C VERSION

The STANDARDS REAL BOOK

A Collection Of Some Of The Greatest Songs Of the 20th Century

Created by Musicians, for Musicians

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STANDARD SONGS

After You
Again
Alice In Wonderland
All About Ronnie
All My Tomorrows
All Of You
All The Way
All Through The Night
Alone Together
Am I Blue?
And The Angels Sing
Anything Goes
As Time Goes By
At Last
At Long Last Love
Autumn Nocturne
Baltimore Oriole
A Beautiful Friendship
Begin The Beguine
Bess, You Is My Woman
The Best Is Yet To Come
Bewitched
Bidin' My Time
Blackberry Winter
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Close Enough For Love
Come Fly With Me
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Crazy Rhythm
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Days Of Wine And Roses
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Dream Dancing
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Easy To Love
Embraceable You
Falling In Love With Love
Fascinating Rhythm
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From This Moment On
Get Out Of Town
Give Me The Simple Life
The Good Life
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He Was Too Good To Me
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How Little We Know
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I Didn't Know What Time It Was
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They Can't Take That Away From Me

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Thou Swell
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A Time For Love
Time On My Hands
'Tis Autumn
Too Marvelous For Words
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You Make Me Feel So Young
You Taught My Heart To Sing
You Took Advantage Of Me
You'd Be So Nice To Come Home To
You'll Never Know
You're The Top
Yours Is My Heart Alone

POP STANDARDS

AL JARREAU
I Will Be Here For You
Love Speaks Louder Than Words
Not Like This
We're In This Love Together

DIONNE WARWICK
Close To You
I Say A Little Prayer For You
That's What Friends Are For
Walk On By
What The World Needs Now Is Love

BRENDA RUSSELL
Get Here
Piano In The Dark

DAVE SANBORN
As We Speak

THE DOOBIE BROTHERS
Minute By Minute
Real Love
Taking It To The Streets
What A Fool Believes

LIONEL RICHIE
Hello
Stuck On You

GEORGE BENSON
Everything Must Change
Valdez In The Country

CHAKA KHAN
Through The Fire

TOM SCOTT
Sure Enough

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The Dock Of The Bay
Don't Be Blue
In The Midnight Hour
Moondance
One Hundred Ways
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People Make The World Go 'Round
Saving All My Love For You
Something To Talk About
A Song For You
Soul Man
Suite: Judy Blue Eyes
Sunny
Until It's Time For You To Go
When A Man Loves A Woman
You Make Me Feel Brand New

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The Old Country
Red Clay
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Love Is A Many Splendored Thing
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The Summer Knows

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Why Try To Change Me Now?

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Trouble Is A Man

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Dancing On The Ceiling
Falling In Love With Love
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He Was Too Good To Me
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It's Magic
It's You Or No One
Time After Time

JIMMY VAN HEUSEN
All My Tomorrows
All The Way
Come Fly With Me
Nancy (With The Laughing Face)

LEONARD BERNSTEIN
Lucky To Be Me
Some Other Time

Publisher's Foreword

We at Sher Music Co. are again proud to present to you a compilation of some of the greatest songs ever written, this time all standards in one way or another. We hope and know that you will find this volume to be of much use in your pursuit of beauty and we have taken every measure possible to insure that each tune is presented accurately.

For the Standard Songs (the great bulk of the book), we have used many of the best jazz and jazz vocal versions to arrive at a consensus of how the tune has been interpreted over the years. What you get here is much more than just a reprint of the original sheet music—it is a distilled version of how each tune has evolved, with the best and/or most common chord changes included.

Main And Alternate Chords

Our basic goal was to have the bottom, or main changes reflect the common practice of how a jazz player would be expected to play the tune on a gig or at a jam session. You can feel confident calling any of the standards in this book and telling your bandmates to use the bottom changes—they should sound just right in every case. The alternate chords above the main chords have several different functions. Sometimes they are hipper substitute chords, often classic ones used by Miles Davis, Bill Evans, Coltrane, etc. On other occasions, the alternate chords are a reflection of the earlier Broadway or cabaret-style changes found in the original sheet music. Sometimes the alternate changes are a simpler version of the main changes, to be used during solo choruses. We suggest that you read through the alternate changes on any given tune before performing them to see if, or in what way, you want to incorporate them into your version of the tune.

Transcription Choices

For some of the Standard Songs we have included direct transcriptions of the greatest jazz versions of the song, either as the only chart included (e.g. Bill Evans' "My Man's Gone Now" and "Alice In Wonderland") or as separate alternate versions (e.g. Coltrane's "But Not For Me"), or sometimes both, e.g. the standard version of "Summertime" followed on page 2 of the chart by Miles & Gil Evans' classic version. We hope you enjoy seeing these "Great Moments In Jazz" put down on paper for you to work off of.

The Jazz Standards and the Pop Standards are usually direct transcriptions of the original version of the tune, often with added features such as separate rhythm section parts (e.g. "What A Fool Believes"). In general, we have tried to format the charts in this book so that they could be played on a gig without rehearsal, but for many of the more contemporary pop standards we decided that more involved charts were essential to capture the beauty of the original recording.

By design, this book is full of tunes that you and your audiences know and love. The few more obscure tunes were included because they were just too beautiful to omit. So do yourself a favor and play through the tunes you might not have heard of (e.g. "Not Like This", "Those Eyes" and "I Have The Feeling I've Been Here Before".) You'll be glad you did.

Thank Yous

All of us who will be using this book for many years to come owe Dave Olsen of Warner Brothers Publications in Miami a big "Thank You!". Being a musician himself, Dave understood the artistic and historical significance of this project and was instrumental in helping Sher Music Co. obtain permission to use most of the tunes in this book. It simply wouldn't have happened without him. Thanks, big guy! And thanks too to the rest of the good people at Warner Bros., especially Cheryl Swack, who helped make this particular dream a reality.

I personally owe a big debt of gratitude to Larry Dunlap who devoted every spare minute for about a year to getting this book transcribed and for doing a world-class job. But what else would you expect from a world-class pianist, arranger and all-around professional? Also, thanks to Mark Levine (the one and only) who proofread these charts and made numerous invaluable suggestions. In addition, thanks to Art Khu, Bob Franks, Fred Zimmerman, Will Johnson, Randy Vincent, Ray Scott, Chuck Gee and other Bay Area musicians for reading through these tunes with a critical eye. Once again, thanks are due to Ernie Mansfield and Ann Krinitsky for producing the world's most legible music manuscript, Kendrick Freeman for his careful work on the Drum Appendix and Attila Nagy for the cover design. Also, thanks to John Brenes, singer Liz Lewis, Kyle St. John, Tom Edwards and disc jockey *extraordinaire* Bob Parlocha for suggesting tunes and versions of tunes to use.

A continuous thank you to Gayle Levin, Helaine Dorenfeld, Anita Pilkington, Sue Claxton, Susan McNutt, Tom Carlin of Ag Press, and especially Ann Hyland for keeping Sher Music Co. running smoothly. And, of course, much thanks to my family—my father Maury, my brother Jon, my wonderful kids Ben and Anna, and my sweet wife, Sueann—for all the love, support, friendship and inspiration a person could ask for. (Sueann also created the gorgeous mosaic gracing the front cover of the book!) We all hope the end result will keep you smiling for years to come.

Dedication

Lastly, I would like to dedicate this book to the memory of Sky Evergreen (aka Bob Bauer) who died of AIDS in 1997. Sky was Sher Music Co.'s transcriber from our first book onwards and was wise beyond his years and musically gifted beyond the norm. We who knew him will never forget his beautiful spirit and genius.

Chuck Sher

Musical Editor's Foreword

This is a remarkable book and it once again reflects Chuck Sher's expansive vision when it comes to publishing the best compilations of written music possible.

Having spent a major portion of my professional life accompanying vocalists, I was very excited about the prospect of working on a book primarily comprised of American standards. I am familiar with a multitude of wonderful songs that make up The Great American Songbook and was thrilled to be able to have as much input as I did in selecting the songs included here.

You will find songs that are familiar as well as lesser known gems that will make your musical life profoundly richer. Get ready to discover many beautiful melodies and lyrics. This is a collection that will be treasured for many years, I feel certain. I don't believe I am overstating the impact that this volume will have when I say that the instrumentalists and vocalists who work with these songs will raise the level of music in general.

This volume contains many of the greatest standards and jazz compositions ever written. A significant number have been recorded or performed only infrequently, in part because it has been very difficult to find accurate printed versions of them before now.

I urged Chuck to include verses whenever possible and it didn't take a lot to coax him into agreeing that they would be a valuable addition. In some cases the verses are not up to the quality of the song itself, but you will find forgotten verses (even to familiar songs) that will turn your head around. I feel that any vocalists who use this book should at least have the option of including the verses to songs they might want to perform.

Instrumentalists include the verses less often, but I'm sure some instrumentalists would want to include some of these. I presented the songs so the verses could easily be performed or not. All verses are clearly marked. Almost without exception they come before the song itself and set up the song. If you do not wish to include the verse, simple begin at letter A of any song (including the pickup notes.) Written instructions make it easy to perform the songs with solos and additional lyrics without including the verses. But please give yourself a treat and at least check them out.

You will notice something new in the inclusion of smaller size notes in some tunes. These are either harmony notes or accompanying figures. I thought it would be easier to distinguish them from the main melody notes if they were smaller. They can be disregarded without endangering the song, if you wish.

We listened to as many recordings of each song as was practical—often 15 or 20 versions of a frequently recorded song, attempting to distill out what are the chords most used by jazz vocalists and instrumentalists. These are the main changes. The alternate chords (in parenthesis) are chords less frequently used (but still good) or, in some cases, chords closer to the original sheet music. It was often very difficult to decide what chords to include here. " 'Round Midnight" comes to mind as a composition that had a very large number of harmonic choices. So the alternate changes are not exhaustive and please feel free to add your own reharmonizations as you see fit.

I want to thank some of the vocalists who have let me accompany their vocal flights. I have had the great pleasure of working with one of the world's great ballad singers, Bobbe Norris, since the late 1970s. Her warm and unique voice and her deep love of great songs are a constant inspiration to me. Some other singers I owe enormous debts to include Cleo Laine, Mark Murphy and Nancy King. They have led me on many a merry musical chase.

Along with Chuck I wish to thank Ernie Mansfield, Ann Krinitsky, Chuck Gee and Mark Levine for their great work in putting this book together. Some of the people who have introduced me to these songs include John Rogers, Jerry Dean, Bob Parlocha, Brailey Brown, David Friesen, Ernie Hood, Gene Esposito and George Moffatt. Thanks for the gift!

I can't wait to see what projects Sher Music Co. comes up with in the future. Just let me catch my breath, OK Chuck? Thanks for everything.

Larry Dunlap

GENERAL RULES FOR USING THIS BOOK

FORM

1. Key signatures will be found at the top of each page, as a rule. Any change of key will be noted not only where it occurs but also at the start of the next line. The key signature holds even if there is a change of clef, and is not restated. A change of key to C Major will appear as a clef followed by the naturals needed to cancel the previous key signature.
2. The coda sign is to be taken only when ending the tune unless otherwise stated. Some tunes have dual codas (Coda 1, Coda 2) to make it possible to fit a complex tune on two pages.
3. All repeats are observed during a 'D.C. al Coda' or 'D.S. al Coda' except in the following cases:
   a) when a Coda sign appears in a repeated section; the Coda is taken before repeating (unless marked 'on repeat'.)
   b) when an instruction to the contrary appears (e.g., 'D.S. al 2nd ending al Coda'.)
4. A Coda sign just within repeats is taken before repeating. A Coda sign just outside of repeats is taken after repeating.
5. When no solo form is specified, the whole tune is used for solos (except any Coda.)
6. Til Cue / On Cue signifies dual endings for a section that repeats indefinately. The 'til cue' ending is played until cue, at which point the 'on cue ending is played instead.
7. A section marked '4xs' is played four times.
8. A section marked 'ENDING' is played to end a tune; it directly follows the last bar of the head.

CHORDS

9. Chords fall on the beats over which they are placed.
10. Chords carry over to the next bar when no other chords or rests appear.
11. Chords in parentheses are optional except in the following cases:
    a) turn-arounds b) chords continued from the line before c) verbal comment explaining their use (e.g., for solos, for bass but not piano, only at certain times, etc.)
12. Optional chords in parentheses last as long as the chord they are written over or until the closing parenthesis is encountered, whichever is longer.
13. Written out piano or guitar voicings are meant to be played as written. Chord symbols appearing with such voicings often will not describe the complete voicing; they are meant to aid sight-reading and are often used for solos.
14. Multiple voices playing different rhythms are separated by having their stems lie in opposite directions whenever possible.

TERMS

15. An 'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 and/or #5, and b9 and/or #9.
16. 'Freely' signifies the absense of a steady tempo.
17. During a 'break. . . . . ' piano, bass and drums all observe the same rests. The last beat played is notated as or to the left of the word 'break.'
18. A 'sample bass line', 'sample solo', or 'sample fill' are transcribed lines given as a point of reference.

TRANSPOSITIONS

19. Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
20. Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in every case.
21. All horn and harmony parts are written in concert key (not transposed.)

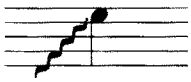
ABBREVIATIONS

15ma. . . . . two octaves higher
15 ma b. . . . . two octaves lower
8va . . . . . one octave higher
8va b . . . . . one octave lower
accel. . . . . accelerando
alt. . . . . altered
bari. . . . . baritone saxophone
bkgr. . . . . background
bs. . . . . bass
cresc. . . . . crescendo
decres. . . . . decrescendo
dr. . . . . drums
elec. bs. . . . . electric bass
elec. pn. . . . . electric piano
fl. . . . . flute
gliss. . . . . glissando
gtr. . . . . guitar
indef. . . . . indefinite (till cue)
L.H. . . . . piano left hand
Med. . . . . Medium tempo
N.C. . . . . No chord
Orig. . . . . Original
perc. . . . . percussion
pn. . . . . piano
rall. . . . . rallentando
R.H. . . . . piano right hand
rit. . . . . ritard
sop. . . . . soprano saxophone
stac. . . . . staccato
susp. . . . . suspended
synth. . . . . synthesizer
ten. . . . . tenor saxophone
trb. . . . . trombone
trbs. . . . . trombones
trp. . . . . trumpet
tpts. . . . . trumpets
unis. . . . . unison
V.S. . . . . Volti Subito (quick page turn)
w/ . . . . . with
x . . . . . time
x's . . . . . times

ORNAMENTS AND SYMBOLS

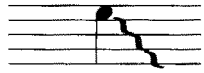
Slide into the note from a short distance below

Slide into the note from a greater distance below



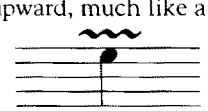
Fall away from the note a short distance

Fall away from the note a greater distance

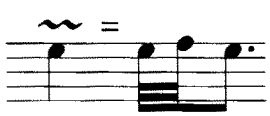


Top note of a complete voicing

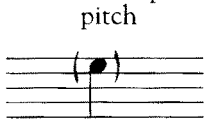
A rapid variation of pitch upward, much like a trill



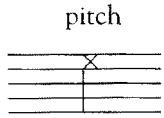
Mordent



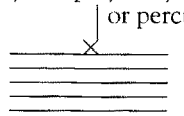
A muted or optional pitch



Note with indeterminate pitch



Rhythm played by drums or percussion



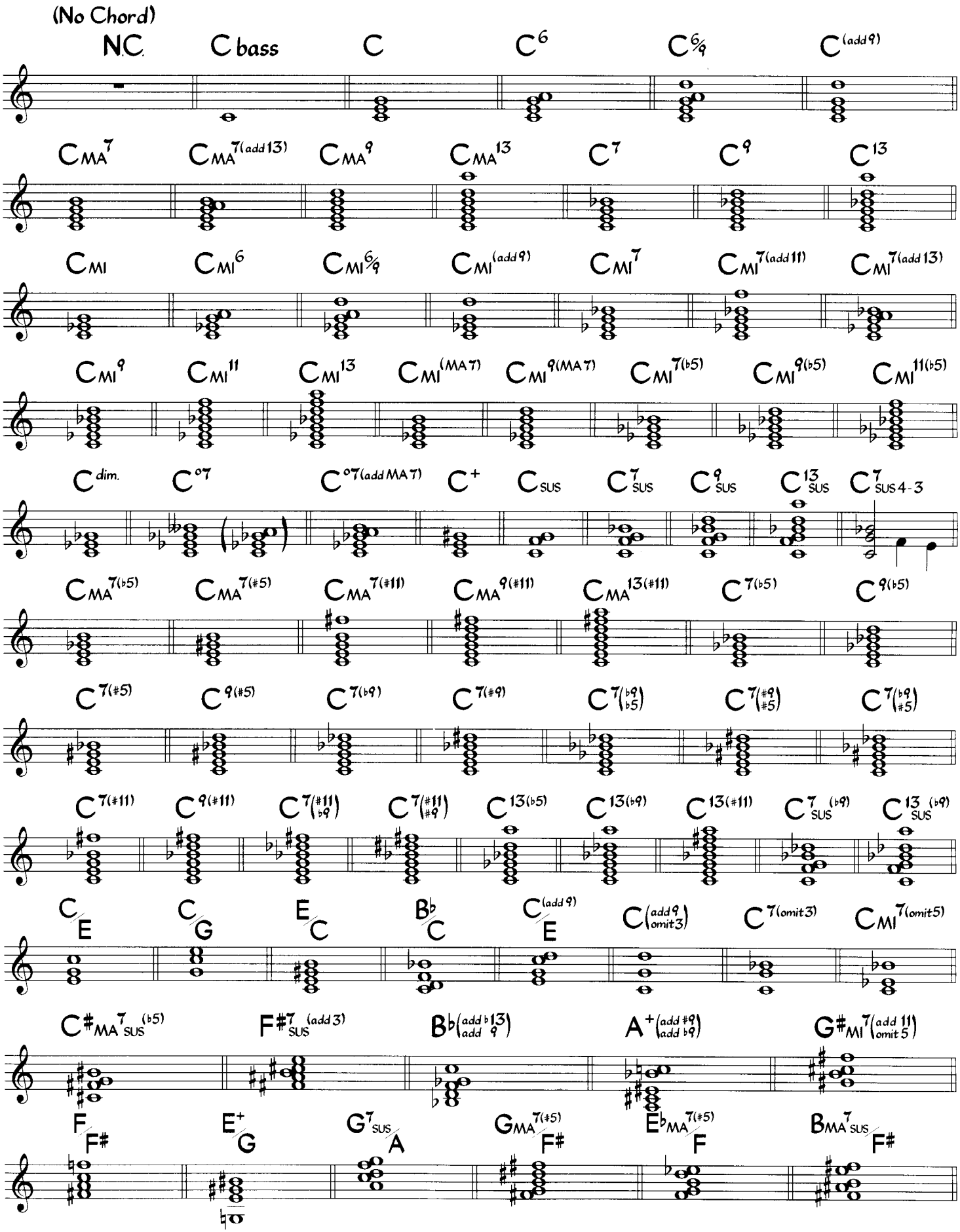
CHORD SYMBOLS

The chord symbols in this book follow (with some exceptions) the system outlined in "Standard Chord Symbol Notation" by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spellings.

1) The full range of chords normally encountered, given a C root, and

2) Some more unusual chords. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords.)



After You

(from "The Gay Divorcee")

Cole Porter

Freely

Verse

(G13) DMI7(11) G13 CMA7 (AMI7) DMI7 G9(#5) C6/9

Though with joy I should be reel-ing, That at last you came my way, There's no

DMI7 EbO7 C6/E (A9) DMI7(11) G9(#5) CMA7

fur - ther use con - ceal - ing That I'm feel - ing far from gay. For the

DMI7(11) G13 CMA7 EMI9(11) A7(b9) DMI7

rare al - lure a - bout you Makes me all the plain - er see, How in -

(F#MI7(b5) B7(#5) FMI7 EMI7 A9 /)

DMI7 G7 Ab7/C CMA9 / / AMI9 D9 DMI7 G7

ane, how vain, how emp - ty, life with - out you would be.

Ballad

A (CMA9 G9SUS CMA9 G9SUS CMA9 G9SUS CMA9 G9SUS)

(G7) 𝄋 CMA9 G13(b9) CMA9 G9(#5) CMA7 E7(#5)

Af - ter you, who could sup - ply my sky of blue? Af - ter

(CMA9 AMI7)

AMI7 D9 DMI7(11) G7

you who could I love? Af - ter

(CMA9 G9SUS CMA9 G9SUS CMA9 G9SUS CMA9 G9SUS)

CMA9 G13(b9) CMA9 G9(#5) CMA7 E7(#5)

you, why should I take the time to try, For who

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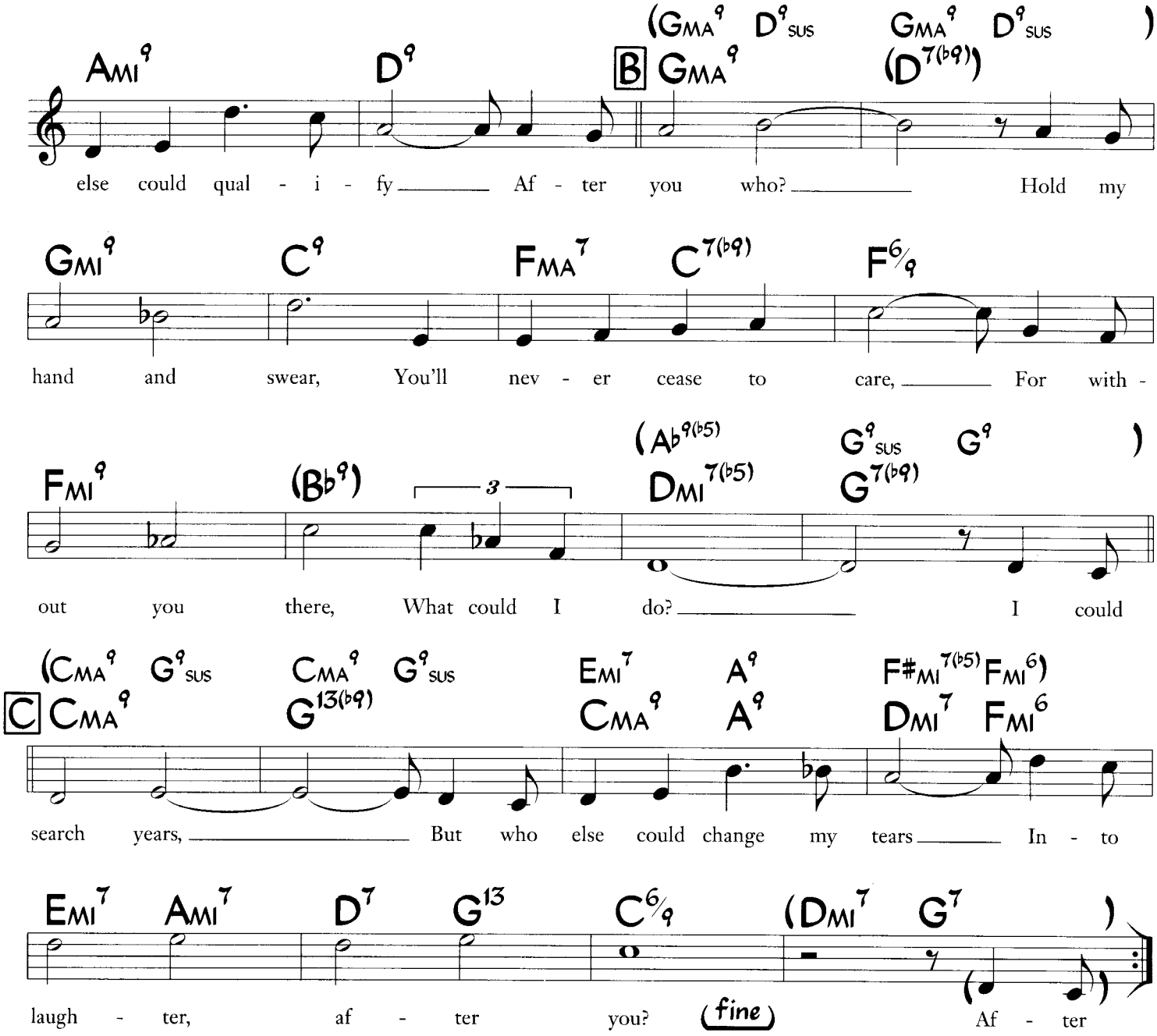
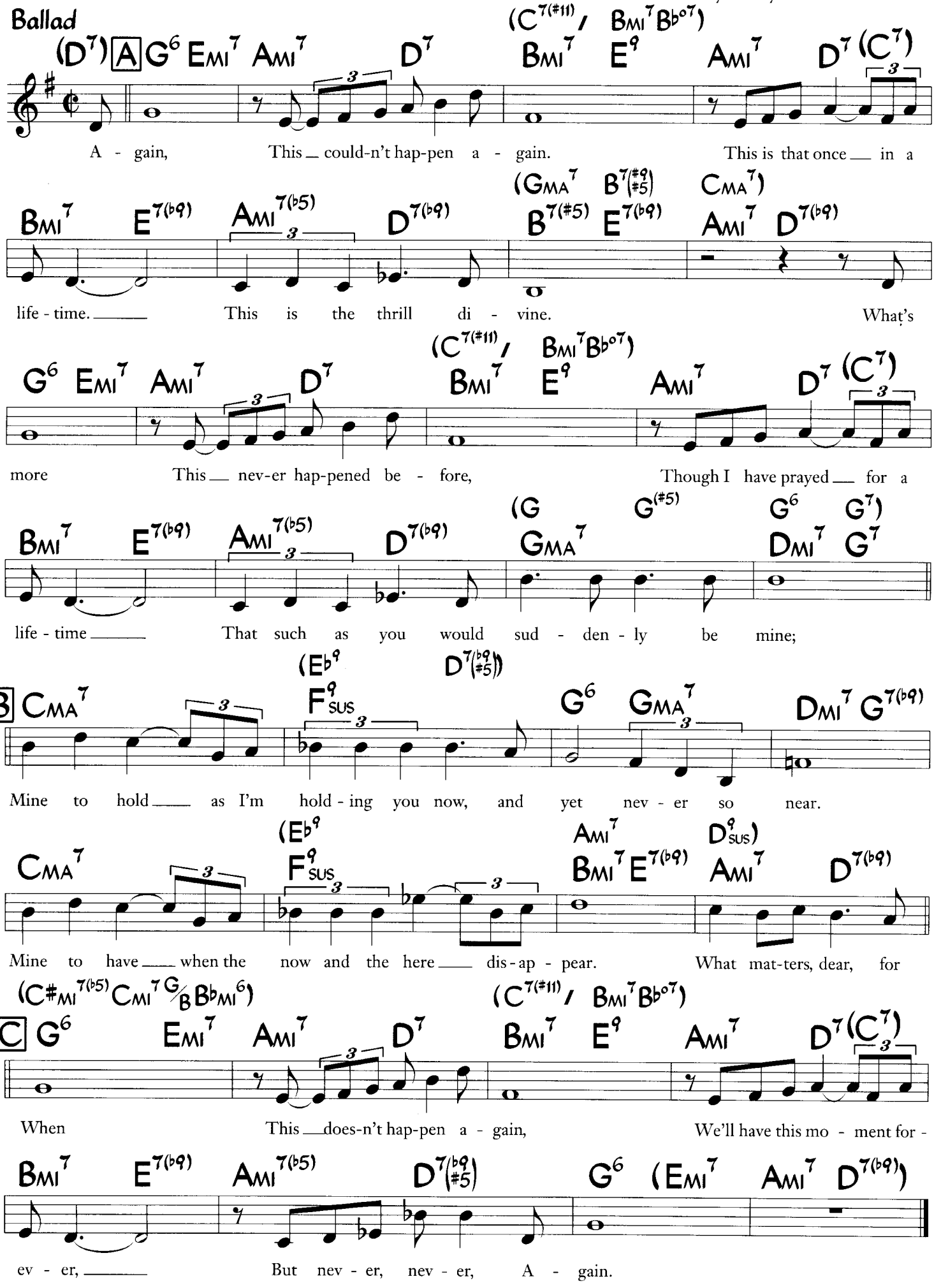


Solo on ABC
After solos, D.S. al fine

Again

Music by Lionel Newman
Lyric by Dorcas Cochran



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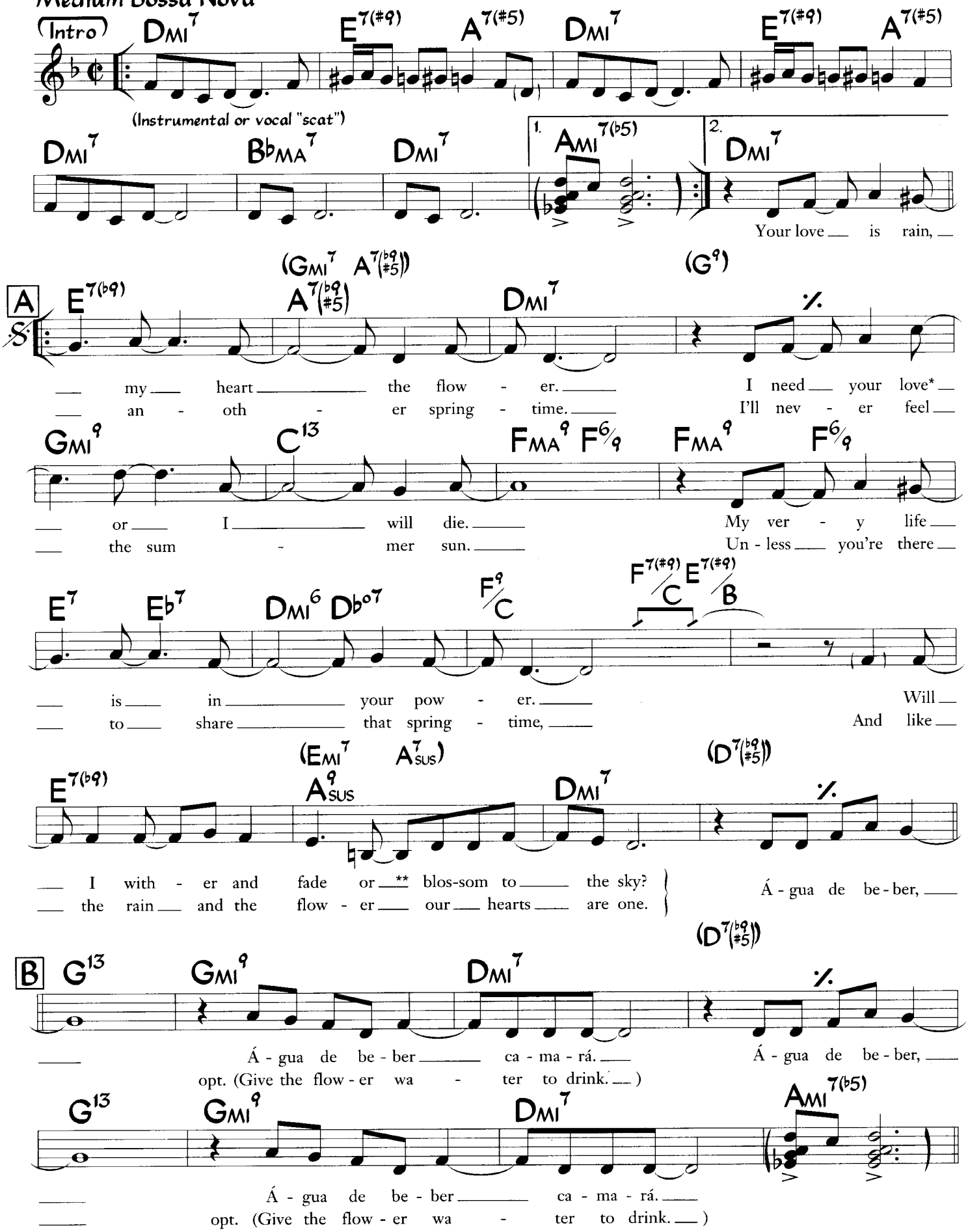
Agua De Beber

(Water To Drink)

Music by Antonio Carlos Jobim
English lyric by Norman Gimbel
Portuguese Lyric by Vinicius de Moraes

Medium Bossa Nova



* This line is also performed "I need your kiss" or "I need your drink"
** "Bloom" is an alternative to "blossom"

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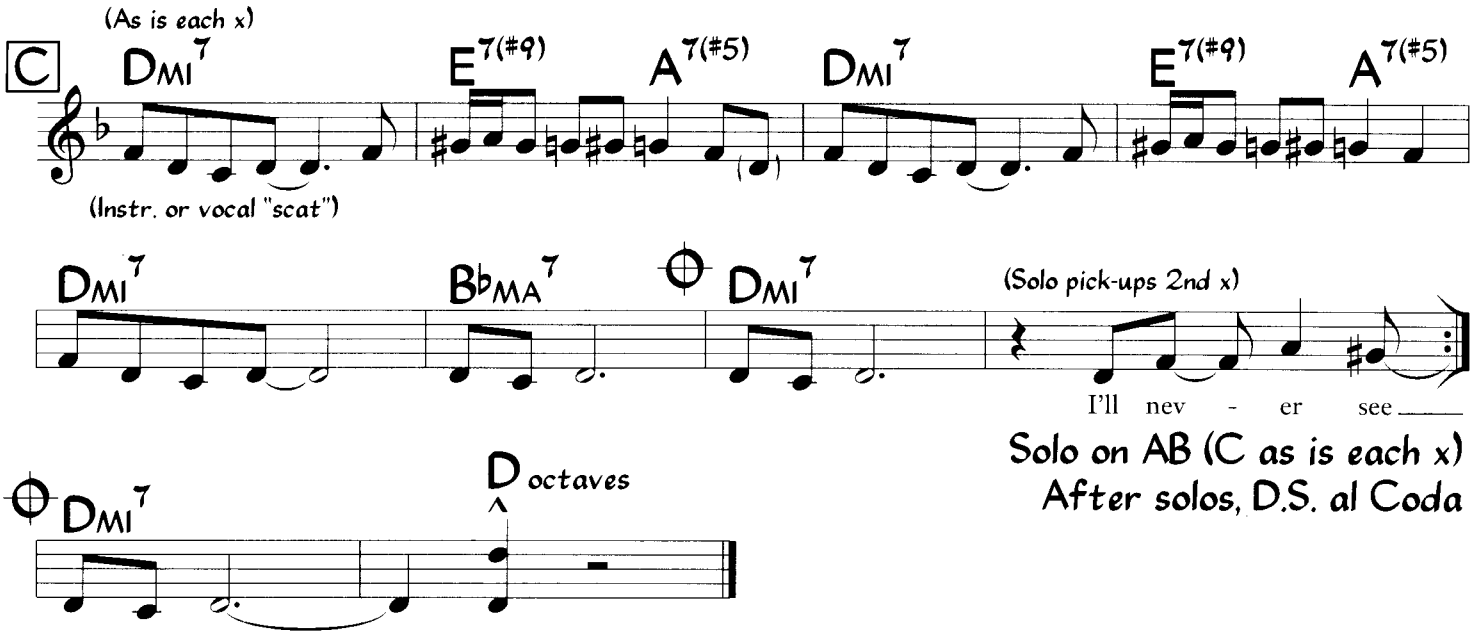


Additional English lyric:

The rain can fall on distant deserts.
The rain can fall upon the sea.
The rain can fall upon the flower.
Since the rain has to fall, let it fall on me.

Água de Beber (Portuguese lyric)

Eu quis amar mas tive medo.
E quis salvar meu coração.
Mas o amor sabe um segredo.
O medo pode matar o seu coração.

Água de beber, Água de beber camará.
Agua de beber, Agua de beber camará.

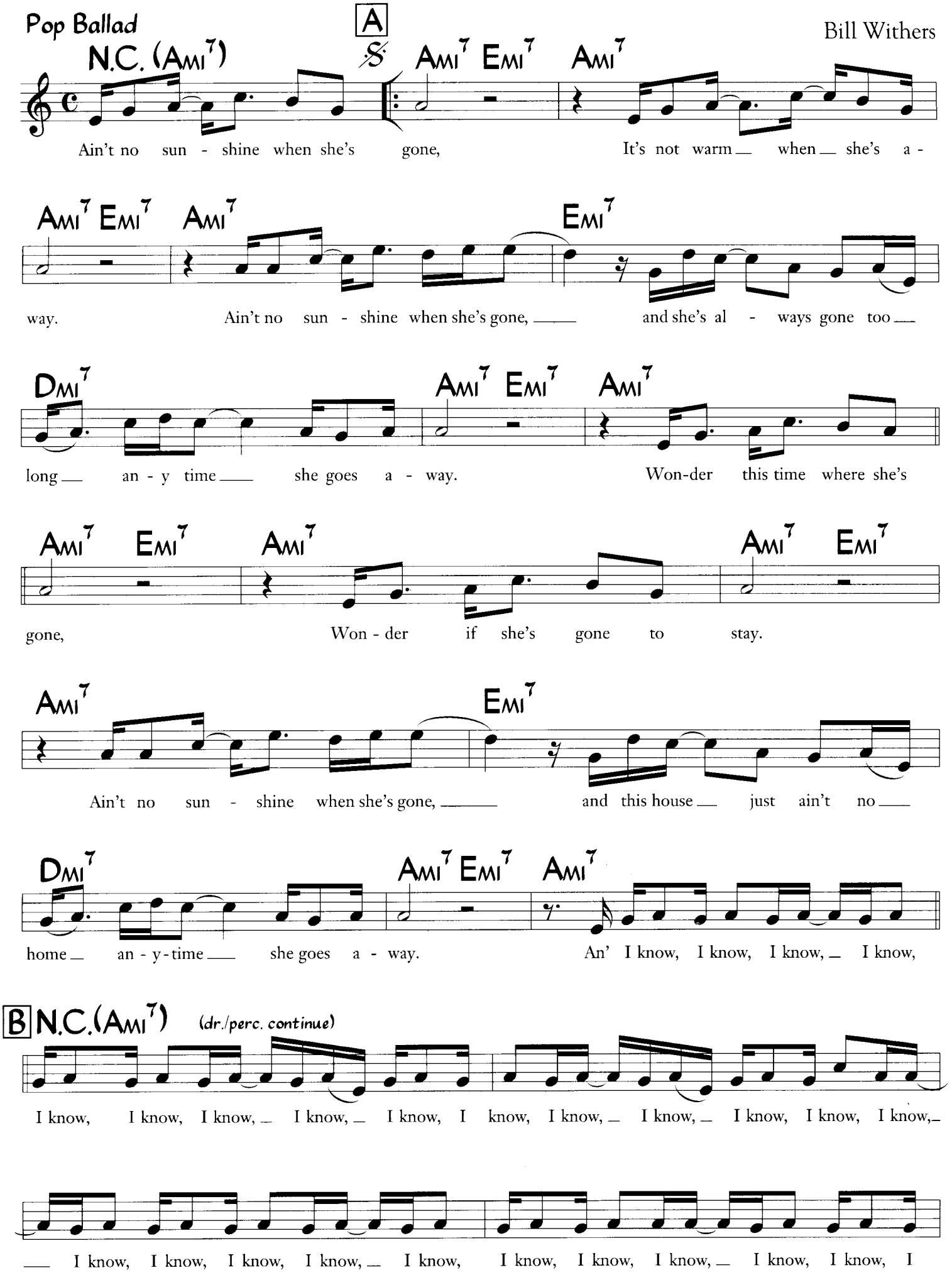
Eu nunca fiz coisa tão certa.
Entrei pra escola do perdão.
A minha casa vive aberta.
Abri todas as portas do coração.

Água de beber, Água de beber camará.
Agua de beber, Agua de beber camará.

Ain't No Sunshine

Pop Ballad

Bill Withers



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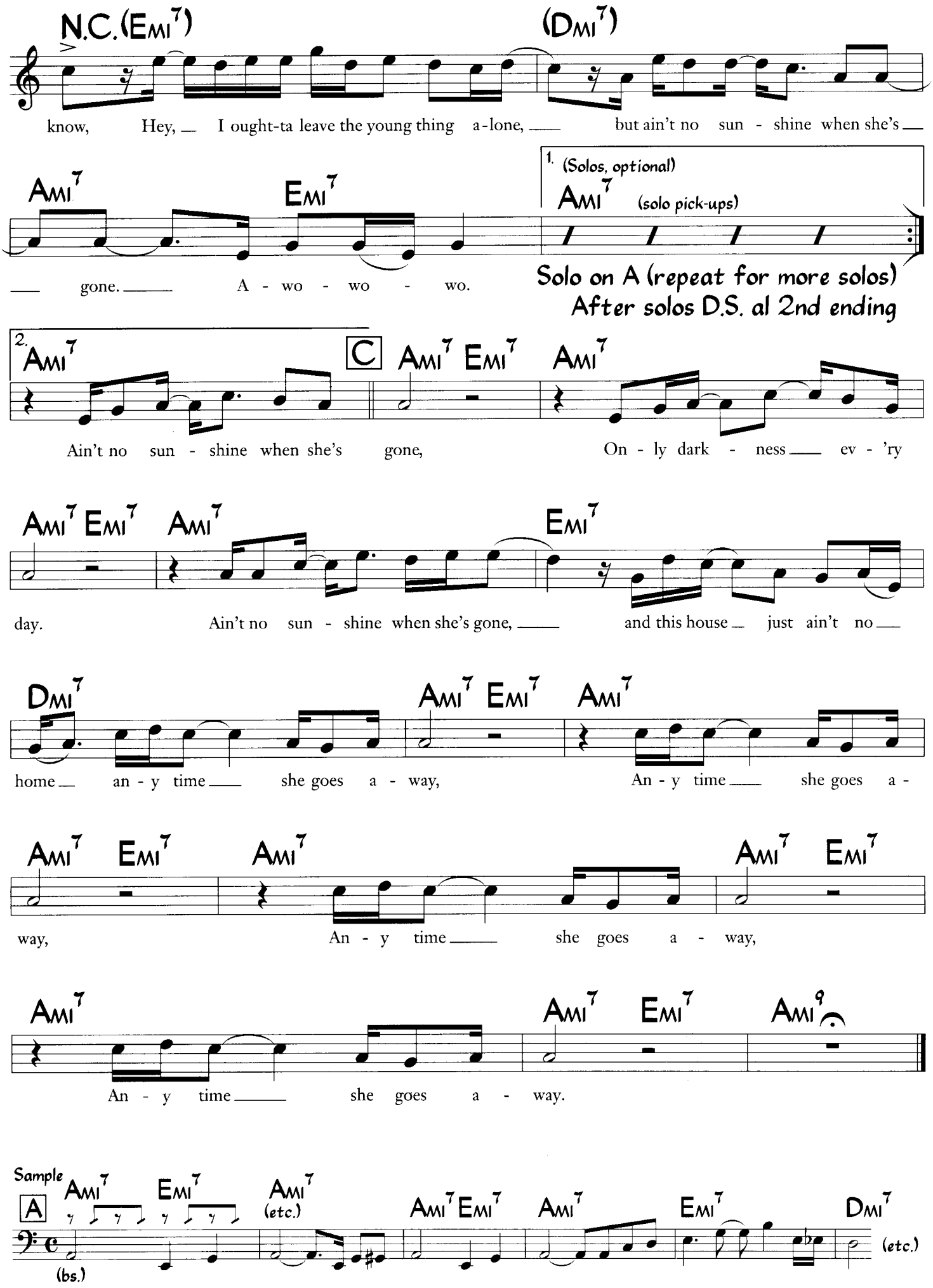
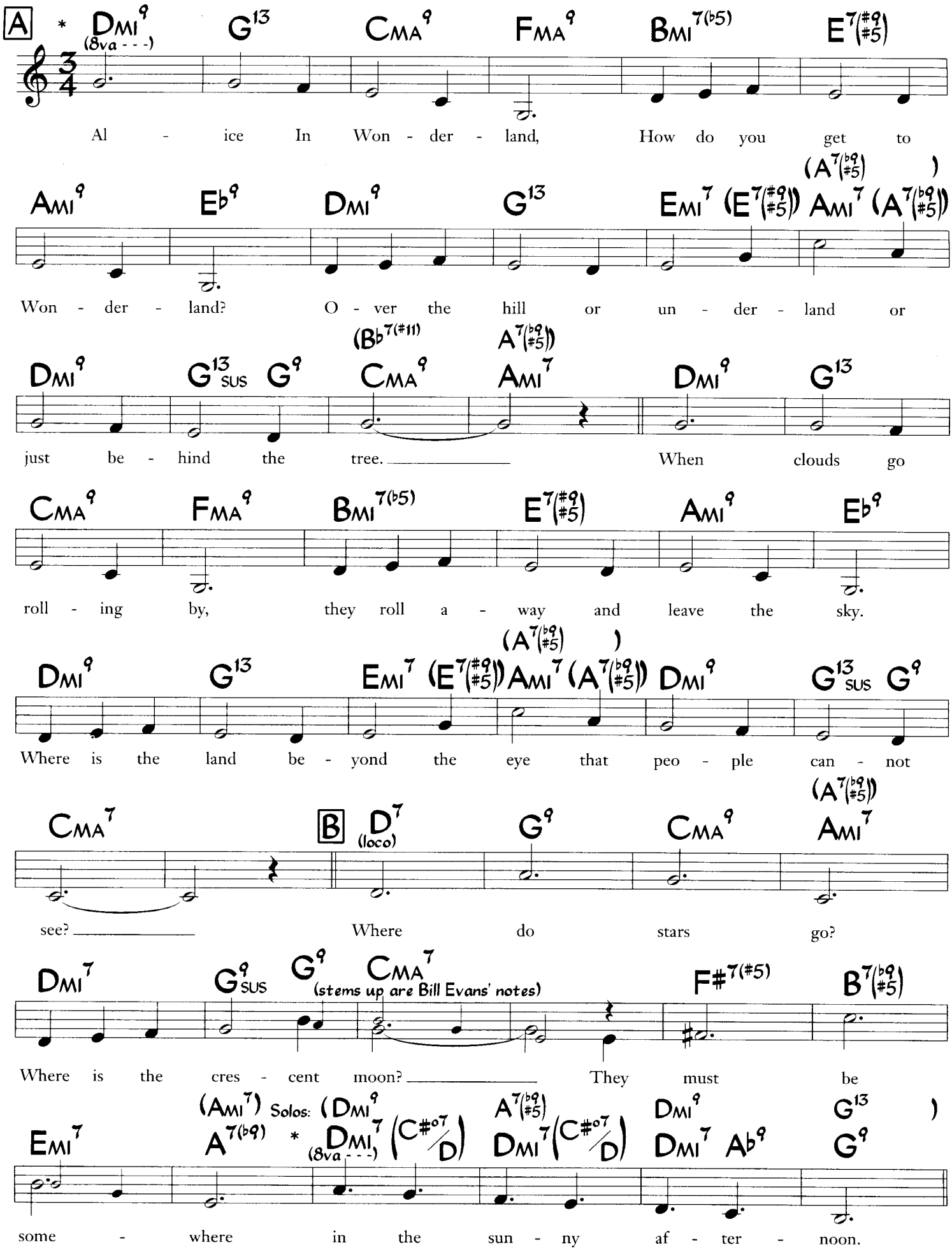

N.C.(Emi7)
(Dmi7)
know, Hey, I ought-ta leave the young thing a-lone, but ain't no sun - shine when she's
Ami7
Emi7
1. (Solos, optional)
Ami7 (solo pick-ups)
gone. A - wo - wo - wo.
Solo on A (repeat for more solos)
After solos D.S. al 2nd ending
2.
Ami7
C
Ami7 Emi7 Ami7
Ain't no sun - shine when she's gone, On - ly dark - ness ev - 'ry
Ami7 Emi7 Ami7 Emi7
day. Ain't no sun - shine when she's gone, and this house just ain't no
Dmi7 Ami7 Emi7 Ami7
home an - y time she goes a - way, An - y time she goes a -
Ami7 Emi7 Ami7 Ami7 Emi7
way, An - y time she goes a - way,
Ami7 Ami7 Emi7 Ami9
An - y time she goes a - way.
Sample
A
Ami7 Emi7 Ami7 (etc.) Ami7 Emi7 Ami7 Emi7 Dmi7
(bs.)
(etc.)

Alice In Wonderland

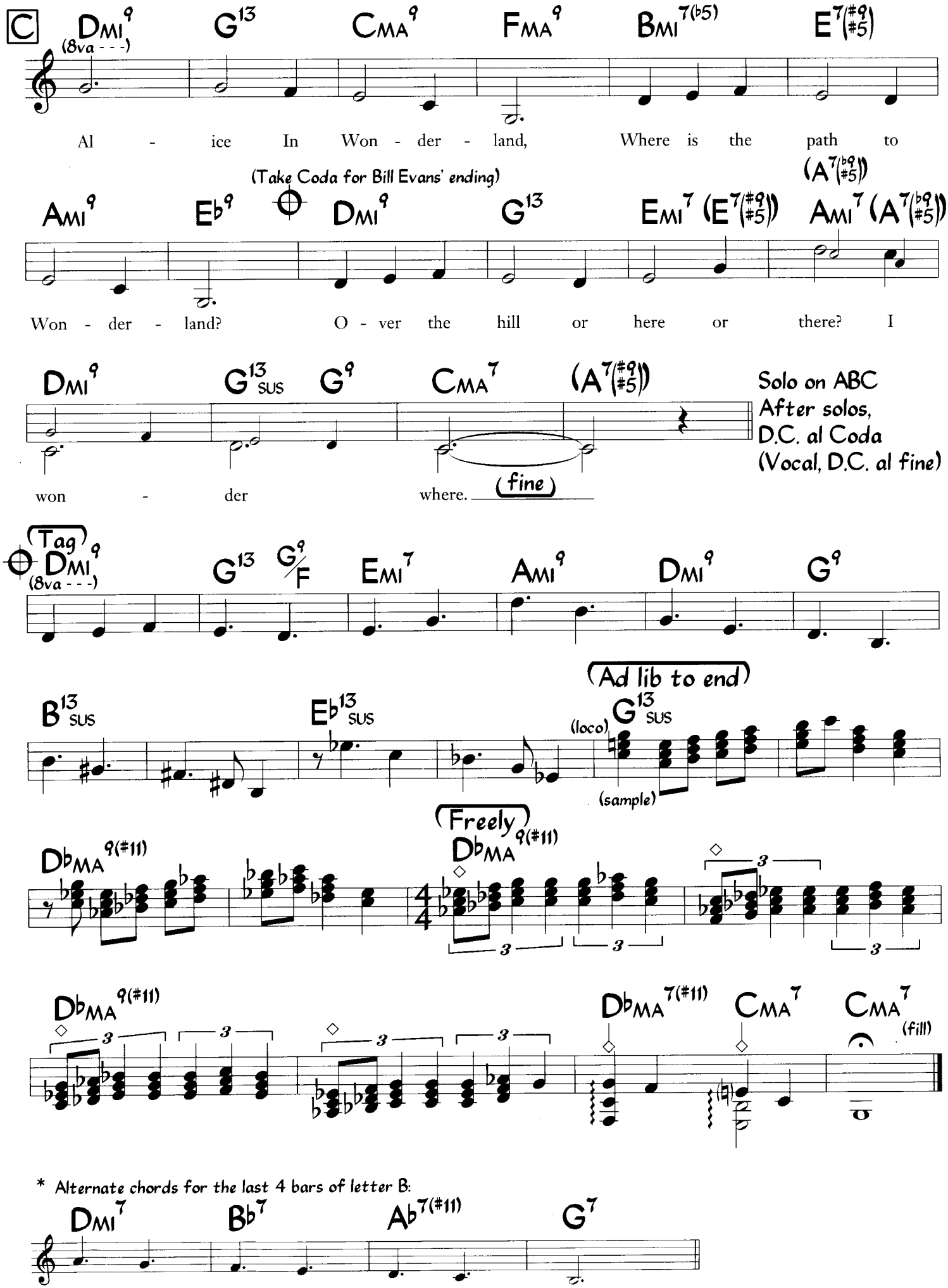
(from "Alice In Wonderland")

Music by Sammy Fain
Lyric by Bob Hilliard
(As performed by Bill Evans.
Lyric as performed by Tom Lellis)

Jazz Waltz



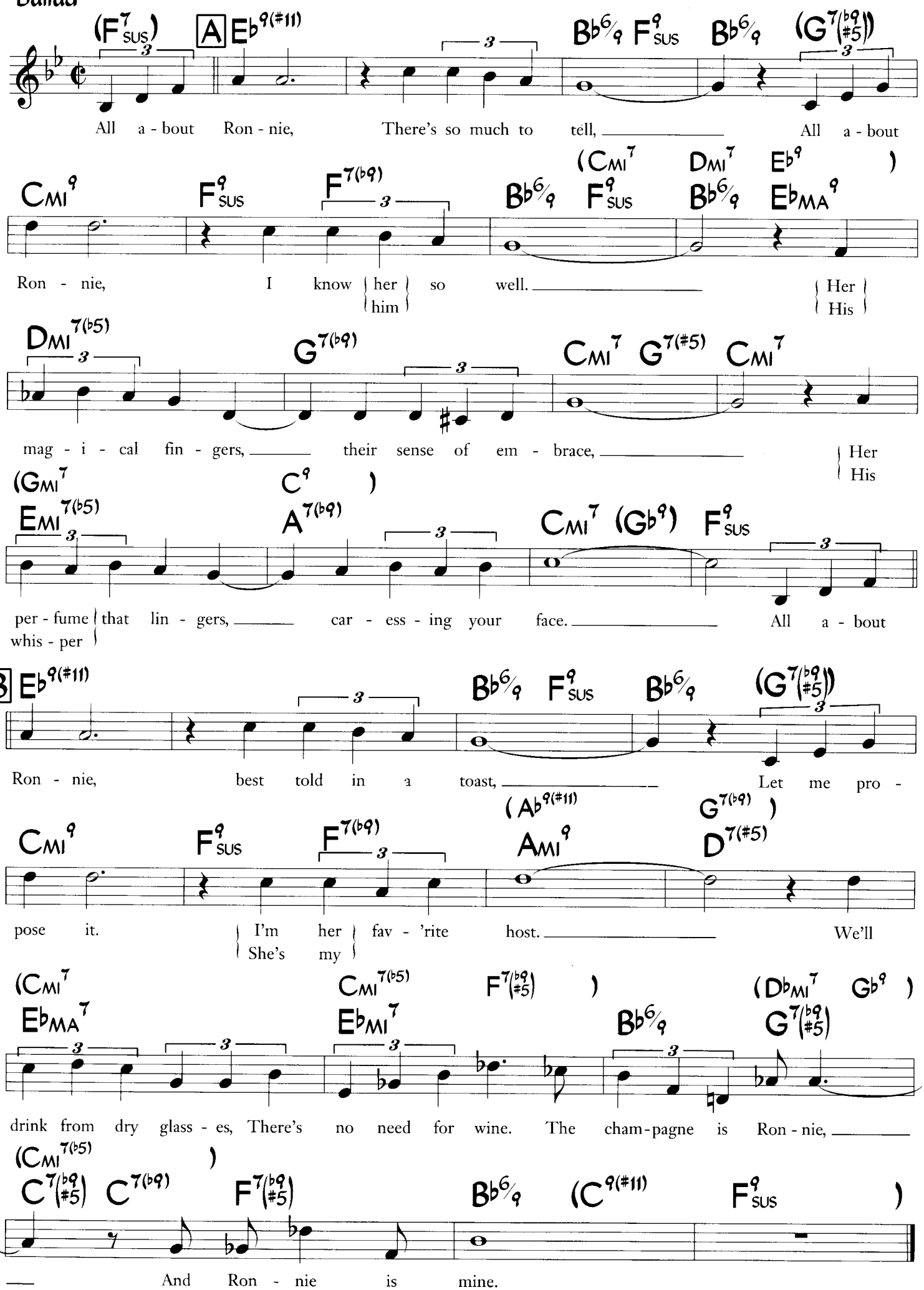
* Bill Evans plays all of this one octave higher, except the first 12 bars of letter B and the ad lib ending.


C
DMI9 (8va - - -)
G13
CMA9
FMA9
BMI7(♭5)
E7(#9 #5)
Al - ice In Won - der - land, Where is the path to
(Take Coda for Bill Evans' ending)
AMI9
E♭9
DMI9
G13
EMI7 (E7(#9 #5))
AMI7 (A7(♭9 #5))
Won - der - land? O - ver the hill or here or there? I
DMI9
G13 SUS
G9
CMA7
(A7(#9 #5))
won - der where.
(fine)
Solo on ABC
After solos,
D.C. al Coda
(Vocal, D.C. al fine)
(Tag)
DMI9 (8va - - -)
G13
G9/F
EMI7
AMI9
DMI9
G9
B13 SUS
E♭13 SUS
(Ad lib to end)
(loco)
G13 SUS
(sample)
(Freely)
D♭MA9(#11)
3
D♭MA9(#11)
D♭MA9(#11)
D♭MA7(#11)
CMA7
CMA7
(fill)
* Alternate chords for the last 4 bars of letter B:
DMI7
B♭7
A♭7(#11)
G7

All About Ronnie

Joe Green

Ballad



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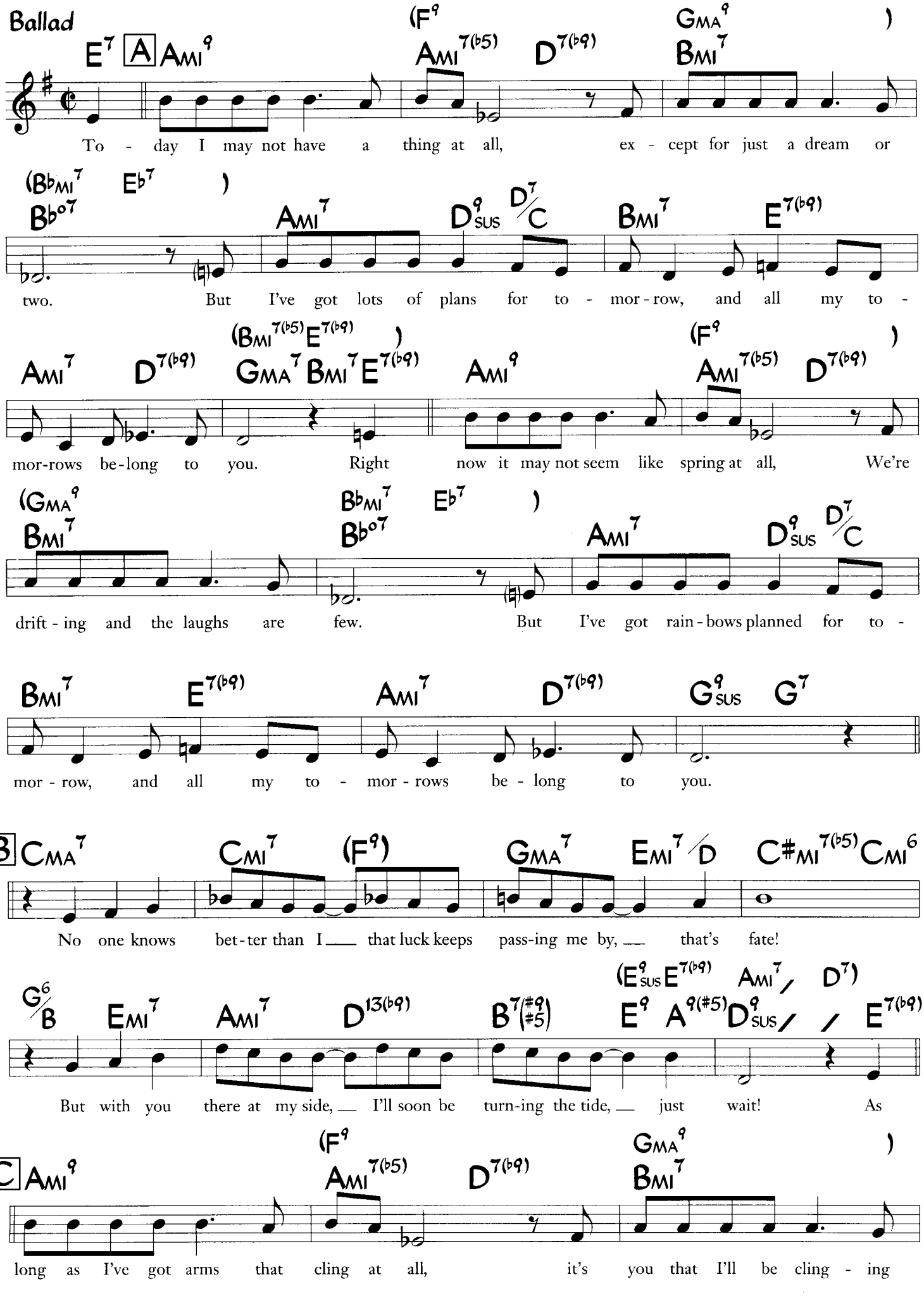
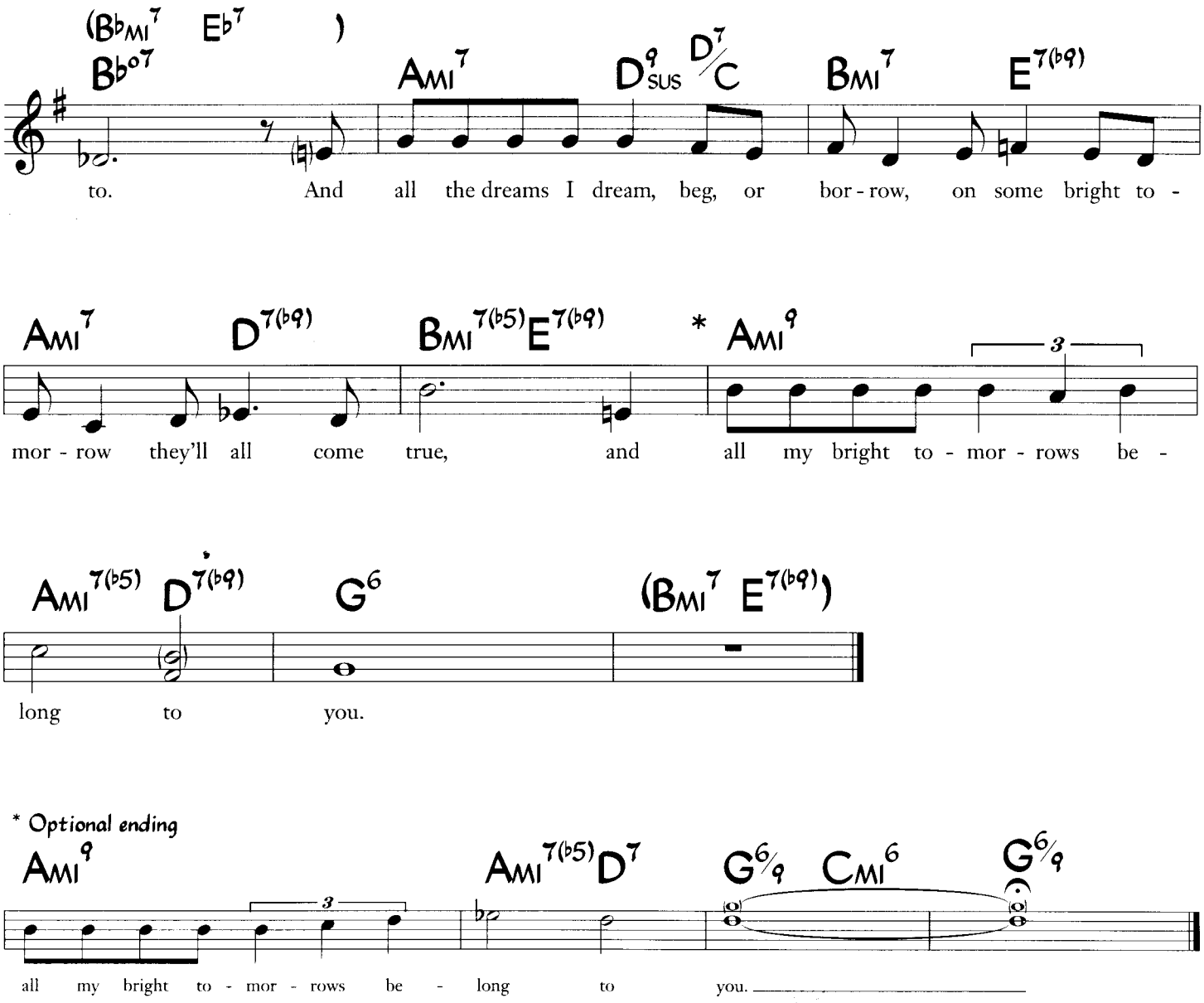
All My Tomorrows

Music by James Van Heusen
Lyric by Sammy Cahn

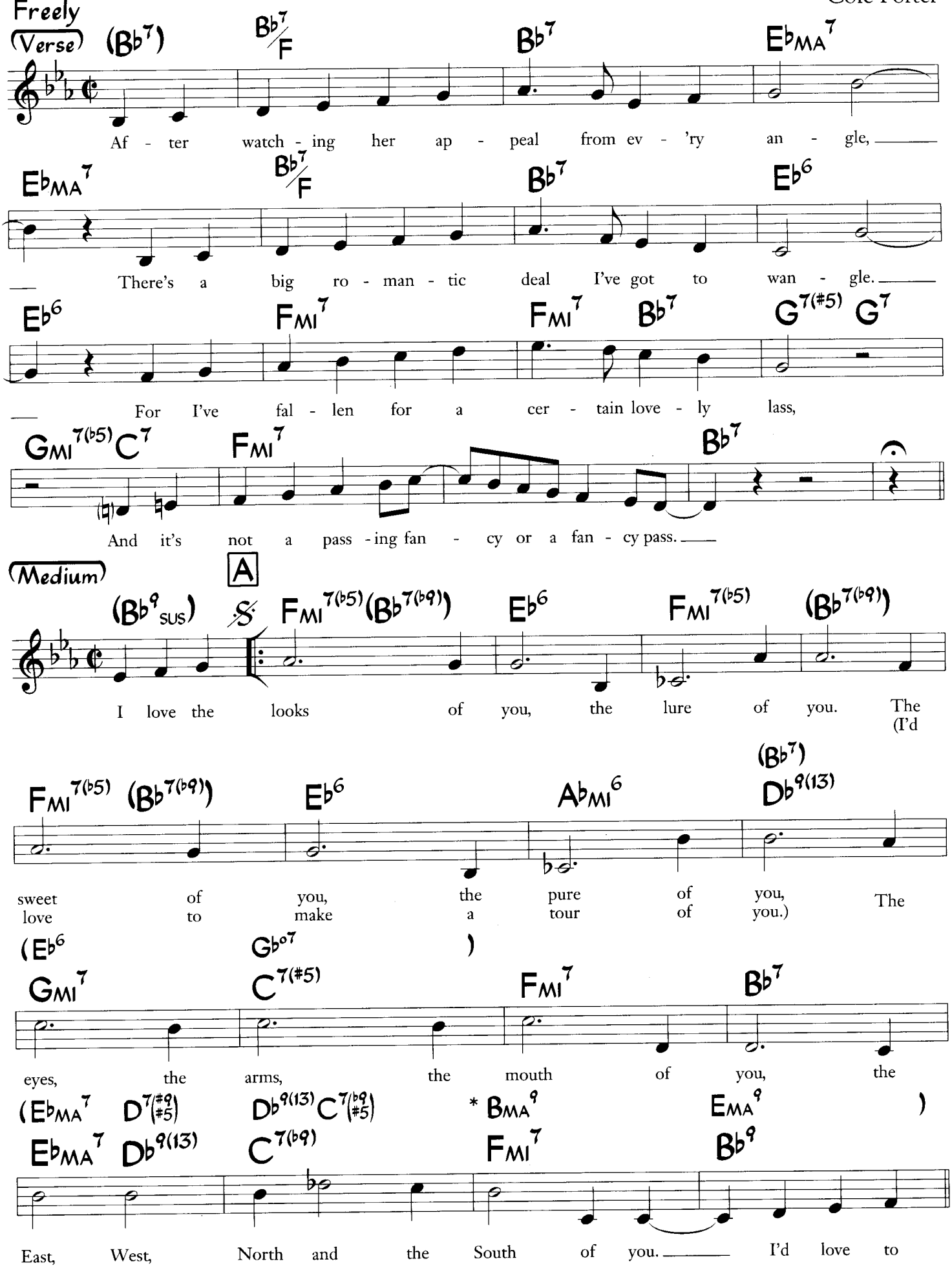



(B♭MI7 E♭7)
B♭o7
AMI7
D9SUS D7/C
BMI7
E7(♭9)
to. And all the dreams I dream, beg, or bor - row, on some bright to -
AMI7
D7(♭9)
BMI7(♭5) E7(♭9)
* AMI9
3
mor - row they'll all come true, and all my bright to - mor - rows be -
AMI7(♭5) D7(♭9)
G6
(BMI7 E7(♭9))
long to you.
* Optional ending
AMI9
3
AMI7(♭5) D7
G6/9 CMI6
G6/9
all my bright to - mor - rows be - long to you.

All Of You (Standard Version)

(from "Silk Stockings")

Cole Porter



* Alternate chords (Miles' version) sometimes do not fit the original melody.

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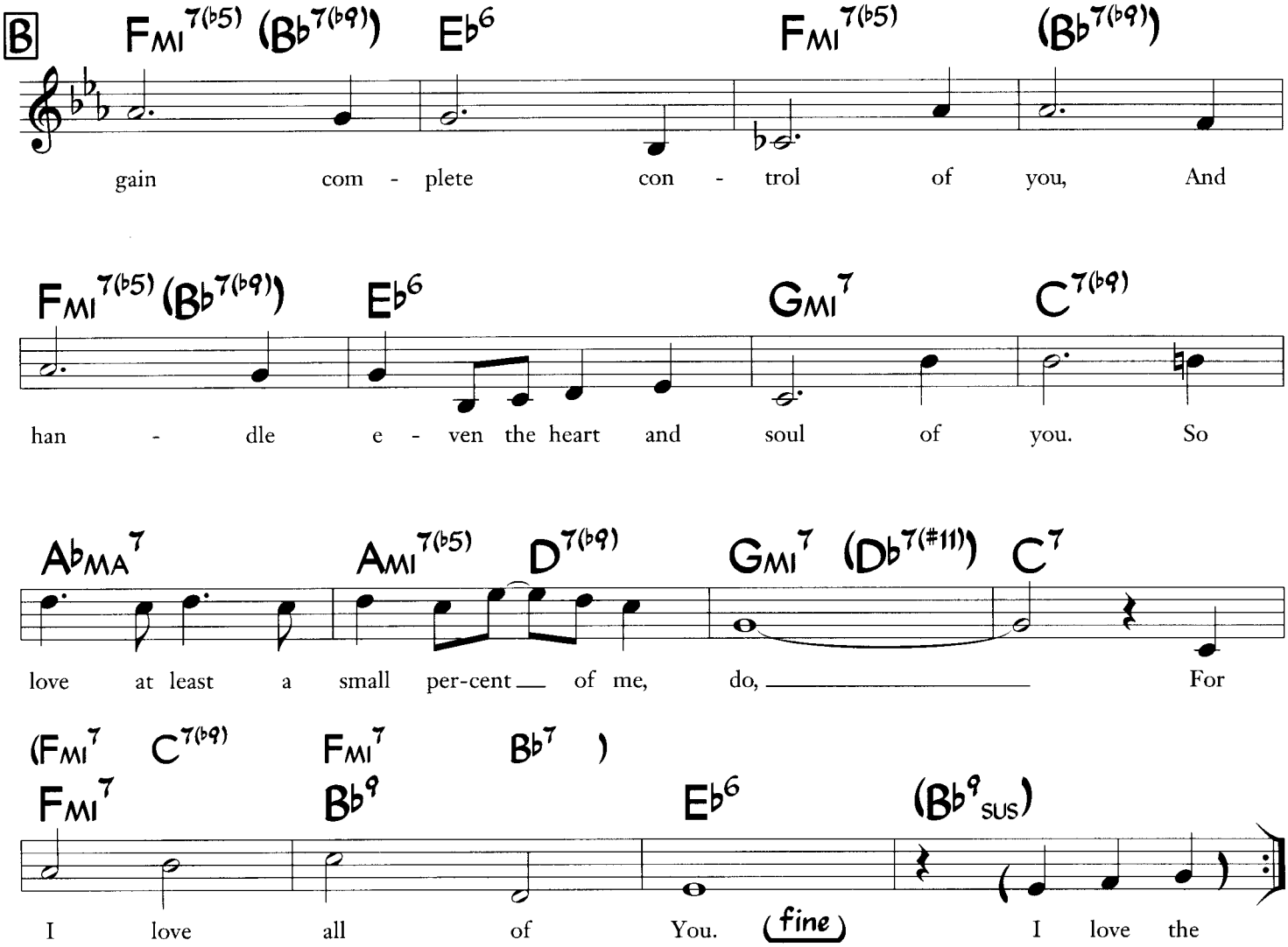
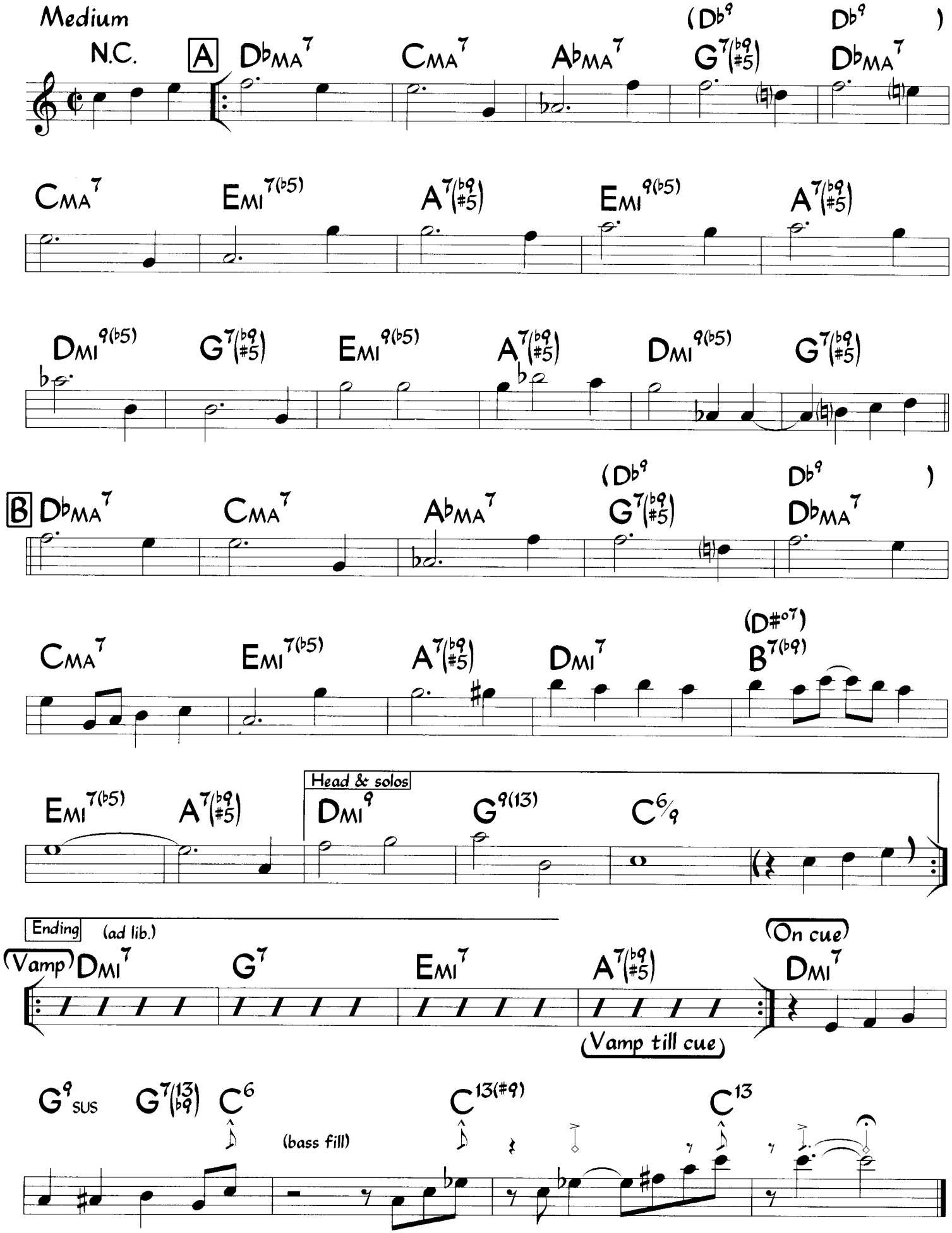


Solo on AB
After solos, D.S. al fine

All Of You
(Bill Evans' Version)

Cole Porter
(As played by Bill Evans)



Note: Bill Evans does not play the original melody. The original melody has been altered here to better fit his changes.

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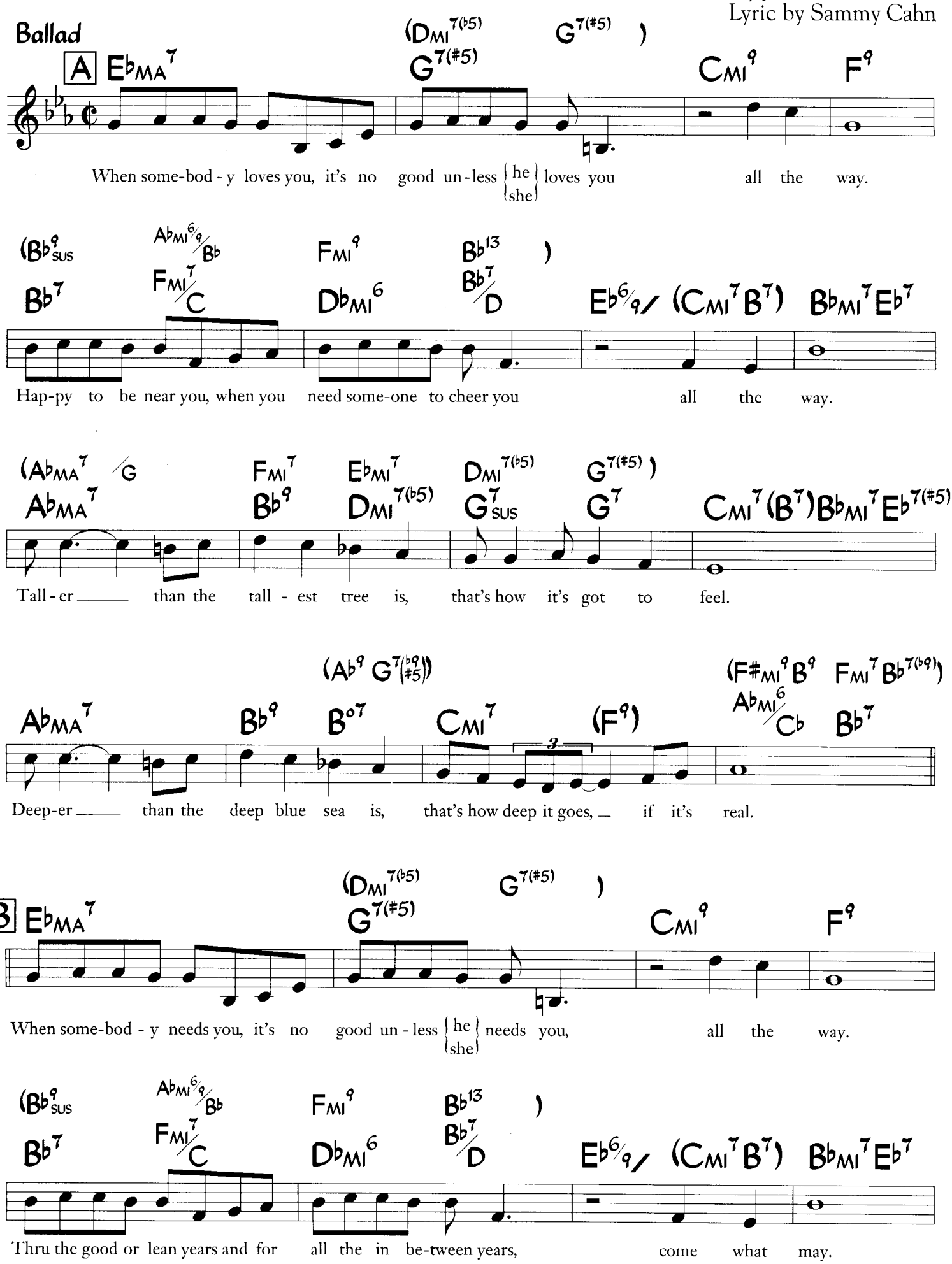
All The Way

(from "The Joker Is Wild")

Music by James Van Heusen
Lyric by Sammy Cahn



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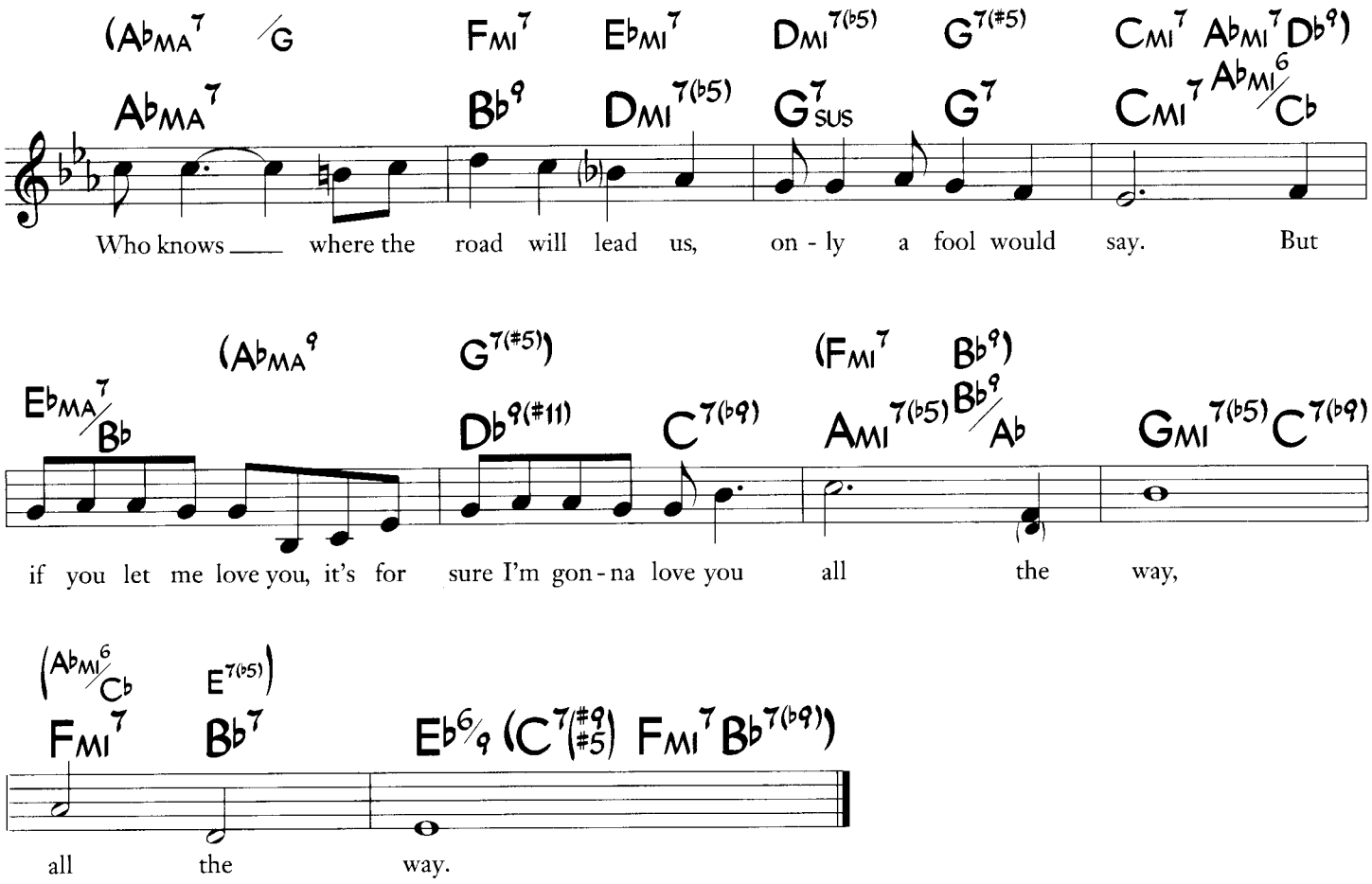
(A♭MA7 /G F MI7 E♭MI7 D MI7(♭5) G7(#5) C MI7 A♭MI7 D♭9)
A♭MA7 B♭9 D MI7(♭5) G7SUS G7 C MI7 A♭MI6/C♭
Who knows ___ where the road will lead us, on - ly a fool would say. But
(A♭MA9 G7(#5)) (F MI7 B♭9)
E♭MA7/B♭ D♭9(#11) C7(♭9) A MI7(♭5) B♭9/A♭ G MI7(♭5) C7(♭9)
if you let me love you, it's for sure I'm gon - na love you all the way,
(A♭MI6/C♭ E7(♭5))
F MI7 B♭7 E♭6/9 (C7(#9 #5) F MI7 B♭7(♭9))
all the way.

All Through The Night

(from "Anything Goes")

Cole Porter

Medium

(Verse) F FMI F FMI F FMI F FMI F FMI

The day is my en - e-my, The night is my friend, For I'm al - ways

F FMI F FMI F FMI F FMI F FMI

so a - lone Till the day draws to an end, But when the sun goes down

F FMI $E\flat^9_{SUS}$ $E\flat^9$ $A\flat MA^7/E\flat$ $A\flat^6/E\flat$ $E\flat^9_{SUS}$ $E\flat^9$ $A\flat MA^7/E\flat$ $A\flat^6/E\flat$

And the moon comes through, To the mo - no - tone of the eve-ning's drone I'm

$B\flat MI^7$ FMI^6 $GMI^{7(\flat5)}$ C^7 FMA^7 GMI^7 C^7

all a - lone with you.

(Medium)

S A FMA^7 (DMI^7 $D\flat MI^7$ CMI^7 F^7) $EMI^{7(\flat5)}$ $A^{7(\flat9)}$ DMI^7 ($D\flat^7$) CMI^7 $F^{7(\flat9)}$ $B\flat MA^7$

All through the night I de - light

($A\flat MI^7$ $D\flat^7$) $B\flat MI^7$ $E\flat^{7(\flat9)}$ $A\flat MA^7$ $AMI^{7(\flat5)}$ $D^{7(\flat9)}$ $GMI^{7(\flat5)}$

in your love. All through the night

$C^{7(\flat9)}$ F^6 $D^{7(\flat9)}$ GMI^7 $C^{7(\flat9)}$

you're so close to me.

B FMA^7 (DMI^7 $D\flat MI^7$ CMI^7 F^7) $EMI^{7(\flat5)}$ $A^{7(\flat9)}$ DMI^7 ($D\flat^7$) CMI^7 $F^{7(\flat9)}$ $B\flat MA^7$ $B\flat MI^7$ $E\flat^{7(\flat9)}$

All through the night from a height far a -

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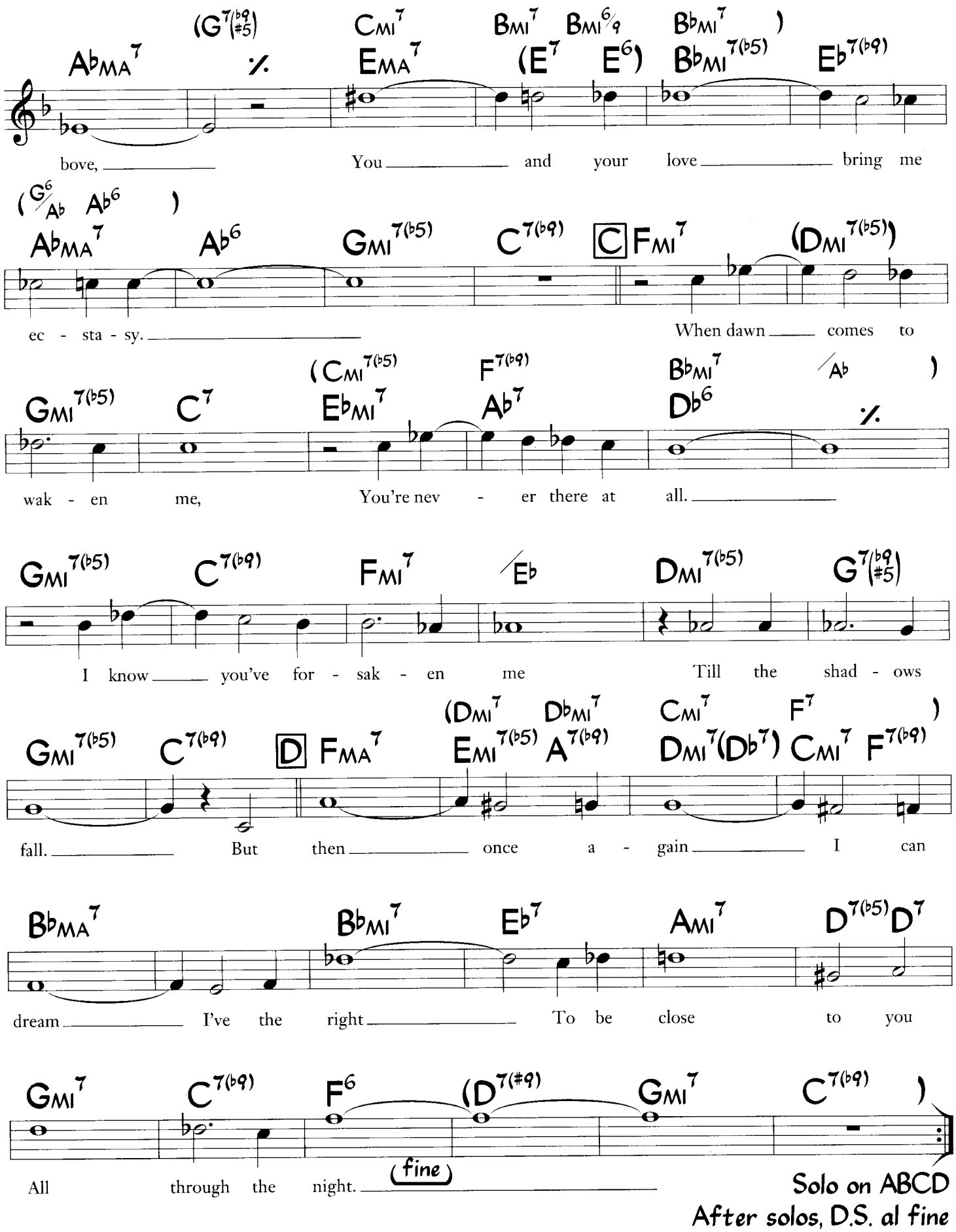
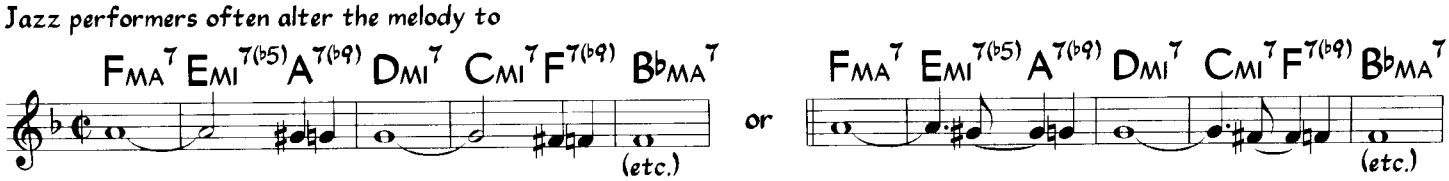


Jazz performers often alter the melody to



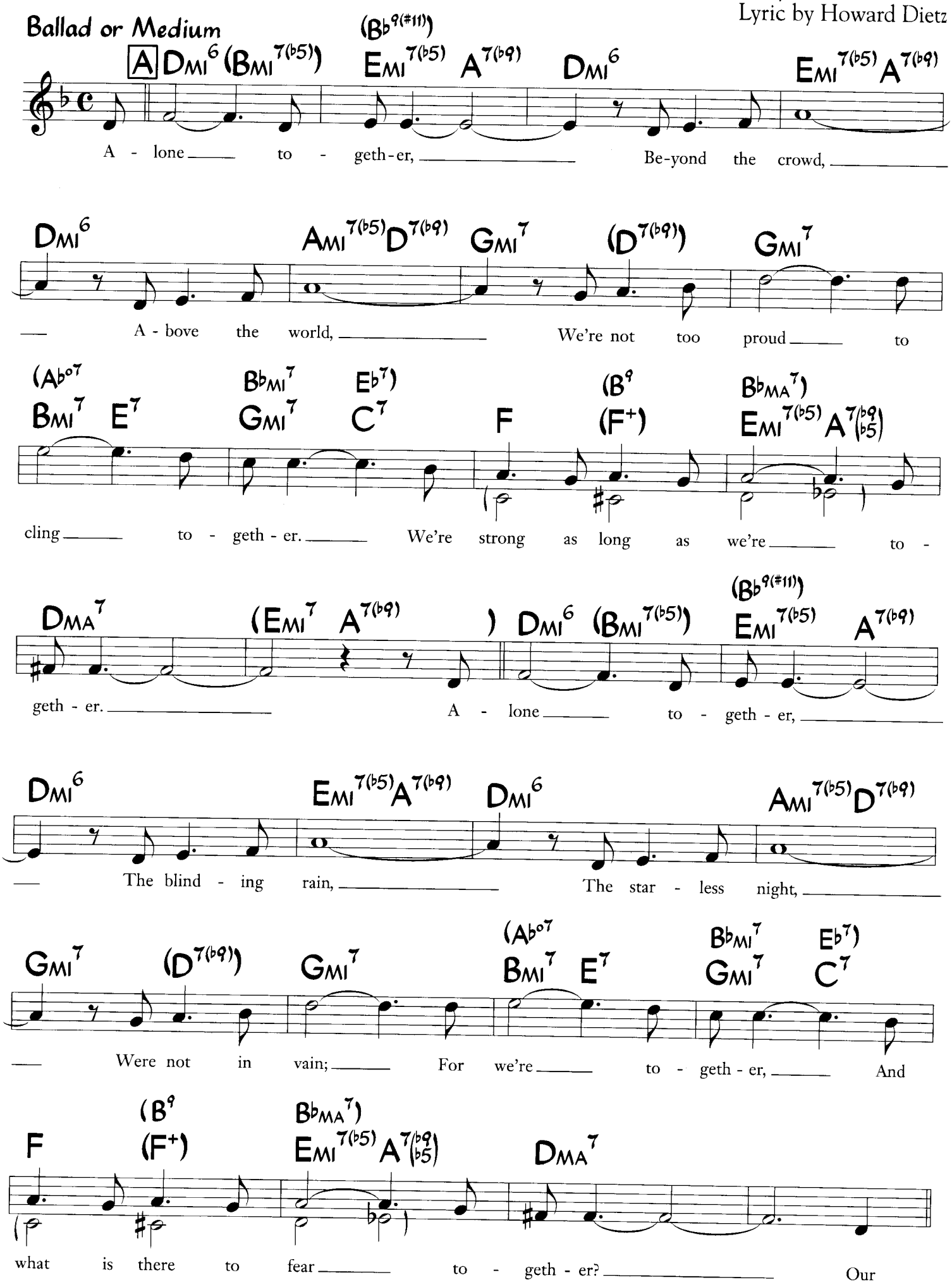
These chords are less structured than the original changes.
The melody fits this chart's chords with some liberty.

Alone Together

(from "Flying Colors")

Music by Arthur Schwartz
Lyric by Howard Dietz

Ballad or Medium



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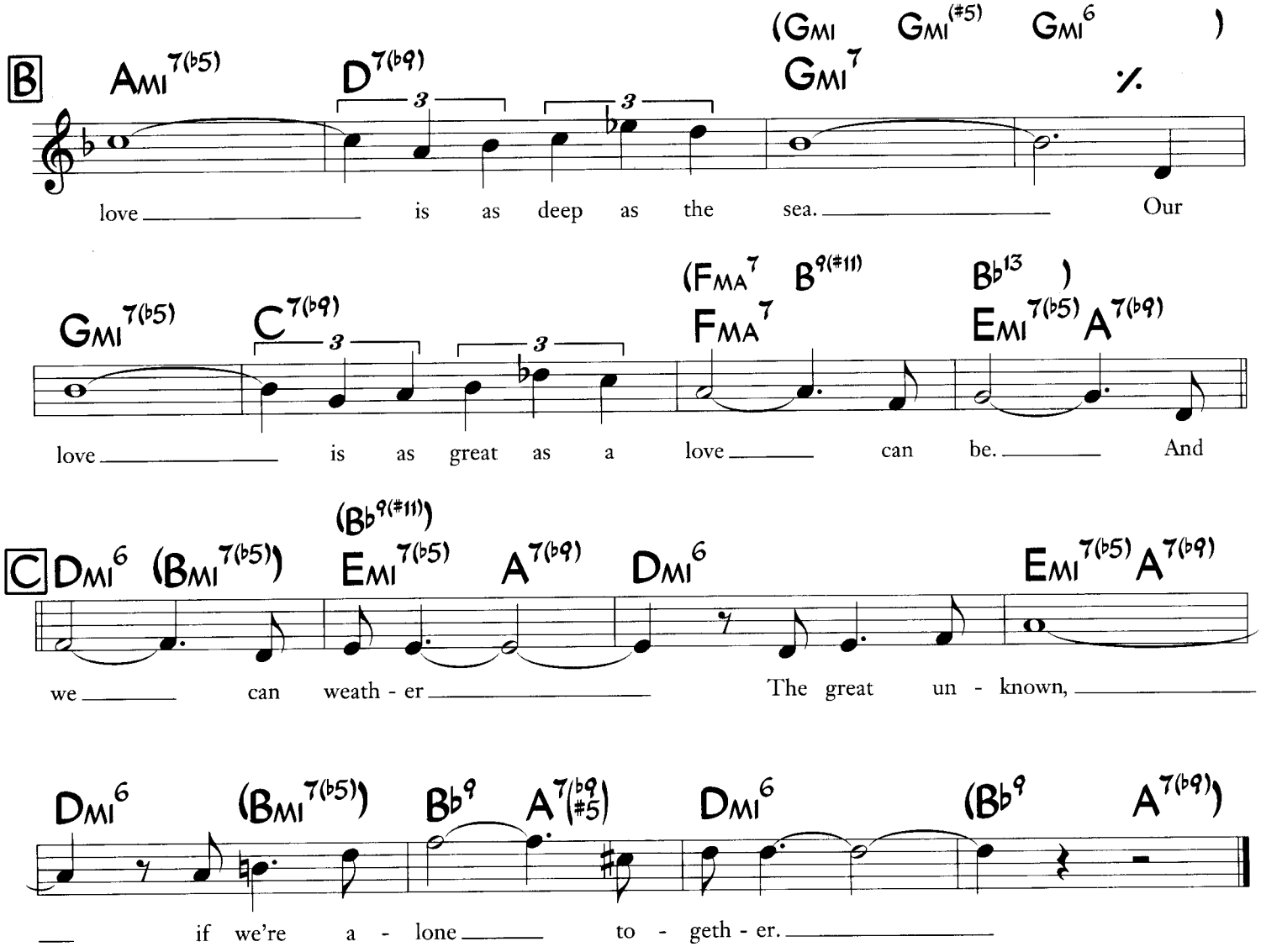
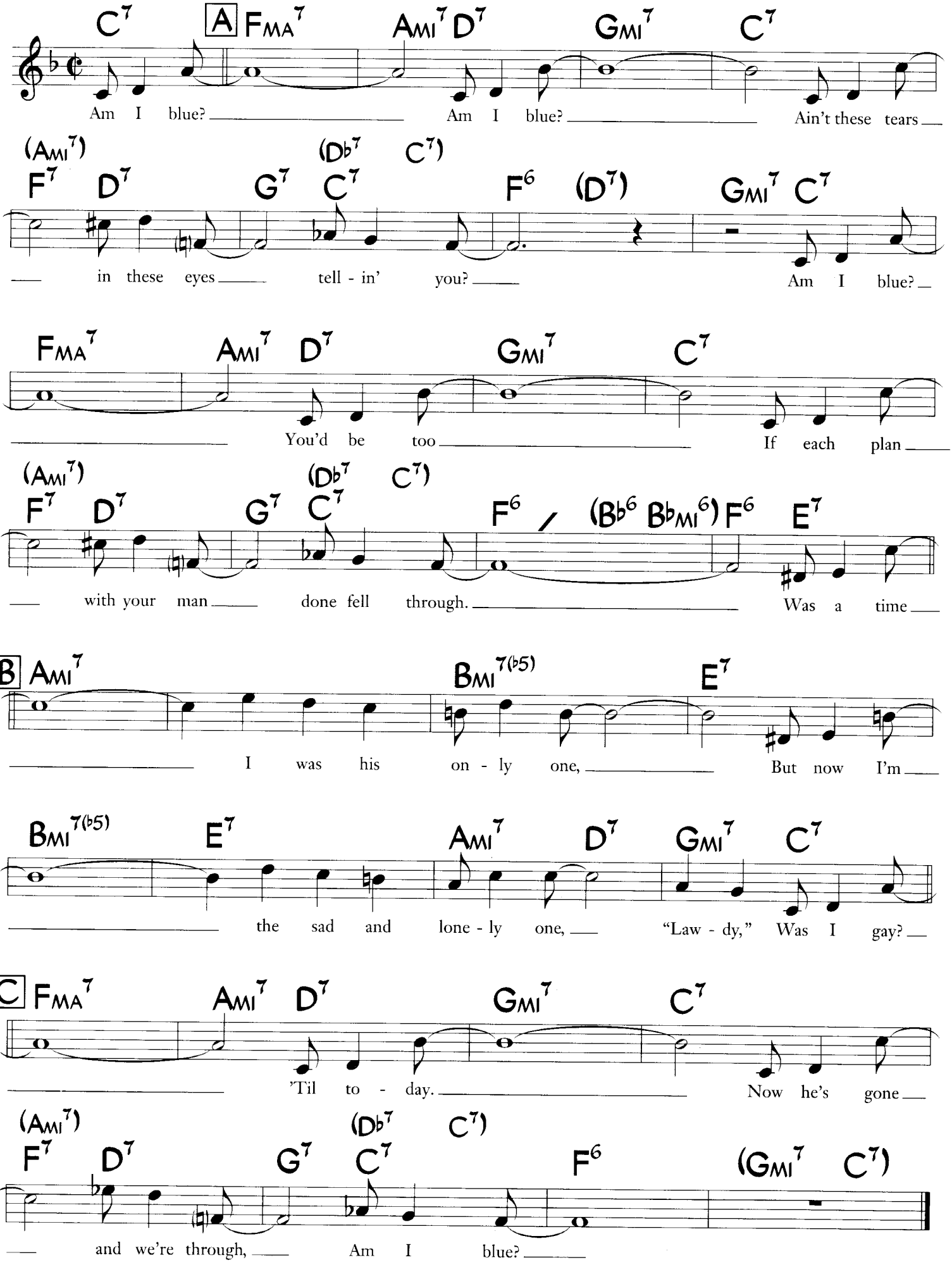

B
AMI7(♭5)
D7(♭9)
(GMI GMI(#5) GMI6)
GMI7
%
love is as deep as the sea. Our
GMI7(♭5)
C7(♭9)
(FMA7 B9(#11)
Bb13)
FMA7
EMI7(♭5) A7(♭9)
love is as great as a love can be. And
C
DMI6 (BMI7(♭5))
(Bb9(#11))
EMI7(♭5)
A7(♭9)
DMI6
EMI7(♭5) A7(♭9)
we can weath - er The great un - known,
DMI6
(BMI7(♭5))
Bb9
A7(♭9 #5)
DMI6
(Bb9
A7(♭9))
if we're a - lone to - geth - er.

Am I Blue?

(from "On With The Show")

Music by Harry Akst
Lyric by Grant Clarke

Medium



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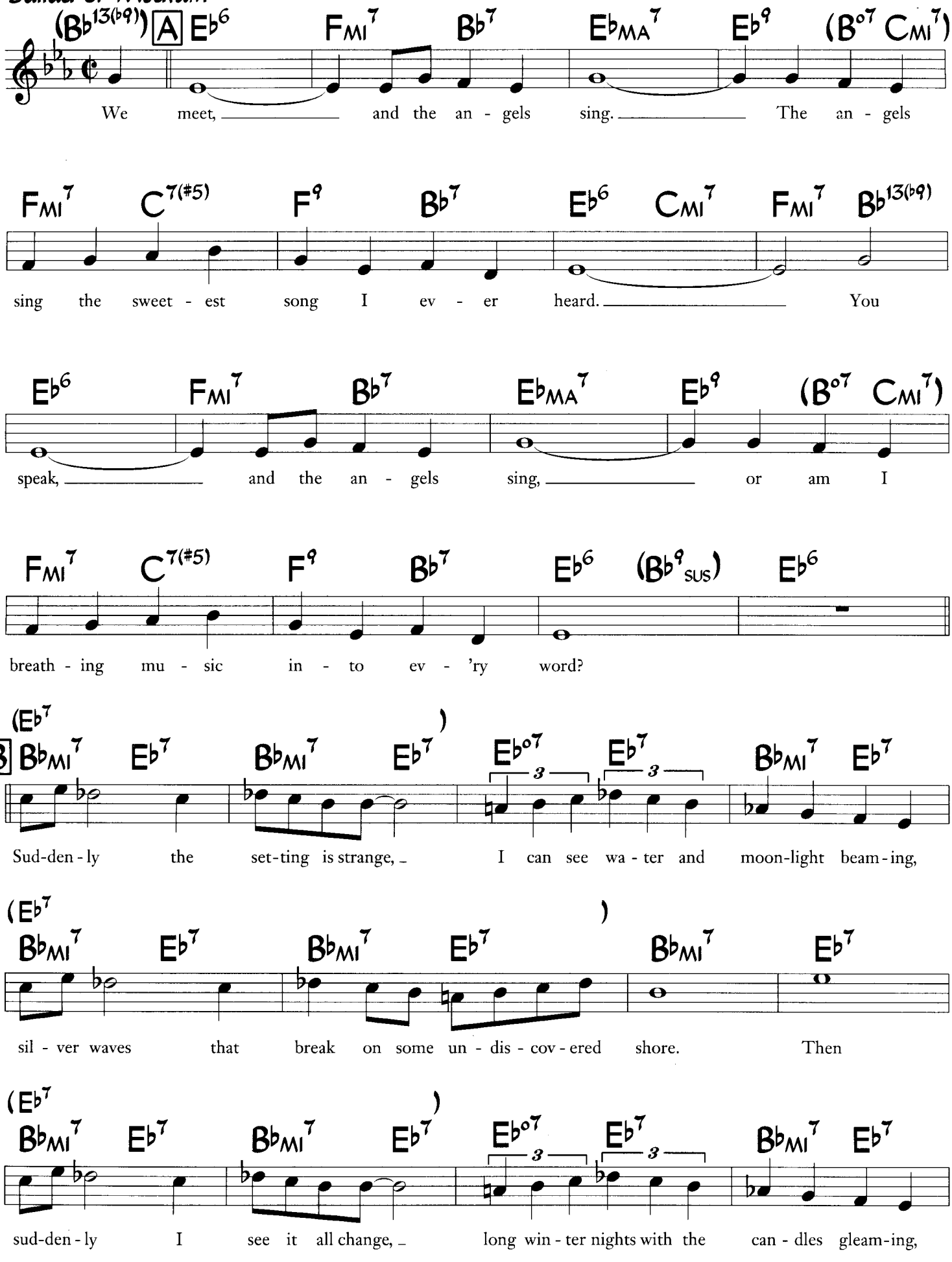
And The Angels Sing

Music by Ziggy Elman
Lyric by Johnny Mercer

Ballad or Medium



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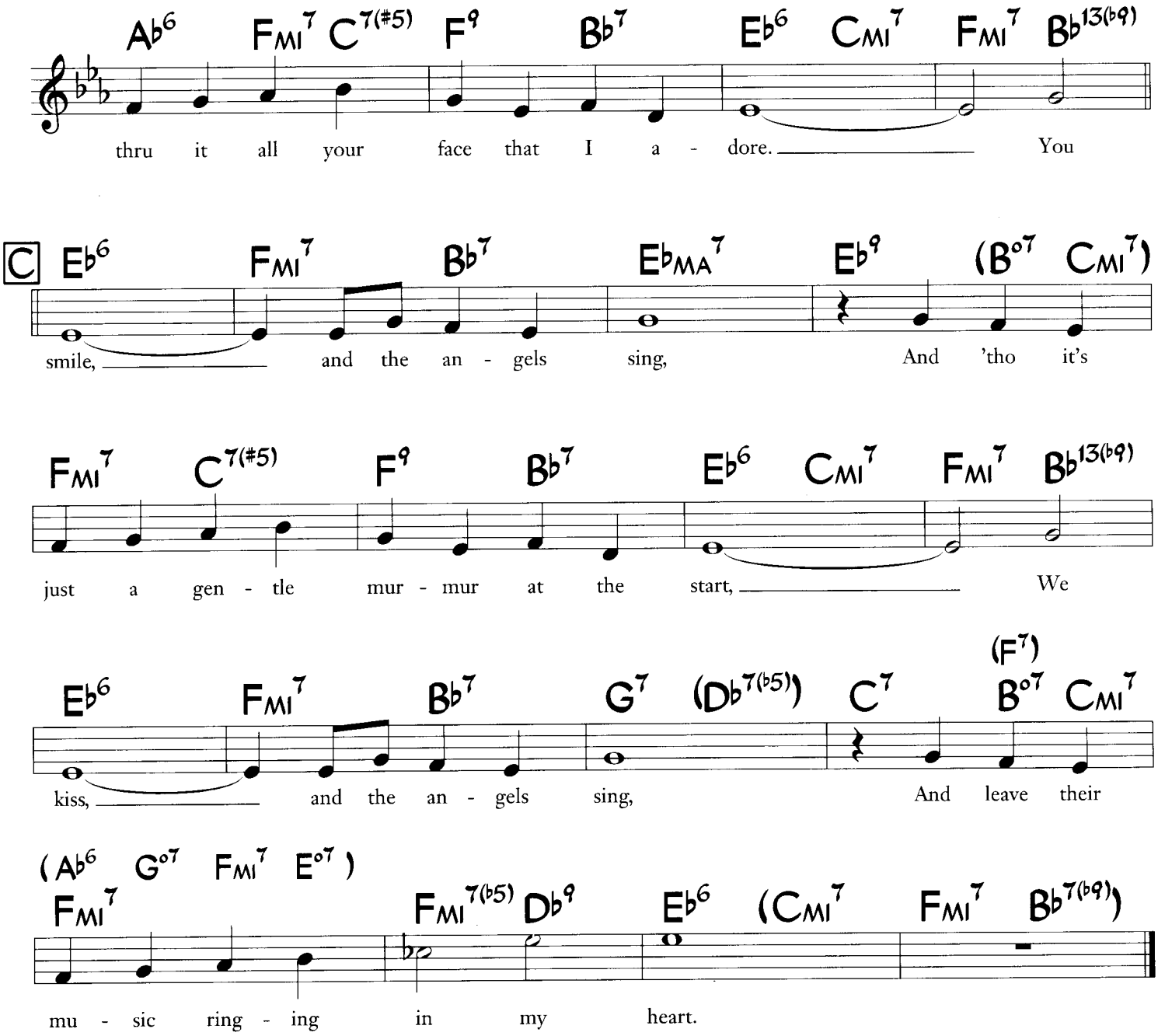
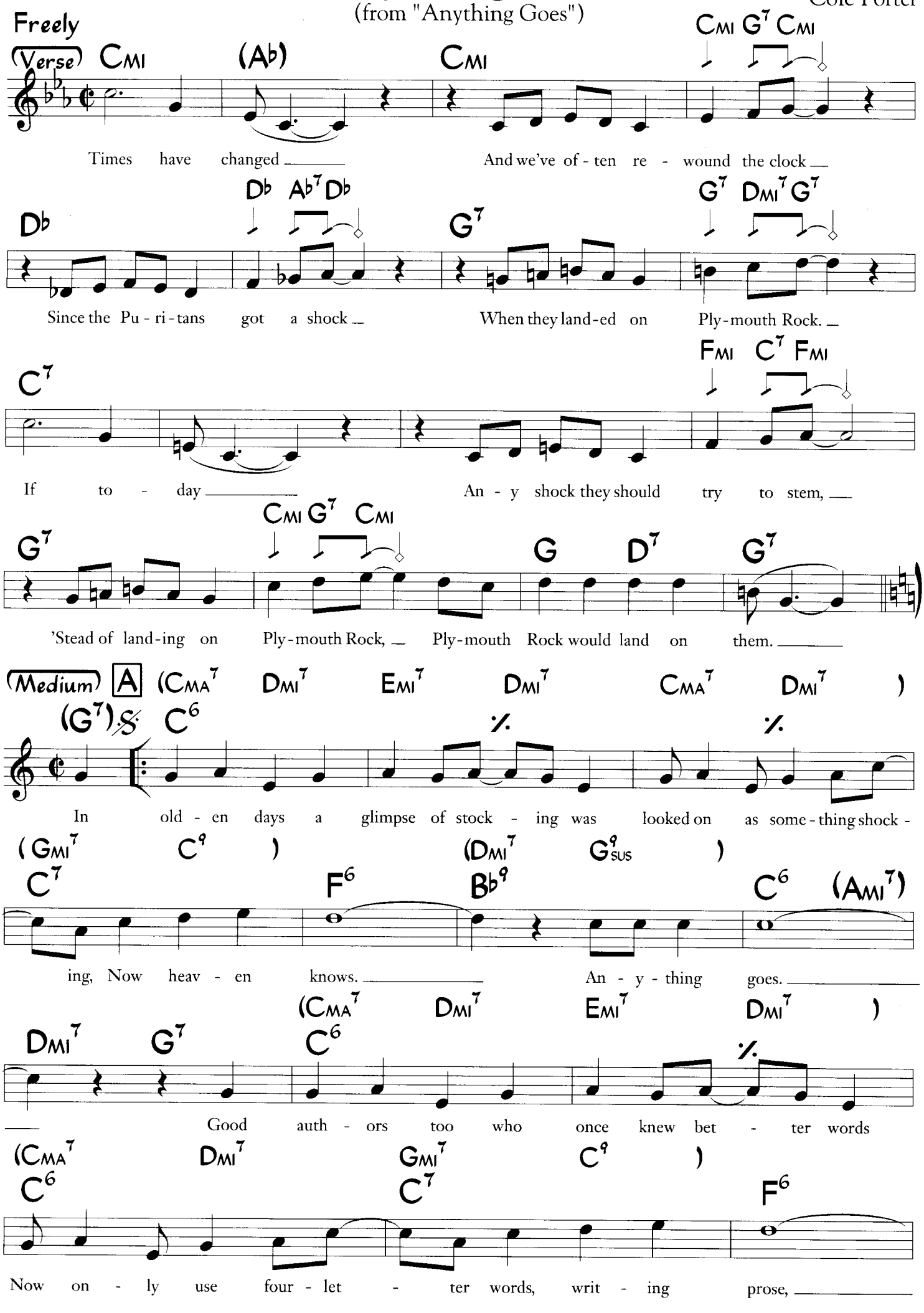

Ab6 Fmi7 C7(#5) F9 Bb7 Eb6 Cmi7 Fmi7 Bb13(b9)
thru it all your face that I a - dore. You
C Eb6 Fmi7 Bb7 EbMA7 Eb9 (Bo7 Cmi7)
smile, and the an - gels sing, And 'tho it's
Fmi7 C7(#5) F9 Bb7 Eb6 Cmi7 Fmi7 Bb13(b9)
just a gen - tle mur - mur at the start, We
Eb6 Fmi7 Bb7 G7 (Db7(b5)) C7 (F7) Bo7 Cmi7
kiss, and the an - gels sing, And leave their
(Ab6 Go7 Fmi7 Eo7)
Fmi7 Fmi7(b5) Db9 Eb6 (Cmi7 Fmi7 Bb7(b9))
mu - sic ring - ing in my heart.

Anything Goes

(from "Anything Goes")

Cole Porter



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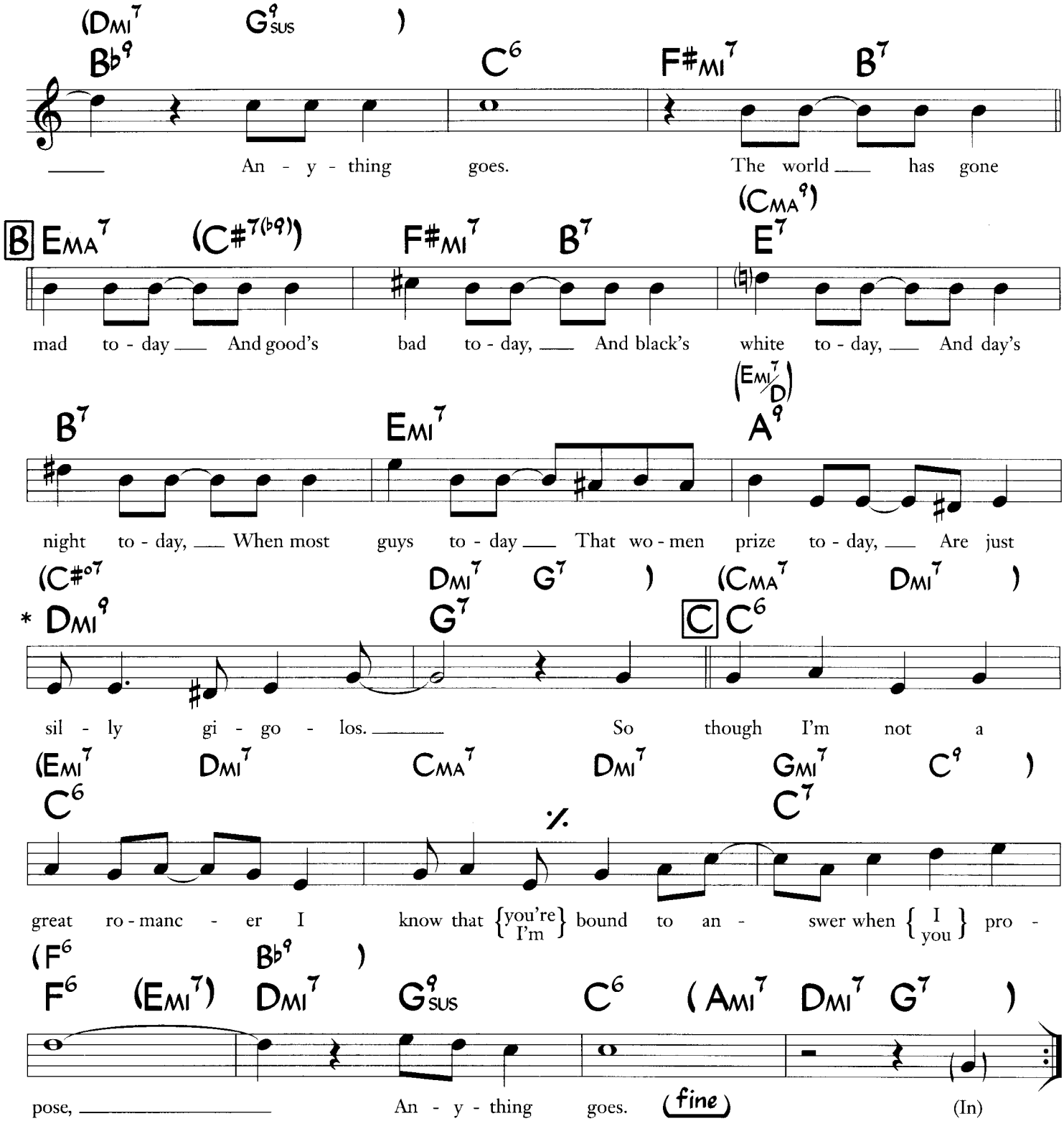
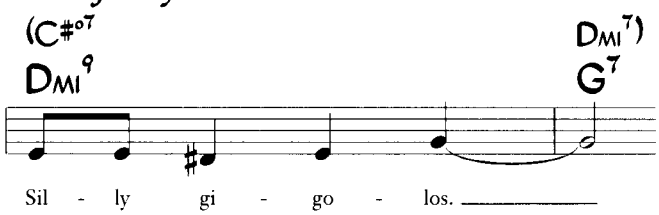


Solo on AB
After solos, D.S. al fine

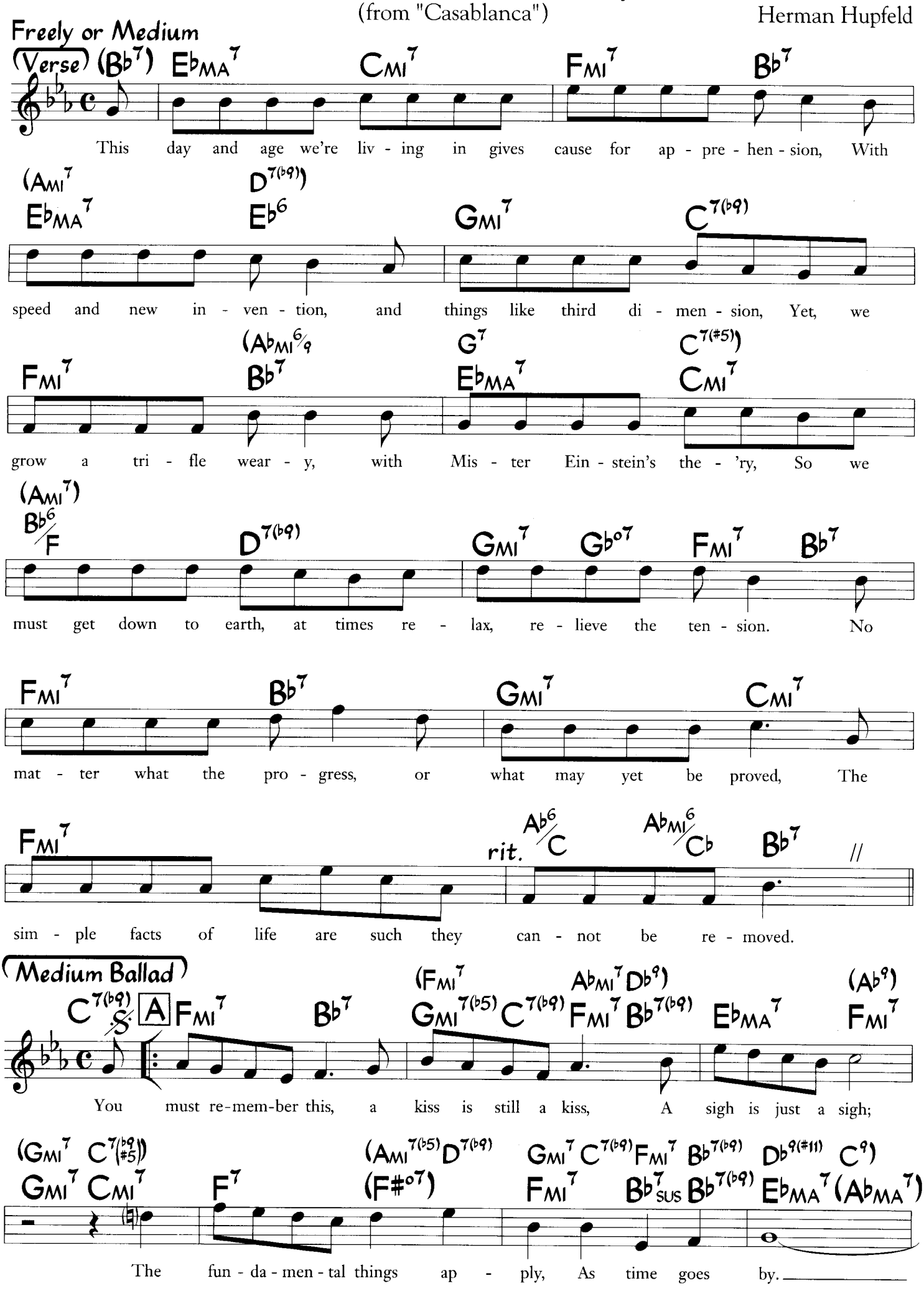
* Originally



As Time Goes By

(from "Casablanca")

Herman Hupfeld



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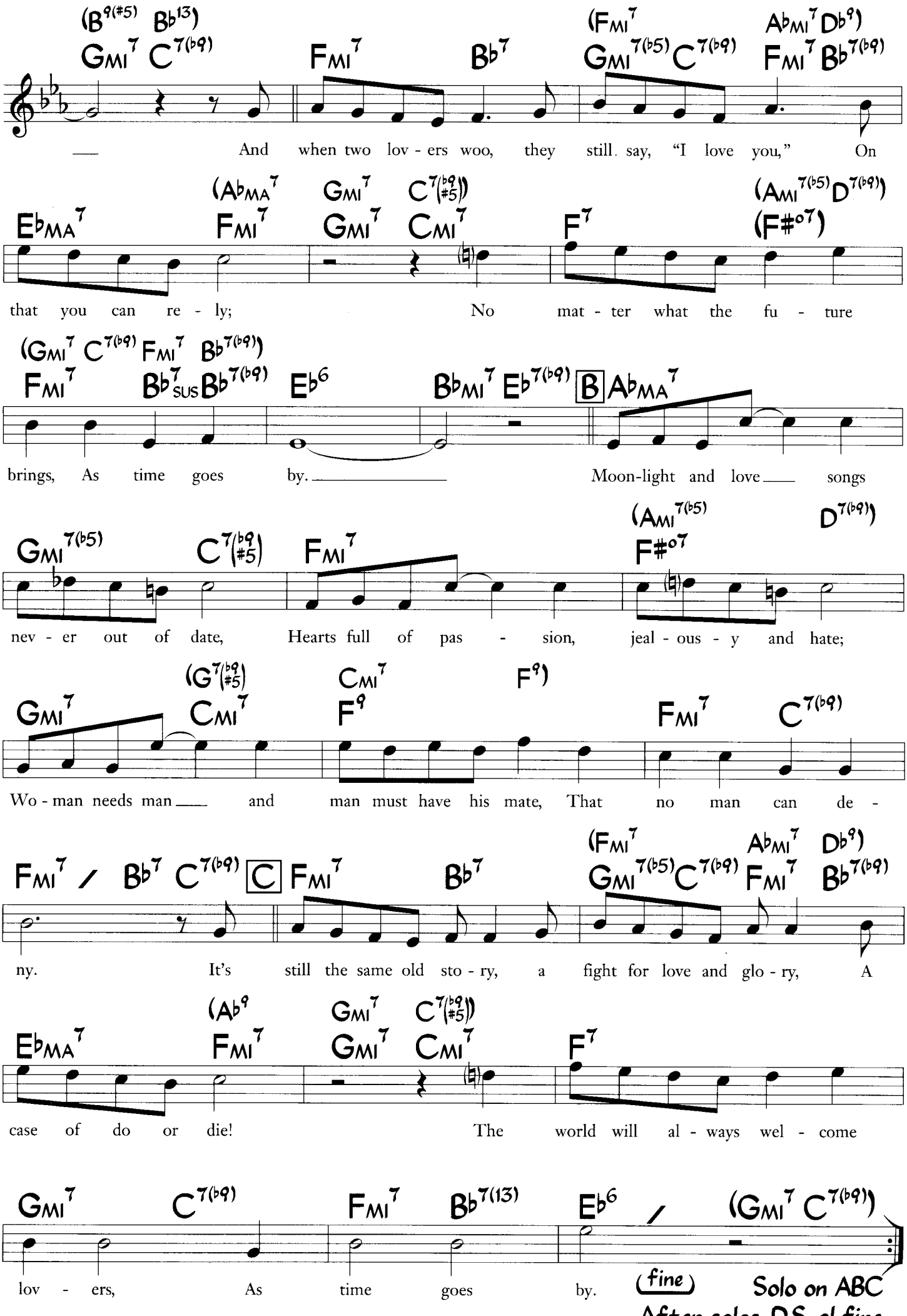
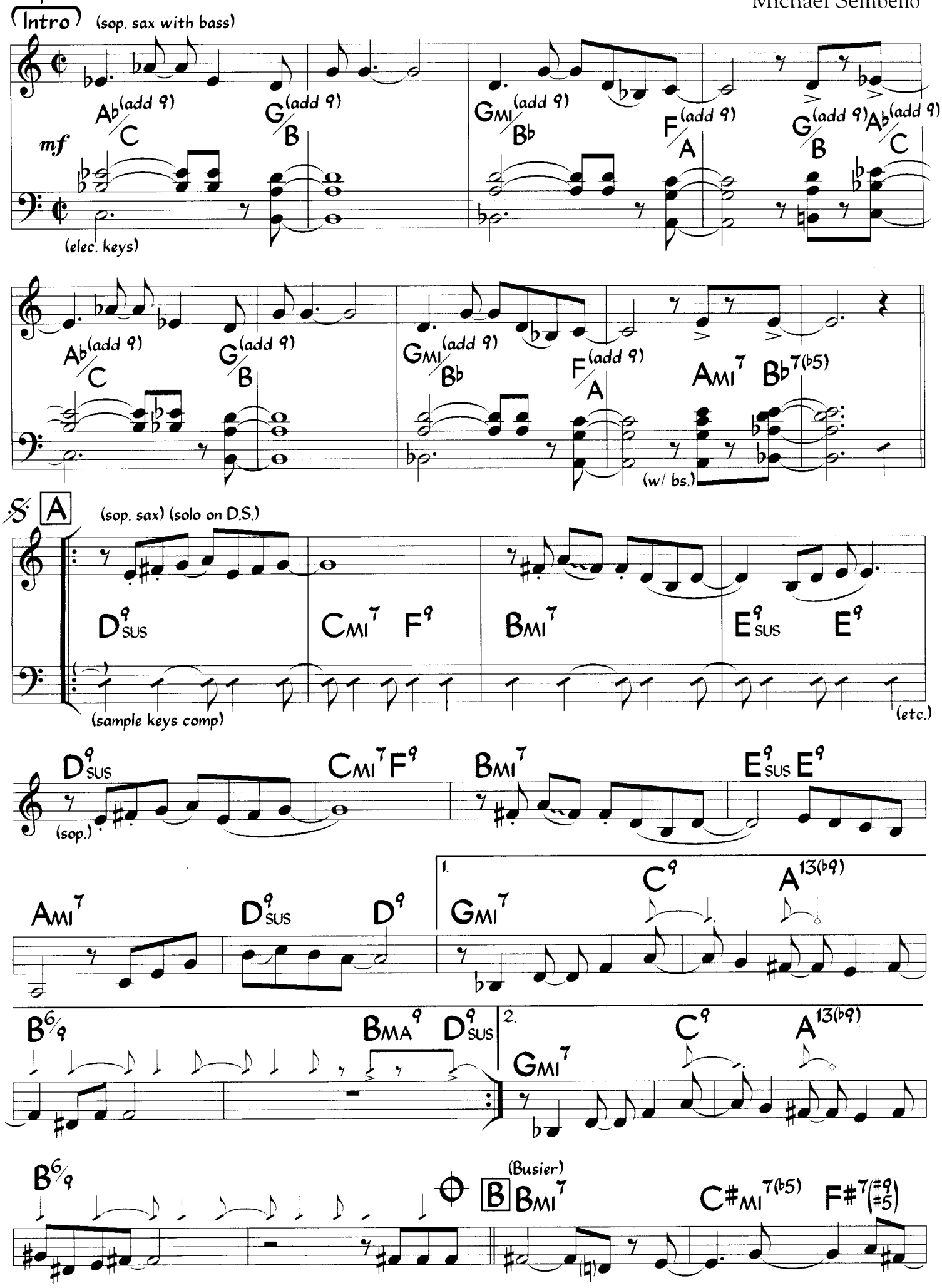

(B9(#5) Bb13)
GMI7 C7(b9)
FMI7
Bb7
(FMI7
GMI7(b5) C7(b9)
AbMI7 Db9)
FMI7 Bb7(b9)
And when two lov - ers woo, they still say, "I love you," On
EbMA7
(AbMA7
FMI7
GMI7
C7(b9 #5))
CMI7
F7
(AMI7(b5) D7(b9))
(F#o7)
that you can re - ly; No mat - ter what the fu - ture
(GMI7 C7(b9) FMI7 Bb7(b9))
FMI7
Bb7 SUS Bb7(b9)
Eb6
BbMI7 Eb7(b9)
B AbMA7
brings, As time goes by. Moon-light and love songs
GMI7(b5)
C7(b9 #5)
FMI7
(AMI7(b5)
F#o7
D7(b9))
nev - er out of date, Hearts full of pas - sion, jeal - ous - y and hate;
GMI7
(G7(b9 #5)
CMI7
CMI7
F9)
F9
FMI7
C7(b9)
Wo - man needs man and man must have his mate, That no man can de -
FMI7 / Bb7 C7(b9)
C FMI7
Bb7
(FMI7
GMI7(b5) C7(b9)
AbMI7 Db9)
FMI7 Bb7(b9)
ny. It's still the same old sto - ry, a fight for love and glo - ry, A
EbMA7
(Ab9
FMI7
GMI7
GMI7
C7(b9 #5))
CMI7
F7
case of do or die! The world will al - ways wel - come
GMI7
C7(b9)
FMI7
Bb7(13)
Eb6 /
(GMI7 C7(b9))
lov - ers, As time goes by.
(fine)
Solo on ABC
After solos, D.S. al fine

As We Speak

Pop/Samba Ballad, 2 Feel

David Sanborn
Michael Sembello



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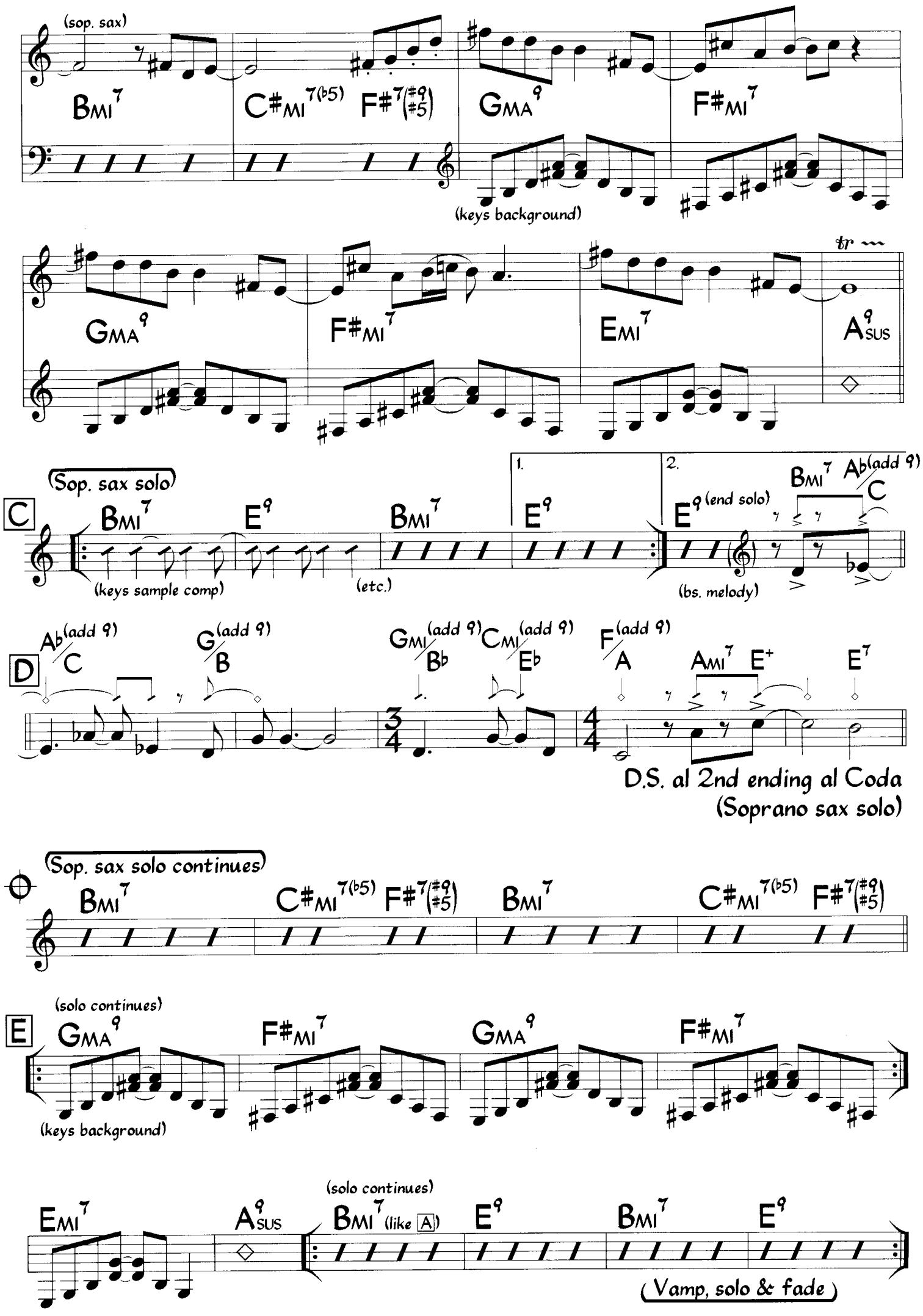
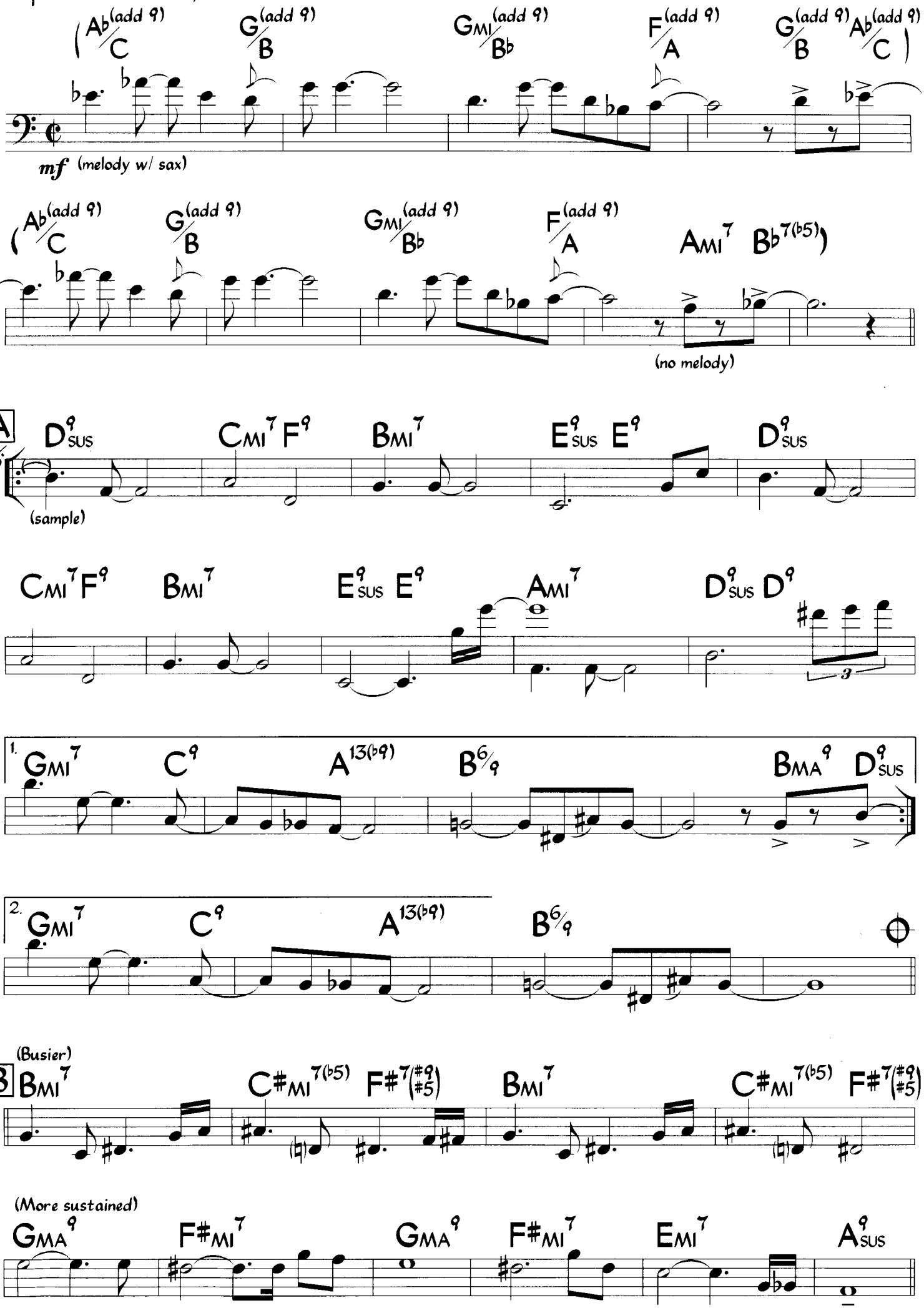
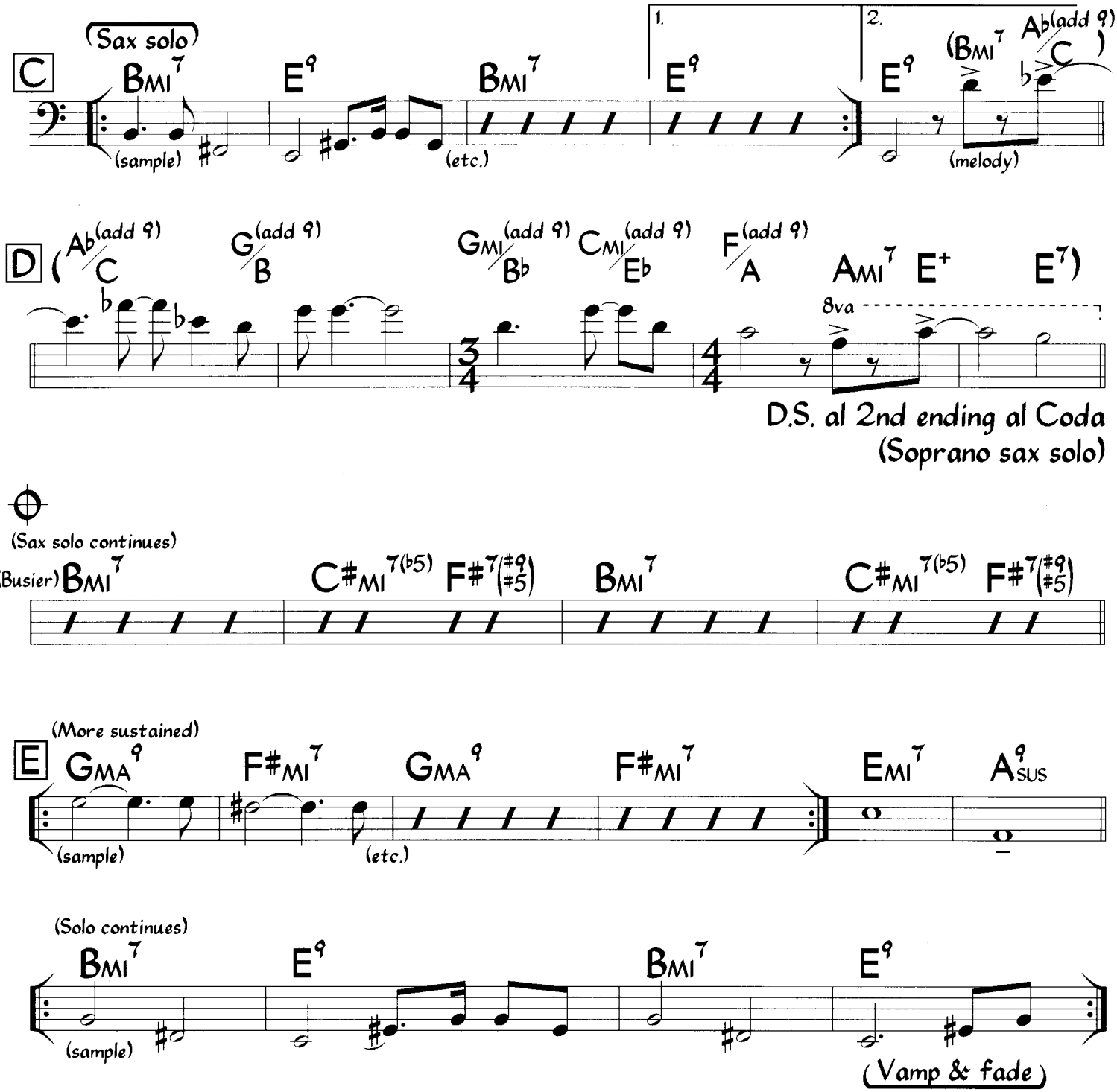

(sop. sax)
BMI7
C#MI7(b5)
F#7(#9 #5)
GMA9
F#MI7
(keys background)
GMA9
F#MI7
EMI7
A9SUS
tr
C
Sop. sax solo
BMI7
E9
BMI7
E9
1.
2.
E9 (end solo)
BMI7
Ab(add 9)/C
(keys sample comp)
(etc.)
(bs. melody)
D
Ab(add 9)/C
G(add 9)/B
GMI(add 9)/Bb
CMI(add 9)/Eb
F(add 9)/A
AMI7
E+
E7
D.S. al 2nd ending al Coda
(Soprano sax solo)
Sop. sax solo continues
BMI7
C#MI7(b5)
F#7(#9 #5)
BMI7
C#MI7(b5)
F#7(#9 #5)
(solo continues)
E
GMA9
F#MI7
GMA9
F#MI7
(keys background)
EMI7
A9SUS
(solo continues)
BMI7 (like A)
E9
BMI7
E9
(Vamp, solo & fade)

As We Speak (Bass)

Pop/Samba Ballad, 2 Feel

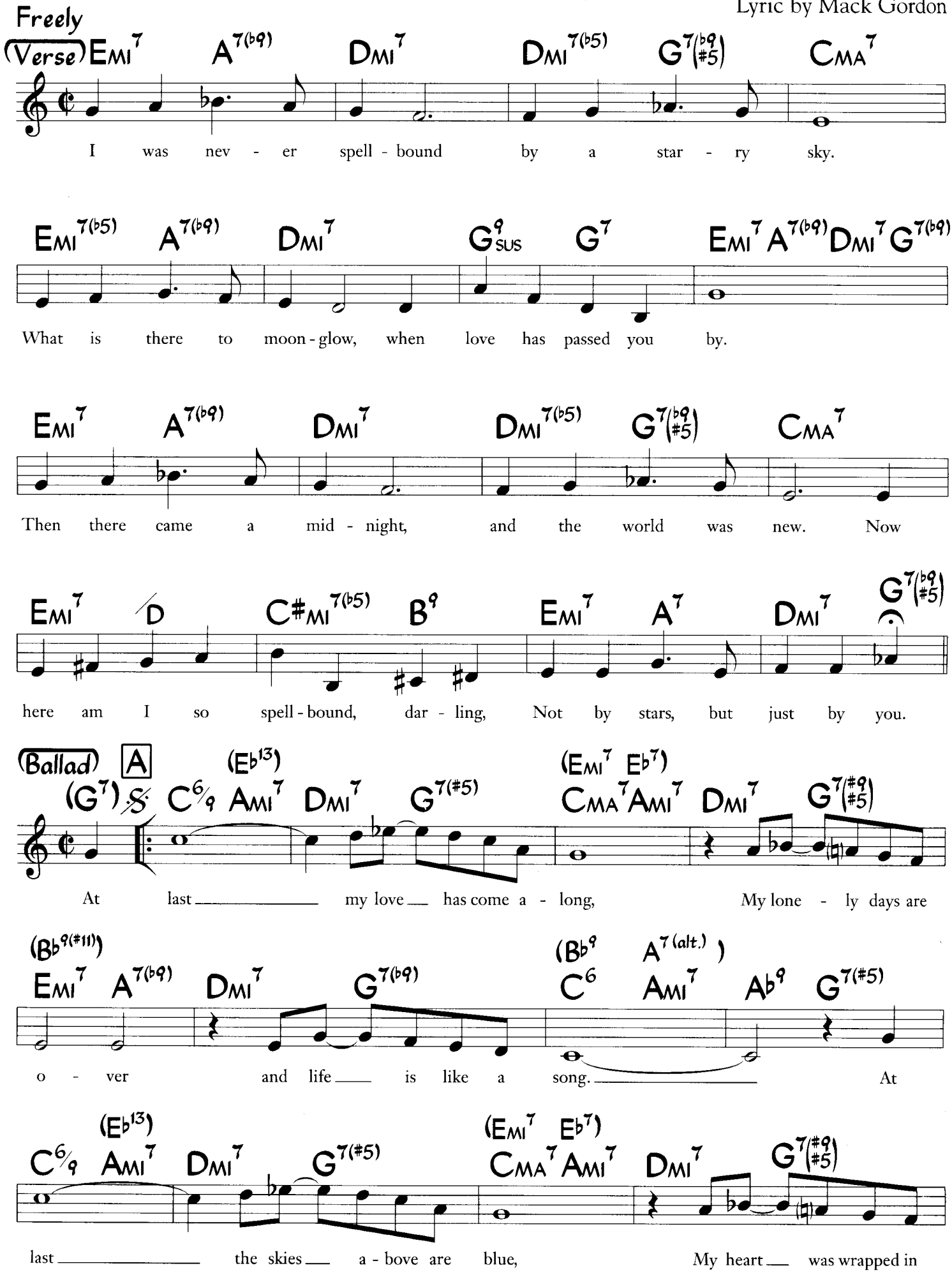



C
(Sax solo)
BMI7
E9
BMI7
1.
E9
2.
E9
(BMI7
Ab(add 9)
C)
(sample)
(etc.)
(melody)
D
(Ab(add 9)/C
G(add 9)/B
GMI(add 9)/Bb
CMI(add 9)/Eb
F(add 9)/A
AMI7
E+
E7)
8va
D.S. al 2nd ending al Coda
(Soprano sax solo)
(Sax solo continues)
(Busier) BMI7
C#MI7(b5)
F#7(#9 #5)
BMI7
C#MI7(b5)
F#7(#9 #5)
E
(More sustained)
GMA9
F#MI7
GMA9
F#MI7
EMI7
A9SUS
(sample)
(etc.)
(Solo continues)
BMI7
E9
BMI7
E9
(sample)
(Vamp & fade)

At Last

(from "Orchestra Wives")

Music by Harry Warren
Lyric by Mack Gordon



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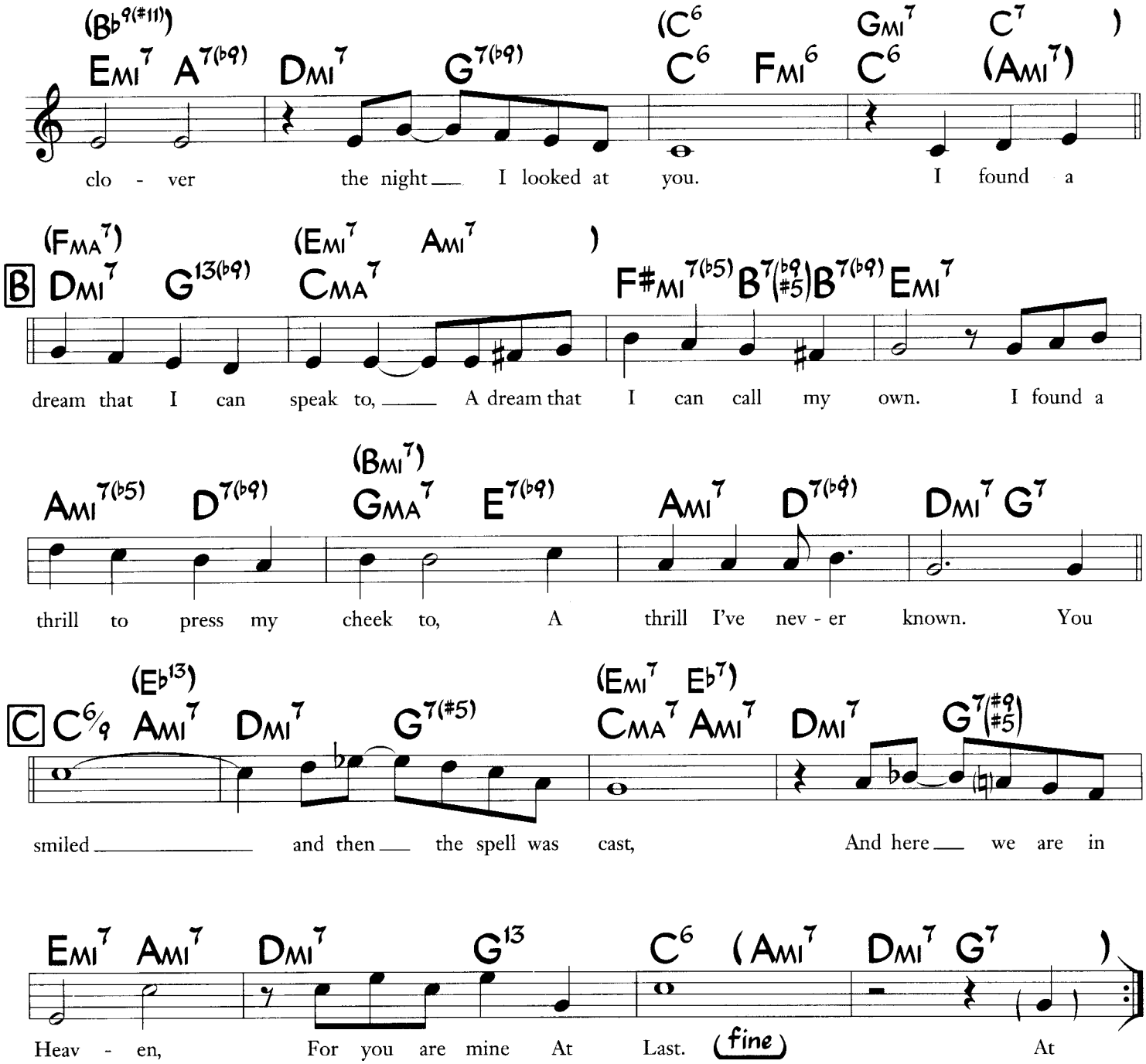


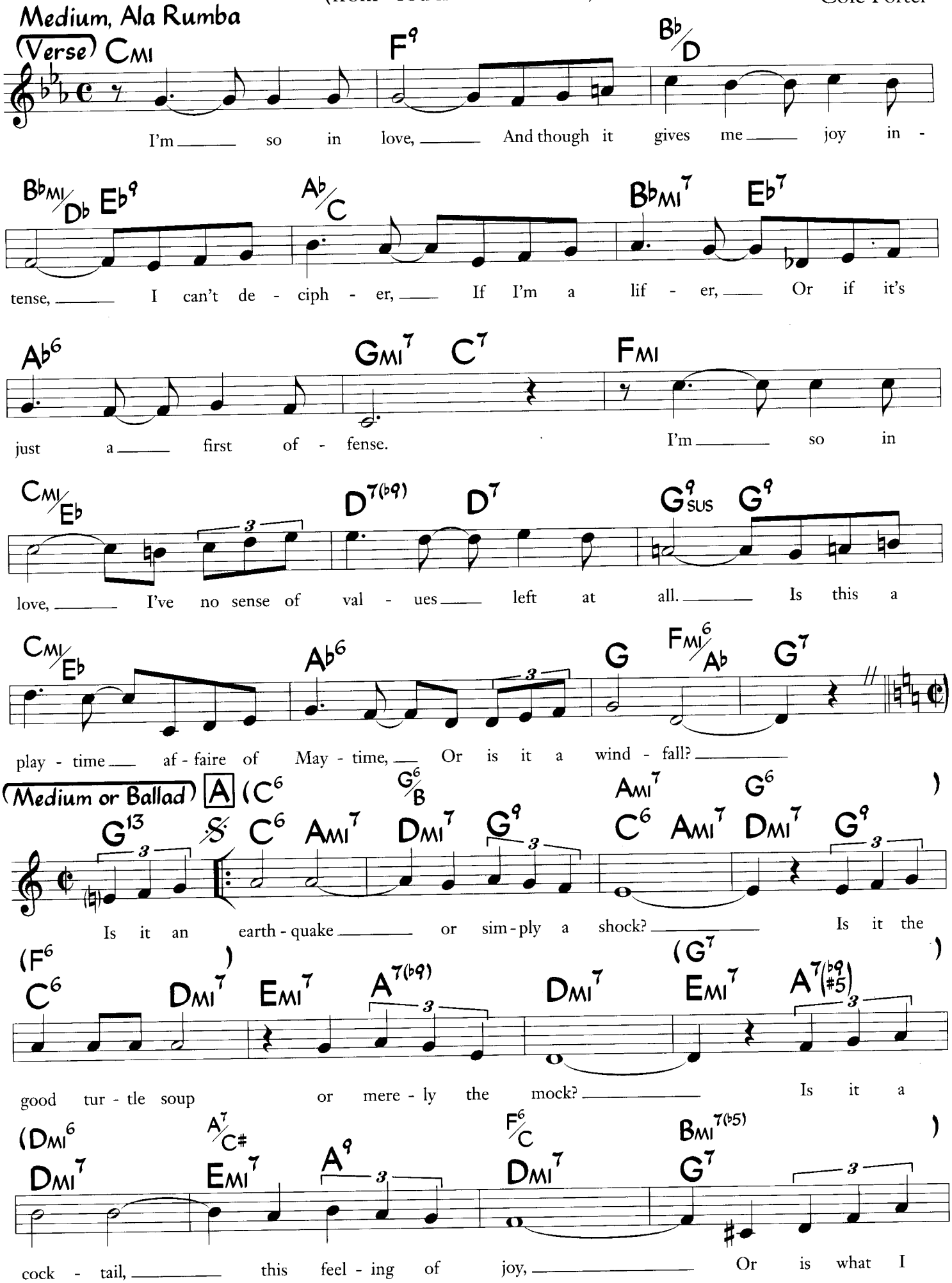
Solo on ABC

After solos, D.S. al fine

At Long Last Love

(from "You'll Never Know")

Cole Porter



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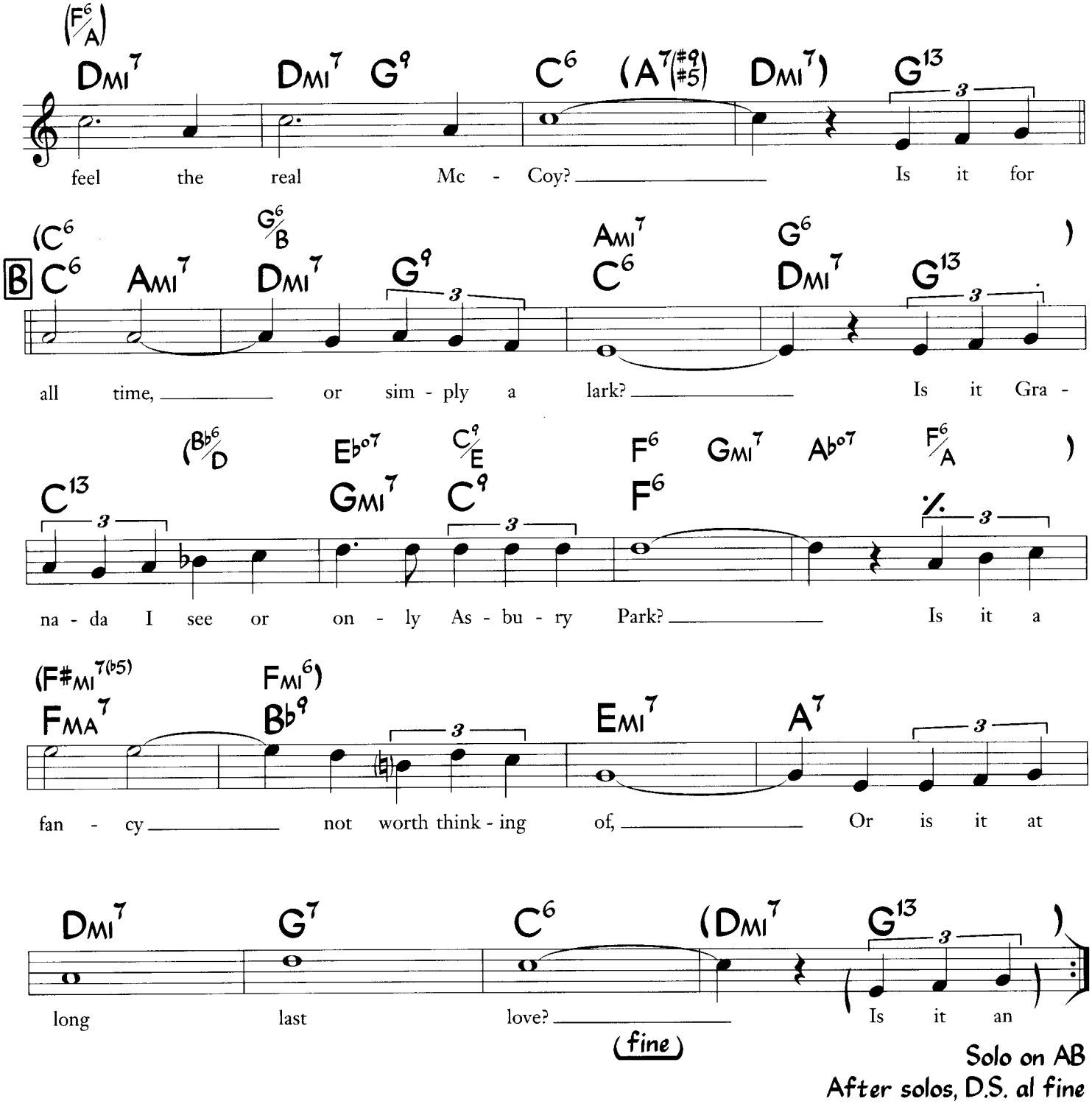
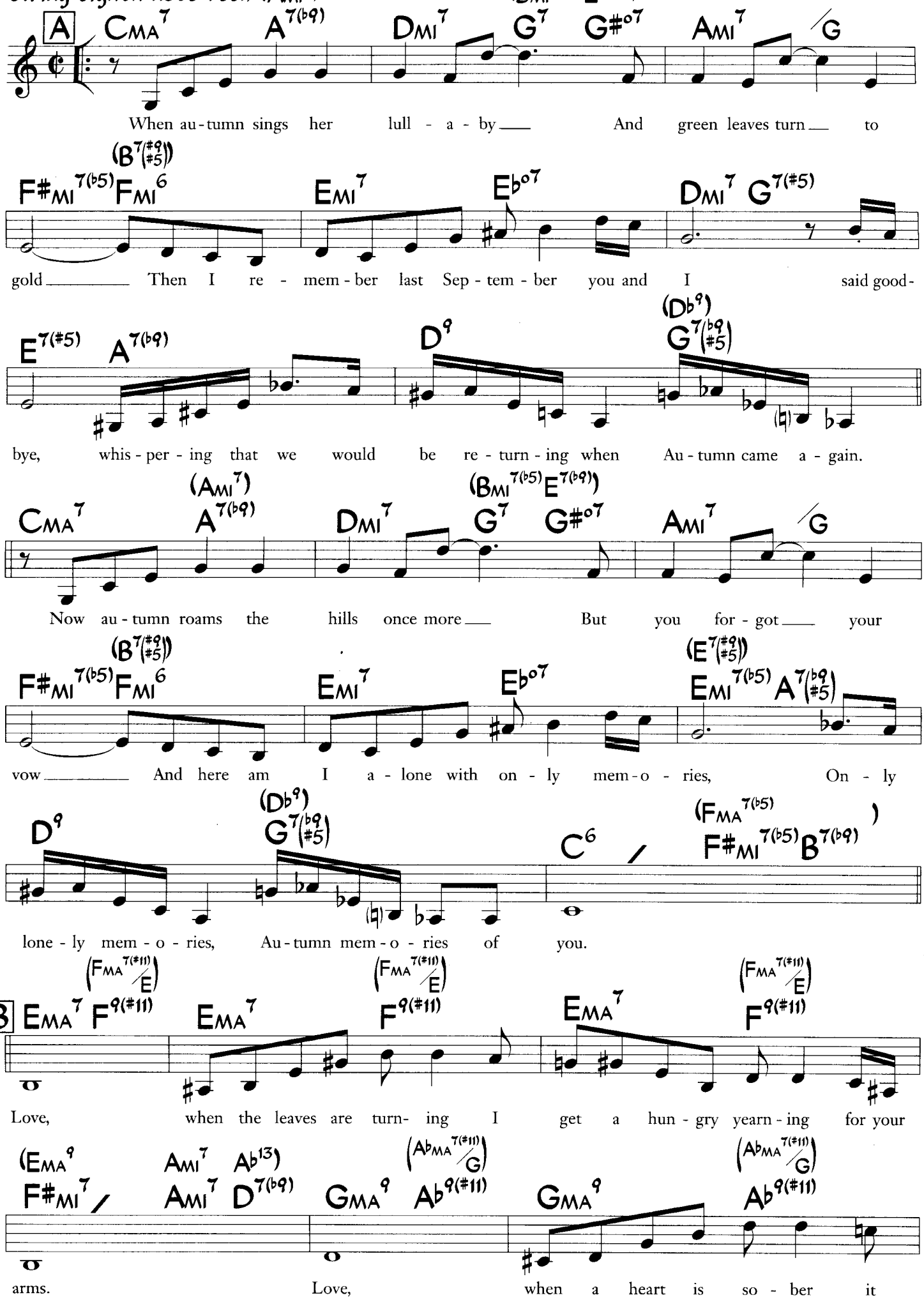

(F6/A)
Dmi7 Dmi7 G9 C6 (A7(#9 #5) Dmi7) G13
feel the real Mc - Coy? Is it for
(C6 G6/B Ami7 G6)
B C6 Ami7 Dmi7 G9 C6 Dmi7 G13
all time, or sim - ply a lark? Is it Gra -
(Bb6/D Eb°7 C9/E F6 Gmi7 Ab°7 F6/A)
C13 Gmi7 C9 F6
na - da I see or on - ly As - bu - ry Park? Is it a
(F#mi7(b5) Fmi6)
FMA7 Bb9 Emi7 A7
fan - cy not worth think - ing of, Or is it at
Dmi7 G7 C6 (Dmi7 G13)
long last love? Is it an
(fine)
Solo on AB
After solos, D.S. al fine

Autumn Nocturne

Ballad (often with a swing eighth note feel)

Music by Josef Myrow
Lyric by Kim Gannon



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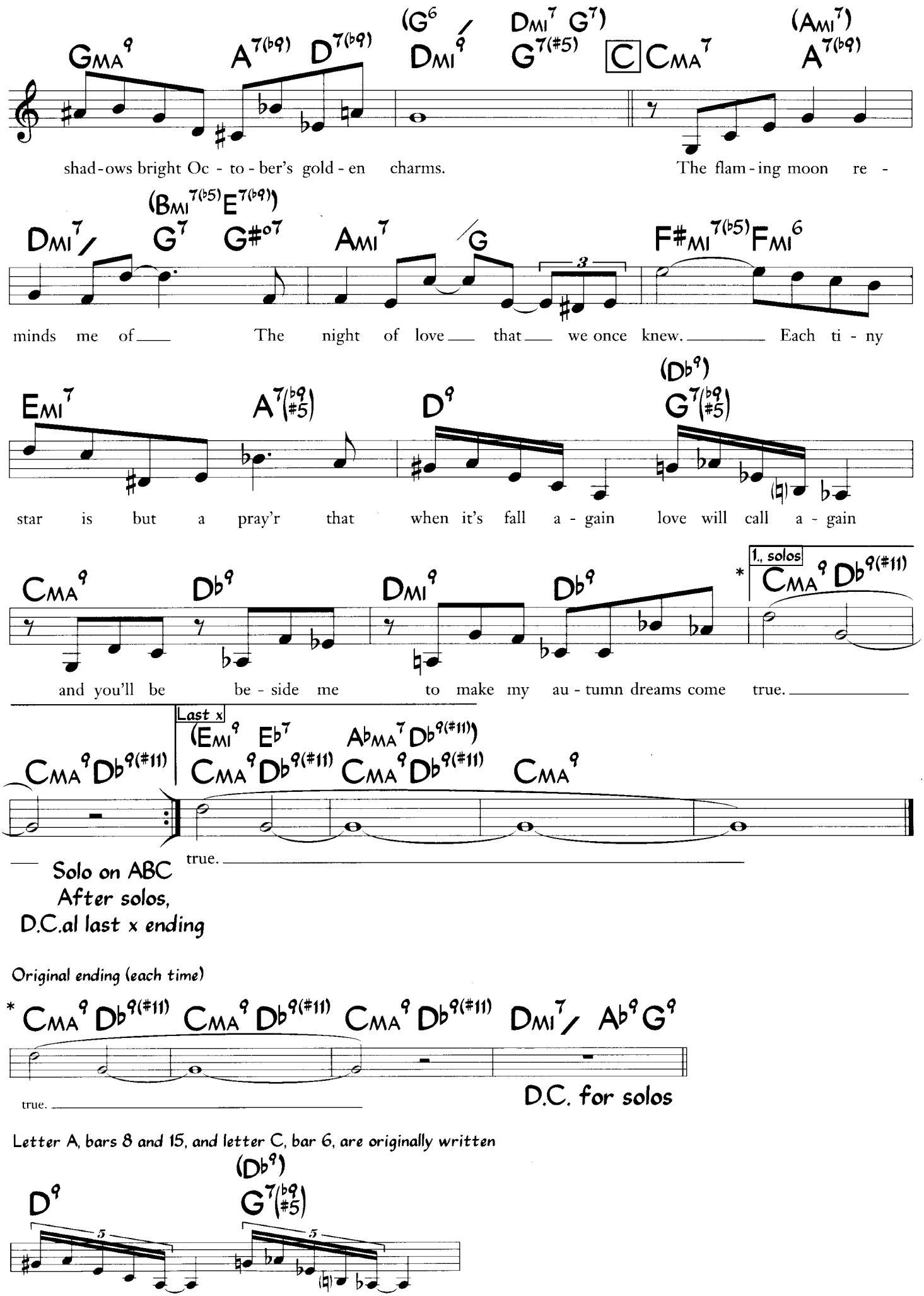
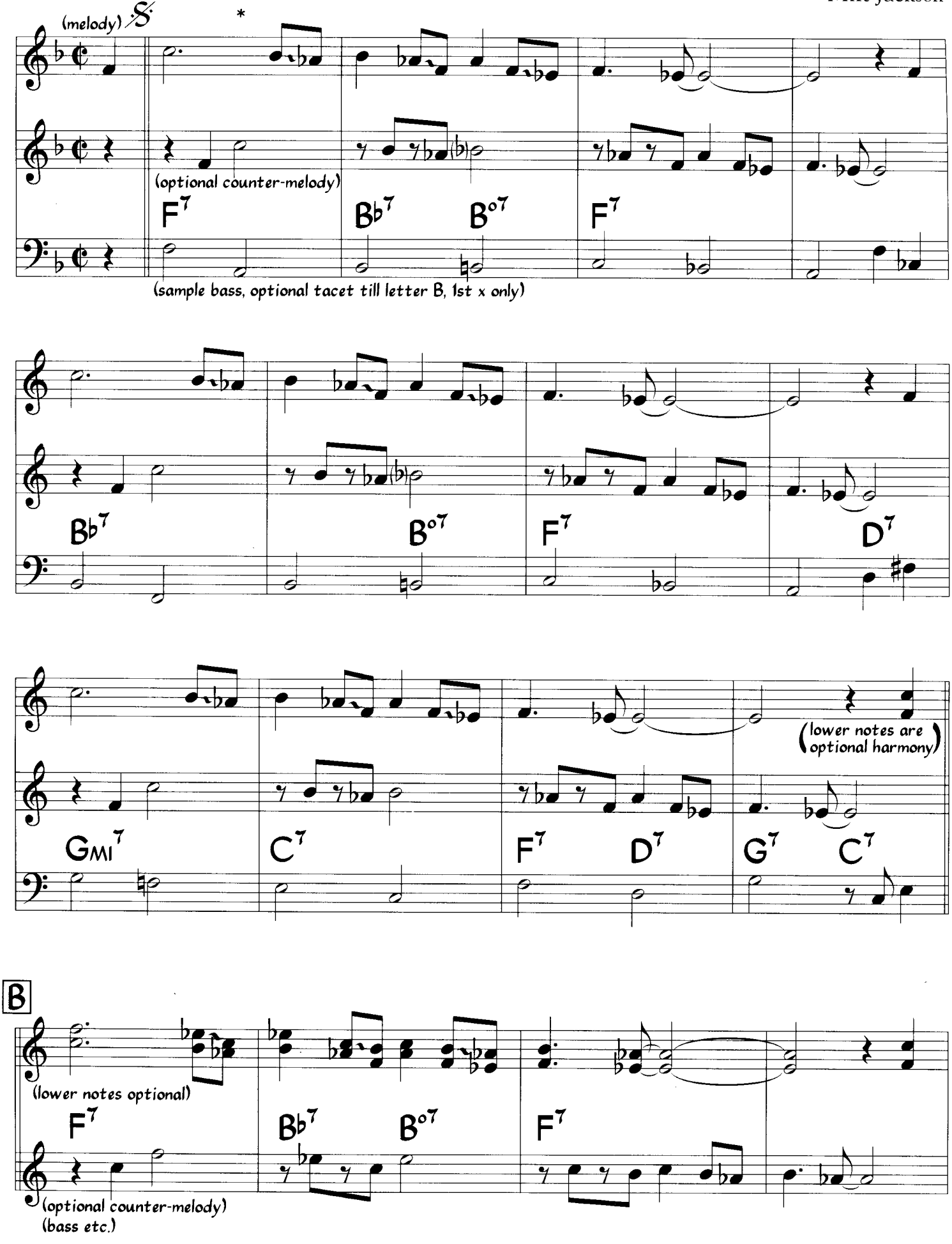

GMA9 A7(b9) D7(b9) (G6 / DMI9 DMI7 G7) G7(#5) C CMA7 (AMI7) A7(b9)
shad-ows bright Oc - to - ber's gold - en charms. The flam - ing moon re -
DMI7 / (BMI7(b5) E7(b9)) G7 G#o7 AMI7 / G 3 F#MI7(b5) FMI6
minds me of The night of love that we once knew. Each ti - ny
EMI7 A7(b9 #5) D9 (Db9) G7(b9 #5)
star is but a pray'r that when it's fall a - gain love will call a - gain
CMA9 Db9 DMI9 Db9 * 1., solos CMA9 Db9(#11)
and you'll be be - side me to make my au - tumn dreams come true.
Last x
CMA9 Db9(#11) (EMI9 Eb7 AbMA7 Db9(#11)) CMA9 Db9(#11) CMA9 CMA9 Db9(#11)
true.
Solo on ABC
After solos,
D.C.al last x ending
Original ending (each time)
* CMA9 Db9(#11) CMA9 Db9(#11) CMA9 Db9(#11) DMI7 / Ab9 G9
true.
D.C. for solos
Letter A, bars 8 and 15, and letter C, bar 6, are originally written
D9 (Db9) G7(b9 #5)
5 5

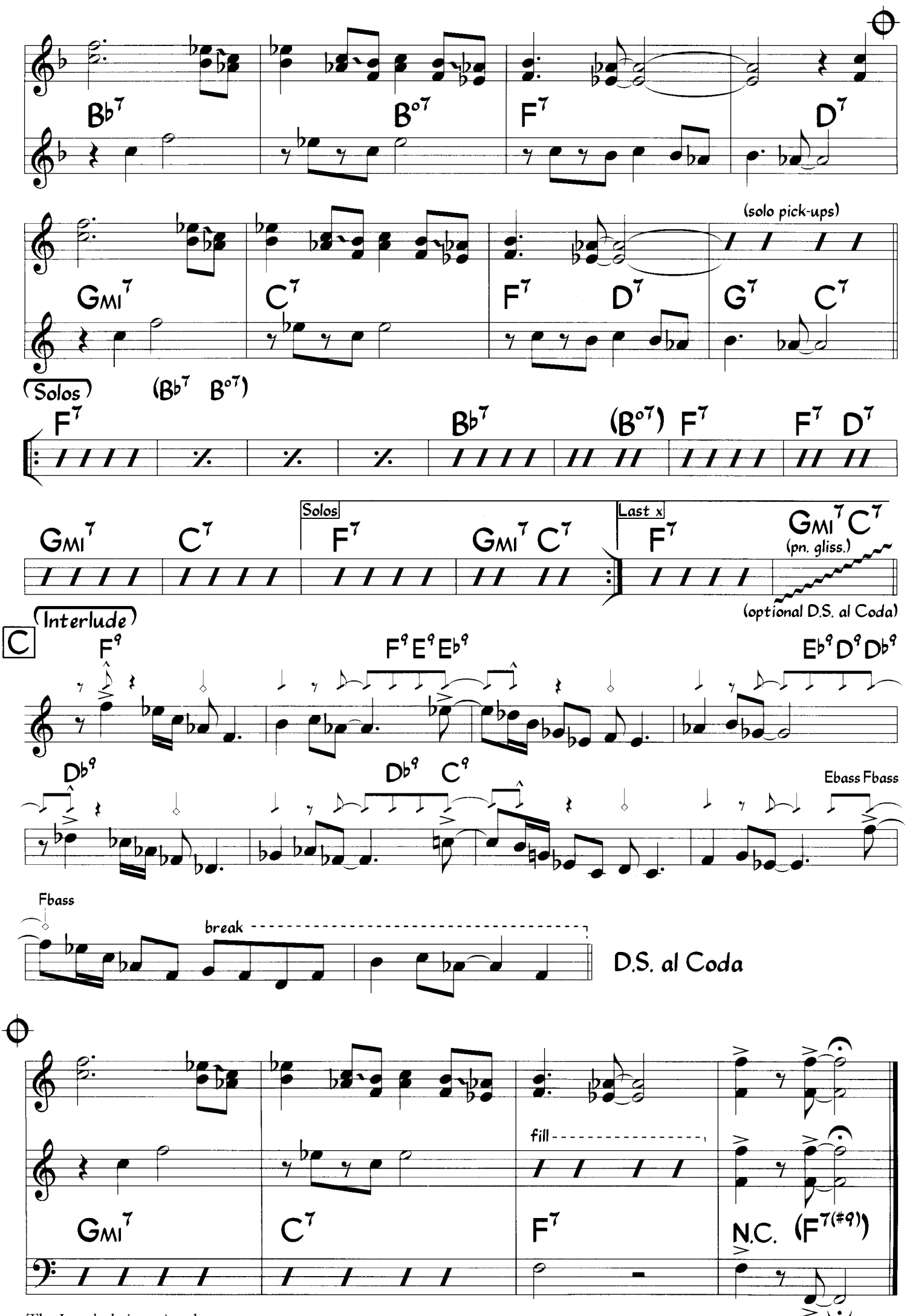
Bags' Groove

Medium A

Milt Jackson



* The turns in the melody of the head are optional.

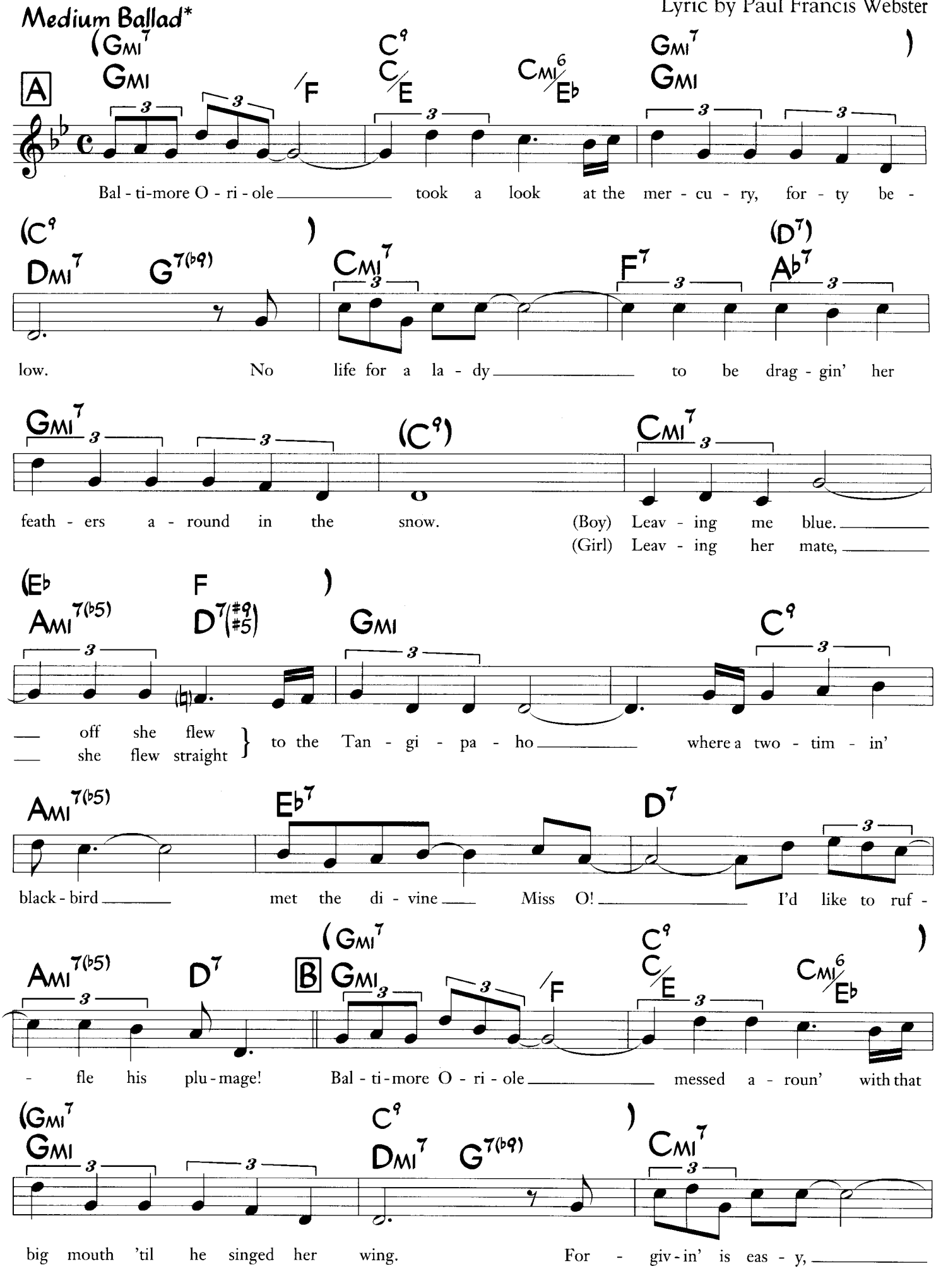


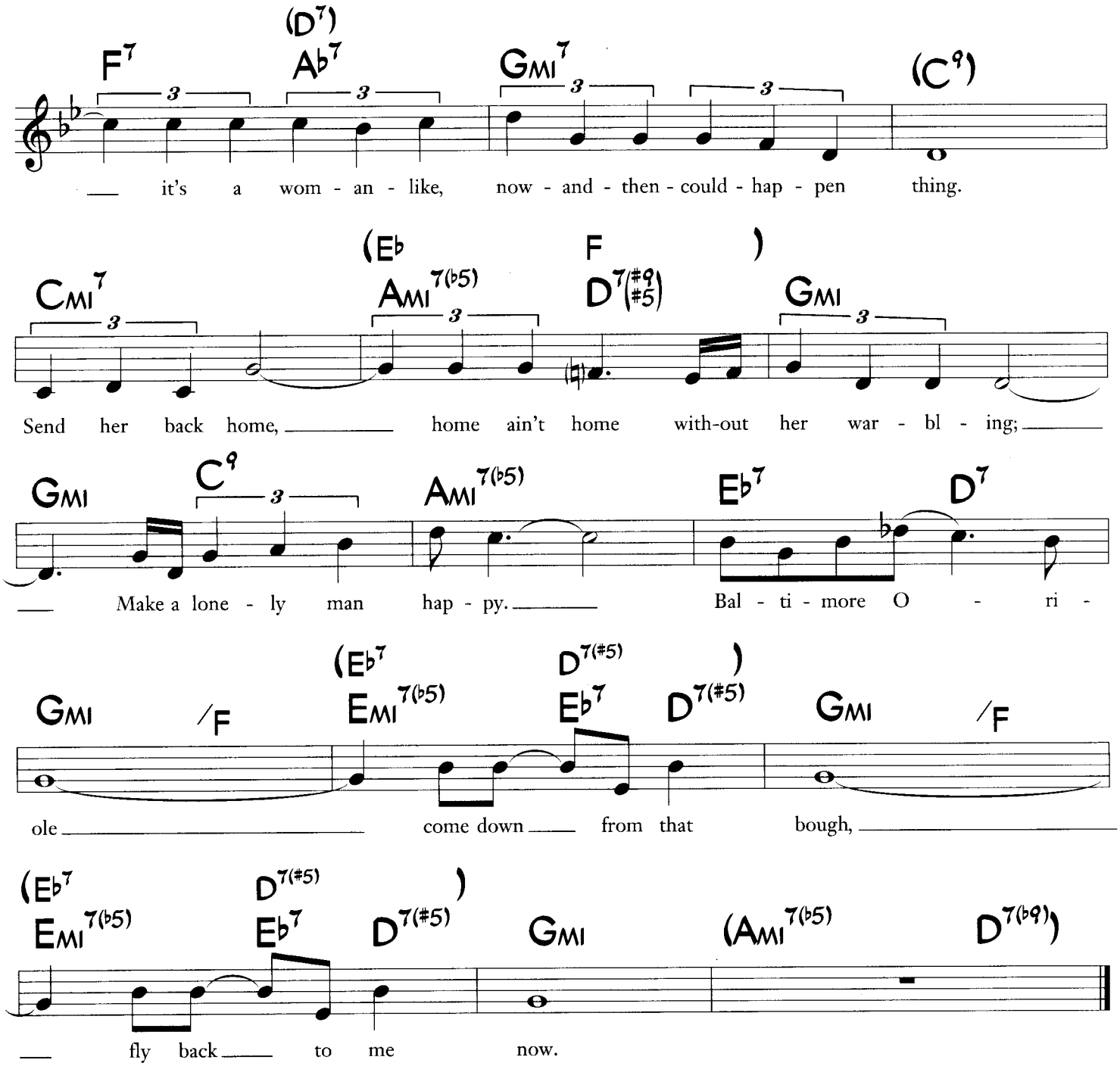
The Interlude is optional

Baltimore Oriole

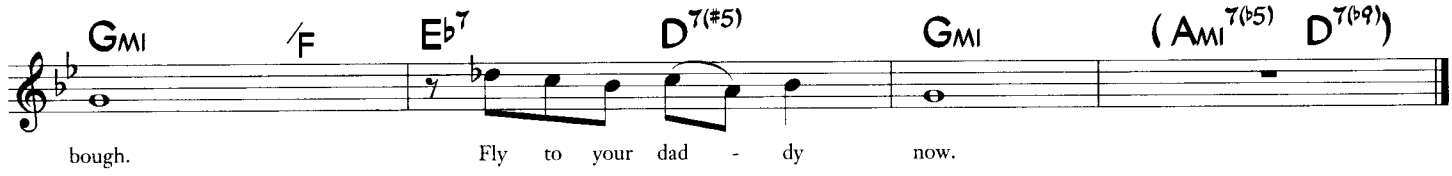
(from "To Have And Have Not")

Music by Hoagy Carmichael
Lyric by Paul Francis Webster





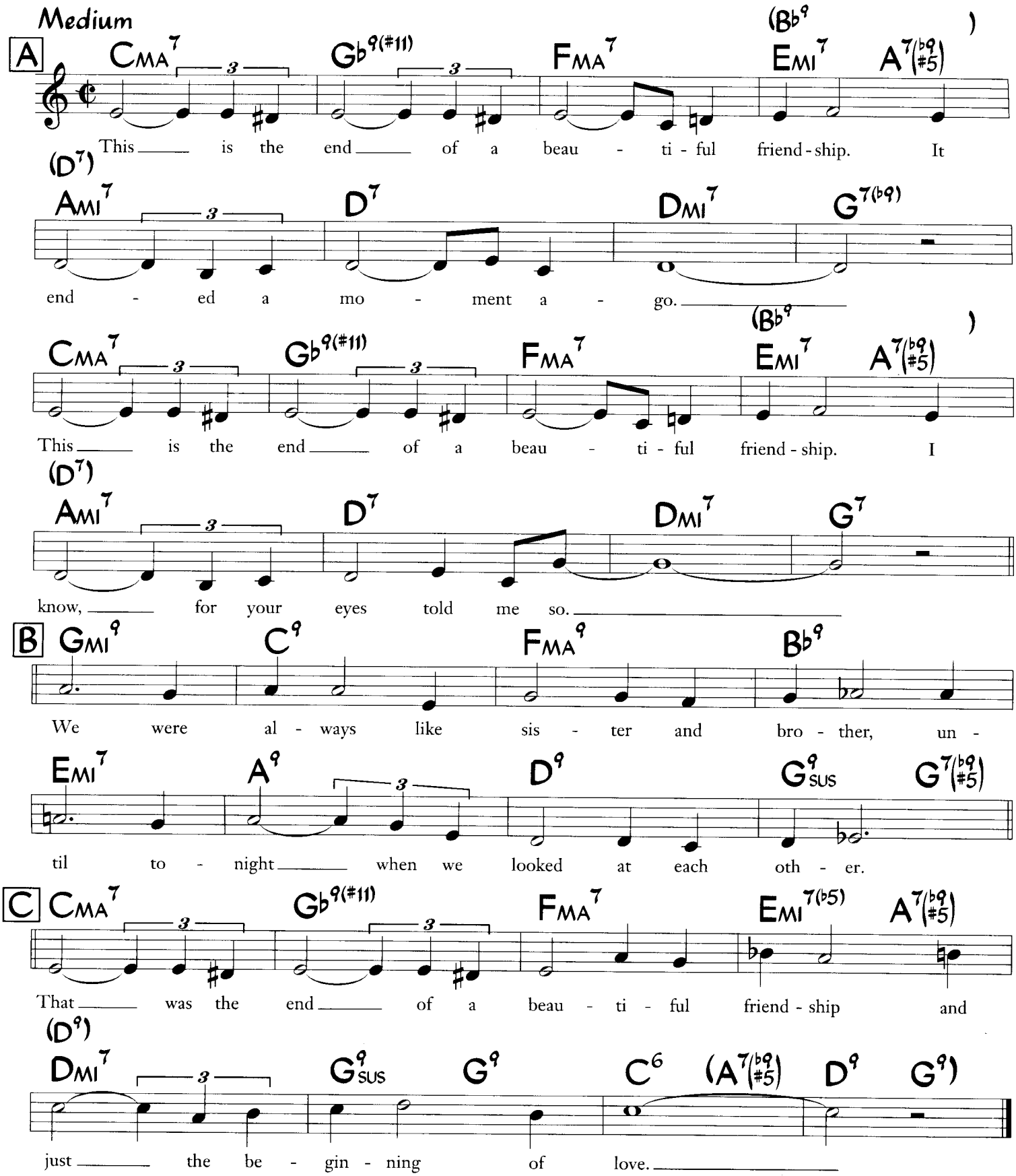
Last four bars, alternate:



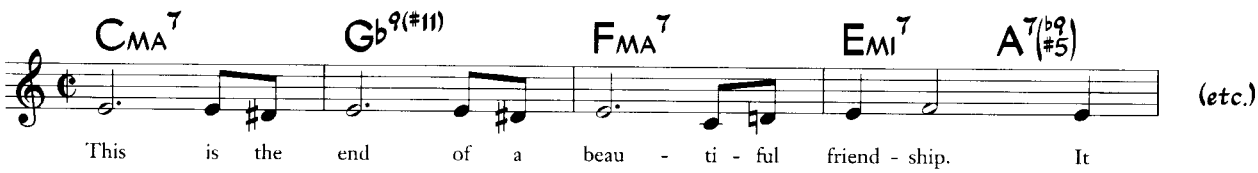
* Mark Murphy performs this Up Tempo. (One measure here equals two measures in Mark's version.)

A Beautiful Friendship

Music by Donald Kahn
Lyric by Stanley Styne



The rhythm of the melody is freely interpreted. It was originally written as follows:



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Begin The Beguine

(from "Jubilee")

Cole Porter

Medium or Beguine

A

C C6 CMA7 C6 C C6 (C#o7)

When they be-gin the Be - guine It brings back the sound of mu-sic so

DMI7 G7 DMI7

ten - der, It brings back a night of trop - i - cal splen - dour, It

DMI7 G7 CMA7 C6(G7SUS) **B** C C6

brings back a mem - o - ry ev - er green. I'm with you once more un-der the

CMA7 C6 C C6 (C#o7) DMI7 G7

stars And down by the shore an or-ches-tra's play - ing, And

DMI7 DMI7 G7

e - ven the palms seem to be sway - ing When they be - gin the Be -

C6 **C** CMI7 F7 Bb6

guine. To live it a - gain is past all en - deav - our, Ex -

BbMI7 Eb7 AbMA7 Ab6 A07

cept when that tune clutch-es my heart, And there we are, swear-ing to love for

G6 Ab6 G6 FMI7 G7SUS G7

ev - er, And prom-is - ing nev - er, nev - er to part. What

D C C6 CMA7 C6 C C7 (EMI7(b5) A7(b9))

mo-ments di-vine, what rap-ture se - rene, Till clouds came a-long to dis - perse the joys we had

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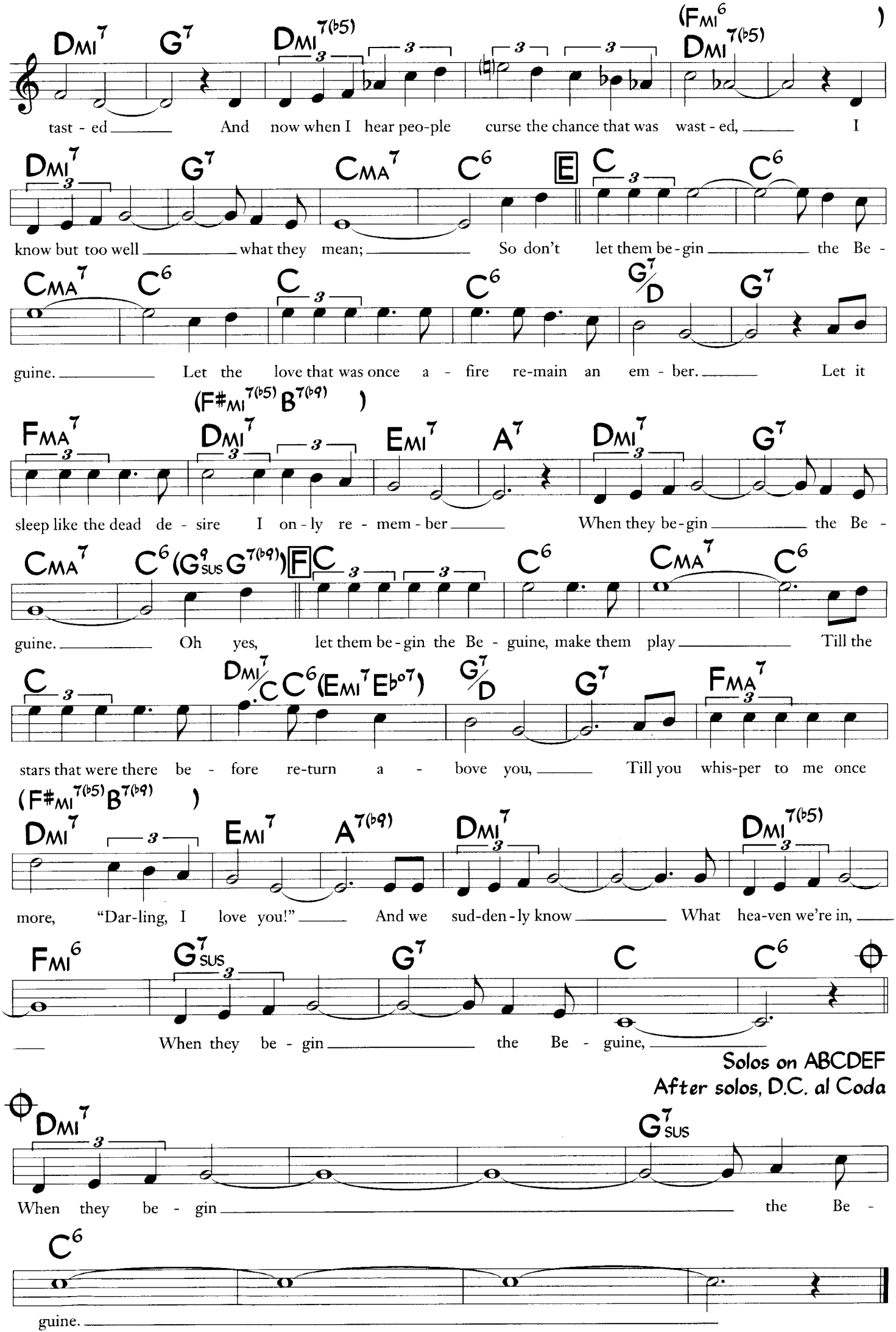
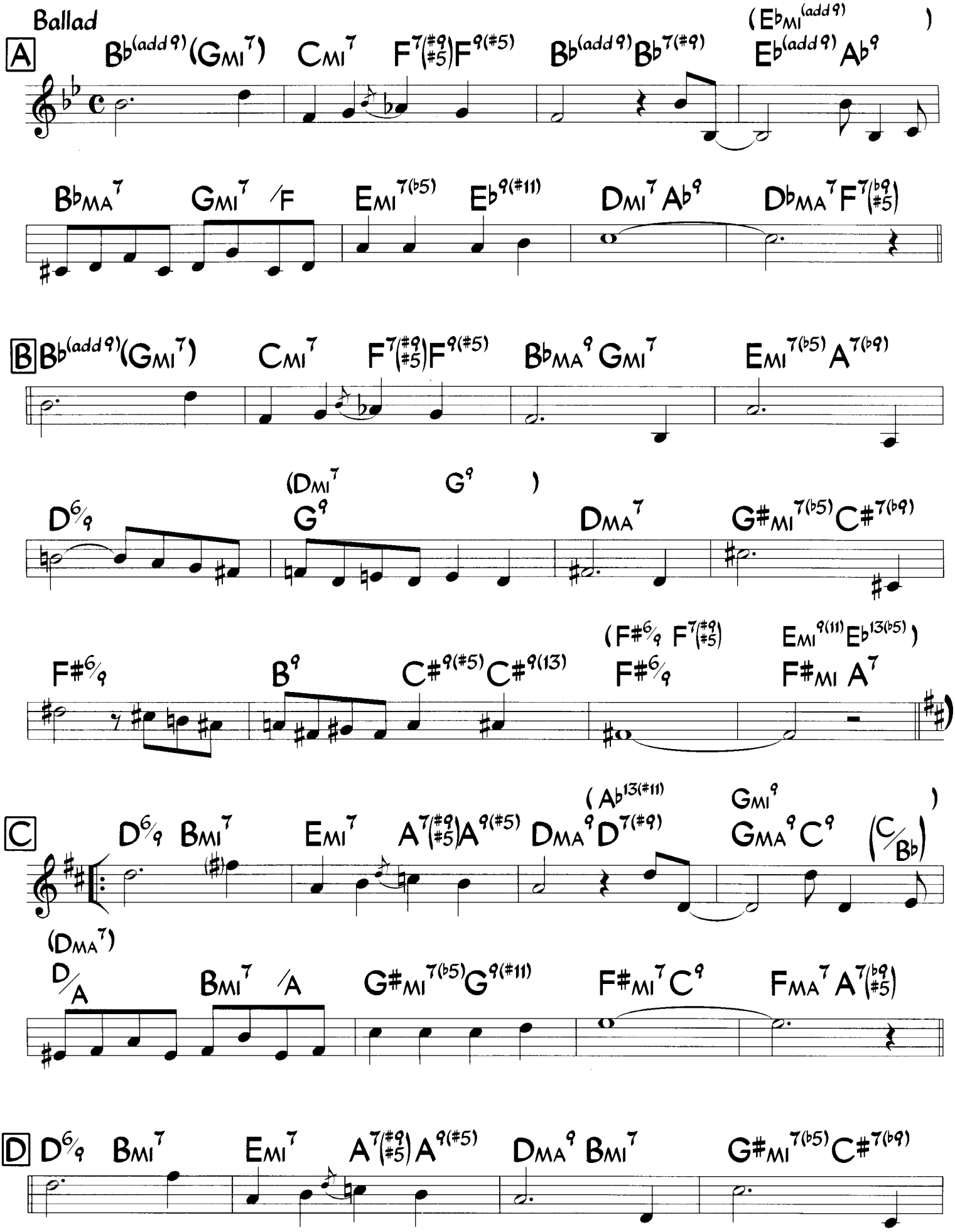

Dmi7 G7 Dmi7(b5) (Fmi6) Dmi7(b5)
tast - ed And now when I hear peo-ple curse the chance that was wast - ed, I
Dmi7 G7 CMA7 C6 E C C6
know but too well what they mean; So don't let them be - gin the Be -
CMA7 C6 C C6 G7/D G7
guine. Let the love that was once a - fire re-main an em - ber. Let it
(F#mi7(b5) B7(b9))
FMA7 Dmi7 Emi7 A7 Dmi7 G7
sleep like the dead de - sire I on - ly re - mem - ber When they be - gin the Be -
CMA7 C6 (G9sus G7(b9)) F C C6 CMA7 C6
guine. Oh yes, let them be - gin the Be - guine, make them play Till the
C Dmi7/C C6 (Emi7 Eb07) G7/D G7 FMA7
stars that were there be - fore re-turn a - bove you, Till you whis-per to me once
(F#mi7(b5) B7(b9))
Dmi7 Emi7 A7(b9) Dmi7 Dmi7(b5)
more, "Dar-ling, I love you!" And we sud-den - ly know What hea-ven we're in,
Fmi6 G7sus G7 C C6
When they be - gin the Be - guine,
Solos on ABCDEF
After solos, D.C. al Coda
Dmi7 G7sus
When they be - gin the Be -
C6
guine.

Bess, You Is My Woman

(from "Porgy And Bess")

George Gershwin
Ira Gershwin
Du Bose & Dorothy Heyward



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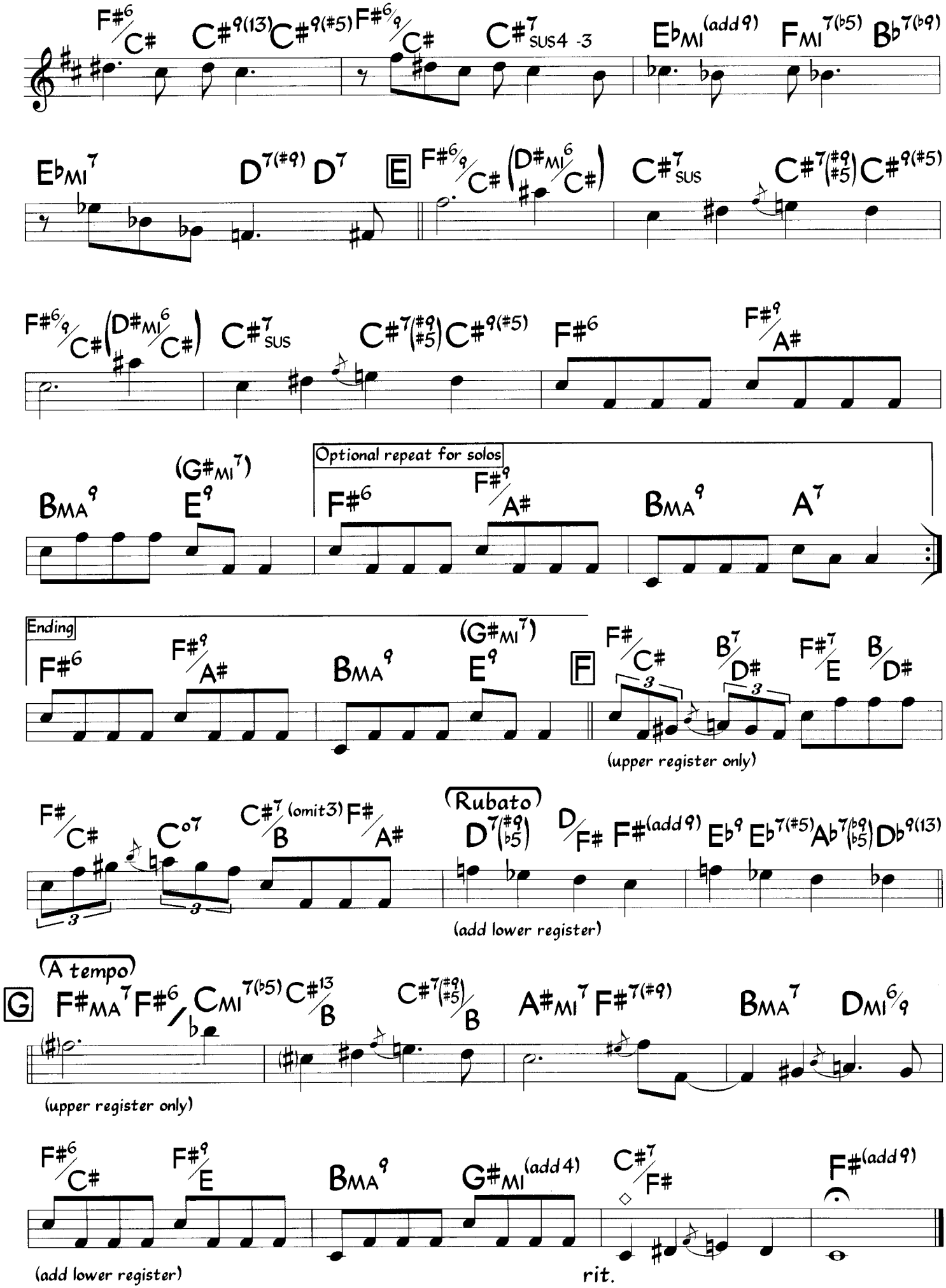
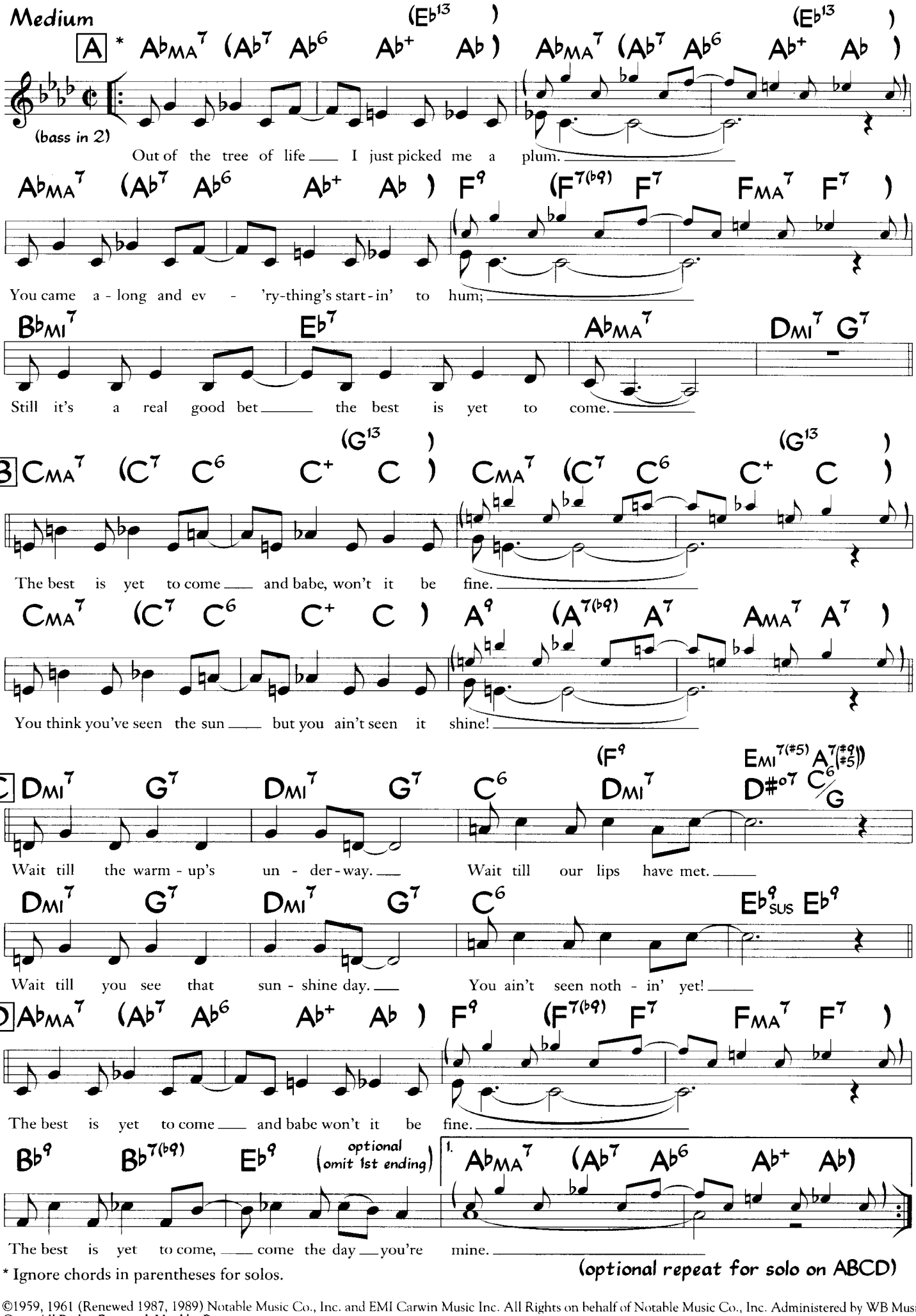


This version is a composite of several instrumental versions.
The original vocal version is significantly different, so the lyric was not added here.

The Best Is Yet To Come

Music by Cy Coleman
Lyric by Carolyn Leigh



* Ignore chords in parentheses for solos.

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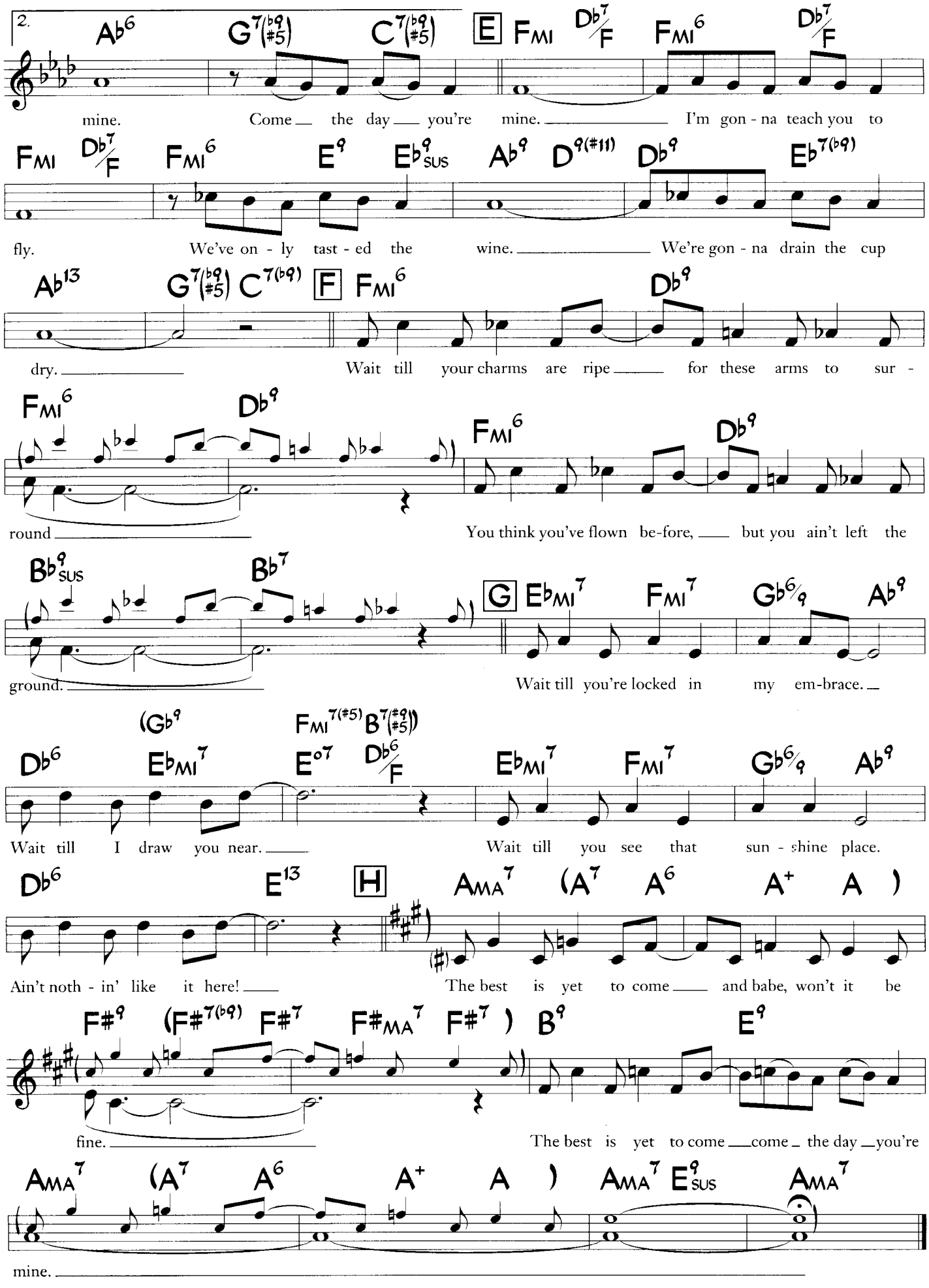
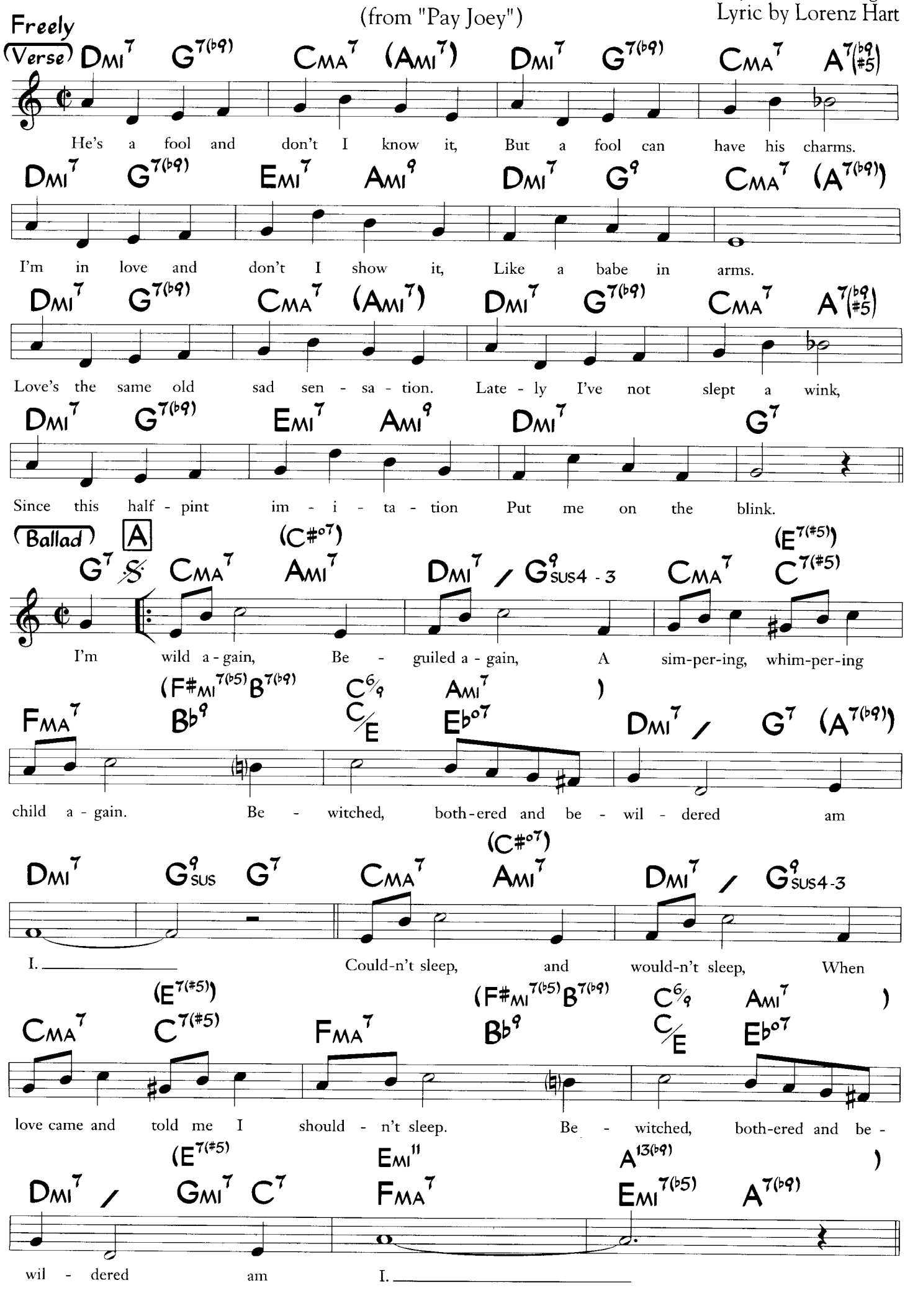

2.
Ab6 G7(b9 #5) C7(b9 #5) E Fmi Db7/F Fmi6 Db7/F
mine. Come the day you're mine. I'm gon - na teach you to
Fmi Db7/F Fmi6 E9 Eb9sus Ab9 D9(#11) Db9 Eb7(b9)
fly. We've on - ly tast - ed the wine. We're gon - na drain the cup
Ab13 G7(b9 #5) C7(b9) F Fmi6 Db9
dry. Wait till your charms are ripe for these arms to sur -
Fmi6 Db9 Fmi6 Db9
round You think you've flown be-fore, but you ain't left the
Bb9sus Bb7 G Ebmi7 Fmi7 Gb6/9 Ab9
ground. Wait till you're locked in my em-brace.
(Gb9 Fmi7(#5) B7(b9 #5))
Db6 Ebmi7 Eo7 Db6/F Ebmi7 Fmi7 Gb6/9 Ab9
Wait till I draw you near. Wait till you see that sun - shine place.
Db6 E13 H Amaj7 (A7 A6 A+ A)
Ain't noth - in' like it here! The best is yet to come and babe, won't it be
F#9 (F#7(b9) F#7 F#maj7 F#7) B9 E9
fine. The best is yet to come come the day you're
Amaj7 (A7 A6 A+ A) Amaj7 E9sus Amaj7
mine.

Bewitched

(from "Pay Joey")

Music by Richard Rodgers
Lyric by Lorenz Hart



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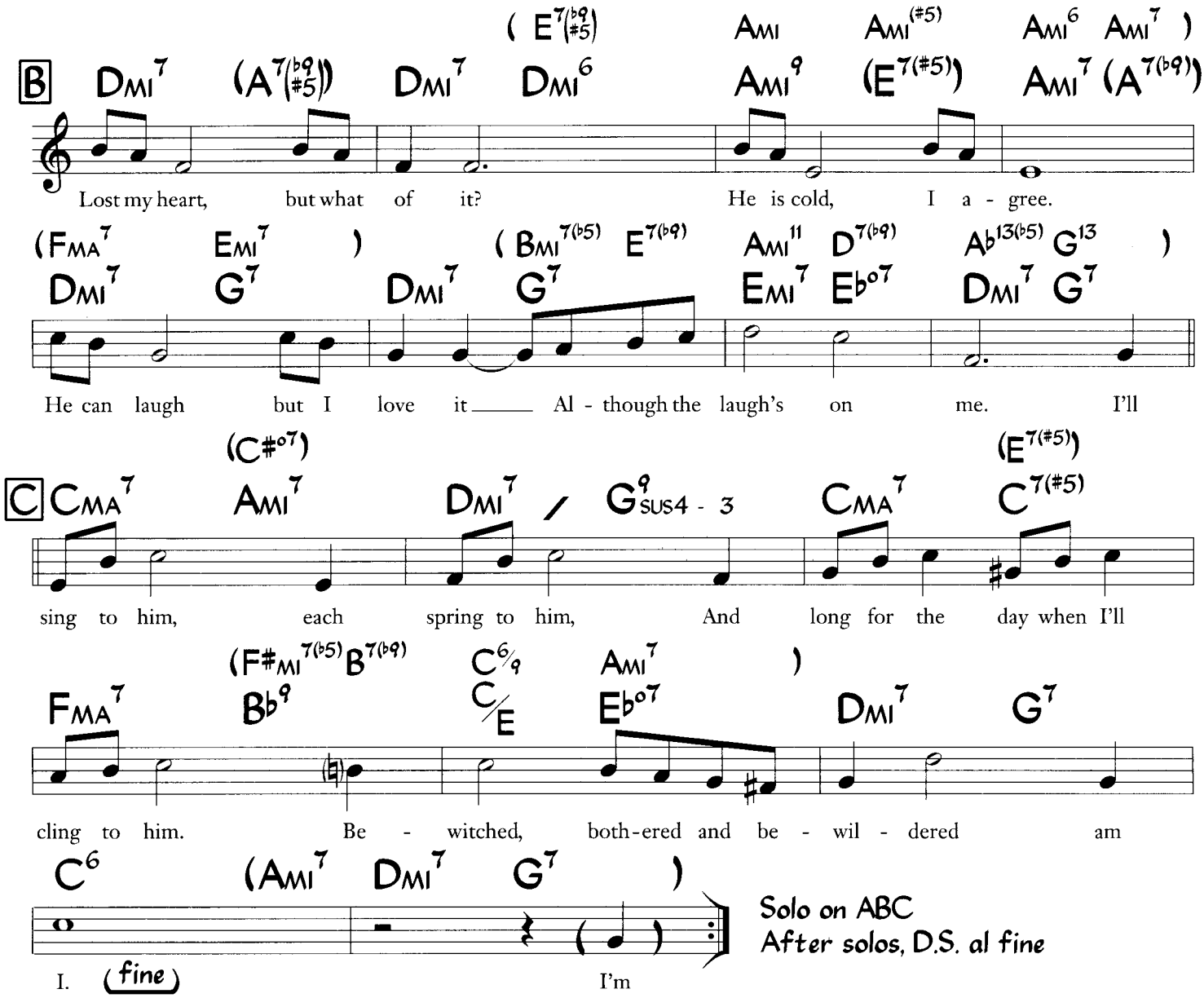
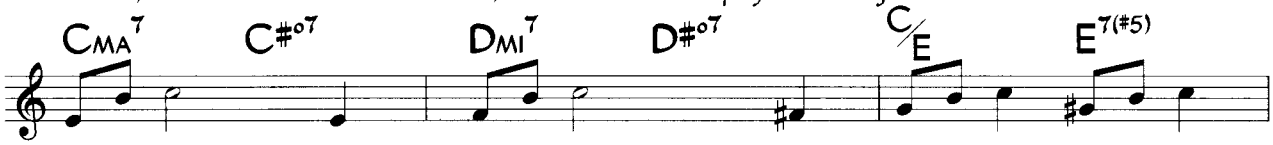


* Letter A, bars 1-3 and 9-11 and letter C, bars 1-3 are often played or sung as follows (note the last note of the second bar):



Additional Lyric (as sung by Ella Fitzgerald)

Verse
After one whole quart of brandy, Like a daisy I'm awake.
With no Bromo Seltzer handy, I don't even shake.
Men are not a new sensation; I've done pretty well, I think.
But this half-pint imitation put me on the blink.

Extra Refrains
(I've) Seen* a lot — I mean a lot —
But now I'm like sweet seventeen a lot —
Bewitched, bothered and bewildered am I.
I'll sing to him, Each spring to him
And worship the trousers that cling to him —
Bewitched, bothered and bewildered am I.
When he talks, he is seeking
Words to get off his chest.
Horizontally speaking,
He's at his very best.
Vexed again, Perplexed again,
Thank God I can be oversexed again —
Bewitched, bothered and bewildered am I.

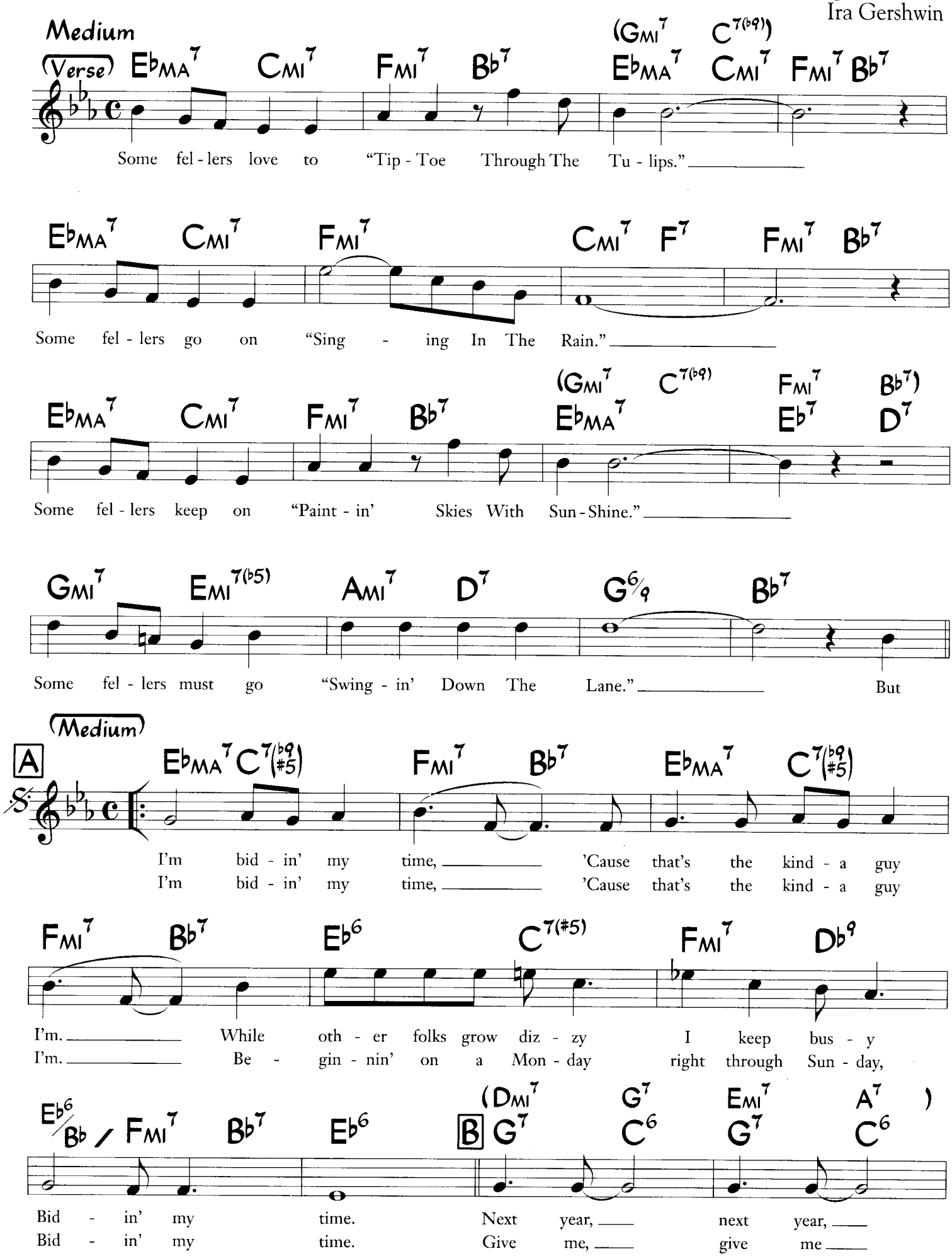
Wise at last, My eyes at last
Are cutting you down to your size at last —
Bewitched, bothered and bewildered no more.
Burned a lot, But learned a lot
And now you are broke, though you earned a lot —
Bewitched, bothered and bewildered no more.
Couldn't eat — Was dyspeptic,
Life was so hard to bear.
Now my heart's antiseptic,
Since you moved out of there.
Romance — finis; Your chance — finis;
Those ants that invaded my pants — finis —
Bewitched, bothered and bewildered no more.

* Ella sings "Sinned" There is an original additional refrain that Ella does not sing.

Bidin' My Time

(from "Girl Crazy")

George Gershwin
Ira Gershwin



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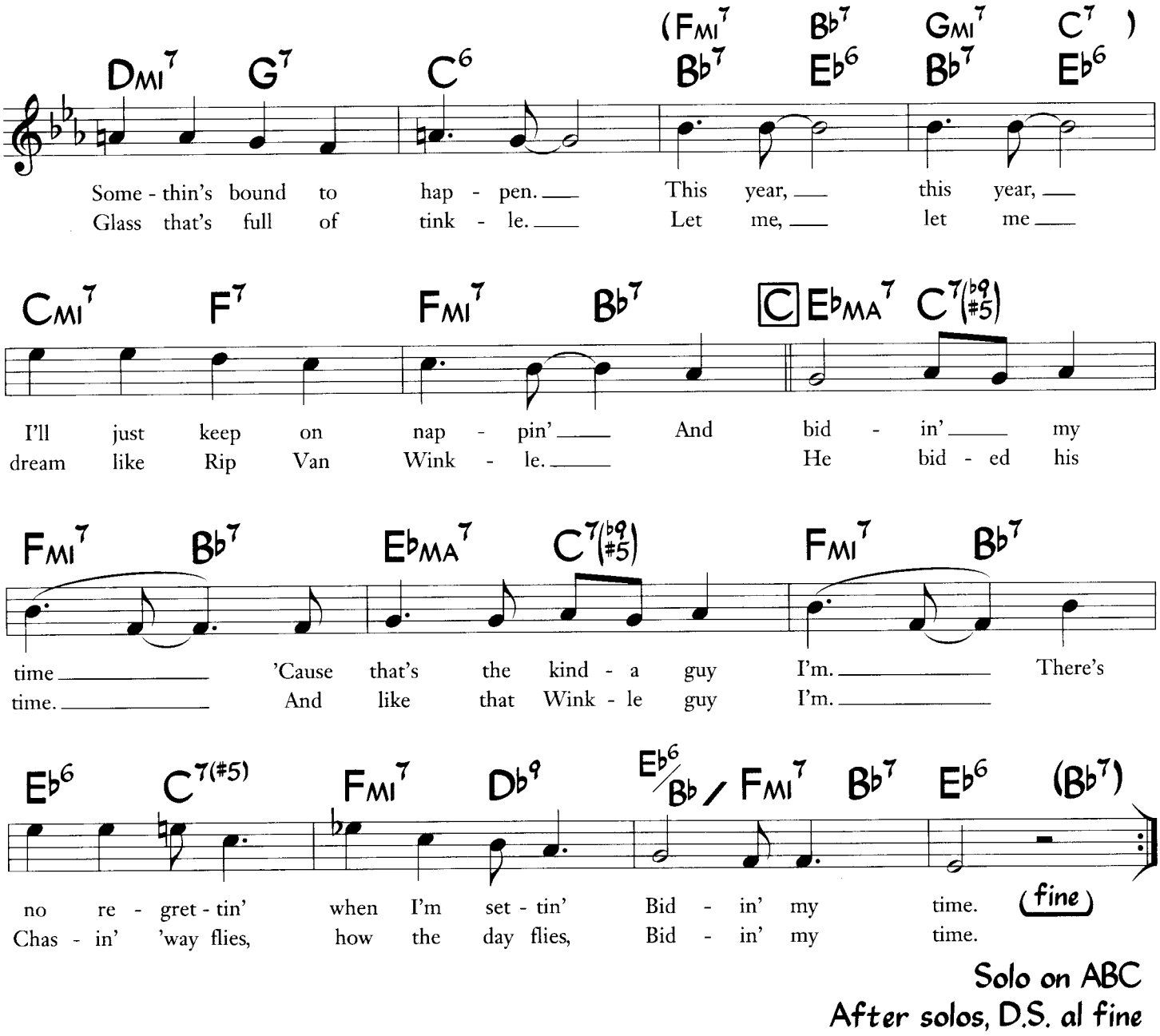
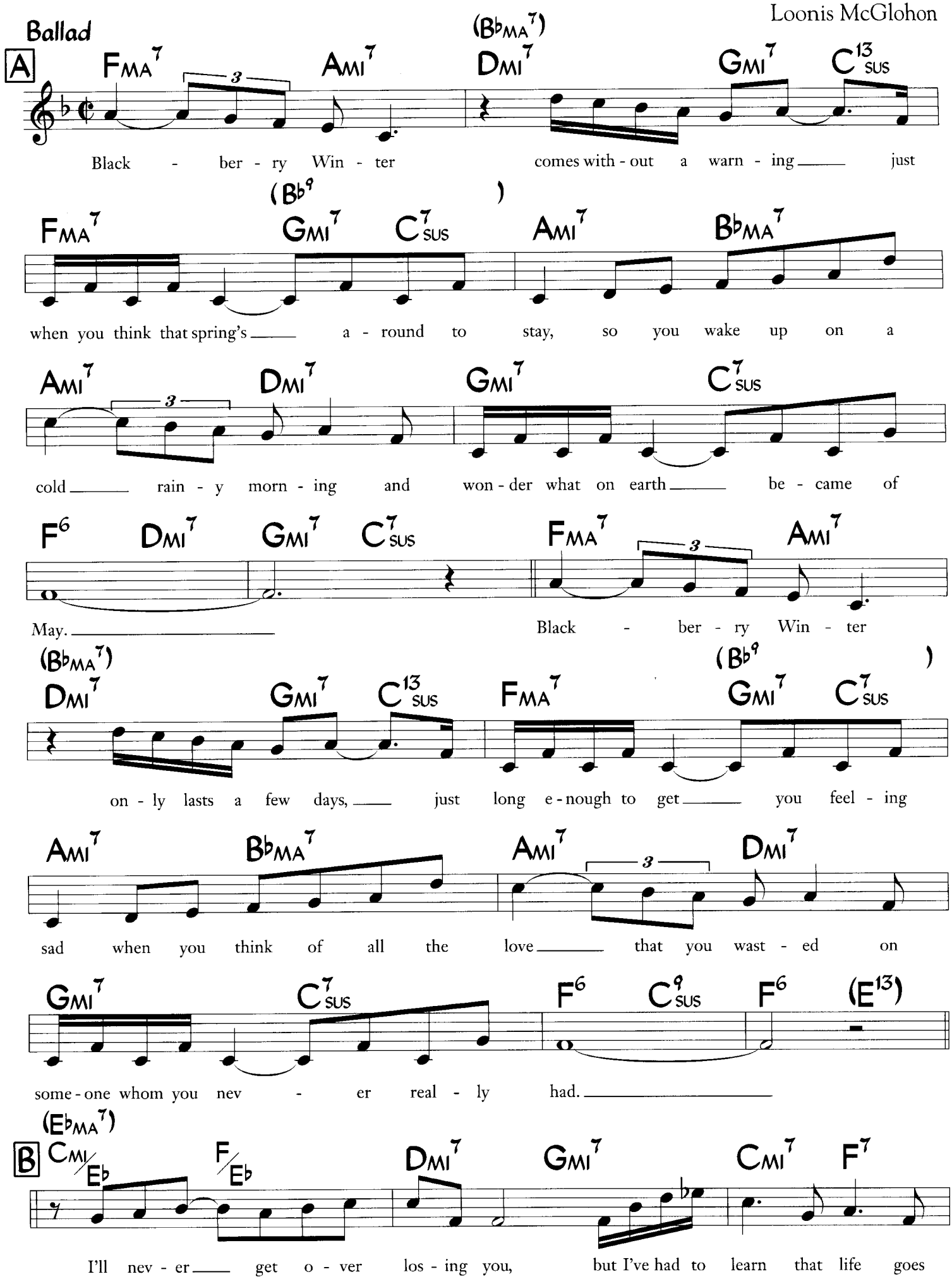


The form is sometimes performed AABC.

Blackberry Winter

Alec Wilder
Loonis McGlohon



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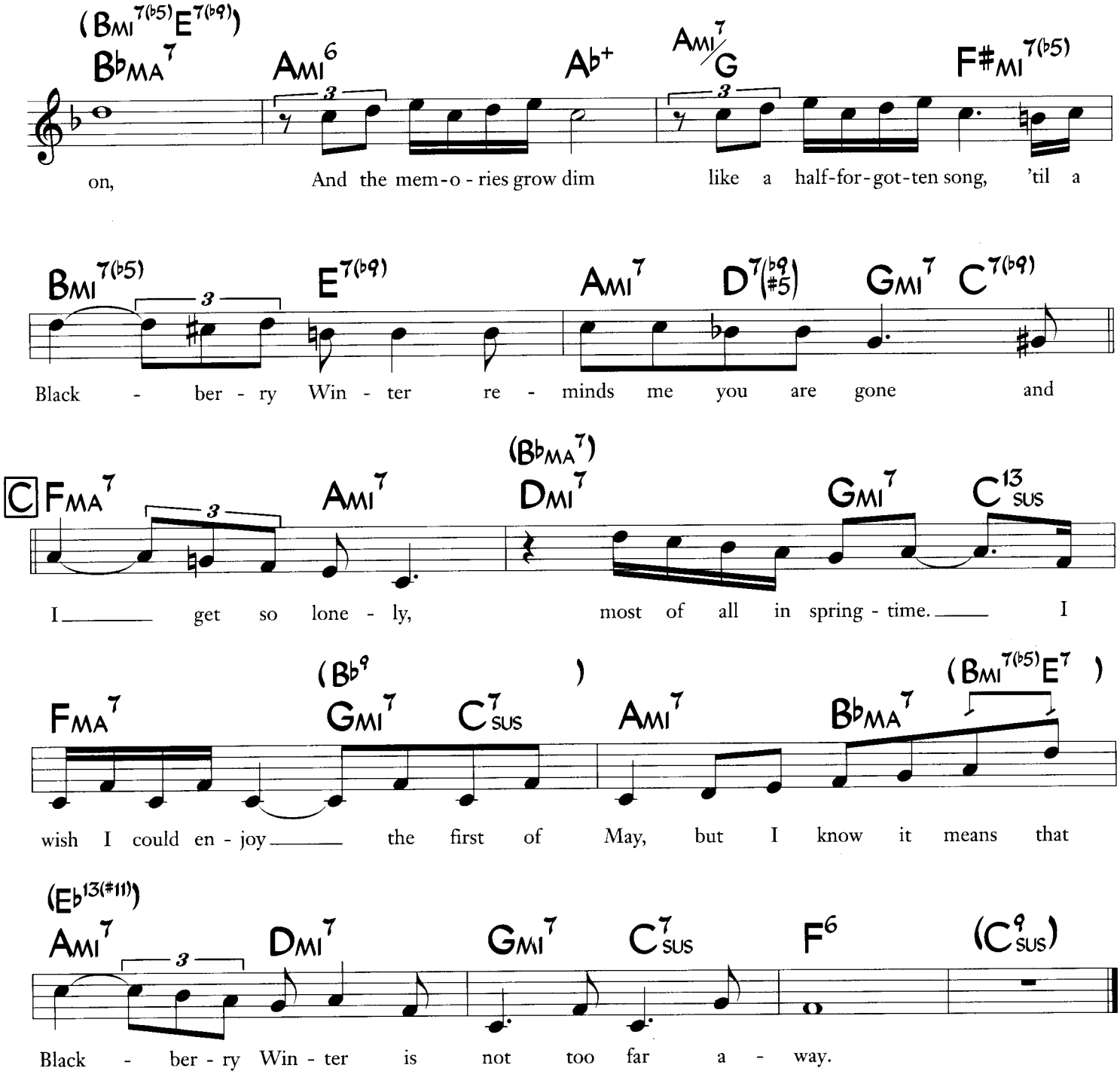
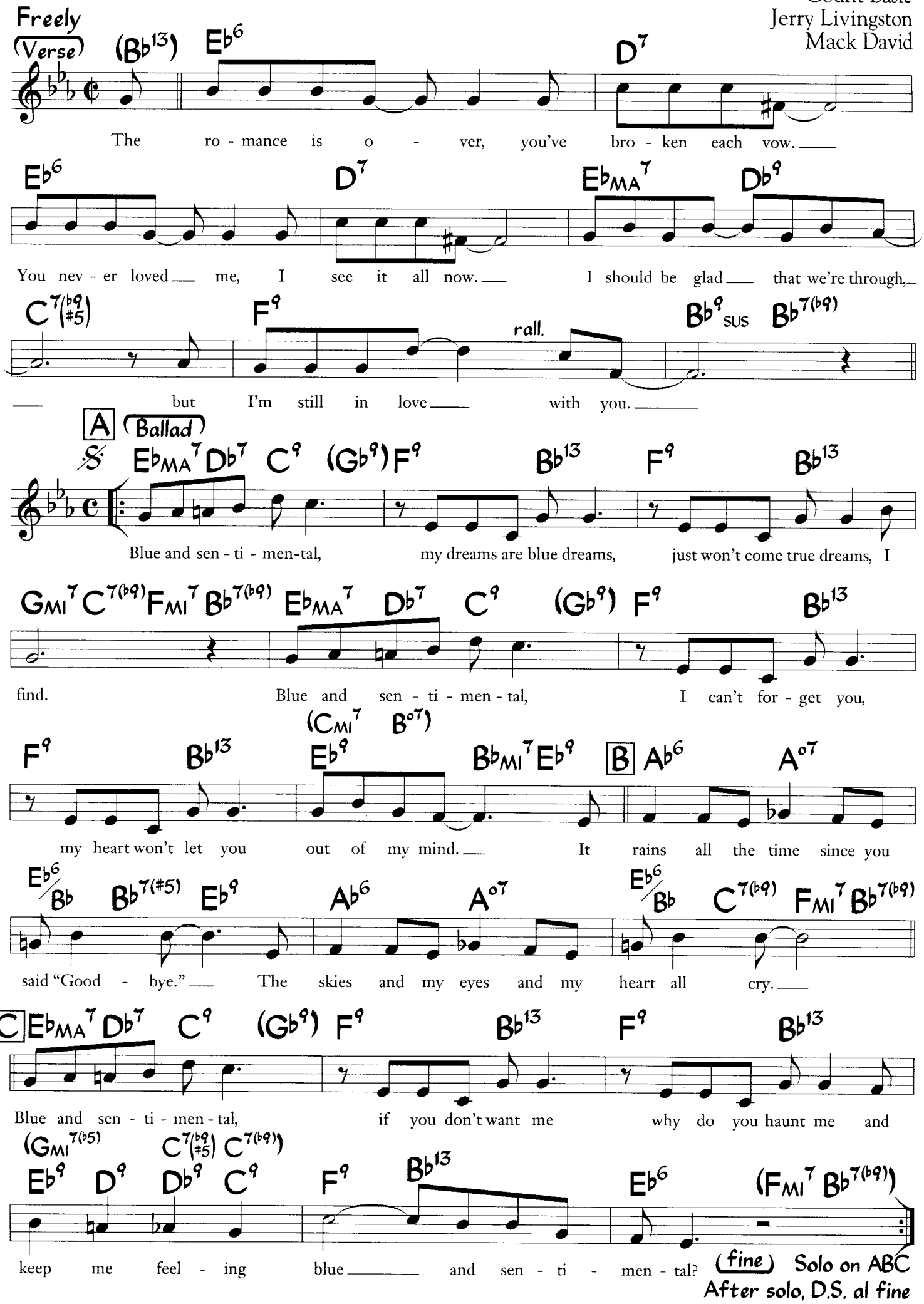


Other alternate chords, at letter C only:

C BMI7(♭5) B♭MI6 AMI7 A♭7 | GMI7 | C13 SUS | FMA7 | / / / / | / / / / | / / (etc.)

Blue And Sentimental

Count Basie
Jerry Livingston
Mack David



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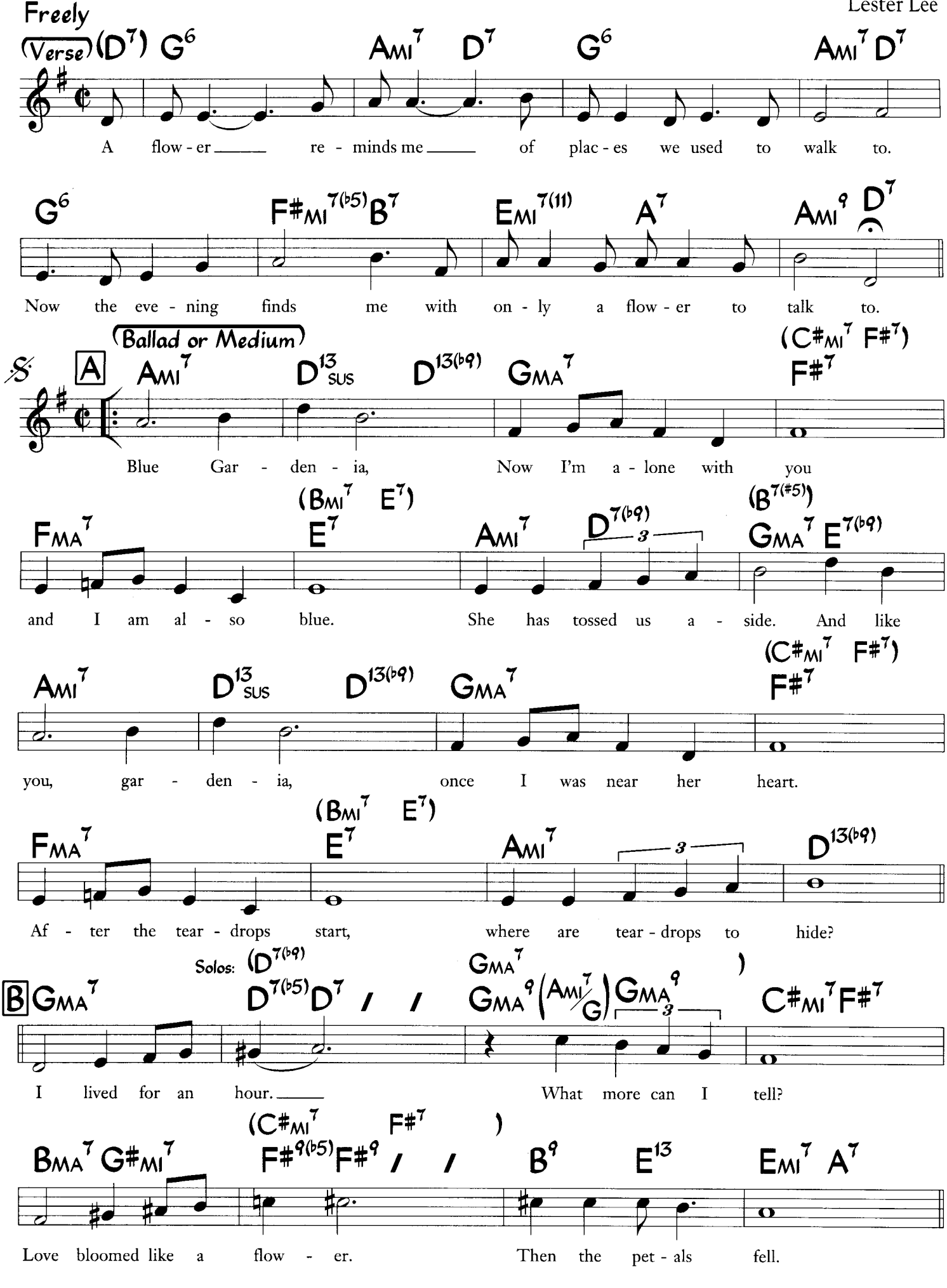
Blue Gardenia

(from "Blue Gardenia")

Bob Russell
Lester Lee



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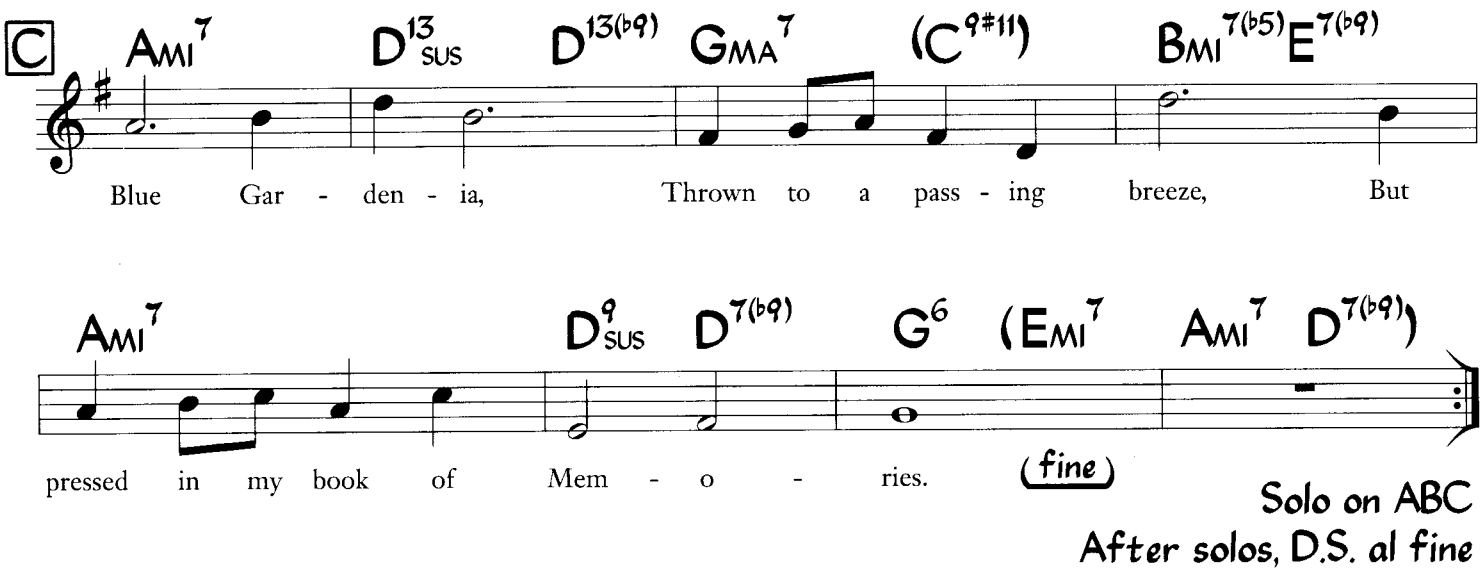


Solo on ABC

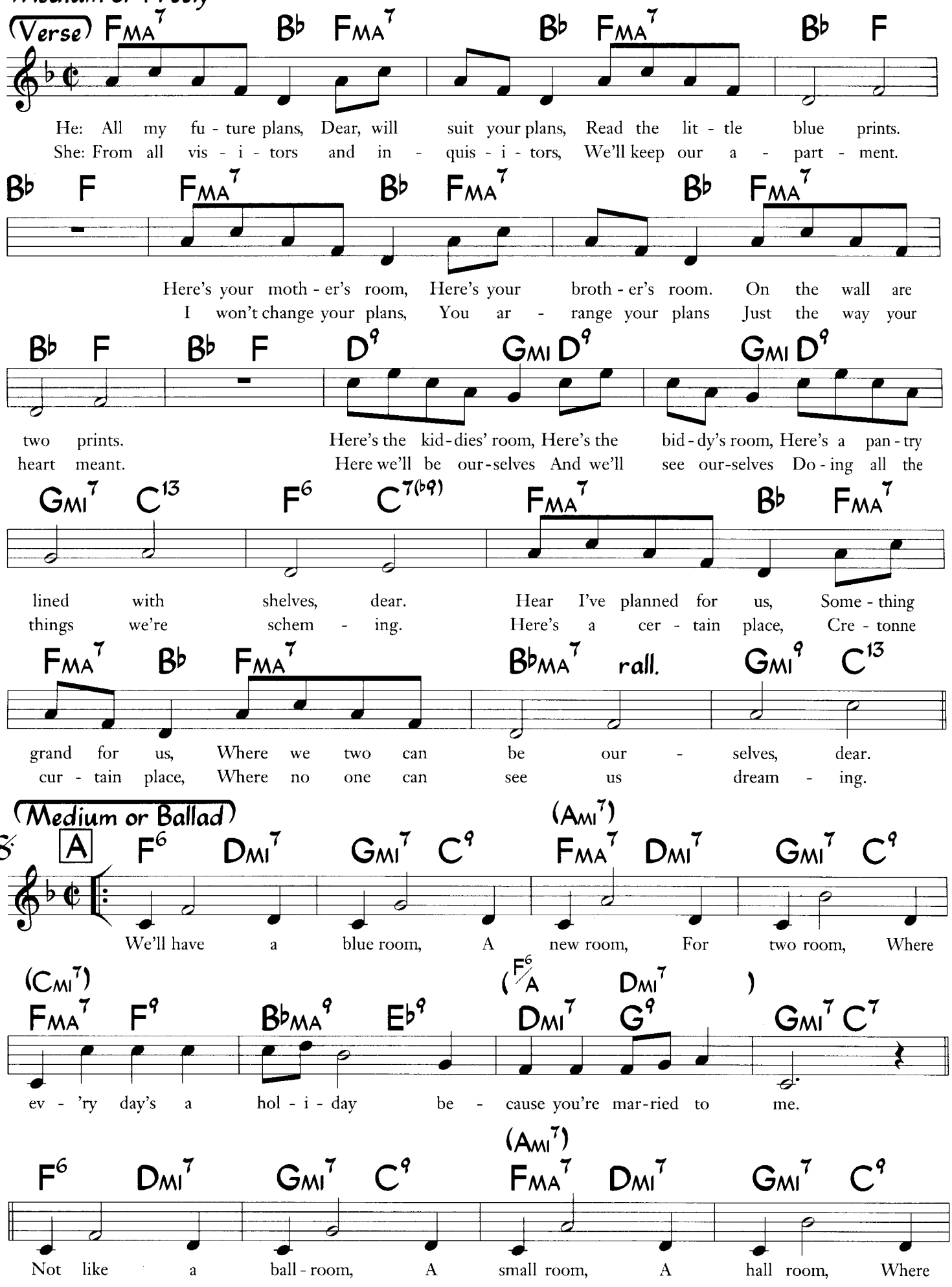
After solos, D.S. al fine

The Blue Room

(from "The Girl Friend")

Music by Richard Rodgers
Lyric by Lorenz Hart

Medium or Freely



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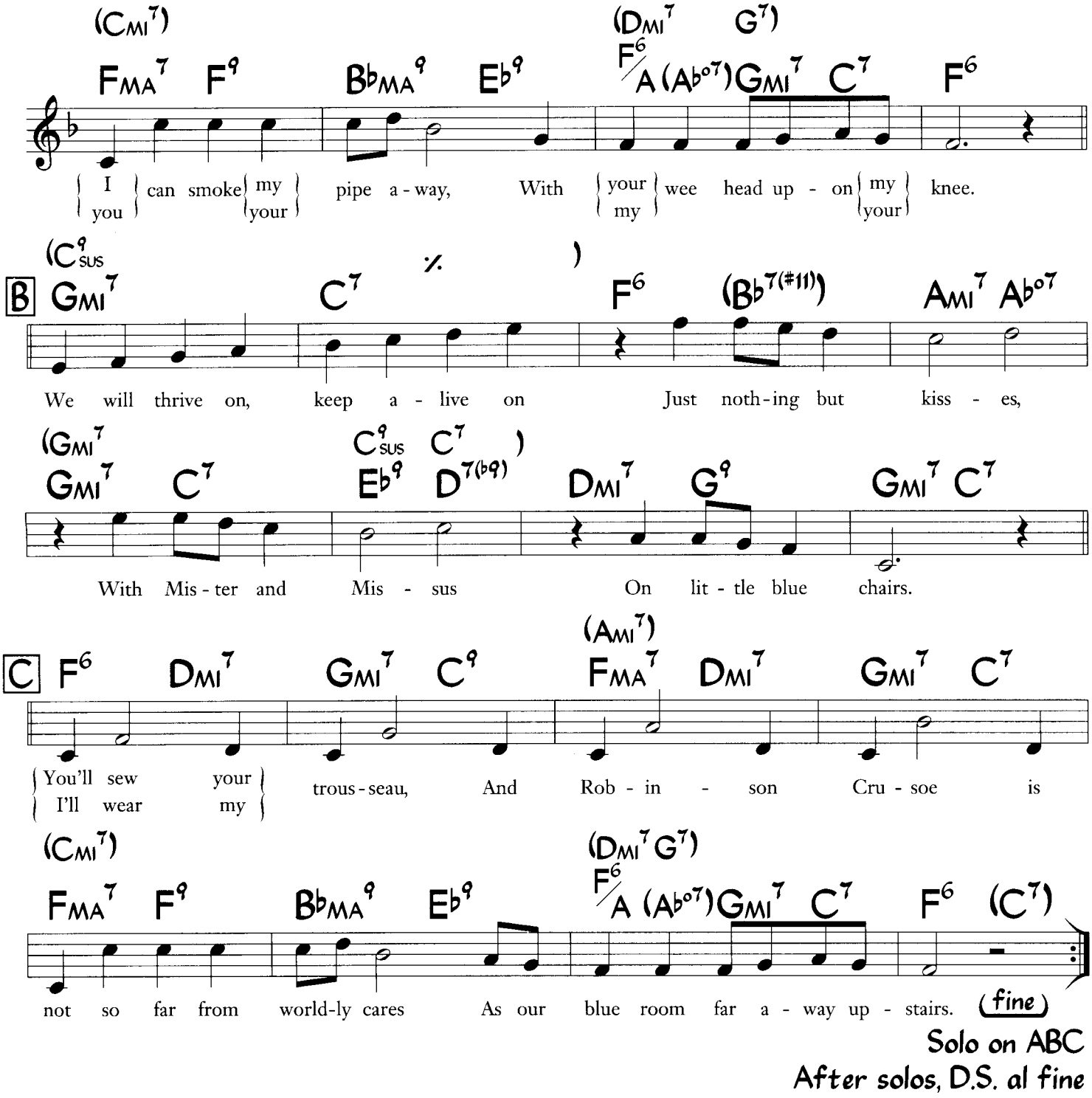
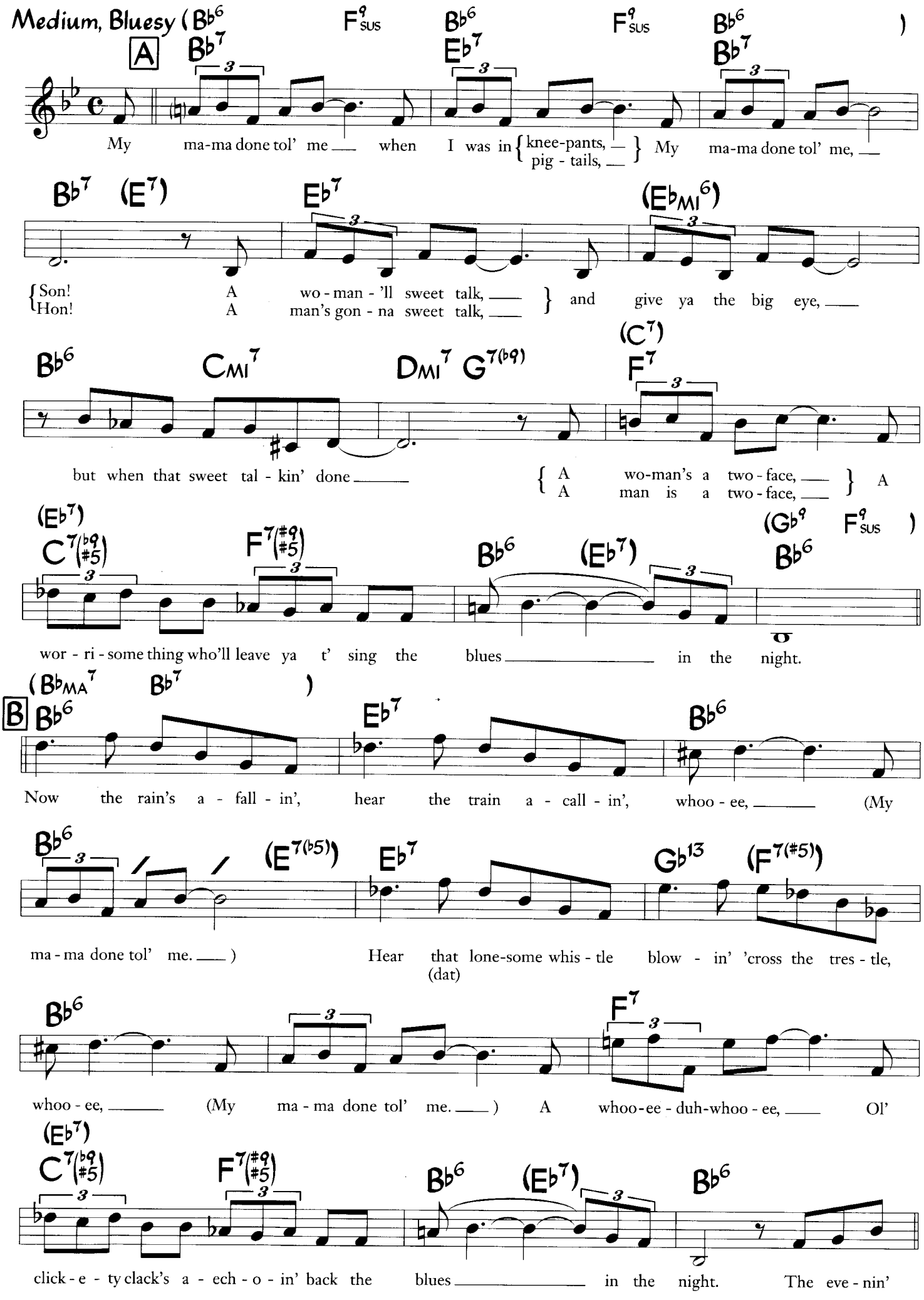

(CMI7)
FMA7 F9 BbMA9 Eb9 (DMI7 G7)
F6/A (Ab07) GMI7 C7 F6
I / you can smoke my / your pipe a-way, With your / my wee head up-on my / your knee.
B (C9SUS
GMI7 C7 F6 (Bb7(#11)) AMI7 Ab07
We will thrive on, keep a-live on Just noth-ing but kiss-es,
(GMI7
GMI7 C7 C9SUS C7)
Eb9 D7(b9) DMI7 G9 GMI7 C7
With Mis-ter and Mis-sus On lit-tle blue chairs.
C F6 DMI7 GMI7 C9 (AMI7)
FMA7 DMI7 GMI7 C7
You'll sew your / I'll wear my trous-seau, And Rob-in-son Cru-soe is
(CMI7)
(DMI7 G7)
FMA7 F9 BbMA9 Eb9 F6/A (Ab07) GMI7 C7 F6 (C7)
not so far from world-ly cares As our blue room far a-way up-stairs. (fine)
Solo on ABC
After solos, D.S. al fine

Blues In The Night

(from "Blues In The Night")

Music by Harold Arlen
Lyric by Johnny Mercer



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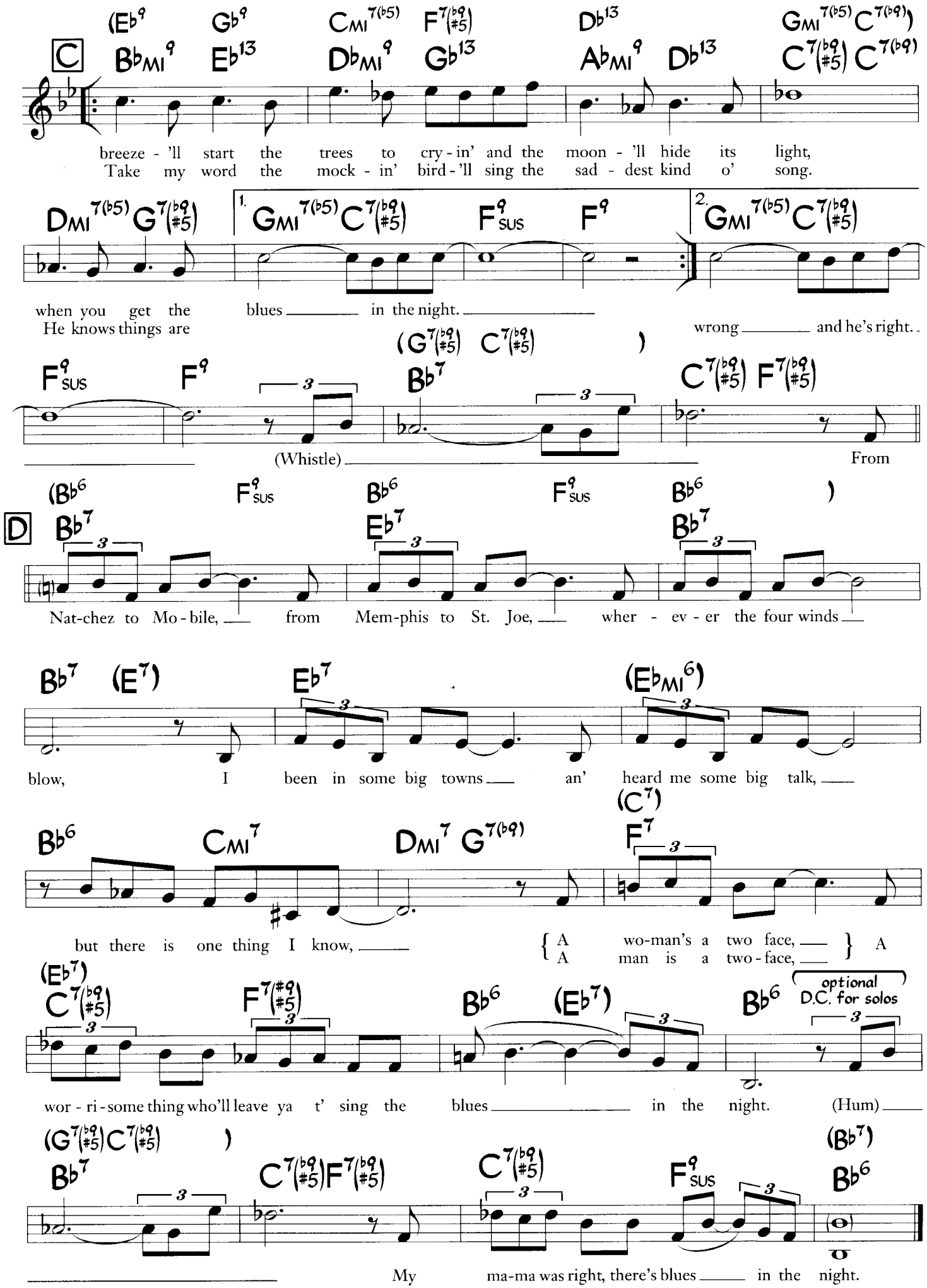
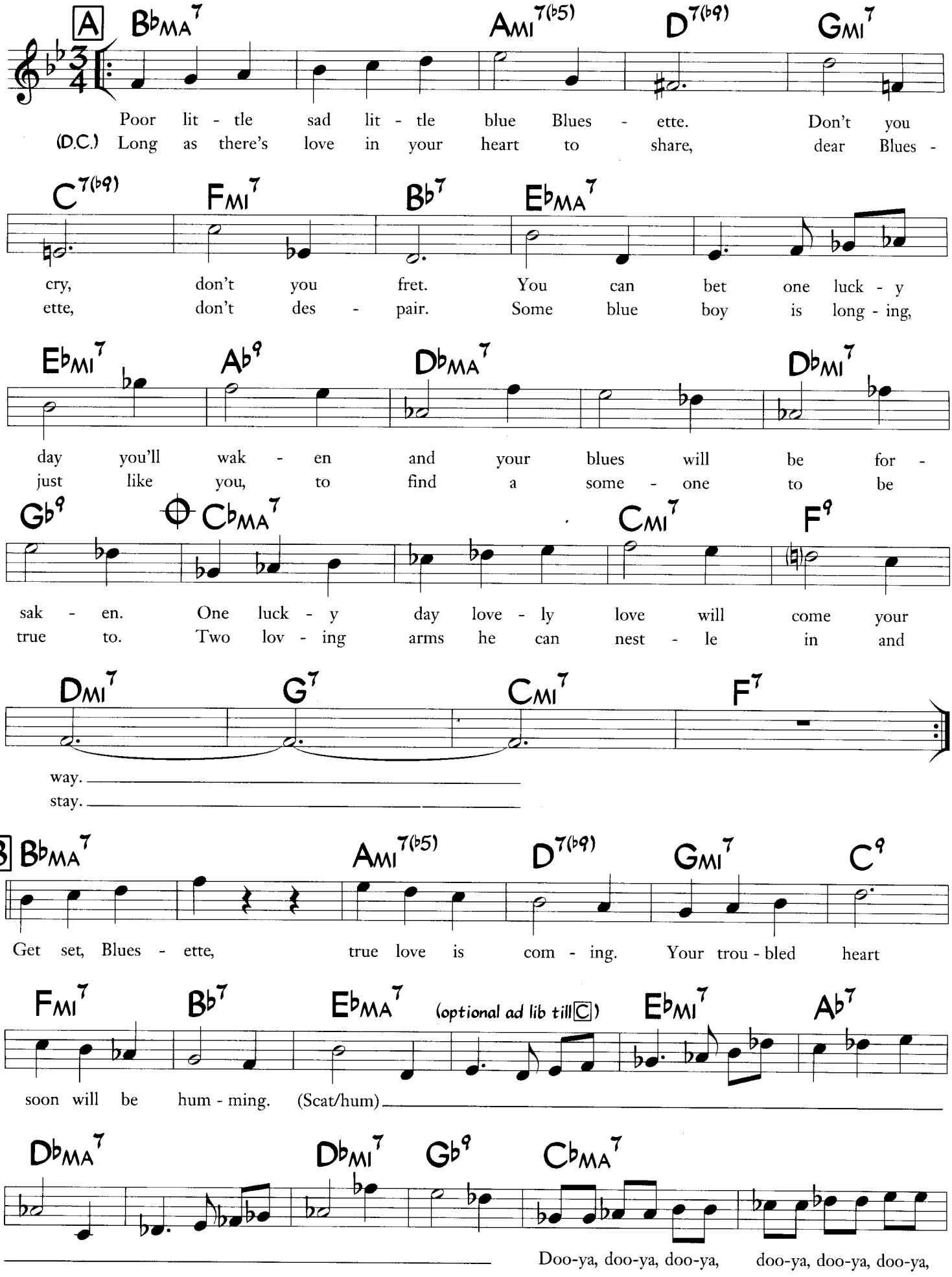

C
(Eb9 Gb9 CMI7(b5) F7(b9 #5) Db13 GMI7(b5) C7(b9))
BbMI9 Eb13 DbMI9 Gb13 AbMI9 Db13 C7(b9 #5) C7(b9)
breeze - 'll start the trees to cry - in' and the moon - 'll hide its light,
Take my word the mock - in' bird - 'll sing the sad - dest kind o' song.
DMI7(b5) G7(b9 #5)
1. GMI7(b5) C7(b9 #5) F9SUS F9
2. GMI7(b5) C7(b9 #5)
when you get the blues in the night.
He knows things are wrong and he's right.
F9SUS F9
(G7(b9 #5) C7(b9 #5))
Bb7
C7(b9 #5) F7(b9 #5)
(Whistle)
From
D
(Bb6 F9SUS Bb6 F9SUS Bb6)
Bb7 Eb7 Bb7
Nat-chez to Mo - bile, from Mem-phis to St. Joe, wher - ev - er the four winds
Bb7 (E7) Eb7 (EbMI6)
blow, I been in some big towns an' heard me some big talk,
Bb6 CMI7 DMI7 G7(b9)
(C7)
F7
but there is one thing I know,
{ A wo-man's a two face, } A
{ A man is a two - face, }
(Eb7)
C7(b9 #5) F7(b9 #5) Bb6 (Eb7) Bb6
optional D.C. for solos
wor - ri - some thing who'll leave ya t' sing the blues in the night. (Hum)
(G7(b9 #5) C7(b9 #5))
Bb7 C7(b9 #5) F7(b9 #5) C7(b9 #5) F9SUS
(Bb7)
Bb6
My ma-ma was right, there's blues in the night.

Bluesette

Music by Jean "Toots" Thielemans
Lyric by Norman Gimbel

Medium Jazz Waltz



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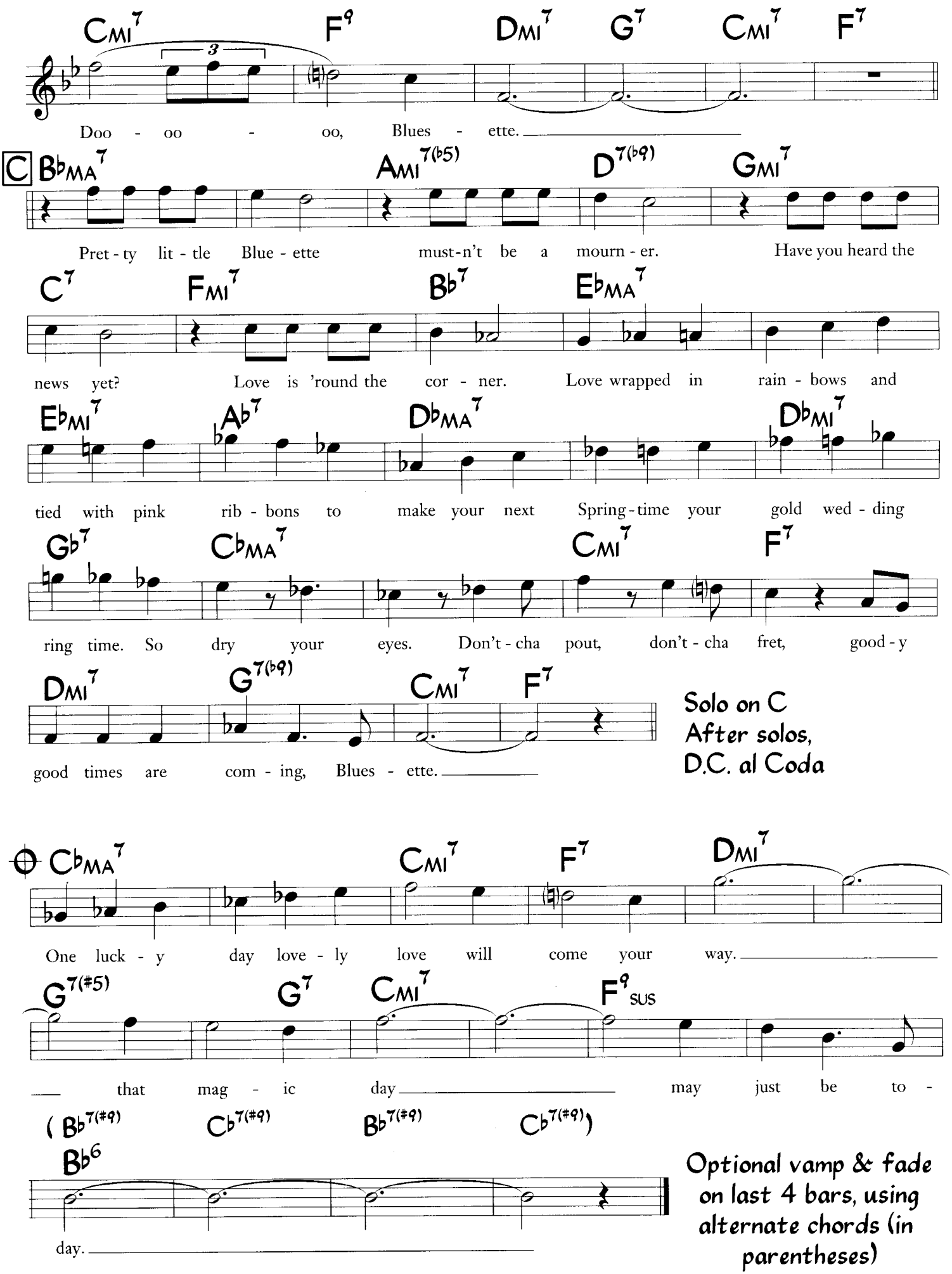
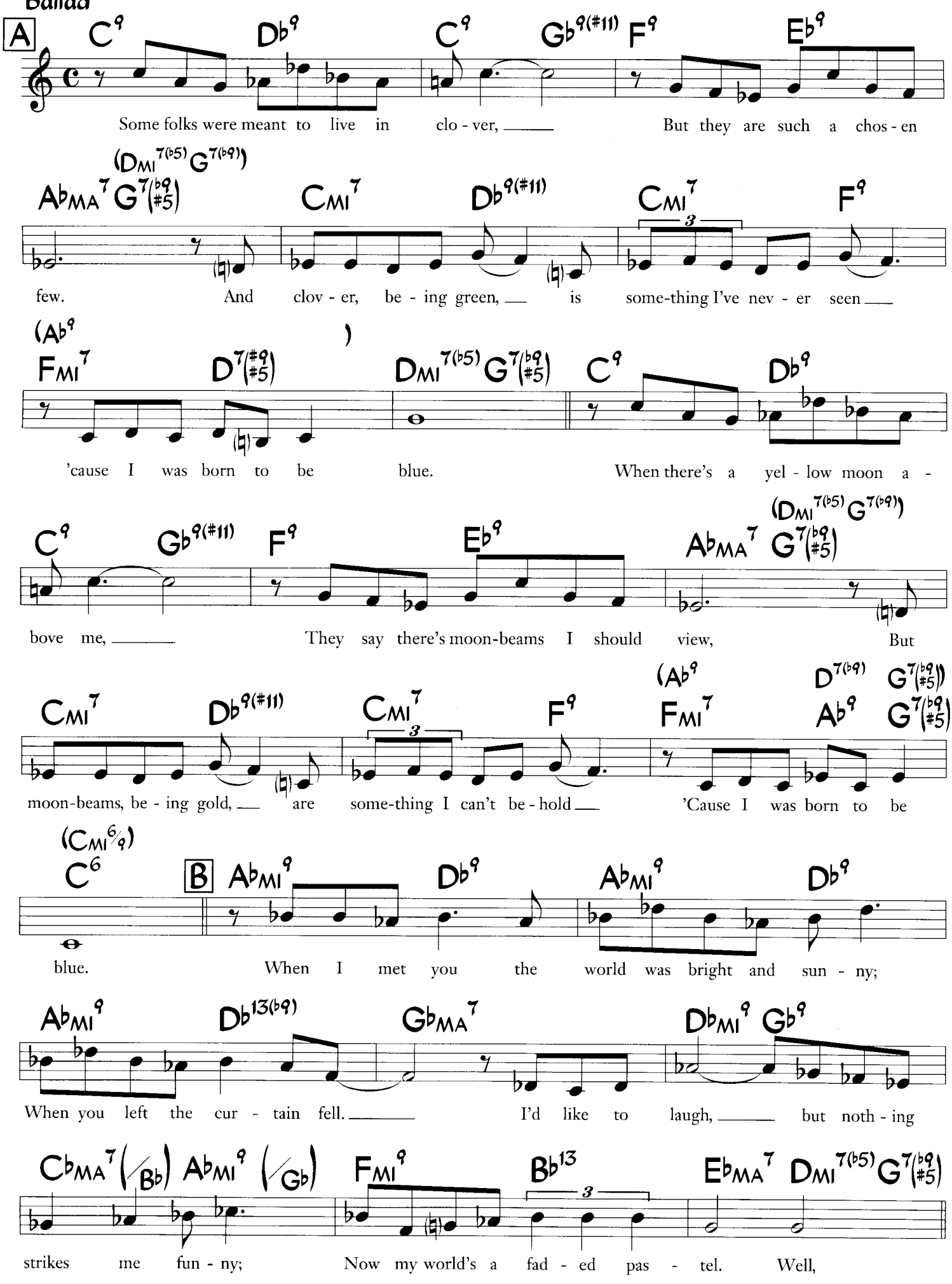


In some versions, letters B and/or C are omitted.

Born To Be Blue

Mel Torme
Robert Wells

Ballad



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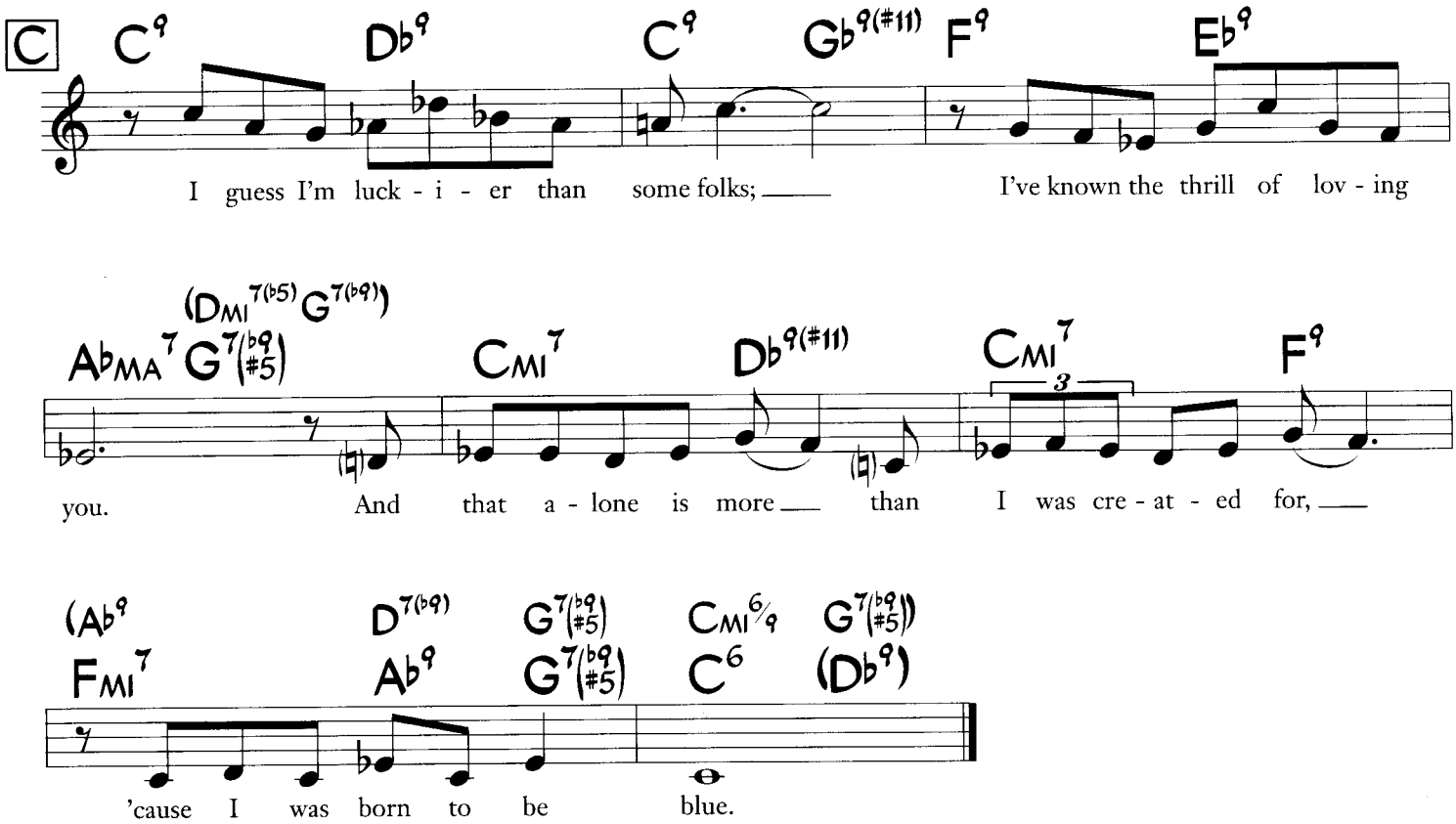
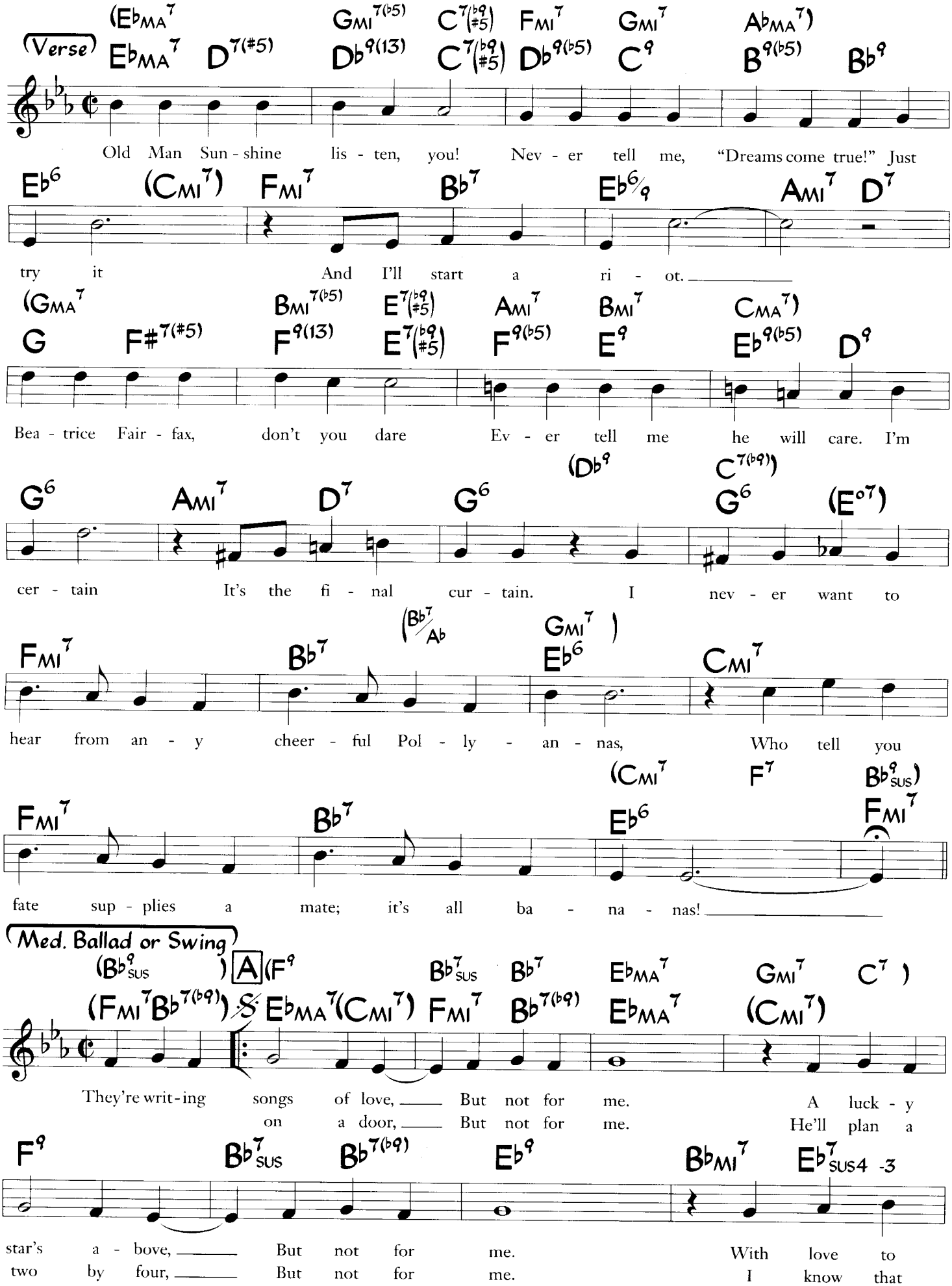

C
C9 Db9 C9 Gb9(#11) F9 Eb9
I guess I'm luck - i - er than some folks; I've known the thrill of lov - ing
(DMI7(b5) G7(b9))
AbMA7 G7(b9 #5) CMI7 Db9(#11) CMI7 F9
you. And that a - lone is more than I was cre - at - ed for,
3
(Ab9 D7(b9) G7(b9 #5) CMI6/9 G7(b9 #5))
FMI7 Ab9 G7(b9 #5) C6 (Db9)
'cause I was born to be blue.

But Not For Me (Standard Version)

(from "Girl Crazy")

George Gershwin
Ira Gershwin

Freely or Medium Tempo



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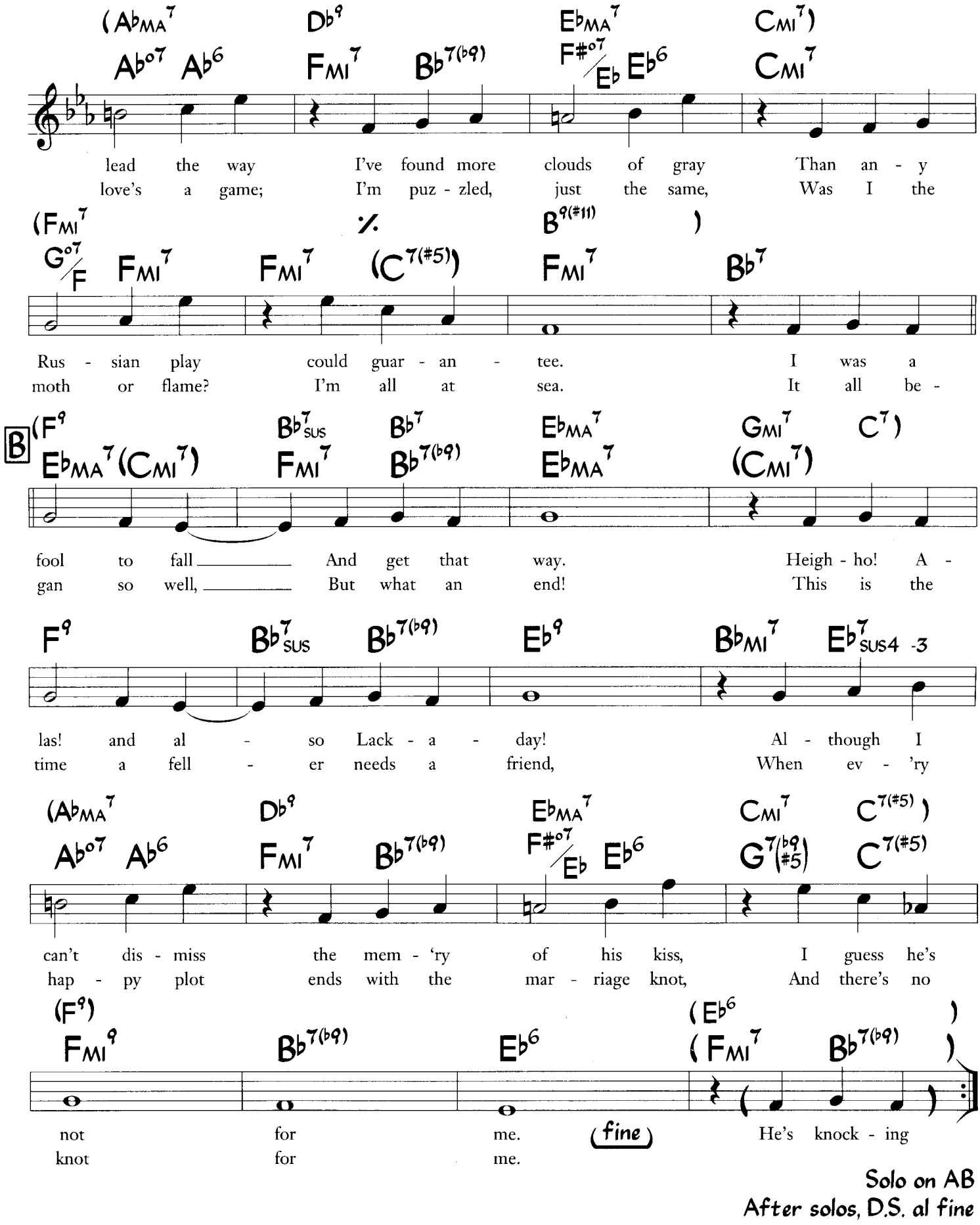
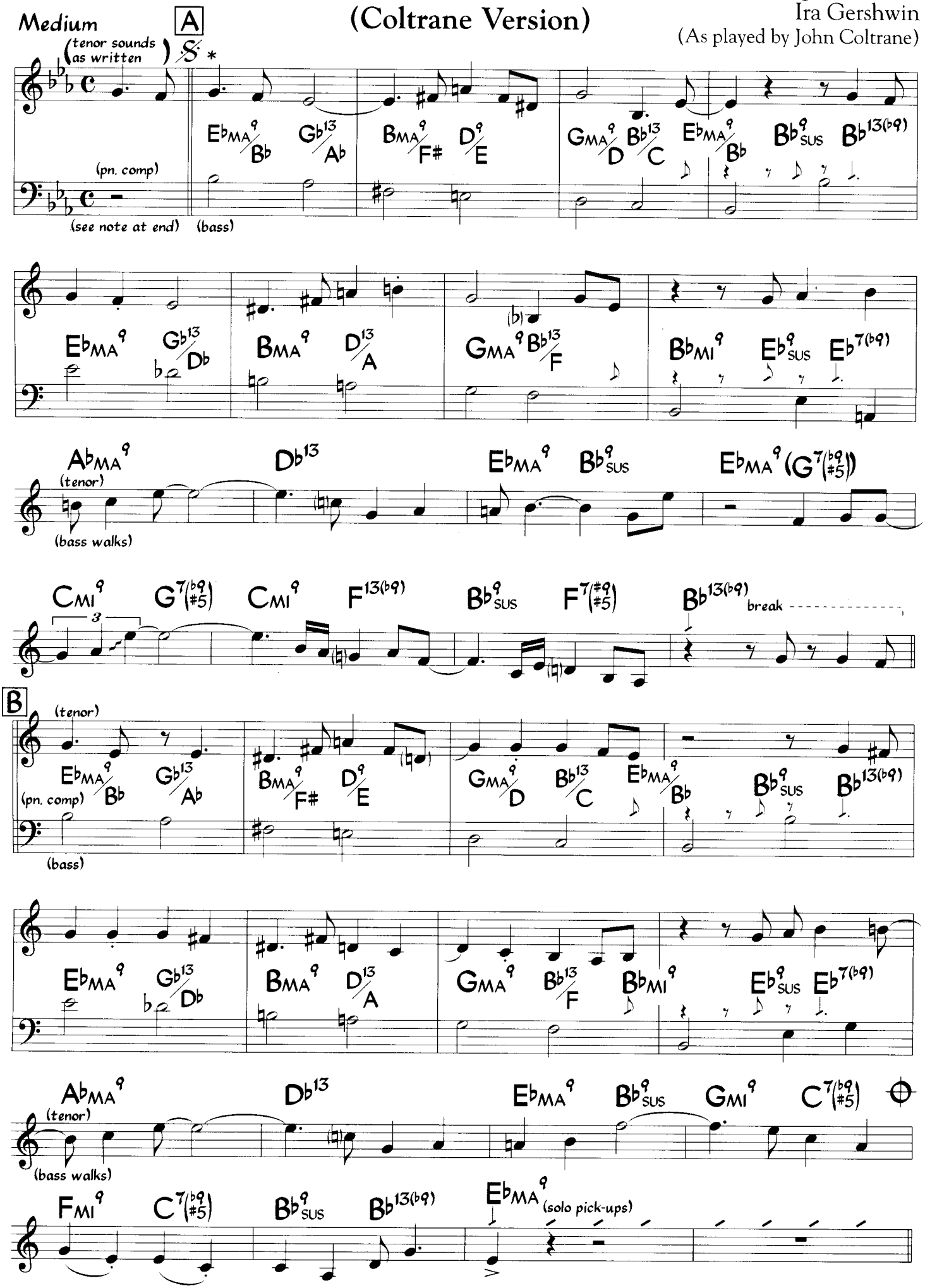


Solo on AB
After solos, D.S. al fine

But Not For Me
(Coltrane Version)

George Gershwin
Ira Gershwin
(As played by John Coltrane)



* This melody uses phrases from both the first and last choruses to make it as close to the original melody as was played.

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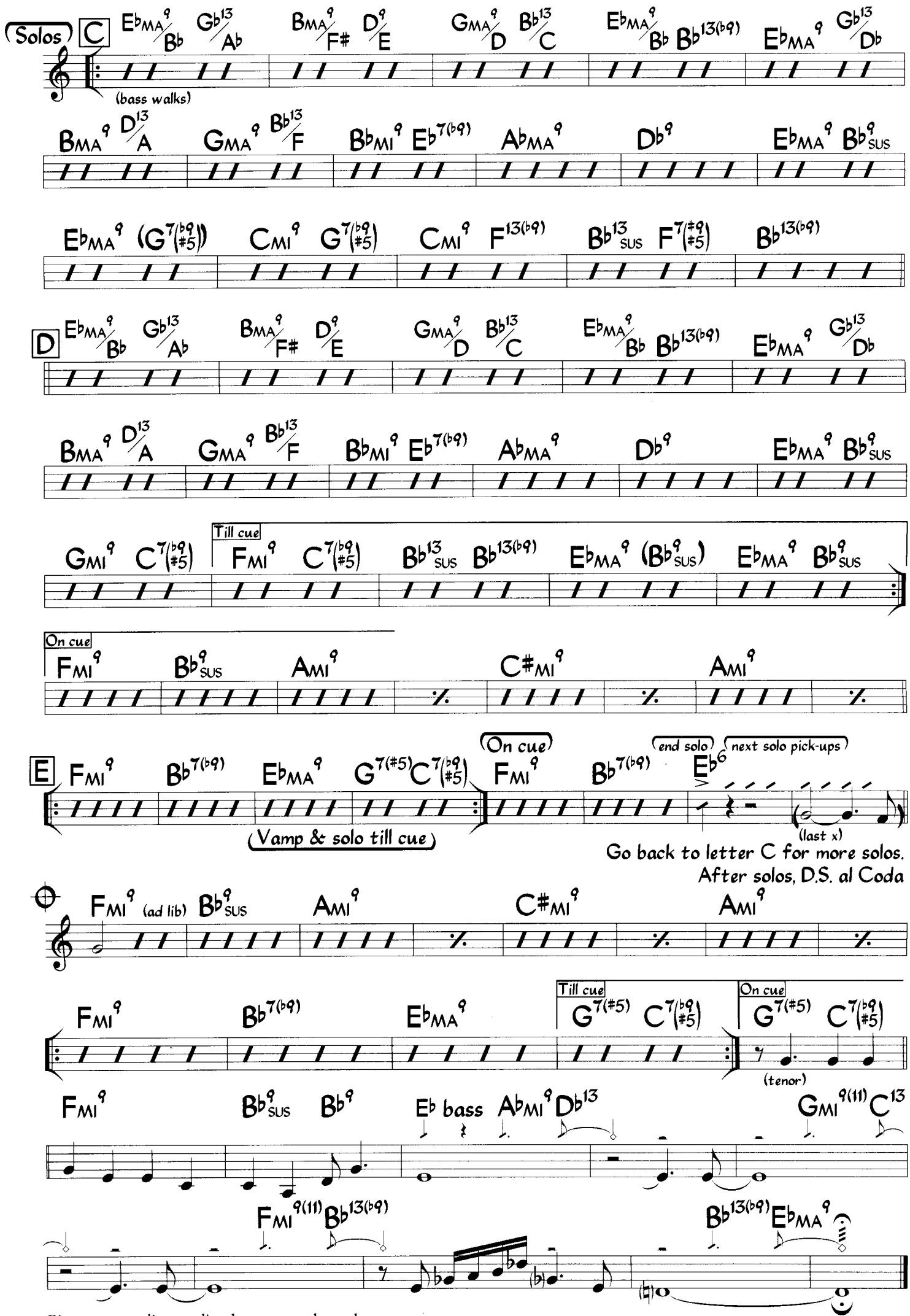
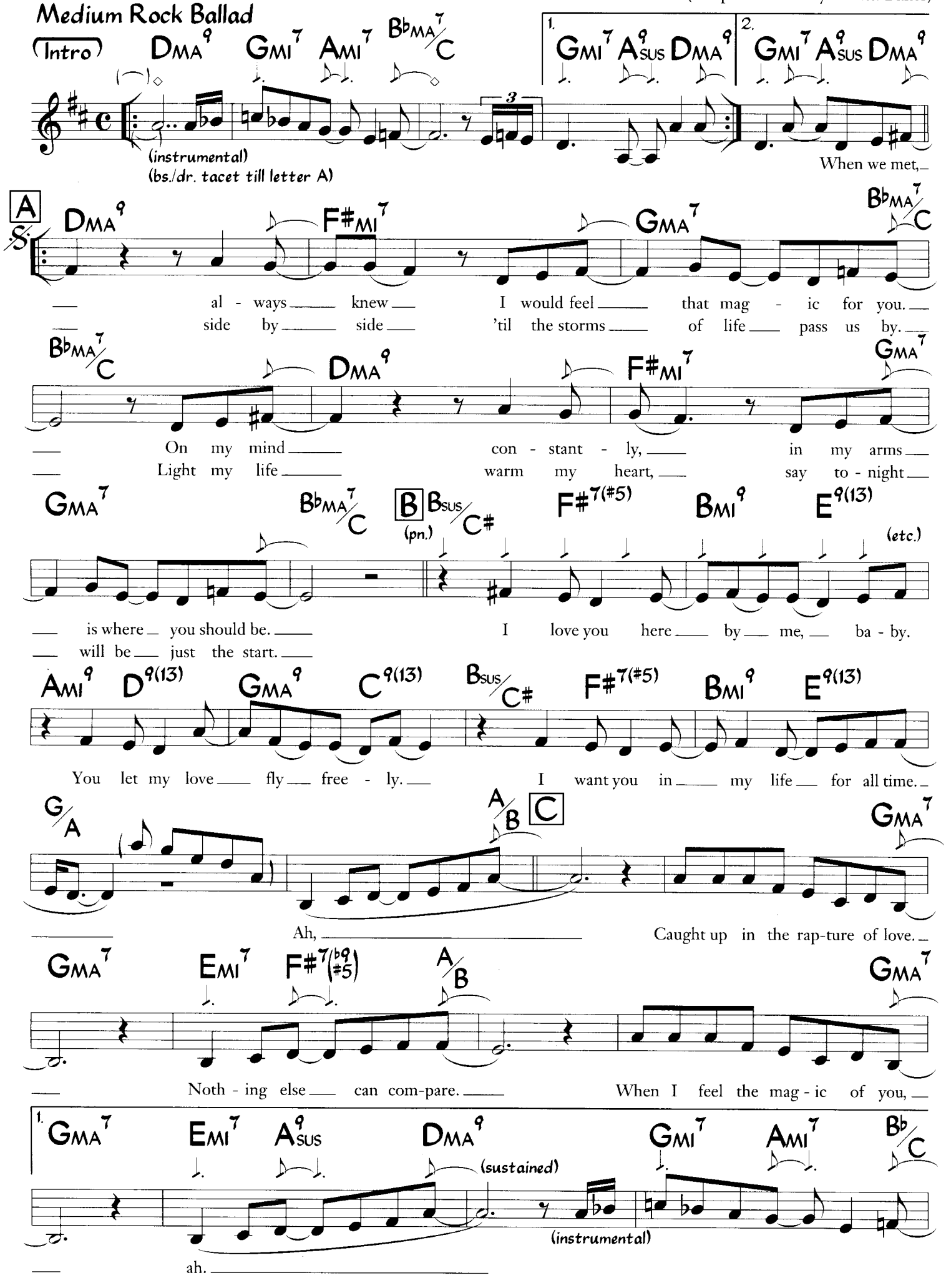

Solos
C
(bass walks)
D
Till cue
On cue
E
(Vamp & solo till cue)
end solo
next solo pick-ups
(last x)
Go back to letter C for more solos.
After solos, D.S. al Coda
(ad lib)
(tenor)
Eb bass
Piano comps, disregarding bass notes, throughout.

Caught Up In The Rapture

Garry Glenn
Dianne Quander
(As performed by Anita Baker)



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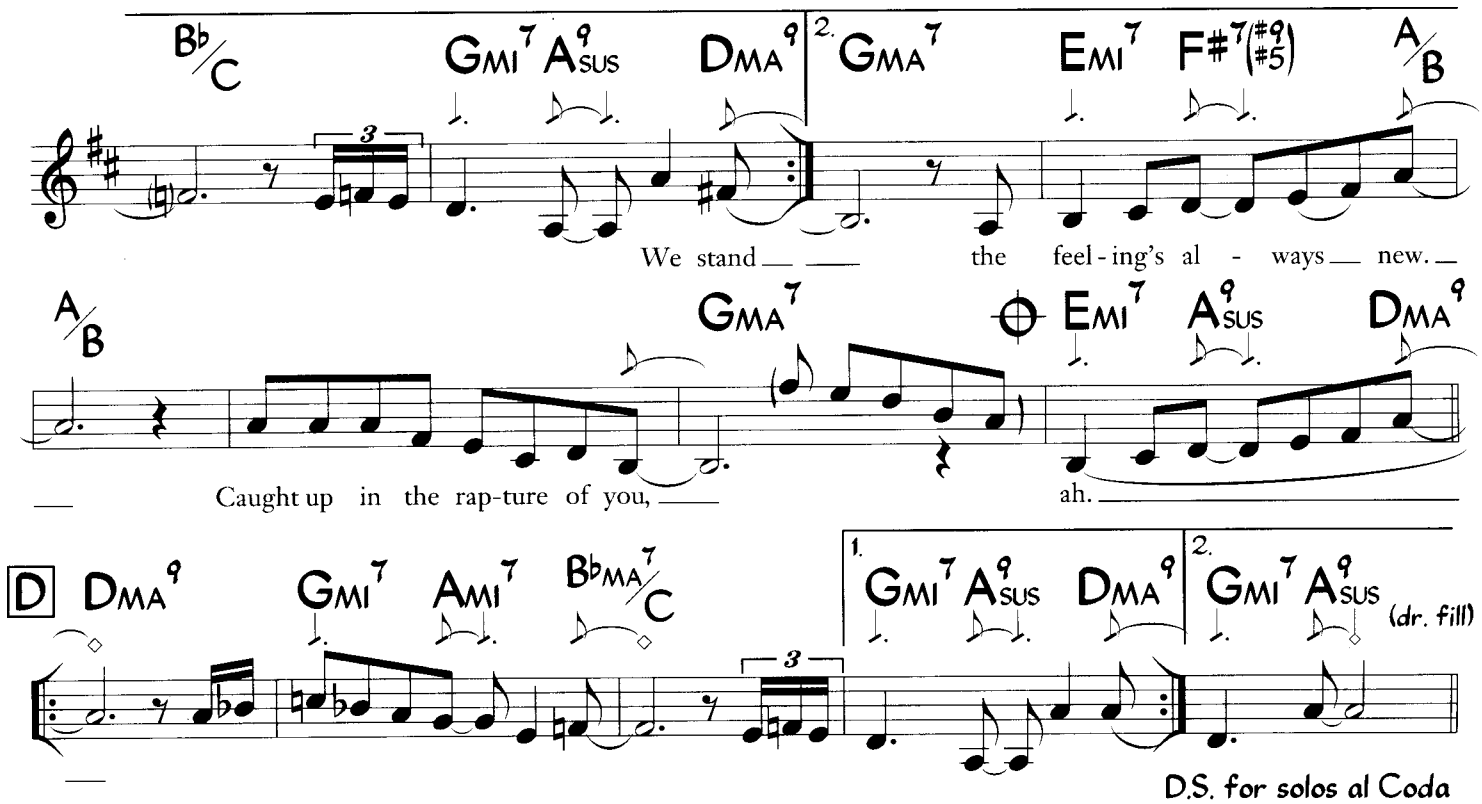
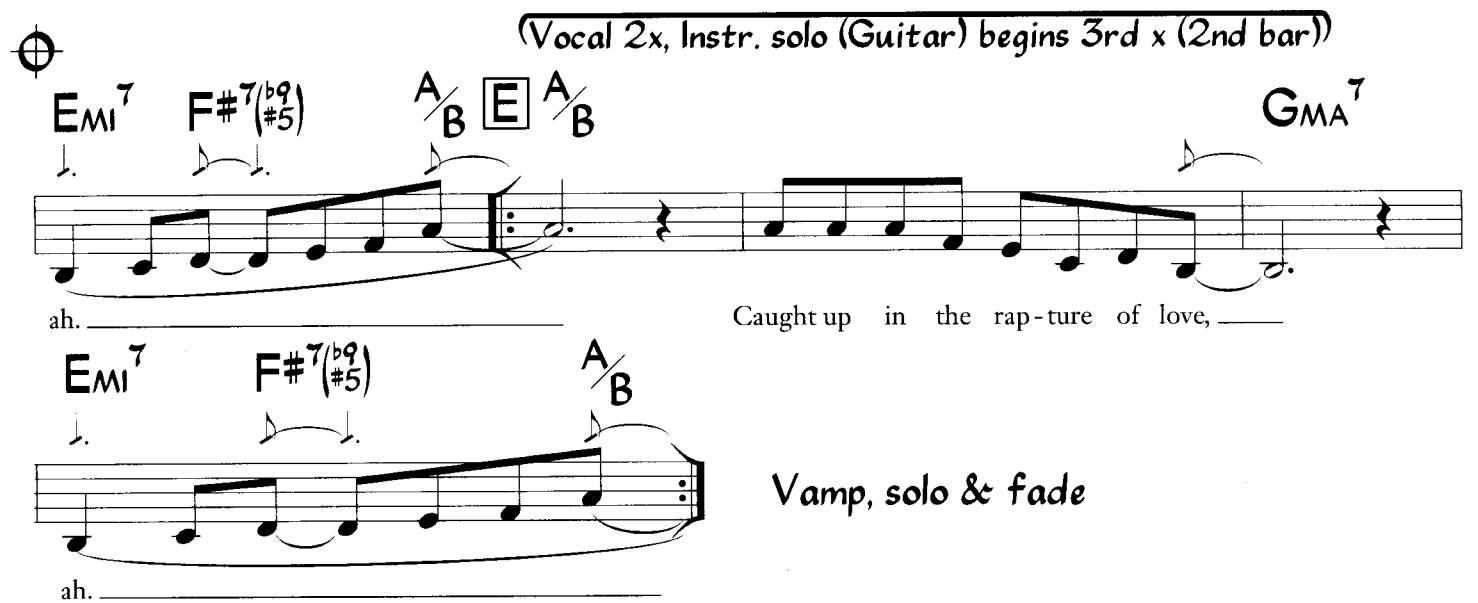
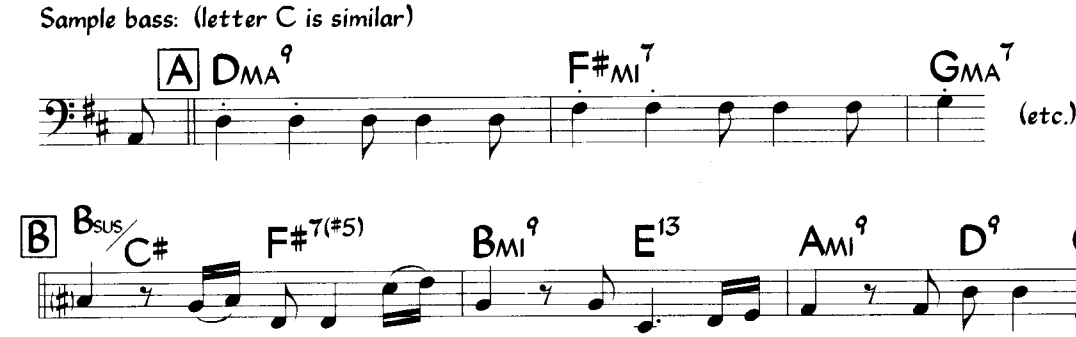




Sample bass: (letter C is similar)

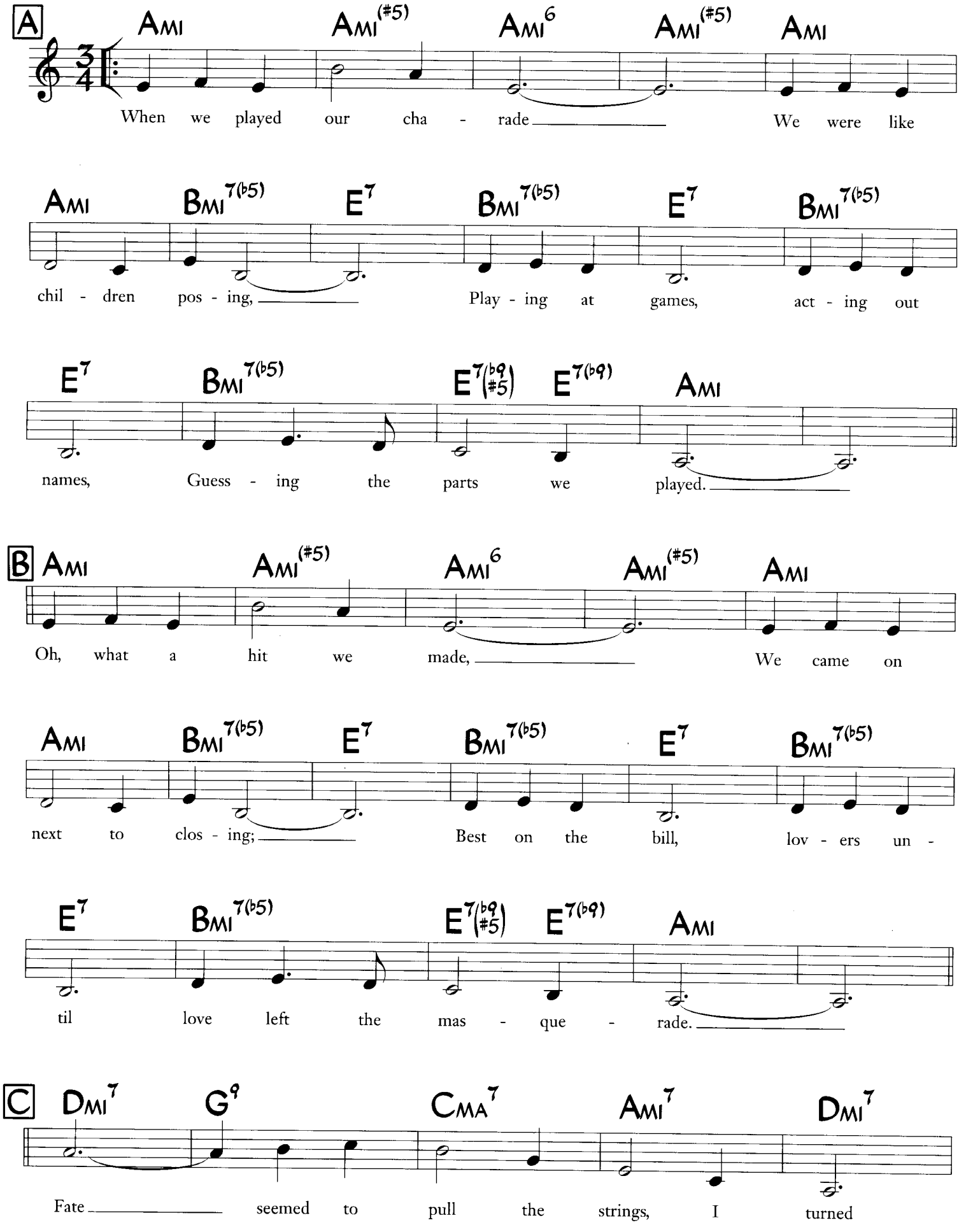


Charade

(from "Charade")

Music by Henry Mancini
Lyric by Johnny Mercer

Medium Waltz



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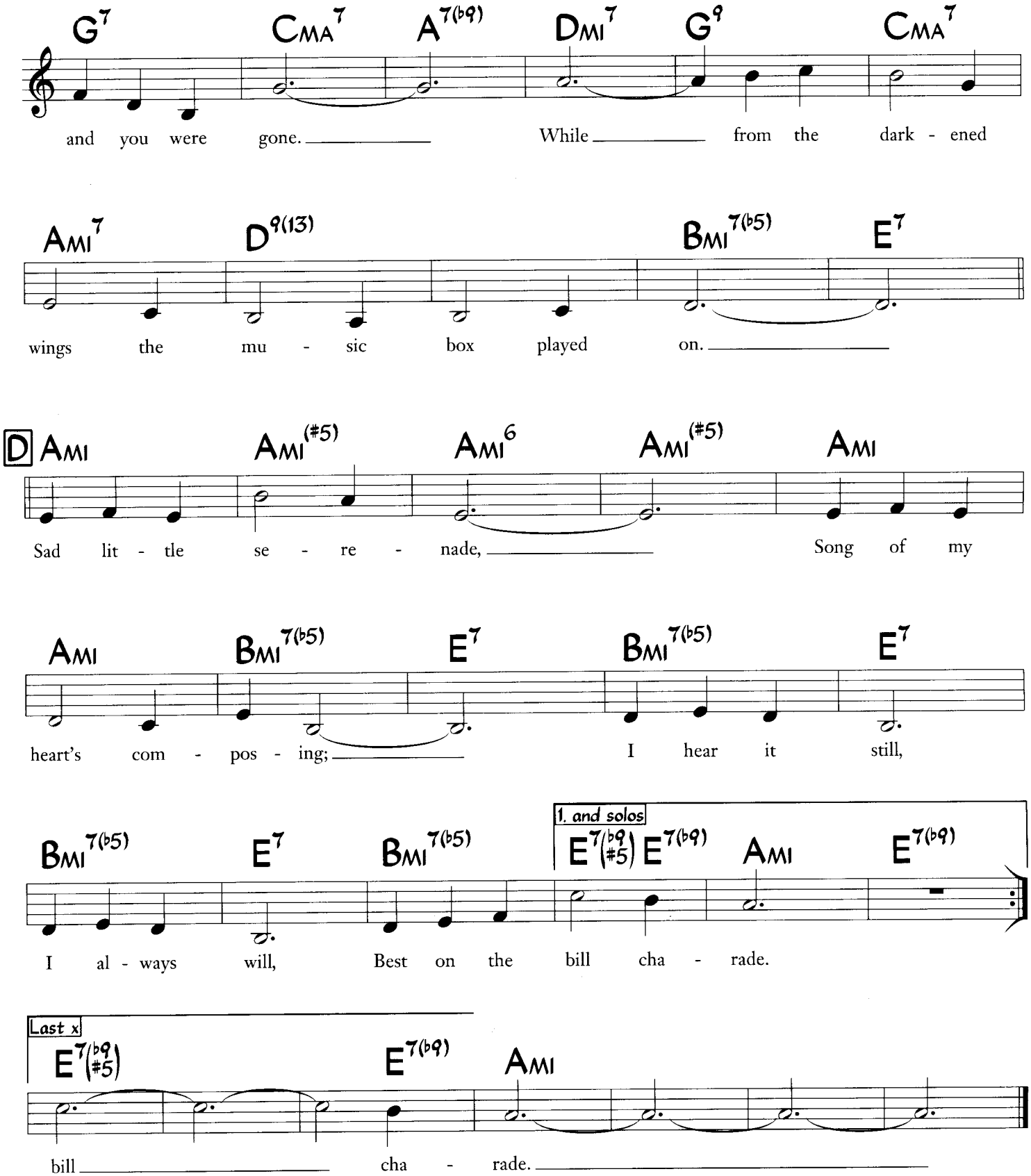
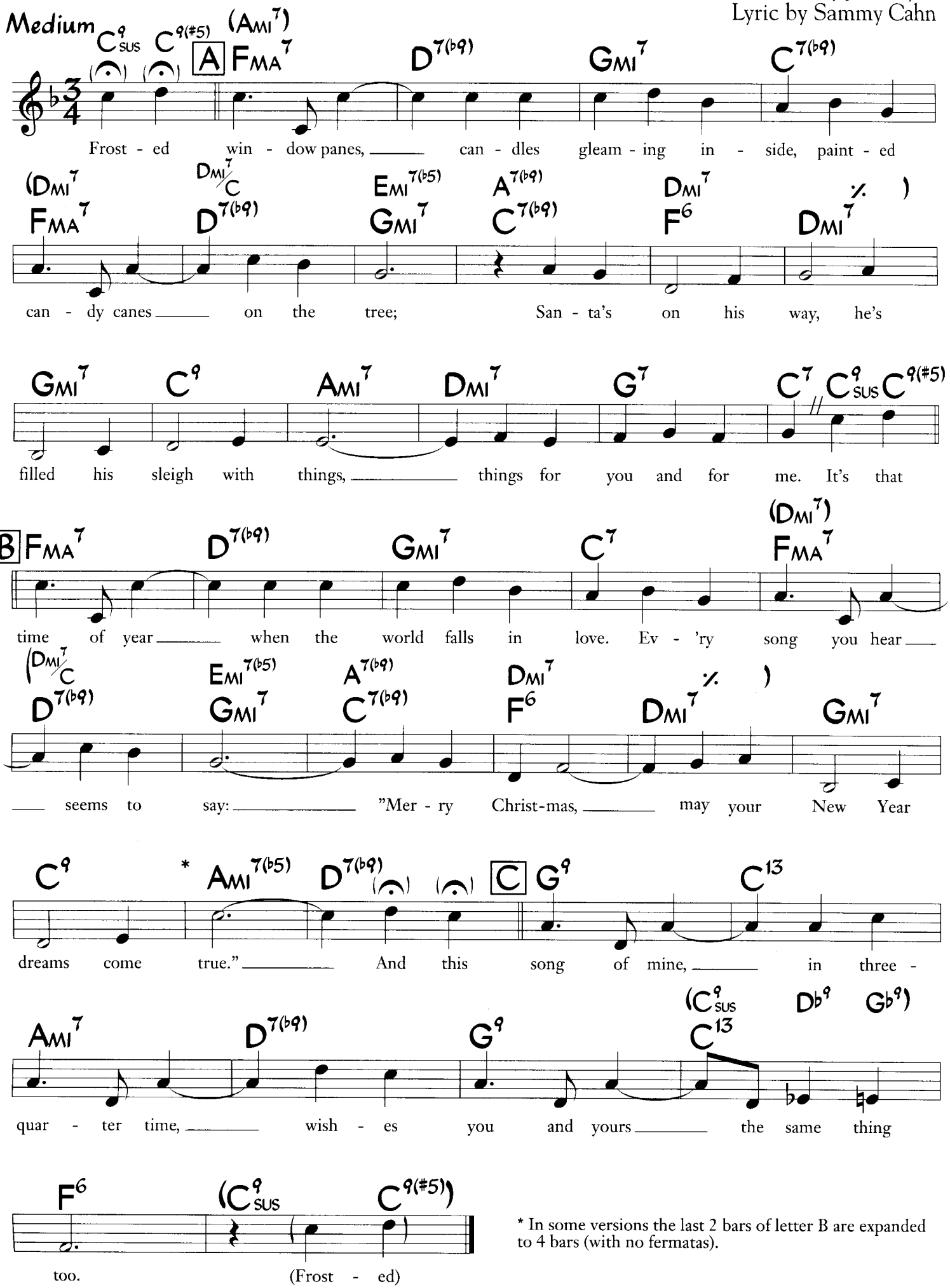

G7 CMA7 A7(b9) DMI7 G9 CMA7
and you were gone. While from the dark - ened
AMI7 D9(13) BMI7(b5) E7
wings the mu - sic box played on.
D AMI AMI(#5) AMI6 AMI(#5) AMI
Sad lit - tle se - re - nade, Song of my
AMI BMI7(b5) E7 BMI7(b5) E7
heart's com - pos - ing; I hear it still,
BMI7(b5) E7 BMI7(b5) 1. and solos E7(b9 #5) E7(b9) AMI E7(b9)
I al - ways will, Best on the bill cha - rade.
Last x E7(b9 #5) E7(b9) AMI
bill cha - rade.

The Christmas Waltz

Music by Jule Styne
Lyric by Sammy Cahn



* In some versions the last 2 bars of letter B are expanded to 4 bars (with no fermatas).

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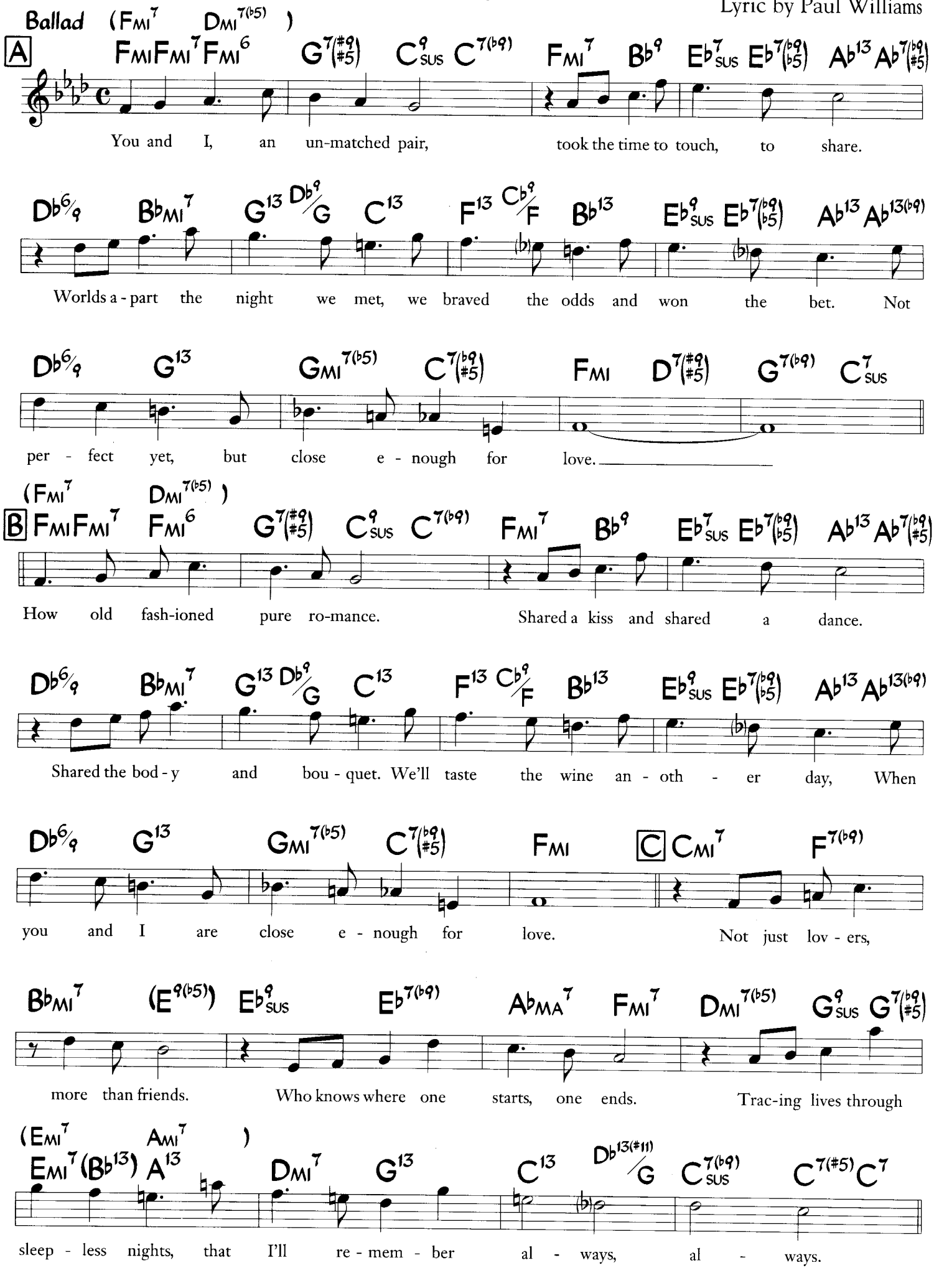
Close Enough For Love

(from "Agatha")

Music by Johnny Mandel
Lyric by Paul Williams



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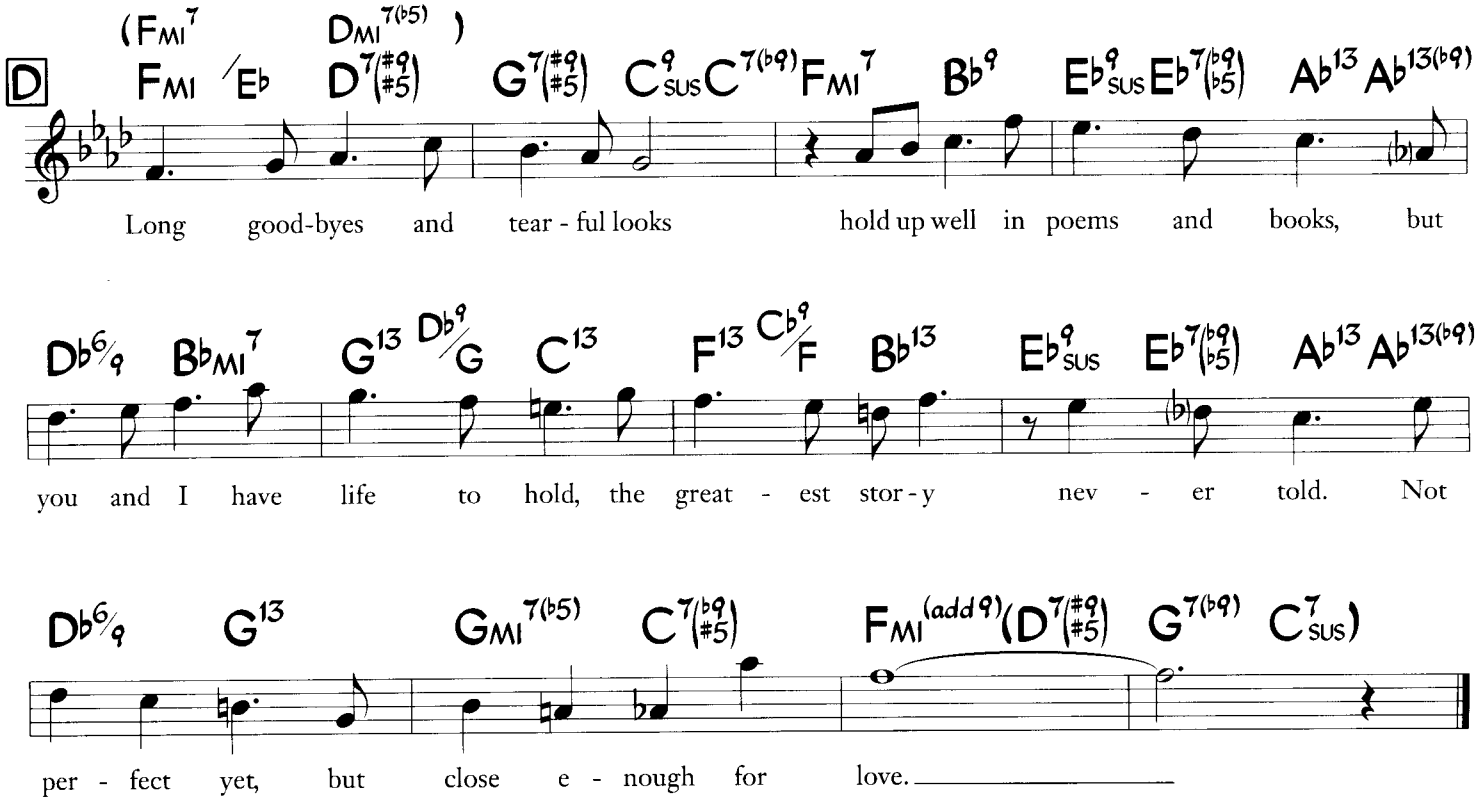
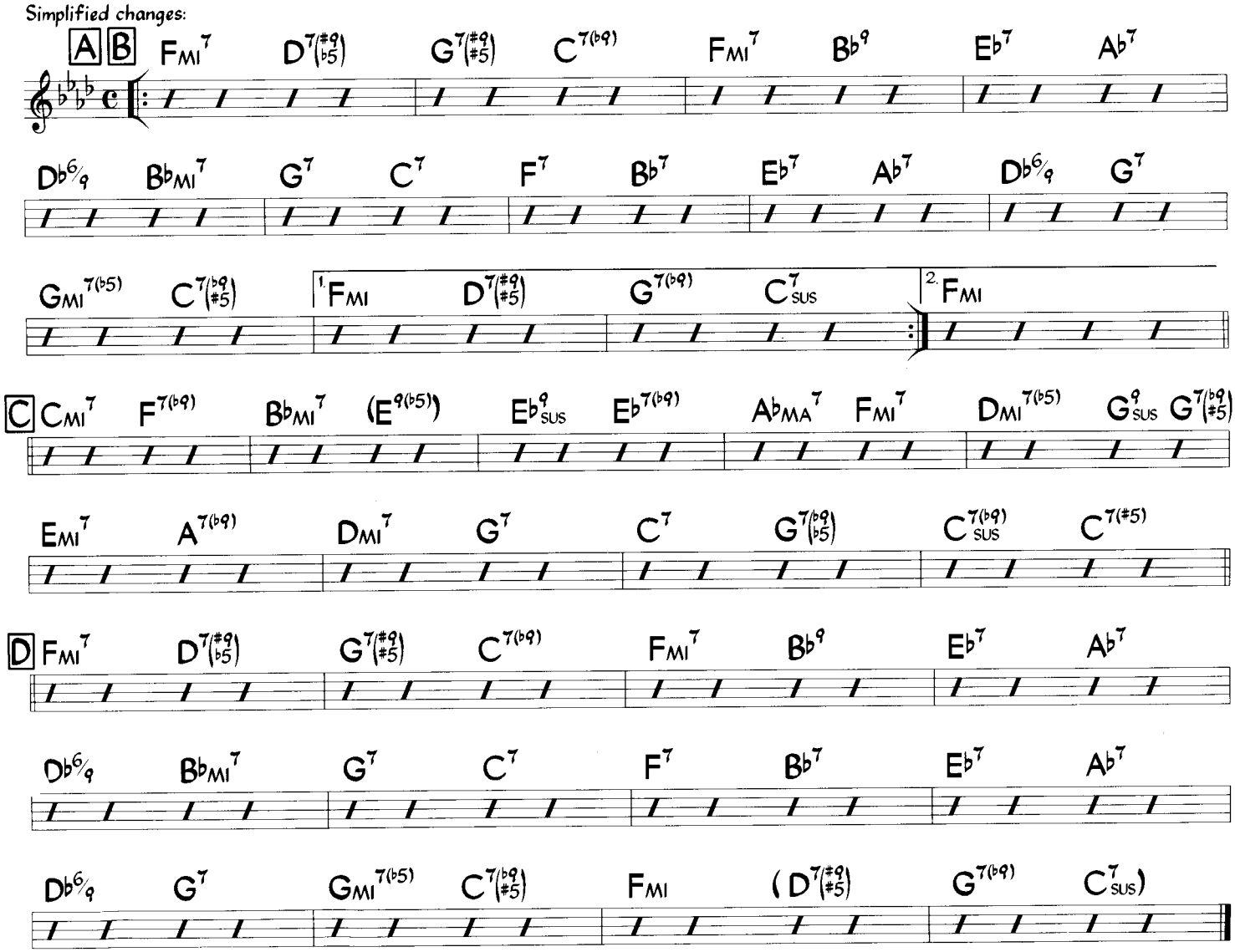
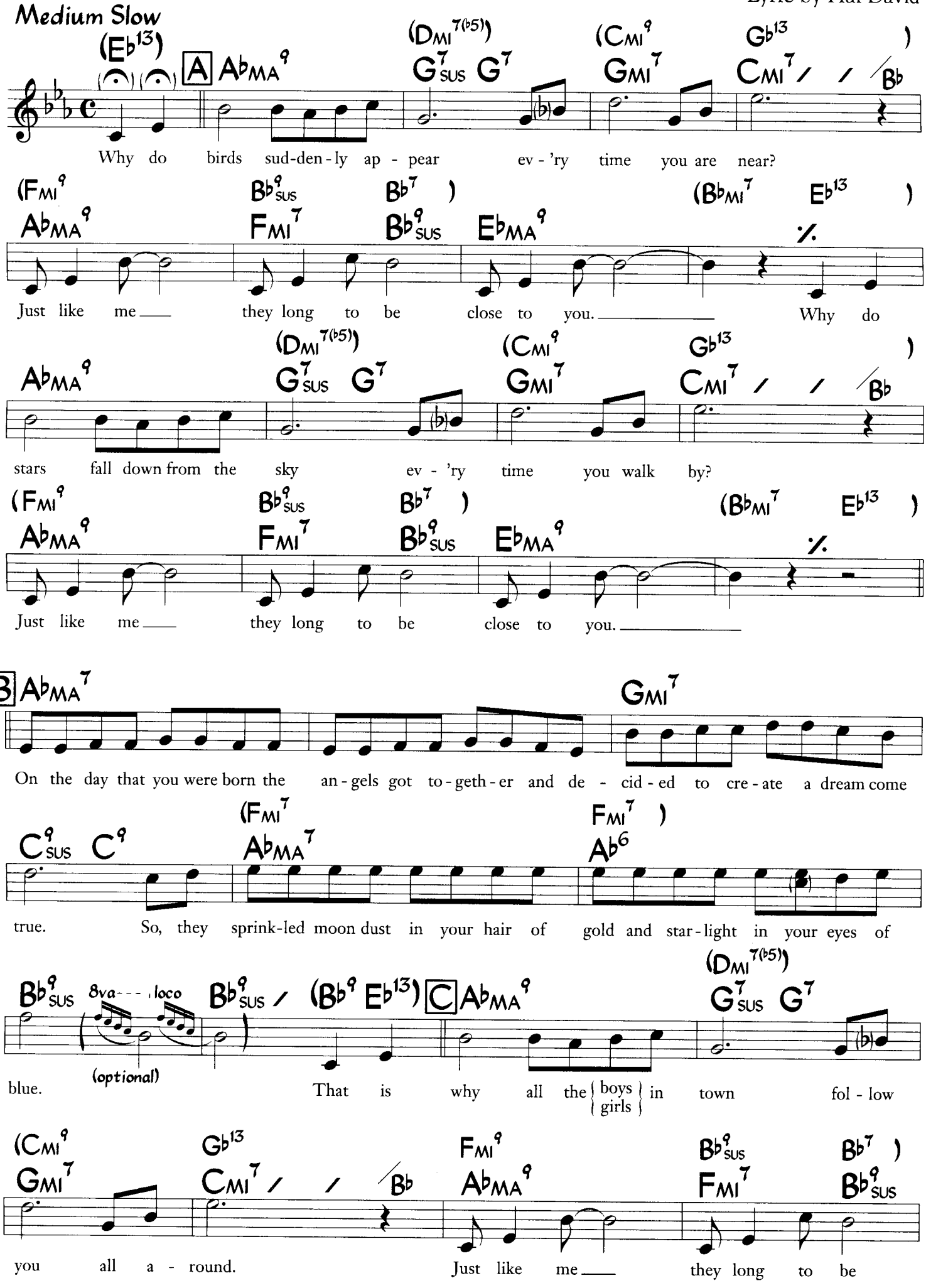


Simplified changes:



Close To You

Music by Burt Bacharach
Lyric by Hal David



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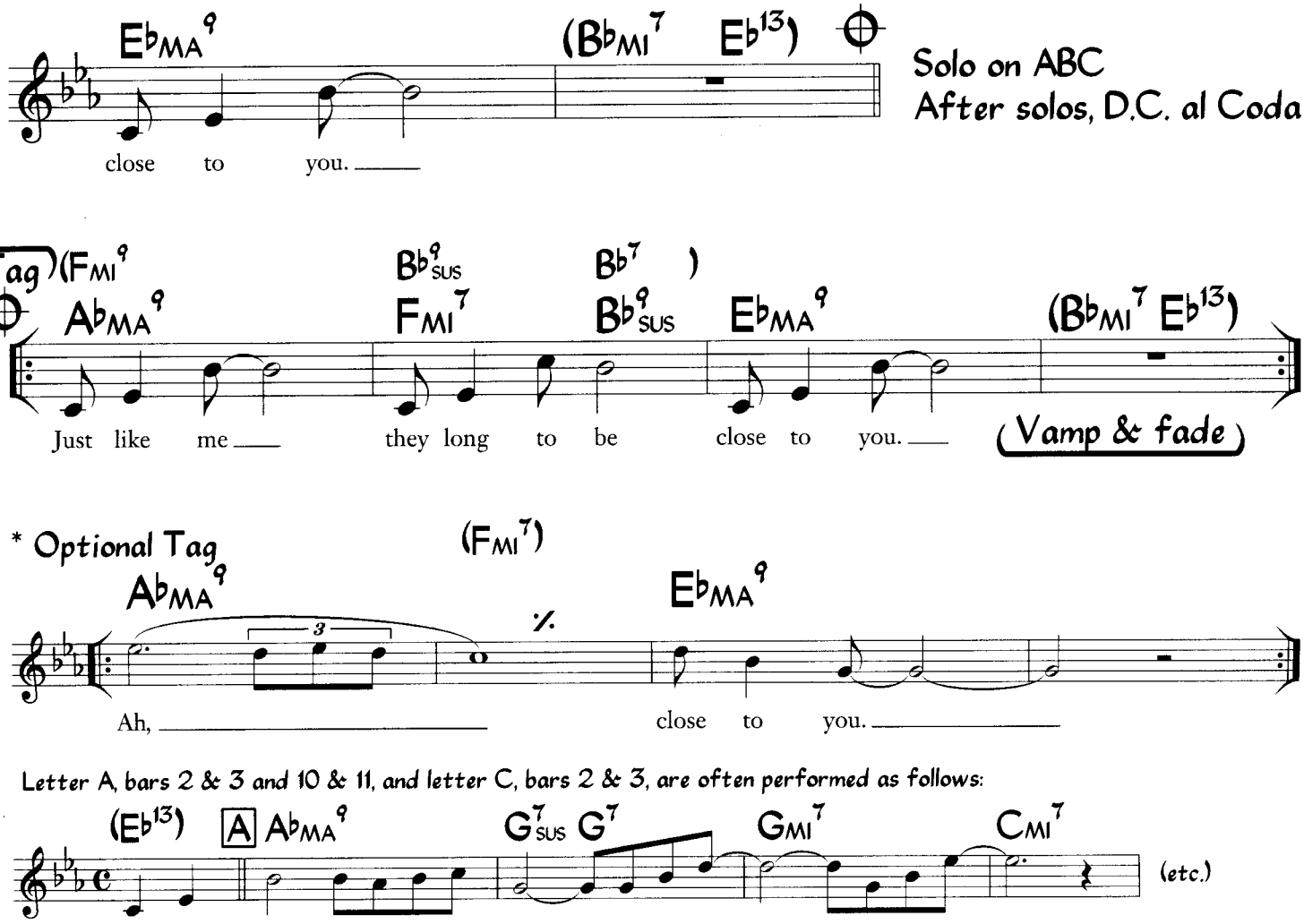
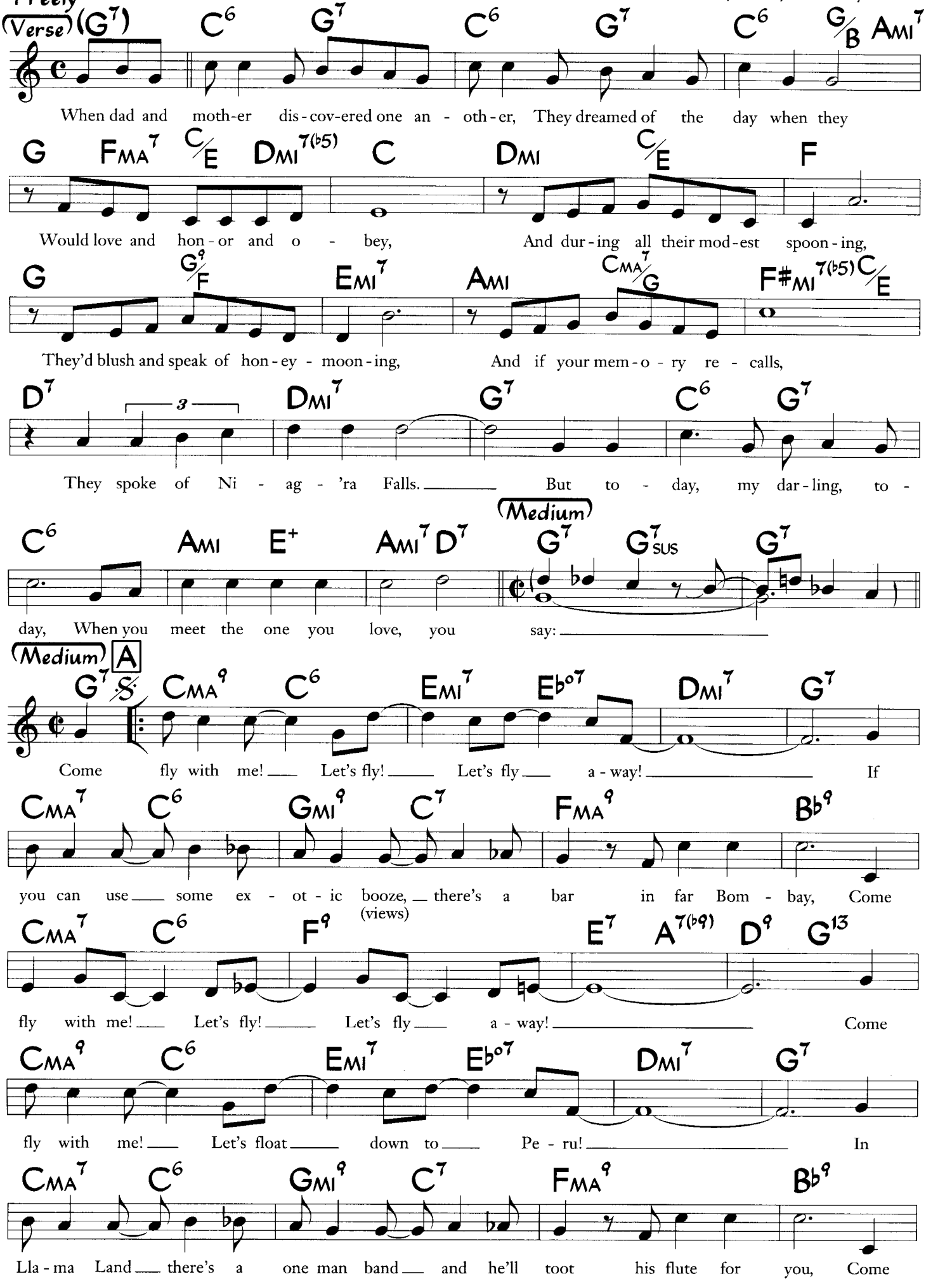

E♭MA9
(B♭MI7 E♭13)
close to you.
Solo on ABC
After solos, D.C. al Coda
(Tag) (FMI9
A♭MA9
B♭9SUS
B♭7)
FMI7
B♭9SUS
E♭MA9
(B♭MI7 E♭13)
Just like me
they long to be
close to you.
(Vamp & fade)
* Optional Tag
(FMI7)
A♭MA9
3
%
E♭MA9
Ah,
close to you.
Letter A, bars 2 & 3 and 10 & 11, and letter C, bars 2 & 3, are often performed as follows:
(E♭13)
A
A♭MA9
G7SUS G7
GMI7
CMI7
(etc.)

Come Fly With Me

Music by
James Van Heusen
Lyric by Sammy Cahn



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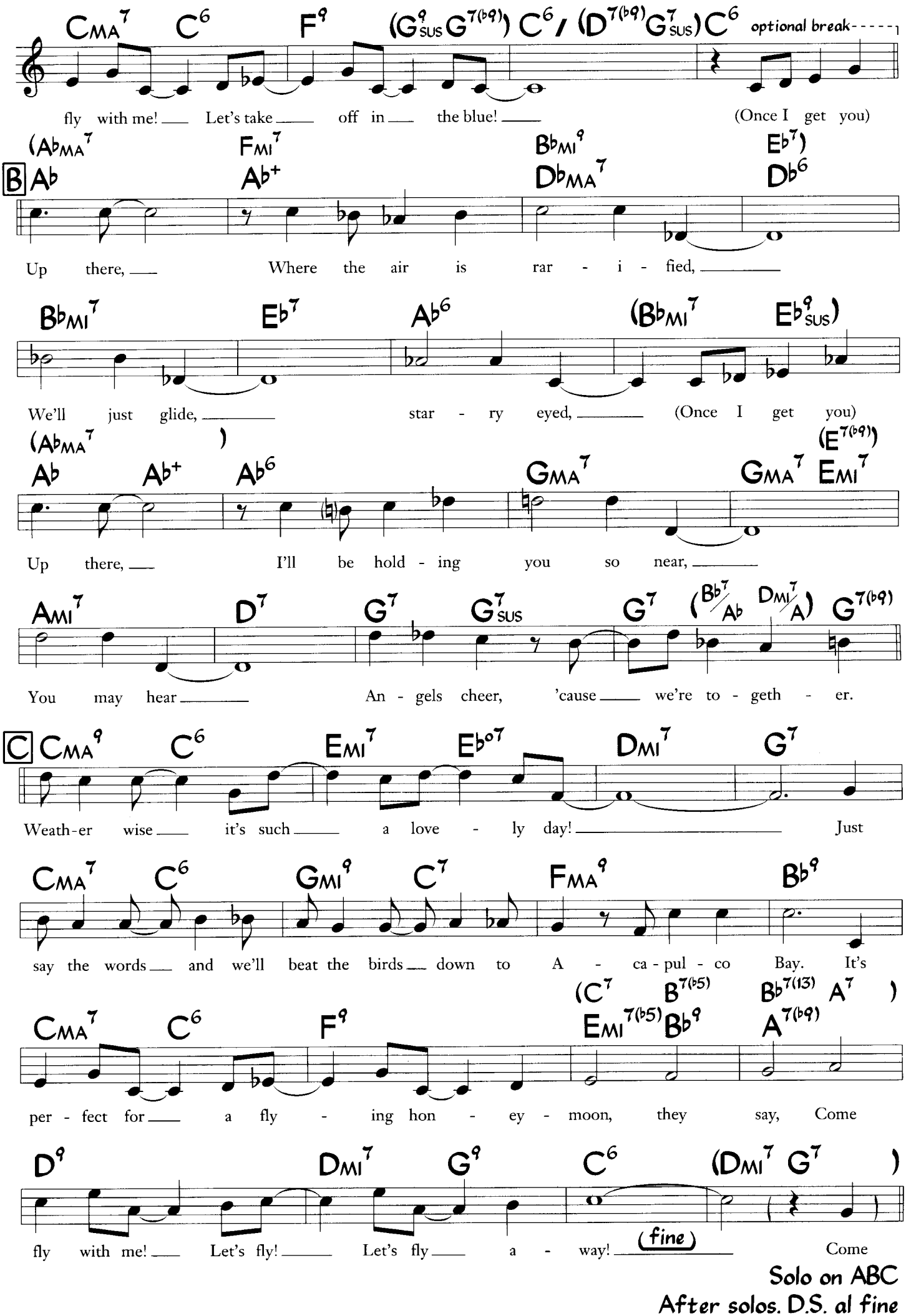
CMA7 C6 F9 (G9SUS G7(b9)) C6 / (D7(b9) G7SUS) C6 optional break
fly with me! Let's take off in the blue! (Once I get you)
(AbMA7 FMI7 BbMI9 Eb7)
B Ab Ab+ DbMA7 Db6
Up there, Where the air is rar - i - fied,
BbMI7 Eb7 Ab6 (BbMI7 Eb9SUS)
We'll just glide, star - ry eyed, (Once I get you)
(AbMA7) (E7(b9))
Ab Ab+ Ab6 GMA7 GMA7 EMI7
Up there, I'll be hold - ing you so near,
AMI7 D7 G7 G7SUS G7 (Bb7/Ab DMI7/A) G7(b9)
You may hear An - gels cheer, 'cause we're to - geth - er.
C CMA9 C6 EMI7 Eb07 DMI7 G7
Weath-er wise it's such a love - ly day! Just
CMA7 C6 GMI9 C7 FMA9 Bb9
say the words and we'll beat the birds down to A - ca - pul - co Bay. It's
(C7 B7(b5) Bb7(13) A7)
CMA7 C6 F9 EMI7(b5) Bb9 A7(b9)
per - fect for a fly - ing hon - ey - moon, they say, Come
D9 DMI7 G9 C6 (DMI7 G7)
fly with me! Let's fly! Let's fly a - way! (fine) Come
Solo on ABC
After solos. D.S. al fine

The Continental

Music by Con Conrad
Lyric by Herb Magidson

Medium

(Intro) $E\flat MA^7$ $E\flat^7$ | FMI^7 $B\flat MI^7$ | $E\flat MA^7$ $E\flat^7$ | FMI^7 $B\flat MI^7$ (etc.)

Beau - ti - ful mu - sic! rhy-thm!

FMI^7 $B\flat MI^7$ | $E\flat MA^7$ $E\flat^7$ | 1. FMI^7 $B\flat MI^7$ | 2. FMI^7 $B\flat^7$

Dan - ger - ous It's some-thing

A

FMI^7 $B\flat^7$ | $E\flat^6$ $C^{7(\flat 9)}$ | FMI^7 $B\flat^7$

dar - ing, The Con - ti - nen - tal, A way of danc-ing that's real - ly ul - tra
pas-sion, An in - vi - ta - tion to moon-light and ro -

$E\flat MA^7$ $C^{7(\flat 9)}$ | FMI^7 $B\flat^7$ | $E\flat^6$ CMI^7 | FMI^7 $B\flat^{7(\flat 9)}$

new. It's ver - y sub - tle, The Con-ti - nen-tal, Be-cause it does what you want it to
mance. It's quite the fash-ion, Be-cause you tell of your love while you

1. $E\flat MA^7$ $E\flat^7$ | FMI^7 $B\flat MI^7$ | $E\flat MA^7$ $E\flat^7$ | FMI^7 $B\flat^7$ | 2. $E\flat$ $E\flat^7$

do. It has a dance. Your

B

$A\flat MI^7$ | $D\flat^9 SUS$ $D\flat^7$ | $G\flat MA^7$ | $G\flat^7$ | $E\flat^7$ | $A\flat MI^7$

lips whis - per so ten - der - ly, Her eyes

$D\flat^9 SUS$ $D\flat^7$ | FMI^7 | $B\flat^7$ | C FMI^7 | $B\flat^7$

an - swer your song. Two bod - ies sway-ing, The Con - ti -

$E\flat^6$ $C^{7(\flat 9)}$ | FMI^7 $B\flat^7$ | $E\flat MA^7$ $C^{7(\flat 9)}$

nen - tal, And you are say - ing just what you're think - ing of; So keep on

FMI^7 $B\flat^7$ | $E\flat^6$ CMI^7 | FMI^7 $B\flat^{7(\flat 9)}$

danc - ing The Con - ti - nen - tal, For it's the song of ro - mance and of

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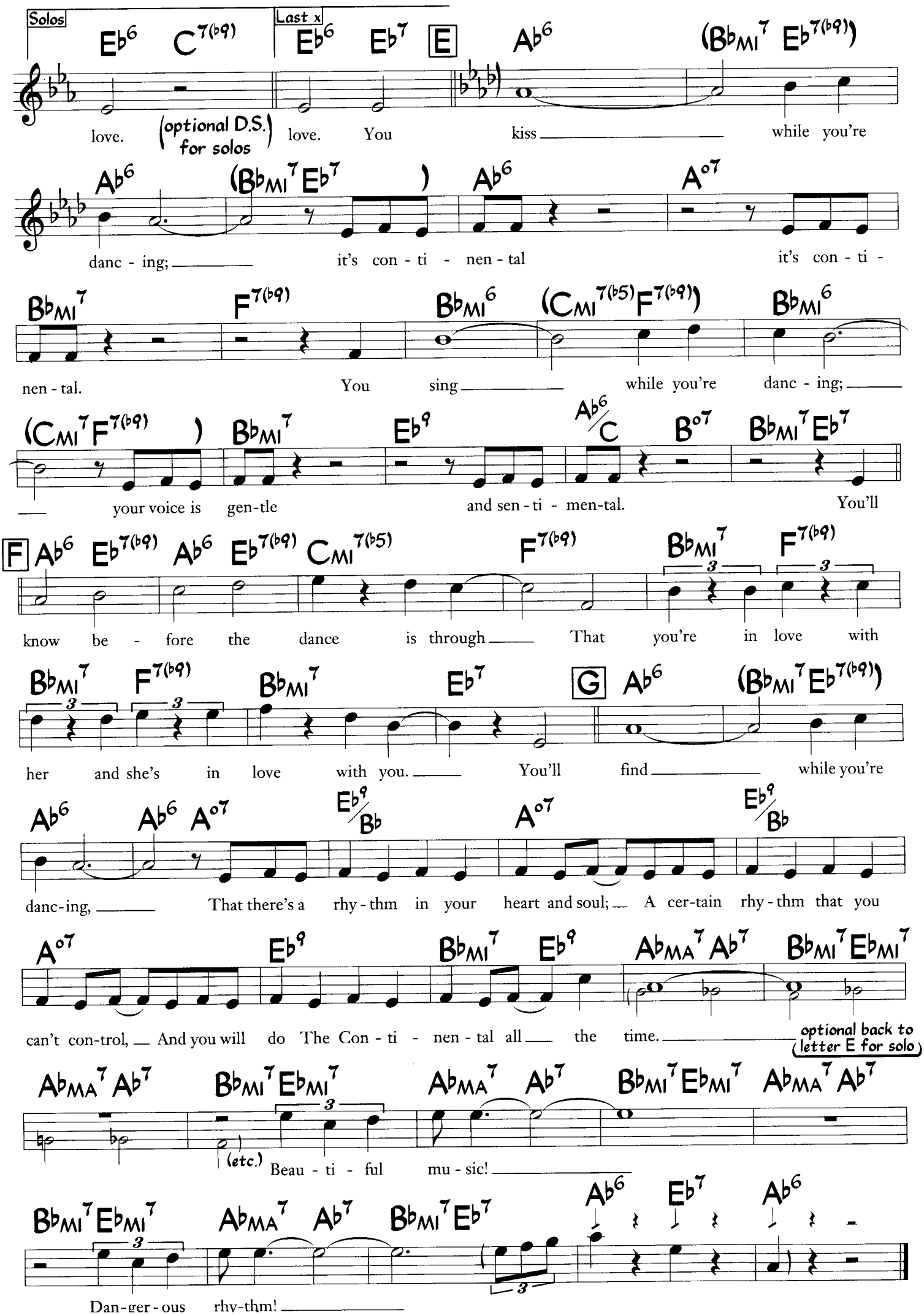
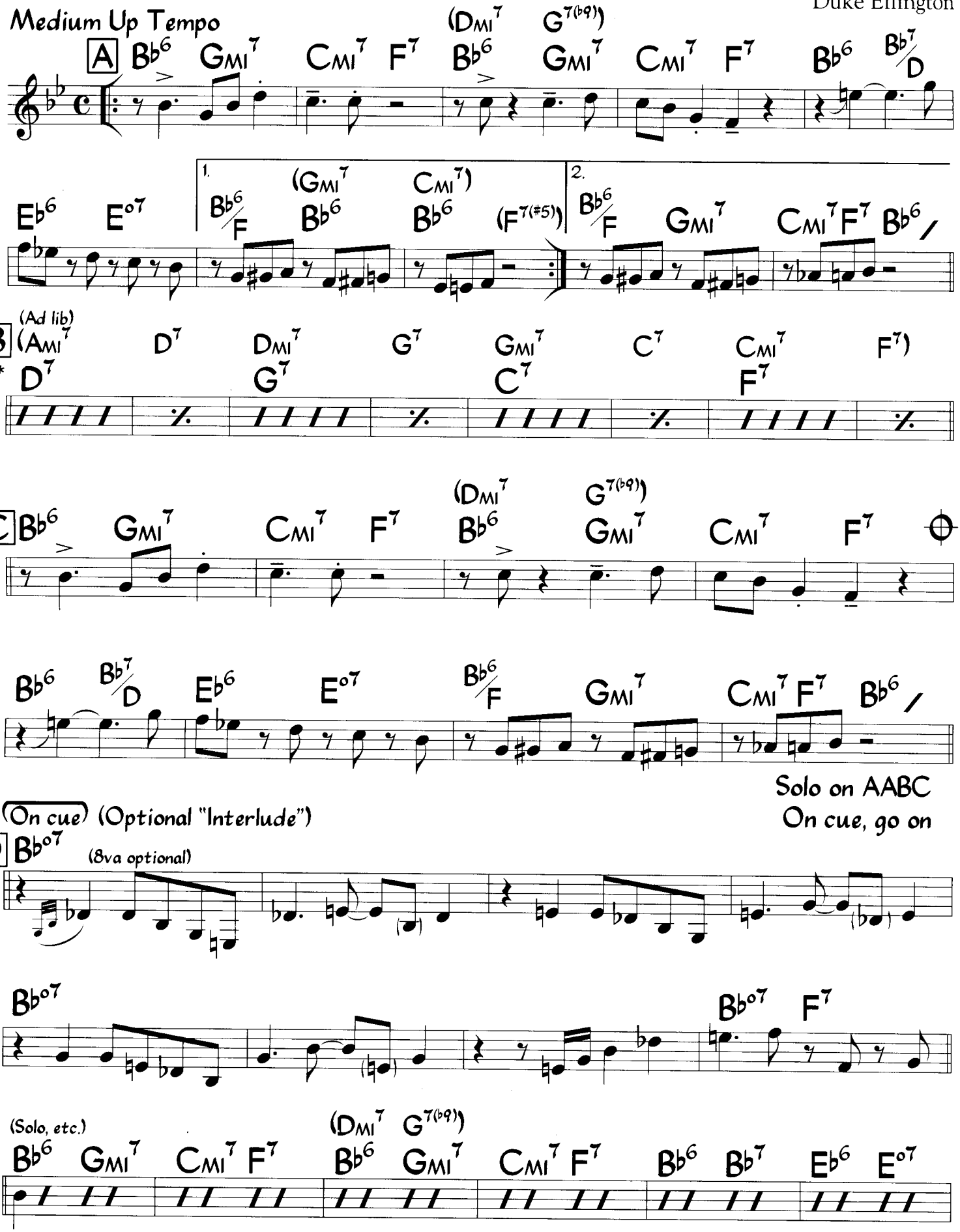

Solos
Eb6 C7(b9)
Last x
Eb6 Eb7
E
Ab6 (BbMI7 Eb7(b9))
love. (optional D.S. for solos) love. You kiss while you're
Ab6 (BbMI7 Eb7) Ab6 A°7
danc - ing; it's con - ti - nen - tal it's con - ti -
BbMI7 F7(b9) BbMI6 (CMI7(b5) F7(b9)) BbMI6
nen - tal. You sing while you're danc - ing;
(CMI7 F7(b9)) BbMI7 Eb9 Ab6/C B°7 BbMI7 Eb7
your voice is gen-tle and sen - ti - men-tal. You'll
F Ab6 Eb7(b9) Ab6 Eb7(b9) CMI7(b5) F7(b9) BbMI7 F7(b9)
know be - fore the dance is through That you're in love with
BbMI7 F7(b9) BbMI7 Eb7 G Ab6 (BbMI7 Eb7(b9))
her and she's in love with you. You'll find while you're
Ab6 Ab6 A°7 Eb9/Bb A°7 Eb9/Bb
danc-ing, That there's a rhy - thm in your heart and soul; A cer-tain rhy - thm that you
A°7 Eb9 BbMI7 Eb9 AbMA7 Ab7 BbMI7 EbMI7
can't con-trol, And you will do The Con - ti - nen - tal all the time.
optional back to letter E for solo
AbMA7 Ab7 BbMI7 EbMI7 AbMA7 Ab7 BbMI7 EbMI7 AbMA7 Ab7
(etc.) Beau - ti - ful mu - sic!
BbMI7 EbMI7 AbMA7 Ab7 BbMI7 Eb7 Ab6 Eb7 Ab6
Dan-ger - ous rhy-thm!

Cotton Tail

(a.k.a. Cottontail)

Duke Ellington

Medium Up Tempo



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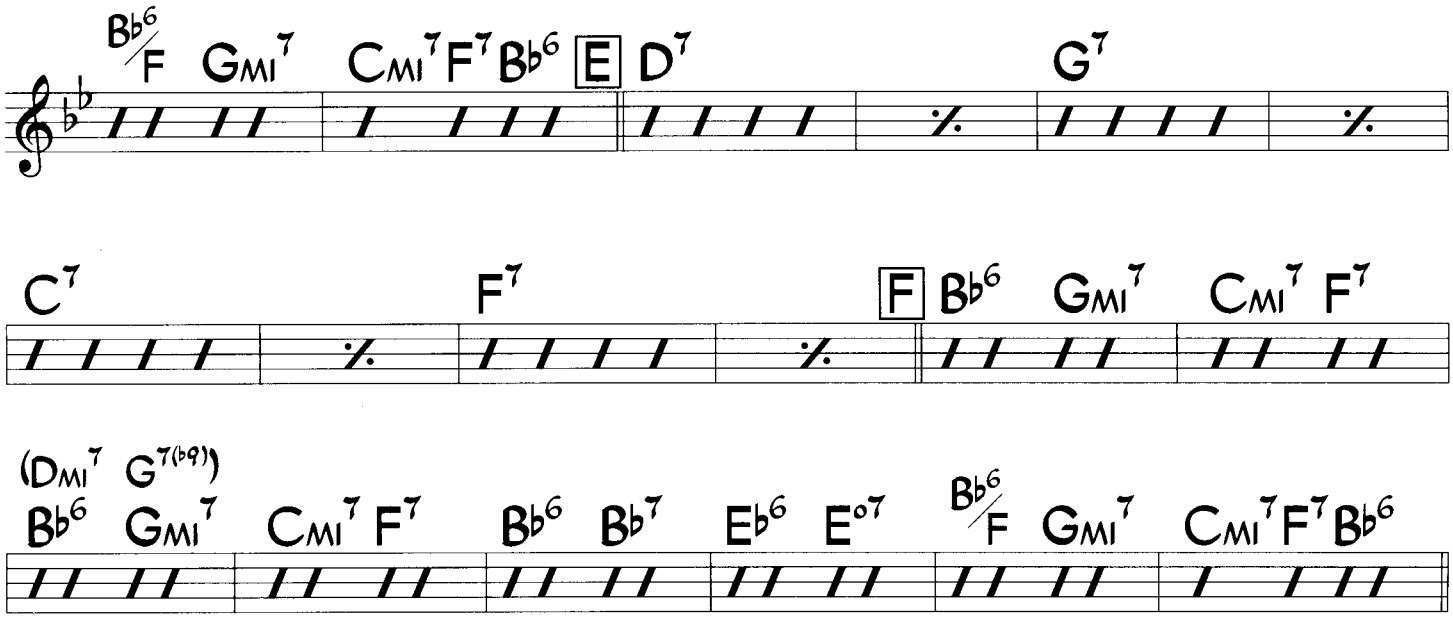
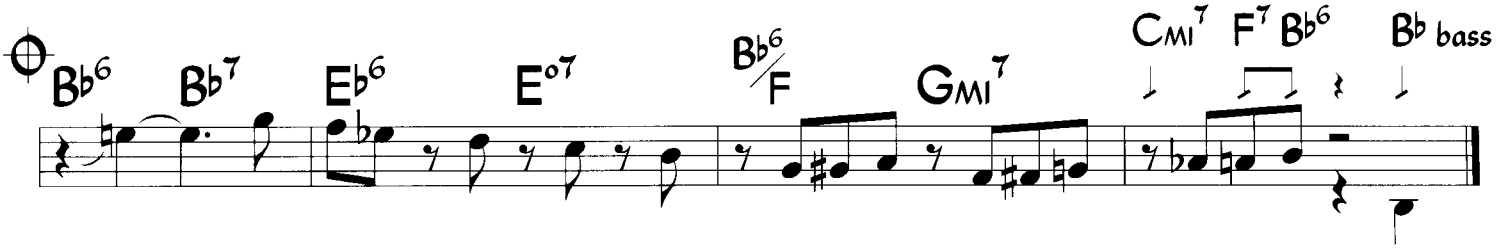
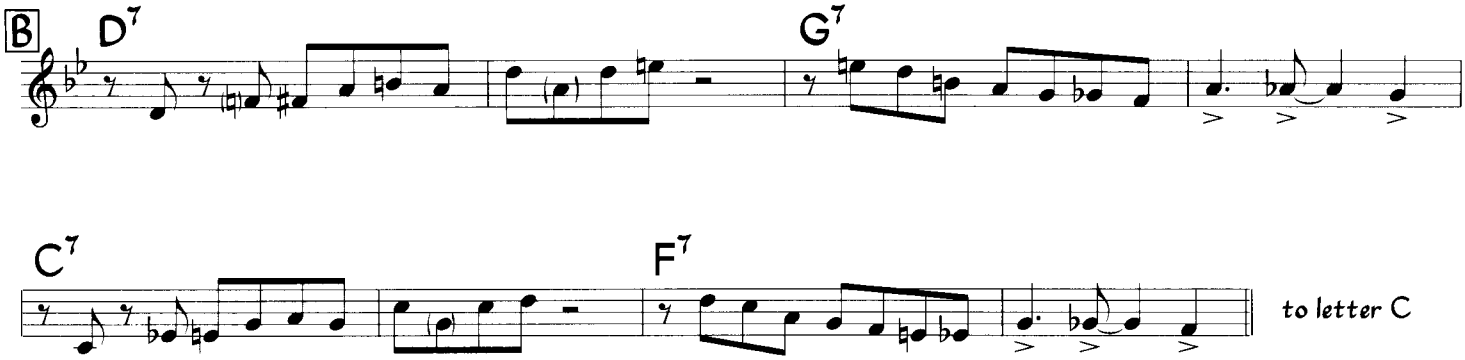


D.C. for more solos (AABC)
After solos, D.C. al Coda

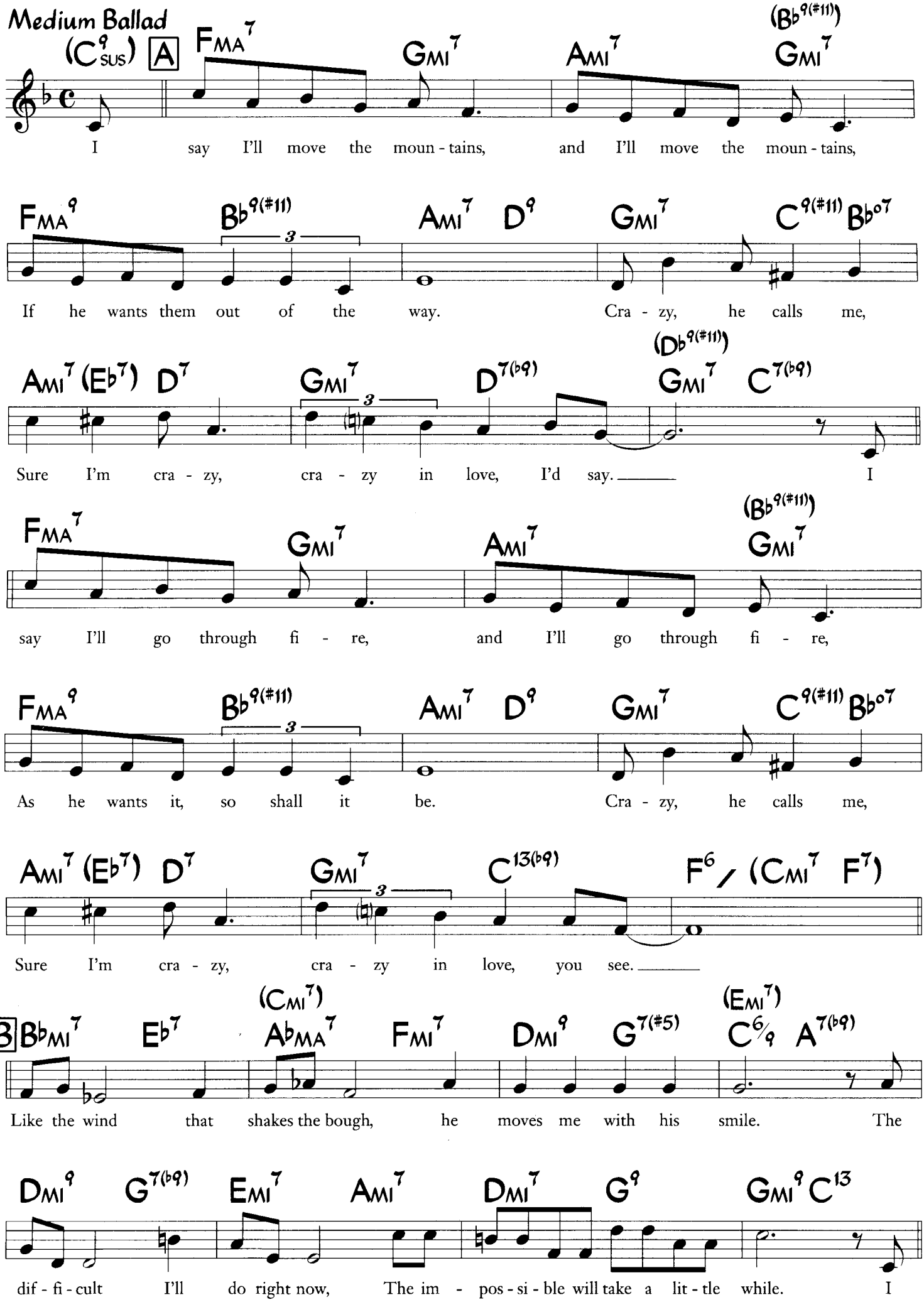


* Kenny Clarke plays letter B, the bridge, like this:



Crazy He Calls Me

Music by Carl Sigman
Lyric by Bob Russell



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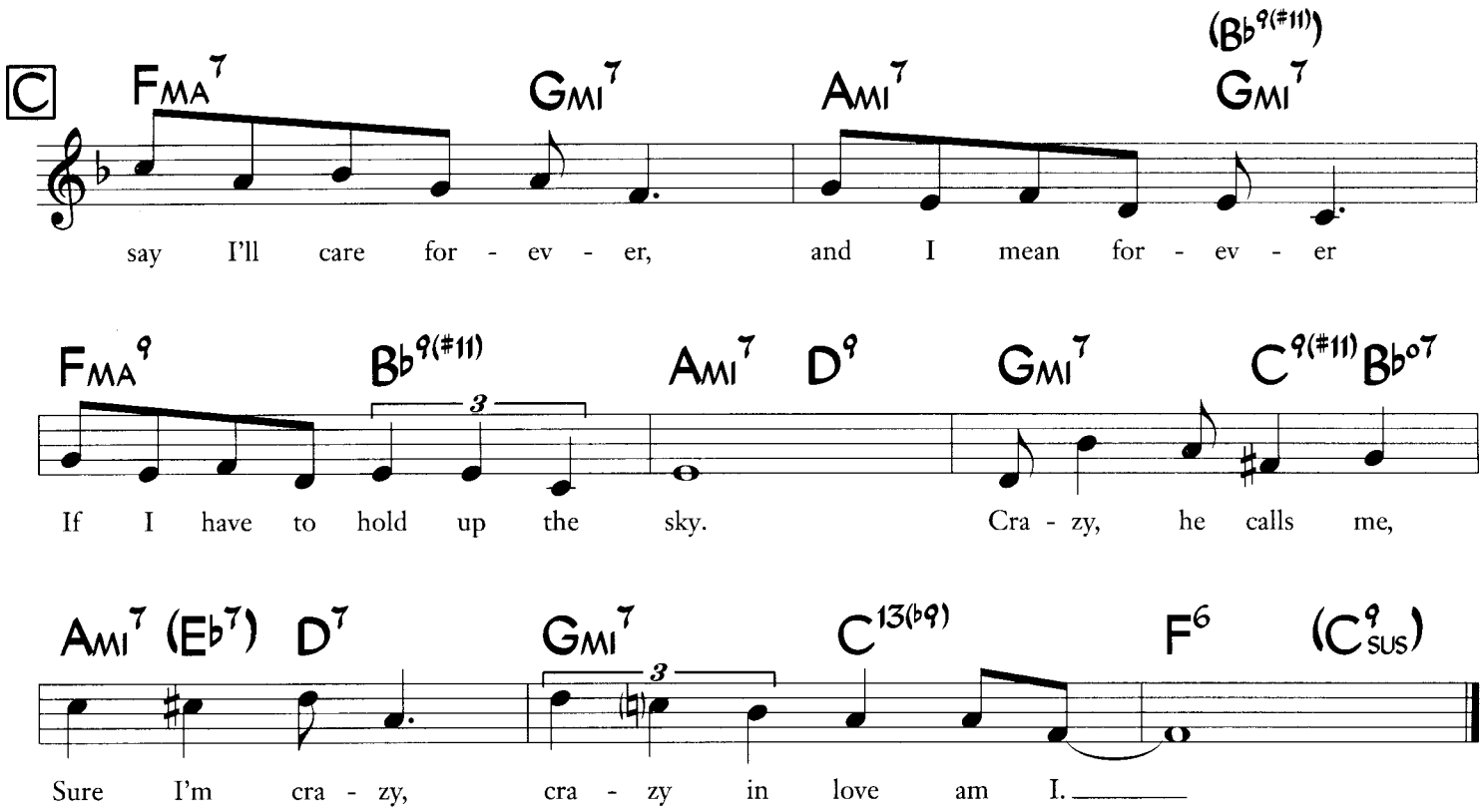
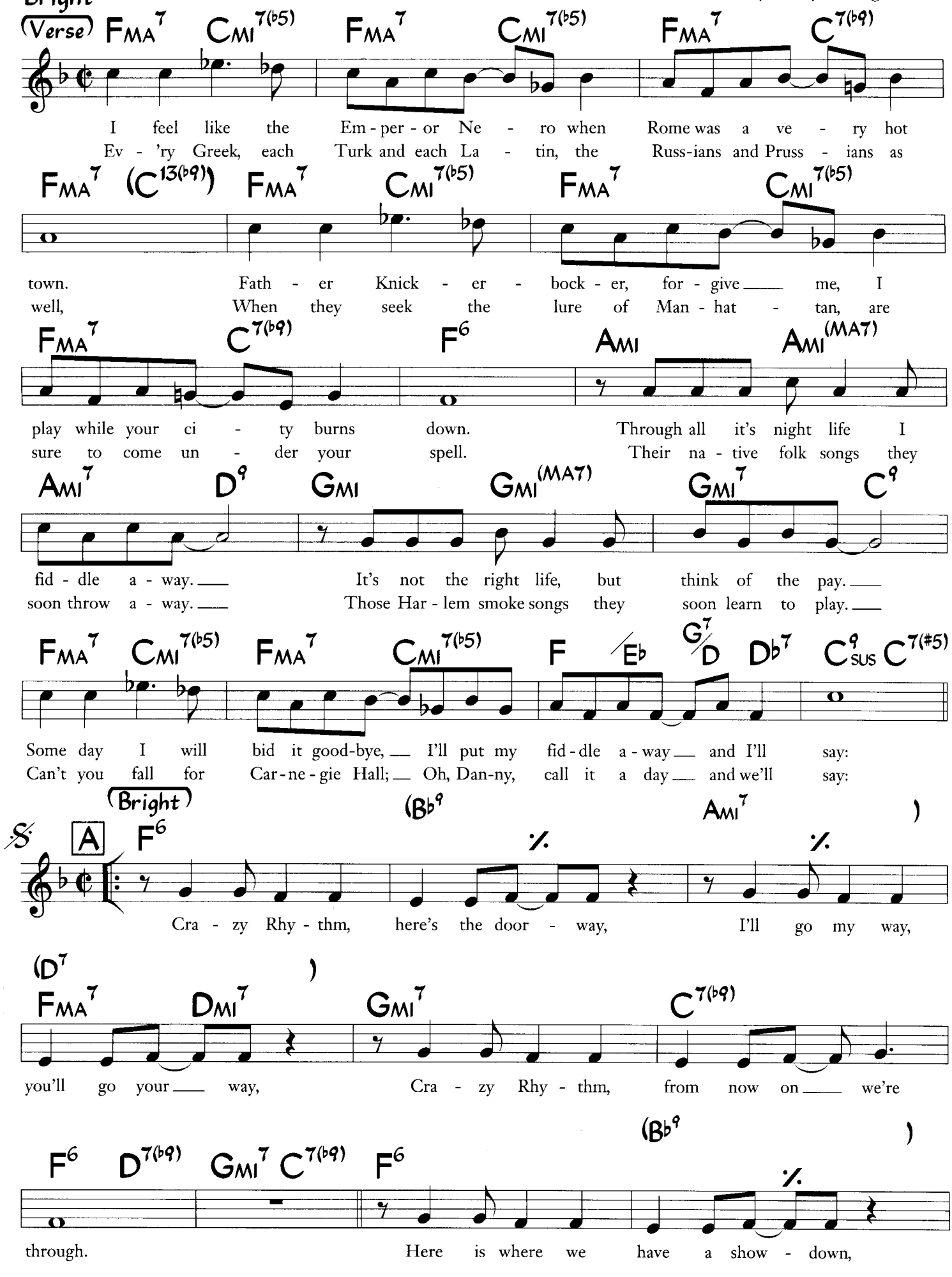

C
FMA7
GMI7
AMI7
(Bb9(#11))
GMI7
say I'll care for - ev - er, and I mean for - ev - er
FMA9
Bb9(#11)
AMI7
D9
GMI7
C9(#11)
Bb07
If I have to hold up the sky. Cra - zy, he calls me,
AMI7
(Eb7)
D7
GMI7
C13(b9)
F6
(C9SUS)
Sure I'm cra - zy, cra - zy in love am I.

Crazy Rhythm

(from "Here's How")

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



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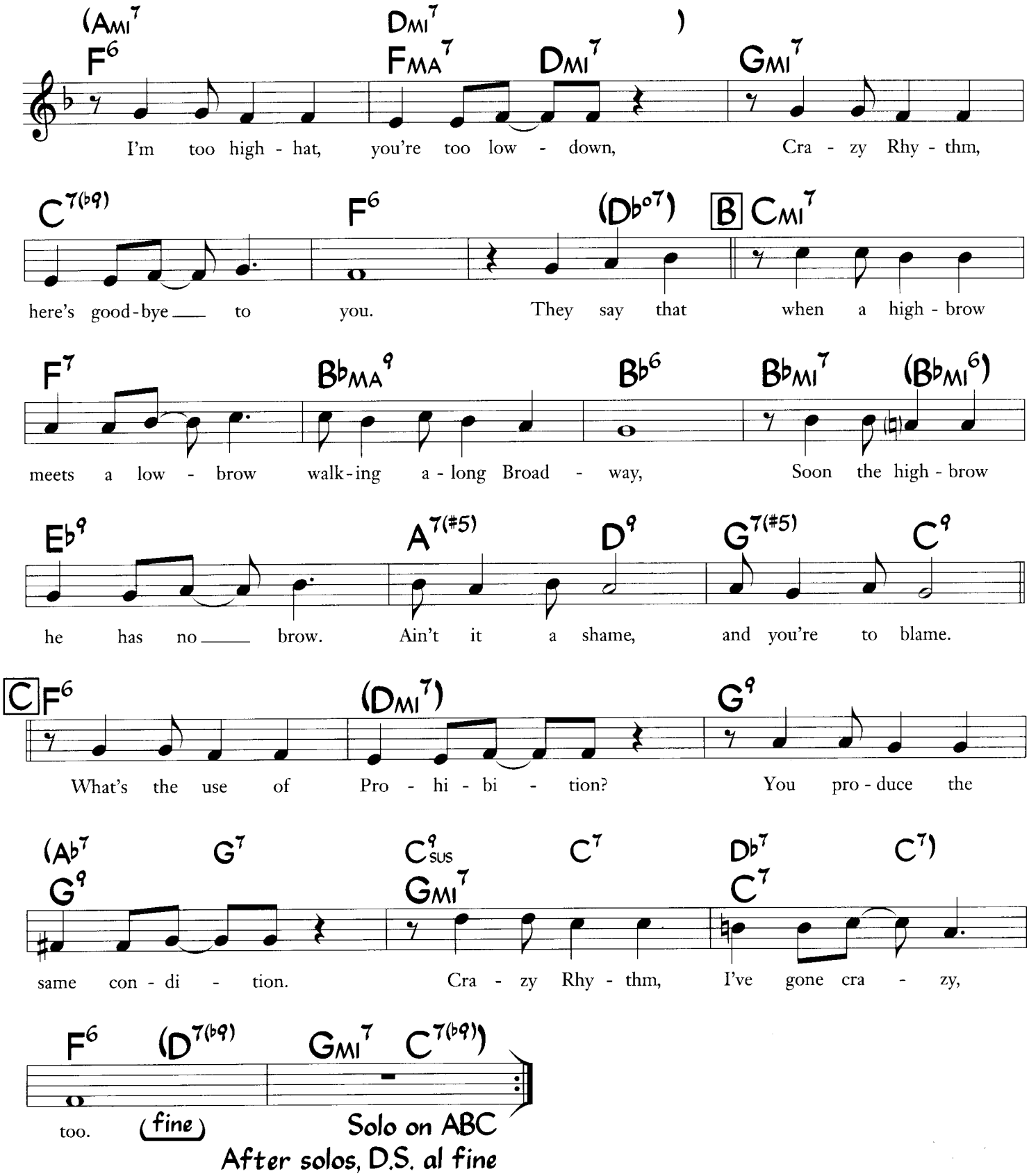
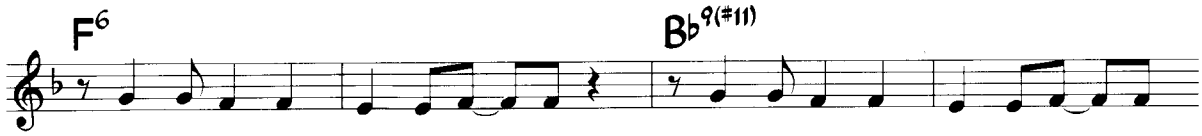


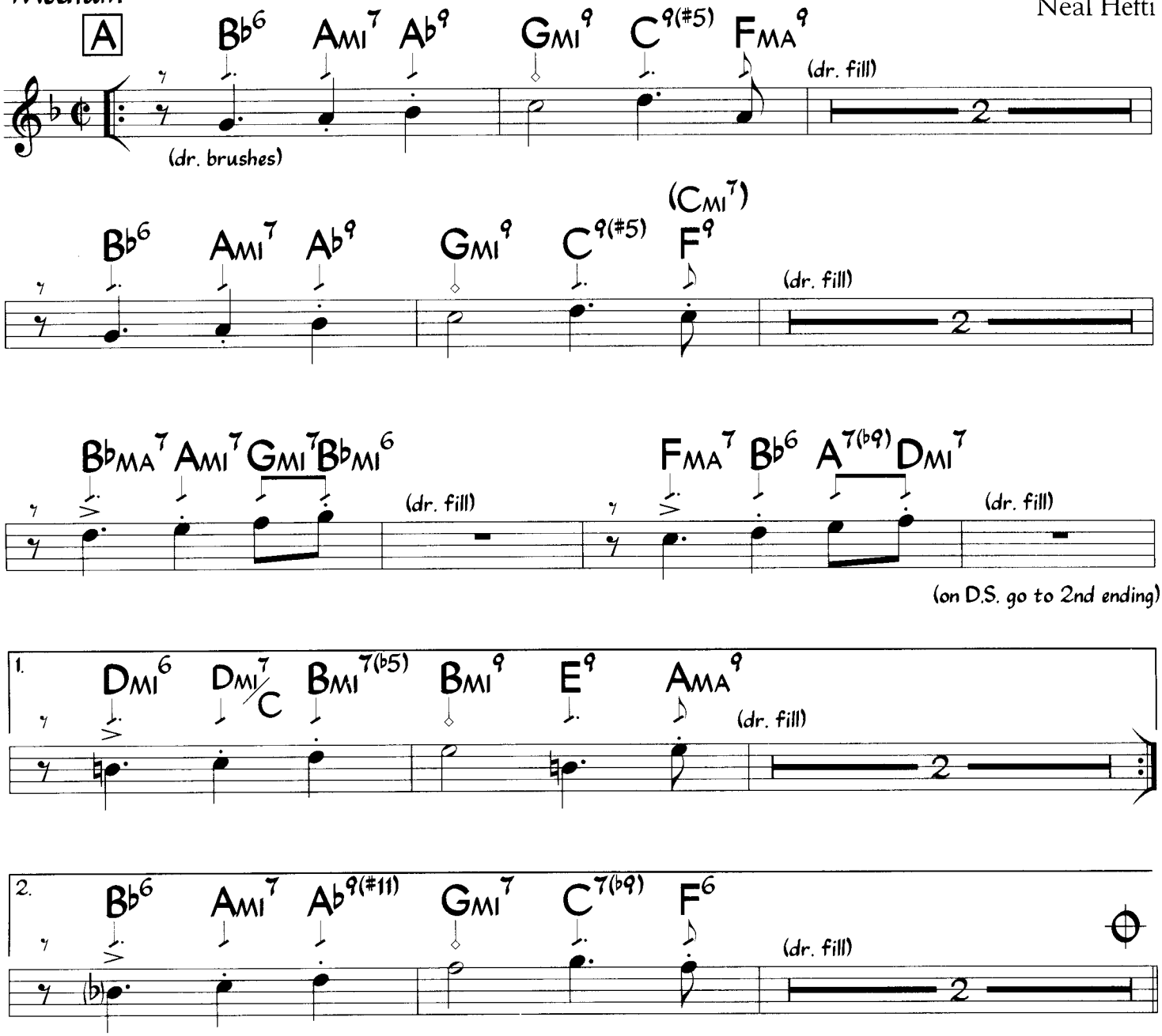
Bars 1-4 & 9-12 of letter A are sometimes played with these chords:



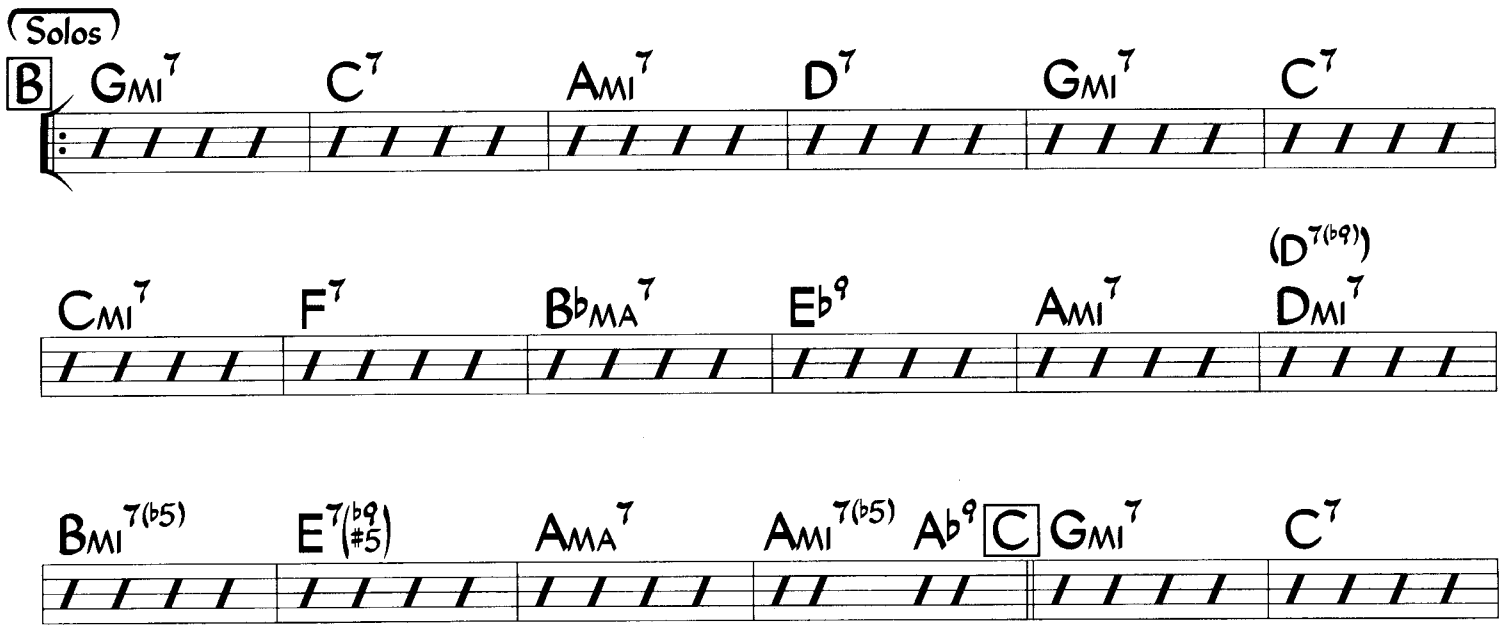
Cute

Medium

Neal Hefti



Solos



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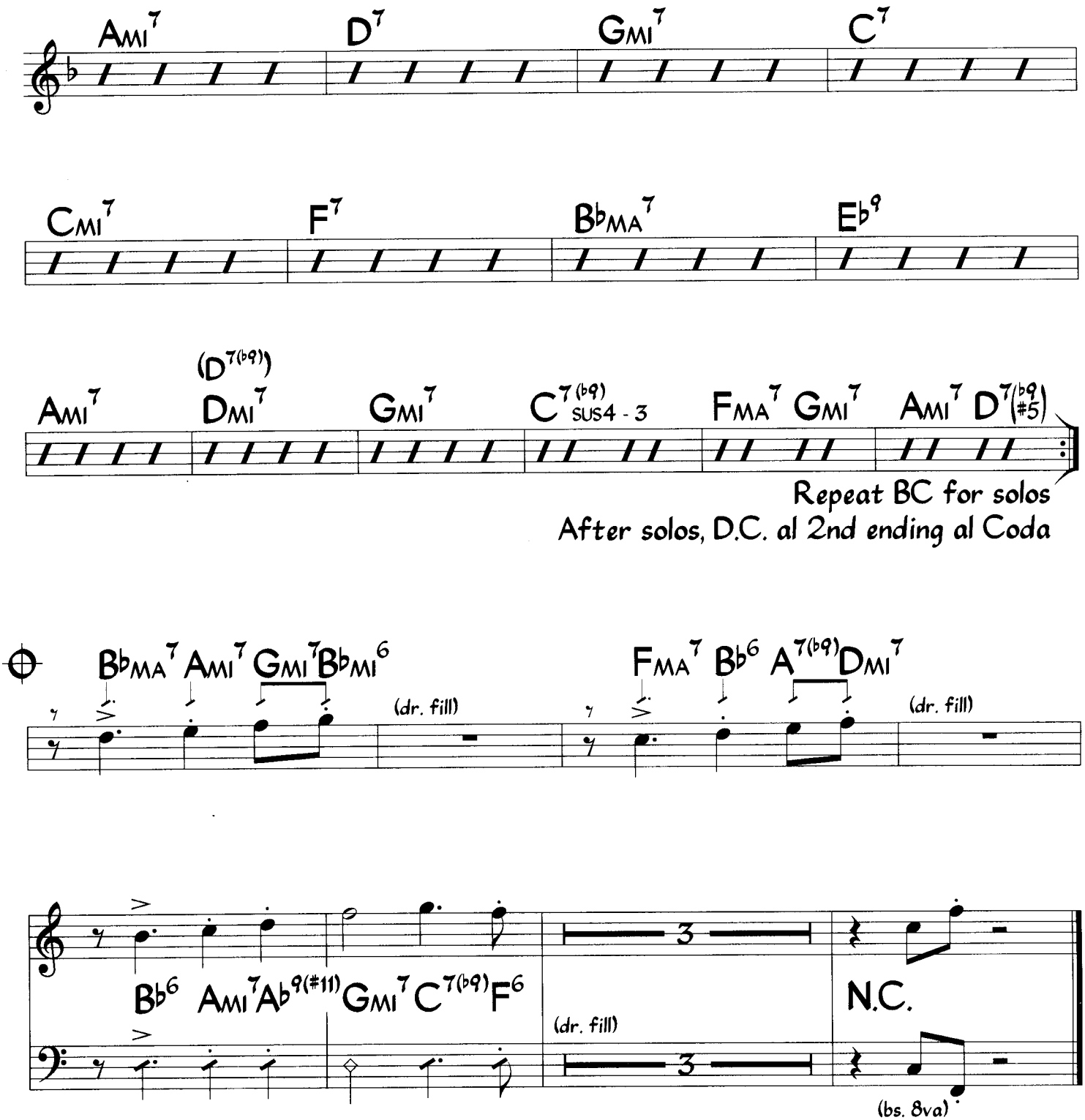
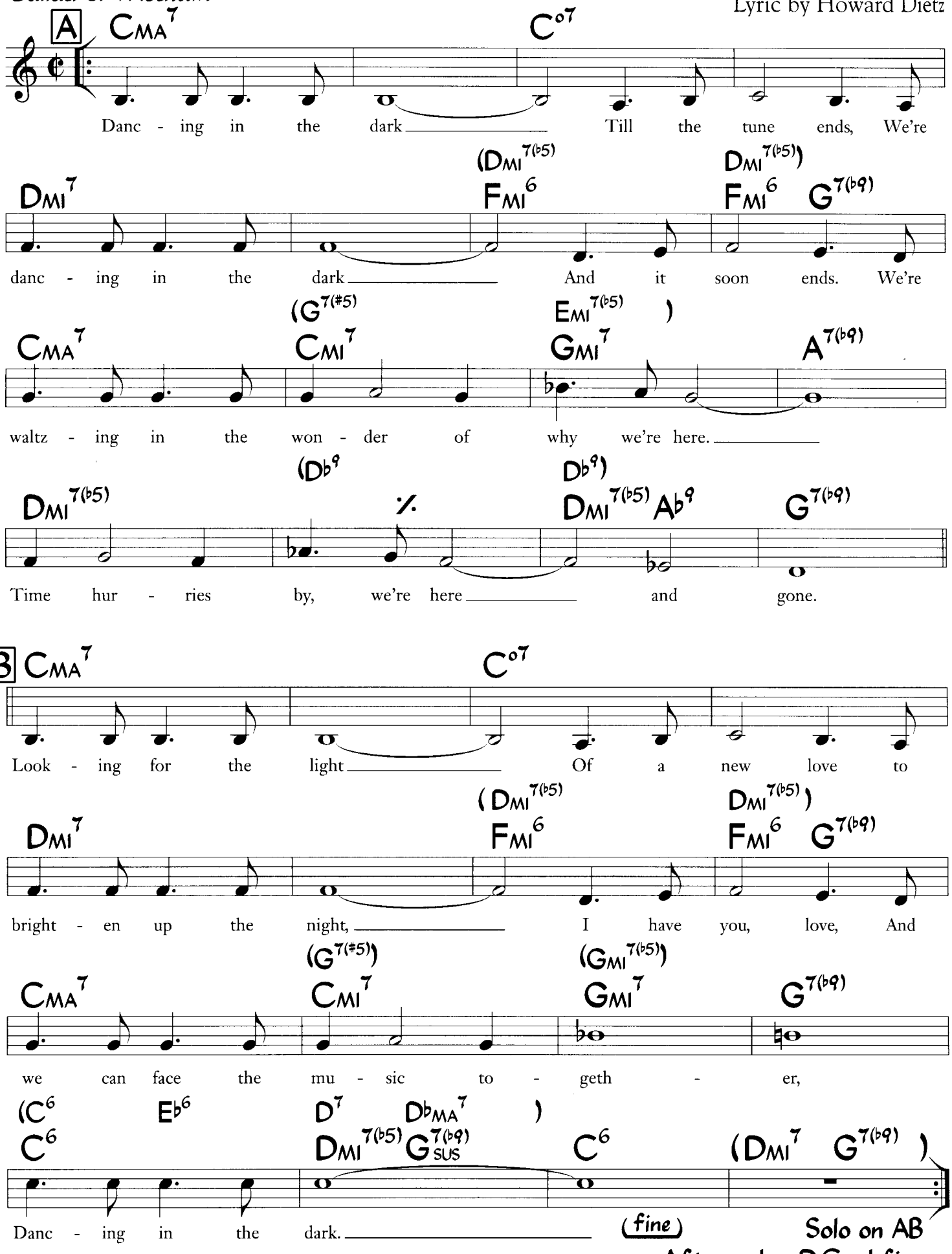

Ami7 D7 Gmi7 C7
Cmi7 F7 BbMA7 Eb9
Ami7 (D7(b9)) Dmi7 Gmi7 C7(b9) SUS4 - 3 FMA7 Gmi7 Ami7 D7(b9 #5)
Repeat BC for solos
After solos, D.C. al 2nd ending al Coda
BbMA7 Ami7 Gmi7 Bbmi6 (dr. fill)
FMA7 Bb6 A7(b9) Dmi7 (dr. fill)
Bb6 Ami7 Ab9(#11) Gmi7 C7(b9) F6
(dr. fill)
3
3
N.C.
(bs. 8va)

Dancing In The Dark

Music by Arthur Schwartz
Lyric by Howard Dietz

Ballad or Medium*



* Also played as a Samba.

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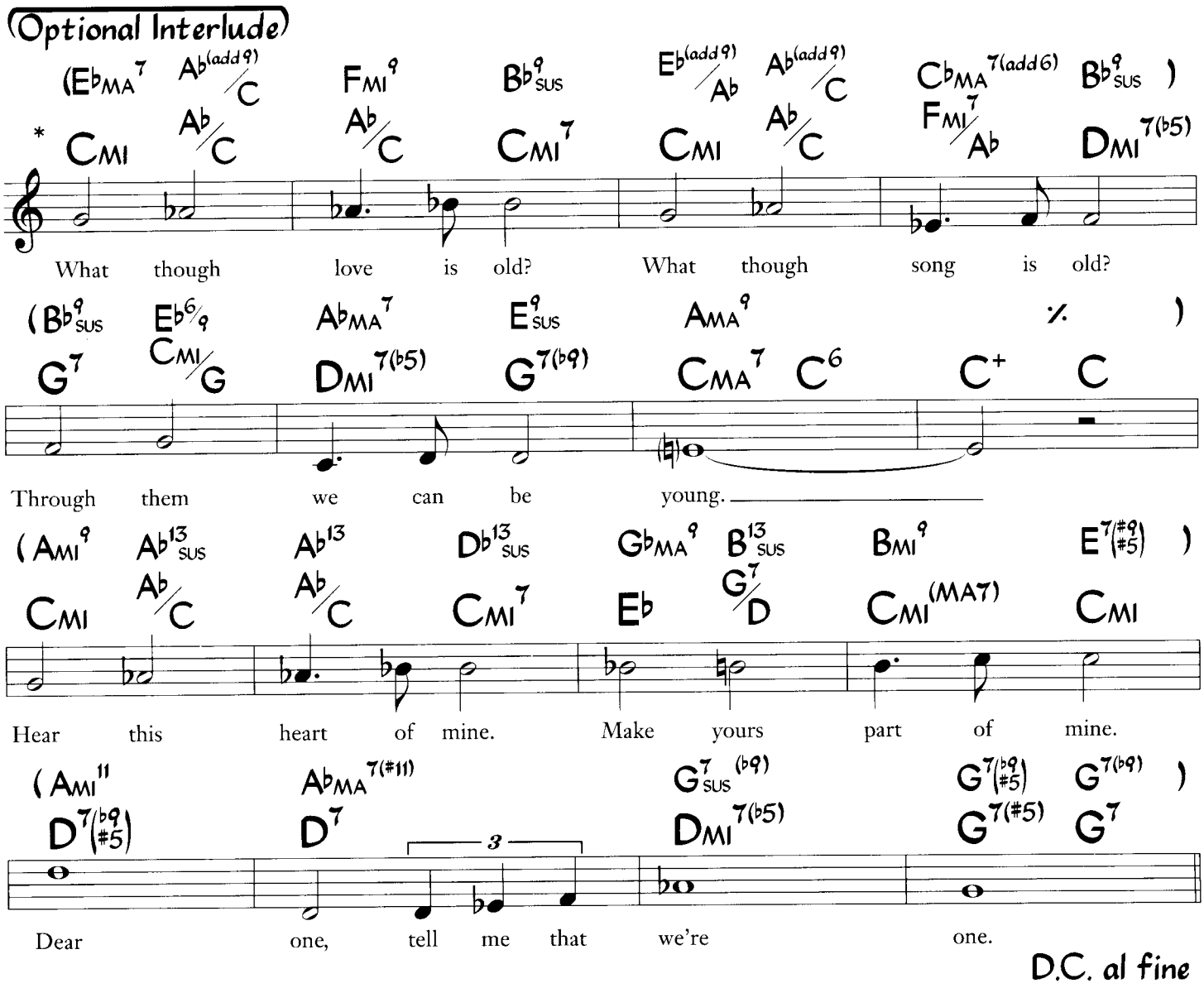
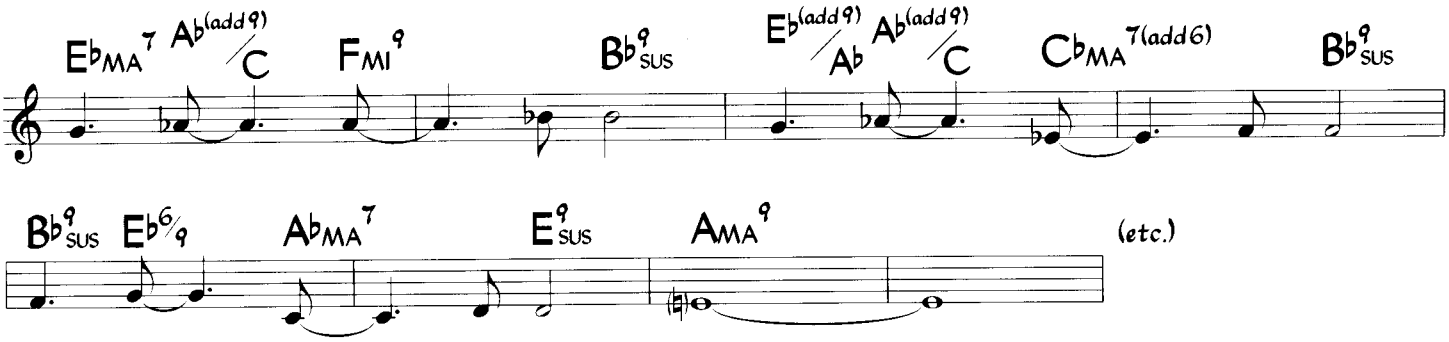


* Alternate chords for the Interlude are Fred Hersch's.
He plays the Interlude like this:

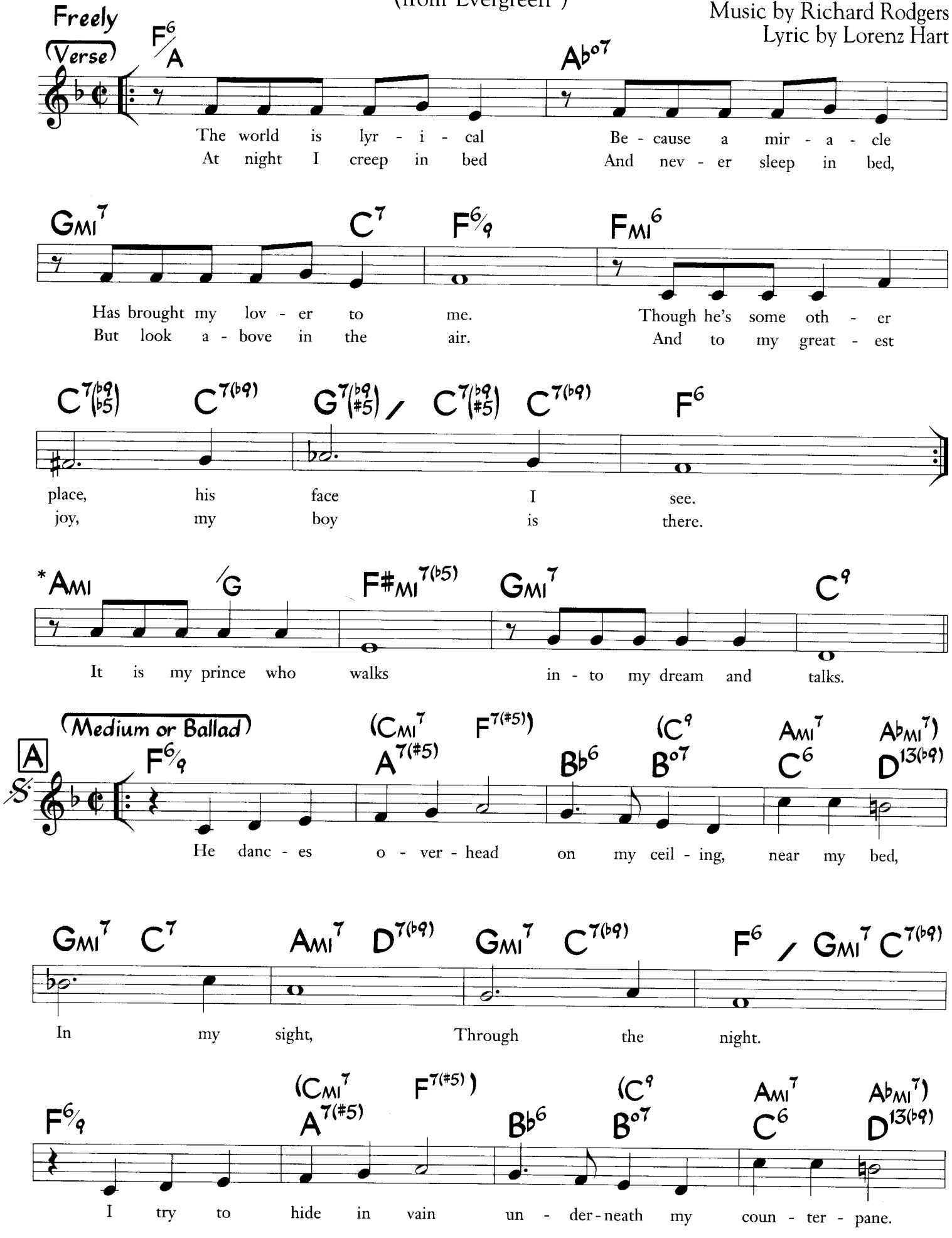


Most jazz performers (and others) do not include the Interlude.

Dancing On The Ceiling

(from "Evergreen")

Music by Richard Rodgers
Lyric by Lorenz Hart



* In Frank Sinatra's performance, the last four bars of the verse are omitted.

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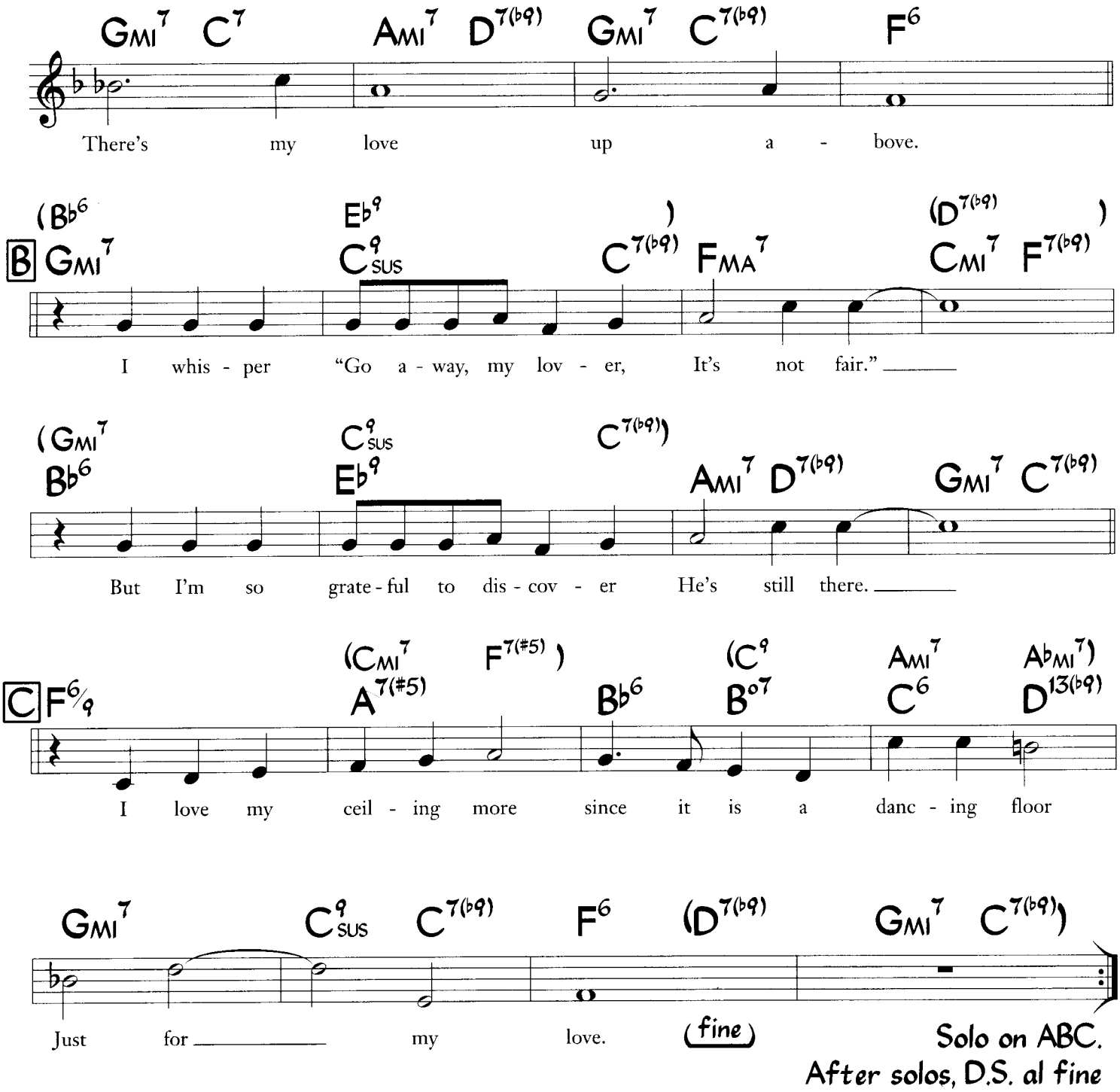
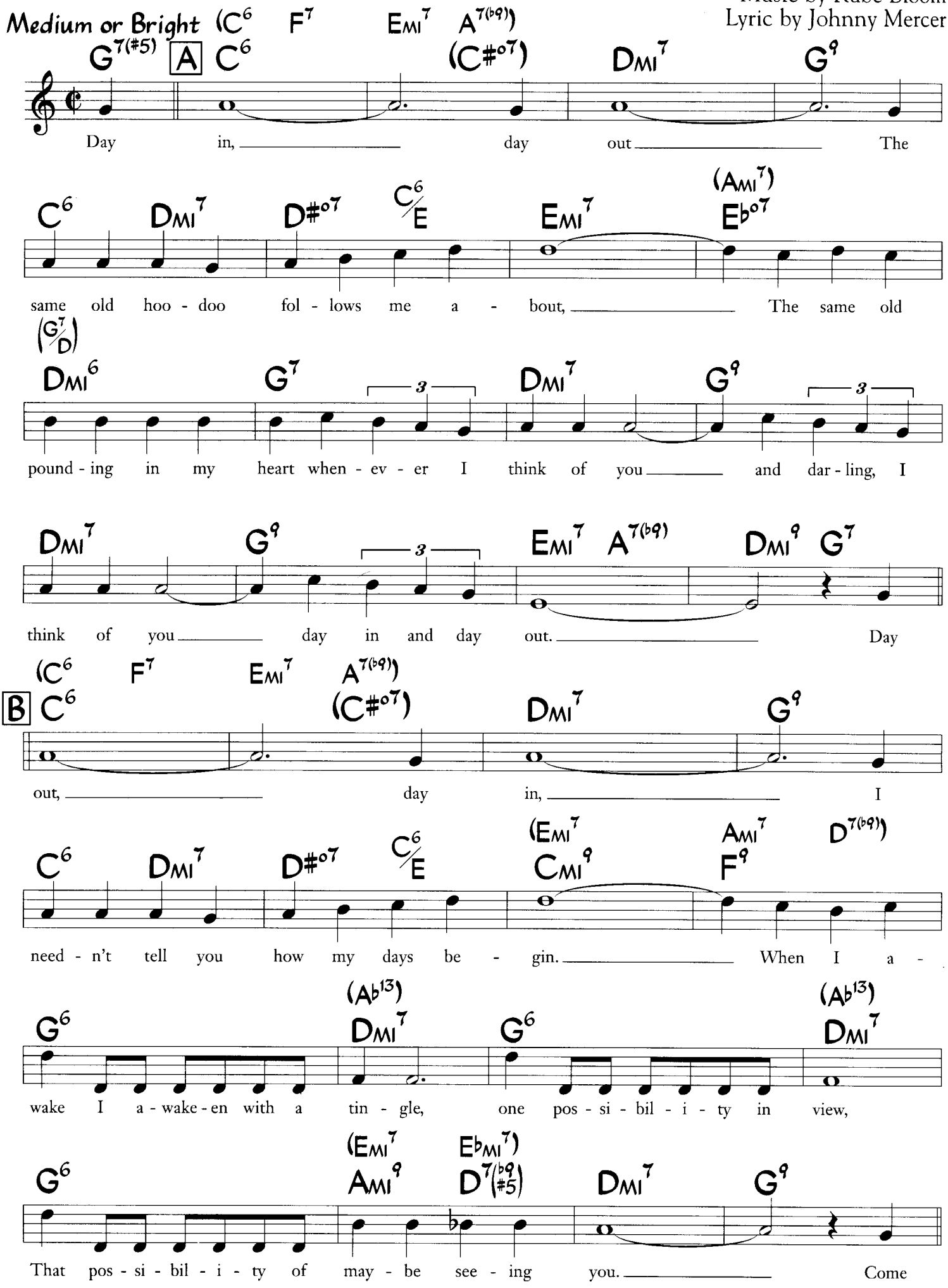
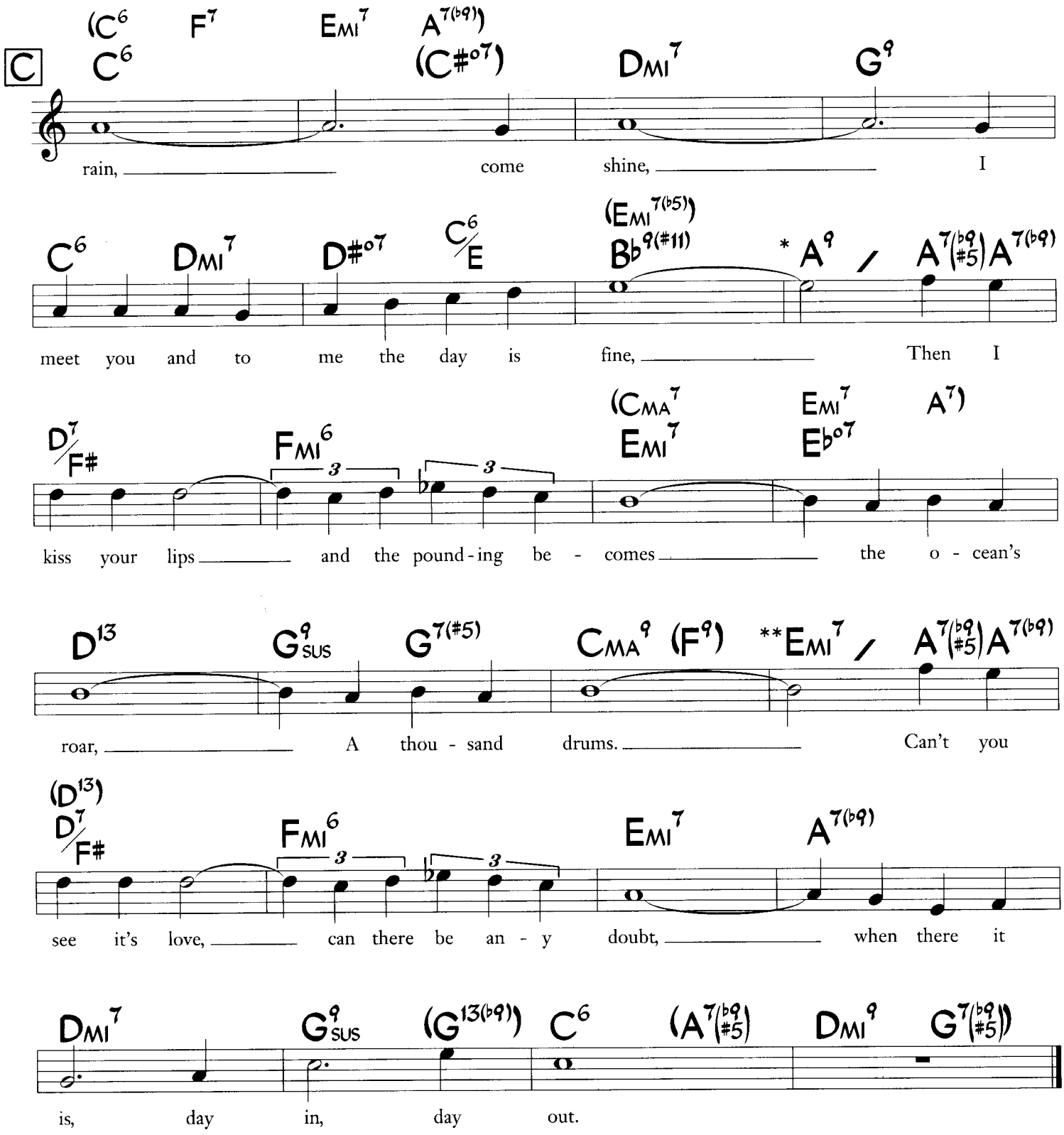

GMI7 C7 AMI7 D7(b9) GMI7 C7(b9) F6
There's my love up a - bove.
(Bb6 Eb9) (D7(b9))
B GMI7 C9SUS C7(b9) FMA7 CMI7 F7(b9)
I whis - per "Go a - way, my lov - er, It's not fair." ___
(GMI7 C9SUS C7(b9))
Bb6 Eb9 AMI7 D7(b9) GMI7 C7(b9)
But I'm so grate - ful to dis - cov - er He's still there. ___
(CMI7 F7(#5)) (C9 AMI7 AbMI7)
C F6/9 A7(#5) Bb6 B°7 C6 D13(b9)
I love my ceil - ing more since it is a danc - ing floor
GMI7 C9SUS C7(b9) F6 (D7(b9) GMI7 C7(b9))
Just for ___ my love. (fine)
Solo on ABC.
After solos, D.S. al fine

Day In, Day Out

Music by Rube Bloom
Lyric by Johnny Mercer



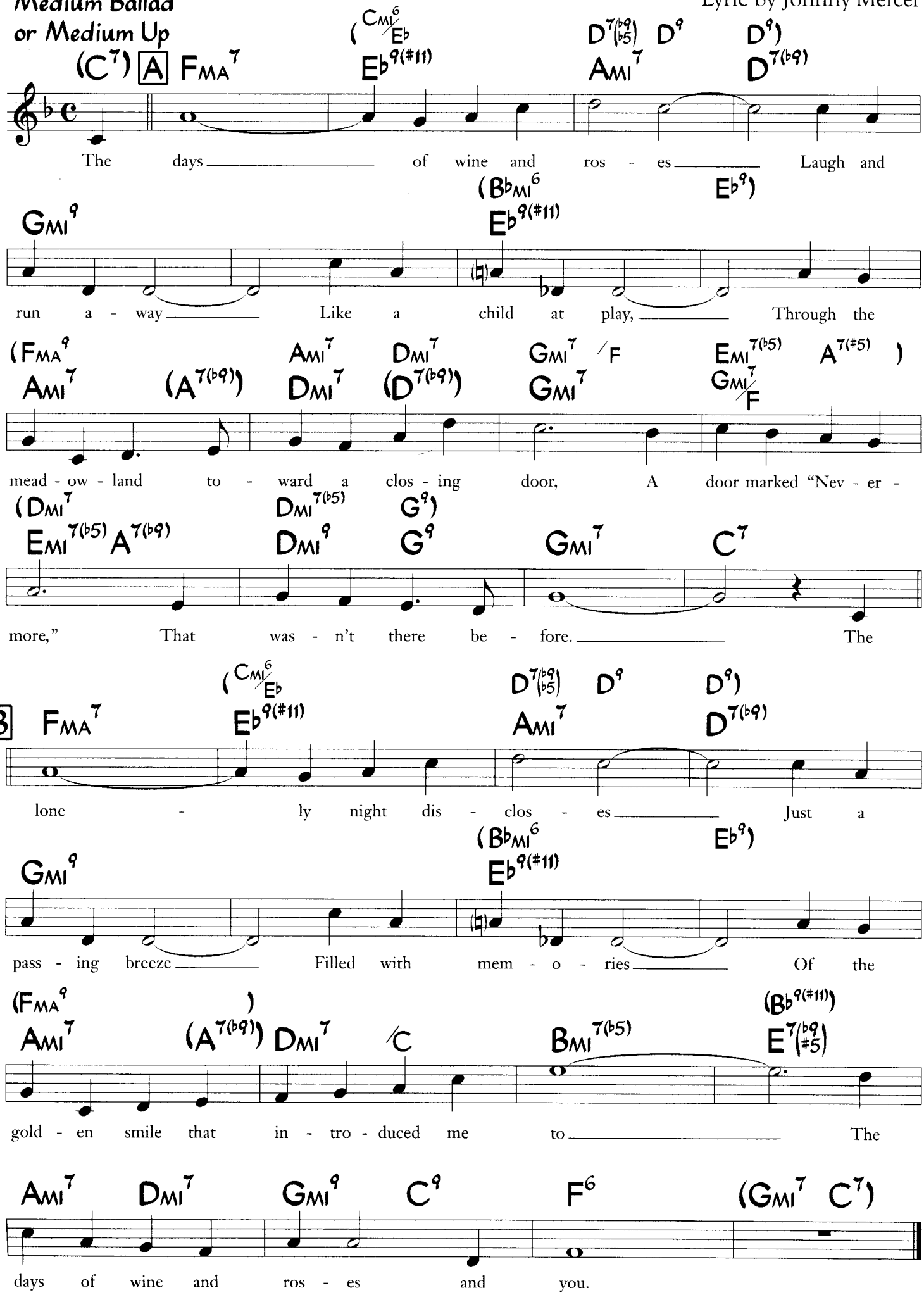

C
(C6 F7 EMI7 A7(b9))
C6 (C#o7) DMI7 G9
rain, come shine, I
C6 DMI7 D#o7 C6/E (EMI7(b5)) Bb9(#11) * A9 / A7(b9 #5) A7(b9)
meet you and to me the day is fine, Then I
D7/F# FMI6 (CMA7 EMI7) EMI7 A7) Eb o7
kiss your lips and the pound-ing be - comes the o - cean's
D13 G9 SUS G7(#5) CMA9 (F9) **EMI7 / A7(b9 #5) A7(b9)
roar, A thou - sand drums. Can't you
(D13) D7/F# FMI6 EMI7 A7(b9)
see it's love, can there be an - y doubt, when there it
DMI7 G9 SUS (G13(b9)) C6 (A7(b9 #5) DMI9 G7(b9 #5))
is, day in, day out.
* Often performed:
A9 A7(b9 #5) / A7(b9) D7/F#
** Often performed:
EMI7 A7(b9 #5) / A7(b9) D7/F#
Letter A, bars 8-11, are originally written as follows. They are more often played as in the chart.
Eb o7 DMI6 G7 DMI7
(etc.)

Days Of Wine And Roses

(from "Days Of Wine And Roses")

Music by Henry Mancini
Lyric by Johnny Mercer

Medium Ballad
or Medium Up



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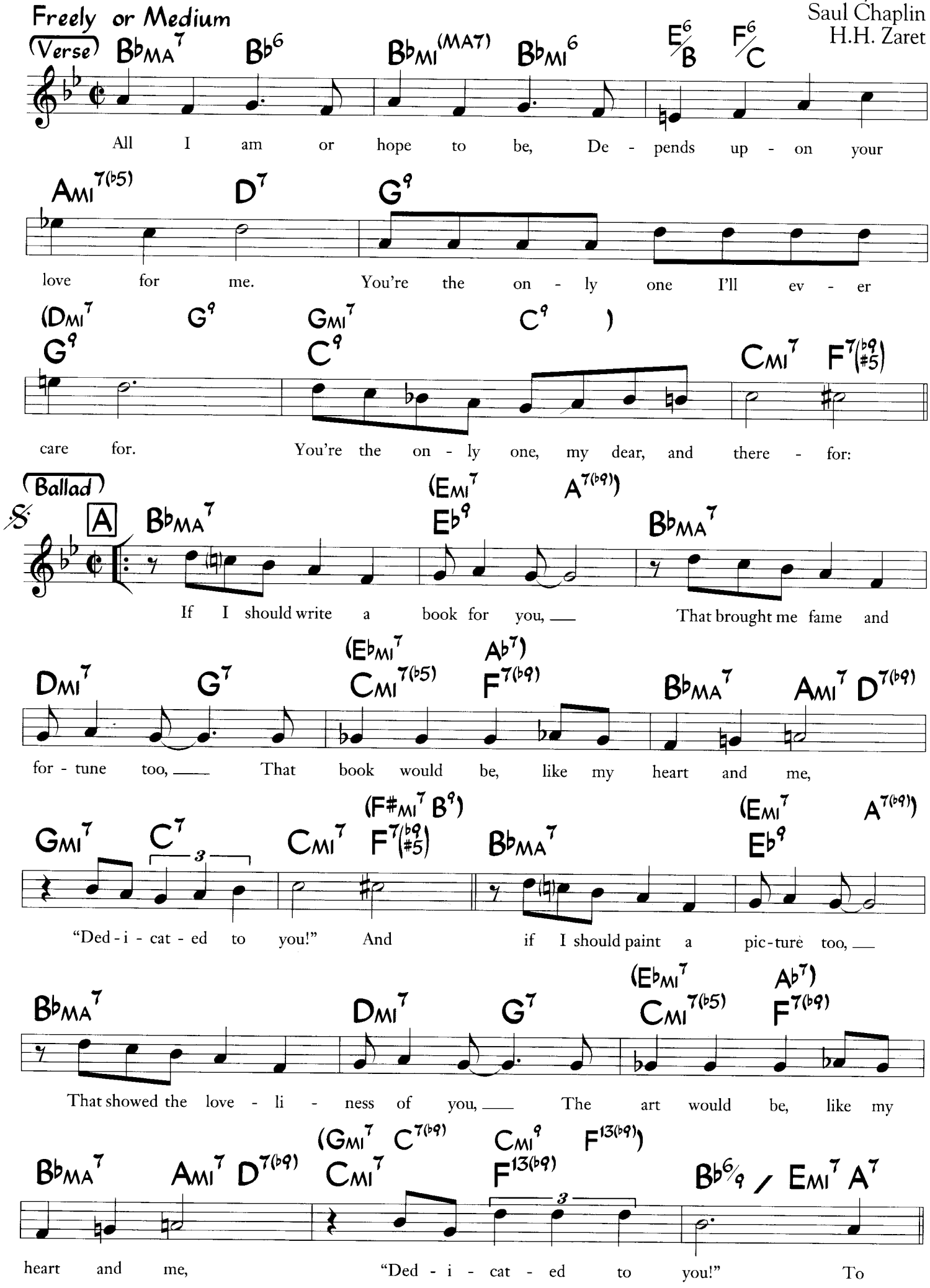
Dedicated To You

Sammy Cahn
Saul Chaplin
H.H. Zaret



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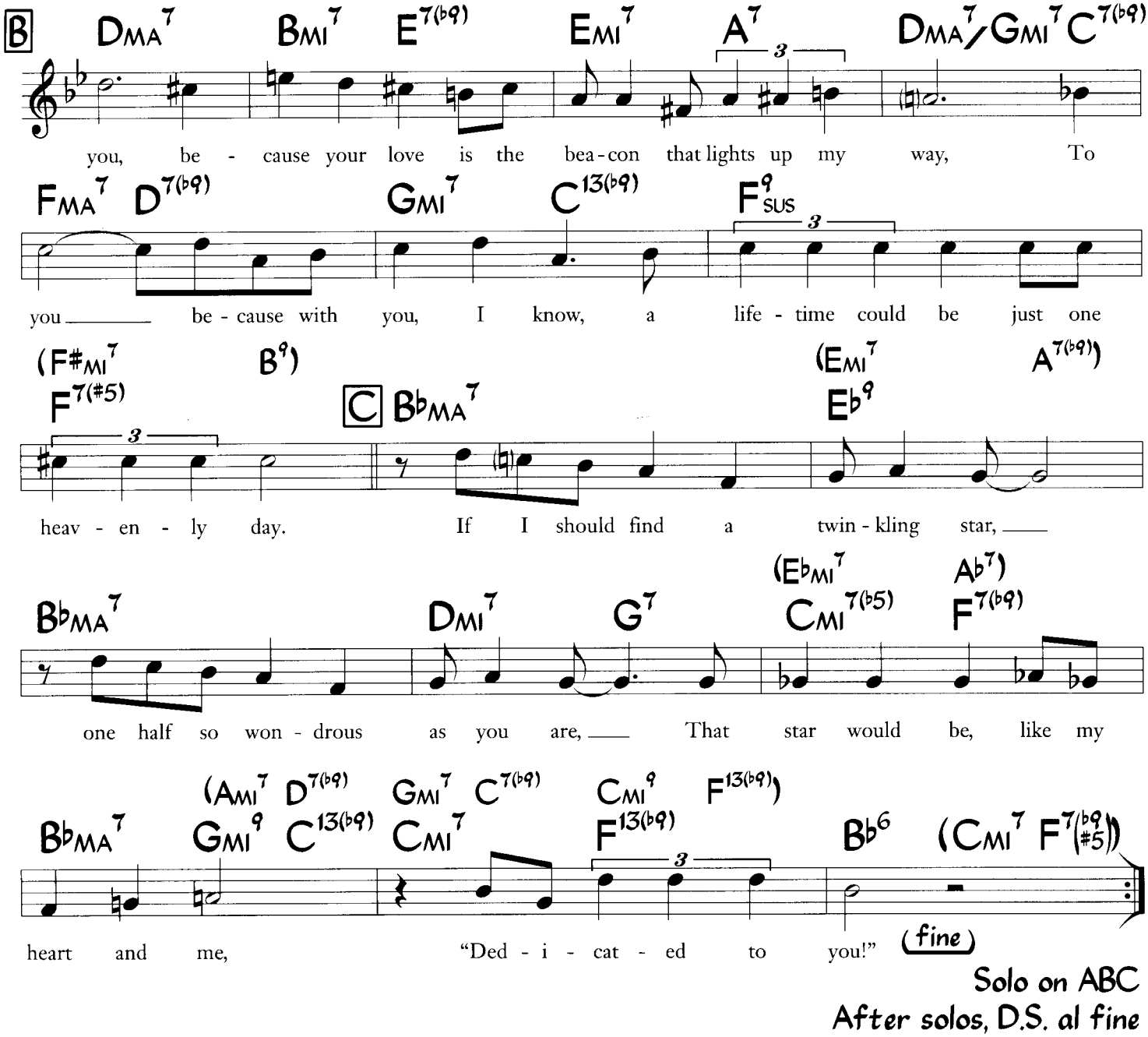
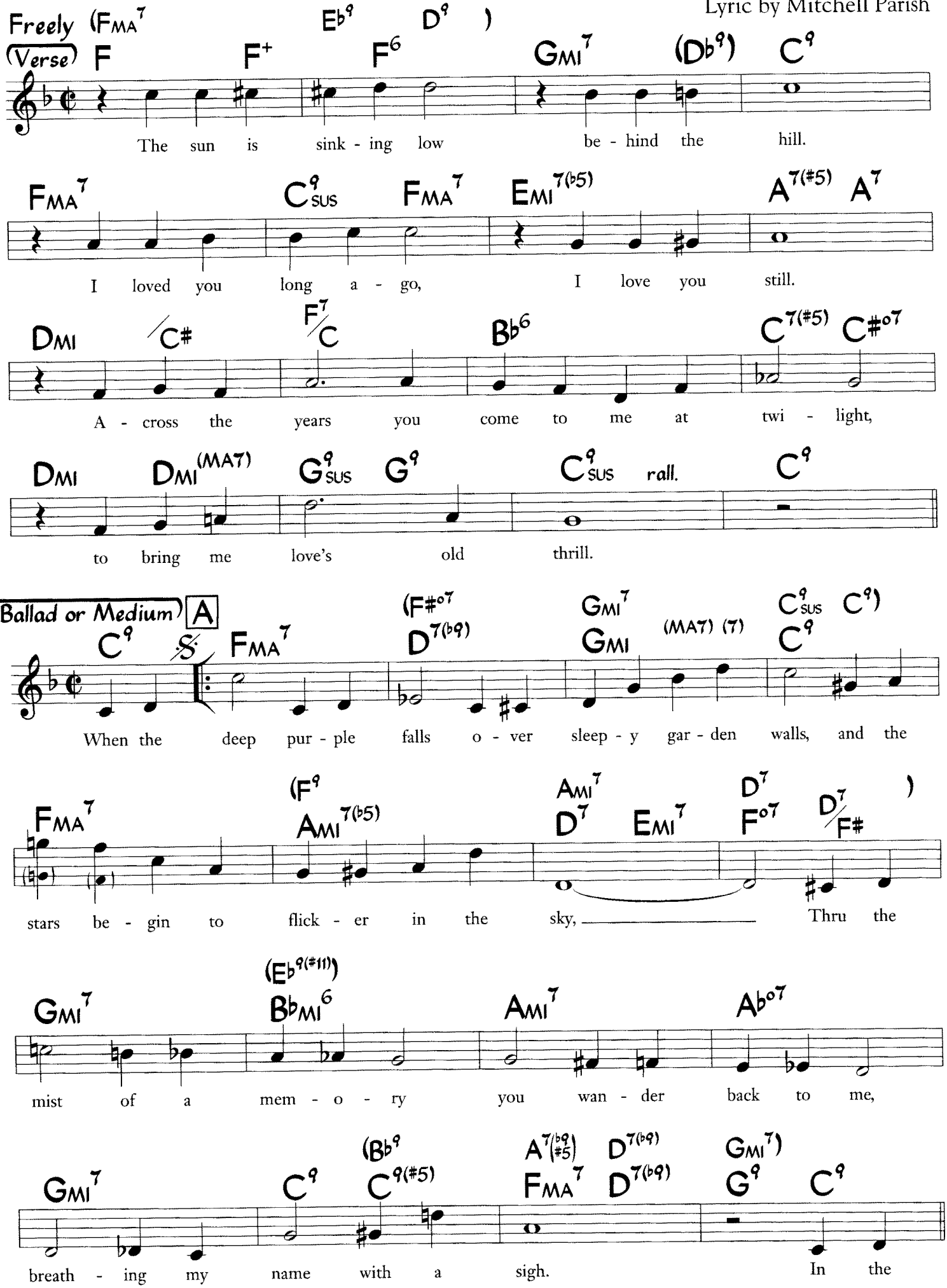

B
DMA7 BMI7 E7(b9) EMI7 A7 DMA7/GMI7 C7(b9)
you, be - cause your love is the bea - con that lights up my way, To
FMA7 D7(b9) GMI7 C13(b9) F9 SUS
you be - cause with you, I know, a life - time could be just one
(F#MI7 B9) (EMI7 A7(b9))
F7(#5)
C BbMA7 Eb9
heav - en - ly day. If I should find a twin - kling star,
(EbMI7 Ab7)
BbMA7 DMI7 G7 CMI7(b5) F7(b9)
one half so won - drous as you are, That star would be, like my
(AMI7 D7(b9) GMI7 C7(b9) CMI9 F13(b9))
BbMA7 GMI9 C13(b9) CMI7 F13(b9) Bb6 (CMI7 F7(b9 #5))
heart and me, "Ded - i - cat - ed to you!" (fine)
Solo on ABC
After solos, D.S. al fine

Deep Purple

Music by Peter De Rose
Lyric by Mitchell Parish



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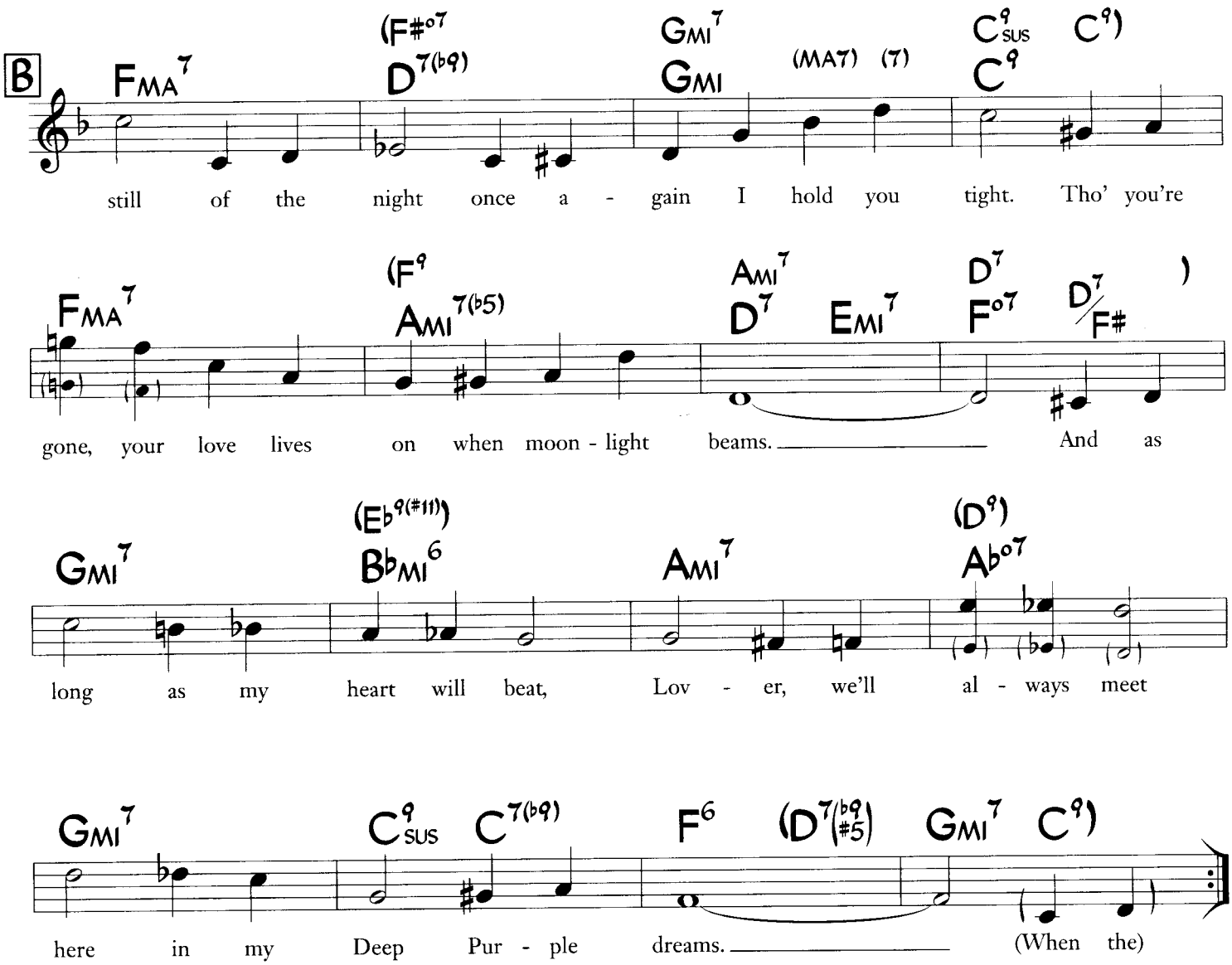


Solo on AB

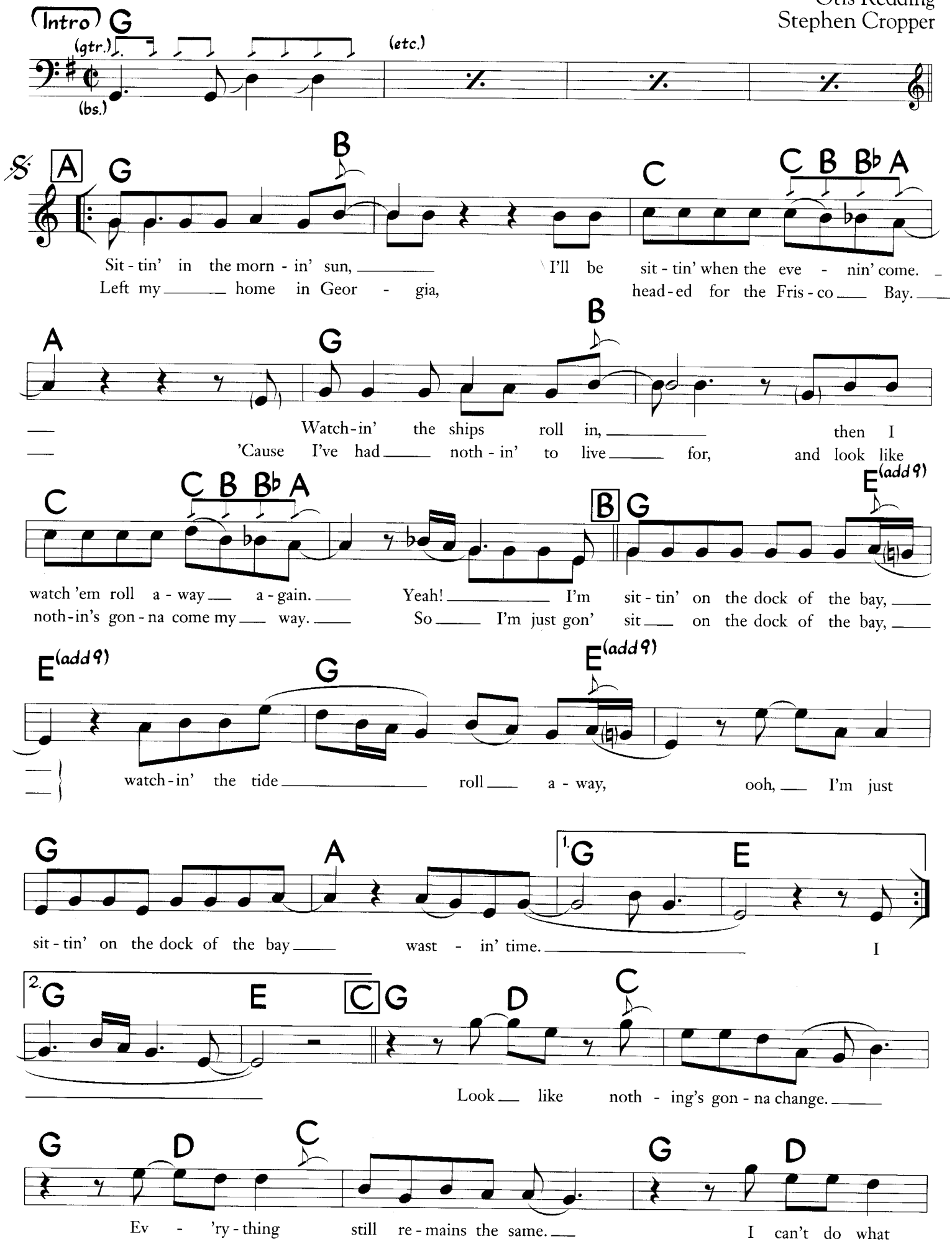
After solos, D.S. al fine

Originally the last note was C, except the final time when it was an F as written here.

(Sittin' On) The Dock Of The Bay

Medium Slow 60's Folk/Rock

Otis Redding
Stephen Cropper



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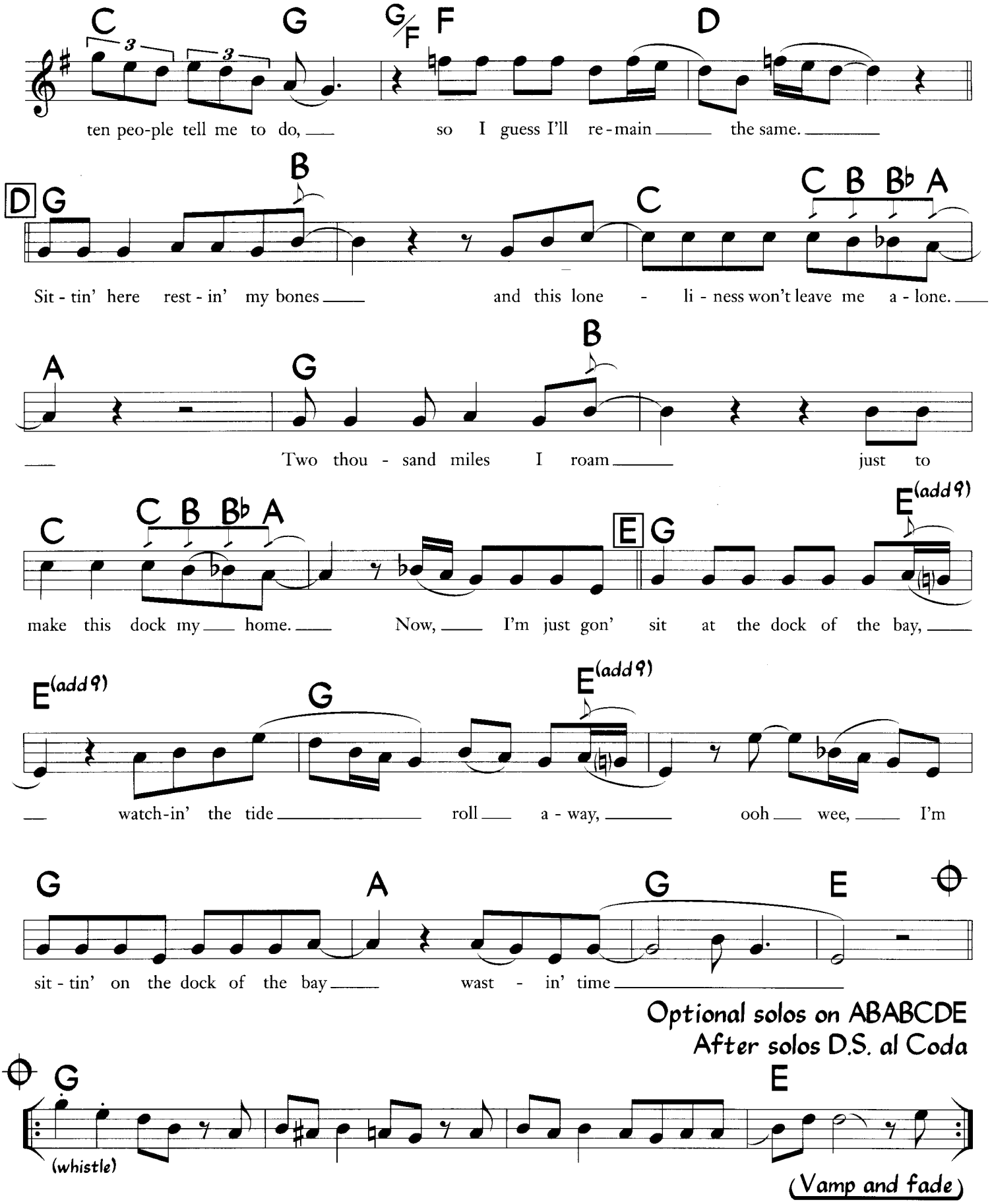
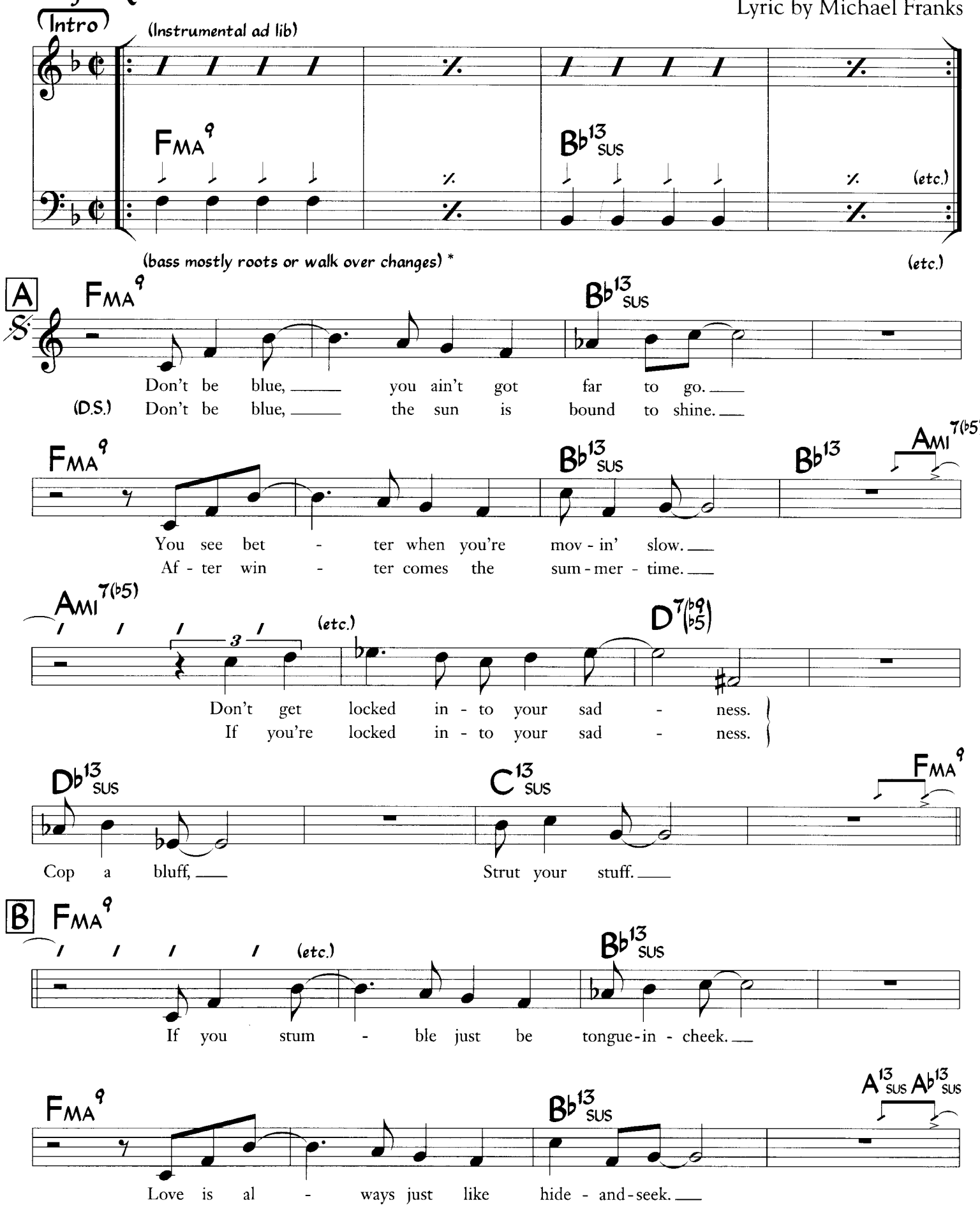

C G G/F F D
ten peo-ple tell me to do, so I guess I'll re-main the same.
D G B C C B B♭ A
Sit-tin' here rest-in' my bones and this lone-li-ness won't leave me a-lone.
A G B
Two thou-sand miles I roam just to
C C B B♭ A E G E(add9)
make this dock my home. Now, I'm just gon' sit at the dock of the bay,
E(add9) G E(add9)
watch-in' the tide roll a-way, ooh wee, I'm
G A G E
sit-tin' on the dock of the bay wast-in' time
Optional solos on ABABCDE
After solos D.S. al Coda
G E
(whistle)
(Vamp and fade)

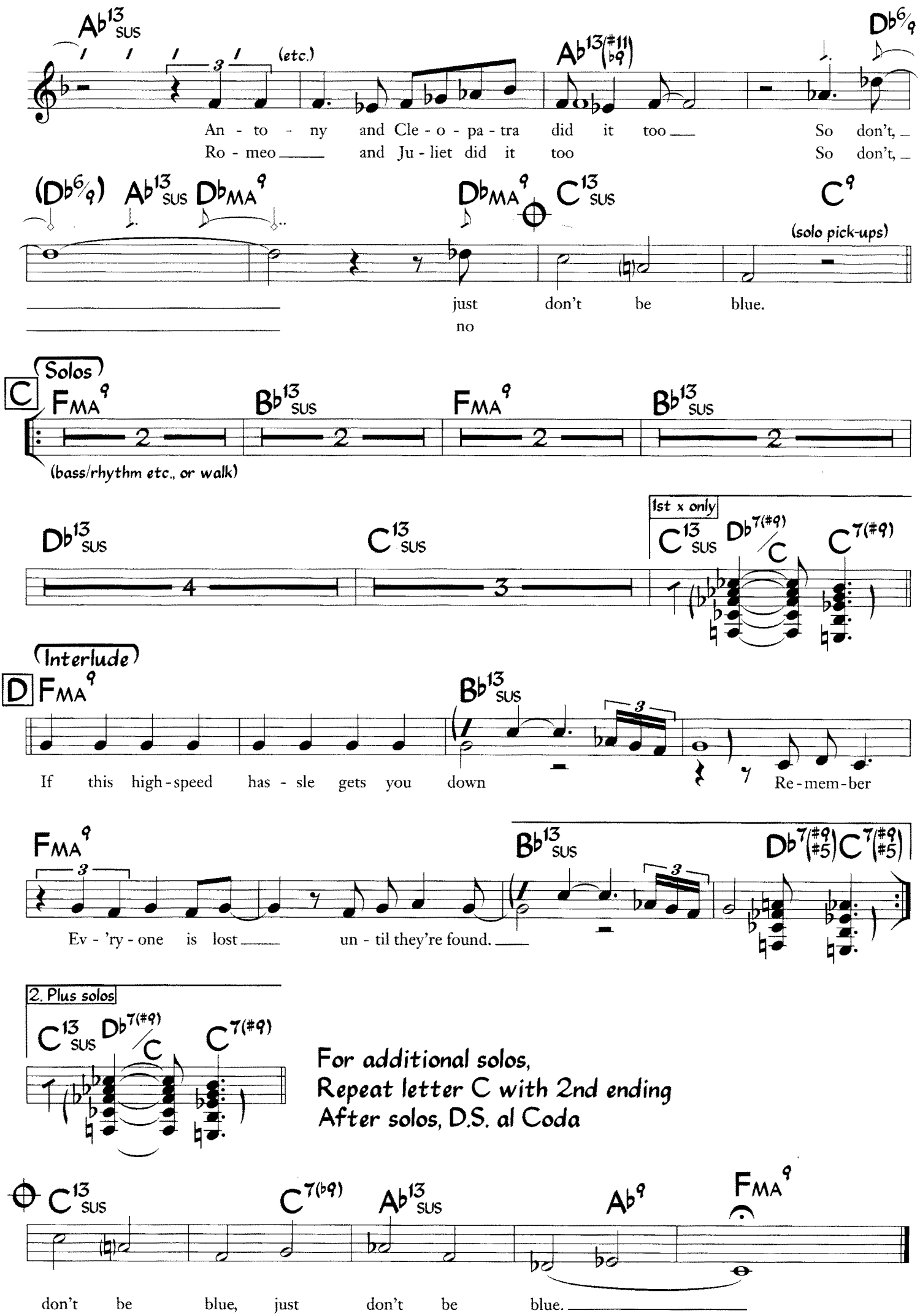
Don't Be Blue

Bright Quasi Shuffle

Music by John Guerin
Lyric by Michael Franks

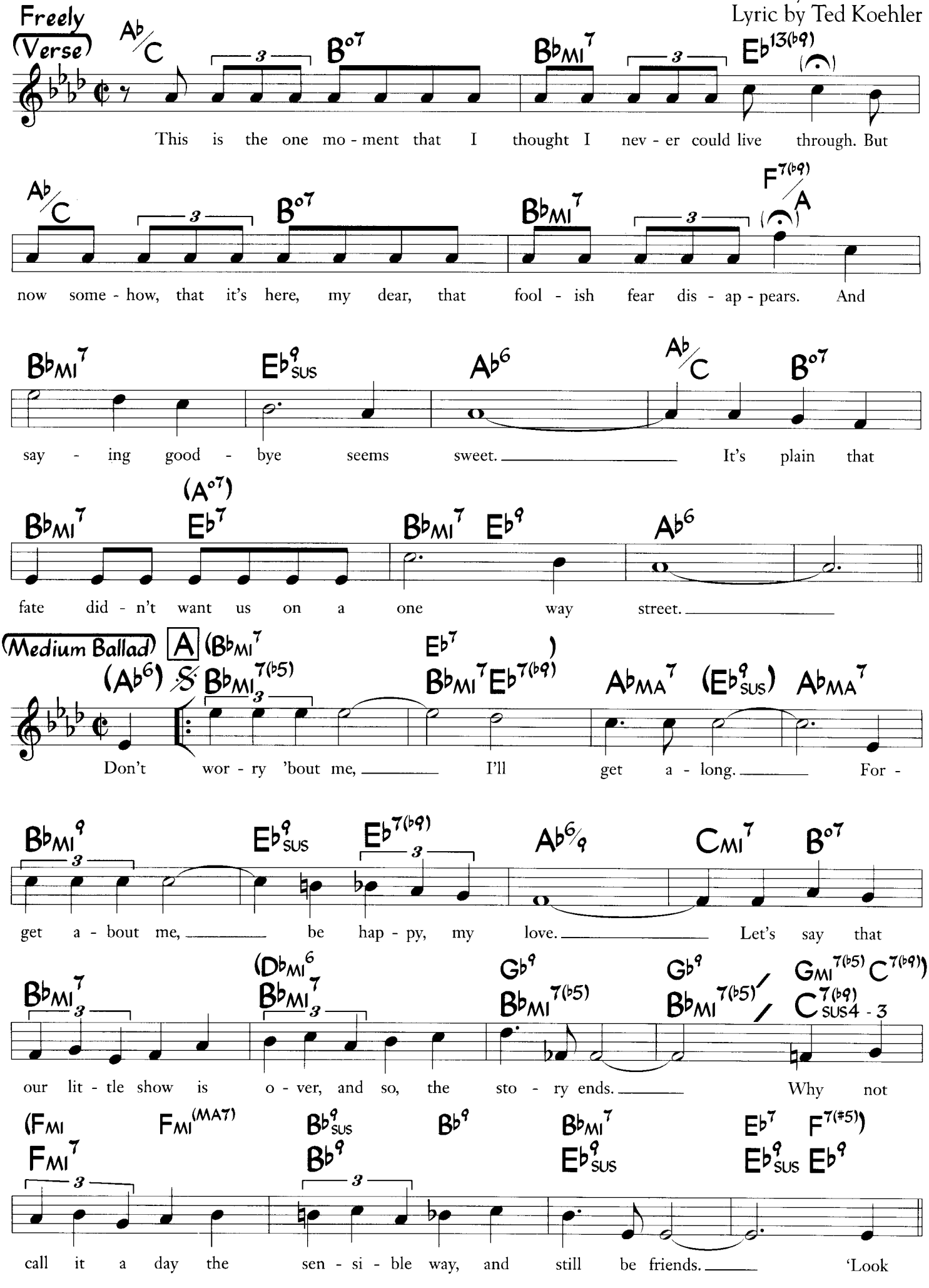


* Bass can walk over changes (with hits on the head) for the entire tune.


Ab13 SUS
(etc.)
Ab13(#11 b9)
Db6/9
An - to - ny and Cle - o - pa - tra did it too So don't,
Ro - meo and Ju - liet did it too So don't,
(Db6/9) Ab13 SUS DbMA9
DbMA9 C13 SUS
C9
(solo pick-ups)
just don't be blue.
no
C Solos
FMA9 Bb13 SUS FMA9 Bb13 SUS
(bass/rhythm etc., or walk)
Db13 SUS C13 SUS
1st x only
C13 SUS Db7(#9)/C C7(#9)
Interlude
D FMA9 Bb13 SUS
If this high-speed has - sle gets you down Re-mem-ber
FMA9 Bb13 SUS Db7(#9 #5) C7(#9 #5)
Ev - 'ry - one is lost un - til they're found.
2. Plus solos
C13 SUS Db7(#9)/C C7(#9)
For additional solos,
Repeat letter C with 2nd ending
After solos, D.S. al Coda
C13 SUS C7(b9) Ab13 SUS Ab9 FMA9
don't be blue, just don't be blue.

Don't Worry 'Bout Me

Music by Rube Bloom
Lyric by Ted Koehler



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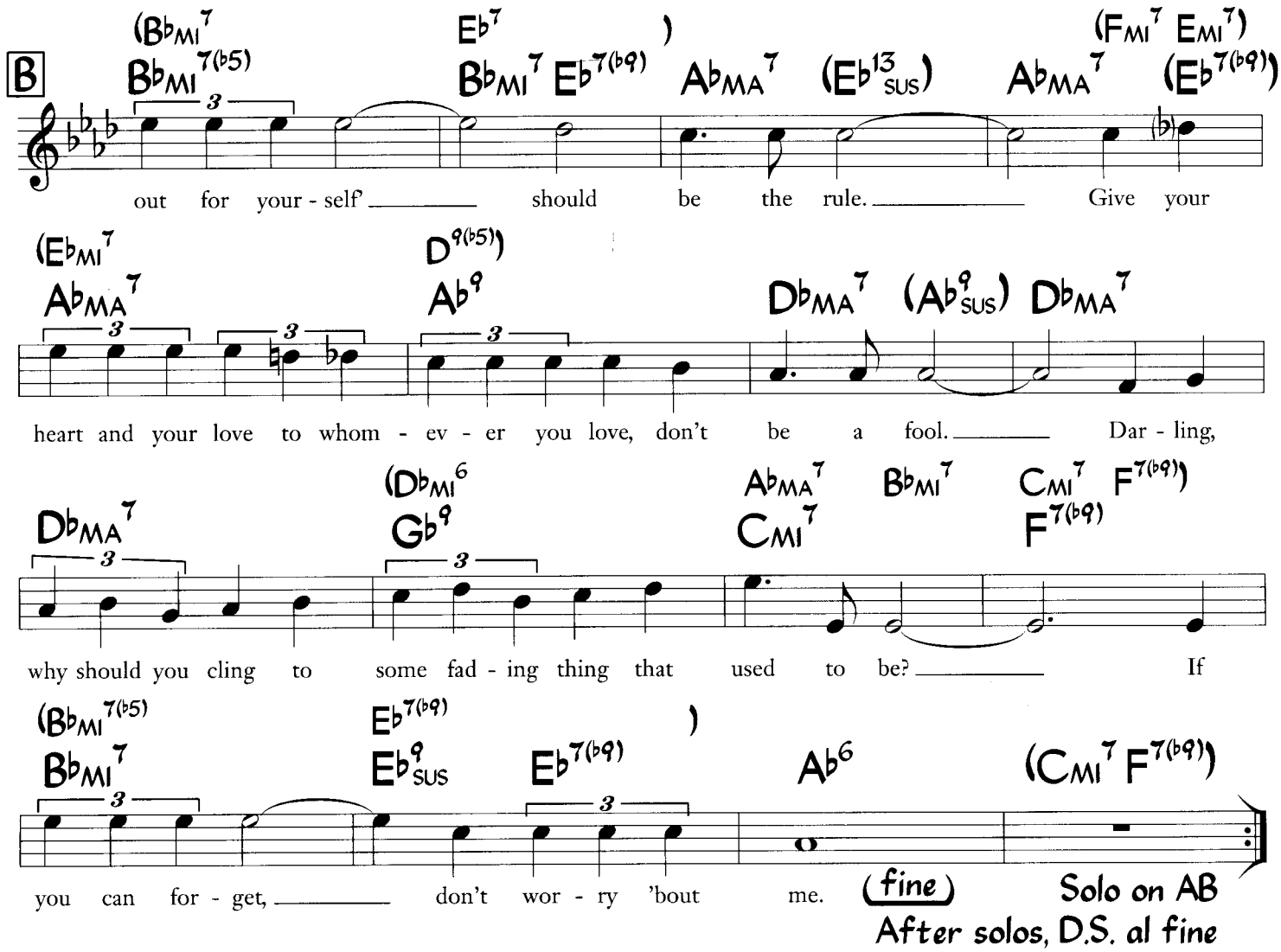
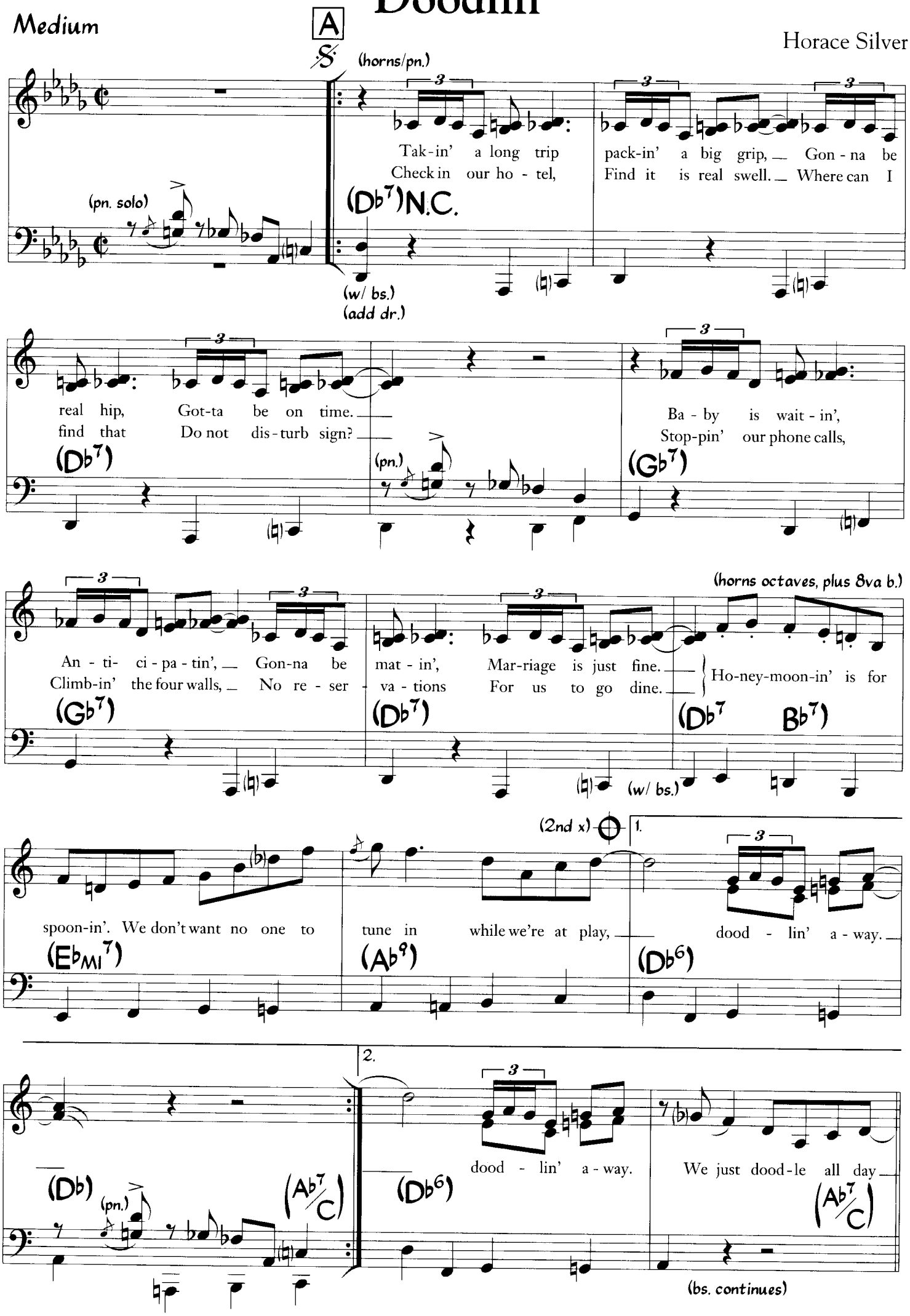

B
(B♭MI7 E♭7) (FMI7 EMI7)
B♭MI7(♭5) B♭MI7 E♭7(♭9) A♭MA7 (E♭13SUS) A♭MA7 (E♭7(♭9))
out for your - self' should be the rule. Give your
(E♭MI7 D9(♭5))
A♭MA7 A♭9 D♭MA7 (A♭9SUS) D♭MA7
heart and your love to whom - ev - er you love, don't be a fool. Dar - ling,
(D♭MI6
D♭MA7 G♭9 A♭MA7 B♭MI7 CMI7 F7(♭9))
CMI7 F7(♭9)
why should you cling to some fad - ing thing that used to be? If
(B♭MI7(♭5) E♭7(♭9))
B♭MI7 E♭9SUS E♭7(♭9) A♭6 (CMI7 F7(♭9))
you can for - get, don't wor - ry 'bout me. (fine) Solo on AB
After solos, D.S. al fine

Doodlin'

Medium

Horace Silver


A
(horns/pn.)
Tak-in' a long trip pack-in' a big grip, Gon-na be
Check in our ho-tel, Find it is real swell. Where can I
(pn. solo)
(Db7) N.C.
(w/ bs.)
(add dr.)
real hip, Got-ta be on time. Ba-by is wait-in',
find that Do not dis-turb sign? Stop-pin' our phone calls,
(Db7)
(pn.)
(Gb7)
(horns octaves, plus 8va b.)
An-ti-ci-pa-tin', Gon-na be mat-in', Mar-riage is just fine. Ho-ney-moon-in' is for
Climb-in' the four walls, No re-ser-va-tions For us to go dine.
(Gb7)
(Db7)
(Db7 Bb7)
(w/ bs.)
(2nd x)
1.
spoon-in'. We don't want no one to tune in while we're at play, dood-lin' a-way.
(EbMI7)
(Ab9)
(Db6)
2.
(Db)
(pn.)
(Ab7/C)
dood-lin' a-way. We just dood-le all day
(Db6)
(Ab7/C)
(bs. continues)

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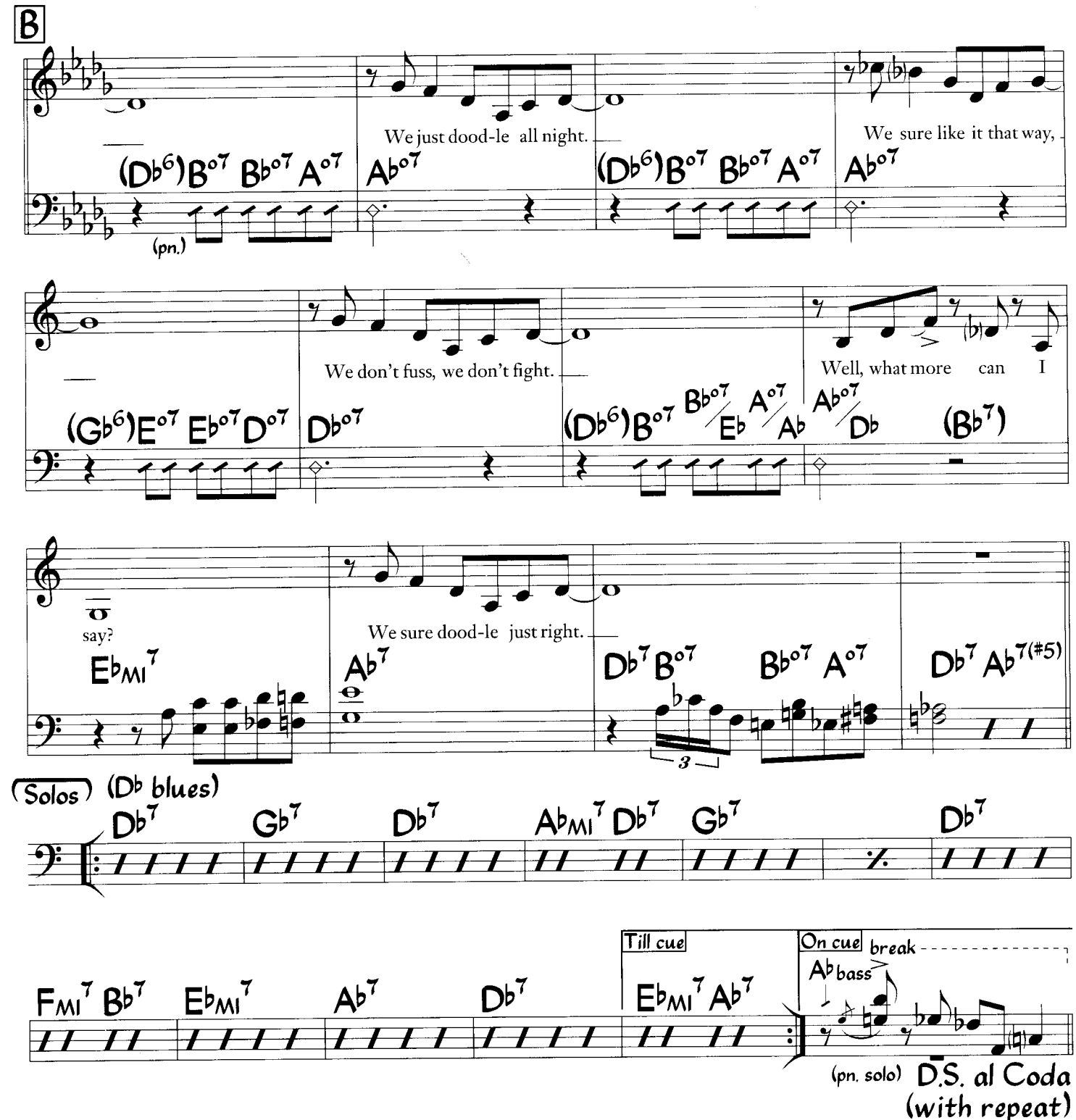


Piano plays letter A without added chords

Doodlin' (Bass)

Medium

A

S. (Db7)

(w/ pn.)

(Gb7) (Db7) (Db7 Bb7 (as is) Ebmi7)

(Ab9) (2nd x) 1. (Db6) (Ab7/C) 2. (Db6) (Ab7/C)

B Db6 Bo7 Bbo7 Ao7 Abo7 Db6 Bo7 Bbo7 Ao7 Abo7

(as is)

Gb6 Eo7 Ebo7 Do7 Dbo7 (Gb6) Db6 Bo7 Bbo7/Eb Ao7/Ab Abo7/Db Bb7

Ebmi7 Ab7 Db7 Bo7 Bbo7 Ao7 Db7/Ab Ab7(#5)

Solos

Db7 Gb7 Db7 Abmi7 Db7 Gb7 Db7

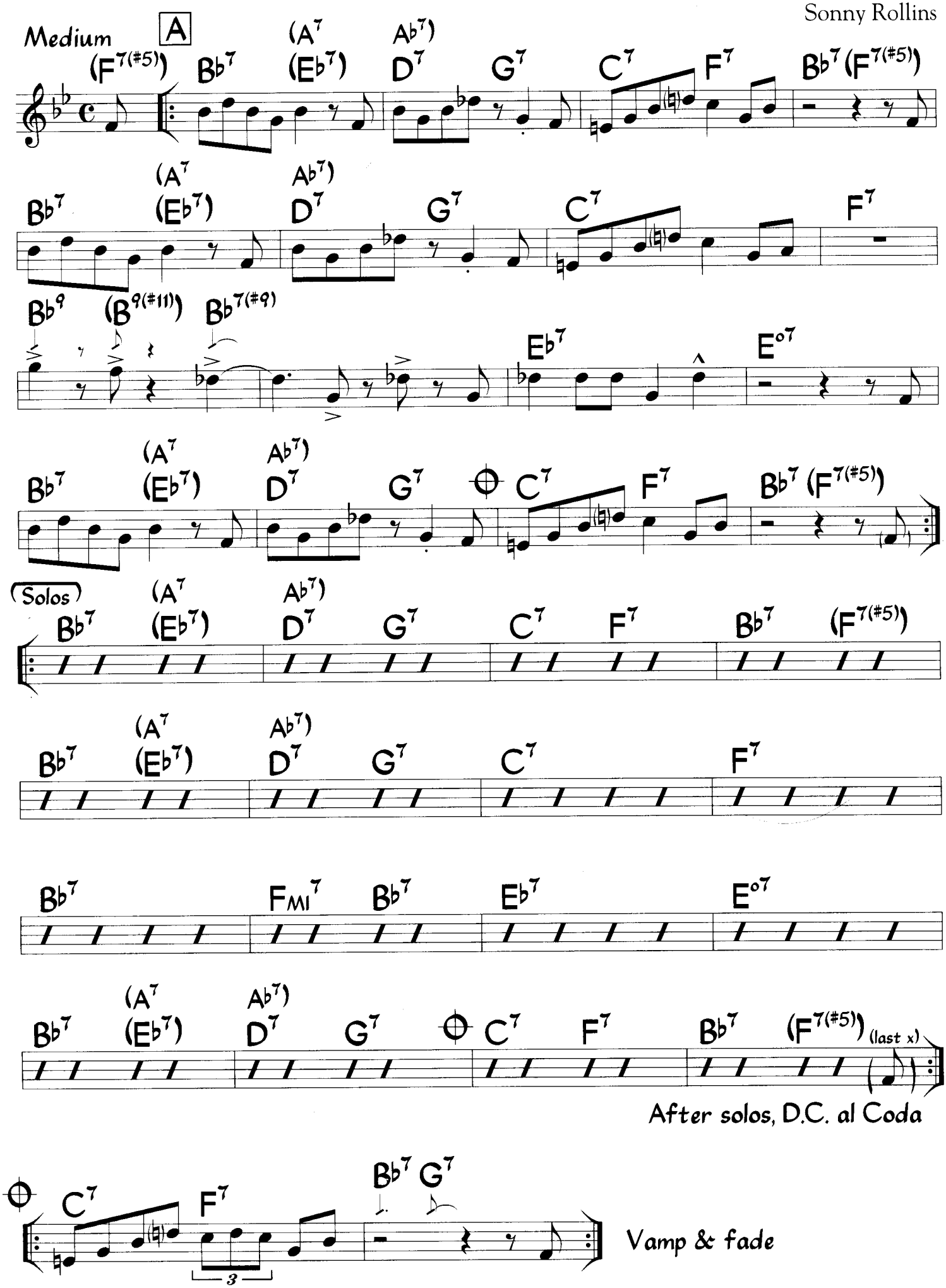
Fmi7 Bb7 Ebmi7 Ab7 Db7 Till cue Ebmi7 Ab7 On cue Ab bass

D.S. al Coda (with repeat)

(Db6 Gb6 Go7 Db/Ab) G9(#11)

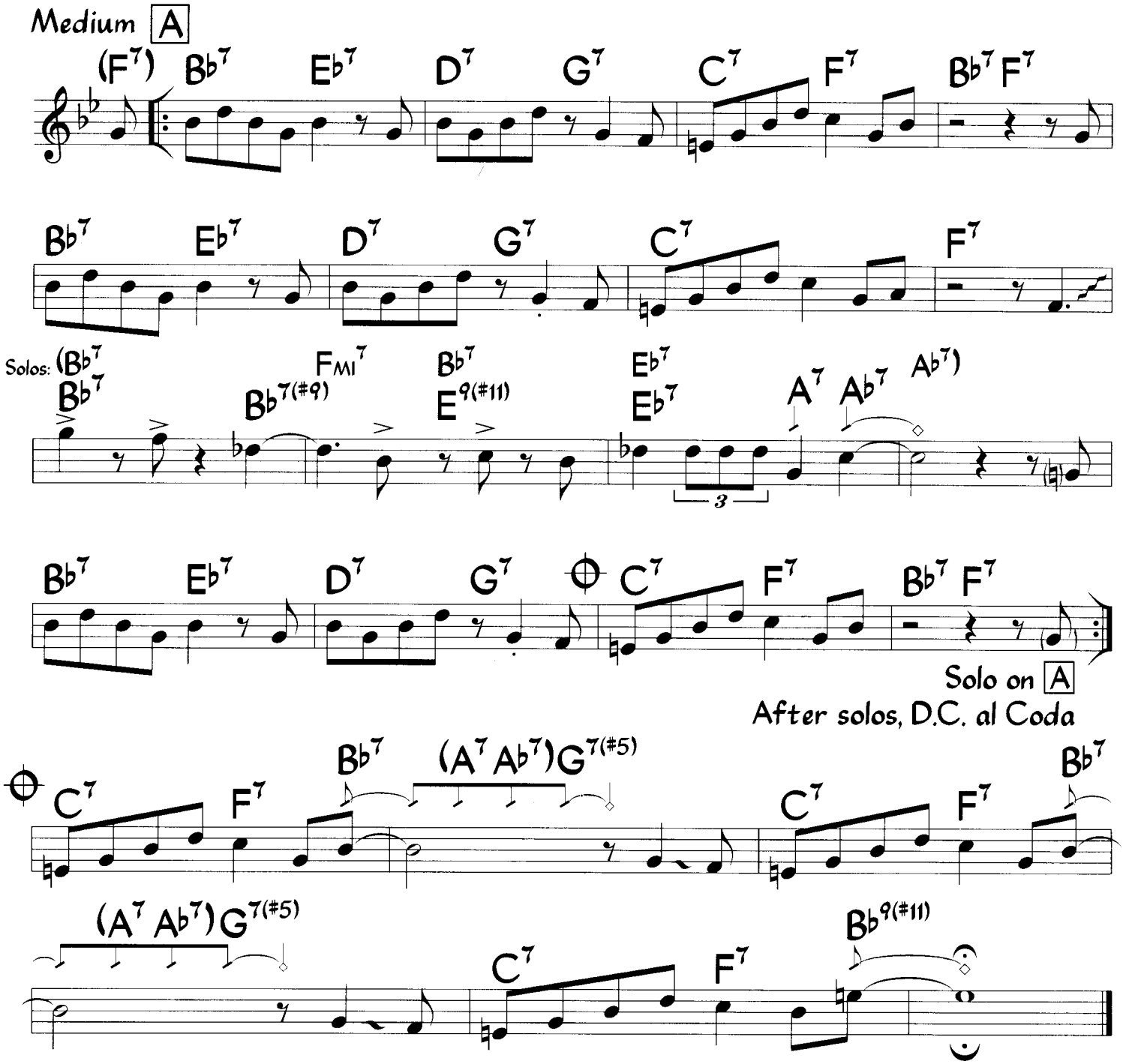
Doxy

Sonny Rollins



The head is played twice at the beginning, one time after solos.

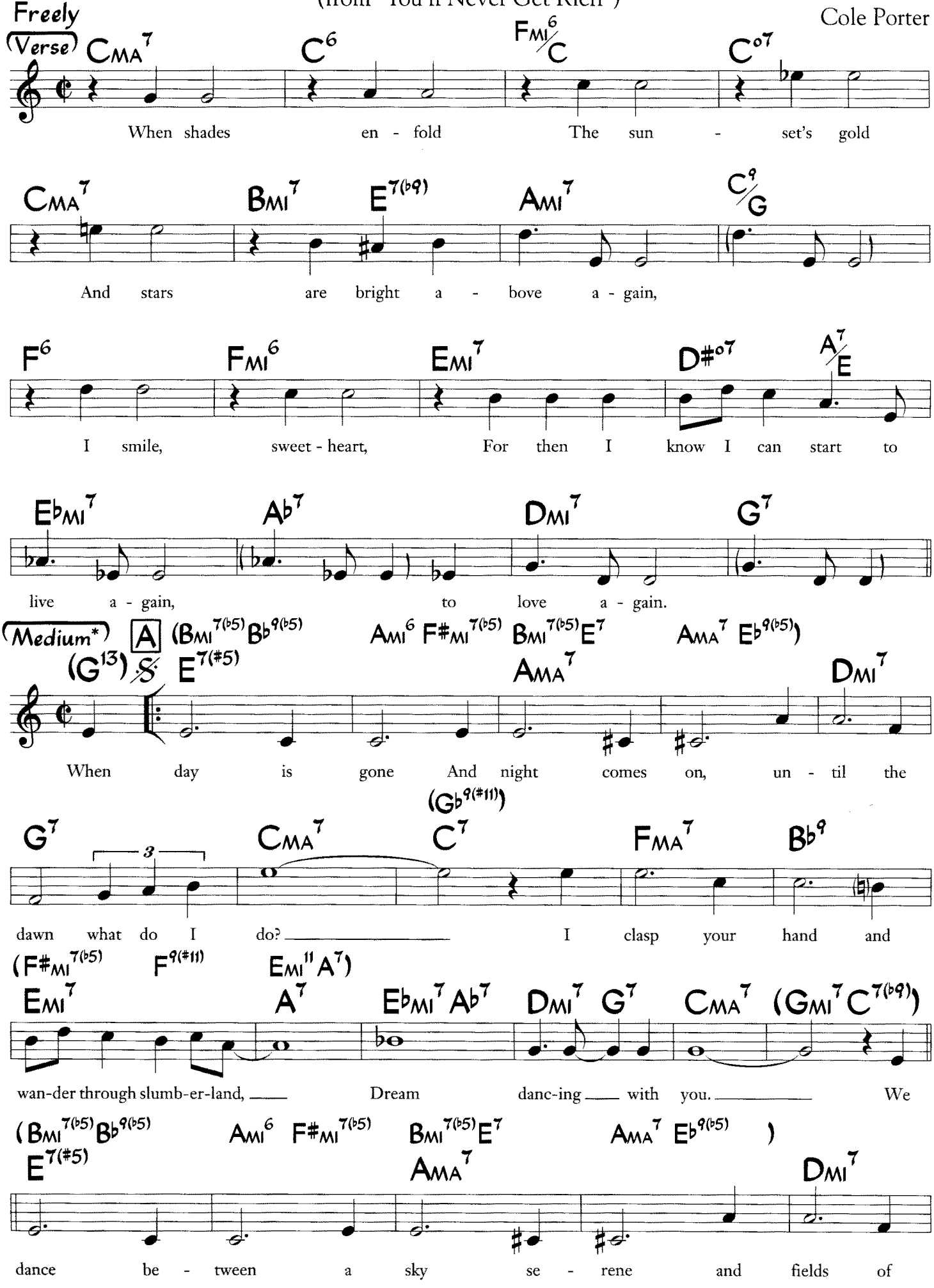
"Doxy" is played with many variations. Here is a version as played by Dexter Gordon.



Dream Dancing

(from "You'll Never Get Rich")

Cole Porter



* Also done as a Bossa Nova.

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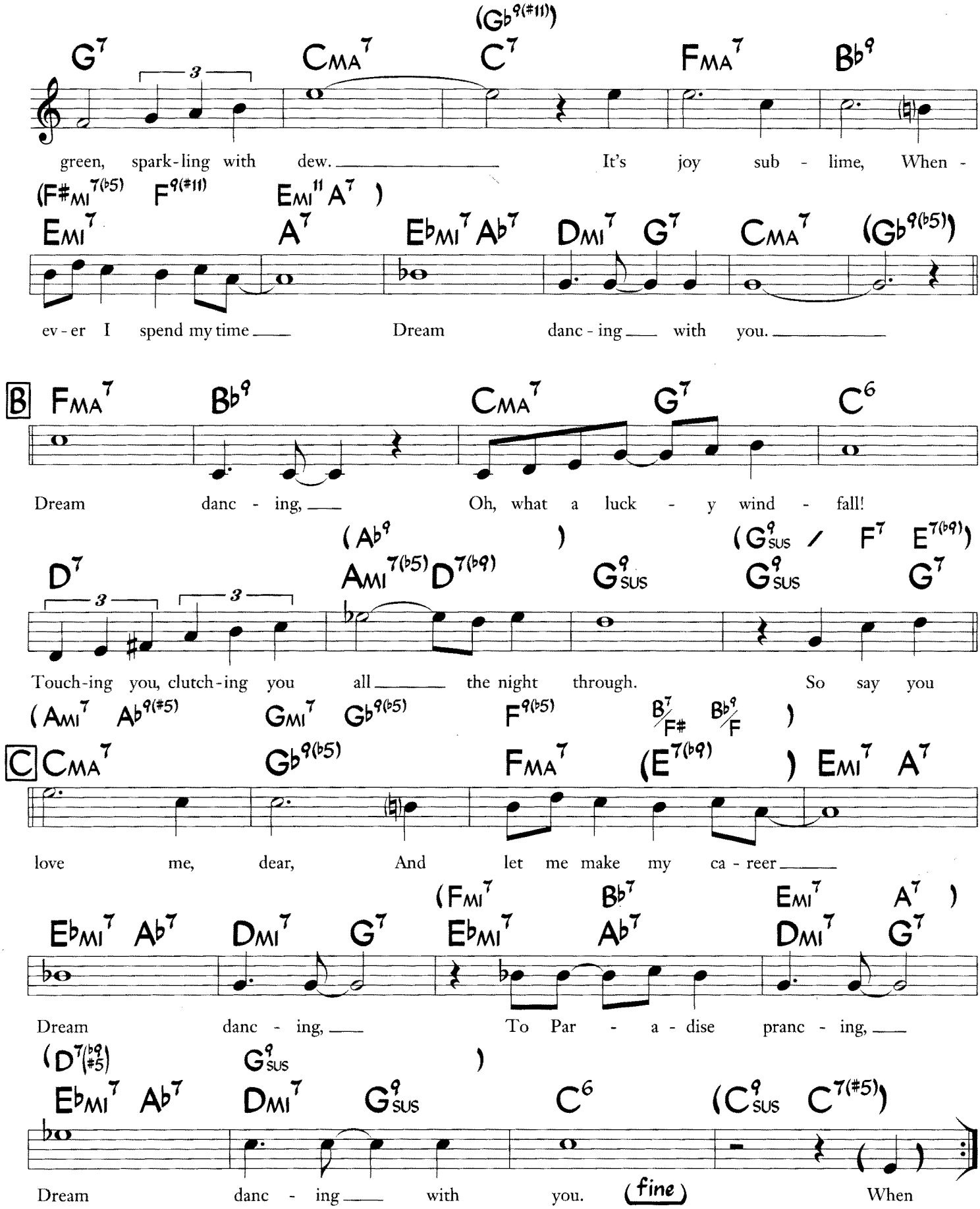
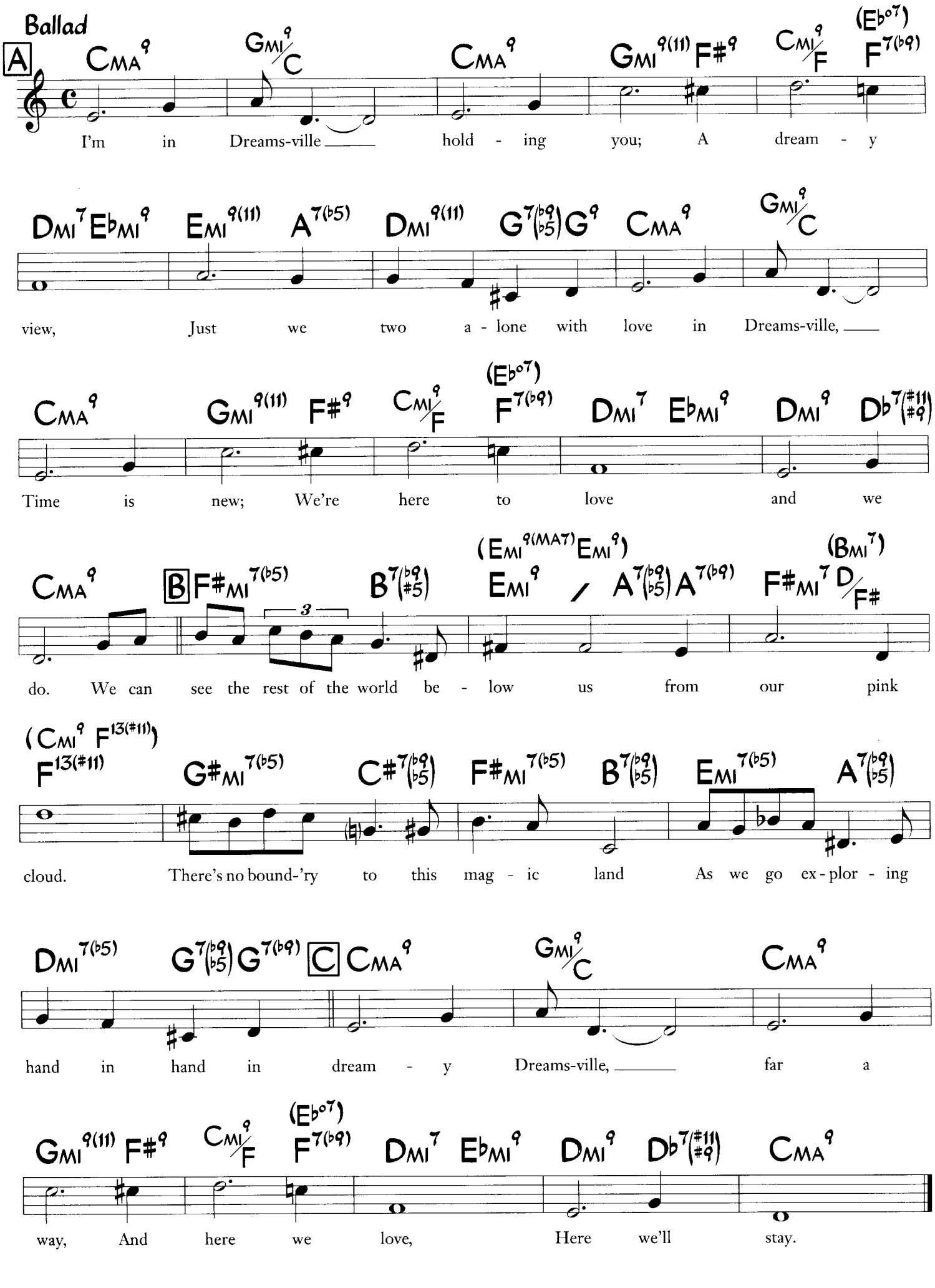


Solo on ABC.
After solos, D.S. al fine

Dreamsville

Music by Henry Mancini
Lyric by Jay Livingston & Ray Evans



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Easy To Love

(from "Born To Dance")

Cole Porter

Freely or Med. Ballad

(Verse) $B\flat^{MA7}$ $G^{MI(MA7)}$ G^{MI7} $B\flat^{MA9}$ G^{MI7}

I know too well that I'm just wast - ing pre - cious time in

C^{MI7} F^{7} $B\flat^{MA7}$ C^{MI7} $F^{7(\flat9)}$

think - ing such a thing could be, That you could ev - er care for me.

$B\flat^{MA7}$ $F^{7(\flat9)}$ F^{9} $B\flat^{MA7}$ G^{MI7}

I'm sure you hate to hear That I a - dore you, dear, But

D^{MA7} G^{MA7} E^{MI7} A^{7} D^{6} rit. $E\flat^{7}$

grant me, just the same, I'm not en - tire - ly to blame, for

(Medium Up or Med. Ballad)

S. A (A^{MI6} $B^{MI7(\flat5)}$) A^{MI7} D^{MI7} $E^{7(\flat9)}$ A^{MI7} D^{7}

You'd be so eas - y to love, So

(A^{MI7} / D^{9}_{SUS} $D^{7(\flat9)}$) B^{MI7} $B\flat^{7}$ G^{MA7} C^{9} $G^{6}/_{9}$ B^{MI7} $E^{7(\flat9)}$

eas - y to i - do - lize, all oth - ers a - bove,

(D^{7} / D^{9}_{SUS} $C^{9(\#11)}$ / D^{9} $D^{7(\flat9)}$) B^{MI7} $E^{7(\flat9)}$ A^{MI7} G^{MA7} B^{MI7} $E^{7(\flat9)}$

So worth the yearn - ing for,

($E\flat^{7}$ $D^{7(\flat9)}_{SUS}$ D^{9} / D^{9}) G^{MA7} B^{MI7} $E^{7(\flat9)}$ A^{MI7} $B\flat^{o7}$

So swell to keep ev - 'ry home fire burn - ing for.

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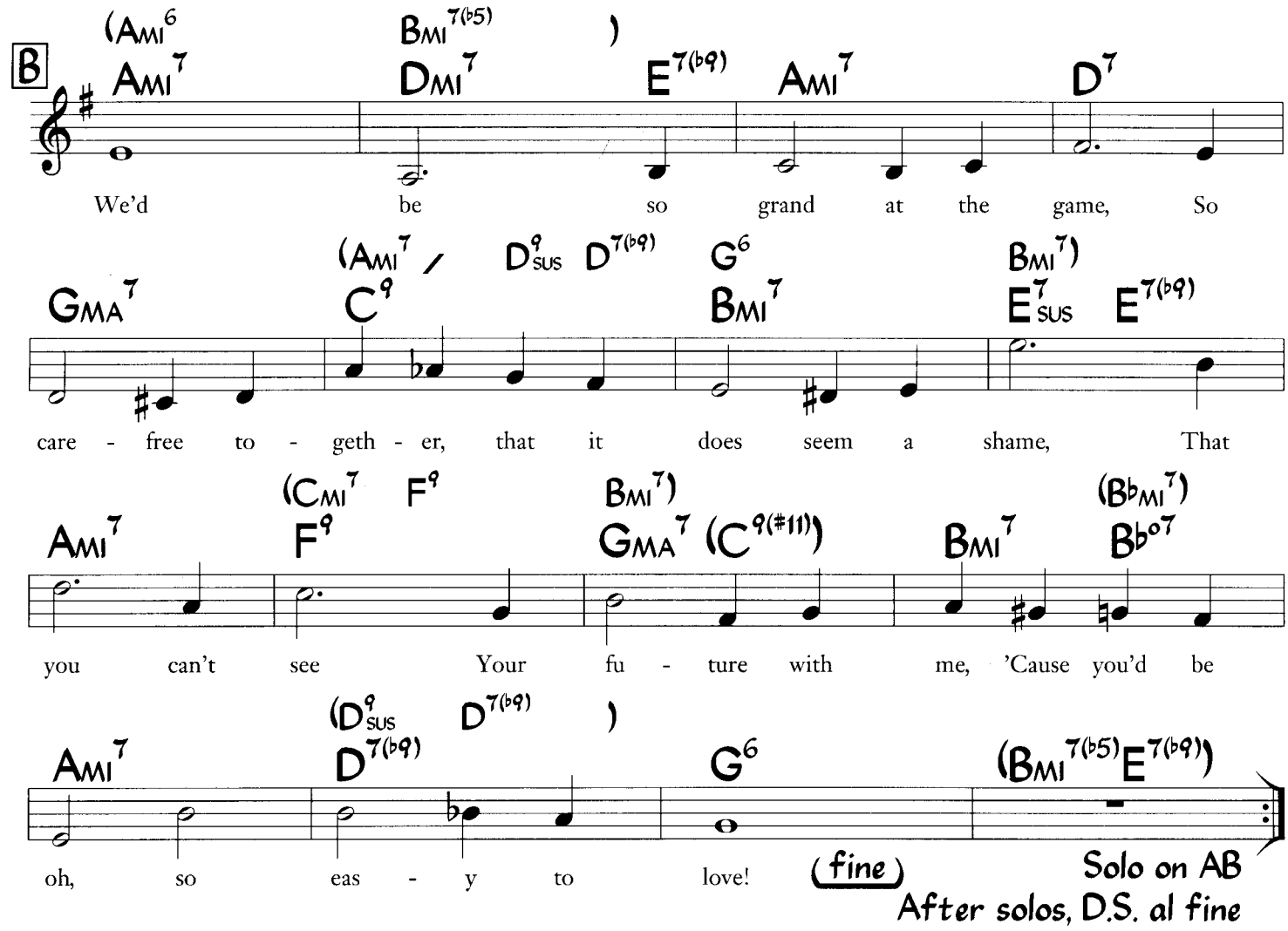
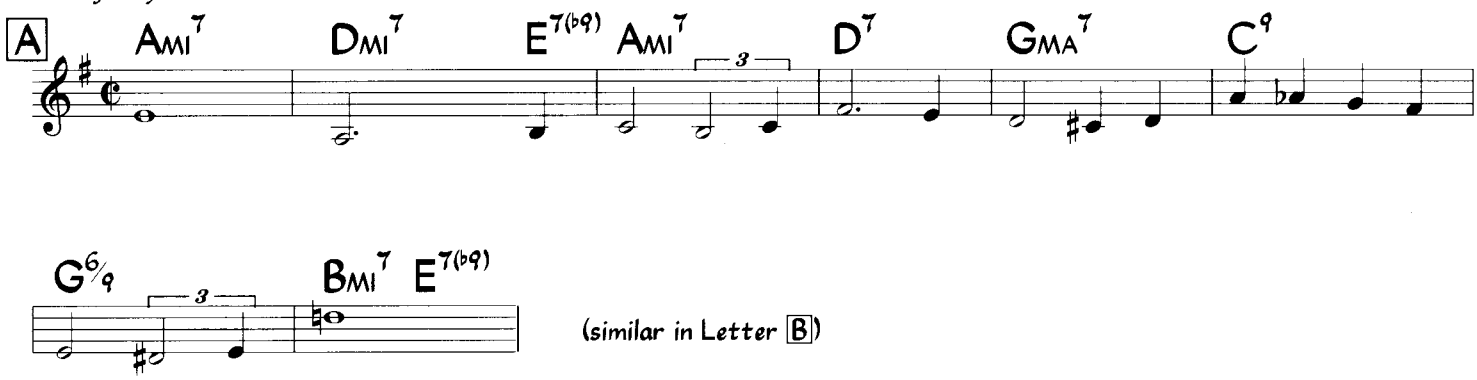


Originally written: (note bars 3 & 7)

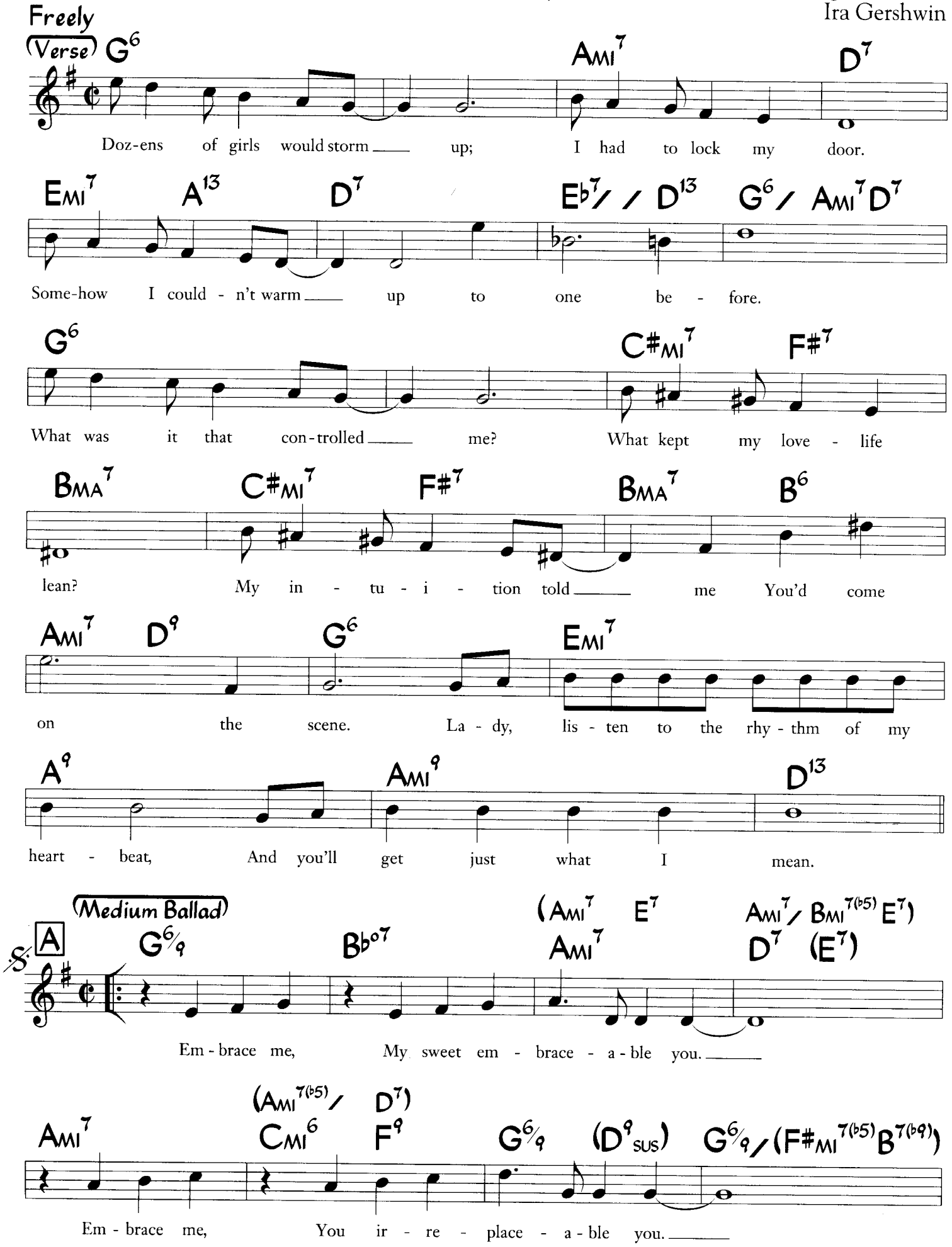


(similar in Letter B)

Embraceable You

(from "Girl Crazy")

George Gershwin
Ira Gershwin



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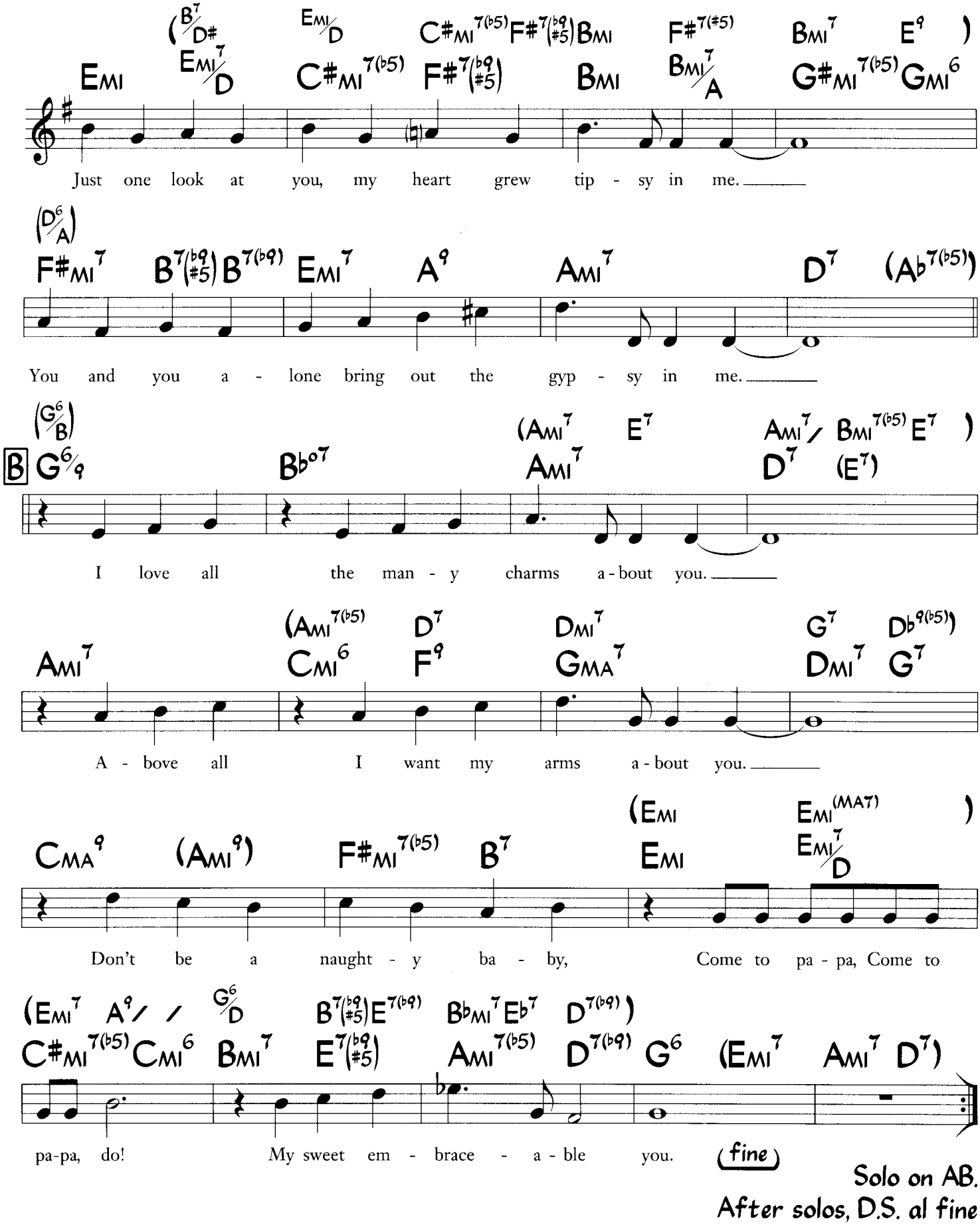
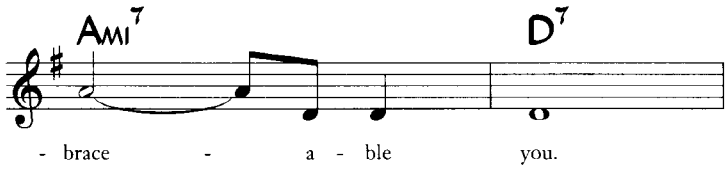
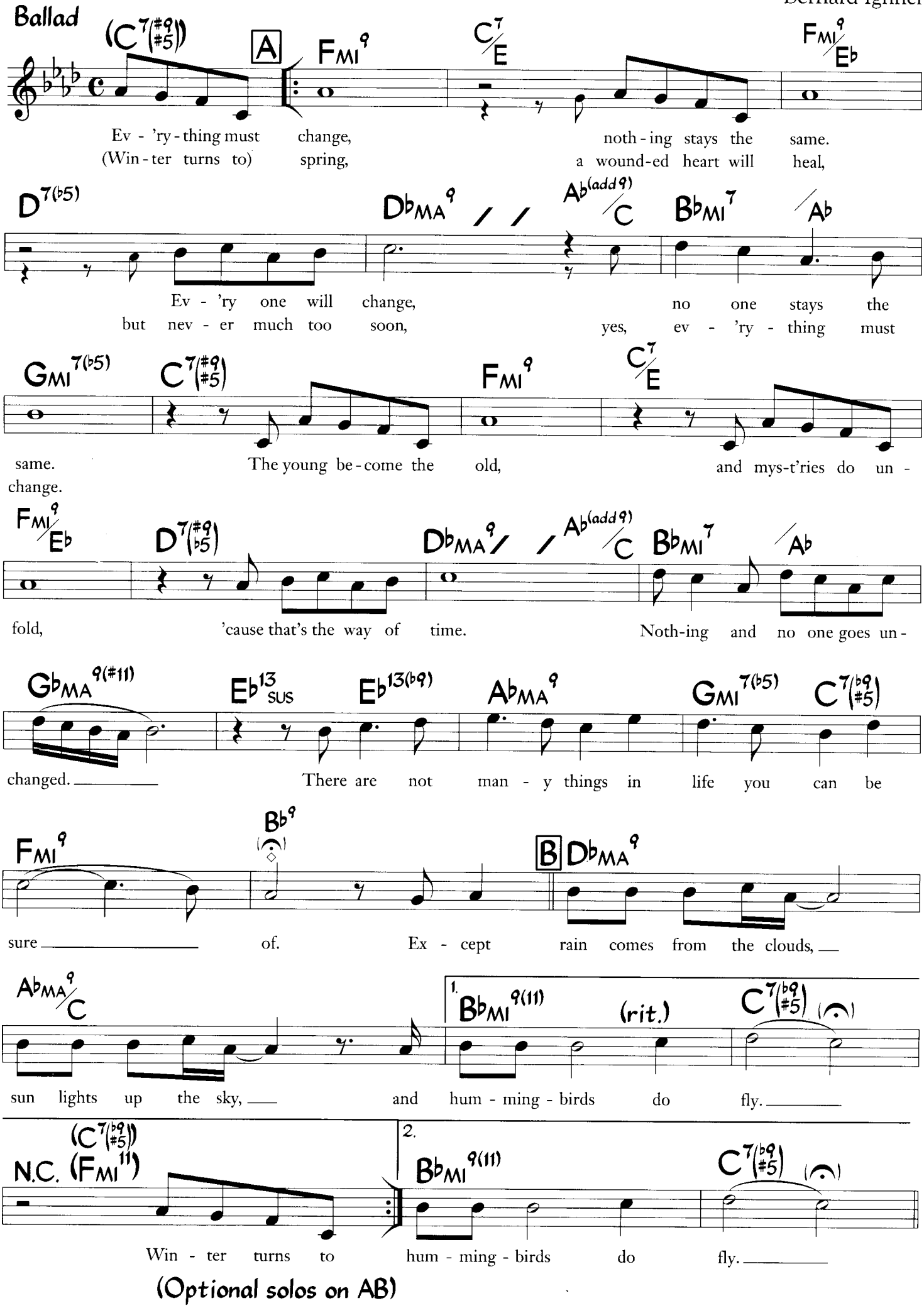


Rhythm of melody is often altered to:
Letter A, bar 3, and similar measures throughout



Everything Must Change

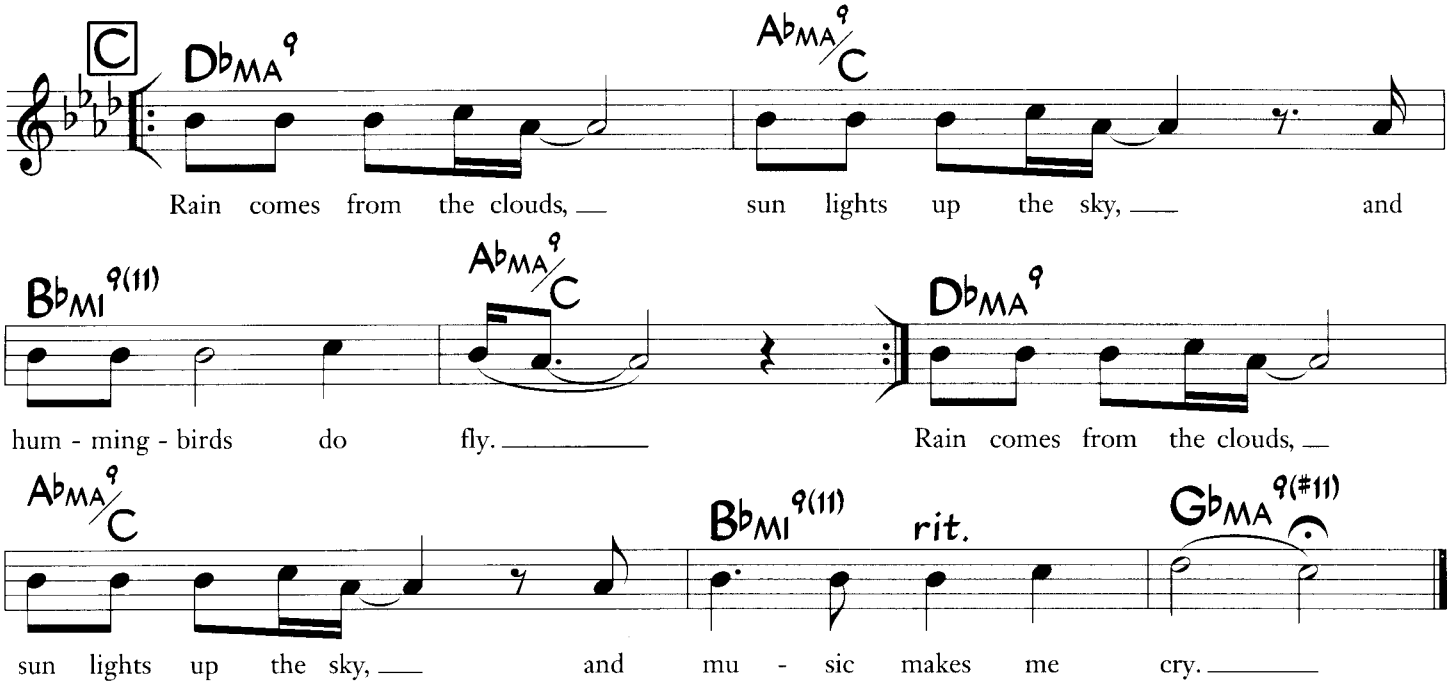
Bernard Ighner


Ballad

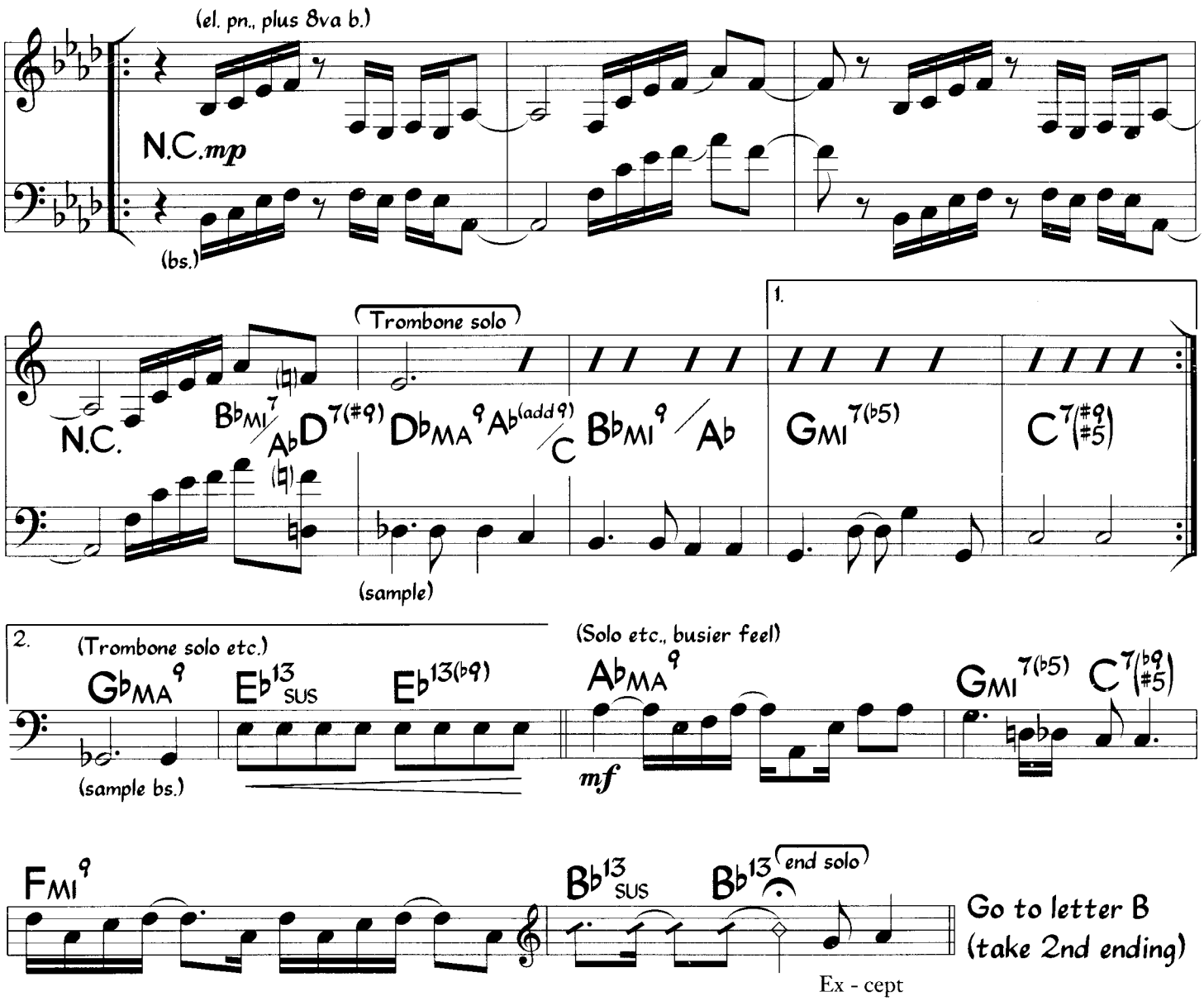
Ev - 'ry - thing must change, noth - ing stays the same.
(Win - ter turns to) spring, a wound - ed heart will heal,
Ev - 'ry one will change, no one stays the
but nev - er much too soon, yes, ev - 'ry - thing must
same. The young be - come the old, and mys - t'ries do un -
change.
fold, 'cause that's the way of time. Noth - ing and no one goes un -
changed. There are not man - y things in life you can be
sure of. Ex - cept rain comes from the clouds,

sun lights up the sky, and hum - ming - birds do fly.

N.C.
Win - ter turns to hum - ming - birds do fly.
(Optional solos on AB)



Interlude from Quincy Jones' version. (Inserted before letter B, 2nd x)

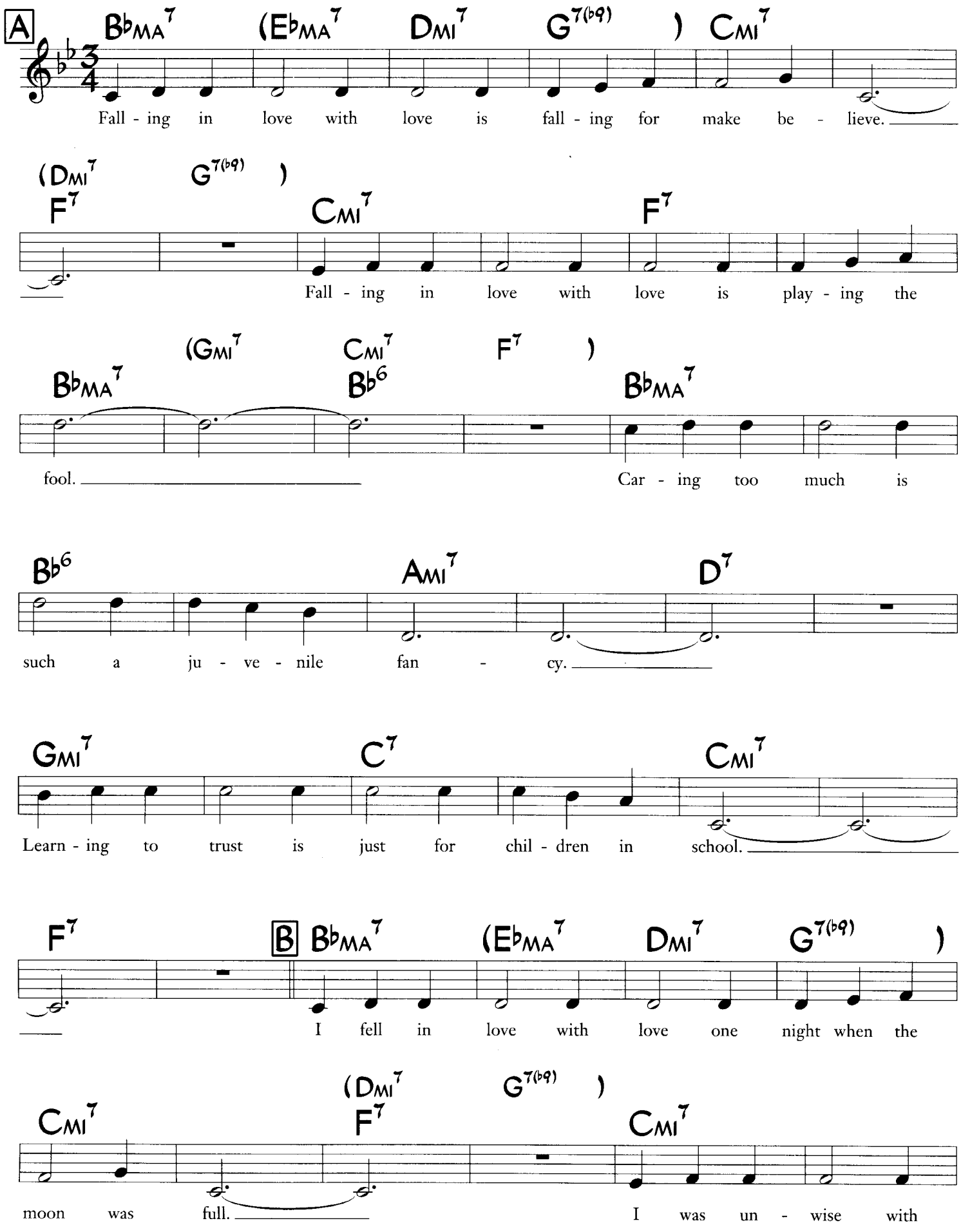


Falling In Love With Love

(from "The Boys Of Syracuse")

Medium or Bright
(see note at end)

Music by Richard Rodgers
Lyric by Lorenz Hart



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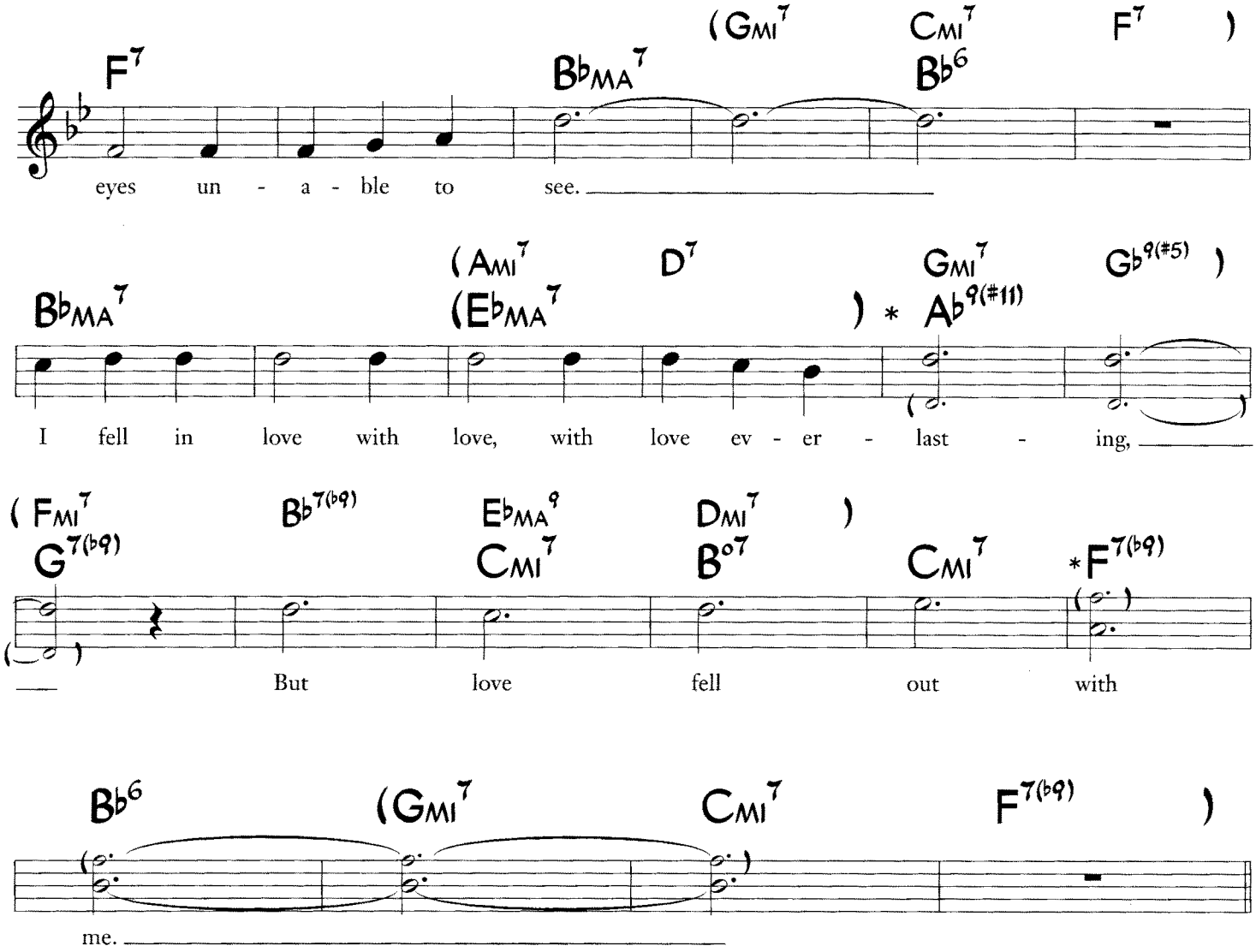
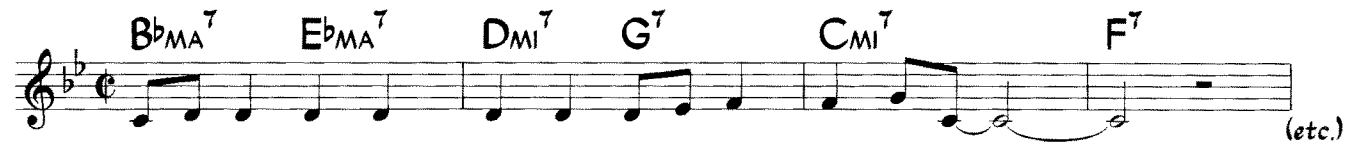


* Smaller notes (in parentheses) are the original notes. Larger notes are more frequently played or sung.

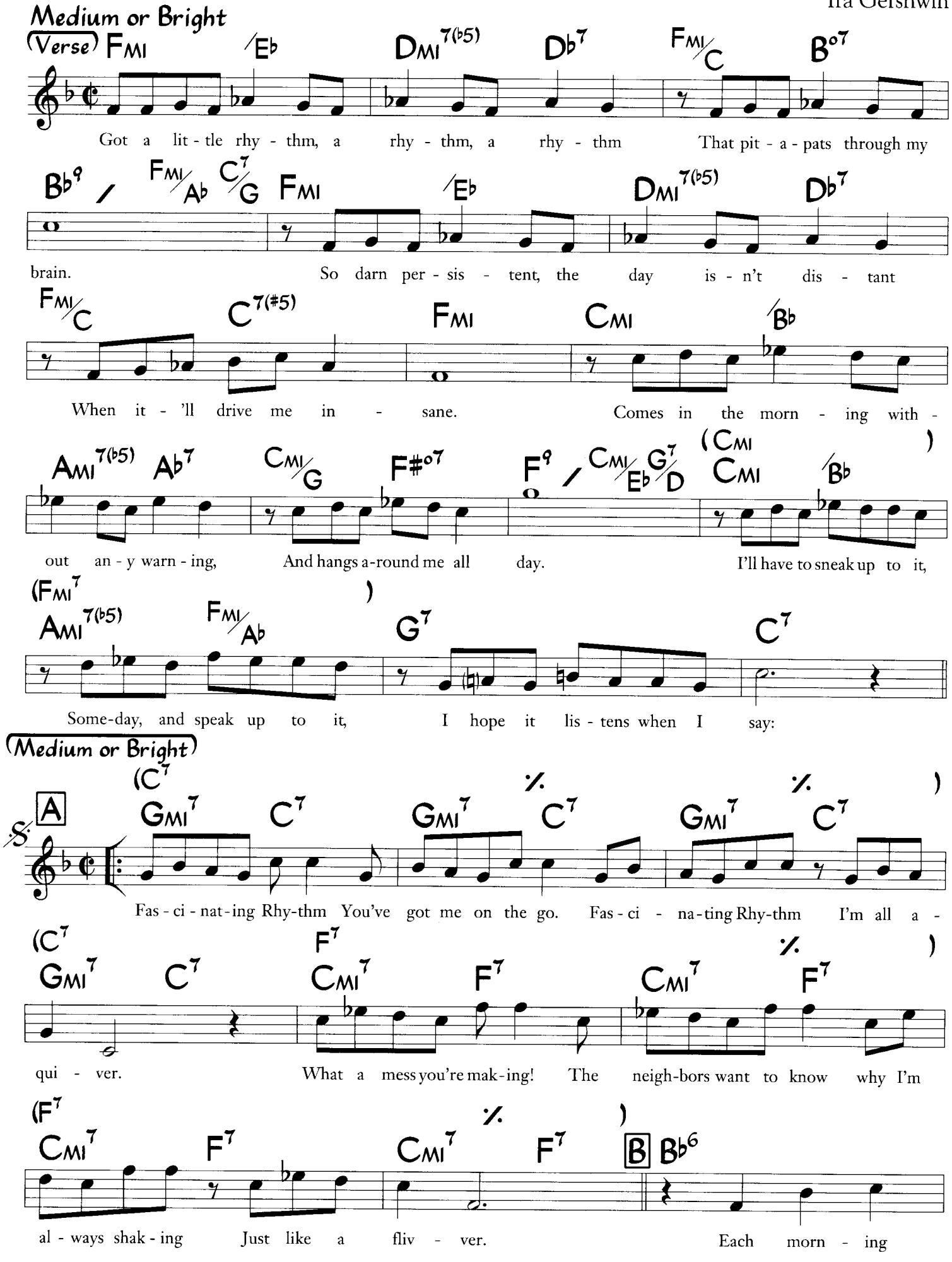
This piece is frequently played or sung in an Up Tempo 4 or 2:



Fascinating Rhythm

(from "Lady, Be Good")

George Gershwin
Ira Gershwin



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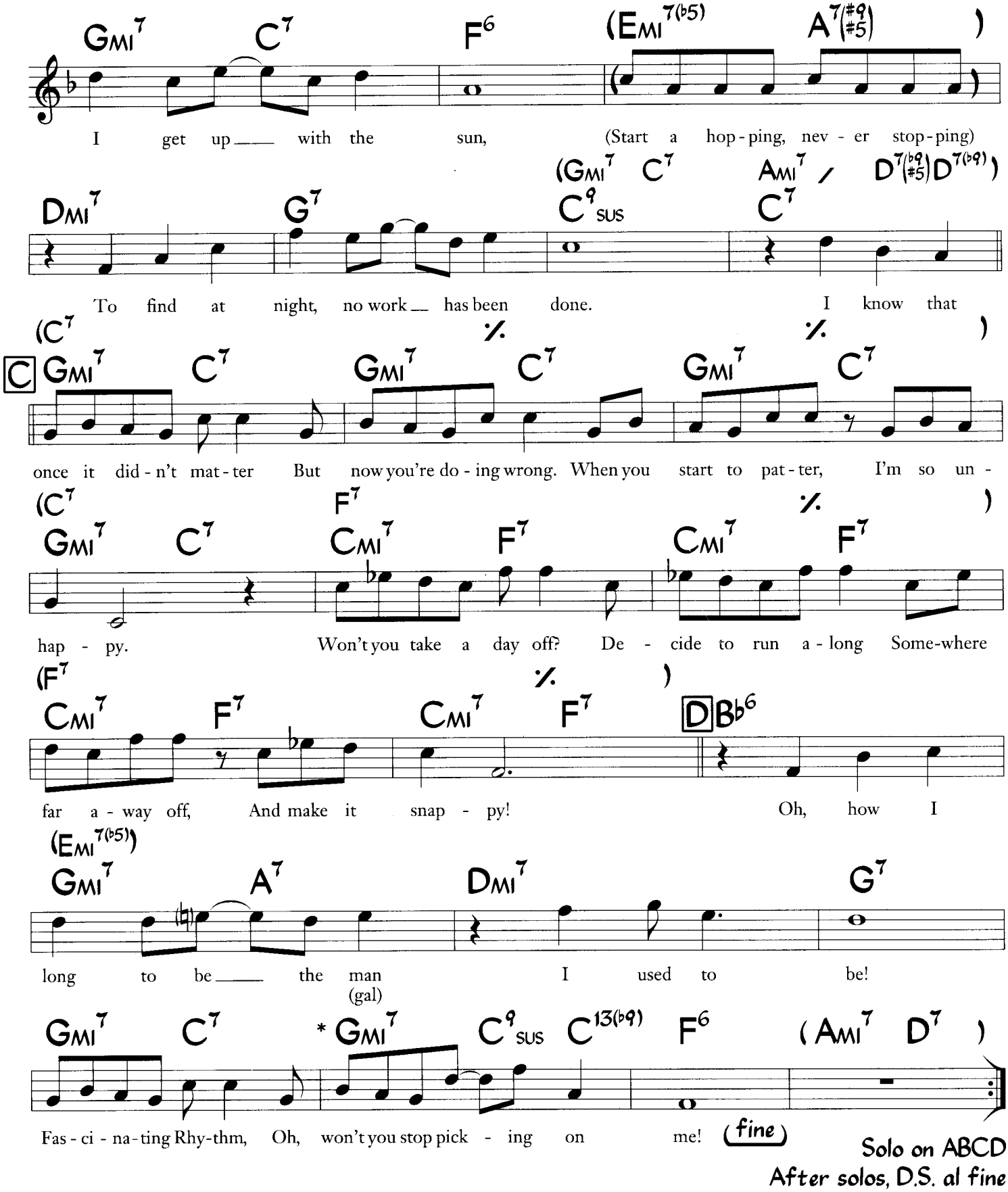
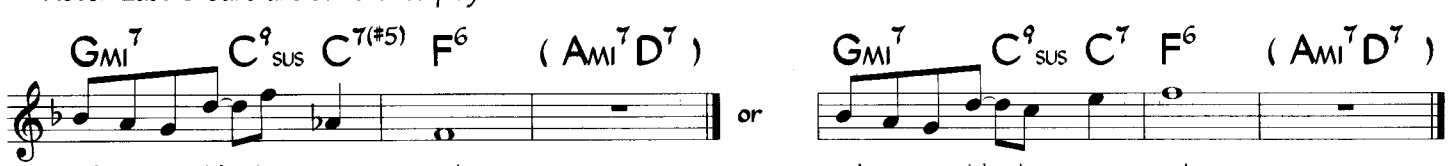


Solo on ABCD
After solos, D.S. al fine

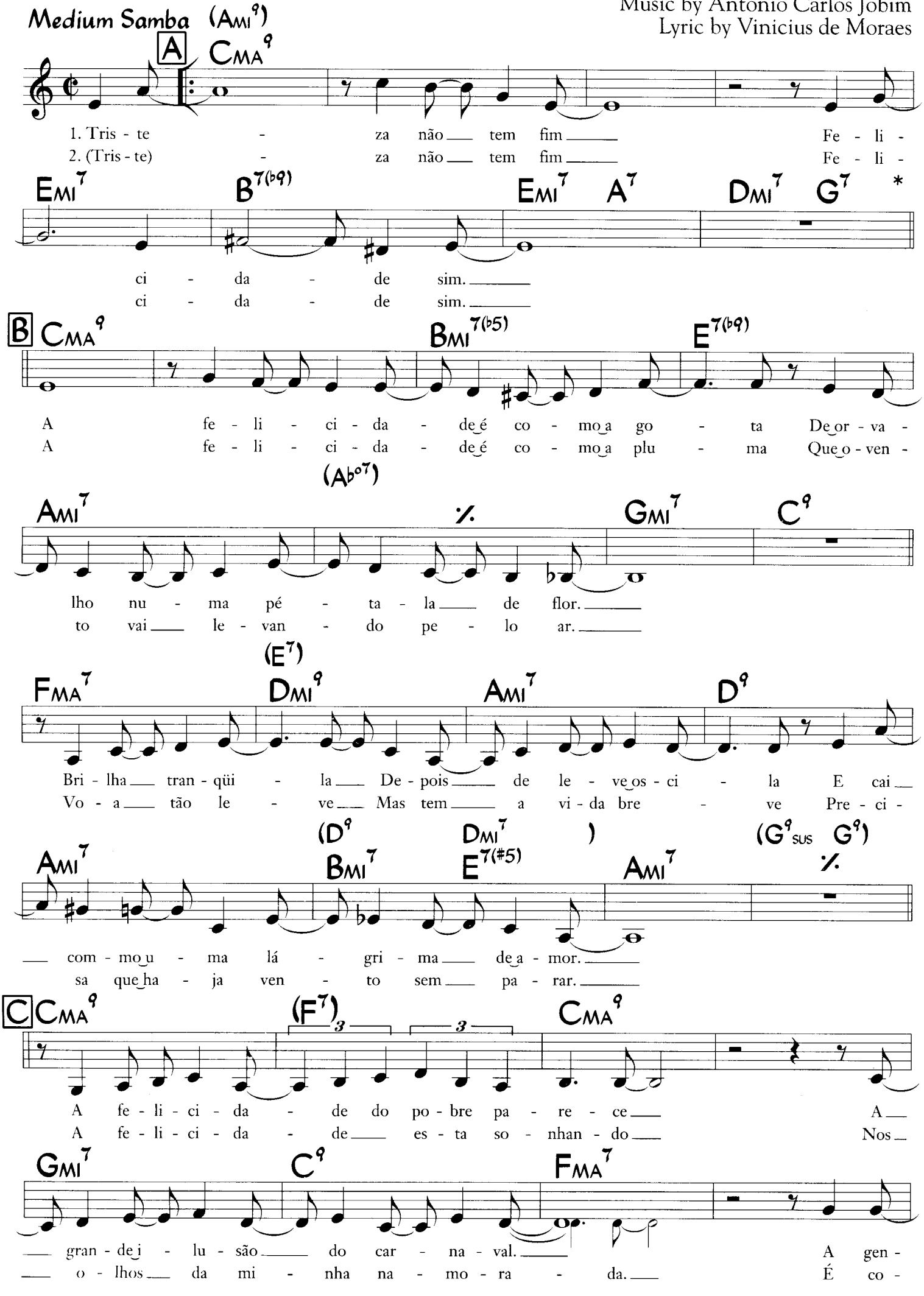
Note: Last 3 bars are sometimes played:



Originally in E♭, instrumentalists more often play this tune in F.

A Felicidade

Music by Antonio Carlos Jobim
Lyric by Vinicius de Moraes



Medium Samba (AMI9)

A CMA9

1. Tris - te - za não tem fim Fe - li -
2. (Tris - te) - za não tem fim Fe - li -

EMI7 B7(b9) EMI7 A7 DMI7 G7 *

ci - da - de sim.
ci - da - de sim.

B CMA9 BMI7(b5) E7(b9)

A fe - li - ci - da - de é co - mo a go - ta De or - va -
A fe - li - ci - da - de é co - mo a plu - ma Que o - ven -

(Ab07)

AMI7 % GMI7 C9

lho nu - ma pé - ta - la de flor.
to vai le - van - do pe - lo ar.

(E7)

FMA7 DMI9 AMI7 D9

Bri - lha tran - qüi - la De - pois de le - ve os - ci - la E cai
Vo - a tão le - ve Mas tem a vi - da bre - ve Pre - ci -

(D9 DMI7) (G9 sus G9)

AMI7 BMI7 E7(#5) AMI7 %

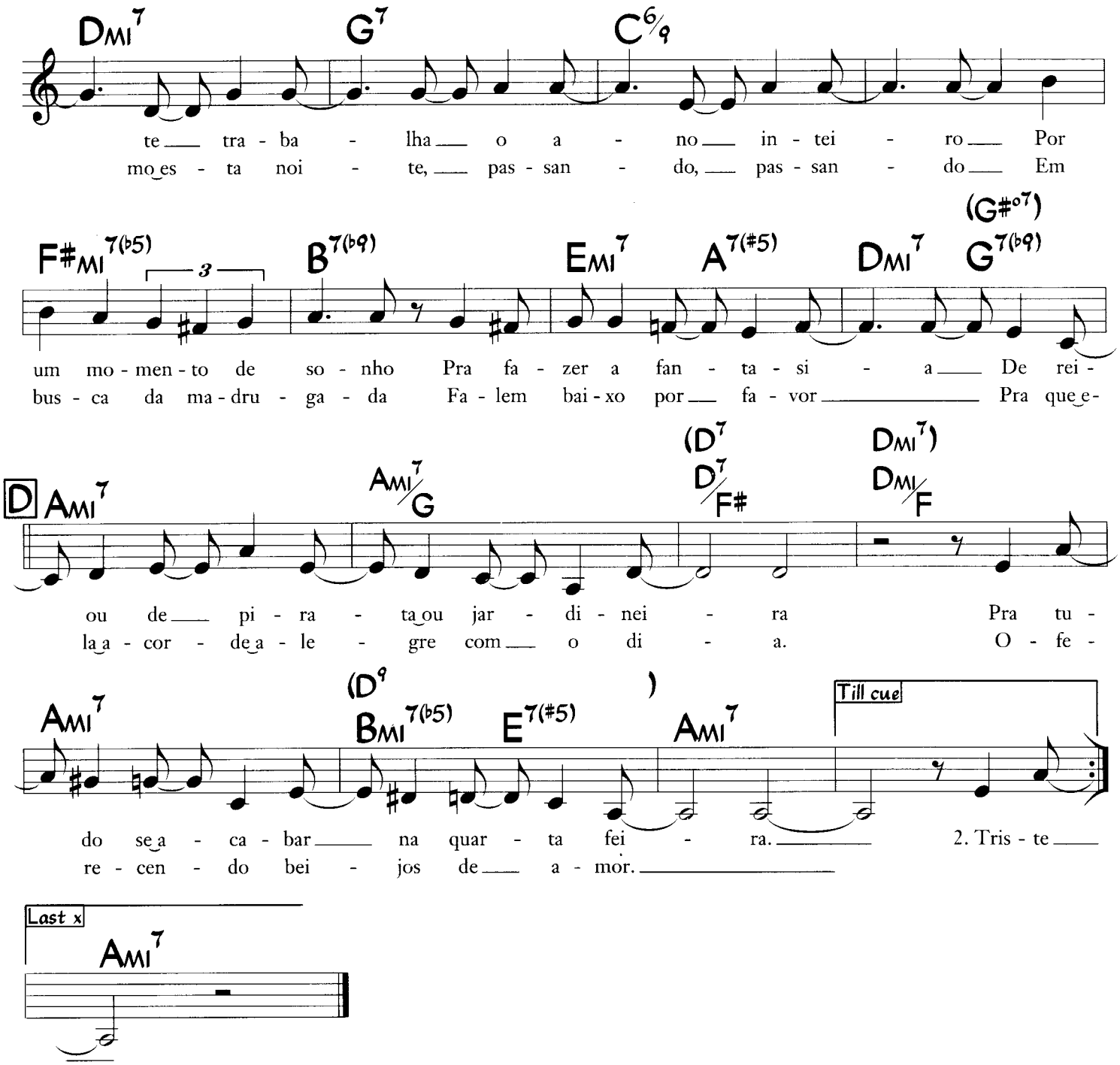
com - mo u - ma lá - gri - ma de a - mor.
sa que ha - ja ven - to sem pa - rar.

C CMA9 (F7) CMA9

A fe - li - ci - da - de do po - bre pa - re - ce A
A fe - li - ci - da - de es - ta so - nhan - do Nos

GMI7 C9 FMA7

gran - de i - lu - são do car - na - val. A gen -
o - lhos da mi - nha na - mo - ra - da. É co -

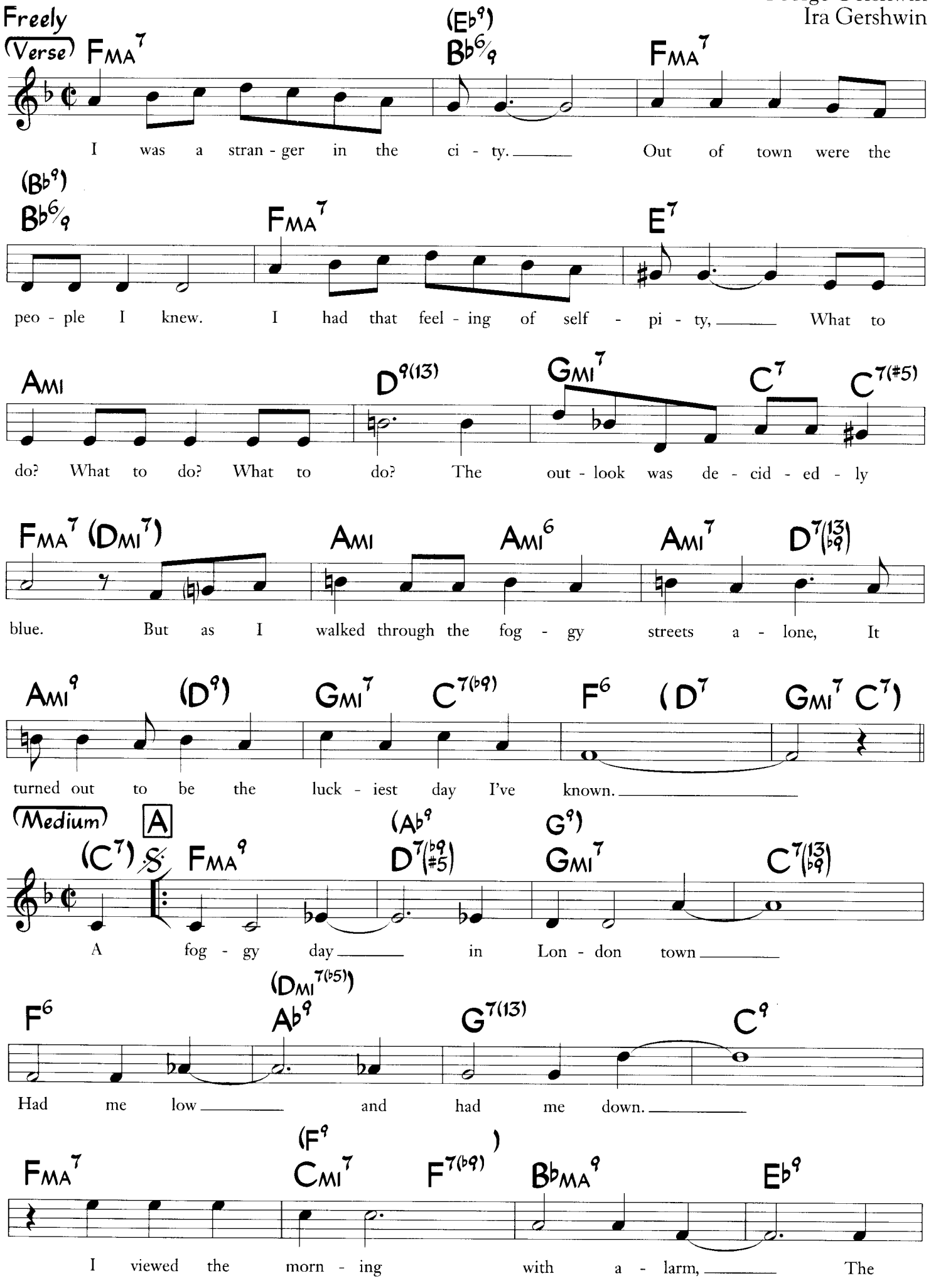


* In some versions letter A is repeated. (Form: AABCD)

A Foggy Day

(from "A Damsel In Distress")

George Gershwin
Ira Gershwin



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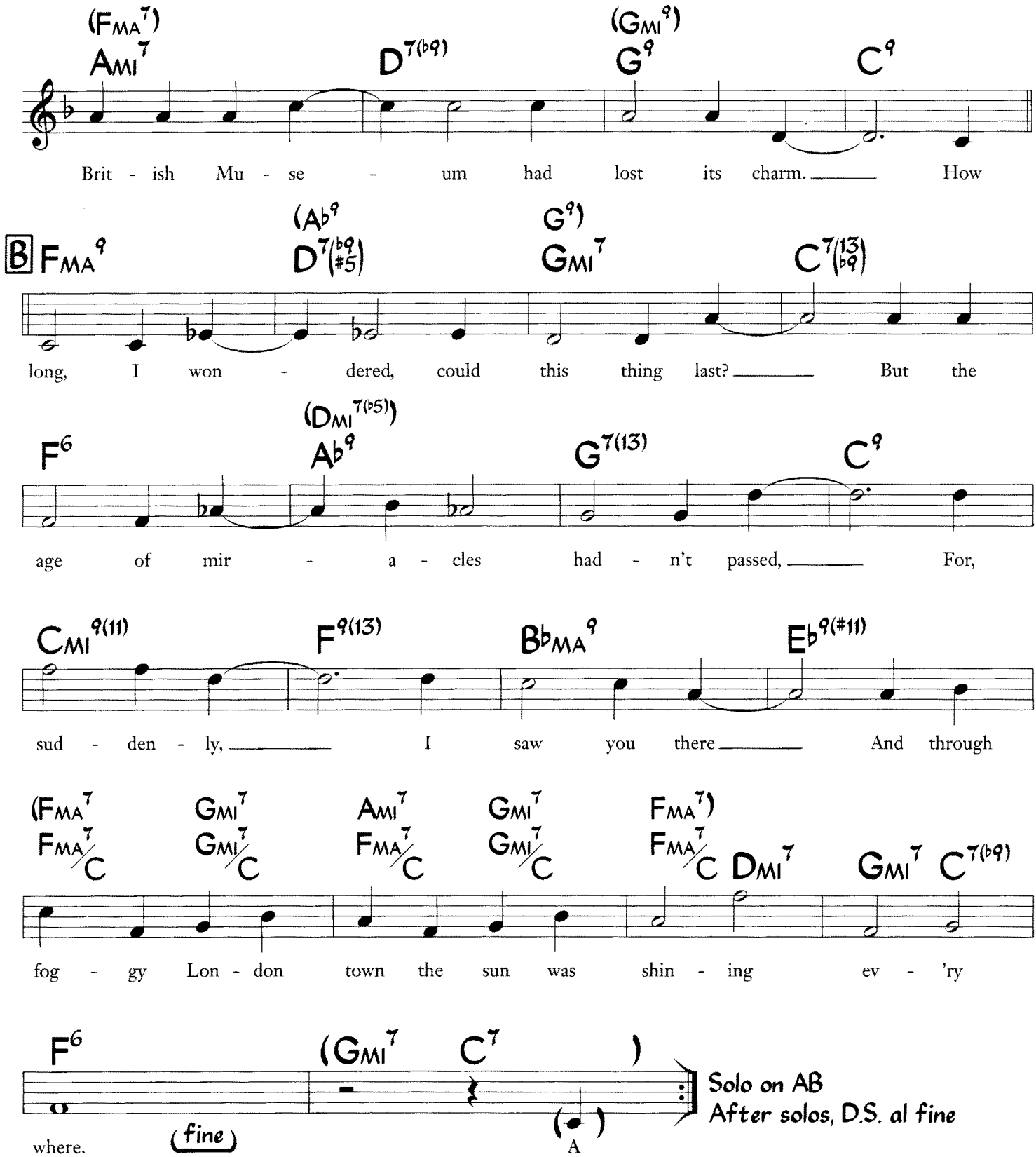
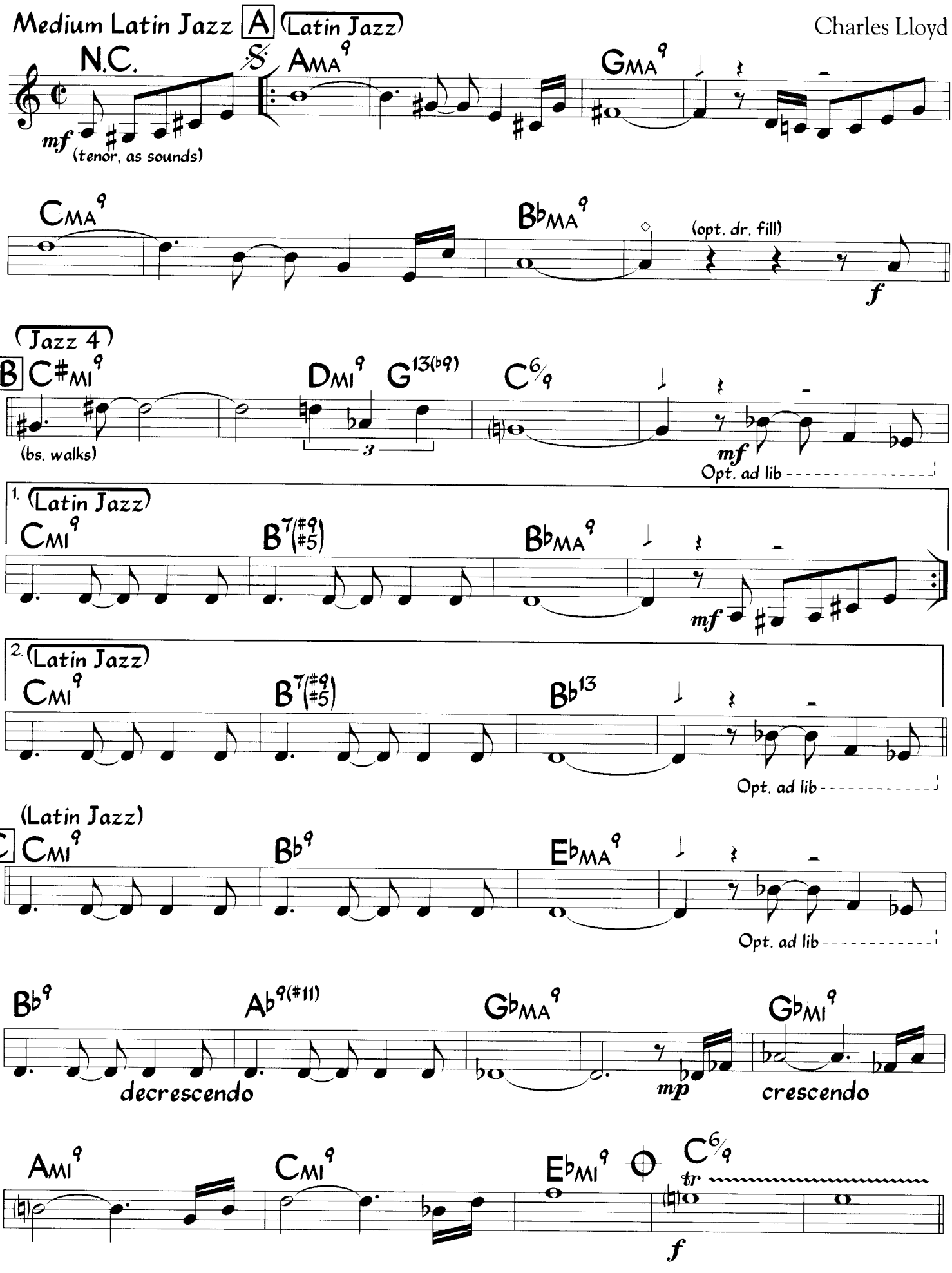
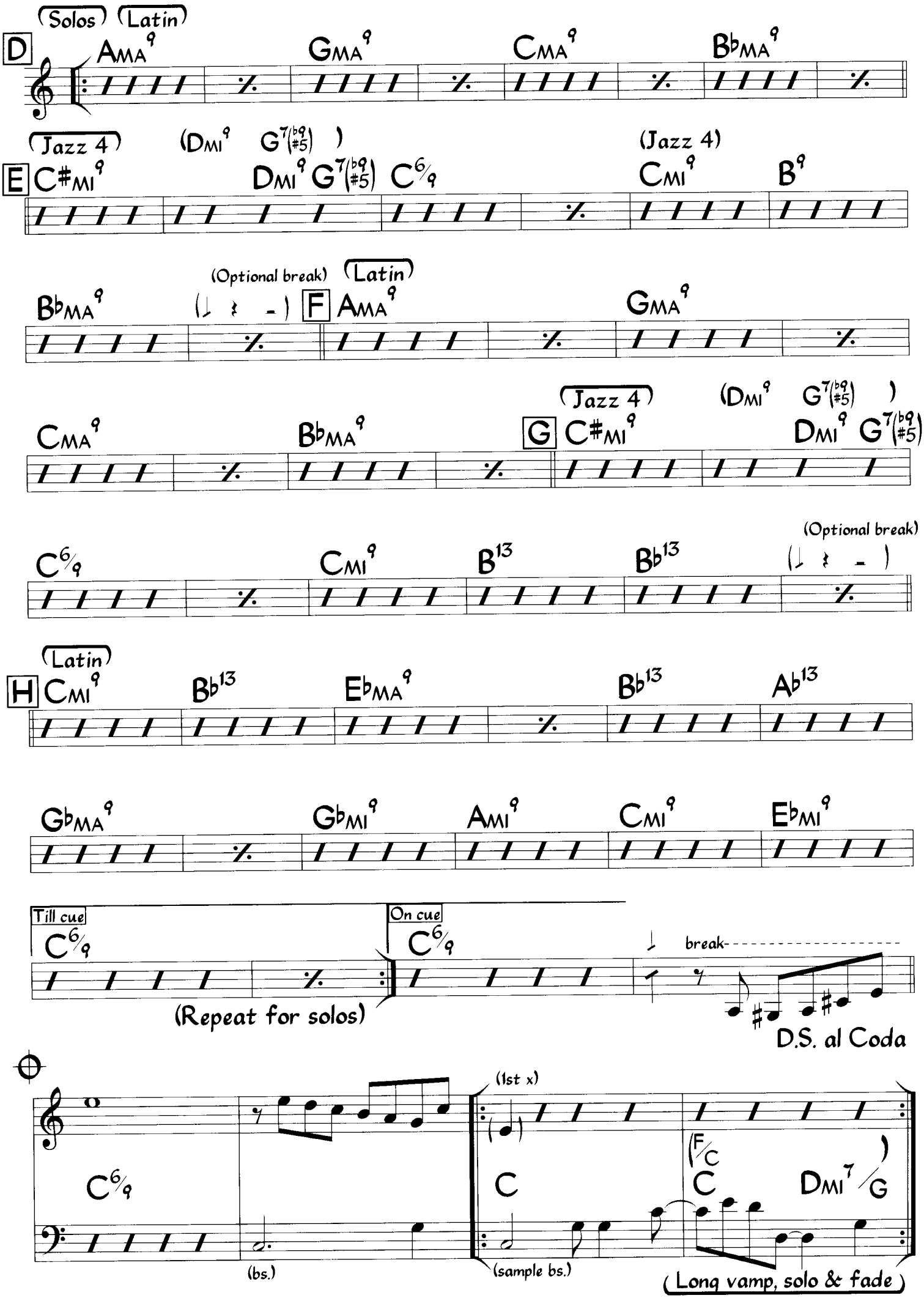


The melody at letters A and B is often played:

Forest Flower

Charles Lloyd

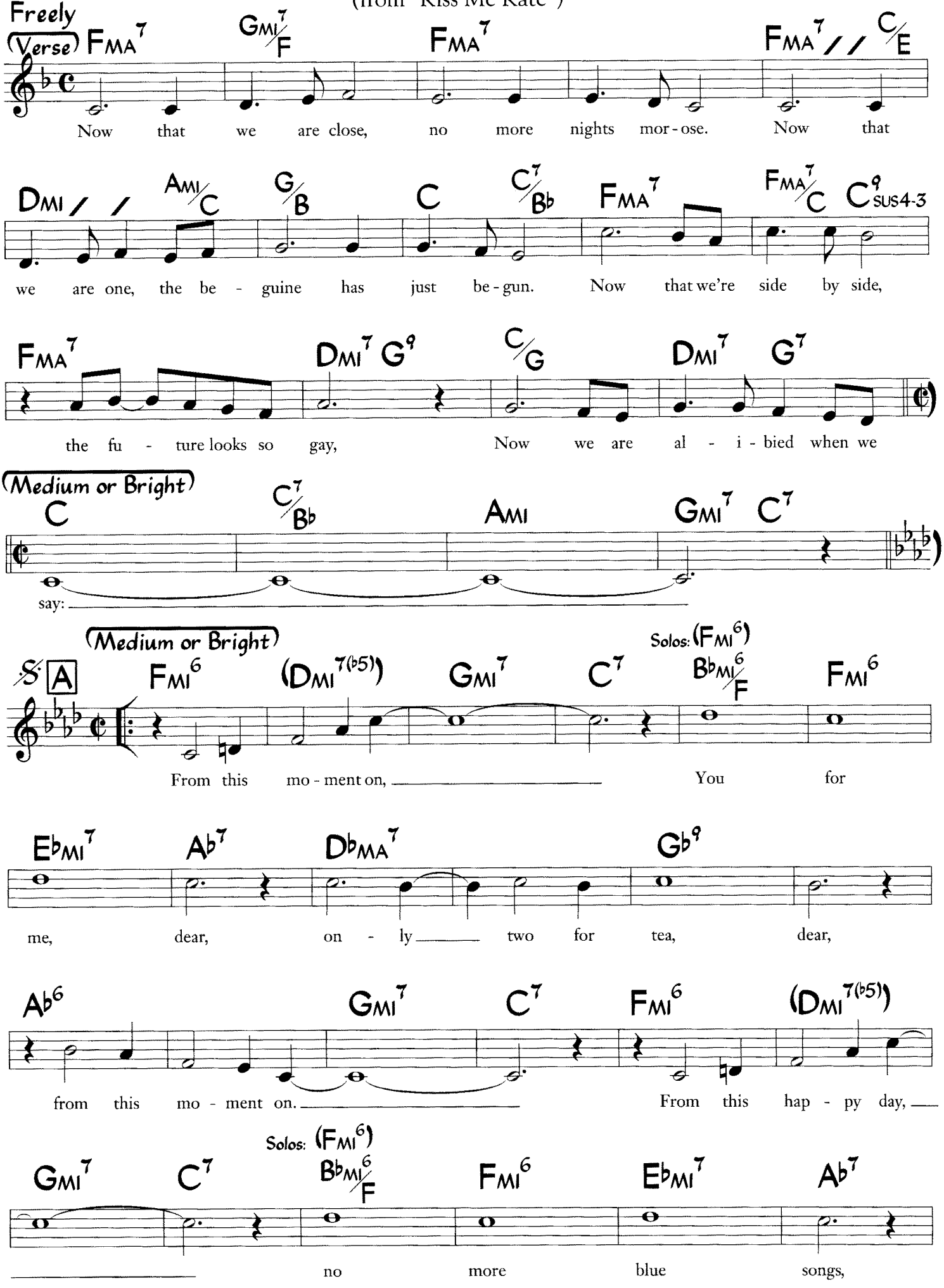



Solos
Latin
D
AMA9
GMA9
CMA9
BbMA9
Jazz 4
(DMI9 G7(b9 #5))
Jazz 4)
E C#MI9
DMI9 G7(b9 #5) C6/9
CMI9
B9
(Optional break)
Latin
BbMA9
F AMA9
GMA9
Jazz 4
(DMI9 G7(b9 #5))
CMA9
BbMA9
G C#MI9
DMI9 G7(b9 #5)
(Optional break)
C6/9
CMI9
B13
Bb13
Latin
H CMI9
Bb13
EbMA9
Bb13
Ab13
GbMA9
GbMI9
AMI9
CMI9
EbMI9
Till cue
C6/9
On cue
C6/9
break
(Repeat for solos)
D.S. al Coda
(1st x)
C6/9
C
(F/C
C
DMI7/G
(bs.)
(sample bs.)
(Long vamp, solo & fade)

From This Moment On

(from "Kiss Me Kate")

Cole Porter



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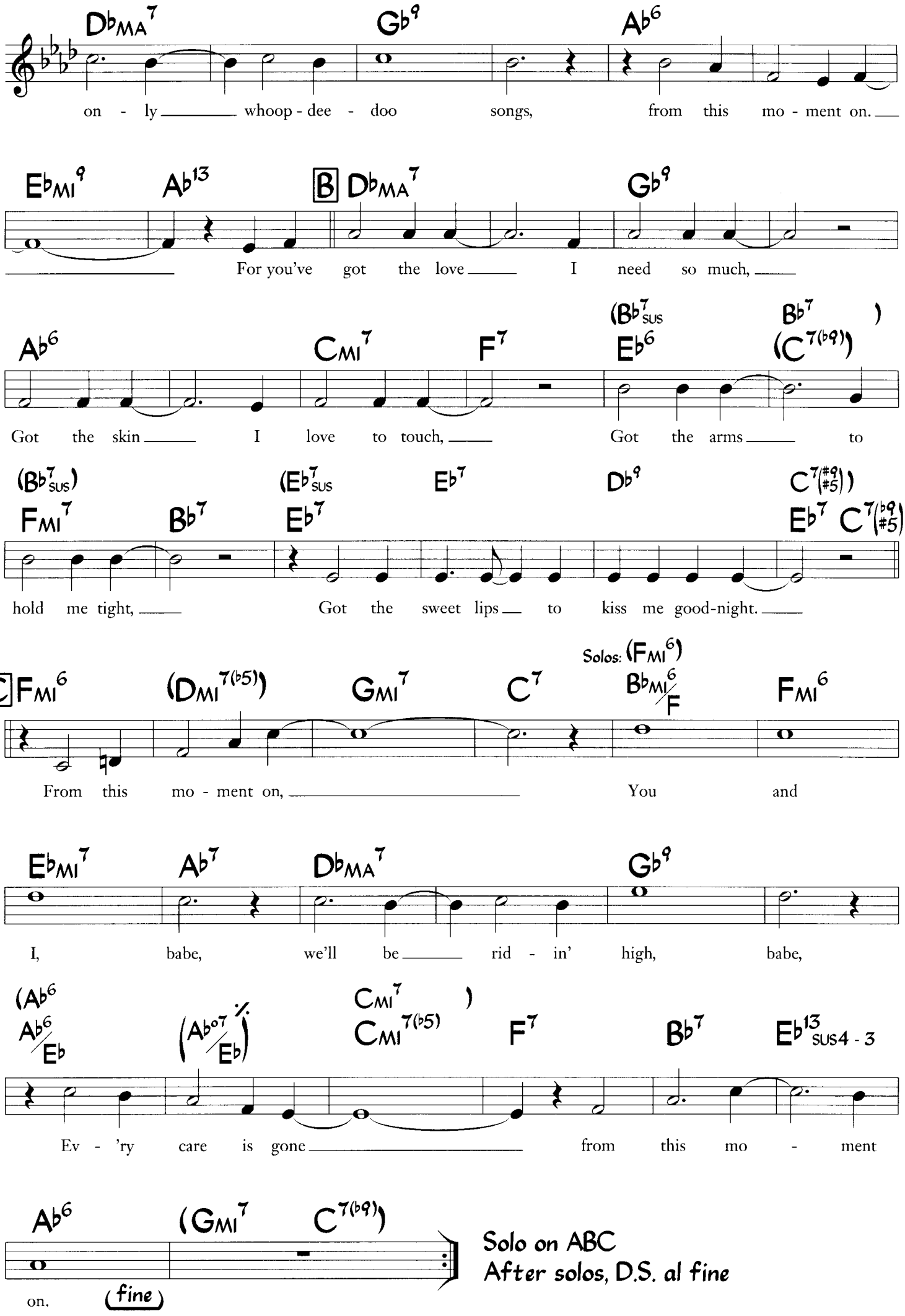
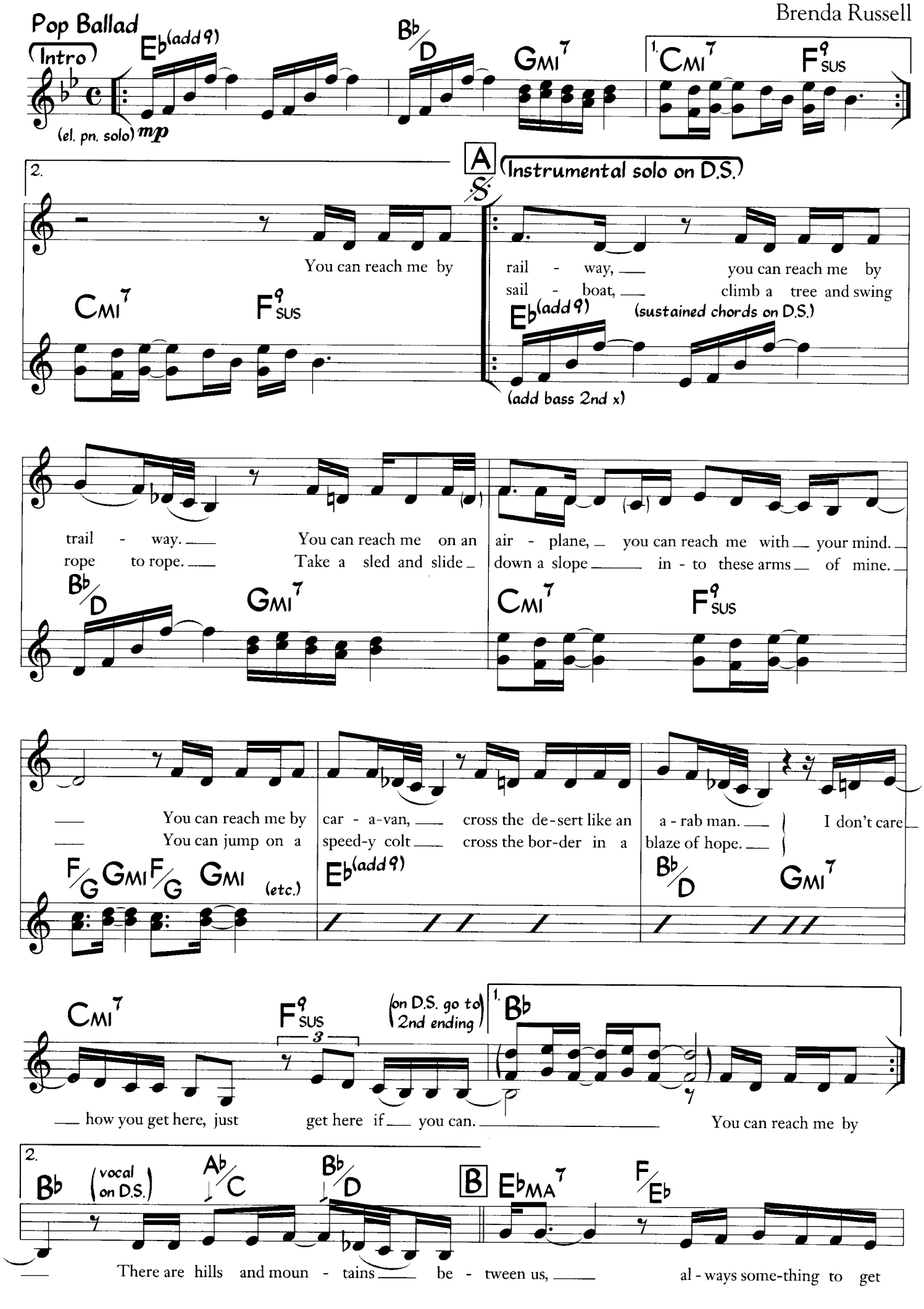

Db MA7 Gb9 Ab6
on - ly whoop - dee - doo songs, from this mo - ment on.
Eb MI9 Ab13 B Db MA7 Gb9
For you've got the love I need so much,
Ab6 Cm7 F7 (Bb7 SUS Bb7) Eb6 (C7(b9))
Got the skin I love to touch, Got the arms to
(Bb7 SUS) (Eb7 SUS Eb7 Db9 C7(#9 #5))
Fm7 Bb7 Eb7 Eb7 C7(b9 #5)
hold me tight, Got the sweet lips to kiss me good-night.
C Fm6 (Dm7(b5)) Gm7 C7 Solos: (Fm6) Bb m6/F Fm6
From this mo - ment on, You and
Eb MI7 Ab7 Db MA7 Gb9
I, babe, we'll be rid - in' high, babe,
(Ab6 Ab6/Eb (Ab o7 %/Eb) Cm7 Cm7(b5)) F7 Bb7 Eb13 SUS4 - 3
Ev - 'ry care is gone from this mo - ment
Ab6 (Gm7 C7(b9))
on. (fine)
Solo on ABC
After solos, D.S. al fine

Get Here

Brenda Russell



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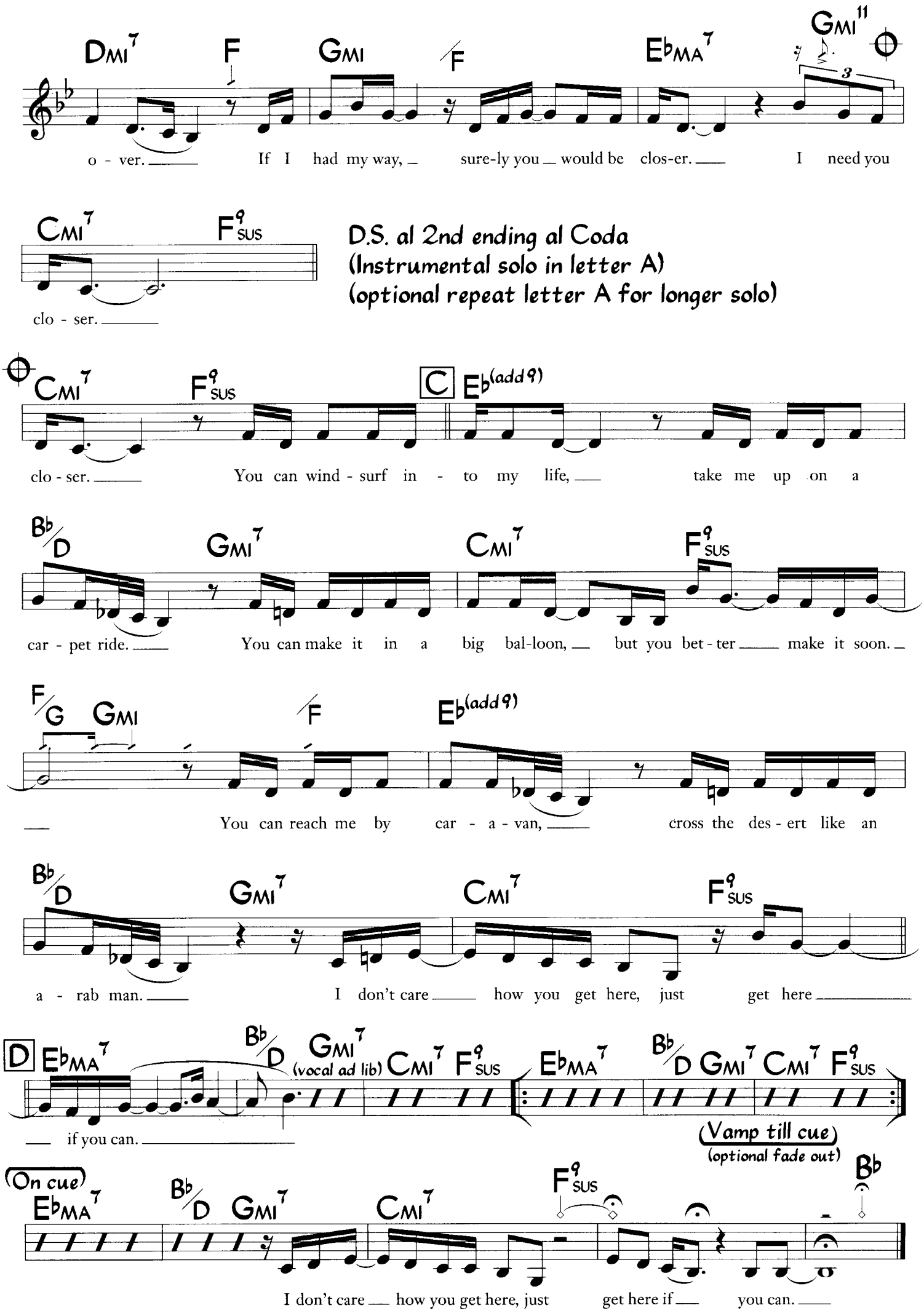
Dmi7 F Gmi /F Ebma7 Gmi11
o - ver. If I had my way, sure-ly you would be clos-er. I need you
Cmi7 F9sus
clo - ser.
D.S. al 2nd ending al Coda
(Instrumental solo in letter A)
(optional repeat letter A for longer solo)
Cmi7 F9sus C Eb(add9)
clo - ser. You can wind - surf in - to my life, take me up on a
Bb/D Gmi7 Cmi7 F9sus
car - pet ride. You can make it in a big bal-loon, but you bet - ter make it soon.
F/G Gmi /F Eb(add9)
You can reach me by car - a - van, cross the des - ert like an
Bb/D Gmi7 Cmi7 F9sus
a - rab man. I don't care how you get here, just get here
D Ebma7 Bb/D Gmi7 (vocal ad lib) Cmi7 F9sus Ebma7 Bb/D Gmi7 Cmi7 F9sus
if you can.
(Vamp till cue)
(optional fade out)
(On cue)
Ebma7 Bb/D Gmi7 Cmi7 F9sus Bb
I don't care how you get here, just get here if you can.

Get Out Of Town

(from "Leave It To Me")

Cole Porter

Freely (or Slow)

(Verse) GMA7 BMI7(b5) E7 AMI7(b5) D7(b9) GMA7 (D7)

The farce was end - ed, The cur - tains drawn,

GMA7 A7(b9 #5) D7 EMI7 A7 D7

And I at least pre - tend - ed That love was dead and gone.

D9/C B07 AMI7 (/G) F#MI11 B7(b9 #5)

But now from no - where you come to me as be - fore To

EMI7 (C7 C7 / / C#07 AMI7(b5)) DMA7 rall. D7(b9)

take my heart and break my heart once more.

(Slow or Medium)

S. A GMI6 (C9) GMI6

Get out of town Be-fore it's too late, my love.

GMI6 (GMI7 GMI7/F) DMI7(b5) G7(b9)

Get out of town, Be good to me, please.

(EMI7(b5) CMI9 Eb07 F7 DMI7 BbMA9 Db07) (Eb9)

Why wish me harm? Why not re - tire to a farm And be con -

(CMI7 EMI7(b5) EMI7(b5) A7(b9 #5) A7(#9 #5)) AMI7(b5) D7(b9)

tent - ed to charm The birds off the trees?

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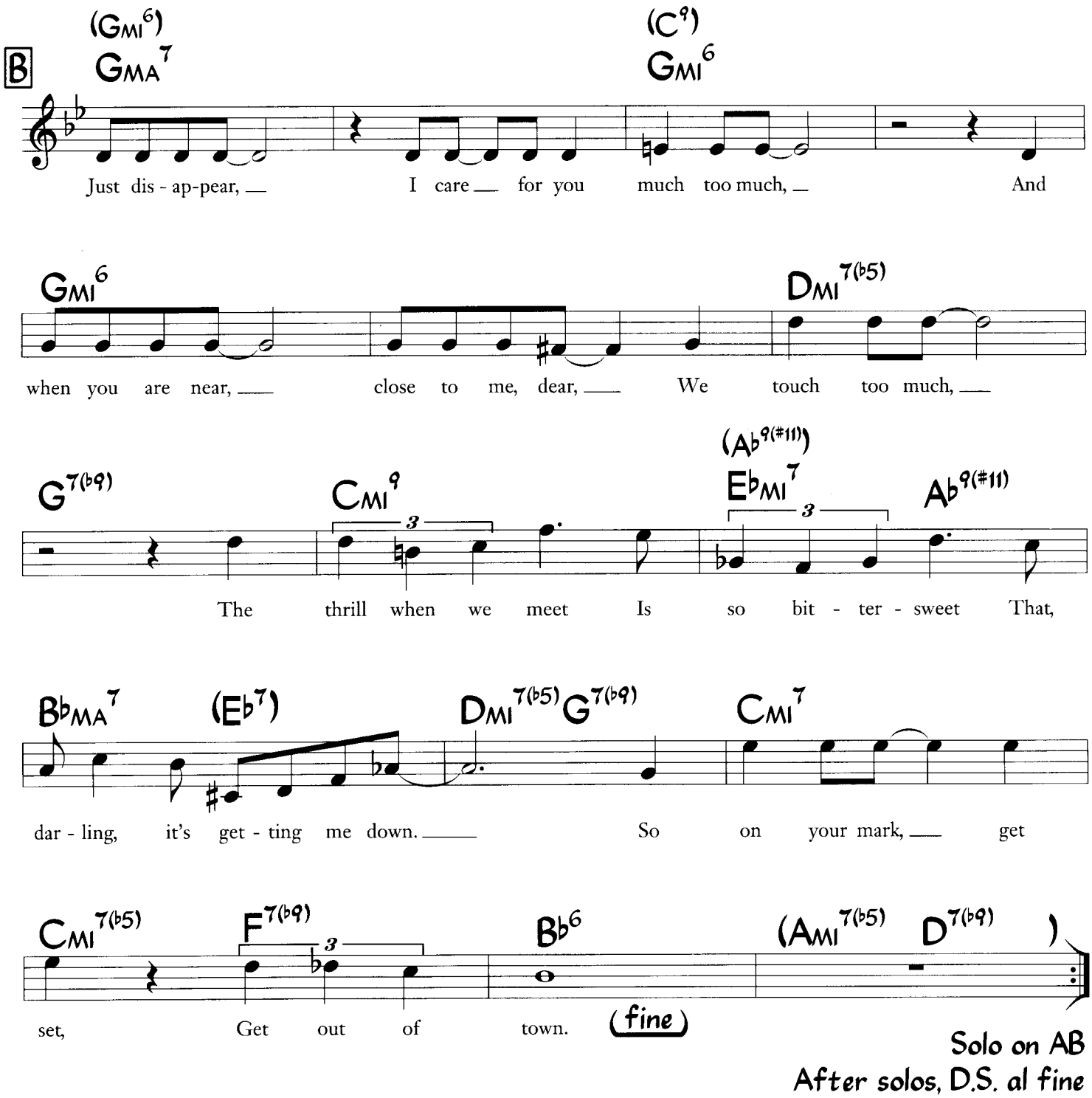
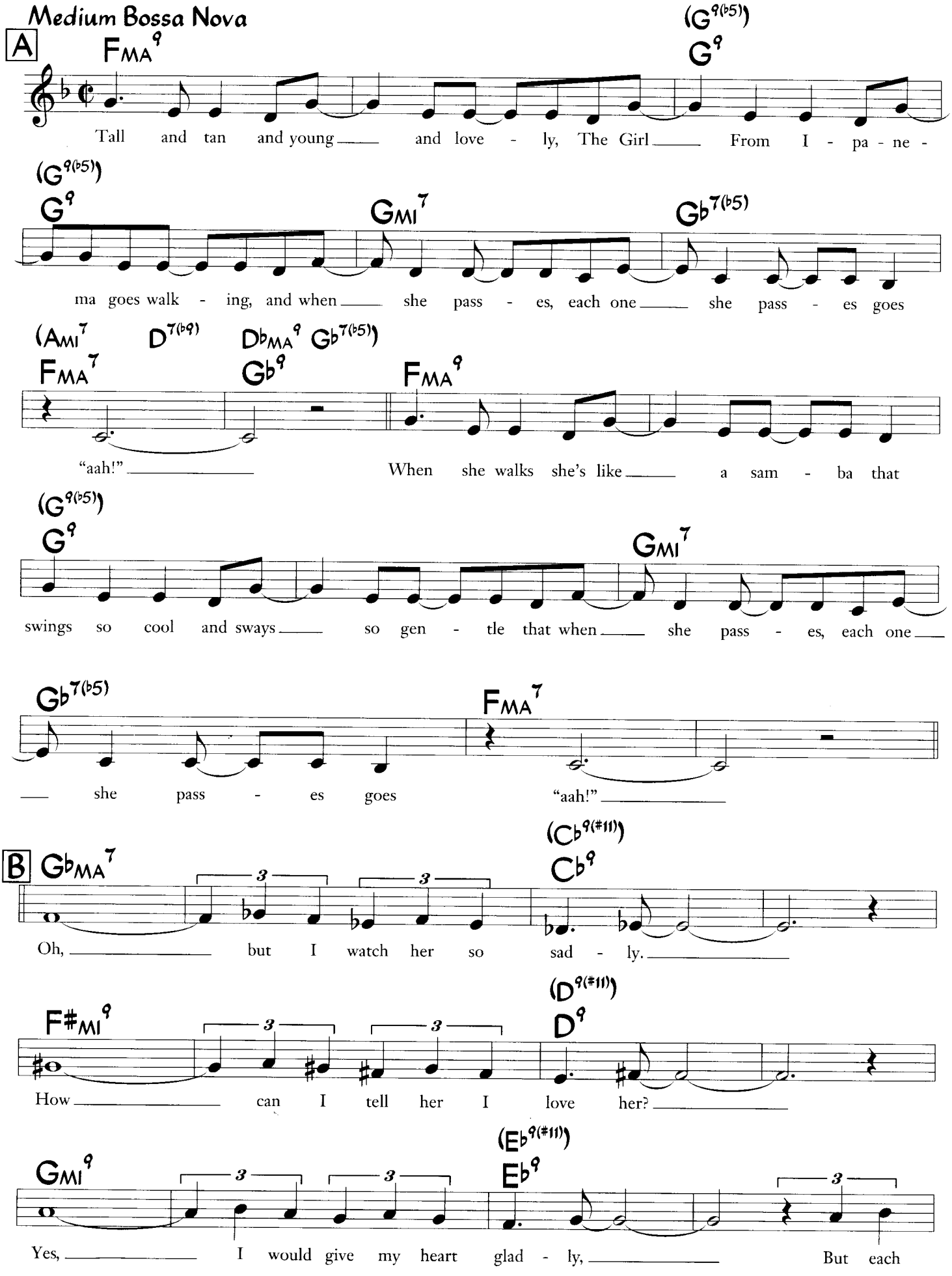

B
(GMI6)
GMA7
(C9)
GMI6
Just dis - ap-pear, I care for you much too much, And
GMI6
DMI7(b5)
when you are near, close to me, dear, We touch too much,
(Ab9(#11))
G7(b9)
CMI9
EbMI7
Ab9(#11)
The thrill when we meet Is so bit - ter - sweet That,
BbMA7
(Eb7)
DMI7(b5)
G7(b9)
CMI7
dar - ling, it's get - ting me down. So on your mark, get
CMI7(b5)
F7(b9)
Bb6
(AMI7(b5)
D7(b9)
)
set, Get out of town.
(fine)
Solo on AB
After solos, D.S. al fine

The Girl From Ipanema

(Garôta de Ipanema)

Music by Antonio Carlos Jobim
Portuguese Lyric by Vinicius de Moraes
English lyric by Norman Gimbel

Medium Bossa Nova



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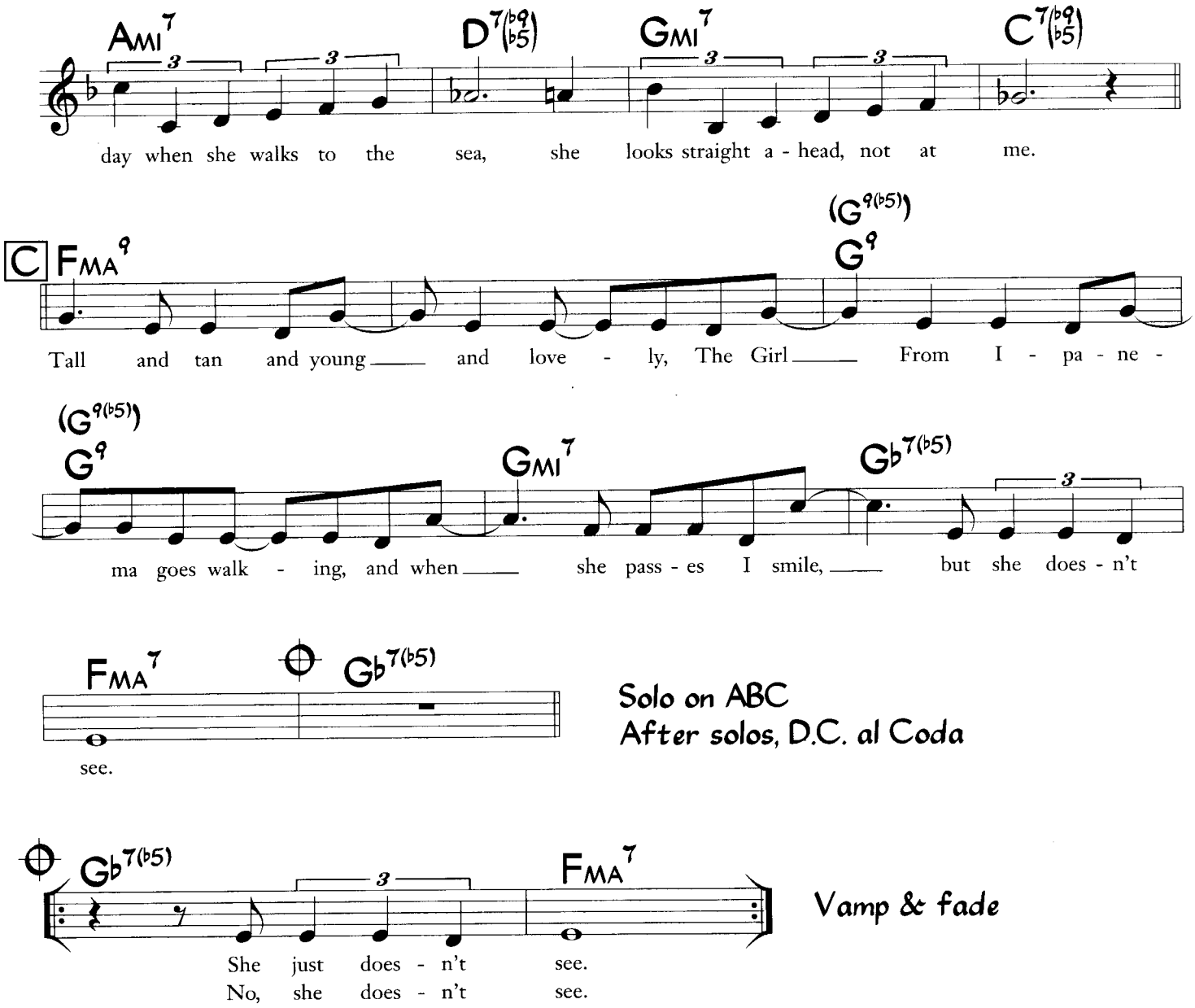


Girl From Ipanema (Garota de Ipanema) Portuguese Lyric
(The melody rhythm with the Portuguese lyric is considerably different.)

Olha que coisa mais linda, Mais cheia de graça,
E ela menina Que vem e que passa,
Num doce balanço, caminho do mar.

Moça do corpo dourado, Do sol de Ipanema,
O seu balançado é mais que um poema,
É a coisa mais linda que eu já ve passar.

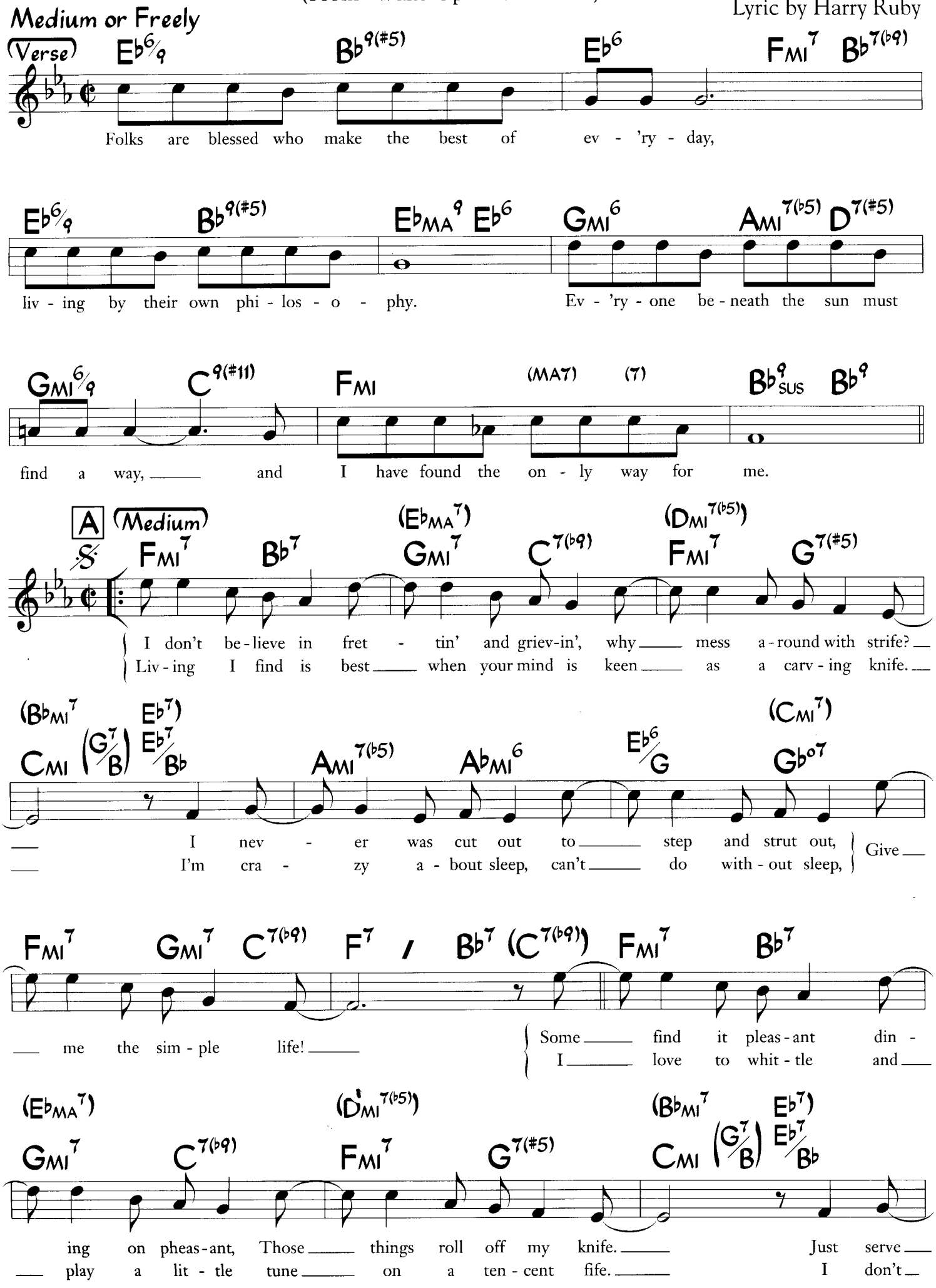
Ah!, porque estou tão sozinha.
Ah!, porque tudo é tão Triste.
Ah!, a beleza que existe.
A beleza que nào é só minha, Que também passa sozinha.

Ah!, se ela soubesse Que quando ela passa
O mundo sorrindo se enche de graça
E fica mais lindo Por causa do amor.

Give Me The Simple Life

(From "Wake Up And Dream")

Music by Rube Bloom
Lyric by Harry Ruby



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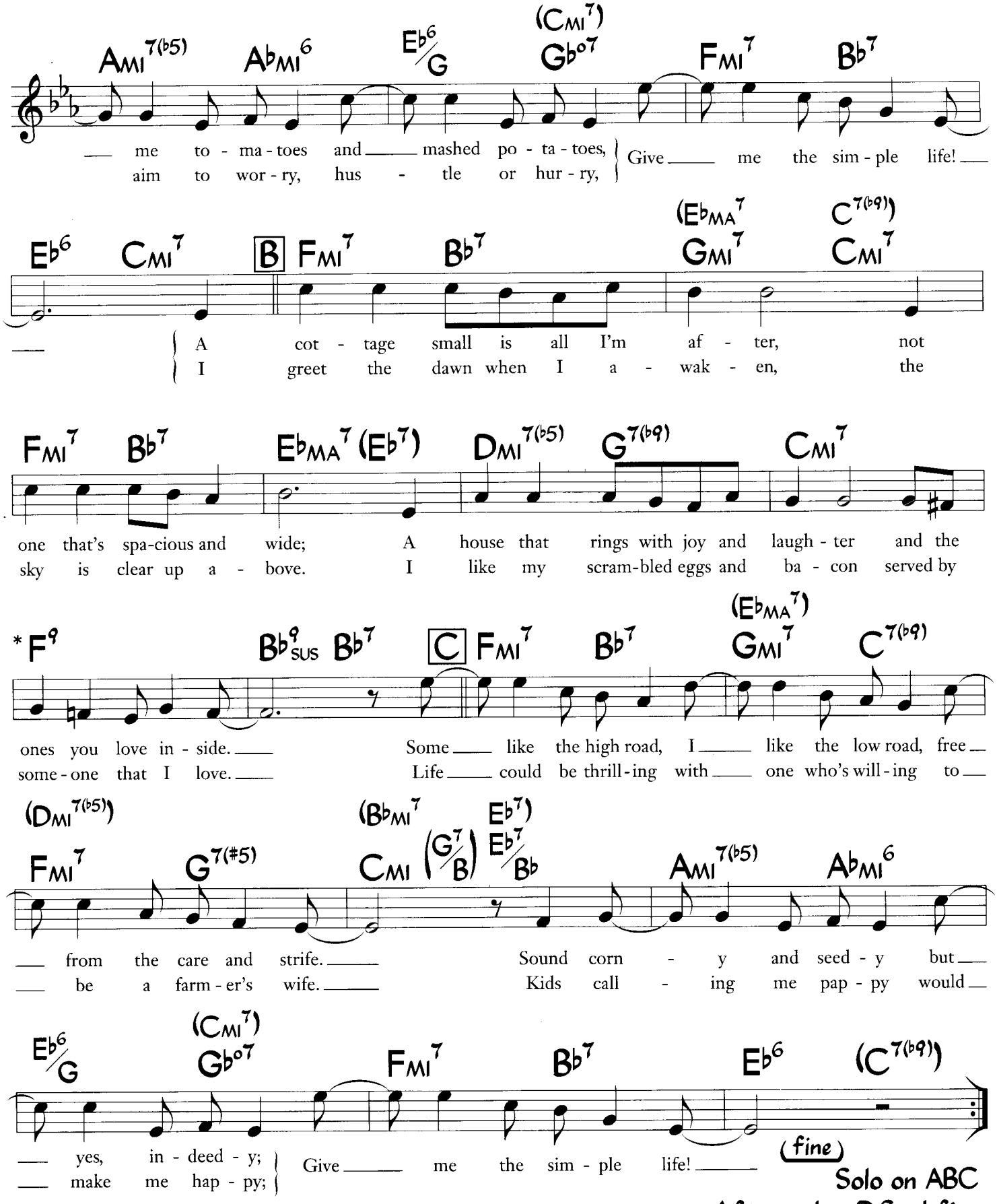
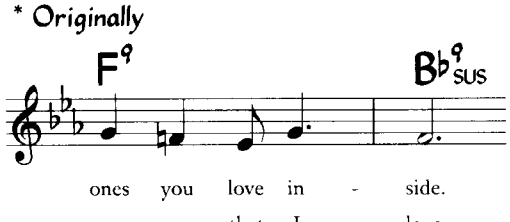
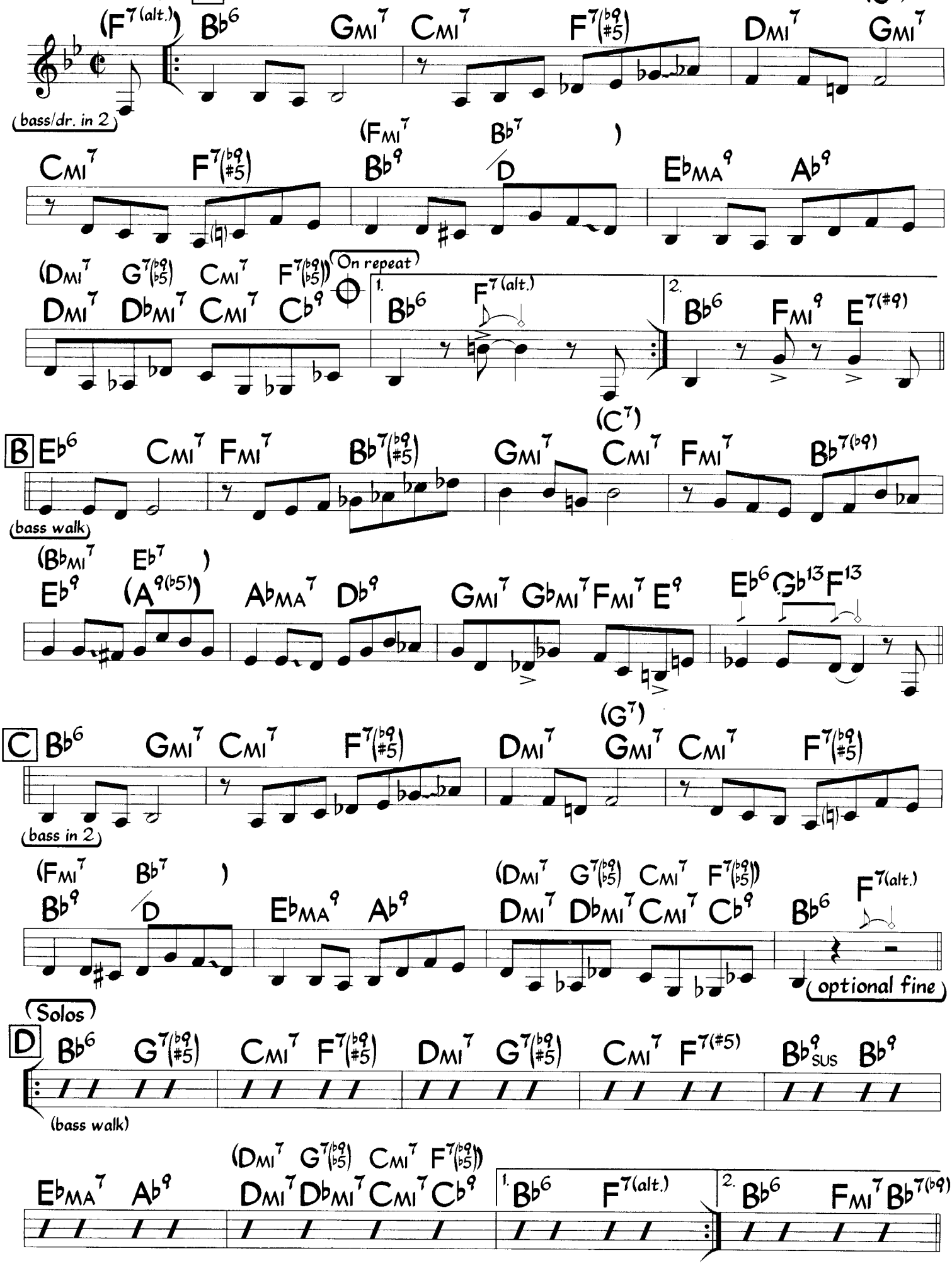

Ami7(b5) Abmi6 Eb6/G (Cmi7) Gbo7 Fmi7 Bb7
me to - ma - toes and mashed po - ta - toes,
aim to wor - ry, hus - tle or hur - ry,
Give me the sim - ple life!
Eb6 Cmi7 B Fmi7 Bb7 (EbMA7) Gmi7 C7(b9) Cmi7
A cot - tage small is all I'm af - ter, not
I greet the dawn when I a - wak - en, the
Fmi7 Bb7 EbMA7 (Eb7) Dmi7(b5) G7(b9) Cmi7
one that's spa-cious and wide; A house that rings with joy and laugh - ter and the
sky is clear up a - bove. I like my scram-bled eggs and ba - con served by
*F9 Bb9sus Bb7 C Fmi7 Bb7 (EbMA7) Gmi7 C7(b9)
ones you love in - side. Some like the high road, I like the low road, free
some - one that I love. Life could be thrill - ing with one who's will - ing to
(Dmi7(b5)) Fmi7 G7(#5) (Bbmi7 Eb7) Cmi (G7/B) Eb7/Bb Ami7(b5) Abmi6
from the care and strife. Sound corn - y and seed - y but
be a farm - er's wife. Kids call - ing me pap - py would
Eb6/G (Cmi7) Gbo7 Fmi7 Bb7 Eb6 (C7(b9))
yes, in - deed - y; Give me the sim - ple life!
make me hap - py;
(fine)
Solo on ABC
After solos, D.S. al fine


* Originally
F9 Bb9sus
ones you love in - side.

Good Bait

Medium Slow Bebop

Tadd Dameron
Count Basie



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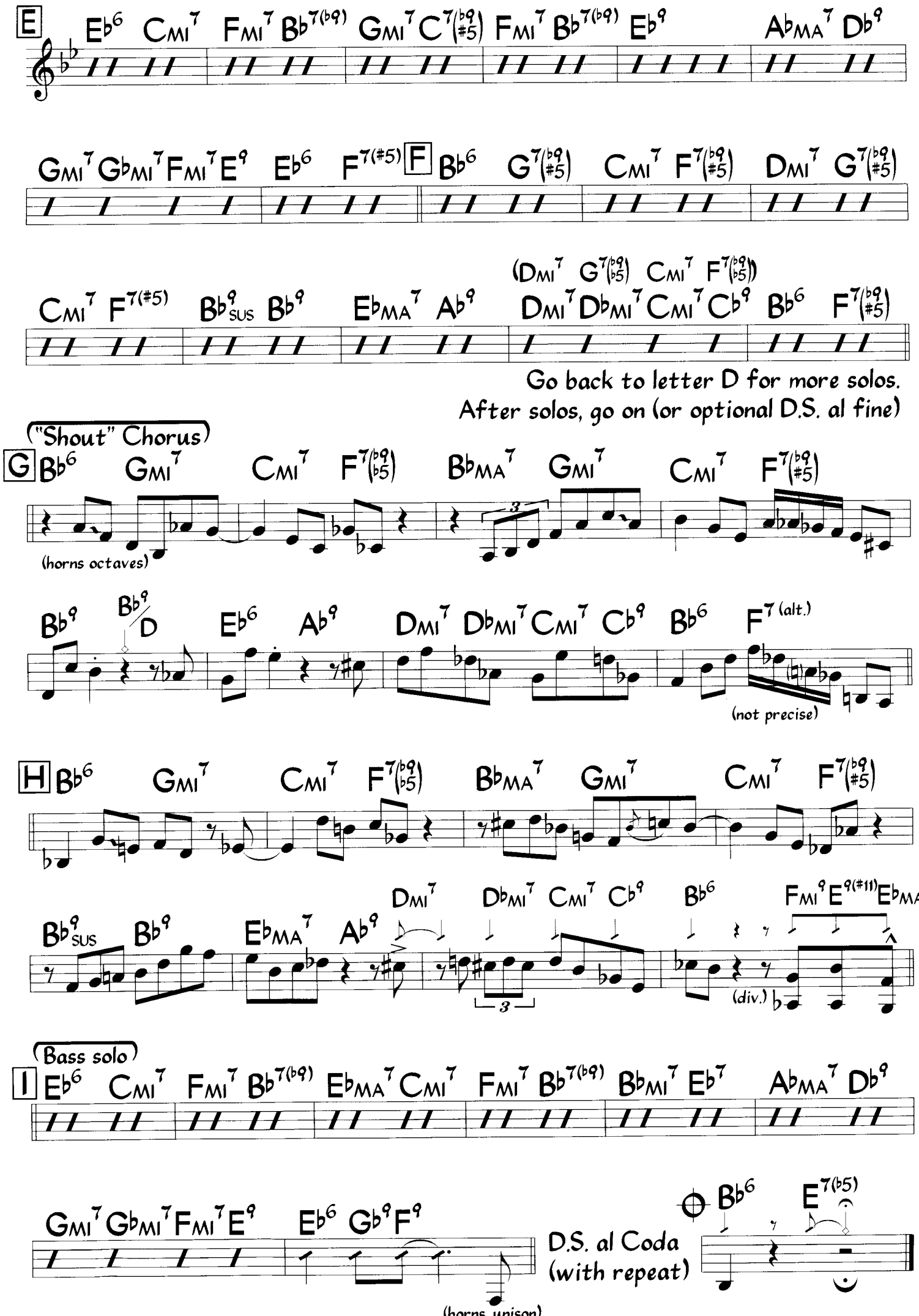
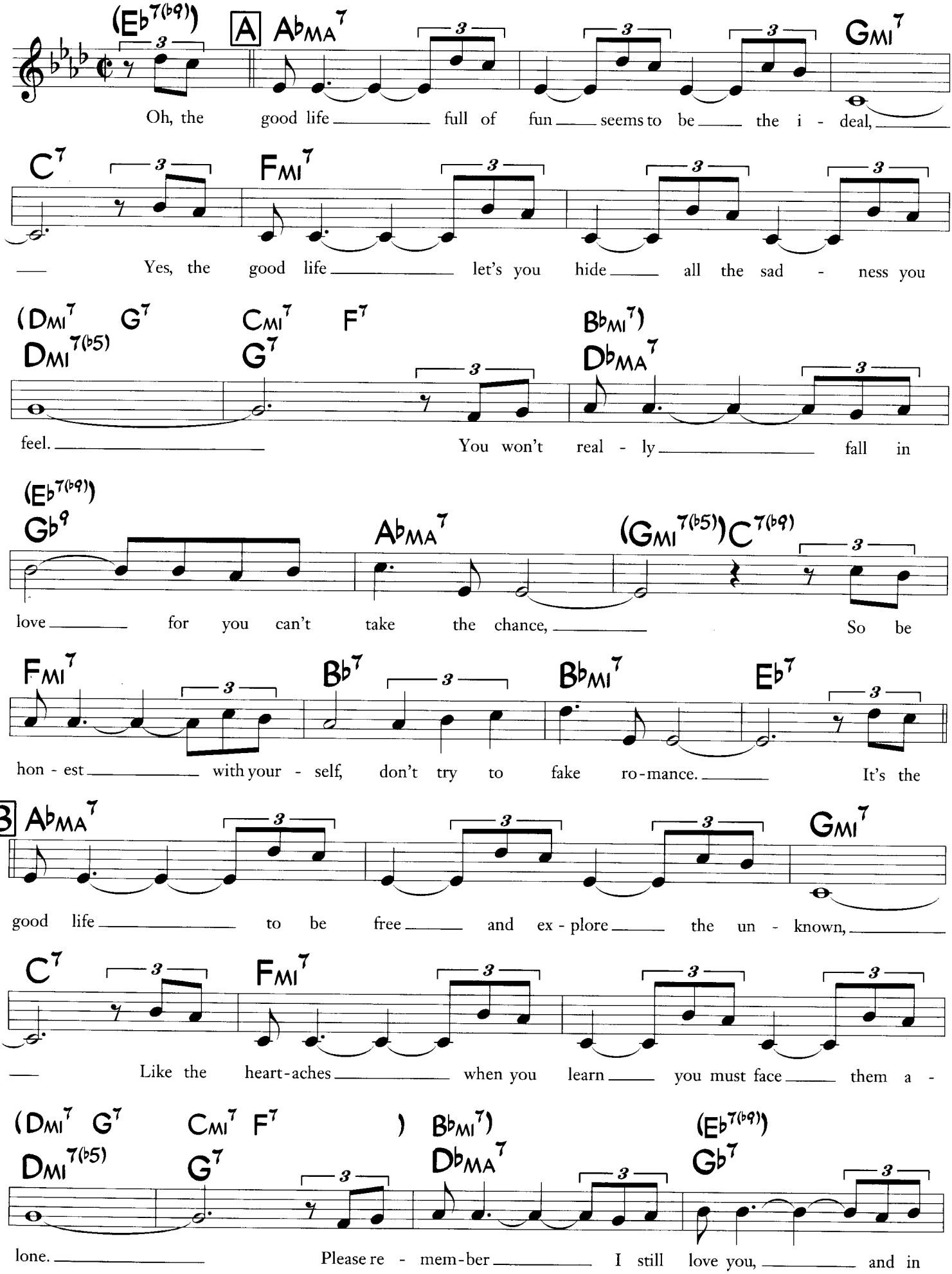

E
E♭6 CMI7 FMI7 B♭7(♭9) GMI7 C7(♭9 #5) FMI7 B♭7(♭9) E♭9 A♭MA7 D♭9
GMI7 G♭MI7 FMI7 E9 E♭6 F7(#5)
F
B♭6 G7(♭9 #5) CMI7 F7(♭9 #5) DMI7 G7(♭9 #5)
CMI7 F7(#5) B♭9 SUS B♭9 E♭MA7 A♭9
(DMI7 G7(♭9 ♭5) CMI7 F7(♭9 ♭5))
DMI7 D♭MI7 CMI7 C♭9 B♭6 F7(♭9 #5)
Go back to letter D for more solos.
After solos, go on (or optional D.S. al fine)
"Shout" Chorus
G
B♭6 GMI7 CMI7 F7(♭9 ♭5) B♭MA7 GMI7 CMI7 F7(♭9 #5)
(horns octaves)
B♭9 B♭9/D E♭6 A♭9 DMI7 D♭MI7 CMI7 C♭9 B♭6 F7 (alt.)
(not precise)
H
B♭6 GMI7 CMI7 F7(♭9 ♭5) B♭MA7 GMI7 CMI7 F7(♭9 #5)
B♭9 SUS B♭9 E♭MA7 A♭9 DMI7 D♭MI7 CMI7 C♭9 B♭6 FMI9 E9(#11) E♭MA7
3
(div.)
Bass solo
I
E♭6 CMI7 FMI7 B♭7(♭9) E♭MA7 CMI7 FMI7 B♭7(♭9) B♭MI7 E♭7 A♭MA7 D♭9
GMI7 G♭MI7 FMI7 E9 E♭6 G♭9 F9
(horns unison)
D.S. al Coda
(with repeat)
B♭6 E7(♭5)

The Good Life

Music by Sacha Distel
Lyric by Jack Reardon

Med. Ballad or Medium



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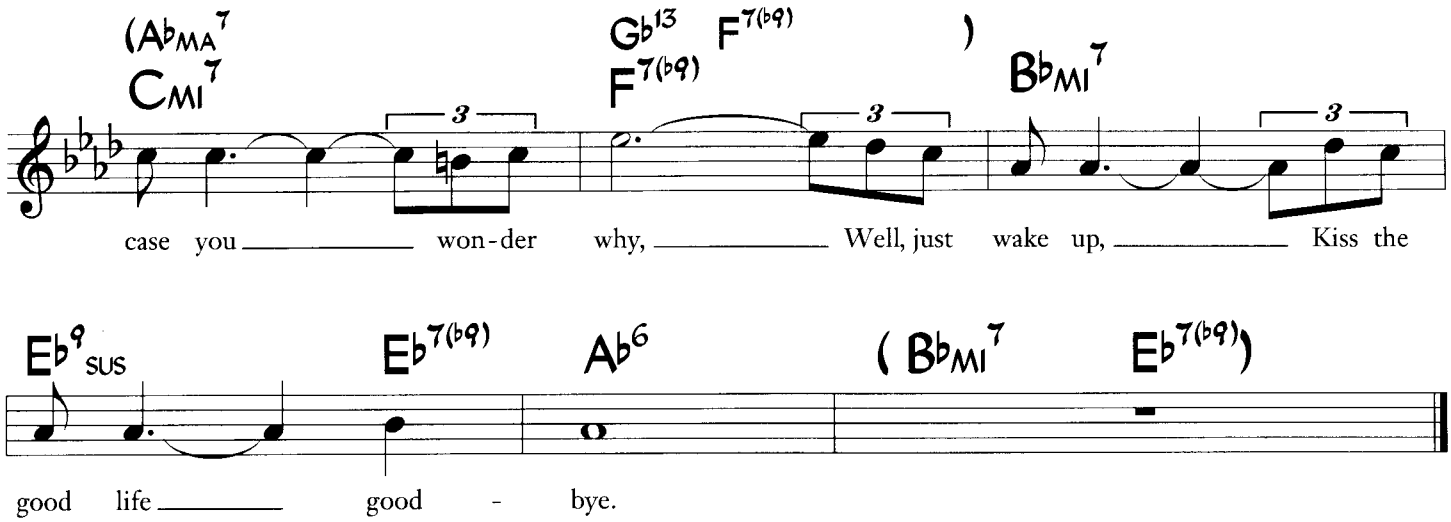
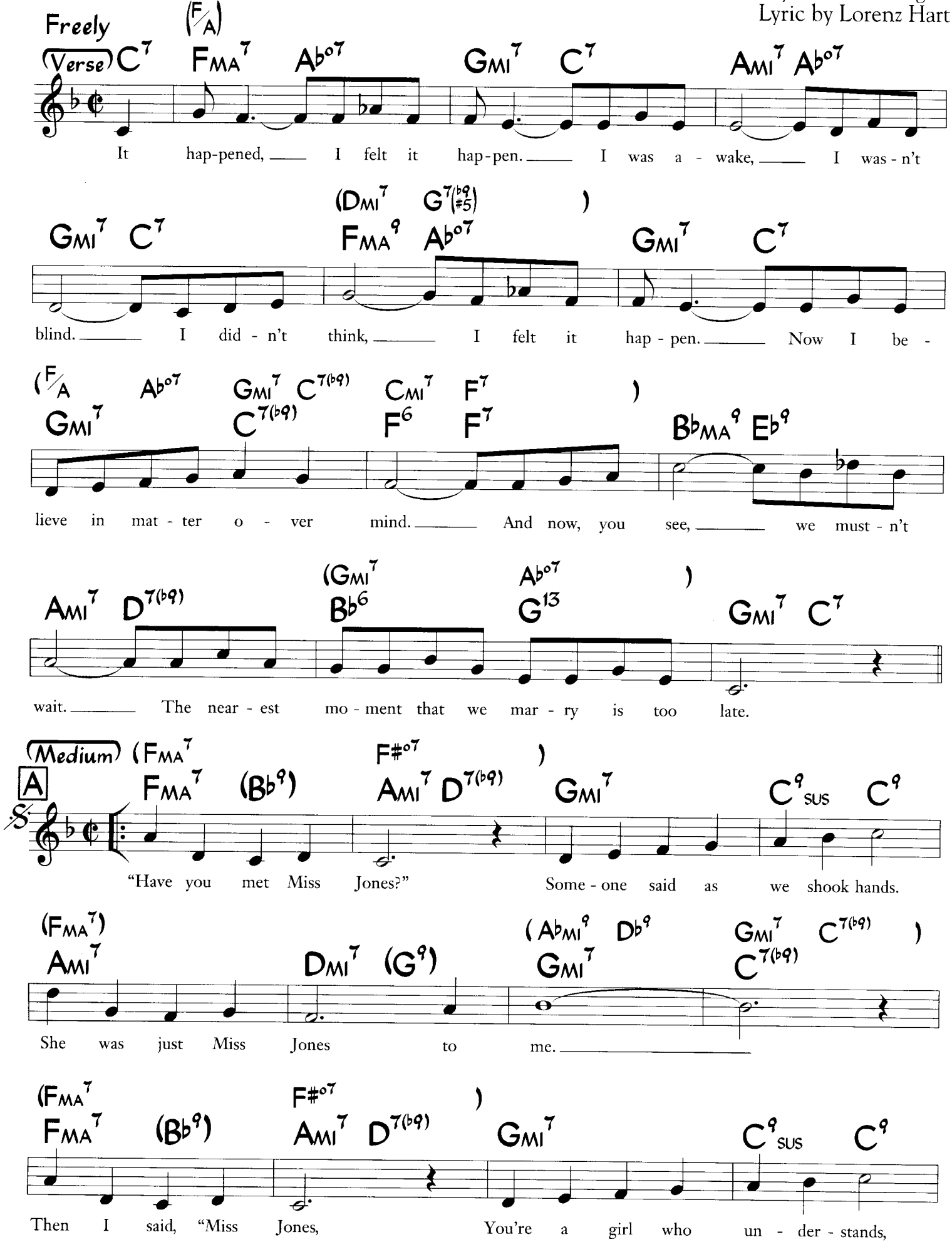


The last line was originally: "Please remember I still love you, and in case you didn't know,
Well, just wake up, Kiss the good life hello."

Have You Met Miss Jones?

(from "I'd Rather Be Right")

Music by Richard Rodgers
Lyric by Lorenz Hart



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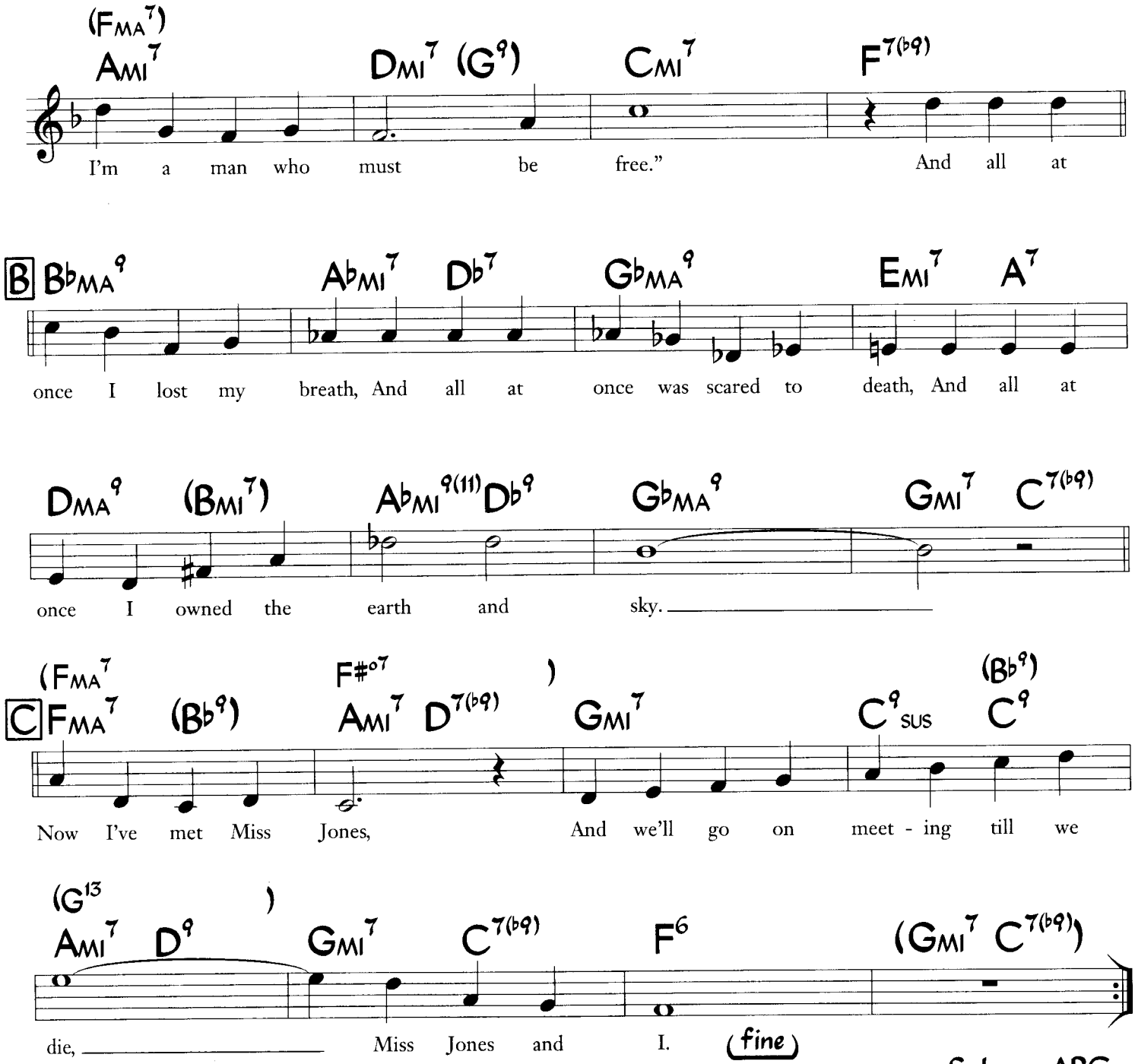
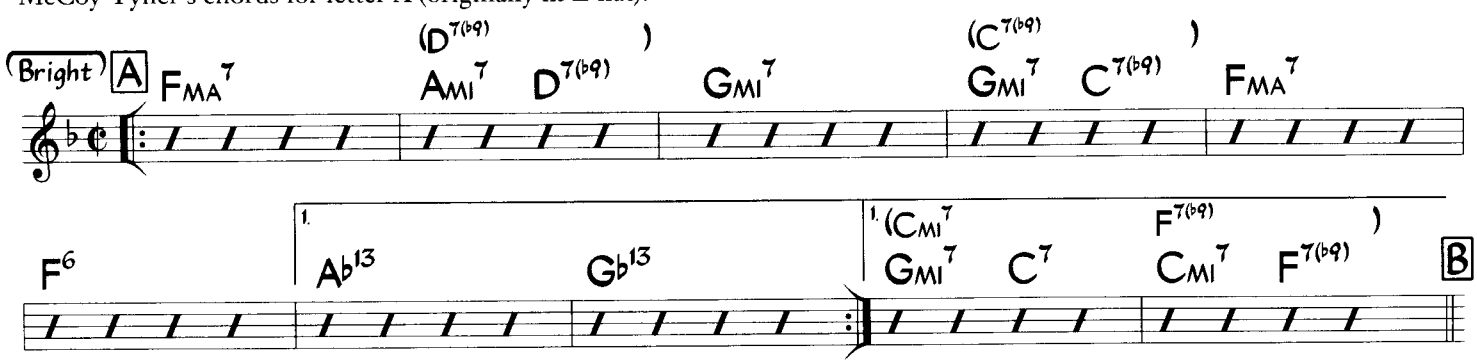


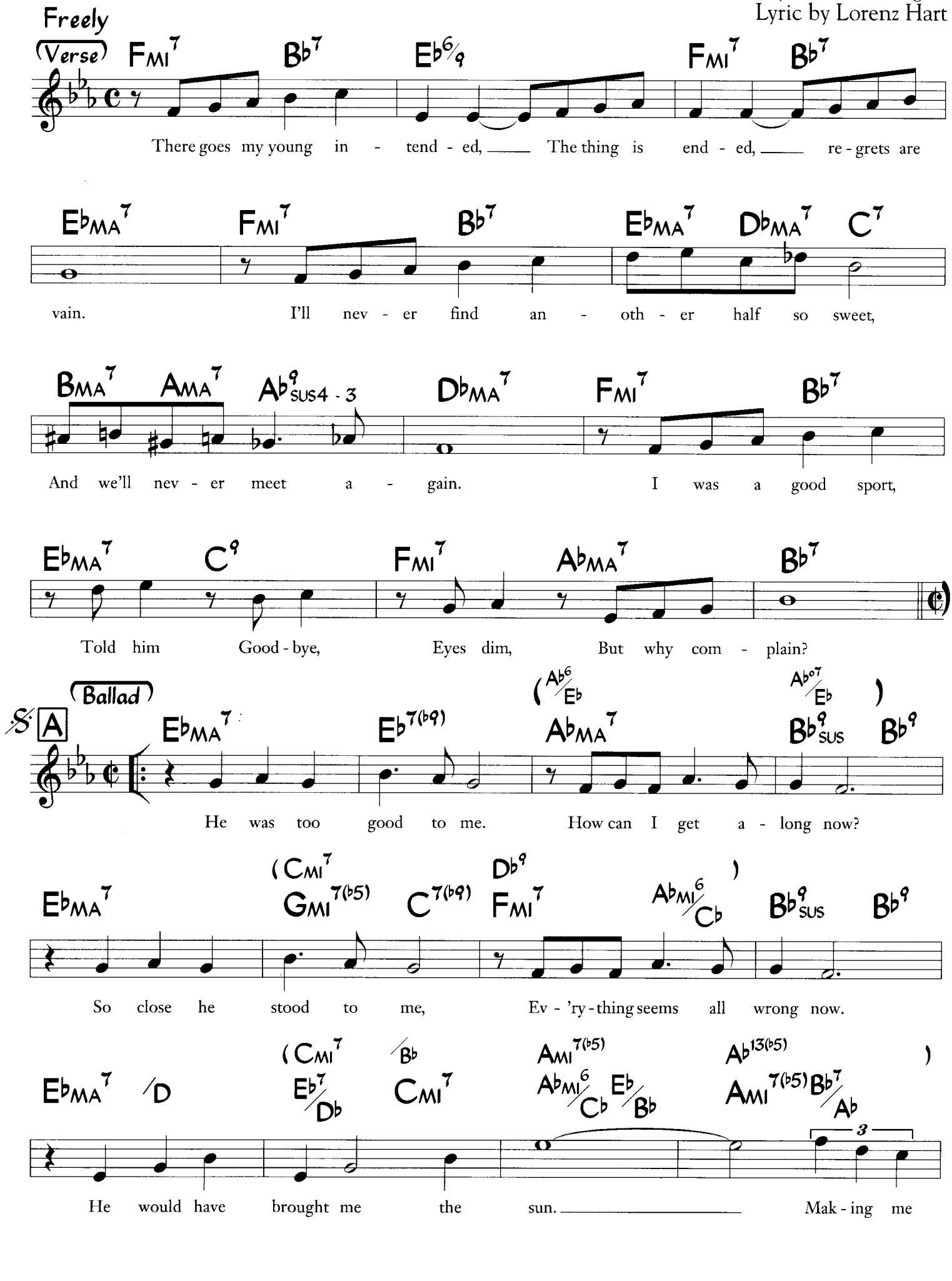
McCoy Tyner's chords for letter A (originally in E flat):



He Was Too Good To Me

(from "Simple Simon")

Music by Richard Rodgers
Lyric by Lorenz Hart



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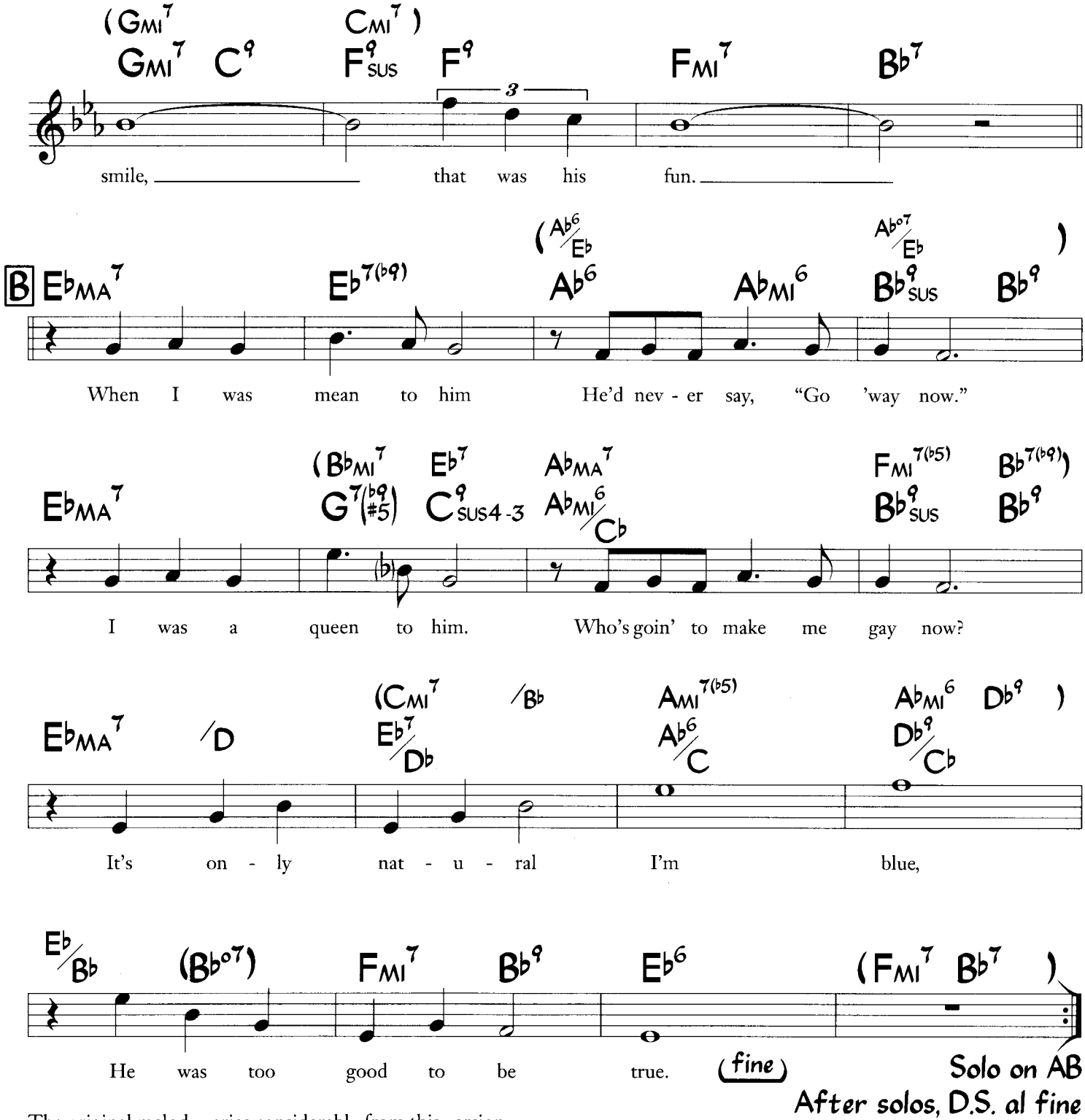

The original melody varies considerably from this version.
This version is based on recordings by Chet Baker and Meredith D'Ambrosio.

Hello

Pop Ballad

Lionel Richie
*

Intro (instr.)

(pn.) Ami(add9) Ami9/G FMA7 C6/G FMA7 Ami(add9) Ami9/G FMA7 C6/G FMA7 I've

(bs./dr. tacet till 7th bar of letter A, 1st x)

(etc.)

A

been a - lone with you in - side my mind, and in my dreams I've kissed your lips a
long to see the sun-light in your hair, and tell you time and time a - gain how

thou - sand times. I some-times see you pass out - side my door. (vocal in on D.S.) Hel -
much I care. Some - times I feel my heart will o - ver - flow. Hel -

(+ bs./dr.) Ami(add9) Ami9/G FMA7 A(add9) B Dmi G(add9)

lo, is it me you're look - ing for? I can see it in your eyes, I can
lo, I've just got to let you know, 'Cause I won - der where you are and I

C(add9) F(add9) Bb(add9) E+/G# E/G# Ami E7/B Ami/C E7/B

see it in your smile, — You're all I've ev - er want-ed, and my arms are o - pen wide. 'Cause you
won-der what you do. — Are you some-where feel-ing lone - ly or is some-one lov-ing you? Tell me

Dmi G(add9) C(add9) F(add9) Bb(add9)

know just what to say and you know just what to do, — and I want to tell you
how to win your heart, For I have - n't got a clue, — But let me start by

E+ E C Ami(add9) (instr.) Ami9/G FMA7 C6/G FMA7

so much, I love you.
say - ing, I love you.

* The melody is freely interpreted.

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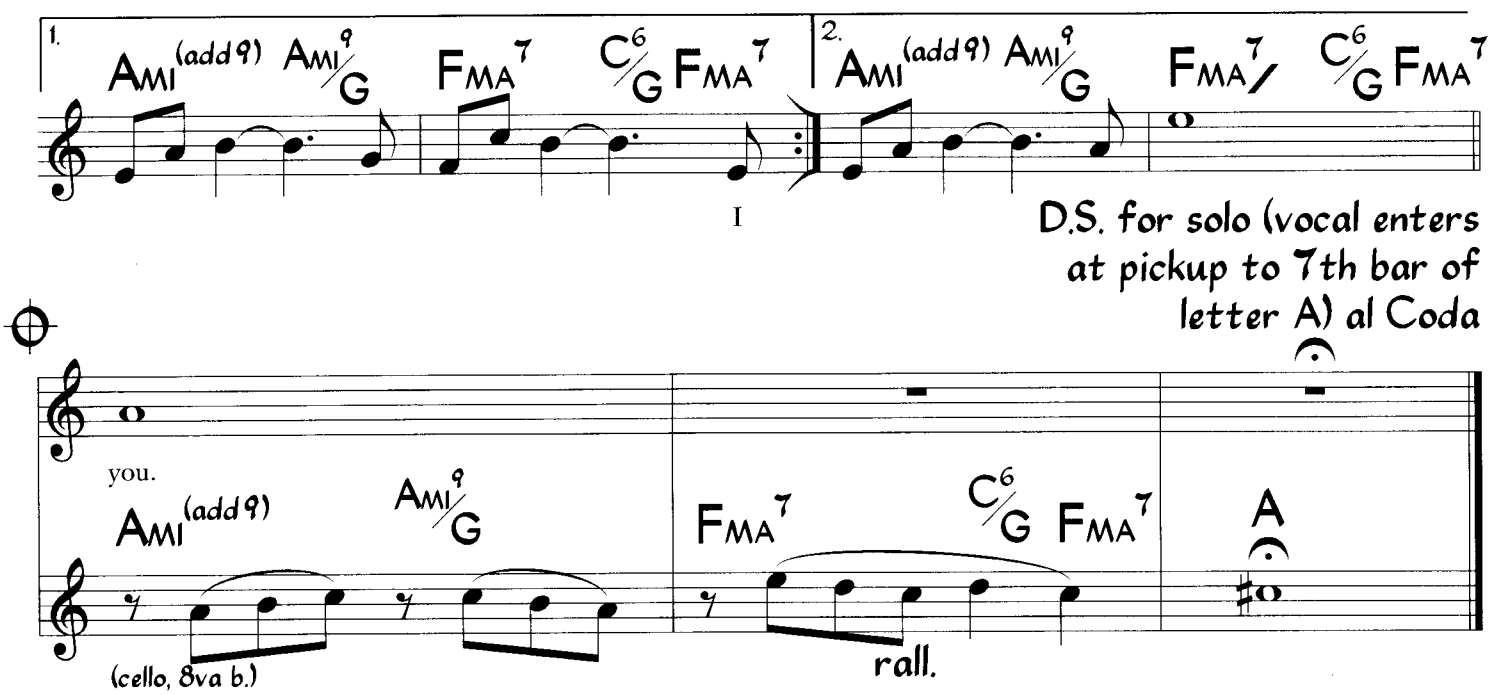


In the original version by Lionel Richie, the instrumental solo (D.S.) is only 6 bars long and the vocal that follows is:

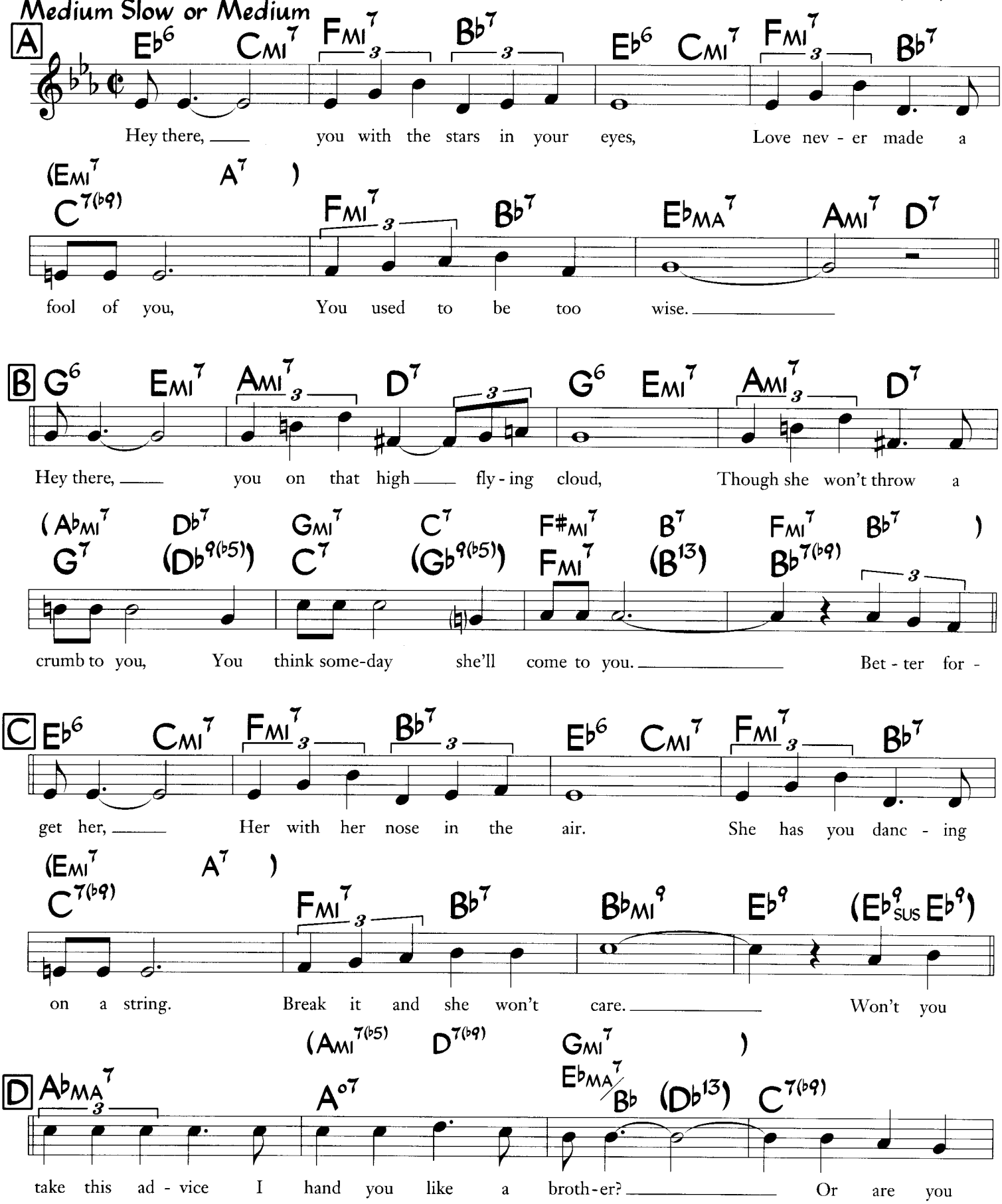
Hello, is it me you're looking for?
'Cause I wonder where you are
And I wonder what you do,
Are you somewhere feeling lonely
Or is someone loving you?
Tell me how to win your heart,
For I haven't got a clue,
But let me start by saying "I love you."

Hey There

(from "The Pajama Game")

Richard Adler
Jerry Ross

Medium Slow or Medium



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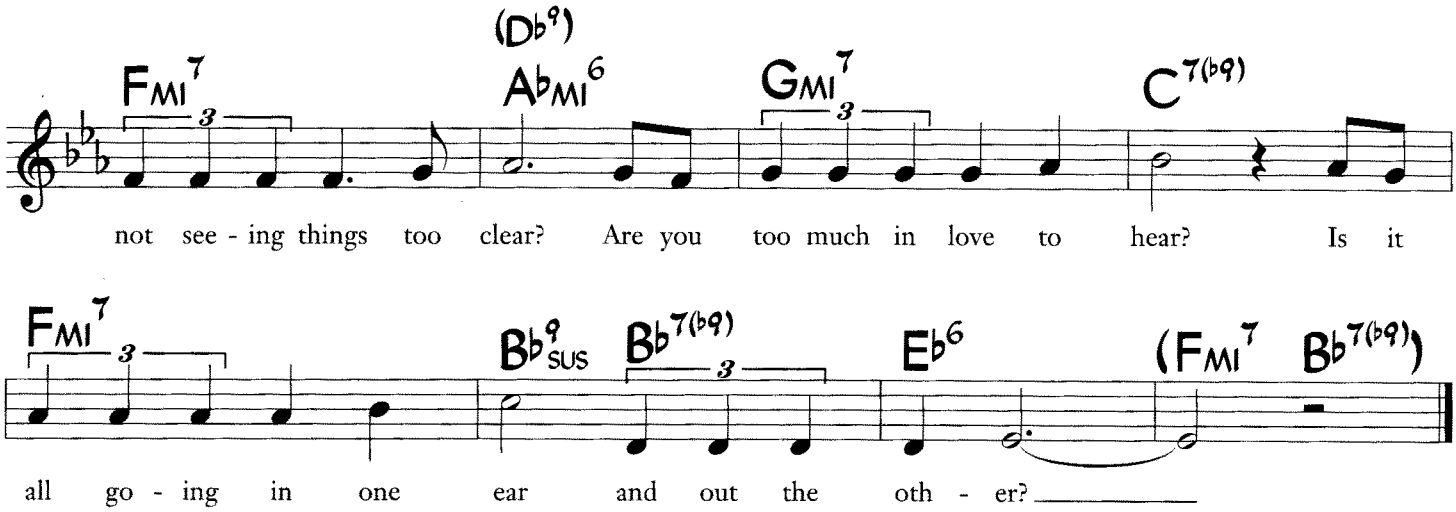
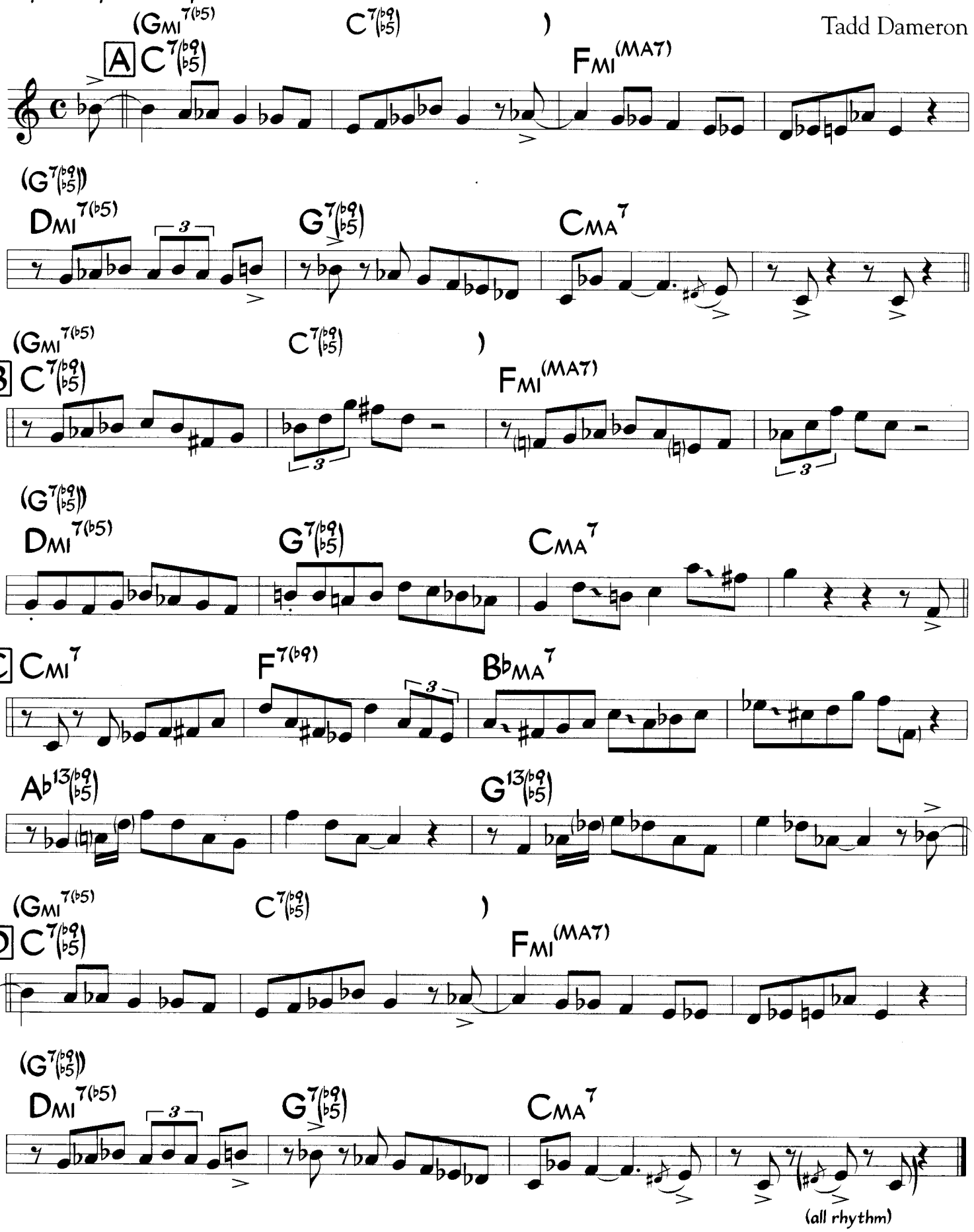


Most of the alternate chords are from Hal Galper's great version.

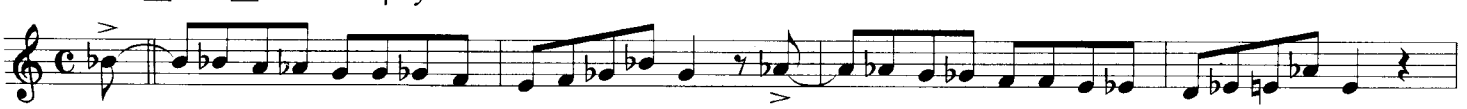
Hot House

Up Tempo, Bebop

Tadd Dameron



Bars 1-4 of A and D are often played:



Based on the chords of "What Is This Thing Called Love?"

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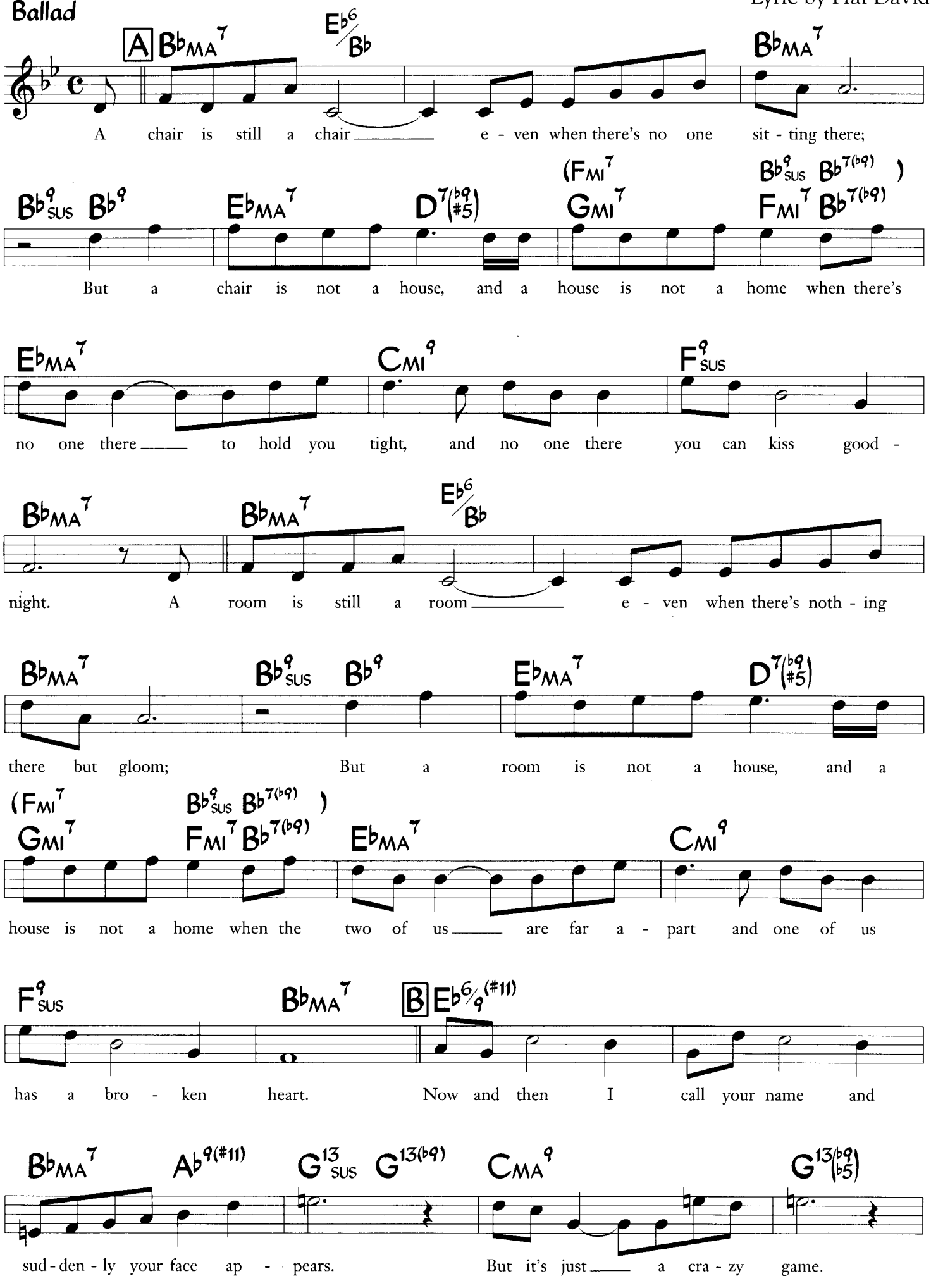
A House Is Not A Home

Music by Burt Bacharach
Lyric by Hal David

Ballad



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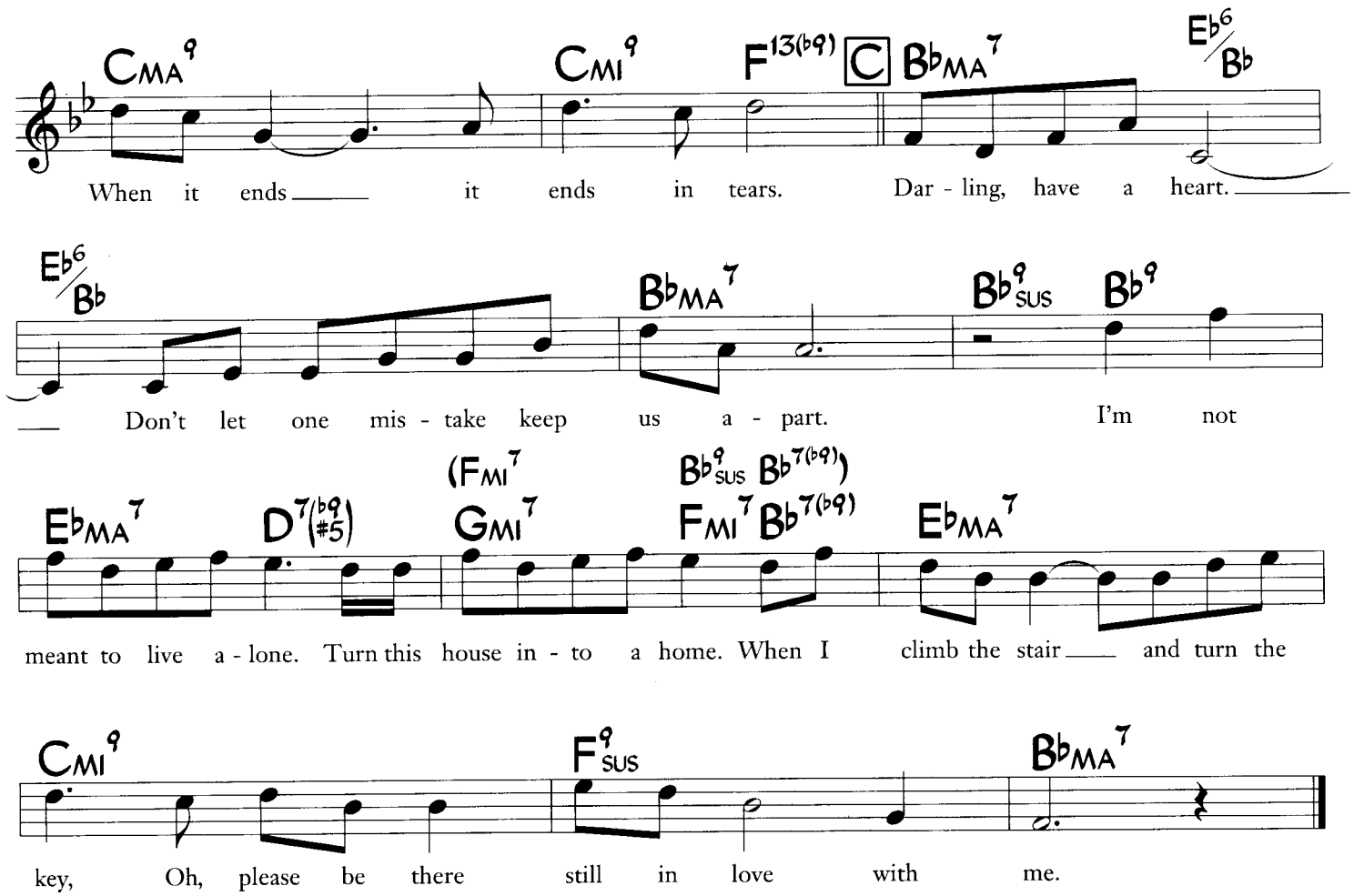
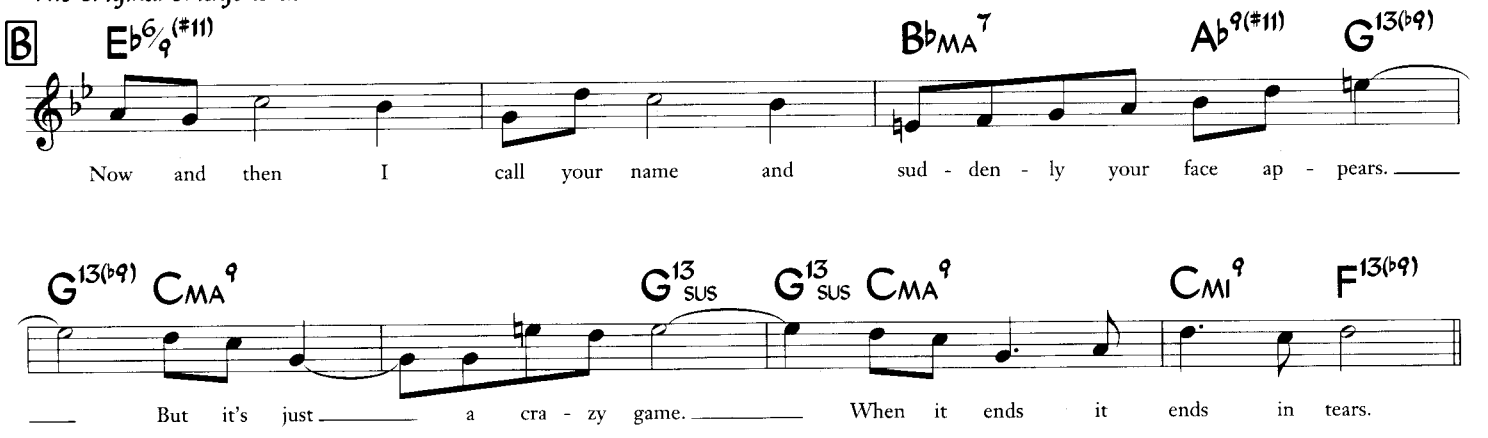


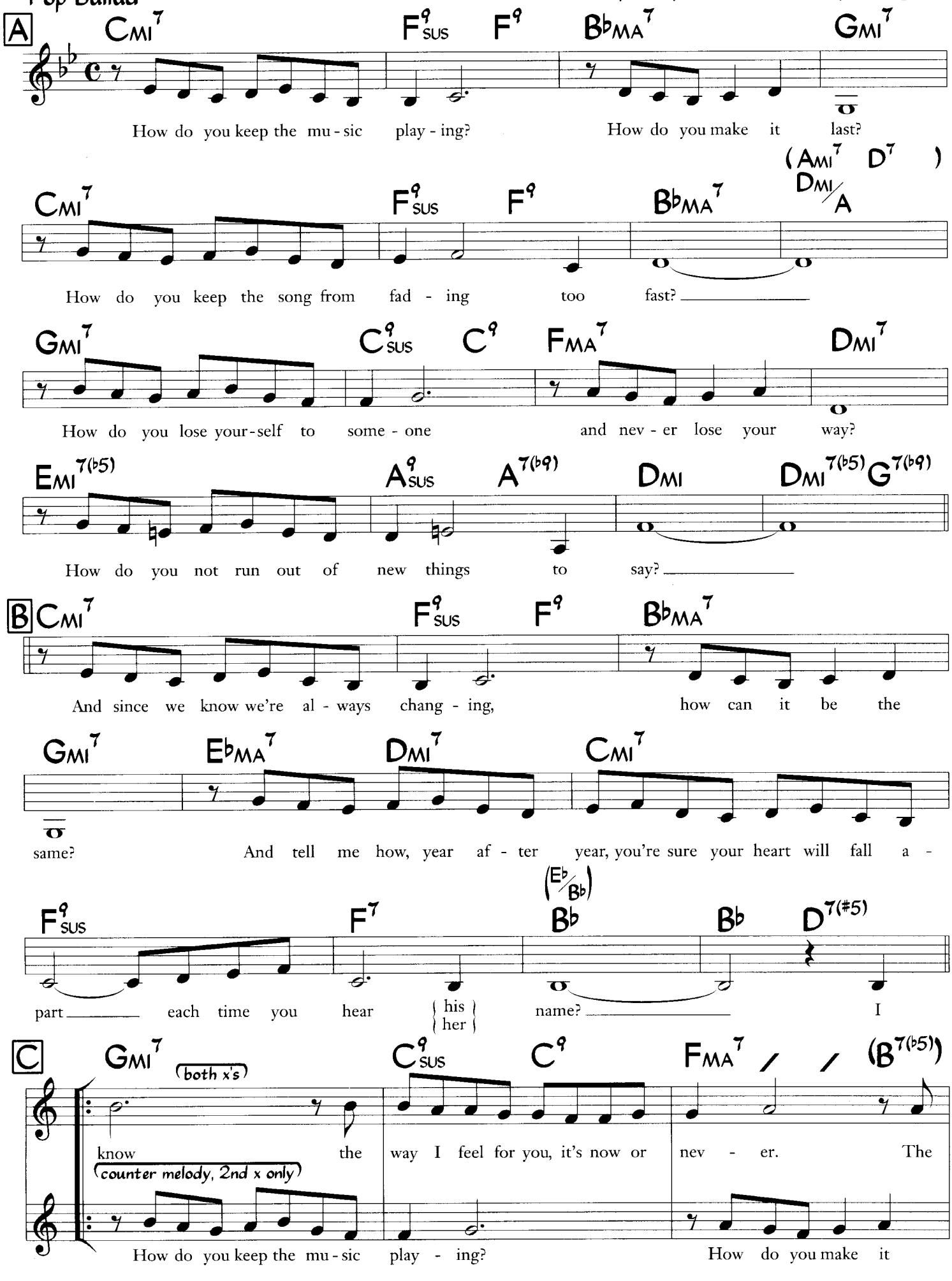
Bridge in chart (letter B) is as played by McCoy Tyner.
The original bridge is as follows:

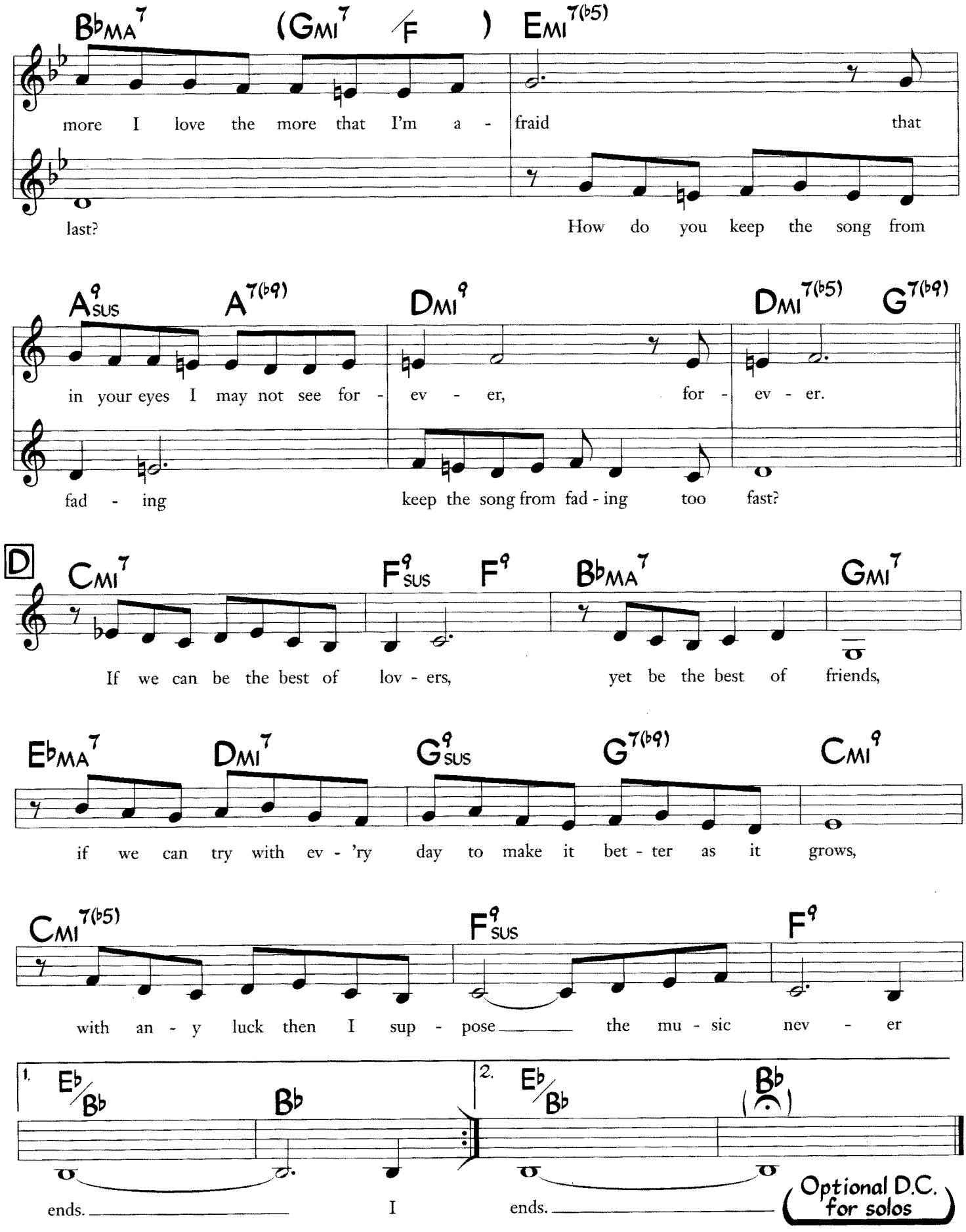


How Do You Keep The Music Playing?

Music by Michel Legrand
Lyric by Alan and Marilyn Bergman

Pop Ballad



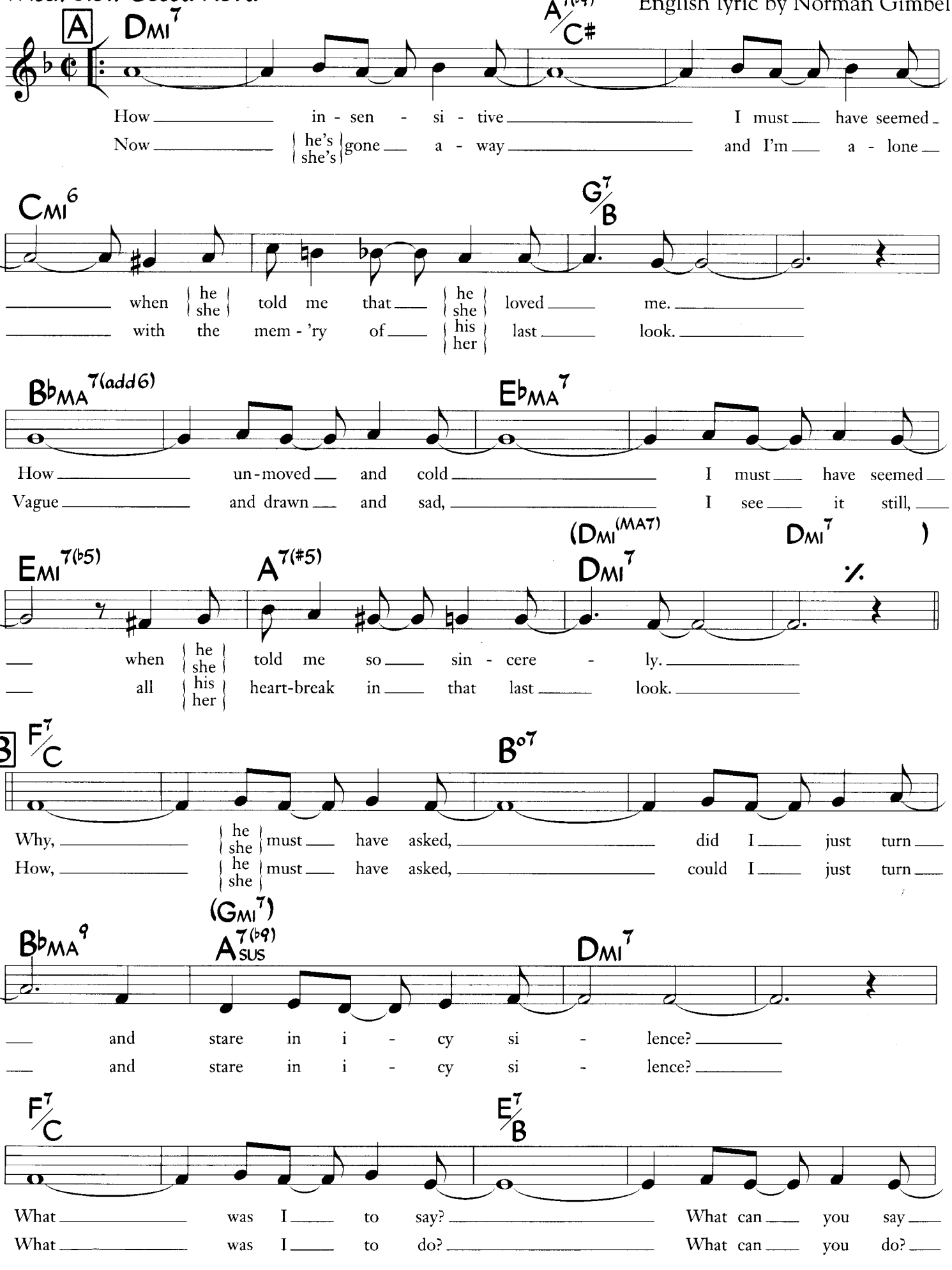

B♭MA7 (GMI7 /F) EMI7(♭5)
more I love the more that I'm a - fraid that
last? How do you keep the song from
A9SUS A7(♭9) DMI9 DMI7(♭5) G7(♭9)
in your eyes I may not see for - ev - er, for - ev - er.
fad - ing keep the song from fad - ing too fast?
D
CMI7 F9SUS F9 B♭MA7 GMI7
If we can be the best of lov - ers, yet be the best of friends,
E♭MA7 DMI7 G9SUS G7(♭9) CMI9
if we can try with ev - 'ry day to make it bet - ter as it grows,
CMI7(♭5) F9SUS F9
with an - y luck then I sup - pose the mu - sic nev - er
1. E♭/B♭ B♭
ends. I
2. E♭/B♭ B♭
ends.
Optional D.C. for solos

How Insensitive

(Insensatez)

Music by Antonio Carlos Jobim
Portuguese Lyric by Vinicius de Moraes
English lyric by Norman Gimbel

Med. Slow Bossa Nova



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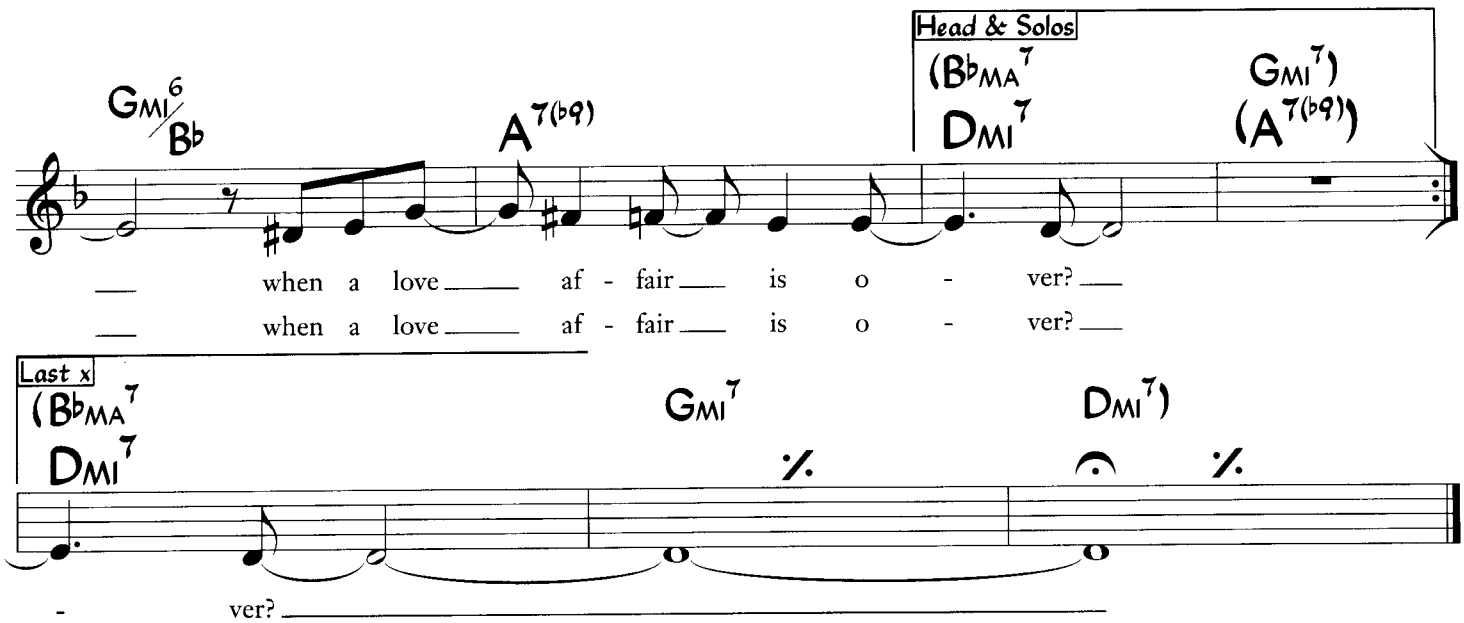


Original Portuguese Lyric

A insensatez
Que você fez
Coração mas sem cuidado
Fez chorar de dor
O seu amor
Um amor tão delicado

Ah!, por que você
Foi fraco assim
Assim tão desalmado
Ah!, meu coração
Quem nunca amou
Não merece ser amado

Vai meu coração
Ouve a razão
Usa só sinceridade
Quem semeia vento
Diz a razão
Colhe sempre tempestade

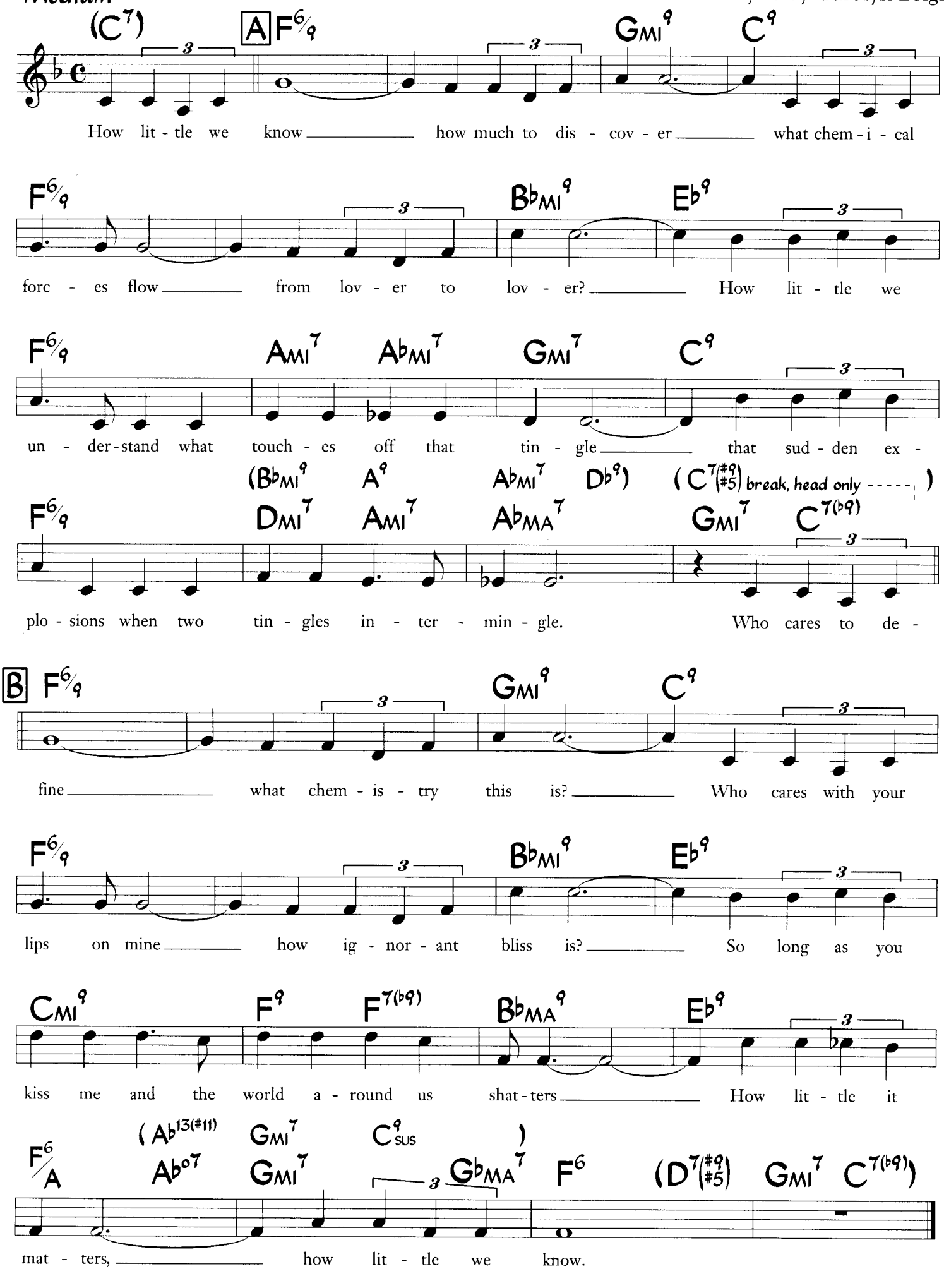
Vai meu coração
Pede perdão
Perdão apaixonado
Vai porque
Quem não pede perdão
Não é nunca perdoado

(How Little It Matters)

How Little We Know

Music by Phillip Springer
Lyric by Carolyn Leigh

Medium



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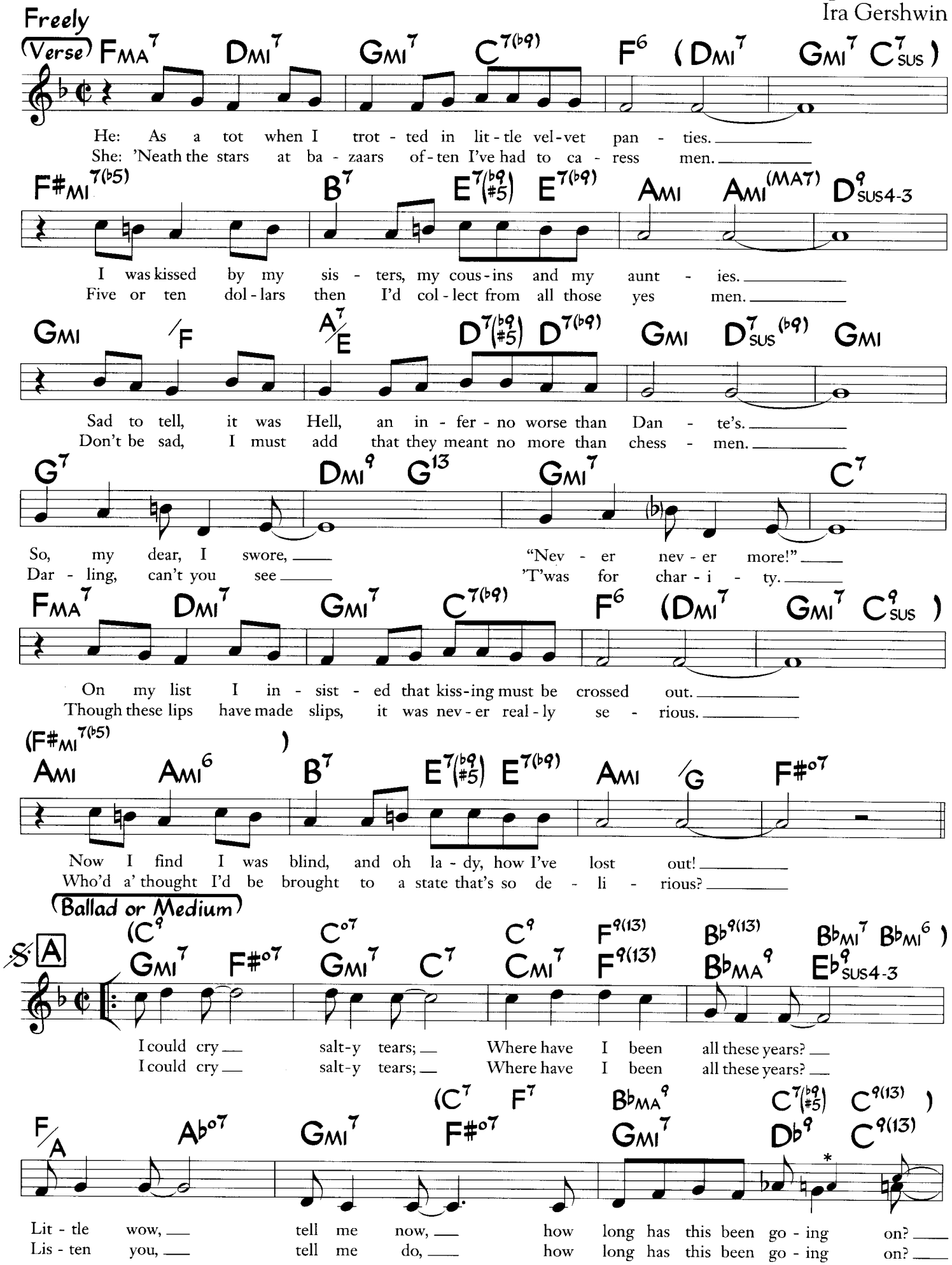
How Long Has This Been Going On?

(from "Rosalie")

George Gershwin
Ira Gershwin



* Lower notes are the original notes. Upper notes are commonly used.

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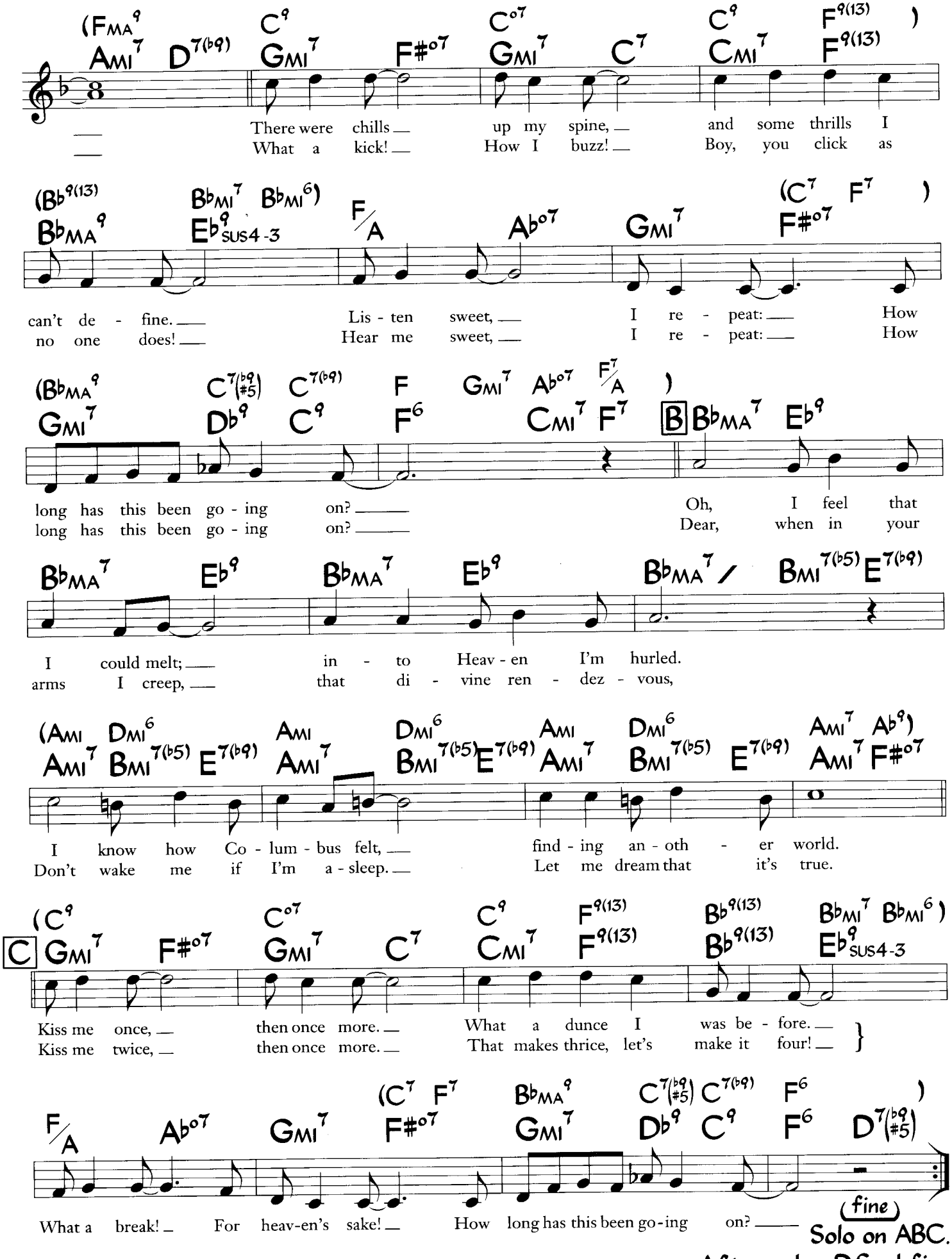

The original published sheet music is in G, but jazz musicians more often play this tune in F concert.

I Can't Get Started

Music by Vernon Duke
Lyric by Ira Gershwin

Freely or Bright

(Verse) CMA7 AMI7 DMI7 G7 CMA7 AMI7 DMI7 G9 F9

I'm a glum one it's ex-plain-a-ble: I met some-one un-at-tain-a-ble;

EMI7 Eb°7 DMI7 G7 CMA7 (AMI7) F#MI7(b5) B7(b9)

Life's a bore, The world is my oy-ster no more.

EMA7 C#MI7 F#MI7 B7 EMA7 C#MI7 F#MI7 B9 A9

All the pa-pers where I led the news With my ca-pers now will spread the news,

G#MI7/(C#MI7) G9SUS EMI7/(AMI7) C#°7 DMI7 G9SUS

"Su-per-man Turns Out To Be Flash In The Pan!"

Ballad or Medium **A**

(G9SUS) 𝄋 CMA7 AMI7 (A7(b9)(#5)) DMI7 G7 (BMI7 E7 BbMI7 Eb7) E7 AMI7

I've flown a-round the world in a plane; I've set-tled re-vo-lu-tions in
(I do a) hun-dred yards in ten flat; The Prince of Wales has co-pied my

(AMI7 D7 AbMI7 Db7) D13 G9SUS CMA7 AMI7 (A7(b9)) (DMI7(b5)) DMI7 G7(b9)

Spain; The North Pole I have char-ted, But can't get start-ed with
hat; With queens I've à la cart-ed, But can't get start-ed with

(Bb7(#11) E7(#5) A7 A7(b9) Ab7(#5) D9 G7(b9) G7(b9)) CMA7 (A7(b9)(#5)) AMI7

you. A-round the golf course I'm un-der
you. The lead-ing tai-lors fol-low my

DMI7 G7 (BMI7 E7 BbMI7 Eb7 AMI7 D7 AbMI7 Db7) E7 AMI7 D13 G9SUS

par, And all the mov-ies want me to star; I've got a
styles, And tooth-paste ads all fea-ture my smiles; The As-tor

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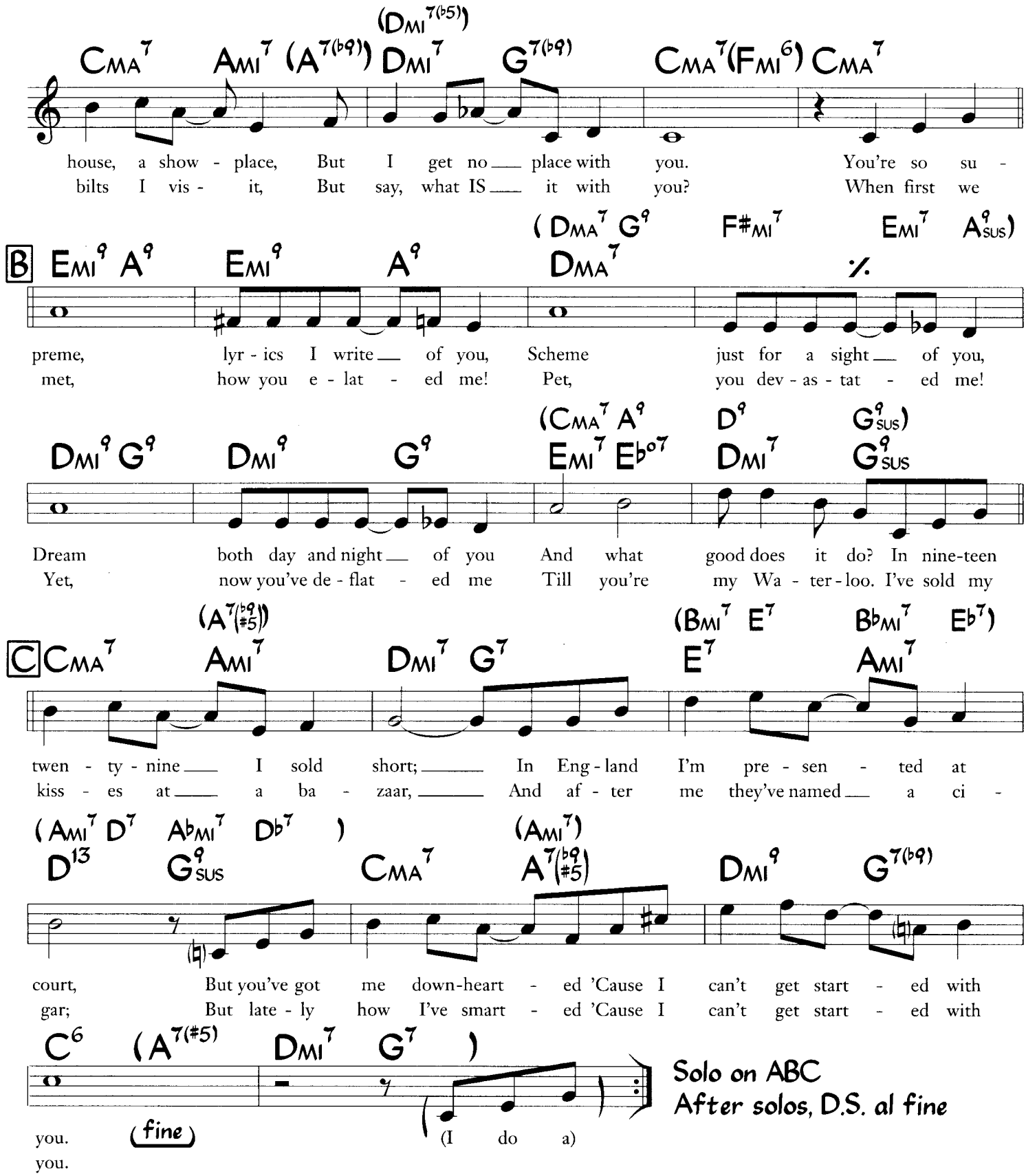
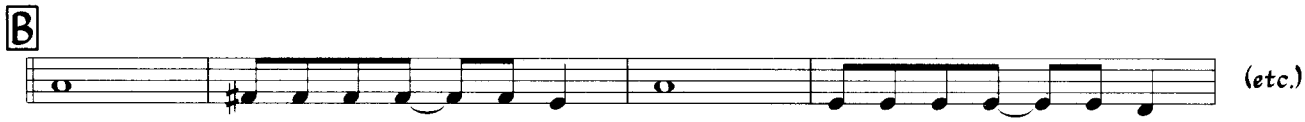


Letter B is originally written:



I Concentrate On You

Med. Ballad or Med. Up* (from "Broadway Melody Of 1940")

Cole Porter

A

$E\flat_{MA}^{7}$ $A\flat^{9(\flat5)}$ $E\flat_{MI}^{7}$

When-ev-er skies look grey to me And trou-ble be-

$(D\flat_{MI}^{7}$ $G\flat^{9}$ $C\flat^{6})$ $E\flat_{MI}^{7}$ $A\flat_{MI}^{6}$ $F_{MI}^{7(\flat5)}$ $B\flat^{7(\flat9)}$

gins to brew, When-ev-er the win-ter winds

$(E\flat_{MI}^{7}$ $A\flat^{7})$ $E\flat_{MI}^{7}$ $A\flat^{7})$ $E\flat_{MI}^{7}$ $(D\flat_{MI}^{7}$ $G\flat^{7})$ $C_{MI}^{7(\flat5)}$ B^{13} $B\flat^{7(\sharp5)}$ $B\flat^{7}$ $E\flat^{6}$ $(F_{MI}^{7}$ $B\flat^{7})$

be-come too strong, I con-cen-trate on you.

$E\flat_{MA}^{7}$ $A\flat^{9(\flat5)}$ $E\flat_{MI}^{7}$

When for-tune cries "nay nay" to me And peo-ple de-

$(F_{MI}^{7(\flat5)}$ $B\flat^{7(\flat9\,\sharp5)})$ $D\flat_{MI}^{7}$ $G\flat^{9}$ $C\flat^{6}$ $D\flat^{7}$ $A\flat_{MI}^{7}$ $D\flat^{7}$

clare "You're through," When-ev-er the Blues be-come

$(E\flat_{MI}^{7}$ D^{o7} $G\flat^{7}/D\flat$ F^{7}/C $B^{7})$ $(E\flat_{MI}^{7}$ $A\flat^{7}$ $E\flat_{MI}^{7}$ $A\flat^{7})$ $G\flat_{MA}^{7}$ $F_{MI}^{7(\flat5)}$ $B\flat^{7(\sharp5)}$ $B\flat^{7}$ $E\flat^{6}$

my on-ly song I con-cen-trate on you. On your

$(A\flat_{MA}^{7}$ $A\flat_{MI}^{7})$ $E\flat_{MA}^{7}$ $C^{7(\flat9)})$

B $A_{MI}^{7(\flat5)}$ $A\flat_{MI}^{7}$ $A\flat_{MI}^{6}$ $C\flat/E\flat$ $E\flat_{MA}^{7}$ (C_{MI}^{7}) F_{MI}^{7} $B\flat^{7(\flat9)}$

smile so sweet, so ten-der, When at first { my / your kiss you / I } de-

$(G\flat_{MA}^{7})$ $E\flat_{MA}^{7}$ $E\flat^{7}$ $A\flat_{MA}^{7}$ $D\flat^{9}{}_{SUS4-3}$ $C\flat/G\flat$ $G\flat_{MA}^{7}$

cline, On the light in your eyes When { you / I } sur-ren-der

* Also done as an Easy Samba.

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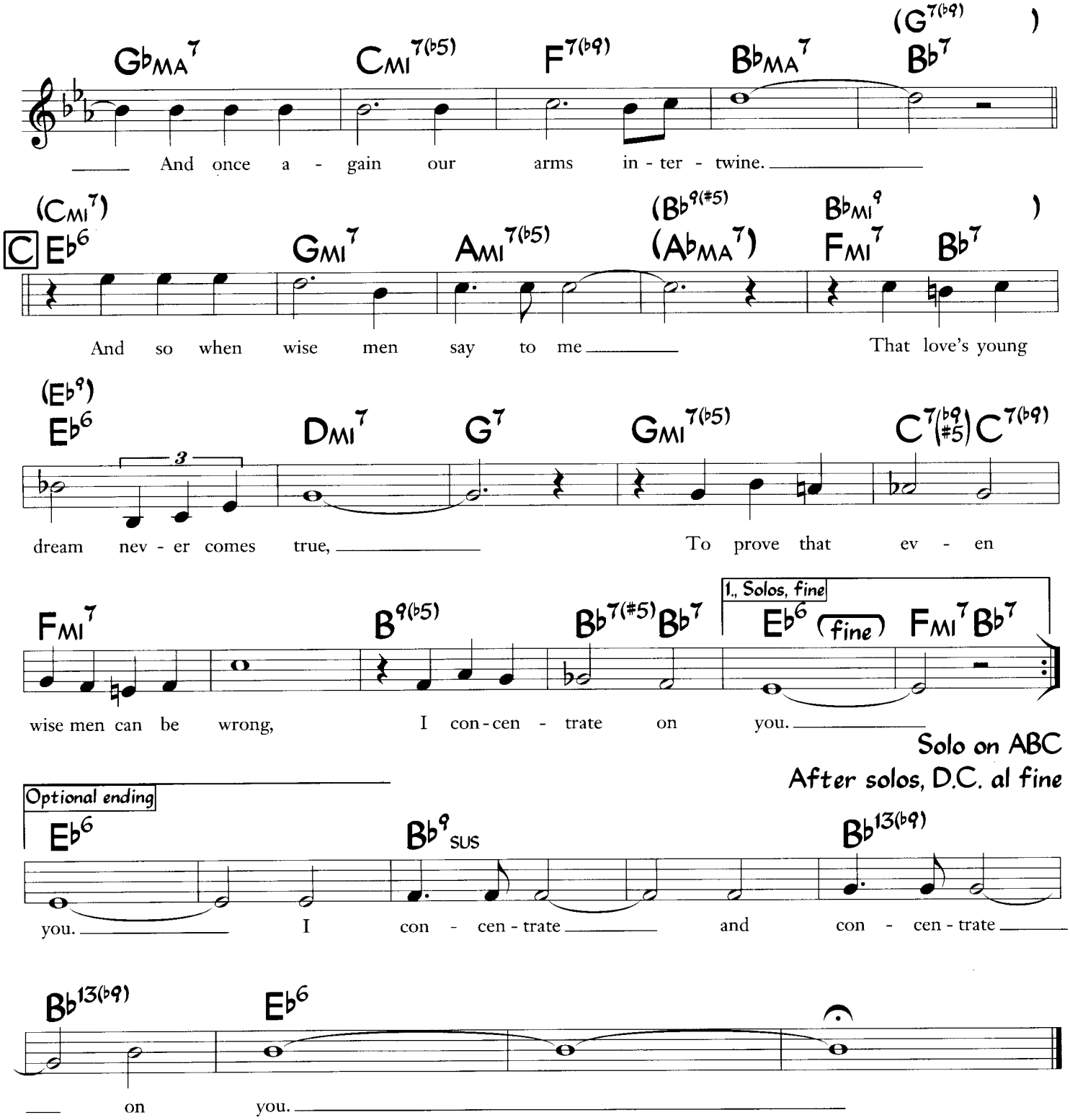
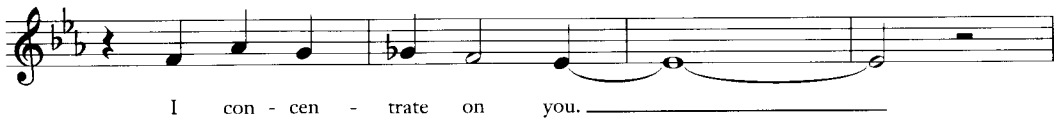


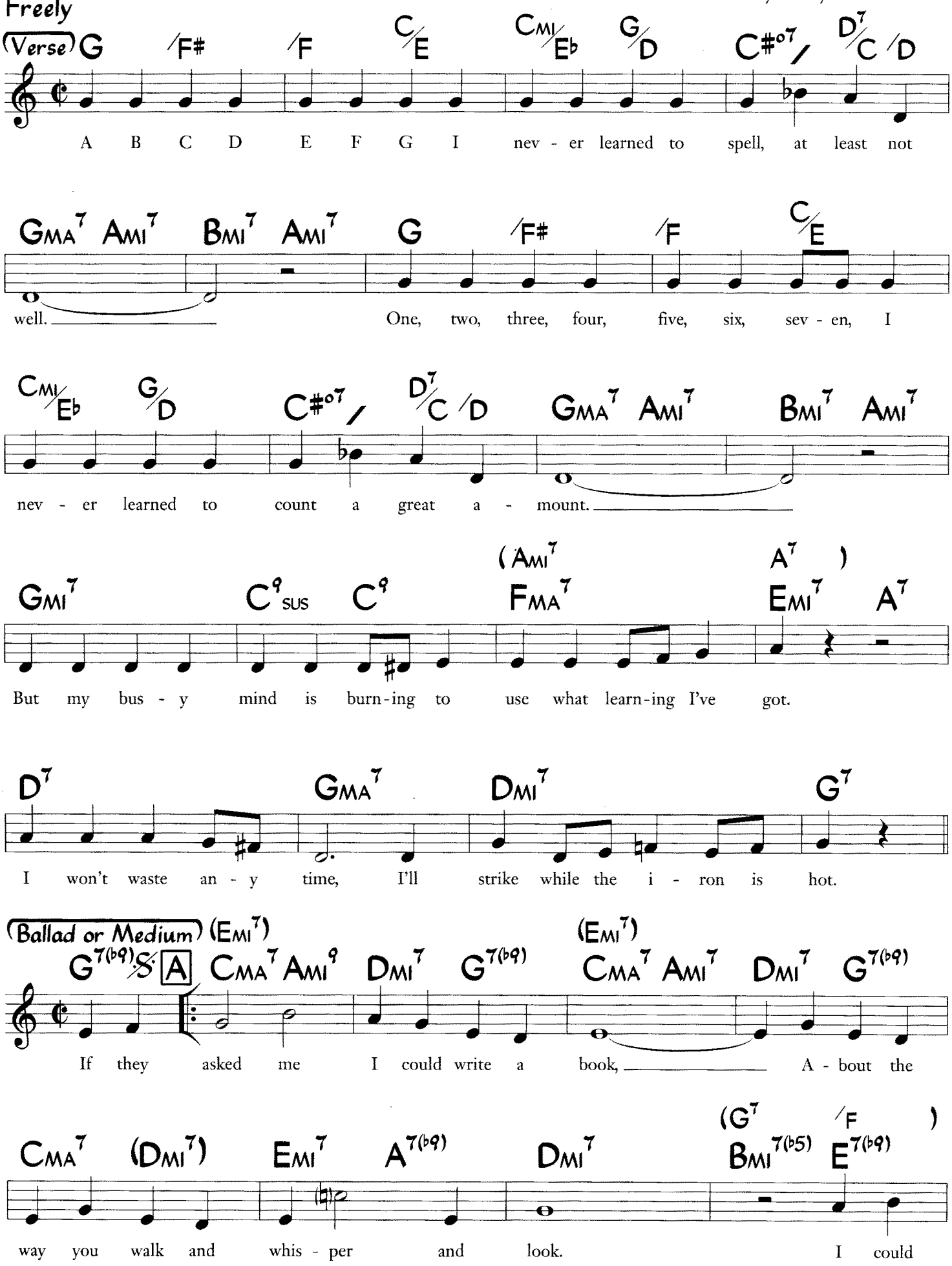
Letter A, bars 13-16 and 29-32 and Letter C, bars 13-16 are written as they are most often performed.
The original melody was written:



I Could Write A Book

(from "Pal Joey")

Music by Richard Rodgers
Lyric by Lorenz Hart



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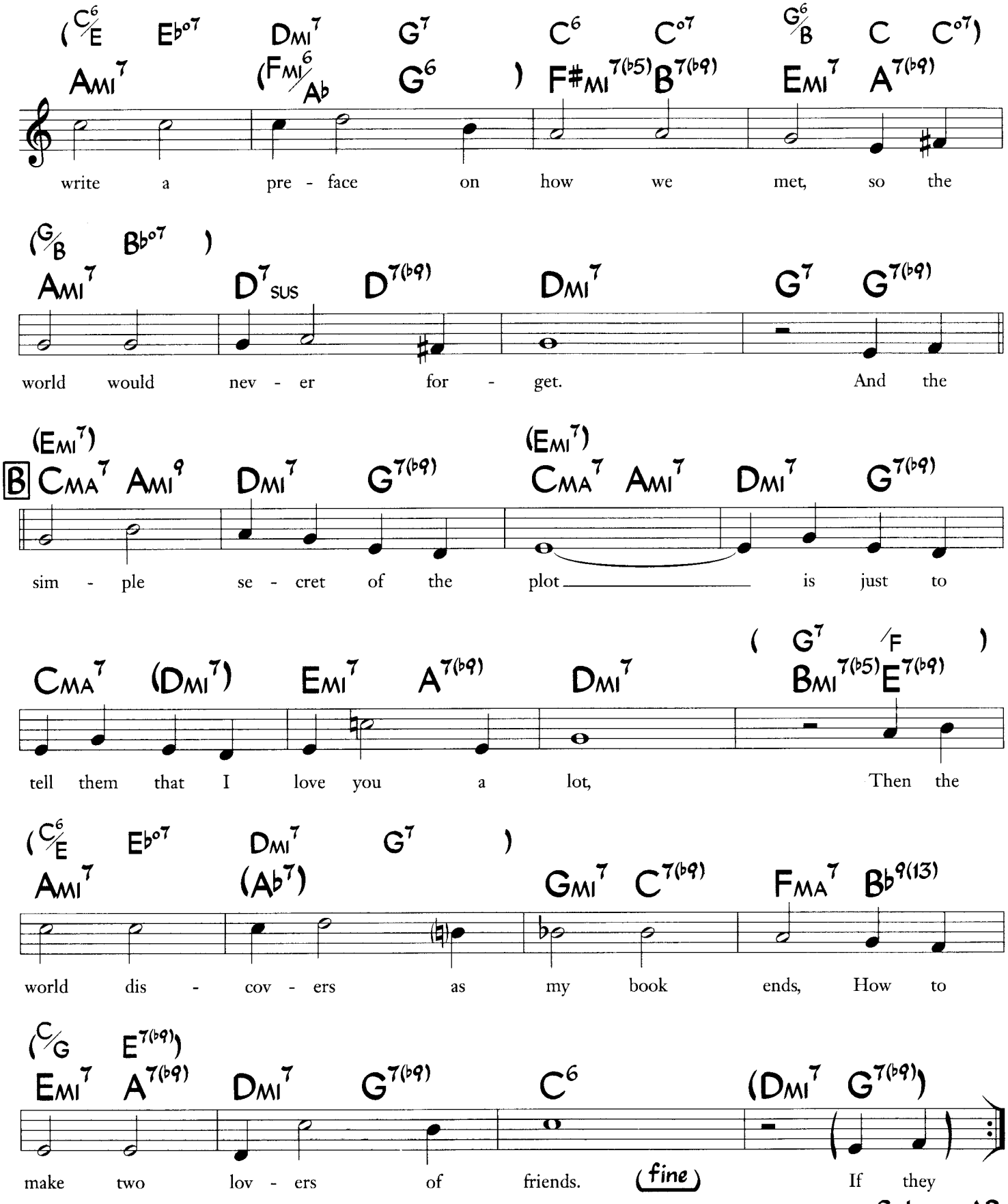
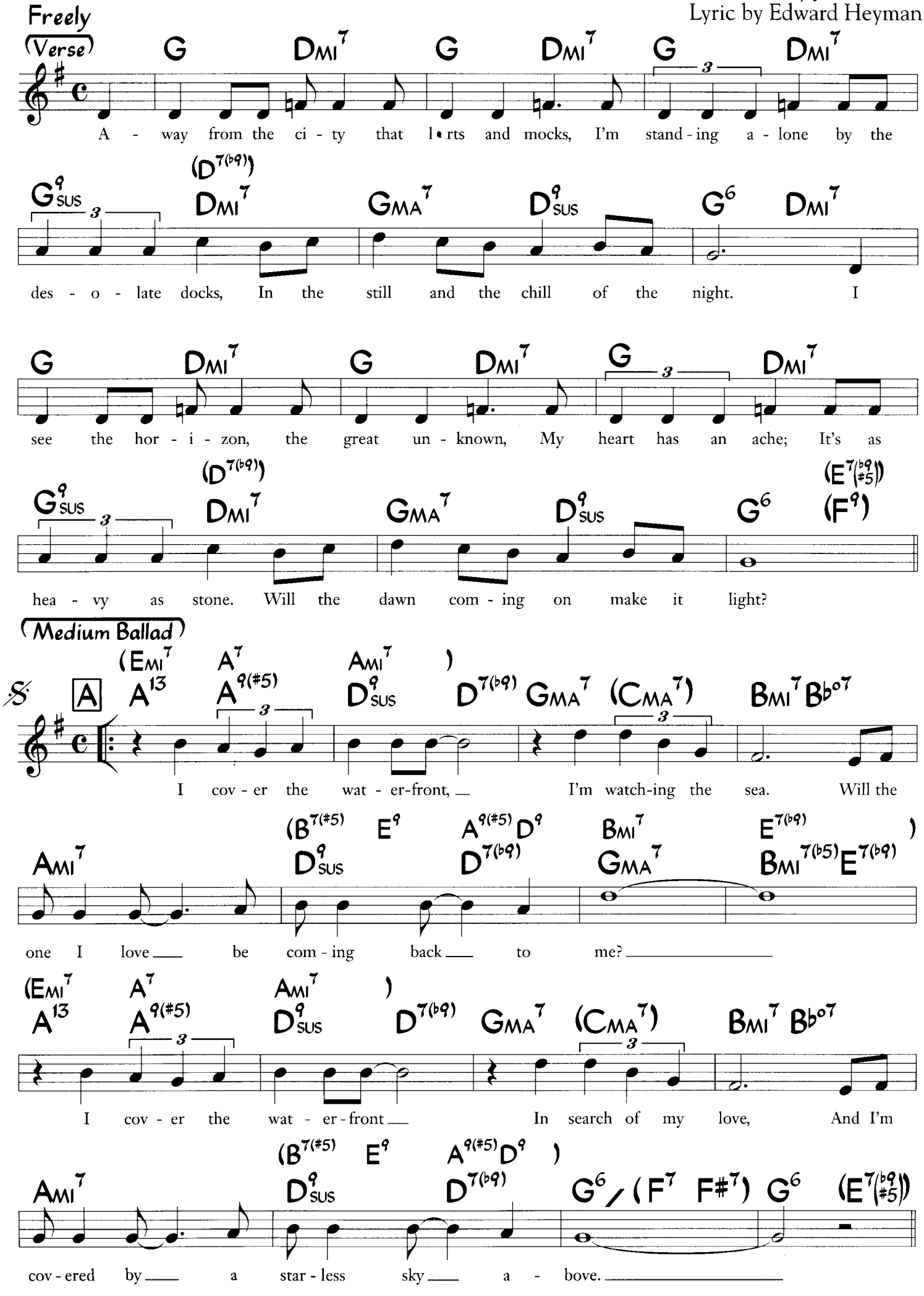


Solo on AB

After solos, D.S. al fine

I Cover The Waterfront

Music by John Green
Lyric by Edward Heyman



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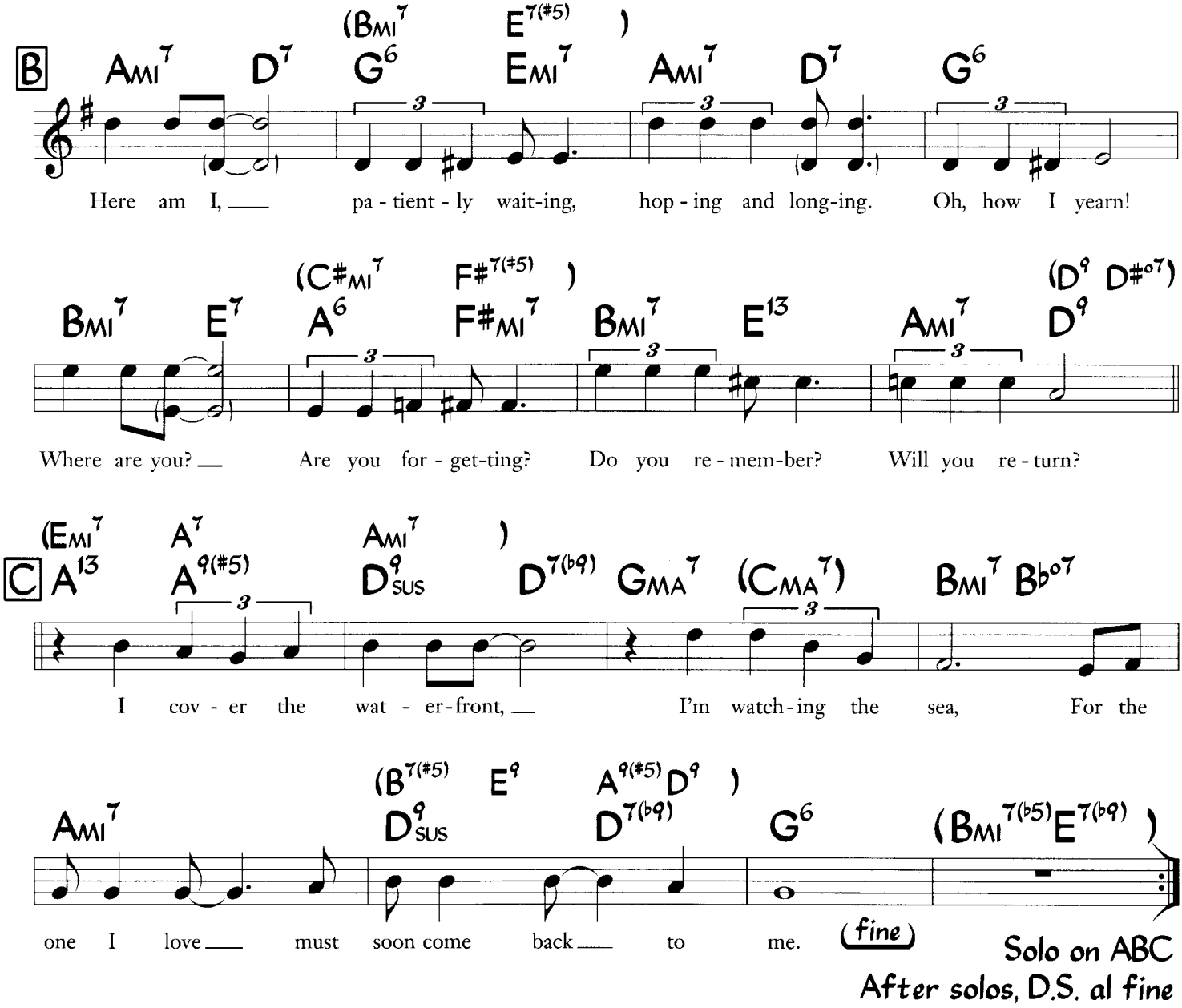
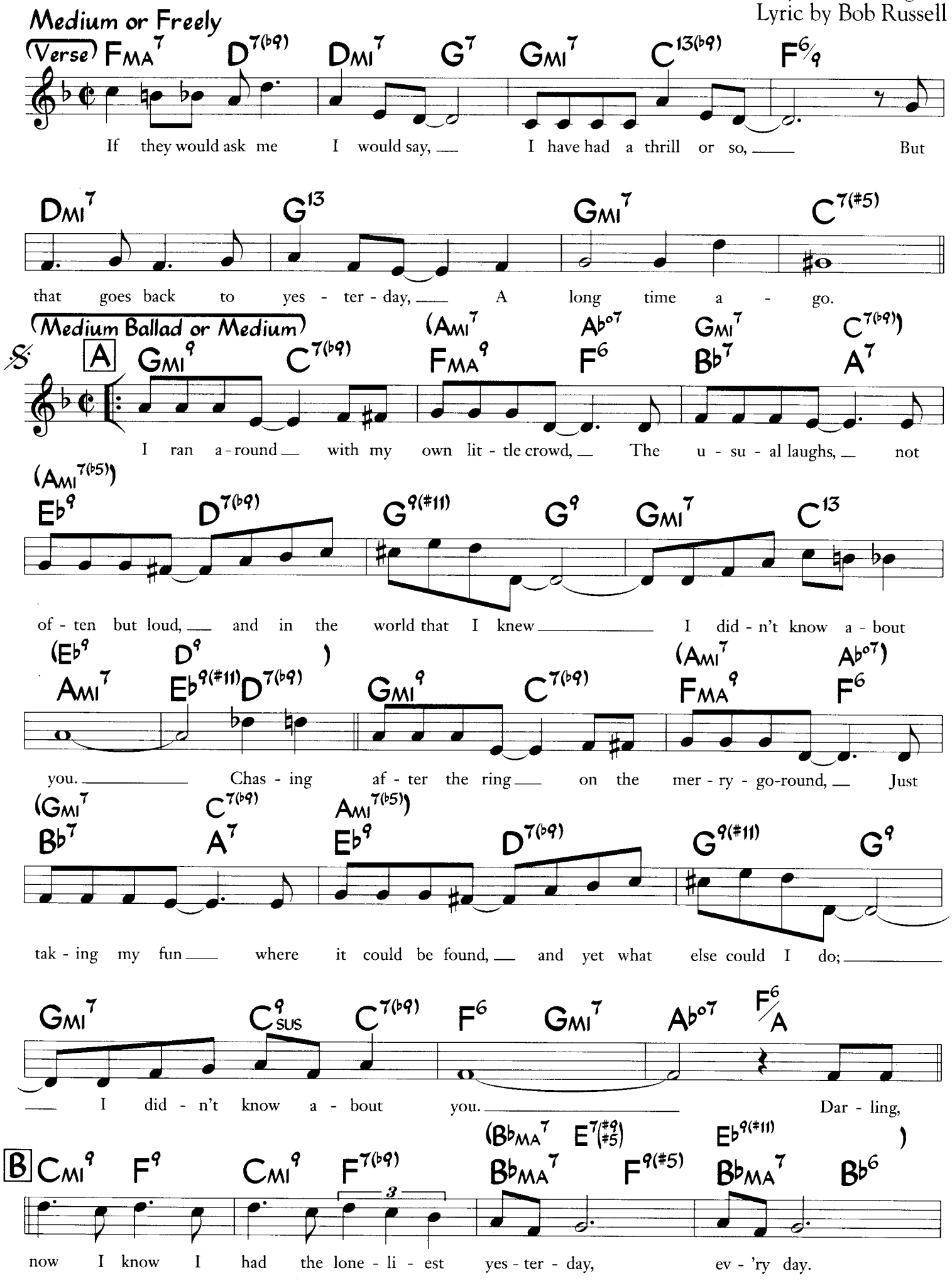

B
(Bmi7 E7(#5))
Ami7 D7 G6 Emi7 Ami7 D7 G6
Here am I, pa - tient - ly wait-ing, hop - ing and long-ing. Oh, how I yearn!
(C#mi7 F#7(#5))
Bmi7 E7 A6 F#mi7 Bmi7 E13 Ami7 D9 (D9 D#o7)
Where are you? Are you for - get-ting? Do you re - mem-ber? Will you re - turn?
C
(Emi7 A7 Ami7)
A13 A9(#5) D9sus D7(b9) GMA7 (CMA7) Bmi7 Bbo7
I cov - er the wat - er-front, I'm watch-ing the sea, For the
(B7(#5) E9 A9(#5) D9)
Ami7 D9sus D7(b9) G6 (Bmi7(b5) E7(b9))
one I love must soon come back to me.
(fine)
Solo on ABC
After solos, D.S. al fine

I Didn't Know About You

Music by Duke Ellington
Lyric by Bob Russell



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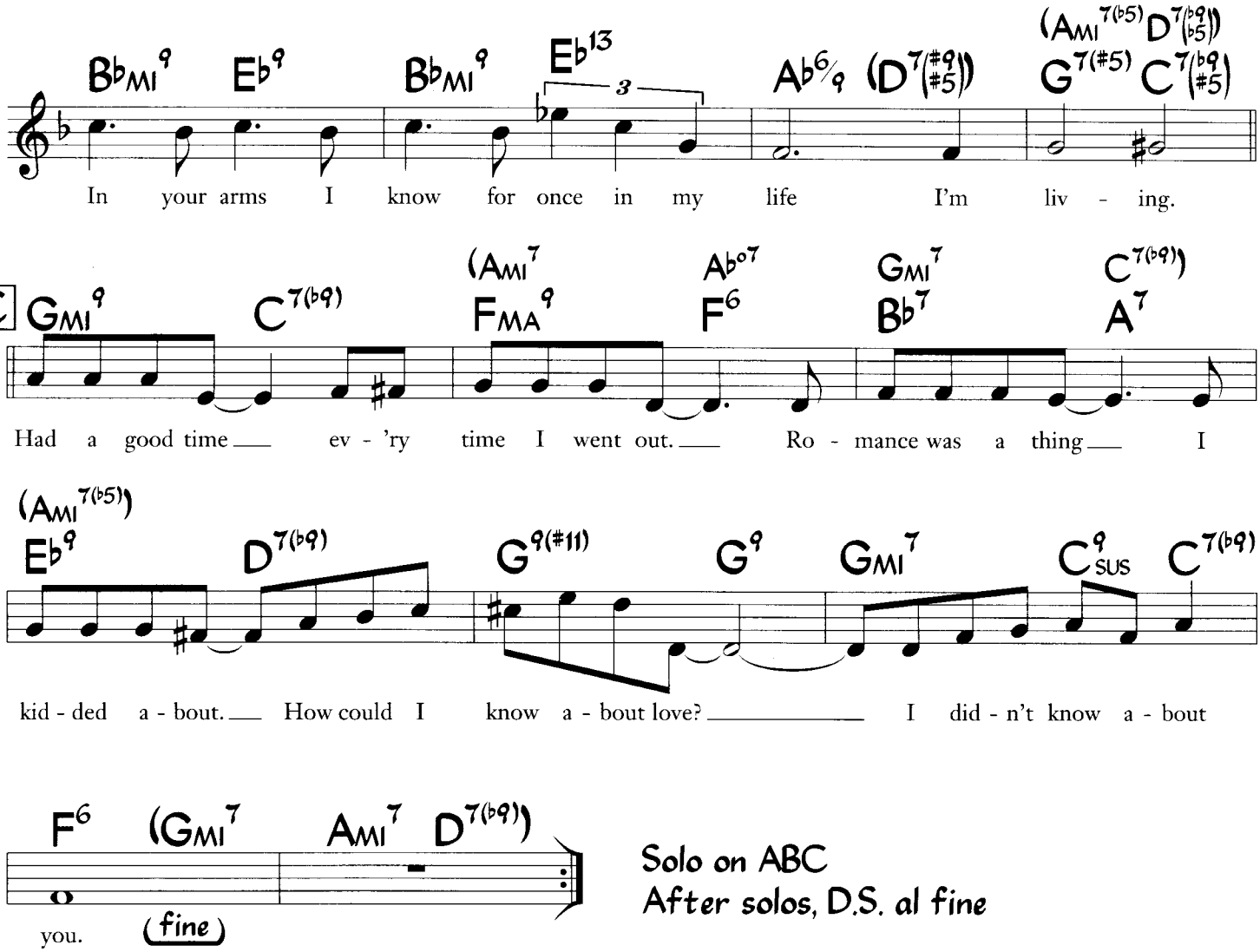
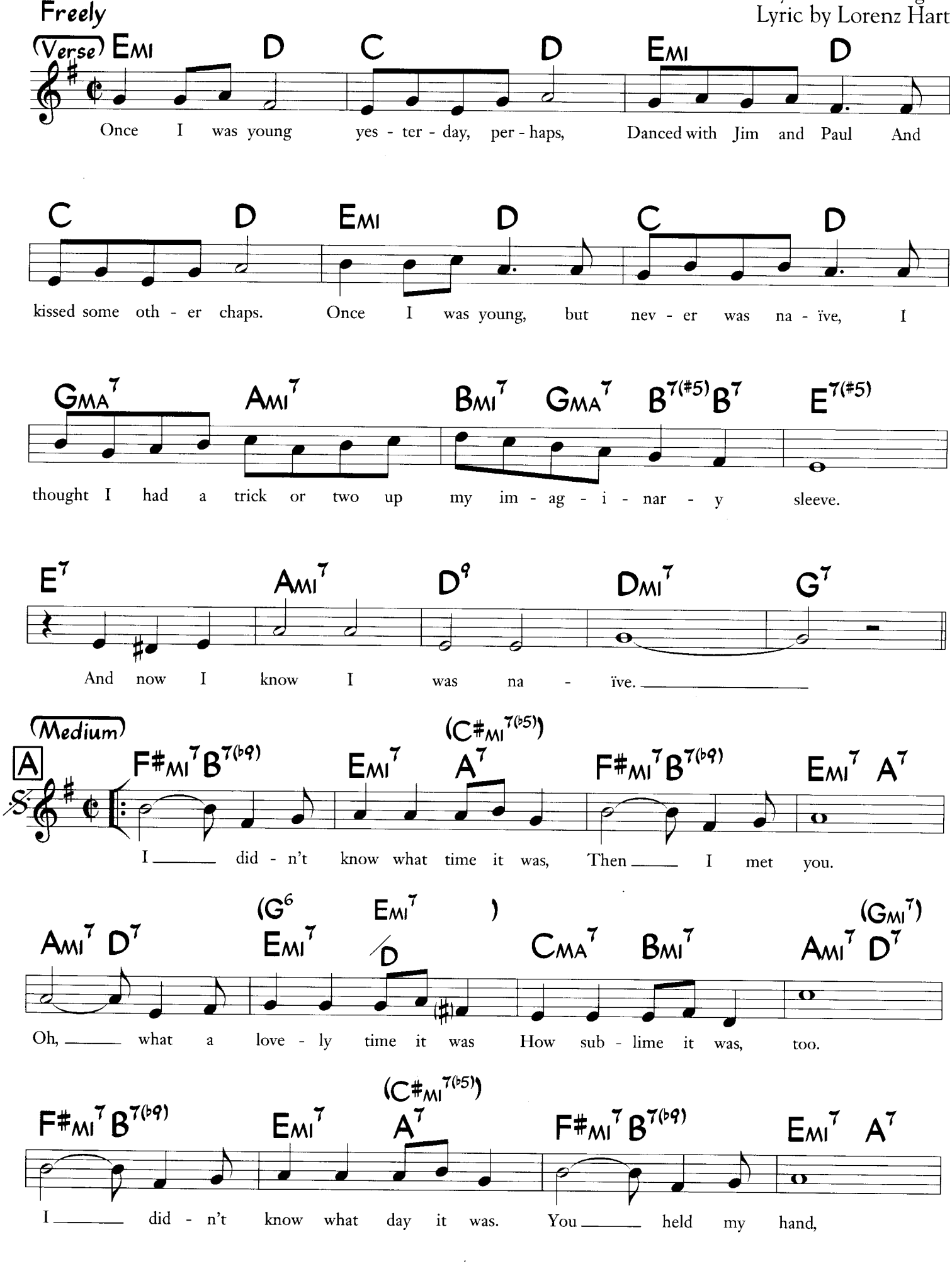


Solo on ABC
After solos, D.S. al fine

I Didn't Know What Time It Was

(from "Too Many Girls")

Music by Richard Rodgers
Lyric by Lorenz Hart



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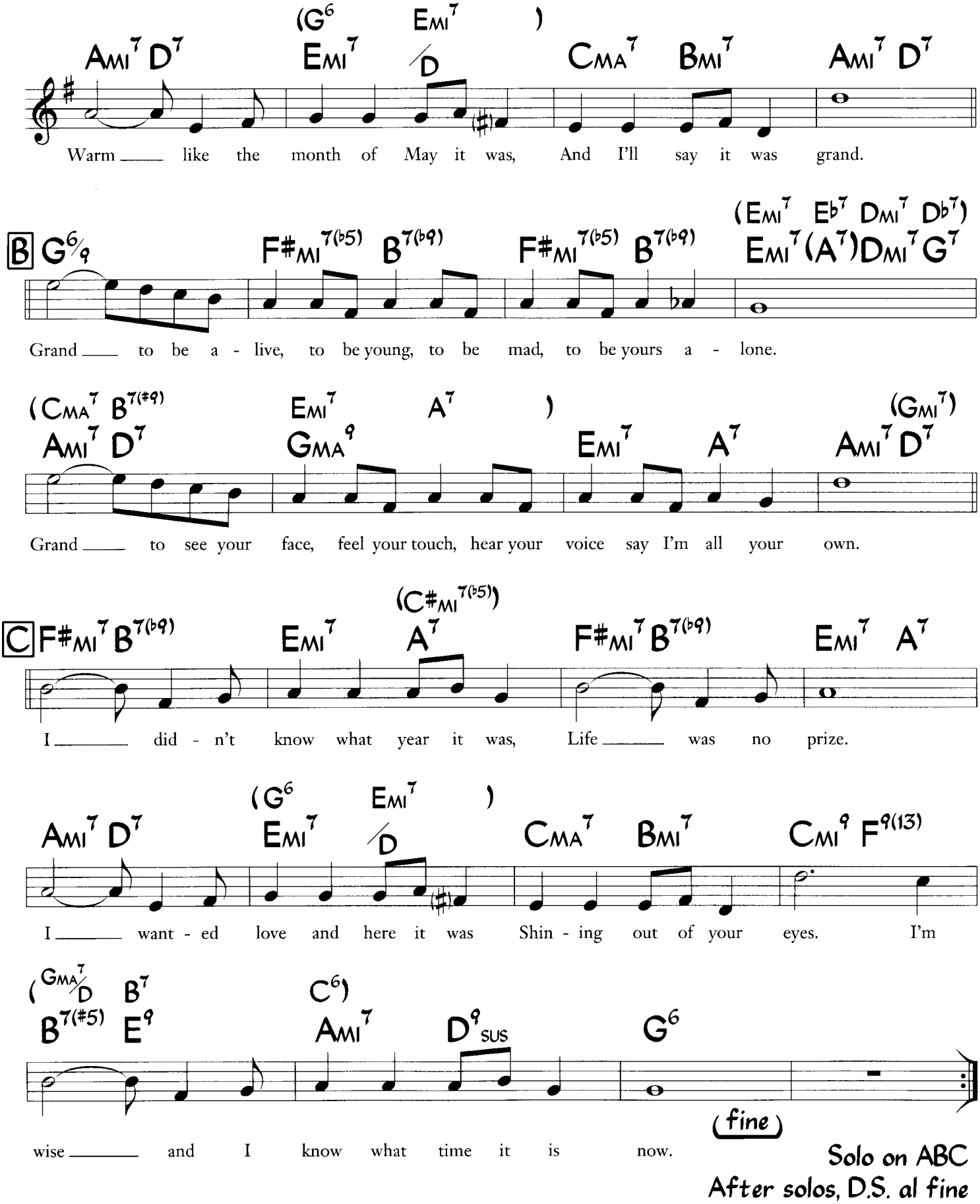
(G6 EMI7)
AMI7 D7 EMI7 /D CMA7 BMI7 AMI7 D7
Warm like the month of May it was, And I'll say it was grand.
B G6/9 F#MI7(b5) B7(b9) F#MI7(b5) B7(b9) (EMI7 Eb7 DMI7 Db7) EMI7 (A7) DMI7 G7
Grand to be a - live, to be young, to be mad, to be yours a - lone.
(CMA7 B7(#9) EMI7 A7) (GMI7)
AMI7 D7 GMA9 EMI7 A7 AMI7 D7
Grand to see your face, feel your touch, hear your voice say I'm all your own.
C F#MI7 B7(b9) EMI7 (C#MI7(b5)) A7 F#MI7 B7(b9) EMI7 A7
I did - n't know what year it was, Life was no prize.
(G6 EMI7)
AMI7 D7 EMI7 /D CMA7 BMI7 CMI9 F9(13)
I want - ed love and here it was Shin - ing out of your eyes. I'm
(GMA7/D B7 C6)
B7(#5) E9 AMI7 D9SUS G6
wise and I know what time it is now.
(fine)
Solo on ABC
After solos, D.S. al fine

I Get A Kick Out Of You

(from "Anything Goes")

Cole Porter

Freely

(Verse) $E\flat^{6}_{9}$ F_{MI}^{7} $B\flat^{7}$ $E\flat^{6}_{9}$ F_{MI}^{7} $B\flat^{7}$ $E\flat_{MA}^{7}$

My sto - ry is much too sad to be told, But prac - tic-'ly ev - 'ry-thing

F_{MI}^{7} $B\flat^{7}$ $E\flat^{6}_{9}$ F_{MI}^{7} $B\flat^{7}$ $E\flat^{6}_{9}$ F_{MI}^{7} $B\flat^{7}$

leaves me to - tal - ly cold. The on - ly ex - cep-tion I know is the

G_{MA}^{7} (E_{MI}^{7}) A_{MI}^{7} D^{7} G_{MA}^{7} (E_{MI}^{7}) A_{MI}^{7} $D^{7(\flat 9)}$ $(B\flat^{7})$ G_{MI}^{7}

case When I'm out on a qui - et spree Fight-ing vain-ly the old en-nui,

(Optional Tempo, Medium)

C^{7} F_{MI}^{7} $B\flat^{7}$ $(E\flat^{6}$ $C^{7(\flat 9)}$ $E\flat^{6}$ $C^{7(\flat 9\,\#5)}$ F^{9} $B\flat^{7(\flat 9\,\#5)})$

And I sud-den-ly turn and see your fab - u - lous face.

A (Medium) F_{MI}^{7} $B\flat^{7}$ $E\flat_{MA}^{7}$ G_{MI}^{7} $C^{7(\flat 9)}$ F_{MI}^{7}

I get no kick from cham - pagne. Mere al - co -

$B\flat^{7}$ $(E^{o7}$ $E\flat_{MA}^{7}$ G_{MI}^{7} $C^{7(\flat 9)})$ F_{MI}^{7} $B\flat^{7}$ $(E\flat^{6}$ $G_{MI}^{7(\flat 5)})$

hol does - n't thrill me at all, So tell me why should it be true

$C^{7(\flat 9)}$ F_{MI}^{7} $B\flat^{7}$ $E\flat^{6}$ G_{MI}^{7} $C^{7(\flat 9\,\#5)}$

That I get a kick out of you?

B F_{MI}^{7} $B\flat^{7}$ $E\flat_{MA}^{7}$ G_{MI}^{7} $C^{7(\flat 9)}$ F_{MI}^{7} $B\flat^{7}$

Some get a kick from co - caine. I'm sure that if I took

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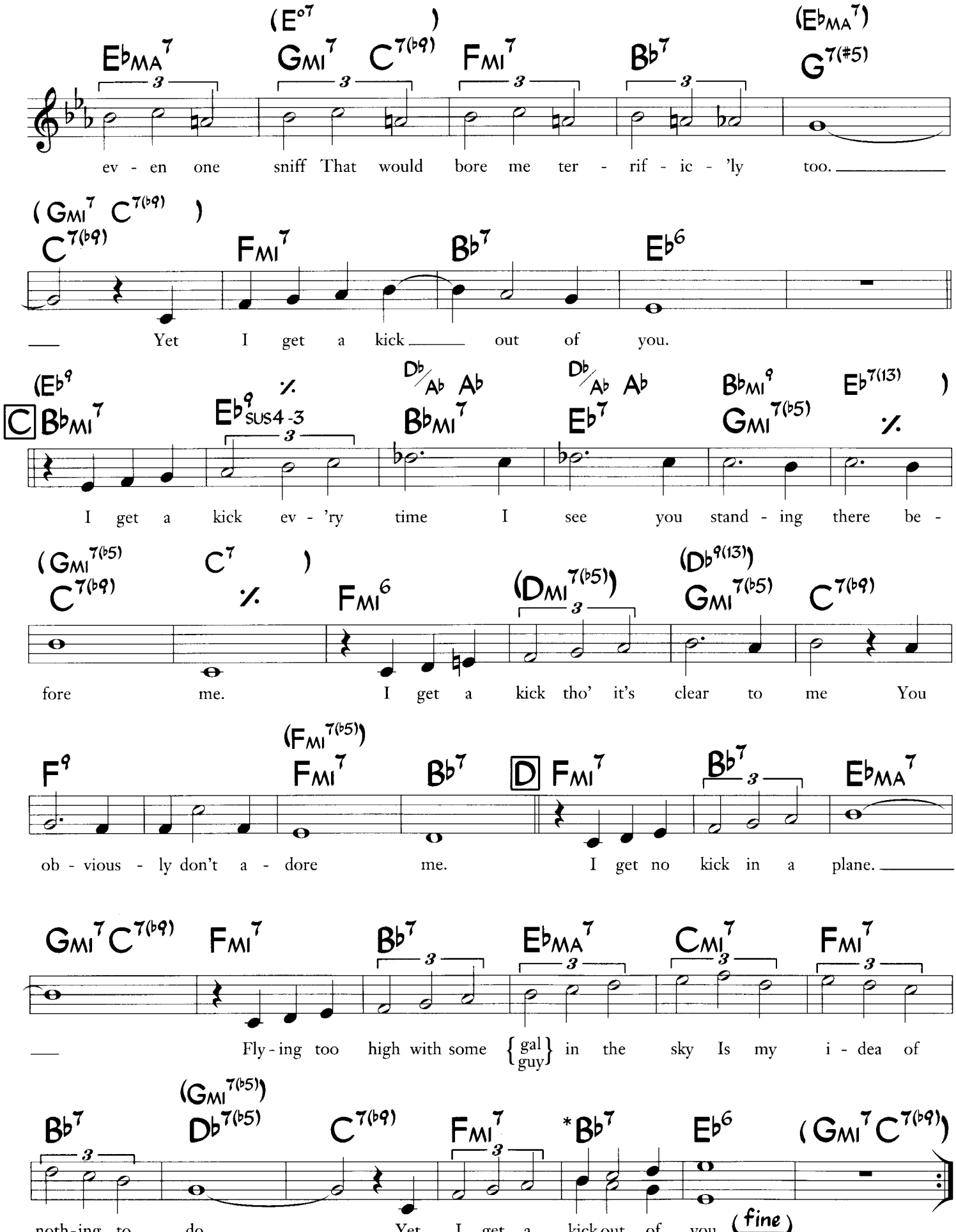
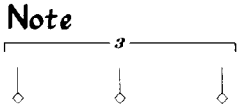


Solo on ABCD
After solos, D.S. al fine

* Upper notes are the original notes, lower notes are often used.

Note



rhythm is usually played or sung as

I Got Rhythm

George Gershwin
Ira Gershwin

Bright or Freely

(Verse) Gmi Cmi Gmi Eb7

Days can be sun - ny, with nev - er a sigh.

Gmi D7 Gmi (D7)

Don't need what mon - ey can buy.

Gmi Cmi Gmi Eb7

Birds in the tree sing their day - ful of song.

Gmi Cmi9 F13 Bb6

Why should - n't we sing a - long?

D7 Eb9 D7 (Cmi7 Eb7 Bbmi6)

I'm chip - per all the day, hap - py with my lot.

D7 Eb9 D7 Cmi7 F7

How do I get that way? Look at what I've got.

(Medium or Bright)

𝄋 A Bb6 Gmi7 Cmi7 F7 Dmi7 (Db°7) Gmi7 Cmi7 F7

I got rhy - thm, I got mu - sic,

(Fmi7 Bb7 Eb6 Ab7) Bb6/F

Bb7 D Eb7 E°7 F7 Bb6 F7

I got my { man. / gal. } Who could ask for an - y - thing more?

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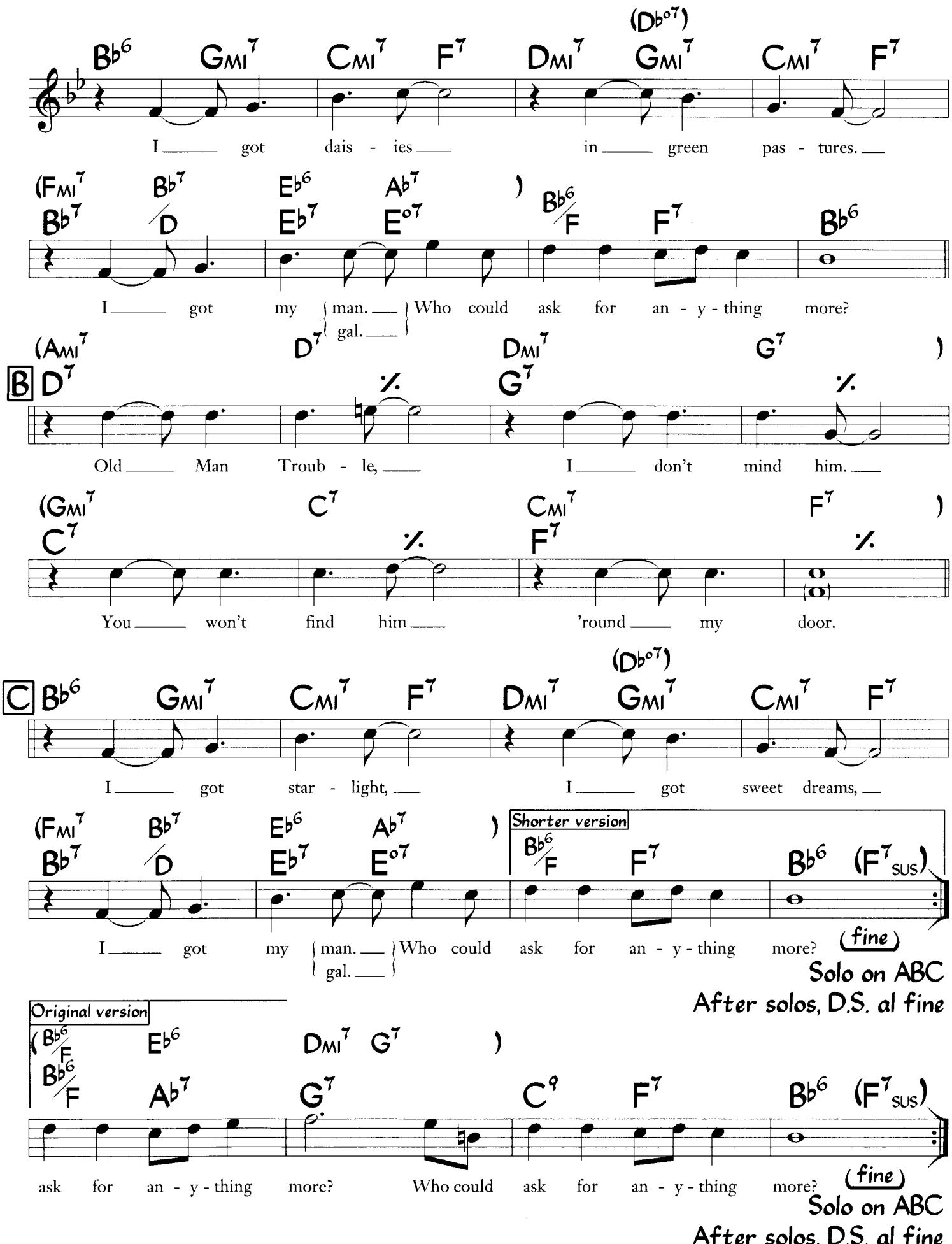
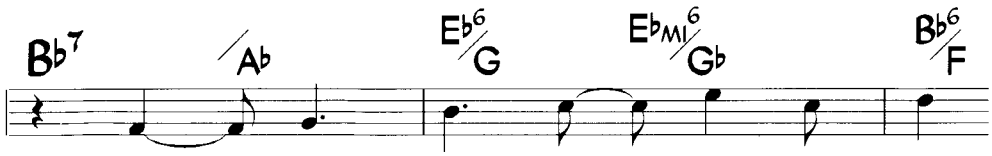


Letter A bars 5-6 and 13-14, and letter C, bars 5-6, can also use the following chords:

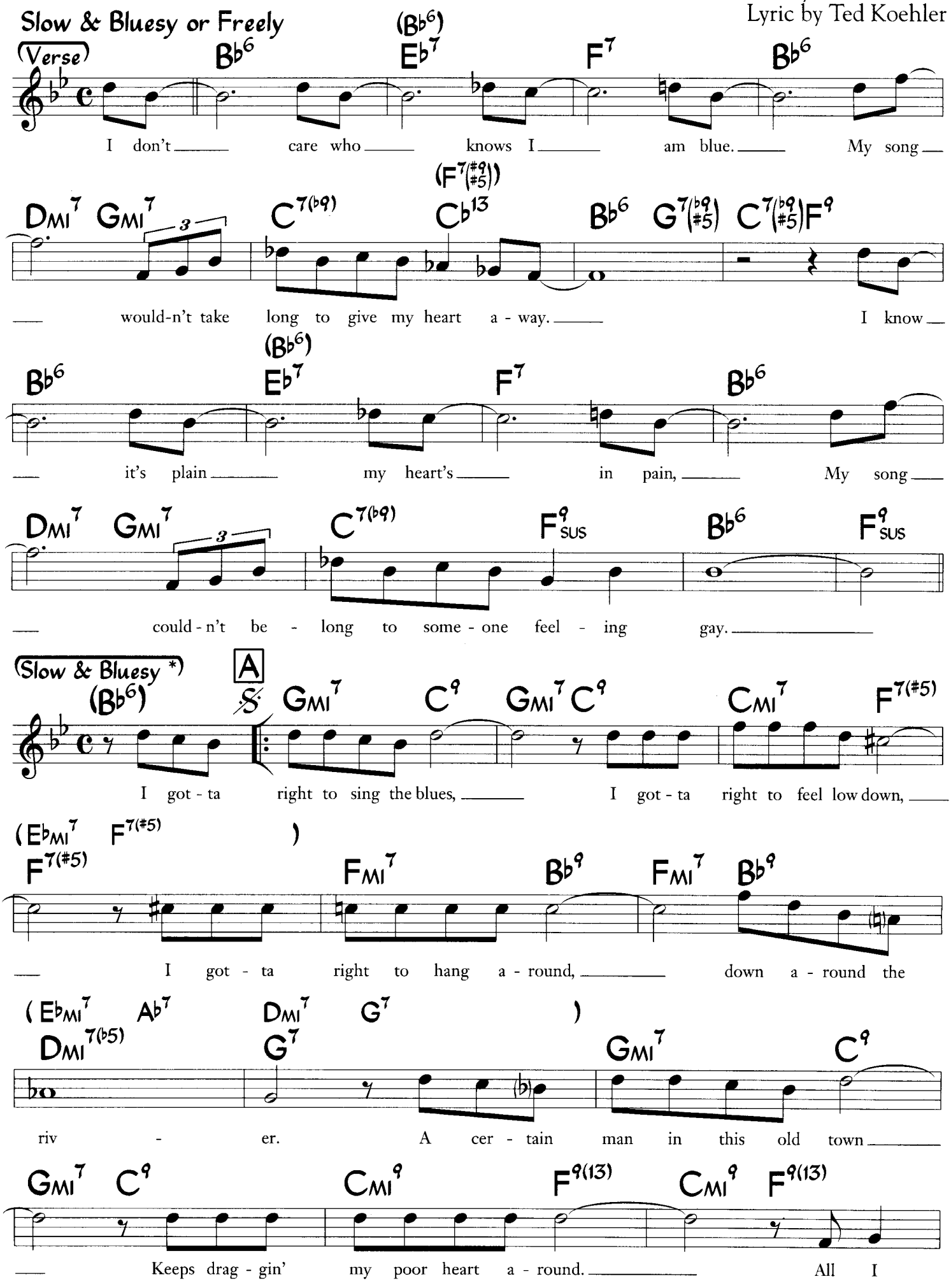


Jazz instrumentalists often use the "shorter" ending, making letter C 8 bars long.

I Gotta Right To Sing The Blues

(from "Earl Carroll's Vanities")

Music by Harold Arlen
Lyric by Ted Koehler



* Also Medium Tempo.

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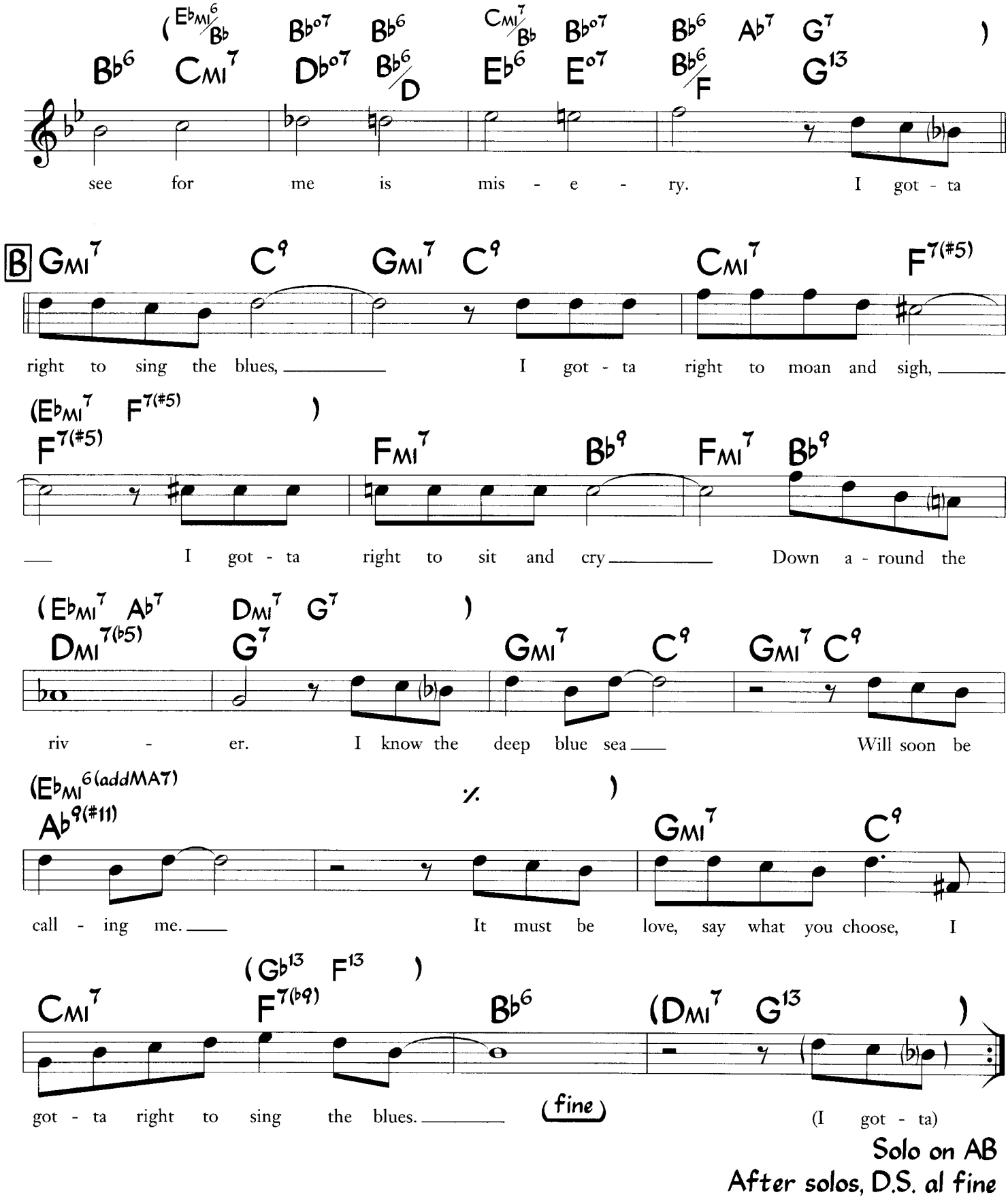
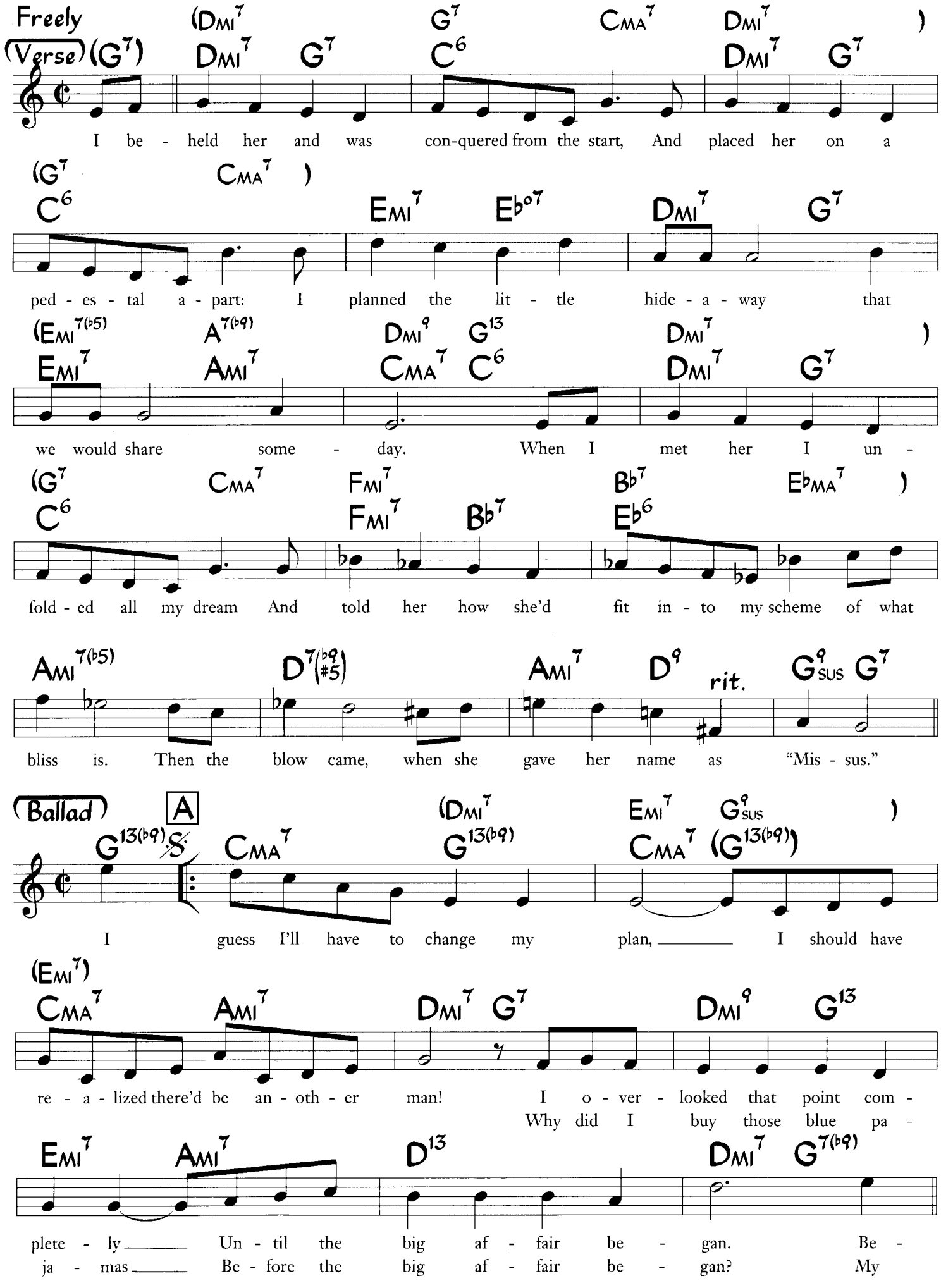


Solo on AB

After solos, D.S. al fine

I Guess I'll Have To Change My Plan

Music by Arthur Schwartz
Lyric by Howard Dietz



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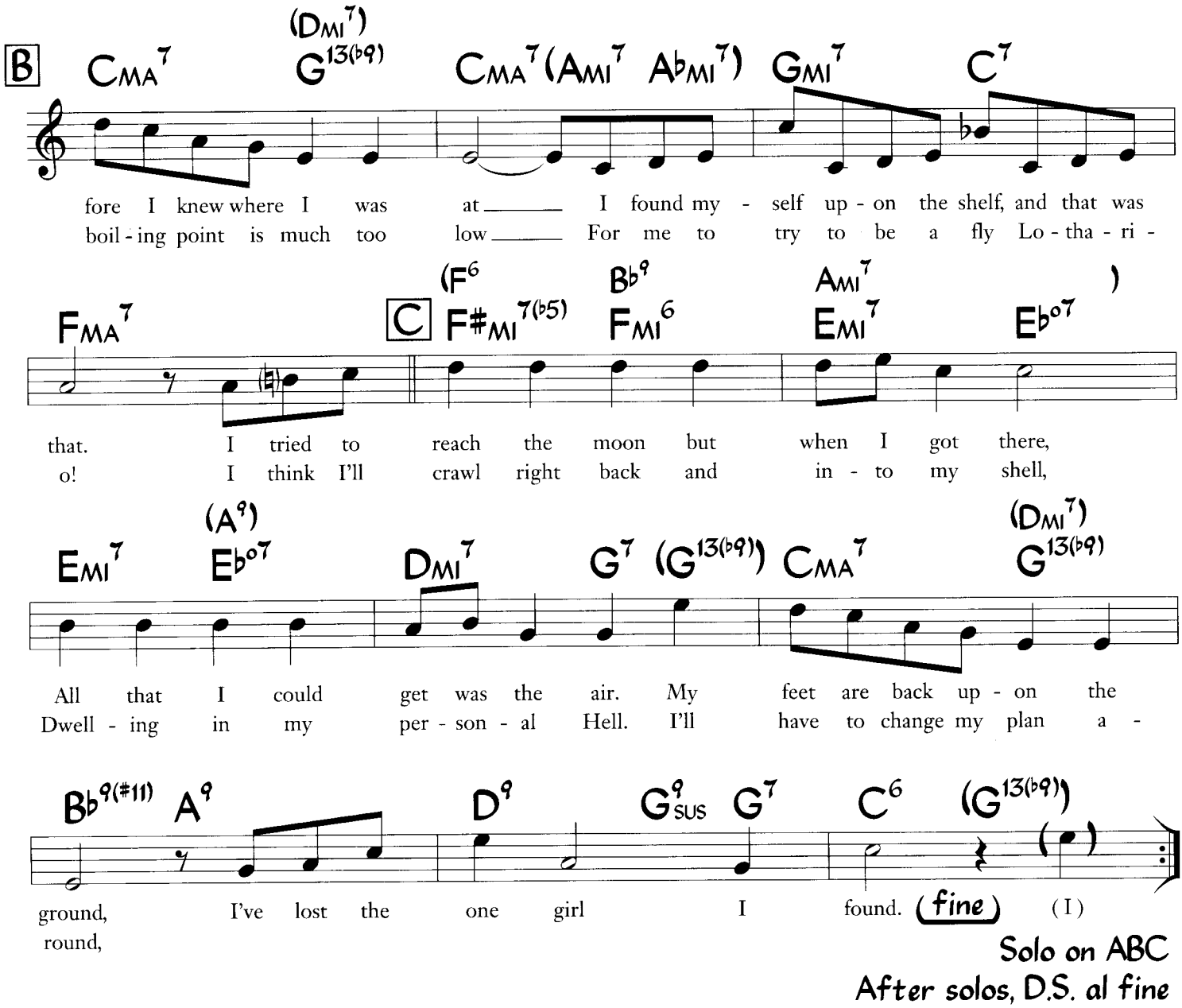


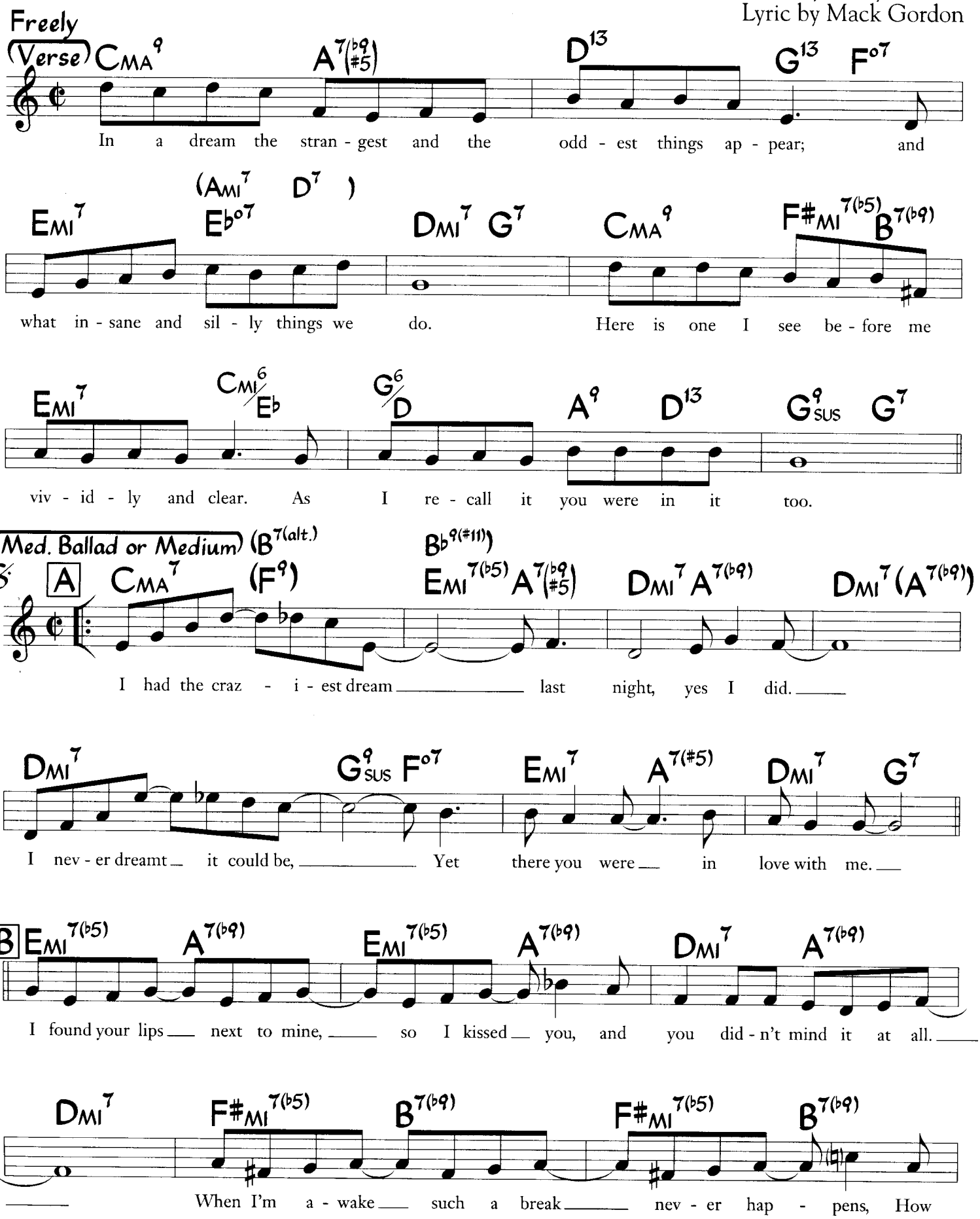
Solo on ABC

After solos, D.S. al fine

I Had The Craziest Dream

(from "Springtime In The Rockies")

Music by Harry Warren
Lyric by Mack Gordon



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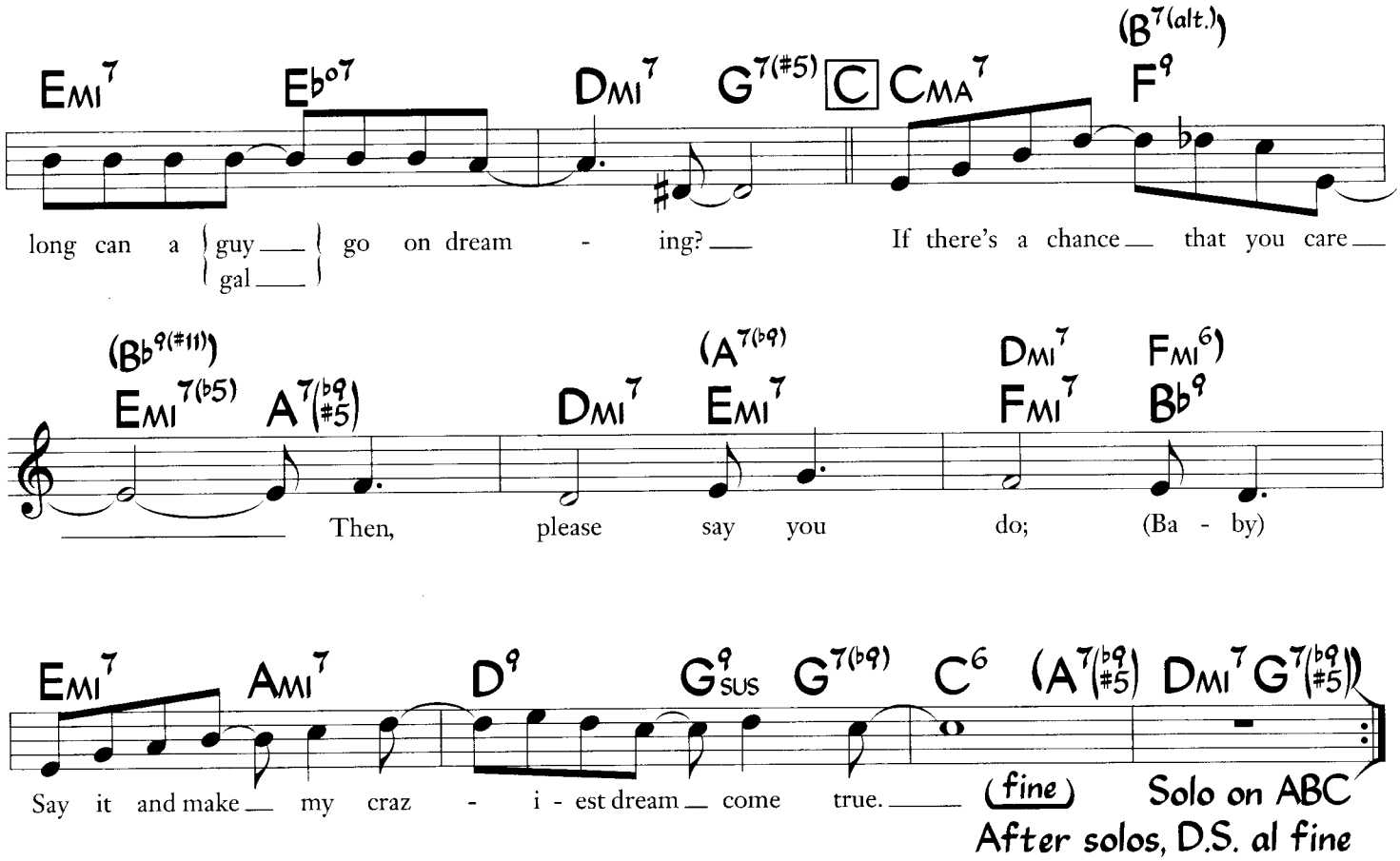
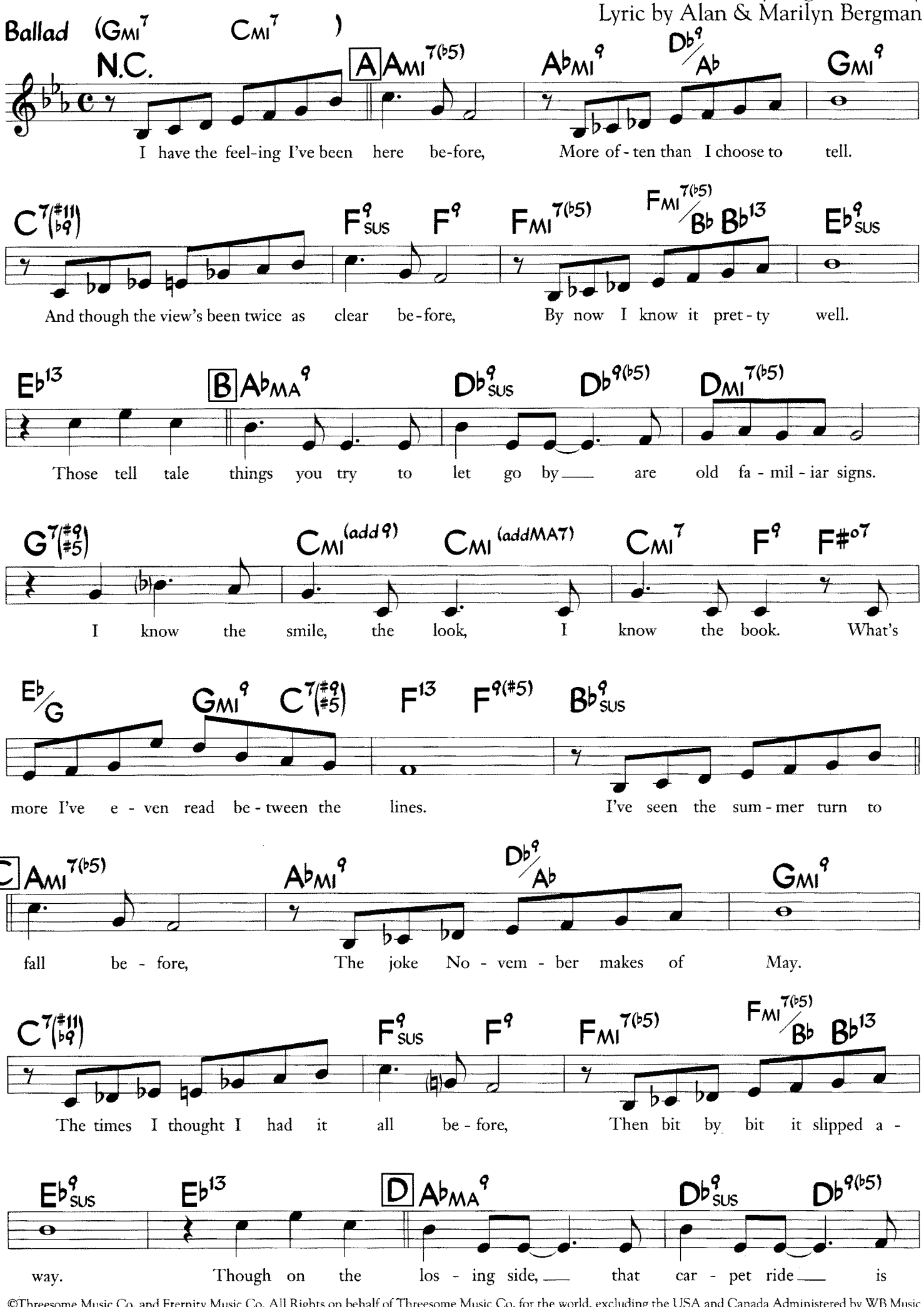

EMI7 Eb°7 DMI7 G7(#5) C CMA7 (B7(alt.)) F9
long can a guy / gal go on dream - ing? If there's a chance that you care
(Bb9(#11)) EMI7(b5) A7(b9 #5) DMI7 (A7(b9)) EMI7 DMI7 FMI7 (FMI6) Bb9
Then, please say you do; (Ba - by)
EMI7 AMI7 D9 G9sus G7(b9) C6 (A7(b9 #5) DMI7 G7(b9 #5))
Say it and make my craz - i - est dream come true. (fine) Solo on ABC
After solos, D.S. al fine

I Have The Feeling I've Been Here Before

Music by Roger Kellaway
Lyric by Alan & Marilyn Bergman



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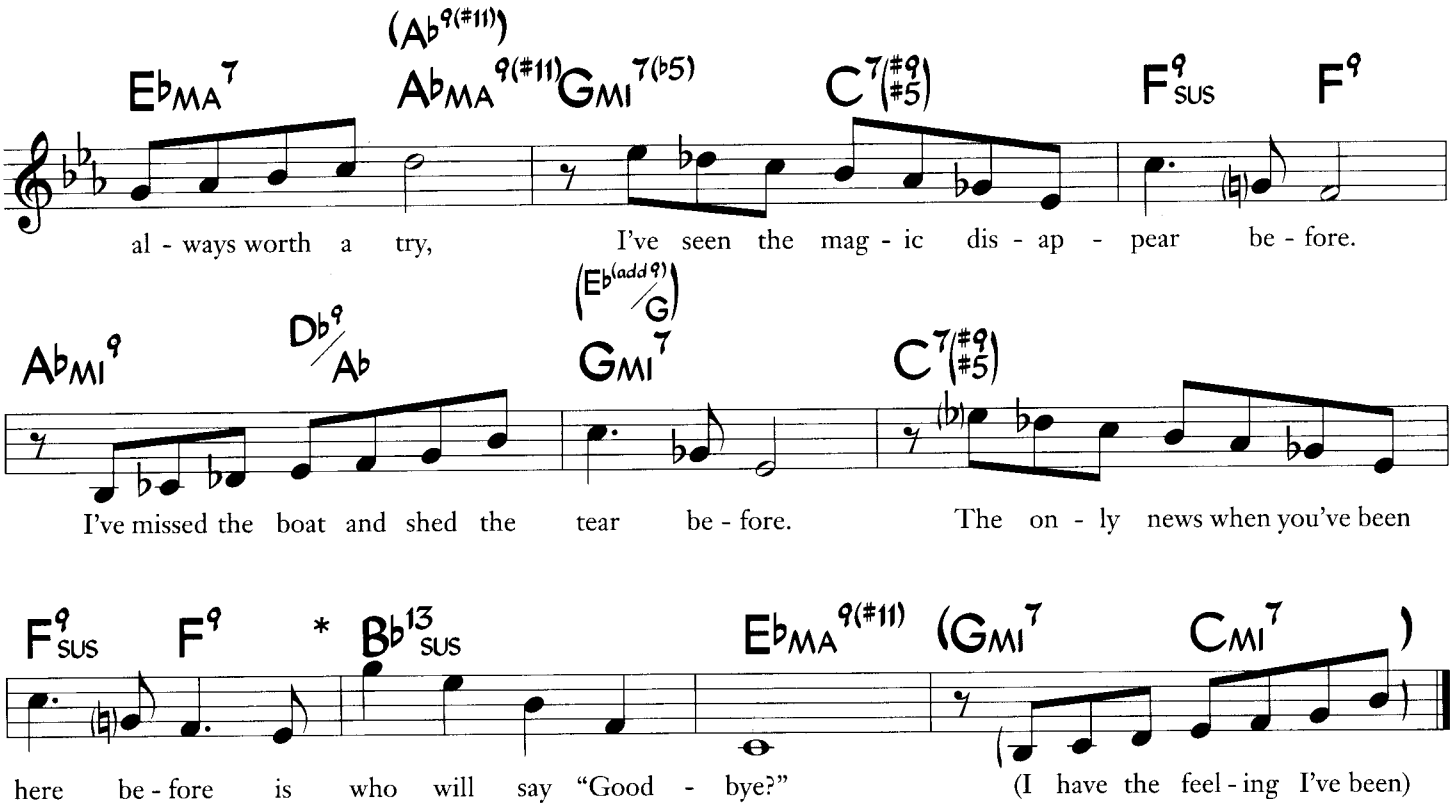
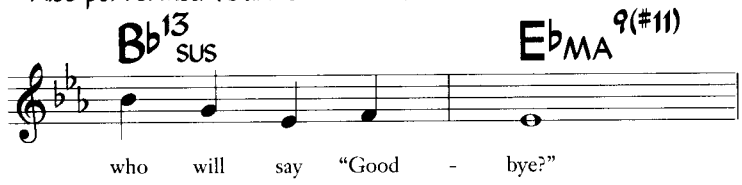
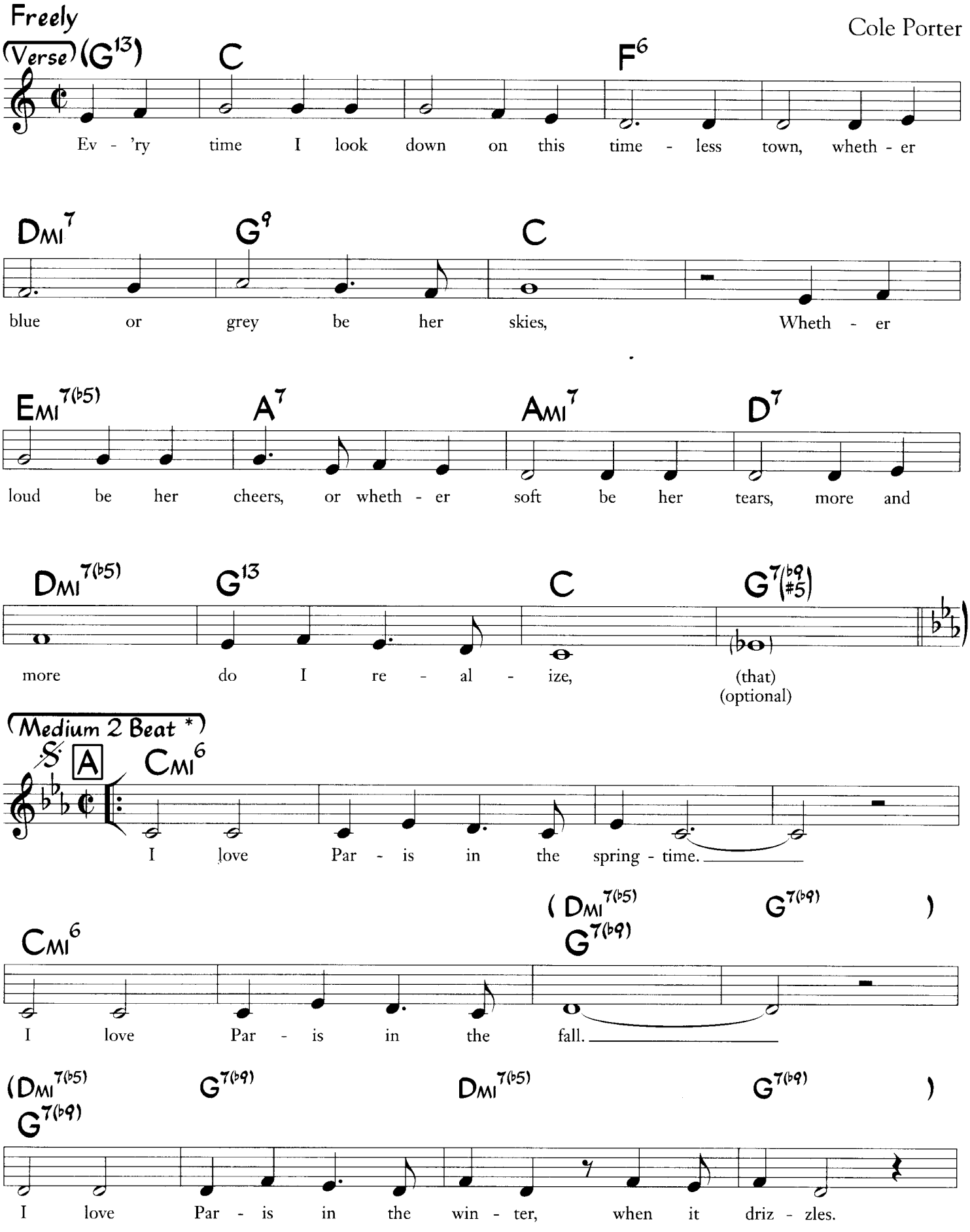


* Also performed (Carmen McRae):



I Love Paris

Cole Porter



* Also done Up Tempo. (Sometimes Letter A is Latin and Letter B is Jazz Swing.)

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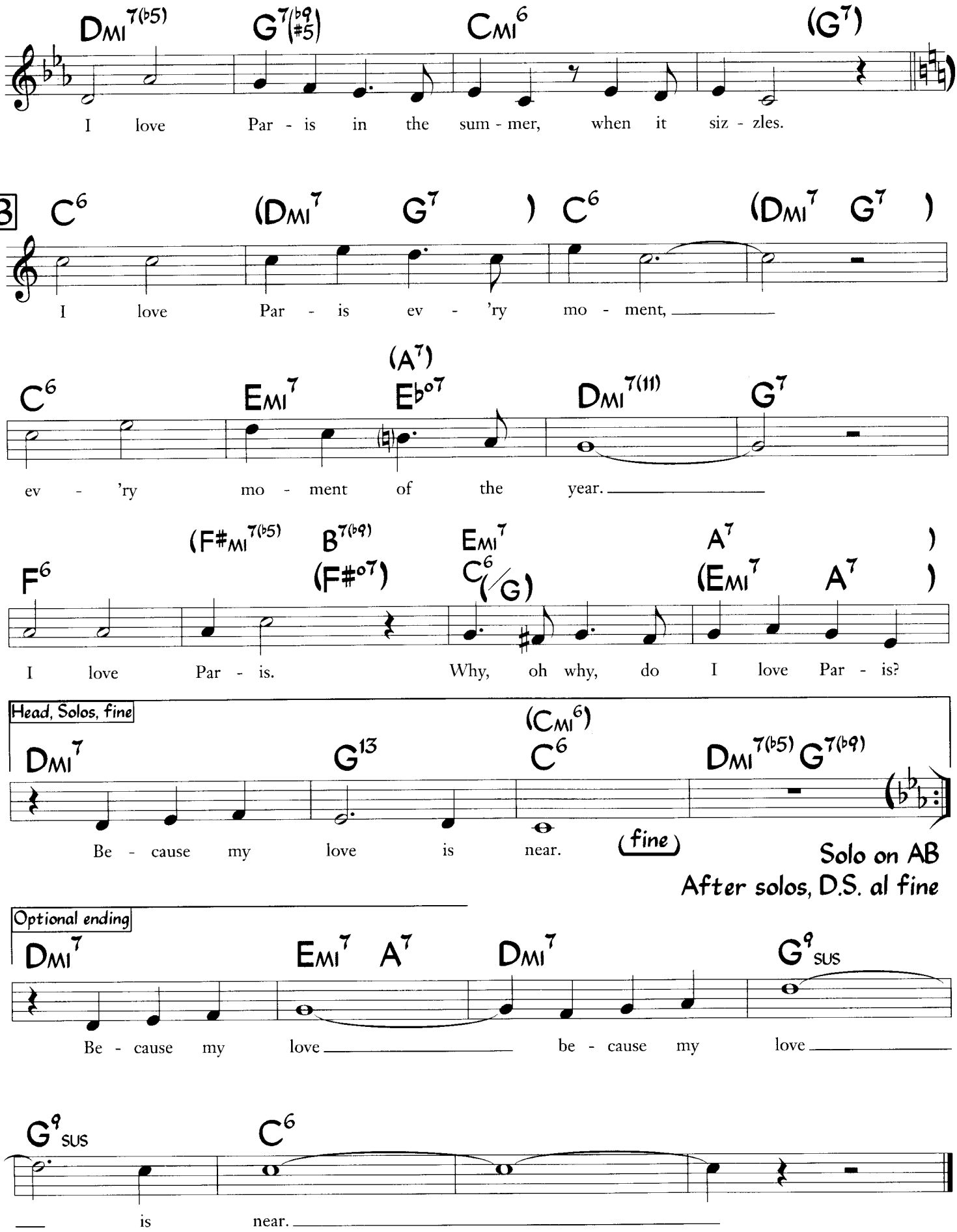
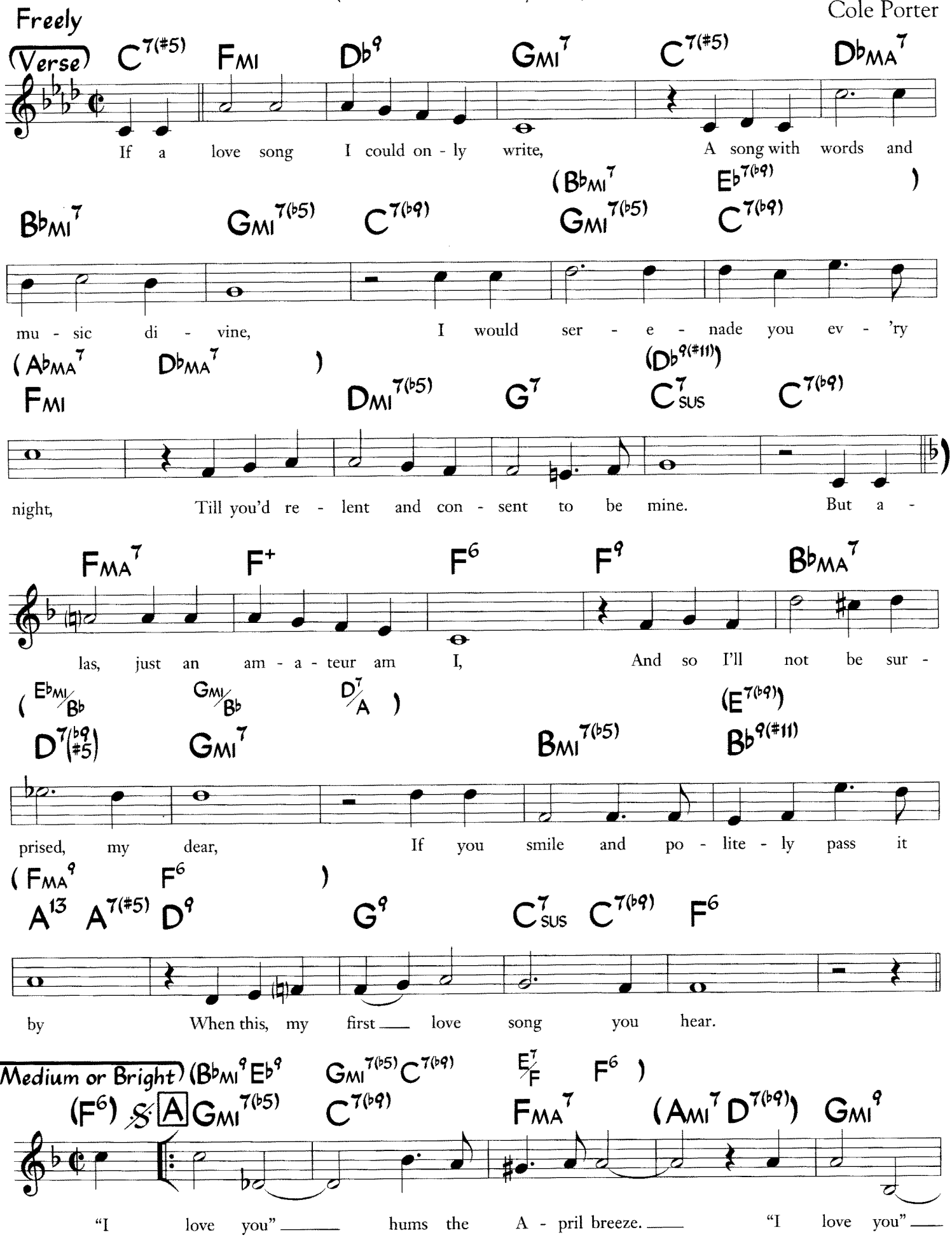


Optional ending is from the original sheet music.
Some instrumental versions repeat letter A. (Form = AAB)

I Love You

(from "Mexican Hayride")

Cole Porter



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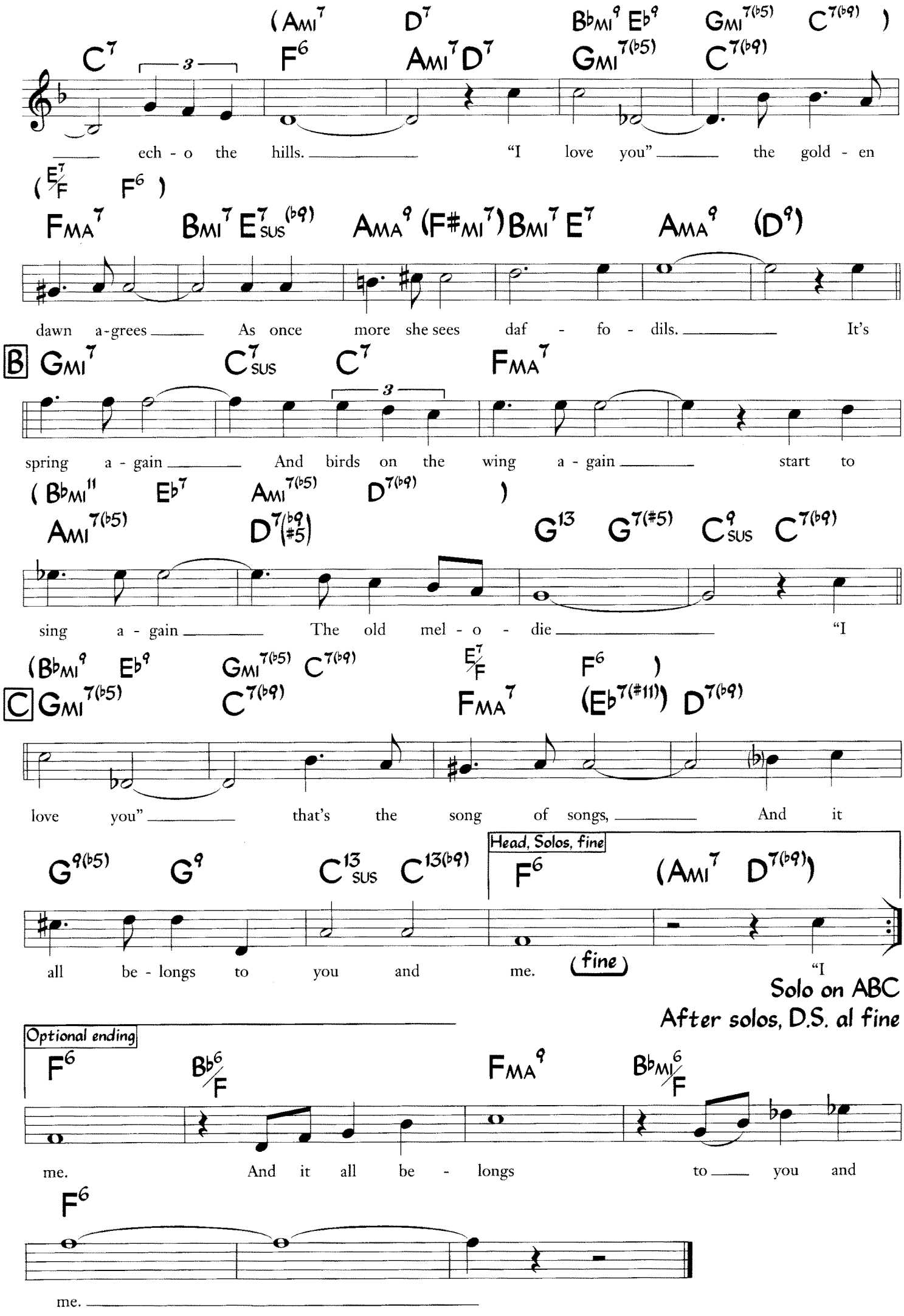
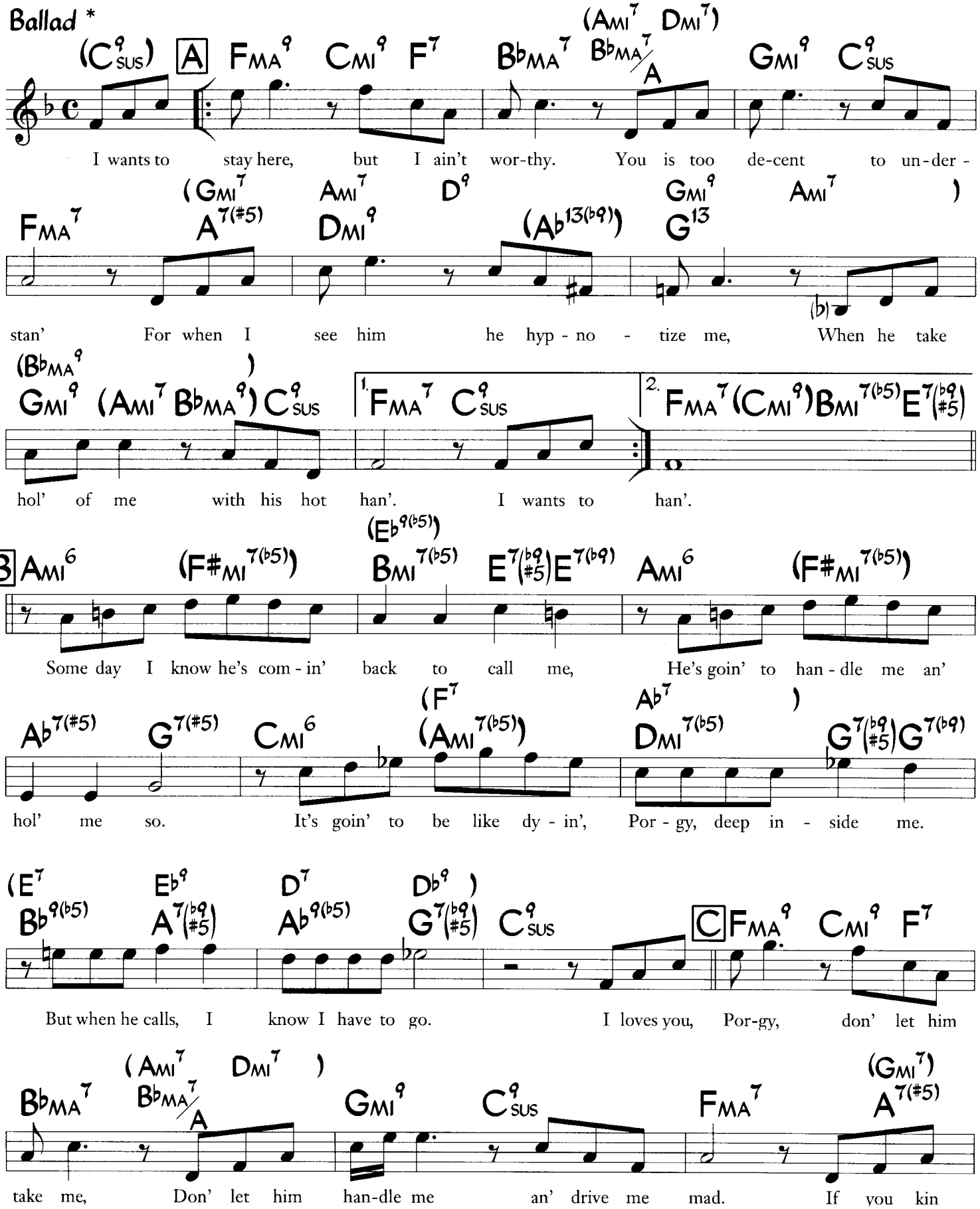

(AMI7 D7 BbMI9 Eb9 GMI7(b5) C7(b9))
C7 F6 AMI7 D7 GMI7(b5) C7(b9)
ech - o the hills. "I love you" the gold - en
(E7/F F6)
FMA7 BMI7 E7SUS(b9) AMA9 (F#MI7) BMI7 E7 AMA9 (D9)
dawn a-grees As once more she sees daf - fo - dils. It's
B GMI7 C7SUS C7 FMA7
spring a - gain And birds on the wing a - gain start to
(BbMI11 Eb7 AMI7(b5) D7(b9))
AMI7(b5) D7(b9 #5) G13 G7(#5) C9SUS C7(b9)
sing a - gain The old mel - o - die "I
(BbMI9 Eb9 GMI7(b5) C7(b9) E7/F F6)
C GMI7(b5) C7(b9) FMA7 (Eb7(#11)) D7(b9)
love you" that's the song of songs, And it
G9(b5) G9 C13SUS C13(b9) Head, Solos, fine F6 (AMI7 D7(b9))
all be - longs to you and me. (fine) "I
Solo on ABC
After solos, D.S. al fine
Optional ending
F6 Bb6/F FMA9 BbMI6/F
me. And it all be - longs to you and
F6
me.

I Loves You Porgy

(from "Porgy And Bess")

George Gershwin
Ira Gershwin
Du Bose & Dorothy Heyward



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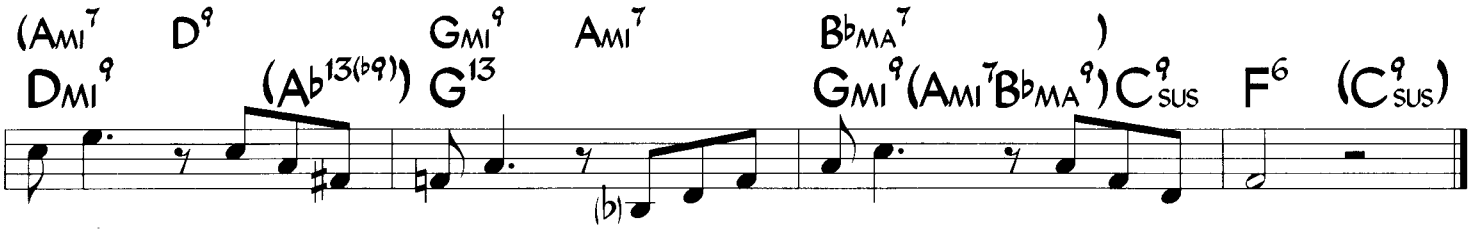
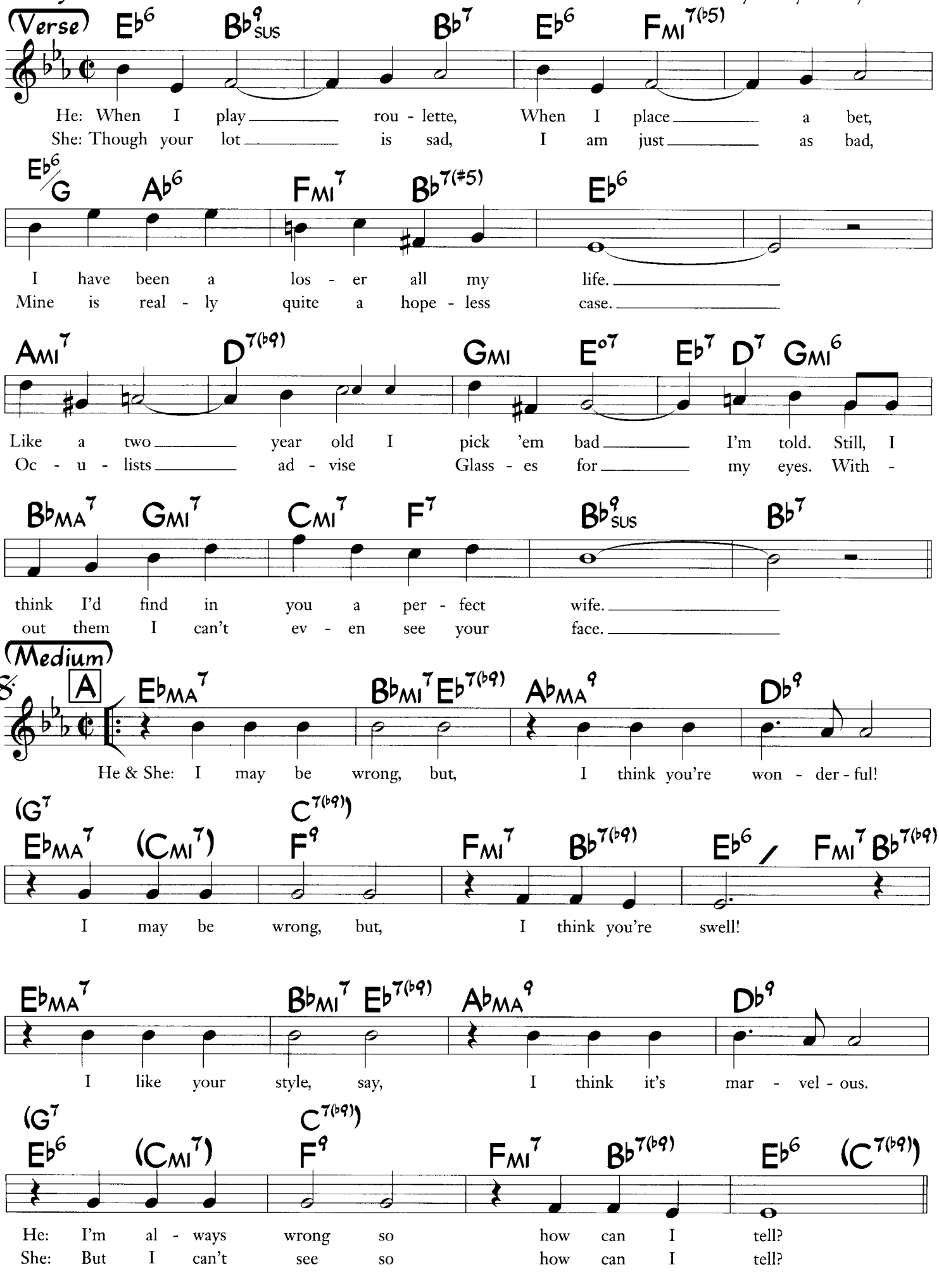


This version is based on several different instrumental versions.
*The original version does not repeat letter A. The form is ABA, with the 1st ending omitted.
The original version has other sections not included in this chart.
The lyrics of letters A and C are sometimes reversed.

I May Be Wrong
(But I Think You're Wonderful)

Music by Henry Sullivan
Lyric by Harry Raskin

Freely or Medium



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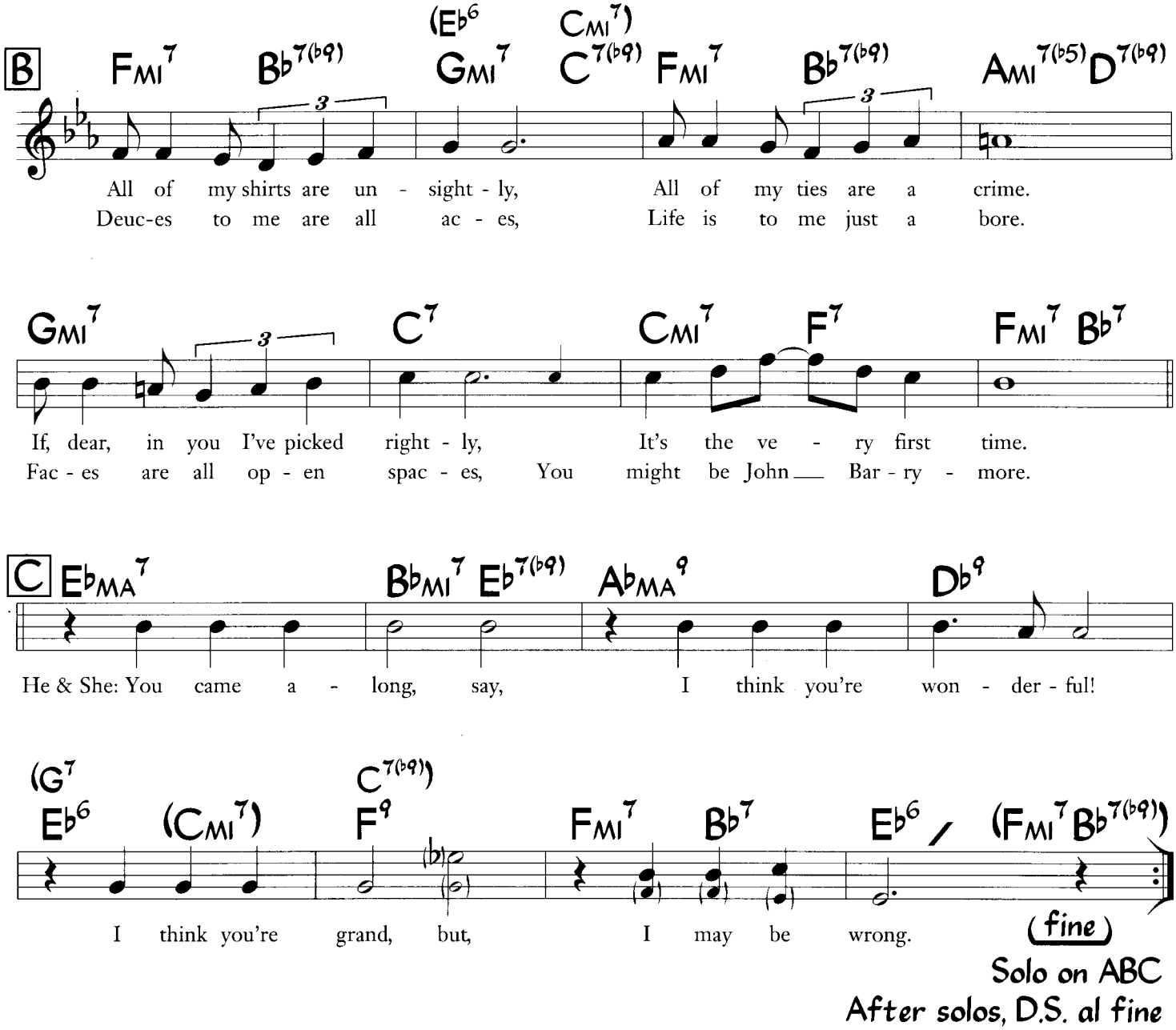
B
FMI7 Bb7(b9) (Eb6 CMI7) GMI7 C7(b9) FMI7 Bb7(b9) AMI7(b5) D7(b9)
All of my shirts are un - sight - ly, All of my ties are a crime.
Deuc-es to me are all ac - es, Life is to me just a bore.
GMI7 C7 CMI7 F7 FMI7 Bb7
If, dear, in you I've picked right - ly, It's the ve - ry first time.
Fac - es are all op - en spac - es, You might be John Bar - ry - more.
C EbMA7 BbMI7 Eb7(b9) AbMA9 Db9
He & She: You came a - long, say, I think you're won - der - ful!
(G7 Eb6 (CMI7) C7(b9) F9 FMI7 Bb7 Eb6 / (FMI7 Bb7(b9))
I think you're grand, but, I may be wrong.
(fine)
Solo on ABC
After solos, D.S. al fine

I Only Have Eyes For You

(from "Dames")

Music by Harry Warren
Lyric by Al Dubin

Freely

(Verse) C_{MA}^{7} A_{MI}^{7} D_{MI}^{7} G^{7} C_{MA}^{7} D_{MI}^{7} G^{7}

My love must be a kind a blind love,

C_{MA}^{7} A_{MI}^{7} D_{MI}^{7} G^{7} C_{MA}^{7} $F\#_{MI}^{7(\flat5)}$ $B^{7(\flat9)}$

I can't see an - y - one but you.

E_{MI} / D A^{7} / C# C^{o7} G / B E_{MI}^{7}

And dear, I won - der if you find love

A_{MI}^{7} D_{SUS}^{9} $D^{7(\flat9)}$ G_{SUS}^{9} rit. G^{9}

An op - ti - cal il - lu - sion too?

(Ballad or Medium) A

G^{9} D_{MI}^{7} $(A^{7(\flat9\,\#5)}$ D_{MI}^{7} $G^{7})$ D_{MI}^{7} $(A^{7(\flat9\,\#5)})$

Are the stars out to - night? I don't know if it's cloud - y or

$(D_{MI}^{7}$ $G^{7})$ $(F^{9(\#11)}$ $E_{MI}^{7})$ G^{7} C_{MA}^{7} C_{MA}^{7} F^{9} E_{MI}^{7}

bright, 'Cause I on - ly have eyes for you,

$(A^{7(\flat9\,\#5)}$) $(A^{7(\flat9\,\#5)}$ D_{MI}^{7} $G^{7})$ D_{MI}^{7} $(A^{7(\flat9\,\#5)})$

$E\flat_{MI}^{7}$ $A\flat^{9}$ D_{MI}^{7} G^{7}

dear The moon may be high, but I can't see a thing in the

$(D_{MI}^{7}$ $G^{7})$ $(F^{9(\#11)}$ E_{MI}^{7} $E^{7(\flat9\,\#5)})$ G^{7} C_{MA}^{7} $C_{MA}^{7}(E^{7(\flat9\,\#5)})$ A^{7}

sky 'Cause I on - ly have eyes for you.

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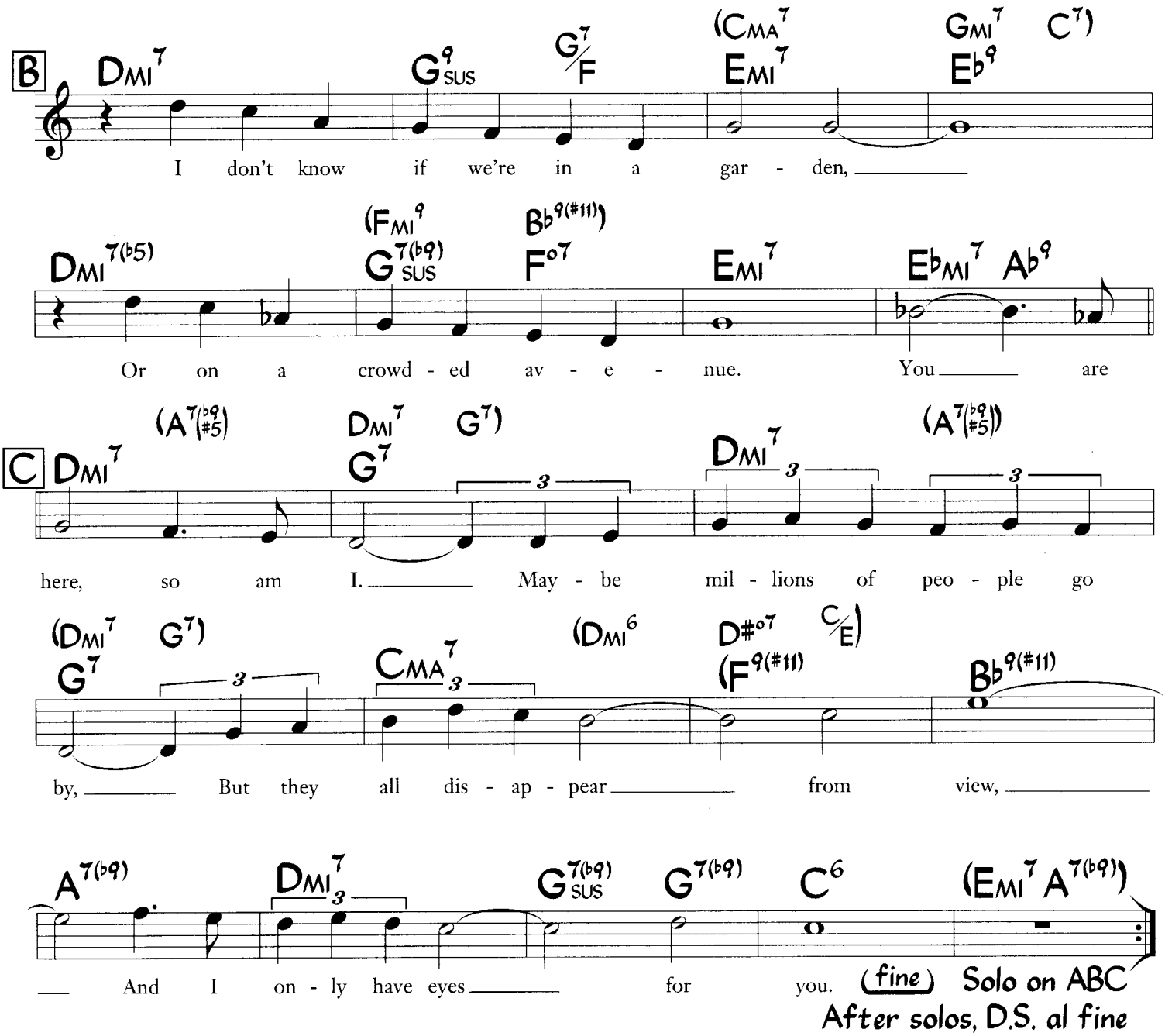
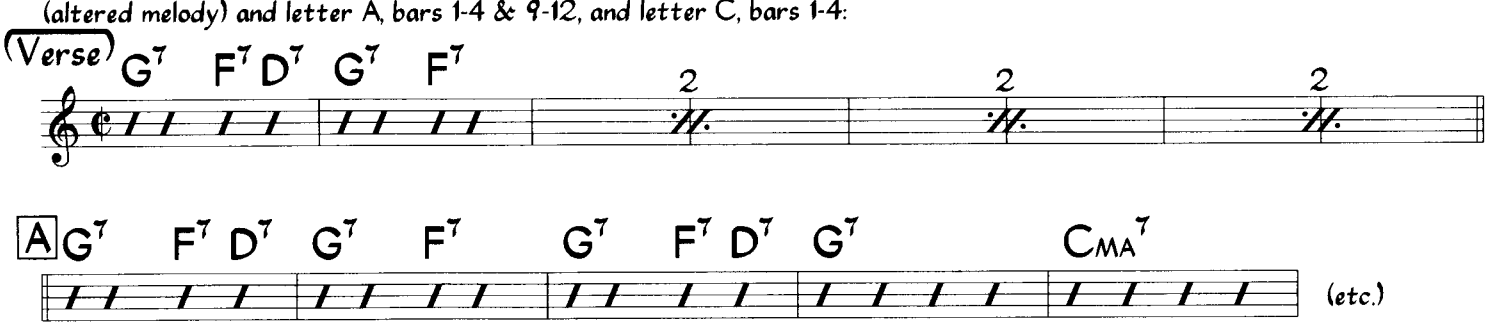


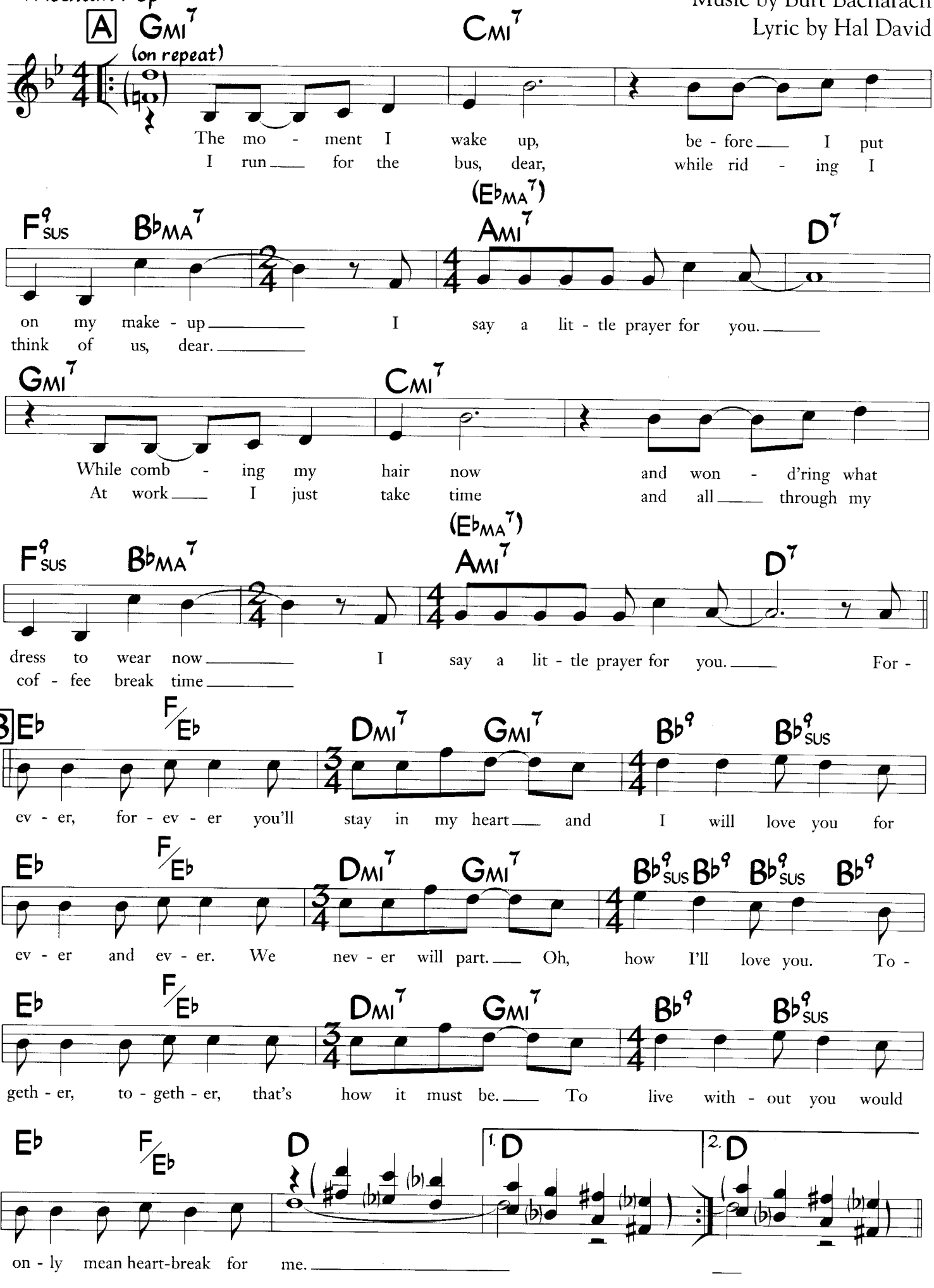
The Flamingos' version uses the following chords (in F) for the verse (altered melody) and letter A, bars 1-4 & 9-12, and letter C, bars 1-4:



I Say A Little Prayer For You

Medium Pop

Music by Burt Bacharach
Lyric by Hal David



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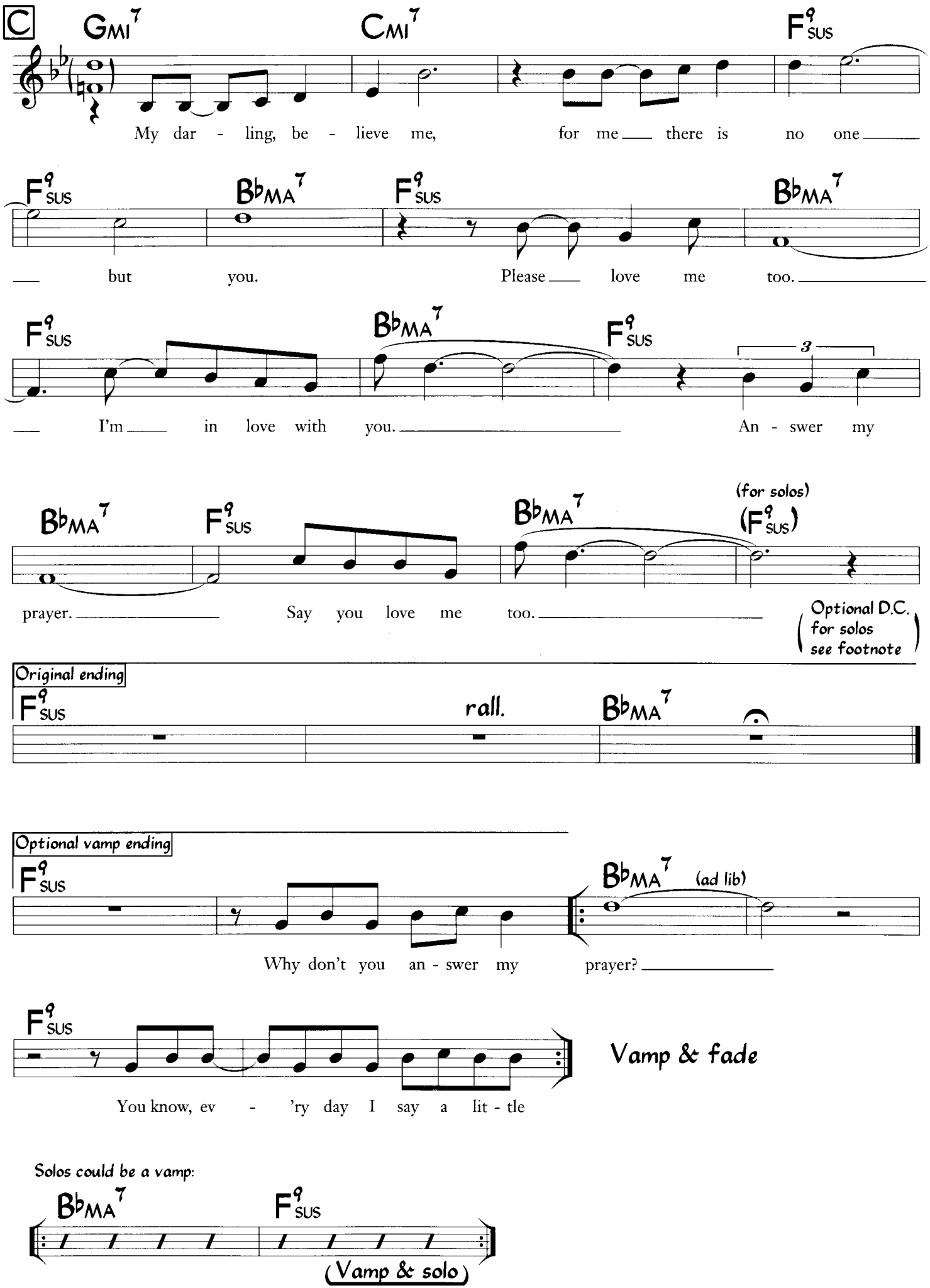
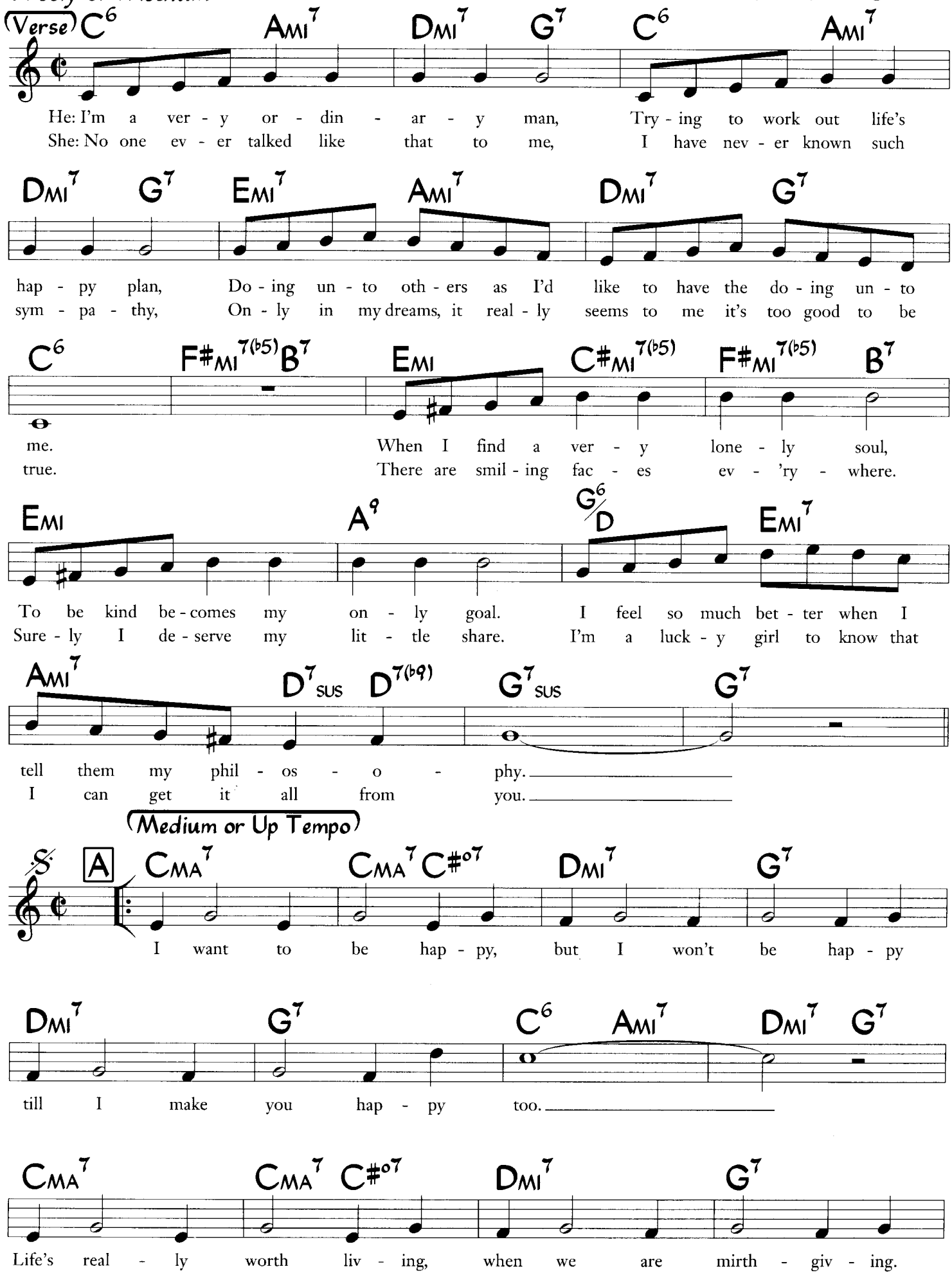

C
Gmi7
Cmi7
F9sus
My dar - ling, be - lieve me, for me there is no one
F9sus
Bb MA7
F9sus
Bb MA7
but you. Please love me too.
F9sus
Bb MA7
F9sus
3
I'm in love with you. An - swer my
Bb MA7
F9sus
Bb MA7
(for solos)
(F9sus)
prayer. Say you love me too.
Optional D.C. for solos see footnote
Original ending
F9sus
rall.
Bb MA7
Optional vamp ending
F9sus
Bb MA7
(ad lib)
Why don't you an - swer my prayer?
F9sus
Vamp & fade
You know, ev - 'ry day I say a lit - tle
Solos could be a vamp:
Bb MA7
F9sus
(Vamp & solo)

I Want To Be Happy

(from "No, No, Nanette")

Music by Vincent Youmans
Lyric by Irving Caesar

Freely or Medium



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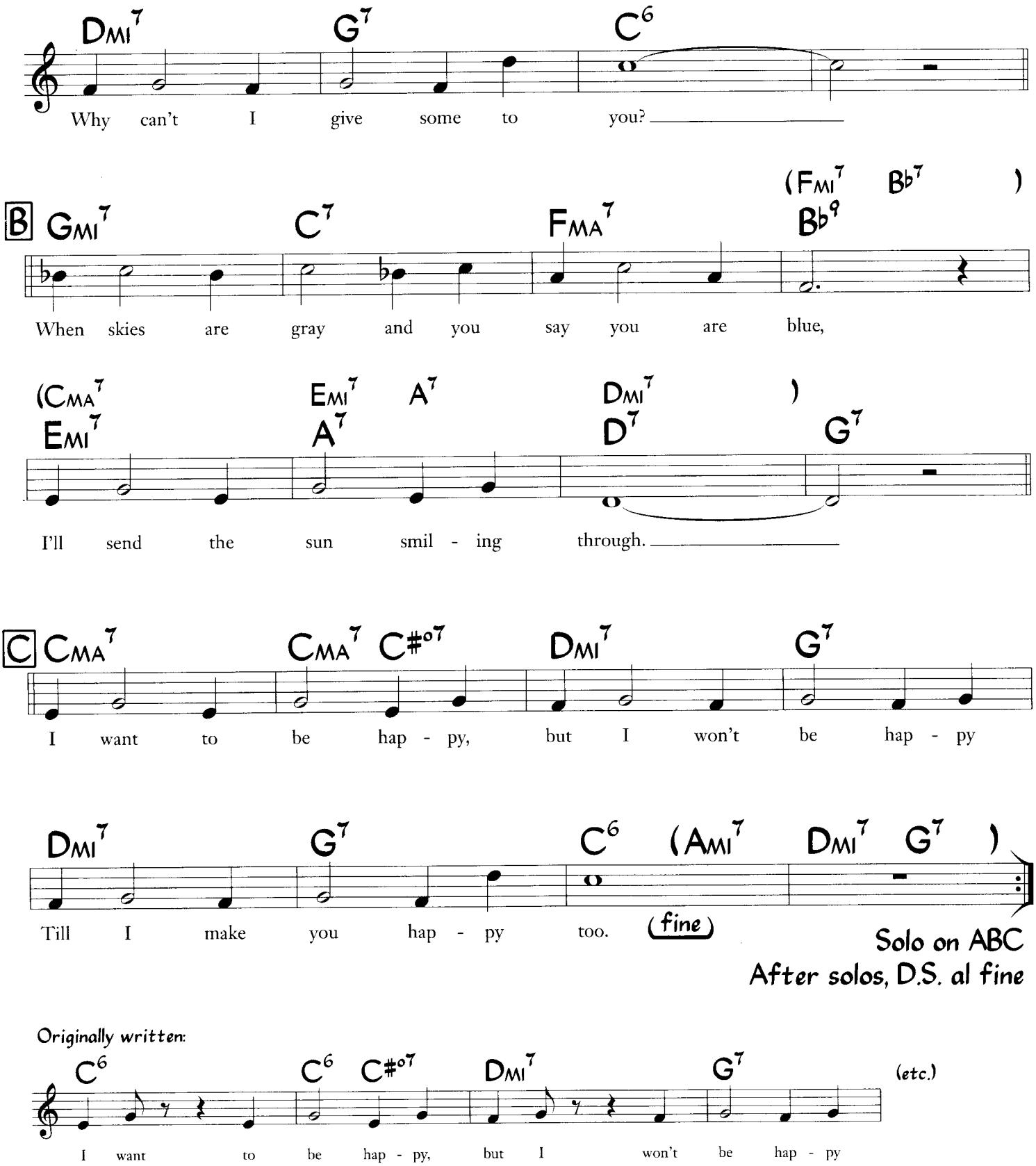
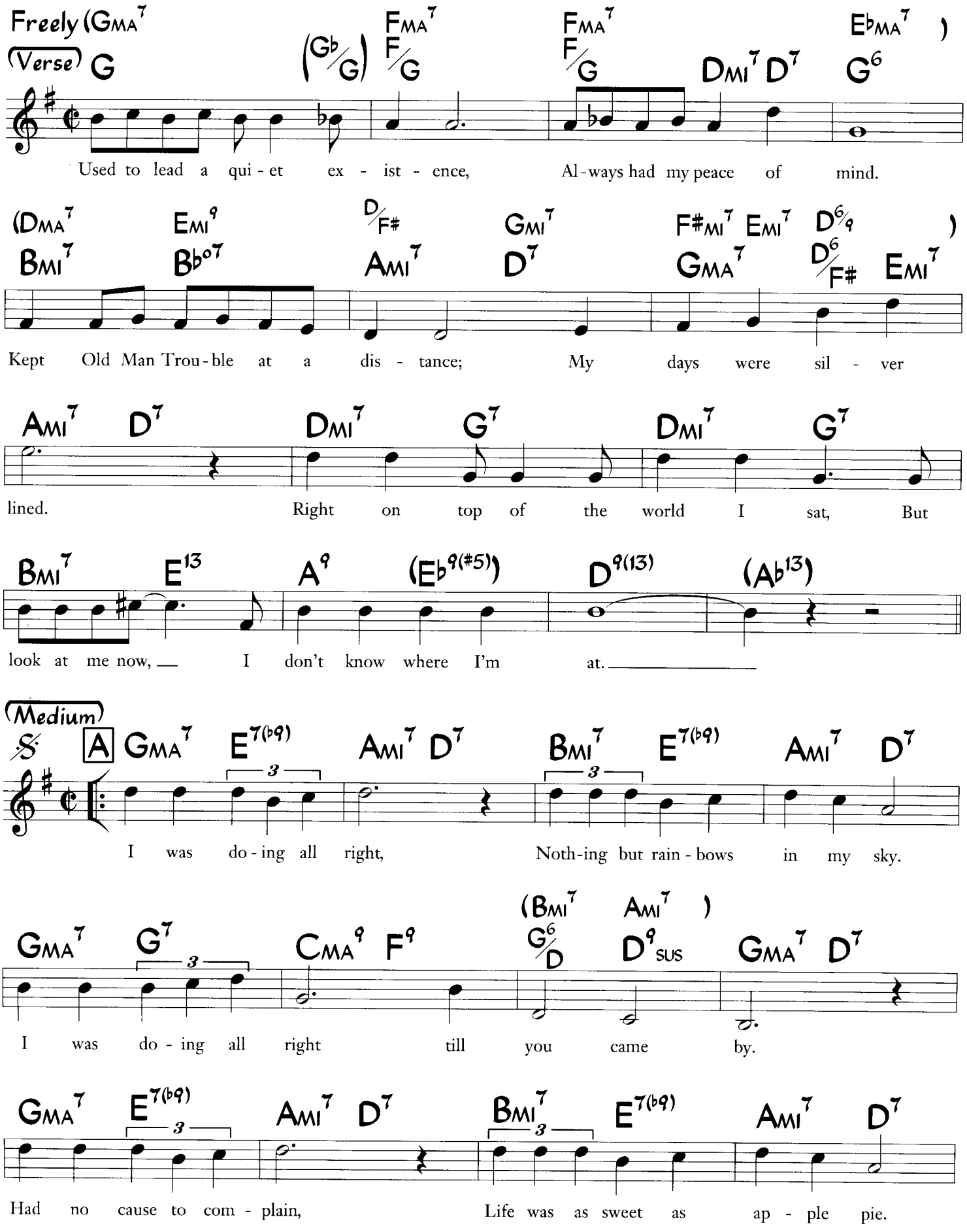

Dmi7 G7 C6
Why can't I give some to you?
B Gmi7 C7 FMA7 Bb9 (Fmi7 Bb7)
When skies are gray and you say you are blue,
(CMA7 Emi7 A7 Dmi7)
Emi7 A7 D7 G7
I'll send the sun smil - ing through.
C CMA7 CMA7 C#o7 Dmi7 G7
I want to be hap - py, but I won't be hap - py
Dmi7 G7 C6 (Ami7 Dmi7 G7)
Till I make you hap - py too. (fine)
Solo on ABC
After solos, D.S. al fine
Originally written:
C6 C6 C#o7 Dmi7 G7 (etc.)
I want to be hap - py, but I won't be hap - py

I Was Doing All Right

(from "The Goldwyn Follies")

George Gershwin
Ira Gershwin



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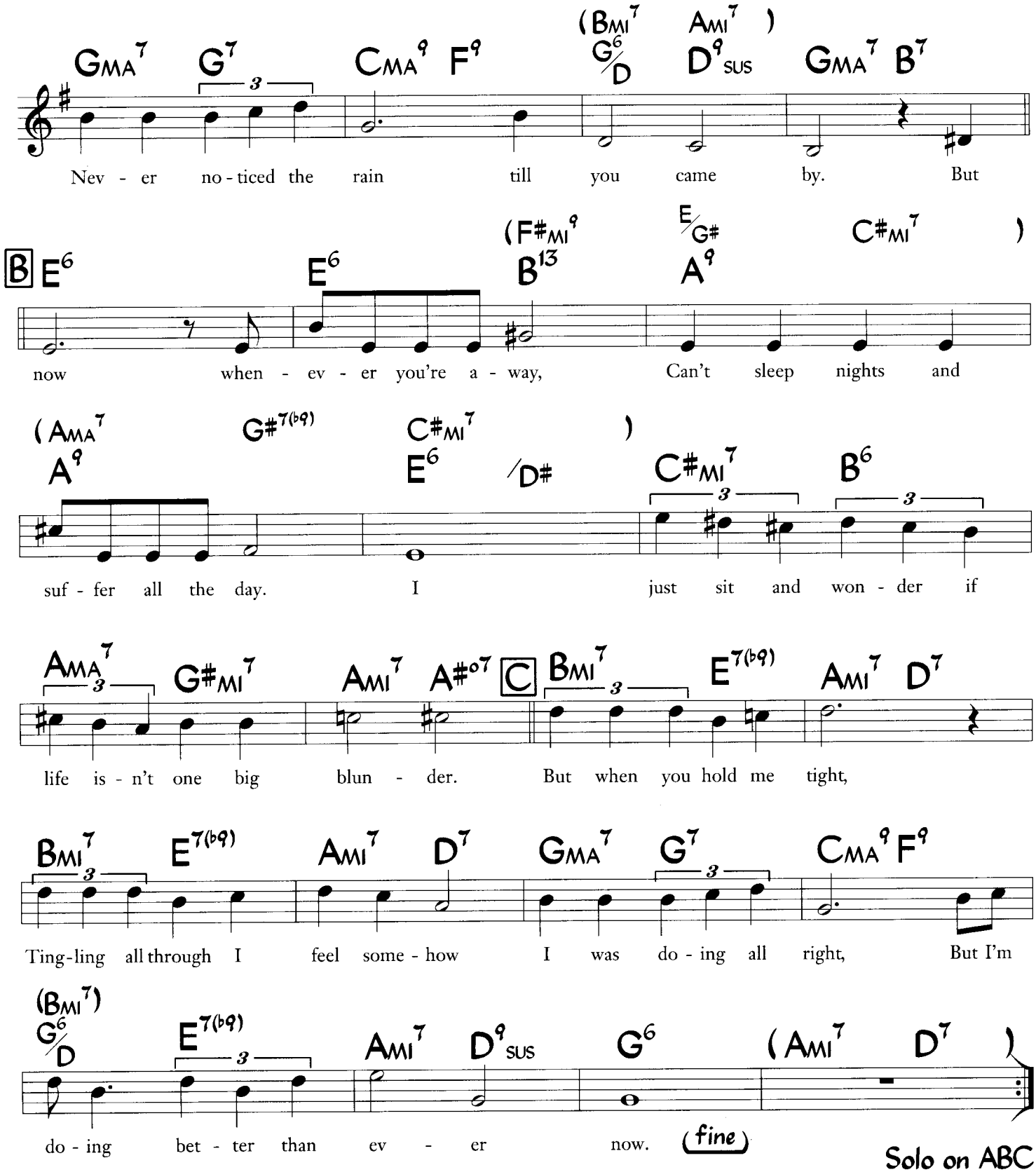
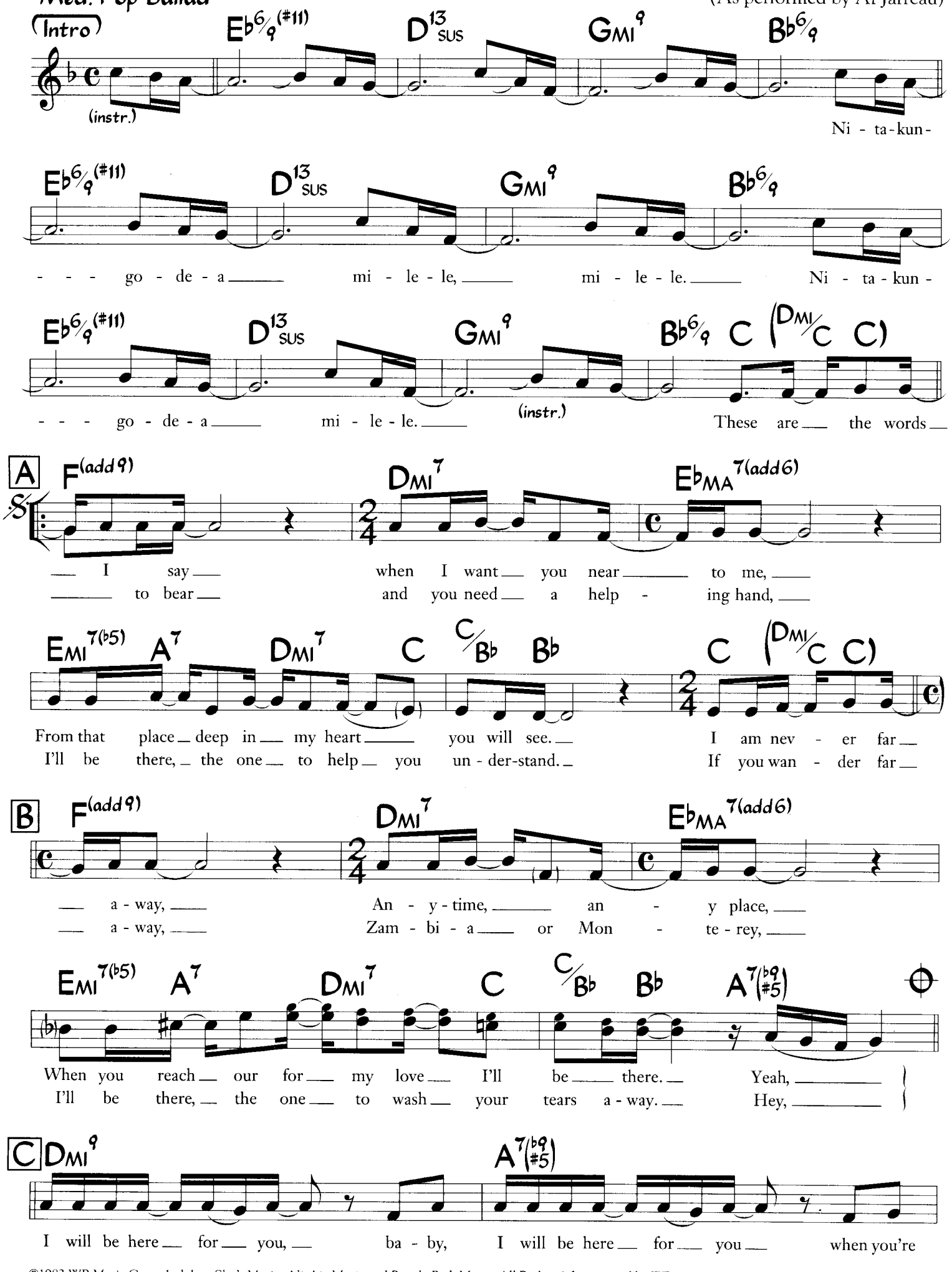


Solo on ABC
After solos, D.S. al fine

I Will Be Here For You

Richard Page
Steve George
John Lang
(As performed by Al Jarreau)

Med. Pop Ballad



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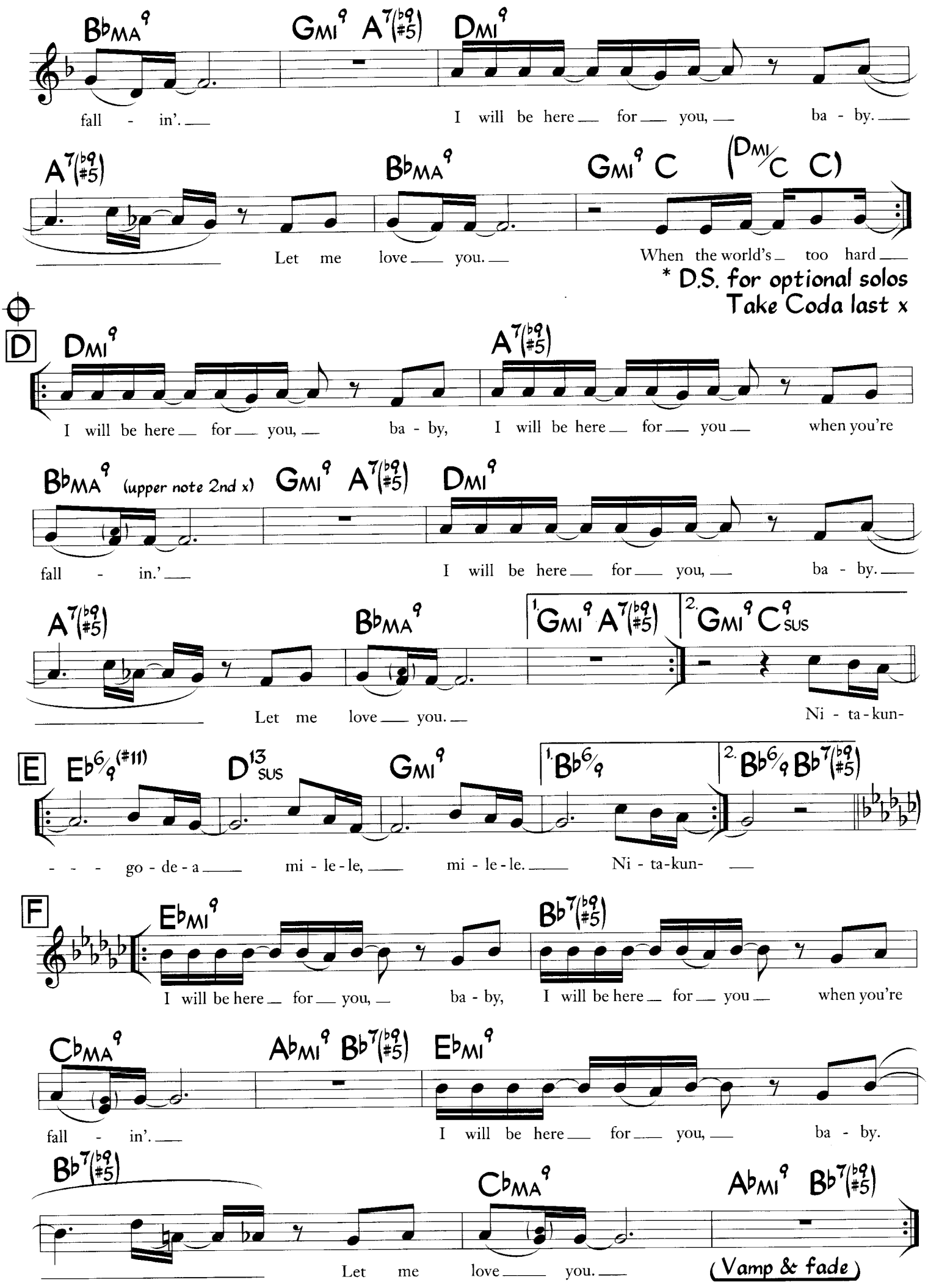
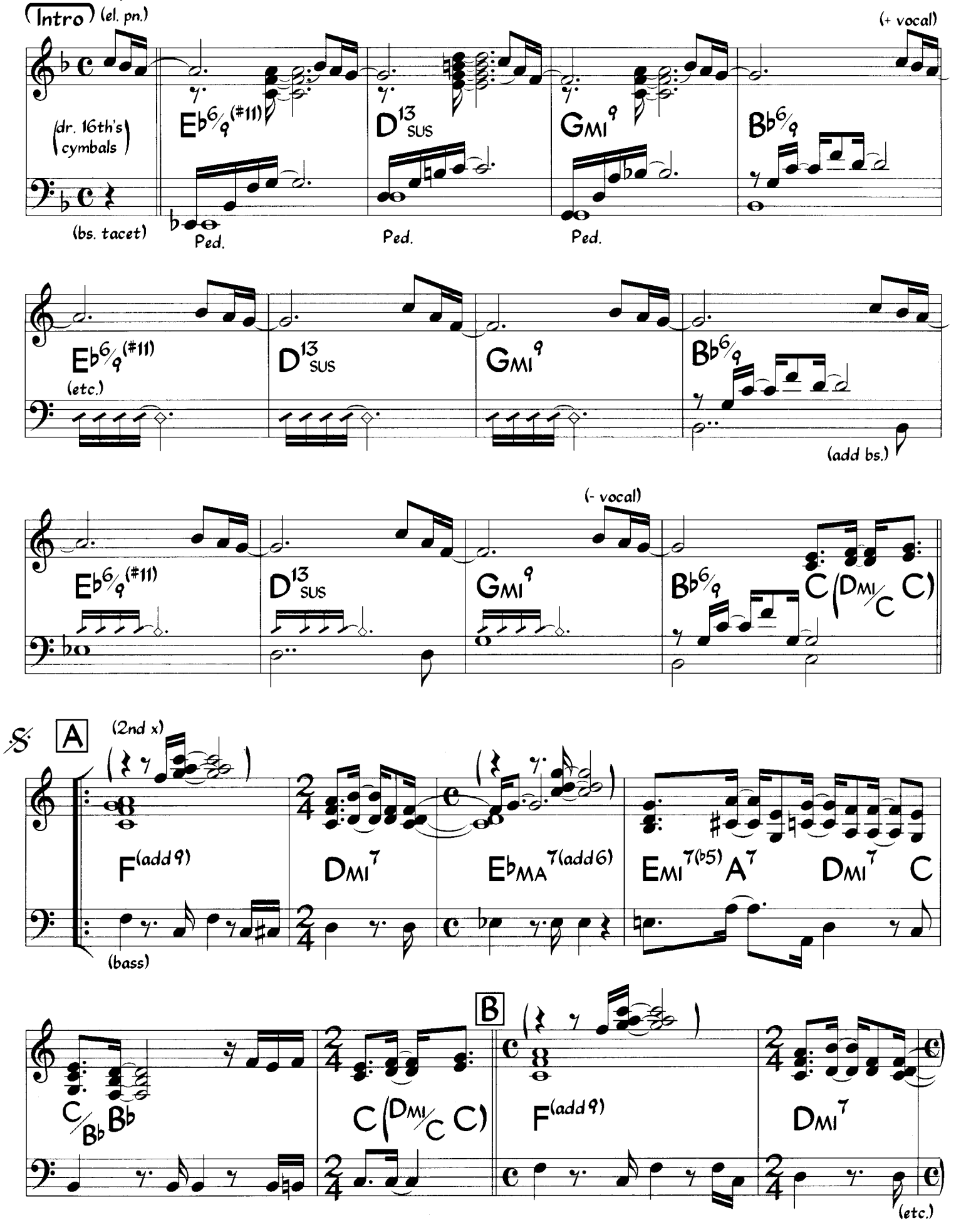
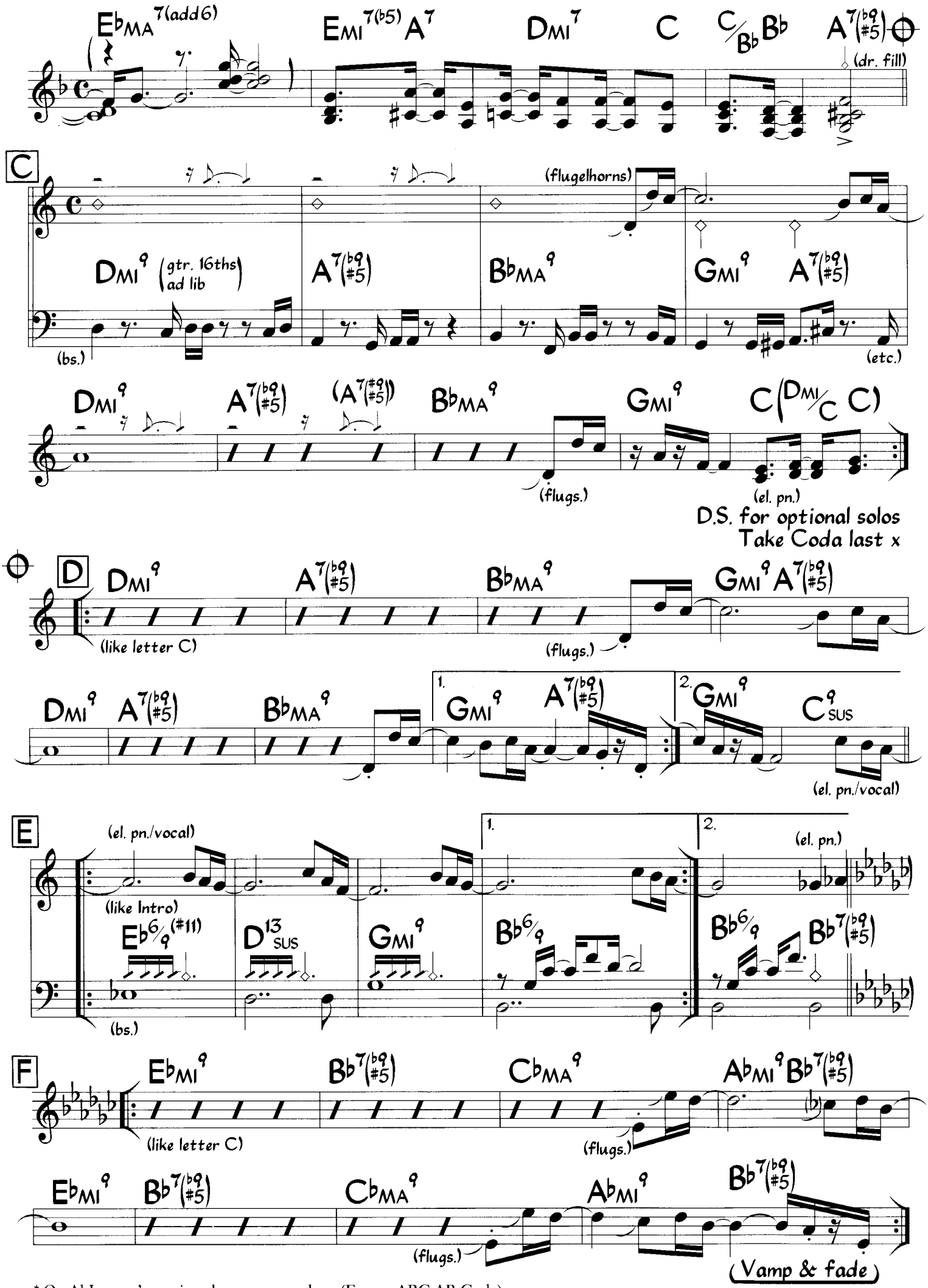


* On Al Jarreau's version there are no solos. (Form: ABC AB Coda)

I Will Be Here For You (Rhythm Section & Horns)

Med. Pop Ballad





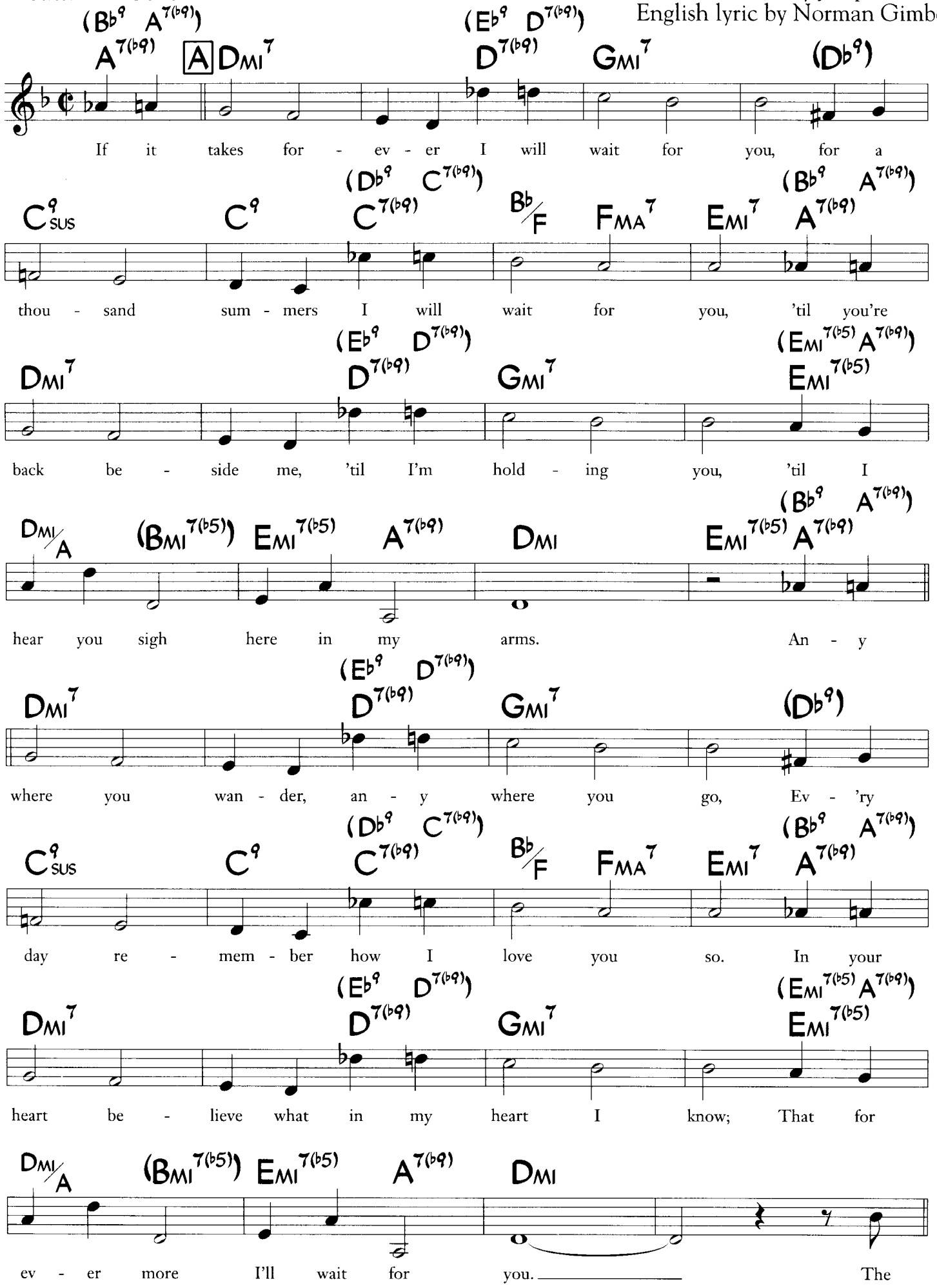
* On Al Jarreau's version there are no solos. (Form: ABC AB Coda)

I Will Wait For You

(from "The Umbrellas Of Cherbourg")

Music by Michel Legrand
Original French text
by Jacques Demy
English lyric by Norman Gimbel

Medium or Ballad



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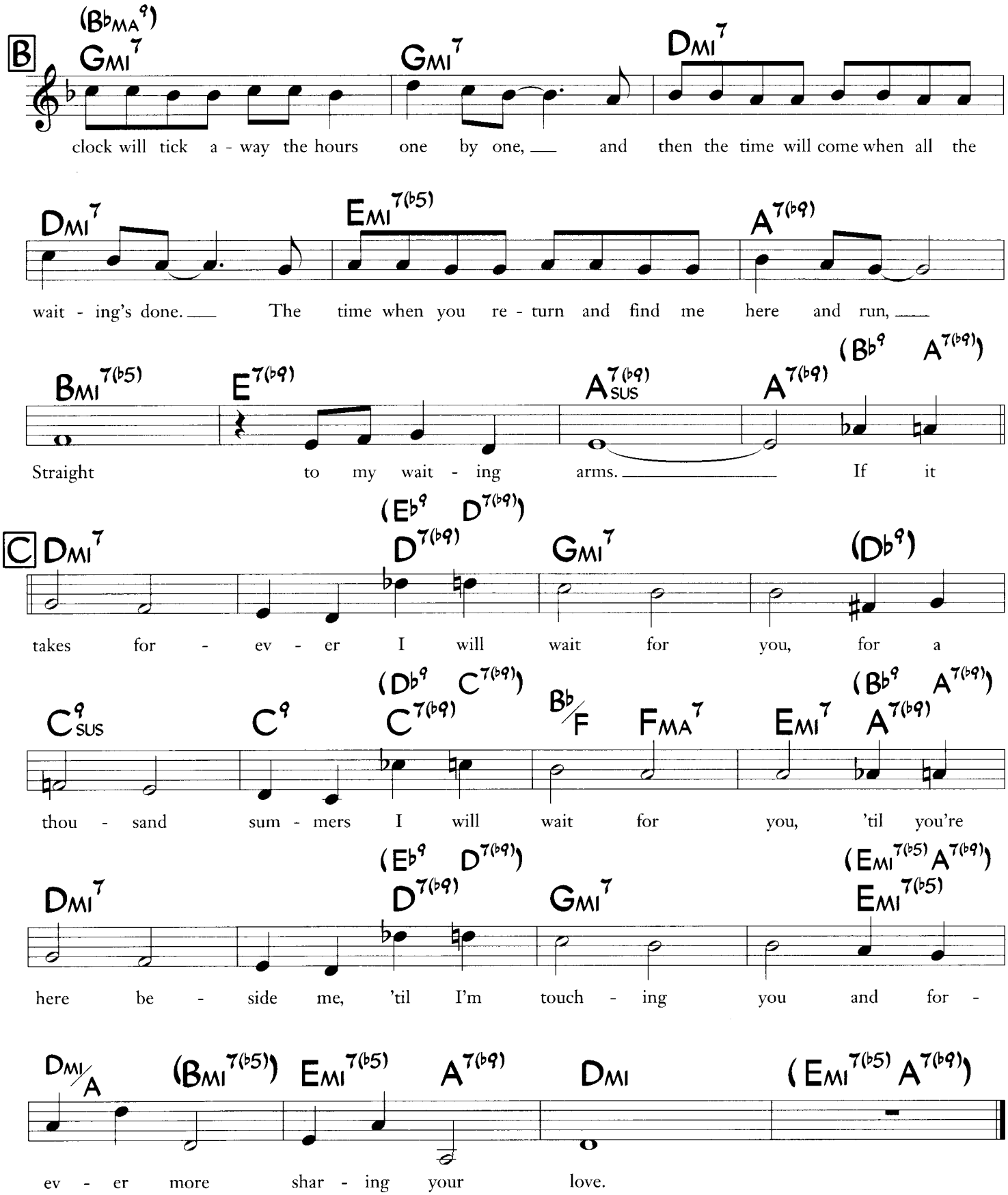
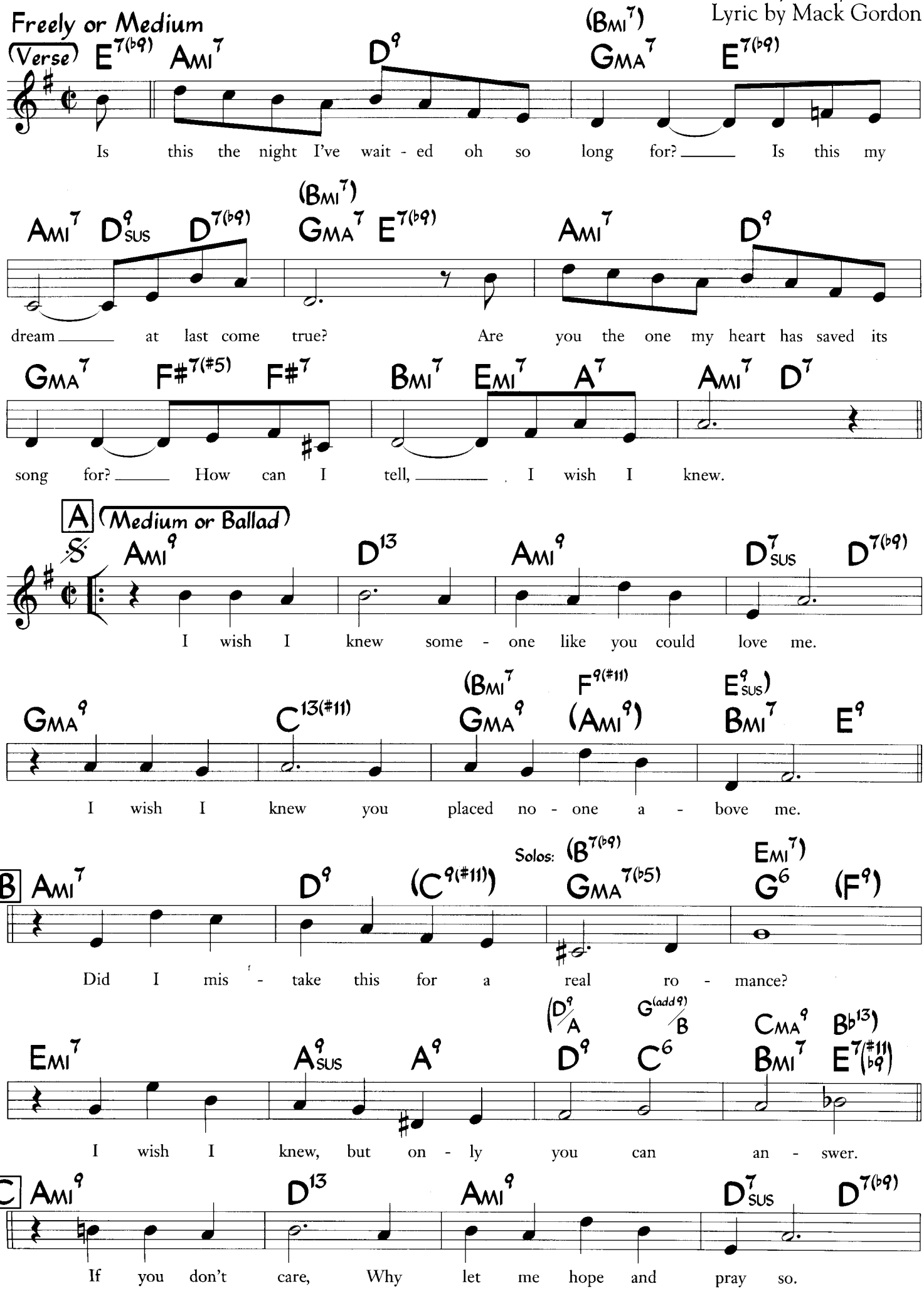

B
(B♭MA9)
GMI7
GMI7
DMI7
clock will tick a - way the hours one by one, and then the time will come when all the
DMI7
EMI7(♭5)
A7(♭9)
wait - ing's done. The time when you re - turn and find me here and run,
BMI7(♭5)
E7(♭9)
ASUS7(♭9)
A7(♭9)
(B♭9 A7(♭9))
Straight to my wait - ing arms. If it
C
DMI7
(E♭9 D7(♭9))
D7(♭9)
GMI7
(D♭9)
takes for - ev - er I will wait for you, for a
CSUS9
C9
(D♭9 C7(♭9))
C7(♭9)
B♭/F
FMA7
EMI7
(B♭9 A7(♭9))
A7(♭9)
thou - sand sum - mers I will wait for you, 'til you're
DMI7
(E♭9 D7(♭9))
D7(♭9)
GMI7
(EMI7(♭5) A7(♭9))
EMI7(♭5)
here be - side me, 'til I'm touch - ing you and for -
DMI/A
(BMI7(♭5))
EMI7(♭5)
A7(♭9)
DMI
(EMI7(♭5) A7(♭9))
ev - er more shar - ing your love.

I Wish I Knew

(from Billy Rose's "Diamond Horseshoe")

Music by Harry Warren
Lyric by Mack Gordon



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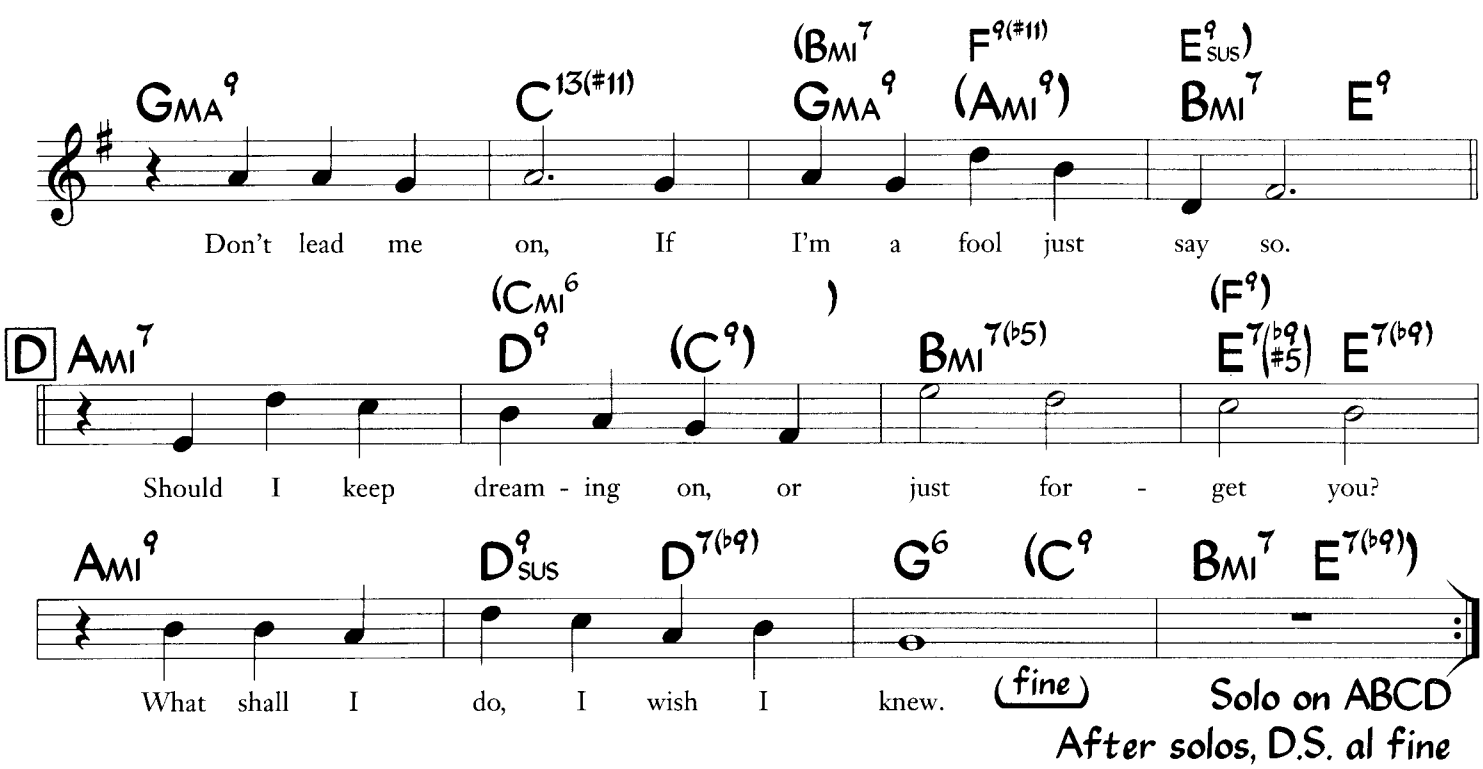
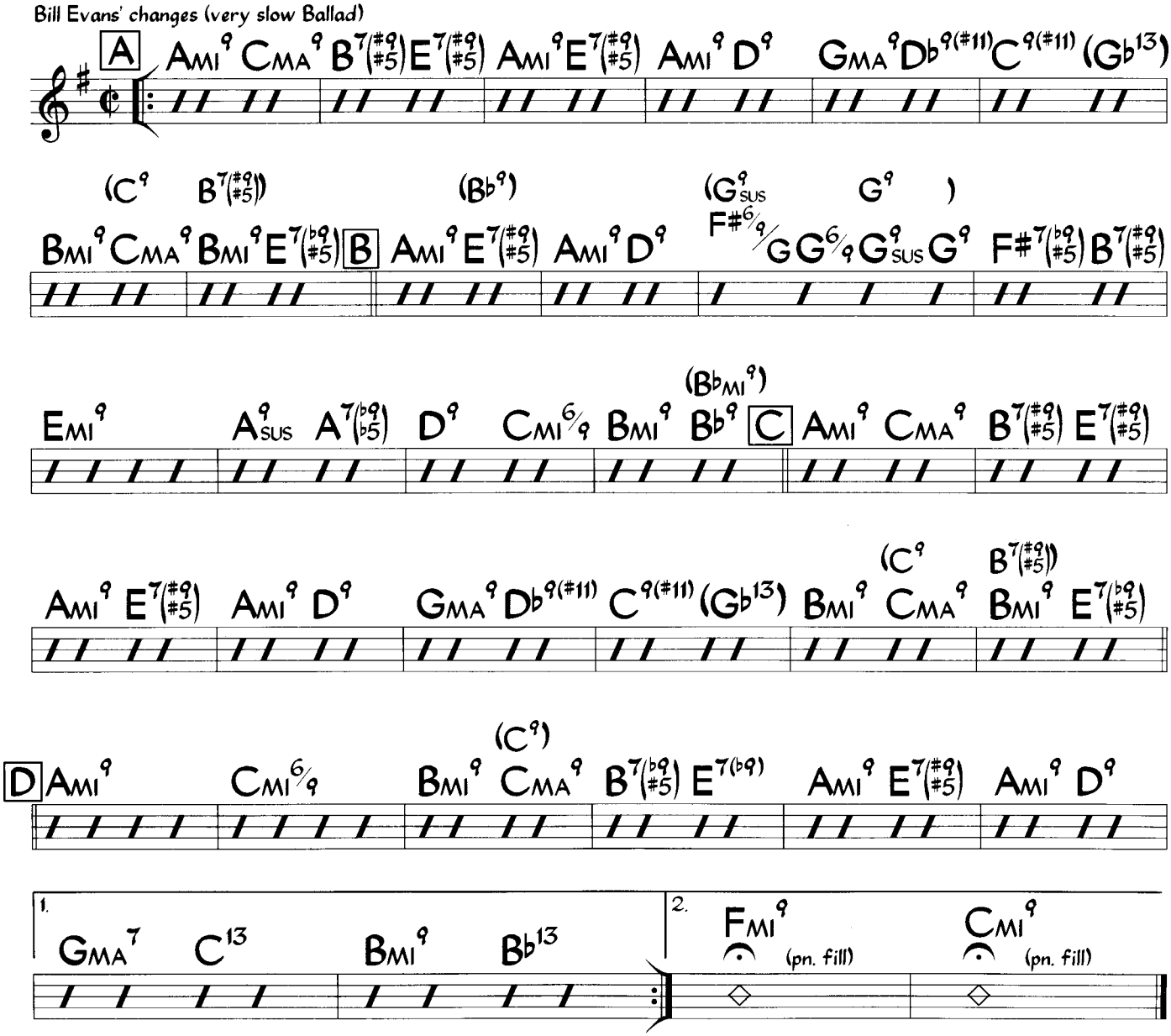


Bill Evans' changes (very slow Ballad)

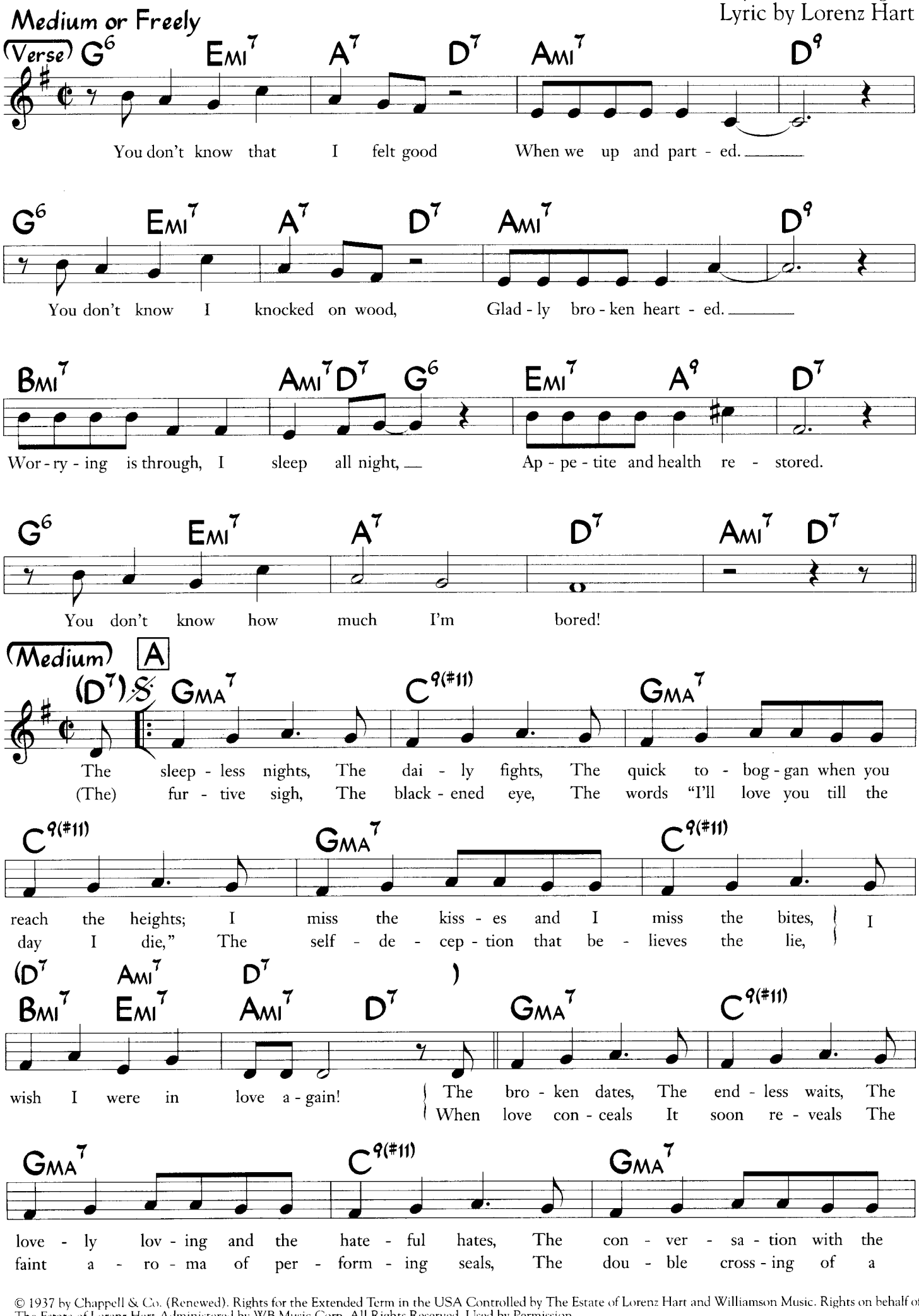


Note: These chords do not always fit the melody.

I Wish I Were In Love Again

(from "Babes In Arms")

Music by Richard Rodgers
Lyric by Lorenz Hart



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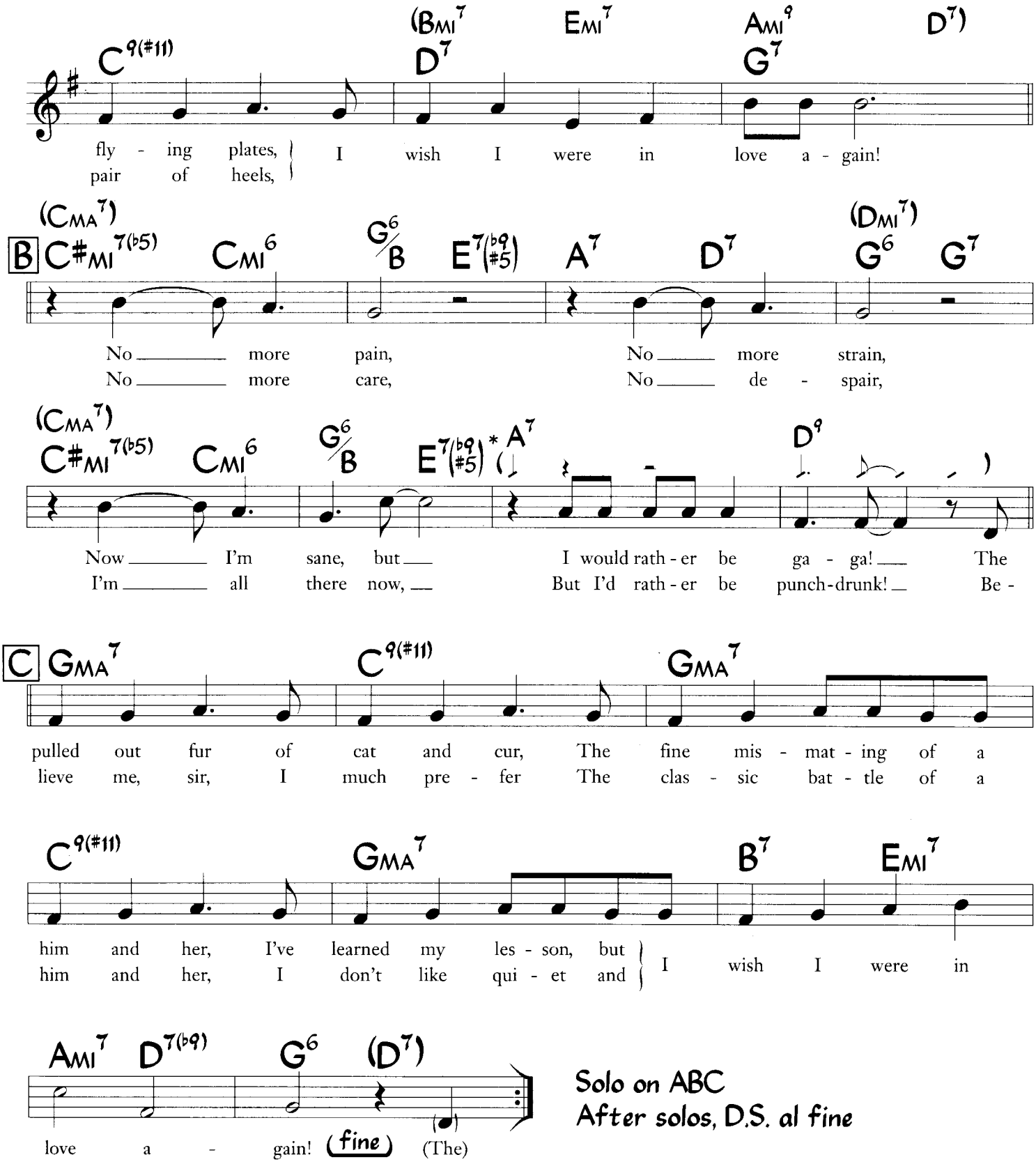
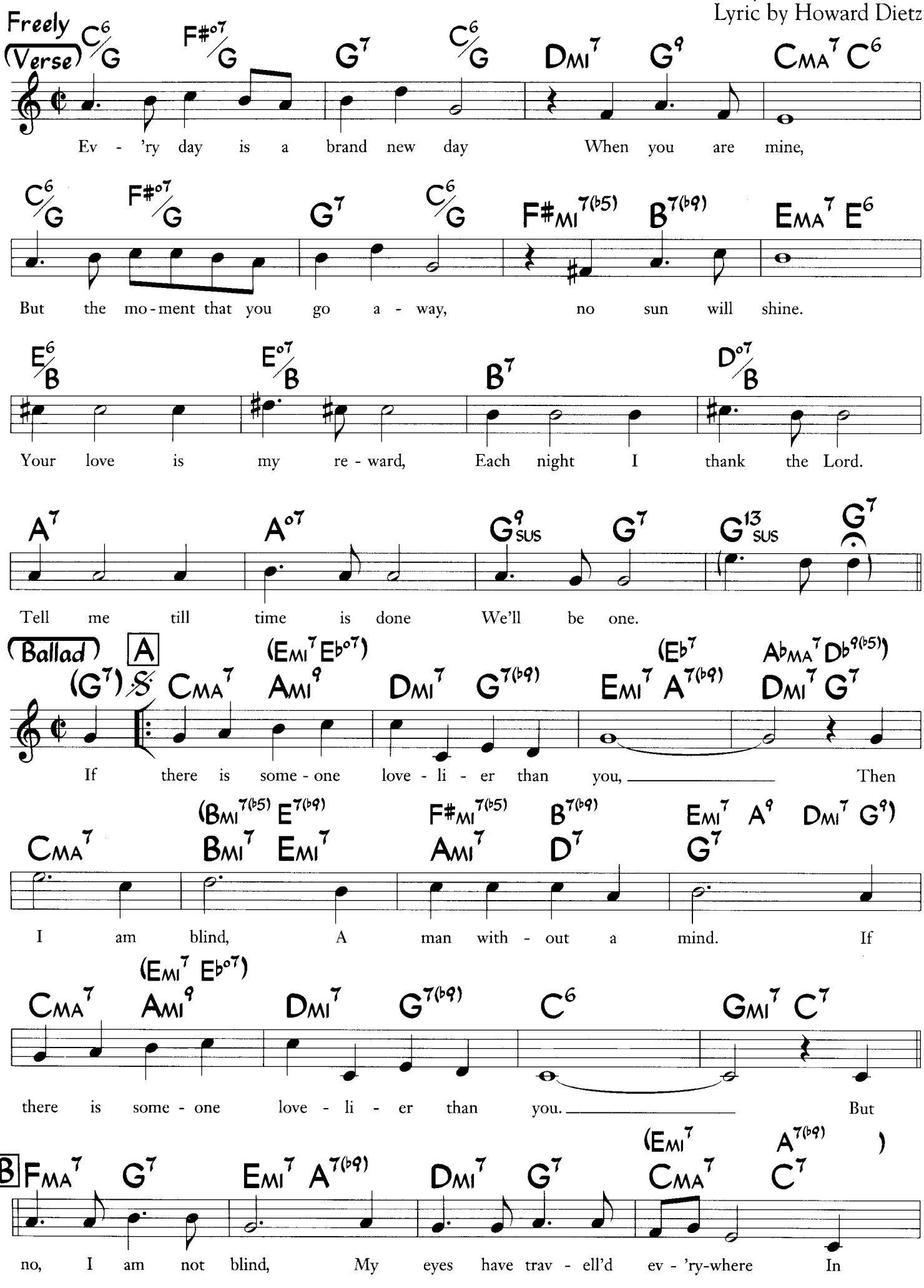
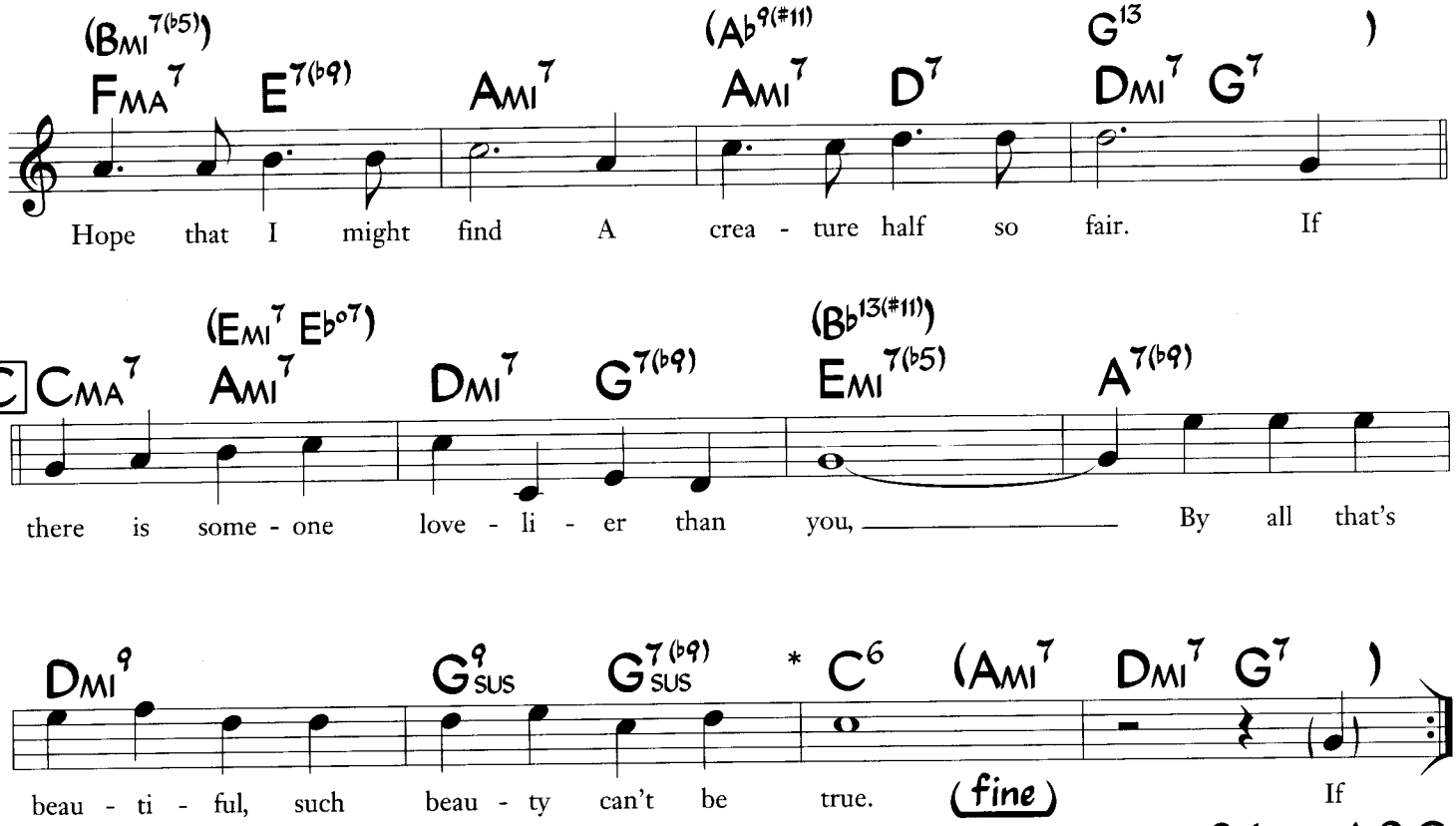


* Two bars before letter C, the break is optional (head only).

If There Is Someone Lovelier Than You

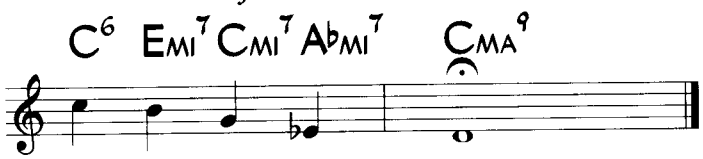
Music by Arthur Schwartz
Lyric by Howard Dietz





Solo on A B C
After solos, D.S. al fine

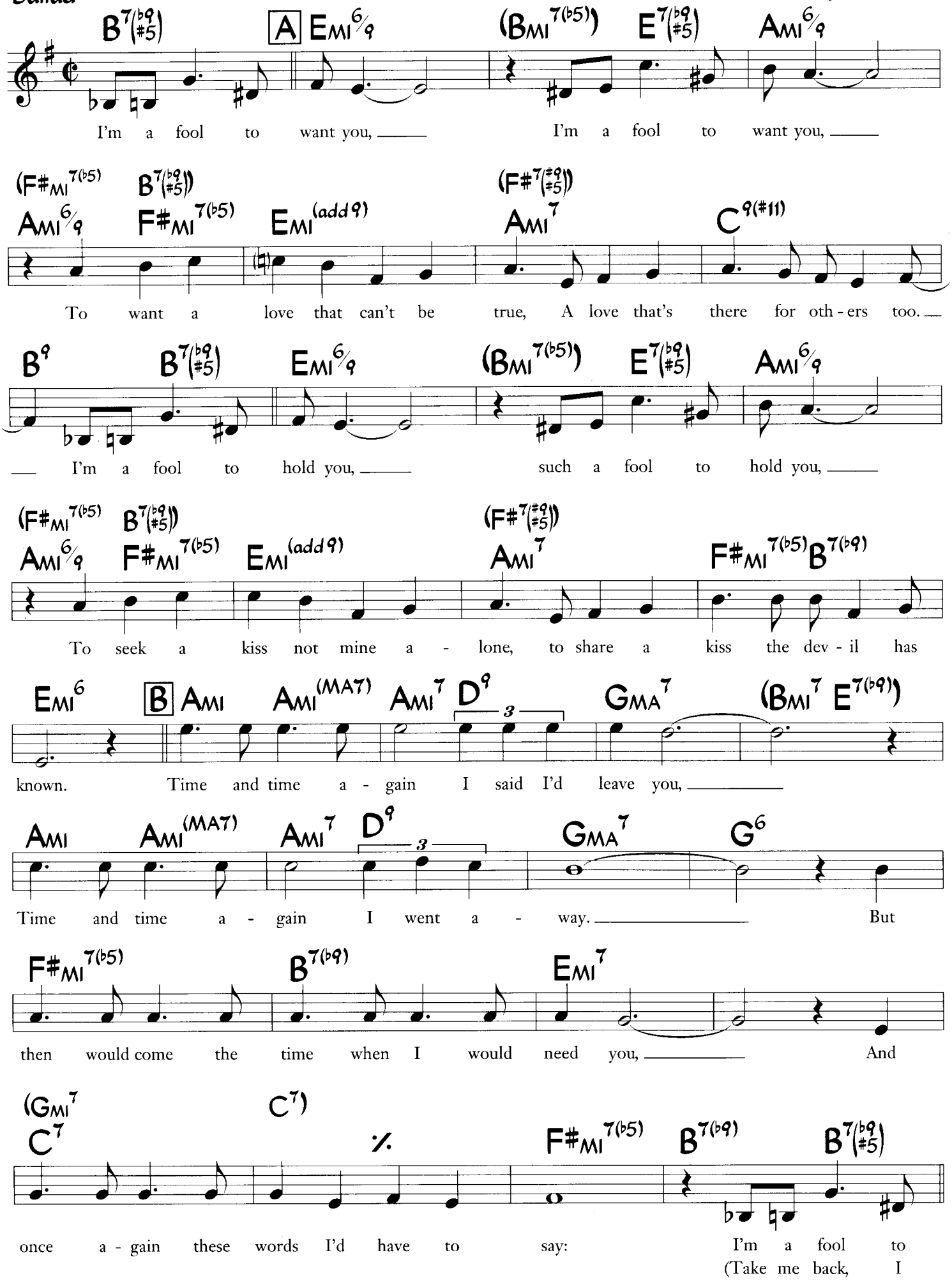
Red Garland's ending:



I'm A Fool To Want You

Frank Sinatra
Jack Wolfe
Joel Herron

Ballad



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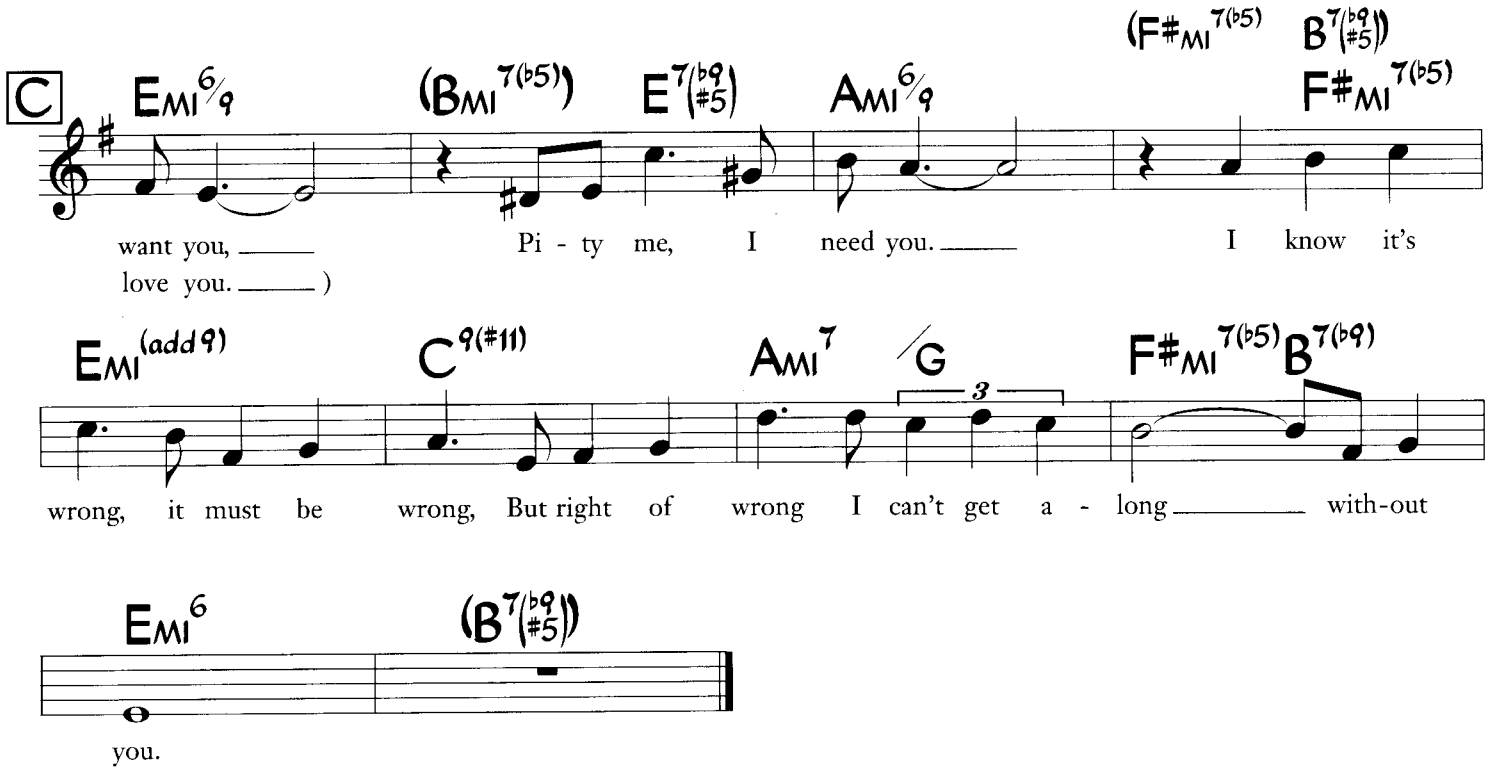
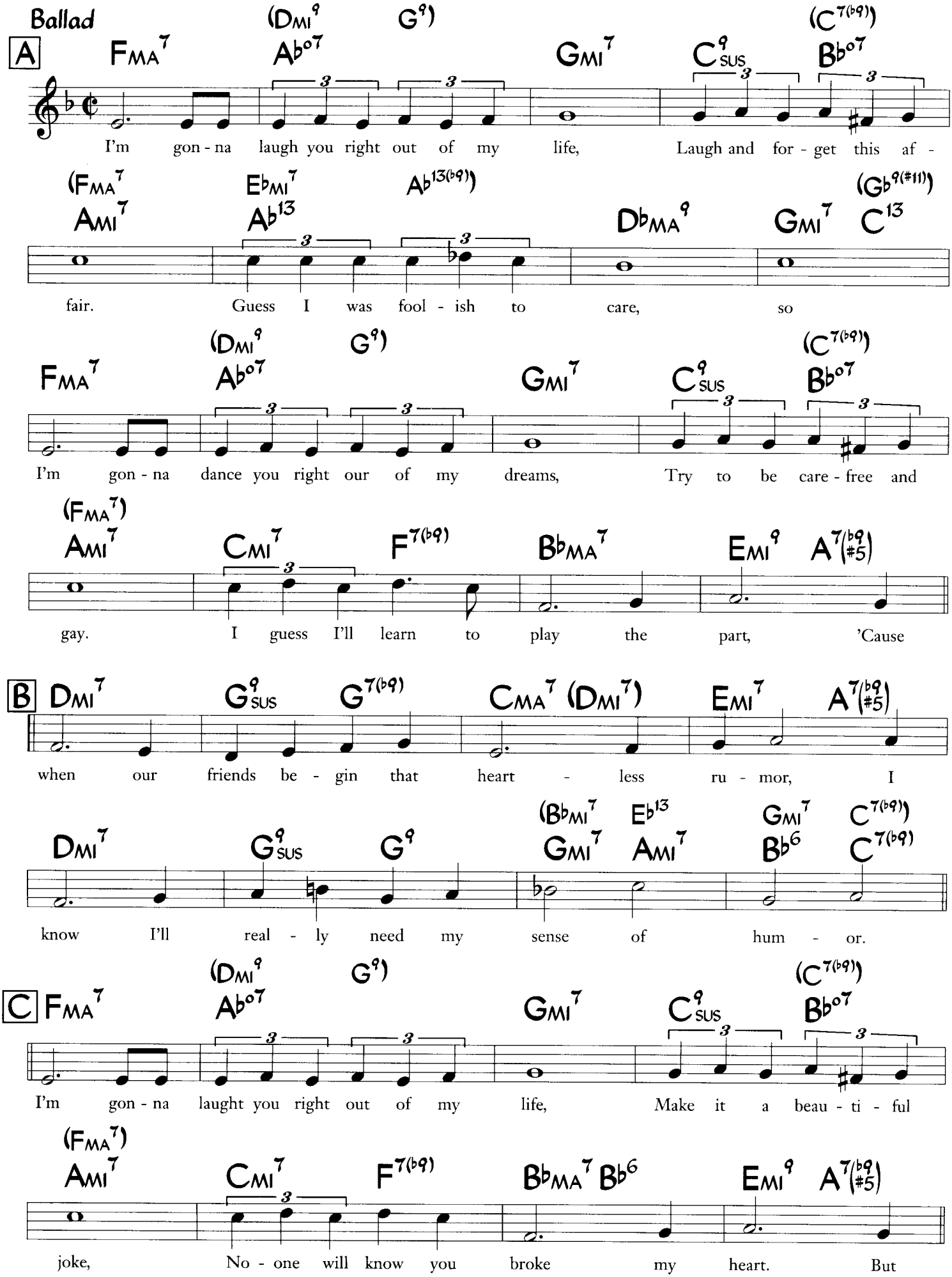

C
EMI6/9
(BMI7(♭5))
E7(♭9 #5)
AMI6/9
(F#MI7(♭5)
B7(♭9 #5))
F#MI7(♭5)
want you, ____ Pi - ty me, I need you. ____ I know it's
love you. ____)
EMI(add9)
C9(#11)
AMI7
/G
3
F#MI7(♭5)
B7(♭9)
wrong, it must be wrong, But right of wrong I can't get a - long ____ with-out
EMI6
(B7(♭9 #5))
you.

I'm Gonna Laugh You Right Out Of My Life

Music by Cy Coleman
Lyric by Joseph A. McCarthy



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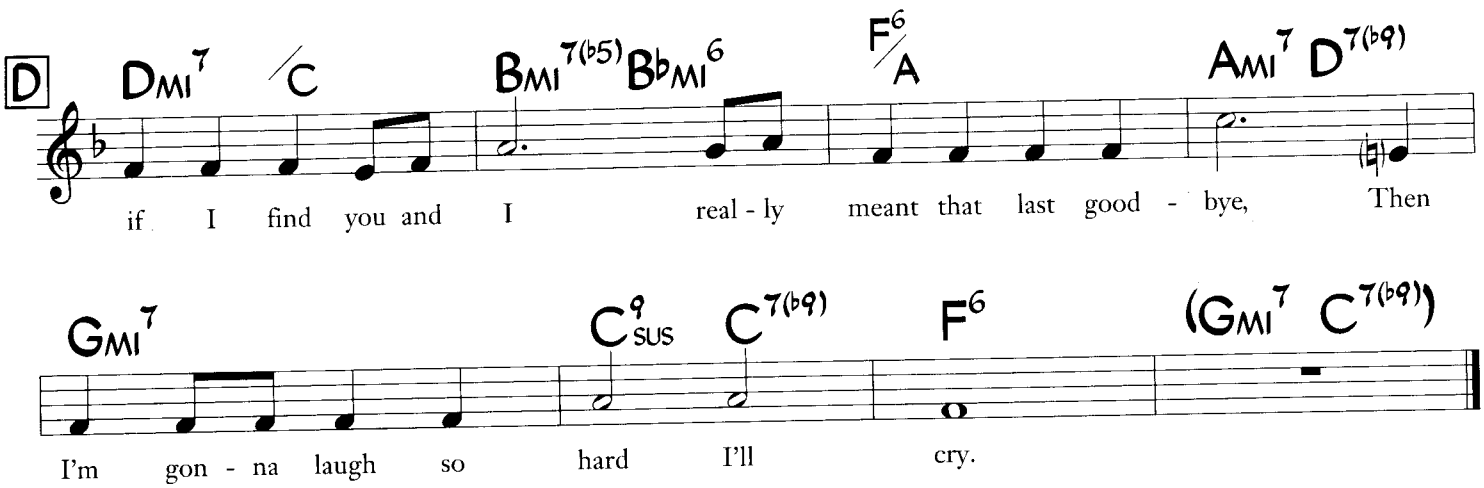
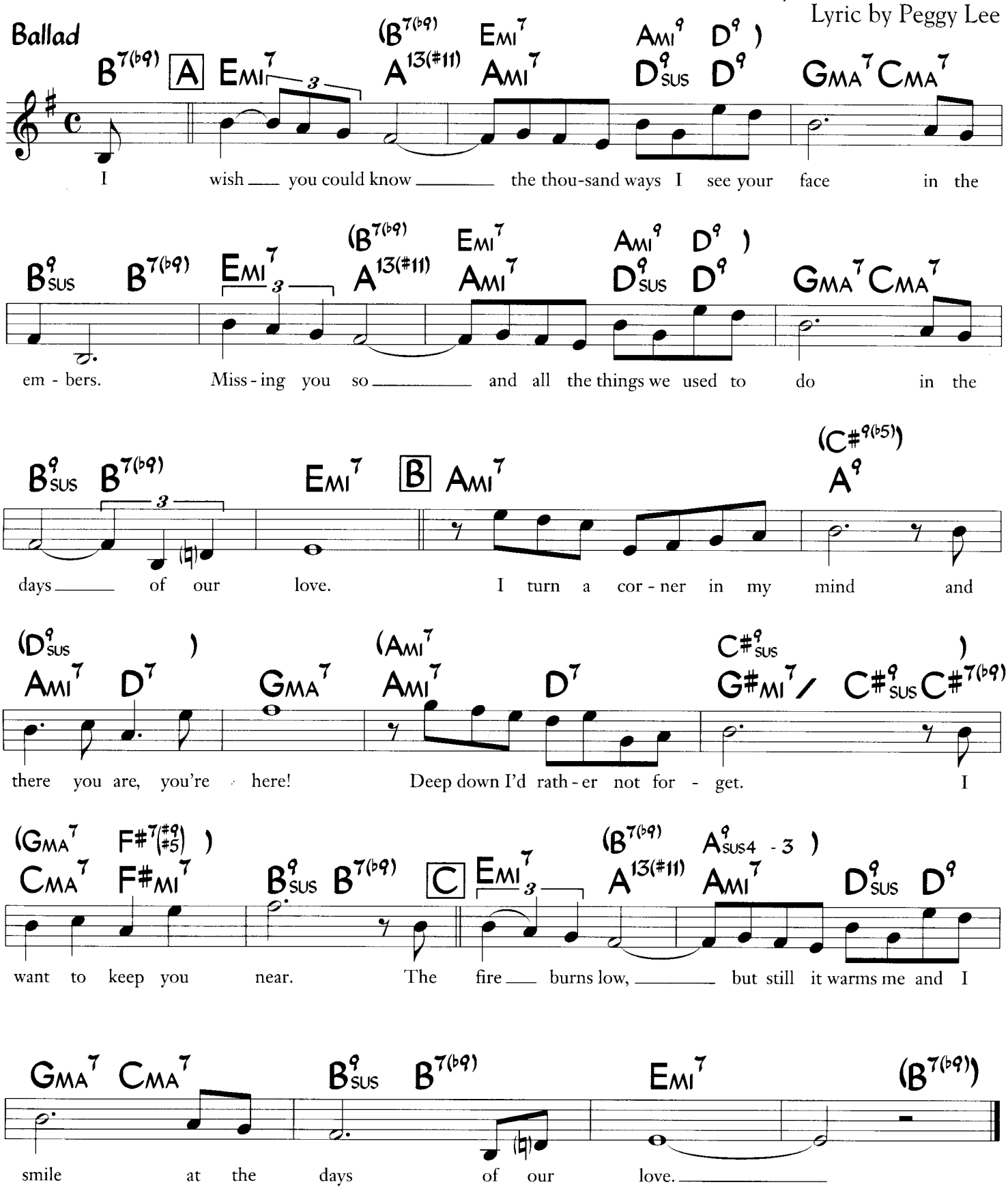

D
DMI7 /C
BMI7(b5) BbMI6
F6/A
AMI7 D7(b9)
if I find you and I real - ly meant that last good - bye, Then
GMI7
C9SUS C7(b9)
F6
(GMI7 C7(b9))
I'm gon - na laugh so hard I'll cry.

In The Days Of Our Love

(aka "Afterglow")

Music by Marian McPartland
Lyric by Peggy Lee



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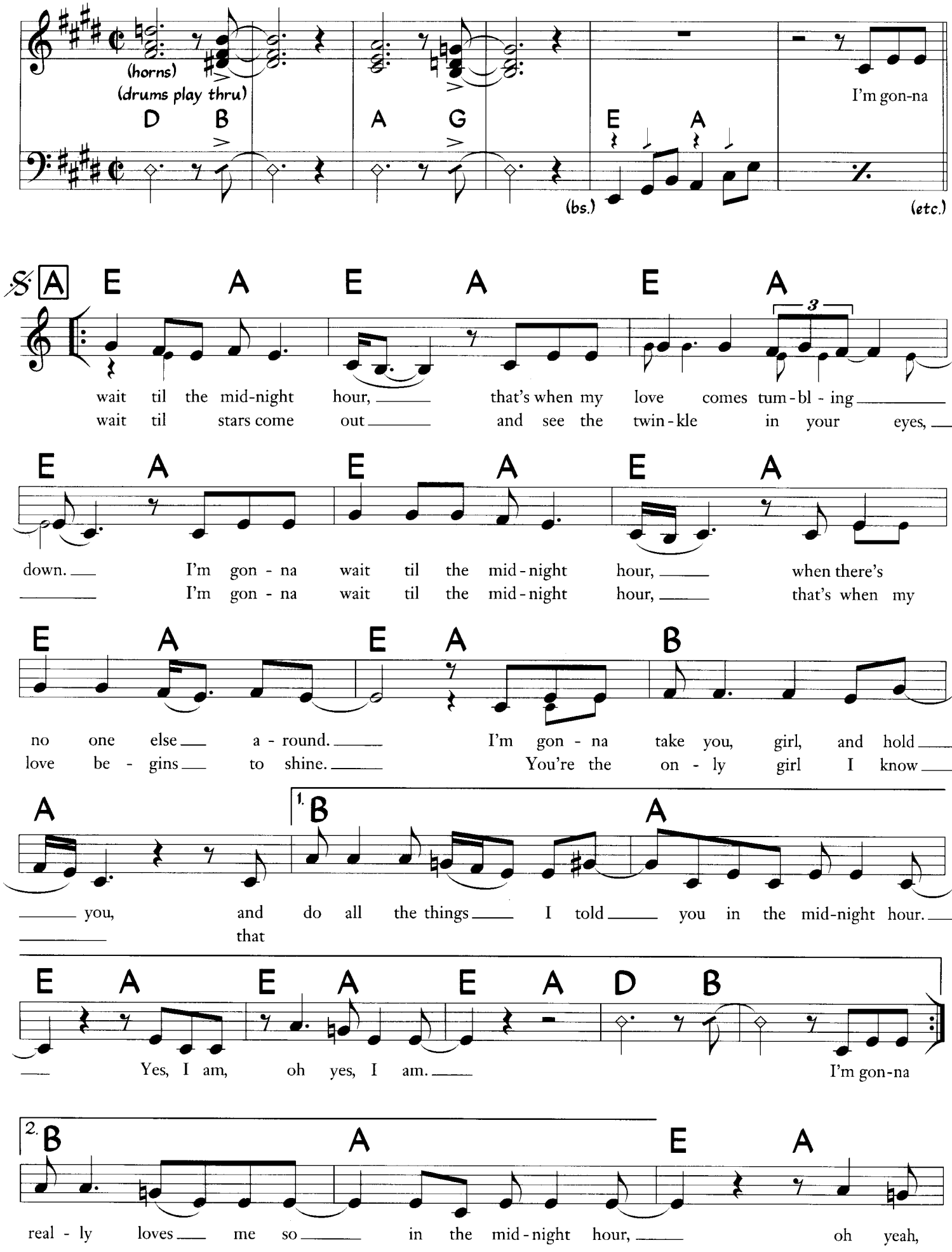
In The Midnight Hour

Medium Motown Rock

Music by Steve Cropper
Lyric by Wilson Pickett



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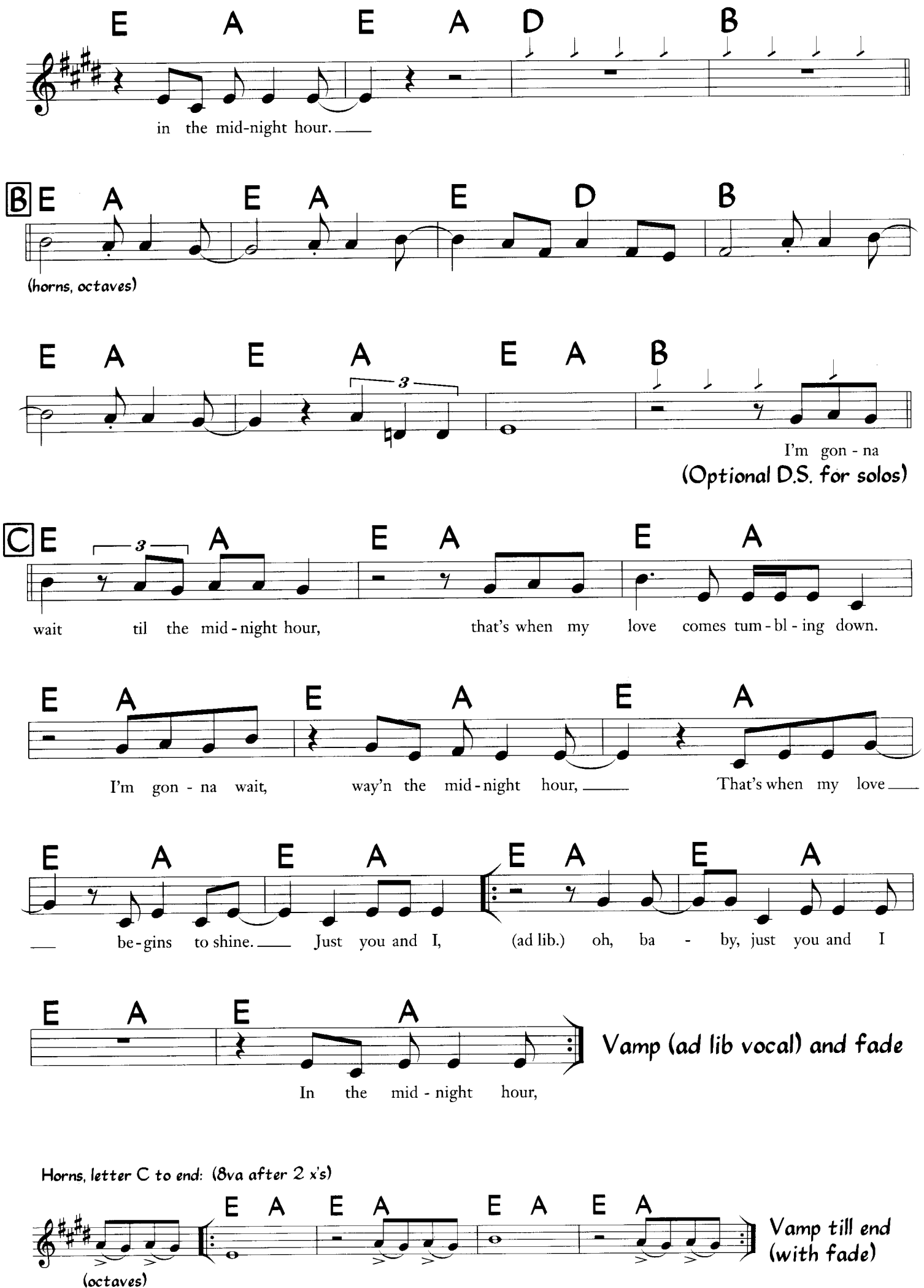
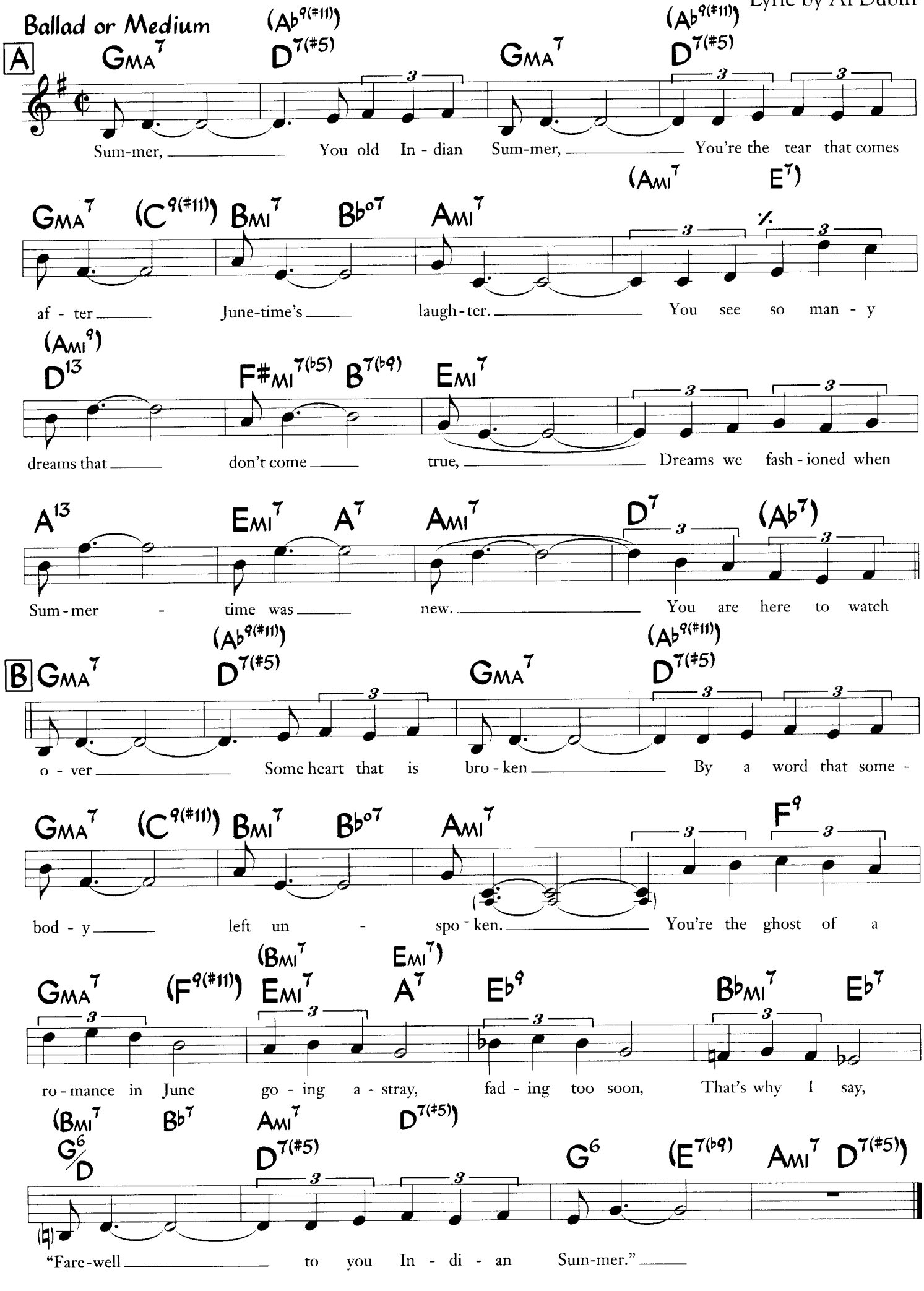

E A E A D B
in the mid-night hour.
B E A E A E D B
(horns, octaves)
E A E A E A B
3
I'm gon - na
(Optional D.S. for solos)
C E A E A E A
3
wait til the mid - night hour, that's when my love comes tum - bl - ing down.
E A E A E A
I'm gon - na wait, way'n the mid - night hour, That's when my love
E A E A E A E A
be - gins to shine. Just you and I, (ad lib.) oh, ba - by, just you and I
E A E A
In the mid - night hour,
Vamp (ad lib vocal) and fade
Horns, letter C to end: (8va after 2 x's)
E A E A E A E A
(octaves)
Vamp till end
(with fade)

Indian Summer

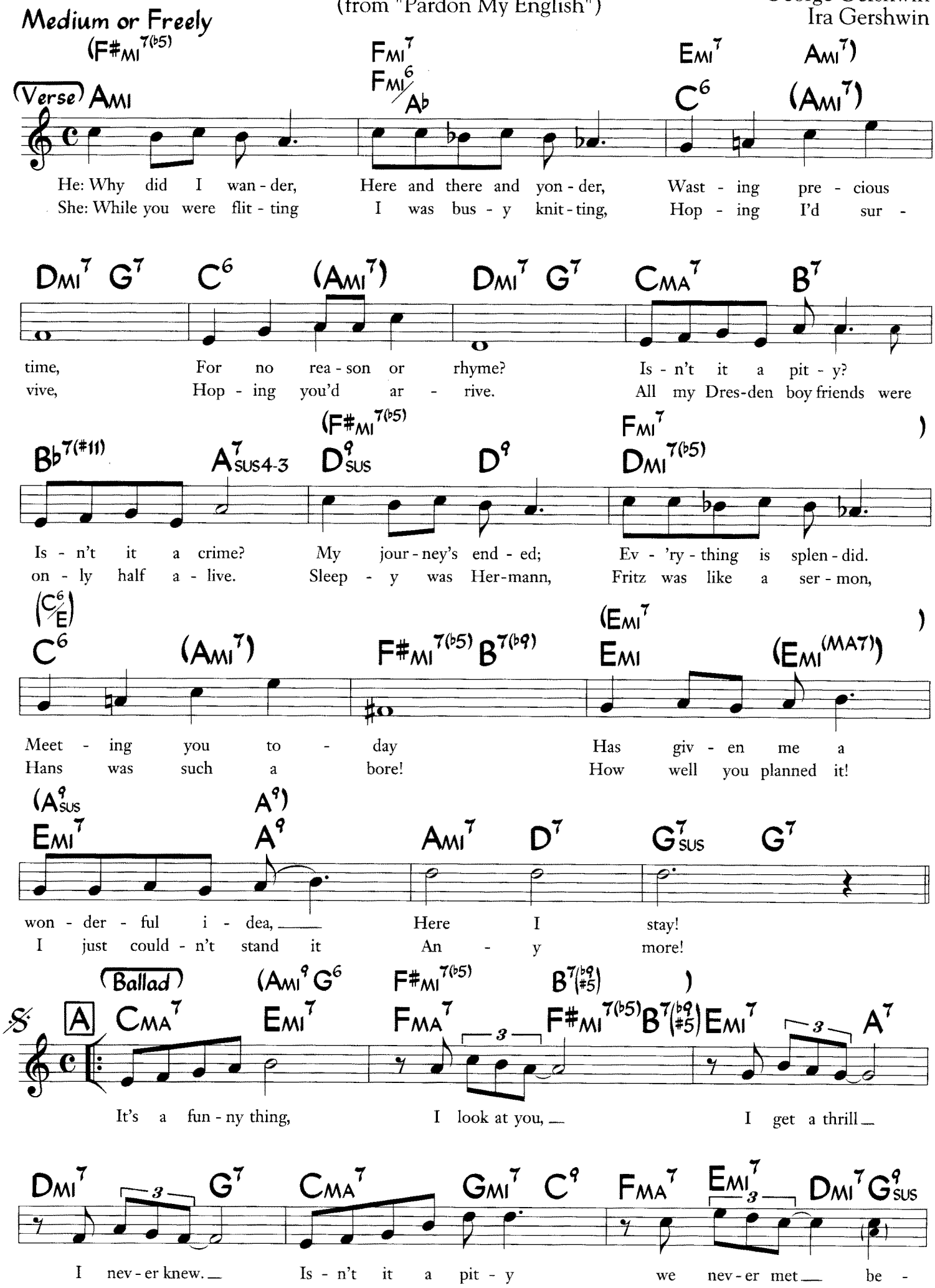
Music by Victor Herbert
Lyric by Al Dubin



Isn't It A Pity?

(from "Pardon My English")

George Gershwin
Ira Gershwin


Medium or Freely

(Verse) AMI

He: Why did I wan - der, Here and there and yon - der, Wast - ing pre - cious
She: While you were flit - ting I was bus - y knit - ting, Hop - ing I'd sur -

time, For no rea - son or rhyme? Is - n't it a pit - y?
vive, Hop - ing you'd ar - rive. All my Dres-den boy friends were

Is - n't it a crime? My jour - ney's end - ed; Ev - 'ry - thing is splen - did.
on - ly half a - live. Sleep - y was Her-mann, Fritz was like a ser - mon,

Meet - ing you to - day Has giv - en me a
Hans was such a bore! How well you planned it!

won - der - ful i - dea, Here I stay!
I just could - n't stand it An - y more!
(Ballad)

It's a fun - ny thing, I look at you, I get a thrill

I nev - er knew. Is - n't it a pit - y we nev - er met be -

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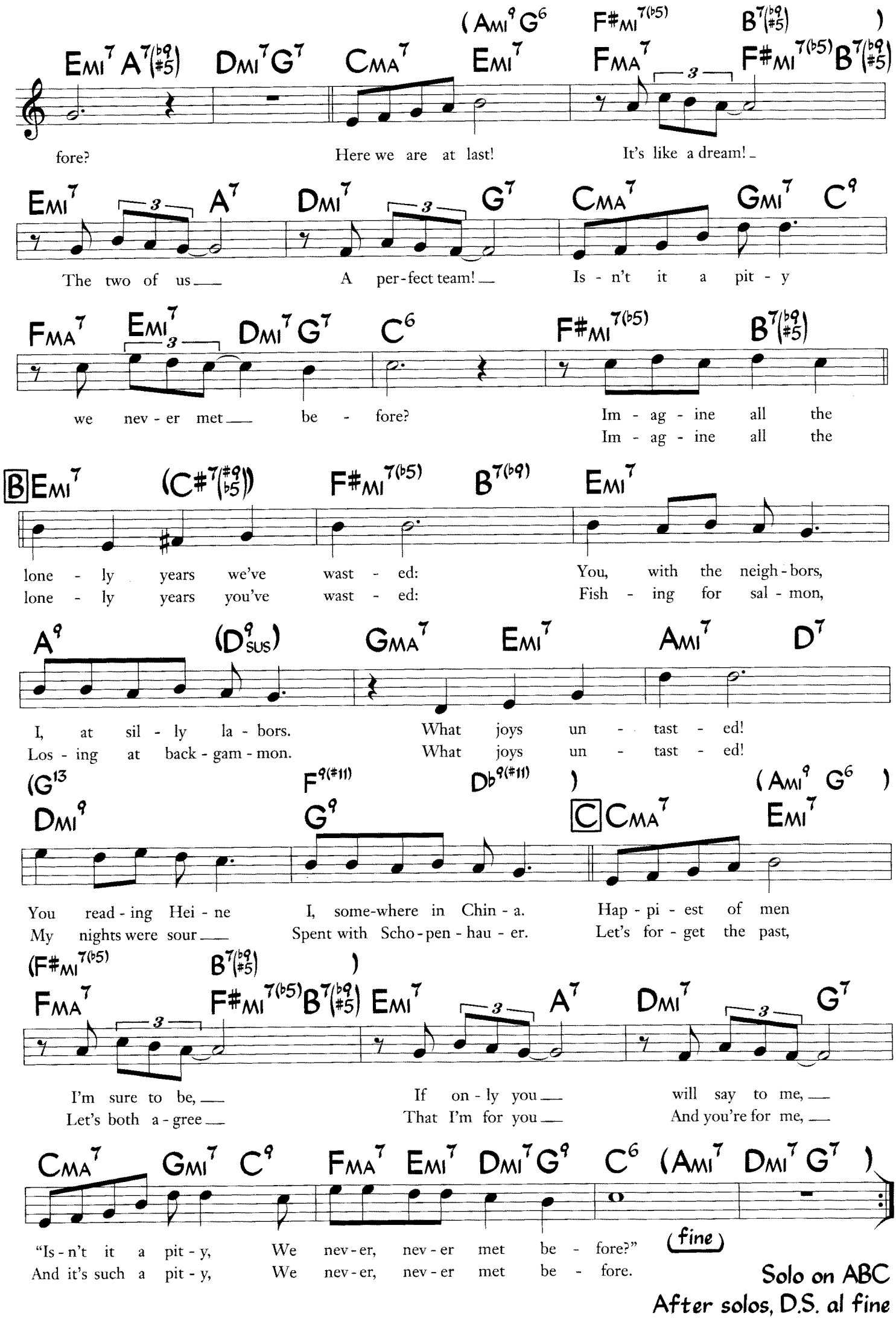

(Ami9 G6 F#mi7(b5) B7(b9 #5)
Emi7 A7(b9 #5) Dmi7 G7 Cma7 Emi7 Fma7 F#mi7(b5) B7(b9 #5)
fore? Here we are at last! It's like a dream!
Emi7 A7 Dmi7 G7 Cma7 Gmi7 C9
The two of us A per-fect team! Is-n't it a pit-y
Fma7 Emi7 Dmi7 G7 C6 F#mi7(b5) B7(b9 #5)
we nev-er met be-fore? Im-ag-ine all the
Im-ag-ine all the
B Emi7 (C#7(#9 b5)) F#mi7(b5) B7(b9) Emi7
lone-ly years we've wast-ed: You, with the neigh-bors,
lone-ly years you've wast-ed: Fish-ing for sal-mon,
A9 (D9sus) Gma7 Emi7 Ami7 D7
I, at sil-ly la-bors. What joys un-tast-ed!
Los-ing at back-gam-mon. What joys un-tast-ed!
(G13 F9(#11) Db9(#11)) (Ami9 G6)
Dmi9 G9 C Cma7 Emi7
You read-ing Hei-ne I, some-where in Chin-a. Hap-pi-est of men
My nights were sour Spent with Scho-pen-hau-er. Let's for-get the past,
(F#mi7(b5) B7(b9 #5))
Fma7 F#mi7(b5) B7(b9 #5) Emi7 A7 Dmi7 G7
I'm sure to be, If on-ly you will say to me,
Let's both a-gree That I'm for you And you're for me,
Cma7 Gmi7 C9 Fma7 Emi7 Dmi7 G9 C6 (Ami7 Dmi7 G7)
"Is-n't it a pit-y, We nev-er, nev-er met be-fore?" (fine)
And it's such a pit-y, We nev-er, nev-er met be-fore.
Solo on ABC
After solos, D.S. al fine

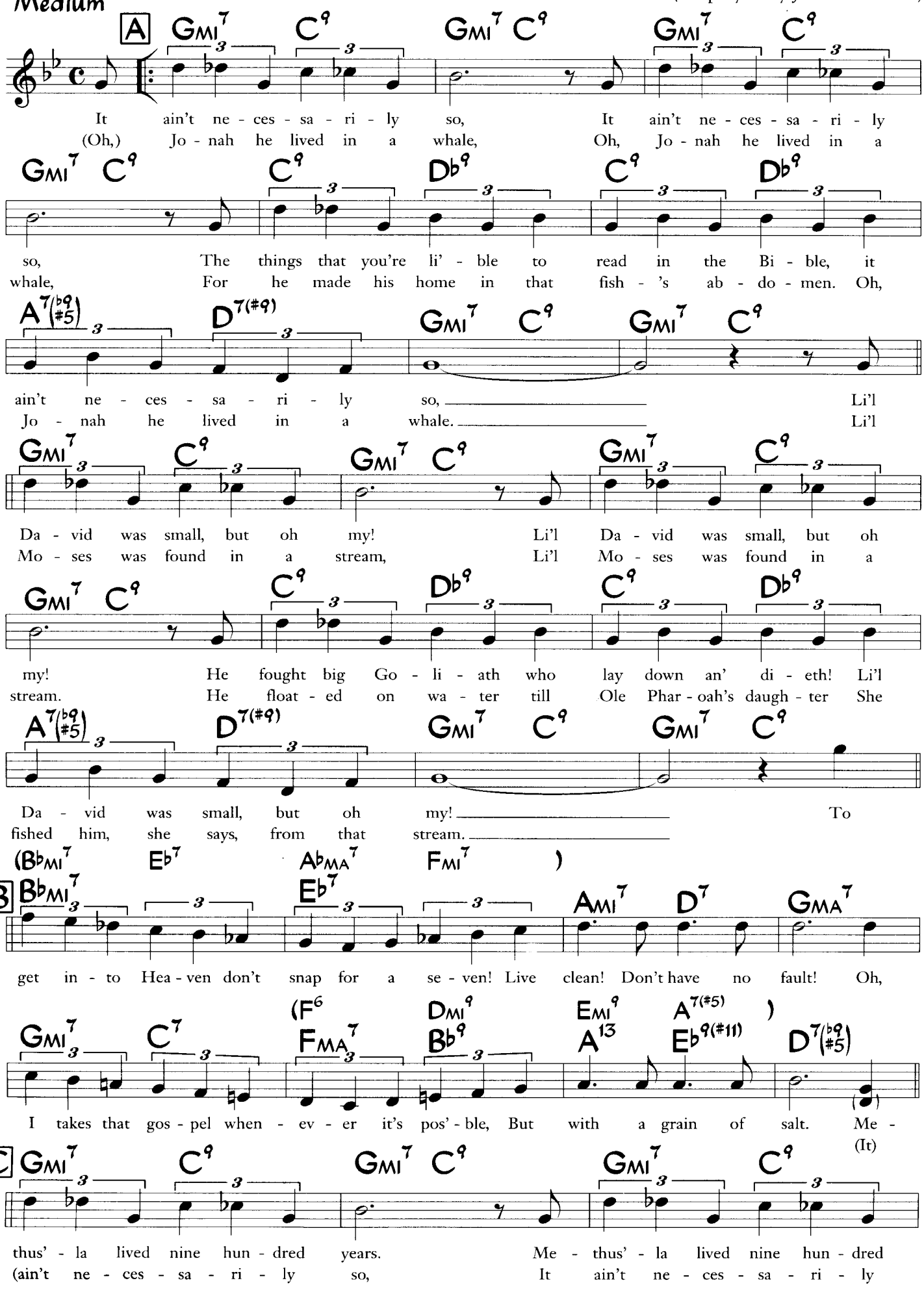
It Ain't Necessarily So

(from "Porgy And Bess")

George Gershwin
Ira Gershwin
Du Bose & Dorothy Heyward

(As played by Joe Henderson)

Medium



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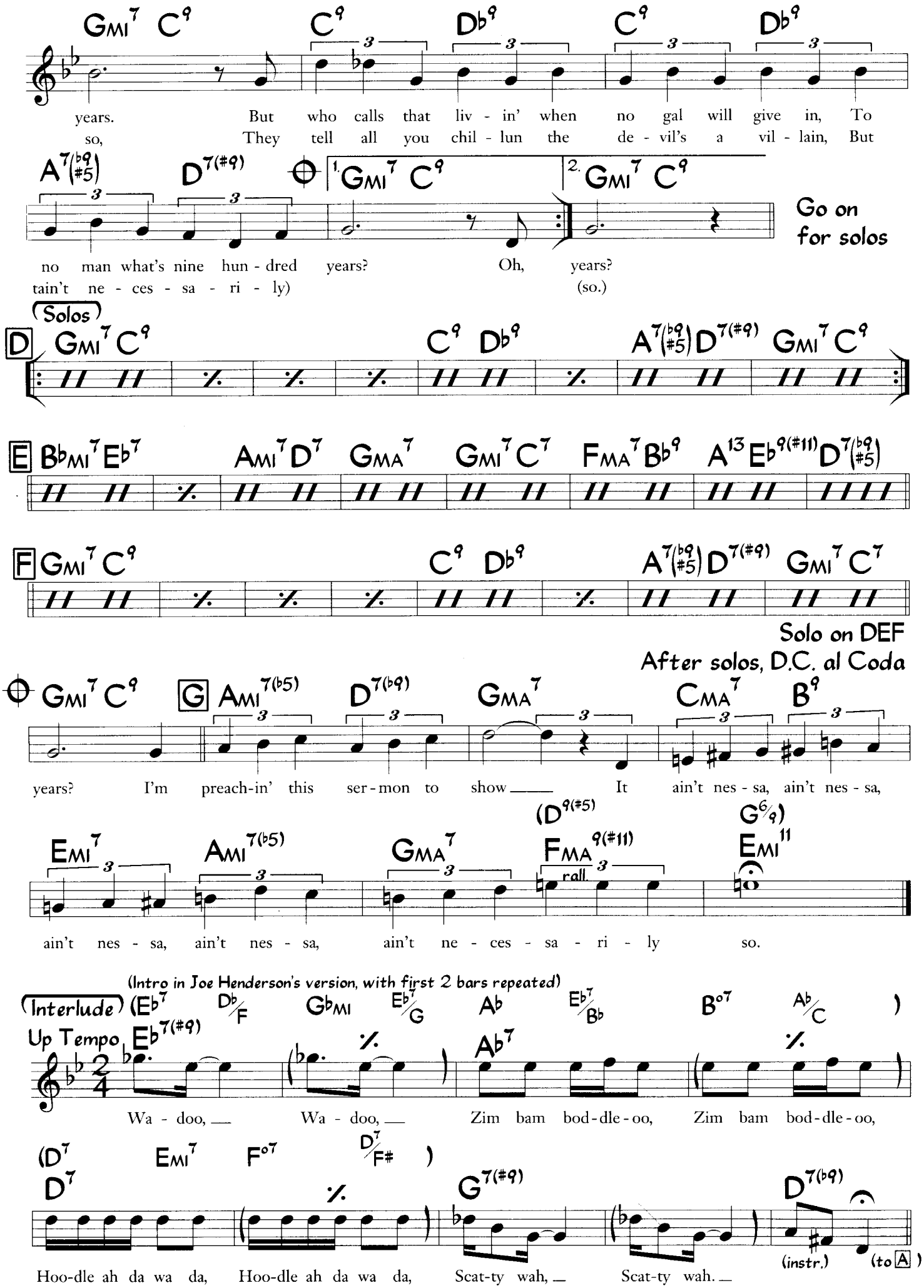
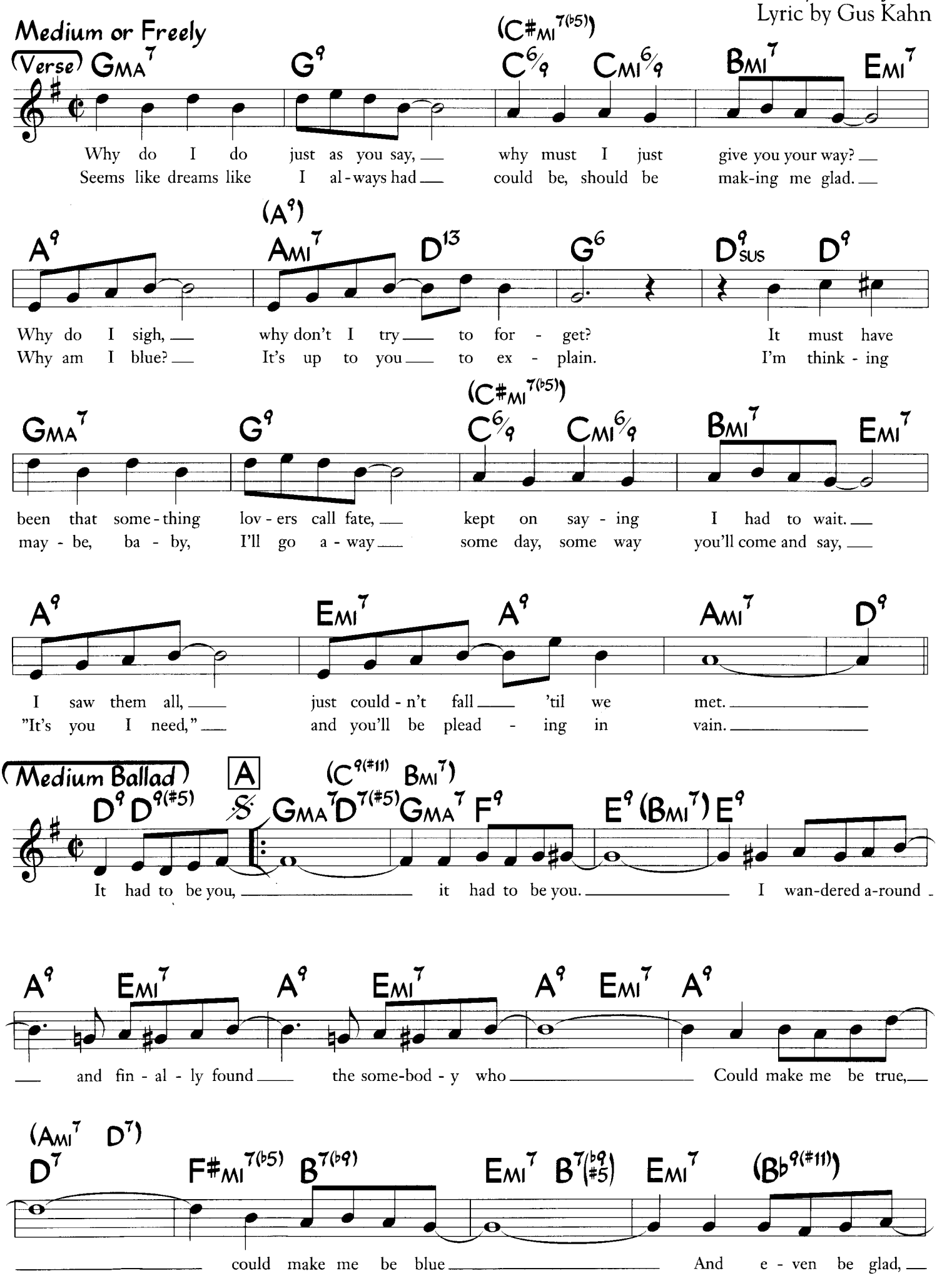


The Interlude was originally inserted between repeated A sections (with subsequent verses) (A, Interlude, A, Interlude, ABCG)
Many colloquial words have been normalized. ("That" for "Dat", "Heaven" for "Hebben", etc.)

It Had To Be You

Music by Isham Jones
Lyric by Gus Kahn



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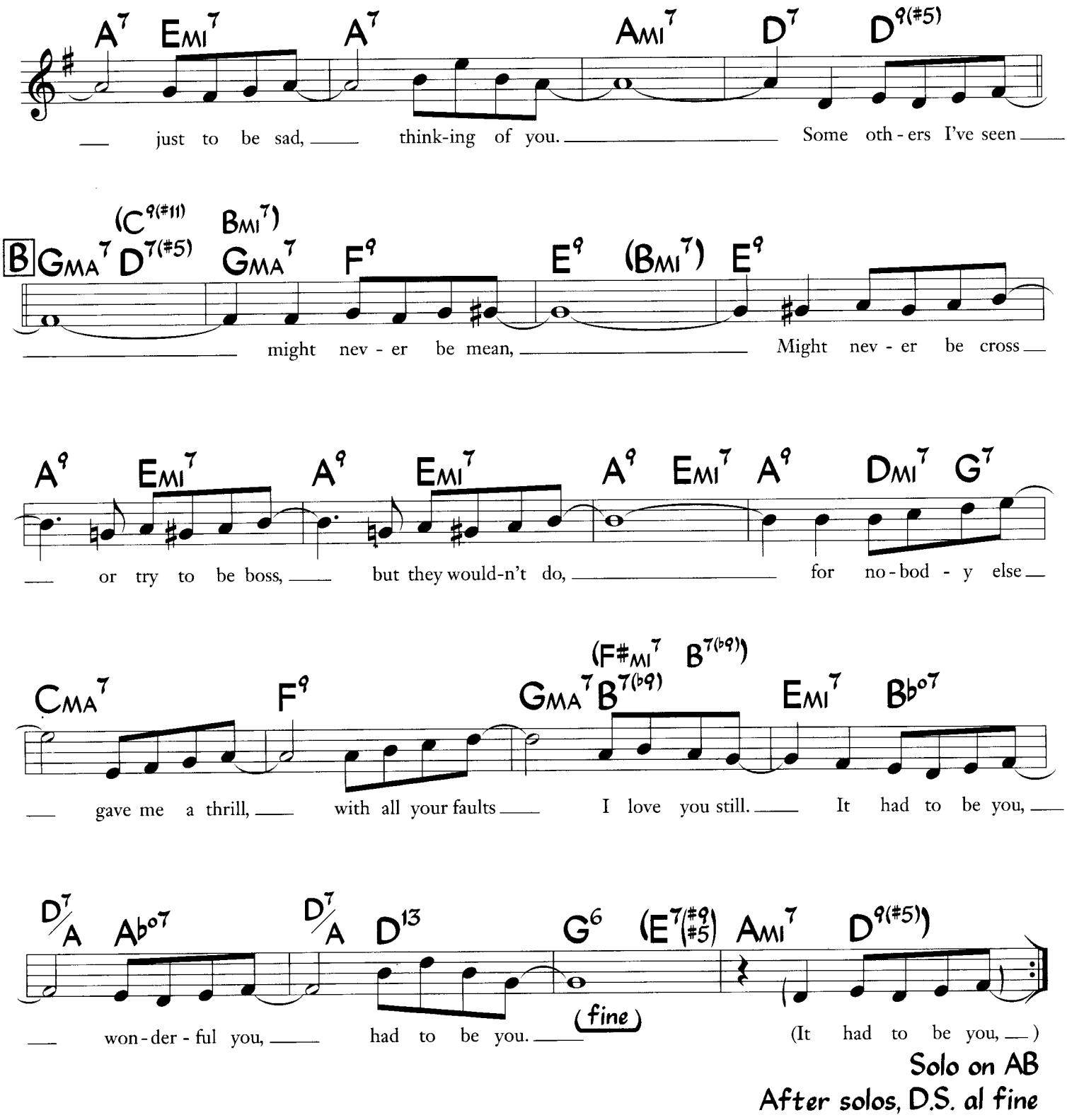
A7 EMI7 A7 AMI7 D7 D9(#5)
— just to be sad, — think-ing of you. — Some oth - ers I've seen —
(C9(#11) BMI7)
B GMA7 D7(#5) GMA7 F9 E9 (BMI7) E9
— might nev - er be mean, — Might nev - er be cross —
A9 EMI7 A9 EMI7 A9 EMI7 A9 DMI7 G7
— or try to be boss, — but they would-n't do, — for no - bod - y else —
(F#MI7 B7(b9))
CMA7 F9 GMA7 B7(b9) EMI7 Bb07
— gave me a thrill, — with all your faults — I love you still. — It had to be you, —
D7/A Ab07 D7/A D13 G6 (E7(#9 #5) AMI7 D9(#5))
— won - der - ful you, — had to be you. — (fine) (It had to be you, —)
Solo on AB
After solos, D.S. al fine

It Never Entered My Mind

(from "Higher And Higher)

Music by Richard Rodgers
Lyric by Lorenz Hart

Freely

(Verse)

B♭/D F/C G♭MI7/B♭ F/C B♭/D F/C

I don't care if there's pow - der on my nose, I don't care if my

G♭MI7/B♭ F/C B♭/D F/C G7/B

hair - do is in place. I've lost the ver - y mean - ing of re - pose, I

C(add9)SUS C CMI EMI7(♭5)/B♭

nev - er put a mud pack on my face. Oh, who'd have thought that I'd

A7(♭9) D7 G7

walk in a daze now, I nev - er go to shows at night, But just to mat - in - ees now.

CSUS C (G7(#5)) CMI6 C9

I see the show and home I go.

(Ballad)

𝄋 A FMA7 F+ F6 FMA7(#5) F6/9 (AMI7 A♭7) GMI7

Once I laughed when I heard you say - ing That I'd be play - ing

(GMI7 C7) AMI7 GMI7 F6/9 B♭MA9 (AMI7) F/A D9SUS D7(♭9)

sol - i - taire, Un - eas - y in my eas - y chair.

G9SUS G13 C9SUS C7(♭9) FMA7 F+ F6 FMA7(#5)

It nev - er en-tered my mind. Once you told me I was mis-tak - en,

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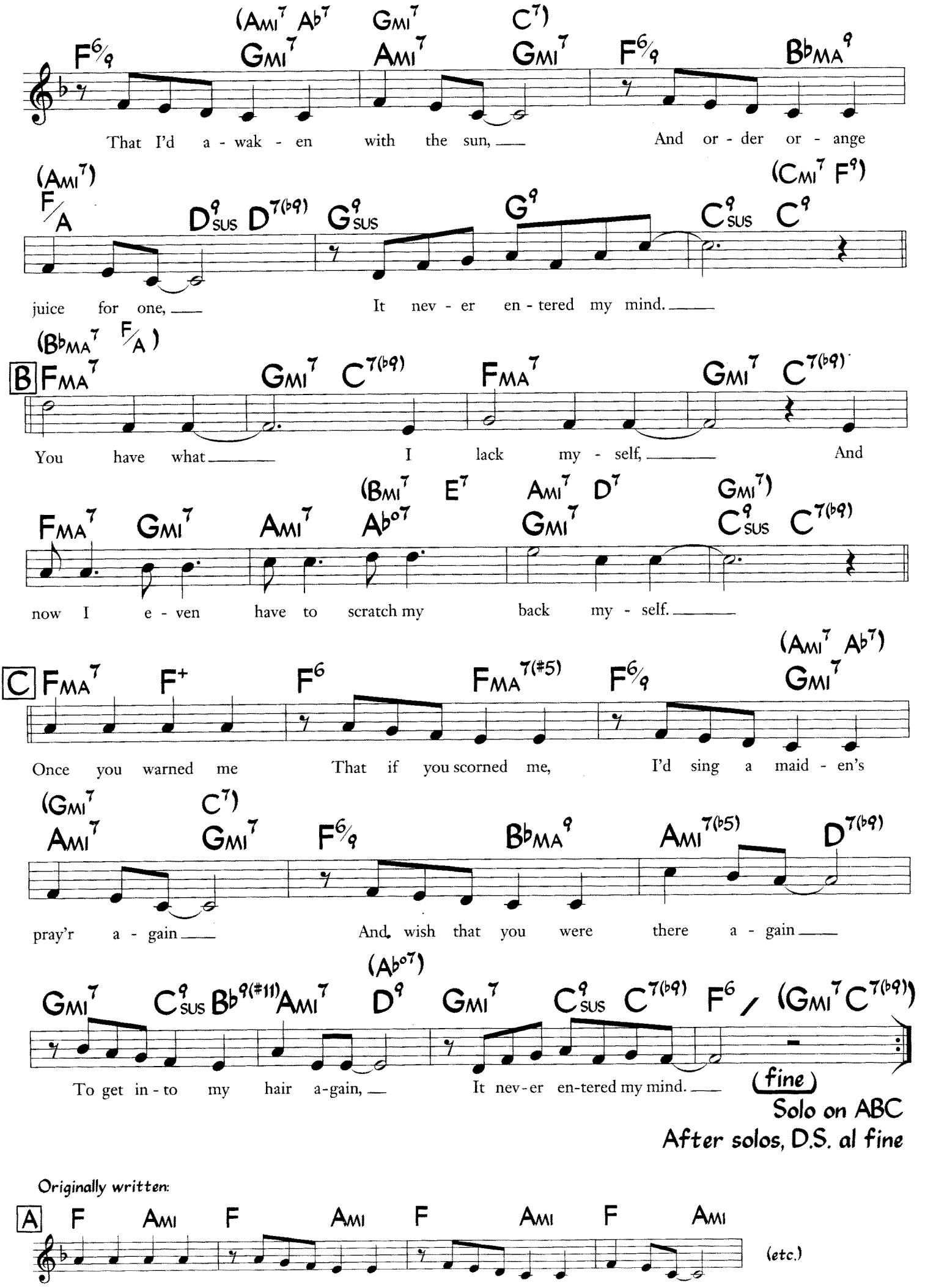
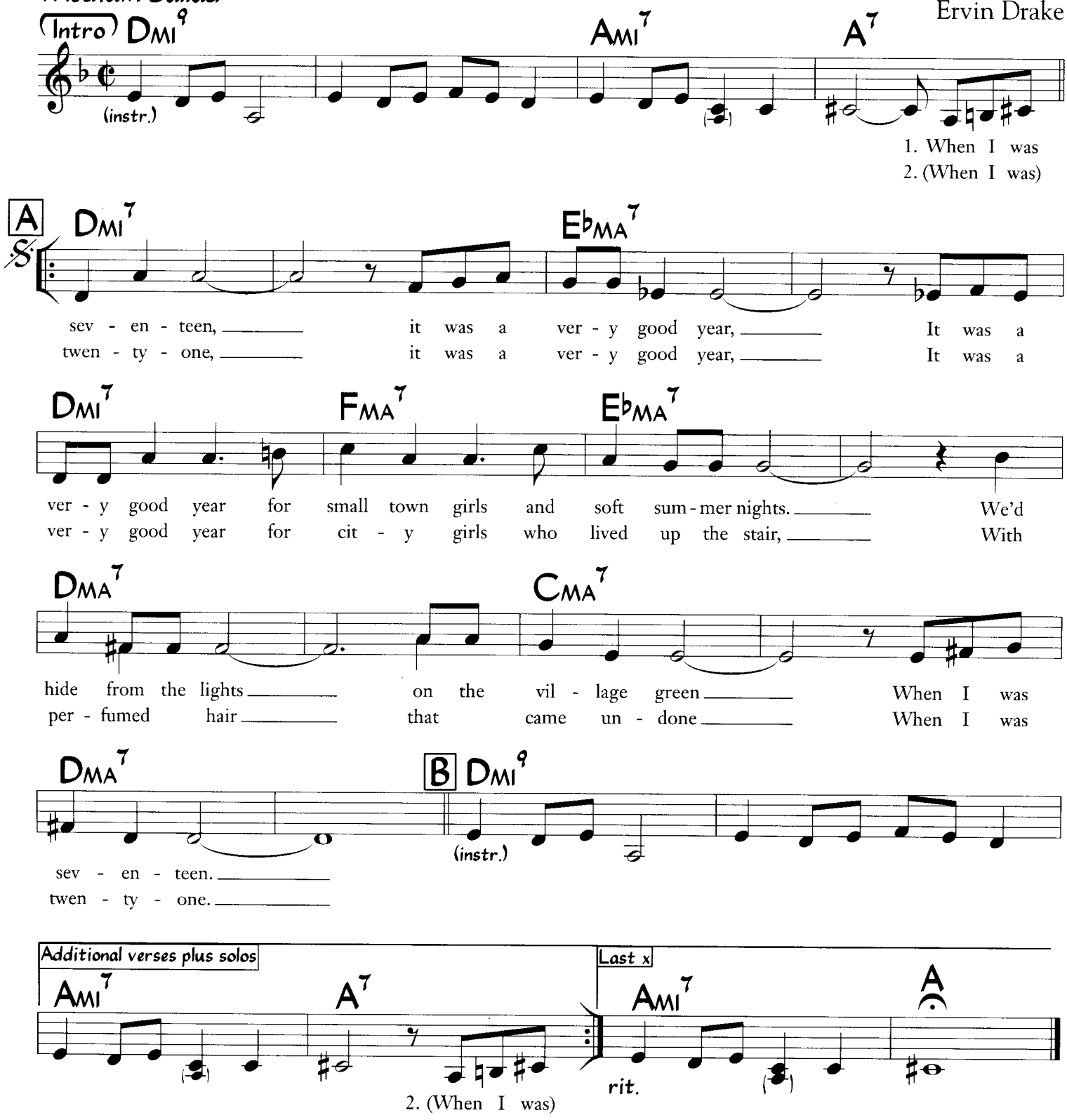

(AMI7 Ab7 GMI7 C7)
F6/9 GMI7 AMI7 GMI7 F6/9 BbMA9
That I'd a - wak - en with the sun, And or - der or - ange
(AMI7) (CMI7 F9)
F/A D9SUS D7(b9) G9SUS G9 C9SUS C9
juice for one, It nev - er en - tered my mind.
(BbMA7 F/A)
B FMA7 GMI7 C7(b9) FMA7 GMI7 C7(b9)
You have what I lack my - self, And
(BMI7 E7 AMI7 D7 GMI7)
FMA7 GMI7 AMI7 Ab07 GMI7 C9SUS C7(b9)
now I e - ven have to scratch my back my - self.
(AMI7 Ab7)
C FMA7 F+ F6 FMA7(#5) F6/9 GMI7
Once you warned me That if you scorned me, I'd sing a maid - en's
(GMI7 C7)
AMI7 GMI7 F6/9 BbMA9 AMI7(b5) D7(b9)
pray'r a - gain And wish that you were there a - gain
(Ab07)
GMI7 C9SUS Bb9(#11) AMI7 D9 GMI7 C9SUS C7(b9) F6 / (GMI7 C7(b9))
To get in - to my hair a-gain, It nev-er en-tered my mind.
(fine)
Solo on ABC
After solos, D.S. al fine
Originally written:
A F AMI F AMI F AMI F AMI
(etc.)

It Was A Very Good Year

Ervin Drake


Medium Ballad

(instr.)
1. When I was
2. (When I was)

sev - en - teen, it was a ver - y good year, It was a
twen - ty - one, it was a ver - y good year, It was a

ver - y good year for small town girls and soft sum - mer nights. We'd
ver - y good year for cit - y girls who lived up the stair, With

hide from the lights on the vil - lage green When I was
per - fumed hair that came un - done When I was

(instr.)
sev - en - teen.
twen - ty - one.
Additional verses plus solos

2. (When I was)
Last x

rit.

Additional Verses:

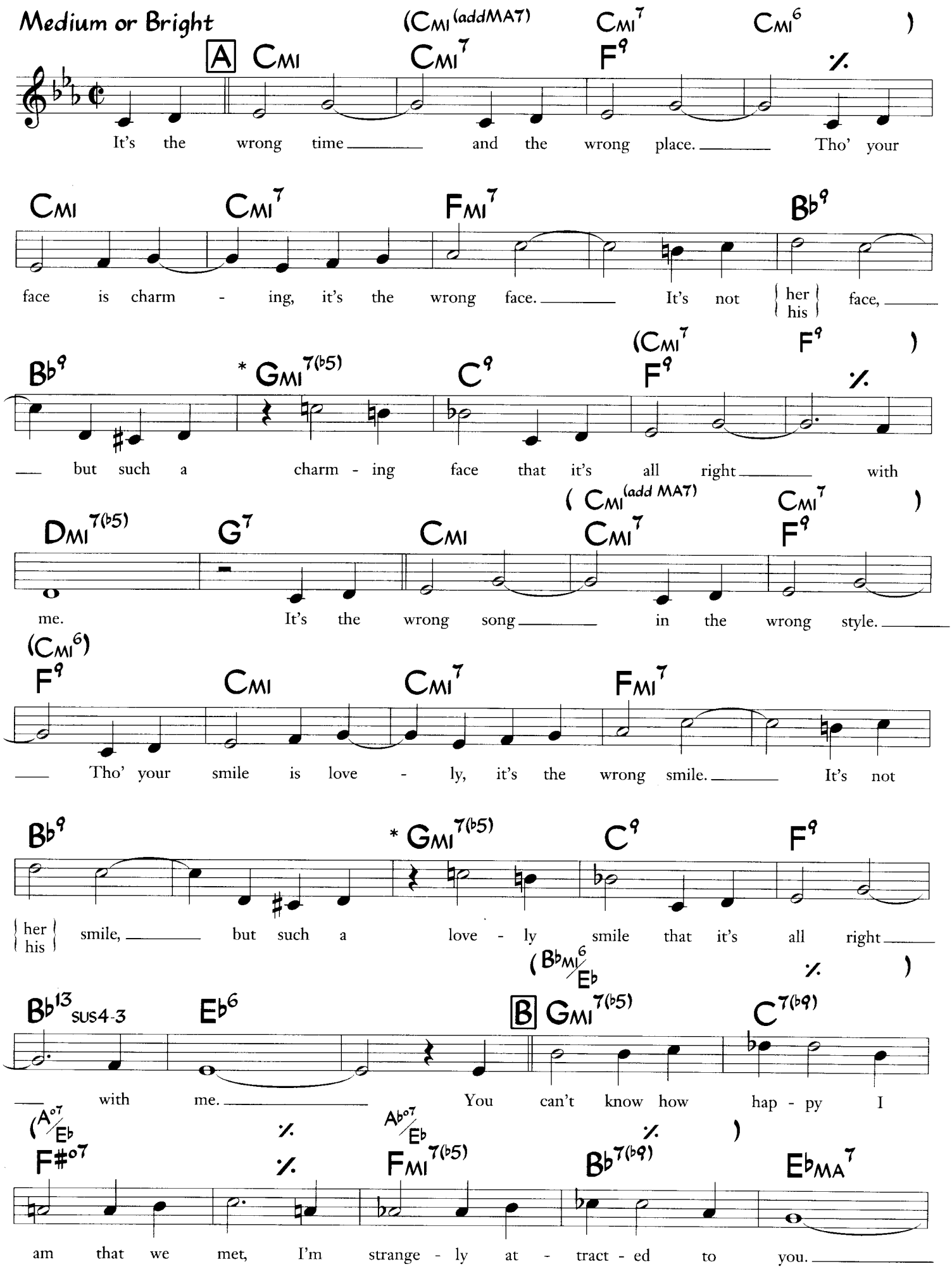
3. When I was thirty-five,
it was a very good year,
It was a very good year
for blue-blooded girls of independent means.
We'd ride in limousines
their chauffeurs would drive
When I was thirty-five.

4. But now the days are short,
I'm in the autumn of the year
And now I think of my life
as vintage wine from fine old kegs.
From the brim to the dregs
it poured sweet and clear,
It was a very good year.

It's All Right With Me

(from "Can-Can")

Cole Porter



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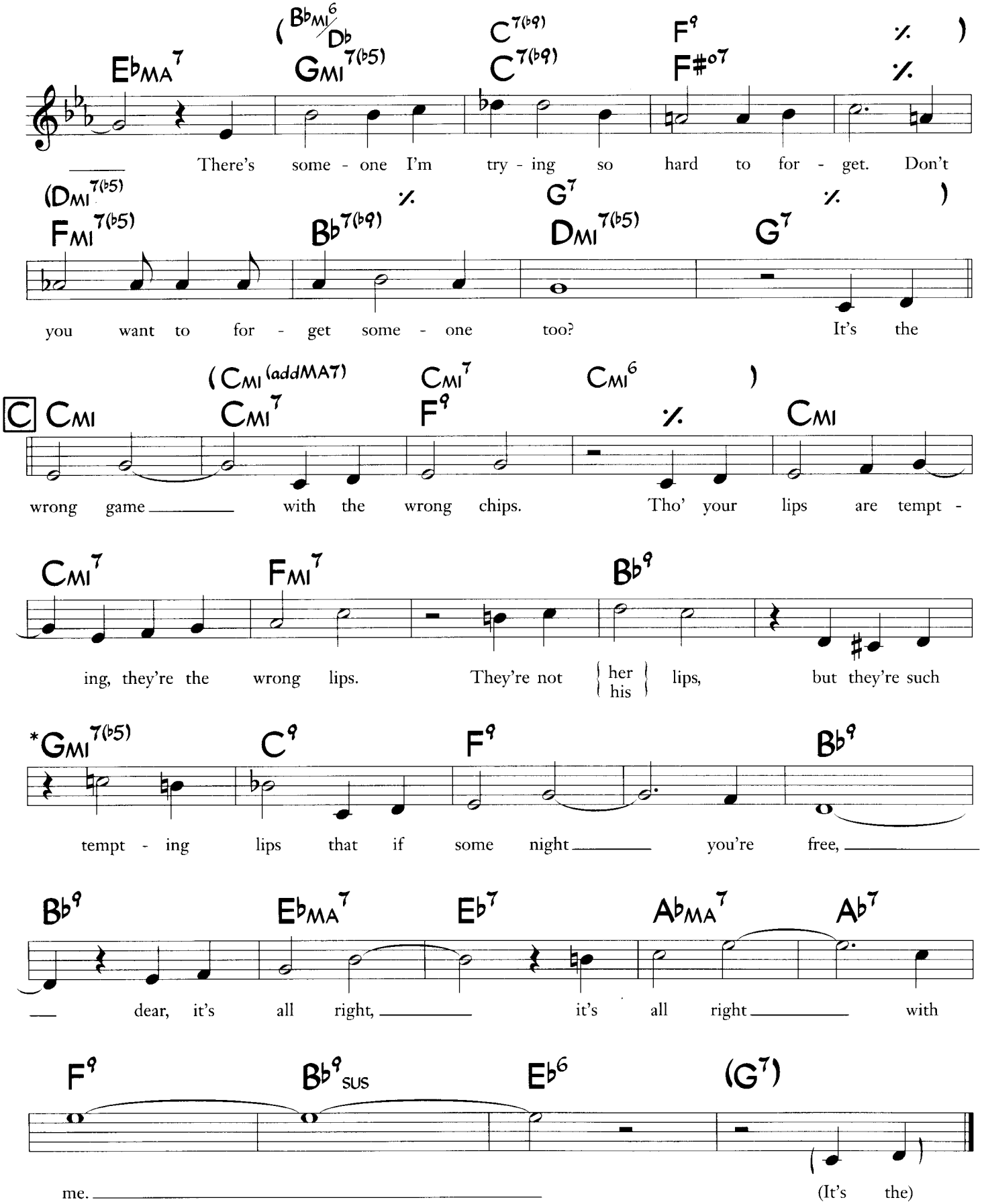
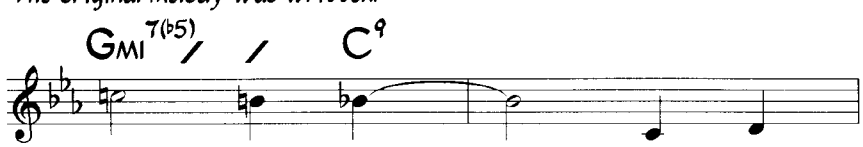


* Letter A, bars 11-12 and 27-28 and Letter C, bars 11-12 are written as they are most often performed. The original melody was written:



It's De-lovely

(from "Red, Hot And Blue")

Cole Porter

Freely (or Med. Bright)

(Verse) (C7) F F7 BbMA7 (GMI7) GMI7 C7

He: I feel a sud - den urge to sing the kind of dit - ty that in -

F6 F6/A Ab°7 C7/G C7 BbMI6/Db C7(13)

vokes the Spring. So con - trol your de - sire to curse while I cru - ci - fy the

FMA7/ GMI7 C7 F F7 BbMA7 (GMI7)

verse. She: This verse I've start - ed seems to me the

GMI7 C7 F6 DMI7 G7

Tin Pan - ti - thes - is of mel - o - dy, So to spare you all the

EMI7(b5) A7 DMI7 G7SUS4 - 3 C7SUS4 -3

pain, I'll skip the darn thing and sing the re - frain.

(Optional)

C Bb/C Ab/C C7

3

He: Mi mi mi mi, re re re re, do sol mi do la si. She: Take it a - way!

(Medium) C7 A F F+ F6

The night is young, the skies are clear, And if you want to go

FMA7 F6 F#°7

walk - ing, dear, It's de - light - ful, it's de - li - cious, it's de -

(AMI7(b5))

GMI7 C7 GMI7 D7 GMI

love - ly. I un - der - stand the

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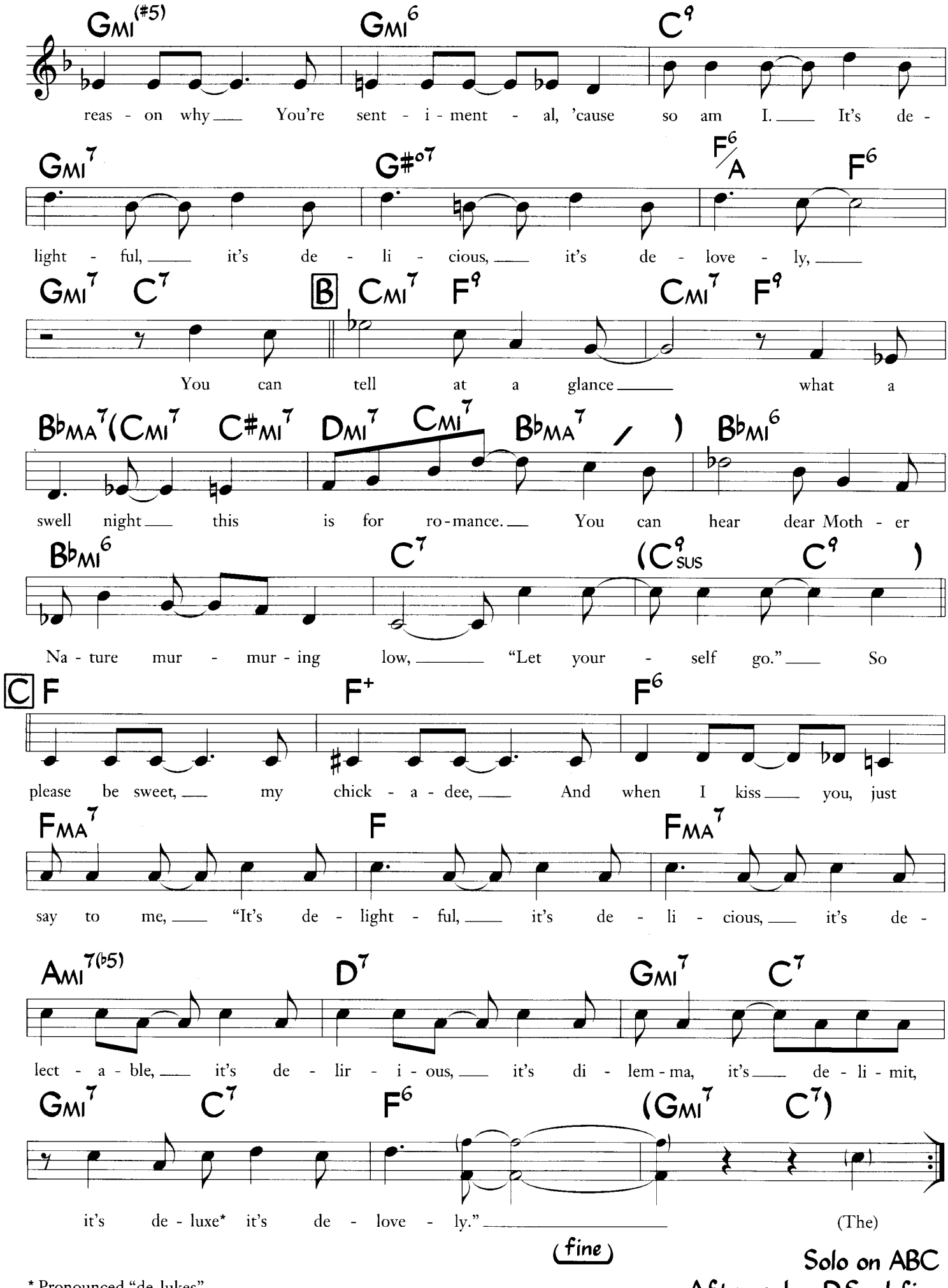
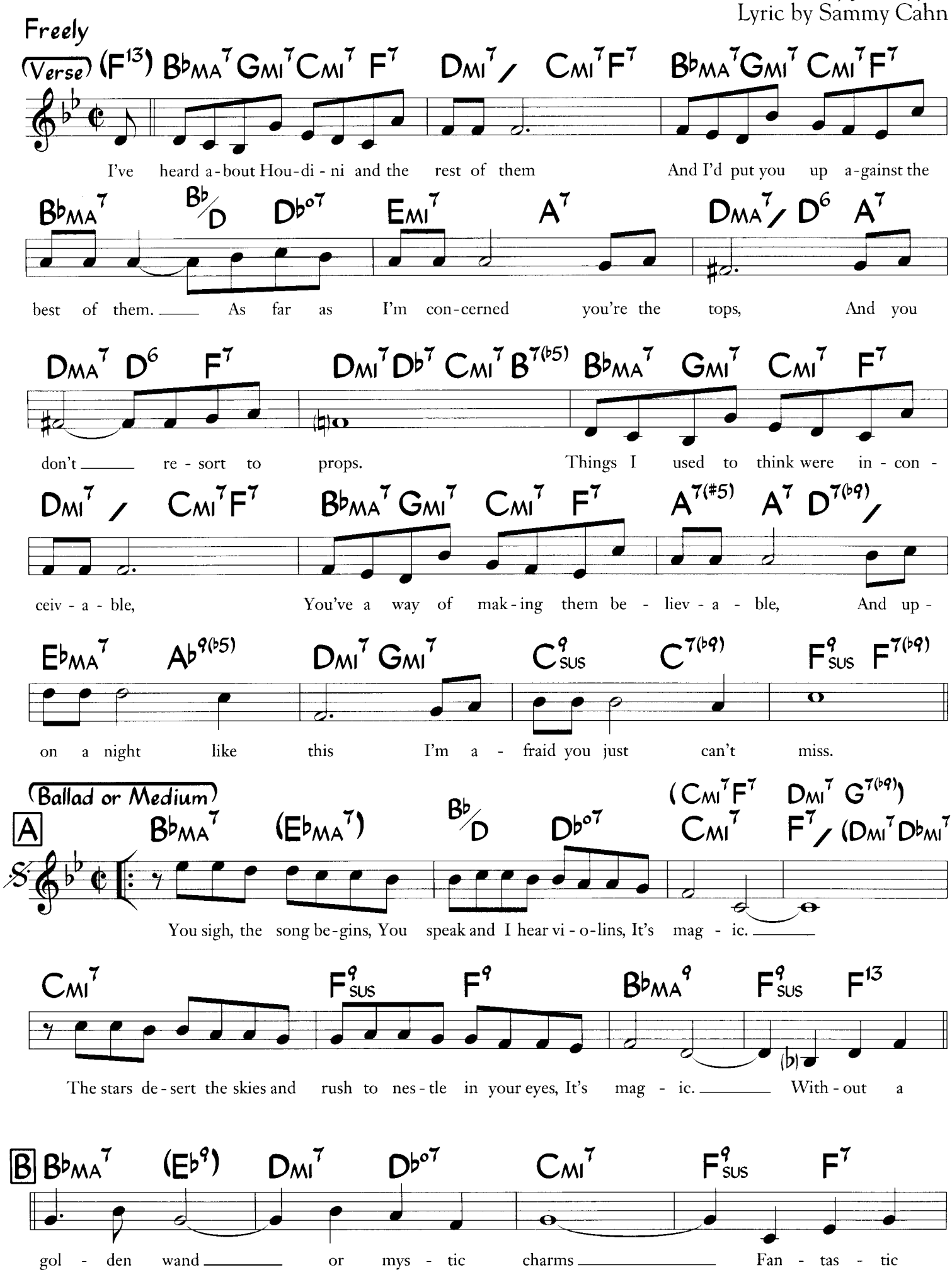


* Pronounced "de-lukes"

It's Magic

(from the film "Romance On The High Seas")

Music by Jule Styne
Lyric by Sammy Cahn



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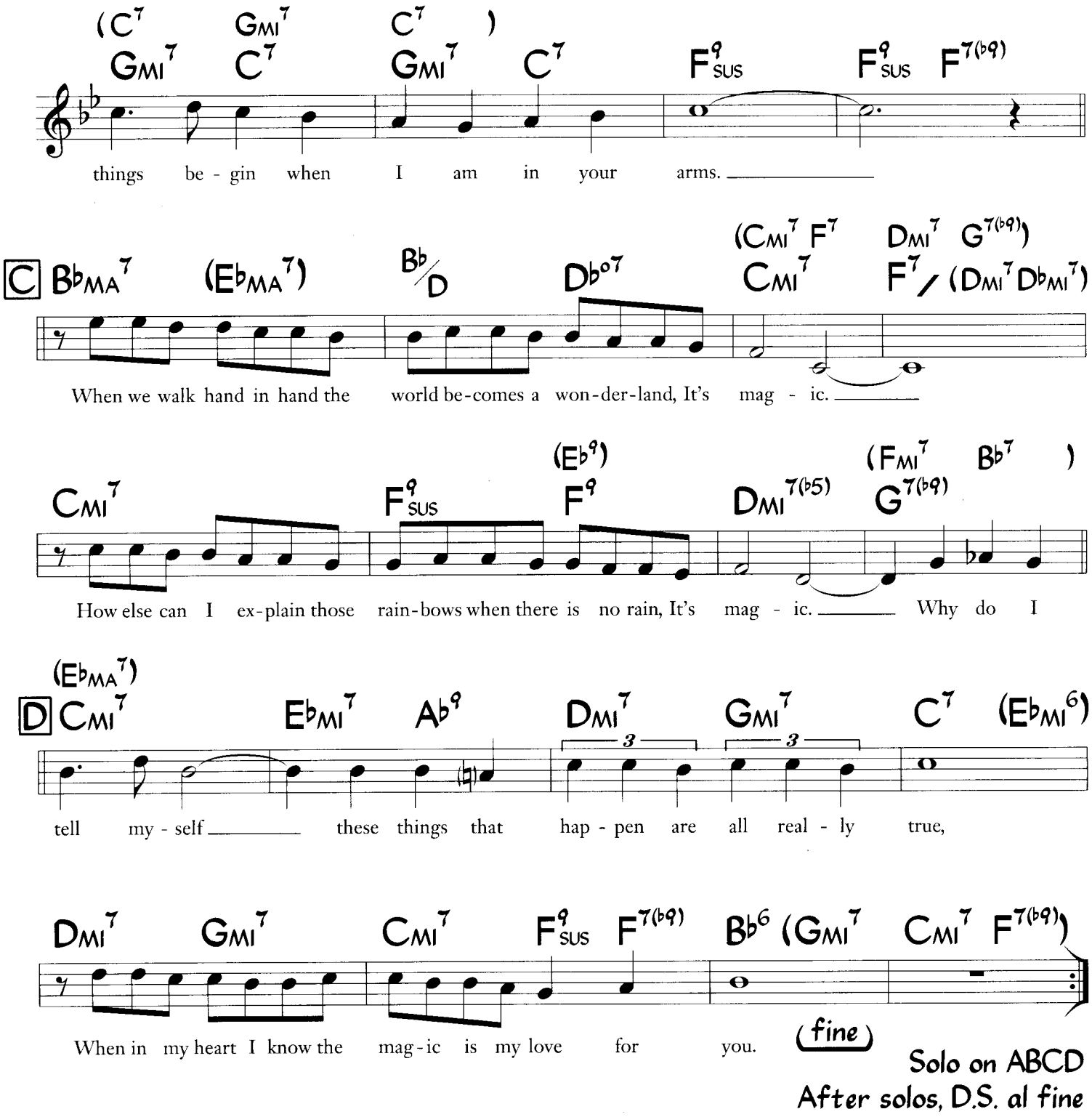
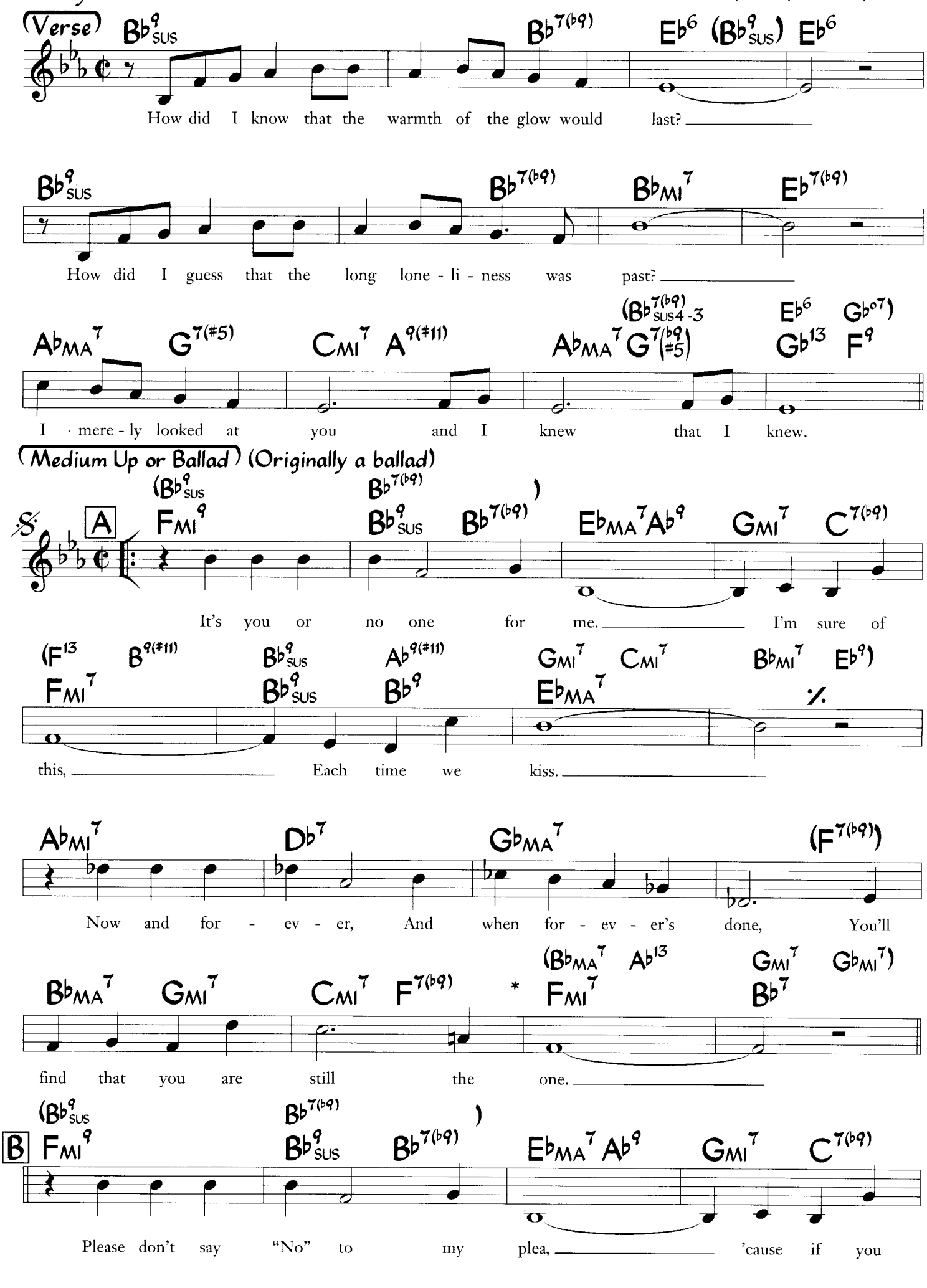

(C7 Gmi7 C7)
Gmi7 C7 Gmi7 C7 F9sus F9sus F7(b9)
things be - gin when I am in your arms.
C
BbMA7 (EbMA7) Bb/D Db°7 (Cmi7 F7 Dmi7 G7(b9))
Cmi7 F7/(Dmi7 Db°7)
When we walk hand in hand the world be-comes a won-der-land, It's mag - ic.
Cmi7 F9sus (Eb9) F9 Dmi7(b5) (Fmi7 Bb7) G7(b9)
How else can I ex-plain those rain-bows when there is no rain, It's mag - ic. Why do I
D
(EbMA7) Cmi7 Ebmi7 Ab9 Dmi7 Gmi7 C7 (Ebmi6)
tell my - self these things that hap - pen are all real - ly true,
Dmi7 Gmi7 Cmi7 F9sus F7(b9) Bb6 (Gmi7 Cmi7 F7(b9))
When in my heart I know the mag-ic is my love for you.
(fine)
Solo on ABCD
After solos, D.S. al fine

It's You Or No One

(from "Romance On The High Seas")

Music by Jule Styne
Lyric by Sammy Cahn



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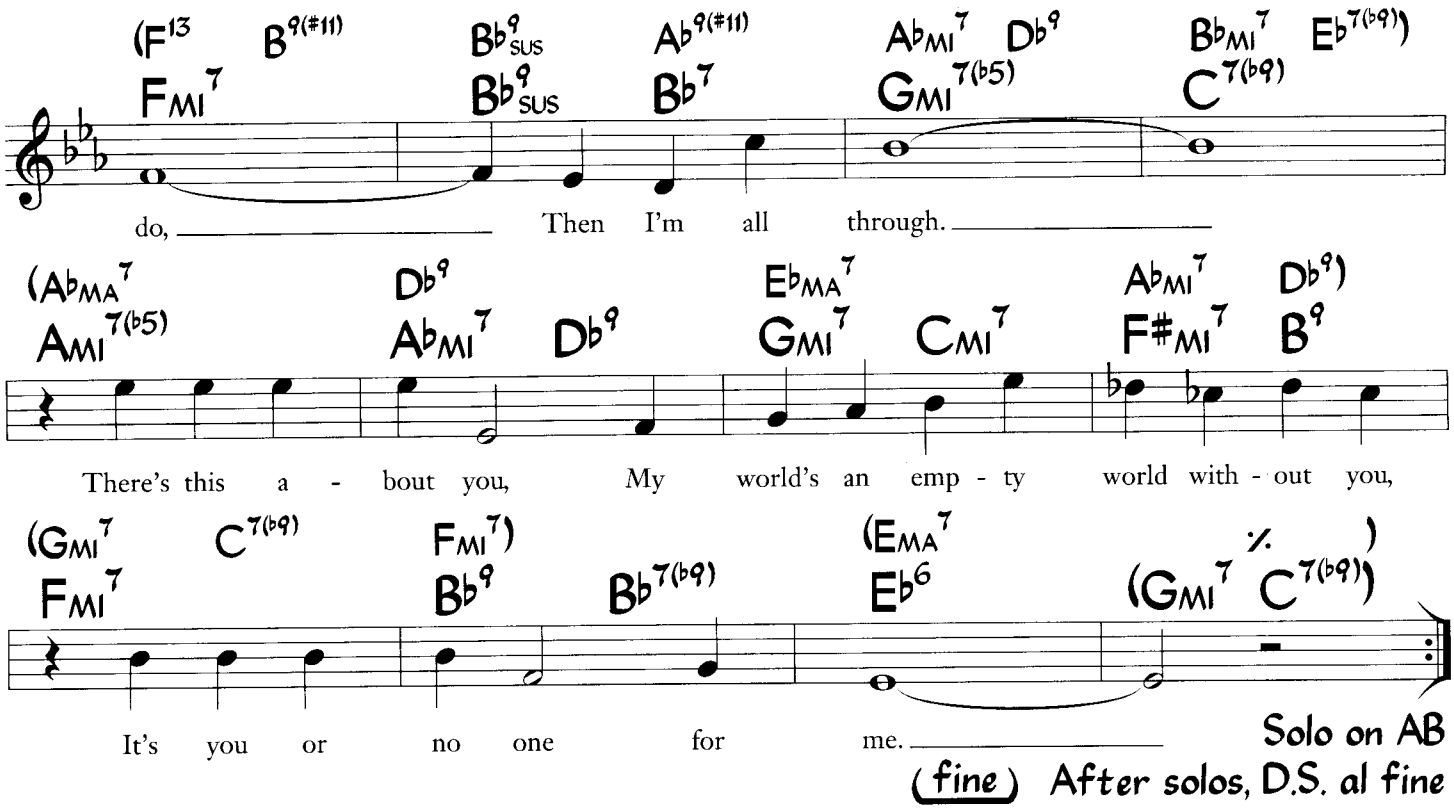
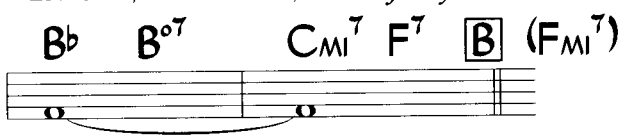


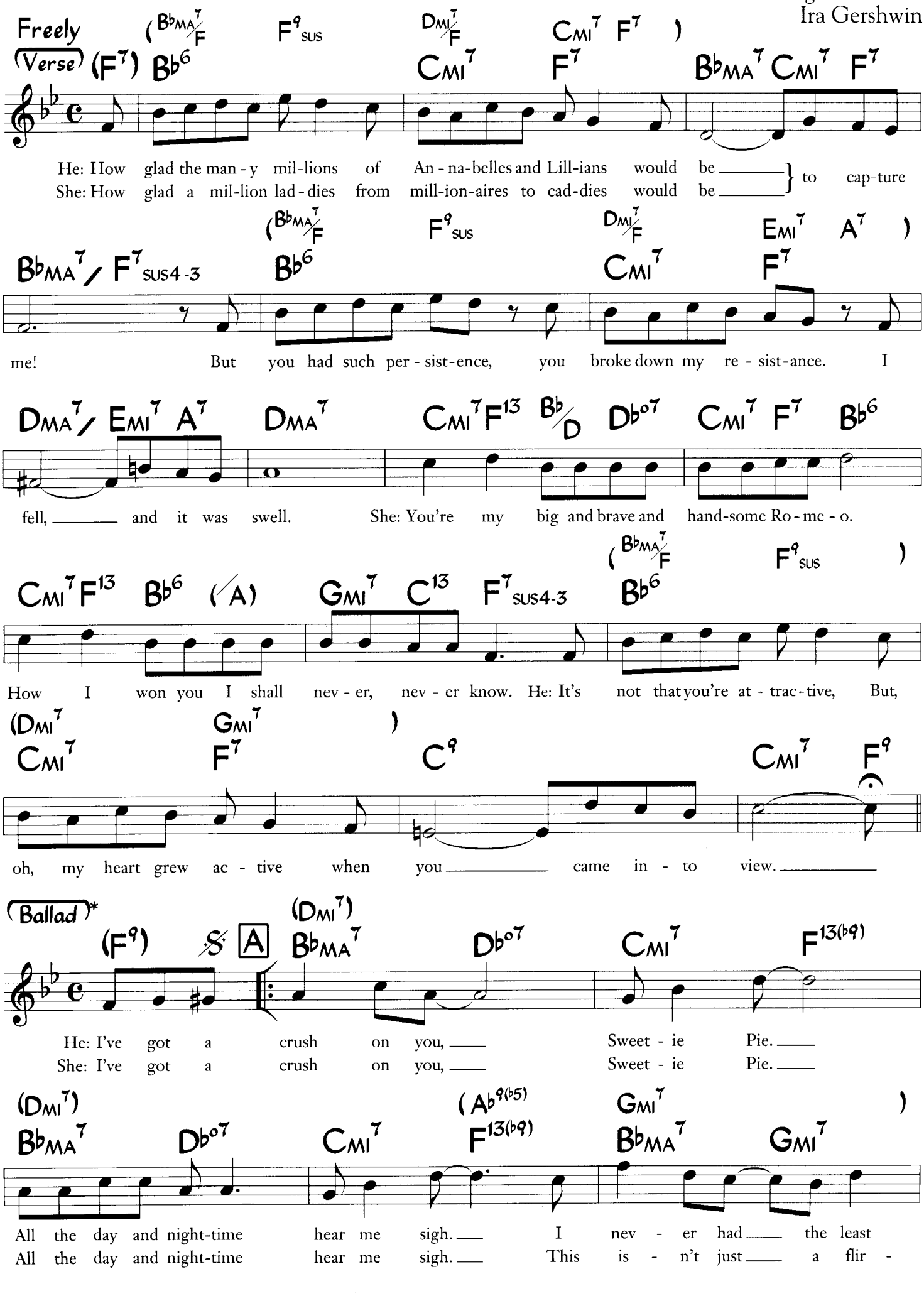
* Letter A, bars 15 & 16, are originally:



I've Got A Crush On You

(from "Strike Up The Band")

George Gershwin
Ira Gershwin



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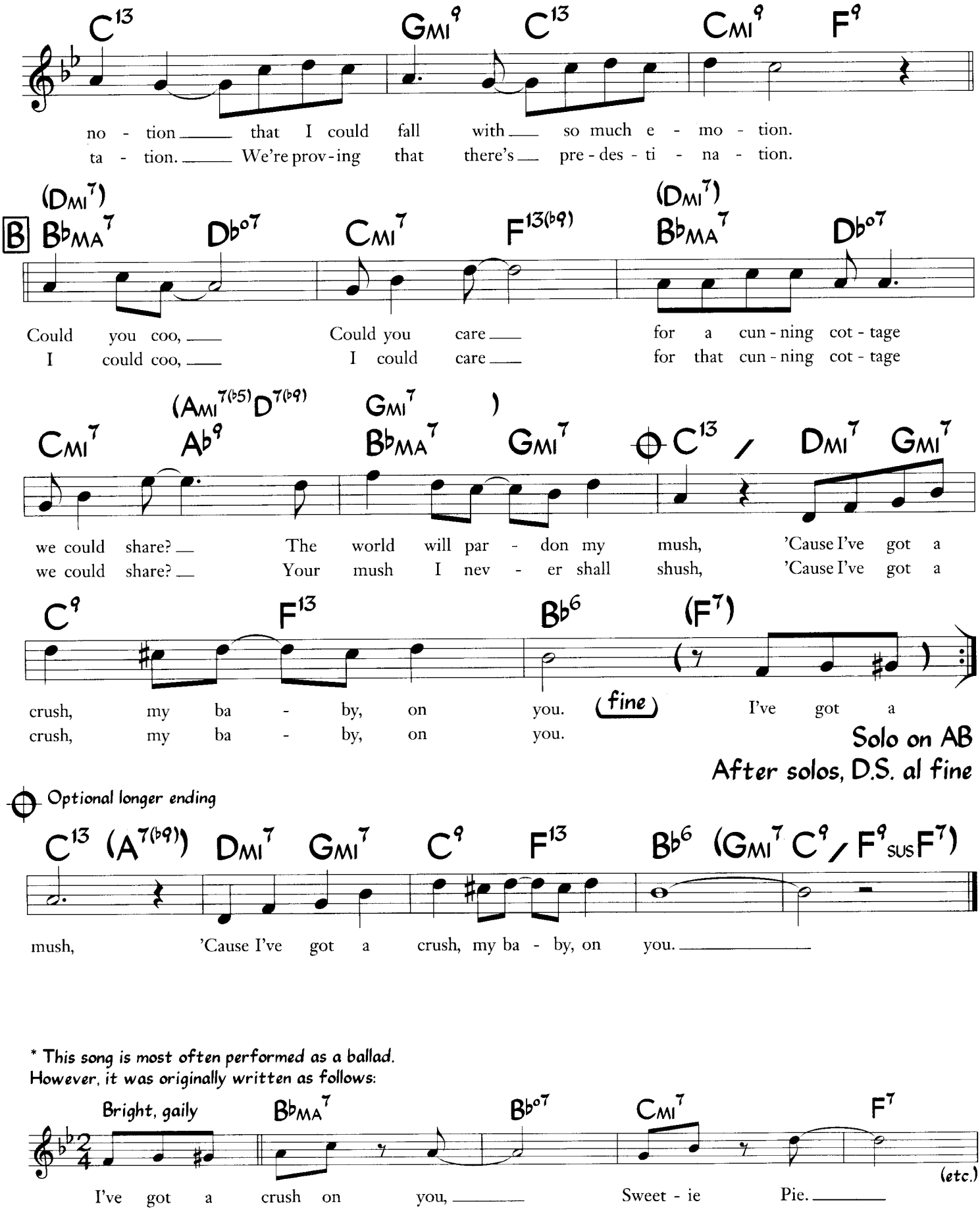


* This song is most often performed as a ballad.
However, it was originally written as follows:

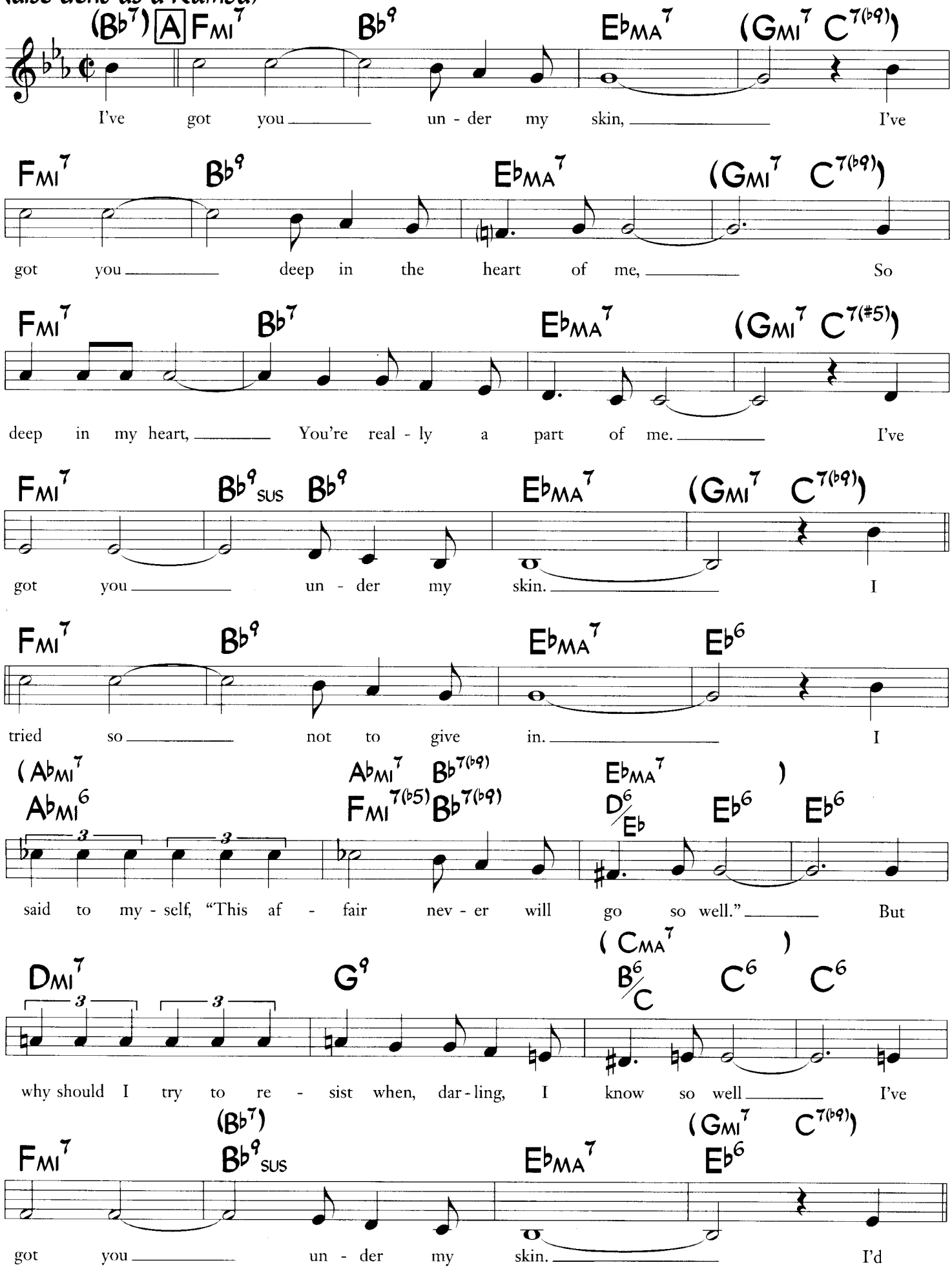
I've Got You Under My Skin

(from "Born To Dance")

Medium

(also done as a Rumba)

Cole Porter



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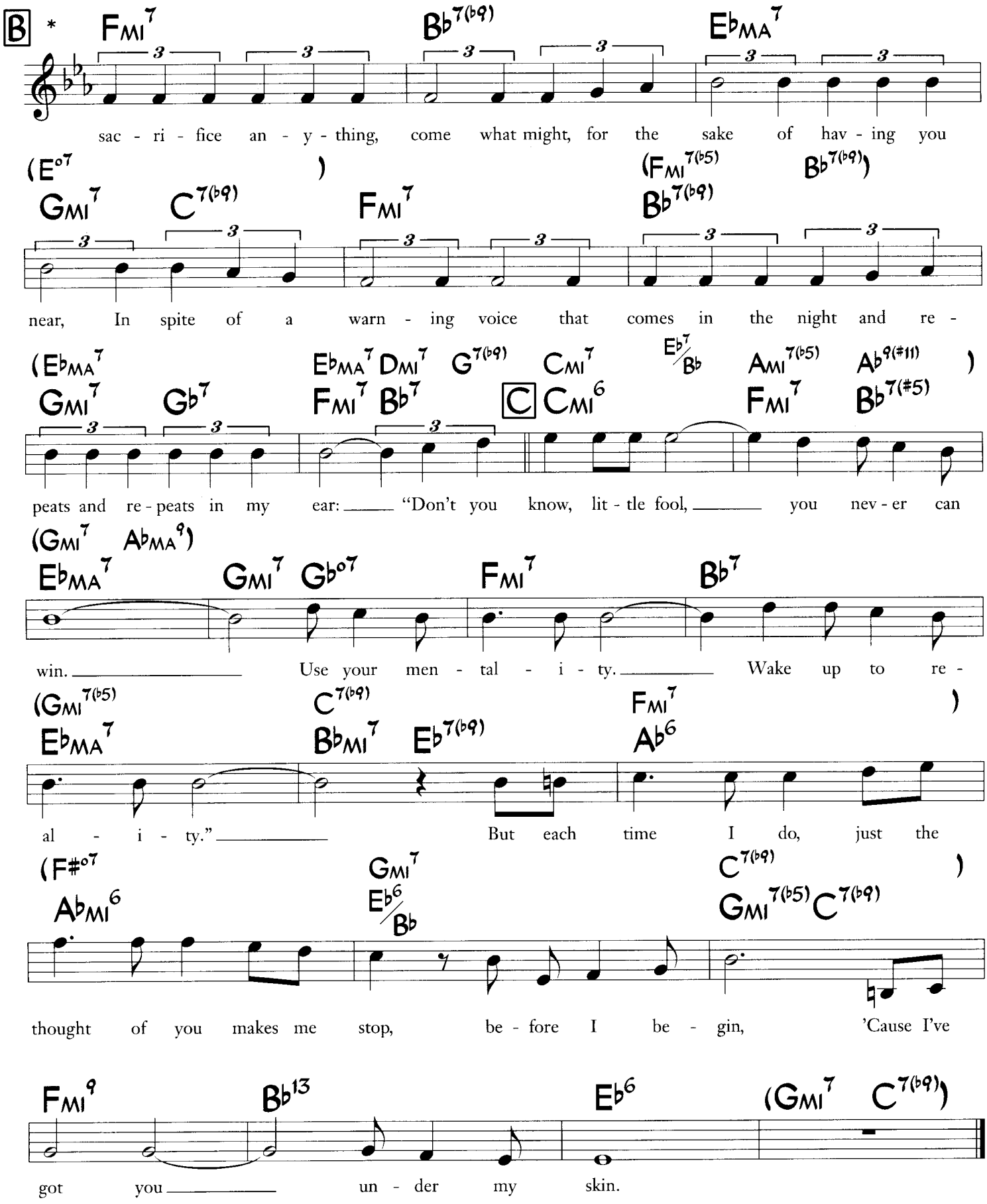
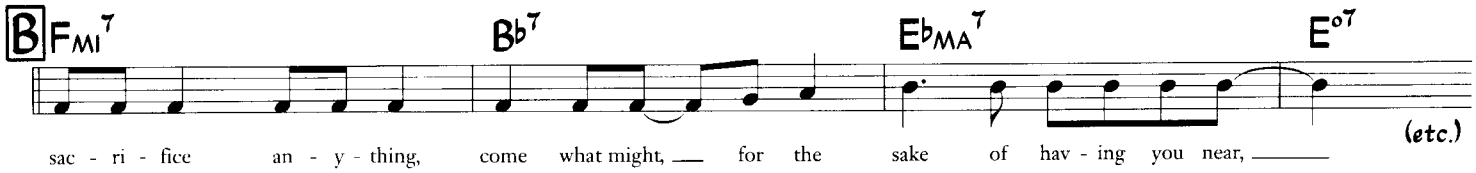


Letter B, bars 1 through 6, are often played over an Eb pedal.

* Letter B is usually performed as follows:

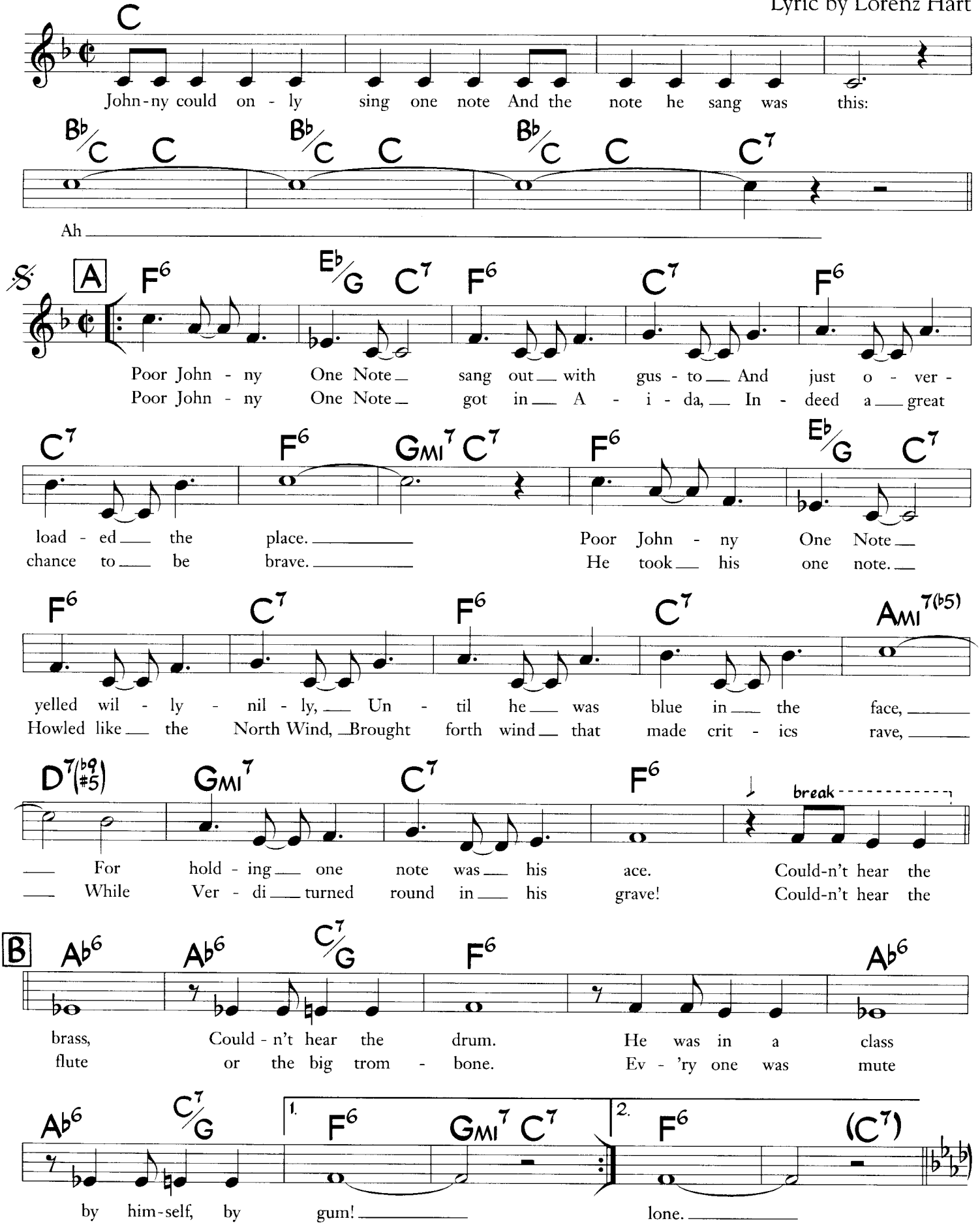


Johnny One Note

(from "Babes In Arms")

Music by Richard Rodgers
Lyric by Lorenz Hart

Medium or Bright



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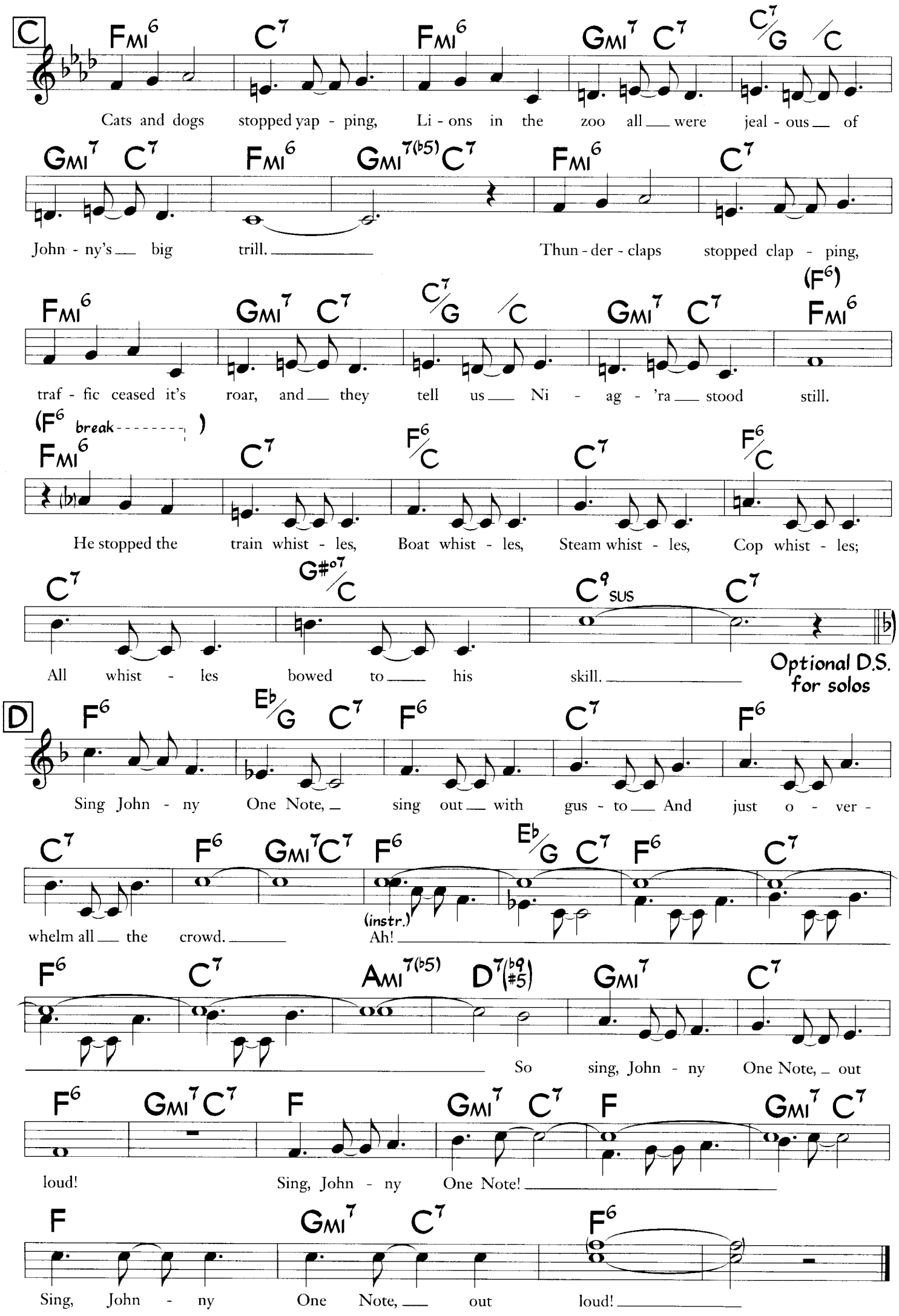
C
Fmi6 C7 Fmi6 Gmi7 C7 C7/G /C
Cats and dogs stopped yap - ping, Li - ons in the zoo all were jeal - ous of
Gmi7 C7 Fmi6 Gmi7(b5) C7 Fmi6 C7
John - ny's big trill. Thun - der - claps stopped clap - ping,
Fmi6 Gmi7 C7 C7/G /C Gmi7 C7 (F6) Fmi6
traf - fic ceased it's roar, and they tell us Ni - ag - 'ra stood still.
(F6 break) Fmi6 C7 F6/C C7 F6/C
He stopped the train whist - les, Boat whist - les, Steam whist - les, Cop whist - les;
C7 G#o7/C C9 SUS C7
All whist - les bowed to his skill.
Optional D.S. for solos
D
F6 Eb/G C7 F6 C7 F6
Sing John - ny One Note, sing out with gus - to And just o - ver -
C7 F6 Gmi7C7 F6 Eb/G C7 F6 C7
whelm all the crowd. (instr.) Ah!
F6 C7 Ami7(b5) D7(b9 #5) Gmi7 C7
So sing, John - ny One Note, out
F6 Gmi7C7 F Gmi7 C7 F Gmi7 C7
loud! Sing, John - ny One Note!
F Gmi7 C7 F6
Sing, John - ny One Note, out loud!

Just One Of Those Things

(from "Jubilee")

Cole Porter

Bright or Freely

(Verse) C7 FMA7 F13 GMI7 C7(b9) FMA7

As Dor - o - thy Par - ker once said to her boy - friend,

C7 F6 F6

"Fare thee well," As Col - um - bus an - nounced when he

DMI7 DMI7(b5) C6/G G9SUS G7 C7SUS

knew he was bounced "It was swell, Is - a - belle, swell,"

C7 GMI7 C7 AMI7 F6/A EMI7(b5)

As Ab - e - lard said to El - o - ise, "Don't for - get

A7(b9) DMI DMI F7 Bb6 Bo7

to drop a line to me, please," As Jul - iet cried in her

F6/C AMI7 D7 GMI Bb9 A9

Ro - meo's ear "Ro - meo, why not face the fact, my dear?"

A7(b9) A (Medium or Bright) DMI6 (A7(b9)(#5)) EMI7 A7 % CMI7) F7

It was just one of those things, Just one

(BbMA7) F7 BMI7(b5) (Eb7) BbMI6 AMI7 Ab9

of those cra - zy flings. One of those bells that

(F#o7) GMI7 C7 EMI7(b5)

GMI7 C7 * F6 D7(b9)(#5) GMI7 C7 A7(b9)

now and then rings, Just one of those things. It was

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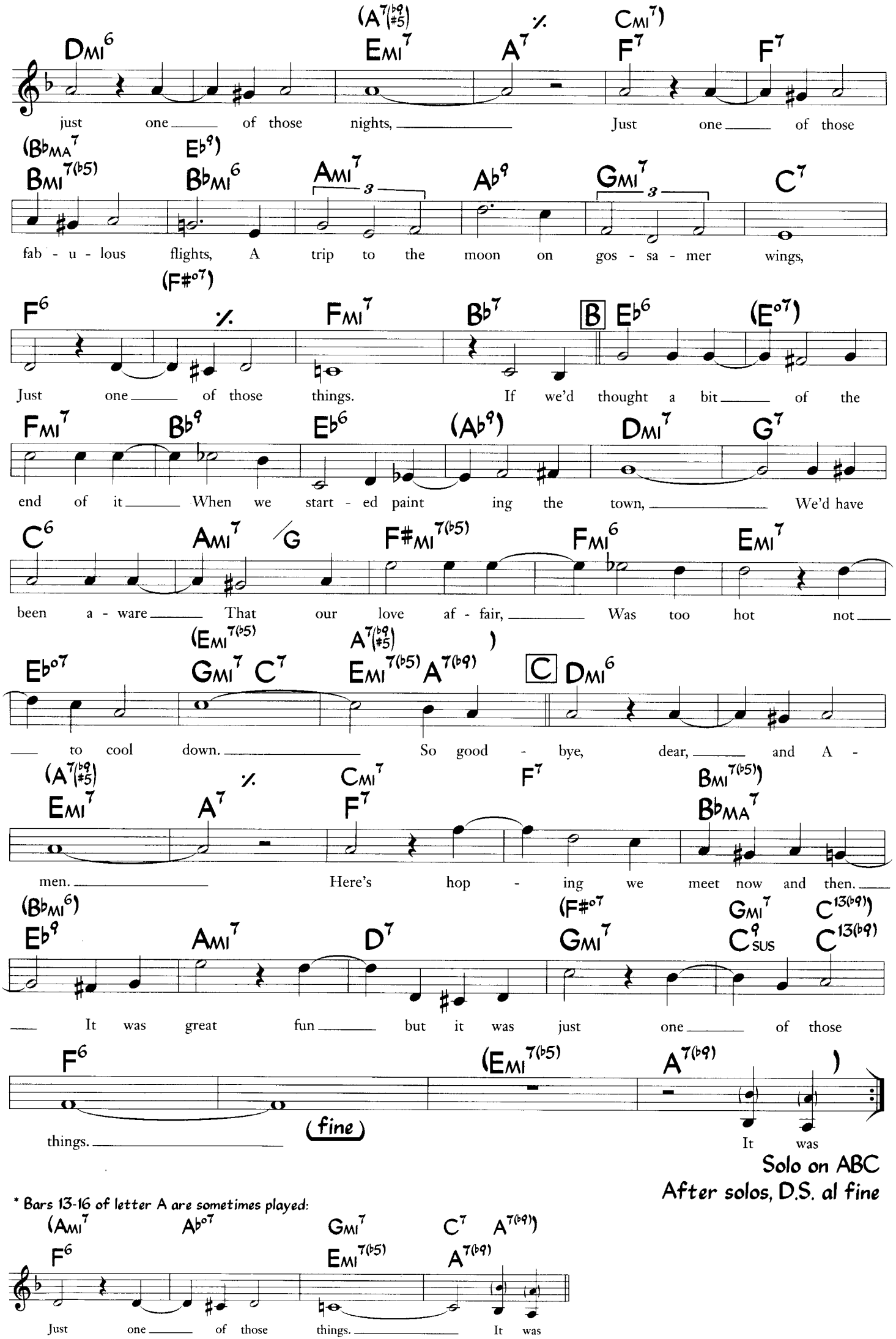
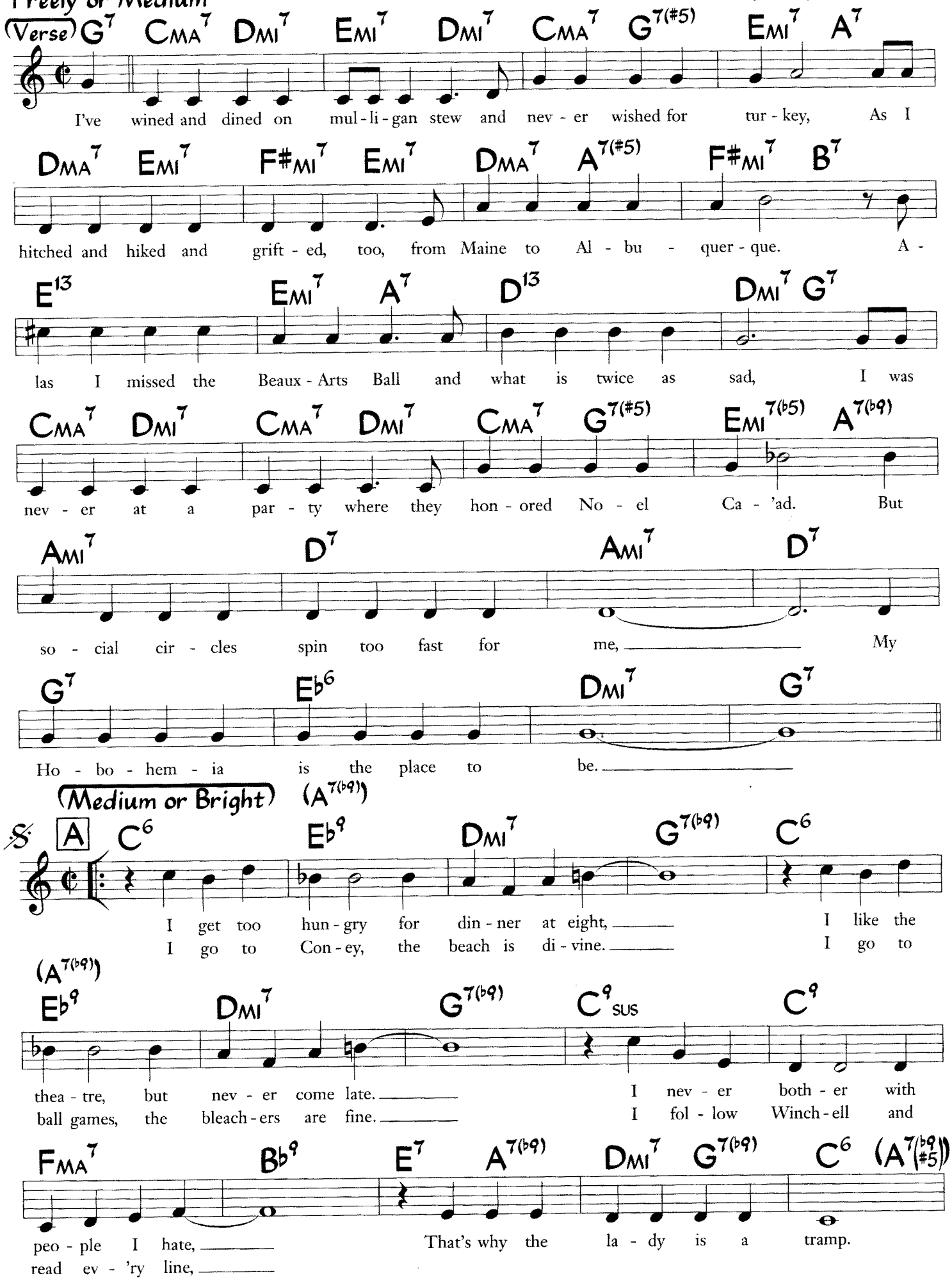

just one of those nights, Just one of those
fab - u - lous flights, A trip to the moon on gos - sa - mer wings,
Just one of those things. If we'd thought a bit of the
end of it When we start - ed paint ing the town, We'd have
been a - ware That our love af - fair, Was too hot not
to cool down. So good - bye, dear, and A -
men. Here's hop - ing we meet now and then.
It was great fun but it was just one of those
things. It was
(fine)
Solo on ABC
After solos, D.S. al fine
* Bars 13-16 of letter A are sometimes played:
Just one of those things. It was

The Lady Is A Tramp

(from "Babes In Arms")

Music by Richard Rodgers
Lyric by Lorenz Hart



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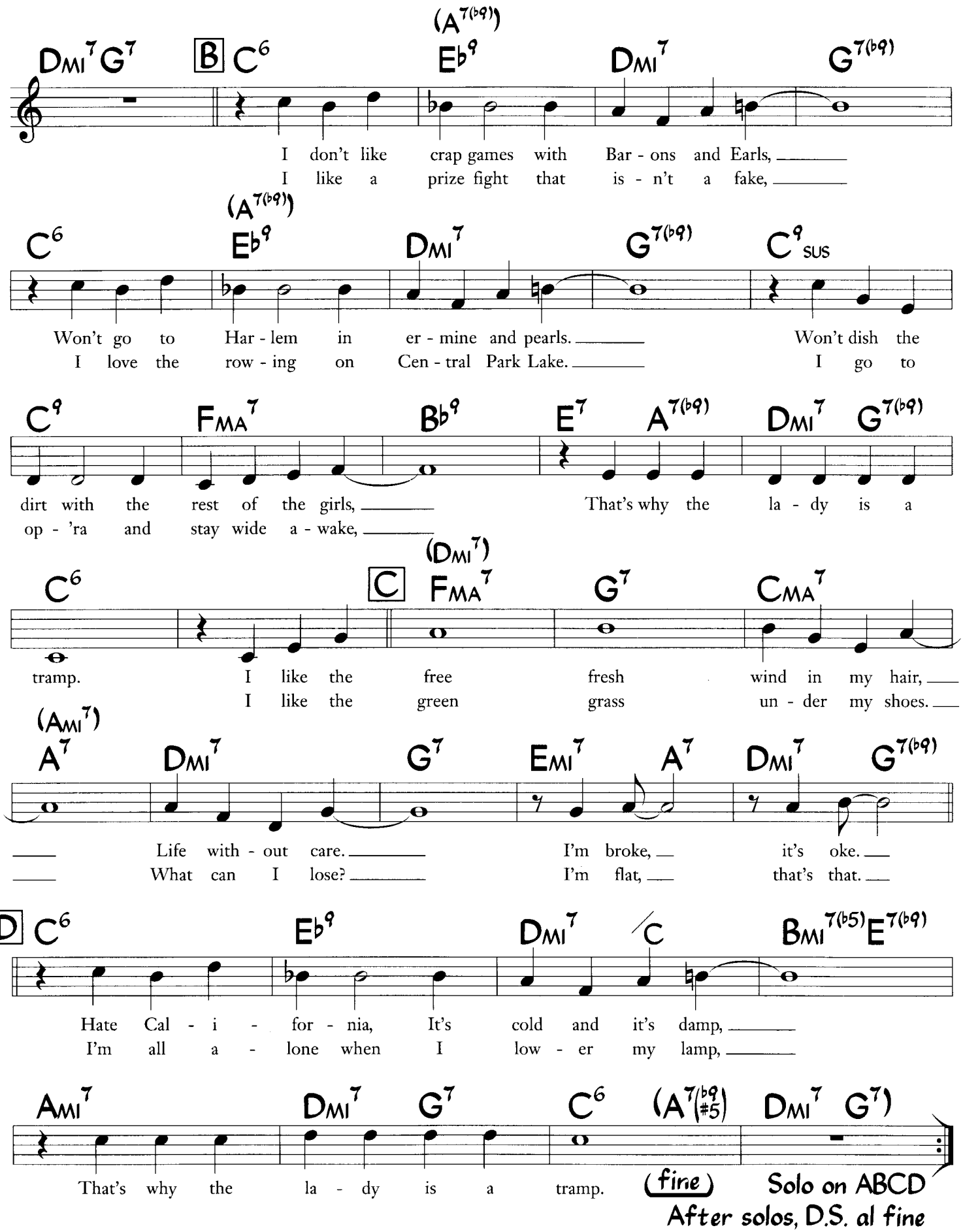
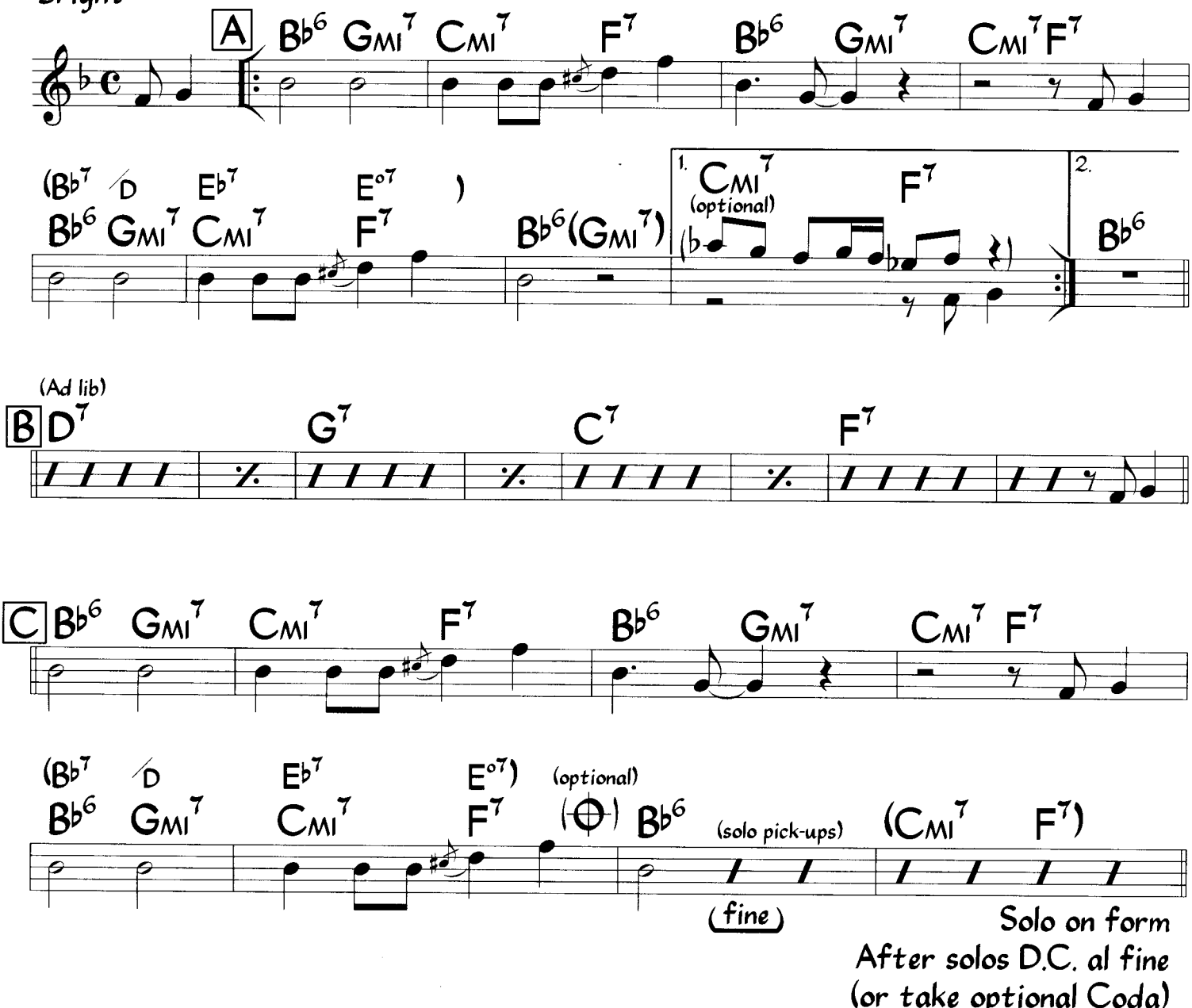

Dmi7 G7
B C6
(A7(b9)) Eb9
Dmi7
G7(b9)
I don't like crap games with Bar - ons and Earls,
I like a prize fight that is - n't a fake,
C6
(A7(b9)) Eb9
Dmi7
G7(b9)
C9sus
Won't go to Har - lem in er - mine and pearls.
I love the row - ing on Cen - tral Park Lake.
Won't dish the
I go to
C9
FMA7
Bb9
E7
A7(b9)
Dmi7
G7(b9)
dirt with the rest of the girls,
op - 'ra and stay wide a - wake,
That's why the la - dy is a
C6
C
(Dmi7) FMA7
G7
CMA7
tramp.
I like the free fresh wind in my hair,
I like the green grass un - der my shoes.
(Ami7) A7
Dmi7
G7
Emi7
A7
Dmi7
G7(b9)
Life with - out care.
What can I lose?
I'm broke, it's oke.
I'm flat, that's that.
D C6
Eb9
Dmi7 /C
Bmi7(b5) E7(b9)
Hate Cal - i - for - nia, It's cold and it's damp,
I'm all a - lone when I low - er my lamp,
Ami7
Dmi7
G7
C6
(A7(b9 #5)
Dmi7 G7)
That's why the la - dy is a tramp.
(fine)
Solo on ABCD
After solos, D.S. al fine
Originally:
A C6
Cmi7
Dmi7
G7
(etc.)

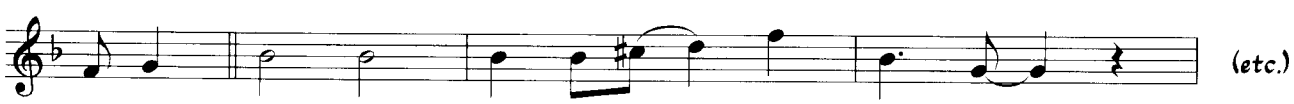
Lester Leaps In

Bright

Lester Young



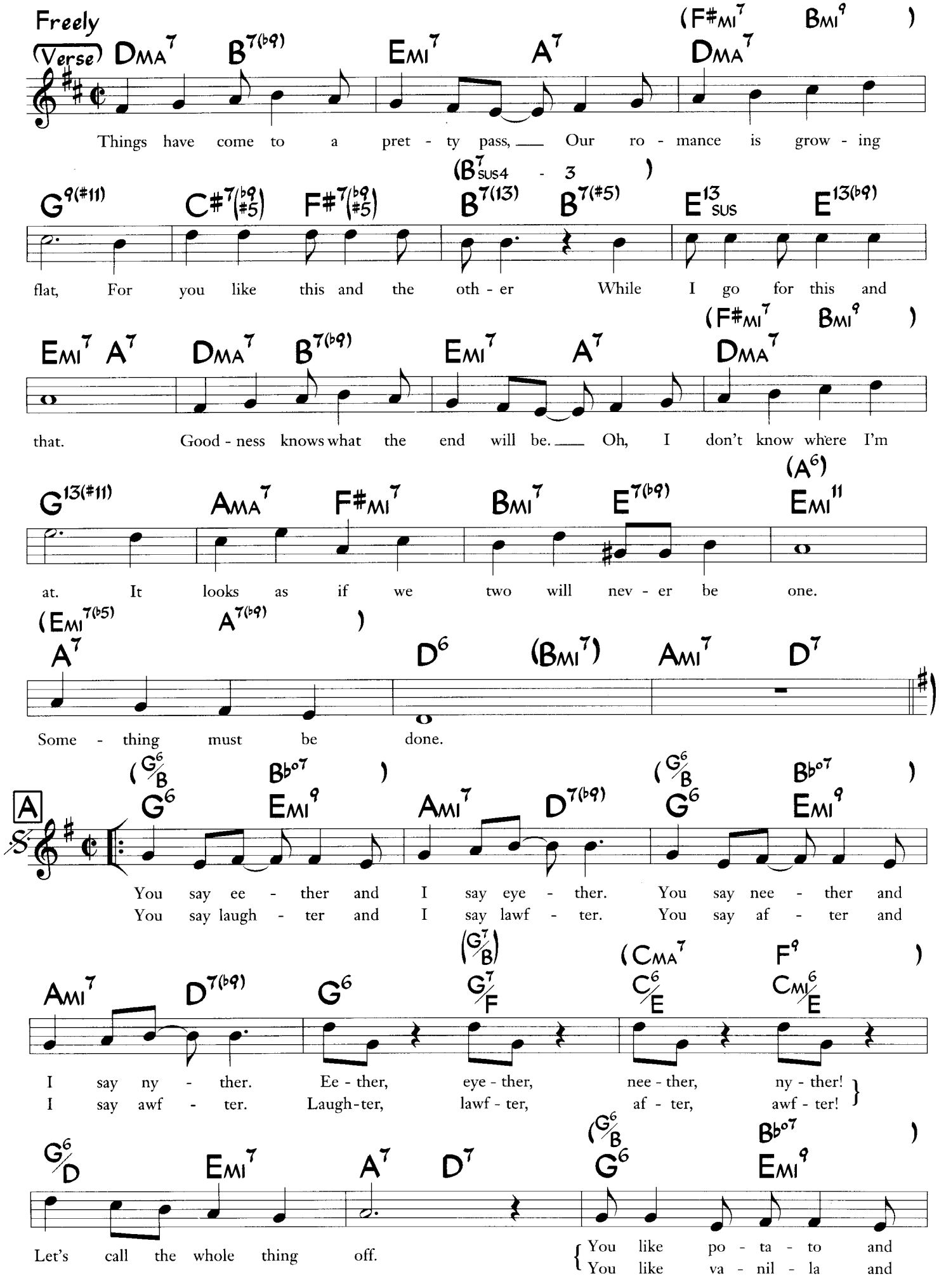
The melody is sometimes played:



Let's Call The Whole Thing Off

(from "Shall We Dance?")

George Gershwin
Ira Gershwin



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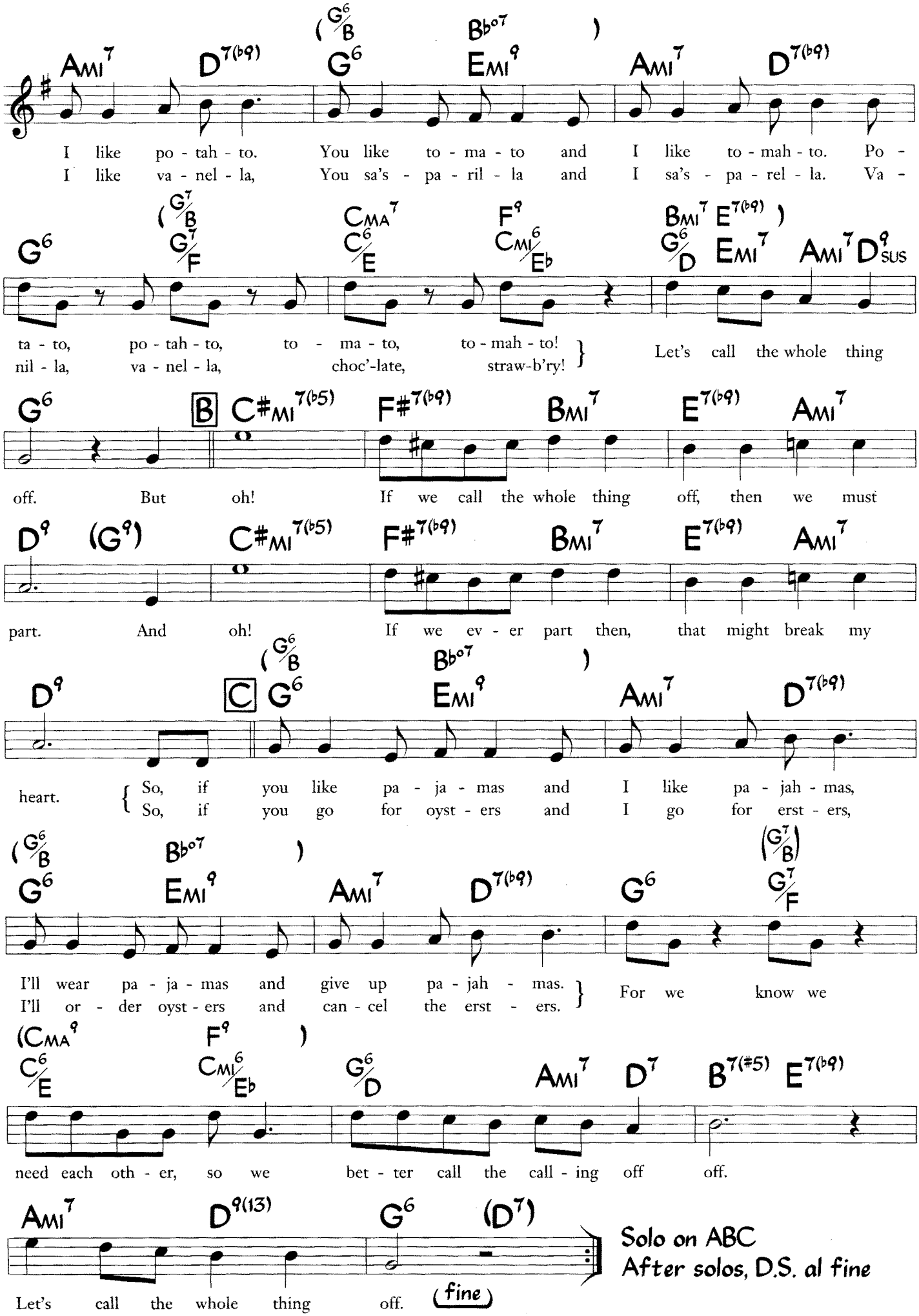
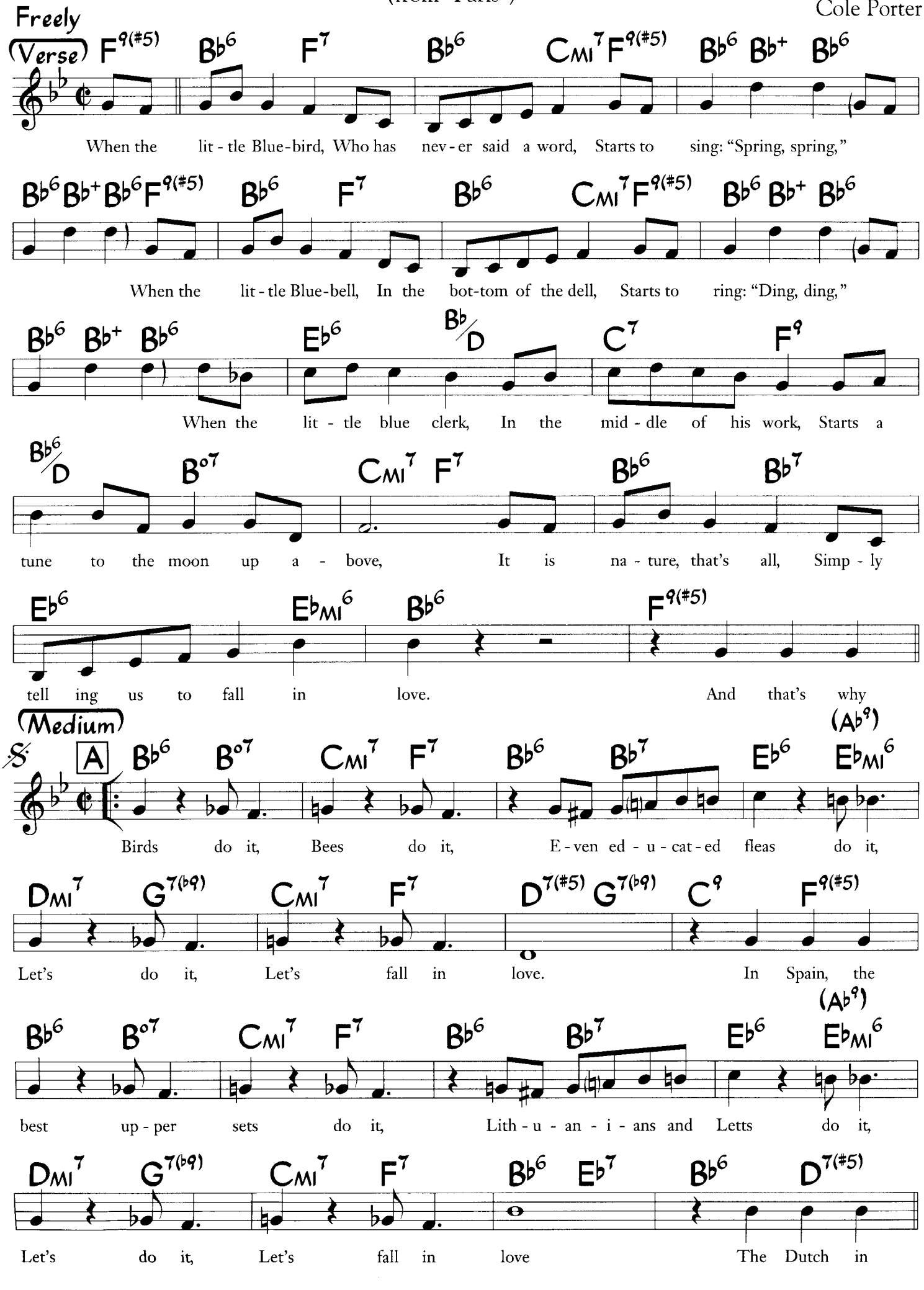

I like po - tah - to. You like to - ma - to and I like to - mah - to. Po -
I like va - nel - la, You sa's - pa - ril - la and I sa's - pa - rel - la. Va -
ta - to, po - tah - to, to - ma - to, to - mah - to!
nil - la, va - nel - la, choc'-late, straw-b'ry!
Let's call the whole thing
off. But oh! If we call the whole thing off, then we must
part. And oh! If we ev - er part then, that might break my
heart.
So, if you like pa - ja - mas and I like pa - jah - mas,
So, if you go for oyst - ers and I go for erst - ers,
I'll wear pa - ja - mas and give up pa - jah - mas.
I'll or - der oyst - ers and can - cel the erst - ers.
For we know we
need each oth - er, so we bet - ter call the call - ing off off.
Let's call the whole thing off.
(fine)
Solo on ABC
After solos, D.S. al fine

Let's Do It (Let's Fall In Love)

(from "Paris")

Cole Porter



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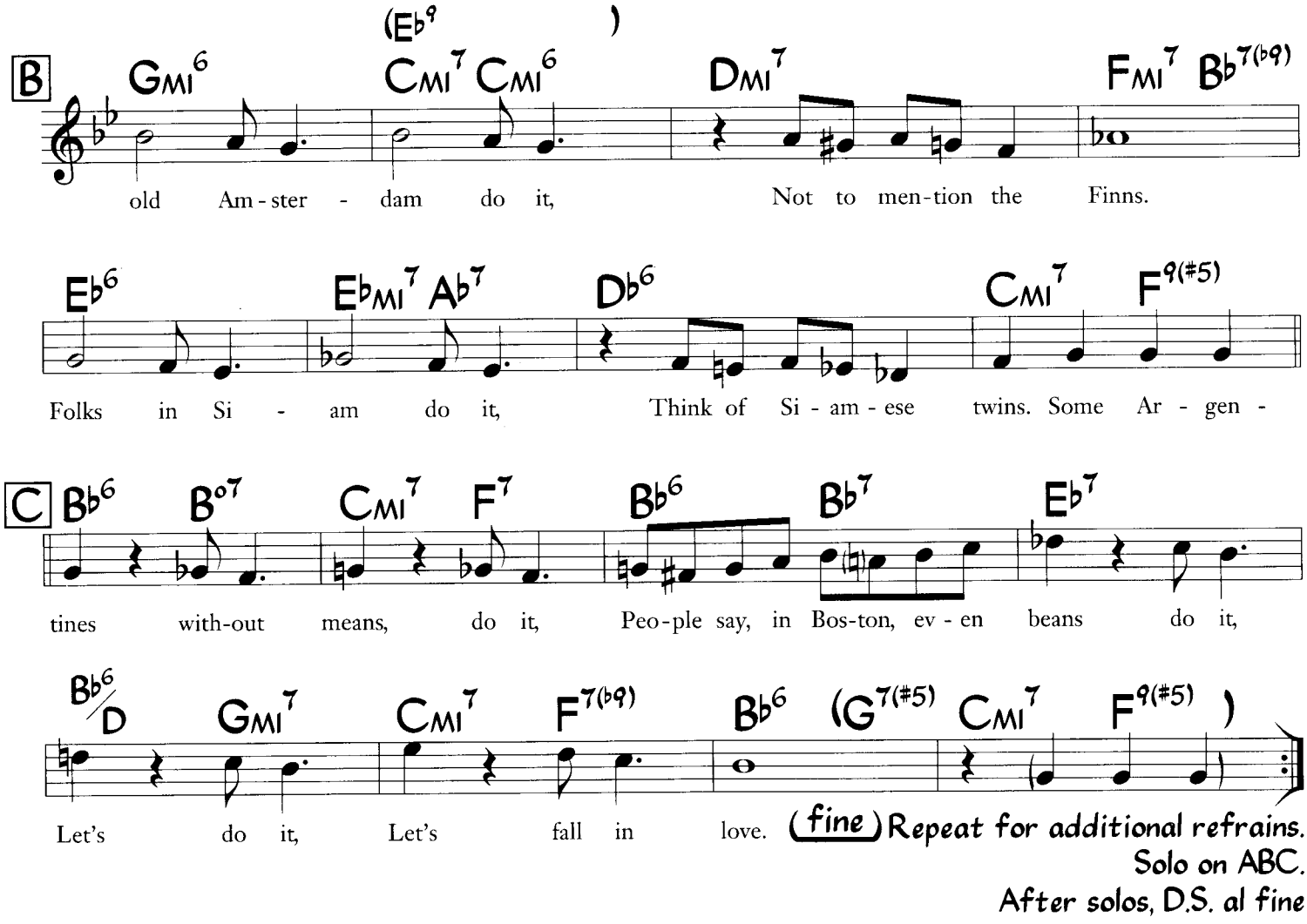


ADDITIONAL REFRAINS:

The nightingales, in the dark do it,
Larks, k-razy for a lark, do it,
Let's do it, Let's fall in love.
Canaries, caged in the house, do it,
When they're out of season, grouse do it,
Let's do it, Let's fall in love.
The most sedate barnyard fowls do it,
When a chanticleer cries,
High-browed old owls do it,
They're supposed to be wise,
Penguins in flocks, on the rocks, do it,
Even little cuckoos, in their clocks, do it,
Let's do it, Let's fall in love.

Romantic sponges, they say, do it,
Oysters, down in Oyster Bay, do it,
Let's do it, Let's fall in love.
Cold Cape Cod clams, 'gainst their wish, do it,
Even lazy Jellyfish do it,
Let's do it, Let's fall in love.
Electric eels, I might add, do it,
Though it shocks 'em I know.
Why ask if shad do it,
Waiter, bring me shadroe.
In shallow shoals, English soles do it,
Goldfish, in the privacy of bowls, do it,
Let's do it, Let's fall in love.

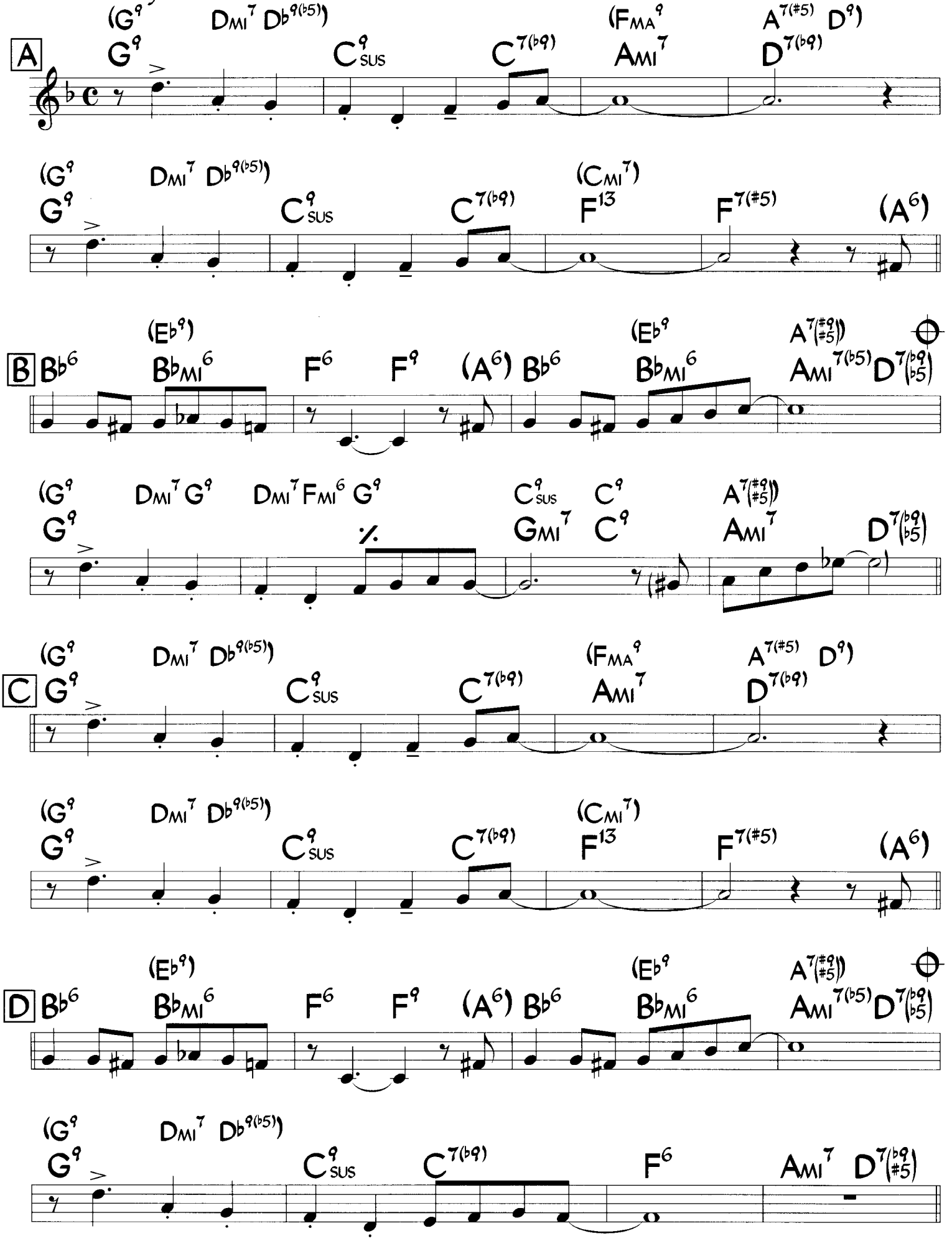
The dragonflies, in the reeds, do it,
Sentimental centipedes do it,
Let's do it, Let's fall in love.
Mosquitoes, heaven forbid, do it,
So does ev'ry katydid, do it,
Let's do it, Let's fall in love.
The most refined lady bugs do it,
When a gentleman calls,
Moths in your rugs, do it,
What's the use of moth balls?
Locusts in trees do it, bees do it,
Even overeducated fleas do it,
Let's do it, Let's fall in love.

The chimpanzees, in the zoos, do it,
Some courageous kangaroos do it,
Let's do it, Let's fall in love.
I'm sure giraffes, on the sly, do it,
Heavy hippopotami do it,
Let's do it, Let's fall in love.
Old sloths who hang down from twigs do it,
Though the effort is great,
Sweet guinea pigs do it,
Buy a couple and wait.
The world admits bears in pits do it,
Even pekineses in the Ritz, do it,
Let's do it, Let's fall in love.

Li'l Darlin'

Slow & Rhythmic

Neal Hefti



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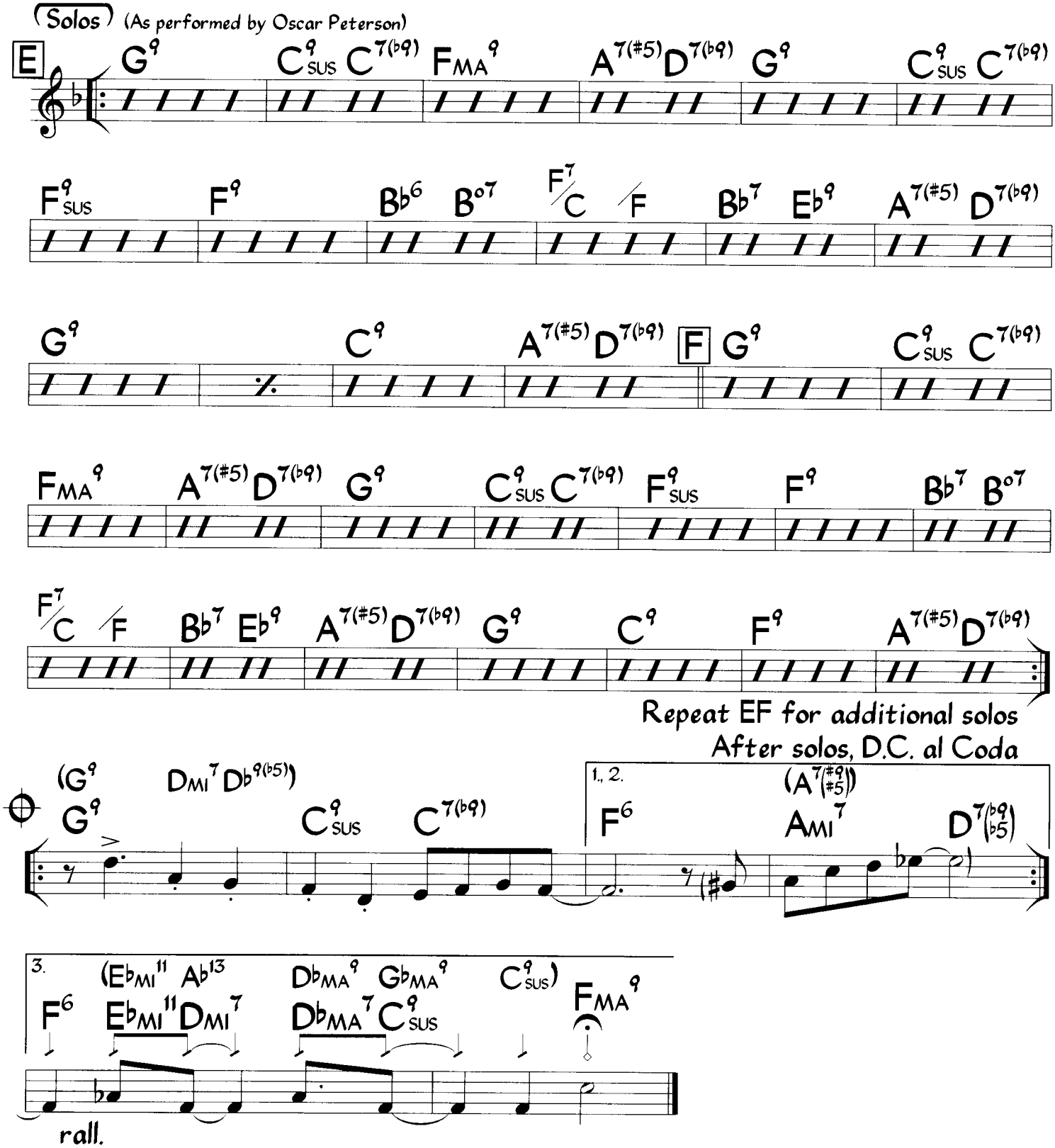
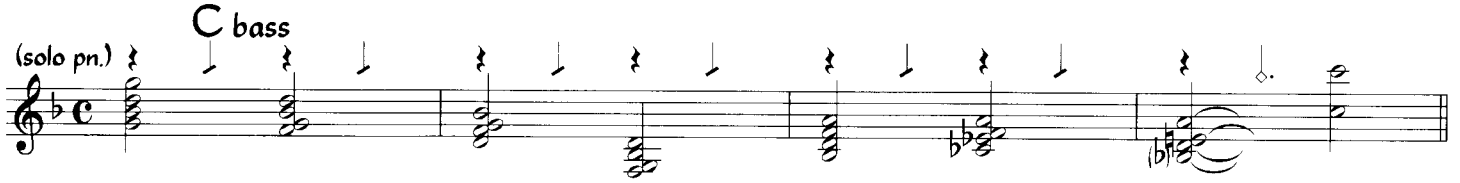


Original Basie Intro:



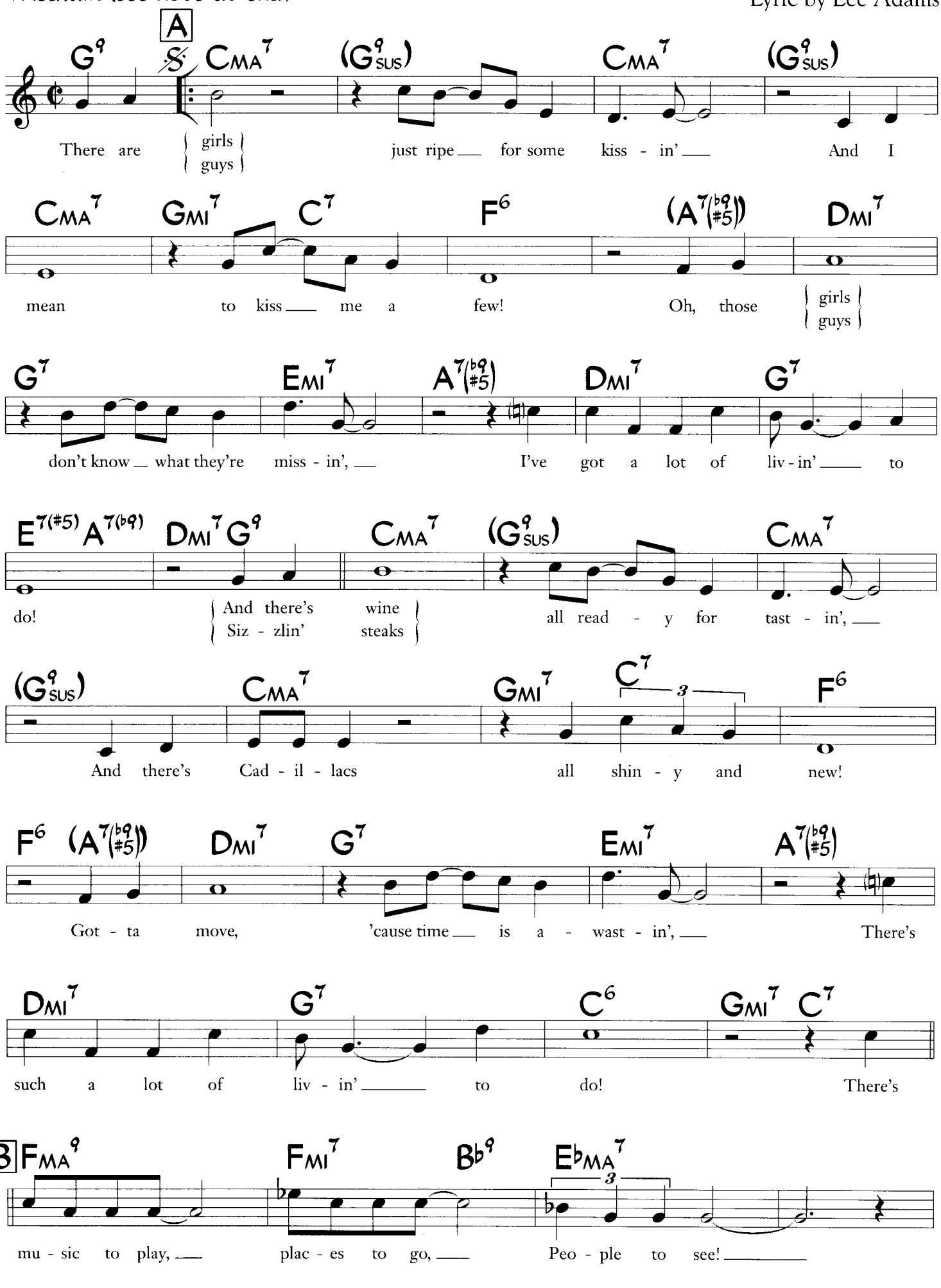
In the original Basie version, the solo is letter E only (16 bars) with the D.C. at the end of letter E.

A Lot Of Livin' To Do

(from "Bye Bye Birdie")

Music by Charles Strouse
Lyric by Lee Adams

Medium (see note at end)



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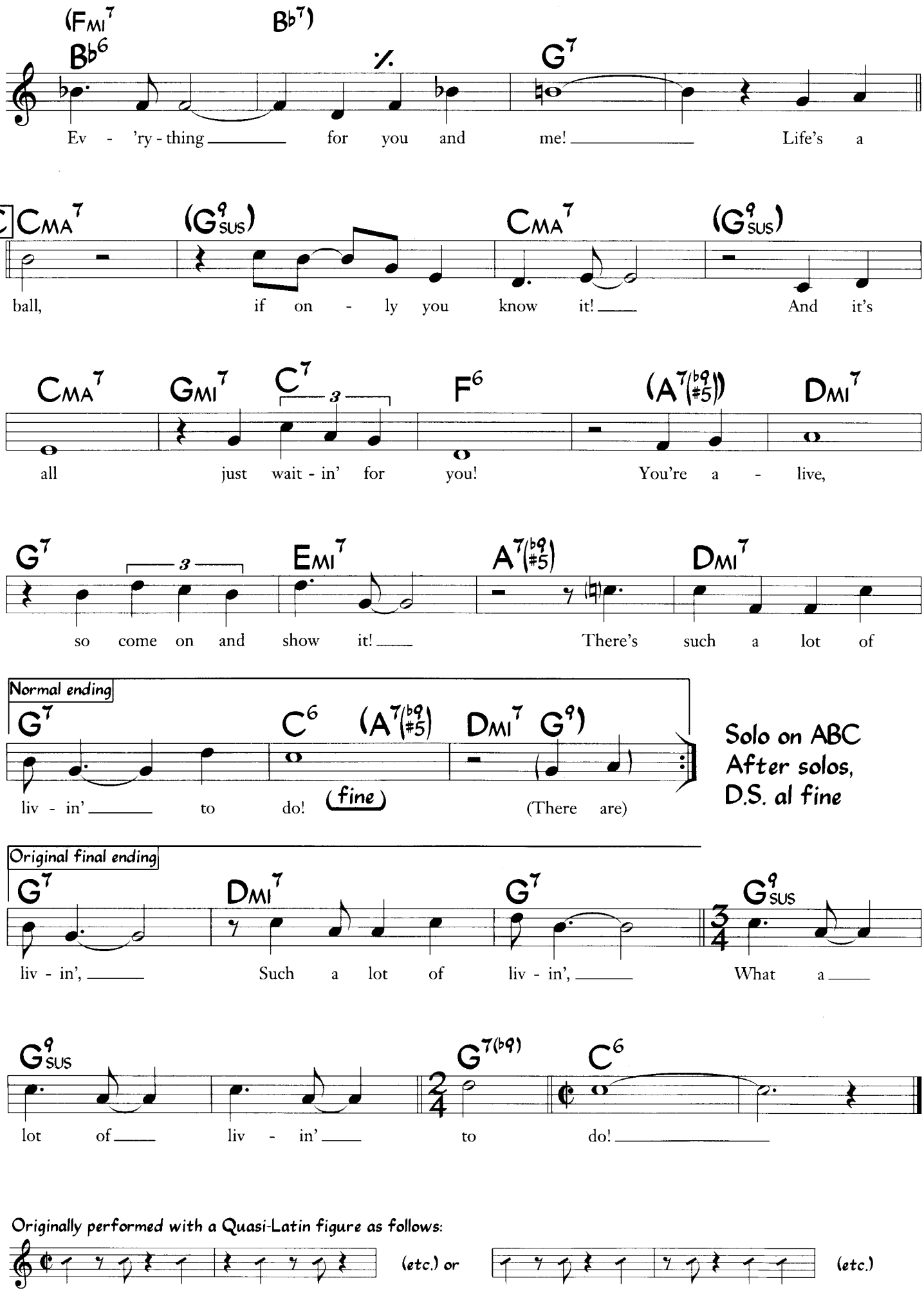
(FMI7 Bb7)
Bb6
G7
Ev - 'ry - thing for you and me! Life's a
C CMA7 (G9SUS) CMA7 (G9SUS)
ball, if on - ly you know it! And it's
CMA7 GMI7 C7 F6 (A7(b9 #5)) DMI7
all just wait - in' for you! You're a - live,
G7 EMI7 A7(b9 #5) DMI7
so come on and show it! There's such a lot of
Normal ending
G7 C6 (A7(b9 #5) DMI7 G9)
liv - in' to do! (fine) (There are)
Solo on ABC
After solos,
D.S. al fine
Original final ending
G7 DMI7 G7 G9SUS
liv - in', Such a lot of liv - in', What a
G9SUS G7(b9) C6
lot of liv - in' to do!
Originally performed with a Quasi-Latin figure as follows:
(etc.) or
(etc.)

Love For Sale

(from "The New Yorkers")

Cole Porter

Freely

(Verse) (F7) Bb6 Ab6 Gb6

When the on - ly sound in the emp - ty street is the hea - vy tread of the

Fmi6 Ebmi7 Ab7 Db6/9 F7 F7(b9)

hea - vy feet that be - long to a lone - some cop, I ___ o - pen

Bbmi6 Cmi7(b5) F7 Bb7 Ab7

shop. When the moon so long has been gaz - ing down on the

Gb7 E7 A6/9

way - ward ways of this way - ward town that her smile be - comes a

Ab7 F7 Bb6

smirk, I ___ go to work.

(Medium or Bright)

(Eb7 Bb7 Eb7)

S A Ebma7 Bbmi7 Ebma7

Love ___ for sale, ___ Ap - pe - tiz - ing young love for

(Bb7 Eb9) (Db9)

Bbmi7 Ebmi7 Ab9 Dbma7 (Db7(#9))

sale. ___ Love that's fresh and still un - spoiled, Love that's on - ly

(F7(#5))

Gb9 Cmi7(b5) F7(#5) Bbmi6

slight - ly soiled, Love ___ for sale. ___

(Eb7 Bb7 Eb7)

B Ebma7 Bbma7 Ebma7

Who ___ will buy? ___ Who would like to sam - ple my sup -

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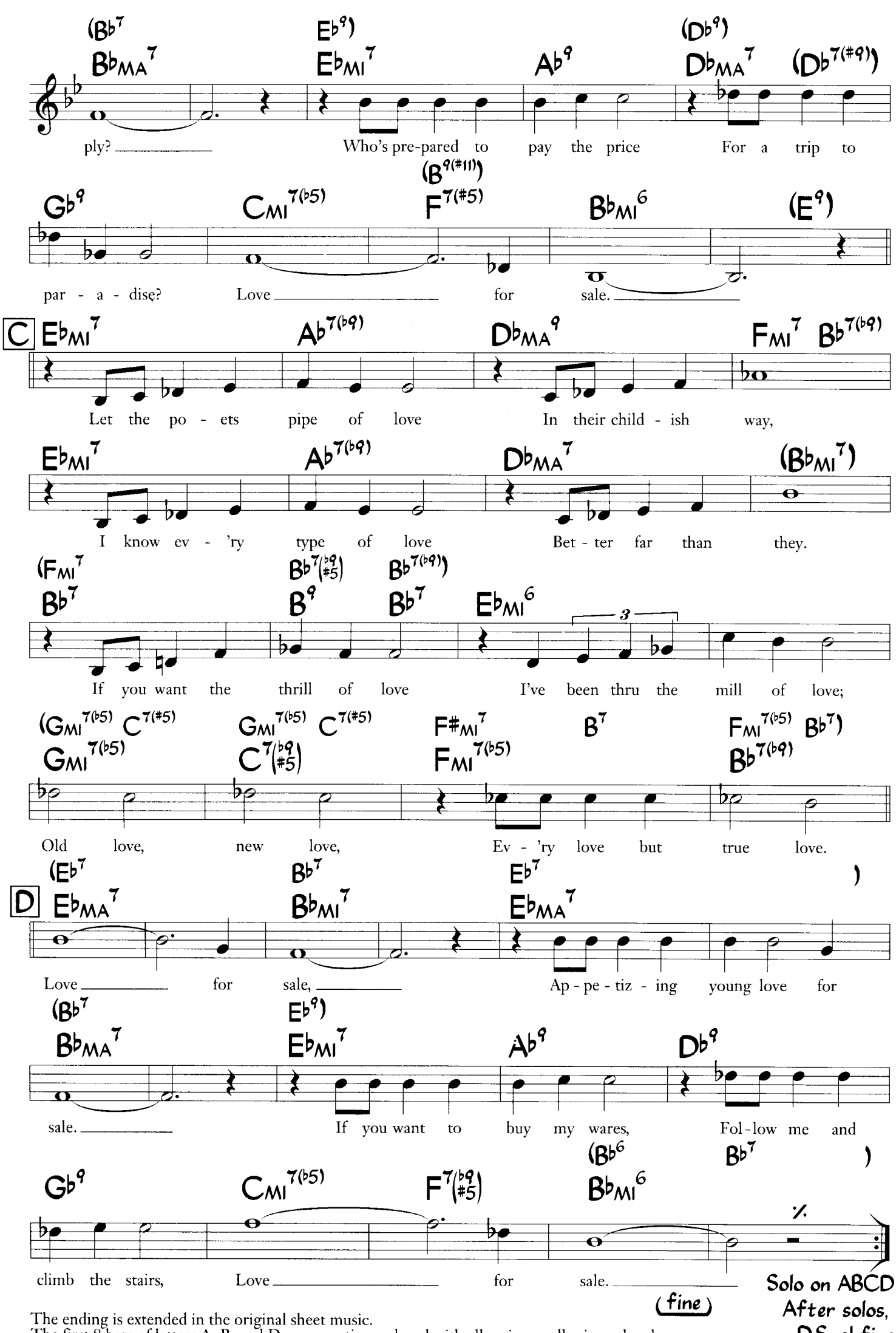
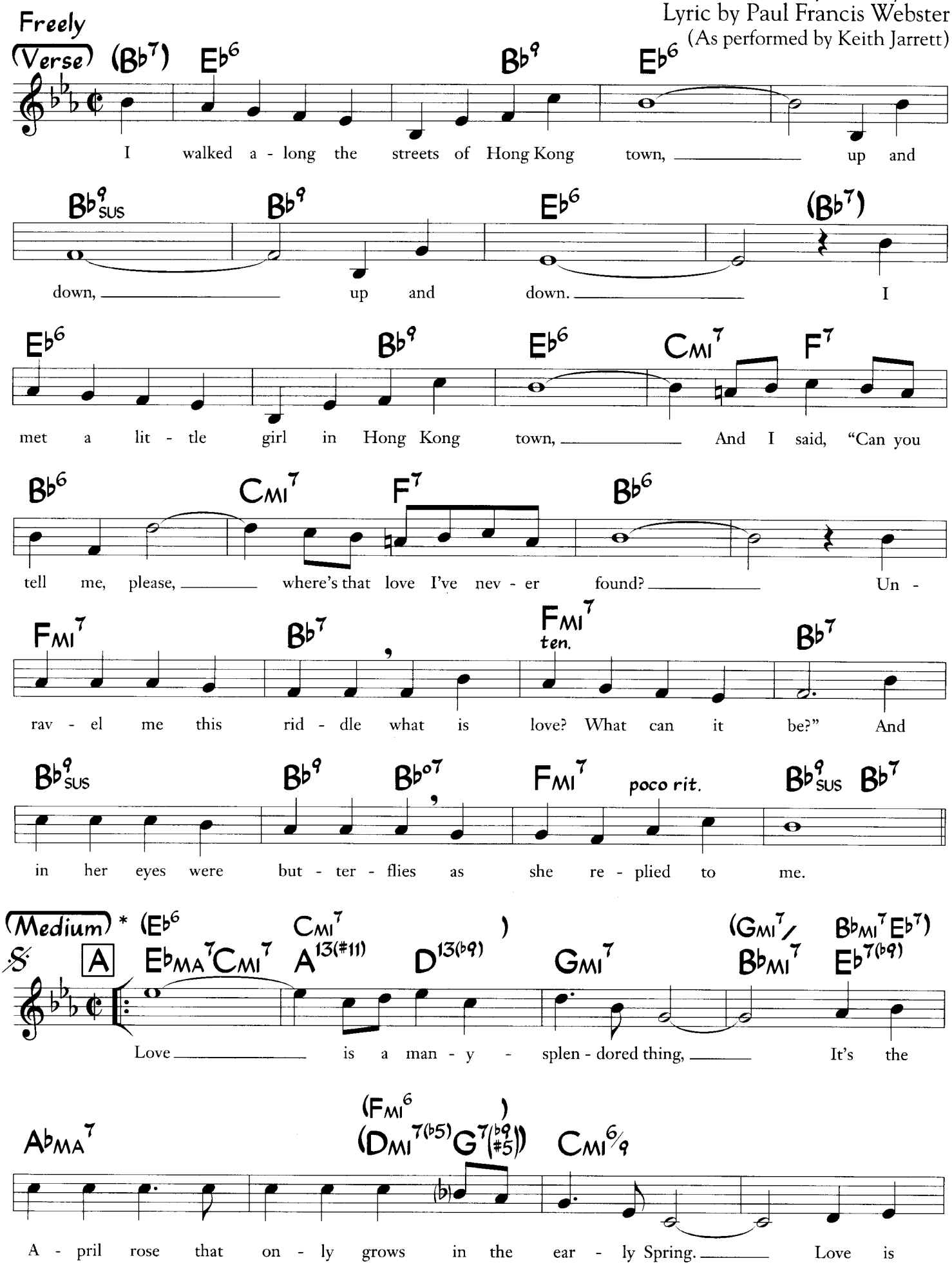


The ending is extended in the original sheet music.
The first 8 bars of letters A, B, and D are sometimes played with all major or all minor chords.

Love Is A Many Splendored Thing

(from "Love Is A Many Splendored Thing")

Music by Sammy Fain
Lyric by Paul Francis Webster
(As performed by Keith Jarrett)



* Keith Jarrett performs this at a Bright Tempo, omitting the verse.

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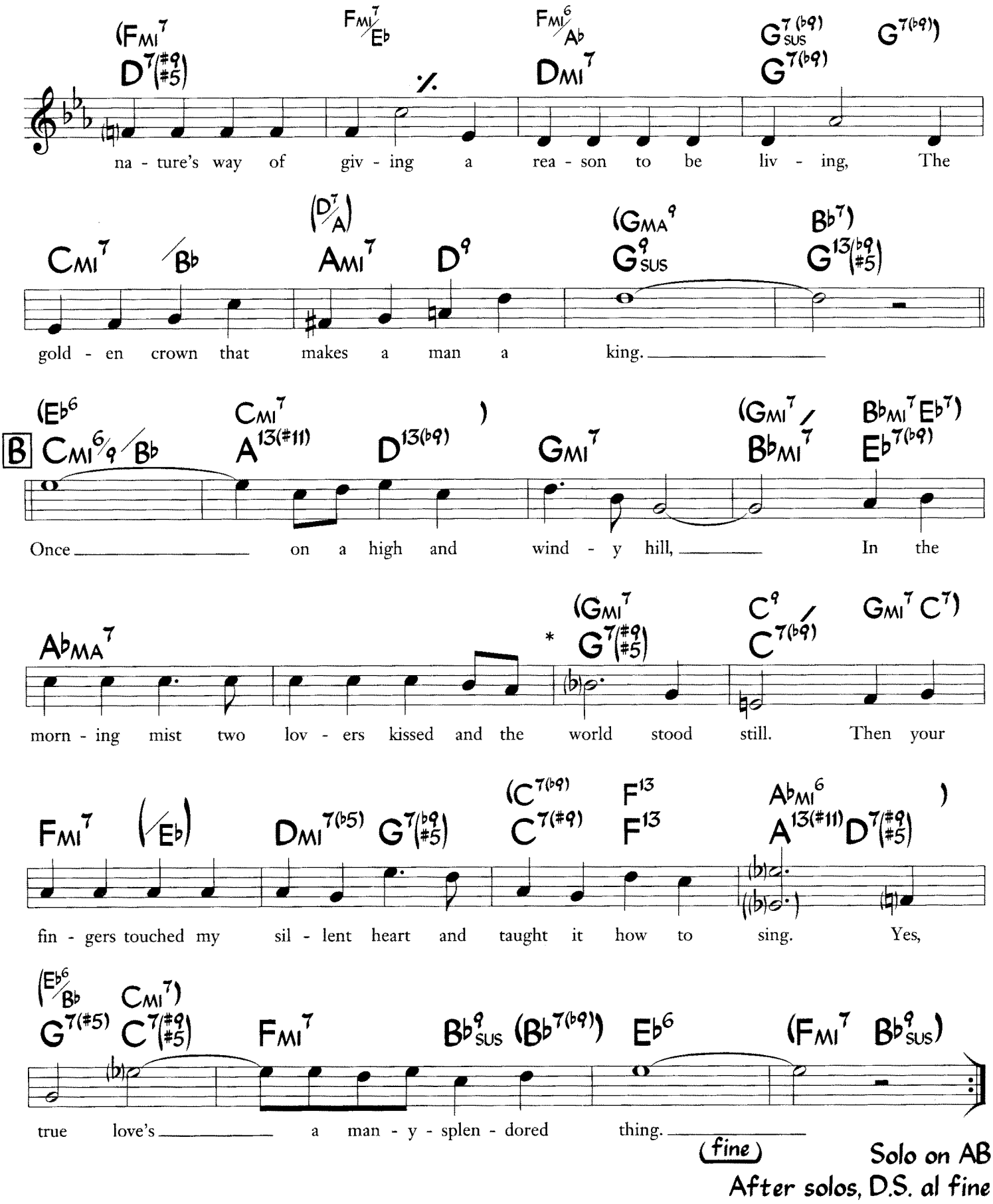
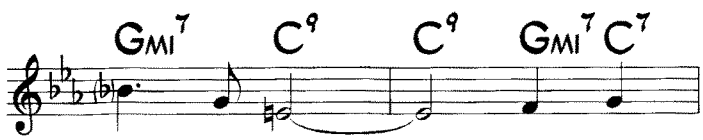


The main chords are Keith Jarrett's basic chords. The alternates are primarily the original changes.

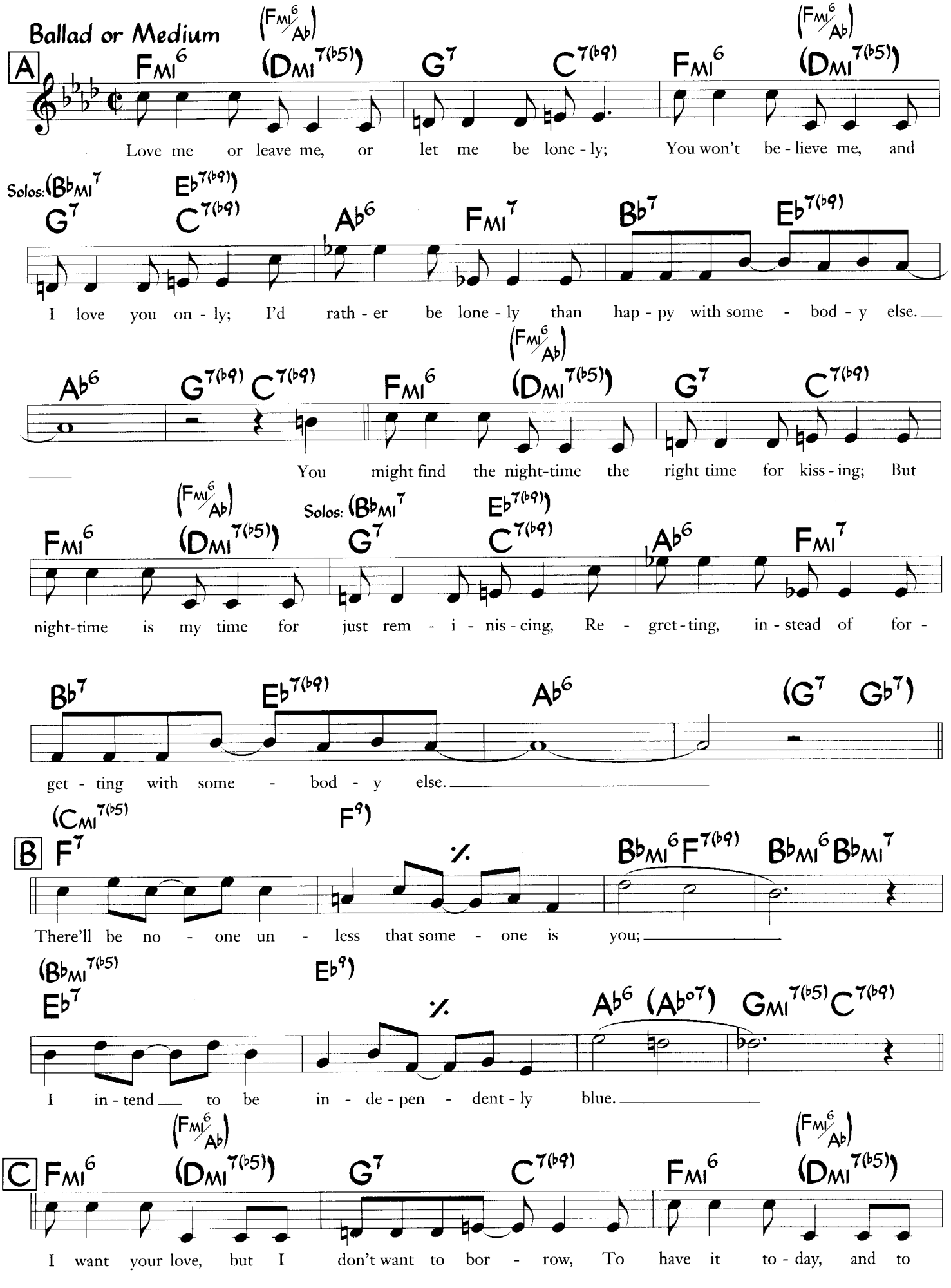
* Originally



Love Me Or Leave Me

(from "Whoopee!")

Music by Walter Donaldson
Lyric by Gus Kahn



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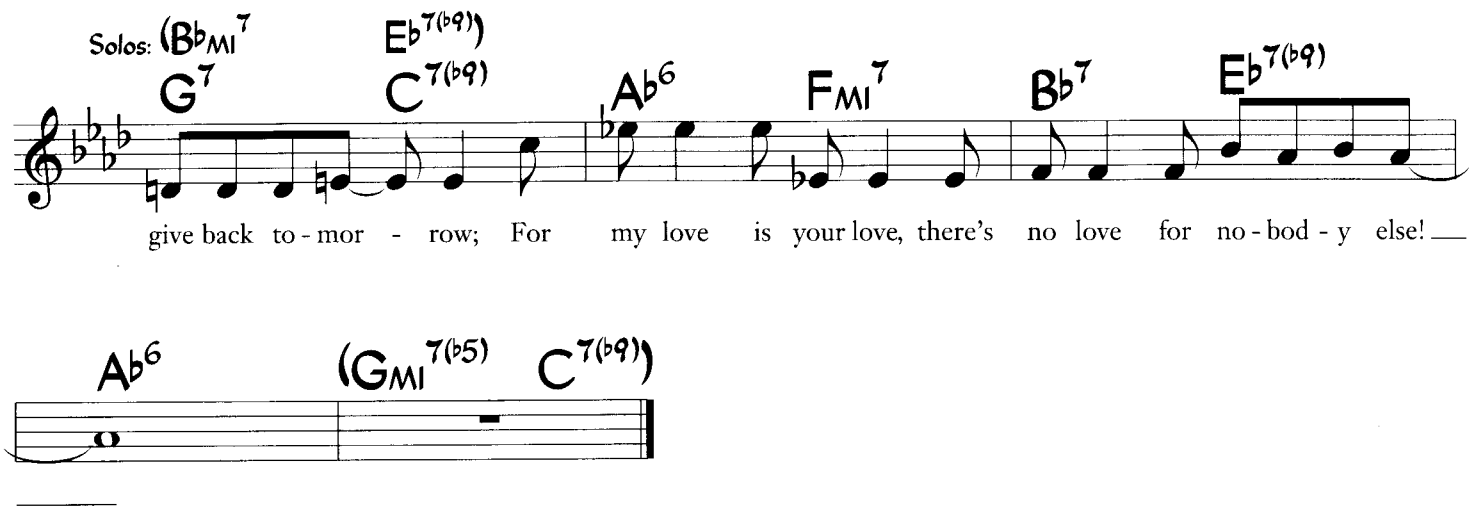
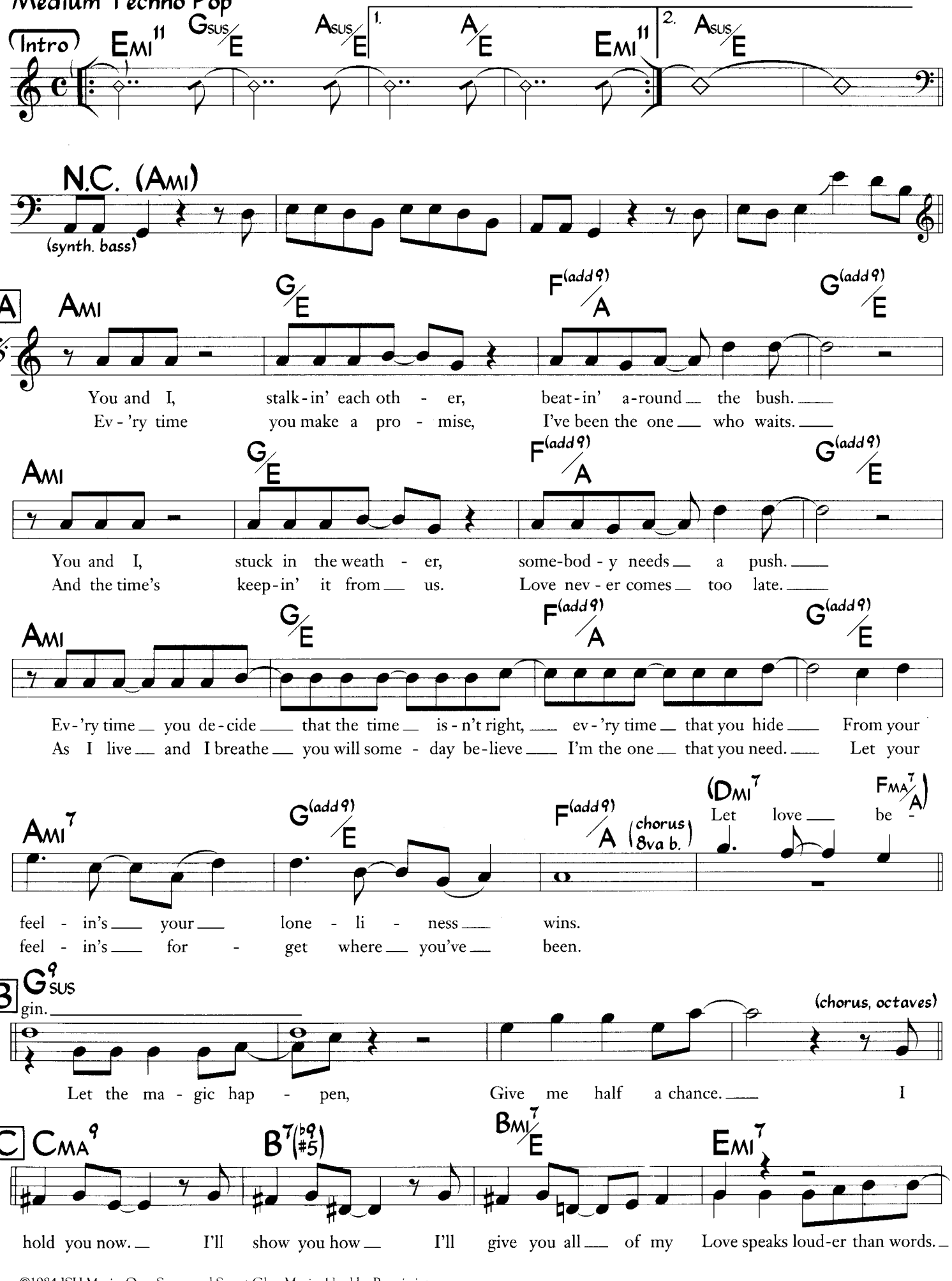

Solos: (B♭MI7 E♭7(♭9))
G7 C7(♭9) A♭6 FMI7 B♭7 E♭7(♭9)
give back to - mor - row; For my love is your love, there's no love for no - bod - y else!
A♭6 (GMI7(♭5) C7(♭9))

Love Speaks Louder Than Words

Bill Champlin, Richard Feldman
& Glenn Friedman
(As performed by Al Jarreau)

Medium Techno Pop



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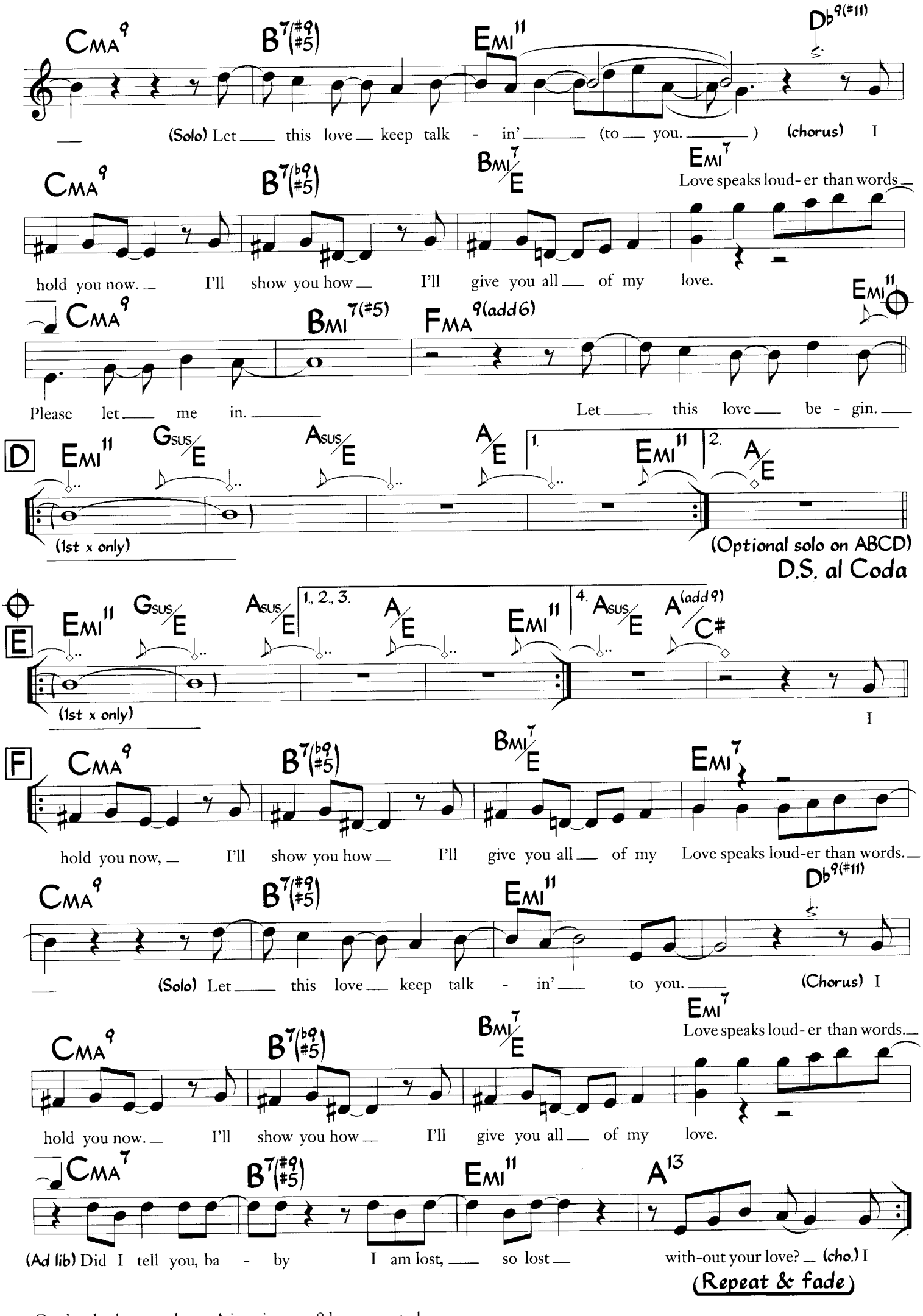
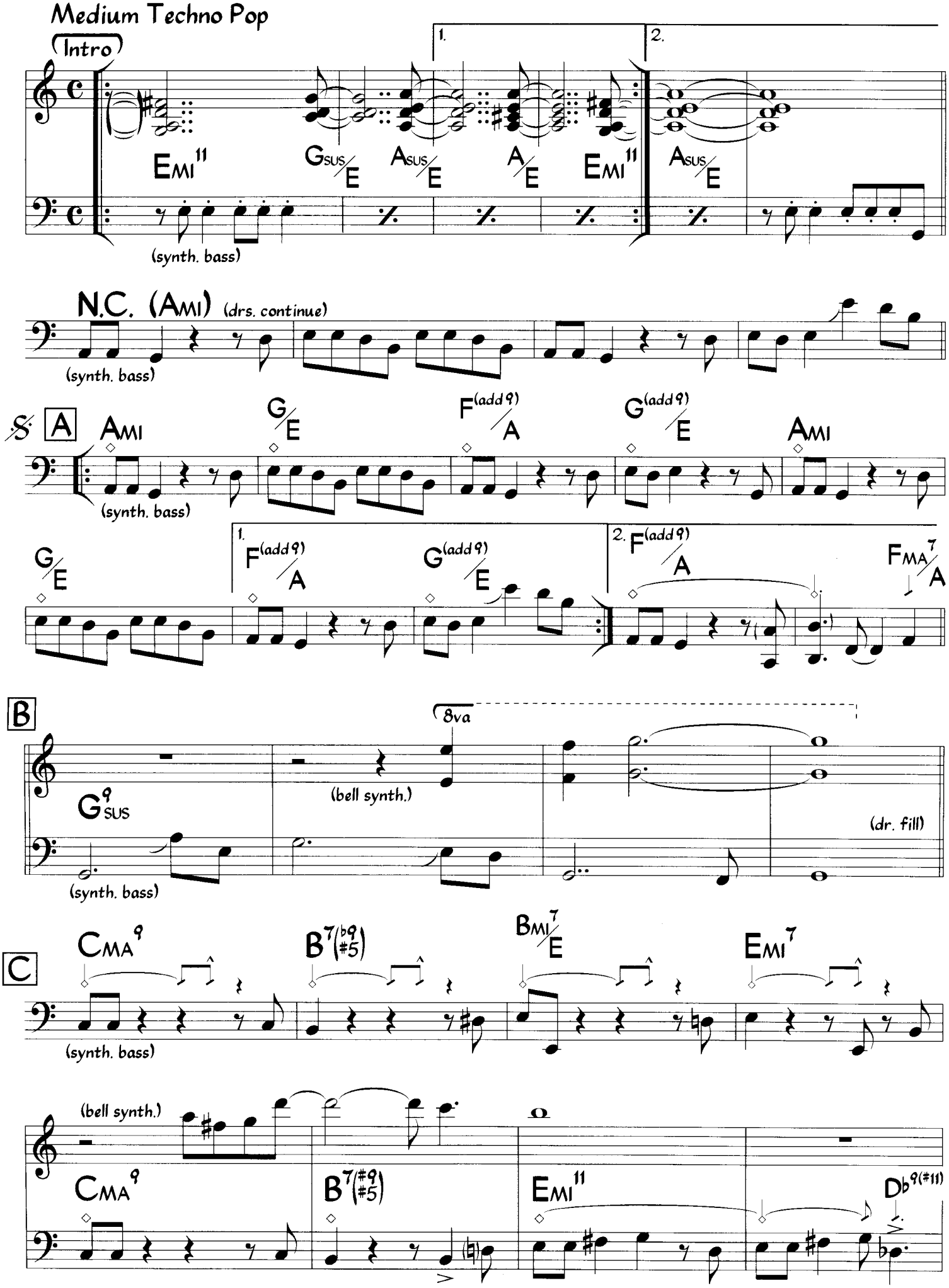
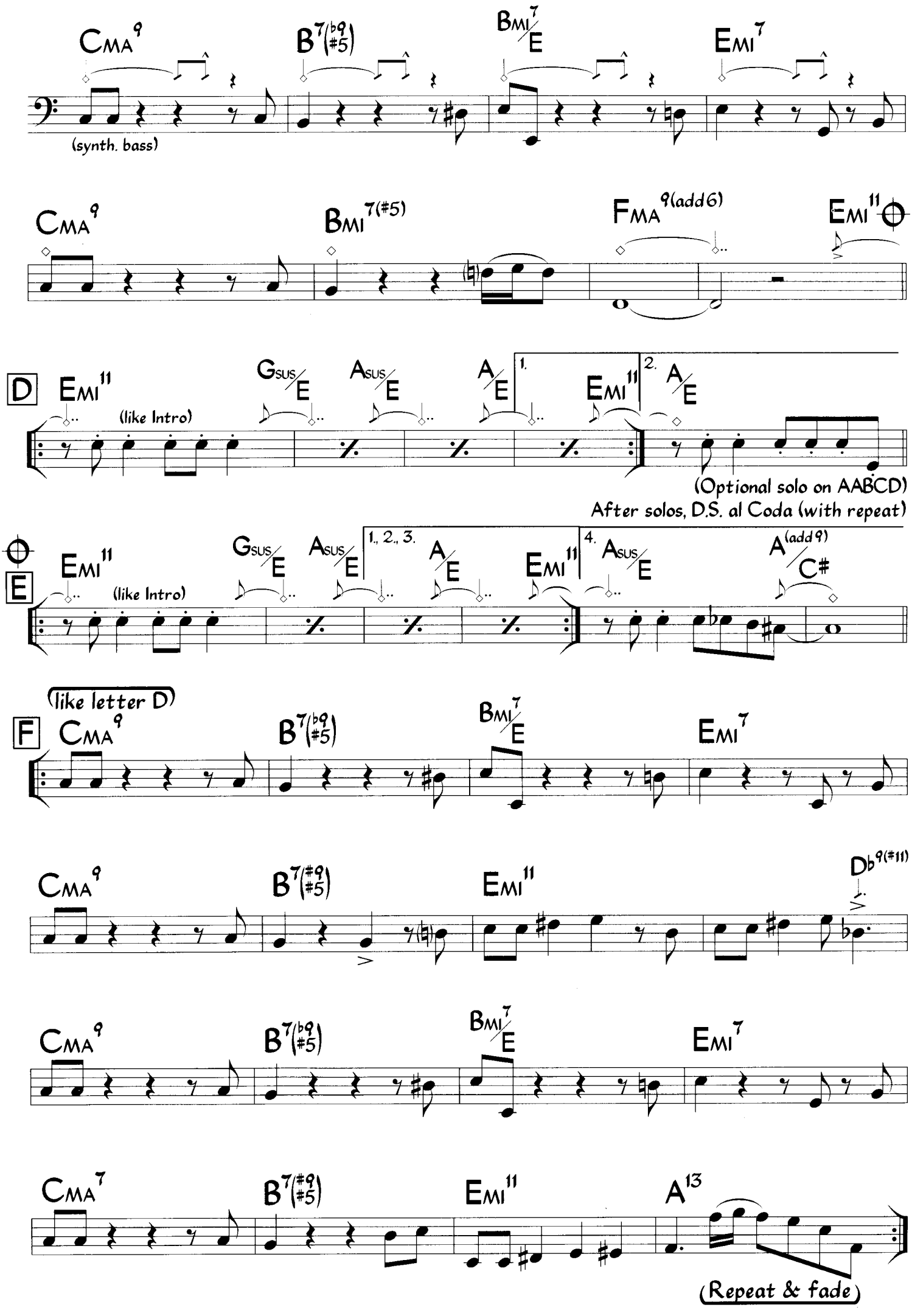


On the rhythm part letter A is written as 8 bars repeated.

Love Speaks Louder Than Words (Rhythm Section)

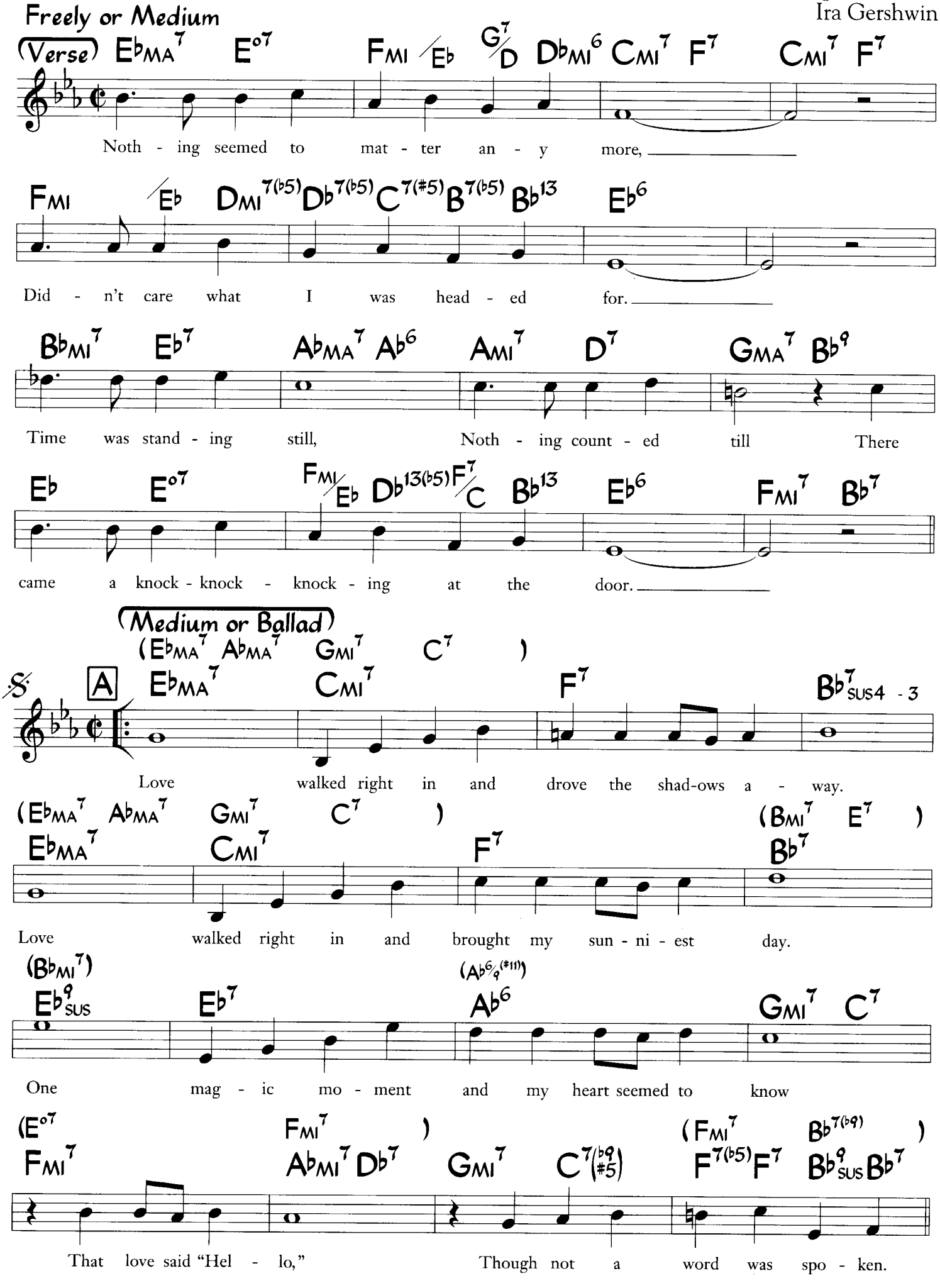




On the main part, letter A is written without a repeat (16 bars)

Love Walked In

George Gershwin
Ira Gershwin



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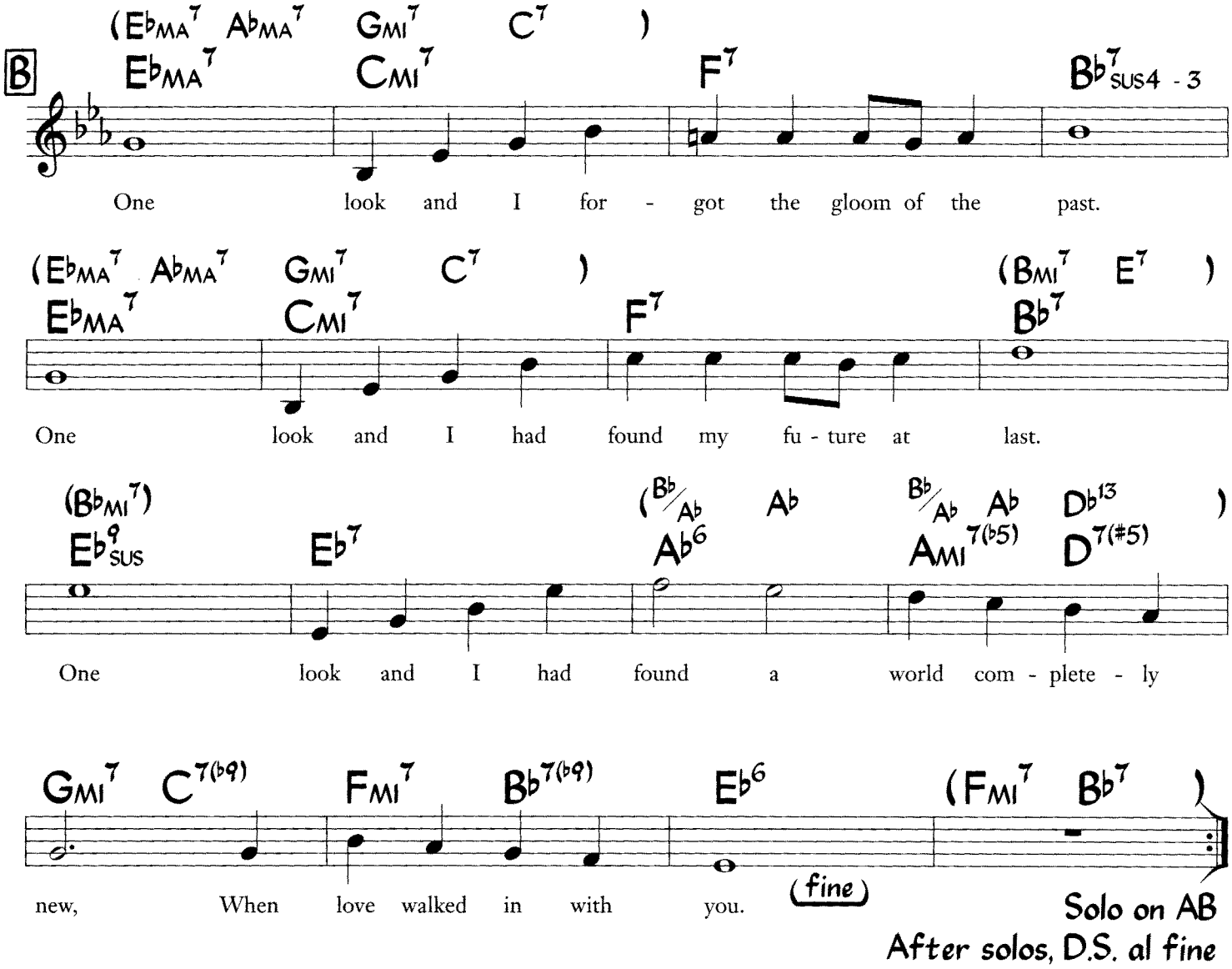
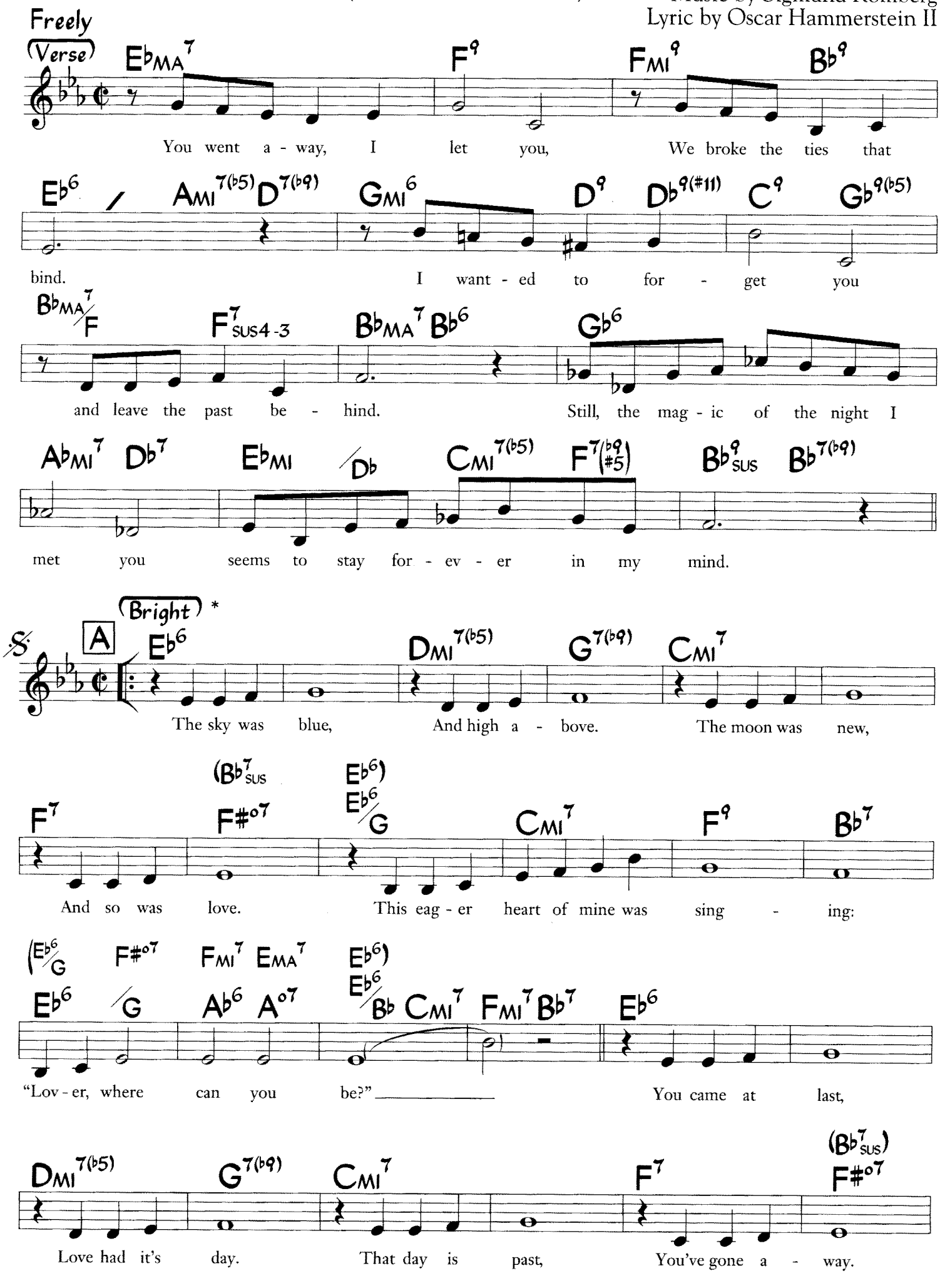

(E♭MA7 A♭MA7 GMI7 C7)
B
E♭MA7 CMI7 F7 B♭7SUS4 - 3
One look and I for - got the gloom of the past.
(E♭MA7 A♭MA7 GMI7 C7) (BMI7 E7)
E♭MA7 CMI7 F7 B♭7
One look and I had found my fu - ture at last.
(B♭MI7)
E♭9SUS E♭7 (B♭/A♭ A♭ A♭6 B♭/A♭ A♭ AMI7(♭5) D♭13 D7(#5))
One look and I had found a world com - plete - ly
GMI7 C7(♭9) FMI7 B♭7(♭9) E♭6 (FMI7 B♭7)
new, When love walked in with you. (fine)
Solo on AB
After solos, D.S. al fine

Lover, Come Back To Me

(from "The New Moon")

Music by Sigmund Romberg
Lyric by Oscar Hammerstein II



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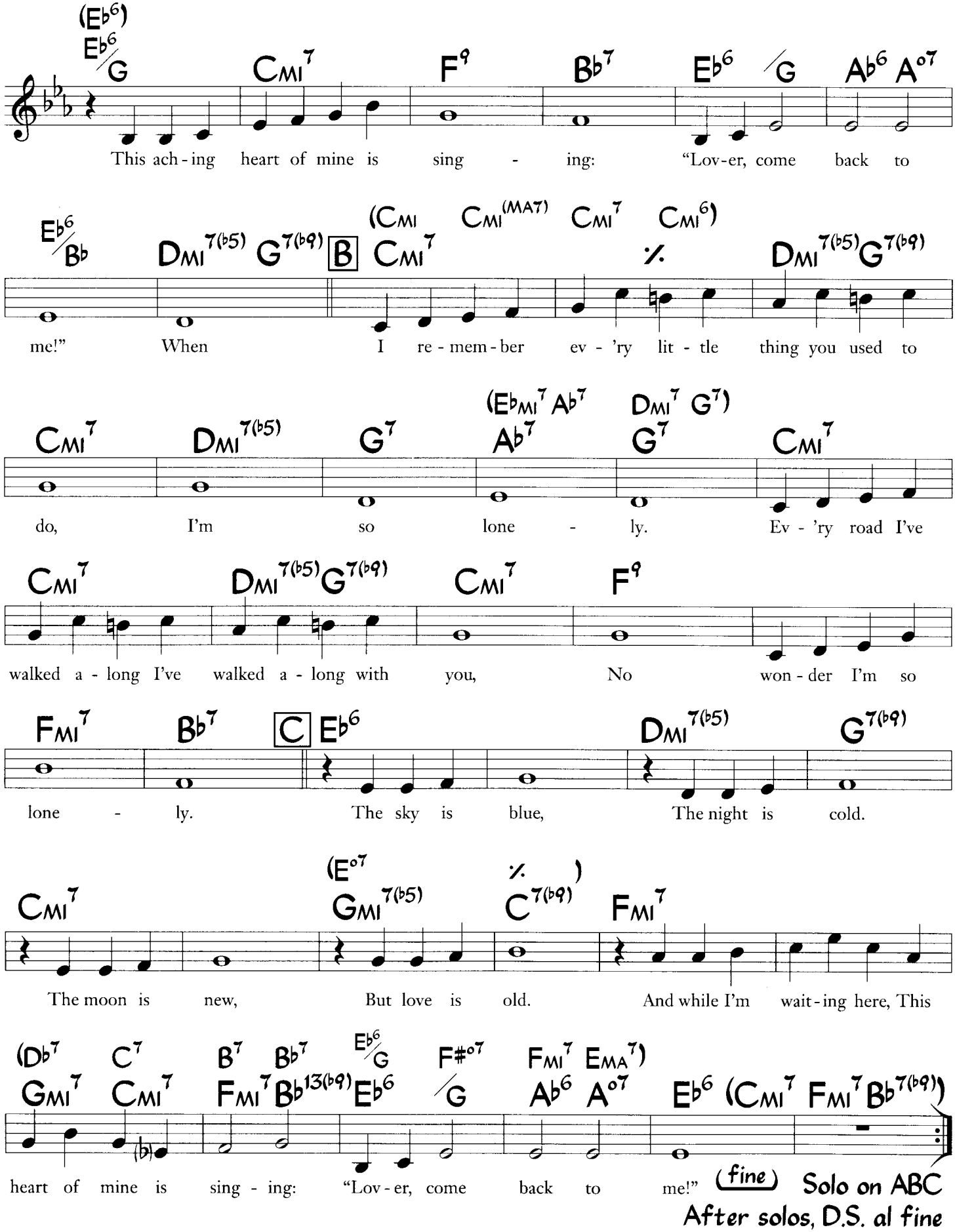
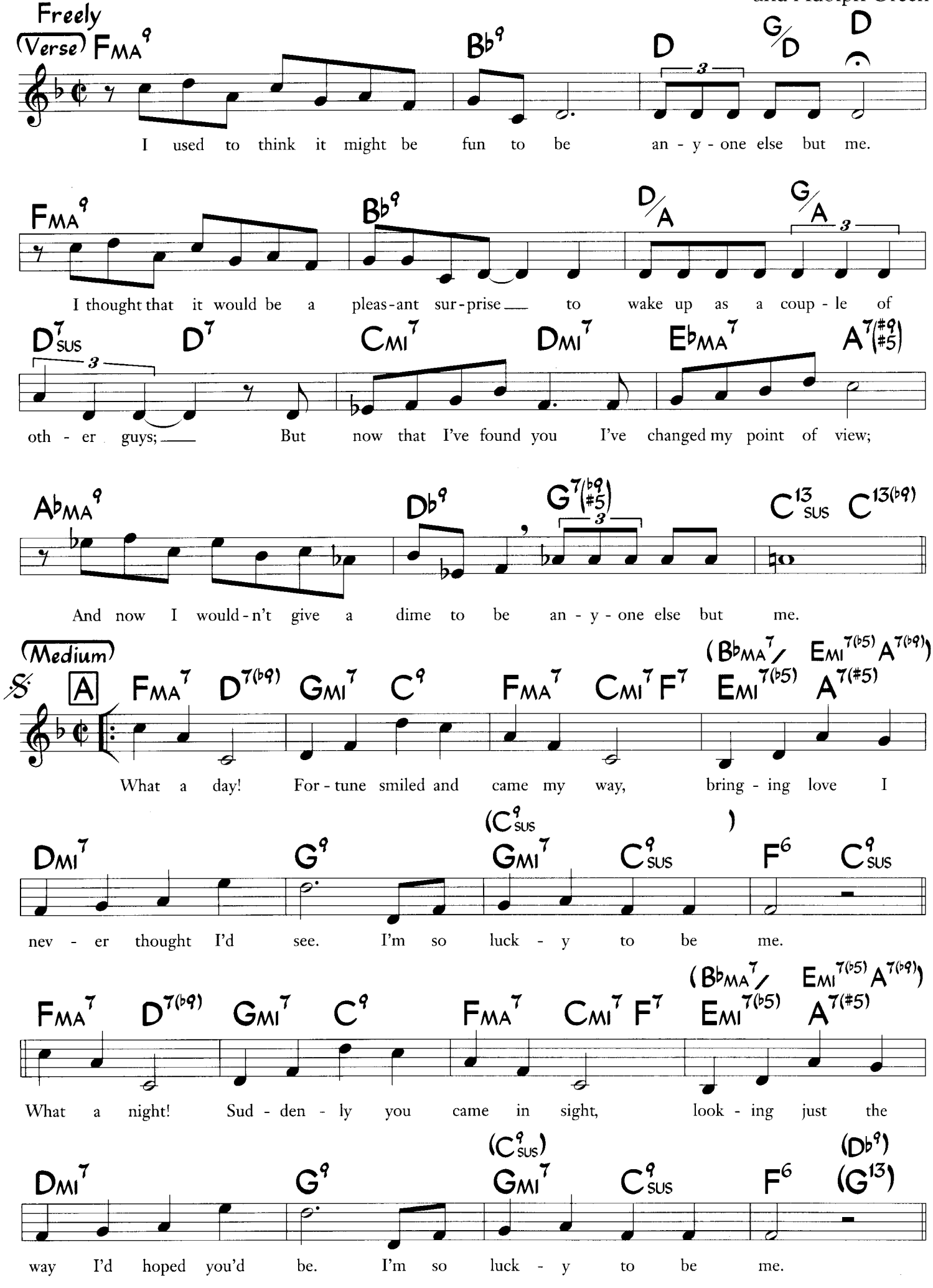

(Eb6) Eb6/G Cmi7 F9 Bb7 Eb6/G Ab6 A°7
This ach-ing heart of mine is sing - ing: "Lov-er, come back to
Eb6/Bb Dmi7(b5) G7(b9) B Cmi7 (Cmi Cmi(MA7) Cmi7 Cmi6) Dmi7(b5) G7(b9)
me!" When I re-mem-ber ev-'ry lit-tle thing you used to
Cmi7 Dmi7(b5) G7 (Ebmi7 Ab7 Dmi7 G7) Ab7 G7 Cmi7
do, I'm so lone - ly. Ev-'ry road I've
Cmi7 Dmi7(b5) G7(b9) Cmi7 F9
walked a-long I've walked a-long with you, No won-der I'm so
Fmi7 Bb7 C Eb6 Dmi7(b5) G7(b9)
lone - ly. The sky is blue, The night is cold.
Cmi7 (E°7 Gmi7(b5) C7(b9)) Fmi7
The moon is new, But love is old. And while I'm wait-ing here, This
(Db7 Gmi7 C7 Cmi7 B7 Fmi7 Bb7 Bb13(b9) Eb6/G Eb6 F#°7 G Fmi7 Emi7) Ab6 A°7 Eb6 (Cmi7 Fmi7 Bb7(b9))
heart of mine is sing - ing: "Lov-er, come back to me!" (fine) Solo on ABC
After solos, D.S. al fine
Originally written as follows: (It is almost always performed as in the chart.)
A Eb6 Dmi7(b5) G7(b9) (etc.)
The sky was blue, And high a-bove.

Lucky To Be Me

(from "On The Town")

Music by Leonard Bernstein
Lyric by Betty Comden
and Adolph Green



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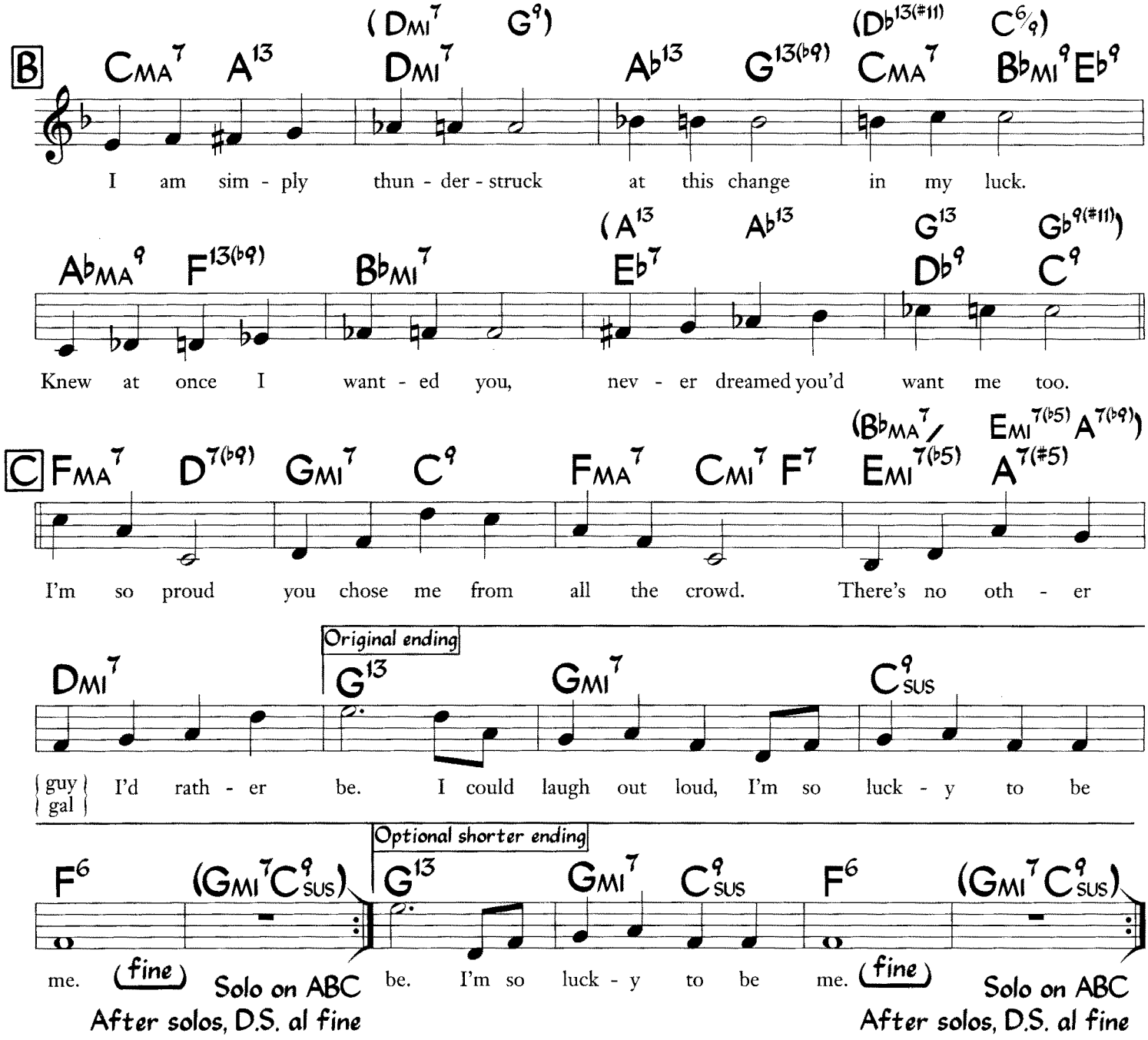
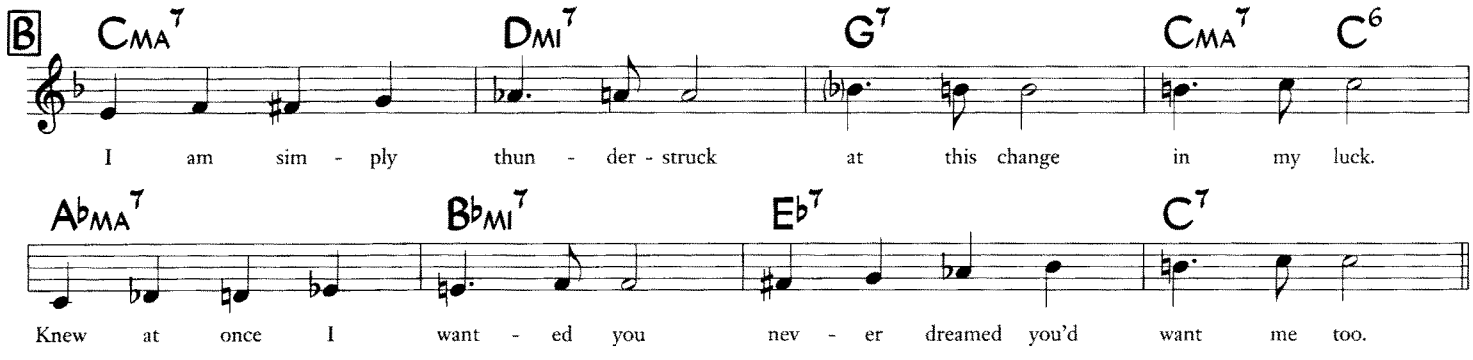


Some versions use the optional shorter ending each time.
The original ending is correctly used each time.

Bridge (letter B) is originally written:



Lullaby Of Broadway

(from "Gold Diggers of 1935")

Music by Harry Warren
Lyric by Al Dubin

Medium

A

C6 C#o7 Dmi7 G7(b9) C6 (G9sus)

Come on a-long and lis-ten to the lul-la-by of Broad-way.

C6 C#o7 Dmi7 G7(b9) C6 C7

The hip hoo-ray and bal-ly-hoo, the lul-la-by of Broad-way,
The hi-de-ho and boop-a-doo, the lul-la-by of Broad-way.

F6 F#o7 Gmi7 C7(b9) F6 (C9sus)

The rum-ble of the sub-way train, The rat-tle of the tax-is.
The band be-gins to go to town and ev-'ry-one goes cra-zy.

F6 F#o7 Gmi7 C7(b9) F6 G7

The daf-fy-dils who en-ter-tain at An-ge-lo's and Max-ie's. When a
You rock-a-bye your ba-by 'round 'till ev-'ry-thing gets ha-zy. "Hush-a-

B

C6 C#o7 Dmi7 G7(b9) C6 (G9sus)

Broad-way ba-by says "Good-night," It's ear-ly in the morn-ing.
bye, I'll buy you this and that," You hear a dad-dy say-ing.

C6 Dmi7 G7(b9) C9sus C7(b9)

Man-hat-tan ba-bies don't sleep tight un-til the dawn.
And ba-by goes home to her flat to sleep all day.

C

(FMA7 GbMA7 FMA7 EbMA7 FMA7 GbMA7)

F6 Gmi7/F F6 C7/F F6 Gmi7/F

Good night, Ba-by. Good night,

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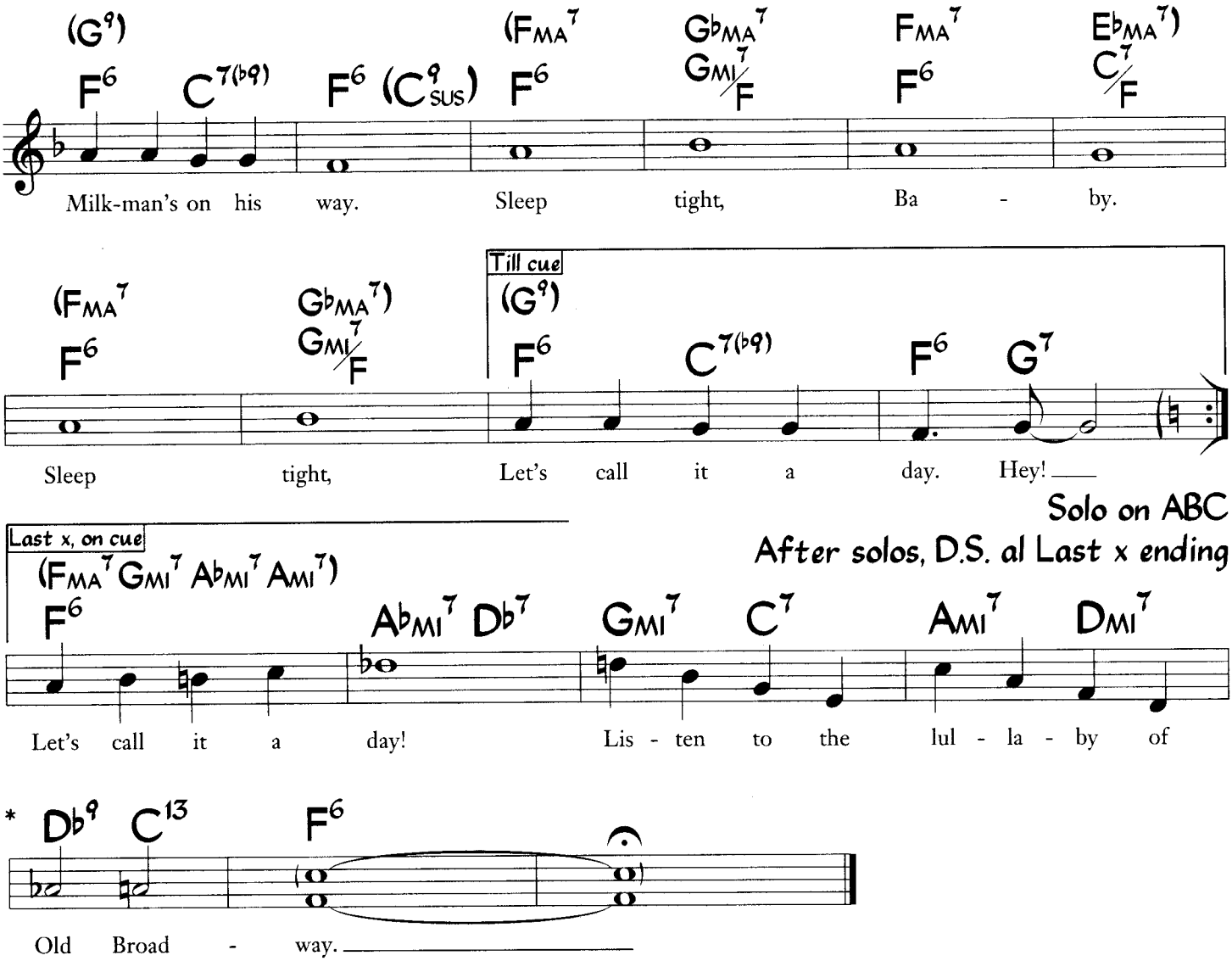
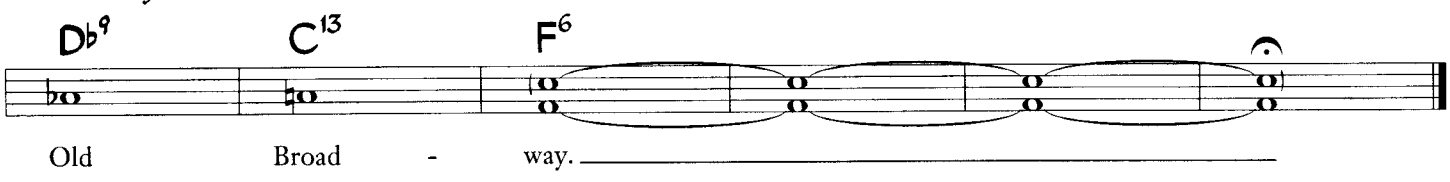


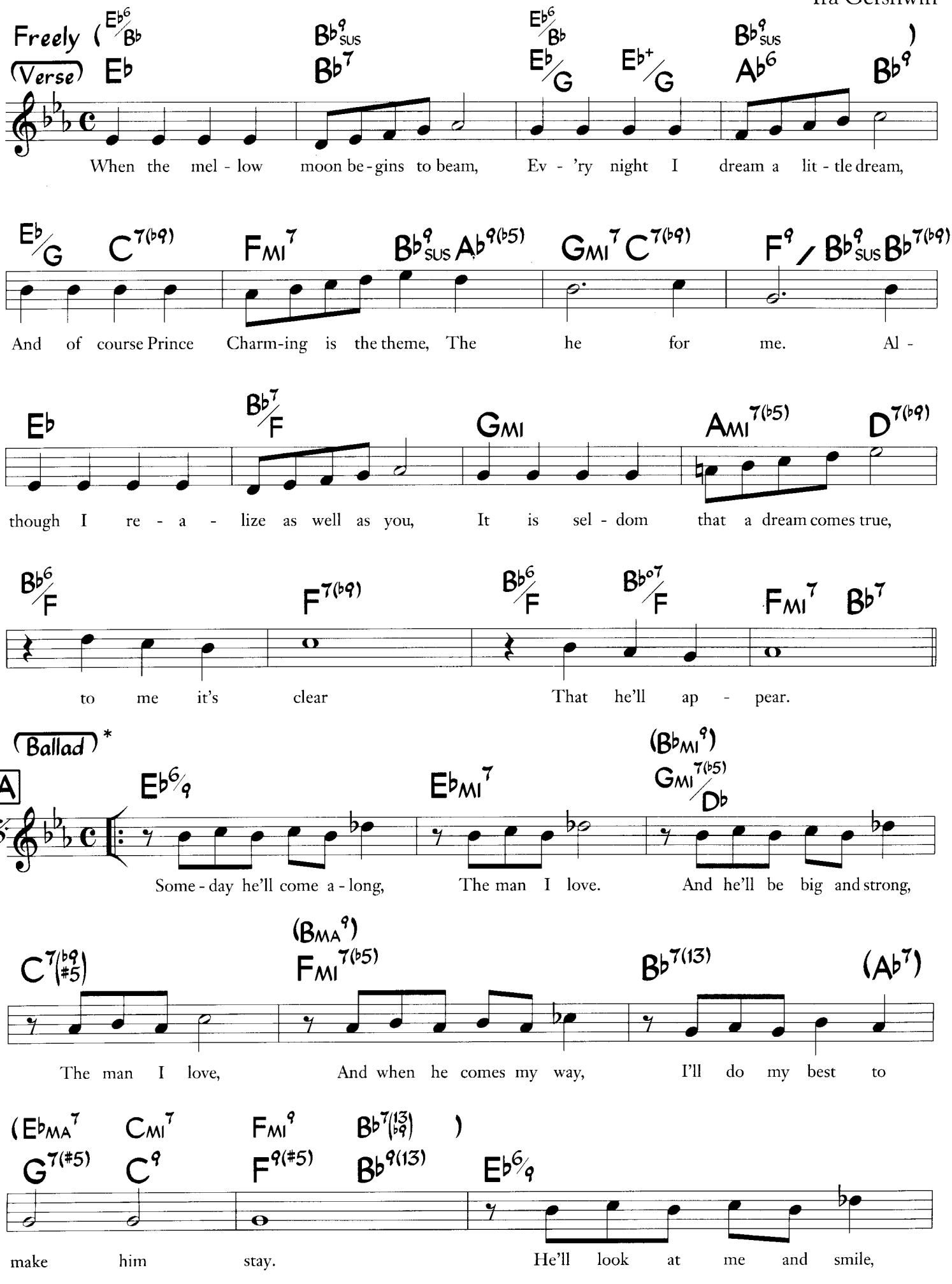
* *The ending is sometimes extended:*

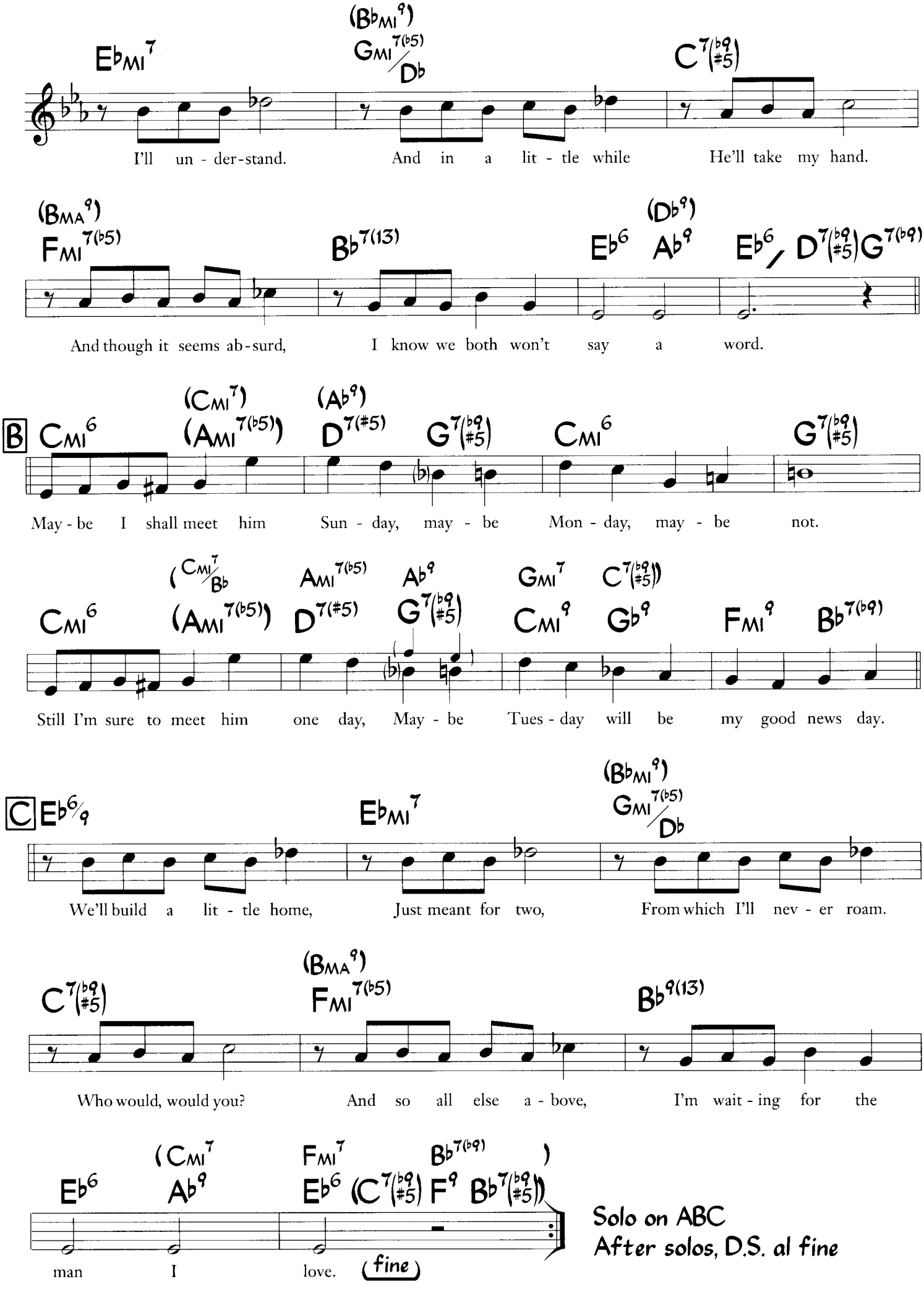


The Man I Love

(from "Lady, Be Good")

George Gershwin
Ira Gershwin



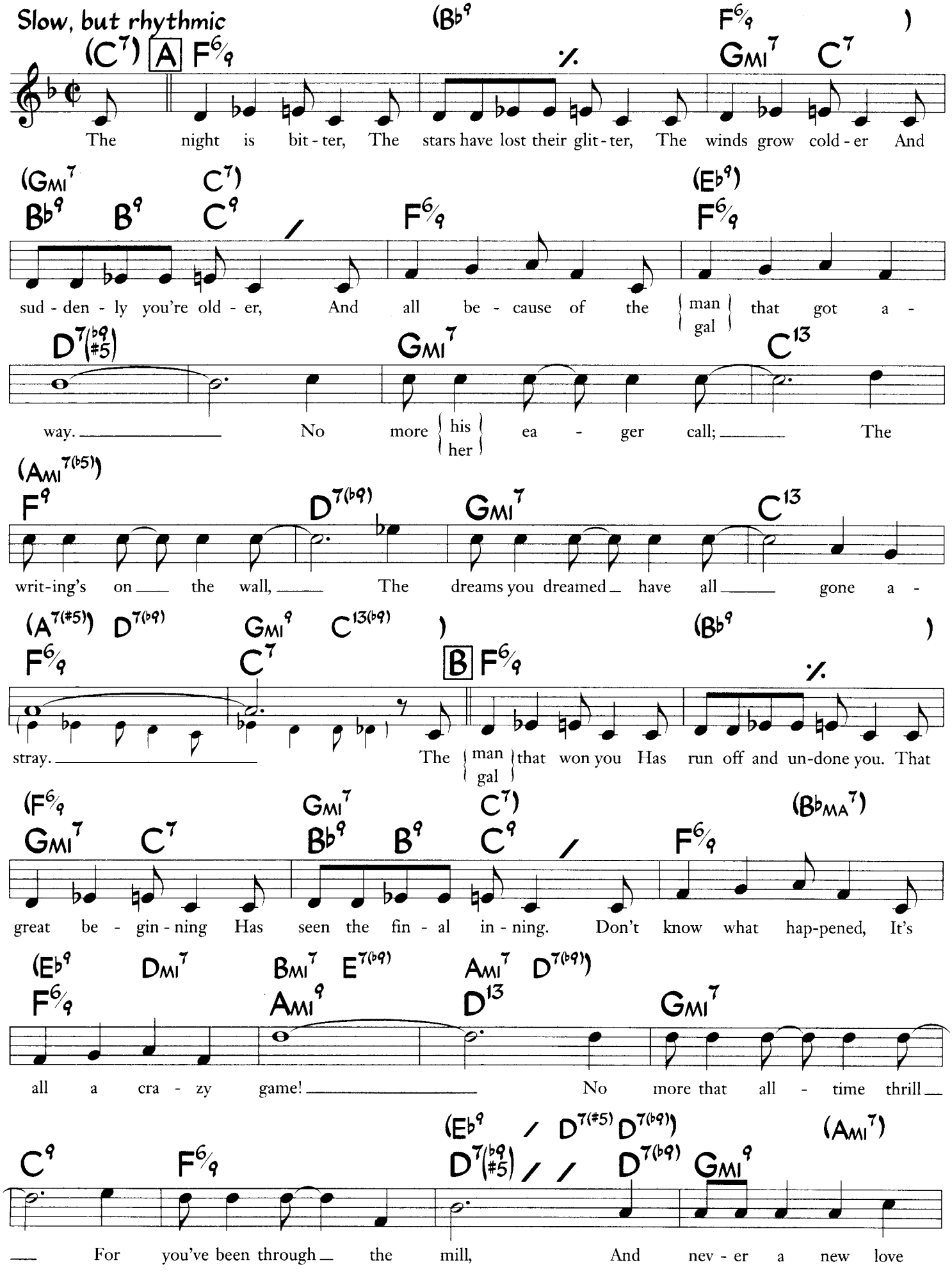


* Also played Up Tempo (Double Time feel)

The Man That Got Away

(from "A Star Is Born")

Music by Harold Arlen
Lyric by Ira Gershwin



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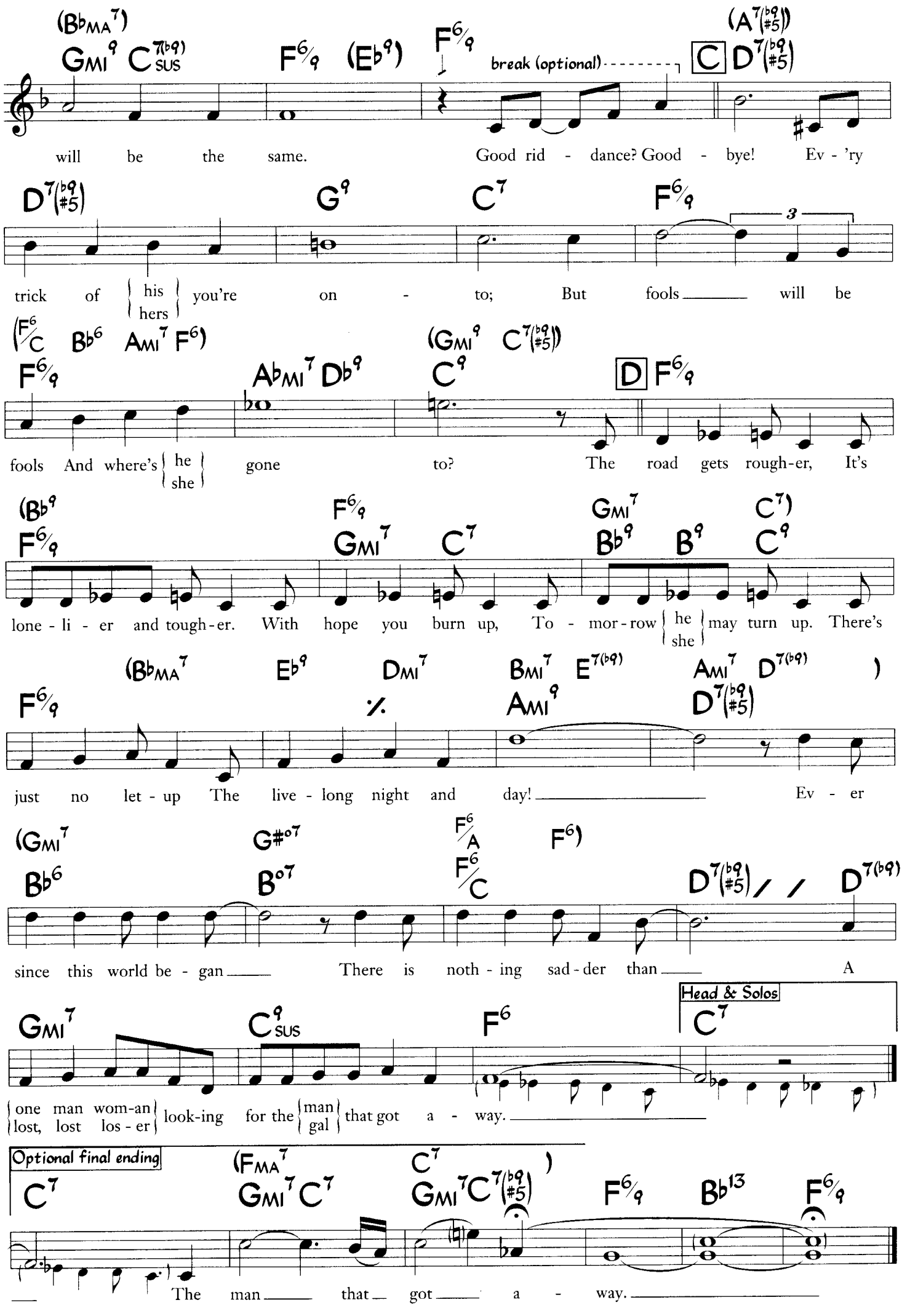
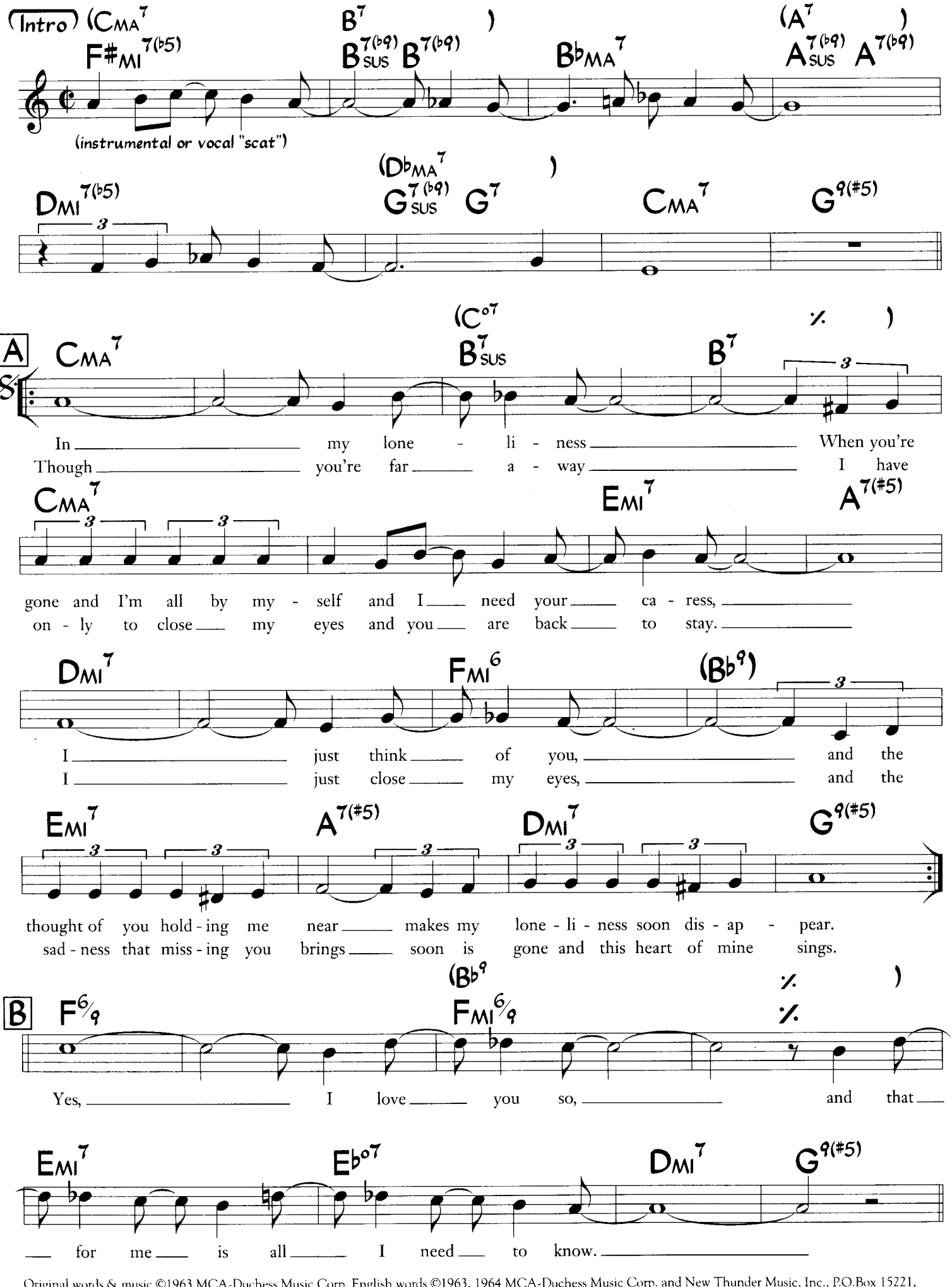

break (optional)
C
D
will be the same. Good rid - dance? Good - bye! Ev - 'ry
trick of his/hers you're on - to; But fools will be
fools And where's he/she gone to? The road gets rough-er, It's
lone - li - er and tough-er. With hope you burn up, To - mor-row he/she may turn up. There's
just no let - up The live - long night and day! Ev - er
since this world be - gan There is noth - ing sad-der than A
one man wom-an/lost, lost los - er look-ing for the man/gal that got a - way.
Head & Solos
Optional final ending
The man that got a - way.

Meditation

(Meditaçao)

Music by Antonio Carlos Jobim
Portuguese Lyric by Newton Mendonca
English lyric by Norman Gimbel

Bossa Nova



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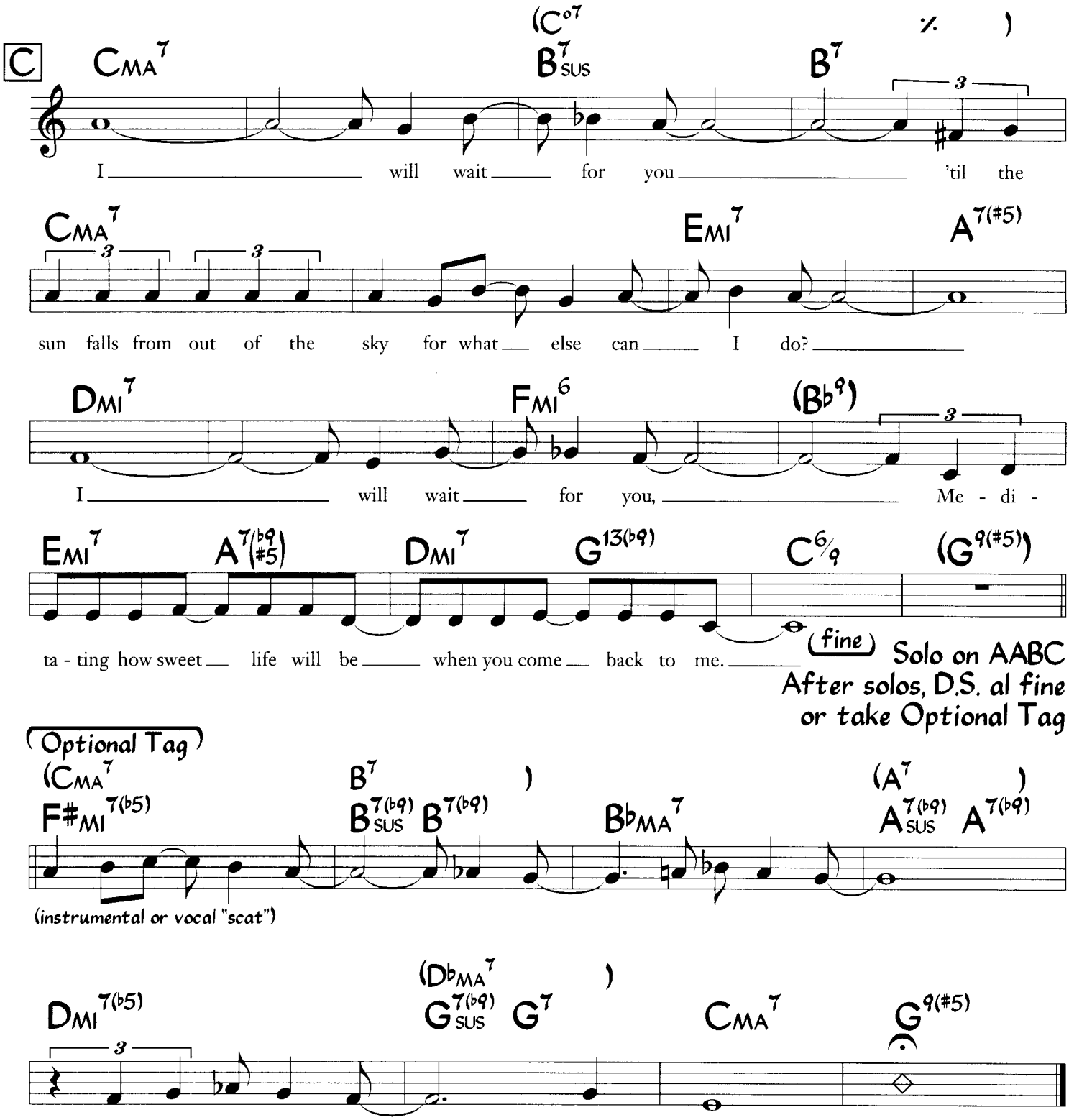


Portuguese lyric:

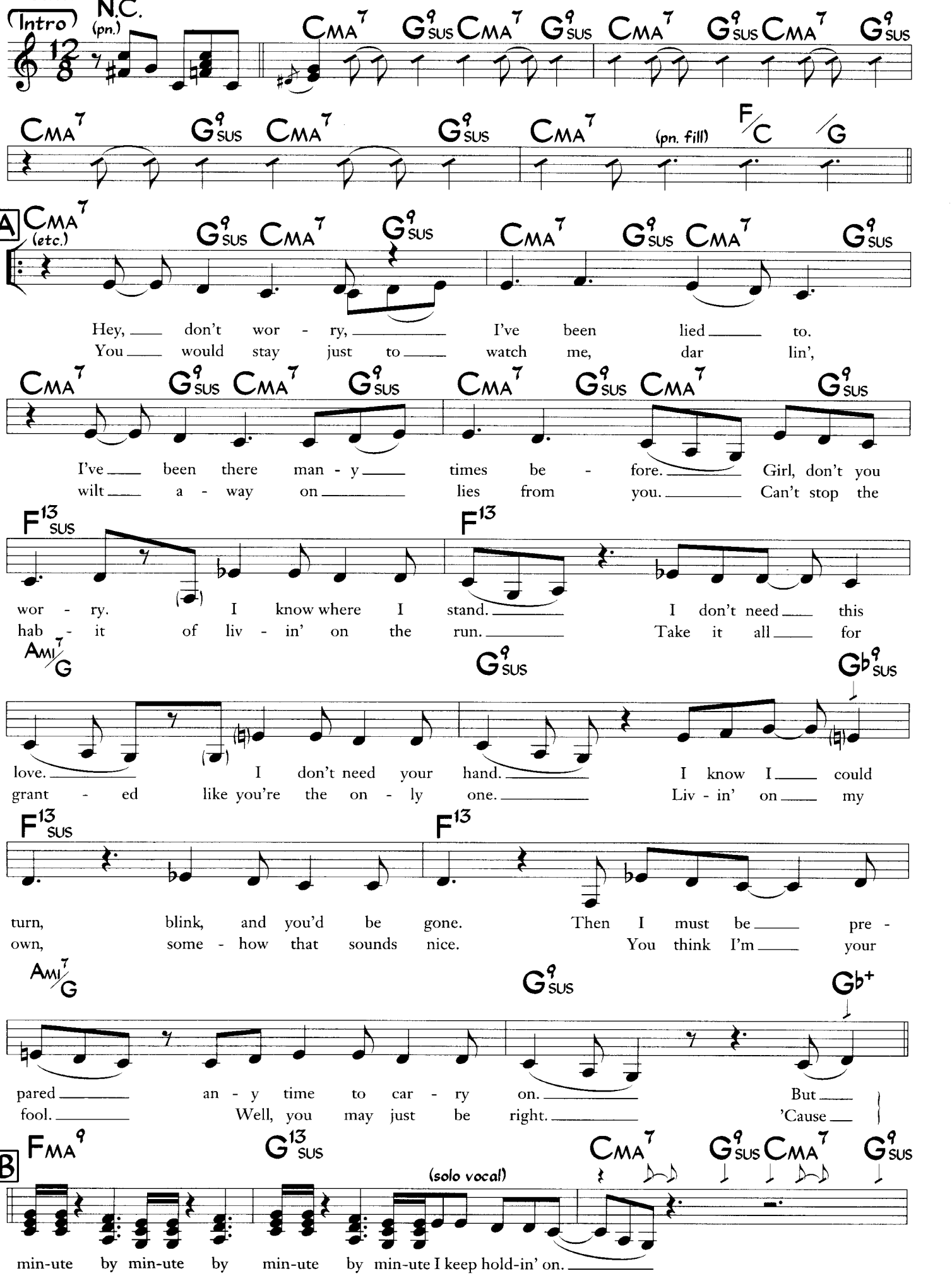
Quem acreditou
No amor, no sorriso, na flor
Então sonhou, sonhou...
E perdeu a paz
O amor, o sorriso e a flor
Se transformam depressa demais
Quem, no coração
Abrigou a tristeza de ver
Tudo isto se perder
E, na solidão
Procurou um caminho e seguiu
Já descrente de um dia feliz

Quem chorou, chorou
E tanto que seu pranto já secou

Quem depois voltou
Ao amor, ao sorriso e á flor
Então, tudo encontrou
Pois, a própria dor
Revelou o caminho do amor
E a tristeza acabou

Minute By Minute

Music by Michael McDonald
Lyric by Michael McDonald and Lester Abrams
(As performed by the Doobie Brothers)



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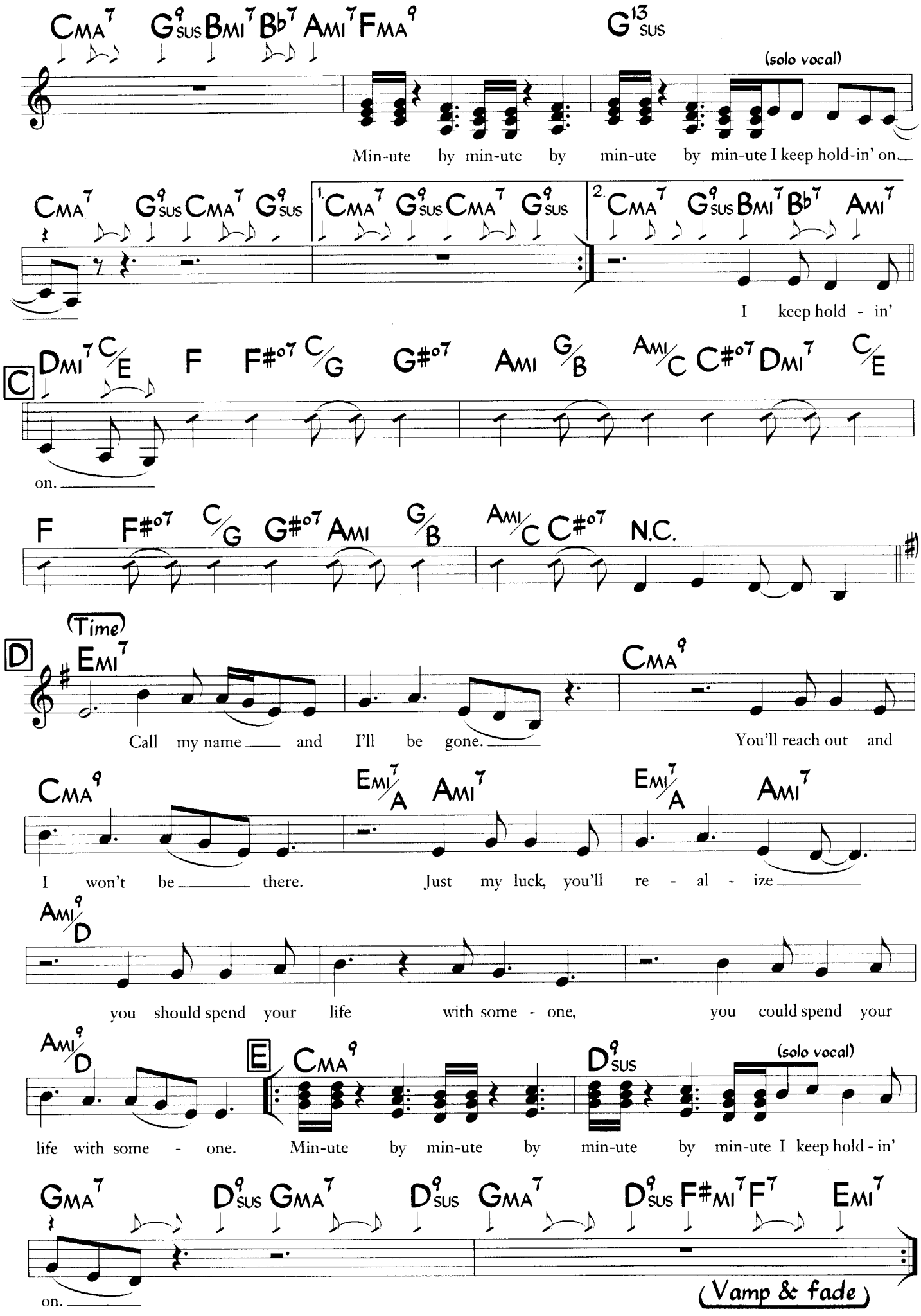
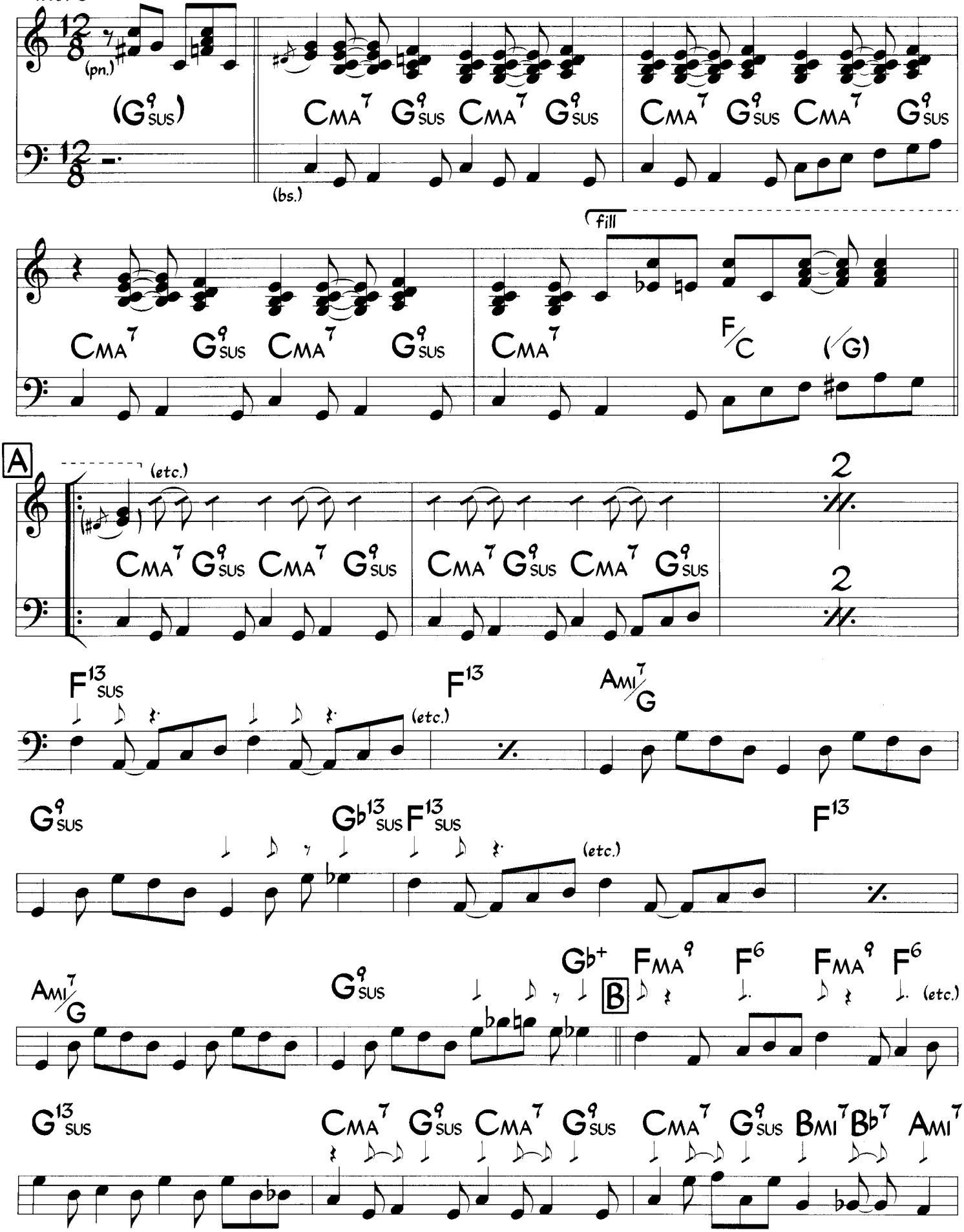


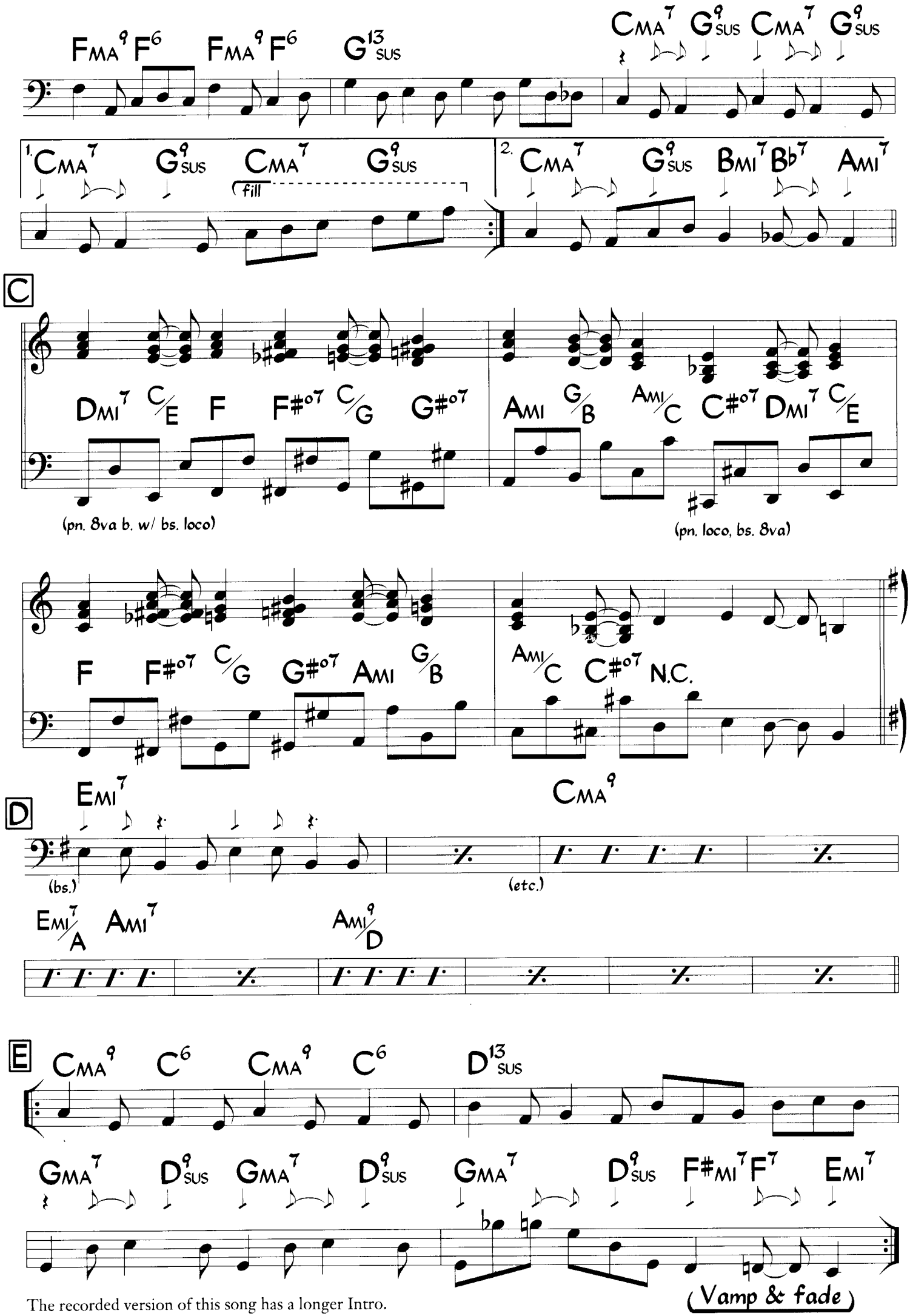
The recorded version of this song has a longer Intro.
Chords on this main part are simplified. Chords on the rhythm part are more detailed.

Minute By Minute (Rhythm Section)

Medium

Intro





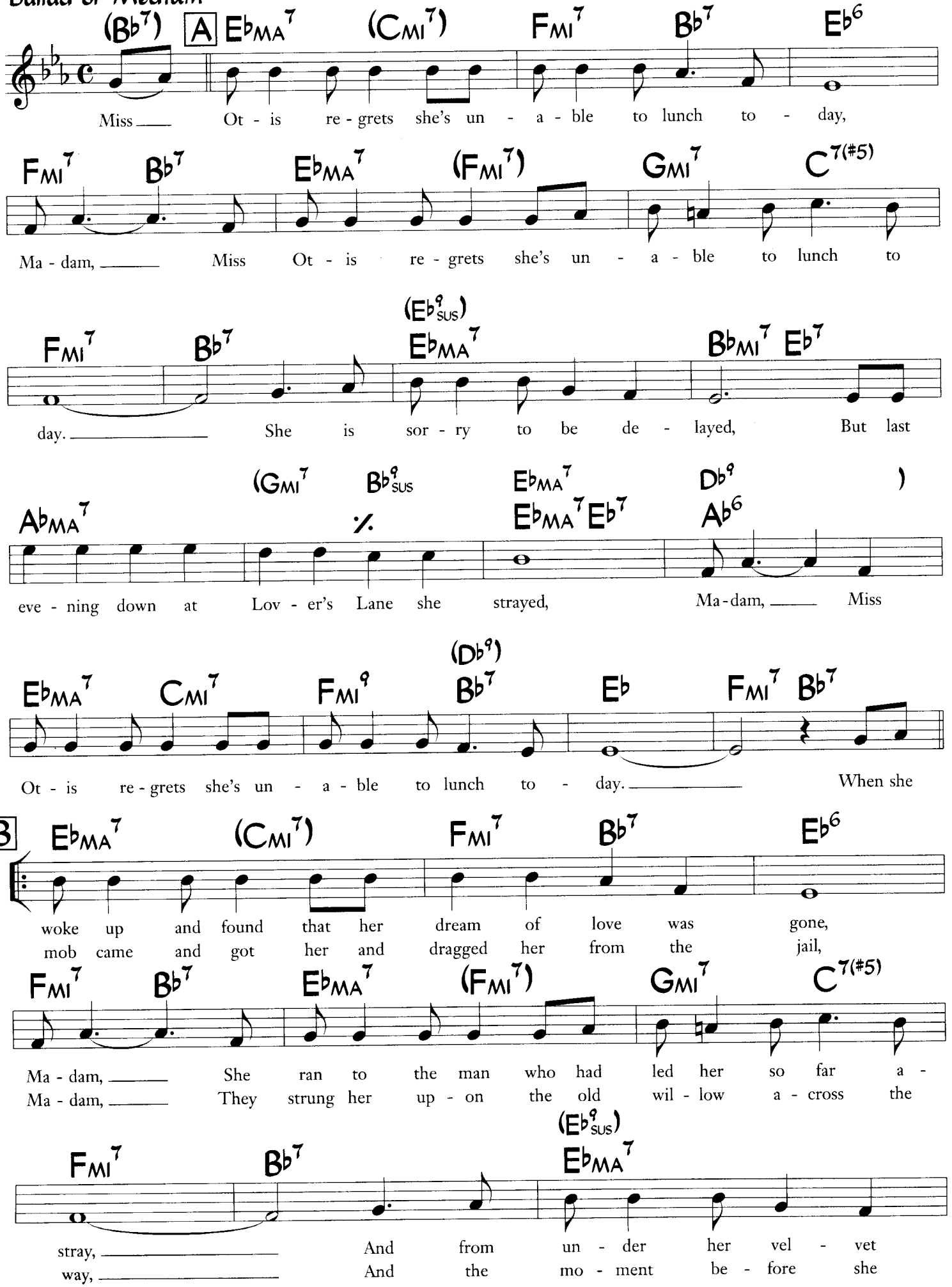
The recorded version of this song has a longer Intro.

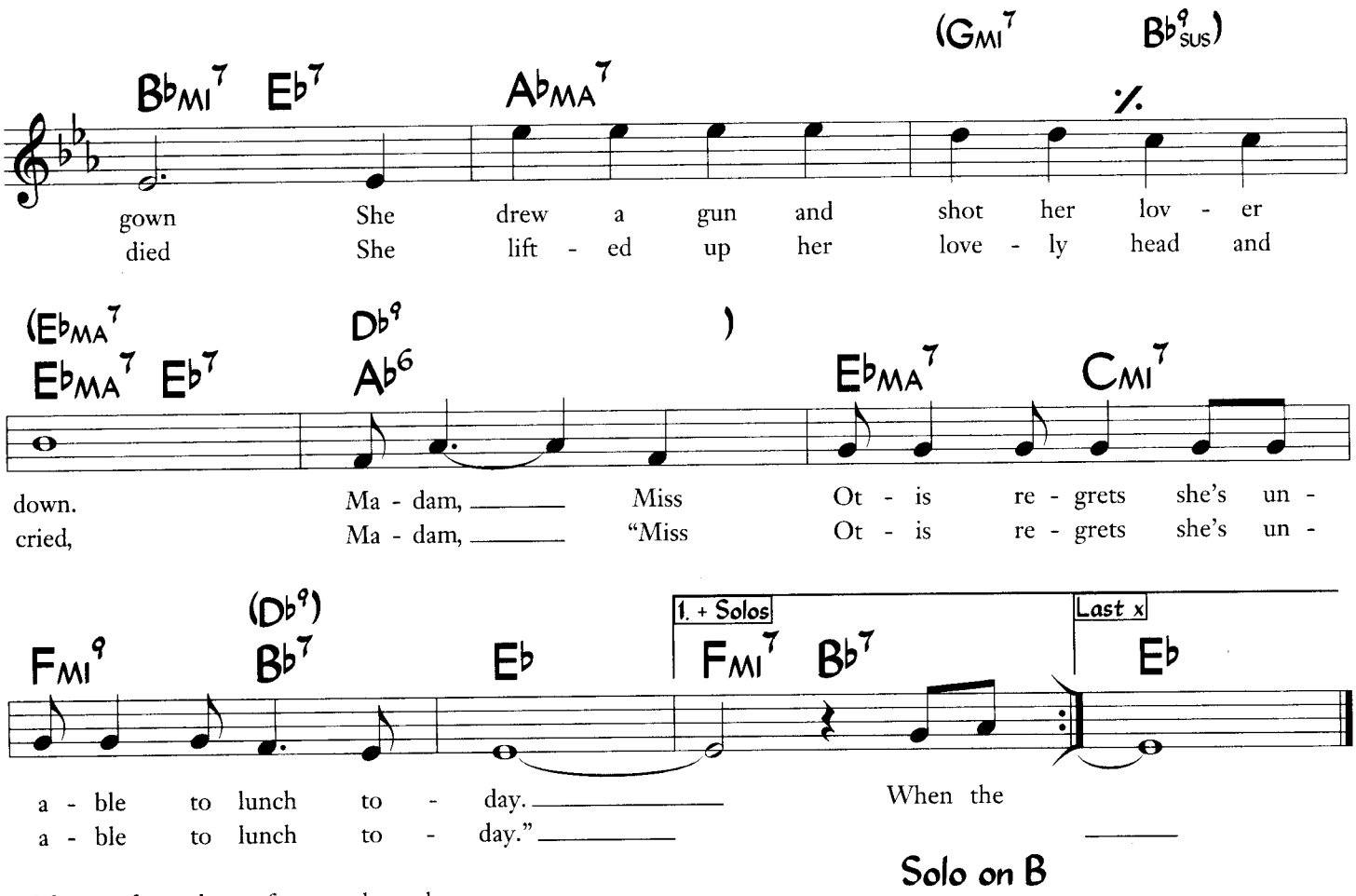
Miss Otis Regrets
(She's Unable To Lunch Today)

(from "Hi Diddle Diddle")

Cole Porter

Ballad or Medium *



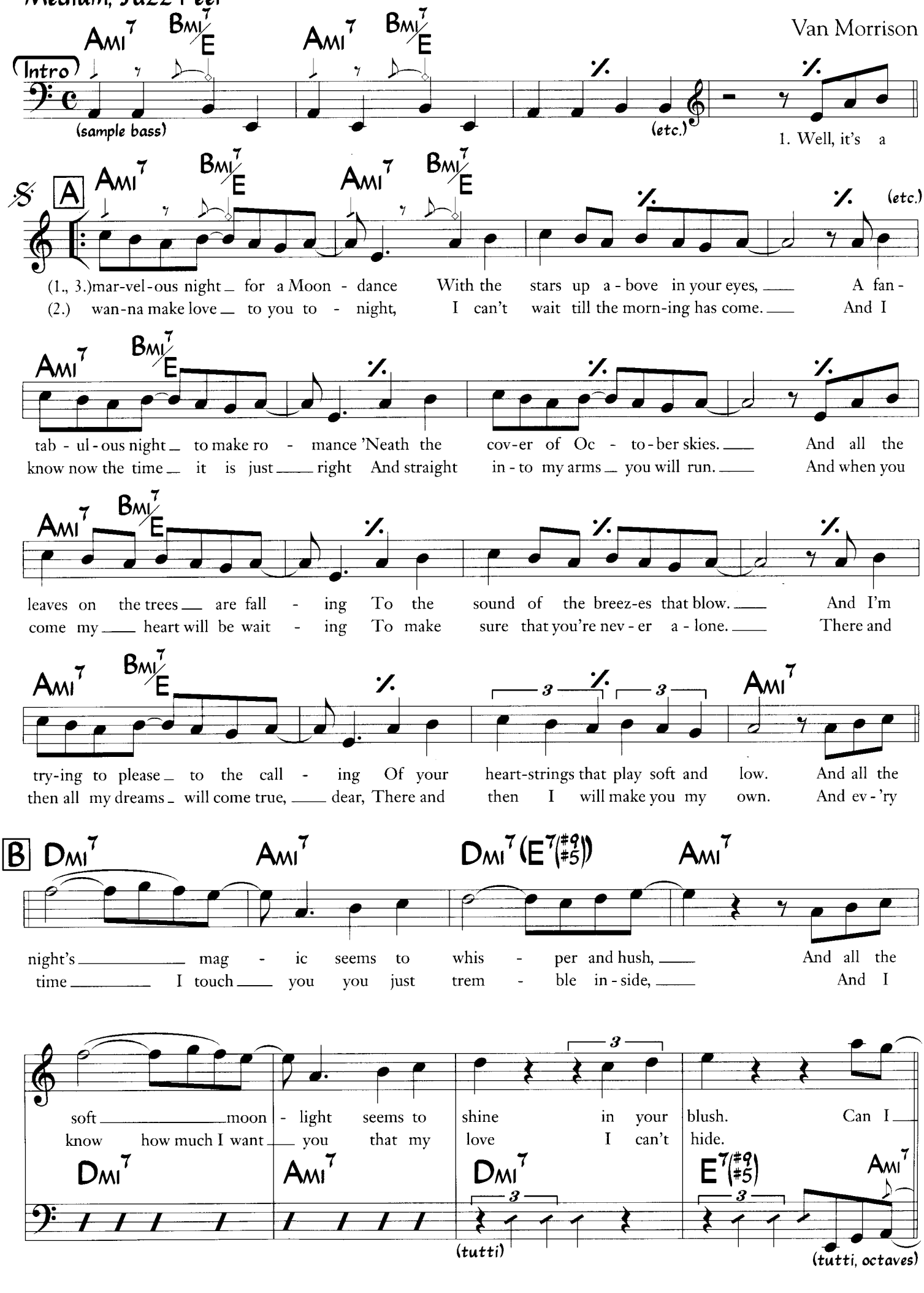


* Often performed out of tempo throughout.

Moondance

Medium, Jazz Feel

Van Morrison



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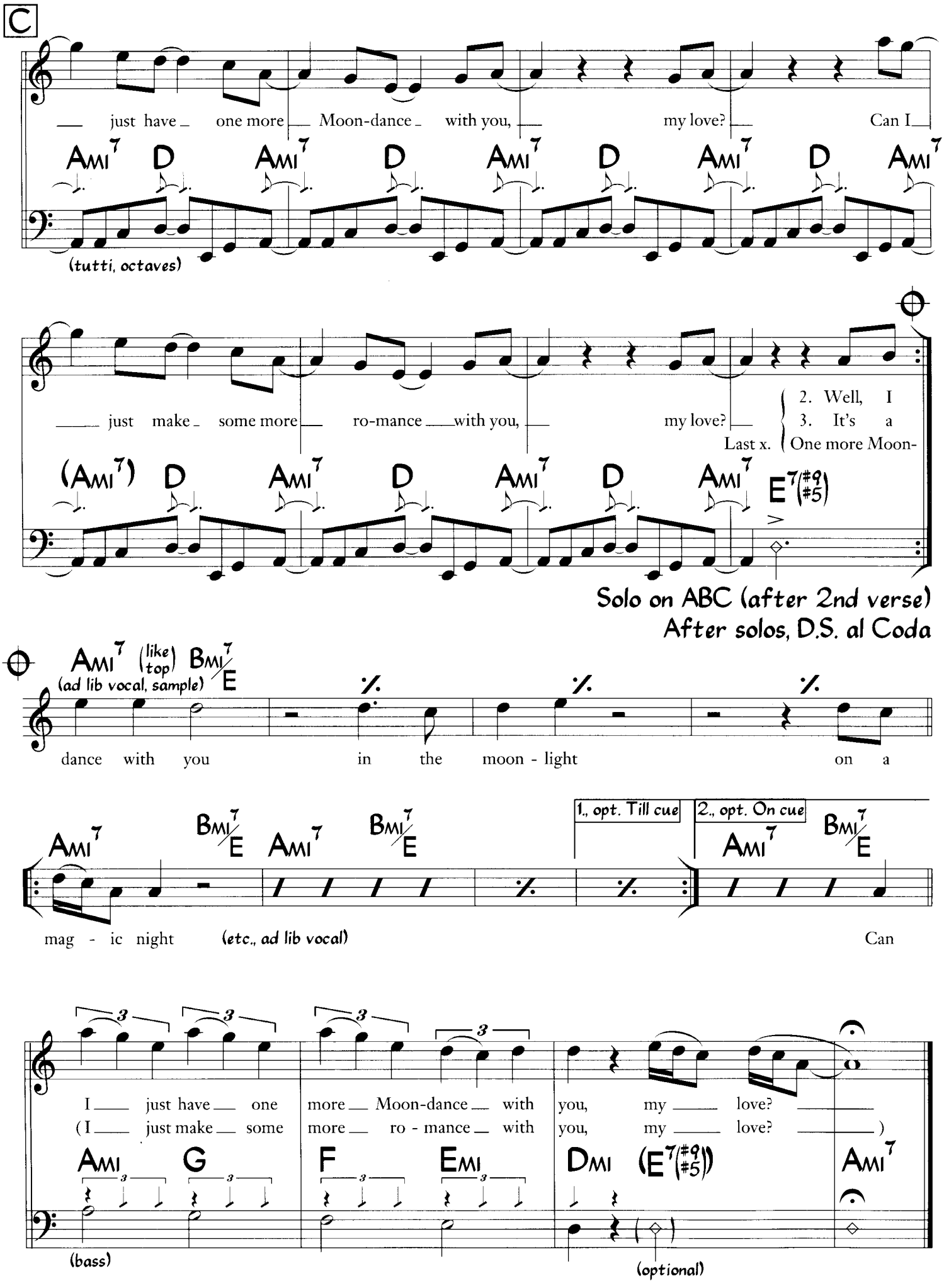
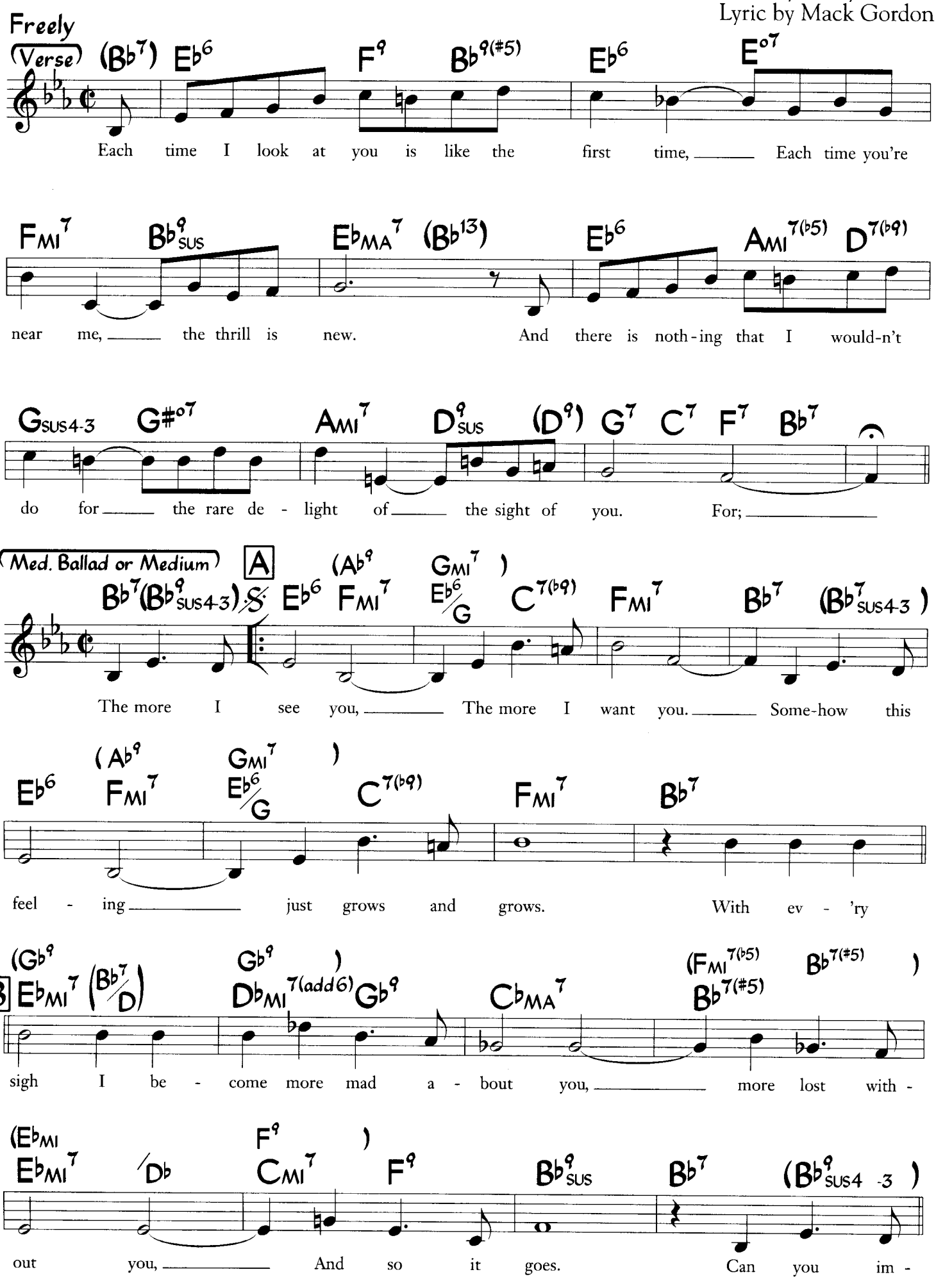

C
just have one more Moon-dance with you, my love? Can I
Ami7 D Ami7 D Ami7 D Ami7 D Ami7
(tutti, octaves)
just make some more ro-mance with you, my love?
2. Well, I
3. It's a
Last x. One more Moon-
(Ami7) D Ami7 D Ami7 D Ami7 E7(#9 #5)
Solo on ABC (after 2nd verse)
After solos, D.S. al Coda
Ami7 (like top) Bmi7/E
(ad lib vocal, sample)
dance with you in the moon - light on a
Ami7 Bmi7/E Ami7 Bmi7/E
1., opt. Till cue
2., opt. On cue
Ami7 Bmi7/E
mag - ic night (etc., ad lib vocal)
Can
I just have one more Moon-dance with you, my love?
(I just make some more ro - mance with you, my love?)
Ami G F Emi Dmi (E7(#9 #5)) Ami7
(bass)
(optional)

The More I See You

(from "Diamond Horseshoe")

Music by Harry Warren
Lyric by Mack Gordon



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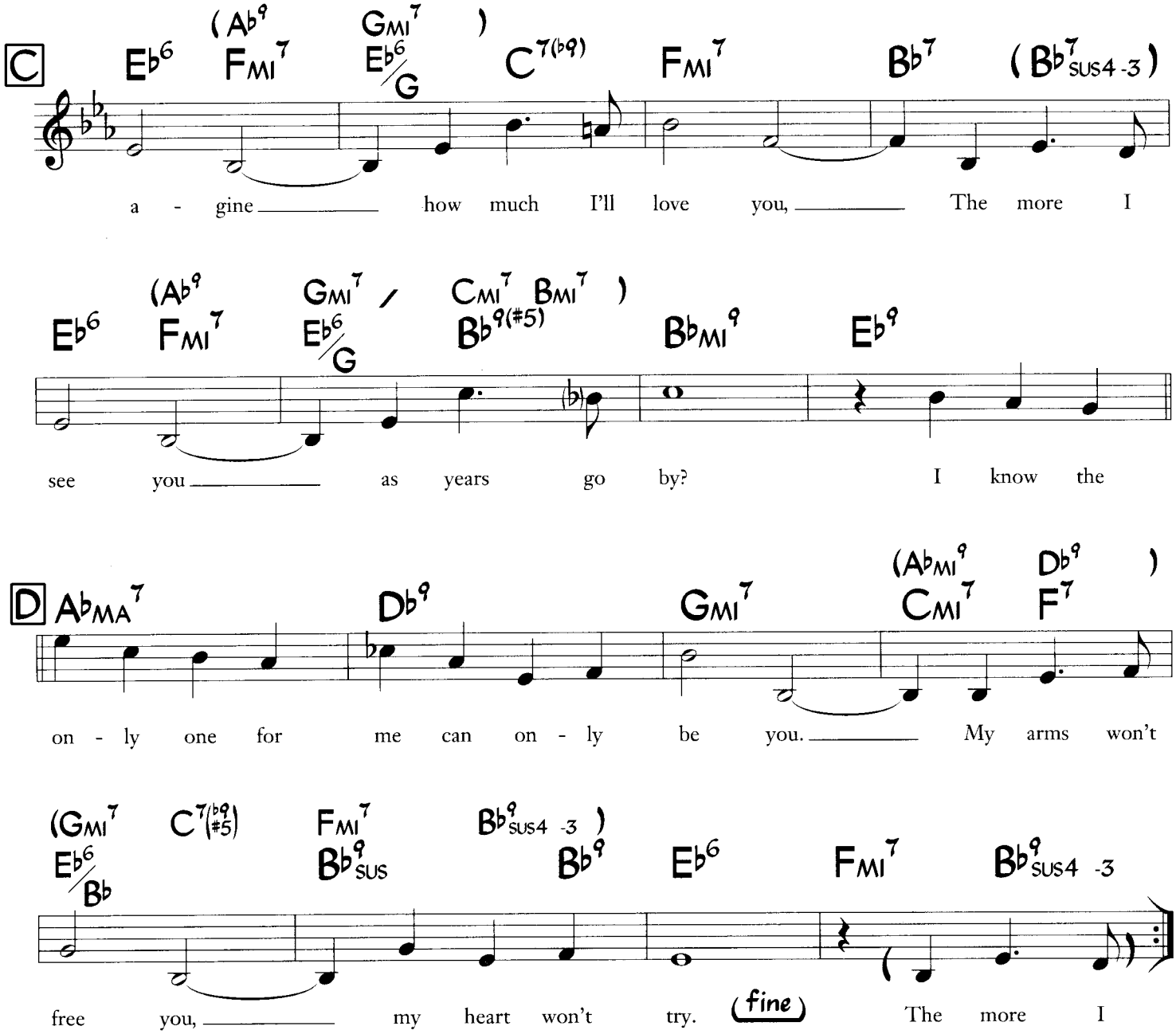

Solo on ABCD
After solos, D.S. al fine

Mountain Greenery

(from "Garrick Gaities")

Music by Richard Rodgers
Lyric by Lorenz Hart

Medium or Freely

(Verse) *C6 (C9) F6 (B♭) Dmi7 G7 C6 Emi7 Ami7 D7

On the first of May It is mov - ing day. Spring is here so blow your job,
Sim - ple cook - ing means More than French cui - sines. I've a ban - quet planned which is

Gma7 Cma7 F#mi7(♭5) (F#o7) B7(♭9) G6 (G9) C6 (F) Ami7 D7 G6

Throw your job a - way. Now's the time to trust To your wan - der - lust.
sand - wich - es and beans. Cof - fee's just as grand With a lit - tle sand.

Bmi7 E7 Ami7 rit. G6 Emi7 Dmi7 G7

In the cit - y's dust you wait, Must you wait? Just you wait!
Eat and you'll grow fat - ter, boy, S'mat - ter, boy? At - ta boy!

(Medium or Bright)

𝄋 A C6 Ami7 Dmi7 G7 C6 Ami7 Dmi7 G7

In a moun - tain green - er - y, Where God paints the scen - er - y,

C6 Ami7 D7 (G7 Ami7 Bb o7 G7/B) Emi7 A7 Dmi7 G7

Just two craz - y peo - ple to - geth - er.

C6 Ami7 Dmi7 G7 C6 Ami7 Dmi7 G7

While you love your lov - er, let Blue skies be your cov - er - let,
How we love se - ques - ter - ing Where no pests are pest - er - ing,

C6 Ami7 D7 G7 Gmi7 C7

When it rains we'll laugh at the weath - er. And if you're good
No dear ma - ma holds us in teth - er! Mos - qui - toes here

B F6 Gmi7 C7 F6 B♭9

I'll search for wood, So you can cook
Won't bite you, dear. I'll let them sting

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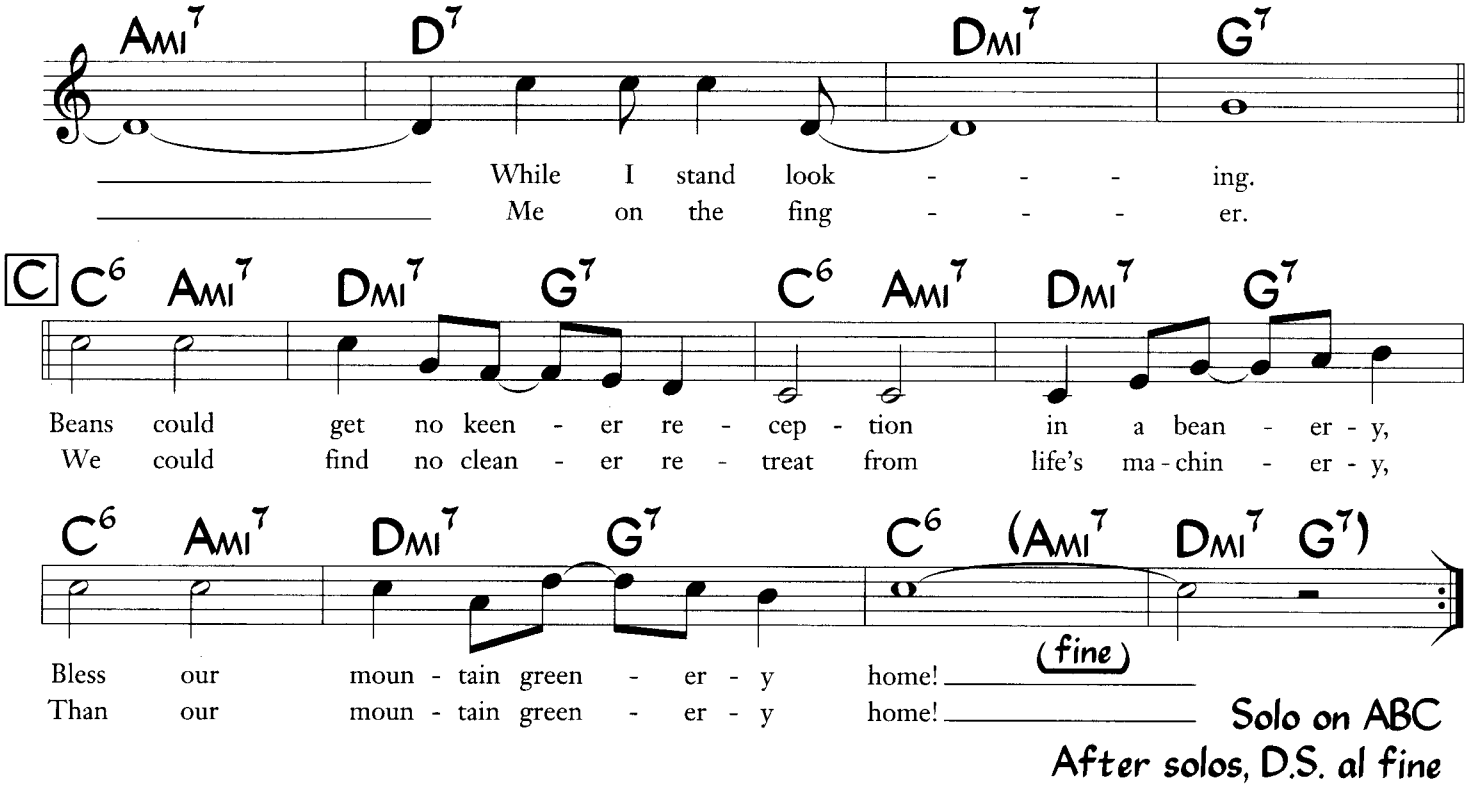
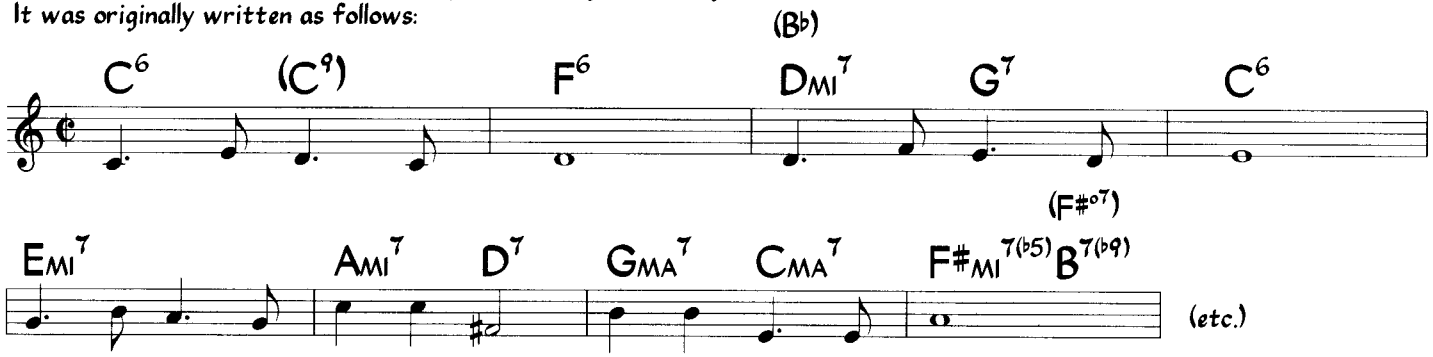


* In this chart the verse is written as performed by Ella Fitzgerald (and others).
It was originally written as follows:

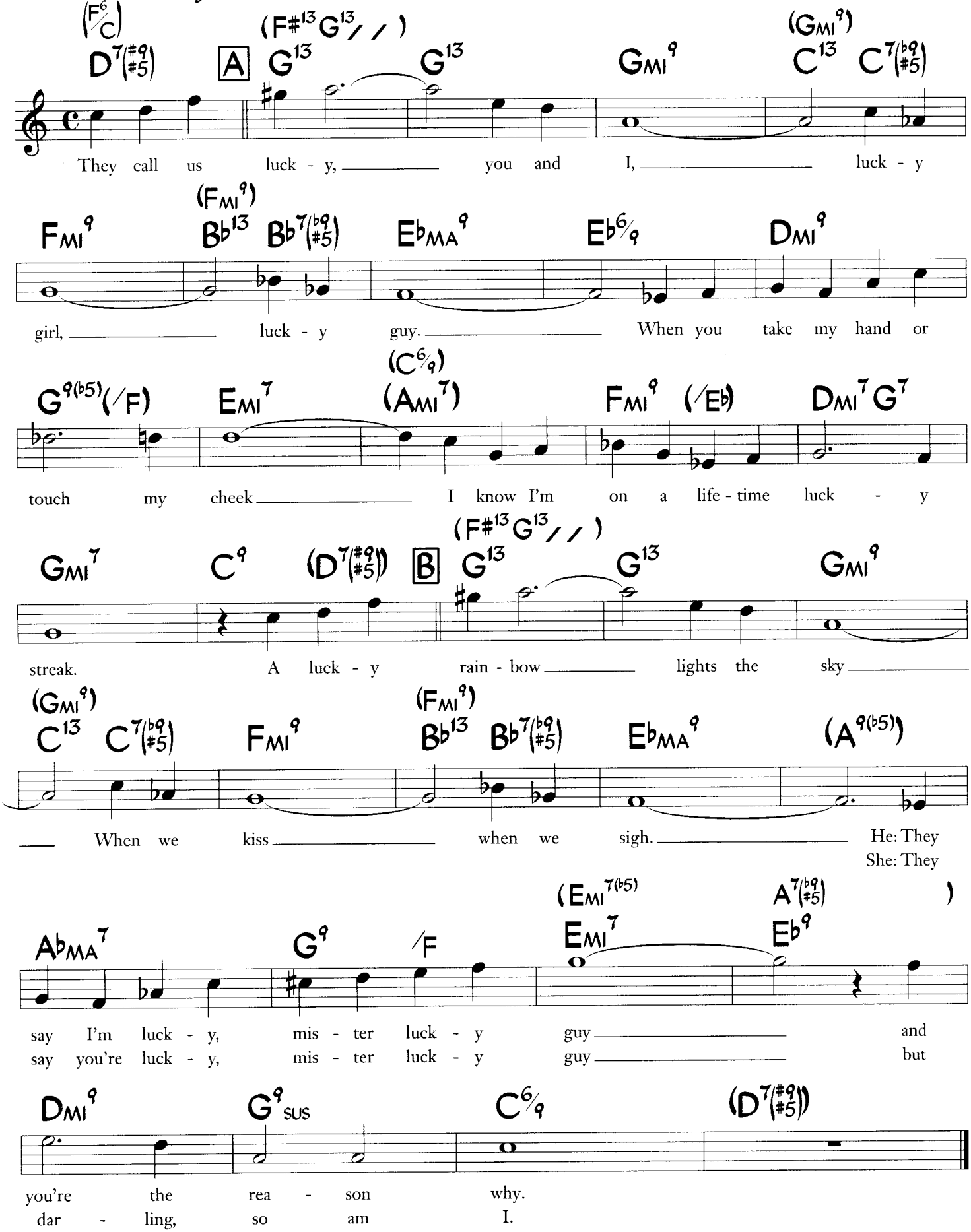


Mr. Lucky

(from "Mr. Lucky")

Music by Henry Mancini
Lyric by Jay Livingston & Ray Evans

Medium (or Bright)



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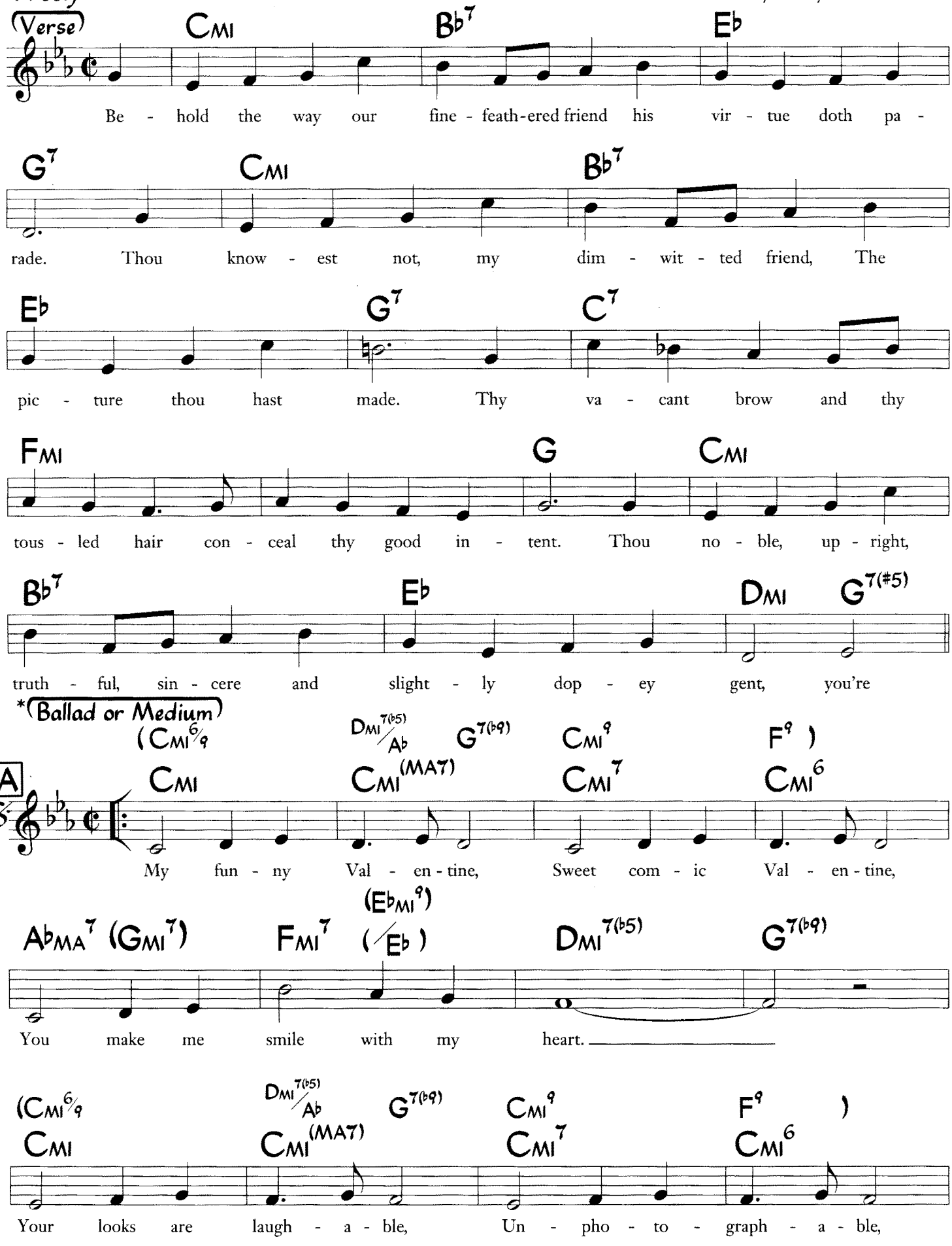
My Funny Valentine

(from "Babes In Arms")

Music by Richard Rodgers
Lyric by Lorenz Hart

Freely

(Verse)



*This tune has been performed in many styles and tempos, and with many different chord progressions.

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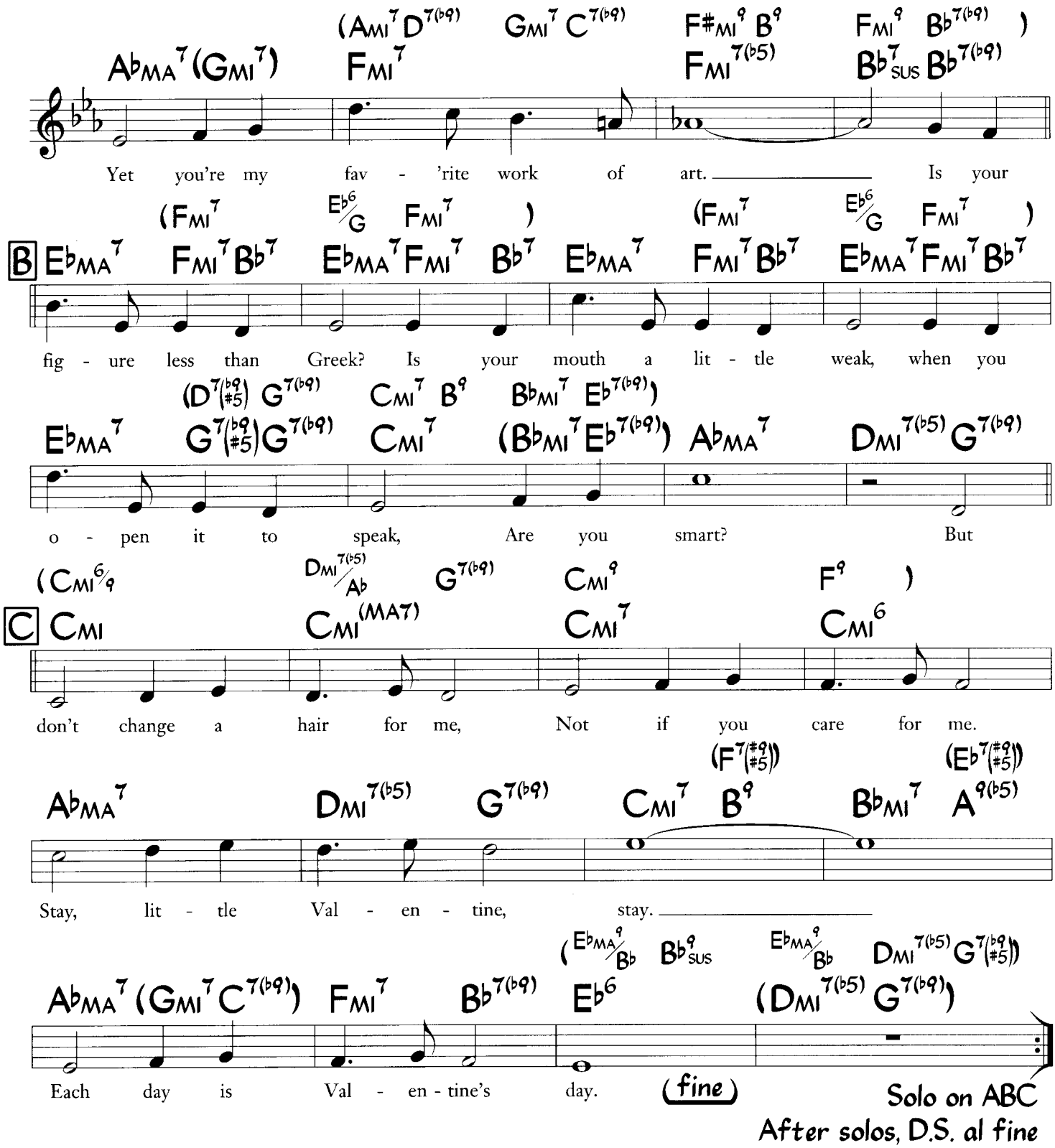
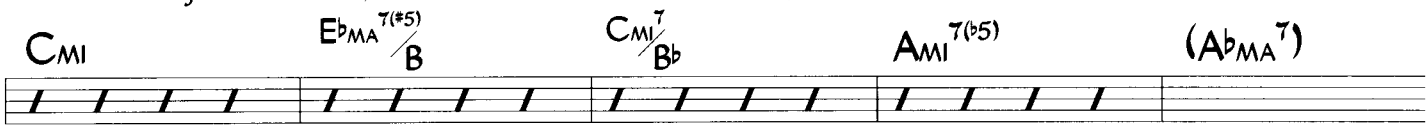
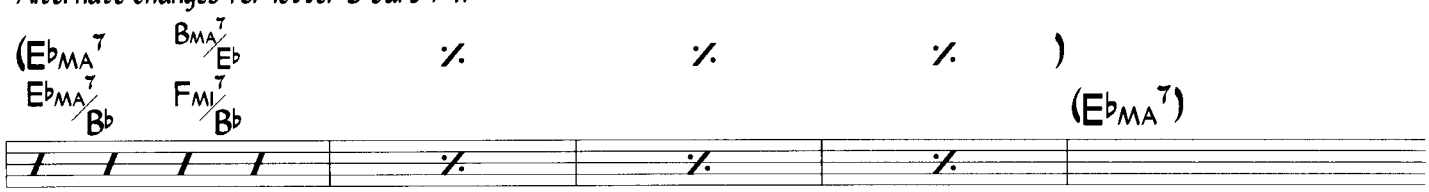


Alternate changes for letter A, bars 1-4 and bars 9-12 and letter C, bars 1-4:



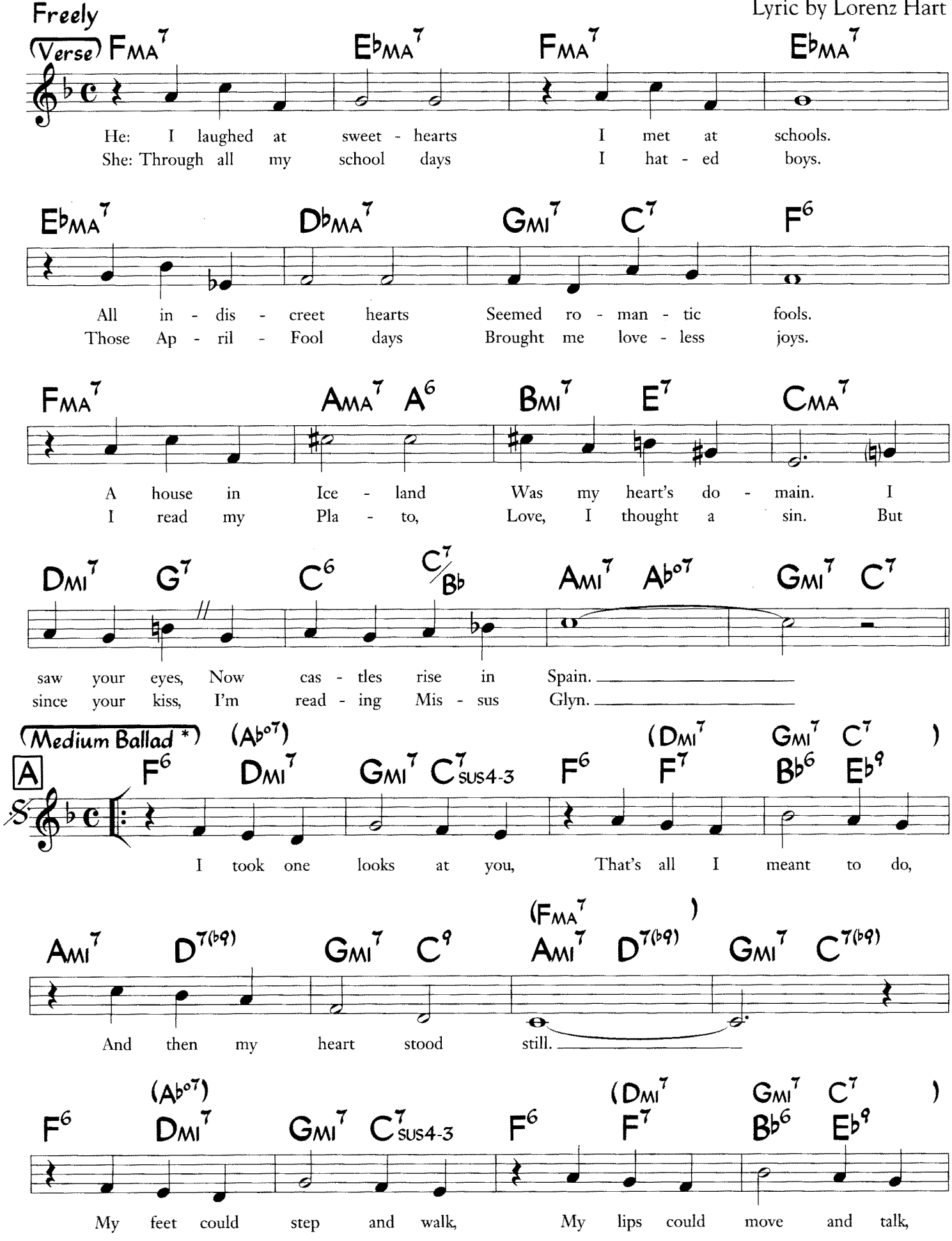
Alternate changes for letter B bars 1-4:



My Heart Stood Still

(from "A Connecticut Yankee")

Music by Richard Rodgers
Lyric by Lorenz Hart



* Also performed up tempo.

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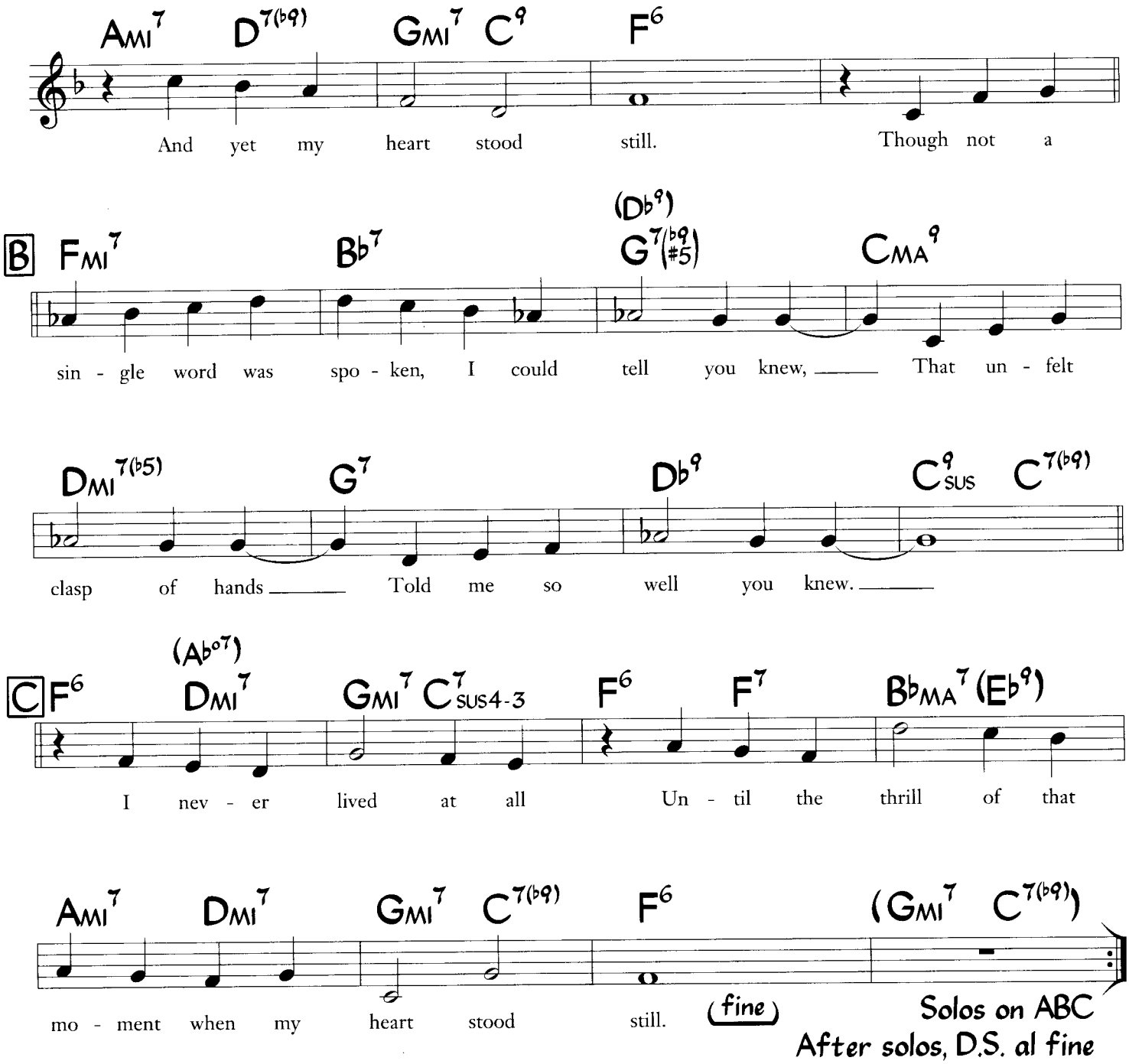
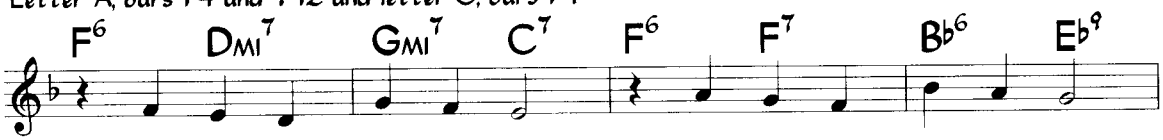


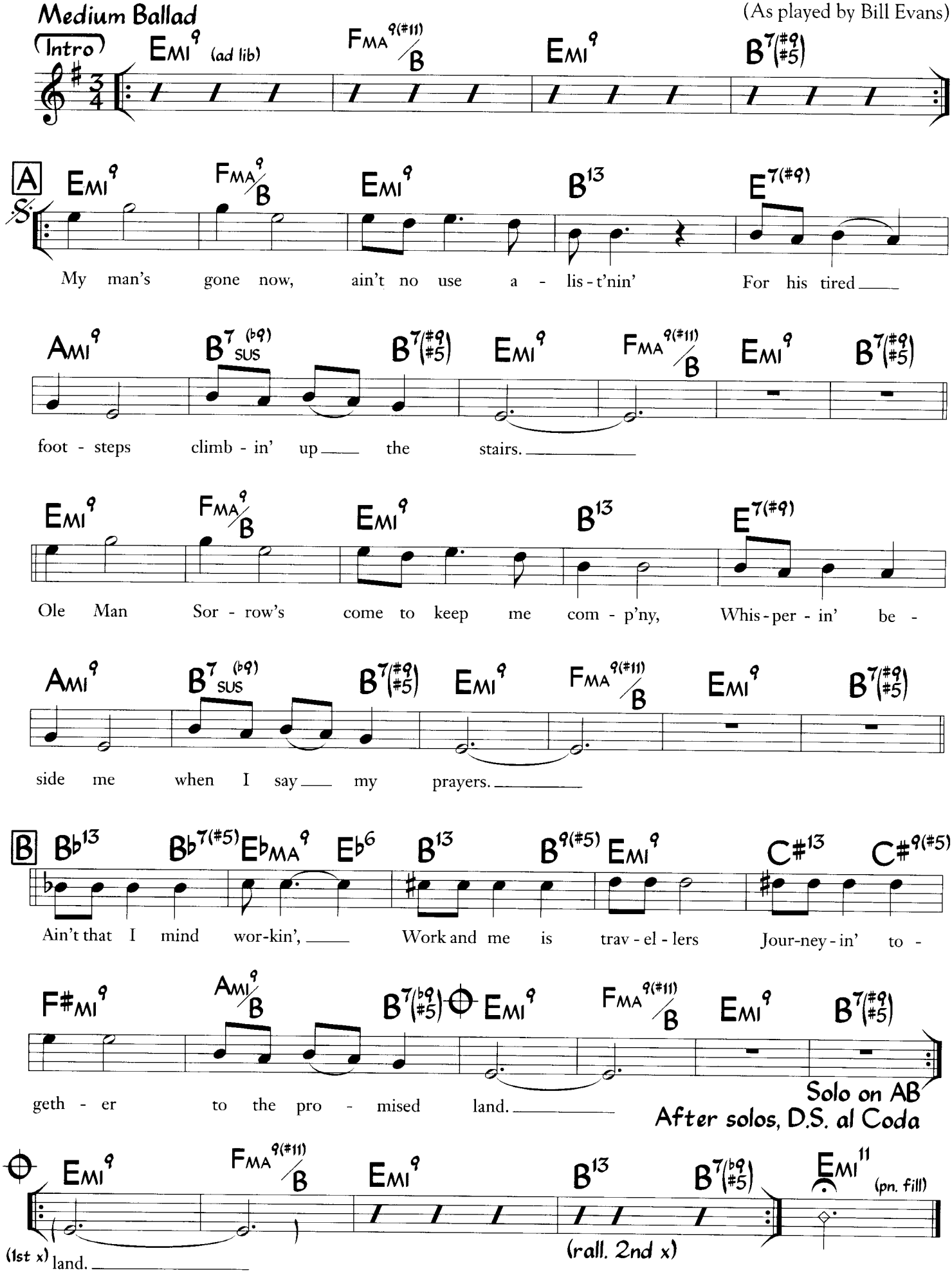
Melody is often played:
Letter A, bars 1-4 and 9-12 and letter C, bars 1-4



My Man's Gone Now

(from "Porgy And Bess")

George Gershwin
Ira Gershwin
Du Bose & Dorothy Heyward
(As played by Bill Evans)



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The original version has additional interludes, repeated sections, and a tag. (The original form is AABBA and Tag.)
(See original music for a more complete version.)
Colloquialisms have been replaced by more common words. ("That" for "Dat", "The" for "De", etc.)

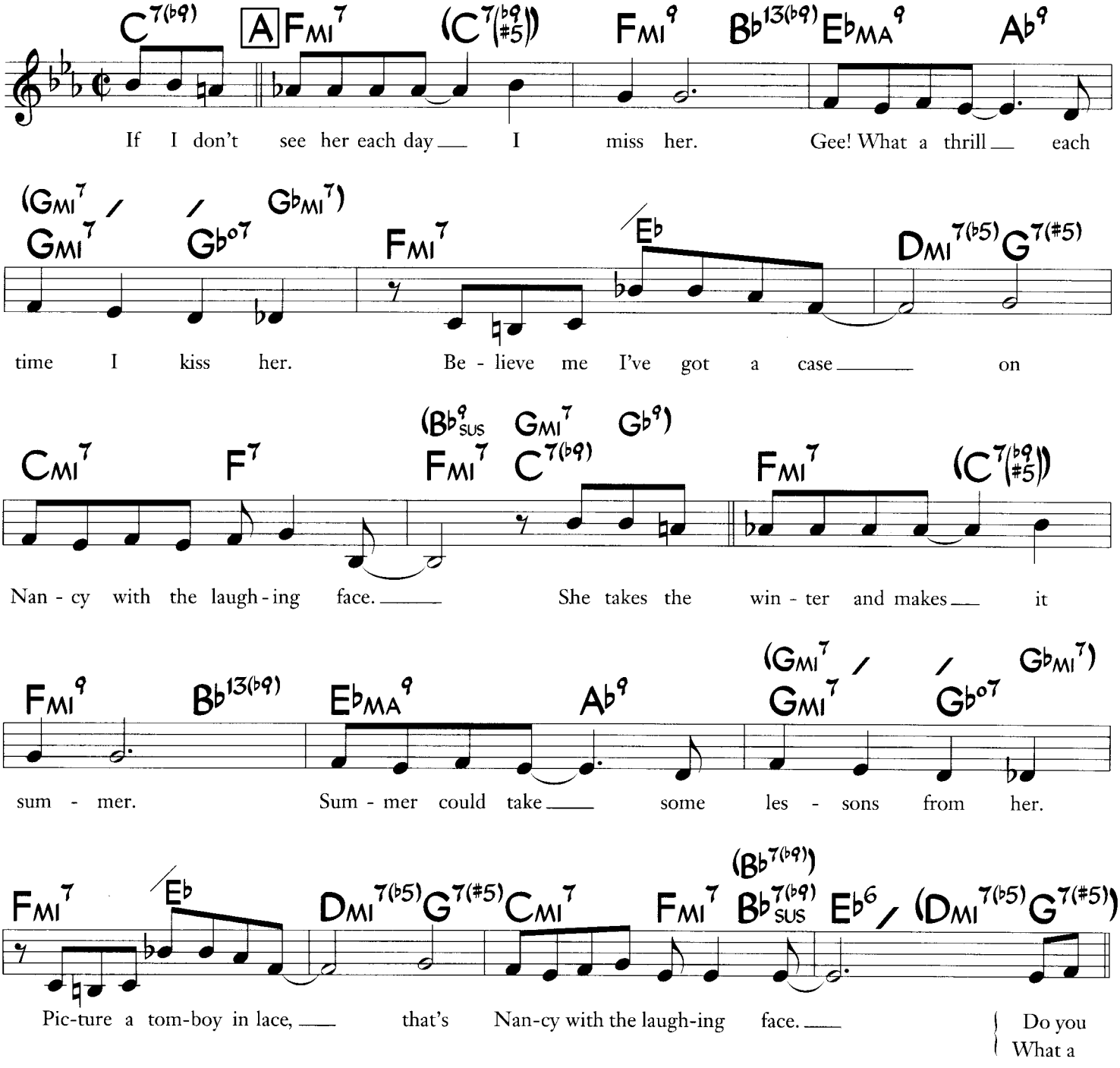
Additional lyric:

Letter B 2nd time	Final letter A
But Ole Man Sorrow's	Ole Man Sorrow
Marchin' all the way with me	Sittin' by the fireplace
Tellin' me I'm old now	Lyin' all night long
Since I lose my man.	By me in the bed.

Nancy (With The Laughing Face)

Music by James Van Heusen
Lyric by Phil Silvers

Ballad or Medium Ballad



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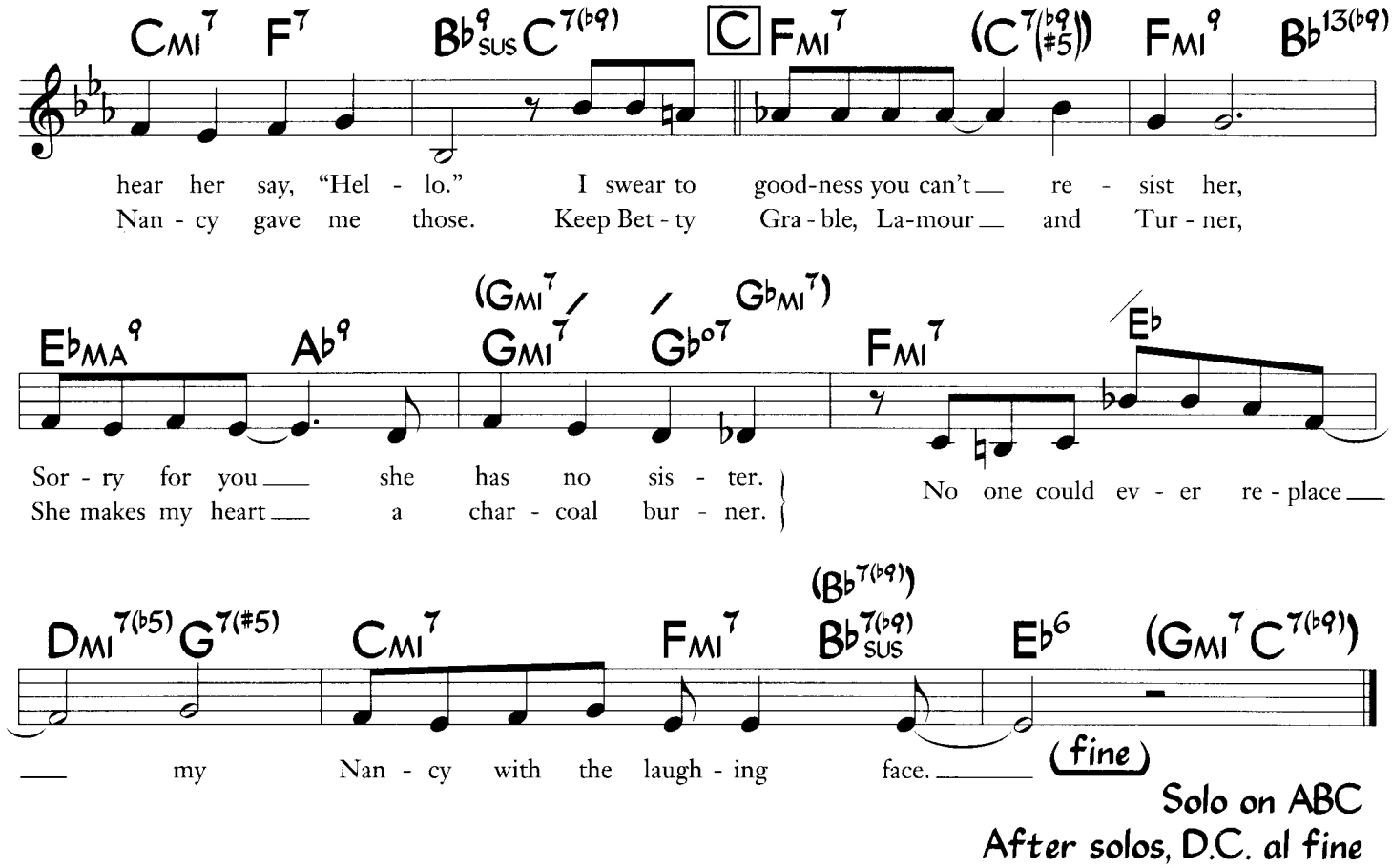
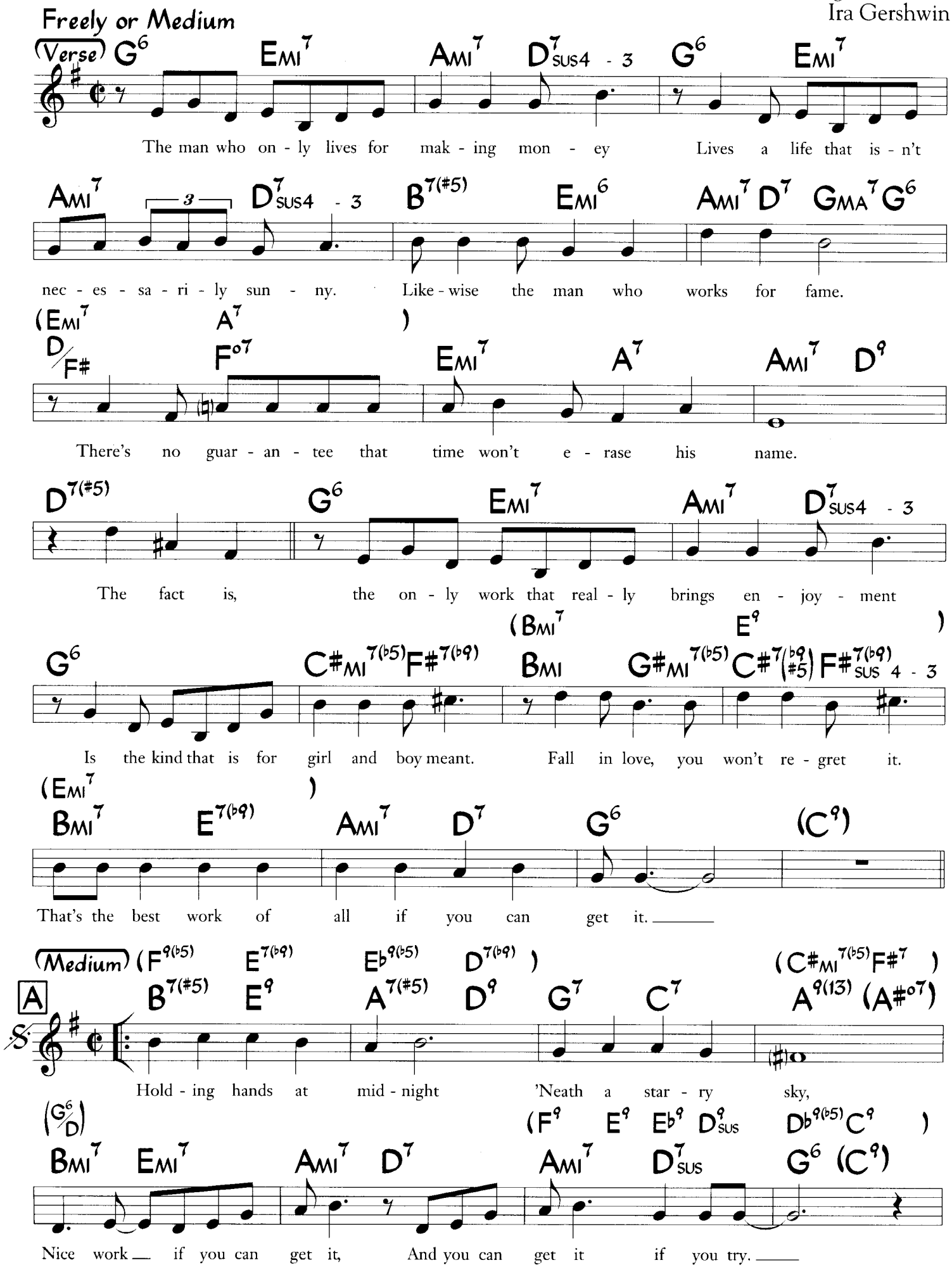

CMI7 F7 B♭9SUS C7(♭9) C FMI7 (C7(♭9 #5)) FMI9 B♭13(♭9)
hear her say, "Hel - lo." I swear to good-ness you can't re - sist her,
Nan - cy gave me those. Keep Bet - ty Gra - ble, La-mour and Tur - ner,
E♭MA9 A♭9 (GMI7 / / G♭MI7) GMI7 G♭o7 FMI7 E♭
Sor - ry for you she has no sis - ter.
She makes my heart a char - coal bur - ner.
No one could ev - er re - place
DMI7(♭5) G7(#5) CMI7 FMI7 (B♭7(♭9)) B♭7(♭9)SUS E♭6 (GMI7 C7(♭9))
my Nan - cy with the laugh - ing face.
(fine)
Solo on ABC
After solos, D.C. al fine

Nice Work If You Can Get It

(from "A Damsel In Distress")

George Gershwin
Ira Gershwin



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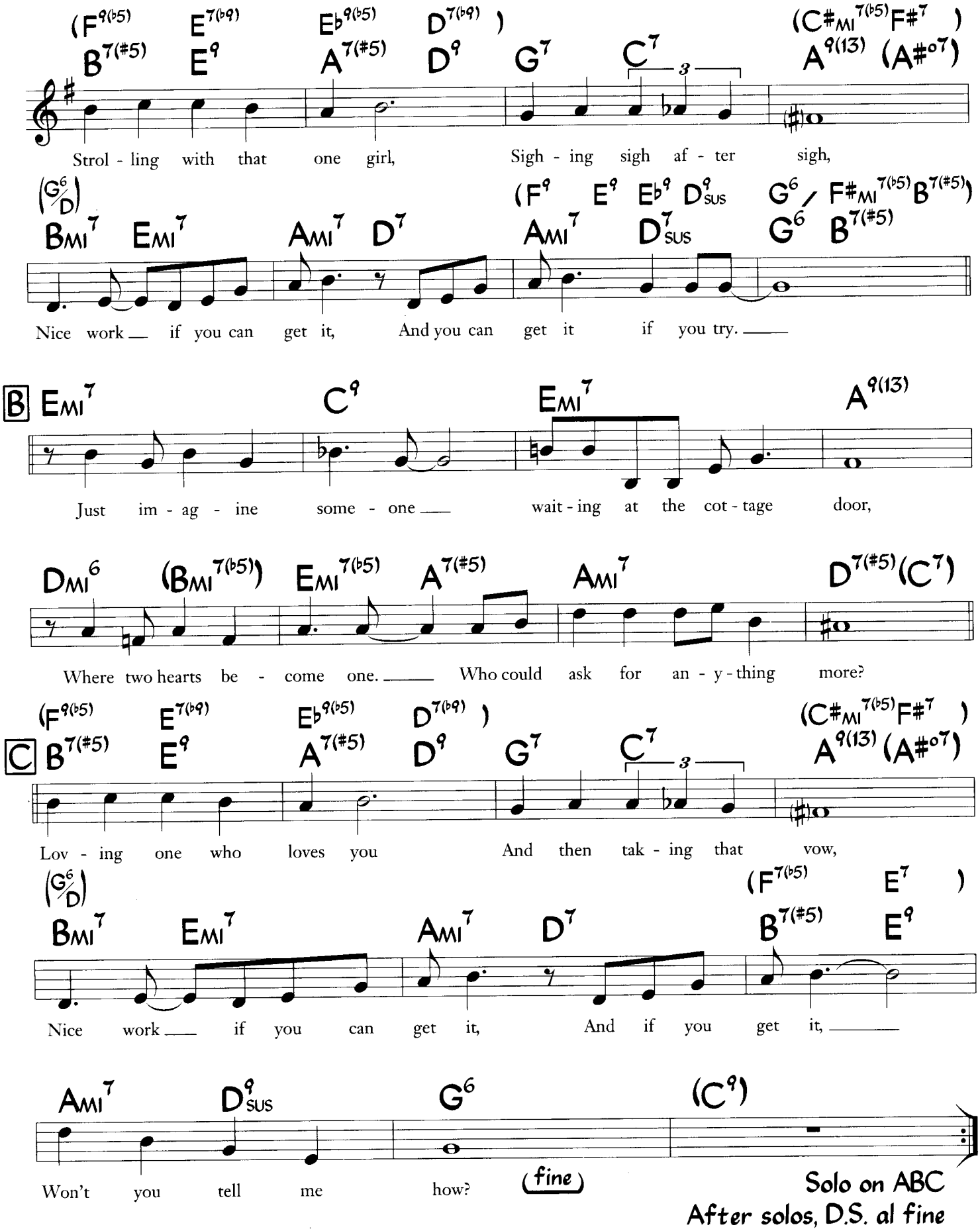
(F9(♭5) E7(♭9) E♭9(♭5) D7(♭9)) (C♯MI7(♭5) F♯7)
B7(♯5) E9 A7(♯5) D9 G7 C7 A9(13) (A♯o7)
Strol - ling with that one girl, Sigh - ing sigh af - ter sigh,
(G6/D)
(F9 E9 E♭9 D9SUS G6 / F♯MI7(♭5) B7(♯5))
BMI7 EMI7 AMI7 D7 AMI7 D7SUS G6 B7(♯5)
Nice work if you can get it, And you can get it if you try.
B EMI7 C9 EMI7 A9(13)
Just im - ag - ine some - one wait - ing at the cot - tage door,
DMI6 (BMI7(♭5)) EMI7(♭5) A7(♯5) AMI7 D7(♯5) (C7)
Where two hearts be - come one. Who could ask for an - y - thing more?
(F9(♭5) E7(♭9) E♭9(♭5) D7(♭9)) (C♯MI7(♭5) F♯7)
C B7(♯5) E9 A7(♯5) D9 G7 C7 A9(13) (A♯o7)
Lov - ing one who loves you And then tak - ing that vow,
(G6/D)
(F7(♭5) E7)
BMI7 EMI7 AMI7 D7 B7(♯5) E9
Nice work if you can get it, And if you get it,
AMI7 D9SUS G6 (C9)
Won't you tell me how? (fine)
Solo on ABC
After solos, D.S. al fine

Night And Day

(from "The Gay Divorcée")

Cole Porter

Medium or Freely

(Verse) (B♭7) B♭o7 B♭7 C o7/B♭ D♭o7/B♭ B♭7

Like the beat, beat, beat, of the tom-tom When the jun - gle shad - ows fall, Like the

B♭o7 B♭7 C o7/B♭ B♭7 C o7/B♭ B♭7

tick, tick, tock, of the state - ly clock as it stands a-gainst the wall, Like the

F♯MI7 B7 EMA7 GMI7 C7 FMA7 Bo7

drip, drip, drip, of the rain - drops When the sum - mer show'r is through, So a

E♭6/B♭ B♭+ B♭MI C/B♭ B/B♭ B♭ A/B♭ A♭/B♭ A/B♭ B♭7

voice with - in me keeps re - peat - ing you, you, you.

(Medium)* (B♭7) 𝄋 A (FMI7(♭5) B♭9SUS B♭7(♭9)) BMA7 B♭7(♯5) E♭MA7 E♭6

Night and day you are the one, On - ly you

(FMI7(♭5) BMA7 B♭9SUS B♭7(♭9)) B♭7(♯5) E♭MA7 E♭6

be - neath the moon and un - der the sun. Wheth - er

AMI7(♭5) A♭MI7 GMI7 G♭o7

near to me or far, It's no mat - ter, Dar - ling, where you are I

FMI7 B♭7(♯5) E♭MA7 (C♯MI7 F♯7) E♭6

think of you night and day. Day and night,

* Often performed as a Rumba or Bossa Nova.

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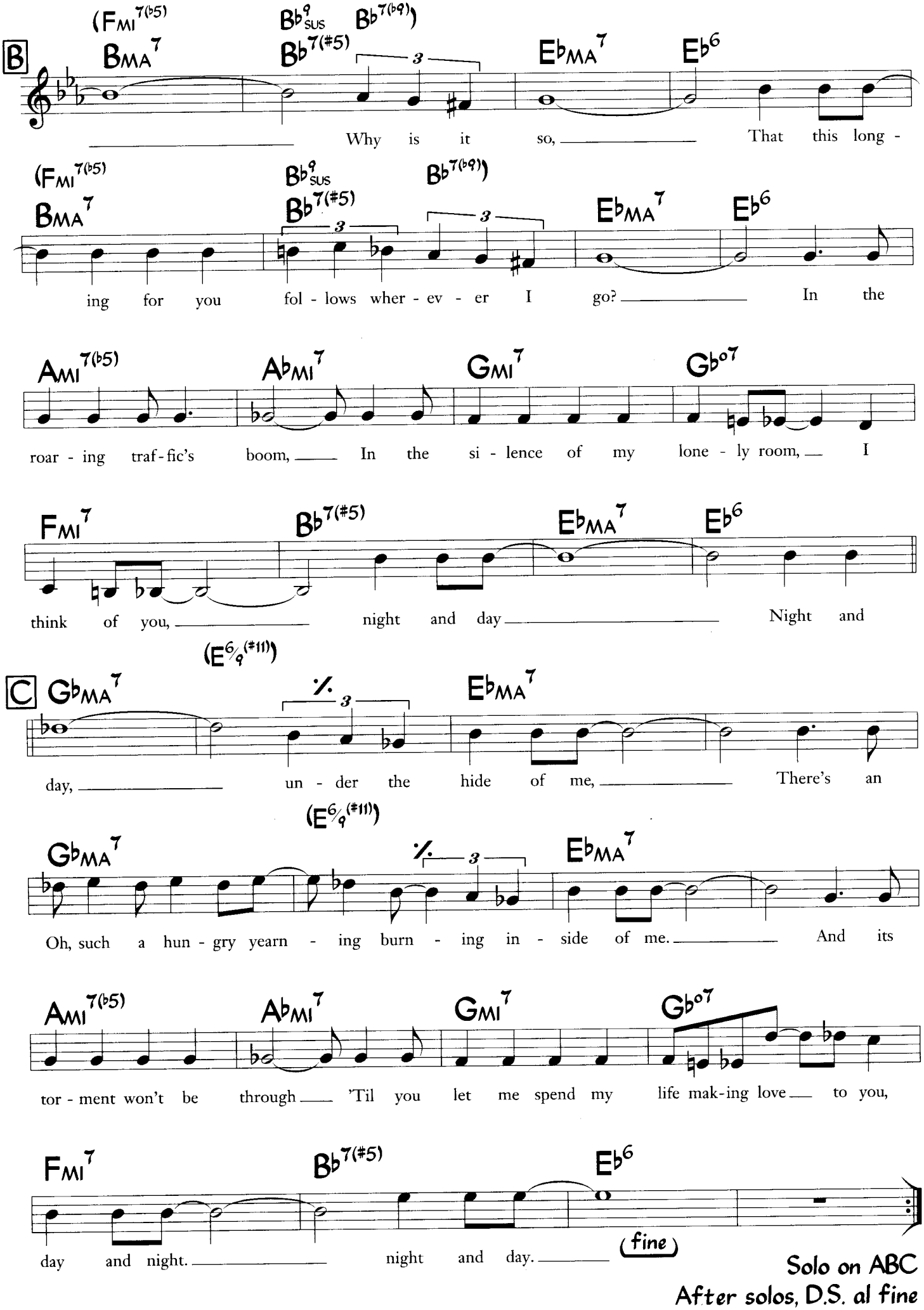
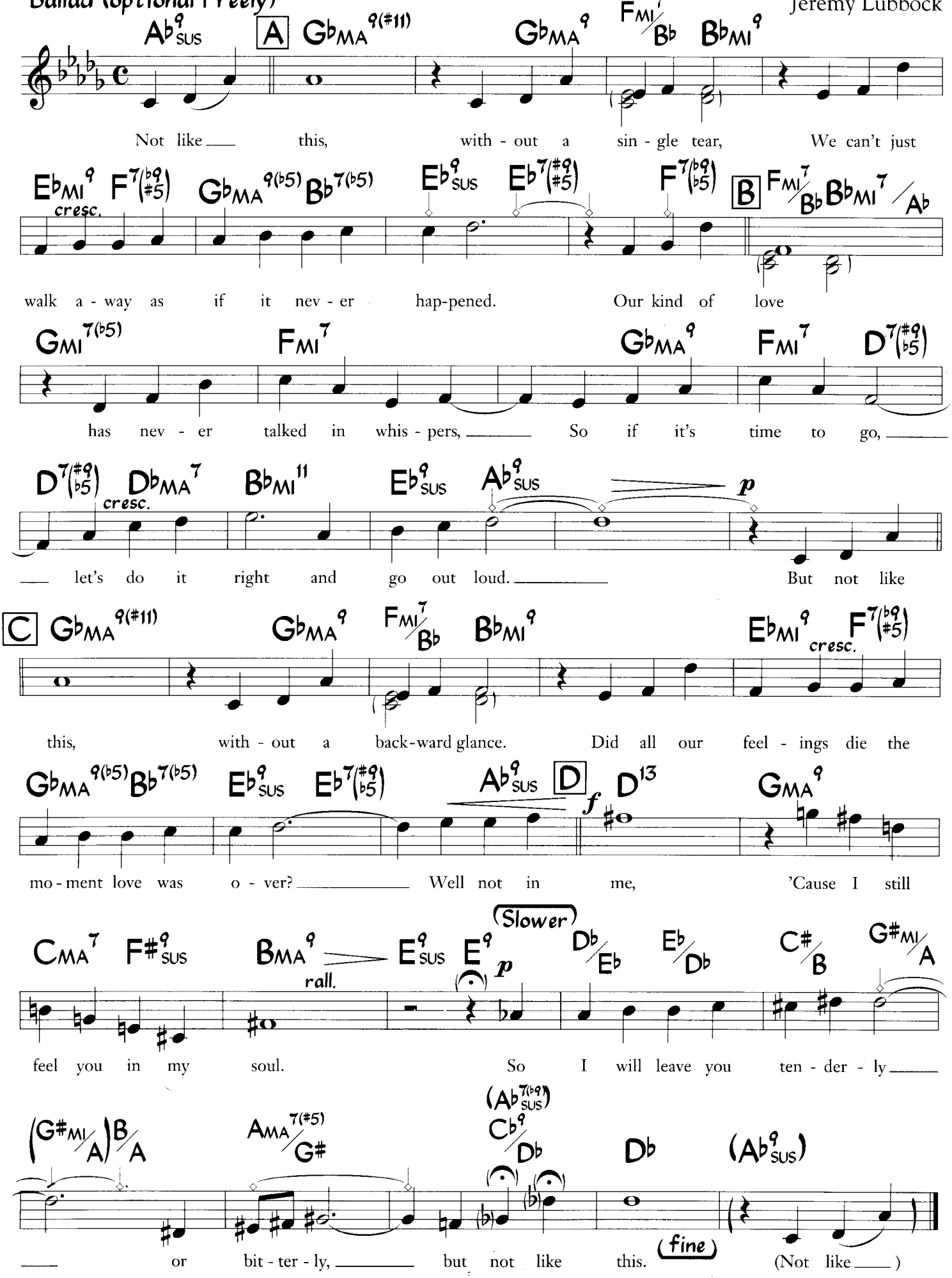

B
(FMI7(♭5)) BMA7 B♭9SUS B♭7(♭9)) B♭7(#5) E♭MA7 E♭6
Why is it so, That this long -
(FMI7(♭5)) BMA7 B♭9SUS B♭7(♭9)) B♭7(#5) E♭MA7 E♭6
ing for you fol - lows wher - ev - er I go? In the
AMI7(♭5) A♭MI7 GMI7 G♭o7
roar - ing traf - fic's boom, In the si - lence of my lone - ly room, I
FMI7 B♭7(#5) E♭MA7 E♭6
think of you, night and day Night and
C (E6/9(#11)) G♭MA7 E♭MA7
day, un - der the hide of me, There's an
(E6/9(#11)) G♭MA7 E♭MA7
Oh, such a hun - gry yearn - ing burn - ing in - side of me. And its
AMI7(♭5) A♭MI7 GMI7 G♭o7
tor - ment won't be through 'Til you let me spend my life mak-ing love to you,
FMI7 B♭7(#5) E♭6
day and night. night and day.
(fine)
Solo on ABC
After solos, D.S. al fine

Not Like This

Ballad (optional Freely)

Jeremy Lubbock



Dynamic and expression marks are optional.

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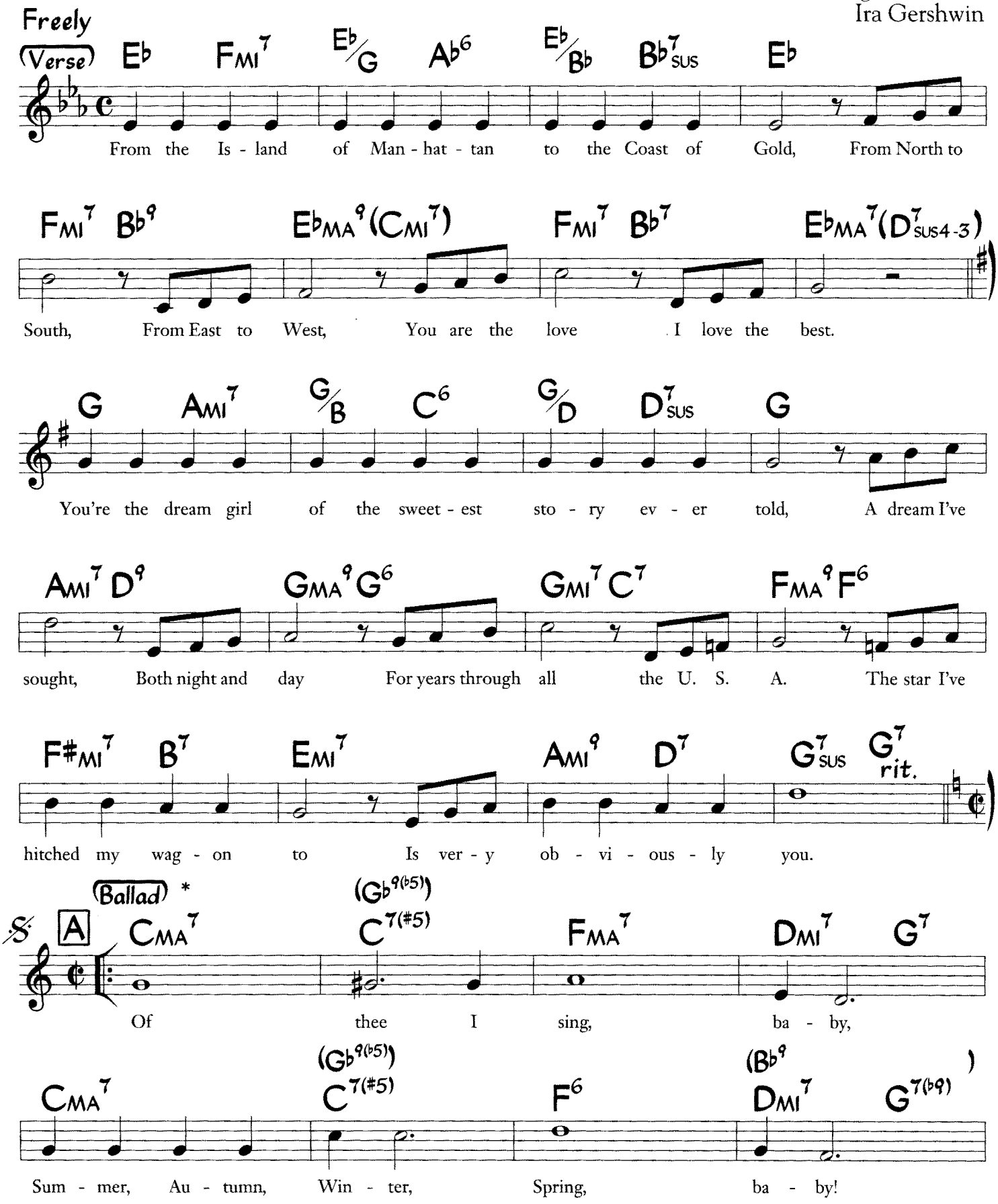
Of Thee I Sing

(from "Of Thee I Sing")

George Gershwin
Ira Gershwin



* Also performed Medium or Up Tempo.

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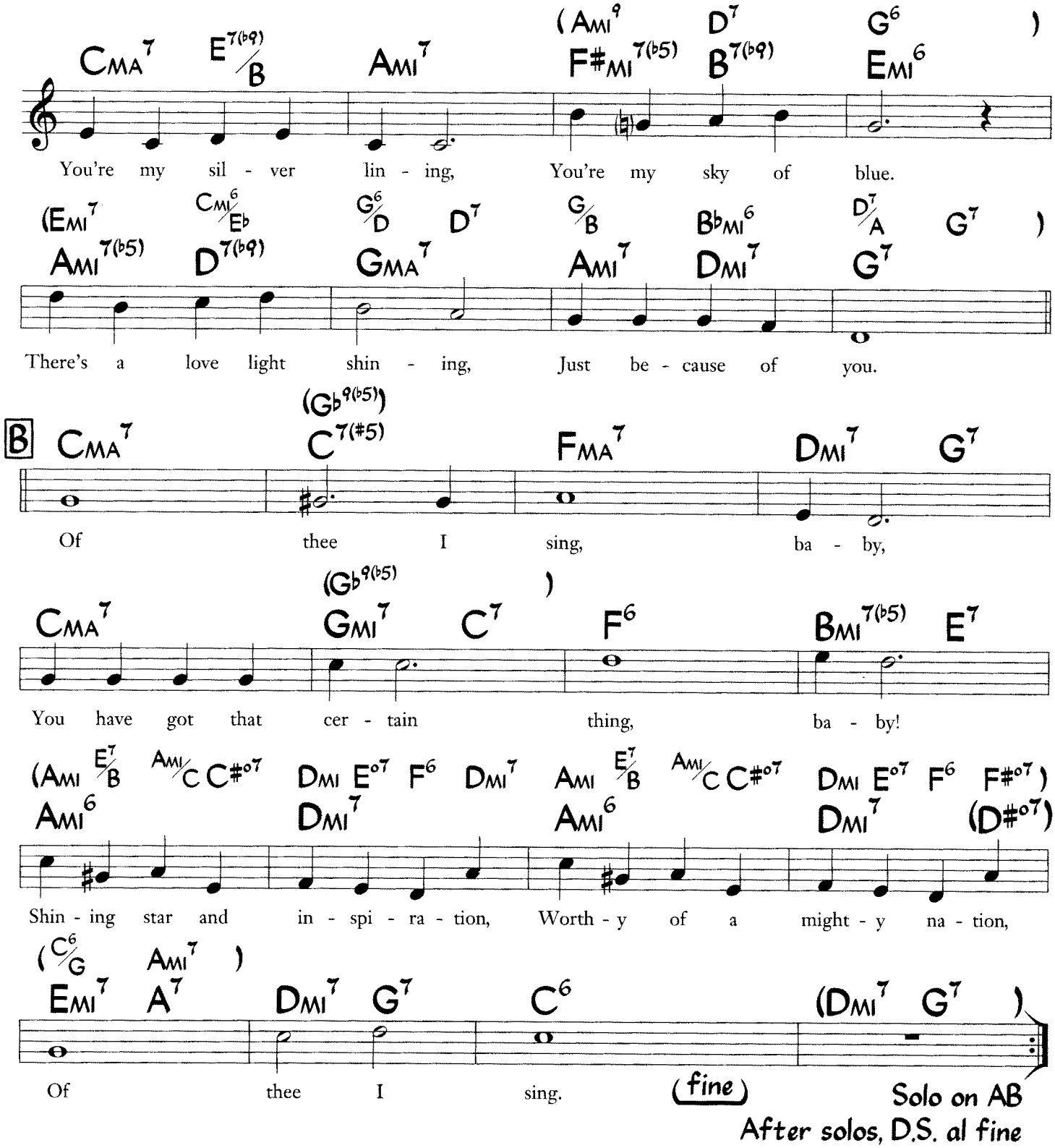
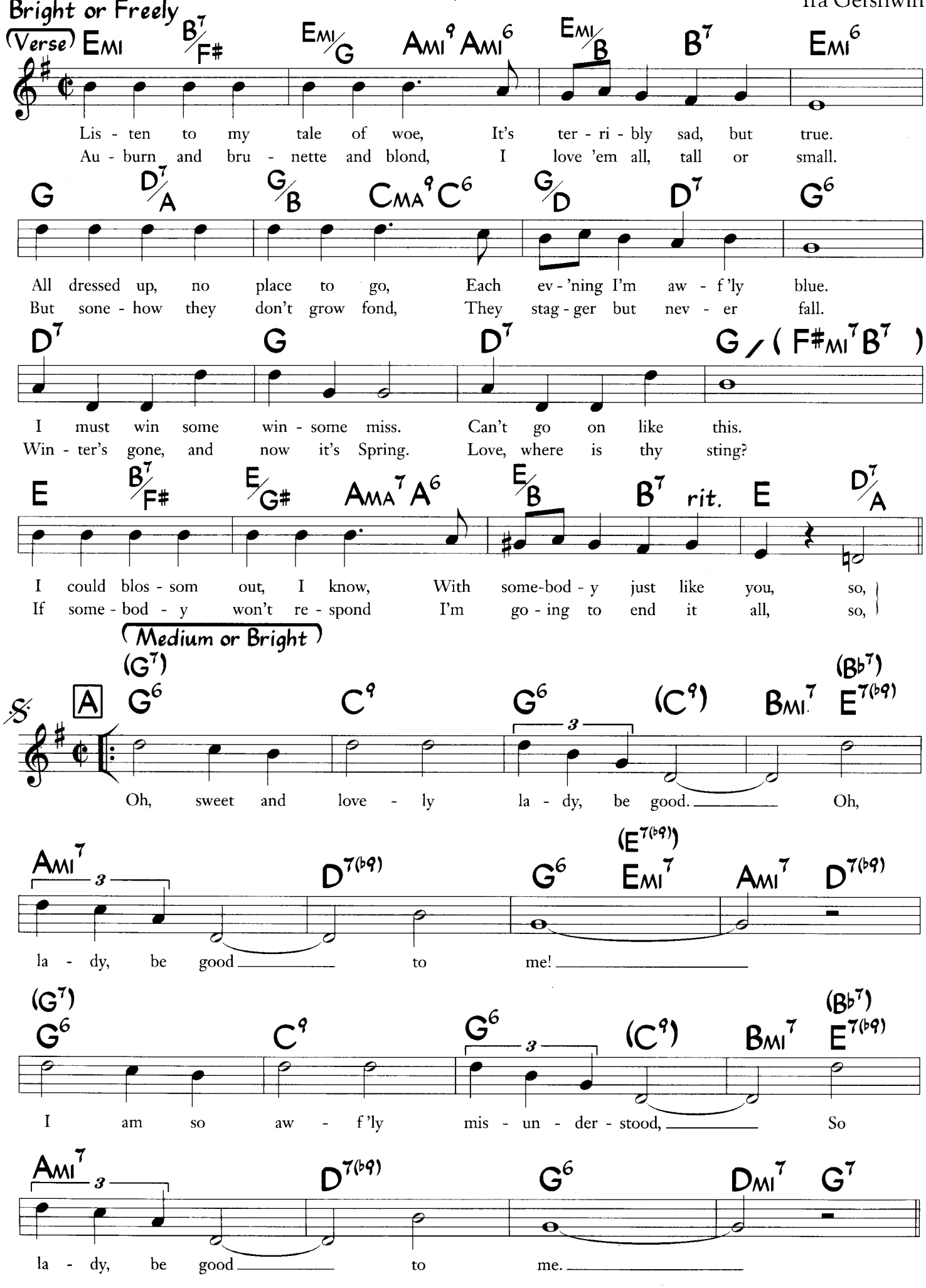

CMA7 E7(b9)/B AMI7 (AMI9 D7 G6)
F#MI7(b5) B7(b9) EMI6
You're my sil - ver lin - ing, You're my sky of blue.
(EMI7 CMI6/Eb G6/D D7 G/B BbMI6 D7/A G7)
AMI7(b5) D7(b9) GMA7 AMI7 DMI7 G7
There's a love light shin - ing, Just be - cause of you.
B CMA7 (Gb9(b5)) C7(#5) FMA7 DMI7 G7
Of thee I sing, ba - by,
CMA7 (Gb9(b5)) GMI7 C7 F6 BMI7(b5) E7
You have got that cer - tain thing, ba - by!
(AMI E7/B AMI/C C#o7 DMI Eo7 F6 DMI7 AMI E7/B AMI/C C#o7 DMI Eo7 F6 F#o7)
AMI6 DMI7 AMI6 DMI7 (D#o7)
Shin - ing star and in - spi - ra - tion, Worth - y of a might - y na - tion,
(C6/G AMI7)
EMI7 A7 DMI7 G7 C6 (DMI7 G7)
Of thee I sing. (fine)
Solo on AB
After solos, D.S. al fine

Oh, Lady Be Good

(from "Lady, Be Good")

George Gershwin
Ira Gershwin



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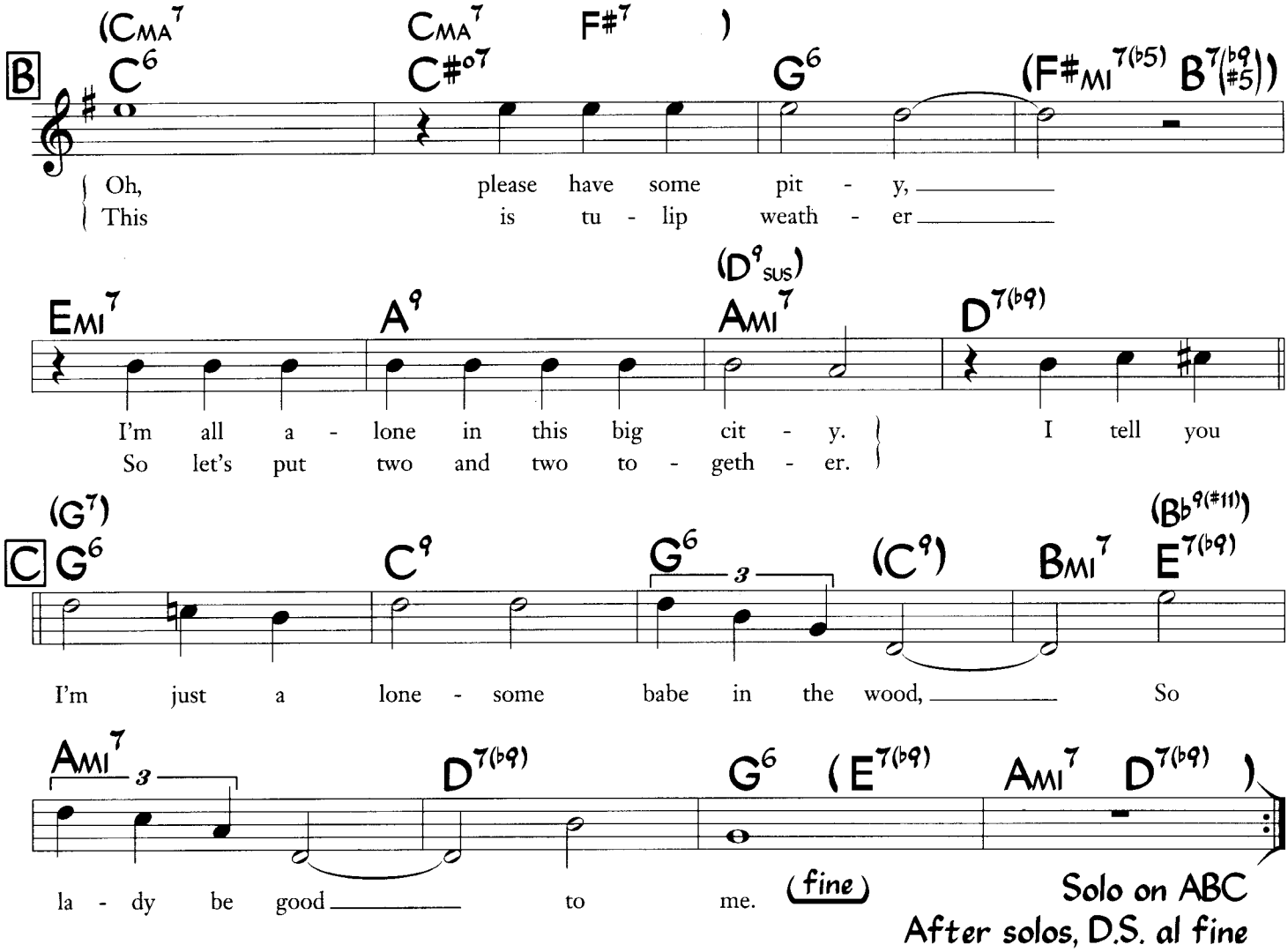
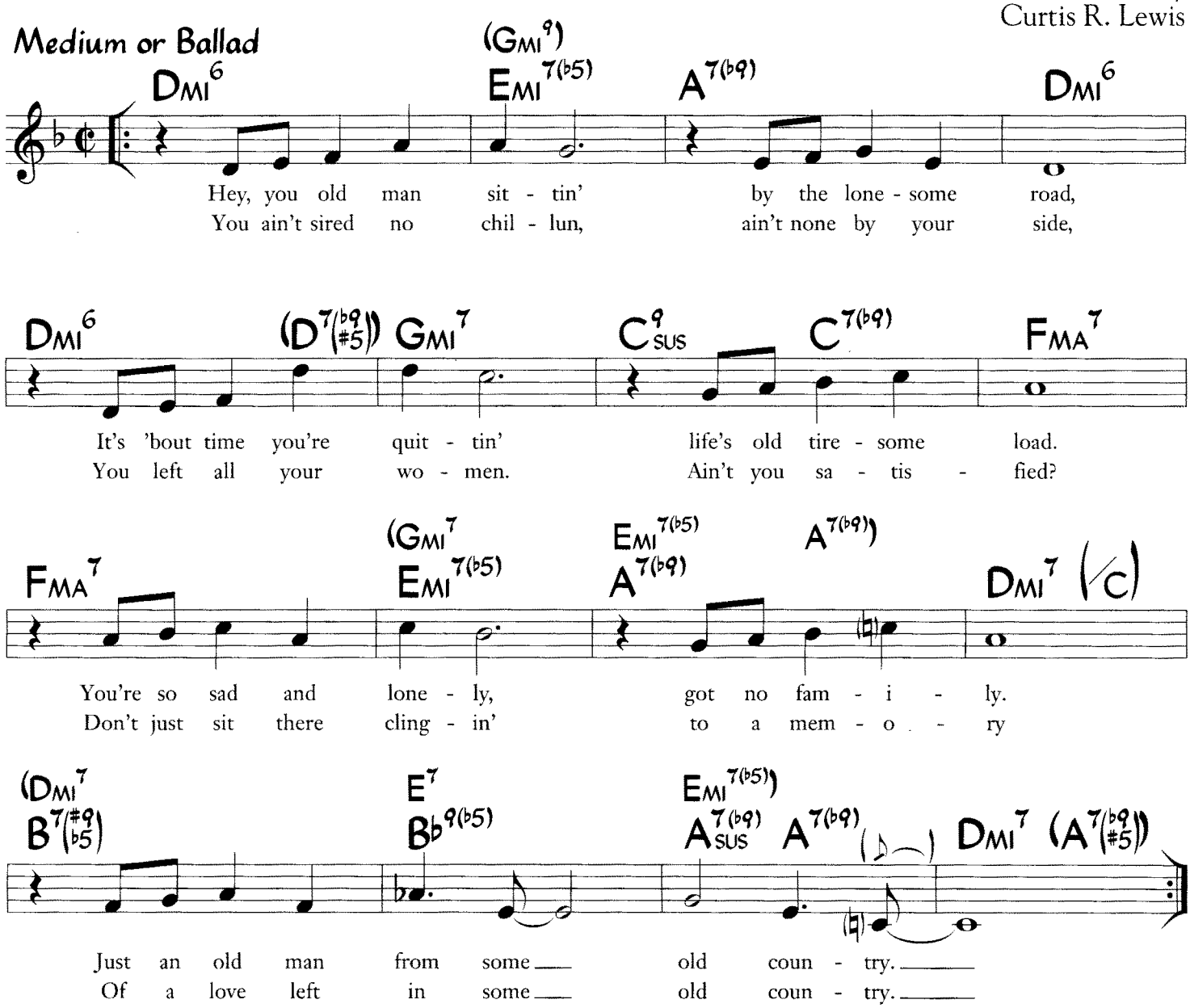

B
(CMA7 CMA7 F#7)
C6 C#o7 G6 (F#MI7(b5) B7(b9 #5))
Oh, please have some pit - y,
This is tu - lip weath - er
(D9SUS)
EMI7 A9 AMI7 D7(b9)
I'm all a - lone in this big cit - y. I tell you
So let's put two and two to - geth - er.
C
(G7) (Bb9(#11))
G6 C9 G6 (C9) BMI7 E7(b9)
I'm just a lone - some babe in the wood, So
AMI7 D7(b9) G6 (E7(b9) AMI7 D7(b9))
la - dy be good to me. (fine)
Solo on ABC
After solos, D.S. al fine

(The Old Man From)
The Old Country

Nat Adderley
Curtis R. Lewis


Medium or Ballad

Hey, you old man sit - tin' by the lone - some road,
You ain't sired no chil - lun, ain't none by your side,

It's 'bout time you're quit - tin' life's old tire - some load.
You left all your wo - men. Ain't you sa - tis - fied?

You're so sad and lone - ly, got no fam - i - ly.
Don't just sit there cling - in' to a mem - o - ry

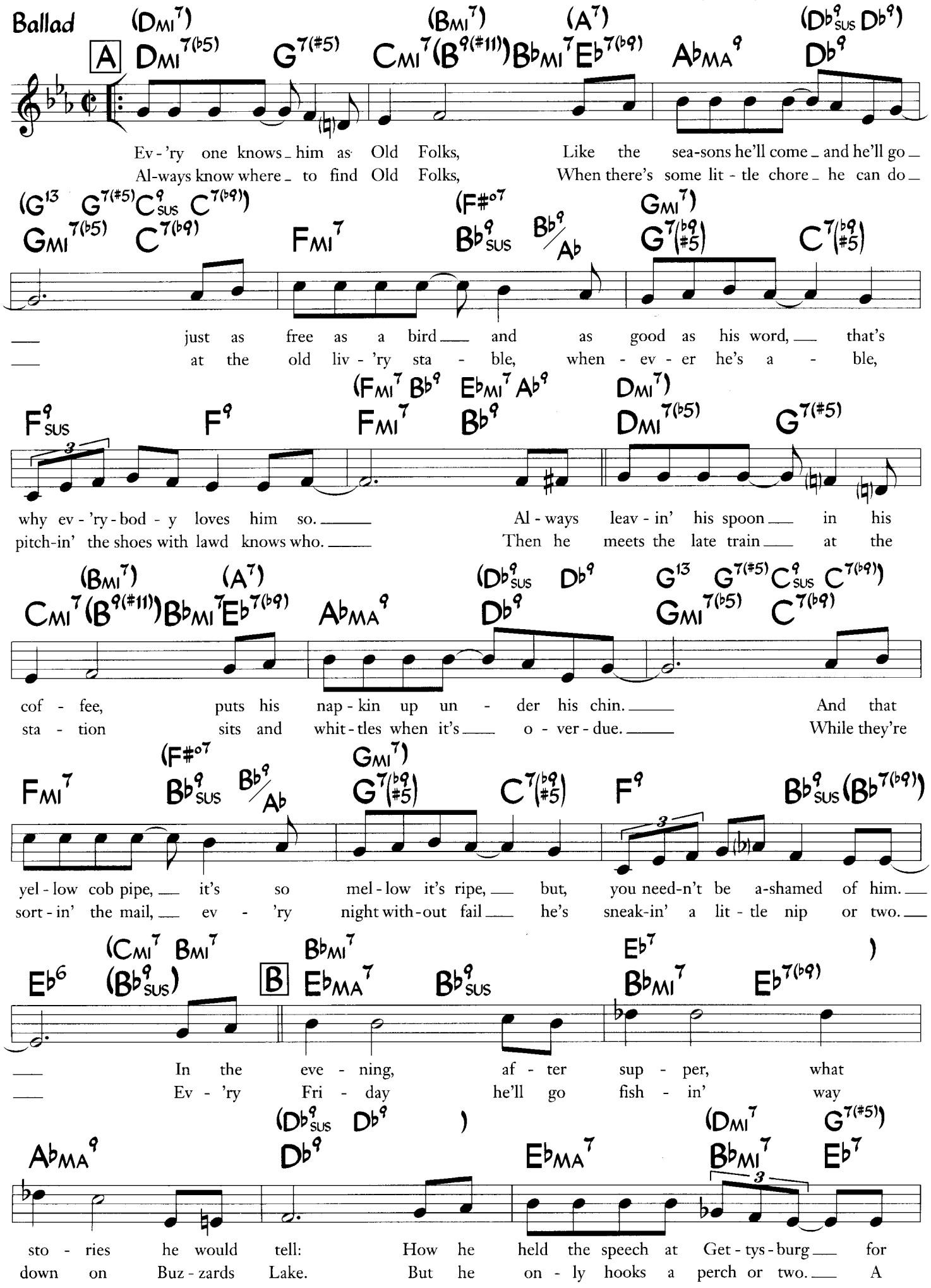
Just an old man from some old coun - try.
Of a love left in some old coun - try.

3rd verse: (Out chorus)

Don't nobody need you, old man,
'Cause nobody calls your name.
Nobody even whispers.
What a dog-gone shame.
So the cold grim reaper
Has no sympathy.
You won't see your homeland
'Cept through me.

Old Folks

Music by Willard Robison
Lyric by Dedette Lee Hill



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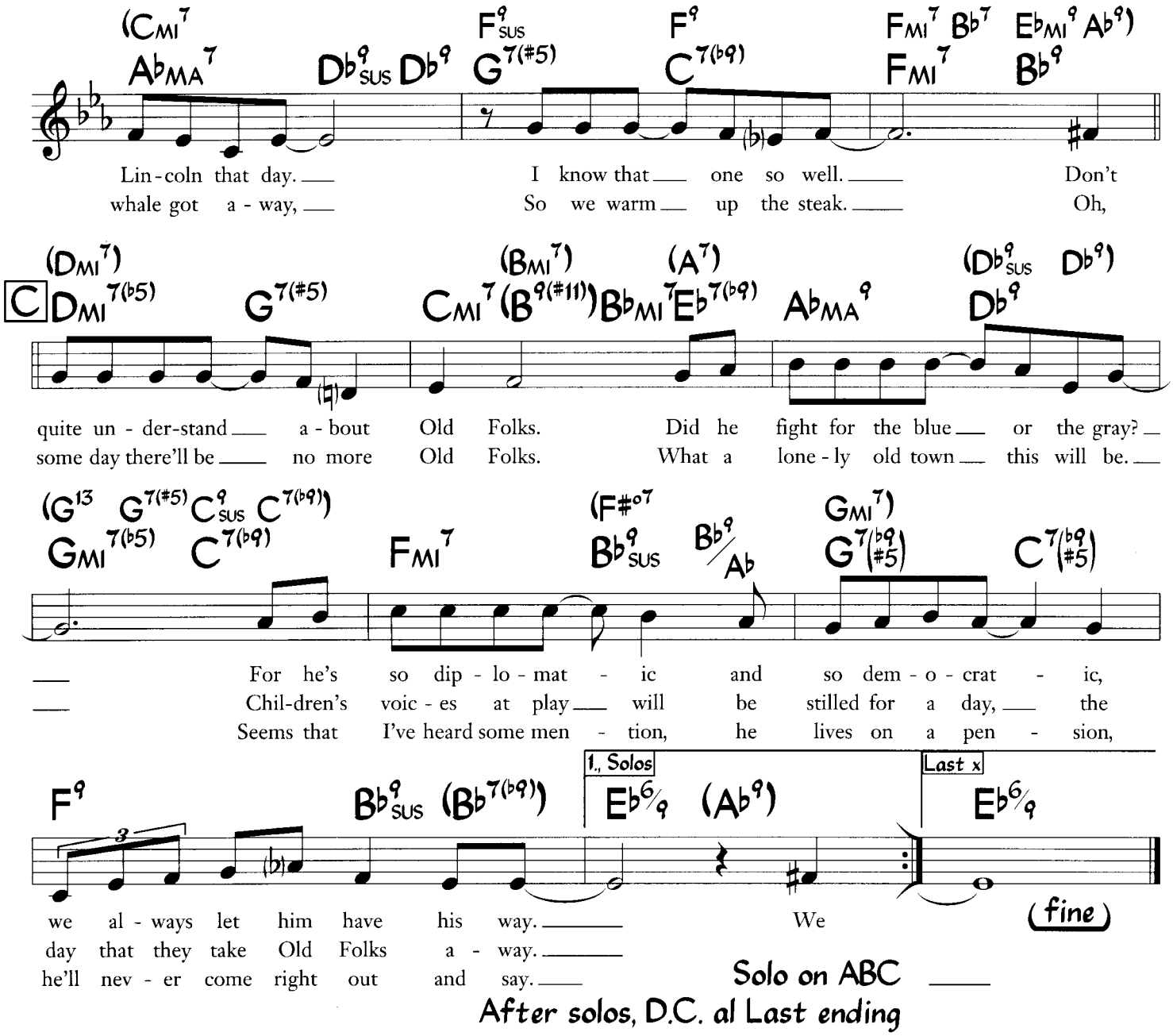
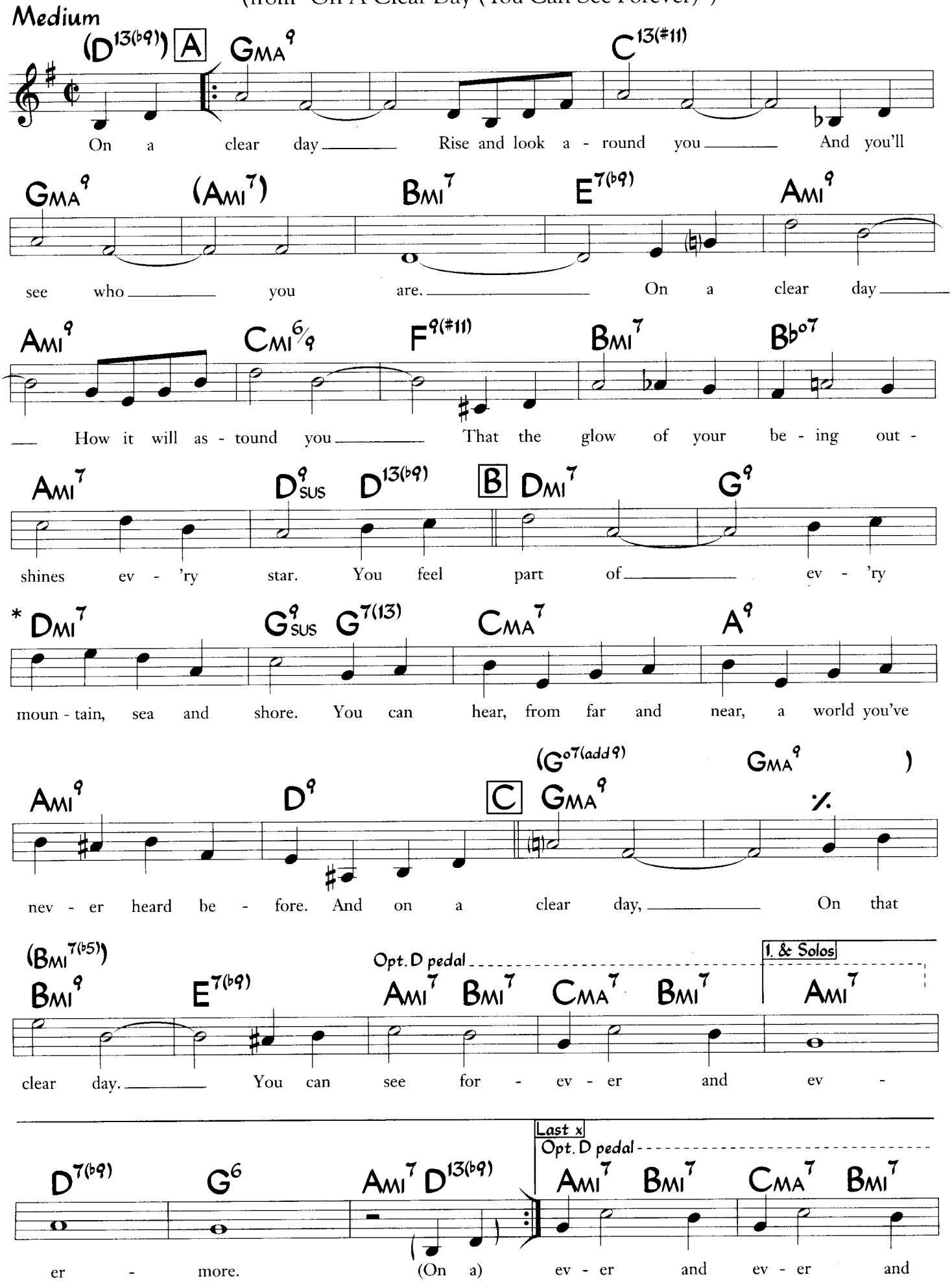

(CMI7 AbMA7 Db9SUS Db9 F9SUS G7(#5) F9 C7(b9) FMI7 Bb7 EbMI9 Ab9) FMI7 Bb9
Lin-coln that day. I know that one so well. Don't
whale got a-way, So we warm up the steak. Oh,
C (DMI7) DMI7(b5) G7(#5) (BMI7) CMI7 (B9(#11)) BbMI7 Eb7(b9) (A7) AbMA9 (Db9SUS Db9) Db9
quite un-der-stand a-bout Old Folks. Did he fight for the blue or the gray?
some day there'll be no more Old Folks. What a lone-ly old town this will be.
(G13 GMI7 G7(#5)7(b5) C9SUS C7(b9) C7(b9)) FMI7 (F#o7 Bb9SUS Bb9/Ab GMI7) G7(b9 #5) C7(b9 #5)
For he's so dip-lo-mat-ic and so dem-o-crat-ic,
Chil-dren's voic-es at play will be stilled for a day, the
Seems that I've heard some men-tion, he lives on a pen-sion,
F9 Bb9SUS (Bb7(b9)) 1., Solos Eb6/9 (Ab9) Last x Eb6/9
we al-ways let him have his way. We
day that they take Old Folks a-way.
he'll nev-er come right out and say.
(fine)
Solo on ABC
After solos, D.C. al Last ending

On A Clear Day
(You Can See Forever)

Music by Burton Lane
Lyric by Alan Jay Lerner

(from "On A Clear Day (You Can See Forever)")



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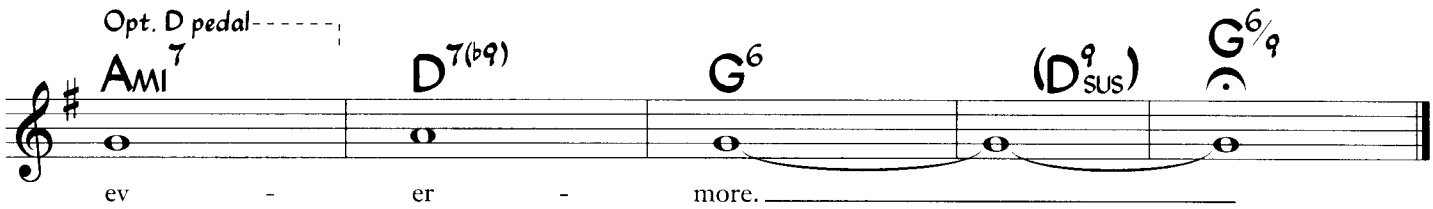
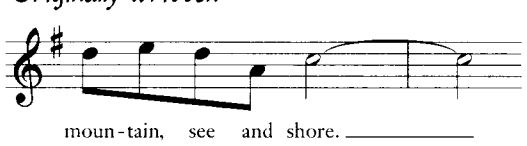


* Jazz performers most often play and sing as in chart.
Originally written



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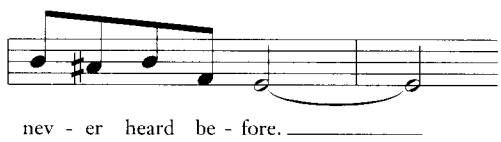
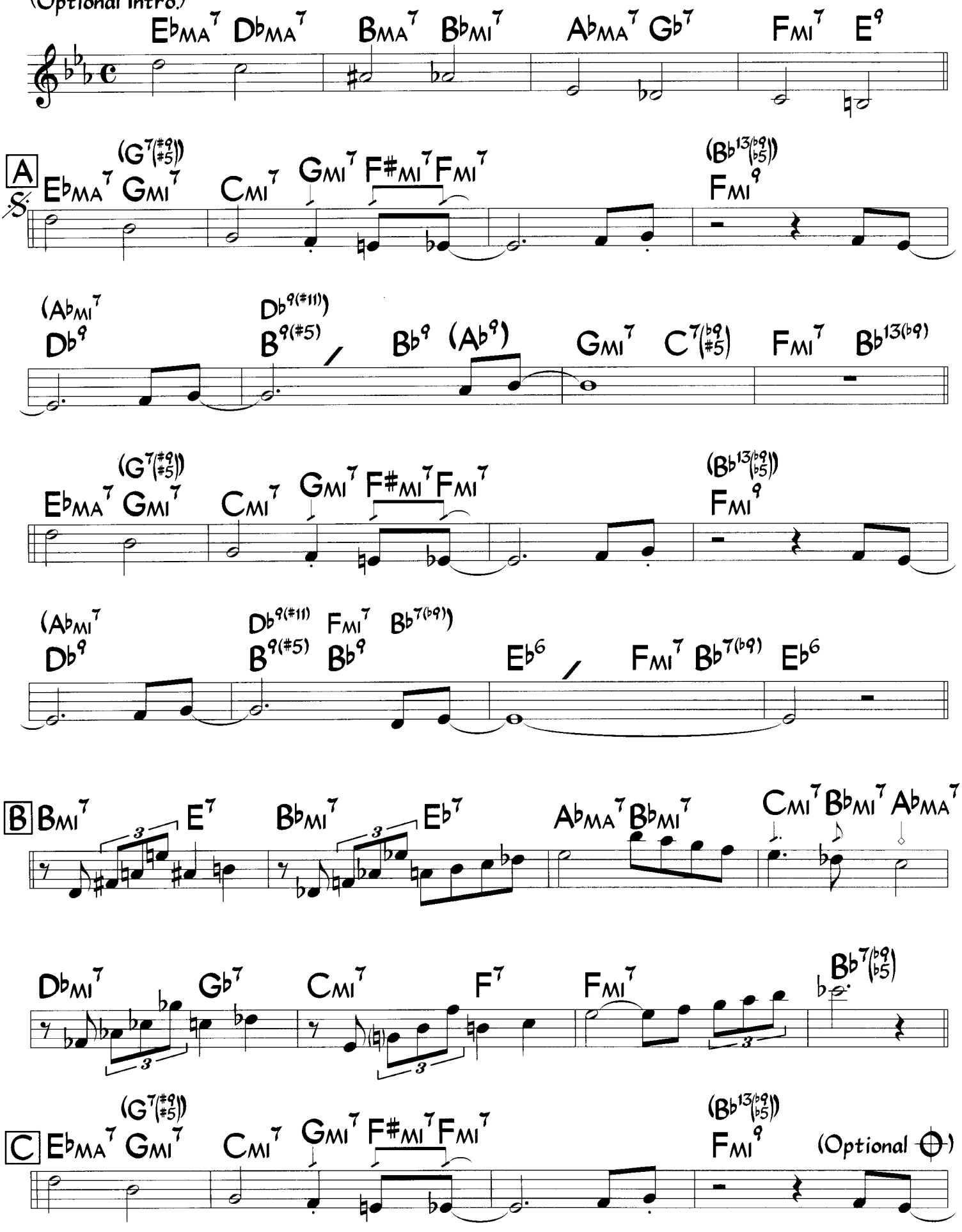


On A Misty Night

Tadd Dameron

Medium

(Optional Intro.)



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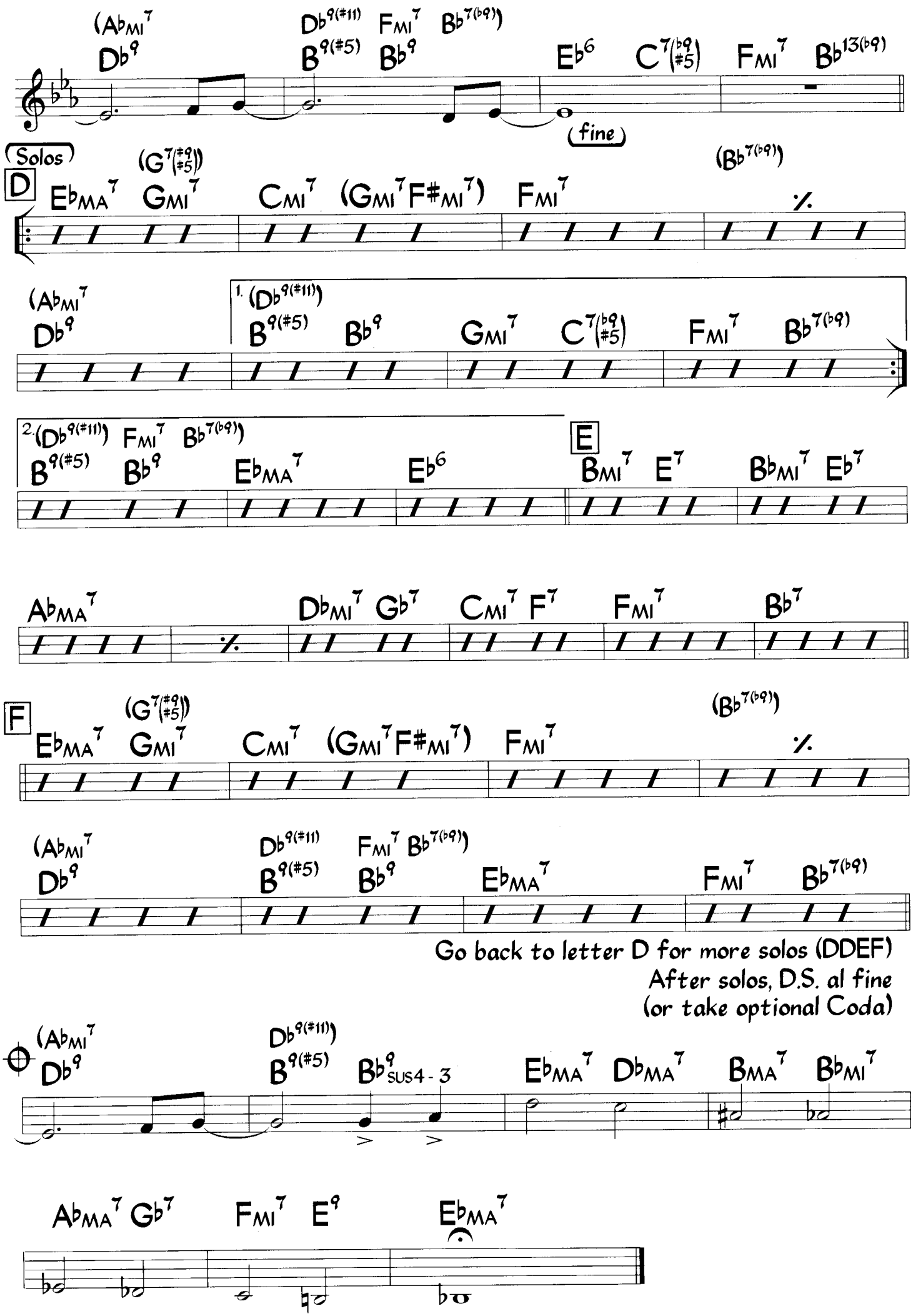
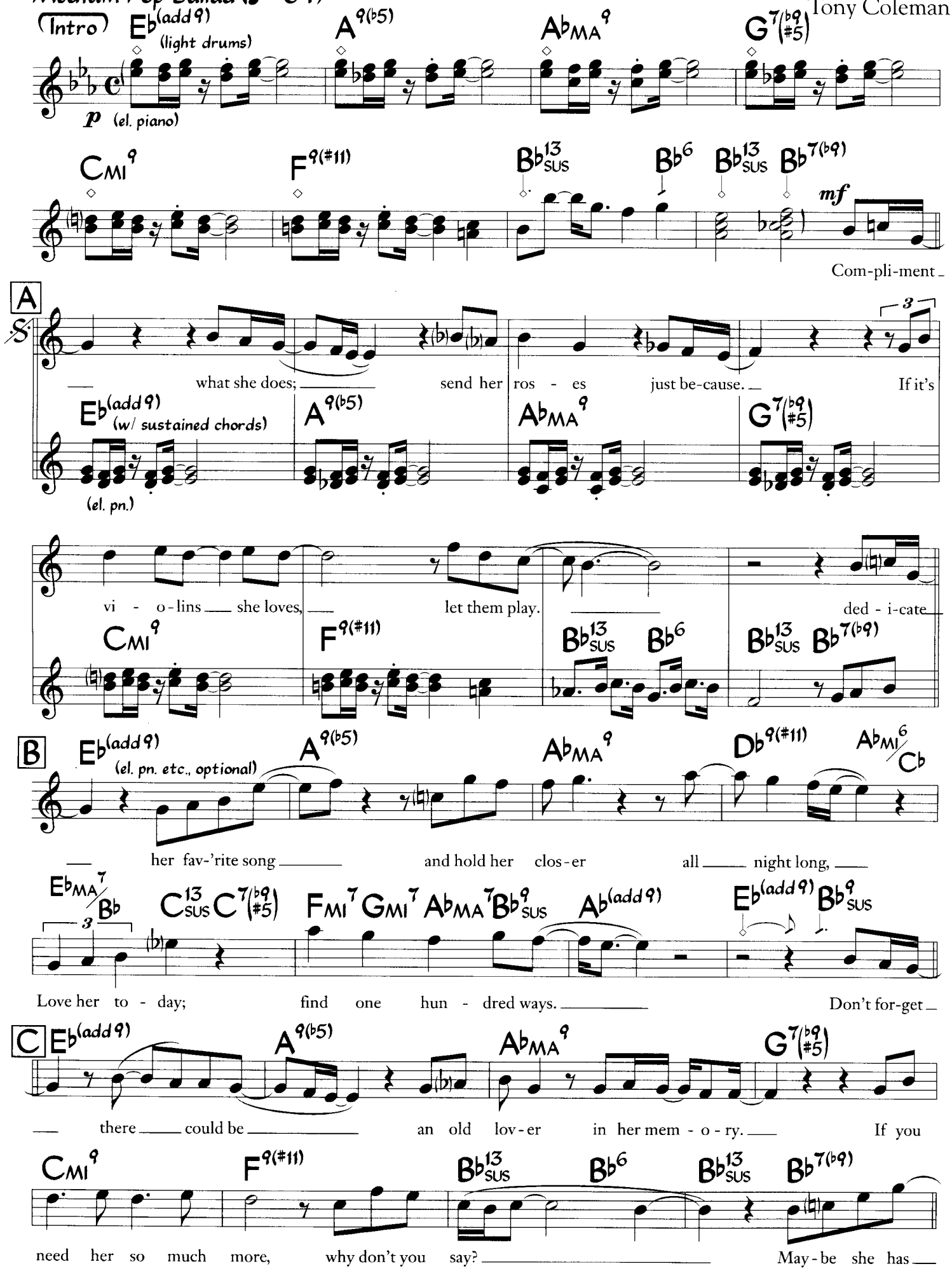


The bridge (letter B) is often played with variations (or ad lib.).

One Hundred Ways

Kathy Wakefield
Benjamin Wright
Tony Coleman

Medium Pop Ballad (♩ = 84)



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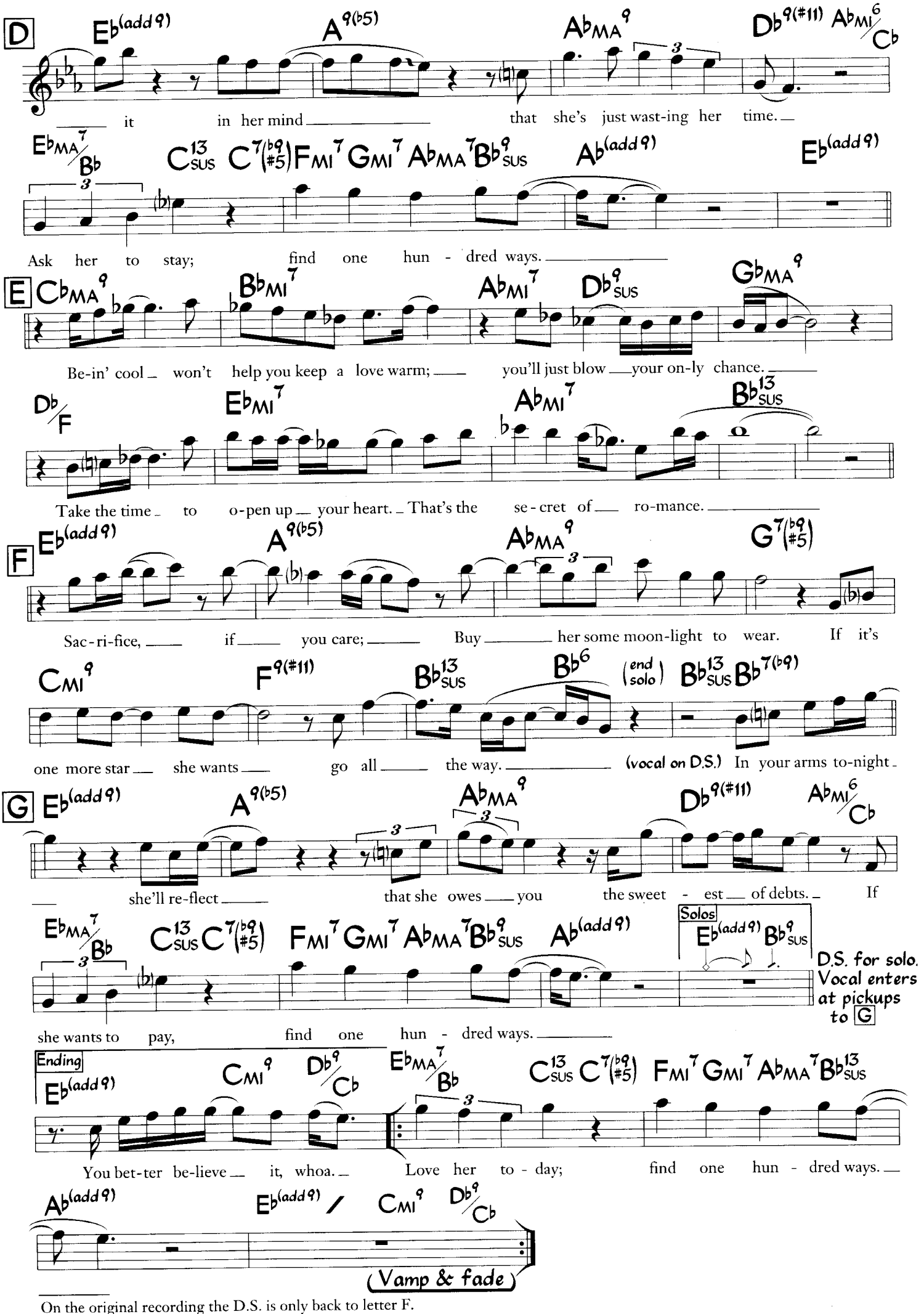
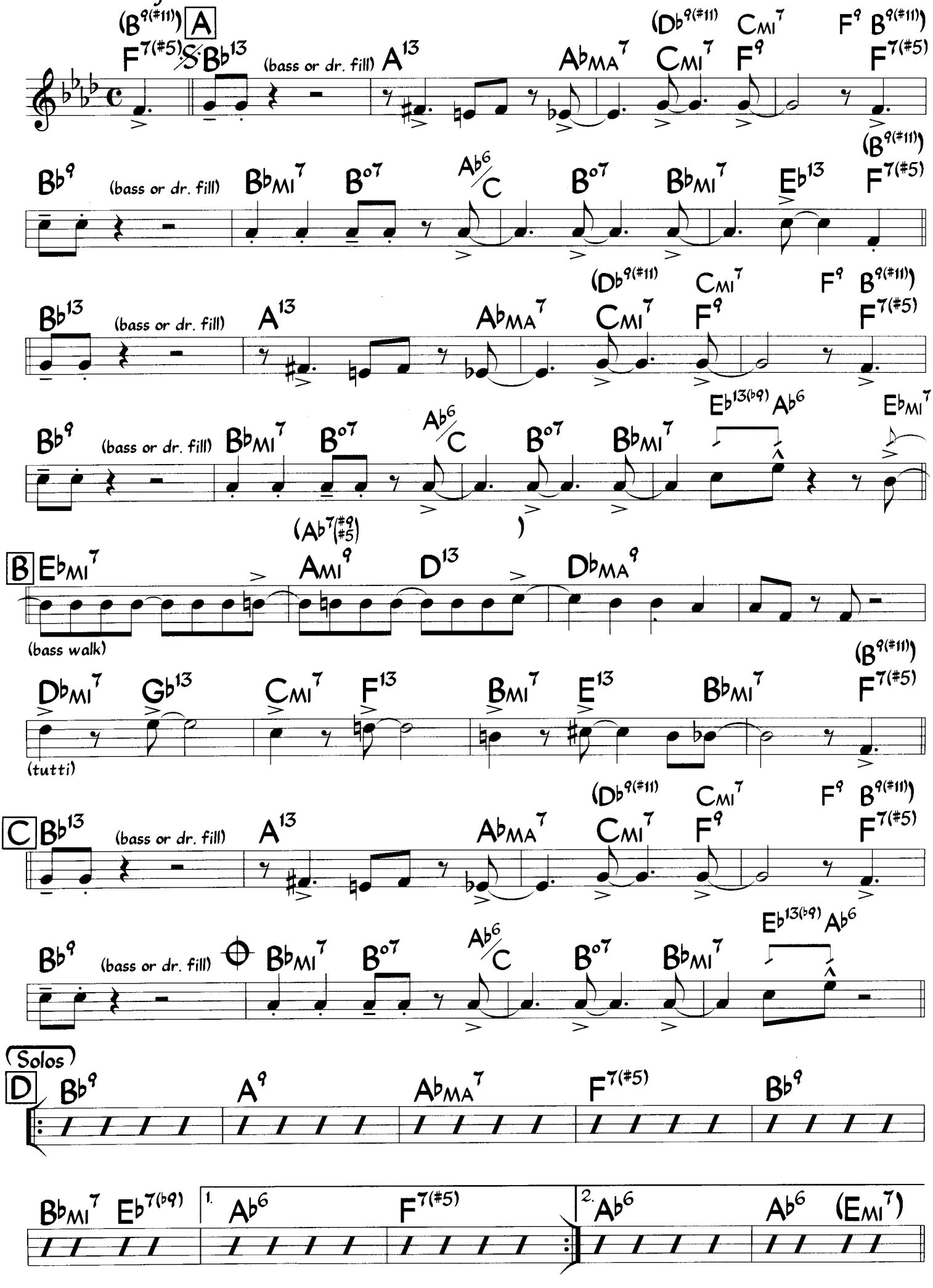


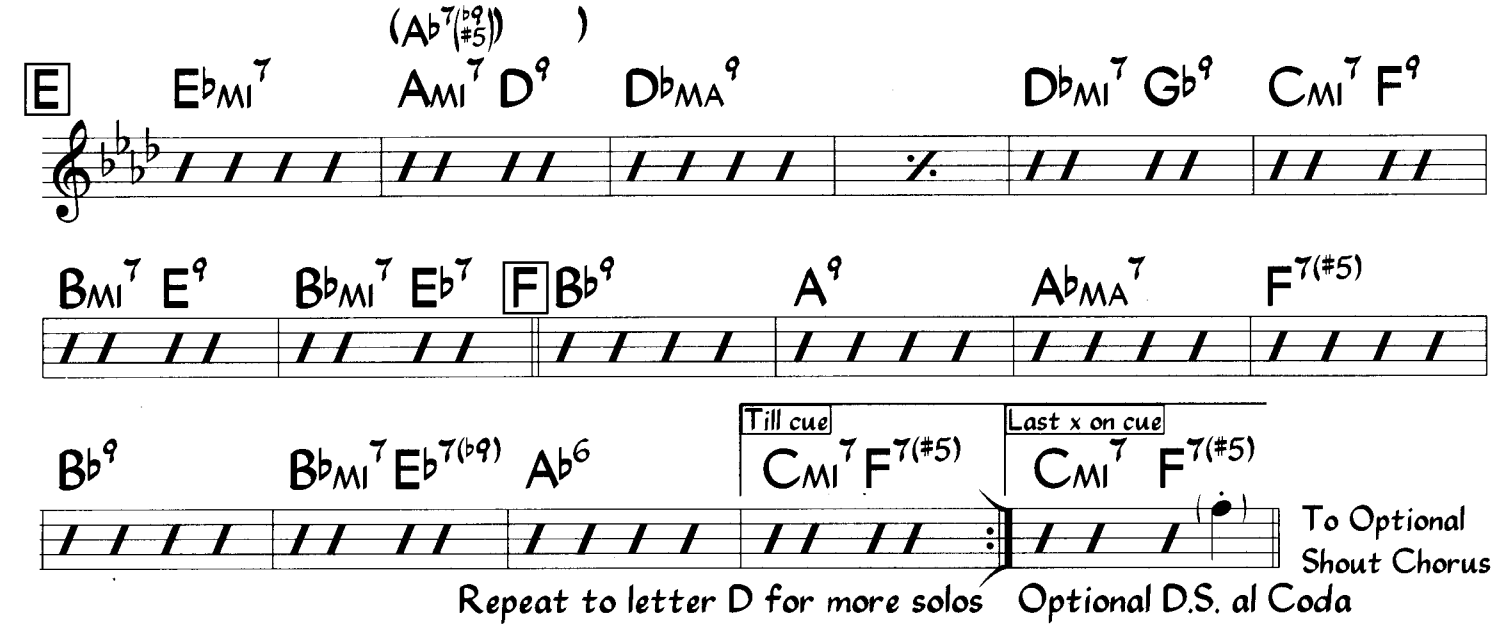
On the original recording the D.S. is only back to letter F.
The instrumental solo is 7 bars, with the vocal entering at the pickups to letter G.

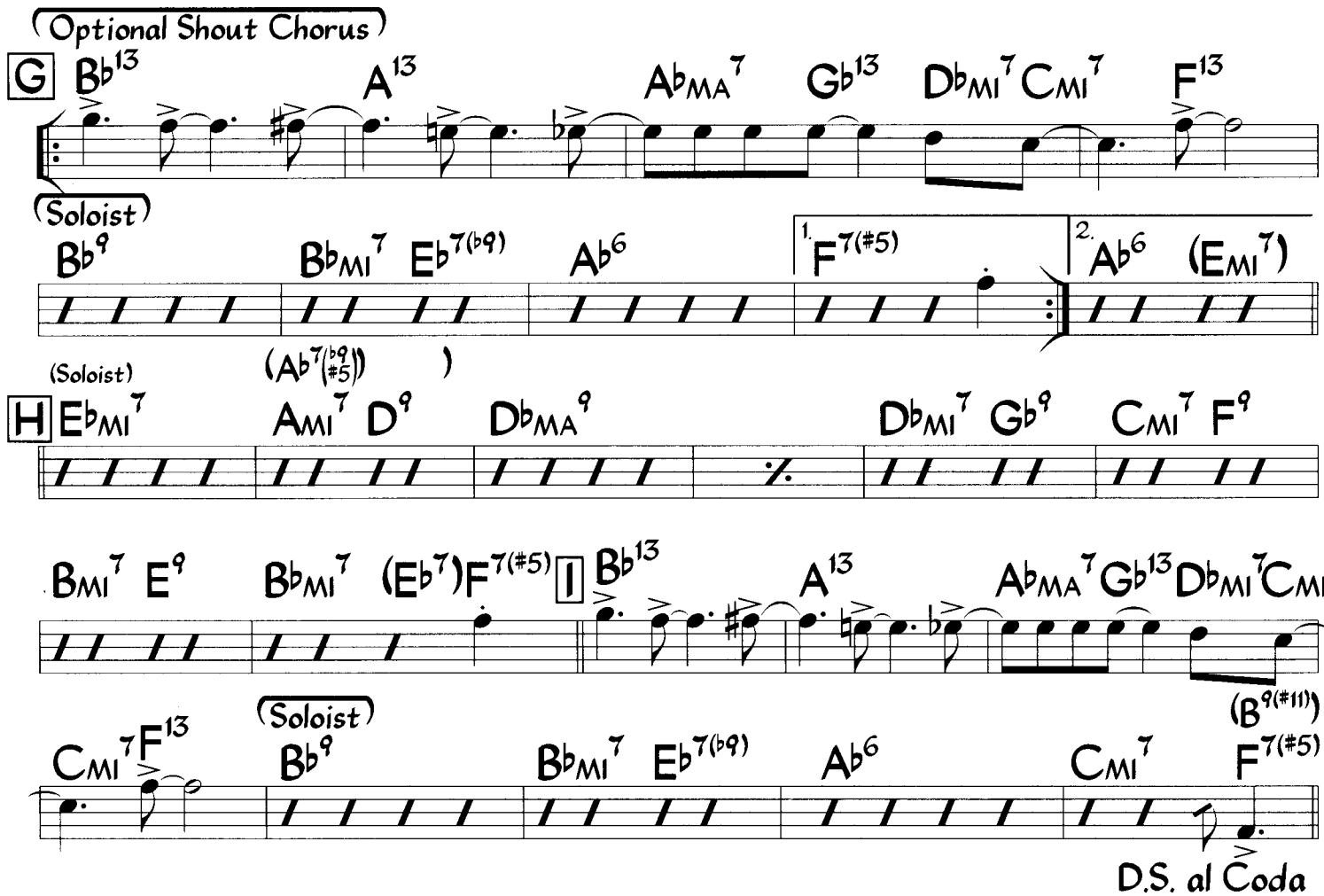
Our Delight

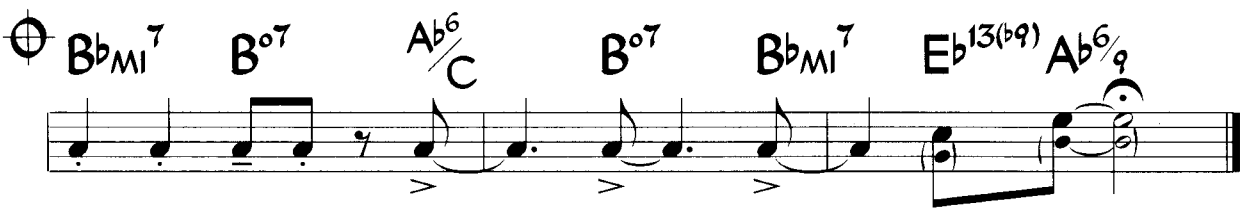
Tadd Dameron

Medium Bright

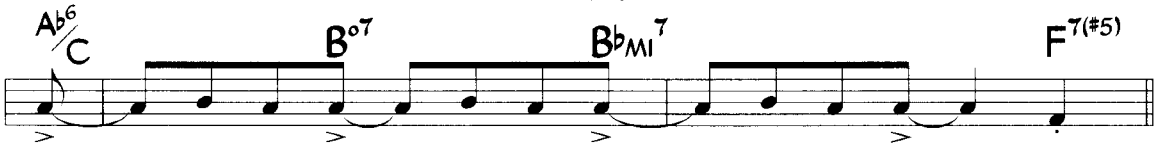








Bars 7-8 of letter A (and similar spots) are often played as follows:

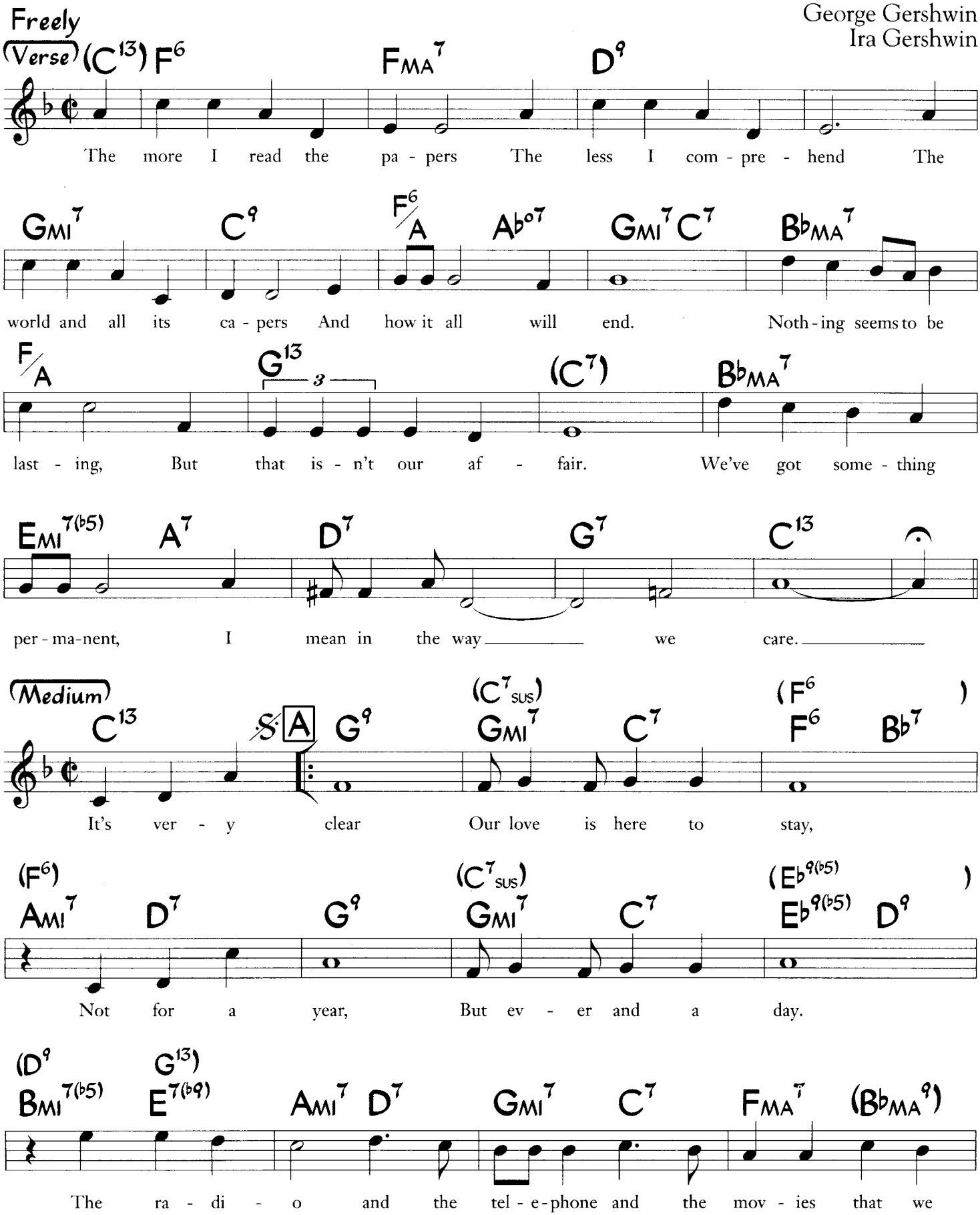


This piece is often played in D flat.

(Our) Love Is Here To Stay

(from "The Goldwyn Follies")

George Gershwin
Ira Gershwin



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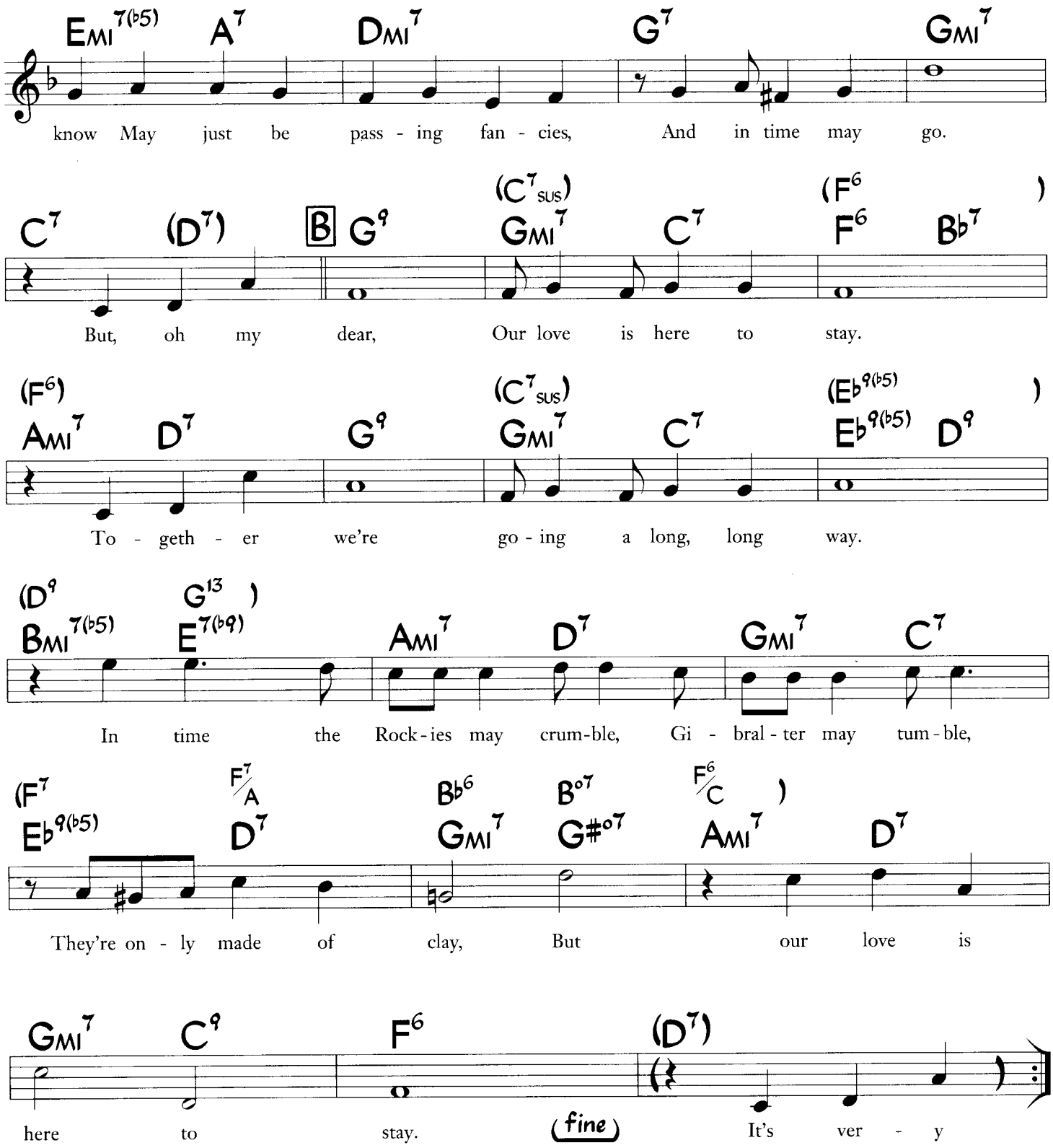
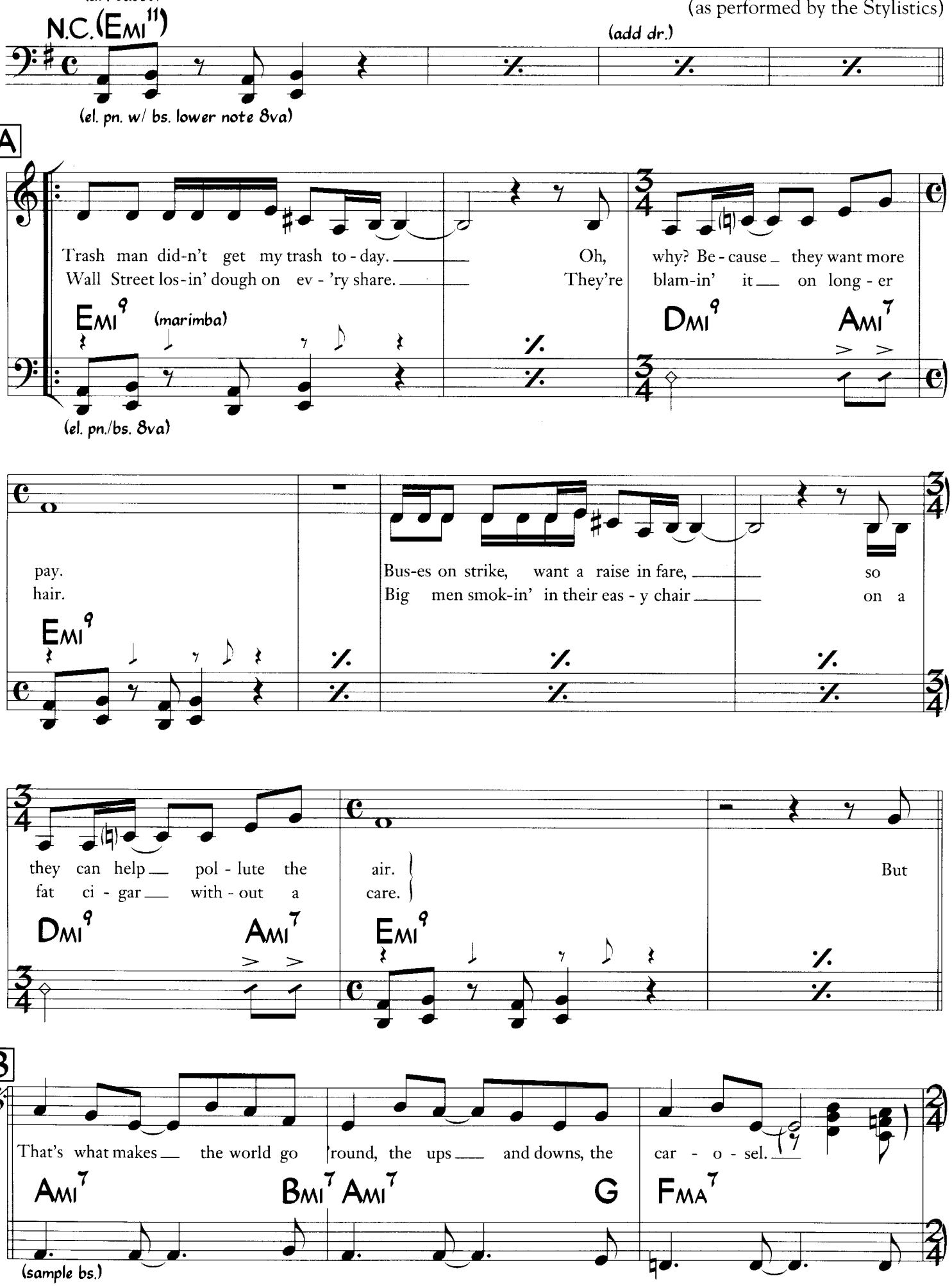


Solo on AB
After solos, D.S. al fine

People Make The World Go 'Round

Thom Bell
Linda Creed
(as performed by the Stylistics)

Med. Slow R & B
(dr. tacet)



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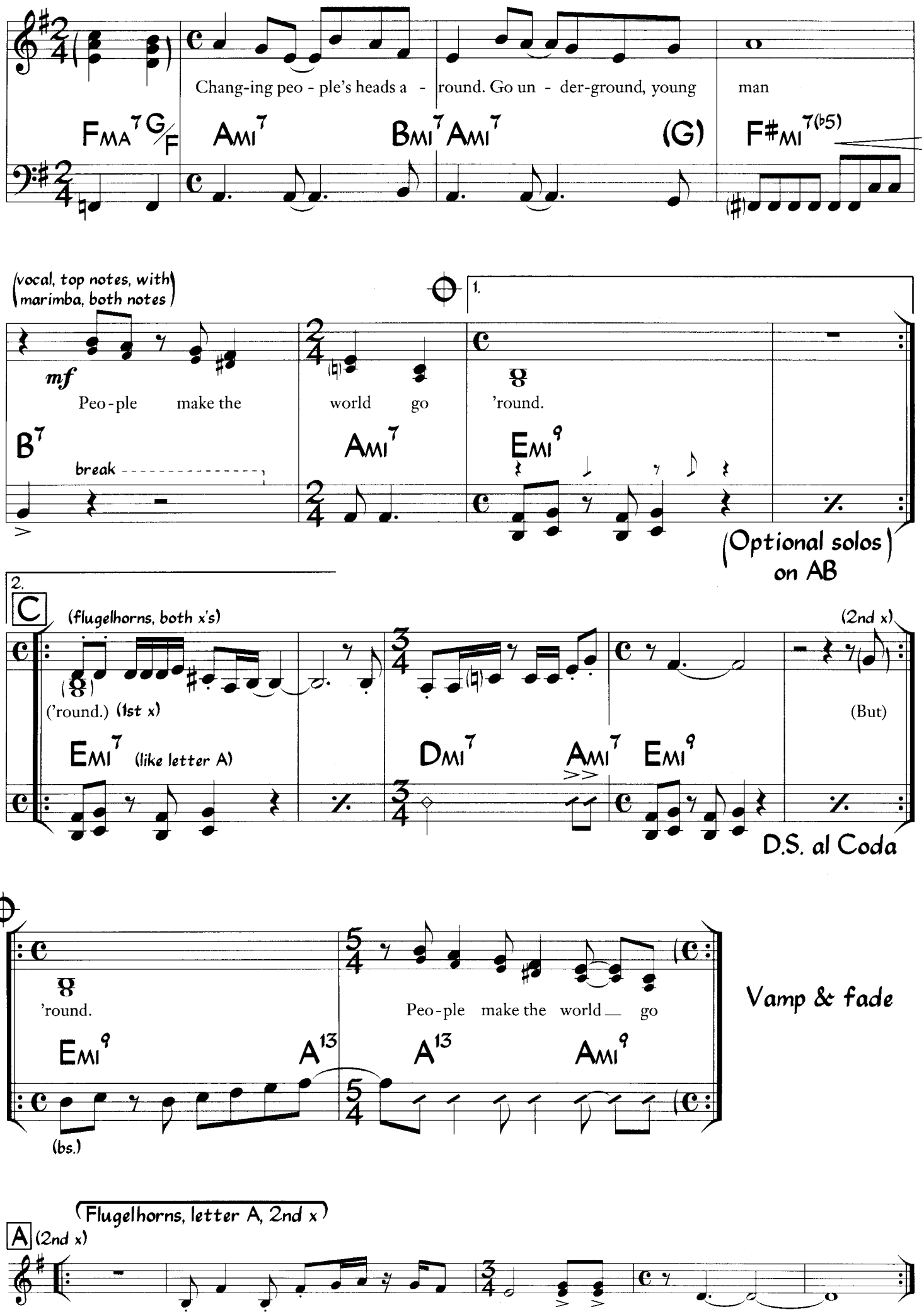
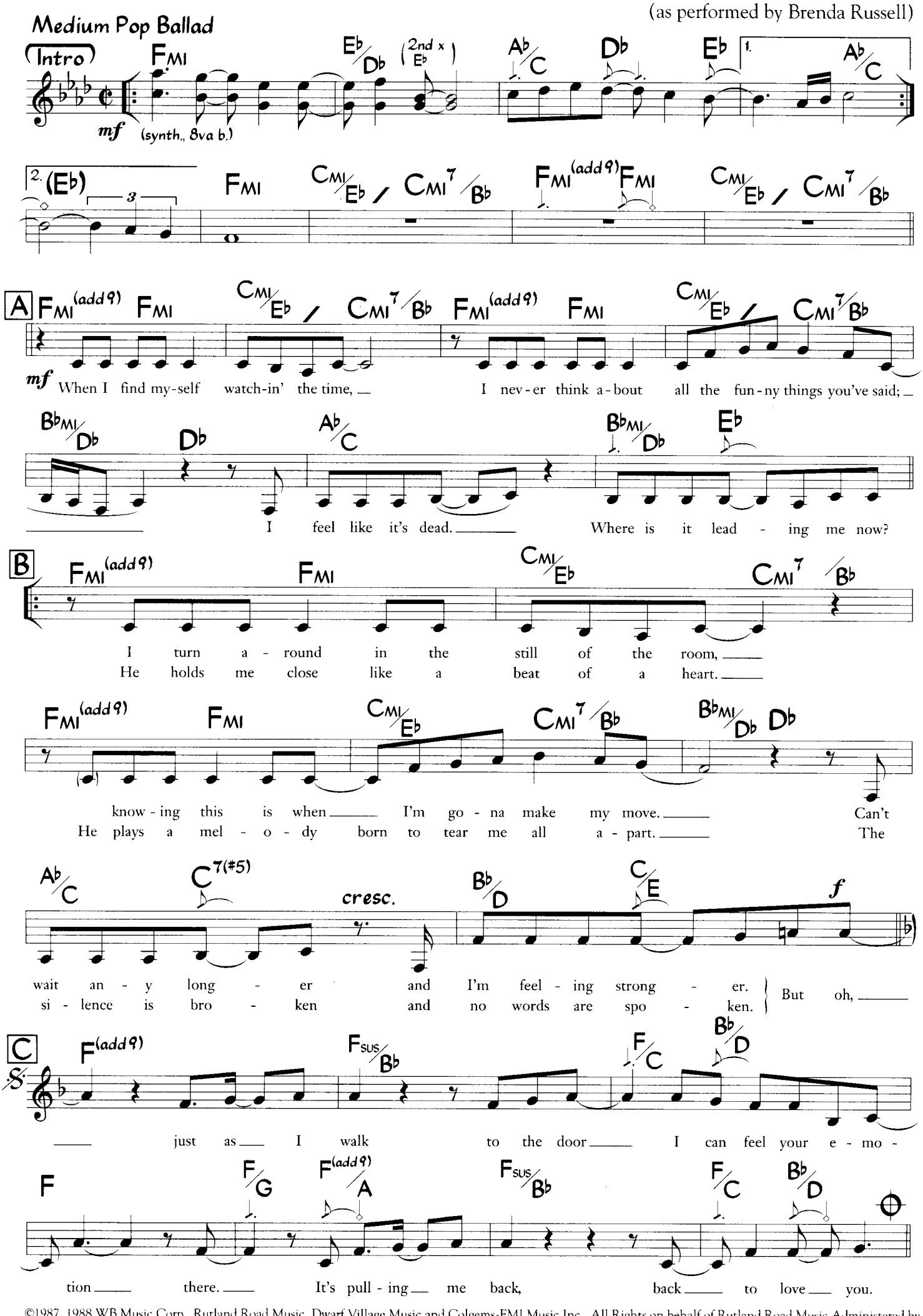

Chang-ing peo - ple's heads a - round. Go un - der-ground, young man
FMA7 G/F
AMI7
BMI7 AMI7
(G)
F#MI7(♭5)
(vocal, top notes, with marimba, both notes)
mf
Peo-ple make the world go 'round.
B7
break
AMI7
EMI9
1.
(Optional solos on AB)
2.
C
(flugelhorns, both x's)
('round.) (1st x)
EMI7 (like letter A)
DMI7
AMI7
EMI9
(2nd x)
(But)
D.S. al Coda
'round.
Peo-ple make the world go
EMI9
A13
A13
AMI9
(bs.)
Vamp & fade
(Flugelhorns, letter A, 2nd x)
A (2nd x)

Piano In The Dark

Brenda Russell, Jeff Hull
and Scott Cutler
(as performed by Brenda Russell)



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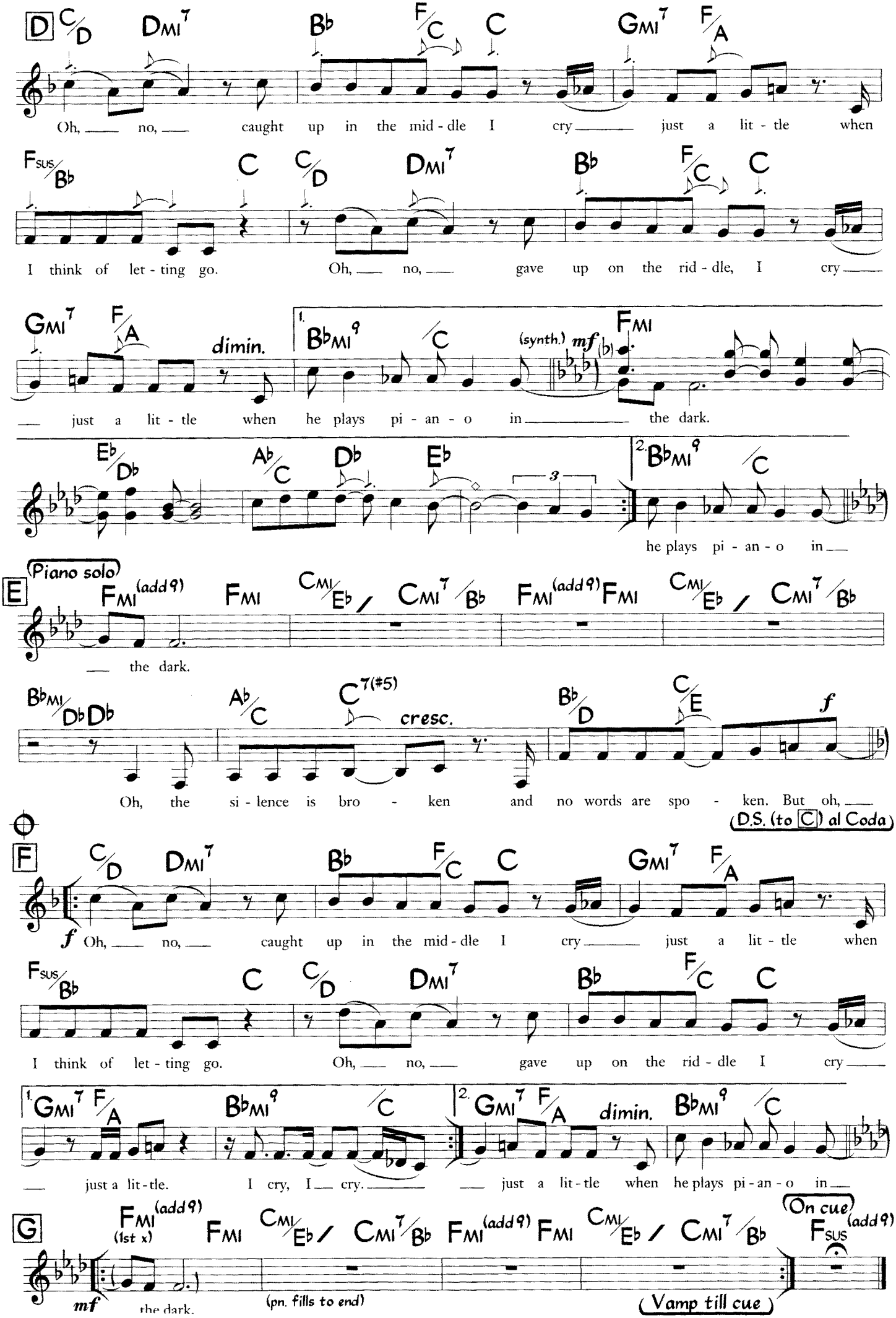
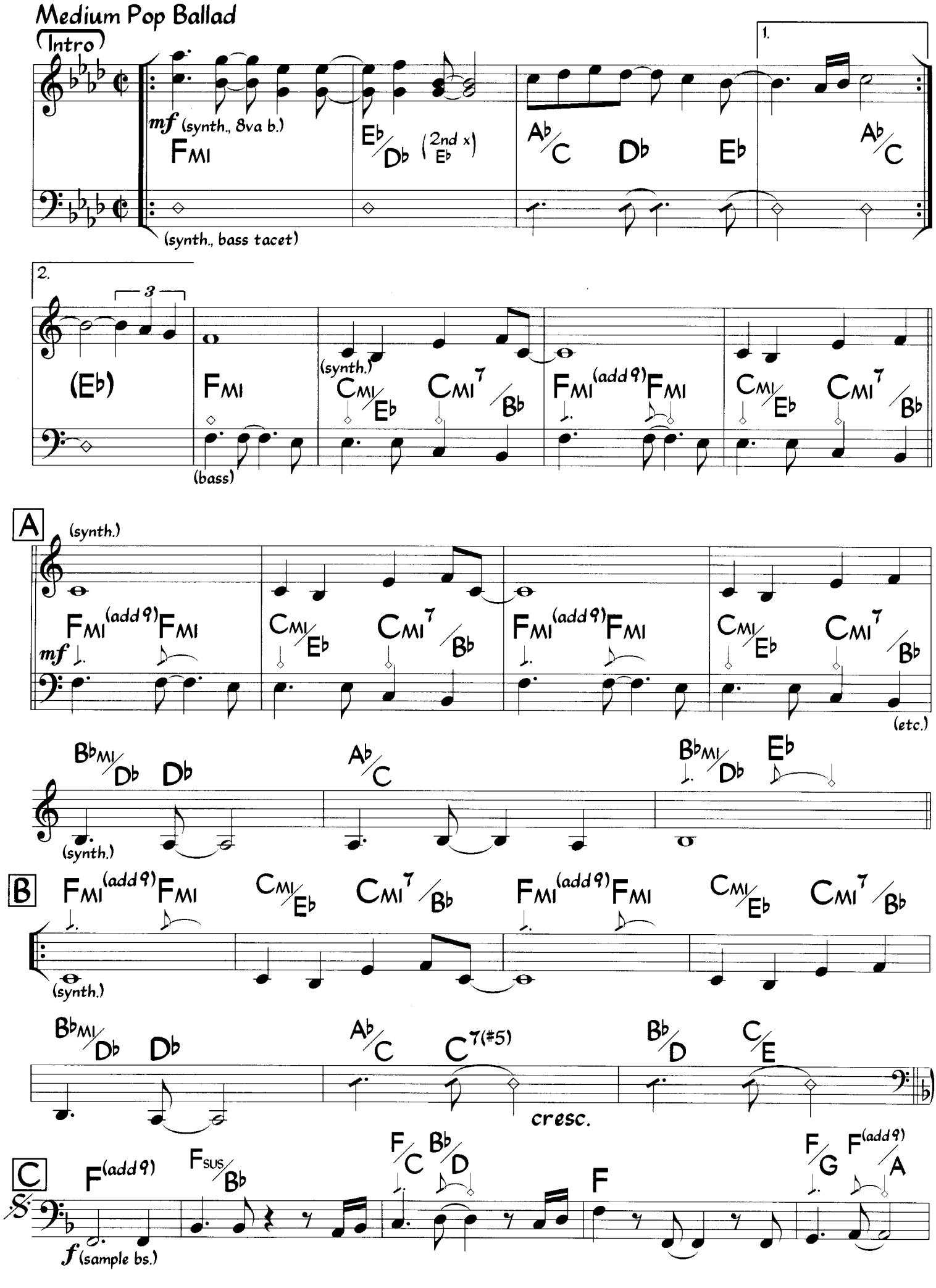
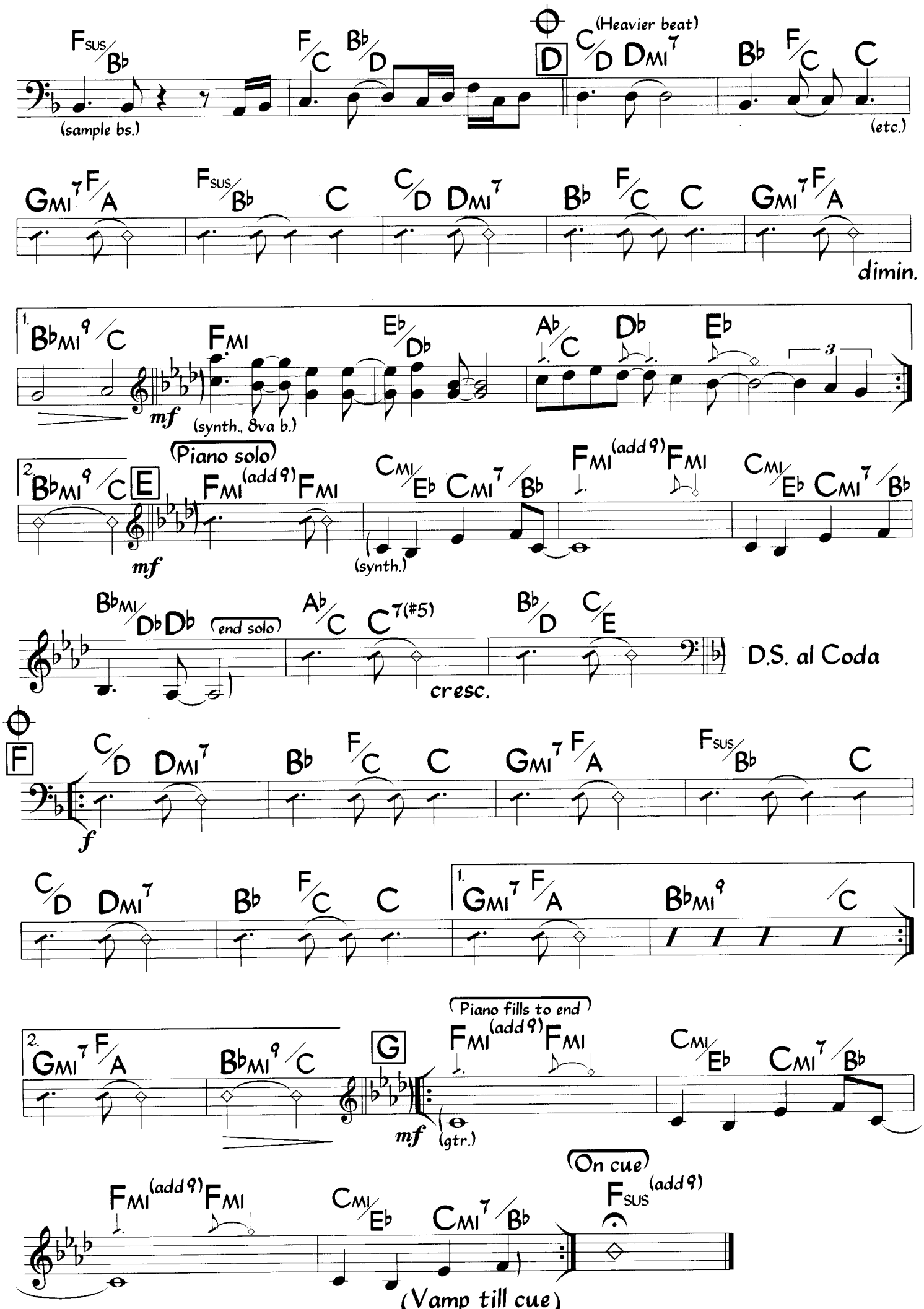

D
C/D DMI7 B♭ F/C C GMI7 F/A
Oh, no, caught up in the mid - dle I cry just a lit - tle when
FSUS/B♭ C C/D DMI7 B♭ F/C C
I think of let - ting go. Oh, no, gave up on the rid - dle, I cry
GMI7 F/A dimin. 1. B♭MI9 /C (synth.) mf FMI
just a lit - tle when he plays pi - an - o in the dark.
E♭/D♭ A♭/C D♭ E♭ 3 2. B♭MI9 /C
he plays pi - an - o in
E Piano solo FMI(add9) FMI CMI/E♭ / CMI7/B♭ FMI(add9) FMI CMI/E♭ / CMI7/B♭
the dark.
B♭MI/D♭ D♭ A♭/C C7(#5) cresc. B♭/D C/E f
Oh, the si - lence is bro - ken and no words are spo - ken. But oh,
D.S. (to C) al Coda
F C/D DMI7 B♭ F/C C GMI7 F/A
f Oh, no, caught up in the mid - dle I cry just a lit - tle when
FSUS/B♭ C C/D DMI7 B♭ F/C C
I think of let - ting go. Oh, no, gave up on the rid - dle I cry
1. GMI7 F/A B♭MI9 /C 2. GMI7 F/A dimin. B♭MI9 /C
just a lit - tle. I cry, I cry. just a lit - tle when he plays pi - an - o in
G FMI(add9) (1st x) FMI CMI/E♭ / CMI7/B♭ FMI(add9) FMI CMI/E♭ / CMI7/B♭ On cue FSUS(add9)
mf the dark. (pn. fills to end) Vamp till cue

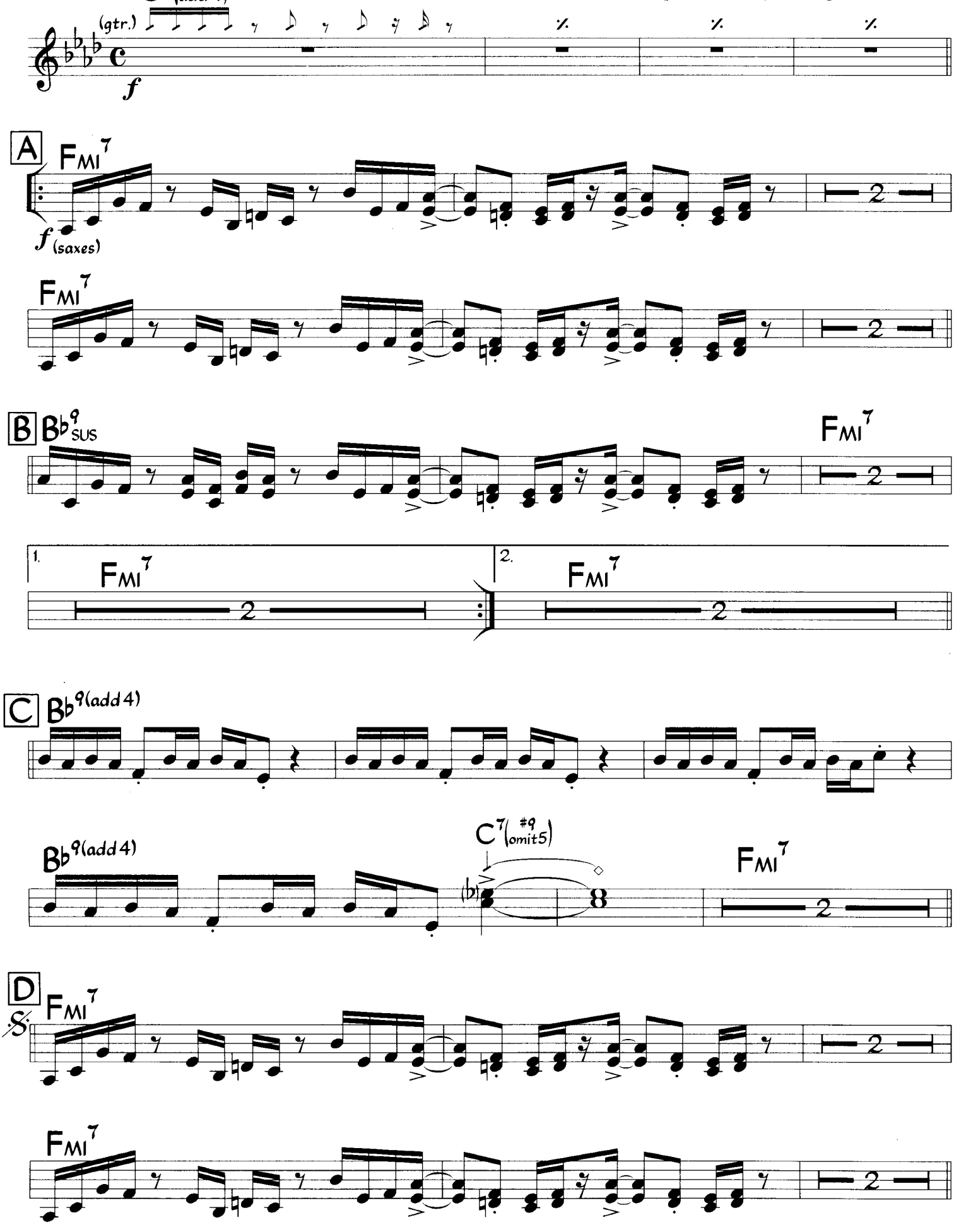
Piano In The Dark (Rhythm Section)

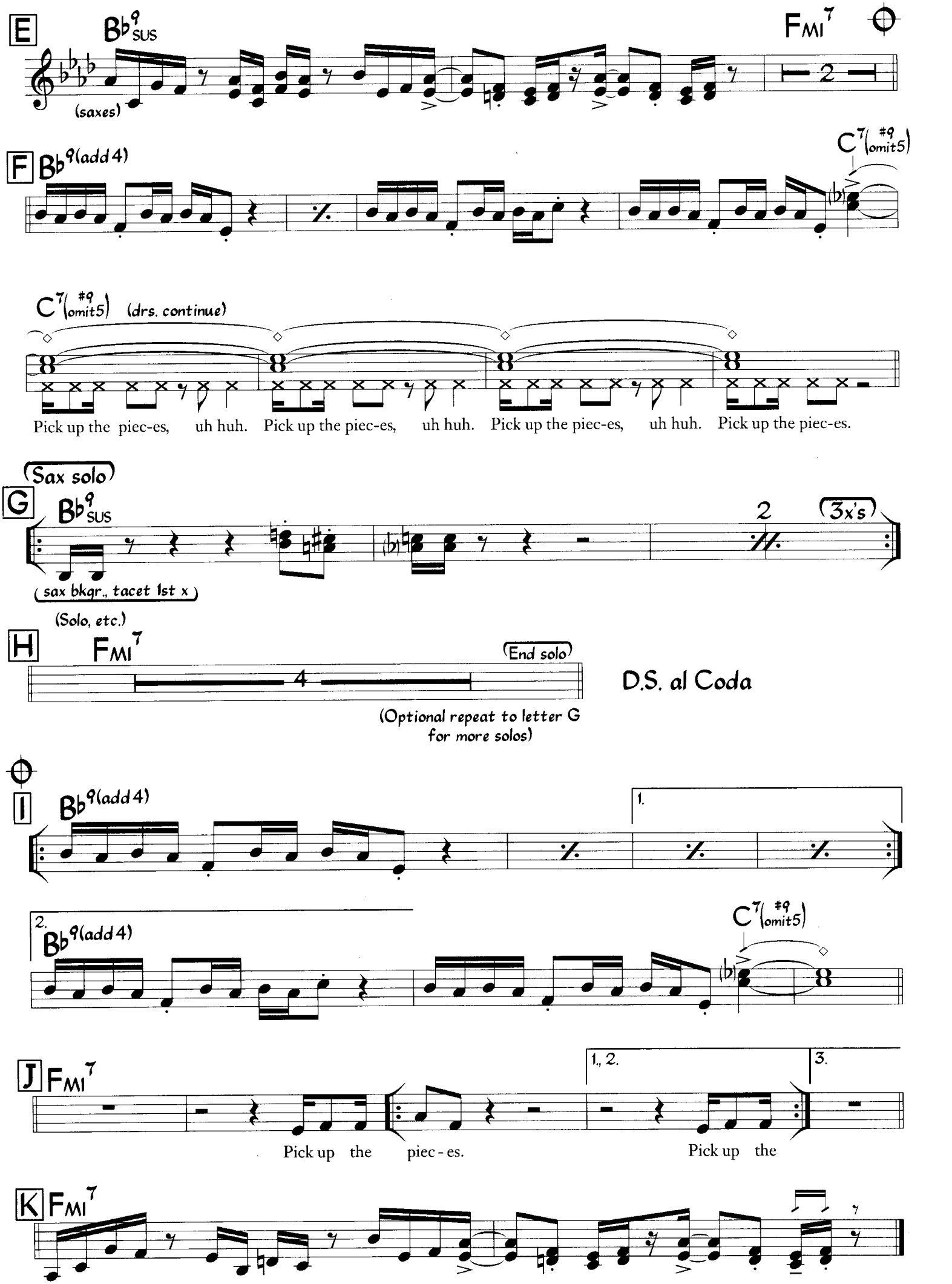



(Heavier beat)
(sample bs.)
(etc.)
dimin.
(synth., 8va b.)
Piano solo
(synth.)
end solo
cresc.
D.S. al Coda
Piano fills to end
(gtr.)
On cue
(Vamp till cue)

Pick Up The Pieces

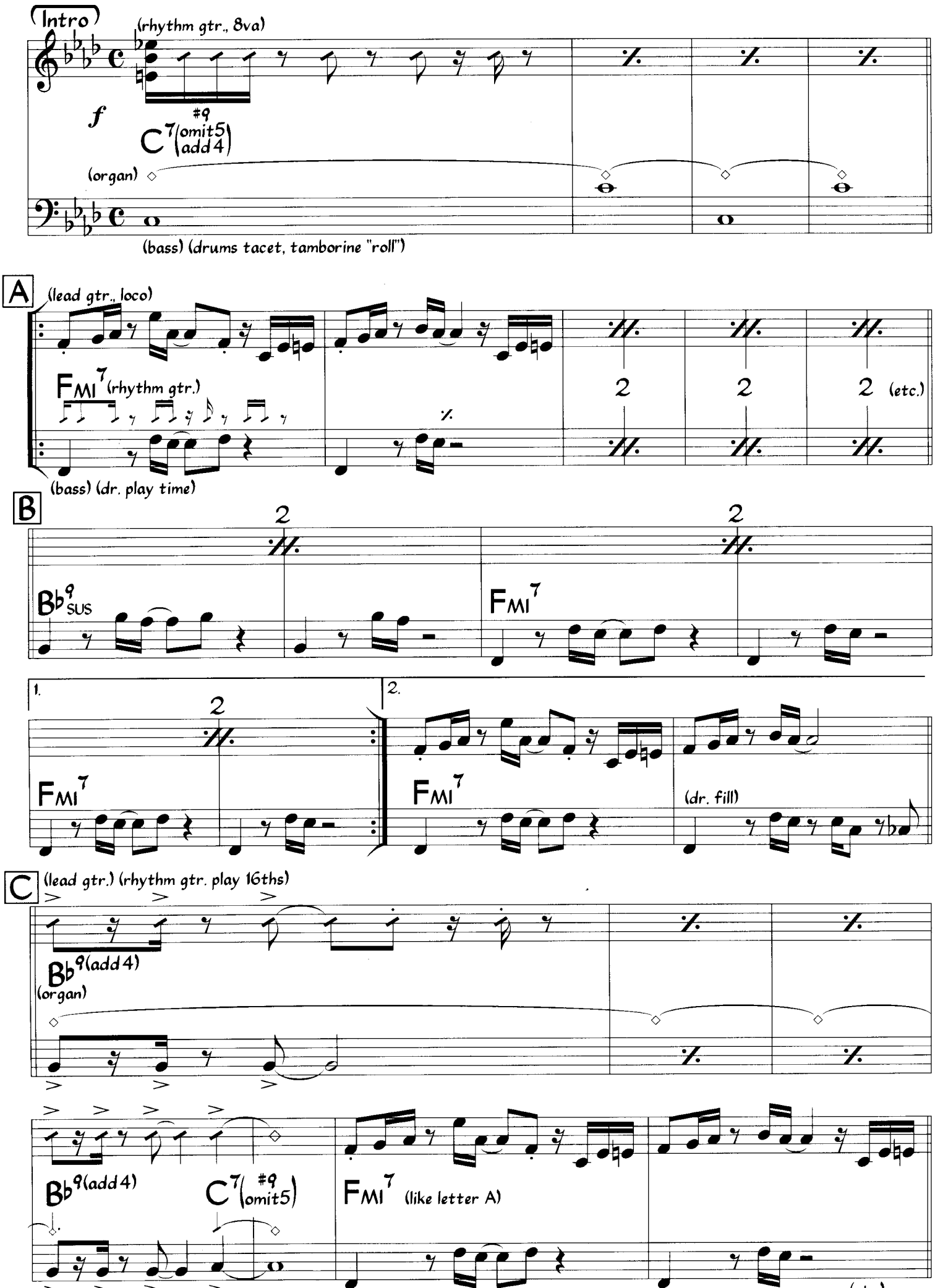
Alan Gorrie, Roger Ball,
Owen McIntyre, Hamish Stuart,
Malcolm Duncan & Robbie McIntosh
(As performed by Average White Band)

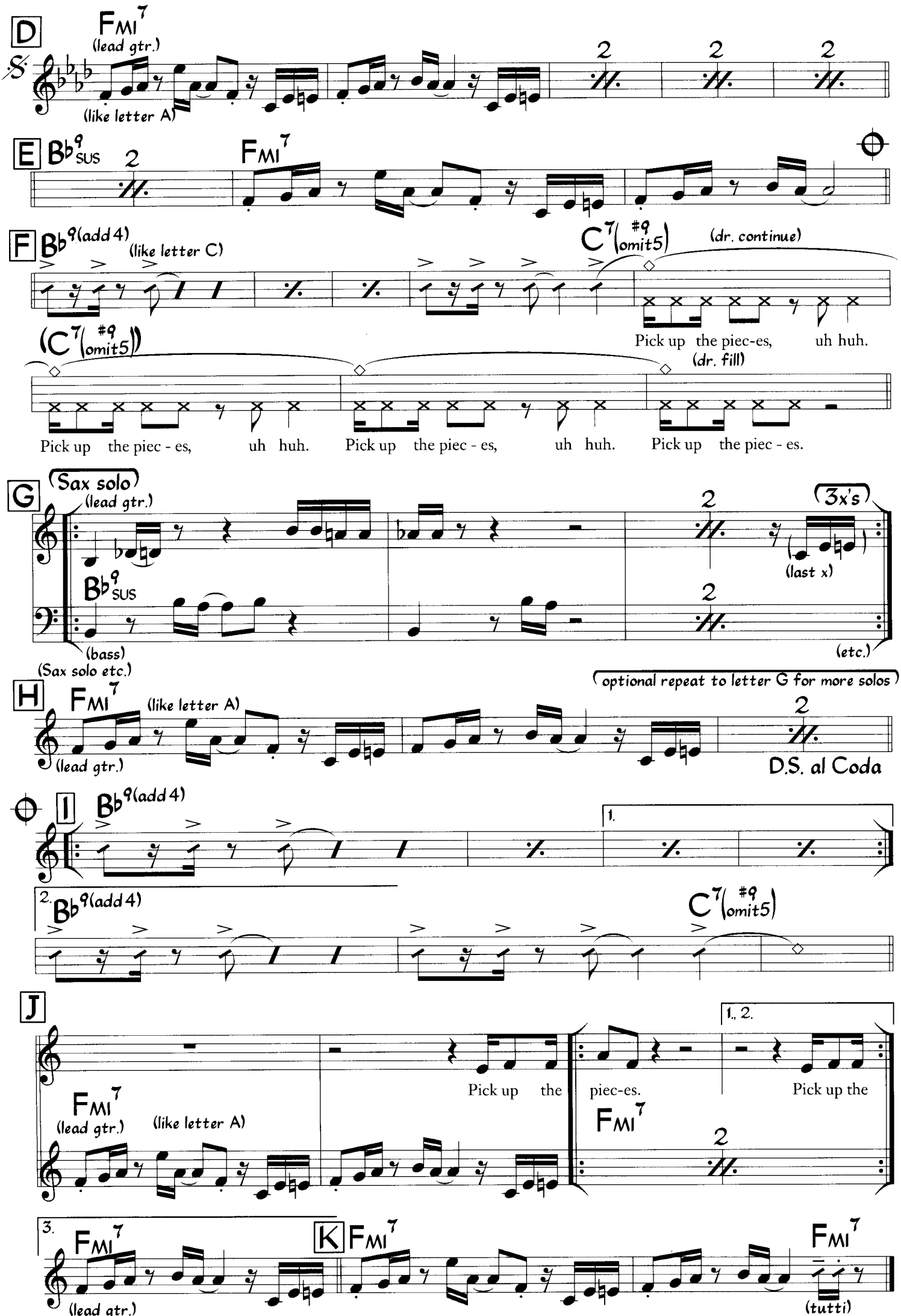



E
B♭9SUS
FMI7
(saxes)
2
F
B♭9(add4)
C7(#9 omit5)
C7(#9 omit5) (drs. continue)
Pick up the piec-es, uh huh. Pick up the piec-es, uh huh. Pick up the piec-es, uh huh. Pick up the piec-es.
Sax solo
G
B♭9SUS
2
3x's
(sax bkgr., tacet 1st x)
(Solo, etc.)
H
FMI7
End solo
4
D.S. al Coda
(Optional repeat to letter G for more solos)
I
B♭9(add4)
1.
2.
B♭9(add4)
C7(#9 omit5)
J
FMI7
1., 2.
3.
Pick up the piec - es.
Pick up the
K
FMI7

Pick Up The Pieces (Rhythm Section)

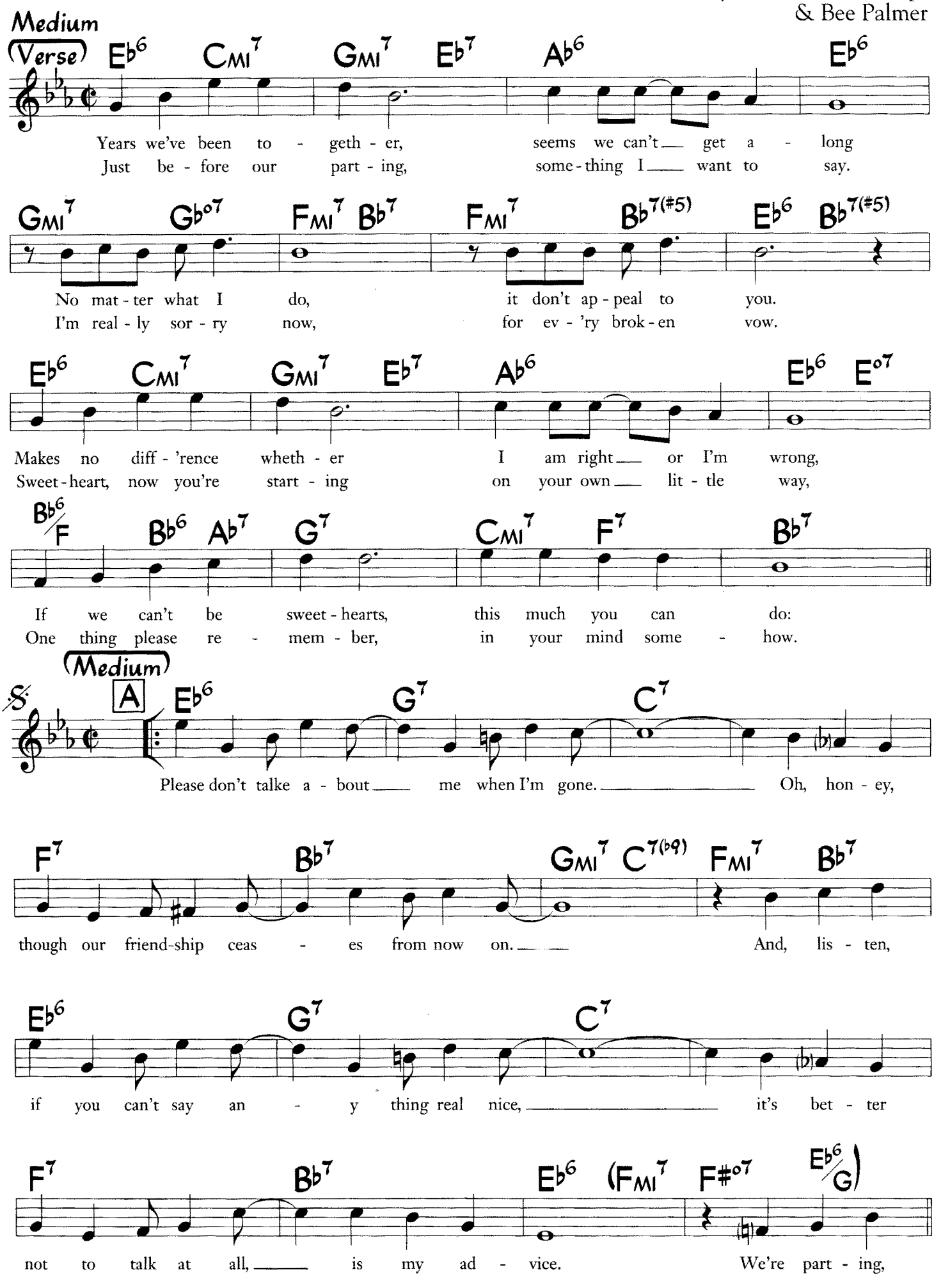
Medium Rock




D
FMI7
(lead gtr.)
(like letter A)
E
B♭9SUS
FMI7
F
B♭9(add4)
(like letter C)
C7(#9 omit5)
(dr. continue)
Pick up the piec-es, uh huh.
(C7(#9 omit5))
(dr. fill)
Pick up the piec - es, uh huh. Pick up the piec - es, uh huh. Pick up the piec - es.
G
Sax solo
(lead gtr.)
3x's
(last x)
B♭9SUS
(bass)
(Sax solo etc.)
(etc.)
H
optional repeat to letter G for more solos
FMI7
(like letter A)
(lead gtr.)
D.S. al Coda
I
B♭9(add4)
1.
2.
B♭9(add4)
C7(#9 omit5)
J
1., 2.
Pick up the piec-es.
Pick up the
FMI7
(lead gtr.)
(like letter A)
3.
FMI7
(lead gtr.)
K
FMI7
FMI7
(tutti)

Please Don't Talk About Me When I'm Gone

Sidney Clare, Sam H. Stept
& Bee Palmer



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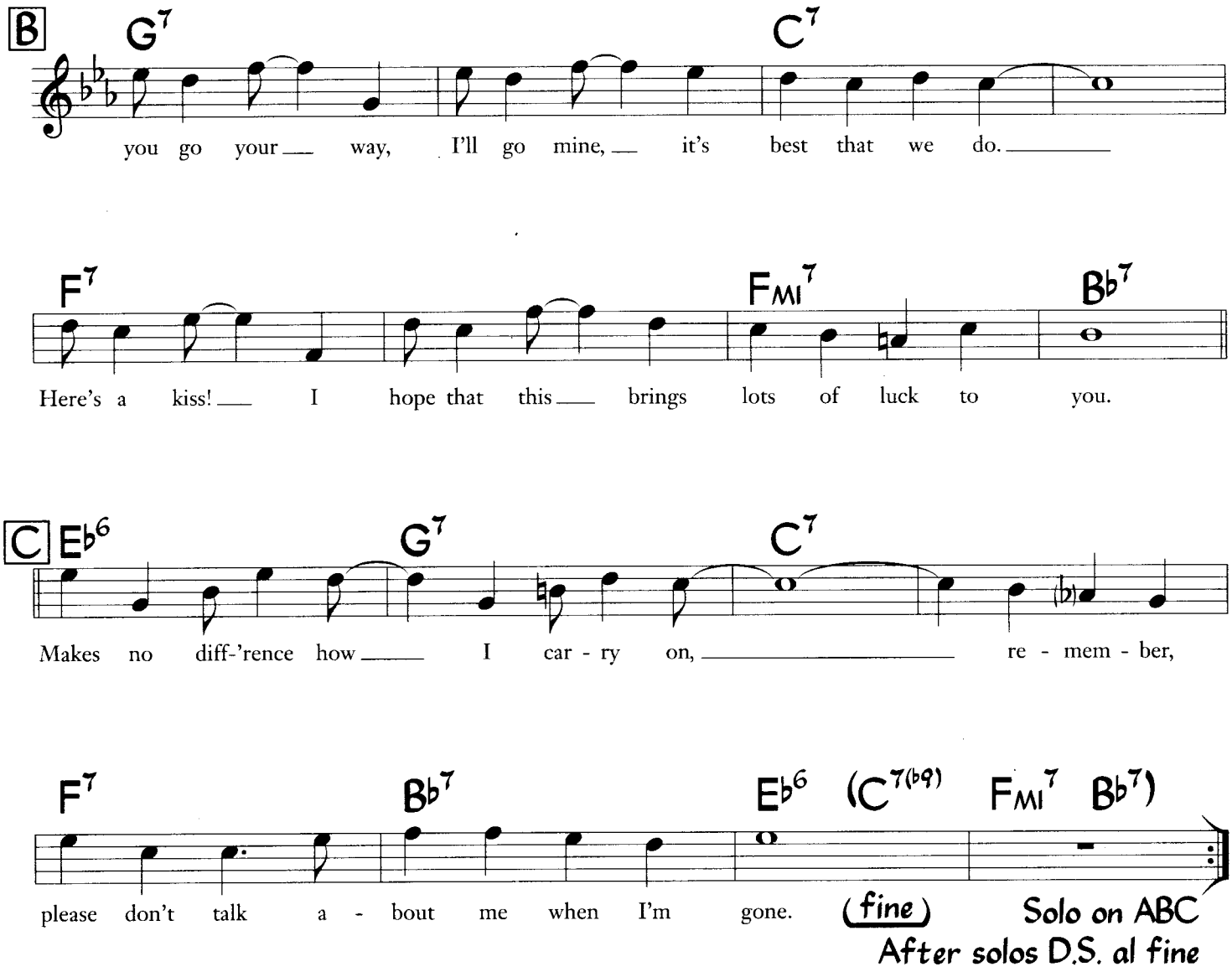
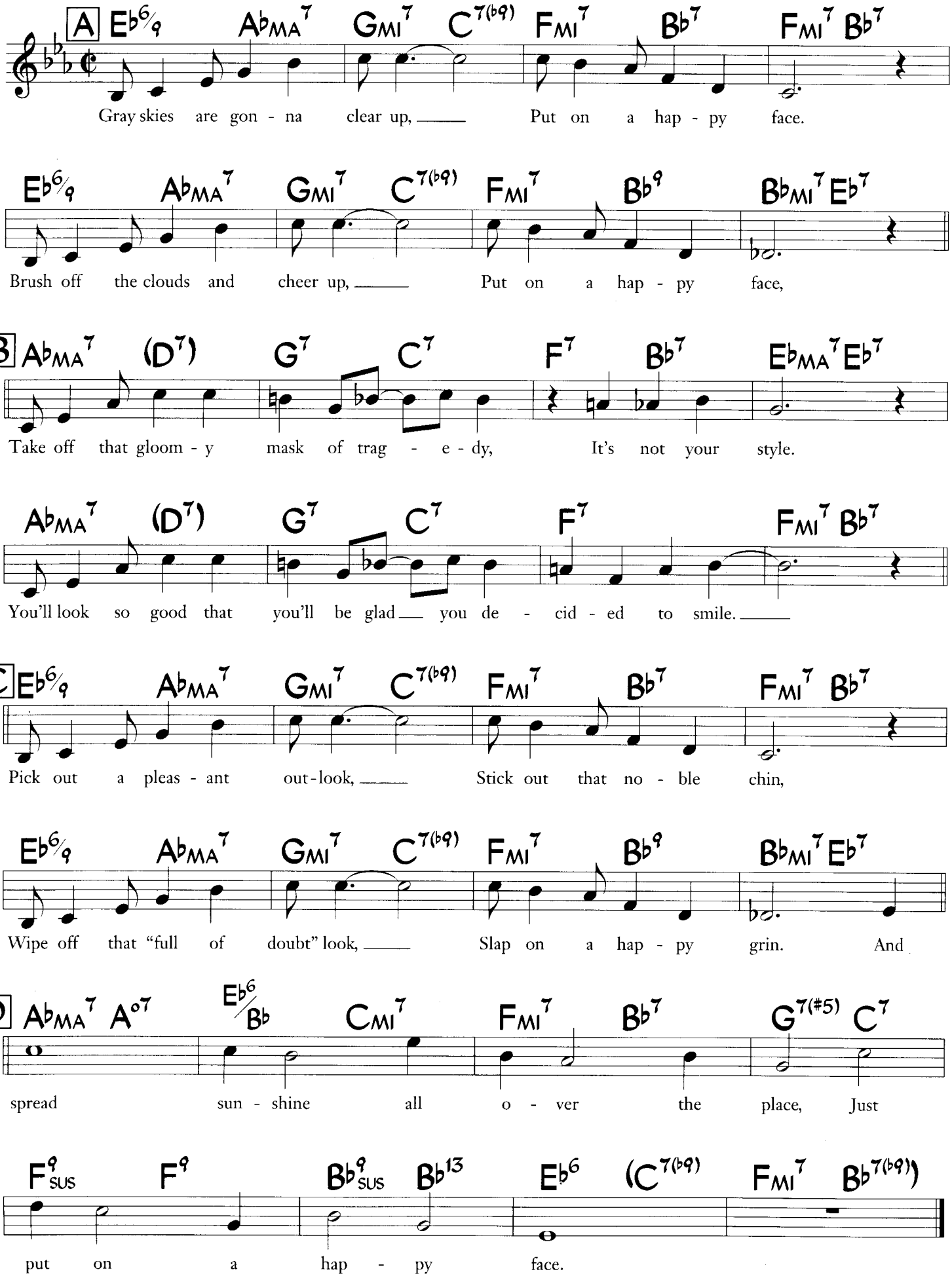

B
G7
C7
you go your way, I'll go mine, it's best that we do.
F7
FMI7
B♭7
Here's a kiss! I hope that this brings lots of luck to you.
C
E♭6
G7
C7
Makes no diff-'rence how I car - ry on, re - mem - ber,
F7
B♭7
E♭6
(C7(♭9)
FMI7
B♭7)
please don't talk a - bout me when I'm gone.
(fine)
Solo on ABC
After solos D.S. al fine

Put On A Happy Face

(from "Bye Bye Birdie")

Music by Charles Strouse
Lyric by Lee Adams



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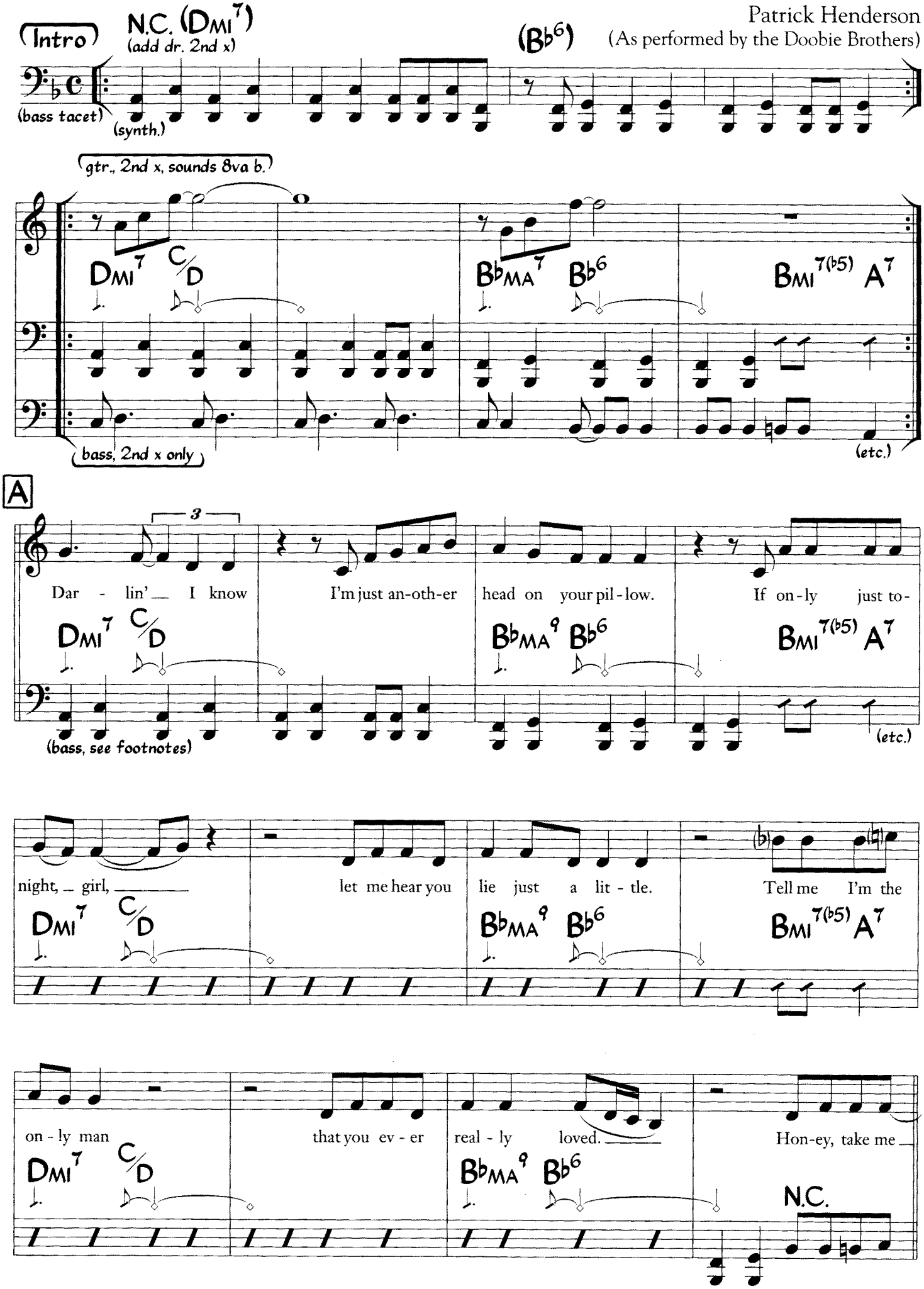
Real Love

Medium Bright Pop

Michael McDonald
Patrick Henderson
(As performed by the Doobie Brothers)



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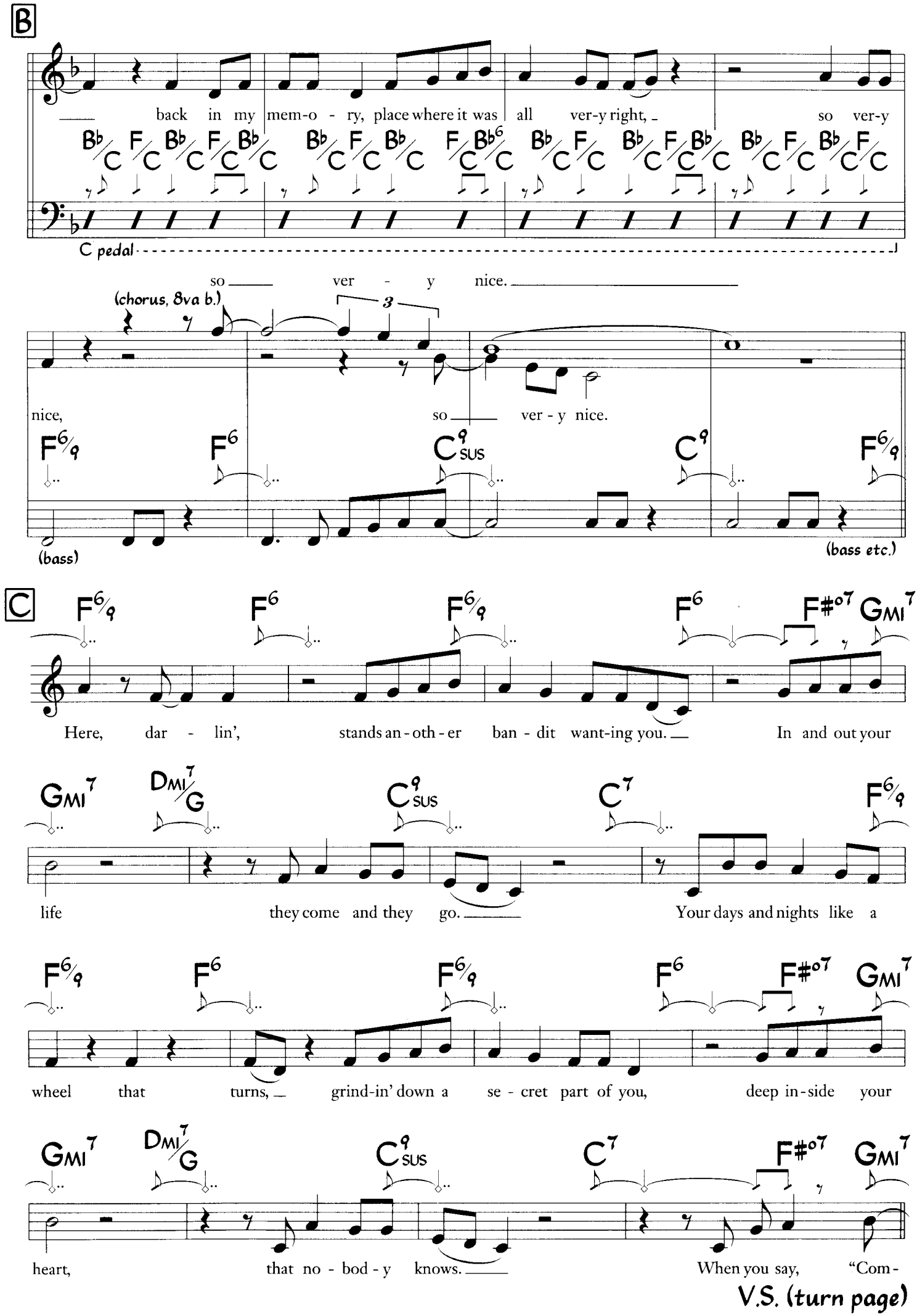
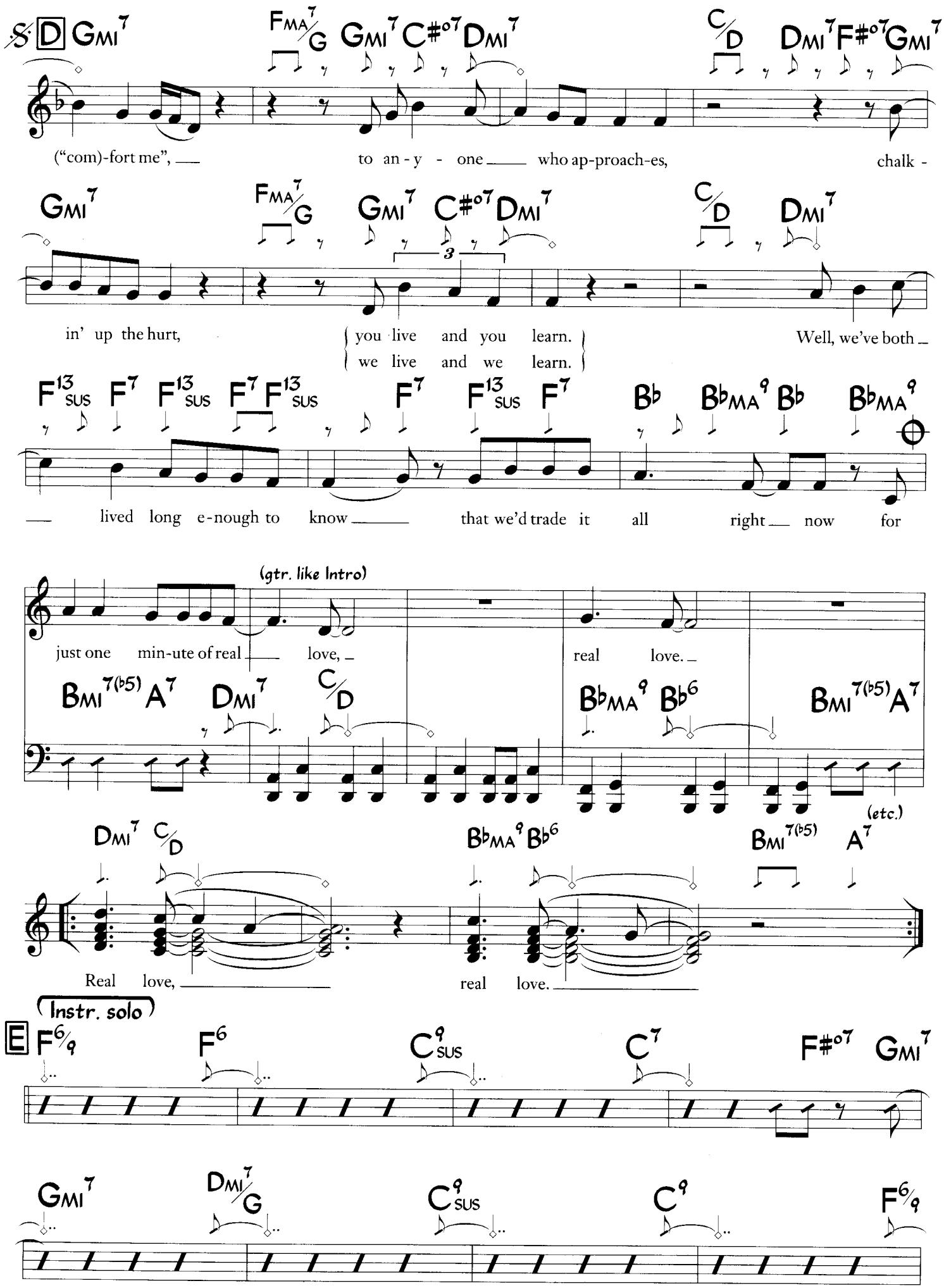
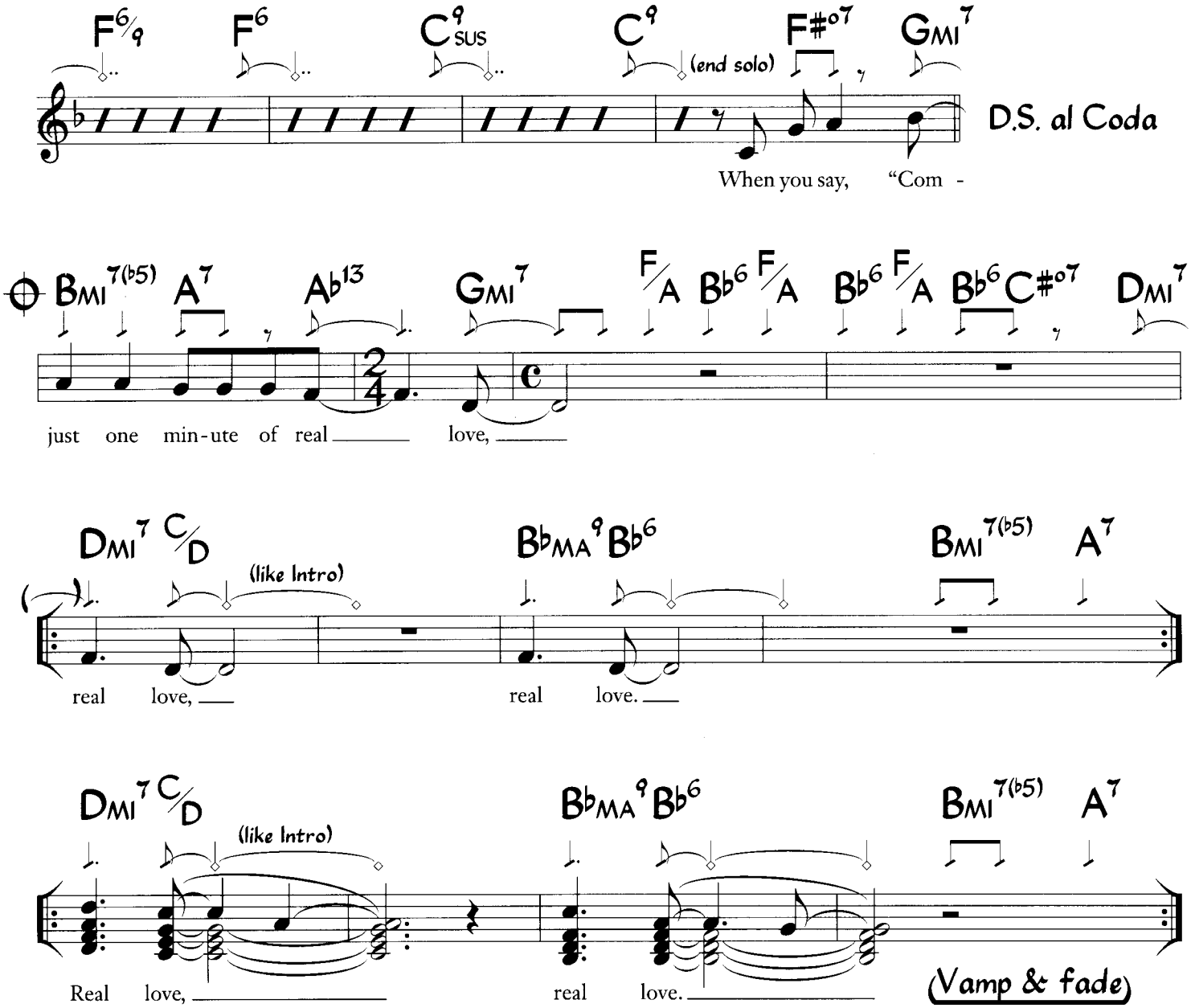
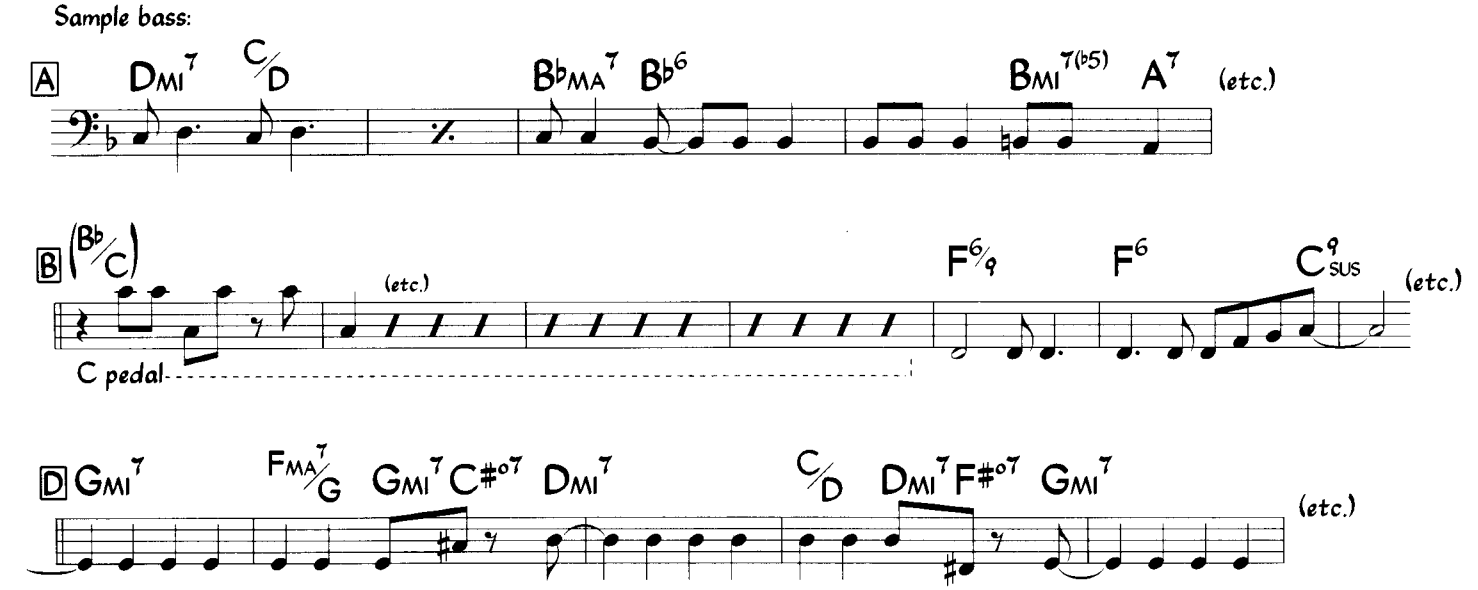

B
back in my mem-o - ry, place where it was all ver-y right, so ver-y
C pedal
so ver - y nice.
(chorus, 8va b.)
nice, so ver - y nice.
(bass)
(bass etc.)
C
Here, dar - lin', stands an - oth - er ban - dit want-ing you. In and out your
life they come and they go. Your days and nights like a
wheel that turns, grind-in' down a se - cret part of you, deep in-side your
heart, that no - bod - y knows. When you say, "Com -
V.S. (turn page)


D
Gmi7
FMA7/G Gmi7 C#o7 Dmi7
C/D Dmi7 F#o7 Gmi7
("com)-fort me", — to an - y - one — who ap-proach-es, chalk -
Gmi7
FMA7/G Gmi7 C#o7 Dmi7
C/D Dmi7
in' up the hurt, you live and you learn. we live and we learn. Well, we've both —
F13 SUS F7 F13 SUS F7 F13 SUS F7 F13 SUS F7 Bb BbMA9 Bb BbMA9
— lived long e-nough to know — that we'd trade it all right — now for
(gtr. like Intro)
just one min-ute of real — love, — real love. —
Bmi7(b5) A7 Dmi7 C/D BbMA9 Bb6 Bmi7(b5) A7
(etc.)
Dmi7 C/D BbMA9 Bb6 Bmi7(b5) A7
Real love, — real love. —
Instr. solo
E
F6/9 F6 C9 SUS C7 F#o7 Gmi7
Gmi7 Dmi7/G C9 SUS C9 F6/9


F6/9 F6 Csus9 C9 F#o7 GMI7
(end solo)
D.S. al Coda
When you say, "Com -
BMI7(b5) A7 Ab13 GMI7 F/A Bb6 F/A Bb6 F/A Bb6 C#o7 DMI7
just one min-ute of real love,
DMI7 C/D (like Intro)
BbMA9 Bb6 BMI7(b5) A7
real love, real love.
DMI7 C/D (like Intro)
BbMA9 Bb6 BMI7(b5) A7
Real love, real love.
(Vamp & fade)

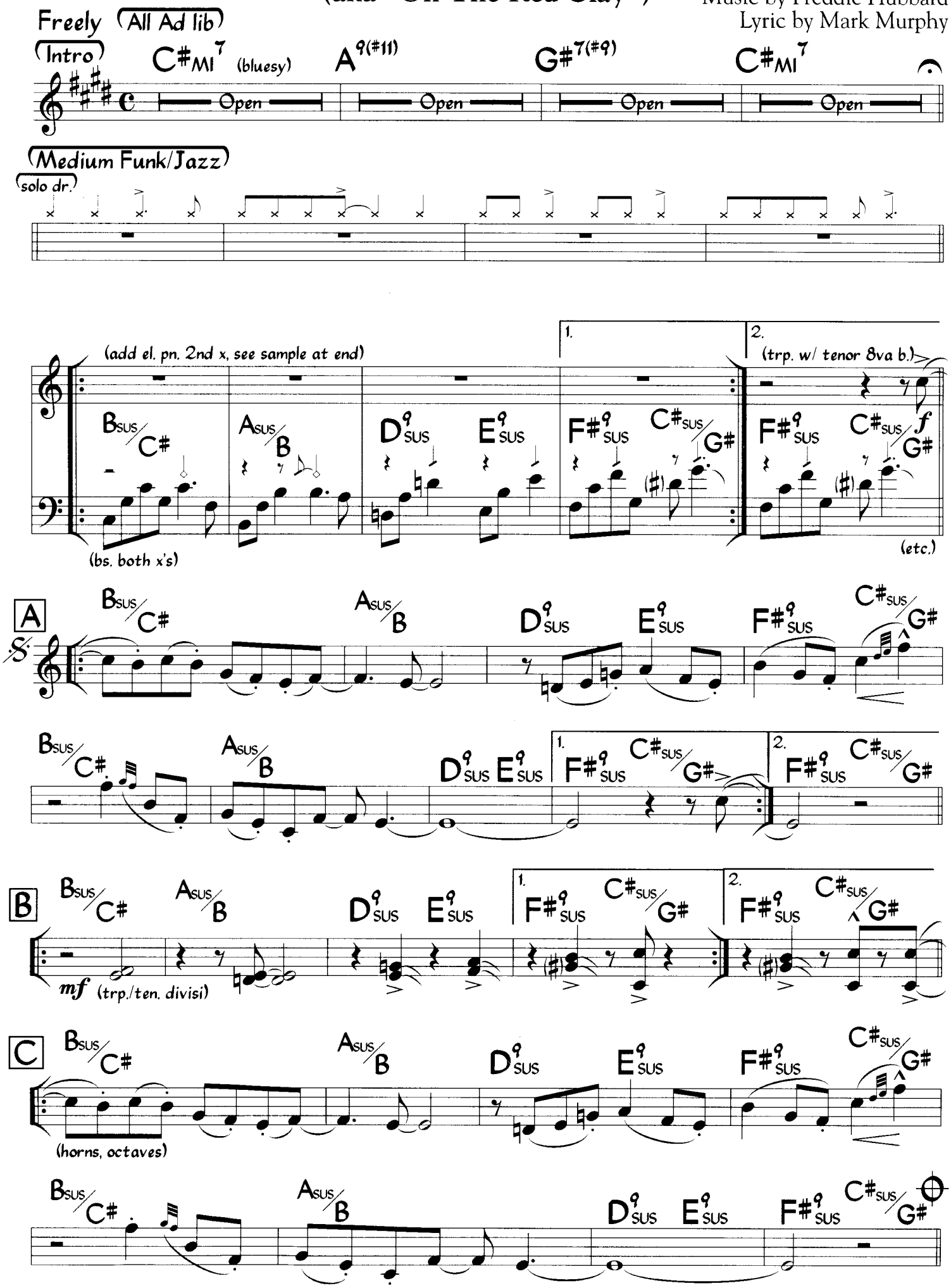
Sample bass:


A DMI7 C/D BbMA7 Bb6 BMI7(b5) A7 (etc.)
B (Bb/C) (etc.)
C pedal
F6/9 F6 Csus9 (etc.)
D GMI7 FMA7/G GMI7 C#o7 DMI7 C/D DMI7 F#o7 GMI7 (etc.)

Red Clay

(aka "On The Red Clay")

Music by Freddie Hubbard
Lyric by Mark Murphy



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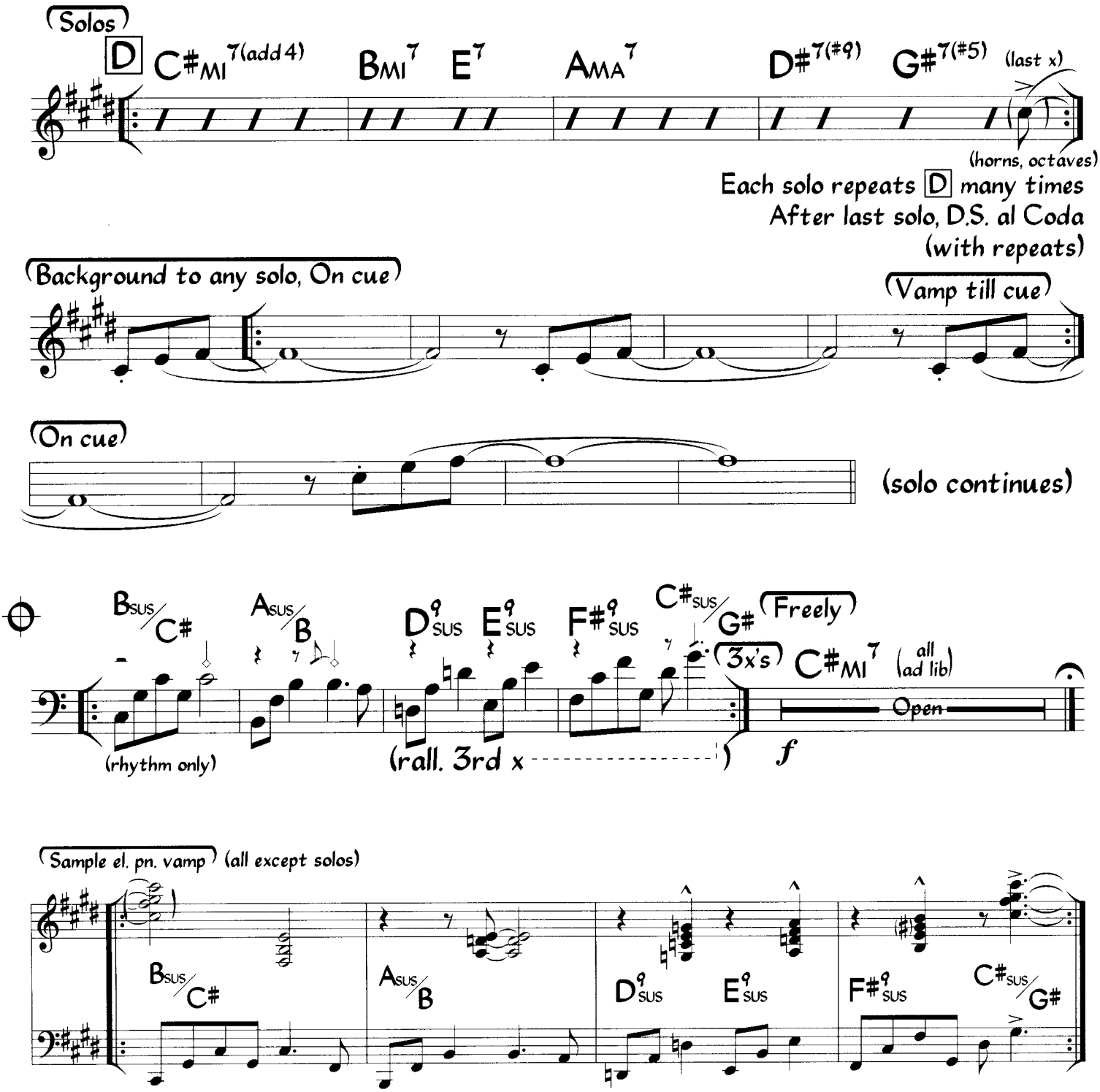


Mark Murphy's lyric to "On The Red Clay":

Screen door slappin' somewhere on the side porch,
A sleepy mornin' way out in the boondocks,
Stories are bein' told on the red clay.

Red clay's where we came from to begin with
And where we're goin' when time comes for splittin'.
Sounds are bein' dug on the red clay.

Movin', always groovin'.
Mornin', midnight, sleep tight.

Someone's playin' somethin' on the back step.
The happy faces look out of the windows.
Always is somethin' good on the red clay.

Waitin' for the paper in the evenin',
You watch the roses climb out of their earth beds.
Life is bein' lived on the red clay.

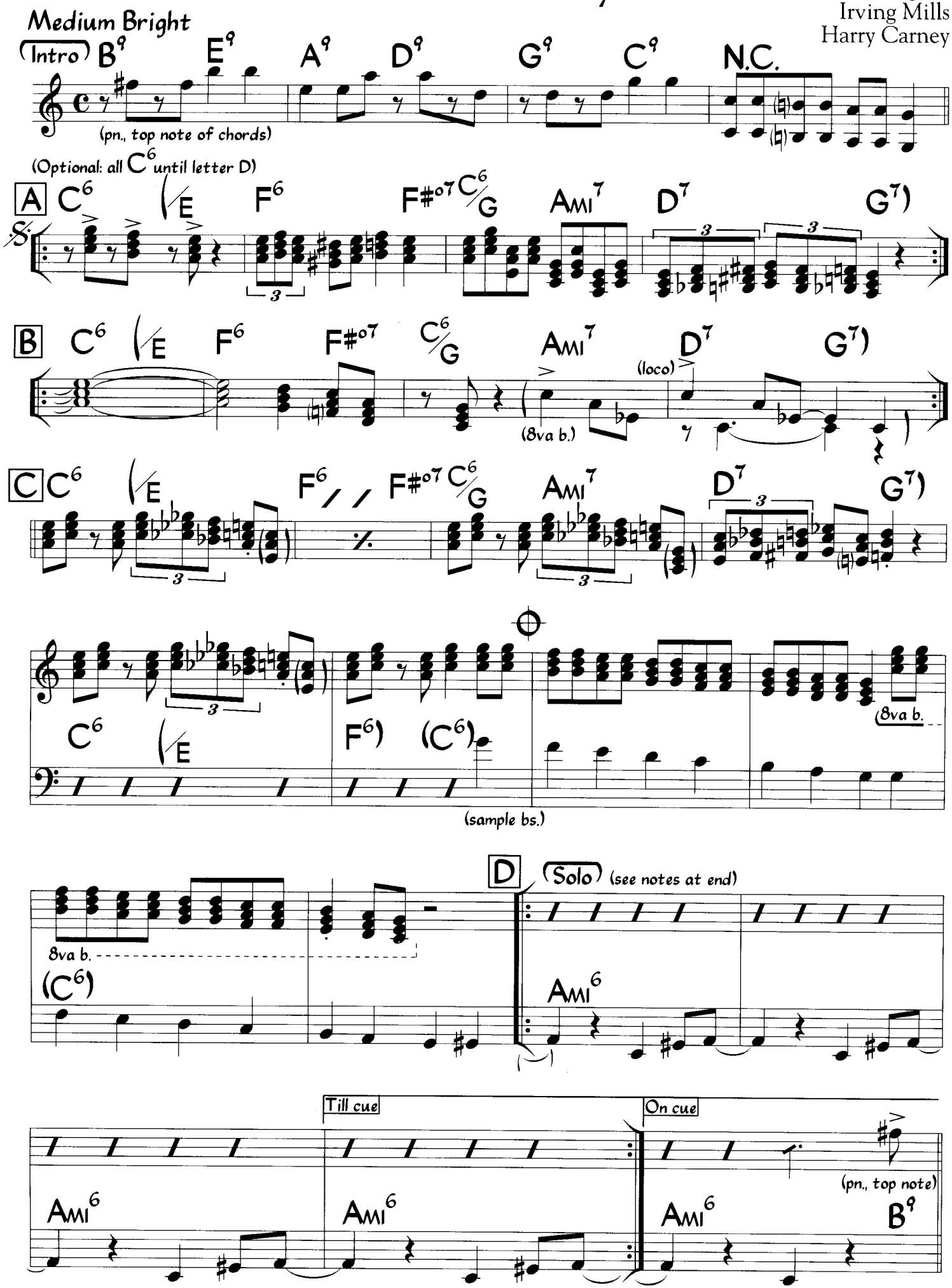
Smoothin' down my baby when she's tired out.
I tell her fun things and watch her start smilin'.
Nobody bein' sad on my red clay.

Your move, my move, check me.
He moves, they move, dig me?

Red clay's just the dirt, but it's alive, son.
So what you doin' just sittin' there goofin'?
Always a lot to do on the red clay.

Rockin' In Rhythm

Duke Ellington
Irving Mills
Harry Carney



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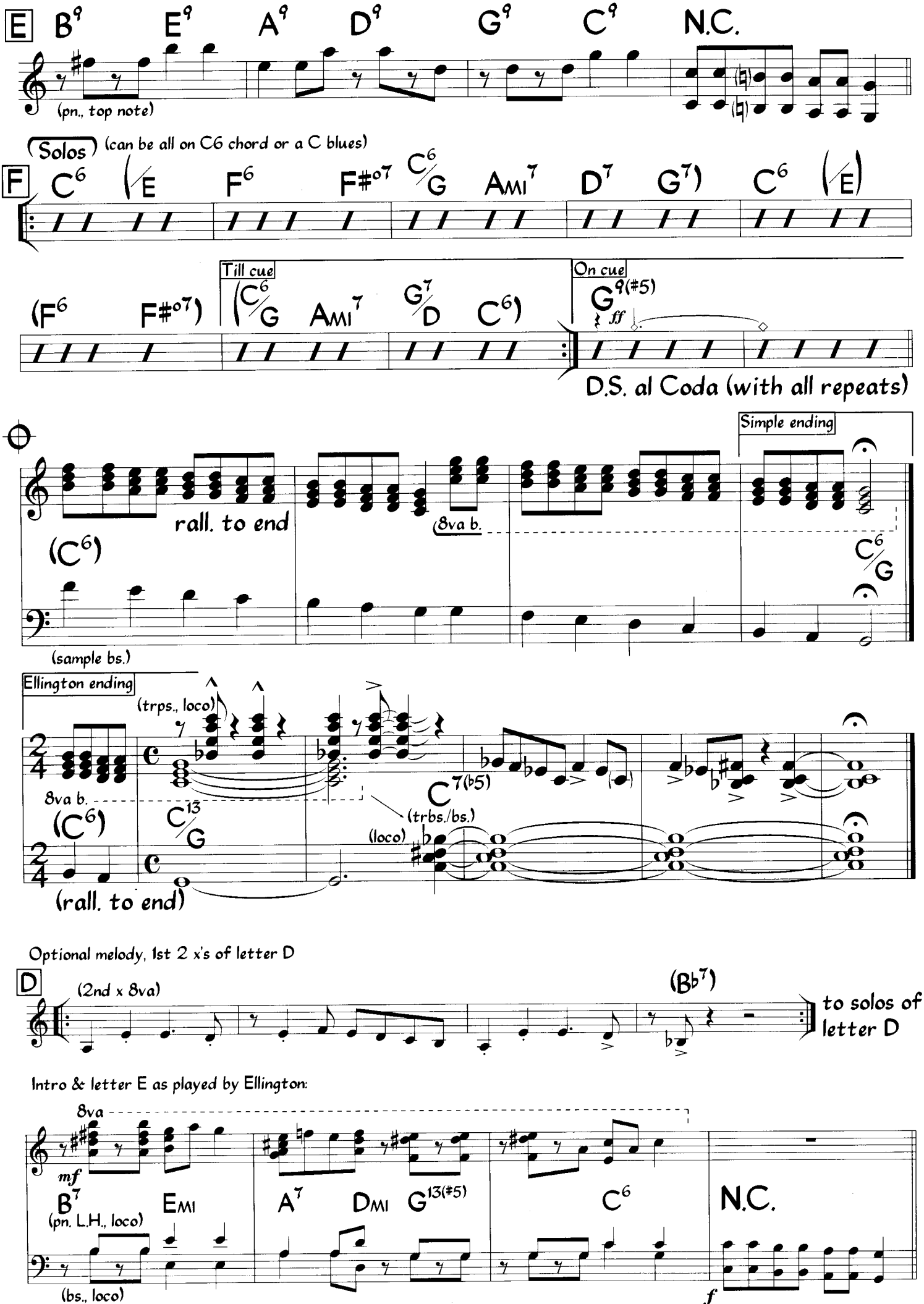
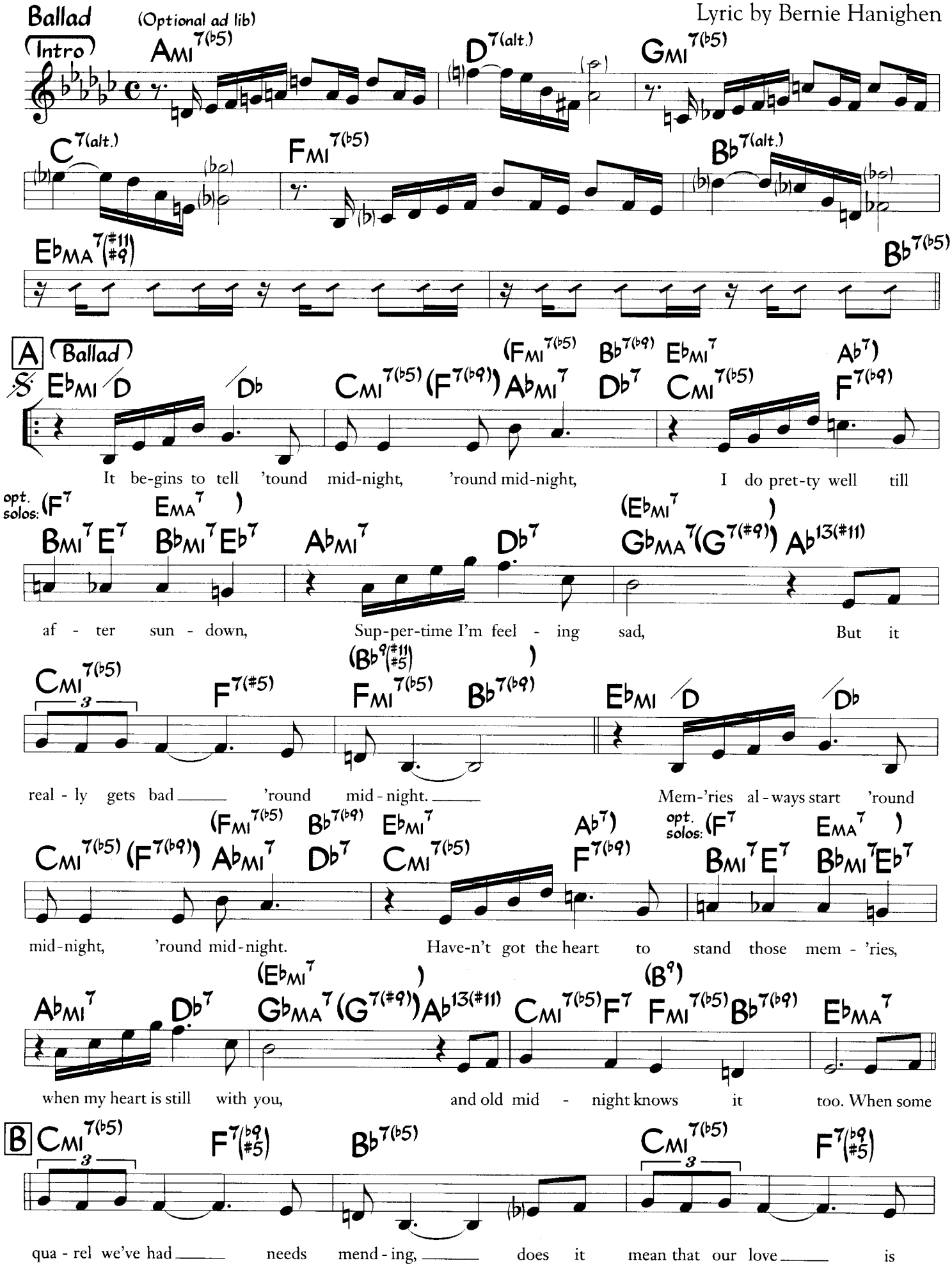

E
B9
E9
A9
D9
G9
C9
N.C.
(pn., top note)
Solos
(can be all on C6 chord or a C blues)
F
C6
E
F6
F#o7
C6/G
Ami7
D7
G7)
C6
E
(F6
F#o7)
Till cue
(C6/G
Ami7
G7/D
C6)
On cue
G9(#5)
ff
D.S. al Coda (with all repeats)
Simple ending
rall. to end
(C6)
(8va b.
C6/G
(sample bs.)
Ellington ending
(trps., loco)
8va b.
(C6)
C13/G
C7(b5)
(trbs./bs.)
(loco)
(rall. to end)
Optional melody, 1st 2 x's of letter D
D
(2nd x 8va)
(Bb7)
to solos of letter D
Intro & letter E as played by Ellington:
8va
mf
B7
(pn. L.H., loco)
Emi
A7
Dmi
G13(#5)
C6
N.C.
(bs., loco)
f

'Round Midnight

Music by Thelonious Monk
& Cootie Williams
Lyric by Bernie Hanighen



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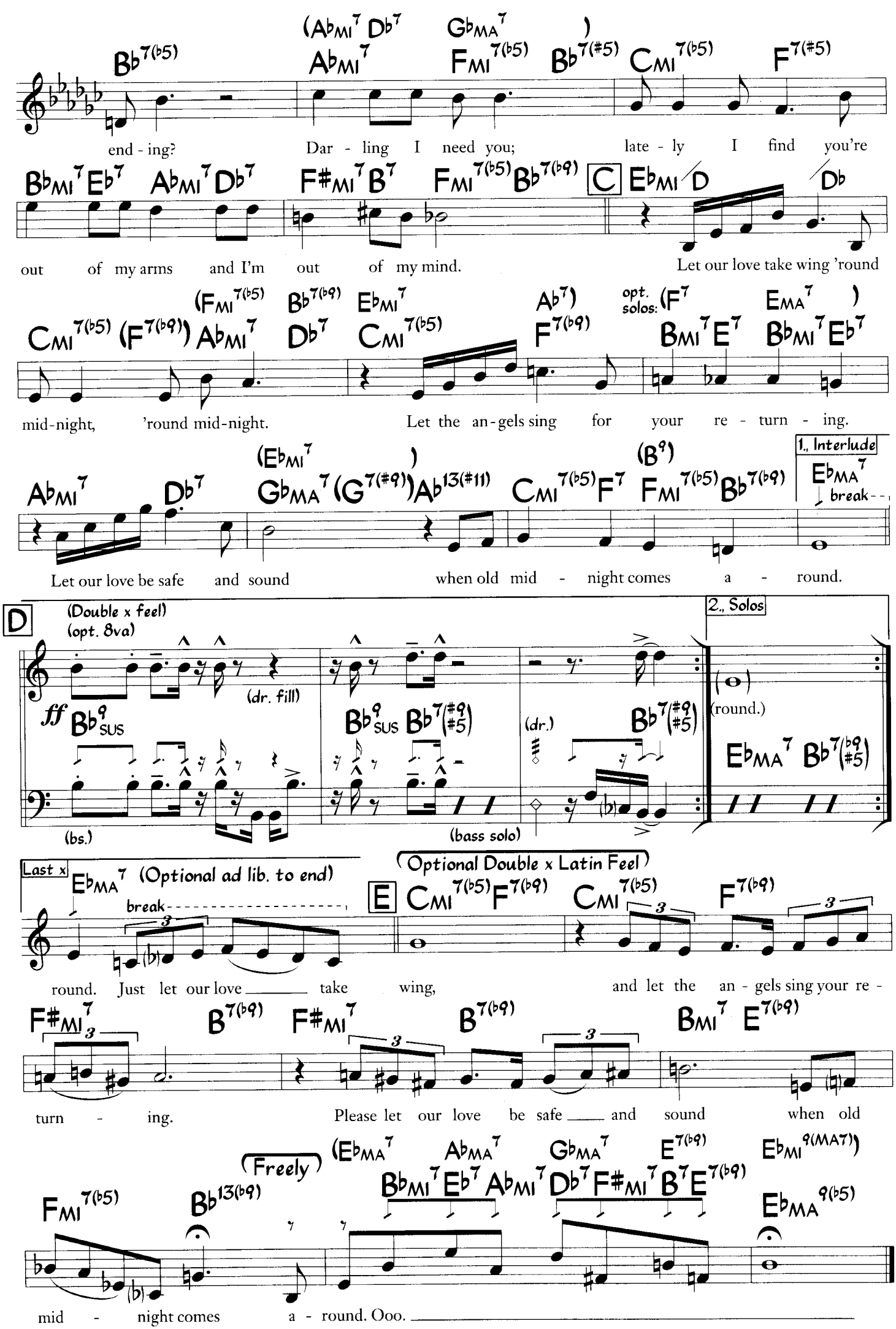


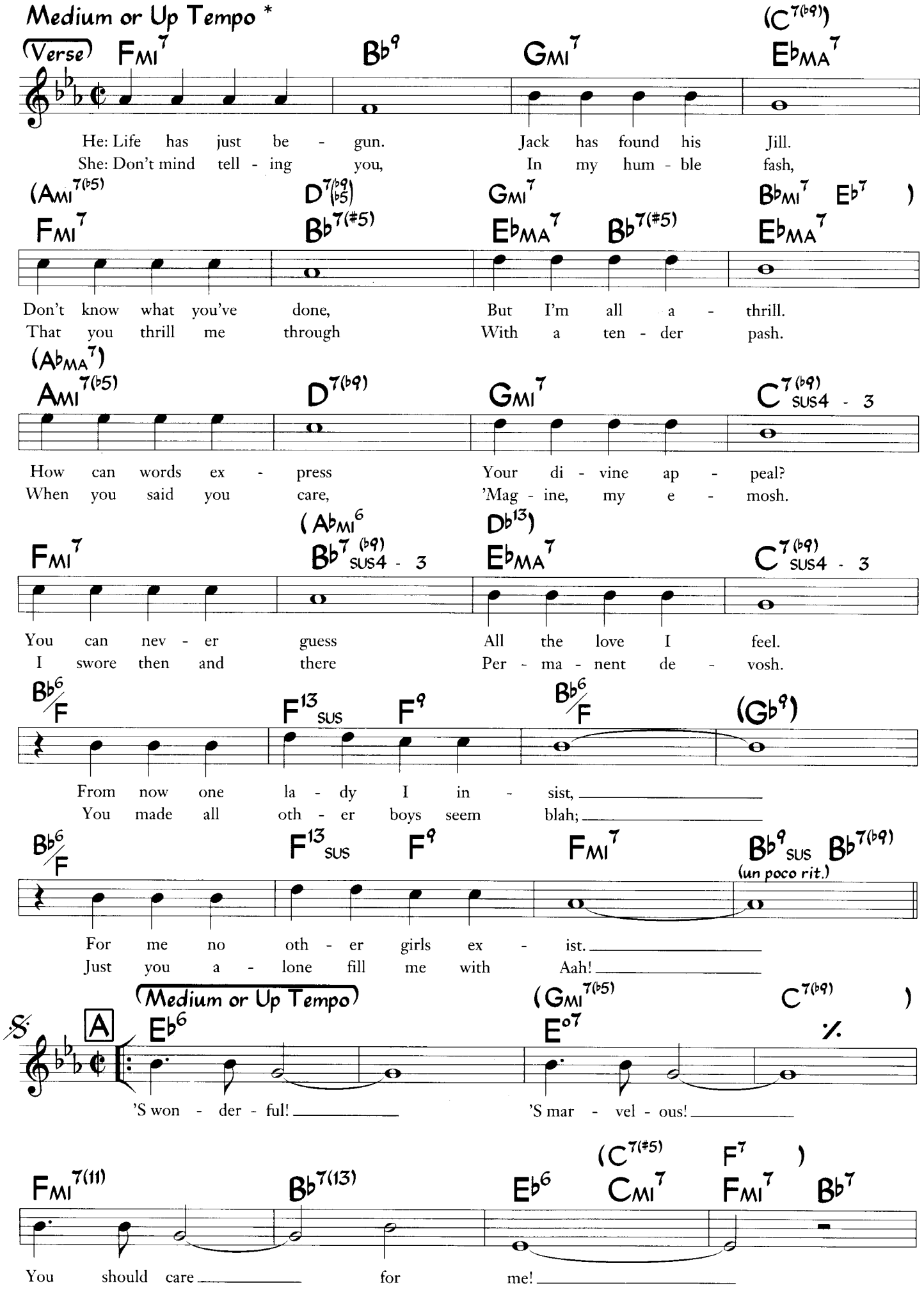
There are many different versions of this tune. The Intro, Interlude and "Last x" ending are optional.

'S Wonderful

(from "Funny Face")

George Gershwin
Ira Gershwin

Medium or Up Tempo *



* The verse is sometimes performed freely.

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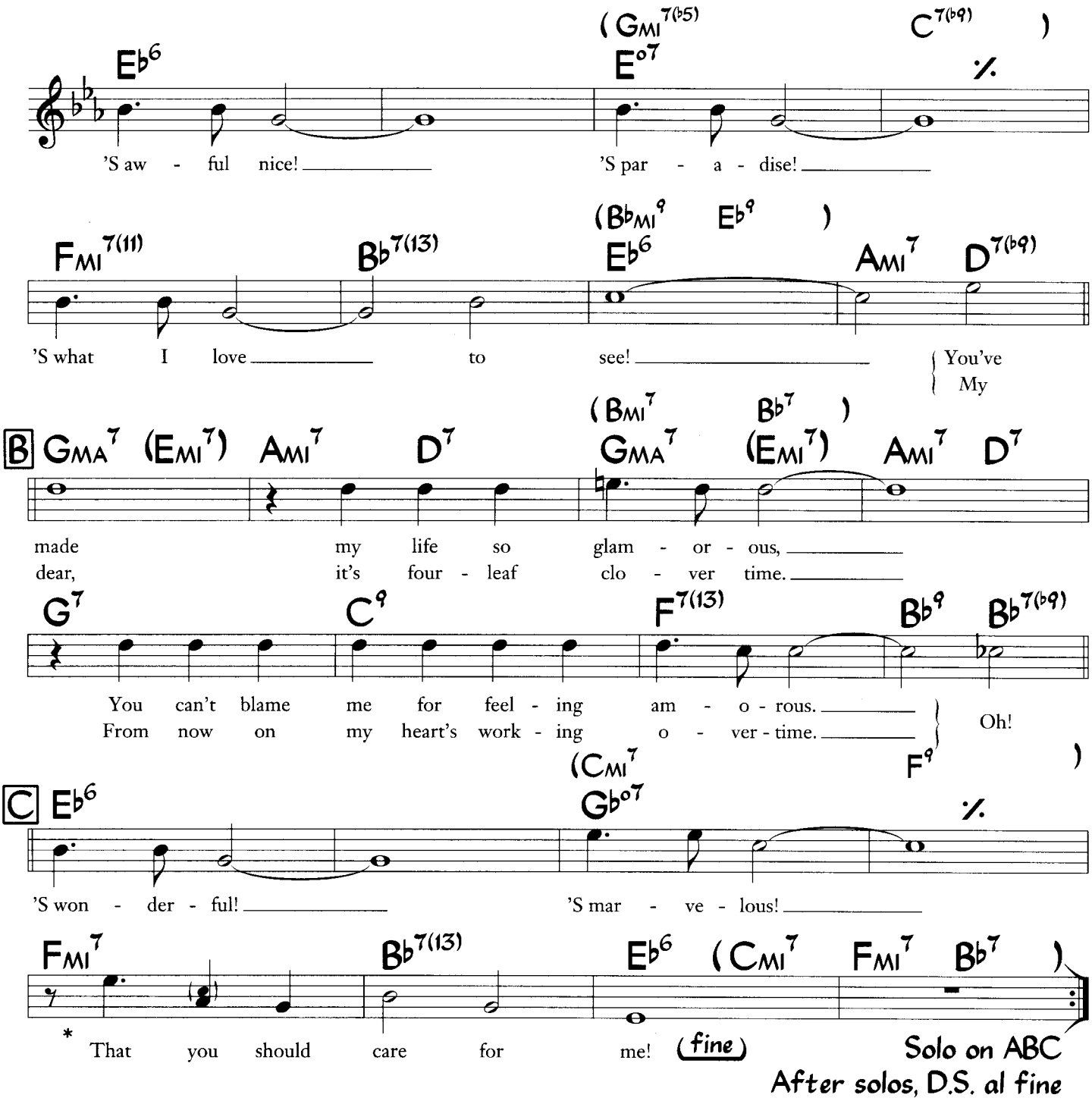
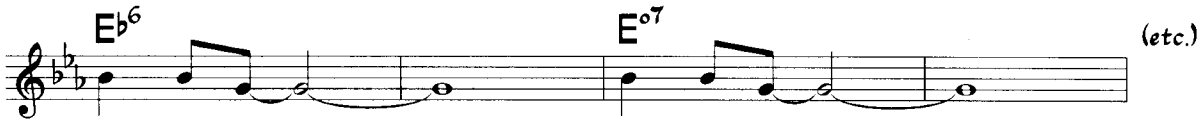
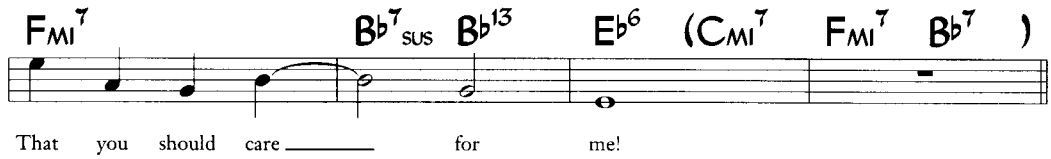


Jazz performers often alter the phrasing like this:

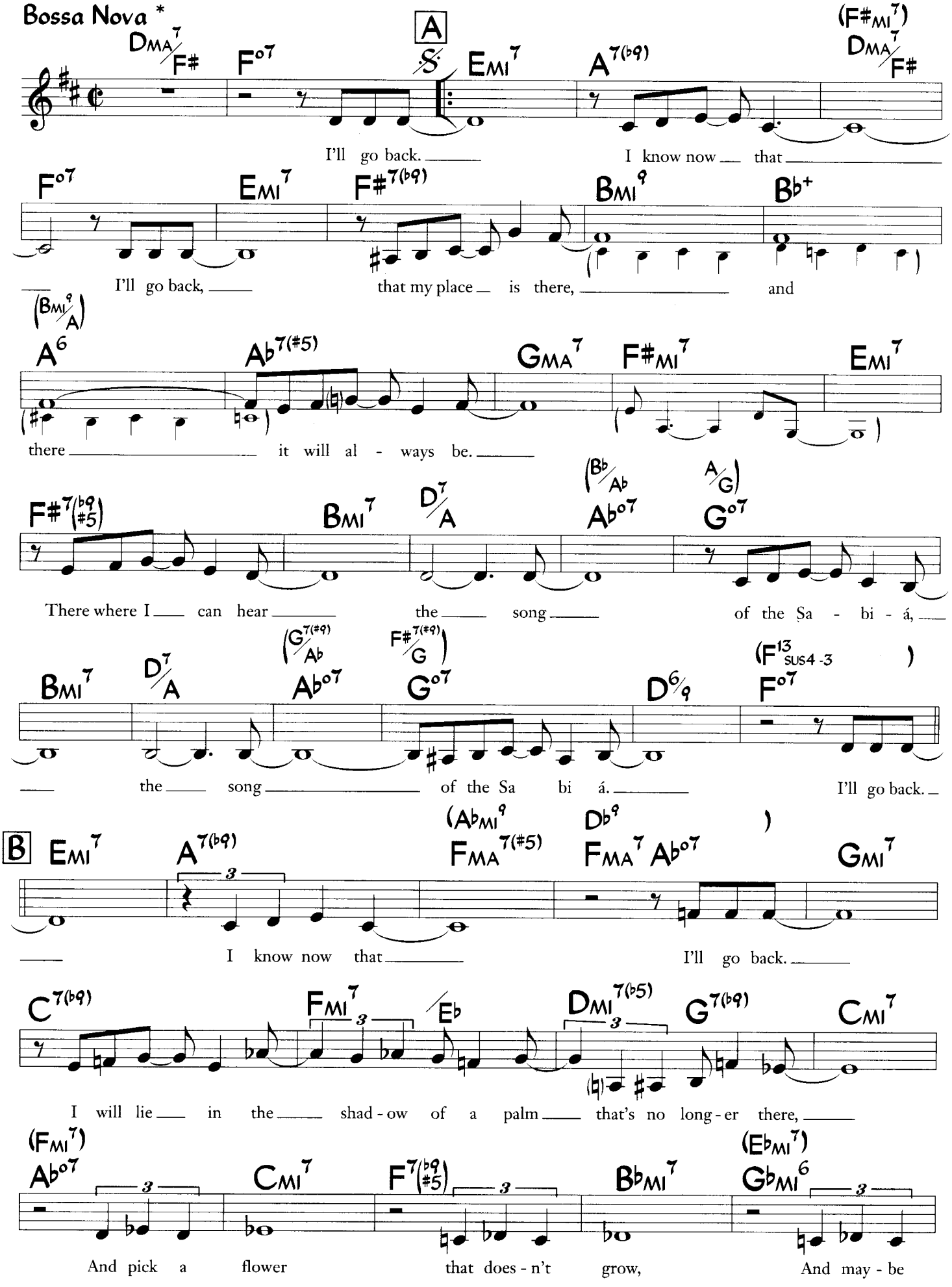


* The last four bars are most often played as written in the chart. They were originally written as follows:



Sabiá
(Song Of The Sabiá)

Music by Antonio Carlos Jobim
Portuguese Lyric by Chico Buarque
English lyric by Norman Gimbel



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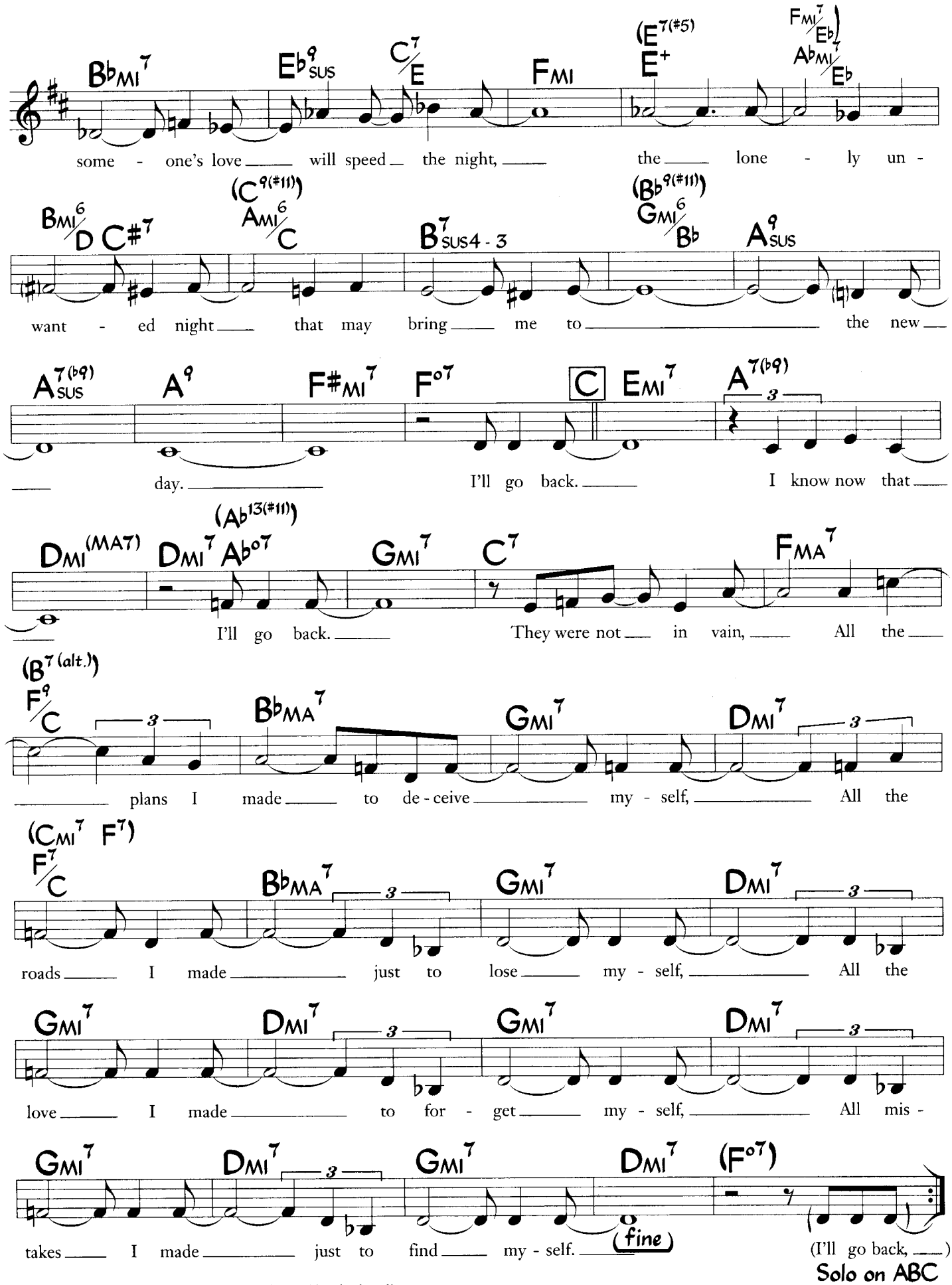


*Cedar Walton plays this with a jazz feel in 2 (for the head).

(Portuguese lyric)

Vou voltar, Sei que ainda, vou voltar.
Para o meu lugar Foi lá
E é, ainda, lá, Que eu hei de ouvir cantar
Uma sabiá, Cantar uma sabiá.

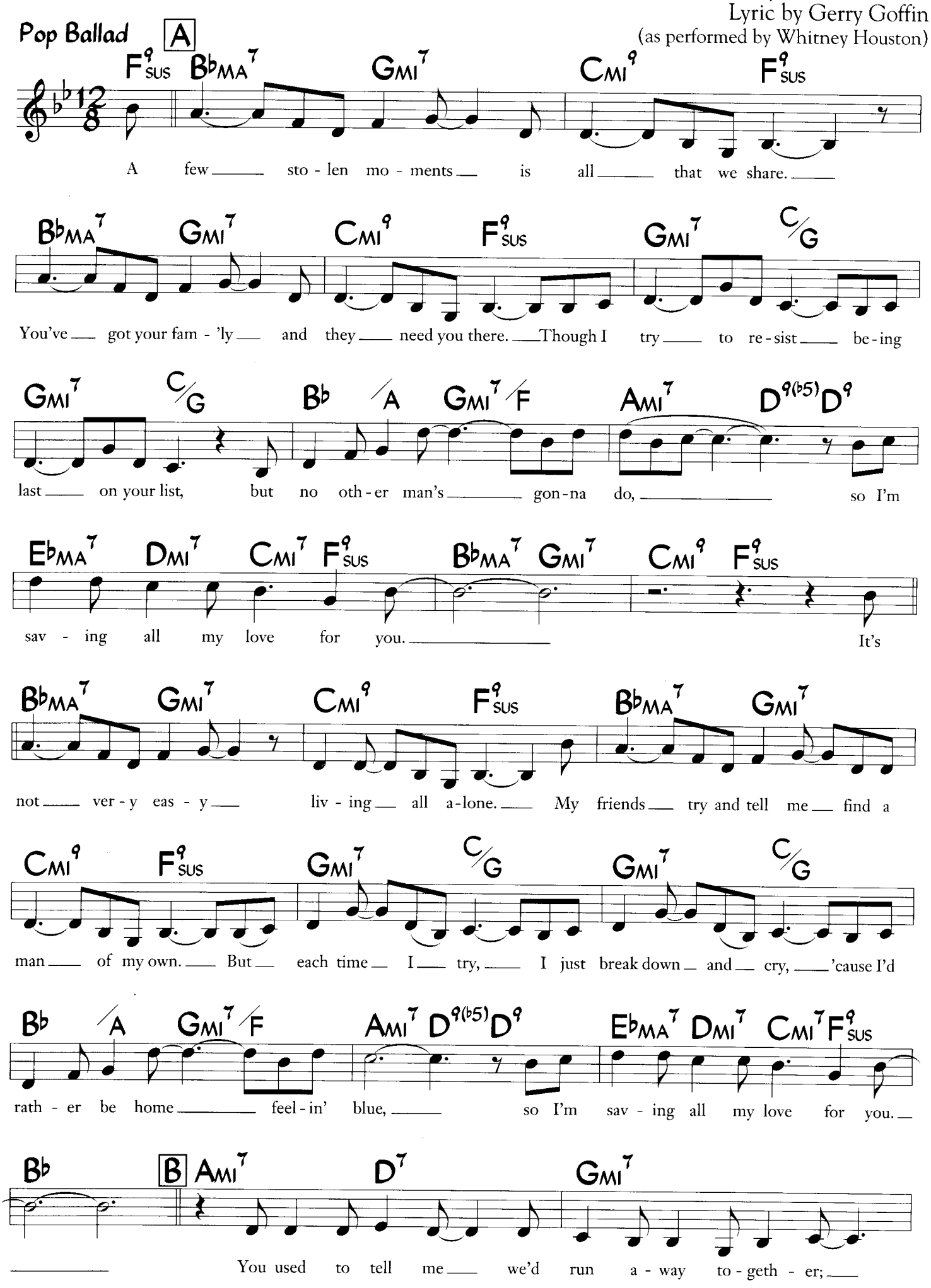
Vou voltar, Sei que ainda, vou voltar.
Vou deitar à sombra de uma palmeira
Que já não dá, Colher a flor que já não dá,
E algum amor Talvez, possa espantar
As noites que eu não queria
E anunciar o dia.

Vou voltar, Sei que ainda, vou voltar.
Não vai ser em vão,
Que fiz tantos planos de me enganar,
Como fiz enganos de me encontrar,
Come fiz estradas de me peridr,
Fiz de tudo e nada de te exquecer.

Saving All My Love For You

Music by Michael Masser
Lyric by Gerry Goffin
(as performed by Whitney Houston)

Pop Ballad



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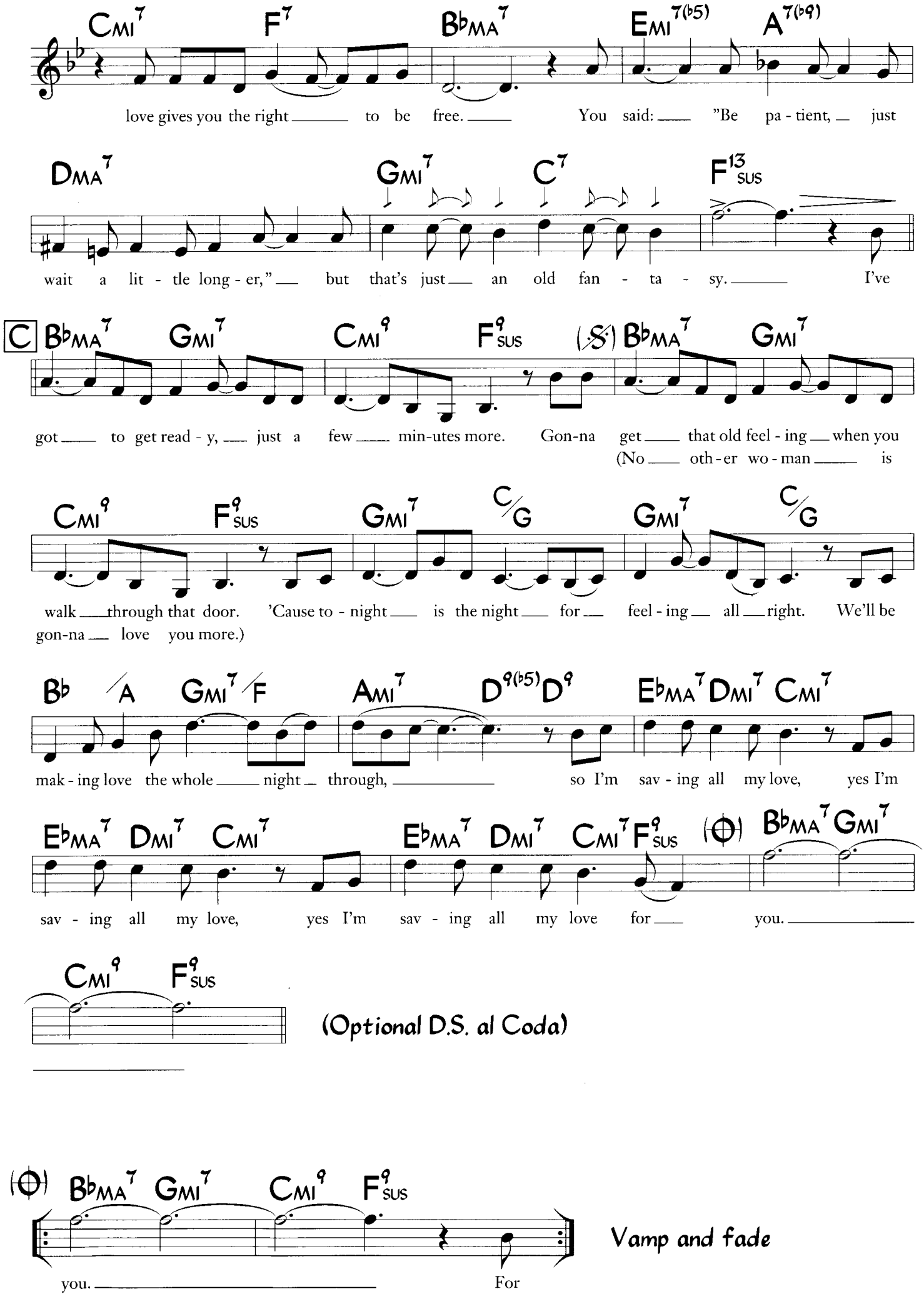
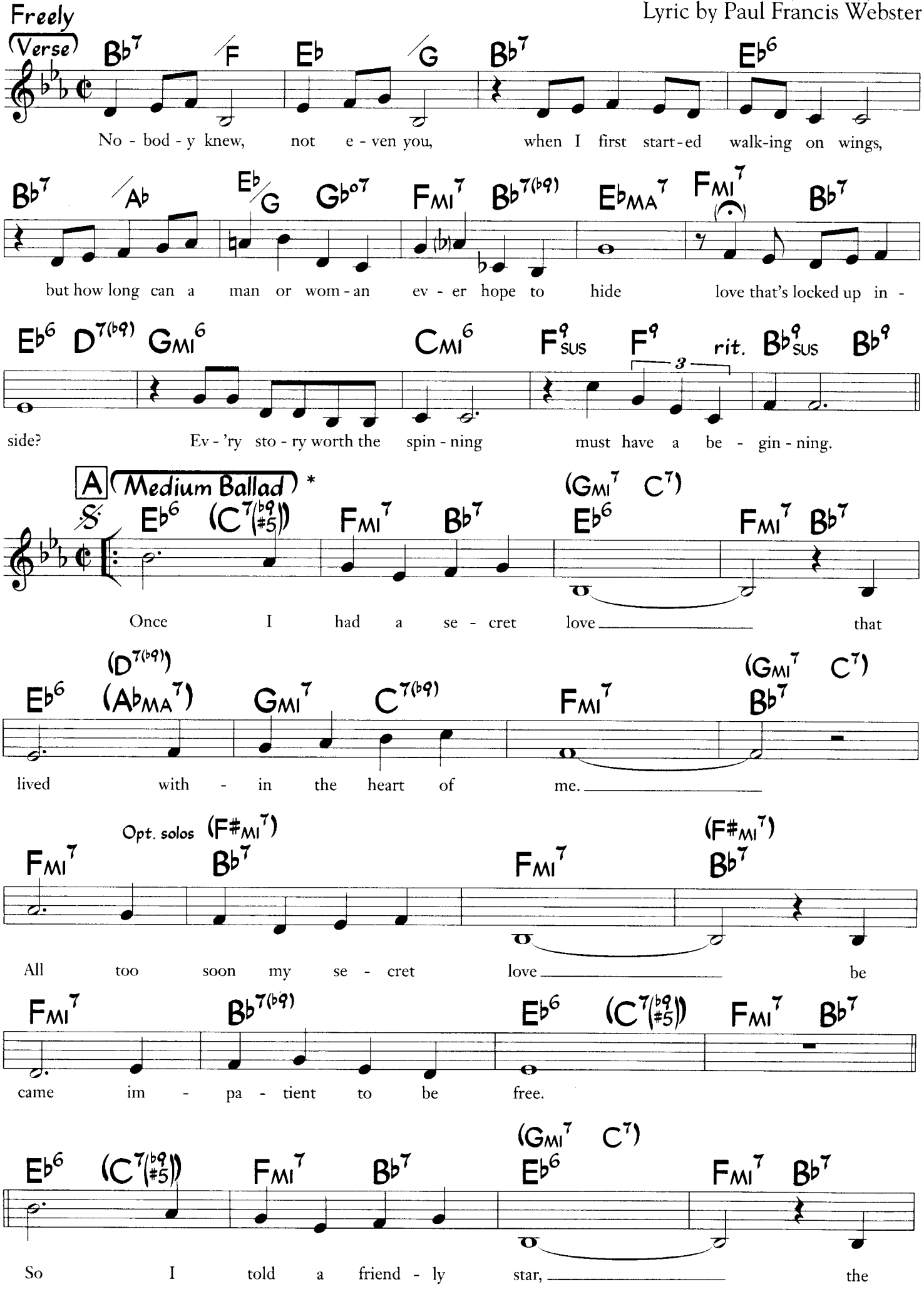

CMI7 F7 BbMA7 EMI7(b5) A7(b9)
love gives you the right to be free. You said: "Be pa - tient, just
DMA7 GMI7 C7 F13 SUS
wait a lit - tle long - er," but that's just an old fan - ta - sy. I've
C BbMA7 GMI7 CMI9 F9 SUS (S) BbMA7 GMI7
got to get read - y, just a few min-utes more. Gon-na get that old feel - ing when you
(No oth-er wo - man is
CMI9 F9 SUS GMI7 C/G GMI7 C/G
walk through that door. 'Cause to - night is the night for feel - ing all right. We'll be
gon-na love you more.)
Bb /A GMI7 /F AMI7 D9(b5) D9 EbMA7 DMI7 CMI7
mak - ing love the whole night through, so I'm sav - ing all my love, yes I'm
EbMA7 DMI7 CMI7 EbMA7 DMI7 CMI7 F9 SUS BbMA7 GMI7
sav - ing all my love, yes I'm sav - ing all my love for you.
CMI9 F9 SUS
(Optional D.S. al Coda)
BbMA7 GMI7 CMI9 F9 SUS
you. For
Vamp and fade

Secret Love

Music by Sammy Fain
Lyric by Paul Francis Webster



* Also performed Up Tempo.

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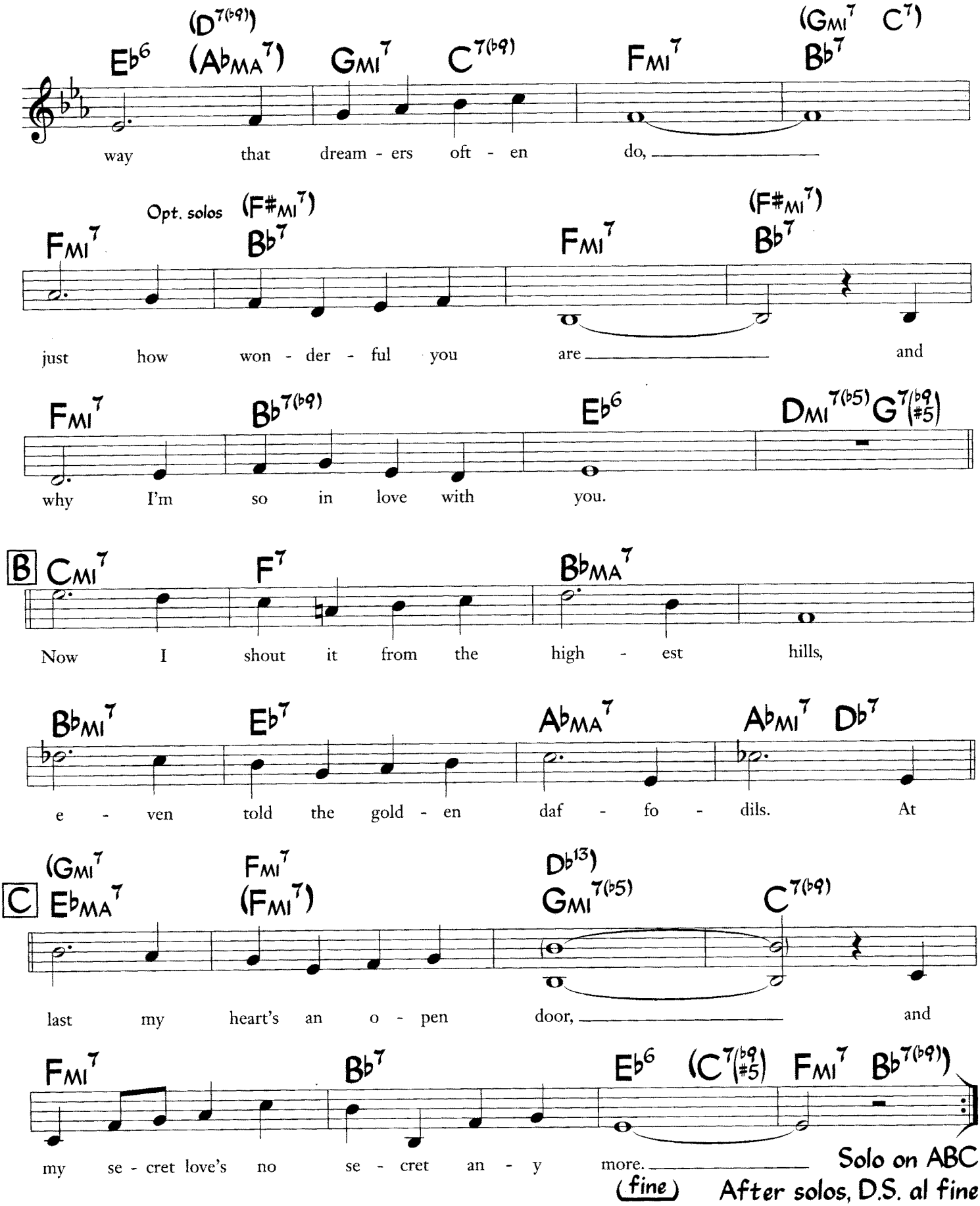
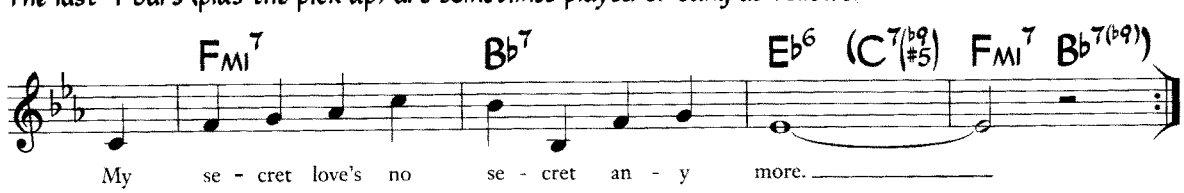


The last 4 bars (plus the pick-up) are sometimes played or sung as follows:

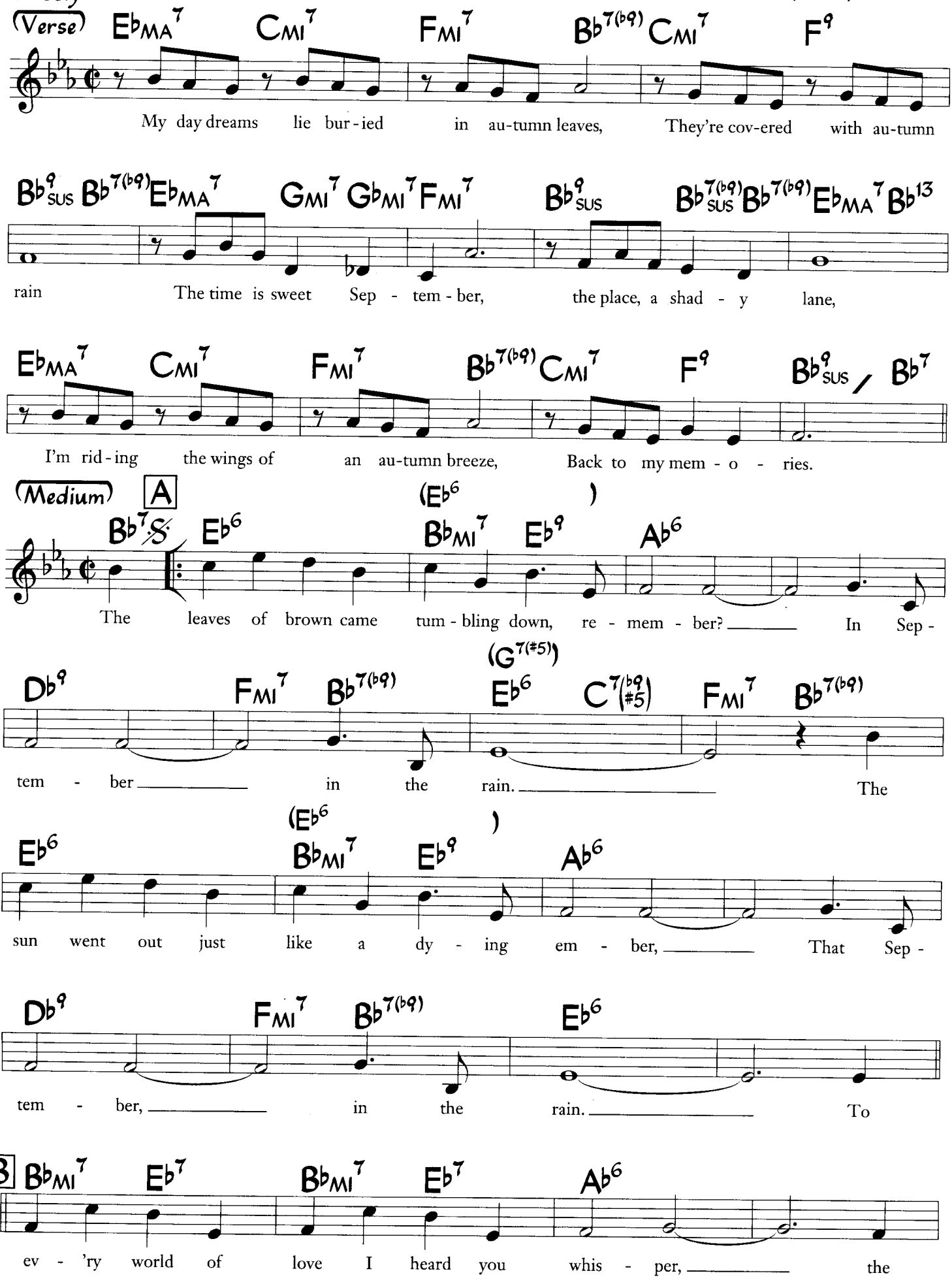


Bars 1-14 and 17-28 of letter A are often played over a B-flat pedal.

September In The Rain

(from "Gold Diggers of 1935")

Music by Harry Warren
Lyric by Al Dubin



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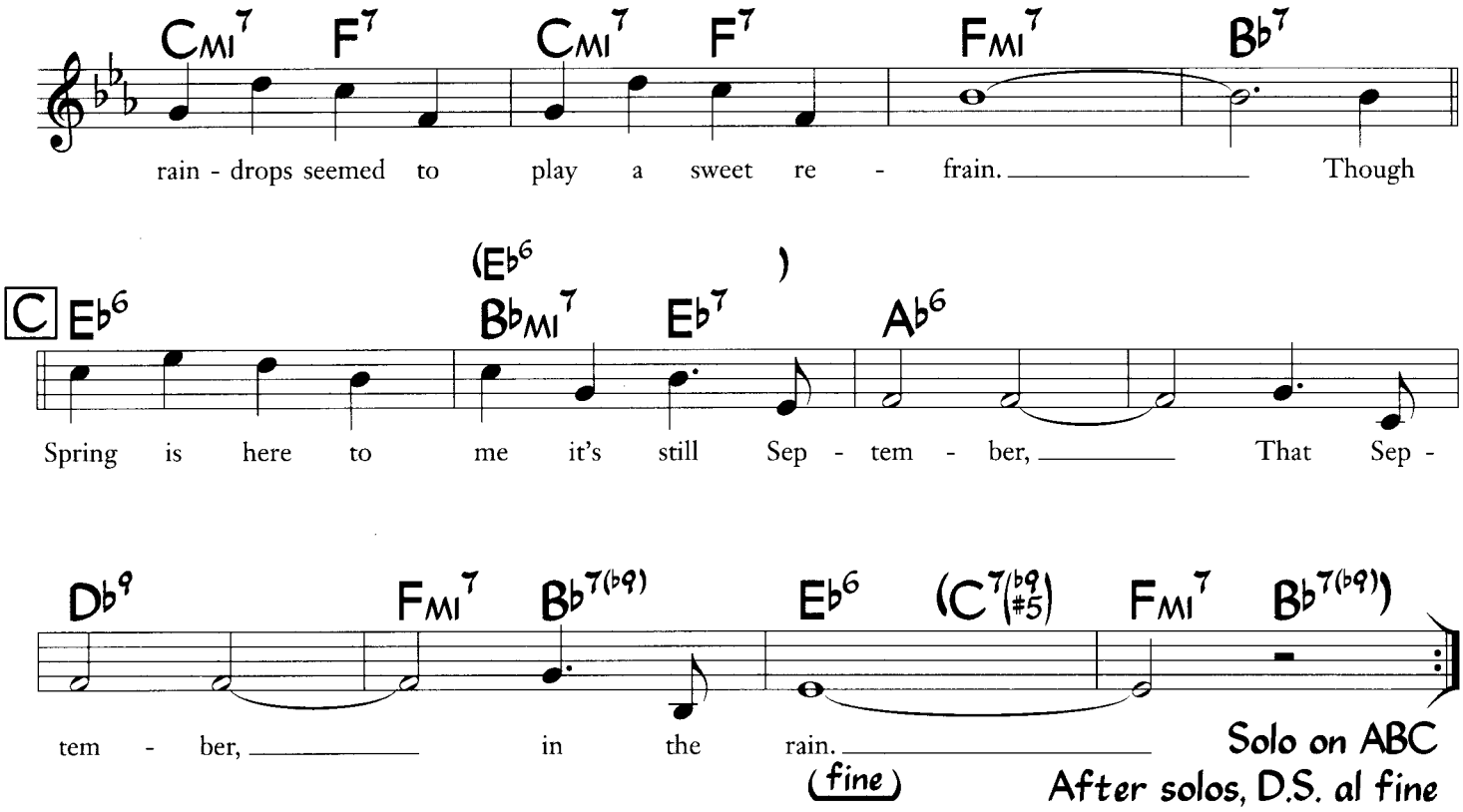
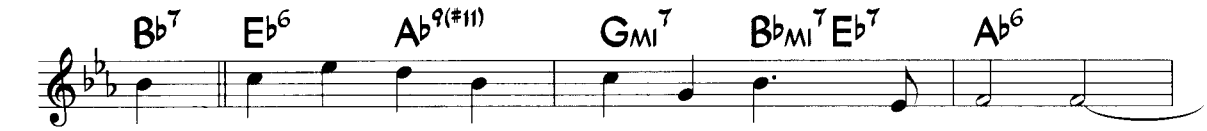


Alternate chords for letter A, bars 1-2 & 9-10, and letter C, bars 1-2:

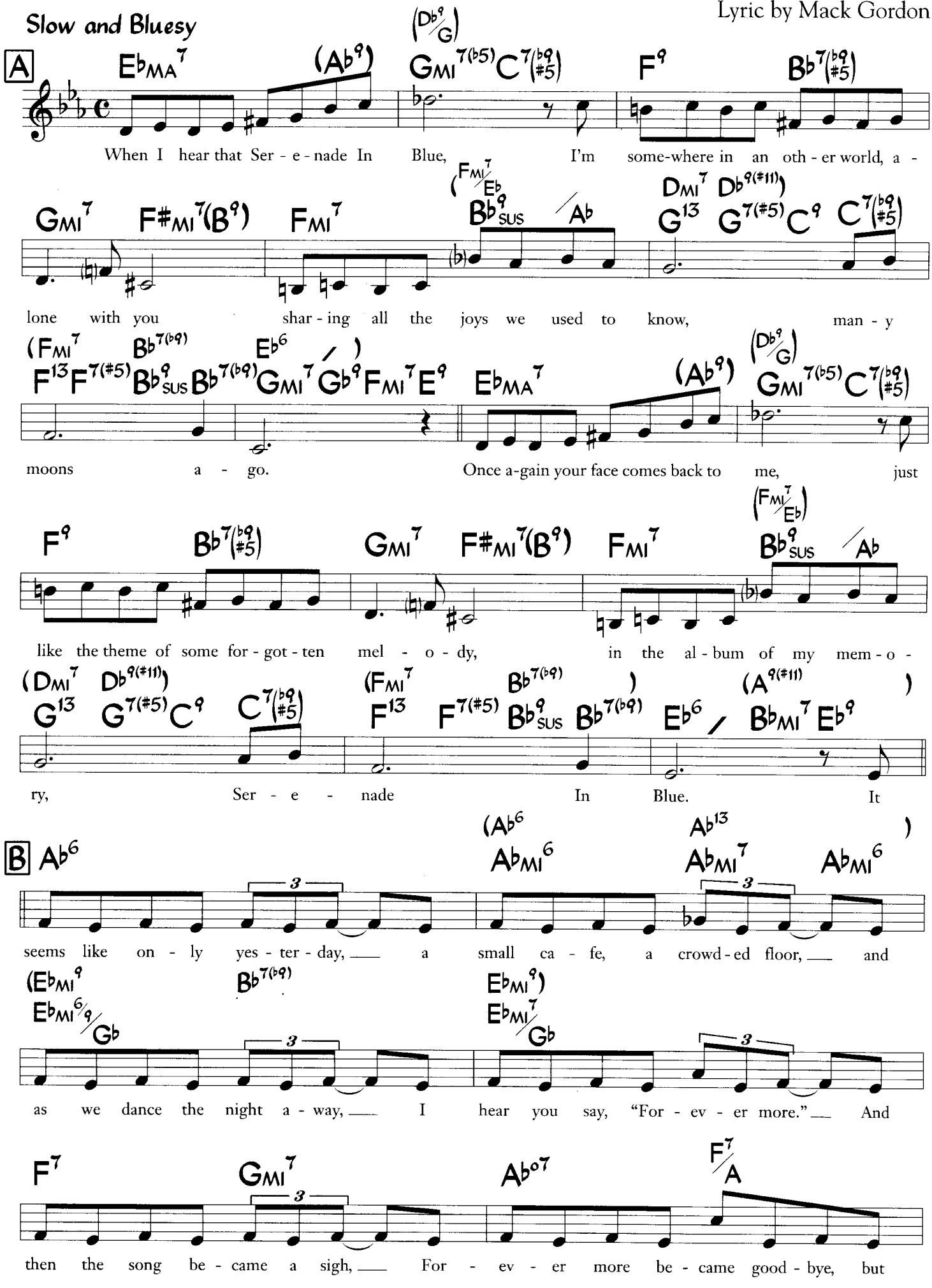


Serenade In Blue

(from "Orchestra Wives")

Music by Harry Warren
Lyric by Mack Gordon

Slow and Bluesy



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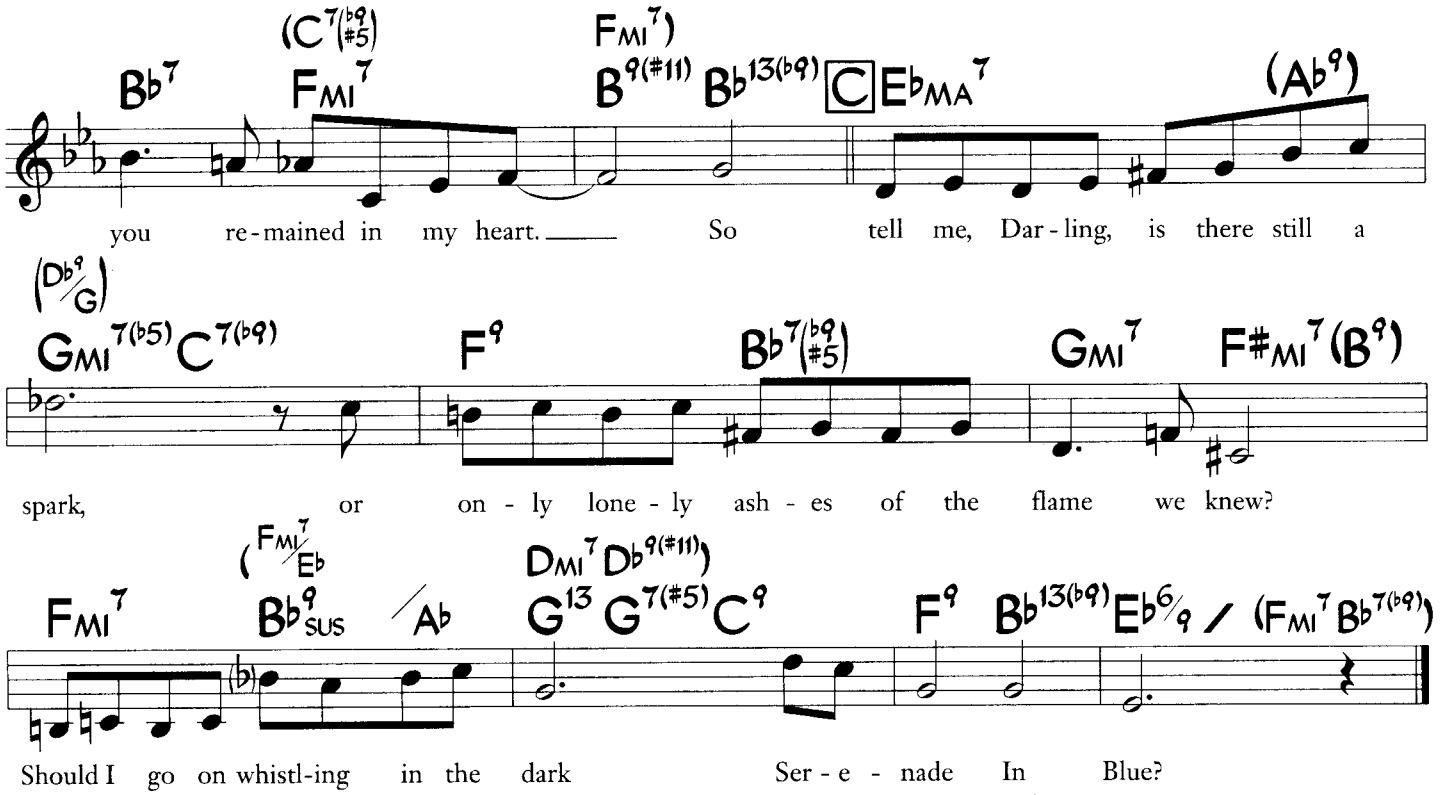
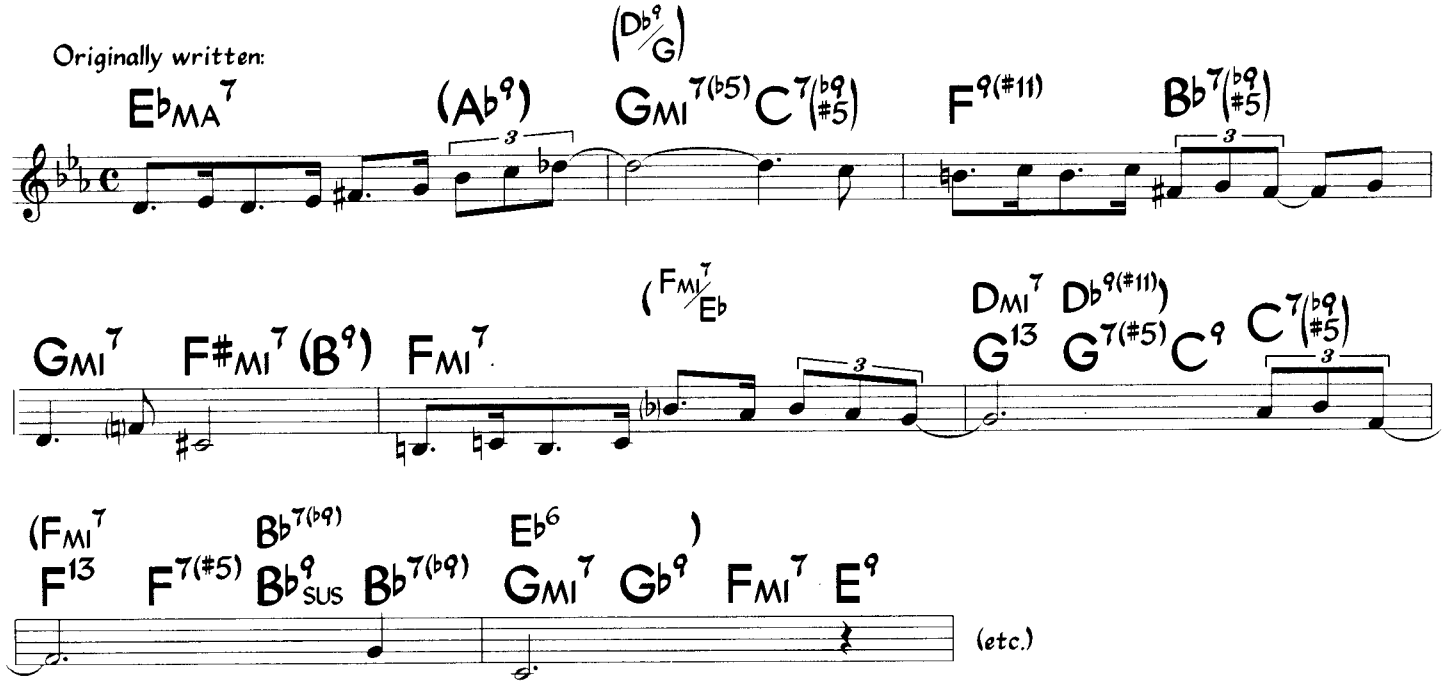
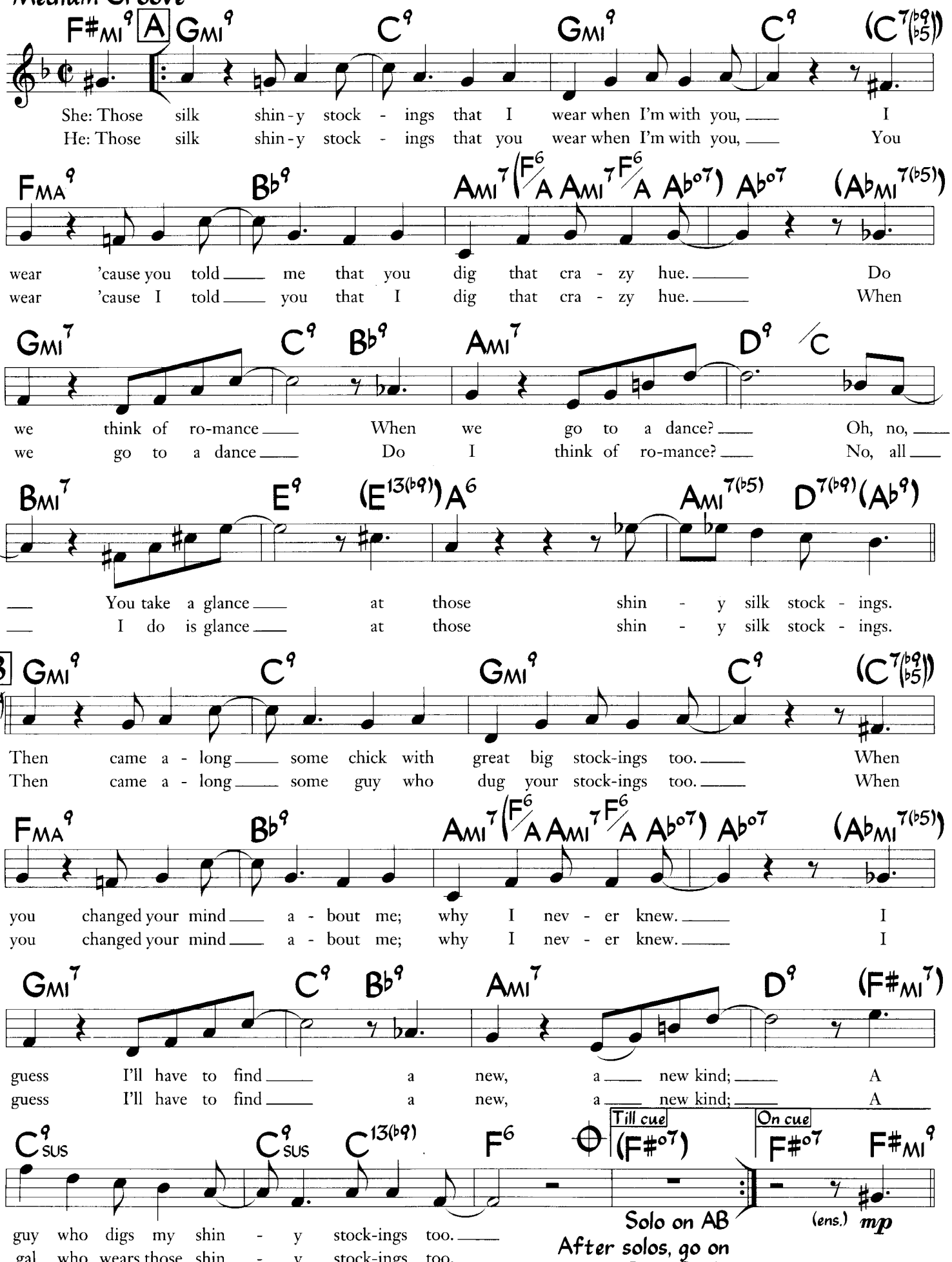

(C7(b9 #5)
Fmi7)
Bb7
Fmi7
B9(#11) Bb13(b9) C Ebma7
(Ab9)
you re-mained in my heart. So tell me, Dar-ling, is there still a
(Db9/G)
Gmi7(b5) C7(b9)
F9
Bb7(b9 #5)
Gmi7
F#mi7(B9)
spark, or on-ly lone-ly ash-es of the flame we knew?
(Fmi7/Eb
Dmi7 Db9(#11))
Fmi7
Bb9sus /Ab
G13 G7(#5) C9
F9
Bb13(b9) Eb6/9 / (Fmi7 Bb7(b9))
Should I go on whistl-ing in the dark Ser-e-nade In Blue?


Originally written:
(Db9/G)
Ebma7
(Ab9)
Gmi7(b5) C7(b9 #5)
F9(#11)
Bb7(b9 #5)
3
Gmi7
F#mi7(B9)
Fmi7
(Fmi7/Eb
Dmi7 Db9(#11))
G13 G7(#5) C9
C7(b9 #5)
(Fmi7
F13
F7(#5)
Bb7(b9)
Bb9sus
Bb7(b9)
Eb6
Gmi7
Gb9
Fmi7
E9
)
(etc.)

Shiny Stockings

Music by Frank Foster
Lyric by Ella Fitzgerald

Medium Groove



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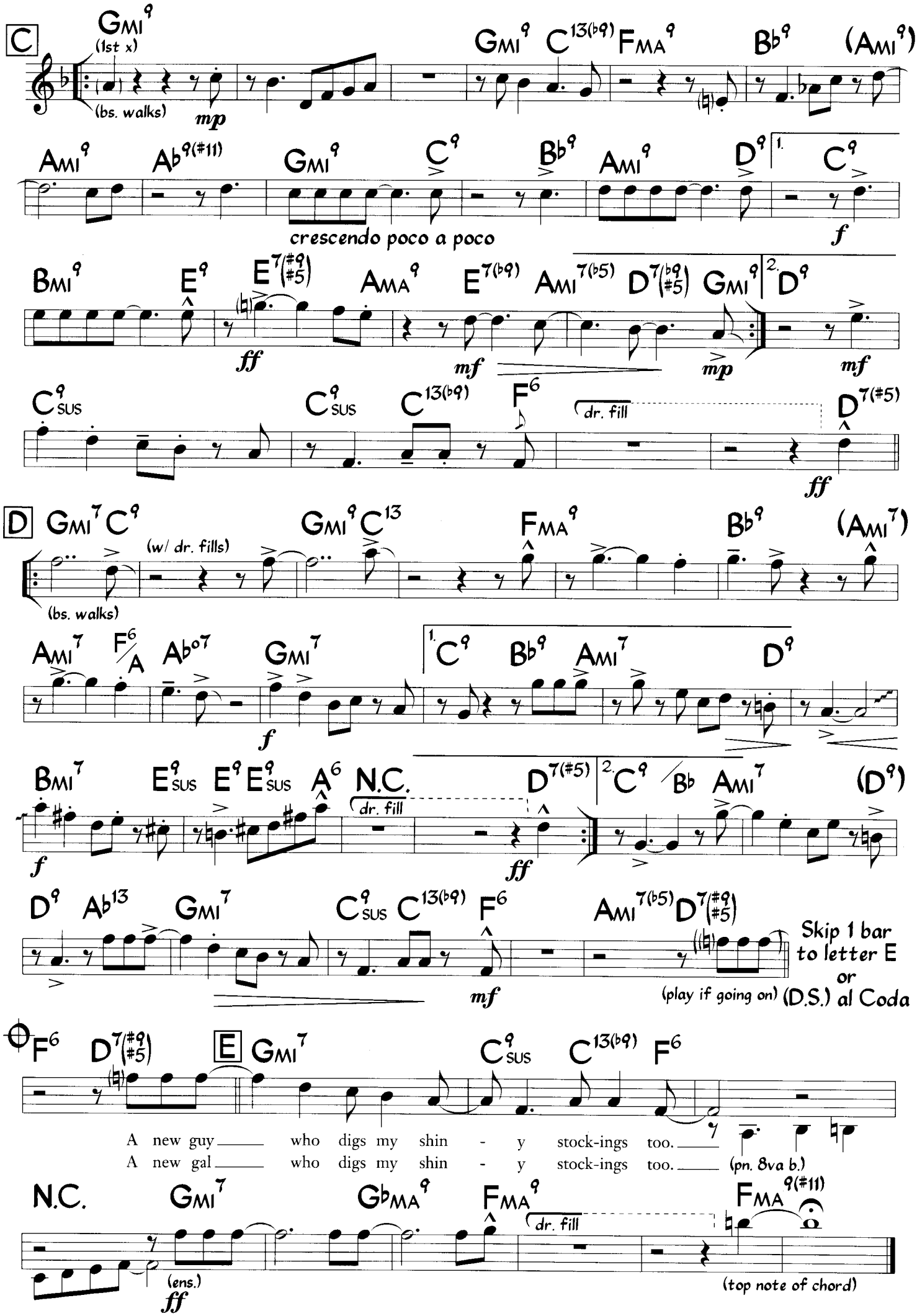

In Ella Fitzgerald's version the 1st ending of letter D is omitted. The D.S. al Coda is taken.

Since I Fell For You

Buddy Johnson

Bluesy Ballad or Freely*

(Verse) $E\flat MA^7$ CMI^7 FMI^7 $B\flat^9$ $E\flat MA^7$ CMI^7 FMI^9 $B\flat^9$

When you just give love and nev-er get love, You'd bet-ter let love de-part.

$B\flat MI^7$ $E\flat^{13}$ $A\flat MA^9$ $D\flat^9$ $C\flat^9$ $B\flat^9 sus$ $B\flat^9$

I know it's so and yet I know. I can't get you out of my heart.

(Bluesy Ballad)* $(C^{7(\flat 9)})$ $(C^{7(\flat 9)})$

S A $E\flat MA^7$ CMI^7 FMI^7 $B\flat^{7(\#9\ \#5)}$ $E\flat MA^7$ CMI^7

You made me leave my hap - py home,

FMI^7 $B\flat^9$ (A^9) $A\flat^9$ $G\flat^9$ F^7 $B\flat^9 sus$

You took my love and now you're gone Since I fell for

$(E\flat MA^7)$ $G^{7(\#5)}$ $C^{7(\flat 9)}$ F^7 $B\flat^9 sus$ (E^9) $(C^{7(\flat 9)})$ $E\flat MA^7$ CMI^7 FMI^7 $B\flat^{7(\#9\ \#5)}$

you. Love brings such mis - er - y and

$(C^{7(\flat 9)})$ $E\flat MA^7$ CMI^7 FMI^7 $B\flat^9$ (A^9) $A\flat^9$ $G\flat^9$

pain. I know I'll nev - er be the same

$(E\flat^6$ $E\flat^7/G$ $A\flat^7$ A^{o7} $E\flat^6/B\flat$ $B\flat MI^7$ $E\flat^7)$ F^7 $B\flat^9 sus$ $E\flat^6$ $B\flat MI^7$ $E\flat^7$

Since I fell for you. It's

$(E\flat MI^7$ $A\flat^7$ $E\flat MI^7$ $A\flat^7$ $E\flat MA^7$ CMI^7 $BMI^7)$

B $A\flat^9$ $D\flat^9$ $E\flat^7$ $B\flat MI^7$ $E\flat^7$

too bad, it's too sad But I'm in love with you. You

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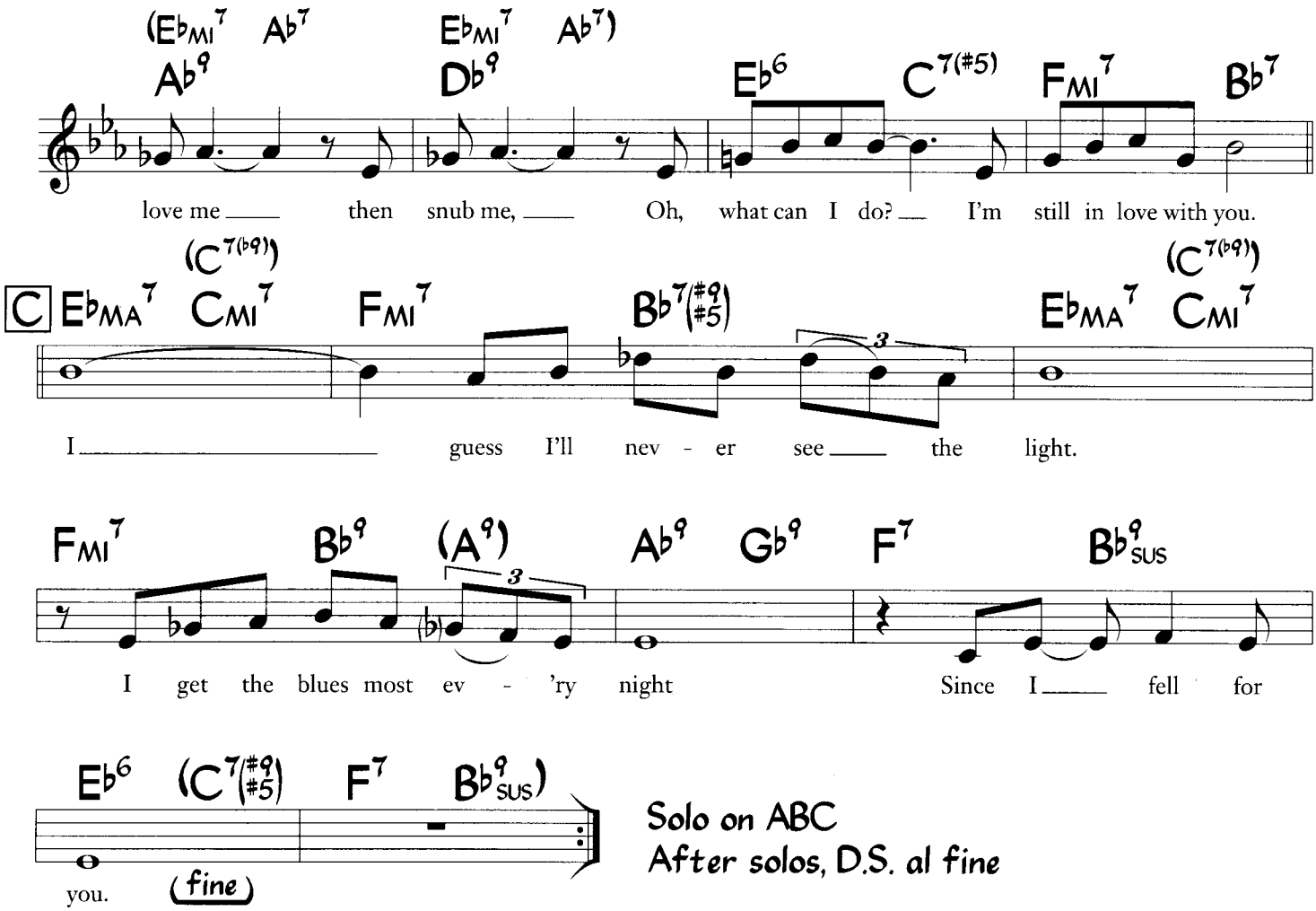
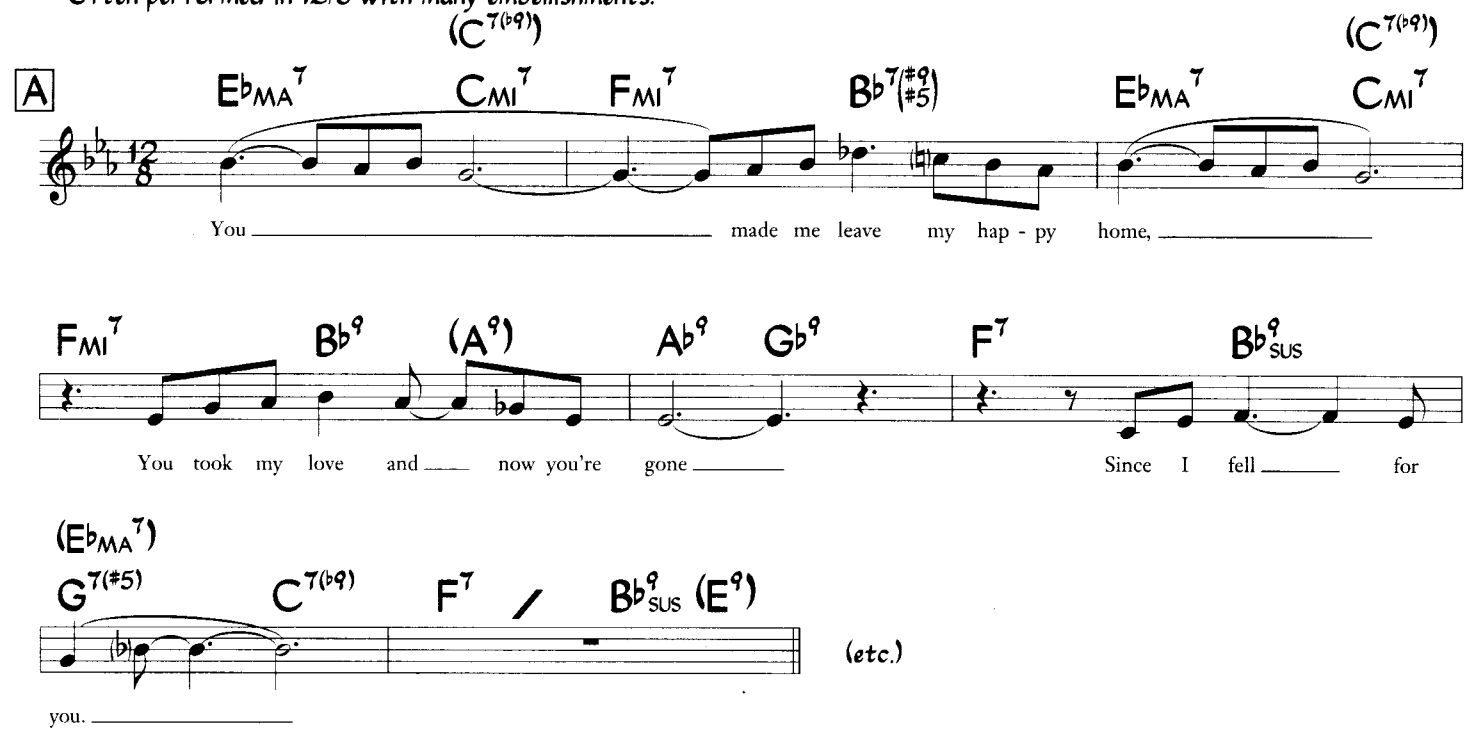


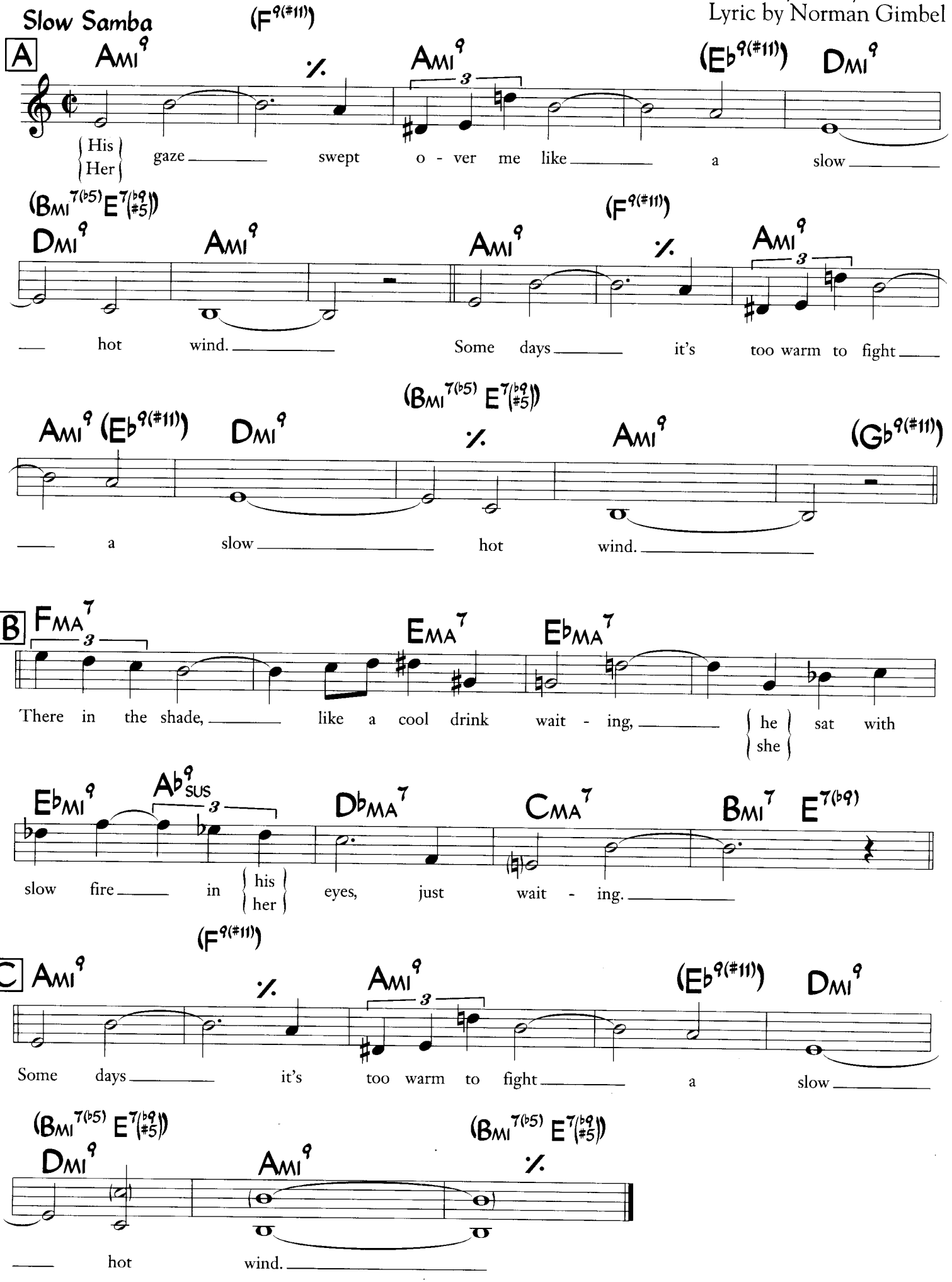
* Often performed in 12/8 with many embellishments:



Often performed in F.

Slow Hot Wind

Music by Henry Mancini
Lyric by Norman Gimbel



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So In Love

(from "Kiss Me Kate")

Cole Porter

Medium* (FMI FMI(#5) FMI(#5))

A

FMI(add9) % GMI7(b5) C7(b9) FMI6/9 (F7(#5))

Strange, dear, but true, dear, When I'm close to

(DbMA7 % BbMI7)

BbMI9 % Eb9SUS Eb7(b9) AbMA7 Ab7

you, dear, The stars fill the sky, So in

(Db13 %)

DbMA7 G7(b9 #5) GMI7(b5) C7(b9) B FMI(add9) (FMI FMI(#5) FMI(#5))

love with you am I. Ev - en with -

GMI7(b5) C7(b9) FMI6/9 (F7(#5)) (DbMA7 %)

BbMI9 %

out you, my arms fold a - bout you. You

BbMI7 Eb9SUS DbMI7 Gb9 BbMI7 Eb9SUS Eb7(b9)

know, dar - ling, why, So in love with you am

(F7(b9) BbMI7)

Ab6 (Ab7) C DbMA6/9 Eb7 (CMI7 F7(b9))

AbMA7 %

I. In love with the night mys - te - ri - ous, The

(CMI7 F7(b9))

BbMI7 Eb7 Ab6/9 % BbMI7 Eb7(b9)

night when you first were there, In love with my joy de -

(DMI7(b5) G7(b9 #5) Db9(#11))

AbMA7 GMI7(b5) C7(#5) FMI/Eb DMI7(b5) G7(b9 #5) CMA7 C7(b9)

lir - i - ous When I knew that you could care. So

*Also performed as a Samba or Bossa Nova

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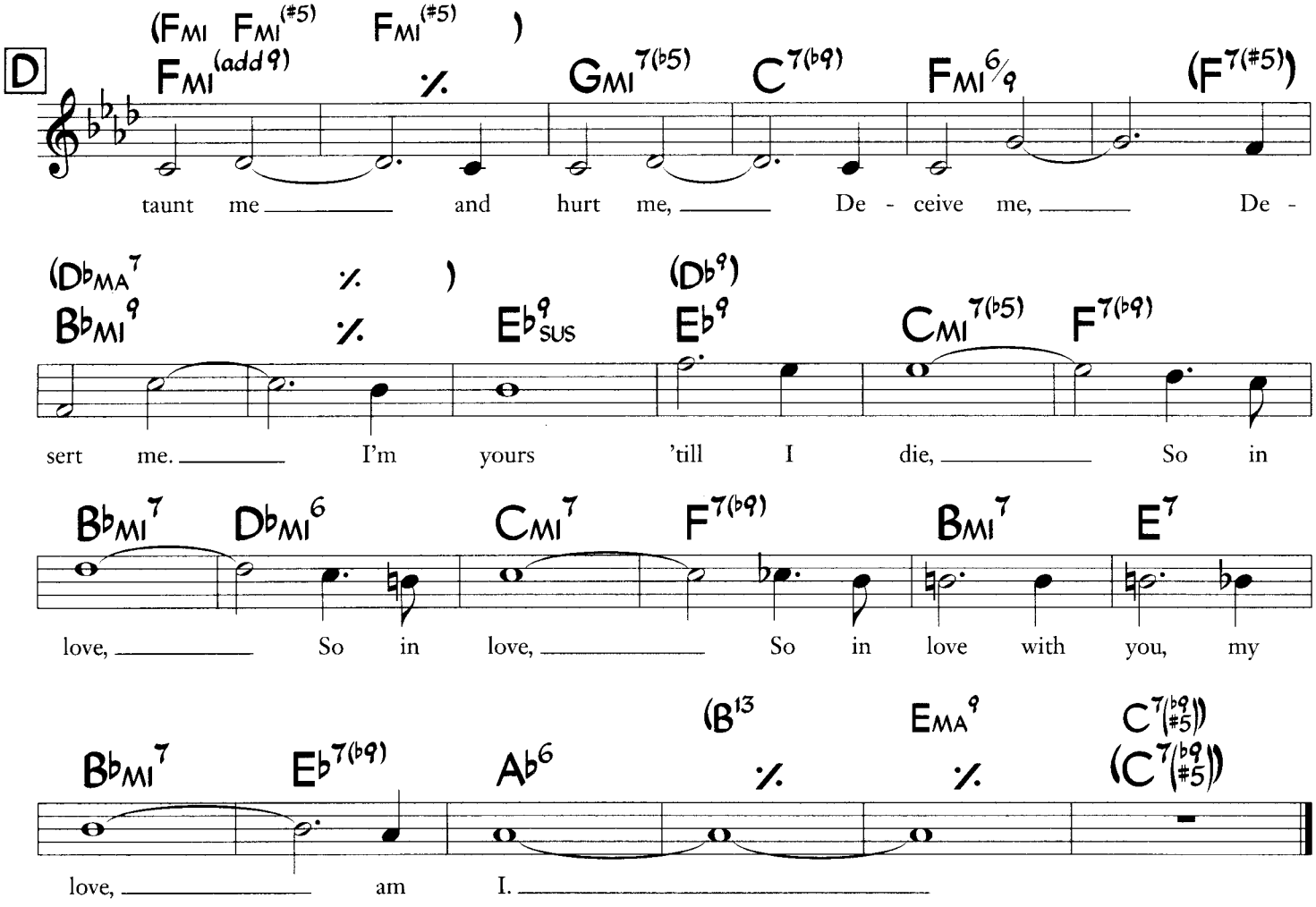
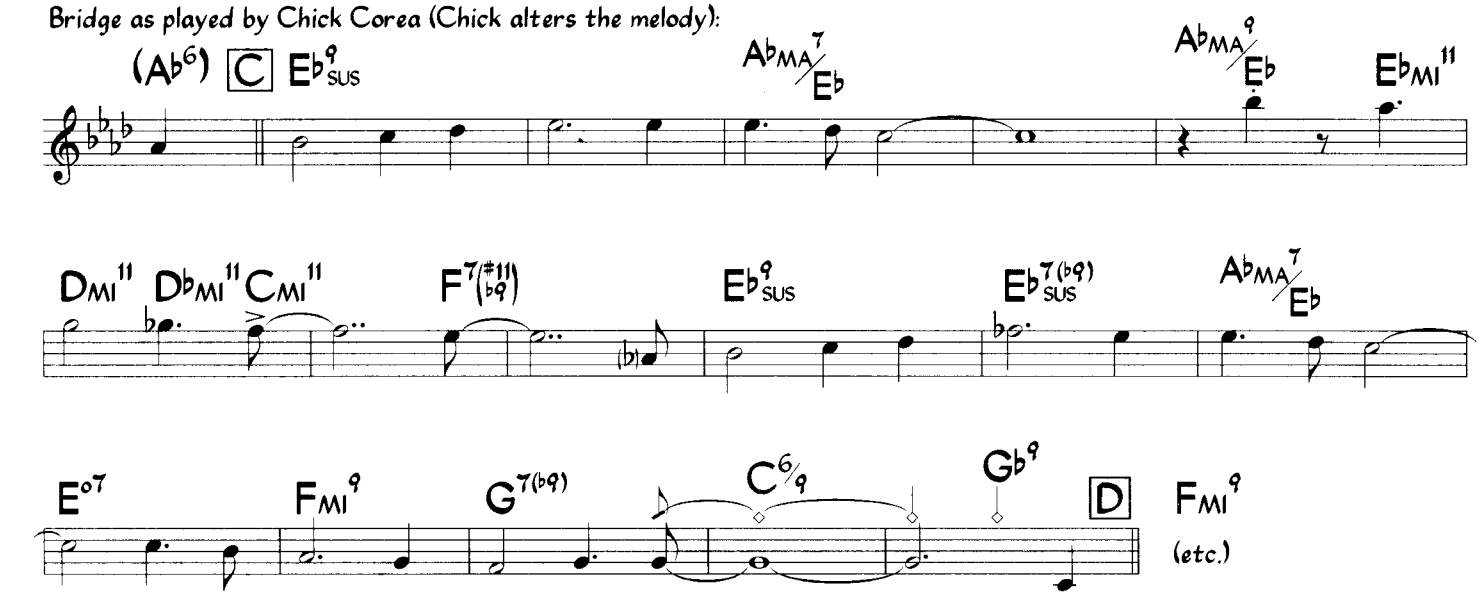


Bridge as played by Chick Corea (Chick alters the melody):

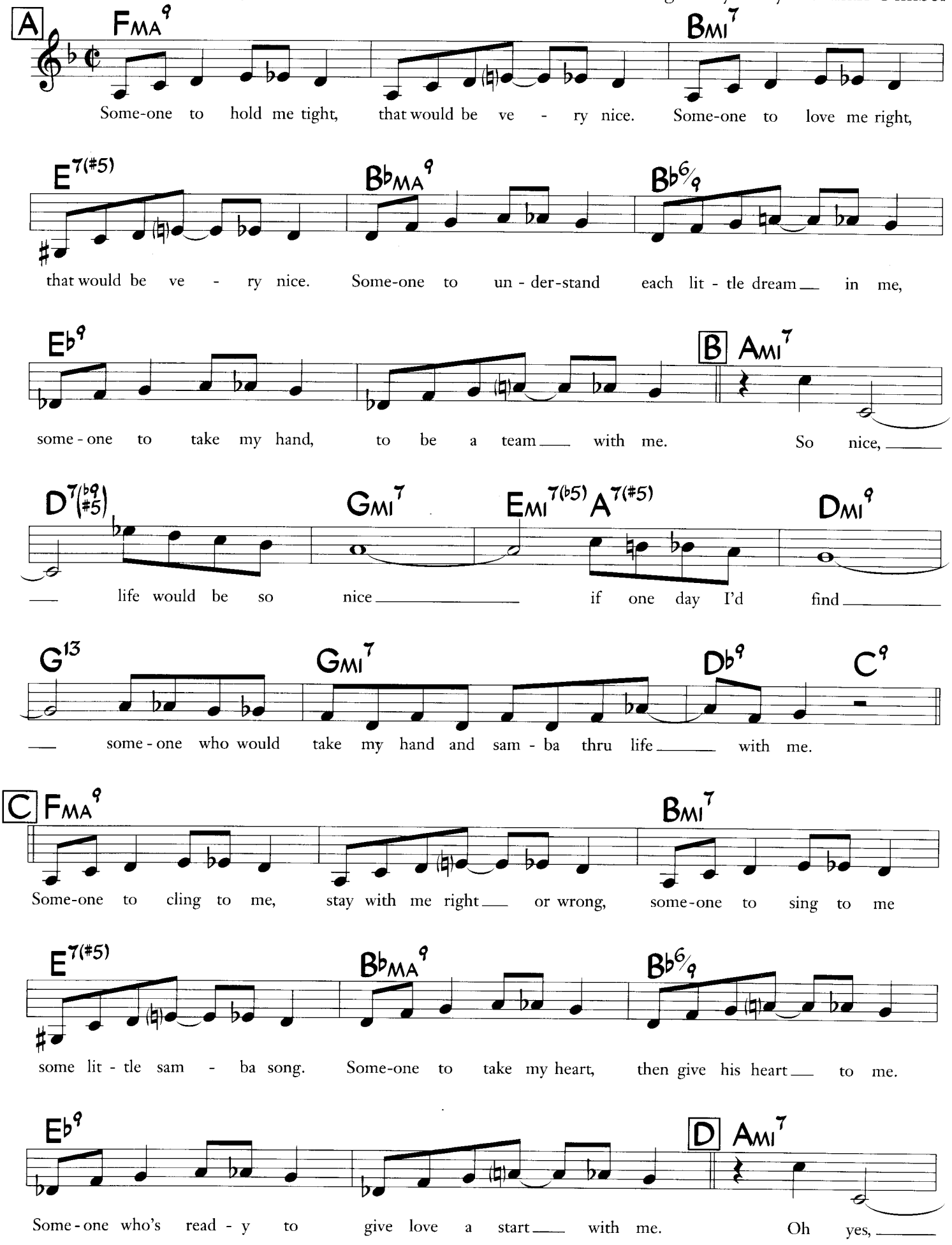


So Nice (Summer Samba)

(Samba De Verão)

Music and Portuguese Lyric by
Marcos Valle & Paulo Sergio Valle
English lyric by Norman Gimbel

Medium Bossa Nova



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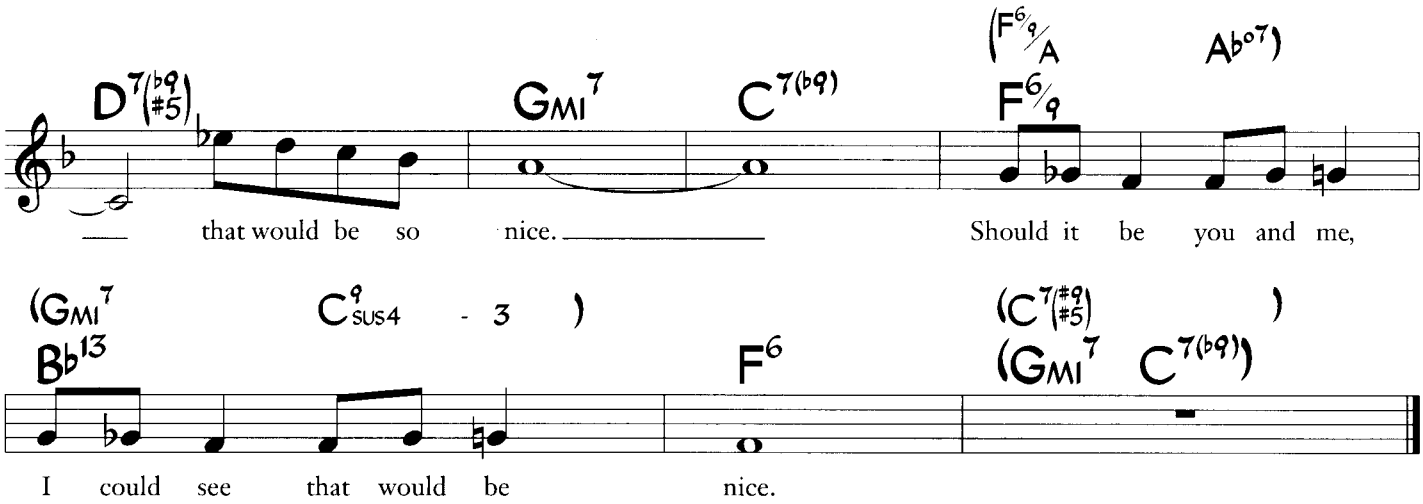
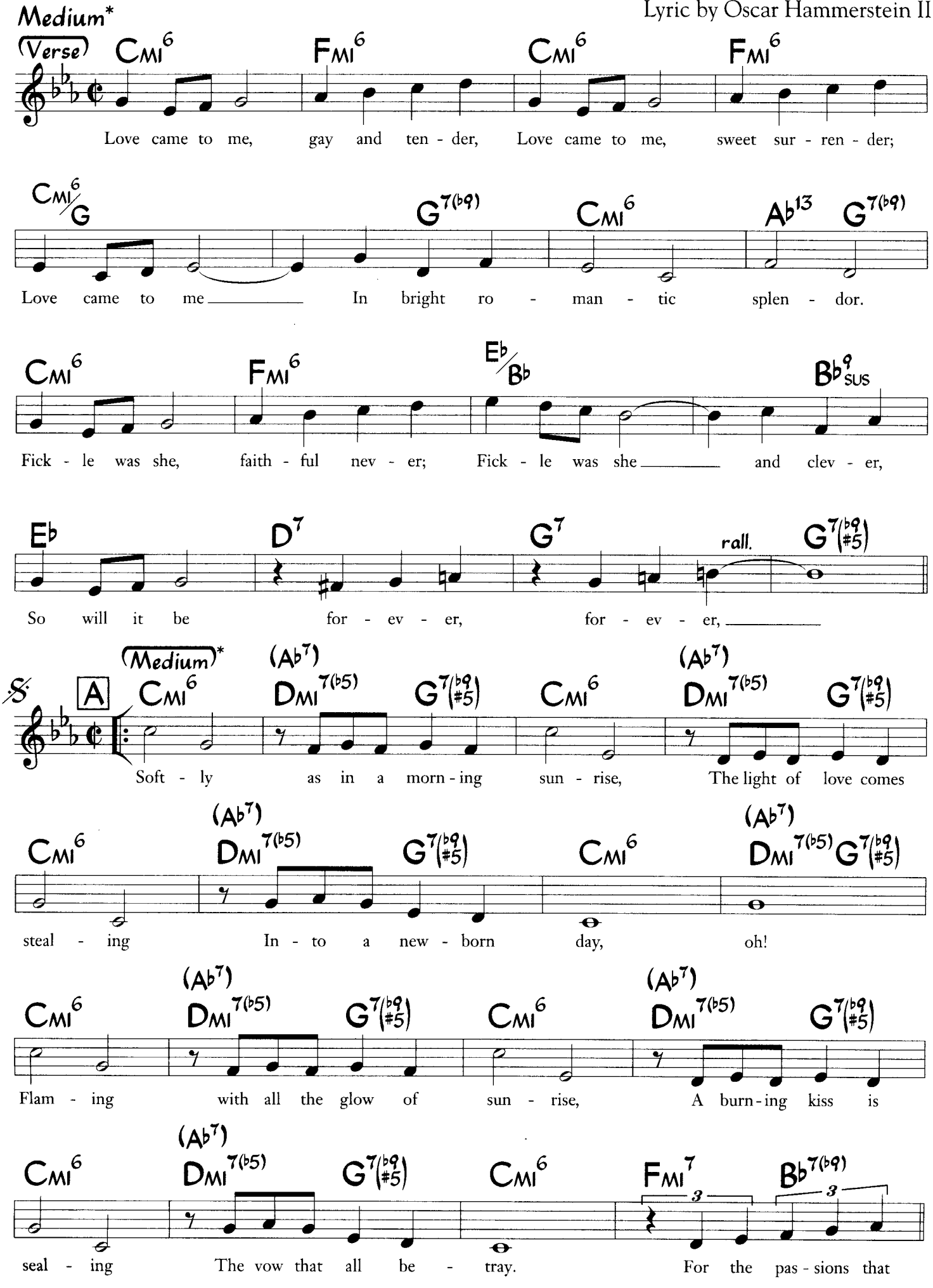

D7(♭9 #5)
GMI7
C7(♭9)
(F6/9/A
Ab°7)
F6/9
that would be so nice.
Should it be you and me,
(GMI7
C9SUS4 - 3)
Bb13
F6
(C7(#9 #5))
(GMI7 C7(♭9))
I could see that would be nice.

Softly, As In A Morning Sunrise

(from "New Moon")

Music by Sigmund Romberg
Lyric by Oscar Hammerstein II



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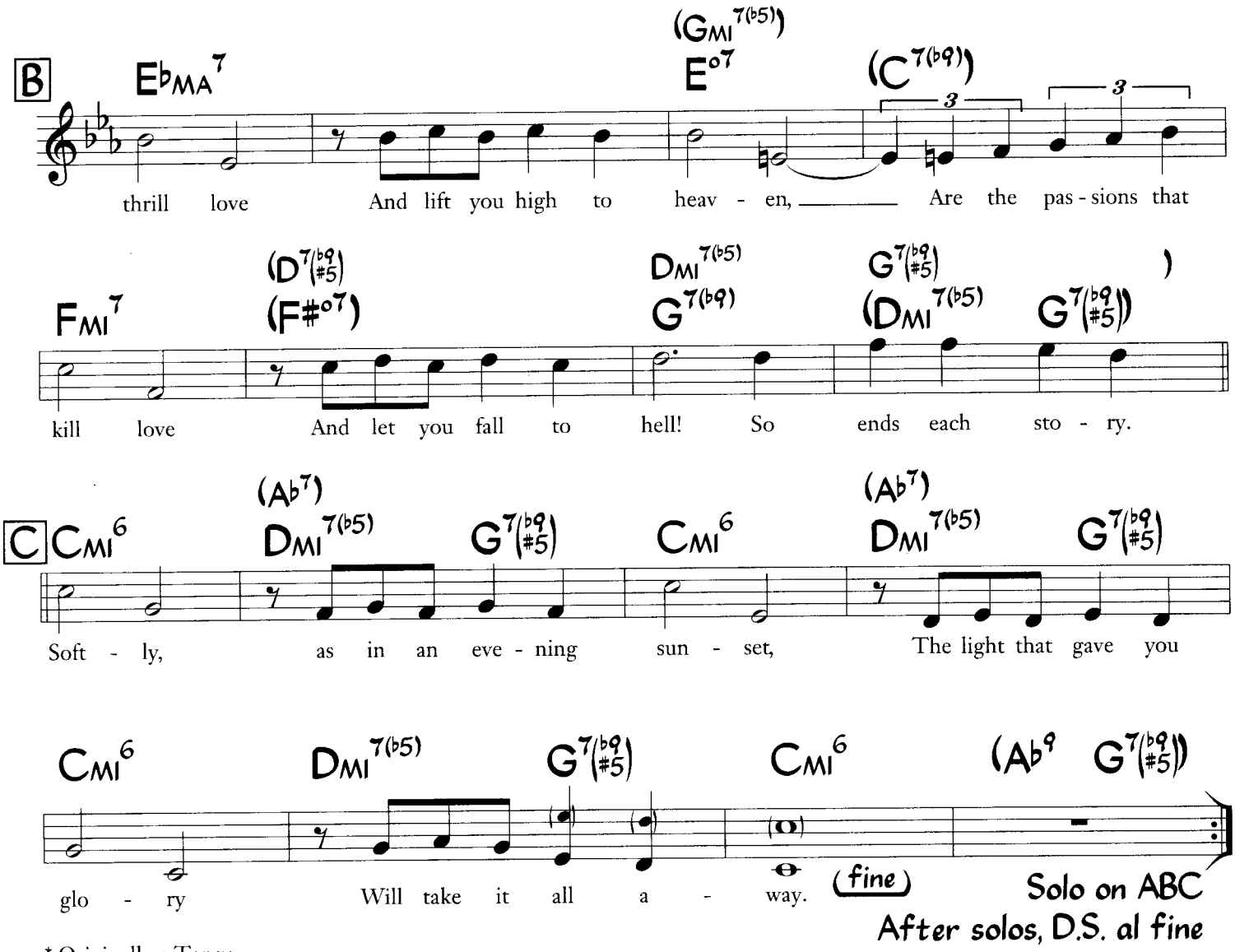
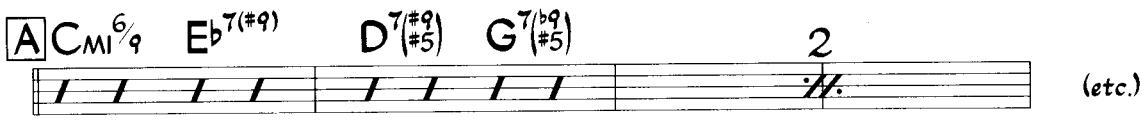


* Originally a Tango

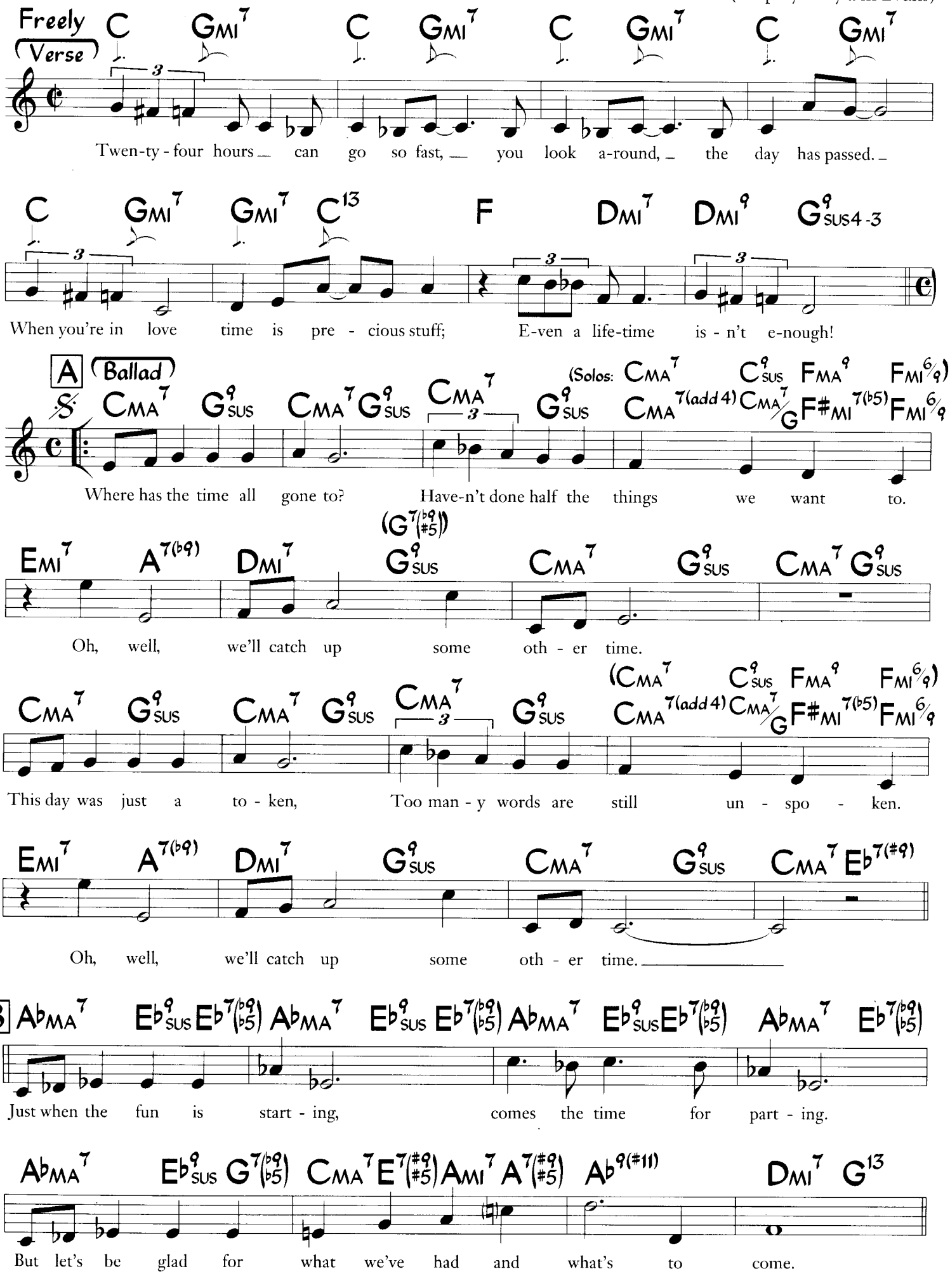
The 2 bar repeated progression could be



(etc.)

Some Other Time

Music by Leonard Bernstein
Lyric by Betty Comden
& Adolph Green
(As played by Bill Evans)



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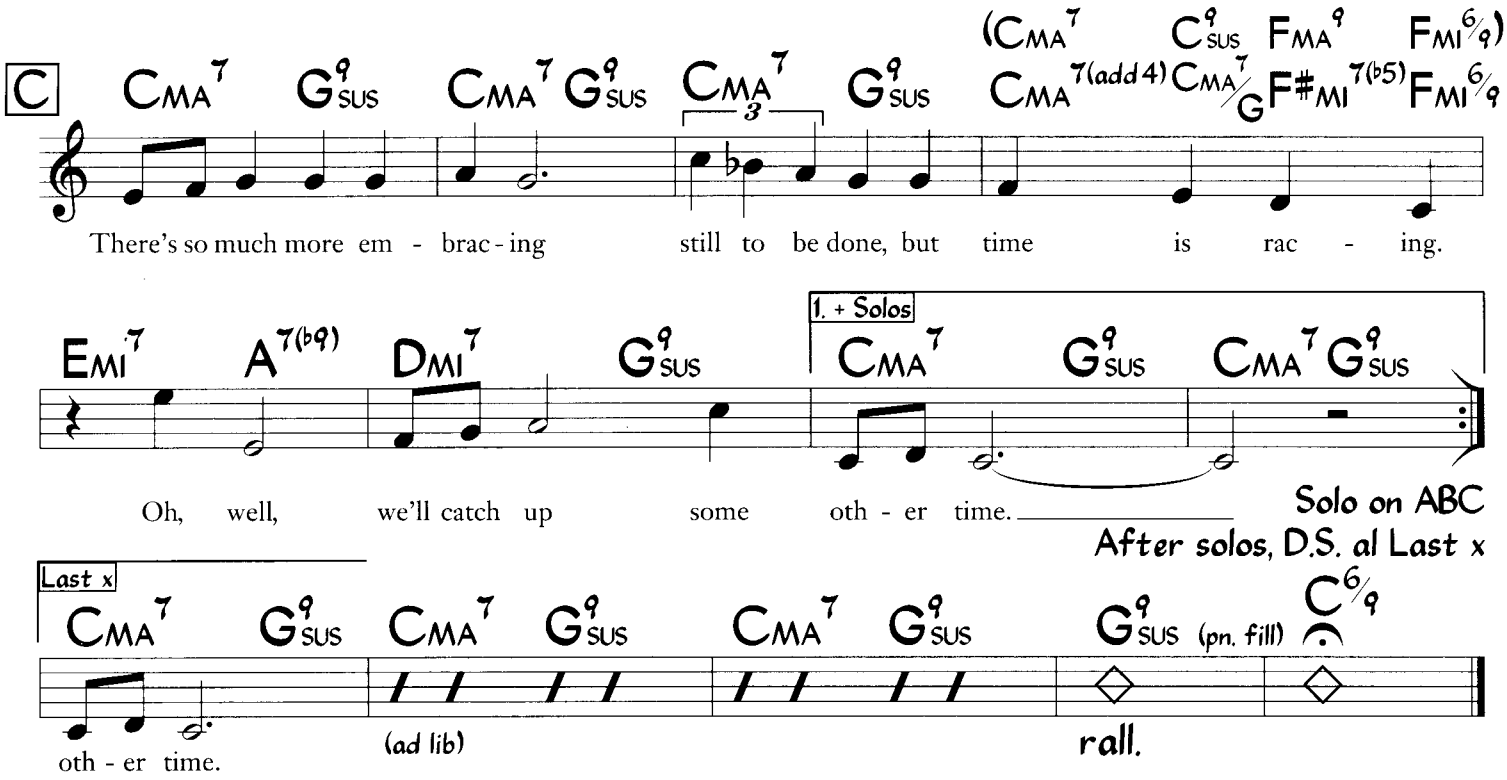
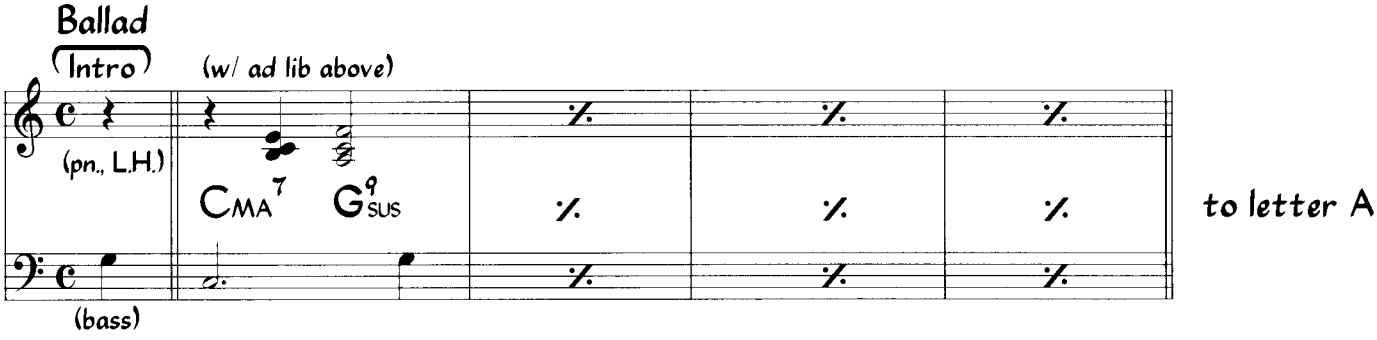


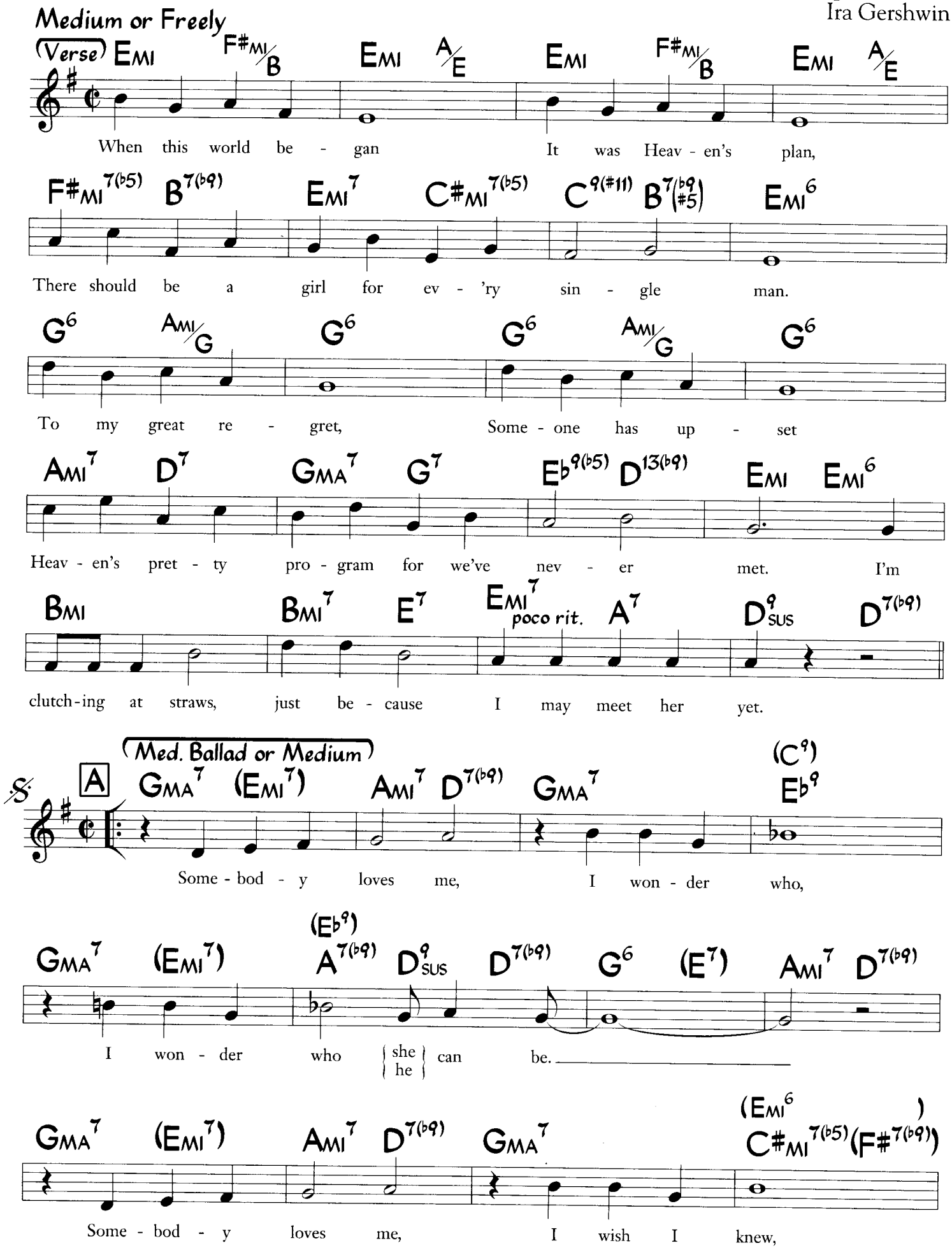
* Bill Evans did not play the verse. He played a 4 bar Intro:



Somebody Loves Me

(from "George White's Scandals of 1924")

George Gershwin
Ira Gershwin



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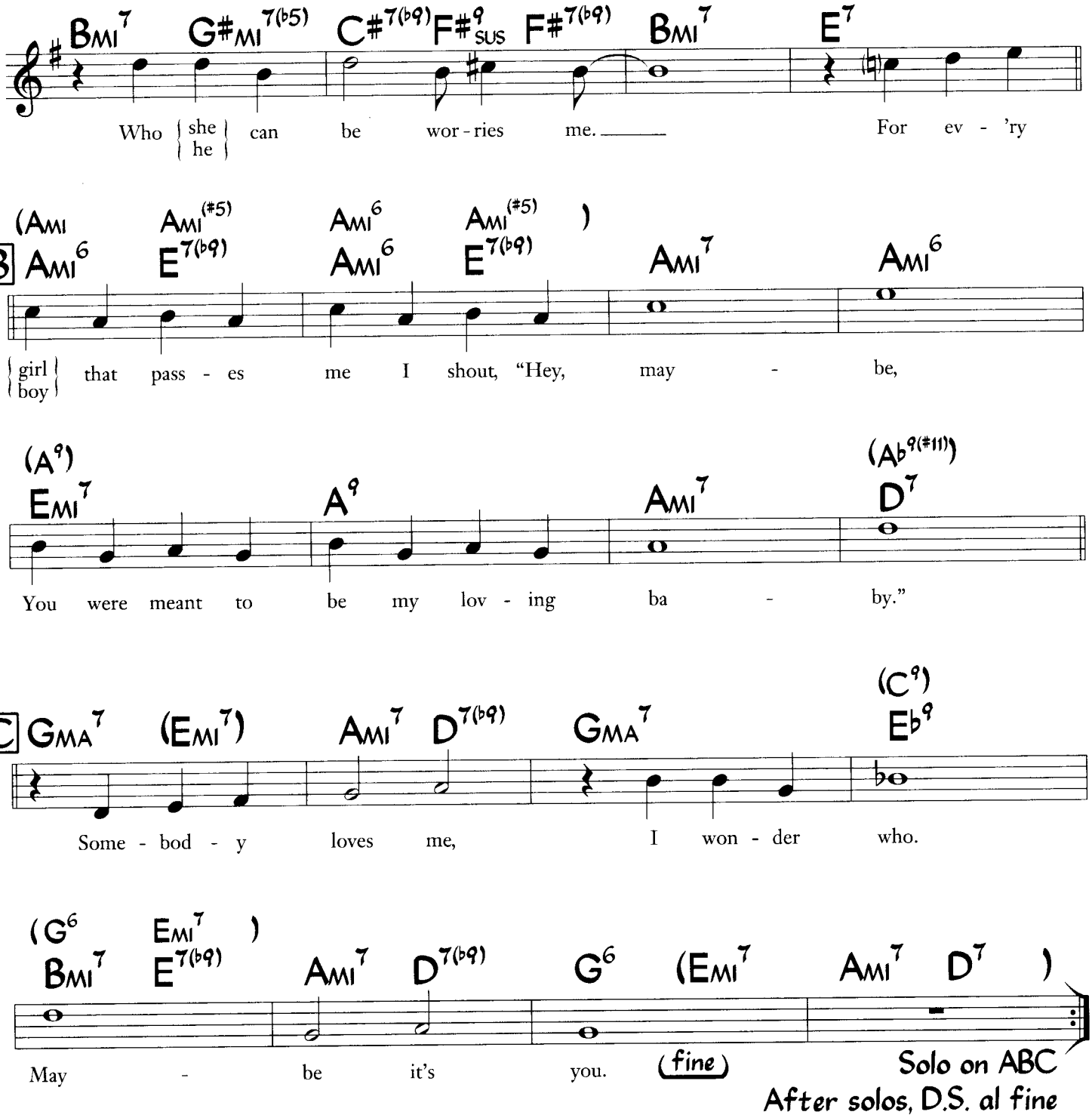
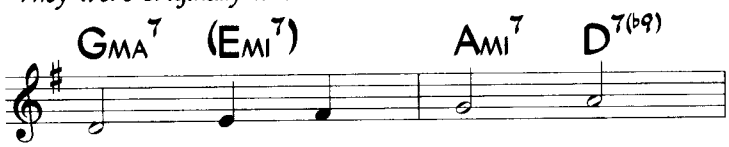


Bars 1-2 and 9-10 of letter A and bars 1-2 of letter C are most often performed by jazz musicians as in the main chart. They were originally written as follows:



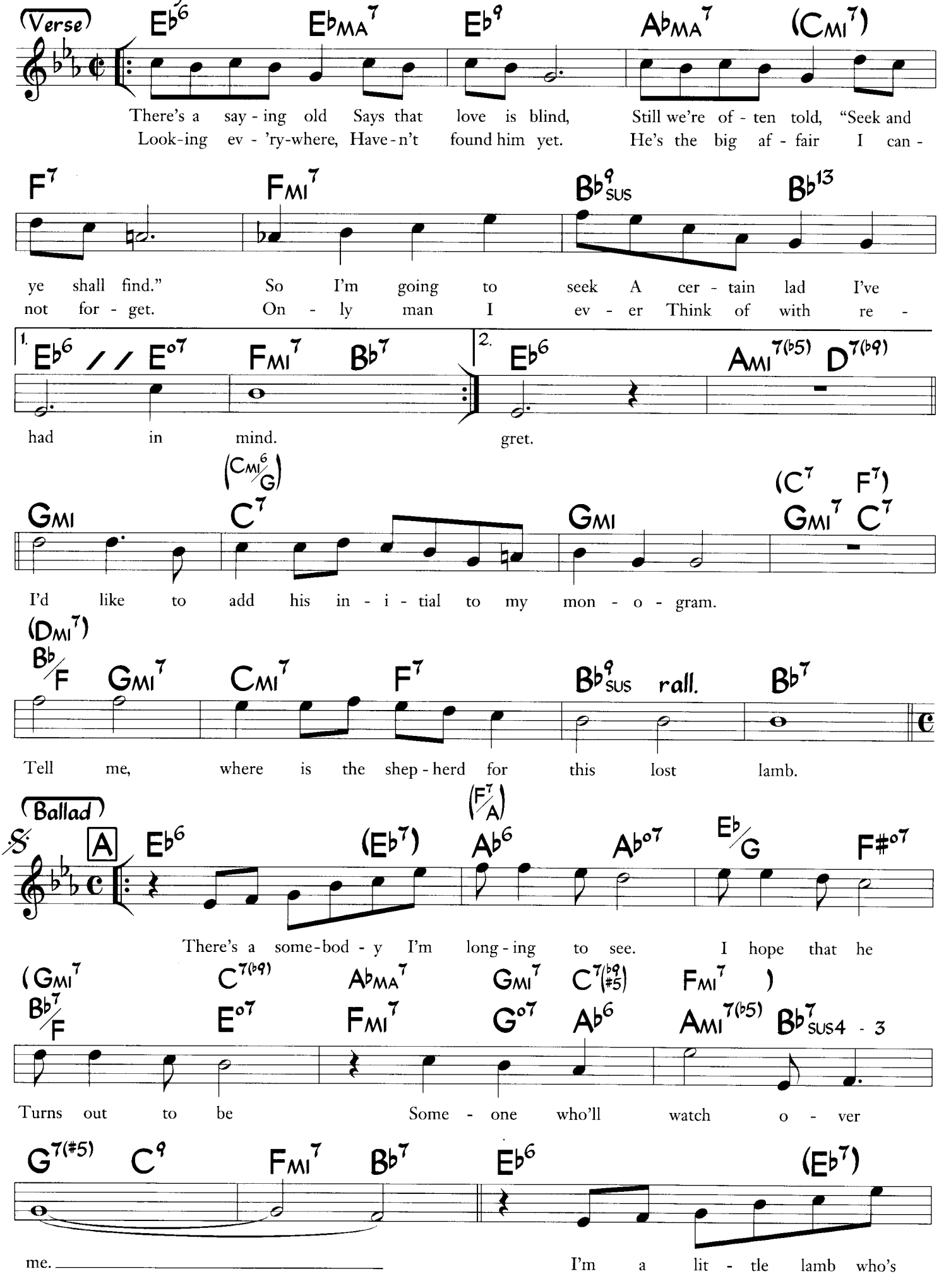
Someone To Watch Over Me

(from "Oh, Kay")

George Gershwin
Ira Gershwin

Ballad or Freely

(Verse)



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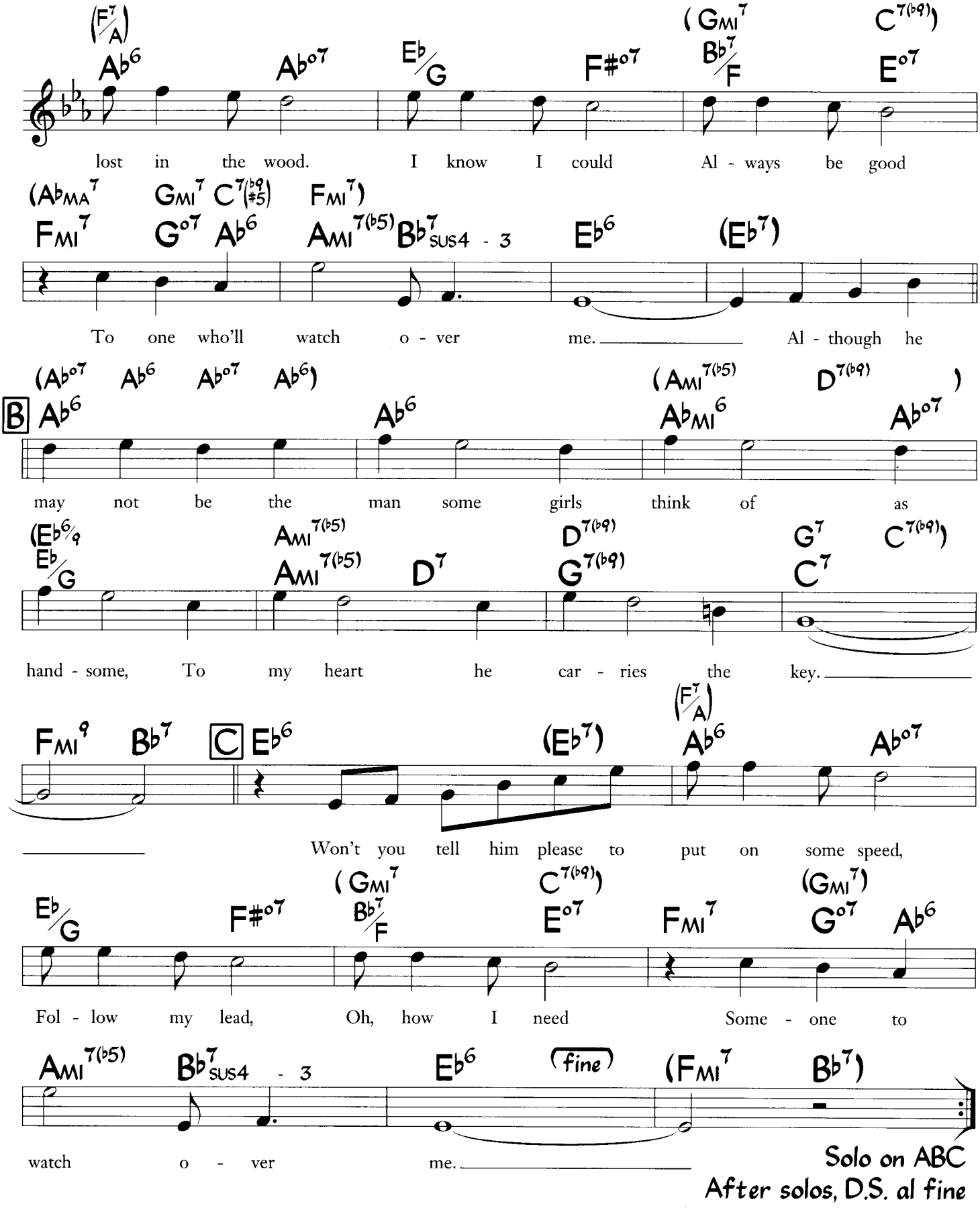
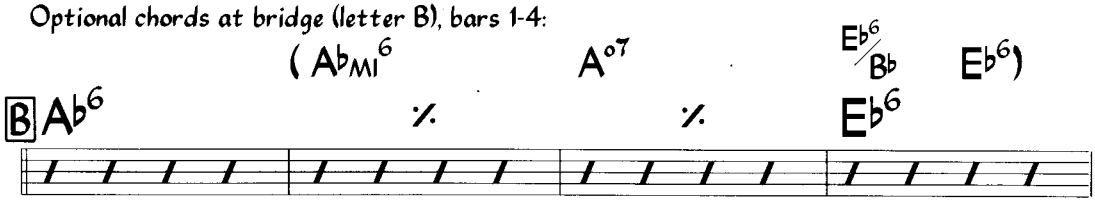


Optional chords at bridge (letter B), bars 1-4:

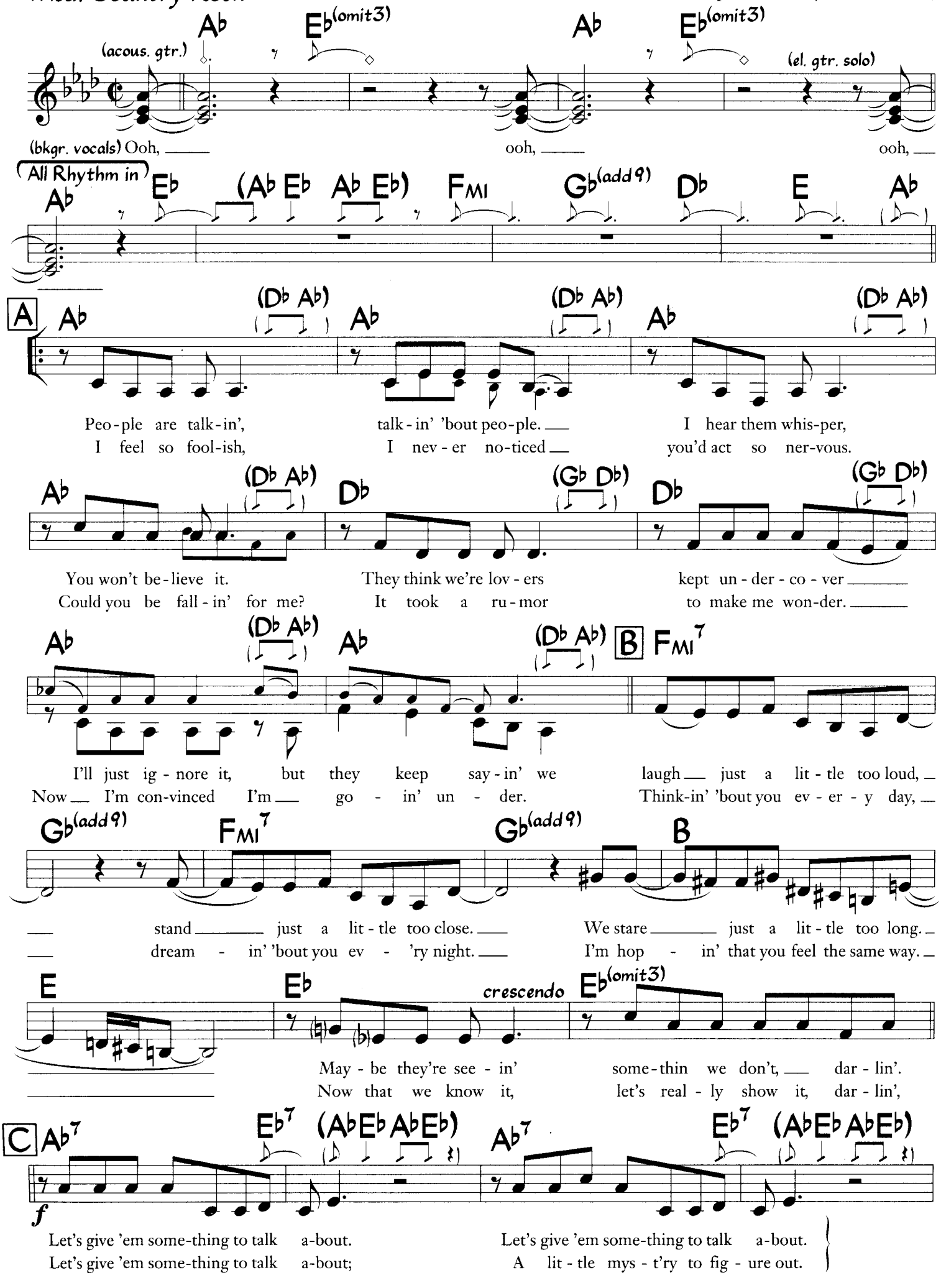


This was originally a Medium (or Up) Tempo tune.
Traditionally it is more often performed as a Ballad, often with even eighth notes.

Something To Talk About

Shirley Eikhard
(As performed by Bonnie Raitt)

Med. Country Rock



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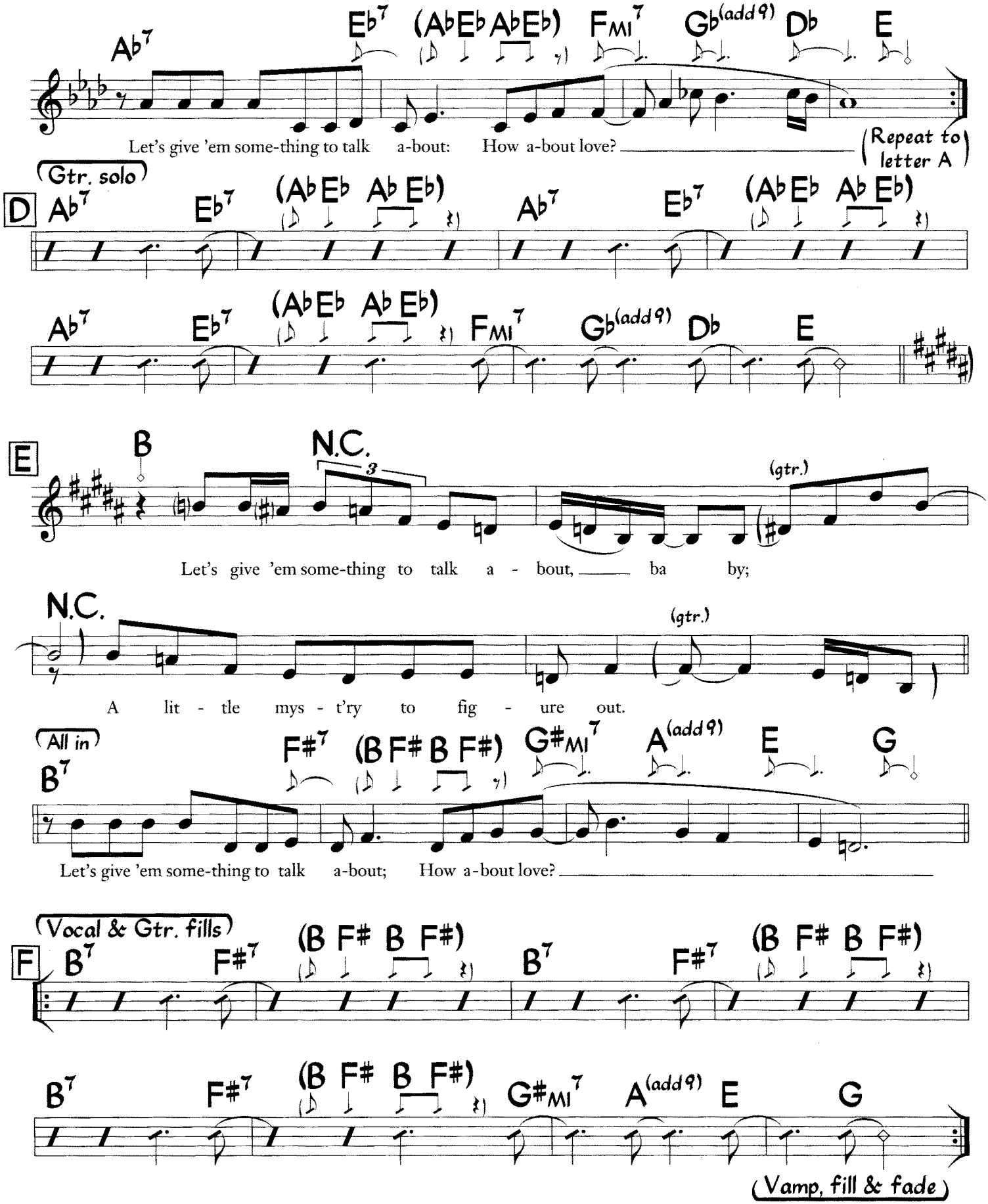
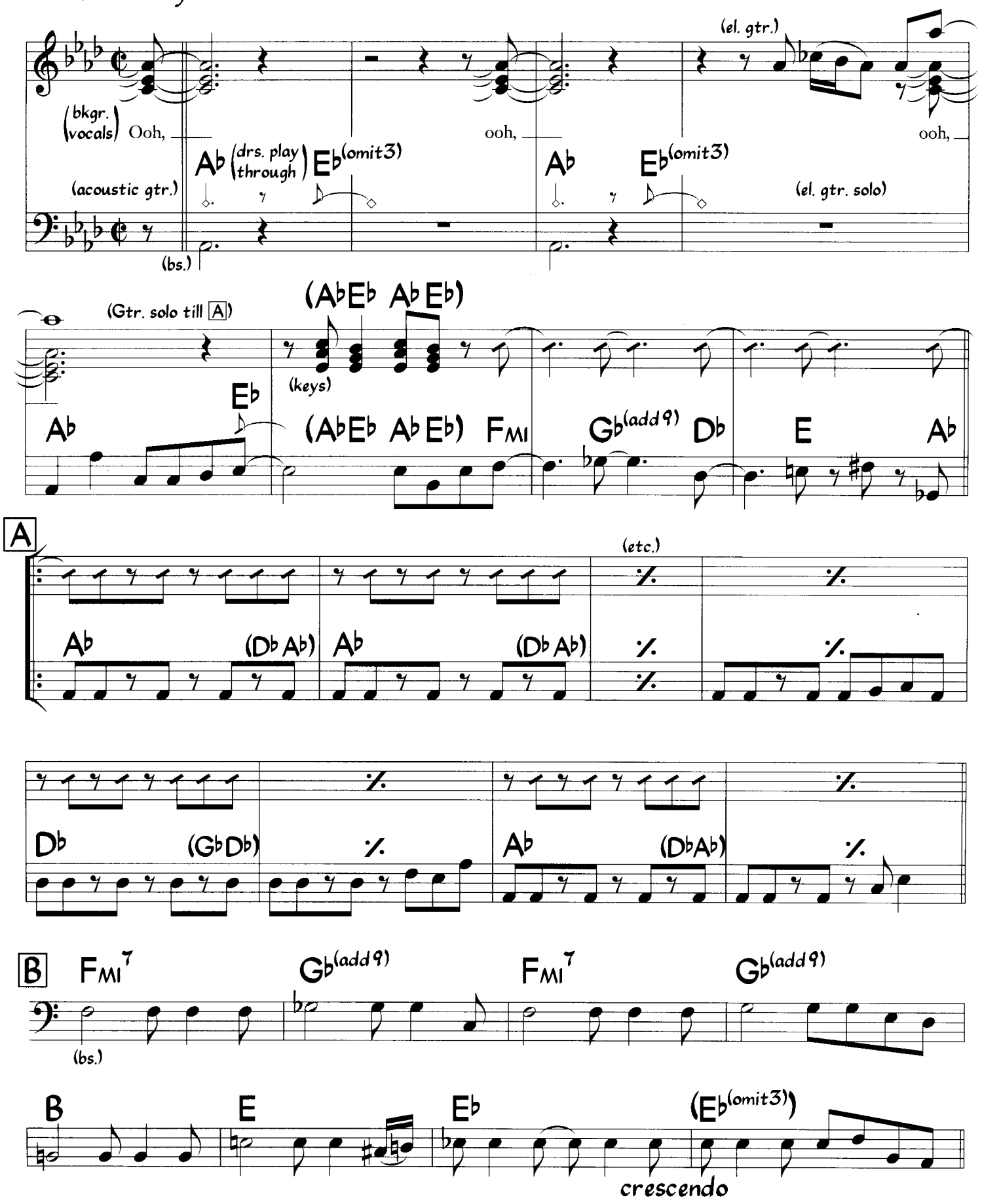
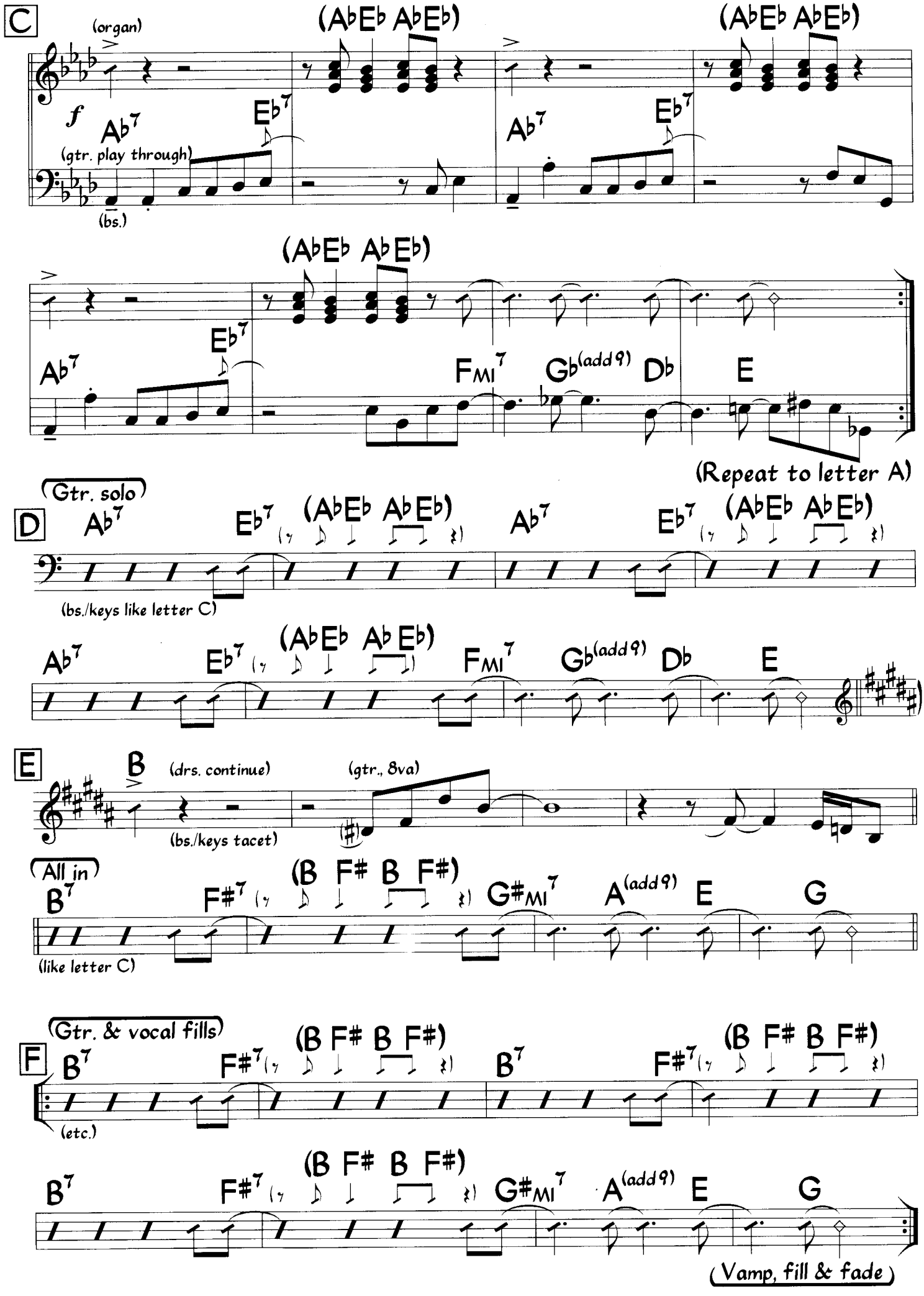


There are background vocal parts on the original Bonnie Raitt recording not on this chart.

Something To Talk About (Rhythm Section)

Med. Country Rock

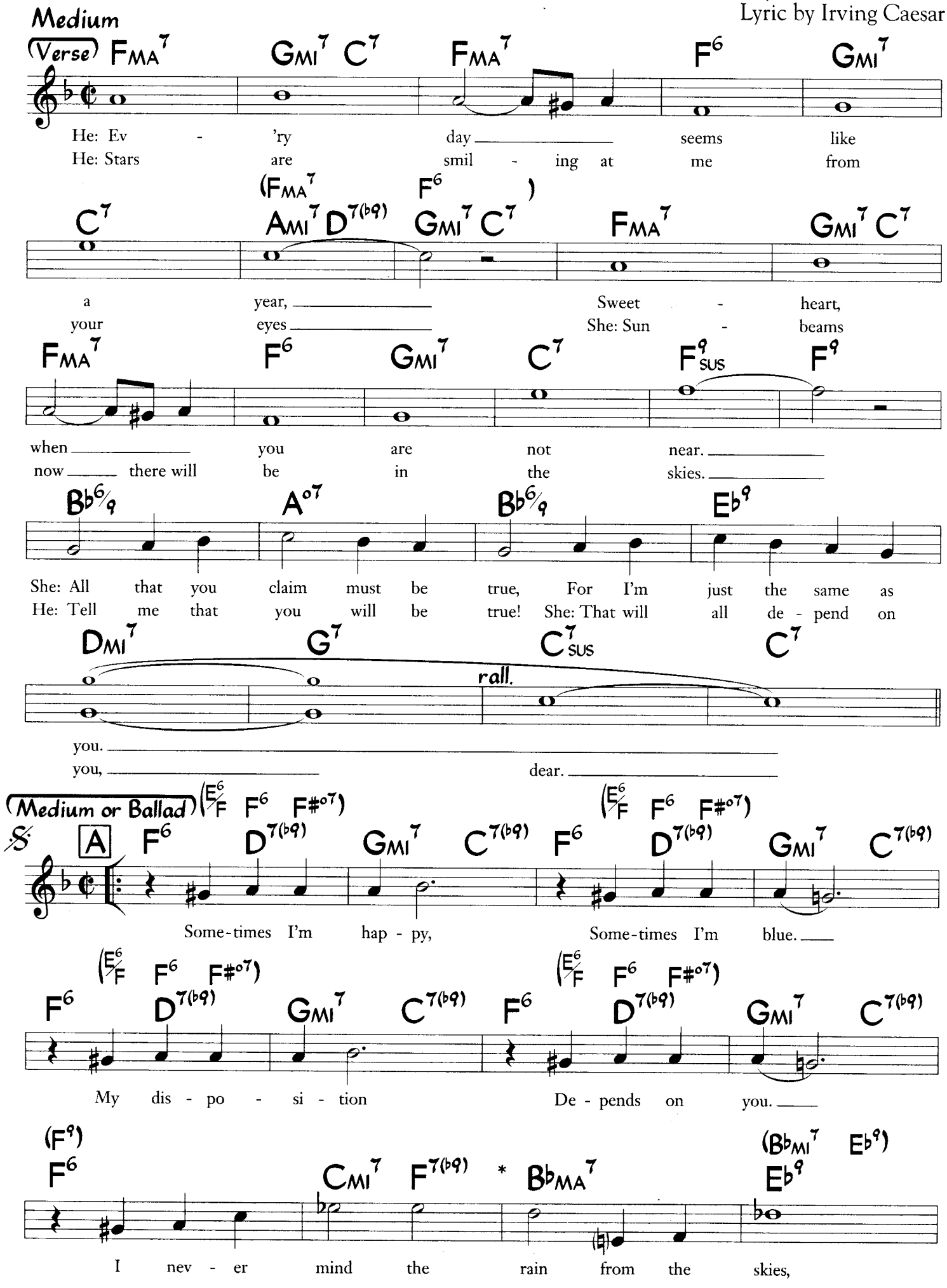



C
(organ)
(AbEb AbEb)
(AbEb AbEb)
f
Ab7
Eb7
(gtr. play through)
(bs.)
(AbEb AbEb)
Ab7
Eb7
FMI7
Gb(add9)
Db
E
(Repeat to letter A)
Gtr. solo
D
Ab7
Eb7
(AbEb AbEb)
(bs./keys like letter C)
(drs. continue)
(gtr., 8va)
(bs./keys tacet)
All in
B7
F#7
(B F# B F#)
G#MI7
A(add9)
E
G
(like letter C)
Gtr. & vocal fills
F
(etc.)
(Vamp, fill & fade)

Sometimes I'm Happy

(from "Hit The Deck")

Music by Vincent Youmans
Lyric by Irving Caesar



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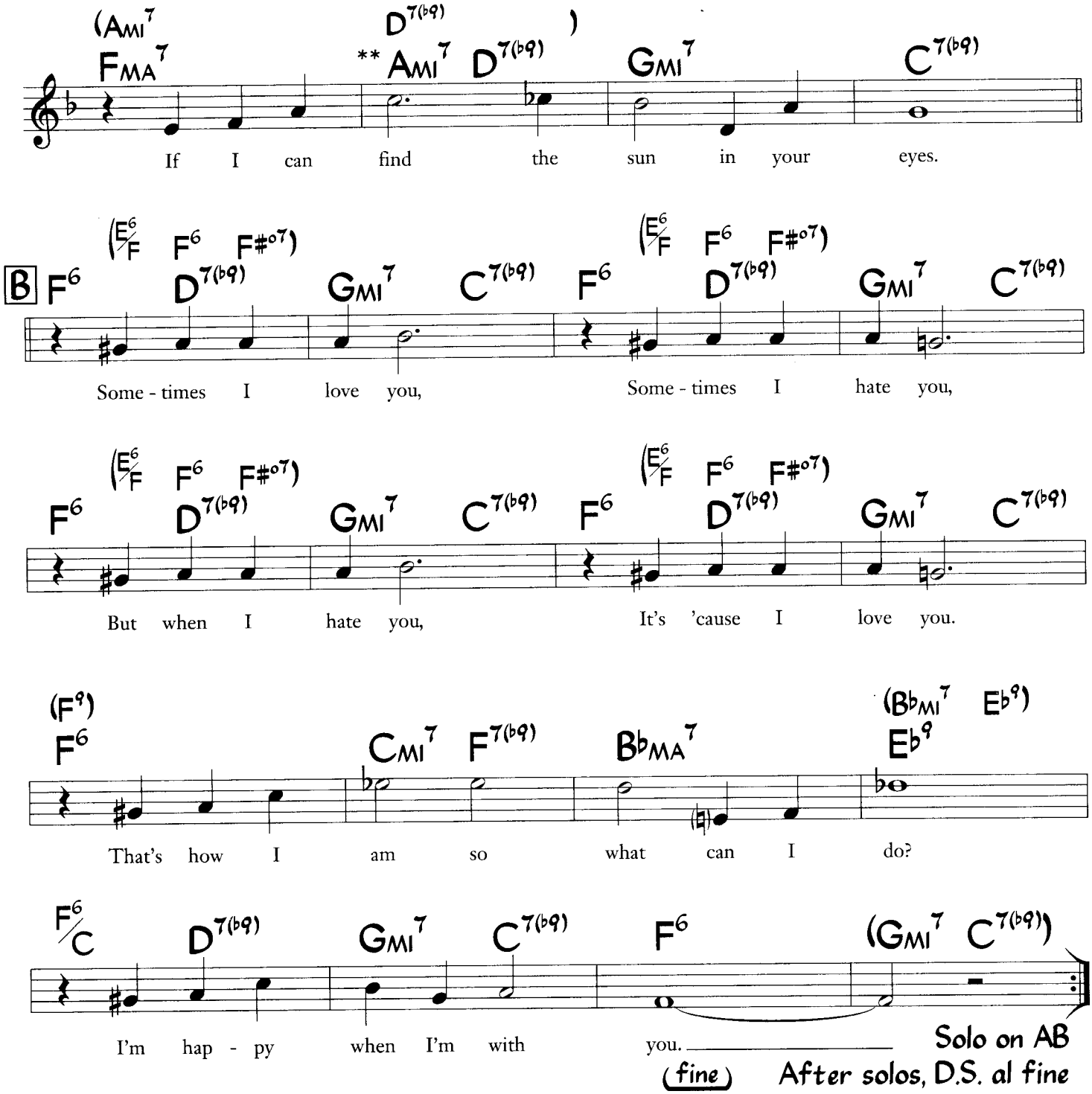
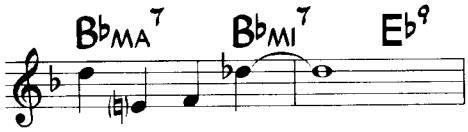
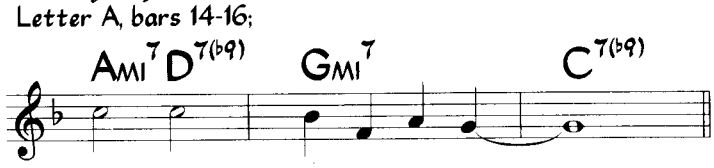


* Originally written:
Letter A, bars 11-12 and letter B, bars 11-12;



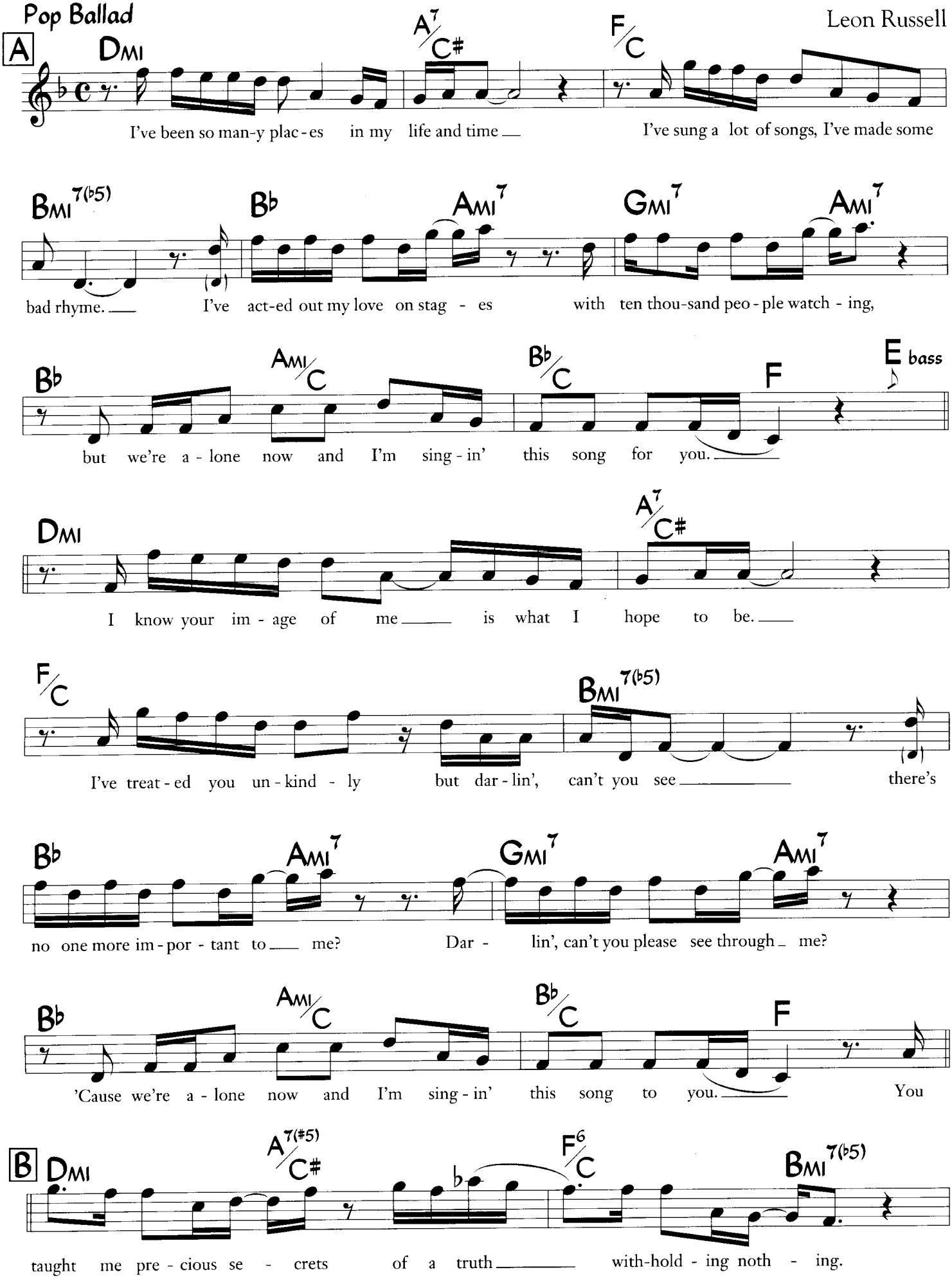
** Originally written:
Letter A, bars 14-16;



A Song For You

Pop Ballad

Leon Russell



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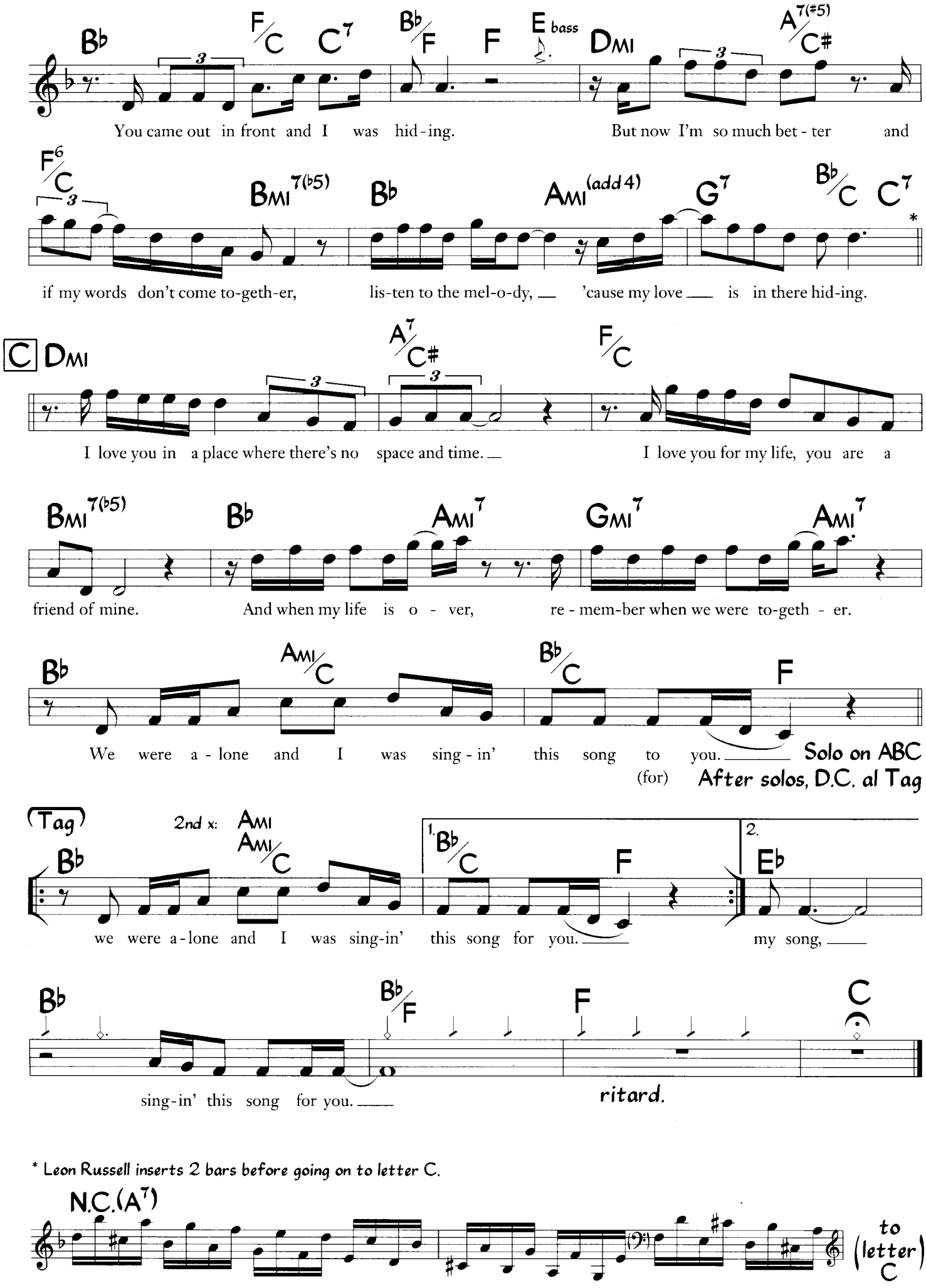
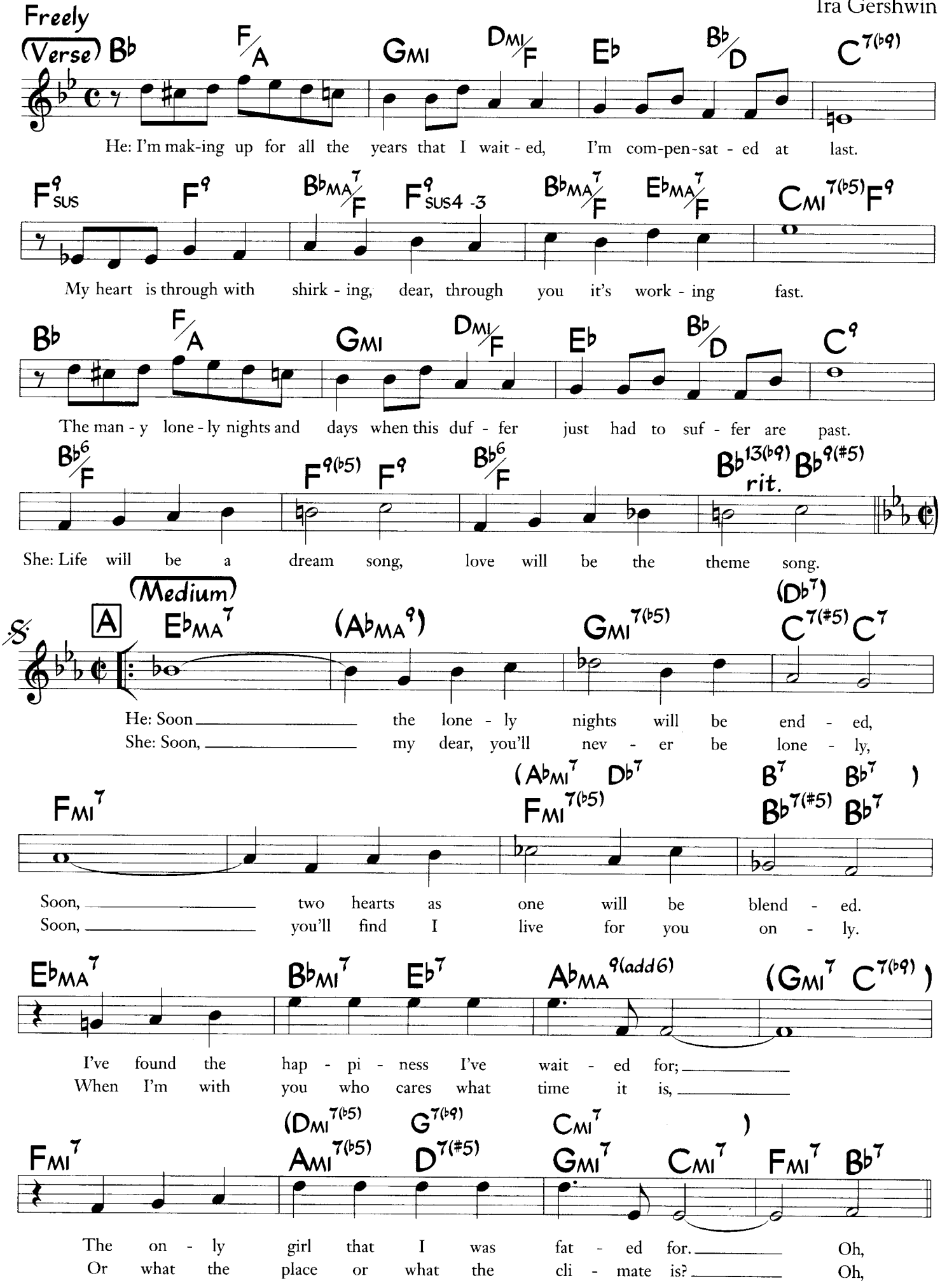

B♭ F/C C7 B♭/F F E bass DMI A7(#5)/C#
You came out in front and I was hid-ing. But now I'm so much bet-ter and
F6/C BMI7(♭5) B♭ AMI(add4) G7 B♭/C C7 *
if my words don't come to-geth-er, lis-ten to the mel-o-dy, 'cause my love is in there hid-ing.
C DMI A7/C# F/C
I love you in a place where there's no space and time. I love you for my life, you are a
BMI7(♭5) B♭ AMI7 GMI7 AMI7
friend of mine. And when my life is o - ver, re-mem-ber when we were to-geth - er.
B♭ AMI/C B♭/C F
We were a - lone and I was sing - in' this song to you. Solo on ABC
(for) After solos, D.C. al Tag
Tag 2nd x: AMI
B♭ AMI/C 1. B♭/C F 2. E♭
we were a-lone and I was sing-in' this song for you. my song,
B♭ B♭/F F C
sing-in' this song for you. ritard.
* Leon Russell inserts 2 bars before going on to letter C.
N.C.(A7) to (letter C)

Soon

(from "Strike Up The Band")

George Gershwin
Ira Gershwin



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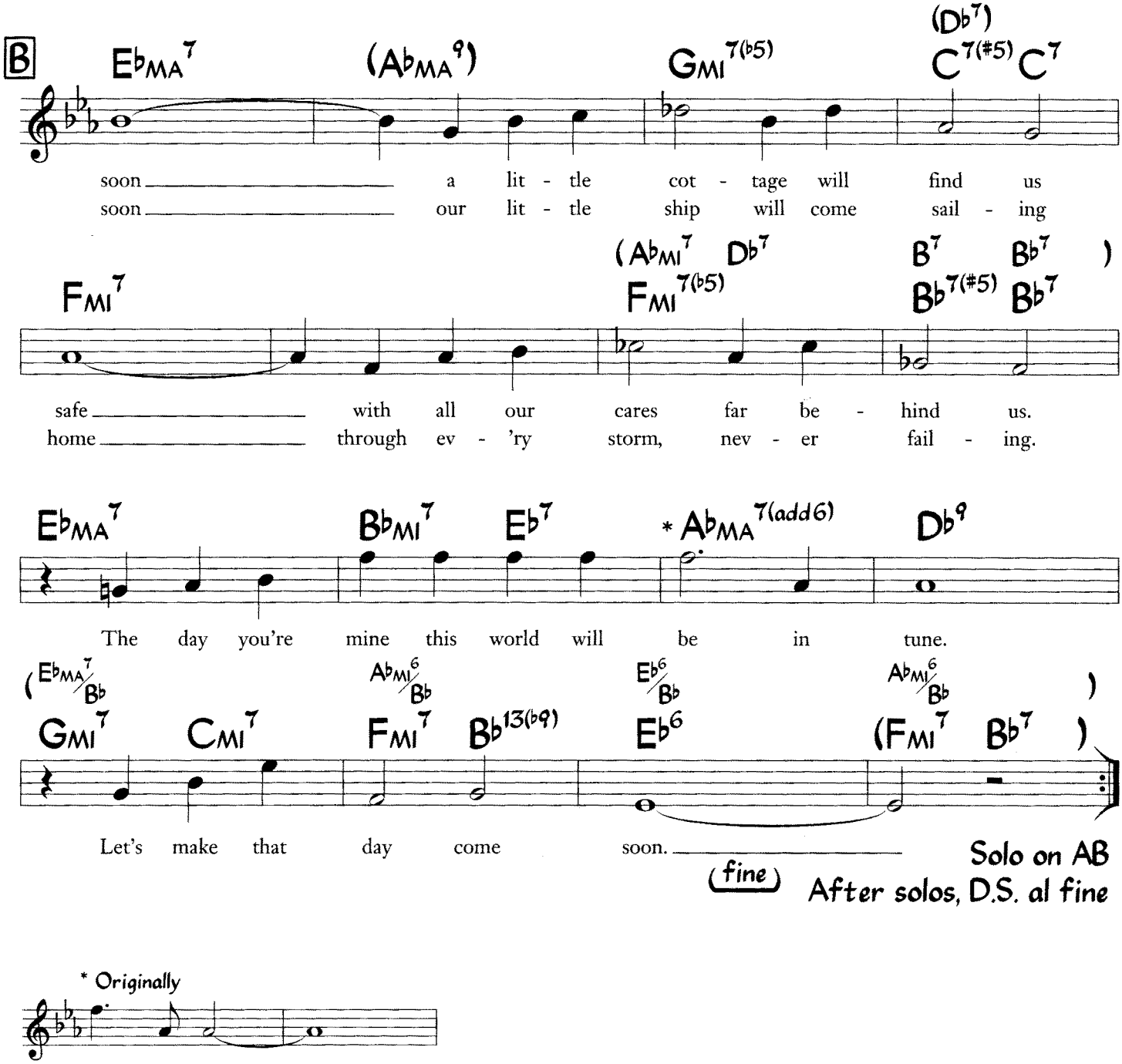
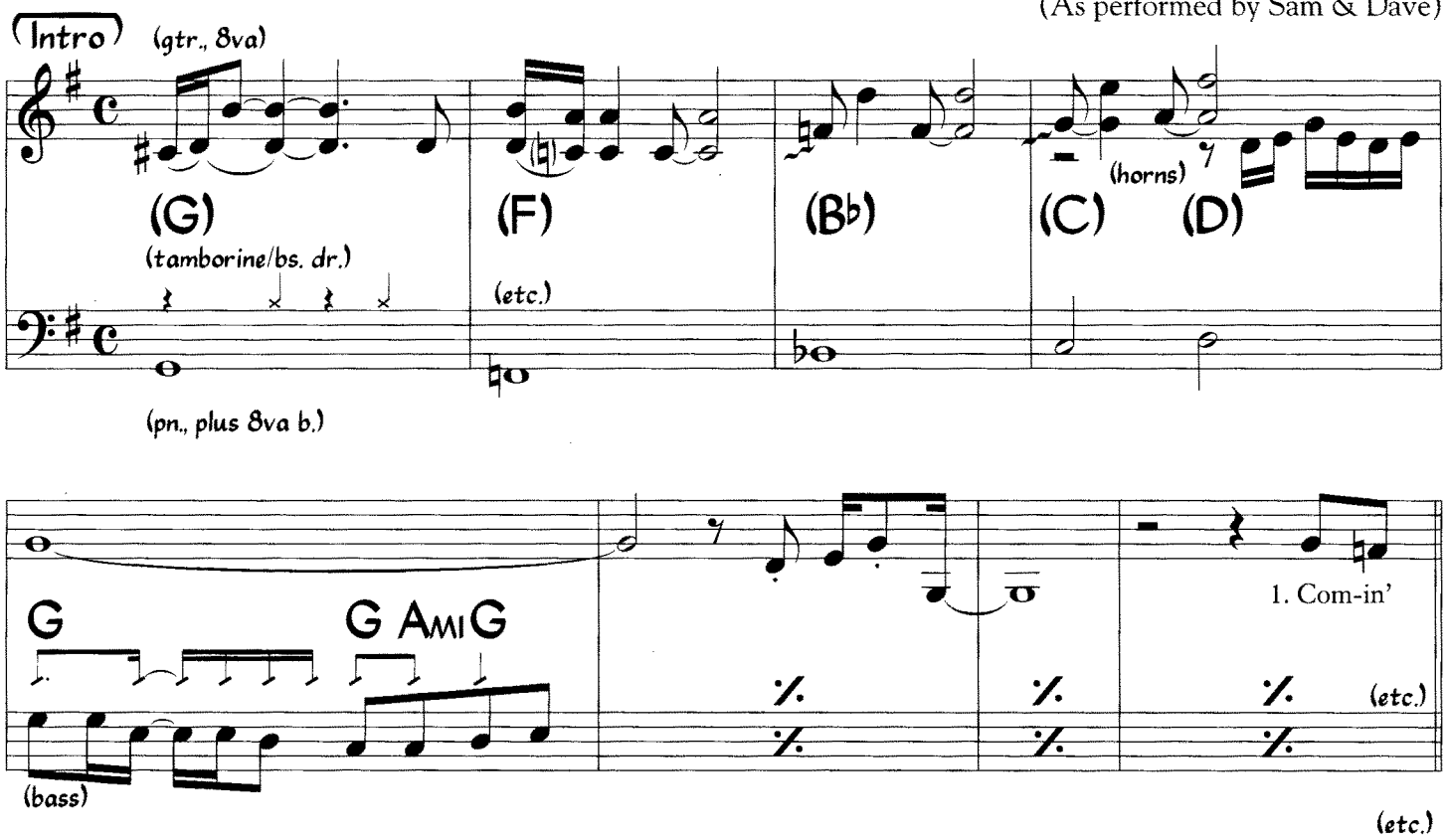
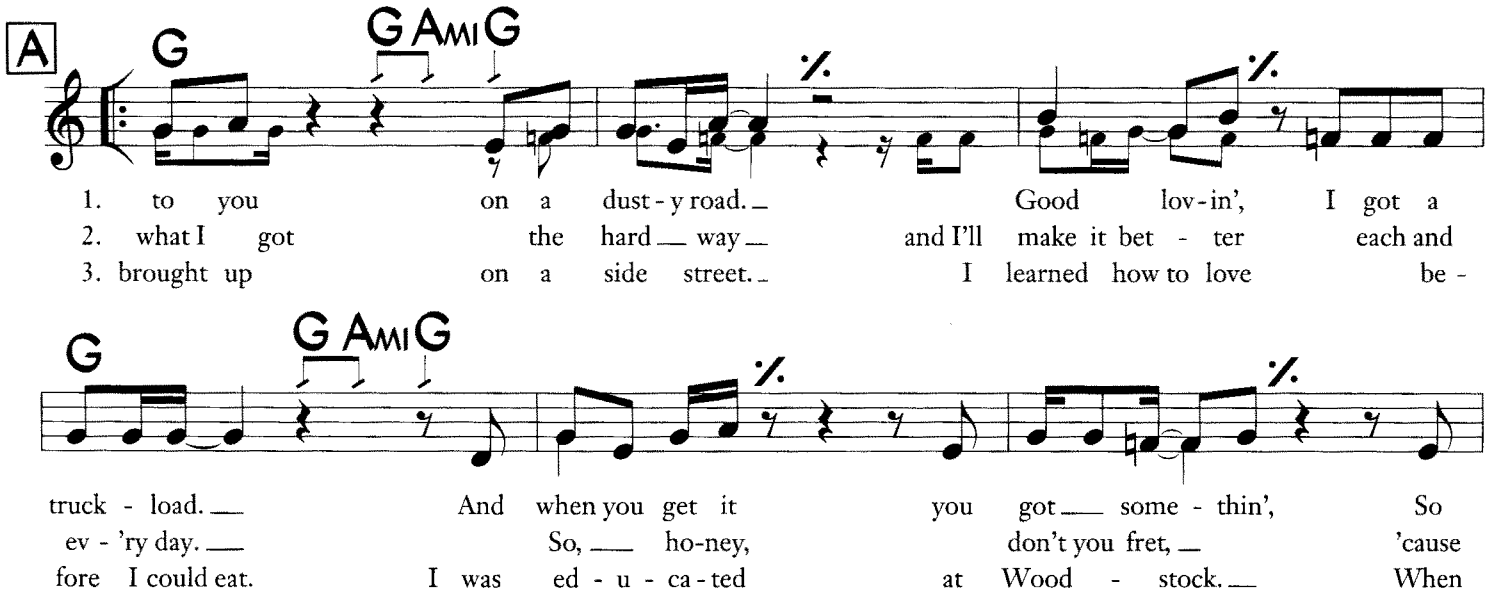

B
E♭MA7
(A♭MA9)
GMI7(♭5)
(D♭7)
C7(#5) C7
soon a lit - tle cot - tage will find us
soon our lit - tle ship will come sail - ing
FMI7
(A♭MI7 D♭7
FMI7(♭5)
B7 B♭7)
B♭7(#5) B♭7
safe with all our cares far be - hind us.
home through ev - 'ry storm, nev - er fail - ing.
E♭MA7
B♭MI7 E♭7
* A♭MA7(add6)
D♭9
The day you're mine this world will be in tune.
(E♭MA7/B♭
A♭MI6/B♭
E♭6/B♭
A♭MI6/B♭)
GMI7 CMI7
FMI7 B♭13(♭9)
E♭6
(FMI7 B♭7)
Let's make that day come soon.
(fine)
Solo on AB
After solos, D.S. al fine
* Originally

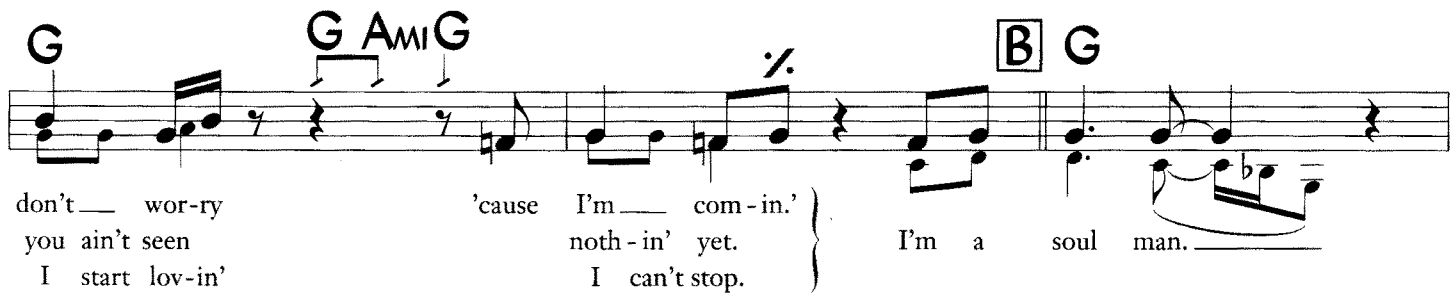
Soul Man

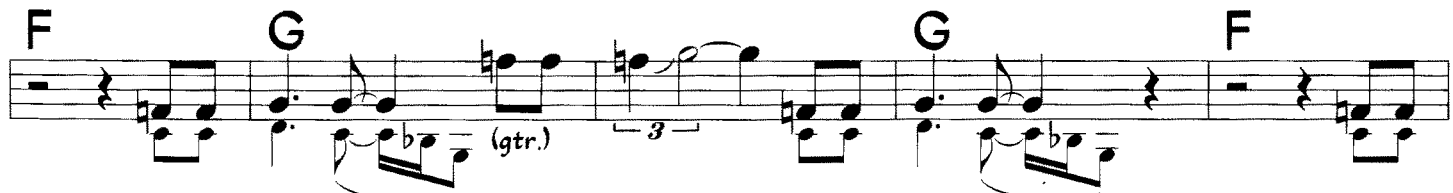
Isaac Hayes
David Porter
(As performed by Sam & Dave)

Medium Soul Rock









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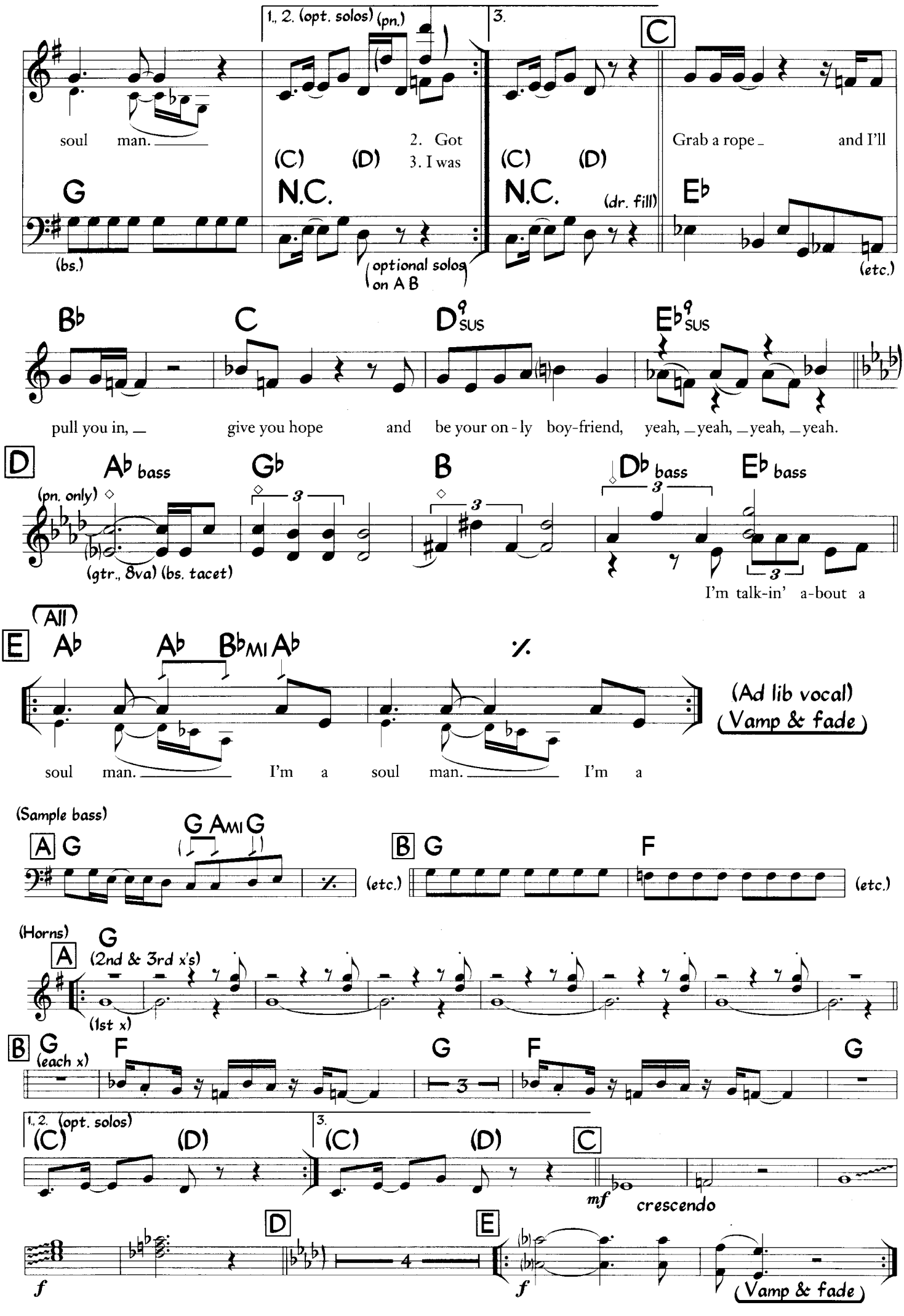
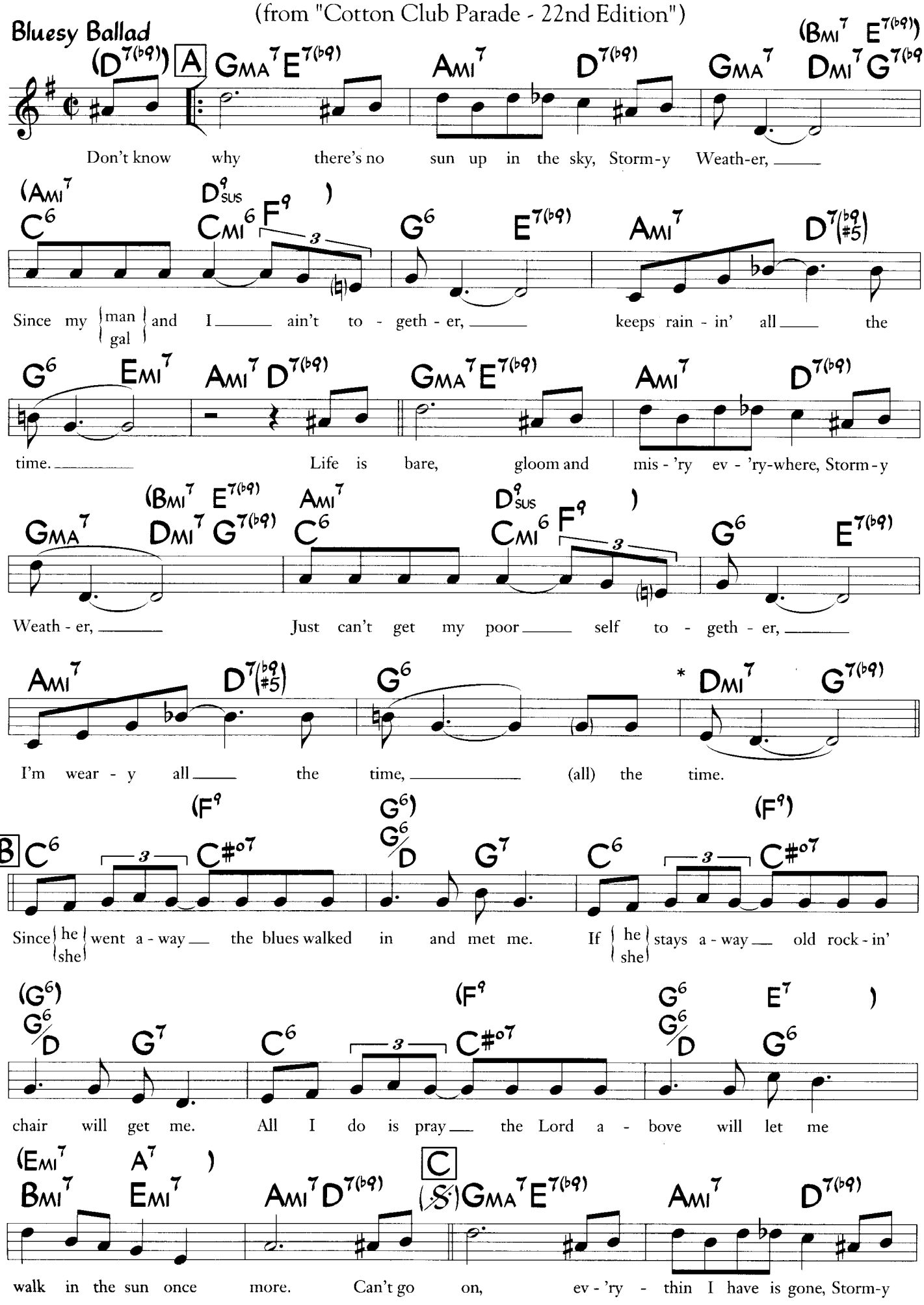

1., 2. (opt. solos) (pn.)
3.
C
soul man.
2. Got
3. I was
(C) (D)
(C) (D)
Grab a rope and I'll
G
N.C.
N.C.
(dr. fill)
Eb
(bs.)
optional solos on A B
(etc.)
Bb
C
D9SUS
Eb9SUS
pull you in, give you hope and be your on-ly boy-friend, yeah, yeah, yeah, yeah.
D
Ab bass
Gb
B
Db bass
Eb bass
(pn. only)
(gtr., 8va) (bs. tacet)
I'm talk-in' a-bout a
(All)
E
Ab
Ab BbMI Ab
%
(Ad lib vocal)
(Vamp & fade)
soul man. I'm a soul man. I'm a
(Sample bass)
A G
G AMI G
%
(etc.)
B G
F
(etc.)
(Horns)
A
G
(2nd & 3rd x's)
(1st x)
B G
(each x)
F
G
F
G
1., 2. (opt. solos)
(C) (D)
3.
(C) (D)
C
mf
crescendo
D
E
f
f
(Vamp & fade)

Stormy Weather
(Keeps Raining All The Time)

Music by Harold Arlen
Lyric by Ted Koehler

(from "Cotton Club Parade - 22nd Edition")



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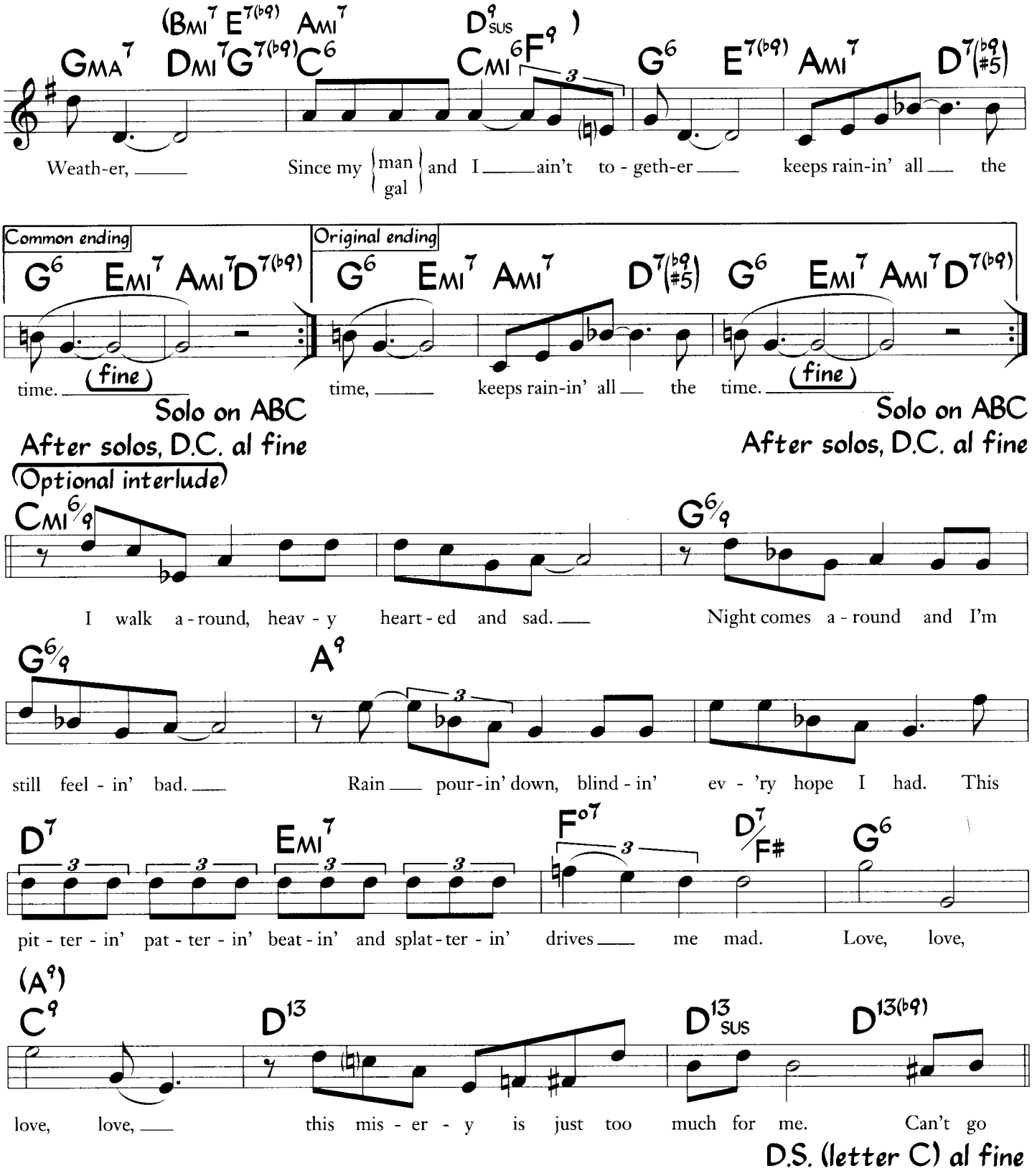
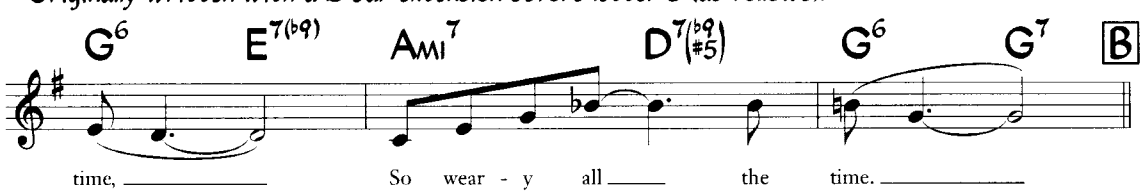
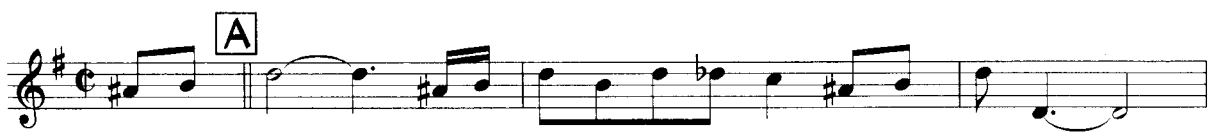


* Originally written with a 2-bar extension before letter B (as follows):



Originally written:

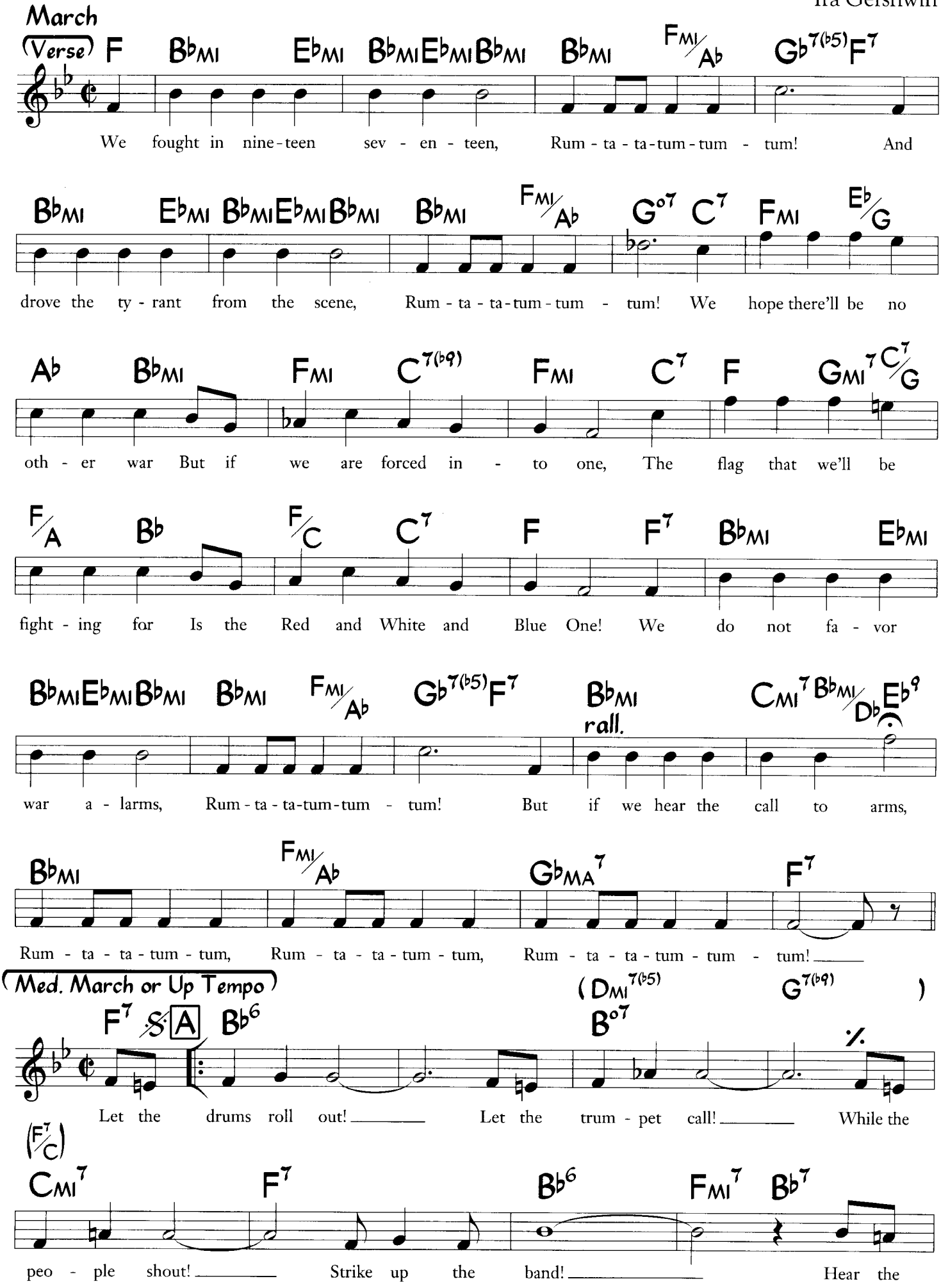


The Interlude is usually omitted from jazz (and other) versions.

Strike Up The Band

(from "Strike Up The Band")

George Gershwin
Ira Gershwin



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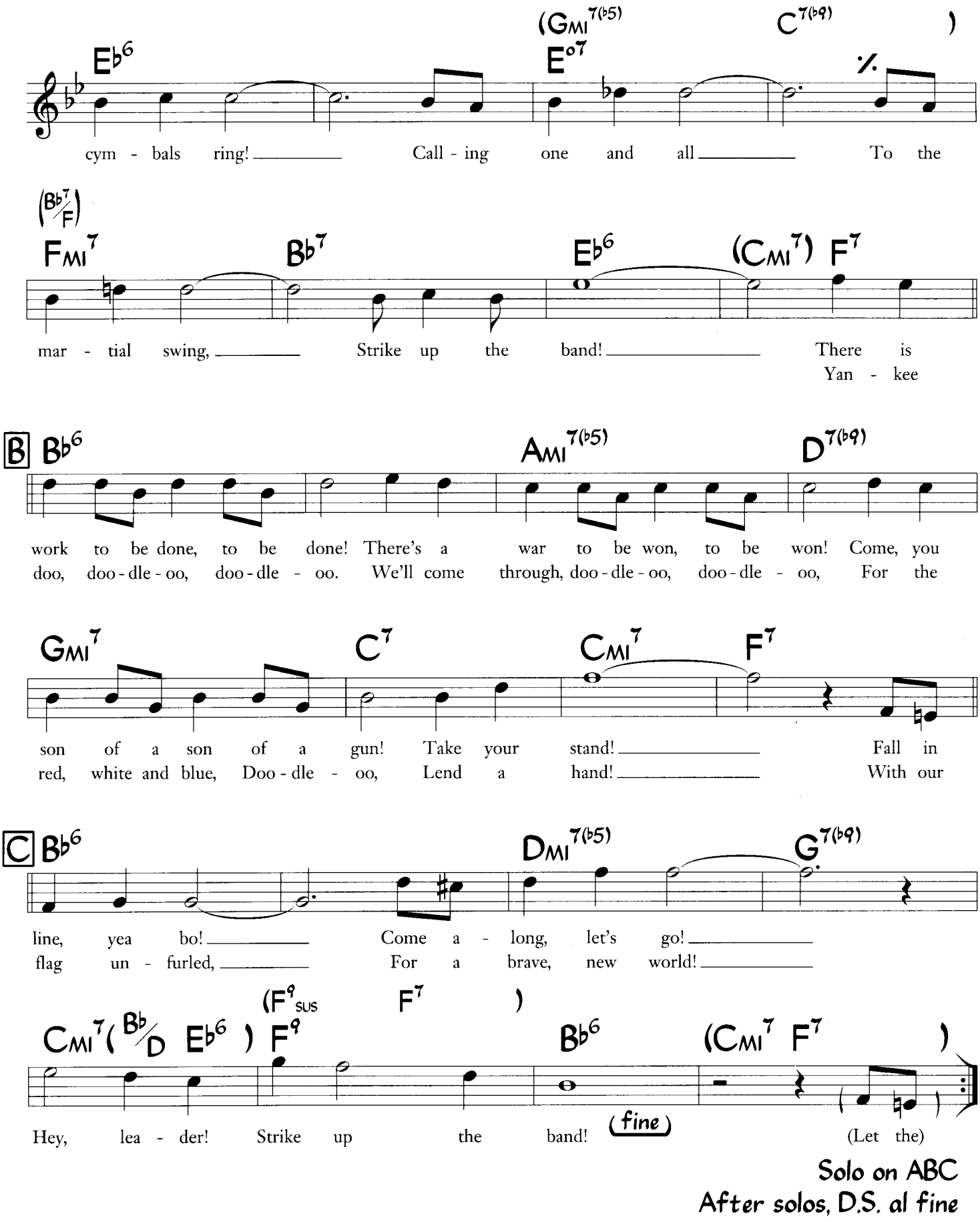
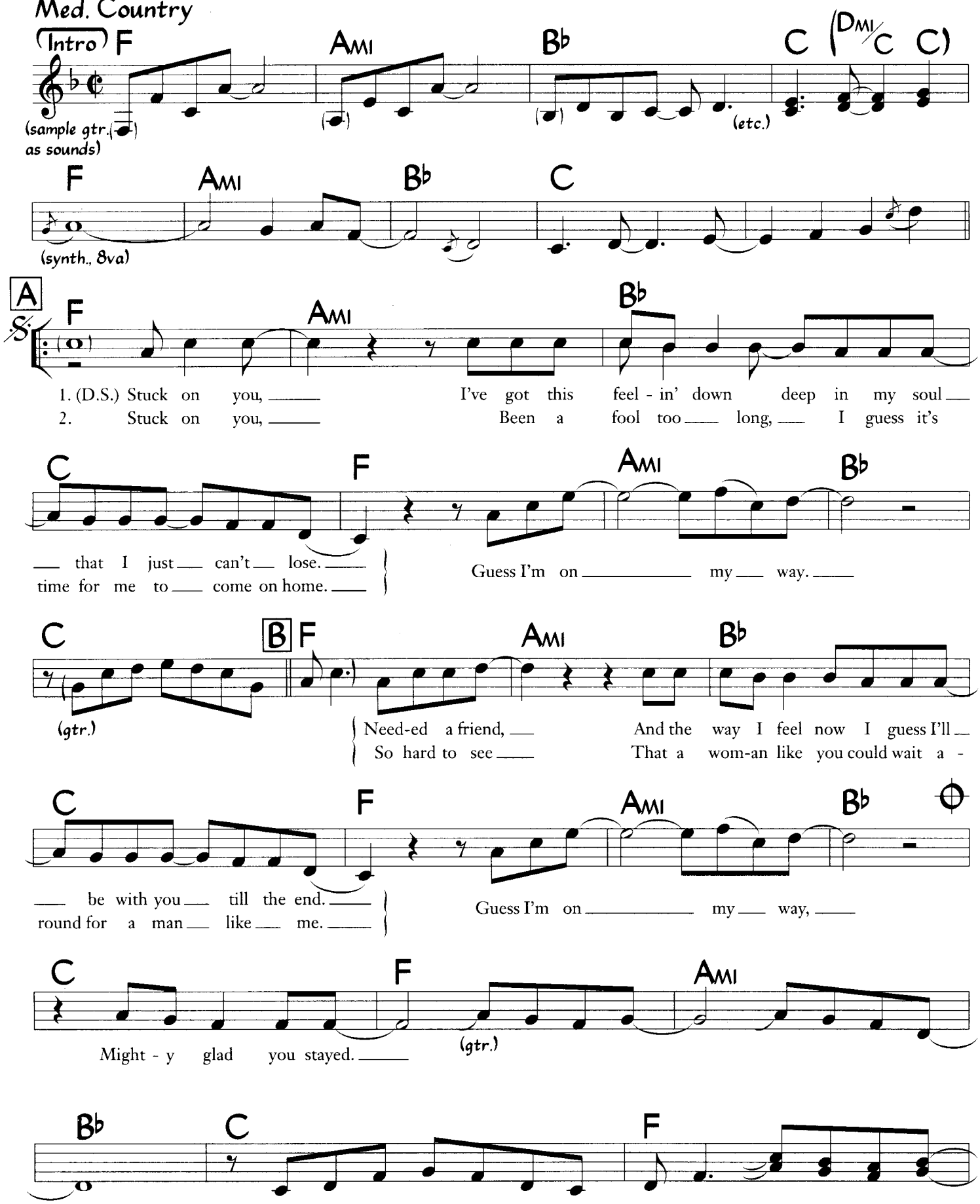


Solo on ABC
After solos, D.S. al fine

Stuck On You

Lionel Richie

Med. Country



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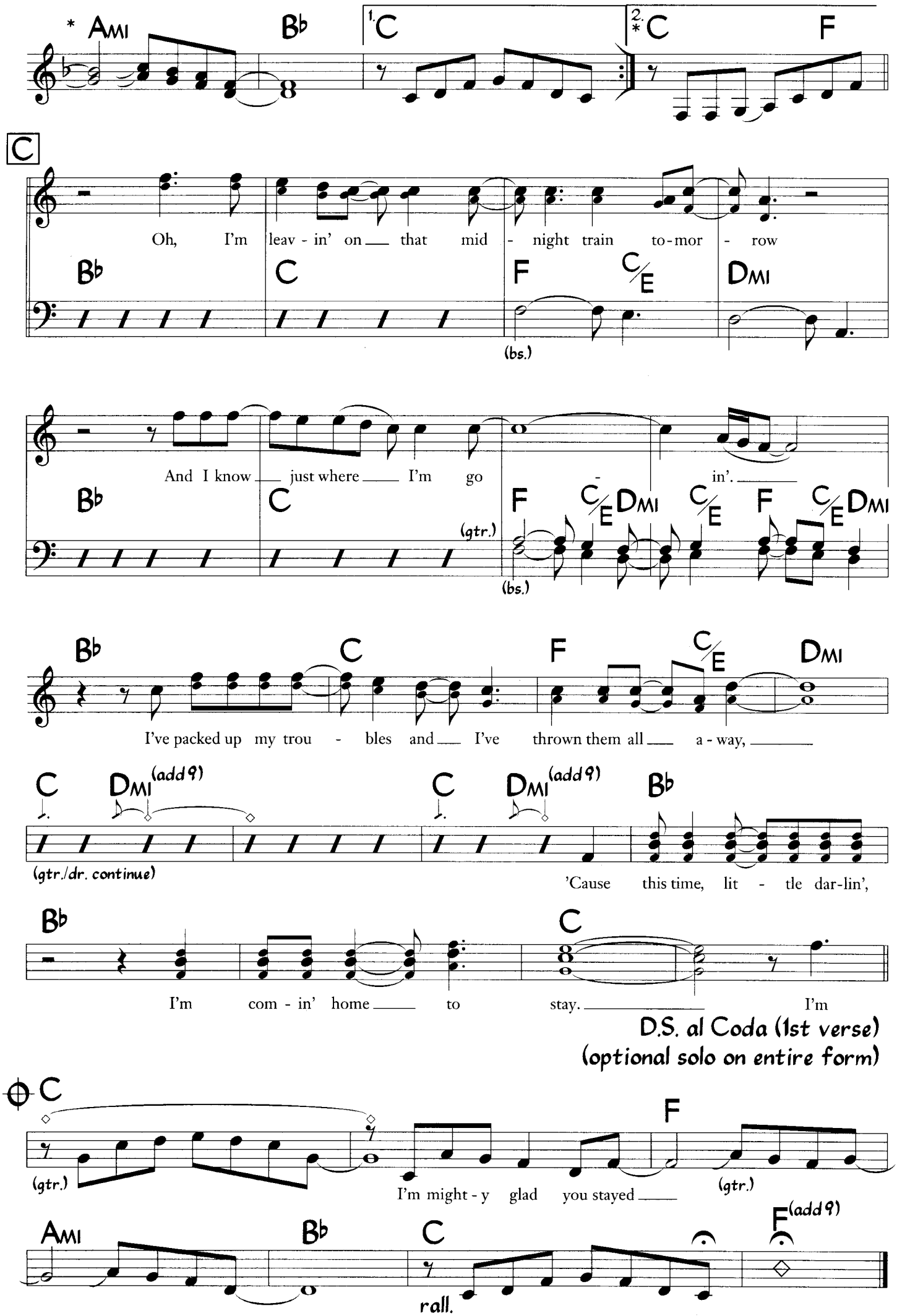
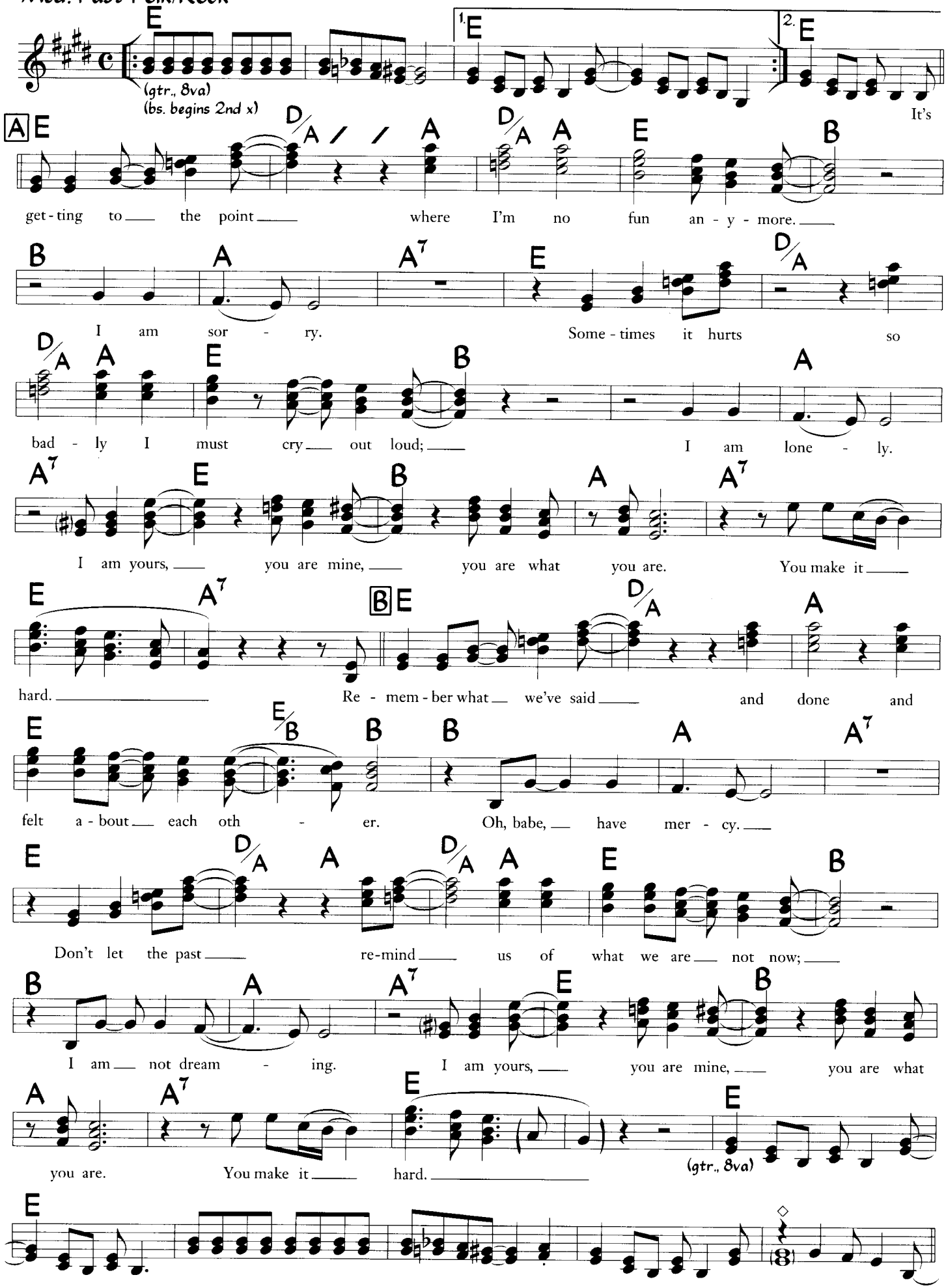


* Often melody notes (vocal and instrumental) do not fit the basic written chord.

Suite: Judy Blue Eyes

Stephen Stills
(As performed by Crosby, Stills & Nash)

Med. Fast Folk/Rock



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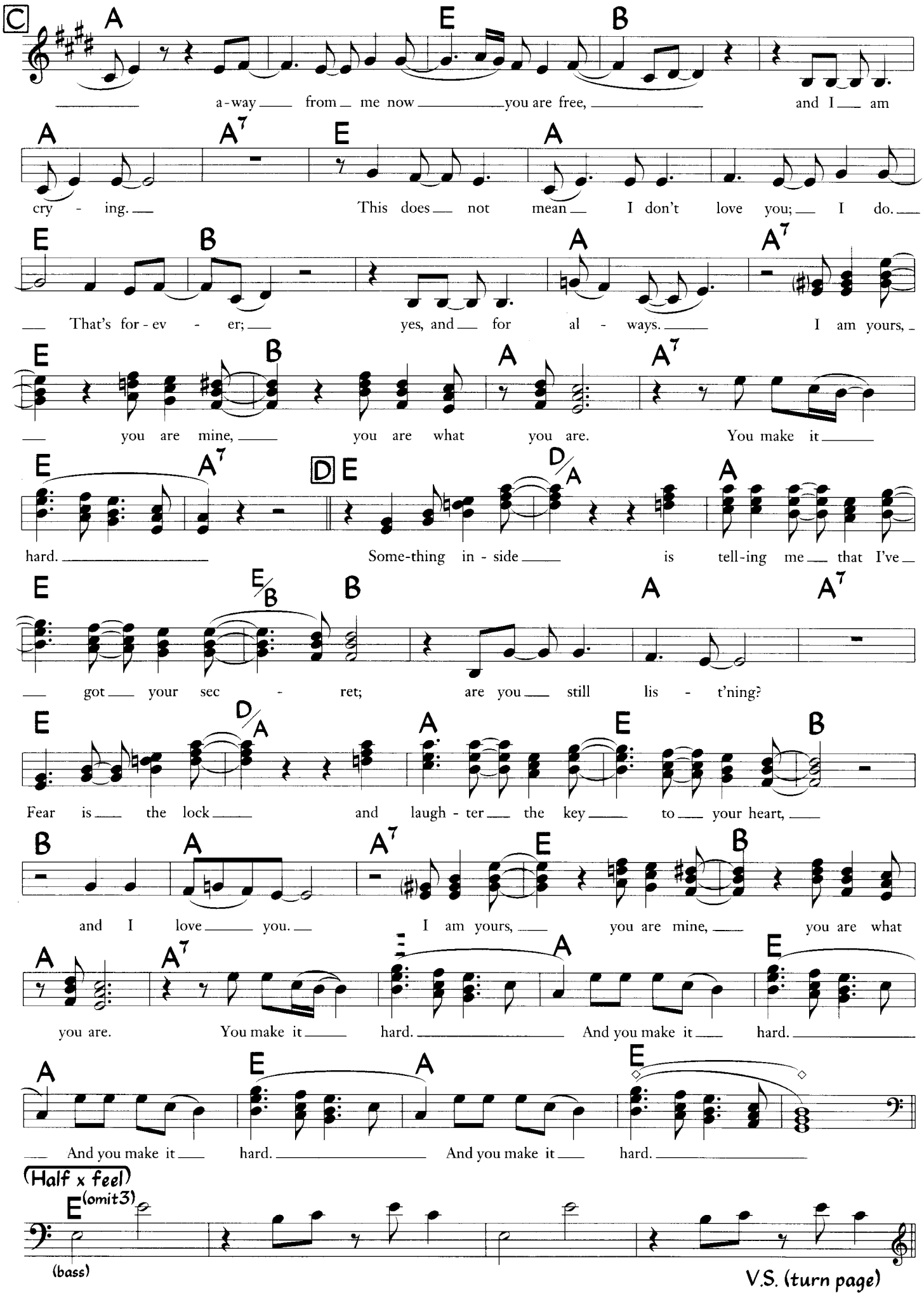
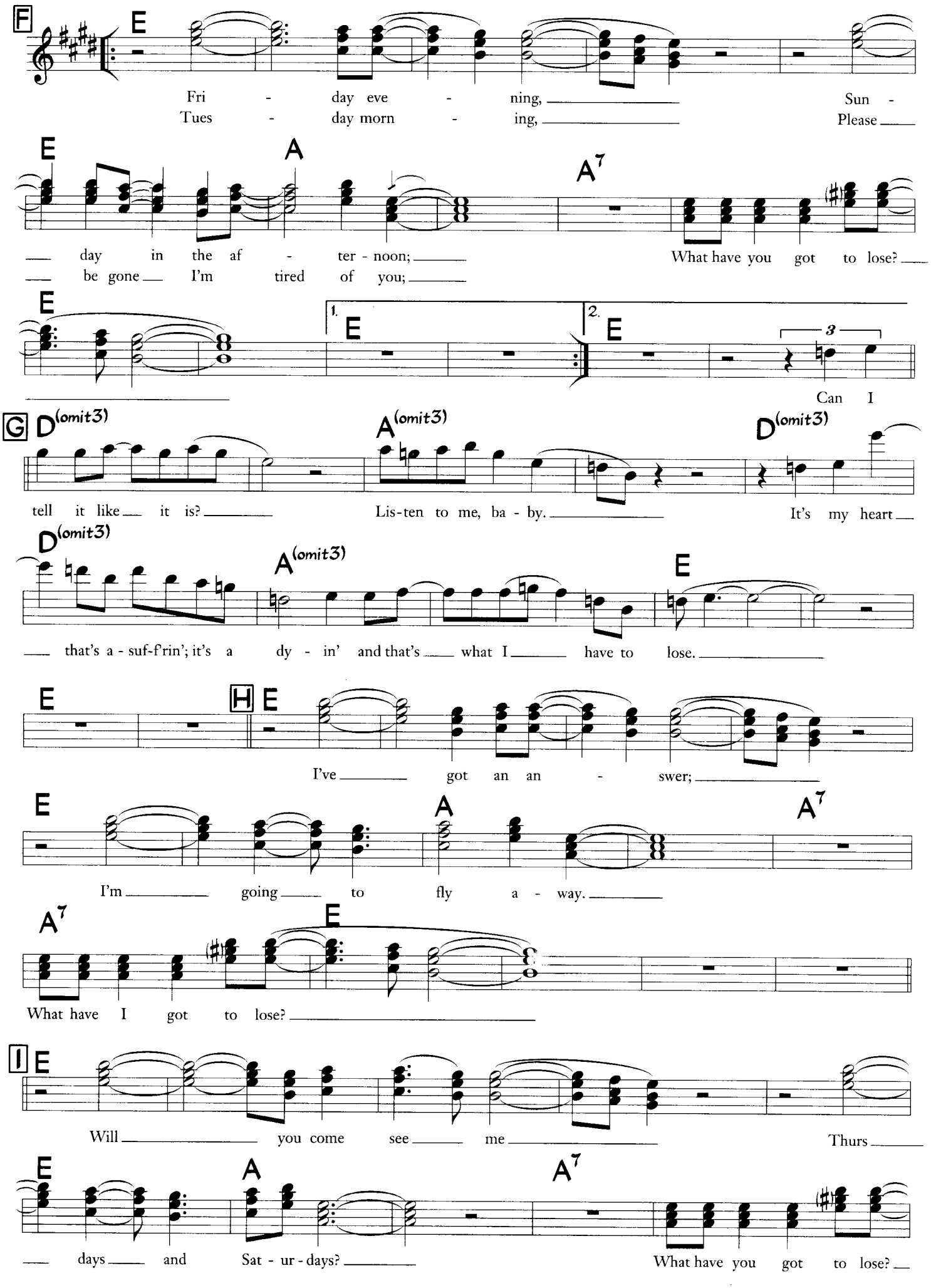
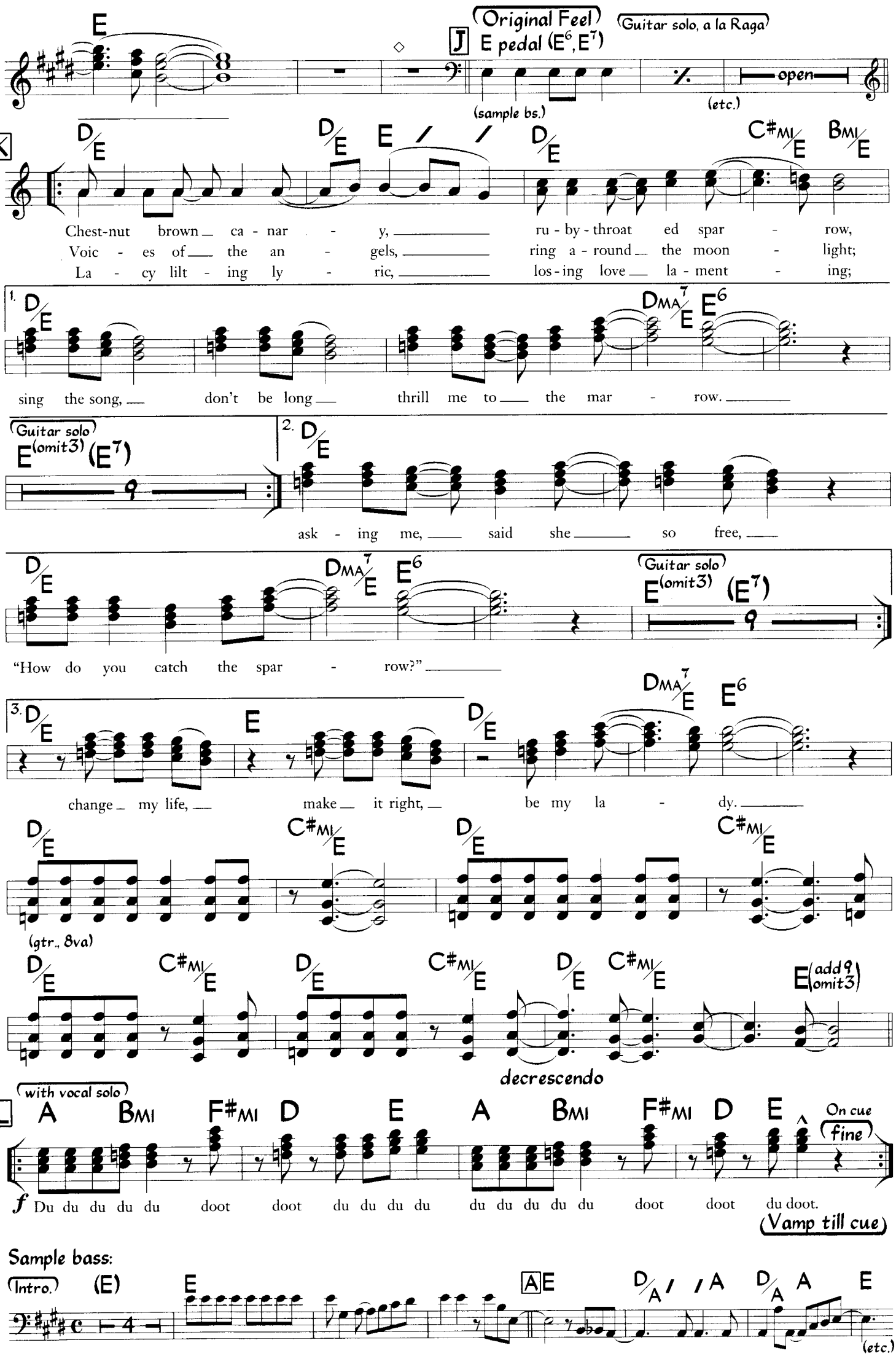

C
A E B
a-way from me now you are free, and I am
A A7 E A
cry - ing. This does not mean I don't love you; I do.
E B A A7
That's for-ev - er; yes, and for al - ways. I am yours,
E B A A7
you are mine, you are what you are. You make it
E A7 D E D/A A
hard. Some-thing in-side is tell-ing me that I've
E E/B B A A7
got your sec - ret; are you still lis - t'ning?
E D/A A E B
Fear is the lock and laugh-ter the key to your heart,
B A A7 E B
and I love you. I am yours, you are mine, you are what
A A7 A E
you are. You make it hard. And you make it hard.
A E A E
And you make it hard. And you make it hard.
(Half x feel)
E(omit3)
(bass)
V.S. (turn page)


F
E
Fri - day eve - ning, Sun -
Tues - day morn - ing, Please
E
A
A7
day in the af - ter - noon; What have you got to lose?
be gone I'm tired of you;
E
1.
E
2.
E
3
Can I
G
D(omit3)
A(omit3)
D(omit3)
tell it like it is? Lis-ten to me, ba - by. It's my heart
D(omit3)
A(omit3)
E
that's a - suf-f'rin'; it's a dy - in' and that's what I have to lose.
E
H
E
I've got an an - swer;
E
A
A7
I'm going to fly a - way.
A7
E
What have I got to lose?
I
E
Will you come see me Thurs
E
A
A7
days and Sat - ur - days? What have you got to lose?

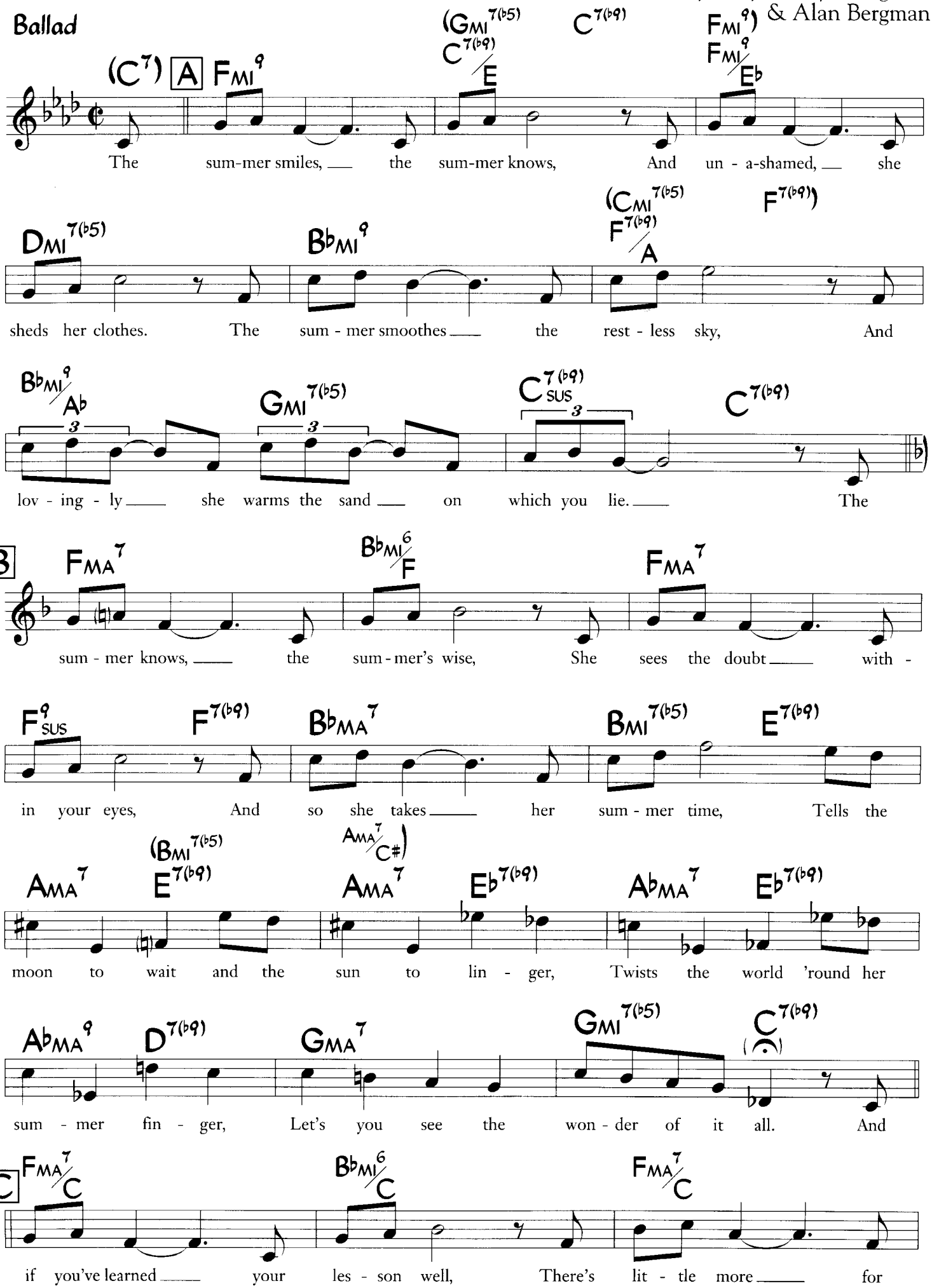

E
Original Feel
J
E pedal (E6, E7)
Guitar solo, a la Raga
(sample bs.)
open
(etc.)
K
D/E
C#MI/E
BMI/E
Chest-nut brown ca - nar - y, ru - by - throat ed spar - row,
Voic - es of the an - gels, ring a - round the moon - light;
La - cy lilt - ing ly - ric, los - ing love la - ment - ing;
1.
DMA7/E
E6
sing the song, don't be long thrill me to the mar - row.
Guitar solo
E(omit3) (E7)
2.
ask - ing me, said she so free,
"How do you catch the spar - row?"
3.
change my life, make it right, be my la - dy.
(gtr., 8va)
E(add9 omit3)
decrescendo
with vocal solo
L
A
BMI
F#MI
D
E
On cue
fine
f Du du du du du doot doot du du du du du du du du doot doot du doot.
(Vamp till cue)
Sample bass:
Intro.
(E)
AE
D/A
A
(etc.)

The Summer Knows

(Theme from "Summer of '42)

Music by Michel Legrand
Lyric by Marilyn Bergman
& Alan Bergman

Ballad



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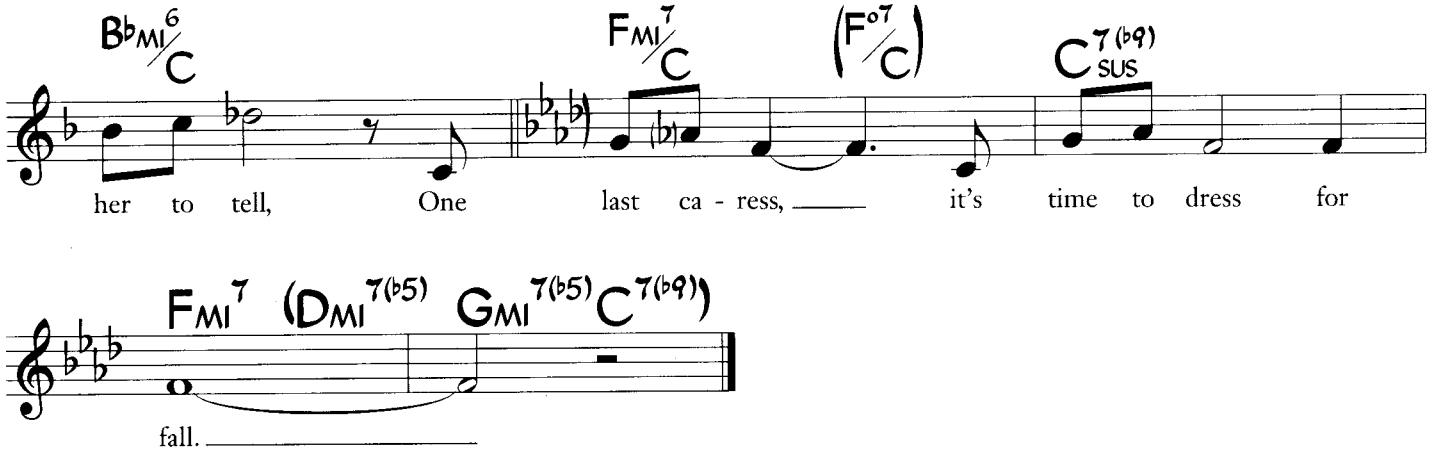
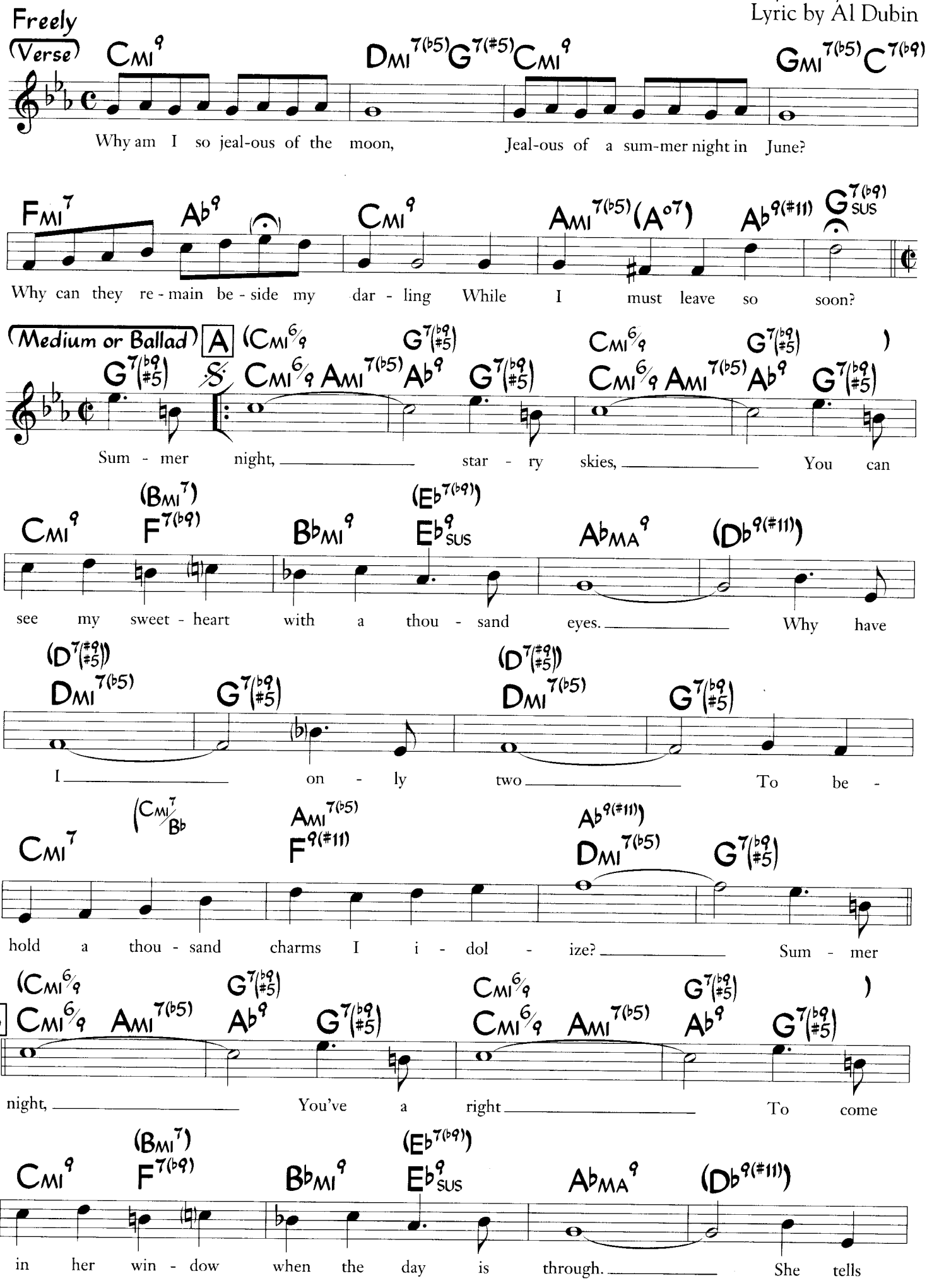

B♭MI6/C
FMI7/C
(F°7/C)
C7(♭9) SUS
her to tell, One last ca - ress, it's time to dress for
FMI7 (DMI7(♭5) GMI7(♭5) C7(♭9))
fall.

Summer Night

Music by Harry Warren
Lyric by Al Dubin



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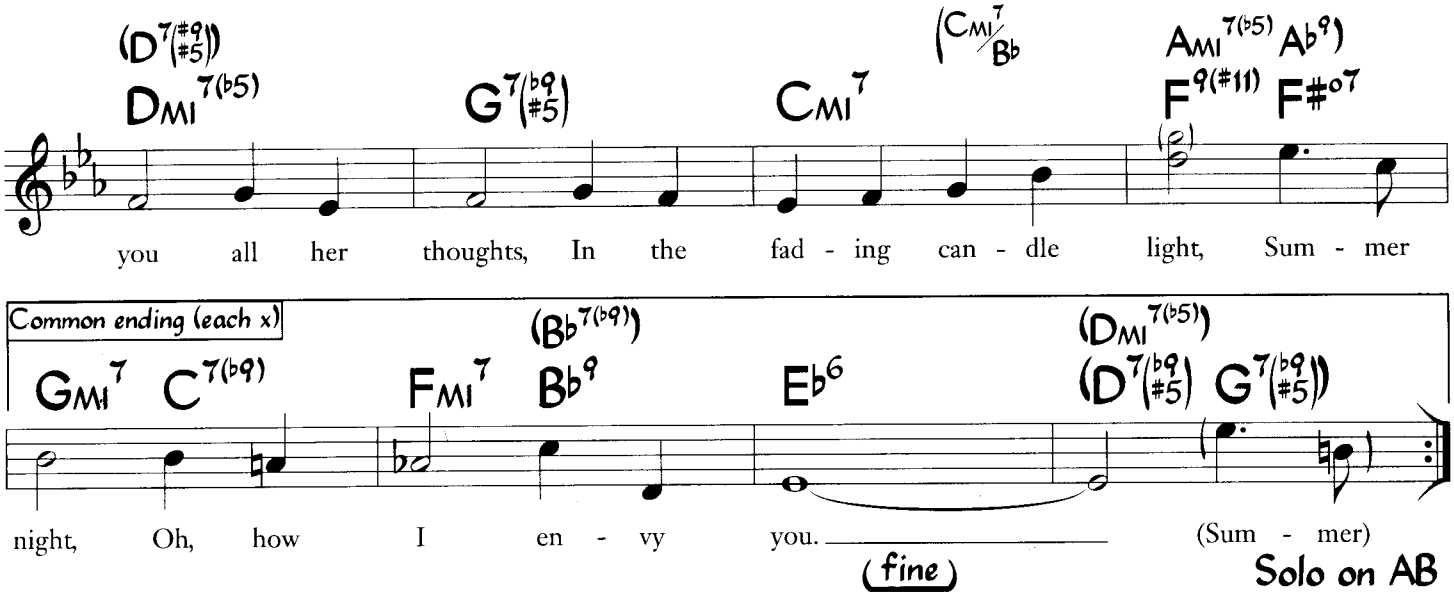
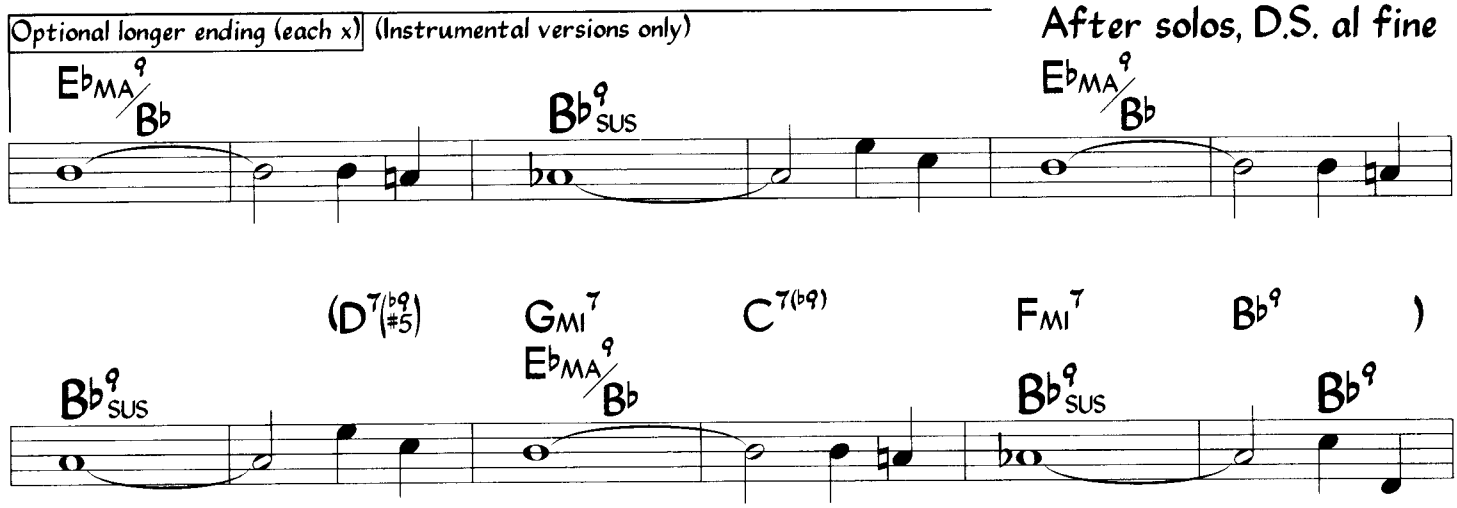
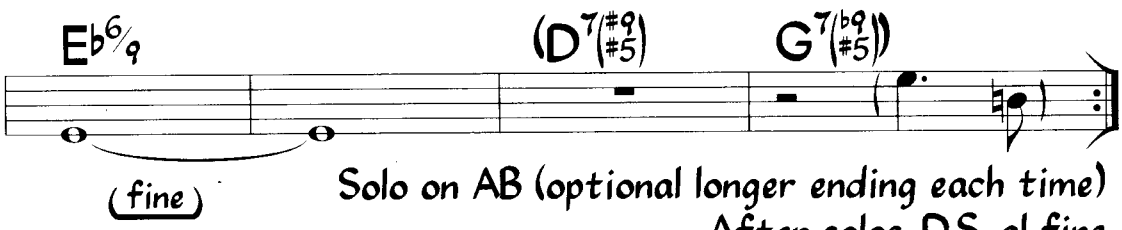


(fine)

Solo on AB
After solos, D.S. al fine

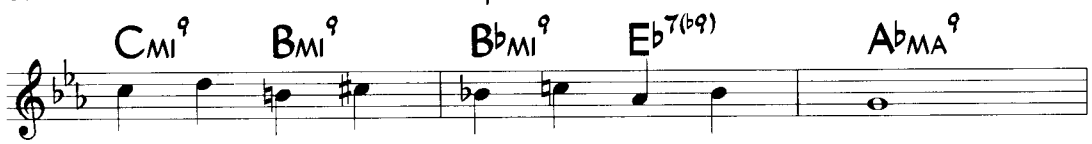




(fine)

Solo on AB (optional longer ending each time)
After solos, D.S. al fine

Bars 5 & 6 of letters A and B are often performed

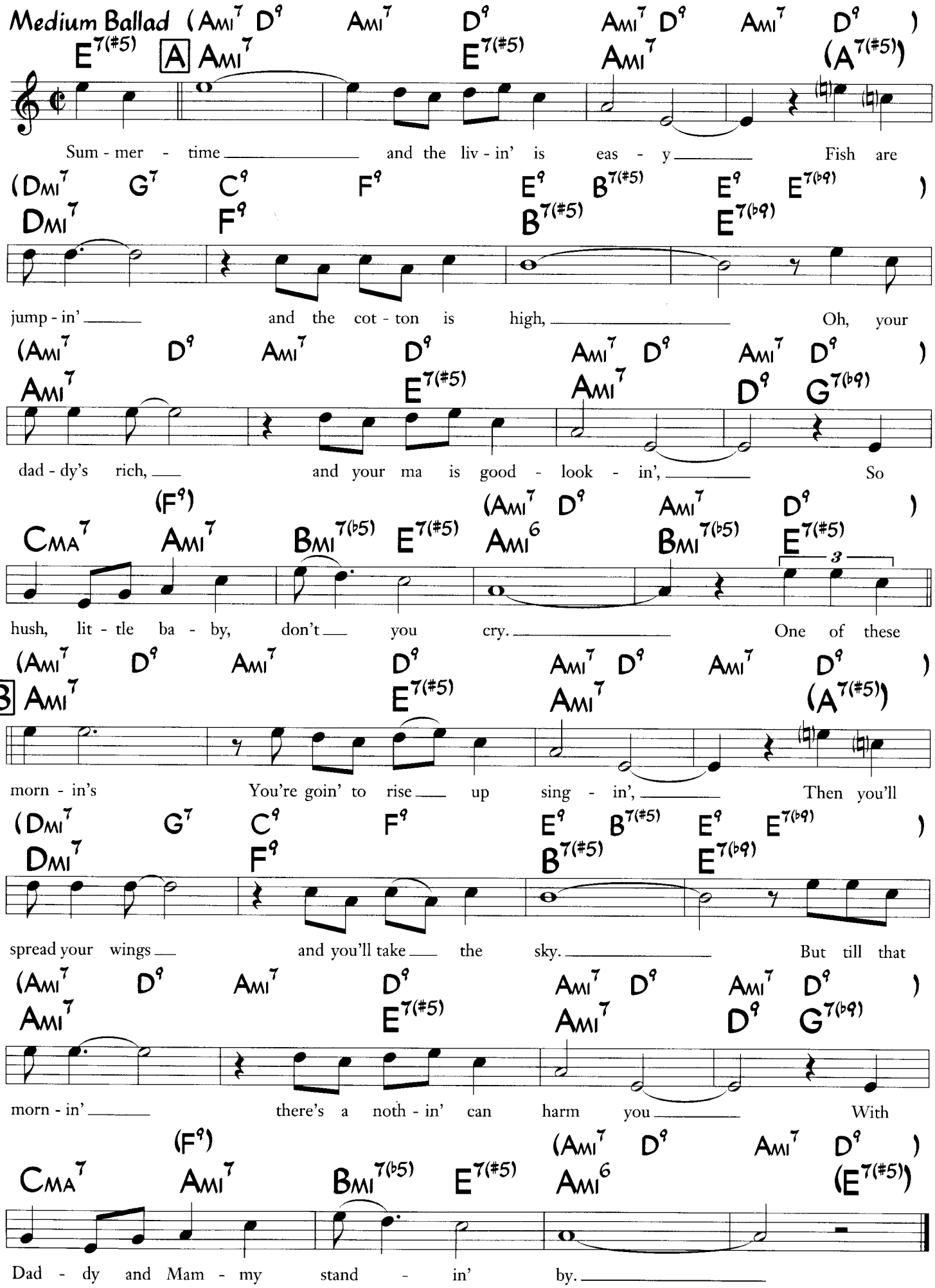


Also performed as a waltz (Ballad or Medium).

Summertime

(from "Porgy and Bess")

George Gershwin
Ira Gershwin
Du Bose & Dorothy Heyward



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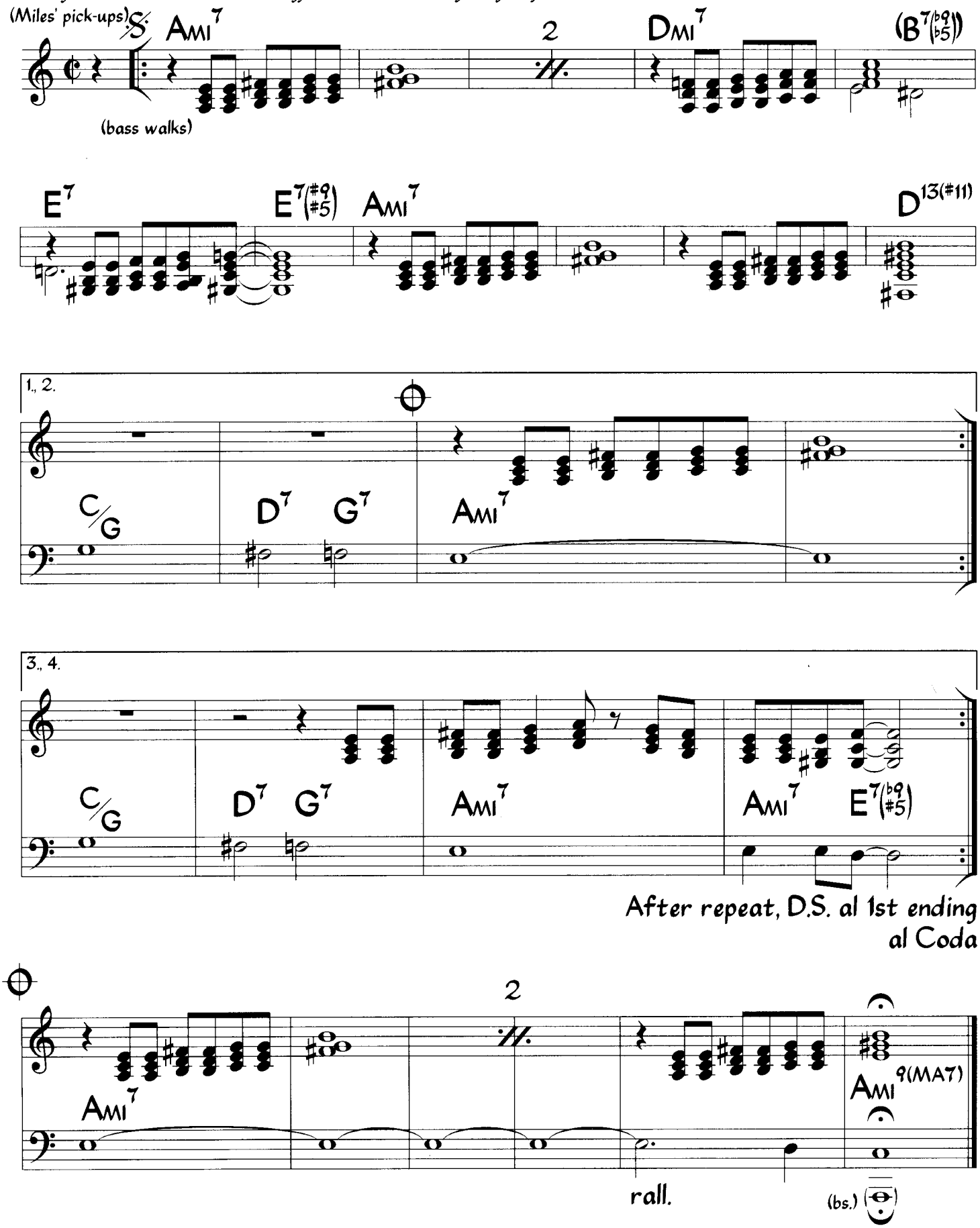
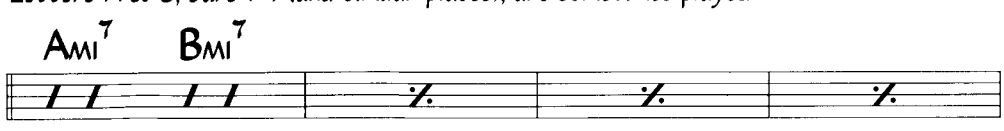
Background from Miles Davis' "Porgy and Bess" recording (originally in B♭):

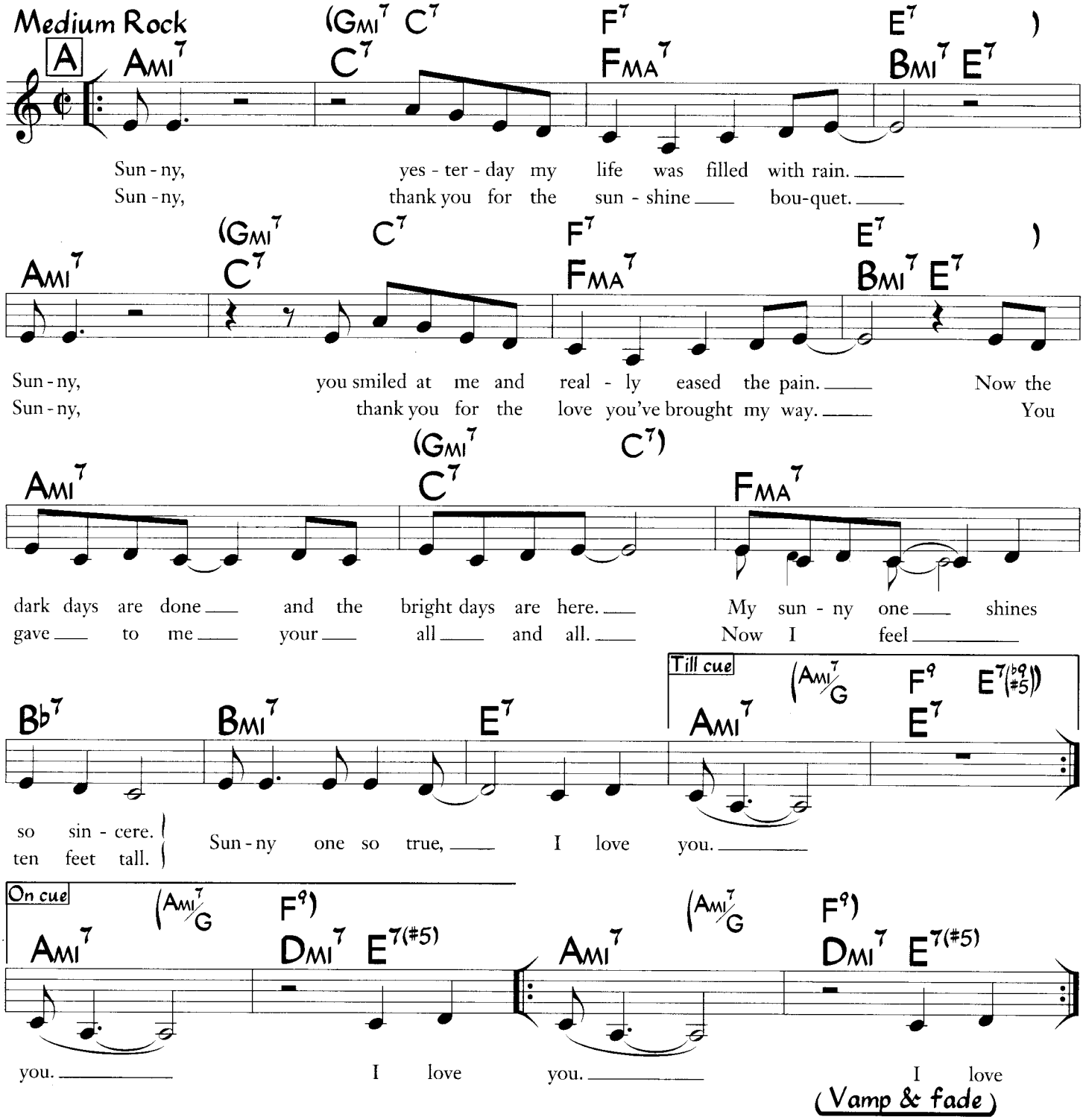


Letters A & B, bars 1-4 (and similar places), are sometimes played:



Sunny

Bobby Hebb

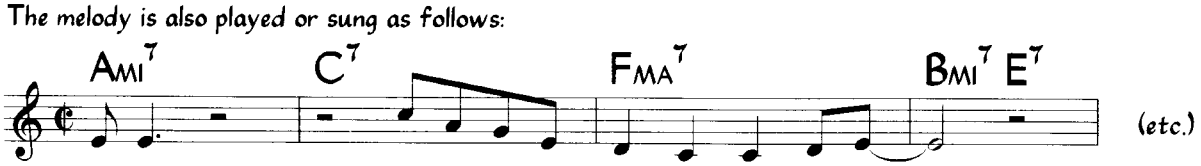


Additional verses:

Sunny, thank you for the truth you let me see.
Sunny, thank you for the facts from A to Z.
My life was torn like wind-blown sand,
Then a rock was formed when we held hands.
Sunny one so true, I love you.

Sunny, thank you for that smile upon your face.
Sunny, thank you for that gleam that flows with grace.
You're my spark of nature's fire,
You're my sweet complete desire.
Sunny one so true, I love you.

The melody is also played or sung as follows:



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Sure Enough

John Lang, Richard Page
Steve George and Susan George
(As performed by Tom Scott)

Medium Pop

(Intro) B_{MI}^{7} $C\#_{MI}^{7(\#5)}$ (dr. play light time) B_{MI}^{7} $C\#_{MI}^{7(\#5)}$ (B_{MI}^{7}) A/B

mf (keys/gtr., top note)

1. B_{MI}^{7} $C\#_{MI}^{7(\#5)}$ (sax fill) (B_{MI}^{7}) B_{MI}^{7} $C\#_{MI}^{7(\#5)}$ (B_{MI}^{7}) $F\#_{MI}^{7}$

2. $D/F\#$ G^{6}_{9} (omit5) (sax fill) (B_{MI}^{7}) $D/F\#$ G^{6}_{9} (omit5) (B_{MI}^{7}) E_{MI}^{7}

𝄋 A

mp We are the same, we got the right tick - et.
We are a - like like in - no - cent child - ren.
(D.S.) Girl, you've be - come for me the real mag - ic.
N.C.(Emi D Bmi C) (EmiD Bmi C Ami Bmi)

(rhythm, upper note 8va)

(no repeat on D. S.)

You are the flame, no - one will walk in it.
We have sur - vived, so let this love be - gin.
Two hearts are one. It will be ev - er - last - ing.
N.C.(Emi D Bmi C) (EmiD Bmi C Ami Bmi)

(ala Samba)

B E_{MI}^{7} $F\#_{MI}^{7}$ A/B B_{MI}^{7}

mf Ooh, and we've got so far to go, and it takes

B_{MI}^{7} F/G G/C

so long. But don't you wor - ry 'bout a thing,

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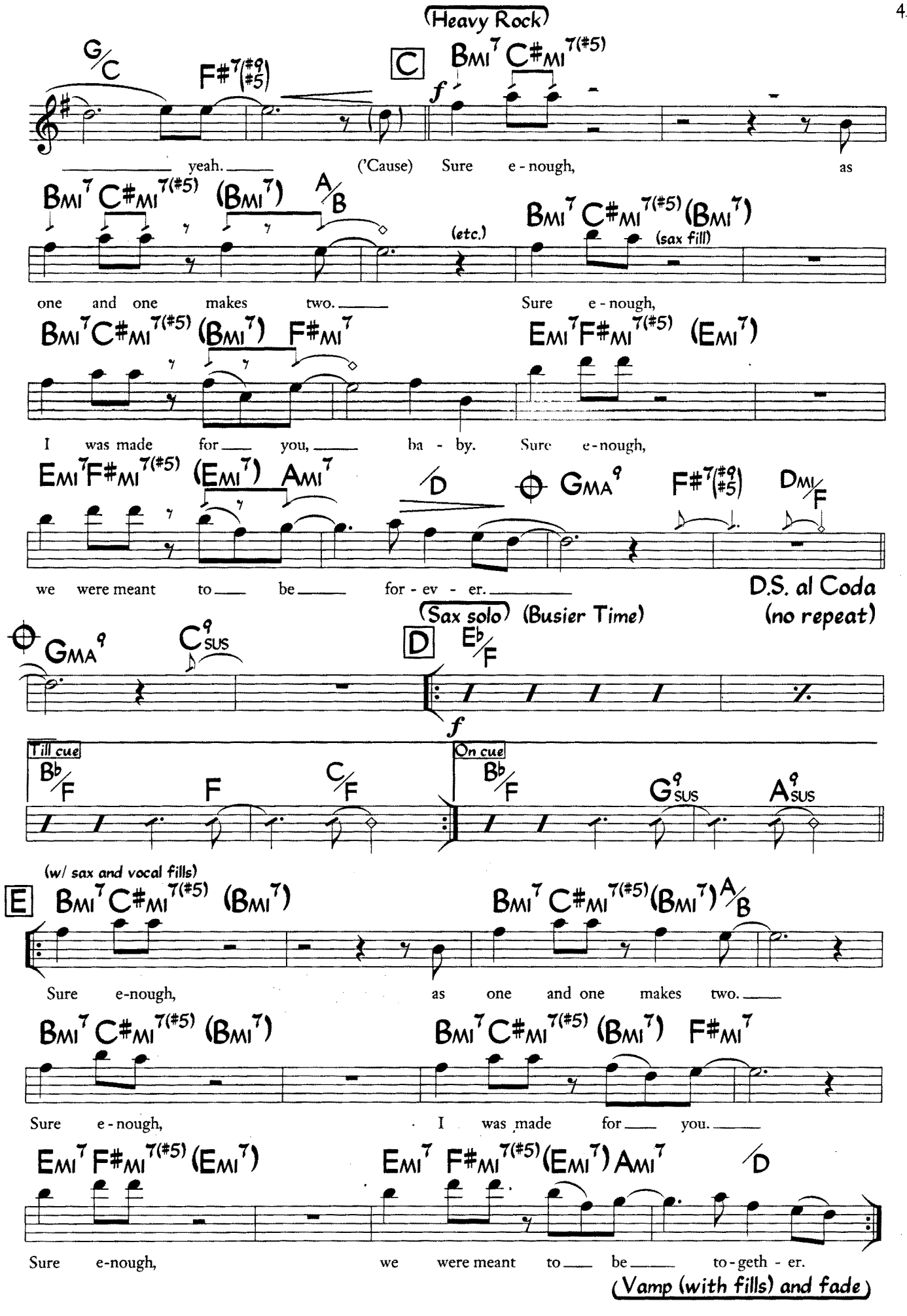
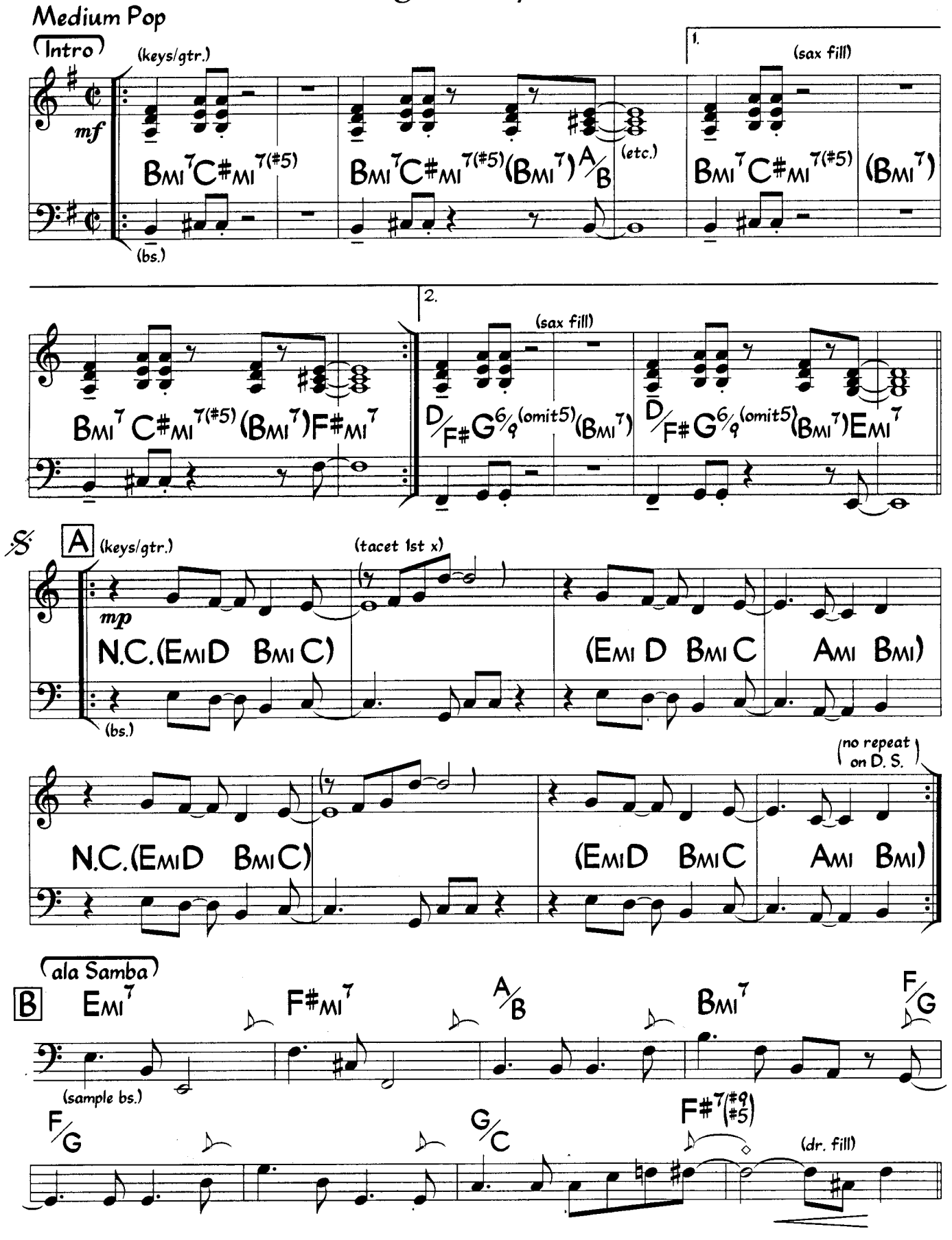
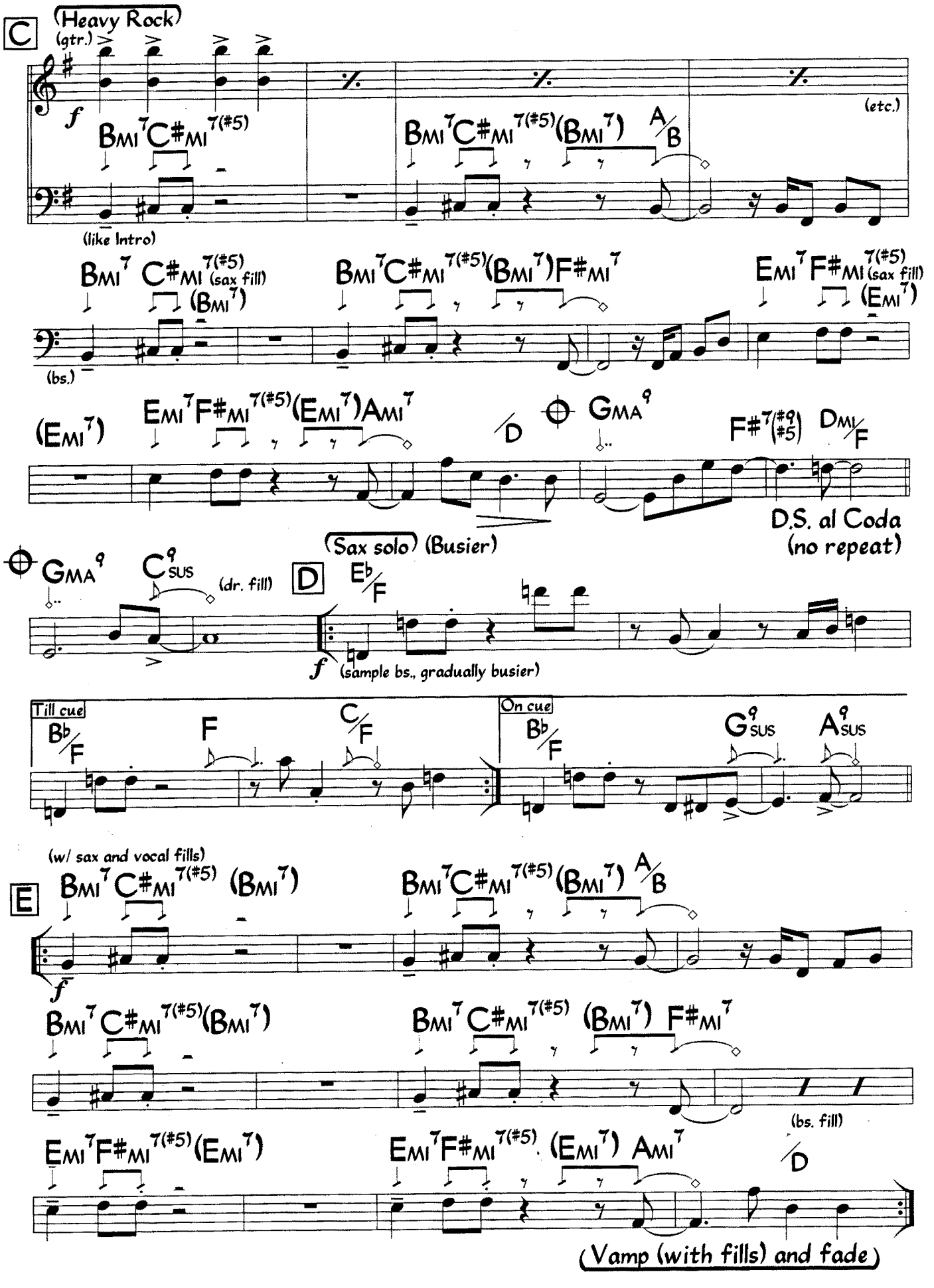

(Heavy Rock)
G/C F#7(#9 #5)
C
BMI7 C#MI7(#5)
f
yeah. ('Cause) Sure e - nough, as
BMI7 C#MI7(#5) (BMI7) A/B
(etc.)
BMI7 C#MI7(#5) (BMI7)
(sax fill)
one and one makes two. Sure e - nough,
BMI7 C#MI7(#5) (BMI7) F#MI7
EMI7 F#MI7(#5) (EMI7)
I was made for you, ba - by. Sure e - nough,
EMI7 F#MI7(#5) (EMI7) AMI7
/D
GMA9
F#7(#9 #5)
DMI/F
we were meant to be for - ev - er.
D.S. al Coda
(no repeat)
(Sax solo) (Busier Time)
GMA9
C9SUS
D
Eb/F
f
Till cue
Bb/F F C/F
On cue
Bb/F G9SUS A9SUS
(w/ sax and vocal fills)
E
BMI7 C#MI7(#5) (BMI7)
BMI7 C#MI7(#5) (BMI7) A/B
Sure e-nough, as one and one makes two.
BMI7 C#MI7(#5) (BMI7)
BMI7 C#MI7(#5) (BMI7) F#MI7
Sure e - nough, I was made for you.
EMI7 F#MI7(#5) (EMI7)
EMI7 F#MI7(#5) (EMI7) AMI7 /D
Sure e-nough, we were meant to be to - geth - er.
(Vamp (with fills) and fade)

Sure Enough (Rhythm Section)



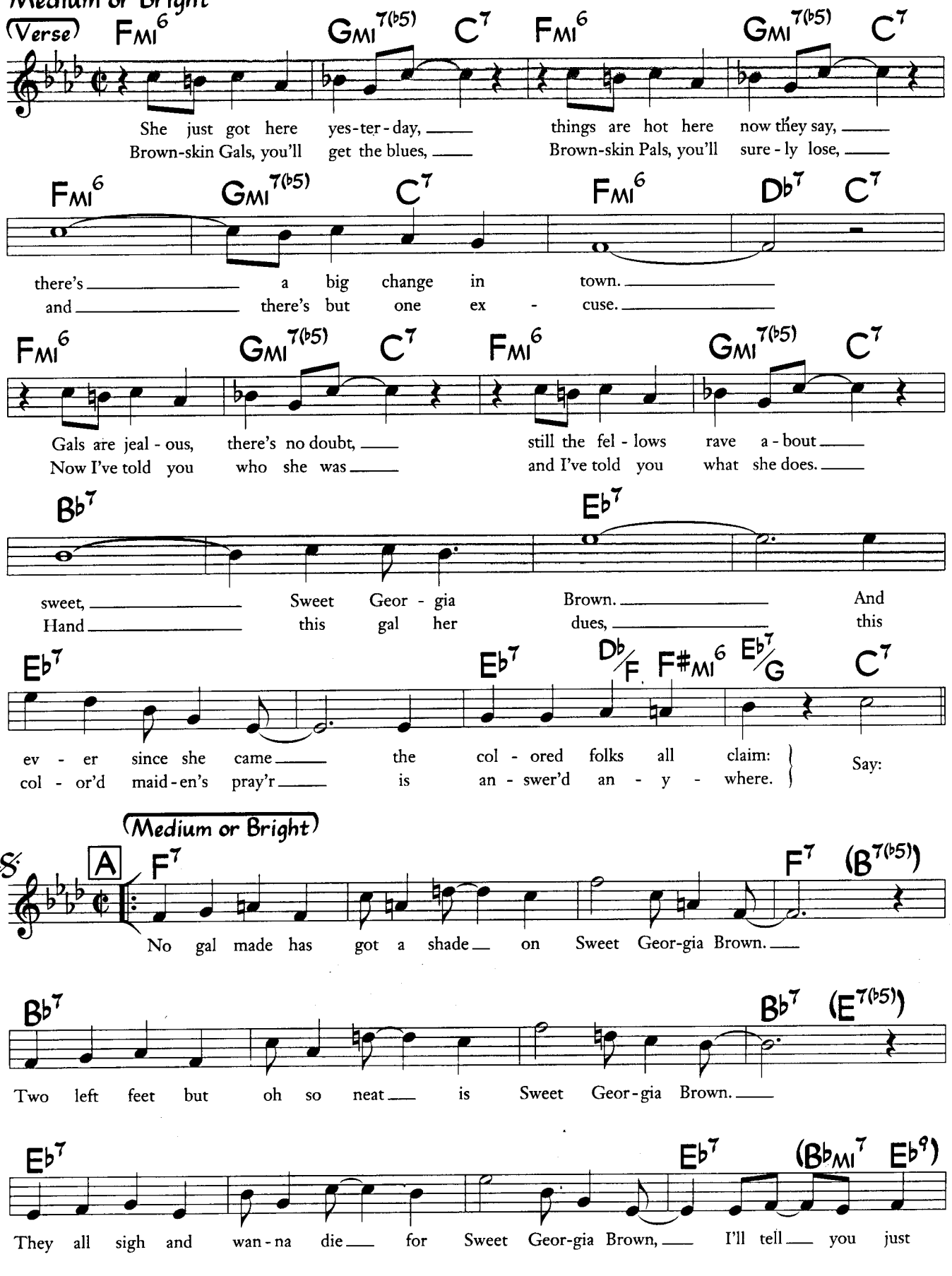

C
(Heavy Rock)
(gtr.)
f
BMI7 C#MI7(#5)
BMI7 C#MI7(#5) (BMI7) A/B
(etc.)
(like Intro)
BMI7 C#MI7(#5) (sax fill) (BMI7)
BMI7 C#MI7(#5) (BMI7) F#MI7
EMI7 F#MI7(#5) (sax fill) (EMI7)
(bs.)
(EMI7) EMI7 F#MI7(#5) (EMI7) AMI7 /D
GMA9
F#7(#9 #5) DMI/F
D.S. al Coda
(no repeat)
(Sax solo) (Busier)
GMA9 C9SUS (dr. fill)
D
Eb/F
f (sample bs., gradually busier)
Till cue
Bb/F F C/F
On cue
Bb/F G9SUS A9SUS
(w/ sax and vocal fills)
E
BMI7 C#MI7(#5) (BMI7)
BMI7 C#MI7(#5) (BMI7) A/B
f
BMI7 C#MI7(#5) (BMI7)
BMI7 C#MI7(#5) (BMI7) F#MI7
(bs. fill)
EMI7 F#MI7(#5) (EMI7)
EMI7 F#MI7(#5) (EMI7) AMI7 /D
(Vamp (with fills) and fade)

Sweet Georgia Brown

Ben Bernie
Maceo Pinkard
Kenneth Casey

Medium or Bright

(Verse)



(Medium or Bright)

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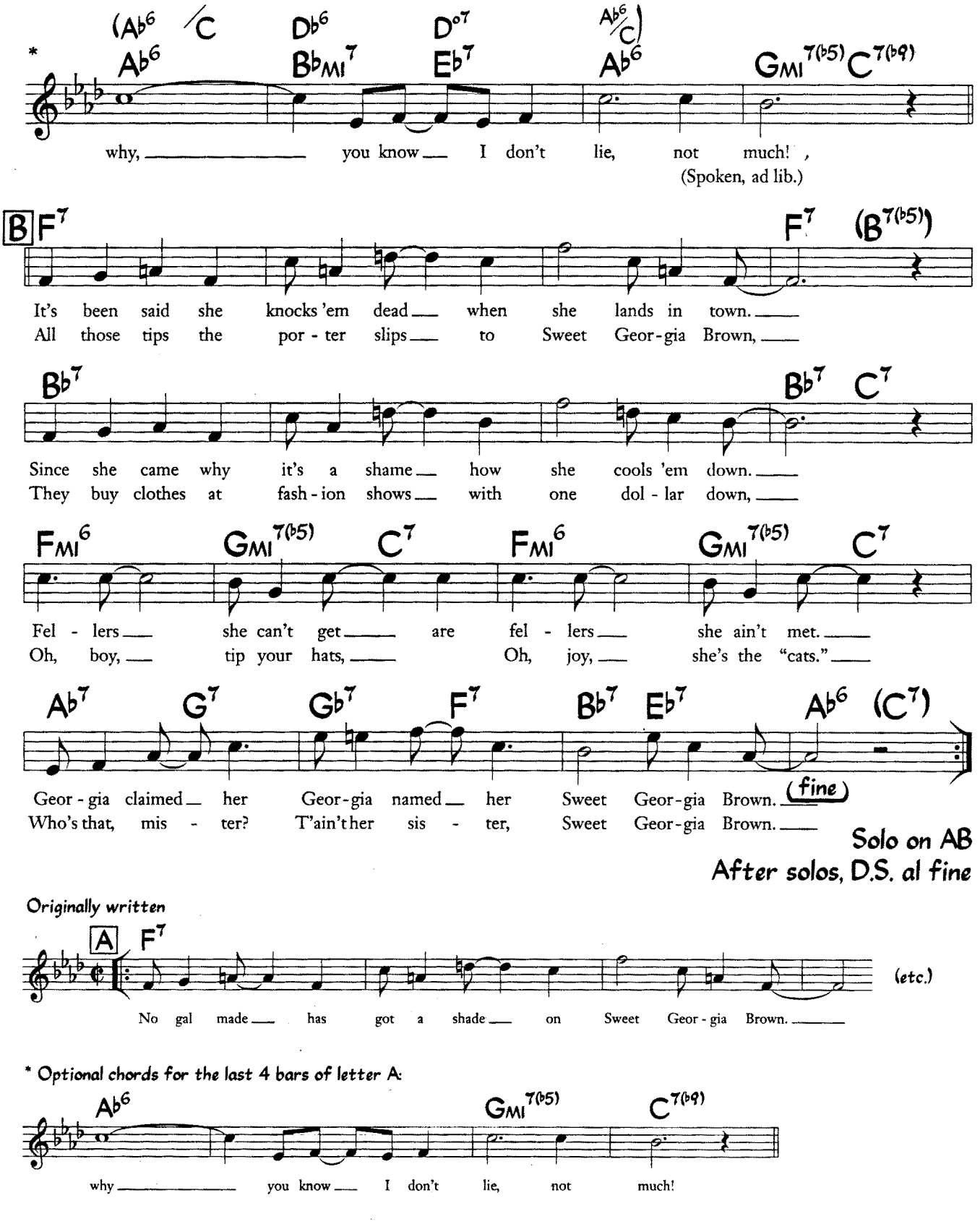
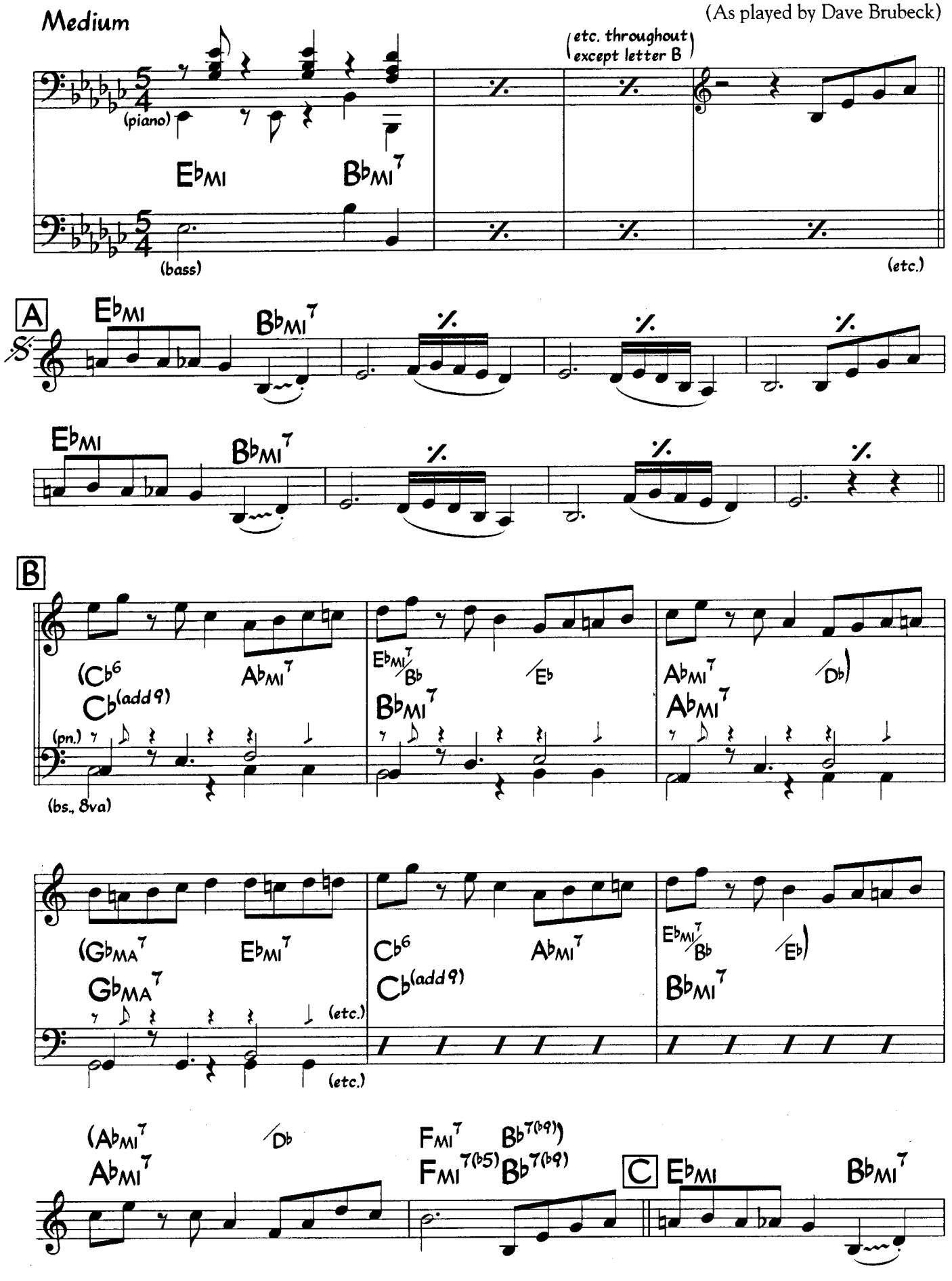


Originally written in the key of G.

Take Five

Paul Desmond
(As played by Dave Brubeck)



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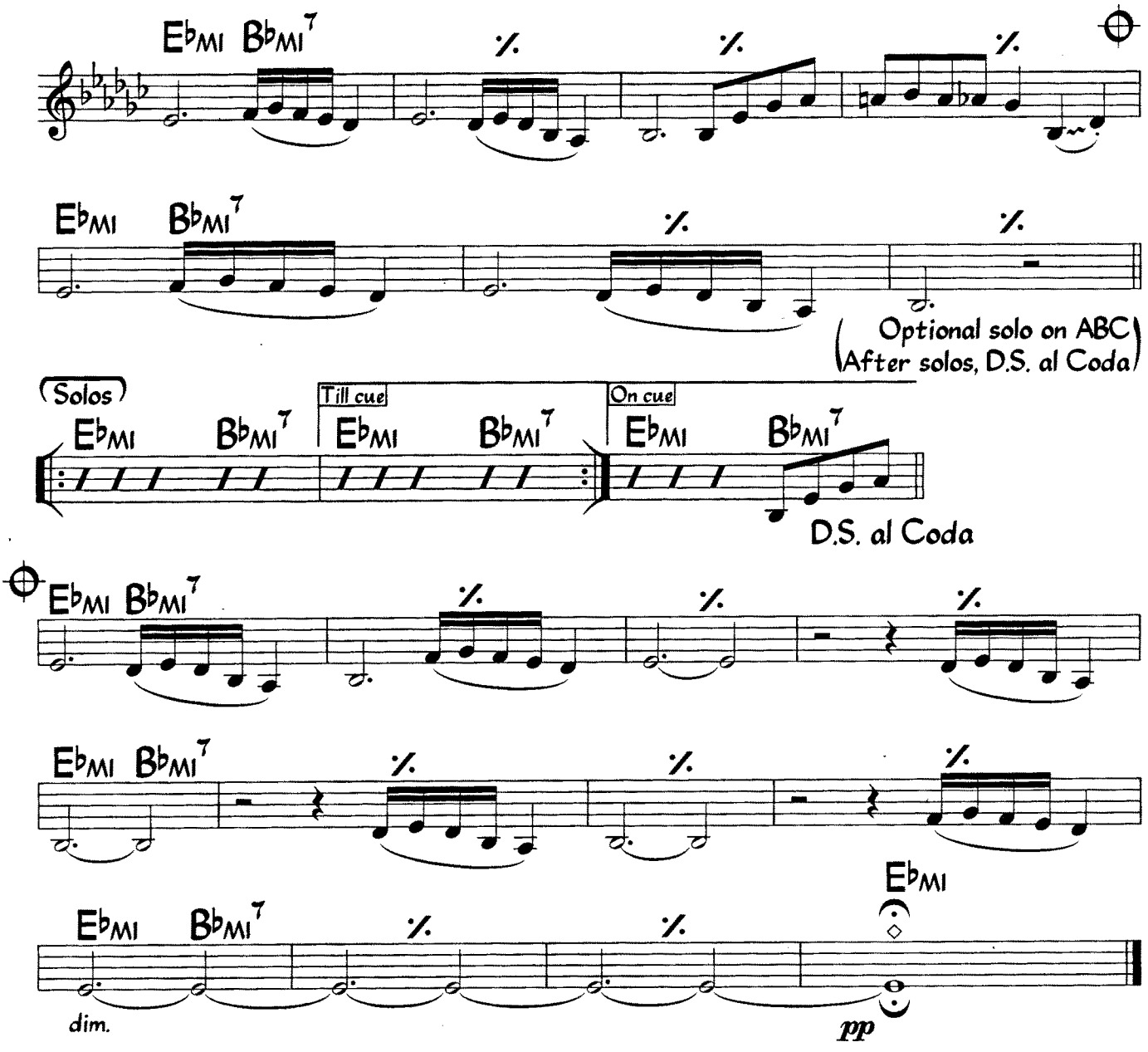
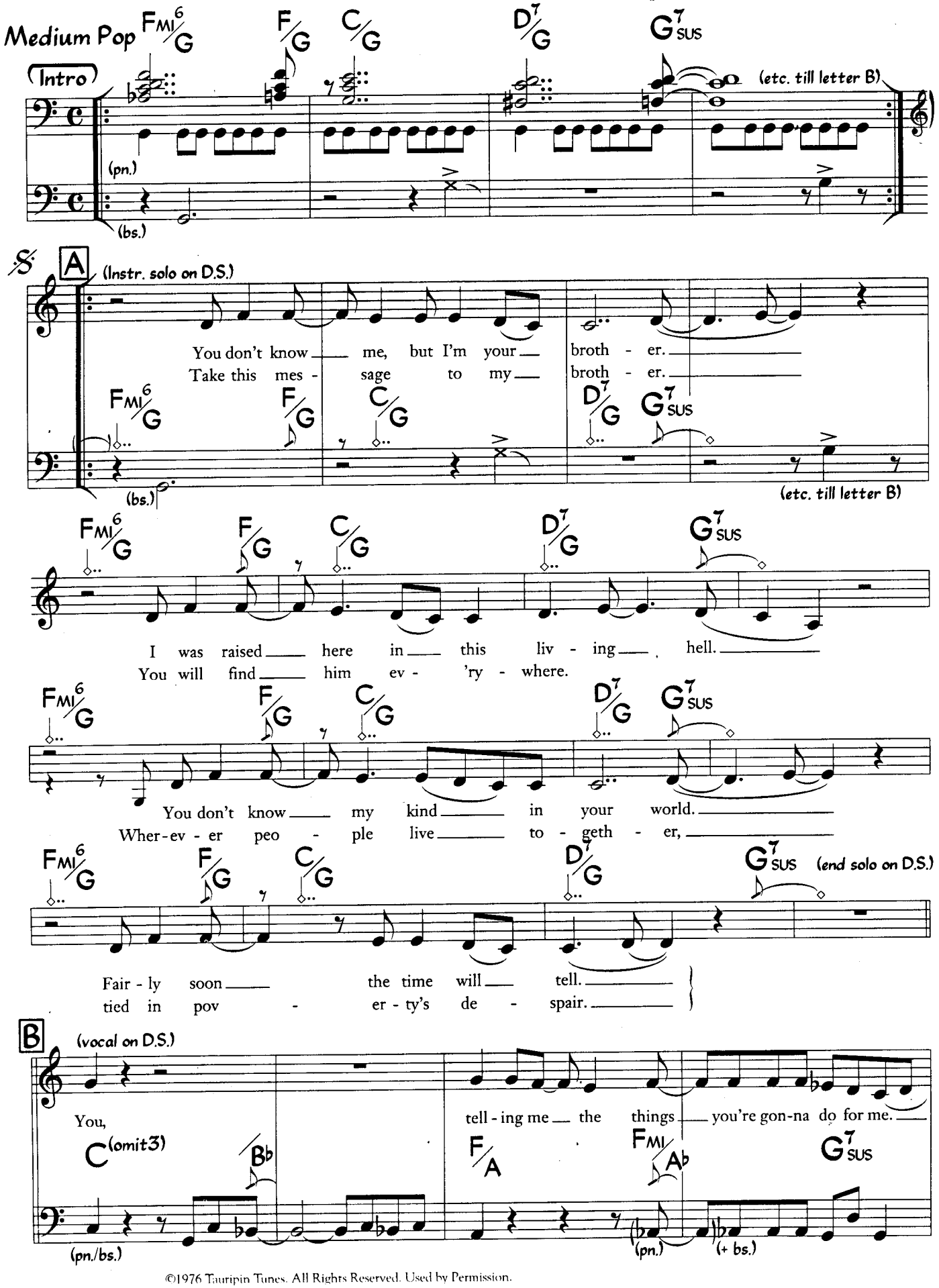

Eb MI Bb MI7
Optional solo on ABC
After solos, D.S. al Coda
Solos
Till cue
On cue
D.S. al Coda
dim.
pp

Takin' It To The Streets

Michael McDonald
(As performed by the Doobie Brothers)



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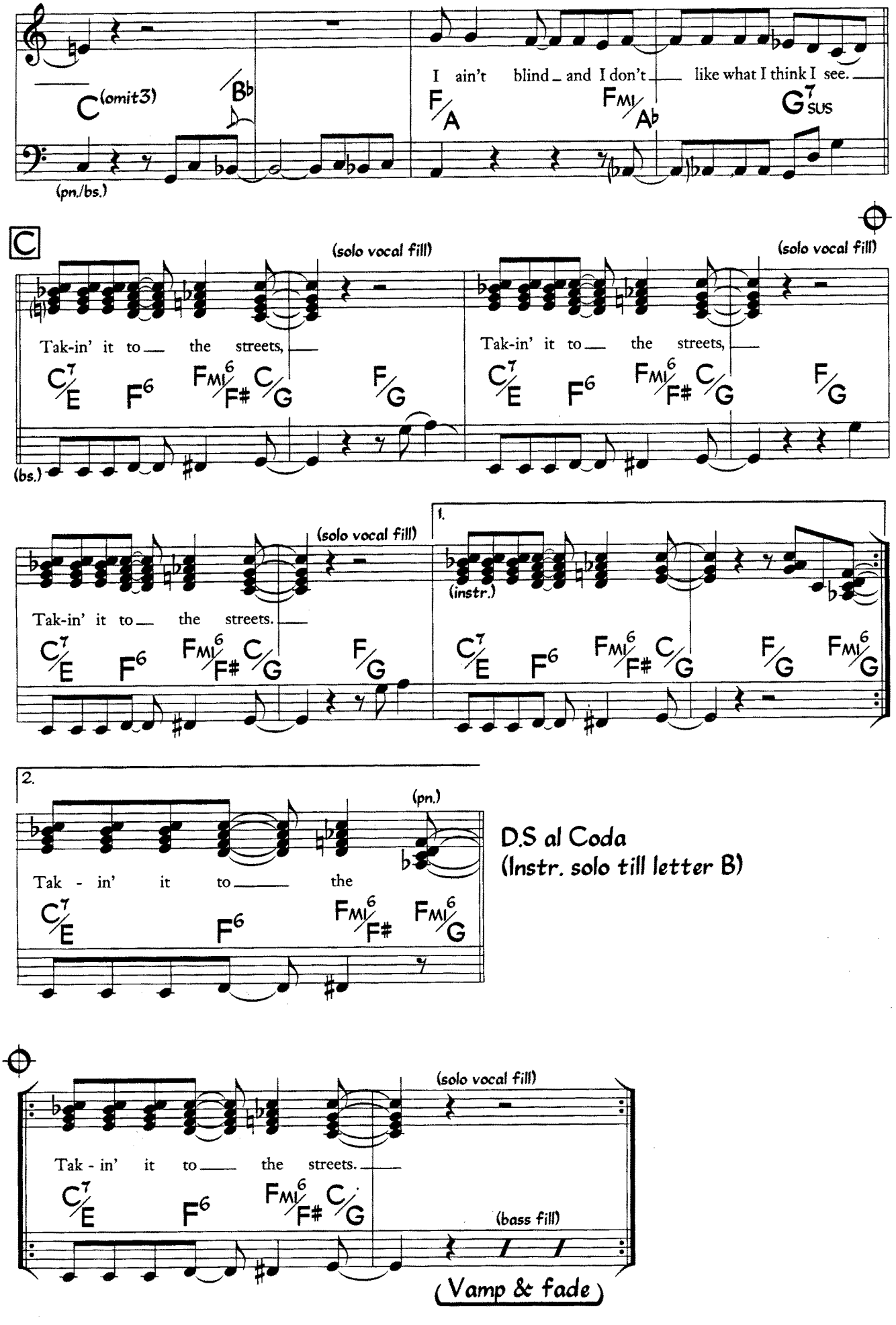
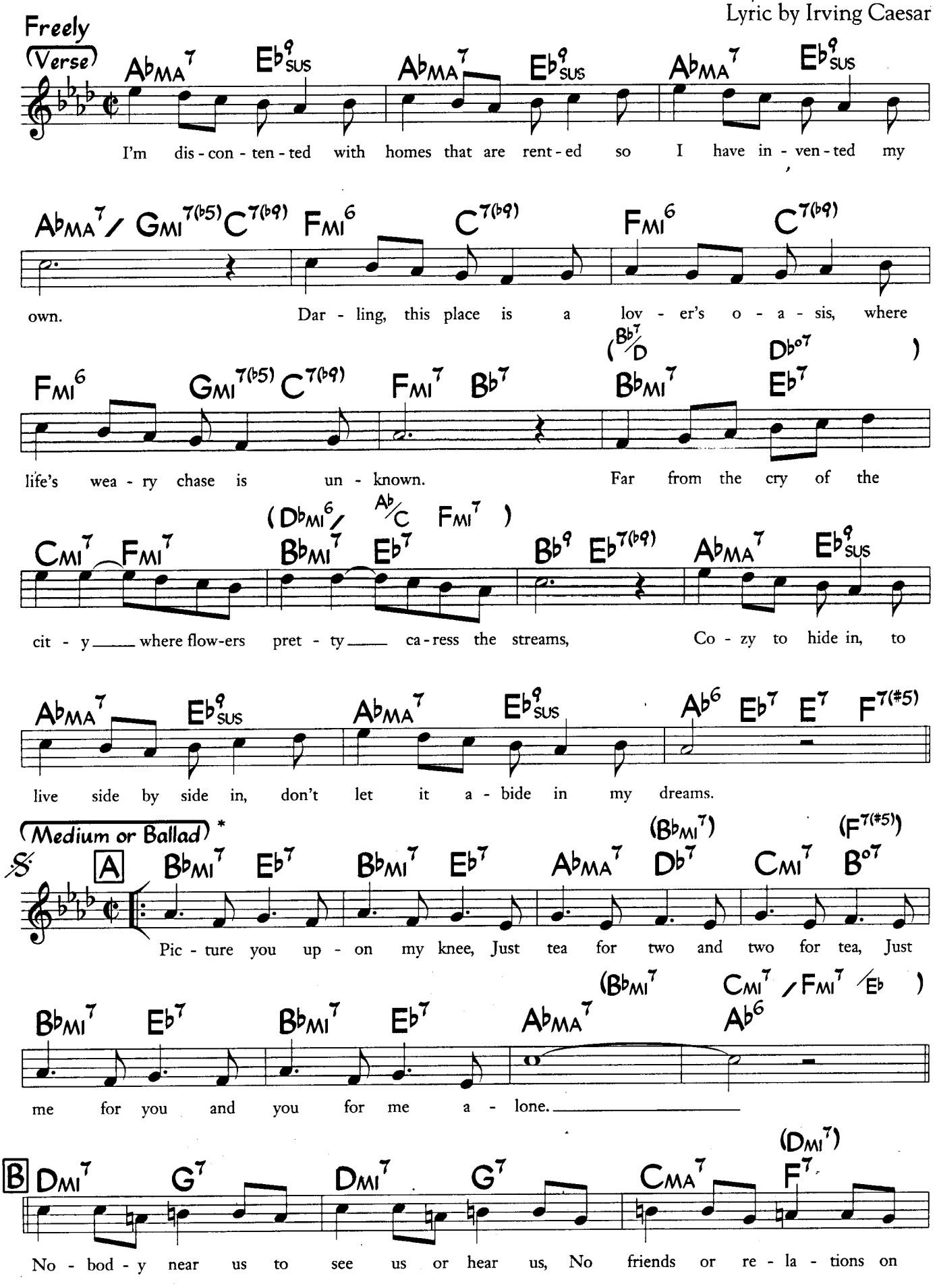

C(omit3)
B♭
I ain't blind and I don't like what I think I see.
F/A
FMI/A♭
G7SUS
(pn./bs.)
C
(solo vocal fill)
Tak-in' it to the streets,
C7/E F6 FMI6/F# C/G F/G
(bs.)
(solo vocal fill)
Tak-in' it to the streets,
C7/E F6 FMI6/F# C/G F/G
(solo vocal fill)
Tak-in' it to the streets.
C7/E F6 FMI6/F# C/G F/G
1.
(instr.)
C7/E F6 FMI6/F# C/G F/G FMI6/G
2.
(pn.)
Tak - in' it to the
C7/E F6 FMI6/F# FMI6/G
D.S al Coda
(Instr. solo till letter B)
(solo vocal fill)
Tak - in' it to the streets.
C7/E F6 FMI6/F# C/G
(bass fill)
(Vamp & fade)

Tea For Two

Music by Vincent Youmans
Lyric by Irving Caesar



* Also frequently a Cha Cha.

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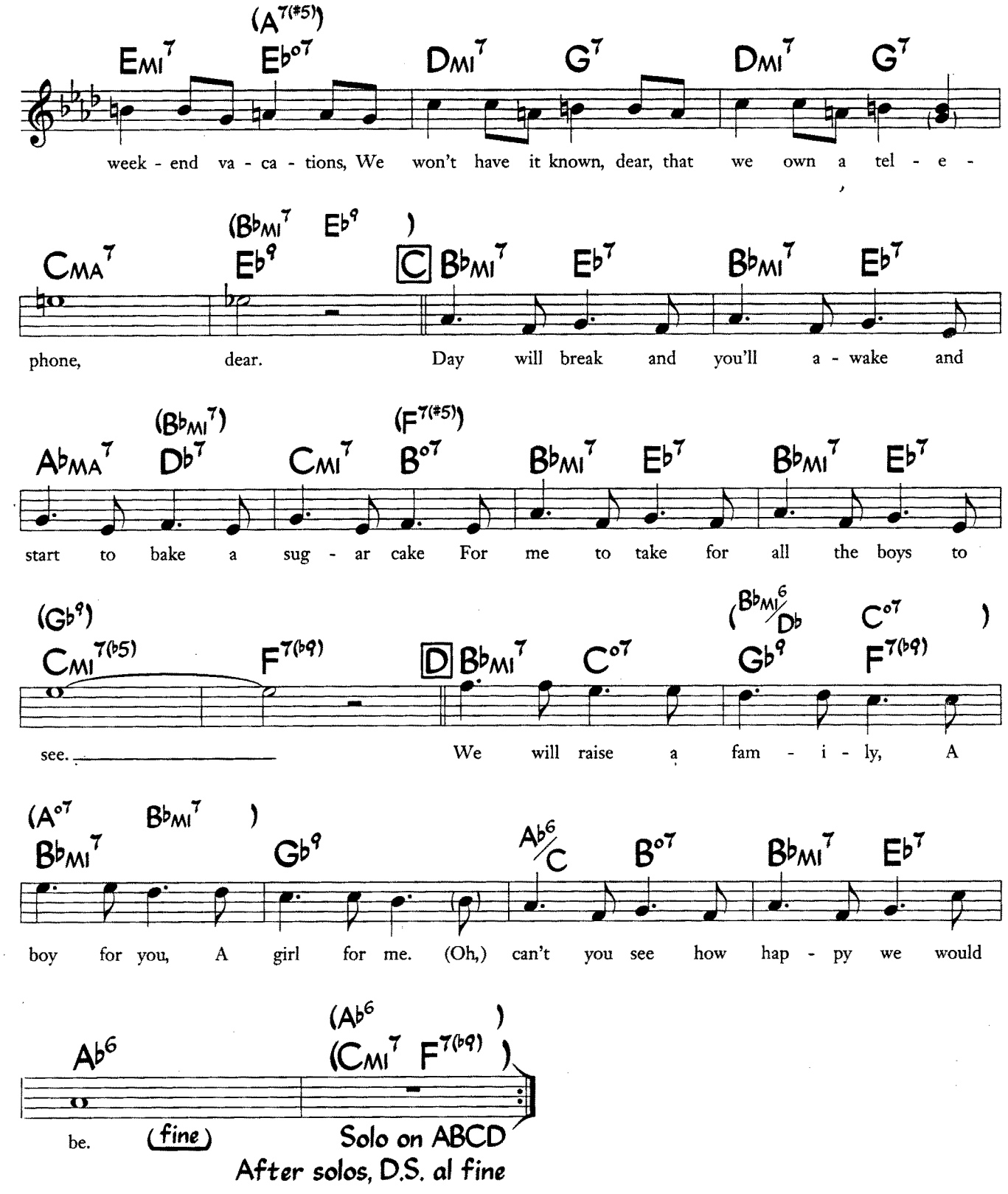
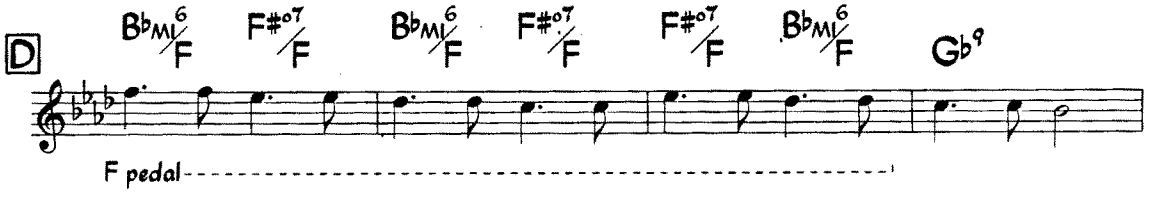


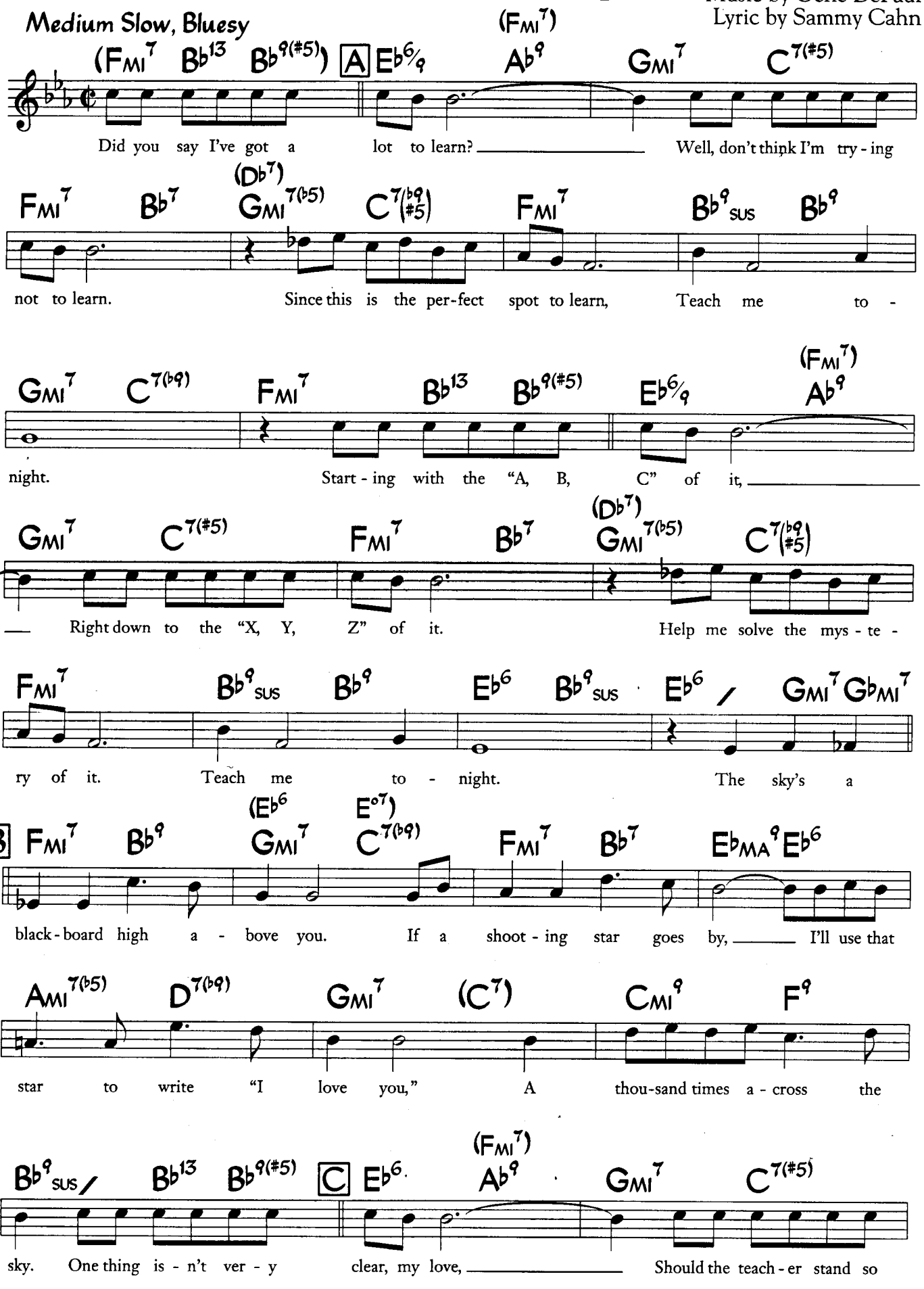
Alternate changes: Letter D, bars 1-4:



Teach Me Tonight

Music by Gene DePaul
Lyric by Sammy Cahn

Medium Slow, Bluesy



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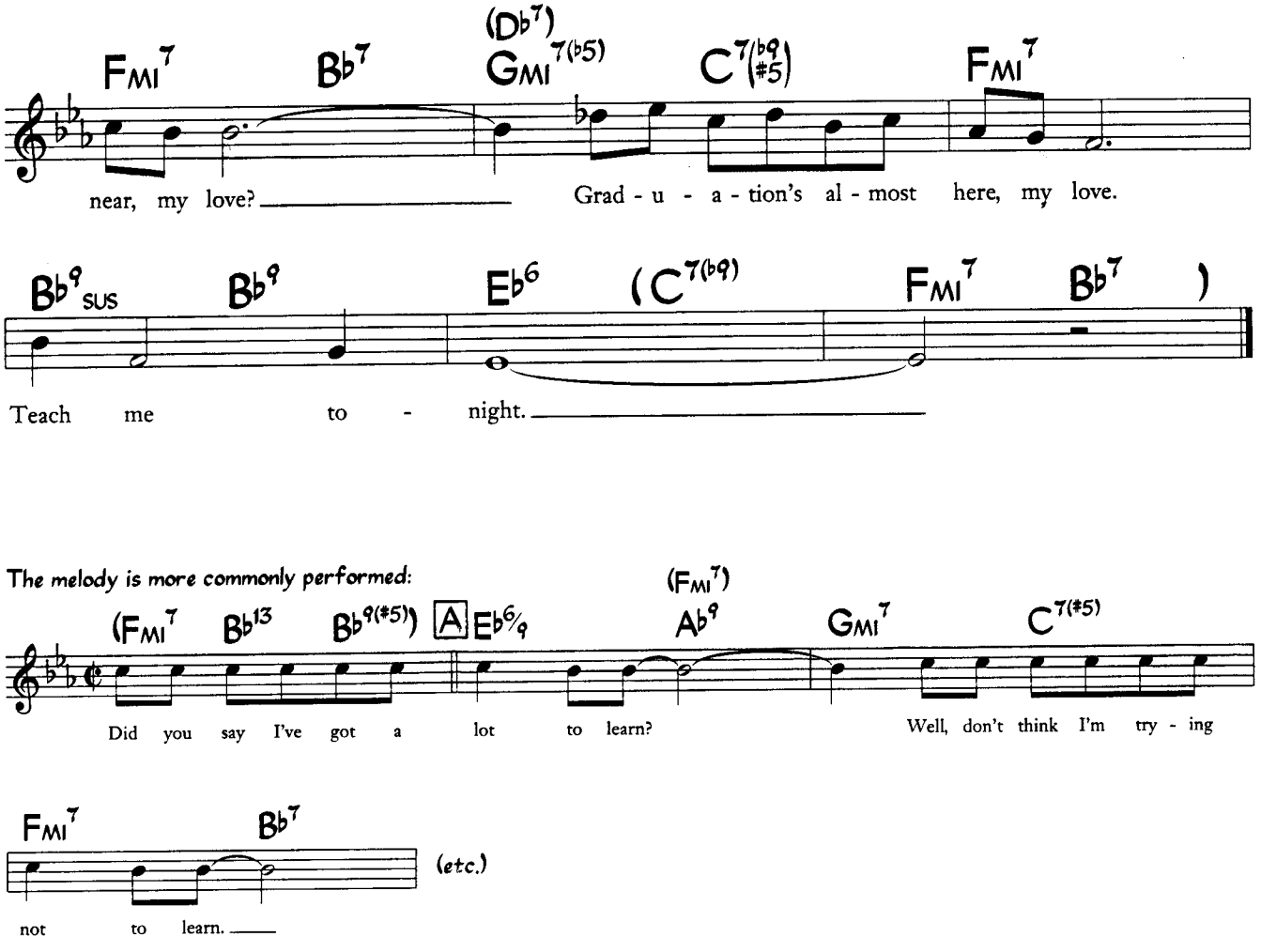
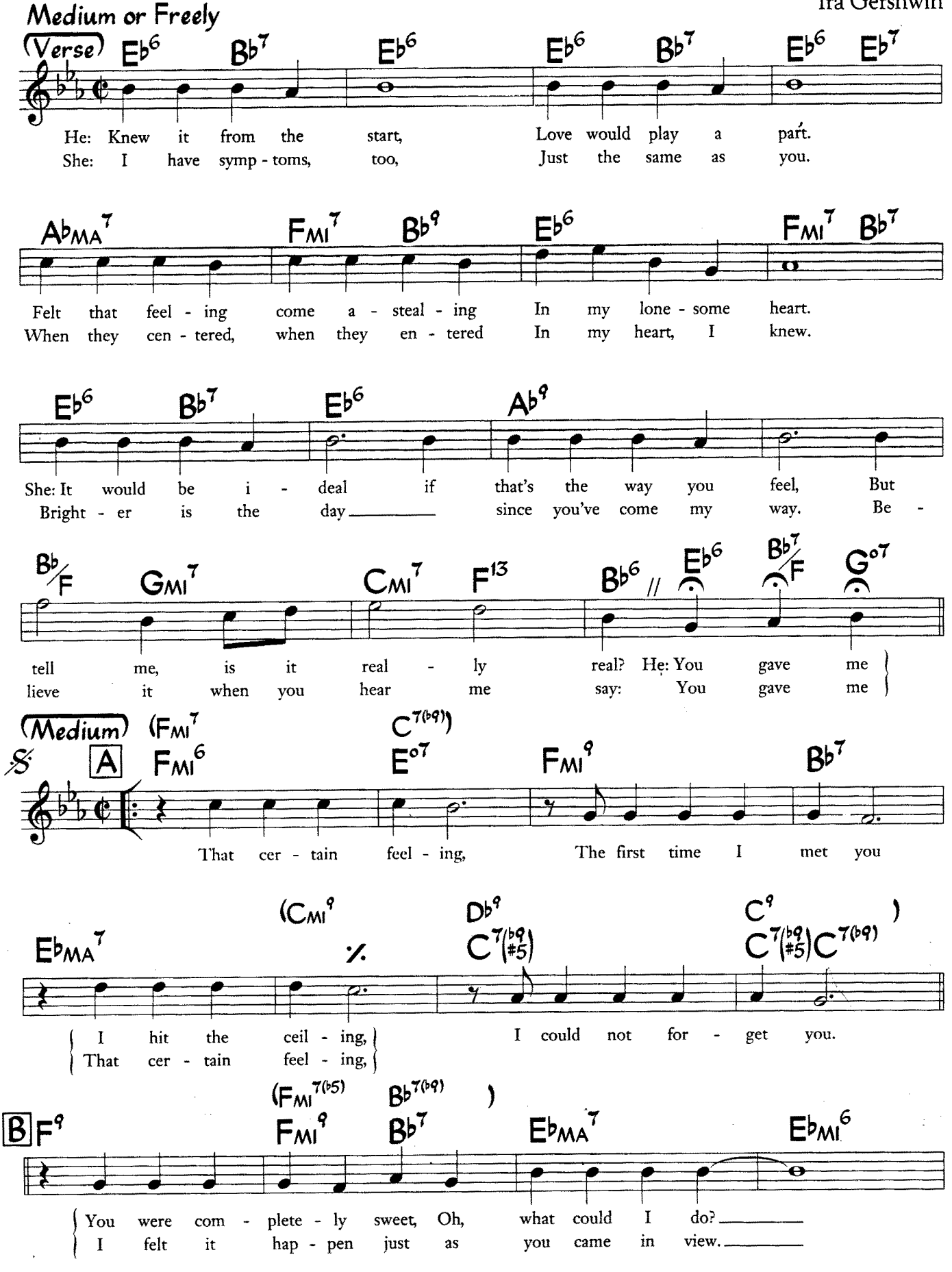

FMI7 Bb7 (Db7) GMI7(b5) C7(b9 #5) FMI7
near, my love? Grad - u - a - tion's al - most here, my love.
Bb9sus Bb9 Eb6 (C7(b9) FMI7 Bb7)
Teach me to - night.
The melody is more commonly performed:
(FMI7 Bb13 Bb9(#5)) A Eb6/9 (FMI7) Ab9 GMI7 C7(#5)
Did you say I've got a lot to learn? Well, don't think I'm try - ing
FMI7 Bb7 (etc.)
not to learn.

That Certain Feeling

(from "Tip Toes")

George Gershwin
Ira Gershwin



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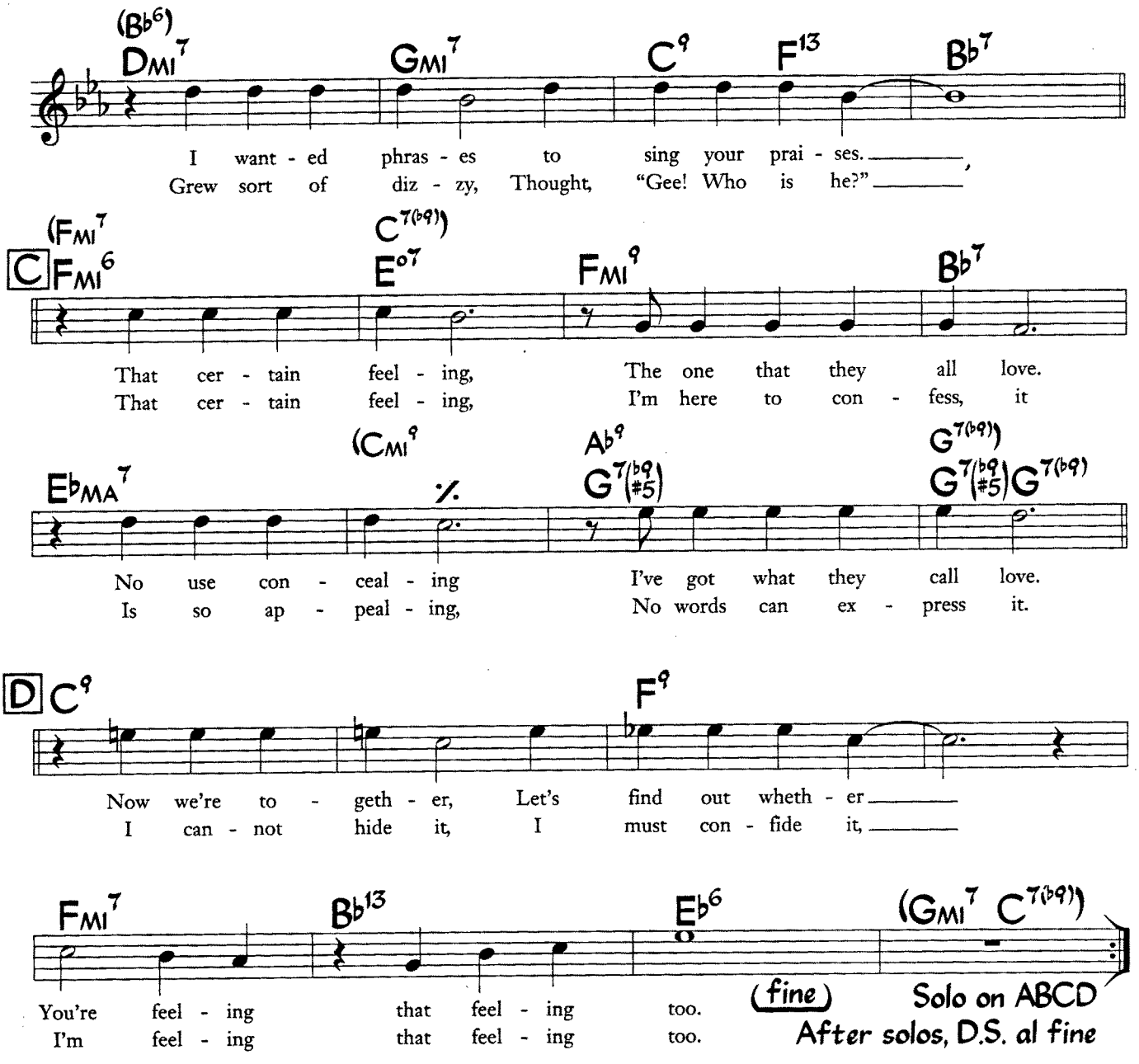
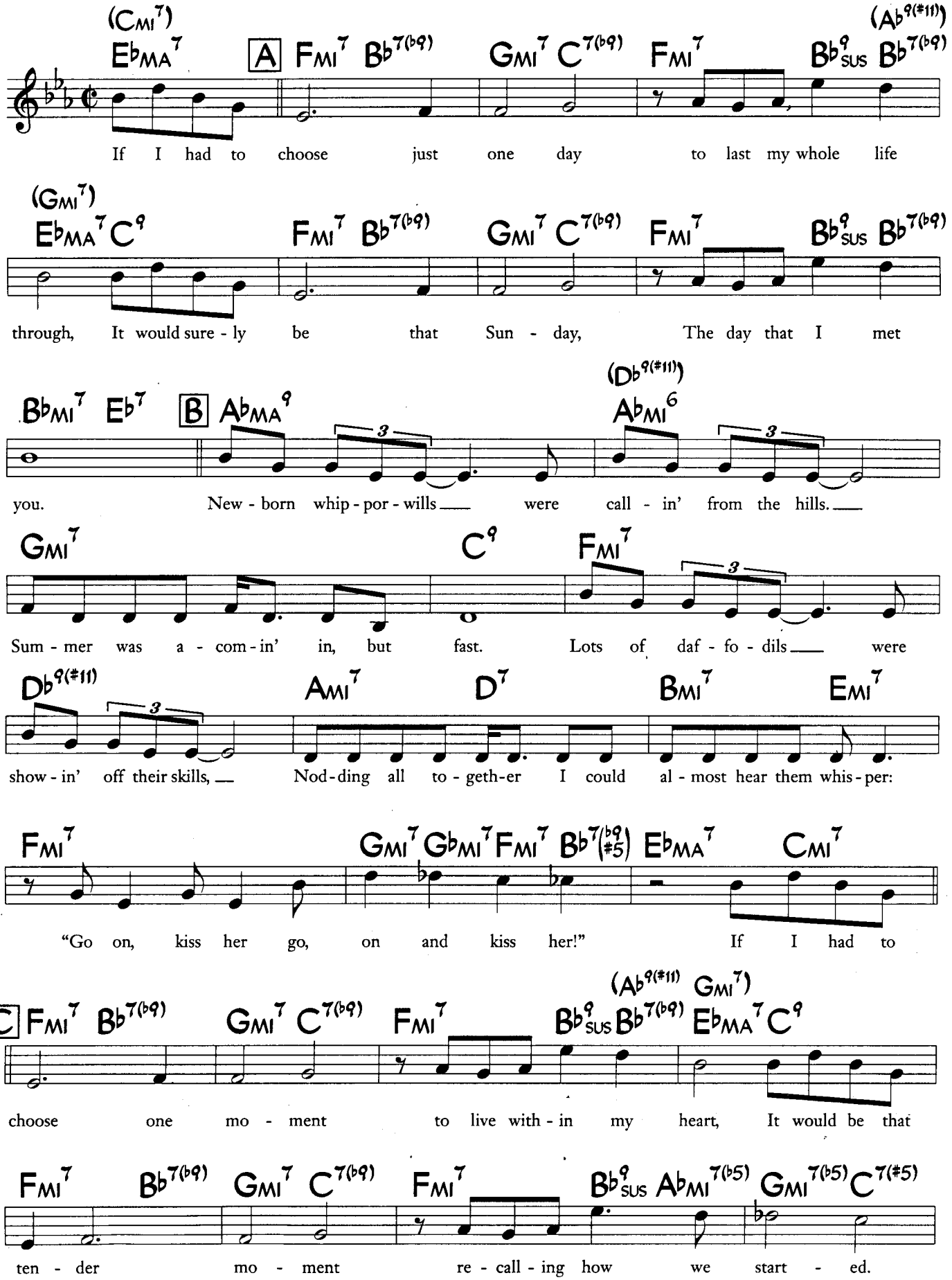

(B♭6)
DMI7
GMI7
C9
F13
B♭7
I want - ed phras - es to sing your prai - ses.
Grew sort of diz - zy, Thought, "Gee! Who is he?"
C
(FMI7
FMI6
C7(♭9)
E°7
FMI9
B♭7
That cer - tain feel - ing, The one that they all love.
That cer - tain feel - ing, I'm here to con - fess, it
(CMI9
E♭MA7
Ab9
G7(♭9 #5)
G7(♭9
G7(♭9 #5)G7(♭9)
No use con - ceal - ing I've got what they call love.
Is so ap - peal - ing, No words can ex - press it.
D
C9
F9
Now we're to - geth - er, Let's find out wheth - er
I can - not hide it, I must con - fide it,
FMI7
B♭13
E♭6
(GMI7 C7(♭9))
You're feel - ing that feel - ing too.
I'm feel - ing that feel - ing too.
(fine)
Solo on ABCD
After solos, D.S. al fine

(If I Had To Choose)

That Sunday (That Summer)

Joe Sherman
George David Weiss

Medium Ballad



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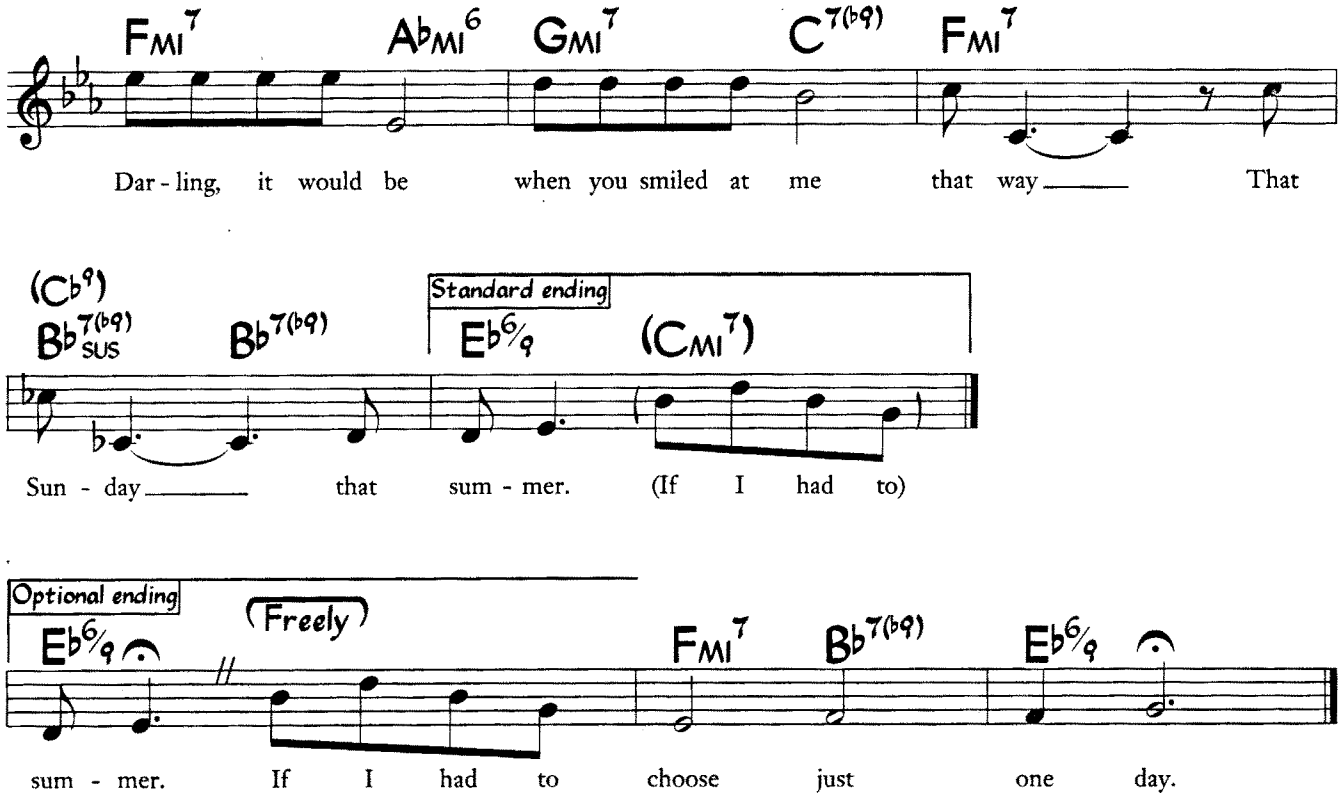
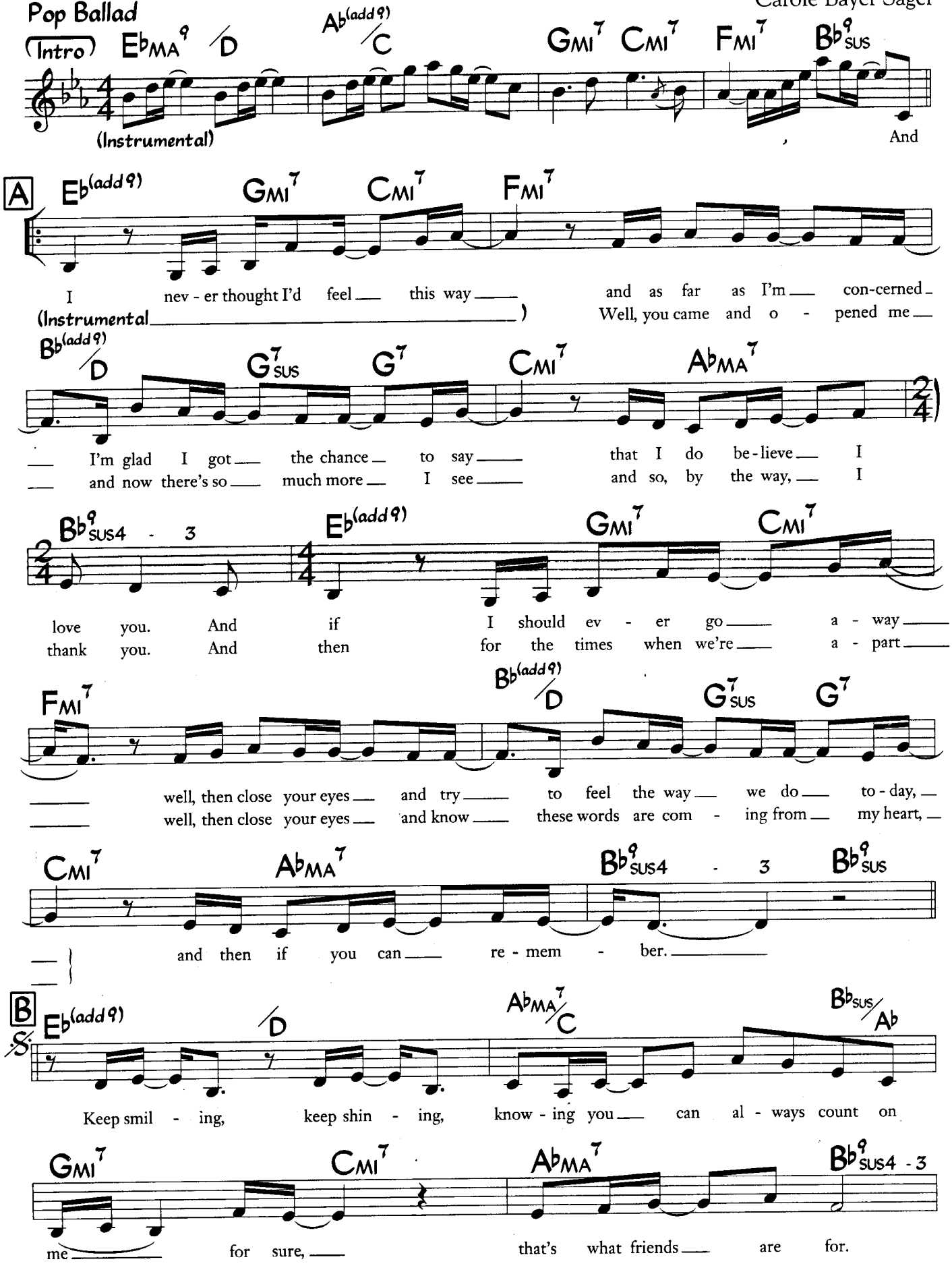

FMI7 AbMI6 GMI7 C7(b9) FMI7
Dar - ling, it would be when you smiled at me that way That
(Cb9)
Bb7(b9) SUS Bb7(b9)
Standard ending
Eb6/9 (CMI7)
Sun - day that sum - mer. (If I had to)
Optional ending
Eb6/9
(Freely)
FMI7 Bb7(b9) Eb6/9
sum - mer. If I had to choose just one day.

That's What Friends Are For

Burt Bacharach
Carole Bayer Sager



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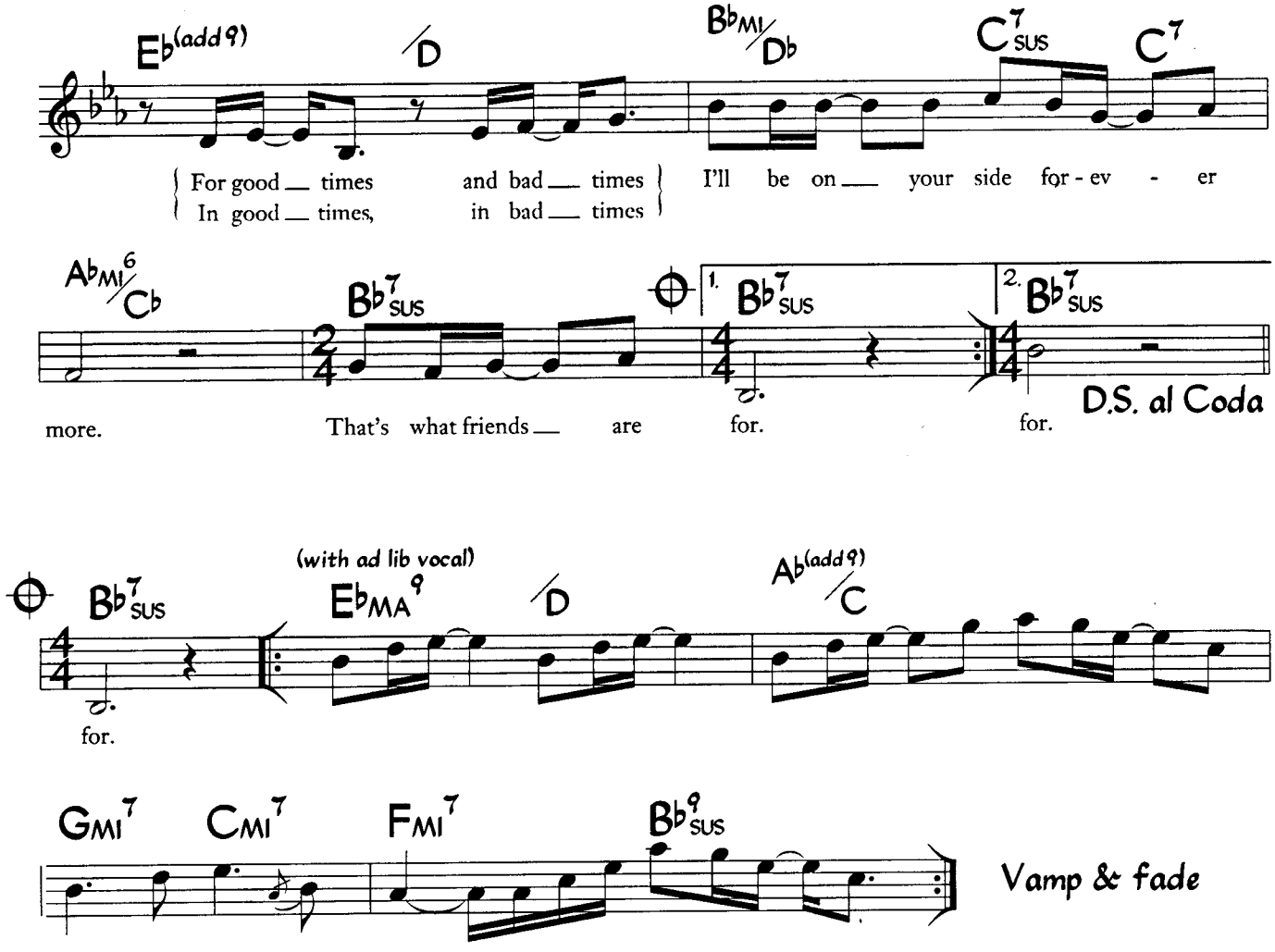
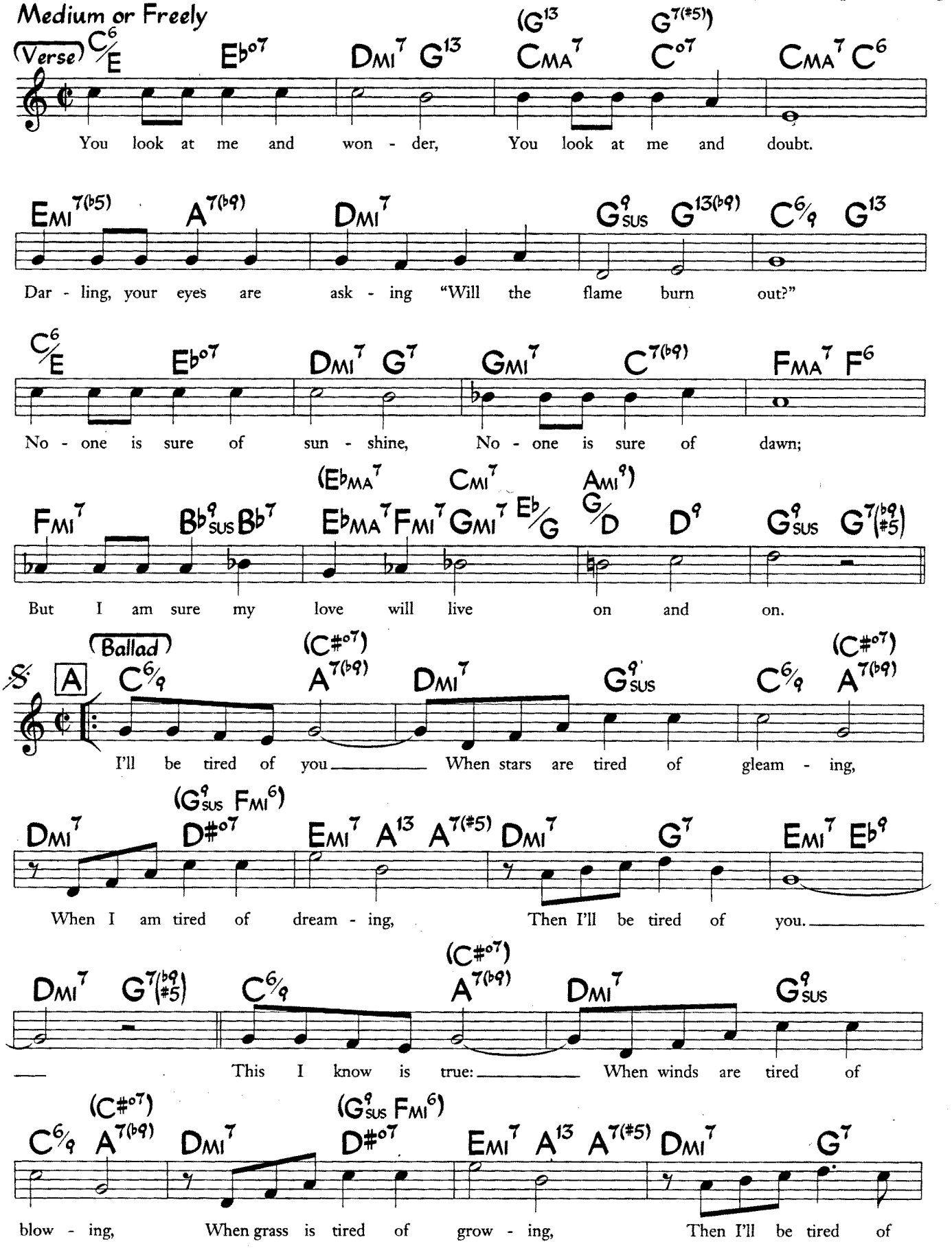

Eb(add9)
/D
BbMI/Db
C7SUS
C7
For good — times and bad — times I'll be on — your side for - ev - er
In good — times, in bad — times
AbMI6/Cb
Bb7SUS
1. Bb7SUS
2. Bb7SUS
more. That's what friends — are for. for.
D.S. al Coda
(with ad lib vocal)
Bb7SUS
EbMA9
/D
Ab(add9)/C
for.
GMI7
CMI7
FMI7
Bb9SUS
Vamp & fade

Then I'll Be Tired Of You

Music by Arthur Schwartz
Lyric by E.Y. "Yip" Harburg



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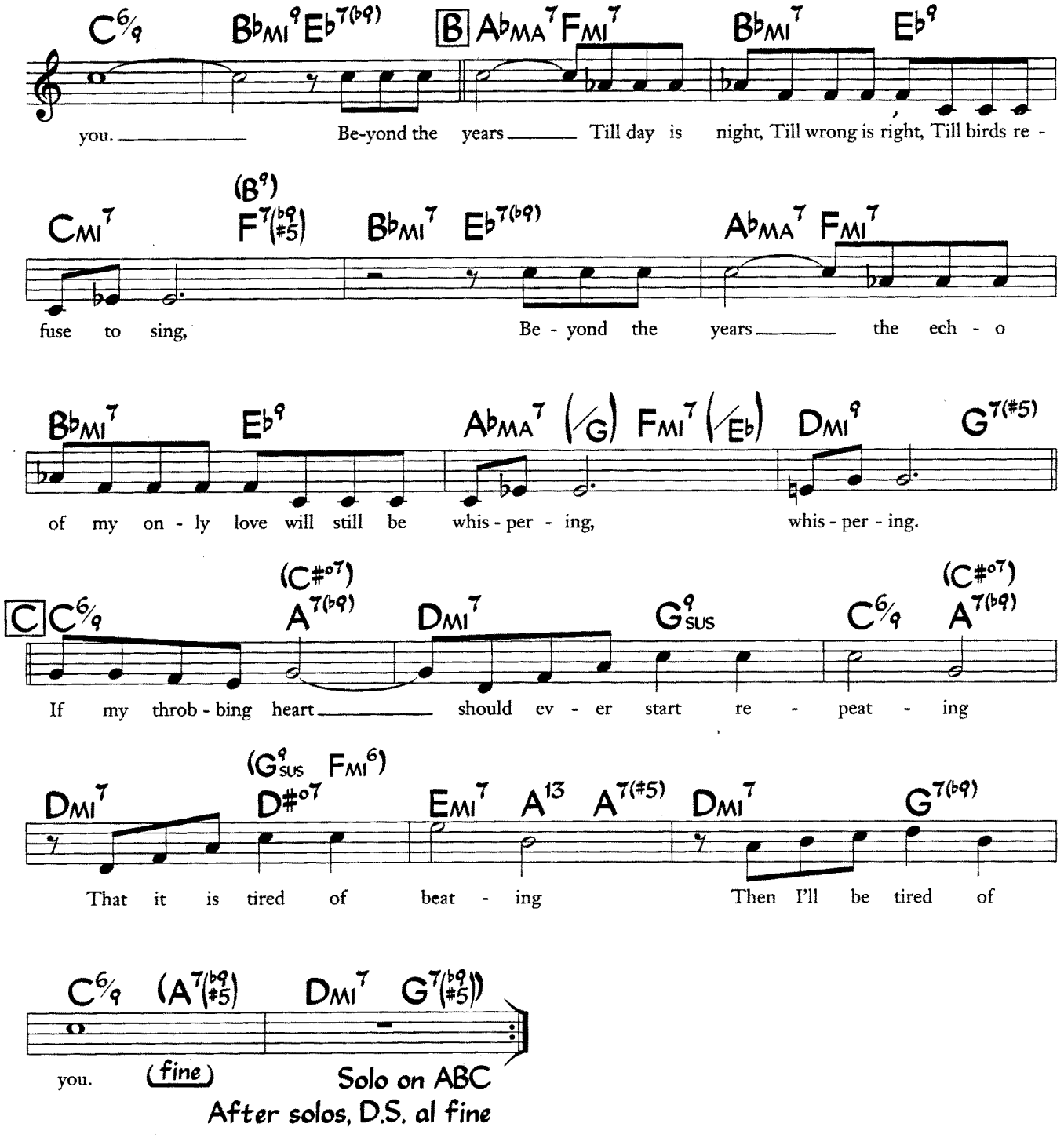
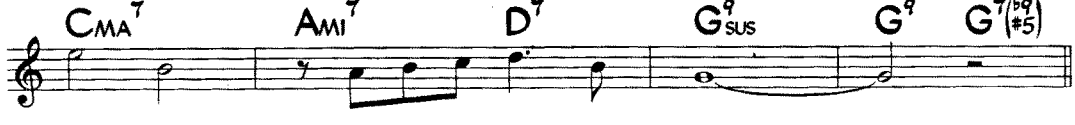


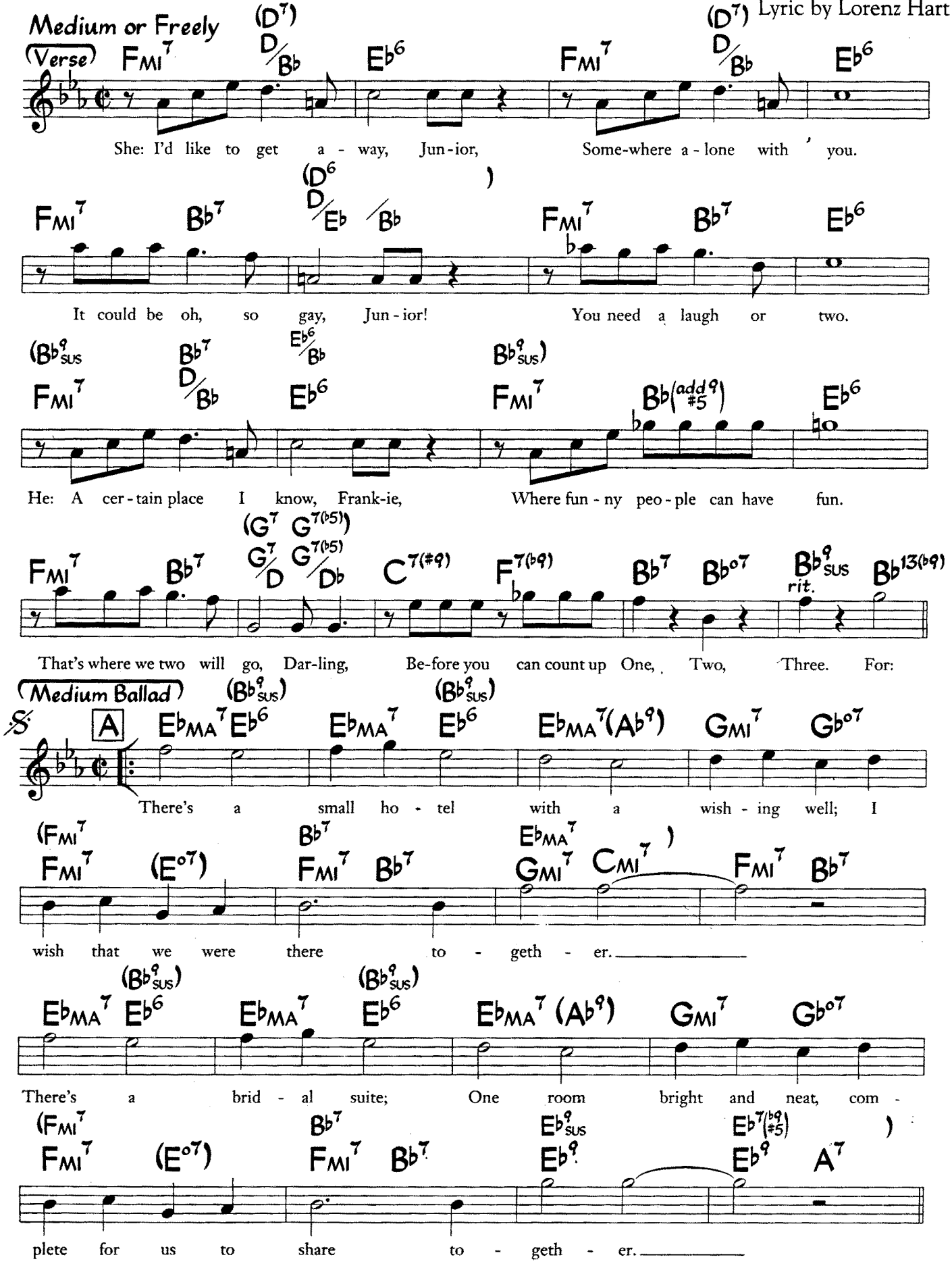
Bars 5-8 of letter A are originally harmonized more like this:



There's A Small Hotel

(from "On Your Toes")

Music by Richard Rodgers
Lyric by Lorenz Hart



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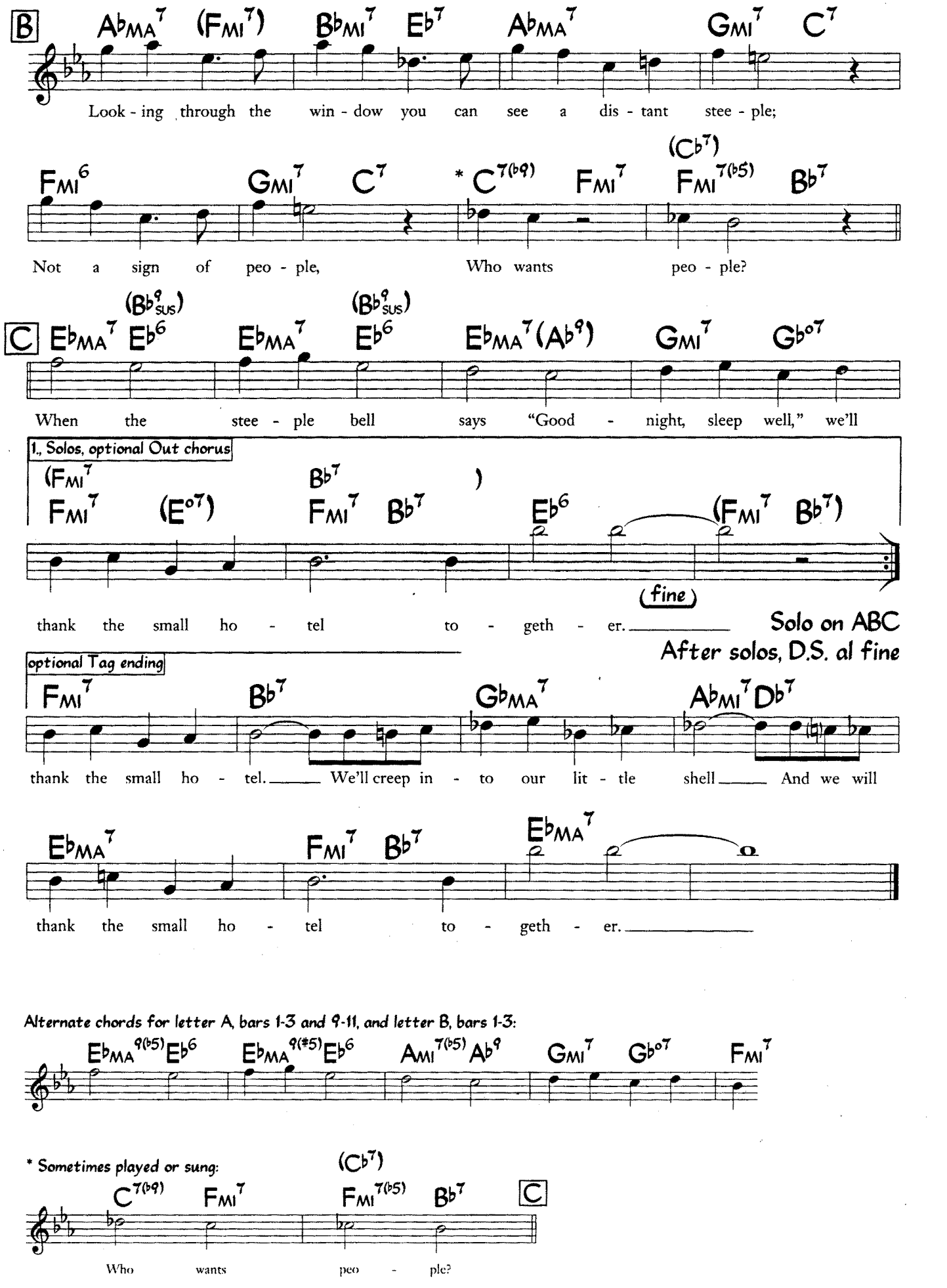
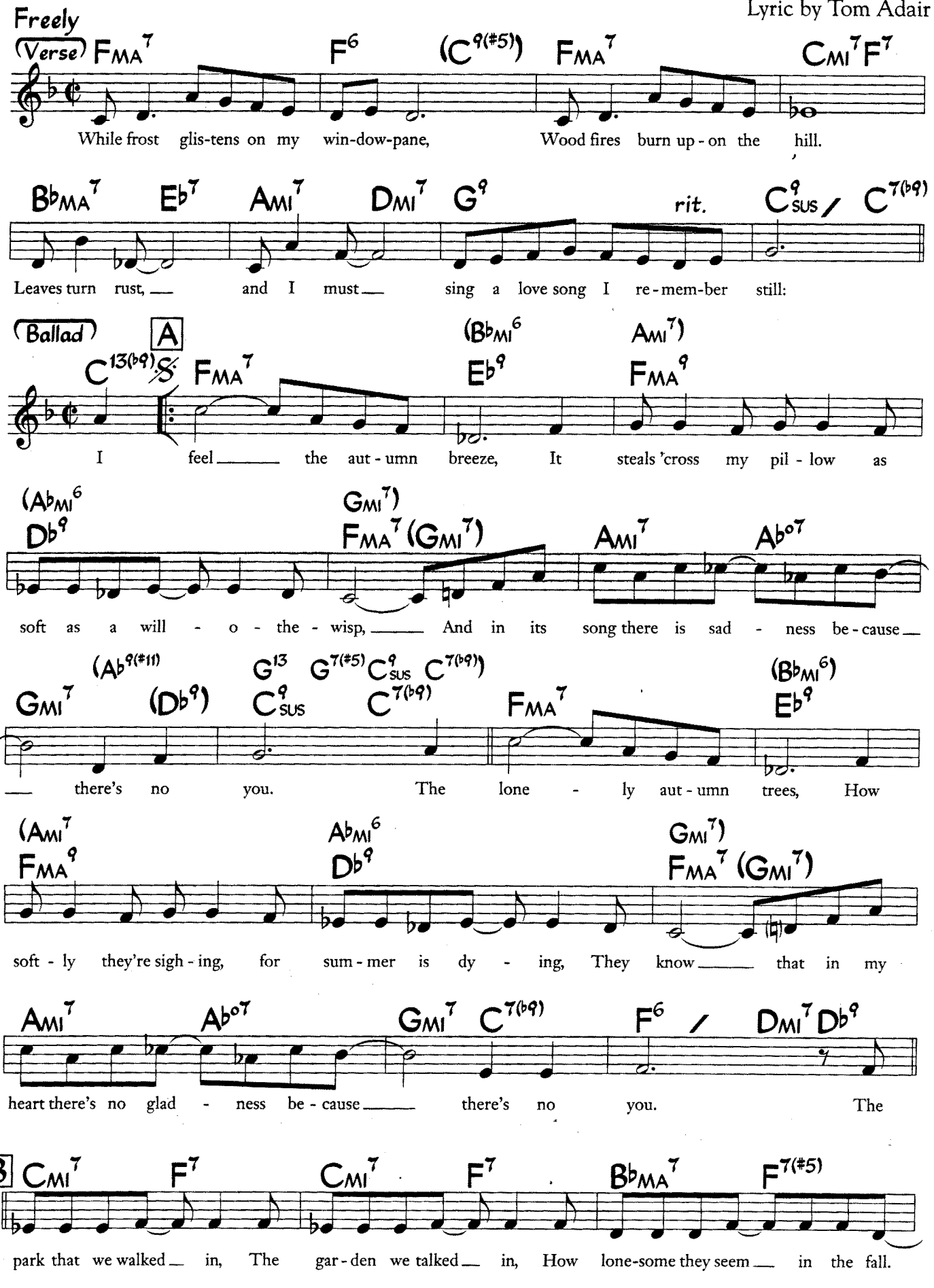

B
A♭MA7 (FMI7) B♭MI7 E♭7 A♭MA7 GMI7 C7
Look - ing through the win - dow you can see a dis - tant stee - ple;
FMI6 GMI7 C7 * C7(♭9) FMI7 (C♭7) FMI7(♭5) B♭7
Not a sign of peo - ple, Who wants peo - ple?
C
(B♭9SUS) (B♭9SUS)
E♭MA7 E♭6 E♭MA7 E♭6 E♭MA7(A♭9) GMI7 G♭o7
When the stee - ple bell says "Good - night, sleep well," we'll
1., Solos, optional Out chorus
(FMI7 B♭7)
FMI7 (Eo7) FMI7 B♭7 E♭6 (FMI7 B♭7)
(fine)
thank the small ho - tel to - geth - er.
Solo on ABC
After solos, D.S. al fine
optional Tag ending
FMI7 B♭7 G♭MA7 A♭MI7 D♭7
thank the small ho - tel. We'll creep in - to our lit - tle shell And we will
E♭MA7 FMI7 B♭7 E♭MA7
thank the small ho - tel to - geth - er.
Alternate chords for letter A, bars 1-3 and 9-11, and letter B, bars 1-3:
E♭MA9(♭5) E♭6 E♭MA9(♯5) E♭6 AMI7(♭5) A♭9 GMI7 G♭o7 FMI7
* Sometimes played or sung:
C7(♭9) FMI7 (C♭7) FMI7(♭5) B♭7 C
Who wants peo - ple?

There's No You

Music by Hal Hopper
Lyric by Tom Adair



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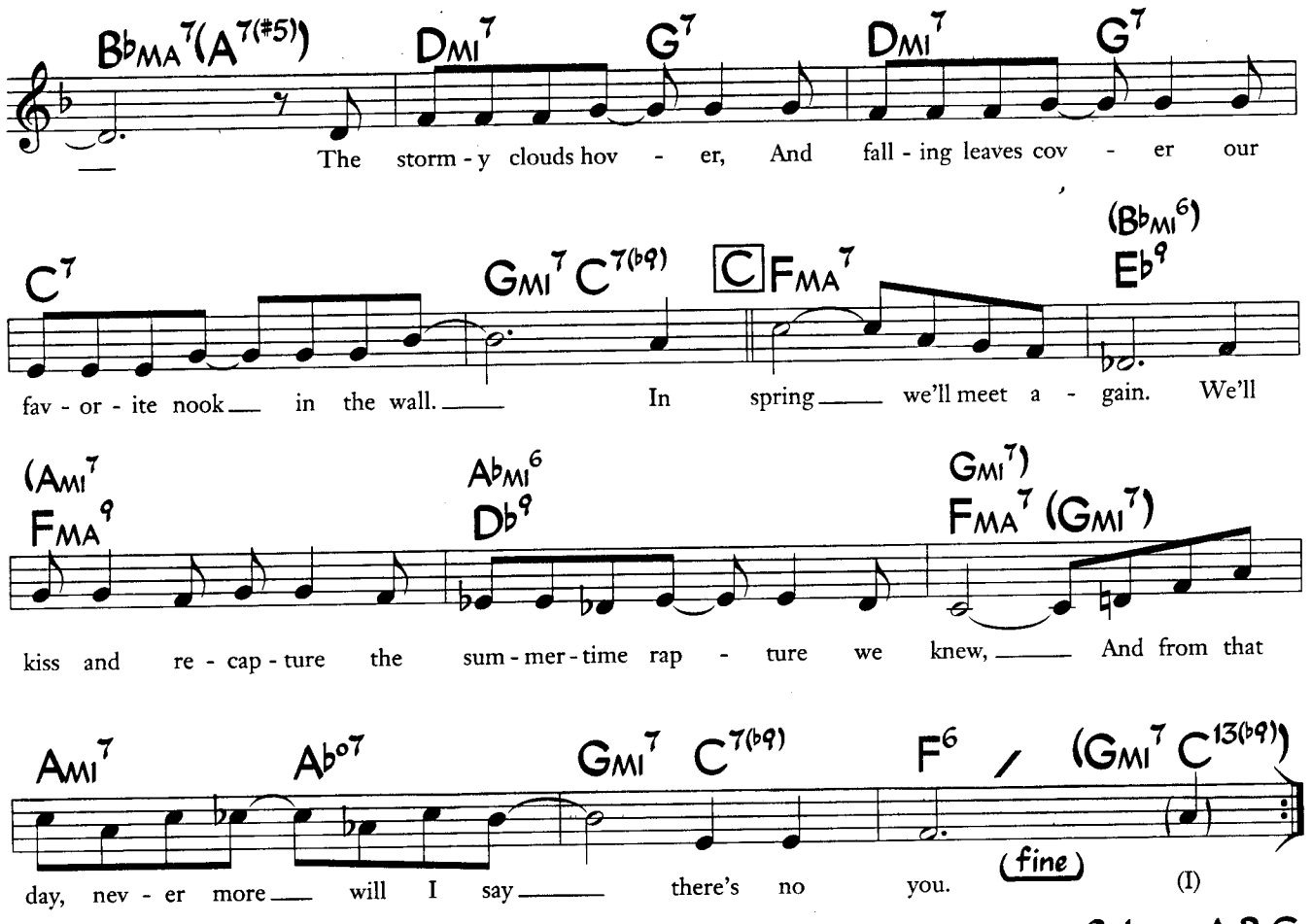
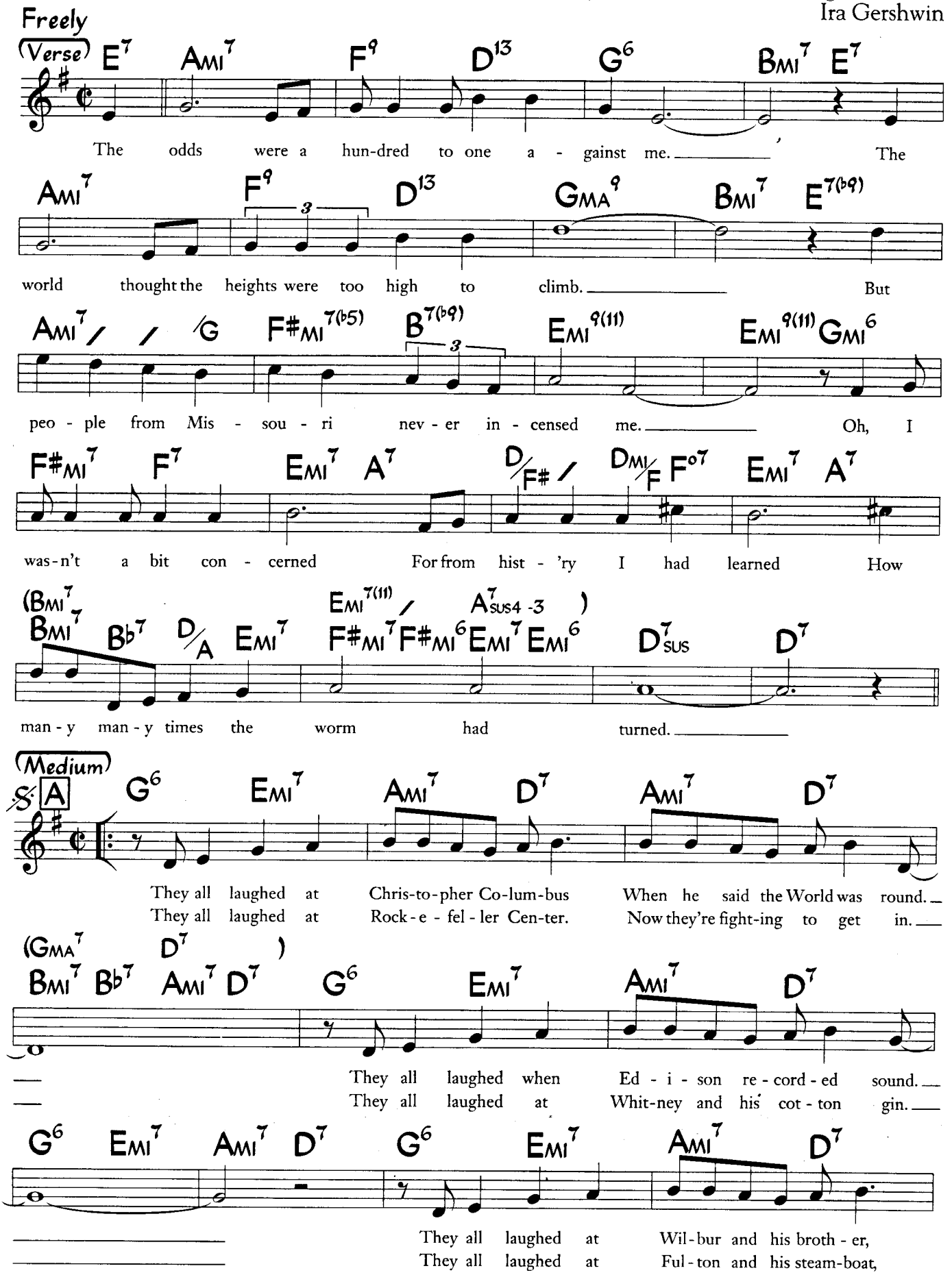


Solo on A B C
after solos, D.S. al fine

They All Laughed

(from "Shall We Dance")

George Gershwin
Ira Gershwin



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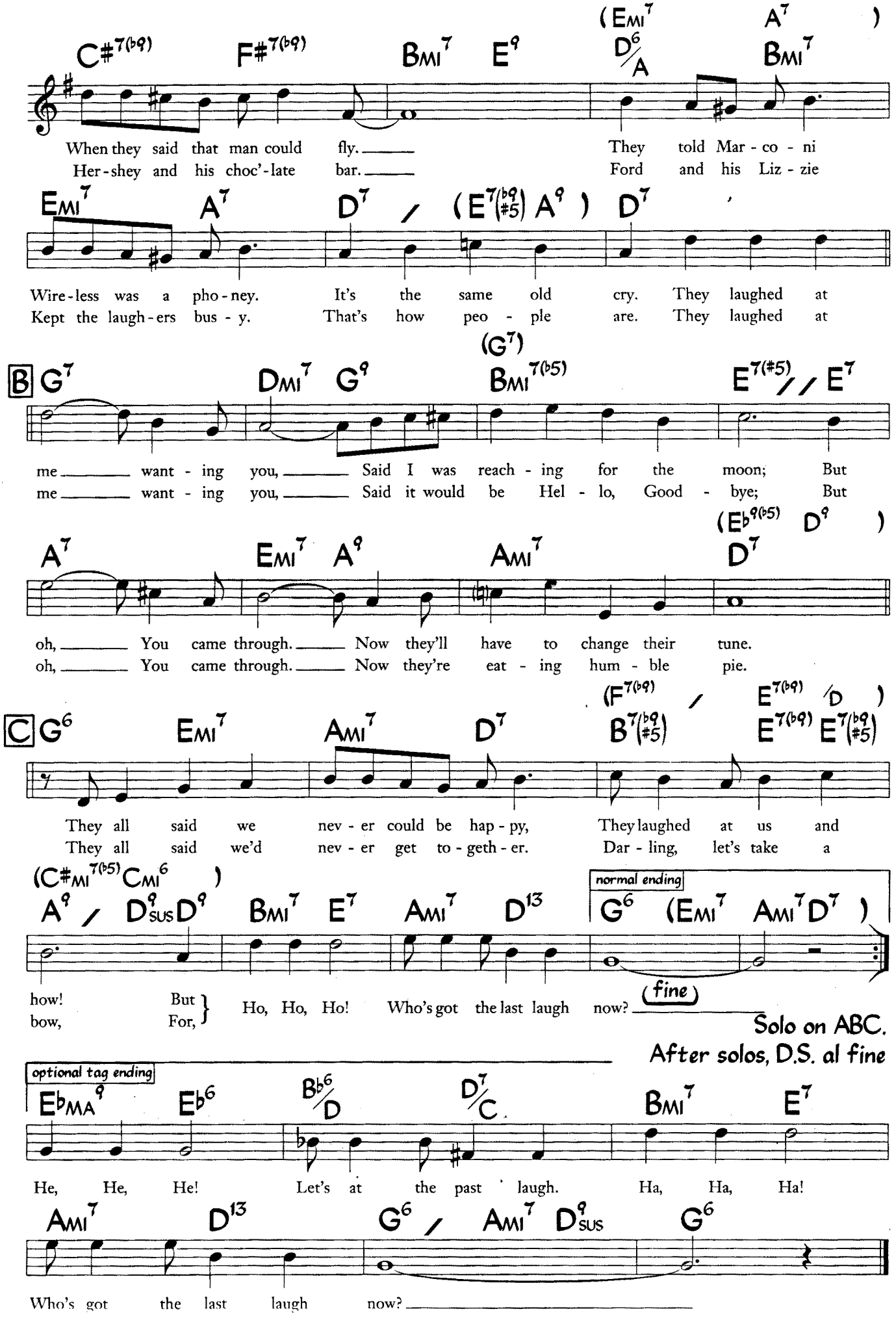
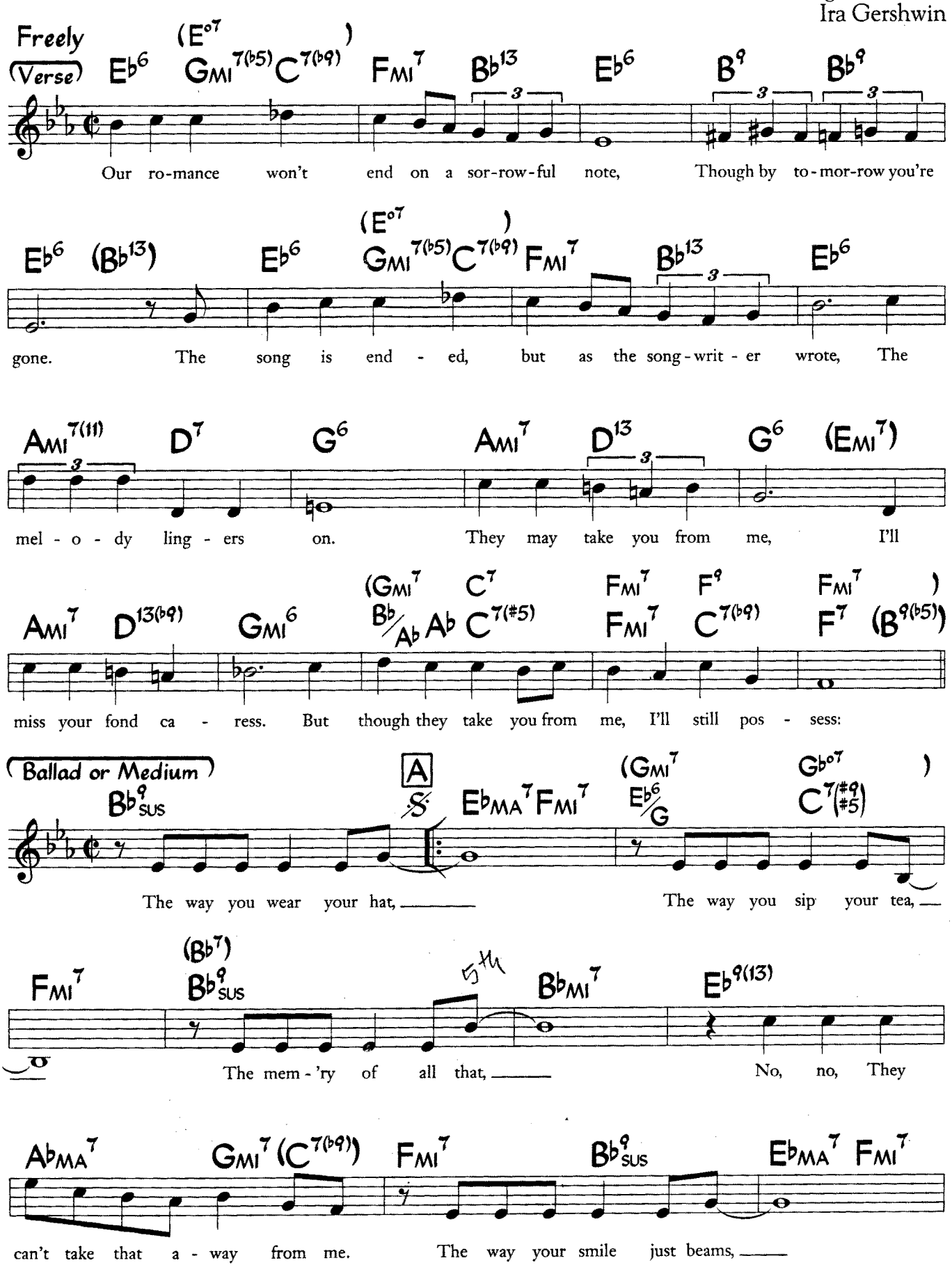

C#7(b9) F#7(b9) BMI7 E9 (EMI7 D6/A A7) BMI7
When they said that man could fly. They told Mar - co - ni
Her - shey and his choc'-late bar. Ford and his Liz - zie
EMI7 A7 D7 / (E7(b9 #5) A9) D7
Wire - less was a pho - ney. It's the same old cry. They laughed at
Kept the laugh - ers bus - y. That's how peo - ple are. They laughed at
B G7 DMI7 G9 (G7) BMI7(b5) E7(#5) / / E7
me want - ing you, Said I was reach - ing for the moon; But
me want - ing you, Said it would be Hel - lo, Good - bye; But
A7 EMI7 A9 AMI7 (Eb9(b5) D9) D7
oh, You came through. Now they'll have to change their tune.
oh, You came through. Now they're eat - ing hum - ble pie.
C G6 EMI7 AMI7 D7 (F7(b9) / E7(b9) /D) B7(b9 #5) E7(b9) E7(b9 #5)
They all said we nev - er could be hap - py, They laughed at us and
They all said we'd nev - er get to - geth - er. Dar - ling, let's take a
(C#MI7(b5) CMI6) A9 / D9SUS D9 BMI7 E7 AMI7 D13 normal ending G6 (EMI7 AMI7 D7)
how! But } Ho, Ho, Ho! Who's got the last laugh now? fine
bow, For, }
Solo on ABC.
After solos, D.S. al fine
optional tag ending
EbMA9 Eb6 Bb6/D D7/C BMI7 E7
He, He, He! Let's at the past laugh. Ha, Ha, Ha!
AMI7 D13 G6 / AMI7 D9SUS G6
Who's got the last laugh now?

They Can't Take That Away From Me

(from "Shall We Dance")

George Gershwin
Ira Gershwin



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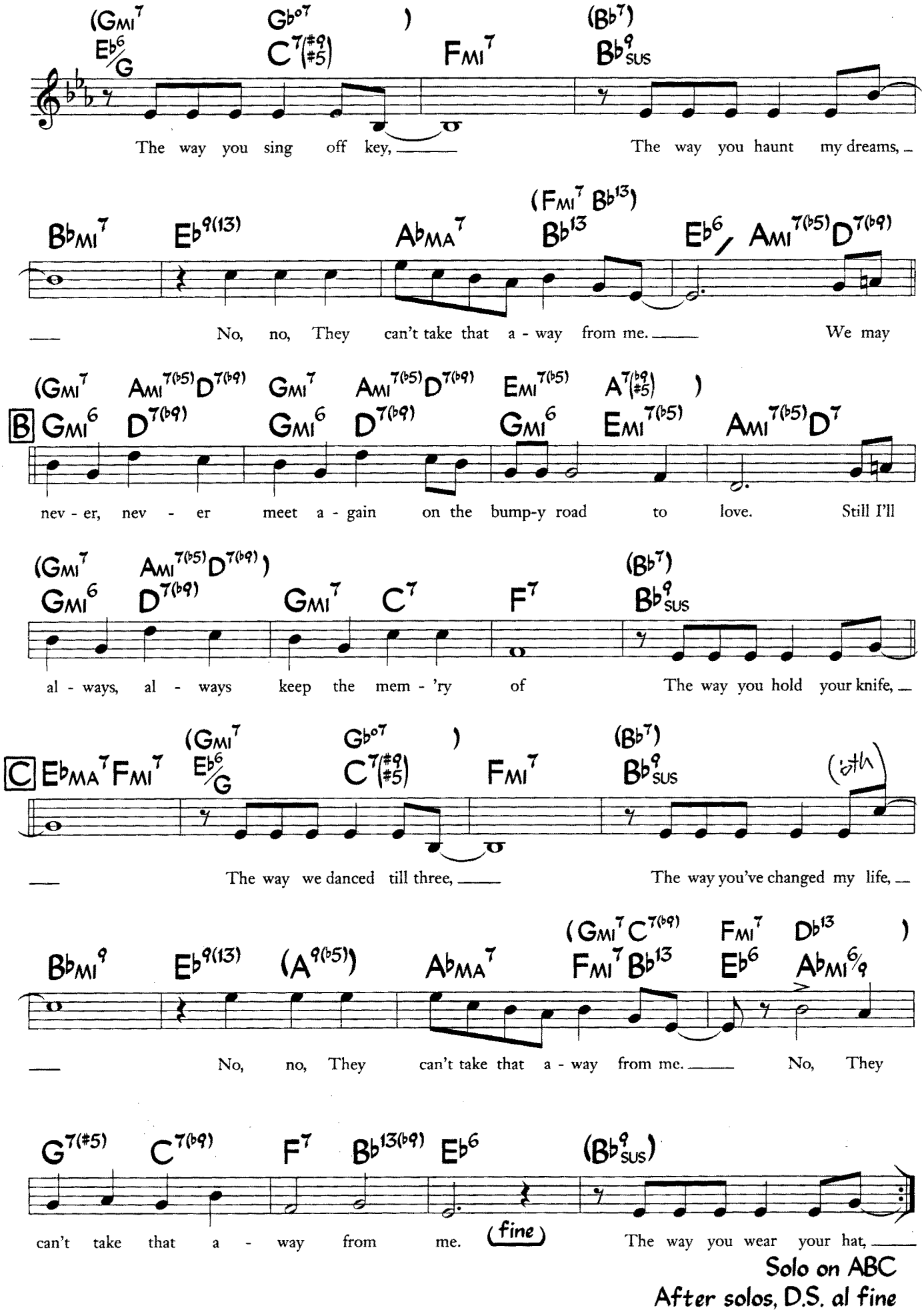
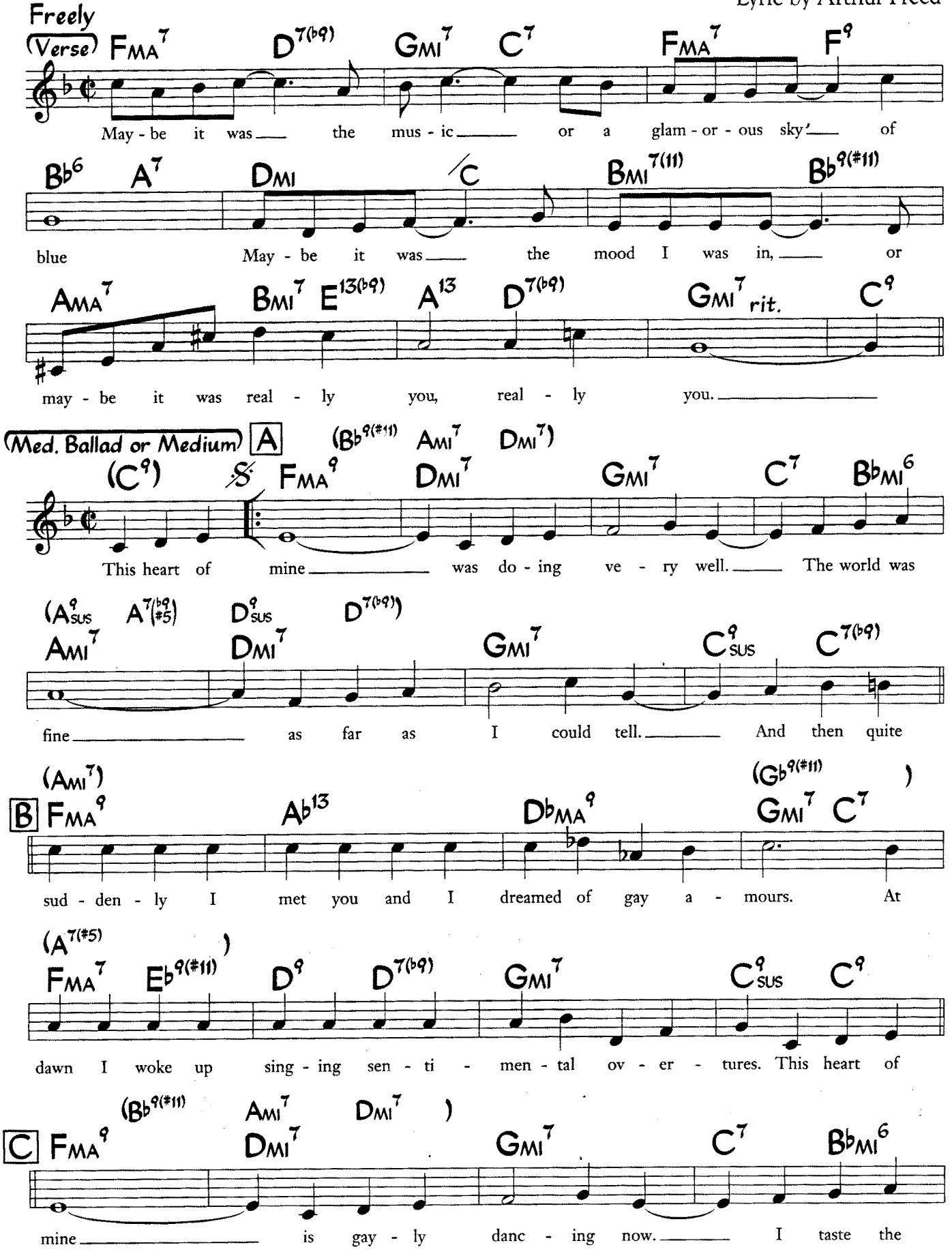

(GMI7 Eb6/G Gb07 C7(#9 #5)) FMI7 (Bb7) Bb9 SUS
The way you sing off key, The way you haunt my dreams,
BbMI7 Eb9(13) AbMA7 (FMI7 Bb13) Bb13 Eb6 / AMI7(b5) D7(b9)
No, no, They can't take that a - way from me. We may
B (GMI7 AMI7(b5) D7(b9) GMI7 AMI7(b5) D7(b9) EMI7(b5) A7(b9 #5))
GMI6 D7(b9) GMI6 D7(b9) GMI6 EMI7(b5) AMI7(b5) D7
nev - er, nev - er meet a - gain on the bump-y road to love. Still I'll
(GMI7 AMI7(b5) D7(b9))
GMI6 D7(b9) GMI7 C7 F7 (Bb7) Bb9 SUS
al - ways, al - ways keep the mem - 'ry of The way you hold your knife,
C EbMA7 FMI7 (GMI7 Eb6/G Gb07 C7(#9 #5)) FMI7 (Bb7) Bb9 SUS (8th)
The way we danced till three, The way you've changed my life,
BbMI9 Eb9(13) (A9(b5)) AbMA7 (GMI7 C7(b9) FMI7 Bb13 FMI7 Eb6 Db13) AbMI6/9
No, no, They can't take that a - way from me. No, They
G7(#5) C7(b9) F7 Bb13(b9) Eb6 (Bb9 SUS)
can't take that a - way from me. (fine) The way you wear your hat,
Solo on ABC
After solos, D.S. al fine

This Heart Of Mine

(from "Ziegfeld Follies")

Music by Harry Warren
Lyric by Arthur Freed



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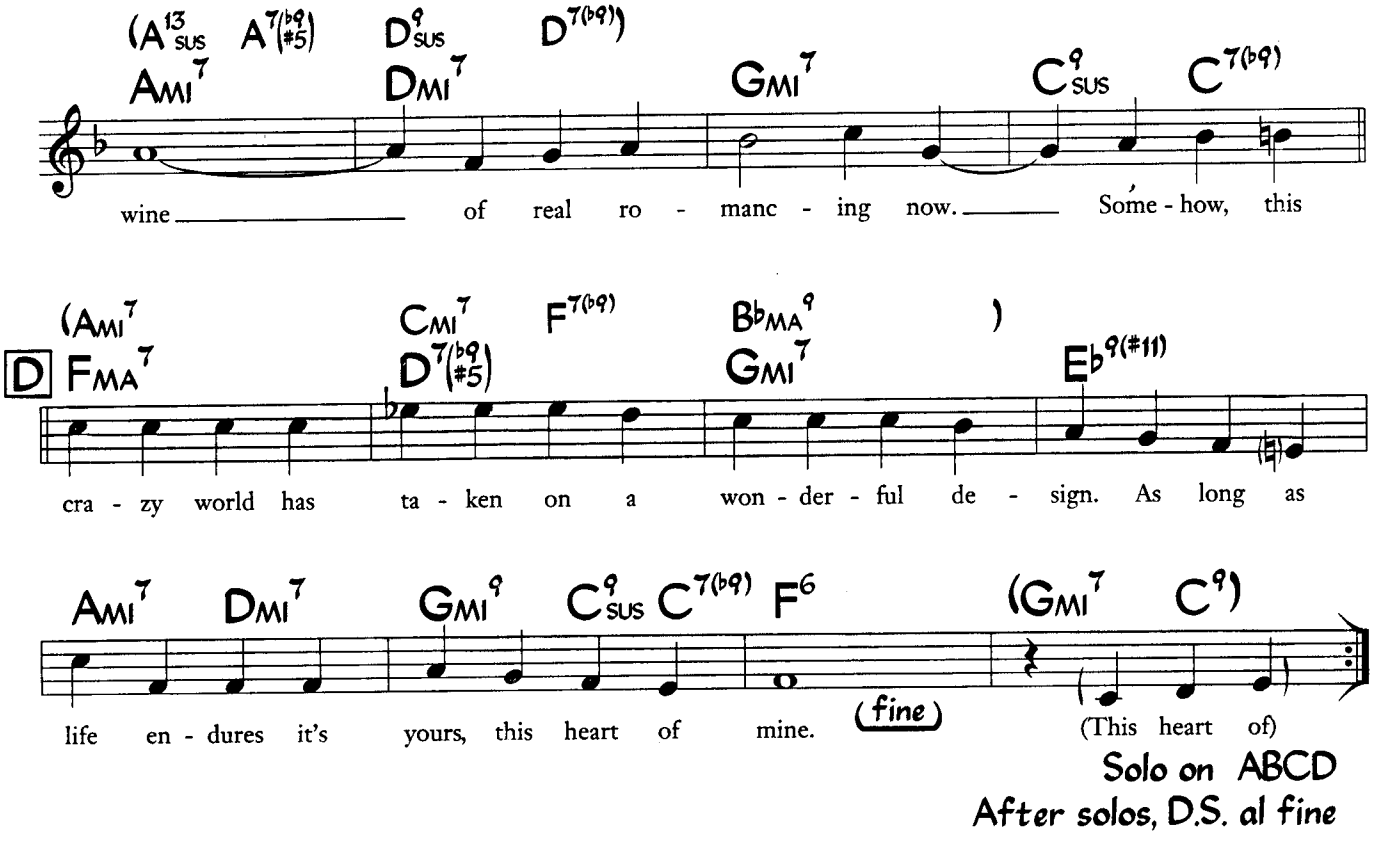
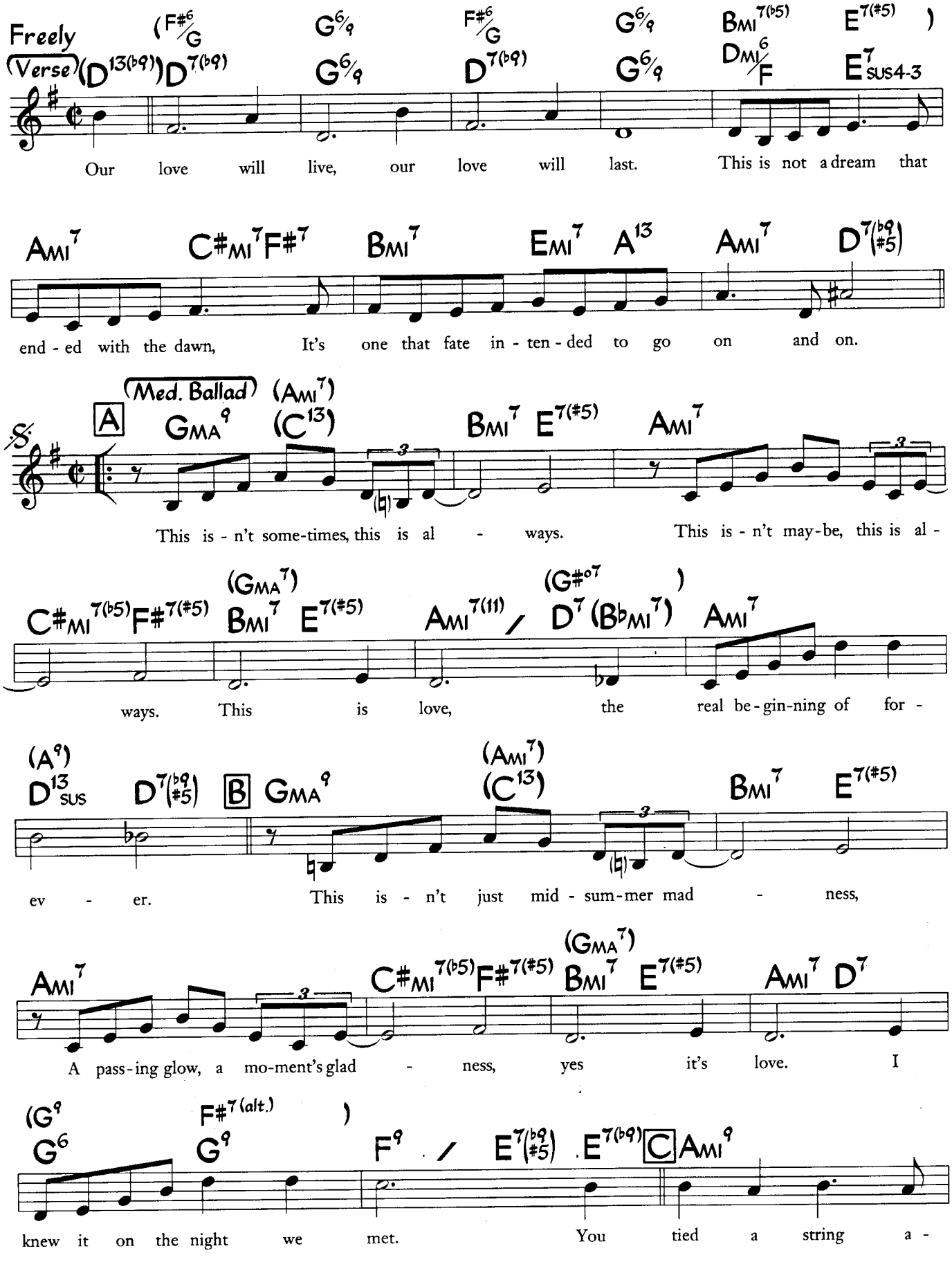

(A13 SUS A7(♭9 #5) D9 SUS D7(♭9))
AMI7 DMI7 GMI7 C9 SUS C7(♭9)
wine of real ro - manc - ing now. Some - how, this
(AMI7 CMI7 F7(♭9) B♭MA9)
D FMA7 D7(♭9 #5) GMI7 E♭9(#11)
cra - zy world has ta - ken on a won - der - ful de - sign. As long as
AMI7 DMI7 GMI9 C9 SUS C7(♭9) F6 (GMI7 C9)
life en - dures it's yours, this heart of mine. (fine) (This heart of)
Solo on ABCD
After solos, D.S. al fine

This Is Always

(from "Three Little Girls In Blue")

Music by Harry Warren
Lyric by Mack Gordon



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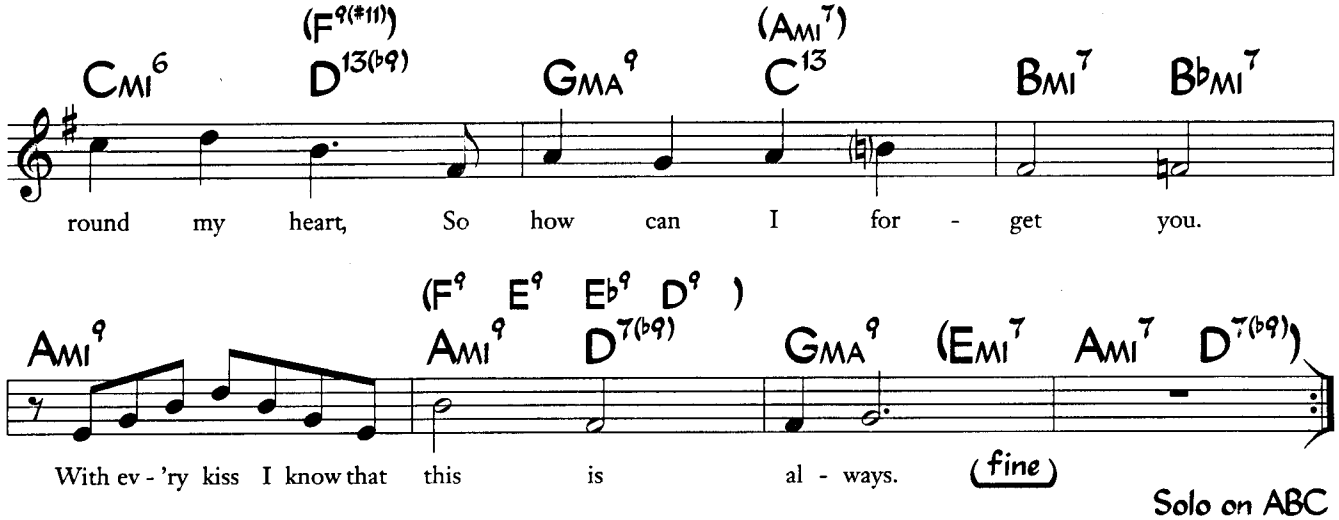
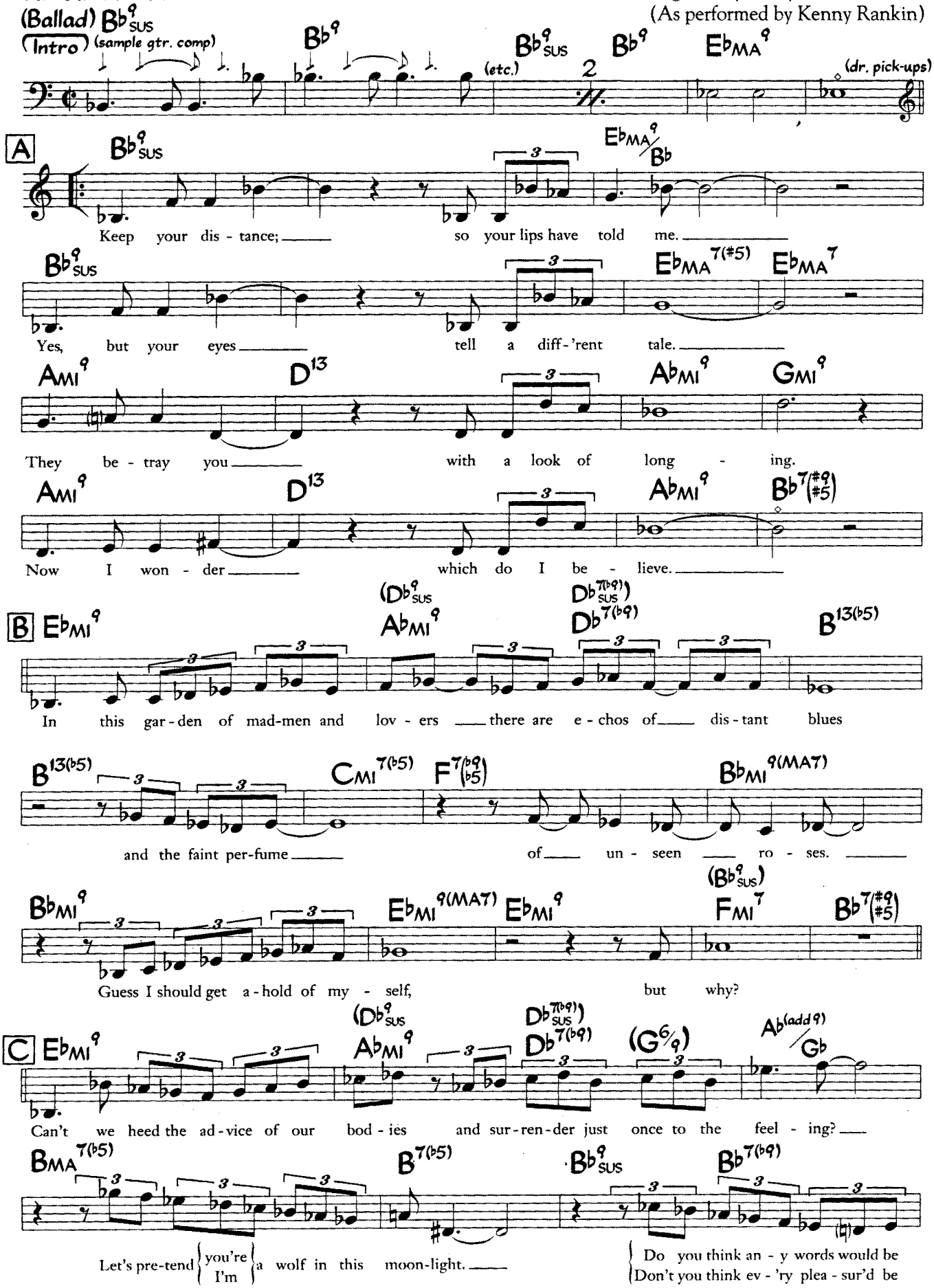


Solo on ABC
After solos, D.S. al fine

Those Eyes
(Verão)

Music and Portuguese Lyric by
Rosa Passos and Fernando De Oliveira
English Lyric by Brock Walsh
(As performed by Kenny Rankin)

Samba Canção
(Ballad) $B\flat^{9}_{SUS}$



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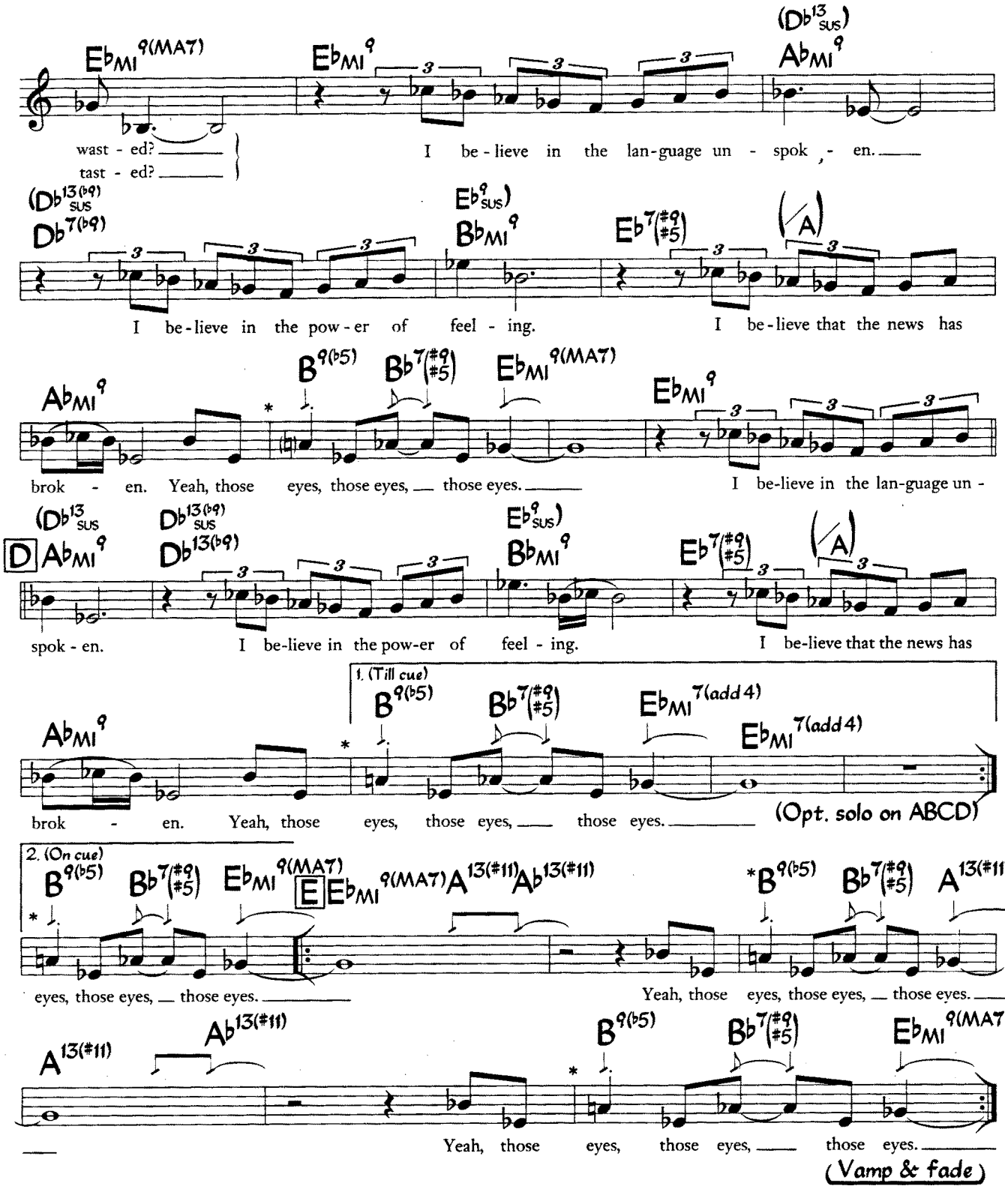
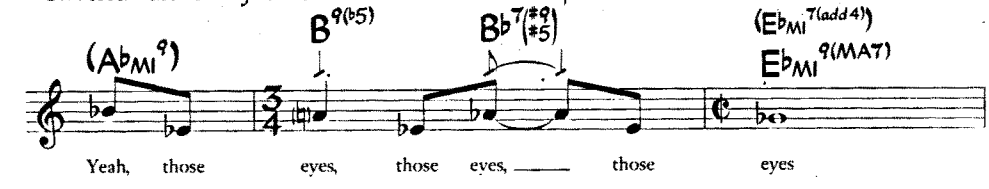


* On Rosa Passo's original version these measures are performed as follows.



This is a slightly condensed version of the Kenny Rankin recording.
Kenny Rankin interprets the melody quite freely.

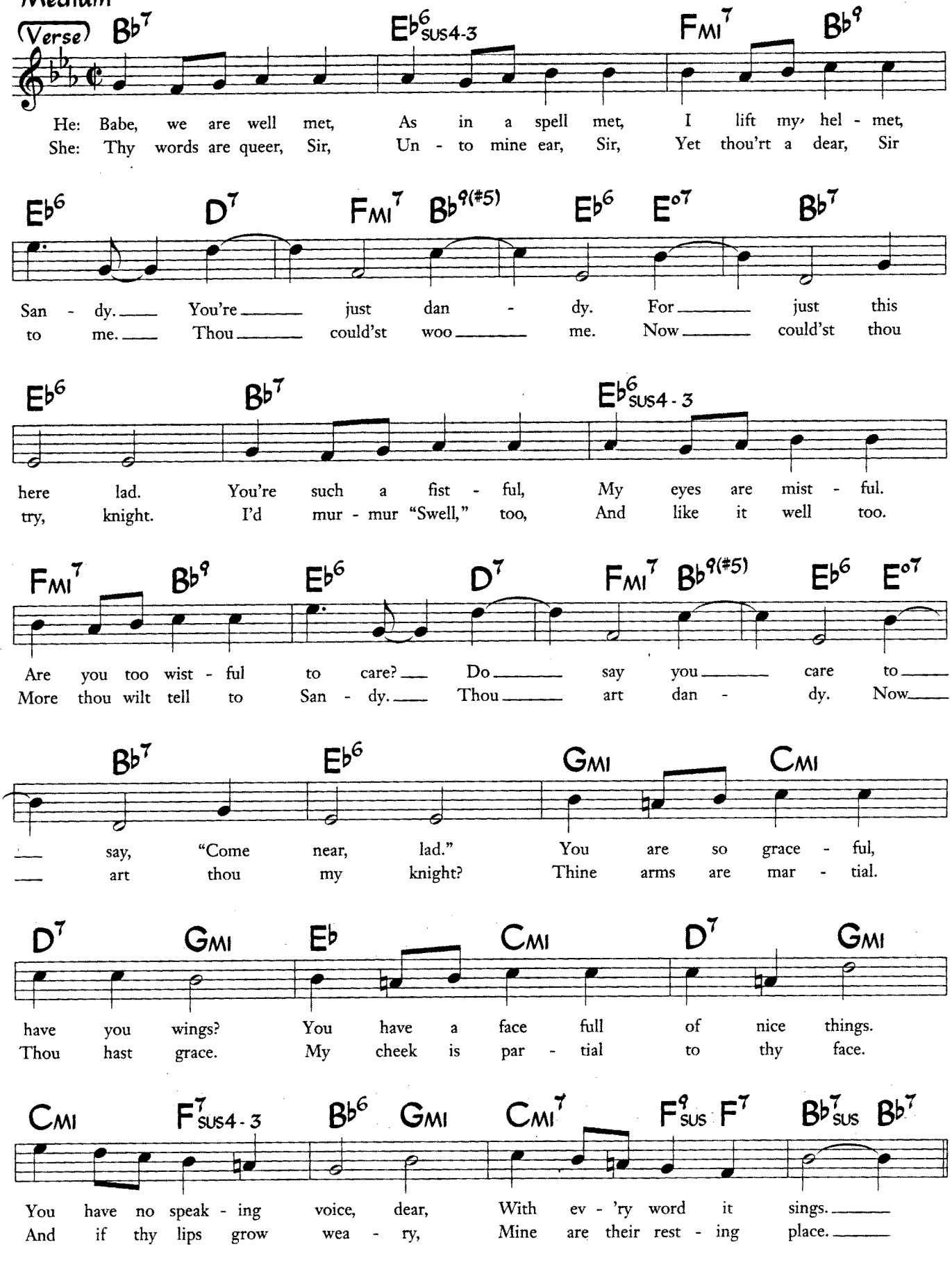
Thou Swell

(from "A Connecticut Yankee")

Music by Richard Rodgers
Lyric by Lorenz Hart

Medium

(Verse)



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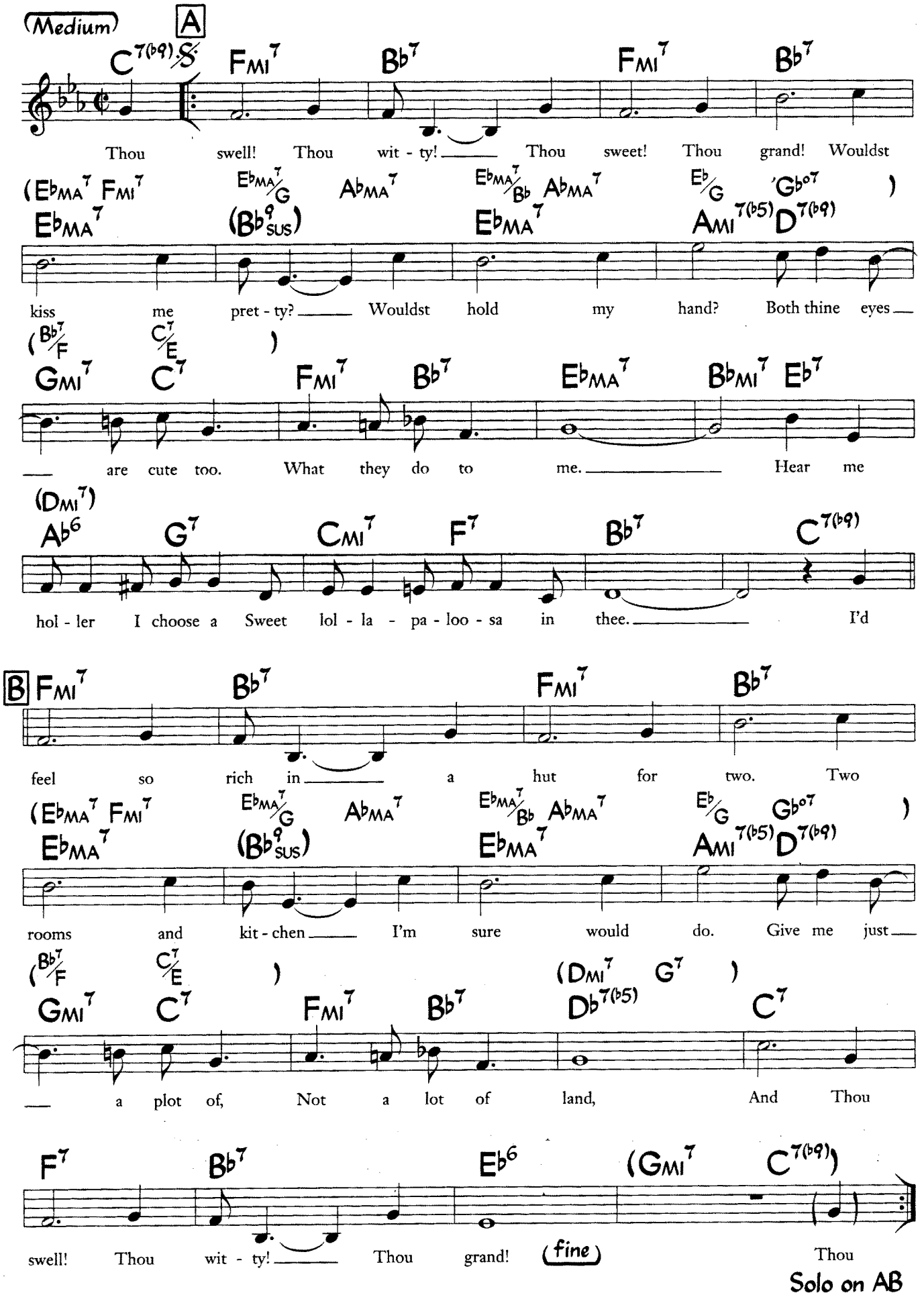
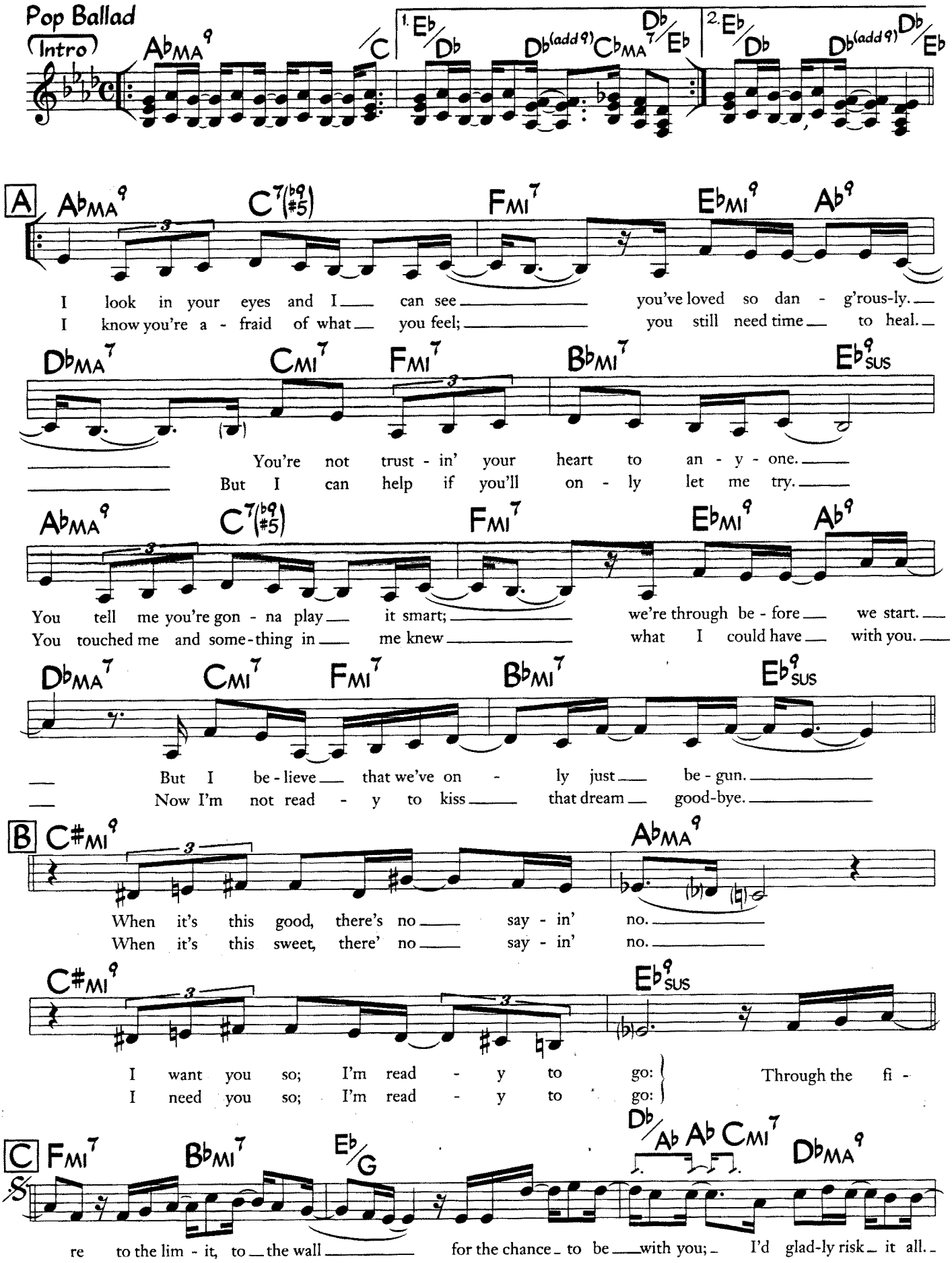


Solo on AB

After solos, D.S. al fine

Through The Fire

David Foster, Tom P. Keane & Cynthia Weil
(As performed by Chaka Khan)



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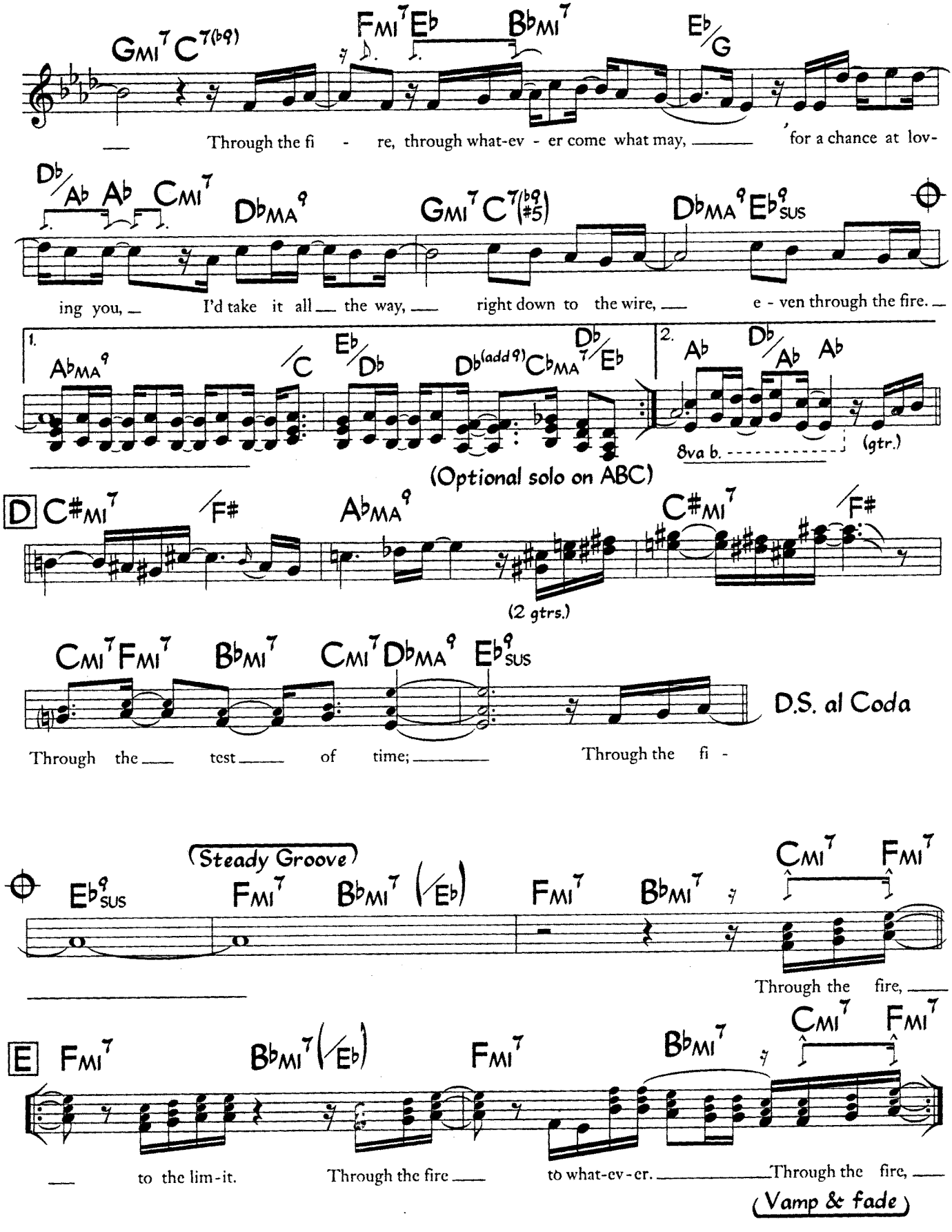
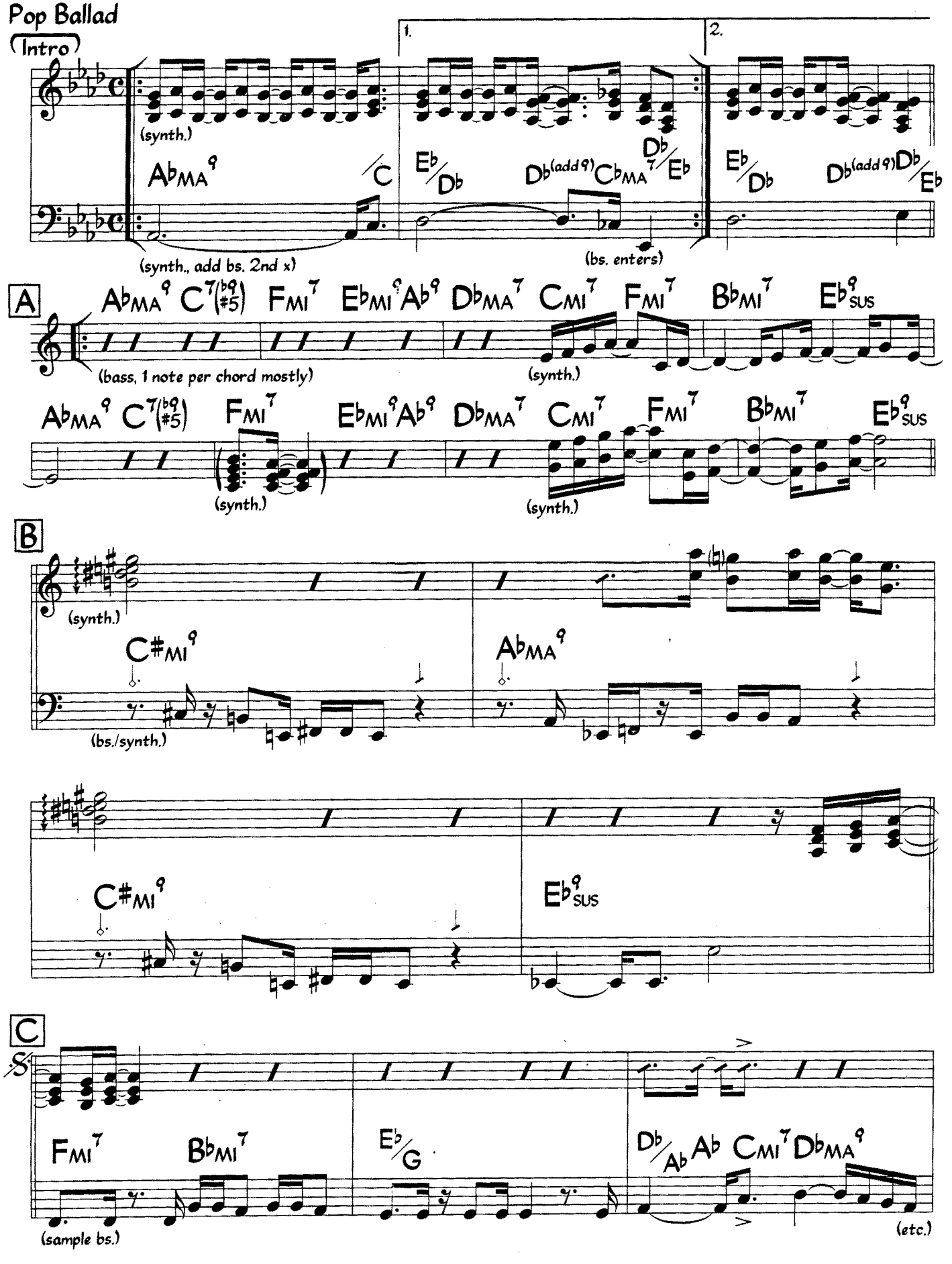
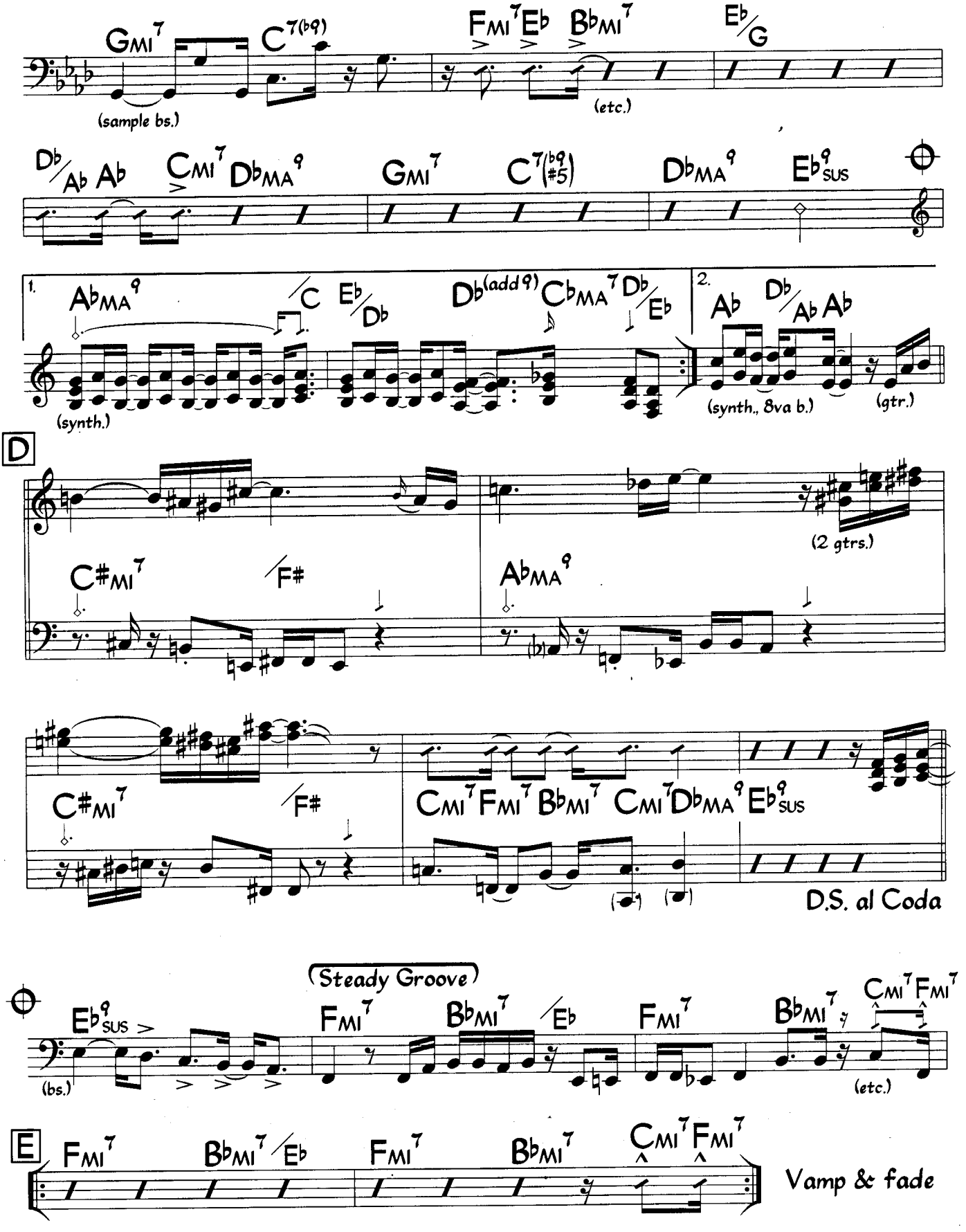

Gmi7 C7(b9) Fmi7 Eb Bbmi7 Eb/G
Through the fi - re, through what-ev - er come what may, for a chance at lov-
Db/Ab Ab Cmi7 DbMA9 Gmi7 C7(b9 #5) DbMA9 Eb9sus
ing you, I'd take it all the way, right down to the wire, e - ven through the fire.
1. AbMA9 /C Eb/Db Db(add9) CbMA7 Db/Eb
2. Ab Db/Ab Ab
8va b.
(gtr.)
(Optional solo on ABC)
D C#mi7 /F# AbMA9 C#mi7 /F#
(2 gtrs.)
Cmi7 Fmi7 Bbmi7 Cmi7 DbMA9 Eb9sus
D.S. al Coda
Through the test of time; Through the fi -
(Steady Groove)
Eb9sus Fmi7 Bbmi7 (/Eb) Fmi7 Bbmi7 Cmi7 Fmi7
Through the fire,
E Fmi7 Bbmi7 (/Eb) Fmi7 Bbmi7 Cmi7 Fmi7
to the lim-it. Through the fire to what-ev-er. Through the fire,
(Vamp & fade)

Through The Fire (Rhythm Section)

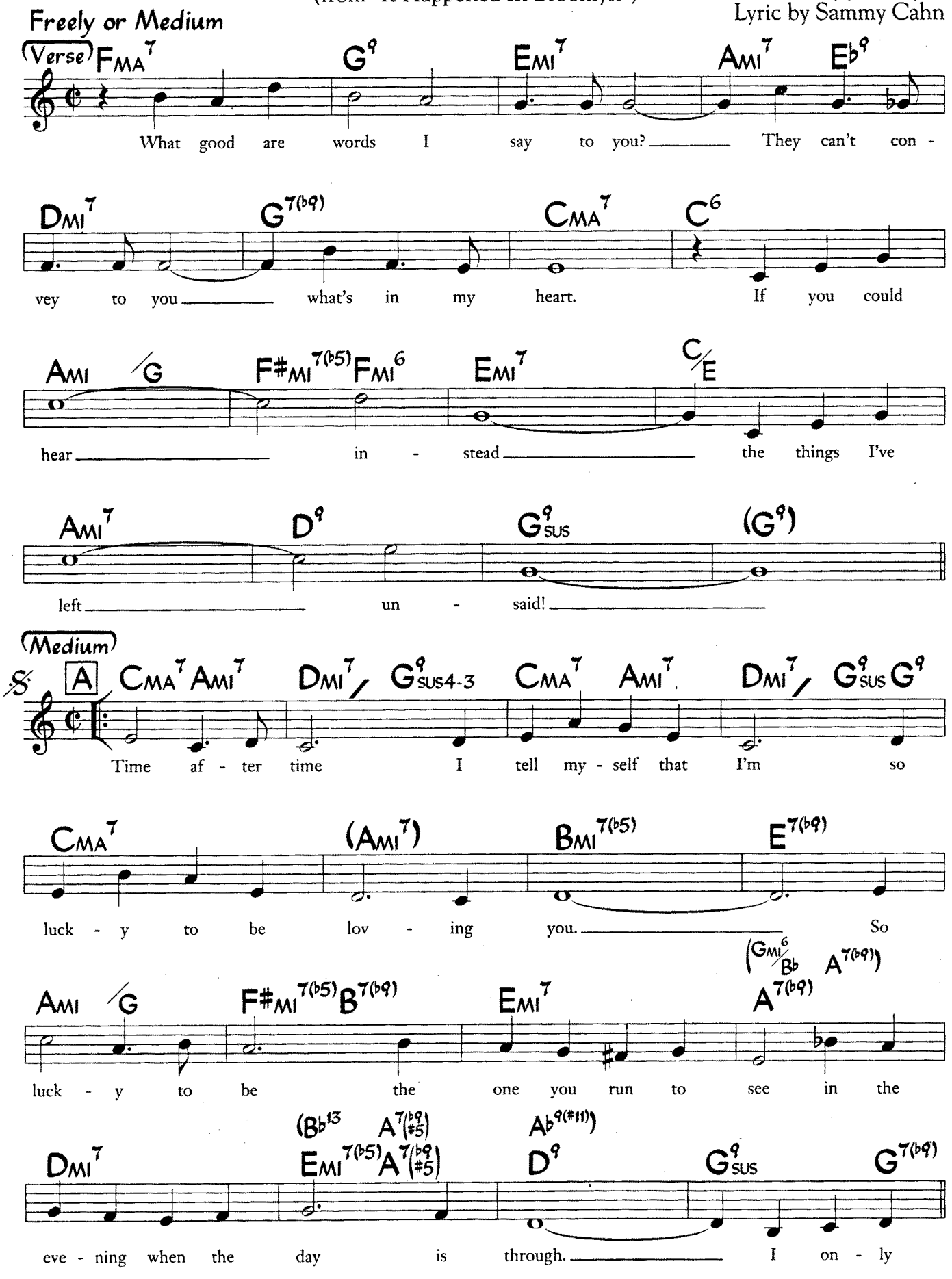



Gmi7
C7(b9)
Fmi7 Eb Bbmi7
Eb/G
(sample bs.)
(etc.)
Db/Ab Ab
Cmi7 Dbma9
Gmi7
C7(b9 #5)
Dbma9
Eb9sus
1.
Abma9
/C
Eb/Db
Db(add9)
Cbma7 Db/Eb
2.
Ab
Db/Ab Ab
(synth.)
(synth., 8va b.)
(gtr.)
D
(2 gtrs.)
C#mi7
/F#
Abma9
C#mi7
/F#
Cmi7 Fmi7 Bbmi7 Cmi7 Dbma9 Eb9sus
D.S. al Coda
Steady Groove
Eb9sus
Fmi7
Bbmi7
/Eb
Fmi7
Bbmi7
Cmi7 Fmi7
(bs.)
(etc.)
E
Fmi7
Bbmi7
/Eb
Fmi7
Bbmi7
Cmi7 Fmi7
Vamp & fade

Time After Time

(from "It Happened In Brooklyn")

Music by Jule Styne
Lyric by Sammy Cahn



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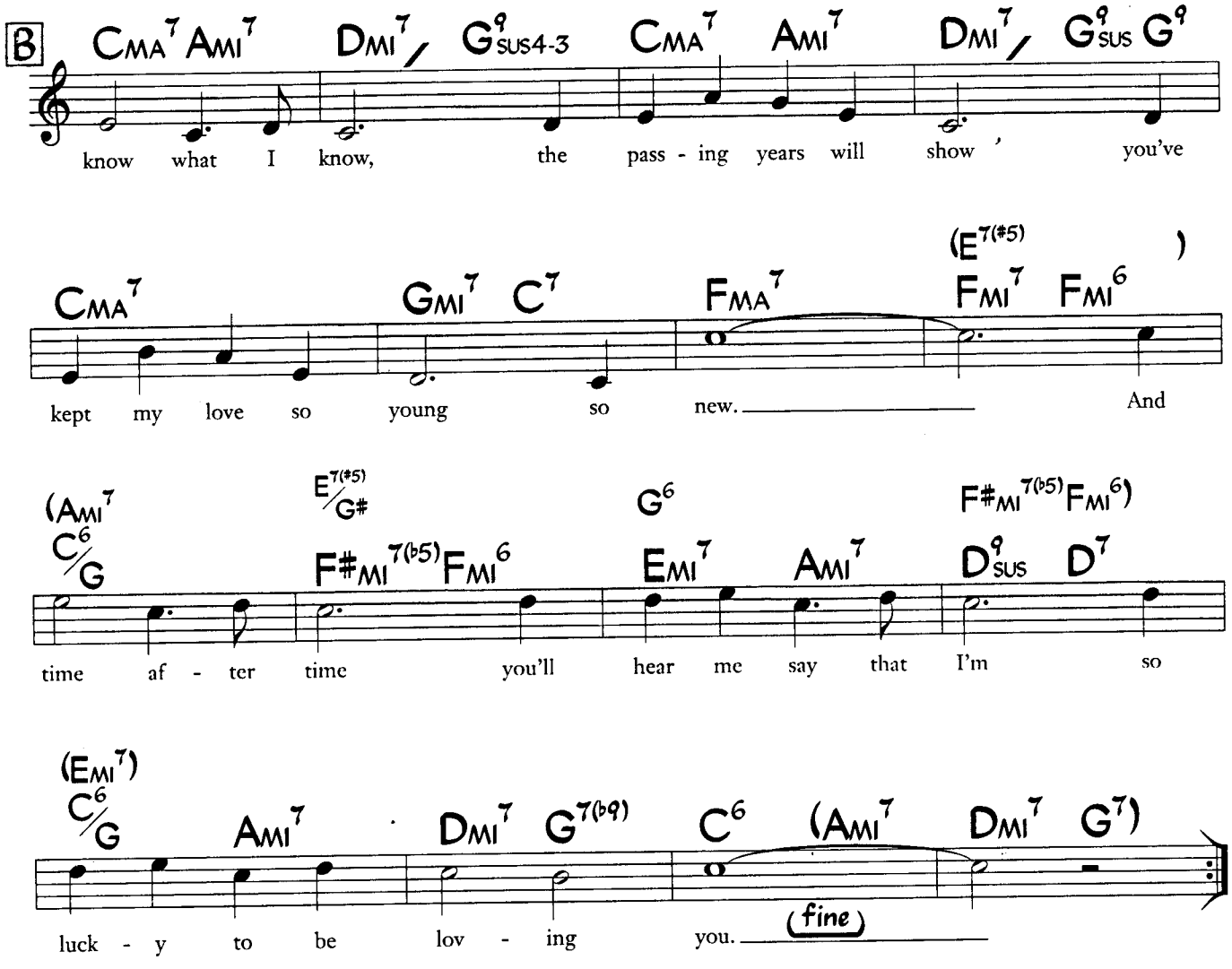
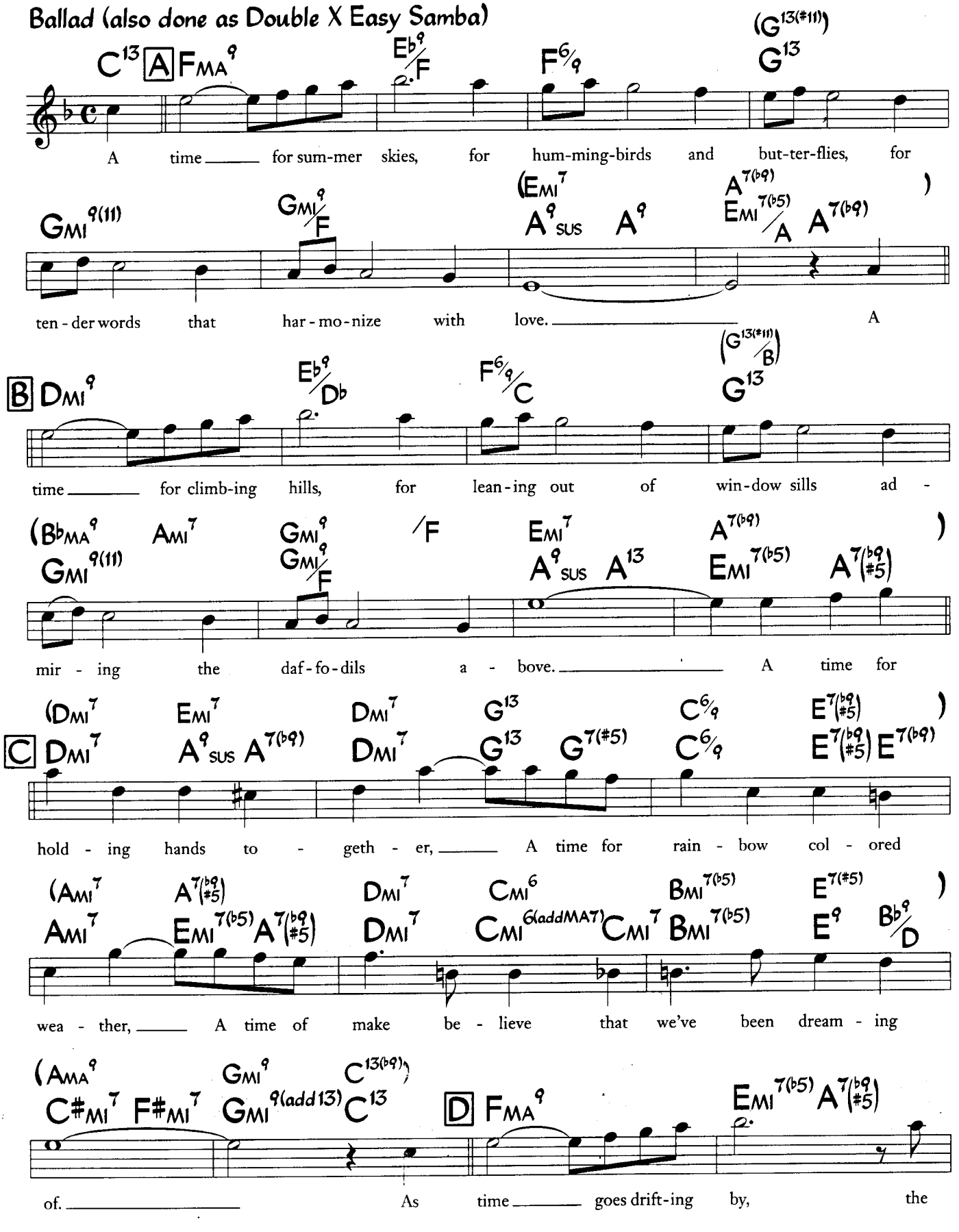

B
CMA7 AMI7 DMI7 G9SUS4-3 CMA7 AMI7 DMI7 G9SUS G9
know what I know, the pass - ing years will show you've
CMA7 GMI7 C7 FMA7 (E7(#5) FMI7 FMI6)
kept my love so young so new. And
(AMI7 C6/G) E7(#5)/G# F#MI7(b5) FMI6 G6 EMI7 AMI7 F#MI7(b5) FMI6) D9SUS D7
time af - ter time you'll hear me say that I'm so
(EMI7 C6/G) AMI7 DMI7 G7(b9) C6 (AMI7 DMI7 G7)
luck - y to be lov - ing you. (fine)

A Time For Love

(from "An American Dream")

Music by Johnny Mandel
Lyric by Paul Francis Webster

Ballad (also done as Double X Easy Samba)



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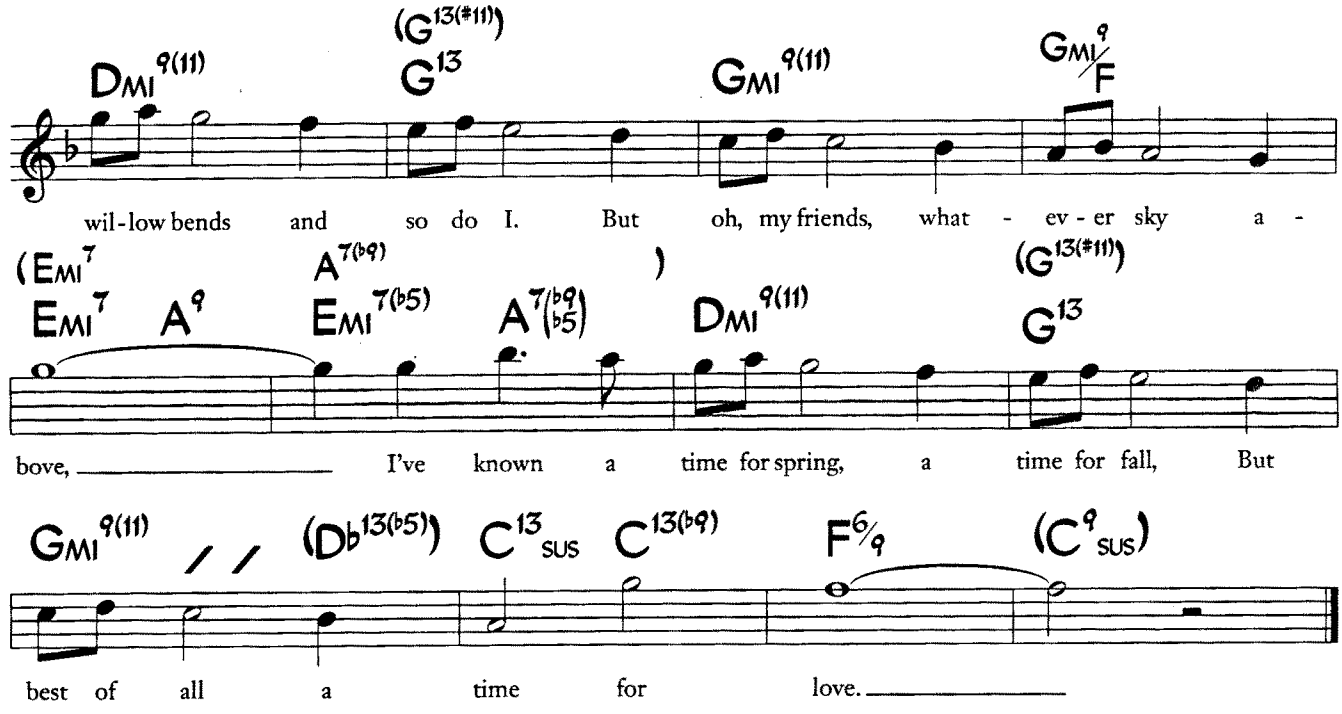
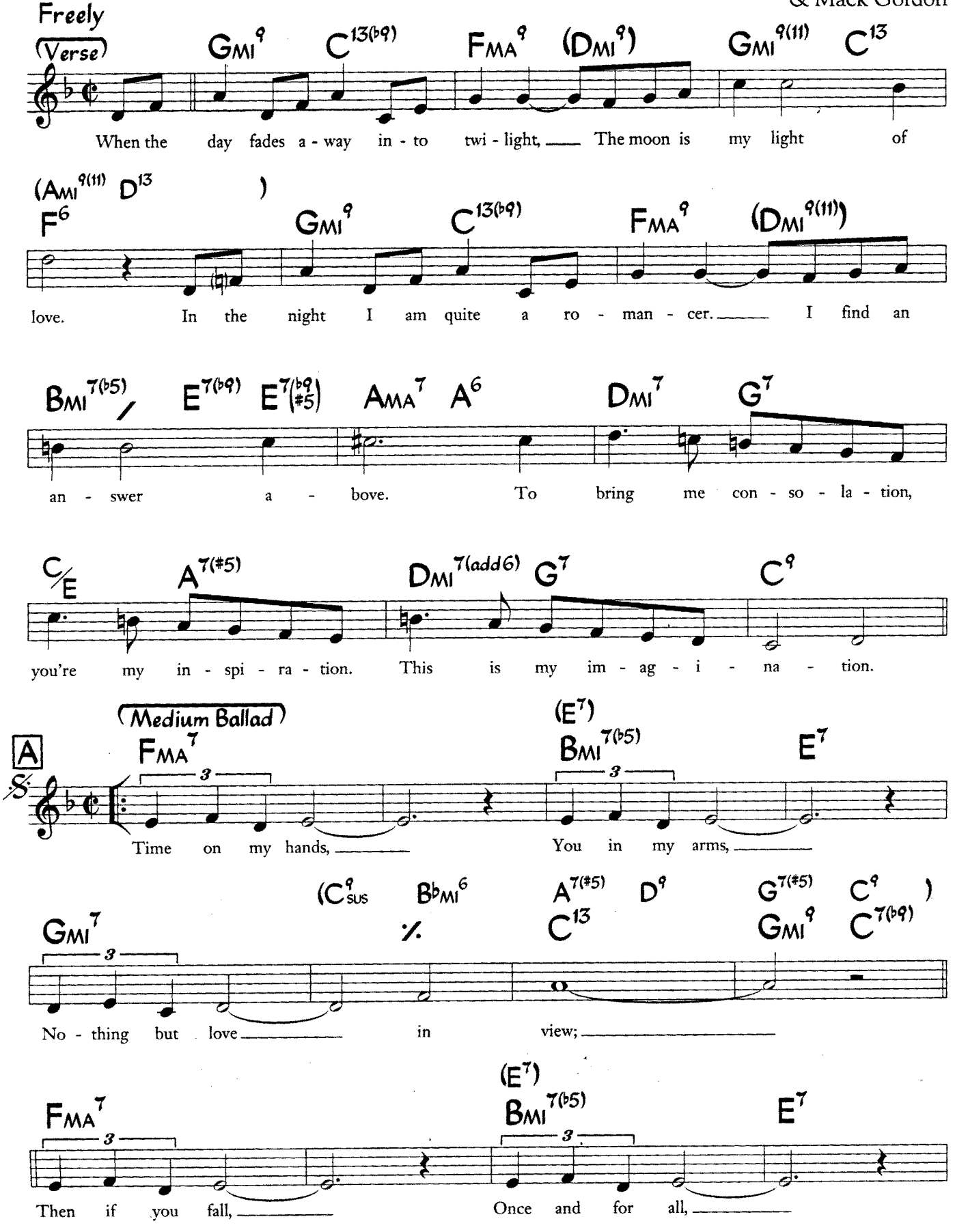
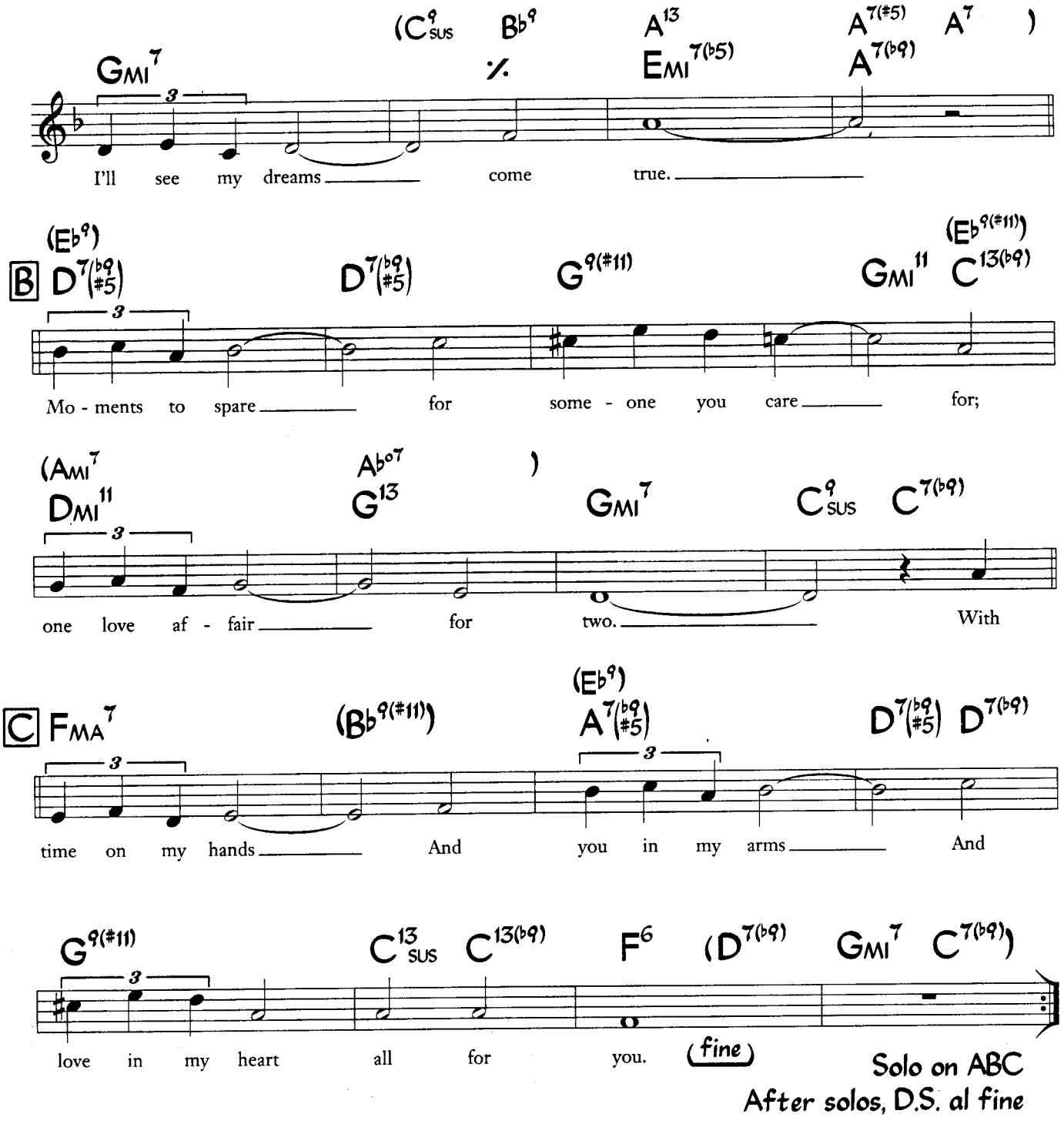

DMI9(11)
(G13(#11))
G13
GMI9(11)
GMI9/F
wil-low bends and so do I. But oh, my friends, what - ev - er sky a -
(EMI7
A7(b9)
)
(G13(#11))
EMI7
A9
EMI7(b5)
A7(b9)(b5)
DMI9(11)
G13
bove, I've known a time for spring, a time for fall, But
GMI9(11)
(Db13(b5))
C13SUS
C13(b9)
F6/9
(C9SUS)
best of all a time for love.

Time On My Hands
(You In My Arms)

Music by Vincent Youmans
Lyric by Harold Adamson
& Mack Gordon




(C9 SUS Bb9 A13 A7(#5) A7)
GMI7
%
EMI7(b5)
A7(b9)
I'll see my dreams come true.
(Eb9)
(Eb9(#11))
B D7(b9 #5) D7(b9 #5) G9(#11) GMI11 C13(b9)
Mo - ments to spare for some - one you care for;
(AMI7 Ab07)
DMI11
G13
GMI7
C9 SUS C7(b9)
one love af - fair for two. With
(Eb9)
C FMA7 (Bb9(#11)) A7(b9 #5) D7(b9 #5) D7(b9)
time on my hands And you in my arms And
G9(#11) C13 SUS C13(b9) F6 (D7(b9) GMI7 C7(b9))
love in my heart all for you.
(fine)
Solo on ABC
After solos, D.S. al fine

'Tis Autumn

Henry Nemo

Medium Ballad or Freely

(Verse) F_{MI}^{11} $B\flat^{13}$ (G_{MI}^{7}) $E\flat^{6}_{9}$ $(C^{7(\#9)}_{(\#5)})$ F_{MI}^{9} $B\flat^{13(\flat9)}$

You tell me I'm act - ing sil - ly, I'm not sil - ly, just chil - ly, mm.

$E\flat^{6}_{9}$ A_{MI}^{11} D^{13} G_{MA}^{7} E_{MI}^{7}

You say I'm prov - ing my - self a goof, For what I

A_{MI}^{7} D^{9}_{SUS} $D^{7(\#5)}$ G_{MI}^{7} C^{13} / $C^{9(\#5)}$

say or do I've the ab - so - lute proof:

A Ballad

$C^{7(\#5)}$ F_{MI}^{7} $B\flat^{9(\#5)}$ $E\flat_{MA}^{7}$ $(A\flat^{9})$ (F_{MI}^{7})

Ole Fath - er Time checked so there'd be no doubt; Called on the north wind

G_{MI}^{7} $C^{7(\flat9)}$ F_{MI}^{7} $(D_{MI}^{7}\ G^{7(\#5)})$ $D\flat^{9(\#11)}$ C_{MI}^{7} F^{13}

to come on out, then cupped his hands so proud - ly to shout

F_{MI}^{7} $B\flat^{13}$ $E\flat^{6}$ $C^{7(\flat9)}_{(\#5)}$ F_{MI}^{7}

La - de - da - de - da - de dum, 'Tis Au-tumn. The trees say they're tired, they've borne

$B\flat^{9(\#5)}$ $E\flat_{MA}^{7}$ $(A\flat^{9})$ (F_{MI}^{7}) G_{MI}^{7} $C^{7(\flat9)}$ F_{MI}^{7} $(D_{MI}^{7}\ G^{7(\#5)})$ $D\flat^{9(\#11)}$

too much fruit; Charmed all the way-side, there's no dis-pute. Now, shed-ding leaves, they

C_{MI}^{7} F^{13} F_{MI}^{7} $B\flat^{13}$ $E\flat^{6}$

don't give a hoot, La - de - da - de - da - de dum, 'Tis Au-tumn. Then the

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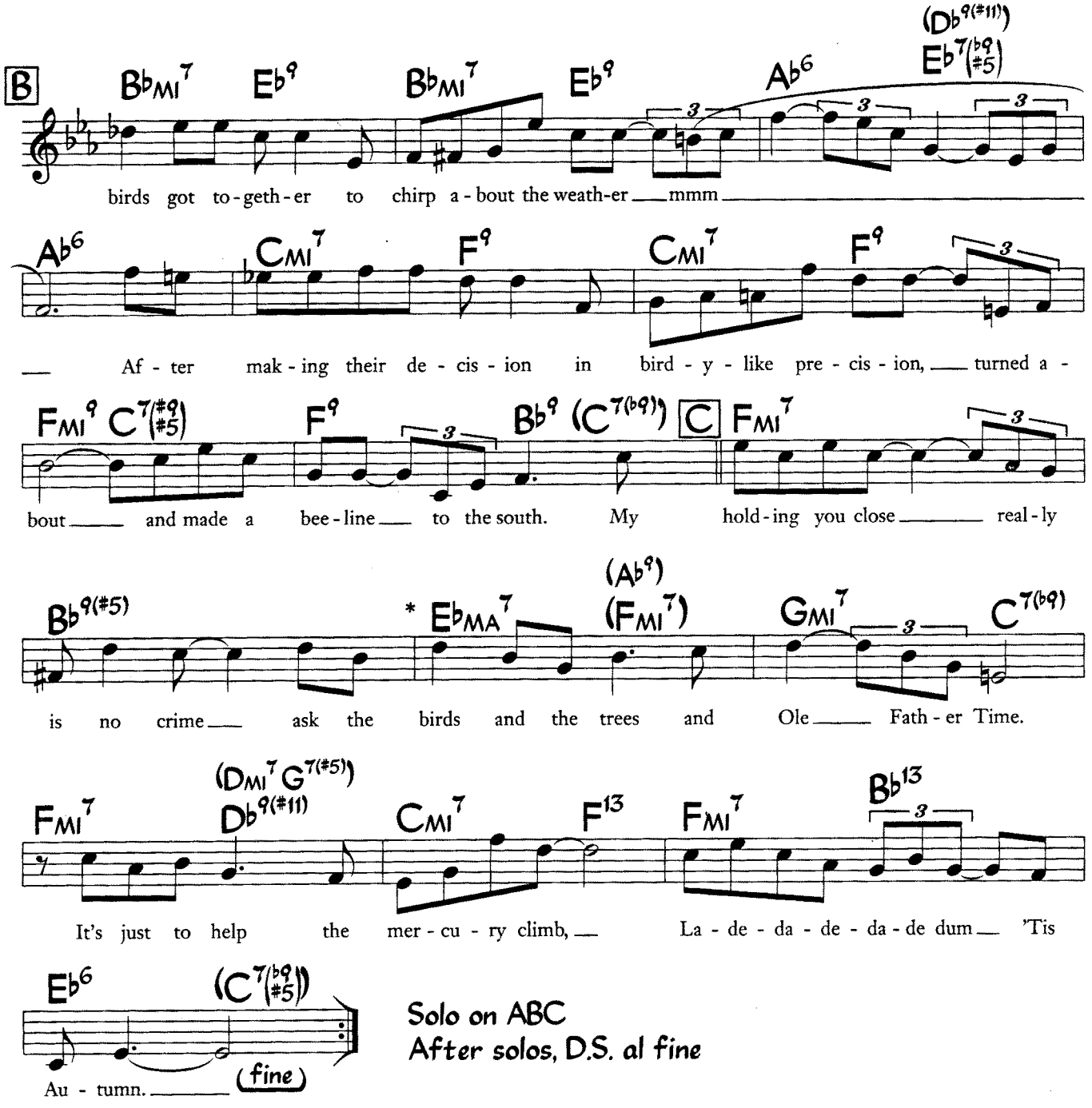
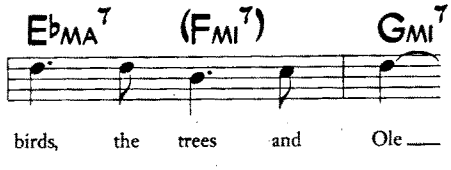
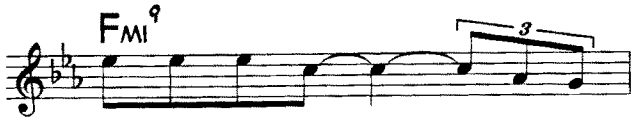


Solo on ABC
After solos, D.S. al fine

* *Originally written*

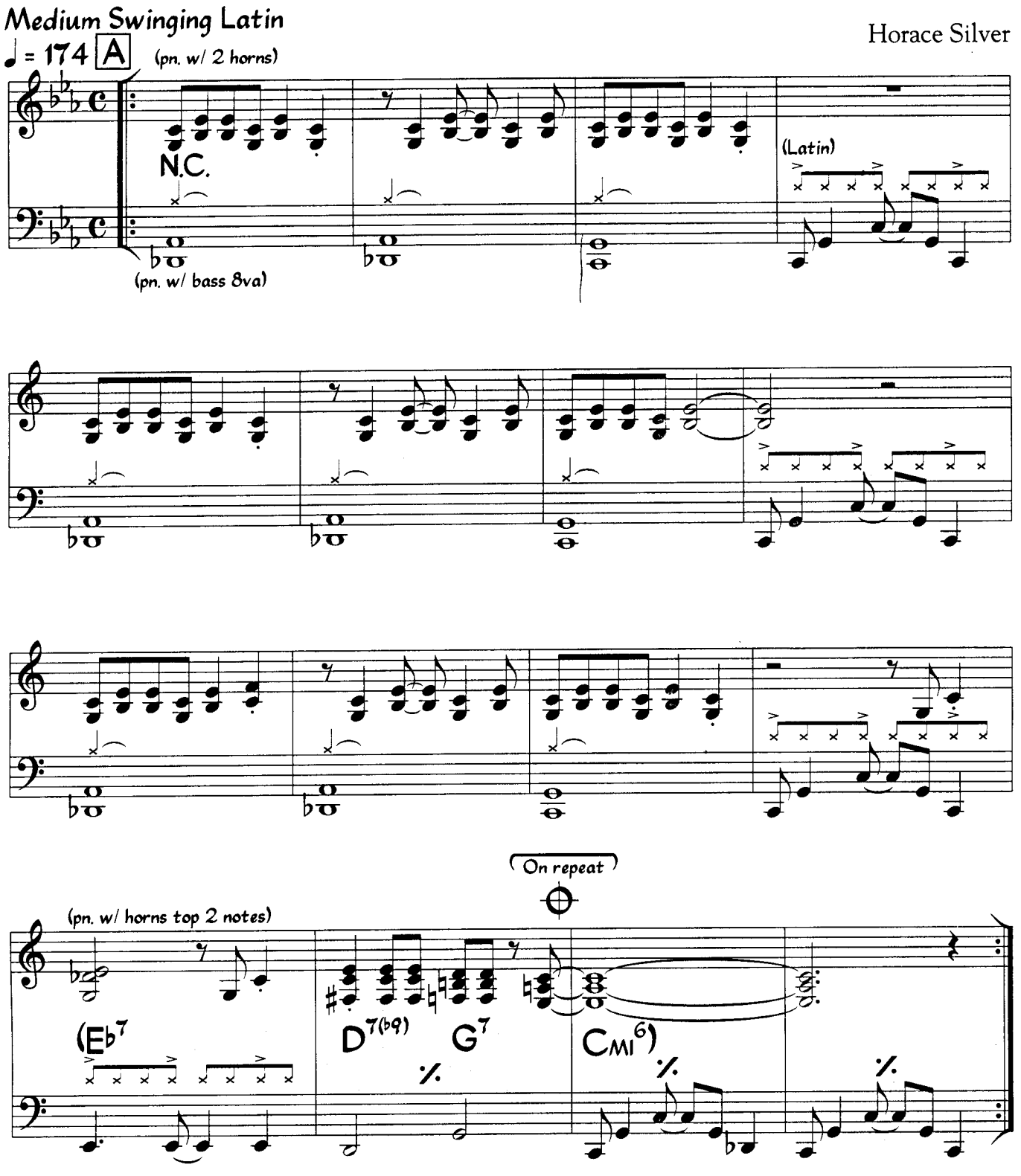


Letter A, bars 1 & 9, and letter C, bar 1, were originally written:



Tokyo Blues

Horace Silver



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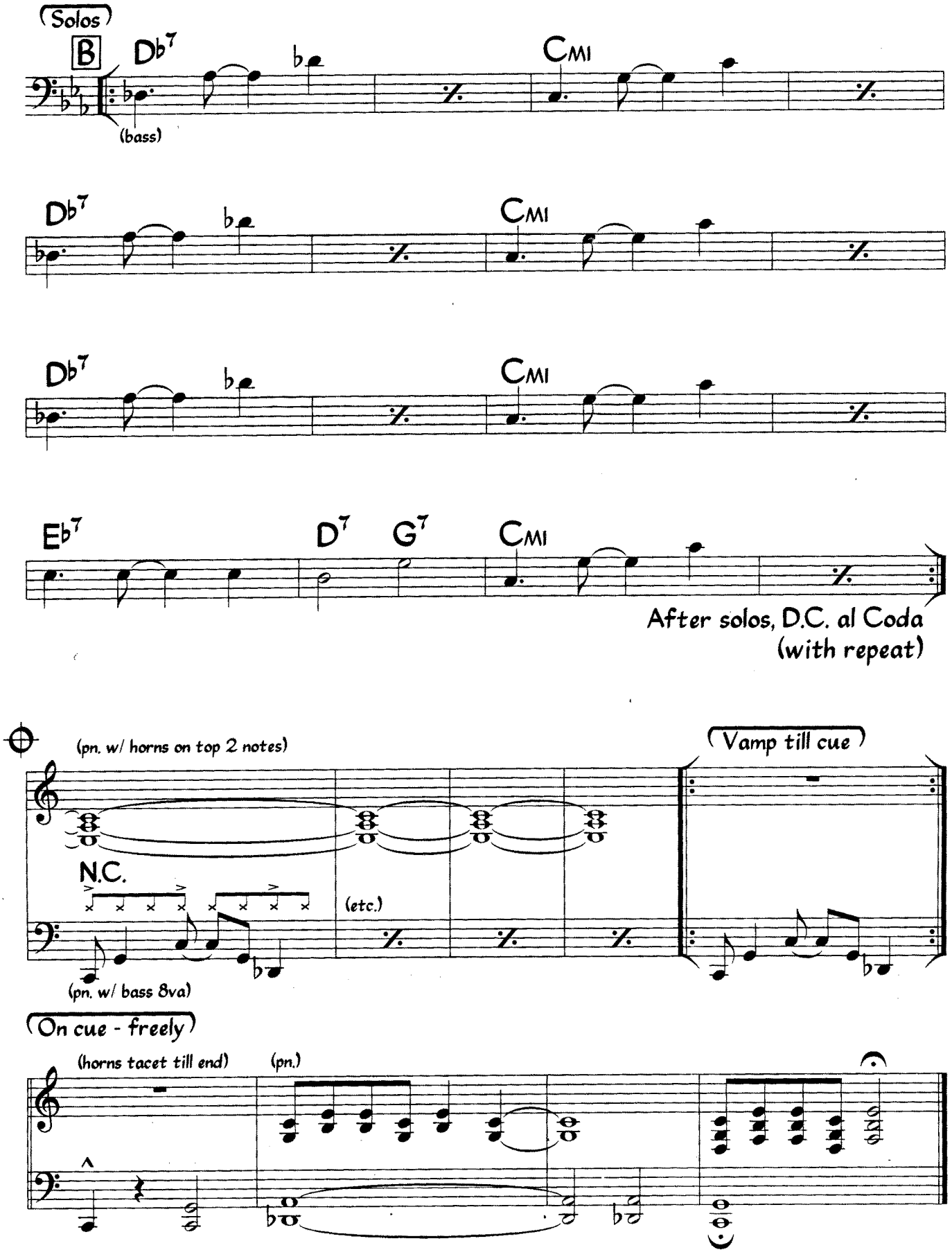
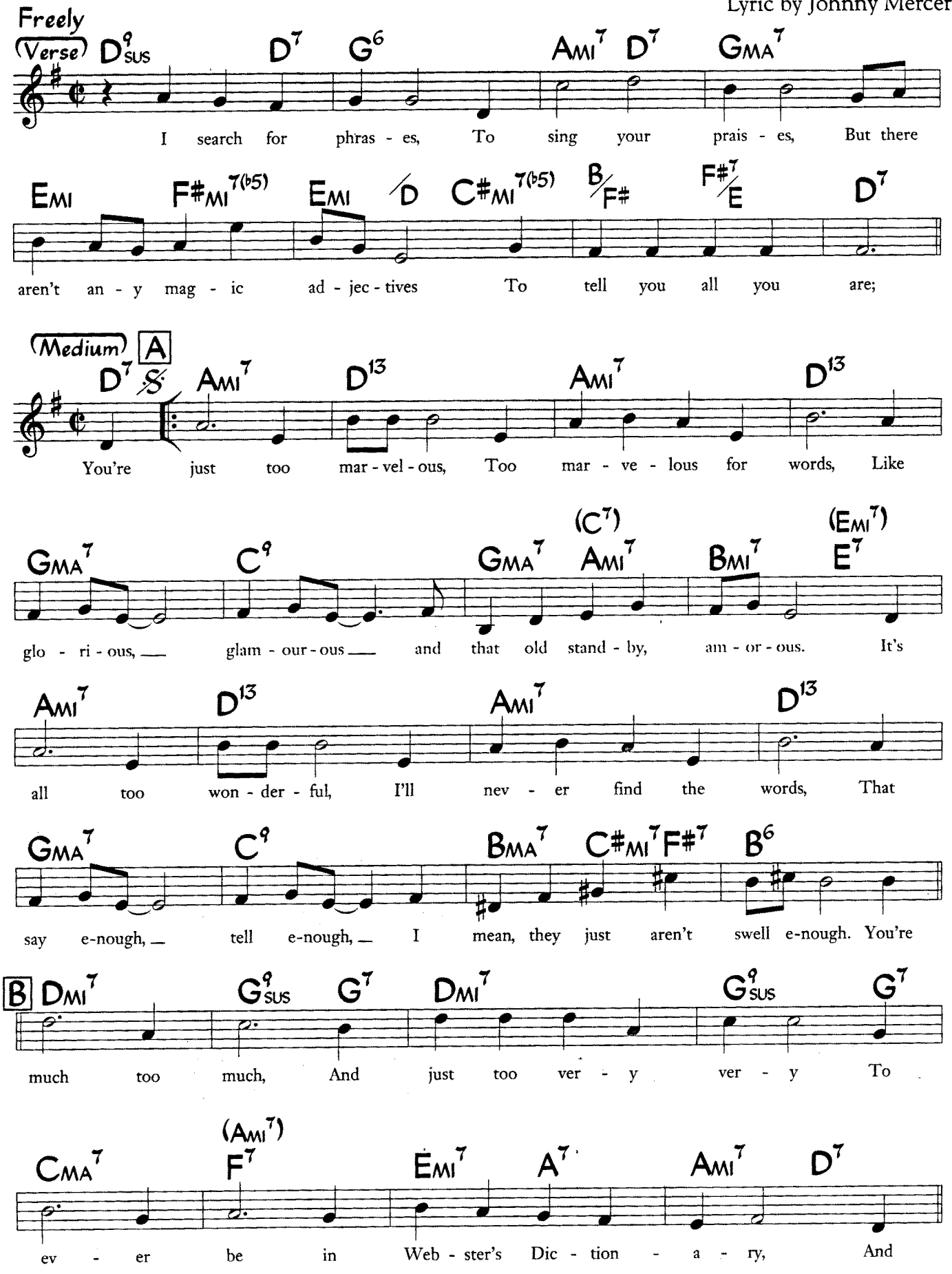

Solos
B
Db7
Cmi
(bass)
Db7
Cmi
Db7
Cmi
Eb7
D7
G7
Cmi
After solos, D.C. al Coda
(with repeat)
(pn. w/ horns on top 2 notes)
Vamp till cue
N.C.
(etc.)
(pn. w/ bass 8va)
On cue - freely
(horns tacet till end)
(pn.)

Too Marvelous For Words

(from "Ready, Willing And Able")

Music by Richard A. Whiting
Lyric by Johnny Mercer



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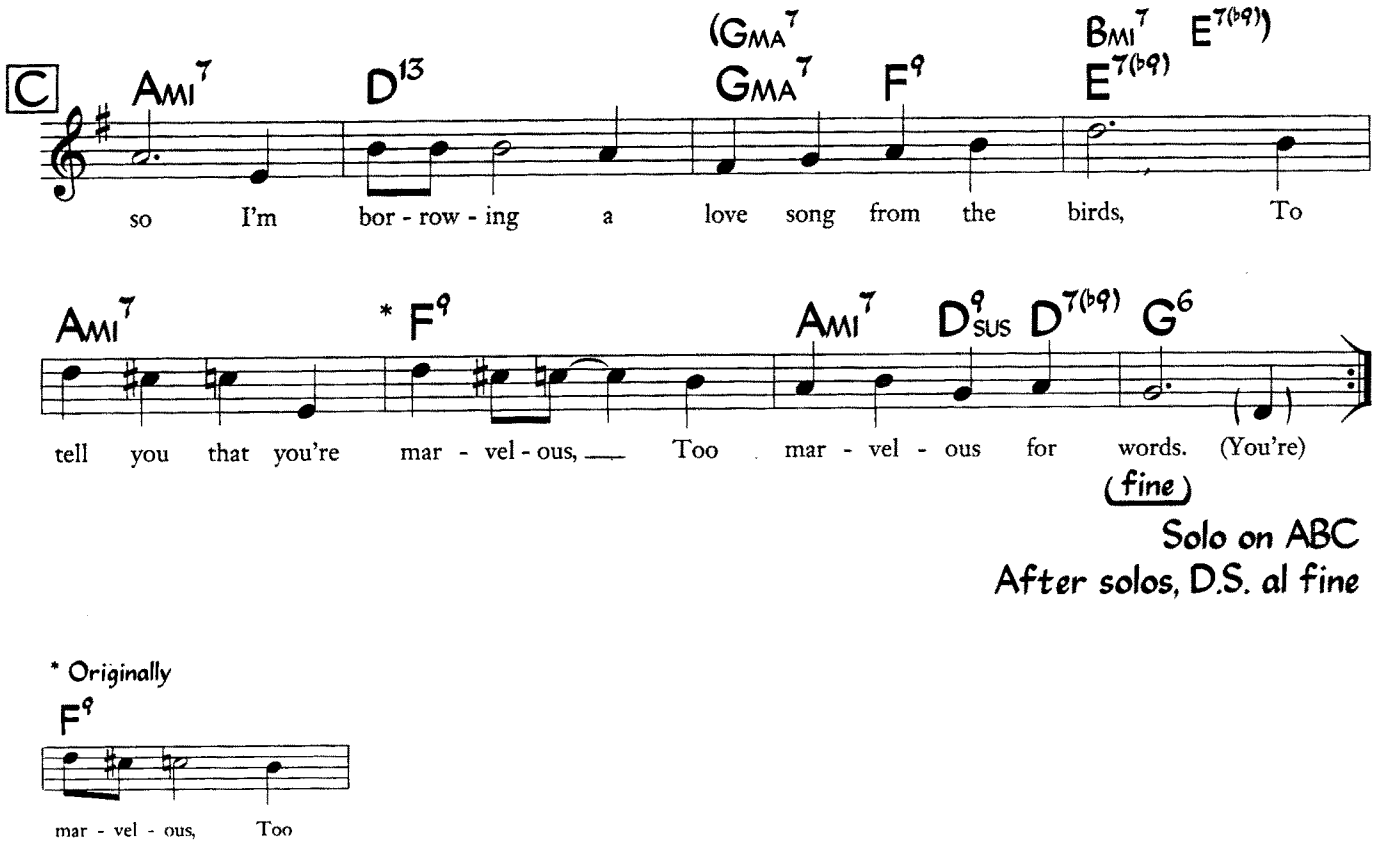
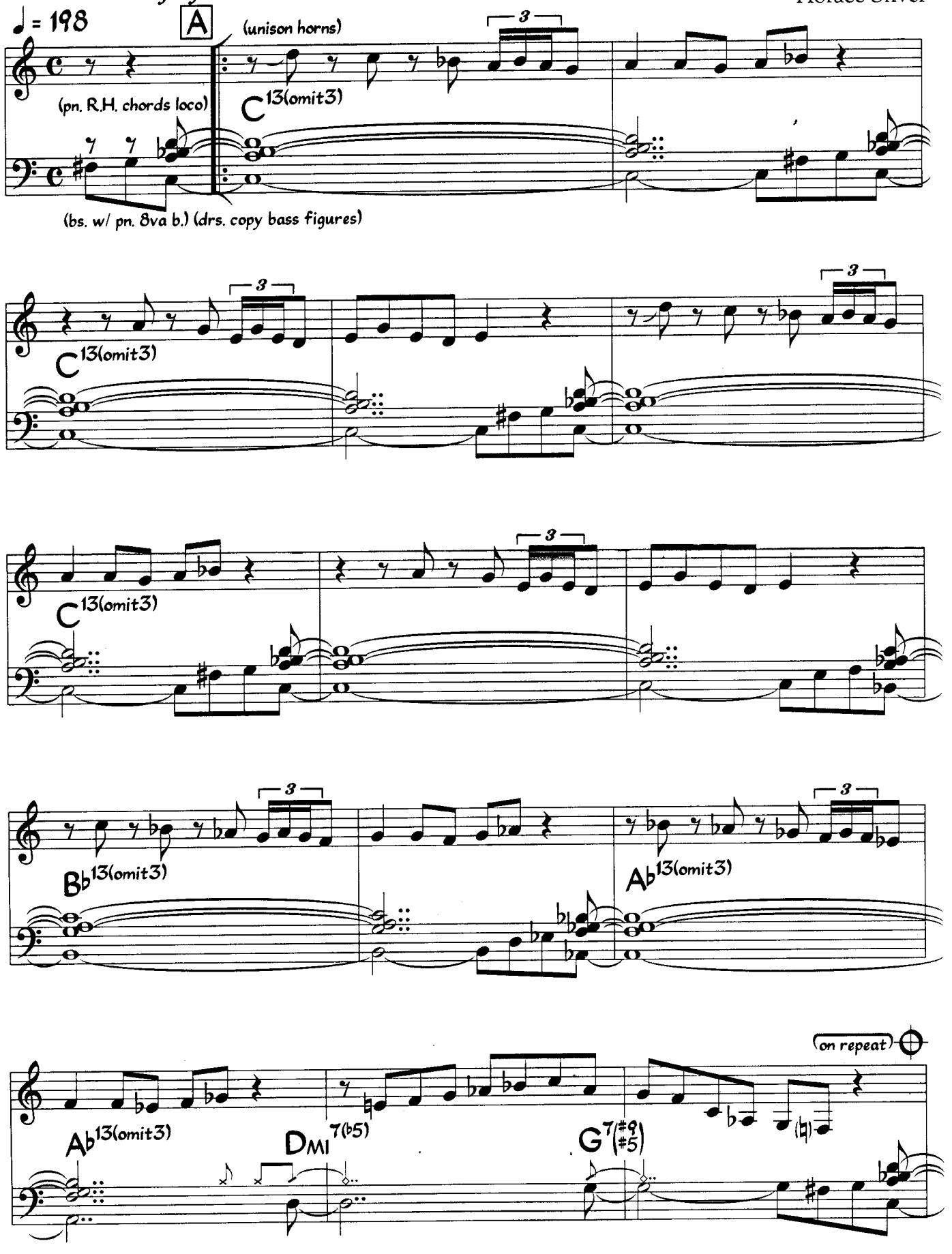

C
Ami7
D13
(GMA7
GMA7
F9
BMI7
E7(b9)
E7(b9))
so I'm bor - row - ing a love song from the birds, To
Ami7
* F9
Ami7
D9sus
D7(b9)
G6
tell you that you're mar - vel - ous, Too mar - vel - ous for words. (You're)
(fine)
Solo on ABC
After solos, D.S. al fine

* Originally
F9
mar - vel - ous, Too

Too Much Saké

Medium Swinging Latin

Horace Silver



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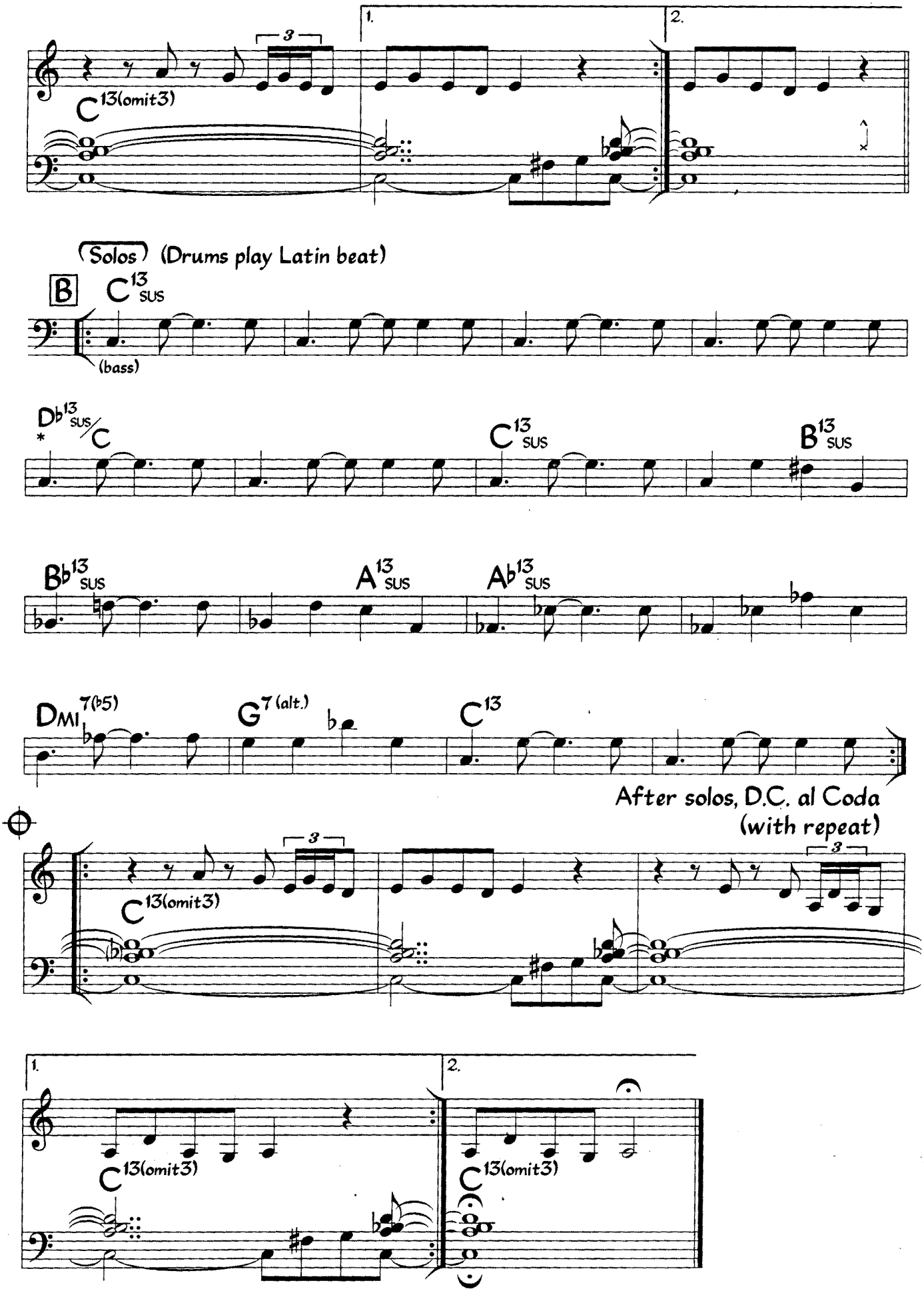
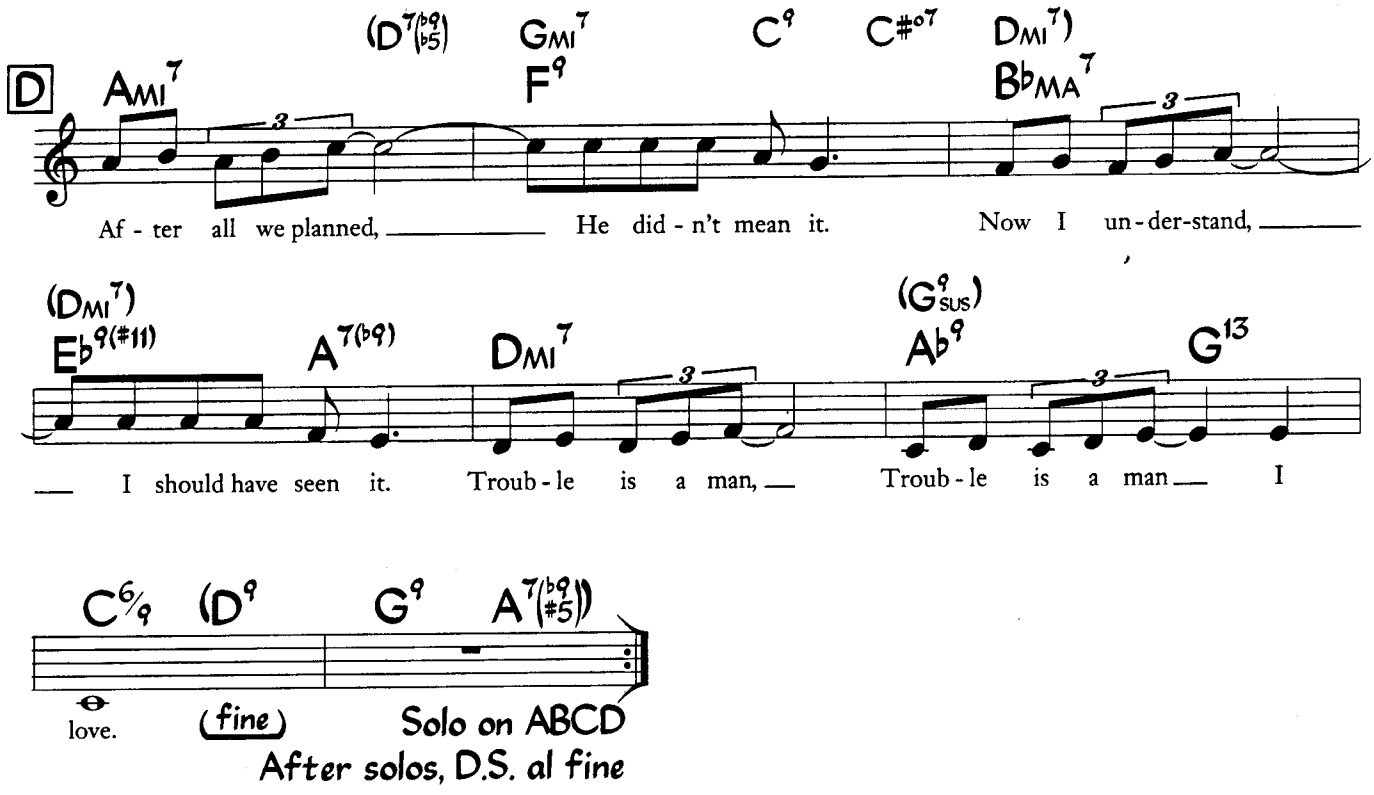


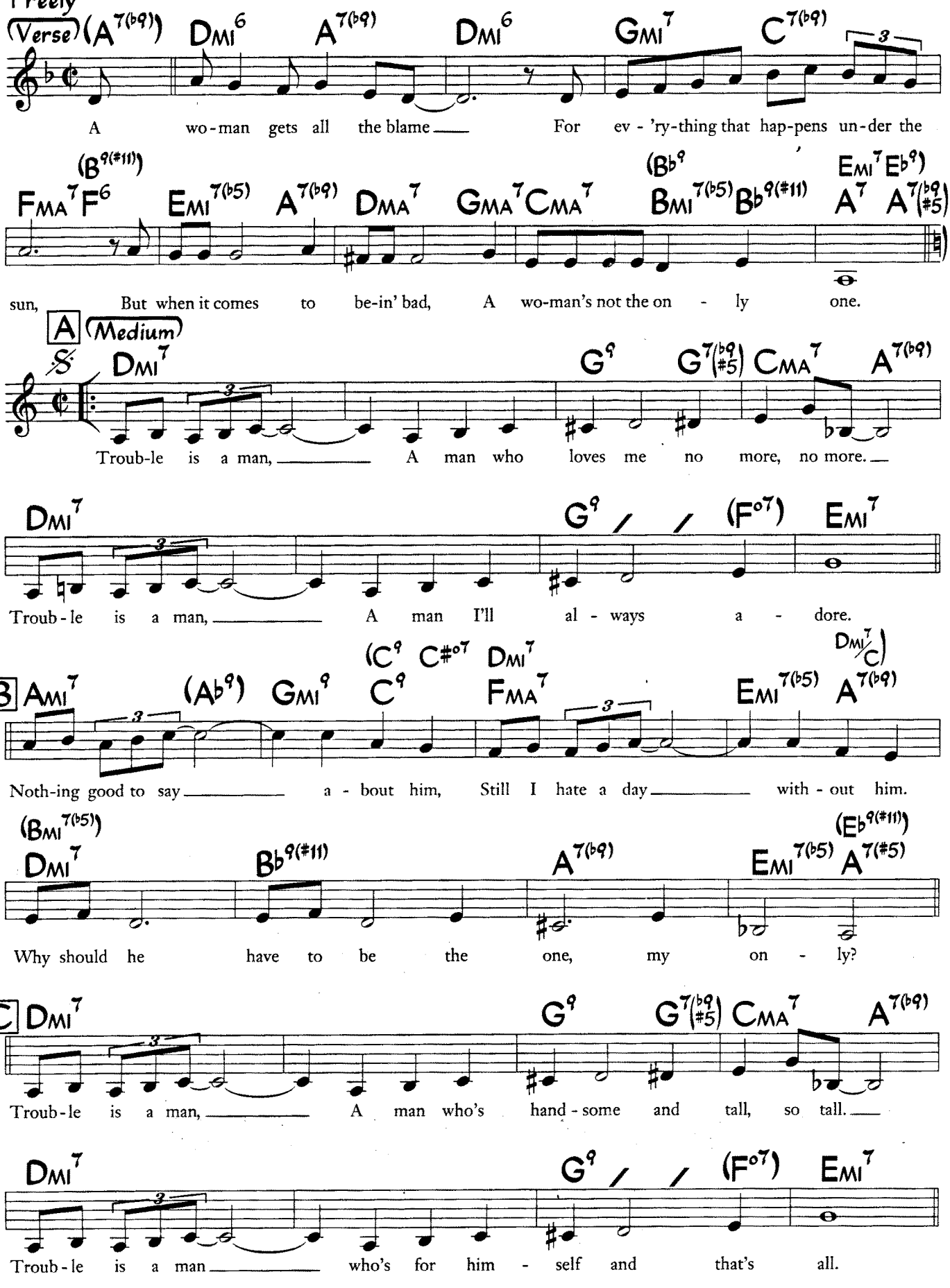
* On the $D\flat^{13}_{SUS}/C$ chord, only the bass plays the C bass note.



Originally written 1 step higher, in D.

Trouble Is A Man

Alec Wilder



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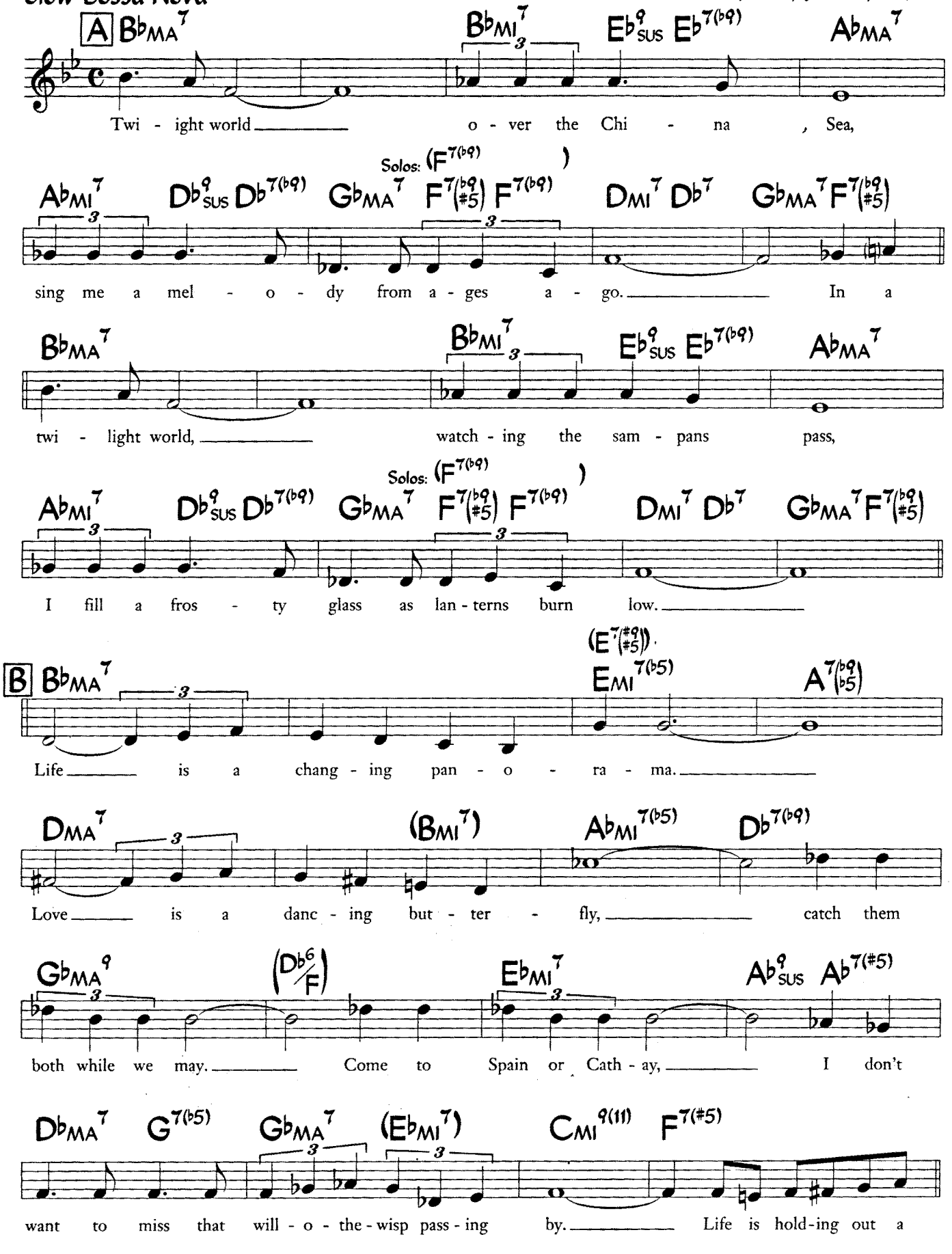
Twilight World

Music by Marian McPartland
Lyric by Johnny Mercer

Slow Bossa Nova



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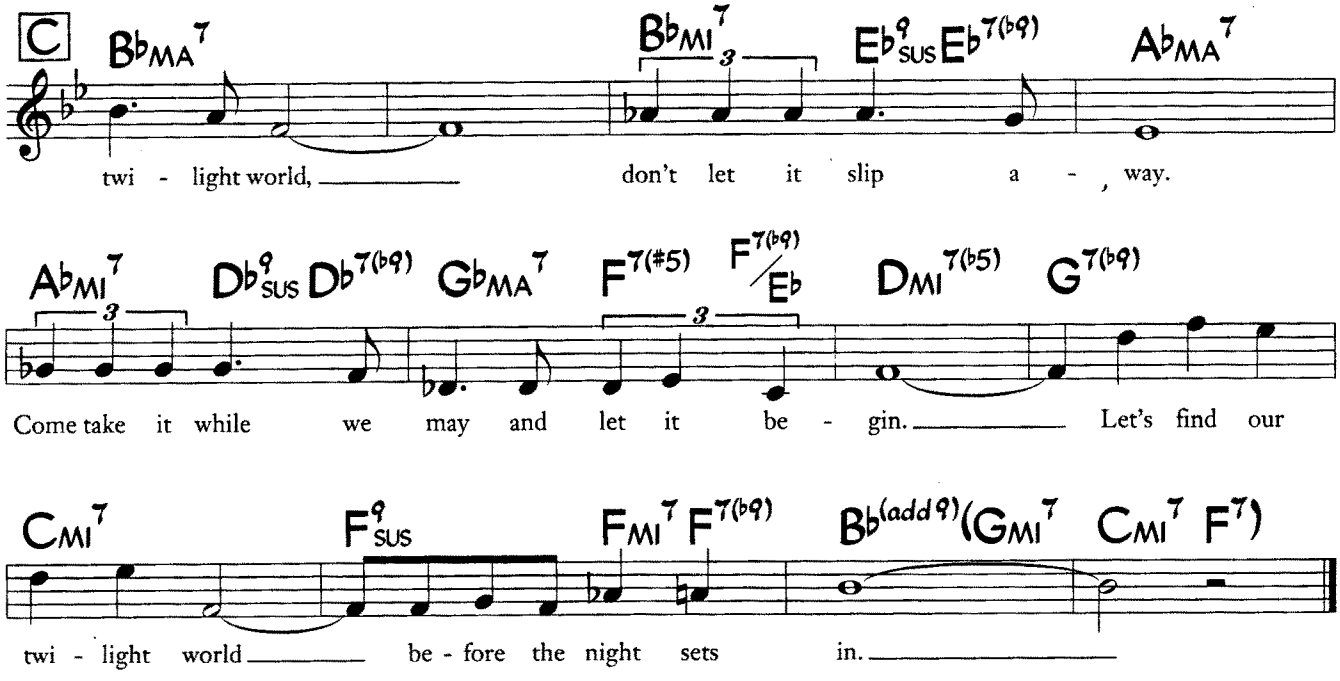
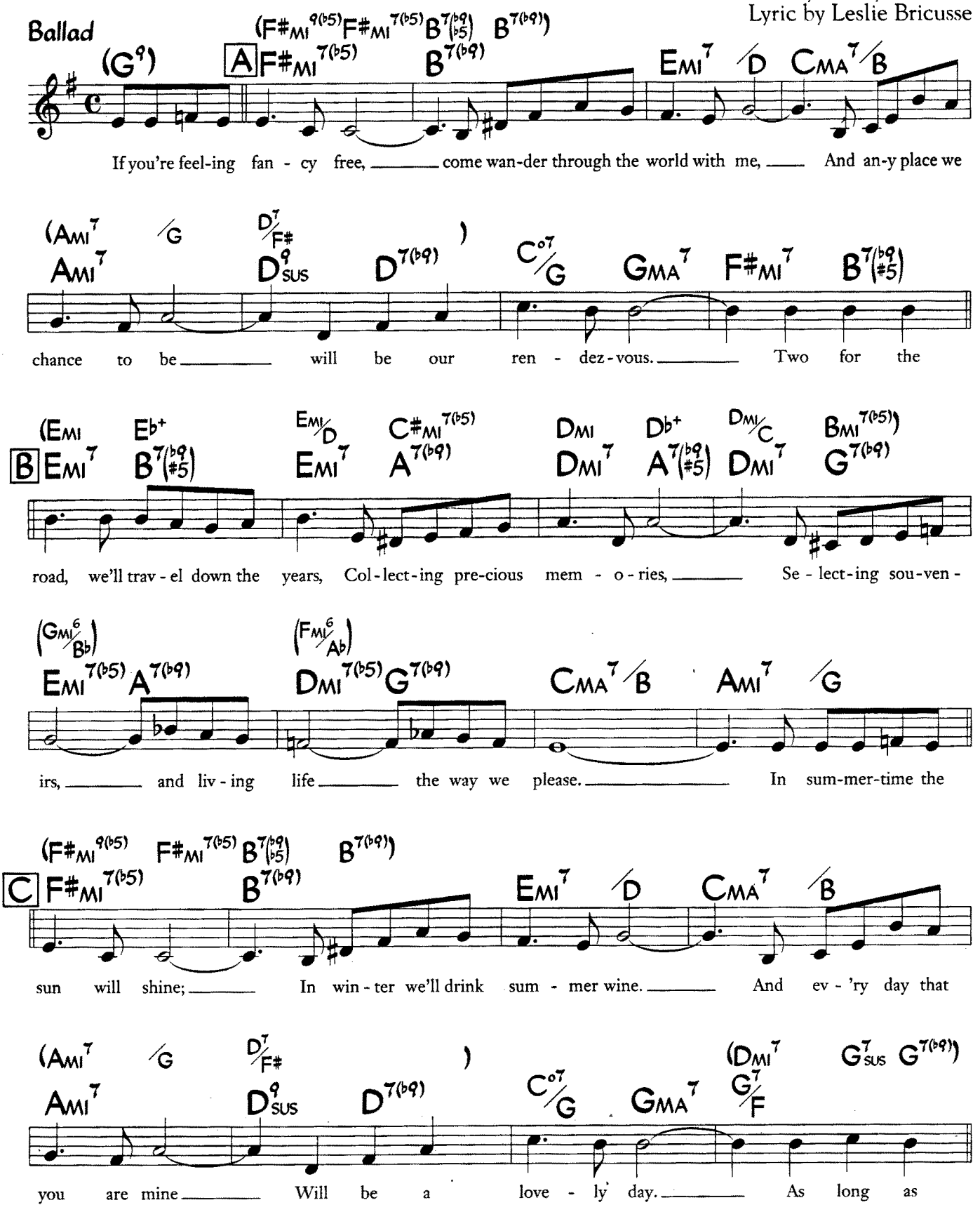

C
B♭MA7
B♭MI7
E♭9SUS E♭7(♭9)
A♭MA7
twi - light world, don't let it slip a - way.
A♭MI7
D♭9SUS D♭7(♭9)
G♭MA7
F7(#5)
F7(♭9)/E♭
DMI7(♭5)
G7(♭9)
Come take it while we may and let it be - gin. Let's find our
CMI7
F9SUS
FMI7 F7(♭9)
B♭(add9) (GMI7 CMI7 F7)
twi - light world be - fore the night sets in.

Two For The Road

(Theme from "Two For The Road")

Music by Henry Mancini
Lyric by Leslie Bricusse



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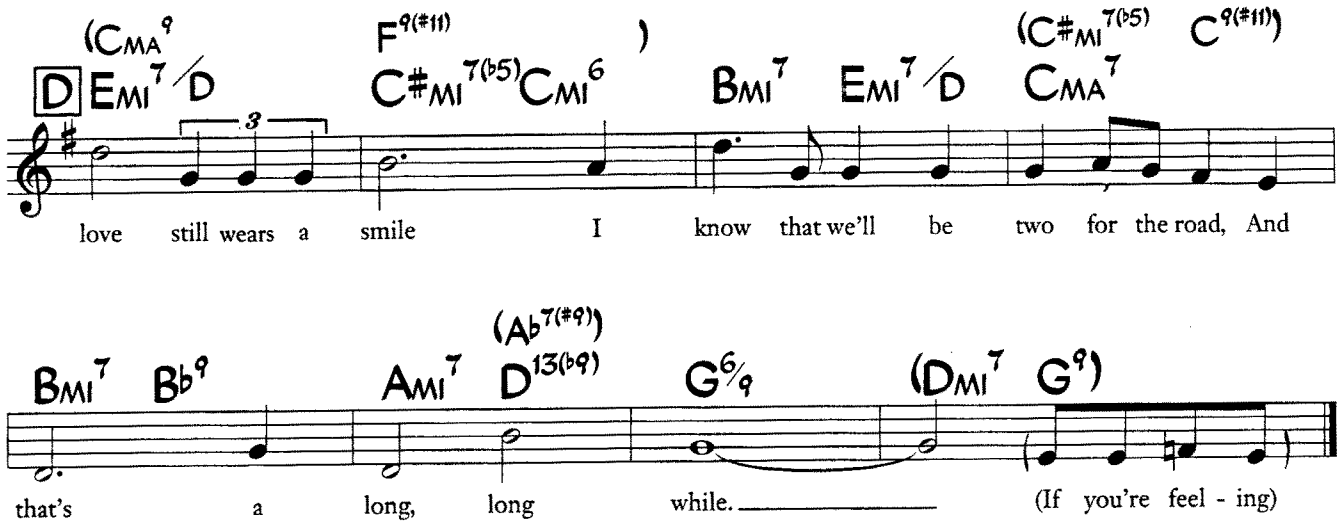
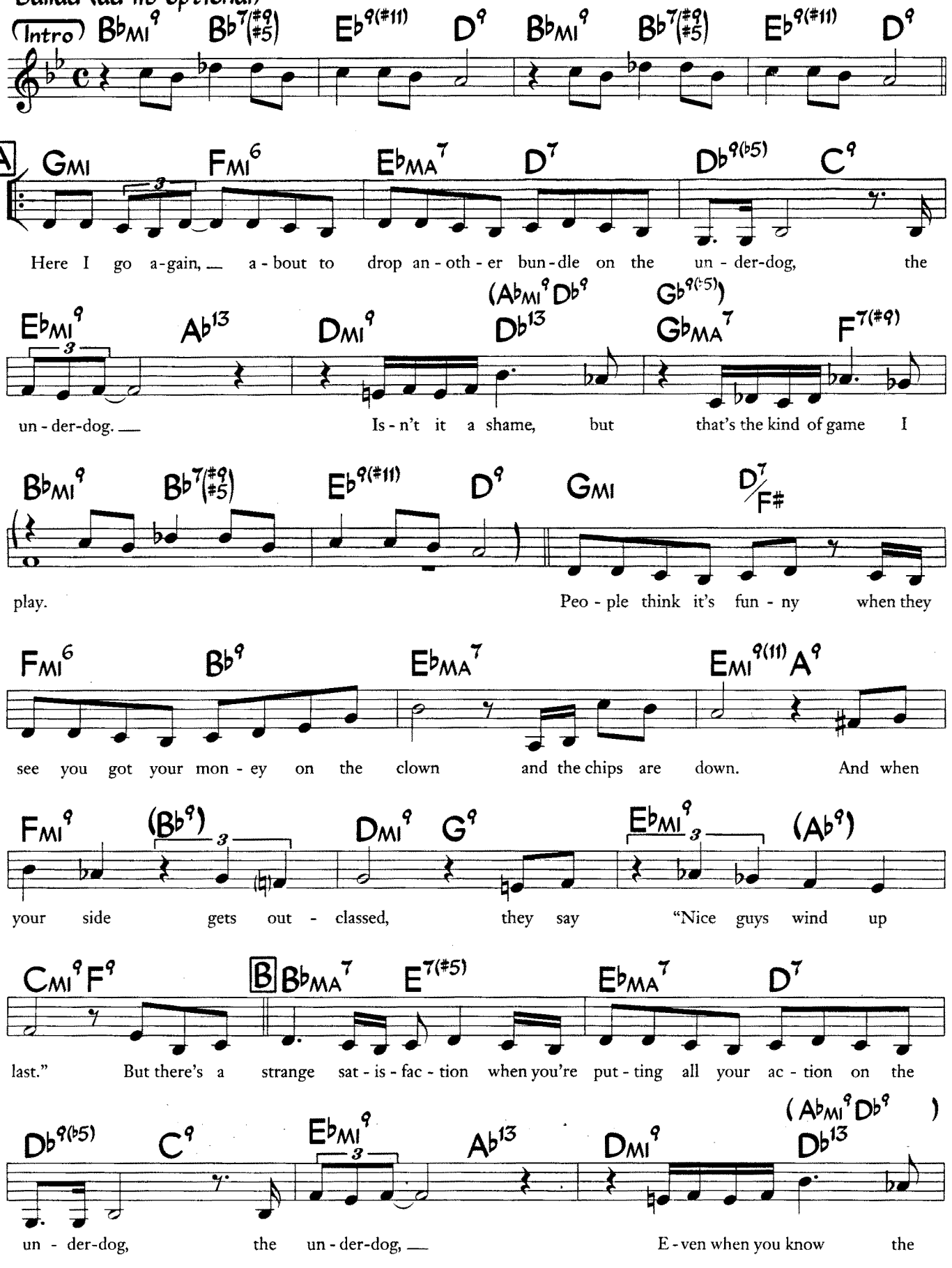

(CMA9 F9(#11)) (C#MI7(b5) C9(#11))
D EMI7/D C#MI7(b5) CMI6 BMI7 EMI7/D CMA7
love still wears a smile I know that we'll be two for the road, And
BMI7 Bb9 AMI7 (Ab7(#9)) D13(b9) G6/9 (DMI7 G9)
that's a long, long while. (If you're feel - ing)

The Underdog

Music by Al Cohn
Lyric by Dave Frishberg

Ballad (ad lib optional)



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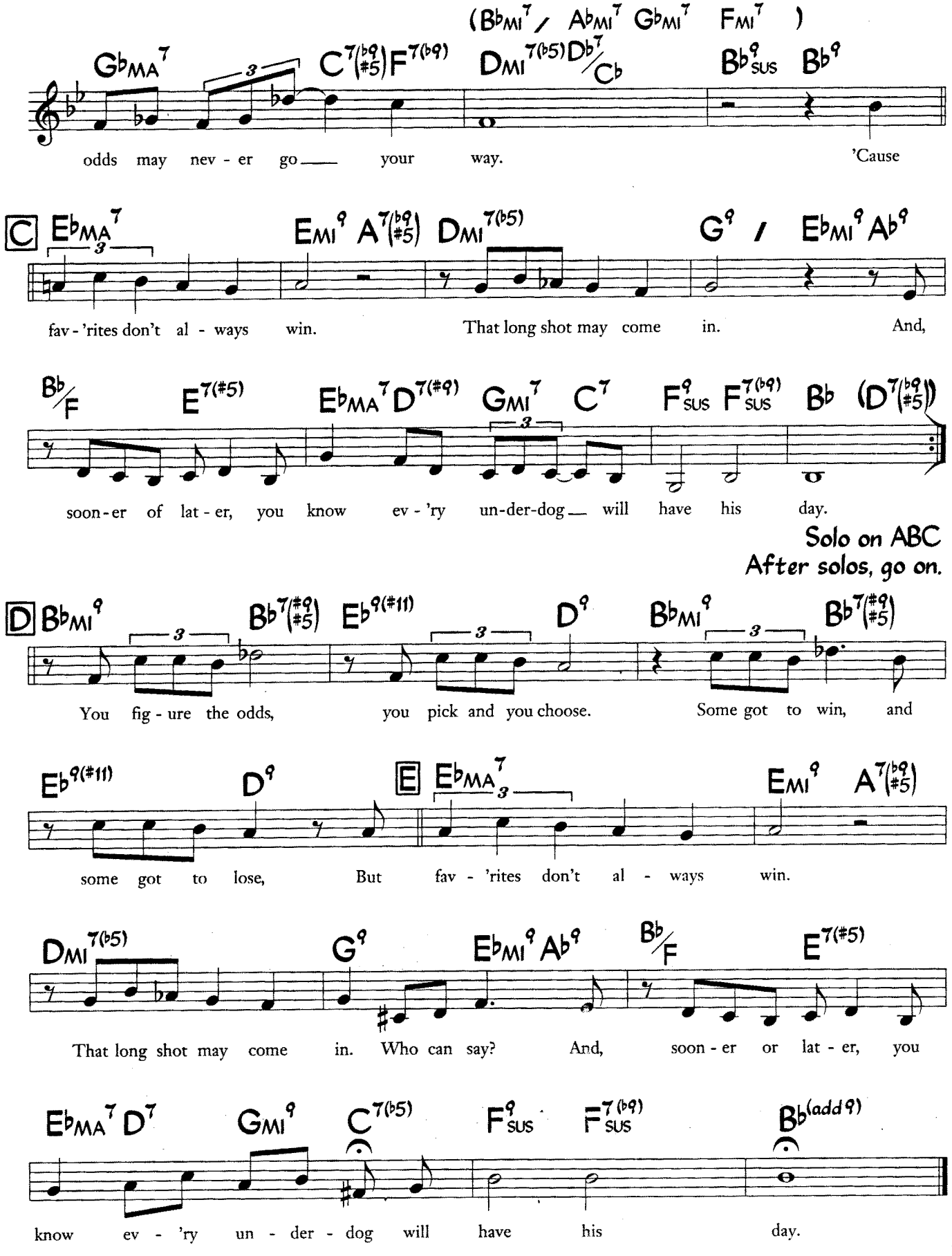
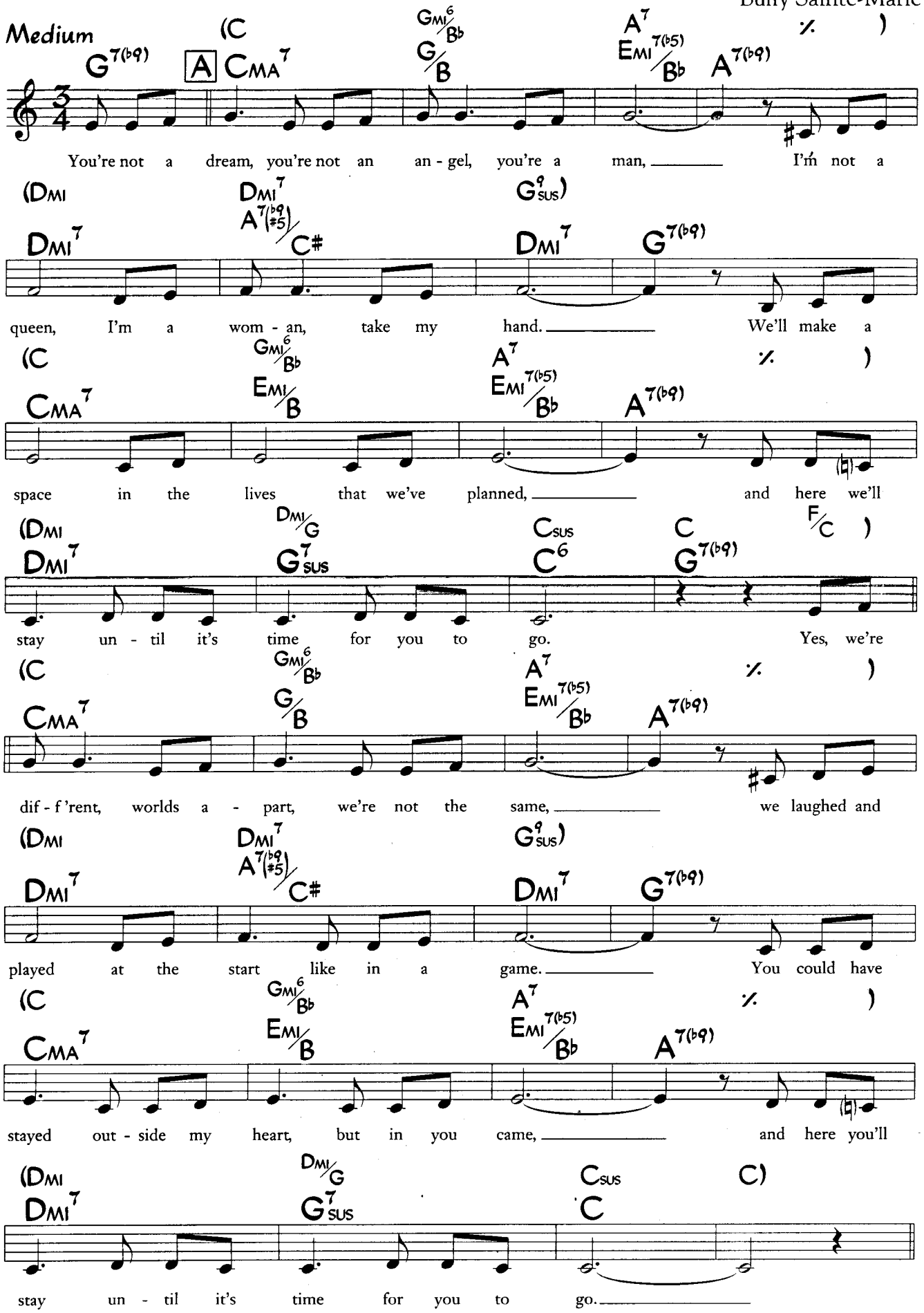

(B♭MI7 / A♭MI7 G♭MI7 FMI7)
G♭MA7 C7(♭9 #5) F7(♭9) DMI7(♭5) D♭7/C♭ B♭9SUS B♭9
odds may nev - er go your way. 'Cause
C E♭MA7 EMI9 A7(♭9 #5) DMI7(♭5) G9 / E♭MI9 A♭9
fav - 'rites don't al - ways win. That long shot may come in. And,
B♭/F E7(#5) E♭MA7 D7(#9) GMI7 C7 F9SUS F7(♭9)SUS B♭ (D7(♭9 #5))
soon - er of lat - er, you know ev - 'ry un-der-dog will have his day.
Solo on ABC
After solos, go on.
D B♭MI9 B♭7(#9 #5) E♭9(#11) D9 B♭MI9 B♭7(#9 #5)
You fig - ure the odds, you pick and you choose. Some got to win, and
E♭9(#11) D9 E E♭MA7 EMI9 A7(♭9 #5)
some got to lose, But fav - 'rites don't al - ways win.
DMI7(♭5) G9 E♭MI9 A♭9 B♭/F E7(#5)
That long shot may come in. Who can say? And, soon - er or lat - er, you
E♭MA7 D7 GMI9 C7(♭5) F9SUS F7(♭9)SUS B♭(add9)
know ev - 'ry un - der - dog will have his day.

Until It's Time For You To Go

Buffy Sainte-Marie

Medium



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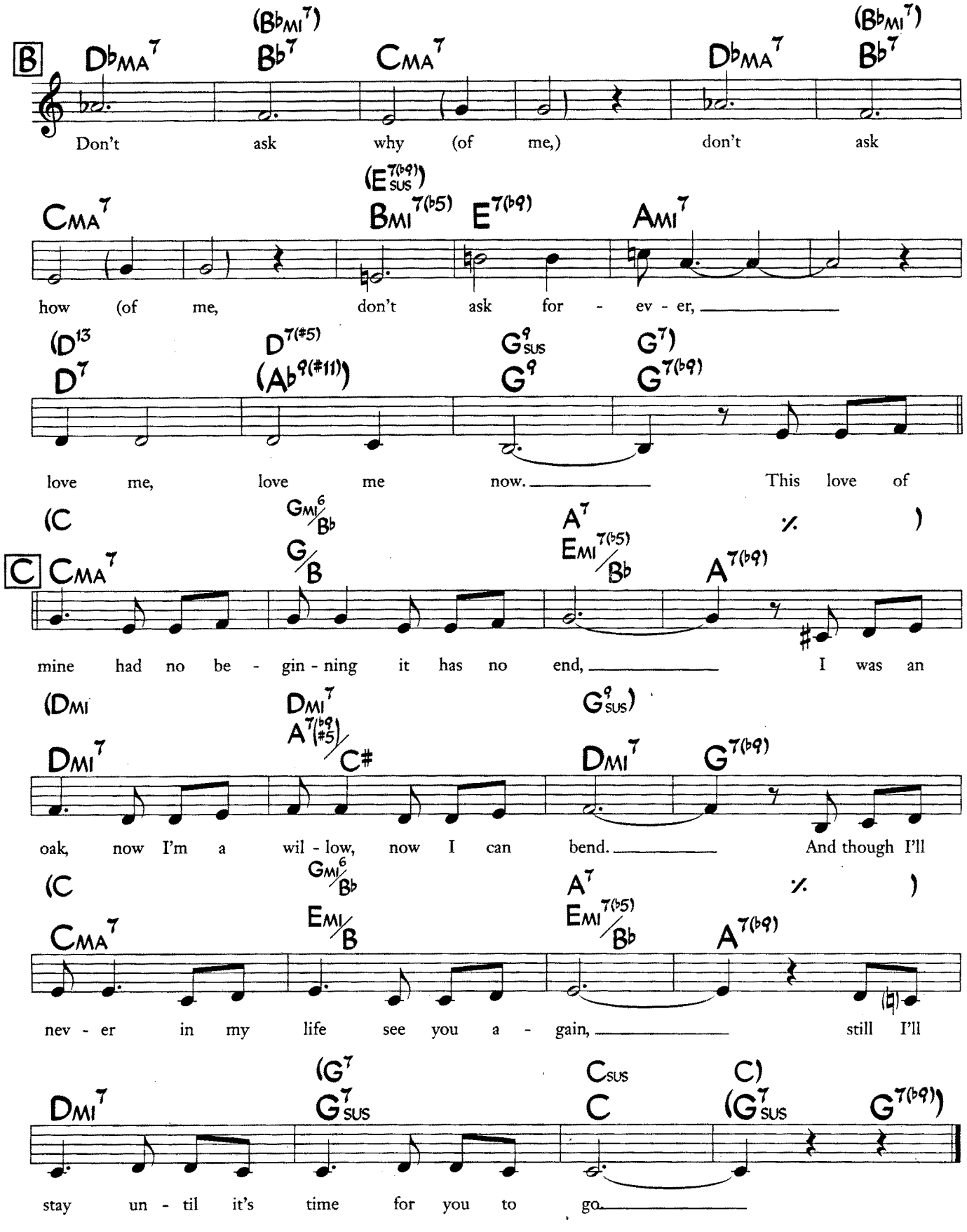
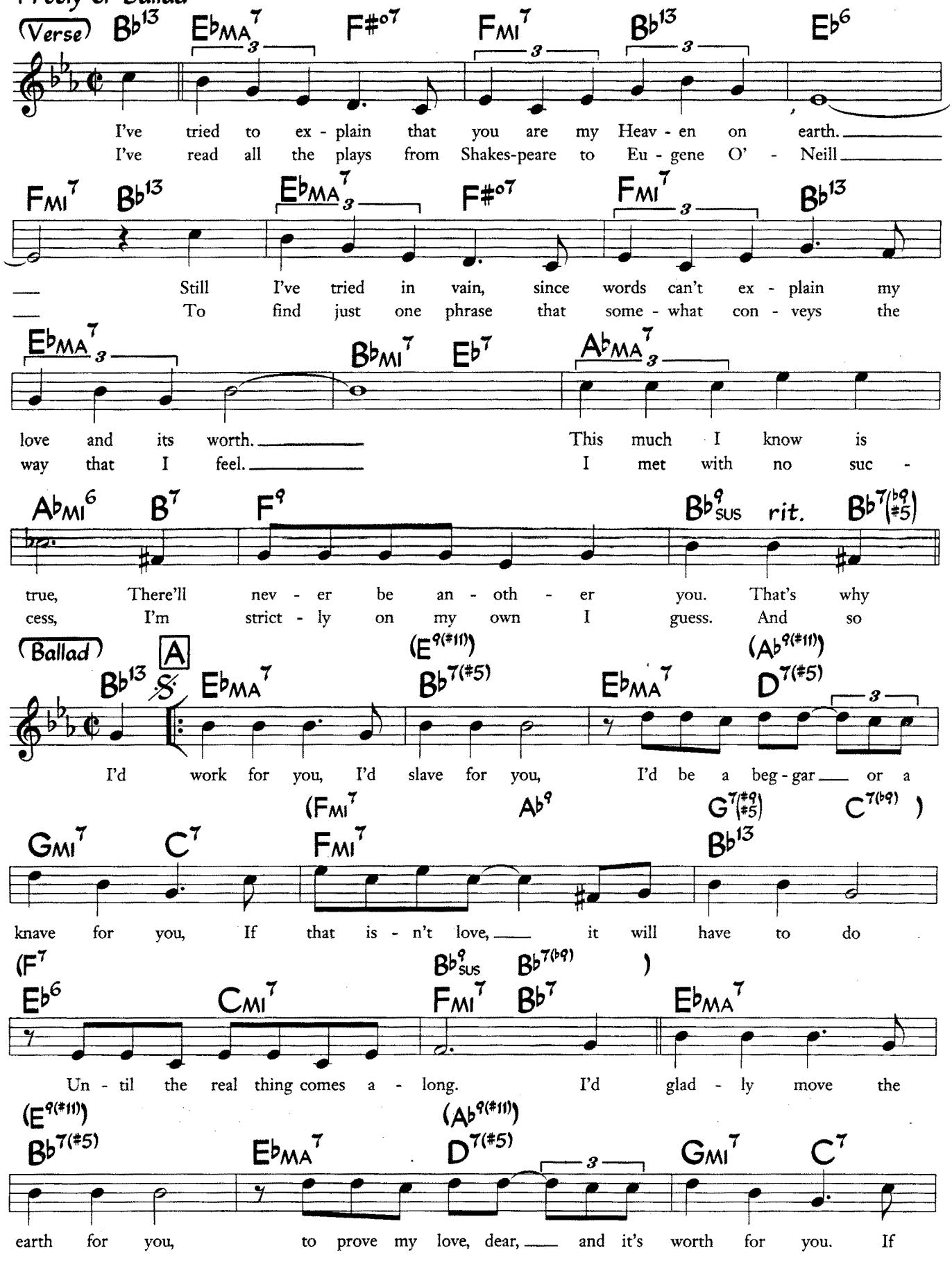


Roberta Flack performs this as a slow 12/8 ballad. The alternate changes are hers.

Until The Real Thing Comes Along

Mann Holinger, Alberta Nichols
Sammy Cahn, Saul Chaplin & L.E. Freeman



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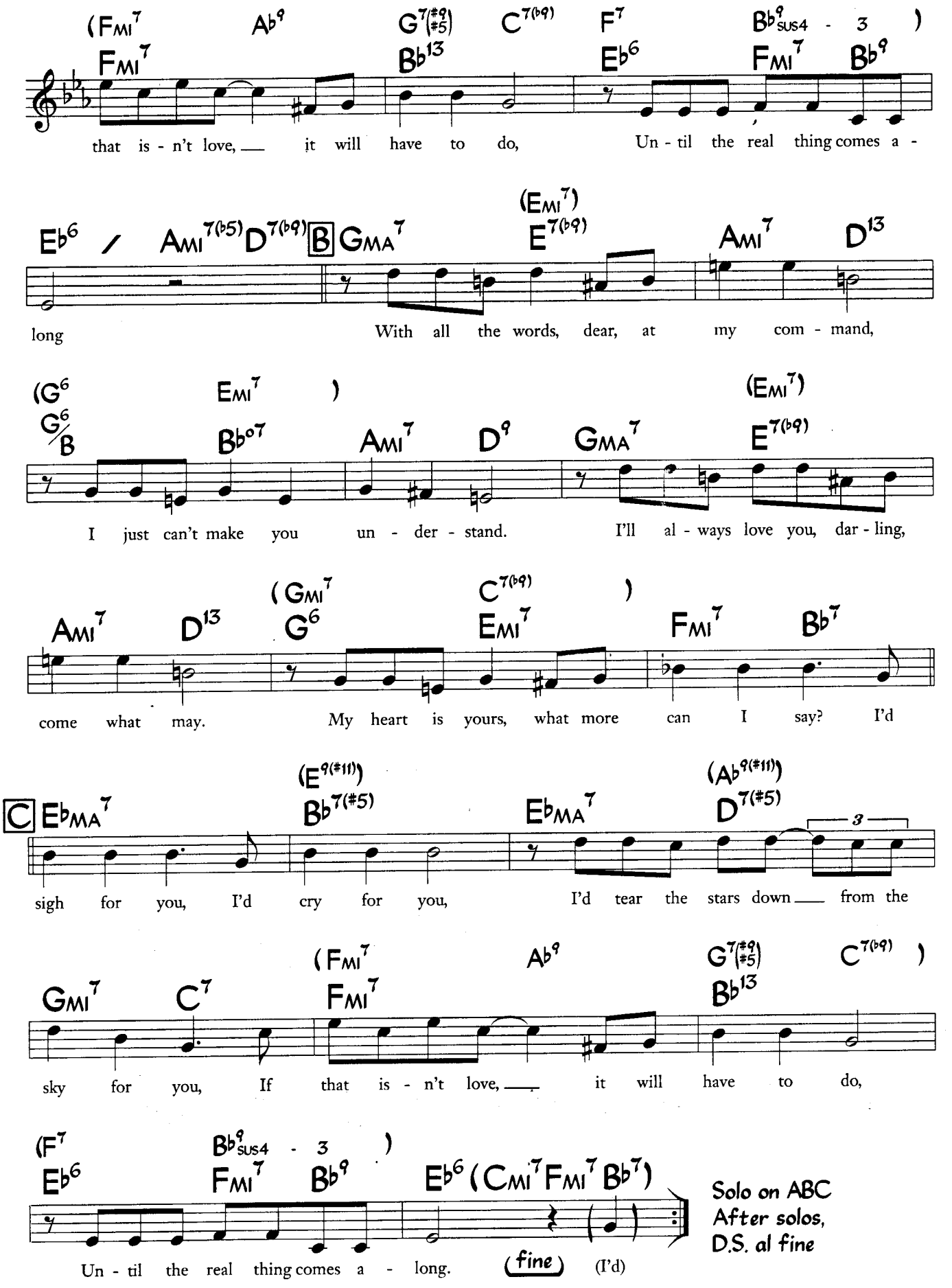
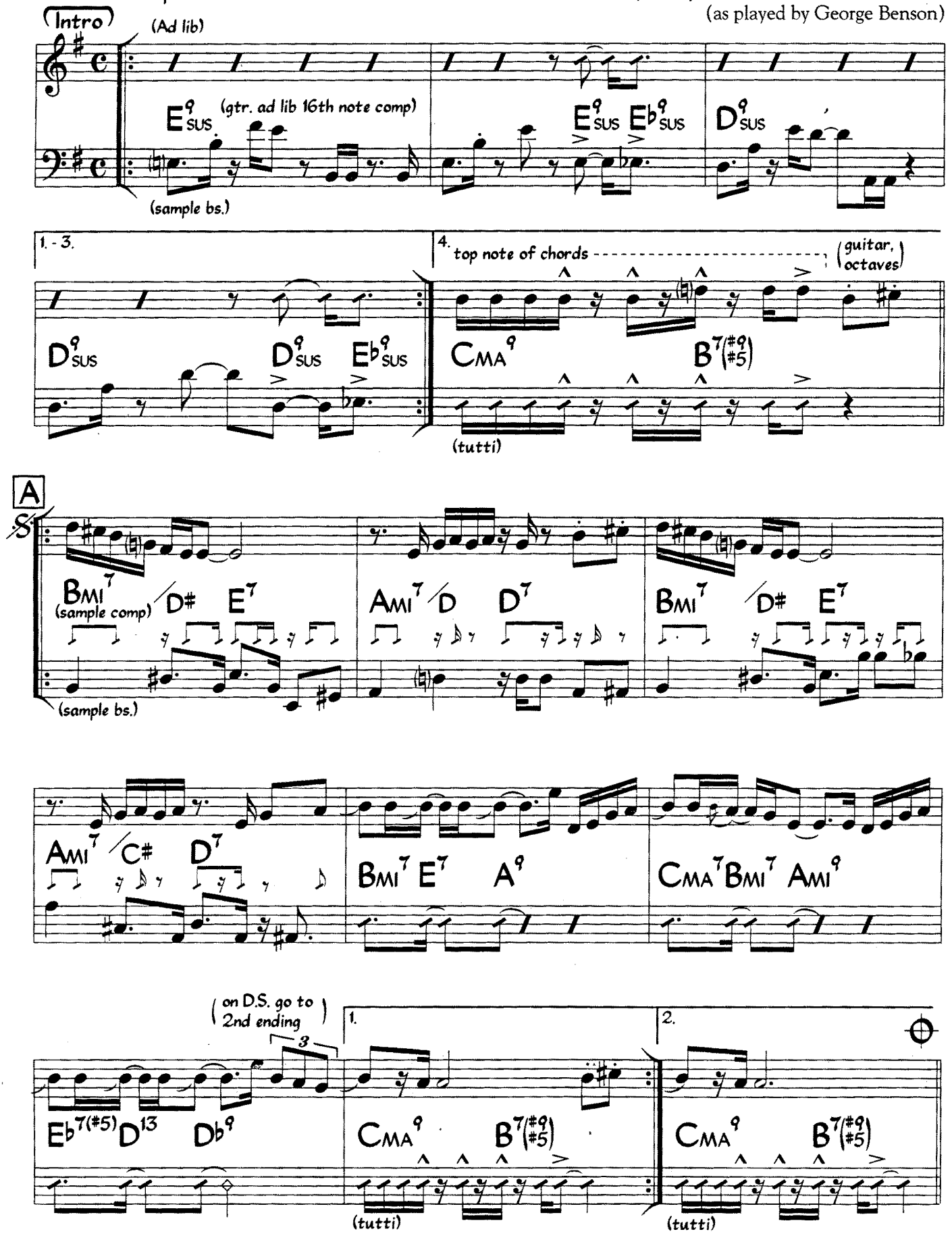

(FMI7 Ab9 G7(#9 #5) C7(b9) F7 Bb9SUS4 - 3)
FMI7 Bb13 Eb6 FMI7 Bb9
that is - n't love, it will have to do, Un - til the real thing comes a -
Eb6 / AMI7(b5) D7(b9) B GMA7 (EMI7) E7(b9) AMI7 D13
long With all the words, dear, at my com - mand,
(G6 EMI7) (EMI7)
G6/B Bb07 AMI7 D9 GMA7 E7(b9)
I just can't make you un - der - stand. I'll al - ways love you, dar - ling,
AMI7 D13 (GMI7 G6 C7(b9) EMI7) FMI7 Bb7
come what may. My heart is yours, what more can I say? I'd
C EbMA7 (E9(#11) Bb7(#5) EbMA7 (Ab9(#11) D7(#5) 3
sigh for you, I'd cry for you, I'd tear the stars down from the
GMI7 C7 (FMI7 FMI7 Ab9 G7(#9 #5) Bb13 C7(b9))
sky for you, If that is - n't love, it will have to do,
(F7 Eb6 Bb9SUS4 - 3) FMI7 Bb9 Eb6 (CMI7 FMI7 Bb7)
Un - til the real thing comes a - long. (fine) (I'd)
Solo on ABC
After solos,
D.S. al fine

Valdez In The Country

Music by Donny Hathaway
Lyric by Walter Lee & Frank Moss
(as played by George Benson)



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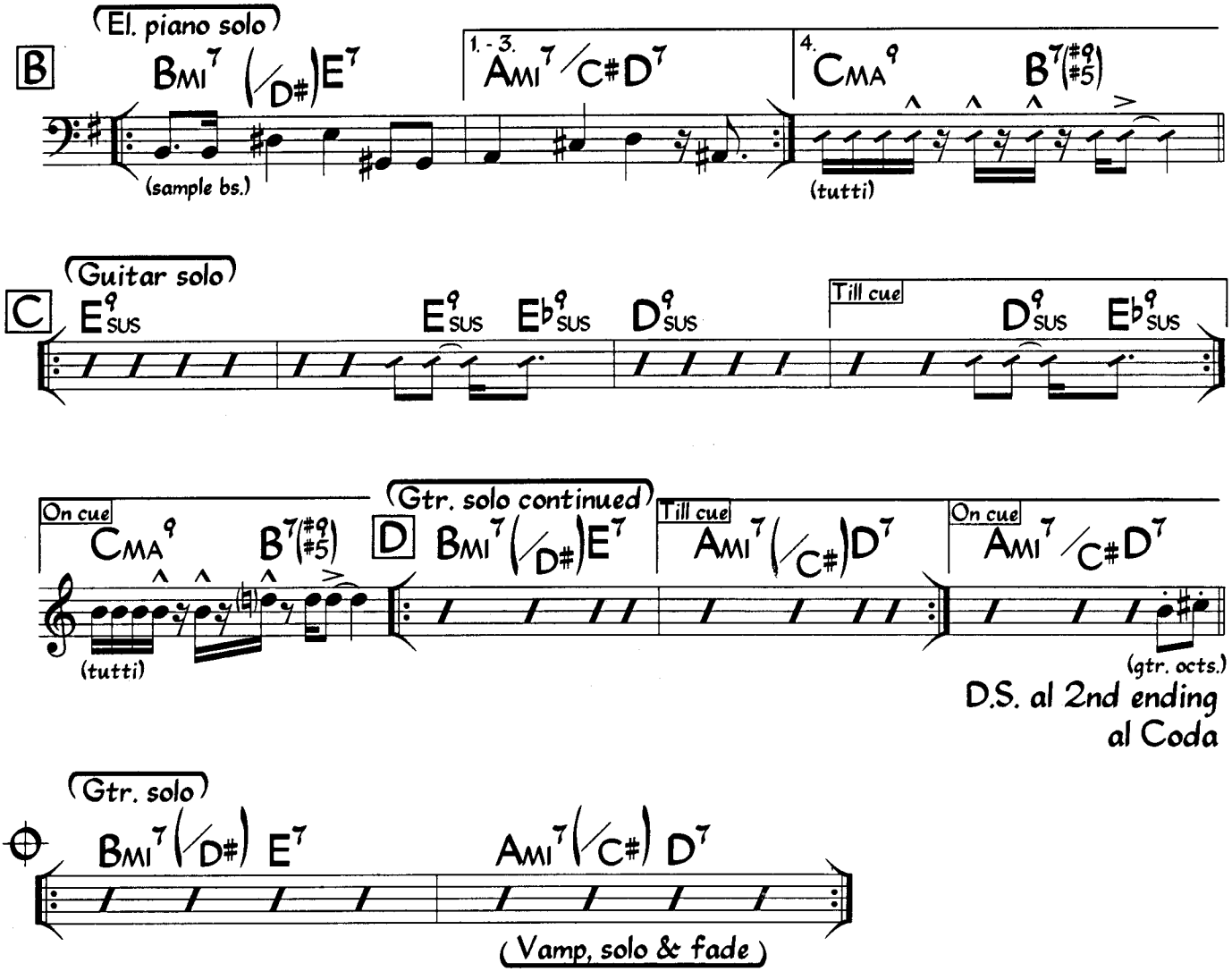
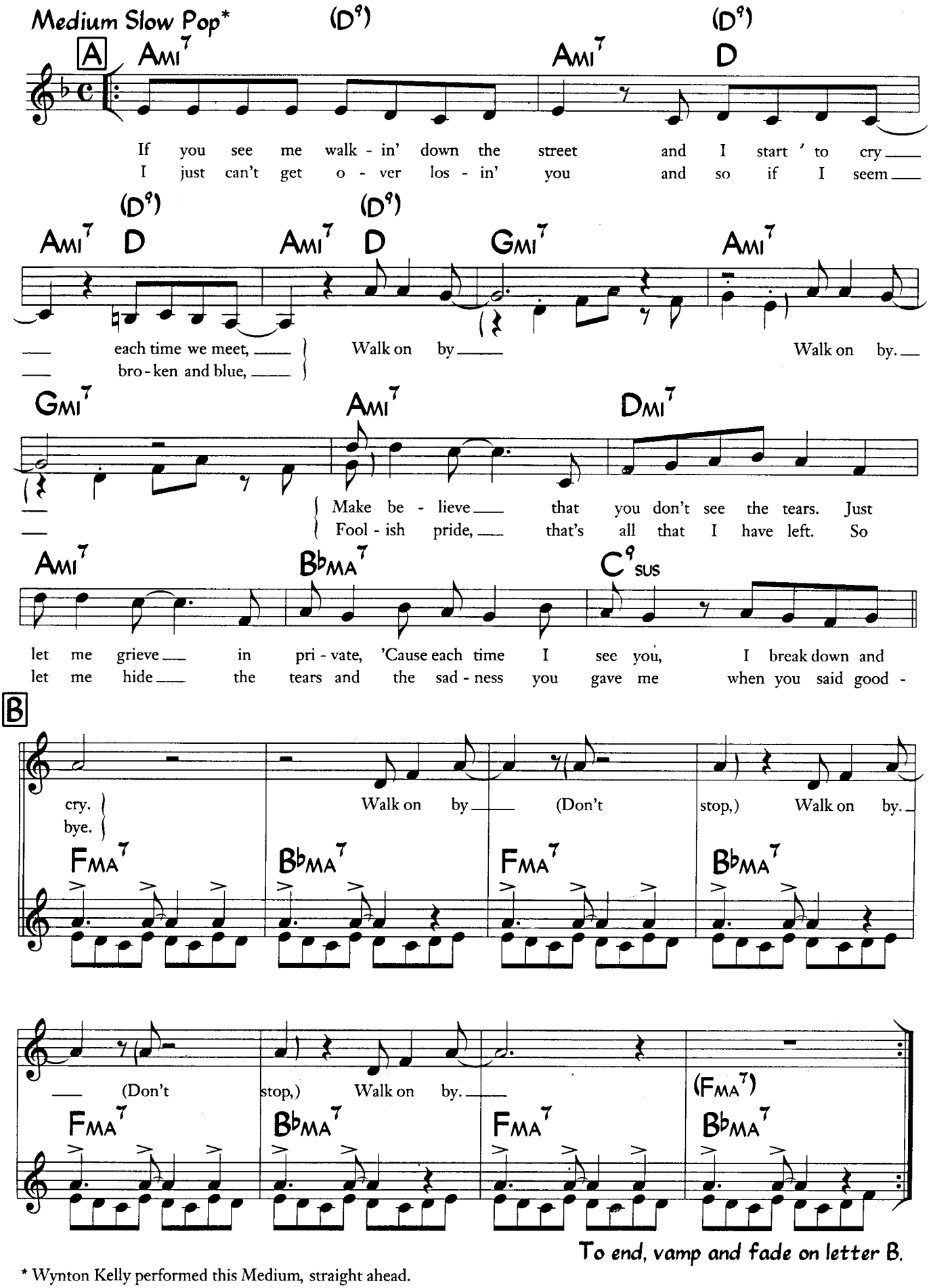

El. piano solo
B
BMI7 (/D#)E7
1. - 3.
AMI7 /C#D7
4.
CMA9
B7(#9 #5)
(sample bs.)
(tutti)
Guitar solo
C
E9SUS
E9SUS Eb9SUS D9SUS
Till cue
D9SUS Eb9SUS
On cue
CMA9
B7(#9 #5)
(tutti)
Gtr. solo continued
D
BMI7 (/D#)E7
Till cue
AMI7 (/C#)D7
On cue
AMI7 /C#D7
(gtr. octs.)
D.S. al 2nd ending
al Coda
Gtr. solo
BMI7 (/D#) E7
AMI7 (/C#) D7
(Vamp, solo & fade)

Walk On By

Music by Burt Bacharach
Lyric by Hal David



* Wynton Kelly performed this Medium, straight ahead.

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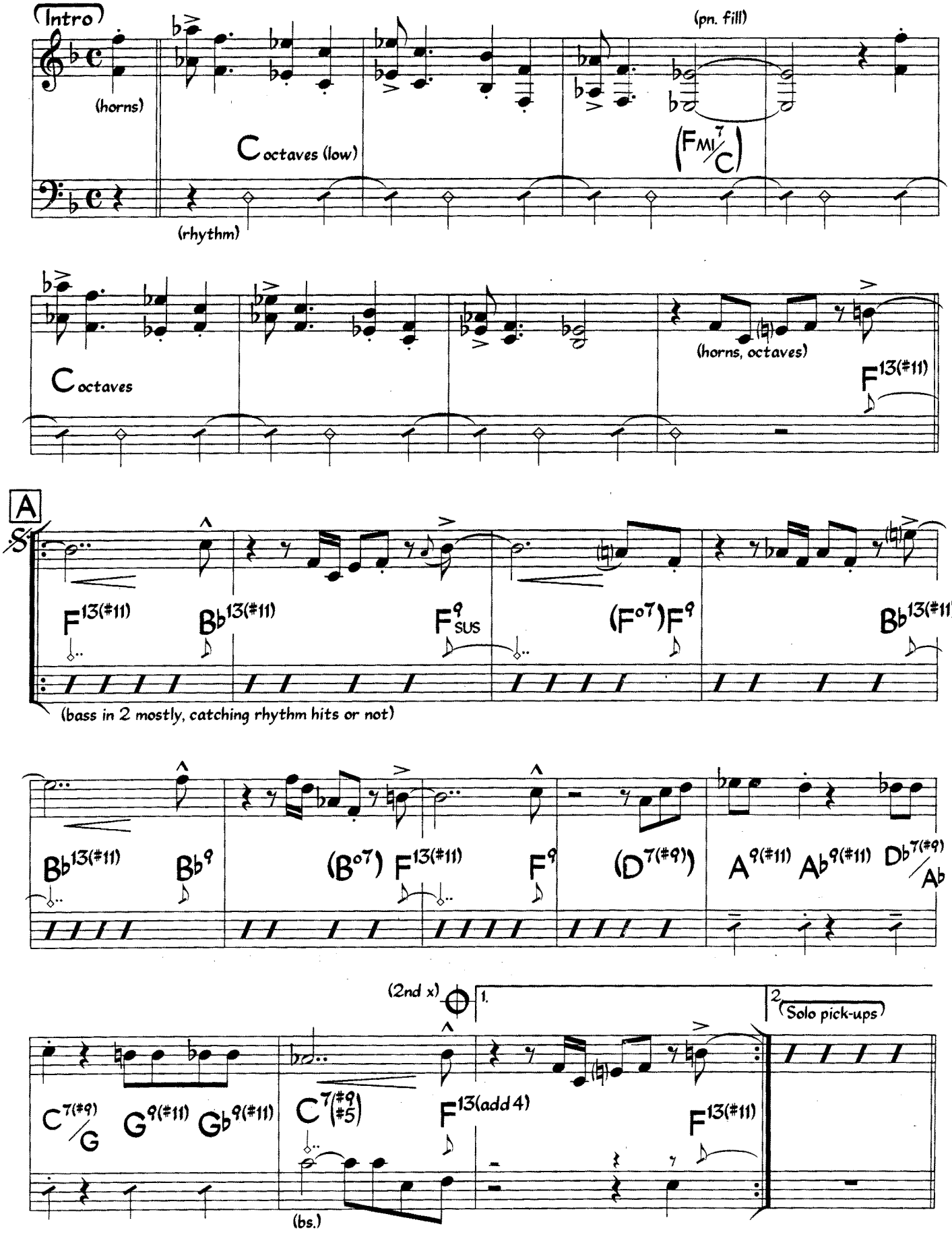
Walkin'

Richard Carpenter
(As played by Miles Davis)

Medium*



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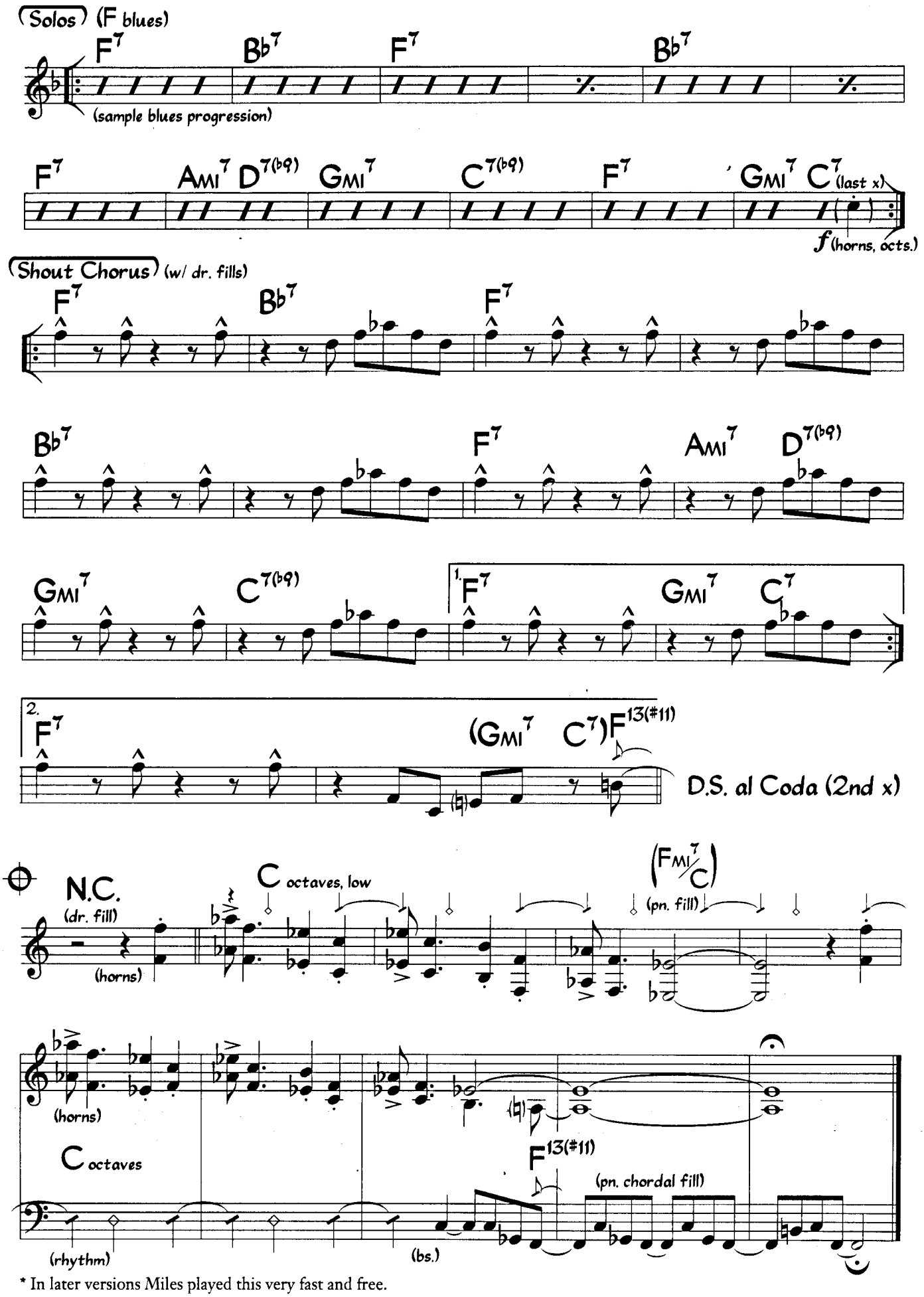
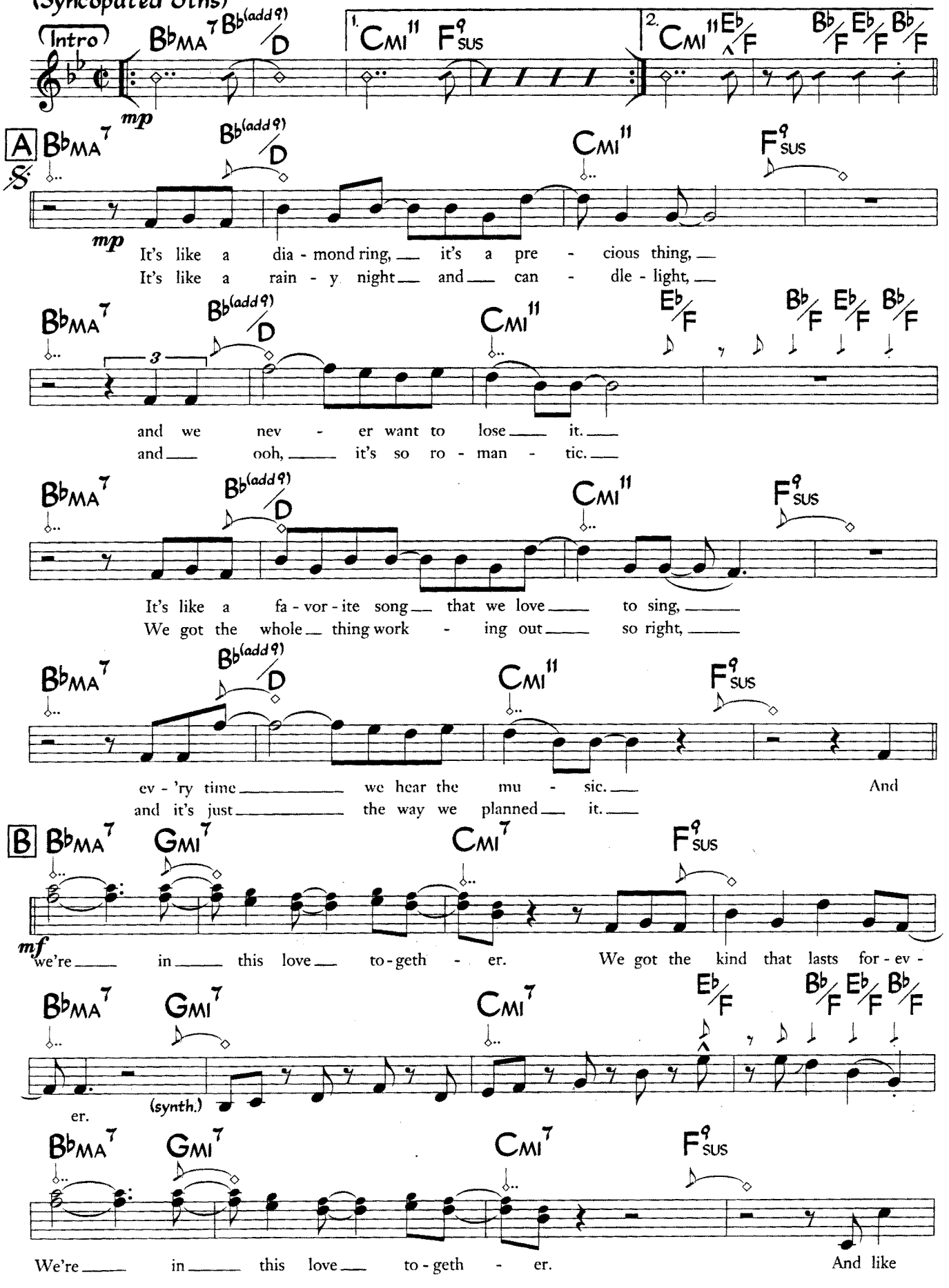


* In later versions Miles played this very fast and free.

We're In This Love Together

Roger Murrah
Keith Stegall
(As sung by Al Jarreau)

Pop Ballad (In 2)
(Syncopated 8ths)



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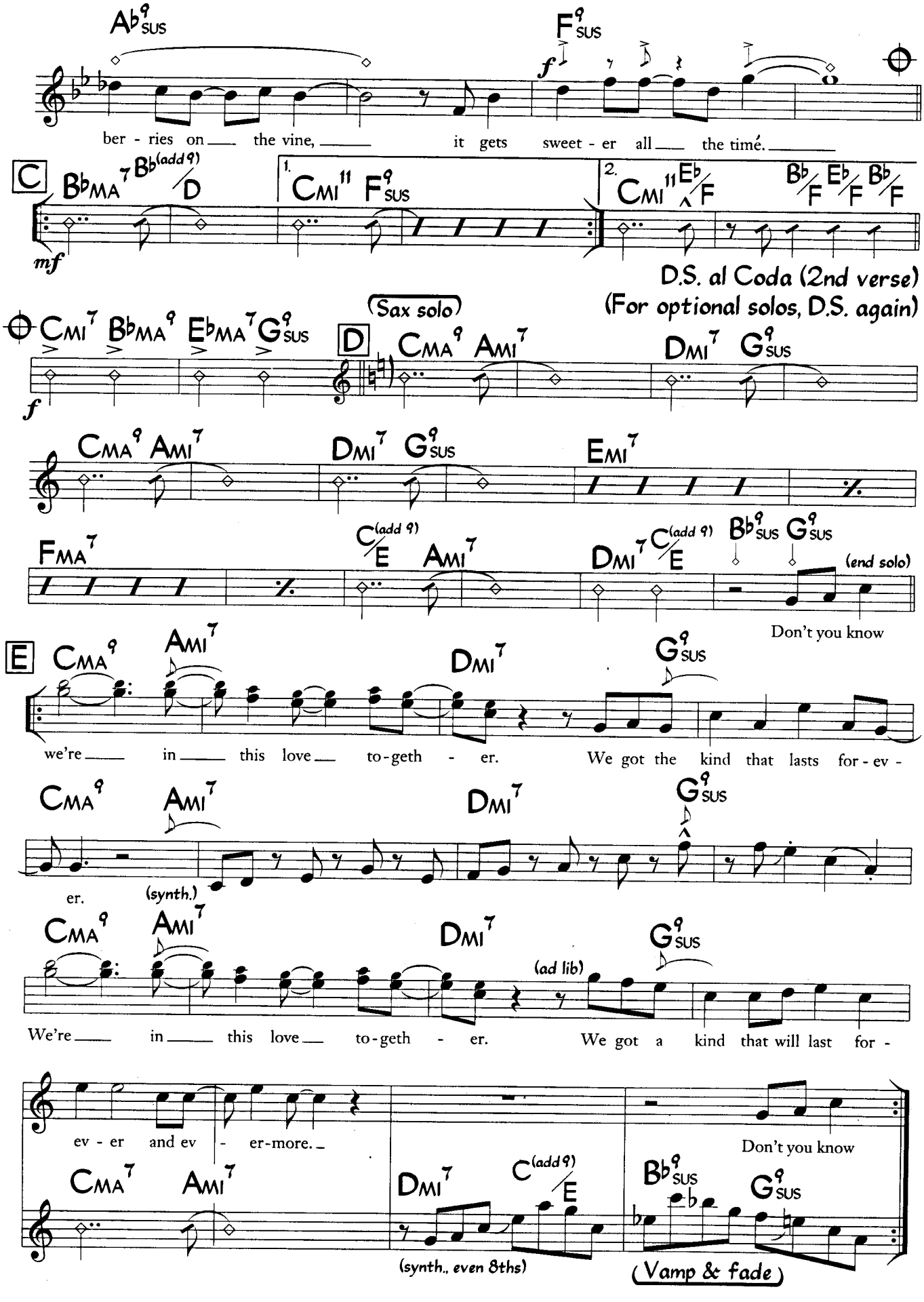
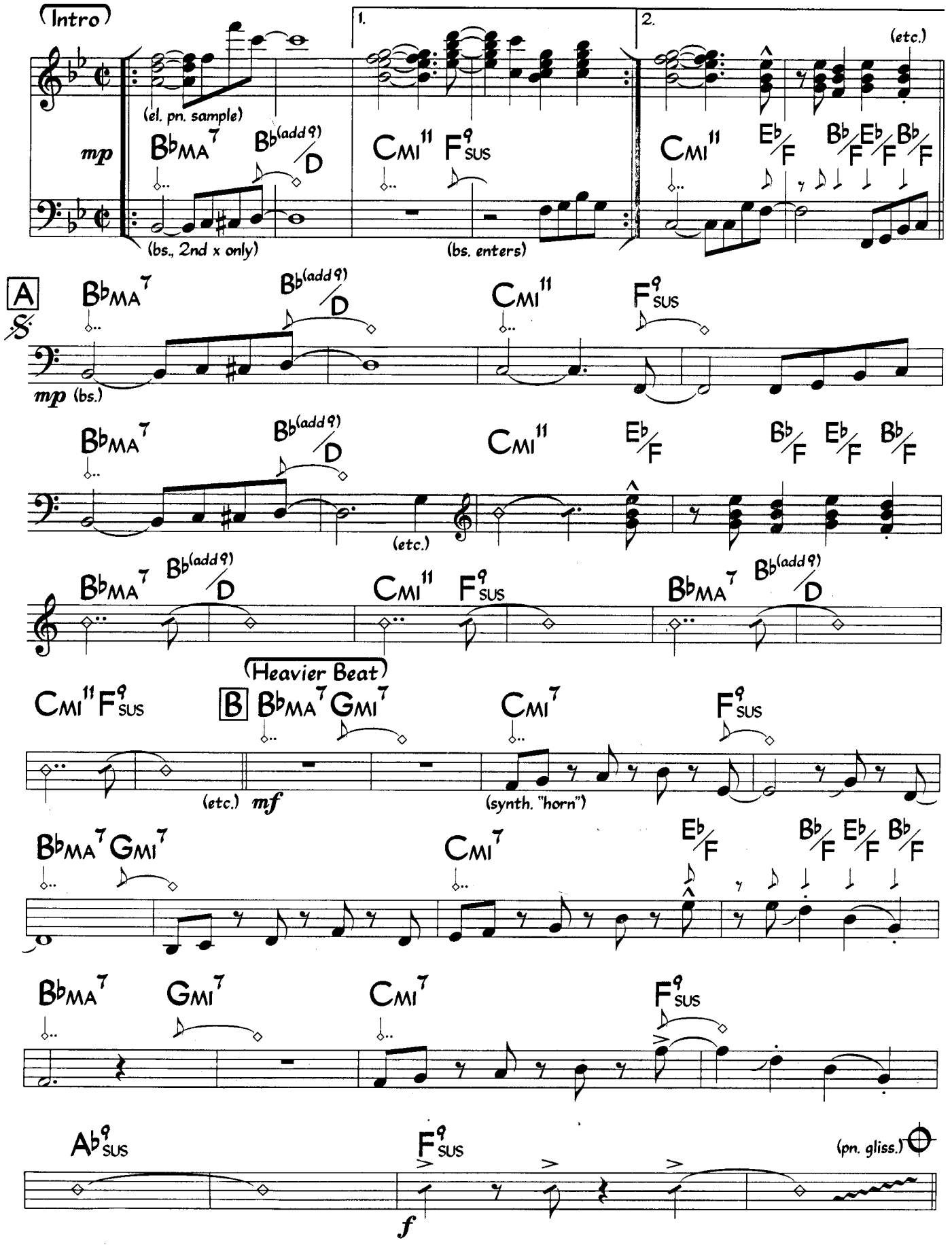
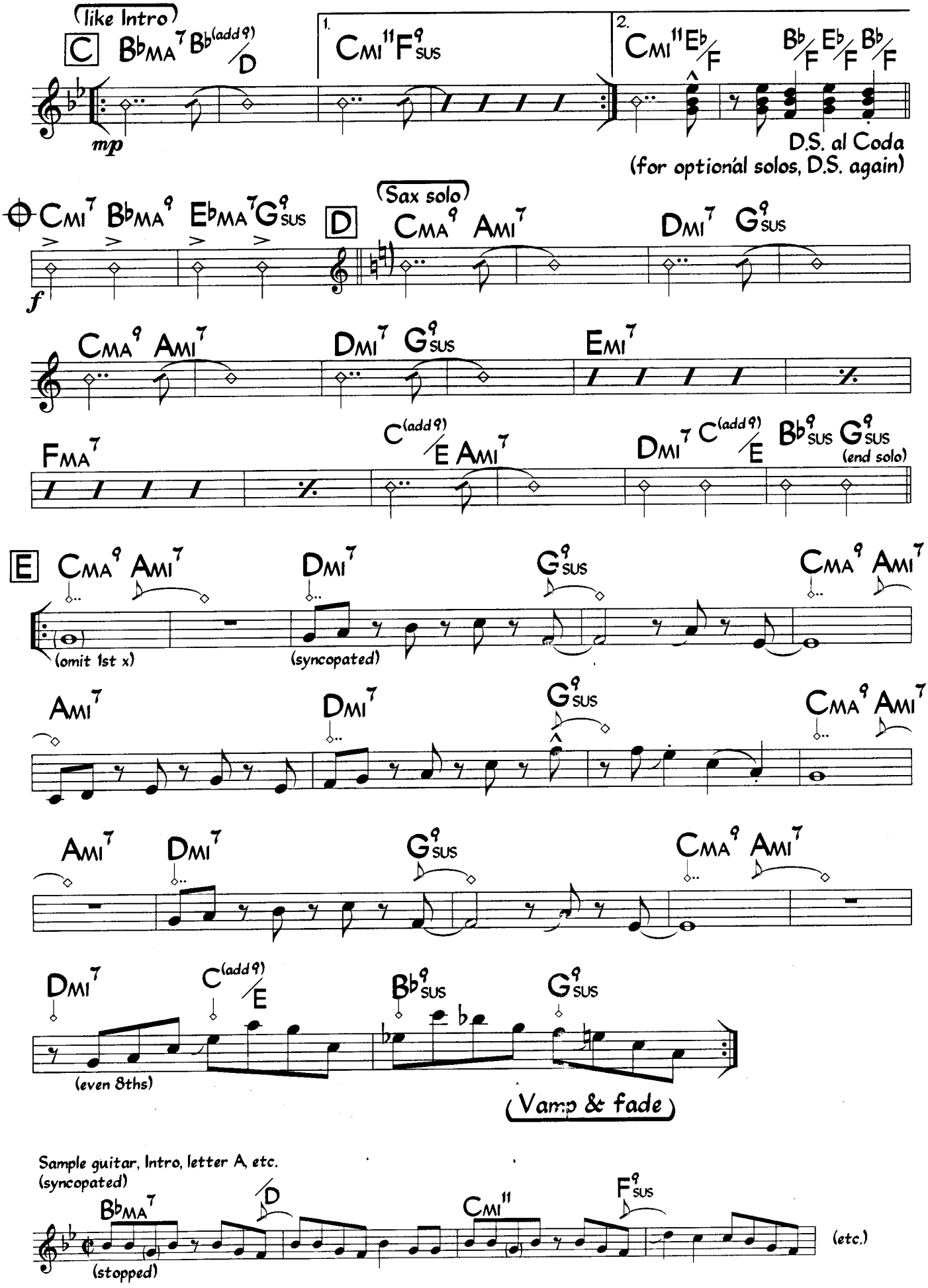

Ab9sus
F9sus
f
ber - ries on the vine, it gets sweet - er all the time.
C
BbMA7 Bb(add9)/D
1. CMI11 F9sus
2. CMI11 Eb/F
Bb/F Eb/F Bb/F
mf
D.S. al Coda (2nd verse)
(For optional solos, D.S. again)
Sax solo
CMI7 BbMA9 EbMA7 G9sus
D
CMA9 AMI7
DMI7 G9sus
f
CMA9 AMI7
DMI7 G9sus
EMI7
FMA7
C(add9)/E AMI7
DMI7 C(add9)/E
Bb9sus G9sus
(end solo)
Don't you know
E
CMA9 AMI7
DMI7 G9sus
we're in this love to-geth - er. We got the kind that lasts for - ev -
CMA9 AMI7
DMI7 G9sus
er.
(synth.)
CMA9 AMI7
DMI7 G9sus
(ad lib)
We're in this love to-geth - er. We got a kind that will last for -
ev - er and ev - er-more.
Don't you know
CMA7 AMI7
DMI7 C(add9)/E
Bb9sus G9sus
(synth., even 8ths)
(Vamp & fade)

We're In This Love Together (Rhythm Section)

Pop Ballad (In 2)
(Syncopated 8ths)

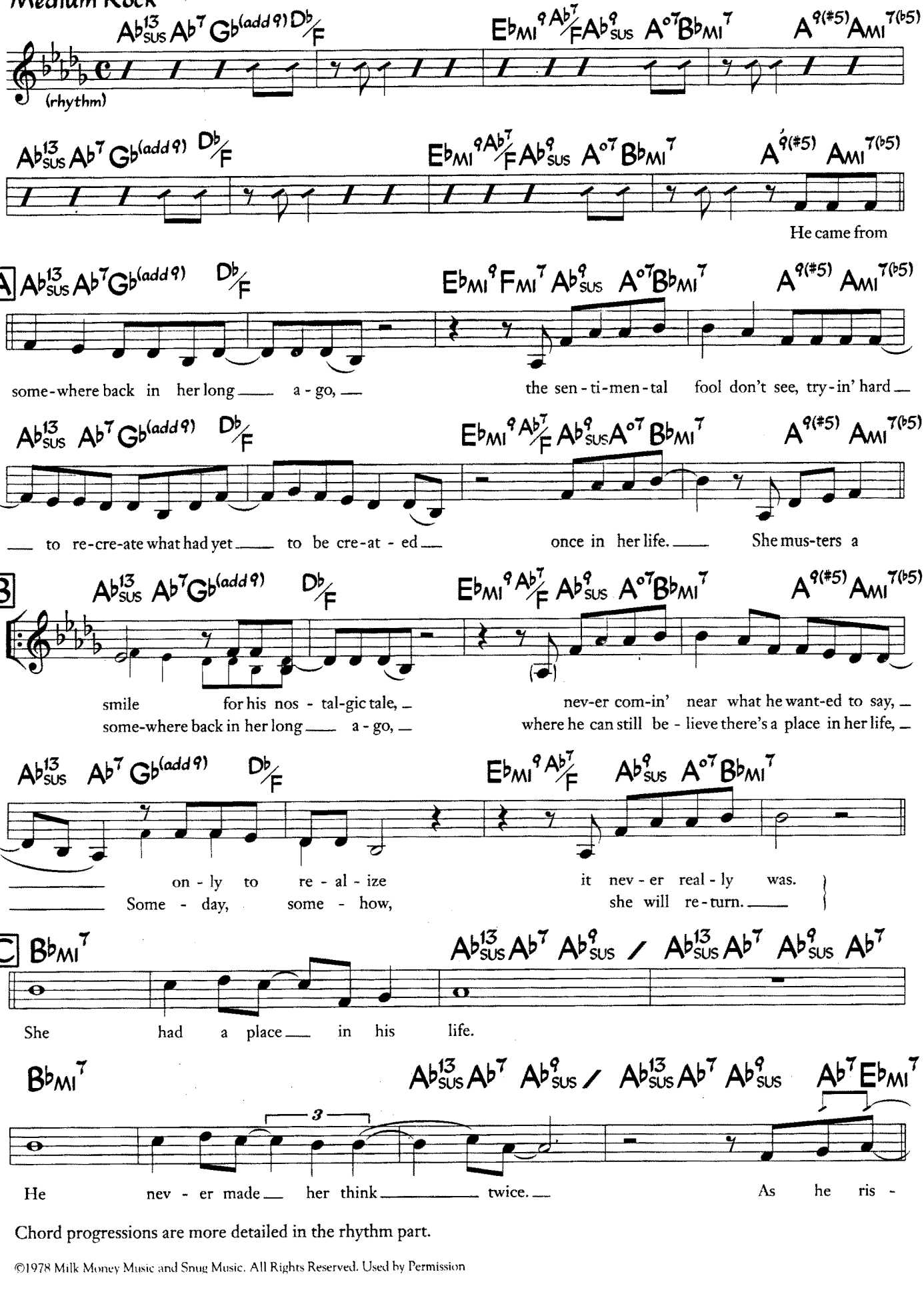



(like Intro)
C
B♭MA7 B♭(add9)/D
1. CMI11 F9SUS
2. CMI11 E♭/F
B♭/F E♭/F B♭/F
mp
D.S. al Coda
(for optional solos, D.S. again)
CMI7 B♭MA9 E♭MA7 G9SUS
D
(Sax solo)
CMA9 AMI7
DMI7 G9SUS
f
CMA9 AMI7
DMI7 G9SUS
EMI7
FMA7
C(add9)/E AMI7
DMI7 C(add9)/E
B♭9SUS G9SUS
(end solo)
E
CMA9 AMI7
DMI7
G9SUS
(omit 1st x)
(syncopated)
AMI7
DMI7
G9SUS
CMA9 AMI7
AMI7
DMI7
G9SUS
CMA9 AMI7
DMI7
C(add9)/E
B♭9SUS
G9SUS
(even 8ths)
(Vamp & fade)
Sample guitar, Intro, letter A, etc.
(syncopated)
B♭MA7
D
CMI11
F9SUS
(stopped)
(etc.)

What A Fool Believes

Michael McDonald
Kenny Loggins
(As performed by the Doobie Brothers)

Medium Rock



Chord progressions are more detailed in the rhythm part.

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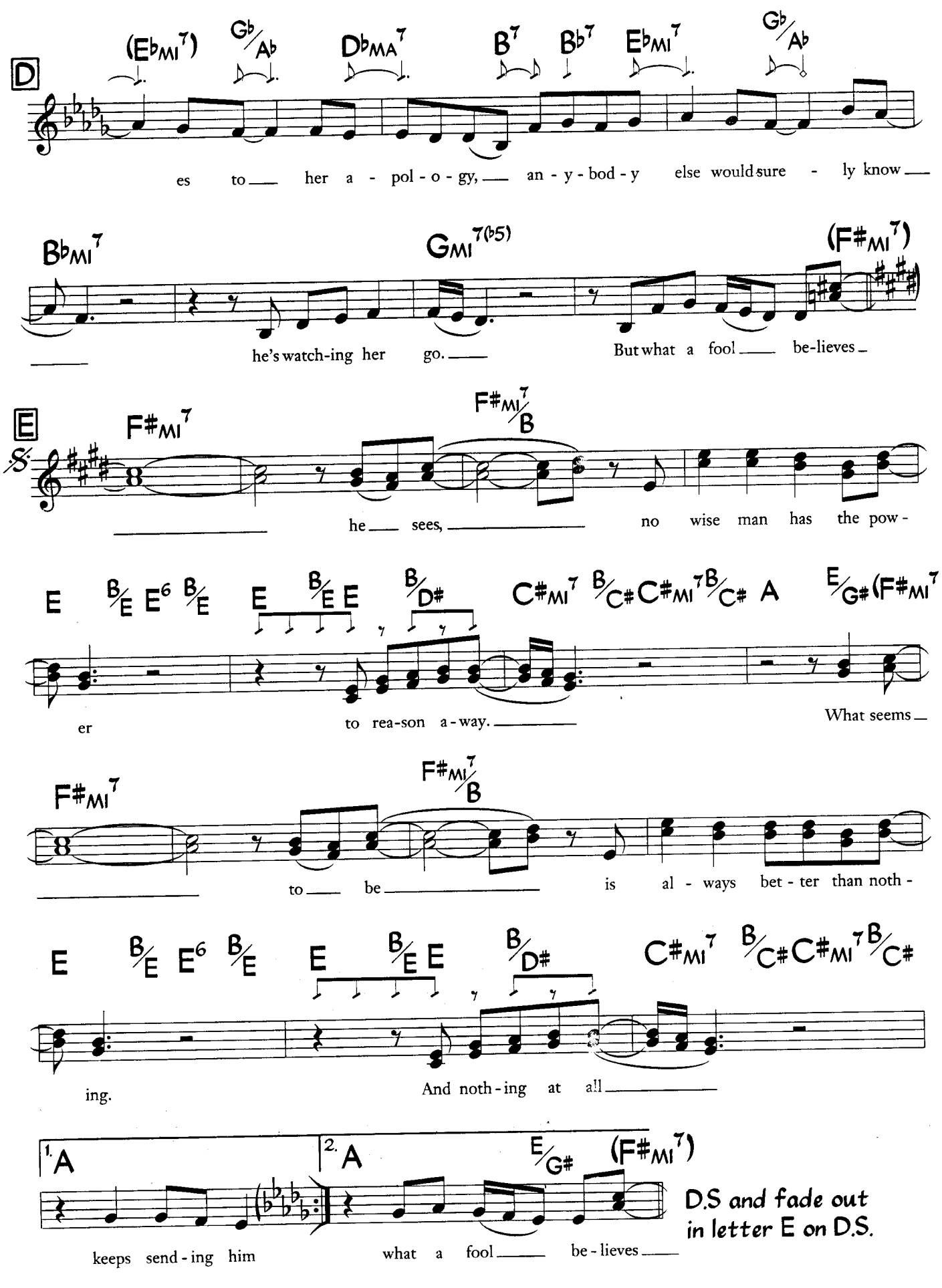
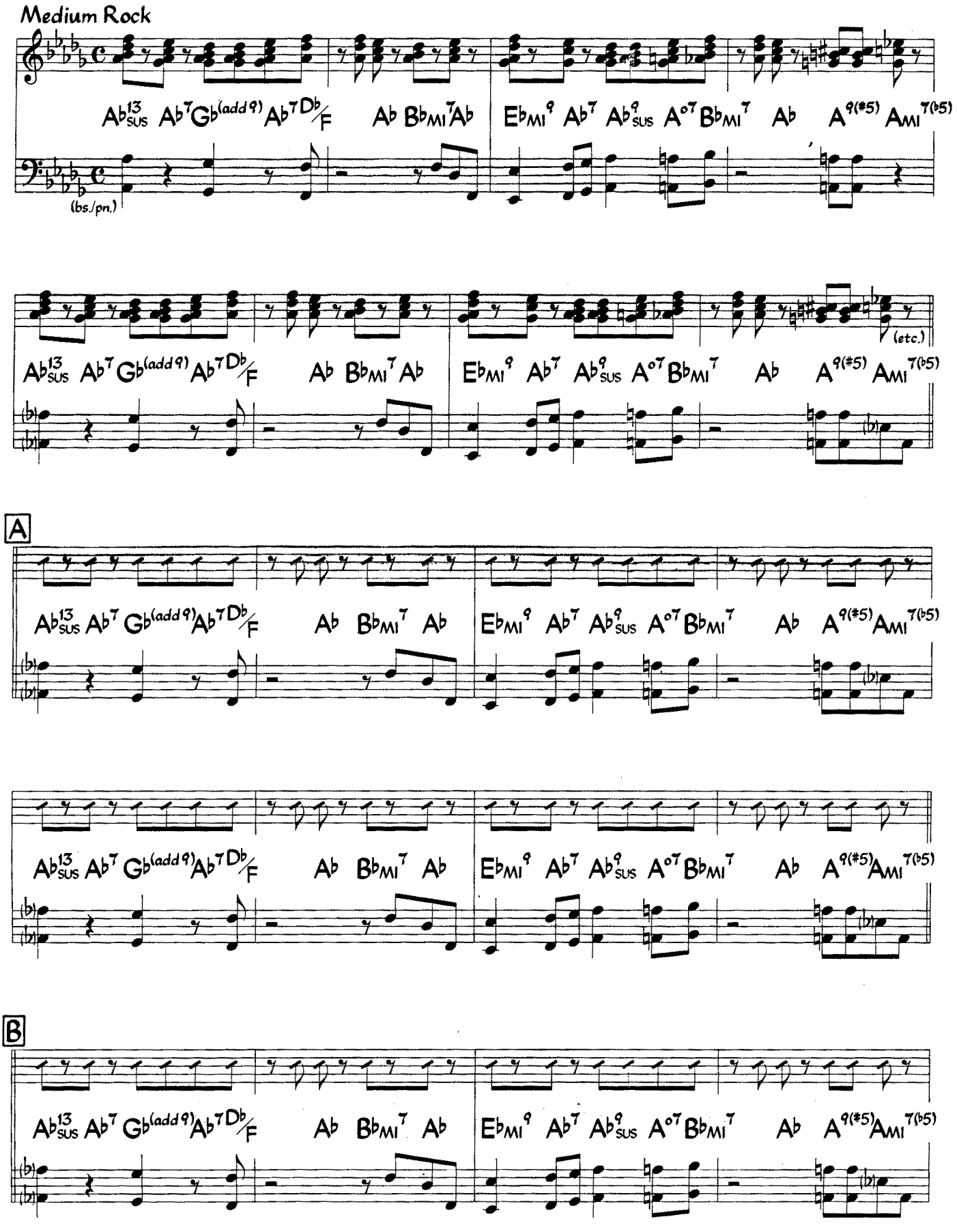
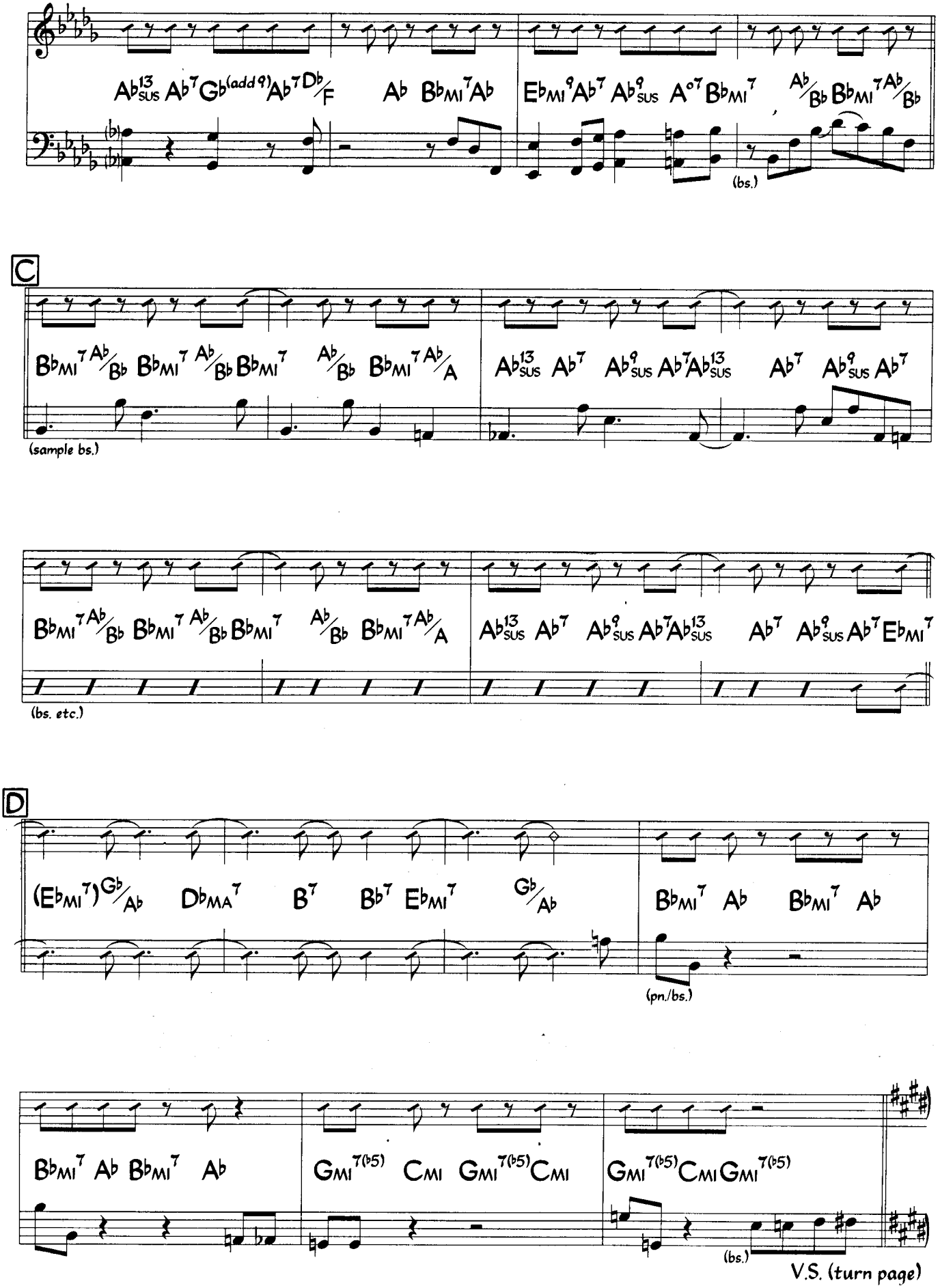
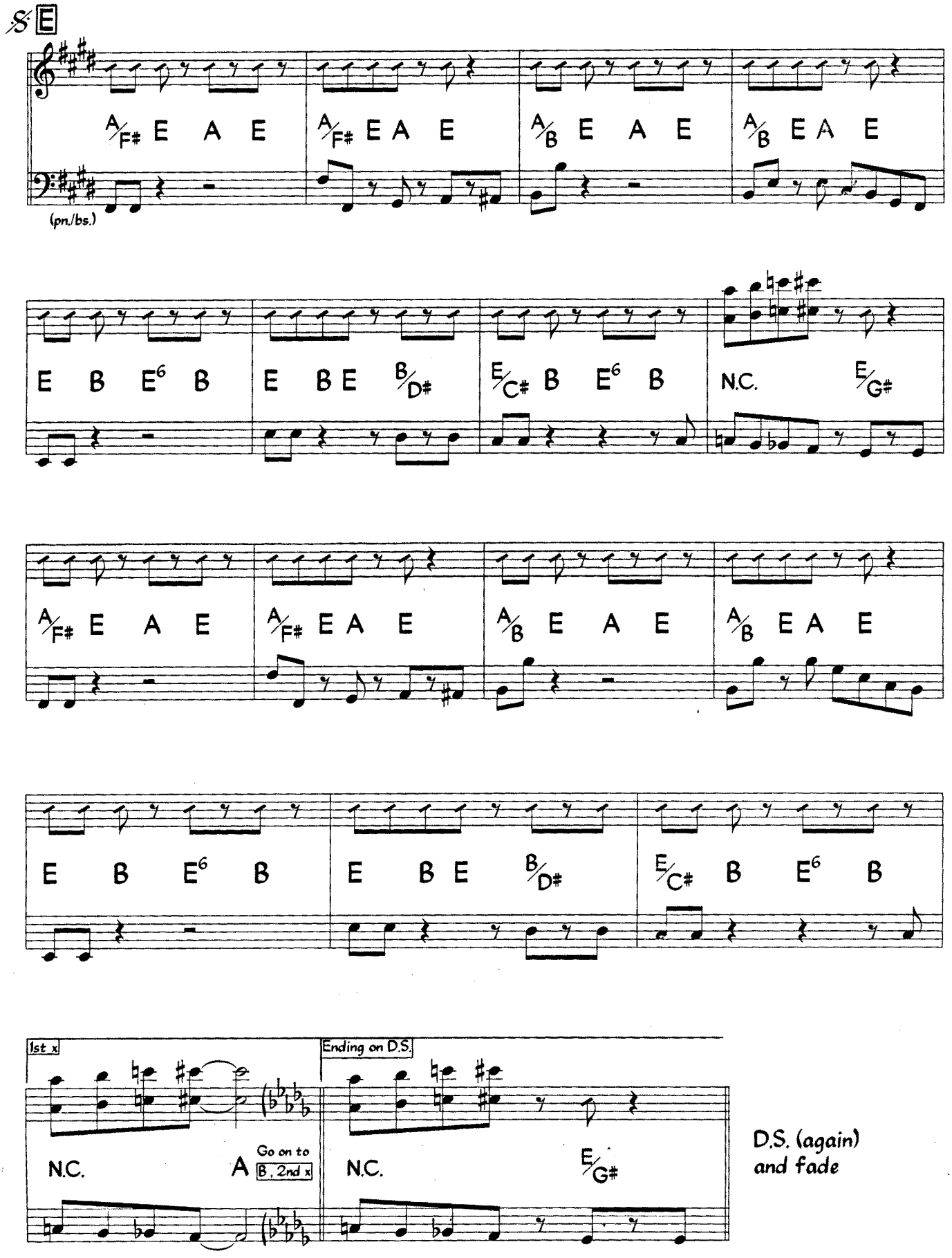
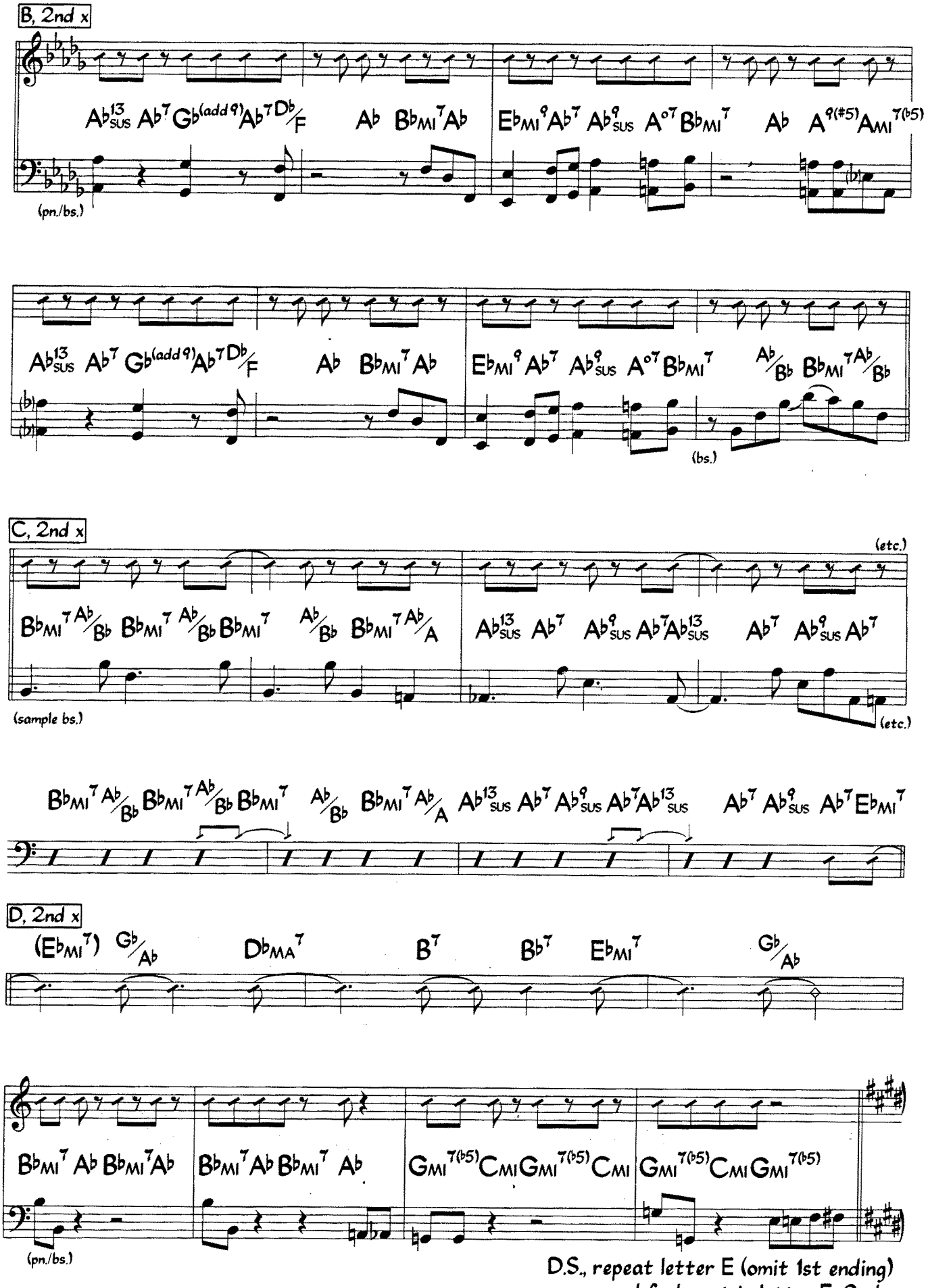

D
(E♭MI7) Gb/Ab Db MA7 B7 B♭7 E♭MI7 Gb/Ab
es to her a - pol - o - gy, an - y - bod - y else would sure - ly know
B♭MI7 GMI7(♭5) (F#MI7)
he's watch-ing her go. But what a fool be-lieves
E
F#MI7 F#MI7/B
he sees, no wise man has the pow-
E B/E E6 B/E E B/E E B/D# C#MI7 B/C# C#MI7 B/C# A E/G# (F#MI7
er to rea-son a-way. What seems
F#MI7 F#MI7/B
to be is al - ways bet - ter than noth -
E B/E E6 B/E E B/E E B/D# C#MI7 B/C# C#MI7 B/C#
ing. And noth - ing at all
1. A 2. A E/G# (F#MI7)
keeps send - ing him what a fool be - lieves
D.S and fade out
in letter E on D.S.

What A Fool Believes (Rhythm Section)




Ab13sus Ab7 Gb(add9) Ab7 Db/F Ab Bbmi7 Ab
Ebmi9 Ab7 Ab9sus A°7 Bbmi7 Ab/Bb Bbmi7 Ab/Bb
(bs.)
C
Bbmi7 Ab/Bb Bbmi7 Ab/Bb Bbmi7 Ab/Bb Bbmi7 Ab/A
Ab13sus Ab7 Ab9sus Ab7 Ab13sus Ab7 Ab9sus Ab7
(sample bs.)
Bbmi7 Ab/Bb Bbmi7 Ab/Bb Bbmi7 Ab/Bb Bbmi7 Ab/A
Ab13sus Ab7 Ab9sus Ab7 Ab13sus Ab7 Ab9sus Ab7 Ebmi7
(bs. etc.)
D
(Ebmi7) Gb/Ab Dbma7 B7 Bb7 Ebmi7 Gb/Ab
Bbmi7 Ab Bbmi7 Ab
(pn./bs.)
Bbmi7 Ab Bbmi7 Ab
Gmi7(b5) Cmi Gmi7(b5) Cmi
Gmi7(b5) Cmi Gmi7(b5)
(bs.)
V.S. (turn page)


S E
A/F# E A E
A/F# E A E
A/B E A E
A/B E A E
(pn./bs.)
E B E6 B
E B E B/D#
E/C# B E6 B
N.C. E/G#
A/F# E A E
A/F# E A E
A/B E A E
A/B E A E
E B E6 B
E B E B/D#
E/C# B E6 B
1st x
N.C. A
Go on to B, 2nd x
Ending on D.S.
N.C. E/G#
D.S. (again) and fade

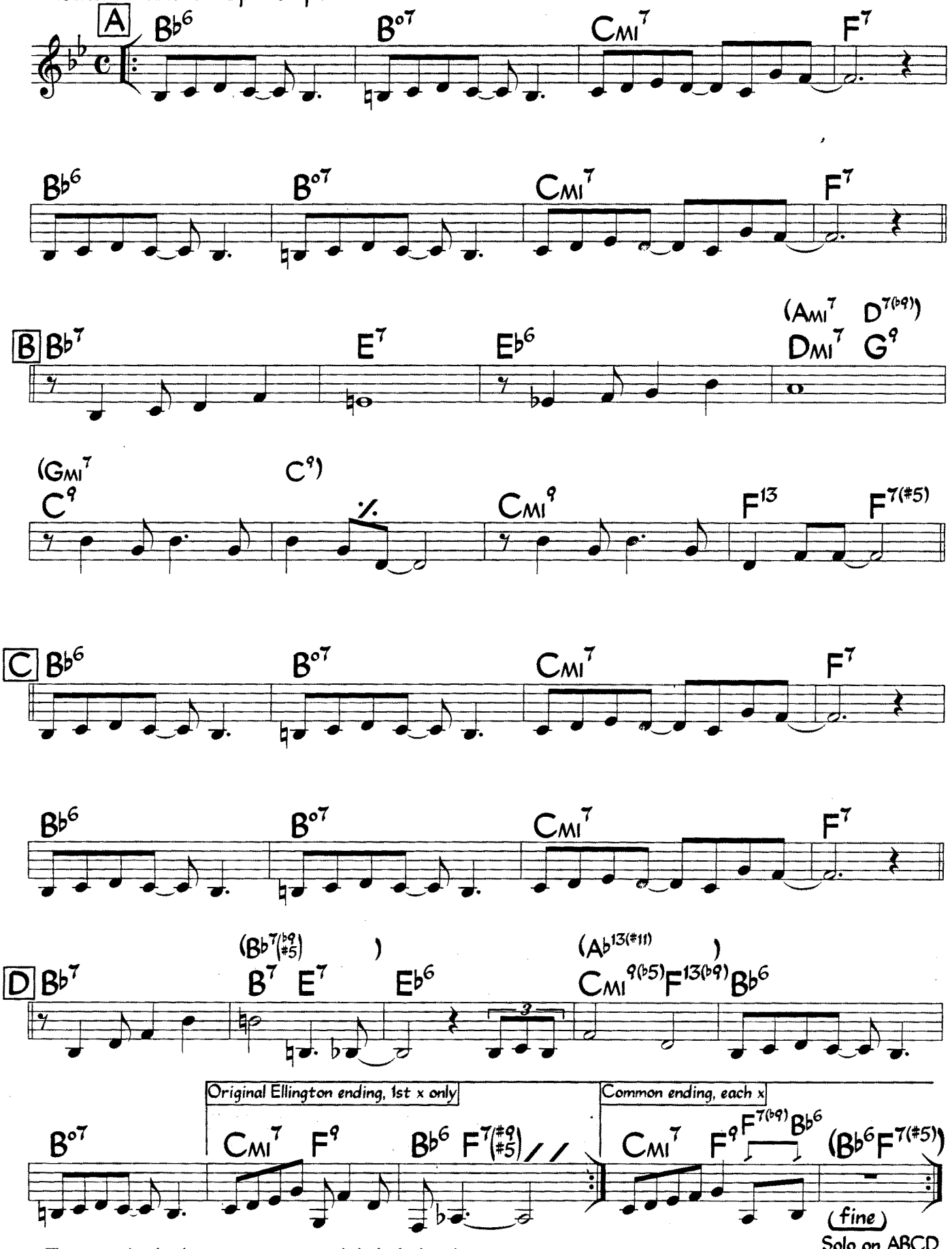


Note: on main part B, C, D, & E are written as a repeat.

What Am I Here For?

Duke Ellington
Frankie Laine

Medium Slow or Up Tempo



This tune is played with many variations, particularly the final two bars.

Solo on ABCD.
After solos, D.C. al fine

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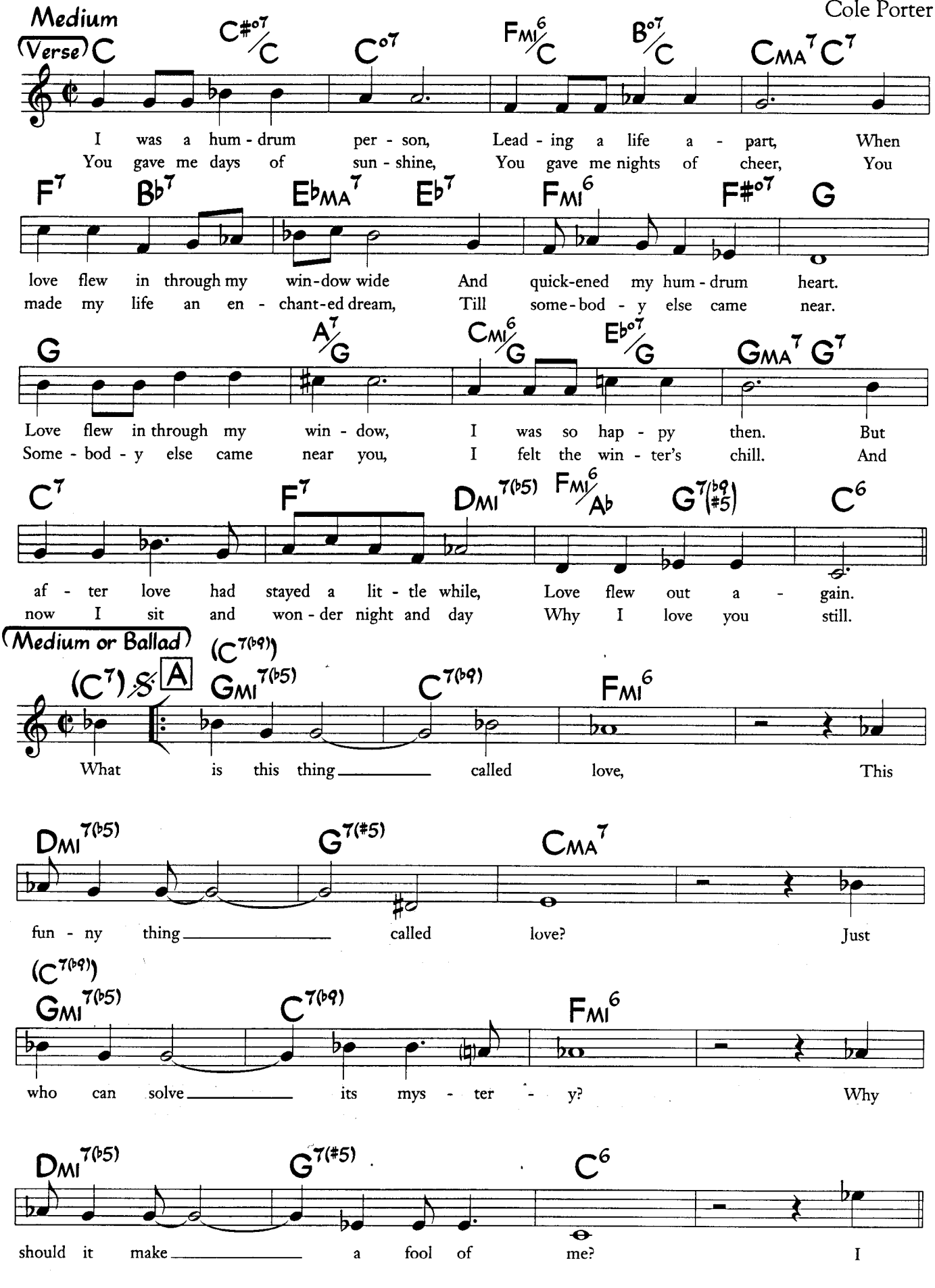
What Is This Thing Called Love?

(from "Wake Up And Dream")

Cole Porter



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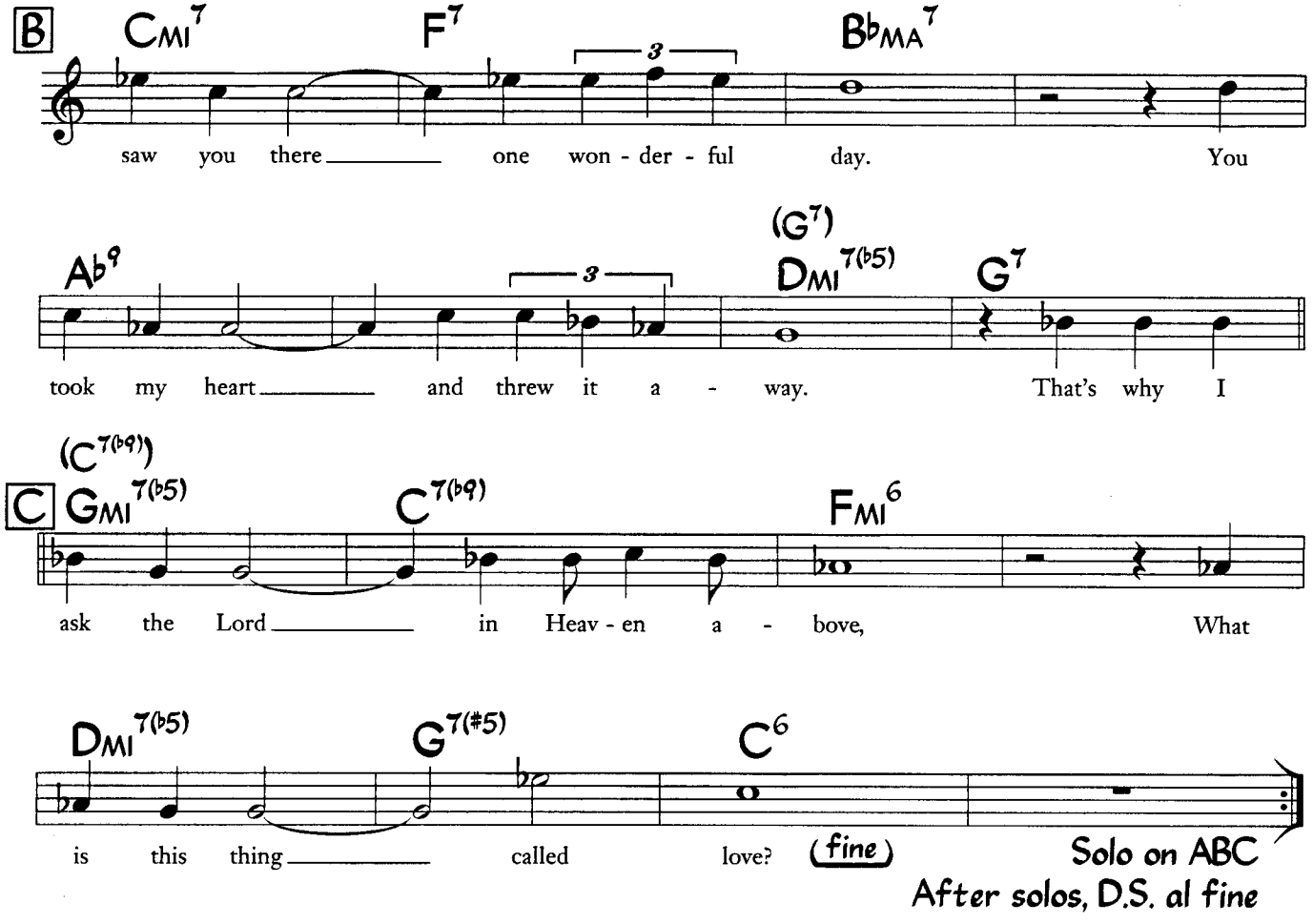
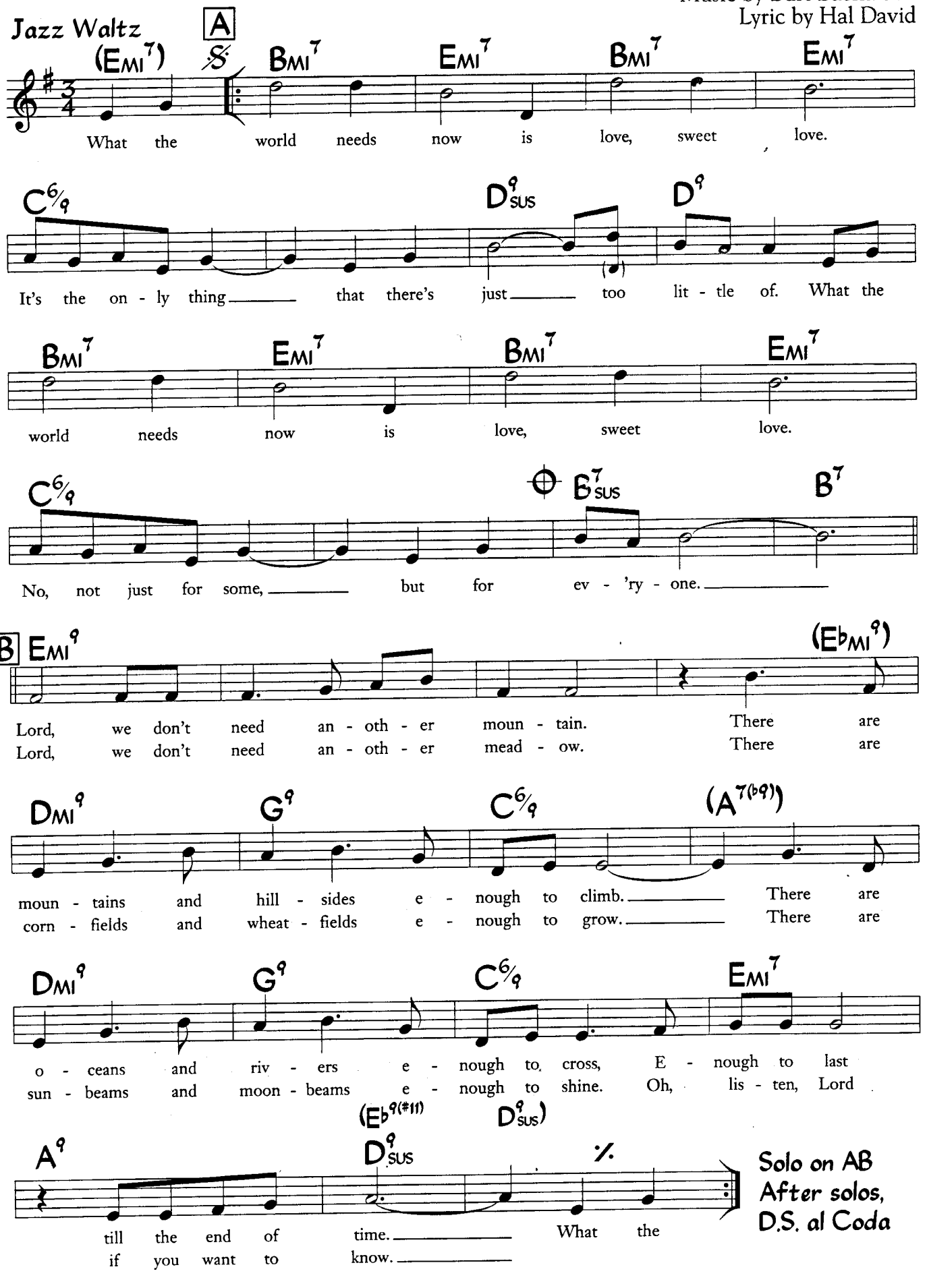

B
CMI7
F7
3
BbMA7
saw you there one won - der - ful day. You
Ab9
3
(G7)
DMI7(b5)
G7
took my heart and threw it a - way. That's why I
(C7(b9))
C
GMI7(b5)
C7(b9)
FMI6
ask the Lord in Heav - en a - bove, What
DMI7(b5)
G7(#5)
C6
is this thing called love? (fine)
Solo on ABC
After solos, D.S. al fine

What The World Needs Now

Music by Burt Bacharach
Lyric by Hal David



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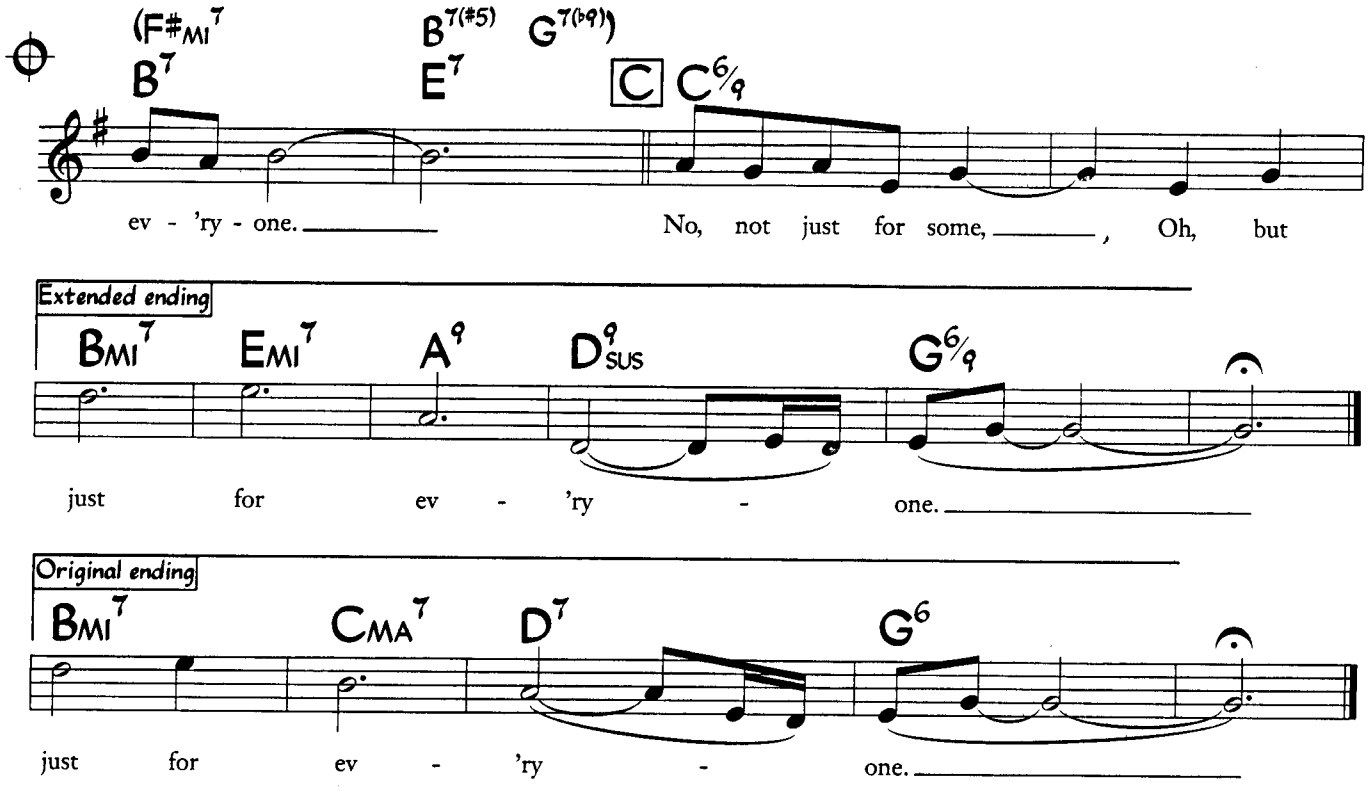
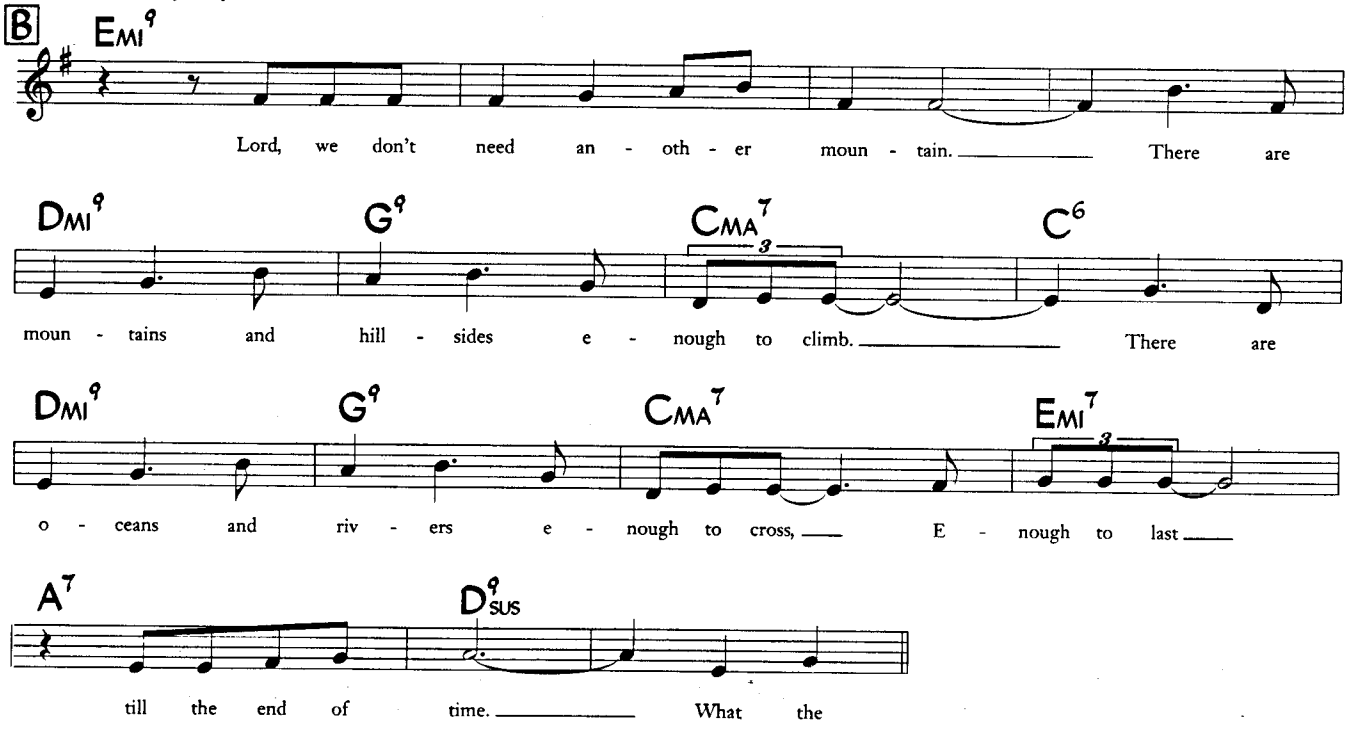
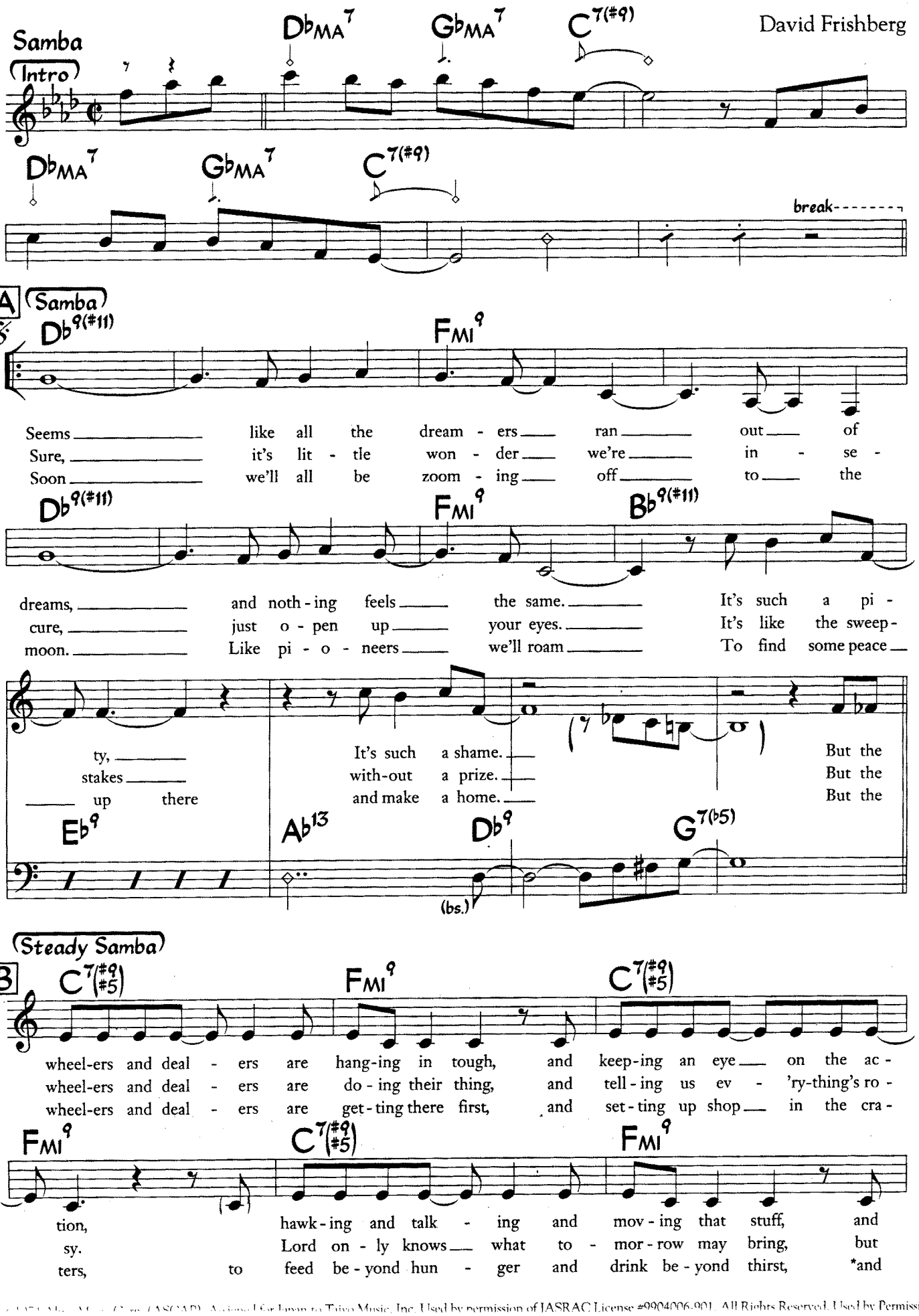


Letter B is originally written:



Wheelers And Dealers

David Frishberg


Samba

break

(Samba)

Seems like all the dream - ers ran out of
Sure, it's lit - tle won - der we're in - se -
Soon we'll all be zoom - ing off to the

dreams, and noth - ing feels the same. It's such a pi -
cure, just o - pen up your eyes. It's like the sweep -
moon. Like pi - o - neers we'll roam To find some peace
ty, It's such a shame. But the
stakes with-out a prize. But the
up there and make a home. But the

(bs.)
(Steady Samba)

wheel-ers and deal - ers are hang-ing in tough, and keep-ing an eye on the ac -
wheel-ers and deal - ers are do - ing their thing, and tell - ing us ev - 'ry-thing's ro -
wheel-ers and deal - ers are get - ting there first, and set - ting up shop in the cra -

tion, hawk - ing and talk - ing and mov - ing that stuff, and
sy. Lord on - ly knows what to - mor - row may bring, but
ters, to feed be - yond hun - ger and drink be - yond thirst, *and

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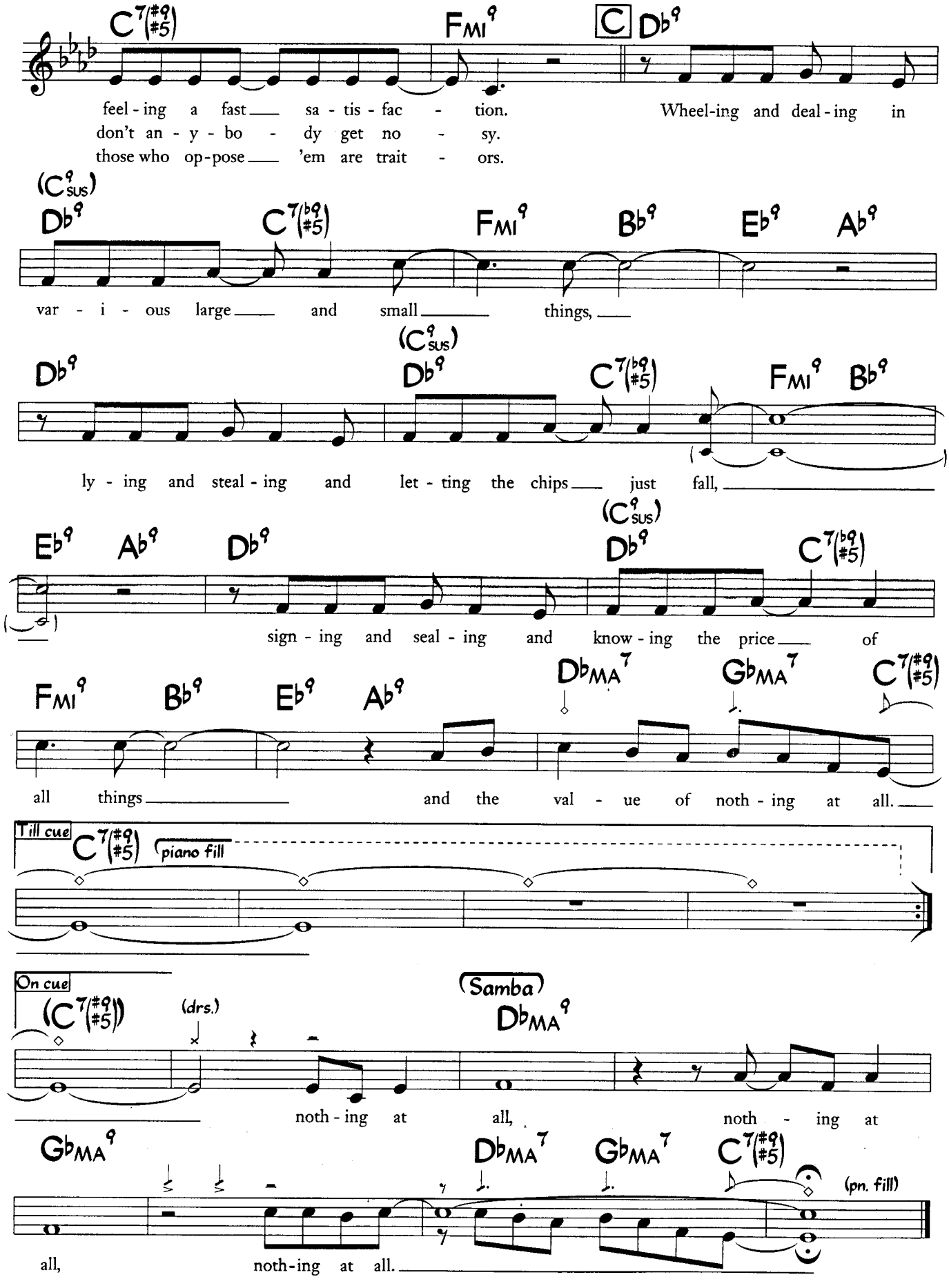
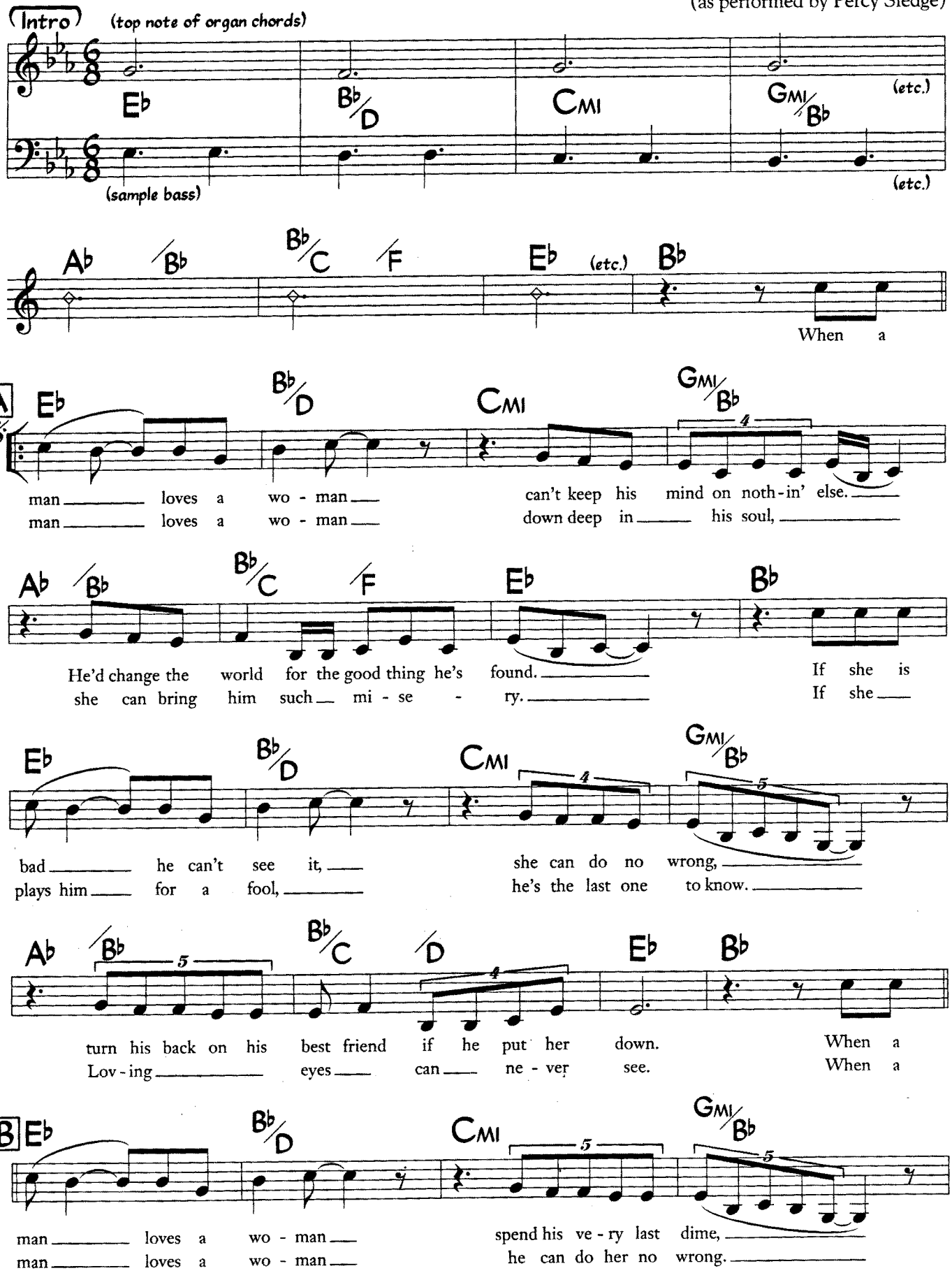


The original lyric 2 bars before letter B (3rd verse) was "like unsatisfiable satyrs." It has been revised by the composer.
This chart is in Dave Frishberg's original key. Irene Kral sang this in D minor.

When A Man Loves A Woman

Calvin Lewis
Andrew Wright
(as performed by Percy Sledge)

Medium R & B Ballad



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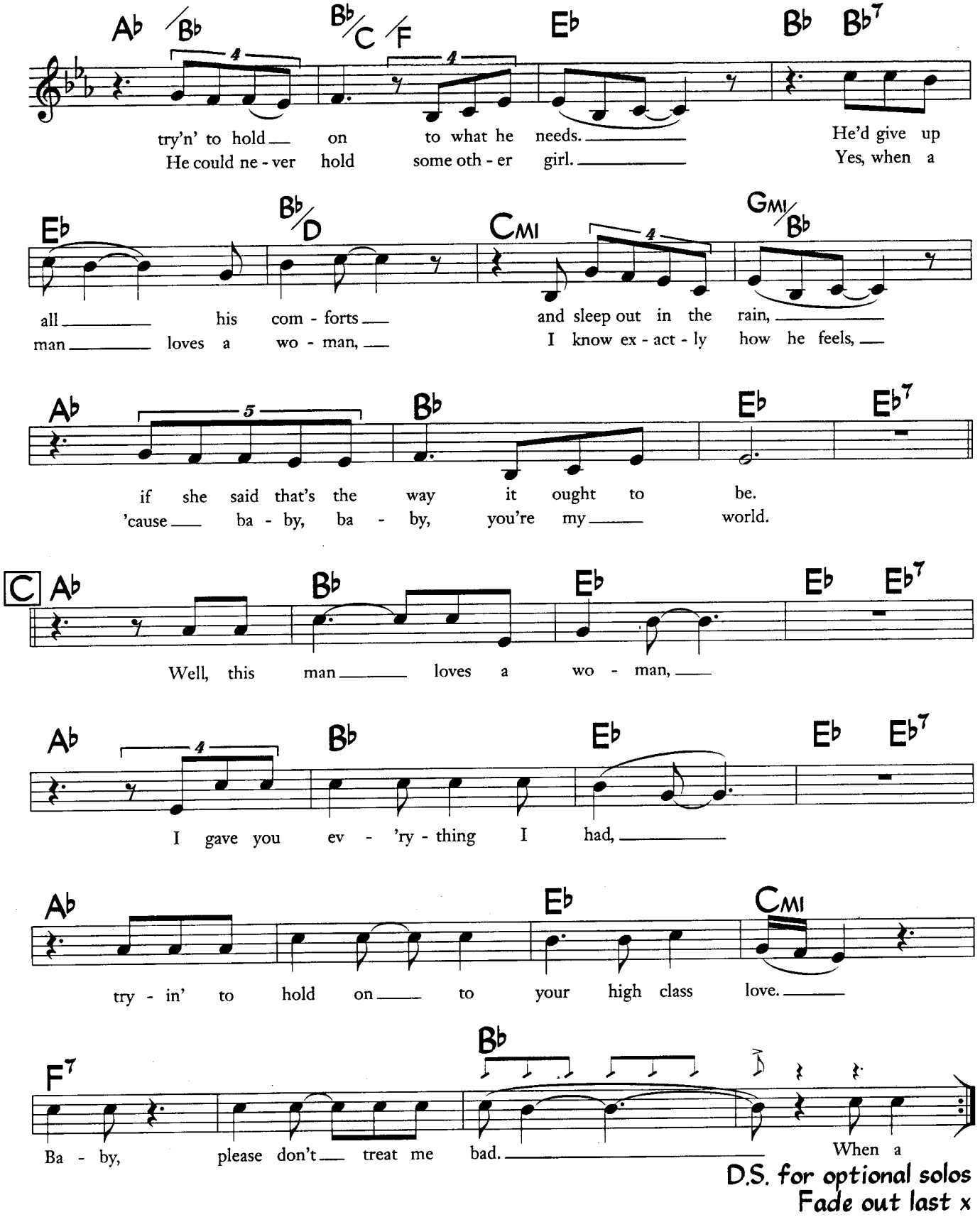
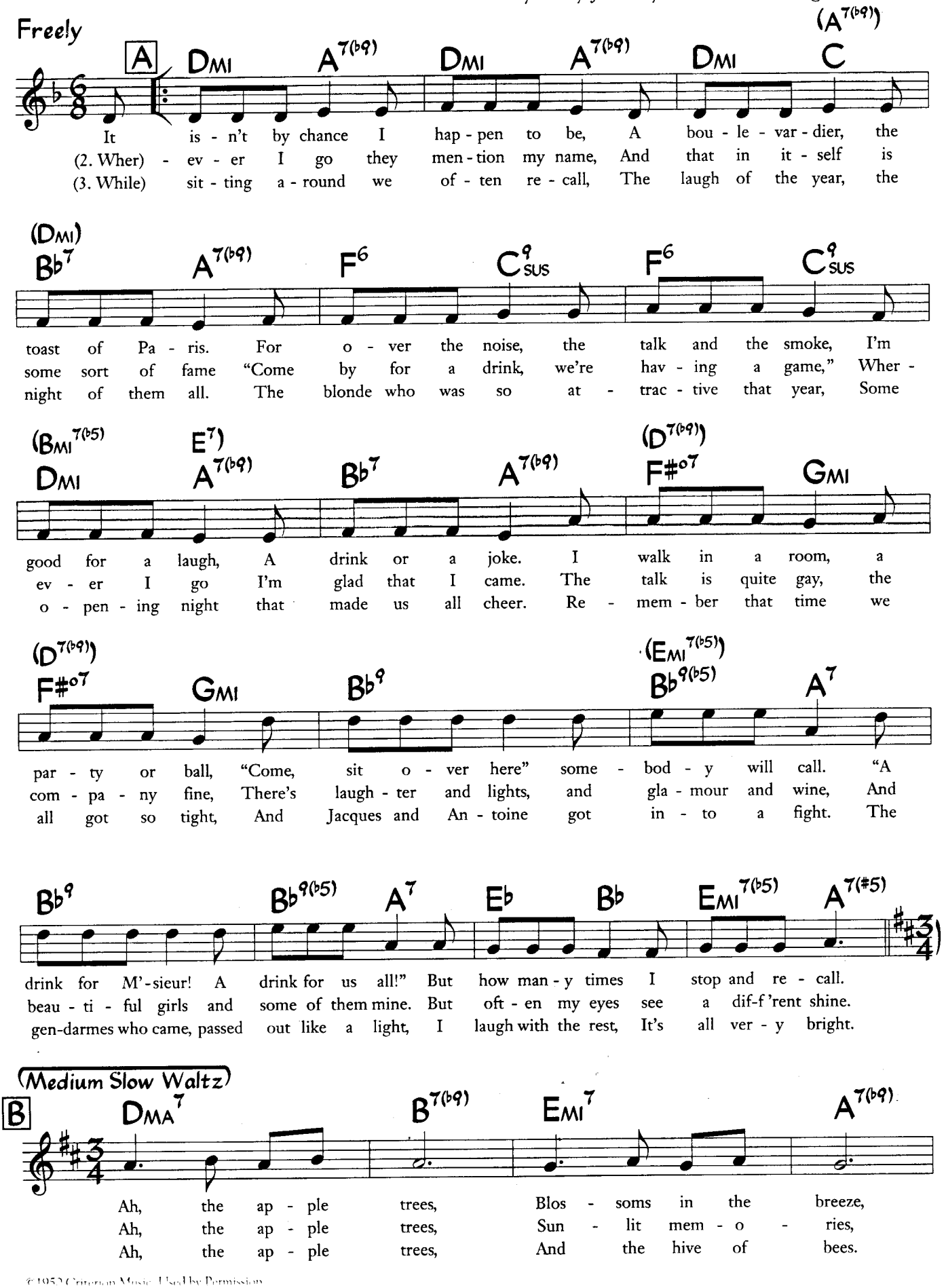


On Percy Sledge's original version the form is ABC (1st verse and chorus), AB (2nd verse), repeat A and fade out.
The written melody fits the first verse only.

When The World Was Young

Music by Philippe Block
Lyric by Johnny Mercer and Angele Vannier



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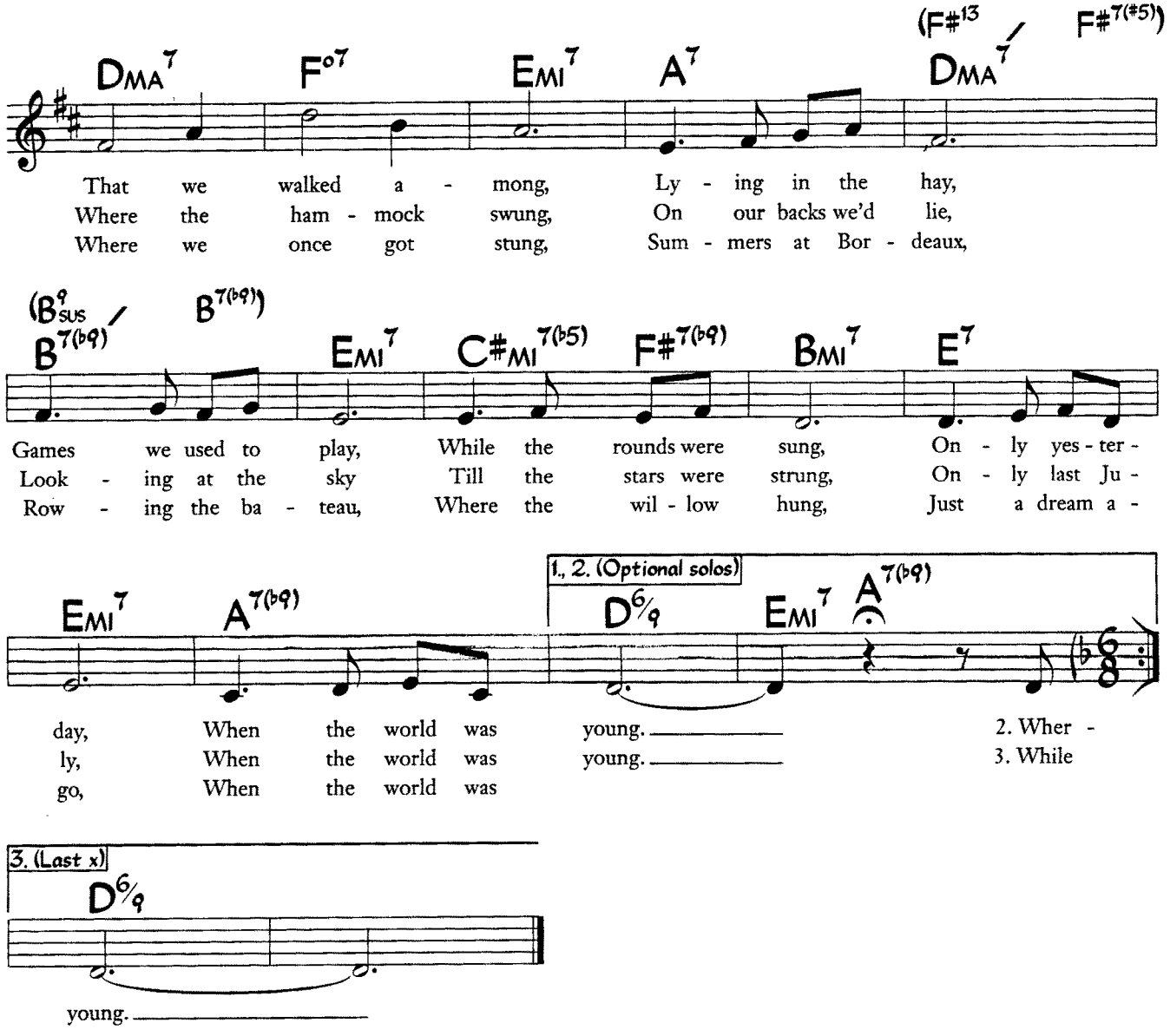
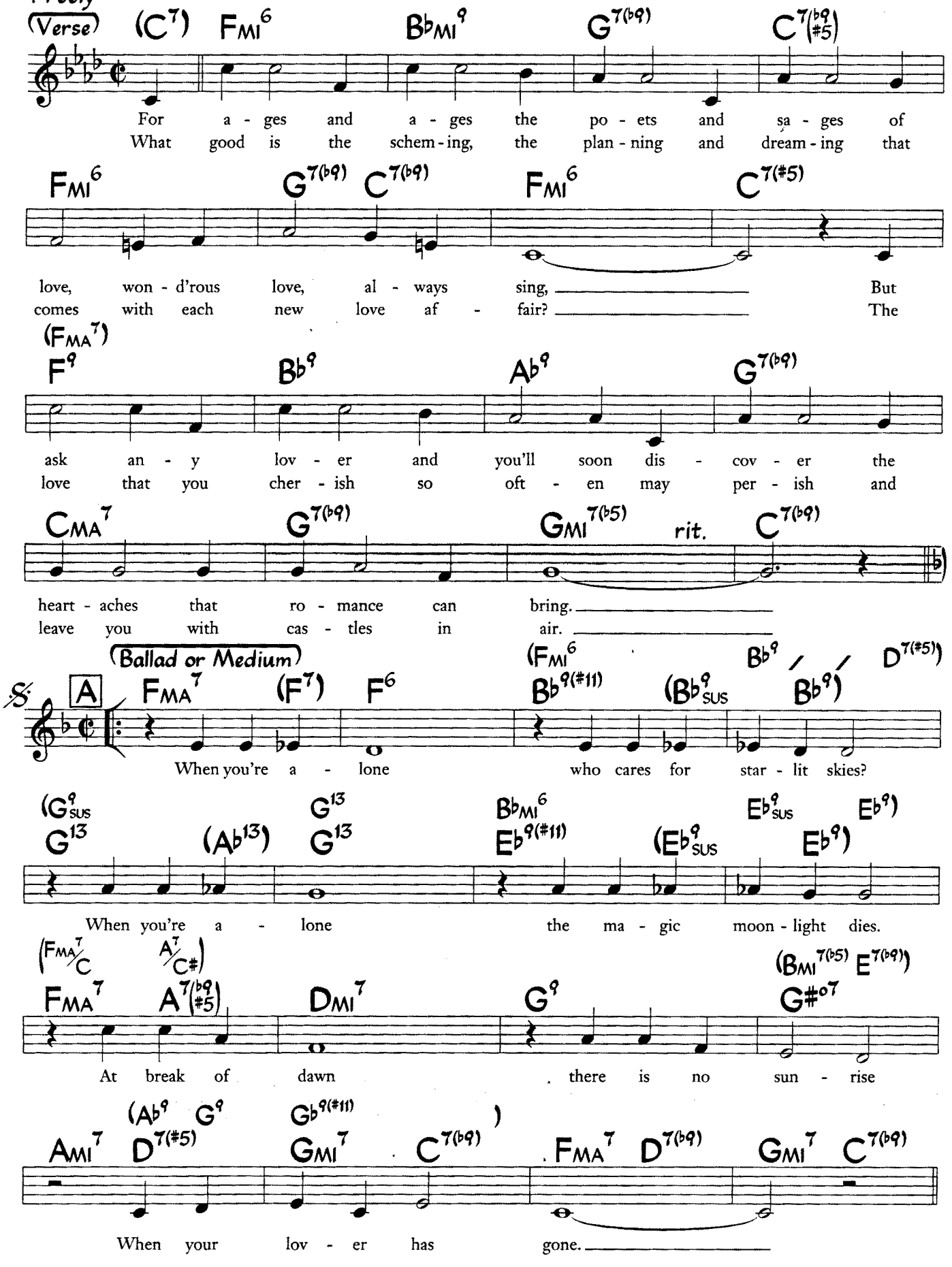

DMA7
F°7
EMI7
A7
(F#13 / F#7(#5))
DMA7
That we walked a - mong, Ly - ing in the hay,
Where the ham - mock swung, On our backs we'd lie,
Where we once got stung, Sum - mers at Bor - deaux,
(B9sus / B7(b9))
B7(b9)
EMI7
C#MI7(b5)
F#7(b9)
BMI7
E7
Games we used to play, While the rounds were sung, On - ly yes - ter -
Look - ing at the sky Till the stars were strung, On - ly last Ju -
Row - ing the ba - teau, Where the wil - low hung, Just a dream a -
EMI7
A7(b9)
1., 2. (Optional solos)
D6/9
EMI7
A7(b9)
day, When the world was young.
ly, When the world was young.
go, When the world was
2. Wher -
3. While
3. (Last x)
D6/9
young.

When Your Lover Has Gone

(from "Blond Crazy")

E.A. Swan



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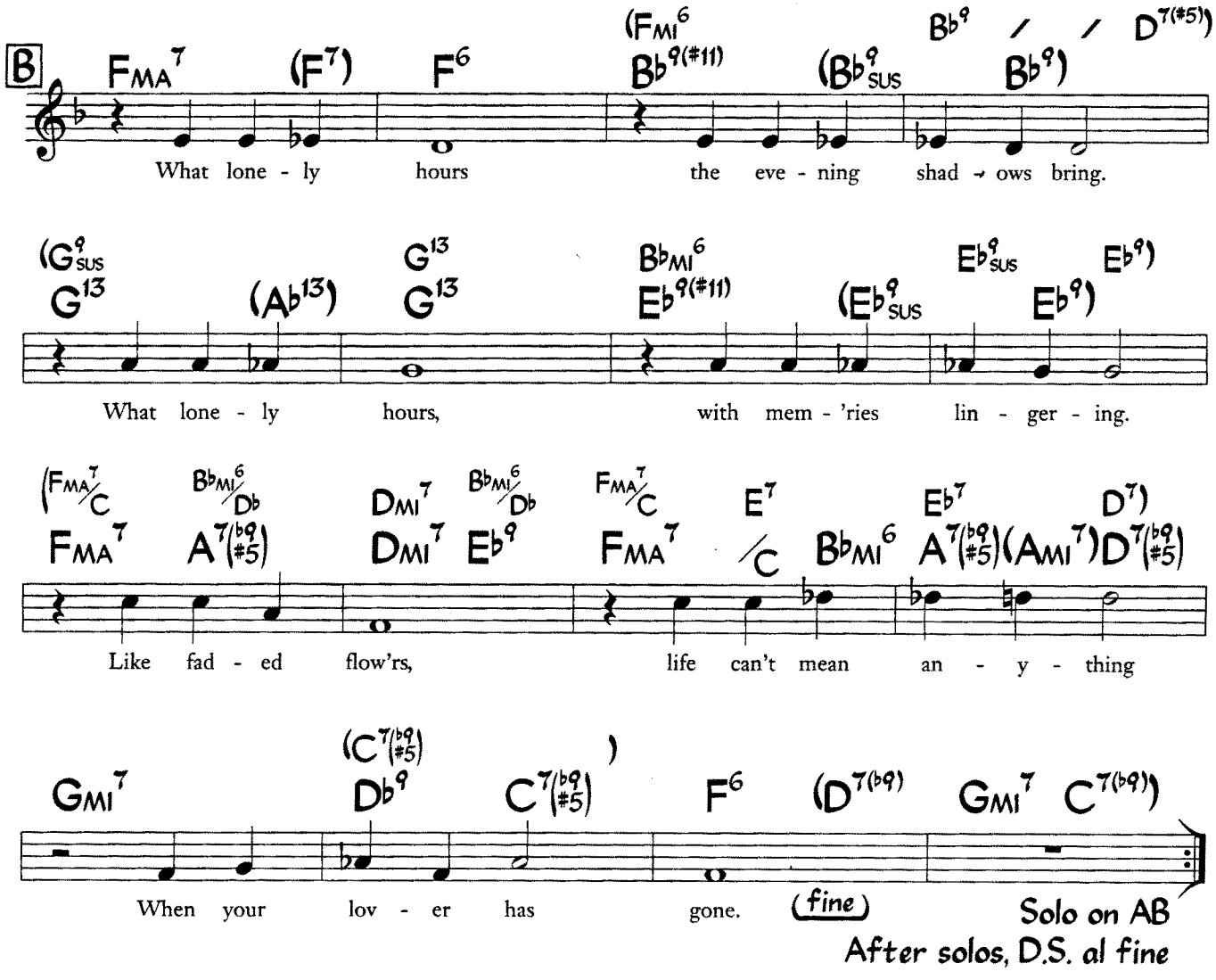
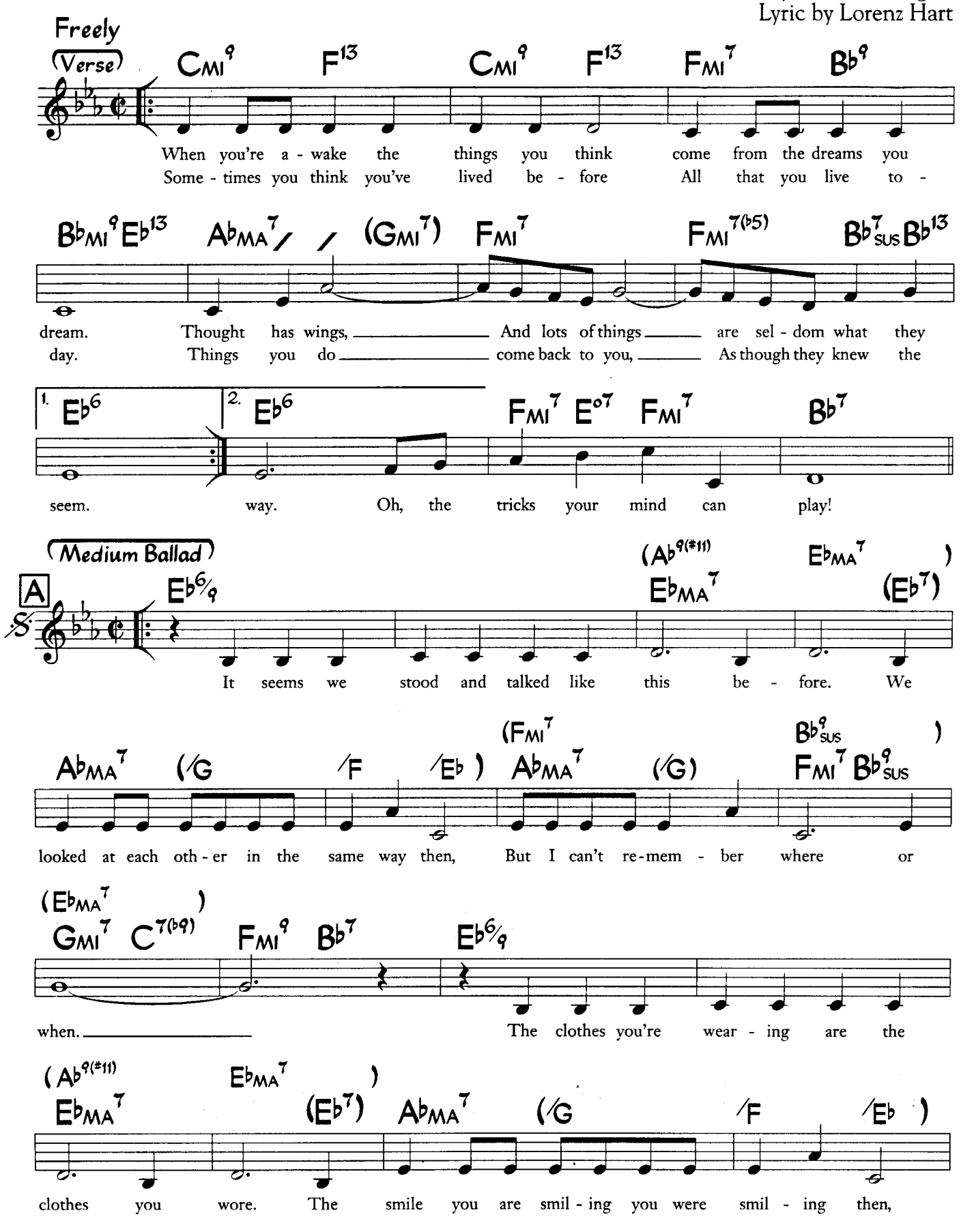


Primary chords in parentheses may be used for head only.
Originally in G, this tune is often played in A flat as well.

Where Or When

(from "Babes In Arms")

Music by Richard Rodgers
Lyric by Lorenz Hart



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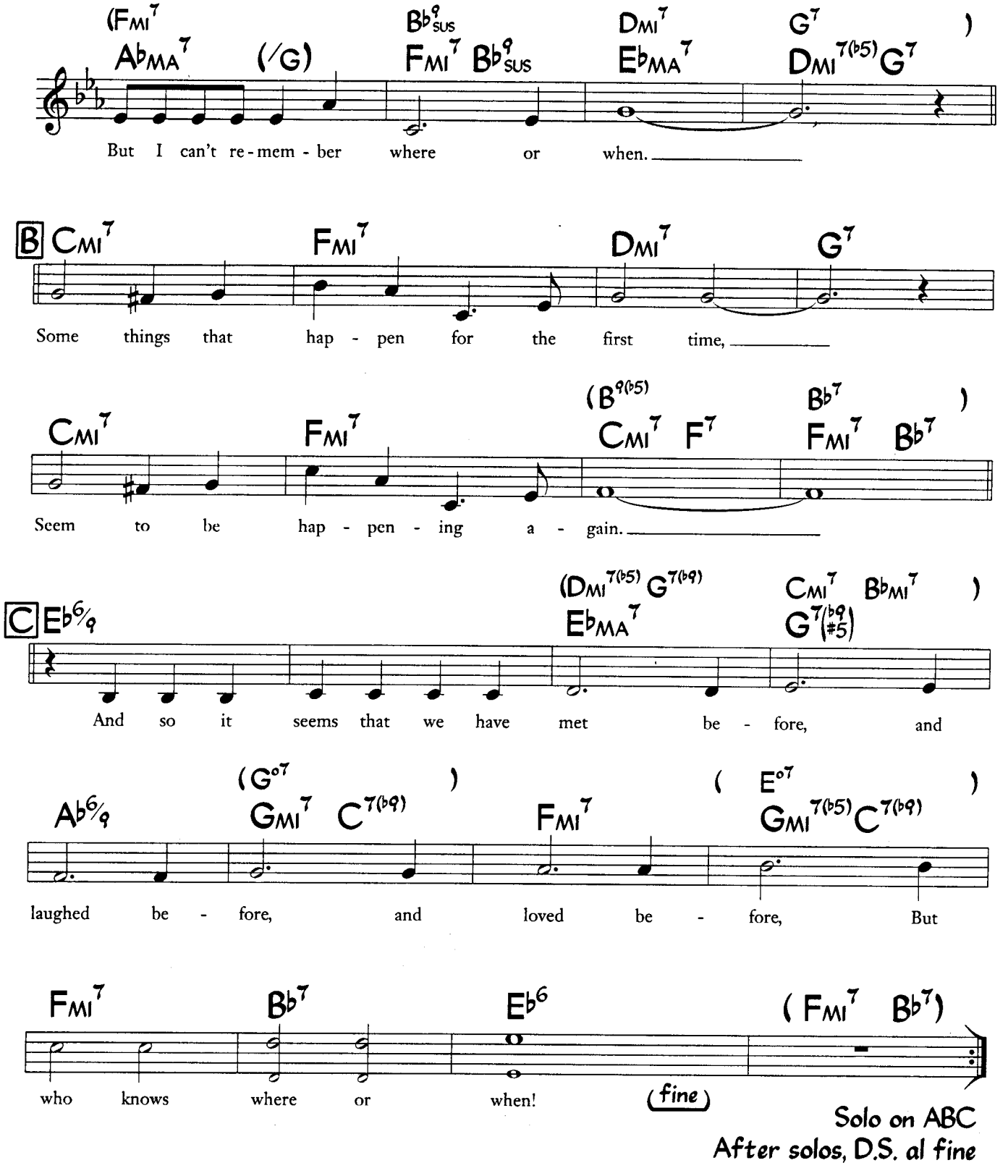
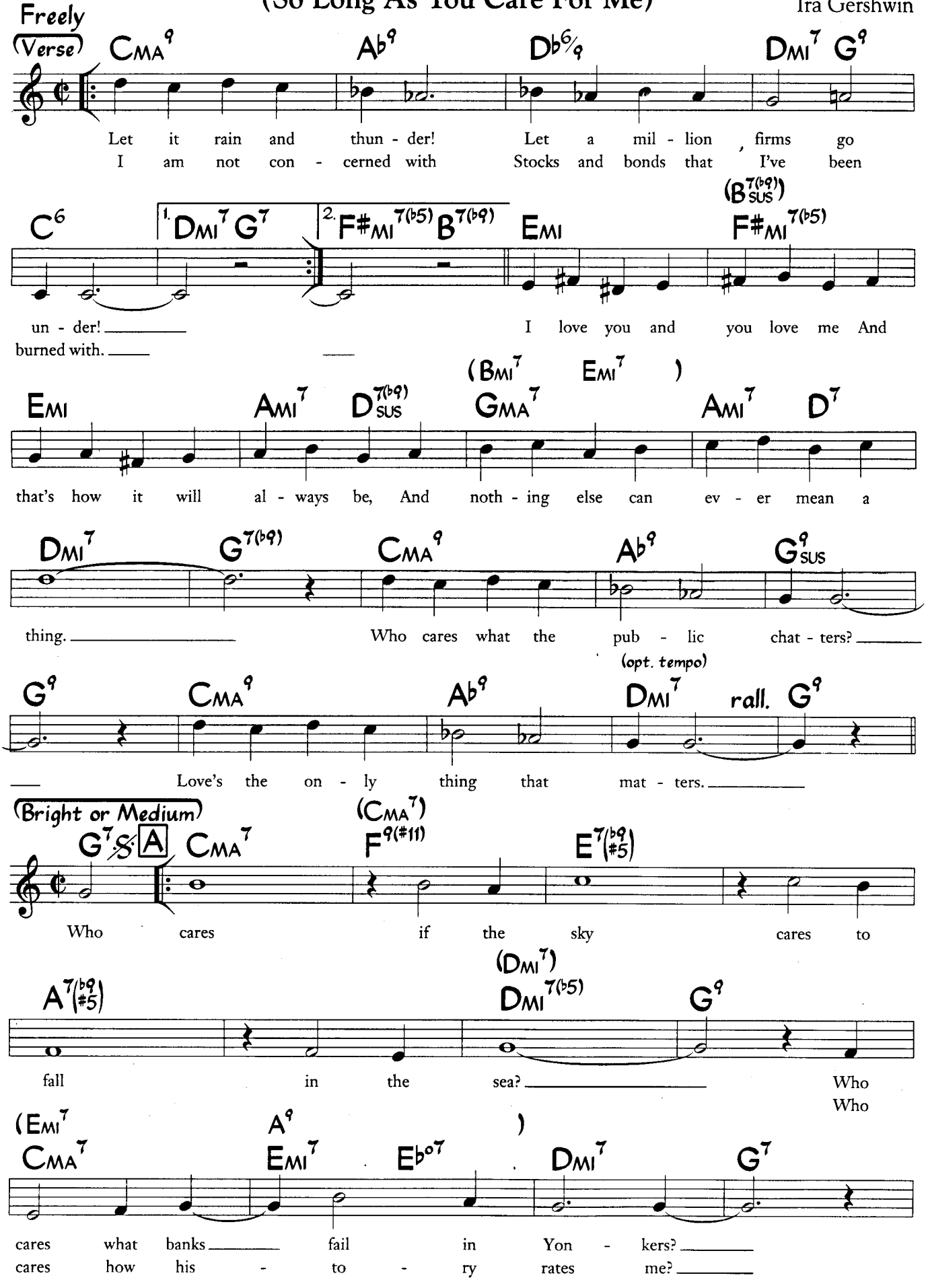

(FMI7 Bb9SUS DMI7 G7)
AbMA7 (/G) FMI7 Bb9SUS EbMA7 DMI7(b5) G7
But I can't re-mem-ber where or when.
B CMI7 FMI7 DMI7 G7
Some things that hap-pen for the first time,
(B9(b5) Bb7)
CMI7 FMI7 CMI7 F7 FMI7 Bb7
Seem to be hap-pen-ing a-gain.
(DMI7(b5) G7(b9) CMI7 BbMI7)
C Eb6/9 EbMA7 G7(b9 #5)
And so it seems that we have met be-fore, and
(G°7) (E°7)
Ab6/9 GMI7 C7(b9) FMI7 GMI7(b5) C7(b9)
laughed be-fore, and loved be-fore, But
FMI7 Bb7 Eb6 (FMI7 Bb7)
who knows where or when!
(fine)
Solo on ABC
After solos, D.S. al fine

Who Cares?
(So Long As You Care For Me)

George Gershwin
Ira Gershwin



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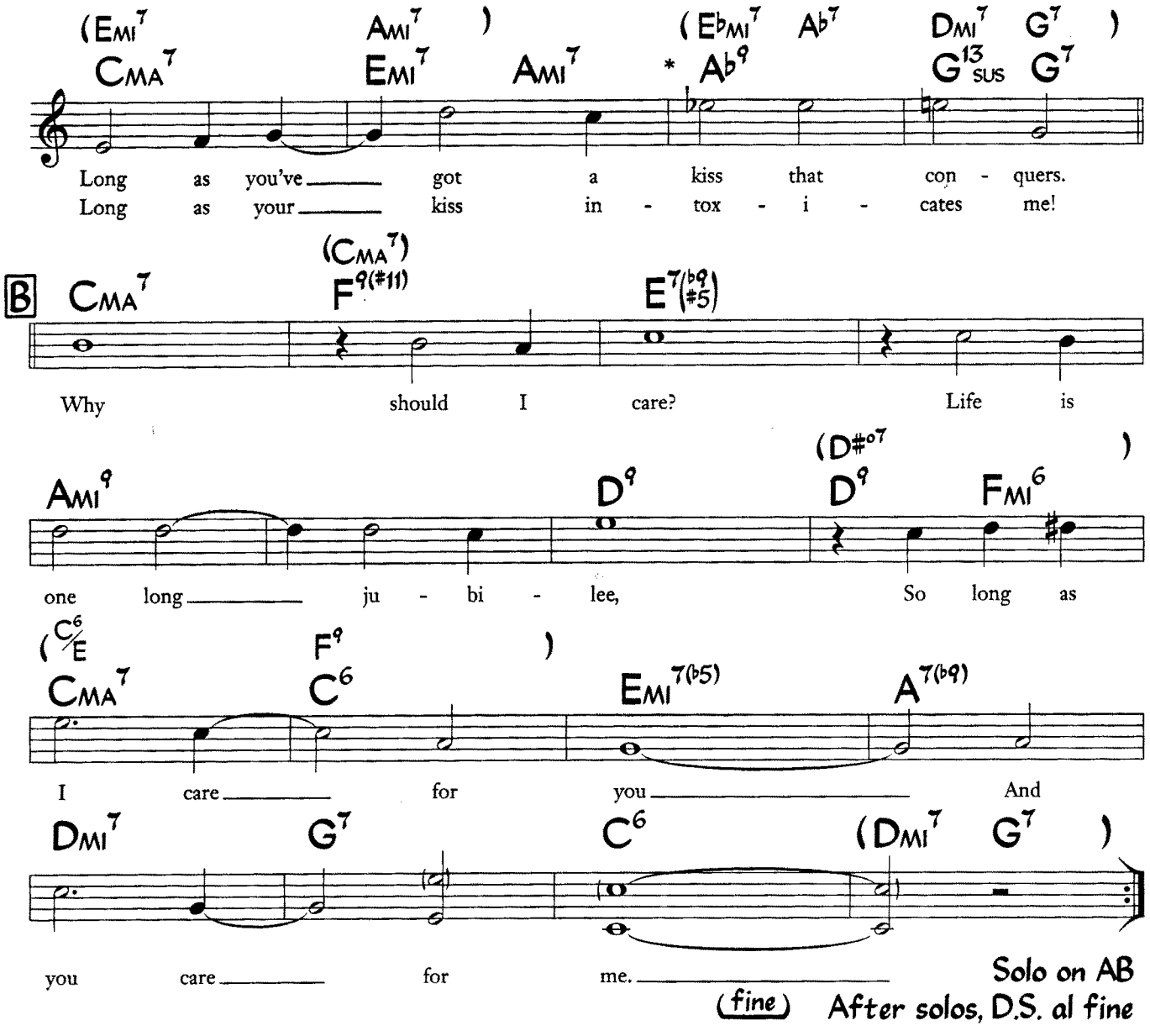
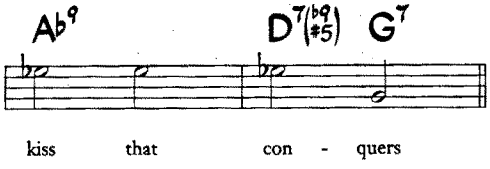
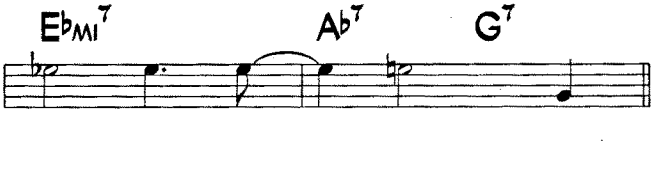
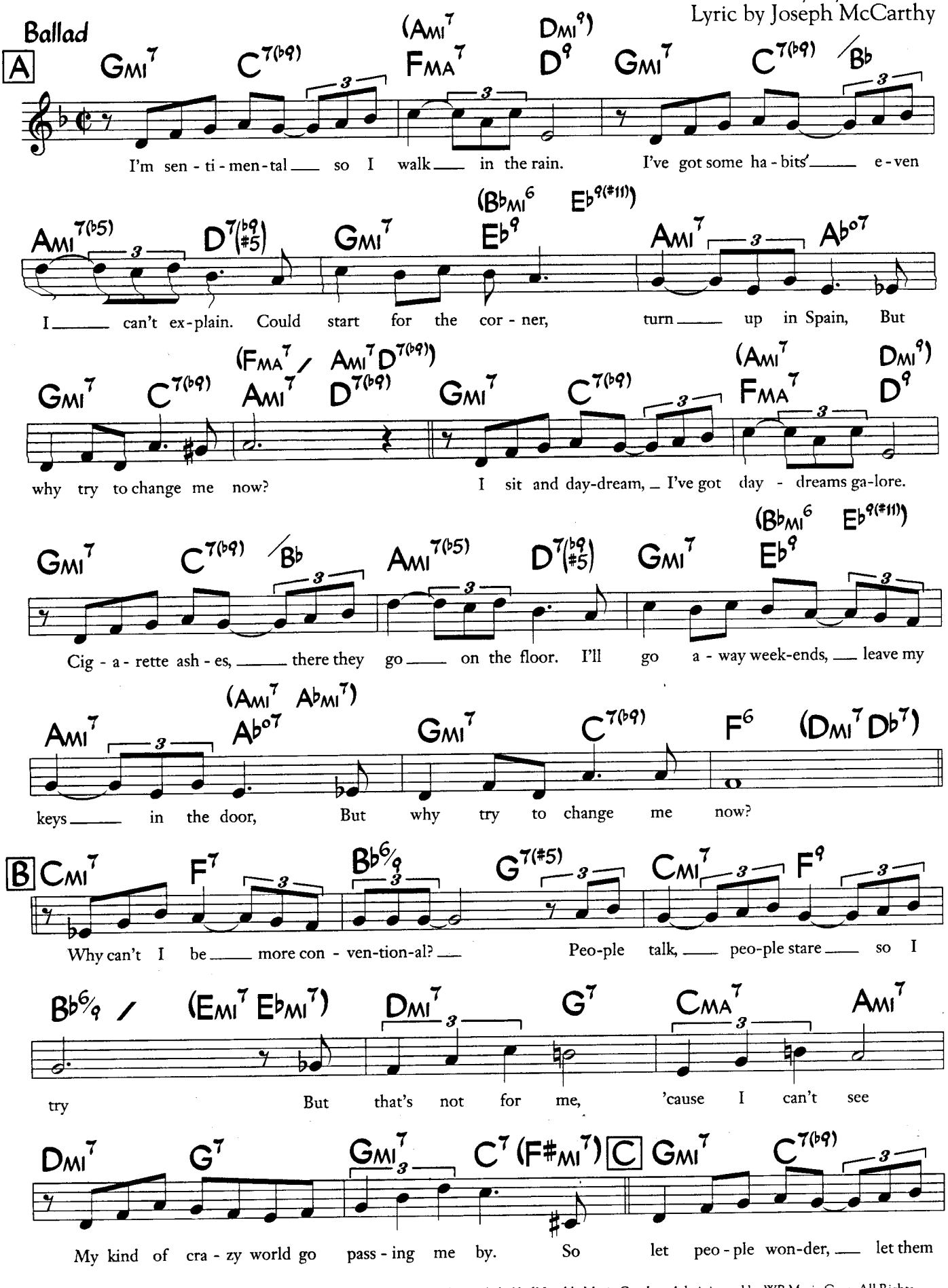

(EMI7 AMI7) (EbMI7 Ab7 DMI7 G7)
CMA7 EMI7 AMI7 * Ab9 G13 SUS G7
Long as you've got a kiss that con - quers.
Long as your kiss in - tox - i - cates me!
B CMA7 (CMA7) F9(#11) E7(b9 #5)
Why should I care? Life is
AMI9 D9 (D#o7) D9 FMI6
one long ju - bi - lee, So long as
(C6/E F9) CMA7 C6 EMI7(b5) A7(b9)
I care for you And
DMI7 G7 C6 (DMI7 G7)
you care for me.
Solo on AB
(fine) After solos, D.S. al fine


* Originally:
Ab9 D7(b9 #5) G7
kiss that con - quers


* Cannonball Adderley played these 2 bars this way:
EbMI7 Ab7 G7

Why Try To Change Me Now?

Music by Cy Coleman
Lyric by Joseph McCarthy



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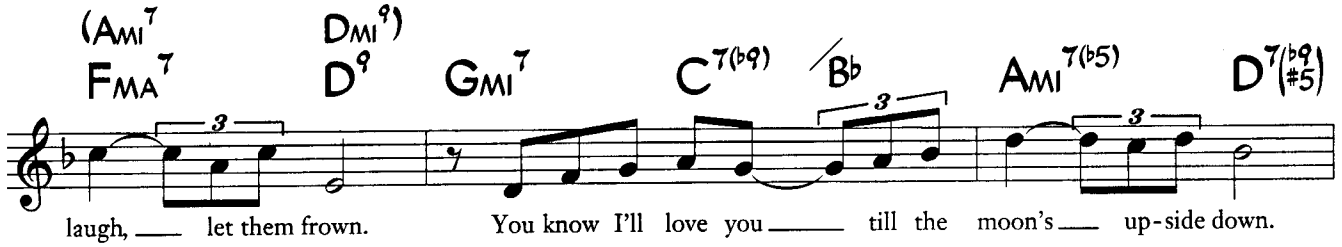
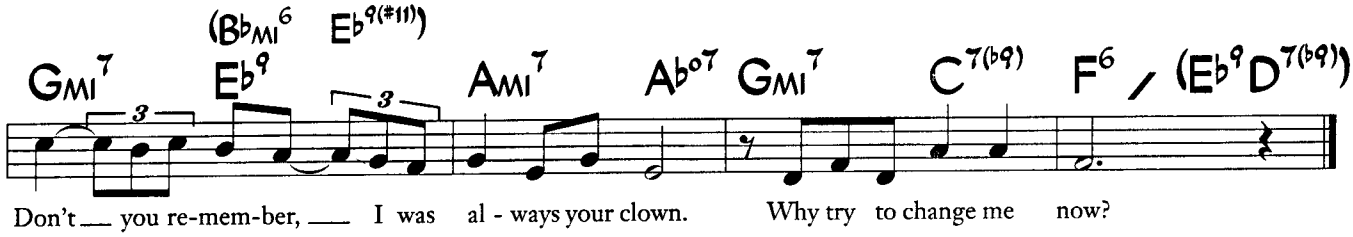
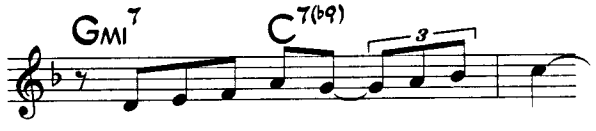




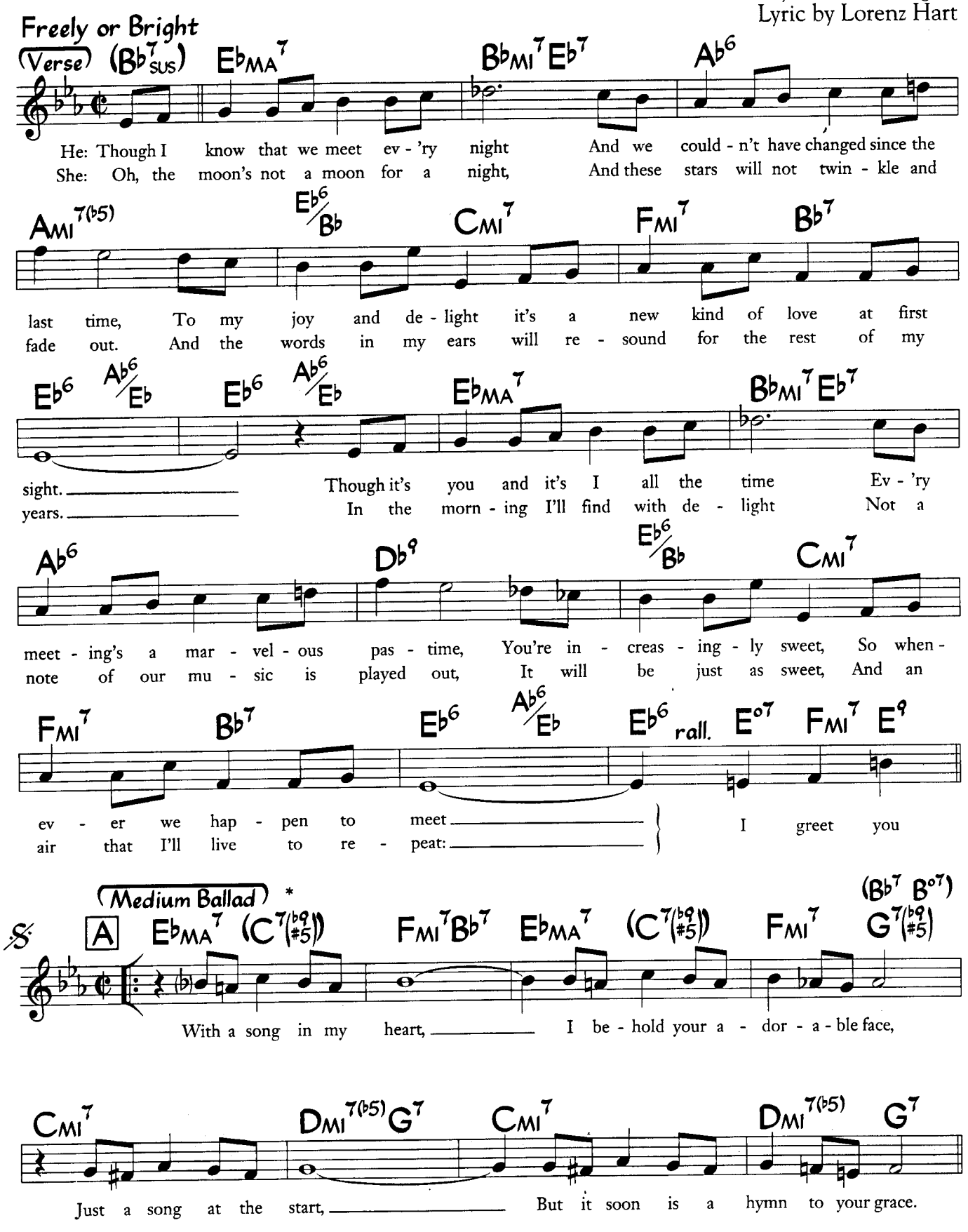
Letter A, bars 1 & 9, are often played or sung:



With A Song In My Heart

(from "Spring Is Here")

Music by Richard Rodgers
Lyric by Lorenz Hart



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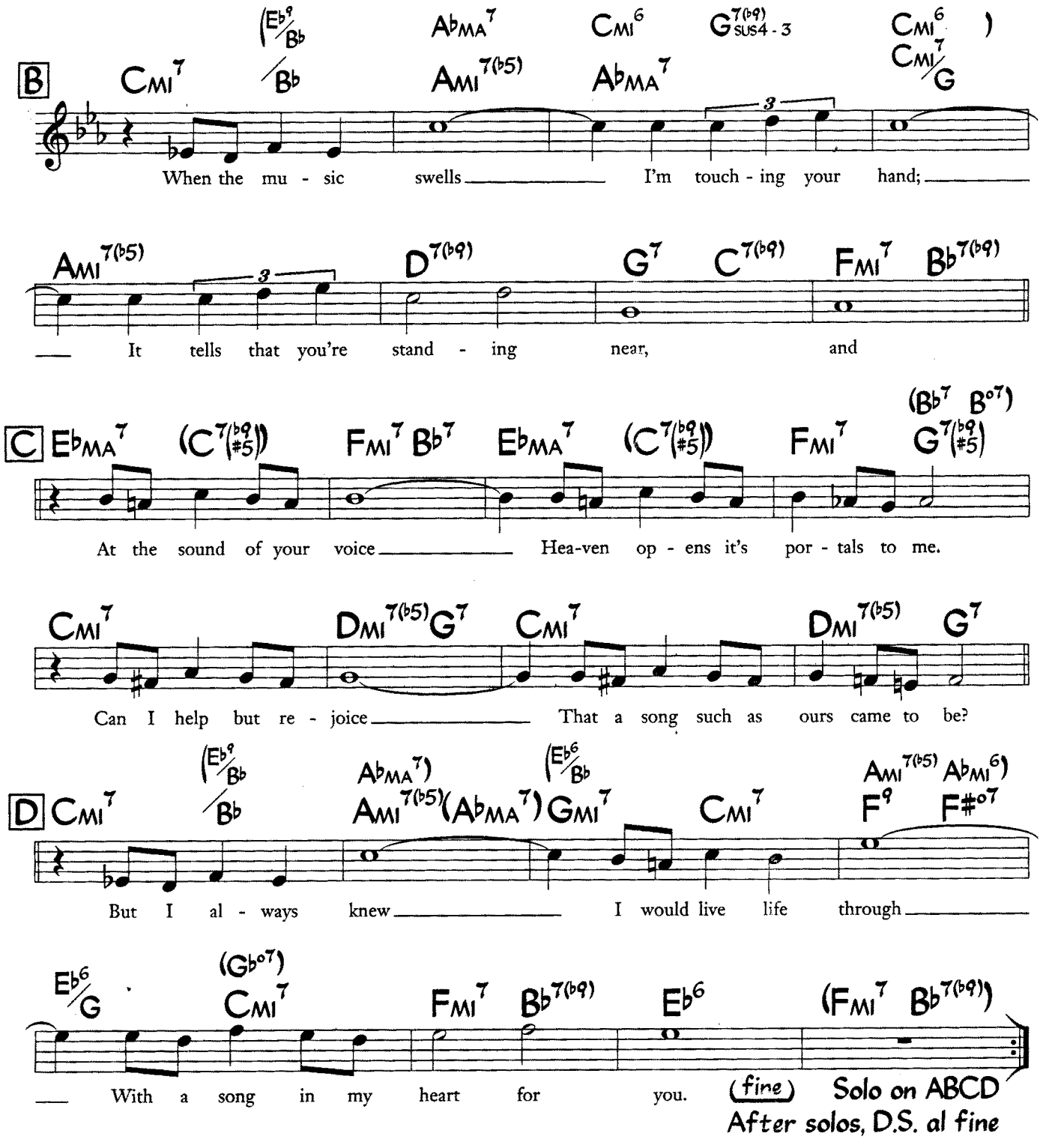
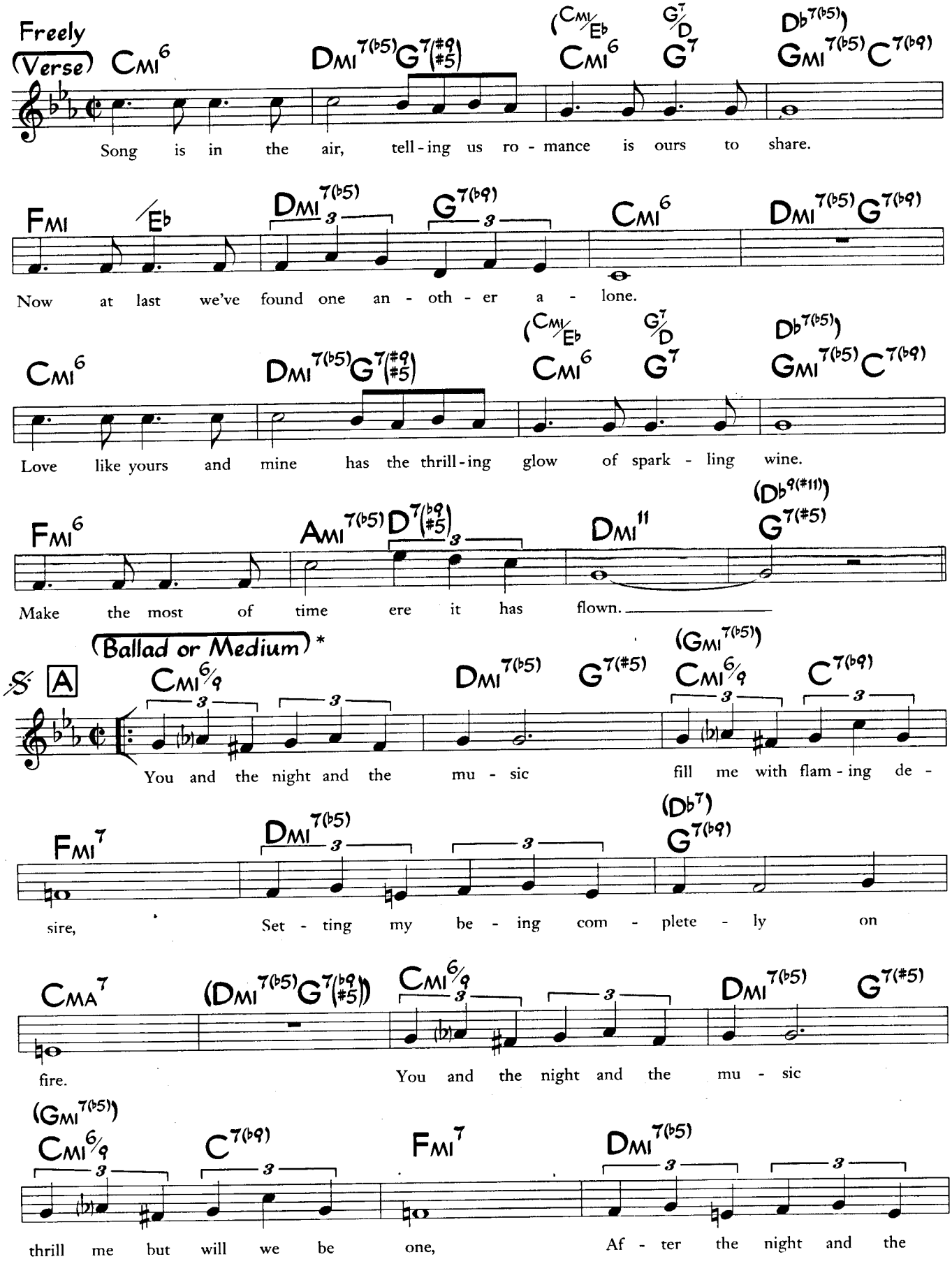


* Also performed Double X (Medium or Fast), with each written bar equalling 2 bars.

You And The Night And The Music

(from "Revenge With Music")

Music by Arthur Schwartz
Lyric by Howard Dietz



* Also performed Bright or Latin (Ballad or Double Time).

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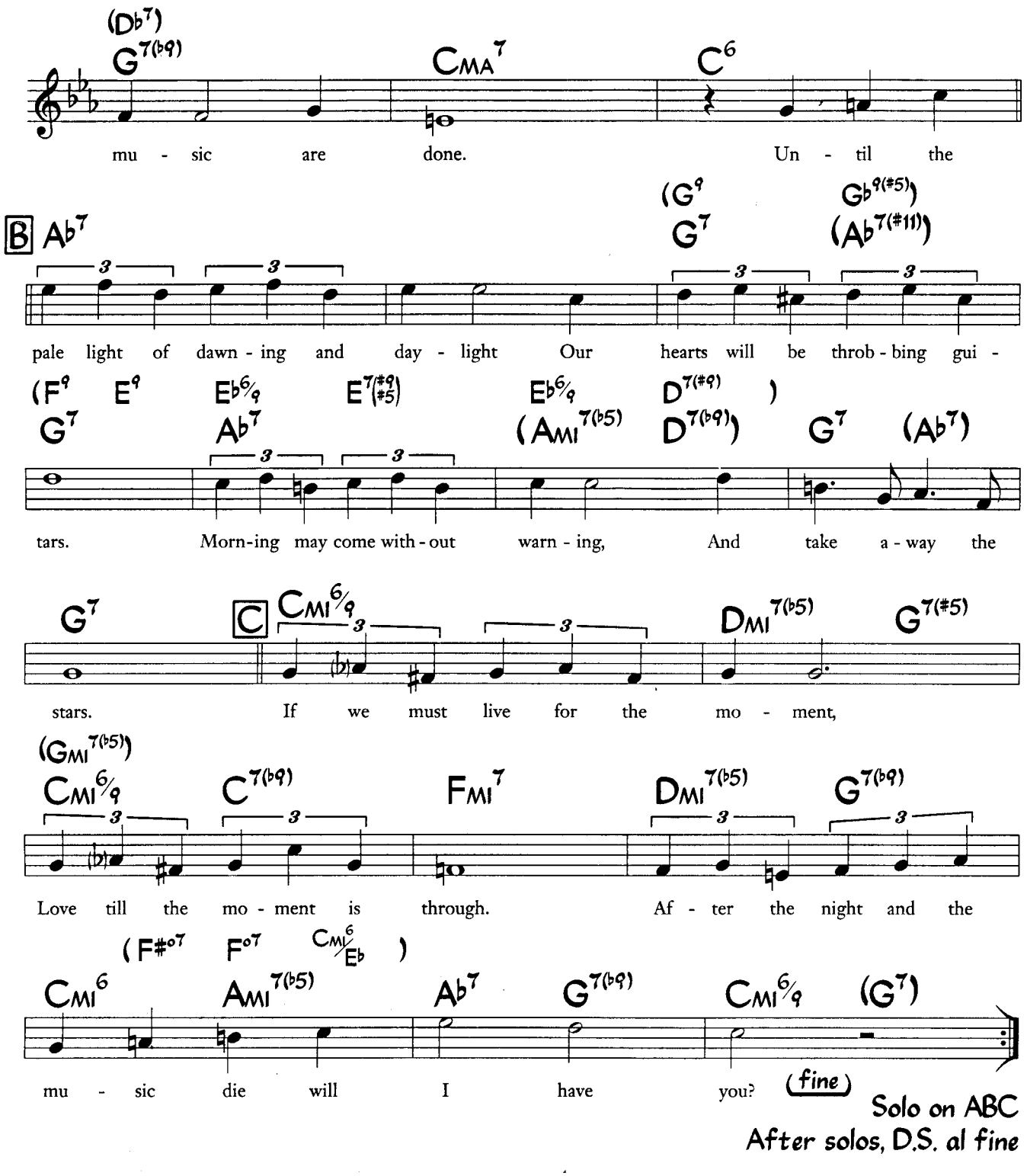
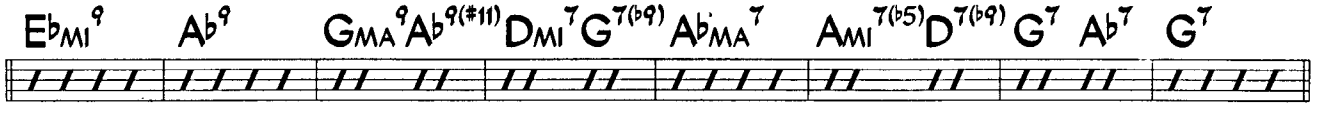
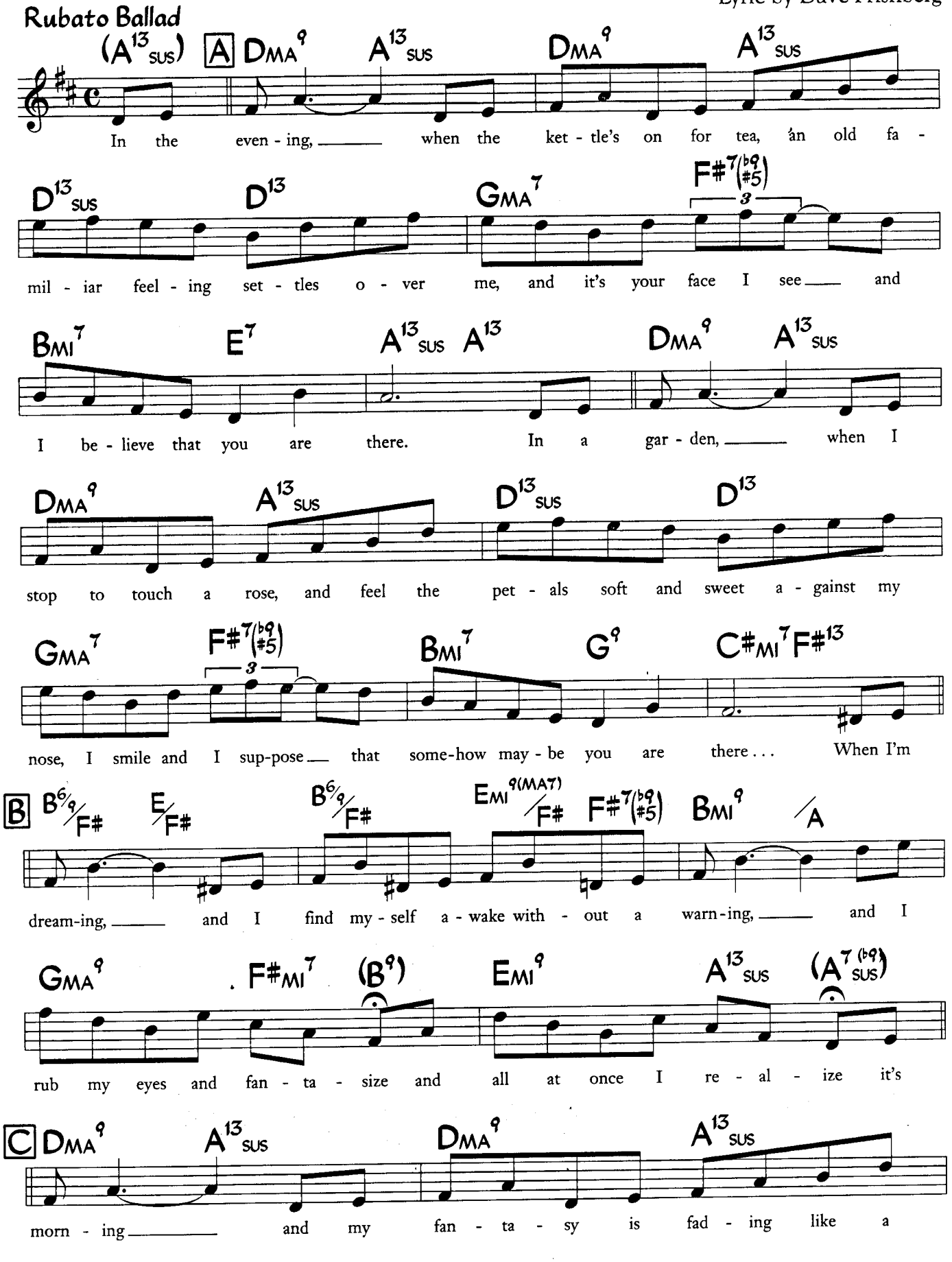


Alternate chords at letter B:



You Are There

Music by Johnny Mandel
Lyric by Dave Frishberg


Rubato Ballad

In the even - ing, when the ket - tle's on for tea, an old fa -

mil - iar feel - ing set - tles o - ver me, and it's your face I see and

I be - lieve that you are there. In a gar - den, when I

stop to touch a rose, and feel the pet - als soft and sweet a - gainst my

nose, I smile and I sup-pose that some-how may - be you are there . . . When I'm

dream-ing, and I find my - self a - wake with - out a warn-ing, and I

rub my eyes and fan - ta - size and all at once I re - al - ize it's

morn - ing and my fan - ta - sy is fad - ing like a

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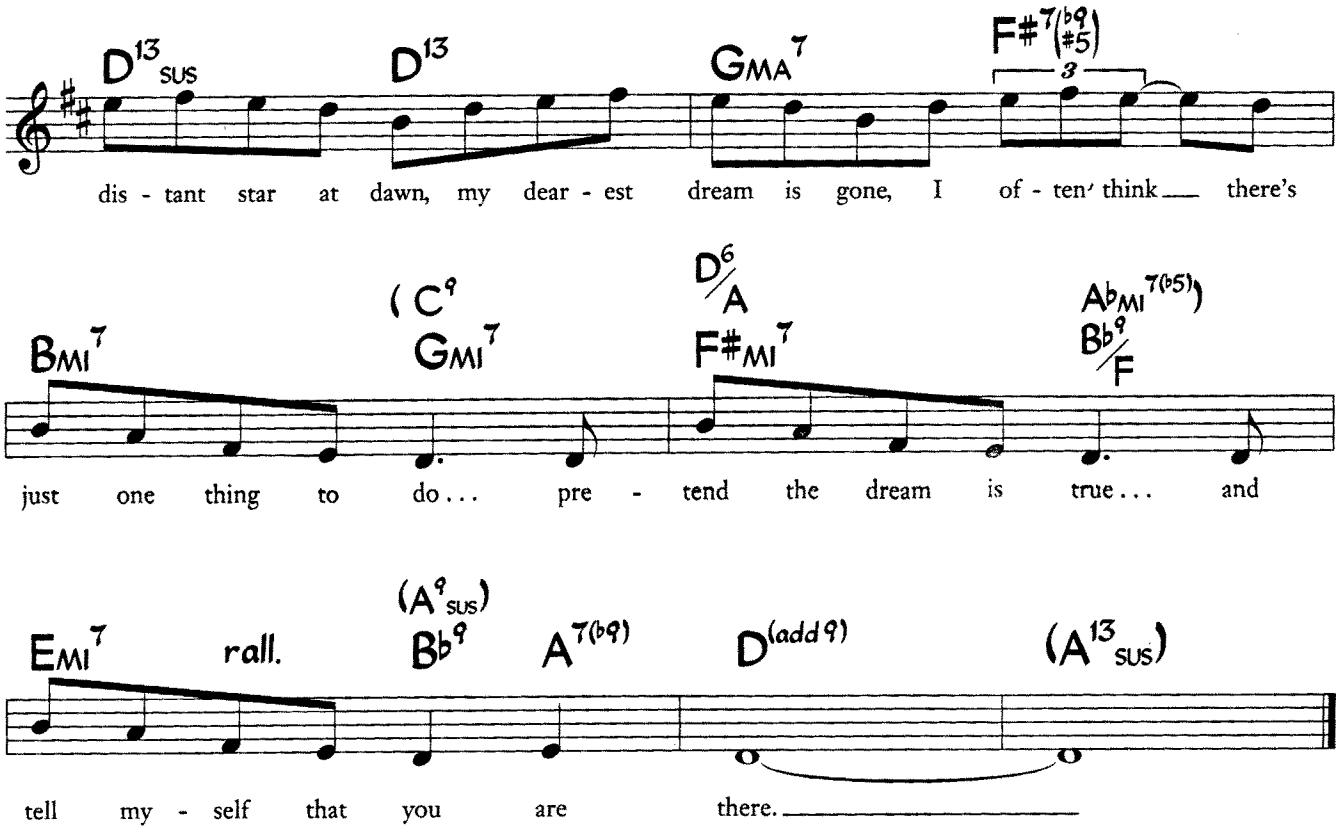
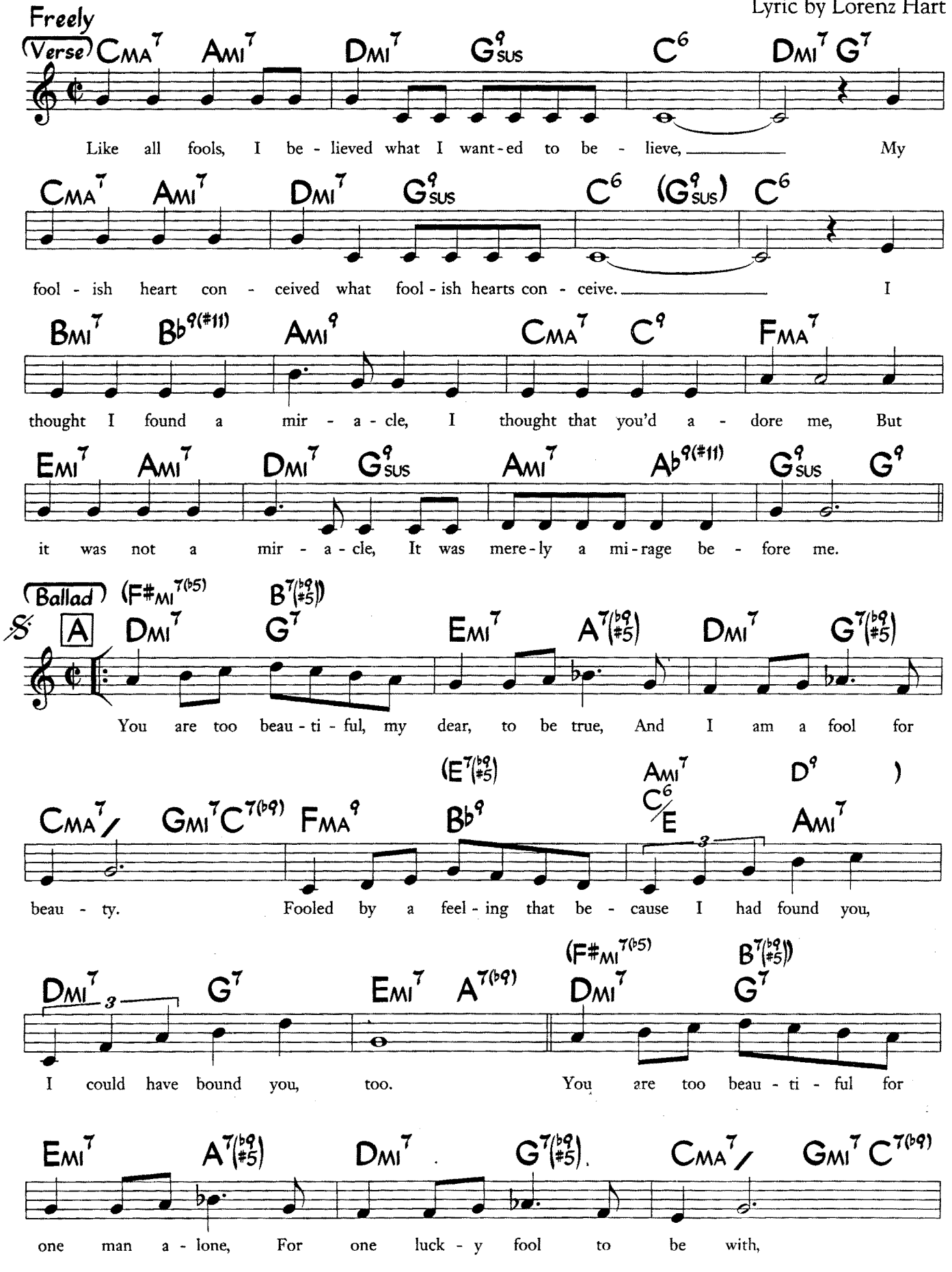

D13 SUS
D13
GMA7
F#7(b9 #5)
3
dis - tant star at dawn, my dear - est dream is gone, I of - ten think there's
BMI7
(C9
GMI7
D6/A
F#MI7
AbMI7(b5)
Bb9/F
just one thing to do . . . pre - tend the dream is true . . . and
EMI7
rall.
(A9 SUS)
Bb9
A7(b9)
D(add9)
(A13 SUS)
tell my - self that you are there.

You Are Too Beautiful

(from "Hallelujah, I'm A Bum")

Music by Richard Rodgers
Lyric by Lorenz Hart



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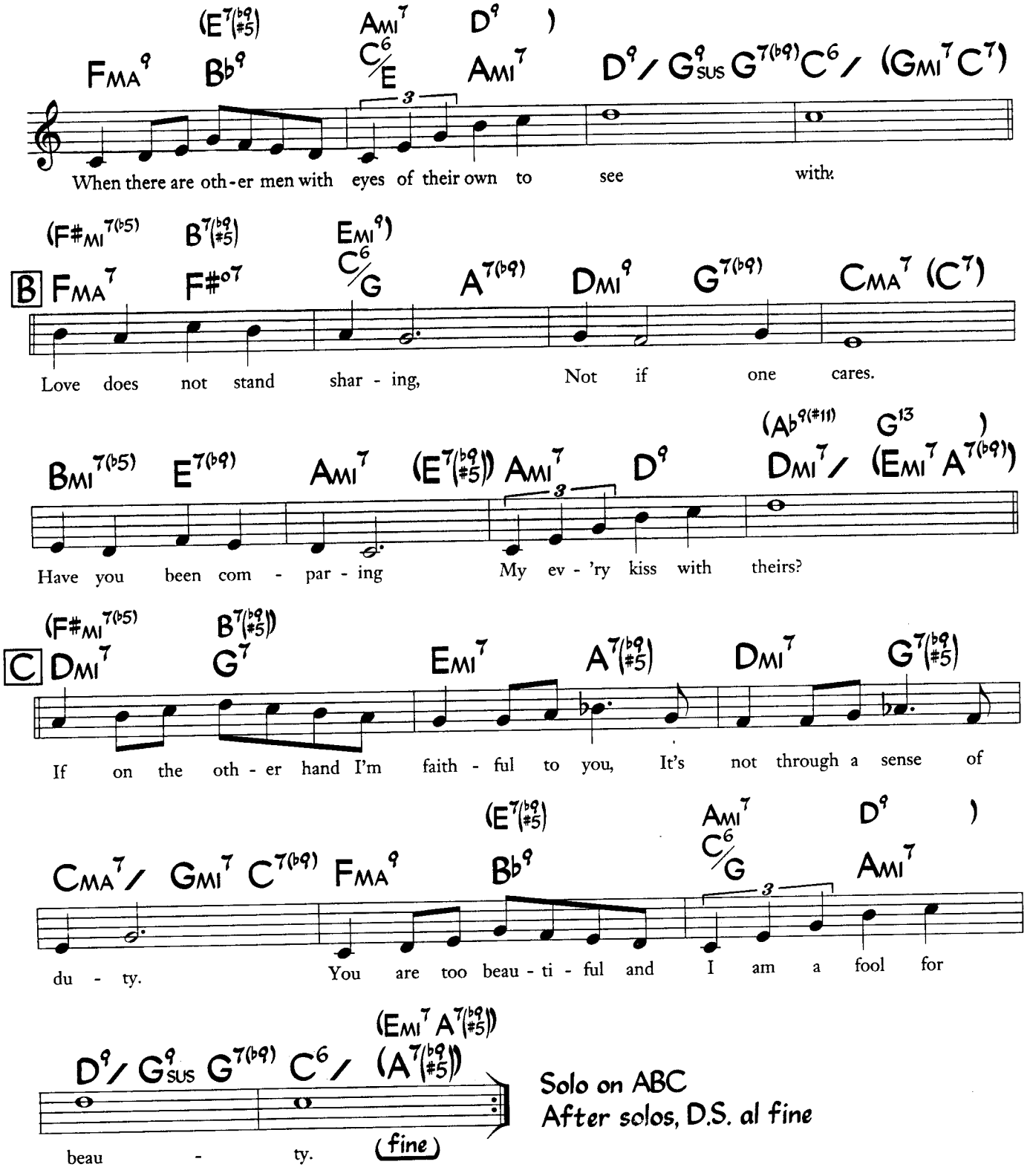
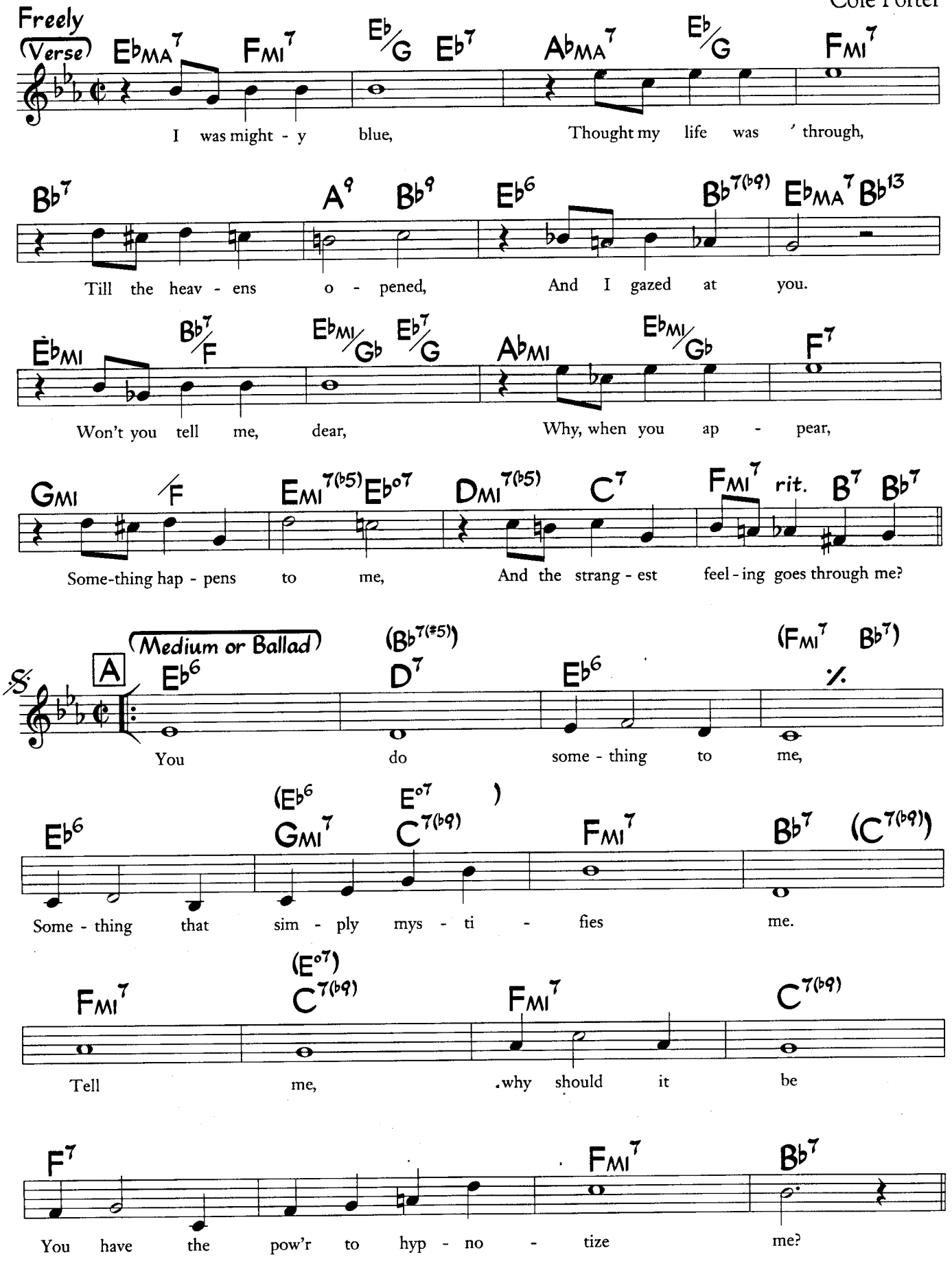

(E7(b9 #5) Ami7 D9)
FMA9 Bb9 C6/E Ami7 D9 / G9sus G7(b9) C6 / (GMi7 C7)
When there are oth-er men with eyes of their own to see with
(F#MI7(b5) B7(b9 #5) EMi9)
B FMA7 F#o7 C6/G A7(b9) DMi9 G7(b9) CMA7 (C7)
Love does not stand shar - ing, Not if one cares.
BMi7(b5) E7(b9) Ami7 (E7(b9 #5)) Ami7 D9 (Ab9(#11) G13) DMi7 / (EMi7 A7(b9))
Have you been com - par - ing My ev - 'ry kiss with theirs?
(F#MI7(b5) B7(b9 #5))
C DMi7 G7 EMi7 A7(b9 #5) DMi7 G7(b9 #5)
If on the oth - er hand I'm faith - ful to you, It's not through a sense of
(E7(b9 #5) Ami7 D9)
CMA7 / GMi7 C7(b9) FMA9 Bb9 C6/G Ami7
du - ty. You are too beau - ti - ful and I am a fool for
(EMi7 A7(b9 #5))
D9 / G9sus G7(b9) C6 / (A7(b9 #5))
beau - ty. (fine)
Solo on ABC
After solos, D.S. al fine

You Do Something To Me

(from "Fifty Million Frenchmen")

Cole Porter



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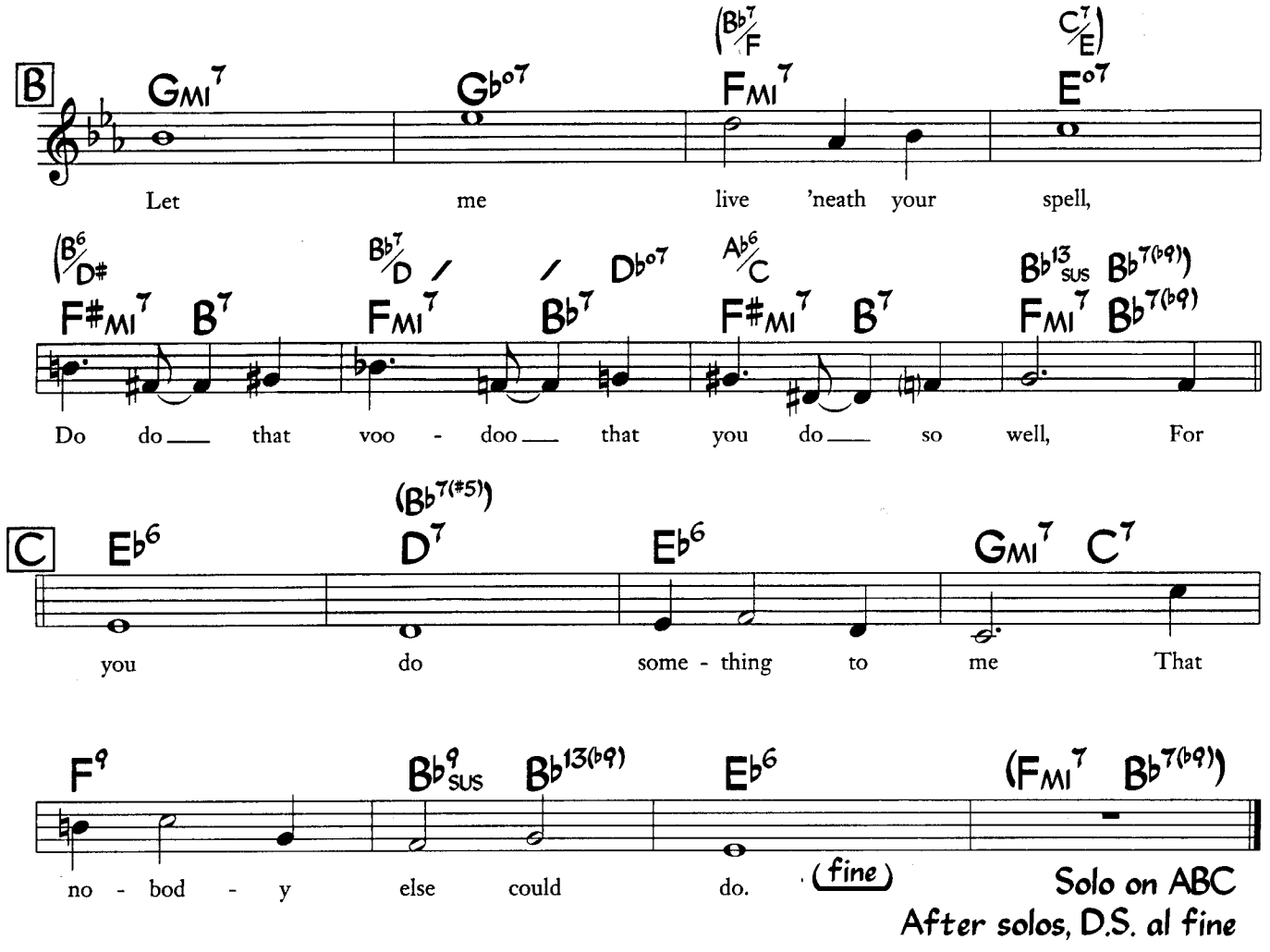
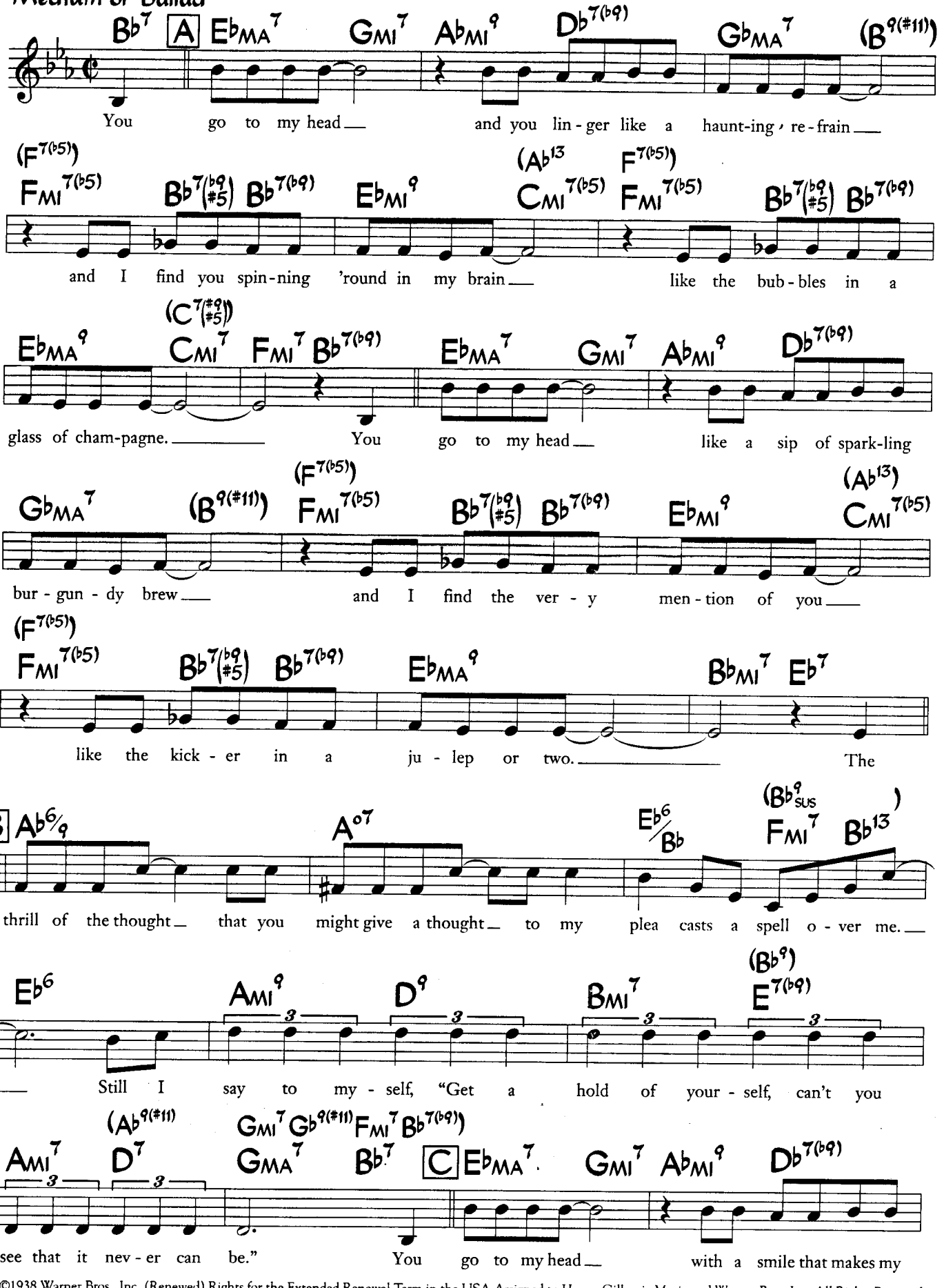

B
Gmi7
Gb°7
(Bb7/F
Fmi7
C7/E)
E°7
Let me live 'neath your spell,
(B6/D#
F#mi7
B7
Bb7/D
Fmi7
Db°7
Bb7
Ab6/C
F#mi7
B7
Bb13sus
Bb7(b9))
Fmi7
Bb7(b9)
Do do that voo - doo that you do so well, For
C
Eb6
(Bb7(#5))
D7
Eb6
Gmi7
C7
you do some - thing to me That
F9
Bb9sus
Bb13(b9)
Eb6
(Fmi7
Bb7(b9))
no - bod - y else could do.
(fine)
Solo on ABC
After solos, D.S. al fine

You Go To My Head

Music by J. Fred Coots
Lyric by Haven Gillespie

Medium or Ballad



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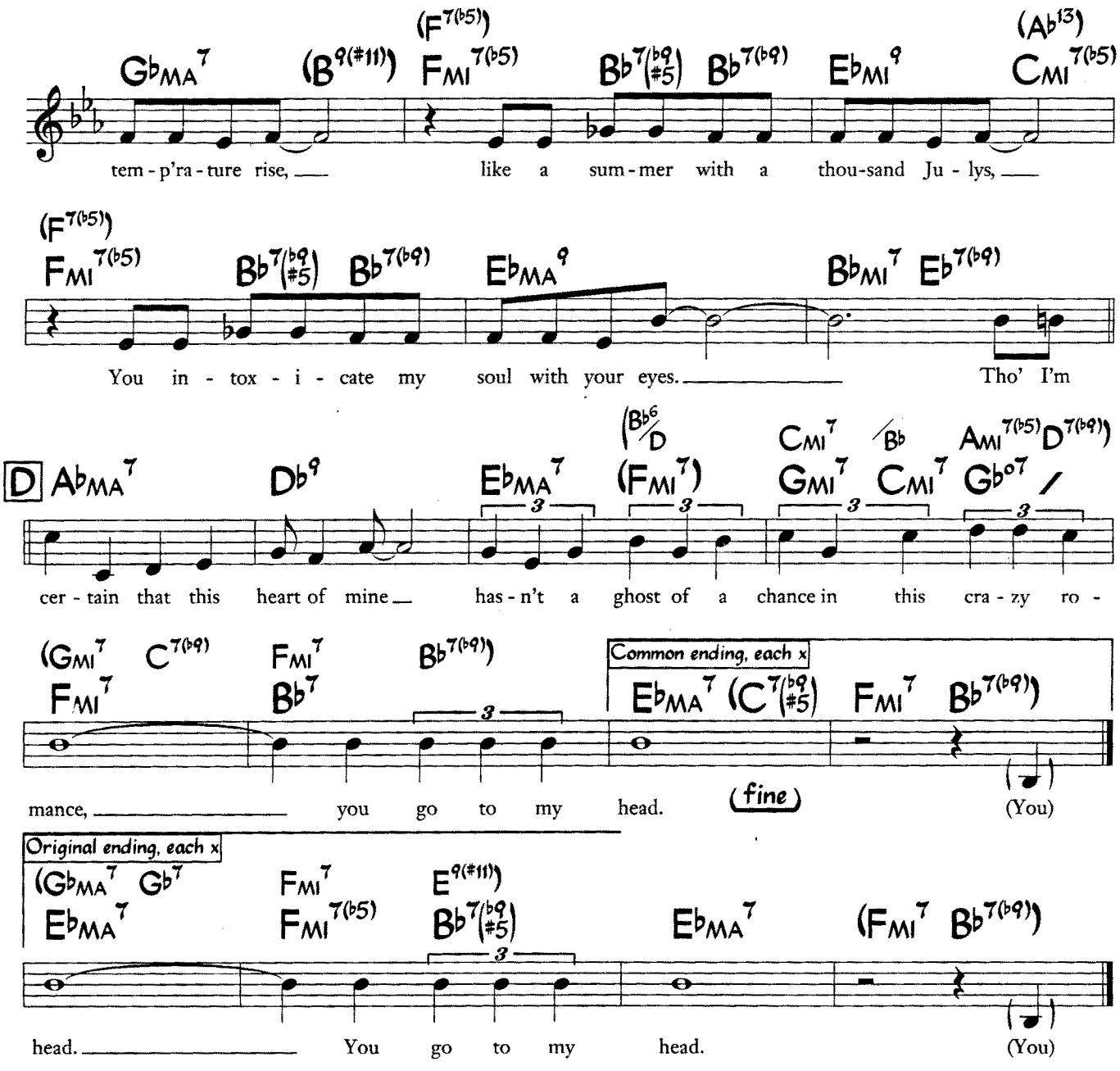
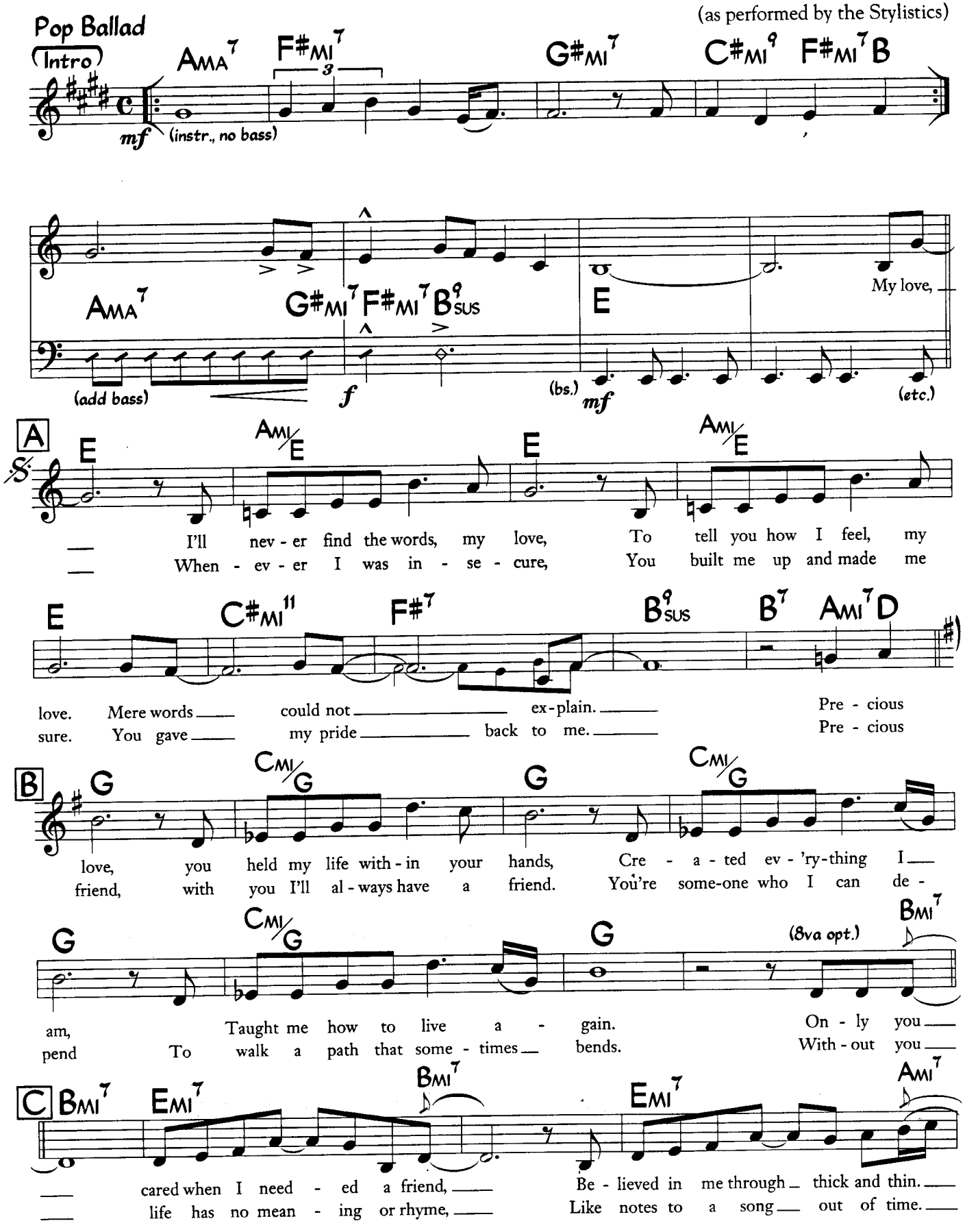

Gb MA7 (B9(#11)) (F7(b5)) Fmi7(b5) Bb7(b9 #5) Bb7(b9) Ebmi9 (Ab13) Cmi7(b5)
tem - p'ra - ture rise, like a sum - mer with a thou-sand Ju - lys,
(F7(b5)) Fmi7(b5) Bb7(b9 #5) Bb7(b9) Eb MA9 Bbmi7 Eb7(b9)
You in - tox - i - cate my soul with your eyes. Tho' I'm
D Ab MA7 Db9 Eb MA7 (Bb6/D Fmi7) Cmi7 /Bb Ami7(b5) D7(b9)
Gmi7 Cmi7 Gb°7 /
cer - tain that this heart of mine has - n't a ghost of a chance in this cra - zy ro -
(Gmi7 C7(b9) Fmi7 Bb7(b9)) Fmi7 Bb7
Common ending, each x
Eb MA7 (C7(b9 #5) Fmi7 Bb7(b9))
mance, you go to my head. (fine) (You)
Original ending, each x
(Gb MA7 Gb7 Fmi7 E9(#11)) Eb MA7 Fmi7(b5) Bb7(b9 #5)
Eb MA7 (Fmi7 Bb7(b9))
head. You go to my head. (You)

You Make Me Feel Brand New

Thom Bell
Linda Creed
(as performed by the Stylistics)



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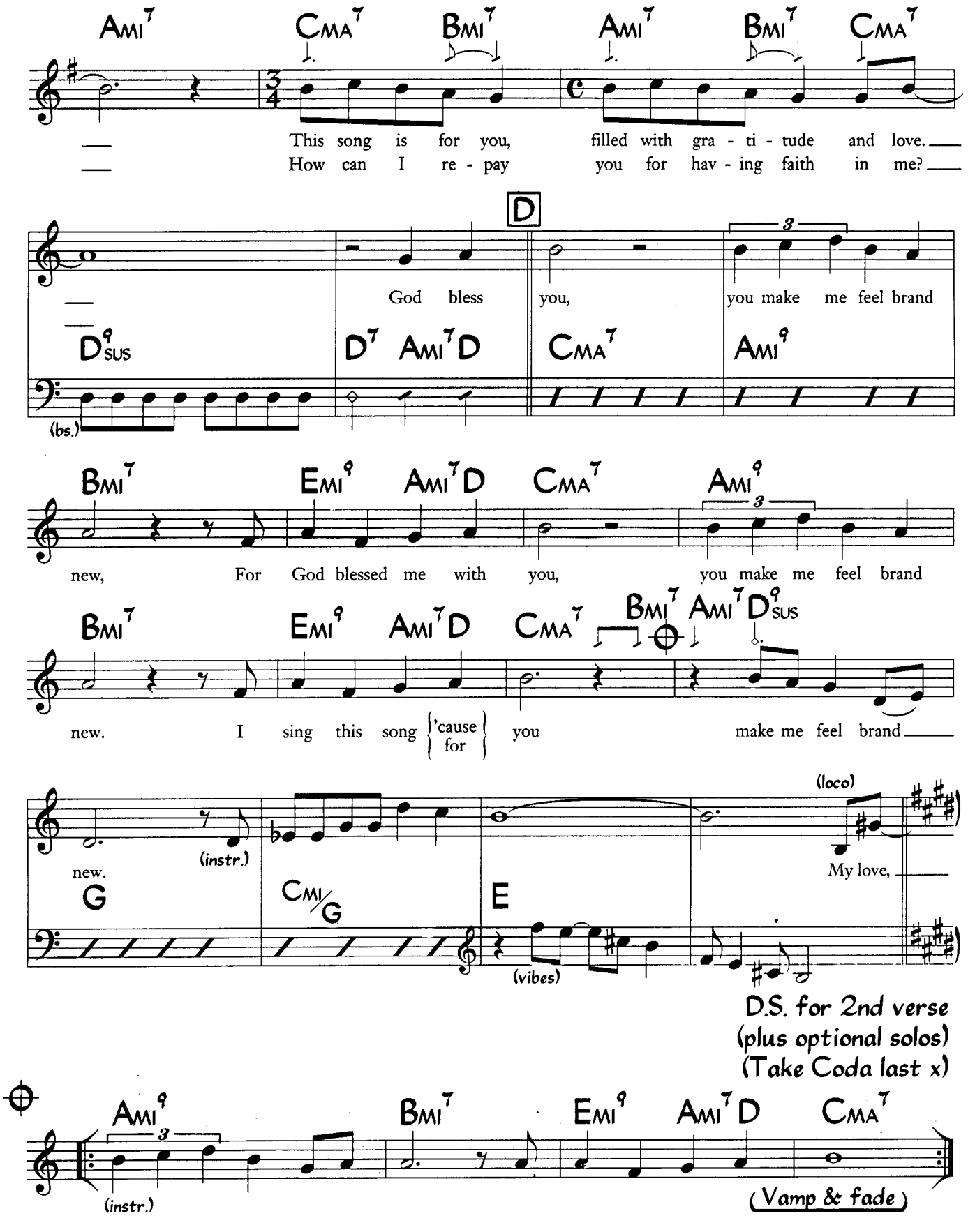
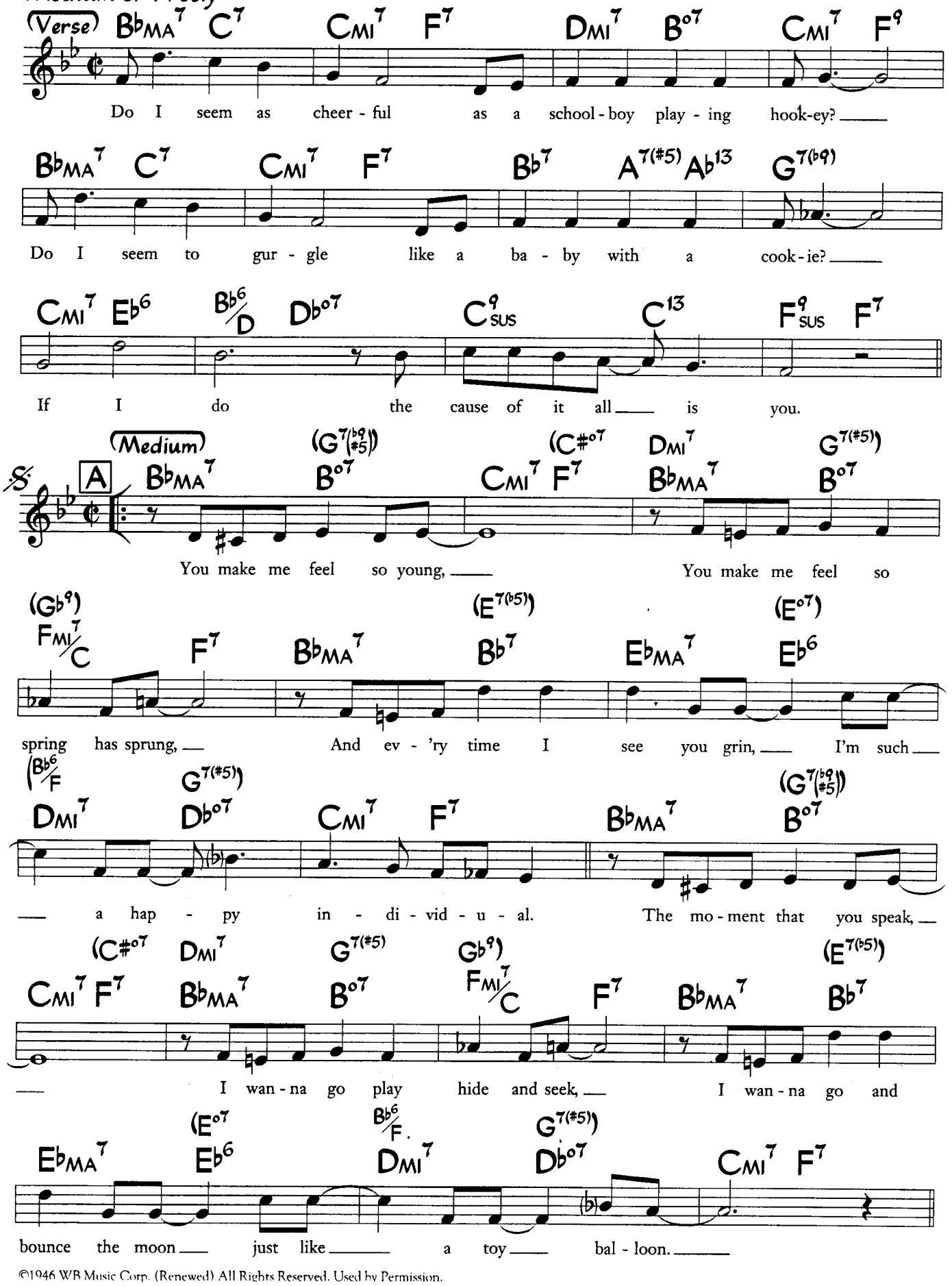

Ami7 Cma7 Bmi7 Ami7 Bmi7 Cma7
This song is for you, filled with gra - ti - tude and love.
How can I re - pay you for hav - ing faith in me?
D
God bless you, you make me feel brand
Dsus9 D7 Ami7 D Cma7 Ami9
(bs.)
Bmi7 Emi9 Ami7 D Cma7 Ami9
new, For God blessed me with you, you make me feel brand
Bmi7 Emi9 Ami7 D Cma7 Bmi7 Ami7 Dsus9
new. I sing this song 'cause for you make me feel brand
(loco)
new.
(instr.)
My love,
G Cmi/G E
(vibes)
D.S. for 2nd verse
(plus optional solos)
(Take Coda last x)
Ami9 Bmi7 Emi9 Ami7 D Cma7
(instr.)
(Vamp & fade)

You Make Me Feel So Young

(from "Three Little Girls In Blue")

Music by Josef Myrow
Lyric by Mack Gordon



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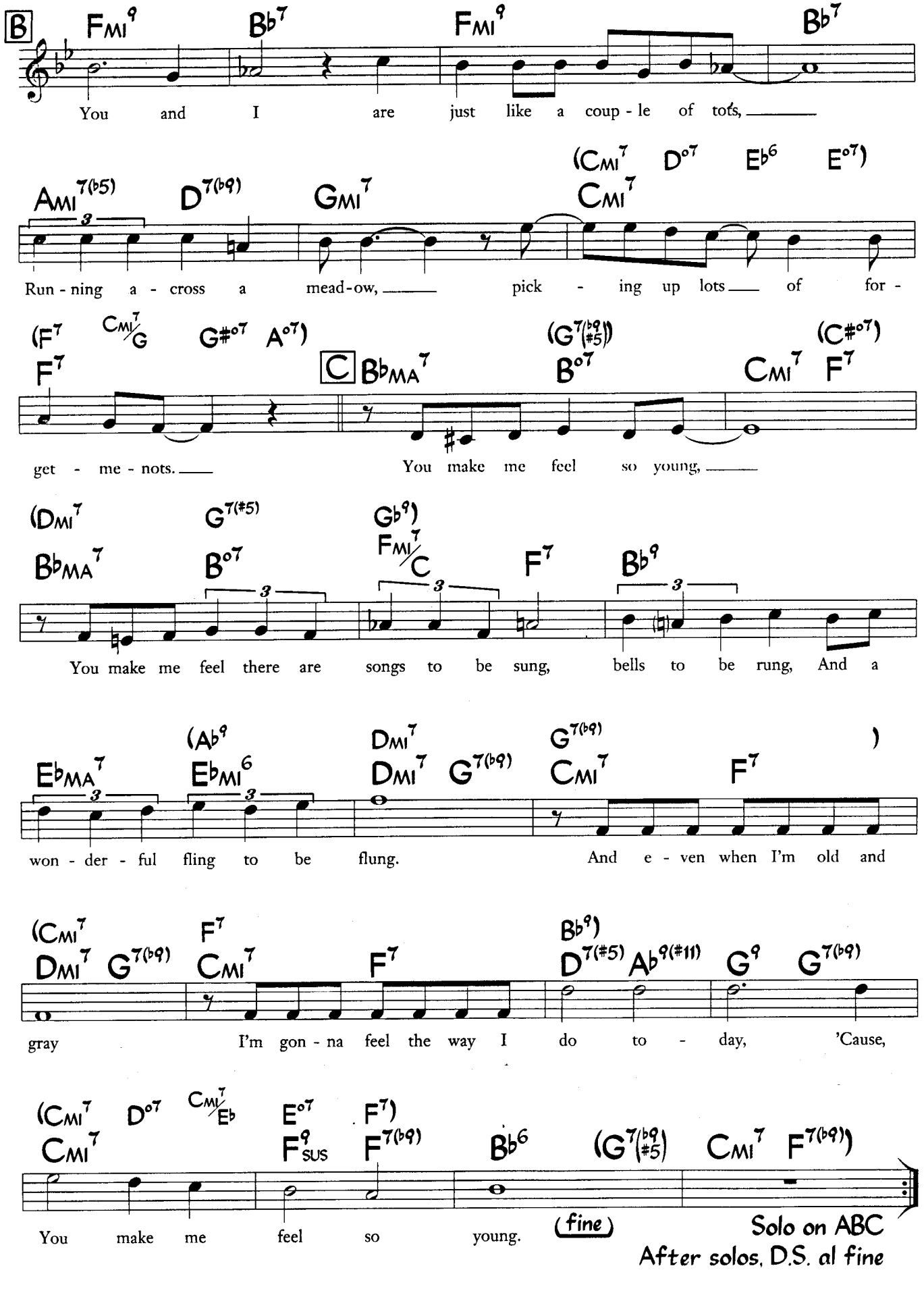
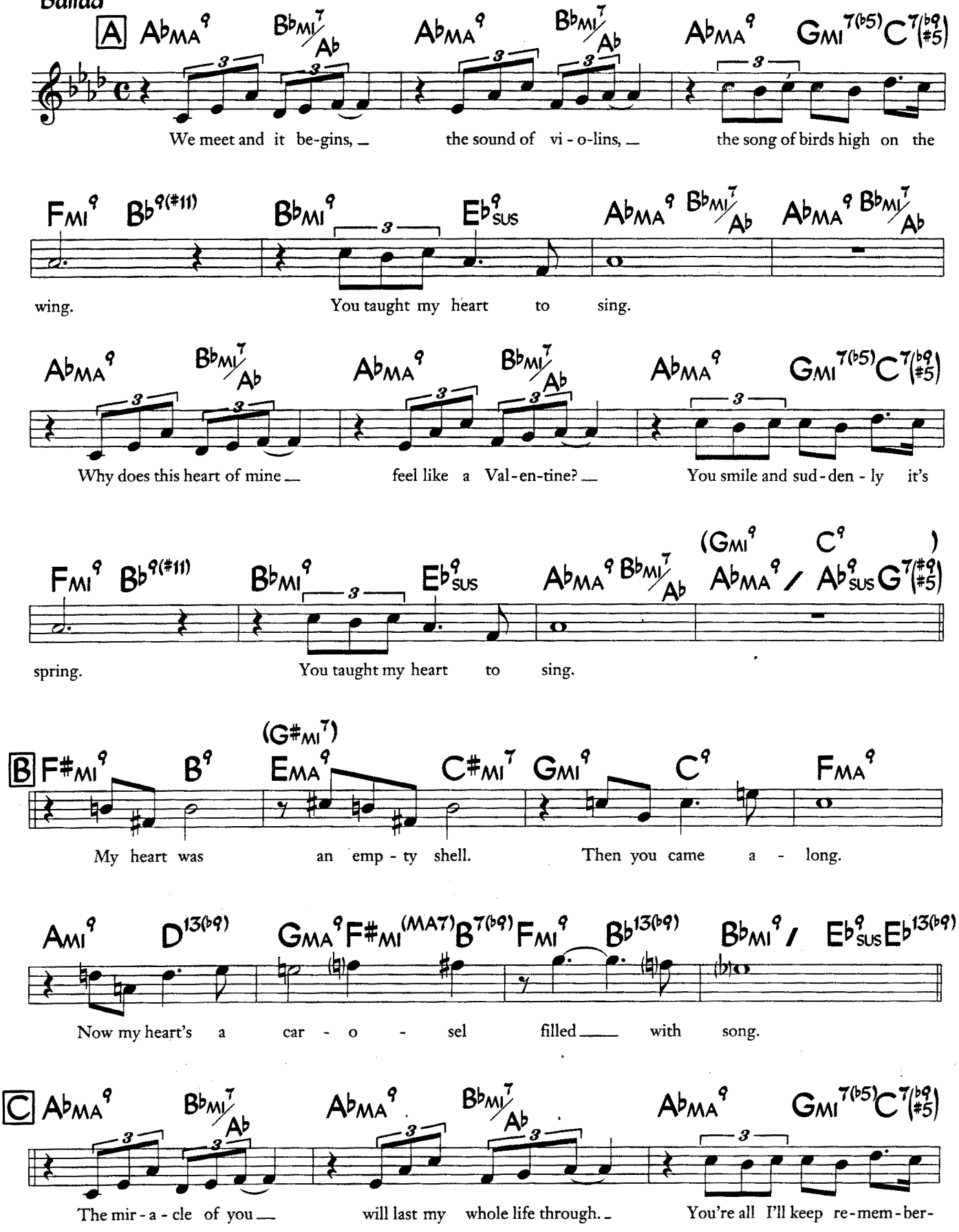

B
FMI9
B♭7
FMI9
B♭7
You and I are just like a coup - le of tots,
(CMI7 D°7 E♭6 E°7)
AMI7(♭5)
D7(♭9)
GMI7
CMI7
Run - ning a - cross a mead-ow, pick - ing up lots of for -
(F7 CMI7/G G#°7 A°7)
F7
C B♭MA7
B°7
(G7(♭9 #5) C#°7)
CMI7 F7
get - me - nots.
You make me feel so young,
(DMI7 G7(#5) G♭9)
B♭MA7
B°7
FMI7/C
F7
B♭9
You make me feel there are songs to be sung, bells to be rung, And a
(A♭9
E♭MA7
E♭MI6
DMI7
DMI7 G7(♭9)
G7(♭9)
CMI7
F7)
won - der - ful fling to be flung.
And e - ven when I'm old and
(CMI7
DMI7 G7(♭9)
F7
CMI7
F7
B♭9)
D7(#5) A♭9(#11)
G9 G7(♭9)
gray
I'm gon - na feel the way I do to - day, 'Cause,
(CMI7 D°7 CMI7/E♭ E°7 F7)
CMI7
FSUS9 F7(♭9)
B♭6 (G7(♭9 #5) CMI7 F7(♭9))
You make me feel so young.
(fine)
Solo on ABC
After solos, D.S. al fine

You Taught My Heart To Sing

Music by McCoy Tyner
Lyric by Sammy Cahn
(As performed by Dianne Reeves)



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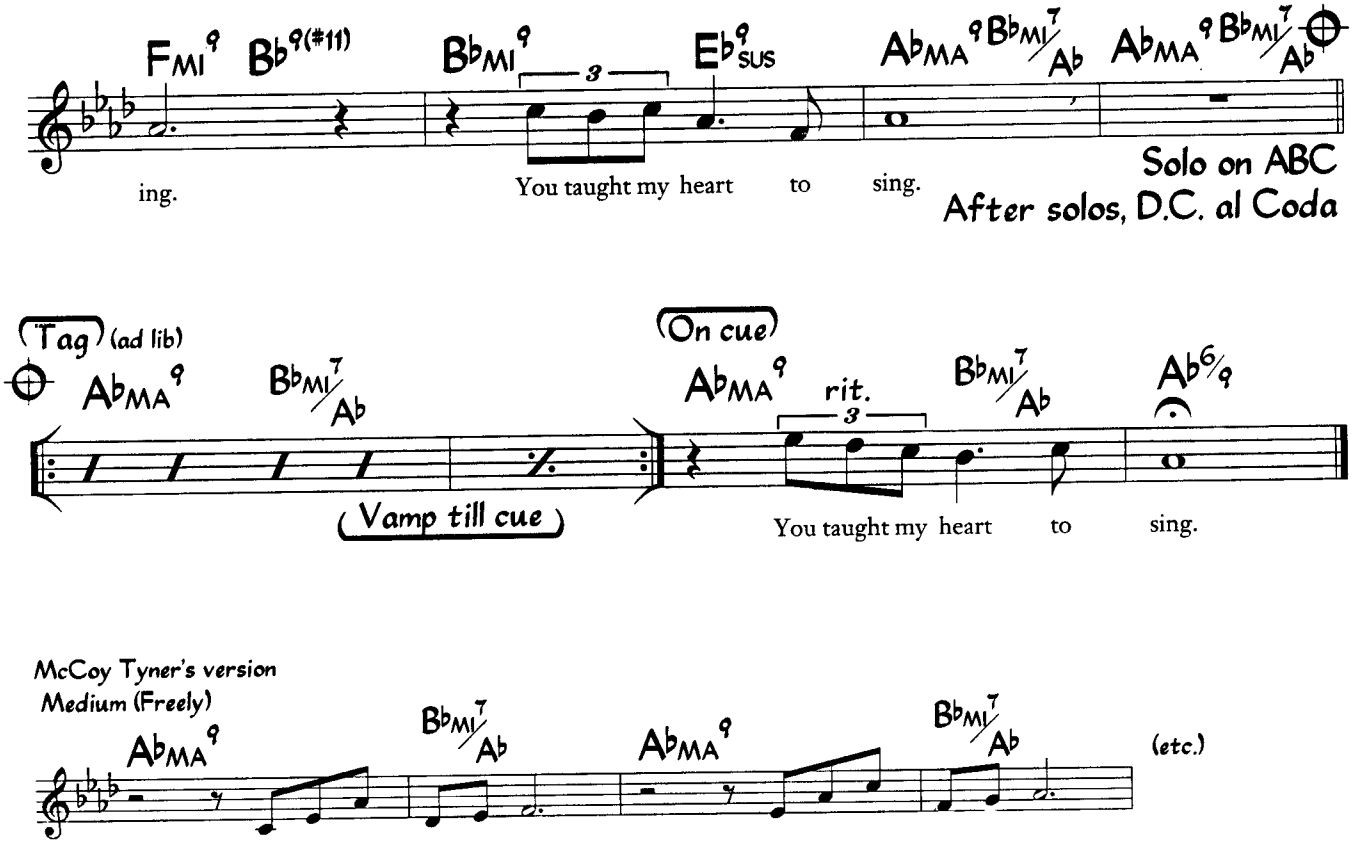
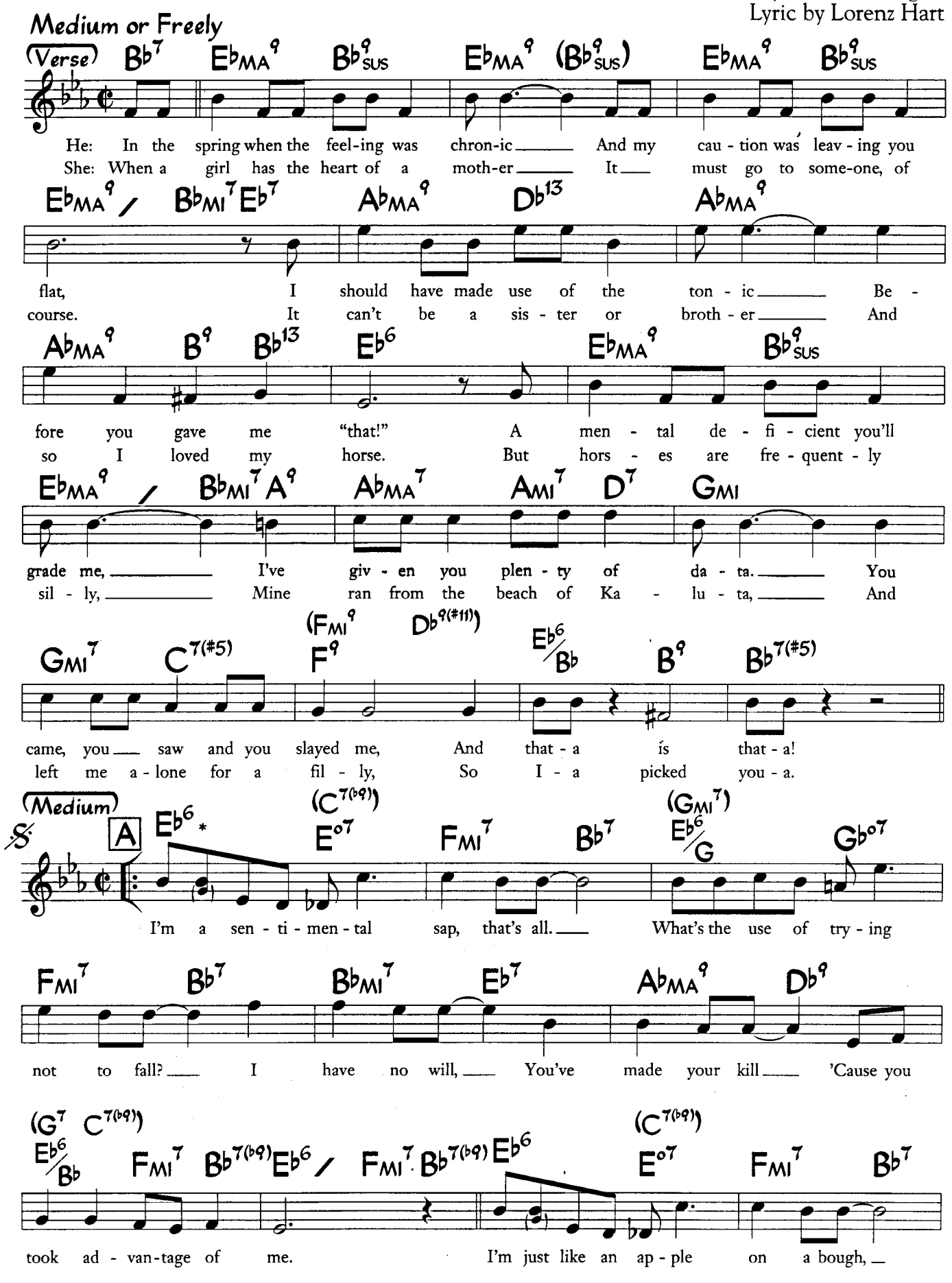


Diane Reeves sings this in E flat. The original key is A flat.

You Took Advantage Of Me

(from "Present Arms")

Music by Richard Rodgers
Lyric by Lorenz Hart



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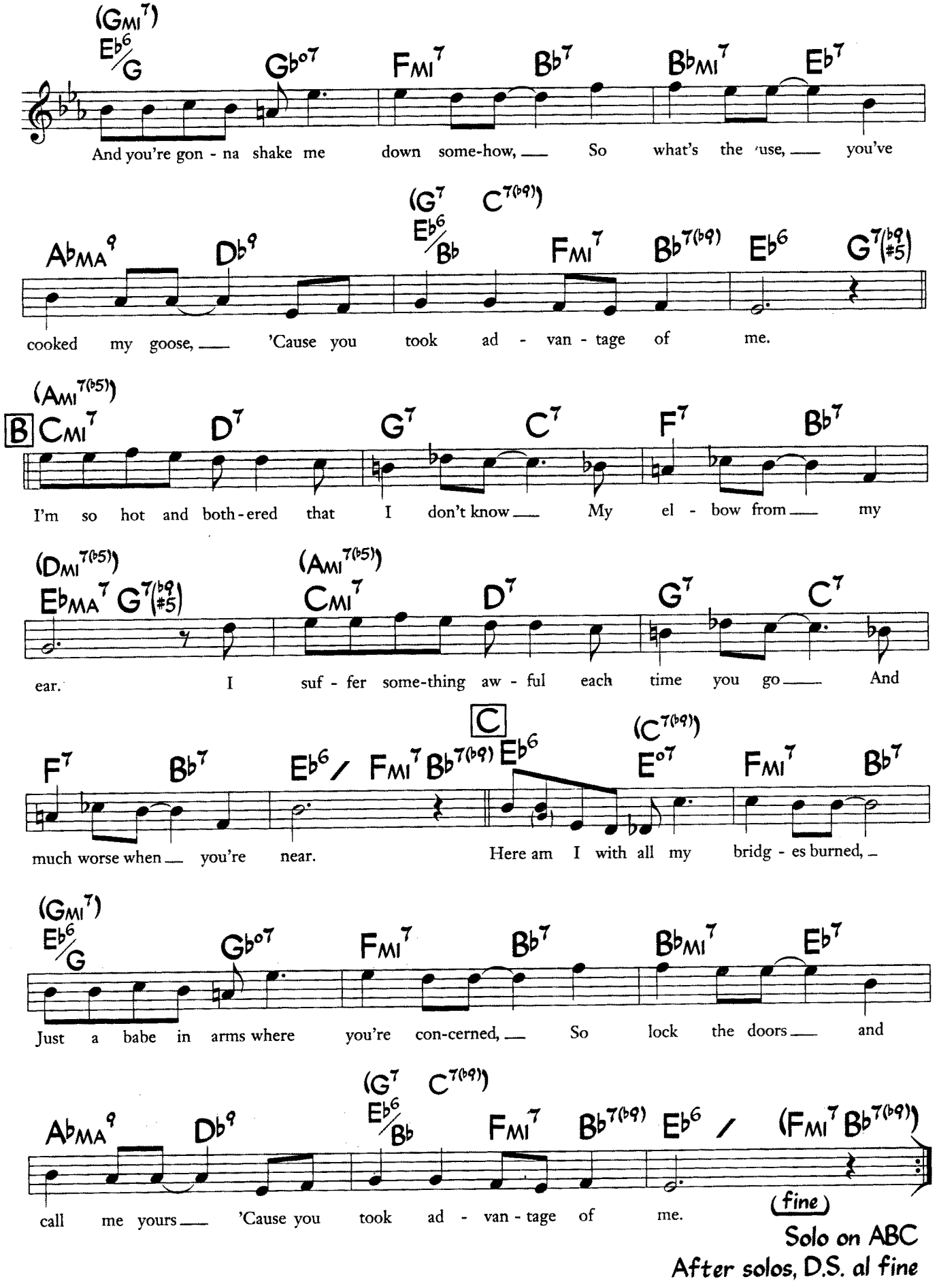
*Lower note is often played or sung. Upper note is original.


(GMI7) Eb6/G Gb07 FMI7 Bb7 BbMI7 Eb7
And you're gon - na shake me down some-how, So what's the use, you've
AbMA9 Db9 (G7 C7(b9)) Eb6/Bb FMI7 Bb7(b9) Eb6 G7(b9 #5)
cooked my goose, 'Cause you took ad - van - tage of me.
B (AMI7(b5)) CMI7 D7 G7 C7 F7 Bb7
I'm so hot and both - ered that I don't know My el - bow from my
(DMI7(b5)) EbMA7 G7(b9 #5) (AMI7(b5)) CMI7 D7 G7 C7
ear. I suf - fer some-thing aw - ful each time you go And
F7 Bb7 Eb6 / FMI7 Bb7(b9) C Eb6 (C7(b9)) E07 FMI7 Bb7
much worse when you're near. Here am I with all my bridg - es burned,
(GMI7) Eb6/G Gb07 FMI7 Bb7 BbMI7 Eb7
Just a babe in arms where you're con-cerned, So lock the doors and
AbMA9 Db9 (G7 C7(b9)) Eb6/Bb FMI7 Bb7(b9) Eb6 / (FMI7 Bb7(b9))
call me yours 'Cause you took ad - van - tage of me.
(fine)
Solo on ABC
After solos, D.S. al fine

You'd Be So Nice To Come Home To

(from "Something To Shout About")

Freely or Medium

Cole Porter

(Verse) C6 G7 C6 G/B C9 F FMI

It's not that you're fair - er than a lot of girls just as pleas - in', That I

C D7 G D7/A G/B /G Eb6

doff my hat as a wor - ship - per at your shrine, ___ It's

Bb7 Eb6 Bb/D Eb9 Ab

not that you're rar - er than as - par - a - gus out of sea - son, no, my

B Eb/Bb AMI7(b5) Eb07/Bb Eb/Bb B07 CMI D7 G

dar - ling, this is the reas - on Why you've got to be ___ mine:

(Medium or Ballad) A

(E7(b9) SUS4-3) AMI6 (F#MI7(b5)) BMI7(b5) E7(b9) AMI6 (E7(b9)) AMI6

You'd be so nice ___ to come home to, ___ You'd be

GMI9 C7 FMA7

so nice ___ by the fire, ___ While the

B (F7) BMI7(b5) E7 (AMI6) BMI7(b5) E7(b9) AMI6

breeze on high ___ sang a lull - a - by, ___ You'd be

(AMI6 F#MI7(b5) CMI7 F7) B7(b9) BMI7(b5) E7(b9)

all that I could de - sire. ___ Un - der

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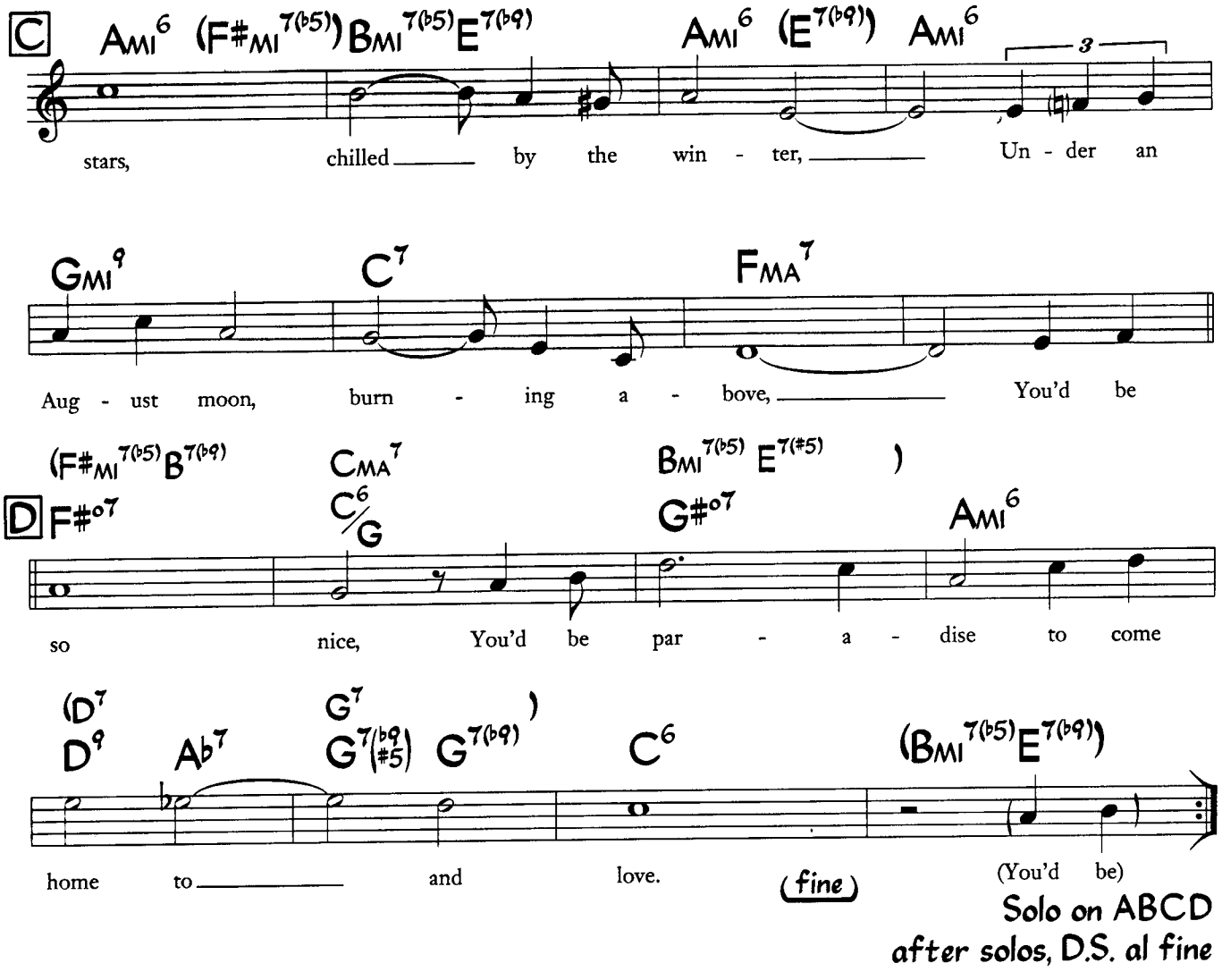
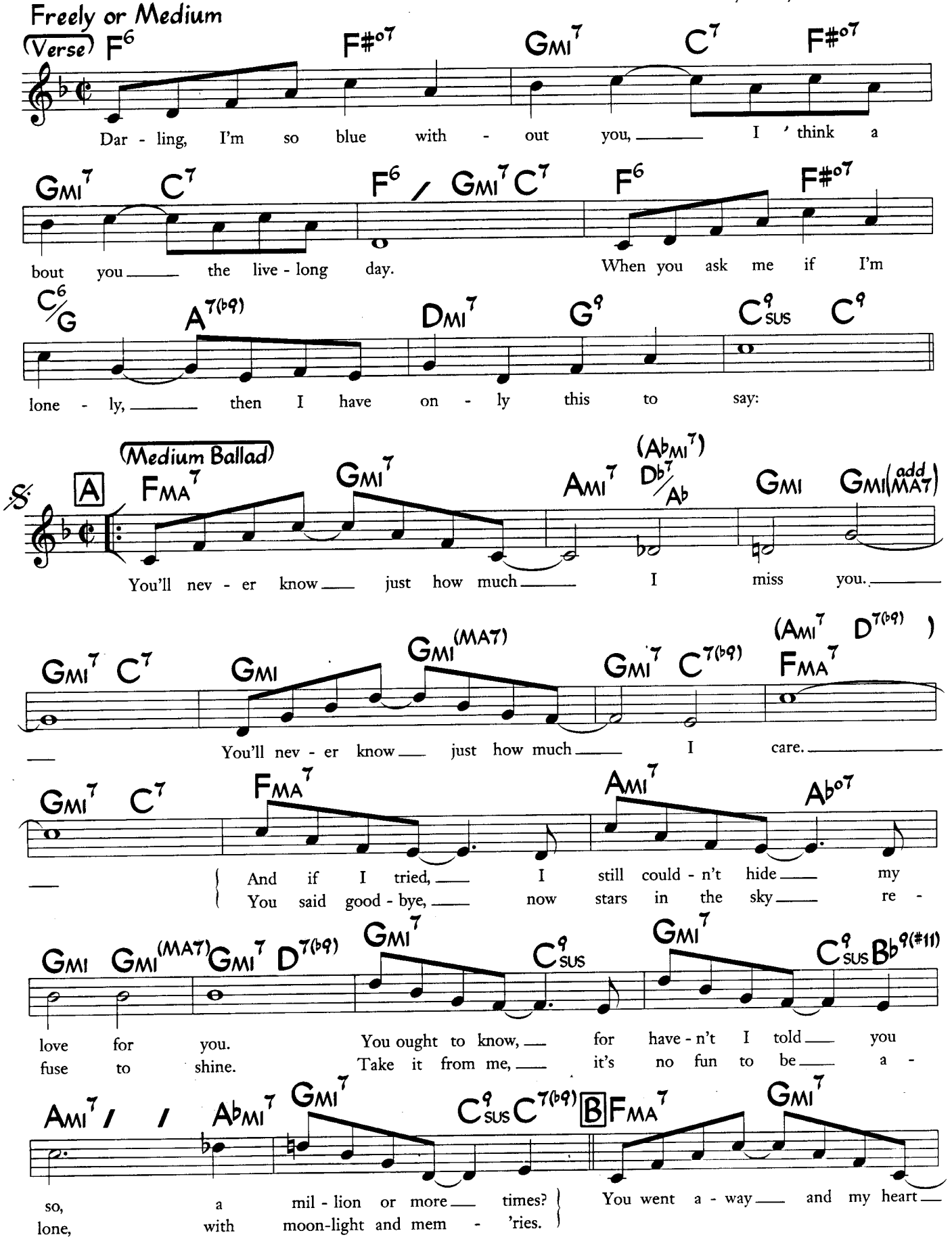

C
Ami6 (F#mi7(b5)) Bmi7(b5) E7(b9)
Ami6 (E7(b9)) Ami6
3
stars, chilled by the win - ter, Un - der an
Gmi9 C7 FMA7
Aug - ust moon, burn - ing a - bove, You'd be
(F#mi7(b5) B7(b9) CMA7 Bmi7(b5) E7(#5))
D F#o7 C6/G G#o7 Ami6
so nice, You'd be par - a - dise to come
(D7 G7)
D9 Ab7 G7(b9 #5) G7(b9) C6 (Bmi7(b5) E7(b9))
home to and love. (fine) (You'd be)
Solo on ABCD
after solos, D.S. al fine

You'll Never Know

Music by Harry Warren
Lyric by Mack Gordon



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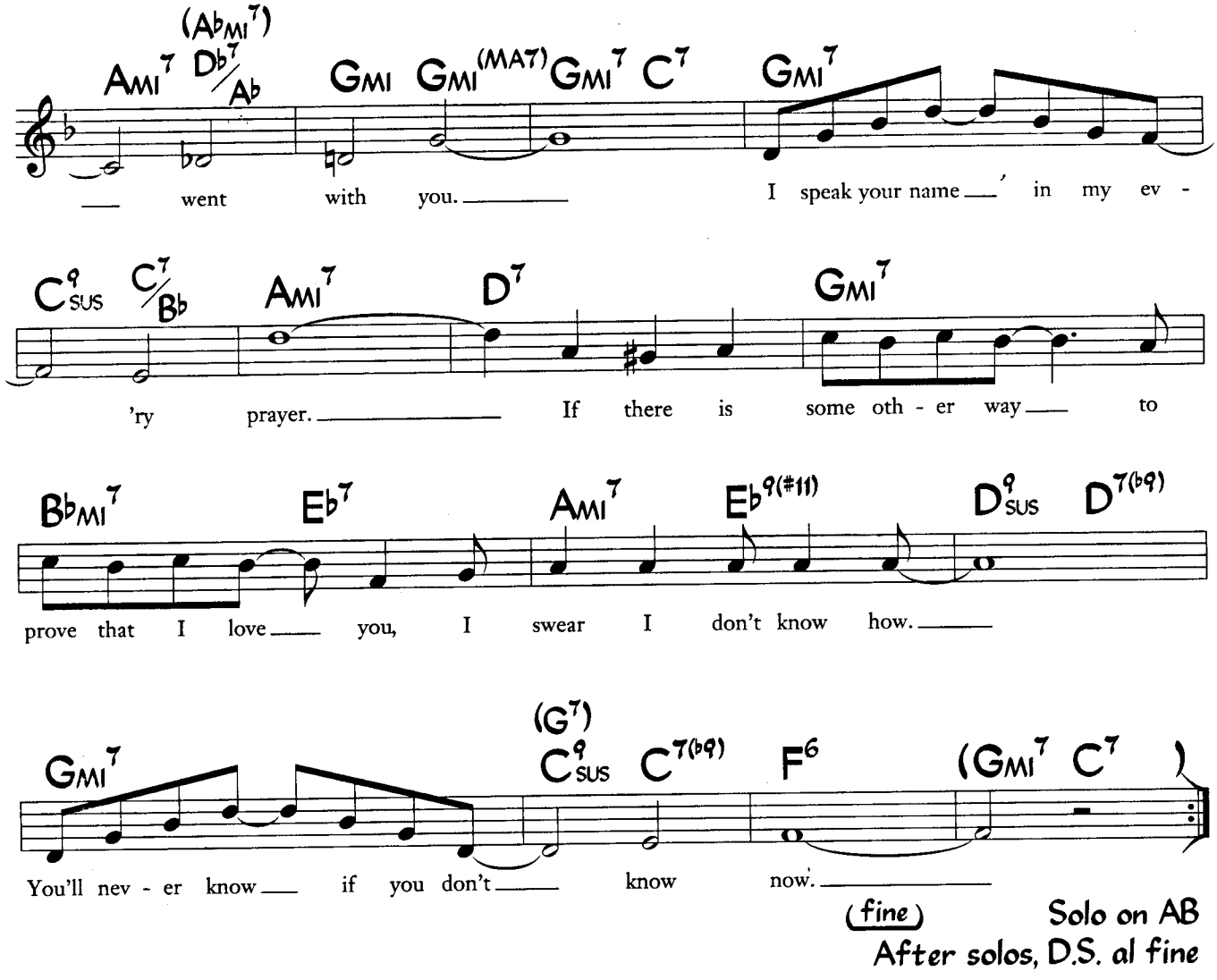
(AbMI7)
AMI7 Db7/Ab GMI GMI(MA7) GMI7 C7 GMI7
went with you. I speak your name in my ev -
C9SUS C7/Bb AMI7 D7 GMI7
'ry prayer. If there is some oth - er way to
BbMI7 Eb7 AMI7 Eb9(#11) D9SUS D7(b9)
prove that I love you, I swear I don't know how.
(G7)
GMI7 C9SUS C7(b9) F6 (GMI7 C7)
You'll nev - er know if you don't know now.
(fine)
Solo on AB
After solos, D.S. al fine

You're The Top

(from "Anything Goes")

Cole Porter

Freely or Medium

(Verse) (B♭7) E♭MA7 E°7 FMI7 B♭7 GMI7 F#°7

At words po - et - ic I'm so pa-thet - ic that I al-ways have found it

GMI7 C7 FMI7 FMI7 B♭7 E♭MA7

best, In - stead of get - ting 'em off my chest, to let 'em rest

FMI7 B♭7 E♭MA7 E°7 FMI7 B♭7

un - ex - pressed. I hate pa - rad - ing my ser - e - nad - ing As I'll

E♭MA7 AMI7 D7 GMI7 D7(♭9)

prob - a - bly miss a bar, But if this dit - ty is

GMI7 D7(♭9) (GMI7 E°7 FMI7 B♭9) B♭7 break B♭7(#5)

not so pret - ty At least it - 'll tell you how great you are.

(Medium Bright)

𝄋 A E♭6 (B♭7(♭9)) E♭6 E°7 FMI7 B♭7

You're the top! You're the Co - los - se - um,

(E♭6 CMI CMI(MA7) CMI7 CMI6 CMI7 DMI7(♭5) A♭7) G7(♭9)

You're the top! You're the Louvr' Mu - se - um,

B A♭MA7 GMI7 FMI7 B♭7 E♭6 AMI7(♭5)

You're a mel - o - dy From a sym - pho - ny by Strauss, You're a

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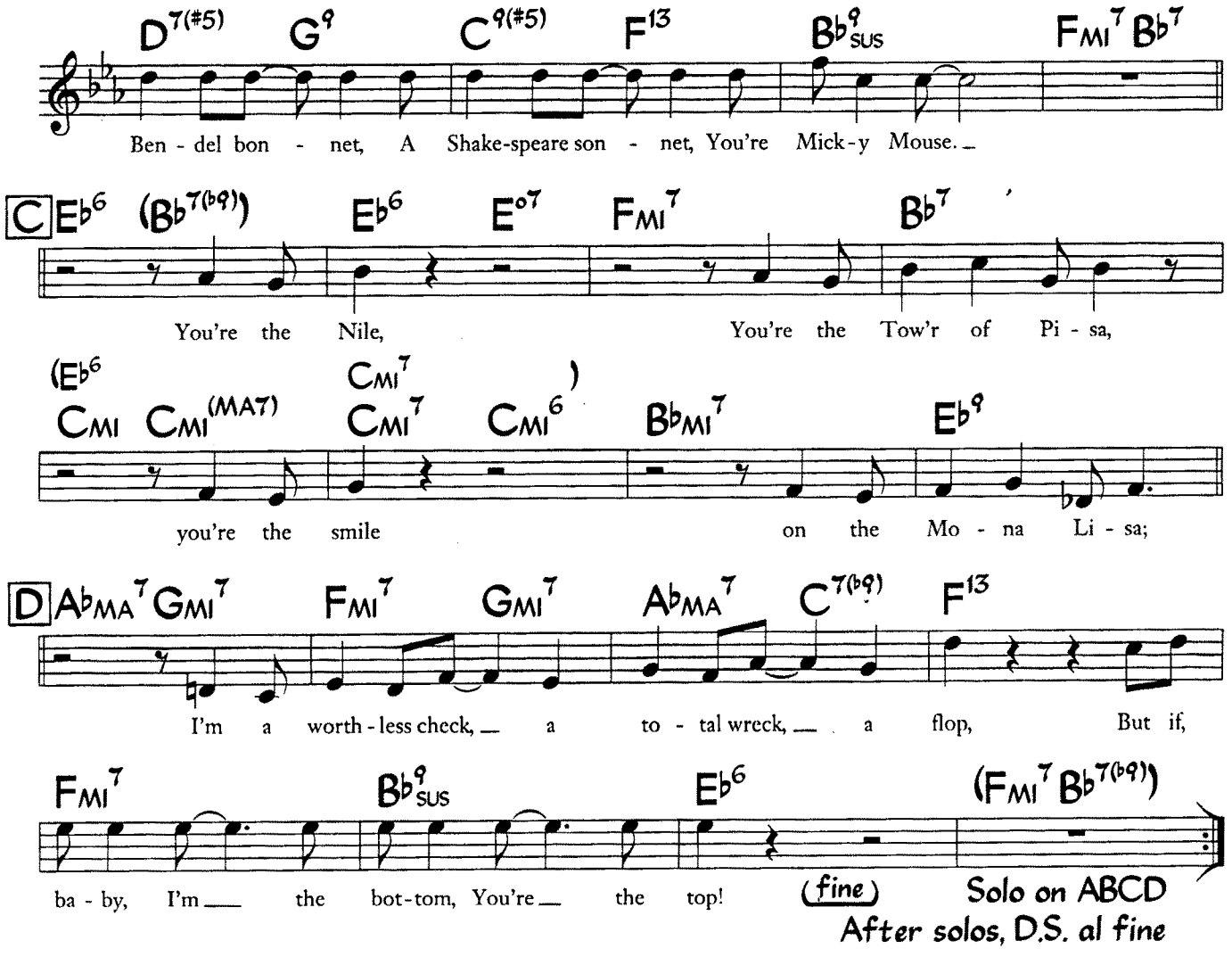


ADDITIONAL REFRAINS:

You're the top! You're Mahatma Gandhi.
You're the top! You're Napoleon brandy.
You're the purple light of a summer night in Spain.
You're the National Gall'ry,
You're Garbo's sal'ry, You're cellophane.
You're sublime, You're a turkey dinner,
You're the time of the Derby winner.
I'm a toy balloon that's fated soon to pop,
But if, baby, I'm the bottom,
You're the top!

You're the top! You're a Ritz hot toddy.
You're the top! You're a Brewster body.
You're the boats that glide on a sleepy Zuider Zee.
You're a Nathan panning,
You're Bishop Manning, You're broccoli.
You're a prize, You're a night at Coney,
You're the eyes of Irene Bordoni.
I'm a broken doll, a fol-de-rol, a blop,
But if, baby, I'm the bottom,
You're the top!

You're the top! You're an Arrow collar.
You're the top! You're a Coolidge dollar.
You're the nimble tread of the feet of Fred Astaire,
You're an O'Neill drama,
You're Whistler's mama, You're Camembert.
You're a rose, You're Inferno's Dante,
You're the nose on the great Durante,
I'm just in the way, as the French would "De trop,"
But if, baby, I'm the bottom,
You're the top!

You're the top! You're a Waldorf salad.
You're the top! You're a Berlin ballad.
You're a baby grand of a lady and a gent.
You're an old Dutch master,
You're Mrs. Astor, You're Pepsodent.
You're romance, You're the steppes of Russia,
You're the pants on a Roxy usher.
I'm a lazy lout that's just about to stop,
But if, baby, I'm the bottom,
You're the top!

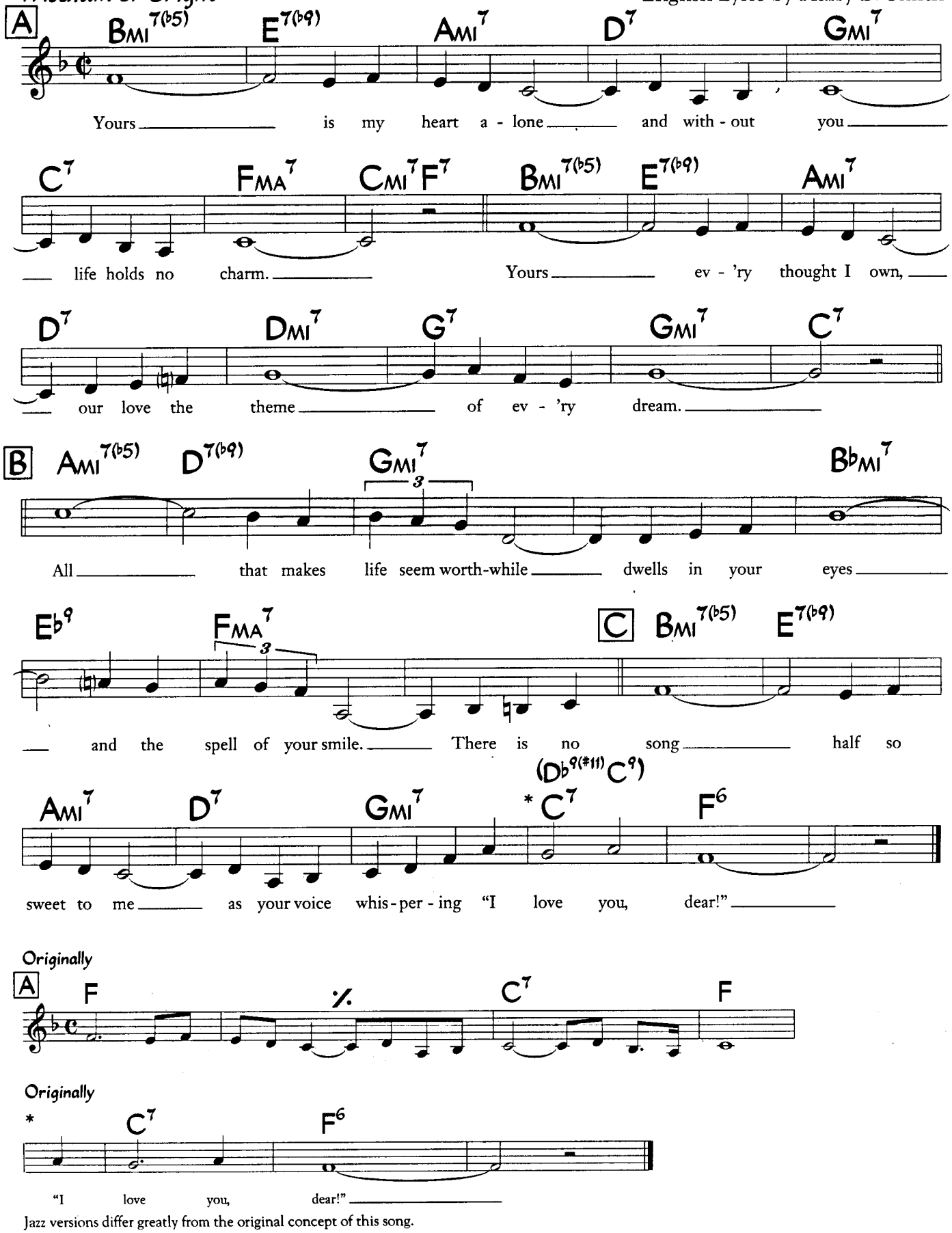
You're the top! You're a dance in Bali.
You're the top! You're a hot tamale.
You're an angel, you, simply too, too, too diveen.
You're a Botticelli,
You're Keats, you're Shelley, You're Ovaltine.
You're a boon, You're the dam at Boulder,
You're the moon over Mae West's shoulder.
I'm a nominee of the G.O.P. or GOP,
But if, baby, I'm the bottom,
You're the top!

You're the top! You're the Tower of Babel.
You're the top! You're the Whitney Stable.
By the river Rhine, You're a sturdy stein of beer,
You're a dress from Saks's,
You're next years taxes, You're stratosphere.
You're my thoist, You're a Drumstick Lipstick,
You're de foist in da Irish Svipstick.
I'm a frightened frog that can find no log to hop,
But if, baby, I'm the bottom,
You're the top!

Yours Is My Heart Alone

Music by Franz Lehar
Original Lyric by Ludwig Herzer & Fritz Lohner
English Lyric by Harry B. Smith

Medium or Bright



Originally

Originally

Jazz versions differ greatly from the original concept of this song.
Originally written in the key of C.