

## THE HAL LEONARD

# REAL JAZZ BOOK

### CONTENTS

- |    |  |    |                               |     |  |
|----|--|----|-------------------------------|-----|--|
| 17 | Adios                                      | 47 | Blue Flame                    | 92  | Cross My Heart                                       |
| 19 | Affirmation                                | 53 | Blue Prelude                  | 94  | Crystal Silence                                      |
| 18 | After All                                  | 54 | The Blue Room                 | 95  | Cupcake  |
| 22 | After the Rain                             | 53 | Blue Star                     | 98  | Curves Ahead   |
| 23 | Aftermath (Part II)                        | 52 | Blue Train (Blue Trane)       | 88  | Dahomey Dance  |
| 22 | Agua De Beber<br>(Water to Drink)          | 55 | Blueport                      | 91  | Dancing on the Ceiling                               |
| 20 | Aguas De Marco<br>(Waters of March)        | 54 | Blues for Alice               | 91  | Darling, Je Vous Aime Beaucoup                       |
| 23 | Ain't She Sweet                            | 56 | Blues for DP.                 | 96  | Dat Dere   |
| 24 | Air Dancing                                | 57 | Blues for Junior (Pyramid)    | 90  | The Dawn of Time                                     |
| 24 | Aisha                                      | 58 | Blues for Rosalinda           | 226 | Days of Wine and Roses                               |
| 25 | Aja  | 55 | Blues in Time                 | 93  | Deceptacon   |
| 26 | Alabama                                    | 56 | Blues March                   | 100 | Detour Ahead   |
| 26 | Alfie                                      | 63 | Blues on Time                 | 100 | Diminishing  |
| 27 | Alice in Wonderland                        | 63 | Bluish Grey                   | 103 | Dindi  |
| 28 | All Alone                                  | 64 | Booze Brothers                | 104 | Dippermouth Blues                                    |
| 28 | Alone Too Long                             | 59 | Born to Be Bad                | 94  | Doctor Jazz  |
| 29 | And I Think About It<br>All the Time       | 57 | Bossa Antigua                 | 106 | Dolphin Dance  |
| 30 | Anthropology                               | 60 | Both Sides of the Coin        | 102 | Dolphin Dreams                                       |
| 30 | Antigua                                    | 61 | Brazil                        | 101 | Don't Smoke in Bed                                   |
| 31 | April in Paris                             | 62 | Breakin' Away                 | 97  | Don't Worry 'Bout Me                                 |
| 32 | Are You Havin' Any Fun?                    | 58 | Broadway                      | 98  | Don't You Know I Care<br>(Or Don't You Care to Know) |
| 32 | Armando's Rhumba                           | 65 | Bullet Train                  | 105 | Down Hearted Blues                                   |
| 33 | As Long as I Live                          | 64 | Buster's Last Stand           | 106 | Down Under   |
| 34 | Ashes to Ashes                             | 66 | Byrd Like                     | 108 | Down with Love                                       |
| 34 | At Long Last Love                          | 78 | C'est Si Bon (It's So Good)   | 99  | Dream a Little Dream of Me                           |
| 35 | Aunt Hagar's Blues                         | 71 | Cake Walking Babies from Home | 109 | Dream Dancing  |
| 36 | Autumn in New York                         | 66 | Call Me Irresponsible         | 111 | Drop Me Off in Harlem                                |
| 37 | Baja Bajo                                  | 67 | Can't Take You Nowhere        | 110 | East St. Louis Toodle-oo                             |
| 36 | Bark for Barksdale                         | 72 | Cannonball                    | 112 | Easy Does It   |
| 38 | Bass Desires                               | 69 | Cantelope Island              | 107 | Easy Living  |
| 40 | Beautiful Love                             | 68 | Captain Fingers               | 112 | Easy Rider (I Wonder Where My<br>Easy Rider's Gone)  |
| 40 | Before You Go                              | 73 | Caravan                       | 113 | Easy Street  |
| 41 | Besame Mucho (Kiss Me Much)                | 72 | Careful                       | 109 | Eight  |
| 42 | Bessie's Blues                             | 74 | Carolina Shout                | 114 | El Prince  |
| 42 | The Best Thing for You                     | 76 | Cast Your Fate to the Wind    | 115 | Eleven Four  |
| 43 | Better Luck Next Time                      | 70 | Catching the Sun              | 116 | Emancipation Blues                                   |
| 44 | Between the Devil and the Deep<br>Blue Sea | 73 | Cecilia Is Love               | 117 | The End of Innocence                                 |
| 43 | Big Nick                                   | 77 | Chameleon                     | 116 | Epistrophy   |
| 44 | Bijou                                      | 80 | Change of Season              | 118 | Equinox  |
| 45 | Bill                                       | 77 | Change Partners               | 119 | Estate   |
| 46 | Birk's Works                               | 80 | Chasin' the Trane             | 118 | Ev'rything I Love                                    |
| 46 | (What Did I Do to Be So)<br>Black and Blue | 81 | A Child Is Born               | 120 | The Face I Love                                      |
| 47 | Black and Tan Fantasy                      | 79 | Christina                     | 120 | Falling Grace  |
| 48 | Black Coffee                               | 82 | Chromozone                    | 121 | Falling in Love                                      |
| 50 | Black Market                               | 81 | Cocktails for Two             | 124 | Feels So Good  |
| 49 | Black Orpheus                              | 83 | Come Back to Me               | 122 | Filthy McNasty                                       |
| 51 | Blackberry Winter                          | 84 | Con Alma                      | 121 | First Trip   |
| 52 | Blame It on My Youth                       | 84 | Conception                    | 123 | 500 Miles High                                       |
| 45 | A Blossom Fell                             | 85 | Continental Blues             | 125 | Flanagan   |
|    |  | 89 | Copenhagen                    | 123 | (Meet) The Flintstones                               |
|    |  | 85 | Cousin Mary                   | 126 | Fly with the Wind                                    |
|    |  | 86 | The Crave                     | 126 | The Folks Who Live on the Hill                       |
|    |  | 89 | Crazyology                    |     |  |
|    |  | 90 | The Creole Love Call          |     |  |

127 For Heaven's Sake  
128 Forever in Love  
124 Four on Six  
128 Freckle Face  
129 Freedom Jazz Dance  
130 Freetime  
131 Frenesi  
132 Friends  
132 Full House  
133 Georgia on My Mind  
134 Gettin' Over the Blues  
130 Giant Steps  
136 Girl Talk  
136 Glad to Be Unhappy  
135 Godchild  
138 Going Home  
139 Good Morning Heartache  
137 Good-Bye  
140 Gravy Waltz  
141 Green Eyes (Aquellos Ojos Verdes)  
140 Greens  
142 Growing  
142 Guess I'll Hang My Tears out to Dry  
144 Happy Hunting Horn  
143 Happy with the Blues  
144 The Hawk Talks  
146 Heebie Jeebies  
145 Helen's Song  
146 Here's to My Lady  
148 Here's to Your Illusions  
147 Hideaway  
148 Honest I Do  
150 Hot Toddy  
149 How About Me?  
150 How Are Things in Glocca Morra  
151 How Deep Is the Ocean  
(How High Is the Sky)  
152 How My Heart Sings  
152 The Hucklebuck  
153 A Hundred Years from Today  
154 Hypnosis  
154 I Ain't Got Nothin' but the Blues  
156 I Am in Love  
155 I Can't Believe That You're  
in Love with Me  
158 I Didn't Know About You  
159 I Get Along Without You Very Well  
(Except Sometimes)  
157 I Got It Bad and That Ain't Good  
160 I Got You (I Feel Good)  
161 I Gotta Right to Sing the Blues  
158 I Hear Music  
162 I Keep Going Back to Joe's  
162 I Left This Space for You  
160 I Let a Song Go out of My Heart  
163 I Mean You  
164 I Remember Bird  
164 I Remember You  
165 I Thought About You  
166 I Told Ya I Love Ya Now Get Out  
167 I Watched Her Walk Away  
168 I Wish I Were in Love Again  
168 I Wished on the Moon  
171 I'll Build a Stairway to Paradise  
172 I'll Close My Eyes  
174 I'm a Dreamer Aren't We All  
171 I'm a Fool to Want You

172 I'm All Smiles  
175 I'm Gonna Go Fishin'  
173 I'm Just a Lucky So and So  
174 I'm Yours  
187 I've Found a New Baby  
(I Found a New Baby)  
189 I've Got My Love to Keep Me  
Warm  
190 I've Got the World on a String  
165 If I Should Lose You  
170 If We Meet Again, Part One  
169 If You Go  
170 If You Never Come to Me  
(Inutil paisagem)  
175 Impressions  
176 In a Sentimental Mood  
176 In Love in Vain  
177 In the Cool, Cool,  
Cool of the Evening  
177 In the Land of Ephesus  
178 In the Wee Small Hours of the  
Morning  
178 In Walked Bud  
179 Inside  
180 Inside Out  
179 The Intrepid Fox  
180 Invitation  
182 Is It You?  
183 Isn't It Romantic?  
181 Israel  
184 It Could Happen to You  
181 It Don't Mean a Thing  
(If It Ain't Got That Swing)  
185 It Only Happens When I Dance  
with You  
184 It's a Lovely Day Today  
185 It's Easy to Remember  
186 It's You  
186 It's You or No One  
188 Jazzmania  
191 Jitterbug Waltz  
190 Josie and Rosie  
192 July  
194 June Bug  
195 June in January  
191 Just a Gigolo  
194 Just One More Chance  
195 Just the Way We Planned It  
196 Keepin' out of Mischief Now  
197 Kogun  
212 La Fiesta  
210 Lady Bird  
196 Lady of the Evening  
197 Lady Sings the Blues  
198 The Lady's in Love with You  
211 Lament  
199 Last Night When We Were Young  
208 Last Resort  
208 Late Lament  
234 Laura  
211 Laurie  
198 Lazy  
214 Lazy River  
215 Lemon Drop  
201 Let's Face the Music and Dance  
199 Let's Get Lost  
207 Ligia

213 Like a Lover (O Cantador)  
202 Lines and Spaces  
214 Listen Here  
216 Little Shoes  
217 Little Sunflower  
218 Little Waltz  
203 Little White Lies  
200 Lively Up Yourself  
209 Livin'  
210 Lonely Girl  
204 Look to the Sky  
203 Love Is Just Around the Corner  
205 Love Is the Sweetest Thing  
204 Love Letters  
217 Love Lies  
206 Love Me or Leave Me  
219 Love You Madly  
205 A Lovely Way to Spend an Evening  
206 Lover  
246 Lullaby of Birdland  
218 Lydia  
242 Mack the Knife  
228 Maiden Voyage  
221 Make a List (Make a Wish)  
220 Make Believe  
220 Makin' Whoopee!  
232 Mambo a La Savoy  
236 Mandy Make Up Your Mind  
234 Manoir De Mes Reves  
(Django's Castle)  
221 Manteca  
223 Maputo  
233 Mas Que Nada  
229 (I'm Afraid)  
The Masquerade Is Over  
222 Me and My Baby  
235 Mimosa  
219 Mission: Impossible Theme  
231 Moment's Notice  
222 Mona Lisa  
240 The Mooch  
225 Mood Indigo  
244 Moon Over Miami  
241 Moon River  
244 Moonlight Becomes You  
245 (There Ought to Be A)  
Moonlight Saving Time  
243 More I Cannot Wish You  
230 Mornin'  
246 Morning Dance  
224 Morocco  
248 Most Gentlemen Don't Like Love  
249 Mountain Greenery  
226 Mr. Big Falls His J.G. Hand  
228 Mr. Gone  
238 Mr. Jelly-Lord  
237 Mr. Lucky  
239 Mr. Wonderful  
227 My Attorney Bernie  
247 My Baby Just Cares for Me  
250 My Girl  
248 My Heart Stood Still  
252 My Ideal  
251 My Old Flame  
252 My Silent Love  
253 Naima (Niema)  
253 Nature Boy

- 255** Nearly  
**254** The Nearness of You  
**255** Never Let Me Go  
**256** New Orleans Blues  
**258** The Next Time It Happens  
**260** Nice Pants  
**260** The Night Has a Thousand Eyes  
**259** Night Train  
**261** Nobody Knows You When You're  
Down and Out  
**262** Nobody's Heart  
**262** Norwegian Wood  
(This Bird Has Flown)  
**263** Now It Can Be Told  
**264** Nuages  
**264** O Morro Nao Tem Vez (Favela)  
(Somewhere in the Hills)  
**265** Off Minor  
**265** On Broadway  
**268** On Green Dolphin Street  
**268** On the Border  
**266** Once I Loved (Amor Em Paz)  
(Love in Peace)  
**266** One Finger Snap  
**267** One for My Baby  
(And One More for the Road)  
**269** The One I Love  
(Belongs to Somebody Else)  
**270** Original Rays  
**271** Out of Nowhere  
**271** Parking Lot Blues  
**270** Passion Dance  
**272** Passion Flower  
**272** Peace  
**273** Penthouse Serenade  
**274** People in Me  
**275** Perfidia  
**276** Per's Scope  
**276** Phoebe's Samba  
**277** The Place to Be  
**278** Please  
**279** Please Send Me Someone to Love  
**282** Poor Butterfly  
**280** Potato Head Blues  
**282** Prelude to a Kiss  
**284** Pretend  
**285** P.S. I Love You  
**281** Pure Imagination  
**283** Purple Orchids  
**286** The Rainbow Connection  
**287** Re: Person I Knew  
**287** Red Clay  
**288** A Remark You Made  
**290** Remember  
**289** Remind Me  
**290** Resemblance  
**291** Ridin' High  
**292** Riff tide  
**294** Right as the Rain  
**294** Ring Dem Bells  
**293** Ritmo De La Noche  
**295** Riverboat Shuffle  
**298** Rocker (Rock Salt)  
**296** Rockin' in Rhythm  
**297** St. Louis Blues  
**298** Samba Cantina  
**299** Say It Isn't So
- 300** Searching, Finding  
**302** Seems Like Old Times  
**300** Segment  
**301** Senor Carlos  
**303** Senor Mouse  
**302** Serengeti Walk  
(Slippin' in the Back Door)  
**305** The Shadow of Your Smile  
**304** Shaker Song  
**306** A Ship Without a Sail  
**307** Silhouette  
**306** Silver Hollow  
**308** Simple Samba  
**310** The Single Petal of a Rose  
**311** Sippin' at Bells  
**312** Slaughter on Tenth Avenue  
**309** A Sleepin' Bee  
**314** Smile from a Stranger  
**311** So Easy  
**313** So in Love  
**315** So You Say  
**316** Soft Lights and Sweet Music  
**316** Softly as in a Morning Sunrise  
**318** Solea  
**317** Some Skunk Funk  
**318** Somebody Loves Me  
**326** Someone to Light Up My Life  
(Se Todos Fossem Iguais a Voce)  
**319** Something I Dreamed Last Night  
**320** Somewhere Along the Way  
**320** Song for Lorraine  
**322** Song for Strayhorn  
**322** Song from M\*A\*S\*H  
(Suicide Is Painless)  
**321** The Song Is Ended  
(But the Melody Lingers On)  
**323** Songbird  
**324** Sophisticated Lady  
**324** Stablemates  
**325** Stairway to the Stars  
**328** Star Dust  
**327** Stardreams  
**327** Stella by Starlight  
**329** Steppin' Out with My Baby  
**331** Stereophonic  
**330** Still Warm  
**330** Stolen Moments  
**331** Story of My Father  
**332** Straight Life  
**332** Straphangin'  
**333** Strollin'  
**334** Suddenly It's Spring  
**334** Sun  
**336** Sunday in New York  
**336** Surf Ride  
**335** Sway (Quien Sera)  
**338** Swing 41  
**337** Take a Walk  
**340** Take Five  
**340** Take Ten  
**341** Tanga  
**338** Tangerine  
**339** Teach Me Tonight  
**342** Tell Me a Bedtime Story  
**344** Thanks for the Memory  
**345** That Old Black Magic  
**346** That's Right
- 342** There's a Mingus Amonk Us  
**343** Things Ain't What They Used to Be  
**347** Things to Come  
**347** The Third Plane  
**348** This Is All I Ask (Beautiful Girls  
Walk a Little Slower)  
**350** This Masquerade  
**349** This Year's Kisses  
**349** Three Little Words  
**351** Till the Clouds Roll By  
**350** Time Was  
**352** To Each His Own  
**352** Toku-Do  
**353** Too Close for Comfort  
**358** Too Late Now  
**353** Topsy  
**354** Tourist in Paradise  
**356** Triste  
**364** Two Degrees East,  
Three Degrees West  
**355** Two of a Mind  
**356** Ultrafox  
**359** Unless It's You  
**357** The Very Thought of You  
**358** Visa  
**357** Walk Don't Run  
**360** Waltz New  
**359** Watermelon Man  
**360** Wave  
**362** We Three Blues  
**361** We'll Be Together Again  
**362** Wendy  
**363** West Coast Blues  
**366** What Do You See  
**364** What Is There to Say  
**366** What Will I Tell My Heart  
**370** What'll I Do?  
**365** When Sunny Gets Blue  
**367** When the Sun Comes Out  
**369** (There'll Be Bluebirds Over)  
The White Cliffs of Dover  
**368** Wholey Earth  
**369** Why Don't You Do Right  
(Get Me Some Money, Too!)  
**368** Why Was I Born?  
**370** The Wind  
**371** Windows  
**372** Wintersong  
**372** Without a Song  
**375** Wives and Lovers (Hey, Little Girl)  
**376** Woody'n' You  
**378** You Are Too Beautiful  
**379** You Brought a New Kind of  
Love to Me  
**378** You Couldn't Be Cuter  
**380** You Don't Know What Love Is  
**257** You Gotta Pay the Band  
**381** You Leave Me Breathless  
**382** You Took Advantage of Me  
**373** You're Blase  
**377** You're Driving Me Crazy!  
(What Did I Do?)  
**374** You're Everything  
**377** You're Mine You  
**376** You're Nearer  
**382** You've Changed  
**380** You've Made Me So Very  
Happy

# COMPOSER/LYRICIST INDEX

- Ewart G. Abner, Jr  
**148** Honest I Do
- Kurt Adams  
**320** Somewhere Along the Way
- Harold Adamson  
**205** A Lovely Way to Spend an Evening
- Walter Afanasieff  
**138** Going Home
- Milton Ager  
**23** Ain't She Sweet
- Eden Ahbez  
**253** Nature Boy
- Toshiko Akiyoshi  
**197** Kogun
- Roy Alfred  
**152** The Hucklebuck
- Steve Allen  
**140** Gravy Waltz
- Mike Altman  
**322** Song from M\*A\*S\*H  
(Suicide Is Painless)
- Morgan Ames  
**359** Unless It's You
- Fabian Andree  
**99** Dream a Little Dream of Me
- Harold Arlen  
**33** As Long as I Live  
**44** Between the Devil and the Deep  
Blue Sea  
**108** Down with Love  
**143** Happy with the Blues  
**161** I Gotta Right to Sing the Blues  
**190** I've Got the World on a String  
**199** Last Night When We Were  
Young  
**267** One for My Baby  
(And One More for the Road)  
**294** Right as the Rain  
**309** A Sleepin' Bee  
**345** That Old Black Magic  
**367** When the Sun Comes Out
- Louis Armstrong  
**280** Potato Head Blues
- Sidney Arodin  
**214** Lazy River
- Kenneth L. Ascher  
**286** The Rainbow Connection
- Boyd Atkins  
**146** Heebie Jeebies
- Lovie Austin  
**105** Down Hearted Blues
- Burt Bacharach  
**26** Alfie  
**375** Wives and Lovers (Hey, Little Girl)
- Joseph Barbera  
**123** (Meet) The Flintstones
- Howard Barnes  
**45** A Blossom Fell
- Ary Barroso  
**61** Brazil
- Edgar Battle  
**353** Topsy
- Jay Beckenstein  
**70** Catching the Sun  
**246** Morning Dance  
**304** Shaker Song  
**320** Song for Lorraine
- Walter Becker  
**25** Aja
- Louis Bellson  
**144** The Hawk Talks
- Jorge Ben  
**233** Mas Que Nada
- George Benson  
**235** Mimosa
- Alan Bergman  
**213** Like a Lover (O Cantador)
- Marilyn Bergman  
**213** Like a Lover (O Cantador)
- Irving Berlin  
**28** All Alone  
**42** The Best Thing for You  
**43** Better Luck Next Time  
**77** Change Partners  
**149** How About Me?  
**151** How Deep Is the Ocean  
(How High Is the Sky)
- 189** I've Got My Love to Keep Me  
Warm  
**185** It Only Happens When I Dance  
with You  
**184** It's a Lovely Day Today  
**196** Lady of the Evening  
**198** Lazy  
**201** Let's Face the Music and Dance  
**263** Now It Can Be Told  
**290** Remember  
**299** Say It Isn't So  
**316** Soft Lights and Sweet Music  
**321** The Song Is Ended  
(But the Melody Lingers On)  
**329** Steppin' Out with My Baby  
**349** This Year's Kisses  
**370** What'll I Do?
- Buddy Bernier  
**260** The Night Has a Thousand Eyes
- Henri Betti  
**78** C'est Si Bon (It's So Good)
- Albany Bigard  
**225** Mood Indigo
- Joe Bishop  
**47** Blue Flame  
**53** Blue Prelude
- Marc Blitzstein  
**242** Mack the Knife
- Rube Bloom  
**97** Don't Worry 'Bout Me  
**146** Here's to My Lady
- Jerry Bock  
**239** Mr. Wonderful  
**353** Too Close for Comfort
- Luiz Bonfá  
**49** Black Orpheus
- Jerry Brainin  
**260** The Night Has a Thousand Eyes
- Julius Brammer  
**191** Just a Gigolo
- Michael Brecker  
**60** Both Sides of the Coin  
**270** Original Rays  
**332** Straphangin'  
**337** Take a Walk

**Randy Brecker**  
180 Inside Out  
317 Some Skunk Funk  
342 There's a Mingus Amonk Us

**Elise Bretton**  
127 For Heaven's Sake

**Leslie Bricusse**  
281 Pure Imagination

**Bruno Brighetti**  
119 Estate

**Harry Brooks**  
46 (What Did I Do to Be So)  
Black and Blue

**Shelton Brooks**  
112 Easy Rider (I Wonder Where My  
Easy Rider's Gone)

**James Brown**  
160 I Got You (I Feel Good)

**Lew Brown**  
174 I'm a Dreamer Aren't We All

**Oscar Brown, Jr.**  
96 Dat Dere

**Ray Brown**  
57 Blues for Junior (Pyramid)  
140 Gravy Waltz  
271 Parking Lot Blues

**J. Tim Brymn**  
35 Aunt Hagar's Blues

**Joe Burke**  
244 Moon Over Miami

**Johnny Burke**  
184 It Could Happen to You  
244 Moonlight Becomes You  
334 Suddenly It's Spring

**Sonny Burke**  
48 Black Coffee  
327 Stardreams

**Ralph Burns**  
44 Bijou

**Nat Burton**  
369 (There'll Be Bluebirds Over)  
The White Cliffs of Dover

**Val Burton**  
273 Penthouse Serenade

**Bill Byrd**  
58 Broadway

**George Cables**  
145 Helen's Song

**Irving Caesar**  
191 Just a Gigolo

**Sammy Cahn**  
66 Call Me Irresponsible  
142 Guess I'll Hang My Tears out to Dry  
186 It's You or No One  
339 Teach Me Tonight

**Tom Canning**  
62 Breakin' Away

**Truman Capote**  
309 A Sleepin' Bee

**Bill Carey**  
382 You've Changed

**John Carisi**  
181 Israel

**Hoagy Carmichael**  
133 Georgia on My Mind  
159 I Get Along Without You Very  
Well (Except Sometimes)  
177 In the Cool, Cool, Cool of the  
Evening  
214 Lazy River  
254 The Nearness of You  
295 Riverboat Shuffle  
328 Star Dust

**Harry Carney**  
296 Rockin' in Rhythm

**Lou Carter**  
100 Detour Ahead  
166 I Told Ya I Love Ya Now Get Out

**Ron Carter**  
56 Blues for D.P.  
109 Eight  
121 First Trip  
208 Last Resort  
218 Little Waltz  
255 Nearly  
347 The Third Plane

**Leonello Casucci**  
191 Just a Gigolo

**Dory Caymmi**  
213 Like a Lover (O Cantador)

**Bill Champlin**  
182 Is It You?

**Newell Chase**  
252 MyIdeal

**Billy Childs**  
117 The End of Innocence  
125 Flanagan  
188 Jazzmania

**Kenny Clark**  
116 Epistrophy

**Grant Clarke**  
236 Mandy Make Up Your Mind

**Al Cohen**  
67 Can't Take You Nowhere

**John Coltrane**  
22 After the Rain  
26 Alabama  
42 Bessie's Blues  
43 Big Nick  
52 Blue Train (Blue Trane)  
80 Chasin' the Trane  
85 Cousin Mary  
88 Dahomey Dance  
118 Equinox  
130 Giant Steps  
175 Impressions  
231 Moment's Notice  
253 Naima (Niema)

**Leo Corday**  
47 Blue Flame

**Chick Corea**  
32 Armando's Rhumba  
37 Baja Bajo  
94 Crystal Silence  
123 500 Miles High  
132 Friends  
212 La Fiesta  
303 Senor Mouse  
371 Windows  
374 You're Everything

**Harold Cornelius**  
45 A Blossom Fell

**Sam Coslow**  
81 Cocktails for Two  
194 Just One More Chance  
251 My Old Flame

**Jimmie Cox**  
261 Nobody Knows You When  
You're Down and Out

**Hoyt Curtin**  
123 (Meet) The Flintstones

**Tadd Dameron**

210 Lady Bird

311 So Easy

**Hal David**

26 Alfie

375 Wives and Lovers (Hey, Little Girl)

**Mack David**

98 Don't You Know I Care  
(Or Don't You Care to Know)

173 I'm Just a Lucky So and So

**Charlie Davis**

89 Copenhagen

**Miles Davis**

311 Sippin' at Bells

**Sylvia Dee**

327 Stardreams

**Jack DeJohnette**

218 Lydia

306 Silver Hollow

**Vinicius de Moraes**

22 Agua De Beber (Water to Drink)

264 O Morro Nao Tem Vez (Favela)  
(Somewhere in the Hills)

266 Once I Loved (Amor Em Paz)  
(Love in Peace)

326 Someone to Light Up My Life  
(Se Todos Fossem Iguais a Voce)

**Aloysio de Oliveira**

103 Dindi

170 If You Never Come to Me  
(I nutil paisagem)

**Gene DePaul**

339 Teach Me Tonight

380 You Don't Know What Love Is

**Paul Desmond**

55 Blues in Time

57 Bossa Antigua

114 El Prince

115 Eleven Four

208 Late Lament

298 Samba Cantina

340 Take Five

340 Take Ten

355 Two of a Mind

362 Wendy

372 Wintersong

**B.G. DeSylva**

171 I'll Build a Stairway to Paradise

174 I'm a Dreamer Aren't We All

318 Somebody Loves Me

**Ray Dewey**

29 And I Think About It All the Time

**Al di Meola**

170 If We Meet Again, Part One

192 July

283 Purple Orchids

293 Ritmo De La Noche

314 Smile from a Stranger

**Alberto Dominguez**

131 Frenesi

275 Perfidia

**Walter Donaldson**

203 Little White Lies

206 Love Me or Leave Me

220 Makin' Whoopee!

247 My Baby Just Cares for Me

377 You're Driving Me Crazy!  
(What Did I Do?)

**Lew Douglas**

284 Pretend

**Ervin Drake**

139 Good Morning Heartache

**Vernon Duke**

31 April in Paris

36 Autumn in New York

364 What Is There to Say

**Eddie Durham**

353 Topsy

**Sherman Edwards**

127 For Heaven's Sake

**Edward Eliscu**

372 Without a Song

**Duke Ellington**

47 Black and Tan Fantasy

73 Caravan

90 The Creole Love Call

98 Don't You Know I Care  
(Or Don't You Care to Know)

111 Drop Me Off in Harlem

110 East St. Louis Toodle-oo

154 I Ain't Got Nothin' but the Blues

158 I Didn't Know About You

157 I Got It Bad and That Ain't Good

160 I Let a Song Go out of My Heart

175 I'm Gonna Go Fishin'

173 I'm Just a Lucky So and So

176 In a Sentimental Mood

181 It Don't Mean a Thing  
(If It Ain't Got That Swing)

219 Love You Madly

240 The Mooch

225 Mood Indigo

282 Prelude to a Kiss

294 Ring Dem Bells

296 Rockin' in Rhythm

310 The Single Petal of a Rose

324 Sophisticated Lady

**Mercer Ellington**

343 Things Ain't What They Used to Be

**Herb Ellis**

100 Detour Ahead

166 I Told Ya I Love Ya Now Get Out

**Michel Emer**

169 If You Go

**Peter Erskine**

38 Bass Desires

**Kevin Eubanks**

23 Aftermath (Part II)

179 Inside

209 Livin'

334 Sun

**Bill Evans**

211 Laurie

276 Peri's Scope

287 Re: Person I Knew

**Gil Evans**

64 Buster's Last Stand

318 Solea

**Ray Evans**

210 Lonely Girl

222 Mona Lisa

237 Mr. Lucky

255 Never Let Me Go

352 To Each His Own

**Donald Fagen**

25 Aja

**Sammy Fain**

27 Alice in Wonderland

32 Are You Havin' Any Fun?

148 Here's to Your Illusions

319 Something I Dreamed Last Night

379 You Brought a New Kind of  
Love to Me

**Art Farmer**

55 Blueport

**Leonard Feather**

164 I Remember Bird

**Victor Feldman**

121 Falling in Love

**Jose Feliciano**

19 Affirmation

Dorothy Fields	Kenny G	Benny Golson
<b>28</b> Alone Too Long	<b>128</b> Forever in Love	<b>56</b> Blues March
<b>289</b> Remind Me	<b>138</b> Going Home	<b>324</b> Stablemates
<b>378</b> You Couldn't Be Cuter	<b>107</b> Silhouette	Luciano Pozo Gonzales
Carl Fischer	<b>123</b> Songbird	<b>221</b> Manteca
<b>361</b> We'll Be Together Again	iammy Gallop	Irving Gordon
<b>382</b> You've Changed	<b>120</b> Somewhere Along the Way	<b>282</b> Prelude to a Kiss
Dan Fisher	Clarence Gaskill	<b>366</b> What Will I Tell My Heart
<b>139</b> Good Morning Heartache	<b>155</b> I Can't Believe That You're in Love with Me	Berry Gordy
Marvin Fisher	Lewis E. Gensler	<b>380</b> You've Made Me So Very Happy
<b>162</b> I Keep Going Back to Joe's	<b>203</b> Love Is Just Around the Corner	Stuart Gorrell
<b>365</b> When Sunny Gets Blue	Don George	<b>133</b> Georgia on My Mind
Ralph Flanagan	<b>154</b> I Ain't Got Nothin' but the Blues	Steve Graham
<b>150</b> Hot Toddy	George Gershwin	<b>292</b> Riff tide
Jimmy Forrest	<b>171</b> I'll Build a Stairway to Paradise	Jay Graydon
<b>259</b> Night Train	<b>318</b> Somebody Loves Me	<b>62</b> Breakin' Away
Frank Foster	Ira Gershwin	<b>230</b> Mornin'
<b>64</b> Booze Brothers	<b>171</b> I'll Build a Stairway to Paradise	Benny Green
<b>73</b> Cecilia's Love	Andy Gibson	<b>95</b> Cupcake
David Foster	<b>152</b> The Hucklebuck	<b>140</b> Greens
<b>230</b> Mornin'	Ray Gilbert	<b>260</b> Nice Pants
Ralph Freed	<b>103</b> Dindi	<b>276</b> Phoebe's Samba
<b>217</b> Love Lies	<b>120</b> The Face I Love	<b>277</b> The Place to Be
<b>381</b> You Leave Me Breathless	<b>170</b> If You Never Come to Me (Inutil paisagem)	<b>346</b> That's Right
Russ Freeman	<b>266</b> Once I Loved (Amor Em Paz) (Love in Peace)	Johnny Green
<b>98</b> Curves Ahead	<b>120</b> The Face I Love	<b>174</b> I'm Yours
<b>167</b> I Watched Her Walk Away	Dizzy Gillespie	<b>271</b> Out of Nowhere
<b>224</b> Morocco	<b>30</b> Anthropology	<b>377</b> You're Mine You
<b>354</b> Tourist in Paradise	<b>46</b> Birk's Works	Frank Grillo (Machito)
Russell Freeman	<b>84</b> Con Alma	<b>232</b> Mambo a La Savoy
<b>370</b> The Wind	<b>106</b> Down Under	Don Grolnick
John Frigo	<b>221</b> Manteca	<b>270</b> Original Rays
<b>100</b> Detour Ahead	<b>341</b> Tanga	Dave Grusin
<b>166</b> I Told Ya I Love Ya Now Get Out	<b>347</b> Things to Come	<b>302</b> Serengeti Walk (Slippin' in the Back Door)
Dave Frishberg	<b>376</b> Woody'n' You	Vince Guaraldi
<b>67</b> Can't Take You Nowhere	Haven Gillespie	<b>76</b> Cast Your Fate to the Wind
<b>214</b> Listen Here	<b>40</b> Beautiful Love	Hal Hackady
<b>227</b> My Attorney Bernie	Norman Gimbel	<b>134</b> Gettin' Over the Blues
Walter "Gil" Fuller	<b>22</b> Agua De Beber (Water to Drink)	James S. Hall
<b>232</b> Mambo a La Savoy	<b>335</b> Sway (Quien Sera)	<b>72</b> Careful
<b>221</b> Manteca	Jerry Gladstone	<b>308</b> Simple Samba
<b>347</b> Things to Come	<b>370</b> The Wind	<b>360</b> Waltz New
John L. Golden	John L. Golden	Ord Hamilton
<b>282</b> Poor Butterfly	<b>282</b> Poor Butterfly	<b>373</b> You're Blase

**Oscar Hammerstein II**

- 45 Bill  
 126 The Folks Who Live on the Hill  
 220 Make Believe  
 258 The Next Time It Happens  
 316 Softly as in a Morning Sunrise  
 368 Why Was I Born?

**Herbie Hancock**

- 69 Cantelope Island  
 77 Chameleon  
 106 Dolphin Dance  
 228 Maiden Voyage  
 266 One Finger Snap  
 342 Tell Me a Bedtime Story  
 359 Watermelon Man

**W.C. Handy**

- 35 Aunt Hagar's Blues  
 297 St. Louis Blues

**William Hanna**

- 123 (Meet) The Flintstones

**E.Y. Harburg**

- 31 April in Paris  
 108 Down with Love  
 148 Here's to Your Illusions  
 150 How Are Things in Glocca Morra  
 174 I'm Yours  
 199 Last Night When We Were Young  
 294 Right as the Rain  
 364 What Is There to Say

**Bennie Harris**

- 89 Crazyology

**Eddie Harris**

- 129 Freedom Jazz Dance

**Lorenz Hart**

- 54 The Blue Room  
 91 Dancing on the Ceiling  
 136 Glad to Be Unhappy  
 144 Happy Hunting Horn  
 168 I Wish I Were in Love Again  
 183 Isn't It Romantic?  
 185 It's Easy to Remember  
 206 Lover  
 249 Mountain Greenery  
 248 My Heart Stood Still  
 262 Nobody's Heart  
 306 A Ship Without a Sail  
 378 You Are Too Beautiful  
 382 You Took Advantage of Me  
 376 You're Nearer

**Coleman Hawkins**

- 163 I Mean You  
 292 Riff tide

**Neal Hefti**

- 136 Girl Talk  
 210 Lonely Girl

**Ray Henderson**

- 174 I'm a Dreamer Aren't We All

**Herb Hendler**

- 150 Hot Toddy

**Joel Herron**

- 171 I'm a Fool to Want You

**Edward Heyman**

- 52 Blame It on My Youth  
 53 Blue Star  
 204 Love Letters  
 252 My Silent Love  
 271 Out of Nowhere  
 377 You're Mine You

**Irene Higginbotham**

- 139 Good Morning Heartache

**Bob Hilliard**

- 27 Alice in Wonderland  
 178 In the Wee Small Hours of the Morning

**Billie Holiday**

- 197 Lady Sings the Blues

**Frederick K. Hollander**

- 381 You Leave Me Breathless

**Patrice Holloway**

- 380 You've Made Me So Very Happy

**Brenda Holloway**

- 380 You've Made Me So Very Happy

**Larry Holofcener**

- 239 Mr. Wonderful  
 353 Too Close for Comfort

**Andre Hornez**

- 78 C'est Si Bon (It's So Good)

**Freddie Hubbard**

- 66 Byrd Like  
 179 The Intrepid Fox  
 217 Little Sunflower  
 287 Red Clay

**Raymond Hubbell**

- 282 Poor Butterfly

**Alberta Hunter**

- 105 Down Hearted Blues

**Paul Jackson**

- 77 Chameleon

**Al Jarreau**

- 62 Breakin' Away  
 230 Mornin'

**Will Jason**

- 273 Penthouse Serenade

**Gordon Jenkins**

- 53 Blue Prelude  
 137 Good-Bye  
 285 P.S. I Love You  
 348 This Is All I Ask (Beautiful Girls Walk a Little Slower)

**Antonio Carlos Jobim**

- 22 Agua De Beber (Water to Drink)  
 20 Aguas De Marco (Waters of March)  
 30 Antigua  
 103 Dindi  
 170 If You Never Come to Me (Inutil paisagem)  
 207 Ligia  
 204 Look to the Sky  
 264 O Morro Nao Tem Vez (Favela) (Somewhere in the Hills)  
 266 Once I Loved (Amor Em Paz) (Love in Peace)  
 326 Someone to Light Up My Life (Se Todos Fossem Iguais a Voce)  
 356 Triste  
 360 Wave

**Dominic John**

- 45 A Blossom Fell

**James P. Johnson**

- 74 Carolina Shout

**J.J. Johnson**

- 211 Lament

**Louie Johnson**

- 302 Serengeti Walk (Slippin' in the Back Door)

**Arthur Johnston**

- 81 Cocktails for Two  
 194 Just One More Chance  
 236 Mandy Make Up Your Mind  
 251 My Old Flame

**Thad Jones**

- 63 Bluish Grey  
 81 A Child Is Born

**Alan Rankin Jones**

- 113 Easy Street

**Isham Jones**

- 269 The One I Love (Belongs to Somebody Else)



**Irving Kahal**

- 245 (There Ought to Be A)  
Moonlight Saving Time  
379 You Brought a New Kind of Love  
to Me

**Norman "Tiny" Kahn**

- 67 Can't Take You Nowhere

**Gus Kahn**

- 99 Dream a Little Dream of Me  
206 Love Me or Leave Me  
220 Makin' Whoopee!  
247 My Baby Just Cares for Me  
269 The One I Love  
(Belongs to Somebody Else)

**Bert Kalmar**

- 349 Three Little Words

**Bronislau Kaper**

- 180 Invitation  
268 On Green Dolphin Street

**Buddy Kaye**

- 172 I'll Close My Eyes

**Nick Kenny**

- 111 Drop Me Off in Harlem

**Walter Kent**

- 369 (There'll Be Bluebirds Over)  
The White Cliffs of Dover

**Jerome Kern**

- 45 Bill  
126 The Folks Who Live on the Hill  
176 In Love in Vain  
220 Make Believe  
289 Remind Me  
351 Till the Clouds Roll By  
368 Why Was I Born?  
378 You Couldn't Be Cuter

**Wayne King**

- 40 Beautiful Love

**Ted Koehler**

- 33 As Long as I Live  
44 Between the Devil and the Deep  
Blue Sea  
97 Don't Worry 'Bout Me  
161 I Gotta Right to Sing the Blues  
190 I've Got the World on a String  
367 When the Sun Comes Out

**Eli Konikoff**

- 130 Freetime

**Manny Kurtz**

- 176 In a Sentimental Mood

**Frankie Laine**

- 161 We'll Be Together Again

**Burton Lane**

- 83 Come Back to Me  
150 How Are Things in Glocca Morra  
158 I Hear Music  
198 The Lady's in Love with You  
158 Too Late Now

**Jacques Larue**

- 164 Nuages

**Frank LaVere**

- 184 Pretend

**Jack Lawrence**

- 366 What Will I Tell My Heart

**Leatherbarrow**

- 195 Just the Way We Planned It

**Peggy Lee**

- 143 Happy with the Blues  
175 I'm Gonna Go Fishin'

**Gene Lees**

- 326 Someone to Light Up My Life  
(Se Todos Fossem Iguais a Voce)

**Jerry Leiber**

- 265 On Broadway

**John Lennon**

- 262 Norwegian Wood  
(This Bird Has Flown)

**Michael Leonard**

- 172 I'm All Smiles

**Alan Jay Lerner**

- 83 Come Back to Me  
358 Too Late Now

**Edgar Leslie**

- 244 Moon Over Miami

**Oscar Levant**

- 52 Blame It on My Youth

**John Lewis**

- 364 Two Degrees East,  
Three Degrees West

**Abbey Lincoln**

- 274 People in Me  
331 Story of My Father  
368 Wholey Earth  
257 You Gotta Pay the Band

**Jay Livingston**

- 210 Lonely Girl  
222 Mona Lisa  
237 Mr. Lucky  
255 Never Let Me Go  
352 To Each His Own

**John Jacob Loeb**

- 302 Seems Like Old Times

**Frank Loesser**

- 158 I Hear Music  
198 The Lady's in Love with You  
199 Let's Get Lost  
243 More I Cannot Wish You  
198 The Lady's in Love with You

**Carmen Lombardo**

- 302 Seems Like Old Times

**Joe Lovano**

- 90 The Dawn of Time  
154 Hypnosis  
177 In the Land of Ephesus  
190 Josie and Rosie  
202 Lines and Spaces

**Ballard MacDonald**

- 318 Somebody Loves Me

**Enric Madriguera**

- 17 Adios

**Herb Magidson**

- 229 (I'm Afraid) The Masquerade Is Over  
319 Something I Dreamed Last Night

**Matt Malneck**

- 325 Stairway to the Stars

**Henry Mancini**

- 226 Days of Wine and Roses  
241 Moon River  
237 Mr. Lucky

**Johnny Mandel**

- 305 The Shadow of Your Smile  
322 Song from M\*A\*S\*H  
(Suicide Is Painless)  
359 Unless It's You

**Chuck Mangione**

- 124 Feels So Good

**Barry Mann**

- 265 On Broadway

**David Mann**

- 178 In the Wee Small Hours of the  
Morning

Bob Marley  
**200** Lively Up Yourself

Herbert Martin  
**172** I'm All Smiles

Bruno Martino  
**119** Estate

Harvey Mason  
**77** Chameleon  
**302** Serengeti Walk  
(Slippin' in the Back Door)

Bennie Maupin  
**77** Chameleon

Percy Mayfield  
**279** Please Send Me Someone to Love

Paul McCartney  
**262** Norwegian Wood  
(This Bird Has Flown)

Joe McCoy  
**369** Why Don't You Do Right  
(Get Me Some Money, Too!)

Loonis McGlohon  
**51** Blackberry Winter

Jimmy McHugh  
**155** I Can't Believe That You're in  
Love with Me  
**199** Let's Get Lost  
**205** A Lovely Way to Spend an Evening

Teddy McRae  
**58** Broadway

Walter Melrose  
**89** Copenhagen  
**94** Doctor Jazz

Nilo Mendez  
**141** Green Eyes (Aquellos Ojos Verdes)

Johnny Mercer  
**226** Days of Wine and Roses  
**146** Here's to My Lady  
**164** I Remember You  
**165** I Thought About You  
**177** In the Cool, Cool, Cool of the  
Evening  
**234** Laura  
**241** Moon River  
**267** One for My Baby  
(And One More for the Road)  
**285** P.S. I Love You  
**338** Tangerine  
**345** That Old Black Magic

Don Meyer  
**127** For Heaven's Sake

George Meyer  
**236** Mandy Make Up Your Mind

Joseph Meyer  
**217** Love Lies

Bub Miley  
**47** Black and Tan Fantasy  
**110** East St. Louis Toodle-oo

Marcus Miller  
**132** Full House  
**223** Maputo

Irving Mills  
**73** Caravan  
**160** I Let a Song Go out of My Heart  
**176** In a Sentimental Mood  
**181** It Don't Mean a Thing  
(If It Ain't Got That Swing)  
**240** The Mooch  
**225** Mood Indigo  
**282** Prelude to a Kiss  
**294** Ring Dem Bells  
**295** Riverboat Shuffle  
**296** Rockin' in Rhythm  
**324** Sophisticated Lady

Thelonious Monk  
**116** Epistrophy  
**163** I Mean You  
**178** In Walked Bud  
**265** Off Minor

John L. "Wes" Montgomery  
**124** Four on Six  
**363** West Coast Blues

Frank Morgan  
**58** Blues for Rosalinda  
**362** We Three Blues

Ferdinand "Jelly Roll" Morton  
**86** The Crave  
**238** Mr. Jelly-Lord  
**256** New Orleans Blues

Nelson Mota  
**213** Like a Lover (O Cantador)

Gerry Mulligan  
**36** Bark for Barksdale  
**298** Rocker (Rock Salt)  
**322** Song for Strayhorn

Oliver Nelson  
**116** Emancipation Blues  
**330** Stolen Moments

Portia Nelson  
**134** Gettin' Over the Blues  
**336** Sunday in New York

Henry Nemo  
**160** I Let a Song Go out of My Heart

Sammy Nestico  
**128** Freckle Face

Anthony Newley  
**281** Pure Imagination

Herbert Nichols  
**197** Lady Sings the Blues

James Noble  
**47** Blue Flame

Ray Noble  
**205** Love Is the Sweetest Thing  
**357** The Very Thought of You

Pierre Norman  
**379** You Brought a New Kind of Love  
to Me

Joseph "King" Oliver  
**104** Dippermouth Blues  
**94** Doctor Jazz

Sy Oliver  
**112** Easy Does It

Jack Palmer  
**187** I've Found a New Baby  
(I Found a New Baby)

Eddie Palmieri  
**290** Resemblance

Rique Pantoja  
**366** What Do You See

Mitchell Parish  
**295** Riverboat Shuffle  
**324** Sophisticated Lady  
**325** Stairway to the Stars  
**328** Star Dust

Charlie Parker  
**30** Anthropology  
**54** Blues for Alice  
**300** Segment  
**358** Visa

Dorothy Parker  
**168** I Wished on the Moon

Cliff Parman  
**284** Pretend

Geoffrey Parsons  
**169** If You Go

**John Patitucci**

- 37 Baja Bajo
- 80 Change of Season
- 142 Growing
- 300 Searching, Finding

**Art Pepper**

- 221 Make a List (Make a Wish)
- 226 Mr. Big Falls His J.G. Hand
- 332 Straight Life
- 336 Surf Ride

**G. Pingarilno**

- 120 The Face I Love

**Cole Porter**

- 34 At Long Last Love
- 109 Dream Dancing
- 118 Ev'rything I Love
- 156 I Am in Love
- 248 Most Gentlemen Don't Like Love
- 291 Ridin' High
- 313 So in Love

**Neville Potter**

- 123 500 Miles High
- 374 You're Everything

**Miguel Prado**

- 350 Time Was

**Ralph Rainger**

- 107 Easy Living
- 168 I Wished on the Moon
- 165 If I Should Lose You
- 195 June in January
- 278 Please
- 344 Thanks for the Memory

**David Raksin**

- 234 Laura

**Milton Raskin**

- 272 Passion Flower

**Don Raye**

- 380 You Don't Know What Love Is

**Andy Razaf**

- 46 (What Did I Do to Be So)  
Black and Blue
- 196 Keepin' out of Mischief Now

**John Redmond**

- 160 I Let a Song Go out of My Heart

**Jimmy Reed**

- 148 Honest I Do

**Billy Reid**

- 172 I'll Close My Eyes

**Django Reinhardt**

- 100 Dimunushing
- 234 Manoir De Mes Reves  
(Django's Castle)

**264 Nuages**

- 338 Swing41
- 356 Ultrafox

**Emelia Renaud**

- 318 Somebody Loves Me

**Harry Richman**

- 245 (There Ought to Be A)  
Moonlight Savings Time

**Lee Ritenour**

- 65 Bullet Train
- 68 Captain Fingers
- 92 Cross My Heart
- 102 Dolphin Dreams
- 182 Is It You?

**Leo Robin**

- 107 Easy Living
- 165 If I Should Lose You
- 176 In Love in Vain
- 195 June in January
- 203 Love Is Just Around the Corner
- 252 My Ideal
- 278 Please
- 344 Thanks for the Memory

**Williard Robinson**

- 101 Don't Smoke in Bed

**William "Smokey" Robinson**

- 250 My Girl

**Richard Rodgers**

- 54 The Blue Room
- 91 Dancing on the Ceiling
- 136 Glad to Be Unhappy
- 144 Happy Hunting Horn
- 168 I Wish I Were in Love Again
- 183 Isn't It Romantic?
- 185 It's Easy to Remember
- 206 Lover
- 249 Mountain Greenery
- 248 My Heart Stood Still
- 258 The Next Time It Happens
- 262 Nobody's Heart
- 306 A Ship Without a Sail
- 312 Slaughter on Tenth Avenue
- 378 You Are Too Beautiful
- 382 You Took Advantage of Me
- 376 You're Nearer

**Sigmund Romberg**

- 316 Softly as in a Morning Sunrise

**William Rose**

- 372 Without a Song

**Harry Ruby**

- 349 Three Little Words

**Pablo Beltran Ruiz**

- 335 Sway (Quien Sera)

**Bob Russell**

- 158 I Didn't Know About You

**Leon Russell**

- 350 This Masquerade

**S.K. Russell**

- 61 Brazil
- 350 Time Was

**Joe Sample**

- 34 Ashes to Ashes
- 59 Born to Be Bad

**David Sanborn**

- 132 Full House
- 147 Hideaway
- 186 It's You

**Arturo Sandoval**

- 162 I Left This Space for You

**Victor Schertzinger**

- 164 I Remember You
- 338 Tangerine

**Lalo Schifrin**

- 219 Mission: Impossible Theme

**Tom Schuman**

- 130 Freetime

**Wilbur Schwandt**

- 99 Dream a Little Dream of Me

**Arthur Schwartz**

- 28 Alone Too Long

**John Scofield**

- 315 So You Say
- 330 Still Warm

**Jerry Seelen**

- 78 C'est Si Bon (It's So Good)

**Jack Segal**

- 162 I Keep Going Back to Joe's
- 365 When Sunny Gets Blue

**Artie Shaw**

- 311 So Easy

**George Shearing**

- 84 Conception
- 246 Lullaby of Birdland

**Bruce Sievier**

- 373 You're Blase

**Carl Sigman**

- 217 Love Lies

**Frank Signorelli**

325 Stairway to the Stars

**Horace Silver**

122 Filthy McNasty  
222 Me and My Baby  
272 Peace  
333 Strollin'

**Lewis C. Simpkins**

259 Night Train

**Frank Sinatra**

171 I'm a Fool to Want You

**Sunny Skylar**

41 Besame Mucho (Kiss Me Much)

**Chris Smith**

71 Cake Walking Babies from Home

**Johnny Smith**

357 Walk Don't Run

**Anna Sosenko**

91 Darling, Je Vous Aime Beaucoup

**Charles Spivak**

327 Stardreams

**Mike Stern**

18 After All  
40 Before You Go  
82 Chromozone  
216 Little Shoes  
270 Original Rays

**Mike Stoller**

265 On Broadway

**Billy Strayhorn**

90 The Creole Love Call  
272 Passion Flower

**Jule Styne**

142 Guess I'll Hang My Tears out to Dry  
186 It's You or No One

**Dana Suesse**

252 My Silent Love

**Steve Swallow**

120 Falling Grace

**Eric Tagg**

92 Cross My Heart  
182 Is It You?

**Jean "Toots" Thielemans**

55 Blues on Time

**Claude Thornhill**

64 Buster's Last Stand

**Bobby Timmons**

96 Dat Dere

**Pete Tinturin**

366 What Will I Tell My Heart

**Juan Tizol**

73 Caravan

**Bobby Troup**

136 Girl Talk

**Henry Troy**

71 Cake Walking Babies from Home

**Roy Turk**

236 Mandy Make Up Your Mind

**Thomas Turrentine**

194 June Bug

**McCoy Tyner**

24 Aisha  
126 Fly with the Wind  
270 Passion Dance  
301 Senor Carlos

**Adolfo Utrera**

141 Green Eyes (Aquellos Ojos Verdes)

**Marcos Valle**

120 The Face I Love

**Paulo Valle**

120 The Face I Love

**Egbert Van Alstyne**

40 Beautiful Love

**Jimmy Van Heusen**

66 Call Me Irresponsible  
165 I Thought About You  
184 It Could Happen to You  
244 Moonlight Becomes You  
334 Suddenly It's Spring

**Consuelo Velazquez**

41 Besame Mucho (Kiss Me Much)

**Dick Voynow**

295 Riverboat Shuffle

**Fats Waller**

46 (What Did I Do to Be So)  
Black and Blue  
191 Jitterbug Waltz  
196 Keepin' out of Mischief Now

**George Wallington**

135 Godchild  
215 Lemon Drop

**Ned Washington**

153 A Hundred Years from Today  
254 The Nearness of You  
268 On Green Dolphin Street  
327 Stella by Starlight

**Oscar Washington**

259 Night Train

**Ernie Watts**

29 And I Think About It All the Time  
65 Bullet Train  
85 Continental Blues  
195 Just the Way We Planned It  
268 On the Border  
366 What Do You See

**Paul Francis Webster**

48 Black Coffee  
157 I Got It Bad and That Ain't Good  
180 Invitation  
305 The Shadow of Your Smile

**Cynthia Weil**

265 On Broadway

**Kurt Weill**

242 Mack the Knife

**George David Weiss**

246 Lullaby of Birdland  
239 Mr. Wonderful  
353 Too Close for Comfort

**Carel Werver**

76 Cast Your Fate to the Wind

**Ronald White**

250 My Girl

**Richard A. Whiting**

252 My Ideal

**Alec Wilder**

51 Blackberry Winter

**Ernest B. Wilkins**

331 Stereophonic

**Buster Williams**

24 Air Dancing  
79 Christina  
93 Deceptacon  
352 Toku-DO

**Clarence Williams**

71 Cake Walking Babies from Home

**Paul Williams**

286 The Rainbow Connection

**Spencer Williams**

187 I've Found a New Baby  
(I Found a New Baby)

**Frank E. Wilson**

380 You've Made Me ~~So~~ Very Happy

**P.G. Wodehouse**

45 Bill  
351 Till the Clouds Roll By

**Jack Wolf**

171 I'm a Fool to Want You

**Henri Woode**

58 Broadway

**Eddie Woods**

17 Adios

**Allie Wrubel**

229 (I'm Afraid) The Masquerade Is Over r

**Jack Yellen**

23 Ain't She Sweet  
32 Are You Havin' Any Fun?  
319 Something I Dreamed Last Night

**Vincent Youmans**

372 Without a Song

**Jimmy Young**

112 Easy Does It

**Joe Young**

153 A Hundred Years from Today

**Victor Young**

40 Beautiful Love  
53 Blue Star  
153 A Hundred Years from Today  
204 Love Letters  
327 Stella by Starlight

**Josef Zawinul**

50 Black Market  
72 Cannonball  
228  
288 A Remark You Made

**Anne Zindars**

152 How My Heart Sings

**Earl Zindars**

152 How My Heart Sings



# ADIOS

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English Words by EDDIE WOODS  
Spanish Translation and Music by ENRÍC MADRIGUERA

Moderate Latin

Gm7 C7 F Gm7 C7 C+ F6

A - dios, In leav - ing you, it grieves me to say A -  
A - dios, Me voy lin - da mo - re - ma le - jos de

Gm7 C7 F Gm7 C7 C+ F6

dios. I'll be so lone - ly, for you on - ly I  
ti El - al - ma he - chá una pe - na por qué al par -

C7 F Db7 C7 Gm7 C7 F

sigh and cry my A - dios, A - dios to you.  
lir te - mo que tú ol - vi - des nues - tro amor

Gm7 C7 F Gm7 C7 F

And in this heart,  
Her - mo - sa flor

Gm7 C7 C+ Dm D+ Gm7 C6 C7 F

is mem' - ry of what used to be dear for you and me set a - part.  
mi al - ma cau - ti - vas - te con la fra - gan - cia de to can - dor

Bm7b5 E7 Am Dm F Bm7b5 E7 Dm6

Moon watch - ing and wait - ing a - bove,  
Tu e - res to - da mi i - lu - sión

E7 Am A7 D7 G9 Gm7

Soon it will be bless - ing our love.  
Tu e - res mi dul - ce can - ción.

C7 Gm7 C7 F Gm7 C7 C+ F6

A - dios for hap - py end - ings I'll re - turn, dear to  
A - dios me voy lin - da mo - re - na me voy de a -

Gm7 D7 Gm C6 C7 F Gm7 C7

you With a love true, no more to bid you A - dios.  
qui A llo - rar mi tris - te - za le - jos de ti.

Gm7 C7 F Gm7 C7 Gm7 C7 F

A - dios A - dios  
A - dios A - dios

# AFTER ALL

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By MIKE STERN

Moderately slow

N.C.

F#m7 E C#m7 D F#m7 E/G# E C#m7 C#7#5 CM7#5 A/B BbM7#5 E/A E/G# G13

D Bm7 CM9#11 A7

D Bm7 CM9#11 A7

Double Time

D DM7 D7 D6 D+ D D(b5) Gm7 F Am7 Gm7

F Am7/E C F Gm7 F Am7 Gm7 F Am7 Gm7 F Am7 Gm7 F Am7 Dm7

F#m7 E G#m7 F#m7 E E/G# G13 Bb/C Gm7/C F/C Am7/C Gm7/C F/C Am7/C C F/C

To Coda ⊕

Gm7/C F/C Am7/C Gm7/C F/C Am7/C Gm7/C F Am7/E Dm7 F#m7 E G#m7 F#m7

Tempo I

Fm7 Bbm7 Ab6 Gm7#5 Ab/Gb Db/F Gb/E G/A

D.S. al Coda

CODA ⊕ F#m7 E E/G# F#m7 E E/G# G13 C11 Db Ab Bbm7 Ab Eb Ab



Db Ab Bbm7 Db Ab Bbm7 Ab Fm7

Eb Eb/C# Cm7 B13 Bbm7/Eb Ab/Eb Bbm7/Eb Ab/Eb Eb Ab/Eb Db/Eb Ab/Eb Bbm7/Eb

Db/Eb Ab/Eb Bbm7/Eb Ab/Eb Eb Ab C/Ab G Bm7 Am7 Abm11

**Tempo I**

C#m7 B Gb/Bb F#m/A E/G# Em/G C13sus F Dm7 EbM9 C11 F Dm7 EbM9 C11

**Repeat and Fade**

### AFFIRMATION

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By JOSE FELICIANO

**Moderate Funk/Rock**

Em9 Bm7

Em9 Bm7

**To Coda** ⊕

Am7 D7 GM9

E9 A9sus

GM9 C9 F#m7 F9

Em9 Eb9 DM9 BbM7

A9sus **D.S. al Coda**

**CODA** ⊕

Bm7 **Repeat and Fade**

# ÁGUAS DE MARÇO

(Waters of March)

Copyright © 1973 Antonio Carlos Jobim  
Published by Corcovado Music Corp.

Words and Music by  
ANTONIO CARLOS JOBIM

Moderately

C/B $\flat$  Am6 Fm6/A $\flat$

A stick, a stone, it's the end of the road. — It's the rest of a stump, — it's a lit-tle a-lone. —

C6/G Gm7 C7 Am6/F $\sharp$

— It's a sli-ver of glass, — it is life, — it's the sun — it is night, — it is death, —

Fm $\sharp$ 7 C6add9/G C7/G D7/F $\sharp$

— it's a trap, — it's a gun. — The oak when it blooms, — a fox in the brush, — the knot in the wood, —

Fm6 C6add9/G Gm7 C7 D7/F $\sharp$

— the song of a thrush, — the wood of the wind, — a cliff, a fall, — a scratch, a lump, —

Fm $\sharp$ 7 Fm6 C6add9/G C7/G C7

— it is noth- ing at all. — It's the wind blow-ing free, — it's the end — of the slope, —

Am6/F $\sharp$  Fm6 C6add9/G C7/G

— it's a beam, it's a void, — it's a hunch, — it's a hope, — and the riv-er bank talks of the Wa-ters of March. —

Am6/F $\sharp$  Fm6 C6add9/G C/B $\flat$

— It's the end of the strain, — it's the joy — in your heart. — The foot, the ground, the flesh and the bone, —

Am6 Fm6/A $\flat$  C6add9/G C/B $\flat$

— the beat of the road, — a sling-shot stone, — a fish, a flash, — a sil-ver-y glow. —

D7/F $\sharp$  Fm6 C6add9/G C/B $\flat$

— a fight, — a bet, — the range of a bow, — the bed of the well, — the end — of the line, —

Am6 Fm6/A $\flat$  C6add9/G C/B $\flat$

— the dis-may — in the face, — it's a loss, it's a find. — A spear, a spike, a point, a

Am6 Fm6/A $\flat$  CM7/G Gm9/C

nail, a drip, a drop, the end of the tale, — a truck-load of bricks in the soft — morn-ing light, —

D13/F $\sharp$  B $\flat$ 13/F CM7/G C/B $\flat$

— the shot of a gun — in the dead — of the night. — A mile, — a must, — a thrust, — a bump, —

Am6 Fm6/Ab C6add9/G Gm7 C9  
 — it's a girl, it's a rhyme, — it's a cold, — it's the mumps. — The plan of the house, — the bod - y in bed, —

D/C Fm/C C6/G Gm7/C C7  
 — and the car that got stuck, — it's the mud, — it's the mud. — A float, a drift, a flight, a wing,

D7/C Fm6add9/C CM7 C7/G  
 a hawk, — a quail, the prom - ise of spring, — and the riv - er - bank talks of the Wa - ters Of March. —

Am6/F# Fm#7 Fm6 C6 F#/E Eb/D# C/Bb  
 — It's the prom - ise of life, — it's the joy — in your heart. —

Am6 Fm6/Ab CM7/G Gb7b5 FM7 Fm6 C6 C/Bb Am6 Fm6/Ab

CM7/G C/Bb Am6 Fm6/Ab  
 A snake, — a stick, it is John, it is Joe, — it's a thorn in your hand, — and a cut — on your toe. —

C6add9/G C/Bb Am6 Fm6/Ab C6add9/G  
 — A point, a grain, a bee, a bite, — a blink, — a buz - zard, a sud - den stroke of night. A pin, a

C/Bb Am6 Fm6/Ab CM7/G  
 nec - dle, a sting, a pain, a snail, a rid - dle, a wasp, — a stain, — a pass in the moun -

Cm7 D/C Fm6/C C  
 - tains, a horse and a mule, — in the dis - tance the shelves — rode three shad - ows of blue, — and the riv - er - bank

Cm7 D/C Db/C C/G C  
 talks of the Wa - ters Of March. — It's the prom - ise of life, — in your heart, — in your heart. — A stick, a

C/Bb Am6 Fm6/Ab C6add9/G  
 stone, the end of the load, — the rest of a stump, — a lone - some road, — a sli - ver of glass, —

Gm7 C7 D13/C Fm6 G#dim/C CM7/G  
 — a life, the sun, — a night, a death, — the end of the run, — and the riv - er - bank

Gm7 C7 D13/C Fm6 C6add9  
 talks of the Wa - ters Of March. — It's the end of all strain, — it's the joy in your heart.

# AFTER THE RAIN

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By JOHN COLTRANE

**Slowly-Rubato**

B $\flat$ /A $\flat$  G/A $\flat$  A $\flat$ M7 D $\flat$ M7/A $\flat$  D $\flat$ dim/A $\flat$  A $\flat$ M7 D $\flat$ M7/A $\flat$  D $\flat$ dim/A $\flat$

A $\flat$ M7 G/A $\flat$  D $\flat$ m(#7) D $\flat$ m6/E $\flat$  A $\flat$ M7 E $\flat$ 7/A $\flat$  A $\flat$ M7 E $\flat$ 7/A $\flat$

A $\flat$ M7 E $\flat$ 7/A $\flat$  A $\flat$ M7 E $\flat$ 7/A $\flat$  A $\flat$ M7 E $\flat$ 7sus A $\flat$ M7

E $\flat$ 7sus A $\flat$ M7 E $\flat$ 7sus A $\flat$ M7 E $\flat$ 7sus A $\flat$ M7

# ÁGUA DE BEBER (Water to Drink)

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A Division of UNIVERSAL STUDIOS, INC.

Original Words by VINICIUS DE MORAES  
English Words by NORMAN GIMBEL  
Music by ANTONIO CARLOS JOBIM

**Moderately**

C $\sharp$ /F $\sharp$  G $\sharp$ m7 $\flat$ 5 Em7 Bm7

Your love is rain, my on heart dis the tant flow de er. serts.

Em7 Em11 A13 DM7

I need your love or I will die.  
The rain can fall up on the sea.

D6/9 C $\sharp$ 9 C9 $\sharp$ 11 Bm7 B $\flat$ 13 D6/A D7 $\sharp$ 9

My ver y life is in your pow er.  
The rain can fall up on the flow er.

C $\sharp$ 7 $\flat$ 9 C $\sharp$ 7 $\flat$ 9 F $\sharp$ 7sus Bm7

Will I with er and to fade or bloom to the sky?  
Since the rain has to fall let it fall on me.

B7 N.C. E7 Em6 Bm7

Ág - ua De Be - ber, give the flow - er wa - ter to drink.  
Ág - ua De Be - ber, Ág - ua De Be - ber ca - ma - rá.

B7 N.C. E7 Em6 Bm7

Ág - ua De Be - ber, give the flow - er wa - ter to drink.  
Ág - ua De Be - ber

1 Bm7

2 Bm7

The rain can fall ca - ma - rá.

# AFTERMATH (PART II)

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Written by KEVIN EUBANKS

**Moderately**

Chords: Eb7#9, Ab7#5, Db7#9, C9#11, C#/E#, C#m/E, B9/D#, B/D#, Bm/D, C#7#9(b13) Asus, GM7#11, C#7#9(b13), C9/Bb, GM7#11, EbM7b5, DM7b5, CM7b5, N.C., Eb7#9, Ab7#5, Db7#9, To Coda F#m7, N.C., F#m7, D.S. al Coda, CODA GM7#11

# AIN'T SHE SWEET

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 and WARNER BROS. INC.

Words by JACK YELLEN  
 Music by MILTON AGER

**Moderato**

Chords: Eb, A9, Bb7, Eb, A9, Bb7, Eb, G7, C7, F7, Bb7, Eb, Bb7, Eb, A9, Bb7, Eb, A9, Bb7, C7, F7, Bb7, Eb, Ab7, Eb

Ain't She Sweet? See her com - ing down the street! Now I ask you ver - y  
 Ain't she nice? Look her o - ver once or twice. Now I ask you ver - y

con - fi - den - tial - ly, Ain't She Sweet?  
 con - fi - den - tial - ly, ain't she nice? Just cast an eye \_\_\_\_\_ in her di - rec - tion \_\_\_\_\_

Oh, me! Oh, my! \_\_\_\_\_ Ain't that per - fec - tion. \_\_\_\_\_ I re - peat, don't you

think that's kind of neat? And I ask you ver - y con - fi - den - tial - ly, Ain't She Sweet? \_\_\_\_\_

# AIR DANCING

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By BUSTER WILLIAMS

Moderately

Bbm9 Abm9 Bbm9 Abm9 Bbm9 Abm9 Bbm9

1 Abm9 4 Bbm9 Abm9 Bbm9 Abm9 F7#5(#9) 2 Abm9 4 Bbm9

Abm9 Bbm9 Abm9 Am9 Bbm9 Bm9 Am9 Bm6/9 Am9

Bm9 Am9 Bm9 Am9 3 Bm9 Am9 Bm9

Am9 Bm9 Abm9 Bbm9 Abm9 Db7#5(b9) GbM7 Ebm11 DbM7 4

Gb6 Ab7susb9 Fine Bbm9 Abm9 Bbm9 Abm9 D.C. al Fine

# AISHA

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By McCOY TYNER

Slowly

3 Am9 Gm9 3 Am9

Fm9 Fm7 Bb7 3 Gm7 C7 3 Am7 D7b9 To Coda ⊕

1 Gm7 C7 Fm7 E7#9 3 2 Gm7 C7 Bm7 E7 AM7 D7#11 AM7 D7#11

DbM7 Gb7#11 DbM7 Gb7#11 Bm7 E7#11 Bm7 E7#11

Ebm7 GbM7 AM7 Bm7 D.S. al Fine E7 3 CODA ⊕ Gm7 C7 Fm7 Bb7 Ebm7 Ab7 Gb13 rit.

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Words and Music by WALTER BECKER  
and DONALD FAGEN

Moderately

CM7 Bb/C CM7 FM7 Cm11 DbM7

1. Up-on the hill — peo - ple nev-er stare, — they just don't care.  
2., 3. (See additional lyrics)

Eb9 F7 AbM7 Bb/Ab Ab G7 E7

Chin - ese mu - sic un-der ban - yan - trees — here at the dude ranch a - bove the

A7 Cm7 DbM7 GbM7 Fm7 D7b5 DbM7b5 To Coda II ⊕ ⊕

sea. A - ja, when all my dime danc-in' is through I run to you. —

1 CM9 2 Gm7 Fm7 Bb Ab Bb Ab Bb Ab Bb Ab Play 8 times

Bb Ab Gb Ab Gb Dm7 Ab DbM7 Play 3 times

To Coda I ⊕

Fm7 G Ab Bb Ab Dm7 Gb GbM7 Ab Bb Ab Bb Ab D.S. al Coda I Play 3 times

CODA I ⊕ Gb GbM7 Ab EM7 Cm11 Play 7 times Bm7 Cm7 FM7

Instrumental

N.C. Dm7 C13 DbM7 GbM7 BM7 Cm11 Play 8 times Bm7 Cm7

FM7 N.C. Dm7 C13 D.C. al Coda II ⊕ ⊕ Dbm7 Cm7 CODA II ⊕ ⊕ Cm11 Repeat and Fade

Additional Lyrics

2. Upon the hill they've got time to burn.  
There's no return  
Double Helix in the sky tonight.  
Throw out the hardware  
Let's do it right.
3. Upon the hill they think I'm okay.  
Okay so they say.  
Chinese music always sets me free.  
Angular banjos sound good to me.

## ALABAMA

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By JOHN COLTRANE

Slowly, Pensively (Rubato)

*Cm*

*Cm9 Cm7/G Cm/D AbM7 Gm7 Cm AbM7 Gm7 Cm*

## ALFIE

Theme from the Paramount Picture ALFIE

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Words by HAL DAVID  
Music by BURT BACHARACH

Very slowly, rubato

*CM9 Dm7/G CM7 Dm7 Em7 A7b9*

What's it all a-bout, Al - fie? Is it just for the mo - ment we live? What's it

*Dm7 G/F Em7 Am7 Dm7 Dm7/G Cdim7*

all a - bout when you sort it out, Al - fie? Are we meant to take more than we give, or

*Dm7 Dm/C F/G G9#5 CM9 Am7 Dm7 F/G G/F*

are we meant to be kind? And if on - ly fools are kind, Al - fie, than I

*C9/E Fm7 Em7b5 A7b9 Dm7 Fm6 Em7 Eb7*

guess it is wise to be cruel. And if life be - longs on - ly to the strong, Al - fie, what

*Dm7 Dm7/G Cdim7 CM7 Bm7 Eb6/D Am7/D*

will you lend on an old gold - en rule? As sure as I be - lieve there's a heav - en a -

*Bm7 Am7/D D/C Bm7 Eb6/D Am7/D Dm7/G G9*

bove, Al - fie, I know there's some - thing much more, some - thing e - ven non - be - liev - ers



G13 G7#5 CM9 Am7 Dm7 Fm6/G F#m7b5 F9

can be - lieve in. I be-lieve in love, Al - fie. With - out true love we just ex -

Em7 Am7 F#m7b5 F13 Em7 Am7 D9#11 Dm7 Dm/C

ist, Al - fie. Un - til you find the love you've missed you're noth - ing, Al - fie. When you walk let your heart

F#dim7 B7#5 E9 Eb7 Dm7 F/G C7b9 Fm6/C C7b9 CM9

lead the way, and you'll find love an - y day, Al - fie, Al - fie.

**ALICE IN WONDERLAND**  
from Walt Disney's ALICE IN WONDERLAND

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Words by BOB HILLIARD  
Music by SAMMY FAIN

**Moderately**

Dm7 G7 CM7 FM7 Bm7b5 E7

Al ice In Won FM7 Bm7b5 E7  
When - clouds go roll - der ing - land, how they do you a get way to and

Am7 Eb7 Dm7 G7 Em7 Am7

Won der land? O ver is the hill or be un yond der land eye or that  
leave the sky. Where is the land

Dm7 G7 1 Em7 A7 Am7 D7 2 CM7 Am7

just be hind can the not tree. see?

Dm7 G7 Em7 Am7 Dm7 G7

Where do stars go? Where is the cres - cent

CM7 FM7 F#m7 B7b9 Em7 A7

moon? They must be some where in the

Dm7 A7 Dm7 A7 Dm7 Ab7 G7 Dm7 G7

sun - ny af - ter - noon. Al - ice In

CM7 FM7 Bm7b5 E7 Am7 Eb7

Won - der - land, where is the path to Won - der - land?

Dm7 G7 Em7 Am7 Dm7 G7 CM7

O - ver the hill or here or there? I won - der where.

# ALL ALONE

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Words and Music by  
IRVING BERLIN

**Moderately**

The musical score for 'All Alone' is written in 3/4 time with a key signature of one flat (Bb). It consists of five staves of music. The lyrics are: 'All A-lone, I'm so All A-lone. There is no one else but you. All A-lone by the tel-e-phon wait-ing for a ring, a ting-a-ling. I'm All A-lone ev-'ry eve-ning, All A-lone feel-ing blue, won-d'ring where you are, and how you are and if you are, All A-lone too. too.' The score includes various chords such as F, F/C, C7, F, C7#5, FM7, F6, Em7b5, A7, Dm7, G13, A/E, E7, Am7, Gm7, C7, Cm7, F7, Bb, Ab13, G7, C7, C7#5, F, Cm7, F7, BbM7, Eb7, F/C, C7, and a first ending with F, Dm7, Gm7, C7b9, and a second ending with F.

# ALONE TOO LONG

from BY THE BEAUTIFUL SEA

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Words by DOROTHY FIELDS  
Music by ARTHUR SCHWARTZ

**Slowly**

The musical score for 'Alone Too Long' is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves of music. The lyrics are: 'I'd kiss you if I dared, I want to but I'm scared. I should have known I've lips are much too still, my arms have lost their skill. My charm has flown, I've been A-lone Too Long. My Long. It's been years since I have whis-pered a fool-ish love-word, and I'd be a-fraid I'd sing you a fad-ed song. But if you smile and then say "dar-ling, try a-gain." I'll know you've known I've been A-lone Too Long.' The score includes various chords such as G6, G#dim7, Am7, D7, Am7, D7, Am7, D7, Am7, D7, G, Bm7, Am7, D7, Em, Em7, Em6, C7b5, B7, Em6, Em, Em7, Em6, A7, D7sus, D7, G6, G#dim7, Am7, D7, Am7, D7, Am7, D9, D7, G, Bm, Am7, G.

# AND I THINK ABOUT IT ALL THE TIME

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By ERNIE WATTS  
and RAY DEWEY

**Rock Ballad**

Chords: BbM7, Ab/Bb, Bb/G, Bb/F, C9/E, A7b9(b5), A7b9, Dm7, Gm7, Cm7, F11, BbM7, F11, F7b9, BbM7, Ab/Bb, Bb/G, Bb/F, C9/E, A7b9(b5), A7b9, Dm7, Gm7, Cm7, F11, Ab11, F11, F7b9, BbM7, D7#9, Gm7, Gm7#5, G7/B, Cm7, Cm7/Bb, Ab11, Ab11/A, BbM7, D7#9, Gm7, C7b5, F11, Ab11, AbM7/Bb, E7#9, E7b9, EbM7, Ab9, Ab(#13), DM7, Bm7, Em9, EbM7, D7b9, Db9, Cm7, Ab11, F11, F7b9, BbM7, Ab/Bb, Bb/G, Bb/F, C9/E, A7b9(b5), A7b9, Dm7, Gm7, Cm7, F11, BbM7, Ab9#11, BbM7, Ab9#11, To Coda, BbM7, Ab9#11, BbM7, F11, D.S. al Coda, CODA, BbM7, Ab9#11, BbM7, Ab9#11, Repeat and Fade

# ANTHROPOLOGY

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By CHARLIE PARKER and DIZZY GILLESPIE

**Fast Bebop**

Bb6 G7 Cm7 F7 Bb6 Gm7 C7 F7

Fm7 Bb7 Eb7 Ab7 Dm7 G7 Cm7 F7

Dm7 G7 Cm7 F7 Bb6 D7

G7 C7

F7 Bb6 G7 Cm7 F7 Bb6 Gm7

C7 F7 Fm7 Bb7 Eb7 Ab7 Dm7 G7 Cm7 F7 Bb6

The musical score for 'Anthropology' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of seven staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody is characterized by bebop-style eighth and sixteenth notes, often with grace notes. Chord symbols are placed above the staff to indicate harmonic structure. The piece concludes with a double bar line.

# ANTIGUA

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By ANTONIO CARLOS JOBIM

**Medium Bossa Nova**

EbM9 Bb7b9 EbM9 Bb7b9 BM7 F#7b9 BM7 F#7b9

EbM9 Bb7b9 EbM7 EbM7b5 Gm7/C Dbm/C

Fm7 Dm7b5 G7 Cm7 F13b5

Fm7 EM7 EbM7 Bbm7 EbM7 Bbm7 Eb E(b5) Eb E(b5)

The musical score for 'Antigua' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody is characterized by a smooth, flowing line typical of bossa nova. Chord symbols are placed above the staff. The piece concludes with a double bar line.

Abm7 Ebm

Abm7 F9 Bb13b9

EbM9 Fdim EbM9 Fdim BM7 C#dim BM7 C#dim

EbM9 Fdim EbM7 EbM7b5 Gm9/C Dbm/C

Fm7 Abm7 Gm7 Gbm7

Fm7 EM7 E7 EbM7 Fdim EbM9 Fdim EbM7 Fdim EbM9 Fdim EbM9

### APRIL IN PARIS

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Words by E.Y. HARBURG  
 Music by VERNON DUKE

Moderately

Fm6/G CM7 Dm7b5 G7 CM7

A - pril In Par - is, chest-nuts in blos - som, hol - i - day ta - bles un - der the trees.

Gm7 C7 FM7 Bm7b5 E7 Am7 F#m7b5

A - pril In Par - is, this is a feel - ing no one can ev - er

B7#5 B7b9 Bm7 E7 Em7b5 A7 F#m7b5 Fdim C6/E Fm6 C/E

re - prise. I nev - er knew the charm of spring, nev - er met it face to face.

Bm7b5 E7b9 Am Am/G F#m7b5 B7#5 B7 EM7 Dm7 G7 Fm6/G

I nev - er knew my heart could sing, nev - er missed a warm em - brace, till A - pril In Par - is,

CM7 Em7b5 A7#5 D7 G7 C

whom can I run to, what have you done to my heart?

# ARE YOU HAVIN' ANY FUN?

from GEORGE WHITE'S SCANDALS (1939 Edition)

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Words by JACK YELLEN  
Music by SAMMY FAIN

Moderately bright

B $\flat$  F7 B $\flat$  F Cm7 F7 Edim G $\flat$ 7

Are You Hav - in' An - y Fun? \_\_\_\_\_ What y' get - tin' out o' liv - in? \_\_\_\_\_ What good is

F7 B $\flat$  Eb6 B $\flat$  N.C. B $\flat$  F7

what you've got \_\_\_\_\_ if you're not hav - in' an - y fun? \_\_\_\_\_ Are you hav - in' an - y laughs? \_\_\_\_\_

B $\flat$  F7 Cm7 F7 Edim G $\flat$ 7 F7

\_\_\_\_\_ Are you get - tin' an - y lov - in'? \_\_\_\_\_ If oth - er peo - ple do \_\_\_\_\_ so can you; Have a lit - tle

B $\flat$  Eb6 B $\flat$  Ebm7 Bbm

fun. { Af - ter the hon - ey's in \_\_\_\_\_ the comb \_\_\_\_\_ lit - tle bees go out and play; \_\_\_\_\_ E - ven the  
Why do you work and slave \_\_\_\_\_ and save? \_\_\_\_\_ Life is full of ifs and buts; \_\_\_\_\_ You know the

Edim C7 F7 C7 F7 N.C. B $\flat$  F7

old grey mare down home \_\_\_\_\_ has got to have hay. Hey! } Bet - ter have a lit - tle fun. \_\_\_\_\_  
squir - rels save and save, \_\_\_\_\_ and what have they got? Nuts! }

B $\flat$  F7 Cm7 F7 Edim G $\flat$ 7 F7 Dm7 G7

\_\_\_\_\_ you ain't gon - na live for - ev - er; \_\_\_\_\_ Be - fore you're old and gray \_\_\_\_\_ still o - kay. \_\_\_\_\_

Cm F7 B $\flat$  G7 Cm7 F7 1 B $\flat$  2 B $\flat$

Have your lit - tle fun, son! Have your lit - tle fun! Are You Hav - in' An - y fun!

## ARMANDO'S RHUMBA

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By CHICK COREA

Moderately

N.C.

Cm

D7 G7 Cm D7 G7 Cm

\_\_\_\_\_

C7
Fm
D7
Gm
Abdim
Adim

Eb/Bb
Abm/Bb
Bb7
Eb
To Coda ⊕ G7

N.C.

D.S. al Coda

CODA

Cm
G7
Cm

### AS LONG AS I LIVE

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Lyric by TED KOEHLER  
 Music by HAROLD ARLEN

Moderately

FM7
Em7b5
A7
D7
Am7
D7

May - be I can't live to love you as long as I want to, life is - n't long e-nough,

G7
Gm7
C7
FM7
Dm7
Gm7
C7

ba - by, but I can love you As Long As I Live.

FM7
Em7b5
A7
D7
Am7
D7

May - be I can't give you dia - monds and things like I want to, but I can prom - ise you,

G7
Gm7
C7
FM7
Bb7
FM7

ba - by, I'm gon - na want to As Long As I Live. I

Cm7
F7
BbM7
Bbm7
Eb7
FM7
Em7b5
A7

nev - er cared, but now I'm scared I won't live long enough, that's why I

Dm7
G7
Gm7
C7

wear my rub - bers when it rains and eat an ap - ple ev - 'ry day, then see a doc - tor an - y - way.

FM7
Em7b5
A7
D7
Am7
D7

What if I can't live to love you as long as I want to, 'long as I prom - ise you,

G7
Gm7
C7
FM7
Bb7
F

ba - by, I'm gon - na love you As Long As I Live.

# AT LONG LAST LOVE

from YOU NEVER KNOW

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Words and Music by  
**COLE PORTER**

Slowly

C6 G7#5 Am Em/G FM7 A7  
 Is it an earth - quake or sim - ply a shock Is it the good tur - tle soup or mere - ly the  
 Dm7 G7 Dm6 A7 Fm6 G7 Dm7  
 mock. Is it a cock - tail, this feel - ing of joy. Or is what I feel the  
 G11 C G7 C6 G7 Am Em  
 real Mc - Coy? Is it for all time, or sim - ply a lark? Is it Gra -  
 Gm7 C7 C7#5 F6 D7 Fm6 Em7  
 na - da I see or on - ly As - bu - ry Park? It is a fan - cy not worth think - ing of,  
 A7b9 D7 G7 1 C Dm7 G7 2 C Fm6 C  
 or is it At Long Last Love. Is it an Love.

# ASHES TO ASHES

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Music by **JOE SAMPLE**

Moderately bright

Bbm9 Ab9sus Ebm9 Bbm9 Ab9sus Ab7sus9 Bbm9  
 Ab9sus BM9 Dm/Gb Db/Gb A/C B/F Bbm9 Ab9sus Ebm9 Bbm9  
 Bb13/Ab B13/Ab Db13/Ab Bbm9 Bbm9/Ab Gm7b5 C7#9(#5) Db/Gb Eb(add9)/G G7#5  
 Cm11 Fm6/9/C Dm11/C AbM7/C Gm7/C G7b9 Cm11  
 Fm6/9/C 1 Ab7sus Ab6 G7sus G6 F#7sus F#6 BM7 Bm7



2

G7sus G6 Gb7sus Gb6 Fm7 Em11 Am9 AbM9 Gm7b5 Cm11 F6

Bbm9 Cm11 Eb/F Bbm9 Cm11 Eb/F Bbm9 Cm11

F7#5(#9) Bbm9 Cm11 F7#5(#9) Bbm9

### AUNT HAGAR'S BLUES

Copyright © 1998 by HAL LEONARD CORPORATION

Words by J. TIM BRYMN  
Music by W.C. HANDY

Moderately

F7

Old Dea - con Spliv - in', his flock was giv - in' the way of liv - in' right,

Bb7 C7 F7 Bb7

said he "No wing - in', no rag - time sing - in' to - night." Up jumped Aunt Ha - gar,

C7 F7

and shout - ed out with all her might: Oh, 'taint no use o' preach - in',

Bb7

oh, 'taint no use o' teach - in', each mod - u - la - tion of syn - co - pa - tion

F7 A7 D7 G7 C7

just tells my feet to dance and I can't re - fuse when I hear the mel - o - dy they call the

F7 G7 C7 F7

blues; those ev - er lov - in' blues. Just hear Aunt Ha - gar's chil - dren har - mon - iz - in' to that

F7 Db7 C7 F7 Db7 C7

old mourn - ful tune, it's like a choir from on high broke loose. If the

F7 Db7 C7

deb - bil brought it the good Lawd sent it right down to me, let the

F7 C7 F7 Db7 C7 F7 C7

con - gre - ga - tion join while I sing those lov - in' Aunt Ha - gar's Blues.

# AUTUMN IN NEW YORK

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Words and Music by  
**VERNON DUKE**

**Brightly**

Gm7 Am7 Bb6 C7 F6 Gm7 Am7 D7b9 Gm7 Am7

Au - tumn In New York, why does it seem so in - vit - ing?  
 Au - tumn In New York, the gleam-ing roof-tops at sun - down. Au - tumn In New York,

Bb6 C7 Am7b5 D7 Gm7 Bbm7 Eb7

it spells the thrill of first night - ing. Glit - ter - ing crowds and shim-mer - ing clouds in  
 it lifts you up when you're run - down. Jad - ed rou - és and gay di - vor-ces who

AbM7 Dm7b5 Cm/G Dm7b5 G7#5 CM7 C7 C7#5 Gm7 Am7

can-yons of steel, they're mak-ing me feel I'm home. It's Au - tumn In New York,  
 lunch at the Ritz will tell you that "it's di - vine!" This Au-tumn In New York,

Bb6 C7 F6 Gm7 Am D7 Db7 Cm7 Dm7 Ebm6 F7

that brings the pro-mise of new love; Au - tumn In New York is of - ten min-gled with  
 trans-forms the slums in - to May - fair; Au - tumn In New York, you'll need no cas-tles in

Bbm Abm7 Gbm9 C7#9#11 Fm C7#5 Fm Ab7#5 DbM7 Ab7#5 DbM7 Abm6

pain. Dream-ers with emp - ty hands may sigh for ex - ot - ic lands; It's }  
 Spain. Lov - ers that bless the dark on bench-es in Cen - tral Park greet }

Gm7 Am7 Bbm6 C7b9 1 Fm C7#9 2 Fm Bb7 Fm

Au - tumn In New York, it's good to live it a - gain. gain.

# BARK FOR BARKSDALE

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By GERRY MULLIGAN

**Quickly**

F Gm7 C7 F Bb7 G7 C7

F Bb Cm7 Bb Eb7 C7 F7 Bb

C7 F Gm7 C7 F Bb7 To Coda ⊕

D.C. al Coda CODA ⊕

G7 C7 F Bm7b5 Bbm7 Bb7 Ab7 G7 C7 F

# BAJA BAJO

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By JOHN PATITUCCI  
and CHICK COREA

### Moderate Samba

Cm N.C. § A13 D7#9 G7#9(#5)

Cm7(11) AbM7/Bb GbM7/Ab G7 GbM7 EM7b5

Ebm#7 D7#9(#5) Gm7 D/Bb E/G# F#/G E/F F#/E

Cm A13#11(#9) N.C. Cm

A13#11(#9) N.C. Cm A13#11(#9)

N.C. Cm A13#11(#9) To Coda I ⊕ N.C. To Coda II ⊕ ⊕ D.C. al Coda I Cm

### CODA I

⊕ N.C. G7#5 F/Gb Ab/E B/D Bb/B Cm#7

Cm11#7 A7 Ab7 G7

Cm A13 Ab13 G13 Cm D.S. al Coda II

### CODA II

⊕ ⊕ N.C.

Cm

# BASS DESIRES

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By PETER ERSKINE

(on cue)

Guitar 1 *mp*

Guitar 2 *mp*

Bass (open)

Detailed description: This system contains three staves. The top two staves are for Guitar 1 and Guitar 2, both in treble clef with a 4/4 time signature. They are marked with a mezzo-piano (*mp*) dynamic. The bottom staff is for the Bass, in bass clef with a 4/4 time signature, marked with '(open)'. The notation shows a sequence of notes in the guitars and a steady eighth-note bass line. A double bar line with a slash indicates a section change.

Detailed description: This system continues the musical notation from the first system. It features three staves: two for guitars in treble clef and one for the bass in bass clef. The notation includes various note values and rests, with a double bar line and slash indicating a section change.

optional open + improv

Detailed description: This system continues the musical notation. It features three staves: two for guitars in treble clef and one for the bass in bass clef. The notation includes various note values and rests, with a double bar line and slash indicating a section change. The text 'optional open + improv' is written above the second guitar staff.

on cue (again)

*mf*

*mp*

Detailed description: This system continues the musical notation. It features three staves: two for guitars in treble clef and one for the bass in bass clef. The notation includes various note values and rests, with a double bar line and slash indicating a section change. The text 'on cue (again)' is written above the first guitar staff. The first guitar staff is marked with a mezzo-forte (*mf*) dynamic, and the second guitar staff is marked with a mezzo-piano (*mp*) dynamic.

First system of musical notation. It consists of three staves: Treble, Middle, and Bass. The Treble staff has a whole note G4, a whole note Bb4, and a triplet of eighth notes (A4, Bb4, C5). The Middle staff has a whole note G4, a whole note Bb4, and a whole note C5. The Bass staff has a whole note G3, a whole note Bb3, and a whole note C4. There are slanted lines in the Bass staff for the last two measures.

Second system of musical notation. It consists of three staves: Treble, Middle, and Bass. The Treble staff has a whole rest, a whole rest, and a triplet of eighth notes (A4, Bb4, C5). The Middle staff has a whole note G4, a whole note Bb4, and a whole note C5. The Bass staff has a whole note G3, a whole note Bb3, and a whole note C4. There are slanted lines in the Bass staff for the last two measures. Dynamics 'f' are marked in the Middle staff.

Third system of musical notation. It consists of three staves: Treble, Middle, and Bass. The Treble staff has a triplet of eighth notes (A4, Bb4, C5), a quarter note D5, and a quarter note E5. The Middle staff has a whole note G4, a whole note Bb4, and a whole note C5. The Bass staff has a whole note G3, a whole note Bb3, and a whole note C4.

Fourth system of musical notation. It consists of three staves: Treble, Middle, and Bass. The Treble staff has a triplet of eighth notes (A4, Bb4, C5), a quarter note D5, and a quarter note E5. The Middle staff has a whole note G4, a whole note Bb4, and a whole note C5. The Bass staff has a whole note G3, a whole note Bb3, and a whole note C4.

Fifth system of musical notation. It consists of three staves: Treble, Middle, and Bass. The Treble staff has a whole note G4 and a whole note Bb4. The Middle staff has a whole note G4 and a whole note Bb4. The Bass staff has a whole note G3, a whole note Bb3, and a whole note C4. The text "to improvisation 'time, no changes'..." is written in the bottom right corner.

# BEAUTIFUL LOVE

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Words by HAVEN GILLESPIE  
 Music by VICTOR YOUNG, WAYNE KING  
 and EGBERT VAN ALSTYNE

**Moderately**

Chords: Em7b5, A7#5, Dm6, Gm7, C7, FM7, Em7b5, A7, Dm7, Gm7, Bb7, A7, Dm7, G7#11, Em7b5, A7, Dm, B7#9, Bb7, A7, Dm.

Beau - ti - ful Love, you're all a mys - ter - y, Beau - ti - ful  
 Love, I've roamed your par - a - dise, search - ing for  
 Love, what have dreams you done to me? I Reach - ing con -  
 love, my dreams to re - al - ize. I Reach - ing con -  
 tent - ed till you came a long, thrill - ing my  
 heav - en, de - pend - ing on you. Beau - ti - ful  
 1 soul with your song. Beau - ti - ful  
 2 Love, will my dreams come true?

# BEFORE YOU GO

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By MIKE STERN

**Slowly**

Chords: Cm11b5, Bm7#11, C#11, F#M7, Am11, Gm7, Bm11, E7, Cm7, EbM7, Cm7, Cm7/Bb, Am11, Dm7, Bbm7, Gm9, F#M7, Bbm7/F, F#M7, G7#5, Cm7b5, D/F, Bbm7, Bm7#11, C#11, F#M7, Am11, Gm7, Bm7, C#m7, F/C#, Dm7, EbM7, Gm7, Bm7, G#M7#5, Csus/G, F#M7, Fm7#5, BM7, Bbm7, Bbm7/Ab, Gm7b5, Bbm7/F, F#M7, G7#5, G#m11, AM7, Bbm11, BM7, Cm7b5, D/C#, C#, D/C#, D/C#, C#, D/C#, F#m7.

# BÉSAME MUCHO

(Kiss Me Much)

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Original Words and Music by CONSUELO VELAZQUEZ  
 English Words by SUNNY SKYLAR

Moderately

Dm Gm6 Dm Gsus Gm  
 Bé - sa - me, Bé - sa - me Mu - cho;  
 Bé - sa - me, bé - sa - me mu - cho,

Gm F#dim Gm A7 Dm A7 Dm  
 Each time I cling to your kiss I hear mu - sic di - vine;  
 co - mo si fue - ra es - ta no - che la úl - ti - ma vez;

D7 Csus2/E D7 D7b9 D+ Gsus Gm  
 Bé sa - me Mu - cho,  
 bé sa - me mu - cho,

Dm E7b9 A7 Dm Gm6 Dm  
 Hold me, my dar - ling, and say that you'll al - ways be mine.  
 que ten - go mie - do per - der - te, per - der - te o - tra vez.

Gm Dm A7 Gm6  
 This joy is some - thing new, My arms en - fold - ing you, Nev - er knew this thrill be -  
 Que - ro te - ner - te muy cer - ca, mi - rar - me en tus o - jos, ver - te jun - to a

Dm Gm Dm  
 fore; Who ev - er thought I'd be hold - ing you close to me,  
 mí, mí, pien - sa que tal vez ma - ña - ña yo ya es - ta - ré

E7 Bb7 A7 Dm Gm6 Dm  
 Whisp - 'ring "It's you I a - dore;" Dear - est one, if you should  
 le - jos, muy le - jos de ti. Bé - sa - me, bé - sa - me

Gsus Gm F#dim Gm A7  
 leave me, Each lit - tle dream would take wing and my life would be  
 mu - cho, co - mo si fue - ra es - ta no - che la úl - ti - ma

Dm A7 Dm D7 Csus2/E D7 D7b9 D+  
 through; Bé - sa - me  
 vez; bé - sa - me

Gsus Gm Dm E7b9 A7 A7#5  
 Mu - cho; Love me for - ev - er and make all my dreams come  
 mu - cho, que ten - go mie - do per - der - te, per - der - te des -

1 Dm Bb9 A7sus A7 2 Dm Gm6 Dm  
 true. true.  
 pués. pués.

# BESSIE'S BLUES

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By JOHN COLTRANE

## Bright Blues

Musical notation for 'Bright Blues' in E-flat major, 4/4 time. The piece consists of three staves of music. The first staff begins with an Eb7 chord. The second staff features Ab7 and Eb7 chords. The third staff includes Bb7, Ab7, and Eb7 chords, with a first ending (1) and a second ending (2) both marked Eb7.

## THE BEST THING FOR YOU

from the Stage Production CALL ME MADAM

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Words and Music by  
IRVING BERLIN

### Moderately

Musical notation for 'The Best Thing for You' in C major, 4/4 time. The piece includes lyrics and a variety of chords. The lyrics are: "Please let me say from the start, I don't pre-tend to be smart. I just sug-gest, what I think best, hav-ing your in-t'rest at heart. I on-ly want what's The Best Thing For You and The Best Thing For You would be me. I've been con-vinced af-ter think-ing it through, that The Best Thing For You would be me. Ev-'ry day to my-self I say point the way, what will it be. I ask my-self what's The Best Thing For You, and my-self and I seem to a-gree that The Best Thing For You would be me." The notation includes chords such as CM7, Dm7, FM7, G7, C, G7sus, G7, Gm6/Bb, A7, Am7/D, D7, F#m7, B7, Em7, A7#5, Dm7, G7, CM7, C6, Dm7, G7, Em7, A7b9, F#m7, B7, Em7, A7#5, Dm7, G7, CM7, C6, Dm7, G7b9, C, Bbm7, Eb7, AbM7, Bbm7, Cm7, F7, Bbm7, Gm7b5, C7b9, Fm9, Fm9/Eb, Dm9, G7, F#m7, B7b9, Em7, A7, Dm7, G7, CM7, Dm7, CM7/E, D7#11, D#dim7, Em7, A7, Dm7, G7, C, Am7, Dm7, G7, C, Fm6, C6/9.



# BETTER LUCK NEXT TIME

from the Motion Picture Irving Berlin's EASTER PARADE

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Words and Music by  
IRVING BERLIN

**Freely**

F/A Abdim7 Gm7 C7 Gm7 C7b9 FM7 A/C# Cdim7

For ev - 'ry rose that with - ers and dies, an - oth - er blooms in its stead. A new love waits to

Bm7 E7 Bm7 E7b9 AM7 Gm7 C7 Am7 D7b9

o - pen its eyes af - ter the old love is dead. That sounds all right in a care - less rhyme,

**Moderately**

Gm7 C7 Eb7#11 D7b9 Gm7 C7 F F#dim7 C7/G A7#5

but there's sel - dom a sec - ond time. Bet - ter Luck Next Time, that could nev - er be, be - cause there

BbM7 Bdim7 C7 C7b9 F6 Dm7 Gm7 C7#5(b9) Gm7 C7

ain't gon - na be no next time for me, no sir - ee. Made up my mind to make an - oth - er

F F#dim7 C7/G A7#5 BbM7 Bdim7 C7 C7b9 F6 Gm9 C7b9 F6

start, I've made my mind up, but I can't make up my heart. I'd like a

Em9 A7 A7#5 CM7/D D9 B7/F# C/G Am7 Dm7 G7

new luck - y day that would be nice, but this comes just once in a life - time, not

Gm7/C C7 Gm7 G7 C7 Bbdim7 Am7b5 D7b9

twice. So don't say "Bet - ter Luck Next Time." That could nev - er be, be - cause there

Gm7 Bbm#7 F/C C9

ain't gon - na be no next time for me.

1	F6	Dm9	Gm9	C7#5(b9)
2	F6	Bbm	F6/9	

me. me.

# BIG NICK

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By JOHN COLTRANE

**Moderately slow**

GM7 Em7 Am7 D7 GM7 Em7 Am7 D7

G G7/B C C#dim G/D E7 Am7 D7

GM7 Em7 Am7 D7 GM7 Em7 Am7 D7 G G7/B

C C#dim G/D E7 Am7 D7 G

# BETWEEN THE DEVIL AND THE DEEP BLUE SEA

from RHYTHMANIA

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Lyric by TED KOEHLER  
 Music by HAROLD ARLEN

Brightly

To Coda ⊕

F Gm9 C7 F Gm9 C7 Cm7 F7 BbM7 Eb7

I don't want you, but I'd hate to lose you,  
 I for - give you, 'cause I can't for - get you,  
 I should hate you, but I guess I love you, } you've got me in Be - tween — The

F C7 1 F C7 2 F E7 A F#m Bm7 E9

Dev - il And The Deep Blue Sea. — I ought to cross you off my list, —

A F#m Bm7 E7 C Am Fm6

but when you come knock - ing at my door — fate seems to give my heart a twist, — and

Ab7 G7 C7 D.C. al Coda

I come run - ning back for more.

CODA ⊕ F C7 F

De - vil And The Deep Blue Sea. —

## BIJOU

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Music by RALPH BURNS

Moderately

CM7 Dm7 G7 CM7 Dm7 G7 CM7

Dm7 G7 CM7 Db7 CM7 Dm7 G7

CM7 Dm7 G7 CM7 Dm7 G7 CM7

Db7 CM7 Fm7 Cm7 Ab7#5

G7#5 CM7 Dm7 G7 CM7

Dm7 G7 CM7 Dm7 G7 CM7 Db7 CM7

# BILL from SHOW BOAT

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Lyrics by P.G. WODEHOUSE and OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Moderately

B $\flat$  Gm7 Cm7 F9 B $\flat$  C $\sharp$ dim

But a - long came Bill, who's not the type at all. You'd meet him on the street and nev - er  
just my Bill, an or - di - nar - y boy. He has - n't got thing a that I can

Cm7 F7 G7 $\sharp$ 5 Cm7 F7 B $\flat$ M7 Gm7 C7

no - tice him. His form and face, his man - ly grace are not the kind that you would  
brag a - bout. And yet to be up - on his knee so com - fy and room - y feels

F7 F7 $\sharp$ 5 B $\flat$ M7 Gm7 G7 $\flat$ 9 Cm7 F7 Fm11 B $\flat$ 7 E $\flat$ M7 E $\flat$ 6

find in a sta - tue. And I can't ex - plain, it's sure - ly not his brain that makes me thrill. I  
nat - u - ral to me. And I can't ex - plain, it's sure - ly not his brain that makes me thrill. I

C7 B $\flat$  Gm7 Cm7 F7 $\flat$ 9

love him — be - cause he's won - der - ful, — be - cause he's just old Bill. He's  
love him — be - cause he's I don't know, — be - cause he's just my Bill.

1 B $\flat$  Gm7 Cm7 F7 2 B $\flat$

# A BLOSSOM FELL

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Words and Music by HOWARD BARNES,  
HAROLD CORNELIUS and DOMINIC JOHN

Slow Ballad

B $\flat$ 6 Bdim7 Cm7 F7 F7 $\sharp$ 5

A Bloss - som Fell from off a tree, it set - tled soft - ly on the lips you turned to

B $\flat$  B $\flat$ M7/D C $\sharp$ dim7 Cm7 F7 Cm7 F7 F7 $\sharp$ 5

me. The gyp - sies say, and I know why, a fall - ing blos - som on - ly

B $\flat$  Bdim7 Cm7 F7 B $\flat$ 6 Bdim7 Cm7

touch - es lips that lie. A Bloss - som Fell, and ver - y soon I saw you

F7 F7 $\sharp$ 5 B $\flat$  B $\flat$ 7 $\sharp$ 5 E $\flat$

kiss - ing some - one new be - neath the moon. I thought you loved me, you said you

B $\flat$  Cm7 F7 Fm9 B $\flat$ 7 B $\flat$ 7 $\sharp$ 5 E $\flat$  E $\flat$ m6

loved me. We planned to - geth - er to dream for - ev - er. The dream has end - ed, for true love

B $\flat$  C $\sharp$ dim7 Cm7 F7

died the night A Bloss - som Fell and touched two lips that lied. A Bloss - som lied.

1 B $\flat$  F7 2 B $\flat$

**BIRK'S WORKS**

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Copyright Renewed 1985 by John Dizzy Gillespie

Music by JOHN "DIZZY" GILLESPIE

**Moderately**

Fm Gm7b5 C7 Fm Cm7b5 F7  
Bbm7 Bbm7 Fm Fm  
Abm7 Db9 Gm7b5 C7 3 Fm

1 2

(What Did I Do to Be So)  
**BLACK AND BLUE**  
from AIN'T MISBEHAVIN'

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Words by ANDY RAZAF  
Music by HARRY BROOKS and FATS WALLER

**Moderately**

Am Dm Am D7  
Cold emp - ty bed \_\_\_\_\_ springs hard as lead, \_\_\_\_\_ pains in my head, \_\_\_\_\_ feel like old Ned. \_\_\_\_\_

C C#dim7 G7 G+ C E7  
What did I do \_\_\_\_\_ to be so Black And Blue? \_\_\_\_\_

Am Dm Am D7  
No joys for me, \_\_\_\_\_ no com - pan - y; \_\_\_\_\_ E - ven the mouse \_\_\_\_\_ ran from my house. \_\_\_\_\_

C C#dim7 G7 Ab7 G7 C F7 C  
All my life thru \_\_\_\_\_ I've been so Black And Blue. \_\_\_\_\_

Ab7 C Eb7  
I'm white \_\_\_\_\_ in - side, \_\_\_\_\_ it don't help my case, \_\_\_\_\_

Ab7 Am D7 F7 E7#5 E7  
'cause I \_\_\_\_\_ can't hide \_\_\_\_\_ what is on my face, ooh!

Am Dm Am D7  
I'm so for - lorn, \_\_\_\_\_ life's just a thorn, \_\_\_\_\_ my heart is torn, \_\_\_\_\_ why was I born? \_\_\_\_\_

C C#dim7 G7 Ab7 G7 C F7 C  
What did I do \_\_\_\_\_ to be so Black And Blue? \_\_\_\_\_

# BLACK AND TAN FANTASY

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By DUKE ELLINGTON  
and BUB MILEY

Moderately

Bbm7 Ebm7 Bbm7

F7 Bbm7 Gb7 F7 Gb7

Bb Dm7 Dbdim7 Cm7 Ebm7 Bb

C7 F7

1 Bb7 G7#5 C7 F7 Bb7 Eb7 Ab7 Db7 2 Bb7

Detailed description: This block contains the musical notation for 'Black and Tan Fantasy'. It consists of four staves of music in 4/4 time, with a key signature of three flats (B-flat major). The first staff begins with a Bbm7 chord. The second staff has chords F7, Bbm7, Gb7, F7, and Gb7. The third staff has chords Bb, Dm7, Dbdim7, Cm7, Ebm7, and Bb. The fourth staff has chords C7, F7, and a first ending with chords Bb7, G7#5, C7, F7, Bb7, Eb7, Ab7, and Db7, followed by a second ending with a Bb7 chord.

# BLUE FLAME

© 1942, 1943 (Renewed) EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.

Lyric by LEO CORDAY  
Music by JAMES NOBLE and JOE BISHOP

Moderately

Bb7 Eb7 F7 Bb Bb7

Blue Flame, lone-ly mem - 'ries light - ing my heart.

Eb9 F7 Bb7

Blue Flame, on - ly mem - 'ries, why did we part? Ev - er

F7 Eb7 Bb7 F7

burn - ing, ev - er yearn - ing Blue Flame.

Bb7 Eb F7 Bb Bb7

Blue Flame burn-ing sor - row deep in my heart,

Eb7 F7 Bb7

Blue Flame will to-mor - row bring a new start. Ev - er

F7 Eb7 Bb7

glow - ing. ev - er grow - ing. Blue Flame.

Detailed description: This block contains the musical notation and lyrics for 'Blue Flame'. It consists of six staves of music in 4/4 time, with a key signature of three flats (B-flat major). The first staff has chords Bb7, Eb7, F7, Bb, and Bb7, with lyrics 'Blue Flame, lone-ly mem - 'ries light - ing my heart.'. The second staff has chords Eb9, F7, and Bb7, with lyrics 'Blue Flame, on - ly mem - 'ries, why did we part? Ev - er'. The third staff has chords F7, Eb7, Bb7, and F7, with lyrics 'burn - ing, ev - er yearn - ing Blue Flame.'. The fourth staff has chords Bb7, Eb, F7, Bb, and Bb7, with lyrics 'Blue Flame burn-ing sor - row deep in my heart,'. The fifth staff has chords Eb7, F7, and Bb7, with lyrics 'Blue Flame will to-mor - row bring a new start. Ev - er'. The sixth staff has chords F7, Eb7, and Bb7, with lyrics 'glow - ing. ev - er grow - ing. Blue Flame.'.

# BLACK COFFEE

Copyright © 1948 (Renewed) Webster Music Co. and Sondot Music Corporation

Words and Music by PAUL FRANCIS WEBSTER  
and SONNY BURKE

Slow Blues

F7#9 Gb7#9 F7#9 Gb7#9 F7#9 Gb7#9

I'm feel - in' might - y lone - some, have - n't slept a wink, I walk the floor and watch the door and  
feel - in' might - y lone - some, have - n't slept a wink, I walk the floor and watch the door and

F7#9 B13 Bb9 F7#9 Gb7#9 F7#9 D7#9

in be - tween I drink Black Cof - fee. Love's a hand - me - down broom. I'll  
in be - tween I drink Black Cof - fee. Since my gal went a - way. My

Gm7 Gm7/C F7#9 D7#9 Gm7 C7#9

nev - er know a Sun - day, in this week - day room. I'm  
nerves have gone to pic - es and my hair's turn - in' gray. I'm

F7#9 Gb7#9 F7#9 Gb7#9 F7#9 Gb7#9

talk - in' to the shad - ows, one o' - clock to four. And Lord, how slow the mo - ments go when  
talk - in' to the shad - ows, one o' - clock to four. And Lord, how slow the mo - ments go when

F7#9 B13 Bb9 F7#9 Gb7#9 F7#9 D7#9

all I do is pour Black Cof - fee. Since the blues caught my eye. I'm  
all I do is pour Black Cof - fee. Love's a sor - ry af - fair. I

Gm7 Gm7/C F7#9 Gb7#9 F B7b5

hang - in' out on Mon - day my Sun - day dreams to dry. Now a  
know where all the blues are, 'cause, ba - by, I've been there. Now a

Bbm7 Eb9 Fm Gm7b5 C7#5(b9)

man is born to go a - lov - in', a wom - an's born to weep and  
man is born to love a wom - an, to work and slave to pay her

FM7 Abm7 G9 GbM7 Ebm7 Abm7 Db9

fret, to stay at home and tend her ov - en, and drown her past re - grets in  
debts. And just be - cause he's on - ly hu - man, to drown his past re - grets in

Gm7 C7 F7#9 Gb7#9 F7#9 Gb7#9

3  
cof - fee and cig - a - rettes! I'm moon - in' all the morn - in', and mourn - in' all the night, and  
cof - fee and cig - a - rettes! I'm moon - in' all the morn - in', and mourn - in' all the night, and

F7#9 Gb7#9 F7#9 B13 Bb9

in be - tween it's nic - o - tine and not much heart to fight Black Cof - fee.  
in be - tween it's nic - o - tine and not much heart to fight Black Cof - fee.

3 FM7 Gm7 Am7 3 D7#5(b9) Gm7

Feel - in' low as the ground. It's driv-in' me cra - zy, this wait - in' for my ba - by,  
 Feel - in' low as can be, It's driv-in' me cra - zy, this wait - in' for my ba - by,

Gm7/C 1 F7#9 Gb7#9 F7#9 Gb7#9 2 F7#9 Gb7#9 F7#9

To may - be come a - round. I'm  
 To may - be come a - round.

### BLACK ORPHEUS

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Words and Music by  
 LUIZ BONFA

Moderate Bossa Nova

Am Bm7b5 E7b9 Am Bm7b5 E7b9

Am Dm7 G7 CM7 C#dim7 A7b9

Dm7 G7 C6 FM7

Bm7b5 E7b9 Am Bm7b5 E7b9

Am Bm7b5 E7b9 Am Bm7b5 E7b9

Em7b5 A7b9 Dm7

Dm Dm7/C Bm7b5 E7b9 Am Am7/G FM7

Bm7b5 E7b9 Am To Coda ⊕ Bm7b5 E7b9 D.S. al Coda

CODA

Am7 Dm7 Am7 Dm7 Am7 Dm7 Em7 Am7

# BLACK MARKET

© 1976 MULATTO MUSIC

Music by JOSEF ZAWINUL

Moderately

♩ B♭

To Coda ⊕ *Play 1st time only*

1 2

Repeat ad lib. D.S. al Coda

CODA

⊕ N.C.

Cm9 F9 Bb6/9 Gm7

Cm9 F9 Bb6/9 Gm7 Cm7 F7

Bb6/9 Gm7 Cm9 F9 Bb6/9

1, 2 Gm7 3

C#m9 F#9 B6/9 G#m7

1 2 N.C.



Repeat ad lib.

# BLACKBERRY WINTER

TRO - © Copyright 1976 Ludlow Music, Inc., New York, NY

Words and Music by ALEC WILDER and LOONIS MCGLOHON

Expressively

Black - ber - ry Win - ter comes with - out a warn - ing just when you think that spring's a - round to  
Black - ber - ry Win - ter on - ly lasts a few days, just long e - nough to get you feel - ing

stay, so you wake up on a cold rain - y morn - ing and won - der what on earth be - came of  
sad when you think of all the love that you wast - ed on some - one whom you nev - er real - ly

May. had. I'll nev - er get o - ver los - ing you, but I've had to

learn that life goes on. And the mem - o - ries grow dim like a half - for - got - ten song, 'til a

Black - ber - ry Win - ter re - minds me you are gone. And I get so lone - ly

most of all in spring - time. I wish I could en - joy the first of May, but I know it means that

Black - ber - ry Win - ter is not too far a - way.

# BLAME IT ON MY YOUTH

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Words by EDWARD HEYMAN  
Music by OSCAR LEVANT

Moderately

EbM7 Fm7<sup>3</sup> Gm7 F#7b5 Fm7 Edim7<sup>3</sup> Fm7 Bb7  
 If I ex-pect-ed love — when first we kissed, Blame It On My Youth; —  
 Fm7 Edim7<sup>3</sup> Fm7 Bb7 Gm7 Fm7<sup>3</sup> Bb7<sup>3</sup> EbM7 Eb7  
 If on - ly just for you — I did ex - ist, Blame It On My Youth. —  
 AbM7 Bb7 Gm7 Cm7 Fm7 Bb7 EbM7 C7b9 Dm7b5 G7  
 I ——— be-lieved in ev - 'ry-thing like a child of three. You ——— meant more than  
 Cm7 F9 B7#5 Bb7 Eb Fm7<sup>3</sup> Gm7 F#7b5  
 an - y-thing, all the world to me! If you were on my mind — all night and  
 Fm7 Edim7<sup>3</sup> Fm7 Bb7 Fm7 Edim7<sup>3</sup> Fm7 Bb7  
 day, Blame It On My Youth; — If I for - got to eat — and sleep and  
 Gm7 Fm7<sup>3</sup> Bb7<sup>3</sup> Bbm7 Eb7 AM7 Bb7 Gm7 Cm7  
 pray, Blame It On My Youth. — If ——— I cried a lit - tle bit when  
 Fm7 Bb7 G7#5 G7 C7b9 Fm7 Edim7<sup>3</sup> Fm7 Bb7<sup>3</sup>  
 first I learned the truth, don't blame it on my heart, — Blame It On My Youth. —  
 1 Eb C7b9 Fm7 Bb7 2 Eb6

# BLUE TRAIN (Blue Trane)

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By JOHN COLTRANE

Medium Blues

Eb7#9 Ab7#11  
 Eb7#9 Bb7#9 1 Eb7#9 2 Eb7#9

# BLUE PRELUDE

Copyright © 1933 (Renewed) by Music Sales Corporation (ASCAP)

Words by GORDON JENKINS  
Music by JOE BISHOP

## Slow Blues

Dm E7 A7 A7b9 Dm 3  
 Let me sigh, let me cry when I'm blue. Let me go 'way from this  
 Bb7 A7 Dm6 Em7b5 A7 Dm E7 A7 A7b9  
 lone ly town. Won't be long till my song will be thru', 'cause I  
 Dm 3 Bb7 A7 Dm6 A7 Dm6 Fm Dm6  
 know I'm on my last go - round. All the love I could steal, beg or bor - row  
 Em7b5 A7#5 Dm6 Bb7 A7 A7#5 Bb7  
 would - n't heal all this pain in my soul. What is love, but a pre - lude to  
 Dm7 Dm6 Bb7 A7 A7#5 Dm  
 sor - row with a heart - break a - head for your goal. Here I go, now you  
 E7 A7 A7b9 Dm 3 Bb7 A7 Dm Gm6 Dm6  
 know why I'm leav - ing; Got the blues, what can I lose, good - bye.

# BLUE STAR

Copyright © 1955 by Chappell & Co.  
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Words by EDWARD HEYMAN  
Music by VICTOR YOUNG

## Slowly

Bb7 Eb Ebdim7 Fm7 Bb13 Bb7#5  
 Blue Star when I am blue, all I do is look at you. For  
 Eb/G F#dim7 Fm7 Gm7b5 C7b9 Ab6  
 I seem to find peace of mind, and I nev - er get lone - ly when you  
 Am7b5 Fm7/Bb Bb7b9 Eb Ebdim7  
 shine from a - far. With you a - way up there, I don't  
 Fm7 Bb Bb7#5 Eb/G F#dim7 Fm7  
 dare to have a care. For I want to show that your glow let's me  
 Gm7b5 C7b9 F13 A/Bb Abm6/Bb 1 Eb Fm7 Bb7 2 Eb  
 know that you know that I'm not blue. Blue Star. Blue Star.

# THE BLUE ROOM

from THE GIRL FRIEND

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Words by LORENZ HART  
 Music by RICHARD RODGERS

Slowly, with expression

F Dm7 Gm7 C7 FM7 Dm7 Gm7 C7 FM7 F7

We'll have a blue room, a new room, for two room, where ev - 'ry day's a

B♭M7 Gm7♭5 F6 G7 Gm7 C7 F Dm7 Gm7 C7

hol - i - day be - cause you're mar-ried to me. Not like a ball - room a

FM7 Dm7 Gm7 C7 Cm7 F7 B♭M7 Gm7♭5

small room, a hall room, where { I } can smoke { my } pipe a - way, with

{ you }

F Gm7 C7 F C7 Gm7 C7 F

{ your } wee head up - on { my } knee. We will thrive on, keep a - live on just noth - ing but

{ my }

F/A A♭dim7 C7 Gm7 C7 Dm7 G7 Gm7 C7 F Dm7

kiss - es, with Mis - ter and Mis - sus on lit - tle blue chairs. { You sew your

{ I'll wear my

Gm7 C7 FM7 Dm7 Gm7 C7 Cm7 F7

trous - seau, and Rob - in - son Cru - soe is not so far from

B♭M7 Gm7♭5 F Gm7 C7 1 F Gm7 C7 2 F

world - ly cares as our blue room far a - way up - stairs! stairs!

# BLUES FOR ALICE

Copyright © 1956 (Renewed 1984) Atlantic Music Corp.

By CHARLIE PARKER

Moderately

F6 Em7 A7 Dm7 G7

Cm7 F7#5 B♭6 B♭m7 E♭7 F6

Abm7 Db7 Gm7 C7 1 Am7 Dm7

Gm7 C7 2 Am7 Dm7 Gm7 C7 FM9

# BLUEPORT

Copyright © 1959 (Renewed 1987) Criterion Music Corp.

By ART FARMER

**Moderately**

F

Bb7

F

C7

F

1 2 F

Bb7

F

C7

F C7

# BLUES IN TIME

© 1957 (Renewed) Desmond Music Company

By PAUL DESMOND

**Quickly**

Bb7 Eb7 Bb7

Eb7 Bb7 Dm7 G7 Cm7

1 2 F7 Bb7 G7 Cm7 F7 Bb7

# BLUES FOR D.P.

Copyright © 1981 RETRAC PRODUCTIONS, INC.

Written by RON CARTER

Moderately slow

Musical score for 'Blues for D.P.' in 4/4 time, moderately slow. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of eighth-note triplets. Chord symbols above the staff include G, C7, and G. The second staff continues the triplet pattern with chords G9, C7, C#dim7, G/D, and Bb7/F E9. The third staff shows a melodic line with chords A7b9, Bbdim/D, and Am7/D. The fourth staff concludes with a triplet of eighth notes, a first ending box containing Eb and D7, and a second ending box containing Eb.

# BLUES MARCH

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By BENNY GOLSON

Moderately

Musical score for 'Blues March' in 4/4 time, moderately. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. It features a series of eighth-note triplets. Chord symbols above the staff include Bb7, Eb7, and Bb7. The second staff continues the triplet pattern with chords Eb9, Ab13, Db9, and Gb13. The third staff shows a melodic line with chords Gm7b5, Ab13, A9, Bb9, G13, and Cm7b5. The fourth staff concludes with a triplet of eighth notes, a first ending box containing F13, and a second ending box containing 'To Coda', Bb9, Db9, Gb9, B9, and 'D.S. al Coda'. The fifth staff is the CODA, starting with a treble clef, a key signature of two flats, and a 4/4 time signature. It features a series of eighth-note triplets. Chord symbols above the staff include Bb9, Db9, Gb9, B9, Bb9, and Db9. The final staff shows a triplet of eighth notes with chords Gb9 and Bb7#9.

# BLUES FOR JUNIOR (Pyramid)

Copyright © 1958 (Renewed) by Jatap Publishing Co.

By RAY BROWN

Moderately

Musical score for 'Blues for Junior' in G major, 4/4 time. The score consists of four staves of music. Chord markings above the staff include G, C7, G, G7, C7, G, Am7, D7, and G. The melody features eighth and quarter notes with some triplet markings.

# BOSSA ANTIGUA

© 1965 (Renewed) Desmond Music Company

By PAUL DESMOND

Medium Bossa (♩ = 95)  
Bbm7

Musical score for 'Bossa Antigua' in B-flat major, 4/4 time. The score consists of seven staves of music. Chord markings above the staff include Eb7, Cm7, F7, Bbm7, Eb7, Cm7, Fm7, Bbm7, Dm7, G7, CM7, Am7, Dm7, G7, Em7, Am7, Dm7, G7, Cm7, F7, Bbm7, Eb7, Cm7, Fm7, Bbm7, Eb7, and AbM7. The melody is characterized by a steady eighth-note accompaniment and a melodic line with various rhythmic patterns.

# BLUES FOR ROSALINDA

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By FRANK MORGAN

## Slow Blues

Musical notation for 'Slow Blues' in 4/4 time. The piece features a bluesy melody with triplets and various chords. The chords are: C7, F7, C7, Gm7, F#7, F7, F7, F#dim7, C7, F7, Em7, Bb7, A7#5, Dm7, C/G, G7b9, C7, C7/E, F, F#dim7, C/G, A7#5, D7, F/G.

# BROADWAY

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Words and Music by BILL BYRD,  
TEDDY McRAE and HENRI WOODE

## Brightly

Musical notation for 'Broadway' in 4/4 time. The piece features a melody with lyrics and various chords. The chords are: EbM7, Ab7, Fm7, Bb7, EbM7, Fm7, Bb7, EbM7, Ab7, Fm7, Bb7, EbM7, AbM7, Abm7, Db7, Gbm7, Fm7, Bb7, EbM7, Ab7, Fm7, Bb7, EbM7.

Broad - way, Broad-way, ev - 'ry - bod - y's hap - py and gay where the night is  
bright - er than day, all a - long Broad - way. Sweet - hearts and beaus  
on their way to mo - vies and shows dressed up in their Sun - day best clothes  
up and down Broad - way. Out of town, I'm low down when I  
walk a - long the main street. An - y - where, I don't care, but I  
al - ways find a main street just an - oth - er plain street. Broad-way, Broad-way, take a lit - tle  
time out for play where the joy of liv - ing holds sway - all a - long Broad - way.



# BORN TO BE BAD

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Music by JOE SAMPLE

Moderately bright

The musical score is written for a single melodic line in a 4/4 time signature, with a key signature of two flats (B-flat major or D-flat minor). The tempo/style is 'Moderately bright'. The score consists of several systems of music, each with a treble clef and a key signature of two flats. Chords are indicated by letters above the notes. The score includes a first ending (marked '1') and a second ending (marked '2'). The piece concludes with a Coda section, marked 'CODA' and 'Repeat and Fade'. The final instruction is 'D.S. al Coda'.

Chords and markings in the score include: Fm7, G7#9#5, Cm7, Fm9, G7#9#5, Cm7, Fm9, G7#9#5, Cm7, Dm/C, Cm7, Dm/C, Cm7, Fm9, G7#9#5, Dm/C, Cm7, Dm11, DbM7, AbM7, G7#9#5, DbM7, Dm7b5, G7b9#5, Cm7, F7#11, F13b9, Bbm7, Dm7, Cm, DbM7, F#m7, B13, BM7, Ebm7, Ab13, DbM7, Db/Gb, Cm7, Dm7, G7#11, Fm11, Cm11, Fm9, Cm11, D.S. al Coda, CODA, Fm11, Cm11, Repeat and Fade.

# BOTH SIDES OF THE COIN

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By MICHAEL BRECKER

## Bright Latin Rock

F#13b9 F#(add9) F/F# GM7#5/F# F#13b9 F#(add9)  
 F#13b9 F#(add9) F/F# GM7#5/F# F#13b9 F#(add9)  
 F#13b9 F#(add9) F/F# GM7#5/F# F#13b9 F#(add9)  
 F#13b9 F#(add9) F/F# GM7#5/F# F#13b9 F#(add9) C#7b9/F#  
 BM7sus/F# C#7sus A/B C#7b9/F# BM7sus/F# GM7#5  
 G#m7 D/C G#m7 DM7#5 D/C# C#(add9)

## To Coda ⊕

C/F# D#/F# F#(add9) 1 2 B FM7b5 F6/9 B6/9 C(add#11)/E  
 B(add9no3rd) FM7b5 F6/9 B6/9 G/D# Em9 C9#11 Em9 Eb7#9  
 G#m7 A#m7 A13sus G#m7 C#9sus GM7#5 G#m7 A#m7 A13sus G#m7 C#9sus

D.S. al Coda

C#9sus

## CODA

F#13b9 F#(add9) F/F# GM7#5/F# F#13b9 F#(add9)  
 F#13b9 F#(add9) F/F# GM7#5/F# F#13b9 F#(add9) Repeat and Fade

# BRAZIL

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Words and Music by S.K. RUSSELL  
and ARY BARROSO

Brightly

G G+ G6 G+ G G+ G6 G+ Am Am#5 Am6 F/A

Bra - zil, Where hearts were en - ter - tain - ing June,  
 O A - bre a cor - ti - na do pas - sa - do,  
 i Oh, e - sãs pal - me - ras mur - mu - ran - tes,

Am Am#5 Am6 F/A Am Am#5 Am6 F/A Am Am#5 Am6 Am Cm6/A

We stood be - neath an am - ber moon And soft - ly mur - mured "Some - day soon,"  
 Ti - ra mãe prê - ta do ser - ra - do Bo - ta o rei gon - go no con - gã  
 don - de yo cuel - go mi ha - ma - ca, en no - ches lle - nas de es - plen - dor!

G G+ G6 G+ Am Am#5 Am6 Adim7 GM7 G7 Gb7 F7

We kissed and clung to - geth - er,  
 Bra - zil! Bra - zil!  
 i Bra - zil! i Bra - zil!

E7 Dm F7 E7 Dm F7

Then To - mor - row was an - oth - er day,  
 Deixa, Can - tar de no - vo o tro - va - dor  
 i Oh, en e - sas fuen - tes cris - ta - li - nas

E7 Dm F7 E7

The morn - ing found me miles a - way, With still a mil - lion things to say;  
 A me - ren - co - rea luz da lua To - da a can - çao do meu a - mor  
 don - de la lu - na va a mi - rar - se dom - de yo mi - ti - go mi sed!

Am F/A Am6 F/A Am F/A

Now  
 Quero  
 i Oh,

Am Cm Cdim7 G(add9) GM7 G Bbdim

When twi - light dims the sky a - bove, Re - call - ing thrills of our love,  
 ver a "sa do - na" ca - mi - nhando, Pe - los sa - lões ar - ras - tan -  
 e - se Bra - zil lin - do y mo - re - no, es el Bra - zil bra - zi - le -

Am7 Am Eb9 D7 D9 G G+ G6 G+

do, There's one thing I'm cer - tain of: Re -  
 ro, tie - rra de sam - ba y can - cio - nes! Bra -  
 i Bra - zil i Bra - zil!

Am Am#5 Am6 Adim7 G G+ G6 G+ Am Am#5 Am6 Adim7

turn I will To old Bra  
 sill! Bra - zil! Prá mim Prá  
 zill! i Bra - zil! A mí, a

G G+ 1 G6 G+ Am Am#5 Am6 D7 2 G6 G+ G G+ G6

zil. Bra -  
 mim.  
 mí.

# BREAKIN' AWAY

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Words and Music by AL JARREAU,  
 JAY GRAYDON and TOM CANNING

Moderately R & B Shuffle

AM9 DM9 F#m F#m/E AM9

Look what you've done for me,

DM9 F#m F#m/E DM7 A(add9)/C#

you're mak-in' more fun for me. Trou-ba-dour me, des-tined to be

Bm7 A(add9)/C# DM9 A(add9)/C# Bm7

set in my ways, stuck in a daze.

D/E AM9 DM9 F#m F#m/E AM9

You were the but ter - fly,  
 Show me some par a - chutes.

DM9 F#m F#m/E DM9

a-wink-in' at me mak-in' my fi - res fly. Brought me ro - mance,  
 As long as I'm here bring me some climb - ing boots. O - pen the door,

A(add9)/C# Bm7 A(add9)/C# DM9 A(add9)/C# Cdim7

taught me to dance; mak-in' me win, mak-in' me grin,  
 give me some more. Fas-ten me in, loos-en the pin,

Bm7 G#m11 G7 F#m7 N.C. Ebm7

school in' me. } Break-in' A - way,  
 pull for me. }

Abm7 Dbm7 Fm7 Bb7b9 EbM7 Eb7b9

your love has o - pened eyes that could - n't see. Break-in' A - way,

Abm9 Ebm7 E/F# F#/E EbM7/F

your bea - con in the night dis-cov - ered me.

DM7/E EbM7/F 1 DM7/E 2 DM7/E

EbM7/F DM7/E EbM7/F DM7/E

Eb7
Ab7
Db7
F7
Bb7b9

EbM7
Eb7b9
Abm9
Eb7
E/F#

F#/E
Gm7
Cm7
Repeat and Fade

Just Break-in' A - way, — your love — has o - pened eyes — that could - n't see. —  
 — Break-in' A - way, — your bea - con in — the night —  
 — dis - cov - ered me — Break - in' A - way, —

### BLUES ON TIME

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By JEAN "TOOTS" THIELEMANS

Slow Blues

Em
3

C7
3
Em
6
6

B7
A7
Em
5

### BLUISH GREY

Copyright © 1987 Jazz Editions

Composed by THAD JONES

Moderately slow

C7

F7

C7
A7
D7

G7
C7

## BOOZE BROTHERS

Copyright © 1989 by Swing That Music, Inc., Scarsdale, NY 10583

Composed by FRANK FOSTER

Moderately

Musical score for "Booze Brothers" in 4/4 time, marked "Moderately". The score consists of five staves of music. The first staff begins with a C9 chord. The second staff includes chords Gm11, C7#9, Gb13#11, F9, Eb13, D9, DbM9, C9, and B7b9. The third staff includes Bb9, A7#5, Eb13, D9b5, Ab9, G9sus, Fm7, and Em7b5. The fourth staff includes Eb13, AbM7, G7#5, Db13, AbM7, G7#5, Db13, and C9. The piece concludes with a double bar line.

## BUSTER'S LAST STAND

Copyright © 1942 (Renewed 1970) BOPPER SPOCK SUNS MUSIC and CHAPPELL &amp; CO.

Written by GIL EVANS  
and CLAUDE THORNHILL

Quickly

Musical score for "Buster's Last Stand" in 4/4 time, marked "Quickly". The score consists of five staves of music. The first staff features a repeating pattern of Gm7, Db7, C7, Gm7, Db7, C7, Gm7, Db7, C7, Gm7, Db7, C7, Gm7, Db7, C7. The second staff includes Gm7, Db7, C7, Gm7, Db7, C7#5, F6, C7#5, F6, and Bbm6. The third staff includes Fm6 and Db7. The fourth staff includes Gm7, C9, Gm7, Db7, C7, Gm7, Db7, C7, Gm7, Db7, C7. The fifth staff includes Gm7, Db7, C7, Gm7, Db7, C7, Gm7, Db7, C7, Gm7, Db7, C7#5, F6. The piece concludes with a double bar line.

# BULLET TRAIN

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By LEE RITENOUR  
and ERNIE WATTS

Moderate Funk

GM7/A A13 Am7 A13

GM7/A A13 Am7 A13 GM7 F#m7

Em7 F#/B AbM7 Ab/Db BbM7 Db/Eb Bb13b9/Eb Db/Eb Eb13b9

To Coda ⊕ 1 C#m9 F#m11 Bm11 Em9 Am7/F# D/F# GM7 A/B Bm Em9

Em9 Am7/F# D/F# GM7 A/B Bm Em9 F#7b9 F#m GM7 A/B Bm Em9

Em9 F#7b9 F#m GM7 A/B Bm Em9 2 C#m9 F#m11 Bm11 Em9 Am11 Dm11

GM7/A C#7#9 F#m7 AbM7/Bb Em9 A9sus

Dm7 BbM7 Gm7 Bb/C C#dim7 Em9 Am7/F# D/F# GM7 A/B Bm Em9  
*Play 4 times*

Dsus/F# D/F# GM7 A/B Bm Em9 F#7b9 F#m GM7 A/B Bm Em9

D.S. al Coda F#7b9 F#m GM7 A/B Bm Em9

CODA ⊕ C#m9 F#m11 Bm11 Em9 D/F# GM7 A/B Bm

Repeat and Fade

## BYRD LIKE

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By FREDDIE HUBBARD

Moderately

Musical score for 'BYRD LIKE' in 4/4 time, key of B-flat major. The score consists of four staves of music. The first staff starts with a double bar line and a repeat sign. Chords are indicated above the notes: F7, Bb7, F7. The second staff continues with chords A7, Bb7, Am7, D7. The third staff has chords Abm7, Db7, Gm7, Db9, C7, and a first ending bracket over F7 and D7. The fourth staff has a second ending bracket over F7 and F7#9.

### CALL ME IRRESPONSIBLE

from the Paramount Picture PAPA'S DELICATE CONDITION

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Words by SAMMY CAHN  
Music by JAMES VAN HEUSEN

Slowly

Musical score for 'CALL ME IRRESPONSIBLE' in 4/4 time, key of F major. The score consists of seven staves of music with lyrics underneath. Chords are indicated above the notes: F, F6, F#dim7, Gm, Gm6, G#dim7, FM7/A, F/A, A7, D7#5, Am7b5, D7, Gm7, C7, Am7b5, D7b9, Dm7/G, G7, Gm7, C7, F, F6, F#dim7, Gm, Gm6, G#dim7, FM7/A, F/A, A7, D13sus, D7#5, Gm7, C7, Am7b5, D9, Gm7, C7, A7, D7b9, Gm7, C7b9, F, FM13.

Call Me Ir - re - spon - si - ble, call me un - re - li - a - ble, throw in  
un - de - pend - a - ble too. Do my fool - ish al - i - bis  
bore you? Well, I'm not too clev - er. I just a - dore you. Call me  
un - pre - dict - a - ble, tell me I'm im - prac - ti - cal, rain - bows  
I'm in - clined to pur - sue. Call Me Ir - re - spon - si - ble,  
yes, I'm un - re - li - a - ble, but it's un - de - ni - a - bly  
true, I'm ir - re - spon - si - bly mad for you! you!



# CAN'T TAKE YOU NOWHERE

© 1987 Swiftwater Music

Music by TINY KAHN and AL COHEN  
Words by DAVE FRISHBERG

## Loose Swing

G G7 C C#dim7 G

You knock back the schnapps, you talk back to cops, you walk in the room, and con - ver -  
loud and you're lewd, you tend toward the crude, my friends are dis - gust - ed with your

G7 Db9 C7 G

sa - tion stops. — } I Can't — Take You No-where. No, — I Can't — Take You No-where.  
at - ti - tude. — }

Bm7b5 E7 A7 Am7 D7sus D7 G Em7

You { stag - ger, you sag, you're half in the bag, one glass of beer and you're a  
mum - ble, you moan, you grum - ble, you groan, you called Hon - o - lu - lu on my

Am7 D7sus G G7 C C#dim7 G/D

to - tal drag. — } I Can't — Take You No-where. No, — I Can't — Take You No-where.  
tel - e - phone. — }

G7 C7 C#dim7 G/D C9

{ I buy three or four, you mooch plen - ty more. The check comes a - round and you are  
I hear peo - ple say you won't go a - way. You drop by for break-fast and you

G E7#9 Am7 D7sus Am7 A#dim7 G 1 Em7

out the door. — } I Can't — Take You No-where. No, — I Can't — Take You No-where. I don't  
stay all day. — }

N.C. C#dim7 Cm G/B Bbdim7 Am7 G D7#9

wan - na watch you fall on your face. — You're

2 Cb9 Bb9 Bb7b9 Eb Cm7 Fm7 F#dim7

Take You No-where. That's right! Try not to get up - tight. —  
way. So have a real nice day. —

Gm7 Cm7 Bbm7 Eb7 Ab9 Db9 Eb/G

But I Can't Take You No - where, — 'cause I don't know a place — where you can

Gm7 Gbm7 Fm7sus C7b9 Db9 C9 Cb9 Bb9 Am7b5 Abm

show your face, — and an - y - way, I'd just — like to say, "So — sad to see you

1 Eb/G Gbm7 Fm7 Bb7b9 2 Eb/G Gbm7 Fm7 E7#9 EbM9

must be on your must be on your way." — What a pit - y to say, "So long!" —

# CAPTAIN FINGERS

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By LEE RITENOUR

**Moderately**  
Cm7sus

F/G G/A Cm7sus F/G G/A

Cm7 F/G G/A Cm7 F/G G/A Cm7sus

F/G G/A Cm7sus F/G G/A 1 Ab/Bb

F/G G/A Ab/Bb F/G G/A

Cm7sus F/G G/A Cm7sus F/G G/A

2 DbM7 GbM7 AM7#5/B Bbm7 Abm7 GbM7 F7#5(b9) C#m/E

DbM7 GbM7 AM7#5/B Bbm7 Abm7 GbM7

Gb/Ab Ab/Bb A/B Gm7 E7b9

D/E AbM9 GbM9 EM9 DM9 Cm7sus F/G G/A

Cm7sus F/G G/A Cm7sus F/G G/A Cm7sus F/G G/A

Cm7sus N.C. Bb/C F/G G/A Ab/Bb

Abm/Bb N.C. Bb7sus F#7sus C#m7sus/F#

2 F#7sus C#7sus/F# F#ctns E7sus N.C.

Gm7/Eb C/D A/B N.C.

Bb7sus Ab7sus N.C. Ab7sus

N.C. Abm7 N.C.

Eb7sus D7sus C7sus A/B N.C. D/E

### CANTELOPE ISLAND

Copyright © 1964 (Renewed) by Hancock Music Co.

By HERBIE HANCOCK

#### Moderate Rock

Fm

Db7 Dm11

Fm

# CATCHING THE SUN

By JAY BECKENSTEIN

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Administered by Harlem Music, Inc., 1762 Main Street, Buffalo, NY 14208

Moderately

Chords: F, Bb/F, F7, Bb/F, F, Bb/F, F, Bb/F, F7, Bb/F, F, Bb/F, F, Bb/F, F7, Bb/F, F, Bb/C, F N.C., EbM7, A7sus, A7, Dm, G7sus, G7, C, A7, Dm7, G7, C, A7, Dm7, Dm7/G, G7, Bb/C, C, Bb/C, C, D.C. al Coda

**CODA**

Chords: DbM7, G7sus, G7, C, A7, Dm7, G7

Repeat and Fade

## CAKE WALKING BABIES FROM HOME

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 Administered by THE SONGWRITERS GUILD OF AMERICA

Words and Music by HENRY TROY,  
 CHRIS SMITH and CLARENCE WILLIAMS

Moderately

Chords: D7, G, E7, A9, A7, C/D, D7, Gm, D7, D9, Em, G7, C6, G#dim7, D7, D7+, G, G#dim7, D9, D7, D7, G#dim7, D7, G#dim7, A9, D7, G, D9, G N.C., D9, G

Lyrics:  
 Here they come, look at 'em { dem on strat-in', syn co pat-in' } Go in' some,  
 ain't they { syn dem co pat in'?, dem on strat in' } Talk of the town,  
 eas in' 'round, pick-in' 'em up and lay in' 'em down.  
 Danc in' fools, ain't they { dem on strat in'?, syn co pat in' }  
 They're in a class of their own. Now the on-ly way  
 to win is to cheat 'em, you may tie 'em but you'll nev-er  
 beat 'em. Strut your stuff, they're the Cake Walk in'  
 Ba-bies From Home. Strut your stuff, strut your  
 stuff, Cake Walk-in' Ba-bies From Home.

# CAREFUL

Copyright © 1960 (Renewed 1988) by MJQ Music, Inc.

By JAMES S. HALL

♩ = 76 Even 8th note feeling

Musical score for "CAREFUL" featuring five staves of music in G major (one sharp). The score includes various chords and melodic lines:

- Staff 1: Chord A7, melodic line.
- Staff 2: Chord D7, melodic line.
- Staff 3: Chord A7, melodic line.
- Staff 4: Chords F7 and E7 (with a triplet), melodic line.
- Staff 5: First ending (1) with chord A7, and second ending (2) with chord A7.

# CANNONBALL

© 1976 MULATTO MUSIC

Music by JOSEF ZAWINUL

Funk Ballad

Musical score for "CANNONBALL" in E-flat major (three flats). The score includes various chords and melodic lines:

- Staff 1: Chords Eb, Eb/Db, Cm7, Abm7, Bbm7, A9b5, Eb, Eb/Db, Cm7, Ebm11/Bb, Ab7.
- Staff 2: Chords Eb, Ab/C, Fm7, Ebm11/Bb, and first ending (1) with chord Ebm11/Bb.
- Staff 3: Second ending (2) with "N.C." (No Chord) and Eb7.
- Staff 4: Melodic line with instruction "D.C. al Coda".
- Staff 5: CODA section with chords EbM7, Ab/Eb, EbM7, EbM7, Ab/Eb, Ab/Bb.
- Staff 6: Bass line with chords Fm7, EbM7, Latin Dm9, EbM7, and instruction "Repeat ad lib. and Fade".

# CARAVAN

from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON,  
IRVING MILLS and JUAN TIZOL

Moderately

Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7

Night \_\_\_\_\_ and stars a - bove that shine so bright \_\_\_\_\_ the mys - t'ry  
Sleep \_\_\_\_\_ up - on my shoul - der as we creep \_\_\_\_\_ a - cross the  
you, \_\_\_\_\_ be - side me here be - neath the blue \_\_\_\_\_ my dream of

Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7

of their fad - ing light \_\_\_\_\_ that shines up - on our Car - a -  
sands so I may keep \_\_\_\_\_ this mem - 'ry of our Car - a -  
love is com - ing true \_\_\_\_\_ with - in our de - sert Car - a -

Fm6 Fine F7 F7b9 F+ Bb7

van. \_\_\_\_\_ } This \_\_\_\_\_ is so ex - cit - ing, you \_\_\_\_\_ are so in -  
van. \_\_\_\_\_ }  
van. \_\_\_\_\_ }

Fm7/Bb Bb7 Eb7 Gdim7 Ab C7 Fm6/C Cdim7 C7 D.C. al Fine

vit - ing rest - ing in my arms as I thrill to the mag - ic charms of

# CECILIA IS LOVE

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Composed by FRANK FOSTER

Moderately fast Bossa Nova

Ab/Bb Bb6 AbM7/Bb EbM9 AbM7/Bb Eb6 EbM9 Cb/Db Db6 CbM7 GbM9

DM7/E EbM9 Cb/Db GbM7 DM7/E To Coda ⊕ Gm7/Bb AbM7/Bb Gm7/Bb

AbM7/Bb GbM9 FbM7 GbM7 DM7

AM7 CbM7/Db Gm7/Bb

AbM7/Bb Gm7/Bb AbM7/Bb EbM9/Bb Ab/Bb AbM7/Bb D.S. al Coda

CODA ⊕ EbM9 CbM7/Db EbM9 CbM7/Db EbM9 CbM7/Db EbM9

CbM7/Db EbM9 CbM7/Db EbM9

# CAROLINA SHOUT

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By JAMES P. JOHNSON

## Fast Jump

N.C.

The musical score for 'Carolina Shout' is written in treble clef with a key signature of one sharp (F#). The 'Fast Jump' section begins with a 'N.C.' (No Chords) instruction. The melody is composed of eighth and sixteenth notes, often with triplets. The guitar accompaniment is indicated by chord symbols placed above the staff. The chords used include: G, D7/F#, Em, G7, C, D7/F#, G, F#dim, Em, Gm/Bb, D/A, G#dim, D/A, G#dim, A7, D7, G, F#dim7, Em, G7, C, G, Em7 D7/F#, G, Dm/F, E7, Am, C#dim7, G/D, A7/E, D7, G, D7, G, B7/F#, Em, G7, C, G/B, D, G, G, B/F#, Em, Gm, D/A, G#dim7, A7, D7, G/F, B7/F#, Em, G7/D, C, D7, G, E7, Am, Cm6, G/D, A7/E, D7/F#, G, D7, G7/B, C, G7/B, C, G/B, C, A7/C#, D7, G7/B, C, G/B, C, G, C, F#7, Bm, Bb, D7/A, G7/B, C, G7/B, C, G/B, C, G/D, A7/C#, D7, G, G7/F, C/E, Cm/Eb, D7, G, D7, G, Em7, D7/F#, G, Em7, D7/F#.



1 G F#7 Bm F#7 Bm Am D7 2 G G7/F

C/E Cm/Eb G/D D7 G/B C#dim G7

C C#dim G7 1 C C#dim G7 C C#dim7

G/D D7 G/B C#dim 2 C B Bb A A7/C# Dm

C/G D7/A G7/B C7 F6 F#dim C7 F6 F#dim

1 C7 F6 F#dim C B7 Em C7

2 C7 Gm/Bb A7 Dm C/G D7/A G7/B C C#dim

G7 C C#dim G7/D G7 C C#dim G7/D G7 C C#dim

D7 G C#dim G7/D G7 C C#dim G7/D G7 C Gm/Bb

A7 Dm/F Fm/Ab C/G D7/A G7/B C C#dim G7/D G7 C C#dim

G7/D G7 1 C C#dim G7/D G7 C G/D D7 G/B C#dim

2 C7/Bb Gm/Bb A7 Dm Fm C/G D7/A G/B C G7 C N.C.

Eb7 Ab7 G7 C N.C. G7#5 C6 (8va)

# CAST YOUR FATE TO THE WIND

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Words and Music by VINCE GUARALDI  
and CAREL WERVER

Moderately, with a beat

C F C/F 3 Bb/F 3

A month of nights, a year of days, Oc - to - bers drift - ing in - to

C/F F

Mays. You set your sail when the tide comes in and you just

Bb C7 F Bb C Bb F Bb C Bb C/F

Cast Your Fate To The Wind. You shift your course a

F C/F 3 Bb/F 3 C/F

long the breeze, won't sail up - wind on mem - o - ries. The emp - ty sky is

F Bb C7 F Bb C Bb F Bb C Bb

your best friend and you just Cast Your Fate To The Wind.

F C7 F Bb C7 F

That time has such a way of chang - ing a man through - out the

Bb C7 F Bb C7 F

years. And now you're re - ar - rang - ing your life thru all your

Bb C9 F Bb C7 F Bb C7 F

tears alone, alone. There

C/F F C/F 3 Bb/F 3

nev - er was, there could - n't be a place in a time for men to now you're old, you're wise you're smart, you're just a man with half a

C/F F

be, heart. who'd drink the dark and laugh at day and let their You won - der how it might have been had you not

Bb C7 1 F Bb C Bb F Bb C Bb 2 F

wild - est dreams blow a - way. So Cast Your Fate To The Wind.

# CHAMELEON

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By HERBIE HANCOCK, PAUL JACKSON,  
HARVEY MASON and BENNIE MAUPIN

**Medium Funk**  
Bbm7 Eb7 Bbm7 Eb7 Play 4 times Bbm7

1-3 Eb7 Bbm7 Eb7 4 Eb7 N.C.

## CHANGE PARTNERS

from the RKO Radio Motion Picture CAREFREE

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IRVING BERLIN

**Slowly**  
F G#dim7 C7 Gm7 Bbm6

Must you dance ev - 'ry dance with the same for - tu - nate man? You have

F/A G#dim7 Gm11 C7 G#dim7 Gm7 C7

danced with him since the mu - sic be - gan. Won't you Change Part - ners and

F6 F#dim7 Gm7 C9 F G#dim7 C7

dance with me? Must you dance quite so close with your lips touch - ing his

Gm7 Bbm6 F/A G#dim7 Gm11 C7 G#dim7 Gm7 C7

face? Can't you see I'm long - ing to be in his place? Won't you Change Part - ners and

F6 Bbm7 Eb9 Ab Ab6 AbM7 Ab6

dance with me? Ask him to sit this one out, and while you're a - lone

Ab Ab6 Gm7 Bbm7/C C7b9 F

I'll tell the wait - er to tell him he's want - ed on the tel - e - phone. You've been locked

G#dim7 C7 Gm7 Bbm6 F/A Db/Ab C7/G

in his arms ev - er since heav - en knows when. Won't you Change Part - ners, and

Cm6/Eb D7b9 Gm7 Gm7/C C7b9 1 F6 Gm7 C7b9 2 F6

then you may nev - er want to Change Part - ners a - gain. gain.

# C'EST SI BON

(It's So Good)

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 MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.

English Words by JERRY SEELEN  
 French Words by ANDRE HORNEZ  
 Music by HENRI BETTI

Moderately

**Cm7 F7 BbM7**

"C'est Si Bon," lov - ers say that in France,  
 "C'est Si Bon," De par - tir n'im porte où,  
 "C'est Si Bon," De pou voir l'em bras - ser

**Cm7 F7**

when they thrill to ro - mance, it means that it's so good.  
 Bras des - sus bras des - sous En chan - tant des chan - sons.  
 Et puis de r'com - men - cer A la moindre oc - ca - sion.

**Bb6 F+ Cm7 F7**

C'est Si Bon, so I say it to  
 C'est Si Bon, De se dir - 'des mots  
 C'est Si Bon, De jou - er du pla -

**BbM7 Cm7**

you, like the French peo - ple do,  
 doux. Des pe - tits riens du son tout  
 no. Tout le long de son dow

**F7 Bb6**

Be - cause it's oh, so good. Ev - 'ry  
 Mais qui en di - sent long. En voy -  
 tan dis que nous dan sons. C'est i -

**GbM7**

word, ev - 'ry sigh, ev - 'ry kiss, dear,  
 ant no - tre mi - ne ra - vi - e  
 noui ce qu'elle a pour sé - dui - re,

**Gm7 C7**

leads to on - ly one thought and it's  
 Les pas - sant dans la rue, nous en  
 Sans par - ler de c'que je n'peux pas

**Cm7 F7 N.C. Cm7 F7**

this, dear. It's so good, noth - ing else can re -  
 vient. dire. C'est Si Bon, De guet - ter dans ses  
 C'est Si Bon, Quand j'la tiens dans mes

**BbM7 Cm7**

place, just your slight - est em - brace.  
 yeux Un es - poir mer - veil - leux.  
 bras, De me dir' - que tout ca

**F7 Dm7b5 G7b9**

And if you on - ly would, be my  
 Qui don - nele fris - son. C'est Si  
 C'est á moi pour de bon. C'est Si

Cm7 Ebm6 Bbm7

own, \_\_\_\_\_ for the rest of my days. \_\_\_\_\_  
 Bon, \_\_\_\_\_ Ces pe tit's sen - sa tions. \_\_\_\_\_  
 Bon, \_\_\_\_\_ Et si nous nous ai - mons. \_\_\_\_\_

B7 F7

I will whisper this phrase, my darling, "C'est Si Bon."  
 Ca vaut mieux qu'un million. Tell-ment, tell-ment c'est bon.  
 Cherchez pas la raison. C'est parce que C'est Si Bon.

1 Bb Cm7 F7 N.C. 2 Bb Gm7 F7

C'est Si Si I mean that it's so good,  
 C'est Si Si  
 C'est Si Si

Bb Gm7 F7 Bb Gm7 F7

when I say "C'est Si Bon." And I say "C'est Si Bon."

Bb Gm7 F7 Bb6

Be-cause it's oh, so good.

### CHRISTINA

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By BUSTER WILLIAMS

Slowly

Chords: GbM7, EM7/Gb, GbM7, EM7/Gb, Gb Bb7#5(#9) Eb7b5, Abm11, Gbm6/9, Fm11, E9sus4 Bb7#5(#9), Ebm9sus, Em9sus, Ebm9sus Dbm11, AM7#5/B, E6/9#11, Eb7#9b13/A, Abm9, Eb7#9, Abm9sus, D7#5(#9), Db13sus, DM7(6/9), Bm7Dbm7, Gb/Db, EM7/Db, Gb/Db, EM7/Db, Gb/Db, Db13b9, Abm9/Db, GbM7, EM7/Gb, GbM7, EM7/Gb, GbM7, Bb7#5(#9) Eb7b5(#9) Abm7, Gbm11, Fm11, E9sus Bb7#5(#9) Ebm9sus, Em9sus, D7/E E/F, GbM7, E9#11, Bb7#5(#9), Eb#9b13, Abm9sus, GM7b5, Bm7, Db7#9, Gb(no chord), GbM7, EM7/Gb, GbM7, EM7/Gb, GbM7, EM7/Gb, CODA, GM7b5, GbM9(#11), rit.

# CHANGE OF SEASON

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By JOHN PATITUCCI

**Moderately**

1 Cm11 Fm11 F/G Ab6/9 Gm11#5 Cm11 Fm11 AbM7/Bb Ebm11 GbM7/Ab DbM9

2 Cm11 AbM7/Bb Am7#5 GbM7/Ab Gm11 E7#9#5 Am11

To Coda ⊕ %

DM9 C#m11 G13#11 F#m7sus

1 G13#11 2 G13#11 1st time D.S. 2nd time to next strain Abm7#5

CM7/D AM7/B C#m11 DM9 C#m11 G13#11 F#m7sus CM7/D C#m11 G13#11 Play 4 times

DM9 C#m7 G13#11 F#m7sus CM7/D AM7/B C#m11 1 G13#11

2 G13#11 Abm7#5 FM7/G GbM7/Ab AbM7/Bb

Fm11 Gm11 Abm9 Bbm11 D.C. al Coda CODA ⊕ GbM7/Ab Gm11 Abm11 Bbm11 Cm11

Detailed description: This is a musical score for the piece 'Change of Season' by John Patitucci. It is written in 4/4 time and marked 'Moderately'. The score consists of several systems of music. The first system has a key signature of one flat (Bb) and a common time signature. The first line of music has a key signature change to two flats (Bb, Eb) and a common time signature. The second line of music has a key signature change to one flat (Bb) and a common time signature. The third line of music has a key signature change to two flats (Bb, Eb) and a common time signature. The fourth line of music has a key signature change to one flat (Bb) and a common time signature. The fifth line of music has a key signature change to two flats (Bb, Eb) and a common time signature. The sixth line of music has a key signature change to one flat (Bb) and a common time signature. The seventh line of music has a key signature change to two flats (Bb, Eb) and a common time signature. The eighth line of music has a key signature change to one flat (Bb) and a common time signature. The ninth line of music has a key signature change to two flats (Bb, Eb) and a common time signature. The tenth line of music has a key signature change to one flat (Bb) and a common time signature. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. It also includes a 'CODA' section and a 'D.C. al Coda' instruction.

# CHASIN' THE TRANE

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By JOHN COLTRANE

**Brightly**

F C7 Dm7 G7 Cm7 F7

Bb Cm7 F7 Bb C7 F

Gm7 C7sus F 1 2

Detailed description: This is a musical score for the piece 'Chasin' the Trane' by John Coltrane. It is written in 4/4 time and marked 'Brightly'. The score consists of three systems of music. The first system has a key signature of one flat (Bb) and a common time signature. The second system has a key signature change to two flats (Bb, Eb) and a common time signature. The third system has a key signature change to one flat (Bb) and a common time signature. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. It also includes a first and second ending.

# A CHILD IS BORN

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P.O. Box 5807, Englewood, New Jersey 07631

By THAD JONES

Slowly

B♭M7 Ebm6/B♭ B♭M7 Ebm6/B♭ B♭M7 Ebm6/B♭ Am7♭5 D7#9 Gm7 D7♭9 Gm7

D7♭9 Gm7 C9 F7sus F13 B♭M7 Ebm6/B♭ B♭M7 Ebm6/B♭

B♭M7 D7#9 EbM7 A♭13 Cm7♭5/G♭ B♭M7/F G♭6#11 Gm7 C9 F7sus

1 F13 2 F7 B♭M7

# COCKTAILS FOR TWO

from the Paramount Picture MURDER AT THE VANITIES

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Words and Music by ARTHUR JOHNSTON  
and SAM COSLOW

Moderately

C G7#5 C G7 Gdim7

In some se - clud - ed ren - dez - vous that o - ver - looks the av - e - nue  
rette, to some ex - qui - site chan - son - ette

G7 Dm7 G7 Dm7 G7#5

— with some - one shar - ing a de - light - ful chat, of this and that and  
— two hands are sure to sly - ly meet be - neath a ser - vi - nette, with

1 C C#dim7 G7 2 Gm7

Cock - tails For Two. As we en - joy a cig - a - Cock - tails For Two.

C7 C7#5 FM7 F6 B♭9 Am7

My head may go reel - ing, but my heart will be o - be - di - ent

Adim7 Dm7 G7 Dm7 G7 C C#dim7

with in - tox - i - cat - ing kiss - es for the prin - ci - pal in - gre - di - ent.

G7 C G7#5 C G7 Gdim7

Most an - y af - ter - noon at five we'll be so glad we're both a - live,

G7 Dm7 G7 Dm7 G7 C6 Fm C

— then may - be for - tune will com - plete her plan that all be - gan with Cock - tails For Two.

# CHROMOZONE

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By MIKE STERN

Medium Funk ♩ = 120

B♭m7

C♯m7



F7 Gb7 G7#5 Ab7 F7 Gb7 G7#5 Ab7 F7 Gb7 G7#5 AbM7 AM7Bb7#5 B7#5 C7#9(#5) Db9

C7#9 Db9 C7#9 Db9 C7#9 Abm7 G7#9(#5) Gb13 F7#9(#5) Em7 **D.S. al Coda**

**CODA**

E7#9(#5) Bbm7 **4** Repeat ad lib. and Fade

## COME BACK TO ME

from ON A CLEAR DAY YOU CAN SEE FOREVER

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Lyrics by ALAN JAY LERNER  
 Music by BURTON LANE

**Moderately fast**

Gm7 C7 Gm7 C7 FM7 F6 Eb7#11

Hear my voice where you are! Take a train; Steal a car; Hop a freight; Grab a star; Come  
 hide, hear me call! Must I fight cit - y hall? Here and now, damn it all, Come

Am7 D7b9 Gm7 C7 Gm7 C7

Back To Me! Catch a plane; Catch a breeze; On your hands; On your knees; Swim or  
 Back To Me! What on earth must I do, scream and yell till I'm blue? Curse your

FM7 F6 Eb7#11 FM7 Bm7 E7b9 Am7 Bm7 E7

fly, on - ly please, Come Back To Me! On a mule; In a jet. With your  
 soul, when will you Come Back To Me? Have you gone to the moon or the

Am Am6 Bm7 E7 Am7 D9#11 Gm7

hair in a net, in a tow'l ring - ing wet, I don't care, this is where you should be.  
 cor - ner sa - loon, and to rack and to "roon"? Mad' - moi - selle, where in hell can you be?

C9 Gm7 C7 Am7b5 D7 G7

From the hills; From the shore; Ride the wind to my door. Turn the high - way to dust;  
 In a crate! In a trunk! On a horse! On a drunk! In a "Rolls" or a van

Bbm7 FM7 Dm7 Am7 Ab7 Gm7 C7#5 FM7

Break the law if you must; Move the world, on - ly just Come Back To Me!  
 wrapped in mink or Sa - ran; An - y way that you can, Come Back To Me!

Bb13 1 FM7 2 F6/9

Come Back To Me! Come Back To Me! Blast your  
 Come Back To Me! Come Back To Me! Back To Me!

# CON ALMA

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Music by JOHN "DIZZY" GILLESPIE

Moderately

EM7 G#7/D# C#m7 B7 Bb7 EbM7 Ebm7 Ab7

DbM7 F7/C Bbm7 Ab7 G7 CM7 **Fine**

Cm7b5 F7b9 F#m7 B7

EM7 Fm7 Bb7 **D.C. al Fine**

The musical score for 'CON ALMA' is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff contains the first six measures with chords EM7, G#7/D#, C#m7, B7, Bb7, EbM7, Ebm7, and Ab7. The second staff contains the next six measures with chords DbM7, F7/C, Bbm7, Ab7, G7, CM7, and ends with 'Fine'. The third staff contains the next six measures with chords Cm7b5, F7b9, F#m7 (with a triplet), and B7. The fourth staff contains the final six measures with chords EM7, Fm7, Bb7, and 'D.C. al Fine'.

# CONCEPTION

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By GEORGE SHEARING

Moderately

Ebm7b5 Ab7b9 DbM7 Bm7 AM7 AbM7 Abm7

Db7 Gb7 F7 Bb7 A7 Ab7 G7

F#m7 B7 EM7 AM7 Ebm7 Ab7

1,3 DbM7 **Fine** 2 DbM7 F#m7 B7#5

EM7 F#m7 Abm7 Db7 Gm7 C7

F#m7 B7 Em7 A7 **D.C. al Fine**

The musical score for 'CONCEPTION' is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of six staves of music. The first staff contains the first six measures with chords Ebm7b5, Ab7b9, DbM7, Bm7, AM7, AbM7, and Abm7. The second staff contains the next six measures with chords Db7, Gb7, F7, Bb7, A7, Ab7, and G7. The third staff contains the next six measures with chords F#m7, B7, EM7, AM7 (with a triplet), Ebm7, and Ab7. The fourth staff contains the next six measures with a first ending (1,3) leading to DbM7 and 'Fine', and a second ending (2) leading to DbM7, F#m7, B7#5. The fifth staff contains the next six measures with chords EM7, F#m7, Abm7, Db7, Gm7, and C7. The sixth staff contains the final six measures with chords F#m7, B7, Em7, A7 (with a triplet), and 'D.C. al Fine'.

# CONTINENTAL BLUES

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By ERNIE WATTS

Moderately

Musical score for Continental Blues, featuring ten staves of music in 4/4 time with a key signature of two flats. The score includes various chords such as F7, Bb7, C7, Bb7sus, and F7. It features complex rhythmic patterns with sixteenth and thirty-second notes, as well as triplet markings. The piece concludes with a Coda section and a 'Repeat ad lib. and Fade' instruction.

# COUSIN MARY

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By JOHN COLTRANE

Brightly

Musical score for Cousin Mary, featuring two staves of music in 4/4 time with a key signature of three flats. The score includes various chords such as C7#9, Eb7#9, Ab7, D7b5, Db7, and C7#9. It features a simple, melodic line with some triplet markings and a 'Repeat ad lib. and Fade' instruction.

# THE CRAVE

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By FERDINAND "JELLY ROLL" MORTON

Moderately

The musical score for "The Crave" is written in a single system with ten staves. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked "Moderately". The score includes various chords and articulations:

- Staff 1: Chord Dm.
- Staff 2: Chords Bb and A7.
- Staff 3: Chords Dm, Bdim, Gm, A7, N.C., and Dm.
- Staff 4: Chord Bb.
- Staff 5: Chords A7, Dm, and N.C.
- Staff 6: Chord Dm.
- Staff 7: Chord Bb.
- Staff 8: Chords A7, Dm, E7/B, Gm6/Bb, A7, and N.C.
- Staff 9: Chord Dm.
- Staff 10: Chord Bb.
- Staff 11: Chords A7, Dm, N.C., C7, F, and N.C.
- Staff 12: Chords F, Abdim, and C7.

The score features several triplet markings (indicated by a '3' over a group of notes) and a sixteenth-note run (indicated by a '6' over a group of notes) in the eighth staff.

F Abdim C7 C7#5

F N.C. F

Cm F7 Bb Bdim F C7

F N.C. Bb N.C. Bb

Edim Cm F7

Bb Edim F7 N.C. Bb N.C.

Bb A Dm

A7 Dm N.C. F7

Bb

F7 Bb

Bb7 Eb

Edim 8va Bb Edim F7

Bb Gdim F7 Bb N.C. Bb N.C.

8va

B $\flat$  Edim $\flat$  F7

B $\flat$  Edim F7 N.C.

B $\flat$  N.C. 8va B $\flat$

Dm A7 Dm Edim

F7 N.C. F7

B $\flat$  Bdim F7

B $\flat$  B $\flat$ 7

A7 B $\flat$ 7 A7 B $\flat$ 7 A7 B $\flat$ 7 E $\flat$  Edim

B $\flat$  E $\flat$  C7 F7 B $\flat$

### DAHOMAY DANCE

Copyright © 1977 JOWCOL MUSIC

By JOHN COLTRANE

Moderately

G F/G G9 G/F F7

G9 G/D F/D G9

# COPENHAGEN

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Lyric by WALTER MELROSE  
Music by CHARLIE DAVIS

Moderately

EbM7 Ebm6 Bb Db+ G7 C9 C7 F9  
 Pro - fess - or man, won't you play Cop - en - hag - en, 'cause that's one tune - sure has got me run - nin'  
 Pro - fess - or man, won't you play Cop - en - hag - en, 'cause that's the tune - drives my danc - in' shoes in

Bb Bb7 Bb7#5 EbM7 Ebm6 Bb Db+ G7  
 wild. \_\_\_\_\_ No bod - y knows how that tune with burns up my clothes, so  
 sane. \_\_\_\_\_ Be good to me, jazz me with that mel - o - dy. So

C9 C7 F9 Bb F9 Bb Bbm Bb Fine Bb Cm Ddim  
 hey hey hey, - syn - co - pate it all night long. \_\_\_\_\_ } Doo da da  
 hey hey hey, - syn - co - pate it all night long. \_\_\_\_\_ }

Bb Gb Bb F7 1 Bb F9 Bb F7#5 2 Bb F9 Bb Bb7 D.C. al Fine  
 doo dum. { Step - pin' dad - dy - ma - mas' feel - in' - good. \_\_\_\_\_ should. \_\_\_\_\_  
 Syn - co - pate me - like a dad - dy -

# CRAZYOLOGY

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By BENNIE HARRIS

Moderately

Bb Cm7 F7 Bb Bbdim Cm7 F7  
 Abm7 Db7 Gb Cm7 F7 Bb  
 D7 3 Dm7 G7  
 C7 3 Cm7 F7  
 Bb Cm7 F7 Bb Bbdim Cm7 F7  
 Abm7 Db7 Gb Cm7 F7 Bb

# THE CREOLE LOVE CALL

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By DUKE ELLINGTON

Moderately slow

# THE DAWN OF TIME

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Written by JOE LOVANO

Slowly



## DANCING ON THE CEILING

from SIMPLE SIMON

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

F A7#5 BbM7 Bdim Am7 Abdim7 Gm7 C7

He danc - es to o - ver - head on the ceil - ing, near my bed, in my  
I try to hide in vain un - der - neath my coun - ter - pane; There's my

Am7b5 D7b9 Gm7 C7 F6 Gm7 C7 FM7

sight, through the night.  
love up a - bove! I whis - per, "Go a - way, my lov - er, it's not fair,"

Am7b5 D7 Gm7 C7 F F#dim7 Gm7 C7 F

but I'm so grate - ful to dis - cov - er he's still there. I love my

A7#5 BbM7 Bdim Am7 Abdim7 Gm7 C7 F

ceil - ing more since it is a danc - ing floor just for my love.

## DARLING, JE VOUS AIME BEAUCOUP

from LOVE AND HISSES

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Words and Music by  
ANNA SOSENKO

Moderately

F Cm7 F7 Bb Bbm6 F Dm7 G7 C7

Dar - ling, Je Vous Aime Beau - coup, Je ne sais pas. What to do, you know you've com -

F C9 3 F D7 Gm7 C7 F Cm7 F7 Bb Bbm6

plete - ly sto - len my heart. Morn - ing, noon and night - time too, Tou - jours won - d'ring

F Dm7 G7 C7 F C7 3 F Bb7 F F7 Bb

what you do. That's the way I've felt right from the start. Ah, Cher - ie! my

Bb6 Bbm7 FM7 A7 Dm Dm#7 Dm7

love for you is très, très, fort; Wish my French were good e - nough, I'd

G9 C7 F Cm7 F7 Bb Bbm F

tell you so much more. But I hope that you com - pree all the things you mean to me.

G7 C7 1 F C9 F C7#5 2 F C9 F C9 F

Dar - ling, Je Vous Aime Beau - coup, I love you! Aime Beau - coup, I love you, yes, I do.

# CROSS MY HEART

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By LEE RITENOUR  
and ERIC TAGG

With a beat

Em7 GM7 A6 F#7

You asked me all about my past, my other love

Bm7 Em7 GM7 A

af - fair. 'Cause you're not sure, though this love will last, 'bout

A/B A6 Em7 GM7

if I'd ever leave you. You saw me with an  
Can't you see, you're the

A6 F#7 Bm7

oth - er girl, you think that I'm un - true. For  
on - ly one. Why won't you be - lieve in me? But

Em7 GM7 A GM7 G/A BM7

all the gold that was in the world, I would nev - er trade your love.  
I don't know what you think I've done, can't look you in the eyes.

Em7 G A6

Cross My Heart, I'd nev - er de - ceive

Em7 G A6 Em7 G A6 F#/A#

you. So Cross My Heart, I would

Bm7

1 2

nev - er tell you lies. Cross My Heart,  
nev - er leave your love.

Em7 G A6 Em7 G

I'd nev - er de - ceive you.

A6 Em7 G A6

So Cross My Heart, I would

G9 G/A BM7 GM7

nev - er tell you lies. You don't have to wor - ry 'bout me,

A/B Am7 D7

no one in this world could make me want to.

GM7 A/B BbM7

Put my love in - to jeo - par - dy, noth - in' in this world could

Gm7 Bb/C Fm7 Ab Bb6

take my heart a - way.

Fm7 Ab Bb6 Gm7 Fm7 Ab Bb6 Gm7

Ab Bb(add2) Csus2 Fm7 Ab Bb6

Cross My Heart.

Fm7 Ab Bb6 Gm7 Fm7 Ab Bb6 Gm7

Cross My Heart, I would

Ab Bb(add2) Csus2 Fm7 Ab

nev - er tell you lies. Cross My Heart,

Bb6 Fm7 Ab Bb6 Gm7 Fm7 Ab

try to be - lieve me. So Cross My Heart,

Bb6 Gm Ab Bb(add2) Csus2 Repeat and Fade

I would nev - er tell you lies. Cross My Heart,

### DECEPTACON

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By BUSTER WILLIAMS

Moderately

G7sus Em7b5

Bb7#9 Csus

F#7#9/Ab Db7#9/E Ebm7b5 DbM7#11 BM7 DbM7#11

# DOCTOR JAZZ from JELLY'S LAST JAM

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and MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.

Lyric by WALTER MELROSE  
Music by JOSEPH "KING" OLIVER

Moderately

Eb Abm Eb Fm7b5 Eb Cb7 Bb7 Eb6 Cdim Eb Abm Eb Fm7b5 Eb Cb7 Bb7 Eb6 Eb7  
 Oh, Hel-lo Cen-tral, give me Doc-tor Jazz, \_\_\_\_\_ he's got just what I need, I'll say he has. \_\_\_\_\_

Ab Cdim Eb D7 Db7 C7 F7 G#dim F7 A7  
 When the world goes wrong, \_\_\_\_\_ and I \_\_\_\_\_ got the blues, he's \_\_\_\_\_ the man who makes me get out

Bb G7 C9 F7 Bb C#dim Bb7 Eb Abm Eb Fm7b5 Eb Cb7 Bb7 Eb6 Eb13  
 both my danc-ing shoes. \_\_\_\_\_ The more I get, the more I want, it seems. \_\_\_\_\_

Ab Ab7 G7 C7  
 I page old Doc-tor Jazz \_\_\_\_\_ in all my dreams. \_\_\_\_\_ When I'm trou-ble bound and mixed, \_\_\_\_\_

F7 Bb Bb7 Cb7 Bb7 Eb Ab7 Eb6  
 he's the guy that gets me fixed. \_\_\_\_\_ Hel-lo, Cen-tral, give me Doc-tor Jazz. \_\_\_\_\_

# CRYSTAL SILENCE

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Music by CHICK COREA

Slowly

Am Em FM7#11  
 Bm7 BbM7 Am 1 Bm C D7sus E7b9  
 Am BbM7#11 2 Dm E7#9  
 Dm E7#9 FM7 3 G7sus 3  
 Am D Am

B $\flat$  Fm7 C Gm7

B7 $\flat$ 13 E7sus E7 Am7 Em

Fm7 $\sharp$ 11 3 Bm7 B $\flat$ M7 3 Am

Bm C D7sus E7 $\flat$ 9 Am B $\flat$ M7 Bm C D7sus E7 $\flat$ 9 Am

### CUPCAKE

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By BENNY GREEN

Moderately slow

F $\sharp$ m7 $\flat$ 5 C9 B7 $\sharp$ 9 F7 $\flat$ 9 Em7 Em7/A Eb9 Eb7 $\flat$ 9 Dm9 G13 C9 B9 $\sharp$ 11 B $\flat$ 9 $\sharp$ 11

B $\flat$ m7 Eb7 $\flat$ 9 D9 Am7 D7 $\flat$ 9 D $\flat$ 9 Ab7 G13 C9 1 Ab13 Gm9 C7 $\sharp$ 9(b13)

2 F13 C9 F13 C7 $\sharp$ 9 G7 $\flat$ 13 C7 $\sharp$ 9

C13 F13 C9 F13 Em9 A7 $\flat$ 9( $\sharp$ 5) Ebm9 Ab13 G13 C7 $\flat$ 9( $\sharp$ 9) C9

F $\sharp$ m7 $\flat$ 5 C9 B7 $\sharp$ 9 F7 $\flat$ 9 Em7 Em7/A Eb9 Eb7 $\flat$ 9 Dm9 G13 C9 B9 $\sharp$ 11 B $\flat$ 9 $\sharp$ 11

G $\sharp$ + C6/G D13( $\sharp$ 11) Am7 D7 $\sharp$ 11(b9) D $\flat$ 13 D9 G7 $\sharp$ 11(b9 $\sharp$ 5) C9

B $\flat$ 3 Em11 A7 $\sharp$ 11(b9 $\sharp$ 5) B $\flat$ m9 Eb11 $\sharp$ 5(b9) D13 D13 D7 $\flat$ 13(b9) D $\flat$ 13

G7 $\flat$ 13( $\sharp$ 9) G13 C9 F $\sharp$ m7 B7 $\flat$ 13 Em7 A7 $\flat$ 13 G $\flat$ M7/A $\flat$  FM9/G G7 $\sharp$ 9(b13) CM7 $\sharp$ 11(6/9)

*rit.*

# DAT DERE

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Music by BOBBY TIMMONS  
Lyrics by OSCAR BROWN, JR.

Moderately

**Chorus:**  
 Hey, dad - dy, what Dat Dere? — 'N' why dat un - der dere? — 'N' oh, dad - dy, oh,  
 who dat in my chair? — 'N' what she do - in' dere? — 'N' oh, dad - dy, oh,  
 hey, dad - dy hey look it ob - er dere. — Hey, where dey go - in' dere? — 'N'  
 hey, dad - dy can I go ob - er dere? — Hey, dad - dy what's a square? — 'N'  
 what dey do in dere? — 'N' dad - dy, can I ha' dat big el - e - phant ob - er dere? —  
 where do we get air? — 'N' dad - dy, can I ha' dat big el - e - phant ob - er dere? —

**Verse:**  
 Hey — My quiz - za - cal kid, — man he does - n't want  
 an - y thing hid, — he's for - ev - er de - mand - ing to know who, 'n' what 'n' why 'n' where. —  
 In - qui - sa - tive child and some - times the ques - tions are wild, — like dad - dy can  
 I ha' dat big ele - punt ob - er dere? — Don' wan - na comb my hair — 'n'  
 where my ted - dy bear? — 'N' oh, dad - dy, oh, hey look - a dat cow - boy com - in' dere! —

**Bridge:**  
 Hey, can I hab a pair — o' boots like dat to wear? — 'N' dad - dy, can  
 I ha' dat big el - e - punt ob - er dere? — The time — will march, the —  
 life's — par - ade goes —

**Outro:**  
 years will go, the lit - tle fel - la's gon - na grow. I got - ta tell him what he  
 trudg - in' by, he'll need to know some rea - sons why. I don't have all the an - sers

Am7b5      AbM7      D7      G7

needs to know, help him a - long so he'll know right from wrong, got - ta make him strong. -  
 but I'll try best that I can, gon - na help him plan so he will be a man. -

1      2

Fsus      D7      G7      Cm7      Cm7/Bb      Am7b5      D7      Gm7

As      You give a kid your best 'n' hope he'll pass the test when you fi - nal - ly

Am7b5      Dm7b5      G7      D7      G7      Cm7      Cm7/Bb

send him out in - to the world some - where.      But when he's grown I'm bet - tin'

Adim      D7      Gm7      D7      G7

nev - er will for - get. 'N' dad - dy can I ha' dat big el - e - punt ob - er

Fsus      D.S. al Coda

dere?      Hey,

CODA

D7      G7      Cm

I ha' dat big el - e - punt ob - er dere? -

### DON'T WORRY 'BOUT ME

from COTTON CLUB PARADE

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 on behalf of Ted Koehler Music

Lyric by TED KOEHLER  
 Music by RUBE BLOOM

Moderately

Bbm7      Eb7b9      AbM7      Fm7      Bbm7

Don't Wor - ry 'Bout Me, I'll get a - long; For - get a - bout me,

Eb7b9      Ab6      Bdim7      Bbm7      Db/Eb      Eb7      Bbm7b5

be hap - py, my love. Let's say that our lit - tle show is o - ver and so, the sto - ry ends;

Eb7b9      C7b9      Fm7      Bb7      Bbm7      Cm7      F7b9

Why not call it a day the sen - si - ble way, and still be friends. "Look

Bbm7      Eb7b9      AbM7      Fm7      Ebm7

out for your - self?" should be the rule; Give your heart and your love to whom -

Ab13      Ab7#5      DbM7      Bbm7      Gb7

ev - er you love, don't be a fool. Dar - ling, why should you cling to some fad - ing thing that

Cm7      B7      Bbm7      Ebm7b9      Ab      Fm Bbm7 Eb7 Ab

used to be? If you can for - get, Don't Wor - ry 'Bout Me.

# DON'T YOU KNOW I CARE (Or Don't You Care to Know)

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Words by MACK DAVID  
Music by DUKE ELLINGTON

Slowly

EbM7 Bb7b9 Bbm7 Eb7 F7<sup>3</sup> Bb7 EbM7 Fm7 E7 EbM7 C7b9  
 Don't You Know I Care or don't you care to know? If you know I care  
 Fm7<sup>3</sup> Bb7b9 EbM7 Fm7 Bb7 EbM7 Bb7b9 Bbm7 Eb7 F7<sup>3</sup> Bb7  
 how can you hurt me so? Dar - ling, you are part of ev - 'ry breath I take,  
 EbM7 Fm7 E7 EbM7 C7b9 Fm7<sup>3</sup> E7 EbM7 Am7b5 D7 Gm7  
 will you break my heart or give my heart a break? I can't fig - ure out what  
 Am7b5 D7 Gm7 F#7 BM7  
 love's all a - bout and where I fit in to your scheme. Am  
 Ebm7 Adim7 B7 Fm7 Bb7 EbM7 Bb7b9 Bbm7 Eb7  
 I wast - ing time, please tell me 'cause I'm down to my last dream? Won't you please be fair,  
 F7<sup>3</sup> Bb7 EbM7 Fm7 E7 EbM7 C7b9 Fm7<sup>3</sup> Bb7b9 Eb6  
 love me or let me go. Don't You Know I Care or don't you care to know?

## CURVES AHEAD

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By RUSS FREEMAN

Moderate Latin Rock

BbM9 Cm11 BbM9 EbM7 BbM9 Cm11  
 BbM9 Cm9 F11 BbM9 Cm11 BbM9 EbM7  
 BbM9 Cm11 BbM9 EbM7 Ebm9



1  
2  
3

Gm7 Csus2/E Cm11 EbM7 Gm7 Csus2/E  
Cm11 EbM7 Cm11 EbM7 Gm7 Csus2/E  
Cm11 EbM7 F11 Gm7 F/Bb C/F Eb6/9  
C11 Dm11 EbM7 Gm7 F/Bb C/F  
Eb6/9 C11 Dm11 EbM7 Repeat and Fade

### DREAM A LITTLE DREAM OF ME

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Words by GUS KAHN  
Music by WILBUR SCHWANDT and FABIAN ANDREE

Moderately

G Eb7 D7 G E7 3 Bm7b5 E7 Am7  
Stars shin-ing bright a - bove you, night breez-es seem to whis-per, "I love you," birds sing-ing in the

Am7b5 3 F9 G A7 D7 G Eb7 D7  
syc - a - more tree, "Dream A Lit - tle Dream Of Me." Say "Night - ie - night" and kiss me,

G E7 3 Bm7b5 E7 Am7 Am7b5 3 F9  
just hold me tight and tell me you'll miss me; While I'm a - lone and blue as can be,

G Eb7 D7 G C6 G Bb7 Eb Eb6 3 Bb7 3 Eb Eb6 3  
Dream A Lit - tle Dream Of Me. Stars fad - ing, but I lin - ger on, dear, still crav - ing your

Bb7 Bbdim7 Bb7 Eb Eb6 3 Bb7 3 Eb D7 Am7 D7  
kiss; I'm long - ing to lin - ger till dawn, dear, just say - ing this:

G Eb7 D7 G E7 3 Bm7b5 E7  
Sweet dreams till sun - beams find you, sweet dreams that leave all wor - ries be - hind you,

Am7 Am7b5 3 F9 G Eb7 D7 1 G Eb7 D7 2 G  
but in your dreams what - ev - er they be, Dream A Lit - tle Dream Of Me. Me.

# DETOUR AHEAD

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By HERB ELLIS,  
JOHN FRIGO and LOU CARTER

Slowly

AbM7 Db9#11 Cm7 Bbm7 Adim7

Smooth road, clear day, but why am I the on - ly one trav - 'lin' this  
Wake up, slow down be - fore you crash and break your heart, gull - i - ble

Bbm9 Eb13 Ab7sus Ebm7 Ab7 DbM7 E

way? How strange the road to love should be so eas - y,  
clown. You fool, you're head - ed in the wrong di - rec - tion,

1 AbM7 Fm7 Bbm7 Eb7 2 AbM7 F7b9 Bbm7 Eb7b9

can there be a De - tour A - head? can't you see the De - tour A -

AbM7 G7b9 Cm7 Dm7b5 G7

head? The far - ther you trav - el, the hard - er to un - rav - el the

CM7 A7b9 Dm7 G7b9 Cm7

web he spins a - round you. Turn back while there's time, can't you

Dm7b5 G7b9 CM7 Bbm7 Eb7b9

see the dan - ger sign; soft shoul - ders sur - round you.

AbM7 Db9#11 Cm7 Bbm7 Adim7

Smooth road, clear night; oh, luck - y me, that sud - den - ly I saw the

Bbm7 Eb7sus Eb7b9 Ab7sus Ebm7 D7 DbM7 E

light. I'm turn - ing back a - way from all this trou - ble.

AbM7 Fm7 C#m7 F#7 Cm7 F7 Bbm7 Eb7b9 AbM7

Smooth road, smooth road, no De - tour A - head.

# DIMINUSHING

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By DJANGO REINHARDT

Moderately slow

§ D9#5

Db9#5 C6/9

1 2

Chords: Gb, Db7, Gb, Db7, Gb, Db7, Gb, Db7, Gb, A7, D9#5, Db9#5, C6/9, To Coda ⊕, D.S. al Coda, CODA ⊕, C6/9, D9#11, Db9#11, N.C., G7#5, C9#11

### DON'T SMOKE IN BED

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By WILLIARD ROBINSON

Slowly

Chords: Fm7, Fm6, Fm7, Fm6, Bb7, Ebm7, Cm, Ab7, G7, Fm7, G7#5, G7b9, Cm, Bdim, Cm, G7#5, Cm7, Fm7, Dm7b5, G7+, Fm6, G7+, Cm, Fm6, Cm, Fm7, F#dim, G7b9, Cm, Fm6, Cm, Gm7, C7, Fm, Bbm/F, Fm, G7, Cm, Fm6, G7, Ab7, G7, Cm, Fm6, Cm, Fm7, G7#5, G7b9, Ab7, G7, Cm, Fm6, Cm

Lyrics:  
 She left a note on her dress - er and her old wed-ding ring. With these few good - bye words,  
 sad - ly she sings: Good - bye old sleep-y head, I'm pack-ing you in. Like I said, take care of  
 ev-'ry-thing. I'm leav-ing my wed-ding ring. Don't look for me, I'll get a - head.  
 Re-mem-ber, dar - ling, Don't Smoke In Bed. Good-bye old Don't Smoke In Bed.

# DOLPHIN DREAMS

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By LEE RITENOUR

Slowly, with a beat

EM7 G#m7 AM7 Bsus

EM7 G#m7 AM7 B

C#m7 F#m7 EM7 A/B

EM7 A/B EM7 A/B EM7 A/B

EM7 G#m7 AM7 Bsus

EM7 G#m7 AM7 Bsus

C#m9 F#m7 B7sus B13b9(#11) A6/B B7#9(b13) EM7 A/B

EM7 A/B E A/B E A/B Em7

F#/A# F/A

G Em7

F#/A# F/A G

BbM7/C N.C. Eb/F N.C. GM7/A N.C. C/D N.C.

BbM7/C N.C. Eb/F N.C. GM7/A N.C. C/D N.C.

EM7 A/B EM7 A/B EM7 A/B

## DINDI

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Music by ANTONIO CARLOS JOBIM  
 Portuguese Lyrics by ALOYSIO DE OLIVEIRA  
 English Lyrics by RAY GILBERT

**Freely**

EbM7 Dbm7 EbM7 Dbm7 CM7

Sky, so vast is the sky, with far - a - way clouds just wan - der - ing by. Where do they go? \_\_\_\_\_

Am9 Dm9 G13 EbM7 Dbm7 EbM7

Oh, I don't know, don't know; Wind that speaks to the leaves, \_\_\_\_\_ tell - ing stor - ies that no one be -

DbM7 CM7 Am9 Dm9 G13 EbM7 Dbm7

lieves. Stor - ies of love \_\_\_\_\_ be - long to you and me. Oh, Din - di, if I

Slow Bossa

EbM7 Dbm7

on - ly had words I would say all the beau - ti - ful things that I see when you're with me,

Eb6 Bbm7 EbM7 Dbm7 EbM7

oh, my - Din - di. Oh, Din - di, like the song of the wind in the

Bbm7 Eb7b9 AbM7 Abm#7 Eb6 Am7b5 D7

trees, that's how my heart is sing - ing - Din - di, hap - py - Din - di, when you're with me.

Gm Ebm6 Gm Ebm6 Gm C7b9 Fm C#m6

I love you more each day, yes, I do, yes, I do; I'd let you go a - way \_\_\_\_\_ if you

Fm C#m6 Fm7 Bb7b9 EbM7 Dbm7 EbM7

take \_\_\_\_\_ me with you. Don't you know, Din - di, I'd be run - ning and search - ing for

Bbm7 Eb7b9 AbM7 Abm#7 Eb6

you like a riv - er that can't find the sea, that would be me with - out you, my - Din - di.

# DIPPERMOUTH BLUES

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Music by JOSEPH OLIVER

Moderately

The musical score for "Dippermouth Blues" is written in a key signature of two flats (Bb and Eb) and a common time signature. It consists of 12 staves of music. The tempo is marked "Moderately". The score includes various chord notations such as Bb, F7, Cm7, Fdim, Bb, Eb7, Bb6, Bb7, Eb9, CM7, C#dim, Bbm, N.C., and Eb9. The music features a mix of eighth and sixteenth notes, with some triplet markings (indicated by a '3' over a group of notes). The piece concludes with a final chord of Bb.

# DOWN HEARTED BLUES

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Words by ALBERTA HUNTER  
 Music by LOVIE AUSTIN

Moderately

Chords: Eb C7 F7 Bb7 Eb

Gee, but it's hard to love some-one when that some-one don't love \_ you. I'm so - dis - gust-ed,  
 If I could on - ly find the {man} oh how hap - py I would \_ be. To the Good Lord ev -

Chords: C7 F7 Bb7 Eb7

heart - bro - ken, too. I've got those Down Heart - ed Blues. Once I was cra - zy  
 'ry night I pray. Please send my {man} back to me. I've al - most wor-ried my -

Chords: Ab G7 F7

'bout a {man. - He} mis - treat - ed me all the time. The next {man} I get {he's} got to  
 self to death won - d'ring why - {he} went a - way. But just wait and see {he's} gon - na

Chords: Bb C7 F7 Bb Bb7 Eb Ab Bb7

prom - ise me to be mine, all mine. 1. Trou - ble, trou-ble, I've had it all my  
 want me back some sweet day. 2. world in a jug, - the stopper's in my  
 3. - 6. See additional lyrics

Chords: Eb Eb7 Ab Bb7 Eb

days. Trou - ble, trou - ble, I've had it all my days. It  
 hand. Got the world in a jug. - The stopper's in my hand. Going to

Chords: Bb7

1-5 Eb Ab Eb Bb7 | 6 Eb Ab Eb Bb7#5 Eb6/9

seems that trou - ble's going to fol - low me to my grave. - Got the  
 hold it ba - by, till you come un - der my com - mand. - Say I

Additional Choruses (Ad lib.)

- Chorus 3: Say, I ain't never loved but three {men} in my life.  
 No, I ain't never loved but three {women} in my life,  
 'Twas my {father, brother} and the {man} who wrecked my life.  
 {mother, sister} {woman}
- Chorus 4: 'Cause {he} mistreated me and {he} drove me from {his} door,  
 {she} {she} {her}  
 Ye, {he} mistreated me and {he} drove me from {his} door,  
 {she} {she} {her}  
 But the Good Book says you'll reap just what you sow.
- Chorus 5: Oh, it may be a week and it may be a month or two,  
 Yes, it may be a week and it may be a month or two,  
 But the day you quit me honey, it's coming home to you.
- Chorus 6: Oh, I walked the floor and I wrung my hands and cried,  
 Yes, I walked the floor and I wrung my hands and cried,  
 Had the Down Hearted Blues and couldn't be satisfied.

## DOWN UNDER

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By DIZZY GILLESPIE

**Brightly**

Chords: Cm7, Ab7, G7, Cm7, Ab7, G7, Cm7, Ab7, G7, Cm7, Ab7, G7, Cm7, Ab7, G7, Cm7, Ab7, G7, Cm7, Fm7, Cm7, Fm7, G7, Cm7, Ab7, G7, Cm7, Ab7, G7, Cm7, Ab7, G7, Cm7, Ab7, G7, Cm7, Ab7, G7, Cm7.

## DOLPHIN DANCE

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By HERBIE HANCOCK

**Moderately**

Chords: EbM7, Bbm7, EbM7, Dm7b5, G7, Cm7, Ab7, Cm7, Am7, D7.



GM7 Abm7 Db7 Fm7 Bb7

Cm7 Cm7/Bb Am7 D7

GM7 G7sus A/G G7sus

F7sus G/F F7sus Em7 A7

Eb7 Am7 D7 Bm7 E7 Dm7

C#m7 F#7 Bm7 Am7/B Bm7 Am7/B

Bbm7 Bb7b9 Bbsusb9 Dm7b5 G7b9

### EASY LIVING

Theme from the Paramount Picture EASY LIVING

Copyright © 1937 (Renewed 1964) by Famous Music Corporation

Words and Music by LEO ROBIN and RALPH RAINGER

Moderately

FM7 F#dim7 Gm7 G#dim7 FM7/A Cm7 F7 BbM7 Eb7

FM7 3 Dm7 1 Gm7 C7 A#5 D9 G#5 C9 2 Gm7 C7b9 F Bb7 Ebm7 Ab7

DbM7 Bbm7 Ebm7 3 Ab7 3 Ab7/Gb Fm7 Bb7b9 Ebm7 Ab7 DbM7 Db/C 3 Bbm7 Bbm7/Ab 3

Gm7b5 C7 FM7 3 F#dim7 Gm7 G#dim7 FM7/A 3 Cm7 F7

Bbm7 Eb7 FM7 3 Dm7 Gm7 C7b9 F

# DOWN WITH LOVE

from the Musical Production HOORAY FOR WHAT!

© 1937 (Renewed) GLOCCA MORRA MUSIC and S.A. MUSIC CO.

Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

Moderately

Dm7 G7 Dm7 G7 C

Down With Love, The flow - ers, and rice and shoes, \_\_\_\_\_

Dm7 G7 Dm7 G7 C7

Down With Love, The root of all mid - night blues. \_\_\_\_\_

F6 F7 C6 Dm7

Down with things that give you that well known pain. \_\_\_\_\_ Take that moon and wrap -

G7sus C6 A7b9 Dm7 G7 Dm7 G7

it in cel - lo - phane; \_\_\_\_\_ Down With Love, let's li - quid - ate all its

C Dm7 G7 Dm7 G7 C7

friends, \_\_\_\_\_ Moon and June and ros - es and rain - bow's ends. \_\_\_\_\_

F6 F7 C6

Down with songs that moan a - bout night and day; \_\_\_\_\_

Dm7 G7sus C6 C9 FM7

Down With Love, yes, take it a - way, a - way. \_\_\_\_\_ A - way. \_\_\_\_\_

F#dim C C9 Am Em Am

take it a - way. \_\_\_\_\_ Give it back to the birds and the bees and the Vi - en -

D7 G7 Dm7 G7 Dm7 G7 FM7 E7

nese. \_\_\_\_\_ Down with eyes ro - man - tic and stu - pid. Down with sighs,

A7 Dm7 D7 G7 C6

Down with Cu - pid. Broth - er, let's stuff that dove. Down With Love! \_\_\_\_\_

# DREAM DANCING

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Words and Music by  
**COLE PORTER**

Moderately

When day is gone and night comes on, un-til the dawn what do I do?  
 I clasp your hand and wan-der through slumb-er-land, Dream Danc-ing with you.  
 We dance be-tween a sky se-rene and fields of green, spark-ling with dew.  
 It's joy sub-lime, when-ev-er I spend my time Dream Danc-ing with you.  
 Dream Danc-ing, oh, what a luck-y wind-fall! Touch-ing you, clutch-ing you  
 all the night through. So say you love me dear, and let me make my ca-reer Dream  
 Danc-ing to par-a-dise pranc-ing, Dream Danc-ing with you. When you.

## EIGHT

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Written by RON CARTER

Moderately fast

Danc-ing to par-a-dise pranc-ing, Dream Danc-ing with you. When you.

# EAST ST. LOUIS TOODLE-OO

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By DUKE ELLINGTON  
and BUB MILEY

Moderately

Dm A7/E Dm/F A7/E Bdim7 Bb7 A Dm/F A7/E Dm A7 3

Dm A7 Dm Gm Dm

A7 Dm Gm Dm F7/C Bb Gb7 F7 Bb F7/C Bb

C7 E9 Eb9 D9 Db9 C9 Dm/F A7/E Dm A7 3

Dm A7 Dm Edim Eb7 1 Dm 2 Dm

C7 F C7

F Db7 C7 F

C7/G F Bb D7/A Gm F Abdim C7 F/A C7/G F Abdim7 C7

1 F Abdim7 C7/G C7 2 F Dm/F A7/E Dm A7 3 Dm

A7 Dm Gm Dm

Gm Dm F7/C Bb Gb7 F7 Bb F7/C Bb

C7 E9 Eb9 D9 Db9 C9 Dm/F A7/E Dm

A7 Dm A7 Dm Edim7 Eb7 Dm

### DROP ME OFF IN HARLEM

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Words by NICK KENNY  
Music by DUKE ELLINGTON

Moderately

BbM7 Bdim7 Cm7 F7 Dm7b5 Db7 Cm7 F7

Drop Me Off In Har - lem, an - y place in Har - lem. There's

Am7b5 D7 Gm7 Fm7 Bb7 EbM7 Cm7 F7 BbM7

some - one wait - ing there who makes it seem like Heav - en up in Har - lem.

BbM7 Bdim7 Cm7 F7 Dm7b5 Db7 Cm7 F7

I don't want your Dix - ie, you can keep your Dix - ie. There's

Am7b5 D7 Gm7 Fm7 Bb7 EbM7 Cm7 BbM7

no one down in Dix - ie who can take me 'way from my own Har - lem.

Fm7 Bb7#5 EbM7 Bb7#5 Eb7

Har - lem has those south - ern skies, they're in my ba - by's smile. I

Ab7 Db7 C7 F7

i - dol - ize my ba - by's eyes and class - y up - town style. If

BbM7 Bdim7 Cm7 F7 Dm7b5 Db7 Cm7 F7

Har - lem moved to Chi - na, I know of noth - ing fin - er than to

Am7b5 D7 Gm7 Fm7 Bb7 EbM7 Cm7 F7 BbM7

stow a - way on a 'plane some day and have them Drop Me Off In Har - lem.

# EASY DOES IT

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Words by SY OLIVER  
Music by SY OLIVER and JIMMY YOUNG

Moderately

**Bb Gm7 Cm7 F7 Bb Gm7**  
 Eas - y on the beat, you take it eas - y, nev - er turn - in' on the heat,  
**Cm7 F7 Bb Gm7 Cm7 Dbm7 Cm6 F7b9**  
 and keep it eas - y, just a stead - y e - ven beat. Eas - y Does -  
**Bb Dm Dbdim Cm7 Bb7 Eb Cm7 Fm7 Bb7**  
 It ev - 'ry time. You'll hear the danc - ers feet, an eas - y shuf - fle. Boy, it  
**Eb Cm7 Fm7 Bb7 Eb Cm7**  
 real - ly is a treat. No nois - y scuf - fle sor - ta rid - in' with the beat  
**Dbm7 Cm6 F7b9 Bb G7 Gb7 F7 Bb Gm7**  
 Eas - y Does It. Watch 'em fall in line. Rhy - thm's for the feet,  
**Cm7 F7 Bb Gm7 Cm7 F7**  
 and when it's eas - y you can nev - er miss the beat, and it - 'll send you 'cause it's  
**Bb Gm7 Cm7 Dbm7 Cm6 F7b9 Bb F7 Bb**  
 sol - id - ly a treat. Eas - y Does It all the time.

# EASY RIDER

(I Wonder Where My Easy Rider's Gone)

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By SHELTON BROOKS

Moderately

**Bb7**  
 I won - der where my Eas - y Rid - er's Gone to day,  
 won - der where my Eas - y Rid - er's Gone, dog - gone! *(Maybe Kansas City where the girls are pretty)*  
**Eb7 Bb**  
 he nev - er told me he was goin' a way; If  
 He went and put my brand new watch in pawn; *(Had an Elgin movement with all the late improvements.)* He  
**F7/C Bdim F7 Cm6/Eb D Em7b5 Fdim7 D7/F# Gm Eb7 Gm/D Db7**  
 he was here, he'd win the race. If not first, he'd get a "place." Cash  
 had those fas - ci - nat - in' eyes, that just seem to hip - no - tize. I'm

F Dm F/C D7 G7 C7 F7

in our tick - ets for a jol - ly "joy-ride" right a - way. I'm  
sigh - ing for and I am cry - ing for that lov - in' man. I've

Bb7

los - in' all my mon - ey, that is why I'm blue. To  
got the blues, but I am too darn mean to cry. (Just a little weeping  
when I fall a-sleeping.) He'll

Eb7 Bb F7/C Bdim

win a race, he knows just what to do; I'd put all my junk in  
come a limp - in' home - ward by and by; (Once he got a bullet  
trying to steal a pullet.) Oh, tell me now have you

F7 Eb D Em7b5 Fdim7 D7/F# Gm Bb7 C7

pawn to bet on an - y horse that Jock - ey's on. Oh! I won - der where my  
seen my hand - some ev - er - lov - in' Sam - my Green. Oh! I won - der where my

Ebm/Gb F7

Eas - y Rid - er's Gone. I  
Eas - y Rid - er's Gone.

1 Bb Bdim7 F7 F+ 2 Bb Eb6/G Bb/F F7 Bb

### EASY STREET

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By ALAN RANKIN JONES

Moderately slow

EbM7 C7 Fm7 G7#5 Cm7 Bbm7 Eb7Abm7 Bb7 Gm7 C7

Eas - y Street, I'd love to live on Eas - y Street, no - bod - y works on Eas - y Street,

Fm7 Bb7 EbM7 Cm7b9 Fm7 Bb7 EbM7 C7 Fm7 G7#5

just sit a-round all day, just sit and play the hors-es. Life is sweet for folks who live on

Cm7 Bbm7 Eb7 Abm7 Bb7 Gm7 C7 Fm7 Bb7 EbM7

Eas - y Street, no week - ly pay - ments you mus' meet that make your hair turn grey!

Bbm7 Eb7 AbM7 Abm7 Db7

When op - por - tun - i - ty comes knock - in' you just keep on with your rock - in', you know

EbM7 Bbm7 Eb7 AbM7 Abm7 Db7

your for - tune's been made. Now, if the sun makes you per - spire there's a fel - low you can hire to plant

EbM7 F7 Fm7 Bb7#5 EbM7 C7 Fm7 G7#5 Cm7 Bbm7 Eb7

trees so you can have shade on Eas - y Street. I'm tell - ing ev - 'ry one I meet

Abm7 Bb7 Gm7 C7 B7 Bb7#5 EbM7 Ab7 EbM7

if I could live on Eas - y Street I would - n't want no job to - day, so please go 'way.

# EL PRINCE

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By PAUL DESMOND

With a flowing movement

The musical score for "El Prince" is presented in ten staves of music. The key signature is B-flat major (two flats) and the time signature is common time (C). The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Chord annotations are placed above the staff lines, indicating the harmonic structure. The chords used include Cm7, F7, Bb, G7, Cm7, F7, Bb, Fb7b5, Eb, D7, Gm, Em7b5, Ebm7, Dm7, Dbm7, Cm7, Cb7, Fm7, Bb7, Cm7, F7, Bb, G7, Cm7, F7, Bb, Fb7b5, Eb, D7, Gm, Em7b5, Ebm7, Dm7, Dbm7, Cm7, Cb7, Fm7, Bb7, Cm7, F7, Bb, G7, Cm7, F7, Bb, Fb7b5, Eb, D7, Gm, Em7b5, Ebm7, Dm7, Dbm7, Cm7, Cb7, Fm7, Bb7, Cm7, F7, Bb, G7, Bb, Fb7b5, Eb, D7, Gm, Em7b5, Ebm7, Dm7, Dbm7, Cm7, Cb7, Fm7, Bb7, Cm7, F7, Bb, G7, Cm7, F7, Bb, Fb7b5, Eb, D7, Gm.



Em7b5 Ebm7 Dm7 Dbm7 Cm7 Cb7 Fm7 Bb7 Cm7 F7

Bb G7 Cm7 F7 Bb Fb7b5 Eb

D7 Gm Em7b5 Ebm7 Dm7 Dbm7 Cm7 Cb7 Fm7

**ELEVEN FOUR**

© 1961 (Renewed) Desmond Music Company

By PAUL DESMOND

**Quickly**

F7 Bb7 Gm7 Cm7 F7 Bb7 Gm7 Cm7 Am7b5 Abm7 Gm7 Gbm7

Fm7 Bb7<sub>3</sub> Eb6 F7 Bb7 Gm7 Cm7 F7 Bb7 Gm7 Cm7

Am7b5 Abm7 Gm7 Gbm7 Fm7 Bb7 Eb6 Dm7 G7 Cm7 Am7

Gbm7 B7 E6 Am7 D7 G6 Em7 Am7 D7 Gm7 C7

F7 Bb7 Gm7 Cm7 F7 Bb7 Gm7 Cm7 **To Coda** ⊕

Am7b5 Abm7 Gm7 Gbm7 Fm7 Bb7 Eb6 **D.C. al Coda**

**CODA**

Am7b5 Abm7 Gm7 Gbm7 Fm7 Bb7 Gm7 C7 Fm7 Bb7 Eb6

# EMANCIPATION BLUES

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By OLIVER NELSON

## Medium Blues

Musical score for 'Emancipation Blues' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a G chord. The second staff includes G7 and C7 chords. The third staff features D9 and C9 chords. The fourth staff contains C9, G, and D9 chords, with triplets and a sixteenth-note run. The piece concludes with a first and second ending.

# EPISTROPHY

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By THELONIOUS MONK  
and KENNY CLARK

## Moderately

Musical score for 'Epistrophy' in G major, 4/4 time. The score consists of seven staves of music. The first staff includes C#7, D7, and E7 chords. The second staff continues with D#7 and E7 chords. The third staff features C#7, D7, and F#m chords. The fourth staff includes B7, Db7, and D7 chords. The fifth staff contains D#7, E7, and C#7 chords. The sixth staff has D7, C#7, and D7 chords. The seventh staff concludes with C#7, D7, and Gb7#11 chords. The score includes a 'D.C. al Coda' instruction and a 'CODA' section.

# THE END OF INNOCENCE

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By BILLY CHILDS

Moderately slow

Dm C/D B $\flat$ M7 Am7 Dm C/D

Bm7 $\flat$ 5 C/B $\flat$  G/A Dm9 $\sharp$ 7 Dm9 E $\flat$ M7 $\sharp$ 5/D DM7 $\flat$ 13 Dm7

E7(add11)/D E $\flat$ /D Dm Dm9 $\sharp$ 7 Dm9 E $\flat$ M7 $\sharp$ 5/D DM7 $\flat$ 13

E $\flat$ M7 $\sharp$ 11 Bm11

1 Em11 $\flat$ 5 A7 $\sharp$ 5 Dm C/D

Bm7 $\flat$ 5 C/B $\flat$  G/A

2 B $\flat$ m $\sharp$ 7(add6) A $\flat$ m7 $\sharp$ 5 Gm6 $\sharp$ 7( $\sharp$ 5)

G $\flat$ M7 $\sharp$ 11 Cm11 F13 $\sharp$ 11( $\sharp$ 9) B $\flat$ m9

G $\flat$ M7/B $\flat$  B $\flat$ m9 G $\flat$ M7/B $\flat$  B $\flat$ m9 G $\flat$ M7/B $\flat$

B $\flat$ m7 A $\flat$ m $\sharp$ 7 G7 $\sharp$ 9( $\sharp$ 5) F $\sharp$ m13 Fm11 EM7 $\sharp$ 11

E $\flat$ m11 D7 $\sharp$ 11( $\sharp$ 9) C7 $\sharp$ 11( $\sharp$ 9) Bm $\sharp$ 7 B $\flat$ m11 $\flat$ 5 A13 $\sharp$ 11 D $\flat$ M13 Fm11

EM7 $\sharp$ 11 E7 $\sharp$ 11( $\sharp$ 9) A7 $\sharp$ 5 Dm

C/D Bm7 $\flat$ 5 C/B $\flat$  G/A

# EQUINOX

Copyright © 1977 JOWCOL MUSIC

By JOHN COLTRANE

Moderately

Musical notation for EQUINOX, featuring a single melodic line in 4/4 time. The key signature has two flats (B-flat and E-flat). The notation includes various chords: Cm7, Fm7, Cm7, Ab7, G7, and Cm7. There are two endings, labeled 1 and 2, at the end of the piece.

# EV'RYTHING I LOVE

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Words and Music by  
COLE PORTER

Moderately

Musical notation for EV'RYTHING I LOVE, featuring a single melodic line in 4/4 time. The key signature has three flats (B-flat, E-flat, and A-flat). The lyrics are: "You are to me ev - 'ry - thing, my life to be, ev - 'ry - thing. When in my sleep you ap - pear, fair skies of deep blue ap - pear. Each time our lips touch a - gain, I yearn for you, oh, so much a - gain. You are my fav - 'rite star, my ha - ven in heav - en a - bove. You are Ev - 'ry - thing I Love. Ev - 'ry - thing I Love." The notation includes various chords: Eb, Eb+, AbM7, Fm7, Bb13, Bb7#5, Eb, Eb6, Eb7#5, AbM7, Fm7, Abm7, Db7, GbM7, Fm7, Bb7, Eb, Eb+, AbM7, Fm, Bb7, D7, G7, Cm7, Bbm7, Eb7b9, Ab, C7, F7, Eb, C7, Fm, Bb7, Eb, Cm7, Fm7, Bb7#5, Fm7, Bb7, Eb.

# ESTATE

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Music by BRUNO MARTINO  
 Lyrics by BRUNO BRIGHETTI

Slowly

Dm Gm7 A7 Dm

E - sta - te sei cal - da co - me i ba - ci che ho per - du - to sei

Gm7 C9 F Bb Gm7

pic - na di un a - mo - re che è pas - sa - to che il cuo - re mio vorrabbe cancel -

Em7 A7 Eb9 3 Dm Gm7 A7 Dm

lar. O - dio l'e - sta - te! Il so - le che o - gni giorno - ci scal - da - va, che

Gm7 C9 F Bb Gm7 Em7

splendi - di tramon - ti di - pin - ge - va a - des - so bru - nia so - lo con fu - ror...

A7 A+ D Em7 A7 D

Tor - ne - rà un al - tro in - ver - no, ca - dranno mil - le pe - ta - li di ro - se la

Gm7 C9 F Bb Gm7

ne - ve co - pri - rà tut - te le co - se e forse un po' di pa - ce tor - ne -

Em7 A7 Eb9 3 Dm Gm7 A7

rà! O - dio l'e - sta - te! che ha dato il suo profumo ad o - gni

Dm Gm7 C9 F

fio - re, l'e - state che ha creato il nostro a - mo - re per

Bb Gm7 Em7 A7 Eb9 3 Dm

far - mi poi mor - ri - ro di do - lor! O - dio l'e - sta - te!

1 Gm7 A7 3 Dm Bb Gm7 Eb9 2 Gm7 A7 3 Dm

O - dio l'a - sta - tel! E - O - dio l'e - sta - te!

# THE FACE I LOVE

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Lyric by RAY GILBERT  
 Music by MARCOS VALLE  
 Portuguese Lyric by PAULO VALLE and G. PINGARILNO

Moderately bright

EbM7 Ab7 EbM7 Ab7 Ebm7 Ab7 Ebm7 Ab7  
 Just think of things like daf - fo - dils and peace - ful sheep on clo - vered hills, the  
 DbM7 Gb7 DbM7 Dbm7 Gb7 Cm7 Fm7  
 morn - ing song of whip - poor - wills and you'll see the face that I love. Think of  
 Bbm9 D7#9(#11) DbM7 C7#5(#9) Fm7 Gm7 AbM7  
 an - y old sky get - ting read - y to cry, down comes the rain but it's rain - ing con -  
 A7 Bb7 EbM7 Ab7 EbM7 Ab7 Ebm7 Ab7 Ebm7  
 fet - ti. Then think of things like far off isles, two blue - green eyes and sun - lit  
 Ab7 DbM7 Gb7 DbM7 Dbm7 Gb7 Cm7  
 smiles, and in your hand a wish - ing star, the one you thought too far a - bove.  
 Fm7 Bbm9 D7#9(#11) DbM7 Fm7 Bbm7 Eb7sus  
 Ev - 'ry love - ly view in - tro - du - ces you to The Face I Love.  
 1 AbM7 Db7  
 2 AbM7 Db7 AbM7 Db7 AbM7  
 Just Love.

# FALLING GRACE

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By STEVE SWALLOW

Medium Swing (in 2)

AbM7 D7/F# Gm7 Fm7 Bb7 EbM7 D7/F#  
 Gm7/F C/E FM7 F#m7b5 B7b13 Em7 Am7 D7  
 GM7 Cm7 C#dim7 BbM7 EbM7 Em7b5  
 A7 Dm7 Db7 Cm7 F7 BbM7  
 1 EbM7 2 AbM7 DbM7

# FALLING IN LOVE

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Music by VICTOR FELDMAN

**Slowly**

To Coda I ⊕  
To Coda II ⊕ ⊕

Bm9b5 Bm9/E E7b9 E7sus/A E6/G# F#m7 A/E

1 DM7 A/C# Bm7 D/E

2 AM9 D9 D9#11 Db7#9(#11) EbM9/F Em9/F# Ebm9 Gb/Ab Ab6/9 DbM7 Ab/C Bbm7 Ebm9b5/Ab

Ab13b9#(11) Bbm7 D7#5#(9)Gm7 Gm/F Em11 Em7/A A13b9 DM9 D+ F#M7/C# F#M7#5/C# Cm9b5

**D.C. al Coda I**

CODA I ⊕ DM7 A/C# Bm7 E6/B D/E E7b9 A6/9 D+ F#M7/C# DM7#5 Cm9b5 Cm7b5

**D.C. al Coda II**

CODA II ⊕ DM7 A6/9/C# Bm7 E6/B D6/E E7b9 A6/9 D+ F#M7#5/C# Cm9b5 BbM76/9

The musical score for 'Falling in Love' is written in 4/4 time and begins with a 'Slowly' tempo. It features a series of complex chords and melodic lines with triplets. The score includes two main sections, each with a 'D.C. al Coda' instruction. The first section concludes with Coda I, and the second with Coda II. The notation includes various chord symbols such as Bm9b5, Bm9/E, E7b9, E7sus/A, E6/G#, F#m7, A/E, DM7, A/C#, Bm7, D/E, AM9, D9, D9#11, Db7#9(#11), EbM9/F, Em9/F#, Ebm9, Gb/Ab, Ab6/9, DbM7, Ab/C, Bbm7, Ebm9b5/Ab, Ab13b9#(11), Bbm7, D7#5#(9)Gm7, Gm/F, Em11, Em7/A, A13b9, DM9, D+, F#M7/C#, F#M7#5/C#, Cm9b5, and BbM76/9. The score also includes first and second endings for the first section.

# FIRST TRIP

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Written by RON CARTER

**Moderately**

F Db7#5 Db+

D7 G9 C7 F

2 F G D7

A A7 Db7 Gb7 G7 C7

F Db7#5

D7 G9 C7 F

The musical score for 'First Trip' is written in 4/4 time and begins with a 'Moderately' tempo. It features a series of chords and melodic lines with triplets. The score includes first and second endings. The notation includes various chord symbols such as F, Db7#5, Db+, D7, G9, C7, F, G, D7, A, A7, Db7, Gb7, G7, C7, F, and Db7#5.

## FILTHY McNASTY

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Words and Music by  
HORACE SILVER

Moderately

N.C. Ab13 A13 Bb13 E13 F Gb13

Now Filth - y can play. He's lead - in' the way. Now

Dm7b5 G7b9(#5) Cm7b5 F7sus(b9) Bb7#9 Ab13 A13 Bb13

all of you guys please get wise to what he has to say. Get with it,

Ab13 A13 Bb13 Bb7

get with it. Well, he played his axe with Bla - key and Max. He  
nev - er get bored when he runs a chord. When

Eb7

played up some funk with Diz - zy and Monk. And Bud was the first to  
he plays a lick it al - ways is slick. Miles Dav - is was one to

Bb7 Gb13

give out the news. that this cat could swing and play up some blues. } He's got that  
give him a shot. They sure - ly did burn. The mu - sic was hot. }

F13 E13 Eb13 N.C. To Coda ⊕

soul - ful funk - y sound and he can real - ly get down. (What is his name?) Filth - y Mc - Nas -

1 2 Bb7

ty. You'll - ty. You can't go wrong with good old Filth - y. He'll turn you

Eb7

on most ev - 'ry set. He plays the blues like broth - er Mil - tie. He's

Bb7 F7 3

swing - in' like The Mod - ern Jazz Quar - tet. He's play - in' the type of horn that kind - a

Eb7 Bb7/D Eb6 Edim7 Bb6/F N.C. D.S. al Coda (with repeat)

makes you think of dear old Char - lie Park - er. Well,

⊕ CODA

Ab13 A13 Bb13 N.C. E13 F13 Gb13

ty. Now Filth - y can play He's lead - in' the way. Now

Dm7b5 G7b9(#5) Cm7b5 F7susb9 Bb7#9 Ab13 A13 Bb13 Ab13 A13 Bb13 Bb7#11(#9)

all of you guys please get wise to what he has to say. Get with it, get with it. Yeah.



# 500 MILES HIGH

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Lyric by NEVILLE POTTER  
Music by CHICK COREA

Medium Latin

Em7 Gm7

Some - day you'll look in - to her eyes,  
see, sure just one look and you'll know  
sure that your love stays so free,

Bbm7

then there'll be no good - byes, and  
she's so ten - der and warm. You'll  
then it nev - er can die. Just

Bm7(b5) E7#9 Am7

yes - ter - day will have gone and you'll  
re - cog - nize this is love, and to -  
re - al - ize this is truth, and a -

F#m7(b5) Fm7

find your - self in an - oth - er space,  
geth - er you're on an - oth - er plane,  
bove the skies you will al - ways stay

N.C. 1,2 Cm11 B7#9(#5)

Five Hun - dred Miles High. 2. You'll  
3. Be

3 Cm11 AbM7 N.C. Cm11

High.

## (MEET) THE FLINTSTONES

from THE FLINTSTONES

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Words and Music by WILLIAM HANNA,  
JOSEPH BARBERA and HOYT CURTIN

Quickly

FM7 Bb7 Am7 D7b9 Gm7 C11 C7b9 1 A7b13 D9 G7b13 C9

Flint - stones, Meet The Flint - stones, they're a mod - ern stone age fam - i - ly.  
From the town of Bed - rock, they're a place right out of his - to -

2 F Bb7 F A7 D7 G7 C7

ry. Let's ride with the fam - 'ly down the street, through the cour - te - sy of Fred's two

To Coda ⊕ D.C. al Coda (with repeat)

FM7 Gm7 Am7 Bbm7 Eb7 Am7 Ab13 Gm7 Gb7b9 F6 D7b9 Gm7 C7b9

feet. When you're with the Flint - stones, have a ya ba da ba gay old time.

CODA

⊕ Bbm7 Eb7 FM7 Ab13 Gm7 Gb7b9 FM7 Ab13 Gm7 Gb7b9 FM7 Ab13 Gm7 C7b9 F6

have a ya ba da ba doo time, a ya ba doo time, you'll have a gay old time.

# FOUR ON SIX

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By JOHN L. "WES" MONTGOMERY

**Moderately fast**

Musical score for 'Four on Six' in 4/4 time, key of B-flat major. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. The tempo is marked 'Moderately fast'. The first staff contains a melodic line with eighth and quarter notes, including a triplet. The second staff contains a bass line with chords: Cm9, F7#11(b9), Bbm9, Eb7#11(b9), Am9, D7#11(b9), Ebm9, and Ab9#11. The third staff continues the melodic line with chords: Gm7, C7, Gm7, C7, Gm7, C7, and Gm7. The fourth staff concludes with chords: Bbm7, Gm7, G#m7, Am7, D7#9, Gm, and N.C. (No Chords).

# FEELS SO GOOD

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By CHUCK MANGIONE

**Moderately**

Musical score for 'Feels So Good' in 4/4 time, key of B-flat major. The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of two flats. The tempo is marked 'Moderately'. The first staff contains a melodic line with chords: FM7, C/E, and Dm7. The second staff contains a bass line with chords: Gm7, C7, C7/Bb, and Am7. The third staff contains a melodic line with chords: Dm7, Gm7, Gm7/F, Em7b5, and A7#5. The fourth staff contains a melodic line with chords: Dm, Eb(add9), and Dm. The fifth staff contains a melodic line with chords: Eb(add9), F, and Eb(add9). The sixth staff contains a melodic line with chords: Dm, Bbm7, and Gm7. The seventh staff concludes with chords: Am, Bb, Bdim, C7sus, F, and D7.

D7/F# Gm7 C7 F

D7 D7/F# Gm7

Gm7/C FM7

# FLANAGAN

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By BILLY CHILDS

Quickly

Dm Bm11b5 Em11b5 A7b9(b5) Dm Bm11b5 Em11b5 A7b9(b5) Dm11

G7#11(b9) Cm11 F7#11(b9) Bbm11 Eb7b9(#5) AbM7

1 A13b9 Dm 2 Am9 D13 Gm11 C13b9 FM7

F#m7 B7 Fm9 Bb13 Ebm11 Ab13b9 DbM7

E7#9 A7#9(#5) Dm Bm11b5 Em11b5 A7b9(b5) Dm

Bm11b5 Em11b5 A7b9(b5) Dm11 G7#11(b9) Cm11 F7#11(b9) Bbm11

Eb7b9(#5) AbM9 FM7 C#m9 F#7b9 A#m7

AM13#11 Bbm11 Eb13#11(b9) Em11b5 A7#5 To Coda ⊕  
Dm

D.C. al Coda

CODA ⊕ A7#9(#5) Dm13

# FLY WITH THE WIND

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By McCOY TYNER

**Moderate Afro-Latin Beat**

C7sus F7sus Bbm7 Eb13b9 AbM7 C7#9 Fm7 Bb7sus EbM7 Ab7sus DbM7 G13b9

C7susDbM7#11

1 C7sus DbM7#11 C7sus DbM7#11 2 C7sus DbM7#11

N.C. C7sus Eb(add9)(no3rd) F7sus Gm7 C7sus N.C.

F7sus Ab6 Eb(add9)(no3rd) Fsus N.C.

F G Eb F G Db Eb F G Eb F G Db Eb

C7sus F7sus Bbm7 Eb13b9 AbM7 C7#9 Fm7 Bb7sus EbM7 Ab7sus

DbM7 G13b9 C7sus DbM7#11 C7sus DbM7#11 Repeat and Fade

## THE FOLKS WHO LIVE ON THE HILL

from HIGH, WIDE AND HANDSOME

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Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

**Slowly**

CM7 C7 FM7 G11 C/E Ebdim7 Dm6 Am/C Em7 Am7

Some - day we'll build a home on a hill - top high, - you and I. - Shin - y and new, - a  
Some - day we may be add - ing a thing or two, - a wing or two, - we will make chang - es

Dm7 G7#5 CM7 C7 FM7 G7 Em7 A7b9

cot - tage that two - can fill. - And we'll be pleased to be called  
as an - y fam - 'ly will. - But we will al - ways be called

Dm7 G7 C Am7 Dm7 G7 Em

— "The Folks Who Live On The Hill." — Our - ve - ran - da  
— "The Folks Who Live On The Hill." —

Fm7b5 B7 Em Em#7 Em7 A9b5 D7  
 will com - mand a view of mead - ows green, the sort of view that seems to want to be  
 G G7 Dm7 G7#5 CM7 C7 FM7 G11  
 seen. And when the kids grow up and leave us, we'll sit and look at that  
 C/E Eb dim7 Dm6 Am/C Em7 Am7 Dm7 G7#5  
 same old view, just we two. Dar - by and Joan, who used to be Jack and  
 CM7 C7 FM7 G7 Em A7b9 Dm7 G7  
 Jill, the folks who like to be called what they have al - ways been called,  
 E A7 D7 G7 C C7 Fm6 C  
 "The Folks Who Live On The Hill."

### FOR HEAVEN'S SAKE

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Words and Music by DON MEYER,  
ELISE BRETTON and SHERMAN EDWARDS

Moderately

Gm7b9 C7b9 FM7 F#dim7 Gm7b5 C7b9 FM7 F7  
 For Heav - en's Sake let's fall in love; It's no mis - take to call it love. An an - gel's  
 Bbm7 Am7 Abdim7 Gm7 C7 F6 Gm7b5 C7b9  
 hold - ing hands with me, how heav - en - ly Heav - en can be. Here is ro - mance for us to  
 FM7 F#dim7 Gm7b5 C7b9 FM7 F7 Bbm7 Am7 Abdim7  
 try, Here is the chance we can't de - ny; While Heav - en's giv - ing us the break, let's fall in  
 Gm7 C7 F6 Ebm7 Gbm6 DbM7 Ddim7 Ebm7 Gbm6 DbM7  
 love, for Heav - en's Sake. { Don't say a word, my dar - ling. Don't break a spell like this;  
 Oh, what a love - ly mo - ment. Oh, what a night is this;  
 Fm Fm#5 Fm6 Fm7 Bbm7  
 Just hold me tight, we're a - lone in the night, And Heav - en is here in a  
 Moon all a - glow, seems to want us to know, That Heav - en is here in a  
 Gm7 C7 Gm7b5 C7b9 Fm7 F#dim7 Gm7b5 C7b9 FM7 F7  
 kiss. } This pair of eyes can see a star; So Par - a - dise can't be so far, since Heav - en's  
 kiss. }  
 Bbm7 Am7 Abdim7 Gm7 C7 1 F6 2 F6  
 what we're dream - ing of, For Heav - en's Sake let's fall in love. For Heav - en's love.

# FRECKLE FACE

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By SAMMY NESTICO

**Easy Swing**

Chords: Cm9, F7b9, Bbm9, G7#5(b9), Cm9, F9, F7b9, Bbm9, Dbdim, Cm9, F7b9, Bbm9, G7#5(b9), Cm9, F9, Eb/F, Bb, Bb7, Edim, Ebm6, Bb, B7/F#, Fm9, Bb7b9, Eb9, D7#9, D7b9, Gm#7, Gm7, C13, B9, C9, Cm7, Gb9#11, F7, Dbdim, Cm9, F7b9, Bbm7, Dbdim, Cm7, Bdim, Cm7, F7b9, Dm7b5, G7b9, C/E, Ebm7, Ebm6, Ebm7, Dm7, Bb6, Dbdim, Cm7, Cm7/F, Ebm6/F, Bb, Bb7, Edim, Ebm6, Bb6.

# FOREVER IN LOVE

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By KENNY G

**Tenderly**

Chords: F, Am, Bb, C, F, Am, Bb, C, Bb, C, Dm, Asus, F, Am, Bb, C, To Coda.

The main musical score consists of six staves of music in a key signature of one flat (Bb) and a 4/4 time signature. The first staff begins with a treble clef and a key signature of one flat. It features a melodic line with various rhythmic patterns, including eighth and sixteenth notes. Chord symbols are placed above the staff: F, Am, Bb, C, Am, Bb, C, F, Am, Bb. A first ending bracket spans the final two measures of the first staff, and a second ending bracket spans the final two measures of the second staff. The third staff concludes with the instruction "D.S. al Coda". The fourth staff is marked "CODA" with a circled cross symbol and begins with a treble clef and a key signature of one flat. It contains a melodic line with chord symbols: F, Am, Bb, C, F. The fifth and sixth staves continue the melodic and harmonic development with chord symbols: Am, Bb, C, F, Am, Bb, C, F.

### FREEDOM JAZZ DANCE

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By EDDIE HARRIS

#### Medium Funk/Rock

The "Medium Funk/Rock" section consists of four staves of music in a key signature of one flat and a 4/4 time signature. The first staff begins with a treble clef and a key signature of one flat. It features a melodic line with various rhythmic patterns, including eighth and sixteenth notes. Chord symbols are placed above the staff: N.C., Bb7. The second staff continues the melodic and harmonic development with chord symbols: N.C., Bb7. The third staff concludes with the instruction "Bb7#9". The fourth staff begins with a treble clef and a key signature of one flat. It features a melodic line with various rhythmic patterns, including eighth and sixteenth notes. Chord symbols are placed above the staff: N.C., Bb7. A first ending bracket spans the final two measures of the fourth staff, and a second ending bracket spans the final two measures of the fifth staff.

# FREETIME

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By TOM SCHUMAN  
and ELI KONIKOFF

## Moderate Funk

Musical score for 'Moderate Funk' in 4/4 time. The score consists of eight staves of music. The first staff begins with a CM7 chord and a melodic line. The second staff continues the melody with a C11 chord. The third staff features a complex rhythmic pattern with chords CM7, F/C, G/C, CM9, CM7, C11, and C. The fourth staff continues with FM7/C, CM7, F/C, G/C, and CM9. The fifth staff has chords Am, D11, Em, FM7, C13, B7, Bb11, F7, F#7, and G13. The sixth staff includes C13, B7, Bb11, F7, F#7, G13, and a first ending marked '1' with C13, B7, and Bb11. The seventh staff has F7, F#7, G13 N.C., A7#11, Gb7#11, Eb11, F11, and G11. The eighth staff starts with a second ending marked '2' and includes Eb11, G11, E/G#, Am, F, Em, Am, Dm, Eb/Db, and C13.

# GIANT STEPS

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By JOHN COLTRANE

## Fast Swing

Musical score for 'Fast Swing' in 4/4 time. The first staff shows a sequence of chords: BM7, D7, GM7, Bb7, EbM7, Am7, D7, GM7, Bb7, EbM7, F#7, BM7, Fm7, Bb7, and EbM7. The second staff continues with Am7, D7, GM7, C#m7, F#7, BM7, Fm7, Bb7, and EbM7. The piece concludes with two endings: the first ending has C#m7 and F#7, and the second ending has Fm7, Bb7, and EbM7.



# FRENESI

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Words and Music by  
ALBERTO DOMINGUEZ

Moderate Latin

Bbm7 Eb7 Bbm7 Eb7

It was Fi - es - ta down in Mex - i - co, And so I stopped a - while to  
 Quie - ro que vi - vas só - lo pa - ra mí y que tú va - yas por don -

Bbm7 Eb7 Bbm7 Eb7 Ab6 AbM7

see the show, I knew that Fre - ne - si meant "please love me"  
 de yo voy, pa - ra que mi al - ma sea no - más de tí,

Abdim Eb7 Ab6 N.C.

And I could say Fre - ne - si. A love - ly se - ño - ri - ta  
 bé - sa - me con fre - ne - sí. Da - me la luz que tie - ne

Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

caught my eye, I stood en - chant - ed as she wan - der'd by,  
 tu mi - rar y la an - sie - dad que en - tre tus la - bios vi,

Bbm7 Eb7 Ab6 AbM7 Abdim Eb7 Ab6

And nev - er know - ing that it came from me I gent - ly sighed Fre - ne - si.  
 e - sa lo - cu - ra de vi - vir y a - mar, que es más que a - mor, fre - ne - sí.

N.C. CM9 C6 Bbm6

She stopped and raised her eyes to mine, Her lips just plead - ed to be  
 Hay en el be - so que te dí, al - ma, pie - dad, co - ra -

CM9 C6 N.C. CM9 C6 Db9 Dm7b5

kissed, Her eyes were soft as can - dle - shine, So how was I to re -  
 zón; di - me que sa - bes tu sen - tir, lo mis - mo que sien - to

Bbm7 Eb9 N.C. Bbm7 Eb7 Bbm7 Eb7

sist? And now with - out a heart to call my own, A great - er hap - pi - ness I've  
 yo. Quie - ro que vi - vas só - lo pa - ra mí y que tú va - yas por don -

Bbm7 Eb7 Bbm7 Eb7 Ab6 AbM7

nev - er known Be - cause her kiss - es are for me a - lone,  
 de yo voy, pa - ra que mi al - ma sea no - más de tí,

Bbm7 Eb7 1 Ab6 E9 Eb7 N.C.

Who would - n't say Fre - ne - si. It was Fi - es - ta down in  
 bé - sa - me con fre - ne - sí. Quie - ro que vi - vas só - lo

2 Ab6 A9#11 Ab6/9

si. who would - n't say Fre - ne - si!  
 sí, bé - sa - me con fre - ne - sí.

## FRIENDS

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By CHICK COREA

## Medium Latin

CM7 FM7/C CM7 D9/C BbM7/C

Fm6/C CM7 FM7/C CM7 D9/C<sub>3</sub>

EM7/B AM7/B EM7/B F#/A# DM7/A FM7/A BbM7/A

AbM7 FM7 D6/9(add#11)

Fm6/C C/Bb Am#7 Fm6/C

CM7 FM7/C AM7 Am7 Dm7 G7b9 C Repeat and Fade F6/C

## FULL HOUSE

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By DAVID SANBORN  
and MARCUS MILLER

## Medium Blues Shuffle

Fm9

Bb9

C7#5

Fm9

Ab13 C7#9

Db7 Ab2/C Ab13 Bb13 To Coda ⊕ C7#9 D.C. al Coda

CODA ⊕ C7#9 Ab13 C7#9

Db7 Ab2/C Ab13

Bb13 C7#9 Fm9 Repeat and Fade

### GEORGIA ON MY MIND

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Words by STUART GORRELL  
Music by HOAGY CARMICHAEL

Slowly

F A7 Dm Dm/C G/B Bbm6

Geor - gia, — Geor - gia, — the whole day through, Just an

Am7 D7 Gm7 C7 Am7 D7b9 Gm7 C7+

old sweet song keeps Geor - gia — On My Mind (Geor - gia On My Mind).

F A7 Dm Dm/C G/B Bbm6 Am7 D7

Geor - gia, — Geor - gia, — a song of you Comes as sweet and clear as

Gm7 G9 C13 F Eb9 F A7 Dm Gm6 Dm Bb7

moon - light through the pines. — Oth - er arms — reach out to me; —

Dm Gm6 Dm7 G7 Dm C#dim7 F6/C Bm7b5 E7 Am7 F#dim7

Oth - er eyes — smile ten - der - ly; — Still in peace - ful dreams I see — the road leads back to

Gm7 C7 F A7 Dm Dm/C G/B Bbm6

you, — Geor - gia, — Geor - gia, — no peace I find, Just an

Am7 D7 Gm7 G9 C13

1	F Dm7 Gm7 C7 C7#5
2	F C7#5 F6

old sweet song keeps Geor - gia On My Mind. — Mind. —

# GETTIN' OVER THE BLUES

Copyright © 1963 (Renewed 1991) Atlantic Music Corp.

Words and Music by PORTIA NELSON  
and HAL HACKADY

Moderately slow

GM9 Em9 Am7 D7

There's a song note I don't sing an - y - more, there's a  
that I no long - er read, there's a

GM9 Em9 Am7 D7 G

cock - tail I won't drink a - lone. There's a smile and a face that I  
pho - to I've turned to the wall. There's a mil - lion and one fool - ish

G+ C F9

try to e - rase, and a num - ber I try not to phone. Go - in' my  
things that I've done, but they don't seem to help me at all. I'm what you'd

Bm7 E7b9 Am7 D7#5(b9) 1 Bm7 E7b9 Am7 D7b9

own } Get - tin' O - ver The Blues. There's a  
call }

2 GM7 G6 GM7 G6 GM7 C9

Blues. I keep liv - ing it o - ver and

FM7 F6 Gm7 C9 FM7 F6

o - ver a - gain, ev - 'ry look, ev - 'ry sigh, ev - 'ry kiss. But the

F#m7 B9 Em A9

more I re - mem - ber, the deep - er the pain. How could some - thing so won - der - ful

Am7 D7b9 GM9 Em9 Am7 D7

end like this? There are friends I don't see an - y - more, (Boy) there are  
(Girl) (There's a

GM9 Em9 Am7 D7 G

cuff links I no long - er wear. There's a lit - tle ca - fe I go  
flow - er)

G+ C F9

out of my way to a - void on the chance she'll be there. But what -

G G+ C

ev - er I do, it's in - creas - ing - ly true that a torch is a one way af -

F9#11 Bm7 E7b9 Am7 D7#5(b9) G

fair. No one can share Get - tin' O - ver The Blues.

Am7 D7 GM7

So I sit and I stare at my shoes, peo - ple

Am7 D7 GM7 Am7 D7

call and I stall, then re - fuse. And I think of the drink I could

Bm7 E7b9 Am7 D7 D7#5(b9)

use like an - y - one who's Get - tin' O - ver The

GM7 E7b9 Am7 D7#5(b9) G6

Blues, Get - tin' O - ver The Blues.

### GODCHILD

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Composed by  
GEORGE WALLINGTON

Moderately

N.C. Eb7 Ab7 3 Dbm Gb7

Cm7 Bm7 Bbm7 A7 AbM7 1 Bm7 Bbm7 A7

2 Ebm11 Dm11 Db7#11 CM7 C#dim Dm7 G7 C

Am7 Abm9 Db7 EbM7 Edim

Fm7 E7 Bbm7 3 Bdim Bbm7 Eb7 A

N.C. Eb7 Ab7 3 Dbm Gb7

Cm7 Bm7 Bbm7 A7 AbM7

# GIRL TALK

from the Paramount Picture HARLOW

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Words by BOBBY TROUP  
Music by NEAL HEFTI

Slowly and Bluesy

FM7 B9 B♭M7 Gm7 C7♭9 Am7 D7♭9  
 They like to chat a-bout the dress - es {they} will wear to-night, {they} chew the fat a-bout {their} We } like to chat a-bout the dress - es {we} will wear to-night, {we} chew the fat a-bout {our}

Gm7 Am7 B♭ C9 Fm7 B♭m7 G7♭5(b9) Gm7/C C7♭9  
 tress - es and the neigh - bor's fight. In-con - se-quen - tial things that men don't real - ly care to know

Am7 D7♭9 Am7 B♭m Cm6 D7 Dm7/G 3 G9 3  
 be - come es-sen - tial things that wom - en find so "ap - pro-po." But that's a dame, {they're} all the same; {we're}

Gm7/C 3 B♭m7 Am7 Dm7 Gm7 C9 FM7 B9  
 it's just a game. {They} call it Girl Talk, Girl Talk. {They} all me-ow a-bout the We } call it Girl Talk, Girl Talk. {We} all me-ow a-bout the

B♭M9 Gm7 C7♭9 Am7 D7♭9 Gm7 Am7 B♭ C9  
 ups and downs of all {their} friends the "who," the "how," the "why," {they} dish the dirt, it nev - er ends. {our}

Fm7 B♭m7 G7♭5(b9) Gm7/C C7♭9 Am7 D7♭9  
 The weak - er sex, the speak - er sex {we} mor - tal males be-hold, but tho' we joke we would - n't {you}

Am7 B♭m Cm6 D7 Dm7/G 3 G9 3 Gm7/C 3 B♭m7  
 trade you for a ton of gold. {So} ba - by stay and gab a - way, but hear me say that af - ter {It's} all been planned, so take my hand, please un - der - stand the sweet - est

Am7 Dm7 Gm7 C7♭9 1 F D7#9 Gm7 C9 2 F FM9  
 Girl Talk, talk to me. Girl Talk, talks of you.

# GLAD TO BE UNHAPPY

from ON YOUR TOES

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Words by LORENZ HART  
Music by RICHARD RODGERS

Reflectively

Gm7 Eb7#11 Gm7 C7 Gm7  
 Fools rush in, so here I am ver - y Glad To Be Un - hap - py; I can't win, but

Eb7#11 Gm7 C7 F F7#5 B♭M7  
 here I am, more than Glad To Be Un - hap - py. Un - re - quit - ed love's a

FM7 D7 Gm7 C7 F F7#5 BbM7 Bdim7 Am7 D7b9

bore, and I've got it pret - ty bad. But for some-one you a - dore,

Gm7 C7 F Gm7 Eb7#11 Gm7

it's a pleas-ure to be sad. Like a stray - ing ba - by lamb, with no mam-my and no

C7 Am7 Dm7 Gm7 C7b9 F6

pap - py, I'm so un - hap - py, but oh, so glad!

### GOOD-BYE

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Words and Music by  
GORDON JENKINS

Ab9 Ab7#5 G7#5 G7 G7b9

I'll nev - er for - get you, I'll nev - er for - get you. I'll

Cm Cm7 Cm6 Ab13 Cm Ab7

nev - er for - get how we prom - ised one day, to love one an - oth - er for -

G7b9 Cm6 Dm7b5 G7b9 C6

ev - er that way. We said we'd nev - er say, Good - bye.

G7b9 Dm7b5 G7b9 C6

But that was long a - go, now you've for - got - ten, I know.

C Fm9 Bb7b9 EbM7

No use to won - der why, let's say fare - well with a sigh; Let love

Ab7#11 G7 Ab9 Ab7#5 G7#5 G7 G7b9

die. But we'll go on liv - ing our own way of liv - ing, so

Cm Cm7 Cm6 Ab13 Cm Ab7

you take the high road and I'll take the low. It's time that we part - ed, it's

G7b9 Cm6 Dm7b5 G7b9 CM7

much bet - ter so. But kiss me as you go, Good - bye.

# GOING HOME

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By KENNY G  
and WALTER AFANASIEFF

## Tenderly

G(add9) C(add9) D7sus

G(add9) C(add9) D7sus

Em Em/D C#m7b5 B/D#

Em7 Am7 D G(add9) Em7 Am7 To Coda ⊕ D

Em7 Am7 D G(add9) C(add9)

1 D7sus G(add9) C(add9)

D7sus 2 D7sus G(add9) C(add9) D7sus D.S. al Coda

CODA ⊕ D B7/D# Em7 Am7 D Gadd9

C(add9) C/D Em7 Am7

D G(add9) Em7 Am7 D B7/D# Em7 Am7

D G(add9) C(add9) D7sus C/D



G(add9) C(add9) D7sus

G(add9) C(add9) D7sus Repeat and Fade

## GOOD MORNING HEARTACHE

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 8 Music Square West, Nashville, TN 37203

Words and Music by DAN FISHER,  
 IRENE HIGGINBOTHAM and ERVIN DRAKE

Cm Ab/C Cm6 Cm7 F Bb/F Bbm7/Eb Eb7b9 Am7/D D7b9

Good Morn-ing Heart-ache, you old gloom-y sight. Good Morn-ing Heart-ache, tho't we said good-bye last night.

Gm7 Bm7b5 Bbm7 Am7 Abm7 Db9 Gm7 C7#5(#9) F DbM7

I tossed and turned un - til it seemed you had gone, but here you are with the dawn.

Cm Ab/C Cm6 Cm7 F Bb/F Bbm7/Eb Eb7b9 Am7/D D7b9

Wish I'd for - get you but you're here to stay. It seems I met you when my love went a - way.

Gm7 Bm7b5 Bbm7 Am7 Abm7 Db9 Gm7 C7#5(#9) Gb7 Bb/F F BbM7 Am7 Gm7 FM7

Now ev - 'ry day I start by say - ing to you, Good Morn-ing Heart-ache, what's new?

Em7 A7#5(#9) Dm A/D F7 Em7 A13 DM7 F#m7 Em7Eb7m7 Dm7 G7#5(#9) C

Stop haunt-ing me now. Can't shake you no - how. Just leave me a - lone. I've

C#m7 F#7(add13) Cm7 F7(add13) Cm Ab/C Cm6 Cm7

got those Mon - day blues straight thru Sun - day blues. Good Morn-ing Heart-ache, here we go a - gain. —

F Bb/F Bbm7/Eb Eb7b9 Am7/D D7b9 Gm7 Bm7b5 Bbm7 Am7 Abm7 Db9

Good Morn-ing Heart-ache, you're the one who knew me when. Might as well get used to you hang-in' a-round.

Gm7 C7 Gb7 1 F DbM7 2 F Ebm7 D7#9 DbM7 G7 C7#9 C7 F9b5

Good Morn - ing Heart-ache sit down! down!

# GRAVY WALTZ

© 1962, 1963 (Renewed 1990, 1991) SCREEN GEMS-EMI MUSIC INC.

Lyrics by STEVE ALLEN  
Music by RAY BROWN

Moderately

C F C/G E7/G# Am F#m7b5 Fm6

Miss Mi - ran - da's } in the kit - chen this glor - i - ous day, Smell the gra - vy  
Pret - ty ma - ma's }

Em7b5 A7 D7 G7 C F

sim - mer - in' near - ly half a mile a - way. La - dy Morn - in' Glo - ry, I say good

C/G E7/G# Am F#m7b5 Fm6 Em7b5 A7 D7 G7 C

morn - in' to you, Chir - py lit - tle chick - a - dee told me that my ba - by was true. { Miss Mi - Well, she

F7 C F7 C7 F7

ran - da - } ran to get her fry - in' pan when she saw me com - in'. Gon - na get a taste be -  
real - ly }

C Am D C/E D/F# G F/A G7/B C F

fore it goes to waste, this hon - ey - bee's hum - min'. Mis - ter Weep - in' Wil - low, I'm thru with

C E7 Am F#m7b5 Fm Em7b5 A7 D7 G7 C

all of my faults, 'cause { Mir - an - da's } rea - dy to do the ev - er new Gra - vy Waltz.  
my ba - by's }

# GREENS

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By BENNY GREEN

Slow Blues

F F/Eb D6 Eb/Db F F/C F9 B9#11

Bb9 Ab7 G7b9 Bb/C F D13b9

G7 Very laid back C7 F6

F F/Eb Ddim Eb/Db N.C.

F13#11(b9) Bb6 Cm7 Dbdim Bb9 F6 Gm7 Abdim Am7 A7b13(b9) D7#9

Gm7 Ab/C Gm/C Bb/C F6 To Coda ⊕ D.C. al Coda CODA ⊕

**GREEN EYES**  
(Aquellos Ojos Verdes)

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Copyright Renewed

Words and Music by ADOLFO UTRERA  
and NILO MENDEZ

Moderately

N.C. EbM7 Eb Eb6 EbM7

Your Green Eyes with their soft lights, Your eyes that promise sweet nights  
A - que - llos o - jos ver - des de mi - ra - da se - re - na

Eb Eb6 Edim7 Bb7

Bring to my soul a long - ing a thirst for love di - vine.  
De - ja - ron en mi al - ma eter - na sed de a - mar

Bb7 Ab/Bb Bb7

In dreams I seem to hold you To find you and en - fold you  
An - he - los de ca - ri - cias de be - sos y ter - nu - ras

C+ C7 F7 Bb7

Our lips meet, and our hearts too, with a thrill so sub - lime.  
de to - das las dul - zu - ras que sa - bi - an brin - dar

EbM7 Eb Eb6 EbM7

Those cool and lim - pid Green Eyes A pool where - in my love lies  
A - que - llos o - jos ver - des se - re - nos co - mó un la - go

Edim7 C7/E C7 Fm C7

so deep, that in my search - ing For hap - pi - ness, I fear  
en cu - yas quie - tas a - guas un di - a me mi - ré

Fm Ab6 AbM7 Adim7 Eb/Bb Bbm6/Db

That they will ev - er haunt me All through my life they'll taunt me  
No sa - ben las tris - te - zas que en mi al - mahan de - ja - do

C7 F7 Bb7

But will they ev - er want me Green Eyes make my dreams come  
A - que - llos o - jos ver - des que yo nun - ca be - sa -

1 Eb Eb6 Edim7 Bb7 2 Eb

true. Your Green Eyes with their true.  
ré. A - que - llos o - jos ré.

# GUESS I'LL HANG MY TEARS OUT TO DRY

from GLAD TO SEE YOU

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Words by SAMMY CAHN  
 Music by JULE STYNE

**Slowly**

Em7 Ebm7 Dm7 G7#5 CM7 Am7 Dm9 G13

When I want rain, — I get sun - ny weath - er; I'm just as blue as the sky. —  
 Friends ask me out, — I tell them I'm bus - y; Must get a new al - i - bi. —

Gm7 C7b9 F Fm6 CM7 Dm7 Dm7b5 C G7

Since love is gone, — can't pull my - self to - geth - er. Guess I'll Hang My Tears Out To Dry. —  
 I stay at home, — and ask my - self where is { he? }  
 { she? }

2 CM7 Dm7 C Gm7 C7 Gm7 C7

Guess I'll Hang My Tears Out To Dry. — Dry lit - tle tear - drops, my lit - tle tear - drops,

F C9#5 F6 Em7 A7 Em7b5 A7

hang - ing on a string of dreams. Fly lit - tle mem - 'ries, my lit - tle mem - 'ries, re -

Dm7 Ab7#11 G7 Em7 Ebm7 Dm7 G7#5

mind { him } of our cra - zy schemes Some - bod - y said — just for - get a - bout { him. }  
 { her }

CM7 Am7 Dm9 G13 Gm7 C7b9 F Fm6

I gave that treat - ment a try; — Strange - ly e - nough, — I got a - long with - out { him. }  
 { her. }

CM7 Am7 F#m7b5 B7b5 Em7 Ebm7 Dm7 G11 C

Then one day he passed me right by. — Oh well, I Guess I'll Hang My Tears Out To Dry. —

## GROWING

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By JOHN PATITUCCI

**Moderately**

Bm7b5 BbM7 F(add9)/A Ab13

Gm7 BbM7/C AbM7/Bb Fm7 Fm7/C D7#9 EbM9(b5) C/D Bb/C

F/G C7#9#5 EbM7/F EM13#11 F/G# E/G#

3

1 C#m7 | 2 C#m7 C#m7 To Coda ⊕

BM7 Cm7b5 F7#9(#5) Bbm11 E9sus AM7 1

D9sus GM7 C#m7 F#7 2 3

D#7b9(#5) G#7#9(#5) C#m7

**CODA** ⊕ BM7 Cm7b5 F7#9(#5) Bbm11 E9sus AM7

D9sus GM7 C#m7 F#7 Repeat and Fade

D.S. al Coda (with repeats)

### HAPPY WITH THE BLUES

© 1961, 1962 (Renewed) HARWIN MUSIC CO.

Lyric by PEGGY LEE  
Music by HAROLD ARLEN

Moderately slow

C7 F7 C7 F7 C7 F7

I've done some trav-'lin', done some un-rav-'lin', and for this shoe-string

C7 A13 A7#5 D7sus D7#11 G11 G7 CM7

paid lots of dues. But some-times may-be he calls me ba-by, and then I'm

F7 Eb7 Ab9(#11) G7 CM7 Bb7 A7b9 Dm7 Db7

Hap-py With The Blues. So man-y nights, man-y days I keep tell-ing my-

CM7 Bb7 A13b9 A7#5 D11 D7#11 D11 D7 Db7 Abm7

self what to do, where to go. But I stay here 'cause I need him and he needs me,

G7#5 C7 F7 C G7 A13 A7#5 D11

I know. Rooms get so lone-ly, with-out his fun-ny face, so I'll be

Dm7 G7b9 | 1 C7 G7#5 | 2 C7 G7#5 F7 C

Hap-py With The Blues. Blues.

# THE HAWK TALKS

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By LOUIS BELLSON

Am7 D9 GM7 Em7 Am6 D7

GM7 G6 Em7 Am7 D9 GM7 Bm7 Bbm7 Am7 E7b9 Am7 D7b9

G G6 Em7 E7b9 Am7 D7b9 G Bb Db E

G6 F6 Bm7 E7b9 Am7 D7

G6 F6 Bm7 E7b9 D7b9 G6 Em7

Am7 D9 GM7 Em7 Am6 D7 GM7 G6 Em7

Am7 D9 GM7 Bm7 Bbm7 Am7 E7b9 Am7 D7b9 G

Detailed description: This block contains the musical score for 'The Hawk Talks'. It consists of seven staves of music in G major, 4/4 time. The first staff has a key signature change from one sharp to two sharps. The score includes various chords such as Am7, D9, GM7, Em7, Am6, D7, G6, F6, Bm7, E7b9, Am7, D7b9, Bb, Db, and E. There are first and second endings indicated by bracketed lines. The piece concludes with a double bar line.

# HAPPY HUNTING HORN

from PAL JOEY

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Words by LORENZ HART  
 Music by RICHARD RODGERS

**Brightly**

Eb Cm7 F7 Bb7 Eb Bb7 Eb6 Bb7 Eb6 Bb7 EbM7

Sound the hap - py hunt - ing horn, there's new game on the trail now. We're hunt - ing for

Bb7 EbM7 Cm7 F7 Fm7 Bb7b9 Eb Cm7 F7 Bb7 Eb

quail now, hap - py lit - tle hunt - ing horn. Play the horn but don't play corn, the

Bb7 Eb6 Bb7 Eb6 Bb7 EbM7 Bb7 EbM7 F7 Bb7

mu - sic must be nice now. We're hunt - ing for mice now hap - py lit - tle hunt - ing horn.

Detailed description: This block contains the musical score for 'Happy Hunting Horn' with lyrics. It is in E-flat major, 4/4 time, and marked 'Brightly'. The score is written for voice and piano accompaniment. The lyrics are: 'Sound the happy hunting horn, there's new game on the trail now. We're hunting for quail now, happy little hunting horn. Play the horn but don't play corn, the music must be nice now. We're hunting for mice now happy little hunting horn.' The score includes various chords such as Eb, Cm7, F7, Bb7, Eb, Bb7, Eb6, Bb7, Eb6, Bb7, EbM7, Bb7, EbM7, Cm7, F7, Fm7, Bb7b9, Eb, Cm7, F7, Bb7, Eb, Bb7, Eb6, Bb7, Eb6, Bb7, EbM7, Bb7, EbM7, F7, and Bb7.

Eb6 Bbm7Eb7 Ab Ab6 AbM7 Ab6 Eb6 Ab/Bb EbM7 Eb7 Ab Ab6  
 Dan - ger's eas - y to en - dure when you're out to catch a beaut; — Lie in am - bush  
 AbM7 Ab6 EbM7 Cm Cm Cm Fm7 Bb7#5 Eb Cm7  
 but be sure, when you see the whites of their eyes, don't shoot! Play the horn from  
 F7 Bb7 Eb Bb7 Eb6 Bb7 Eb6 Bb7 EbM7 Bb7 EbM7  
 night to morn, just play, no mat - ter what time. — Play "There'll be a hot time" —  
 F7 Bb7b9 1 Eb6 Cm7 Fm7 Bb7 2 Eb6 Abm6 Eb6  
 hap - py lit - tle hunt (Bang! Bang!) - ing horn! horn!

### HELEN'S SONG

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By GEORGE CABLES

**Moderately**  
 DM7  
 Bm7 Abm7b5 Db7#9(#5) GM7#11 D/F#  
 FM7b5 Bm7 C9sus Bm7 Bbdim7 Am11 Ab13#11  
 G#m7 C7 Bm7 GM7 Em7 Em7/A  
 DM7 D6 To Coda ⊕ DM7 G/D D.C. al Coda  
**CODA**  
 ⊕ DM7 G/D *Rubato* Abm7b5 Db7#9(#5) Gm7 C7 Fm7 Bb7  
 EbM7 E7b5 A7#9 Dm7 Bdim7 Bb9 A7#5 Ab7#11  
 Gm7 C7 *Slowly* Bm7 GM7 Em7 G/A D

# HEEBIE JEBBIES

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By BOYD ATKINS

Moderato

*E<sub>b</sub>* *E<sub>b</sub>7* *A<sub>b</sub>* *D<sub>b</sub>7* *A<sub>b</sub>*

I've got the Hee - bies, I mean the Jee - bies, o - ver a dance  
I've got the Hee - bies, I mean the Jee - bies, talk 'bout a dance

*B<sub>d</sub>dim7* *E<sub>b</sub>7* *B<sub>b</sub>7* *F<sub>#</sub>dim7* *E<sub>b</sub>7/G* *A<sub>b</sub>* *F7*

called Hee - bie Jee - bies. I'm al see - most in - sane — o - ver  
the Hee - bie Jee - bies. You'll see girls and boys, — fa - ces

*B<sub>b</sub>9* *E<sub>b</sub>7* *E<sub>b</sub>* *E<sub>b</sub>7* *A<sub>b</sub>* *D<sub>b</sub>7* *A<sub>b</sub>*

that new strain. — It makes me shiv - er and makes me qui - ver just like a leaf  
lit with joys. — If you don't know it you ought to learn it. Don't feel so blue,

*A<sub>b</sub>7* *D<sub>b</sub>6* *E7* *A<sub>b</sub>* *F7* *B<sub>b</sub>7* *E<sub>b</sub>7*

on Swa - nee Riv - er. Come on now — let's do that prance — called the Hee - bie Jee - bies  
some one will teach you. Come on now — let's do that prance — called the Hee - bie Jee - bies

*A<sub>b</sub>* *C7* *F7* *B<sub>b</sub>7* *E<sub>b</sub>7* *1* *A<sub>b</sub>* *Adim* *2* *A<sub>b</sub>* *D<sub>b</sub>7* *A<sub>b</sub>*

dance. Do you like it, it's the Hee - bie Jee - bies dance. Cause dance.  
dance. You will like it, it's the Hee - bie Jee - bies

# HERE'S TO MY LADY

© 1951 (Renewed) EDWIN H. MORRIS & COMPANY, A Division of MPL Communications, Inc.

Lyric by JOHNNY MERCER  
Music by RUBE BLOOM

Moderately slow

*E<sub>b</sub>M7* *Fm7* *Gm7* *G7#5* *Cm7* *B7#9* *B<sub>b</sub>m7* *E<sub>b</sub>7#9#5* *A<sub>b</sub>M9*

Here's To My La - dy, here's a toast to my la - dy and all that my

*Fm7* *A<sub>b</sub>m6* *Fm7b5* *B<sub>b</sub>7b9* *E<sub>b</sub>M7* *G7b9* *Cm7* *Fm7* *B<sub>b</sub>7*

la - dy means to me. — Like a hearth in the win - ter, a breeze in the

*E<sub>b</sub>M7* *G7#5* *Cm* *Cm#7* *Cm7* *F7* *B<sub>b</sub>7* *Fm9* *B<sub>b</sub>7b9* *E<sub>b</sub>M7* *B<sub>b</sub>7#5*

sum - mer, a spring to re - mem - ber is she. — Though the years may grow

*E<sub>b</sub>9sus* *E<sub>b</sub>7b9* *A<sub>b</sub>M7* *B<sub>b</sub>m7* *A<sub>b</sub>M9* *A<sub>b</sub>6* *Cm* *Cm7* *F9* *Fm7b5*

cold - er as peo - ple grow old - er, it's should - er to should - er we'll be. —

*B<sub>b</sub>9* *B<sub>b</sub>7b9* *E<sub>b</sub>M7* *Fm7* *Gm7* *G7#5* *Cm* *B<sub>b</sub>m7* *A<sub>b</sub>M7* *A<sub>b</sub>m6*

— But be it sun - shine or sha - dy, here's my love to may la - dy. I

*Gm7* *G<sub>b</sub>7* *Fm7* *B<sub>b</sub>7b9* *1* *E<sub>b</sub>* *Cm7* *Fm7* *B<sub>b</sub>7#5* *2* *E<sub>b</sub>* *A<sub>b</sub>m6* *E<sub>b</sub>M7*

pray, may she al - ways love me. — me. —



# HIDEAWAY

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By DAVID SANBORN

## Moderate Funk

The musical score for "Hideaway" is presented in ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo/style is "Moderate Funk".

Chord annotations above the staves are as follows:

- Staff 1: Ab7sus, Ab7, Ab7sus, Ab7, Gb7sus, Gb7, Gb7sus, Gb7, Ab7sus, Ab7
- Staff 2: Ab7sus, Ab7, Gb7sus, Gb7, G7, Ab7sus, Ab7, B7
- Staff 3: Db7, E7, Eb7, Ab7sus, Ab7, B7, Db7
- Staff 4: Eb7, D7, Db7, E7, Ab7sus, Ab7, Db7/G Ab7/D
- Staff 5: Db7, C7, B7, Bb7, E7, F#7, Db7/G, Ab7sus
- Staff 6: Ab7, Db7, E7, Eb7, Ab7sus, Ab7
- Staff 7: Db7, Eb7, D7, Db7, E7, Ab7sus
- Staff 8: Ab7, Db7/G Ab7/D, Db7, C7, B7, Bb7, E7, A/E, E7
- Staff 9: A/E, E7, A/E, E7
- Staff 10: A/E, E7

# HERE'S TO YOUR ILLUSIONS

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Words and Music by SAMMY FAIN  
and E.Y. HARBURG

**Slowly**

The musical score for "Here's to Your Illusions" is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The lyrics are: "Here's to all your dreams, Here's To Your Illusions. May they always lead you in to my arms. Here's to all your hopes and those sweet confusions that charm you in to seeing my charms. Here's to that trick of romance that beguiles with a smile or a glance. As long as you're in this trance, I stand a chance with you. So here's to 'love is blind,' Here's To Your Illusions. Stay enchanted, please, put my heart at ease for all the years to come." The score includes various chord markings such as F, Gm7, C7, Bm7, E7, AM7, F#m7, Cm7, F7, BbM7, Em7b5, A7, Dm7, G7, C9, C9#5, Cm/Eb, D7, Bb6, Gm7, C7, F, Db7, and F6.

# HONEST I DO

Copyright © 1957 (Renewed) by Conrad Music, a division of Arc Music Corp.

By JIMMY REED  
and EWART G. ABNER, JR.

**Slowly**

The musical score for "Honest I Do" is written in 4/4 time with a key signature of one flat (Bb). It consists of two staves of music. The lyrics are: "Don't you know that I love you Hon-est I Do. I nev-er placed no one a-bove you. Please tell me you love me,". The score includes chord markings such as F, C7, G#dim7, Gm7, F, N.C., and Bb.

stop driv - ing me mad. — You're the sweet - est — lit - tle wom - an that I ev - er

had. Please tell me you love — me, — stop driv - ing me mad. —

When I woke — up this morn - ing nev - er felt — so bad.

### HOW ABOUT ME?

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Words and Music by  
 IRVING BERLIN

**Slowly**

It's o - ver, all o - ver, and soon some - bod - y else — will

make a fuss — a - bout you, but How — A - bout Me? —

It's o - ver, all o - ver, and soon some - bod - y else — will

tell his friends — a - bout you, but How — A - bout Me? — You'll find some -

bod - y new, — but what am I to do? — I'll still re -

mem - ber you — when you — have for - got - ten.

And may - be a ba - by will climb up - on your knee — and

put it's arms — a - bout you, but How — A - bout Me? —

# HOT TODDY

Copyright © 1953 (Renewed 1981) Valley Entertainment Enterprises, Inc.

Words and Music by HERB HENDLER  
and RALPH FLANAGAN

Moderately fast

Chord progression for "HOT TODDY":

Eb6/Bb Eb9 Eb6/Bb Eb9 AbM7 Ab6 AbM7 Ab6  
 Eb6/Bb Eb9 Eb6/Bb Eb9 AbM7 Ab6 AbM7 Ab6  
 Ab6/Eb Ab9 Ab6/Eb Ab9 DbM7 Db6 DbM7 Db6  
 C6/G C9 C6/G C9 C6 E9 Eb9  
 Eb6/Bb Eb9 Eb6/Bb Eb9 AbM7 Ab6 AbM7 Ab6  
 Eb6/Bb Eb9 Eb6/Bb Eb9 Eb6/Bb Eb9 Ab

# HOW ARE THINGS IN GLOCCA MORRA

from FINIAN'S RAINBOW

Copyright © 1946 by Chappell & Co.  
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Words by E.Y. HARBURG  
Music by BURTON LANE

Slowly

Chord progression for "HOW ARE THINGS IN GLOCCA MORRA":

FM7 Am7 D7#9 Gm7 C7  
 Gm7 C7 Gm7 C7 FM7 Gm7 C7sus  
 FM7 Am7 D7#9 Gm7 C7  
 Gm7 C7 Gm7 C7 Gm7 C7

How Are Things In Gloc-ca Mor - ra? \_\_\_\_\_ Is that lit - tle brook still leap - ing there? \_\_\_\_\_ Does it still run down to  
 Don - ny Cove, \_\_\_\_\_ through Kil - ly begs, \_\_\_\_\_ Kil - ker - ry and Kil - dare? \_\_\_\_\_ How Are Things In Gloc - ca  
 Mor - ra? \_\_\_\_\_ Is that wil - low tree still weep - ing there? \_\_\_\_\_ Does that lad - die with the  
 twink - lin' eye \_\_\_\_\_ come whist - lin' by \_\_\_\_\_ and does he walk a - way, sad and

Gm7 C7 FM7  
 dream - y there, not to see me there? So I  
 BbM7 C7 FM7 Gm7 C7 FM7  
 ask each weep - in' wil - low and each brook a - long the way, and each  
 BbM7 C7 Em7b5 A7 Am7 D7  
 lad that comes a whist - lin' Too - ra - lay, How Are  
 Gm7 C7 FM7  
 Things In Gloc - ca Mor - ra this fine day?

### HOW DEEP IS THE OCEAN (How High Is the Sky)

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Words and Music by  
 IRVING BERLIN

Slowly

Cm7 Dm7b5 G7 Cm7 Am7b5 D7  
 How much do I love you? I'll tell you no lie.  
 Gm7 Am7 D7 Gm7 C7 Fm7 Bb7  
 How Deep Is The O - cean, how high is the sky?  
 EbM7 Bbm7 Eb7 Ab7  
 How man - y times a day do I think of you?  
 Cm7b5 F7 Bb7 Dm7b5 G7  
 How man - y ros - es are sprink - led with dew?  
 Cm7 Dm7b5 G7 Cm7 Am7b5 D7  
 How far would I trav - el to be where you are?  
 Gm7 Am7b5 D7 Gm7 C7 Fm7 Bb7  
 How far is the jour - ney from here to a star?  
 EbM7 Gm7b5 C7 Fm7 Abm7 Db7  
 And if I ev - er lost you, how much would I cry?  
 EbM7 F7 Fm7 Bb7 EbM7  
 How Deep Is The O - cean, how high is the sky?

# HOW MY HEART SINGS

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Lyrics by ANNE ZINDARS  
Music by EARL ZINDARS

**Moderately**

How My Heart laugh - Sing - ing, when it's you like hold danc - me ing, and it's you like

tell fly - me ing that high - er this is than our the love clouds to can be. go. The You

songs that soar thru me com - pel me so com - plete - ly,

I must sur - ren - der to you and set free all the

joys that make my heart take wing,

all the love that makes my heart sing! It's like

**CODA**

do all this to me and much more than you know,

that's How My Heart Sings.

Chord progressions: Em7, Am7, Dm7, G7b9, CM7, FM7, Bm7b5, Bb7#11, Am7, Abdim7, Am7/G, F#m7b5, EM7/B, Eb7/B, F#m7/B, B7b9, DM7/E, AM7/E, DM7/E, AM7/E, CM7/D, GM7/D, Em7/F#, B7#5, D.S. al Coda, Am7/E, Abdim/E, Am7, D9, Ab7b9, Em7, Am9, Ab6/9, G7, C.

# THE HUCKLEBUCK

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Lyrics by ROY ALFRED  
Music by ANDY GIBSON

**Slow Blues**

Here's a dance you should know when

the lights are down low, grab your ba - by

Chord progressions: Eb6, Bb7, Eb6, Eb7, Ab6, Bb7, Eb6, Bb7.

*Eb6* *Bb7* *Eb*

then go. Do The Huck - le - buck, do The Huck - le - buck,

*Eb7* *Ab7*

if you don't know how to do it boy, you're out of luck! Push your part - ner out,

*Eb*

then you hunch your back, start a lit - tle move - ment in your sac - ro - il - i - ac.

*Bb7* *Ab7* *Eb*

Wig - gle like a snake, wad - dle like a duck. That's the way you do it when you

1 *Bb7* 2 *Eb*

do The Huck - le - buck. (Spoken:) Hey! Not now I'll tell you when. do The Huck - le - buck.

### A HUNDRED YEARS FROM TODAY

from LEW LESLIE'S BLACKBIRDS OF 1934

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Lyric by JOE YOUNG and NED WASHINGTON  
 Music by VICTOR YOUNG

**Slowly**

*EbM7* *Cm7* *Fm7* *Bb7* *EbM7* *Cm7*

Don't save your kis - ses, just pass them a - round, you'll find my rea - son is  
 Why crave a pent - house that's fit for a queen, you're near - er hea - ven on  
 The moon is shin - ing and that's a good sign, cling to me clos - er and

*F7* *Bb7#5* *EbM7* *Cm7* *Fm7* *Abm6*

log - ic - 'lly sound. Who's gon - na know that you passed them a - round, A  
 Moth - er Earth's green. If you had mil - lions, what would they all mean A  
 say you'll be mine. Re - mem - ber dar - ling, we won't see it shine A

1 *F9* *Bb7* *Bb7#5* 2 *F9* *Bb7* *To Coda* *Eb6* *Bbm7* *Eb7*

Hun - dred Years From To - day. Hun - dred Years From To - day. So laugh and sing, make

*Bbm7* *Eb7* *Ab6* *Cm7* *F7* *Cm7* *F7*

love the thing, be hap - py while you may; there's al - ways one be - neath the sun that's

**D.C. al Coda**  
 (take 2nd ending)

*Bb7* *Ebm7b5/Bb* *Bb6* *Bb7* **CODA** *Gm7b5* *C7* *F7* *Bb7* *Eb*

bound to make you feel that way. day, A Hun - dred Years From To - day.

# HYPNOSIS

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Written by JOE LOVANO

Musical notation for 'HYPNOSIS' in 4/4 time. The score consists of six staves of music. Chord markings above the staves include: N.C., A(no chord), N.C., A(no chord), N.C., Bb(no chord), N.C., Db(no chord), N.C., D(no chord), Db7b5, D7b5, F7b5, G7b5, C7b5, D7b5, E7b5, F7b5, A(no chord), N.C., A(no chord), N.C., Bb(no chord), Db(no chord), N.C., D(no chord).

# I AIN'T GOT NOTHIN' BUT THE BLUES

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Words by DON GEORGE  
Music by DUKE ELLINGTON

Slow Blues

Musical notation for 'I AIN'T GOT NOTHIN' BUT THE BLUES' in 4/4 time. The score consists of four staves of music with lyrics underneath. Chord markings above the staves include: Fdim, F, Bb9, D7, Db9, Gm7/C, C7, F, F7/Eb, Fdim/D, Bbm6/Db, F/C, Ddim7, Bbm/Db, Fdim, F, Bb9, D7, Db9, Gm7/C, C7, F, F7/Eb, Fdim/D, Bbm6/Db.

Ain't got the change of a nick - el, \_\_\_\_\_ ain't got no bounce in my shoes, \_\_\_\_\_

ain't got no fan - cy to tick - le, \_\_\_\_\_ I Ain't Got Noth - in' But The Blues. \_\_\_\_\_

\_\_\_\_\_ Ain't got no cof - fee that's perk - in', \_\_\_\_\_ ain't got no win - nings to lose, \_\_\_\_\_

ain't got a dream that is work - in', \_\_\_\_\_ I Ain't Got Noth - in' But The Blues. \_\_\_\_\_



F A7 D7

When trum - pets flare up I keep my hair up, I just can't make it come down.

G9 G7b5/Db C7 D7 Db9

Be - lieve me, Pap - py, I can't get hap - py since my ev - er - lov - in' ba - by left town.

Fdim F Bb9

Ain't got no rest on my slum - bers, ain't got no feel - ings to bruise,

D7 Db9 Gm7/C C7

ain't got no tel - e - phone num - bers, I Ain't Got Noth - in' But The Blues.

C7

Ain't got the change of a nick - Blues.

2 F Bbm6 F6

### I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

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Words and Music by JIMMY McHUGH  
 and CLARENCE GASKILL

Moderately

F6 Fm6 C D7 G7

Your eyes of blue, your kiss - es too, I nev - er knew what they could do, I Can't Be - lieve That

CM7 Dm7 G7 C7#5 F6 Fm6 C

You're In Love With Me. You're tell - ing ev - 'ry - one I know, I'm on your mind each

D7 G7 C F9 C E7

place you go, they can't be - lieve that you're in love with me. I have al - ways

Em7 E7 A9 A7 D7 Dm7 D7

placed you far a - bove me, I just can't i - mag - ine that you

G9 G7#5 C7#5 F6 Fm6 C

love me. And af - ter all is said and done, to think that I'm the

D7 G7 G7#5 C F9 C

luck - y one, I Can't Be - lieve That You're In Love With Me.

# I AM IN LOVE

from CAN-CAN

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Words and Music by  
 COLE PORTER

Moderately

F F6 F7

I am de-ject-ed, I am de-pressed, yet res-sur-rect-ed

D7 Gm Gm6 Gm7

and sail-ing the crest. Why this e-la-tion mixed with de-fla-tion?

C7 C7b9 FM7 C+ F

What ex-pla-na-tion? I Am In Love! Such con-flict-ing ques-tions ride

F6 F9 Am7b5 D7 Gm

a-round in my brain. Should I or-der cy-a-nide or or-der cham-pagne?

Gm6 Gm7 Gm Gm7

Oh, what is this sud-den jolt? I feel like a fright-ened colt just hit by a thun-der-bolt;

C9#5 F Ab7 Db Ebm7 Ab7 DbM7

I Am In Love! I knew the odds were a-gainst me be-fore,

F#7 B C#m7 F#7 BM7 Bm7 E7 A

I had no flare for flam-ing de-sire. But since the gods

Bm7 E7 AM7 Am7 D9 G Db7#11 Gm7

gave me you to a-dore, I may lose, but I re-fuse to fight the fire!

C9#5 F F6 F Am7b5

So, come and en-light-en my days and nev-er de-part. You on-ly can bright-en the blaze

D7 Gm7 G9 Bdim7 F6/C Cm7 F7

that burns in my heart, for I am wild-ly in love with you and so in

BbM7 1 Bbm6 F 2 Bbm6 F

need of a stam-pede of love! I am de-pede of love!

# I GOT IT BAD AND THAT AIN'T GOOD

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Words by PAUL FRANCIS WEBSTER  
Music by DUKE ELLINGTON

Moderately

G6 G6/9 C9#11 Bm7 E7b9 Am7 D9sus C9#11 Bm7 E7b9 Am7 D7#5

The po-ets say that all who love are blind; But I'm in love and I know what time it is! The

G6/9 C9#11 Bm7 E7b9 Am7 D9sus D9 G

GoodBook says "Go seek and ye shall find." Well, I have sought and my what a climb it is! My

Dm7 G7#5 CM7 Am7 B7 E7

life is just like the weath-er, it chang-es with the hours; When he's near I'm fair and warm-er,

A7 Eb7 3 D7b9 G6/9 C9#11 G6/9

when he's gone I'm cloud-y with show-ers. In e-mo-tion, like the o-cean, it's ei-ther sink or swim when a

D6/A C13 B7b9 Em7 A13 D7sus D7 GM7 Em7 A7

wom-an loves a man like I love him. Nev-er treats me sweet and gen-tle the way he Like a lone-ly weep-ing wil-low lost in the

Am7 B7#5 E9 A7 D7b9 G Em7 Am7 D7b5 GM7

should; wood; I Got it Bad And That Ain't Good! My poor heart is I Got It Bad And That Ain't Good! And the things I

Em7 A7 Am7 B7#5 E9 A7 D7b9

sen-ti-men-tal not made of wood; I Got It Bad And That Ain't tell my pil-low no wom-an should; I Got It Bad And That Ain't

G Am7 Bbdim7 G/B CM7 Cm6

Good! But when the week-end's o-ver and tell Mon-day to rolls a Good! Tho folks with good in-ten-tions tell me to save my

F7 GM7 F7 Bm7 E7 Am7 D7

roun', I end up like I a-start out, just cry-in' my heart out. tears, I'm glad I'm mad I a-bout him, I can't live with-out him.

GM7 Em7 A7 Am7

He don't love me like I love him, no-bod-y could; I Got It Lord a-bove me make him love me the way he should; I Got It

B7#5 E9 A7 D7 1 G Em7 Am7 D7 2 G Cm6 G

Bad And That Ain't Good. Bad And That Ain't Good.

# I HEAR MUSIC

from the Paramount Picture **DANCING ON A DIME**

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Words by **FRANK LOESSER**  
Music by **BURTON LANE**

**Medium Swing**

Am7b5 D7#5 G9 C7 Am7b5 D7#5 G9 C7 F7 Bb

I Hear Mu - sic, — might - y fine mu - sic, — the mur - mur of a morn - ing  
Sure that's mu - sic, — might - y fine mu - sic, — the sing - ing of a spar - row

F7 Bb C7 F C7 F Cm7 F9 Cm7 F9

breeze up there, — the rat - tle of themilk - man on the stair. —  
in the sky, — the perk - ing of the cof - fee right near - by. — There's my fa - v'rite

Bb6 BbM7 Bb6 Bbm7 Eb9 Bbm7 Eb7 AbM7 Gm7 C7

mel - o - dy, You, my an - gel, phon - ing — me. —

Am7b5 D7#5 G9 C7 Am7b5 D7#5 G9 C7 F7 Bb F7 Bb

I Hear Mu - sic, — might - y fine mu - sic, — and an - y-time I think my world is wrong, — I

C7 F Gm7 C7 1 F Gm7 C7 2 F Gm7 Gb9 FM7

get me out of bed and sing — this song. — song. —

# I DIDN'T KNOW ABOUT YOU

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Words by **BOB RUSSELL**  
Music by **DUKE ELLINGTON**

**Moderately**

Gm7 C9 FM7 F6 Bb7 A7

I ran a - round — with my own lit - tle crowd, — the u - su - al laughs, — not

Cm6 D7 G9 G7 Gm7/C C7

of - ten but loud. — And in the world that I knew, — I Did - n't Know A - bout

FM7 Gm7 Am7 Eb7 D7 Gm7 C9 FM7 F6

You. — Chas - ing af - ter the ring — on the mer - ry - go - round, — just

Bb7 A7 Cm6/Eb D7 G9

tak - ing my fun — where it could be found, — and yet what else could I do? —

Gm7 Gm7/C C7b9 F6 Eb6 F6 Cm7 F7 Cm7 F9

— I Did - n't Know A - bout You. — Dar - ling, now I know I

Cm7 F9 Bb6 Eb9#11 Bbm7 Eb9

had the lone - li - est yes - ter - day, ev' - ry - day. In your arms I

Bbm9 Eb7 Ab6 G7 C7#5 Gm7 C9

know for once in my life I'm liv - ing. Had a good time — ev' - ry

FM7 F6 Bb7 A7 Cm6/Eb D7

time I went out, — ro - mance was a thing — I kid - ded a - bout. — How could I

G9 G7 Gm7 Gm7/C C7b9 F6

know a - bout love? — I Did - n't Know A - bout You. —

### I GET ALONG WITHOUT YOU VERY WELL (Except Sometimes)

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Words and Music by HOAGY CARMICHAEL  
Inspired by a poem written by J.B. THOMPSON

*Slowly with expression*

BbM7 Db7 Cm7 F7 BbM7 Dbdim7 Cm7 F7

I Get A - long With - out You Ver - y Well, — of course I do, — ex - cept when  
I Get A - long With - out You Ver - y Well, — of course I do, — ex - cept per -

Cm7 F7 Cm7 F7

soft rains fall — and drip from leaves. Then I re - call the thrill of be - ing  
happens in spring. — But I should nev - er think of spring, for that would sure - ly

To Coda ⊕

Cm7 F7b9 BbM7 Dbdim7 Cm7 F7 Cm G7#5

shel - tered in your arms, — of course I do, — but I Get A - long With -  
break my heart in

Cm7 F7 BbM7 Bdim7 Cm7 F7 BbM7 Db7 Cm7 F7 BbM7 Dbdim7 Cm7

out You Ver - y Well, — I've for - got - ten you, just like I should, — of course I have, —

F7 Cm7 F7 Cm7 F7 Cm7 F7

— ex - cept to hear your name — or some - one's laugh that is the same, but I've for - got - ten

Cm7 Cm7/F F7b9 Bb Bb7 Eb6 Ebm6 BbM7

you just like I should. — What a guy! — What a fool am I —

Cm7 F7 BbM7 Bb7 Eb Eb7

to think my break - ing heart — could kid the moon; — What's in store? — Should I

D7 Gm Gm7 C9 Cm7 D.C. al Coda F9 CODA Bb

'phone once more? — No it's best that I stick to my tune. — two. —

# I LET A SONG GO OUT OF MY HEART

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Words and Music by DUKE ELLINGTON, HENRY NEMO, JOHN REDMOND and IRVING MILLS

Moderately

Eb Ab7 Eb Cm7 Gm7 C7 Gm7 C7 Ab6 Gm7 Fm7 F#dim7

I Let a Song Go Out Of My Heart, It was the sweet-est mel - o - dy, I know I lost heav-  
Since you and I have drift-ed a - part life does-n't mean a thing to me, Please come back sweet mu -

Eb/G Ab 1 Eb Cm7 Fm7b5 Bb7 2 Eb Abm6 Eb Eb/G F#dim7

- en 'Cause you were the song. know I was wrong. Am I too  
- sic. I

Fm7 Bb7 EbM7 Eb6 Dm7 G7 Cm7 Dbm7 Gb7

late to make a - mends. You know that we were meant to be more than just

B7 Bb9#5 Eb Ab7 Eb Cm7 Gm7 C7

friends, just friends. I Let A Song Go Out Of My Heart, Be - lieve me, dar-ling,

Gm7 C7 Ab6 Gm7 Fm7 F#dim7 Eb/G Ab Eb Bb7b9 1 Eb6 Bb7b9 Bb7 2 Eb6

when I say I won't know sweet mu - sic un - til you re-turn some day. day.

## I GOT YOU (I Feel Good)

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Words and Music by JAMES BROWN

Moderately

♩ D7

Woh! I feel good. I knew that I would now. I feel  
Ah, sug - ar and spice I feel

G7 D7 A7

good. I knew that I would now. So good, so good,  
nice. Ah, sug - ar and spice. So nice, so nice,

To Coda ⊕

G7 1 D9 2 D9 N.C.

I Got You. Whoa! I feel nice.

G7

When I hold you in my arms I

D7 G7

know that I can do no wrong. And when I hold you in my arms my

A7 D7

{ love won't do you no harm. - } And I feel \_\_\_\_\_ nice. \_\_\_\_\_ Ah, sug - ar and spice.  
 { love can't do me no harm. - }

G7 D7

I feel \_\_\_\_\_ nice. Ah, sug - ar and spice. \_\_\_\_\_

A7 G7 1 D9 2 D9 D.S. al Coda

CODA So nice, so nice, I Got - You. Whoa! I feel good -

D9 A7 G7 D9

So good, so good, 'cause I Got - You. So good,

A7 G7 D9

so good, 'cause I Got - You Hey!

### I GOTTA RIGHT TO SING THE BLUES

© 1932 (Renewed) WARNER BROS. INC. and S.A. MUSIC CO.

Words by TED KOEHLER  
Music by HAROLD ARLEN

Moderately slow

Gm7 C7 Gm7 C7 Cm7 F7#5

I Got - ta Right To Sing The Blues, \_\_\_\_\_ I got - ta right to feel low down. \_\_\_\_\_ I got - ta

Fm7 Bb7 Fm7 Bb7 Dm7b5 G7 Gm7 C7

right to hang a - round, \_\_\_\_\_ down a - round the riv - er. \_\_\_\_\_ A cer - tain man in this old town \_\_\_\_\_

Gm7 C7 Cm9 F13 Cm9 F13 Bb F7 F7#5 Bb

\_\_\_\_\_ keeps drag - gin' my poor heart a - round, \_\_\_\_\_ all I see for me is

Cm7 C#dim7 F13 Bb Gm7 C7 Gm7 C7 Cm7 F7#5

mis - e - ry. I Got - ta Right To Sing The Blues, \_\_\_\_\_ I got - ta right to moan and sigh, \_\_\_\_\_

Fm7 Bb7 Fm7 Bb7 Dm7b5 G7

\_\_\_\_\_ I got - ta right to sit and cry \_\_\_\_\_ down a - round the riv - er. \_\_\_\_\_ I know the

Gm7 C7 Gm7 C7 Ebm#7

deep blue sea \_\_\_\_\_ will soon be call - ing me. \_\_\_\_\_ It must be

Gm7 C7 Cm7 Cm7b5 F7 Bb 1 F7#5 Bb7 2

love, say what you choose, I Got - ta Right To Sing The Blues. \_\_\_\_\_ I got - ta \_\_\_\_\_

# I KEEP GOING BACK TO JOE'S

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 Nashville, TN 37203

Words and Music by MARVIN FISHER  
 and JACK SEGAL

**Slow Blues**

CM9 Db9 D9 Eb9 AbM7 Dm7b5 DbM7

I Keep Go - in' Back To Joe's, to that ta - ble in the cor - ner, sip - pin' wine and star - in' at the  
 Go - in' Back To Joe's, but the man who plays pi - an - o, nev - er plays your fav - 'rite mel - o -

CM7 C9 FM7 Bb13 Em7 Am F#m7b5 B7b9

door. Our old wait - er knows we're through, still he sets a place for you, ev - 'ry - thing the way it was be -  
 dy. Joe keeps bus - y at the bar, nev - er asks me where you are, he was there when you walked out on

1 Em Eb dim7 Dm7 G7 2 EM7 FM7 F6 Em FM7 F Em

fore. I Keep me. Now I'll pray you'll walk back in and you'll say what fools we've been, and we'll

F#m7b5 B7b9 EM7 Dm7 G7 CM9 Db9 D9 Eb9

cel - e - brate a hap - py new be - gin - ning! Chanc - es are you'll nev - er show, but you'll know just where to find me,

AbM7 Dm7b5 DbM7 CM7 C9 FM7 Bb13 Em A9

ev - 'ry night un - til it's time to close. Just in case you miss me too, I'll be there to wel - come you,

D9 Dm7 G9 CM7 Db9 D9 D7#9 Db7#9 C7#9

that's why I Keep Go - in' Back To Joe's.

# I LEFT THIS SPACE FOR YOU

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Written by ARTURO SANDOVAL

Slowly Fm7 Dm11b5 G7#5 C7b9 Fm7 Fm#7 Fm6 3

Cm7 F7b9 Bbm9 Bbm9/Ab Gm7b5 Gm7b5/C C7b9 3

Dm7b5 G7#9(b13) 3 3 C7sus9

C7b9 F#7 3 Fm7 Dm11b5 G7#5 C7b9 F#7



Fm#7 Fm7 Fm6 Cm7b5 F7b9 B9 Bbm9 Bbm9/Ab

Gm7b5 C7#9 Dm9b5 3 G7b13 G7b9

Cm11b5 F7b9 Bbm9 Eb13b9 3 A7

AbM7(#9) Gm7b5/C C7b9 F#7 Eb13b9 3 AbM7(#9)

# I MEAN YOU

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By THELONIOUS MONK and COLEMAN HAWKINS

Moderately

F6 Db7

D7 Gm7 C7sus

F6 1 2

Eb7 3 F6

Db7 3 C7 3

F6 Db7 D7

Gm7 C7sus F6 Eb7sus

Eb9

# I REMEMBER BIRD

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By LEONARD FEATHER

Moderately slow

He brought a new sound, and covered new ground, but then he  
 plac es, you'll hear Bird's trac es. De spite new  
 soon found good for tune nev er seems to bless the pi o neer. The things he  
 fac es, the things he gave we had to save un til to day. The leg end's  
 taught us, the joy he brought us, this mood has  
 grow ing, no way of know ing, how much is  
 caught us un til there's Bird to-day in ev 'ry note we hear. We can't for get him be cause his  
 ow ing. We owe him dues for ev 'ry blues we try to play. He'll live for ev er, that's why we're  
 soul's with us, we all re-mem-ber Bird through the years. In far off  
 we're still hear-ing the Bird, be-cause he's with us to-day.

# I REMEMBER YOU

from the Paramount Picture THE FLEET'S IN

Copyright © 1942 (Renewed 1969) by Paramount Music Corporation

Words by JOHNNY MERCER  
Music by VICTOR SCHERTZINGER

Moderately, not too fast, expressively

I Re-mem-ber You. You're the one who made my dreams come true a few kiss-es a-  
 go. I Re-mem-ber You. You're the one who said: "I love you, too." I  
 do. Did-n't you know? I re-mem-ber too a dis-tant bell  
 and stars that fell like rain, out of the blue. When my life is  
 through and the an-gels ask me to re-call the thrill of them all,  
 then I shall tell them I Re-mem-ber You. You.

# I THOUGHT ABOUT YOU

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Words by JOHNNY MERCER  
Music by JIMMY VAN HEUSEN

Moderately slow

FM7 Bb9#11 A7 D7b9 G9 Ab13 G9 Gm7

I took a trip on the train and I Thought A-bout You, I passed a shad-ow - y lane

Em7b5 A7 Dm7 Db7 Cm7 F7 BbM7 Bbm7 Eb13 FM7 Gm7

and I Thought A-bout You. Two or three cars parked un-der the stars, a wind - ing stream.

Am7 BbM7 Bm7b5 E7#5 E7 Bm7b5 E7#5 E7 Am7 Ab13 Gm7 C7

Moon shin - ing down on some lit - tle town and with each beam, same old dream.

FM7 Bb9#11 A7 D7b9 G9 Ab13 G9 Gm7

At ev - 'ry stop that we made, oh, I Thought A - bout You, but when I pulled down the shade,

Em7b5 A7 Dm7 Db7 Cm7 F7 BbM7 Bbm7 Eb13

then I real - ly felt blue. I peeked through the crack and looked at the track, the

FM7 Dm7 Dm7/C Bm7b5 Bb9#11 Am7 Ab7 Gm7 C7 F6

one go - ing back to you, and what did I do? I Thought A - bout You.

# IF I SHOULD LOSE YOU

from the Paramount Picture ROSE OF THE RANCHO

Copyright © 1935 (Renewed 1962) by Famous Music Corporation

Words and Music by LEO ROBIN  
and RALPH RAINGER

Moderately

F#dim7/G Gm Am7 D7#5 F#dim7/G Gm Fm7 Bb13 D/Eb Cm7

If I Should Lose You the stars would fall from the sky. If I Should Lose You

Fm7 Bb13 Bb9#5/Eb EbM7 Bb/D Cm9 F9 A/Bb Bb

the leaves would with - er and die. The birds in May - time would sing a mourn - ful re - frain

D7#9 D9sus D7b9 Gm7 C9 F9sus Eb13 D9b5 Ab9#11 F#dim7/G Gm Am7 D7#5

and I would wan - der a - round hat - ing the sound of rain. With you be - side me the rose would

F#dim7/G Gm Fm7 Bb13 D/Eb Cm7 Fm7 Bb13 Bb9#5/Eb EbM7 Bb/D

bloom in the snow. With you be - side me no winds of win - ter would blow. I gave you

Cm9 F9 A/Bb Bb D7b9 Gm7 C7 Gb7 Bb/F F7sus F7#5 Bb

my love and I was liv - ing a dream, but liv - ing would seem in vain if I lost you.

# I TOLD YA I LOVE YA NOW GET OUT

Copyright © 1947 (Renewed 1975) Criterion Music Corp.

By JOHN FRIGO, LOU CARTER  
and HERB ELLIS

Moderately

G9

I Told Ya I Love Ya, Now Get Out!

C9

I Told Ya I Love Ya, Now Get Out!

A9 Ab9 Bm7 Bbm7

Ev - 'ry-thing's cos - y and ev - 'ry-thing's gone, but let's cool it, hon - ey, time march - es on.

Am7 AbM7 G Am F

I Told Ya I Love Ya, Now Get Out! There may be

G9 Gm

times when I need ya, there's no doubt. Ba - by,

C9 A9

now you're some-thin' I can do with - out. Leave your num - ber and

Ab9 Bm7 Bbm7 Am Am7

go on home, but don't wait with sand - wick - es by the 'phone. I Told Ya I Love

AbM7 G G9

Ya, Now Get Out! Ba - by,

C F7 Eb7 D7 Eb7 D7

please leave me be. You want a pup - pet and there's no strings on me.

G9

Get hep, you can leave on the five - eight - een.

C9

Now don't go 'way say - in' I've been mean. 'Cause

A9 Ab9 Bm7 Bbm7

like an - y man I can change my ways, - and a 'round trip tick - et's good for six - ty days. -

Am7 AbM7 G | 1 A7#5 D9 Eb7 D9 | 2 G A7#5 D9 G F9 G6

I Told Ya I Love Ya, Now Get Out! I

### I WATCHED HER WALK AWAY

Copyright © 1990 Songs Of PolyGram International, Inc. and Who's Hacking Music

By RUSS FREEMAN

Moderate Jazz Rock

Eb(add9) Ab(add9) Bbsus Bb Eb(add9) AbM7 Cm7 Fm7 Fm6

G7/B Fm6/C Cm Bb Ab AbM9 Bb(add9)/D Eb Cm Bb Ab

Bb(add9)/D Eb Bb(add9)/D Eb/Ab Fm7 Ab/Bb G7/B Cm

Db Eb Ab(add9) | 1 Ab/Bb | 2 Ab/Bb G7/B

Cm(add9) Bb AbM9 Fm7/Bb Eb/G Ab Bb

Cm(add9) Bb AbM9 Fm7/Bb Gm7 Cm7 Fm7 Fm7/Bb

Eb(add9)/G AbM7 Cm11 Bb Eb(add9)/G AbM7 Fm7 Bbsus Bb

Eb(add9)/G Ab(add9) Ab/C Bbsus Bb Eb(add9)/G Ab(add9)

# I WISH I WERE IN LOVE AGAIN

from BABES IN ARMS

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Words by LORENZ HART  
 Music by RICHARD RODGERS

Brightly

GM7 Gdim7 GM7 Gdim7

The sleep - less nights, the dai - ly fights, the quick to - bog - gan when you reach the heights; I  
 fur - tive sigh, the black - ened eye, the words "I'll love you till the day I die," the

GM7 Gdim7 Bm7 Bbdim7 Am7 D7

miss the kiss - es and I miss the bites, I Wish I Were In Love A - gain! The  
 self de - cep - tion that be - lieves the lie, I Wish I Were In Love A - gain! When

GM7 Gdim7 GM7 Gdim7

brok - en dates, the end - less waits, the love - ly lov - ing and the hate - ful hates, the  
 love con - geals it soon re - veals the faint a - rom - a of per - form - ing seals, the

GM7 Gdim7 Am7 D7 GM7 Dm7 G7 CM7 F7

con - ver - sa - tion with the fly - ing plates, I Wish I Were In Love A - gain! No more  
 dou - ble cross - ing of a pair of heels, I Wish I Were In Love A - gain! No more

GM7 E7 Am7 D7 GM7 G7 CM7 F7 GM7 E7#5 A7

pain, no more strain. Now I'm sane, but I would rath - er be  
 care, no de - spair. I'm all there now, but I'd rath - er be

D7 GM7 Gdim7 GM7

ga - ga! The pulled out fur of cat and cur, the fine mis - mat - ing of a  
 punch - drunk! Be - lieve me sir, I much pre - fer the clas - sic bat - tle of a

Gdim7 GM7 Bm7 Em7 Am7 D7

him and her, I've learned my les - son, but I Wish I Were In Love A - gain! The  
 him and her, I don't like qui - et and I Wish I Were In Love A - gain! gain!

# I WISHED ON THE MOON

Copyright © 1934, 1935 (Renewed 1961, 1962) by Famous Music Corporation

Words and Music by DOROTHY PARKER  
 and RALPH RAINGER

Moderately

Cm7b5 F7 BbM7 Dm7 G7

I Wished On The Moon for some - thing I nev - er knew,

Cm7b5 F7 BbM7 Am7b5 D7

wished on the moon for more than I ev - er knew: a

G7 C7 F7 Bb7 EbM7 Ab7 Cm7 F7

sweet - er rose, a soft - er sky, an A - pril day that would not dance a

BbM7 Dm7 G7 Cm7b5 F7 BbM7 Dm7 G7

way. I begged of a star to throw me a beam or two,

Cm7b5 F7 BbM7 Am7b5 D7 G7 C7

wished on a star and asked for a dream or two. I looked for ev - 'ry

F7 Bb7 EbM7 Ab7 Cm7b5 F7 BbM7 Dm7 G7

love - li-ness, it all came true; I Wished On The Moon for you.

### IF YOU GO

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 A Division of UNIVERSAL STUDIOS, INC.

French Lyrics and Music by MICHEL EMER  
 English Lyrics by GEOFFREY PARSONS

**Passionately**

Cm Bb7 Ab

If You Go, if you love me no more, if I know  
 Si un jour tu bris - ais notre a - mour. Si un jour

D7 Fm6

that you want me no more, then the sun would lose its light, and  
 tu par - tais pour tou - jours, Tout som - bre - rait dans la nuit, Les

Cm Ab7 D7 Ab7 G7

day turn in - to night. Night with - out stars, deep night with - out stars.  
 ois - eaux dans leurs nids ne chan - ter - aient plus, leurs chants é - per - dus.

Ab7 G7 Cm Bb7 Ab

If You Go, if you leave me a - lone, if I know  
 Si un jour tu bris - ais notre a - mour, si un jour

D7 Fm6

you're no long - er my own, Win - ter would re - place the Spring, the  
 tu par - tais sans re - tour, Les fleurs per - draient leur per - fum, et

Cm Ab7 D7 Ab7 G7 Ab Ab7

birds no more would sing. This can - not be, stay here with me. My heart would  
 ce se - rait la fin de tou - te joie Reste av - ec moi, Crois-moi, c'est

D7 Ab7 G G7b9 Cm Ab7 G7 Cm

die, I know, if you should go. go.  
 vrai J'en mour - rais si tu par - tais. tais.

# IF WE MEET AGAIN, PART ONE

Copyright © 1994 DI MEOLA MUSIC CO.

By AL DI MEOLA

**Freely**

Musical notation for 'IF WE MEET AGAIN, PART ONE' in 4/4 time. The piece is marked 'Freely'. The key signature has two flats (Bb and Eb). The notation consists of three staves of music. Chord symbols are placed above the notes: AbM7, EbM7, Cm11, Fsus/G, GbM9, Ab6/9, BbM7, Gsus/A, Ab7#11, DbM7, AbM7, BM7, F#M7, EM7, DM7, GM7, C#m9, Asus/F#, BM7. There are triplets indicated by a '3' over the notes.

# IF YOU NEVER COME TO ME (Inutil paisagem)

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Music by ANTONIO CARLOS JOBIM  
Portuguese Lyrics by ALOYSIO DE OLIVEIRA  
English Lyrics by RAY GILBERT

**Moderately Slow Bossa Nova**

Musical notation for 'IF YOU NEVER COME TO ME' in 4/4 time. The piece is marked 'Moderately Slow Bossa Nova'. The key signature has one sharp (F#). The notation consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes: CM7, BM13, BbM7b5, A7b9(#5), Dm11, Fm7, CM7, D13#9, G13#9, C13, BbM7b5, A7b9(#5), Dm11, Fm7, Bb9, E13, E7#5, A9, A7b9, D13#9, G13#9, C13, Fm7, CM7, D13#9. There are triplets indicated by a '3' over the notes.

There's no use of a moon-light glow or the peaks where  
win - ter snows; What's the use of the waves that will break in the cool of the  
eve - ning, what is the eve - ning? With - out you it's noth - ing.  
It may be you will nev - er come If You Nev - er  
Come To Me; What's the use of my won - der - ful dreams and why would they need me,  
where would they lead me? With - out you, to no - where.



# I'LL BUILD A STAIRWAY TO PARADISE

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Words by B.G. DeSYLVA and IRA GERSHWIN  
 Music by GEORGE GERSHWIN

Moderately

C G7 C7 G C C7

I'll Build A Stair - way To Par - a - dise with a new step ev - 'ry day!

F C7 F7 C/E E♭dim7 G7sus G7

I'm going to get there at an - y price, stand a - side I'm on my way! I've got the

C Ab7

blues \_\_\_\_\_ and up a - bove it's so fair. Shoes! Go on and car - ry me there!

C G7#5 C7 C#dim D7 G7sus

I'll Build A Stair - way To Par - a - dise with a new step ev - 'ry day. day. \_\_\_\_\_

1 C F#dim7 G7 2 C Ab7 C

# I'M A FOOL TO WANT YOU

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 and Integrity Music Corporation

Words and Music by JACK WOLF,  
 JOEL HERRON and FRANK SINATRA

Moderately

Em E7b9 Am Am/C Bdim7 Am

I'm A Fool To Want you, — I'm A Fool To Want You, — to want a  
 hold you, — such a fool to hold you, — to seek a

Em C7 1 B7 B7b9

love that can't be true, a love that's there for oth - ers too. — I'm a fool to  
 kiss not mine a - lone to share a

2 Em B7 Em Am Am7 D9 D9#5 3 G

kiss the dev - il has known. Time and time a - gain I said I'd leave you, —

Am Am#7 Am7 D7 3 GM7 G6 F#m7b5

time and time a - gain I went a - way. — But then would come the

B7 Em Em7 C7

time when I would need you, — and once a - gain these words I'd have to

B7 B7b9 Em E7b9 Am Am/C Bdim7 Am

say: — I'm A Fool To Want You, — pit - y me, I need you. — I know it's

Em C7 Am 3 F#m B7 B7b9 Em

wrong, it must be wrong, but right or wrong, I can't get a - long — with-out you. —

# I'LL CLOSE MY EYES

© 1945 (Renewed 1973) COLGEMS-EMI MUSIC INC.

By BUDDY KAYE  
and BILLY REID

Moderately slow

Musical score for "I'll Close My Eyes" in G major, 4/4 time. The score consists of four staves of music with lyrics underneath. Chords are indicated above the notes. The first staff starts with a G chord and includes lyrics: "I'll Close My Eyes to ev-'ry-one thing but you, and when I". The second staff continues: "do I'll see you stand-ing there. I'll lock my heart to an-y". The third staff: "oth-er ca-ress, I'll nev-er say yes to a new love af-fair. I'll Close My". The fourth staff is the CODA: "when we're a-part, I'll Close My Eyes and see you with my heart."

# I'M ALL SMILES

from THE YEARLING

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and EMANUEL MUSIC CORP.

Lyric by HERBERT MARTIN  
Music by MICHAEL LEONARD

Moderately

Musical score for "I'm All Smiles" in G major, 3/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The first staff starts with a D7#9 chord and includes lyrics: "I'm All Smiles, dar-lin', you'd be". The second staff: "I'm all chills, dar-lin', through and". The third staff: "too through. But my if you cold knew, dar-lin', all of the". The fourth staff: "smiles were for you. warm to the touch of". The fifth staff: "you. Rain has-n't fall-en for days now, but rain-bows are". The sixth staff: "fill-in' the skies. My heart must have paint-ed those rain-bows,". The seventh staff: "shin-ing be-fore my eyes. Can't you tell that I'm in".

C#7#9 B6/C C6 Am7 D9 Bm7 E9 C#m7

love, dar - lin', deep and true. With

F#9 BM7 G#m7 Em7 A7 DM7

guess who, dar - lin': Some - one I'd die for, beg, steal, or

D7 F#/G GM7 E7/G# A7 A7/G F#m7 Bm7

lie for, eat hum - ble pie for, some - one to fly to the sun, moon and sky for,

Em7 A9sus A7/G F#7 3 Bm7 Em7 A9sus A7 D6

some - one to live for, to laugh with and cry for, and that some - one is you.

### I'M JUST A LUCKY SO AND SO

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Words by MACK DAVID  
Music by DUKE ELLINGTON

Very slow and rhythmical

G6 CM7 G6

As I walk down the street — seems ev - 'ry - one I meet — gives me a friend - ly hel - lo. —

Dm7 G7 C7 A7 Am7 D9 G6 E7#9 Am7 D7

I guess I'm Just A Luck - y So - And - So. —

G6 CM7 G6 Dm7 G6

The birds in ev - 'ry tree — are all so neigh - bor - ly — they sing wher - ev - er I go. —

C7 A7 Am7 D9 G6 C7 G6 C9

I guess I'm Just A Luck - y So - And - So. — If you should ask me the a - mount

GM7 C9 GM7 F#m7b5 B7

in my bank ac - count, I'd have to con - fess — that I'm slip - pin'. — But that don't wor - ry me,

Em7 A7 Am7 D9 G6

con - fi - den - tial - ly, I've got a dream that's a pip - pin'. — And when the day is through —

CM7 G6 Dm7 G7 C7 A7

each night I hur - ry to — a home where love waits, I know. — I guess I'm

Am7 D9 1 G6 E7#9 Am7 D7 2 G6

Just A Luck - y So - And - So. —

# I'M A DREAMER AREN'T WE ALL

Copyright © 1929 by Chappell & Co., Ray Henderson Music and Stephen Ballentine Music  
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Words and Music by B.G. DeSYLVA,  
LEW BROWN and RAY HENDERSON

**Moderately**

C B7 Bb7 A7 A7b9 Dm7  
I'm A Dream - er, Aren't We All? — Just a dream - er, aren't we all? — In my

Dm7b5 C6 CM7 Am7 Eb+ D7 Fm6 G7 C  
dreams each night, it seems my sweet - heart comes to call. — He's so charm - ing,

B7 Bb7 A7 A7b9 Dm7 Dm7b5 C6 B7  
strong and tall, — it's a - larm - ing, how I fall. — { He's i - deal! But then he is - n't  
He's di - vine! But then he can't be

E7 Am7 D9 G7 Dm7 G7 1 C Ab7 Dm G7 2 C F7 C  
real. } and I'm a fool! But aren't we all? — all? —

# I'M YOURS

from the Paramount Picture Short LEAVE IT TO LESTER

Copyright © 1930 (Renewed 1957) by Famous Music Corporation

Words by E.Y. HARBURG  
Music by JOHNNY GREEN

**Moderately**

Eb Edim7 Fm7 Bb7 Eb Gbdim7 Fm7 Bb7  
Ask the sky a - bove and ask the earth be - low, why I'm so in love and why I love you so,  
When you went a - way you left a glow - ing spark, try - ing to be gay is whist - ling in the dark;

Eb Gbdim7 Fm7 Fm7b5 Bb7 1 Eb Fm7Bb7 2 Eb Bb7 Edim7 Fm Bb7#5  
could - n't tell you tho' I try, dear, just why, dear, I'm Yours.  
I am on - ly what you make me, come take me, I'm Yours. How hap - py I would be to beg and

Eb Bb7 Bb7#5 EbM7 Fm Bb7#5 Eb Cm7 F13 Bb7  
bor - row, or sor - row with you, e - ven tho' I knew to - mor - row you'd say we were through.

Eb Edim7 Fm7 Bb7 Eb Gbdim7 Fm7 Bb7  
If we drift a - part, then I'll be lost a - lone, though you use my heart just for a step - ping stone.

Eb Gbdim7 Fm7 Fm7b5 Bb7 1 Eb Bb7#5 2 Eb  
How can I help dream - ing of you? I love you, I'm Yours. Yours.

# I'M GONNA GO FISHIN'

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Words and Music by DUKE ELLINGTON  
and PEGGY LEE

Moderately

Fm6 Eb7

Woke up this morn - in', want - ed to cry. \_\_\_\_  
I'm go - in' fish - in', that's what I'll do. \_\_\_\_  
Sweet talk - in' li - ar, spin me a yarn. \_\_\_\_

Fm6 Eb7

Then I re - mem - bered, yes I knew why. \_\_\_\_  
Think a - bout noth - in', not e - ven you. \_\_\_\_  
Tell me a sto - ry, big as a barn. \_\_\_\_

Db6 Ddim

He's a real good one for hav - in' his cake.  
Catch a real big one, a big speck - led trout,  
Gon - na stop list - 'nin', I won't hear you out.

Fm6

1, 2	3
Db9 C9 Fm6	Db9 C9 Fm6

I'm Gon - na Go Fish - in' or jump in the lake!  
snap-pin' in the wa - ter, I'll pull him on out!  
I'm Gon - na Go Fish - in' and catch me a trout!

# IMPRESSIONS

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By JOHN COLTRANE

Fast Swing

Dm7

Ebm7

Dm7 To Coda ⊕ D.C. al Coda

CODA

⊕ Dm7

## IN A SENTIMENTAL MOOD

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Words and Music by DUKE ELLINGTON,  
 IRVING MILLS and MANNY KURTZ

*Slowly*

In A Sen - ti - men - tal Mood \_\_\_\_\_ I can see the stars come thru my room, \_\_\_\_\_ while your lov - ing at - ti -

tude \_\_\_\_\_ is like a flame that lights the gloom. On the wings of ev - 'ry

kiss \_\_\_\_\_ drifts a mel - o - dy so strange and sweet, \_\_\_\_\_ in this sen - ti - men - tal

bliss \_\_\_\_\_ you make my par - a - dise com - plete.

Rose pet - als seem to fall, it's all like a dream to call you mine.

My heart's a light - er thing since you make this night a thing di - vine. In A Sen - ti - men - tal

Mood \_\_\_\_\_ I'm with - in a world so heav - en - ly, \_\_\_\_\_ for I nev - er dreamt that

you'd \_\_\_\_\_ be lov - ing sen - ti - men - tal me.

## IN LOVE IN VAIN

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Words by LEO ROBIN  
 Music by JEROME KERN

*Slowly*

It's on - ly hu - man for an - y - one to want to be in love, but who wants to

be In Love In Vain? \_\_\_\_\_ At night you hang a - round the house and eat your heart out, \_\_\_\_\_

G7 Cm Cm7 F7 Fm7 Bb7 Eb Cm7

and cry your eyes out and wrack your brain. You sit and wonder why

Fm7 Bb7 Eb Cm7 Fm7 Bb7 EbM7 AbM7 Bb7 Gm7b5

an - y - one as won - der - ful as  $\left\{ \begin{matrix} \text{he} \\ \text{she} \end{matrix} \right\}$  should cause you such mis - er - y and pain.

C7b9 Ab6 Abdim7 Eb/Bb Bbm7 Eb7

$\left\{ \begin{matrix} \text{I thought that I would be in heav - en, but I'm on - ly up a tree,} \\ \text{I thought that I'd have eas - y sail - ing but in - stead, I'm all at sea,} \end{matrix} \right\}$  'cause it's

Fm7 Bb7 1  
Eb6 Fm7 Bb11 2  
Eb6

just my luck to be In Love In Vain. It's on - ly Vain.

**IN THE COOL, COOL, COOL OF THE EVENING**  
from the Paramount Picture **HERE COMES THE GROOM**

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Words by JOHNNY MERCER  
Music by HOAGY CARMICHAEL

Easy Swing

F F#dim7 Gm7 C7

In The Cool Cool, Cool Of The Eve - nin' tell 'em I'll be there, In The Cool, Cool, Cool Of The Eve - nin'

Gm7 C7b9 F6 C7 F Cm7 F7 BbM7

bet - ter save a chair. When the par - ty's get - tin'a glow on, 'n' sing - in' fills the air, In the

Eb7 F D7 Gm7 C7 F

shank 'o' the night, when the do - in's are right, you can tell 'em I'll be there.

**IN THE LAND OF EPHEBUS**

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Written by JOE LOVANO

Moderately, with straight 8th notes

BbM7#11 D7#11 EbM7 G7 EbM7#11 D7 AbM7#11 BbM7#11

BbM7 D7#11 EbM7 G7 EM7#11 D7#11 AbM7#11 BbM7#11 BbM7 D7#11

EbM7 G7 EM7#11 D7#11 AbM7#11 BbM7#11 BbM7 D7#11 EbM7 G7 EM7#11 D7#11

AbM7#11 BbM7#11 BbM7 D7#11 EbM7 G7 EM7#11 D7#11 AbM7#11 BbM7#11

# IN THE WEE SMALL HOURS OF THE MORNING

© 1955 REDD EVANS MUSIC CO.  
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Words by BOB HILLIARD  
 Music by DAVID MANN

**Slowly**

CM7 C+ C6 C+ C C+

In The Wee Small Hours Of The Morn - ing, While the whole wide world is fast a -

Dm7 G9 Em7b5 A7 F#m7b5 B7

sleep, You lie a - wake and think a - bout the { girl, } And nev - er ev - er think of count - ing  
 { boy, }

Em7 G7 CM7 C+ C6 C+ CM7 Em7b5

sheep. When your lone - ly heart has learned its les - son You'd be { hers } if on - ly { she } would  
 { his } { he }

A7#5 A7 Dm7 D#dim7 C Gm6 A7 1 Dm7 G7b9

call. In the Wee Small Hours Of The Morn - ing, That's the time you miss { her } most of  
 { him }

C 2 Dm7 D7 G7b9 C

all. In The time you miss { her } most of all.  
 { him }

# IN WALKED BUD

Copyright © 1948 (Renewed) by Embassy Music Corporation

By THELONIOUS MONK

**Moderately**

Fm Fm#7 Fm7 Bb7 Eb7 Ab6 F7

Bbm7 Eb7 Ab6 1 Gm7b5 C7 2 Ab6 Fm7

Db7 Fm7 Db7

C7b9 Fm Fm#7 Fm7 Bb7 Eb7

Ab6 F7 Bbm7 Eb7 Ab6



# INSIDE

Copyright © 1993 Nivek Publishing (BMI)

Written by KEVIN EUBANKS

**Moderately**

Chords: D#m7b5, G#7b5, C#m7, F#7sus, F#7, Bm7, E11b9, Dm/A, A, E/G#

Chords: D#7#9(#5), A/E, E(add9), G#7/B#, C#m7, F#7/A#, B

Chords: E/G#, F#/A#, B, C#m7, D#m7, F7#9, F#/E, D#m11b5, E(add9)

Chords: C#m7, F#7sus, F#, B, F#/B, E/F#, Em, B, F#/B, E/F#, Em

Chords: AM7#11, G#7b9, C#m7, CM7#11, FM7#11

# THE INTREPID FOX

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By FREDDIE HUBBARD

**Moderately fast**

Chords: Cm7, N.C., Cm7, Dm7, Cm7

Chord: BM7#11

Chords: Bb7sus, A7sus, F#7sus, Eb7sus, C7sus, A7sus, F#7sus

Chords: F7sus, Fine, Bb7sus, Db7sus, Eb7sus, Bb7sus, Db7sus

Chords: Eb7sus, F7sus, Bb7sus, Db7sus, Eb7sus, F7sus, G7sus, A7sus, D.S. al Fine

## INSIDE OUT

Copyright © 1978 Bowery Music (BMI)

By RANDY BRECKER

## Moderate Rock

F7

F7#5

Db/Gb

Gm11

GbM7/Ab Bb/A

Ab/D

G/A

Gb/C

Bb7B(b5)

D(b5)/Db N.C.

F7

C7

E/C

Musical score for 'INSIDE OUT' in 4/4 time, moderate rock tempo. The score consists of three staves of music. The first staff starts with a treble clef and a key signature of one flat (Bb). It features a series of eighth and sixteenth notes, with triplets and slurs. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final cadence. Chord symbols are placed above the notes, and some notes are marked with '3' for triplets.

## INVITATION

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Words by PAUL FRANCIS WEBSTER  
Music by BRONISLAU KAPER

## Slowly

Cm7

F7

Bb7b9

Ebm7

Ab7

Db7b9

C#m7

F#7#5(b9)

Bm7

E7#5(b9)

Am9

Am7

D7#5(b9)

Gm7

Eb7b5

D7b9

G7#5

Cm7

F7

Bb7b9

Ebm7

Cb9b5

F7b5

Bb7b9

Ebm#7

You and your smile hold a strange In - vi - ta - tion. Some-how it seems we've shared our  
dreams, but where? Time af - ter time in a room full of stran - gers, out of the  
blue sud - den - ly you are there. Wher - ev - er I go you're the glow of temp -  
ta - tion, glanc - ing my way in the gray of the dawn. And al - ways your eyes  
smile that strange In - vi - ta - tion. Then you are gone, where, oh, where have you  
gone? How long must I stay in a world of il - lu - sion, be where you  
are, so near yet so far a - part. Hop - ing you'll say with a warm In - vi -  
ta - tion, "Where have you been? Dar - ling come in, come in - to my heart."

Musical score for 'INVITATION' in 4/4 time, slowly tempo. The score consists of ten staves of music. The first staff starts with a treble clef and a key signature of two flats (Bb, Eb). It features a series of eighth and sixteenth notes, with triplets and slurs. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final cadence. Chord symbols are placed above the notes, and some notes are marked with '3' for triplets.

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By JOHN CARISI

Moderately  
Dm

Dm#5 Dm6 D7b9

Gm Gm#5 Gm6 A7b13 DM7 FM7

BbM7 A7 Dm F7 Bb7 A7

**IT DON'T MEAN A THING**  
(If It Ain't Got That Swing)  
from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON  
and IRVING MILLS

Fast Swing

Gm Gm/F# Gm/F Gm/E Eb7 D7 Gm6 C7

It Don't Mean A Thing if it ain't got that swing, \_ doo wah, \_ doo wah,

F7 Bb6 D7#5

doo wah, doo wah, doo wah, \_ doo wah, doo wah, doo wah. It

Gm Gm/F# Gm/F Gm/E Eb7 D7 Gm6 C7

Don't Mean A Thing, \_ all you got to do is sing, doo wah, \_ doo wah,

F7 Bb6 Fm7

doo wah, doo wah, doo wah, \_ doo wah, doo wah, doo wah. It makes no dif - frence if \_

Bb7 EbM7 Gm7 C7

\_ it's sweet or hot; \_ Just give that rhy - thm ev - 'ry - thing you

F7 D7 Gm Gm/F# Gm/F Gm/E Eb7 D7 Gm6

got. It Don't Mean A Thing if it ain't got that swing, \_

C7 F7 Bb6 Bb6

doo wah, \_ doo wah, doo wah, doo wah, doo wah, \_ doo wah, doo wah, doo wah.

# IS IT YOU?

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SYMPATHETIC MUSIC and MUSIC SALES CORP.

By LEE RITENOUR,  
ERIC TAGG and BILL CHAMPLIN

Moderate 2 beat

Some-one's just out - side knock - in' on my door; a  
 stran-ger some - bod - y un - known. Some-one's in my dreams,  
 Who's that deep in - side  
 me I'll get it off my mind. I'm ti - red of some -  
 sneak - in' round my heart? Are you  
 be - ing a lone. Some-one's tryin' to find  
 bod - y to love? Show me what you'll do  
 an eas - y way in side.  
 and tell me who you are.  
 Come on, I'm right here at home, right at home.  
 Hey, I'm read - y for love, for love.  
 Is It You? To Coda Is It You?  
 Is It You?  
 Is It You, you, you?  
 you? If it's you, come out in the  
 o - pen, you don't need to hide your love.  
 If it's you, you know I'm hop - in',

**Eb7 GbM7 Eb/F BbM7 Db/Eb AbM7**

'cause it's way too late to run a - way. Don't run

**Cb/Db GbM7 Cm11 D.S. al Coda**

a - way from love, my love. Is It You?

**CODA**

**Cm7 Dm7 Gm7**

**Cm7 D#m7 G#m7**

Is It You

**C#m7 D#m7**

knock - in' on my door? Is it my i -

**G#m7 C#m7 D#m7**

mag - i - na - tion? Is It You I can't

**G#m7 C#m7**

get off my mind? Is It

**D#m7 G#m7 C#m7 Repeat and Fade**

You, you, you?

**ISN'T IT ROMANTIC?**  
from the Paramount Picture LOVE ME TONIGHT

Copyright © 1932 (Renewed 1959) by Famous Music Corporation

Words by LORENZ HART  
Music by RICHARD RODGERS

**Easy Swing**

**Eb6 Cm7 Fm7 Bb11 B7b9 EbM7 Bb7#5 EbM7 Bb7**

Is - n't It Ro - man - tic? Mu - sic in the night, a dream that can be heard. Is - n't it Ro -  
man - tic? Mere - ly to be young on such a night as this? Is - n't It Ro -

**Eb6 Cm7 Fm7 Bb11 Bb7b9 EbM7 Gm7b5 C7b9 Fm7 Bb7 G7#5**

man - tic? Mov - ing shad - ows write the old - est mag - ic word. I hear the breez - es play - ing  
man - tic? Ev - 'ry note that's sung is like a lov - er's kiss. Sweet sym - bols in the moon - light

**1 Cm7 G7#5 Cm7 Eb7 Ab C7 Fm7 Bb7 Bdim7 Cm7 F7 Bbdim7 Bb7**

in the trees a - bove. While all the world is say - ing you were meant for love. Is - n't It Ro -

**2 Cm Cm7/Bb Am7b5 Abm6 Gm7 Gb7 Fm7 Bb7 Eb6**

Do you mean that I will fall in love per - chance? Is - n't it ro - mance?

## IT COULD HAPPEN TO YOU

from the Paramount Picture AND THE ANGELS SING

Copyright © 1944 (Renewed 1971) by Famous Music Corporation

Words by JOHNNY BURKE  
Music by JAMES VAN HEUSEN

Moderately

GM7 Bm7b5 E7b9 Am7 C#m7b5 F#7b9 Bm7 F13 Bm7b5 E7b9

Hide your heart from sight, lock your dreams at night, It Could Hap - pen To You. \_\_\_\_\_

Am7 F7 GM7 F#m7 B7 Em7 A7 Am7 Bm7 CM7 D7b9

Don't count stars or you might stum - ble, \_\_\_\_\_ some - one drops a sigh and down you tum - ble.

GM7 Bm7b5 E7b9 Am7 C#m7b5 F#7b9 Bm7 F13 Bm7b5 E7b9

Keep an eye on spring, run when church bells ring, It Could Hap - pen To You. \_\_\_\_\_

Am7 F13 G Bm7b5 E7 Am7 D7 GM7

All I did was won - der how your arms would be, and it hap - pened to me. \_\_\_\_\_

## IT'S A LOVELY DAY TODAY

from the Stage Production CALL ME MADAM

© Copyright 1950 by Irving Berlin  
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Words and Music by  
IRVING BERLIN

Moderately

BbM7 Bb7

It's A Love - ly Day To - day. \_\_\_\_\_ So what - ev - er you've got to do, \_\_\_\_\_ you've got a

EbM7 Ebm6 Bb/D Dbdim7 Cm7 F7 BbM7 Gm7 Cm7 F7

love - ly day to do it in, \_\_\_\_\_ that's true. \_\_\_\_\_ And I hope what - ev - er you've got to do is

Bb Bdim7 Cm7 F7 BbM7 D7b9 Gm7 C7 F7b9

some - thing that can be done by two. For I'd real - ly like to stay. \_\_\_\_\_ It's A

BbM7 Bb7 EbM7 Ebm6

Love - ly Day To - day. \_\_\_\_\_ And what - ev - er you've got to do, \_\_\_\_\_ I'd be so hap - py to be

Bb/D Dbdim7 Cm7 F7 BbM7 Gm7 Cm7 F7

do - ing it \_\_\_\_\_ with you. \_\_\_\_\_ But if you've got some - thing that must be done, and

Bb Bdim7 Cm7 F7 BbM7 D7b9 Gm7 Ab13 G7b9

it can on - ly be done by one, there is noth - ing more to say \_\_\_\_\_ ex -

1 Bb F7b9	2 Bb
--------------	---------

EbM7 Ebm#7 BbM7 C9 Cm7 F7

cept it's a love - ly day for say - ing it's a love - ly day. It's A day.

# IT ONLY HAPPENS WHEN I DANCE WITH YOU

from the Motion Picture Irving Berlin's EASTER PARADE

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Words and Music by  
IRVING BERLIN

Moderately

CM7 A7b9 Dm7 G7 CM7 A7b9

It On - ly Hap - pens When I Dance With You, — that trip to heav - en 'til the

Dm7b5 G7 FM7 Fm6 CM7

dance is through. — With no one else do the heav - ens seem quite so near. — Why does it

Em7 A7b9 Dm7 G7b9 CM7 A7b9 Dm7

hap - pen, dear, — on - ly with you? — Two cheeks to - geth - er can be so di - vine, —

G7 CM7 A7b9 Dm7b5 G7 FM7

— but on - ly when those cheeks are yours and mine. — I've danced with

Fm6 Em7b5 A7#5 Dm7 G7 C Em7

doz - ens of oth - ers the whole night through, but the thrill that comes with spring when an - y - thing could

A7 Dm7 G11 G7

hap - pen, that on - ly hap - pens with you. — you. —

1 C6 Am9 Dm7 G7 2 C6

# IT'S EASY TO REMEMBER

from the Paramount Picture MISSISSIPPI

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Words by LORENZ HART  
Music by RICHARD RODGERS

Slowly

Fm7 Bb7 EbM7 C7 Fm7 Bb7 EbM7 Bbm7 Eb7

Your sweet ex - pres - sion, — the smile you gave me, — the way you looked when we met. } It's  
whis - per: — "I'll al - ways love you," — I know it's o - ver and yet }

Abdim7AbM7 Db7 Ebdim7 EbM7 Fm7 Bb7

Eas - y To Re - mem - ber but so hard to for - get. — I hear you get. — So I must

Bbm7 Eb7 AbM7 Fm7 Bbm7 Eb7 AbM7 Abm7 Db9

dream — to have your hand ca - ress me, fin - gers press me tight. — I'd rath - er dream — than have that

Gbm7 Cm7b5 F7 Bb7 Fm7 Bb7 EbM7 C7

lone - ly feel - ing steal - ing through the night. — Each lit - tle mo - ment — is clear be - fore me, — and though it

Fm7 Bb7 EbM7 Bbm7 Eb7 Abdim7 AbM7 Db9 Ebdim7 EbM7 Fm7 Bb7 EbM7

brings me re - gret, It's Eas - y To Re - mem - ber, and so hard to for - get.

# IT'S YOU

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Written by DAVID SANBORN

**Medium Bossa/Funk**

Musical score for 'IT'S YOU' in B-flat major, 4/4 time. The score consists of 10 staves of music. Chord progressions are indicated above the notes. The key signature has two flats (B-flat major). The tempo/style is 'Medium Bossa/Funk'. The score ends with a 'To Coda' symbol.

Chord progressions: Bbm7 Eb7 Bbm7 Eb7, AbM7 Db13#11 Fm7 Eb7#9#5, Bbm7 Eb7 Bbm7 Eb7, AbM7 Db13 Eb7#9 C13sus, Em11, Gm7 Db9#11, Gbm7 B13 Gbm7 B13#11, Gbm7 B13#11 Gbm7 F7b9 To Coda ⊕

**D.S. al Coda**

**CODA**

Musical notation for the 'D.S. al Coda' and 'CODA' sections. The 'D.S. al Coda' section has two measures with chords Bbm7 and Eb7. The 'CODA' section has four measures with chords Bbm7, Eb7, Bbm7, and Eb7, ending with the instruction 'Repeat and Fade'.

## IT'S YOU OR NO ONE from ROMANCE ON THE HIGH SEAS

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Words by SAMMY CAHN  
Music by JULE STYNE

**Slowly**

Musical score for 'IT'S YOU OR NO ONE' in B-flat major, 4/4 time. The score consists of two staves of music. The tempo/style is 'Slowly'. The lyrics are written below the notes.

Chord progressions: Fm7 Bb7 Bb7b9 EbM7 Cm7 Fm7, Bb7 EbM7 Abm7 Db7 Gbm7

Lyrics:  
It's You Or No One for me, I'm sure of this,  
each time we kiss. Now and for - ev - er, and when for - ev - er's



Ebm7 Bbm7 Gm7 C7 F7b9 Bbm7 Bb7 Fm7

done, you'll find that you are still the one. Please don't say

Bb7 Bb7b9 EbM7 Cm7 Fm7 Bb7 Gm7b5

"No" to my plea, 'cause if you do, then I'm all through.

C7b9 Fm7 Db7 EbM7 Cm7 Abm7 Db7

There's this a - bout you, my world's an emp - ty world with - out you,

Gm7 Gb7 Fm7 Bb7b9

It's You Or No One for me.

1 Eb C7b9 Fm7 Bb7

2 Eb6

me.

**I'VE FOUND A NEW BABY**  
(I Found A New Baby)

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Words and Music by JACK PALMER  
and SPENCER WILLIAMS

Moderately  
N.C.

Cm7 Dm7b5 G7 Cm7 C7 F7

I've Found - A New Ba - by, I've found - a new girl, my fash - ion plate ba - by

Bb7 Eb6 Dm7b5 G7 Cm7 Dm7b5 G7 Cm7

has got me a - whirl. Her new - kind o' lov - in' done made me her slave,

C7 F7 Bb7 Eb6 G7

her sweet - tur - tle dov - in' is all that I crave. Sweet - est miss, with a

Cm7 F7

kiss, full o' bliss, can't re - sist some - how. Tells me lies, but she's wise, naugh - ty eyes mes - mer -

Bb7 Dm7b5 G7 Cm7 Dm7b5 G7 Cm7 C7

ize I vow, and how! I don't mean may - be, I just had to fall, I've Found - A New

F7 Bb7

Ba - by new ba - by that's all.

1 Eb6 Ab7 G7 N.C.

2 Eb6

I've Found - A New all.

Fast Brazilian feel

Am9 Cm9 Cm9#7

Cm9 Cm6/9 Cm6 Cm9 AM9 DbM9 Em9 Em9#7(#5)

Em9 Bb13#11 Am9

Ebm9 Ebm9#7 Ebm9 Ebm9#7 F#m9 Bb13b9 Eb7#9(#5) Ab7#11(#5)

Db7#9 Bbm11 Eb7#11 Abm11 Db7#11

Gm9 Gm9#5 Gm6/9 Gm9 Bbm9 Eb9 D7#9 Db9 C7#9 Fm9

Em9 Ebm9 Ab7#5 DbM9 GbM9 Am9 D7#9

Gm9 C7#9 Fm9 Bb13#11 Em9 Em9#7 Em9 Em9#7

FM7 Bbm7 DbM7/Eb Emb5 A7#5 Dm

To Coda ⊕

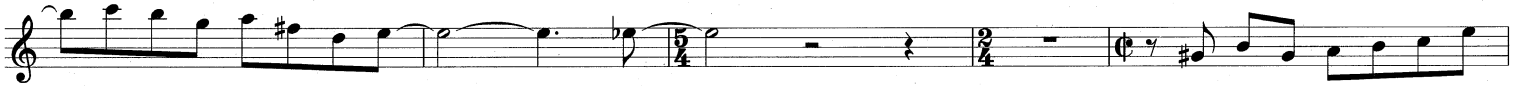
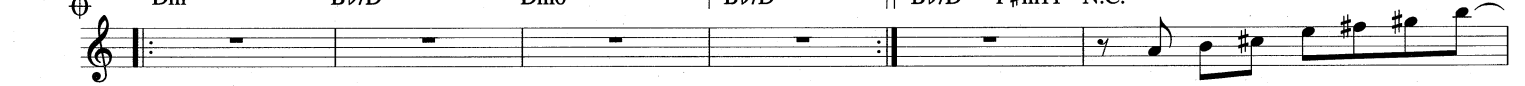
Bb/D Dm6 Bb/D Dm Bb/D Dm6 Bb/D N.C.

D.C. al Coda



CODA

Dm Bb/D Dm6 1 Bb/D 2 Bb/D F#m11 N.C.

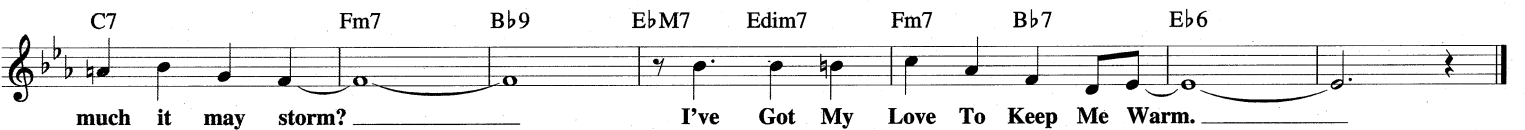
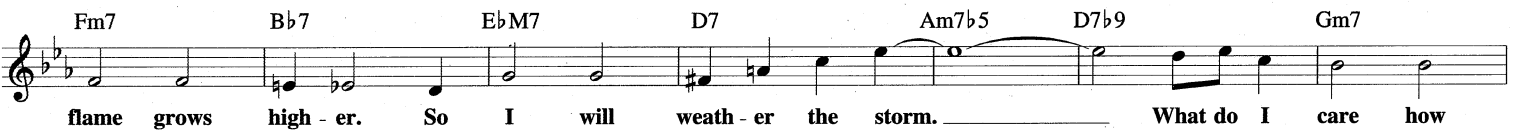
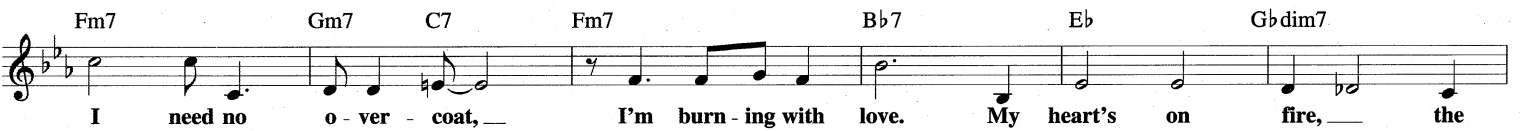
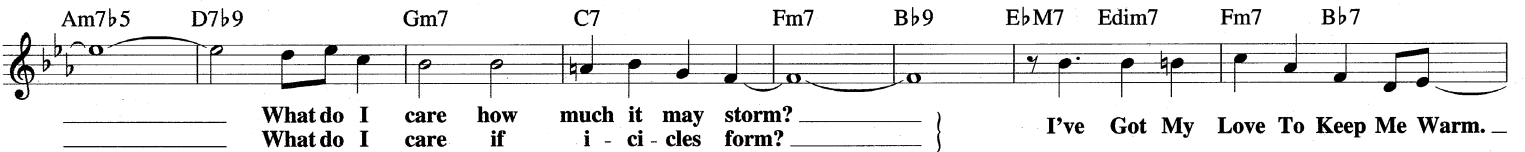
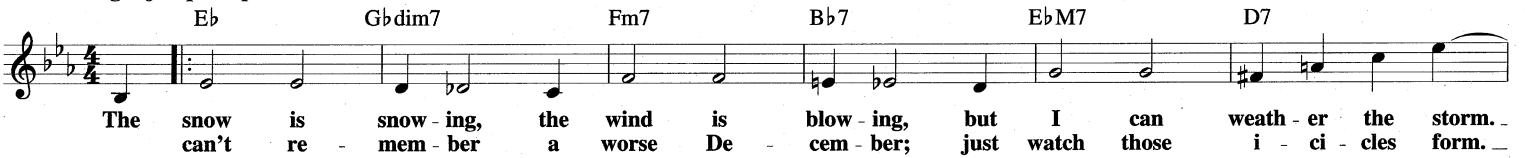


### I'VE GOT MY LOVE TO KEEP ME WARM from the 20th Century Fox Motion Picture ON THE AVENUE

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Words and Music by  
IRVING BERLIN

Bright jump tempo



# I'VE GOT THE WORLD ON A STRING

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Lyric by TED KOEHLER  
Music by HAROLD ARLEN

Easy Swing

F Eb7 D7 Gm7 Bbm6 Am7 Bb7#11

I've Got The World On A String, — sit - tin' on a rain - bow, got the string a - round my fin -  
song that I sing, — I can make the rain go, an - y - time I move my fin -

Am7 D7b9 Gm7 C7 Gm11 C9 1 F D7b9 G7 C7b9

- ger. What a world, what a — life, — I'm in love! I've got a  
- ger. Luck - y me, can't you — see, — I'm in

2 F Eb7 F Em7 A13 A7#5 D11

love? — Life is a beau - ti - ful thing — as long as I hold the string, —

D9 G13 G7#5 Gm7 C7

I'd be a sil - ly so and so if I should ev - er let go. — I've Got The

F Eb7 D7 Gm7 Bbm6 Am7 Bb7#11

World On A String, — sit - tin' on a rain - bow, got the string a - round my fin -

Am7 D7b9 Gm7 C7 Gm11 C9 F6

- ger. What a world, what a — life, — I'm in love. —

# JOSIE AND ROSIE

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Written by JOE LOVANO

Fast Swing

Am7b5 D7b9 Gm7b5 C7b9 Fm7b5 Bb7b9 EbM7

Bbm7b5 Eb7b9 Abm7b5 Db7b9 F#m7b5

B7b9 EM7 Am7b5 D7b9

Gm7b5 C7b9 Fm7b5 Bb7b9 EbM7

# JITTERBUG WALTZ

Copyright © 1942 by Chappell & Co.  
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Music by THOMAS "FATS" WALLER

Moderately

Musical score for JITTERBUG WALTZ in 3/4 time, key of B-flat major. The score consists of seven staves of music. Chord progressions are indicated above the notes: Eb6/9, Ab9, Bb7#5, Eb6/9, Gm7, C7, Gm7, C7, F9, Abm6, Db9#11, F7, Bb7, Gm7, C7, Fm7, Bb7, Fm7, Bb13, Eb6, Ab6, Eb6/9.

# JUST A GIGOLO

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Original German Text by JULIUS BRAMMER  
English Words by IRVING CAESAR  
Music by LEONELLO CASUCCI

Moderately

Musical score for JUST A GIGOLO in 4/4 time, key of G major. The score includes lyrics in English and German. Chord progressions are indicated above the notes: G, GM7, G6, Bbdim7, Am7, D7, Am7, D7, D7#5, GM7, G7, F7, E7, Am7, F7, GM7, A7, Am7, D7, G6, G6.

Just A Gi-go-lo, ev-'ry-where I go, peo-ple know the part I'm play-ing.  
Schö-ner Gi-go-lo, ar-mer Gi-go-lo, den-ke nicht mehr an die Zei-ten.

Paid for ev-'ry dance, sell-ing each ro-mance, ev-'ry night some heart be-tray-ing.  
Wo du als Hu-sar, gold-ver-schnürt so-gar, koon-test durch die Stras-sen rei-ten!

There will come a day, youth will pass a-way, then what will they say a-bout me. When the  
U-ni-form pas-sée, Lieb-chen sagt: A-dieu! Schö-ne Welt, du gingst in Fran-sen! Wenn das

end comes I know they'll say, "Just A Gi-go-lo." As life goes on with-out me.  
Herz das auch bricht, zeig' ein Ja-chen-des Ge-sicht, man zahit und du musst tan-zen!

# JULY

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By AL DI MEOLA

Moderately fast

Ab Db Eb Ab Db Eb Ab Eb Ab Db Eb Ab Db Eb Ab Eb

Eb Ab 3 Db Eb Ab Eb Ab Db Eb Ab

Ab Db Eb Ab Eb Ab Db Eb Ab 3 Ab Db Eb Ab Eb

Ab Db Eb Ab Db Eb Ab Db Eb Ab Eb

Ab Db Eb 3 Ab 3 Ab Db Eb Ab Eb Ab Db Eb

Ab C#m

Eb/Bb Ab/C Bbm/Db F/A Gb/Bb Ebm/Gb Db/F

Ab/C Fm/Ab Fm6

Db Gb 3 3

Ab Bbm7 Ab/C Db

Gb 3 3 F/A E F# E

G#m F# 1-3 E

4 E/G# F#/A# E/B F#/C# Eb Ab Db Eb Ab

Play 4 times  
To Coda

Db Eb Ab Eb C F G C C F G C G

C F G C 3 C F G C G

C F G C C F G C G C F G

C 3 C F G C G Eb(no chord)

Ab(no chord) D(no chord) B(no chord) Eb(no chord) 3 Gb(no chord) F(no chord)

Eb Ab/C Bbm/Db Ab Eb Ab/C Db Ab/C Bbm Ab Bbm

Fm Gb(add2) Gb G Ab Play 4 times D.C. al Coda

CODA Bb Eb F Bb Bb Eb F Bb F

Bb Eb F Bb 3 Bb Eb F Bb F

Bb Eb F Bb Bb Eb F Bb F Bb Eb F

Bb 3 Bb Eb F Bb F Bb Eb F Bb

1-3 Bb Eb F Bb F 4 Bb Eb F Bb F Bb

# JUNE BUG

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Music by THOMAS TURRENTINE

**Medium Funk**

B $\flat$ 7

E $\flat$ 7

B $\flat$ 7

F7

E $\flat$ 7 N.C.

B $\flat$ 7

Detailed description: This block contains the musical notation for the piece 'June Bug'. It consists of five staves of music in a 4/4 time signature with a key signature of two flats (B-flat major/D-flat minor). The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and ties. Chord symbols are placed above the staff at various points: B $\flat$ 7, E $\flat$ 7, B $\flat$ 7, F7, E $\flat$ 7 N.C., and B $\flat$ 7.

# JUST ONE MORE CHANCE

Copyright © 1931 (Renewed 1958) by Famous Music Corporation

Words by SAM COSLOW  
Music by ARTHUR JOHNSTON

**Moderately slow**

FM7 F $\sharp$ dim7 Gm7 C7 Gm7 C7 Gm7 C7

Just One More Chance, \_ to prove it's you a-lone I care for, each night I say a lit-tle

Gm7 C7 FM7 D $\flat$ 7 Gm7 C7 FM7 F $\sharp$ dim7 Gm7 C7

prayer for Just One More Chance. \_ Just one more night, \_ to taste the kiss-es that en-

Gm7 C7 Gm7 C7 Gm7 C7 FM7 D $\flat$ 7 C7 $\sharp$ 5 FM7 Cm7 F7

chant me, I'd want no oth-ers if you'd grant me Just One More Chance. \_ I've learned the mean-ing of re-

B $\flat$ M7 B $\flat$ m7 E $\flat$ 7 FM7 Am7 $\flat$ 5 D7 Gm7

pen-tance; Now you're the ju-ry at my trial. I know that I should serve my sen-tence;

Dm7 G7 Gm7 C7 FM7 F $\sharp$ dim7 Gm7 C7

Still I'm hop-ing all the while you'll give me Just one more word. \_ I said that I was glad to

Gm7 C7 Gm7 C7 Gm7 C7 F6 D $\flat$ 7 C7 $\sharp$ 5 FM7

start out; But now I'm back to cry my heart out for Just One More Chance. \_

Detailed description: This block contains the musical notation and lyrics for the song 'Just One More Chance'. It is written in a 4/4 time signature with a key signature of two flats. The notation includes a vocal line with lyrics and a piano accompaniment line with chord symbols. The lyrics are: 'Just One More Chance, \_ to prove it's you a-lone I care for, each night I say a lit-tle prayer for Just One More Chance. \_ Just one more night, \_ to taste the kiss-es that en- chant me, I'd want no oth-ers if you'd grant me Just One More Chance. \_ I've learned the mean-ing of re- pen-tance; Now you're the ju-ry at my trial. I know that I should serve my sen-tence; Still I'm hop-ing all the while you'll give me Just one more word. \_ I said that I was glad to start out; But now I'm back to cry my heart out for Just One More Chance. \_'. Chord symbols are placed above the staff, including FM7, F $\sharp$ dim7, Gm7, C7, Gm7, D $\flat$ 7, Cm7, F7, B $\flat$ M7, B $\flat$ m7, E $\flat$ 7, Am7 $\flat$ 5, D7, Dm7, G7, F6, and C7 $\sharp$ 5.



# JUNE IN JANUARY

from the Paramount Picture **HERE IS MY HEART**

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Words and Music by **LEO ROBIN**  
and **RALPH RAINGER**

**Slowly**

It's June In Jan - u - ar - y be - cause I'm in love; it al - ways is  
 spring in my heart, with you in my arms. The snow is just white blos - soms that fall from a -  
 bove, and here is the rea - son my dear, your mag - i - cal charms. The night is cold  
 the trees are bare but I can feel the scent of ros - es in the air. It's June In  
 Jan - u - ar - y be - cause I'm in love, but on - ly be - cause I'm in love with you.

Chords: EbM7, C7, Fm7, Bb7, Gm7, C7, Fm7, Bb7#5, EbM7, C7, Fm7, Bb7, Bb7b9, EbM7, Dm7b5, G7, Cm7, Ab7, Cm7, Dm7b5, G7, Cm7, F7, Fm7, Bb7, EbM7, C7, Fm7, Bb7, Bb9, Eb6.

# JUST THE WAY WE PLANNED IT

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By **ERNIE WATTS**  
and **BOB LEATHERBARROW**

**Moderate Rock**

Chords: F#m7, Bm7, A, Em7, F#m7, Bm7, A, Em7, F#m7, Bm7, A, FM7/G, CM7, B7#9(#5), Em7, F#m7, Bm7, A, Em7, F#m7, Bm7, A, FM7/G, CM7, B7#9(#5), AbM7/Bb, G13b9, Bbm7/D, E/C, Bbm7/C, GM7/A, B7#9(#5), Em7, F#m7, Bm7, A, Em7, F#m7, Bm7, A, Em7, F#m7, Bm7, A, FM7/G, CM7.

# KEEPIN' OUT OF MISCHIEF NOW

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 and CHAPPELL & CO.

Lyric by ANDY RAZAF  
 Music by THOMAS "FATS" WALLER

Moderately

G7 C6 G7#5 C6 C/E Eb dim7

Keep - in' Out Of Mis - chief Now, real - ly am in love, and how! I'm through

G7/D G7 Em7b5 A7 Dm G7

play - in' with fire, — it's you whom I de - sire. — All the world can plain - ly see,

C6 G7#5 C6 C7 F6 Fm6 C C7 F#m7b5 Fm6

you're the on - ly one for me; I have told them in ad - vance, — they can't break up

C Eb dim G7 Em7 Gm6 A7 D7 G7 C

our ro - mance. — Liv - in' up to ev - 'ry vow, Keep - in' Out Of Mis - chief Now.

# LADY OF THE EVENING

from the 1922 Stage Production MUSIC BOX REVUE

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Words and Music by  
 IRVING BERLIN

Moderately

F6 F+ F G9 G7b9 C7 Gm7 C7 FM7

Eve - ning, — La - dy Of The Eve - ning. — I can hear you call - ing me. —

Am7b5 D7 G9 G7 Dm7 G7

Call - ing — while the shades are fall - ing, — fall - ing o - ver land and

Gm7 C7 FM7 F7 Bbm6 Am7 Gm7 FM7

sea. — You can make the cares and trou - bles that fol - lowed me through the day

F7 Bbm6 FM7 Eb7 Am7b5 D7 Gm7

fold their tents just like the A - rabs and si - lent - ly steal a - way. Eve - ning, —

Bbm6 F/C Dm7 G7 C7b9

La - dy Of The Eve - ning, — I hear you call - ing me. me. —

1	F Abdim7 Gm7 C7
2	F

Deliberately

N.C. Em7

N.C. 1 Em7 N.C. 2 Em7

LADY SINGS THE BLUES

Slow Blues

Cm6 Ab7 Cm6 Cm7 CM7

La - dy Sings The Blues, she's got them bad, she feels so sad. Wants the world to  
La - dy Sings The Blues, she tells her side, noth-ing to hide. Now the world will

FM7 CM7 A7b9 1 Dm7 G13 2 Dm7 G13 C7

know what the blues are all a - bout.  
know just what the blues are all a - bout. The blues ain't noth-in' but a

3

pain in your heart. When you get a bad start, when you and your man have to part, she

D7 3

ain't gon - na just sit a - round and cry. She knows she won't die be - cause she

G7 Cm6 Ab7 Cm6 Cm7

loves him. La - dy Sings The Blues, she's tell - ing you she's got them bad.

CM7 FM7 C G7 Cm7 F9 G7#5 Cm6

Now the world will know, she's nev - er gon - na sing them no more, no more.

# THE LADY'S IN LOVE WITH YOU

from the Paramount Picture SOME LIKE IT HOT

Copyright © 1939 (Renewed 1966) by Paramount Music Corporation

Words by FRANK LOESSER  
Music by BURTON LANE

Rhythmically

A9 Am7 D7

If there's a gleam in her eye — each time she straight-ens your tie, — you'll know The

GM7 E7 Am7 D7 G6 D+ Bm7 E7 A9

La - dy's In Love — With You. If she can dress for a date — with - out that

Am7 D7 GM7 E7 Am7 D7 GM7

wait - ing you hate — it means The La - dy's In Love — With You. And when your

Dm7 G7 Dm7<sub>3</sub> G7 Dm7 G7 CM7

friends ask you o - ver to join their ta - ble — but she picks that far - a - way booth for

Cm7 F7 Am7 D7 A7 Am7 D7

two, well, sir, here's just how it stands, — you've got ro - mance on your hands — be - cause The

GM7 E7 Am7 D7<sub>b9</sub> 1 GM7 Bm7 E7<sub>b9</sub> 2 GM7

La - dy's In Love — With You. If there's a You. —

## LAZY

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Words and Music by  
IRVING BERLIN

Moderately

C6 C7 F6 Fm6 C6 F6

La - zy. — I want to be La - zy. — I long to be out in the sun — with no work —

C/E E7 Gm/Bb A7sus A7 Dm7 F#m7b5 B7

to be done, — un - der that awn - ing — they call the sky, — stretch - ing and yawn - ing —

Em7 Ebdim7 Dm7 G9 C Gm7 C7 F6

and let the world — go drift - ing by. — I wan - na peep through the deep — tan - gled wild - wood, —

Bb7 A7 A7b9 D9 D7 G7 C6 C7

count - ing sheep — 'til I sleep — like a child — would, — with a great big va - lise full of

F F#dim7 C/G Am7 D7 G7 1 C C/E D9 G7 2 C

books to read — where it's peace - ful, while I'm kill - ing time — be - ing La - zy. — zy.

# LAST NIGHT WHEN WE WERE YOUNG

© 1937 (Renewed) GLOCCA MORRA MUSIC and S.A. MUSIC CO.

Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

**Slowly**

GM7 C7 Bm7 E7 3 A7 Am7 D7 3

Last Night When We Were Young, love was a star, a song un - sung. Life was so

Dm7 G7 Cm7 F7 3 GM7 G#dim7 Am7 D7 GM7 C7

new, so real, so bright, a - ges a - go last night. To - day the world is

Bm7 E7 3 A7 Am7 D7 3 Dm7 G7

old, you flew a - way and time grew cold, where is that star that seemed so

Cm7 F7 3 GM7 G#dim7 Am7 D7 Dm7 Bm7b5 E7

bright, a - ges a - go last night? To think that spring had de - pend - ed on mere - ly

A7 Gm7 C7 C#dim7 Dm7 F7#5

this: a look, a kiss. To think that some - thing so splen - did could slip a -

Gm7 C7 3 Eb7 D7 GM7 C7 Bm7 E7

way in one lit - tle day - break. So now, let's rem - i - nisce and re - col -

FM7 Bm7b5 E7 A7 Cm7 F7 GM7

lect the sights and the kiss - es, the arms that clung when we were young last night.

# LET'S GET LOST

from the Paramount Picture HAPPY GO LUCKY

Copyright © 1942, 1943 (Renewed 1969, 1970) by Paramount Music Corporation

Words by FRANK LOESSER  
Music by JIMMY McHUGH

**Moderately**

EbM7 F#dim7 EbM7 3 F#dim7 Gm7b5 C7#5 Gm7b5 3 C7#5

Let's Get Lost, lost in each oth - er's arms, Let's Get Lost, let them send out a - larms.

Fm7 Bb7 EbM7 Am7b5 D7 Gm7 C7 F7 Fm7 Bb7

And though they'll think us rath - er rude, let's tell the world we're in that cra - zy mood.

EbM7 F#dim7 EbM7 3 F#dim7 Gm7b5 C7#5 Gm7b5 3 C7#5

Let's de - frost, in a rom - an - tic mist, let's get crossed off ev - 'ry bod - y's list.

Fm7 Bb7 EbM7 Ab7 G7 Cm7 F7 Fm7 Bb7 EbM7

To cel - e - brate this night we found each oth - er, mm, Let's Get Lost.

## LIVELY UP YOURSELF

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PolyGram International Publishing, Inc.

Words and Music by  
BOB MARLEY

## Bright Reggae Shuffle

Oh, Live - ly Up - Your - self and don't be no drag. Live - ly Up - Your - self, -

reg-gae is an - oth - er bag. Live - ly Up - Your - self and don't say no. -

Live - ly Up - Your - self 'cause I said so. - You, what you gon - na do? You

rock so, you rock so, like you nev - er did be - fore. You dip so, you dip so

till you dip through my door. - You skank so, you skank so, oh - yeah.

You come so, you come so, come a - live to - day. - And Live - ly Up - Your - self -

a - lot - a, a - lot - a, a - lot - a, a - lot - a. Live - ly Up - Your - self, - did you

know, did you know? Live - ly Up - Your - self, 'cause if you don't do it, ain't - no - bod - y

gon - na do it for you. Live - ly Up - Your - self and don't be no, don't be no, don't be no,

don't be no, no drag. What you got that I don't know? - I'm a - try - in' to

won - der, won - der why you, won - der, won - der why you act so. And don't be no drag.

Live - ly Up - Your - self, for reg - gae is an - oth - er bag. You're gon - na

To Coda ⊕

D.S. al Coda

**CODA**

Live - ly Up \_\_\_ Your - self, \_\_\_ your wom - an in the morn - ing time, y'all. \_\_\_

Keep a Live - ly Up Your - self and when the eve - ning come and take ya, take ya, \_\_\_ take ya, \_\_\_ take ya. \_\_\_

Come on ba - by, I wan - na be live - ly my - self. \_\_\_ Come on babe, I wan - na be live -

ly my - self. \_\_\_ Live - ly Up \_ Your - self. \_\_\_

*Repeat ad lib.*

## LET'S FACE THE MUSIC AND DANCE

from the Motion Picture FOLLOW THE FLEET

© Copyright 1935, 1936 by Irving Berlin  
Copyright Renewed

Words and Music by  
IRVING BERLIN

**Moderately**

There may be trou - ble a - head. \_\_\_ But while there's moon - light and mu - sic and love and ro -

mance, \_\_\_ Let's Face The Mu - sic And Dance. \_\_\_ Be - fore the fid - dlers have

fled, \_\_\_ be - fore they ask us to pay the bill, \_\_\_ and while we still \_\_\_ have the chance, \_\_\_

Let's Face The Mu - sic And Dance. \_\_\_ Soon \_\_\_ we'll be with - out the moon, \_\_\_

hum - ming a dif - f'rent tune, \_\_\_ and then \_\_\_ there may be tear - drops to shed. \_\_\_

So while there's moon - light and mu - sic and love and ro - mance, \_\_\_ Let's Face The

Mu - sic And Dance, \_\_\_ dance. \_\_\_ Let's Face The Mu - sic And Dance. \_\_\_

# LINES AND SPACES

Copyright © 1991 LOVO MUSIC (BMI)

Written by JOE LOVANO

**Moderately**

E♭dim7 D7 D♭m7 Bm7 B♭7 E♭m7

Am7b5 D7b9 Gm7 E♭m7 A♭m7 B♭dim7

C♭M7 E♭dim7 D7 D♭m7 Bm7

§ E♭dim7 D7 D♭m7 Bm7

B♭7 E♭m7 Am7b5 D7b9 Gm7 E♭m7 A♭m7

B♭dim7 C♭M7 E♭dim7 D7 D♭m7

Bm7 To Coda ⊕ Am7

D.S. al Coda

CODA ⊕ E♭dim7 D7 D♭m7 Bm7 Am7 Gm7



# LITTLE WHITE LIES

Copyright © 1930 (Renewed) by Donaldson Publishing Co.

Words and Music by  
WALTER DONALDSON

**Easy Swing**

The moon was all a - glow, and heav - en was in your eyes, the night - that you  
told me those Lit - tle White Lies. The stars all seem'd to know that you  
did - n't mean all those sighs, the night - that you told me those Lit - tle White Lies. I  
try, — but there's no for - get - ting, when eve - ning ap - pears. I sigh, — but there's no re - gret - ting,  
in spite - of my tears. {The dev - il was in your heart, but heav - en was in your  
Who would - n't be - lieve those lips, who ev - er could doubt those  
eyes, }  
eyes? the night - that you told me, those Lit - tle White Lies. The Lies.

# LOVE IS JUST AROUND THE CORNER

from the Paramount Picture HERE IS MY HEART

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Words and Music by LEO ROBIN  
and LEWIS E. GENSLER

**Easy Swing**

Love Is Just A-round The Cor - ner, an - y coz - y lit - tle cor - ner, Love Is Just A-round The  
I'm a sen - ti - men - tal mourn - er, and I could - n't be for - lorn - er when you keep me on a  
Cor - ner when I'm — a - round you. Cor - ner just wait - ing for you. Ve - nus de Mi - lo was not - ed for her  
charms. But strict - ly be - tween us, you're cut - er than Ve - nus and what's more you've got arms. So  
let's go cud - dle in a cor - ner, an - y co - zy lit - tle cor - ner,  
Love Is Just A-round The Cor - ner and I'm — a - round you.

# LOOK TO THE SKY

Copyright © 1967, 1968 by Antonio Carlos Jobim  
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By ANTONIO CARLOS JOBIM

Moderately

Musical score for 'Look to the Sky' in 4/4 time, key of Bb major. The score consists of six staves of music. The first five staves contain the main melody with various chords and triplets. The sixth staff is a coda section. Chords include EbM7, Ebm7, Ab7, Gm7, C7b9, Fm7, Db7, Gbdim, Bb7#5, and EM7#11. The piece concludes with a Coda section.

# LOVE LETTERS

Theme from the Paramount Picture LOVE LETTERS

Copyright © 1945 (Renewed 1972) by Famous Music Corporation

Words by EDWARD HEYMAN  
Music by VICTOR YOUNG

Gracefully  
GM7

Musical score for 'Love Letters' in 4/4 time, key of G major. The score includes lyrics and chords. Chords include GM7, Em7, Am7, Am7b5, D7, G9, F#7, Bm7, E7, and Bbdim7b13. The lyrics are: "Love Let - ters straight from your heart keep us so near while a - part, I'm not a - lone in the night when I can have all the love you write. I mem - o - rize ev - 'ry line, I kiss the name that you sign. And dar - ling, then I read a - gain right from the start Love Let - ters straight from your heart."

# LOVE IS THE SWEETEST THING

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Words and Music by  
RAY NOBLE

Flowing

D Bm7 Em7 A7 D Bm7 Em7 A7

Love Is \_\_\_\_\_ The Sweet - est Thing. What else on earth could ev - er bring  
Love Is \_\_\_\_\_ the strang - est thing. No song of birds up - on \_\_\_\_\_ the wing

Am7 D7 GM7 C7 Bm7 E7 1 Em7 A7 2 A7 D

such hap - pi - ness to ev - 'ry-thing, as love's old sto - ry.  
shall in our hearts more sweet - ly sing, than love's old sto - ry.

Bm7 F#m7 3 B7 Em7 A7 DM7 C#m7b5 F#7

What - ev - er heart may de - sire, what - ev - er fate may send, this is the tale that

Bm7 3 E7 3 Em7 A7 D Bm7 Em7 A7 D Bm7

nev - er will tire, this is the song with-out end. Love is \_\_\_\_\_ the great - est thing, the old - est,

Em7 A7 Am7 D7 GM7 C7 Bm7 E7 A7 D

yet the lat - est thing, I on - ly hope that fate \_ may bring love's sto - ry to you.

# A LOVELY WAY TO SPEND AN EVENING

Copyright © 1943 PolyGram International Publishing, Inc.  
Copyright Renewed

Words by HAROLD ADAMSON  
Music by JIMMY McHUGH

Slowly

BbM7 Gm7 C7 FM7 Dm7 Gm7 C7 3

This is A Love - ly Way \_\_\_\_\_ To Spend An Eve - ning. \_\_\_\_\_ Can't think of an - y - thing \_\_\_\_\_ I'd rath - er

FM7 Cm7 F7 BbM7 Gm7 C7 FM7 Dm7 Gm7

do. \_\_\_\_\_ This is A Love - ly Way \_\_\_\_\_ To Spend An Eve - ning. \_\_\_\_\_ Can't think of an - y - one \_\_\_\_\_  
Love - ly Way \_\_\_\_\_ To Spend An Eve - ning. \_\_\_\_\_ I want to save all my nights \_\_\_\_\_

To Coda ⊕

C7 F Cm7 F7 BbM7 Eb7 Am7 Dm7 Gm7 C7 3 3 3 3

\_\_\_\_\_ as love - ly as you. \_\_\_\_\_ A cas - u - al stroll thru a gar - den, a kiss by a la - zy la -  
\_\_\_\_\_ and spend them with you. \_\_\_\_\_

FM7 Em7b5 A7 Dm7 G7 C7 Cm7 F7 CODA F

\_\_\_\_\_ goon, catch - ing a breath of moon - light hum - ming our fav - 'rite tune. This is A \_\_\_\_\_  
D.S. al Coda

# LOVE ME OR LEAVE ME

from LOVE ME OR LEAVE ME

Copyright © 1928 (Renewed) by Donaldson Publishing Co. and Gilbert Keyes Music Co.

Lyrics by GUS KAHN  
Music by WALTER DONALDSON

**Medium Swing**

Fm7 Gm7 C7 Fm7 Gm7 C7

Love Me Or Leave Me, and let me be lone - ly; You won't be - lieve me, and I love you on - ly. I'd  
might find the night-time, and right time for kiss - ing; But night-time is my time for just rem - i - nisc - ing, re -

AbM7 Fm7 Bbm7 Eb7 1 AbM7 Gm7b5 C7

rath - er be lone - ly, than hap - py with some - bod - y else. You  
gret - ting, in - stead of for - get - ting with some - bod - y else. \_

2 AbM7 Db7 AbM7 Cm7 F7

There'll be no one un - less that some - one is

Bbm F7b9 Bbm Bbm7 Eb7 Cm7 Bdim7

you, I in - tend to be in - de - pen - dent - ly blue.

Bbm7 C7b9 Fm7 Gm7 C7 Fm7

I want your love, but I don't want to bor - row, to have it to - day, and to

Gm7 C7 AbM7 Fm7 Bbm7 Eb7 Ab

give back to - mor - row; For my love is your love, there's no love for no - bod - y else! \_

# LOVER

from the Paramount Picture LOVE ME TONIGHT

Copyright © 1932, 1933 (Renewed 1959, 1960) by Famous Music Corporation

Words by LORENZ HART  
Music by RICHARD RODGERS

**Brightly**

CM7 F#m7 B7 Fm7 Bb7 Em7 A7

Lov - er, when I'm near you and I hear you speak my name,

Ebm7 Ab7 Dm7 G7 CM7 A7 Dm7 G7

soft - ly in my ear, you breathe a flame.

CM7 F#m7 B7 Fm7 Bb7 Em7 A7

Lov - er, when we're danc - ing keep on glanc - ing in my eyes,

Ebm7 Ab7 Dm7 G7 CM7 F7 CM7 F#m7b5 B7

till love's own en-tranc - ing mu - sic dies.

EM7 C#m7 F#m7 B7 EM7 C#m7 F#m7 B7

All of my fu - ture is in you. Your ev - 'ry plan I de - sign.

GM7 Em7 Am7 D7 Dm7 G7

Prom - ise you'll al - ways con - tin - ue to be mine.

CM7 F#m7 B7 Fm7 Bb7 Em7 A7

Lov - er, please be ten - der, when your ten - der fears de - part,

Ebm7 Ab7 Dm7 G7 CM7

lov - er, I sur - ren - der to my heart.

LIGIA

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Published by Corcovado Music Corp.

Words and Music by  
ANTONIO CARLOS JOBIM

Moderate Latin

C#m9 F#7#5 D#m9

Eu nun - ca son hei com vo - cê, nun - ca fui ao cin - e - ma, não gos - to de  
nun - ca quis tê - la ao meu la - do. Num fim de se - ma na. Um cho - pe ge -

(Instrumental Solo)

Ddim C#m9b5 F#7sus(add13) F#7(add13) D#9sus

sam - ba não vou a I - pane - ma, não gos - to de chu - va nem gos - to de sol.  
la - do em Co - pa - ca - ba - na. An - dar pe - la pra - ia a - té o Le - blon.

D#7sus(b9) EM7 Fdim BM7

E quan - do eu lhe te - le - fo - nei. Des - li - guei foi en - ga - no. O seu nome eu não  
E quan - do eu me a - paix - o - nei. Não pass - ou de ilu - são. O seu no - me ras -  
(Solo Ends) E quan - do vo ce - me en - volver. Nos seus bra - cos se - re - nos. Eu vou me ren

G#m9 E#m9 A#7(add13) A#7b13

sei. Es - que - ci no pi - a - no. As bo - ba - gens de amor. Que eu ir - ia di  
guei. Fiz um sam - ba - can - câ - o. Das men - ti - ras de amor. Que a - pren - di com vo -  
der. Mas seus ol - hos mor - e - nos. Me me - tem mais medo. Que um rai - o de

D#M9 G#7#5 C#m9 C9sus

zer. Não, Li - gia, Li - gia, Eu  
cê, E, Li - gia, Li - gia,  
sol, Li - gia, Li - gia, Li - gia.

1,2 3 BM7

# LAST RESORT

Copyright © 1982 RETRAC PRODUCTIONS, INC.

Written by RON CARTER

Moderately

B $\flat$  Bdim7 F/C<sub>3</sub> D7#9 G7b9 C7 F F7b5/B

B $\flat$  Bdim7 F/C<sub>3</sub> D7 G7<sub>3</sub> C7

1 F 2 F Em7b5 A7

Dm<sub>3</sub> D7 G7 AbM7

Db7 B7 B $\flat$  Bdim7 F/C<sub>3</sub> D7#9 G7b9

C7 F F7b5/B B $\flat$  Bdim7

F/C<sub>3</sub> D7 G7<sub>3</sub> C7 F

Detailed description: This block contains the musical score for 'Last Resort'. It consists of seven staves of music in 4/4 time, written in B-flat major. The first staff is marked 'Moderately'. The score includes various chords such as B-flat, B-diminished 7, F/C with a triplet, D7#9, G7b9, C7, F, and F7b5/B. The second staff continues with B-flat, B-diminished 7, F/C with a triplet, D7, G7 with a triplet, and C7. The third staff features a first ending with F and a second ending with F, followed by Em7b5 and A7. The fourth staff contains Dm with a triplet, D7, G7, and AbM7. The fifth staff includes Db7, B7, B-flat, B-diminished 7, F/C with a triplet, D7#9, and G7b9. The sixth staff has C7, F, F7b5/B, B-flat, and B-diminished 7. The seventh staff concludes with F/C with a triplet, D7, G7 with a triplet, C7, and F.

# LATE LAMENT

© 1961 (Renewed) Desmond Music Company

By PAUL DESMOND

Slowly

Fm7 Gm7 C7 Fm7b5 Abm7 Bb7sus Bb7b9

Ebm7 Ab7 Fm7 G7 Ebm7 Ab7 Gm7b5 C7

Fm7 Gm7 C7 Fm7b5 Abm7 Bb7sus Bb7b9

Ebm7 Ab7 Fm7 Bb7 Ebm7 Ab7 Db6 Gm7b5

Gbm7 B7 Abm7 Db7 Gbm7 Cb7 EM7

Detailed description: This block contains the musical score for 'Late Lament'. It consists of five staves of music in 4/4 time, written in B-flat major. The first staff is marked 'Slowly'. The score includes chords such as Fm7, Gm7, C7, Fm7b5, Abm7, Bb7sus, and Bb7b9. The second staff continues with Ebm7, Ab7, Fm7, G7, Ebm7, Ab7, Gm7b5, and C7. The third staff features Fm7, Gm7, C7, Fm7b5, Abm7, Bb7sus, and Bb7b9. The fourth staff has Ebm7, Ab7, Fm7, Bb7, Ebm7, Ab7, Db6, and Gm7b5. The fifth staff concludes with Gbm7, B7, Abm7, Db7, Gbm7, Cb7, and EM7.

Em7 A7 Gbm7 B7 Em7 A7 Gm7b5 C7

Fm7 Gm7 C7 Fm7b5 Abm7

Bb7sus Bb7b9 Ebm7 Ab7 Fm7 Bb7 **To Coda** ⊕

Ebm7 Ab7 Db6 Gm7b5 C7 **D.C. al Coda** **CODA** ⊕ Gm7b5 C7

Fm7b5 Bb7 Ebm7b5 Ab7 Dbm11

# LIVIN'

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Written by KEVIN EUBANKS

**Moderately**

E7#9 BbM7#11 D7#9 AbM7#11

1 C9 2 C9 Am11 B7#9

CM7#11(no3rd) C#7#9 F#m11 Bm11/E C#m11/E **To Coda** ⊕

Dm7 8 E7#9 Eb7#9 Am11 C#7#9 B7#9

Em7 Ebm7 *play 3 times* F/G F/A G/B Am11

B7#9 CM7#11(no3rd) A/C# F#m11 E/F **D.S. al Coda (with repeat)**

**CODA Freely** ⊕ Dm7 F#m7 EM7 A/E

# LONELY GIRL

from the Paramount Motion Picture HARLOW

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Words by RAY EVANS and JAY LIVINGSTON  
Music by NEAL HEFTI

### Slow Bossa Nova

Fm DbM7 Gm7b5 Cm7 Bbm6 Cm7

Db G7#9 C7 DbM7 Bbm7 Eb9 AbM7

Bbm6 Cm7 Fm Edim7 Ebm7 Ab7b9

Db <sup>3</sup> Bbm7 Ebm7 Ab7b9 Db <sup>3</sup>

Gm7b5 C7b9 Fm <sup>3</sup> DbM7 G7#9 Cm7

Fm Fm DbM7 Gm7b5

Cm7 Bbm6 Cm7 Fm

# LADY BIRD

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By TADD DAMERON

### Moderately

CM7 Fm7 <sup>3</sup> Bb7

CM7 Bbm7 <sup>3</sup> Eb7

AbM7 Am7 D7

Dm7 G7

1	CM7	EbM7	AbM7	DbM7
2	CM7			



# LAMENT

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By J.J. JOHNSON

**Slowly**  
Fm Ebm7 Ab7 DbM7 Gm7 C7 F

Am7b5 D7 Gm7 Em7b5 A7 Dm C7 Bbm6 Am7 Dm7 Gm7

Em7b5 A7 Dm Ebm7 Ab7 DbM7 Gm7b5 C7#9

**D.C. al Coda**

**CODA**  
Dm C7 Bbm7 Am7 Dm7 Bm7b5 Bbm7 Eb7

F Dm7 Db7 C7 F

The musical score for 'LAMENT' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five staves of music. The first staff begins with a 'Slowly' tempo marking and includes chords Fm, Ebm7, Ab7, DbM7, Gm7, C7, and F. The second staff continues with Am7b5, D7, Gm7, Em7b5, A7, Dm, C7, Bbm6, Am7, Dm7, and Gm7. The third staff features Em7b5, A7, Dm, Ebm7, Ab7, DbM7, Gm7b5, and C7#9, ending with a 'D.C. al Coda' instruction. The fourth staff is the 'CODA' section, marked with a circled cross symbol, and includes chords Dm, C7, Bbm7, Am7, Dm7, Bm7b5, Bbm7, and Eb7. The fifth staff concludes with chords F, Dm7, Db7, C7, and F.

# Laurie

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Music by BILL EVANS

**Moderately slow**  
BbM7 E7b9 E7#9(#5) Am(add9) Am Am#7 Am9 D7b9(#5) Gm9b5 C7#9(#5)

Cm(add9) Cm Cm#7 Cm9 F7#9(#5) Fm9 Bb7b9(#5) Ebm9 Ab7#9(#5)

1 Dm7b5 Db9sus Db9 C9sus C9 B9 2 Gm11 Gm11 G#m11

Am11 Am11 Bbm11 Bm11 Bm11 Cm11 C#m11 C#dim7 Cm7b5 F7#9(#5) To Coda ⊕

Bb13sus Ab13sus Gb13sus F13sus F13

**D.C. al Coda**

**CODA**  
Bb13sus

The musical score for 'Laurie' is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five staves of music. The first staff begins with a 'Moderately slow' tempo marking and includes chords BbM7, E7b9, E7#9(#5), Am(add9), Am, Am#7, Am9, D7b9(#5), Gm9b5, and C7#9(#5). The second staff continues with Cm(add9), Cm, Cm#7, Cm9, F7#9(#5), Fm9, Bb7b9(#5), Ebm9, and Ab7#9(#5). The third staff features a first ending with chords Dm7b5, Db9sus, Db9, C9sus, C9, and B9, followed by a second ending with Gm11 and G#m11. The fourth staff includes Am11, Am11, Bbm11, Bm11, Bm11, Cm11, C#m11, C#dim7, Cm7b5, F7#9(#5), and a 'To Coda' instruction. The fifth staff concludes with chords Bb13sus, Ab13sus, Gb13sus, F13sus, and F13, followed by a 'D.C. al Coda' instruction. The final staff is the 'CODA' section, marked with a circled cross symbol, and includes the chord Bb13sus.

# LA FIESTA

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By CHICK COREA

Moderately, in 1

The musical score for "La Fiesta" is written in a single melodic line on a grand staff. It begins in the key of E major (one sharp) and 3/4 time. The tempo is marked "Moderately, in 1". The score consists of 11 staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff begins with a repeat sign and a key signature change to two sharps (D major). The third staff continues in D major. The fourth staff has a first ending bracket. The fifth staff has a second ending bracket. The sixth staff continues in D major. The seventh staff has a key signature change to three sharps (F# major). The eighth staff continues in F# major. The ninth staff continues in F# major. The tenth staff continues in F# major. The eleventh staff concludes with a key signature change to E major and a "D.S. al Coda (with repeats)" instruction.

Chords and markings throughout the score include: E, F, G, F, E, F, G, F, E, E7, F6, G, F, E, AM7, Bm7/A, AM7, Bm7/A, AM7, Bm7/A, AM7, C#7, DM7, D#dim7, AM7/E, Fdim7, F#m7, B7, E7, C#7, DM7, C#m7, F#7, B7, E7, AM7, C#7, DM7, D#dim7, AM7/E, Fdim7, F#m7, B7, E7, AM7, C#7, DM7, C#m7, F#7, Bm7, E7, AM7, Bm7/A, AM7, Dm/A, Em/A, F/A, G, F, E, and F.

CODA

Chords: AM7, Bm7/A, AM7, Bm7/A, AM7, Bm7/A, AM7, DM13#11, N.C., A

**LIKE A LOVER**  
(O Cantador)

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Copyright Renewed

Music by DORY CAYMMI and NELSON MOTA  
English Lyric by ALAN BERGMAN and MARILYN BERGMAN

Medium Bossa Nova

Chords: CM7, G7sus, CM7, D/C, Bm7, Em7, A13sus, A9, DM7, G13, G7#5, FM7, G/F, CM7, G7sus, CM7, G7sus, CM7, Fm6/C, CM7, D/C, Bm7, B7b9, Em7, F#m7b5, B13, B7#5, Em7, Am7, Gm7, D(add9)/F#, G7sus, CM7, G7sus, CM7, D/C, Bm7, Em7, A13sus, A9, DM7, G13, G7#5, FM7, G/F, CM7, G7sus, CM7, G7sus

Like A Lov-er, the morn - ing sun — slow - ly ris - es and kiss - es you — a - wake -  
Like A Lov-er, the riv - er wind — sighs and rip - ples its fin - gers through your hair -

Your smile is soft — and drow - sy as you let it play — up - on — your face -  
Up - on your cheek - it lin - gers, nev - er hav - ing known — a sweet - er place -

Oh, how I dream — I might be like the morn - ing sun — to you -  
Oh, how I dream — I might be like the riv - er wind — to you -

How I en - vy a cup that knows your lips, — Let it be me, —

my love, — And a ta - ble that feels your fin - ger - tips, — Let it be me, —

Let me be your love, — Bring an end to the end - less days — and nights — with - out you -

Like A Lov-er, the vel - vet moon — shares your pil - low and watch - es while you sleep -

Its light ar - rives — on tip - toe, gen - tly tak - ing you — in its — em - brace -

Oh, how I dream — I might be like the vel - vet moon — to you -

# LAZY RIVER

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Words and Music by HOAGY CARMICHAEL  
and SIDNEY ARODIN

Moderately slow

D7
Db7 C7 F#dim G7
G Ab9 G9

Up a La - zy Riv - er by the old mill - run, That la - zy, la - zy riv - er in the noon - day sun,

C7
C6 Db7 C7 F C7 Bdim F

Lin - ger in the shade of a kind old tree; Throw a-way your trou - bles, dream a dream with me —

D7
Db7 C7 F#dim G7
G Ab9 G9

Up a La - zy Riv - er where the rob - in's song A - wakes a bright new morn - ing, We can loaf a - long,

Bb
Bdim F E7 Eb6 D7 G9 C7

Blue skies up a - bove, ev - 'ry - one's in love, Up a La - zy Riv - er, how

F E7 D7 G9 C7
1 F Bb6 F
2 F6

hap - py you can be. Up a La - zy Riv - er with me. me.

## LISTEN HERE

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Words and Music by  
DAVE FRISHBERG

Moderately slow

DbM7
GbM7
DbM7
GbM7
Cm7
F7

When you're still, do you hear one small voice, crys - tal clear, say - ing, "Lis - ten Here, my friend, Lis - ten

Cm7
F7#5
DbM7
GbM7
DbM7
GbM7
Cm7
F7

Here"? Well, that voice is your own, and it speaks to you a - lone, "You can count on me," it says, "So Lis - ten

BbM7
EbM7
Bb7sus
EbM7
Bb7sus
Eb
G7#5

Here." This is you, this is real, this is tru - ly the way you

Cm9
G/B
Gb/Bb
F7/A
DbM7/Ab
Gm7b5
FM7
C13

feel. You can run, You can hide, oh, but some time, some place, we

FM7 C13 Dm7b5 Db9#11 Cm7 F7#5 DbM7 GbM7

each of us wind up face to face with that lit - tle voice in - side. So we hope and we yearn, and we

DbM7 GbM7 Cm7 F7 Cm F7#5

live and some - times learn from the lit - tle voice that whis - pers crys - tal clear. And we

DbM7 GbM7 DbM7 GbM7 Cm7 F7

each hear the call, 'cause it's call - ing to us all "Fol - low me," it says, "Nev - er

Dm7b5 G7b5 GbM7 BM7b5 BbM7 EbM7 BbM7

fear, Lis - ten Here, old friend, Lis - ten Here, dum - my, Lis - ten Here."

### LEMON DROP

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Composed by  
GEORGE WALLINGTON

Moderately fast

Bb E7 Eb Edim7 Dm7 G7b9 Cm7 F7

Bb E7 Eb Db dim Cm F7 Bb B7

Bb E7 Eb Edim7 Dm7 G7b9 Cm7 F7

Bb E7 Eb Db dim Cm7 F7 Bb Bb7

Am7 D7/A G7 Gm7 C7/G

F7 Bb E7 Eb Edim7 Dm7 G7b9

Cm7 F7 Bb E7 Eb Db dim Cm7 F7 Bb

# LITTLE SHOES

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By MIKE STERN

Moderately slow

F7sus

# LITTLE SUNFLOWER

Copyright © 1972 by HUBTONES MUSIC CO.

By FREDDIE HUBBARD

Medium Latin

Dm7

Musical notation for 'Little Sunflower' in 4/4 time, key of Bb. The score consists of four staves of music. The first staff begins with a Dm7 chord. The second staff includes first and second endings, with an EbM7 chord. The third staff includes a DM7 chord and another Dm7 chord. The fourth staff concludes the piece with a double bar line.

# LOVE LIES

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Words and Music by CARL SIGMAN,  
 RALPH FREED and JOSEPH MEYER

Moderately

Musical notation for 'Love Lies' in 4/4 time, key of Bb. The score includes lyrics and various chords. The first staff has lyrics: 'Love Tell Lies me have a way of sound - ing true, when and'. The second staff has lyrics: 'Love tell Lies me come from one as sweet as you. how I sweep you off your feet.'. The third staff has lyrics: 'I know though I'm not an an - gel, dear but when you Al - though I don't be - lieve a'. The fourth staff has lyrics: 'say that I am, oh how I love to hear you. word,'. The fifth staff has lyrics: 'they're the sweet - est Love Lies that I have ev - er heard.'. Chords include Eb6, Edim7, Fm7, Bb7, Eb7, Ab, D7/A, D7b5/Ab, G7sus, G7, Ab6, Adim7, Eb, Gbdim7, Fm7, F+, Bb7, D7#5, D7, G7#5, G7, C7, F9, Bb7#5, Eb/Bb, C9, C7#5, F9, F7, Fm7/Bb, Bb9, Bb7b9, Eb, Ab6, Ab7, Eb6.

# LITTLE WALTZ

Copyright © 1977 RETRAC PRODUCTIONS, INC.

Written by RON CARTER

Moderately slow

Chord progression for "Little Waltz":  
 Fm C7/E Ebm7 DbM7 G7 C7  
 Fm C7 Fm C7/E Ebm7 DbM7 G7  
 C7 Fm C7 Fm C7/E Fm/Eb Dm7b5 G7  
 C7 F7 Bbm7 Eb7 Ab  
 G7 C7 F C7/E Ebm7 DbM7  
 G7 C7 F

# LYDIA

Copyright © 1971 DeJohnette Music

By JACK DeJOHNETTE

Slowly

Chord progression for "Lydia":  
 Am9 Em7 FM13  
 G A7 B7 Eb7 Ab  
 Gbm7 EM7  
 Eb Db Ab Gb EM7  
 Db/Ab Cm/G Bm/F# E7#9 Am9 Em7 FM13



# LOVE YOU MADLY

By DUKE ELLINGTON

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Moderately

F6 Dm7 G7/B C/Bb A7 D7 G7 C13

Love You Mad - ly right or wrong. Sounds like the lyr - ic of a song, but

Cm7/F F13 BbM7 Bm7b5 F/C C13 E7#9 F6 Dm7

since it's so I thought you ought to know, I love you, Love You Mad - ly. Bet - ter fish are

G7/B C/Bb A7 D7 G7 C13 Cm7/F F13 BbM7 Bm7b5

in the sea is not the the - o - ry for me and that's for sure just like I said be - fore, "I

F/C C13 E7#9 F6 Bdim7 Cm7 F9

love you, Love You Mad - ly." If you could see the hap - py you and me I

BbM7 F+ Bb6 Dm7 G9 Dm7 G9 C9 Ddim7/C Cdim7

dream a - bout so proud - ly, you'd know the breath of spring that makes me sing my love song so loud -

C7b9 F6 Dm7 G7/B C/Bb A7 D7 G7 C13

ly. Good things come to those who wait, so just re - lax and wait for fate to

Cm7/F F13 BbM7 Bm7b5 F/C C13 E7#9 <sup>1</sup> F6 <sup>2</sup> F6

let me see the day you'll say to me, "I love you, Love You Mad - ly!" Love - ly!"

## MISSION: IMPOSSIBLE THEME

from the Paramount Television Series MISSION: IMPOSSIBLE

by LALO SCHIFRIN

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Moderately, with drive

Gm7

Gm7

Bbm Cm Gm7 Fm F#m Gm7

Cm7

Gm7 Dsus Ebsus Fsus Dsus Bb/Ab Eb/Db

# MAKE BELIEVE

from SHOW BOAT

Copyright © 1927 PolyGram International Publishing, Inc.  
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Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Moderately slow

G7 G9 G7#5 C

We could Make Be - lieve I love you, on - ly Make Be - lieve that you love

CM7 F#dim7 G7 Dm7 G Dm7 G7 C

me. Oth - ers find peace of mind in pre - tend - ing. Could - n't you, could - n't

D7 G7 C#dim G7 G9

I? Could - n't we Make Be - lieve our lips are blend - ing

G7#5 C6 C D7 F6

in a phan - tom kiss, or two, or three? Might as well Make Be -

F#dim7 C C#dim7 G7 C

lieve I love you, for to tell the truth, I do.

# MAKIN' WHOOPEE!

from WHOOPEE!

Copyright © 1928 (Renewed) by Donaldson Publishing Co. and Gilbert Keyes Music Co.

Lyrics by GUS KAHN  
Music by WALTER DONALDSON

F F#dim7 Gm7 C7 FM7 Cm7 F7

An - oth - er bride, an - oth - er June, an - oth - er sun - ny hon - ey -  
shoes, a lot of rice, the groom is ner - vous he an - swers  
dish - es and ba - by clothes, he's so am - bi - tious he e - ven

To Coda ⊕

BbM7 Eb7 FM7 D7 Db9 C9 F Dm7

moon, An - oth - er sea - son, an - oth - er rea - son for Mak - in' Whoop - ee!  
twice. It's real - ly kill - ing that he's so  
sews. But don't for - get folks that's what you

Gm7 C7 Db9 C9 F Bb7 F Am7b5 D7b9

A lot of will - ing to make whoop - ee! Pic - ture a lit - tle

Gm7 Bbm7 Eb7 FM7 Am7b5 D7b9 Gm7

love nest down where the ros - es cling; Pic - ture the same sweet love nest,

D.S. al Coda

Bbm7 Eb7 Am7D7 Gm7 C7

think what a year can bring. He's wash - ing

CODA ⊕

Db9 C9 F Bb F6

get folks for Mak - in' Whoop - ee!

# MAKE A LIST (Make a Wish)

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Written by ART PEPPER

### Moderate Latin

C13 Bb13 C13 Bb13 C13

Bb13 C13 Bb13 C13 Bb13 C13

Bb13 C13 Bb13 1 C13 Bb13 2 C13 Bb13

C13 Bb13 C13 Bb13 C13 Bb13 C13 Bb13

C13 Bb13 C13 Bb13 C13

Bb13 C13 Bb13 C13 Bb13 C13 Bb13

**Repeat and Fade**

# MANTECA

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By DIZZY GILLESPIE, WALTER "GIL" FULLER and LUCIANO POZO GONZALES

### Moderate Latin beat

Bb7

Ab7 Db7 Gb7 F7 Abm7 Db7b9

Gbm7 Cm7b5 F7b5 Bb7 Eb9 A7 AbM7 Abm7

Db7#9 Gbm7 F#m7b5 B7 Fm7b5 Bb7b9 Cm7b5 F7b9

Bb7

Ab7 Db7 Gb7 F7

## ME AND MY BABY

Music © 1960 by Ecaroh Music, Inc.  
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Words and Music by  
HORACE SILVER

Medium Two-Beat tempo

Musical score for 'Me and My Baby' in B-flat major, 4/4 time. The score consists of three staves of music. The first staff begins with a key signature of two flats and a common time signature. The second staff continues the melody with various chords and triplets. The third staff features a first ending and a second ending, both marked with a '3' for a triplet. Chords are indicated above the notes, including Ab7, Db7, Ddim7, Ab/Eb, Bb7, Ebm7, Ab7b5, D7#9, Db7#9, C7#9, B7#9, Db7, Ddim, Ab7, Ab7/Eb, F9#5, Bb7, Eb11, Ab7/Eb, F9#5, Bb7, and Eb11.

*Intro (Male)*

I've been puttin' it together day by day.  
I've finally worked it out.

*Chorus (Male)*

I got plans,  
I really got some plans  
For Me And My Baby.  
A brand new Cadillac.  
And I don't mean maybe.  
They won't take it back  
From Me And My Baby.

She's my spouse.  
I'm gonna buy a house  
For Me And My Baby.  
Way out in Malibu.  
And I don't mean maybe.  
Plenty money too.  
For Me And My Baby.

If I work  
And stash a bit away  
For Me And My Baby.  
Now there will come a day  
And I don't mean maybe.  
No more dues to pay.  
For Me And My Baby.

*SHOUT CHORUS (Male & Female)*

(To be sung twice)

We're strivin' to live the good life.  
There's nothin' that we can't do.  
We've got our plans in full view.  
We're gonna come in on cue.  
We're not about to sub-due.  
We're gonna see it on through.

*TAG ENDING (Male & Female)*

We will get to crackin'  
So there's nothin' lackin'.  
We will start attackin'  
Send out doubts a-packin'.  
We will keep on backin'  
All the plans that we have  
Carefully worked out  
For Me And My Baby.

*FOLLOWED BY CHORUS (Female)*

He's my man  
I'm doin' all I can  
For me and my baby.  
He sure can count on me.  
And I don't mean maybe.  
Perfect harmony  
For Me And My Baby.

There's no doubt  
That things will all work out  
For Me And My Baby.  
Our dreams will all come true.  
And I don't mean maybe.  
No more feelin' blue  
For Me And My Baby.

Wait and see.  
There'll be a family.  
For Me And My Baby.  
We've planned it carefully.  
And I don't mean maybe.  
Blessings they will be  
For Me And My Baby.

AFTER SHOUT CHORUS GO BACK  
TO INTRO AND SING THROUGH  
THEN TAKE TAG ENDING OUT

## MONA LISA

from the Paramount Picture CAPTAIN CAREY, U.S.A.

Copyright © 1949 (Renewed 1976) by Famous Music Corporation

Words and Music by JAY LIVINGSTON  
and RAY EVANS

Slowly

Musical score for 'Mona Lisa' in B-flat major, 4/4 time. The score consists of three staves of music. The first staff begins with a key signature of two flats and a common time signature. The second staff continues the melody with various chords and triplets. The third staff features a first ending and a second ending, both marked with a '3' for a triplet. Chords are indicated above the notes, including EbM7, Ab/Eb, Eb, EbM7, Fm7, Bb7, Fm7, Bb7, Eb, EbM7, Ab/Eb, Eb, EbM7, and Ab. The lyrics are: Mo-na Li-sa, Mo-na Li-sa men have named you; You're so like the la-dy with the mys-tic smile. Is it on-ly 'cause you're lone-ly they have blamed you for that Mo-na Li-sa strange-ness in your smile? Do you smile to tempt a lov-er, Mo-na Li-sa, or is this your way to hide a bro-ken heart? Man-y

Abm Eb Bb7 EbM7 Eb7

dreams have been brought to your door - step. They just lie there, and they die there. Are you

Ab Adim7 Eb/Bb Fm7 Bb7 Eb6 Eb6

warm, are you real, Mo-na Li - sa, or just a cold and lone-ly love-ly work of art? Mo-na art?

### MAPUTO

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By MARCUS MILLER

Moderately slow Rock

Bb F/A Gm7 Dm7 Gm7 F7sus

Bb F/A Gm7 Dm7 Gm7

EbM7 Gm EbM7

Gm7 Cm7 Gm7 Bb7 EbM7 Gm7

Dm7 Gm F7sus Bb F/A Gm7 Dm7

Gm7 F7sus Bb F/A Gm7 Dm7 Gm Gm7

EbM7 Gm Eb Gm

Cm7 Gm7 Bb7 EbM7 Gm7 Dm7

Gm7 Dm Gm Dm7 Gm

1 Dm7 2

# MOROCCO

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By RUSS FREEMAN

Moderately fast

Bb/D F/Bb Bb/G F/Bb C Bb F/C Bb F/D C Bb/D F/Bb Bb/G A7/C#

Dm7 C/E Bb/F F/D F/Bb C Bb/D F/Bb Bb/G F/Bb C Bb

F/C Bb F/D C Bb/D F/Bb Bb/G A7/C# Dm7 C/E Bb/F F/Bb C

Bb(add2) C Bb/D C/E F/A Bb C Bb/D C/E FM9 **To Coda** ⊕

C/A F/Bb C11 Bb/D C/E FM9 F/A BbM7 A7/C# Dm7

A7 Dm C6 Am F Bb C Bb(add2)/D F <sup>1</sup> C/E Bb(add2) Bb/D

C Bb(add2)/D F C/E Bb(add2) Bb/D C

<sup>2</sup> C/E Bb(add2) Bb/D C Bb(add2)/D F C/E

Bb(add2) Bb/D C Dm Am7 Dm Am7

Dm Am7 Dm Am7 DbM7 Eb/Db DbM7 Eb/Db DbM7 Eb/Db DbM7 Eb/Db

Repeat ad lib.

Fm Cm7 Fm Cm7 Fm Cm7 Fm Cm7 Dm C/E C/G Dm/F C#sus2/G C F/A

Bb/G Bb/♭/Bb C/E F Dm7 F/A BbM7 A/C# Dm7 C/E F **D.C. al Coda** F#dim7 Gm7

CODA

C F/B $\flat$  C11 B $\flat$ /D C/E FM9 F/A B $\flat$ M7  
 A7/C $\sharp$  Dm7 A7 Dm C6 Am F B $\flat$  C B $\flat$ (add2)/D F  
 C/E B $\flat$ (add2) B $\flat$ /D C B $\flat$ (add2)/D F C/E B $\flat$ (add2) B $\flat$ /D C

**MOOD INDIGO**  
from **SOPHISTICATED LADIES**

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Words and Music by **DUKE ELLINGTON, IRVING MILLS and ALBANY BIGARD**

Moderately slow

AbM7 B7 Bbm7 Eb7 $\sharp$ 5 AbM7 B7  
 You ain't been blue, — no, no, no, you ain't been blue, —

E7 Bm7 E7 Eb7 AbM7 Ebm7 Ab7 DbM7  
 till you've had — that Mood In - di - go. That feel - in' goes — steal-in' down to my

Gb7 AbM7 Bb7 Bbm7 Eb7 $\sharp$ 5 AbM7 Bbm7 Eb7 AbM7  
 shoes, while I sit and sigh: — "Go 'long, blues." Al- ways get that

Bb7 Bbm7 Eb7 AbM7 Bbm7 Eb7 AbM7  
 Mood In - di - go, — since my ba - by said good - bye. In the eve - nin'

Bb7 E7 Eb7 Ebm7  
 when lights are low, — I'm so lone - some I could cry, 'cause there's no - bod - y who

Ab7 Db7 E7 Eb7  
 cares a - bout me. — I'm just a soul who's blu - er than blue — can be,

AbM7 Bb7 Bbm7 Eb7 AbM7  
 when I get that Mood In - di - go, — I could lay me down and die.

# DAYS OF WINE AND ROSES

© 1962 WARNER BROS. INC. (Renewed)

Lyric by JOHNNY MERCER  
Music by HENRY MANCINI

**Moderately**

The Days Of Wine And Roses laugh and run a way  
like a child at play, through the meadow land to -  
ward a clos - ing door, a door marked "Nev - er - more," that  
was - n't there be - fore. The lone - ly night dis -  
closes just a pass - ing breeze filled with  
mem - o - ries of the gold - en smile that in - tro - duced me  
to the Days Of Wine And Ro - ses and  
you. The you.

# MR. BIG FALLS HIS J.G. HAND

Copyright © 1981 ARTHUR PEPPER MUSIC

Written by ART PEPPER

**Medium Blues**

you. The you.



# MY ATTORNEY BERNIE

© 1983 Swiftwater Music

Words and Music by  
DAVE FRISHBERG

## Medium Samba

Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G

I'm im - pressed with My At - tor - ney Bern - ie, I'm im -  
touch with My At - tor - ney Bern - ie, In a  
mire My At - tor - ney Bern - ie, I ad -

Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G C#dim7 N.C. Fm7

pressed with his in - flu - en - tial friends. He's got ver - y big con - nec -  
clutch he can speed right to the scene. And if I'm locked up in the jail -  
mire an - y guy who knows his stuff. Sure we blew a cou - ple ven -

Bb9 Ebm7 Ab9 DbM7

- tions, so I fol - low his di - rec - tions, Bern - ie knows his way a - round -  
with just one phone call for my bail, he says to call his club col - lect -  
- tures with the coun - ter - feit de - ben - tures, but you win a few, you lose -

Gbm9 Cm7 F7b9 Am7 D7 G7

- and so I al - ways do what Bern - ie rec - om - mends. I am  
or deal di - rect - ly with his an - swer - ing mach - ine. When I  
a few, like Bern - ie says, you keep on hang - in' tough. Thanks to

Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G Dm7b5 Dm7b5/G

blessed with My At - tor - ney Bern - ie, I'm im - pressed with the  
dine with My At - tor - ney Bern - ie, He buys wine from the  
you My At - tor - ney Bern - ie, Thanks to you, I'm con -

Dm7b5 Dm7b5/G C#dim7 N.C. Fm7 Bb9

way he runs the store. He's got Dodg - er sea - son box - es, and an  
rare im - port - ed rack. That's cause Bern - ie is a pur - ist, not your  
sid - ered well - to - do. Sure, I made out like a ban - dit, just ex -

Ebm7 Ab9 DbM7 Gbm9

of - fice full of fox - es. It's a - maz - ing all the dif - f'rent things your  
pol - y - es - ter tour - ist. Bern - ie waves the glass a - round a - while, then  
act - ly like you planned it. But, like Mur - ray, my ac - count - ant told me

Cm7 F7b9 Ab9#11 G9 N.C. F9sus Bbm7

av' - rage guy might need a law - yer for. } Bern - ie tells me what to do,  
takes a sip, and al - ways sends it back. }  
yes - ter - day, I owe it all to you. }

N.C. D9sus GM7 N.C. F9sus Bbm7 N.C.

Bern - ie lays it on the line. Bern - ie says we sue, we sue, Bern - ie says we

D9sus D7#5 Gm Fm9 Bb13 Eb D7#9 Gm Fm9 Bb13

sign, we sign...

Eb D7#9 G(add9) N.C. Eb D7b9 N.C. Gm6

I'm in on the dot - ted line.  
I ad -

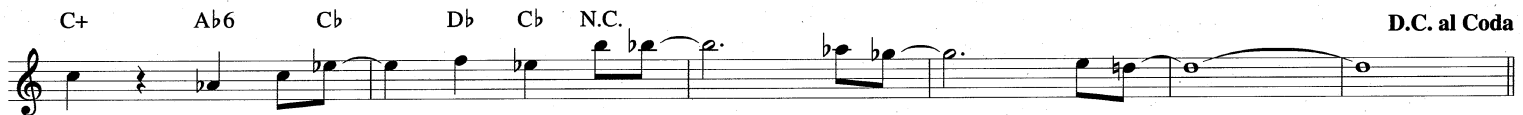
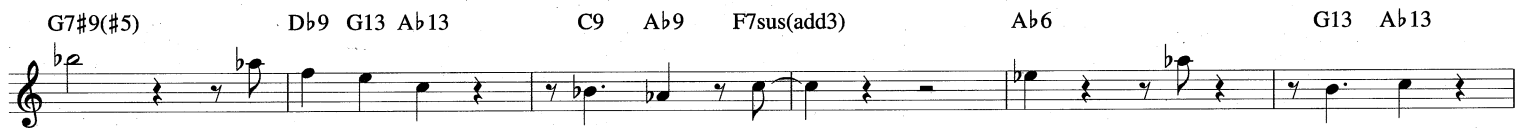
# MR. GONE

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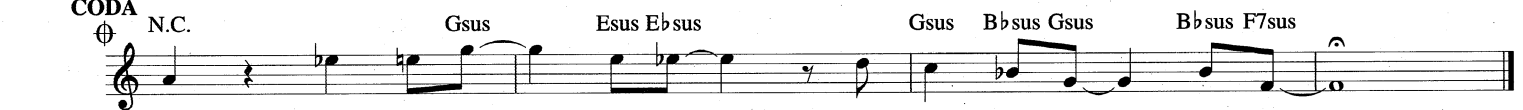
Music by JOSEF ZAWINUL

Medium Swing/Shuffle

N.C.



**CODA**

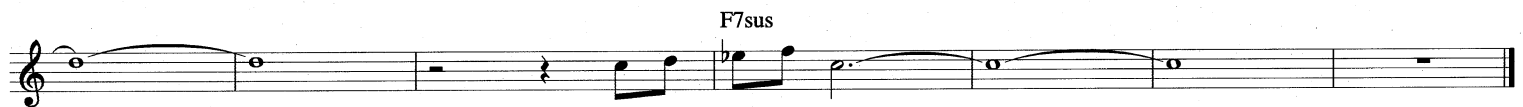
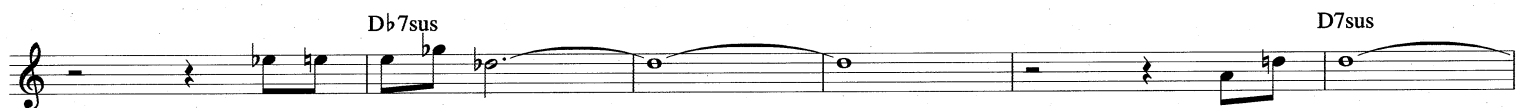
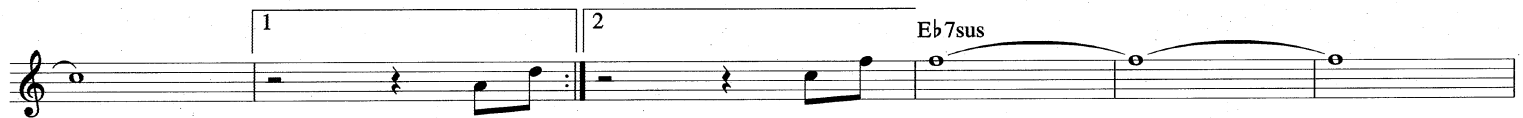
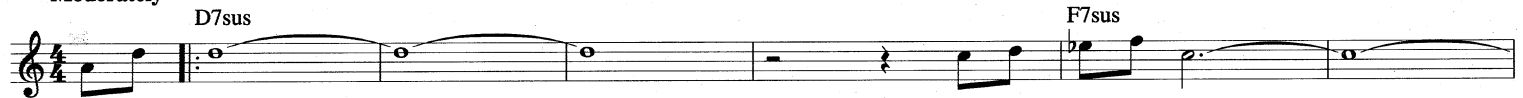


# MAIDEN VOYAGE

Copyright © 1973 by Hancock Music Co.

Music by HERBIE HANCOCK

Moderately



(I'm Afraid)  
**THE MASQUERADE IS OVER**

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and Magidson Music Co., Inc.

Words by HERB MAGIDSON  
Music by ALLIE WRUBEL

Slowly EbM7 Dm7b5 G7 3 Cm7 F7 Bbm7 Eb7 AbM7

Your eyes don't shine \_\_\_\_\_ like they used to shine and the thrill is

Gm7 C7 3 F7 Fm7 Bb7 EbM7 Bbm7 Eb7

gone \_\_\_\_\_ when your lips meet mine. I'm a - fraid \_\_\_\_\_ The Mas - quer - ade Is

AbM7 Abm7 Db7 EbM7 C7 Fm7

O - ver and so is love, \_\_\_\_\_ and so is love. \_\_\_\_\_

Bb7 EbM7 Dm7b5 G7 3 Cm7 F7 Bbm7 Eb7

\_\_\_\_\_ Your words don't mean \_\_\_\_\_ what they used to mean. They were

AbM7 Gm7 C7 3 F7 Fm7 Bb7 EbM7

once in - spired, \_\_\_\_\_ now they're just rou - tine. I'm a - fraid \_\_\_\_\_ The Mas - quer -

Bbm7 Eb7 AbM7 Abm7 Db7 Gm7 C7 Fm7 Bb7

ade Is O - ver and so is love, \_\_\_\_\_ and so is

EbM7 Gm7 C7 Fm7 Bb7 EbM7 Cm7 Fm7 Bb7

love. \_\_\_\_\_ I guess I'll have to play Pag - liac - ci and get my - self a clown's dis -

EbM7 Am7 D7 GM7 Cm7 F7 3 Fm7 Bb7

guise, and learn to laugh like Pag - liac - ci with tears \_\_\_\_\_ in my eyes. You

EbM7 Dm7b5 G7 3 Cm7 F7 Bbm7 Eb7 AbM7

look the same, \_\_\_\_\_ you're a lot the same, but my heart says,

Gm7 C7 3 F7 Fm7 Bb7 EbM7 Bbm7 Eb7

"No, \_\_\_\_\_ no, you're not the same." I'm a - fraid \_\_\_\_\_ The Mas - quer - ade Is

AbM7 Abm7 Db7 Gm7 C7 Fm7 Bb7 EbM7

O - ver and so is love, \_\_\_\_\_ and so is love. \_\_\_\_\_

# MORNIN'

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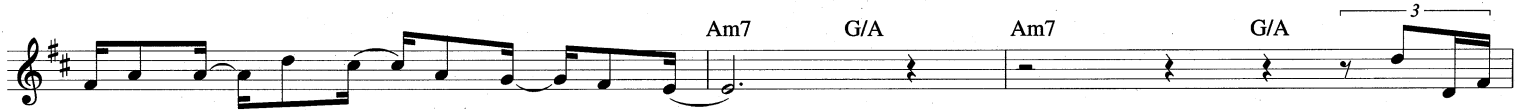
Words and Music by AL JARREAU,  
 JAY GRAYDON and DAVID FOSTER

Moderate R & B Shuffle

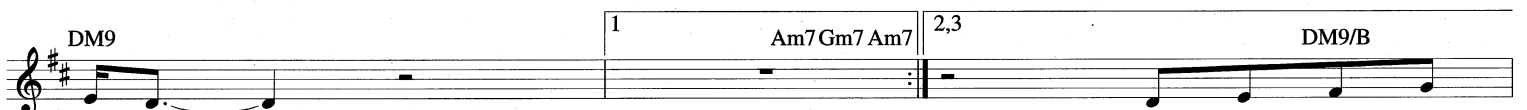
DM9



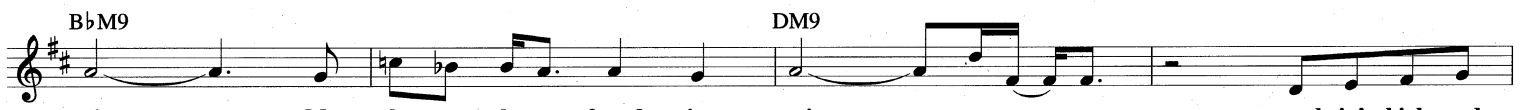
Morn-in' Mis - ter Ra - di - o. Morn-in' lit - tle Cher - i - os. Morn-in' Sis - ter Or - i - ole.  
 Morn-in' Mis - ter Shoe - shine man. Shine 'em bright in white and tan. My ba - by said she loves me and



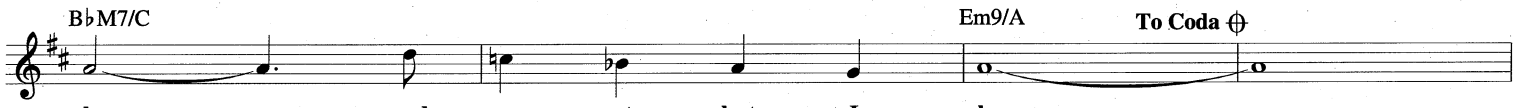
Did I tell you ev - 'ry - thing is fine in my  
 need I tell you that ev - 'ry - thing here is just fine, in my



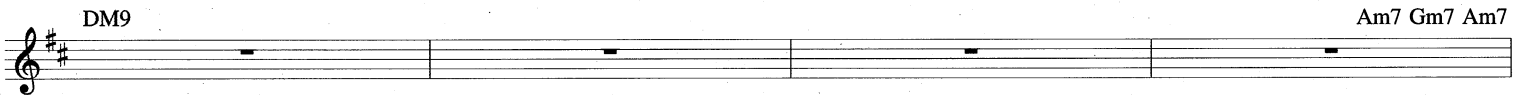
mind? 'Scuse me if I  
 mind?



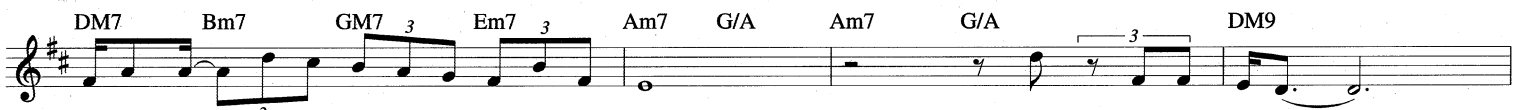
sing. My heart has found its wings; search-in' high and



low, and now at last I know.



Morn-in' Mis - ter Gold - en Gate. I should walk but I can't wait, I can't wait to set it straight.



I was shak - in' but now I am mak-in' it fine here in my mind.



My heart will soar with love that's rare and real.



My smil - ing face will feel ev - 'ry cloud.

C#m7 D#m7 G#m7 C#13 C#9b13 F#M9

Then high-er still, be-yond the blue, un-til

D#m7 G#m7 A#m7 BM9

I know I can, like an-y man reach out my hand and

D.C. al Coda  
(no repeats)  
Am7 Gm7 Am7

B/C# C# B/C# C# DM9

touch the face of God.

CODA

Ebm9

Morn-in' Mis-ter Ra-di-o. Morn-in' lit-tle Cher-i-os.

Cm7 AbM7 Fm7 Bbm7 Ab/Bb

Morn-in' Sis-ter Or-i-ole. Did I tell you that ev-ry-thing here is just fine,

Repeat ad lib. and Fade  
Bbm7 Abm7 Bbm7

Bbm7 Ab/Bb EbM9

ooh, in my mind?

MOMENT'S NOTICE

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By JOHN COLTRANE

Quickly

Em7 A7 Fm7 Bb7 EbM7 Abm7 Db7 Dm7 G7

Ebm7 Ab7 DbM7#11 Dm7 G7 Cm7 B7b9 Bbm7 Eb7 AbM7

1  
Abm7 Db7 Gm7 C7b13 Abm7 Db7 Gb6 Fm7 Bb7

2  
Gm7 C7#9 Fm7 Bb7 Eb6/9 Fm7 Gm7

Fm7 Eb6/9 Fm7 Gm7 Fm7 Eb

## MAMBO A LA SAVOY

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Music and Lyric by WALTER "GIL" FULLER  
Spanish Lyric by FRANK GRILLO (MACHITO)

Moderately

Db Ebm7 Fm7 F#m7

Here's the lat - est dance cre - a - tion, it's not a fad but a real

B7 Fm7 Em7 Ebm7 3 Ab7

sen - sa - tion; Lat - ins do it, you can do it too.

Db Ebm7

It was start - ed by a La - tin who

Fm7 F#m7 B7 Fm7 Em7

brought the dance to all Man - hat - tan, and he called it

Ebm7 Ab7 Db Abm7

Mam - bo A La Sa - voy. When the band plays clav -

Db9 Gbm7

es and rhy - thm, you start danc - ing by hyp - no - tism.

Gbm7 B7 EM7

And you feel a new sen - sa - tion, it's the mam - bo with

Ebm7 Ab9 Dbm7 Ebm7

syn - co - pation. If you want some eas - y les - sons, just

Fm7 F#m7 B7 Fm7 Em7

ask a Lat - in from Man - hat - tan and he'll teach you to

Ebm7 Ab7 Db

Mam - bo A La Sa - voy.

# MAS QUE NADA

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Words and Music by  
 JORGE BEN

Moderately bright

Am D7

Ooo, \_\_\_\_\_ when your eyes meet mine.  
 Ooo, \_\_\_\_\_ I could lose my mind.  
 ô \_\_\_\_\_ a - ri - á \_\_\_\_\_ rai - ô \_\_\_\_\_

Am 1 2

To Coda

Pow! Pow! Pow! \_\_\_\_\_  
 Ow! Ow! Ow! \_\_\_\_\_  
 ô - bá, ô - bá, ô - ba. \_\_\_\_\_ Ow! bá.

Em7 Am G7 Em7

It's \_\_\_\_\_ a \_\_\_\_\_ feel - ing \_\_\_\_\_ that be - gins to grow an' grow an' grow in - side  
 Mas \_\_\_\_\_ Que \_\_\_\_\_ Na - da \_\_\_\_\_ sai da mi - nha fren - te que eu que - ro pa -

Am G7 Em7 Am

me \_\_\_\_\_ 'til I feel like I'm gon - na ex - plode. \_\_\_\_\_ Oh, this is  
 sar, \_\_\_\_\_ Pois o sam - ba es - tá a - ni - ma \_\_\_\_\_ do, O que

E7 Am

what you do \_\_\_\_\_ to me! \_\_\_\_\_ Are your lips say - ing things  
 eu que - ro e sam - bar. \_\_\_\_\_ Es - se sam - ba Que é mix -

G7 Em7 Am

that you feel in your heart? \_\_\_\_\_ If your heart is beat - ing  
 to de ma - ra - ca - tú \_\_\_\_\_ E sam - ba de pre - to

Dm G7 Em7 Am G7

mad - ly, \_\_\_\_\_ Then let the mu - sic start. \_\_\_\_\_ Hold me, hold -  
 vel - lho, \_\_\_\_\_ Sam - ba de pre - to tú. \_\_\_\_\_ Mas Que Na -

Am G7 Am

me! \_\_\_\_\_ It's heav - en ooo it's heav - en when you hold me; \_\_\_\_\_ I  
 da, \_\_\_\_\_ Um sam - ba co - mo es - se ta - o le - gal, \_\_\_\_\_ Vo -

G7 Am E7

want you night and day. Ooo I want you here to stay.  
 cê nao vai que - rer que eu che - gue no fi - nal.

Am D.C. al Coda

CODA Am

Ow! \_\_\_\_\_  
 bá! \_\_\_\_\_

# LAURA

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Lyric by JOHNNY MERCER  
 Music by DAVID RAKSIN

**Slowly**

Lau - ra is the face in the mist - y light,  
 foot - steps that you hear down the hall. The laugh  
 that floats on a sum - mer night, that you can nev - er quite  
 re - call. And you see Lau - ra on the train that is  
 pass - ing thru, those eyes, how fa - mil - iar they  
 seem. She gave your ver - y first kiss to you,  
 that was Lau - ra but she's on - ly a dream.

Chords: Am7, D7b9, GM7, Gm7, C7b9, FM7, Fm7, Abm6, EbM7, Am7b5, D7b5(b9), D9b5, D7, Bm7, E7b9, Am7, D7b9, GM7, Gm7, C7b9, FM7, Fm7, Abm6, CM7, D7, D7b9, D7#5(b9), G9, C6.

# MANOIR DE MES REVES (Django's Castle)

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By DJANGO REINHARDT

**Moderately**

Chords: Eb, Bb7b9, EbM7, Bb7b9, Eb, Bb7b9, Eb9, Eb7b9, Ab, Ebdim, EbM7, Eb, F9, F7, B9, Bb9, Eb, Bb7b9, EbM7, Bb7b9, Eb, Bb7b9, Eb9, Eb7b9, Ab, F9, B9, Bb9, EbM7, Bb7b9, EbM7.



# MIMOSA

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By GEORGE BENSON

## Light Funk

Chord annotations for the first staff:  $\text{Gm}9\flat 5$ ,  $\text{C}7\#5(\#9)$ ,  $\text{Fm}11$

Chord annotations for the second staff:  $\text{Fm}6/9$ ,  $\text{D}7\#9$ ,  $\text{D}\flat 6/9$ ,  $\text{Gm}7\flat 5$ ,  $\text{C}7\#9$ ,  $\text{Fm}9$

Chord annotations for the third staff:  $\text{Fm}6$ ,  $\text{D}7\#9$ ,  $\text{D}\flat \text{M}9$ ,  $\text{D}\flat \text{M}9\flat 5$ ,  $\text{Fm}9$ ,  $\text{Fm}9/\text{E}\flat$

Chord annotations for the fourth staff:  $\text{Dm}9\flat 5$ ,  $\text{D}\flat 6/9(\#11)$ ,  $\text{G}\flat 6/9$ ,  $\text{Gm}7\flat 5$ ,  $\text{C}7\#5(\#9)$ ,  $\text{Fm}9$ ,  $\text{FM}9$

Chord annotations for the fifth staff:  $\text{Fm}9$ ,  $\text{FM}9$ ,  $\text{Fm}9$

Chord annotations for the sixth staff:  $\text{Fm}6/9$ ,  $\text{D}\flat \text{M}9$ ,  $\text{C}13\text{sus}$ ,  $\text{C}7\#5(\#9)$ ,  $\text{Fm}9$

Chord annotations for the seventh staff:  $\text{B}\flat 13$ ,  $\text{A}\flat \text{m}7$ ,  $\text{D}\flat 9$ ,  $\text{Gm}7$ ,  $\text{C}9$ ,  $\text{FM}9$

Chord annotations for the eighth staff:  $\text{Dm}7$ ,  $\text{Gm}7$ ,  $\text{C}11$ ,  $\text{B}\flat 13(\#11)$ ,  $\text{A}13$ ,  $\text{A}7\#9(\flat 13)$

Chord annotations for the ninth staff:  $\text{Dm}7$ ,  $\text{F}\# \text{dim}7$ ,  $\text{Gm}7$ ,  $\text{Gm}7/\text{C}$ ,  $\text{D}\flat \text{M}7$ ,  $\text{FM}9$

Chord annotations for the tenth staff:  $\text{Fm}9$ ,  $\text{FM}9$ ,  $\text{N.C.}$ ,  $\text{D.S. al Coda}$ ,  $\text{N.C.}$

Performance markings:  $\text{To Coda } \oplus$ ,  $\text{FM}9$ ,  $\text{N.C.}$ ,  $\text{D.S. al Coda}$ ,  $\text{N.C.}$ ,  $\text{CODA } \oplus$ ,  $\text{Fm}9$ ,  $\text{FM}9$ ,  $\text{Fm}9$ ,  $\text{FM}9$ ,  $\text{Repeat and Fade}$

# MANDY MAKE UP YOUR MIND

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 8 Music Square West, Nashville, TN 37203

Words and Music by GRANT CLARKE,  
 ROY TURK, GEORGE MEYER and ARTHUR JOHNSTON

Moderately

G C7 G C7 G

Wed - din' bells are dan - dy, Man - dy Make Up Your Mind;

E7 A7/E B7b9/D# A7/E B7b9/D# A7/E A7

preach - er man is han - dy, Man - dy, eas - y to find.

D7 Ddim7 D/A D7 D/A D7

March - ing down the isle, your style will make 'em all stare

Bm7 G/B Bbdim7 Am7

with a lit - tle black - eyed Su - san stuck in your hair.

D7 G C7 G C7 G

Gee, but you're the can - dy, Man - dy, won't you de - cide;

A7/E B7b9/D# A7/E B7b9/D# A7/E A7

ev - 'ry thing is dan - dy, Man - dy, once you're a bride.

G7 C7 F7 E7 A7

In a year or two, there may be three of a kind;

A7/E Cm#7 D7 G C7 G

lis - ten to me Man - dy, Make Up Your Mind.

# MR. LUCKY

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Lyrics by JAY LIVINGSTON and RAY EVANS  
Music by HENRY MANCINI

Moderately Slow

D13 Dm9 G7#5

They call us luck - y, you and I. Luck - y

Cm7 F7 F7#5 BbM9

girl, luck - y, guy. When you

Am7 D9b5 D9 Bm7 Em7 Em7/D

take my hand or touch my cheek I know I'm

Cm7 Cm7/Bb Am7 D7 Dm7 G7 N.C.

on a life - time luck - y streak. A luck - y

D13 Dm7 G9#5 Cm7

rain - bow lights the sky when we kiss,

F7 F7#5 BbM9 E9#5 EbM7

when we sigh. { He: They say I'm luck - y,  
She: They say you're luck - y,

D9 Bm7 Bb9 Am9

Mis - ter Luck - y guy and but you're dar - the  
Mis - ter Luck - y guy ling,

Am7/D 1 G6/9 N.C. 2 G6/9

rea - son am why. } They call us why.  
so am I. I.

# MR. JELLY-LORD

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By FERDINAND "JELLY ROLL" MORTON

Moderately

Eb6 Edim7 Bb/F G7 C7 F7 Bb6 F7 Bb Dbdim7  
 F7/C F7#5 Bb Dbdim7 F7/C F7#5 Bb7 Eb 3  
 C7 F7 Bb Dbdim7 F7/C F7#5 Bb7  
 Eb Edim7 Bb/F G7 C7 F7 3  
 Bb Edim7 Bb7 Eb Edim7  
 Bb7/F Bb7 Eb N.C. Eb6 Edim Bb7  
 Eb Bb7#5 Eb Ab Adim7 Eb/Bb G7 C7 3  
 F7 Bb7 Eb6 N.C. Bb7/F Bb7  
 Eb Ab Adim7 Eb/Bb G7 C7 F7 Bb7  
 E Bb13 Eb6 N.C. B7 Bb7 Eb7 3

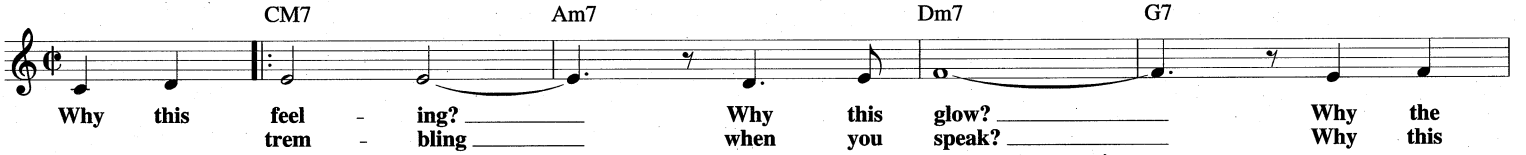
# MR. WONDERFUL

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Words and Music by JERRY BOCK,  
LARRY HOLOFCENER and GEORGE DAVID WEISS

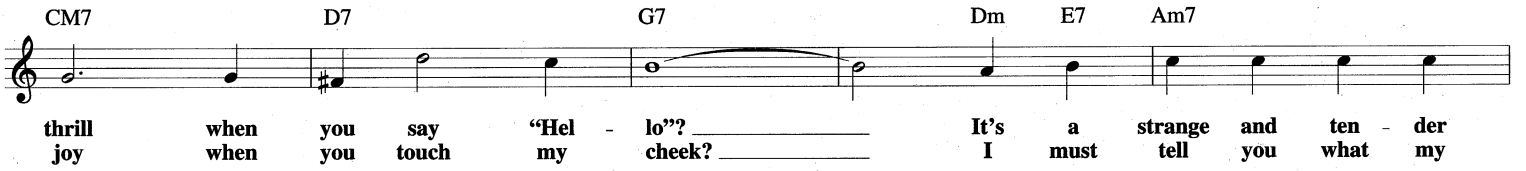
Moderately

CM7 Am7 Dm7 G7



Why this feel - ing? Why when this glow? Why the thrill when you say "Hel - lo"? Why this glow? Why the joy when you touch my cheek? I must tell you what my

CM7 D7 G7 Dm E7 Am7



mag - ic heart knows you is do. true: } Mis - ter Won - der - ful, that's

D7 CM7 A7b9 1 Dm7



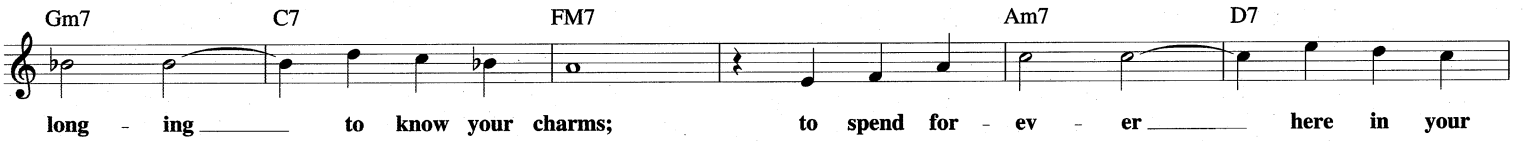
you! Why this Won - der - ful, that's you! And why this

Bb7 G7 2 Dm7 G7 C Fm6 C



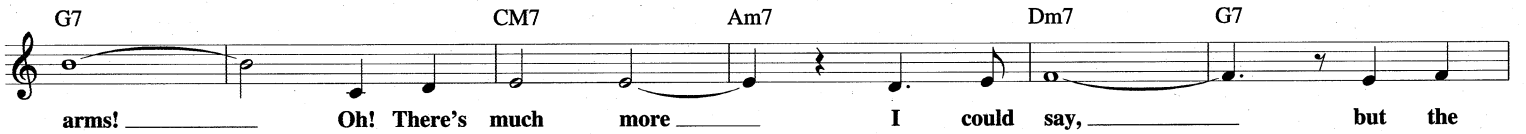
long - ing to know your charms; to spend for - ev - er here in your

Gm7 C7 Fm7 Am7 D7



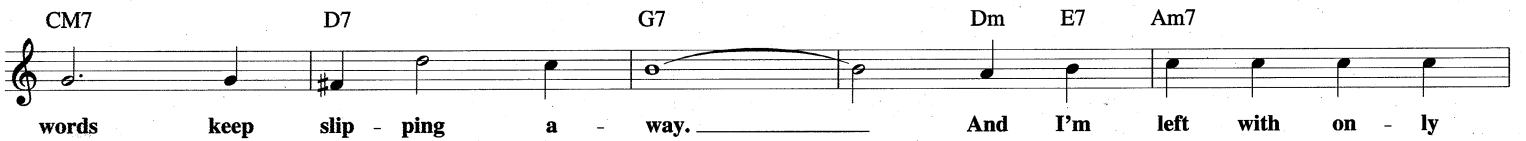
arms! Oh! There's much more I could say, but the

G7 CM7 Am7 Dm7 G7




words keep slip - ping a - way. And I'm left with on - ly

CM7 D7 G7 Dm E7 Am7



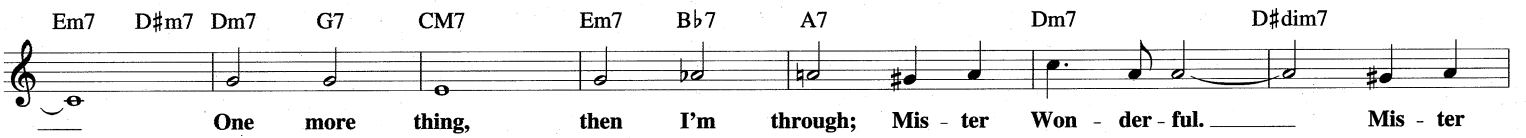
one point of view: Mis - ter Won - der - ful, that's you!

D7 CM7 Bb7 A7 Dm7 G7 CM7



One more thing, then I'm through; Mis - ter Won - der - ful. Mis - ter

Em7 D#m7 Dm7 G7 CM7 Em7 Bb7 A7 Dm7 D#dim7



Won - der - ful, Mis - ter Won - der - ful, I love you!

C6/E A7 Dm9 F#7 G7 C Fm6 C



Won - der - ful, Mis - ter Won - der - ful, I love you!

# THE MOOCH

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By DUKE ELLINGTON  
and IRVING MILLS

### Slow Drag

Cm B7b9 C#7#11

1 Cm Dm7b5/C 2 Cm

Ab7#11 B7 Cm Dm7b5 Ab7#11

B7 Bb7 Bb7#5 Eb Bb9 Eb Bb9

Eb Ebm#7 Eb6/Bb Bbm7 Eb9 Ab6 Db9

Eb Ebm#7 Eb6/Bb Dbdim7 Fm7 Bb7 Fm7 Bb7 Eb Bb9

Eb G7 Cm C#7#11 Cm C#7#11 Cm

B7b9 C#7#11

1 Cm Dm7b5/C 2 Cm Dm7b5/C Cm Fm6

# MOON RIVER

from the Paramount Picture **BREAKFAST AT TIFFANY'S**

Copyright © 1961 (Renewed 1989) by Famous Music Corporation

Words by **JOHNNY MERCER**  
Music by **HENRY MANCINI**

Slowly

CM7 Am7 F7#11 C/E F7#11

Moon Riv - er, wid - er than a mile, I'm cross - in' you in

C/E Bm7b5 E7 Am7 C7/G

style some day. Old dream - mak - er, you

FM7 Bb9#11 Am Am7/G F#m7b5 B7

heart - break - er, wher - ev - er you're go - in', I'm

Em7 A7 Dm7 G9 CM7 Am7 F7#11

go - in' your way. Two drift - ers, off to see the

C/E F7#11 C/E Bm7b5 E7

world. There's such a lot of world to see. We're

Am7 Am/G F#m7b5 F13 C/E F7#11

af - ter the same rain - bow's end, wait - in' 'round the

C/E F7#11 C/E Am7 Dm7

bend, my Huck - le - ber - ry friend, Moon Riv - er

G9

1 CM7	2 AbM7 D♭M7 CM7
----------	--------------------

and me. me.

# MACK THE KNIFE

from THE THREEPENNY OPERA

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 and EDWARD and JOSEPHINE DAVIS, as Executors of the ESTATE OF MARC BLITZSTEIN

Music by KURT WEILL  
 English Words by MARC BLITZSTEIN  
 Original German Words by BERT BRECHT

Moderately

Oh, the shark has pret - ty teeth, dear and he shows them  
 pearl - y white. Just a jack - knife has Mac -  
 heath, dear and he keeps it out of sight.  
 When the shark bites with his teeth, dear scar - let  
 bil - lows start to spread. Fan - cy gloves, though  
 wears Mac - heath, dear so there's not a trace of  
 red. On the side walk Sun - day morn - ing  
 Mil - ler ooz - ing his life; some one's  
 lies af - ter draw - ing out his cash; and Mac -  
 sneak heath ing spends 'round like the cor sail - ner. Is the some one  
 heath spends like a sail - or. Did our boy do  
 Mack The Knife? From a tug boat by the  
 some - thing rash? Su - key Taw - dry, Jen - ny  
 riv - er a ce - ment bag's drop - ping down;  
 Div - er, Pol - ly Peach - um, Lu - cy Brown,  
 the ce - ment's just for on the weight, dear. Bet you that  
 oh, the line forms on the right, dear now that  
 Mack - ie's back in town. Lou - ie  
 Mack - ie's back in town.



# MORE I CANNOT WISH YOU

from GUYS AND DOLLS

© 1949, 1950 (Renewed) FRANK MUSIC CORP.

By FRANK LOESSER

Slowly

CM7 G11 CM7 G11 CM7 G11 CM7 C7

Vel - vet I can wish you for the col - lar of your coat, and  
 Mu - sic I can wish you, mer - ry mu - sic while you're young. And

FM7 G7 G7#5 CM7 A7b9 Dm7 G7 CM7 G11

for - tune smil - ing all a - long your way. } But More I Can - not  
 wis - dom when your hair has turned to gray.

CM7 G11 CM7 G11 E+ E7 Am7 F Em7 To Coda ⊕

Wish You than to wish you find your love. Your own true love this

Dm7 G7 CM7 G11 CM7 G11 Cm7 G11

day. Man - sions I can wish you, sev - en foot - men all in

CM7 C7 FM7 G7 G7#5 CM7 A7b9 Dm7 G7

red and call - ing cards u - pon a sil - ver tray. But

CM7 G11 CM7 G11 CM G11 E+ E7 Am7 F

More I Can - not Wish You than to wish you find your love, your own true

Em7 Am7 Am7/G D7 Am7 D7 G6

love, this day. Stand - ing there gaz - ing at you,

Bm7 E7 Am7 D7 G C G D7

full of the bloom of youth. Stand - ing there

Am7 D7 G A7b9 Dm7 Gm7

gaz - ing at you with the sheep's eye and the

D.C. al Coda CODA

Dm7 G7 ⊕ Am7 Dm7 Gm7

lick - er - ish tooth. day. With the sheep's eye and the

Dm7 G7 CM7 Am7 Em7 Dm7 G7 C

lick - er - ish tooth and the strong arms to car - ry you a - way.

# MOON OVER MIAMI

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Lyric by EDGAR LESLIE  
Music by JOE BURKE

Slowly

Musical score for "Moon Over Miami" in G major, 4/4 time. The score consists of five systems of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "Moon O - ver Mi - a - mi, Shine on my love and me, So we can stroll be - side the Moon O - ver Mi - a - mi, Shine on as we be - gin, a dream or two that may come roll true, of the roll - ing comes sea. in. Hark to the song of the smil - ing trou - ba - dours, Hark to the throb - bing gui - tars hear how the waves of - fer thun - der - ous ap - plause, Af - ter each song to the stars. Moon O - ver Mi - a - mi, You know we're wait - ing for, a lit - tle love, a lit - tle kiss on Mi - a - mi shore."

# MOONLIGHT BECOMES YOU

from the Paramount Picture ROAD TO MOROCCO

Copyright © 1942 (Renewed 1970) by Famous Music Corporation

Words by JOHNNY BURKE  
Music by JAMES VAN HEUSEN

Slowly with expression

Musical score for "Moonlight Becomes You" in F major, 4/4 time. The score consists of four systems of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "Moon - light Be - comes You, it goes with your hair. You cer - tain - ly know the right thing to wear. Moon - light Be - comes You, I'm thrilled at the sight, and I could get so ro - man - tic to - night. You're all dressed up to go dream - ing, now don't tell me I'm wrong, And"



## LULLABY OF BIRDLAND

© 1952, 1953, 1954 (Copyrights Renewed) WINDSWEEP PACIFIC ENTERTAINMENT CO.  
d/b/a LONGITUDE MUSIC CO.

Words by GEORGE DAVID WEISS  
Music by GEORGE SHEARING

**Moderately**

Em C#m7b5 F#7b9 B7b9 Em7 Am7 D9  
Lul - la - by Of Bird - land that's what I al - ways hear when you sigh.

GM7 Em7 Am7 D7b9 GM7 F#m7b5 B7  
Nev - er in my word land could there be ways to re - veal, in a phrase, how I feel!

Em C#m7b5 F#7b9 B7b9 Em7 Am7 D9  
Have you ev - er heard two tur - tle doves bill and coo when they love?

GM7 Em7 Am7 D7b9 GM7 D7 GM7  
That's the kind of mag - ic mu - sic we make with our lips when we kiss!

E9 E7b9 Am7 D9 D7b9 GM7  
And there's a weep - y old wil - low, he real - ly knows how to cry.

E9 E7b9 Am7 D9 D7b9 GM7 B7  
That's how I'd cry in my pil - low if you should tell me fare - well and good - bye.

Em C#m7b5 F#7b9 B7b9 Em7 Am7 D9  
Lul - la - by Of Bird - land whis - per low, kiss me sweet and we'll go

GM7 Em7 Am7 D7b9 1 GM7  
fly - in' high in Bird - land, high in the sky up a - bove all be - cause

F#m7b5 B7 2 GM7 Am7 D9 GM7 C9 Am7 Ab9 G6/9  
we're in love. all be - cause we're in love.

## MORNING DANCE

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Administered by Harlem Music, Inc., 1762 Main Street, Buffalo, NY 14208

By JAY BECKENSTEIN

**Medium Samba/Funk**

§ F F/A Bbm7 Eb7 F F/A  
we're in love. all be - cause we're in love.

BbM7 C9sus F F/A Bbm7 Eb7

1 Dm7 G7sus G7 C13sus 2 Dm7 G7

C13sus EbM9#11 Dm7 Gm7 C9sus F

Em7b5 Eb7b5 3 Dm7 G7sus 3 G7 3 C9sus C7 EbM9#11

Dm7 Gm7 C9sus F Em7b5 Eb7b5 3 Dm7

G7 To Coda ⊕ C9sus D.S. al Coda

CODA ⊕ C9sus C#9sus

F# F#/A# Bm7 E7 Repeat and Fade

### MY BABY JUST CARES FOR ME

Copyright © 1930 (Renewed) by Donaldson Publishing Co. and Gilbert Keyes Music Co.

Lyrics by GUS KAHN  
Music by WALTER DONALDSON

Medium Swing

GM7 To Coda ⊕

My ba - by don't care for shows, my ba - by don't care for clothes,  
My ba - by don't care for rings, or oth - er ex - pen - sive things,

GM7/B Bbdim7 Am7 D7 Am7 B7

My Ba - by Just Cares For Me! My ba - by don't care for

Em7 A7 D7 D.C. al Coda

furs and la - ces, my ba - by don't care for high - toned pla - ces.

CODA ⊕ E7b9 E7 Am7

she's sen - si - ble as can be.

F#7 Bm7 E7 Am7 A7 D7 G

My ba - by don't care who knows it, My Ba - by Just Cares For Me!

# MOST GENTLEMEN DON'T LIKE LOVE

from LEAVE IT TO ME!

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Words and Music by  
COLE PORTER

Moderately slow

CM7 G11 G7#5 E7 A7 D7 Ab13 G13 C A7b9 Dm7 G7b9

1. Most Gen - tle - men Don't Like Love, — they just like — to kick it a - round.

2. - 4. (See additional lyrics)

CM7 G11 G7#5 E7 A7 D7 Ab13 G13 C Fm6

Most gen - tle - men can't take love, — 'cause most gen - tle - men can't be pro - found.

C E7b9(b13) Am7 B7b5 E7b9 A13

As Mad - am Sapph - o — in some son - net said: — “A slap and a tick - le is

Ab13 G7 CM7 G11 G7#5 E7

all that the fick - le male ev - er has in his head.” For Most Gen - tle - men Don't Like Love. —

A7 Dm7 G7 Dm7 G7 Am7 D7 Dm7b5 G7

I've been in love — so I know what I'm talk - ing of; — And oh, to my woe — I have found —

Em7b5 A7b9 D7 Ab13 G13

they just like — to kick it a - round.

1 - 3 C A7b9 Dm7 G7b9 4 C6

Additional Lyrics

- 2. Most Gentlemen Don't Like Love,  
They just like to kick it around,  
Most Gentlemen Don't Like Love,  
'Cause most gentlemen can't be profound.  
So just remember when you get that glance,  
A romp and a quickie  
Is all little Dickie means  
When he mentions romance,  
For Most Gentlemen Don't Like Love,  
They just like to kick it around.
- 3. Most Gentlemen Don't Like Love,  
They just like to kick it around,  
Most Gentlemen Don't Like Love,  
'Cause most gentlemen can't be profound.  
In ev'ry land, children, they're all the same,  
A pounce in the clover  
And then when it's over  
“So long and what is your name?”  
'Cause Most Gentlemen Don't Like Love,  
They just like to kick it around.
- 4. Most Gentlemen Don't Like Love,  
They just like to kick it around,  
Most Gentlemen Don't Like Love,  
'Cause most gentlemen can't be profound.  
So if your boy friend, some fine night,  
Should say he'll love you forever  
And part from you never,  
Just push him out of the hay, (way)  
'Cause Most Gentlemen Don't Like Love,  
They just like to kick it around.

# MY HEART STOOD STILL

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately slow

FM7 Abdim7 Gm7 C7 FM7 Cm7 F7 BbM7 Eb7 Am7 D7

I took one look at you, that's all I meant to do, and then } My  
My feet could step and walk, my lips could move and talk, and yet }

Gm7 C7 1 Am7 D7 Gm7 C7 2 FM7 Bb7 FM7 Fm7

Heart Stood Still! Still! Though not a sin - gle word was

B $\flat$ 7 Db7 C7 Dm7 $\flat$ 5 G7

spo - ken, I could tell you knew, that un - felt clasp of hands told me so

Db7 C7 FM7 A $\flat$ dim7 Gm7 C7 FM7 Cm7 F7

well you knew. I nev - er lived at all, un - til the

B $\flat$ M7 Eb7 Am7 A $\flat$ dim7 Gm7 C7 FM7

thrill of that mo - ment when My Heart Stood Still.

### MOUNTAIN GREENERY

from the Broadway Musical THE GARRICK GAITIES

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Words by LORENZ HART  
 Music by RICHARD RODGERS

Moderately

C Am7 Dm7 G7 C Am7 Dm7 G7 C

In a Moun - tain Green - er - y, where God paints the scen - er - y, just two

Am7 D7 G7 Dm7 G7 C Am7 Dm7 G7

cra - zy peo - ple to - geth - er; } While you love your lov - er, let  
 How we love love se - ques - ter - ing

C Am7 Dm7 G7 C Am7 D7

blue skies be your cov - er - let, when it rains, we'll laugh at the  
 where no pests are pest - er - ing, no, dear, ma - ma holds us in

Gm7 C7 F6

weath - er. And if you're good I'll search for wood,  
 teth - er! Mos - qui - tos here won't bite you, dear;

Fm6 Am11 D7 Dm7 G7

so you can cook while I stand look - ing.  
 I'll let them sting me on the fin - ger.

C Am7 Dm7 G7 C Am7 Dm7 G7

Beans We could get find no keen - er re - cep - tion from in a bean - er - y,  
 could find no clean - er re - treat from life's ma - chin - er - y,

C Am7 D7 G7 1 C Dm7 G7 2 C

bles than our Moun - tain Green - er - y home!  
 than our Moun - tain Green - er - y home!

# MY GIRL

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Words and Music by WILLIAM "SMOKEY" ROBINSON  
and RONALD WHITE

Slowly



I've got sun - shine on a cloud - y day; When it's cold out - side, I've got the month of May. I guess you say, what can make me feel this way? My Girl, talk - ing 'bout My Girl. I've got so much hon - ey, the bees en - vy me; I've got a sweet - er song than the birds in the tree. Well, I guess you say, what can make me feel this way? My Girl, talk - ing 'bout My Girl. I don't need no mon - ey, for - tune or fame. I've got all the rich - es, ba - by, one man can claim. Well, I guess you say, what can make me feel this way? My Girl, talk - ing 'bout My Girl. I've got sun - shine on a cloud - y day with My Girl; I've ev - en got the month of May with My Girl. Talk - ing 'bout, talk - ing 'bout, My Girl. Woo! My Girl. That's all I can talk a - bout, is My Girl.



# MY OLD FLAME

from the Paramount Picture BELLE OF THE NINETIES

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Words and Music by ARTHUR JOHNSTON  
and SAM COSLOW

**Slowly**

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. The tempo is marked 'Slowly'. The score includes various musical notations such as notes, rests, and triplets. Chord symbols are placed above the staff lines. The lyrics are written below the notes.

FM7 Adim7 D7b9 Gm7 Bbm7 C7

My Old Flame, I can't ev - en think of his name, but it's

FM7 Bbm7 Eb7 AbM7 Db7 3 Gm7 C7

fun - ny now and then, how my thoughts go flash - ing back a - gain to My Old Flame.

FM7 Am7b5 D7b9 Gm7 Bbm7 C7

My Old Flame, my new lov - ers all seem so tame, for I

FM7 Bbm7 Eb7 AbM7 Db7 3 Gm7 C7 FM7 Bbm7 Eb7

have - n't met a gent so mag - ni - fi - cent or el - e - gant as My Old Flame.

AbM7 Bbm7 Eb7 3 Gb7 F7 Bb7

I've met so man - y who had fas - ci - na - tin' ways, a fas - ci - na - tin' gaze in their eyes.

Bbm7 Eb7 Gm7b5 C7 Fm7 Dm7 G7 Gm7 C7

Some who took me up to the skies, but their at - tempts at love were on - ly im - i - ta - tions of

FM7 Am7b5 D7b9 Gm7 Bbm7 C7

My Old Flame, I can't ev - en think of his name. But I'll

FM7 Bbm7 Eb7 AbM7 Db7 3 Gm7 C7#5 FM7

nev - er be the same, un - til I dis - cov - er what be - came of My Old Flame.

# MY SILENT LOVE

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Words by EDWARD HEYMAN  
Music by DANA SUESSE

Moderately

EbM7                      Bb7#5                      EbM7                      Gm7b5                      C7b9                      Fm7  
 I reach for you like I'd reach for a star,      wor-ship-ping you from a - far,  
 Db7                      Bb7                      Gm7                      C7                      Fm7                      Bb7                      EbM7                      Bb7#5  
 liv - ing with My Si - lent Love.      I'm like a flame dy - ing out in the  
 EbM7                      Gm7b5                      C7b9                      Fm7                      Db7                      Bb7                      EbM7  
 rain,      on - ly the ash - es re - main,      smould - 'ring like My Si - lent Love.  
 Bbm7                      Eb7                      AbM7                      Db7                      EbM7                      Bbm7                      Eb7                      AbM7  
 How I long to tell all the things I have planned.      Still, it's  
 Db7                      F7                      Fm7                      Bb7                      EbM7                      Bb7#5  
 wrong to tell,      you would not un - der - stand.      You'll go a - long nev - er dream - ing I  
 EbM7                      Gm7b5                      C7b9                      Fm7                      Db7                      Bb7                      EbM7  
 care,      lov - ing some - bod - y some - where,      leav - ing me My Si - lent Love.

# MY IDEAL

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Words by LEO ROBIN  
Music by RICHARD A. WHITING  
and NEWELL CHASE

Slowly

EbM7                      C7                      Fm7                      Db7                      C7                      F7  
 Will I ev - er find the {girl} in my mind, -      the one who is My I - deal?  
 Fm7                      Bb7                      Dm7b5                      G7#5                      Cm7                      F7                      F#m7                      B7                      Fm7                      Bb7  
 May - be {she's} a dream and yet {she} might be      just a - round the cor - ner wait - ing for me.  
 EbM7                      C7                      Fm7                      Db7                      C7                      F7  
 Will I rec - og - nize a light in {her} eyes -      that no oth - er eyes - re - veal,      { or  
 Fm7                      Abm7                      Db7                      EbM7                      D7                      Db7                      C7                      Fm7                      Bb7                      EbM7      { al -  
 will I pass {her} by and nev - er e - ven know that {she} is My I - deal.  
 tho' {she} may be late,      I trust in fate and so I wait for My I - deal.

# NAIMA (Niema)

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By JOHN COLTRANE

Moderately slow

Bbm7/Eb Ebm7 AM7/Eb GM7#5/Eb AbM7/Eb BM7/Bb Bb13b9 BM7/Bb

Bb13b9 DM7#5/Bb BM7/Bb AbM7/Bb Gb13/Eb Bbm7/Eb

To Coda ⊕ D.C. al Coda CODA ⊕

Ebm7 AM7/Eb GM7#5/Eb AbM7/Eb AbM7/Eb AM7/Eb GM7/Eb

AbM7/Eb AM7/Eb GM7#5/Eb AbM7/Eb GM7/Eb AbM7 DbM7 AbM7 DbM7 AbM7 DbM7 AbM7

# NATURE BOY

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Words and Music by  
EDEN AHBEZ

Slowly Em Am6 Em Am6

There was a boy. A ver - y strange, en - chant - ed boy; They say he wan - dered

Em Am6 Em Am6

ver - y far, ver - y far, o - ver land and sea. A lit - tle shy

Em F#7b9

and sad of eye, but ver - y wise was

B7b9 Em Am6 Em

he. And then one day, one mag - ic day, he passed my way,

Am6 Em Am6 Em Am6

and as we spoke of man - y things, fools and kings, this he said to me: "The

Em F#7b9 B7b9

great - est thing you'll ev - er learn is just to love and be loved in re -

Em F#m7b5 B7 2 F#7b9 B7b9 Em

turn. there just to love and be loved in re - turn."

# THE NEARNESS OF YOU

from the Paramount Picture ROMANCE IN THE DARK

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Words by NED WASHINGTON  
Music by HOAGY CARMICHAEL

Slowly

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. Trills and triplets are indicated with '3' and a bracket. The lyrics are: "It's not the pale moon that ex - cites me, that thrills and de - lights me. Oh, no, it's just The Near - ness Of You. It is - n't your sweet con - ver - sa - tion that brings this sen - sa - tion. Oh, no, it's just The Near - ness Of You. When you're in my arms and I feel you so close to me all my wild - est dreams come true. I need no soft lights to en - chant me if you'll on - ly grant me the right to hold you ev - er so tight and to feel in the night The Near - ness Of You."

Chord symbols: EbM7, Bbm7, Eb7, AbM7, Abdim7, Gm7, C7, Fm7, Bb7, EbM7, Ab7, EbM7, Fm7, Bb7, Eb7, AbM7, Am7b5, D7, Gm7, C7, F7, Fm7, Bb7, EbM7, Bbm7, Eb7, AbM7, Abdim7, Gm7, C7, Fm7, Bb7, Gm7b5, C7, Fm7, Bb7, EbM7.

# NEARLY

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Written by RON CARTER

Moderately slow

Musical notation for the piece 'NEARLY' in 4/4 time, key of G major. The score consists of three staves of music. The first staff begins with a G7 chord and features a triplet of eighth notes. The second staff includes chords C7, E♭M7 C(b9)/A, and another triplet. The third staff includes chords Bm9 Am9/B, G7, and E♭m/F.

# NEVER LET ME GO

from the Paramount Picture THE SCARLET HOUR

Copyright © 1956 (Renewed 1984) by Famous Music Corporation

Words and Music by JAY LIVINGSTON and RAY EVANS

Moderately slow

Musical notation for the piece 'NEVER LET ME GO' in 4/4 time, key of B♭ major. The score includes lyrics and chords across seven staves. The lyrics are: "Nev - er Let Me Go! Love me much too much! If you let me go life would lose its touch! What would I be with - out you? There's no place for me with - out you! Nev - er Let Me Go! I'd be so lost if you went a - way. There'd be a thou - sand hours in the day with - out you, I know! Be - cause of one ca - res my world was o - ver - turned at the ver - y start, all my bridg - es burned by my flam - ing heart! You'd nev - er leave me, would you? You could - n't hurt me, could you? Nev - er Let Me Go! Nev - er Let Me Go! Go!". The chords include Gm7, C7b9, Fm7, Bb7b9, EbM7, D7, DbM7, C7, Cm7, F7b9, Bbm#7, AbM7, G7#5(b9), CM7, Dm7, Em7, A7#5, D7b9, Gm7, C7b9, Fm7, Bb7b9, EbM7, D7, Gm7, C9, Cm7, F7b9, Bb6, A7#5, D7b9, Bb6.

# NEW ORLEANS BLUES

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By FERDINAND "JELLY ROLL" MORTON

Bb

Bb7

Eb

Eb7

Bb

F7

F7

Bb

Bb7

Eb

Eb7

Bb

Dbdim

F7

Bb

F7

F7

Bb

Eb

Eb7

Bb

Bb

F7

Bb

F7

Bb

Eb

Eb7

Bb

F7

Bb

# YOU GOTTA PAY THE BAND

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Words and Music by  
ABBEY LINCOLN

Medium Swing, half-time feel

E7sus E7 AM7 E7b9 E7 AM7 F#7 Bm7 E7b9

Oh, it real-ly is-n't eas-y just to let the good times roll. Ev-'ry-thing is meas-ured at a

AM7 Bm7 E7 AM7 Bm7 AM7 F#7 Bm7

cost. Ev-'ry-bod-y liv-ing pays their share of dues, and some-times what you

E7 AM7 A6 DM7 D#dim7 E6 F7 F#m7 Bm7

think you got you lost. So, ring a ding ding do your thing, but re-

F#7 Bm7 E7 AM7 A6 G#m7

mem-ber dar-ling, when you give a dance. You Got-ta Pay The Band,

C#7 F#m7 F#m7/E Bm7 E7 Bm

the band that played your song the whole night through. When you give a dance

G/B Bm6 G/B E7 AM7

it's bet-ter if you plan to pay the pip-er what the pip-er's due.

A6 F#7b9 Bm7

The moves were free and eas-y as we danced a-cross the floor. The We

The mu-sic brought the mag-ic and we found each oth-er's arms. We

F7 Bm7 E7 A AM7

turns and the ex-chang-es be-ing what the mu-sic's for. But, when the ball is o-

danced un-til the morn-ing, and we knew each oth-er's charms. But, when the par-ty's o-

A7 DM7 B7 Bm7 E7

ver and the rev-el-ry is done, You Got-ta Pay The Band that played your

ver and the peo-ple are all gone, You Got-ta Pay The Band that played your

1 AM7 F#7#9 FM7 E7b9 2 AM7 F#7#9 Bm7 E7 AM7 D/A AM7

song. song. You Got-ta Pay The Band that played your song.

# THE NEXT TIME IT HAPPENS

from PIPE DREAM

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Brightly

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "The Next Time It Happens I'll be wise enough to know not to trust my eyesight when my eyes begin to glow. The next time I'm in love with any one like you, my heart will sing no love song till I know the words are true. 'The Next Time It Happens,' what a foolish thing to say! Who expects a miracle to happen every day? It is n't in the cards as far as I can see that a thing so beautiful and wonderful could happen more than once to me." The score includes a first ending and a second ending for the final phrase.

C CM7 C Am7  
The Next Time It Happens I'll be wise enough to

Dm7 G7 Dm7 G11 Dm7 G11  
know not to trust my eyesight when my

Dm7 G7#5 CM7 Gm7 C7 FM7 F#dim7  
eyes begin to glow. The next time I'm in

Em7 Am7 Dm7 G7#5 CM7 C6  
love with any one like you, my

GM7 Bm7 Em7 Am7 D7  
heart will sing no love song till I know the words are

G7 Dm7 G7 C CM7  
true. "The Next Time It Happens," what a

C Am7 Dm7 G7 Dm7 G11  
foolish thing to say! Who expects a

Dm7 G11 Dm7 G7#5 C9 Gm7 C7  
miracle to happen every day? It

F F#dim7 Em7 Am7 Dm7 G7  
is n't in the cards as far as I can

CM7 C7 F6 Bm7b5 E7 Am7 D9  
see that a thing so beautiful and wonderful could

C CM7 Dm7 G7 CM7  
happen more than once to me.

Dm7 G7 2 CM7  
me.



# NIGHT TRAIN

Copyright © 1952 (Renewed) by Embassy Music Corporation (BMI)

Words by OSCAR WASHINGTON  
and LEWIS C. SIMPKINS  
Music by JIMMY FORREST

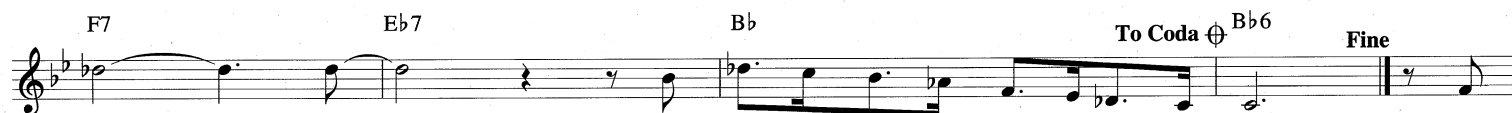
Slow Blues tempo



Night \_\_\_\_\_ Train \_\_\_\_\_ that took my ba - by so far a - way, -  
Night \_\_\_\_\_ Train, \_\_\_\_\_ your whis - tle tore my poor heart in two. -  
Night \_\_\_\_\_ Train, \_\_\_\_\_ please bring my ba - by back home to me. -



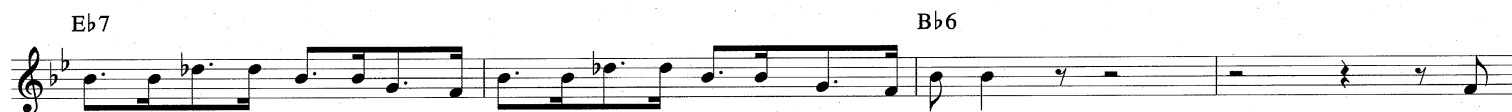
Night \_\_\_\_\_ Train \_\_\_\_\_ that took my ba - by so far a - way, -  
Night \_\_\_\_\_ Train, \_\_\_\_\_ your whis - tle tore my poor heart in two. -  
Night \_\_\_\_\_ Train, \_\_\_\_\_ please bring my ba - by back home to me. -



tell \_\_\_\_\_ her \_\_\_\_\_ I love her more and more ev - 'ry day. \_\_\_\_\_ My  
She's \_\_\_\_\_ gone, \_\_\_\_\_ and I don't know what I'm gon - na do! \_\_\_\_\_  
She's \_\_\_\_\_ gone, \_\_\_\_\_ the blues she left just won't set me free. \_\_\_\_\_



moth - er said I'd lose her if I ev - er did a - buse her, should have lis - tened. My



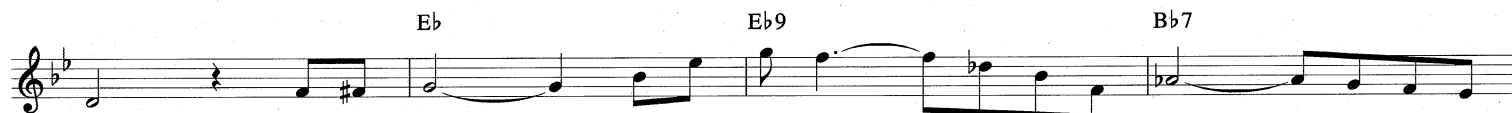
moth - er said I'd lose her if I ev - er did a - buse her, should have lis - tened. Now



I have learned my les - son, my sweet ba - by was a bless - in', should have lis - tened.



It's blue \_\_\_\_\_ Mon - day morn - ing, \_\_\_\_\_ she left me last \_\_\_\_\_ Sat - ur - day



night. Now it's blue \_\_\_\_\_ Mon - day morn - ing, \_\_\_\_\_ she left me last \_\_\_\_\_ Sat - ur - day



night. Ev - 'ry time \_\_\_\_\_ I hear trains blow \_\_\_\_\_ I get the blues, \_\_\_\_\_ can't sleep at night.

# NICE PANTS

Copyright © 1994 Benny Green Music (BMI)

By BENNY GREEN

Moderately slow Blues

Musical score for 'Nice Pants' in 4/4 time, key of Bb major. The score consists of seven staves of music. Chord progressions are indicated above the notes. The first staff has chords Fm7, Bb7, and Fm7. The second staff has Bb7, Fm7, and Bb7. The third staff has Eb, Ab/Eb, Eb, N.C., Ab7, and Adim. The fourth staff has N.C., Ab7, and Adim. The fifth staff has N.C., Eb, A13, Ab7, Adim, and Eb/Bb G7/B Cm7. The sixth staff has F7, Bb7, Eb, A13, Ab7, Adim, and Eb/Bb G7/B Cm7. The seventh staff has two first endings: the first ending has F7 and Bb7 N.C., and the second ending has F7, Bb7, and Eb. There are triplets in the first, second, and sixth staves.

# THE NIGHT HAS A THOUSAND EYES

Theme from the Paramount Picture THE NIGHT HAS A THOUSAND EYES

Copyright © 1948 (Renewed 1975) by Paramount Music Corporation

Words by BUDDY BERNIER  
Music by JERRY BRAININ

Moderately

Musical score for 'The Night Has a Thousand Eyes' in 2/4 time, key of G major. The score consists of two staves of music with lyrics underneath. Chord progressions are indicated above the notes. The first staff has chords GM7, Am7, and D7. The second staff has GM7, Am7, D7, and Dm7. The lyrics are: "Don't whis - per things to me you don't mean, for my ro - mance may have called in the past words deep down in - side can be seen by the night. The words love for you will be ev - er - last - ing and bright. As Night bright".

G7b9 CM7 F7 GM7 D7

Has A Thou - sand Eyes and it knows a truth - ful heart from one that  
 as the star - lit skies and this won - d'rous night that has a thou - sand

1 2  
 G Am7 D7 Cm7 F7#5 Bbm7

lies. Tho' I've lived my life walk - ing thru a dream.  
 eyes. Tho' I've lived my life walk - ing thru a dream.

Bbm7 Eb7#5 AbM7

For I knew that I would find this mo - ment su - preme. A

Am7 D7sus GM7 Em7 Am7 D7

night of bliss and ten - der sighs and the smil - ing down of a thou - sand

GM7 Am7 D7 G

eyes. The Night Has A Thou - sand Eyes.

### NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

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 Copyright Renewed

Words and Music by  
 JIMMIE COX

Moderately

F A7 D7 Gm D7 Gm Bb Bdim7

No - bod - y Knows You When You're Down And Out, In your pock - et,

F Eb7 D7 G9 C7 F A7

not one pen - ny And your friends you have - n't an - y. And soon as you get on your

D7 Gm D7 Gm D7 Gm Bb Bdim7

feet a - gain, Ev - 'ry - bod - y is your long lost friend. It's might - y strange, with -

F Eb7 D7 G9 G7b5 C7

out a doubt, But no - bod - y wants you when you're down and out

G9 1 2  
 Db9 C9 F6 C7#5 Db9 C9 F6

No - bod - y wants you when you're down and out. down and out.

# NOBODY'S HEART

from BY JUPITER

Copyright © 1942 by Chappell & Co.  
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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately slow

FM7 Gm7 C7 FM7 Cm7 F7 BbM7 Eb7 Gm7 C7

No - bod - y's Heart be - longs to me, heigh - ho! Who cares!

F Gm7 C7 FM7 Cm7 F7 Bbm7 Eb7 Dm7 G7 Abdim7 Am7 D7

No - bod - y writes his songs to me, no one be - longs to me, that's the

Gm7 C7 FM7 Gm7 C7 Fm7 Bb7

least of my cares. I may be sad at times, and dis - in -

CM7 Gm7 C7 Fm7 Bb7 CM7

clined to play, but it's not bad at times, to go your own sweet way. —

Gm7 C7 FM7 Gm7 C7 FM7 Cm7 F7 BbM7 Eb7 Dm7 G7 Abdim7

No - bod - y's arms be - long to me, no arms feel strong to me.

Am7 D7 Gm7 C7 Am7 Abdim7 Gm7 C7 FM7 D7

I ad - mire the moon, as a moon, just a moon, No - bod - y's Heart be -

Gm7 C7 1 FM7 Gm7 C7 2 FM7

longs to me to - day. day.

# NORWEGIAN WOOD

(This Bird Has Flown)

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Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Moderately

E Bm7 E Bm7 E Bm7 E Bm7

I once had a girl, or should I say she once had me.

(Instrumental)

E Bm7 E Bm7 E Bm7 E Bm7

She showed me her room, is - n't it good Nor - we - gian Wood. She She

(End instrumental)

Em Em#5 Em6 Em7 A9 Em7 A9 Em7

asked me to stay and she told me to sit any - y - where, so  
told me she worked in the morn - ing and start - ed to laugh, I

Em Em#5 Em6 Em7 F#m7 B7

I looked a - round and I no - ticed there was - n't a chair.  
told her I did - n't and crawled off to sleep in the bath.

E Bm7 E Bm7 E Bm7 E Bm7

I sat on a rug, bid - ing my time, drink - ing her wine.  
And when I a - woke I was a - lone, this bird had flown.

E Bm7 E Bm7 E Bm7 A E

We talked un - til two and then she said, "It's time for bed."  
So I lit a fire, is - n't it good Nor - we - gian Wood.

**NOW IT CAN BE TOLD**  
from ALEXANDER'S RAGTIME BAND

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Words and Music by  
IRVING BERLIN

Slowly

D/Eb EbM7 D/Eb Eb6 D/Eb Bb6 Eb6/Bb

Now It Can Be Told, \_\_\_\_\_ told in all its glo - ry. \_\_\_\_\_ Now that we have met, the

Fm/Eb Eb D7/Bb Eb/Bb Ebdim EbM7 Eb7 AbM7 Db7

world may know the sen - ti - men - tal sto - ry. \_\_\_\_\_ The great - est ro - mance they

Gm7 F#dim7 Fm7 Bb7 Bb7#5 G7#5 C9

ev - er knew \_\_\_\_\_ is wait - ing to \_\_\_\_\_ un - fold. \_\_\_\_\_

F7#5 Bb9 D/Eb EbM7 D/Eb Eb6

Now It Can Be Told \_\_\_\_\_ as an in - spi - ra - tion. \_\_\_\_\_

D/Eb Bb6 Eb6/Bb Fm/Eb Eb D/Bb Eb/Bb Ebdim Eb7

Ev - 'ry oth - er tale of "Boy meets Girl" is just an im - i - ta - tion. \_\_\_\_\_

AbM7 Db7 Gm7 GM7b5 C7#5(b9) F9

The great love sto - ry has nev - er been told be - fore, but now, \_\_\_\_\_

Bb7 Bb7b9	1 Eb Cm7 Fm7 Bb7	2 Eb Abm6 EbM7
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Now It Can Be Told. \_\_\_\_\_ Told. \_\_\_\_\_

# NUAGES

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By DJANGO REINHARDT  
and JACQUES LARUE

**Slowly**

Musical score for 'NUAGES' in G major, 4/4 time, marked 'Slowly'. The score consists of six staves of music. Chord progressions are indicated above the notes: Bbm7 Eb7 Am7b5 D7b9 GM7 Am7 Bm7 Bbm7 Eb7, Am7b5 D7b9 GM7 F#m7b5 B7 Em7, A7 Am7 D7 Bbm7 Eb7 Am7b5 D7b9, GM7 Ebm7 Ab7 Dm7b5 G7b9 CM7, Cm7 F7 Cm7 F7 GM7 Am7 Bm7, Bbm7 Eb7 Am7b5 D7b9 GM7.

# O MORRO NÃO TEM VEZ

(Favela)

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Words and Music by ANTONIO CARLOS JOBIM  
and VINICIUS DE MORAES

**Medium Bossa Nova**

Musical score for 'O MORRO NÃO TEM VEZ' in G major, 4/4 time, marked 'Medium Bossa Nova'. The score includes lyrics in Portuguese and English. Chord progressions are indicated above the notes: A13 G13 A13 G13 A13 G13 A13#9, A7#5 Dm7 G13 C#m7 C7 F6 E7, Am7 Em7 Am7 A7#5 A7 Dm7 Am7 Dm7 Am7, Dm7 Am7 F7#9 E7#9 D7#9 D.S. al Coda CODA Am7 Am9.

O Mor - ro Não Tem Vez E o que e - le fez já foi de mais  
um é dois, é três É cem, é mil a ba tu - car

Mas o - lhem bem vo - cês Quan - do de - rem vez ao mor - ro To - da a  
O Mor - ro Não Tem Vez Mas se de - rem vez ao mor - ro To - da a

To Coda ⊕  
cida - de vai can - tar Mor - ro pe - de pas - sa - gem Mor - ro quer se mo - strar  
cida - de vai can - tar

A - bram a - las promor - ro Tam - bo - rim vai fa - lar É

# OFF MINOR

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By THELONIOUS MONK

**Moderately**

Musical score for 'Off Minor' in G minor, 4/4 time. The score consists of five staves of music with various chords indicated above the notes. The chords are: Gm, C#7, F#7, Bm7, Bb7, EbM7, D7, Gm, Bb13b9(b5), D13b9(b5), DbM7, D7, Bbm7, Eb7b5, Bm7, E13b9, Em7, A9sus, A7, D13b9(b5), Gm, C#7, F#7, Bm7, Bb7, EbM7, D7, Gm, Bb13b9(b5), D13b9(b5).

# ON BROADWAY

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Words and Music by BARRY MANN, CYNTHIA WEIL, MIKE STOLLER and JERRY LEIBER

**Moderately**

Musical score for 'On Broadway' in F major, 4/4 time. The score includes lyrics and chords. The chords are: F, Eb, F, Eb, F, Eb, F, Eb, F, Eb, F, Bb, Ab, Bb, Ab, Bb, Ab, Bb, C, F, Eb, F, Eb, F, Eb, F, Eb, F, Eb, F.

They say the ne - on lights are bright - } On Broad - way; \_\_\_\_\_  
 They say the wom - en treat you fine \_\_\_\_\_  
 They say that I won't last too long \_\_\_\_\_

They say there's al - ways mag - ic in \_\_\_\_\_ the air; \_\_\_\_\_  
 But look - in' at them just gives me \_\_\_\_\_ the blues. \_\_\_\_\_  
 I'll catch a Grey-hound bus for home, \_\_\_\_\_ they say. \_\_\_\_\_

But when you're walk - in' down the street \_\_\_\_\_ and you ain't had e - nough to eat, \_\_\_\_\_  
 'Cause how ya gon - na make some time \_\_\_\_\_ when all you got is one thin dime, \_\_\_\_\_  
 But they're dead wrong, I know they are. \_\_\_\_\_ 'Cause I can play this here gui - tar, \_\_\_\_\_

the glit - ter rubs right off and you're no - where. \_\_\_\_\_  
 and one thin dime won't e - ven shine \_\_\_\_\_ your shoes. \_\_\_\_\_  
 and I won't quit fill

I'm a star \_\_\_\_\_ On Broad - way. \_\_\_\_\_

# ONCE I LOVED (Amor Em Paz) (Love in Peace)

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English lyrics Copyright © 1965 Ipanema Music Corp.  
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Music by ANTONIO CARLOS JOBIM  
Portuguese Lyrics by VINICIUS DE MORAES  
English Lyrics by RAY GILBERT

**Medium Bossa Nova**

Gm7 C7#5 FM7 F#dim7 Gm7

Once I Loved, and I gave so much love to this  
Then one day, from my in - fi - nite sad - ness you

G#dim7 Am7 Am7/G Fm7 Bb7#5

love, you were the world to me. Once I cried  
came and brought me love a - gain. Now I know

Ebm7 Em7b5 A7b9 DM7

at the thought I was fool - ish and proud and let you say good - bye.  
that no mat - ter what - ev - er be - falls I'll nev - er

D7b9 DM7 G7 CM7 F7

let you go, I will hold you close, make you stay.

Bbm7 Bdim7 Bbm6 Am6

Be - cause love is the sad - dest thing when it goes a - way.

Ab7b5 G7 Gm7 A7b9 Dm6

be - cause love is the sad - dest thing when it goes a - way.

# ONE FINGER SNAP

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By HERBIE HANCOCK

**Moderately**

Gm7 Bbm7 Ebm7 Gm7b5 C7b9 Fm7b5 Bb7b9 EbM7 Dm7b5 G7b9



**ONE FOR MY BABY**  
 (And One More for the Road)  
 from the Motion Picture THE SKY'S THE LIMIT

© 1943 (Renewed) HARWIN MUSIC CO.

Lyric by JOHNNY MERCER  
Music by HAROLD ARLEN

*Slowly*

It's quar - ter to three, — there's no one in the place ex - cept you and me. — So  
 set 'em up, Joe, — I've got a lit - tle sto - ry you ought - ta know. — We're  
 drink - ing, my friend, — to the end — of a brief ep - i - sode, — make it  
 One For My Ba - by and one more for the road. — I got the rou - tine, — so  
 drop an - oth - er nick - el in the ma - chine. — I'm feel - in' so bad, — I wish you'd make the mu - sic  
 dream - y and sad. — Could tell you a lot, — but you've got — to be true to your code, —  
 — make it One For My Ba - by and one more for the road. — You'd  
 nev - er know it, but bud - dy, I'm a kind of po - et and I've got - ta lot - ta things to say. — And when I'm gloom - y you  
 sim - ply got - ta lis - ten to me un - til it's talked a - way. — Well, that's how it goes — and  
 Joe, I know you're get - ting anx - ious to close. — So, thanks for the cheer, — I hope you did - n't mind my  
 bend - ing your ear. — This torch that I've found — must be drown - ed or it soon might ex - plose, —  
 — make it One For My Ba - by and one more for the road. —

# ON GREEN DOLPHIN STREET

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 WARNER BROS. PUBLICATIONS U.S. INC. (Print)

Lyrics by NED WASHINGTON  
 Music by BRONISLAU KAPER

**Moderate Latin**

Chords: CM7, Cm7, D7/C, Db/C, CM7, Dm7, G7, G7#5(b9), CM7, Fm7, Bb7, Bb7#5(b9), EbM7, G7, CM7, Cm7, D7/C, Db/C, CM7, Dm7, Dm/C, Bm7b5, E7b9, Am7, Am/G, F#m7b5, B7, Em7, A7, Dm7, G7, CM7, Dm7, G7, CM7.

Lyrics:  
 Lov - er, one love - ly day. Love came,  
 plan - ning to stay. Green Dol - phin  
 Street sup - plied the set - ting, the set - ting for  
 nights be - yond for - get - ting. And through these mo - ments a -  
 part, mem - 'ries live in my heart.  
 When I re - call the love I found on, I could kiss the  
 ground On Green Dol - phin Street. Street.

# ON THE BORDER

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By ERNIE WATTS

**Moderate Latin**

Chords: C7sus, Eb7sus, C7sus, Eb7sus, Db7sus.

To Coda ⊕

D.C. al Coda

**CODA**  
⊕

## THE ONE I LOVE

(Belongs to Somebody Else)

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Words by GUS KAHN  
Music by ISHAM JONES

**Moderately**

The One I Love be - longs to some - bod - y else, \_\_\_\_\_ she means her ten - der  
songs for some - bod - y else. \_\_\_\_\_ And e - ven when I have my arms a -  
round her, I know her thoughts are strong for some - bod - y else. \_\_\_\_\_ The  
hands I hold be - long to some - bod - y else, \_\_\_\_\_ I'll bet they're not so  
cold to some - bod - y else. \_\_\_\_\_ It's tough to be a - lone on the shelf, - it's  
worse to fall in love by your - self, - The One I Love be - longs to some - bod - y else. \_\_\_\_\_

# ORIGINAL RAYS

Copyright © 1987 Grand Street Music (BMI), Carmine Street Music (BMI) and Little Shoes Music (ASCAP)

By MICHAEL BRECKER, DON GROLNICK and MICHAEL STERN

## Moderate Funk

F F/D F/B $\flat$  Bm7 $\flat$ 5 C7sus

A7/C $\sharp$  Dm7 Am7 Gm7 Am7 B $\flat$  C7sus F/E $\flat$  Dm7

C7sus <sup>3</sup> B $\flat$ 2 Gm7 A $\flat$ M7 Am7 B $\flat$ M7 C7sus A7/C $\sharp$  Dm7 C/E

F F/D F/B $\flat$  Bm7 $\flat$ 5 C7sus A7/C $\sharp$  Dm7 Am7

Gm7 Am7 B $\flat$  C7sus F/E $\flat$  <sup>3</sup> Dm7 C7sus B $\flat$ 2 **To Coda** ⊕

Gm7 A $\flat$ M7 Am7 B $\flat$ M7 C7sus A7/C $\sharp$  Dm7 C/E F (N.C.) **D.C. al Coda**

**CODA** ⊕ Gm7 B $\flat$ 7 $\flat$ 13( $\sharp$ 9) E $\flat$ 9sus D $\flat$ /C $\flat$  B $\flat$ m7 Gm9 Gm9/C F(no chord)

# PASSION DANCE

Copyright © 1974 Aisha Music Company

By McCOY TYNER

## Moderately fast

F7sus

1 2 B $\flat$  pedal

C7 $\sharp$ 11

# OUT OF NOWHERE

from the Paramount Picture DUDE RANCH

Copyright © 1931 (Renewed 1958) by Famous Music Corporation

Words by EDWARD HEYMAN  
Music by JOHNNY GREEN

Moderately

GM7 Bbm7 Eb7 GM7

You came to me \_\_\_\_\_ from Out Of No - where, \_\_\_\_\_ you took my heart \_\_\_\_\_

Bm7 E7 Am7 Dm7b5 E7

\_\_\_\_\_ and found it free. \_\_\_\_\_ Won - der - ful dreams, - won - der - ful schemes - from

Am7 Eb7 3 Am7

no - where made ev - 'ry hour sweet as a flow - er for me. \_\_\_\_\_

D7 GM7 Bbm7 Eb7

\_\_\_\_\_ If you should go \_\_\_\_\_ back to your no - where, \_\_\_\_\_

GM7 Bm7 E7

leav - ing me with \_\_\_\_\_ a mem - o - ry, \_\_\_\_\_

Am7 Bm7b5 3 E7 3 Am7 F7#11

I'll al - ways wait \_\_\_\_\_ for your re - turn Out Of No - where;

Bm7 Bb Am7 D7 GM7

hop - ing you'll bring your love to me. \_\_\_\_\_

# PARKING LOT BLUES

Copyright © 1975 Probe Music

By RAY BROWN

Moderately

G13 D7#9 G13 B7

C9 G13 F#13 F13/B E7#9 Am7

G13 D7#9 1 G13 D7#9 2 G13

# PASSION FLOWER

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Words by MILTON RASKIN  
Music by BILLY STRAYHORN

F#9b5 F9b5 F#9b5 F9b5 E(#9) Eb#9 D9 D7b9 G6/9 F#9b5 Fine

F9b5 F#9b5 F9b5 F#9b5 F9b5 E(#9) Eb#9 D9 D7b9 G6/9

DbM7 Cm7b9 B7b5 Bb7b9 A9b5 Ab7 Ab6 Db Db6 Bb7#11 Eb7 Ab7b5 Db7

# PEACE

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Words and Music by  
HORACE SILVER

Am7b5 Ab7

There's a place that I know where the  
go seed find peace of mind late, let my  
find peace of mind leave your

Gm7 C7b9 BM7 Cm7b5 F7#9

syc - a - mores grow and daf - fo - dils have their  
mind med - i - tate on i - ev - ery - thing to be  
big yel - low rose can with - er and come un -  
wor - ries be - hind, don't say that it can't be

BbM7 Bm7 E7

fun. done. done. done. Where the cares of the day seem to  
done. If I search deep in - side, let my  
done. But that sweet smell in' thing will be  
With a new point of view life's true

AM7 F#m7 Ebm7b5 Ab7#9

slow - ly fade a way in the glow of the eve - ning  
con - science be my guide, then the an - swers are sure to  
blos - som - in' next spring with the kiss of the the mid - day  
mean - in' comes to you, and the free - dom you seek is

DbM7 C7#9 B7#9

sun. come. sun. won. Peace when the day is done If I  
Don't have to wor - ry be none. Life's sweet  
Liv - in' have just be gun. When you  
Peace is for ev - 'ry - ry - one.

1-3 BbM7 4 BbM7

# PENTHOUSE SERENADE

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Words and Music by WILL JASON  
 and VAL BURTON

Moderately

**CM7** **Eb dim7** **Dm7** **G7**  
 Pic - ture a pent-house way up in the sky, with hing - es on chim-neys for stars to go by, a  
**Dm7** **G7** **Dm7** **G7** **CM7** **Eb dim7** **Dm7** **G7**  
 sweet slice of heav - en for just you and I when we're a - lone. From  
**CM7** **Eb dim7** **Dm7** **G7**  
 all of so - ci - e - ty we'll stay a - loof, and live in pro - pri - e - ty there on the roof, two  
**Dm7** **G7** **Dm** **G7** **CM7** **F7** **CM7** **Dm7** **C#dim7**  
 heav - en - ly her-mits we will be in truth when we're a - lone. We'll see life's mad  
**Dm7** **G7** **CM7** **E7** **Am7** **D7**  
 pat - tern as we view old Man - hat - tan, then we can thank our  
**G7** **CM7**  
 luck - y stars that we're liv - ing as we are. In our lit - tle pent-house, we'll  
**Eb dim7** **Dm7** **G7** **Dm7** **G7**  
 al - ways con - trive to keep love and ro - mance for - ev - er a - live, in view of the Hud - son just  
**Dm7** **G7** **CM7** **F7** **1** **CM7** **C#dim7** **G7** **2** **CM7**  
 o - ver the Drive, when we're a - lone. Just lone.

## PEOPLE IN ME

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Words and Music by  
ABBEY LINCOLN

Moderately fast

D A7 Em7

Some say the world is cold and that it's hard to find a friend, but ev - 'ry time we're

A7 D A13 D A7

down and out some - bod - y takes us in. Some - times some - bod - y's wick - ed, and some - times some - bod - y's

Em7 A7 G/A F#m/B C#dim D A13

true, but there will al - ways be some - bod - y stick - in' with you and

D A7

me. Be - cause the peo - ple we know are the peo - ple who say

♩ A7

1. I got some In - dian in me, I got some I - rish in me, I got some  
2. - 7. (See additional lyrics)

To Coda ⊕

G/A F#m/B C#dim D A7

Ha - wai - ian blood, I got some Peo - ple In Me. I got some Peo - ple In Me.

I got some Peo - ple In Me. I got the whole of Af - ri - can - us

G/A F#m/B C#dim D D.S. al Coda (last time)

turn - in' in me. I've got some

CODA ⊕ G/A F#m/B C#dim D

turn - in' in me.

Additional Lyrics

2. I got some Chinese in me,  
Some German in me,  
I got some Japanese blood,  
And blood from Vietnamese,

I got Some People In Me,  
I Got Some People In Me,  
I got the whole of Asianus  
Turning in me,

3. I got some Jewish in me,  
Some Arab in me,  
I am Mexican rose,  
I got some Russian in me,

I Got Some People In Me,  
I Got some people in me,  
I got the whole of Europaeus  
Turning in me,

4. I got some lessons in me,  
I got some learning in me,  
I got whatever people know right now,  
Inside of me,

I got some children in me,  
I got some children in me,  
I got the whole of Americanus  
Turning in me,

5. I got some Guinee in me,  
Some Ghana in me,  
Some Zairewah blood,  
I Got Some People In Me,

Dahomey in me,  
Uganda in me,  
Some Algerian blood,  
I Got Some People In Me,

6. I got some French blood in me,  
Sierra Leone in me,  
Mozambique in me,  
Some Egyptian blood,  
I Got Some People In Me,

7. I Got Some People In Me,  
I Got Some People In Me,  
I got the whole wide world...  
(he hit me - she hit me - he hit me -  
you started it - take your hands off of me -  
you must be crazy - na na na na na)  
...Turning in me.



# PERFIDIA

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Words and Music by  
ALBERTO DOMINGUEZ

Moderate Latin

C Am7 Dm7 G7 C Am7 Dm7 G7

To you, my heart cries out, "Per - fi - di - a," For I found you, the  
Mu - jer, si pue - des tú con Dios ha - blar, pre - gún - la - le si

C Am7 Dm7 Dm6 B7b5/D# E Dm7 G9 G7 C Am

love of my life, in some - bod - y else - 's arms; Your eyes  
yo al - gu - na vez te he de - ja - do de a - do - rar. ¿el mar,

Dm7 G7 C Am7 Dm7 G7 C Am7

are ech - o - ing "Per - fi - di - a," For - get - ful of our prom - ise of love, you're  
es - pe - jo de mi co - ra - zón, las ve - ces que me ha vis - to llo - rar la

Dm7 Dm6 B7b5/D# E B7 E Dm7 E Dm Dm6

shar - ing an - oth - er's charms. With a sad la - ment, my dreams have fad - ed  
per - fi - dia de tu a - mor. Te he bus - ca - do don - de quie - ra que yo

Dm7 Dm6 E F7 E7 Dm Dm6

like a bro - ken mel - o - dy; While the gods of love look down and laugh at  
voy y no te pue - do ha - llar. ¿Pa - ra qué quie - ro o - tros be - sos si tus

G7 E B7b5 E Dm7 Fm6 G7 C Am7

what ro - man - tic fools we mor - tals be; And now  
lá - bios no me quie - ren ya be - sar? Y tú.

Dm7 G7 C Am7 Dm7 G7 C Am7

I know my love was not for you, And so I'll take it back with a sigh, per -  
¿Quién sa - be por don - de an da - rás, ¿quién sa - be qué a - ven - tu - ra ten - drás, qué

Dm7 G9

1	C	Am7	Dm7	G7
2	C	Ab9	C6/9	

fid - i - ous one, good - bye. To bye.  
le - jos - es - tás de mí! Mu - mí.

# PERI'S SCOPE

TRO - © Copyright 1965 (Renewed 1993) and 1975 Folkways Music Publishers, Inc., New York, NY

Music by BILL EVANS

**Moderately fast**

Chords: Dm7 G7 CM7 Am7 Dm7 G7 CM7 Am7 Dm7 G7 CM7 E7 F6 G7 Em7 Am7 Dm7 G7 C9sus C9 FM7 B7 Bb7#5 A7#5 Dm7 G7 Em7 Am7 Dm7 G7 Em7b5 A7#5

To Coda ⊕ Dm7 Dm7/E F6 G13sus CM7 N.C. D.C. al Coda

CODA ⊕ F6 G13 CM9

# PHOEBE'S SAMBA

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By BENNY GREEN

♩ = 136

Chords: Fm7 Bbm7 Eb7 AbM7 Eb/Db Cm7 Gb7 F7 F7b13 Bbm7 Cm7 Dbm7 Gb13 C9#11 BM7 EM7 Bbm7 A7 AbM7 C7#9(b13) Fm7 Bbm7 Eb7 AbM7 C/D Cm7 Gb7 F7 F7b13 Bbm7 Cm7 DbM7 Cm7 Bm7 D/E F7b13 Bbm7 Cm7 Eb/G Eb/C Fm F/A Bbm7 C7

1 Fm C7#9(b13) 2 Fm

# THE PLACE TO BE

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By BENNY GREEN

Moderately slow

♩ F B♭7 A7 Dm F/C F

F7 E7#9(b13) A7#9 D7#9(b13) G13 D♭9#11 C7 B♭ F/A Gm7

F B♭7 A7 Dm F/C A7/C# Dm Bdim(addE) Bdim

F6/C D7♭9(b13) G7♭9 B♭/C F B♭/F F B♭/F 1 F C7

2 F F7 3 B♭7 F7

D7 3 G7 C7 G7

C7 F B♭ A7 Dm F/C A7/C# Dm

Bdim(addE) Bdim F6/C D7♭9(b13) G7♭9 B♭/C F B♭/F F B♭/F

F E/B E7/B F/C D7♭9(b13) G7♭9 B♭/C To Coda ⊕ D.S. al Coda (with repeats) F

CODA

⊕ E♭/B♭ B♭ B♭/F F E♭/B♭ B♭ B♭/F F E♭/B♭ B♭ B♭/F F F6

**PLEASE**  
from the Paramount Picture THE BIG BROADCAST OF 1933

Copyright © 1932 (Renewed 1959) by Famous Music Corporation

Words by LEO ROBIN  
Music by RALPH RAINGER

Moderately slow

CM7 B7 E7#5 E7 A7

Please lend your lit - tle ear to my pleas. Lend a ray of cheer to my

Dm7 Bb7 G7 CM7 Dm7 G7 CM7

pleas. Tell me that you love me too. Please

B7 E7#5 E7 A7 Dm7

let me hold you tight in my arms, I could find de-light in your charms

Bb7 G7 CM7 F7 CM7 C#dim7 Dm7 G7

ev - 'ry night my whole life through. Your eyes re - veal that you have the

CM7 C#dim7 Dm7 G7 CM7 C#dim7 Dm7 G7

soul of { an an - gel, white as snow; the nic - est man I've met; } but how long must I play the

CM7 Cm7 F7 GM7 D7 Dm7 G7#5 CM7

role of { a gloom - y Ro - me - o? a tear - ful Ju - li - et? } Oh! Please

B7 E7#5 E7 A7 Dm7

say you're not in - tend - ing to tease, speed the hap - py end - ing and Please

Bb7 G7

1 CM7 Am7 Dm7 G7 2 C

tell me that you love me too. too.

# PLEASE SEND ME SOMEONE TO LOVE

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Words and Music by  
PERCY MAYFIELD

Moderately slow

Hea-ven, please send to all man-kind, un-der-stand-ing and peace of

To Coda  
mind. But, if it's not ask-ing too much, Please Send Me Some-one To Love.

Show all the world how to get a-long, peace will en-ter when

hate is gone. But, if it's not ask-ing too much, Please Send Me Some-one To Love. I lay a-

wake nights and pon-der world trou-bles. My an-swer is al-ways the same. That un-

less men put an end to all of this, hate will put the world in a flame, what a shame. Just be-

cause I'm in mis-er-y I'm not beg-ging for no sym-pa-thy. But, if it's

not ask-ing too much, Please Send Me Some-one To Love. Hea-ven,

CODA  
not ask-ing too much, Please Send Me Some-one To Love. Hm - m - mm.

# POTATO HEAD BLUES

By LOUIS ARMSTRONG

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Moderately

Chord markings for the main body of the score:

- Staff 1: F6, F7, Bb, Gm, D7, G7
- Staff 2: G7, C7, To Coda ⊕, F, Ddim
- Staff 3: G9, C7, F9, F7, Bb
- Staff 4: Gm7, Ddim, F (triple), F7, D7, G7, C7, F
- Staff 5: F6, Ddim F6, F+, Gm
- Staff 6: G7, C7, F6, Fdim, F6, F7
- Staff 7: Bb6, Bb7, G7, C, Dm, G7, C7, D.S. al Coda

## CODA

Chord markings for the Coda section:

- Staff 8: ⊕, F, Bb, Ddim, F, Bdim, Gm7, C7, F7, Bb
- Staff 9: Bb6, Bbm, Bdim, F, F7, D7
- Staff 10: G7, Gm7, C7+, F, C7+, F

# PURE IMAGINATION

from the film WILLY WONKA AND THE CHOCOLATE FACTORY

Copyright © 1970, 1971 Taradam Music, Inc.

Words and Music by LESLIE BRICUSSE  
and ANTHONY NEWLEY

Moderately slow

Chorus:

Come with me and you'll be in a world of Pure I-mag-i-na-tion!  
 Find in your mind there's a world of end-less fas-ci-na-tion!  
 Take a look and place you'll see in to your i-mag-i-na-tion!  
 No more fun to be than in your i-mag-i-na-tion!

Verse:

We'll be-gin with a spin, trav-'ling in the world of my cre-  
 You can dream an-y dream, you can sa-vour ev-'ry sit-u-  
 a-tion! What we'll see will de-fy ex-pla-na-tion!  
 a-tion! Life in there's a sen-sa-tional sen-sa-tion!

Bridge:

If you want to view par-a-dise, sim-ple look a-round and  
 If you want to see mag-ic lands, close your eyes and you will

Chorus:

view it! An-y-thing you want to, do it! Want to change the world? There's  
 see one! Wan-na be a dream-er? Be one! An-y-time you please and

Verse:

noth-ing to it! There is no life I know to com-  
 please save me one! There is no place to go to com-

Chorus:

pare with Pure I-mag-i-na-tion! Liv-ing there, you'll be free if you  
 pare with your i-mag-i-na-tion! So go there to be free if you

Outro:

1. tru-ly wish to be! You will  
 tru-ly

2. wish to be!

# POOR BUTTERFLY

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Words by JOHN L. GOLDEN  
Music by RAYMOND HUBBELL

Moderately slow

Bbm7 Eb7 AbM7  
 Poor But - ter - fly, 'neath the blos - soms wait - ing, Poor But - ter -  
 C7#5 F7 Bbm7 Eb7  
 fly for she loved him so. The mo - ments pass in - to hours, the hours -  
 Gm7b5 C7#5 Fm7 Bb7 Bbm7  
 pass in - to years, and as she smiles through her tears, she mur - murs low,  
 Eb7 Bbm7 Eb7 AbM7 C7#5  
 "The moon and I know that he be faith - ful. I'm sure he come  
 F7 Bbm7 Dbm7 Gb7  
 to me bye and bye. But if he don't come back, then I nev - er  
 AbM7 Cm7 F7 Bbm7 Eb7 Ab  
 sigh or cry, I just mus' die." Poor - But - ter - fly.

# PRELUDE TO A KISS

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Words by IRVING GORDON and IRVING MILLS  
Music by DUKE ELLINGTON

Slowly

D7 G7 Gm7 C7 FM7 3 B7 Bb7 A7 Dm7  
 If you hear a song in blue like a flow - er cry - ing for the dew,  
 Dm7 3 G7 3 CM7 Ebdim7 Dm7 G7b9 CM7  
 that was my heart ser - e - nad - ing you, my Pre - lude To A Kiss.  
 D7 G7 Gm7 C7 FM7 3 B7 Bb7 A7 Dm7  
 If you hear a song the grows from my ten - der sen - ti - men - tal woes,



Dm7 G7 CM7 Eb dim7 Dm7 G7 CM7 F#7b5 B7  
 that was my heart try - ing to com - pose — a Pre - lude To — A Kiss. —  
 EM7 C#m7 F#m7 B7 EM7 Gdim7 F#m7 B7  
 Though it's just a sim - ple mel - o - dy with noth - ing fan - cy, noth - ing much,  
 EM7 C#m7 F#m7 B7 Em7 A7 Dm7 Ebm7 Em7 A7b9  
 you could turn it to a sym - phon - y, a Schu - bert tune — with a Gersh - win touch. Oh,  
 D7 G7 Gm7 C7 FM7 B7 Bb7 A7 Dm7  
 how my love song gen - tly cries — for the ten - der - ness with - in your eyes, — my  
 Dm7 G7 CM7 Eb dim7 Dm7 G7 CM7  
 love is a pre - lude that nev - er dies, — a Pre - lude To — A Kiss. —

### PURPLE ORCHIDS

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By AL DI MEOLA

Moderately slow

C#m7 F#m7  
 D#7 G#m7 C#m7  
 F#m7  
 D#7  
 G#m7 EM7 AM7  
 D#7 G#m7 EM7

# PRETEND

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Words and Music by LEW DOUGLAS,  
CLIFF PARMAN and FRANK LaVERE

Moderately slow

CM7 C6 Dm7 G7

Pre-tend you're hap - py when you're blue. It is - n't ver - y hard to do,

Dm7 G7 Dm7 G7 Dm7 G7 G9#5 C CM7 C6 G7

and you'll find hap - pi-ness with-out an end, when - ev - er you Pre-tend. Re-mem-ber, an - y-one can

CM7 C6 Dm7 G7 Dm7 G7 Dm7

dream, and noth - ing's bad as it may seem. The lit - tle things you have - n't

G7 Dm7 G7 C6 Em7

got, could be a lot, if you'd Pre - tend. You'll find a love you can share,

F6 F#dim7 C6 G7#5 C6 Am6 F#m7b5

one you can call all your own. Just close your eyes, { she'll he'll } be there.

B7 Em7 Ebdim7 G7/D G11 G7#5 CM7

You'll nev - er be a - lone, And if you sing this mel - o - dy,

C6 Dm7 G7 Dm7 G7 Dm7 G7 Dm7

you'll be pre-tend - ing, just like me. The world is mine, it can be yours, my friend, so

G7

1	C	Ab7	G7
2	C	Fm6	C

why don't you Pre-tend. Pre-tend you're hap - py when you're tend.

# P.S. I LOVE YOU

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Words by JOHNNY MERCER  
 Music by GORDON JENKINS

Moderately

E $\flat$  Gm7 C7 Fm7 B $\flat$ 7 Gm7 $\flat$ 5 C7

Dear, I thought I'd drop a line, the weath-er's cool, the folks are fine.

F7 B $\flat$ 7 E $\flat$ 6 F7 Fm7 B $\flat$ 7

I'm in bed each night at nine, P. S. I Love You.

E $\flat$  Gm7 C7 Fm7 B $\flat$ 7 Gm7 $\flat$ 5 C7

Yes-ter-day we had some rain, but all in all I can't com-plain.

F7 B $\flat$ 7 E $\flat$ 6 D $\flat$ 7 E $\flat$ M7 E $\flat$ 6 E $\flat$ 7 B $\flat$ m7

Was it dust-y on the train? P. S. I Love You. { Write to the Browns just as I do my best to o -

E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 A $\flat$ M7

soon as you're a-ble, they came a-round to call. bey all your wish-es, I put a sign up Think! But

F7 Cm7 F7 Cm7 B $\flat$ 7 C+ F7 B $\flat$ 7

I burned a hole in the din-ing room ta-ble, and let me see, I guess that's all. I got-ta buy us a new set of dish-es, or wash the ones, piled in the sink!

E $\flat$  Gm7 C7 Fm7 B $\flat$ 7 Gm7 $\flat$ 5 C7

Noth-ing else for me to say, and so I'll close, but by the way, Noth-ing else to tell you dear, ex-cept each day seems like a year.

F7 B $\flat$ 7 E $\flat$ 6 D $\flat$ 7

1	2
E $\flat$ M7 E $\flat$ Fm7 B $\flat$ 7	E $\flat$ M7 E $\flat$ 6

ev-'ry-bod-y's think-ing of you. Ev-'ry night I'm think-ing of you, P. S. I Love You. Love You.

# THE RAINBOW CONNECTION

from THE MUPPET MOVIE

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 8 Music Square West, Nashville, TN 37203

By PAUL WILLIAMS  
 and KENNETH L. ASCHER

Flowing Waltz tempo

GM7 Em7 Am7 C/D D

Why are there so man - y songs a - bout rain - bows, and  
 Who said that ev - 'ry wish would be heard and an - swered when  
 Have you been half a - sleep, and have you heard and heard voic - es?

GM7 Em7 C C/D D7 GM7

what's on the oth - er side? Rain - bows are  
 wished on the morn - ing side? Some - bod - y the  
 I've heard them calling my name. Is this the

Em7 Am7 C/D D GM7

vi - sions, but on - ly il - lu - sions, And rain - bows have  
 thought of that, and some - one be - lieved it; it; The Look what might it's  
 sweet sound that calls the young sail - ors? The voice might be

Em7 CM7

noth - ing to so hide. So we've been a - told, and some  
 done and the same. far. What's we've so heard it too man - y  
 one and the same.

Bm7

choose to be - lieve it; I know they're wrong; wait and  
 keeps us star - gaz - ing, And what do we think we s'posed might  
 times to ig - nore it. It's some - thing that I'm s'posed to

D/E E9 Am7 D C/D Bm7

see. } Some - day we'll find it, The Rain - bow Con -  
 see? }  
 be. }

E7 Am7 D7 To Coda ⊕ G C/G

nec - tion; The lov - ers, the dream - ers and me.

G C/G 2 G D/F# Em7

me. All of us un - der its

G/D C G/B C/D D7 D.C. al Coda

spell; we know that it's prob - a - bly mag - ic.

CODA ⊕ G D/F# Em7 G/D

me. La da da dee da da do la

CM7 D7sus D7 G

la da da da de da do.

# RE: PERSON I KNEW

TRO - © Copyright 1962 (Renewed) and 1975 Folkways Music Publishers, Inc., New York, NY

Music by BILL EVANS

Moderately

C6/9 C+(add9) F#+/C BbM7/C Fm7/C

Cm(add9) Fm#7/C Cm(add9) Fm7/C

BbM7#5/C To Coda ⊕ Fm#7/C BbM7/C Fm7/C Db/C D.C. al Coda

CODA ⊕ Fm#7/C BbM7/C Fm9/C Db/C 8va

Detailed description: This is a musical score for the piece 'RE: PERSON I KNEW' by Bill Evans. It is written in 4/4 time and features a moderate tempo. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The notes are: G4, A4, Bb4, C5, Bb4, A4, G4. The second staff continues with: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The third staff has: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. The fourth staff (CODA) has: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. Chord symbols are placed above the notes. There are triplets in the first and second staves. The piece ends with a double bar line and a repeat sign.

# RED CLAY

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By FREDDIE HUBBARD

Moderate Latin

§ Ebm11 Dbm11 E9sus F#9sus Ab9sus Bb7sus Ebm11

Dbm11 E9sus F#9sus 

1,3	2,4
Ab9sus	Bb7sus

 Ebm11 Dbm11

E9sus F#9sus Ab9sus Bb7sus Ebm11 Dbm11 E9sus F#9sus Ab9sus Bb7sus

Ebm11 Dbm11 E9sus F#9sus Ab9sus Bb7sus Ebm11

To Coda ⊕ D.S. al Coda (with repeats)

Dbm11 E9sus F#9sus Ab9sus Bb7sus CODA ⊕ E9sus F#9sus Ab9sus Bb7sus Ebm11

Detailed description: This is a musical score for the piece 'RED CLAY' by Freddie Hubbard. It is written in 4/4 time with a moderate Latin feel. The key signature is three flats (Bbb). The score consists of five staves of music. The first staff has notes: Bbb4, Cbb5, Dbb5, Ebb5, Fbb5, Gbb5, Ab5, Bbb5. The second staff has: Bbb4, Cbb5, Dbb5, Ebb5, Fbb5, Gbb5, Ab5, Bbb5, Cbb6, Dbb6, Ebb6, Fbb6, Gbb6, Ab6, Bbb6. The third staff has: Bbb4, Cbb5, Dbb5, Ebb5, Fbb5, Gbb5, Ab5, Bbb5, Cbb6, Dbb6, Ebb6, Fbb6, Gbb6, Ab6, Bbb6. The fourth staff has: Bbb4, Cbb5, Dbb5, Ebb5, Fbb5, Gbb5, Ab5, Bbb5, Cbb6, Dbb6, Ebb6, Fbb6, Gbb6, Ab6, Bbb6. The fifth staff (CODA) has: Bbb4, Cbb5, Dbb5, Ebb5, Fbb5, Gbb5, Ab5, Bbb5, Cbb6, Dbb6, Ebb6, Fbb6, Gbb6, Ab6, Bbb6. Chord symbols are placed above the notes. There are repeat signs and a double bar line at the end.

# A REMARK YOU MADE

© 1977 MULATTO MUSIC

Music by JOSEF ZAWINUL

Slowly

EbM7 Bb9sus Eb Eb/D Eb/C Eb/Bb AbM7 D13b9 G13  
 Cm Ab/C G/B Cm7/Bb F/A Bb/Ab Gm7 Cm Ab/C G/B  
 EbM7 Fm11 Ab/Eb Bb/D G/B Cm Cm7/Bb  
 Ab G7sus Cm11 EbM7 DbM7 Bb9sus EbM7  
 Bb9sus Ab/C Bb/D Ab/Eb Gm7 Cm Cm/Bb Ab Bb/Ab G7b9  
 Cm Ab/C Gm7 Cm C/Bb Ab6/9 F/A Bb9sus Eb Bb/D Cm7 Cm7/Bb  
 Ab Ab/G Fm7 Fm7/Bb EbM7 B9sus Bb9sus  
 EbM7 Cm Ab/C Bb/C Cm Ab6 Bb9sus  
 Eb Eb/D Eb/C Eb/Bb Ab 3 Gb/Bb G7b9 G7b9  
 Cm7 Ab6 Gm7 Fm7 Fm7/Bb Fm7/Eb Eb Eb/D Eb/C Eb/Bb AbM7 G7b9 3  
 Bb9sus AbM7 Gm7 Cm7 Ab Fm7 Gm7 Cm7 Ab Ab6  
 Ab/Eb Bb/D Cm Fm7 Cm Fm7 Cm Fm7 Cm Gm7 Cm7  
 Db6/9 Eb6/9 **Repeat ad lib.** Db6/9 Cm Ab/C  
 G/B Cm7/Bb F/A Bb/Ab Gm7 Cm Ab/C **Play 3 times** G/B Cm7/Bb F/A Bb/Ab Gm7 Cm Db6/9

# REMIND ME

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Words and Music by DOROTHY FIELDS  
and JEROME KERN

Moderately

$\text{EbM7}$   $\text{Bb7}$

Re - mind Me not to find you so at - trac - tive, Re -  
mind Me not to men - tion that I love you. Re -

$\text{EbM7}$   $\text{D7}$   $\text{G}$

mind Me that the world is full of men. When I start to  
mind Me to be sor - ry that we met. Al - though I a -

$\text{GM7}$   $\text{G7}$   $\text{CM7}$   $\text{Eb}$   $\text{Bb7}$   $\text{EbM7}$

miss you, to touch your hand, to kiss you, Re - mind Me to count to ten!  
dore you, Re - mind Me to ig - nore you, you're one thing I will re - gret!

$\text{Eb}$   $\text{Bb7}$   $\text{Eb6}$

I had a feel - ing when I met you you'd drive me cra - zy, if I'd let you,  
So when your charm be - gins to blind me, I'll sim - ply tie my hands be - hind me.

$\text{Bb9sus}$   $\text{Ab}$   $\text{Bb7}$   $\text{To Coda } \oplus$   $\text{Eb}$

But all my ef - forts to for - get you Re - mind Me, I'm in love a - gain. I get my  
Don't let me kiss you, please Re - mind Me, un - less, my dar - ling you for -

$\text{Fm7}$   $\text{Bb7sus}$   $\text{Bb7}$   $\text{EbM7}$   $\text{Fm7}$   $\text{Bb7sus}$   $\text{Bb7}$   $\text{EbM7}$

heart well in hand, and I'm cer - tain that I can take you or leave you a - lone. Then you "Be -

$\text{D7}$   $\text{Gm}$   $\text{C7}$   $\text{Fm}$   $\text{E7}$   $\text{A7}$

gin that Be - guine" a - gain, and boom! I give in a - gain. I have a will - made of

$\text{Ab7}$   $\text{Dbm}$   $\text{Bb7}$   $\text{D.S. al Coda}$

steel, my friend, - but when it seems a - bout to bend, Re -

$\text{CODA } \oplus$   $\text{Eb}$   $\text{Ab7}$   $\text{Eb}$

get.

# REMEMBER

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Words and Music by  
IRVING BERLIN

Moderately

B♭M7 Eb7#11 Dm7 G7

Re - mem - ber the night, the night you said "I

Gm7 C7b9 FM7 Cm7 F7 B♭M7

love you," Re - mem - ber? Re - mem - ber you

Eb7#11 Dm7 G7 Gm7 C7b9

vowed by all the stars a - bove you, Re -

FM7 Cm7 F7 B♭M7 Cm7 F7 B♭M7

mem - ber? Re - mem - ber we found a lone - ly

Eb7 Am7 D7 Gm7 A7#5

spot, and af - ter I learned to care a - lot, you

B♭M7 Eb7 Dm7 G9 Gm7

prom - ised that you'd for - get me not. But you for -

C7

got to Re - mem - ber.

1 FM7 Cm7 F7 2 FM7

Re - mem - ber.

# RESEMBLANCE

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Written by EDDIE PALMIERI

Fast Latin

Em A7 D Gm7 C F#m7b5 B7 N.C.

Em Eb+ Eb D Db C B7

Em11

F#7 B♭(no5th) Eb7 Ab D F#7 B♭(no5th) Eb7 Ab7



Gb7 F#11b5(b9) B7b9 Em A7

D GM7 C F#m7b5 B7 N.C.

Em Eb+ Eb D Db C B7 Em11

**RIDIN' HIGH**  
from RED, HOT AND BLUE!

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Words and Music by  
**COLE PORTER**

Moderately fast

CM7 C7 Gdim7 G7 CM7 C7

Life's great, \_ life's grand, \_ fu - ture \_  
Some one \_ I love, \_ mad for \_  
ring bells, \_ sing songs, \_ blow horns. \_

Gdim7 G7 Bm7b5 E7 Am7 Dm7 G7

all planned. \_ No more \_ clouds in the sky,  
my love, \_ so long, \_ Jo - nah, \_ good - bye.  
beat gongs, \_ our love \_ nev - er \_ will die.

CM7 To Coda ⊕ A7

1 Dm7 G7 CM7 2 Dm7 G7

how'm I \_ rid - in? \_ I'm Rid - in' High. \_  
How'm I \_ rid - in? \_ I'm Rid - in' High. \_  
How'm I \_

C Fm7 Bb7 EbM7 Cm7 Fm7 Bb7 EbM7

Float - ing \_ on a star - lit ceil - ing,

Cm7 Fm7 Bb7 Gm7b5 C7

dot - ing \_ on the cards I'm deal - ing, gloat - ing, \_

Fm7 B7 G7

be - cause I'm feel - ing so hap - hap - hap - py. I'm slap hap - py.

D.S. al Coda

So

CODA ⊕ A7 Ab7 G7 C

rid - in? \_ I'm Rid - in' High. \_

# RIFFTIDE

Copyright © 1977 Michael H. Goldsen, Inc.

By COLEMAN HAWKINS  
and STEVE GRAHAM

Moderately

§  
 Gm7 F  
 Gm7 F  
 Gm7 F  
 Gm7 F  
 Gm7 F  
 G7 C7  
 Db7 Gm7 F  
 Gm7 F To Coda ⊕  
 C  
 F 1

2 D.S. al Coda

### CODA

⊕ Gm7 F N.C.

# RITMO DE LA NOCHE

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By AL DI MEOLA

**Moderate Bossa Nova**

Chords: Bm7, F#7, A7, E7sus, Em7, DM7, GM7, A, DM7, Bm7, F#7b9, F#, Bm7, F#7b9, Bm7, N.C., Bm7, F#m7, D, F#7b9, F#m7, Bm7, F#7b9, Bm7, F#7b9, Bm7, F#7b9, Bm7, N.C., D.S. al Coda, CODA, N.C.

## RIGHT AS THE RAIN from BLOOMER GIRL

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Words by E.Y. HARBURG  
Music by HAROLD ARLEN

**Slowly**

Musical score for "Right As The Rain" in 4/4 time, key of B-flat major. The score consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Right As The Rain that falls from a - bove; so real, so right, is our love. It came like the spring that breaks thru the snow. I can't say what it may bring, I on - ly know, I on - ly know it's right to be - lieve what ev - er gave your eyes this glow, what ev - er gave my heart this song can't be wrong. It's Right As The Rain that falls from a - bove and fills the world with the bloom of our love." The score includes various chord symbols such as BbM7, Cm7, F7, Gm7, and Ab7. There are also triplets and fermatas indicated in the notation.

## RING DEM BELLS

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Words and Music by DUKE ELLINGTON  
and IRVING MILLS

**Moderately**

Musical score for "Ring Dem Bells" in 4/4 time, key of C major. The score consists of three staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Good time train is leav - in', Ring Dem Bells. Ain't no time for griev - in', Ring Dem Bells. Got my round - trip tick - et, I'm read - y to ride." The score includes various chord symbols such as CM7, D7, G7, and Bb7. There are also fermatas indicated in the notation.

CM7 Dm7 G7 CM7  
 to that land of hon - ey, Ring Dem Bells. —

CM7 D7  
 I'm a one man wom - an, Ring Dem Bells. —

Dm7 G7 CM7  
 Go - in' bride and groom - in', Ring Dem Bells. —

CM7 Gm7 C7 FM7 Bb7  
 Filled with wild e - la - tion, it's eas - y to tell —

CM7 Dm7 G7 CM7  
 love's our des - ti - na - tion, Ring Dem Bells. —

### RIVERBOAT SHUFFLE

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Words and Music by HOAGY CARMICHAEL, MITCHELL PARISH,  
 IRVING MILLS and DICK VOYNOW

Moderately

F E F FM9 F#M9 FM7 C9 C7 F E F  
 Good peo-ple, you're in - vit - ed to - night to the Riv - er - boat Shuf - fle! Good peo-ple,

FM9 F#M9 FM7 C9 C7 F7 Fm7 F9 F Fm7 F9  
 we got rhy - thm to - night at the Riv - er - boat Shuf - fle! They tell me that slide - pipe toot - er is

Bb B Bbdim Cdim G7 Gm7 G7  
 grand, best in Loo - si - an - na; So bring your freight - er, come and al - li - gat - or that

C7 F E F FM9 F#M9 FM7 C9 C7  
 band. Mis - ter Hawk - ins on the ten - or! Good peo - ple, you'll hear Mil - en - berg Joys in a

F7  
 spe - cial orch - es - tra - tion! E - ven Mam - ma Din - ah will be there to strut for the

Bb F9 Bb Bbm F Bbm6 F7  
 boys in a room full of noise. She'll teach you to shuf - fle it right, so, bring your

Edim Eb7 D7 G7 C7 B7 Gm7 C+ F F7 Bb7 F  
 ba - by. I'll be see - in' you at the Riv - er - boat Shuf - fle to - night! —

# ROCKIN' IN RHYTHM

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By DUKE ELLINGTON, IRVING MILLS and HARRY CARNEY

Rather lively

The musical score for "Rockin' in Rhythm" is written in 4/4 time and consists of 16 staves. The key signature is one flat (Bb). The tempo is marked "Rather lively".

**Staff 1:** Chords: C, Cdim7, Ddim7/C, C. Features a triplet of eighth notes.

**Staff 2:** Chords: Cdim7, Ddim7/C, C. Features a triplet of eighth notes.

**Staff 3:** Chords: F, G7, C. Features a triplet of eighth notes.

**Staff 4:** Chords: F, G7, C, Am7, C/G. Features a triplet of eighth notes.

**Staff 5:** Chords: C, G7, C, Am7, G. Features a triplet of eighth notes.

**Staff 6:** Chords: G7, To Coda, C. Features a first ending bracket.

**Staff 7:** Chords: C/G, Cm6/G, F7b5, F, F7, C/G, Cm6/G, Adim7/G, G7, Adim7, Ab7.

**Staff 8:** Chords: C/G, F#dim7, F7, Ab/F#, Cm/G, Fm/Ab, Ab7, G7, C.

**Staff 9:** Chords: C, E7, Am, E, Am, E, Am, E, Am, E. Features a second ending bracket and a triplet of eighth notes.

**Staff 10:** Chords: Am, E, Am, G#dim7, Am, E, Am, G#dim7. Features a triplet of eighth notes.

**Staff 11:** Chords: Am, G#dim7, Am, E, Am, E. Features a triplet of eighth notes.

**Staff 12:** Chords: Am, E, Am, G#dim7, Am, E, Am, G#dim7. Features a triplet of eighth notes.

**Staff 13:** Chords: Am, G#dim7, Am, F7, F#7#9, G7. Marked "D.C. al Coda".

**Staff 14:** Chords: CODA, C.

# ST. LOUIS BLUES

from BIRTH OF THE BLUES

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Words and Music by  
W. C. HANDY

Slow Blues tempo

G7 C7 G7 C7

I hate to see de ev'-nin' sun go down, hate to see de ev'-nin' sun go  
 Been to de Gyp-sy to get ma for-tune tole, to de Gyp-sy done got my for-tune  
 You ought to see dat stove pipe brown of mine, lak he owns de Di-on' Jo-seph

G7 D7 G7

down, 'Cause my ba-by, he done lef' dis town. Feel-in' to-mor-row  
 tole, 'Cause I'm most wile 'bout ma jel-ly roll. Gyp-sy done tole-me,  
 line. He'd make a cross-eyed o' man go stone blind. Black-er than mid-night,

C7 G7 C7 G7

lak I feel to-day, feel to-mor-row lak I feel to-day.  
 "Don't you wear no black," yes, she done tole me, "Don't you wear no black."  
 teeth lack flags of truce, black-est man in de whole St. Louis.

D7 G7 Gm Cm

I'll pack my trunk, make ma get a-way, St. Lou-is wom-an wid her di-a-mon'  
 Go to St. Lou-is, you can win him back. Help me to Cai-ro, make St. Louis by ma  
 Black-er de berry sweet-er is the juice. A-bout a crap game he knows a pow'ful

D7 G D7 Gm7

rings, pulls dat man roun' by her a-pron strings, 'Twant for pow-der  
 self, git to Cai-ro, find ma ole friend Jeff. Gwine to pin ma  
 lot, but when worktime-comes he's-on de dot. Gwine to ask him

Cm7 C#dim7 D7 Gm7 A7

an' for store bought hair de man I love would not gone no-where.  
 self close to his side, if ah flag his train, I sho' can ride.  
 for a cold ten spot. What it takes to git it, he's cer-tain-ly got.

D7 G C G C

Got de St. Lou-is Blues jes' as blue as ah can be,  
 I loves dat man lak a school-boy loves his pie,  
 A black-head-ed gal make a freight train jump the track.

G C G7 C6 C7 G C G C G C G

dat man got a heart lak a rock cast in the sea. Or  
 lak a Ken-tuck-y Col-nel loves his mint an' rye. I'll  
 Said a black-head-ed gal make a freight train jump the track. But a

D D7 1, 2 G 3 G

else he wouldn't have gone so far from me. (Spoken) Dog-gone it!  
 love ma ba-by till the day ah die.  
 long tall gal makes a preach-er ball the jack.

# ROCKER (Rock Salt)

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By GERRY MULLIGAN

Dm7 D♭m7 Cm7 F7/B B♭ Bdim Cm7 F♯m7 B7  
 Dm7 D♭m7 Cm7 F7/B Dm7 E♭m7 Em7 1 E♭m7  
 2 To Coda ⊕ E♭m7 Dm7 D♭m7 Cm7 F7♯5(b9) Em7 F♯m7 G♯m7 Gm7 D/F♯  
 FM7 Em7 F♯m7 G♯m7 Gm7 D/F♯ E♭7♯9♯11  
 Dm7 Em7 F G7 Em7 A7 F♯m7 Fdim7 Em7  
 A7 D/F♯ Gm7 G♯m7 Gm7 F♯m7 Fm7 Em7  
 D.C. al Coda (take 2nd ending) A7  
 CODA ⊕ Dm7 D♭m7 C7 F7♯5(b9) F7 B♭9♯11

# SAMBA CANTINA

© 1965 (Renewed) Desmond Music Company

By PAUL DESMOND

Medium Bossa Nova  
 Gm7♭5 C7♯9 Fm7  
 B♭m7 E♭7 A♭M7 Gm7♭5  
 C7♯9 Fm7 Dm7♭5 G7



Piano accompaniment for the first system of the song. It consists of four staves of music in a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. The first staff contains the main melody with a triplet of eighth notes. The second and third staves provide harmonic support with chords and bass lines. The fourth staff continues the melody. Chord symbols are placed above the notes: C7, Gm7b5, C7#9, Fm7, Bbm7, Eb7, Cm7, F7, Bbm7, Gm7b5, C7, Fm7, Bb7/D, Bbm6/Db, C7sus, C7, and Fm7.

### SAY IT ISN'T SO

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Words and Music by  
 IRVING BERLIN

Moderately

Vocal line for the song 'Say It Isn't So'. The music is in a 4/4 time signature and a key signature of three flats. The lyrics are written below the notes. Chord symbols are placed above the notes. The lyrics are: "Say It Is - n't So, Say It Is - n't So. Ev - 'ry - one is say - ing you don't love me, Say It Is - n't So. E - 'ry - where I go, ev - 'ry - one I know whis - pers that you're grow - ing tired of me, Say It Is - n't So. Peo - ple say that you found some - bod - y new, and it won't be long be - fore you leave me, say it is - n't true. Say that ev - 'ry-thing is still o - kay, that's all I want to know, and what they're say - ing, Say It Is - n't So." Chord symbols include Bbm7, B7, Gm7, C7, Cm7, F7, F#m7, B7, G7, Dm7, EbM7, Ab7, Bbm7, and G7.

# SEARCHING, FINDING

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By JOHN PATITUCCI

**Moderately**

Em C#m7 F#7 B7 3 Abm7#5 FM7

Em C#m7 C7 3 Bb7 F#m F 3 Em C#m7 F Ab/Bb A/B

Em C#m7 F#7 B7 3 Em11 7

## SEGMENT

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By CHARLIE PARKER

**Quickly**

Bbm Cm F7 Bbm Cm F7 Bbm

F7b9 Bbm F7#9 Bbm Cm F7

Bbm Cm F7 Bbm F7b9 Bbm

Bbm Fm 3 Bb7 Ebm

Ab7 Db 3 F7b9

Bbm Cm F7 Bbm Cm F7

Bbm F7b9 1 Bbm F7b9 2 Bbm

# SEÑOR CARLOS

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By McCOY TYNER

## Moderate Latin Funk

Fm Db Eb Fm F7sus

DbM7 Bb7sus Bb7 DbM7 Cm7 Fm F7sus

N.C. C Db/C Fm/C C

Db/C Db/G C/G C N.C. C Db/C Fm/C C

Db/C Db/Eb Eb/G C N.C. DbM7#11 Csus N.C.

Fm Db Eb Fm

F7sus DbM7 Bb7sus Bb7 DbM7 Cm7 Fm

F7sus Fine (drum fill)

N.C.

1 2 D.C. al Fine

# SEEMS LIKE OLD TIMES

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 Exclusive Licensee: Fred Ahlert Music Corporation

Lyric and Music by JOHN JACOB LOEB  
 and CARMEN LOMBARDO

**Moderately**

Seems Like Old Times, hav - ing you to walk with, Seems Like Old old Times, Old Old Times, din - ner dates and flow - ers, just like old times,

hav - ing you up to talk with, And it's still a thrill just to have my arms a - stay - ing up for hours, — Mak - ing dreams come true, do - ing things we used to

round you, Still the thrill that it was the day I found you. Seems Like

do, Seems Like Old Times, — be - ing here with you.

# SERENGETI WALK (Slippin' in the Back Door)

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Words and Music by DAVE GRUSIN,  
 LOUIE JOHNSON and HARVEY MASON

**Medium Funk**

Seems Like Old Times, — be - ing here with you.

Chords: Gm7, BbM9/C, AbM9#11/Bb, GbM13#11/Ab, FM7/G, EM9/F#, EbM9/F, Db/Eb, CbM7/Db, Csus, Dsus, F5, G5, Gm7, F5, G5.

# SEÑOR MOUSE

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By CHICK COREA

Moderate Latin

The main musical score consists of ten staves of music in 4/4 time, featuring a key signature of three flats (B-flat major/D-flat minor). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Chord symbols are placed above the staff: Ab, Ab7, Db, Dbm, Ab, Ddim, Eb7, Ab, G7, Cm, F#7, Bm, B7, Em, C, Bm, Abm, Bm, B7, Em, C, N.C., C, N.C., C, N.C., N.C., C, N.C., C. The score includes first and second endings, a double bar line with repeat dots, and a 'To Coda' symbol at the end of the section.

## CODA

The Coda section begins with a 'D.S. al Coda' instruction and a Coda symbol. It features two first endings and a second ending. The notation includes eighth and sixteenth notes, rests, and a triplet. Chord symbols include F#sus/Ab, F#sus, and F#sus. The section concludes with a final chord of F#sus.

## SHAKER SONG

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By JAY BECKENSTEIN

## Medium Samba

§ CM7 FM7 CM7 FM7  
 1. The fool screams, "No more." — He grabs his shirt and hits the door. — What she  
 2.-4. (See additional lyrics)

CM7 FM7 CM7 FM7  
 needs from him he ig - nores, — it's a bore, oh it's a bore, oh it's a bore, oh it's a bore, oh it's a...

AbM7/Bb EbM7 GbM7/Ab DbM7  
 Blast the rad - i - o, — the hits just come — and go. — Black out what he

AbM7/Bb EbM7 G9sus 1,3 2,4  
 knows that he — has blown, — that he has blown. — 2. The —

FM7 E7#9 Am7 Gm7 C9sus  
 He can shake the blues, — but you know he still can get con - fused, — it seems like

FM7 G9sus CM7 C13sus C9  
 such a waste, — 'cause he can't shake her, — shake — her. —

FM7 E7#9 Am7 Gm7 C9sus  
 He can shake his tail, — but you know his moves are get - ting stale, — he's on the make, but

FM7 G9sus To Coda ⊕ CM7 C6 F/G G9  
 oh, his heart — can't fake. — He can't shake her, — shake her, he can't

CM7 C6 F/G G9 CM7 C6 F/G G9  
 shake her, — no, — he can't shake her.

CM7 C6 F/G D.S. al Coda (with repeats) CODA CM7 G9sus Repeat and Fade

shake her, — shake her, he can't

Additional Lyrics

2. The night hangs its head  
As the fool crawls into bed,  
Still his hungry heart begs to be fed  
All the words she once, that she said, that she said,  
So then he grabs his Chevrolet  
In one more attempt to get away  
But thoughts of all the crimes of passion lay,  
Lay in his way.
3. Romance falls like rain  
But all the motives are insane  
Every time that he plays the game he feels the pain,  
He feels the pain, who is to blame, who is to blame, who is to blame?  
And then he finds a joint that's jive,  
Guys are spinning girls like 45's,  
All of the live bait sinks for his lines,  
They are so high.
4. He knows he is beat  
As his heart puts on the heat,  
Run from the street that don't even fit his feet,  
Don't fit his feet, now he can see, now he can really see, now he can...  
Tell him where's a telephone,  
He can beg to let the fool come home,  
He tells her that his life's a drag alone,  
Can't be alone.

**THE SHADOW OF YOUR SMILE**  
Love Theme from THE SANDPIPER

© 1965, 1993 Marissa Music and EMI Miller Catalog  
Moderately

Lyric by PAUL FRANCIS WEBSTER  
Music by JOHNNY MANDEL

The Shad - ow Of Your Smile when you are gone will col - or all my  
dreams and light the dawn. Look in - to my eyes my  
love and see all the love - ly things you are to  
me. Our wist - ful lit - tle star was far too high,  
a tear-drop kissed your lips and so did I. Now when I re -  
mem - ber spring, all the joy that love can bring, I will be re - mem - ber - ing  
The Shad - ow Of Your Smile. The Shad - ow Of Your Smile.

# A SHIP WITHOUT A SAIL

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Words by LORENZ HART  
 Music by RICHARD RODGERS

Moderately slow

Bbm7 Eb7 AbM7 Fm7 Bb7 EbM7 Bbm7 Eb7 AbM7 Fm7 Bb7 EbM7 AbM7 G7

All a - lone, all at sea! Why does no - bod - y care for me, when there's no love to

Cm7 Db7 EbM7 Gm7b5 C7 Fm7 Bb7 Fm7 Bb7

hold \_\_\_ my love? Why is my heart so frail, like A Ship With - out A

EbM7 Gm7 C7 Fm7 Bb7 Fm7 Bb7 Eb6 Gm7 C7

Sail? Out on the o - cean, sail - ors can use a chart; I'm on the

Fm7 Bb7 Fm7 Bb7 EbM7 G7 Bbm7 Eb7 AbM7 Fm7 Bb7 EbM7

o - cean guid - ed by just a lone - ly heart. Still a - lone, still at sea!

Bbm7 Eb7 AbM7 Fm7 Bb7 EbM7 AbM7 G7 Cm7 Db7

Still there's no one to care for me when there's no hand to hold \_\_\_ my hand.

EbM7 Gm7b5 C7 Fm7 Bb7 Fm7 Bb7 Eb6

Life is a love - less tale for A Ship With - out A Sail.

# SILVER HOLLOW

Copyright © 1978 DeJohette Music

By JACK DeJOHNETTE

Moderately Bm11

1 A7sus

Bm11

2 GM7

3



CODA

### SILHOUETTE

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By KENNY G

Moderately slow

## SIMPLE SAMBA

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By JAMES S. HALL

**Quickly**     $\% \text{ CM7}$

$\text{Bm7b5}$      $\text{E7}$      $\text{Am7}$      $\text{D7}$

$\text{Gm7}$      $\text{C7}$      $\text{FM7}$      $\text{Dm7b5}$      $\text{AM7}$

$\text{DM7}$      $\text{C\#m7b5}$      $\text{F\#7}$      $\text{Bm7}$      $\text{E7}$

$\text{Am7}$      $\text{D7}$      $\text{G\#m7b5}$      $\text{Gm7}$      $\text{F\#m7}$      $\text{Bm7}$

$\text{Fm7}$      $\text{Bb7}$      $\text{Bbm7}$      $\text{Eb7}$

$\text{AbM7}$      $\text{Fm7b5}$      $\text{CM7}$

$\text{FM7}$      $\text{Fm7}$      $\text{Bb7}$      $\text{EbM7}$

$\text{EbM7}$      $\text{Ab7}$      $\text{DbM7}$

$\text{Gb9\#11}$      $\text{Fm7}$      $\text{Bb9sus}$

$\text{Bb13}$      $\text{EbM7}$      $\text{Dm7b5}$      $\text{G7}$      $\text{Cm7}$

$\text{F7}$      $\text{Bbm7}$      $\text{Eb7}$      $\text{Am7b5}$      $\text{Abm7}$      $\text{Gm7}$

$\text{C7b9}$      $\text{Fm9b5}$      $\text{Bb7b9(\#5)}$      $\text{Eb6/9}$

**Ebm9**

**Ab(nochord)**

**Dbm9**

**Gb(nochord)** **To Coda ⊕** **D.S. al Coda**

**CODA** **E9b5** **N.C.** **Eb**

**A SLEEPIN' BEE**  
from **HOUSE OF FLOWERS**

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Lyric by TRUMAN CAPOTE and HAROLD ARLEN  
Music by HAROLD ARLEN

**Moderately**

**AbM7 Eb9sus AbM7 Eb9sus AbM7 D9#11 DbM7 Gb13 AbM7 Db7 C7 F7b9**

When a bee lies sleep - in' in the palm o' your hand, you're be - witch'd and deep in love's long

**Bbm7 E9b5 Eb9 Db9 C13 C7#5 F7b9 Bb13 Bb9#5 Eb13 Ab13 Ab7#5**

look'd af - ter land. Where you'll see a sun - up sky with a morn - in' new, and where the days go

**Db7 Bbm7 Cm7 Db6 Ddim7 Eb9sus Eb9 AbM7 Eb9sus AbM7 Eb9sus**

laugh - in' by as love comes a - call - in' on you. Sleep on, Bee, don't wak - en, can't be -

**AbM7 D9#11 DbM7 Gb13 AbM7 Db7 C7 F7b9 Bbm7 E9b5 Eb9 Db9**

lieve what just passed. He's mine for the tak - in'. I'm so hap - py at last.

**C13 C7#5 F7b9 Bb13 Eb9sus Eb7b9 AbM7 DbM7 C7 F7**

May - be I dreams, but he seems sweet gold - en as a crown, A Sleep - in' Bee done told me, I'll

**Bb9 Eb13 C7 F7b9 Bb9 Bb9#5 Eb13sus Eb7 Ab6**

walks with my feet off the groun' when my one true love I has foun'.

# THE SINGLE PETAL OF A ROSE

from QUEEN'S SUITE

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By DUKE ELLINGTON

Freely

DbM7 GbM7

DbM7 Ebm7 Ab7

DbM7 GbM7

Eb7 DM7 BM7 DbM7 BM7 DbM7

DbM7 GbM7

DbM7 Ebm7 Ab7

DbM7 GbM7

Eb7 DM7 BM7 DbM7 BM7 DbM7

Bbm Bbm#5 Bbm6 Ab7

Bbm Bbm#5 Bbm6 Ab7 D7

DbM7 GbM7

DbM7 Ebm7 Ab7

DbM7 Gbm7

Eb7 DM7 BM7 DbM7 BM7 DbM7

### SIPPIN' AT BELLS

© 1948 (Renewed 1975) SCREEN GEMS-EMI MUSIC INC.

By MILES DAVIS

Moderately  $\text{\textcircled{S}}$  FM7 Bb7 FM7 Gbm7 Cb7

BbM7 Bbm7 Eb7 Am7 Abm7

Gm7 C7 To Coda  $\text{\textcircled{F}}$  F Gm7 Gb7 D.S. al Coda

CODA  $\text{\textcircled{F}}$  F6

### SO EASY

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By TADD DAMERON  
and ARTIE SHAW

Eb6

Ab7 Eb6 Gm7 Gdim

Fm7 Cdim Fm7 E7 Eb6 Eb7 Fm7 Bb7b9 Eb6

# SLAUGHTER ON TENTH AVENUE

from ON YOUR TOES

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By RICHARD RODGERS

**Slowly** N.C. **Lively** Bb7 G6/9

C9 F FM7 Dm7 BbM7 A7 DM7

Bb7 G6/9 Bb7 G9

G6/9 C9 F FM7 Dm7 Bb BbM7 Gm7

FM7 Bb F7 Bb F7 D A7 D A7 **Slower** D E7 D E7 F#7 E7 F#7 E7 F#7

Bm7 G A7 D A7 Bb7 B7 C7 D E7 D E7 F#7 E7 F#7 E7 F#7

Bm7 G A7 D E7 A7 D7 G7b5 D D7 G7 **Rhythmically** C G7 C G7 C

B7 C Dm7 C B7 C F C B7 C Dm7 C CM9 F C C6

Db C CM7 Bb C B7 C Dm7 C B7 C F C

B7 C Dm7 C B Am Am6 B+ Em7 Bm7 Am6 B7 E7 A9

D9 G Am7b5 A7 **Slower** D E7 D E7 F#7 E7 F#7 E7 F#7 Bm7 G A7 D

A7 Bb7 B7 C7 D E7 D E7 F#7 E7 F#7 E7 F#7 Bm7 G A7 D

E7 A9 D7 Bbm6 C9 B7#5 E7b5 A9 D Am7 F7

Am7 F7 Am7 F Em7 Dm7 F6

1 E+ E7 2 E7 Am6 N.C.

Am6 A7 Bb N.C. D.S. al Fine

**SO IN LOVE**  
from **KISS ME, KATE**

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Words and Music by  
**COLE PORTER**

**Moderately**

Fm Gm11 C7b9 Fm11 B9#11 Bbm9 Eb9sus Eb7b9

Strange, dear, but true, dear. When I'm close to you, dear, the stars fill the

AbM7 Ab7 Db6 G7b9 C9sus C7b9 Fm Gm11 C7b9 Fm11

sky, So In Love with you am I, E - ven with - out you, my arms fold

Bbm9 Eb9sus Gb13 AbM7 Eb7 Db/Eb Eb7 Ab Bbm7

a - bout you. You know, dar - ling, why, So In Love with you am I.

Bdim7 Ab/C Bbm7 Eb7 AbM7 Fm7 Bbm7 Eb7 Ab6 Bbm7

In love with the right mys - te - ri - ous, the night when you first were there, in love with my

Eb7b9 AbM7 Gm11 C7#5 Fm7 Dm7b5 G7 C9sus C7b9 Fm Gm11

joy de - lir - i - ous when I knew that you could care, So taunt me and hurt me,

C7b9 Fm11 B9#11 Bbm9 Eb9sus Eb7 Cm7b5 F7b9 Bbm7

de - ceive me, de - sert me. I'm yours 'til I die, So In Love,

Dbm AbM7 Abm E9sus E9 Bbm7 Eb7b9 Ab6

So In Love, So In Love with you, my love am I.

# SMILE FROM A STRANGER

Copyright © 1987 NOONZIO PRODUCTIONS INC.

By AL DI MEOLA

Moderately slow

A6/9(no3rd) F#m9 C#m11

Bm9 E(sus2)

A6/9(no3rd) F#m9 C#m11

Bm9 E(sus2)

A6/9(no3rd) F#m9

C#m11 Bm9

E(sus2) C#m9 G#7

Bm7 C#m7

Fm7 Bbm7 Ebm7 Ab(add2)/C

AbM7(add2)/C Fm7 Bbm7

Ebm7 Bb(add2)

Gm7 Cm7



Fm7 3 Bb(add2)/D C(add2)/E

GM7 Bm9 CM7 Am7 3 C#m9

F#9

F#9b5(b13) D.C. and Fade

# SO YOU SAY

Copyright © 1987 Scoway Music

By JOHN SCOFIELD

Moderately

F Bb G7/B C7 A7b9/C# Dm7

1 Gm7/C C7 2 Gm7/C C7 AbM9

Ab/Gb Db7/F Db7 EM7

C#m7 Bbm7b5 B(add9) C7#5

F Bb G7/B C7 A7b9/C# Dm7

C7sus DbM7#11/C Db7sus/C C7#9

# SOFT LIGHTS AND SWEET MUSIC

from the Stage Production FACE THE MUSIC

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Words and Music by  
IRVING BERLIN

Moderately

F7 D7 G7 Bm7b5 Bb7 F

Soft Lights — And Sweet Mu - sic and you in — my arms. — Soft lights and

F#dim C7 Gm7/D Ebdim C7/E C7 C7#5 F6 Gm7 G#dim F/A

sweet mel - o - dy — will bring you clo - ser to me. —

F7 D7 G7 Bm7b5 Bb7 F

Cho - pin — and pale moon-light re - veal all — your charms. — So give me

Dm7 G7 C7

1	2
F Abdim Gm7 C7	F

vel - vet lights and sweet mu - sic and you in — my arms. — arms. —

# SOFTLY AS IN A MORNING SUNRISE

from THE NEW MOON

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Administered by Williamson Music

Lyric by OSCAR HAMMERSTEIN II  
Music by SIGMUND ROMBERG

Moderately

Cm7 Dm7b5 G7 Cm7 Dm7b5 G7 Cm7 Dm7b5 G7

Soft - ly, As In A Morn - ing Sun - rise, the light of love comes steal - ing in - to a new born

Cm7 Dm7b5 G7 Cm7 Dm7b5 G7 Cm7 Dm7b5 G7 Cm7

day. Oh, flam - ing with all the glow of sun - rise, a burn - ing kiss is steal - ing

Dm7b5 G7 Cm7 Fm7 Bb7 EbM7 C7b9

the vow that all be - tray. For the pas - sions that thrill love, and lift you high to heav - en, —

Fm7 F#dim7 G7 Dm7b5 G7 Cm7

— are the pas - sions that kill love, and let you fall to hell! So ends each sto - ry, soft - ly,

Dm7b5 G7 Cm7 Dm7b5 G7 Cm7 Dm7b5 G7 Cm7

as in an eve - ning sun - set, the light that gave you glo - ry will take it all a - way. —

# SOME SKUNK FUNK

Copyright © 1975 Bowery Music (BMI)

By RANDY BRECKER

## Moderate Rock

N.C. C7#9 Db7#9 D7#9 C7#9

Gm7

G/Db Db

Gb(b9)/Db A/Db D7#9 Gm7

G/Db Eb/Db Db Eb/Db Db

G/Db Eb/Db Db Eb/Db Db

A7/Db Db/A D7#9 Eb7#9

B7#9 C7#9 Fm7 C/F Fm7

C/F Fm7 C/F N.C.

C7#9 Db7#9 D7#9 C7#9

# SOLEA

Copyright © 1960 (Renewed 1988) BOPPER SPOCK SUNS MUSIC

Written by GIL EVANS

Freely

Musical score for SOLEA, featuring a single melodic line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The score consists of eight staves of music. Chord markings above the staff include: A7b9sus, N.C., A7b9sus, A7b9(b13), A7b9sus, A9sus, A7b9sus, and A. The music includes various rhythmic patterns, including triplets and slurs.

# SOMEBODY LOVES ME

from SHE LOVES ME

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Words by B.G. DeSYLVA and BALLARD MACDONALD  
 Music by GEORGE GERSHWIN  
 French Version by EMELIA RENAUD

Moderately

Musical score for SOMEBODY LOVES ME, featuring a single melodic line in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The score consists of three staves of music with lyrics underneath. Chord markings above the staff include: EbM7, Fm7, Bb7, EbM7, Ab7, EbM7, B7, Bb7, EbM7, Fm7, Bb7, EbM7, Fm7, Bb7, EbM7, Am7b5, and D7.

Some - bod - y Loves Me, I won - der who,  
 I won - der who she can be.  
 Some - bod - y Loves Me, I wish I knew,

Gm7 Eb7 D7 Gm7 C7

Fm who can she be wor - ries me. — Fm7 For ev - 'ry

girl who pas - ses me I shout, "Hey, may - be

Cm7 F7 Fm7 Bb7

you were meant to be my lov - ing ba - by."

Ebm7 Fm7 Bb7 EbM7 Ab7

Some - bod - y Loves Me, I won - der who,

Gm7 C7 Fm7 Bb7 EbM7

may - be it's you.

### SOMETHING I DREAMED LAST NIGHT

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Words and Music by SAMMY FAIN,  
HERBERT MAGIDSON and JACK YELLEN

Slowly

Dm Dm#7 Dm7 G7 Gm7 C7 Em7b5 A7

I can't be - lieve that you're not here with me, to have a laugh or share a tear with me.

Dm7 G7 Bb7#11 A7 3 Dm7 G7 CM7 Em7b5 A7

It's all so wrong, it can't be right! — It must have been Some - thing — I Dreamed Last Night.

Dm Dm#7 Dm7 G7 Gm7 C7 Em7b5 A7

To nev - er see your fun - ny face a - gain! To nev - er thrill to your em - brace a - gain!

Dm7 G7 Bb7#11 A7 3 Dm7 G7 CM7 Bbm7 Eb7

Oh, it's so wrong, it can't be right! — It must have been Some - thing — I Dreamed Last Night.

AbM7 Bbm7 3 Bdim7 Cm7 3 Bdim7 Bbm7 Eb7

Those mid - night sup - pers for two, our "corn - y" du - ets at dawn,

AbM7 Am7 3 D7 GM7 Gm7 C7

those cra - zy mo - ments with you, don't tell me that they are gone!

Dm Dm#7 Dm7 G7 Gm7 C7 Em7b5 A7

To nev - er look in - to those eyes a - gain! The sun just might as well not rise a - gain!

Dm7 G7 Bb7#11 A7 3 Dm7 G7 CM7

Oh, no, no, no! It can't be right! — It must have been Some - thing — I Dreamed Last Night!

# SOMEWHERE ALONG THE WAY

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Words by SAMMY GALLOP  
Music by KURT ADAMS

**Slowly**

The musical score for "Somewhere Along the Way" is written in a single system with ten staves. The key signature is B-flat major (two flats). The tempo is marked "Slowly". The score includes lyrics and various musical notations such as triplets, slurs, and dynamic markings. Chord symbols are placed above the notes. The lyrics are: "I used to walk with you a - long the av - en - ue, our hearts were care - free and gay. How could I know I'd lose you, Some - where A - long The Way. The friends we used to know, would al - ways smile, 'Hel - lo.' No love like our love, they'd say. Then love slipped thru our fin - gers, Some - where A - long The Way. I should for - get, but with the lone - li - ness of night, I start re - mem - ber - ing ev - 'ry - thing. You're gone, and yet there's still a feel - ing deep in - side that you will al - ways be, part of me. So now I look for you a - long the av - en - ue, and as I wan - der I pray that some - day soon I'll find you, Some - where A - long The Way. Some - where A - long The Way."

# SONG FOR LORRAINE

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By JAY BECKENSTEIN

**Samba**

The musical score for "Song for Lorraine" is written in a single system with three staves. The key signature is B-flat major (two flats). The tempo is marked "Samba". The score includes various musical notations such as slurs, accents, and dynamic markings. Chord symbols are placed above the notes. The lyrics are: "I used to walk with you a - long the av - en - ue, our hearts were care - free and gay. How could I know I'd lose you, Some - where A - long The Way. The friends we used to know, would al - ways smile, 'Hel - lo.' No love like our love, they'd say. Then love slipped thru our fin - gers, Some - where A - long The Way. I should for - get, but with the lone - li - ness of night, I start re - mem - ber - ing ev - 'ry - thing. You're gone, and yet there's still a feel - ing deep in - side that you will al - ways be, part of me. So now I look for you a - long the av - en - ue, and as I wan - der I pray that some - day soon I'll find you, Some - where A - long The Way. Some - where A - long The Way."

1 2 Dm9 G7b9(#5) CM9

Dm9 G7b9(#5) CM9 Dm9 G7b9(#5)

CM9 F7#9(#5) To Coda ⊕ BbM7 GbM7#11

D.S. al Coda

CODA ⊕ BbM7 GbM7 Repeat and Fade

**THE SONG IS ENDED**  
(But the Melody Lingers On)

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Words and Music by  
IRVING BERLIN

Moderately

Eb Bb7#5 Bbm9 Eb9 Ab 3 Db9 Cm7 3 Gb13

The Song \_\_\_\_\_ Is End - ed, but the mel - o - dy lin - gers on. You and the song are

F7 Bb7 Bb7#5 Eb Bb13sus Eb Bb7#5 Bbm9 Eb9

gone, but the mel - o - dy lin - gers on. \_\_\_\_\_ The night \_\_\_\_\_ was splen - did and the

Ab 3 Db9 Cm7 3 Gb13 F7 Bb7 Bb7#5 Eb

mel - o - dy seemed to say, "Sum - mer will pass a - way: take your hap - pi - ness while you may."

Gm Em7b5 Am7b5 D7

There 'neath the light of the moon \_\_\_\_\_ we sang a love song that

Gm7 C7 Fm Bb7 Eb Bb7#5 Bbm9 Eb9 AbM7 3

end - ed too soon. \_\_\_\_\_ The moon \_\_\_\_\_ de - scend - ed, and I found with the break of

Abm6 Gm7 3 Cm7 F7 Bb7 Bb7#5 1 Eb 2 Eb

dawn, you and the song had gone. But the mel - o - dy lin - gers on. \_\_\_\_\_ The on.

# SONG FROM M\*A\*S\*H (Suicide Is Painless)

© 1970 WB MUSIC CORP.

Words and Music by MIKE ALTMAN  
and JOHNNY MANDEL

**Moderately**

1. Through ear - ly morn - ing fog I see vis - ions of the things to be: the  
2. - 6. (See additional lyrics)

pains that are with - held for me. I re - a - lize and I can see  
that su - i - cide is pain - less, it brings on man - y chang -  
es, and I can take or leave it if I please. 2. I  
And you can do the same thing if you  
please.

*Additional Lyrics*

- 2. I try to find a way to make  
All our little joys relate  
Without that ever-present hate  
But now I know that it's too late.
- 3. The game of life is hard to play,  
I'm going to lose it anyway,  
The losing card I'll someday lay,  
So this is all I have to say.
- 4. The only way to win is cheat  
And lay it down before I'm beat,  
And to another give a seat  
For that's the only painless feat.
- 5. The sword of time will pierce our skins,  
It doesn't hurt when it begins  
But as it works it's way on in,  
The pain grows stronger, watch it grin.
- 6. A brave man once requested me  
To answer questions that are key,  
Is it to be or not to be  
And I replied; "Oh, why ask me."

# SONG FOR STRAYHORN

Copyright © 1973 by MULLIGAN PUBLISHING CO., INC.

By GERRY MULLIGAN

**Moderately**

DM7 Em7/D DM7 Em7/D DM7

Am7 3 D(addE) Asus 2 D(addE) Ab7

GM7 G6#11 F#m7 D/F# FM7 F6 Em7 C/E



To Coda ⊕

FM7 F6 F#m7 B7 EM7 Bb7 Em7/A A7

DM7 Em7/D DM7 Em7/D DM7

Am7 3 DM7 Am7 3 DM7 Em7/A D.S. al Coda

**CODA** ⊕

Em7/A A7 DM7

Em7/D DM7 Em7/D DM7 Am7 3

DM7 Am7 3 DM7 Am7 3

D Em7/A *Play 7 times* DM7

### SONGBIRD

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By KENNY G

**Slowly**

Am(add9) G(add9) Am(add9)

G(add9) Am(add9) G(add9)

Am(add9) G(add9) Am7 Bm7

CM7 Bm7 3 Am7 Bm7 E7sus Am7 E7sus

**To Coda** ⊕ **D.C. al Coda**

**CODA** ⊕

Am7 Bm7 CM7 Bm7 Am7 Bm7 E7sus

Am7 Bm7 CM7 Bm7 Am7 Bm7 E7sus **Repeat and Fade**

## STABLEMATES

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By BENNY GOLSON

**Moderately**

Em7 A7 Ebm7 Ab7 DbM7 C7#5 Abm7

Db7 Gbm7 Gm7b5 C7 Fm7 Bb7#9(#5) N.C.

Ebm7 Ab7#5 DbM7 Fm7 Gb13

G7#5 C7 B7 Bb7 A7 Ab7 N.C.

Em7 A7 Ebm7 Ab7 DbM7 C7#5 Abm7 Db7 Gbm7

Gm7b5 C7 Fm7 Bb7#9(#5) N.C. Ebm7 Ab7#5 DbM7

### SOPHISTICATED LADY

from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON,  
IRVING MILLS and MITCHELL PARISH

**Moderately**

Bbm7 Gb7 F7 E7 Eb7 AbM7 Ab7 G7 Gb7 F7

They say \_\_\_\_\_ in - to your ear - ly life ro - mance came, \_\_\_\_\_ and in this heart of yours burned a

Bb7 Bbm7 Eb7 AbM7 Cm7b5 F7b9 Bbm7

flame, \_\_\_\_\_ a flame that flick - ered one day and died a - way. Then, \_\_\_\_\_ with dis - il -

Gb7 F7 E7 Eb7 AbM7 Ab7 G7 Gb7 F7 Bb7

lu - sion deep in your eyes, \_\_\_\_\_ you learned that fools in love soon grow wise. \_\_\_\_\_ The years have

To Coda ⊕

FM7 F6 F#m7 B7 EM7 Bb7 Em7/A A7

DM7 Em7/D DM7 Em7/D DM7

Am7 3 DM7 Am7 3 DM7 Em7/A D.S. al Coda

**CODA** ⊕

Em7/A A7 DM7

Em7/D DM7 Em7/D DM7 Am7 3

DM7 Am7 3 DM7 Am7 3

D Em7/A *Play 7 times* DM7

### SONGBIRD

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By KENNY G

**Slowly**

Am(add9) G(add9) Am(add9)

G(add9) Am(add9) G(add9)

Am(add9) G(add9) Am7 Bm7

CM7 Bm7 3 Am7 Bm7 E7sus Am7 E7sus

**CODA** ⊕

Am7 Bm7 CM7 Bm7 Am7 Bm7 E7sus

Am7 Bm7 CM7 Bm7 Am7 Bm7 E7sus **Repeat and Fade**

## STABLEMATES

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By BENNY GOLSON

**Moderately**

Em7 A7 Ebm7 Ab7 DbM7 C7#5 Abm7

Db7 Gbm7 Gm7b5 C7 Fm7 Bb7#9(#5) N.C.

Ebm7 Ab7#5 DbM7 Fm7 Gb13

G7#5 C7 B7 Bb7 A7 Ab7 N.C.

Em7 A7 Ebm7 Ab7 DbM7 C7#5 Abm7 Db7 Gbm7

Gm7b5 C7 Fm7 Bb7#9(#5) N.C. Ebm7 Ab7#5 DbM7

## SOPHISTICATED LADY

from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON,  
IRVING MILLS and MITCHELL PARISH

**Moderately**

Bbm7 Gb7 F7 E7 Eb7 AbM7 Ab7 G7 Gb7 F7

They say in - to your ear - ly life ro - mance came, and in this heart of yours burned a

Bb7 Bbm7 Eb7 AbM7 Cm7b5 F7b9 Bbm7

flame, a flame that flick - ered one day and died a - way. Then, with dis - il -

Gb7 F7 E7 Eb7 AbM7 Ab7 G7 Gb7 F7 Bb7

lu - sion deep in your eyes, you learned that fools in love soon grow wise. The years have

Bbm7 Eb7 AbM7 Am7b5 D7 GM7 Em7 Am7 D7 GM7 G#dim7

changed you, some-how; I see you now. Smok-ing, drink-ing, nev-er think-ing of to-mor-row,

Am7 D7b9 GM7 Em7 Am7 D7 GM7 Bdim7 Cm7

non-cha-lant. Dia-monds shin-ing, danc-ing, din-ing with some man in a res-tau-rant,

Bbm7 Eb7 Cm7b5 F7b9 Bbm7 Gb7 F7 E7 Eb7 AbM7

is that all you real-ly want? No, So-phis-ti-cat-ed La-dy, I know, you miss the

Ab7 G7 Gb7 F7 Bb7 Bbm7 Eb7

love you lost long a-go, and when no-bod-y is nigh you cry. They cry.

1 Ab6 Cm7b5 F7b9 2 Ab6

### STAIRWAY TO THE STARS

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Words by MITCHELL PARISH  
 Music by MATT MALNECK and FRANK SIGNORELLI

Slowly

CM7 G7#5 Gm7 C9 FM7 Bb13 Bb7#11

Let's build a Stair-way To The Stars, and climb that Stair-way To The Stars,

Am7 D7 Dm7 G7#5 CM7 A7b9 Dm7 G7 CM7 G7#5

with love be-side us to fill the night with a song. We'll hear the

Gm7 C9 FM7 Bb13 Bb7#11 Am7 D7

sound of vi-o-lins out yon-der where the blue be-gins, the moon will guide us as

Dm7 G7 CM7 F#m7b5 B7 Em7 Am7

we go drift-ing a-long. Can't we sail a-way on a la-zy dai-sy pet-al,

Em7 A7 Dm7 Gm7

o-ver the rim of the hill? Can't we sail a-way on a lit-tle dream and set-tle

Dm7 G7 CM7 G7#5 Gm7 C9 FM7

high on the crest of a thrill! Let's build a Stair-way To The Stars, a love-ly

Bb13 Bb7#11 Am7 D7 Dm7 G7#5

Stair-way To The Stars. It would be heav-en to climb to heav-en with you. you.

1 C A7#5 Dm7 G7 2 C Fm6 C6

# SOMEONE TO LIGHT UP MY LIFE

(Se Todos Fossem Iguais a Voce)

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English Lyric by GENE LEES  
 Original Text by VINICIUS DE MORAES  
 Music by ANTONIO CARLOS JOBIM

**Medium Samba**

Where shall I look for the love to re - place you?

Some - one To Light Up My Life.

Some - one with strange lit - tle ways, eyes like a blue au - tumn haze,

Some - one with your laugh - ing style and a smile that I know will keep

haunt - ing me end - less - ly. Some - times in stars or the swift flight of

sea - birds I catch a mo - ment of you.

That's why I walk all a - lone, search - ing for

some - thing un - known, search - ing for some - thing or Some - one To

Light Up My Life.

# STARDREAMS

Copyright © 1941 by Chappell & Co.  
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Words and Music by CHARLES SPIVAK,  
SONNY BURKE and SYLVIA DEE

Moderately slow

Am7 D7 Am7b5 F7 Ab7 G Eb7 Am7 1 A7 Ab7

You come in Star-dreams to bring me our dreams and then we share a thrill a  
mine in Star-dreams as ev-'ry star beams; and our love is all you're

G E7 Eb9b5 D7 2 A7 D7 G Ab

gain, a - gain. You're think - ing of. Once a - gain the moon wan - ders past, - you

Abdim7 Bbm7 Eb9 Eb7b9 Ab

kiss me at last, - and all of my cares - take flight. - Then you hold me

A Adim7 Bm7 E9 E7b9 Eb9b5 D+ Bm

close for a - while; - I see your sweet smile. - Two hearts beat as one - to - night. But I

Am7 D7 Am7b5 F7 Ab7 G Eb7 Am7 A7 D7 G

lose my Star-dreams, they're gone as dawn beams. I sigh - as Star-dreams say good - bye. -

# STELLA BY STARLIGHT

from the Paramount Picture THE UNINVITED

Copyright © 1946 (Renewed 1973, 1974) by Famous Music Corporation

Words by NED WASHINGTON  
Music by VICTOR YOUNG

Moderately

Em7b5 A7b9 Cm7 F7 Fm7 Bb7 EbM7 Ab7

The song - a rob - in sings - through years - of end - less springs; - The

BbM7 Em7b5 A7b9 Dm7 Bbm7 Eb7 FM7 Em7b5 A7 Am7b5 D7b9

mur-mur of a brook at e - ven-tide - that rip - ples by a nook where two lov - ers hide; - A

G7#5 Cm7 3 Ab7 BbM7

great - sym-phon - ic theme, - that's Stel - la By Star - light - and not a dream. - (Boy:) My  
(Girl:) He's

Em7b5 A7b9 Dm7b5 G7b9 Cm7b5 F7b9 BbM7

heart - and I a - gree - she's ev - 'ry - thing - on earth to me. -  
all - of these and more - he's ev - 'ry - thing - that you'd a - dore. -

# STAR DUST

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Words by MITCHELL PARISH  
Music by HOAGY CARMICHAEL

Moderately slow

DbM7 Gb9#11 F7b9 Bb7

And now the pur - ple dusk of twi - light time steals a - cross the mea-dows of my heart.

Ebm7 Ab7 Fm7 Bbm7 Gm7 C7 Ebm7 Ab7

High up in the sky the lit - tle stars climb, al - ways re - mind - ing me that we're a - part.

DbM7 Gb9#11 F7b9 Bb7

You wan - dered down the lane and far a - way, leav - ing me a song that will not die.

Ebm7 Ab7 Fm7 Bbm7 Ebm7 Ab7 DbM7 Db7#5

Love is now the Star Dust of yes - ter - day, the mu - sic of the years gone by. Some - times I

GbM7 Gbm#7 F#m7 B7 DbM7

won - der why I spend the lone - ly night dream - ing of a song. The mel - o - dy

Fm7 Bb7 Ebm7 Bb7 Ebm7 Ab7

haunts my rev - er - ie, and I am once a - gain with you, when our love was new,

Ebm7 Ab7 DbM7 Ebm7 Edim7 Fm7 Bbm7 Eb9

and each kiss an in - spir - a - tion. But that was long a - go, now

Bbm7 Eb7 Ab7 Ebm7 Ab7 Db7 GbM7

my con - so - la - tion is in the Star Dust of a song. Be - side a gar - den

Gbm#7 F#m7 B7 DbM7 Fm7 Bb7

wall, when stars are bright, you are in my arms. The night - in - gale tells his fair - y tale

Ebm7 Bb7 Ebm7 F#m7 B13 DbM7 Bbm7

of par - a - dise where ros - es grew. Though I dream in vain, in my heart it will re -

Fm7 Bb7 Ebm7 Ab7 DbM7

main: my Star Dust mel - o - dy, the mem - o - ry of love's re - frain.



# STEPPIN' OUT WITH MY BABY

from the Motion Picture Irving Berlin's EASTER PARADE

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Words and Music by  
IRVING BERLIN

**Medium Jump**

Dm Dm/C Gm/Bb A7 Dm Dm/C Gm/Bb A7 Dm Dm/C

Step-pin' Out — With My Ba - by. Can't go wrong — 'cause I'm in right. — It's for sure, —

Gm/Bb Em7b5 Dm Dm/F Gm6 Bb7 A7 Dm6 Dm Dm/C Gm/Bb A7

not for may - be, that I'm all dressed up to - night. — Step-pin' out — with my hon - ey,

Dm Dm/C Gm/Bb A7 Dm Dm/C Gm/Bb Em7b5 Dm

can't be bad — to feel so good. — Nev-er felt — quite so sun - ny. And I keep on

Bb7 A7 Dm6 D DM7 D6 DM7

knock - in' wood, — there'll be smooth sail - in' 'cause I'm trim - min' my sails. — (Girl version) } In my  
With a

D DM7 D6 D Em7 Em7b5 A7 Dm Dm/C

top hat — and my white tie — and my tails — } Step-pin' Out —  
bright shine — on my shoes and — on my nails — }

Gm/Bb A7 Dm Dm/C Gm/Bb A7 Dm Dm/C

With My Ba - by. Can't go wrong — 'cause I'm in right. — Ask me when —

Gm/Bb Em7b5 D/F# Fdim7

1	Em7	Eb7	D6
---	-----	-----	----

2	Em7	Eb7	D6
---	-----	-----	----

will the day — be, the big day may be to - night. — be to - night. —

# STILL WARM

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By JOHN SCOFIELD

Moderately

E/G Ab6/9 Am FM7sus D/F# G7sus(add6) E/G Ab6/9

Am FM7sus D/F# G7sus(add6) C/Ab F#sus/A Bm7#5 E/C D/C

Fm6/C G/Bb E13sus Dm7#5 Db9#11 Bb7b5 Am7

AbM7#5 E/G Ab6/9 Am Am/B C C/D C/E F

G F/A G/B C C/D C/E F D#/F G7sus

The musical score for 'Still Warm' is written in 4/4 time and consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is composed of eighth and quarter notes, with some rests. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex melodic line with some accidentals. The fourth staff shows a continuation of the melody with some chromatic movement. The fifth staff has a more active melodic line with many eighth notes. The sixth staff concludes the piece with a final melodic phrase and a double bar line.

# STOLEN MOMENTS

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Words and Music by  
OLIVER NELSON

Moderately slow

Cm7 Cm6 Cm7 Cm6

Fm7 Fm6 Cm7 Cm6

Dm D#m Em Fm F#m Fm Em Ebm Dm7

D#dim7 C/E Fm Cm To Coda ⊕ D.C. al Coda G7#5

CODA ⊕ G7#5 Cm7 G7#5 F7sus Cm9

The musical score for 'Stolen Moments' is written in 4/4 time and consists of five staves of music. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The melody is composed of quarter and eighth notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex melodic line with some accidentals. The fourth staff shows a continuation of the melody with some chromatic movement. The fifth staff concludes the piece with a final melodic phrase and a double bar line.

# STEREOPHONIC

Copyright © 1954 (Renewed) by Embassy Music Corporation (BMI)

By ERNEST B. WILKINS

Moderately

Musical score for 'STEREOPHONIC' in C minor, 4/4 time. The score consists of four staves of music. Chord progressions are indicated above the notes. The first staff has chords: Cm, Db9b5, Cm, Bbm9, Eb9, AbM9, Ab6, Dm7b5, G7, Cm. The second staff has: Cm, Cm, Fm, Fm#7, Fm7, Cm. The third staff has: Cm#7, Cm7, Fm, Fm#7, Fm7, Dm7, G7. The fourth staff has: Cm, Db9b5, Cm, Bbm7, Eb9, AbM9, Ab6, Dm7b5, G7, Cm.

# STORY OF MY FATHER

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Words and Music by  
ABBEY LINCOLN

Moderately

Musical score for 'STORY OF MY FATHER' in G major, 4/4 time. The score consists of four staves of music with lyrics. Chord progressions are indicated above the notes. The first staff has chords: GM7, G6, D7, Am7. The second staff has: D7, G, GM7, G7, C, Am7, D7, G. The third staff has: E7b9, Am7, D7, G, D7, G6. The fourth staff has: G6, D7, G6, E7, Am7, D7, G6, Bb13, EbM9, Ab6/9, G(add9).  
 Do we kill our-selves on pur- pose? Is de- struc- tion all our own? Are we dy- ing for a  
 rea- son? Is our leav- ing on our own? Are the peo- ple su- i- ci- dal? Did we come this far to  
 die? Of our- selves are we to per- ish for this use- less, worth- less lie? 1. My fa- ther had a  
 2.-9. (See additional lyrics)  
 king- dom, my fa- ther wore a crown. They said he was an aw- ful man, he tried to live it  
 down. My spir- it of my moth- er, Lord, the crown was hand- ed down.

### Additional Lyrics

- |   |   |  |   |
|---|---|--|---|
| 2. My father built us houses,<br>And he kept his folks inside,<br>His images were stolen,<br>And his beauty was denied,         | 3. My brothers are unhappy,<br>My sisters they are too,<br>My mother prays for glory,<br>And my father stands accused,      | 4. My father, yes my father,<br>A brace and skillful man,<br>He fed and served his people,<br>With the magic of his hand,  | 5. My father, yes my father,<br>His soul was sorely tried,<br>'Cause his images were stolen,<br>And his beauty was denied,          |
| 6. Sometimes the river's calling<br>Sometimes the shadows fall,<br>That's when he's like a mountain,<br>Rising master over all, | 7. This Story Of My Father,<br>Is the one I tell and give,<br>It's the power and the glory,<br>Of the life I make and live, | 8. My father has a kingdom,<br>My father wears a crown,<br>And he lives within the people,<br>In the lives he handed down. | 9. My father has a kingdom,<br>My father wears a crown,<br>And through the spirit of my mother, Lord,<br>The crown was handed down. |

# STRAIGHT LIFE

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Written by ART PEPPER

**Very Fast**

Chord progression for "Straight Life":

Line 1: EbM7 Ebm#7 Ebm6

Line 2: Bbm9 Bb6 G9 G7

Line 3: 1 C9 Cm7 F9

Line 4: Bb6 Gbm7 Fm6 Bb7b9

Line 5: 2 Cm7 Ddim Cm7 Ebm6

Line 6: Bb6 D7b9 Gm7 Bbdim

Line 7: Bb6 Dm7 Dbm7 Cm7 F13 B7 Bb6

# STRAPHANGIN'

Copyright © 1981 Grand Street Music (BMI)

By MICHAEL BRECKER

**Moderate Funk**

Chord progression for "Straphangin'":

Line 1: Db Eb F G Db Eb D5(add9) Db Eb F Ab/D

Line 2: Db Eb D+ D5 Db Eb F G Db Eb D5(add9)

Line 3: Gb/Ab Ab/Cbb/Db To Coda 1 Db Eb D5(add9) 2 Db Eb D5(add9)

Line 4: F/Eb F/A G5/Bb A+ D5(add9) F/Eb F/A G5/Bb A+ EbM7#11

D+/B B+/G# Ab+/E F/Eb F/A G5/Bb A+ D5(add9)

F/Eb F/A G5/Bb Bb/C F A+ D.S. al Coda

CODA Db Eb D5(add9) F C

F C F C C#dim Dm7 Bb F C

F C F C C#dim Dm7 Bb F

**STROLLIN'**

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Words and Music by  
 HORACE SILVER

Moderately

DbM7 Em7 A7 Ebm7 Ab7

I saw her Stroll in' down the prom e - nade.  
 She turned and smiled at me to my sur - prise.

DbM7 Abm7 Db7 Gm7 C7

I took one look and I said, "Oh, my God."  
 I la - ter found out she had great big eyes. Please help - It all

1 Fm7 Bb7#5(#9) Ebm7 Ab7

me to win her. She's all that I need.

DbM7 Bbm7 Eb7b5 D7#9

Dear Lord a - bove me please help me suc - ceed.

2 Fm7 Bbm7 Eb7b5 F#m7 B7

goes to prove that your dreams can come true, don't you see.

To Coda ⊕ Fm7 Bb7 Ebm7 Ab7b9 Db Fm7 Ebm7 Ab7b9 Db D.C. al Coda

I'm just as hap - py as I can be. She's Stroll - in' a - long with me.

CODA ⊕ Db Gb7b5 Fm7 Bb7#9 Ebm7 Ab7b9 DbM7b5

be. Sweet - ie and me, ba - by makes three, Stroll - in'.

## SUDDENLY IT'S SPRING

from the Paramount Motion Picture **LADY IN THE DARK**

Copyright © 1943 (Renewed 1970) by Famous Music Corporation

Words by JOHNNY BURKE  
Music by JAMES VAN HEUSEN

Moderately

Musical score for "Suddenly It's Spring" in 4/4 time, key of B-flat major. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The first staff has a first ending bracket. The second staff has a second ending bracket. The piece concludes with a double bar line.

Why is my heart danc - ing? Im - ag - ine danc - ing! You look at me and  
Why do you keep sigh - ing? Not sad, just sigh - ing. I'm

Sud - den - ly It's Spring. young and free and Sud - den - ly It's

Spring. High on a hill - top love is call - ing.

Some - one should wish me, hap - py fall - ing. No more be - ing lone - ly; Can

I be lone - ly? You look at me and Sud - den - ly It's Spring.

## SUN

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Written by KEVIN EUBANKS

Moderately

Musical score for "Sun" in 4/4 time, key of D major. The score consists of five staves of music. It includes first and second endings, a section marked "Fine", and a section marked "D.S. al Fine (with repeats)". Chord symbols are placed above the notes.

Fine N.C. Em11 F#m11 Em11

F#m11 1-3 Em11 4 Am11

Cm11 3 Bm11 Am11

D.S. al Fine (with repeats)

D+/B B+/G# Ab+/E F/Eb F/A G5/Bb A+ D5(add9)

F/Eb F/A G5/Bb Bb/C F A+ D.S. al Coda

CODA Db Eb D5(add9) F C

F C F C C#dim Dm7 Bb F C

F C F C C#dim Dm7 Bb F

### STROLLIN'

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Words and Music by  
 HORACE SILVER

Moderately

DbM7 Em7 A7 Ebm7 Ab7

I saw her Stroll - in' down the prom e - nade.  
 She turned and smiled - at me to my sur - prise.

DbM7 Abm7 Db7 Gm7 C7

I took one look - and I she said, "Oh, my God."  
 I la - ter found - out she had great big eyes. Please help - It all -

1 Fm7 Bb7#5(#9) Ebm7 Ab7

me to win her. She's all that I need.

DbM7 Bbm7 Eb7b5 D7#9

Dear Lord a - bove me please help me suc - ceed.

2 Fm7 Bbm7 Eb7b5 F#m7 B7

goes to prove that your dreams can come true, don't you see.

To Coda ⊕ Fm7 Bb7 Ebm7 Ab7b9 Db Fm7 Ebm7 Ab7b9 Db D.C. al Coda

I'm just as hap - py as I can be. She's Stroll - in' a - long with me.

CODA ⊕ Db Gb7b5 Fm7 Bb7#9 Ebm7 Ab7b9 DbM7b5

be. Sweet - ie and me, ba - by makes three, Stroll - in'.

# SUDDENLY IT'S SPRING

from the Paramount Motion Picture LADY IN THE DARK

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Words by JOHNNY BURKE  
Music by JAMES VAN HEUSEN

Moderately

Chords: Cm7, D7, Gm7, C7, C#dim, Cm7, F9, BbM7, Dm7b5, G7, DM7, Bm7, Em7, A7#5, DM7, Cm7, F7, Fm7, Bb9, EbM7, B7, Bb9, EbM7, Dm7, G7, Cm7, F7, Bb7, G7, Cm7, D7, Gm7, C7, C#dim, Cm7, F9, Bb6

1  
Cm7

Why is my heart danc - ing? Im - ag - ine danc - ing! You look at me and  
Why do you keep sigh - ing? Not sad, just sigh - ing. I'm

2  
DM7, Bm7, Em7, A7#5

Sud - den - ly It's Spring. young and free and Sud - den - ly It's

DM7, Cm7, F7, Fm7, Bb9, EbM7, B7, Bb9, EbM7

Spring. High on a hill - top love is call - ing.

Dm7, G7, Cm7, F7, Bb7, G7, Cm7, D7

Some - one should wish me, hap - py fall - ing. No more be - ing lone - ly; Can

Gm7, C7, C#dim, Cm7, F9, Bb6

I be lone - ly? You look at me and Sud - den - ly It's Spring.

# SUN

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Written by KEVIN EUBANKS

Moderately

Chords: Em11, F#m11, Em11, F#m11, Em11, F#m11, Am11, Cm11, Bm11, CM9#11, Fine, N.C., Em11, F#m11, Em11, F#m11, Em11, Am11, Cm11, Bm11, Am11

1 - 3, 4, 1 - 3, 4, 3

Em11, F#m11, Em11, F#m11, Em11, F#m11, Am11

Cm11, Bm11, CM9#11

Fine, N.C., Em11, F#m11, Em11

F#m11, Em11, Am11

Cm11, Bm11, Am11

D.S. al Fine (with repeats)



# SWAY (Quien Sera)

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English Words and Music by NORMAN GIMBEL  
Spanish Words by PABLO BELTRAN RUIZ

Moderately

F#dim B7 F#dim B7 Em

When ma - rim - ba rhy - thms start to play, dance with me, make me Sway. \_

C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

Like the la - zy o - cean hugs the shore, hold me close, Sway me more. \_

N.C. F#dim B7 F#dim B7 Em

Like a flow - er bend - ing in the breeze, bend with me, Sway with ease. \_

C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

When we dance you have a way with me, stay with me, Sway with me. \_

G6 Bbdim D7 G

Oth - er dan - cers may be on the floor, dear, but my eyes will see on - ly you. \_

B7 D#dim B7 Em C9 B7b9

On - ly you have that ma - gic tech - nique, when we Sway I grow weak.

Em N.C. F#dim B7 F#dim B7 Em

I can hear the sound of vi - o - lins, long be - fore it be - gins. \_

C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

Make me thrill as on - ly you know how, Sway me smooth, Sway me now. \_

N.C. Em6 B7b9 Em6 C B7 Em6

When ma - rim - ba rhy - thms Sway me now. \_ Sway me smooth, Sway me now. \_

# SUNDAY IN NEW YORK

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Words and Music by  
PETER NERO

Moderately

Em7 A7 Em7 A7 Em7 A7 Em7 A7

New York on Sun - day, big cit - y tak - ing a nap! —  
If you've got trou - bles, just take them out for a walk. —  
Two hearts stop beat - ing, you're both too breath-less to speak! —

Dm7 G7 To Coda ⊕ Dm7 G7 Bm7 E7

Slow down, it's Sun - day! — Life's a ball, — let it fall right in your lap!  
They'll burst like bub - bles — in the fun — of a Sun - day In New  
Love smiles her

2 AM7 A6 Dm7 G9 C6 CM7 C6

York! You can spend time — with-out spend - ing a dime watch-ing peo - ple watch peo - ple pass! —

Em7 A7 Dm7 G9 CM7 C7

— Lat - er you pause, — and in one — of the stores there's that face — next to yours — in the glass! —

D.C. al Coda Bm7 E9 CODA ⊕ Dm7 G7 Bm7 E7 C#m7b5 F#7

— greet - ing, — then the dream — that has seen you thru the week

Bm7 E7b9 A6 A9

comes true on Sun - day In New York! —

# SURF RIDE

Copyright © 1957 Herman Lubinsky  
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Written by ART PEPPER

Very fast

C6 F9 F#dim C6/G F#7

F7 F#dim C6/G F7 Em7 A7b9

Dm7 G7#5(b9)

1 C9 Dm7 G7#5(b9)

2 **Bb9** **Abm7** **Db7** **Gbm7** **Gbm7** **Cb7**

**Em7** **A7** **Dm7** **G7b9**

**Cm7** **To Coda** **F7** **CODA** **Cm7** **F7** **Bb9#11**

*rit.*

### TAKE A WALK

Copyright © 1982 Grand Street Music (BMI)

By MICHAEL BRECKER

**Blues Swing** **F5** **Eb5** **F5** **Eb5** **F5** **Eb5**

**F5** **B13** **Bb5** **Ab5** **Bb5** **Gb7**

**F5** **Eb5** **F5** **Eb5** **C5** **B5**

**Bb5** **Ab5** **F5** **Eb5** **F** **Gb/C**

**F5** **Eb5** **F5** **Eb5** **F5** **B13**

**Bb5** **Ab5** **Bb5** **Gb7** **F5** **Eb5**

**F5** **Db5** **C5** **B5** **Bb5** **A5**

**F5** **Eb5** **Gb/C** **F7**

**Play 3 times**

SWING 41

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By DJANGO REINHARDT

Swing  
G6 C6 C#dim7

D7 G C7

G C7 G G#dim

Am7 D7 G6 C

C#dim7 D7 G6

Detailed description: This block contains five staves of musical notation for the piece 'Swing 41'. The key signature is one sharp (F#). The notation includes various rhythmic patterns, rests, and accidentals. Chord symbols are placed above the staff lines to indicate the harmonic structure. The first staff starts with a G6 chord, followed by C6 and C#dim7. The second staff features D7, G, and C7. The third staff has G, C7, G, and G#dim. The fourth staff includes Am7, D7, G6, and C. The fifth staff shows C#dim7, D7, and G6.

TANGERINE

from the Paramount Picture THE FLEET'S IN

Copyright © 1942 (Renewed 1969) by Famous Music Corporation

Words by JOHNNY MERCER  
Music by VICTOR SCHERTZINGER

Easy Swing

Gm7 C7 FM7 Am7 Abdim7 Gm7 C7 Gm7 C7

Tan - ger - ine, she is all they claim with her eyes of night and lips as bright as

FM7 Am7 D7 Gm7 C7 FM7 Bm7b5 E7b9 AM7 F#m7

flame. Tan - ger - ine, when she danc - es by sen - or - i - tas stare and

Bm7 E9 A7 D7 Gm7 C7 FM7 Am7 Abdim7

ca - bal - le - ros sigh. And I've seen toasts to Tan - ger - ine raised in

Detailed description: This block contains three staves of musical notation for the piece 'Tangerine'. The key signature is one flat (Bb). The notation includes lyrics and chord symbols. The first staff has lyrics: 'Tan - ger - ine, she is all they claim with her eyes of night and lips as bright as'. The second staff has lyrics: 'flame. Tan - ger - ine, when she danc - es by sen - or - i - tas stare and'. The third staff has lyrics: 'ca - bal - le - ros sigh. And I've seen toasts to Tan - ger - ine raised in'. Chord symbols are placed above the staff lines.

Gm7 C7 Gm7 C7 A7#5 D9 Gm7 Gm/F Em7b5 A7

ev - 'ry bar a - cross the Ar - gen - tine. Yes, she has them all on the run, but her

Dm7 G7#11 Gm7 C7 F6

heart be - longs to just one. Her heart be - longs to Tan - ger - ine.

### TEACH ME TONIGHT

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Words by SAMMY CAHN  
 Music by GENE DePAUL

Moderately slow

Ebm7 Ab13 Gm7 C7#5 Fm7 Bb7

Did you say, "I've got a lot to learn? Well, don't think I'm try - ing not to learn.

Gm7b5 C7#5 Fm7 Bb11 Bb7b9 EbM7 C7b9 Fm7 Bb7 Bb7#5

Since this is the per - fect spot to learn, Teach Me To - night. Start - ing with the "A, B,

Ebm7 Ab13 Gm7 C7#5 Fm7 Bb7 Gm7b5 C7#5

C" of it, right down to the "X, Y, Z" of it, help me solve the mys - ter -

Fm7 Bb11 Bb7b9 Eb6 Ab7 EbM7 Gm7 Gbm7 Fm7 Bb7 EbM7 C7b9

y of it, Teach Me To - night. The sky's a black - board high a - bove you. If a

Fm7 Bb7 Bb7#5 EbM7 Cm7 Am7b5 D7b9 Gm7 C7 Cm7 F9

shoot - ing star goes by, I'll use that star to write I love you a thou - sand times a - cross the

Fm7 Bb7 Bb7#5 EbM7 Ab13 Gm7 C7#5 Fm7 Bb7

sky. One thing is - n't ver - y clear, my love. Should the teach - er stand so near, my love?

Gm7b5 C7#5 Fm7 Bb11 Bb7b9

1 Eb6 C7b5 Fm7 Bb7 Bb7#5 2 Eb6

Grad - u - a - tion's al - most here, my love. Teach Me To - night. Did you say, "I've got a night.

# TAKE FIVE

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By PAUL DESMOND

Moderately fast

Chord progression for TAKE FIVE:

Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7  
 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7  
 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm  
 Cb Abm6 Bbm7 Ebm7 Abm7 Db7  
 Gbm7 Cb Abm6 Bbm7 Ebm7  
 Abm7 Db7 Fm7 Bb7 Ebm Bbm7 Ebm Bbm7 Ebm7 Bbm7  
 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm

# TAKE TEN

© 1963 (Renewed) Desmond Music Company

By PAUL DESMOND

Moderately

Chord progression for TAKE TEN:

Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13  
 Dm7 G13 Dm7 G13 Dm7 G13 1 Dm7 G13 2 Dm7 G13  
 Bbm7 Eb9 AbM7 F7 Bbm7 Eb9 Bbm7  
 Gm7 C9 FM7 D7 Gm7 C9 Em7 A7

Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13  
 Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13  
 Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13  
**CODA**  
 Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13  
 Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13

To Coda ⊕ D.C. al Coda (Take 2nd ending)

# TANGA

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Music by JOHN "DIZZY" GILLESPIE

Moderate Latin beat

FM7 Bb9 FM7 Am7 D7b9  
 Gm7 Eb9 Gm7 Csus F D7b9 Gm7 C7b9  
 FM7 Bb9 FM7 Am7 D7b9  
 Gm7 Eb9 Gm7 C7sus F Gm7 G#dim F/A  
 Bbm7 Eb7 Ab F7#5/B Bbm7 Eb7  
 Am7 D7b9 GM7 Bb7#11 Am7 D7b9 Gm7 C7b9  
 F Bb13 FM7 Am7 D7#9  
 Gm9 Eb9 Gm7 C7sus F

# TELL ME A BEDTIME STORY

Copyright © 1973 by Hancock Music Co.

By HERBIE HANCOCK

**Moderately**

The musical score for 'Tell Me a Bedtime Story' is written in G major, 4/4 time, and consists of 11 staves of music. The tempo is marked 'Moderately'. The score includes various chord progressions and melodic lines with triplets. The chords are: GM7#11, F#m7, GM7#11, F#m7, CM7#11, BM7, GM7, EM7, CM7, BM7, GM7, EM7, CM7, B9sus, B9#5, EM7, E7#9, Eb7#9, DM7, C#7#9, CM7#11, BM7, GM7, EM7, CM7, BM7, GM7, EM7, CM7, B7sus, A7sus, G#m7, Em7, Dbm7, Ebm7, Em7, F#m7, GM7#11, F#m7, Em7, A7, DM7, CM7, BM7, GM7, EM7, CM7, BM7, GM7, To Coda ⊕, EM7, D.S. al Coda, CM7. The Coda section is marked 'CODA ⊕' and 'Play 3 times', with chords CM7, BM7, GM7, EM7, CM7, BM7, GM7, EM7, CM7.

# THERE'S A MINGUS AMONK US

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By RANDY BRECKER

**Fast Swing**

The musical score for 'There's a Mingus Amonk Us' is written in G minor, 4/4 time, and consists of two staves of music. The tempo is marked 'Fast Swing'. The chords are: DbM9, F7b5, FM7, DbM9, Fm7.



Bb7b9(b5) Eb7sus Eb7 Ab7sus Ab7 DbM7

G7b5 Eb sus Eb7 A7sus A7 Am9/E

1 A7sus A7b5 2 A7sus A7b5 Ab(Bass) C(Bass)

Bb(Bass) Db5/D D7#11

DbM9 F7#11

# THINGS AIN'T WHAT THEY USED TO BE

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By MERCER ELLINGTON

Moderately

Eb7

Got so wear-y of be-in' noth-in', felt so drear-y just do-in' noth-  
 No use be-in' a doubt-in' Thom-as, no ig-nor-in' that ros-y prom-

Ab7 Eb7

in'; did-n't care ev-er get-tin' noth-in', felt so low. Now my eyes on the far ho-ri-  
 ise; now I know there's a hap-py sto-ry yet to come. It's the dawn of the day of glo-

To Coda ⊕

Fm7 Bb7 Eb7 Fm7 Bb7

zon can see a glow an-noun-cin' Things Ain't What They Used To Be. Look at that  
 ry: mil-len-ni-um. I tell you Things Ain't What They Used To Be.

Eb7

ar-my fight-in' to be free. It does-n't bar me! Shows me how to go with my

Ab7 Eb7 Fm7

head up; eyes ain't look-in' low. Don't feel fed up, that's how come I see a vic-to-ry; be-

D.C. al Coda

Bb7 Eb7 Fm7 Bb7

lieve me Things Ain't What They Used To Be.

CODA ⊕

Eb7

# THANKS FOR THE MEMORY

from the Paramount Picture **BIG BROADCAST OF 1938**

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Words and Music by LEO ROBIN  
and RALPH RAINGER

**Moderately**

Gm7 C9 FM7 F#dim7 C7 F6

Thanks For The Mem - o - ry of can - dle-light and wine, — cas - tles on the Rhine, — the  
Thanks For The Mem - o - ry of sen - ti-men-tal verse, — noth - ing in my purse, — and

D7 Gm7 D7 Gm7 C7 Gm7 C7

Par - the-non and mo - ments on the Hud - son Riv - er Line. — How love - ly it was! Thanks For The  
chuck - les when the preach - er said, "For bet - ter or for worse." — How love - ly it was! Thanks For The

FM7 F#dim7 C7 F6 D7 Gm7

Mem - o - ry of rain - y af - ter - noons, — swing - y Har - lem tunes, — and mo - tor trips and burn - ing lips and  
Mem - o - ry of lin - ge - rie with lace, — Pils - ner by the case, — and how I jumped the day you trumped my

D7 Gm7 C7 Eb7 AbM7 3 3

burn - ing toast and prunes. — How love - ly it was! Man - y's the time that we  
one and on - ly ace. — How love - ly it was! We said good - bye with a

Bbm7 Eb7 AbM7 3 3 Adim7 CM7 Am7

feast - ed and man - y's the time that we fast - ed. Oh, well, it was swell while it  
high - ball; then I got as "high" as a stee - ple. But we were in - tel - li - gent

Dm7 G9 Gm7 C7#5 Gm7 C7 FM7

last - ed; we did have fun and no harm done. And Thanks For The Mem - o - ry of  
peo - ple; no tears, no fuss, Hur - ray for us. So Thanks For The Mem - o - ry and

F#dim7 C7 F6 D7 Gm7

sun - burns at the shore, — nights in Sing - a - pore. — You might have been a head - ache but you  
strict - ly en - tre - nous, — dar - ling, how are you? — And how are all the lit - tle dreams that

1 D7 Gm7 C7 F6 D7b9 2 D7 Gm7

nev - er were a bore, — so thank you so much. nev - er did come true? —

Abdim7 Am7 Abm7 Db7 Gm7 C9 F6

Awf - 'ly glad I met you, chee - ri - o and too - dle - oo — and thank you so much!

# THAT OLD BLACK MAGIC

from the Paramount Picture STAR SPANGLED RHYTHM

Copyright © 1942 (Renewed 1969) by Famous Music Corporation

Words by JOHNNY MERCER  
Music by HAROLD ARLEN

Easy Swing

*E♭M7* *Fm7*

That Old Black Mag - ic has me in its spell. — That Old Black Mag - ic that you weave so well. —

*B♭7* *Fm7* *B♭7* *Fm7* *B♭7* *Fm7* *B♭7*

— Those i - cy fin - gers up and down my spine. — The same old witch - craft when your

*Gm7* *C7* *Fm7* *B♭7* *E♭M7*

eyes meet mine. — The same old tin - gle that I feel in - side, — and then that el -

*D♭7* *Fm7* *B♭7* *Gm7* *F#dim7*

- e - va - tor starts its ride, — and down and down — I go, 'round and 'round — I go

*Fm7* *D♭7* *E♭M7* *Ab7* *G7* *Cm7* *Ab7#11*

like a leaf — that's caught in the tide. — I should stay a - way — but what can I do? —

*Dm7b5* *G7* *C7* *Fm7*

— I hear your name — and I'm a - flame, — a - flame with such a burn - ing de -

*Abm7* *D♭7* *Abm7* *D♭7* *Gm7* *C7* *Fm7* *B♭7* *E♭M7*

sire — that on - ly your kiss — can put out the fire. — For you're the lov -

*B♭m7* *E♭7* *B♭m7* *E♭7*

- er I have wait - ed for, — the mate that fate — had me cre - at - ed for. — And

*Abm7* *D♭7* *Fm7* *B♭7* *Gm7*

ev - 'ry — time — your lips meet mine, — dar - ling, down and down — I go 'round and 'round —

*F#dim7* *Fm7* *Abm7* *D♭7* *Fm7*

— I go in a spin, — lov - ing the spin I'm — in — un - der That Old Black Mag -

*B♭7sus* 1  
*E♭6* *Fm7* *B♭7* 2  
*E♭6*

- ic called love! — That love!

# THAT'S RIGHT

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By BENNY GREEN

**Moderately**

Fm E7#5 A7#5(#9) Abm9 GbM9 C13b9(#11) Fm7 A7#9 D7#9 Bbm9 Eb9 A13b9 D7#5(b9) Db9  
 C7#9 B9b5 Bb7 G13#9 C7#9 Bb/F Fm Fm7 E7#5 A7#5 Abm9  
 GbM9 C13b9(#11) Fm7 A7#9 D7#9 Bbm9 Eb9 A13b9 D7#5 Db9 C7#9 Eb9 Ab9  
 G13 C7#9 Bb/F Fm GbM9 G7 Ab7 Db9  
 G7 C7#5 F Gm7 F/A Bb7 A7 Ab7 Db7  
 D7 G7 Gm11 C7 Gb7#11 Fm E7#5 A7#5(#9) Abm9 GbM9 C13b9(#11) Fm7  
 A7#9 D7#9 Bbm9 Eb9 A13b9 D7#5(b9) Db9 C7#9 B9b5 Bb7 G13#9 C7#9 Bb/F  
 Fm B9b5 C7#5(#9) Db9 C7#9 Eb9 Ab9 **To Coda** G13#9 C7#9 Bb/F Fm **D.S. al Coda**

**CODA**

G13#9 C7#9 Fm7 E7 Ebm7 D7 Dbm7 Gb13 **Rubato** Gb13#11 Fm6/9(add11)

# THINGS TO COME

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By DIZZY GILLESPIE and GIL FULLER

## Fast Bop

Chords: Fm7, Gdim7, Fm7/A $\flat$ , Gdim7, Fm7, Gm7 $\flat$ 5, C7, Fm7, Gdim7, Fm7/A $\flat$ , Gdim7, Fm7, Gm7 $\flat$ 5, C7, Fm9, B $\flat$ 7 $\flat$ 9, E $\flat$ M7, E $\flat$ m9, A $\flat$ 7 $\flat$ 9, D $\flat$ M7, Gm7 $\flat$ 5, C7, Fm7, Gdim7, Fm7/A $\flat$ , Gdim7, Fm7, Gm7 $\flat$ 5, C7, Fm7, Gdim7, Fm7/A $\flat$ , Gdim7, Fm7.

# THE THIRD PLANE

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Written by RON CARTER

## Moderately

Chords: B $\flat$ M7, Am7, D7, Gm, C7, F7 $\sharp$ 5, B $\sharp$ M7, E $\flat$ , Edim7, B $\flat$ /F, G7, C7, F7, B $\flat$ M7.

# THIS IS ALL I ASK

(Beautiful Girls Walk a Little Slower)

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Copyright Renewed

Words and Music by  
GORDON JENKINS

Moderately

F Dm7 Gm7 C7 Gm7 C7 F F/A

As I ap-proach the prime of my life, I find I have the time of my life learn-ing to en -

Abdim7 C7 Gm7 Bbm7 Eb7 A7#5 D7b9

joy at my leis-ure all the sim-ple pleas-ures. And so I hap-pi-ly con-cede, This Is All I

Gm7 C7b9 F6 D7b9 Gm7 C7 FM7 D7b9

Ask, this is all I need. (Boy) Beau-ti-ful girls men walk a lit-tle slow-er when you speak a lit-tle soft-er when you

Gm7 C7b9 F6 FM7 Dm7 Gm7 C7#5 FM7

walk speak by to me. } Lin-ger-ing sun - sets stay a lit-tle long-er with the lone - ly

Bm7b5 E7 Am7 E7b5 Am7 D7

sea. Chil-dren ev-'ry-where, when you shoot at bad men, shoot at me. Take me

G7 C7 C7#5 C7 FM7

to that strange, en-chant-ed land grown-ups sel-dom un-der-stand. Wan-der-ing rain-bows

D7b9 Gm7 C7b9 F6 FM7 Dm7 Gm7 C7#5

leave a bit of col-or for my heart to own, stars in the sky make my wish come true be-fore the

FM7 A7b9 Bb6 Bm7b5 E7 Am7

night has flown. And let the mu-sic play as long as there's a song to

D7#5 Gm7 C9

1	F6 D7b9 Gm7 C7
2	F6

sing, and I will stay young-er than spring. (Girl) Soft-spok-en spring.

# THIS YEAR'S KISSES

from the 20th Century Fox Motion Picture ON THE AVENUE

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Words and Music by  
IRVING BERLIN

**Slowly**  
CM7 Em7 A7 Dm7 G7 Dm7 G7 CM7 Dm7 G7

This year's crop of kiss - es don't seem as sweet \_ to me. \_\_\_\_\_

CM7 Em7 A7 Dm7 G7 Dm7 G7 CM7 Gm7 C7

This year's crop just miss - es what kiss - es used \_ to be. \_\_\_\_\_

FM7 Fm7 Bb7 CM7

This year's new ro - mance \_ does - n't seem to have a chance, \_ e - ven helped by

D7 Dm7 G7 CM7 Em7 A7 Dm7 G7

Mis - ter Moon \_ a - bove. \_\_\_\_\_ This year's crop of kiss - es is not for me, \_

Dm7 G7 Em7b5 A7 Dm7 G7 1  
CM7 Eb dim Dm7 G7 2  
C6

\_ for I'm still wear - ing last \_ year's love. \_\_\_\_\_ love. \_\_\_\_\_

# THREE LITTLE WORDS

from the Motion Picture CHECK AND DOUBLE CHECK

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Lyric by BERT KALMAR  
Music by HARRY RUBY

**Moderately fast**  
CM7 Ebm7 Ab9 Dm7 G7 Dm7 G7

Three Lit - tle Words, \_\_\_\_\_ oh, what I'd give for that won - der - ful phrase. \_\_\_\_\_ To hear those

CM7 Ebm7 Ab9 Dm7 G7 Dm7 G7

Three Lit - tle Words, \_\_\_\_\_ that's all I'd live for the rest of my days. \_\_\_\_\_ And what I

Gm7 C9sus C7 FM7 Bb7 A7 Ab7 G7

feel in my heart \_ they tell sin - cere - ly, no oth - er words \_ can tell it half so clear - ly.

CM7 Ebm7 Ab9 Dm7 G7 C6

Three Lit - tle Words, \_\_\_\_\_ eight lit - tle let - ters which sim - ply mean, "I \_ love you."

# THIS MASQUERADE

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Words and Music by  
LEON RUSSELL

Moderately slow

Fm Fm#7 Fm7 Bb9  
 Are we real - ly hap - py here — with this lone - ly game we play, —  
 Thoughts of leav - ing dis - ap - pear — ev - 'ry time I see your eyes —

Fm7 Db9 Gm7 C7#5 Fm  
 Look - ing for words — to say? — Search - ing but not find -  
 no mat - ter how hard — I try. — To un - der - stand the rea -

Fm#7 Fm7 Bb9  
 - ing sons un - der we - stand car - ing an - y way, — } we're lost —  
 sons that we car - ry on this way, — }

Db7 C7#5 To Coda ⊕ Fm7 Em7 A7 Ebm7  
 — in a mas quer - ade. — Both a - fraid to say —

Ab7b9 DbM7 Bb7b9 Ebm7  
 — we're just — too far — a way — from be - ing close to - geth -

Ab7b9 DbM7 Dm7  
 - er from the start. — We tried to talk — it o -

G7#5 CM7 Gm7  
 - ver, but the words — got in — the way. — We're lost — in - side —

G13 C9sus Gb13b5 D.C. al Coda CODA  
 — this lone - ly game — we play. —

Fm7 Bb13

# TIME WAS

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English Words by S.K. RUSSELL  
Music by MIGUEL PRADO

Moderately

G Bm Am7 D7 GM7 G7 CM7 Cm6  
 Time Was when we had fun on the school - yard swings; when we ex - changed grad - u -

G/B Gdim/Bb Am7 D7 G6 E7 Am7 D7 G Bm  
 a - tion rings one love - ly yes - ter - day. — Time Was



Am7 D7 GM7 G7 CM7 Cm6 G/B Gdim/Bb

when we wrote love let - ters in the sand, or lin - gered o - ver our "cof - fee and,"

Am7 D7 D7b9 G6 CM7 G6 F#7#9 B Bdim

dream - ing the time a - way. Pic - nics and hay - rides and

C#m7 F#7 B6 Cdim C#m7 F#7 D Cm6/Eb

mid - win - ter sleigh rides and nev - er a - part. Hikes in the coun - try and

Em11 A7 Am7 D7 D7b9

there's more than one tree on which I've a place in your heart.

G Bm Am7 D7 GM7 G7 CM7 Cm6

Dar - ling, ev - 'ry to - mor - row will be com - plete, If all our mo - ments are

G/B Gdim/Bb Am7 D7 D7b9 1 G6 Em7 A7 D9 2 G6

half as sweet as all our time was then. then.

### TILL THE CLOUDS ROLL BY

from OH BOY!

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Words by P.G. WODEHOUSE  
Music by JEROME KERN

Moderately

EbM7 C7b9 Fm7 Bb7 Eb6 Fm11 Bb7

Oh, the rain comes a pit - ter, pat - ter, and I'd like to be safe in

EbM7 Bbm7 Eb7 AbM7 Fm7 Bb9 Eb Cm7 Fm7

bed. Skies are weep - ing, while the world is sleep - ing, trou - ble heap - ing on

F9 Fm7 Bb7 EbM7 C7b9 Fm7 Bb7 Eb6

our head. It is vain to re - main and chat - ter, and to

Fm11 Bb7 EbM7 Bbm7 Eb7 AbM7 Fm7 Bb9 Eb Db13

wait for a clear - er sky. Hel - ter skel - ter I must fly for shel - ter

C7b9 F7 Bb7 1 Eb6 Fm7 Bb7 2 Eb

Till The Clouds Roll By. Oh, the By.

# TO EACH HIS OWN

from the Paramount Picture THE CONVERSATION

Copyright © 1946 (Renewed 1973) by Paramount Music Corporation

Words and Music by JAY LIVINGSTON  
and RAY EVANS

**Broadly**

A rose must re - main with the sun and the rain or its love - ly prom - ise won't come  
good is a song if the words just don't be - long and a dream must be a dream for

true. To Each His Own, To Each His Own, and my own is you. What  
two. No good a - lone, To Each His Own, for me there's

you. If a flame is to grow there must be a glow, to o - pen each door there's a  
key. I need you, I know I can't let you go, your touch means too much to

me. Two lips must in - sist on two more to be kissed or they'll nev - er know what love can  
do. To Each His Own, I've found my own one and on - ly you.

## TOKU-DO

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By BUSTER WILLIAMS

**Moderately**

Bb7 Eb7 Bb7 Bb9 E7#5(#9)

Eb9sus Eb9 Bb7 Dm7 G7 Cm7

F7#5(#9) Bb7 G9 To Coda ⊕ D.C. al Coda C9 F7#5(b9) CODA Dm7 G7 Cm7

F7#5(#9) Bb7 Dm7 G7 Cm7

F7#5(#9) Bb7 Bb7(#9)

# TOO CLOSE FOR COMFORT

from the Musical MR. WONDERFUL

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 The Songwriters Guild Of America

Words and Music by JERRY BOCK,  
 LARRY HOLOFCENER and GEORGE WEISS

Moderately

C6 Cm7 F9 Em7b5 A7 Dm7b5 G7b9 CM7

Be wise, be smart, be - have my heart, don't up - set you cart when she's so close. \_

Dm7 G13 C6 Cm7 F9 Em7b5 A7 Dm7b5 G7b9

Be soft, be sweet, but be dis - creet. Don't go off your beat. She's Too

CM7 Gm7 C7#5 F6 F7 Fm6 G7b9 C Gm7 C7 F6 F7

Close For Com - fort. Too close, Too \_ Close For Com-fort, please not a - gain. \_ Too close, too \_

Fm6 G7b9 Ab13 Dm7 G7 C6 Cm7 F9 Em7b5 A7

\_ close to know just when to say, "when." \_ Be firm, be fair, be sure, be - ware, on your

Dm7b5 G7b9 CM7 Gm7 C7#5 F6 F7 Fm6 G7b9

guard, take care while there's such temp - ta - tion. One thing leads \_ to an-oth - er,

Cm6 D7 Ab9 G9 Ab7 G7b9 Cm7

too late to \_ run for cov - er. She's much Too \_ Close For Com - fort now! \_\_\_\_\_

# TOPSY

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Written by EDGAR BATTLE  
 and EDDIE DURHAM

Up-tempo Swing

Ebm Cb7 Bb7 Ebm Cb7 Bb7 Ebm Cb7 Bb7 Ebm Cb7 Bb7

Abm Fb7 Eb7 Abm Ebm Cb7 Bb7 Ebm

Eb7 Ab7 Db7 Gb7 Cb7 Bb7

Ebm Cb7 Bb7 Ebm Cb7 Bb7 Ebm Cb7 Bb7 Ebm

# TOURIST IN PARADISE

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By RUSS FREEMAN

## Moderate Jazz Rock

♩♩

C11 Cm7 EbM7 Dm7 Gm11

C11 Cm7 EbM7 Cm7 Gm11

AbM7 Bb11 C11 Cm7 F/C

To Coda II ⊕ ⊕

EbM7 F11 F Gm F EbM7 F

Dm7 EbM7 Cm7 F Gsus G EbM7 F Dm7 EbM7

Cm7 BbM7 Ab Bb Cm Bb/D Eb Gm F Bb/D Eb

F Gm F/A Bb Cm Bb F/A Gm F

1 EbM7 Dm7#5 Cm Bb

To Coda I ⊕

2 EbM7 Bb9(add2) Db6 Cm7 Bb11 Absus2 Absus2/G Bbsus/F G#m9

3 EM7 D#m7 G#m9 EM7 D#m7

G#m9 EM7 D#m7 G#m9

EM7 D#m7 C11 Cm7 EbM7 Dm7

Gm9 C11 Cm7

Detailed description: This is a musical score for the song 'Tourist in Paradise' by Russ Freeman. It is written in 4/4 time and features a moderate jazz rock style. The score is in two systems. The first system is in the key of Bb major (three flats) and contains 12 staves of music. It begins with a key signature change from Bb major to Eb major (two flats) and includes various chords such as C11, Cm7, EbM7, Dm7, Gm11, AbM7, Bb11, F/C, F11, F, Gm, F, EbM7, F, Dm7, EbM7, Cm7, BbM7, Ab, Bb, Cm, Bb/D, Eb, Gm, F, Bb/D, Eb, F, Gm, F/A, Bb, Cm, Bb, F/A, Gm, F, EbM7, Dm7#5, Cm, Bb. The second system is in the key of Eb major (two flats) and contains 8 staves of music. It includes chords like EbM7, Bb9(add2), Db6, Cm7, Bb11, Absus2, Absus2/G, Bbsus/F, G#m9, EM7, D#m7, G#m9, EM7, D#m7, G#m9, EM7, D#m7, C11, Cm7, EbM7, Dm7, Gm9, C11, Cm7. The score includes dynamic markings like accents and slurs, and articulation like slurs and ties. There are also performance instructions like 'To Coda I' and 'To Coda II' with circled plus signs. The piece concludes with a final cadence in Eb major.

*EbM7* *Dm7* *Gm9*

*AbM7* *Bb* *C11* *Cm7* *F/Bb* *EbM7* *F11* *F* **D.S. al Coda I**

**CODA I**

*Gm9* *EbM7* *Dm7* *Gm9* *EbM7* *Dm7*

**D.S.S. al Coda II**

*Gm9* *EbM7* *Dm7* *Gm9* *EbM7* *Dm7*

**CODA II**

*EbM7* *F* *Dm7* *EbM7* *Cm7* *F* *Gsus 3* *G*

**Repeat and Fade**

*EbM7* *F* *Dm7* *EbM7* *Cm7* *Fsus* *F*

# TWO OF A MIND

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By PAUL DESMOND

**Quickly**

*Eb6* *Cm7* *Fm7* *Bb7* *Eb6* *Cm7* *Fm7* *Bb7* *Eb6*

*Fm7* *Bb7* *Gm7* *C7* *Fm7* *Bb7*

*Gm7* *Cm7* *Am7b5* *D7* *Gm7* *C7*

*Fm7* *Bb7* *Eb6* *Cm7* *Fm7* *Bb7* *Eb6* *Cm7* *Fm7* *Bb7* *Eb6*

*Bbm7* *Eb7* *Ab6* *Am7b5* *D7*

*Gm7* *C7* *Fm7* *Bb7*

# TRISTE

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By ANTONIO CARLOS JOBIM

B $\flat$  B $\flat$ M7 G $\flat$ M7 B7 B $\flat$  B $\flat$ M7

Sad is to live in sol - i - tude far from your tran - quil al - ti - tude.

Dm7 G7 $\flat$ 9 Cm7 Am7 D7 Gm7 A7 $\sharp$ 5

Sad is to know that no one ev - er can live on a dream that nev -

DM7 Em7 A7 Dm7 G7 Cm7 F7

er can be, will nev - er be. Dream - er a - wake, wake up and see.

B $\flat$  B $\flat$ M7 B $\flat$ m7 E $\flat$ 7 B $\flat$  B $\flat$ M7

Your beau - ty is an aer - o - plane so high, my heart can't bear the strain.

Fm7 B $\flat$ 7 E $\flat$ M7 A $\flat$ 7 Dm7 Gm7

A heart that stops when you pass by on - ly to cause me pain.

C7 Cm7 F7 B $\flat$ m7 E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 B $\flat$ m7 E $\flat$ 7

Sad is to live in sol - i - tude.

# ULTRAFOX

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By DJANGO REINHARDT

Moderately

F F7 B $\flat$  B $\flat$ m F F7 B $\flat$  B $\flat$ m6 F F $\sharp$ dim7 Gm7 C7

A7 D7 G7 C7 F F7 B $\flat$  B $\flat$ m6 F F7 B $\flat$  B $\flat$ m6 F F $\sharp$ dim7

Gm9 C7 F6 Bm7 E7 Am7 A $\sharp$ dim7 Bm7 B $\sharp$ dim7 A A $\sharp$ dim

Bm7 G7 Cm7 C $\sharp$ dim7 Dm7 D $\sharp$ dim7 C6 D $\flat$ 7 C7 F F7

B $\flat$  B $\flat$ m6 F F7 B $\flat$  B $\flat$ m6 F F $\sharp$ dim7 Gm7 C7 $\sharp$ 5 F B $\flat$ m6 F6

# THE VERY THOUGHT OF YOU

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 effective April 16, 1990 to Range Road Music Inc. and Quartet Music Inc.

Words and Music by  
**RAY NOBLE**

With a slow, easy swing

Ab Ab6 AbM7 Bbm7

The Ver - y Thought Of You, and I for - get to do the lit - tle or - di - nar - y

Bdim7 Cm7 F7 Bb7 Bbm7 Eb7 Gm7b5 C7 Fm7 Fm/Eb

things that ev - 'ry - one ought to do. I'm liv - ing in a kind of day - dream, I'm hap - py as a

Dm7b5 G7b9 Cm7 F7 Bb7 Bbm7 Eb7 Ab

king, and fool - ish tho' it may seem, to me that's ev - 'ry - thing. The mere i - dea of you

Ab6 AbM7 Bbm7 Bdim7 Cm7 F7

the long - ing here for you, You'll nev - er know how slow the mo - ments go 'til I'm

Bb7 Bbm7 Eb7 Gm7b5 C7 Fm7 Fm/Eb Ddim7 G7

near to you. I see your face in ev - 'ry flow - er; your eyes in stars a - bove, It's just the

Cm7 F7 Bbm7 Eb7 1 Ab6 Bbm7 Eb7 2 Ab6

thought of you, The Ver - y Thought Of You, my love. The Ver - y love.

# WALK DON'T RUN

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Words and Music by  
**JOHNNY SMITH**

Moderately

Am7 F E+ E7 Am7 F Em Dm C G7 C

E7 Am7 F E+ E7 Am7 F Em Dm C G7

C N.C. C Am

F E Am E Am7 F E+ E7

Am7 F Em Dm C G7 C C6 1 C 2 C

## TOO LATE NOW

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Copyright RenewedWords by ALAN JAY LERNER  
Music by BURTON LANE

Slowly

CM7 Am7 Dm7 G11 CM7 Am7 Dm7 G7

Too Late Now to for - get your smile, the way we cling when we've danced a - while.

CM7 Am7 F#m7b5 B7#5 Em7 Eb7 Dm7 G7 CM7 Am7

Too Late Now to for - get and go on to some - one new. Too Late Now to for -

Dm7 G11 CM7 Am7 Dm7 G7 CM7 Am7

get you voice, the way one word makes my heart re - joice. Too Late Now to i -

F#m7b5 B7#5 Em7 A7b9 Dm7 G7 CM7 Bm7 E7 Am6

mag - ine my - self a - way from you. All the things we've done to - geth - er

Bm7 E7 Am6 Am7 D7#5 Gm6 Am7 D7

I re - live when we're a - part. All the ten - der fun to - geth - er stays on in my

Dm7 G7 CM7 Am7 Dm7 G11 CM7 Am7 Dm7 G7

heart. How could I ev - er close the door, and be the same as I was be - fore?

CM7 Am7 F#m7b5 B7#5 Em7 A7b9 Dm7 G7b9

Dar - ling, no, no, I can't an - y - more, it's Too Late Now. \_\_\_\_\_ Now. \_\_\_\_\_

1 C Am7 Dm7 G7 2 C6

## VISA

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By CHARLIE PARKER

Quickly ♩ = 200

C7 F7 C7 C7#5

F7 C7 A7

Dm G C7

1 G7 2 G7



# UNLESS IT'S YOU

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Lyric by MORGAN AMES  
Music by JOHNNY MANDEL

Lyrically

C6/9 F/G G13 C6/9 F/G G7b9

I won - der why \_\_\_\_\_ I've loved so few; \_\_\_\_\_ I guess I'm

BbM7/C C7 Bb/C C7b9 FM7 C13b9 FM9 Dm7 Fm DbM7/F Fm6 Fm7

shy, \_\_\_\_\_ I'm just like you. And so I try \_\_\_\_\_ to turn a -

E13 Bb13b5 A13 Bbdim Bm7 E7b5(b9) Am9 D7#5 F6/G G13 F/G G7b9 G13b9

way, \_\_\_\_\_ though you're the sky to me, the joy to me, the day. At times I

C6/9 F/G G13 C6/9 F/G G7b9 BbM7/C C7 Bb/C C7b9

stray \_\_\_\_\_ and think I'm free, \_\_\_\_\_ then in your way \_\_\_\_\_ you reach for

FM7 C13b9 FM9 Dm7 Fm6 DbM7/F Fm6 Fm7 E13 Bb13b5 A13 A7b9

me. You know I'll stay, \_\_\_\_\_ I al - ways do, \_\_\_\_\_ for what is

D13 Ab13b5 F6/G G7b9

1	2
C6/9 F/G G7b9 G13b9	C6/9

love to me \_\_\_\_\_ Un - less It's You? I won - der You? \_\_\_\_\_

# WATERMELON MAN

Copyright © 1973 by Hancock Music Co.

By HERBIE HANCOCK

Jazz-Rock

C7 F7 C7

G7 F7 G7 F7

G7 F7 G7 C7

# WALTZ NEW

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By JAMES S. HALL

**Moderately**  
Bb6 D7#9 EbM7 G7#5 Cm7 G7#5

Cm7 F7 Dm7 C#dim Cm7 F7

Dm7 Dbm7 Gb7 CbM7 Cm7 F7 Bb6 D7#5

EbM7 G7#5 Cm7 G7#5 C7 F7

Fm9 Bb13 EbM7 A7 Dm7 G7 Cm7 F7

To Coda ⊕ D.C. al Coda  
BbM7 Cm7 F7

CODA ⊕  
Bb Eb Bb/D Cm7(no5th)

Bbsus Bb D7 Eb6 Em7b5 Fsus F Bb

The musical score for 'Waltz New' is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of six systems of music. The first system starts with a 'Moderately' tempo marking and includes chords Bb6, D7#9, EbM7, G7#5, Cm7, and G7#5. The second system continues with Cm7, F7, Dm7, C#dim, Cm7, and F7. The third system has Dm7, Dbm7, Gb7, CbM7, Cm7, F7, Bb6, and D7#5. The fourth system features EbM7, G7#5, Cm7, G7#5, C7, and F7. The fifth system includes Fm9, Bb13, EbM7, A7, Dm7, G7, Cm7, and F7. The sixth system concludes with BbM7, Cm7, and F7, followed by a 'To Coda' instruction and a 'D.C. al Coda' instruction. The 'CODA' section consists of four measures with chords Bb, Eb, Bb/D, and Cm7(no5th). The final system contains chords Bbsus, Bb, D7, Eb6, Em7b5, Fsus, F, and Bb.

# WAVE

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Words and Music by  
ANTONIO CARLOS JOBIM

**Medium Bossa Nova**  
DM7 Bbdim7 Am7 D7b9 GM7

So close your eyes, for that's a love-ly way to be. A - ware of things your heart a - lone -

Gm6 F#13 F#7#5 B9sus B7b9 E9

was meant to see. The fun - da - men - tal lone - li - ness goes when - ev - er

Bb7 A7 Dm7 G7 Dm7 G7 DM7 Bbdim7

two can dream a dream to - geth - er. You can't de - ny, don't try to fight the ris - ing sea -

Am7 D7b9 GM7 Gm6 F#13 F#7#5

Don't fight the moon, the stars a - bove and don't fight me.

The musical score for 'Wave' is written in 4/4 time with a key signature of one sharp (F#). It features lyrics in Portuguese and English. The score is divided into four systems. The first system includes chords DM7, Bbdim7, Am7, D7b9, and GM7, with the lyrics 'So close your eyes, for that's a love-ly way to be. A - ware of things your heart a - lone -'. The second system has chords Gm6, F#13, F#7#5, B9sus, B7b9, and E9, with the lyrics 'was meant to see. The fun - da - men - tal lone - li - ness goes when - ev - er'. The third system includes chords Bb7, A7, Dm7, G7, Dm7, G7, DM7, and Bbdim7, with the lyrics 'two can dream a dream to - geth - er. You can't de - ny, don't try to fight the ris - ing sea -'. The fourth system has chords Am7, D7b9, GM7, Gm6, F#13, and F#7#5, with the lyrics 'Don't fight the moon, the stars a - bove and don't fight me.'.

B9sus B7b9 E9sus E9 Bb7 A7 Dm7 G7

The fun - da - men - tal lone - li - ness goes - when - ev - er two can dream a dream to - geth - er.

Dm7 G7 Gm7 C9/Bb Am7 Bb9sus

When I saw you first the time was half past three, when your eyes met

Bb9/Ab Gm7 A7b9(#5) DM7 Bbdim7 Am7

mine it was e - ter - ni - ty. By now we know the Wave is on its way to be.

D7b9 GM7 Gm6 F#13 F#7#5 B9sus B7b9

Just catch the Wave, don't be a - fraid of lov - ing me. The fun - da - men - tal lone -

E9sus E9 Bb7 A7 Dm7 G7 Dm7 G7 Dm7

li - ness goes - when - ev - er two can dream a dream to - geth - er.

## WE'LL BE TOGETHER AGAIN

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Lyric by FRANKIE LAINE  
Music by CARL FISCHER

Moderately slow

G13 C6 Ab9 Dm7 G7 Am7 D9#11

No tears, no fears, re - mem - ber there's al - ways to - mor - row. So

Bbm9 Eb7 AbM7 DbM7 Dm7b5 Ab9 G13 C6 Ab9

what if we have to part, We'll Be To - geth - er A - gain. Your kiss, your

Dm7 G7 Am Am7 D9#11 Bbm9 Eb7

smile, are mem - 'ries I'll treas - ure for - ev - er. So try think - ing with your

AbM7 DbM7 Dm7b5 G13 C6 Ab9 G7#5 Cm6

heart, We'll Be To - geth - er A - gain. Times when I know you'll be lone - some, -

Ab9 G7#5 Cm6 Ab6 G7 Gb13 F7

times when I know you'll be sad; Don't let temp - ta - tion sur - round you, -

Dm7b5 Ab13 G7 C6 Ab9 Dm7 G7 Am7

don't let the blues make you bad. Some day, some way, we both have a life - time be -

D9#11 Bbm9 Eb7 AbM7 DbM7 Dm7b5 G13 Cm6

fore us. For part - ing is not good - bye, We'll Be To - geth - er A - gain.

# WENDY

© 1975 Desmond Music Company

By PAUL DESMOND

Moderately

Musical score for 'Wendy' in B-flat major, 4/4 time. The score consists of seven staves of music. The first staff begins with a repeat sign and a key signature change to B-flat major. Chord symbols are placed above the notes: EbM7, C7sus, C7, Fm7, Bb7, and Gm7. The second staff continues with C7, Abm7, Db7, Gm7, and Gbdim7b13. The third staff has Fm7, Dm7, G7#5, Cm7, F7, and Bb7sus. The fourth staff has Bb7, EbM7, C7sus, C7, Fm7, and Bb7. The fifth staff has Gm7, C7, Abm7, and Db7. The sixth staff has EbM7, Am7, D7, G7sus, G7, C7, and Fm7. The seventh staff has Bb7sus, Bb7, BM7, and a first ending with EM7, followed by a second ending with EM7 and Eb.

# WE THREE BLUES

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By FRANK MORGAN

Slow Blues

Musical score for 'We Three Blues' in B-flat major, 4/4 time. The score consists of three staves of music. The first staff has a key signature change to B-flat major and a C7 chord. The second staff has F#dim7 and C7 chords, with a triplet of eighth notes. The third staff has Gm7 and C7 chords, with two triplet markings over eighth notes.

First system of musical notation for 'West Coast Blues'. It consists of four staves of music in 3/4 time. The first staff starts with an F7 chord and ends with an F#dim7 chord. The second staff includes C7, B7, Bb7, and A7 chords. The third staff includes Dm7 and G7 chords. The fourth staff includes a C7 chord and features several triplet markings.

### WEST COAST BLUES

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By JOHN L. "WES" MONTGOMERY

Moderately

Second system of musical notation for 'West Coast Blues', continuing from the first system. It consists of seven staves of music. The first staff starts with a Bb7 chord and includes Ab7 and Bb7 chords with triplet markings. The second staff includes Bb7, Bm7, E7, and Eb7 chords. The third staff includes Bb7 and Eb7 chords with triplet markings. The fourth staff includes F7 and Eb7 chords. The fifth staff includes Bb7 and Eb7 chords with a first and second ending. The sixth staff includes Bbm7, Abm7, Db7, Gbm7, B7sus, and B7 chords. The seventh staff includes Bbm7, Abm7, Db7, Gbm7, B7sus, B7, and Bbm9#11 chords.



# WHEN SUNNY GETS BLUE

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Lyric by JACK SEGAL  
 Music by MARVIN FISHER

Slow Blues tempo

Gm7 C7sus C7 Bbm7 Eb9 FM7 Gm7

When Sun - ny Gets Blue, her eyes get gray and cloud - y. Then the rain be - gins to

Am7 D9 Bm7b5 Bbm7 Eb9 Am7 Abm7 Db9 Gm7 C13 Bb13

fall. Pit - ter pat - ter, pit - ter pat - ter, love is gone so what can mat - ter? No sweet lov - er man comes to

A13 A7b13 D9 D7b9 Gm7 C7sus C7 Bbm7 Eb9 FM7 Gm7

call. When Sun - ny Gets Blue, she breathes a sigh of sad - ness, like the wind that stirs the

Am7 D9 Bm7b5 Bbm7 Eb9 Am7 Abm7 Db9 Gm7 C13 Bb13

trees. Wind that sets the leaves to sway - in', like some vi - o - lins are play - in' weird and haunt - ing mel - o -

Em7 A7b9 DM7 Em7 F#m7 B7b9 Em7 A9 A7b9

dies. Peo - ple used to love to hear her laugh, see her smile. That's how she got her

DM7 Dm7 G13 G7b13 CM7 Am7 FM7 Dm7 G7b5

name. Since that sad af - fair, she's lost her smile, changed her style. Some - how she's not the

Gm7 C9 Gm7 C7sus C7 Bm7 Eb9 FM7 Gm7

same. But mem - 'ries will fade, and pret - ty dreams will rise up where her oth - er dream fell

Am7 D9 Bm7b5 Bbm7 Eb9 Am7 Abm7 Db9 Gm7 C7#5

through. Hur - ry new love, hur - ry here to kiss a - way each lone - ly tear, and hold her near When Sun - ny Gets

F6/9 C7#5(#9) F6/9 C7#5(#9) Gm7 C7#5 Gb9 F6/9

Blue. Hold her near When Sun - ny Gets Blue.

# WHAT DO YOU SEE

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By ERNIE WATTS  
and RIQUE PANTOJA

**Slowly**

The musical score for 'WHAT DO YOU SEE' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Slowly'. The score consists of eight staves of music. Chord progressions are indicated above the notes. The chords include: G2, CM7/G, F#m7b5, B7b9, E#m7, A7sus, CM7, Bm7#5, Am7, Am7/G, FM7#11, Am7, D7sus, G2, CM7/G3, F#m7b5, B7b9, Em7, A7sus, AM7, Bm7#5, FM7, Db7#9, CM7, Bm7#5, Bbm7, F#7, FM7, Dm7, Gm7, C7sus, C/Bb, Am7#5, Bbm7, Em7, A7sus, A/G, DM7, Bm7, Em7, A7sus, Bb7sus, Ebm7, Ab7sus, GM7, CM7#11, Em7, CM7, B7#9, Em7, CM7#11, and Repeat and Fade.

# WHAT WILL I TELL MY HEART

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Words and Music by IRVING GORDON,  
PETE TINTURIN and JACK LAWRENCE

**Very slowly**

The musical score for 'WHAT WILL I TELL MY HEART' is written in treble clef with a key signature of two flats (Bb) and a 4/4 time signature. The tempo is marked 'Very slowly'. The score includes lyrics and chord progressions. The chords include: Bbm7, Fm7, Bb7, Eb6, Cm7b5, Bb/F, G7, Cm7, F7, F7#5, Bbm7, Cm7, and F7b9. The lyrics are: 'I'll try to explain to friends, dear, the / eas-y to say soon be back, dear; to / could say you'll soon be back, dear; to / rea-son we two are a-part; I know what to tell our / we played a game from the start, it's eas-y to lie to / fool the whole town may be smart. I'll tell them you'll soon be / friends, dear, but What Will I Tell My Heart? It's / stran-gers, but but / back, dear, but but'.



2

Cm7 F7 Bb Fm7

What Will I Tell My Heart? When I smile to hide all the

Bb7#5 Eb6 Bb7#5 Eb6

tears in - side, what an ache it will bring; then I'll

Gm7 C7#5 F9

wan - der home to a tel - e - phone that for - got how to

F9#5 D.S. al Coda

ring. I

CODA

Cm7 F7 Bb

What Will I Tell My Heart?\_\_\_\_\_

### WHEN THE SUN COMES OUT

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Lyric by TED KOEHLER  
Music by HAROLD ARLEN

Moderately slow

F7 F#dim7 G7#5 F7 F#dim7 Dm7 G7 Gm7 C7b9

When The Sun Comes Out and that rain stops beat - in' on my win - dow pane; When The Sun Comes  
storm broke out and my man walked off and left me in the rain. Though he's gone I

1 2

FM7 Bb7 Em7 A7b9 Dm7 G7#5 Em7 A7b9

Out there'll be blue - birds 'round my door sing - in' like they did be - fore that ol' stay a - way for good, I'd stop  
doubt. If he'll

Dm7 G7#5 CM7 F7#11 Em7 Am7 Gm7

liv - in' if he should. Love is fun - ny, it's not al - ways peach - es, cream, and hon - ey.

Em7b5 A7#5 Dm7 G7 CM7 Dm7 G7

Just when ev - 'ry - thing looked bright and sun - ny, sud - den - ly the cy - clone came. I'll

Dm7 G7#5 F7 F#dim7 Dm7 G7#5 F7 F#dim7

nev - er be the same 'til that sun comes out and that rain stops beat - in' on my win - dow

Dm7 G7 Gm7 C7b9 FM7 Bb7 Em7 A7b9 Dm7 G7#5

pane; If my heart holds out let it rain and let it pour, it may not be long be - fore there's a

CM7 E7b9 Am7 Fm7 Bb7 E7#5 A9 D7 Dm7 G7b9 C6

knock - in' at my door, then you'll know the one I loved walked in When The Sun Comes Out.

# WHOLEY EARTH

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Words and Music by  
ABBEY LINCOLN

**Moderately fast** (♩ = 3♩)

Oh the Whol-ey Earth's a mu - ral, seen from way up high, ab - stract - ed nat - 'ral  
 where the folks in - hab it have a geometric grace, circled, squared, some - times

bas - re - lief, wit - nessed from the sky. Clouds that cast a sin - gle shad - ow; drift - ing,  
 triangled, ruled with lines and space. Wa - ter - ways and crag - gy moun - tains seem - ing -

mov - ing on the ground, cre - a - ting an il - lu - sion as the world goes  
 ly re - veal a plan, just as if some - bod - y drew it with a great big giant

'round. \_\_\_\_\_ Plac - es Life's a rep - i - ti - tion, it's an  
 hand. \_\_\_\_\_ Gen - er - a - tions gen - er - a - ting  
 Peo - ple live be - fore us leave a

ac - tion of re - peat, act of do - ing, act of say - ing some - thing bit - ter, some - thing sweet. Acts of  
 bring the people here in mass, liv - ing in a world of ev - 'ry - bod - y sec - ond class. Form - ing  
 mem - o - ry be - hind, ac - tions done ac - tions writ - ten, acts im - pressed up on our minds. Form - ing

life that keep oc - cur - ring  
 mov - ing in a cir - cle, ghosts ap - pear - ing through the sound, wav - ing at us from a dis - tance, 'cause the whole wide world is  
 mov - ing in a cir - cle,

round, and round, and round, and round. Yes, the whole wide world is round.

# WHY WAS I BORN?

from SWEET ADELINÉ

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Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

**Moderately**

Why Was I Born? Why am I liv - ing? What do I get? What am I  
 giv - ing? Why do I want a thing I dare - n't hope for? What can I hope for?

I wish I knew. Why do I try to draw you near me?

Why do I cry? You nev - er hear me. I'm a poor fool, but what can I  
 do? Why Was I Born to love you?

(There'll Be Blue Birds Over)  
**THE WHITE CLIFFS OF DOVER**

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Words by NAT BURTON  
 Music by WALTER KENT

Slowly

There'll be blue - birds o - ver The White Cliffs Of Do - ver to - mor - row, just you wait and  
 see. There'll be love and laugh - ter and peace e - ver af - ter, to - mor - row,  
 when the world is free. The shep - herd will tend his sheep, the val - ley will bloom a - gain. And  
 Jim - my will go to sleep in his own lit - tle room a - gain. There'll be blue - birds o - ver The White Cliffs Of  
 Do - ver to - mor - row, just you wait and see. There'll be see.

**WHY DON'T YOU DO RIGHT**  
 (Get Me Some Money, Too!)

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By JOE McCOY

Moderately

You had plen - ty mon - ey nine - teen twen - 'y two, you let oth - er peo - ple make a  
 fool of you. Why Don't You Do Right, like some oth - er men do? Get out of here and  
 get me some mon - ey too. Yo' sit - tin' down - won - d'ring what it's all a - bout, if you  
 ain't got no mon - ey they will put you out. Why Don't You Do Right, like some oth - er men  
 do? Get out of here and get me some mon - ey too. If you had pre - pared - twen - ty  
 years a - go, you would - n't be wan - d'ring now from do' to do'. Why Don't You Do Right,  
 like some oth - er men do? Get out of here and get me some mon - ey too.

## WHAT'LL I DO?

from MUSIC BOX REVUE OF 1924

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Words and Music by  
 IRVING BERLIN

Moderately

What-'ll I Do when you are far a - way and I am blue, What-'ll I  
 Do? What-'ll I Do when I am won - d'ring who is kiss - ing  
 you, What-'ll I Do? What-'ll I Do with just a pho - to - graph to  
 tell my trou - bles to? When I'm a - lone with on - ly dreams of  
 you that won't come true, What-'ll I Do? What-'ll I Do?

## THE WIND

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Music by RUSSELL FREEMAN  
 Lyrics by JERRY GLADSTONE

Slowly

The Wind is cold. I turn up my col - lar in vain. The night is still, the  
 wind's on - ly whirl - ing in my brain. "You fool, you fool." I hear a mourn - ful sigh. "Don't you  
 know your love has gone for - ev - er, — why did you ev - er — say good - bye?" And so {she's / he's} gone, a  
 mem - 'ry has tak - en {her / his} place. These emp - ty arms are hold - ing a ghost in their em -

AbM7 Ab+ Ab6 Am11 D7 G13 G7#5b9 Gm7b5 C7 Fm7 Fm7/Eb

brace. I'm all a-lone, I know it's o-ver now and yet, there's a

Dm11b5 Db9 Cm7 Cm7/Bb Ab9sus Ab7 G9sus G7b9 Cm

cold wind al-ways to re-mind me, — of the things I can't for-get.

Fm7(add4) Bb9 EbM9 Eb6 Fm7 Bb7#5 EbM9 Eb7b9 Eb6 Abm7 Db7b9

Gbm7 Abm7 Bbm7 Cm7b5 Bm7 G/B Am7 D7/A G7sus G9 G7

**D.S. al Coda** **CODA** N.C. DbM7b5 Cm

The get.

## WINDOWS

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By CHICK COREA

**Medium Jazz Waltz**

Bm7 G#m7b5

G#m7b5 C#7 F#m7

D9sus EM7#11

EM7#11

Ab7 A7 Ab7 A7 Ab7 A7

Ab7 A7 Ab7 EM7 D#m7 C#m7 C#m7/B

Bbm7b5 Bbm7/Ab Eb7/G Eb7 Abm Abm7/Gb

Db7/F Db7 EM7 D#m7 C#m7 C9#11

# WINTERSONG

© 1957 (Renewed) Desmond Music Company

By PAUL DESMOND

**Slowly**

The musical score for 'Wintersong' is written in 4/4 time with a key signature of three flats (B-flat major/C minor). It consists of eight staves of music. The first staff begins with the tempo marking 'Slowly'. The score includes various chords such as EbM7, Cm7, Fm7, Bb7, EbM7, Cm7, F7, and E7. There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece. The melody is primarily in the right hand, with some accompaniment in the left hand.

# WITHOUT A SONG

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Words by WILLIAM ROSE and EDWARD ELISCU  
 Music by VINCENT YOUMANS

**Brightly**

The musical score for 'Without a Song' is written in 4/4 time with a key signature of three flats. It consists of two staves of music. The first staff includes the lyrics: "With-out A Song, the day would nev-er end; With-out A Song, the road would". The second staff includes the lyrics: "nev-er bend. When things go wrong, a man ain't got a friend With-out A Song." The score includes chords such as EbM7, Bbm7, Eb7, AbM7, Db7, EbM7, Bbm7, Eb7, AbM7, Db7, EbM7, Gm7, F#dim7, Fm7, Bb7, and EbM7. The melody is primarily in the right hand, with some accompaniment in the left hand.

Cm7 Fm7 Bb7 EbM7 Bbm7 Eb7 AbM7 Db7 EbM7

That field of corn would nev - er see a plow, — that field of corn

Bbm7 Eb7 AbM7 Db7 EbM7 Gm7 F#dim7 Fm7 Bb7

would be de - sert - ed now. — A man is born, but he's no good no - how, — With - out A

EbM7 Ab7 EbM7 Bbm7 Eb7 AbM7 Gm7 C7 Fm7 Bb7

Song. — I got my trou - bles and woe, but sure as I know the Jor - dan will roll. —

EbM7 Gm7 Am7b5 D7 Gm7 F#dim7 Fm7 Bb7 EbM7 Bbm7 Eb7

I'll get a - long as long as a song is strong in my soul. — I'll nev - er know what makes the

AbM7 Db7 EbM7 Bbm7 Eb7 AbM7 Db7 EbM7

rain to fall, — I'll nev - er know what makes the grass so tall. — I on - ly know

Gm7 F#dim Fm7 Bb7 EbM7 Cm7 Fm7 EbM7

there ain't no love at all, — With - out A Song. —

**YOU'RE BLASÉ**  
from BOW BELLS

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Words by BRUCE SIEVIER  
Music by ORD HAMILTON

Moderately slow

FM7 Abdim7 Gm7 F#dim7 Gm7 F#dim7

You're deep, — just like a cha - sm, — you've no — en - thu - si - a - sm! — You're  
day — is one of lei - sure — in which — you search — for pleas - ure. — You're

Gm7 C7 C9 1 Am7 D7b9 Gm7 C7 2 FM7 Bb7 FM7

tired — and un - in - spired. You're Bla - sé! — Your  
bored — when you're a - dored. You're Bla - sé! — While

Cm7 F7 Bbm7 Eb7 Cm7 F7 Bbm7 Eb7 Am7 Abdim7

reach - ing for the moon and the stars up in the sky, — the sim - ple things of nor - mal life are

Gm7 C7 FM7 Abdim7 Gm7 F#dim7

slow - ly pass - ing by. You sleep, — the sun is shin - ing; — You wake, — it's time — for

Gm7 F#dim7 Gm7 C7 FM7

din - ing. — There's noth - ing new for you to do, — You're Bla - sé! —

# YOU'RE EVERYTHING

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A Division of UNIVERSAL STUDIOS, INC.

Lyric by NEVILLE POTTER  
Music by CHICK COREA

## Medium Samba

AM7 Abm6 GM7 F#7 Em7  
In my life, noth - ing seems so right

GM7 G#9sus Gm7 F#m7 Fm7  
as to be with you. And when I'm with you I

Bb9 Em7 A7 DM7 Dm7  
al - ways sing, You're Ev - 'ry - thing. And as

AM7 Abm6 GM7 F#7 Bm  
time goes by, float - ing like a bird

EbM7/Bb AM7#5 G#7 G13 F#7#9(#5)  
am I. E - ven song birds seem all to

F9 E7b9 AM7 Em7 AM7 FM7#5  
sing, You're Ev - 'ry - thing. Oh,

EM7 D#7 G#m C#m7  
days are so much fun for those who know that in love all life's a

G#m G7#9 G7b9(#5) CM7 B7#9(#5) Em7  
game, and as we go, danc - ing through the

A7 DM7 Dm7 AM7 Abm6  
sun in love. And as time goes by,

GM7 F#7 Bm EbM7/Bb AM7#5  
float - ing like a bird am I.

G#7 G13 F#7#9(#5) F9  
E - ven song birds I know all sing,

E7b9 AM7 Em7 To Coda ⊕ AM7 Em7 D.C. al Coda  
You're Ev - 'ry - thing.

**CODA**  
⊕ AM7 Em7 Repeat ad lib. AM7 Em7 AM7 Em7

AM7 Em7 AM7 Em11  
⊕



# WIVES AND LOVERS

(Hey, Little Girl)  
from the Paramount Picture WIVES AND LOVERS

Copyright © 1963 (Renewed 1991) by Famous Music Corporation

Words by HAL DAVID  
Music by BURT BACHARACH

Moderately fast

Fm7 Bb7

Hey, lit - tle girl, comb your hair, fix your make - up, soon he will o - pen the door. \_\_\_\_\_  
Day af - ter day there are girls at the of - fice and men will al - ways be men. \_\_\_\_\_

Gm7 C9

Don't think be - cause there's a ring on your fin - ger you need - n't try an - y - more. \_\_\_\_\_ For  
Don't send him off with your hair still in curl - ers, you may not see him a - gain, \_\_\_\_\_ for

Cm7 F7b9 Am7b5 D7 EbM7

wives should al - ways be lov - ers too. Run to his arms \_\_\_\_\_ the mo - ment  
wives should al - ways be lov - ers too. Run to his arms \_\_\_\_\_ the mo - ment

Am7 D7 DbM7 Gm7 C7

he \_\_\_\_\_ comes home to you. I'm warn - ing you. \_\_\_\_\_  
he \_\_\_\_\_ comes home to you. He's al - most here. \_\_\_\_\_

Fm7 Bb9 Eb6 Edim

Hey, lit - tle girl, bet - ter wear some - thing pret - ty, some - thing you'd wear to go to the cit - y. And

Fm7 Bb9 EbM7 C7b9

dim all the lights, pour the wine, start the mu - sic, time to get read - y for love. \_\_\_\_\_ Oh,

Fm7 Bb7 Fm7 Bb9 Fm7 Bb9 Eb6

time to get read - y, time to get read - y, time to get read - y for love. \_\_\_\_\_

# WOODYN' YOU

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By DIZZY GILLESPIE

### Fast Bop

Gm7b5 C7#9(#5) Fm7b5 Bb7#9(#5) Ebm7b5 Ab7#9(#5)

DbM7 Abm7 Db7 Abm7 Db7 Abm7 Db7 GbM7

Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7 AbM7 Gm7b5 C7#9(#5)

Fm7b5 Bb7#9(#5) Ebm7b5 Ab7#9(#5) DbM7

## YOU'RE NEARER from TOO MANY GIRLS

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Words by LORENZ HART  
Music by RICHARD RODGERS

### Slowly

EbM7 C7 Fm7 Bb7 EbM7

You're Near - er \_\_\_\_\_ than my head is to my pil - low, \_\_\_\_\_ near - er \_\_\_\_\_

C7 Fm7 Fm7/Eb Dm7b5 G7 Cm7 F7

\_\_\_\_\_ than the wind is to the wil - low. \_\_\_\_\_ Dear - er \_\_\_\_\_ than the rain is

Dm7b5 G7 Cm7 F7 BbM7 EbM7 AbM7 C7

to the earth be - low, \_\_\_\_\_ prec - ious as the sun to the things that grow. \_\_\_\_\_

Fm7 Bb7b9 EbM7 C7 Fm7 Fm7/Eb Dm7b5 G7

\_\_\_\_\_ You're Near - er \_\_\_\_\_ than the i - vy to the wall is, \_\_\_\_\_

Cm7 F7 Dm7b5 G7 Dm7b5 G7 Cm7 F7 F#dim7

near - er \_\_\_\_\_ than the win - ter to the fall is. \_\_\_\_\_ Leave me, \_\_\_\_\_ but when you're a -

EbM7 Abm7 Db7 Gm7 C7 Fm7 Bb7 EbM7

way you'll know You're Near - er \_\_\_\_\_ for I love you so. \_\_\_\_\_

# YOU'RE DRIVING ME CRAZY! (What Did I Do?)

Copyright © 1930 (Renewed) by Donaldson Publishing Co.

Words and Music by  
WALTER DONALDSON

**Slowly**

FM7 Am7 D7 Gm7 C7 Gm7 C7 FM7  
 You! You're Driv-ing Me Cra - zy. What did I do? What did I do?

Gm7 C7 FM7 Am7 D7 Gm7 C7 G7  
 My tears for you make ev - 'ry-thing ha - zy, cloud-ing the skies

C7 FM7 Bm7b5 E7 AM7 F#m7 Bm7 E7 AM7 F#m7  
 of blue. How true were the friends who were near me, to cheer me, be-lieve me, they knew.

Bm7 E7 AM7 F#m7 Bm7 E7 A7 D7 Gm7 C7  
 But you were the kind who would hurt me, de - sert me, when I need-ed you! Yes!

FM7 Am7 D7 Gm7 C7 G7 C7 FM7  
 You! You're Driv-ing Me Cra - zy! What did I do to you?

# YOU'RE MINE YOU

Copyright © 1933 (Renewed 1960) by Famous Music Corporation

Words by EDWARD HEYMAN  
Music by JOHN W. GREEN

**Slowly**

Cm7 F7 Cm7 F7 Cm7 F7 Dm7 Db dim7 Cm7  
 You're Mine, You! You be-long to me, you! I will nev - er free you, you're here with

F7 BbM7 G7 Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7 Dm7 Db dim7  
 me to stay. You're Mine, You. You are mine com-plete - ly, love me strong or sweet - ly,

Cm7 F7 BbM7 Eb7 Dm7 G7 Cm7 F7 BbM7 Gm7 Cm7 F7 BbM7  
 I need you night and day. Arm in arm, hand in hand, we will be found to - geth - er.

Dm7 G7 CM7 Cm7b5 F7 Dm7 G7 Cm7 F7 Cm7 F7  
 Heart to heart, lips to lips, we're chained and bound to - geth - er. I own you,

Cm7 F7 Dm7 Db dim7 Cm7 F7 BbM7  
 I don't need to buy love, you're a slave to my love. In ev - 'ry way, you're mine.

# YOU ARE TOO BEAUTIFUL

from HALLELUJAH, I'M A BUM

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Words by LORENZ HART  
 Music by RICHARD RODGERS

Slowly, with expression

F#m7b5 F7 Em7 A7b9 Dm7 G7b9 CM7 Em7 Eb7

You Are Too Beau - ti - ful, my dear, to be true, and I am a fool for beau - ty.  
 You Are Too Beau - ti - ful for one man a - lone, for one luck - y fool to be with,

Dm7 Dm7b5 G7b9 C6 3 Am7 1 Dm7 3 G7b9 Em7 A7 2 D7 G7b9

Fooled by a feel - ing that be - cause I had found you, I could have bound you, too. see.

C6 F F#dim7 C/G A7b9 Dm7 G7 CM9 Bm7b5 E7 Am Am#7

with. Love does not stand shar - ing, not if one cares. Have you been com - par - ing

Am7 3 Am7/D D9 G9sus G7 F#m7b5 F7 Em7 A7b9

my ev - 'ry kiss with theirs? If on the oth - er hand I'm faith - ful to you, it's

Dm7 G7b9 CM7 Em7 Eb7 Dm7 Dm7b5 G7b9 C6 3 Am7 D7 G7b9 C6

not through a sense of du - ty. You Are Too Beau - ti - ful and I am a fool for beau - ty.

# YOU COULDN'T BE CUTER

from JOY OF LIVING

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Lyric by DOROTHY FIELDS  
 Music by JEROME KERN

Moderately

GM7 G6 G Em7

You Could - n't Be Cut - er, \_\_\_\_\_ plus that you could - n't be smart - er, \_\_\_\_\_ plus that in - tel - li - gent face, you

Am7 D7 Bm7 Em7 Am7 D7 GM7

have a dis - grace - ful charm for me. You could - n't be keen - er, \_\_\_\_\_ you look so

G6 3 G Em7 Am7 D7 G6

fresh from the clean - er, \_\_\_\_\_ you are the lit - tle grand slam I'll bring to my fam - i - ly. \_\_\_\_\_

G7 C6 Cm6 G GM7 G7

\_\_\_\_\_ My ma will show you an al - bum of me that - 'll bore you to tears! \_\_\_\_\_ And

C6 Cm6 Cm7 Cm6 G Eb9 Am7sus D7

you'll at - tract all the rel - a - tives we have dodged for years and years. And

GM7 G6

what - 'll they tell me? — Ex - act - ly what - 'll they tell me? — They'll say you

G Em7 Am7 D7 Bm7 Em7 CM7 Am7

could - n't be nic - er, could - n't be sweet - er, could - n't be bet - ter, could - n't be smooth - er,

D Bm7 Am7 D7 1 G6 Am7 D9 2 G6

could - n't be cut - er, ba - by, than you are! — You are! —

**YOU BROUGHT A NEW KIND OF LOVE TO ME**  
from the Paramount Picture THE BIG POND

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Words and Music by SAMMY FAIN,  
IRVING KAHAL and PIERRE NORMAN

Moderately

Bbm7 Eb7 AbM7 G7 Gb7 F7

If the night-in - gales — could sing like you, — they'd sing much sweet - er than they do, — for

Bb7 3 Bbm7 Eb7 AbM7 Db7 Cm7 F7 Bbm7 Eb7

you've brought a new kind of love to me. — If the sand-man brought — me dreams of you, — I'd

AbM7 G7 Gb7 F7 Bb7 3 Bbm7 Eb7 Ab6

want to sleep my whole life through, — for you've brought a new kind of love to me. — I know that

Fm7 Edim7 Ebm7 Ab7 DbM7 Gdim7 C7 Fm7 Bb7

I'm the slave, you're the queen, but still you can un - der - stand that un - der - neath it all,

Bbm7 Eb7 Bbm7 Eb7

you're a maid and I am on - ly a man. I would work and slave — the whole day through — if

AbM7 G7 Gb7 F7 Bb7 3 Bbm7 Eb7 Ab6

I could hur - ry home to you, — for you've brought a new kind of love to me. —

# YOU DON'T KNOW WHAT LOVE IS

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Words and Music by DON RAYE  
and GENE DePAUL

Slowly

The musical score for "You Don't Know What Love Is" is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked "Slowly". The score consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "You Don't Know What Love Is, un - til you've learned the mean - ing of the blues. Un - til you've loved a love you've had to lose, You Don't Know What Love Is. You don't know how lips hurt, un - til you've kissed and had to pay the cost. Un - til you've flipped your heart and you have lost, You Don't Know What Love Is. Do you know how a lost heart fears the thought of rem - i - nisc - ing? And how lips that taste of tears lose their taste for kiss - ing? You don't know how hearts burn for love that can - not live, yet nev - er dies. Un - til you've faced each dawn with sleep - less eyes, You Don't Know What Love Is. You Love Is." The score ends with a double bar line and a repeat sign.

# YOU'VE MADE ME SO VERY HAPPY

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Words and Music by BERRY GORDY, FRANK E. WILSON,  
BRENDA HOLLOWAY and PATRICE HOLLOWAY

Moderately slow

The musical score for "You've Made Me So Very Happy" is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked "Moderately slow". The score consists of two staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I lost at love be - fore. Gave up amd closed the door, But you said try The oth - ers were un - true, but when it came to you, I'd spend my whole just once more. I chose you for the one. Now I'm hav - ing so much fun. life with you. 'Cause you came and took con - trol, you - touched my ver - y soul." The score ends with a double bar line.

Am7 Bm7 Am7/D

You treat - ed me so kind, I'm a - bout to blow my mind. } You Made Me So  
 You al - ways showed me that lov - ing you was where it's at. }

GM7 Bm7/E

Ver - y Hap - py; I'm so glad you came in - to my life.

F C G

I love you so much, it seems that you're e - ven in my dreams. I hear you call - ing me.

F Em7/A Am7/D

I'm so in love with you. All I ev - er want to do is thank you, ba - by, thank you, thank you ba - by.

GM7 Bm7/E

You made me so ver - y hap - py, I'm so glad you came in - to my life.

Repeat and Fade

**YOU LEAVE ME BREATHLESS**  
 from the Paramount Motion Picture COCONUT GROVE

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Words by RALPH FREED  
 Music by FREDERICK K. HOLLANDER

Moderately

Gm7b5 C7 A7b9 Dm7 G9

You Leave Me Breath - less, you heav - en - ly thing. You look so

F F#dim7 C7 C7#5 F6 F#dim7 Gm7b5

won - der - ful, you're like a breath of spring. You have me speech - less, I'm

C7 A7b9 Dm7 G9 F F#dim7 C7 C7b9

just like the birds, I'm filled with mel - o - dy, but at a loss for

F6 Eb9 F6 Db7 Gm7b5 C7 F6

words. That lit - tle grin of yours, that fun - ny chin of yours, does so much to my heart.

Db7 Gm7b5 Gm7

Oh! Give your lips to me, for, dar - ling, that would be the fi - nal touch to my heart.

C7 F#dim7 Gm7b5 C7 C#dim7 Dm7 G9

You Leave Me Breath - less, that's all I can say. I can't say

F F#dim7 C7 C7b9 1 F6 F#dim7 2 F6 Bbm6 F6

more, be - cause you take my breath a - way. You Leave Me way.

# YOU TOOK ADVANTAGE OF ME

from PRESENT ARMS

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Words by LORENZ HART  
 Music by RICHARD RODGERS

**Medium Swing**

*E♭M7 Edim7 Fm7 B♭7 Gm7 F#dim7 Fm7 B♭7*

I'm a sent - i - ment - al sap, that's all. What's the use of try - ing not to fall? I  
 I'm just like an ap - ple on a bough and you're gon - na shake me down some - how. So

*B♭m7 Eb7 AbM7 D♭7 Gm7 C7 Fm7 B♭7* 1 *E♭M7 Fm7 B♭7*

have no will, You've made your kill 'cause You Took Ad - van - tage Of Me!  
 what's the use, you've cooked my goose 'cause You Took Ad - van - tage Of

2 *E♭M7 Dm7b5 G7 Cm7 Am7b5 D7 G7 C7 F7 B♭7*

Me! I'm so hot and both - ered that I don't know my el - bow from my  
*E♭M7 Dm7b5 G7 Cm7 Am7b5 D7 G7 C7 F7 B♭7*

ear; I suf - fer some - thing aw - ful each time you go and much worse when you're  
*Gm7 C7 Fm7 B♭7 EbM7 Edim7 Fm7 B♭7 Gm7 F#dim7*

near. Here am I with all my bridg - es burned, just a babe in arms where  
*Fm7 B♭7 B♭m7 Eb7 AbM7 D♭7 Gm7 C7 Fm7 B♭7 Eb6*

you're con - cerned. So lock the doors and call me yours, 'cause You Took Ad - van - tage Of Me!

# YOU'VE CHANGED

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Words and Music by BILL CAREY  
 and CARL FISCHER

*Slowly E♭M7 Eb D7 D7#5 D7 Gm7b5*

You've Changed, the spar - kle in your eyes is gone, your  
 Changed, your kis - ses now are so bla - sé, you're  
 Changed, you're not the an - gel I once knew, no

*C7 C7#5 F9 To Coda B9 B♭9 Eb6 Cm* 1

smile is just a care - less yawn, you're break - ing my heart, You've Changed.  
 bored with me in ev - 'ry way, I  
 need to tell me that we're through, it's

*Fm7 B♭7 B♭7#5 B9 B♭9 Eb7 B♭m7 Eb7* 2

You've can't un - der - stand, You've Changed. You've for -  
*AbM7 Abm7 Gm7 B♭m7 Eb7*

got - ten the words "I love you," each mem - o - ry that we've shared. You ig -  
*AbM7 Abm7 Abm6 Gm7 G♭7*

nore ev - 'ry star a - bove you, I can't re - a - lize you ev - er cared.  
 D.C. al Coda

*Fm11 B♭7#5 CODA B9 B♭9 B♭7b9 Eb6 Abm7 Abm7*

You've all o - ver now, You've Changed.



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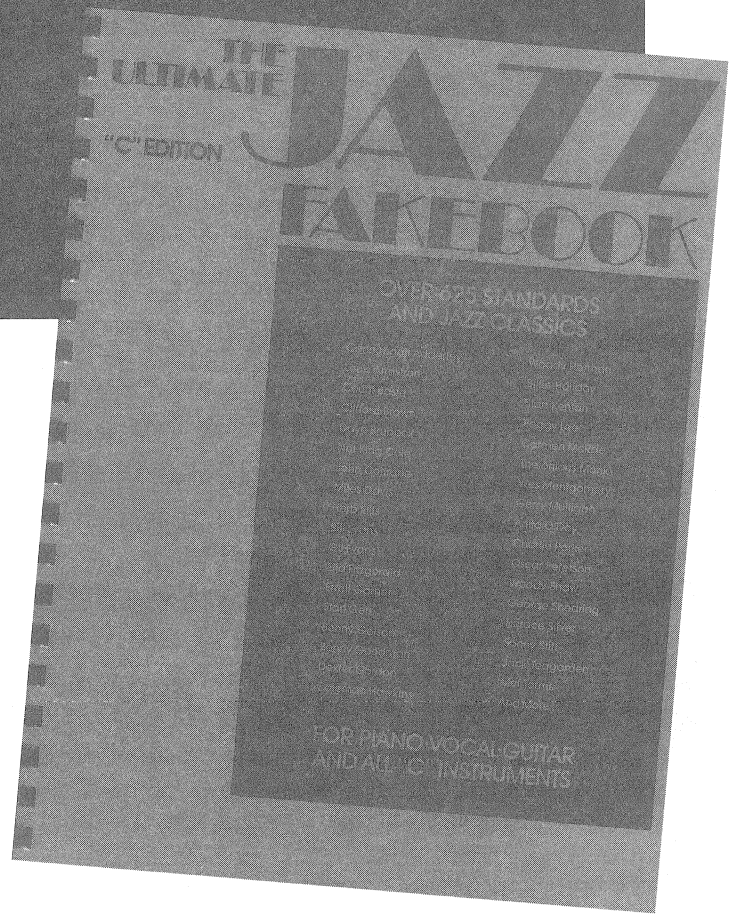
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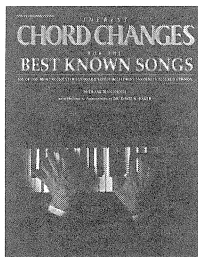
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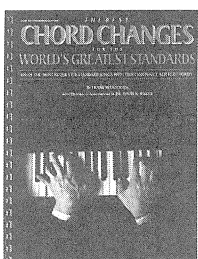


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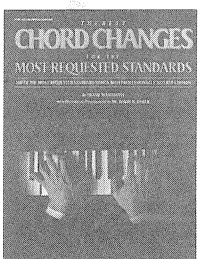
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