Woogie (The Original)

Harry B. Smith
336 Sheik Of Araby, The

Eddie Snyder
364 Strangers In The Night

Ted Snyder
336 Sheik Of Araby, The

Stephen Sondheim
113 Everything’s Coming Up Roses
340 Small World

Robert Sour
67 Body And Soul

Larry Spier
306 Put Your Little Foot Right Out

Mascha Spoliansky
425 Where Flamingos Fly

Porter Steele
147 High Society

Sam H. Stept
88 Comes Love
163 I’ll Always Be In Love With You

Al Stillman
72 Breeze And I, The
191 It’s Not For Me To Say
204 Juke Box Saturday Night

Sonny Stitt
72 Bud’s Blues

Larry Stock
65 Blueberry Hill

Mike Stoller
55 Bernie’s Tune

Gregory Stone
217 Let’s Dance

Alex Stordahl
163 I Should Care

Jack Strachey
388 These Foolish Things

Billy Strayhorn
83 Chelsea Bridge
232 Lush Life
312 Raincheck
324 Satin Doll
379 Take The ‘A’ Train

Charles Strouse
227 Lot Of Livin’ To Do, A
305 Put On A Happy Face

Jule Styne
113 Everything’s Coming Up Roses
170 I’ll Walk Alone
178 I’ve Heard That Song Before
192 It’s Magic
206 Just In Time
213 Let It Snow! Let It Snow!
   Let It Snow!
238 Make Someone Happy
243 Maple Leaf Rag
295 Party’s Over, The
300 People
340 Small World
392 Things We Did Last Summer, The

Stanley Stylee
53 Beautiful Friendship, A
   91 Cute

Karl Suessdorf
256 Moonlight In Vermont

Marion Sunshine
298 Peanut Vendor, The
   (El Manisero)

E.A. Swan
424 When Your Lover Has Gone

Marty Symes
194 It’s The Talk Of The Town
386 There Is No Greater Love
406 Under A Blanket Of Blue

Clark Terry
331 Serenade To A Bus Beat

Bob Thiele
422 What A Wonderful World

Jean Thielemans
68 Bluesette

Sir Charles Thompson
316 Robbins’ Nest

Claude Thornhill
341 Snowfall

Ruth Thornhill
341 Snowfall

Juan Tizol
301 Perdido

Charlie Tobias
88 Comes Love

Harry Tobias
372 Sweet And Lovely

Rudolph Toombs
288 One Mint Julep

Mel Tormé
71 Born To Be Blue
85 Christmas Song, The (Chesnuts
   Roasting On An Open Fire)

Charles Trenet
164 I Wish You Love

Lennie Tristano
212 Lennie’s Pennies

Bobby Troup
319 Route 66

Roy Turk
156 I Don’t Know Why (I Just Do)
167 I’ll Get By (As Long As I
   Have You)
244 Mean To Me
412 Walkin’ My Baby Back Home

Marcos Valle
344 So Nice (Summer Samba)

Paulo Sergio Valle
344 So Nice (Summer Samba)

Jimmy Van Heusen
48 Aren’t You Glad You’re You
74 But Beautiful
94 Darn That Dream
147 Here’s That Rainy Day
179 Imagination
219 Like Someone In Love
304 Polka Dots And Moonbeams

Mal Waldron
353 Soul Eyes

Chester Wallace
255 Moonlight On The Ganges

Thomas (“Fats”) Waller
36 Ain’t Misbehavin’
148 Honeysuckle Rose
202 Joint Is Jumpin’, The
360 Squeeze Me

Ellis Walsh
326 Saturday Night Fish Fry

Charles Warfield
50 Baby, Won’t You Please
   Come Home

Earl Warren
275 9:20 Special
Harry Warren
384 There Will Never Be
Another You
442 You’re My Everything

Ned Washington
129 (I Don’t Stand) Ghost Of A Chance, A (With You)
260 My Foolish Heart
342 Smoke Rings

Deek Watson
124 For Sentimental Reason

Grady Watts
64 Blue Champagne

Mayme Watts
42 Alright, Okay, You Win

Mabel Wayne
180 In A Little Spanish Town (‘Twas On A Night Like This)

Chick Webb
362 Stompin’ At The Savoy

Paul Francis Webster
246 Memphis In June

Kurt Weill
226 Lost In The Stars
268 My Ship
330 September Song
356 Speak Low

Bobby Weinstein
134 Goin’ Out Of My Head

George Weiss
280 Oh! What It Seemed To Be

George David Weiss
234 Lullaby Of Birdland
422 What A Wonderful World

Robert Wells
71 Born To Be Blue
85 Christmas Song, The (Chestnuts Roasting On An Open Fire)

Percy Wenrich
254 Moonlight Bay

Paul Weston
163 I Should Care

Randy Weston
146 Hi-Fly
223 Little Niles

Ray Wetzel
185 Intermission Riff

Francis Wheeler
336 Sheik Of Araby, The

Richard A. Whiting
334 She’s Funny That Way (I Got A Woman, Crazy For Me)

Joan Whitney
77 Candy

Alec Wilder
165 I’ll Be Around
429 While We’re Young

Clarence Williams
50 Baby, Won’t You Please Come Home
320 Royal Garden Blues
360 Squeeze Me
420 West End Blues

Cootie Williams
322 ‘Round Midnight

Hugh Williams
313 Red Sails In The Sunset

Spencer Williams
54 Basin Street Blues
111 Everybody Loves My Baby (But My Baby Don’t Love Nobody But Me)
320 Royal Garden Blues
396 Tishomingo Blues

Chuck Willis
78 C.C. Rider

Tommy Wolf
358 Spring Can Really Hang You Up The Most

Guy Wood
266 My One And Only Love
336 Shoo Fly Pie And Apple Pan Dowdy

Henri Wood
318 Rosetta

Harry Woods
315 River, Stay ‘Way From My Door
337 Side By Side

Bob Wright
190 It’s A Blue World

Robert R. Wright
198 Jersey Bounce

Allie Wrubel
135 Gone With The Wind

Sid Wyche
42 Alright, Okay, You Win

Joe Young
98 Dinah
172 I’m Gonna Sit Right Down And Write Myself A Letter
174 I’m Sitting On Top Of The World
180 In A Little Spanish Town (‘Twas On A Night Like This)
182 In A Shanty In Old Shanty Town
211 Laugh! Clown! Laugh!
231 Lullaby Of The Leaves
317 Rock-A-Bye Your Baby With A Dixie Melody
368 Sugar
442 You’re My Everything

Lester Young
204 Jumpin’ With Symphony Sid
395 Tickie Toe

Vicki Young
215 Let There Be You

Victor Young
129 (I Don’t Stand) Ghost Of A Chance, A (With You)
260 My Foolish Heart
371 Sweet Sue – Just You
423 When I Fall In Love

Z

Josef Zawinul
60 Birdland
180 In A Silent Way
242 Mercy, Mercy, Mercy

Denny Zeitlin
307 Quiet Now

Earl Zindars
109 Elsa

Vincent Youmans
79 Carioca
258 More Than You Know
292 Orchids In The Moonlight
331 Sometimes I’m Happy

James Young
378 T’ain’t What You Do (It’s The Way That Cha Do It)
A FELICIDADE

Words by Vinicius De Morales
Music by Antonio Carlos Jobim

Moderate Bossa Nova

Tris-te-za não tem fim. Felici-da-de sim. A


Brilha tran-quí-la de pois de le-vo-ci-la. E cai co-mo a la-grí-ma de amor.

A fe-li-ci-da-de do po-bre par-re-ce. A gran-de? ha su? do car-na-

val. A gen-te tra-bal-ha o a-ho eu tei-ro. Por um mo-men-to de-

son-ho. Pra-fa-zer a fan-ta-si-a. De rei ou de pi-ra-ti ou jar-di-

nei-ra.

E tu-do se-a ca-bar na quar-ta fri-ra. Tris-

rar.

Preci-sa que ha-ja ven-vo sem par-rar. Preci-sa que ha-ja ven-vo sem par-

rar. Tris-te-za não tem fim.
AFTER HOURS

Words by Robert Bruce and Buddy Feyne
Music by Avery Parrish

Slow blues C6 F9 C6

After Hours, when it's time to close the doors and turn the light's down low,

C7 F9 C6

After Hours, where the lone-ly shades spend the night, that's where I go,

Dm7 G7 Dm7 G7 C C7/E F F9 dim7

You can find me walk-in' with those After Hours blues, After Hours with the

C/G C dim7 G7/D G7 C7 blues. Look-in' a-round for a place to forget her, I keep comin' back to the one where we met. It's
dark and des-ert-ed, but some-thing a-bout it still makes me a-ware that I care for her yet.

F7

Out of the past comes a dim rec-ol-lec-tion, she's sit-tin' with me at a ta-ble for two;

C7 C dim7 Dm7 G7

Then in the dark of a win-dow's re-flec-tion, I see I'm a- lone and I know that we're thru. And I go on

Dm7 G7 C C7/E F F# dim7 C/G Ab G9 G9 C

walk-in' with those After Hours blues, After Hours, just the blues and me,

I try to find the night is still,

some peace of mind; a friend-ly voice, some-one who's kind. I close my eyes, the streets are bare;

Dm7 G7/E F C G7 C C7/E F C dim7 Dm7 G7

try not to think, oh, Lord, gotta have a drink, Oh, Lord, please but mem'ries stay, oh, Lord, make them go away. She's gone,

why
help me to forget. Oh, Lord,
my heart is heavy yet. Oh, Lord, I've
can't she let me be? She's gone
and yet she's here with me. So on I
F7
C
C7

got to find a place where I won't see that haunting face. A place where
Dm7 G7 Dm7 G7 C C7/E F F#dim7 C/G G7 C6/9
I can go to lose those melancholy After Hours blues.

AFTER YOU'VE GONE

By Creamer and Layton

Moderately

EbM7

After You've Gone, and left me crying;
After You've Gone, There's no delaying
After I'm gone, after we break up;
After I'm gone, You're gonna wake up

EbM7

you'll feel blue,
you'll feel sad,
You'll miss the dearest pal you've ever had,
You will find,
you were blind,
to let some body come and change your mind.

EbM7

There'll come a time, now don't forget it.
There'll come a time, when you'll regret it.
After the years, we've been to grief.
Their joy and tears, all kinds of weeping.

Cm G7 Cm7 Eb9 Bs D7 Gm Gm/F Em7 A7/9

Some day when you grow lonely,
your heart will break like mine and you'll want me
Some day blue and downhearted,
you'll long to be with me right back where you started.

Dm7 Gm7 Cm7 F7 Bs

[1. Fs7 Bs7] [2. F#M7]
ACROSS THE ALLEY FROM THE ALAMO

Moderately

F  Bb/F  F  Bb/F  F

Across The Alley From The Alamo, lived a pinto pony and a Navajo, (Who

C7  Cdim  C7  Gm7  C7sus C7,9  F

sang a sort of Indian Hi-de-bo to the people passing by. The

Bb/F  F  Fdim  F  Bb/F  F

used to bake frijoles in cornmeal dough for the people passing by. They

C7  Cdim  C7  Gm7  C7  C7,9  F6  F7

pin to spent his time a-swishin' flies and the Navajo watched the lazy skies. And

Bb  F  F7  Bb  Bbm6  F

ev'ry rarely did they ever rest their eyes on the people passing by. One

Dm  G9  C7  F

day they went a-walkin' along the railroad track. Their shoes were polished bright. No, they never heard the

Bb/F  F  Bb/F  F  Bb/F  F

lookin'. Toot! Toot! they never came back. A across The Alley From The

Bbm6  Bbm6  C7  Cdim  C7

Alamo. When the summer sun decides to settle low, A fly sings an Indian an

Gm7  C9  C7,9  F6  Adim  Gm7  C7

Alamo. When the sunlight beams it's tender tender glow. The beams go to sleep and there

Hi-de-bo to the people passing by. A-

AIN'T NO DOUGH  for the people passing by.
AIR MAIL SPECIAL

By Benny Goodman, Charlie Christian and Jimmy Mundy

Bright tempo

ALL ABOUT RONNIE

By Joe Greene

* Copyright 1951-1953 CRITERION MUSIC CORP.
* Renewed 1981 CRITERION MUSIC CORP.
ALL BLUES

Moderately
G7

G7 D7/C C7

G7 D7/C Bb7 C7 G7

ALL OF ME

Copyright © 1931 by the Composers. Copyright Renewed.
Words and Music by Seymour Simons and Gerald Marks

Moderately
C

E7 A7

All Of Me why not take All Of Me Can't you see

Dm7 E7 Am7

I'm no good without you Take my lips I want to lose them

D7 Dm7 G7 C

Take my arms I'll never use them Your good-bye

E7 A7 A7 Dm7

left me with eyes that cry How Can I go on dear without you

Edim7 Em7 A9 Dm7 G13

You took the part that once was my heart So why not take All Of

Me.

Me.

ALL OF YOU

Copyright © 1954 by Cole Porter
Copyright Renewed, assigned to Robert H. Montgomery, Trustee of
the Cole Porter Music & Literary Property Trust, Chappell & Co.
Inc., Publisher.

Words and Music by Cole Porter

Moderately
Am/Eb Eb Fm7b5 Bb7/A

I love the looks of you the lure of you the sweet of

Eb Am7 D7 Eb C7b9 Fm7 Bb7 Bb7/A

you the pure of you the eyes the arms the mouth of you the
East, West, North and the South of you, I'd love to gain complete control of you, and handle even the heart and soul of you. So

Love, at least, a small percent of me, do, for I love All Of You.

ALL THE THINGS YOU ARE
From VERY WARM FOR MAY

Copyright © 1939 T.B. Harms Company. Copyright Renewed.
© 2012 The Walt Disney Company, Santa Monica, CA 90401

Words by Oscar Hammerstein II
Music by Jerome Kern

Moderately

You are the promised kiss of spring-time That makes the lonely winter seem long.

You are the breathless blush of evening That trembles on the brink of a lovely song.

You are the angel glow that lights a star.

The dearest things I know are what you are.

Some day my happy arms will hold you, And some day I'll know that moment divine, When All The Things You Are, are mine.
ALL OR NOTHING AT ALL

Words by Jack Lawrence
Music by Arthur Altman

Moderately Slow

Am

Am7

Am6

Am

Am6

Am

Am7

All, Or Nothing At All. Half a love never appeared to me.

Bb9

Bb6

Bb+

Bb7

Gm

Em7b5

A7b9

Dm

If your heart never could yield to me, then I'd rather have nothing at all!

G7

G7b5

CM7

Em7b5

E7b9

Am

Am7

Am

Am6

Am

Bb9

Bb6

Bb+

Bb7

Gm

Em7b5

A7b9

Dm

G7

G7b5

CM7

If it's love, there is no in-between. Why begin, then cry for something that might have been.

Bbm7

Eb7

Ab

Ab+

Ab6

Ab6

Al+ Eb7

Ab

Ab+

Bbm7

Eb7

Ab

Ab+

Ab6

Ab6

Al+ Eb7

Ab

Ab+

Dm

Ab

Eb9

Eb+

Eb7

Bbm7

E7

Bbm7

Eb7

lost beyond recall. The kiss in your eyes, the touch of your hand makes me weak.

Bbm7

Eb7

Gm7b5

C7

Fm

Db

Db7

C7

E7

And if I fell under the spell of your call, I would be caught in the under-tow.

Bb9

Bb6

Bb+

Bb7

Gm

Em7b5

A7b9

Dm

Bbm7b5

E7

Am

Dm7b5

G7sus

C

C6

Or Nothing At All.
ALRIGHT, OKAY, YOU WIN

Words and Music by Sid Wyche and Mayme Watts

Moderate Boogie Woogie

Well Al-right, O-kay, You Win, I'm in

love with you, Well, Al-right, O-kay, You Win, Baby.

what can I do? I'll do any-thing you say, it's just got to be that way,

as long as it's me and you.

Well, Al-right

All that I am ask-in',

all I want from you, just love me like I love you an' it

won't be hard to do! Well, Al-right, O-kay, You win

I'm in

Sweet ba-by take me by the hand,

Well, Al-right O-kay, You Win.
ALONG CAME BETTY

Medium bounce

Bbm7  Bbm7  Bbm7  Bm7  E9  Bm7  Bm7  E9  AM7

GM7  GM7  C9  Gm7  C9  GM7  C9  FM7

Am7 5 9  Dm7  G13  G7 5  Cm7  F7 9

Am7 5  D7 9

Gm7  Em7 5  A7 5 9  Fm7  Bm7  Bb7  Bbm7

Bm7  E9  Bbm7  Bm7  E9  Cm7 5  F7  Bm7 5  E7 9  AbM9

AMAPOLA
(Pretty Little Poppy)

Copyright © 1924 by Edward B. Marks Music Company. Copyright renewed.

With Pep  Bb

A-ma-po-la—— my pret-ty li-tle pop-py—— You're like that love-ly flow'ry so

Bb/D Ddim7  F7/C  F7

sweet and heav-en-ly—— since I found you—— My heart is wrapped a-round you——

F7 5  Bb

and lov-ing you, it seems to beat a rhaps-o-dy—— A-ma-po-la——

G7  Cm  G7

the pret-ty li-tle pop-py—— must copy its en-dear-ing charm from

Cm  G7  Cm  Em6  Bb/D Ddim7

you—— A-ma-po-la—— A-ma-po-la—— how I

F7/C  F7  Bb

long to hear you say "I love you——"

By Joseph M. LaCalle

New English Words by Albert Gamse

43
AMAZING GRACE

Moderately

G G/B C G D7sus D7 G

A-maz-ing Grace! How sweet the sound that saved a wretch like me! I once was lost, but now I see. Now I see.

C7/B C G D7 Em G/B Am9 D7 | G C/G G |

G/G/G G

AMONG MY SOUVENIRS

Copyright © 1927 by DeSylva, Brown & Henderson, Inc.
Copyright Renewed. Assigned to Chappell & Co., Inc.

Words by Edgar Leslie
Music by Horatio Nicholls

Moderately

Eb C79 Fm7 Bb7 Bb95 Eb Eb/G Gdim7

There's no thing left for me; of days that used to be I live in memory Among My Souvenirs. Some letters tied with blue, a photograph or two. I see a rose from you Among My Souvenirs. A few more tokens rest within my treasure chest and tho' they do their best to give me consolation. I count them all apart, And as the tear drops start. I find a broken heart Among My Souvenirs.

Fm7 Bb7 Eb Gdim7 Fm7 Bb9 | C79 Fm7 |

Eb Eb7 A6  Fm7 Bb7 Bb95 Eb

Bb7 Dm7b5 G7 Cm7 F9 Bb7 Bb95 Eb C79 Fm7

Bb7 Bb95 Eb Eb/G Gdim7 Fm7 Bb9

Eb Cm7 Fm Bb7 | Eb Abm6 Eb |

nirs. nirs.
AND ALL THAT JAZZ

Words by Fred Ebb
Music by John Kander

Quickly

C

Come on, babe, why don't we paint the town,

And All That Jazz! I'm gonna rouge my knees and roll my stockings down.

G7

whoopee spot where the gin is cold, but the plan-o's hot. It's just a noisy hall where there's a nightly brawl.

Ab7

Slick your hair and wear your buckle shoes.

And All That Jazz! I hear that Father Dip is gonna blow the blues.

Db

Hold on bun, we're gonna bunny hug. I bought some aspirin down at United Drug in case we

Db

shake apart and want a brand new start to do that jazz.

A7

Oh, I'm gonna see my Sheba shimmy shake (And All That Jazz!)

A7

she's gonna shimmy till her garters break (And All That Jazz!)

Show

Bb7

her where to park her girdle. Oh, her mother's blood'd curdle if she'd bear her

Bb7

baby's queer for all that jazz! Find a flask, we're playing
And All That Jazz — And All That Jazz — Right up here — is where I store the juice — And All That Jazz — And All That Jazz — Come on babe — we're gonna brush the sky — I betcha lucky Lindy never flew so high — 'cause in the stratosphere how could he lend an ear to all that jazz!

No, I'm no one's wife, but oh, I love my life — And All That Jazz — That jazz!

APPLE CORE

Medium Fast

Fm

G7 C7 Fm

G7 C7

Ab Fm7 Bb7 Eb7 1. Ab C7 2. Ab

F7b9 Bbm9 Bb7 C7 Ab C7 Fm

G7 C7

Fm G7 C7 Ab Fm Bb7 Bb7 To Coda Ab

D.C. al Coda

© Copyright 1985 CRITERION MUSIC CORP.
© Renewed 1985 CRITERION MUSIC CORP.

By Gerry Mulligan
got two ears? And if your heart is singing, too, Aren't You Glad You're You? You can see a summer sky or touch a friendly hand or taste an apple pie.

Par-doan the grammar but isn't life grand? And when you wake up each morn, aren't you glad that you were born? Think what you've got the whole day through, Aren't You Glad You're You? You?

AS CATCH CAN

Copyright 1958-1964 CRITERION MUSIC CORP.

By Gerry Mulligan
AU PRIVAVE

By Charlie Parker

Fast
F7 Fdim7 Gm7 C7 Fl F7 Cm7 B9
Bb7 s9 Bb7 F7 Gm7 Am7 D7 s9 Gm7
C7sus F7 D7 1. Gm7 C7 Fl 2. G7 C7 Fl (Solos)

AUTUMN LEAVES
(LES FEUILLES MORTES)

English Lyric by Johnny Mercer
French Lyric by Jacques Prevert
Music by Joseph Kosma

Medium Swing
Am7 D7 GM7 CM7 F#m7 s5 B7 Em Am Em F#m7 s5

The falling leaves drift by the window, the Autumn Leaves, of red and gold. I see your
Am7 D7 GM7 CM7 F#m7 s5 B7 Em Am Em F#m7 s5

lips, the summer kisses, the sun-burned hands I used to hold. Since you went a-way

B7 Em Am7 D7 GM7 E7 s9 F#m7 s5

the days grow long, and soon I'll hear old winter's song. But I miss you most of
B7 s9 Em Em:D Cm7 s5 CM7 F#m7 s5 B7 s9 Em Am Em

all my darling, when Autumn Leaves start to fall.

BABY, WON'T YOU PLEASE COME HOME

Words and Music by Charles Warfield and Clarence Williams

Medium Bounce tempo
G6 F#m7 F9 E9 A7 Em7 A7

Baby, Won't You Please Come Home, 'cause your mamma's all alone.

D7 Em7 Gm6/Bb A7 Eb7 D9 D7 s9

I have tried in vain, never no more to call your name.
A BALLAD

Very slow

C A7 §9 Dm7 D7 §11 CM7 C6 Fm7 C7 §9 BM7

Em7 A7 §5 §9 D Am6 B7 Em7 A7 D G7 §5 §9

Em D7 D/A F/A CM7 A7 Gm7 A7 Dm7 G7 §4 §5

CM7 C6 Fm7 C7 §9 BM7 Em7 A7 §5 §9 D B7

Dm7/G G7 C A7 Dm Fm C Cm7 Fm7 Bb1 §3 §9 Em7 Fm7 B7 §4 §5

Fm7 Bb7 §9 Eb7 §9 E5 B7 §9

Em7 A7 §5 §9 A7 §5 §9 Fm7 Bb7 §9

Em7 A7 §5 §9 Eb7 §9 D A7 D. S. al Fine

BARBADOS

Fast

F Gm7 C7 §9 F7 Cm7 F7 Bb7

F Gm7 C7 §9 F Gm7 C7

52
BALLIN' THE JACK

Copyright © 1933 CHRISTIE-MAX MUSIC and JERRY VOGEL MUSIC COMPANY, INC.
Pursuant to Sections 304(c) and 401(b) of the U.S. Copyright Law.
Words by Jim Burris
Music by Chris Smith

Moderately

G7                      C7

First you put your two knees close up tight, then you sway 'em to the left, then you sway 'em to the right.

F7                      Bb     D7    Eb    D7

Step a-round the floor kind of nice and light, then you twist a-round and twist a-round with all your might.

G7                      C7

Stretch your lov-in' arms straight out in space, then you do the Eagle Rock with style and grace. Swing your

G#7    Bb/F    Fdim7    Gm    G7    Cm    G    Cm    Cm7#5    F7    Bb

foot way 'round then bring it back, now that's what I call 'Ball-in' The Jack.'

A BEAUTIFUL FRIENDSHIP

Copyright © 1956 Bloc Music Publishers, Copyright renewed, J. Epstein The Week
Music Group, Santa Monica, CA 90401
Lyric by Stanley Styne
Music by Donald Kahn

Moderately

CM7                      F#7     FM7     Bb7     A7     Am7     D7     Dm7/G     G9     G9#5     CM7

This is the end of A Beautiful Friendship, it ended a moment ago. We were always like

F#7                      FM7     Bb7     A7     Am7     D7     Dm7     G7     Gm9     C9

end of A Beautiful Friendship, I know for your eyes told me so. Sis-ter and broth-er, un-till to-night when we looked at each oth-er. That was the end of A

FM7                      Em7#5     A7     Dm7     Dm7/G     G7#9

Beauti-ful Friendship and just the begin-ning of love. love.
**BASEIN STREET BLUES**

Words and Music by Spencer Williams

Moderately

VERSE

Wont'cha come along with me to the Mississippi?

We'll take the boat to the lan' of dreams. Steam down the river down to New Orleans. The band's there to meet us, old friends to greet us. We'll see the place the folks all meet, this is Basin Street. Basin Street is the street where the elite always meet in New Orleans lan' of dreams. You'll never know how nice it seems or just how much it really means.

Glad to be, yes, sirree where welcome's free; dear to me, where I can lose, my Basin Street Blues.

**BE-BOP**

By John "Dizzy" Gillespie

Fast Bop

To Coda

Fm    Gm7b5    Fm/As    Bm6    Fm/C    Gm7b5    C7    Fm    Gm7b5
BERNIE'S TUNE

Words by Mike Stoller and Jerry Lieber
Music by Bernie Miller

Moderately, with a beat

Dm6

In the park, in the dark, underneath the moon.
Hark the lark, in the park, crazy as a loon.

Bb7b5

a girl humming 'Bernie's Tune.'
Went to sleep counting sheep, by a blue lagoon.

A7

Heard a boy and went to sleep counting sheep, by a blue lagoon.

A7

Little kids go to school singing 'Bernie's Tune.'
Gurgling brooks, bubbling pools, babbling 'Bernie's Tune.'

Bb7b5

Heard a frog, on a log, croaking 'Bernie's Tune.'

Dm6

It's so easy to whistle, it's so easy to sing. Even hummingbirds hum.

Bb7

You don't have to read music, you don't have to be smart. Bernie said you can sing.

A7

It's the thing! Office clerks, soda jerks picked it up so soon.

Dm6

Millionaires, even squares, whistle 'Bernie's Tune.'

Bb7b5

Take a tip, man get hip, make it 'Bernie's Tune.'
BESS YOU IS MY WOMAN

Words by Dubose Heyward & Ira Gershwin
Music by George Gershwin

Slowly

Bb
F7/C
Bb/D
Dm7s5
Eb
Em
Gm
Gm7/F

Porgy: Bes' you is
my wom-an
now,
I is,
An' I ain' go-in'
no-where
two in-
stead of
one.

Bes' Be real
happi-
ness is
je'
been

THE BEST IS YET TO COME

Lyric by Carolyn Leigh
Music by Cy Coleman

Moderately

Ab

Out of the tree of life—

-F7- Bb7

—You came a-long and ev-

-en'thing's start-in' to hum.

-Still it's a real good bet—The Best Is Yet To
THE BEST THINGS IN LIFE ARE FREE

Music and Lyrics by B.G. DeSylva, Lew Brown and Ray Henderson

Brightly C

The moon belongs to every one, The Best Things In Life Are Free. The stars belong
to everyone, they gleam there for you and me. The flowers in Spring, the

Dm7 G7 G7sus C A7 Dm7 G7 C
robins that sing, the sunbeams that shine: they're yours, they're mine! And love can come to

C/E E Phdim7 Dm G7 Dm7
ev'ry one, The Best Things In Life Are Free.
BEWITCHED

Words by Lorenz Hart
Music by Richard Rodgers

Moderately Slow

C    Gdim7    Dm7    D6dim7    C    E7    FM7    F#dim7    C    D7
I'm wild again, beguiled again, a simpering, whimpering child again, Bewitched, bothered and be-

G7    A7    Dm7    G7    C    Gdim7    Dm    D6dim7    C    E7
wild-ered am I. Couldn't sleep, and wouldn't sleep, when love came and told me I

FM7    F#dim7    C    D7    G7    C7    FM7    A7    Dm
shouldn't sleep, Bewitched, bothered and bewildered am I. Lost my heart, but what of it?

Am    Dm    G7    Em7    A7/G    Dm7    G7
He is cold I agree, he can laugh, but I love it, although the laughs on me. I'll

C    Gdim7    Dm    D6dim7    C    E7    FM7    F#dim7    C    D7
sing to him, each spring to him, and long for the day when I'll cling to him, Bewitched, bothered and be-

Dm    G7    I    C    Am    Dm7    G7    I    C    F    C
wild-ered am I. I'm I.

BIG P

Copyright © 1960 by MUG Music, Inc.

By Jimmy Heath

Bounce tempo

Dm    Dm/F    E7    E7b7    Dm    Am7b5    D7    Gm    Bb    A    A6

Dm    A7    Dm 7/C    Dm 6/B    Bb7    A7    Dm

Dm    F    E    Eb    Dm    Am7    D7    Gm    Bb    A    A6

Dm    Dm7/C    Dm 6/B    Bb7    B7b5    A7/G9    Dm
BILL BAILEY

Traditional

Brightly

G

Gdim? D7/A D7

Won't you come home, Bill Bailey, Won't You Come Home? She means the whole day long:

D9#5

I'll do de cooking, darling I'll pay de rent, I know I've done you wrong.

Bdim Am E7 Am C Gdim7 G/D E7

'Mem-bur dat rain-y eve dat I drove you out, wid noth-in but a fine tooth comb?

I know I'm to blame, well, ain't dat a shame? Bill Bailey, Won't You Please Come Home?

Home?

BIRD FEATHERS

By Charlie Parker

Copyright 1966 by DUCHESS MUSIC CORPORATION. Rights Administered by
MCA MUSIC PUBLISHING, A Division of MCA INC, New York, NY

Brightly

BbM7 Bb6

Eb7 65

Eb6

G7 Ab7 G7

Cm7 F9 Dm7 Gdim7 Cm7 F7#549 BbM7 Bb6

Bb7 65

Eb6

Ab7 BbM7 Bb6

G7 Ab7 G7

Cm7

Repeat ad lib.

F9 Dm7 Gdim7 Cm7 F7#549 Bb6
BILLIE'S BOUNCE
(Also Known As BILL'S BOUNCE)

By Charlie Parker

BIRDS OF A FEATHER

By Gerry Mulligan
BLUE AND SENTIMENTAL

By Count Basie, Jerry Livingston, and Mack David

Copyright © 1936, 1937 Bregman, Voco & Conn, Inc. Copyright renewed and assigned to Henry Von Tilzer Music Publishing Company and Bregman, Voco & Conn, Inc. [w/o The Weil Music Group, Santa Monica, CA 90404]

Slowly, with a lift

**Blue And Sentimental,**

my dreams are blue dreams,

Just won't come true dreams, I find.

Blue And Sentimental,

I can't forget you,

My heart won't let you out of my mind.

It rains all the time since you said good-bye.

The skies, and my eyes, and my heart all cry.

Blue and Sentimental.

If you don't want me.

Why do you haunt me and keep me feeling blue.

Blue And Sentimental.
BLUE CHAMPAGNE

Slowly

\[ F \quad A_{dim}\ 7 \quad C7/G \quad C7 \quad F \quad D67 \quad Gm7\#5 \quad C7 \quad F \quad A_{dim}\ 7 \quad D67 \quad Dm7 \quad Dm7 \quad G9 \]

Blue Champagne... purple shadows and Blue Champagne... with the echoes that still remain...
Bubbles rise... like a fountain before my eyes... and they suddenly crystallize...

I keep a blue rendezvous... to form a vision of you...

all the songs we sang, each little dream we knew seems to overtake me like a boomerang...

Blue is the sparkle, gone is the tang. Each old refrain... keeps returning as I remain...

with my memories and Blue Champagne... to toast the dream that was you...
BLUE HAZE

By Miles Davis

© 1965 Prestige Music

BLUEBERRY HILL

Words and Music by Al Lewis, Larry Stock and Vincent Rose

Copyright © 1940 by Chappell & Co., Inc.
Copyright Renewed, Assigned to Chappell & Co., Inc. and Sovereign Music Corp.
BLUES IN THE CLOSET

Medium swing

G

R.S. 1955 Orpheus Music, Inc.
Copyright Renewed

By Oscar Pettiford

BLUES IN THE NIGHT

Words by Johnny Mercer
Music by Harold Arlen

1941 (Renewed) WARNER BROS. INC.

Blues tempo

My mamma done tol' me when I was in knee-pants, my mamma done tol' me,
Natchez to Memphis from Memphis to St. Joe, where ever the four winds blow:

Blues

Woman's gonna sweet talk, man's gonna sweet talk,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,

Woman's gonna two-face,
BODY AND SOUL

Word by Edward Heyman, Robert Sour and Frank Eyton
Music by John Green

Slowly, with expression

My heart is sad and lonely, for you I sigh, for you, dear, only.
I spend my days in longing and wand'ring, why it's me you're wronging,
you know I'm yours for just the taking:

Why haven't you seen it? I'm all for you, Body And Soul!
I tell you I mean it, I'm all for you, Body And Soul!
I'd gladly surrender myself to you, Body And Soul!

I can't believe it, it's hard to conceive it that you'd turn away romance.

Are you pretending, it looks like the ending unless I could have one more chance to prove, dear,

Copyright © 1930 WARNER BROS. INC. & CHAPPELL & CO. LTD.
Copyright Renewed & Assigned to WARNER BROS. INC.
(THE ORIGINAL)
BOOGIE WOOGIE

Moderately bright

F

B6 C7 Bb7 F

F7

Bb7 F C7 F

C7 Bb7 C7 F Bb7 F F6

F6

C7 Bb9 F Bb Bb9 F

BLUESETTE

Words by Norman Gimbel
Music by Jean Thielemans

Moderate Waltz

G Fm7/F5 Bb7/Bb Em7 A7/Bb Dm7 G7 CM7

Poor little blue Bluesette, don't you cry, don't you fret. You can

C6 Cm7 F9 BbM7 BbM7 Eb9 AbM7 Ab

bet one lucky day you'll wake up and your blues will be for

sake of. One lucky day loving boy is longing just like you to find

a somebody to be true to. Two loving arms he can
Am7#5  D7#9  Bm7  Bb7  Am7  D7  G
love will come your way.
Am7#5  D7#9  Bm7  Bb7  Am7  D7  G
nest-le in and stay.

Em7  A7  Dm7  G7

Get set, Blues-ette, true love is com-ing.

Cm7  C6  Cm7  F7
Your trou-bled heart soon will be hum-ming. Hum

BbM7  Bb6  BbM7  Eb9  AbM7

Doo-ya, doo-ya, doo-ya, doo-ya, doo-ya, doo-ya,

Am7#5  D7#9  Bm7  Bb7  Am7  D7  G
Doo-oo-'oo Blues-ette. Pretty lit-tle Blues-ette mustn't be a

B7  Em7  A7  Dm7  G7  CM7  C6  Cm7
mourn-er. Have you heard the news yet? Love is 'round the cor-ner. Love wrapped in rain-bows and tied with pink

F7  BbM7  Bb6  Bb7  Eb7  AbM7
rib-bon to make your next spring-time your gold wed-ding ring time. So, dry your eyes. Don't cha

Am7#5  D7  Bm7  Bb7  Am7  D7  G
pout, don't cha fret, good-y good times are com-ing, Blues-ette. Long as there's love in your

F#m7#5  B7#9  Em7  A7#9  Dm7  G7  CM7  C6  Cm7  F9
heart to share, dear blues-ette, don't des-pair. Some blue boy is long-ing, just like you, to

BbM7  BbM7  Eb9  AbM7  AbM7  Am7#5  D9  Bm7
find a some-one to be true to. One luck-y day love-ly love will come your way.

E7  E7#5  E7  Am7  D7  G
That mag-ic day may just be to-day.
BLUES FOR PABLO

Very slowly
Gm
D7sus  G6  Gm
Cm  Fm7sus  Gm  F6  EbM7  D7sus  Gm

BOPLICITY (BEBOP LIVES)

* 1961 Sophisticate Music

Medium swing
Gm7  AbM7  Eb7  EbM7

It began as an experiment, a little new, but with the
Bbm7  Ebm7/G  AbM7  Fm7

time cleverly spent. It woke up musical minds and, boy, it sure made a dent and so
AbM7  Bb7sus  EbM7  Gm7  AbM7  Bb7

we know that Bebop lives.  Diz, Bird and Miles, they did it their way, swing
Bbm7  Ebm7/G  AbM7  Bb7sus  EbM7

time people didn't figure it could stay, but they split wouldn't you know because the
Fm7  EbM7  AbM7  Bb7sus  EbM7

time was passé and so they know that Bebop Lives. And when there was a cat
Bbm7  EbM7  AbM7

then started to scat, it made impressions that, establishing a school, became a
Abm7  Db7sus  Abm7  Db7sus  Gm7  Gm7  Fm7  Bb13

popular pastime, for bop when in its prime would differentiate the hot from the cool.
SECOND, THIRD GENERATIONS STILL BLOW ALL THE FLATTED FIFTHS THAT WE CERTAINLY KNOW, LIKE

"Koko, don't forget "Four" and then there's "Night in Tunisia," so we know that Be-bop Lives.

BORN TO BE BLUE

Copyright © 1946. Renewed 1974 WELLS MUSIC INC. and ARC MUSIC
Pursuant to sections 304(c) and 401(b) of the U.S. Copyright Law.

Words and Music by Robert Wells and Mel Torme

Very slowly
C9 D9 Bm7 G7 F9 C9

Some folks were meant to live in clover,
When there's a yellow moon above me,
I guess I'm luckier than some folks;

AAb7 A7 G7#5 Cm D9

few, and clover being green is something I've never seen,
view, but moonbeams, being gold are something I can't behold,

AAb7 D9 Cm7 F9

'cause I was Born To Be Blue.

When I met you the world was bright and sunny;

AAb7 D9 Ab7 D9 Cm7

I'd like to laugh, but nothing strikes me funny; now my world's a faded past.

D.C. at Coda

Bb7 G7 Ab7 G7#5 C

'tel. Well,

CODA

Fm7 Ab7 G7#5 C

'tel. Well,
BUDO

Medium Swing

Bb E3-7 Bb Bb7 Eb7

Bb Cm7 Dm7 G7 Cm7 F7 Bb

BUTTON UP YOUR OVERCOAT
(From "FOLLOW THRU")

Words and Music by B.G. DeSylva, Lew Brown and Ray Henderson

Copyright © 1928 by DeSylva, Brown & Henderson
Copyright renewed, assigned to Chappell & Co., Inc.
and Stephen Sondheim Music Publishing Company

Moderately

G E7 A7 D7 Ddim7 D7 G6 Em7

But - ton Up Your O-ver-coat when the wind is free. Take good care of your-self you be long to me.

Am7 D7 G E7 A7 D7 Ddim7 D7

Eat an apple ev - ry day. Wear your flan - nel un - der-wear. Get to bed by three. Take good care of your-self you be - long to me.

G6 Dm7 G7 C6 G6 Em7 A9

long to me. Be care - ful cross - ing streets, oo - oo! Don't eat meats, oo - oo! Cut out sweets, oo - oo! Don't sit on hor - nets' trails, oo - oo! Or on nails, oo - oo! Or third rails, oo - oo!

D7 Em7/D GM7/D Am7/D G E7 A7

You'll get a pain and ru - in your tum - tum! Keep away from boot - leg bootch when you're on a spree.

You'll get a pain and ru - in your tum - tum! Don't go out with col - lege boys when you're on a spree.

D7 Ddim7 D7 G C7 I-G Am7 D7 I G

Take good care of your-self you be long to me. me.
BUT BEAUTIFUL

Words and Music by Johnny Burke and James Van Heusen

Copyright © 1947 by Dorsey Brothers Music. A Division of Music Sales Corporation, New York. Copyright Renewed

Slowly

<table>
<thead>
<tr>
<th>Bm7♭5</th>
<th>E7♭9</th>
<th>Am9</th>
<th>C♭m7♭5</th>
<th>F7♭9</th>
<th>GM9</th>
<th>Bm7♭5</th>
<th>E7</th>
</tr>
</thead>
</table>

Love is funny or it's sad or it's quiet or it's mad; it's a good thing or it's bad, But

<table>
<thead>
<tr>
<th>A9</th>
<th>D7</th>
<th>D7/C</th>
<th>Bm7</th>
<th>Em7</th>
<th>Am7</th>
<th>D7</th>
<th>G</th>
</tr>
</thead>
</table>

Beautiful Beautiful to take a chance and if you fall, you fall, and I'm thinking I

<table>
<thead>
<tr>
<th>A9</th>
<th>Am7</th>
<th>D7</th>
<th>GM9</th>
<th>Bm7♭5</th>
<th>E7♭9</th>
<th>Am9</th>
<th>C♭m7♭5</th>
<th>F7♭9</th>
</tr>
</thead>
</table>

wouldn't mind at all Love is tearful or it's gay; it's a problem or it's play; it's a

<table>
<thead>
<tr>
<th>GM9</th>
<th>Bm7♭5</th>
<th>E7</th>
<th>A9</th>
<th>D</th>
<th>D7/C</th>
<th>Bm7</th>
<th>Em7</th>
<th>Am7</th>
<th>B7♭5</th>
<th>B7</th>
</tr>
</thead>
</table>

heartache either way, But Beautiful And I'm thinking if you were mine I'd never let you

<table>
<thead>
<tr>
<th>Em7</th>
<th>Cm7</th>
<th>F7</th>
<th>G</th>
<th>E7</th>
<th>Am7</th>
<th>D7</th>
<th>A7</th>
<th>1. G</th>
<th>Am7</th>
<th>D7</th>
<th>2. G</th>
</tr>
</thead>
</table>

go, and that would be But Beautiful I know Love is know

BUZZY

By Charlie Parker

Copyright © 1947 ATLANTIC MUSIC CORP.

* Renewed and assigned 1975 ATLANTIC MUSIC CORP.

Fast

<table>
<thead>
<tr>
<th>Bb7</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Eb7</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Bb7</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>G7</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Cm7</th>
<th>F7</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Bb7</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Cm7</th>
<th>F7</th>
</tr>
</thead>
</table>
BYE BYE BLACKBIRD

Moderately

F D7 Gm7 C9 F F/A Adim7 Gm7 C7 Gm Em/G

Pack up all my care and woe, here I go sing-ing low, Bye Bye Black-bird. Where some-bod-y

Gm6 Eb/G Gm7 C7 Gm7 C7 FM7 F6 F7 Am7b5

waits for me, sug- ar’s sweet, so is she, Bye Bye Black-bird. No one here can love and un-der-stand

D7 Gm Gm7b5 C7 F Eb7 D7

me, oh what hard luck sto- ries they all hand me. Make my bed and light the light, I’ll ar-reive late to-night.

Gm7 C7 F Dm7 Gm7 C7

black-bird bye bye. bye.

BYE BYE BLUES

Copyright © 1925 Bouma Co. Copyright Renewed.

Moderately

C Ab7 C B7 Bb7 A7 D9 D7 G7 G7b9 CM9

Bye Bye Blues, Bye Bye Blues. Bells ring, birds sing, sun is

Edim7 Dm7 G7 Dm7 G7b5 C Ab7 C B7 Bb7 A7 D9

shin-ing, No more pin-ing, just we two smil-ing thru. Don’t

D7 G7 G7b9 C Ab7 C G7 G7

sigh, don’t cry Bye Bye Blues. Bye Bye Blues.
Caldonia (What Makes Your Big Head So Hard?)

Words and Music by Fleece Moore

Medium Boogie Woogie

G

Walk-in' with mah baby, she's got great big feet. She's long, lean and lan-ky, ain't had noth-in' to eat, but she's my

C7

baby and I love her just the same. Cra-zy 'bout that wo-man 'cause Cal-

G

don-ia is her name. Cal-don-ia! Cal-don-ia!

D7

What makes your big head so hard? But I love you, love you just the same.

C

Cra-zy 'bout that wo-man 'cause Cal-don-ia is her name.

G9

Cal-don-ia! Cal-don-ia! What makes your big head so hard?

G

Can't Help Lovin' Dat Man

Copyright © 1927 T.B. Harms Company. Copyright Renewed.
Words by Oscar Hammerstein II
Music by Jerome Kern

Moderately and rather freely

CM7 Am7 Dm7 G7 CM7 Gm7 C#9 F6 Bb9 Em7 Am7

Fish got to swim and birds got to fly I got to love one man 'til I die, Can't Help

A7 D7#9 G#9 CM7 Esdim Dm7 G7#5 CM7 Am7 Dm7 G7

Lov-in' Dat Man of mine. Tell me he's la-zy tell me he's slow,

CM7 Gm7 C#9 F6 Bb9 Em7 Am7 A7 D7#9 G#9 CM7 Dm7 Gm7 C#9

tell me I'm cra-zy may-be I know, Can't Help Lov-in' Dat Man of mine.
CANDY

Words and Music by Mack David, Joan Whitney and Alex Kramer

Copyright © 1944 Leo Feist, Inc.
Copyright renewed and assigned to Harry Von Tilzer Music Publishing Company
and Kramer-Whitney, Inc. (c/o The Weik Music Group,
Santa Monica, CA 90401)

Slowly

F6 Fdim7 CM7 D7 Em7 EbM7 Dm7 D9 Dm7/G G7

When he goes a-way, dat's a rainy day, and when he comes back dat day is fine, the sun will shine.

CM7 Am7 Dm7 G7 CM7 Gm7 Cm9 F6 Bb9 Em7 Am7

He can come home as late as can be, home without him ain't no home to me, Can't Help Lov-in' Dat Man of mine.

Cm7/F F7 Bb6 Fm9 Bb7 Bb7/C EbM7 Em7 Em7 Dm7

Candy I call my sugar Candy because I'm sweet on Candy

and Candy's sweet on me. She understands me, my understanding Candy

Dm7 Cm7 F9 Fb9 Bb6 EbM7 Bb6 Bbm7 Bbm7 Am7

and Candy's always handy when I need sympathy. I wish that there were

D7 Em7 EbM7 Dm7 G9 Gm7 C7

four of him so I could love much more of her. He has taken my complete heart,

Cm7 F7 Bb7/C EbM7 Em7 EbM7 Em7 Dm7 Dm7/G

got a sweet tooth for my sweet-heart, Candy. It's gonna be just dandy the day I take my

Cm7 F9 Fb7/C Bb Cm9 F9 Cb

Candy and make him mine all mine.
C.C. RIDER

Moderate Blues

Words and Music by Chuck Willis

THE CAPE VERDEAN BLUES

By Horace Silver

© 1965 Eareck Music, Inc.
CARIOCA

Words by Gus Kahn and Edward Eliscu
Music by Vincent Youmans

Moderate Latin Beat

Cm   G7

Say, have you seen that Ca-ri-o-ca? It's not a fox-trot or a pol-k-a. It has a little bit of
Cm   G7
new rhythm, a blue rhythm that sighs. It has a me-ter that is trick-y. A bit of wick-ed, wack-y.
C

But when you dance it with a new love there'll be true love in her eyes. You'll dream
C#dim7  Dm7  G7  Dm7  G7  C

— of the new Ca-ri-o-ca; It's theme is a kiss and a sigh. You'll dream
C#dim7  Dm7  G7  Dm7  G7  C

— of the new Ca-ri-o-ca; when music and lights are gone and we're say-ing good-bye.

CAROLINA MOON

Words & Music by Benny Davis & Joe Burke

Moderately Slow

G  G/B  C  Cm6  G  D7  G

Car-o-lin-a Moon keep shinn-ing, shinn-ing on the one who waits for me.
Am7  D7  G  G/B  C  Cm6  G  D7

— Car-o-lin-a Moon I'm pinn-ing, pinn-ing for the place I long to be.
G  C  G  A7

How I'm hop-ing to-night you'll go, go to the right wind-dow, scatter your light,
Am7  D7/C  G  G/B  C  Cm6

— say I'm all right, please do. Tell her that I'm blue and lone-ly.
G  A7  D7  G  C  G6

dream—y Car-o-lin-a Moon.
THE CAT WALK

Copyright © 1963-1964 CRITERION MUSIC CORP.

By Gerry Mulligan

CHARMAINE

Copyright © 1926 by United Artists Music
Copyright renewed. Extended term of copyright deriving from Lew Pollack
All rights administered by Blew Music Publishing Co., 1619 Broadway,
New York, NY 10019

Words and Music by Lew Pollack and Erno Rapee

Slowly with expression

(Woman) I wonder why you keep me waiting, Charmaine cries in vain. I

wonder when bluebirds are mating will you come back again? I

wonder if I keep on praying will our dreams be the same? I

wonder if you ever think of me, too? Charmaine's waiting, just waiting for you. (Man) I

you.
CHEGA DE SAUDADE
(No More Blues)

English Lyric by John Hendricks and Jessie Cavanaugh
Original Text By Vinicius DeMoraes
Music by Antonio Carlos Jobim

Bossa Nova
Dm    Dm/C   Bm7  E7  Em7  A7  Dm
     Em7  A7  Dm   Dm/C

No More Blues, I'm goin' back home. No, No More Blues, I prom - ise no more to roam. Home is
Bm7  E7    Am    Bm7    Em7  A7  Dm
      Dm   Dm/C

where the heart is, the fun-ny part is my heart's been right there all a-long. No more tears and
Bm7  E7  Em7  A7  Dm
      D7    Gm   Gm/F  A7/E  A7

no more sights, and no more fears, I'll say no more good-byes. If travel beck - ons me I swear
Dm  Dm/C   Bm7  E7  A7  Dm
     Em7  A7

I'm gon-na re-fuse, I'm gon-na set - tle down and there'll be No More Blues.
DM7  Ddim7  Em7
     A7  Ddim7  DM7

Ev - ry day while I am far a-way my thoughts turn home - ward, for-ev-er home - ward. I
Fm7  Fdim7  Em7
     E7

trav - elled round the world in search of hap - pi - ness, but all my hap - pi - ness I found was in my home.
Em7  A7  DM7  Dim7/C  Bm7  E7
     F#  F#7  Bm7  Bm7

- town. No More Blues, I'm goin' back home. No, no more dues, I'm through with all my wan -
Am7  D7  C9
     Fm7  B7  B7  E7

- drin', now I'll set-tle down and live my life and build a home and find a wife, when we set - tle down there'll
Em7/A  A7/G  Fm7
     B7  E7  Em7/A  A7

be No More Blues noth-in' but hap - pi - ness. When we set - tle down there'll be No More Blues.
CHELSEA BRIDGE

By Billy Strayhorn

Moderately

\[\begin{align*}
\text{Eb 9/11} & \quad \text{Bb 9} & \quad \text{Ab 13} & \quad \text{Db 6} & \quad \text{Fine} \\
\text{C7} & \quad \text{B} & \quad \text{B9} & \quad \text{Db 6 C9 B9} & \quad \text{Fm7} & \quad \text{B7} & \quad \text{Em7} & \quad \text{Am7} & \quad \text{Fm7} & \quad \text{F9} \\
\text{Bm7} & \quad \text{E7} & \quad \text{Am7} & \quad \text{Am7 D7} & \quad \text{GM7} & \quad \text{Gm7} & \quad \text{Db9#11 C9} & \quad \text{Bb 9} & \quad \text{D.S. at Fine} \\
\end{align*}\]

CHEROKEE

(Indian Love Song)

By Ray Noble


Smooothly

\[\begin{align*}
\text{Bb 6} & \quad \text{F7b5} & \quad \text{Fm7} & \quad \text{Bb 9} & \quad \text{Eb M7} & \quad \text{Em} & \quad \text{Ab 7} & \quad \text{Bb 6} & \quad \text{Gm7} & \quad \text{C9} & \quad \text{To Coda 1)} \\
\text{Cm7} & \quad \text{G7b9} & \quad \text{Cm7} & \quad \text{F7b5} & \quad \text{Gm7} & \quad \text{F7} & \quad \text{Bb} & \quad \text{Cm7} & \quad \text{F7b5} & \quad \text{BbM7} & \quad \text{B7} \\
\text{Cher-o-kee sweet heart.} & \quad \text{o-kee. Dreams of summer-time, of} & \quad \text{Bm7} & \quad \text{E7} & \quad \text{A} & \quad \text{Am7 A6} & \quad \text{Am7 D7} & \quad \text{GM7} & \quad \text{Gm7} & \quad \text{C9} \\
\text{Inver-time gone by, through my memory so tenderly and} & \quad \text{Cm7} & \quad \text{F7b5} & \quad \text{CODA} & \quad \text{Cm7} & \quad \text{F7} & \quad \text{Bb} & \quad \text{BbM7} & \quad \text{C9} \\
\text{sigh. My} & \quad \text{Cher-o-kee.} & \quad \text{CODA} & \quad \text{Cm7} & \quad \text{F7} & \quad \text{Bb} & \quad \text{BbM7} \\
\end{align*}\]
CHERYL

By Charlie Parker

Fast

N.C. C7 Gm7

C7 F7 C7

Em7 A7 Dm7 G7 C7 Dm7 G7

CHOO CHOO CH' BOOGIE

Words and Music by Vaughn Horton, Denver Darling and Milton Gabler

Medium Boogie

F7

I'm breathin' for the station with my pack on my back. I'm tired of transportation in the gons'na settle down beside the railroad track, and live the life o' Riley in a

back of a hack. I love to hear the rhythm of the clickety clack. and beat'en down stack. So when I hear a whistle I can peep thru the crack, and

F7 C7

hear the lone some whistle see the smoke from the stack. And pal a around with democra tic watch the train a rollin' when it's ballin' in the jack. For I just love the rhythm of the

F Bb7 F F Bb7

fell'ows named 'Mac.' clickety clack. So take me right back to the track, Jack! Choo-choo,

F7 Bb7

Choo-Choo Ch' Boogie. woowoo boogie woogie. Choo-Choo. Choo-Choo Ch' Boogie;

[F C7 Cdim7 C7] [C7 F6]

take me right back to the track, Jack! I'm take me right back to the track, Jack!
THE CHRISTMAS SONG
(CHESTNUTS ROASTING ON AN OPEN FIRE)

Words and Music by
Mel Torme and Robert Wells

Moderately

Chestnuts roasting on an open fire, Jack Frost nipping at your nose. Yuletide carols being

sung by a choir and folks dressed up like Eskimos. Everybody knows a turkey and some

mistletoe help to make the season bright. Tiny tots with their eyes all aglow will

find it hard to sleep tonight. They know that Santa's on his way; he's loaded

lots of toys and goodies on his sleigh. And every mother's child is gonna

spy to see if reindeer really know how to fly. And so, I'm offering this

simple phrase to kids from one to ninety-two. Although it's been said many

times, many ways: "Merry Christmas to you."
CLOSE AS PAGES IN A BOOK
From ("UP IN CENTRAL PARK")

Word by Dorothy Fields
Music by Sigmund Romberg

Moderately

We'll be Close As Pages In A Book, my love and I. So close we can share a single look, share every sigh. So close that before I hear your laugh, my laugh breaks through; and when a tear starts to appear, my eyes grow misty too. Our dreams won't come tumbling to the ground, we'll hold them fast. Darling, as the strongest book is bound, we're bound to last. Your life is my life and while life beats away in my heart, we'll be Close As Pages In A Book, never to part.

COME RAIN OR COME SHINE

Words by Johnny Mercer
Music by Harold Arlen

Moderately slow

I'm gone—no love you like no—body's loved you, Come Rain Or Come Shine. High as a mountain and deep as a river, Come Rain Or Come Shine. I guess when you met me it was just one of those
COME SUNDAY

By Duke Ellington

Medium Swing

F9

Lord, dear Lord a-bove, God almighty, God of love, Please look down and see my people through.

F9

I believe that God put sun and moon up in the sky. I don't mind the gray skies 'cause they're just clouds passing by.

Es9

Lord, dear Lord a-

bhigh. (spoken) Do unto others as you would have them do to you. And have a bright-er by and by.

F9

With God's bless-ing we can make it through e-ter-ni-

Cm7

bove, God almighty, God of love, Please look down and see my people through.
COMES LOVE

Words and Music by Lew Brown, Sam H. Stept & Charlie Tobias

Moderately

Gm

D7

Come a rain-storm, put your rubbers on your feet. Comes a snow-storm, you can get a little heat. Comes a heat wave, you can hurry to the shore. Comes a sun-moon, you can hide behind the door. Comes Love, nothing can be done.

C/E Fdim7 D7/F# Eb7 D7 Gm Gm/F Em7b5 Eb7 D7 Gm

Love, nothing can be done. Comes a fire, then you know just what to do. Blow a tire, you can buy another shoe. Comes Love, nothing can be done.

D7

C/E Fdim7 D7/F# Eb7 D7

Gm Gm/F Eb D7 G7 Cm G7 Cm7

That's all, brother, if you've ever been in love.

F7 Am7b5 D7 Ddim7 D7 Gm

You'll start slidin' when your heart turns on the juice. Comes a headache, you can lose it in a day. Comes a toothache, see your dentist right away. Comes Love, nothing can be done!

Gm Gm/F Em7b5 Eb7 D7

Gm Cm7 Gm

CONFIRMATION

By Charlie Parker

Fast

F

Em7b5 A7 Dm7 G7 Cm7 F7

Eb7 Am7 D7 G7 Gm7 C7

3
COUNT EVERY STAR

Words by Sammy Gallop
Music by Bruno Coquatrix

Slowly and expressively

G6   Em7   Am7   D7   G6   Em7

Count Ev'ry Star in the mid-night sky; count ev'ry rose, ev'ry fire-fly,

Am7   D7   G7   C   F7   Em7   Am7   D7 5

for that's how many times I miss you. Heaven knows I miss you.

G6   Em7   Am7   D7   G6   Em7

Count ev'ry leaf on a willow tree; count ev'ry wave on a stormy sea.

Am7   D7   Dm7   G7 5   CM7   F9   G6   Em

Count Ev'ry Star and darling, when you do, you'll know the times I have cried for you.
A COTTAGE FOR SALE

Words by Larry Conley
Music by Willard Robison

Moderately Slow

Ex6          G9          C7

Our little dream castle with every dream gone is lonely and silent. The
Fm7  Bb7  Gm7  C7  Fm7  Bb7 9  F7  Bb7

shades are all drawn, and my heart is heavy as I gaze upon—A Cottage For

EdM7  Fm7  Bb7  Eb6          G9          C7

Sale. The lawn we were proud of is waving in hay; our beautiful garden has
Fm7  Bb7 9  Gm7  C7  Fm7  Bb7 9  F7  Fm7/Bb  Bb7

withered away. Where you planted roses the weeds seem to say—"A Cottage For

Eb  Fm7  Eb-G  Gdim7  Fm7  G7  Gm7          C7 9  F7

Sale." From every single window, I see your face. But when I

F9          Bb7  Edim  Fm7  Bb7  Eb6

reach a window, there's empty space. The key's in the mailbox the
G9          C7  Fm7  Bb7 9

same as before, but no one is waiting for me anymore. The
Gm7  C7  Fm7  Bb7  F7  Fm7/Bb  Bb7 1  Eb  Fm7  Bb7 1  Ab  Ex

end of our story is told on the door. A Cottage For Sale. Our Sale.
CRAZY RHYTHM

Words by Irving Caesar
Music by Joseph Meyer & Roger Wolfe Kahn

Moderately Fast

GM7

Cra - zy Rhy - thm, here's the door - way, I'll go my way, you'll go your way; Cra - zy Rhy - thm,

D7

from now on we're through. Here is where we have a show - down, I'm too high - hat,

GM7/B Bbm7 Am7

you're too low - down; Cra - zy Rhy - thm, here's good bye to you. They say that when a high - brow

G7 C G7 C Cm F9 E7

meets a low - brow walk - ing a long Broad - way, soon the high - brow, he has no brow; ain't it a shame,

A7 D7 GM7

and you're to blame. What's the use of Pro - hi - bi - tion? You pro - duce the

D7

same con - di - tion, Cra - zy Rhy - thm, I've gone cra - zy, too.

CUTE

Music by Nat Hohn
Words by Stanley Styne

Medium swing

Dm7

Mind if I say you're Cute? In ev - ry way you're Cute!

FM7

Those big blue eyes, that turned - up nose, that cool and care - free pose.

Dm7

I mean I like your style, that sly in - tri - guing smile,

FM7

your ev - ry mood, your at - ti - tude, just add up to you're Cute!
CRY ME A RIVER

Words and Music by Arthur Hamilton

Copyright © 1933, 1935 by Saunders Publications, Inc.
Copyright renewed, assigned to Arthur Hamilton and Chappell & Co., Inc.
Administrated by Chappell & Co., Inc. throughout the world

Slowly and Rhythmically

Cm Cm6 Cm7 Fm7 Bb7 Bb7 ##5 EsM7 Dm7 G7 Cm7 C7 #5

Now you say you're lonely, you cry the long night thru; well, you can Cry Me A River,

F9 Fm7 Fm7/B♭ Es6 D7♭9 G7 Cm Cm6 Cm7

Cry Me A River, I cried a river over you. Now you say you're sorry,

Fm7 Bs7 Bb7 ##5 EsM7 Dm7 G7 Gm7 C7 #5 F9

for bein' so untrue; well, you can Cry Me A River, Cry Me A River,

Fm7 Fm7/B♭ Es6 Am7♭5 D7♭9 Gm Cm Cm6 D7

I cried a river over you. You drove me, nearly drove me out of my head, while

Gm Em7 ♭5 Cm6/E♭ D7 Gm Cm6/E♭ D7♭sus D7

you never shed a tear. Remember? I remember all that you said; you

G Dm7 G7 Cm Cm6 Cm7

told me love was too believable, told me you were thru with me, an' Now, you say you love me,

Fm7 Bs7 Bb7 ##5 EsM7 Dm7 G7 Gm7 C7 #5 F9

well, just to prove you did, come on, an' Cry Me A River, Cry Me A River,

Fm7 Fm7/B♭ Es6 G7♭9 Cm Cm6 Cm7

I cried a river over you. you.
DARN THAT DREAM

Slowly

G Bm7 Es7 Am7 B7sus5 Em7 Em/D Cm7 CM7 Bm7sus5 E7sus9 Am7 F7
Bm7 Bb dim7

Darn That Dream I dream each night, You say you love me and you hold me tight, but when I a-wake you're out of sight. Oh,

Am7 D7 Bm7 E7 Am7 D7 G Bm7 E7 Am7 B7sus5 Em7 Em/D Cm7 CM7 Bm7sus5 E7sus9 Am7 F7

Darn That Dream. Darn your lips and darn your eyes, they lift me high above the moonlit skies, then I tumble out of

Bm7 Bb dim7 Am7 D7sus9 G Bb7 Eb6 Cm7 Fm7 Bb7 Eb M7 C7sus9

Paradise. Oh, Darn That Dream. Darn that one-track mind of mine, It can't understand that

Fm7 Bb9 Bb7sus9 Eb6 Cm7 Gm Gm7/F Em7sus5 Am7 D7 Eb9 D9 G Bm7 Eb7

you don't care. Just to change the mood I'm in I'd welcome a nice old night mare. Darn That Dream and

Am7 B7sus5 Em7 Em/D Cm7 CM7 Bm7sus5 E7sus9 Am7 F7
Bm7 Bb dim7 Am7 D7sus9 G

bless it too, without that dream I never would have you. But it haunts me and it won't come true, oh, Darn That Dream.

A DAY IN THE LIFE OF A FOOL
(Manha De Carnaval)

Words by Carl Sigman
Music by Luiz Bonfa

Copyright © 1959 by Nouvelles Editions Maritimes
Copyright © 1964 by AnneRaiche Music Corp. and United Artists Music Co., Inc.
Copyrights for the U.S.A. & Canada assigned to Chappell & Co., Inc. and
United Artists Music Co., Inc.

Slow bossa nova

Am Bm7sus5 E7sus9 Am Bm7sus5 E7sus9 Am Dm7 G7 CM7 Em7sus5 A7sus9

A Day In The Life Of A Fool a sad and a long lonely day I walk the

Dm7 G7 CM7 FM7 Bm7sus5 E7sus9

avenue and hope I'll run into the welcome sight of you coming my way I

Am Bm7sus5 E7sus9 Am Bm7sus5 E7sus9 Em7sus5 A7sus9 Dm

stop just across from your door but you're never home anymore.
So back to my room and there in the gloom I cry tears of good-bye. 'Til you come back to me, that's the way it will be every day in the life of a fool.

DEWEY SQUARE

* 1956 ATLANTIC MUSIC CORP.
* Renewed and assigned 1987 ATLANTIC MUSIC CORP.

By Charlie Parker
'DEED I DO

Words and Music by Walter Hirsch and Fred Rose

Moderately

C C9 F6 Fm6 C D7 G7

Do I want you? Oh my, do I? Hon-ey, 'Deed I

Am7 Dm7 G7 C6 F7 C6 C9 F

Do! Do! I'm glad that I'm the one who found

A7 D7 G7

CODA

D.C. al Coda

you, that's why I'm always hang-in' round you.

C F7 C6

Dearly Beloved

Copyright © 1942 T.B. Herm Comedy. Copyright Renewed.
(©) The Webb Music Group, Santa Monica, CA 90401

Music by Jerome Kern

Words by Johnny Mercer

Moderately

G7 G11 G7 G11 G7 G11 G7 G11

Dearly Beloved. How clearly I see, Somewhere in heaven you were fashioned for me,

CM7 Am7 Dm7 G7 G7 CM7

An-gels eyes knew you, An-gel voices led me to you;

G7 G11 G7 G11 G7 G11 G7 G11

Nothing can stop me fate gave me a sign; I know that I'll be yours come shower or shine.

CM7 Am7 D7 D7 b9 Dm7 G7 Dm7 G7 C6

So I say merely, Dearly Beloved be mine.
DESAFINADO
(Slightly Out Of Tune)

Medium Bossa Nova

G7/Bb5 Gm7 C7 C7/Bb

Love is like a never-ending melody;
poets have compared it to a
symphony,
a symphony conducted by the lighting of the moon,

G7/Bb5 Gm7 F

but our song of love is Slightly Out Of Tune.

Once your kisses raised me to a
G7/Bb5 Gm7 C7 C7/Bb A7/Bb D7/Bb Gm7

fever pitch,
now the orchestra doesn't seem so rich.

Bm7 E7 Fm7 Bm7/Bb E7/Bb A7/Bb Bdim7 Bm7 E7

the tune we used to sing;
like the Bossa Nova, love should swing.

We A Bdim7 Bm7 E7 A Fdim7

used to harmonize,
two souls in perfect time.

Bm7 E7 CM7 Cdim7 Dm7 G7

words don't even rhyme,
because you forgot the melody our hearts would always croon,

Gm7 Fdim G7 C7 C7/Bb5 F

good's a heart that's Slightly Out Of Tune.

Tune your heart to mine the way it used to be;

Gm7 C7 C7/Bb A7/Bb D7/Bb Gm7 Bbm7 E7

join with me in harmony and sing a song of loving.

We're bound to get in tune again before too long.

There'll be no Desafinado when your heart belongs to me completely.

Em7 G7 Gm7 C7 Fm7

Then you won't be Slightly Out Of Tune,
you'll sing a long with me.
DINAH

Words by Sam M. Lewis and Joe Young
Music by Harry Akst

Medium swing

```
G  Em7  Am7
D7  G  Bdim7  Am7  D7  G  C7
```

Din - ah is there an - y one fin - er in the state of Car - o - lin - a?
Din - ah with her Dix - ie eyes blaz - in'

If there is and you know 'er, show 'er to me to the eyes of Din - ah Lee.

```
G  B7  Em  Eb+  Em7/D  Cm7b5  C9  B7s9  Em7
```

Ev - ry night, why do I shake with fright, because my Din - ah might

```
A7  Am7  D7  G
```

change her mind a - bout me Din - ah, if she wan - tered to Chi - na,

```
Em7  Am7  D7  G  C7  G
```

I would hop an o - cean lin - er, just to be with Din - ah Lee.

---

DIZZY ATMOSPHERE

© Copyright 1944, 1945 by MCA Music Publishing, A Division of MCA, Inc.
Copyright Renewed

By John "Dizzy" Gillespie

```
Ab6  Fm7  Bbm7  Eb7s9  Ab6  Fm7  Bbm7  Eb7s9
Ab6  Fm7  Bbm7  Eb7s9  Ab6  Db6  Ab6  Bbm6
Ab6  Fm7  Bbm7  Eb7s9  Ab6  Fm7  Bbm7  Eb7s9
```

---
DO NOTHIN' TILL YOU HEAR FROM ME

Copyright © 1973 Hanson Music Corp and Pochiba Music

Words by Bob Russell
Music by Duke Ellington

Moderately Slow

G GM7 G7 CM7 F9

Do Noth-in' Till You Hear From Me. Pay no at-ten-tion to what's said, why peo-ple tear the seam of

G Am7 D9 G G#dim7 Am7 D9 G GM7

an- y-one's dream is o-ver my head. Do Noth-in' Till You Hear From Me,

G7 CM7 F9 G Am7

at least con-sid-er our ro-man-ce; if you should take the word of oth-ers you've heard

D9 G C7 Fm7 Eb7 Eb EbM7 Eb EbM7

I have'n't a chance. True I've been seen with some-one new, but does that mean

Eb Eb9 Am7 D7 G E9 Gm D A7 D7

that I'm un-true? When we're a-part the words in my heart re-veal how I feel a-bout you.

G GM7 G7 CM7 F9

Some kiss may cloud my mem-ory, and oth-er arms may hold a thrill. But please do noth-in' t'ill you

G Am7 D9 G Bb7 Eb9 D9 N.C. N.C. N.C. G

hear it from me and you nev-er will. Do Noth-in' Till You Hear From

99
DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

Copyright 1944
Copyright Renewed and Assigned to Scarsdale Music Corporation, New
York, NY 10022 and Louis Alter Music Publications, New York

Lyric by Eddie De Lange
Music by Louis Alter

Slowly
C6 G7\#5 CM7 Am7 Em7 Am7 D9

Do You Know What It Means... To Miss New Orleans... and miss it each night... and day? I
Dm7 D\#im7 Em7 A7 Dm7 A7 G7

know I'm not wrong... the feelin's gettin' stronger the longer I stay away... Miss the
C G7\#5 CM7 Am7 Em7 Am7 D9 Dm7 D\#im7

moss-covered vines... the tall sugar pines... where mockingbirds used to sing. And I'd like to see the
Em7 A7 Dm7 G7 C Cm7\#5 F7 Bbm7 Eb9 Ab F7

lazy Sis-sip-pi a hurryin' into spring... The moonlight on the bayou... a creole
Bbm7 Eb9 Ab Am7 D9 G6 Em7 Am7 D9

tune that fills the air; I dream about magnolias in June... and soon I'm wishin' that I was there.
Dm7 G7 C6 G7\#5 CM7 Am7 Em7 Am7 D9

--- Do You Know What It Means... To Miss New Orleans... when that's where you left your heart? And
Dm7 D\#im7 Em7 A7 D9 G7\#9 C

there's something more... I miss the one I care for more than I miss New Orleans.
DON'T LET THE SUN CATCH YOU CRYIN'

Words and Music by Joe Greene

Slowly
F6 Gm7 Fdim Gm7 C7 F6 Gm7

Woman don't you shed no crocodile tears, Never take you back in a
Gm9 C7 Fmaj7 Emaj7 Fmaj7 Emaj7 Fmaj7 Emaj7

million years.... Don't Let The Sun Catch You Cry in'... cry in' at my front
Fmaj7 F6 Bb Bdim Gm7 Bbm6 F6

door. You done daddy dirty be sure don't want you no more....
C7#5 Fmaj7 Emaj7 Fmaj7 Emaj7 Fmaj7 Emaj7

Don't let the sun catch you lyin'.... lyin' at my front
Fmaj7 F6 Bb Bdim Gm7 Bbm6 F6
door. daddy's done turned salty baby you made him so sore....
E7 Am E7 Am Gm6 A7 A7 Am7

You can cry cry cry.... yes baby you can
D7 G9 G9+ C7 C7

wait, beat your head on the pavement.... till the man comes and throws you in jail;
C7#5 Fmaj7 Emaj7 Fmaj7 Emaj7 Fmaj7 Emaj7

But Don't Let The Sun Catch You Cry in'.... cry in' at my front
Fmaj7 F6 Bb Bdim Gm7 Bbm6 F6
door. you done daddy dirty, be sure don't want you no more....

1. Dm7 Gm7 C7#5
2. Gm7 C7#5/9 F6

101
DON'T EXPLAIN

Copyright 1946 by NORTHERN MUSIC COMPANY, Rights Administered by MCA MUSIC PUBLISHING, A Division of MCA INC., New York, NY. Copyright Renewed.
Words by Arthur Herzog, Jr.
Music by Billie Holiday

Slowly

Dm Dm/C Gm6/Db A7 Dm Dm/C E7/B B7/I5 A9 Eb9 D9/I5 D7#5/9

Hush now, Don't Ex-plain! Just say you'll re-main,
I'm glad you're back, Don't Ex-plain!

Dm Dm/C E7/B B7/I5 A9 Eb9 D9/I5 D7#5/9 Dk9 C9 F Bm7/I5 E7/I9 A7/I5

What is there to gain? Baby {Don't cry lip-stick, don't lie; Don't Ex-plain!}

Dm7 Gm7 C7 FM7 Bb/I7 Em7/I5 Bb7 A7

You know that I love you and what love en-dures. All my thoughts are of you for I'm so com-plete-ly yours.

Gm7 C7 FM7 Bb/I7 Em7/I5 Bb7 A7

Girl {Cry to hear folks chatter, and I know you cheat;} Right or wrong don't mat-ter when you're with me, sweet.

Dm Dm/C Gm6/Db A7 Dm Dm/C E7/B B7/I5 A9 Eb9 D9/I5

Hush now, Don't Ex-plain! You're my joy and pain. My life's

Dk9 C9 F Bb6 F

yours love, Don't Ex-plain!

DONT GET AROUND MUCH ANYMORE

Copyright ® 1979 Harrison Music Corp. and Robbins Music

Words by Bob Russell
Music by Duke Ellington

Medium swing

C Dm7 Ddim7 C/E A Bm7 Cdim7 A7/C#

Missed the Sat-ur-day dance, heard they crowd-ed the floor;

D7 G7 C C/E Bdim7 Dm7 C

couldn't bear it with-out you, Don't Get A-round Much An-y-more.

C Dm7 Ddim7 C/E A Bm7 Cdim7 A7/C#

Though I'd vis-it the club, got as far as the door;
DONNA LEE

By Charlie Parker

C  C/E  Em7  Dm7  C  Gm7  C7

D7  G7

they'd have ask'd me a bout you,

 Don't Get A-round Much An-y more.

F6  Bb9  CM7  C7  C7#5  D7  Fm7#5  B7

Dar-ling, I guess my mind's more at ease,

but nev-er-the-less

Em7  Em7  D7  G7  C  Dm7  Ddim7  C/E

why stir up memo-ries? Been in-vi-ted on dates,

might have gone but what

A  Bm7  Cdim7  A7/C#

for?

Aw-filly dif-ferent with-out you,

Don't Get A-round Much An-y

D7  G7

more.

Missed the Sat-ur-day more.

© 1947 ATLANTIC MUSIC CORP.
+  Renewed and assigned 1975 ATLANTIC MUSIC CORP.

Up Tempo

Ab  F7  Bb7  Bbm7

Ab  E7

Em7  D7  Db  Bbm7

Ab  F7  Bb7  Bbm7

E7  Ab  F7  Bb7

C7  Fm  C7#9  Fm

C7  Fm  Bdim7  Cm7  F7

Bbm7  E7  Ab  (Bbm7  E7)
**DON'T TAKE YOUR LOVE FROM ME**

By Henry Nemo

Slow ballad

VERSE

You could take my cas-tle, that's if I had a cas-tle and I'd miss it for just a while.

You could take my treas-ure, that's if I had a treas-ure and I'd face pover-ty with a smile. But there's one thing I ask of you, one thing you must nev-er
dor:

REFRAIN

Tear a star from out the sky and the sky feels blue. Would you tear a pet-al from a rose and the rose weeps too. Take your heart away from mine and mine will sure-ly break. My life is yours to make, so please keep the spark a-wake. Would you just a sigh? All this your heart won't let you do. This is what I

CODA

beg of you, Don't Take Your Love From Me.

**DOWN BY THE RIVERSIDE**

Traditional

Copyright 1968 by HAL LEONARD PUBLISHING CORPORATION

Moderately
EAST OF THE SUN (And West Of The Moon)

Copyright © 1934 by Brooks Bowman
Copyright Renewed. All rights controlled by Chappell & Co., Inc.
(Intersong Music, Publisher)

Words and Music by Brooks Bowman

Moderately

GM7   Bm7   E7   Am7   Cm6

East Of The Sun and west of the moon, We'll build a dream-house of love, dear.

Am7   D7   F#m75   B7   Em7   A7   Am7

Near to the sun in the day, near to the moon at night we'll live in a lovely way, dear. Living on love and

D7   GM7   Bm7   E7   Am7   Cm6

pale moonlight. Just you and I, forever and a day, Love will not die. We'll keep it that way.

Am7   Am7/G   F#m75   B7#9   Em   Em7   Em7   A7   Am7

Up among the stars we'll find a harmony of life to a lovely tune, East Of The Sun and

Cm6   D7   Bm7   E7   Bm7   E7   Am7

west of the moon, dear, East Of The Sun and west of the moon.

EASY TO LOVE
(From "Born To Dance")

Copyright © 1936 by Chappell & Co., Inc.
Copyright Renewed. Assigned to John F. Wharton, Trustee of the
Cole Porter Musical & Literary Property Trusts
Chappell & Co., Inc., owner of publication and allied rights
throughout the world

Words and Music by Cole Porter

Moderately

Am7   Dm7   Am7   D7   GM7   C9   Bm7   E7#9   Am7

You'd be so Easy To Love, So easy to idolize, all others above So
desire the yearning for, So swell to keep every home-fire burning for We'd

Dm7   Am7   D7   G   C9   Bm7   E7#9   Am7

be so grand at the game so care-free to gather, that it does seem a shame that you can't see your

GM7   GM7/B   Bdim7   Am7   D7   G   Bm7#5   E7#9   G   Am7   Am7/D G

future with me, 'cause you'd be oh, so Easy To Love! Love!
EARLY AUTUMN

Words by Johnny Mercer
Music by Ralph Burns and Woody Herman

Slowly

BS 7 – EBM7 – D7 – BBS 7

When an Early Autumn walks the land and chills the breeze and touches with her hand

C7 – GM7 – BS 7

the summer trees, perhaps you'll understand what memories I own.

FM7 – BS 7 – Eb – CM7 – FM7 – BS 7 – EM7 – Gsdim

There's a dance lonely. That spring of ours that started so April-hearted


seemed made for just a boy and girl. I never dreamed, did you any fall could come in view so early,

DB 7 – B7s 9 – BS 7 – EM7

early? Darling, if you care please let me know, I'll meet you anywhere I miss you so. Let's

GM7 – BS 7 – Eb – B7 – EM7 – Eb

never have to share Another Early Autumn.

ECAROH

By Horace Silver

Mambo

Bs7sus9 – Esus9 – Bs7sus9 – Esus9 – Bs7sus9 – Esus9 – Bs7sus9 – Esus9 – Bs7sus9 – Esus9 – Bs7sus9 – Esus9 – Bs7sus9 – Esus9

B7sus9 – Esus9 – AM7

B7sus9 – Esus9 – AM7

Dsus9 – AM7

D7sus9 – AM7


D7sus9 – AM7

G7sus9 – Esus9 – Fsus9

Moderate Swing

Dsus9 – G7sus9 – Dsus9 – G7sus9

108
EVERYBODY LOVES MY BABY

(But My Baby Don't Love Nobody But Me)

Words and Music by Jack Palmer & Spencer Williams

Copyright 1924 by MCA MUSIC PUBLISHING, A DIVISION OF MCA INC.
Copyright Renewed

Quickly

Dm6

Ev'-ry-bod-y Loves My Baby, but my ba-by don't love no-bod-y but me, no-bod-y but me.

A7

Ev'-ry-bod-y wants my ba-by, but my ba-by don't want no-bod-y but me, that's plain to see.

C7/G C7 F7 Fdim7 F7 Fdim7 F7 Fdim7 F7

She is my sweet Pa-too-tie and I am her lovin' man, knows
Say when my ba-by kiss-es me up-on my ros-y cheeks.
She's got a form like Ve-nus, houn-es, I ain't talk-ing Greek.

Bb F+ Bb G7 C7 A7 Dm6

how to do her du-ty, loves me like no oth-er can.
I just let those kiss-es be, don't wash my face for weeks.
That's why Ev'-ry-bod-y Loves My Baby,
one can come be-tween us, she's my She-ba, I'm her Sheik.

G7 C7 7F Bb9 A7 || 2F

but my ba-by don't love no-bod-y but me, no-bod-y but me.
EVERYTHING HAPPENS TO ME

Copyright © 1941 (Renewed) Dorsey Brothers Music, Division of Music Sales Corporation, New York.
Words by Tom Adair
Music by Matt Dennis

Slowly
Cm9  F9  F7/Eb  Dm7  Cdim7  Cm7  F7  F7/Eb

I make a date for golf and you can bet your life it rains,
I try to give a party and the never miss a thing,
I've had the measles and the mumps, and every time I play an ace my
Dm7/F5  G7  Ddim7  Es6  Dm7  G13
guy upstairs complains,
partner always trump,
I guess I'll go thru life just catchin' colds and missin' trains,
I guess I'm just a fool who never looks before he jumps,

1. Cm7  B7  EsM7  G7

Everythings Happens To Me

2. Cm7  B7  Es6

Everythings Happens To Me

At

Fm7  B7/F5  Eb-M9  Eb6  Fm7  B7/F5

first my heart tho' you could break this jinx for me,
that love would turn the trick to end despair,

Em9  Em11  A7/F5  DM9  D6  Gm7  C9

but now I just can't fool this head that thinks for me,
I've mortgaged all my castles in the

Cm7  F7  Cm9  F9  F7/Eb  Dm7  Cdim7

air.

Fm7  F7/Eb  Dm7/F5  G7/F5  Ddim7  Es6

I've telegraphed and phoned, I sent an "Air Mail Special" too,
your answer was "Good-bye," and there was even postage due.
I fell in love just once and then it

Dm7  G13  G7/F5  Cm7  B7/F5  Es6

had to be with you.

Everythings Happens To Me

112
EVERYTHING'S COMING UP ROSES
From "GYPSY"

Words by Stephen Sondheim
Music by Jule Styne

Copyright © 1959 by NorBeth Productions, Inc. and Stephen Sondheim
Copyright Renewed
Wittman Music Co. and Strand Music Corp. owners of publication
and allied rights.
All rights Administered by Chappell & Co., Inc.

Fast Tempo

Dm7  G7#5  C6  Cm  Dm7  G7  C6  B7#5

Things look swell, things look great, gonna have the whole world on a plate.
Start ing
Sho	Blow a
Em  C7  FM7  C  Dm7
here, starting now, honey, Everything's Coming Up Roses!

G9  C  Fm7#5  B7  Em  Am7  D7  G7  C6  Cm  Dm7

world on its ear! Set it spinning, that'll be just the be-

G7  B7  Em  C7  FM7  Em7  Am7  D9  G7  C  G7/B

gin ning! Curtain up, light the lights, we got nothing to hit, but the heights!

Bb dim7  B7#5  B7  Em  C7  FM7  Em7  Am7  D9  G7  C  G7/B

We'll be swell, we'll be great! I can tell, just you wait! That lucky

Am7  Em/A  C  D7  G7#9  D9  G7#9  D9  C  Em

star I talk about is due! Honey, Everything's Coming-

Dm7  G7  Dm7  G7  C

_up Roses for me and for you.
EXACTLY LIKE YOU

Copyright 1930 Shapiro, Bernstein & Co., Inc. New York. Copyright Renewed.
Lyric by Dorothy Fields
Music by Jimmy McHugh

Medium Swing

C
D7
D7 C/E Fm D7/F# G7
G7 dim7 G7/D G7

I know why I've waited, know why I've been blue; prayed each night for some one Ex-
C F C G7/5 C
D7 D7 C/E Fm D7/F# act-ly Like You. Why should we spend mon-
G7 C#dim7 G7/D G7 C F C Gm7 C7 F6
ey on a show or two?
No one does those love scenes Ex-
G7 C#dim7 G7/D G7 C F C
actly Like You. You make me feel so grand,
Fm6 C
E7 Am Dim7 Fm G7

I want to hand the world to you. You seem to un-
Cm7 Esdim7 Dm7 G7/5 C
der-stand each foolish little scheme I'm schem-
D7 D7 C/E Fm D7/F# ing, dream I'm dream-
G7 C#dim7 G7/D G7 C F C
ing. Now I know why moth-
G7 C#dim7 G7/D G7 C F C
er taught me to be true.

She meant me for some one Ex-
G7 C#dim7 G7/D G7 C F C
actly Like You.

FALLING IN LOVE WITH LOVE

(From "THE BOYS FROM SYRACUSE")

Copyright © 1938 by Chappell & Co., Inc. Copyright Renewed.
Words by Lorenz Hart
Music by Richard Rodgers

Fast Waltz

Bb
Cm7 Dm7 G7/G9 Cm7 F7 Cm7 F7 Cm7 F7

Falling In Love With Love Is falling for make be-
Cm7 F7 Bbm7 Bb6 Bbm7 Bb6 Bbm7 Bb6 Bbm7 Bb6
lieve. Falling in Love with

I fell in love with love one night when the moon was full, I was un-
Cm7 F7 Bbm7 Bb6 Bbm7 Bb6 Bbm7 Bb6
wise with

Love is playing the fool. Car ing too much is such a ju-
Am7 D7 Am7 D7 Gm Gm7# Gm7 C7 Cm7 F7
ve-

1st Am7 D7 Bbm7 G7 Cm7 G7/G9 Cm7 F7 Bb

ey. Learning to trust is just for children in school.

2nd Am7 D7 Gm7 G7 Cm7 G7/G9 Cm7 F7 Bb

last-

114
FEVER

Words and Music by John Davenport and Eddie Cooley

Moderate Jump Beat

Am

1. Neve - er know how much I love you, neve - er know how much I care.
2. Sun - lights up the day - time, moon - lights up the night.

3, 4, 5 (See additional lyrics)

E7

When you put your arms a - round me, I get a Fe - ver that's so hard to bear. You give me Fe - ver right.

Am

Am N.C. Am

when you call my name, and you know I'm gon - na treat you tight Fe - ver in the morn - ing, Fe - ver all through the night.

Am

E7

Every - bod - y's got the Fe - ver, that is some - thing you all know.

F6

Fe - ver is - n't such a new thing, Fe - ver start - ed long a - go. burn.

Additional Lyrics:
Verse 3
Romeo loved Juliet,
Juliet she felt the same.
When he put his arms around her, he said,
"Julie, baby, you're my flame."

Chorus:
Thou givest fever, when we kisseth
FEVER with thy flaming youth.
FEVER—I'm afire
FEVER, yes I burn forsooth.

Verse 4
Captain Smith and Pocahantas
Had a very mad affair
When her Daddy tried to kill him, she said,
"Daddy-o don't you dare."

Chorus:
Give me favor, with his kisses,
FEVER when he holds me tight.
FEVER—I'm his Missus
Oh Daddy won't you treat him right.

Verse 5
Now you've listened to my story
Here's the point that I have made.
Chicks were born to give you FEVER
Be it fahrenheit or centigrade.

Chorus:
They give you FEVER, when you kiss them
FEVER if you live and learn.
FEVER—til you sizzle
What a lovely way to burn.
FINE AND MELLOW

Words and Music by Billie Holiday

Moderately Slow Blues

My man don't love me, treats me oh so mean, my man he don't love me,

Bb9 F Cdim C7 Bb7 F C7 C75

treats me awful mean, he's the lowest man that I've ever seen. He wears

Fm6 Bb7 F F7 Bb7

high-draped pants, stripes are really yellow, he wears high-draped pants,

F Cdim7 C7 Bb7

stripes are really yellow. But when he starts in to love me he's so Fine And

F C75 Fm6 Bb7 F

Mel-low. Love will make you drink and gamble, make you stay out all night long.

F7 Bb7 F

Love will make you drink and gamble, make you stay out all night long.

C75 Bb7 F C7 F N.C.

Love will make you do things that you know is wrong. But if you treat me right baby,

Bb7 F F7 Bb7 F

I'll stay home ev'ry day if you treat me right baby, I'll stay home ev'ry day.

C75 C7 Bb7 F C75

But you're so mean to me baby, I know you're gonna drive me away. Love is

Fm6 Bb7 F F7 Bb7 Bb9 F

just like a faucet, it turns off and on; Love is like a faucet it turns off and on.

Cdim7 C7 Bb7

Sometimes when you think it's on baby, it has turned off and gone.
FLAMINGO

Lyric by Ed Anderson
Music by Ted Grouya

Slowly FM7 Dm7 Gm7 C7#5 Fm7 Bb7 C7#5 D9 Gm7 C7 C7/Bb

Flamingo, like a flame in the sky,
in your tropical love,

by. Flamingo. The wind sings a song to you as you go,

Cm7#5 F7 Bm7 Eb7 Bm7 Bm7/Ab Gm7 C7 FM7 Dm7

a song that I hear below the murmuring palms. Flamingo,

Gm7 C7#5 Fm7 Bb7 C7#5 D9 Gm7 Gm7/C FM7 Bm7 Fm7

when the sun meets the sea, say farewell to my lover and hasten to me.

FLY ME TO THE MOON
(In Other Words)

Words and Music by Bart Howard

Moderately, with a beat

Am7 Gm7 Am7 A7#5 Dm7 G9 G7 G#9 CM7 CM7 Bm7#5 FM7 Bm7 E7

Fly Me To The Moon, and let me play among the stars; let me see what spring is like on Jupiter and Mars. In other words, hold my hand. In other words, darling kiss me.

Am7 Dm7 G7 CM7 FM7 Bm7#5 E7#9

Fill my heart with song, and let me sing forevermore; you are all I long for all I worship and adore. In other words, please be true. In other words I love you.

Am7 A7#9 Dm7 G9 G7/F Am7/F# A7#9 Dm7 Dm7/G G7#9 C6 Bm7 E7

true! In other words, I love you!
FLYING HOME

Medium Bounce

By Benny Goodman and Lionel Hampton

A FOGGY DAY

(From "A DAMSEL IN DISTRESS")

Words by Ira Gershwin
Music by George Gershwin

Medium Swing

Copyright © 1937 by Gershwin Publishing Corporation
Copyright Renewed Assigned to Chappell & Co., Inc.

F Foggy Day in London town had me low and had me down.
Am7b5 D7b9 Gm7 C7 F Dm7b5 G7 Gm7 C7

FM7 Cm7 F7 BbM7 Bbm6 FM7 Am7 D7 G9

I viewed the morning with a tear, the British Museum had lost its charm.
Gm7 C7 F Am7b5 D7b9 Gm7 C7 F Dm7b5

How long, I wondered, could this thing last? But the age of miracles
hadn't passed, for suddenly, I saw you there and through foggy London
town the sun was shining everywhere. A where.

FOOL THAT I AM

Copyright © 1990 by Unichappell Music Inc., Begonia Melodies, Inc.
and Fedora Music.
Unichappell Music, Inc. administers Begonia Melodies, Inc. throughout the World

Slowly

G Gsus D7sus D7 Gsus F G7
Oh I tried to make the best of all the sweet love that you gave

C Em7 Am7 Bm C B7sus B7 Em7 G
may be I'm crazy, but I keep on losing ground Fool That I Am

C D G Em7 Am7 D7
fool that I may be when will I ever know what's true

G C B7 Em7 C To Coda ℗
And if I found out differently would I

1. Am7 D7sus G Am7 D7 G D7

still love you.

2. Am7 D7 G D.S. al Coda ℗ Coda Am7 Bm7

still love you Fool That I Am

Em7 C Bm Am7 D7sus D7 N.C. G

would I still love you.
FOR ALL WE KNOW

Moderately

For All We Know we may never meet again. Before you

Go make this moment sweet again. We won't say goodnight until the last

Minute, I'll hold out my hand and my heart will be in it. For All We Know this may

Only be a dream, we come and go like a ripple on a stream.

So love me tonight, tomorrow was made for some. Tomorrow may never come, For All We Know.
FOR EVERY MAN THERE'S A WOMAN

Lyric by Leo Robin
Music by Harold Arlen

Slowly  Fm  Fm/Ab  C7/G  C7  Ab+  Av  Gm  C7

For Ev'ry Man There's A Wo-man,
for ev'ry life there's a plan,
And ev'ry prince there's a prin-cess,
for ev'ry Joe there's a Joan.

Fm  B67  Abm  C7  D67  C7  Fm  G7#5  C9  Fm

wise men know it was ev-er so,
if you wait you will meet the mate,
since the world be-gan wom-an was made for man.

C7  Fm 1  D67  C7  2  F67  C7  Ab  Adim7

Where is she, where is the wom-an for me?
For wom-an for me? Find the one,

Bbm7  Eb7  Ab  B67  D69  C9  Fm  Fm/Ab

find the one, then to-geth-er you will find the sun.
For ev-ery heart there's a mom-ent,

C7/G  C7  Fm  Fm/Ab  Bbm7  D67  Fm/C  G7#5  C9  Fm

for ev-ery hand a glove and for ev-ery wom-an a man to love.

C7  Fm  G7#5  C9  Fm  C9  Fm

Where is she? Where is the one for me?

FOUR

© 1963 Prestige Music

By Miles Davis

Medium Swing  EbM7

Bbm7  Eb  AbM7

Abm7  D67  EbM7  Gbm7  C67  Fm7  B67

EbM7  Gbm7  B7  Fm7  B67

1.  Gbm7  Gbm7  C67  Fm7  B67  EbM7

123
FOR SENTIMENTAL REASONS

Slowly F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm7 G9 C7

I love you For Sentimental Reasons, I hope you do believe me, I'll give you my heart.

F Dm7 Gm7 C7 C9#5 F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm7

I love you and you alone were meant for me, please give your loving heart to me,

Gm7 C7 F Gm7 G6dim7 F/A Gm7 C7 F F6dim7 Gm7 C7 F

and say we'll never part. I think of you every morning dream of you every night.

Em7b5 A7 Dm7 G9 C7 C9#5 F Dm7 Gm7 C7 F Dm7

Darling, I'm never lonely when ever you're in sight. I love you For Sentimental Reasons,

Gm7 C7 F Dm7 G9 C7 1 F A6dim7 Gm7 C7 C9#5 2 F Bbm7 Es9 F

I hope you do believe me I've given you my heart. I heart.

FOR YOU, FOR ME, FOR EVERMORE

Slowly Es F7 Fm7 Bb7 Fm7 Bb7 Eb F7 Fm7 Bb7 Fm7 Bb7

For You, For Me, For Evermore, it's bound to be for evermore. It's plain to see, we found by finding each other, the love we waited for. I'm yours, you're

Es F7 Fm7 Bb7 Fm7 Bb7 Eb F7 Fm7 Bb7 Ab Ds9 Es Gm7

mine, and in our hearts the happy ending starts. What a lovely world this

Fm7 Bb7 Eb Cm7 F9 F7 Fm7 Es/B4 Fm7/Bb Bb7 F7 G6dim7 F7 Bb7 2 Fb6

world will be with a world of love in store For You, For Me, For Evermore! For more!
FRANKIE AND JOHNNY

Moderate Blues

C G7#5 C G7#5 C G7#5 C C7 F C7#5

Frank-ie and John-ny were sweet-hearts. Oh! What a cou-ple in love. Frank-ie was loy-al to

F F#dim7 C/G A7 D7 A6#7 G7 C Eb9 Dm7 G7

John-ny, just as true as stars a bove. He was her man, but he done her wrong.

C G7#5 C G7#5 C G7#5 C C7 F C7#5

This is the end of my stor-y, and this is the end of my song. Frank-ie is down in the

F F#dim7 C/G A7 D7 A6#7 G7 G7#5 C

jail-house and she cries the whole night long. "He was my man, but he done me wrong."

FRIED BANANAS

Copyright © 1967 by DEX MUSIC

Music by Dexter Gordon

Inclusive worldwide administration rights controlled by MAYFLOWER MUSIC CORP., NEW YORK, N.Y.

International Copyright Secured Made in U.S.A. All Rights Reserved

Moderately bright

Eb Gm7#5 C7 Fm7 Am7#5 D7 Gm7

Fm7 Bb7 Gm7 C7 Fm7 Am m7 D#7 Eb

Dm7 G7 Cm7 F7 Fm7 Bb7 Eb

Gm7#5 C7 Fm7 Am7#5 D7 Gm7 Fm7 Bb7 Gm7

C7 Fm7 Am m7 D#7 Gm7

Gm7#5 C7 Fm7 Bb M7 Eb
FROSTY THE SNOW MAN

Words and Music by Steve Nelson and Jack Rollins

Moderately

C   C7   F   F#dim7   C/G   F   F#dim7

Frosty, Frosty, The Snow Man was a jolly, happy soul, so he said "Let's run and we'll
C/G   G7   C   G7   C   C7

but ten nose and two eyes made out of coal. Frosty the snow man is a
F   F#dim7   C/G   F   F#dim7   C/G   A7   Dm7   G7

fairly tail they say, he was made of snow but the children know how he came to life one
C   F   F#dim7   C/G   Dm7   G7   C   G

day. There must have been some magic in that old silk hat they found. For when they placed it
E5    Am7   D7   Dm7   G7   C   C7

on his head he began to dance around. Oh, Frosty, The Snow Man was a
F   F#dim7   C/G   F   F#dim7   C/G   A7   Dm7   G7

live as he could be, and the children say he could laugh and play just the same as you and
C    C   C   C

me. day." Thumpety thump thump thumpety thump thump look at Frosty go.
G7

Thumpety thump thump thumpety thump thump over the hills of snow.
FROM THIS MOMENT ON

Words and Music by Cole Porter

Fast Tempo

From This Moment On
From this happy day
you are no more blue
songs, only two for

From This Moment On
From this
tea, dear,
songs,

I got the love
I need so much,

Got the arms
to hold me tight,

From This

Gee Baby, Ain't I Good To You

Lyrics by Don Redman & Andy Razaf
Music by Don Redman

Copyright 1929 and 1944 by Michael H. Goldsen, Inc.
Copyright Renewed.

Slow Blues Beat

Love makes me treat you the way that I do,

Gee Baby, Ain't I Good To You! There's nothin' too good for a
(I Don't Stand)
A GHOST OF A CHANCE
(With You)

Copyright © 1932 by American Academy of Music, Inc.
Copyright renewed, assigned to American Academy of Music, Inc.
and Chappell & Co., Inc., for the U.S.A. only

Words by Bing Crosby and Ned Washington
Music by Victor Young

Smoothly

C G7#5 G7#5/F Em7b5 A7 Dm7b5 G7b9 CM7 Am7

I need your love so badly, I love you, oh, so madly, but thought at last I'd found you, but other loves surround you, and I Don't Stand A Ghost Of A Chance With You! I You! If you'd surrender just for a tender kiss or two, you might discover that I'm the lover meant for you, and I'd be true. But You!

G7#5 C Am7 F#m7b5

CODA C G7#5
GETTING TO KNOW YOU
From ("THE KING AND I")

Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately

C CM7 C6 Dm7 G7 Dm7 G7

Getting To Know You, getting to know all about you. Getting to like you,

Dm7 G7 CM7 Am7 Dm9 G7 C CM7 C6 C7 FM7 F6

going to hope you like me. Getting to know you, putting it my way, but nicely

FM7 Am7 D7 Dm7 G7 C CM7 CM7

you are precisely my cup of tea! Getting to know you,

C6 Dm7 G7 Dm7 G7 Dm7 G7 C7

going to feel free and easy when I am with you, getting to know what to say.

FM7 F6 Dm7 G7 CM7 C7 F CM9 A7

Have n't you noticed? Suddenly I'm bright and breezy, because of all the

Dm7 G7 C6 Am7 D7 Dm7 G7 C6

beautiful and new things I'm learning about you day by day.

GET OUT OF TOWN

Words and Music by Cole Porter

Copyright © 1938 by Chappell & Co., Inc.
Copyright Renewed. Assigned to John F. Wharton, Trustee of the Cole Porter Musicals & Literary Property Trusts
Chappell & Co., Inc., owner of the publication and allied rights throughout the world.

Slowly

Gm Gm6

Get Out Of Town before it's too late, my love,

Gm Gm/F Gm6/E

Get Out Of Town be good to me, please. Why wish me harm?
F7/Eb  F6/D  Ddim7  Cm7

Why not retire to a farm. And be content to charm.
A7/G9  D  D7  G

the birds off the trees? Just disappear, I care for you.
Gm6  Gm  Dm7b5

much too much. and when you are near, close to me dear, we touch too much.
G7  Cm  Es9  Es5  Bb  N.C.  Dm7b5  G7b9

The thrill when we meet is so bitter, sweet that darling, it's getting me down. So

Cm  Es5  F7  1. Bb  D7b9  2. Bb

on your marks, get set, Get Out Of Town. Town.

GOD BLESS' THE CHILD

Copyright © 1941 by Edward B. Marks Music Company. Copyright Renewed.

Words and Music by Arthur Herzog Jr. and Billie Holiday

Slowly, with feeling

Ebm7 E♭7 A♭6  EbM7 Es7 A♭6  Bbm7 E♭7  Bbm7 E♭9 Es9  A♭M7  A♭6

Them that's got shall get, them that's not shall lose, so the Bible said, and it still is news; Mama may have,
A♭m  A♭m6  Gm7  C7b9  Fm9  B♭7  E♭6  1. CmGm7  Fm7  B♭7  11. A♭7  G7  Cm  Cm♯7

Papa may have, but God Bless' the child that's got his own! That's got his own. Yes, the Mon-ey, you got
Cm7  Cm6  Cm  D7  G7  Cm  Cm♯7  Cm7  Cm6  Gm  C7  B♭9  B♭9  Fm7b♭7

lots o' friends, crowd-in' round the door, when you're gone and spend-in' ends, they don't come no more. Rich re-
Ebm7 E♭7 A♭6  EbM7 Es7 A♭6  Bbm7 E♭7  Bbm7 E♭9 Es9  A♭m7  A♭6  A♭m  A♭m6

la- tions give, crust of bread, and such, you can help your-self, but don't take too much! Mama may have, Papa may have, but
Gm7  C9  C7b9  Fm9  B♭7  E♭6

God Bless' The Child that's got his own! that's got his own.
THE GIRL FROM IPANEMA (Garota De Ipanema)

Moderate Bossa Nova

FM7  G7

Tall and tan and young — and love-ly, The Girl From I-pa-ne-ma goes walk-ing, and when
When she walks she’s like a samba that swings so cool and sways so gen-tle, that when

Gm7  Gb7  | FM7  Gb7b5 |

— she passes each one she passes goes "ah!" — she passes each one she passes goes "ah!"

Cbm7  Gb  | Gm7  F#m7 |

Oh, but I watch her so sad-ly. How can I tell her I love her? Yes, I would give my heart

Bb9  Am7  | D7b9  Gm7 |

glad-ly, but each day when she walks to the sea, she looks straight a-head not at

C7b9b5  FM7  G7

me. Tall and tan and young — and love-ly, The Girl From I-pa-ne-

Gm7  Gb7b5  FM7

— ma goes walk-ing, and when she passes I smile, but she does n’t see.

Gb7  FM7  Gb7  FM7

She just does n’t see. No, she does n’t see.
THE GLORY OF LOVE

Medium Beat

You've got to give a little, take a little and let your poor heart break a little;

that's the story of, that's The Glory Of Love. You've got to laugh a little,

cry a little before the clouds roll by a little; that's the story of,

that's The Glory Of Love. As long as there's the

two of us, we've got the world and all it's charms. And when the world is

through with us we've got each other's arms. You've got to win a little,

lose a little and always have the blues a little; that's the story of,

that's The Glory Of Love. You've got to Love.
THE GLOW WORM

Copyright © 1962 by Edward B. Marks Music Company. Copyright Renewed.

Medium Jump

C G7 C

Glow, little glow-worm, fly of fire, Glow like an incandescent wire.

Glow, little glow-worm, crawl and glimmer, Swim thru the sea of night, little swimmer.

Original

Glow, little glow-worm, turn the key on, You are equipped with tail light - ne - on;

Chorus

[Shine, little glow-worm, glimmer, (glimmer)] Shine, little glow-worm, glimmer, (glimmer)

C/E Edim7 G7/D Dm7 G7 C

Glow for the female of the specie, turn on the A C and the B C;

Thou ser - o - nau - tic - al boi - l____ weevil, il - lu - mi - rate you woods pri - me - val;

You got a cute vest pocket Ma - da which you can make both slow or "faz - da;"

Lead us, lest too far we wander, love's sweet voice is calling you over!

G7 C

This night could see a little bright - ain', light up you'll ol' bug of light - nin',

See how the shad - ows deep and dark - en, you and your chick should get to spar - kin',

I don't know who you took a shine to, or who you're out to make a sign to,

Shine, little glow-worm, glimmer, (glimmer,) shine, little glow-worm, glimmer, (glimmer)

D7 C

When you got - ta glow, you got - ta glow, glow, little glow-worm, glow.

I got a gal that I love so, glow, little glow-worm, glow.

I got a gal that I love so,

Light the path, below, a lovely, and

Fine for 3rd Chorus

C/G D9 C

Glow, little glow-worm, Put on a show worm Glow little

Dm7 D9 C

glow, glow, lead us on to love!

GOIN' OUT OF MY HEAD

Copyright © 1964 Vogue Music (of the Wek Music Group, Santa Monica, CA 90401)

Words and Music by Teddy Randazzo and Bobby Weinstein

Moderately slow rock

Cm7 CM7 Cm7 CM7 C7#5 FM7

Well I think I'm Go - ing Out Of My Head, yes I think I'm Go - ing Out Of My Head, 'cause I can't ex - plain the tears that I shed o - ver you.

Fm7 Eb9 EbM7 Gm7 EbM7 Gm7

I want you to want me, I need you so bad - ly, I

_ _ o - ver you. _ _ o - ver you. I see you each mor - ning, but you just walk past me, you

134
GONE WITH THE WIND

Copyright © 1937 by Bouma Co. Copyright Renewed

Words and Music by Herb Magidson and Allie Wrubel

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately
GOOD BAIT

Medium Swing

By Tedd Dameron & Count Basie

THE GOOD LIFE

Words by Jack Reardon
Music by Sacha Distel

Copyright © 1962 by Diffusion Music USA
Copyright © 1963 by Paris Music Co., Inc.
Published in the U.S.A. and Canada by Interpogi-USA, Inc.
A GOOD MAN IS HARD TO FIND

By Eddie Green

Moderately

A Good Man Is Hard To Find; you always get the other kind. Just

when you think that he is your pal, you look for him and find him fooling 'round some other gal. Then you

rave; you even crave to see him lying in his grave. So, if your man is nice, take

my advice and hug him in the morning. Kiss him every night. Give him plenty lovin'.

treat him right. For a good man, now-a-days, is hard to find.

GOODBYE PORK PIE HAT

By Charles Mingus

Slow Ballad

[Music notation for the songs]
GREENSLEEVES

Copyright © 1988 by HAL LEONARD PUBLISHING CORPORATION

Traditional

Slowly

Em | D | D#dim | Em | F#7 | B

A - las, my love, you do me wrong to cast me off discourteously. And
I have loved you oh, so long

Em | B7 | Em | Am | Em | G | D | D#dim

Lighting in your company. Green sleeves was all my joy.

Em | F#7 | B

Green sleeves was my delight. who but my lady Green sleeves.

GROOVIN' HIGH

Copyright © 1944, 1945 by MCA MUSIC PUBLISHING, A Division of MCA INC.,
New York, NY. Copyright Renewed.

Music by John "Dizzy" Gillespie

Moderately Fast

Eb6

Gm | D7| Gm7 | C9 | F7

Fm7 | B9 | Em7 | Gm7 | Fm7

Fm7 | E7

Eb6

Gm | D7| Gm7 | C9 | F7

Fm7 | B9 | Fm | Gm7 | Fm7

Fm7 | E7

138
GUESS WHO I SAW TODAY

Words and Music by Murray Grand and Elissa Boyd

Moderately

Gm7  C7\(9\)  F  Dm7  Gm7  C7  F

Guess Who I Saw To-day, my dear! I went in town to shop a-round for some-thing new and thought I'd

Gm7  C7  A7  D7  Gm7  C7\(9\)  F  Dm7

stop and have a bite when I was through. I looked a-round for some-place near, and it oc-

Gm7  C7  F  Gm7  C7  A7  D7

urred to me where I had parked the car. I'd seen a most at-trac-tive French ca-fé and bar.

Gm7  C7\(9\)  F  Gm\(7\)  F  Bm7  Eb7  A\(b\)M7  A\(b\)6  Am7  D9

It real-ly wasn't ver-y far. The wait-er showed me to a dark, se-chu-ed cor-ner, and when my

Bm7  Eb7  A\(b\)M7  A\(b\)6  Am7  D9

eyes be-came ac-cus-tomed to the gloom, I saw two peo-ple at the bar who were so

Gm7  G6  Am7  D9  G7  Gm7  C7\(9\)
much in love that ev-er I could spot it clear a-cross the room. Guess Who I Saw To-day, my

F  Dm7  Gm7  C9  C7\(B\(b\)\)  Am7  D7  Gm  C7  A7

dear! I've nev-er been so shocked be-fore; I head-ed blind-ly for the door, they didn't see me pass-ing

Dm  G7  D\(b\)9  F/C  Dm7  Gm7  C7\(9\)  D7  F6

through. Guess Who I SAW To-day! I saw you!
THE GYPSY

Moderately Slow

CM7
Em7 A7#5 A7♭9 D7
Dm7 G7

In a quaint car-a-van there’s a lady they call the Gypsy. She can look in the future, and
Dm7♭5 G7♭9 C Cdim7 Dm7 G7 CM7
Em7♭5 A7♭5 A7♭9 D7
drive away all your fears. Ev’ry thing will come right if you only believe The Gypsy.
Dm7 G7 Dm7 G7 C6 B♭6 B6 C6 A7♭9 Dm7♭5 G7

She could tell at a glance that my heart was so full of tears. She looked at my hand and
C6 A7 Dm7♭5 G7 G7♭9 C Em7♭5 A7♭5 A7 D7
told me, my lover was always true, and yet in my heart I knew dear, some body
Dm7 G7 G7♭9 CM7 Em7♭5 A7♭5 A7 D7
e else was kissing you. But I’ll go there again ’cause I want to believe The Gypsy.
Dm7 G7 Dm7♭5 D9 D♭9 C6 B♭6 B6 C6/9

lover is true and will come back to me some day.

HALF NELSON

Medium Swing

C

Fn7 B♭7 Fn7 B♭7 C

Bm7 B♭m7 Eb7 Ab Am7

D7 Dm7 G7 Dm7 G7 C Em7 A♭m7 D♭m7
HALLELUJAH I LOVE HIM (HER) SO

Words and Music by Ray Charles

Moderately

F     F/A     Bb  Bdim7  C7  F     F/A     Bb  Bdim7  C7

F     F7     F7#5  Bb  Bdim7  C7  F     F/A

Let me tell you 'bout a boy I know.     He is my baby and he lives next door—
She  (She)  (She)

F     A7  Dim  Bb7  G7  C7sus  F

Ev'ry morning 'fore the sun comes up,     he brings my coffee in my favorite cup. That's why I
know,     yes, I know.     Hallelujah, I just love him so.

F

Now if I call him on the telephone,     and tell him that I'm all alone,

Bb9  Ab9  G7  C7

by the time I count from one to four,     I hear him on my door.

F     F/A     Bb  Bdim7  C7  F     F/A  (her)  Bb  Bdim7  C7

In the evening when the sun goes down,     when there is nobody else around,

F     F7     F7#5  Bb  Bdim7

he kisses me and he holds me tight.     He tells me, 'Baby ev'rything's all right.' That's why I

F     A7  Dim  Bb7  G7  C7sus  F  Bb7  F

know,     yes, I know.     Hallelujah, I just love him so.
HAROLD'S HOUSE OF JAZZ

By Richie Cole and David Lahm

Listen to that be-bop music, groovin' me out,
Rhythm section burnin', smokin', up on the stand,
movin', me out ev'ry night
dig on the band do their thing,
touch'em at your table, people, what a rapport!
off your coat, feel in the beat and order a bite.

The band is close enough to
and you know their thing is swingin';
Walk down the stairs and open the door, and baby
you're in Harold's House of Jazz.

Real jazz is for the folks who feel jazz,
real jazz is what the band is doin'.
And now if you think you hear 'em playin' a Charlie Parker tune,
I'm almost certain that you

wouldn't be wrong, folks, 'cause 'Donna Lee' is Harold's favorite song.
folks. If you want to take me where the

music is hot, who do ya got? Pull my coat and I'll make a note to be there.

We'll stick around and dig the sound 'til it gives us ev'ry thing that it has:
Stick with me around quartet to four, then after hours we'll bang on the door down in Harold's House of Jazz.

Additional Lyrics
Meet me down on N Street, they're wrappin' it tight, every night.
Come along if you want to hear some bebop.
The band is close enough to touch 'em at your table, people, what a rapport!
Walk down the stairs and open the door, and baby you're in Harold's House of Jazz.

We've got jazz in D.C., baby, where you been at? Listen to that!
Stick around, 'cause you've gone and found some bebop.
I see a table over there, let's sit down, relax and order a bite,
We're gonna be rompin', we're gonna be stompin' tonight.

Real jazz is for the folks who feel jazz; real jazz is what the band is doin'.
You tell me you think you hear 'em playin' a Charlie Parker tune,
I know what you mean, in fact I thought the same, folks,
I'll be damned if I can think of the name, folks.

Let's go tell the boss he's got a hell of a place, buy him a taste,
And I hope that he's open after hours,
I know he's gonna understand that we appreciate the music he has.
bebop and swing the service is boss, say would you believe you
find it in Washington, Harold's House of Jazz.
HAPPY TALK
(From "SOUTH PACIFIC")

Words by Oscar Hammerstein II
Music by Richard Rodgers

Brightly
FM7 F7 /5 Bb C7 C7sus Gm7 C7 F

Hap - py Talk, keep talk - in' Happy Talk, Talk a - bout things you'd like to do.
F7 BbM7 Eb9 F D7 G7 Dm7 G9

You got - ta have a dream, if you don't have a dream, how you gonna have a dream come true?
Gm9 C7 To Trio |

Talk a - bout a moon float - in' in the sky, look - in' like a Hy on a lake.
Gm7 C7 F Dm7 Gm7 C7 F

Talk a - bout a bird learn - in' how to fly, Mak - in', all de mu - sic he can make.

HAVE YOU MET MISS JONES?

Words by Lorenz Hart
Music by Richard Rodgers

Copyright © 1937 by Chappell & Co., Inc. Copyright Renewed

Medium Swing
F F#dim7 Gm7 C7 Am7 Dm7 Gm7

"Have You Met Miss Jones?" Some one said as we shook hands. She was just Miss Jones to me.
C7 F F#dim7 Gm7 C7 Am7 Dm7

Then I said "Miss Jones, You're a girl who un - der - stands, I'm a man who must be
Cm7 F7 Bb AEm7 D#7 Gm7 Em7 A7

free." And all at once I lost my breath, and all at once was scared to death, and all at
DM7 Am7 D#7 Cm7 Gm7 C7 F F#dim7 Gm7

once I owned the earth and sky.

Now I've met Miss Jones, and we'll keep on
C7 Bb7 Am7 D7 Cm7 Gm7 C7 |

meet - ing till we die, Miss Jones and I.
I.

143
HAUNTED HEART

Copyright © 1946. Copyright renewed and assigned to Chappell & Co., Inc.

Words by Howard Dietz
Music by John Green

Slowly with expression

In the night though we're apart there's a ghost of you within my Haunted Heart,

ghost of you my lost romance Lips that laugh eyes that dance Haunted Heart

won't let me be Dreams repeat a sweet but lonely song to me Dreams are dust it's
you who must belong to me and thrill my Haunted Heart. Be still,

my Haunted Heart. Time rolls on, try ing in vain to cure me.

you are gone, but you remain to lure me. You're there in the dark and I call, you're there but you're not there at all. Oh what will I do without you, without you.

HELLO, DOLLY!

Music and Lyric by Jerry Herman

© 1963, 1967 JERRY HERMAN
All Rights Reserved by JERRYCO MUSIC CO.
Exclusive Agent EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.
International Copyright Secured. All Rights Reserved.
HERE'S THAT RAINY DAY

Words by Johnny Burke
Music by James Van Heusen

Slowly

GM9  GM9/F# Bb7/F  E7 b5  Eb M7  Eb 6  Am7  D7  D7 b9 G M7

May be I should have saved those left over dreams; funny, but Here's That Rainy Day.

Dm7  G7  Cm7  F9  Eb M7  Eb 9  Eb M7  Am7

Here's That Rainy Day they told me about, and I laughed at the thought that it

D9  D7 b9 G M7  Am7  D7  GM9  GM9/F# Bb7/F  E7 b5  Eb M7  Eb 6  Am7

might turn out this way. Where is that worn out wish that I threw aside, After it

D7  D7 b9 G M9  Dm7  G9#5  Cm7  Am7  D7  D7/C  Bm7  Em7  A7 b5  A7  Am7

brought my lover near? Funny how love becomes a cold rainy day. Funny that

D7  Am7  D7 b9 1 G  Em7  Am7  D9  2 G  Bb6  Eb M7  Ab M7  G6

rainy day is here. Here.

HIGH SOCIETY

By Porter Steele
and Walter Matrose

Moderately

G7 b5  C  G7 b5  C  G7 b5  C  F  C  C#dim  G7/D  D#dim  C/E  Am7

We're gonna be in High Society. We'll strut on down to the

D7  Dm7  G7  G7 b5  C  G7 b5  C  G7 b5  C  F  C  C7

finest part of town. I don't have rings and all those fancy things, but as

F6  Fdim  C/G  E7/G#  A7  D7  G7  To Coda

long as you love me I'm in High Society! While you go get your hat, I'll put

FM7  F6  Gm7  C7  FM7  F6  Am7  D7

powder on my nose. While I let in the cat, there's some windows you can close. The bed can stay that way; put the

GM7  G6  Am7  D7  Am7  D7  G  G7 b5  D.S. al Coda

dishes in the sink. Leave the ashes in the tray, I'll be ready in a wink. We're

CODA  C  F  C

ty!
**Honeysuckle Rose**

Words by Andy Razaf
Music by Thomas ('Fats') Waller

Medium, with a lift: Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 F Dm7

Ev'ry hon-ey bee fills with jeal-ous-y when they see you out with me. I don't blame them, good-ness knows.

Gm7 C7 F Am7b5 D7b9 Gm7 C7 Gm7 C7 Gm7 C7

Hone-ysuck-le Rose. When you're pass-in' by, flow-ers droop and sigh, and I know the rea-son

Gm9 C7 F Eb Gm7 Gm7 C7 F D#7 Gm7 F F7 Cm7 Fdim7 F7

why: You're much sweet-er good-ness knows, Hone-ysuck-le Rose. Don't buy sug-ar,

Eb F9 Gb9 F9 Eb G7 Dm7 Gdim7 G7 C7 Gm7 A9 G9 C7

you just have to touch my cup. You're my sug-ar, it's sweet when you stir it up.

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 Gm9 C7

When I'm tak-in' sips from your tas-ty lips, seems the hon-ey fair-ly drips. You're con-fec-tion, good-ness knows.

Gm7 C7 [1 F] Am7b5 D7b9 [2 F] D#7 Gm7 G7 F6

Hone-ysuck-le Rose. Rose.

**Hooray for Love**

Lyric by Leo Robin
Music by Harold Arlen

Moderately: Es6 A#M7 Gm7 Fm7 Eb A#M7 F7/A Bb9 Eb Fm7 Es/G Bm7 Es7

Love! Love! Hoo-ray For Love! Who is ev-er too bla-se for love? Make this a night for love.

Ab C9 Fm7 Bb9 Eb Bm7 Eb7 Ab6 Eb/G A# F7b5 Bb9

If we have to fight, let's fight for love. Some sigh and cry for love. Ah, but in Pa-ree they die for love.

Eb Gm7 go to work for love. Sad songs are sobbed for love. Peo-ple have their nos-es bobbed for love.

148
HOW HIGH THE MOON
(From "TWO FOR THE SHOW")

Copyright © 1940 by Chappell & Co., Inc. Copyright Renewed.

Words by Nancy Hamilton
Music by Morgan Lewis

Moderately

Somewhere there’s music, how faint the tune! Somewhere there’s heaven, How High The Moon! There is no moon above when love is far away too, till it comes true.

that you love me as I love you. Somewhere there’s music, it’s where you are. Somewhere there’s heaven, how near, how far! The darkest night would shine if you would come to me soon.

Until you will, how still my heart, How High The Moon! Somewhere there’s Moon!
HOW INSENSITIVE

Original Words by Vinicius De Moraes
English Words by Norman Gimbel
Music by Antonio Carlos Jobim

Moderately

Dm7    Ddim7    Cm6    G7

How In-sen-si-tive I must have seemed when she told me that she loved me.
Now, she's gone away and I'm alone with the memory of her last look.

BbM7    Em7    Em7b5    A7b9

How un-moved and cold I must have seemed when she told me so sin-cere.
Vague, drawn and sad, I see it still, all her heart-breakin' that last look.

Dm7    D7    Cm7    Bdim7

Why, she must have asked, did I just turn and stare in icy silence?
How, she must have asked, could I just turn and stare in icy silence?

Em7b5    A7b9    Dm7    D7    Cm7    F7    Bm7    E7b9

What was I to say? What was I to do? What can you do?

Gm6

when a love affair is over?

I CAN'T GET STARTED

Copyright © 1935 by Chappell & Co. Inc. Copyright Renewed.

Words by Ira Gershwin
Music by Vernon Duke

Slowly

CM7    Am7    Dm9    G7

I've flown around the world in a plane;
I've set-tled rev-o-lu-tions in Spain;
the Prince of Wales has copied my hat;
with queens I've

CM7    Am7    Dm9    G7/F    E7    A9    D9    G7    N.C.

I have charted, but can't get started with you.
A-round a golf course I'm un-der
a-la carted, but can't get started with you.

Dm9    G7    Bm7    E7    Bm9    Eb9#11    D9    G9

par... and all the mov-ies want me to star;
I've got a house, a show place, but I get no place with
style... and tooth-paste ads all fea-ture my smiles;
the Astor-bilts I vis-it, but say, what is it with
I CAN'T GIVE YOU ANYTHING BUT LOVE

Copyright © 1926 ALBI MUSIC and IRENEADELE MUSIC
Pursuant to Sections 30A(c) and 40(19) of the U.S Copyright Law

Dreamily

I can't give you anything but love Baby; that's the only thing I've plenty of,

all those things you've always pined for. Gee, I'd like to see you looking swell, Baby;

that mood bracelet Woolworth doesn't sell, Baby. Till that lucky day, you know damned

well, Baby I can't give you anything but love.
I CONCENTRATE ON YOU

Words and Music by Cole Porter

Slowly

Gm7 Eb7 Ebm7 Bb7 Em7 Dm7 Gb9 Cb6 Am7 Avm7/Gb

When-ever skies look grey to me and trouble be-gins to brew,

Fm7b5 Bs7 Ebm6 Cm7b5 F7 Bb7 Eb6 Fm7 Bb7

when-ever the win-ter-winds be-come too strong, I Con-cent-rate On You.

E6 EbM7 Bs7 Em7 Dm7 Gb9 Cb6 Cc/Bb

When for-tune cries "nay, nay!" to me and peo-ple de-clare "You're through,"

Avm7 Db7 Gm7 Bm7 F7 Bb7 Eb6 Ab6 Eb Es7

when-ever the blues be-come my only song, I Con-cent-rate On You On your

AbM7 Am7 Eb Gm7 C7 Fm7 Bb7 Em7 Eb7 AbM7

smile so sweet, so ten-der, when at first my kiss you de-cline. On the light in your

Db7 Gm7 Gb/F Ebm7 Em7/Db Cm7b5 F7 Eb BbM7 Bb7 Es

eyes, when you sur-ren-der and once a-gain our arms in-ter-twine. And so when

EkM7 Am7b5 D7 Bbm7 Eb7 AbM7 Dm7b5 Gb7 Gm7b5

wise-men say to me that love's young dream nev-er comes true. To prove that

C7b5 Fm F#dim7 F7b5/Cb Bb7 1 Es Fm7 Bb7 2 Es Ab6 Eb6

e-ven wise-men can be wrong, I Con-cent-rate On You. I

Fm7 Eb7b9 E9 Eb6/9

con-cent-rate, and con-cent-rate on you.
I COULD HAVE DANCED ALL NIGHT
From "MY FAIR LADY"

Words by Alan Jay Lerner
Music by Frederick Loewe

Moderately

I Could Have Danced All Night I Could Have Danced All Night! and still have begged for
Dm7 G7 Dm Dm7#9 Dm7 G7 Dm7/G

more I could have spread my wings and done a thousand things I've never
done before I'll never know what made it so exciting,
Dm7 G7 CM7 C6 E F#m7 B7 EM7 E6

why all at once my heart took flight I only know when he began to
dance with me I could have danced, danced, danced, all night.
GM7 Am7 D#m9 G9 F C/E Dm7 C CM7

I COULD WRITE A BOOK
(From "PAL JOEY")

Words by Lorenz Hart
Music by Richard Rodgers

Moderately Slow

If they asked me I Could Write A Book about the way you walk and whisper and
Dm7 G7 C/E A#7/Eb Dm7 G7 Am7 D#m9 G B7 Em

look I could write a preface on how we met, so the world would
Am7 D7 Dm7 G7 C Am9 Dm7 G7 C G7

never forget, and the simple secret of the plot is just to
C G7 C C#dim7 Dm7 G7 C/E A#7/Eb Dm7 G7

tell them that I love you a lot then the world discovers as
Gm7 C7 F Fm7 B7 C A7 Dm7 G7

my book ends, how to make two lovers of friends. If they friends.
I DIDN'T KNOW WHAT TIME IT WAS

Copyright © 1930 by Chappell & Co., Inc. Copyright Renewed.

Words by Lorenz Hart
Music by Richard Rodgers

Moderately slow

F#m7 B7 Em7 A7 F#m7 B7 Em7 A7 Am Em7 Em7/D
I didn't Know What Time It Was, then I met you. Oh, what a lovely time it was,

CM7 Bm7 Am D7 F#m7 B7 Em7 A7 F#m7 B7 Em7 A7 Am
how sublime it was, too! I didn't know what day it was. You held my hand, warm like the

Em7 Em7/D CM7 Bm7 Am D7 G F#m7 B7 F#m7 B7
mouth of May it was and I'll say it was grand. Grand to be alive, to be young, to be mad, to be yours a-

Em A7 Am D7 GM7 Em7 A7 Am D7 F#m7 B7
alone! Grand to see your face, feel your touch, hear your voice say I'm all your own! I didn't

Em7 A7 F#m7 B7 Em7 A7 Am Em7 Em7/D CM7 Bm7
know what year it was, life was no prize. I wanted love and here it was thinning out of your

Cm7 F7 G/D B7 C6 D7 D7sus [G Am7 D7] 2G F6 F6#6 G6/9
eyes. I'm wise and I know what time it is now! now!
I DON'T KNOW WHY
(I Just Do)

Words by Roy Turk
Music by Fred E. Ahlert

Slowly

I Don't Know Why ______ I love you like I do, ______ I Don't Know Why ______ I Just Do

I Don't Know Why ______ you thrill me like you do, ______ I Don't Know Why, ______ you just do.

You never seem to want my romance, the only time you told me is when we're dancing.

I Don't Know Why ______ I love you like I do, ______ I Don't Know Why ______ I Just Do.

I DON'T WANT TO SET THE WORLD ON FIRE

Copyright © 1940 by Berigan, voce & Corn, Inc.
Copyright Renewed, Benjamin & Marcus Interests assigned to Benny
Benjamin Music, Inc. (interesting Music Publisher)

Words and Music by Eddie Seller, Sol Marcus and Bennie Benjamin

Moderately

I Don't Want To Set The World On Fire ______ I just want to start ______ a flame in your heart.

In my heart I have but one desire ______ and that one is you.

I just want to be the one you love ______ and with your admission that you feel the same ______ I'll have reached the goal I'm dreaming of ______

believe me! I Don't Want To Set The World On Fire, ______ I just want to start ______ a flame in your heart.
I GOT PLENTY O' NUTTIN'
(From "PORGY AND BESS")

Words by Ira Gershwin and DuBose Heyward
Music by George Gershwin

Moderately

\[ \text{G} \quad \text{Am7} \quad \text{Bm} \quad \text{Am7} \quad \text{G} \quad \text{Am7} \quad \text{G} \quad \text{B7} \quad \text{E} \quad \text{A} \]

Oh, I Got Plenty O' Nuttin', an' nuttin's plenty for me. I got no car,

\[ \text{E} \quad \text{A} \quad \text{E} \quad \text{A} \quad \text{E} \quad \text{C} \quad \text{D} \quad \text{G} \quad \text{Am7} \quad \text{Bm} \quad \text{Am7} \]

got no mule, I got no misery, De folks wid plenty o' plenty

\[ \text{G} \quad \text{Am7} \quad \text{G} \quad \text{B7} \quad \text{E} \quad \text{A} \quad \text{E} \quad \text{A} \]

got a lock on de door, I got no lock on de door,

\[ \text{E} \quad \text{A} \quad \text{E} \quad \text{C} \quad \text{D} \quad \text{G} \quad \text{Am7} \quad \text{Bm} \quad \text{G} \quad \text{Bm} \quad \text{Em/B} \]


\[ \text{Bm6} \quad \text{Em/B} \quad \text{Bm} \quad \text{Em/B} \quad \text{Bm6} \quad \text{Em/B} \quad \text{Bm} \quad \text{Em/B} \quad \text{Bm6} \quad \text{Em/B} \]

I ain't a-fret-tin' 'bout keep the devil away, out a mak-in' more.

\[ \text{Bm} \quad \text{Am7} \quad \text{D} \quad \text{Am7} \quad \text{D7} \quad \text{G} \quad \text{Am7} \]

door, (dat's no way to be.) Dey kin steal de rug from de floor, dat's o' keh wid

\[ \text{Bm} \quad \text{Am7} \quad \text{G} \quad \text{Am7} \quad \text{G} \quad \text{B7} \quad \text{E} \quad \text{A} \quad \text{E} \quad \text{A} \]

me, 'cause de things dat I prize like de stars in de skies, all are free.

\[ \text{E} \quad \text{A} \quad \text{E} \quad \text{C} \quad \text{D} \quad \text{G} \quad \text{Am7} \quad \text{G} \quad \text{Dm7} \quad \text{G} \quad \text{Am7} \]

nuttin', an' nuttin's plenty for me. I got a gal, got my song, got

\[ \text{G} \quad \text{C} \quad \text{1. G} \quad \text{Bm} \quad \text{Am7} \quad \text{2. G} \quad \text{C7} \quad \text{D7} \quad \text{G} \]

heb ben the whole day long. No use complainin'. Got my gal, got my Lawd.

\[ \text{G} \quad \text{C} \quad \text{1. G} \quad \text{Bm} \quad \text{Am7} \quad \text{2. G} \quad \text{C7} \quad \text{D7} \quad \text{G} \]

got my song.
I LEFT MY HEART IN SAN FRANCISCO

Copyright 1954 by General Music Publishing Co., Inc.

Words by Douglass Cross
Music by George Cory

I LEFT MY HEART IN SAN FRANCISCO
high on a hill, it calls to me.
To be where little cable cars climb half-way to the stars.
The morning fog may chill the air I don't care!
My love waits there in SAN FRANCISCO,
above the blue and wind-swept sea.
When I come home to you SAN FRANCISCO
your golden sun will shine for me.

I LOVE LUCY

Copyright 1953, 1957 DESILU MUSIC CORP.
Renewed 1981 DESILU MUSIC CORP.
International Copyright Secured. All Rights Reserved.

Lyric by Harold Adamson
Music by Elliot Daniel

I LOVE LUCY and she loves me, we're as happy as two can be, sometimes we
quarrel but then how we love making up again.
Lucy kisses like no one can,
she's my missus and I'm her man; and life is heaven you see, 'cause I Love Lu
- cy, yes, I Love LUCY and LUCY loves me.
I LOVE PARIS

Moderately

I Love Paris in the spring-time, I Love Paris in the fall,
I Love Paris in the winter when it drizzles,
I Love Paris in the summer when it sizzles.
I Love Paris every moment, every moment of the year.
Because my love, because my love is near.

I LOVES YOU PORGY

Words by Ira Gershwin and DuBose Heyward
Music by George Gershwin

Moderately

I wants to stay here, but I ain’t worth it. You is too decent to understand.
For when I see him he hypnotize me, keep me. I wants to stay here. When he take hold of me with his hot hand.
Some day, I know he’s comin’ back to call me, he’s goin’ to handle me an’ hol’ me so.

It’s goin’ to be like dyin’. Porgy, deep inside me. But when he calls, I know I have to go. I Loves You
I REMEMBER DUKE

By Leonard Feather

Slow, Romantic

C7 B7 Gm7 C7 Glen7 B7 Fm7 Bb7 Gm7 C7#5 C7#5

F9 Bb7#5 Bb9 Eb9 C13 Fm7 Glen7 AIm7 D7 Gm7 C7

Gm7 B7 Fm7 Bb7 Glen7 C7#5 C7#5 F9 Bb7#5 Bb9 Eb9 C13 Fm7 F5 E5 EbM7

Eb7

AbM7 Cm Cmn7

Cm7 Cm6 Fm7 Bb7 Glen7 B7 AbM7 D7 Glen7 C7

Glen7 B7 Fm7 Bb7 Glen7 C7#5 C7#5 F9 Bb7#5 Bb9 Eb9 C13 Fm7 B7 EbM7
I REMEMBER WHEN
(SI TU VOIS ME MERE)

Very Slow

C6 CM7 C6 C7

F6 Fm6 C/E G7/D C Bm7b5 E7 Bm7b5 E7

Am Am7 D7

Dm7 G7 Dm7 G7

C6 CM7 C6 C9 F6

Fn6 Em7b5 Bb9 A7 Dm7b5

1. D9 G7 C Fdim7 Dm7 G7

I SEE YOUR FACE BEFORE ME

Words by Howard Dietz
Music by Arthur Schwartz

Moderately Slow

EbM7 Fm7 Gm7 Fm7 EbM7 Fm7 Gm7 C7 Fm7 B7 Fm7 B7 Fm7 B7 Fm7 B7

I see Your Face Before Me crowding my ev'ry dream. There is your face Before me; you are my only

Eb Gm7 C7 Fm7 B7 Eb Gm7 C7 Fdim5 D7 Gm7 C7

theme. It does'n't matter where you are, I can see how fair you are. I close my eyes and there you are,

Fm7 Bb7b5 EbM7 Fm7 Gm7 Fm7 Eb Fm7 Gm7 C7 Fm7 Bb7

always. If you could share the magic, if you could see me too. There would be nothing

Fm7 B7 Fm7 Bb7sus Eb7 As6 AbM7 E7dim7 Eb Bbm7 E7 Ab Ab6 D69

tragic in all my dreams of you. Would that my love could haunt you so; knowing I want you so.

Eb C7 Fm7 Bb7 Fm7 Eb Fm7 Bb7 Fm7 B7

I can't erase your beautiful face before me.
I SHOULD CARE

By Sammy Cahn, Alex Stordahl and Paul Weston

Tenderly
Dm7   G9 Em7 A7   Dm7   F/G   G9 CM9    Em7b5 A7    Dm7

I Should Care, I should go around weeping. I Should Care, I should go without
Fm7   Bb7 Am    Bm7   E7 Gm7    Gm7/C FM7    Bm7b5    E7b9 Am7

sleeping. Strange-ly enough I sleep well 'cept for a dream or two, but then, I count my sheep well.
D7 sus   Dm7   G7   Fm7#5 Bb7 A7   Dm7   F/G   CM9

Funny how sheep can lull you to sleep. So, I Should Care, I should let it upset me.
Em7b5 A7   Dm7   Fm7   Bb7 Am    Bm7b5 E7b9 Am Am7#7 Am7

I Should Care, but it just doesn't get me. May-be I won't find some-one as love-ly as
D13 Exm9 Dm7   G7   C FM7    Em7 A7   C Exm9 Dm7   G7b9 Fm7 C6

you, but, I Should Care and I do. do._

I'LL ALWAYS BE IN LOVE WITH YOU

Copyright © 1929, Shapiro, Bernstein & Co., Inc., New York. Copyright Renewed.

By Bud Green, Herman Ruby and Sam H. Stept

Moderately
C   C7 C#5 F6   Fm6 G7   G7b5 C   Cdim7 G7/D G7#5 C

Sweet heart if you should stray a million miles away I'll Always Be In Love With You. And tho' you find more
C7 C#5 F6   Fm6 G7   G7b5 C   C7 Fm   C

bliss in some-one el-se's kiss, I'll Always Be In Love With You. I can't do any more, I've tried so hard to
C9 Fm   C A7   D7 G7#5 C   C7 C#5 F   Fm6

please, but let me thank you for such tender memo- ries. I wish you hap-pi-ness; as for me, sweet heart, I guess I'll
G7   G7#5   C Dm7   G7#5 C#2 C

Always Be In Love With You. Sweet - You.
I WILL WAIT FOR YOU

English Words by Norman Gimbel
Music by Michel Legrand

Moderately

If it takes forever I Will Wait For You, for a thousand summers I Will Wait For
where you wander, and where you go, every day remember how I love you
takes forever I Will Wait For You, for a thousand summers I Will Wait For

You, 'til you're back beside me, 'til I'm holding you, 'til I hear you sigh here in my
so, in your heart be what I know, that forever more I'll wait for
You, 'til you're back beside me, 'til I'm touching you, and forever more sharing your

arms. Any you. The love.

Interlude

clock will tick away the hours one by one and then the time will come when all the wait-ing's done. The
time when you return and find me here and run straight to my wait-ing arms. If it

I WISH YOU LOVE

English Lyric by Albert A. Beach
French Lyric and Music by Charles Trenet

Moderately

I wish you blue birds in the spring to give your heart a song to sing; and then a kiss, but more than
this I Wish You Love. And in Ju-ly a lemon-sade to cool you in some leaf-y
glade; I wish you health and more than wealth, I Wish You Love. My break-ing heart and I a -
I'LL BE AROUND

Words and Music by Alec Wilder

Slowly, with expression

CM7 Dm7 Em7 FM7 G7 G6 dim7 F/A G7/B CM7 Am7 Dm7 G7b9 C Bm Eb9

I'll Be Around no matter how you treat me now, I'll Be Around from now on.

Ab M9 As 6 G7 CM7 Dm7 Em7 FM7 G7 G6 dim7 F/A G7/B CM7 Am7

Your latest love can never last, and when it's past I'll Be Around when he's gone.

Ab7/Es Dm7 Dm9/G G7b9 CM7 Am7 Dm7 G7b9 CM7 Dm7 Em7 FM7

Good-bye again, and if you find a love like mine, just now and then drop a line to say you're feeling fine. And when things go wrong, perhaps you'll see you're meant for me.

G7 G6 dim7 Dm7/A G7/B C Am7 Dm7 G7b9

I'll Be Around when he's gone.


[2. C Dm7 Fm C Dm7/G C]
I WON'T DANCE

Words by Oscar Hammerstein & Otto Harbach
Screen Version by Dorothy Fields & Jimmy McHugh
Music by Jerome Kern

Moderately
CM9     E7     Dm7     G7     CM7     C9dim7     Dm7     G7
(He) I Wont Dance!  Don't ask me;  I Wont Dance!  Don't ask me;
you know what?  You're lovely.  (She) and so what?  I'm lovely!
I Wont Dance!  Why should I?  I Wont Dance!  How could I?

Bb13    A7     Dm7     G7     C     CM7     C7     FM7
I Wont Dance, ma-dame, with you.  My heart won't let my feet do
(He) But oh! what you do to me.  I'm like an oc-cen wave that's
I Wont Dance!  Mer-ci beau-coup!  I know that mu-sic leads the

FM7     G7    To Coda G7 d9                  C     Dm7     G7     A7M7
things they should do.
bumped on the shore;
way to ro-man-cy.

FM7     C7     Dm7     G7
absolutely stumped on the floor!
(She) When you dance you're

Ab7     D7M7
char-ming and you're gen-tle— especially when you do the "Con-

D7     B     C9
men-tal."  (He) But this feel-ing is not pure-ly men-tal; for heav-en

E7     Am7     Dm9     G7
rest us,  I'm not as be-stos.  And that's why

CODA   TO Coda C6     C7     FM7
so if I hold you in my arms I Wont Dance.
ILL BE SEEING YOU

Moderately

E♭ G7 Fm C7 Fm C7 Fm B♭7 E♭ Fm7

I'll Be Seeing You in all the old familiar places that this heart of mine embraces all day thru.

F♭ dim7 E♭/G Cm7 Fm7 B♭7 B♭7 ♯5

In that small cafe, the park across the way, the children's carousel, the chestnut trees, the wishing well, I'll Be Seeing You in every loving summer's day, in every thing that's light and gay, I'll always think of you that way. I'll find you in the morning sun and when the night is new, I'll be looking at the moon, but I'll Be Seeing You!

Fm7 Am♭6

1. E♭ Fm7 B♭7 B♭7 ♯5 2. E♭ Fm7 Em7 E♭6

I'LL GET BY
(As Long As I Have You)

Moderately

C6 G7♭9 CM7 Bm7 E♭♭5 F6 A7/E Dm7 D9

I'll Get By as long as I have you. Tho' there be rain and
g7 E♭ dim7 G7/D G7 G♭5 C C♭ dim7 Dm7 G9 C6 G7♭9

darkness too, I'll not complain, I'll see it through. Poverty may come to me, that's true. But what care I, say I'll Get By as long as I

CM7 Bm7 E♭♭5 F6 A7♭9/E Dm7 E♭♭9 Am A7 A♭♭5 Dm7

have you. you.
I'LL NEVER SMILE AGAIN

Moderately

Fm7 Bb7 EbM7 Fm7 Gm7 Gdim7 Fm7 Bb7

I'll never smile again, un-till I smile at you. I'll never laugh again, what good would it do? For tears would fill my eyes my heart would realize that our romance is through. I'll never love again, I'm so in love with you. I'll never thrill again to some body new. With in my heart I know I will never start to

Bb7 Eb7 AbM7 A6 D9 Eb Am7 Bb7 Fm7 Gm7 Gdim7 Fm7

smile again, un-till I smile at you I'll never you.

I'LL REMEMBER APRIL

Moderately

G G6 C9 FM7 Em7 A7 To Coda

This lovely day will lengthen into evening, we'll sigh goodbye to all we've ever had. The fire will dwindle into glowing ashes, for flames and love live such a little while. I

Am7 F7 D7 D7/C Bm7 E9 Am7 D7/F BbM7 Gm7 G6

long, where we have walked together I'll Remember April and be glad. I'll

Cm7 F7 BbM7 Gm7 Cm7 F7 BbM7 Bb6

be content you loved me once in April, your lips were warm and love and Spring were new. But I'm not a
I'M BEGINNING TO SEE THE LIGHT

Copyright © 1944 by Alamo Music, Inc.
Copyright Renewed, controlled by Chappell & Co., Inc. (Intersong Music Publisher)

Words and Music by Harry James, Duke Ellington, Johnny Hodges and Don George

Medium Bounce

G6 C9 G6 Cm7 F7 Bm7 Es7
I never cared much for moonlit skies, I never wink back at fireflies; but
G6 C9 Bm7 E7 A9 Am7 D7 G Am7 D7
now that the stars are in your eyes, I'm Beginning To See The Light. I
G6 C9 G6 Cm7 F7 Bm7 Es7
never went in for afterglow, or candle light on the mistletoe; but
G6 C9 Bm7 E7 A9 Am7 D7 G
now when you turn the lamp down low I'm Beginning To See The Light.

B9 Eb9 A9
Used to ramble thru the park, shadow boxing in the dark. Then you came and
Bm7 Es7 Am7 D7 G6 C9
caused a spark, that's a four-alarm fire now. I never made love by
Bm7 Em7 Cm7 G7 Bm7 Es7 Am7is5 D7is9 Cm7is5 C9
lantern shine, I never saw rainbows in my wine; but now that your lips are
Bm7 E7is9 A9 Am7 D7 G Am7 D7
burning mine, I'm Beginning To See The Light. I
I'M CONFESSIN' THAT I LOVE YOU

Copyright © 1930 Bourne Co. Copyright Renewed.
Words and Music by Doc Daugherty, Al J. Neiburg and Ellis Reynolds

Slowly

G D+ GM7 G D+ Bm7 E9 A7

I'm Confessin' that I love you, tell me, do you love me too?
I'm Confessin' that I need you, honest I do, need you every moment.
In your eyes I read such strange things,
but your lips deny they're true. Will your answer really change things making me blue?

G7 G9 C G+ C5 B7 Bb7 A7

I'm afraid some day you'll leave me, saying "Can't we still be friends?"
If you go, you know you'll grieve me; all in life on you depends.
Am I guessin' that you love me, dreaming dreams of you in vain,
I'm Confessin' that I love you ever again.
I'M GLAD THERE IS YOU

Lyric by Paul Madeira
Music by Jimmy Dorsey

Slowly
FM7

Fm7

In this world of ordinary people, extraordinary people,

C7 FM7 D7 Gm7 C7 FM7

A6 dim7

I'm glad there is you. In this world of overrated pleasures, underrated treasures, I'm glad there is you.

Gm7 C7 C7#5 FM7 D7

Gm7

C7 Cm7 F7 BbM9 Eb 9 FM7 A7/E

I'll live to love, I'll love to live with you beside me. This role so new, I'll muddle thru' with you to guide me. In this world where many many many play at love, hardly any stay in love, I'm Glad There Is You.

Fm7

Gm7

C7 Cm7

F7 Bb6 F/A Gm7 C7 C7#9 F Eb 6 E6 F6/9

More than ever, I'm Glad There Is You.

I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

Words by Joe Young
Music by Fred E. Ahlert

Moderately (with a lift) C CM7 C6 G7#5 CM7 E7 F A7/E

I'm Gonna Sit Right Down And Write Myself A Letter and make believe it came from you.

Dm7 Dm7 G7sus G7 C Gm6/Bb A7 D7

I'm gonna write words, oh, so sweet, they're gonna knock me off my feet. A lot of kisses on the bottom,
I'LL BE GLAD I'VE GOTTEN

I'm gonna smile and say, "I hope you're feeling better,"
and close "with love" the way you do.

I'm Gonna Sit Right Down And Write Myself A Letter
and make believe it came from you.

I'M OLD FASHIONED

Copyright © 1942 T.B. Harms Company. Copyright Renewed [t/a The Walk Music Group, Santa Monica, CA 90401]

Music by Jerome Kern
Words by Johnny Mercer

Lightheartedly

I'm Old Fashioned, I love the moonlight, I love the old fashioned things;

the sound of rain upon a window pane, the starry song that April sings;

This year's fancies are passing fancies, but sighing sights,

holding hands there my heart understands. I'm Old Fashioned, but I don't mind it. That's how I want to be as long as you agree to

stay old fashioned with me.
I'M SITTING ON TOP OF THE WORLD

Words by Sam M. Lewis and Joe Young
Music by Ray Henderson

Moderately
F FM7 F7 Bb F G7 C7 F Gm F/A

I'm Sitt-ing On Top Of The World, just roll-ing a-long, just roll-ing a-long.

Gm7 C7 5 F FM7 F7 Bb F G7 C7 F

I'm quit-ing the blues of the world, just sing-ing a song, just sing-ing a song.

F7 Bb E7 F Dm Dm7 F Dm7 Dm6

"Glor-y Hai-el-hu-jah," I just phoned the Par-son, "Hey, Par-get read-y to call." Just like Hump-ry Dun-ty,

G7 C7 C7 5 F FM7 F7 Bb F C9#5 F G7 G7#5 Dm

I'm go-ing to fall, I'm Sitt-ing On Top Of The World, just roll-ing a-long.

C7 F Bb F G7 C7#5 C7 F Bb F

just roll-ing a-long. I'm long.

I'VE GROWN ACCUSTOMED TO HER FACE

Copyright © 1956 by Alan Jay Lerner and Frederick Loewe. Copyright Renewed 1984 Chappell & Co., Inc., owner of publication and allied rights throughout the World.

Words by Alan Jay Lerner
Music by Frederick Loewe

Moderately Slow
Eb Ab7 Gm7 Cm7 Fm7 Bb7 Bb m7 Eb7

I've Grown Ac-cus-tomed To Her Face, She al-most makes the day be-gin, I've grown ac-cus-tomed To Her Face, She al-most makes the day be-gin.

Bb/Ab Am7b5 D7 Gm7 C7 Am7b5 D7#9 Gm7 C7 Fm7 Bb9

cus-tomed to the tune, she whistles night and noon, her smiles, her frowns, her ups, her downs are se-cond

used to bear her say: "Good morn-ing" ev-ery day, her joys, her woes, her highs, her lows are se-cond

Eb Ab7 Gm7 Cm7 Fm7 Bb7 Bb m7 Eb7

na-ture to me now; like breath-ing out and breath-ing in, I was se-

na-ture to me now; like breath-ing out and breath-ing in, I'm ver-

Am7b5 D7 Gm7 C7#5 Fm7 Bb7 Bb 7/Ab G7#5 C7#5

ter-ly in-de-pend-ent and con-tent be-fore we met; sure-ly I could al-ways be that way a-gain and yet, I've grown ac-

grate-ful she's a wo-man and so easy to for-get; rath-er like a ha-bit one can al-ways break and yet, I've grown ac-

Am7b5 Abm7 D7 Gm7 C7#9 Fm7 Fm7 Eb Bb9 I Eb Fm7 Bb7 Eb6

cus-tomed to her looks; ac cus-tomed to her voice; ac cus-tomed to her face. I've Grown Ac-

cus-tomed to the trace of some-thing in the air; ac cus-tomed to her face.
I'VE GOT YOU UNDER MY SKIN

Words and Music by Cole Porter

Moderately

Fm7 Bb7 EbM7 Gm7b5 C7b9 Fm7 Bb7 EbM7

I've Got You Under My Skin, I've got you deep in the heart of me,

Cm7 Fm7 Bb7 Bb7/Ab Gm7 C7 Fm7 Bb7

so deep in my heart, you're really a part of me, I've Got You Under My

EbM7 Gm7b5 C7b9 Fm7 Bb7 EbM7 Gm7b5 C7 Fm7b9

Skin, I tried so not to give in, I said to myself, "this af-

Bb7 b9 D/Eb EbM7 Dm7 G7 B/C CM7

fair never will go so well." But why should I try to resist when, dar-ling, I know so well

Fm7 Bb7 EbM7 Gm7b5 C7 Fm7

I've Got You Under My Skin, I'd sacrifice any-

Bb7 Bb7/Ab Gm7 C7 Fm7

thing, come what might, for the sake of having you near, in spite of a warn-

Bb7 Bb7/Ab Gm7 G7 Fm7 Bb7 Am7b5

ing voice that comes in the night and repeats and repeats in my ear: "Don't you know, lit-tle fool,

Asdim7 Gm7 C7 Fm7 Bb7 Eb

you never can win, use your men-

Bbm7 Eb7 AsM7 D7 EbM7 Gm7b5 C7b9

tality, wake up to reality."

But each time I do, just the thought of you makes me stop before I begin, 'cause I've

Fm7 Bb7b9 [1. Eb Gm7 C7] [2. Eb Fm7 E9 EbM9

Got You Under My Skin, I've Skin.
If Ever I Would Leave You

Moderately, with expression

Cm7  F7  Bb M9  Gm

If Ever I Would Leave You, it wouldn't be in summer. Seeing you in

Cm7  F7  Bb M9  Bb 7  Es  Cm7  F7  Bb M9

summer I never would go. Your hair streaked with sunlight, your lips red as flame,

Gm  Cm7  G 7/D  Cm/Eb  Cm7  Bbm7  Cm7  F7  Cm7

— your face with a lustre that puts gold to shame! But if I'd ever leave you,

F7  Bb M9  Gm  Cm7  F7  Bb M9  Bb 6

— it couldn't be in autumn. How I'd leave in autumn I never will know,

Bb 7  Es  Cm7  F7  Bb M9  Gm  Cm7  G 7/D

I've seen how you sparkle, when fall nips the air. I know you in autumn

Cm/Eb  F7  Bb  D  D+  G  Em7  A7  D  DM7

— and I must be there. And could I leave you running merrily through the snow?

D6  F7  F#  B  Em7  A7  D

— or on a wintry evening when you catch the fire's glow?

F7  N.C.  Cm7  F7  Bb M9  Gm

If Ever I Would Leave You, how could it be in spring-time, knowing how in

Cm7  F7  D7 sus D7  Gm7  Bb 7  Es M7  Ab 9

spring I'm bewitched by you so? Oh, No! not in spring-time! Summer, winter or

Bb 6  C9  F7  Cm7  F7  Bb 6  Bb  C  M7  Bb

fall. No, never could I leave you at all.
IF I WERE A BELL

By Frank Loesser

Medium Bounce

C9          Gm7          Eb m/C          F          C/E          Fm

Ask me how do I feel, ask me now that we're cozy and clinging. 
Well, sir,

F# dim7    Eb 7         D7         G9         Gm7 b5      C 7

all I can say is if I were a bell I'd be ringing. 
From the

F          F7          Bb          Gm7 b5      C 7/9      F          F7          Bb          Gm7 b5      C 7/9

moment we kissed to nite, that's the way I've just got to behave. 
Boy, if

F          Bb 9         A         Eb 7         A         D7 b9

I were a lamp I'd light, or if I were a banner I'd wave. 
Ask me

G9          Gm7          Bb m/C          F          C/E          Fm

how do I feel, little me with my quiet upbringing. 
Well, sir,

F# dim7    Eb 7         D7         G9         Gm7 b5      C 7

all I can say is if I were a gate I'd be swinging. 
And if

F          Bb          Eb dim 7      F          E7 5      Eb 7         D9         D7 b9      Dm7         G9 b5

I were a watch I'd start popping my spring. or If I Were A Bell I'd go
I were a season I'd sure by be spring. or If I Were A Bell I'd go

FM7         Dm7         Bb M7         C9          1. F          Gm7         Gb dim 7      A7         D7 b9

"ding dong, ding dong ding." 
Ask me "ding."

177
I'VE HEARD THAT SONG BEFORE

Moderately

C Bm7 E7

It seems to me I've Heard That Song Before; It's from an old familiar score.

word because I've Heard That Song Before, the lyric said, "For ever more."

A7

I know it well, that melody. It's funny how a theme

For ever

C G7#5 C Am Am7 D7 Dm7 Dm7#5

recalls a favorite dream, a dream that brought you so close to me.

G7

I know each more's a memory. Please have them play it again.

Dm A7 Dm C7#5 F Bb 9

and I'll remember just when I heard that lovely song before.

ILL WIND

Slowly, with expression

Bs Am7#5 D7#5#9 G7 G7/F Es9 A9 Dm7 G7 Cm7#5 F7#9 Bb Ddim7 Cm7 F7#5 Bs

Blow Go, Ill Wind, blow away, let me rest today. You're blowin' me no good. no good.

Cm7 F7 Cm7 F7#5 Bs Eb7 Bs D7 Em7 Fdim7 D7/F#

and that's no good. You're only misleading the sunshine I'm needin'.

G7 Am7 A/Fdim7 G7/B D7 Em7 Fdim7 D7/F#

Ain't that a shame? It's so hard to keep up with troubles that creep up from
out of no-where when love's to blame. So, Ill Wind, blow a-way, let me rest to-day. You're
blow-ing me no good, no good, no good.
IN A LITTLE SPANISH TOWN
("Twas On A Night Like This)

Words by Sam M. Lewis and Joe Young
Music by Mabel Wayne

Slowly, with much expression

G Am7 D7
In A Little Spanish Town, 'twas on a night like this. Stars were peek-a-boo-ing
G Bb dim7 Am7 D7
down, 'twas on a night like this. I whispered "Be true to me." And she
Am7 D7 G
sighed; "Si, Si." Many skies have turned to gray, because we're far apart.
D7 D7/C B7\#9
Many moons have passed away, and still she's in my heart.
A9 Cm dim7 G
We made a promise and sealed it with a kiss, In A Little Spanish
D7 G Am7 D7\#9
Town, 'twas on a night like this. this...

IN A SILENT WAY

By Joe Zawinul

Very Slow Bossa Nova

G#m7 AM7 G#m7
DM7/E D C#m7 Bm7 E7 C#m C/G# A/F DM9 B/C#
Bm/ C# C/C# C#m7 E G#m7 AM7 G#m7 G#m DM7/E
D C#m7 Bm7 E7 C#m C/G# A/F DM9 C#m11
IN THE MOOD

Swinging

Who's the liv-in' doll-ly with the beau-ti-ful eyes?
First I held her light-ly and we start-ed to dance.

What a pair o' lips, I'd like to try 'em for size.
I'll just tell her, "Ba- by, won't you swing it with me?"

dream-y ro-man-ner.
And I said, "Hey, ba- by it's a quar- ter to three."

Bb

Hope she tells me "may-be," what a wing it will be.
There's a mess of moon-light won't-cha share it with me?

So, I said po-lite-ly, "Dar-lin' may I in-trude?"
She said, "Don't keep me wait-in' when I'm In The Mood."

know that it's rude? To keep my two lips wait-in' when they're In The Mood.

Bb

In The Mood, that's what she told me, In The Mood, and when she told me,

Bb

In The Mood, my heart was skip-pin', it did-n't take me long to say, "I'm In The Mood now."

Do dim7 Cm7 F7 Fdim7 F7 Gb 9 F9

In The Mood, for all her kiss-in', In The Mood, her cra-zy lov-in'

Bb

In The Mood, what I was miss-in'. It did-n't take me long to say, "I'm

1. F7 Gb 9 F9 Bb
2. F7 Gb 9 F9 Bb

In The Mood now. In The Mood now.

B Bb
IN A SHANTY IN OLD SHANTY TOWN

Words by Joe Young
Music by Little Jack Little and John Siras

Moderately F A7 D7 G7 F#9

It's only a shanty in old Shanty Town, the roof is so slanty it
touches the ground; but my tumbled down shack by an old railroad track, like a millionaire's
manse, is calling me back. I'd give up a palace, if I were a king, it's
more than a palace, it's my everything. There's a queen waiting there with a silver crown, In A Shanty In Old Shanty Town. It's Town.

IN THE BLUE OF EVENING

Copyright © 1942 by Associated Music Publishers, Inc.

Words by Tom Adair
Music by D'Artega

Slowly, with expression

In The Blue Of Evening, when you appear close to me, dear one,
there in the dusk we'll share a dream reverie.
In The Blue Of Evening, while crickets call
and stars are falling, there 'neath the starlit sky you'll come to me.

Em A7 Db Em7b5 A7 Em7b5 A7

In the shadows of the night we'll stand, I'll touch your hand and
then softly, as your lovely eyes entreat, our lips will meet again.
IN THE STILL OF THE NIGHT

Copyright © 1937 by Chappell & Co., Inc.
Copyright Renewed, assigned to John P. Wharton, Trustee of the Cole
Porter Musical and Literary Property Trusts,
Chappell & Co., Inc., owner of publication and all rights
throughout the World.

Words and Music by Cole Porter

Moderately

F

Fm6

F

Fm5

Gm7

In The Still Of The Night, as I gaze from my window. At the moon in its right, my thoughts all stray to you. In The Still Of The Night,

F

Fm6

E7

Am

E7

Am

While the world is in slumber, oh, the times without number, dear, when I say to you.

"Do you love me as I love you? Are you my life to be, my dream come true? Or will this dream of mine fade out of sight like the moon, growing dim on the rim of the hill in the chill, still of the night?"

F+Fm7

Bbm7

C7

Am7b5

D7

Am7

D7

Am7

D7

Gm

Bbm6

F

Bbdim7

C9

F

A9dim7

Gm7

C7

1.F

Fm6

2.F

Fm6

F
INDIANA
(Back Home Again in Indiana)

Words by Ballard MacDonald
Music by James F. Hanley

Upbeat Swing

F7 E7 Eb7 D7 G7 C7 F

Back home again in Indiana, and it seems that I can see

F7 Bb Bdim7 F/C D7 G7 Gm7

—the gleaming candlelight still shining bright through the sycamores for me;

C7 N.C. G7 E7 eb7 D7 G7 Em7 A7 Dm Bm

—the new moon hay sends all its fragrance from the fields I used to roam;

dream about the moonlight on the Wabash, then I long for my Indiana home.

INFANT EYES

By Wayne Shorter

Slow Ballad

Gm7 Fm7 Eb M7 A13#9 Gm7 A13#9

F9sus Em7 Bb9sus

Bb7 Eb M7 Em7 D9 Em7 A13#9

EM7 D9 BM7 Bb9sus A13 m7 Eb9sus

D9 Gm7 Fm7 Eb M7 A13#9 Gb M7

F9sus Em7 Bb9sus

INNER SPACE

By Chick Corea

Medium-Up Swing

N.C.

AM7 CM7#5 DM7 EM7#5

Em7 DM7#5 Bm

DM7#5 Dim Cm7#5 AM7#5
INTERMISSION RIFF

Words by Steve Graham
Music by Ray Gelato

Medium Swing

C6

It's beginning

Trum pets driv ing

Real ly spin ning

Come a live in

Intermission Riff

Intermission Riff

Keep that organ going and keep that music flow in

High er, going high er, those horns will catch on fire

C6

Intermission Riff

Hear that beat of

Sax es rid din

Intermission Riff

Feel that heat of

Trom bones slid in

Intermission Riff

Cool and oh, so groovy, give, how this tune can move me

Take another chorus, it's never too much for us.
IT AIN'T NECESSARILY SO

Words by Ira Gershwin
Music by George Gershwin

Copyright © 1925 by Gershwin Publishing Corporation
Copyright Renewed, Assigned to Chappell & Co., Inc.

Slowly

It Ain't Necessaarilly So, It Ain't Necessaarilly So, de
Da-vid was small, but oh my! Li'l Da-vid was small, but oh my! He

C7 D7 C7 D7 A7 D7 Gm C7 Eb7 D7 D11

t'ings dat yo' li'l be to read in de Bi-ble. It Ain't Necessaarilly So... Li'l
fought big Go-li'ath who lay down and di'-eh! Li'l Da-vid was small, but oh

Gm Gm7 Fast Eb7 D7 Gm Eb7 Ab Eb7 Bdim7 Ab

my! Wa-doo... (Wa-doo...) zim bam bod-dle-oo. (zim bam bod-dle-oo)

D7 Em7 Fm6 D7 Gm D

Hoo-dle ah da wa da, (Hoo-dle ah da wa da,) scat-ty wah... (scat-ty wah...) Yeah! Oh,

Tempo one

Gm C Gm C Gm C Gm

Jo-seh, he lives in de whale, oh. Jo-seh, he lived in de whale. For
Mo-ses was found in a stream, Li'l Mo-ses was found in a stream. He

C7 Db7 C7 Db7 A7 D7 Gm C7 Eb7 D7 D11

he made his home in dat Gisk's ab-do-men, oh. Jo-seh, he lived in de whale.
float-ed on wat-er 'til de Phar-aoh's daugh-ter she fished him, she says, from that

Gm Gm7 Fast Eb7 D7 Gm Eb7 Ab Eb7 Bdim7 Ab

stream. Wa-doo... (Wa-doo...) zim bam bod-dle-oo. (zim bam bod-dle-oo)

D7 Em7 Fm6 D7 Gm D

Hoo-dle ah da wa da, (Hoo-dle ah da wa da,) Scat-ty wah... (Scat-ty wah...) Yeah! It
Tempo one

Gm C Gm C Gm C Gm C7 Db7

Ain't Necessaarilly So, It Ain't Necessaarilly So, dey tell all you chill-lun de
deb-ble's a vil-lyn, but 'tain't neccessaarilly so... To get in-to Heb- ben don'

Am7 Am7 D7 G6 G7 C7 Fm7

snap for a seb- ben! Live clean! Don' have no fault. Oh I takes dat ges-pel when-ev-er it's pos'-ible, but
IT NEVER ENTERED MY MIND

Moderately Slow

Copyright © 1942 by Chappell & Co., Inc. Copyright Renewed
Music by Richard Rodgers
Lyrics by Lorenz Hart

Once I laughed when I heard you saying that I'd be playing solitaire, uneasy in my easy chair, It Never Entered My Mind. Once you told me I was mistaken that I'd awakened with the sun and order orange juice for one, It Never Entered My Mind.

You have what I lack myself, and now I even have to scratch my back myself. Once you warned me that if you scorned me I'd sing the maid-ens's pray'r again, and wish that you were there again to get into my hair again. It Never Entered My Mind.
IS YOU IS, OR IS YOU AIN'T

Words and Music by Billy Austin and Louis Jordan

I got a gal who's always late, any time we have a date, but I love her,___

Yes, I love him. I'm gonna walk up to his gate___

and see if I can get it straight, 'cause I want her,___

I'm gonna ask him;___

Is You Is, Or Is You Ain't ma' ba-by? The way you're acting___

late ly makes me doubt, You're is still my ba-by, ba-by,___

Seems my flame in your heart's done gone out. A woman is just a creature that has al ways been strange. Just when you're sure of one you find she's gone and made a change.

Is You Is, Or Is You Aint ma' ba-by? May be ba-by's found some-bod-y new; or____

Is ma' ba-by still ma' ba-by true? still ma' ba-by true?
IT MIGHT AS WELL BE SPRING
(From "STATE FAIR")

Words by Oscar Hammerstein II
Music by Richard Rodgers

Copyright © 1945 by Williamson Music Co.
Copyright Renewed. All Rights Administered by Chappell & Co., Inc.

Moderately

G6 C9 Bm7 E7 Am7 D7 G
Dm7 G7

I'm as restless as a willow in a windstorm, I'm as jump-y as a puppet on a string. I'd

say that I had spring fever, but I know it isn't spring. I am

G6 C9 Bm7 E7 Am7 D7 G
Dm7 G7

starry-eyed and vaguely discontented, like a nightingale without a song to sing. Oh,

Gm7 F#7 Bm7 E7 Am7 D7 G
Dm7 G7 C

why should I have spring fever when it isn't even spring? I keep wishing I were

Dm7 G7 C Am7 Am7/G Fm7/5 B7

someplace else walking down a strange new street; bearing words that I have never heard from a

Em7 A7 Am7/D D7 G6 C9 Bm7 E7 Am7 D7

man I've yet to meet, I'm as busy as a spider spinning daydreams. I'm as

Dm7 G7 C Gm7 F#7 G6/9/B Em7

giddy as a baby on a swing. I haven't seen a crocus or a rosebud, or a

Am7 D9 D7/C B7 E7 A7 Cm7 F7 Bm7 Em7 Em7/D

robin on the wing. But I feel so gay in a melancholy way that It Might As Well Be

A7/C# Cm7 F9 Bm7 Em7 Am7 D7 G C6 G

Spring. It Might As Well Be Spring.
IT'S A BLUE WORLD

Slowly  Gm9  C7 5  FM9  Cm9  F7 5  Bb M9

It's A Blue World without you. It's A Blue World alone. My days and nights that once were filled with heaven. With you away, how empty they have grown. It's A Blue World from now on; it's a world for me. The sea, the sky, my heart and I, we're all an indigo hue, without you it's a blue, blue world. It's A world.

Copyright © 1939 by Bourne Co. Copyright renewed.
Words and Music by Bob Wright and Chet Forrest.

IT'S ALL RIGHT WITH ME

Moderately Fast  Cm  Cm/Bb  Am7 5  A9  G7 9  Cm  Cm/Bb  Am7 5  A9  G7 9  Cm7  Fm7  Am7 5  D7 9  Gm7 5  C7  F7  F/A Asdim 7  Gm7  C7  F Gm7  Gm7  F6

It's the wrong time and the wrong place, tho' your face is charming, it's the wrong song in the wrong style, tho' your smile is lovely, it's the wrong face, it's not her face but such a charming face that It's All Right With Me. It's the All Right With Me. You can't know how happy I am that we met, I'm strangely attracted to you. There's someone I'm...
try-ing so hard to for-get, don't you want to for-get some-one too? It's the
wrong game — with the wrong chips, tho' your lips are tempt-ing they're the wrong lips,
they're not { her } lips but they're such tempt-ing lips that if some night you're free,
—— dear, it's all right. It's All Right With Me.

IT'S NOT FOR ME TO SAY

Copyright © 1948 by KOPROW MUSIC INC.
Words by Al Stillman
Music by Robert Allen

Moderately, with much expression

It's Not For Me To Say you love me, It's Not For Me To Say you'll always care. Oh, but here for the moment I can hold you fast and press your lips to mine.

and dream that love will last. As far as I can see, this is heaven and speaking just for me, it's ours to share. Perhaps the glow of love will grow with every passing day, or we may never meet again, but then It's Not For Me To Say.

It's or we may never meet again, but then It's Not For Me To Say.
IT'S SAND, MAN

Music by Ed Lewis
Words by Jon Hendricks & Dave Lambert

Medium Swing

G Gdim7 Am7 F7 Bb G 7 Cm7 F7
Bb Bb7 Eb Db dim7 Bb/D Db dim7
Es 7 Bb m7 Es 7 Bb
Bb Bdim7 Cm7 F7 Bb Cm7 F7 Bb G 7
Cm7 F7 Bb Bb 7 Eb Db dim7 Bb/D Db dim7 Cm7 F7 Bb

© 1942, 1958 (Renewed) W9 MUSIC CORP.
It's The Talk Of The Town

Words by Marty Symes and A.J. Neiburg
Music by Jerry Livingston

Slowly, with expression

FM7       As dim7       Gm7       C7       Gm7/F       F7

I can't show my face, can't go anywhere, people stop and stare,

Bb M7      Es 9       FM7       Es 7       D7

It's so hard to bear. Everybody knows you left me,

G9       Gm7/C       C7       FM7       As dim7       Gm7       C7

It's The Talk Of The Town. Everybody knows you left me,

Cm7/F       F7       Bb M7       Es 9       FM7       Es 7       D7

we don't stop to speak, tho' it's just a week. Everybody knows you left me,

G7       C7#9       F       Gm7       D7

It's The Talk Of The Town. We sent out invitations to

Gm7       D7       Gm7       Am7#5       D7

friends and relations announcing our wedding day.

G7       Dm7       G7       Dm       G9

Friends and our relations gave congratulations. How can you face them?

C7#5       Gb 9       FM7       As dim7       Gm7       C7

What can you say? Let's make up, sweetheart, we can't stay apart,

Cm7/F       F7       Bb M7       Es 9       FM7

don't let foolish pride keep you from my side. How can love like ours be

Eb 7       D7       G7       C9       C7#9       F       G M7       FM9

ended? It's The Talk Of The Town.
THE JAZZ-ME BLUES
Words and Music by Tom Delaney

Ragtime

Eb

Down in Louisiana in that sunny clime, They play a class of music that is
sounds so peculiar 'cause the music's queer. How its sweet vibration seems to

F7 Bb7 Eb

superfine, And it makes no difference if it's rain or shine, you can
fill the air. Then to you the whole world seems to be in rhyme, you want

Eb Ab Eb

hear that jazz band music playing all the time. It all the time. Ev'ry one that's nigh
nothing else but jazz-band music

Bbdim7 Bb7 F7 Bb G7 C

never seems to sigh, hear them loudly cry: Oh! Jazz man

F7

Don't stop that music, it's jazz man, (jazz man) you know I want to hear it both
please sir will you play it in jazz time, (jazz time)

day and night, and if you don't blow it hot then I don't feel right Now if it's

Eb G F7 Bb7

Don't want it fast, don't want it slow, take your time don't rush it play it

C7 F7 Bb9 Eb

sweet and low. I've got those dog-gone real-gone jazz-band "jazz me" blues.
JELLY ROLL BLUES

By Fred "Jelly Roll" Morton

Moderately

Moderately

Moderately

Moderately
JERSEY BOUNCE

Words by Robert R. Wright
Music by Bobby Plater, Tiny Bradshaw and Edward Johnson

Moderately

They call it that Jer - sey Bounce, a rhythm that really counts.

tem - per - ture al - ways mounts where ev - er they play the funny rhythm they play. It started on Journal Square, and some - body heard it there. He put it right on the air and now you hear it ev - ry where.

Up - town gave it new licks, down - town, added sometrick, no - town, makes it sound the same as where it came from! So if you don’t feel so hot,

go out to some Jer - sey spot, and whether you’re hep or not,

the Jer - sey Bounce’ll make you swing.

JIM

Words by Nelson Shawn
Music by Caesar Petillo and Milton Samuels

Moderately

Jim doesn’t ever bring me pretty flow - ers, Jim never - tries to cheer me - her. Don’t know why

(f I’m) so cra - zy for Jim. Jim never tells me she’s his heart’s de - si - re. She never seems to

198
JINGLE-BELL ROCK

Copyright © 1957 by Comoll Music, Inc.
Copyright Renewed. Assigned to Chappell & Co., Inc. (Intersong Music, Publisher)
All Rights controlled by Chappell & Co., Inc. (Intersong Music, Publisher)

Words and Music by Joe Beal and Jim Boothe

Moderately, with a Rock Beat

C C/E G Gm Gm/E Dim7 Dm7 G7 C Gm7 Gm7/F E7
set his fire on. Gone are the years I've wasted on him. Sometimes when she's away.
Am E7 Am D7 G D7 G7
feeling low. I say, "Let's call it quits." Then I hang on and let him go, breaking my heart in bits.
FM7 Fm CM7 C/E E7
Some day I know she knows that Jim will up and leave me, but even if he does you can deceive me,
Dm7 G7 G7sus9 1. C Am7 Dm7 C7 2. C Dm7 C6/9
I'll go on carrying a torch for Jim. Jim.
JOHNNY ONE NOTE

Moderately, with a lift

F   \(E_v/G\)   C7  F   C7  F
Poor Johnny One Note sang out with gusto and just over
C7  F   C7  F
Poor Johnny One Note got in indeed a great

C7  F   C7  F
load ed the place.
C7  F   C7  F
Poor Johnny One Note yelled wildly
Ab  C7  F
chance to be brave.

F   \(D_m7\)  Gm7  C7  F   \(E_v/G\)  C7  F
He took his one note howled like the

C7  F   C7  F
all by until he was blue in the face, for holding one
Gm7  C7  F   \(A_b\)  F   \(C_7\)
North Wind, brought forth wind that made critics rave, while Verdi turned

F   \(C_7\)  Fm  C7  Fm  C7  B_m  C7
note was round in his ace.
Ab  C7  F   \(D_m7\)  C7  F
Could not hear the brass, could not hear the drum.

Fm  Gm7  C7  Fm  Gm7  C7  Fm
he was in a class, by himself, by gum!

C7  F   C  F   C  F   C  F   C  F
Every one was mate, Johnny stood a lane.

C  F   C  F   C  F
Cuts and dogs stopped yapping, lions in the zoo all were

Gm7  C7  Fm  C7  B_m  C7
jealous of Johnny's big trill.

Fm  Gm7  C7  Gm7  C7  Fm
Thunder claps stopped clapping,

C  F   C  F   C  F
traffic ceased its roar, and they tell us Niagara stood still.

C7  C7\(9\)  C  C  C7  F
He stopped the train whistles, boat whistles, steam whistles, cop whistles;

C7  C7  F
all whistles bowed to his skill.

F   \(E_v/G\)  C7  F   C7  F   C7  F   F  \(D_m7\)
Sing Johnny One Note, sing out with gusto and just overwhelm all the crowd.

Gm7  C7  F   \(E_b\)  C7  F   C7  F   C7  D7  Gm7  F   \(G_m7\)  C7  F
Ah!

Gm7  C7  F   Gm7  C7  F   Gm7  C7  F
So sing, Johnny One Note, out loud!

Gm7  C7  F   Gm7  C7  F
Sing Johnny One Note! Sing, Johnny One Note, out loud!
THE JOINT IS JUMPIN'  

Words by Andy Razaf and J.C. Johnson  
Music by Thomas "Fats" Waller

Tempo di-sturb de neighbors
Bb Bdim7 Cm7 F7 Bb Bdim7 Cm7 F7 Bb Bb7/D

This joint is jumpin', it's really jumpin'. Come in cas an' check
This joint is jumpin', it's really jumpin'. Ev'ry Mose is on

---

E6 Edim7 Bb/F F7#5 Bb D A7/E D/F# A7/E

---

---

D A7 D C7 F C7/G F/A Fdim7 C7/G C7

---

the dancers bumpin'. This here spot is more than bor, in fact The Joint Is Jump-
its time for walkin'. (Yes!) Grab a jug and cut the rug, I mean this joint is jump-

---

F7 Bb7 Edim7 Fm7 Bb7 Eb Bb7 Eb C7

---

in'. Check your weapons at the door, be sure to pay your quarter. Burn your leather-
in'. Get your pig feet, beer and gin, there's plenty in the kitchen. Who is that that

---

F9 C7#5 F7 Bb Bdim7 Cm7 F7

---

on the floor, grab anybody's daughter. The roof is rockin'. Don't mind the hour,
just came in. Just look at the way he's switchin'.

---

Bb Bdim7 Cm7 F7 Bb Bb7/D Eb Edim7 1. Bb/F F7#5

---

the neighbor's knockin'. We're all bums when the wagon comes. I mean this joint is jump-
cause I'm in power. I got bail if we go to jail. I mean

---

Bb F7 2. Bb7 F7 Bb Bb7#5 Bb Edim7 Cm7 F9

---

(Spoken) Let it beat this joint is jumpin'. This joint is jumpin',

---

Bb Bdim7 Cm7 F7 Bb Bb7/Ab Ebm/G Ebm/Gb Bb/F Eb7 F7

---

It's really jumpin'. We're all bums when the wagon comes. I mean this joint is jump-

---

Bb F7#5 Bb Bb7/Ab Eb/G Ebm/G# Ebm/F Bb7/F# Gm7 C7#9 F7#5 B6

---

(Spoken) Don't give your right name. No, no, no!

---

202
JOHNSON RAG

Lyric by Jack Lawrence
Music by Guy Hall and Henry Kleinauf

Brightly

G
D7 #5 G
G#dim7

Hep, hep, there goes the John-son Rag. Hoy, hoy, there goes the lat-est shag. Ho,
D7/A D7
D7/A D7 G#dim7 D7/A D7
Eb7 D7 G D7 #5 G

ho, it really isn’t a gag. Hep, hep, there goes the John-son Rag. Jump, jump, don’t let your
D7 #5 G
G#dim7 D7/A D7
D7/A D7 G#dim7

left foot drag. Jeep, jeep, it’s like a game of tag. Juke, juke, it’s even good for a stag. Jump,
D7/A D7
Eb7 D7 G Dm7 G7 Dm7 G7 #5 C

jump and do the John-son Rag. If you’re feelin’ in the groove, it sends you out of the world.
C Dm7 D#dim7 C/E Em7 A7 Em7 A7 D7

Fun-ny how it makes you move. I don’t wan-na ex-act, but don’t be a “Mokes”. Zig.
G
D7 #5 G
G#dim7 D7/A D7

zig, then add a zig zig sag. Zoop, zoop, just let your should-ers wag. Zoom, zoom, and now it’s
D7/A D7 G#dim7 D7/A D7

right in the bag. Get hep, and get hap-py with the John-son Rag.

JOR DU

By Duke Jordan

Moderate Swing

D7 G7 Cm
F7 Bb7 EbM7

C7
to Coda 1:Ab7 G7 2:Ab7 G7

F7 Bb7 Eb7 A7 D7 F7 Bb7 Bb7 A7

D7 G7 G7 D.S. al Coda

CODA Ab7 G7sus Cm
JUKE BOX SATURDAY NIGHT

Moderately

F

Mop-pin' up soda pop rick-eyes to our heart's delight.

Bb

Dancin' to swing er-oo quick-ies, Juke Box Saturday Night.

F Adim7 Gm7 C7 F

Good-man and Ky-ser and Mi-ller help to make things bright, mix-in' hot licks with va-nili-

Bb

In, Juke Box Saturday Night. They put nothin' past us,

F Adim7 Gm7 C7 F Gm7 F Cm7 F7 Cm7 F

me and hon-ey lamb, mak-ing one coke last us 'til it's time to scram.

F

Mon-ey, we real-ly don't need that, we make out all right, let 'tin' the oth-er guy feed.

Bb

that Juke Box Saturday Night.

JUMPIN' WITH SYMPHONY SID

Swing Style

F6

Got-to get hip and flip to the la-test, peo-ple who love to swing with the great-est,

Bb7

Bet-ter tune in this prince of the pla-ters, play-in' 'em all and that's all that mat-ters,

F6

there is a Dee-jay show at the sta-tion, spin nin' the ho-ttest tunes in the na-tion, Diz-zy and Duke and James with a kill-er, Ell-a and Birg or Ba-sie and Mi-ller,
Symphony Sid, a jive talkin' daddy, he's pickin' the goodies, never a bad die, get on the move, it's gonna be groovy; Jump.

Out o' this world, a real solid sender, fillin' the night with songs to remember, with rhythm and blues or jazz and of course he really comes on with Goodman or Dorsey, we get all our kicks just diggin' those licks and Jumpin' with Symphony Sid.

CODA

- in with Symphony Sid, all aboard. Bop, baba dun bop, yeah!

JUNE NIGHT

Copyright © 1924 Abel Baer Music
Pursuant to Sections 304(b) and 401(b) of the U.S. Copyright Law

Words by Cliff Friend
Music by Abel Baer

Broadly Fb F7#5 Fb Dm7#5 G7#5 C7 C7

Just give me a June Night, the moonlight and you.

F7 Cm7 F7 F7#5 Eb Gm7 C7 Gm7 C7 C7#5 F7

In my arms, with all your charms, heaven's stars above, and we'll make love I'll hold you, enfold you, then dreams will come true. So give me

Eb6 BbM7 G7 C7 Cm7 F7 Bb

a June Night, the moonlight and you.
JUNE IS BUSTIN' OUT ALL OVER
(From "CAROUSEL")

Words by Oscar Hammerstein II
Music by Richard Rodgers

Brightly in 2
GM7

1. June Is Bust-in' Out All Over!
   All over the meadow and the hill
   Buds 're bust-in' out - a bush - es and the romp-in' riv - er
   wheels beside a mill!

2. June Is Bust-in' Out All Over!
   The feel-in' is get-tin' so intense
   The young Vir-gin-i a creeps here been hug-gin'
   all the morn-in' glo ries on the fence!

3. June is bustin' out all over!
   The ocean is full of Jacks and Jills.
   The ocean is full of Jacks and Jills.
   Because it's June!

Additional lyrics:
2. June is bustin' out all over!
   The saplin's are bustin' out with sap!
   Love has found my brother, Junior,
   June is bustin' out all over!

3. June is bustin' out all over!
   The ocean is full of Jacks and Jills.
   With her little tail a-whiskin' Ev'ry lady fish is wishin'
   June is bustin' out all over!

JUST IN TIME
(From "BELLS ARE RINGING")

Words by Betty Comden and Adolph Green
Music by Jule Styne

Copyright © 1964 by Betty Comden, Adolph Green and Jule Styne
Copyright Renewed
Schrager Music Corporation, owner, and Chappell & Co., Inc. and
G. Schirmer, Inc., Administrators of publication and allied rights

Moderately
Gm7 C9

Just In Time I found you Just In Time, before you came, my time was running low.

Gm7 C9

I was lost, the losing dice were tossed, my bridges all were crossed, no where to go.

Gm7/F# Gm7/F Gm6/E

Now you're here and now I know just where I'm going, no more doubt or fear.
KING PORTER STOMP

Music and Lyric by
Ferdinand "Jelly Roll" Morton
Sid Robin & Sonny Burke

© 1924, 1956, 1967 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.
© Renewed 1952, 1984 EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.
International Copyright Secured. All Rights Reserved.

Medium Ragtime

Db | D7 | Gb | Gm | Db | D7 | Gb | Gm |
---|----|----|----|---|----|----|----|

Db | D7 | Gb | Gm | Db | Bb7 | Eb7 |
---|----|----|----|---|-----|-----|

Ab7 | Db | Gb | Gm | Dm | Db | D7 |
---|----|----|----|---|---|-----|

Gb | Gdim | Db | D7 | Gb | Gm |
---|------|---|----|----|----|

Db | D7 | Gb | Gdim | Db | D7 | Gb | Gdim |
---|----|----|------|---|-----|----|------|

Gb | Gdim7 | Db | Ab | Bbm | Eb7 |
---|-------|---|---|----|-----|

Ab7 | Db | Gb | Gdim7 | D7 | Gb | Gdim |
---|----|----|-------|---|----|------|

Db7 | Gb | Gdim | Db6 | Bb9 | Eb7 |
---|----|------|-----|----|-----|

Gb | Eb7 | D7 | D7/Bbm | D7 | Gb | Es7 | D7 | D7/Bbm | D7 | Gb | Gdim7 |
---|----|-----|--------|---|----|-----|---|--------|---|----|------|

Db7 | Ab | Db | D7/F | Gb | Gdim7 | D7 | D7/F |
---|----|---|------|----|------|---|------|

Gb | Gdim7 | Db | D7/F | Gb | Gdim7 | Db | Ab | Adim7 | Bbm7 | Eb7 |
---|------|---|------|----|------|---|---|------|----|-----|

Ab9 | Db | Gb | Gdim7 | Db | Ab | D7 | Gb | Gdim7 | Db7 | Ab | D7 |
---|----|----|------|---|---|----|----|------|----|---|----|

Gb | Gdim7 | Db7 | Adim7 | Bbm7 | Db | Ab | Gb | Gdim7 | Gb7 | Bbm | Adim7 | Db | Ab | Es7/G | Gb6 | Db/F | Ab7/F | D9 |
---|------|-----|------|----|---|---|------|----|-----|----|---|---|------|----|-----|------|-----|

208
THE LAST TIME I SAW PARIS

Words by Oscar Hammerstein II
Music by Jerome Kern

Moderately

G     Gdim7     D7/A     D7

The Last Time I Saw Paris, her heart was warm and gay, I heard the laughter
of her heart in every street cafe. The Last Time I Saw Paris, her trees were dressed for
spring, and lovers walked beneath those trees, and birds found songs to sing. I dodged the same old
taxi-cabs that I had dodged for years; the chorus of their squeaky horns was

Am7     D7 sus D7     G     Gdim7     D7/A     D7

music to my ears. The Last Time I Saw Paris, her heart was warm and gay. No
matter how they change her, I'll remember her______that way.
LAUGH! CLOWN! LAUGH!

Words by Sam M. Lewis & Joe Young
Music by Ted Fiorito

Moderately

C  G7

Even tho' you're only make-believing, Laugh! Clown! Laugh! Even tho' something inside is grieving.

C  E7  A7  Dm7  Dm7/C  B7

Laugh! Clown! Laugh! Don't let your heart grow too melancholy, just be a real Punny fellow. You're supposed to brighten up a place and Laugh! Clown! Laugh! Paint a lot of smiles around your face and Laugh Clown, don't frown. Don't let the world know your sorrow.

G7  Cm7  Am7s5  Dm7s5

Be a Pagnacci, Laugh! Clown! Laugh! Laugh!

LESTER LEFT TOWN

By Wayne Shorter

Medium-Up Swing

Dm7s5  G7  Cm7  Am7s5  Dm7s5

G7  Cm7  Am7s5  Fm7  Bm7  E7

To Coda

Fm7  Bb7  EbM7  Fm7  Bb7  EbM7  Dm7  Cm7  Bm7  Am7  D7

Gm7  Em7s5  B7  D7  Cm7  F7  BM7  Bm7  Eb7

A7  Gm7s5  C7  Fm7  Bb7  Ebm7  A7  CODA  EbM7
LAZY AFTERNOON

Words by John Labouche
Music by Jerome Moross

Slowly Am7 A9 Am7 D7

It's a Lazy Afternoon, and the beetle bugs are zoom-in' and the tulip trees are bloom-in', and there's

Am7 D7 Am7 D7 Dm7

not another human in view, but us two. It's a Lazy Afternoon, and the farmer leaves his reap-in', in the meadow cows are sleep-in', and the speckled trout stop leap-in' up stream as we dream. A fat pink cloud hangs over the hill, unfold-in' like a

Dm7 G7 CM7 Dm7 Em7

rose. If you hold my hand and sit real still you can hear the grass as it grows. It's a

Am7 A9 Am7 D7

hazy afternoon, and I know a place that's quiet 'cept for daisies running riot and there's

Am7 D7 Am7 D7 A6

no one passing by it to see. Come spend this Lazy Afternoon with me.

LENNIE'S PENNIES

By Lennie Tristano

© 1956 Wm. H. Bauer Inc.

Fast Swing
Cm6

D7 G7 Cm6

D7 G7 Gm7 C7

Fm6 Fm7 Cm6 D7
LET IT SNOW! LET IT SNOW! LET IT SNOW!

Copyright © 1945 by Jule Styne and Cahn Music Co.,
Copyright renewed, Syne interest assigned to Producers Music Pub. Co., Inc. (Administered by Chappell & Co., Inc.) for the U.S.A. only

Words by Sammy Cahn
Music by Jule Styne

Moderately

\[\text{F} \quad \text{C7} \quad \text{F} \quad \text{F/A} \quad \text{Abdim7} \quad \text{C7/G} \quad \text{C7} \quad \text{D7}\]

Oh the weather out side is fright ful, but the fire is so delight ful. And
fire is slow ly dy ing, and my dear, we're still good by ing.

\[\text{Gm} \quad \text{D7} \quad \text{Gm} \quad \text{Abdim7} \quad \text{Gm7} \quad \text{C7} \quad \text{F} \text{Gm7} \text{C7} \quad \text{F}\]

since we've no place to go, lights are turned way down low, Let It Snow! Let It Snow! Let It Snow! It Snow! When we

\[\text{3 F} \quad \text{Fine} \quad \text{C} \quad \text{Cdim7} \quad \text{Dm7} \quad \text{G7} \quad \text{C}\]

Snow! finally kiss good night, how I'll hate going out in the storm! But if

\[\text{Em7} \quad \text{A7} \quad \text{D7} \quad \text{G7} \quad \text{C7} \quad \text{Cdim7} \quad \text{C7}\]

you'll really hold me tight, all the way home I'll be warm. The

213
LET THE GOOD TIMES ROLL

By Leonard Lee

Medium bounce

F

Come on baby, Let The Good Times Roll,______ come on baby, let me thrill your soul;

Come on baby, gonna have a ball,______ put our troubles up against the wall;

Bb F G7 C7 F

Come on, baby, Let The Good Times Roll,______ roll on and on.______ Come on, baby, let me

Come on, baby, Let The Good Times Roll,______ roll on and on.______ Come on, baby, let us

(Opt.) Let’s go, baby, on a

Bb

hold you tight,______ tell me every thing is right tonight;______ come on, baby, Let The

paint the town,______ don’t let nothin’ ever bring us down;______

crazy thing,______ love can be such a swingin’ thing;

F C7 F Bb F C7 F Bb

Good Times Roll,______ roll on and on.______ on.______ Feel so good in my arms, sugar

F G7 C7 F

baby, you’re my good luck charm. Come on, baby, Let The Good Times Roll,______ come on, baby, let me

Bb F C7 F

thrill your soul;______ come on, baby, Let The Good Times Roll,______ roll on and on.______ on.


LET THERE BE LOVE

Copyright, 1940 Shapiro, Bernstein and Co., Inc., New York, NY. Renewed

Moderately

Ebm7 Gm7 Gm7 sus5 C7x9 Fm7x5 Bb7x9

Let there be you____ and let there be me,____ let there be oysters under the

Ebm9 Fm7 Gm7 Gdim7 Fm7 Bb7x9 Bbm9 Bb6 Gdim7 Fm7

sea.____ Let there be wind,____ an occasional rain,____ chile con carne____
and sparkling champagne. Let there be birds to sing in the trees, someone to bless me whenever I sneeze. Let there be cuckoos, a lark and a dove but first of all, please Let There Be Love. Let there be Love.

LET THERE BE YOU

Words and Music by Vicki Young and Dave Cavanaugh

Copyright 1966 by DUCHESS MUSIC CORPORATION, New York, NY
Copyright Renewed
Rights Administered by MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY

Slowly

C 7 Edim7 Dm7 G7 G7#5 CM7 Bm11 Bb7 A7 Dm D7 G7 C C7

Let there be light, and there was a light. Let there be earth, and there was earth. If I had my way, I would ask of Him, please Let There Be You. Let there be rain, and there was rain. Let there be heavens up above. If I had my way, I would ask of Him, please Let There Be You.

F Fdim7 C/G A9 Dm G9 C Am7

You are the feeling of spring. You're the beginning of dawn. You are the meaning of every thing... How could anyone go wrong? Let there be stars, and there were stars. Let there be moon, and there was moon. If I had my way, I would ask of Him, please Let There Be You.
LETS CALL THE WHOLE THING OFF

Words by Ira Gershwin
Music by George Gershwin

Brightly

G  Em9  Am7  D7  G  Em9  Am7  D7
You say eee-theer and I say eye-theer, you say see-theer and I say ny-theer;
G  G7/F  C/E  Cm/Em  G/D  Em  A7  D7  G  Em9
You say laugh-ter and I say lawf-ter, you say af-ter and I say awf-ter;
Am7  D7  G  Em9  Am7  D7

ee-theer, eye-theer, see-theer, ny-theer, Let's Call The Whole Thing Off!
laugh-ter, lawf-ter, af-ter, awf-ter, Let's Call The Whole Thing Off!

Am7  D7  G  Em9  Am7  D7  G  G7/F

I like po-ta-to, you like to ma-to and I like to ma-tho, po-ta-ho, po-ta-to, to-
I like va-nil-la, you sa's pa-ri-l-la and I sa's pa-rei-la; va-nil-la, va-nil-la,

C/E  Cm/Em  G/D  D7  G  C7m7/F  F7  Bm7

ma-to, to ma-tho! choc-la-te, straw-ber-y!
} Let's Call The Whole Thing Off! But oh!
If we call the whole thing

E7  Am7  D7  C7m7/F  F7  Bm7  E7  Am7  D7

off, then we must part. And oh! If we ev-er part, then that might break my heart!

G  Em9  Am7  D7  G  Em9  Am7  D7

you like pa-jah-mas and I like pa-jah-mas, I'll wear pa-jah-mas and give up pa-jah-mas.
you go for oyst-ers and I go for erst-ers, I'll or-der oyst-ers and can-cel the erst-ers.

G  G7/F  C/E  Cm/Em  G/D  D7

For we know we need each oth-er, so we bet-ter call the call-ing off

B7  E7  Am7  D7

1. G  Em7  D7
2. G

off. Let's Call The Whole Thing Off!

Off!
LETS DANCE

Words and Music by Fanny Baidridge, Gregory Stone and Joseph Bonime

Medium Swing
C Cdim7 C G7 Fdim7 G7

So, Let's Dance, let's glide, lights are low.

G7#5 C Cdim7 C Gm6/Bb A7 Dm7

How I love you! Stay by my side as we go

Dm7 G7 G7#5 C Cdim7 C

where sweet music weaves her spell over us. Your cheek

F Bb7 F F7/Eb D7 CM7

kissing mine, my sweet. Thrills me through dear. Ah! Sweet melody,

Em7#5 A7#5 A7 D9 G9 G7#9 C

dy, come guide our feet; Let's Dance.

LIFE IS JUST A BOWL OF CHERRIES

Words and Music by Lew Brown and Ray Henderson

Moderately
Es Em7 Es6 Edim7

Life Is Just A Bowl Of Cherries, don't make it serious, life's too mys-

Bb7/F Bb7 Fm7 Bb9 Es Gm7#5 C7 Fm7 Bb9 F9 Bb7

terious. You work, you save, you worry so, but you can't take your
doing when you go, go, go. So

Es Em7 Es6 Gm7#5 C7 Fm Fm/Eb D7#9

keep repeating it's the berries. The strongest oak must fall. The sweet

Gm7 C7 Fm7 Bb7 F9 Bb9 Es Gm7#5

thing in life, to

you were just loaned, so how can you lose what you've never owned.

C7 F7 Fm7 Bb9 Es

Cherries, so live and laugh at it all.
LET'S FALL IN LOVE

Moderately Bright

C Dm7 G7 C Em7sus5 A7sus9 Dm7 G7 G7/F Em7 Am7

Let's Fall In Love, why shouldn't we fall in love? Our hearts are made of it. Let's take a chance.

Dm7 G7 Em7 A7 Dm7 G7 C Dm7 G7 C Em7sus5 A7sus9

why be afraid of it? Let's close our eyes, and make our own Par a dise. Little we know of it, still we can try to make a go of it. We

D7 D7sus9 CM9 C Em7 A7sus9 Dm7 G7

might have been meant for each other. To be or not to be. Let our hearts discover.

C Dm7 G7 C Em7sus5 A7sus9 Dm7 G7 G7/F Em7 Am7

Let's Fall In Love, why shouldn't we fall in love? Now is the time for it while we are

Dm7 G7 C F C G7

young, Let's Fall In Love. young, Let's Fall In Love.

LET'S GET AWAY FROM IT ALL

Words and Music by Tom Adair and Matt Dennis

Medium Bounce

Eb6 Bb7sus9 Eb6 Eb7 Ab6 F#dim7 Gm7sus5 C7 Fm Bb7

Let's take a boat to Bermuda, let's take a plane to Saint Paul, let's take a kayak to

D9 C9 F9 Fm7 B7 Eb6 Bb7sus9 Eb6 Eb7

Quin-cy or Ny-ack, Let's Get Away From It All. Let's take a trip in a trailer.

Ab6 F#dim7 Gm7sus5 C7 Fm Eb7 D69 C9 F9 Bb7

no need to come back at all. Let's take a powder to Boston for chowder, Let's Get Away From It All.
LIKE SOMEONE IN LOVE

Words and Music by Johnny Burke and Jimmy Van Heusen

Copyright © 1944 by Bourne Co. and Dorsay Bros. Music, Inc., Division of Music Sales Corporation
Copyright Renewed

Moderately

CM7 C/B C6/A C/G D7/F# G7/F Em7 Eb7 Dm7 G7 G9#5 CM7

Late ly I find my self out gaz ing at stars, bear ing gui tars Like Some one In

Gm7 C9 C9#5 F6 F+ Bm7 E7 AM7 A6 Am7 D7

Love. Some times the things I do aston d me, mostly when ever you're a

Dm7 G7#5 CM7 C/B C6/A C/G D7/F# G7/F Em7 Eb7 Dm7 G7 G9#5

round me. Late ly I seem to walk as though I had wings, bump in to things Like

C Gm7 C9 C9#5 F6 F+ Bm7 E7 AM7 D9 D#dim

Some one In Love. Each time I look at you I'm limp as a glove and

Em7 A7 Dm7 G7#9 1. C Am7 D9 G7 2. C Fm6 C

feel ing Like Some one In Love. Love.
LINGER AWHILE

Moderately

C7  F  F/A  D7/Ab  C7/G  C7  Cdim7  C7

The stars shine above you, yet Linger Awhile. They whisper \"I love you,\" so Linger Awhile. And when you have gone away, each hour will seem a day. I've some thing to tell you, so Linger Awhile.

LITTLE BOAT (O Barquinho)

Bouncy

BoM7  Em7  A7  Em7  A7

My Little Boat is like a note bouncing merri ly a long, hear it splash in up a song. The wind is still, we feel the thrill of a voyage heaven bound, tho' we only drift a round.

AbM7  Dm7  G7  Dm7  G7

The sails are white, the sky is bright head in out into the blue with a crew of only two. Warmed by the sun, two hearts as one be stin with enchant ed bliss, melting in each other's kiss.

Gm7  Cm7  F7  Cm7  F7  Dm7

Where we can share love's salt y air on a little paradise that's a float, not a care have we in my Little Boat. Good bye

BoM9  B13  Bm7

Little Boat. Good bye Little Boat.
LITTLE BROWN JUG

My wife and I lived all alone in a little log but we called it our own; she loved gin and you who makes my friends my foes; 'tis you who makes me wear old clothes. Here you are so I loved rum, I tell you what, we'd lots of fun! Ha, ha, ha, you and me,

Little Brown Jug don't I love thee! Ha, ha, ha, you and me, Little Brown Jug don't I love thee! Tis Ha, ha, ha, you and me, Little Brown Jug don't I love thee!

LITTLE GIRL

Little Girl, you're the one girl for me, Little Girl, you're as sweet as can be. Just a glance at you meant love from the start, and oh what a thrill came into my heart. Little Girl, with your cute little ways, I am yours for the rest of my days. And this great big world will be divine, Little Girl, when you're mine, all mine.
LITTLE WILLY LEAPS

By Miles Davis

LONELY WOMAN

Lyrics by Leonard Feather
Music by Horace Silver
LONG AGO (AND FAR AWAY)

Words by Ira Gershwin
Music by Jerome Kern

Moderately Slow

F6 Dm7 Gm7 C7 FM7 Gm7 C9 F6 Gm7 C7

Long Ago And Far Away, I dreamed a dream one day, And now that
Chills run up and down my spine, A - lad - din's lamp is mine, The

F6 Eb9 D7 Gm7 C7 Ab6 Fm7 Bb9m7 Eb9 Ab M7 G7

dream is here be - side me. Long the skies were o - ver - cast, But now the clouds have
dreamed was not de - nied me.

CM7 Am7 D7b9 Gm7 C7 Cm7 F7 Eb M7

passed: you're here at last! Just one look and then I knew

Es9 F6:A Ab dim Gm7 C7 F6

That all I longed for, long ago was you.

LOOK FOR THE SILVER LINING

Words by Buddy DeSylva
Music by Jerome Kern

Copyright © 1920 by T.B. Harms Company. Copyright Renewed.
(c/o The Weid Music Group, Santa Monica, CA 90401)

Copyright © 1944 T.B. Harms Company. Copyright Renewed.
(c/o The Weid Music Group, Santa Monica, CA 90401)

Smoothly

CM7 Dm7/G G7b9 C6 Am7 Dm7 G7 CM9 F Em7 Am7 Dm7

Look For The Sil - ver Lin - ing when - e'er a cloud ap - pears in the blue. Re - mem - ber some - where

G7 G7/F Em7 Am Am/G F#m5 Em7 Eb M7 Dm Db M7 CM9

- the sun is shin - ing and so the right thing to do is make it shine for you. A heart full

Dm7/G G7b9 C6 Gm7 C7b9 FM7 F6 FM7 F7b9 Eb9 D9 D7b9 Ddim7

- of joy and glad - ness will always ban - ish sad - ness and strife. So al - ways Look For The Sil - ver

Em7 Bb9 A7 A7b5 Dm7 Dm7b5 G7b9 C6

Lin - ing and try to find the sun - ny side of life.
LOST IN THE STARS
(From "LOST IN THE STARS")

Words by Maxwell Anderson
Music by Kurt Weill

Moderately

G Bb dim7 D7/A D7 G E7 #5 Am7 D7b9

Before Lord God made the sea and the land, He held all the stars in the palm of His hand, and they ran through His fingers like grains of sand, and one little star fell alone. Then the

G Bb dim7 D7/A D7 G E7 #5 Am7 D7b9

Lord God hunted through the wide night air for the little dark star on the wind down there. And he

G CM7 G E7 A7 D7 G

stated and promised He'd take special care so it wouldn't get lost again. Now a

Cm7 F7 Bb Gm7 Cm7#5 F7 Bb Gm7

man don't mind if the stars grow dim and the clouds blow over and darken him. So

Cm7 F7 Bb Gm7 Cm7#5 F7 F7#5 E7 Eb7 D7

long as the Lord God's watching over them, keeping track how it all goes on. But

G Bb dim7 D7/A D7 G E7 #5 Am Cm6

I've been walking through the night and the day, 'til my eyes get weary and my head turn gray, And

G Cm6 G Cm6

sometimes it seems maybe God's gone away, forgetting the promise that we heard Him say.

D7 Am7 D7 G Em7 Eb7 G Bb dim7

And we're lost out here in the stars, little stars, big stars, blowing through the night.

D7/A Am7 D7 G . Em7 Eb7 G Bb dim7

And we're lost out here in the stars, little stars, big stars, blowing through the night.

D7/A D7 G Em7 Eb7 G6

And we're lost out here in the stars.
A LOT OF LIVIN' TO DO

With a steady, growing drive
CM7

There are {girls} just ripe for some kiss-in' and I mean to kiss me a few!
F6

Oh, those {girls} don't know what they're miss-in',
FM7 G7 C

I've got A Lot Of Liv-in' To Do!
G7 C G7 CM7 C6 CM7

{Sizzlin' steaks} all ready for tast-in', and there's Cad-il-lacs
C7 F6 FM7 G7 C

all shinin' and new! Got to move, 'cause time is wastin',
Dm7

there's such A Lot Of Liv-in' To Do!
G7 C C7 F6 Fm7 Eb

There's music to play, places to go! Peo-ple to see!
Bb G G7 CM7 C6

Ev-rything for you and me! Life's a ball, if on-ly you know it!
CM7 C7 F6 FM7 G7 C

And it's all just waitin' for you! You're alive, so come on and show it! There's
Dm7 [1 G7 C G7] [2 G7 Dm7 G7]

such A Lot Of Liv-in' To Do! There are Liv-in', such a lot of liv-in',
Dm7

what A Lot Of Liv-in' To Do!
LOUISIANA

Words and Music by Fernando Arbex

Moderately
F

Hey, girl, throw me a kiss, give me your hand,
Hey, girl, open your arms, reach out to me,
My girl, you'll always be, nothin' will change me.

Am

C7

wish me good luck, and tell me, goodbye, bye, bye, bye,
show me your love, embrace me, goodbye, bye, bye, bye,
worry you not, I leave you, my love, bye, bye, bye,

......

F7

C7

'cause today I'm on my way to Louisiana.
And tomorrow I'll be far away from you.

F

Fm7/C

Louise, Louise, Louise, Louise, Louisiana

F6

Gm7/C

(Louise, I'm goin' back to) Louise, Louise, Louise, Louise, Louisiana

......

F

Gm7/C

(I'm on my way to) Louise, Louise, Louise, Louise, goodbye.

To 3rd Verse

F
LOVE FOR SALE

Words & Music by Cole Porter

With Swinging Rhythm


Love that's fresh and still un-spoiled, love that's on-ly slight-ly soiled, Love For Sale.

Who will buy? Who would like to sam-ple my sup-ply?

Who's pre-pared to pay the price for a trip to par-a-dise? Love For Sale.

Let the po-ets pipe of love in their child-lish way, I know ev-ery type of love.

bet-ter far than, they. If you want the thrill of love, I've been thru the mill of love; Old love,


If you want to buy my wares, Fol-low me and climb the stairs, Love For Sale.

Love For Sale.
LOVE IS A SIMPLE THING

Moderate rocking tempo

C Am7 Dm7 G7 C Am7

Love Is A Simple Thing, love is a silver ring, shiny as a ribbon bow,
Dm7 G7 CM9/E Eb dim7 Dm7 G7

soft as a quiet snow. Love is a nursery rhyme,
CM7/E Eb dim7 Dm7 G7 C Am7

old as the tick of time. Love is so many things,
Dm7 G7 C Am7 Dm7 G7

bright as an angel's wings, gentle as the morning light,
CM9 Eb dim7 Em7½5 A7 b9 Dm7 G7 b9

long as a winter night.

Love makes an old heart sing and it fills every empty space;
CM7 Em7½5 A7 Dm7 G7 b9 C Dm7 G7 1. C Dm7 G7 2. C

love is a warming place, Love Is A Simple Thing.

Love is a special face, Love Is A Simple Thing.

LOVE IS HERE TO STAY

(From GOLDWYN FOLLIES)

Words by Ira Gershwin
Music by George Gershwin

Moderately

G9 Gm7 C7 C7 b9 F6 Gm7 C7 G7

It's very clear Our Love Is Here To Stay;
Gm7 C7 C7 b9 C7 b9 Am7 b9 5 D9 D7 b9 C Bm7 b9 E7 b9 9 Am7 D7 b9 Gm7 C7 b9

not for a year

but ever and a day. The radio and the telephone and the
FM7 Bb M7 Em7b5 A7 Dm Dm7b5 Dm7 G7 Gm7

Moving things that we know may just be passing fancies, and in time may go.

C7 G9 Gm7 C7 C7b9 F6 Gm7 C7 G7

But, oh my dear, Our Love is Here To Stay; Together we're

Gm7 C7 C7/Bb Am7b5 D9 D9/C Bm7b5 E7b9 Am7 D7b9 Gm7 C7b9

go- ing a long, long way. In time the Rockies may crumble, Gibraltar may tumble,

FM7 Am7b5 D7b9 Gm7 Bm7b5 E7b9 Am7 D7b9 Gm7 C9 F6

They're only made of clay. But Our Love Is Here To Stay.

LULLABY OF THE LEAVES

Words by Joe Young
Music by Bernice Petkere

* 1932 IRVING BERLIN, INC.
* Copyrighted 1940 WARBOCK CORP.

Moderately

Cm G7/B Cm/Eb F/A Ab7 G7b5 C7 Fm7 Fm7/Eb Dm11 G7

Cradle me where southern skies can watch me with a million eyes, oh sing me to sleep,

Dm11 G7b5 Cm Ab7 Dm7b5 G7b9 Cm G7/B Cm/Eb F/A Ab7 G7b5

Lullaby Of The Leaves. Cover me with heaven's blue and

C7 Fm7 Fm7/Eb Dm11 G7 Dm11 G7b5 Cm6 Fm

let me dream a dream or two, oh sing me to sleep, Lullaby Of The Leaves.

Cm Cm7/Bb Ab7

I'm breezing along, along with the breeze, I'm hearing a song, a song thru the trees, ooh ooh ooh ooh ooh

C6 C7/Bb Ab7

That pine melody carressing the shore familiar to me, I've heard it before, ooh ooh ooh ooh

G7/D G7b5 Cm G7/B Cm/Eb F/A Ab7 G7b5 C7 Fm7 Fm7/Eb

that's south-land, don't I feel it in my soul, and don't I know I've reached my goal. Oh

Dm11 G7 Dm11 G7b5

sing me to sleep Lullaby Of The Leaves.
LUSH LIFE

VERSE tempo ad lib.
Db 6       B7        Db M7       B7
I used to visit all the very gay places; those come-what-g"hee n
s girls I knew had sad and sul-len gray faces with dis-tin-

Db M7       B7        Db M7       Exm    EM7       Fm7       1
may places, where one relaxes on the axis of the wheel of life to get the
que traces that used to be there, you could see where they'd been

Db 6/9      D9        Db 6/9      D9
feel of life, from jazz and cocktails. The washed away by too many

Db 6/9      D9        Db 6/9      C 7b 5      Fm       Fm6       Fm7       Dm7 b 5
thru the day twelve o'clock tales. Then you came along with your si-ren song to tempt me to madness.

C 7b 9      Fm       Fm6       Fm7       Dm7 5       Db M7/F  C7b 9/E       Em7       A9
I thought for a while that your poignant smile was tinged with the sadness of a great love for me.

B9b 5       Bb 7b 9    Es m7     A7b 5       Ab 11      Ab 7b 9

Ah! yes I was wrong, again I was wrong.

CHORUS a tempo
Db        D9       Db 6       D9
Life is lonesome again and only last year every-thing seemed so sure. Now

Db        D9       Db 6       D9
life is awful again, a throughful of hearts could only be a bore. A

Ab         Es 7b 9  A9     Ab 6       Em9     A7b 9     D6       Dm7     G9       C6       B7       Bb 13     A13b 9   Ab 13
week in Par-is will ease the bite of it; all I care is to smile in spite of it.

Db        D9       Db 6       D9
I'll forget you I will while yet you are still burn-ing inside my brain. Ro-
Lover Man
(Oh, Where Can You Be?)

By Jimmy Davis, Roger "Ram" Ramirez and Jimmy Sherman

I don't know why, but I'm feeling so sad,...
I long to try something

The night is cold, and I'm so all alone,...
I'd give my soul just to

Some day we'll meet and you'll dry all my tears,...
Then whisper softly little

I've never had,... never had no kiss in,... oh, what I've been miss in,

call you my own,... got a moon above me,... but no one to love me,

things in my ears,... hug 'em' and a kiss in,... oh, what we've been miss in

Lover Man, oh where can you be?
Lover Man, oh where can you be?
Lover Man, oh where can you be?
I've heard it said that the

thrill of romance can be like a heavenly dream,... I go to bed with a

pray'r that you'll make love to me, strange as it seems... be?

Copyright 1941, 1942 by MCA Music Publishing, A Division of
MCA Inc. New York, NY

Copyright Renewed
LULLABY OF BIRDLAND

Relaxed Swing

Words by George David Weiss
Music by George Shearing

© 1932, 1933, 1954 ADAM R. LEVY & FATHER ENT., INC., NEW YORK, NY
Copyrights Renewed.

Lullaby Of Birdland
that's what I always hear when you sigh.

Cm7 Fm7 Bb m7 Eb 7/9 Ab M7 Ds 9 Gm7 b5 C 7

Never in my word-land
could there be ways to reveal in a phrase how I feel.

Fm6 Dm7 b5 G 7 b9 C 7 b9 Fm7 Ds M7 Bb m7 Eb 9

Have you ever heard two turtle doves bill and coo when they love?

Cm7 Fm7 Bb m7 Eb 7/9 Ab M7 Eb 7 Ab

That’s the kind of magic music we make with our lips when we kiss!

Cm7 b5 F7 b9 Bb m7 Eb 7/9 Ab M7

And there’s a weepy old willow;
he really knows how to cry.

Cm7 b5 F7 b9 Bb m7 Eb 7/9 Ab M7 C 7

That’s how I’d cry in my pillow
if you should tell me fare-well and good-bye!

Fm6 Dm7 b5 G 7 b9 C 7 b9 Fm7 Ds M7 Bb m7 Eb 9

Lullaby Of Birdland whisper low,
kiss me sweet and we'll go.

Cm7 Fm7 Bb m7 Es 7 b9 Ab M7 Ds 9

flyin' high in birdland,
high in the sky up above all because

Gm7 b5 C 7 Ab M7 Bb m7 Es 9 Ab M7 Bb m7 AM7 Ab m9

we're in love all because we're in love.
Quick Boogie Blues

C

I went to bed last eve-nin' feel-in' blue as I could be.

C7

I could-n't

F7

sleep last eve-nin' with what was wor-ry in' me.

C

Oh the

G7

F

G7

C

tears I've wast-ed would sure-ly fill the deep blue sea.

I've got those

C7

cry a-bout him, die with-out him. Lor-dy where am I with-out blues.

He keeps me

F

F7

C

walk-in' on the floor. and like a fool I ask for more.

Al-tho' I

G7

C

C7/Bb F/A Fm/Ab C/G G7 C

know is n't good I would-n't leave him if I could ah no.

I'm not the

C7

first on his list. I'd never be missed. I wish I had a dime for ev-ery gal he's kissed I swear

F

C

G7

I'd be a mil-lionaire.

And yet I would-n't care as

C

long as I could get my share.

C7

I've got those Mad About Him, Sad Without Him Blues.

F

C

G7

How Can I Be Glad Without Him Blues.

{He makes my dreams go up in smoke,

F7

C

and then be he treat it like a joke.

He's just an orn'ry sort o' guy, and yet I'll

1. C

2. C

C7/Bb F/A Fm/Ab C/G G7 C

love him till I die poor me.

I went to
**LOVE WALKED IN**

Words by Ira Gershwin  
Music by George Gershwin

Moderately

\[
\begin{align*}
&\text{Eb} & &\text{F7} & &\text{Bb7sus} & &\text{Bb7} & &\text{Eb} \\
\text{Love walked right in and drove the shadows away; love walked right in and brought my sunniest day. One magic moment and my heart seemed to know that love said "Hello," though not a word was spoken. One look and I for-} \\
&\text{F7} & &\text{Bb7sus} & &\text{Bb7} & &\text{Eb} & &\text{F7} & &\text{Bb7} & &\text{Eb} \\
&\text{got the gloom of the past; one look and I had found my future at last. One} \\
&\text{Eb7} & &\text{Ab} & &\text{Fm7} & &\text{Abdim6} & &\text{Eb} & &\text{Eb7} & &\text{C7} & &\text{Fm} & &\text{Bb7} & &\text{Eb} \\
&\text{look and I had found a world completely new, when Love Walked In with you.} \\
\end{align*}
\]

**MARGIE**

Words by Benny Davis  
Music by Con Conrad and J. Russel Robinson

Moderately in 2

\[
\begin{align*}
&\text{F} & &\text{F7} & &\text{F7sus5} & &\text{Bb6} \\
\text{My little Margie, I'm always thinking of you Margie,} \\
&\text{F} & &\text{Fdim7} & &\text{F} & &\text{D7} \\
&\text{I'll tell the world I love you. Don't forget your promise to me;} \\
&\text{G7} & &\text{Gdim7} & &\text{G7} & &\text{C7} & &\text{F} \\
&\text{I have bought a home and ring and everything for Margie, you've been my} \\
&\text{F7} & &\text{F7sus5} & &\text{Bb} & &\text{A Bm7 Cdim7 A7/C7} & &\text{C7} & &\text{F} \\
&\text{inspiration, days are never blue. After all is said and} \\
&\text{C7} & &\text{F} & &\text{Am7} & &\text{D7} & &\text{Gm7} & &\text{C7} & &\text{F} & &\text{Bb7} & &\text{F} \\
&\text{done, there is really only one, oh! Margie, Margie, it's you.} \\
\end{align*}
\]
MAD ABOUT THE BOY

Words and Music by Noel Coward

Moderately

\[Dm7\]5 \[G7\]9 \[Dm7\]5 \[G7\]9

Mad About The Boy, I know it's stupid to be Mad About The Boy, I'm so a -
Mad About The Boy, it's pretty funny but I'm Mad About The Boy, He has a

\[Cm\] \[Cm7\] \[Ab\]7 \[G7\] \[C\] \[Fm\] \[C\]

shamed of it, but must admit the sleepless nights I've had about the boy.
gay appeal that makes me feel there's maybe something sad about the boy.

\[Dm7\]5 \[G7\] \[Dm7\]5

On the silver screen, he melts my foolish heart in every single scene.
Walking down the street, his eyes look out at me from people that I meet;

\[G7\] \[Cm\] \[D7\]

Althought I'm quite aware that here and there are traces of the
I can't believe it's true, but when I'm blue in some strange way I'm

\[G7\] \[Cm\] \[D7\] \[Gm\]

cad about the boy.
Lord knows I'm not a fool girl,
glad about the boy.
I'm hardly sentimental,

\[Gm7\]5 \[C7\] \[Fm\] \[Fm7\] \[Dm7\]5 \[G7\]

I really shouldn't care;
Lord knows I'm not a schoolgirl, in the flurry of her first affair.

\[Cm6\] \[Am9\] \[D7\] \[Dm7\] \[G7\] \[Dm7\]5

love isn't so sublime.
If I could employ

\[G7\] \[Dm7\]5 \[G7\]9

This odd diversity of misery and joy; I'm feeling a little magic that would finally destroy

\[Cm\] \[Cm7\] \[Am9\] \[Ab\]7 \[D7\] \[G7\] \[G7\]9 \[1\] \[Cm6\]

quite insane and young again, and all because I'm Mad About The Boy.
pains me and en chains me, but I can't because I'm

\[Dm7\] \[G7\] \[2\] \[Cm6\] \[Dm7\]5 \[Dm7\] \[Cm6\]9

Mad About The Boy.
MAKE SOMEONE HAPPY


Words by Betty Comden & Adolph Green
Music by Julie Styne

Moderately

Eb  Eb7  Eb  Eb7  Eb

Make someone Happy, make just one someone happy. Make just one

Eb7  Bb m7  Eb7  Ab  Fm7 b5

heart the heart you sing to. One smile that cheers you, one face that

Bb7 b9  Eb  Fm7  Gm7  C7+9  Fm7  Bb7 b9  Eb  Eb7  Eb

lights when it nears you. One man you're ev'rything to. Fame, if you win it,

Eb  Eb7  Eb  Bb m7  Eb7  Bb7  Bb m7  Eb7

comes and goes in a minute. Where's the real stuff in life to cling to?

Ab  Ab m7  Ab7  Eb  Fm7  Gm7  A m7

Love is the answer, someone to love is the answer. Once you've found him,

Gm7  C9  Fm7  Bb7  Eb7/A  Gm7

build your world around him. Make someone Happy, make just one

C7  Fm7  Bb7  Eb  Ab m7  Eb

someone happy and you will be happy too.

MALAGUENA

Copyright © 1928 by Edward B. Marks Music Company. Copyright renewed.

Music and Spanish Lyric by Ernesto Lecuona
English Lyric by Marian Banks

Moderately slow-in 3

A  Bb  C  A  Bb  C  Bb  A  Bb  C  A  Bb  C  Bb  A

"Fly away," said my care-free heart, "To the place where the daydreams start. "Fly away!" said my heart to

Bb  A  Bb

me. "To the shore of the moon-lit sea." 'Tis the gypsy code to be fancy free; when I see a
My Malagueña

1. My Malagueña, your eyes shamed the purple sky. You were as fair as I dreamed you would be.
2. Long have I traveled, my love, since the night we met. Seeking in vain a way to forget.

I loved and left you, for I never could deny the weary strain in my heart.
But it's no matter by what path I may depart, I can't escape from my love.

Lightly as a song, going where I please; journeying a love so close to me.

Long with every vagrant breeze. Up a hill, down a stream, I follow in a dream.

CODA

Broadly in 3

Fast-in 1

Ma-lag-e -
Ma -

Ma -
Ma -

Ma -
Ma -

Ma -
Ma -

Ma -
Ma -

Ma -
Ma -

Ma -
Ma -

Ma -
Ma -

Ma -
Ma -
No more his eager call; the writing's on the wall, the dreams you dream'd have all gone astray. The all a crazy game! No more that all-time thrill, for you've been through the mill, and never a new love will be the same. Good riddance! Good-bye! Every trick of his you're on to; but, fools will be fools, and where's he gone to? The road gets rougher, it's lonelier and tougher; with hope you burn up, tomorrow he may turn up. There's just no let-up the live-long night and day! Ever since this world began there is nothing sadder than a one man woman looking for The Man That Got Away.
MEAN TO ME

Words & Music by Fred E. Ahlert and Roy Turk

Moderately

You're Mean To Me... Why must you be Mean To Me? Gee, honey it seems to me

you love to see me cry in. I don't know why I stay home each night when you

say you'll phone you don't and I'm left alone singin' the blues and sighin'. You treat me

coldly each day in the year. You always sold me when ever

somebody is near, dear. It must be great fun to be Mean To Me, you shouldn't, for

can't you see what you Mean To Me. You're Me.

MEDITATION

English Words by Norman Gimbel
Original Words by Newton Mendonca
Music by Antonio Carlos Jobim

Medium bossa nova

In my loneliness When you're gone and I'm all by myself
Though you're far away I have only to close my eyes
I will wait for you till the sun falls from out of the sky

and I need your caress I just think of you
and you are back to stay I just close my eyes
for what else can I do? I will wait for you

and the thought of you holding me near make my loneliness soon disappear
and the sadness that missing you brings soon is gone and this heart of mine sings...

Medium bossa nova

C6 B7sus B7 C6

To Coda β Em7 A7sus Dm7 B7
MEMORIES OF YOU

Copyright © 1933 Shapiro, Bernstein & Co., Inc., New York. Copyright Renewed © 1961 Shapiro, Bernstein & Co., Inc., New York. All rights reserved.

Words by Andy Razaf
Music by Eubie Blake

Moderately Slow

Walking skies at sunrise, every sunset too seems to be bringing me Memories Of You. Here and there, everywhere, scenes that we once knew, and they all just recall Memories Of You. How I wish I could forget those happy yester-years that have left a rosary of tears. Your face beams in my dreams 'spite of all I do. Everything seems to bring Memories Of You. You.

Copyright ACC.
MEMPHIS IN JUNE

Lyric by Paul Francis Webster
Music by Hoagy Carmichael

With an easy flow
C Dm7 Em7 Dm7 C Dm7 G7
Memphis In June, a shady veranda under a Sunday blue sky.
C Dm7 Em7 Dm7 C Dm G7 F C
Memphis In June, and cousin Amanda's mak'ing a rhubarb pie.
Em Em7/D Em7/D C9 B7
I can hear the clock inside tickin' and tockin'.
Em6 Am6 F7 B7 C Em Em7/D Em7/D A7 G7/D E7 A7 D9
I can see old gran'ma cross the street still a rockin', watchin' the neighbors go.
C6 G7dim7 G7 C Dm7 Em7 Dm7 C Dm7 G7
Memphis In June, with sweet oleander blowin' perfume in the air.
C A7 Dm7 G7 C C7 F A7 Dm Dm7 G7 G7sus N.C.
Up jumps a moon to make it that much grander. It's paradise, brother,
CM7 G7sus N.C. C Am7 Dm7 G7 F C
take my advice, nothin's half as nice as Memphis In June.

MERRY CHRISTMAS, BABY

Copyright © 1947, 1948 by St. Louis Music Corp.
Copyright Renewed, assigned to Unichappell Music, Inc. (Rightsong Music, Publisher)
Words and Music by Lue Baxter and Johnny Moore

Blues tempo
F Bb7 F F7
Merry Christmas Baby, you sure did treat me nice.
Bb7 F
Merry Christmas Baby, you sure did treat me nice.
F
Gave me a
MODERATELY SLOW ROCK

C

What-ever it is, it'll keep till the morn-ing. Have-n't we both got
all of the times you told me you need me, need-ing me now is

C 7  C9  F  Bb  F

bet-ter things to do? Mid-night Blue.

G  F

Mid-night Blue.

Am

E-ven though sim-ple things be-come rough. Have-n't we had e-nough?
Would-n't you give your hand to a friend? May-be it's not the end.

G 7sus

Gmus

And I think we can make it one more time

C

Am  Gsus  G  C

if we try, one more time for all the old times.

G  G  C

For

C

Think we can make it, think we can make it

G

F  Am  G 7sus

Would-n't you give your heart to a friend? Think of me as your friend
And I think we can make-

C

Repeat and Fade

248
MILENBERG JOYS

Words by Walter Melrose
Music by Leon Reppolo, Paul Mares
and Jelly Roll Morton

MILES AHEAD

By Miles Davis
MINOR SWING

By Django Reinhardt and Stephane Grappelli

Copyright © 1936 Renewed by Les Editions Francis Day, S.A., France
All rights for the U.S.A. and Canada controlled by
Jewel Music Publishing Co., Inc.
Reprinted by permission.

Moderately
N.C.
MOONGLOW
Words and Music by Will Hudson, Eddie DeLange and Irving Mills

Smoothly

C6 F9#11 Bm7 A7b5 Am7

It must have been Moon-glow, way up in the blue; it must have been

D7#9 G/B Bbdim7 Am7 Bbdim7 G/B C6 F9#11

Moon-glow that led me straight to you. I still hear you saying,

Bm7 Em7 A7b5 Am7 D7#9 G/B Bbdim7 Am7 Bbdim7 G/B

"Dear one hold me fast," And I start in praying: oh Lord, please let this last.

G9 F9#9 F9 E9 Bm7 E7 Em7 A7

We seemed to float right thru the air, heavenly songs seemed to come from

Am7 D7 G7#5 C6 F9#11 Bm7 Em7 A7b5

ev'rywhere. And now when there’s Moon-glow way up in the blue,

Am7 D7#9 G/B Bbdim7 Am7 A7m7 G6

I always remember that Moon-glow gave me you.

MOONLIGHT BAY
Words by Edward Madden
Music by Percy Wenrich

Gracefully

Bb Bb7 Eb Bb

We were sailing a long on Moon-light Bay. We could hear the voices ringing,

Bb Bbdim7 F7/C Bb Bb7 Eb Bb

they seemed to say. "You have stolen my heart, now don’t go 'way!"

F7

As we sang loves old sweet song on Moon-light Bay.
MOONLIGHT AND ROSES
(Bring Mem'ries Of You)
Words and Music by Ben Black & Neil Moret

Moderately, with expression

F  Bb/F  F  Gm7  C7  F/A  A♭dim7  C7/G  C7

Moonlight And Roses brings wonderful memories of you.

Gm  D7  Gm  C7
My heart reposes in beautiful thoughts so true.

F  Gm7  C7  F/A  A♭dim7  Bb

light discloses loves old dreams sparkling anew.

Bbm6  F  Eb9  D7♭5  D7  G7  Gm7  C7

Moonlight And Roses bring memories of you.

MOONLIGHT ON THE GANGES
Lyric by Chester Wailace
Music by Sherman Myers

Moderately

G9  F#9  F9  E9  Eb9  D9  D9♭5  G7♭5  C6  CM7  C7  C5  Dim7

Moonlight On The Ganges and all stars in view when I whispered.

G7

love's sweet melody all our dreams and our schemes came true.

G♭dim7  Am  D7  G7sus  G7  G9  F♯9  F9  E9

Some day on the

Eb9  D9  D9♭5  G7♭5  C  C7♭5  F6  C♭  F6  F1m7♭5  Fdim7  C/E  E♭dim7  G7

Ganges I'll meet you once more and I'll kiss you and caress you

A7  Dim7  G7

where the waters kiss the silent shore.
MOONLIGHT IN VERMONT

Words by John Blackburn
Music by Karl Suessdorf

Freely
Eb6  Cm7  Fm7  E7#9  Eb6  Cm7  D#9  Fm7  Bb7sus  Eb  Fm7  Bb7  Eb6  Cm7

Pennies in a stream, falling leaves, a sycamore, Moonlight In Vermont. Icy fingers,
Fm7  E7#9  Eb6  Cm7  D#9  Fm7  Bb7sus  Eb  Am11  D7
waves, ski trails on a mountainside, snowlight in Vermont. Telegraph cables, they
GM7  G4dim7  Am11  A9#11  GM7  G6  Bb11  Ex7
sing down the highway and travel each bend. In the road, people who meet in this
Ab M7  Adim7  Bb11  Eb9  Ab  B7#5/9  Eb6  Cm7  Fm7  E7#9  Eb6  Cm7
romantic setting are so hypnotized by the lovely evening summer breeze, warbling of a
D#9  Fm7  Bb7sus  Eb  Cm7  F9  E9  Eb M9
meadowlark, Moonlight In Vermont, you and I and Moonlight In Vermont.

MOONLIGHT COCKTAIL

By Lucky Roberts and Kim Giannon

Copyright © 1941 by Jewel Music Publishing Co., Inc.
Copyright renewed by Jewel Music Publishing Co., Inc. and Pyramid Music
Reprinted by permission.

Slowly
G  D7/A  G/B  B7  Em7  A7  E7/B  A7/C#

Coupl'a jigger of moonlight and add a star,
Now add a coupl'a flowers, a drop of dew,
Four in the blue of a June night and
Stir for a coupl'a hours 'till
A7  D7  A7/E  D7/F#  D9  G  Em7
one guitar, mix in a coupl'a dreamers and there you are,
Lovers bale the dreams come true.
as to the number of kisses, it's up to you,
Am7  D7  Am7  A9  D7  G6  B7
"Moonlight Cocktail." Moonlight cocktails need a few.
Cool it in the
sum-mer breeze... serve it in the star-light un-derneath the trees... you'll discover
tricks like these are sure to make your 'Moon-light Cock-tail' please... Follow the sim-ple di-rec-tions and
they will bring life of an-o ther com-p lex ion, where you'll be king...
You will a-wake in the morn-ing and start to sing... moon-light cock-tails are the thing...

MOOSE THE MOOCHE

By Charlie Parker

© 1946 ATLANTIC MUSIC CORP.
© Renewed and assigned 1974 ATLANTIC MUSIC CORP.
MORE
(Theme From MONDO CANE)
English Words by Norman Newell
Music by Riz Ortolani and Nino Oliviero

Smoothly

GM7  Em7  Am7  D9  GM7  Em7  Am7

More than the greatest love the world has known; this is the love I'll give to you a-

1. D9  Fm7  B7  Em  Em7/D  Em7/D  Em6/C  Am7/C

More than the simple words I try to say; I only live to love you more each day. More than you'll ever know, my arms long to hold you so, my life will be

A7  Am7  D7  GM7  Em7  Am7

in your keeping waking, sleeping, laughing, weeping. Longer than always is a long long time, but far beyond forever you'll be mine. I know I never lived be-

D9  GM7  Em7  Am7  Fm7  B7  Em  Em7/D

fore and my heart is very sure no one else could love you more.

Em7/D  Em6/C  Am7/C  Am7  D7  G

MORE THAN YOU KNOW
Words by William Rose and Edward Eliscu
Music by Vincent Youmans

Copyright © 1929 by Miller Music Corp. & Vincent Youman, Inc.
Copyright Renewed. Published in the U.S.A. by Chappell & Co., Inc.
(Composing Music Publishers)

Moderately

Eb6  Bb7  Gm7  Eb7  A6  Gm7B5  C7  Fm7  Fm7B5  Bb7  F7

More Than You Know, More Than You Know, man o' my heart, I love you so. Late ly I find you're on my mind, More Than You Know.

Fm9  Bb7  Gm7  C7  Fm7  Bb7  Gm7  Eb6  Bb7  Gm7  Eb7  A6  Gm7B5  C7

Whether you're right whether you're wrong, man o' my heart, I'll string a-

Fm7  D13  Gm7  C7  F7  Bb7  Eb  A715  D7  Gm7

long. You need me so more than you'll ever know. Loving you the way that I do there's

258
Nothing I can do about it; loving may be all you can give but honey I can't live without it.

Oh, how I'd cry, oh, how I'd cry, if you got tired and said "good-bye," more than I'd show more than I'd ever know.

---

MY FUNNY VALENTINE

Copyright © 1937 by Chappell & Co., Inc. Copyright Renewed.

Words by Lorenz Hart
Music by Richard Rodgers

Slowly

Cm G7/B Cm7/Bb Am7b5 As M7 Fm9 Dm7b5

My funny Valentine, sweet comical Valentine, you make me smile with my heart.

Am7b5 D7b5 Gm7 C7b5 Fm7b5 Bb7b5 Es M7 Fm7 Gm7 Fm7

Your looks are laughable, unphotographable, yet, you're my favorite work of art. Is your figure less than Greek; is your mouth a little weak when you open it to speak, are you smart? But don't change a hair for me, not if you care for me, stay little Valentine, stay!

Bb m9 A7b5 Gm7 Bb7 Fm7 Bb7

Each day is Valentine's day.

---

259
MY FAVORITE THINGS
(From "THE SOUND OF MUSIC")

Words by Oscar Hammerstein II
Music by Richard Rodgers

Lively, with spirit

Em7
Rain drops on roses and whiskers on kittens, bright copper kettle and warm woolen
Am7 D9 GM7 CM7 GM7 CM7
milks;
F#m7b5 B7 Em7
brown paper packages tied up with string;

Favorite Things.
Girls in white dresses with blue satin sashes,
AM7 Am7 D9 GM7
snowflakes that stay on my nose and eyelashes, silver white winters that melt in to
CM7 GM7 CM7 F#m7b5 B7/G Em7 C#m7b5 F#m7b5
spring. These are a few of My Favorite Things. When the dog bites, when the
B7 Em7 Em7/D CM7
bee stings, when I'm feeling sad, simply remember My Favorite
GM7 CM7 Am7 D7 G6 CM7 G6
things and then I don't feel so bad.

MY FOOLISH HEART

Words by Ned Washington
Music by Victor Young

Copyright © 1949 by Acme-Rachel Music Corp.
Copyright Renewed, Young interest controlled by Chappell & Co., Inc.
(Arcoing Music, Publisher)

Slowly & Expressively

Bbm7 EbM7 Dm7 G7 Cm7 F7
The night is like a lovely tune, beware My Foolish Heart! How

Bbm7 D7/G Em7 Gm7 Cm7 F7
white the ever constant moon; take care My Foolish Heart! There's a
time between love and fascination, that's hard to see on an evening such as this, for they both give the very same sensation when you're lost in the magic of a kiss. His lips are much too close to mine, beware, My Foolish Heart, but should our eager lips combine then let the fire start for this time it isn't fascination, or a dream that will fade and fall apart, it's love this time, it's love, My Foolish Heart.

MOTEN SWING

By Buster and Bennie Moten

Medium Swing

By 6

Ab 7

Bs m7 Bs m7/ Eb

Ab 7

Bs m7

Ab 7 G7 C6 G7 C6 G7

C6 G7 C6 C Bdim7 Bs m7 Eb 7 Ab

Eb 7

Bs m7 Bs m7/ Eb Ab 6 Db 7 Ab 6/9

261
MY HEART BELONGS TO DADDY
(From "LEAVE IT TO ME")

Words and Music by Cole Porter

Brightly

While tearing off a game of golf — I may make a play for the caddy; but

when I do I don't follow through 'cause My Heart Belongs To Daddy.

I invite a boy some night to dine on my fine finnan had-die, I

just adore his asking for more, 'cause My Heart Belongs To Daddy.

Heart Belongs To Daddy, so I simply couldn't be bad.

Heart Belongs To Daddy, dada, dada, dada, dada, dada!

want to warn you, lad-die tho' I know you're perfectly swell, that My

Heart Belongs To Daddy 'cause my daddy, he treats it so well.

---

MY LITTLE SUEDE SHOES

By Charlie Parker

Moderately bright

---

262
MY MONDAY DATE


Music by Earl Hines
Words by Sid Robin

With a beat

Now, don't forget our Monday date.

Boy, baby be ready when I come by.

Girl, gonna be ready when you come by.

And when the clock strikes half past eight,

I'll be there waitin' with a kiss and a sigh.

I'm gonna hold you so fast when we dance cheek to cheek;

store up enough love to last us the rest of the week.

So, don't forget our Monday date,

Baby, I promise neither will I.

Now, I
My Melancholy Baby

Words by George A. Norton
Music by Ernie Burnett

Moderately

Come sweet-heart mine, don't sit and pine. Tell me of the cares that make you feel so blue. What have I done? Answer me hon', have I ever said an unkind word to you? My love is true, and just for you, I'd do almost anything at any time. Dear, when you sigh, or when you cry, some-thing seems to grip this very heart of mine.

Come to me, My Mel-an-choly Baby, cuddle up and don't be blue; all your fears are foolish fancy, may-be, you know, dear that I'm in love with you.

Ev'ry cloud must have a silver lin-ing, wait un-till the sun shines through. smile my hon-ey dear, while I kiss a-way each tear, or else I shall be mel-an-choly too. Now won't you too.
MY ONE AND ONLY LOVE

Words by Robert Mellin
Music by Guy Wood

Slowly

C Am7 Dm7 G9 G#dim7 Am Am7/G FM7

The very thought of you makes my heart sing like an April breeze on the

Bm7 b5 Em7 A7 b9 Dm7 Dm7/C Bm7 b5 E7 Am7 Eb9 Dm7 G7 G7/F

wings of spring. And you appear in all your splendor, My One And Only

Em A7 b9 Dm7 G9 C Am7 Dm7 G9 G#dim7 Am Am7/G0 FM7

Love. The shadows fall and spread their mystic charms in the bush of night while you're

Bm7 b5 Em7 A7 b9 Dm7 Cm7 Bm7 b5 E7 Am7 Eb9 Dm7 G7 G7 b9

in my arms. I feel your lips so warm and tender, My One And Only

C F#m7 b5 B7 Em6 j C#m7 b5 j F#m7 B7

Love. The touch of your hand is like heaven, a

Em6 j C#m7 b5 j F#m7 B7 Em j Em/D#

heaven that I've never known. The blush on your cheek when -

Em/D Em.C# Dm7 j A7 b11 j Dm7 G7 b9

ever I speak tell me that you are my own.

C Am7 Dm7 G9 G#dim7 Am Am7/G FM7

You fill my eager heart with such desire. Every kiss you give sets my

Bm7 b5 Em7 A7 b9 Dm7 Cm7 Bm7 b5 E7 Am Eb9

soul on fire. I give myself in sweet surrender,

Am7 G7 b5 D6 1 C Dm7 G7 b5 2 A7 b1 M7 D6 M7 D6 C6 b9

My One And Only Love.

Love.
MY PRAYER

Music by George Boulanger
Lyric and Musical Adaptation by Jimmy Kennedy

My Prayer is to linger with you at the end of the day in a dream that's
v vine.
My Prayer is a rapture in blue with the world far away
and your lips close to mine.

Tonight while our hearts are a glow oh!

Tell me the words that I'm longing to know.

My Prayer and the answer you give,

May they still be the same for as long as we live.
That you'll always be there

At the end of My Prayer.

MY SHINING HOUR

Lyric by Johnny Mercer
Music by Harold Arlen

Tenderly

This will be My Shining Hour, calm and happy and bright In my

dreams, your face will flower through the darkness of the night Like the

lights of home before me, or an angel watching o'er me. This will be My

Shining Hour, 'til I'm with you again.
MY ROMANCE
(From "JUMBO")
Words by Lorenz Hart
Music by Richard Rodgers

Moderately Slow
CM7 Dm7 Em7 Ebdim7 Dm7 G7 CM7 Bb13 Am Am#7 Am7 A7

My Romance doesn't have to have a moon in the sky,
My Romance doesn't need a blue lagoon standing by;
no month of May no twinkling stars, no hideaway, no soft guitars.
My Romance doesn't need a castle rising in Spain, nor a dance to a constantly surprising refrain.
Wide awake I can make my most fantastic dreams come true; My Romance doesn't need a thing but you.

MY SHIP
From The Musical Production "LADY IN THE DARK"
Words by Ira Gershwin
Music by Kurt Weill

Moderately Slow
F D7 Gm7 C7 F D7 Gm7 C7 F D7

My ship has sails that are made of silk, the decks are trimmed with gold. And of jam and spice there's a paradise in the hold. My ship's a-glow with a million pearls and rubies fill each
NARDIS

Medium Fast Jazz

EM7 EM7 B7 CM7 AM7 FM7 EM7 1.

2. EM7 AM7 FM7 AM7 FM7 Dm7 G7 CM7 FM7 EM

FM7 EM7 B7 CM7 AM7 FM7 EM7 2.

NEFERTITI

Medium Swing

A7m7 DM7 Gm7s5 C7b9 Cb9 Bm7 AM7 Eb7 b911

EM7 A7sus D7b59 E7 E7sus Eb7 11 A13

269
NEVERTHELESS (I'M IN LOVE WITH YOU)

Words and Music by Bert Kalmar and Harry Ruby

Moderately

Bb Dm7 F7 Dm7b5 G7

May-be I'm right, and may-be I'm wrong, And may-be I'm weak and may-be I'm strong; but
Cm G7 C7 F7 Bb Gm7 C7 F7 Bb

Never the less, I'm in love with you. May-be I'll win and
Ds dim7 F7 Dm7b5 G7 Cm G7

may-be I'll lose, and may-be I'm in; for cry-in' the blues; but Never the less, I'm in
C7 F7 Bb Fm7 Bb7 Fm7 Bb7

love with you. Some-how, I know at a glance the ter-rible chances I'm
Eb Gm7 C7 Gm7 C7 Cm7 F7

tak-ing; fine at the start, then left with a heart that is break-ing.
Bb Ds dim7 F7

May-be I'll live a life of re-gret and may-be I'll give much
Dm7b5 G7 Cm G7 C7 F7 Bb

more than I'll get; but Never the less I'm in love with you.

THE "NEW FRANKIE AND JOHNNIE" SONG

Words and Music by Shel Silverstein and Bob Gibson

Moderately Bright

F F7 Bb Db

1. Now Frankie, she was a fine look-in' woman, had a man named Johnny and she
F F7 G7 C7 F F7

loved him. Lord, she laid down a hun-dred for a suit of clothes. Don't you see them.
Additional lyrics:
2. Now Frankie came home one evening just a little bit early
   and she said, "Think I'm gonna stop and have a beer."
   So she went and told her troubles to the fat bartender
   says, "Tell me, fat daddy, has my Johnnie man been here?"

3. He said, "Frankie, I'm sorry you asked me that personal question,
   but you know that I'm about as honest as a man can be.
   I seen Johnnie, he was clippin' and collidin' and a-sippin' and a slidin',
   and a flippin' and a flyin' with a girl named Annabel Lee."

4. Frankie said, "No, no, no, it can't be so,
   'cause I know—my Johnnie man wouldn't treat me bad."
   So she sat—and had a couple more beers and shed a couple more tears—
   says, "I'm the best damn woman that sounded ever had."

5. Frankie got into a taxi and said to the driver,
   "Listen—don't stop for nothin' at all the way downtown,
   'Cause I got a forty-five right here and I'm makin' it clear
   that I'm lookin' for the man who's givin' me the runaround."

6. Frankie got out at South Clark Street and looked in the window,
   she saw Johnnie and Annabel swingin' there.
   Then Frankie took deadly aim on that deadly game
   and she shot her man right in the middle of his big affair.

7. Bango—the first time she shot him, he stood right up.
   And bango—he leaned right over and he clutched his side.
   Then bango—he started kickin' and a-screamin' and
   a-screamin' and a-lookin',
   when blog—bong bango—Johnnie rolled over and died.

8. Now you heard the story 'bout Frankie and her man named Johnnie,
   and you know that was a game never should've been played.
   And the moral of this sad tale I'm tellin' you,
   if you're gonna fool around—then you better pull the shade.

9. Frankie, she was a fine lookin' woman, had a man named Johnnie
   and she loved him, Lord, she laid down a hundred for a suit of clothes.
   Don't you see them walkin' arm in arm down along Canal Street,
   Frankie loved Johnnie, Lord, everybody knows, hey, hey.
   Frankie loved Johnnie, Lord, everybody knows.

NICA'S DREAM

By Horace Silver

Moderate Latin Tempo
NICE WORK IF YOU CAN GET IT
(From "A DAMSEL IN DISTRESS")
Words by Ira Gershwin
Music by George Gershwin

Moderately
B7    E7    A7    D7    G7    C7    A7    A7is9    G/D

Holding hands at midnight 'neath a starry sky. Nice Work If You Can
Am    G/B    C6    G/B    Bdim7    Am7    G    B7    E7    E7    A7    D7

Get it, and you can get it if you try. Strolling with the one girl,
G7    C7    A7    A7is9    G/D

sighing sigh after sigh, Nice Work If You Can Get It, and you can get it if you try.
G    Em    C9    Em7    A7

Just imagine someone waiting at the cottage door,
Dm    Dm/F    A7/E    A7    Am7    D7is5    D7is5/C    B7    E7

where two hearts became one. Who could ask for anything more? Loving one who
A7    D7    G7    C7    A7    A7is9    G/D

loves you, and then taking that vow, Nice Work If You Can Get It, and if you
F7    E7    Am7    Am7/D    D7is5    G    Em7    D7    G6

get it, won't you tell me how?

NEW YORK AFTERNOON

Copyright © 1976 Alto Madress Music (BMI) Admin. by Bug

By Richie Cole

Medium Samba

Intro
N.C.

Groovin' on a New York Afternoon, we're groovin' on a New York Afternoon.
D9 sus    N.C.

On a Sunday, went to the city hopin' this would be the one day,
D9 sus    GM7    CM7    GM7
New York Afternoon. Took a subway, went to the village, China-town and walked down Broadway.

on a day in June. Strollin' thru the park, what a lovely, lovely feeling,
There's a little rule that you'll find New Yorkers do share,

then I looked at you and my heart began to reel-in. This is our day,
here in Manhattan everyone is part of may be true or not, but they say when you leave New York you've gone nowhere.
All that I know, it's given us these memories our play, New York Afternoon walked through the art show in Washing-ton to share, got to get back soon. Watch the sun set across Central Square, heard some jazz on the lower east side. Park as the skyline glows just like a jewel. We'll remember

when skies are gray and snow is falling in December, 'twas a New York Afternoon.

Funk (voice scats)

Solos - Samba feel, after solos, CODA D9 sus Eb 9 sus

love has come, starting on a New York Afternoon. Our

Vamp and fade
A NIGHTINGALE SANG IN BERKELEY SQUARE

Slowly

 EbM7  Cm7  Gm7  Es7  \( \text{Ab} \) 2  G7  Cm7  Am6

That certain night, the night we met there was magic abroad in the air, there were strange it was, how sweet and strange. There was never a dream to compare with that

EbM7  Bb7  Eb7  Am7  Db7  EbM7  Cm7  Fm7  Bb7  Eb6  Cm7

angels dining at the Ritz, and A Nightingale Sang In Berkeley Square.

Fm7  Bb7  EbM7  Cm7  Gm7  Es7  Am7  G7  Cm7  Abm6

\{ I may be right, I may be wrong, but I'm perfectly willing to swear that
This heart of mine beat loud and fast like a merry-go-round in a fair. For

EbM7  Bb7  Eb7  Am7  Db7  EbM7  Cm7  Fm7  Bb7  Eb6  Cm7  Abm6

when you turned and smiled at me A Nightingale Sang In Berkeley Square.

G  Em7  Am7  D7  D7/C  Bm7  Bdim7  Am7  D7

\{ The moon that lingered over London town, poor puzzled moon, he wore a frown.
When dawn came stealing up all gold and blue to interrupt our rendezvous,

G  Em7  Am7  D7  D7/C  Bm7  Bdim7  Fm7  Bb7

\{ How could he know we two were so in love. The whole darn world seemed upside down, the
I still remember how you smiled and said \"was that a dream or was it true?\" Our

EbM7  Cm7  Gm7  Es7  \( \text{Ab} \) 2  G7  Cm  Am6  Eb  Bb7

streets of town were paved with stars. It was such a romantic affair, and as we kissed and
homeward step was just as light as the tap-dancing feet of As-taire and like an echo

Eb7  Am7  Db7  Eb  Cm7  Fm7  Bb7  \[ \text{Eb} \] Cm7  Fm7  Bb7  \[ \text{Eb} \] Cm7

\{ said \"good-night\" far a-way\} A Nightingale Sang In Berkeley Square. How Square.

Fm7  Bb7  Bb7/A4  Gm7/F5  C7  Fm7/F5  Ab/Bb  Bb7  Eb  Cm  Cm7/Bb  Abm6  Eb6

\{ I know, 'cause I was there\} that night in Berkeley Square.
NONE BUT THE LONELY HEART

Copyright © 1947 by Anne Rachel Music Corp.
Copyright Renewed. Assigned to Hallmark Music, and Al Hoffman Enterprises
All Rights Administered by Chappell & Co., Inc.

By Mack David, Al Hoffman, Jerry Livingston

Slowly with expression

C7  Gm7b5  C7  F

None But The Lonely Heart can know my sorrow as I keep searching for my

Bb7  C  C7/Bb  Bb9/Ab  Eb/G  Fm  Fm7/Bb

love in vain. Is there a lonely heart that I could borrow,

C7  C7#5  Fm  Fm7/Ab  Bb7  C  C7  C7#5  Fm

a heart to sing with me love's sweet refrain? What good are stars that shine

Bdim7  C  C7  C7#5  Fm  F#dim7  Gm  Bb7/F  Bb7

when they are wasted, what good are lips like mine that go un-tasted?

Bb9/Ab  Eb/G  Fm  Fm7/Bb  Bb7/D  Bbm/Db  C7  C7#5  Fm  Fm7/Ab  Bb7

Night after night I pray I'll find my love and when I do my heart will feel that

C  C7#5  C7/Bb  Fm6  Bb9  Bb7/G  Eb  Cm7  Fm7/Ab  Bb9  Eb6

glow, something None But The Lonely Heart could know.
NOW'S THE TIME

By Charlie Parker

OH! LOOK AT ME NOW

Words by John DeVries
Music by Joe Bushkin


Fast Blues  F7  Bb7  Bdim7

Moderately  Es6  Bb9  Bbm9/Es  Eb7/Bb  AbM7  Acm6  D07  F7

For I'm not the {girl} who cared about love, and I'm not the {girl} who cared about fortune and such,

Gm7  C7  F7  B7b9  Bb9  B715  Bb9  Es6  Bb9  Bbm9/Es  Eb7b9

never cared much, but look at me now. I never knew the technique of kissing,

AbM7  Acm6  D07  Gm7  C7  F7  Fn7  Bb9  Eb

I never knew the thrill I could get from your touch, never knew much. Oh! Look At Me Now.

Am7b5  D7  Gm  Eb7  D7  Gm  D7#5  Gm7  C7

I'm a new {man, better than girl in a whirl} Casa-nova at his best,

Fn  D07  C7  Fn7  Bb7  Bb7#5  Eb6  Bb9

With a new heart, brand new start, I'm so proud I'm bustin' my vest,

Bbm9/Es  Eb7b9  AbM7  Acm6  D07  Gm7  C7

turned out a lover, so, I'm the {girl} who laughed at those blue diamond rings.

F9  Fn7  Bb9  Es6  Cm7  Fn7  Bb9  Bb7#5  Eb6  B9  EM7  Eb6

Oh! Look At Me Now.
OH! WHAT IT SEEMED TO BE

Words and Music by Bennie Benjamin, George Weiss and Frankie Carle

Slowly

It was just a neighborhood dance, that's all that it was, but Oh! What It Seemed To Be!

It was like a masquerade ball with costumes and all 'cause you were at the dance with me. It was just a ride on a train, that's all that it was, but Oh! What It Seemed To Be!

It was like a trip to the stars to Venus and Mars, 'cause you were on the train with me. And when I kissed you, darling, it was more than just a thrill for me; it was the promise, darling, of the things that fate had willed for me. It was just a wedding in June, that's all that it was, but Oh! What It Seemed To Be!

It was like a royal affair with every one there, 'cause you said "Yes, I do," to me. It was

OH, WHAT A BEAUTIFUL MORNING

(From "OKLAHOMA")

Words by Oscar Hammerstein II
Music by Richard Rodgers

Bright Waltz

There's a bright golden baze on the meadow, there's a bright golden baze on the
cattle are standin' like statues, all the cattle are standin' like
sounds of the earth are like music, all the sounds of the earth are like

meadow. The corn is as high as an elephant's eye, and it looks like it's
statues. They don't turn their heads as they see me ride by, but a little brown
music. The breeze is so busy it don't miss a tree, and an ol' weepin'
OL' MAN RIVER

Words by Oscar Hammerstein II
Music By Jerome Kern

Copyright © 1927 T.B. Harms Company. Copyright Renewed.
(©© The Wink Music Group, Santa Monica, CA, 90401)

Very Slowly

Cm7 Cdim7 Bb7/D Bb7 Eb Gm7/C C759 Fm7 Bb7 Eb

climb-in' clear up to the sky. Oh, What A Beautiful Mornin', oh, what a
willer is laugh-in' at me!

Cm7 Fm7 Bb7 Eb Ab Adim7 Eb/Bb Bb7

beautiful day. I got a beautiful feelin' everything's goin' my

way. All the way. Oh, what a beautiful day!

Copyright © 1927 T.B. Harms Company. Copyright Renewed.
(©© The Wink Music Group, Santa Monica, CA, 90401)
OH! YOU BEAUTIFUL DOLL
Words by A. Seymour Brown
Music by Nat D. Ayer

Moderately

F | D7 | G7 | C7
Oh! You Beauti-ful Doll, you great big beau-ti-ful doll! Let me put my arms a-bout you,

F | C7 | F | Gm7 | C7sus | F | D7 | G7
I could nev er live with-out you. Oh! You Beauti-ful Doll, you great big beau-ti-ful doll!

C7 | F | Dsus7
If you ever leave me, how my heart will ache,- I want to hug you but I fear you'd break.-

F | A7 | Dm7 | G7 | C7
Oh! oh! oh! oh! Oh! You Beauti-ful Doll! Doll!

OLD DEVIL MOON
(From "FINIAN'S RAINBOW")
Words by E.Y. Harburg
Music by Burton Lane

Moderately

F | Eb | F | Eb | F
I look at you and sud-den-ly, some-thing in your eyes I see

Eb | FM7 | Cm7 | F7 | BbM9
You've got me fly-in' high and wide on a ma-gic car-pet ride

soon be-gins be-witch-ing me. It's that Old Dev-il Moon that you
full of but-ter-flies in-side. Wan-na cry, wan-na croon, wan-na

BbM9 | Eb9 | Abm7 | Db7 | Gb6 | C7 | F | C7sus
stole from the skies. It's that Old Dev-il Moon in your eyes.

laugh like a loon. It's that Old Dev-il Moon in your eyes.
ON A CLEAR DAY (You Can See Forever)

Copyright © 1965 by Alan Jay Lerner and Burton Lane
Chappell & Co., Inc. Owner of publication and allied rights

Words by Alan Jay Lerner
Music by Burton Lane

Moderately GM7 C9 GM7 Bm7

On A Clear Day _ rise and look a round you_ and you'll see who you are.

On A Clear Day _ how it will astound you_ that the glow of your being out-

shines ev'ry star. You feel part of ev'ry mountain, sea and shore._ You can hear, from far and

near, a world you've nev-er heard be-fore._ And On A Clear Day, _ on that clear day _ you can

see for ev'er and ev'er and ev'er and ev'er more!
OLEO

By Sonny Rollins

Fast

D.C. al Fine (2nd ending)

ON A LITTLE STREET IN SINGAPORE

Copyright 1928 by Shapiro, Bernstein & Co., Inc. Copyright Renewed

Words by Billy Hill
Music by Peter DeRose

Slowly

On A Little Street In Singapore we'll meet
beside a lotus covered door.
A veil of moonlight on her lonely face,
how pale the hands that held me in embrace.
My sails tonight are filled with perfume of Shalimar
with temple bells to guide me to the shore.
And then I'll hold her in my arms and love the way I loved before.

Copyright 1928 by Shapiro, Bernstein & Co., Inc. Copyright Renewed

Words by Billy Hill
Music by Peter DeRose

On

A Little Street In Singapore.
ON A SLOW BOAT TO CHINA

By Frank Loesser

Slowly with a beat

I'd love to get you On A Slow Boat To China, all to my self, a lone.

Get you and keep you in my arms ever more,

leave all your lovers weeping on the faraway shore.

Out on the briny with a moon big and shiny, melting your heart of stone,

I'd love to get you On A Slow Boat To China, all to my self, a lone.

ON THE SUNNY SIDE OF THE STREET

Lyric by Dorothy Fields
Music by Jimmy McHugh

Medium swing

Grab your coat and get your hat, leave your worry on the doorstep, just direct your feet to the sunny side of the street. Can't you hear a pitter-patter? And that happy tune is your step, life can be so sweet On The Sunny Side Of The Street. I used to walk in the shade with those blues on our rade... But
I'm not afraid this Rover crossed over. If I never have a cent I'll be rich as Rockefeller, gold dust at my feet. On The Sunny Side Of The Street. Grab your Street.

ONCE UPON A SUMMERTIME

© Copyright 1954, 1962 by Compagnie Phonographique Francaise Editions
Eddie Barclay, Paris, France
Sole Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc., New York,
NY for the U.S.A. and Canada

Slowly, with feeling

Once Upon A Summer-time, if you recall, we stopped beside a little flower stall. A bunch of bright forget-me-nots was all I'd let you buy me. Once Upon A Summer-time, just like today, we laughed the happy afternoon away, and stole a kiss in every street cafe. You were sweeter than the blossoms on the tree. I was as proud as any girl could be. As if the Mayor had offered me the key to Paris! Now, another winter-time has come and gone. The pigeons feeding in the square have flown, but I remember when the vespers chimed. You loved me.
One Mint Julep

Words and Music by Rudolph Toombs

D7 G9 D7 G9

One early mornin' as I was walkin', I don't remember just how it started, but all I know is we should have parted.

D7 G9 D7 G9 A7

Went in a tavern to get a few nips, but all I had was a mint julep. I stole a kiss, and then another, I didn't mean to take it further. One Mint Julep

Em9 Em7/A D6 D6 F#7

was the cause of it all. The lights were burning low there in the tavern when

F7 E7

thru the swingin' door, up popped her father. He said; I saw you when you kissed my daughter. Got to

A7 D7 G9

wed her right now, or face a slaughter. I didn't know just what I was doin';

D7 G9 D7 G9 D7

I had to marry or face ruinin'. A mint julep, a mint julep, a mint julep,

G9 A7 Em9 Em7/A D6 Fine F#7

a mint julep. One Mint Julep was the cause of it all. I don't want to bore you

F7 E7

with my trouble, but from now on I'll be thinking double. I'll buy her roses or

A7 D.S. al Fine

may be tulips, I got too much trouble from buying juleps.

288
ONE NOTE SAMBA

Samba

Original Words by Newton Mendonca
Music by Antonio Carlos Jobim

Copyright 1961, 1962 by Antonio Carlos Jobim and Mrs. Mendonca, Brazil.
Sole Selling Agent DUKESS MUSIC CORPORATION (MCA), New York, NY for all English Speaking Countries.

This is just a little samba built up on a single note. Other

notes are bound to follow but the root is still that note. Now this

new one is the consequence of the one we've just been through as I'm

bound to be the unavoidable consequence of you.

There's so many people who can talk and talk and talk and just say nothing, or nearly nothing.

I have used up all the scale I know and at the end I've come to nothing, or nearly

nothing. So I come back to my first note, as I must come back to you. I will

pour into that one note all the love I feel for you. Anyone who wants the whole

show Re, Mi, Fa, Sol, La, Ti Do, he will find himself with no

show. Better play the note you know. This is
OPEN COUNTRY

Music by Robert Brookmeyer
Words by Jane Feather

Moderately - with a beat

Es  Ebm7  Eb7  Ab  Abm7  Bb7
Inside out and upside down, the sound of big-town has me turned around. I yearn for

Cm7  F7  B7  Bb7
waterfalls. The Open Country calls. Sub-

Es  Ebm7  Eb7  Ab  Abm7  Bb7
urban life's too high faut-in' for a small front yard, I find commut-in' on the

Cm7  F7  Fm7  Bb7  Eb  Fm7  Eb7  Ab  Ab+
late, late train, too much strain. I'm just a yokel, you see. No fence, no

Ab6  Ab7  Db13  C7  Fm  C+  Fm7  Fm6
wall, will ever enclose me. While fate can still expose me to the

Fm7  B7  Fm7  Bb7  Bb7#5  Eb  Ebm7  Eb7
right condition for a fine days fish-in'. Who needs skies all full of 'scrapers, not a

Ab  Abm7  Db7  Cm7  F7
soul on earth needs smoggy vapors. Come along with me, live a while. Why

B7  Cm7  F7
not be nature's child? Fancy free, that's my style. Wide-

Fm7  Bb7  Es  Fm7  Bb7#9  Fm7  Bb7  Es  E9  Es6:9
Open Country for me. Open Country for me.
OPUS ONE

Words and Music by Sy Oliver

Moderate Jump Tempo

G

C9

I'm wrack-in' my brain, to think of a name, to give to this tune, so Per-ry can croon, and
A9                Am7       D9       G             Bb      Am7       D9       D-
may-be ol' Bing will give it a fling. And that'll start ev-ry-one hum-min' the thing. The
G

C9

mel-o-dy's dumb, re-peat an' re-peat. But if you can swing, it's got a good beat. And
A9                Am7       D9       G             C9       G

that's the main thing, to make with the feet. 'Cause ev-ry one is swing-in' to day. So, I'll call it
Bb               Gm7       Cm7       F#7.9       D#6       G7.15       C9       F9.15       D#       Bm7
O-pus One! It's not for Sam- my Kaye. Hey! hey! hey! It's O-pus One! It's
Bm7                A#7.9       D#6       D#       D13       G

got to swing, not sway. May-be, if Mis-ter Les Brown could
C9

A9

make it re-nown, and Ray An-tho-ny could swing it for me. There's nev-er a doubt you'll
Am7                D9       G             C9       G             Bb       G

knock your-self out. When-ev-er you can hear O-pus One.
ONE BY ONE

Shuffle
Am7 b5 D7#5#9 A7 Gm7 Fm7 Bb7 Eb M9 Cm11 F9 Bb M9 Am7 b5 A7 Gm7 Fm7 Bb7 Eb M9 Cm11 F9 Bb M9

Am7 b5 A7 Gm7 Bb/F Em7 b5 D7#5#9 Gm11 Am7 b5 D7#5#9 A7 Gm7 Fm7 Bb7 Eb M9 Cm11 F9 Bb M9

ORCHIDS IN THE MOONLIGHT

Words by Gus Kahn and Edward Eliscu
Music by Vincent Youmans

Copyright # 1923 by T.B. Harms Co.
Copyright Renewed. Assigned to Shapiro & Co., Inc. (Intersong Music, Publisher) and T.B. Harms Co. to The Wek Music Group, Santa Monica, CA 90401 for the U.S.A. only.
Rights outside controlled by T.B. Harms Co.

With a Tango Beat

Fm

When or-chids bloom in the moon-light and lov-ers vow to be true; I still can dream in the
Gm7 b5 C7

moon-light of one dear night that we knew. When or-chids fade in the dawn-ing, they speak of tears and "Good-
Bb m

bye!" Tho' my dreams are shat-tered, like the pet-als scat-tered, still my love can nev-er die.
Fm C7

There is peace in the twi-light, when the day is thru, but the shad-ows that fall only seem to re-

F Fdim C7 F F6 C7

call all my long-ing for you. There's a dream in the moon-beams up on the sea of blue;
Db7 F

but the moon-beams that fall, only seem to re-call, love is all, love is you.
F Fdim C7 F C7 F Bb D.C. al Fine
OUT TO LUNCH

Stalking

PAPER DOLL

Smoothly

I'm goin' to buy a Paper Doll that I can call my own, a doll that other fellows cannot steal. And then the
flir-ty, flir-ty guys with their flir-ty, flir-ty eyes will have to flirt with dolls that are real. When
I come home at night she will be wait-ing, she'll be the true-est doll in all this world. I'd rath-er have a Paper Doll to
call my own, than have a fick-le-mind-ed real live girl. I'm goin' to girl.

PARKER'S MOOD

Blues

By Charlie Parker

Copyright © 1948 ATLANTIC MUSIC CORP.
* Renewed and assigned 1976 ATLANTIC MUSIC CORP.
THE PARTY'S OVER

Copyright © 1955 by Betty Comden, Adolph Green and Jaue Styne. Copyright Renewed
Shested Music Corp., Owner, and Chappell & Co., Inc. and G.
Schriner, Inc., Administrators of publication and allied rights

Words by Betty Comden & Adolph Green
Music by Jule Styne

Moderately Slow

The Party's Over, it's time to call it a day. They've burst your pretty balloon and
taken the moon away. It's time to wind up the masquerade. Just make your
mind up the piper must be paid. The Party's Over. The candles
flicker and dim. You danced and dreamed through the night, it seemed to be right just being with him.

Now you must wake up, all dreams must end. Take off your makeup,
The Party's Over. It's all over my friend.
THE PEACOCK

Copyright © 1929 by Edward B. Marks Music Company. Copyright Renewed

English lyrics by Carol Raven
Music by Ernesto Lecuona

Moderately

G A7 D7 G Bm Em6 A7

Once in a garden all of dreams a peacock sadly clamored, loud and long and wide spread its rainbow-feathered train, and poured its heart out to its love in song Peacock mine, of my dreaming your caress and your kiss are but seeming I am grieving

Em A7 D7 G

at your leaving for I love you past believing Peacock mine

GM7 G7 C A7

should I doubt you? Life would be but one long night without you. Though illusion it seems, I will love you in dreams forever, sweet peacock mine.

D

Em A7 D7 D7#5 G

Peacock mine I adore you

GM7 G7 C A7 A7dim7 Bm

for your love, for your kiss I implore you Should you fly far away I would die in a day of longing, sweet peacock mine.
THE PEANUT VENDOR
(El Manisero)

English Words by Marion Sunshine and L. Wolfe Gilbert
Music and Spanish Words by Moises Simons

Quick Rhumba

G D7 G D7 G

1. In Cuba, each merry maid wakes up with this serenade; peanuts!
    They're nice and hot, peanuts! I sell a lot. If you haven't got bananas, don't be blue,

2. In Cuba, his smiling face is welcome most every place; peanuts!
    They bear him cry, peanuts! They all reply. If you're looking for an early morning treat,

D7 G D7 G D7 G

peanuts in a little bag are calling you. Don't waste them, no tummy ache, you'll taste them
get some double jointed peanuts good to eat. For breakfast or dinner time, for supper,

D7 G D7 G

when you awake. For at the very break of day, the peanut vendor's on his way,
most any time. A merry twinkle in his eye, he's got a way that makes you bay.

G D7 G

At dawning that whistle blows through every city, town, and country lane,
Each morning that whistle blows the little children like to trail along,

G D7 G D7 G

you'll hear him sing his plaintive little strain, and as he goes by to you he'll say;
they love to hear the peanut vendor's song. They all laugh with glee when he will say;

G D7 G

"Big jambos, big double ones, come buy those peanuts roasted today, come try those
They're roasted, no tiny ones, they're toasted, peanuts hot in the shell, come buy some,

D7 G D7 G

freshly roasted today!" If you're looking for a moral to this song, fifty million little
I eat more than I sell." If an apple keeps the doctor from your door, peanuts ought to keep him

D7 2nd time: D.C. al Coda Θ CODA G

monkeys can't be wrong, from you ever more.

G D7

"Peanuts! we'll meet again, peanuts! this street again,
peanuts! you'll eat again, your peanut man." That peanut man's gone.
PEOPLE


Words by Victor Herbert
Music by Richard Rodgers

Moderately

Cm7 F7 Bbm7 Cm7 F7/Bb Gm7 Bbm7 Am7

People, People who need People are the luckiest People in the world.

D7 Gm7 C9 Gm7/F C7 FM7 F6

We're children needing other children and yet letting our grown-up pride

G/B Bbm6 F/A Asdim Gm7 C7 E/F F Cm7 F7/Bb Bbm7

hide all the need inside, acting more like children than children.

Cm7 F7 Bbm7 Cm7 F7/Bb Gm7 Bbm7 Fm7

Lovers are very special People, they're the luckiest People in the world.

Bb9 Bbm7/Bb Gm7 Bb6 Fm7 Fm7/Bb B7/V Gm7

With one person, one very special person, a feeling deep in your soul

F7/Bb Bb/D Fm7/Bb A7/Bb Bb/D Gm7 Cm7 F7

says: you were half now you're whole. No more hunger and thirst, but first, be a person who needs

Bbm7 Fm7 Bb7 EbM7 Ebm6 Bb/F Bb/F Cm7 Cm7/F Bb6 G9 Bb6/9

People, People who need People are the luckiest People in the world.

PEOPLE WILL SAY WE'RE IN LOVE

(From "OKLAHOMA")

Copyright © 1943 by Williamson Music Co. Copyright Renewed. All Rights Administered by Chappell & Co., Inc.

Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately

C CM7 Dm7/G C C/E Bbdim G7/D G7 C Am7

Don't throw bouquets at me, Don't please my folks too much. Don't laugh at my

D9 Dm7 G7/Bb C Gdim Dm7 G7 C C CM7 Dm7 G7

jokes too much. People Will Say We're In Love! Don't sigh and gaze at me:

C C/E Bbdim G7/D G7 C Am7 D9 Dm7 G7

your sighs are so like mine. Your eyes mustn't glow like mine. People Will Say We're In
PERDIDO

Copyright © 1942 by Tempo Music, Inc.
Copyright renewed and assigned to Tempo Music, Inc.

By H.J. Lengsfelder, Ervin Drake and
Juan Tizol

Medium Swing

Cm7 F7 Cm7 F7 Bb
Dm7 G7 Cm7 F7

I look for my heart, it's Per-dido, I lost it way down in Torri-do, while
she glanced as she danced a bolero. I said, taking off my sombrero, "Let's
chancing a dance fiesta, Boliesta." High was the sun when we first came close; low was the moon when we said, "Adiós!" Per-dido, since then has my heart been Per-
dido, I know I must go to Torri-do, that yearning to lose Per-dido.

PERHAPS

Copyright © 1946 ATLANTIC MUSIC CORP.

By Charlie Parker

Quick Blues

C7

F7 C7 Em7 A7

Dm7 G7 C7 Dm7 G7
PICK YOURSELF UP

Words and Music by Dorothy Fields and Jerome Kern

Moderately

Gm7 C7 FM7 BbM7 Em7b5 A7b9 Dm7 G7 C7sus C7

Nothing's impossible I have found. For when my chin is on the ground I pick myself up,

Am7 D7 Gm7 C7 F

Dust my self off, start all over again. Don't lose your confidence if you slip, be

Fm7b5 B7b9 Em7 A7 D7sus D7 Bm7 E7 Am7 D7

grateful for a pleasant trip, and pick yourself up, dust yourself off, start all over again.

G Am7 Gb7 Eb7

Work like a soul inspired till the battle of the day is won.

Gb Gb7 C

You may be sick and tired, but you'll be a man my son!

Gm7 C7 FM7 BbM7 Em7b5 A7b5 Dm7 G7 CM7

Will you remember the famous men who had to fall to rise again? So take a deep breath,

C6 C7 Am Am7/G Fm7b5 Gm7

pick yourself up,

Gm7 C7sus C7 F

dust yourself off,

start all over again.

POINCIANA (SONG OF THE TREE)

Words by Buddy Bernier
Music by Nat Simon

Moderately

GM9 Dm7 G9 Cm6

Poinci ana, your branches speak to me of love.

Pale moon

GM9 Am7 D7 GM9

is casting shadows from above.

Poinci ana, some how I feel the jungle
POMPON TURNPIKE

Words and Music by Will Osborne and Dick Rogers

Copyright © 1940 by Anne-Rachel Music Corp.
Copyright Renewal controlled by Chappell & Co., Inc. ( interesong Music. Publisher)

Slow

Pomp- ton _ Turn- pike__ That's a ver- y fa- mous Jer- sey road- way __

full of coun- try charm.

Turn- pike leads you to a place not far from Broad- way__ Still it's on a

farm

You dine with lights sub- due.d__ The music

in- ter-lude puts you right in the mood to dance and find your

self ro- mance__ Pomp- ton__ Turn- pike__ ride your bike or if you like just

hitch hike__ Come to__ Pomp- ton__ Turn- pike

Copyright © 1940 by Anne-Rachel Music Corp. All Rights Reserved. International Copyright Secured. Printed in the U.S.A.
POLKA DOTS AND MOONBEAMS

Copyright © 1940 by ARC Music Corp., now Bumac Co., and Dorsey Bros.
Music, Division of Music Sales Corporation

Words by Johnny Burke
Music by Jimmy Van Heusen

Slowly, with expression

F Dm7 Gm7 C7 C7/Bb Am7 Dm7 Gm7 Em7 B5 A7 B9

A country dance was being held in a garden, I felt a bump and heard an "Oh, beg your pardon,"

Dm Dm#7/C# Dm7/C Am7 A7 m7 Gm7 C7 C9/Bb Am7 D7 B9 Gm7 C7

suddenly I saw Polka Dots And Moonbeams all around a pug-nosed dream.

F Dm7 Gm9 C7 C7/Bb Am7 Dm7

The music started and was I the perplexed one, I held my breath and said "may

Gm7 Em7 B5 A7 B9 Dm Dm#7/C# Dm7/C Am7 A7 m7

I have the next one." In my frightened arms Polka Dots And Moonbeams

Gm7 C9 C7 B9 F6 Bm7 B5 E7 A A7# dim7 Bm7 E7 E7/D

sparkled on a pug-nosed dream. There were questions in the eyes of other dancers

C# m7 F# m7 Bm7 E7 A A7# dim7 Bm7 E7

as we floated over the floor. There were questions but my heart knew all the answers,

A7 D7 Gm7 C9 F Dm7

and perhaps a few things more. Now in a cottage built of

Gm9 C7 C7/Bb Am7 Dm7 Gm7 Em7 B5 A7 B9

vines and laughter I know the meaning of the words "ever after."

Dm Dm#7/C# Dm7/C Am7 A7 m7 Gm7 C9 C7 B9 F6 B6 E6 F6 B9

And I'll always see Polka Dots And Moonbeams when I kiss the pug-nosed dream.
THE PREACHER

Medium Swing

F Fdim7 F C7

Gather round and hear the Preacher, hear the Preacher, hear the Preacher, Preacher man. They used to call him the Preacher, this was true for, he would teach from his heart about the only thing he knew hymns for the ladies, one for the men. Then he would turn right around and play 'em both again. He'd leave the town and travel on to the next to lay his gospel down.

C7 F Fdim7 F G7

So, bow your head and we'll join in one mighty chord to say a prayer for the Preacher. He would stand up there in the pulpit, born in his hand, and let that melody take you to the promised land. He played one Gather round and hear the Preacher, hear the Preacher, gone to his reward.

F Fdim7 F C7

hear the Preacher, Preacher man. Now the

PUT YOUR LITTLE FOOT RIGHT OUT

Words & Music by Larry Spier

Jazz Waltz

G G7 E7#5 Am7 D7

Put your little foot, put your little foot, put your little foot right out. Put your little foot, put your little foot, put your little foot right out. Put your arm a round, put your arm a round, put your arm a round my waist. Keep your arm a round, keep your arm a round keep your arm a round my waist. Take a step to the side, take a
D7  D9#5  G6  Em7  Am7  D7  G  E7  Am7
step to the rear; take a step to the side, but forever stay near. As we dance through the night and the
D7  D9#5  G6  Em7  Am7  D7  G6
morning draws near, by the dawn's early light all our cares disappear. Do a little whirl, do a
G7  E7#5  Am7  D7  Am7  D7
little whirl, do a little whirl about. Do a little twirl, do a little twirl, do a little twirl about.
G
bout. Walk a little bit, talk a little bit, put your little foot right out. Sing a little bit, swing a
Am7  D7
little bit, put your little foot right out. Take a out.

QUIET NOW


Very slowly, rubato, with tenderness

Am7  FM7  E9  E7#9  Am7  Dm9  G7  CM9  Bb9  A7#9  Fm6/A  G7  E7  Am7  D9

Em7  A#M9  D#9  Bm7  G6/9  F4#9  Fr5#9  Em7#5  Em7  A13  DM9  Bm7  C9  B7#5

Bb7  A13  F9  Bm7  Cm6  F#m7  Bm9  Em7  A7  Am7  D7#9  GM7  C9  Bm9  Bb9  AbM9  D#9

Cm9  B7#9  A9  D9  C#m7  C9  Bm7

B6  E7  Am9  Dm13  G9  CM9  CM7/B  Bb9  A7  Fm6/A  C7  E7  Am7  D9  Em7  Am7  Dm9  G9#5

Em7  Am7  FM9  BbM9  Em7  Eb5/9  AbM9  DbM13  CM13

CM9
RAIN

Copyright © 1954 by Shapiro, Bernstein & Co., Inc.
Copyright Renewed

Music by Peter DeRose

Slowly

C F C C7 B7 Bb7 A7 D7

Rain, When ya gonna rain again? Rain grow the gold-en grain a-gain. Show-er

G7 G7#5 C Am7 Dm7 G7 C F
your bless - ings on me. Rain, make the riv - ers deep a-gain.

C C7 B7 Bb7 A7 D7 G7 G7#5 C F6
Rain, please don’t let me weep a-gain. Show-er your bless - ings on me.

C C7 F Em7 F F#dim7

The cows in the mead - ow and the sheep in the corn, they know that some-thing is

C/G Bb7 A7 Dm7 G7 C7 B7 Bb7 A7 D7 Dm7 G7#5
wrong. Old Moth - er Earth can nev - er give birth. When you’re a-way so long.

C F C C7 B7 Bb7 A7 D7
Rain, make it green in lov - er’s lane. Rain, for my gal and me a-gain. Show - er

G7 G7#5 [C C]

your bless - ings on me. me.

THE RAIN IN SPAIN

(From 'MY FAIR LADY')

Copyright © 1956 by Alan Jay Lerner & Frederick Loewe. Copyright Renewed.
Chappell & Co., Inc., owner of publication and allied rights throughout the world.

Words by Alan Jay Lerner
Music by Frederick Loewe

Moderately

F F#dim7 C7/G C7 F Gm7 C7 F F/A D#7/A

The Rain In Spain stays main-ly in the plain! The Rain In Spain stays

Gm C7 F Gm7 C7 F F#dim7 C7/G C7
main-ly in the plain! Now once a-gain, where does it rain? On the plain! On the
RED SAILS IN THE SUNSET

Copyright 1925 by The Peter Maurice Music Co. Ltd., London, England
United States Copyright Renewed and Assigned to Shapiro, Bernstein
& Co., Inc.

Words by Jimmy Kennedy
Music by Hugh Williams

Slowly

G

C Cm6 G

G4dim7 Am7 D7

Red Sails In The Sunset way out on the sea, oh! carry my loved one

Am7 D7 G

C Cm6 G

home safely to me. He sailed at the dawning, all day I've been blue.

G4dim7 Am7 D7 Am7 D7 G C Cm6 G

Red Sails In The Sunset I'm trusting in you. Swift wings you must borrow,

D7 G C Cm6 G A7 Am7 D7

make straight for the shore. We marry tomorrow and he goes sailing no more.

G C Cm6 G G4dim7

Red Sails In The Sunset way out on the sea, oh! carry my

Am7 D7 Am7 D7 G Am7 D7 G

loved one home safely to me. me.
RED CROSS

By Charlie Parker

Fast Eb

B Bb D7

3 G7

3 C7

3 F7

3 Bb

Bb

RED TOP

Words and Music by Lionel Hampton & Ken Kynard

Medium Bounce

G6 G6/B C C7 m7 b5 G/D C G/B G7

My little Red Top see how you got me spinning going

C9 CM7 C7 m7 b5 G/D C Bm7 b5 E7 b9 Am7

'round and 'round and I don't want to stop. You've got me so if I

D7 G G/B C C# dim7 G/D C G/B Am7

don't go a-round I'm sure gon-na drop, gon-na drop, gon-na drop, So Red Top

G6 G/B C C7 m7 b5 G/D C G/B G7 C9

--- you just go right on spinning going 'round and 'round

CM7 C7 m7 b5 G/D C Bm7 b5 E7 b9 Am7

and don't you ever stop. Remember, that if you

D7 G G/B C Es7/D6 G/D D7sus G6

don't go a-round we're sure gon-na drop, gon-na drop, gon-na drop,
River, Stay 'Way From My Door

Words by Mort Dixon
Music by Harry Woods

Slow Ballad

\[ \text{You keep go-in' your way, I'll keep go-in' my way, River, Stay 'Way From My Door.} \]

\[ \text{I just got a cabin, you don't need my cabin, Don't come up any higher, I'm so all alone. Leave my bed and my fire, that's all I own. I ain't breakin' your heart, don't start breakin' my heart, River, Stay 'Way From My Door.} \]

\[ \text{Oh! Lord, Ain't I been Lord, You made the faithful, and ain't I worked, ain't I toiled in the sweatin' sun? Oh! Lord, Ain't I river, but won't you try to remember that you made me? Oh! Lord, Hear me come to you and thanked you for all you've done: Oh! make the river hear my plea: I ain't breakin' your heart, don't start breakin' my heart, River, Stay 'Way From My Door.} \]
ROCKIN' CHAIR

Words and Music by Hoagy Carmichael

Moderately

\( \text{Eb EBM7 Bbm7 Eb9 AbM7 D7 Gm7 C7} \)

Old Rock-in' Chair's got me, case by my side; fetch me that gin, son,

\( \text{F7 F7b5/G Fm7 Bb7 Eb6 Cm7 Am7b5 D7 Gm Cm7b5} \)

Tore I tan your hide. Can't get from this cabin, goin' nowhere; just sit me here

\( \text{F7 Eb/Bb Bb7 Eb Eb7 Ab9 EbM7} \)

grabbin' at the flies 'round this Rock-in' Chair. My dear old Aunt Harriet in heaven she

\( \text{Am7b5 D7 Gm7 Cm7 F9 Fm7 Bb7 Eb EbM7} \)

be send me sweet chariot for the end of these troubles I see. Old Rock-in' Chair

\( \text{Bbm7 Eb9 AbM7 Db9 Gm7 C7 Fm7 EM7} \)

gits it, judgment day is here, chained to my Rockin' Chair. Chair

ROSETTA

Words and Music by Earl Hines and Henry Wood

Moderately

\( \text{F9 E9\#5 Eb9\#11 D9 G9 C7 C7\#5 F6 G9 C7 C1 C7 C7\#5} \)

Rosetta, Rosetta, in my heart, dear, there's no one but you. You some-body

told me, that you loved me, never leave me for

\( \text{F E7 Am E7 Am Am/G C/G G7 Gm7 C7 F9} \)

new. You've made my whole life a dream; I pray you'll make it come true. Rosetta

\( \text{E9\#5 Eb9\#11 D9 G9 C7 C7\#5 F} \)

Rosetta, Please say I'm just the one dear for you.
Route 66

Moderately

F6   Bb9   E   F6   F7   Bb9
If you ever plan to motor west, Travel my way, take the
F6                                      Gm7   C9   F
high-way that's the best. Get your kicks on Route — Six-ty-six!

Gm7   C7   F6   Bb9   E   F   F7
It winds from Chi-ca-go to L.A., more than

Bb9   F6                                      Gm7
two thou-sand miles all the way. Get your kicks on

C9   F   Abdim7   Gm7   C7   F7
Route — Six-ty-six! Now you go thru Saint Lo-rey and

Bb9   F                                      F9
Jop-lin, Mis sour-i and Ok-la-hom-a Cit-y is might-y pret-ty. You'll see

Bb9

Amar-illo; Gal-up, New Mex-i-co

Gm   C9   Gm7   C9   F   F#dim7   Gm7   C7
Flag-staff, Ar-izona; don't forget Wi-no-na, King-man, Bar-stow, San Ber-nar-din-o. Won't

F   Bb9   E   F   F7   Bb9
you get hip to this time-ly tip: when you make that

F   Gm7   C9   F   Bb9   F   Gb7   F6
Cal-i-for-nia trip, get your kicks on Route — Six-ty-six!
ROYAL GARDEN BLUES

By Clarence Williams and Spencer Williams

Blues Tempo

F Bb Bbm F Bb Bbm F Bb Bbm F F9

No use of talk-in', no use of talk-in', you'll start in dog-walk-in' no matter where

Bb6 F7#5 Bb6 F7#5 Bb6 F7#5 Bdim Bb7 C7 Ddim7 Cdim7

there's jazz-cop-a-tion, blues mod-u-la-tion just like a Hai-tian you'll rip and tear. Most ev'ry

C7 D7 C7 F C7 F Bb Bbm F Bb Bbm

bo-dy likes the blues, here's why I'm ra-vin', here's why I'm ra-vin', if it's

F Bb Bbm F F9 Bb6 F7#5 Bb6 F7#5

blues you are cra-vin' just come on down. You'll hear 'em play-in', you'll hear 'em play-in',

Bb6 F7#5 Bb Bb7 C7 Ddim7/C Cdim7 C7 D7 C7 F C7

soon you'll be say-in', 'Hon, jazz me 'round,' be-cause your feet they can't re-fuse

F F7 F F7 F F7 C7

What's that fa-mil iar strain, that true blue note re-frain? It's driv-in' me in-sane.
There goes that mel-o-dy it sounds so good to me, and I am up a tree.

Bb6 D7 C7 F Fm7b5 C7/G

Can't keep still that it's a-gainst my will. I'm on my P's and Q's.

I just can't re-fuse.

the Royal Garden Blues.

F7 Bb Bbm F F7 Bb

Every bo-dy grab some-bo-dy and start jazz-ing 'round.

Chorus

B7 Cb

trom-bone moan? Just lis-ten to that sax-o-phone. Gee, hear that clar-i-

an-cho-ly strain, say but it's sooth-ing to the brain. Just wan-na get
S-H-I-N-E

Words by Cecil Mack and Lew Brown
Music by Ford Dabney

"That's Why They Call Me Shine" Copyright 1910 by R.C. McPherson and Ford Dabney.
Copyright Renewed and Assigned to Shapiro, Bernstein & Co., Inc., New York
Copyright 1924 Shapiro, Bernstein & Co., Inc, Copyright Renewed.
Copyright 1940 Shapiro, Bernstein & Co., Inc. Renewed.

Moderately

Shine away your blues-ies. Shine, start with your

Shine each place up, make it look like new.

Shine your face up, wear a smile or two. Shine your these and

you'll find that everything will turn out fine.

Folks will shine up to ya, everyone will how-dy-do ya, you'll make the

whole world shine.
ROUND MIDNIGHT

Words by Bernie Hanighen
Music by Cootie Williams and Thelonious Monk

SLOWLY

Em7 Em7/D Em7/Dm Cm7/D5 Fm7/D5 Bb7 Em7 Ab7 Bm7 E7 Bm7/9 Em7

As7 D#7 Em7 As7 To Coda φ 1. B7 Fm7 Bb7 | 2. B7

Em7 Cm7/D5 F7 Bb7 Cm7/D5 F7 Bs7 As7 Dm7 Gm7 B7 Bb7

Em7 D7 Fm7 B7 Bb7 D.C. al Coda φ CODA B7 Bb7 Em7

RUBY, MY DEAR

By Thelonious Monk

Copyright © 1945, 1957 J.J. Fender & Sons, Inc.
© Assigned to Consistent Music Publishers
© Renewed Embassy Music Corp.

Moderately Slow

Fm7 Eb7 Bm7 G7 C7 FM7 Bm7 Es7 Ab7 Em7

Bm7 A7 Bm7 Bs7 Es7 Fm7 Bb7 Es7 G9 C7 FM7 Bm7 Es7

Ab7 Eb7 A7 Bm7 Bb7 C7 AM7 Bm7 E7 A6 Am7

B46 Bd7 Cm7 Dm7 Bm7 As9 A9 Fm7 Bb7 Em7

G9 C7 FM7 Bm7 Es7 Ab7 Ab7

322
S'POSIN'

Lyric by Andy Razaf
Music by Paul Denniker

S'pos-in' I should fall in love with you; do you think that you could love me too?

S'pos-in' I should hold you and caress you; would it impress you or distress you?

S'pos-in' I should say, 'for you I yearn,' would you think I'm speaking out of turn? And

S'pos-in' I'd declare it, would you take my love and share it? I'm not S'pos-in' I'm in love with you.

S.O.S.

Copyright © 1965 by TAGGIE MUSIC CO., A Division of Gospire Enterprises, Inc.

By John L. (Wes) Montgomery
SALT PEANUTS

Copyright 1941, 1943 by MCA MUSIC PUBLISHING, A Division of MCA Inc., New York, NY
Copyright Renewed

Words and Music by Dizzy Gillespie and Kenny Clarke

---

SACK OF WOE

Copyright © 1960 UPAM MUSIC CO, A Division of Gospem Enterprises, Inc.

By Julian Adderley

---

SATIN DOLL

Copyright © 1938 by Tempo Music Inc.

By Duke Ellington, Johnny Mercer and Billy Strayhorn

---
SECOND HAND ROSE

Moderately, not too slowly

I'm wearing second hand hats, second hand clothes - that's why they call me second hand shoes; all the girls' hand me their second hand hose.

Second Hand Rose. Even our piano in the parlor, Father bought for ten cents on the dollar second hand beaux. Even my pajamas when I don't 'em have some bod-y else's initials on them. Second hand pearls, I'm wearing second hand curls, I never get a single thing that's new, second hand rings, I'm sick of second hand things, I never get what oth-er girls do.

Even Jake the plumber, he's the man I adore, had the nerve to tell me he's been married before. Every one knows that I'm just Second Hand Rose from Second Avenue. I'm wearing us.

Copyright © 1921 Shapiro, Bernstein & Co. Inc.
Copyright renewed, extended term of Copyright deriving from James Hanley assigned and effective January 1, 1980 to Herald Square Music, Inc.

Words by Grant Clarke
Music by James F. Hanley
SAMBA DE ORFEU

Words by Antonio Maria
Music by Luiz Bonfa

Medium Tempo
CM7

Que-ro_ vi-ver___ que-ro_ sam-bar a-te sen-tir a es-sen-cia da vi-

Em7 A7is9 Dm7

-da, me fal-ta ar. Que-ro_ sam-bar, que-ro_ vi-ver,

G7

de-pois do sam-ba, ta bem meu amor pos-so mor-rer.__ Que-ro_vi-ver,

[1. E7 A7 D7 G7]

mor, pos-so mor-re__ Quem-qui-zer__ go-sar_de mim,

[2. G7 C6 Gm7 C7 Gm7 C7 FM7 F6]

Se qui-zer__ vai-zer__ as-sim__ va-mos__ vi-ver,

FM7 F6 Fm7 B7 Fm7 B7 Bm7 G7 N.C. CM7

va-mos__ sam-bar __ Se a fan-ta-sia ras-gar, meu amor eu com-pro ou-

Dm7

tra. Va-mos sam-bar, va-mos vi-ver o sam-ba é

G7

livre, eu sou livre tam-bem, a-te mor-re__


SATURDAY NIGHT FISH FRY

Words and Music by Ellis Welsh and Louis Jordan

Solid Beat Tempo

Verse

Bb7 F7

Now if you've ev-er been down to New Or-leans, then you can un-der-stand just

Gb9 F7 Bb7 Bb7/F G7

what I mean. Now all thru the week it's quiet as a mouse, but on Sat-ur-day night they go from

Bb7 Bb7/F G7

me and him... We de-ci-ded we could use a lit-tle some-thing to eat, so we went to a house on
SCAPPLE FROM THE APPLE

By Charlie Parker

Cm7 Bb Bbm Bbm/Ab Gb7 F7 Cm7 Bbm Bbm/Ab

house to house. You don't have to pay the usual admission if you're a cook or a waiter or a
Ram-part Street. We knocked on the door and it op-en-ed with ease, and a lush lit-tle miss said,
Gb7 F7 Bbm Bbm/Ab Gm7/Bb5 Gb7 Bb C9

good mu-si-cian, so if you hap-pen to be just pass-in' by... stop in at the Sat-ur-day
"Come in please." And be-fore we could... hat an eye... we were right in the mid-dle of a
F9 F7+9 Bb CHORUS Eb9 Bb

Night Fish Fry. It was rock-in', it was rock-in', you nev-er see such scuf-flin' and
big fish fry.
Bb

shov-in' 'til the break of day... It was rock-in', it was rock-in',
Bb

you nev-er see such scuf-flin' and shov-in' 'til the break of dawn. Now my

1. Bb Gb7 F7 2. Bb Bb9

SCRAPPLE FROM THE APPLE

\* 1957 ATLANTIC MUSIC CORP.
\* Renewed and assigned 1985 ATLANTIC MUSIC CORP.
SEÑOR BLUES

Moderate Latin Tempo

Ebm9/6

Señor Blues is what they call him.

'Bway down Mexico Way.

B7

Senoritas fallin' for him.

Ebm9/6

With the hope that he will stay.

Bb7

By the time that they love him,

Ab7

Señor Blues done gone a way.

Well, he's tall and good lookin' and he

always knows just what to say.

B7

Lookin', (3bass)

Ebm9/6

D.S. al Coda

(3bass)

and he always knows just what to say. (3bass)

CODA

Ebm9/6

Don't know why, don't know why, don't know

I'm so tired and lonesome and
S Sentimental Journey

© 1944, 1967 Morley Music Co.
© Renewed 1972 Morley Music Co.
International Copyright Secured. All Rights Reserved.

Words and Music by
Bud Green, Les Brown and Ben Horner

Easy Swing

C

Gonna take a Sentimental Journey,
gonna set my heart at ease...

C

Got my bag, I got my reservation,
spent each dime I could afford.

FM7

Gonna make a Sentimental Journey
to renew old memories,

CM7

Like a child in wild anticipation,
long to hear that "All aboard!"

Sev-en, that's the time we leave, at sev-en. I'll be waitin' up for

D7

Heaven, countin' every mile of railroad track that takes me back.

C

Never thought my heart could be so yeamy.
Why did I decide to roam?

C

Gotta take this Sentimental Journey, Sentimental Journey home.
SEPTEMBER SONG
From The Musical Play "KNICKERBOCKER HOLIDAY"

Words by Maxwell Anderson
Music by Kurt Weill

VERSE
Ad Lib F7 Fdim7 Gm Cm7 Fdim7 Gm Cm7 Fdim7
(Male) When I was a young man court-ing the girls I played me a wait-ing game. If a maid re-fused me with
(G) Gm Gdim7 Am7b5 F9b5 Bb Gm Cm7b5 F7 Gm
(G) Gm Gdim7 Am7b5 F9b5 Bb Gm Cm7b5 F7 Gm
toss-ing curls, I let the old earth take a cou-ple of whirs, while I plied her with tears in lieu of pearls. And as
clo-ver ring, but if you ex-am-ine the goods they bring, they have lit-tle to offer but the songs they sing. And a
Cm Fdim7 Gm Cm7 F7 Bb6 Moderately Slow, with much expression

CHORUS
Bbm6

Oh, it's a long, long, white
time came a-round, she came my way, as time came a-round the came
plen-ti-ful waste of time of day, a plen-ti-ful waste of time.

from May to De-cem-ber, but the days grow short, when you reach Sep-tem-ber...

N.C.

When the au-tumn weath-er turns the leaves to flame one has n't got time
for the wait-ing game. Oh, the days dwindle down to a pre-cious few, Sep-tember, No-vem-ber! And these few pre-cious days I'll spend with you,

Bb6 C7 Cm7b5 Bm7 Bb6

these pre-cious days I'll spend with you.

SERMONETTE

Copyright © 1955 by Silhouette Music Corp.

By Jon Hendricks & Julian Adderley

Moderately

F F6 D7b5/F C/G C7 Am/C A7/C4

I heard me a Ser-mon-ette, have you heard it yet with that
Dm F/A Bb F/A Gm7 Fdim7 G G7 C7 F

soul-ful mes-sage that you won't soon for-get? It tells a-bout real, true love.
SERENADE TO A BUS BEAT

By Clark Terry

Medium Swing

F6 D7b5/F# C/G C7 Am/C A7 C# Dim Bs F/A Gm7
--- people lost sight of through their sinful living 'n'
F Gm7 C7b9 F C7 C7b5 C7 F Bs
scorn in' heav'n a - bove. It tells you to love one noth - er, to feel that each man's your
F A7/C Gm7 C7 F Dm7 G7 C7
broth - er, live right 'cause you know that you reap what you sow. And so to have
F F7 F7 B6 Bdim7 F6/C Bb/D Gm7b5 F Dm7 G9
no re - gret and to find what you're miss - in', bow your head an, lis -
G7 C7 F F7 B6/D Bdim7 F
--- ten to this Ser - mon - ette. I heard me a ---
SEVEN COME ELEVEN

By Benny Goodman and Charlie Christian

SHAKE, RATTLE AND ROLL

Words and Music by Charles Calhoun
Shake Rattle And Roll

You never do nothin' to save your dog-gone soul.

Wearin' those dresses, your hair done up so right.

Wearin' those dresses, your hair done up so right.

Look so warm, but your heart is cold as ice.

SHAUNUFF

By Charlie Parker and John "Dizzy" Gillespie

Moderate Swing

N.C.

Repeat for Solos
SHE'S FUNNY THAT WAY
(I Got A Woman, Crazy For Me)

Words by Richard A. Whiting
Music by Neil Moret

Moderately

I'm not much to look at, nothin' to see,
just glad I'm livin' and lucky to be,
ever had nothin' in; no one to care,
that's why I seem to have more than my share.

I got a woman, crazy for me,
She's Funny That Way. I can't save a dollar,
I got a woman, crazy for me,
She's Funny That Way. When I hurt her feel-
ing,
ain't worth a cent,
she doesn't hol-
er, she'd live in a tent,
her only answer is one little smile,
I got a woman,

I got a woman, crazy for me,
She's Funny That Way. Tho' she loves to work and slave for me ev-
ey day,
I got a woman, crazy for me,
She's Funny That Way. I can see no other way and no better plan,

she'd be so much bet-
er if I went away;
but why should I leave her,
end it all and let her go to some better man;
but I'm only human,

why should I go,
she'd be un-
happy with-out me I know,
I'm more than certain she'd follow me west,
I got a woman,

I got a woman, crazy for me,
She's Funny That Way. I
I She's Funny That Way.
THE SHEIK OF ARABY

Words by Harry B. Smith and Francis Wheeler
Music by Ted Snyder

Robustly Bb Bdim7 Cm7 F9 Eb

I'm The Sheik Of Ar - a by, ______ your love be - longs to me. ______ At
Bb6/D Ddim7 Cm7 F9 Cm7 F7 F75 B6 Cm7 F7 Bb

night when you're a - sleep ______ in - to your tent I'll creep. ______ The stars that
Bdim7 Cm7 F9 Cm7 F7 Es7b5 D7 G7 C7 Cm7 F7 Eb

shine a - bove, ______ will light our way to love. ______ You'll rule this land with
C7 Cm7 F7 Bb _____ The Sheik Of Ar - a by. ______

SHOO FLY PIE AND APPLE PAN DOWDY

Words by Sammy Gallop
Music by Guy Wood

Slow bounce - solid beat

F F/A Bb C7 F F A7

Shoo - Fly Pie ______ And Ap - ple Pan Dow - dy makes your eyes light up ______ your
G7 C7 F F/A Bb F/A

tum - my say "how - dy," Shoo - Fly Pie ______ And Ap - ple Pan Dow - dy, ______ I
Hea - vens are cloud - dy, Shoo - Fly Pie ______ And Ap - ple Pan Dow - dy, ______ I
F Bb F/C C7 F6 A7

nev - er get e - nough of that won - der - ful stuff. ______ Ma - ma! ______ when you bake, ______
D9

Ma - ma! I don't want cake; Ma - ma! for my sake —
SIDE BY SIDE

Copyright © 1927 by Shapiro, Bernstein & Co., Inc., New York
Copyright Renewed

Words and Music by Harry Woods

Moderately

Oh! we ain't got a barrel of money, may–be we're ragged and fun–ny, but we'll

Don't know what's com–in', to–mor–row, may–be it's trou–ble and sor–row, but we'll

trav–el a–long... Side By Side. Thru all kinds of weather

what if the sky should fall? Just as long as we're togeth–er, it does'nt mat–ter at

all. When they've all had their quarrels and part–ed, we'll be the same as we

start–ed, just trav'lin' a–long... Side By Side. Oh! we Side.
SHINY STOCKINGS

Medium Swing

Bm7    Eb7    Bbm7    Eb7    Ab    Db7    Cm7

Bdim7  Bm7   Bbm7    Eb7    D7    Cm7    [F7]

F7      Dm7    G7    C

Ebm6    [F7]   Bm7    Eb9    Ab

SISTER SADIE

© 1959 by Savoy Music, Inc.

Medium blues

Dm7/G    Ab9#11    Dm7/G    Ab9#11    Dm7/G

Sis-ter Sa-die was a mean chick and she thought that she was real slick,
Sis-ter Sa-die never wor-ried. Sis-ter Sa-die never hur-ried, then she ran in-
Ab9#11    Dm7/G    Ab9#11    Dm7/G

phon-so Brown. She has-n't been the same since Al-phon-so put her down.
has-n't been the same since Al-phon-so put her down.

C13    G13    C13

She just paces a-round the floor. She don't have any mind no more. She just

A13    Ab13

stares in- to em-py space with a frown on her face. Sis-ter Sa-die was a hon-

Dm7/G    Ab9#11    Dm7/G

To Coda ⊕

always had a-lots a mon-ey, then she ran in-to Al-phon-so Brown. She

Dm7/G    D.C. al Coda ⊕ CODA Dm7/G

has-n't been the same since Al-phon-so put her down. has-n't been the same since Al-

C9  B9  A9  N.C.  B9  A9  Ab9  G9

phon-so put her down. She's just knock-in' a-round the town since Al-phon-so put her down.
SKYLARK

Lyric by Johnny Mercer
Music by Hoagy Carmichael

Moderately

E-6  Fm7  Gm7  AbM7  EbM7  Gm7  AbM7  Gm7  Cm7

Sky - lark, _____ have you an - y - thing to say to me? _____ Won't you tell me where my
Sky - lark, _____ have you seen a val - ley green with spring, _____ where my heart can go a

love can be? _____ Is there a mead - ow in the mist _____ where some - one's wait - ing to be kissed?
jour - ney - ing _____ o - ver the shad - ows and the

rain to a blos - som cov - ered lane? _____ And in your lone - ly flight, _____ have - n't you heard the mu - sic

AbM7  Dm7\(b5\)  Gm7\(b5\)  C7  Fm7

in the night? _____ Won - der - ful mu - sic, faint as a 'will - o' the wisp,' craz - y as a loon,

G6  Em7  A7  D7  G  B7  Eb6  Fm7

sad as a gyp - sy ser - e - moad - ing the moon. _____ Oh, Sky - lark,

Gm7  AbM7  EbM7  Gm7  AbM7  Gm7  Cm7  Fm7

_____ I don't know if you can find these things, _____ but my heart is rid - ing on your wings.

F7  Bb7  Eb  E6  Bb7\(b9\)  E6

_____ So, if you see them an - y - where, won't you lead me there?
SKYLINER

By Charlie Barnet

Bright Swing Tempo

CM7 C7 C6 A9 Em7b5 A7 Dm7 AbM7 Fm6 Dm7 Fm6

Sky - li - ner, Sky - li - ner, fly - ing so free - ly; we seem to
Sun - beams all dance on your wings, where the light falls, and then when
I'll hold her close, that's the sweet song they sing me. Sky - li - ner

G9 G7b9 CM7 D7 G7 Am7/G C Bb9 C

real night falls, bring me

G7b9 CM7 D7 G7 Am7/G

giving a show for the people below as we fly. As we fly so

C;

high,

C7

hearing each single beat of the motors repeat with a sigh,

F

by and by,

G7b9 D9 D7#11 D. C. al Coda

CODA C Bb9 C

home to love.

SMALL WORLD

Words by Stephen Sondheim
Music by Jule Styne

Copyright © 1959 by Norbrek Productions, Inc. and Stephen Sondheim.
Copyright Renewed.
Williamson Music Co. and Stewart Music Corp., owners of publication
and allied rights throughout the world. (Chappell & Co., Inc.
Administrator)

Slowly

E♭

Cm7 Fm7b5 B♭7 E♭6

Funny, you're a stranger who's come here, come from another town. Funny, I'm a

Fm7 B♭9 E♭6

stranger myself here. Small World, isn't it? Funny, you're a girl who goes trav'ling.
SMOKE RINGS

Words by Ned Washington
Music by H. Eugene Gifford

Moderately Slow

Where do they go
the Smoke Rings I blow
each night?

Where do they end
the Smoke Rings I send
on high?

What do they do
those circles of blue
and white?

Oh! why do they seem
to picture a dream
above?

Oh! I'd give my life
to laugh at this strife

Then why do they fade
my phantom parade
low.

I'd be a king
I'd follow each ring
I blow.

Puff, puff, puff, puff your cares away.

Puff, puff, puff night and day.

Blow, blow them into air silky little rings.

Blow, blow them everywhere, give your troubles wings.

What do they tell and what is the spell they cast?

Some of them fall and seem to recall the past.

But most of them rise away to the skies of blue.

Oh, little Smoke Rings I love please take me above, take me with you!
SMOKE GETS IN YOUR EYES

Copyright © 1933 T.B. Harms Company. Copyright Renewed. (c/o The Walt
Music Group, Santa Monica, CA 90401)

Words by Otto Harbach
Music by Jerome Kern

Moderately

They asked me how I knew
my true love was true?
They said some-day you'll find,
all who love are blind.

I of course realized,
"Something here inside, can not be denied."

When your heart's on fire,
you must realize,
Smoke Gets In Your Eyes.

So I chaffed them and I gayly laughed,
to think they could doubt my love.

Yet today, my love has flown away,
I am without my love.

Now laughing friends deride,
tears I cannot hide,
so I smile and say,
"When a lovely flame dies, Smoke Gets In Your Eyes."

SOLAR

© 1963 Prestige Music
By Miles Davis

Medium Swing

Cm

Gm7    C7    FM7

Fn7    Bb7    EbM7    Ebm7    A7    Dm7

1. Dm7 b5    G7#5 b9
2. Dm7 b5    G7#5 b9    Cm
SO NICE
(Summer Samba)

Original Words and Music by Marcos Valle and Paulo Sergio Valle
English Words by Norman Gimbel

Moderately

F
Bm7
E7

Some-one to hold me tight, that would be ver-y nice. Some-one to love me right that would be ver-y nice.

BbM7
Es9

Some-one to un-derstand each lit-tle dream in me. Some-one to take my hand, to be a team with me.

Am7
D7/9
Gm7
Em7+5
A7+5
Dm11
G7

So Nice, life would be So Nice, if one day I'd find some-one who would
take my hand and samba thru life with me. Some one to cling to me, stay with me right or wrong.

some one to sing to me Some little samba song. Some one to take my heart, then give his heart to me.

Some one who's ready to give love a start with me. Oh, yes, that would be So Nice.

Should it be you and me, I could see it would be nice.

SO WHAT

By Miles Davis

Medium Swing

Fast

Bm7

Fm7

D7

Em7

Fm7

D7

Gm

Bass Solo 8va

Ensemble etc.

To Coda 1 2 Em7

D.S. al Coda

CODA
SOLITUDE

Words and Music by Duke Ellington, Eddie De Lange and Irving Mills

In my solitude you haunt me with reveries of days gone by. In my solitude you taunt me with memories that never die.

I sit in my chair, I'm filled with despair, there's no one could be so sad. With gloom everywhere, I sit and stare, I know that I'll soon go mad. In my love.

SOFT WINDS

By Benny Goodman

Medium swing tempo

Ab 7/C Db 6 Ab 6/Bb Ab 6
SOME ENCHANTED EVENING
(From "SOUTH PACIFIC")

Copyright © 1949 by Richard Rodgers and Oscar Hammerstein II. Copyright
Renewed.

Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately

C

G7

C

Gm7 C7#5 FM7 A7#9 Dm7 Dm/C Bm7#5 E7 Am C7/G

- a cross a crowded room. And some how you know, you know even then

FM7 F/E Dm7 G7 1: C Am7 Dm9 G7 2: C

- that somewhere you'll see her again and again, the sound of her laughter will sing in your

G7/D C G7 C6 G7/D C Am7 D7 G Am7#5 Bdim7 G7/B

- dreams.

Who can explain it? Who can tell you why? Fools give you reasons, wise men never try.

C

G7

C

Gm7 C7#5 FM7 A7#9 Dm7 Dm/C Bm7#5 E7 Am C7/G

- a cross a crowded room. Then fly to her side and make her your own,

FM7 F/E Dm7 Dm7/G G7 C G7/D C

- or all through your life you may dream all alone. Once you have found her.

G7 C6 G7/D C Dm7 Dm7/G C6

- never let her go. Once you have found her, never let her go!
SOLO FLIGHT

Moderate jump tempo

C \ Cdim7 \ G7 ad lib G7 solo \ C

Cdim7 \ G9 ad lib G13 solo \ C \ G/B \ F/A \ G

F \ Em7 \ Dm \ Cdim7 G7/D ad lib G7 solo \ G7\5 \ C6 \ C7

I. Bb\7\5 \ Ab\7\5 \ G13

2. C7 Bo 7\5 \ Ab 7\5 \ G13

SOME DAY MY PRINCE WILL COME

Copyright © 1937 by Bouse Co. Copyright Renewed.

Words by Larry Morey
Music by Frank Churchill

Moderately Slow

FM7 A7\#5 BbM7 Am7 D7 Gm7 D\#5 Gm9

Some Day My Prince Will Come, some day I'll find my

C9 FM7/A Al(dim7 Gm7 C7 FM7/A

love, and how thrilling that moment will be, when the Prince of my

Al(dim7 Gm7 C7 FM7 A7\#5 BbM7 Am7 D7 Gm7

dreams comes to me. He'll whisper, "I love you." And

D7\#5 Gm9 C9 CM7 F7 Bb

steal a kiss or two, though he's far away, I'll find my love some

Bdim7 FM7 Fdim7 Gm7 C7 F6 C7 F6

day, some day when my dreams come true. true.
SONGBIRD
(Thank You For Your Lovely Song)

Words and Music by Loonis McGichon

Slowly

D7  Es M7  Bbm7/Eb  Eb  Ab M7  Fm7

Song - bird, thank you for your love - ly song! You've light - ed all the cor - ners of the
day. But tell me how a ti - ny Song - bird learned so much of

Dm7  G7  Cm7  F7  Dm7  D7  Gm7

life and love and all the games we play? Song - bird, thank you for your

Es m7  Ab  Cm7  F7  Fm7  Bb  D7  Es M7

hymn to joy! I lis - tened and you changed my life for me. For

Dm7  G7

in your song I see a world more beau - ti - ful, more gen - tle - ness in ev - ery face I

Db M7  Bb  Bb 7 9  Es m7  Ab  D7  Fm7  F7  Eb m7

see. Oh, who can ever count the love - ly songs you've sung or

Gm7  C7/F  C 9  Cm7/F  Fdim7  Fm7  Bb 7 9  D7  Es M7

know a - bout the man - y old hearts you have made young? Song - bird, thank you for your

Bbm7/Eb  Eb  Ab M7  Fm7  Dm7  G7

love - ly song, and if you ever have to fly away, I

Cm7  Es m7  Eb  Ab M7  Abm7/Db  D9

know that I'll re - mem - ber ev - ry song you sang, as

Eb M7  Eb dim7  Fm7  Fm7/Ab 6  Eb 6

well as I re - mem - ber them to - day.
SOME OF THESE DAYS

Moderately

B7

Some Of These Days you'll miss me hon - ey, Some Of These Days

Em

you'll feel so lone - ly You'll miss my hugg - ing you'll miss my kiss - es;

E7 #5

D7

G

G7

you'll miss me, hon - ey, when you go a - way I feel so lone - ly just for you

C

E7

Am

Am/G Dm7/A B7 C

on - ly for you know, hon - ey, you've had your way And when you leave me

C dim7

G/D F9 E7

A7

D7

I know 'twill grieve me you'll miss your lit - tle ba - by; yes Some Of These

G

G/B Bb dim7 Am7 G N.C.

Days. Some Of These

SOMETHING EVERYWHERE

© 1973 Stehke Music

Intro-free

N.C.

Medium samba \( \text{d} = 140 \)

(transposed)

Em11 3 Fm11 4 Em11 4 Fm11 3 D3 5

350
SOMETIMES I'VE HAPPY

Copyright ©1928 by Warner Bros. Music
Copyright renewed. Assignment of Copyright derived from Clifford
Grey assigned and effective September 23, 1981 to Herald Square
Music, Inc., 1819 Broadway, New York NY 10019

Moderately Fast and Rhythmic
FM7 Gm7/C FM7 C7 FM7 Gm7/C FM7

Sometimes I'm happy, sometimes I'm blue,
my disposition depends on
you. I never mind the rain from the skies,
if I can find the
sun in your eyes.

Gm7/C FM7 C7 F FM7 Cm7 C7 Bi M7 Bb m7 Eb 9 F

Sometimes I love you, sometimes I hate you;
but when I
hate you, it's 'cause I love you. That's how I am so what can I do?

F FM7 Gm7 C7 9 1. F6

I'm happy when I'm with you.
THE SONG IS YOU

Words by Oscar Hammerstein II
Music by Jerome Kern

Broadly

C    Es-dim7    Dm7    G7    Em7    A7    Dm7    G7
I hear music when I look at you—a beautiful theme of every dream I ever knew. Down deep in my

Em7    Am7    Dm7    G7    Dm7    G7    E7    A7    D7    G7    C    Es-dim7
heart I hear it play. I feel it start, then melt away. I hear music when I touch your

Dm7    G7
heart, a beautiful melody from some enchanted land. Down deep in my heart, I hear it

Em7    Eb9    A7/9    G7    CM7    Am7    A7
say, is this the day? I alone have heard this lovely strain, I alone have heard this

Am7    D7    Gm7    C9    F7    C7/9
glad refrain: Must it be for ever inside of me, why can’t I let it go, why can’t I

B7    G7    C    Es-dim7    Dm7    G9    CM7    C9
let you know, why can’t I let you know the song my heart would sing? That beautiful rhapsody of love and youth and

F    Eb9    Em7    A7    Dm    G7    C    F7    C6
spring, the music is sweet, the words are true. The Song Is You.

SONG OF THE ISLANDS

Words and Music by Chas. E. King

Slowly

F    F7dim7    C7/G    C7    G7    C7    F
Hawaiian isles of beauty where skies are blue and love is true. Where balm-y

D7    G7    C7    F
valleys with their rainbows your mountains green, the azure sea. Your fragrant

airs and golden moonlight caress the waving palms of Honolulu. Your

flow’rs enchanting music unite and sing aloha o’e to me.
SONNY BOY

Words & Music By Al Jolson, B.D. DeSylva, Lew Brown and Ray Henderson

Moderately

Eb Gm7b5 C7 Fm Fm7 Bb7 Eb Gbdim7 Fm7 Bb7

When there are gray skies I don't mind the gray skies, you make them blue, Son-ny Boy.

Eb Gm7b5 C7 Fm Fm7 Bb7 Cm Fm7 Bb7 Eb Ab7

Friends may for-sake me, let them all for-sake me, you'll pull me through, Son-ny Boy.

Eb C7 C7b9 Cm7 F7

You're sent from heaven, and I know your worth. You've made a heaven for me right here on earth!

When I'm old and gray, dear, promise you won't stray, dear, when the angels grew lone-ly now took you 'cause they're lone-ly now.

Cm Fm7 Bb7 Eb 1. Fm7 Bb7 2. Ab M9 Ab m6 Eb

I love you so, Son-ny Boy.

I'm lone-ly too, Son-ny Boy.

SOUTHERN COMFORT

Copyright © 1974 by American League Music (BMI) and Silver Carving Music (BMI). Administered by American League Music

By Wayne Henderson

Medium

F Bb M7 Am7 Gm7 Bb/F F

Bb M7 Am7 Gm7 Bb/F F

Bb M7 Am7 Bb M7 Gm7 Bb M7 Am7 Bb M7 Gm7 Bb M7 Am7

Bb M7 Gm7 Bb M7 Am7 Gm7 C13 F

Bb M7 Am7 Gm7 Bb/F F

354
SOUTH OF THE BORDER


By Jimmy Kennedy and Michael Carr

Moderately

South Of The Border down Mexico way, that's where I fell in love when
picture in old Spanish lace, just for a tender while I

South Of The Border down Mexico way, She was a way, Then she
South Of The Border down Mexico way, She was a way, Then she

sighed as she whispered "mana, mana," never dreaming that we were parting. And I lied as I whispered "mana, mana," for our tomorrow never came. South Of The Border I rode back one day.

There in a veil of white by candlelight she knelt to pray. The mission bells told me

that I mustn't stay South Of The Border down Mexico way, Ay! Ay! Ay!

Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay!
SPEAK LOW

Words by Ogden Nash
Music by Kurt Weill

Rhumba or Beguine

Gm9  C9  Gm9  C9  Gm9  C9
Speak Low when you speak, love, our summer day withers away too
Darling, Speak Low love is a spark lost in the dark too

F6  D7  Bbm9  Eb9  Bbm9  Eb9
soon, too soon, Speak Low when you speak, love, I feel
soon, too soon, I feel wherever I go Our moment is

G9  C9  C7/6  F6  D7  Gm7  C7  F
swift, like ships a drift, we're swept a drift, too soon Speak
near, to morrow is here and always too

Fm7  Asm  EbM7
Time is so old and love so brief, love is pure gold and

e7  E7  C7#/5  Gm9  C9  Gm9  C9
time a thief. We're late darling we're late the curtain descends,
everything ends too soon too soon I wait darling I

Gm9  C9  F6  D  Bbm9  Eb9
wait will you Speak Low to me, speak love to me and soon.
SPAIN

By Chick Corea

Moderately fast, in 2

N.C.

Em7  F#sus  GM7

F#7

Em7  A7+9  DM7  GM7  C#7  F#7  Bm

N.C. or unison

To Coda  F#sus  G  Asus  Bm  1  2  GM7

F#7

Em7  A7  DM7  GM7

C#7  F#7  Bm  B7+9  D.S. al Coda  Coda  GM7  D7/8  Bsus  8va

ST. THOMAS

By Sonny Rollins

Latin/Calypso

C  A7  Dm7  G7  C  G7  C

Dm7  G7  C  Em7+5  A7  Dm7  G7  C  F  F#dim7  C/G  G7  C

357
SPRING CAN REALLY HANG YOU UP THE MOST

Verse: Rubato

C    Bb7    C    C6/9    C    Bb7    CM7
At m7    Eb7    Em7    Bb7    Dm7    G7

Once I was a sentimental thing, threw my heart away each spring. Now a spring romance

Fm7    B7sus    EM7    Dm7    G7    CM7    Am7
Dm7    G7    Em7    Am7

hasn’t got a chance, promised my first dance to winter, all I’ve got to show’s a splinter

In tempo, slowly

Dm7    A7b9    D9    D9 b5    G9    G7b9
CM7    Bb7    CM7    Bb7
CM7    Am7    Dm7    G7

for my little fling! Spring this year hasn’t got me feeling like a horse that never left the post; I lie in my room, staring up at the ceiling. Spring Can Really Hang You Up The Most!

Em7    A7b9    Fm7b5    Fm7    Em7    Am7
D7    D9 b5    Dm7
G7sus    G7

I’m in my room, staring up at the ceiling, Spring Can Really Hang You Up The Most!

Em7    Am7    D7    D9 b5
Dm7    G7
CM7    C6

post; my heart tries to sing, so they won’t hear it breaking. Spring Can Really Hang You Up The Most!

CM7    G7b5    CM7    Bb7    CM7
Bb7    CM7    Am7
Dm7    G7    Em7

Morn- ing’s kiss wakes trees and flowers, and to them I’d like to drink a toast; I walk in the park just to kill lone- ly hours.

CM7/G    Gm7    CM7/G    Gm7
CM7/G    Gm7

I’m on the shelf, with last year’s Easter bonnets. Spring Can Really Hang You Up The Most!

CM7

{All after-noon, those birds twit- ter twit, I know the tune: “This is love, this is it!"

Am7    Fm7/C
Am7    D7

Heard it before and I know the score; and I’ve de- cided that spring is a bore!

Dm7    D7

Love seemed sure a round the New Year, now it’s April, love is just a ghost. Spring ar-

Em7    Am7    D7
Dm7    G7

rived on time, only what became of you, dear? Spring Can Really Hang You Up The Most!

Bb7    CM7

help a bit, my con-

Dm7    G7

Spring Can Really Hang You Up The Most!

Em7

Spring Can Really Hang You Up The Most! di- tion must be chron- ic.
SPRING WILL BE A LITTLE LATE THIS YEAR

By Frank Loesser

© 1943, 1967 FRANK MUSIC CORP.
© Renewed 1971 FRANK MUSIC CORP.
International Copyright Secured. All Rights Reserved.

Moderately

Spring Will Be A Little Late This Year, a little late ar-

E\b  Bb7\5  Eb  Edim7  Fm7  Bb9  Fm7

spring will be a little slow to start, a little slow re-

Bb7  Eb  Es7  Ab9  Adim7  Fm7

rivering in my lonely world over here. For you have left me, and

Ab  Eb/G  Fm7  Eb  Ab9  Adim7  Eb/Bb  Cm7  Fm7

where is our April of old? You have left me, and winter continues

Bb7\5  2  Eb/Bb  Cm7  Fm7  Bb7\5  Eb  B7  Fm7  EM7  Eb6

cold. As if to say all things, so I needn't cling to this fear. It's merely that

Em7  Bb7\5  Eb  Edim7  Fm7  Bb7\5  Eb  B7  Fm7  EM7  Eb6

Spring Will Be A Little Late This Year.
SQUEEZE ME

Words and Music by Clarence Williams and Thomas Waller

Moderate Blues Tempo

G7          C7          F6          G7          C7
{Dad - dy} you've been dog gone sweet to me, {Dad - dy} you're the only one I see.

F6 Fdim F7  A7  Bm7  Cdim7  A7/C4  Dm  Bdim7  C  G7

You know I need but you, 'cause you're my {man - gal.} You love me like no one can. Some - thing 'bout you I can't re - sist, when you kiss me, {Mum - ma} I stay kissed.

Gm7  C7  Dm7  G7  C  Gm  A7  Dm7  G7

C  Cdim7  C7  F  Bb7  D7  G7  C7  F6  EsM7  D7

Oh, {Dad - dy} Squeeze Me and Squeeze Me a - gain — oh, hon - ey,
STAY AS SWEET AS YOU ARE

Copyright © 1934 by DeSylva, Brown & Henderson, Inc.
Copyright Renewed, Assigned to Chappell & Co., Inc.
Words by Mack Gordon
Music by Harry Revel

Moderately

C G79 C G79 C Dm7 G7 C Em9 Dm7 G7

Stay As Sweet As You Are, don’t let a thing ever change you. Stay As Sweet As You Are, don’t let a

C E79 FM7 Dm7 G7 Am Am7/G D7/F4

soul rearrange you. Don’t ever lose all the charm you possess, your loveliness,

D7 Dm79 C G79 C G79 C G79 C Dm7 G7

— darling, the way you say "yes." — Stay As Sweet As You Are, discreet as you are you’re divine, Dear.

C Em9 Dm7 G7 C Bm9/E C E7 FM7 Em7

Stay as grand as you are and as you are, tell me that you’re mine, Dear. Young and gay or old and gray,

Am7 D9 F Bb7 C/E Em9 Dm7 G7/D G7 C

near to me or afar; night and day I pray that you’ll always stay as sweet as you are.
STOCKHOLM SWEETNIN'

By Quincy Jones

Bounce

Dm7b5 G7 Cm7b5 Am7 D7 Gm Bb Bdim7

Cm7 Cdim7 Bb Dm7b5 G7 Cm7b5 Am7 D7 Gm

Bb Bdim7 Cm7 F7 Bb Am7 Db7 Gb6 Em7 Am7 Adim7

Bbm7b5 Eb7 F7 Gm7 Am7 Db7 Gb6 Em7 Cm7b5 Cm7/F

Dm7b5 G7 Cm7b5 Am7 D7 Gm

Bb Bdim7 Cm7 F7 Bb

STOMPIN' AT THE SAVOY

Word and Music by Benny Goodman, Andy Razaf, Chick Webb and Edgar Sampson

Medium Swing Tempo

F C9 F Fdim7

Sav-oy, the home of sweet romance;
Sav-oy, it wins you at a glance;
Sav-oy, your lips so warm and sweet as wine,
Sav-oy, your cheek

Gm7 C9 F Cm7 F7

gives happy feet a chance to dance.
so soft and close to mine,
divined!

Bb7 B7 Bb7 E9 Bbm7b5 E9 Ab7 A7 Ab7

How my heart is sing-in' while the band is swing-in'!
Never tired of rompin' and

Db7 C7 C9 F C9

stompin' with you at the Savoy. What joy! A perfect holiday!

F Fdim7 Gm7 C9 F E9 E9 FM9

where we can glide and sway;
Sav-oy, there let me stomp a-way with you.
STORMY WEATHER
(KEEPS RAININ' ALL THE TIME)

Words by Ted Koehler
Music by Harold Arlen

Don't know why there's no sun up in the sky, Stormy Weather,
bare gloom and misery everywhere, Stormy Weather,

since my [man] and I ain't together, keeps rainin' all the time.
just can't get my poor self together, I'm weary all the time.

Life is time, the time. So weary all the time.

When she went a way - the blues walked in and met me. If he stays a way old rockin'
chair will get me. All I do is pray - the Lord above will let me walk in the sun once more.

Can't go on, every thing I had is gone, Stormy Weather,

since my [man] and I ain't together, keeps rainin' all the time.

Keeps rainin' all the time.
STRANGE FRUIT

Copyright © 1940 by Edward B. Marks Music Company. Copyright Renewed.
Words and Music by Lewis Allan

Andante Moderato
Cm
G7/E5 G7 Cm

Southern trees bear a strange fruit, blood on the leaves and blood at the root, black body swinging in the southern breeze; Strange Fruit hanging from the poplar trees. (Humming)
Piu mosso (a little faster) G7/D Cm/Eb Cm

Pastoral scene of the gallant South, the belching eyes and the twisted mouth; scent of magnolia sweet and fresh, and the sudden smell of burning flesh! Here is the fruit for the

Am7 G7 Dm7/E5 G7 Dm7/E5 G7 Cm Dm7/E5

crows to pluck, for the rain to gather, for the wind to suck, for the sun to rot, for a tree to drop.

Cm/G G7 Cm G7 D6/9 Cm G7 Cm

(Hum) Here is a strange and bitter crop. (Hum)

STRANGERS IN THE NIGHT

Copyright 1966 by Champion Music Corporation and Screen Gems-EMI
Solo Selling Agent MCA MUSIC PUBLISHING, A Division of MCA Inc. New York, NY

Moderately Slow
FM7

Strangers In The Night exchanging glances wonder in the night what were the chances

F/A Asdim7 Gm7 Eb/G Gm6 Eb/G Gm7

we'd be sharing love before the night was through Something in your eyes was so inviting.

Gm7:C C7/E9 FM7

something in your smile was so exciting something in my heart told me I must have you

i4
A STRING OF PEARLS

Words by Eddie DeLange
Music by Jerry Gray

Mysteriously

Bb

Bb

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab

Ab
SUNNY SIDE UP

Copyright © 1929 by DeSylva, Brown and Henderson, Inc.
Copyright Renewed. Assigned to Chappell & Co., Inc.

Words and Music by B.G. DeSylva, Lew Brown and Ray Henderson

Moderately Bright

Keep your Sun - ny Side Up. Up! Hide the side that gets blue.

If you have nine sons in a row, Baseball teams make mon - ey, you know!

Keep your Sun - ny side up. Up! Let your laugh - ter come thru, do!

Stand up on your legs, be like two fried eggs, keep your Sun - ny Side Up!
SUGAR

Words by Joe Young
Music by George W. Meyer

Moderately Slow

G E7 A7 D7 GM7 D+ G Bb dim7 Am7 G4 dim7

(Male) Sugar, I call my baby my Sugar, I never may be my Sugar,
(Female) Sugar, I call my baby my Sugar, I never may be my Sugar,

D7/A D+ G E7 Am7 D7 G E7 A7 D7

that's why my baby is so confectionary. Funny, she never pleads for my
that's why my baby is so confectionary. Funny, I never plead for his

GM7 D- G Gm D D# dim7 Em7 A7 D7 Am7 Cdim7 D7/A D7

money, but when she feeds me on honey, she gets her needs every time. I'd make a
money, 'cause when I feed him on honey, I get my needs every time. I'd make a

G7 Dm7 G7 Dm7 G7 C

million trips to her lips if I were a bee, 'cause they are sweet-er than
million trips to his lips if I were a bee, 'cause they are sweet-er than

E7 A7 D7 G E7 A7 D7 GM7 D+

any candy to me. She's gran-u-lat-ed Sugar, I never cheat on my Sugar,
any candy to me. He's gran-u-lat-ed Sugar, I never cheat on my Sugar,

G Bb dim7 Am7 E7 A7 D7 G

'cause I'm too sweet on my Sugar, that Sugar baby o' mine.
'cause I'm too sweet on my Sugar, that Sugar baby o' mine.

SUGAR FOOT STOMP

Lyric by Walter Mezrose
Music by Joe Oliver

Moderately

VERSE Bb7 Eb7 Bb Bb7 Eb7

Beside the river, beside the river down in Dixie-land; Ban-joes are ring-in';

Bb Dm7 G7 C7 F7 Bb

darkies are sing-in'; every thing is grand. Just listen to that plantation stomp down band.

C7 F7 Bb7 Eb7 Bb

When they start dance-in'; Stomp-in' and pran-cin' the dance called sugar foot stomp;
the Swa-nee Riv-er just seems to whis-per
"Let your dog-gies romp..."
Hight-step-pin' mam-mas
keep shout-in' all night long:
"Oh, dad-dy—sweet dad-dy—"
rock your mam-ma like a cradle, sweet papa._
I must let my dog-gies romp;__ do the
dance with me—they call the sug-ar foot stamp.

A SUNDAY KIND OF LOVE

Moderately slow

I want A Sun-day Kind Of Love,_ a love to last past Sat-ur-day night.
love that's on the square,_ can't seem to find some-body to care._

I'd like to know it's more than love at first sight._ I want A Sun-day Kind Of Love
I'm on a lone-ly road that leads me no where._ I need A Sun-day Kind Of Love.
A love for all my life to have and to hold._ I want A Sun-day Kind Of Love.

I want A Sun-day Kind Of Love, I do my Sun-day dream-ing and all my Sun-day schem-ing ev'-ry

minute, ev'-ry hour, of ev'-ry day. I'm hop-ing to dis-cov-er a cer-tain kind of lov-er.

Who will show me the way? My arms need
SUMMERTIME

Copyright © 1936 by Gershwin Publishing Corporation
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by DuBose Heyward
Music by George Gershwin

Slowly

Am6 E7/B Am6/C E7/B Am6 E7/B Am6/C E7/B Am6 Dm F

Sum-mer-time an' the liv-in' is eas-y, fish are jump-in';

FM7 Ddim E B7 E Em6 E7/B Am6 E7/B Am6/C E7/B

an' the cot-ton is high. Oh, yo' dad-dy's rich, an' yo' ma is good-

Am6 E7/B Am D7 C Am D Dm7/G Am Am47

look-in', so bush, lit-tle ba-by, don'- yo' cry.

Am6 Am#7 D9 E+ Am6 E7/B Am6/C E7/B Am6 E7/B

One of these morn-in's you goin' to rise up sing-in',

Am6/C E7/B Am6 Dm F FM7 Ddim E B7 E Em6 E7/B

then you'll spread yo' wings an' you'll take the sky. But 'til that

Am6 E7/B Am6/C E7/B Am6 E7/B Am D7 C Am

morn-in' there's a noth-ing can harm you with dad-dy an' mammy

D Dm7/G Am D F C F9 Bb E13 Am

stand-in' by.

SUNRISE SERENADE

Copyright © 1938 (renewed) Dorsey Bros. Music, Inc., a Division of
Music Sales Corp., 24 E. 22nd Street, New York, NY 10010

Words by Jack Lawrence
Music by Frankie Carle

Slow Ballad Cm G7 Cm

Good morn-in' good morn-in' you sleep-y head, it's dawn-in', stop yawlin', get out of that bed. Say the

Ebdim7 Eb D7 C7 G9 F9 B9 Bb9 Fm7/Bb

air is soft as silk, it's time to get the morn-in' milk, come on Wake up! Get up!
Look at the grass silver in the sun heavy with the dew, look at the beds.

you can almost see how they're breakin' thru; look at the birds feedin' all their young in the syca-mores

but you bet-ter get on with your morn-in' chores Just take a breath of that new mown hay and the sugar cane;

looks like to-night there should be a moon down in lover's lane There you go daydreaming when it's time that you obeyed that Sun-rise Ser-e-nade

SWEET SUE-JUST YOU

Copyright 1928 Shapiro, Bernstein & Co., Inc., New York, Copyright Renewed.

Moderately Am7 D7 Am7 D7 D7#9 G D7#9 G

Ev-'ry star aBOVE knows the one I love, Sweet Sue, Just You.

And the moon up high knows the rea-son why Sweet Sue, it's you.

No one else it seems ever shares my dreams, and without you, dear, I don't know what I'd do. In this heart of mine you live all the time, Sweet Sue,

Just You. Ev-'ry You.
THE SURREY WITH THE FRINGE ON TOP
(From "OKLAHOMA")

Words by Oscar Hammerstein II
Music by Richard Rodgers

Lively

G GM7 G6 G GM7 G6 G GM7
Chicks and ducks and geese better scurry
when I take you out in the survey,
when I take you out in The Surrey With The Fringe On Top!
when I drive them high steppin' strutters.
Nos'ey pokess'il

G6 G Em7 A7 Am7 D7 Am7 D7 Dm7 G7 CM7 Am7 Dm7 G7 CM7 A7 D Bm7
Watch that fringe and see how it flutters
the wheels are yellier, the upholstery's brown,
the dashboard's genuine leather,
with glass curtains, you can roll right down, in case there's a change in the weather.
Two bright side-lights winkin' and blinkin', ain't no finer rig I'm a thinkin'. You can keep your rig if you're thinkin' at I'd keer to swap for that shiny, little survey with the fringe on the top.

SWEET AND LOVELY

Words and Music by Gus Arnheim, Harry Tobias and Jules Lemare

Moderately Slow

C7 Gm7 C7 F7
Sweet, And Lovely sweet'er than the roses in May
Sweet and Lovely heaven must have sent her my way
Skies above me

BbM7 CM7 G7 C C7
never were as blue as her eyes
and she loves me,

372
who would want a sweeter surprise
When she nestles in my arms so tenderly

there's a thrill that words cannot express
in my heart a song of love is taunting me

every haunting me
Sweet And lovely sweeter than the roses in May

and she loves me there is nothing more I can say

---

SWING HOUSE

By Garry Mulligan

Medium Swing

[D7 B7 G7 D7 B7 G7 D7 B7 G7 D7 B7 G7 B7 G7 D7 G7]

[1] [2]

Bm7 C7 F7 Bm7 C7 F7 Bm7 C7 F7

Bm7 C7 F7 A7 D.S. at Fine
SWINGING SHEPHERD BLUES

Words by Rhoda Roberts and Kenny Jacobson
Music by Moe Koffman

SWEET ELOISE

Words by Mack David
Music by Russ Morgan
Sweet El-oise is a beautiful sight; ole mister moon comes around to look at her ev'ry night. Her smile's a warm summer breeze, the smile of El-oise. And thy there may be clouds in the skies there's always sunshine deep in her eyes. In case you didn't know, roses grow hopin' some day they'll be pressed and caressed in her bouquet.

Sweet El-oise is so lovely to love; you will agree she's the only girl that you're dreamin' of. But you'll be wastin' your time, 'cause El-oise is all mine.

SWINGIN' UNTIL THE GIRLS COME HOME

By Oscar Pettiford

Medium Swing

© 1955 Offhaus Music, Inc.
Copyright Renewed

Cm7 F7 C F7
SWINGIN' THE BLUES

Music by Count Basie & Ed Durham
Lyrics by Ed Durham

* 1938, 1950 WB Music Corp.

Easy Swing

Eb Ab 6 Abm7 Bb 7 Eb 6 Eb Ab 6 Abm7 Bb Eb 6 Bb 7

Ev'ry time blues bring sadness, chase 'em away with gladness.

Soon as I feel 'em coming, straight away I stand hummin'.

Everythings free and easy,
you, swing and those blues - 'll leave you.

Cry and those blues - 'll grieve you.

You - long as you're feelin' breezy.

Really ain't nothin' to it.

Swing-in' The Blues - 'll do it.

The blues mean sadness, they can't stand.

Ab 7 Eb 7 Bb 7 A7 Bb 7

gladness, stop cryin', 'cause tears can lead to madness.

Say, swing those blues a way!

When the blues come round, don't feel bad, just swing the blues, you'll feel glad.

When Ab 9

Ab Ab7/A Bb 7 Eb Ebdim7 Fm9

blues can't cause you trouble that's when they go way mad.

Say swing those blues a way!

You get the blues, you pay the dues, you gotta swing 'em, or you're really gonna lose.

Travelin' down life's highway.

Swing-in' The Blues is my way.

Ev'ryone gets blues one time, swing and enjoy 'em some time.

Really ain't nothin' to it.

Swing-in' The Blues - 'll do it.
T'AIN'T NOBODY'S BIZ-NESS IF I DO

Words and Music by Porter Grainger and Everett Robbins

Moderate Blues tempo

<table>
<thead>
<tr>
<th>Cm</th>
<th>G7</th>
<th>Cm</th>
<th>G7</th>
<th>Cm</th>
<th>C</th>
<th>C7</th>
</tr>
</thead>
</table>

Don't ask me what I can do, nor what I can say.
That folks don't criticize me;
but I'm gonna do just as I want to any way.
I don't care if they all despise me.
If I should take a notion to jump in par don for their squawk in.

Edin7 | Bb | F7 | Bb | D7 |
|------|----|----|----|----|

to the ocean, for another, "Tain't Nobody's Biz-ness If I Do.

Rather than persecute me, I choose that you would shoot me.
If I go to church on Sunday, Then cabaret on Monday.

<table>
<thead>
<tr>
<th>F7</th>
<th>Bb</th>
<th>Cm7</th>
<th>C#dim7</th>
<th>Bb/D</th>
<th>Bb</th>
</tr>
</thead>
</table>

to dance up on the ceilin' "take all mine bonny," "Tain't Nobody's Biz-ness If I Do.

<table>
<thead>
<tr>
<th>Dm7</th>
<th>G7</th>
</tr>
</thead>
</table>

If I let my best companion drive me right into the canyon,
If I give her my last nickel and it leaves me in a pick-le,

<table>
<thead>
<tr>
<th>Bb</th>
<th>F7</th>
</tr>
</thead>
</table>

'Tain't Nobody's Biz-ness If I Do.
T'AINT WHAT YOU DO
(It's The Way That Cha Do It)

Words & Music By Sy Oliver and James Young

Moderately

Ab/Ab7/C Db Eb7 Db Ab/C Bb m7 Eb7

Tain't What You Do, it's the way that cha do it,
Tain't What You Do, it's the way that cha do it,
Tain't What You Do, it's the way that cha do it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
Tain't what you say, it's the way that cha say it,
TAKE THE "A" TRAIN

By Billy Strayhorn and The Delta Rhythm Boys

Easy Swing

G6 D7 G7 C

You must take the "A" Train, To go to Sugar Hill way up in Harlem.

If you miss the "A" Train, You'll find you've missed the quickest way to Harlem.

Dm9 G9 C6 D7

Hurry, get on now it's coming. Listen to those rails thrumming.

All 'bored! Get on the "A" Train, soon you will be on Sugar Hill in Harlem.

A TASTE OF HONEY

Words and Music by Ric Marlow and Bobby Scott

Slowly

Copyright 1960, 1962 by Songfest Music Corp., New York, NY

Dm Dm7 Dm G6 Dm Dm7

Winds may blow over the icy sea, I'll take with me the warmth of

leave behind my heart to wear, and may it ever remind you

never came back to his love so fair, and so she died dreaming of his

G6 Dm G6 Dm G6

thee, A Taste Of Honey, a taste much sweeter than wine.

kiss. His kiss was honey, a taste much sweeter than wine.

Dm7 G6 Dm7 G6 B6 Am7 Dm Gm6

I will return, I'll return, I'll come back for the honey and you.

Dm G6 B6 Am Dm Gm6

He I'll come back for the honey and you.

Dm A9 G7 Dm

I'll come back for the honey, honey and you.
THE TAILGATE RAMBLE

Lyric by Johnny Mercer
Music by Wingy Manone

Moderately

When wagons meet on the street, the traffic stops—
they have to call the cops, you ain't heard

noth-in' popin'.

Es

Fm7 Bb7 Fm7 Bb7 Es

Es

The band that's loud draws the crowd, and that ain't all;
they tag along 'til they

start the ball down at the Eagle's Hall. When the wag-on starts to put the tail-gate down.

Watch the handpa-

rude all around this town. Give the trom-bone man room to move his slide.

And we'll sing and

play 'round the coun-try side. Was n't long a-go I was in my teens and we played that

way down in New Or-leans. When the wag-on leans.

THAT'S ALL

Words and Music by Alan Brandt and Bob Haymes

Slowly, with expression

I can only give you love that lasts for-ev-er,
and the prom-ise to be near each time you

on-ly give you coun-try walks in spring-time,
and a hand to hold when leaves begin to

call; and the on-ly heart I own, for you and you a-lone. That's All, That's All, That's All. I can

fall; and a love whose burn-ing light, will warm the win-ter night, That's All, That's All.
TENDERLY

Lyric by Jack Lawrence
Music by Walter Gross

Moderately

Em7 A7s 9 Dm7 G7s 9 C
Gm7 C9 FM9 D9 Gm7 C9 FM7 F6

All, That's All. There are those I am sure who have told you they would give you the world for a toy. All I have are these arms to enfold you and a love time can never destroy. If you're wondering what I am asking in return dear, you'll be glad to know that my demands are small: say it's me that you'll adore, for now and evermore, That's All, That's All.

Tenderly

The evening breeze caressed the trees

Dm7 G7 F4 m7s 5 Fm7 Em7 Eb dim7 Em7 A7s 9 Dm7 G7s 9 C

The trembling trees embraced the breeze

Tenderly. Then you and I came wandering by and lost in a sigh were we.

Cm7 F7 Fm9 Bb 7 Eb M7 Ab 9 Es m7

The shore was kissed by sea and mist

Ab 9 Fm7 Dm7 Eb Gm7 Fm7 Es M7 Fm7s 5

I can't forget how two hearts met breathless.

Bb 7 Bdim7 Cm7 F9 F4 dim7 Gm7 C7 Fm7 Bb 7 Es

Your arms opened wide and closed me inside; you took my lips, you took my love so Tenderly.
THAT'S ENTERTAINMENT
(From "THE BAND WAGON")

Words by Howard Dietz
Music by Arthur Schwartz

Moderately

The clown lights on the lady in tight's, or the dance with a guy on the side, or the scene where the villain is mean; That's Entertainment!

Or the bull where she gives him her all, The plot can be hot, simply teeming with sex.

— a gay divorcée who is after her "ex." It can be

Oedipus Rex where a chap kills his father, and causes a lot of

both-er. The clerk who is thrown out of work by the boss who is

thrown for a loss by the skirt who is doing him dirt. The world is a

stage, the stage is a world of entertainment!
THAT'S LIFE

Slow Blues Tempo

That's Life, That's what people say. You're rid-in' high in April.

That's Life, fun-ny as it seems.

Some people get their kicks, step-pin' on dreams; but I don't let it get me down,

'cause this old' word keeps go-ing a-round. I've been a puppet, a pauper, a pirate, a poet, a pawn and a king.

up and down and over and out and I know one thing:

each time I find myself flat on my face, I pick myself up and get back in the race. That's Life, I can't de-ny it,

I thought of quit-ting, but my heart just won't buy it. If I didn't think it was worth a try, I'd roll myself up in a big ball and die.

That's die.
THERE ARE SUCH THINGS
Words and Music by Stanley Adams, Abel Baer and George W. Meyer

Slow Ballad

CM7  C7#5  F6  G7#5  Dm7  G7#5  CM7
A heart that's true___ There Are Such Things___ A dream for two_.___ There Are Such Things.
A7  Dm7  F# dim7  CM7  C/E  Eb dim7  Dm7

Some one to whisper "Darling you're my guiding star." Not caring what you own
D9  Dm7  G7  Dm7/G  CM7  C7#5  F6  G7#5  Dm7

but just what you are___ A peaceful sky___ There Are Such Things___ A rainbow high
E7  E7 sus  Em7#5  A7  Dm  Fm6  C  Em7

where heaven sings___ So have a little faith and trust in what tomorrow
A13  A7  D7  Dm7  G7  C6

brings, you'll reach a star because There Are Such Things

THERE WILL NEVER BE ANOTHER YOU
Music by Harry Warren
Lyric by Mack Gordon

Easy Swing

Bm7  A#M7  Dm7#5  G7#9  Cm7  Bbm7

There will be many other nights like this, and I'll be standing here with someone new.
Eb7  A#M7  D6  Eb6  Cm7  F7

There will be other songs to sing, another fall, another spring, but There Will Never
Fm7/Bb  Eb7  Bm7  A#M7  Dm7#9  G7#9

Be Another You. There will be other lips that I may kiss, but
Cm7  Bbm7  Eb7  A#M7  D6  Gm7  Cm7

they won't thrill me like yours used to do. Yes, I may dream a million dreams, but how can they come
F#dim7  Eb6  Dm7#9  G7#5  C7#9  Fm7  Bb9  Eb6

true, if there will never ever be another you?
THERE'S A BOAT DAT'S LEAVIN' SOON FOR NEW YORK
(From "PORGY AND BESS")

Words by Ira Gershwin and Dubose Heyward
Music by George Gershwin

Sporting life

There's a Boat Dat's Leavin' Soon For New York,
Come wid me, dat's where we be long,
Sister,
You an' me kin live dat high life in New York,
Come wid me,
dere you can't go wrong, sister,
I'll buy you de swell'est man-sion up on
upper Fifth Avenue,
an' through Harlem we'll go strut-tin' we'll go a-strut-tin' an dere'll be
nut-tin' too good for you. I'll dress you in silks and sat-ins in de lat-est Par-ris styles. All de
blues you'll be forget-tin', you'll be forget-tin', there'll be no fret-tin' jes' noth-in' but smiles.
Come a-long wid me, dat's de place, don't be a fool, come a-long, come a-long, There's a
Boat Dat's Leavin' Soon For New York,
Come wid me, dat's where we be long,
Sister,
dat's where we be long.
THERE IS NO GREATER LOVE

Words by Marty Symes
Music by Isham Jones

With Emotion

There Is No Greater Love than what I feel for you, no greater love, no heart so true.

You're the sweetest thing I have ever known, and to think that you are mine alone.

THERE'LL BE SOME CHANGES MADE

Words by Billy Higgins
Music by W. Benton Overstreet

Easy swing

For there's a change in the weather, there's a change in the sea, so from now on there'll be a change in me.

I'm goin' to change my way of livin' if that ain't enough, then I'll change the way that I others do.
There's A Small Hotel
(From "ON YOUR TOES")

Words by Lorenz Hart
Music by Richard Rodgers

Moderately

GM7

There's A Small Hotel with a wishing well; I wish that we were there together.

GM7 Em9 Am7 D7 GM7

There's a bridal suite; one room bright and neat, complete for us to share together.

Am7 G#dim7 Am7 D7 G GM7 G7 CM7 Am7 Dm7 G7

Looking through the window you can see a distant steeple; not a sign of people, who wants people? When the steeple bell says, "Good night, sleep well," we'll thank the small hotel. We'll creep into our little shell and we will thank the small hotel together.

GM7/B Bb dim7 Am7 G#dim7 Am9 D7

CM7 F#dim5 Bm7 E7 Am7 F#dim5 Bm7 E7 Dm7/F5 E7

G Am7 G#dim7 Am7 D7 Bs G7 Cm7 F7

G E7 B9 Am7 D7 GM7 A9 GM9

387
THESE FOOLISH THINGS


Slow Ballad

A cigarette that bears a lipstick's traces, an airline ticket to romantic places, and still my heart has wings. These Foolish Things remind me of you.

A tinkling piano in the next apartment, those stumbling words that told you what my heart meant, a fairground's painted swings. These Foolish Things remind me of you.

You came, you saw, you conquer'd me;

when you did that to me, I knew somehow this had to be.

The winds of March that makes my heart a dancer, a telephone that rings but who's to answer? Oh, how the ghost of you clings! These Foolish Things remind me of you.
They All Laughed

Medium Swing

G Em Am7 D7 Am7 D7\#9 G B7 A7 D7
They All Laughed at Chris-to-phcr Co-lum-bus when he said the world was round.
They All Laughed at Rock-e-fel-ler Cen-ter, now they're fight-ing to get in.

G Em Am7 D7 G6 Em7 Am7 D7
They All Laughed when Ed-i-son re-cord-ed sound.
They All Laughed at Whit-ney and his cot-ton gin.

G Em Am7 D7 C\#9 F7\#9 Bm7 E7
They All Laughed at Wil-bur and his broth-er, when they said that man could fly.
They All Laughed at Ful-tom and his steam-boat, Her-shay and his choc-late bar.

D6 A7 D7
They told Mar-co-ni wire-less was a pho-ney; it's the same old cry.
They laughed at Ford and his Lizzie kept the laugh-ers bus-y; that's how peo-ple are.

G7 B7 E7\#5
me want-ing you, said I was reach-ing for the moon. But
me want-ing you, said it would be hel-lo, good-bye. But

A7 Am7 E7 D7 G Em
oh, you came through now they'll have to change their tune. They all said we
oh, you came through now they're eat-ing hum-ble pie. They all said we'd

Am7 D7 B7 E7 A7 G E7
never could be hap-py, they laughed at us and how! But ho, ho, ho!
never get to geth-er; dar-ling, let's take a bow. For ho, ho, ho!

Am7 D7 G E7\#9 A7\#9 D7\#9 G\# Bb/D D7/C
Who's got the last laugh now?
Who's got the last laugh now?

G/B G E7 Am7 D7 G
Ha, ha, who's got the last laugh now?
Ha, ha, he! Let's at the past laugh,
THEY CAN'T TAKE THAT AWAY FROM ME

Words by Ira Gershwin
Music by George Gershwin

Moderately

E6    Es/G    Gdim7    Fm7    Bb9    Fm7    Bb7 sus

The way you wear your hat, the way you sip your tea, the memory of all that

E6   Bbm7   Es13   Ab   C7   F7   Fm7/Bb   E6

no, no! They Can't Take That Away From Me! The way your smile just beams,

E6/G   Gdim7   Fm7   B7   Fm7   Bb7 sus   E6   Bbm7   E6

the way you sing off key, the way you haunt my dreams, no, no! They

Ab   Bb7   Eb6   Gm   C7   D7ls9   Gm   C7   D7ls9   Gm   A7

Can't Take That Away From Me! We may never, never meet again on the bumpy road to

Am7   D7   Gm   C7   D7ls9   Gm   Bbm7   C7   F7   Bb7   Fm7/Bb   E6

love, still I'll always, always keep the memory of the way you hold your knife,

E6/G   Gdim7   Fm7   Bb7   Fm7   Bb7 sus   E6   D7   Bbm7   E6

the way we danced till three, the way you changed my life, no, no! They

Ab   Bb7   Cm   Aom6   E6   Fm7   Bb7   E6

Can't Take That Away From Me! No! They Can't Take That Away From Me!

THERMO

By Freddie Hubbard

Medium Swing

Intro    Bb pedal

Em7    D7    Dom7    Cm7ls5    F7ls9    Bb7ls9    Em7

390
THEY DIDN'T BELIEVE ME

Words by Herbert Reynolds
Music by Jerome Kern

Copyright © 1914 T.B. Harms Company. Copyright Renewed
(c/o The Wink Music Group, Santa Monica, CA 90401)

Moderately

Am7          D7          G          Bm7 ∆5        E7 ∆9          Am7

And when I told them how beautiful you are, They Didn’t Believe Me,

D7          G          Em7          Am7          D7          D7/C

They Didn’t Believe Me! Your lips your eyes, your cheeks, your hair are in a

Bm7          Em          Bm          F7          Bm7          F9          E7          E7 ∆9

class beyond compare; you’re the loveliest girl that one could see! And when I

Am7          D7          G6          Em7          Am

tell them, and I cert’ny am goin’ to tell them that I’m the man whose

D7          G6          F9          E7          Am          D7          G          Am7

wife one day you’ll be. They’ll never believe me, they’ll never believe me

Bm7          E7          Am7          D7          D7 ∆9          G

that from this great big world you’ve chosen me!
THIS CAN'T BE LOVE
(From "THE BOYS FROM SYRACUSE")
Words by Lorenz Hart
Music by Richard Rodgers

Moderately

G6 C7 G Am7 D7 Am7 D7

This Can't Be Love because I feel so well, no sorrows, no sighs;

G6 C7 G Am7 D7 G C7 G

This Can't Be Love. I get no dizzy spell. My head is not in the skies, my heart does

Bm7 B7 Em7 F13 E745 A9 D759 G

not stand still. Just hear it beat! This is too sweet to be love. This Can't Be

C7 G6 Am7 D7 G D7 G

Love because I feel so well; but still I love to look in your eyes.

THE THINGS WE DID LAST SUMMER
Words and Music by Sammy Cahn and Jule Styne

Copyright © 1946 by Edwin H. Morris & Co., Inc.
Copyright renewed, assigned to Producers Music Pub. Co., Inc. (Chappell & Co., Inc., administrator) and Cahn Music Co. for the U.S.A. only

Slow Ballad

G E7 Am7 D7 G

The boat rides we would take, the moonlight on the lake, the way we danced and hummed our favorite

Bm755 E79 Am7 D7 G Em7 Am7 D7 G D7

song. The Things We Did Last Summer I'll remember all winter long. The

G E7 Am7 D7 G Bm755 E7

midway and the fun, the keystone dolls we won, the bell rang to prove that strong;

Am7 D7 G Em7 Am7 D7 G

The Things We Did Last Summer I'll remember all winter long. The

Dm7 G7 Dm7 G7 C G7 C

early morning hike. The rented tandem bike. The lunches that we used to pack:
neve-r could ex-plain that sud-den sum-mer rain. The looks we got when we got back. The
leaves be-gan to fade like prom-ises we made. How could a love that seemed so right go wrong? The
Things We Did Last Sum-mer I’ll re-mem-ber all win-ter long.

THRIVING FROM A RIFF

By Charlie Parker

With Energy
THIS LOVE OF MINE

Copyright © 1941 (Renewed 1969) Embassy Music Corporation

Words by Frank Sinatra
Music by Sol Parker & Henry Sanicola

Slowly

Dm7  G7  CM7  C7  C7#5  F6  G7#5

This Love Of Mine goes on and on, tho' life is empty—since you have
gone. You're always on my mind, tho' out of sight, it's lonesome thru the day,

D7  D7#5  G7  G7/F  Em7  A7#9  Dm7  G7  CM7  C7  C7#5

And oh! the night. I cry my heart out—it's bound to break, since nothing
matters, let it break, I ask the sun and the moon, the stars that shine,

D7  Ddim7  C/E  A7  Dm  D6  C6

What's to become of it, this love of mine.

THE THRILL IS GONE

Copyright © 1922 by DeSylva, Brown & Henderson, Inc.
Copyright Renewed, Assigned to Chappell & Co., Inc.

Words by Lew Brown
Music by Ray Henderson

Slowly

Dm6  G7  Gm9  C9  C7#5  FM7  EbM7  Em7#5

The Thrill Is Gone! The Thrill Is Gone! I can see it in your eyes, I can hear it
in your sighs, feel your touch and realize The Thrill Is Gone. The nights are cold

G7  Gm9  C9  C7#5  FM7  EbM7  Em7#5

for love is old, love was grand when love was new, birds were singing,
skies were blue. Now it don't appeal to you, The Thrill Is Gone. This is the end, so

B7#5  Dm/A  Gm7  Es9#5  A7#5  A7  A7#9  Dm  E7  EsM7  Dm

why pretend and let it linger on. The Thrill Is Gone!
TIN ROOF BLUES

Words by Walter Melrose
Music by New Orleans Rhythm Kings

I have seen every day the bright lights burning up and down old Broadway.

Ab 7 Eb  Ab 7

I'm in New Orleans, don't keep your mamma grieve-in'.
Tell me you'll soon be leave-in', and please bring your dance-in' shoes and

Ab 7 Eb  Ab 7

my hometown New Orleans, come on back home to me.

'Cause there you'll find the old Tin Roof Café,

Ab 7 Ab 7

where they play the blues 'til break of day.
Fascinating' babies hang 'round,

dance to the meanest band in town.

Lawd, how they can play the blues,

Ab 7 Ab 7

and when that leader man starts playin' low,
folks get up and start to

Ab 7 Ab 7

walk it slow.

Do a lot of movements hard to beat.
'Til that old floor-man says

C7 F7

"Move your feet."

Lawd, I've got those Tin Roof Blues.

TISHOMINGO BLUES

Copyright © 1917 by Edward B. Marks Music Company. Copyright Renewed.

Words & Music by Spencer Williams

Moderately

G7 C G G7 C7

I'm goin' to Tishomingo

因为 I'm sad today.

I wish to linger

Eb7 D7 G GAdd9 D7/A D7 G

'way down old Dixie way.

Oh my weary heart cries out in pain, oh how I wish that I was
back again with a race in a place Where they make you welcome all the time. 'Way
down in Missippi among the cypress trees, They get you dip-ppy,

with their strange melodies, To resist temptation, I just can't refuse,
in Tahomin go I wish to linger, where they play the weary blues. I'm blues.

TOGETHER

Words and Music by B.G. DeSylva, Ray Henderson & Lew Brown

Copyright © 1928 by DeSylva, Brown & Henderson, Inc.
Copyright Renewed. Assigned to Chappell & Co., Inc.
and Stephen Ballantine Music Publishing Company

Moderately Slow

F C7 C7\(^5\) F

We strolled the lane, To geth-er Laughed at the rain, To geth-er

D7 Gm G7 Gm7 C7\(^5\)\n
Sang love's refrain, To geth-er, { And we'd both pre-tend it would never end.
{ We knew long a-go that our love would grow.

F C7 D7 Gm

One day we cried To geth-er, Cast love a-side To geth-er,
Through storm and sun To geth-er, Our hearts as one To geth-er.

E7 F13 E7\(^5\) B7\(^5\) D7\(^5\) Gm C7\(^\#\)sus C9

You're gone from me, But in my mem-o-ry We al-ways will be To-

1. F Gm7 C7 2. F
geth-er. geth-er.
TIS AUTUMN

Moderately

Ole Fath-er Time checked so there'd be no doubt: trees say they're tired, they've borne too much fruit; Called on the north wind to come on out, Charmed all the way-side there's no dispute.

then cupped his hands so proudly to shout: La-de-da-de-da-dum, Tis Au-tumn. The
Now, shed-ling leaves, they don't give a hoot: La-de-da-de-da-dum, Tis

Autumn. Then the birds got to-geth-er to chirp a-bout the weather:

After mak-ing their deci-sion in bird-y like pre-cis-ion, turned a-bout and made a

bee-line to the south. My hold-ing you close really is no crime; ask the birds, the trees and

Ole Fath-er Time It's just to help the mer-cu-ry climb: La-de-da-de-da-dum, Tis Au-tumn.

TONES FOR JOAN'S BONES

By Chick Corea

Gently (Slow Swing)

Em7 Em7\#5 Em7 DM7 BbM7\#5/D

Light & Lyrical (Medium Swing)

F7 F7\#9 BbM7 Asm7 Gm7 F7 BbM7\#5

Asm7 Asm7/Gb BbM7\#9/F EM7 EM7 Gm7 FM7 Asm7 CM7 Em7
Medium Swing

Way down south, in Birmingham, I mean south in Alabama's an old
place where people go to dance the night away. They all drive or walk
for miles to get jive that southern style, slow jive that makes you want to dance

'til break of day. It's a junction where the town folks meet.

At each function, in their tux they greet you. Come on down, forget
your care. Come on down. You'll find me there. So long town! I'm headin' for Tux-

---

TXUCDO JUNCTION

Words by Buddy Feyne

Music by Erskine Hawkins, William Johnson and Julian Dash
THE TOUCH OF YOUR LIPS

Words and Music by Ray Noble

Moderately slow, with expression

CM9 Am7 Dm9 G7#5 C6 Am7 Dm7 G7#5 CM7 Am7 Dm7 G7 G7/F Em7#5 A7#9

The Touch Of Your Lips up- on my brow; your lips that are cool and sweet. Such
tender- ness lies in their soft caress, my heart for- gets to beat. The
touch of your hands up- on my head, the love in your eyes a- shine and now at last
the mo- ment di- vine, The Touch Of Your Lips on mine. The mine.

TOO DARN HOT

Words and Music by Cole Porter

Copyright © 1949 by Cole Porter
Copyright Renewed, assigned to John F. Wharton, as Trustee of the
Cole Porter Musical & Literary Property Trusts,
Chappell & Co., Inc., owner of publication and allied rights
throughout the World.

Moderately Fast

Em Bm7 Em B7 Em Bm7 Em B7 Em Em/D Em/C# C7 B7sus C7#5

It's Too Darn Hot, it's Too Darn Hot, I'd like to sup- with my ba- by to- night,

B7 Em Em/D Em/C# C7 B7sus C7#5 B7 E6 Gm7

and play the pup- with my ba- by to- night.

and blow my top with my ba- by to- night. I'd like to sup- with my

F7sus B7 Em Bm7 F7sus B7 Em E7dim7

ba- by to- night, and play the pup- with my ba- by to- night, but I ain't up to my
ba- by to- night, and blow my top with my ba- by to- night, but I'd be a flop with my

F7sus B7 Em Bm7 F7sus B7 Em

ba- by to- night, cause it's Too Darn Hot. It's Hot.
Medium Swing

My analyst told me that I was right out of my head. He said I need

sribed it, he said I'd be better dead than live. I didn't listen to his jive. I

knew all along that he was all wrong, and I knew that he thought I was crazy. But I'm

out of his sight to be out of my mind. And he thought I was nuts, no more 'lis' or 'ands' or

not. Oh, no. "Buck\" Oh, no. My analyst

They say as a child I appeared a little bit wild with all my

crazy ideas. But I knew what was hap\'nin'; I knew I was a genius.

What's so strange when you know that you're a wizard at three? I knew that this was meant for

me.

I heard little children were supposed to sleep tight,

that's why I drank a fifth of vodka one night. My parents got frantic, didn't know what to do; but

I saw some crazy scenes before I came to. Now, do you think I was crazy?

I may have been only three, but I was swingin'. They all laughed at A. Graham Bell;
They all laughed at Edison and also at Einstein. So why should I feel sorry if they
just couldn't understand the reasoning and the logic that went on in my head?
I had a brain, it was insane. So, I just let them laugh at me when I refused to ride on all those
double-decker buses; all because there was no driver on the top. My analyst
told me that I was right out of my head. The way he described it, he said I'd be
better dead than live. I didn't listen to his jive. I knew all along he was all wrong and I knew that he thought
you instead. "Cause I have got a thing that's unique and new, it proves that I have the
last laugh on you. "Cause instead of one head I was crazy but I'm not. Oh, no.
My analyst huh, huh, I've got two. And you know, two heads are better than one.

TUNE UP

By Miles Davis

Medium Swing

Em7 A7 DM7 Dm7 G7 CM7 Cm7 F7
BbM7 Em7 A7 BbM7

1963 Prestige Music
TRAV'LIN LIGHT

Words by Sidney Clare
Music by Harry Akst

I'm Trav'lin' Light 'cause my man has gone, and from now on I'm Trav'lin' Light.

He said 'God-bye' and took my heart away. So from to-day

I'm Trav'lin' Light. No one to see I'm free as the breeze; no one but me

and my memories. Some lucky night he may come back again,

but un-till then I'm Trav'lin' Light. I'm Trav'lin' Light.

UN POCO LOCO

By Earl Bud Powell

Bright Latin

Dm7 G7b9 Dm7 G7b9 Dm7 G7b9 CM7b5

D7

To Coda

Fm7 Bb7 E7b5
UNDECIDED

Words by Sid Robin
Music by Charles Shavers

Copyright © 1939 by MCA MUSIC PUBLISHING, a Division of MCA, Inc., New York, NY
Copyright Renewed

Moderately

C

First you say you do and then you don't, and then you say you will and
Now you want to play, and then it's no, and when you say you'll stay, that's
If you've got a heart and if your're kind, then don't keep us apart. Make

To Coda [1, C A7 Dm7 G7]

then you won't, when you go, you're Undecided now, so what are you gonna do?

up your mind.

I've been sitting on a fence, and it doesn't make much sense, 'cause you

keep me in suspense and you know it. Then you promise to return. When you

Don't, I really burn. Well, I guess I'll never learn, and I show it.

CODA  C
UNDER A BLANKET OF BLUE

Words by Marty Symes and Al J. Neiburg
Music by Jerry Livingston

Slowly, with expression

Under A Blanket Of Blue, just you and I beneath the stars wrapped in the arms of
sweet romance, the night is ours. Under A Blanket Of Blue, let me be thrilled by all your charms.
Darling, I know my heart will dance in your arms. A summer night's magic
enthralling me so; the night would be tragic if you weren't here to
share it my dear. Covered with heaven above, lets dream a dream of love for two,
wrapped in the arms of sweet romance Under A Blanket Of Blue.

UNFORGETTABLE

Words and Music By Irving Gordon

Moderately

Unforgettable, that's what you are, Unforgettable, thou' near or far,
Like a song of love that clings to me, how the thought of you does things to me, never before

has someone been more Unforgettable, in every way,
and forever more, that's how you'll stay.
That's why, daring, it's incredible,

that someone so unforgettable, thinks that I am unforgettable too.

**VAN LINGLE MUNGO**

By David Frishberg

© 1969 Kobaw Music, Inc.

Ballad

Dm7    Gm7

F      Edim7

Dm7    Cm7    BbM7    A7

Heenie Majecki, Johnny Gee, Eddie Joost, Johny Pesky, Thornton Lee,

AbM7    Fm7

Dm7    Gm7

A7

Danny Gartel, Van Lingle Mungo.

A7

Gm7

Bm7    A7

C7    Fm

Augie Bergamo, Sigmund Jacob, Big Johnny

C7/E    Ab7/Es    Dm7    Gm7    Fus    Em9    A9    Dm9    Cm7    BbM7    A7

Mize, and Barney McCosky, Hal Trotsky...

Dm    Cm7    B6    A7    Dm9    Cm7    BbM7    A7    Dm7    Cm9

Stan Hack and Frenchy, Bix, Bix, Bix...

Fm7    AbM7

A7

To Coda @ Fm7    Dm7    Gm7

Wynn...

A7    AbM7

A7

Van Lingle Mungo...

FM7    Em7/A    A7

Dm    F7    Bb    A7

D. S. at Coda

@ CODA

Ernie Lombardi

Dm7    Cm9

Hughie Mulcahy, Van Lingle Mungo...
UTTER CHAOS

By Gerry Mulligan

**UNTIL THE REAL THING COMES ALONG**

Copyright © 1936 by Chappell & Co., Inc. Copyright Renewed

Words and Music by Mann Holiner, Alberta Nichols, Sammy Cahn, Saul Chaplin and L.E. Freeman

Slowly, with expression

<table>
<thead>
<tr>
<th>Eb</th>
<th>Eb7</th>
<th>Fm7</th>
<th>C9</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'd work for you, I'd slave for you, I'd have to do</td>
<td>gun-til the real thing comes a-long.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>that is - n't love, it will have to do</td>
<td>un-till the real thing comes a-long.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>that is - n't love, it will have to do</td>
<td>With all the words, dear, at my command, I just can't make you</td>
<td></td>
<td></td>
</tr>
<tr>
<td>un-till the real thing comes a-long. With all the words, dear, at my command, I just can't make you</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I'll al-ways love you, dar-ling, come what may, my heart is yours, what more can I say? I'd</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Am7 | D7 | G | Gdim7 | Am7 | D7 | G | Gdim7 | Fm7 | Bb7

408
VIOLETS FOR YOUR FURS

Copyright # 1941 (Renewed) DORSEY BROTHERS MUSIC, A Division of MUSIC SALES CORPORATION, New York, NY

Words by Tom Adair
Music by Matt Dennis

Slowly

F C7 F Bbm7 Eb7 F

I bought you Vi-o-lets For Your Furs and it was spring for a while, re-mem-ber?

C7 F Am7 D7b9 Gm

To Coda

I bought you Vi-o-lets For Your Furs and there was A-pril in that De-cem-ber. The C7 F Gm7 G7 F6 C7

snow drift-ed down on the flow-ers, and melt-ed where it lay; the snow looked like dew on the F G7 Gm7 C7 Am7 D7 Gm

blos-soms, as on a sum-mer day.

D.C. at Coda

CODA

lift to the crowds pass-ing by. You

Bb Eb7 FM7 Am7b5 D7b9 Bbm7 C7b5

smiled at me so sweet-ly; since then one thought oc- curs: that we fell in love com-

F6 A5dim? Gm7 C7 F G Gb7 F6/9

plete-ly the day that I bought you Vi-o-lets For Your Furs.
VALSE HOT

Medium Jazz Waltz

By Sonny Rollins

{ 1965 Prestige Music

VERE EARLY

TBC© Copyright 1962, 1965 and 1987 ACORN MUSIC CORP, New York, NY

Medium Jazz Waltz

Lyric by Carol Hall
Music by Bill Evans

410
WAIT TILL YOU SEE HER

Words by Lorenz Hart
Music by Richard Rodgers

Wait Till You See Her, see how she looks,
Wait till you hear her laugh.

Painters of paintings, writers of books,
Never could tell the half.

Wait till you feel the warmth of her glance,
Pensive and sweet and wise.

All of it lovely, all of it thrilling; I'll never be willing to lose her,
when you see her, you won't believe your eyes.

WALKIN'

By Richard Carpenter

© 1955 by Richard Carpenter
© Assigned to RICHAR MUSIC CO.
All Rights Reserved Used by Permission

Easy

Fine

Bb7

C7

D.S. al Fine
WAGON WHEELS


Slowly and evenly

\[C] \text{E}b \quad \text{Bb} \text{7} \quad \text{E}b \quad \text{Bb} \text{7}
\]

Wagon Wheels, Wagon Wheels keep on a turnin', Wagon Wheels.

\[C] \text{E}b \quad \text{To Coda} \quad \text{Bb} \text{7} \quad \text{E}b \quad \text{Bb} \text{7} \quad \text{Eb} \quad \text{Ab} \quad \text{Eb}
\]

Roll a long, sing your song; carry me over the hill.

\[C] \text{Ab} \quad \text{Eb} \quad \text{Ab} \quad \text{Eb} \quad \text{Ab} \quad \text{E}b \quad \text{Bb} \text{7}
\]

Go 'long, mule, there's a steamer at the landin' waitin' for this cotton to load.

\[C] \text{E}b \quad \text{Ab} \quad \text{Ab} \quad \text{Eb} \quad \text{Bb} \text{7} \quad \text{Cm} \quad \text{Ab} \quad \text{Ab} \quad \text{Bb} \text{7} \quad \text{E}b \quad \text{Ab} \quad \text{D.C. at Coda}
\]

Go 'long, mule, the Boss is understandin' there's a pasture at the end of each road.

\[C] \text{CODA} \quad \text{Ab} \quad \text{Ab} \quad \text{E}b \quad \text{Bb} \text{7} \quad \text{Cm} \quad \text{Ab} \quad \text{Ab} \quad \text{Bb} \text{7} \quad \text{E}b \quad \text{Ab}
\]

sing your song, Wagon Wheels carry me home.

\[C] \text{Eb} \quad \text{G}7 \quad \text{Ab} \quad \text{Bb} \text{7} \quad \text{Eb} \quad \text{Ab} \quad \text{E}b
\]

Wagon Wheels carry me home.


WALKIN' MY BABY BACK HOME

Copyright © 1990 by DeSylva, Brown & Henderson, Inc. Copyright Renewed, Assigned to Chappell & Co., Inc.

Words and Music by Roy Turk and Fred E. Ahlert

Moderately

\[C] \text{Eb} \quad \text{Eb} \text{6} \quad \text{Eb} \quad \text{M7} \quad \text{Eb} \text{6} \quad \text{Eb} \quad \text{M7} \quad \text{Eb} \text{6} \quad \text{F9}
\]

Geel! It's great, after be-in' out late, Walk-in' My Baby Back Home.

\[C] \text{Fm7} \quad \text{Bb} \text{7} \quad \text{Fm7} \quad \text{Eb} \quad \text{Fm7} \quad \text{Bb} \text{7} \quad \text{Eb} \quad \text{Fm7} \quad \text{Bb} \text{7}
\]

Arm in arm, over meadow and farm, Walk-in' My Baby Back Home.

\[C] \text{Eb} \quad \text{Eb} \text{6} \quad \text{Eb} \quad \text{M7} \quad \text{Eb} \text{6} \quad \text{Eb} \quad \text{M7} \quad \text{Eb} \text{6} \quad \text{F9}
\]

We go 'long harmonizin' a song, or I'm recitin' a poem.

\[C] \text{Eb} \quad \text{Eb} \text{6} \quad \text{Eb} \quad \text{M7} \quad \text{Eb} \text{6} \quad \text{Eb} \quad \text{M7} \quad \text{Eb} \text{6} \quad \text{F9}
\]

We go 'long harmonizin' a song, or I'm recitin' a poem.
WALTZ FOR DEBBY

Lyric by Gene Lees
Music by Bill Evans

In her own sweet world, populated by dolls and clowns and a prince and a
one day all too soon she'll grow up and she'll leave her dolls and her prince and her
big purple bear, wearily grown-ups all wear. In the
silly old
sun, she dances to silent music, songs that are spun of gold somewhere in her own little
head. bear. When she goes they will cry as they
whisper "good-bye." They will miss her, I fear, but then, so will I.

WATCH WHAT HAPPENS

English Words by Norman Gimbel
Music by Michel Legrand

Let someone start believing in you let him hold out his hand
and see into your heart

let him touch you and Watch What Happens Watch What Happens cold, so I won't believe your
heart is cold may be just afraid to be broken again let someone
with a deep love to give. Give that deep love to you and what magic you'll
see; let someone give his heart, someone who cares like me.

THE WAY YOU LOOK TONIGHT

Slowly

Copyright © 1934 T.B. Harms Company. Copyright Renewed. (c/o The Walk
Music group. Santa Monica, CA 90401)

Words by Dorothy Fields
Music by Jerome Kern

Es6 Cm7 Fm7 Bs7 Gm7 C7b9 Fm7 Bs7

Some day when I'm aw-fly low, when the world is cold, I will feel a glow just thinking
love-ly with your smile so warm and your cheek so soft; there is noth-ing for me but to
you, and The Way You Look To-night.

Es7 Ab Fm7 Fm7/Bb Bs7 Es Cm7 Fm7 Bs7

Oh, but you're With each word your tenderness grows,

Gm7 Bs9 Abm7 Dm7 Gm7 Gbm7 Gbm7 Abm7 D9

tear-ing my fear apart, and that laugh that wrink-les your nose

touch-es my fool-ish heart. Love-ly, never, never change,

Gm7 C7b9 Fm7 Bs7 Es7 Ab Fm7 Fm7/Bb Bb7

keep that breath-less charm, won't you please ar-range it. 'Cause I love you, just The Way You Look To-

Es Cm7 Fm9 Bs9 EbM7 Cm7 Fm7 Bs7 Ab6 G Edm7 Fm Fm7/Bb Bb7 Eb6

night. Mm_ mm_ mm_ mm_ just The Way You Look To-night.

415
WEARY BLUES

Lyric by Mort Greene and George Gales
Music by Artie Matthews

Moderately

C7

Wish I could lose these Weary Blues. My tired heart can't love no big, your love was small, and now I've got no love at

C7 G7

more, can't love the way it did before. My love was blues.

F7 C7 F7 C7 F

Wish I could lose these weary blues.

C7

Want-cha in the morn-in' and I want-cha in the eve-nin', yes I want-cha, yes I want-cha but it didn't do no good.

C7 F G7 Gdim7 G7 Gdim7 G7

Miss ya when it's rain-in' and I miss ya when it's shin-in', and I wish that I could kiss ya and I would if I could. But my heart can't forget the run-around it used to get! oh, can't you see I'm tired of this old unfair, one-sided love. Come back to me, please don't refuse, and help me lose these Weary Blues.

WEE DOT

* 1948, 1978 SCREEN GEMS-EMI MUSIC INC., Hollywood, CA

By J.J. Johnson

Fast swing

F7 Bb Cm7 F7 Bb Bb7 Eb7 Bb
WE KISS IN A SHADOW
(From "THE KING AND I")

Words by Oscar Hammerstein II
Music by Richard Rodgers

Slowly and Tenderly

Fm7 Dm7 Gm7 C7 Gm7

We Kiss In A Shadow, we hide from the moon, our meetings are few and o-ver too soon.

F6 Gm7 C7 FM7 Dm7 Gm7 C7 Gm7

We speak in a whis- per, a-fraid to be heard; when peo- ple are near, we speak not a word.

C7 F6 Bbm7 E7b9 Am B7 Em7 Cm7

Alone in our se- cret, to-geth- er we sigh for one smil- ing day to be free.

F6 E E7b9 Am Gm7 C7 FM7 Dm7 Gm7 C7

To kiss in the sun- light and say to the sky,

Gm7 C7 F7 F7b9 Bbm7 Gm9 C7 F6

"Be-hold and be-lieve what you see! be-hold how my lov- er loves me!"

WESTWOOD WALK

By Gerry Mulligan

Fast Tempo

F D7b9 Gm7 G9#11 F D7b9 Gm7

G9#11 Cm7 F9 Cm7 F7b9 Bb Bbm7 E7b9 Ab C7b9 F

D7b9 Gm7 G9#11 F D7b9 Gm7 G9#11

Cm7 F9 Cm7 F7b9 Bb C7b9 F D7b9 To Coda Gm7 Gm7/C

F Jazz Solo D.C. al Coda

© Copyright 1956 CRITERION MUSIC CORP.
© Renewed 1984 CRITERION MUSIC CORP.
WELL YOU NEEDN'T (IT'S OVER NOW)

By Thelonious Monk and Mike Ferro (English Lyric)

Bright Bop

You're talkin' so sweet, well you needn't. You say you won't cheat, well you needn't. You're

You're playin' a game, well you needn't. It's more of the same, well you needn't. You're

F7 G7 F7 G7

tap-pin' your feet, well you needn't. It's over now, it's over now. You're

comin' up lame, well you needn't. You're

F7 G7 F7

dressin' with class, well you needn't. You're holdin' your sass, well you needn't. You

F7 G7

bendin' my ear, well you needn't. You're callin' me dear, well you needn't. You're

F7

think you're a gas, well you needn't. It's over now, it's over now. It's

A57 A7 B7 B7

actin' sincere, well you needn't. It's over now, it's over now. It's

It's o-ver now, it's o-ver now. You had your fun, so take a bow. You oughta know, you lost the glow, the

A57 G7 G7 C7 F7

o-ver now, it's o-ver now. Don't want a scene, don't need a row. You had your day, a mat-i- nee, you

Bb7 A7 A57 G7 G7 C7 F7

boat is slow, the shad-eows grow, the lights are low, it's time to go, let's close the show down. You're takin' off weight, well you

G7 F7 G7 F7

had to stray, you know they say, you're gon-na play, you got to pay, so find a way out. You say that you'll try, well you

G7

needn't. You're lookin' just great, well you needn't. You're settin' the hook, well you

F7

needn't. You say you won't lie, well you needn't. You're startin' to cry, well you

F7

needn't. It's o-ver now, it's o-ver now. You're

F7

needn't. It's o-ver now, it's o-ver now. You're

now.
WEST END BLUES

Medium Slow Blues

Verse

I got the blues from my head to my shoes, I'm blue today.

I've got a mean feelin', my belly's full of low-down feelin'. I'm gonna hear bad news.

I'm on my way to the West End, and that's where troubles will be.

My gal, my gal, low down mean houn'.

they're in town, they're cuttin' it up. Yes, they're runnin' round.

Soon I'm gonna take a walk and knock up on her door.

Now those folks in West End, they're gonna see some shootin' like they never saw before.

My gal and my best pal will never cheat in West End any more.

I got the way to the West End to lose those West End Blues.
WHAT'S NEW

Words by Johnny Burke
Music by Bob Haggart

Slowly

What's New? --- How is the world treat-ing you? --- You have -n't changed a bit;
How did that ro - mance come through? --- We have -n't met since then,

Dm7b5 G7b9 C Am7 1 Dm7 G7b9 2 Gm7 C7b9 F6 Dm7

love - ly as ev - er, I must ad - mit, --- What's New? --- What's New?
geel but it's nice to see you a - gain.

Em7 Ab7 Dm7b5 Bbm7 G7b9 C7b9 Fm6 Dm7b5 Gm7b5 C7b9

Prob-ably I'm bor - ing you, --- but see-ing you is grand, and you were sweet to

Fm6 Dm7b5 G7 D69 C6 Am7 Bbm7 E7 AbM7 Fm7

of - fer your hand; --- I un - der-stand, a - dieu! Par - don my ask - ing What's New.

Dm7b5 G7b9 Cm6 Am7b5 Dm7b5 G7b9 C

--- of course you could - n't know, I have -n't changed, I still love you so.

WHEN MY SUGAR WALKS DOWN THE STREET

Words and Music by Gene Austin, Jimmie McHugh and Irving Mills

Copyright © 1924 IRVINGADELE MUSIC.
Pursuant to Sections 304(c) and 401(b) of the U.S. Copyright Law.

Upbeat

G Bbm7b5 E7 A7 D7 G C6 G

When My Su - gar Walks Down The Street, all the lit - tle bird - ies go tweet, tweet, tweet.

Bk dim7 D7/A D7 D7/A D7b5 G

And in the ev - ning when the sun goes down, --- it's never dark when she's a - round

Bbm7b5 E7 A7 D7 G C6 G G7/F

She's so af - fec - tion - ate and I'll say this, that when she kiss - es me I sure stay kissed.

E7 Am E7 Am/C Am7 G/D E7 A9 D7 G

When My Su - gar Walks Down The Street, the lit - tle bird - ies go tweet, tweet, tweet.
WHAT A DIFF'RENCE A DAY MADE

Copyright © 1934 by Edward B. Marks Music Company. Copyright renewed.

Lyric by Stanley Adams
Music by Maria Grever

What A Diff'-rence A Day Made, twenty-four little hours, brought the sun and the
makes, there's a rainbow before me, skies above can't be

flow'rs where there used to be rain. My yester day was blue dear,

D.S. al Coda
CODA

what a diff'-rence a bliss; that thrilling kiss. It's heaven when you

find romance on your menu. What A Diff'-rence A

Day Made, and the diff'-rence is you.

WHAT A WONDERFUL WORLD

Copyright © 1967 by Howle Road Music Inc. and Quintet Music Inc.
All rights administered by Hudson Bay Music, Inc.

Words and Music by George David Weiss and Bob Thiele

Slowly

I see trees of green, red roses too, I see them bloom for me and you, and I

think to myself What A Wonderful World. I see skies of blue and clouds of white, the

bright blessed day, the dark sacred night, and I think to myself What A Wonderful World.
The colors of the rainbow, so pretty in the sky are also on the faces of people going by, I see friends shaking hands, saying, "How do you do?" They're really saying "I love you," I hear babies cry I watch them grow. They'll learn much more than I'll ever know and I think to myself What A Wonderful World. Yes, I think to myself What A Wonderful World.

WHEN I FALL IN LOVE

Copyright © 1952 by Victor Young Publications, Inc.
Copyright Renewed, Assigned to Chappell & Co., Inc. and Intersect USA, Inc.
All Rights Administered by Chappell & Co., Inc.

Words by Edward Heyman
Music by Victor Young

Moderately

Es C7♭9 Es Fm7♭9 Es C7♭9 Es Fm7♭9 Es D♭9 C♭9 Es Fm7♭9

When I Fall In Love it will be forever, or I'll never fall in love.
in a restless world like this, love is ended before it's begun, and too many moonlight kisses seem to cool in the warmth of the sun. When I give my heart it will be complete or I'll never give my heart. And the moment I can feel that you feel that way too, is When I Fall In Love with you.
WHAT KIND OF FOOL AM I?
From The Musical Production -STOP THE WORLD, I WANT TO GET OFF
Words and Music by Leslie Bricusse and Anthony Newley

Slowly
Ebm7 Edim7 Fm7 Bb7 Bb7/A# Gm7

What Kind Of Fool Am I? Who never fell in love; it seems that I'm the only
C7+9 Fm7 Bb7+9 Fbm7 Cm7 F7

one that I have been thinking of. What kind of man is this? An empty shell,
F7/Es Dm7 C7+9 Cm7 F7 Fm9 Bb9 Fm7/Bb Bb7+9 EbM7

a lonely cell in which an empty heart must dwell. What kind of lips are these
Edim7 Fm7 Bb7 Bb7/A# Gm7 Gm7b5 C7+9 Bbm6

that lied with every kiss? That whispered empty words of love that left me alone like this.
C7+9 Eb9#5 Ab6 Dd9 EbM9 F7 Fm7

What do I know of life? Why can't I cast away the mask of play and live my life?
C7+9 Eb9#5 Ab6 Dd9 EbM9 F7 Fm7

Why can't I fall in love like any other man,
C7+9 Eb9#5 Ab6 Dd9 EbM9 F7 Fm7

Why can't I fall in love 'til I don't give a damn,
Fm7b5 Bb7+9 1. Eb Cb9 Fm7 Fm7/Bb Bb7+9 2. Eb Cb9 Em9 Eb6/9

kind of fool I am. What Kind Of am.

WHEN YOUR LOVER HAS GONE

Moderately
Gm7 G6 C7 A7 F9

When you're alone who cares for star-lit skies? When you're alone the magic
G6 Em7 A7 Am7 D7b5

moon-light dies. At break of dawn there is no sunrise When Your Lover Has
WHERE FLAMINGOS FLY

By James Kennedy & Mascha Spoliarsky

Very Slow

Walk the water-front, hear the seagulls cry; watch that boat take my baby far away Where Flamingos Fly. Said he'd send for me, if he don't I'll die; thousand miles to my baby, to the place Where Flamingos Fly. "You broke the law," they told him.

"Got to have passport to stay. You're shippin' back to the Islands on a freighter that's leavin' to day." Now my baby's gone, hear the water sigh. Took my heart a long with him to the place Where Flamingos Fly. Walk the min-gos Fly.
WHERE IS LOVE?
(From The Columbia Pictures-Romulus Film "OLIVER")

Words and Music by Lionel Bart

Slowly

C Dm7 G7 CM7 C6 C Dm7 G7 CM7 C6 Dm7 G7 C7 F7

Where is Love? Does it fall from skies above? Is it underneath the willow tree that I've been dreaming of?

B6 M7 Eb9 A#M7 Dm7 G7 C6 Dm7 G7 CM7 Gm7

sweet "Hello," that's meant for only me? Every night I kneel and pray:

Dm7 G7 C A7 b9 Dm7 G7 CM7 F9 B6 M7 Bb6

Must I travel far and wide? Till I am beside the day when I see the face of someone who I can mean something to?

A A7 Dm7 G7

Where, Where Is Love? Love?

WHISPER NOT

Copyright © 1956 (Renewed 1984) TIME STEP MUSIC (ASCAP)
All Rights Administered by MAYFLOWER MUSIC CORPORATION (ASCAP)
International Copyright Secured Made in U.S.A. All Rights Reserved

By Banny Golson

Medium swing

Cm7 Cm7/b B A75 D7 b9 Gm7 Gm7/F Em7 b5 A7 b9 Dm7

Sing low, sing clear sweet words in my ear, not a whisper of despair,

Em7 b5 A75 Dm7 Em7 Fm7 Fm7 b9 Dm7 b9 G7 Em7 b5 A7 Dm7 Em7 Fm7 Bb7

but love's own prayer. Sing on that died too soon.

A7 b5 3 D7 b9 Gm7 C7

Our harmony was lost but you forgave, I forgot. Whisper

Em7 b5 A7 b9 Dm7 b9 G7 b9 Cm7 Cm7/Bb A75 b5 D7 b9

Not of quarrels past, you know we've had our last! So now we'll be on key.
WHERE OR WHEN
(From "BABES IN ARMS")

Copyright © 1937 by Chappell & Co., Inc. Copyright Renewed

Words by Lorenz Hart
Music by Richard Rodgers

Moderately

It seems we stood and talked like this before. We looked at each other in the same way then,

but I can't remember Where Or When. The clothes you're wearing are the clothes you wore. The smile you are smiling you were smiling then, but I can't remember Where Or When.

Some things that happen for the first time, seem to be happening again.

And so it seems that we have met before, and laughed before, and loved before, but who knows Where Or When?
WHILE WE'RE YOUNG

Words by Bill Engvick
Music by Morty Palitz & Alec Wilder

Moderately

```
Eb    | Fm7 | Fm9 | Bb13 | Bb13\(^{b}9\)

Songs were made to sing While We're Young,
Though it may be just for today,

Eb    | Fm7 | Fm7/\(^{b}5\) | Dm7/\(^{b}5\) | G7 | To Coda

Every day is spring While We're Young,
Share our love we must, while we may

Cm    | Cm6 | Cm | Cm7

None can refuse time flies so fast,
too dear to lose and too sweet to last

Cm    | Cm/Bb | Am7/\(^{b}5\) | Ab6 | Fm7 | Bb13 | Bb13\(^{b}9\) D.C. al Coda

CODA

Cm    | Bbm7 | Eb7 | Ab | Dm9

So blue the skies, all sweet surprise

Eb    | Cm7 | Fm7 | Bb7 | Bb7\(^{b}9\) | Eb | Asm6 | Es6

shines before our eyes While We're Young
```

WOODCHOPPER'S BALL

By Joe Bishop and Woody Herman

```
C    | F9 | C

Fast

C    | Dm7

L. C (Optional Repeats)  2. C
```

Copyright 1954, 1943, 1958 by MCA MUSIC PUBLISHING, A Division of MCA INC., New York, NY
Copyright Renewed
WHO CAN I TURN TO
(When Nobody Needs Me)

From The Musical Production "THE ROAR OF THE GREASEPAINT-
THE SMELL OF THE CROWD"

Words and Music by Leslie Bricusse and Anthony Newley

Slowly

WHO CAN I TURN TO when nobody needs me?
My heart wants to know and so I must go where destiny leads me.
With no star to guide me, and no one beside me,
I'll go on my way and after the day, the darkness will hide me.
And may be tomorrow, I'll find what I'm after, I'll throw off my sorrow.
Beg steal or borrow my share of laughter, with you I could learn to, with you on a new day,
but Who Can I Turn To if you turn away?

WHY DO I LOVE YOU?

Words by Oscar Hammerstein II
Music by Jerome Kern

Tenderly

WHY DO I LOVE YOU? Why do you love me? Why should there be two
happy as we? Can you see the why or wherefore, I should be
the one you care for? You're a lucky boy, I am lucky too.

Copyright © 1964 Concord Music Ltd., London, England
THIRD - Musical Comedy Productions, Inc., New York, controls all publication rights for the U.S.A. and Canada

Copyright © 1927 T.B. Harms Company. Copyright Renewed.
Libby The Weisk Music Group, Santa Monica, CA 90401
WILL YOU STILL BE MINE

Words by Tom Adair
Music by Matt Dennis

Copyright © 1940 (Renewed 1967) Dorsey Brothers Music, A Division of
Music Sales Corporation

Moderately

When lovers make no rendezvous to stroll a long Fifth Avenue,
When glamour girls have lost their charms, when sirens just mean false alarms.

When this familiar world is thru, Will You Still Be Mine?

When lovers heed no call to

When cabs don't drive around the park, no windows light the summer dark.

When love has lost its secret spark, Will You Still Be Mine? When moonlight

on the Hudson's not romance and spring no longer turns a young man's fancy.
WITH A LITTLE BIT OF LUCK
(From "MY FAIR LADY")

Words by Alan Jay Lerner
Music by Frederick Loewe

Brightly

C

The Lord a - bove gave man an arm of i - ron so he could do his job and never shirk.

C7    F    A7    F    FM7/E    D7    F

The Lord a - bove gave man an arm of i - ron. But With A Lit - tle Bit Of Luck, With A

G    G7    C    E7    F    Dm7    C/G    G7    C

Lit - tle Bit Of Luck, { Some - one else'll do the blink - in' work. } With a lit - tle bit

C    C7

with a lit - tle bit, With A Lit - tle Bit Of Luck, you'll nev - er work. Oh, you can walk the straight and nar - row, but With A Lit - tle Bit Of Luck you'll run a - mok.

C

The gen - tle sex was made for man to mar - ry; to tend his needs and see his food is cooked.

C7    F    A7    F    FM7/E    D7    F

The gen - tle sex was made for man to mar - ry; But With A Lit - tle bit Of Luck, With A

G    G7    C    E7    F    C/G    G7    C

Lit - tle Bit Of Luck, you can have it all and not get hooked. With a lit - tle bit,

C    C7    C

with a lit - tle bit. With A Lit - tle Bit Of Luck you won't get hooked. With a

G7    C    C/G    G7    C

lit - tle bit, with a lit - tle bit, with a lit - tle bit of bloom - ing luck.
WITCHCRAFT

Moderately

F6 Gdim7 Gm7 C7

Those fingers in my hair,- that sly, come-hither stare- that strips my conscience bare, it's
F6 F7 BbM7 Bbm7

Witch-craft._ And I've got no defense for it; the heat is too intense for it.
A6 G7#5 CM7 C7 FM9 F6 F

What good would common sense for it do? 'Cause it's Witch-craft wicked
Gm7/C C7 FM9 F6/9 FM9 F6/9 Bm7#5 E7#9

Witch-craft._ And although I know it's strictly taboo,
Am F/A Am6 F/A Am Gm

When you arouse the need in me, my heart says, "Yes, indeed" in me, proceed with
Eb/G Gm7 C7 G7 F6 Gdim7

what you're lead-in' me to? It's such an ancient pitch, but one I
Gm7 C7 C7#9 F6

wouldn't switch. 'Cause there's no nicer witch than you!

THE WORLD IS WAITING FOR THE SUNRISE

Copyright © 1919 by Chappell & Co., Ltd. Copyright Renewed.
Published in the U.S.A. by Chappell & Co., Inc.

Words by Eugene Lockhart
Music by Ernest Seitz

Slowly

C G7#5 Am G7#5 C Am E7 F Em7 A7 D7 Dm7 G7#5

Dear one The World Is Waiting For The Sunrise; every rose is heavy with dew. The
C G7#5 Am G7#5 C Am E7 F Em7 A7 Dm7#5 G7 C

thrust on high, his sleepy mate is calling and my heart is calling you!
WORK SONG

Words by Oscar Brown Jr.
Music by Nathaniel Adderley

Medium

Cm7

Break-in' up big rocks on the chain gang,
break-in' rocks on' serv-in' my time.

I com-mit the crime, Lawd o' need-in',
crime o' be-in' hun-gry and poor.

Judge he say, 'Five years hard la-bor,' on
the chain-gang you goin' t' goin'it.

Wanna see my sweet hon-ey ba-by,
wanna break this chain off an' run.

Break-in' rocks on' there on the chain gang 'cause I been con-vict-ed o' crime.

Left the grocer store man a' bleed-in', when he caught me rob-bin' his store.

Heard the judge say 'Five years o' lab-or,' Heard my wo-man scream "Law-dy, no!"

wanna lay down some where it's shad-y,
LAWD, it sure is hot in the sun.

Hol' it ste-a-dy right there while I hit it. There I rec-kon that ought ta git it. Been

work-in', an' work-in', but I still got so terri-ble long to go-

WILLLOW WEEP FOR ME

Copyright © 1932 Bourne Co. Copyright Renewed.
Words and Music by Ann Ronell

Slowly

G C7 G C7 G Am7 C7/G G/B G7 C9 D69 C9 Am7 D7 G F7 E7 Am7 D7

WILLOW WEEP FOR ME, WILLOW WEEP FOR ME, Bend your branch-es green a-long the stream

WILLOW WEEP FOR ME, WILLOW WEEP FOR ME, Bend your branch-es green a-long the stream

that runs to sea... Listen to my plea, listen will-ow and weep for me.

G C7 G C7 G C7 G C7 Am7 G/B G7 C9 D69 C9

Gone my lov'er's dream, love-ly sum-mer dream... Gone and left me here to weep my tears

Gone my lov'er's dream, love-ly sum-mer dream... Gone and left me here to weep my tears

Am7 G/B G7 C9 D69 C9 Am7 D7 G Dm7 G7s9

in-to the stream. Sad as I can be, hear me will-ow and weep for me.

in-to the stream. Sad as I can be, hear me will-ow and weep for me.
Whisper to the wind, and say that love has sinned to leave my heart a-breaking and
making a moan, murmur to the sight, to hide her starry light, so
none will find me sighing and crying all alone. Oh weeping willow tree,
weep, in sympathy, bend your branches down along the ground and cover me,
When the shadows fall, bend oh willow and weep for me.

YARDBIRD SUITE

By Charlie Parker

Fast

C Fm7 Bb7 C Bb7 A7 D7

G7 Em7 A7 Dm7 G7 G7 C Fm7 Bb7 E7

Em Fm7 Bb7 Em7 A7
Dm7 Em7 A7 D7 G7 D7 E7
C Fm7 Bb7 C Bb7 A7
D7 G7 C
WOULDN'T IT BE LOVERLY
(From 'MY FAIR LADY')

Moderately

F     F#5  Gm7  C7  F  G7  C7  F  C7/E

All I want is a room somewhere, far away from the cold night air, with one e-

Am7b5/Eb  D7  Bbm13/D  F/C  Fdim7  Gm7  Gm7b5  C7  F  Bb  Gm7  C7

nor-mous chair; oh, Would - n't It Be Lov-er-ly? Lots of choc'-late for me to eat;

F  G7  C7  F  C7/E  Am7b5/Eb  D7  Bbm13/D  F/C  C9

lots of coal mak-in' lots of heat; warm face, warm hands, warm feet, oh, Would - n't It Be

F  C  Cdim7  G7/D  G7  C  B7/B  Am  E/G  C7/G  F6  E7

Lov-er-ly. Oh, so lov-er-ly sit-ten' ab-so-bloom-in'-late-ly still I would

Am  D7  G  Cdim7  Gm7  C7  F  Bb  Gm7  C7

nev'er budge 'til spring crept o-ver the win-dow sill. Some-one's head rest-in' on my knee;

F  G7  C7  F  C7/E  Am7b5/Eb  D7  Bbm13/D  F/C  Dm  Gm7  C7

warm and ten-der as he can be; who takes good care of me. Oh, Would - n't It Be

F  C7  F  Bb  F


WRAP YOUR TROUBLES IN DREAMS
(And Dream Your Troubles Away)

Copyright 1931 Shapiro, Bernstein & Co., Inc. New York. Copyright Renewed

Words by Ted Koehler and Billy Moll
Music by Harry Barris

Moderately Slow

C  G7  C6  G7  C6  E7  Am  D9  Am7  D9

When skies are cloud-y and gray, they're on-ly gray for a day, So Wrap Your Troubles In Dreams and

Dm7  G7  C  G9b5  C  G7  C6  G7  C6  E7  Am

dream your trou-bles a-way. Un-till that sun-shine peeps thru, there's on-ly one thing to do, just
Wrap Your Troubles In Dreams and dream your troubles away. Your cast-ies may tum-ble, that's Fate, after all, life's really funny that way. No use to grum-ble, just smile as they fall.

Were-n't you King for a day? Say! Just re-mem-ber that sun-shine al-ways fol-lows the rain. So Wrap Your Troubles In Dreams and dream your troubles away. When way.

---

YES INDEED

Copyright © 1941 (Renewed) Embassy Music Corporation, New York

Words and Music by Sy Oliver

VERSE

F Bb F F Bb Eb Bb C7 F Am7 D9 Am7 D9 Dm9 G9 G945 C

Yes In-deed,____Yes In-deed____I've got that feel-in' in me, Yes In-deed.

CHORUS

F Bb F F Dm7 Gm7 Gm7/C F Bb F

You will shout when it hits you Yes In-deed. Yes you'll shout, when it out if it's in you Yes In-deed. Makes you shout, 'Jack it

Gm7 C13 F7#9 F7 Bb13 Bb13

hits you Yes In-deed; when the spir-it moves you, you'll shout "Hal-le-lu-jah." sends you," Yes In-deed; when that jive starts jump-in', you'll shout "Let me in there."

Bbm6 F Dm7 Gm7 Gm7/C F Bb F

When it hits you, you'll hol-la "Yes In-deed" It comes
YOU CAME A LONG WAY FROM ST. LOUIS

By John Benson Brooks and Bob Russell

Moderately, with an even beat

Moderately, with an even beat

You Came A Long Way From St. Lou - is, you climbed the ladder of success.

You Came A Long Way From St. Lou - is, you climbed the ladder of success.

I've seen the Town and Country Cars that were parked out in front of your fancy address.

I've seen the Town and Country Cars that were parked out in front of your fancy address.

You Came A Long Way From St. Lou - is, you broke a lot - ta hearts be -

You Came A Long Way From St. Lou - is, you broke a lot - ta hearts be -

between.

between.

I've seen a gang of gloom-y { guys } who were do - in' all right.

I've seen a gang of gloom-y { guys } who were do - in' all right.

'til you came on the scene.

'til you came on the scene.

You came here from the middle West, and cer - ta - in - ly im - pressed the pop - u - la - tion her - a - bouts.

You came here from the middle West, and cer - ta - in - ly im - pressed the pop - u - la - tion her - a - bouts.

Well, ba - by, I got news for you, I'm from Mis - sou - ri, too, so match - er - ly I

Well, ba - by, I got news for you, I'm from Mis - sou - ri, too, so match - er - ly I

got my doubts. You got 'em drop - pin' by the way - side,

got my doubts. You got 'em drop - pin' by the way - side,
a feel - in' I ain't gon - na know.

a feel - in' I ain't gon - na know.

You Came A Long Way From St.

You Came A Long Way From St.

Lou - is, but ba - by, you still got a long way to go.

Lou - is, but ba - by, you still got a long way to go.

You Came A Long Way From St.

You Came A Long Way From St.
YESTERDAYS

Copyright © 1933 T.B. Harms Company. Copyright renewed. (c/o The Walk Music Group, Santa Monica, CA 90401)

Words by Otto Harbach
Music by Jerome Kern

Slowly

Dm6 Bm7/B5 Em7/B5 A7/B5 Dm BbM7 Em7/B5 A7/B5 Dm C Edim7 Dm/C G7/B Bb7 Dm/A Edim7 C7/G F7 Bm7/B5 E13

Yesterday, Yesterday, days I knew as happy, sweet sequestered days.

A7/B5 D9 G7/B5 C13 Cm7 F9 BbM9 Eb9 Dm Em11 Eb9 Dm Dm/C Bb7 A7

Olden days, golden days, days of mad romance and love. Then gay youth was mine,

Dm F7 Bb7 A7 Dm Dm/C Dm7/C F9 Bm7/B5 E7/B5 E7 A7/B5 D9

truth was mine, joyous free and flaming life, for sooth, was mine. Sad am I,

G7/B5 C9/B5 C9 Cm7 F9 BbM7 Eb9 Dm6 Em7/B5 Eb9 D6/Bb Bb Gb Bb7 Eb9 #11 D6/Bb

glad am I for today I'm dreaming of Yesterday.

YOU BETTER GO NOW

Copyright © 1938 by Chappell & Co., Inc. Copyright Renewed.

Words by Bickley Reichner
Music by Robert Graham

Slowly

Bb7 Eb Eb7/Bb5 Eb Edim7 Fm7 Bb7

You Better Go Now, because I like you much too much, you have a way with you.

Fm7 Bb7 Eb Bb7/Bb5 Eb Edim7 Fm7 Bb7

You ought to know now, just why I like you very much. The night was gay with you.

Eb Edim7 Fm7 Bb7 Eb Fm Gm Ab Fm7 Bb7

There's the moon above and it gives my heart a lot of swing.

Eb Edim7 Fm7 Bb7 Eb F7 Fm7 Bb7

In your eyes there's love, and the way I feel it must be spring. I want you

Eb Bb7/Bb5 Eb Edim7 Fm7 Bb7 Fm7 Bb7

so now, you have the lips I love to touch; You Better Go Now, you better

Eb C7 Fm7 Bb7 Eb Ab Eb

go, because I like you much too much.

439
YOU'D BE SO NICE TO COME HOME TO
(From "SOMETHING TO SHOUT ABOUT")

Copyright © 1942 by Chappell & Co., Inc. Copyright Renewed

Words and Music by Cole Porter

Slowly

You'd Be So Nice To Come Home To, you'd be so nice

<table>
<thead>
<tr>
<th>Am</th>
<th>Bm7s5</th>
<th>E7</th>
<th>Am</th>
<th>E7</th>
<th>Am</th>
<th>Gm9</th>
<th>C7</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>FM7</th>
<th>C7s5</th>
<th>FM7</th>
<th>Dm7</th>
<th>B7s5</th>
<th>E7</th>
<th>E7s9</th>
<th>Am</th>
<th>Am7/G</th>
<th>F7s5</th>
</tr>
</thead>
</table>

While the breeze on high, sang a lull-a by, you'd be all that

<table>
<thead>
<tr>
<th>F7</th>
<th>B7s9</th>
<th>E7</th>
<th>F7s5</th>
<th>E7</th>
<th>Am</th>
<th>Bm7s5</th>
<th>E7</th>
<th>Am</th>
<th>E7</th>
</tr>
</thead>
</table>

I could desire. Under stars, chilled by the winter, under an

<table>
<thead>
<tr>
<th>Gm9</th>
<th>C7</th>
<th>F6</th>
<th>C7s5</th>
<th>F</th>
<th>D7dim7</th>
<th>C/E</th>
<th>F6</th>
</tr>
</thead>
</table>

August moon, burning above. You'd be so nice, you'd para-

<table>
<thead>
<tr>
<th>F7dim7</th>
<th>C/G</th>
<th>A7</th>
<th>D7s9</th>
<th>G7</th>
<th>C</th>
</tr>
</thead>
</table>

die to come home to and love.
YOU TURNED THE TABLES ON ME

Words by Sidney D. Mitchell
Music by Louis Alter

Moderately

Gm7  D7  Gm7  C7  C7#5  FM7
You Turned The Tables On Me, and now I'm falling for you.

D7  Gm7  D7  Gm7  C7  C7#5  F7
You Turned The Tables On Me I can't believe that it's true. I always thought when you brought the lovely presents you bought why hadn't you brought me more.

BbM7  Bbm6  Am7  Abdim7
But now if you'd come I'd welcome anything from the five and ten cent store. You used to call me the top;

Gm7  G#dim7  Am7  D7  D69  C7  D7  Gm7  D7
you put me up on a throne. You let me fall with a drop and now I'm out on my own.

Bbm6  FM7  G7
But after thinking it over and over, I got what was coming to me.

Am7#5  D7#9  Gm7  C7  F6  Bb7  F6
Just like the sting of a bee You Turned The Tables On Me.

YOU'RE MY EVERYTHING

Words by Mort Dixon and Joe Young
Music by Harry Warren

Moderately

C  B7sus  B7  E7  A7  Dm  Dm7
You're My Every thing underneath the sun; You're My Every thing rolled up into

G7  C  A7#9  Dm7  G7  G#dim7  Am  Am7  D7
one. You're my only dream, my only real reality; you're my idea of a perfect person-

Dm7  G7  G7#9  C  B7sus  B7  E7  A7  Dm
al- i- ty. You're My Every thing, every thing I need; you're the song I sing.
YOU'RE THE CREAM IN MY COFFEE
(From HOLD EVERYTHING)

Words and Music by B.G. DeSylva, Lew Brown and Ray Henderson

Moderately

E♭ G♭dim7 B♭7/F E♭7 B♭7/F B♭7 B♭7/F B♭7

You're The Cream In My Coffee. You're the salt in my stew. You will always be

my necessity. I'd be lost without you. You're the starch in my collar,

B♭7/F B♭7 B♭7/F B♭7 B♭7/F B♭7 B♭7/F B♭7

you're the lace in my shoe. You will always be my necessity, I'd be lost without

E♭ E♭7

you. Most men tell love tales and each phase dovetails. You've heard each

Fm7 F♯5 B♭7 B♭7/F5 E♭6

known way, this way is my own way. You're the sail of my love boat

B♭7/F E♭7 B♭7/F B♭7 E♭7/B♭7 B♭7

you're the captain and crew. You will always be my necessity

I'd be lost without you.

E♭ Fm7 E♭7
YOUNG AT HEART

Copyright © 1954 by Chappell & Co. Inc. Copyright renewed.

Words by Carolyn Leigh
Music by Johnny Richards

Moderately Slow

YOUNG AND FOOLISH

Copyright © 1954 by Chappell & Co. Inc. Copyright renewed.

Words by Arnold B. Horwitt
Music by Albert Hague
Soon enough the blue-bird has to fly. We were foolish, one day we fell in love. Now we wonder what we were dreaming of? Sunlight in the sunlight, laughing in the rain, I wish that we were young and foolish again.

YOUNG LOVE


By Errol Garner

Moderately

C A7sus Dm7 G7 C A7sus Dm7 G7 E7sus Am Am7 Am7

Dm7 Dm7/G C CM7 A7 Dm7 G7 C A7sus Dm7 G7 C A7sus

Dm7 G7 Am Am7 Am7 Dm7 Dm7/G G7sus C F7 C C7 Fm7

Es7sus Es Fm7 Es/G Fm7 Em7 A7sus D7 Dm7sus

Dm11 G7 C A7sus Dm7 G7 C A7sus Dm7 G7 E7sus

Am Am7 Am7 Dm7 Dm7/G G7/F Em7sus A7 Dm7 Dm7/G G7sus C
YOU'LL NEVER WALK ALONE

Moderately

C

G/B

F/A

C/G

When you walk through a storm hold your head up high and don't be afraid of the dark.

At the end of the storm is a golden sky and the sweet silver song of a lark.

Walk on through the wind, walk on through the rain, tho' your dreams be tossed and blown.

Walk on, walk on with hope in your heart and you'll never walk alone.

You'll Never Walk Alone.
YOUNGER THAN SPRINGTIME
(From "SOUTH PACIFIC")

Words by Oscar Hammerstein II
Music by Richard Rodgers

Moderately

CM7                          Dm7                          G7                          CM7

Young-er Than Spring-time are you, softer than star-light are you. Warm-er than winds of
Am7                          D7sus                         D7                          GM7                          G7                          CM7

June are the gen-tle lips you gave me. Gay-er than laugh-ter are you,
Dm7                          G7                          CM7                          Am7                          D7sus                         D7

sweet-er than mu-sic are you. An-gel and lov-er, heav-en and earth are you to
G                          G# dim7                        Am7                          D7                          GM7                          Am7                          D7                          Gsus                          G# dim7                        Am7                          D7

me. And when your youth and joy in-va-de my arms and fill my heart as
GM7                          Dm7                          G7                          CM7

now they do, then Young-er Than Spring-time am I, gay-er than laugh-ter
G7                          CM7                          Am7                          D7                          G7                          C6

am I, an-gel and lov-er, heav-en and earth am I with you!