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THE BIG BOOK OF JAZZ

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A Night In Tunisia ◀ Cherokee ◀ Lullaby Of Birdland ◀ Flying Home ◀ Honeysuckle Rose ◀
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All Of You ✦ All The Things You Are ✦ Autumn Leaves ✦ Basin Street Blues
Bess, You Is My Woman ✦ Bewitched ✦ Birdland ✦ The Birth Of The Blues
Blues In The Night ✦ Can't Help Lovin' Dat Man ✦ Cherokee ✦ Darn That Dream
Days Of Wine And Roses ✦ Dearly Beloved ✦ Easy To Love
The End Of A Love Affair ✦ Falling In Love With Love ✦ A Fine Romance
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I'm Beginning To See The Light ✦ I've Got You Under My Skin
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Route 66 ✦ Samba De Orfeu ✦ Satin Doll ✦ Skylark ✦ Song For My Father
The Song Is You ✦ (I Can Recall) Spain ✦ Take The "A" Train ✦ Tenderly
There Will Never Be Another You ✦ This Masquerade ✦ Twelfth Street Rag
Waltz For Debby ✦ The Way You Look Tonight ✦ What Is This Thing Called Love?
What's New? ✦ Yesterdays ✦ You Are Too Beautiful ✦ You Don't Know What Love Is

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ALL OF YOU

Words and Music by
COLE PORTER

Fox trot tempo

E_b



B_b7



mf

no chord



Af - ter watch - ing her ap - peal from ev - 'ry an - gle,



there's a big ro - man - tic deal I've got to



wan - gle. For I've fal - len for a

Fm7/Bb



Bb7



G7#5



G7



C7b9



C7



cer - tain love - ly lass, and it's

Fm7



Bb7



A7#9



Bb7



not a pass - ing fan - cy or a fan - cy pass. —

no chord

Ab/Eb



Eb



I love the looks of you, the

Abm6



Ab/Eb



Eb



lure of you. I'd love you to make a

Abm6



Eb/G



Gbdim7



tour of you, the eyes, the arms, the

Bb9/F



Bb7



Eb/G



Bbm7/F



C7/E



mouth of you, the East, West, North and the

Fm7



Bb7



Ab/Eb



South of you. I'd love to gain com -

Eb



Abm6



Ab/Eb



plete con - trol of you, and han - dle

E_b **C7**

e - ven the heart and soul of you, so

A_b **Adim7** **G7#5** **G7**

love, at least, a small per - cent _ of me, do,

B_bm6/D_b **C7** **Fm** **C7** **Fm** **B_b7**

for I love all of

1 **E_b** **A7#9** **B_b7** **no chord** **2** **E_b**

you. I love the you.

ALL THE THINGS YOU ARE

(From "VERY WARM FOR MAY")

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately Slowly

Piano introduction in F major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (Bb).

Fm7



Bbm7



Eb9



Eb7b9



Abmaj7



You are the prom - ised kiss of spring - time That

Piano accompaniment for the first vocal line. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (Bb). The dynamic marking is *mf*.

Dbmaj7



G7



Cmaj7



makes the lone - ly win - ter seem long.

Piano accompaniment for the second vocal line. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (Bb).

Cm7



Fm7



Bb9



E7



Ebmaj7



You are the breath - less hush of eve - ning That

Piano accompaniment for the third vocal line. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (Bb). There are some accidentals (b) in the piano part.

Abmaj9



Am7b5



D7



Gmaj7



trem - bles on the brink of a love - ly song.

Tacet

Am7



D9



You are the an - gel glow that light a

Gmaj7



G6



Tacet

F#m7b5



star, The dear - est things I know

B7b9



Emaj9



C7b9



C7



are what you are.

Fm7



Bbm7



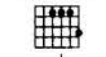
Eb9



Eb7b9



Abmaj7



Some day my hap - py arms will hold you, And

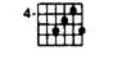
Dbmaj7



Gb13



Ab(add9)



Ab



Abdim7



some day I'll know that mo - ment di - vine, When

Bbm7



Eb7b9



1 Ab



Bbm7



C7b9



All The Things You Are, are mine!

2

Ab



E



Abmaj7



mine!

AUTUMN LEAVES

(LES FEUILLES MORTES)

English Lyric by JOHNNY MERCER
French Lyric by JACQUES PREVERT
Music by JOSEPH KOSMA

Slowly, with much feeling

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with a dynamic marking of *mp*. The vocal line is on a single staff with lyrics. Chords are indicated by guitar chord diagrams above the staff. The key signature is one sharp (F#) and the time signature is common time (C).

Chords shown: Em, Am9, F#m7b5, B7, Am7, D7, Gmaj7, C, F#m7b5, B7, Em, Am7, D7, Gmaj7, C, F#m7b5, B7, Em.

Lyrics:
The fall - ing leaves _____ drift by my win - dow, _____ the au - tumn
leaves _____ of red and gold. I see your lips, _____ the sum - mer
kiss - es, _____ the sun - burned hands _____ I used to hold. Since you



 went a - way — the days grow long, — and soon I'll hear — old win - ter's



 song. But I miss you most of all my dar - ling, when



 au - tumn leaves start to fall. C'est une chan - son, — qui nous res -



 sem - ble, — toi tu m'ai - mois — et je t'ai mais. Nous vi - vions

no chord

no chord



Am7

D7

Gmaj7

C

F#m7b5

B7

tous, _____ les deux en - sem - ble. _____ Toi qui m'ai - mais _____ moi qui t'ai -

mais. _____ Mais la vie sé - pare _____ ceux qui s'ai - ment _____ tout dou - ce -

ment _____ sans faire de bruit. _____ Et la mer ef - fa - ce sur le

sa - ble _____ les pas des a - mants dé - su - nis.

rit.

BASIN STREET BLUES

Words and Music by
SPENCER WILLIAMS

Moderately

D7



G7



C



Ab9



G7



mf

C



G7/D



D#dim



C/E



C



Dm7



D#dim



C/E



Won't-cha come a-long with me,

C



G7#5



C



G7#5



C



C7/Bb



To the Mis - sis - sip - pi?

We'll take the boat _ to the

F/A



Fm6/Ab



C/G



no chord

G7



C



lan' of dreams, _

Steam down the riv - er down to New Or - leans; _ The

C G7/D D#dim C/E C Dm7 D#dim C/E C G7#5 C G7#5

band's there to meet us, Old friends to greet us,

C C7/Bb F/A Fm6/Ab G7#5 C/E Dm7 C D7

Where all the light and the dark folks meet, - This is

Ab7 G7 C C E7

Ba - sin Street; - Ba - sin Street, - is the street, - Where

A7 D7

the e - lite, - Al - ways meet, - in New Or - leans

G7



G7#5



C/E



Ebdim



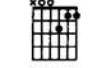
Dm7



G7



Dm7/A



G7/B



Lan' of dreams, - You'll nev - er know how nice it seems or just how much it real - ly means,

C



E7



A7



Glad to be; - Yes, sir - ee, - where wel - come's free, -

Bb7



A7



D7



G7



dear to me, - where I can lose, - my Ba - sin Street Blues..

1 C



Em7



Ebdim



Dm7



G7



D7/A



G7/B



2 C



F



Fm



C



BEWITCHED

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately, in 2

mf

Dm7 **G9** **Em7** **A9** **Dm7** **G9** **Em7** **A13**










He's a fool and don't I know it. But a fool can have his charms.
 Love's the same old sad sen - sa - tion. Late - ly I've not slept a wink

Dm7 **G9** **Em7** **Am7** **1Dm7** **G7** **Cmaj9** **C6**

I'm in love and don't I show it, Like a babe in arms.
 Since this half - pint im - i - ta - tion





2Dm7 **G13** **G7** **G7+5** **C** **Dm7**

Put me on the blink. I'm wild a - gain, Be - guiled a - gain, A

C/E 
C+ 
F6 
Fdim 
C/E 
Ebdim 
Dm7 
G7 
A7-9 




sim-per-ing, whim-per-ing child a - gain. Be - witched, both-ered and be - wil - dered am



Dm7 
G13 
C 
Dm7 

I. _____ Could - n't sleep, And would - n't sleep, When



C/E 
C+ 
F6 
Fdim 
C/E 
Ebdim 
Dm7 
G7 
C7-9 

love came and told me I should-n't sleep, Be - witched, both-ered and be - wil - dered am



Fmaj7 
A7 
Dm 
Dm(+7) 
Dm 

I. _____ Lost my heart, but what of it?



Am Am(+7) Am Dm7 G13 Dm7 G13

He is cold I a - gree, He can laugh, but I love it — Al - though the

Em7 Ab7 Dm7 G7-5 G7 C Dm7

laugh's on me. I'll sing to him, Each spring to him, And

C/E C+ F6 Fdim C/E Ebdim Dm7 G13

long for the day when I'll cling to him, Be - witch - ed, both - er - ed and be - wil - der - ed am

1 C Dm7 G13 2 C Dm7 C(add9)

I. _____ I. _____

BESS, YOU IS MY WOMAN

(From "PORGY AND BESS")

Words by DUBOSE HEYWARD & IRA GERSHWIN

Music by GEORGE GERSHWIN

Moderately

F
C7
F
C7
F
C7

The piano introduction is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass accompaniment. Chord diagrams for F, C7, and F are shown above the staff.

Andantino cantabile

no chord

Porgy: Bess, you

The first line of the song begins with a vocal line for Porgy. The piano accompaniment is in a mezzo-piano (mp) dynamic. The key signature has one flat (B-flat major). The tempo is marked 'Andantino cantabile'. A Bb chord diagram is shown above the staff.

F7/C
Bb/D
Bb7/D
Eb
Ebm

is my wo - man now, _____ You is, _____ You is! An'

The second line of the song continues the vocal melody. The piano accompaniment features a triplet of eighth notes in the right hand. Chord diagrams for F7/C, Bb/D, Bb7/D, Eb, and Ebm are shown above the staff.

Gm
Gm7
Em7b5
Eb7
Bb/D
Ab7

you mus' laugh an' sing an' dance for two in - stead of one.

The third line of the song concludes the vocal phrase. The piano accompaniment features a triplet of eighth notes in the right hand. Chord diagrams for Gm, Gm7, Em7b5, Eb7, Bb/D, and Ab7 are shown above the staff.

Dbmaj7

F7

Bb

F7/C

Bb/D



Want no wrin - kle on yo' brow no -

A7/E

Bm/F#

G7



how, be - cause de sor - row of the past is all done,

D/A

G#m7b5

F#/A#



done, Oh, Bess, my Bess! De real -

B7

C#7

F#



hap - pi - ness is jes' be - gun.

F#m A7 D A7/E

Bess: Por - gy, I' yo' wo - man

poco rit.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: F#m, A7, D, and A7/E. The bottom two staves are piano accompaniment. The first measure of the piano part features a triplet of eighth notes in both hands. The tempo marking 'poco rit.' is placed above the piano part.

D/F# G Gm6 D/A

now, I is, I is! An' I ain' nev - er go - in' no-where

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: D/F#, G, Gm6, and D/A. The bottom two staves are piano accompaniment. The piano part continues with eighth-note patterns and includes some rests.

G#m7b5 G7 F#m7 C7 Fmaj7 A7

'less you shares de fun.

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics. Above it are six guitar chord diagrams: G#m7b5, G7, F#m7, C7, Fmaj7, and A7. The bottom two staves are piano accompaniment. A long slur is placed over the piano part, spanning across the measures.

D A7/E D/F# C#7/G#

Dere's no wrin - kle on my brow no - how, but

Detailed description: This system contains the fourth two staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: D, A7/E, D/F#, and C#7/G#. The bottom two staves are piano accompaniment. The piano part continues with eighth-note patterns.

F#/C# C#7/B F#/A# C#7/G# D#m/F# A#7/E#

I ain' go - in'! You hear me say - in', if you ain' go - in',

D#m7 D#m6 D7#9 F#/C# C#13sus C#7b13

Wid you I'm stay - in'. Por - gy, I's yo' wo - man

a tempo *rit.*

F#/G# C#13sus C#7b13 F#6 A#m7

now! I's yours for - ev - er, Morn-in' time an' ev-'nin time an'

a tempo *p* *poco postenuto (gently)*

Bmaj7 G#m7 F#6 A#m7

sum - mer time an' win - ter time. Porgy: Morn - in' time an' ev - 'nin' time an'

Bmaj7



G#m7



F#/C#



sum - mer time an' win - ter time; Bess, _____

A6



A13



you got yo' man. _____

D



A7/E



D/F#



D7/F#



G



Gm6



Por - gy, I's yo' wo - man now, _____ I is, _____ I is! An'

Bess, you is my wo - man now an' for - ev - er. Dis life is jes' be -

D/A



G#m7b5



G7



F#m7



C7



I ain' nev - er go - in' no - where 'less you shares de fun. _____

gun, _____ Bess, we two is one _____

Fmaj7 A7 D A7/E D/F#

Dere's no wrin - kle on my brow no -
 now an' for - ev - er. Oh, Bess, don' min' dose wo - men, You got yo' Por - gy,

C#7/G# F#/C# C#7/B F#/A# C#7/G#

how, but I ain' go - in'! You hear me say - in', if
 you loves yo' Por - gy, I knows you means it, I

D#m/F# A#7/E# D#7 D#m6 D7#9 F#/C#

you ain' go - in', Wid you I'm stay - in'. Por - gy,
 seen it in yo' eyes, Bess. We'll go

rall.
marcato

C#13sus

C#7b13

F#/C#

C#13sus

C#7b13



I's yo' wo - man

now!

I's

yours for - ev - er

swing - in'

through de years a

sing - in',

Morn - in' time an' ev - 'nin' time an' sum - mer time an' win - ter time.

Hum

Hum

Morn - in' time an' ev - 'nin' time an'

Bmaj7

G#m

F#/C#

D7

F#



Oh, my Por - gy,

sum - mer time an' win - ter time.

My Bess,

E \flat 7 C#7 F#7 C#7

my man Por - gy, From dis min-ute I'm tell-in' you, I keep dis vow:
 my Bess, From dis min-ute I'm tell-in' you, I keep dis vow:

F# F#m6 D#m7 D#m6 Dm7 Ddim F#/C# Amaj7/E

Por - gy, — I's yo' wo - man now. —
 Oh, my Bes - sie, we's hap - py now. —

Bmaj7 G#m F#maj7(sus) F# E F#

We is one now!

BIRDLAND

Words by JON HENDRICKS
Music by JOSEF ZAWINUL

Moderately fast
no chord

1,2

mf

3

Five thousand light years from Birdland, but I'm still
from the land of the Bird and I am still
preach in the rhythm. Long gone up tight years from Bird-
Five thousand light years from Bird-
land, an' I'm still teach in it with 'em. Years
land, but I know people can hear

1

2

Gm F/G F/Bb Eb/Bb Dm7

it. Bird named it, Bird made it. Bird

F/C Cm7 F/B Em C9

heard it then played it. Well stat-ed! Bird-

F/Eb Em F Gb G Em Gm F G

land, it hap-pened down in Bird-land.

no chord

In the mid - dle of that hub I re - mem -
- dy heard that word, that they named

- ber it one jazz club where we went to pat feet and
it af - ter Bird. Where the rhy - thm swooped and

1

swirled, down on Fif - ty sec - ond Street. Ev - 'ry - bod -
the jazz cor - ner of the

2

world. And the cats they gigger in there were be - yond

G C G Dm/G

com - pare. Bird - land, I'm sing - in' Bird - land.

G C G7 F6/G

Bird - land, ol' swing - in' Bird - land.

G Bm Em G/B Cmaj7 C#m7b5 Bm7

Down them stairs, lose them cares. Where?_
 would cook, Max would look. Where?_

E7b5b9 Am G/D C6 C/D G Bm Em C6

Down in Bird - land. To - tal swing, bop_
 Down in Bird - land. Miles came through, 'Trane.

C#m7b5 D7sus Cmaj9
 1 Am7 Em7 C/D G
2 Am7 Em7 C/D G

— was king there, — down in Bird - land. Bird -
 — came, too. There, — down in Bird - land. Ba -

Bm Em G/D C#m7b5 C7 Bm7 E7b5b9

- sie blew, Blak - ey, too. Where?_

Am G/B C6 C/D G Bm Em G/D C#m7b5 C7 Bm7

Down in Bird - land. Can - non - ball played — that hall. There, —

Last time to Coda ⊕
 E7b5b9 Am G/D C6 D7sus G

— down in Bird - land. Yeah. —



Vocal ad lib. (Repeat as needed)

There may never be nothin' such as Birdland, that's where it was at. I bop was ridin' high. Hello! Goodbye!

Vocal ad lib.

G7b9 Gb7b9 F7b9 E7b9

1-6 Eb7b9 D7b9 Db7b9 C7b9 G7b9

that no mo', no mo'. Down in know, I know. Backin them days How well those cats remember their Birdland is an honor we still dig. world sure enough Yeah, baby, all o' just sat on they was steady lookin' on. Then Bird, first Birdland gig. To play in Yeah, that club was like in another the cats had the cookin' on. People

7 Eb7b9 D7b9 Db7b9 C7b9 G

he came 'n spread the word. Bird - land. Yes, in - deed he

did, yes, in - deed he did, yes, in - deed he did. Par - ker played in Bird -

- land yes in - deed he real - ly did, _____ told the truth.

_____ way down in Bird - land. _____ Yes, in - deed he did.

_____ Yard-bird Park - er played in Bird - land. Yes in - deed he real - ly did,.

_____ Char - lie Par - ker played in Bird - land. Bird.

Gm
3

F/G

F/Bb

Eb/Bb

Dm7

F/C



Musical staff with treble clef, key signature of one sharp (F#), and a melody line with lyrics: "named it, Bird made it, Bird heard it. Then"

named it,

Bird made it,

Bird heard it.

Then

Piano accompaniment for the first system, including treble and bass staves with chords and bass line.

Cm7

F/B

Em

C9

F/Eb



Musical staff with treble clef, key signature of one sharp (F#), and a melody line with lyrics: "played it. Well stat-ed! Bird land,"

played it.

Well stat-ed!

Bird land,

Piano accompaniment for the second system, including treble and bass staves with chords and bass line.

Em

F

Gb

G

Em

Gm

F

G



Musical staff with treble clef, key signature of one sharp (F#), and a melody line with lyrics: "it hap-pened down in Bird-land. Ev-'ry-bod-

it hap-pened down in Bird-land.

Ev-'ry-bod-

Piano accompaniment for the third system, including treble and bass staves with chords and bass line.

no chord

Musical staff with treble clef, key signature of one sharp (F#), and a melody line with lyrics: "- y dug that beat ev-'ry-bod - y stomped their

- y dug

that

beat

ev-'ry-bod

- y stomped

their

Piano accompaniment for the fourth system, including treble and bass staves with chords and bass line.

— feet Ev - 'ry - bod - y digs be - bop an' they'll nev-

D.S. al Coda

- er stop. Down

CODA

Down them stairs, lose them cares. Yeah,
 Bird would cook, Max would look. Yeah,
 Ba - sie blew, Blak - ey, too. Yeah,

down in Bird - land. To - tal swing, bop
 down in Bird - land. Miles came through, 'Trane
 down in Bird - land. Can - non - ball played

Repeat and Fade

— was king. Yeah
 — came, too. Yeah
 — that hall. Yeah

down in Bird - land.
 down in Bird - land.
 down in Bird - land.

THE BIRTH OF THE BLUES

Words by B.G. DeSYLVA and LEW BROWN
Music by RAY HENDERSON

Blues tempo

C7



mf

Ab6



Gb

Eb

D \flat

C

C \flat

B \flat

C7



Oh!

rall.

p a tempo

B7

B \flat 7



They say some peo - ple long a - go

Ab7

G7

Ab7

G7

Ab7

G7



— were search - ing for a diff - 'rent tune, one that they could croon as on - ly they

C F C F C A7/E Eb6 G7/D C7

can. — They on - ly had the rhy - thm so —

— they start - ed sway - ing to and fro.

— They did - n't know just what to use, that is how the blues re - al - ly be -

C F C F C A7 Ab7 G7 C G7

gan. They heard the breeze in the trees

rit. *a tempo*

G+ C/E E7 F D7

sing - ing weird mel - o - dies and they made

G7

that the start of the

3

C A7 Ab7 G7 C

blues. And from a jail came a wail

3

G7 G+ C/E E7 F D7

of a down heart - ed frail, and they played.

G7

that as part of the

C E7 Bm7b5 E7

blues. From a whip - poor - will out on a hill,

Bm7b5 E7 Bm7b5 E7 Bm7b5 E7 Bm7b5 E7

they took a new note, pushed it through a

A7 Am7/D D7 G7 Am7 Ab7 G7

horn 'til it was worn in - to a blue note! And then they

C G7 G+ C/E E7 F D7

nursed it, re - hearsed it, and gave out the news that the south-

G7 1 C

land gave birth to the blues!

Ab7 G7 2 C Bb7 Ab7 C

They heard the blues!

rall.

BLUES IN THE NIGHT

(MY MAMA DONE TOL' ME)

Words by JOHNNY MERCER
Music by HAROLD ARLEN

Blues tempo

ff

Bb7

C7b9

F7

sofily-as an echo

Bb7

C7b9

F7

My

Bb6

mf

ma - ma done tol' me — when I was in { knee - pants, — } my
pig - tails, — }

Bb7

ma - ma done tol' me, — { son! — } A
hon! — } A

Eb7



wom - an 'll sweet talk, — } and give ya the big eye, —
 man's gon - na sweet talk, — }

C7



F7



F+



Bb



but when the sweet talk - in's done — } a
 } a

F7



C7



F7



wom - an's a two face, — } a wor - ri - some thing who'll leave ya t' sing the
 man is a two face, — }

Bb6



blues — in the night. Now the rain's a - fall - in',

E \flat 7

B \flat

hear the train a - call - in', whoo - ee. _____ (My

This system contains the first two staves of music. The vocal line is on a treble clef staff, and the piano accompaniment is on grand staff notation (treble and bass clefs). The key signature has two flats (B \flat and E \flat). The first measure has a guitar chord diagram for E \flat 7. The second measure has a guitar chord diagram for B \flat . The vocal line has a long note with a slur and a fermata. The piano accompaniment features a descending eighth-note line in the right hand and a steady bass line in the left hand.

E \flat 9

ma - ma done tol' me.) _____ Hear dat lone - some whis - tle

This system contains the third and fourth staves of music. The vocal line continues with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand. The guitar chord diagram for E \flat 9 is shown above the second measure. The vocal line has a long note with a slur and a fermata.

Cm7 \flat 5

F7

B \flat

blow - in' 'cross the tres - tle, whoo - ee. _____ (My

This system contains the fifth and sixth staves of music. The vocal line has a long note with a slur and a fermata. The piano accompaniment features a descending eighth-note line in the right hand and a steady bass line in the left hand. The guitar chord diagrams for Cm7 \flat 5, F7, and B \flat are shown above the first, second, and third measures respectively.

F7

ma - ma done tol' me.) _____ A whoo - ee - duh - whoo - ee, _____ ol'

This system contains the seventh and eighth staves of music. The vocal line has a long note with a slur and a fermata. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The guitar chord diagram for F7 is shown above the second measure. The vocal line has a long note with a slur and a fermata.

C7



F7



Bb6



click - e - ty - clack's a - ech - o - in' back th' blues in the

Eb9



night. The eve - nin' breeze - 'll start the

Cm7b5



F7



Db7



C7#5



C7

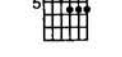


trees to cry - in' and the moon - 'll hide its light

G7



Gm7b5/C



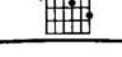
C7



F7



Ebm6/Gb



when you get the blues in the night.

R.H. *g*

Abm6

F7/A

Eb9

Cm7b5

F7



Take my word, the mock - in' bird - 'll sing the

Db7

C7#5

C7

G7



sad - dest kind of song. He knows things are

Gm7b5/C

C7

F7

Ebm6/Gb

Abm6

F7/A



wrong, and he's right. (whistle)

Bb7

C7b9

F7



From

Bb6



Nat - chez to Mo - bile, — from Mem - phis to St. Joe, — wher -

3 3

Bb7



ev - er the four winds — blow; — I

3 3

Eb7



been in some big towns — an' heard me some big talk, —

3 3

C7



F7



F+



Bb



but there is one thing I know, — } a
a

7

F7



C7



F7



wom - an's a two face, — }
 man is a two face, — }

a wor - ri - some thing who'll leave ya t' sing the

Bb6



blues _____ in the night. (Hum) _____

Bb7



C7b9



F7



My

C7



F7sus



Bb



Bbmaj9



ma - ma was right, there's biues _____ in the night.

CAN'T HELP LOVIN' DAT MAN

(From "SHOWBOAT")

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Slowly
Abmaj7

Gm7

Gbmaj7

Fm7

E7

The first system of the score shows the piano introduction. It consists of a treble and bass clef staff. The treble staff has a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Above the treble staff, five guitar chord diagrams are provided: Abmaj7, Gm7, Gbmaj7, Fm7, and E7.

Ebmaj7

Cm7

Fm7

Bb7

The second system of the score contains the first line of the vocal melody and piano accompaniment. The vocal line is written in a treble clef with lyrics underneath. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Fish got to swim and birds got to fly, Tell me he's la-zy, tell me he's slow,". Above the treble staff, four guitar chord diagrams are provided: Ebmaj7, Cm7, Fm7, and Bb7.

Ebmaj7

Eb9

Ab6

Db7

The third system of the score contains the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "I got to love one man till I die. Tell me I'm cra-zy, may-be I know." The piano accompaniment continues with chords and moving lines. Above the treble staff, four guitar chord diagrams are provided: Ebmaj7, Eb9, Ab6, and Db7.

Gm7

Gb6

Fm7b5

B9

Bb9

The fourth system of the score contains the third line of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics: "Can't help lov-in' dat man of". The piano accompaniment continues with chords and moving lines. Above the treble staff, five guitar chord diagrams are provided: Gm7, Gb6, Fm7b5, B9, and Bb9.

1

E \flat 6 Cm7 A \flat maj7 Gm7 Fm7 E7

mine. mine.

2

E \flat 6 Fm7

F \sharp dim7 E \flat /G A \flat 6 A \dim 7

When he goes a way

E \flat /B \flat F7/C E \flat /B \flat

dat's a rain - y day, and when he comes

E \flat dim7/B \flat Fm7/B \flat B \flat 7

back dat day is fine, de sun will shine.

Ebmaj7

Cm7

Fm7

Bb7



He can come home as late as can be,

Ebmaj7

Eb9

Ab6

Db7



home wid - out him ain't no home to me.

Gm7

Gb6

Fm7b5

B9

Bb9

Eb6



Can't help lov - in' dat man of mine.

Gbmaj7

Fm7

E7

Eb6



mine.

B \flat Dm C9

you, I can't for - get

Detailed description: This system contains the first four measures of the piece. The vocal line (treble clef) has notes G4, A4, B4, and G4. The piano accompaniment (grand staff) features a bass line with notes G2, A2, B2, and G2, and a treble line with chords Bb, Dm, and C9. Chord diagrams are provided above the staff for Bb (x21203), Dm (xx0232), and C9 (x32311).

Cm7 Fdim Eb

you, Cher - o - kee sweet -

Detailed description: This system contains the next four measures. The vocal line has notes G4, A4, B4, and G4. The piano accompaniment continues with chords Cm7, Fdim, and Eb. Chord diagrams are provided for Cm7 (x32311), Fdim (xx0232), and Eb (x32311).

F7#5 Bb F7#5 Bb7

heart. Child of the prai -

Detailed description: This system contains the next four measures. The vocal line has notes G4, A4, B4, and G4. The piano accompaniment features chords F7#5, Bb, F7#5, and Bb7. Chord diagrams are provided for F7#5 (x32311), Bb (x21203), and Bb7 (x32311).

Eb Ebm

rie, your love keeps call -

Detailed description: This system contains the final four measures. The vocal line has notes G4, A4, B4, and G4. The piano accompaniment features chords Eb and Ebm. Chord diagrams are provided for Eb (x32311) and Ebm (x32311).

B \flat Dm C9

ing, my heart en - thrall -

Detailed description: This system contains the first three measures of a musical phrase. The top staff is a vocal line with notes on a B-flat scale. The second staff is a piano accompaniment. Above the first measure is a B-flat guitar chord diagram. Above the second measure is a Dm guitar chord diagram. Above the third measure is a C9 guitar chord diagram.

Cm7 F7 B \flat

ing, Cher o - kee.

Detailed description: This system contains the next three measures. The top staff continues the vocal line. The second staff is the piano accompaniment. Above the first measure is a Cm7 guitar chord diagram. Above the second measure is an F7 guitar chord diagram. Above the third measure is a B-flat guitar chord diagram.

C#m7/F# F#7 Bmaj7




Dreams of sum - mer - time

Detailed description: This system contains the next three measures. The top staff continues the vocal line. The second staff is the piano accompaniment. Above the first measure is a C#m7/F# guitar chord diagram. Above the second measure is an F#7 guitar chord diagram. Above the third measure is a Bmaj7 guitar chord diagram.

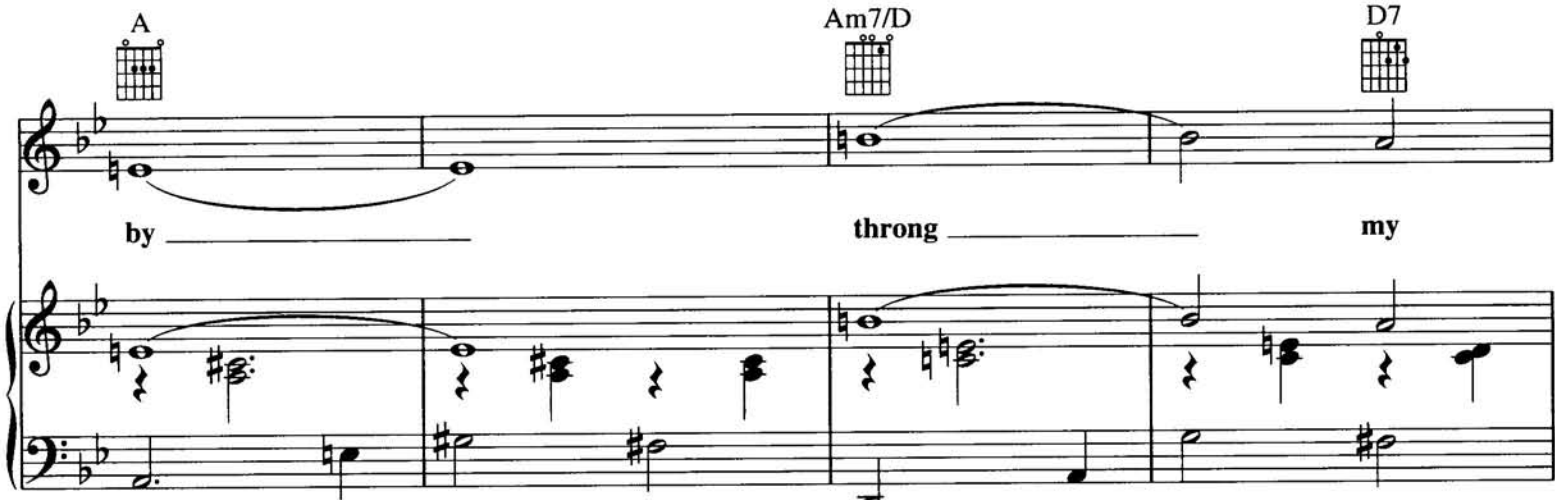
B7 Bm7/E E7




of lov - er - time gone

Detailed description: This system contains the final three measures. The top staff continues the vocal line. The second staff is the piano accompaniment. Above the first measure is a B7 guitar chord diagram. Above the second measure is a Bm7/E guitar chord diagram. Above the third measure is an E7 guitar chord diagram.

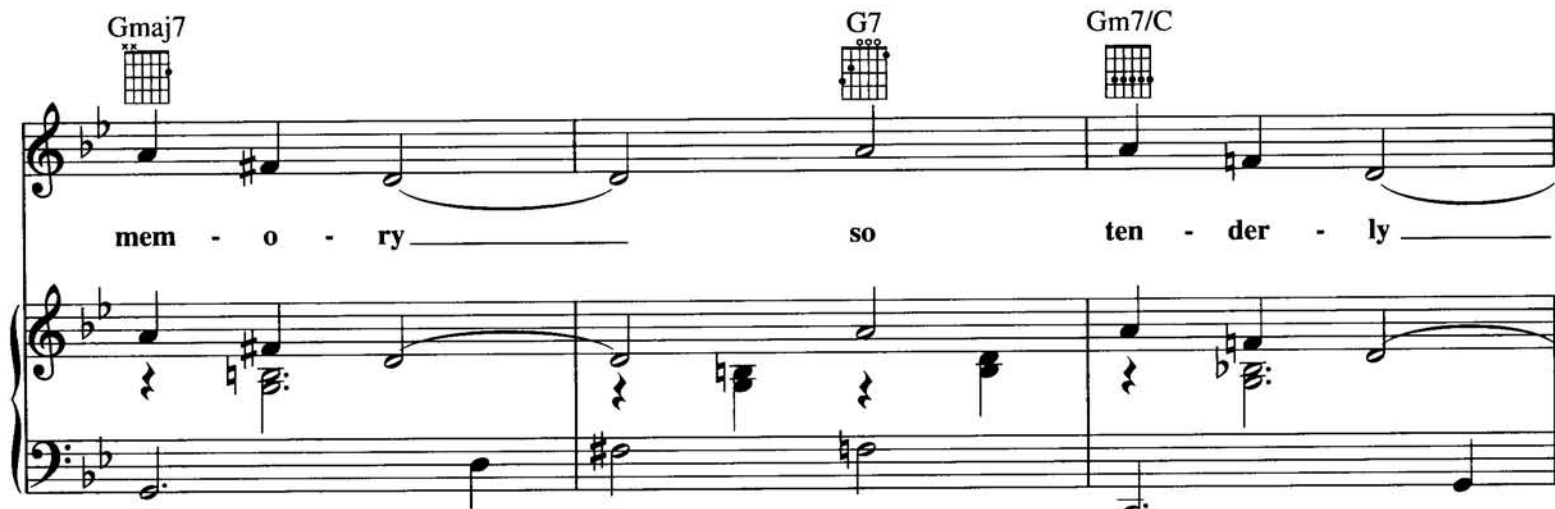
A  Am7/D  D7 




by _____ thron _____ g _____ my



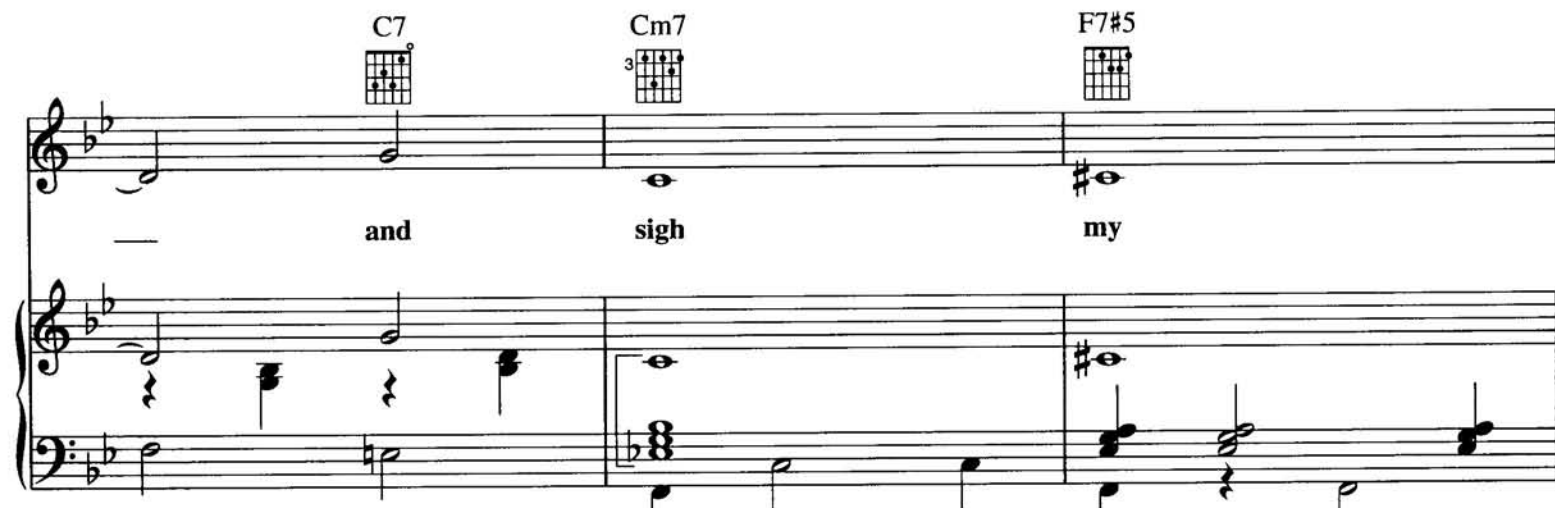
Gmaj7  G7  Gm7/C 




mem - o - ry _____ so _____ ten - der - ly _____



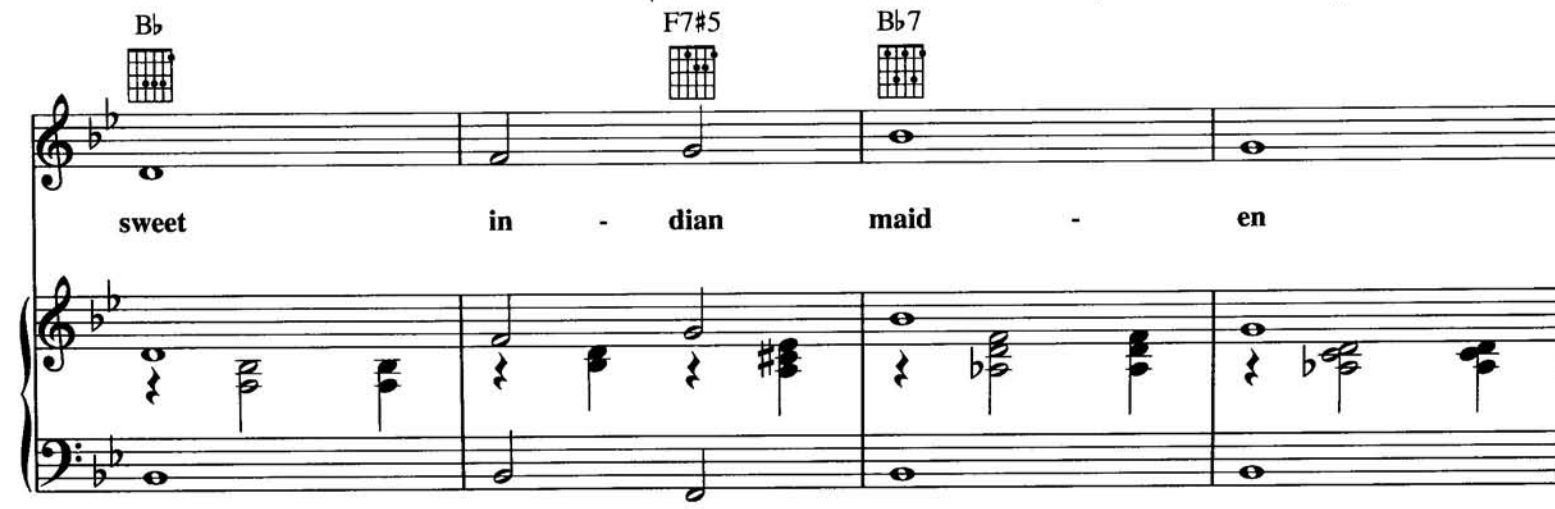
C7  Cm7  F7#5 

_____ and _____ sigh _____ my



Bb  F7#5  Bb7 

sweet _____ in - dian _____ maid _____ en



E \flat Ebm

3

one day I'll hold you,

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G-flat major (two flats), starting with a treble clef and a key signature of two flats. The lyrics 'one day I'll hold you,' are written below the notes. Above the first two measures are guitar chord diagrams for E-flat major (3-fingered) and E-flat minor. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats. The bass line features a steady eighth-note accompaniment.

B \flat Dm C9

in my arms fold you,

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'in my arms fold you,'. Above the first two measures are guitar chord diagrams for B-flat major, D minor, and C9. The piano accompaniment continues in the grand staff, with the bass line showing some chromatic movement and a (b) marking in the second measure.

Cm7 F7 1 B \flat Gm

Cher - o - kee.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics 'Cher - o - kee.' with a fermata over the 'o'. Above the first two measures are guitar chord diagrams for C minor 7, F7, and B-flat major. Above the third measure is a first ending bracket containing a B-flat major chord diagram and a G minor chord diagram (3-fingered). The piano accompaniment includes a 'R.H.' marking in the right hand of the sixth measure.

E \flat m/G \flat F7 2 B \flat

kee.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics 'kee.' with a fermata. Above the first two measures are guitar chord diagrams for E-flat minor/G-flat major and F7. Above the third measure is a second ending bracket containing a B-flat major chord diagram. The piano accompaniment includes a 'R.H.' marking in the right hand of the eighth measure and a circled 'S' marking at the end of the system.

DARN THAT DREAM

Lyric by EDDIE DeLANGE
Music by JIMMY VAN HEUSEN

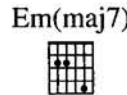
Slowly



mf



Darn that dream I
Darn your lips and



dream each night, you say you love me and you
darn your eyes, they lift me high a - bove the



hold me tight, but when I a - wake you're
moon - lit skies, then I tum - ble out of

1

Bm7 Bbdim Am7 Ab7 G Cm/G Am D7#5

out of sight, oh darn that dream.
Par - a - dise, oh

Detailed description: This system contains the first line of music. It features a vocal melody on a treble clef staff and piano accompaniment on grand staff notation. The key signature has one sharp (F#). The guitar chords are: Bm7, Bbdim, Am7, Ab7, G, Cm/G, Am, and D7#5. The lyrics are: "out of sight, oh darn that dream." and "Par - a - dise, oh".

2

Am7 Ab7 G Bb7 Eb Cm

darn that dream. Darn that one track

Detailed description: This system contains the second line of music. It features a vocal melody on a treble clef staff and piano accompaniment on grand staff notation. The key signature has one sharp (F#). The guitar chords are: Am7, Ab7, G, Bb7, Eb, and Cm. The lyrics are: "darn that dream." and "Darn that one track".

Fm7 Bb7 Bb7#5 Eb/G Gbdim

mind of mine, — it can't un - der - stand — that

Detailed description: This system contains the third line of music. It features a vocal melody on a treble clef staff and piano accompaniment on grand staff notation. The key signature has one sharp (F#). The guitar chords are: Fm7, Bb7, Bb7#5, Eb/G, and Gbdim. The lyrics are: "mind of mine, — it can't un - der - stand — that".

Fm7 Bb9 Bb7b9 Eb Cm Gm Gm(maj7) Gm7 Gm6

you don't care — just to change the mood I'm in, — I'd

Detailed description: This system contains the fourth line of music. It features a vocal melody on a treble clef staff and piano accompaniment on grand staff notation. The key signature has one sharp (F#). The guitar chords are: Fm7, Bb9, Bb7b9, Eb, Cm, Gm, Gm(maj7), Gm7, and Gm6. The lyrics are: "you don't care — just to change the mood I'm in, — I'd".

Am7 D7 Eb7 D7 G/B Eb7/Bb

wel-come a nice — old night - mare. Darn that dream and

Am7 B7b5 Em Em(maj7) Ddim7 C

bless it too, with - out that dream, I nev - er

Bm7b5 E9 Am7 F7

would have you. But it haunts me and it

Bm7 Bbdim Am7 Ab7 G F#7 G6/9

won't come true, oh darn that dream.

DAYS OF WINE AND ROSES

Words by JOHNNY MERCER
Music by HENRY MANCINI

Moderately
F



The days

mf

Cm6/Eb

D7b9(b5)

D9

of wine and ros - es laugh and

Gm

Bbm

run a - way like a child at play,

Am Dm

through the mead - ow - land to - ward a clos - ing

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor, starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, and F5. The piano accompaniment features a bass line with a half note G3, quarter notes A3, Bb3, and C4, and a treble line with a half note G4, quarter notes A4, Bb4, and C5. Chord diagrams for Am and Dm are shown above the vocal line.

Gm Gm7 Em7b5 A9

door, a door marked "Nev - er - more," that

Detailed description: This system contains the next two lines of music. The vocal melody continues with a half note G4, quarter notes A4, Bb4, C5, D5, and E5. The piano accompaniment has a bass line with a half note G3, quarter notes A3, Bb3, and C4, and a treble line with a half note G4, quarter notes A4, Bb4, and C5. Chord diagrams for Gm, Gm7, Em7b5, and A9 are shown above the vocal line.

Dm7b5 G9 Gm7 C7 F

was - n't there be - fore. The lone -

Detailed description: This system contains the next two lines of music. The vocal melody has a half note G4, quarter notes A4, Bb4, and C5, followed by a long note G4. The piano accompaniment has a bass line with a half note G3, quarter notes A3, Bb3, and C4, and a treble line with a half note G4, quarter notes A4, Bb4, and C5. Chord diagrams for Dm7b5, G9, Gm7, C7, and F are shown above the vocal line.

Cm6/Eb D7b9(b5) D9

- ly night dis - clos - es just a

Detailed description: This system contains the final two lines of music. The vocal melody has a half note G4, quarter notes A4, Bb4, and C5, followed by a long note G4. The piano accompaniment has a bass line with a half note G3, quarter notes A3, Bb3, and C4, and a treble line with a half note G4, quarter notes A4, Bb4, and C5. Chord diagrams for Cm6/Eb, D7b9(b5), and D9 are shown above the vocal line.

Gm

Bbm



pass - ing breeze

filled with mem - o - ries

Am

Dm

Dm7/C

of the gold - en smile that in - tro - duced me

Bm7b5

Bb9

Am

Dm

Gm9

Gm7/C

to the days of wine and ros - es and

1

F Fdim Gm7 C7

2

F C7 Fmaj9

you.

The

you.

rall.

DEARLY BELOVED

Music by JEROME KERN
JOHNNY MERCER

Freely



Dm7/C



G/D



Dm7



Em7



C6/E



pp *cresc.*

G9sus



no chord

G7



C



Tell me that its true,

tell me you a - gree,

p

I was meant for you,

you were meant for

Moderately

me.

Dear - ly be - lov - ed, how

mf

G F G F Dm7

clear - ly I see, some - where in heav - en you were

G G9 C

fash - ioned for me. An - gel eyes _____

Dm7 G7 Dm7 G7 Cmaj7

knew you, _____ an - gel voic - es led me

Ab7 G F

to you. _____ Noth - ing could save me, fate

G F G F Dm7

gave me a sign. I know that I'll be yours come

G G9 C

show - er or shine. So I say _____

D7 G Dm7 G7

mere - ly, _____ dear - ly be - lov - ed be

1 C Bb7 2 C

mine. mine. _____

L.H.

EASY TO LOVE

(From "BORN TO DANCE")

Moderately

Words and Music by
COLE PORTER

mf espr.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature is one sharp (F#) and the time signature is common time (C).

Am Dm Am D7 G A#dim G

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

Chord diagrams are provided for each chord: Am (x02010), Dm (xx0232), Am (x02010), D7 (xx0232), G (320033), A#dim (xx0232), and G (320033). A triplet of eighth notes is indicated over the words "y to love" and "y to".

p

The piano accompaniment continues with a soft (*p*) texture. The right hand uses a wavy, arpeggiated pattern, and the left hand has a simple bass line. The melody from the previous system continues.

Am G Gm Am7 D7

i - dol - ize, all oth - ers a - bove, So worth the

Chord diagrams are provided for Am (x02010), G (320033), Gm (320031), Am7 (x02010), and D7 (xx0232). A triplet of eighth notes is indicated over the words "others a - bove".

mf

The piano accompaniment features a moderate (*mf*) texture. The right hand has a more active melodic line, and the left hand continues with a steady bass line. The melody continues.

G Bbdim Amsus D7-9

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

Chord diagrams are provided for G (320033), Bbdim (xx0232), Amsus (xx0232), and D7-9 (xx0232). A slur is placed over the words "yearn - ing for,".

The piano accompaniment concludes with a final chord of G (320033) in the right hand and a sustained bass note in the left hand. The melody ends with a final note.

Bm **Bbdim** **Am** **Dm** **Am**

ing for, _____ We'd be so grand at the

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'ing' followed by a quarter rest, then a quarter note 'for,' followed by a quarter rest. The piano accompaniment consists of chords and moving lines in both hands. A triplet of eighth notes is marked in the vocal line at the end of the system.

D7 **G** **A#dim** **G** **Am** **G** **E7**

game, So care - free to - geth - er, that it does seem a shame, That

The second system continues the vocal and piano parts. The vocal line has a quarter note 'game,' followed by a quarter rest, then a quarter note 'So' followed by a quarter rest, and so on. The piano accompaniment includes a triplet of eighth notes in the vocal line.

Am **Cm/A** **G** **C#dim** **B7** **Am7**

you can't see your fu - ture with me, 'Cause you'd be oh, so

The third system shows the vocal line with a quarter note 'you' followed by a quarter rest, then a quarter note 'can't' followed by a quarter rest, and so on. The piano accompaniment features a *mf* dynamic marking and a *p* dynamic marking.

D7 **1 G D7 G G#dim** **2 G D7 G**

eas - y to love! _____ love! _____

The fourth system concludes the page with a vocal line that says 'eas - y to love!' followed by a long horizontal line, then 'love!' followed by another long horizontal line. The piano accompaniment includes first and second endings for the final phrase.

THE END OF A LOVE AFFAIR

Words and Music by
EDWARD C. REDDING

Moderate Beguine

Gm9 C7 Gm7 C7 Gm9 C7

Gm7 C7 Gm7 C7 Fmaj7 F

Fm7 Bb7 Ebmaj7 Eb Ebm7 Ab7

Ebm7 Ab7 Dbmaj7 C7 F

mf

So I walk a lit - tle too fast, and I

drive a lit - tle too fast, and I'm reck - less, it's true, but what

else can you do, at the end of a love af - fair? So I

Detailed description: This is a sheet music page for the song 'The End of a Love Affair'. It features a piano introduction and accompaniment, and a vocal line. The piano part consists of two staves (treble and bass clef) with chords and rhythmic patterns. The vocal line is on a single staff with lyrics. Chord diagrams are provided for various chords: Gm9, C7, Gm7, Fmaj7, F, Fm7, Bb7, Ebmaj7, Eb, Ebm7, Ab7, Ebm7, Ab7, Dbmaj7, and C7. The tempo is 'Moderate Beguine'. The key signature has two flats (Bb and Eb). The piano introduction starts with a 'mf' dynamic. The vocal line begins with the lyrics 'So I walk a lit - tle too fast, and I drive a lit - tle too fast, and I'm reck - less, it's true, but what else can you do, at the end of a love af - fair? So I'. There are triplets and accents marked in the piano accompaniment.

Gm7 C7 Fmaj7 F Fm7 Bb7

talk a lit - tle too much, and I laugh a lit - tle too

Ebmaj7 Eb Ebm7 Ab7 Ebm7 Ab7

much, and my voice is too loud, when I'm out in a crowd, so that

Dbmaj7 C7 F Dm7 G7

peo - ple are apt to stare. Do they know, do they care, that it's

Dm7 G7 Dm7 G7 Dm7 G7

on - ly that I'm lone - ly and low as can be? And the

Cmaj7



Am7



D7



Dm7



G7



smile on my face is - n't real - ly a smile at all!

Gm7



C7



Gm7



C7



Fmaj7



F



So I smoke a lit - tle too much, and I

Fm7



Bb7



Ebmaj7



Eb



Ebm7



Ab7



drink a lit - tle too much, and the tunes I re - quest are not

Ebm7



Ab7



Dbmaj7



C7



Cm



F7



al - ways the best, but the ones where the trum - pets blare! So I

Bbmaj7

Bbm

F

go at a mad - den - ing pace, and I pre - tend that it's tak - ing her his

G#dim

Gm7

C7

Gm7

C9

To Coda ⊕

place, but what else can you do, at the end of a love af -

1 F6

Gm7

C7

2 F6

fair? So I fair?

Eb9

Dm7

G7

Dm7

G7

Dm7

G7

Dm6 G9 C6 Dm7 G9 C6

ex - er - cise your nim - ble brain, and tell me how a girl / guy can en - ter -

Dm7 G9 E>6

tain a ghost!

Freely A9 D9 A9 D9 Cm7 F7

So, I'm writ-ing to you for ad - vice, la - dies, the sit - u - a - tion is - n't ver - y

Cm7 F7 B>6 A7 D9 D7

nice, la - dies, I find my - self com-plete - ly at a loss, la - dies, my

Dm7 Dm7 \flat 5 G7 C

heart, and not my mind, is boss!

Gm7 C7 Gm7 C7

D.S. al Coda

So I

a tempo

CODA

F B \flat 7 F

fair?

a tempo

B \flat 9 F

FALLING IN LOVE WITH LOVE

(From "THE BOYS FROM SYRACUSE")

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

Bb



Bbmaj7



Bb6



Fall - ing in love with love is

mf

Bb



Cm7



F7



fall - ing for make be - lieve.

Cm7



F7






Cm7



F7

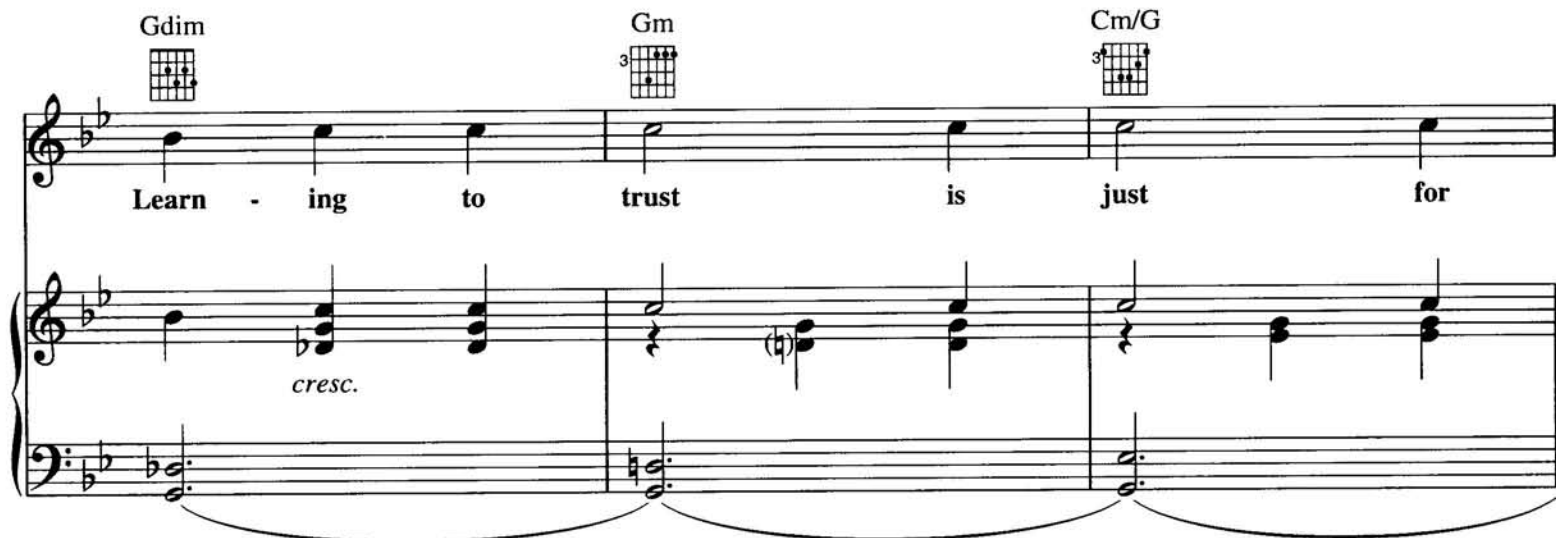





Fall - ing in love with

Gdim  Gm  Cm/G 

Learn - ing to trust is just for

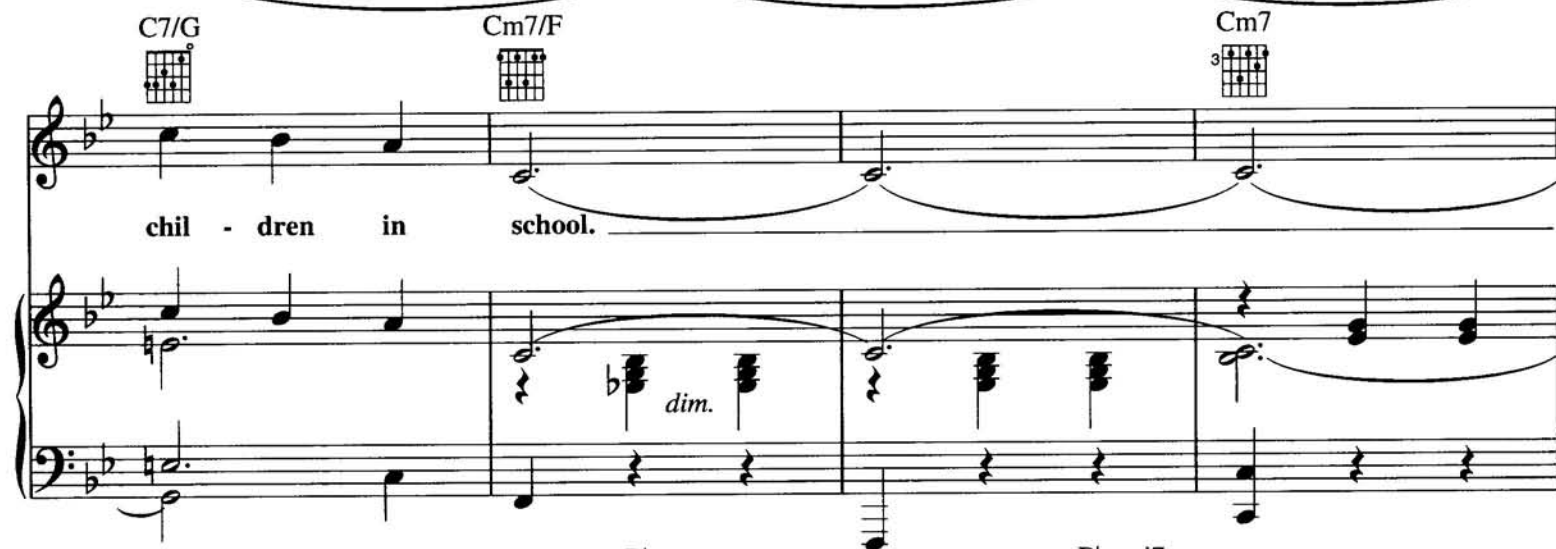
cresc.






C7/G  Cm7/F  Cm7 

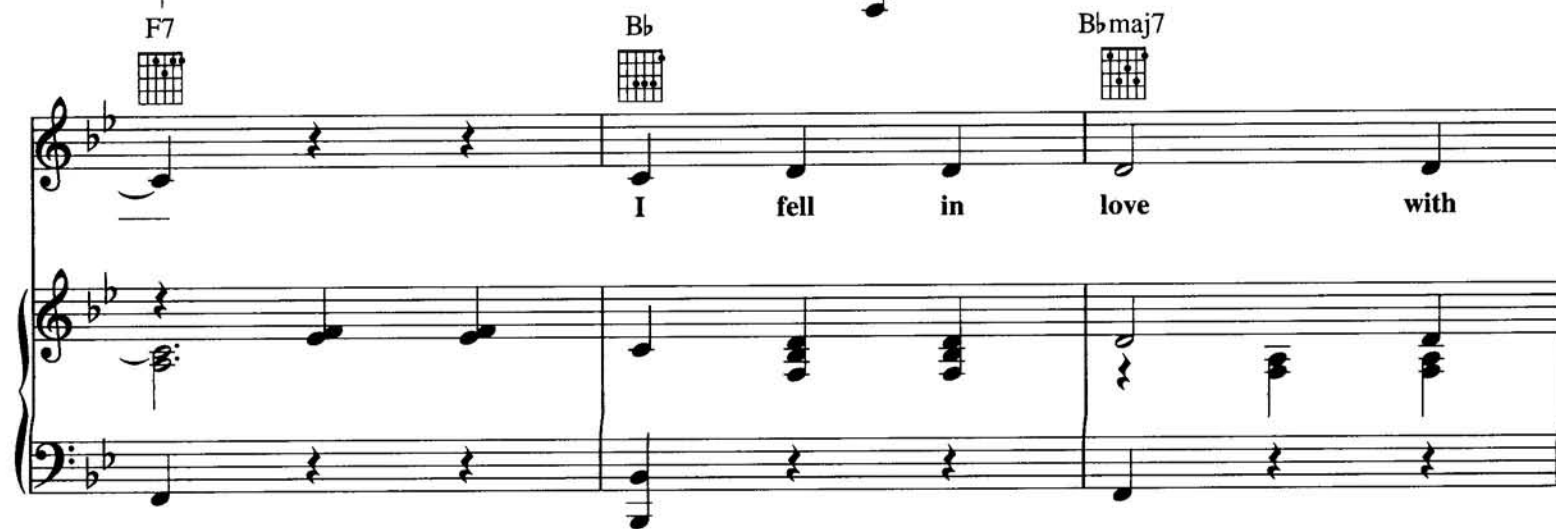
chil - dren in school.



dim.



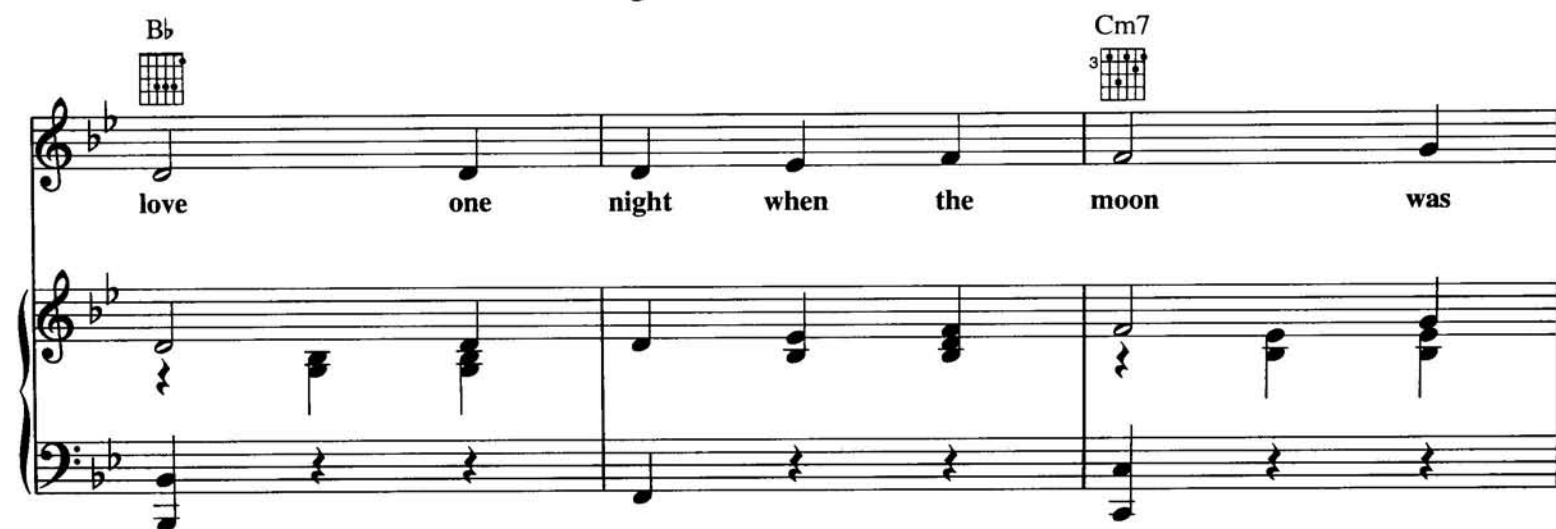
F7  Bb  Bb maj7 

I fell in love with



Bb  Cm7 

love one night when the moon was



F7 Cm7 F7 Cm7

full. I was un -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a long note on 'full.' followed by a slur over 'I was un -'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Chord diagrams for F7 and Cm7 are provided above the vocal staff.

F7 Cm7 F7

wise with eyes un - a - ble to

The second system continues the vocal line with the lyrics 'wise with eyes un - a - ble to'. The piano accompaniment remains consistent with the first system. Chord diagrams for F7 and Cm7 are shown above the vocal staff.

Bb maj7 Bb6 Bb maj7 Bb6

see.

The third system features a vocal line starting with 'see.' followed by a long note. The piano accompaniment changes to a more complex harmonic texture with chords in the right hand. Chord diagrams for Bb maj7 and Bb6 are provided above the vocal staff.

Bb maj7 Bb6 Bb maj7 Bb6

I fell in love with love, with love ev - er -

The fourth system continues the vocal line with the lyrics 'I fell in love with love, with love ev - er -'. The piano accompaniment continues with the same harmonic texture as the previous system. Chord diagrams for Bb maj7 and Bb6 are shown above the vocal staff.

Am7

D7

Gmaj7

G7

last

ing,

but

cresc.

Cm/Eb

Ddim7

Cm7

F7

love

fell

out

with

1

Bb

F7

me.

2

Bb

Bb6

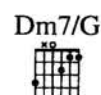
me.

This musical score is for a piece in B-flat major. It features a vocal line and piano accompaniment. The score is divided into three systems. The first system contains the lyrics "last ing, but" and includes guitar chord diagrams for Am7, D7, Gmaj7, and G7. The piano accompaniment includes a *cresc.* marking. The second system contains the lyrics "love fell out with" and includes guitar chord diagrams for Cm/Eb, Ddim7, Cm7, and F7. The third system contains the lyrics "me. me." and includes guitar chord diagrams for Bb and Bb6. The score includes various musical notations such as slurs, ties, and dynamic markings.

A FINE ROMANCE

Words by DOROTHY FIELDS
Music by JEROME KERN

Moderately



mf

Dm7b5/G









(She:) A fine fine ro - mance! With no
ro - mance! My good




kiss - es! A fine ro - mance, my
fel - low! You take ro - mance, I'll



friend, take this is! We should be like a
Jel - lo! You're calm - er than the

C/E  E♭dim7  Dm7  G7  Dm7  G7 

cou - ple of hot to - ma - toes, but
seals in the Arc - tic O - cean, at



C  E7 

you're as cold as yes - ter - day's mashed po - ta - toes.
least they flap their fins to ex - press e - mo - tion.



Dm7  G7  C  C#dim7  G7 

A fine ro - mance! You won't
A fine ro - mance! With no



G7#5  C  G7 

nest - le; a fine ro - mance, you won't
quar - els, with no in - sults, and all



wrest - le! I might as well play bridge with my old maid
 mor - als! I've nev - er mused the crease in your blue serge

C A7

aunts! I have - n't got a chance.
 pants, I nev - er get the chance.

Dm A7/E F F#dim7 C/G

This is a fine ro - mance!
 This is a fine. ro -

G7 C Dm7 G7

(She:) A mance!

C Dm7 G7 C G7

C Dm7/G G7 C B7

The first system of music features a guitar chord progression: C, Dm7/G, G7, C, and B7. The piano accompaniment consists of a treble and bass clef staff. The treble staff has a triplet of eighth notes in the second measure. The bass staff has a simple harmonic accompaniment.

G7 Dm7/G G7 C

(He:) A fine fine ro - mance! With
ro - mance! My

The second system continues the guitar chord progression: G7, Dm7/G, G7, and C. The lyrics are: "(He:) A fine fine ro - mance! With ro - mance! My". The piano accompaniment features a treble and bass clef staff with chords and single notes.

G7 G7#5 C

no dear kiss - es! A fine ro - mance, my
Duch - ess! Two old fo - gies who

The third system continues the guitar chord progression: G7, G7#5, and C. The lyrics are: "no dear kiss - es! A fine ro - mance, my Duch - ess! Two old fo - gies who". The piano accompaniment features a treble and bass clef staff with chords and single notes.

G7 C

friend, need this is! We two should be like
crutch - es! True love should have the

The fourth system continues the guitar chord progression: G7 and C. The lyrics are: "friend, need this is! We two should be like crutch - es! True love should have the". The piano accompaniment features a treble and bass clef staff with chords and single notes.

C/E Ebdim Dm7 G7 Dm7 G7

clams in a dish of chow - der. But
thrills that a health - y crime has! We

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for C/E, Ebdim, Dm7, G7, Dm7, and G7 are shown above the vocal staff. A fermata is placed over the final note of the first staff.

C E7

we don't just have "fizz" like parts of a Seid - litz pow - der.
thrills that the "March of Time" has!

Detailed description: This system contains the next two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for C and E7 are shown above the vocal staff. A fermata is placed over the final note of the first staff.

Dm7 G7 C C#dim7 G7

A fine ro - mance with no
A fine ro - mance, my good

Detailed description: This system contains the next two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for Dm7, G7, C, C#dim7, and G7 are shown above the vocal staff.

G7#5 C G7

clinch - es. A fine ro - mance with no
wom - an! My strong "Aged in the wood"

Detailed description: This system contains the final two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord diagrams for G7#5, C, and G7 are shown above the vocal staff.

pinch - es. You're just as hard give to the land as the "He de
wom - an! You nev er hard give the or - chids I send a

C A7

France!" I have - n't got a chance,
glance! No! You like cac - tus plants,

Dm A7/E F F#dim7 C/G

this is a fine ro - mance!
this is a fine ro -

G7 C Dm7 G7

mf

(He:) A mance!

C Dm7 G7 C

sfz

FLYING HOME

Lyrics by SID ROBIN
Music by BENNY GOODMAN and LIONEL HAMPTON

Moderate Bounce

Bdim7 Eb7/Bb Adim7 Eb7/Bb

mf

Eb Eb/Db Ab/C Cb7 Eb7/Bb A7b5

Ab Ab7/Gb Fm E9 Eb9

Fly - ing home to a place that's al - ways sun - ny,

Ab Ab7/Gb Fm E9 Eb9

fly - ing home with my pock - ets full of mon - ey,

Ab



Ab7/Gb



Fm



E9



Eb9



fly - ing

home

to my lit - tle home - town hon - ey

wait - in' for me

there.

C'mon let's

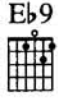
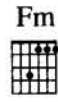
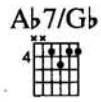
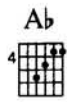
go,

don't you mind this sud - den flur - ry?

Don't you

know

that I'm in an aw - ful hur - ry?



Ain't it so _____ that my ba - by's gon - na wor - ry

if I don't get _____ there? _____ My _____

_____ heart is burn - in' ev - er since I've been learn - in' how I

missed { her, _____ } since I kissed { her. _____ } Now _____
 { him, _____ } { him. _____ }

Bb7



A7



I can't stand it, won't you please un - der - stand that I've been

Eb7



Ebdim7



Eb7



lone - some, I've been liv - ing by my own - some.

Ab



Ab7/Gb



Fm



E9



Eb9



Fly - ing home, from now on there's no more griev - in'.

Ab



Ab7/Gb



Fm



E9



Eb9



I won't roam, once I'm there I'm nev - er leav - in'.

Ab



Ab7/Gb



Fm



E9



Eb9



Fly - ing

home, -

to that love I'll be re - ciev - in'.

Ab



Eb m6



Ab7



Eb7



Ab



We'll be so hap - py; that's why I'm fly - ing home..

1

no chord

E9



Eb9



2

A7b5



Ab



HARLEM NOCTURNE

Words by DICK ROGERS
Music by EARLE HAGEN

Moderately slow

Gm(maj7)



Deepmu - sic fills the night _____ deep in the heart of Har-

Cm6



Cm(maj7)



- lem. _____ And tho' the stars are bright _____

Eb



Eb7



D7



Gm



no chord

— The dark-ness is taunt - ing me —

Oh what a sad re - frain..

Gm(maj7)

Cm6

a noc-terne born in Har - lem that mel-an-cho-ly strain.

Cm(maj7)

Eb

Eb7

D7

Gm

C9

for-ev - er is haunt-ing me.

Gm

Gb9#5 F9

Bb7

Fm7

Bb7

Fm7

The mel - o - dy clings a - round my heart strings. It
In - di - go tune it sings to the moon the

Bb7

Fm7

Bb7

B7

Bb7

Eb7

Bbm7

won't let me go when I'm lone-ly. I hear it in dreams and
lone-some re - frain of a lov - er. The mel - o - dy sighs it

E \flat 7 B \flat m7 1 F7

no chord

some-how it seems _ it makes me weep and I can't sleep. An
 laughs and it cries _ a moon in blue that

2 Gm D7#5 Gm Gm(maj7)

no chord

wails the long night thru. Tho' with the dawn it's gone

Cm6 Cm(maj7)

the mel-o-dy lives ev - er for lone-ly hearts to learn

E \flat E \flat 7 D7 Gm D7 Gm C13 Gm

of love in a Har-lem Noc - turne.

THE GIRL FROM IPANEMA

(GAROTA DE IPANEMA)

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

Bossa Nova

mf

Two staves of piano introduction in F major, 6/8 time. The melody is characterized by a syncopated rhythm and a melodic line that moves from the tonic to the second degree, then to the fourth, and finally to the fifth. The accompaniment features a steady eighth-note bass line.

Fmaj7

G7

Tall and tan and young — and { love - ly, the girl — } from I - pa - ne -

{ hand - some, the boy — }

Two staves of music. The top staff contains the vocal line with lyrics. The bottom two staves contain the piano accompaniment. The lyrics are: "Tall and tan and young — and { love - ly, the girl — } from I - pa - ne - { hand - some, the boy — }".

Gm7

Gb7

- ma goes walk - ing, and when — { she pass - es, each one — she } pass - es goes

{ he pass - es, each girl — he }

Two staves of music. The top staff contains the vocal line with lyrics. The bottom two staves contain the piano accompaniment. The lyrics are: "- ma goes walk - ing, and when — { she pass - es, each one — she } pass - es goes { he pass - es, each girl — he }".

Fmaj7

Gb7

Fmaj7

"a-a-h!"

When { she walks she's } like -

{ he walks he's }

Two staves of music. The top staff contains the vocal line with lyrics. The bottom two staves contain the piano accompaniment. The lyrics are: "a-a-h!" and "When { she walks she's } like - { he walks he's }".

G7



a sam - ba that swings so cool and sways — so gen - tle, that when —

Gm7



Gb7



Fmaj7



{ she pass - es, each one — she } { he pass - es, each girl — he } pass - es goes "a-a-h!"

Gbmaj7



Oh, but I watch { her } { him } so

Cb9




F#m9

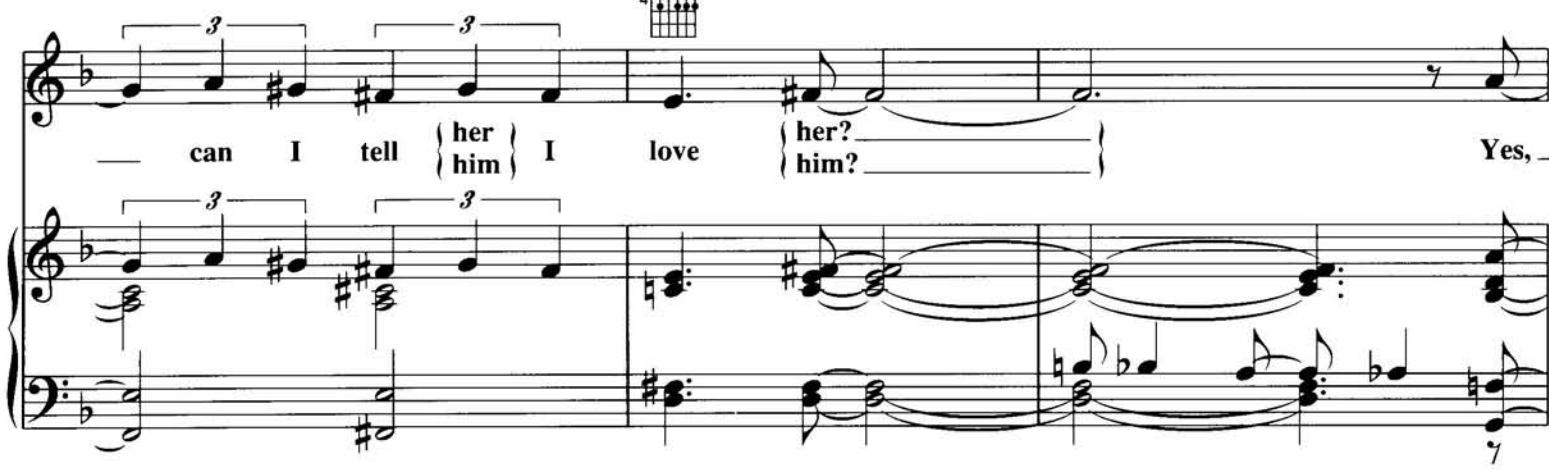


sad - ly. How


D9



can I tell her
him I love her?
him? Yes, —



Gm7




Eb9



I would give my heart glad - ly, —




Am7




D7b9




But each day when she
he walks to the sea, she
he



Gm7



C7b9



Fmaj7



looks straight a - head not at me. Tall and tan and young —



G7



and { love - ly, the girl } from I - pa - ne - ma goes walk - ing, and when
{ hand - some, the boy }

Gm7



Gb7



Fmaj7



{ she } pass - es I smile, but { she } does - n't see.
{ he }

1 Gb7



2 Gb7



Fmaj7



{ She } just does - n't see.
{ He }

Gb7



Fmaj7



Gb7



Fmaj7



No, { she } does - n't see.
{ he }

rit.

GOD BLESS' THE CHILD

Words and Music by ARTHUR HERZOG, JR.
and BILLIE HOLIDAY

Slowly with feeling

p *mf*

Ebmaj7 **Eb7** **Ab6**

Them that's got shall get, them that's

mf-p

Ebmaj7 **Eb7** **Ab6** **Bbm7** **Gb7** **Eb13** **Bbm7** **E9-5** **Eb9**

not shall lose, So the Bi - ble said, and it still is news;

mf

Abmaj7 **Ab6** **Abm** **Gm** **C7** **C7-9**

Ma - ma may have, Pa - pa may have, but God Bless' the child that's

p

Fm9



Bb7



Eb6



Gm



Cm



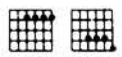
Gm



Ab6



Fm7 Bb7



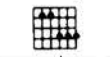
got his own!

That's

got his own.

Yes, the

Ebmaj7



Eb7



Ab6



Ebmaj7



Eb7



Ab6



Bbm7



Gb7



Eb13



strong gets more,

while the

weak ones

fade,

Emp - ty

pock - ets

don't

ev - er

Bbm7



E9-5



Eb9



Abmaj7



Ab6



Abm



make the grade;

Ma - ma may have,

Pa - pa may have,

But

Gm



C7



C7-9



Fm9



Bb7



Eb6



God Bless' the child

that's

got his own!

That's

got his own.

Ab7



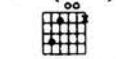
G7



Cm



Cm(+7)



Cm7



Cm6



Mon - ey, you got lots o' friends, —

Gm



D7



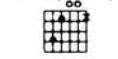
G7



Cm



Cm(+7)



crow - din' 'round the door, When you're gone and

Cm7



Cm6



Gm



C7



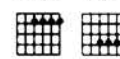
B9-5



Bb9

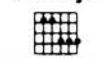


Fm7 Bb



spend - in' ends, — they don't come no more. Rich re -

Ebmaj7



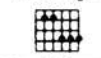
Eb7



Ab6



Ebmaj7



Eb7



Ab6



la - tions give, Crust of bread and such, You can

Bb7



Gb7



Eb13



Bbm7



E9-5



Eb9



help your - self, but don't take too much!

Abmaj7



Ab6



Abm



Gm



C7



C7-9



Ma - ma may have, Pa - pa may have, But God Bless' the child that's

Fm7



Bb7



¹Eb6



Cm7



F13



B7



Fm7



Bb



got his own! That's got his own. Them that's

² Eb6



B6



Eb6



got his own.

HAVE YOU MET MISS JONES?

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

Ab/C



Eb7/Bb



Fm/Ab



mf

C7sus

C7



F



F#dim



Gm7

Bb/C



“Have you met Miss Jones?”
Then I said “Miss Jones,

Some one said as
You’re a girl who

p

Gm7

C7sus

C7

Am7

Dm7

G7

1

Gm

C7

we shook hands.
un - der - stands,

She was just Miss Jones
I’m a man who must

to be me.

Gm7

C7

C7#5b9

²Gm7

C7

F9

Bb

free.” And all at once I lost my

mf

Db7

Gb

A7

D



breath, And all at once was scared to death, and all at once I owned the

Abm7

Db7

Gb

C7

F



earth and sky! _____ Now I've met Miss

F#dim

Gm7

Bb/C

Gm7

C7

Fmaj7/A

Abdim7



Jones, And we'll keep on meet - ing till we die, _____

Gm7

Gm7/C

C7

F

Bb7

F



_____ Miss Jones and I. _____

rall.

HELLO, YOUNG LOVERS

(From "THE KING AND I")

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Very moderately

C

Hel - lo, young lov - ers, who - ev - er you

are, I hope your trou - bles are

G7/B Fm/C G7/B

few. All my good wish - es go

Eb/Bb



G7/B



Dm7



Dm7/G



G7



with you to - night. I've been in love like

you Be brave, young lov - ers, and

fol - low your star; be brave and faith - ful and

true. Cling ver - y close to each

G7/B



Fm/C



G7/B



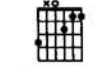
E \flat /B \flat

G7/B

Dm7

Dm7/G

G7



oth - er to - night I've been in love like

C

F/A

C7sus/G



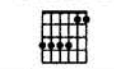
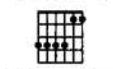
you. I know how it feels to have

F/A

C7sus/G

F/A

C7sus/G



wings on your heels, and to fly down a street in a

F

E7



trance. You fly down a street on a

Am Dm7

chance that you'll meet, and you meet not real - ly by

G7 V.C

chance. Don't cry, young lov - ers, what -

ev - er you do, don't cry be - cause I'm a

G7/B Fm/C G7/B

lone. All of my mem - 'ries are

Eb/Bb

G7/B

Dm7

G7

hap - py to - night, I've had a love of my

C7

F/A

Fm/Ab

own. I've had a love of my

C/G

Dm

Eb/G

G7

own like yours, I've had a love of my

1 C6

G7

2 C6

own. Hel - own.

HONEYSUCKLE ROSE

Words by ANDY RAZAF
 Music by THOMAS ("FATS") WALLER

Medium with a lift

Gm7 C13 Dm7 G13 C7 Gm7/C Cdim7 C7

Gm7 C13 Gm7 C13 Gm7 C13 G9#5

Ev - 'ry hon - ey bee fills with jeal - ous - y when they see you out with

C6 G9#5 C13 F Gm7 F/A Fm/Ab G7 C13

me, I don't blame them, good - ness knows, Hon - ey Suck - le

F F7 Bb Db7/B C7 Gm7 C13

Rose. When you're pass - in' by

Gm7 C13 Gm7 C13 G9#5 C6 G9#5 C13
 flow - ers droop and sigh, and I know the rea - son why. You're much sweet-er,

F Gm7 F/A Fm/Ab G7 C13 F F/C Ddim C7/E F
 good - ness knows, Hon - ey Suck - le Rose.

F7 Cm7/F Fdim7 F7 Bb F9 Gb9 F9 Bb6
 Don't buy sug - ar, you just _ have to touch my cup._

G7 Dm7/G Gdim7 G7 C7 Gm7
 You're my sug - ar, it's sweet _ when you

Ab9 G9 C7 Gm7 C13 Gm7 C13

stir it up. — When I'm tak - in' sips from your tas - ty lips,

Gm7 C13 G9#5 C6 G9#5 C13 F Gm7 F/A Fm/Ab

seems the hon - ey fair - ly drips. You're con - fec - tion, good - ness knows, —

G7 C13 1 F Bb6/9 Db7 F/C Abdim7

Hon - ey Suck - le Rose. —

2 F F7 Bdim Bbm F

Rose. —

HOW HIGH THE MOON

(From "TWO FOR THE SHOW")

Words by NANCY HAMILTON
 Music by MORGAN LEWIS

Slowly

C#dim

D7

Gmaj7

G6

G

no chord



Some - where there's mu - sic, How faint the

Gm7

C9

C7

G9

C7b9

Fmaj7

F6

tune!

Some - where there's heav - en,

F

Fm7

Bb9

Bb7

Ab

Bb7

How high the moon!

There is no

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E \flat Ebmaj7 Cm D7 Gm

moon a - bove when love is far a - way too,

Cm6 G Am D7

Till it comes true That you love

G Gm Am7 D7 A9 D7 Gmaj7 G6

me as I love you. Some - where's there's mu - sic,

G Gm7 C9 C7 G9 C7b9 Fmaj7 F6

It's where you are, Some - where there's heav - en,

F



Fm7



Bb9



Bb7



Ab



Bb7



How near, how far!

The dark - est

Eb



Ebmaj7



Cm



D7



G7



night would shine if you would come to me soon,

cresc.

C



Cm



G



Gm



Am7



D7



A9



D7b9



Un - til you will, How still my heart, How high the

mf

p

1 G

D9+5

G6

A9

D7

A9

D7

2 G

C6

Cm6

D7sus

G6

moon!

Some-where there's moon!

mf

mf

I COULD WRITE A BOOK

(From "PAL JOEY")

Words by LORENZ HART
 Music by RICHARD RODGERS

Moderately

C/G



Dm7/G



G7b9



Am



G



F



G7sus



G7b9



C



G7



If they asked me, I could write a

C



G7



C



G7



book a - bout the way you walk and

C



C#dim7



Dm7



G7



G7/F



whis - per and look. I could

C/E Ab7/Eb Dm7 G7 C Cdim7

write a pre - face on how we

Detailed description: This system contains the first six measures of the piece. The guitar part is shown above the vocal line with chords: C/E, Ab7/Eb, Dm7, G7, C, and Cdim7. The piano accompaniment is shown below the vocal line. The lyrics are: write a pre - face on how we

G/B C Cdim7 G/B Eb7/Bb Am7 D7

met so the world would nev - er for -

Detailed description: This system contains the next six measures. The guitar part has chords: G/B, C, Cdim7, G/B, Eb7/Bb, Am7, and D7. The piano accompaniment continues. The lyrics are: met so the world would nev - er for -

G Dm7 G7 C

get. And the sim - ple

Detailed description: This system contains the next six measures. The guitar part has chords: G, Dm7, G7, and C. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics are: get. And the sim - ple

G7 C G7

se - cret of the plot is just to

Detailed description: This system contains the final six measures. The guitar part has chords: G7, C, and G7. The piano accompaniment concludes the piece. The lyrics are: se - cret of the plot is just to

C G7 C C#dim7 Dm7

tell them that I love you a lot.

G7 G7/F C/E Ab7/Eb Dm7 G7

Then the world dis - cov - ers, as

Gm7 C7 F Dm7 C/G E+ F6 G7

my book ends, How to make two lov - ers of

1 C Dm7 G7 2 C F C

friends. If they friends.

I CAN'T GET STARTED

Words by IRA GERSHWIN
Music by VERNON DUKE

Moderately

mf

A7#5 A7 Dm7 G7 C

Dm7b5 G7sus G7 C Dm7 G7

I'm a glum one, it's ex - plain - a - ble:

Cmaj7 Dm7 G7

I met some - one un - at - tain - a - ble.

Em7 Ebdim7 Dm7 G7

Life's a bore, the world is my oy - ster no

The musical score is presented in a standard format with a grand staff (treble and bass clefs) for the piano accompaniment and a single treble clef for the vocal line. The tempo is marked 'Moderately' and the dynamic is 'mf'. The key signature has one flat (B-flat major). The score is divided into four systems. Each system includes guitar chord diagrams for the right hand. The first system shows the piano introduction with chords A7#5, A7, Dm7, G7, and C. The second system begins the vocal line with chords Dm7b5, G7sus, G7, C, Dm7, and G7. The third system continues the vocal line with chords Cmaj7, Dm7, and G7. The fourth system concludes the vocal line with chords Em7, Ebdim7, Dm7, and G7. The piano accompaniment features a steady bass line and a more active treble line, often using triplets in the final system.

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C F#m7b5 B7 E

more. All the pa - pers

F#m7 B7 Emaj7

where I led the news with my ca - pers

F#m7 B7 E G7 C C#dim7

now will spread the news, "Su - per - man turns

Dm7 G7 no chord

out to be flash in the pan!" I've flown a -

Cmaj7



Am7



Dm7



G7



round the world in a plane. I've set - tled
 hun - dred yards in ten flat. The Prince of

E7



Am7b5/Eb



D13



no chord

re - vo - lu - tions in Spain. The North Pole
 Wales has cop - ied my hat. With Queens I've

C/G



Am7



Dm7



G7



I have char - ted, but can't get start - ed with
 à la cart - ed, but can't get start - ed with

C



A7



D7

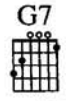
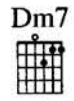
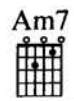


G7

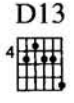
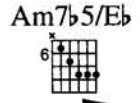
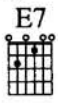


no chord

you. A - round a
 you. The lead - ing

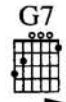
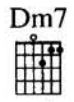
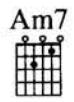
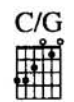


golf course I'm un - der par, and all the
 tail - ors fol - low my styles, and tooth - paste

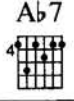
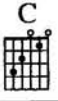


no chord

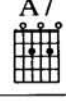
mov - ies want me to star. I've got a
 ads all fea - ture my smiles. The As - tor -



house, a show - place, but I get no - place with
 bilts I vis - it. But say, what is it with



no chord



you. You're so su - preme,
 you? When first we met,

Em7 A7 Dmaj9 D6
 ly - rics I write — of you scheme
 how you e - lat - ed me! Pet,

Dmaj9 D6 Dm7 G7
 just for the sight — of you, dream
 you dev - as - tat - ed me! Yet,

Dm7 G7 C F7
 both day and night — of you. And what
 now you've de - flat - ed me till you're

Am7 D7 G7 Cmaj7 Am7
 good does it do? In nine - teen twen - ty - nine — I sold
 my Wa - ter - loo. I've sold my kiss - es at — a ba -

Dm7
G7
E7
Am7b5/Eb

short; In Eng - land I'm pre - sent - ed at
 zaar, and af - ter me they've named a ci -

D13
no chord
C
A7

court. But you've got me down - heart - ed 'cause I
 gar. But late - ly how I've smart - ed, 'cause I

Dm7
G7
1 C
C7
F

can't get start - ed with you.
 can't get start - ed with

G7
no chord
2 C
Dm7
G7b9
C

I do a you.

I'LL TAKE ROMANCE

Words by OSCAR HAMMERSTEIN II
Music by BEN OAKLAND





Moderately slow

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of three systems. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and guitar chord diagrams. The first system covers the first three measures, the second system covers the next three measures, and the third system covers the final three measures.

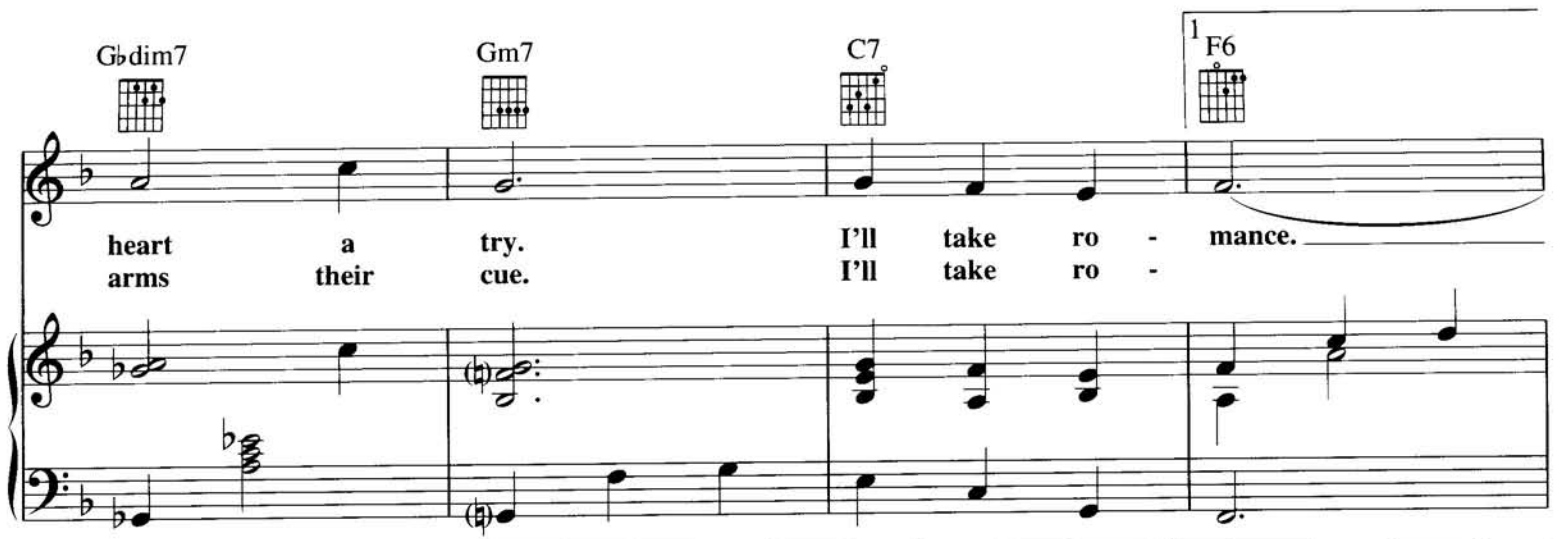
System 1: Chords: F, Dm, Gm7. Lyrics: I'll take romance, I'll take romance.






System 2: Chords: C7, F, Ab7. Lyrics: while my heart is young and while my arms are strong and.

System 3: Chords: D \flat maj7, Gm7 \flat 5, C7sus. Lyrics: ea-ger to fly. I'll give my ea-ger for you. I'll give my.

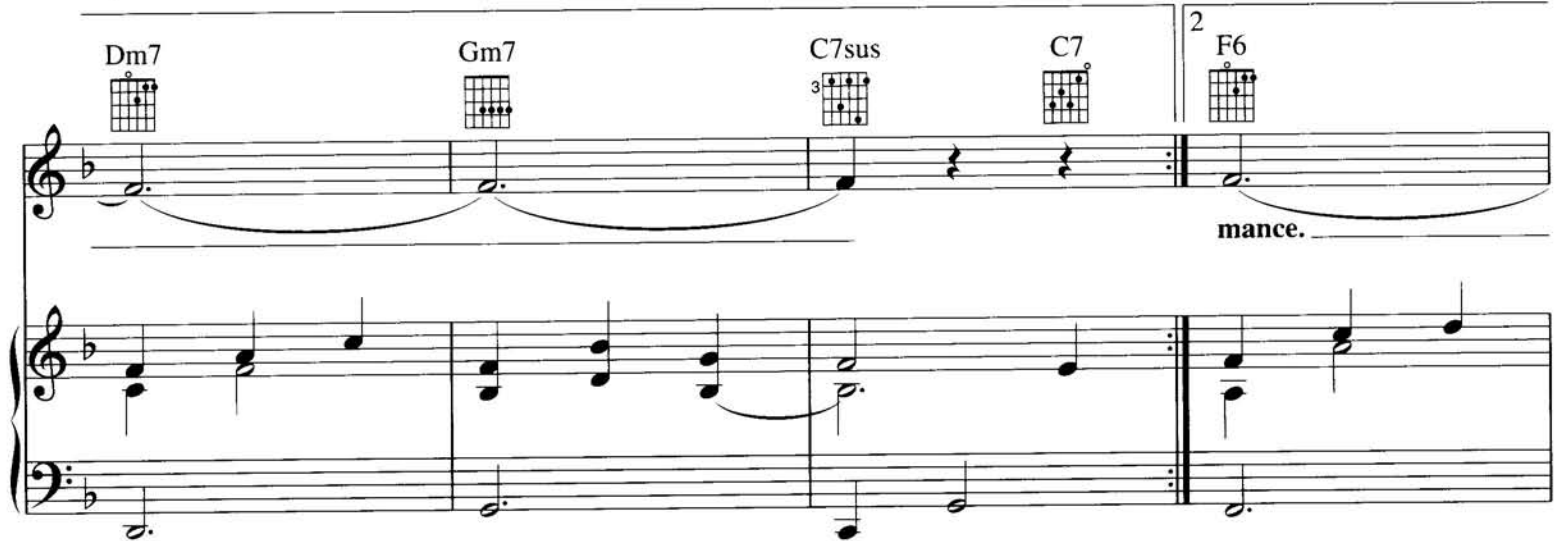
G^bdim7

Gm7

C7

F6


heart arms a their try. cue. I'll take ro - mance.
I'll take ro -



Dm7

Gm7

C7sus

C7

F6


mance.




Gm7




C7^b9

F

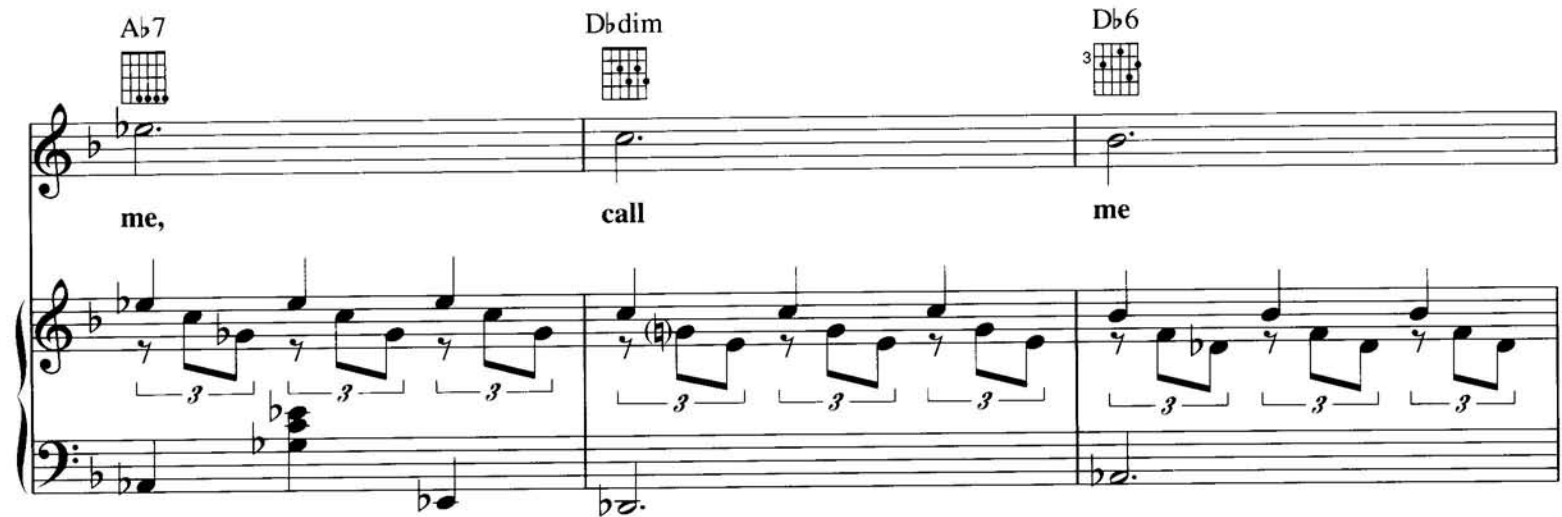
E^bm7


So my lov - er when you want



A^b7

D^bdim

D^b6


me, call me



E \flat m7A \flat 7D \flat dimD \flat 6

in the hush of the eve - ning.

G \flat 7C \flat maj7A \flat m6

When you call me,

F

G \flat dim7

C7



in the hush of the eve - ning, I'll rush to my

F



Dm7



Gm7



C7



first real ro - mance. While my

F Ab7 D \flat maj7 Gm7 \flat 5

heart is young and ea - ger and gay,

Detailed description: This system contains the first four measures of the piece. The guitar part features four chord diagrams: F (x33211), Ab7 (x44211), D♭maj7 (x33211), and Gm7♭5 (5x4321). The vocal line has a melody with lyrics 'heart is young and ea - ger and gay,'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

C7sus G \flat dim7 Gm7 C7

I'll give my heart a - way. I'll take ro -

Detailed description: This system contains measures 5-8. The guitar part features four chord diagrams: C7sus (3x3333), G♭dim7 (x44211), Gm7 (x33211), and C7 (x32311). The vocal line has a melody with lyrics 'I'll give my heart a - way. I'll take ro -'. The piano accompaniment continues with chords and a bass line.

F Dm7 Gm7

mance. I'll take my

Detailed description: This system contains measures 9-12. The guitar part features three chord diagrams: F (x33211), Dm7 (x23411), and Gm7 (x33211). The vocal line has a melody with lyrics 'mance. I'll take my'. The piano accompaniment continues with chords and a bass line.

Fdim7 F

own ro - mance.

Detailed description: This system contains measures 13-16. The guitar part features two chord diagrams: Fdim7 (x33211) and F (x33211). The vocal line has a melody with lyrics 'own ro - mance.'. The piano accompaniment continues with chords and a bass line.

I'M BEGINNING TO SEE THE LIGHT

Words and Music by HARRY JAMES, DUKE ELLINGTON, JOHNNY HODGES and DON GEORGE

Medium Bounce

Guitar chord diagrams and musical notation for the song "I'm Beginning to See the Light". The score is in G major, 4/4 time, and features a piano accompaniment with a "Medium Bounce" feel. The lyrics are: "I nev - er cared much for moon - lit skies, I nev - er wink back at fire - flies, But now that the stars are in your eyes, I'm be - gin - ning to see the light."

Chord Diagrams:

- G6:
- Eb7:
- D7:
- Em7:
- A9:
- A7b9:
- D7sus:
- D7:
- G6:
- Eb7:
- D7:
- G:
- Eb7:
- D7:
- Eb7:
- G6:
- D7:
- G:
- Dm:
- E7:
- A7:
- Am7:
- D7:
- G:
- Gdim:
- D7:

Musical Notation:

- Tempo: Medium Bounce
- Key Signature: One sharp (F#)
- Time Signature: 4/4
- Dynamic markings: *f*, *mp-f*

G6



Eb7



D7



G



G6



Eb7



D7



nev - er went in for af - ter glow, — Or can - dle - light on the

Eb7



G6



D7



G



Dm



E7



mis - tle - toe, — But now when you turn the lamp down low — I'm be -

A7



Am7



D7



G



B7



gin - ning to see the light. — Used to ram - ble

Bb7









thru the park — Shad - ow box - ing in the dark —

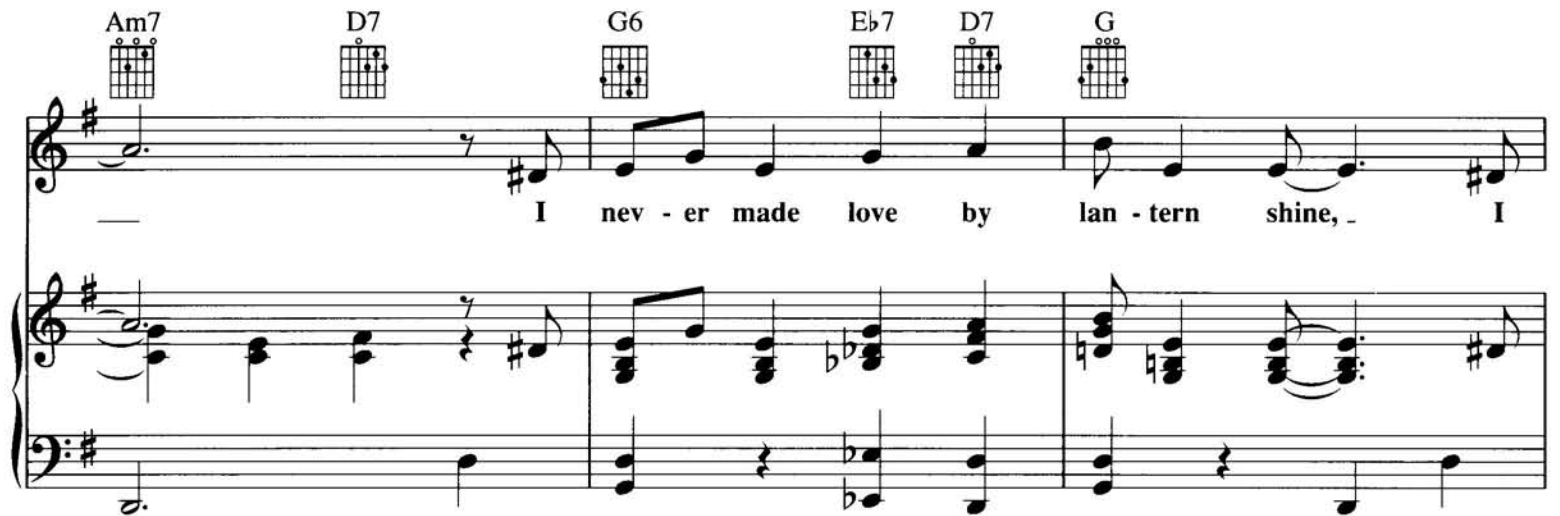
A7  Eb7 

Then you came and caused a spark, — That's a four a - larm fire — now.



Am7  D7  G6  Eb7  D7  G 













I nev - er made love by lan - tern shine, — I



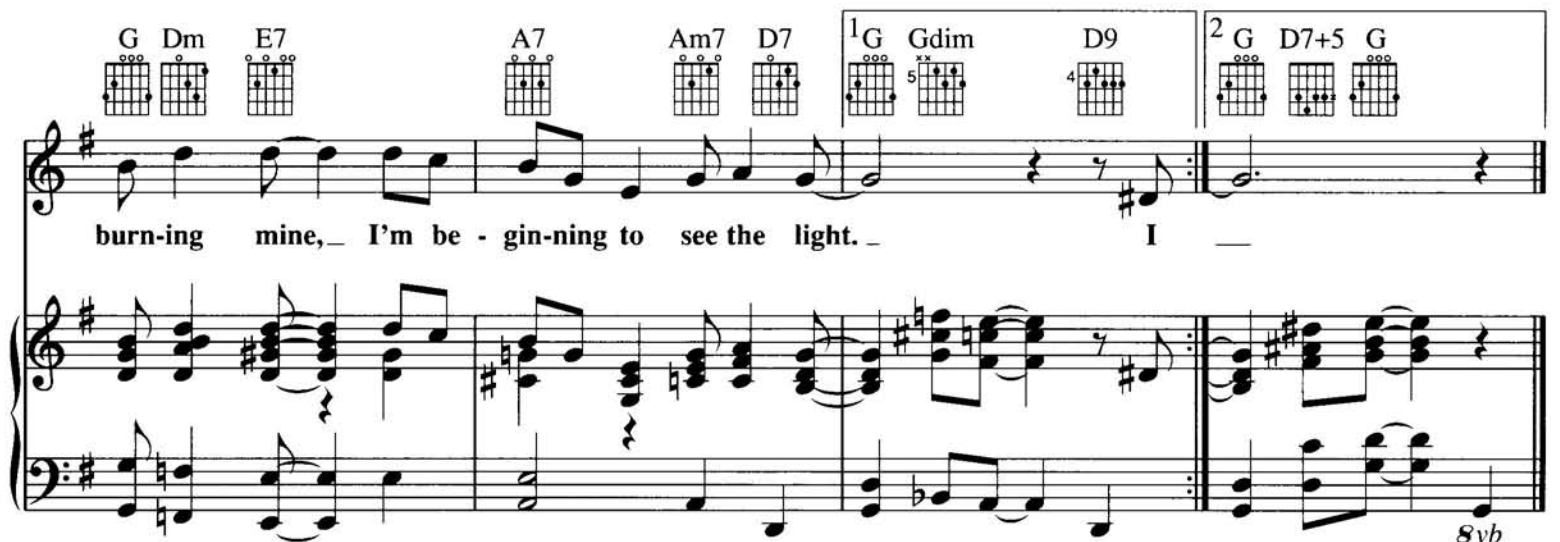
Eb7  D7  Eb7  G  D7 

nev - er saw rain - bows in my wine, — But now that your lips are



G  Dm  E7  A7  Am7  D7  1 G  Gdim  D9  2 G  D7+5  G 

burn-ing mine, — I'm be - gin-ning to see the light. — I —



8vb

I'VE GOT YOU UNDER MY SKIN

Words and Music by
COLE PORTER

Moderately

mf

poco rit.

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The music starts with a mezzo-forte (mf) dynamic and includes a 'poco rit.' (slightly ritardando) marking towards the end. The melody is primarily in the treble clef, with supporting bass notes in the bass clef.

Beguine Tempo

Bb7 **Fm7** **Bb7** **Ebmaj7**

I've got you un - der my skin,

p *a tempo*

Detailed description: This block covers the first line of the song. It includes a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Beguine Tempo'. Chord diagrams for Bb7, Fm7, Bb7, and Ebmaj7 are provided above the vocal line. The piano part starts with a piano (p) dynamic and is marked 'a tempo'. The lyrics are 'I've got you un - der my skin,'.

Cm7

Eb

Fm7

Bb7

I've got you deep in the

Detailed description: This block covers the second line of the song. It includes a vocal line with lyrics and a piano accompaniment. Chord diagrams for Cm7, Eb, Fm7, and Bb7 are provided above the vocal line. The lyrics are 'I've got you deep in the'.

Ebmaj7

Cm7

Eb

Fm7

heart of me, So deep in my heart,

Detailed description: This block covers the third line of the song. It includes a vocal line with lyrics and a piano accompaniment. Chord diagrams for Ebmaj7, Cm7, Eb, and Fm7 are provided above the vocal line. The lyrics are 'heart of me, So deep in my heart,'.

Bb7



Ebmaj7



Cm7



Gm



You're real - ly a part of me. I've

Fm7



Bb7



Ebmaj7



got you un - der my skin.

Eb6



Fm7



Bb7



I tried so not to give

Ebmaj7



Eb6



Abm6



in, I said to my - self, 'This af -

Bb7



D



Ebmaj7



Eb6



fair

nev - er

will

go

so well."

But

Dm7



G7



Ebdim



C



why should I

try to re - sist

when,

dar - ling,

I know

so well

mf

Abm6



Bb7



Ebmaj7



I've got

you

un - der my

skin.

Eb6



Fm7/Eb



Bb7/Eb



Ebmaj7



I'd sac - ri - fice an - y - thing, Come what might, for the sake of hav - ing you

Eb7



Fm7/Eb



Fm7-5



near, In spite of a warn - ing voice that comes in the night And re -

Ebmaj7



Edim



Bb7



Cm



peats and re - peats in my ear: "Don't you know, lit - tle fool,

Ab



Bb7



Eb



Ebdim



you nev - er can win, Use your men -

Fm7



Bb7



Eb



Bb+



tal - i - ty, Wake up to re - al - i - ty."



But each time I do, just the thought of you makes me

cresc.

Eb



Bbm



C7



Fm



stop, Be - fore I be - gin, 'Cause I've got you

p rit. *dolce a tempo*

Bb7-9



Eb



1

2 Fm7



Bb7



un - der my skin. I've

rit. *pp a tempo* *poco rit.* *poco rall.*

Eb



Bb7



Eb



piu rall. R.H. *morendo* *8va*

IT MIGHT AS WELL BE SPRING

(From "STATE FAIR")

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Gracefully

G **Bm** **G**

I'm as rest-less as a wil-low in a wind-storm, I'm as

mf

Dm7 **G7** **C** **Cdim7**

jump-y as a put-pet on a string. I'd say that I had spring-

G **Am7** **D7** **Gmaj7** **G6**

fe-ver, but I know it is-n't spring. I am

The musical score is presented in three systems. Each system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The first system is marked 'Gracefully' and 'mf'. The second system continues the melody. The third system concludes the phrase. Chord diagrams are provided above the vocal line for each measure. The piano accompaniment features a steady bass line and harmonic support in the right hand.

G Bm G

star - ry eyed and vague - ly dis - con - tent - ed, like a

Dm7 G7 C Cdim

night - in - gale with - out a song to sing. Oh, why should I have spring -

G Am7 D7 G

fe - ver when it is - n't e - ven spring?

C Dm7 Gdim G7

I keep wish - ing I were some - where else, walk - ing down a strange new

C F#m7 B7

street, hear - ing words that I have nev - er heard from a

Em A7 G D7 G D7 G Bm

{ man } I've yet to meet. I'm as bus - y as a spi - der spin-ning
girl

G

day dreams, I'm as gid - dy as a ba - by on a

Dm7 G7 C Cdim7 G

swing. I have - n't seen a cro - cus or a rose - bud, or a

Am D9 B+ B7 E7b9 A7

rob - in on the wing. But I feel so gay in a

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Above the first staff are guitar chord diagrams for Am, D9, B+, B7, E7b9, and A7.

D9 G7 A7

mel - an - cho - ly way that it might as well be spring. It

This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Above the first staff are guitar chord diagrams for D9, G7, and A7.

G D7sus D7 1G Em

might as well be spring!

This system contains the third two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Above the first staff are guitar chord diagrams for G, D7sus, D7, 1G, and Em.

C D7 2G C G

I'm as spring!

This system contains the final two staves of music. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Above the first staff are guitar chord diagrams for C, D7, 2G, C, and G.

JELLY ROLL BLUES

By FERD "JELLY ROLL" MORTON

Moderate blues tempo

8va-----

8va-----

f

loco

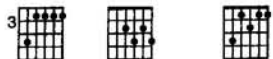
mf

F F#5 Bb Gm7

Bb6 Gm7 Bb Ab

Eb Bb6

Bb6/D Dbdim7 F7/C



F7 Eb/G



F7 Gdim7



Gb7



F7



Bb



Gdim7



Gb7



F7



Bb



D7/A



Bb6



D7/A



Bb



Bb6



Bb7



Eb



Bb



Dbdim7 Cm7 F7 G7

C Gdim7 Gb7 F7 Bb Gdim7 Gb7 F7 Bb

Bb7

8va ----- *loco*

Eb Edim7

Bb/F Bb/D Eb7 Edim7 Bb/F Bb7/D Dbdim7 Cm7 F7 G7

This system contains the first two measures of the piece. The guitar part is written in a single line above the piano staff. Chord diagrams are provided for each measure: Bb/F (5), Bb/D, Eb7, Edim7, Bb/F (5), Bb7/D (3), Dbdim7, Cm7 (3), F7, and G7. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with a '3' in the first measure.

C Gdim7 Gb7 F7 Bb Gdim7 Gb7 F7 Bb Bb6

This system contains the next two measures. Chord diagrams are provided for each measure: C, Gdim7, Gb7, F7, Bb, Gdim7, Gb7, F7, Bb, and Bb6. The piano accompaniment continues with the melodic and bass lines. A triplet of eighth notes is marked with a '3' in the second measure. A dynamic marking of *ffz* (fortissimo, fortissimo) is placed above the piano staff in the second measure.

Bb7 Eb/Bb Bb7



This system contains the next two measures. Chord diagrams are provided for each measure: Bb7, Eb/Bb, and Bb7. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is placed below the piano staff in the first measure, and a *cresc.* (crescendo) marking is placed above the piano staff in the second measure. A large oval is drawn around the bass line in the second measure.

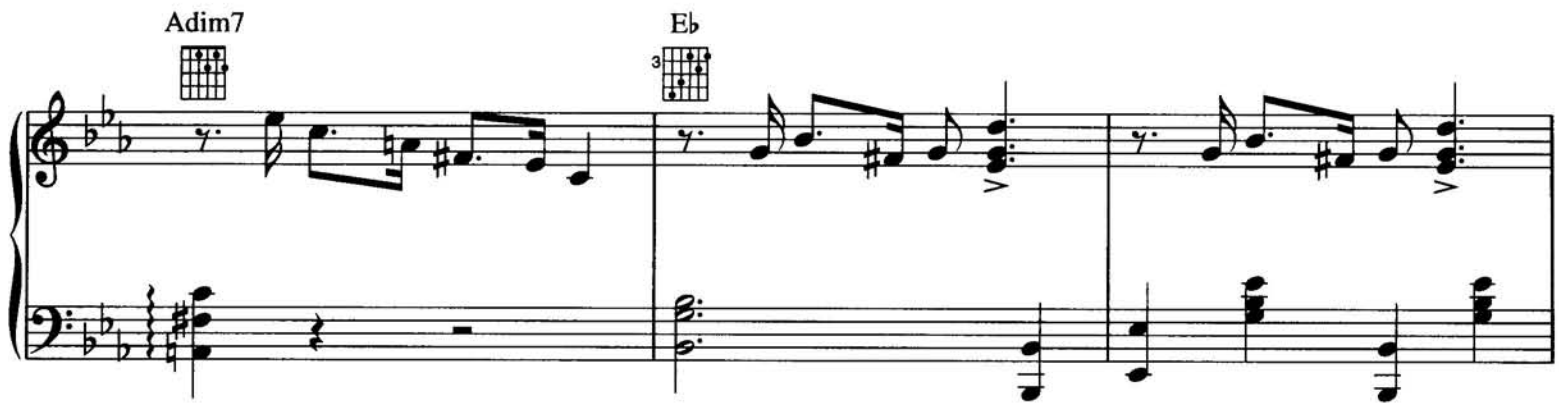
Eb G7









This system contains the final two measures. Chord diagrams are provided for each measure: Eb (3) and G7. The piano accompaniment continues with the melodic and bass lines. A dynamic marking of *f* (forte) is placed below the piano staff in the first measure, and a *mf* (mezzo-forte) marking is placed above the piano staff in the second measure.

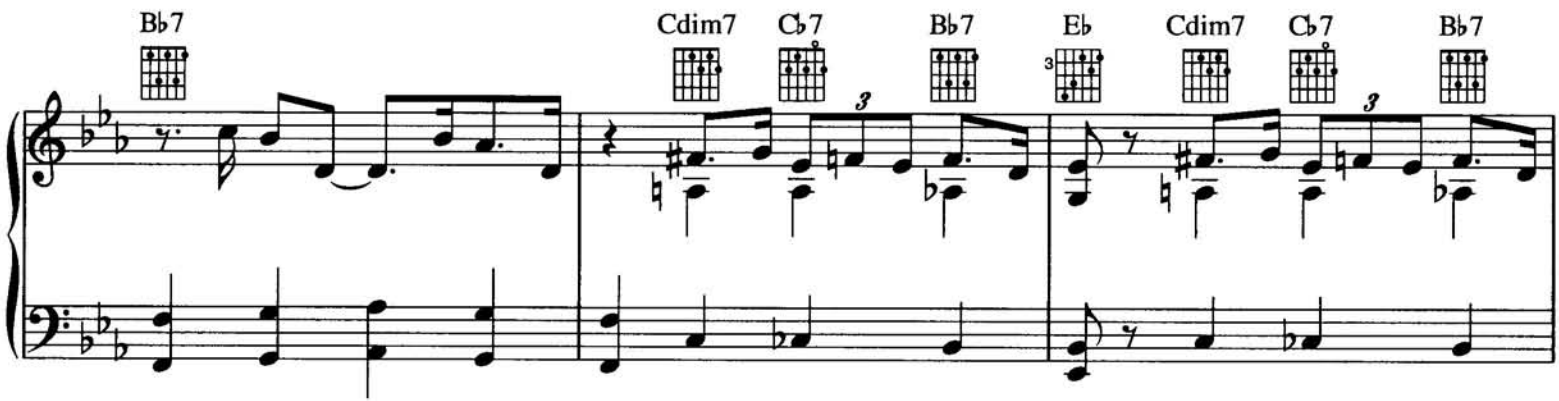
E \flat 7  **A \flat 6** 



A \dim 7  **E \flat** 



B \flat 7  **C \dim 7**  **C \flat 7**  **B \flat 7**  **E \flat**  **C \dim 7**  **C \flat 7**  **B \flat 7** 



E \flat  **no chord** **E \flat**  **G7** 



E \flat 7 Ab6

The first system of music consists of two staves. The treble clef staff begins with an Eb7 chord and contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The bass clef staff provides a harmonic accompaniment with chords and single notes. A second Eb7 chord is indicated above the first measure of the second staff. The system concludes with an Ab6 chord and a triplet of eighth notes in the treble staff.

A \dim 7 Eb

The second system of music consists of two staves. The treble clef staff starts with an A \dim 7 chord and features a melodic line with eighth notes and a triplet of eighth notes. The bass clef staff has a simple accompaniment. The system ends with an Eb chord in the treble staff.

B \flat 7 F C \dim 7 C \flat 7 B \flat 7 Eb C \dim 7 C \flat 7 B \flat 7

The third system of music consists of two staves. The treble clef staff contains a complex melodic line with eighth notes, triplets, and a double bar line. The bass clef staff has a steady accompaniment. The system is marked with a sequence of chords: B \flat 7, F, C \dim 7, C \flat 7, B \flat 7, Eb, C \dim 7, C \flat 7, and B \flat 7.

E \flat

The fourth system of music consists of two staves. The treble clef staff begins with an Eb chord and contains a melodic line with eighth notes, triplets, and a double bar line. The bass clef staff has a simple accompaniment. The system concludes with an Eb chord in the treble staff.

G7 Eb

The first system of music features a treble clef staff with a key signature of two flats. It begins with a G7 chord (indicated by a guitar chord diagram) and an Eb chord. The melody consists of eighth and quarter notes, with some rests. The bass clef staff provides a simple harmonic accompaniment.

Eb7 Ab6 Adim7

The second system continues the piece with Eb7, Ab6, and Adim7 chords. The treble clef staff includes a triplet of eighth notes. The bass clef staff has a bass line with some rests and a final melodic phrase.

Eb Bb7

The third system features Eb and Bb7 chords. The treble clef staff has a melodic line with some rests, while the bass clef staff has a steady accompaniment.

Cdim7 Cb7 Bb7 Eb Cdim7 Cb7 Bb7 Eb no chord

The fourth system contains a sequence of chords: Cdim7, Cb7, Bb7, Eb, Cdim7, Cb7, Bb7, and Eb. The final measure is marked "no chord". The treble clef staff has a melodic line with triplets, and the bass clef staff has a simple accompaniment.

Eb6 G7 Eb7

ff

no chord Ab Adim7

Eb Bb7

Cdim7 Cb7 Bb7 Eb Cdim7 Cb7 Bb7 Eb Bb7#5 Eb9

JUST IN TIME

Words by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

Moderately

C13



Bb7b5



Cm7



F7b9



Bb



Bdim



Cm7



F7



mp

Bb



A



Bb



Am7



Just in time, I found you just in time

D7



Fm



G7



be - fore you came, my time was run - ning

C9



Gm7



C9



Gm7



C7



F7



low. I was lost

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Infringers are liable under the law.

F13



Bb7



the los - ing dice were tossed, my bridg - es

Eb9



Ab



all were crossed, no - where to go.

D7



Gm



D



Gm



D



Gm



D7



Gm



Now you're here and now I know just where I'm

Bb/C



Am/C



Gm/C



Gm7/F



go - ing, no more doubt or fear, I've found my

G7#5b9



G7



G7#5



C9



way, _____ for love came just in time.

F7



Bb



F(#5)



Gm7



— You found me just in time _____ and changed my

C7



Cm7



F7b9



1 Bb



lone - ly life that love - ly day.

C9



Cm7



F7



2Bb



Bbdim



Bb



Bbdim



Bb6



day.

LA FIESTA

By CHICK COREA

Moderately, in 1

The musical score is written for piano and bass in 3/4 time, marked "Moderately, in 1". The piano part (treble clef) features a melodic line with various chordal accompaniment, including triplets and slurs. The bass part (bass clef) provides a steady accompaniment with eighth and sixteenth notes. Chord labels E, F, and G are placed above the piano staff. The score is divided into five systems, each with two staves. The first system includes a dynamic marking of *mf*. The second system contains a repeat sign. The third system includes a triplet marking *3*. The fourth system includes a section sign \S and a triplet marking *3*. The fifth system includes a slur marking *(h)*.

First system of musical notation. The treble clef staff contains chords labeled F, G, and F. The bass clef staff contains a melodic line with eighth and sixteenth notes.

Second system of musical notation, consisting of two endings. Both endings are marked with the chord E. The first ending concludes with a repeat sign, and the second ending provides an alternative resolution.

Third system of musical notation. The treble clef staff features chords E7, F6, G, and F. The bass clef staff contains a melodic line with eighth notes and rests.

Fourth system of musical notation, consisting of two endings. The first ending is marked with the chord E. The second ending is marked with the chord Amaj7 and includes a triplet of eighth notes.

Fifth system of musical notation. The treble clef staff features chords Bm7/A and Amaj7. The bass clef staff contains a melodic line with eighth notes and rests, including a triplet of eighth notes.

Bm7/A Amaj7 E7 Amaj7 C#7

The first system of music consists of five measures. The key signature has two sharps (F# and C#). The first measure has a Bm7/A chord. The second measure has an Amaj7 chord. The third measure has an E7 chord. The fourth measure has an Amaj7 chord. The fifth measure has a C#7 chord. The notation includes treble and bass staves with various rhythmic values and accidentals.

Dmaj7 D#dim7 Amaj7/E Fdim7 F#m7

The second system of music consists of five measures. The key signature has two sharps. The first measure has a Dmaj7 chord. The second measure has a D#dim7 chord. The third measure has an Amaj7/E chord. The fourth measure has an Fdim7 chord. The fifth measure has an F#m7 chord. The notation includes treble and bass staves with various rhythmic values and accidentals.

B7 E7 C#7 Dmaj7

The third system of music consists of five measures. The key signature has two sharps. The first measure has a B7 chord. The second measure has an E7 chord. The third measure has a C#7 chord. The fourth measure has a Dmaj7 chord. The fifth measure has a Dmaj7 chord with a triplet of eighth notes in the treble staff. The notation includes treble and bass staves with various rhythmic values and accidentals.

C#m7 F#7 B7 E7

The fourth system of music consists of five measures. The key signature has two sharps. The first measure has a C#m7 chord. The second measure has an F#7 chord. The third measure has a B7 chord. The fourth measure has an E7 chord. The fifth measure has an E7 chord. The notation includes treble and bass staves with various rhythmic values and accidentals.

Amaj7 C#7 Dmaj7 D#dim7

The fifth system of music consists of five measures. The key signature has two sharps. The first measure has an Amaj7 chord with a triplet of eighth notes in the treble staff. The second measure has a C#7 chord. The third measure has a Dmaj7 chord. The fourth measure has a D#dim7 chord. The fifth measure has a D#dim7 chord. The notation includes treble and bass staves with various rhythmic values and accidentals.

Amaj7/E

Fdim7

F#m7

B7

E7

Musical notation for the first system, measures 1-5. The key signature is two sharps (F# and C#). The notation includes a treble clef and a bass clef. The melody in the treble clef consists of eighth and quarter notes. The bass line features a consistent eighth-note accompaniment pattern. Chord changes are indicated above the staff: Amaj7/E, Fdim7, F#m7, B7, and E7.

Amaj7

C#7

Dmaj7

C#m7

F#7

Musical notation for the second system, measures 6-10. The notation includes a treble clef and a bass clef. The melody in the treble clef features a triplet of eighth notes in measure 8. The bass line continues with eighth-note accompaniment. Chord changes are indicated above the staff: Amaj7, C#7, Dmaj7, C#m7, and F#7.

To Coda ⊕

Bm7

E7

Amaj7

Bm7/A

Amaj7

Musical notation for the third system, measures 11-15. The notation includes a treble clef and a bass clef. The melody in the treble clef features a triplet of eighth notes in measure 11. The bass line continues with eighth-note accompaniment. Chord changes are indicated above the staff: Bm7, E7, Amaj7, Bm7/A, and Amaj7.

Dm/A

Em/A

F/A

G

F

Musical notation for the fourth system, measures 16-20. The notation includes a treble clef and a bass clef. The melody in the treble clef consists of quarter notes. The bass line continues with eighth-note accompaniment. Chord changes are indicated above the staff: Dm/A, Em/A, F/A, G, and F.

E

F

G

Musical notation for the fifth system, measures 21-25. The notation includes a treble clef and a bass clef. The melody in the treble clef features a triplet of eighth notes in measure 21. The bass line continues with eighth-note accompaniment. Chord changes are indicated above the staff: E, F, and G.

F E *3* D.S. al Coda (with repeats)

CODA Amaj7

Bm7/A Amaj7

Bm7/A Amaj7

Bm7/A Amaj7 Dmaj13(#11) rit.

no chord A

THE LAST TIME I SAW PARIS

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Briskly

The

Ab Eb7

last time I saw Par - is Her heart was warm and gay, I

Bbm7-5 Eb7 Bbm7 Eb7 Ab

heard the laugh - ter of her heart in ev - 'ry street ca - fe'. The

Eb7



last time I saw Par - is, Her trees were dressed for spring, And

Bbm7-5



Eb7



Bbm7



Eb7



lov - ers walked be - neath those trees, and birds found songs to

Ab



Bb7



Brightly

Eb



Bb7



sing. I dodged the same old tax - i - cabs that I had dodged for

Eb



C7



F



Bbm7



years; The cho - rus of their squeak - y horns was mu - sic to my

nostalgically

Eb7



Ab



ears

The

last

time

I

saw

Par - is

Her

heart

was

warm

gay.

No

mat - ter

how

they

change

her

!ll

re - mem - ber

her

that

way.

The

way.

a tempo

ritardando

col canto

deliberato

Eb7



1 **Ab**



Eb7



dim.

a tempo

mf

Ab



Eb7



2 **Ab**



dim. e rit.

Ped.

*

LONG AGO (AND FAR AWAY)

Words by IRA GERSHWIN
Music by JEROME KERN

Moderately slow

The musical score is written in 4/4 time with a key signature of one flat (Bb). It features a piano accompaniment and a vocal line. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line is in the treble clef. Chord diagrams are provided above the staff for guitar. The lyrics are: "Long a - go and far a - way, I dreamed a dream one day and now that dream is here be - side me. Long the".

Chord Diagrams:
 F: D7: Gm7: C7:
 F: Dm7: Gm7: C7: Fmaj7:
 Gm7: C9: F6: Dm7: C7:
 F6: E7sus: Eb9: D7: Gm7: C7: Ab: Fm7:

Bbm7 Eb9 Abmaj7 G7

skies were o - ver - cast, but now the clouds have

C C6 Bb C Csus C Csus

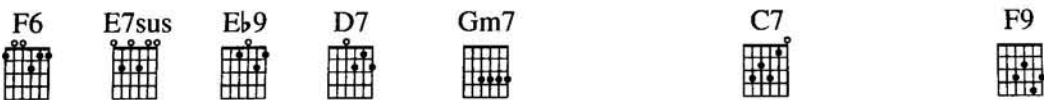
passed: You're here at last!

F Dm7 Gm7 C7 Fmaj7

Chills run up and down my spine, A -

Gm7 C9 F6 C7

lad - din's lamp is mine, the dream I



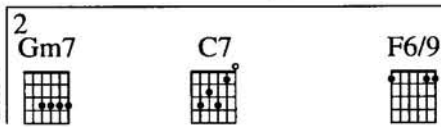
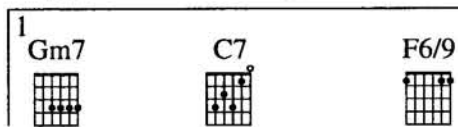
dreamed was not de - nied me. Just one



look and then I knew. That all I



longed for, long a - go, was you.



LOVE IS HERE TO STAY

(From "GOLDWYN FOLLIES")

Words by IRA GERSHWIN
Music by GEORGE GERSHWIN

With motion *mf*

Gm7/C

C7 **F6** **Fdim7** **F**

The more I read the pa - pers The

D7 **Ddim7** **D7** **Gm7** **F#dim7**

less I com - pre - hend The world and all its

C7/G **F6/A** **Abdim7** **Gm7** **C7**

ca - pers And how it all will end.

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B \flat Am7 G7

Noth - ing seems to be last - ing, But that is - n't our af -

Detailed description: This system contains the first three measures of the piece. The guitar part features chords B \flat , Am7, and G7. The piano accompaniment consists of a right-hand melody with eighth and quarter notes, and a left-hand bass line with quarter and eighth notes. A triplet of eighth notes is marked in the final measure of the system.

C7 B \flat Em7 \flat 5 A7 D

fair; We've got some-thing per - ma - nent, I mean in the way

Detailed description: This system contains the next three measures. The guitar part features chords C7, B \flat , Em7 \flat 5, A7, and D. The piano accompaniment continues the melody and bass line. A triplet of eighth notes is marked in the final measure of the system.

G7 C9 C7 G9

we care. It's ver - y clear

Detailed description: This system contains the next three measures. The guitar part features chords G7, C9, C7, and G9. The piano accompaniment includes a repeat sign in the final measure. The right-hand melody has a long note in the first measure, and the left-hand bass line has a descending line.

Gm7 C7 F Gm7 C7 G7

Our love is here to stay; Not for a year

Detailed description: This system contains the final three measures. The guitar part features chords Gm7, C7, F, Gm7, C7, and G7. The piano accompaniment continues the melody and bass line.

Gm7/C

C7

E \flat 9

D9

G7

C7

D7

But ev - er and a day.

The ra - di - o and the

Gm7

C7

Fmaj7

B \flat

Em7 \flat 5

A7

Dm

tel - e - phone and

the mov - ies that we know May just be pass - ing fan - cies,

G7

Gm7/C

C7

G9

And in time may go.

But, oh my dear,

Gm7

C7

F

Gm7

C7

G7

Our love is here to stay;

To - geth - er we're

Gm7/C

C7

Eb9

D9

G7



go - ing a long, long way.

In time the

Rock-ies may crum-ble, Gi - bral - tar may tum - ble,

They're on - ly made of

Bb

Bdim7

F/C

Gm7

C9

clay,

But

8va

our

love

is

here

to

1 F6

C7

2 F6

C13

F6/9

stay.

It's ver - y

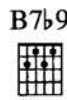
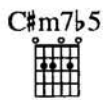
stay.

p

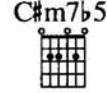
LULLABY OF BIRDLAND

Words by GEORGE DAVID WEISS
Music by GEORGE SHEARING

Moderately



Musical notation for the first system, including treble and bass staves with notes and rests.



Musical notation for the second system, including treble and bass staves.

Lul - la - by of Bird - land

Musical notation for the third system, including treble and bass staves.



Musical notation for the fourth system, including treble and bass staves.

that's what I al - ways hear when you sigh.

Musical notation for the fifth system, including treble and bass staves.



Musical notation for the sixth system, including treble and bass staves.

Nev - er in my word land could there be ways to re - veal,

Musical notation for the seventh system, including treble and bass staves.

C9



F#m7b5



B7



in a phrase, — how I feel! —

Em



C#m7b5



F#7b9



B7b9



Em7



Cmaj7



Have you ev - er heard two tur - tle doves_ bill and coo_

Am7



D9



Bm7



Em7



when they love?_ That's the kind of mag - ic

Am7



D7b9



G



D7



G



mu - sic we make _ with our lips _ when we kiss! _

E9 E7b9 Am Am7

And there's a weep - y old wil - low, _

D9 D7b9 G E9 E7b9

he real - ly knows how to cry. _ That's how I'd cry in my pil -

Am Am7 D9 D7b9 G B7

- low _ if you should tell me fare - well _ and good - bye. _

Em C#m7b5 F#7b9 B7b9 Em7 Cmaj7

Lul - la - by of Bird - land whis - per low, _ kiss me sweet _

Am7 D9 Bm7 Em7

and we'll go _____ fly - in' high in Bird - land,

Am7 D7b9 G C9 F#m7b5

high in the sky _____ up a - bove _____ all be - cause _____

B7 Am7

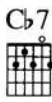
we're in love. _____ all be - cause _____

D9 D7b9 G C9 Am7 Ab9 G6/9

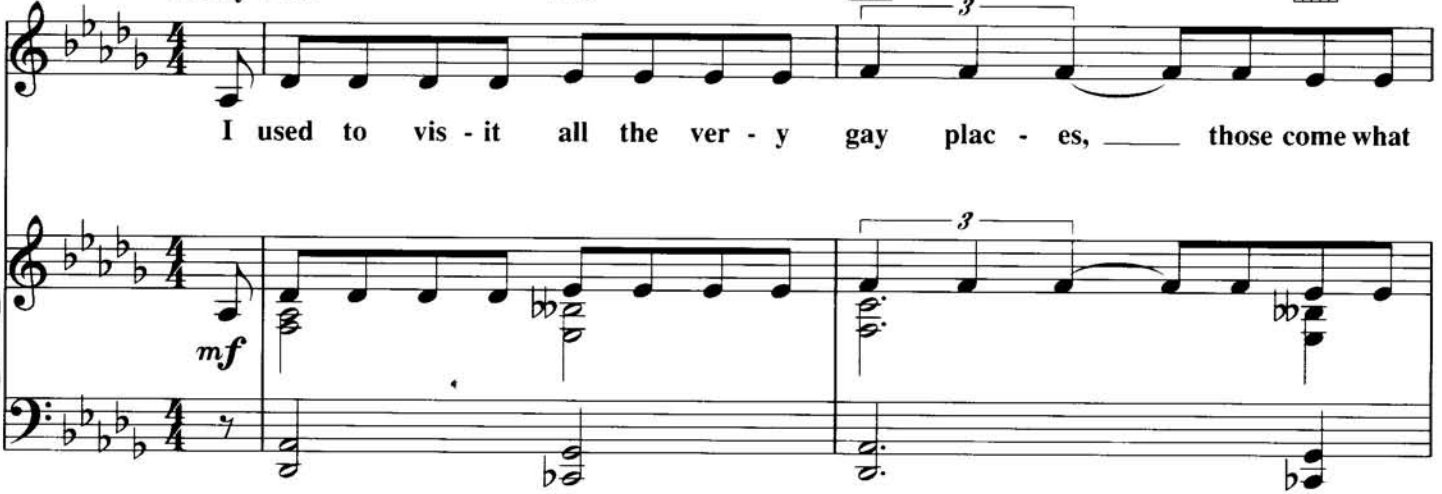
we're in love. _____

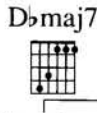
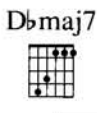
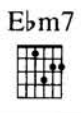

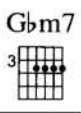
LUSH LIFE

Words and Music by
BILLY STRAYHORN

Freely    

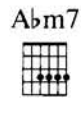
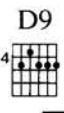
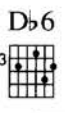



I used to vis - it all the ver - y gay plac - es, — those come what



may plac - es, — where one re - lax - es on the ax - is of the



wheel of life — to get the feel of life — from jazz and cock-tails. The



Db



Cb7



Dbmaj7



Cb7



girls I knew had sad and sul - len gray fac - es, _____ with dis - tin -

gue trac - es, _____ that used to be there you could see where they'd been

washed a - way _____ by too man - y through the day twelve o' - clock tails. Then

you came a - long with your si - ren song to tempt me to mad - ness, _____

Gm7

C7b9

Fm

Fm6

Fm7

Fm6



I thought for a while that your poignant smile was

Db

Edim7

Ebm7

Ab9

Cb9



tinged with the sadness of a great love for me.

Bb9

Bb7b9

Ebm7

A7b5



Ah, yes I was wrong, a - gain I was

Ebm7

Ab7

Ab7#5

Db

D9



wrong! Life is lonely a -

Db

D9

Db6

C7#11

B7b9

gain, and on - ly last year ev - 'ry-thing seemed so

E

Eb

D

Db

D7

Db

D7

sure. Now life is aw - ful a - gain, a trough - ful of

Db

Db9

C7b9

F

Fb

Eb

Ab6

Eb7#5

hearts could on - ly be a bore. A week in Pa - ris will

Ab6

Em9

A7b9

D

Dm7

C6

Cb7

Bb9

A7

Ab9

ease the bite of it. All I care is to smile in spite of it.

Db

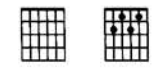
D7

Db

D7

Db6

C7#11 B7b9



I'll for - get you, I will, while yet you are still burn - ing in - side my

Bb7

Bb9

Bb7b9

Ebm7

Gbm9

Gbm6

A9

Ab9



brain. Ro - mance is mush, sti - fling those who strive, I'll

Dbmaj9

Dbm9 Gb7b9

Cbmaj9 Cb6

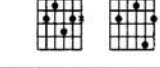
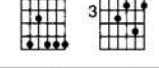
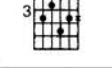
Fm11

Bb7b9

Ebm7

Gbm9

Gbm6



live a lush life in some small dive, — and there I'll be, while I

A7#5

Ab9

Fb

Eb6

Dmaj7

G9

Db6

D9

Dbmaj7



rot with the rest of those whose lives are lone - ly too.

MAIDEN VOYAGE

Music by HERBIE HANCOCK

Moderately

Am7/D

mp

First system of musical notation (measures 1-4). The piece is in 4/4 time. The right hand features a complex chordal texture with many notes, while the left hand plays a simple eighth-note bass line. The tempo is marked 'Moderately' and the dynamics are 'mp'. The key signature has one flat (Bb).

Second system of musical notation (measures 5-8). The right hand continues with complex chords, and the left hand maintains the eighth-note bass line. The key signature remains Bb.

Third system of musical notation (measures 9-12). The right hand has a melodic line with some grace notes. The left hand continues with the eighth-note bass line. The key signature remains Bb.

Fourth system of musical notation (measures 13-16). The right hand features a melodic line with grace notes. The left hand continues with the eighth-note bass line. The key signature remains Bb.

Fifth system of musical notation (measures 17-20). The right hand has a melodic line with grace notes. The left hand continues with the eighth-note bass line. The key signature remains Bb.

Am7/D

First system of musical notation. The treble clef staff contains a series of chords, each with a grace note (marked with a '7') and a slur. The bass clef staff contains a rhythmic accompaniment of eighth notes with slurs.

Cm7/F

Second system of musical notation. The treble clef staff contains a series of chords, each with a grace note (marked with a '7') and a slur. The bass clef staff contains a rhythmic accompaniment of eighth notes with slurs.

Bbm7/Eb

mf

Third system of musical notation. The treble clef staff contains a series of chords, each with a grace note (marked with a '7') and a slur. The bass clef staff contains a rhythmic accompaniment of eighth notes with slurs. A dynamic marking of *mf* is present.

Abm7/Db

Fourth system of musical notation. The treble clef staff contains a series of chords, each with a grace note (marked with a '7') and a slur. The bass clef staff contains a rhythmic accompaniment of eighth notes with slurs.

Fifth system of musical notation. The treble clef staff contains a series of chords, each with a grace note (marked with a '7') and a slur. The bass clef staff contains a rhythmic accompaniment of eighth notes with slurs.

Am7/D
mp

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily Am7/D, with some melodic lines. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth and sixteenth notes. A mezzo-piano (*mp*) dynamic marking is present at the beginning.

Cm7/F

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily Cm7/F, with some melodic lines. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth and sixteenth notes.

1 2 Am7/D
p

The third system of music consists of two staves. It features a first ending (marked '1') and a second ending (marked '2'). The upper staff is in treble clef and contains a series of chords, primarily Am7/D, with some melodic lines. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth and sixteenth notes. A piano (*p*) dynamic marking is present at the beginning of the second ending.

Cm7/F

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily Cm7/F, with some melodic lines. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth and sixteenth notes.

Repeat ad lib. and Fade

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily Cm7/F, with some melodic lines. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth and sixteenth notes. The system concludes with the instruction "Repeat ad lib. and Fade".

MAPLE LEAF RAG

By SCOTT JOPLIN

March tempo

f

The first system of the score consists of four measures. The right hand (RH) begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This pattern repeats in the second measure. In the third measure, the RH continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The fourth measure features a quarter rest followed by a dotted quarter note G4. The left hand (LH) starts with a quarter rest, then plays a series of chords: G2-B2, A2-C3, B2-D3, C3-E3, B2-D3, A2-C3, G2-B2. This chordal pattern repeats in the second measure. In the third measure, the LH continues with the same chordal pattern. The fourth measure has a quarter rest followed by a dotted quarter note G2.

The second system consists of four measures. The RH continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. In the second measure, there is a triplet of eighth notes: G4, A4, B4. In the third measure, there is a triplet of eighth notes: G4, A4, B4. The fourth measure has a quarter rest followed by a dotted quarter note G4. The LH continues with the same chordal pattern as in the first system.

The third system consists of four measures. The RH continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. In the second measure, there is a triplet of eighth notes: G4, A4, B4. In the third measure, there is a triplet of eighth notes: G4, A4, B4. The fourth measure has a quarter rest followed by a dotted quarter note G4. The LH continues with the same chordal pattern as in the first system.

The fourth system consists of four measures. The RH continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. In the second measure, there is a triplet of eighth notes: G4, A4, B4. In the third measure, there is a triplet of eighth notes: G4, A4, B4. The fourth measure has a quarter rest followed by a dotted quarter note G4. The LH continues with the same chordal pattern as in the first system.

First system of a piano score. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The bass clef staff contains a harmonic accompaniment of chords and single notes. The key signature has three flats (B-flat, E-flat, A-flat).

Second system of a piano score, featuring a first and second ending. The first ending is marked with a '1' above the staff and ends with a repeat sign. The second ending is marked with a '2' above the staff and also ends with a repeat sign. The notation includes slurs and a fermata. The key signature has three flats. The instruction *f stacc.* is written below the second ending.

Third system of a piano score. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff provides harmonic support with chords and moving lines. The key signature has three flats.

Fourth system of a piano score. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the harmonic accompaniment. The key signature has three flats.

Fifth system of a piano score. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff provides harmonic support. The key signature has three flats.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The bass staff starts with a bass clef and contains mostly quarter and eighth notes, some with stems pointing down.

The second system continues the piece. It features a first ending bracket labeled '1' that spans the final two measures of the system. The notation includes various rhythmic patterns and rests in both staves.

The third system includes a second ending bracket labeled '2' over the first two measures. A dynamic marking of *f* (forte) is placed in the middle of the system. The notation continues with complex rhythmic figures in both hands.

The fourth system shows intricate rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. The bass staff has a steady accompaniment of quarter notes.

The fifth system concludes the piece. It features dynamic markings of *p* (piano) and specific instructions for the right hand (*R.H.*) and left hand (*L.H.*). The notation includes rests and specific rhythmic figures for each hand.

First system of musical notation. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, including a slur over a group of notes. The lower staff (bass clef) provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *mf* is placed above the first measure of the lower staff.

Second system of musical notation. The upper staff continues the melodic line with slurs and accents. The lower staff continues the harmonic accompaniment with chords and eighth notes.

Third system of musical notation. The upper staff features a melodic line with slurs. The lower staff continues the harmonic accompaniment with chords and eighth notes.

Fourth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff continues the harmonic accompaniment with chords and eighth notes.

Fifth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff continues the harmonic accompaniment with chords and eighth notes.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff continues the melodic line with a triplet of eighth notes. The bass clef staff continues the accompaniment with chords and moving lines.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes and a triplet. The bass clef staff continues the accompaniment with chords and moving lines.

Fourth system of musical notation, featuring a first ending (1) and a second ending (2). The first ending leads back to the beginning of the system, while the second ending concludes the phrase. The treble clef staff contains the melodic line, and the bass clef staff contains the accompaniment.

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth notes and a triplet. The bass clef staff continues the accompaniment with chords and moving lines.

First system of musical notation, consisting of a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The treble staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The music features a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with eighth notes and some rests. The bass line continues with chords and eighth notes.

Third system of musical notation. The treble staff features a melodic line with eighth notes and a slur. The bass line continues with chords and eighth notes.

Fourth system of musical notation. The treble staff has a melodic line with eighth notes and a slur. The bass line continues with chords and eighth notes.

Fifth system of musical notation, ending with a double bar line. It includes first and second endings. The first ending is marked with a '1' and a repeat sign. The second ending is marked with a '2' and a repeat sign. The treble staff has a melodic line with eighth notes and a slur. The bass line continues with chords and eighth notes.

MEDITATION

English Words by NORMAN GIMBEL
Original Words by NEWTON MENDONCA
Music by ANTONIO CARLOS JOBIM

Relaxed

The piano introduction consists of two staves. The right hand starts with a melody in C major, marked *mf*. The left hand provides a harmonic accompaniment with chords and moving lines.

C

B7sus

B7

In _____ my lone - li - ness _____ When you're gone -
 Though _____ you're far _____ a - way _____ I have on -

The piano accompaniment for the first vocal line features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

C

Em7

— and I'm all _____ by my - self _____ and I _____ need your _____ ca - res. _____
 - ly to close _____ my eyes _____ and you _____ are back _____ to stay. _____

The piano accompaniment for the second vocal line continues with the same rhythmic and harmonic patterns as the first line.

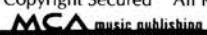
A7+5

Dm7

Fm7

_____ | _____ just think _____ of you _____
 _____ | _____ just close _____ my eyes _____

The piano accompaniment for the final vocal line concludes the piece with sustained chords in the right hand and a simple bass line in the left hand.



Fm6



Em7



A7+5



_____ and the thought _____ of you hold - ing me near _____ makes my lone -
 _____ and the sad - ness that miss - ing you brings _____ soon is gone _____

Dm7



G7+5



Fmaj7



- li - ness soon _____ dis - ap - pear _____ Yes, _____
 _____ and this heart _____ of mine sings _____

Fm6



Em7



_____ I love _____ you so _____ and that _____ for me _____ is all _____

Ebdim



Dm7



G7+5



C



_____ I need _____ to know _____ I _____

B7



will wait for you 'til the sun

C

Em7

A7+5



falls from out of the sky for what else can I do?

Dm7

Fm7

Fm6



I will wait for you Me - di - ta -

Em7

A7+5

Dm7

G7-9

C

Bb9

Cmaj7



- ting how sweet life will be when you come back to me.

MORNING DANCE

By JAY BECKENSTEIN

Moderately

F



F/A



Bbm7



Eb9



mf

First system of piano accompaniment for 'Morning Dance'. It consists of a grand staff with treble and bass clefs. The music is in 4/4 time and B-flat major. The first measure has a dynamic marking of *mf*. The system includes chord diagrams for F, F/A, Bbm7, and Eb9.

F



F/A



Bbm7



Eb9



Second system of piano accompaniment. It continues the melody and bass line from the first system. The system includes chord diagrams for F, F/A, Bbm7, and Eb9.

F



F/A



Bbmaj7



Third system of piano accompaniment. It continues the melody and bass line. The system includes chord diagrams for F, F/A, and Bbmaj7.

Bb/C



F



F/A



Fourth system of piano accompaniment. It continues the melody and bass line. The system includes chord diagrams for Bb/C, F, and F/A.

Bbm7



Eb9



Dm7



Fifth system of piano accompaniment. It concludes the piece with the final melody and bass line. The system includes chord diagrams for Bbm7, Eb9, and Dm7.

G7sus G13 Bb/C Bbmaj7/C

Ebmaj9#11 Dm7 Gm7 Bb/C

F Em7 Eb7 Dm7

F/G G7 Bb/C Ebmaj9#11

Dm7 Gm7 Bb/C F

Em7 Eb7 Dm7 G9 Bb/C

To Coda ⊕

D.S. al Coda

CODA ⊕

B/C#

F# F#/A# Bm7 D/E

F# F#/A# Bm7 D/E

Repeat ad lib. and Fade

MY FAVORITE THINGS

(From "THE SOUND OF MUSIC")

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lively
Cmaj7



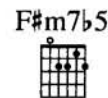
mf





Rain - drops on ros - es and whisk - ers on kit - tens, Bright cop - per
Cream col - ored po - nies and crisp ap - ple strud - els, Door - bells and



ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es
sleigh - bells and schnitz - el with noo - dles, Wild geese that fly with the



tied up with strings, These are a few of my fa - vor - ite things.
moon on their wings, These are a few of my fa - vor - ite things.





1  2 

Girls in white dress - es with

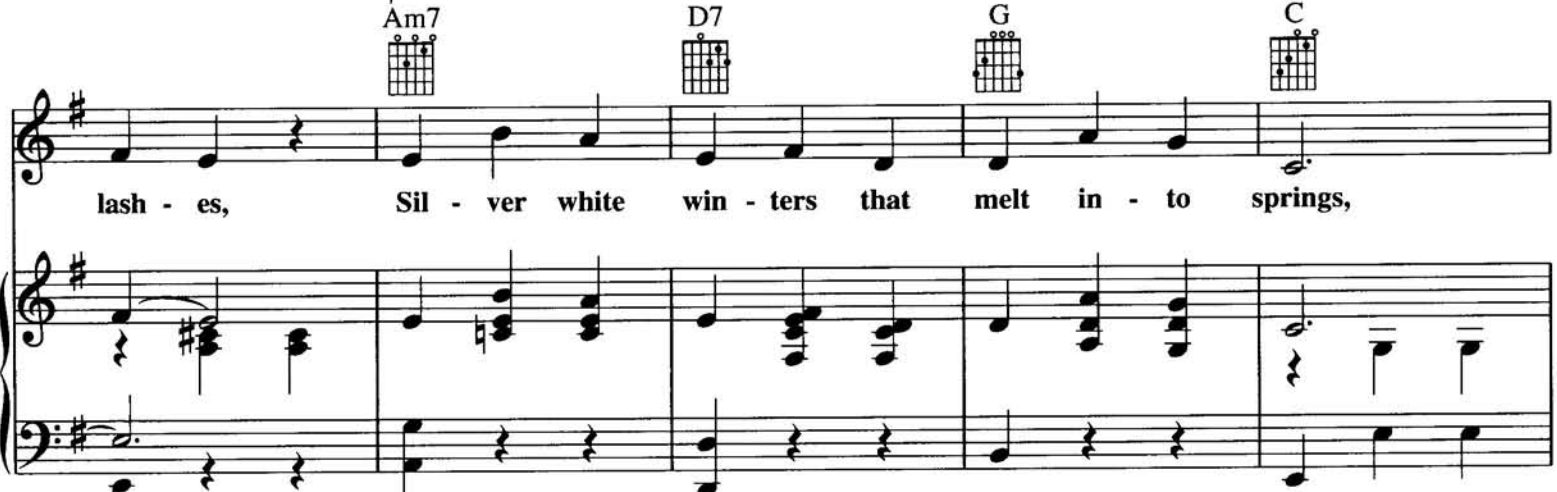


blue sat - in sash - es, Snow - flakes that stay on my nose and eye -



Am7  D7  G  C 

lash - es, Sil - ver white win - ters that melt in - to springs,



G  C  F#m7b5  B7  Em 

These are a few of my fa - vor - ite things. When the dog bites,



F#m7b5



B7



Em



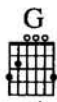
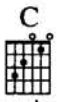
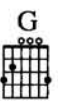
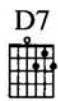
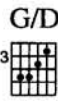
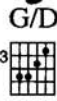
C



When the bee stings, When I'm feel - ing sad,

I sim - ply re - mem - ber my fa - vor - ite things and

then I don't feel so bad.



MY FUNNY VALENTINE

(From "BABES IN ARMS")

Words by LORENZ HART
Music by RICHARD RODGERS

Slowly
Cm



Cm+7



Cm7



My fun - ny Val - en - tine, Sweet com - ic

Cm6



Ab



Fm7



Val - en - tine, You make me smile with my

Fm6



G7



Fm



G7



Cm



G7



heart. Your looks are laugh - a - ble,

Cm7



Cm6



Ab



Un - pho - to - graph - a - ble, Yet, you're my

Fm7



Abm



Bb7



fav - 'rite work of art. Is your

Eb



Bb7sus



Bb7



Eb



Bb7sus



Bb7



Eb



Bb7sus



Bb7



fig - ure less than Greek; Is your mouth a lit - tle

mf

Eb



Bb7sus



Bb7



Ebmaj7



G7+5



G7



Cm



Abmaj7



Ab6



weak, when you o - pen it to speak are you smart?

Ab7



G7



Cm



Cm+7



But don't change a hair for me,

Cm7



Cm6



Ab



Not if you care for me, Stay, lit - tle

cresc. poco a poco

D7b5



G7



Cm



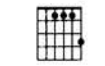
Eb7



Ab



Abmaj7



Val - en - tine, stay! Each day is

f molto espress.

mf

Fm7



Bb7



Eb



Val - en - tine's day.

mf

p

MY ONE AND ONLY LOVE

Words by ROBERT MELLIN
Music by GUY WOOD

Slowly

mf

C Em Dm7 G7 Am Fmaj7 D7 G7

The ver - y thought of you makes my heart sing like an A - pril breeze on the

wings of spring. And you ap - pear in all your splen - dor,

my one and on - ly love. The shad - ows fall and spread their

C Em7 Dm7 G9 Am Fmaj7 F6

Dm6 Em7 Dm7 G7 Am F Am

Dm7 G7 Em7 Am7 Dm7 G9#5 C Em7

Detailed description: This is a sheet music page for the song 'My One and Only Love'. It features a piano accompaniment in 4/4 time, marked 'Slowly' and 'mf'. The score is divided into four systems, each with a vocal line and a piano accompaniment line. Above the vocal lines are guitar chord diagrams for various chords: C, Em, Dm7, G7, Am, Fmaj7, D7, G7, Em7, Dm7, G9, Am, Fmaj7, F6, Dm6, Em7, Dm7, G7, Am, F, Am, Dm7, G7, Em7, Am7, Dm7, G9#5, C, and Em7. The lyrics are: 'The ver - y thought of you makes my heart sing like an A - pril breeze on the wings of spring. And you ap - pear in all your splen - dor, my one and on - ly love. The shad - ows fall and spread their'. The piano accompaniment includes triplets and a fermata at the end of the first system.

Dm7 G9 Am Fmaj7 F6 Dm6 Em7
 mys - tic charms in the hush of night while you're in my arms.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the vocal staff, seven guitar chord diagrams are provided: Dm7, G9, Am, Fmaj7, F6, Dm6, and Em7. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with several triplet markings.

Dm7 G7 Am F Am Dm7 G7 G7b9
 I feel your lips so warm and ten - der, my one and on - ly

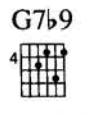
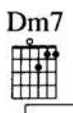
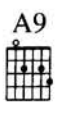
Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the vocal staff, seven guitar chord diagrams are provided: Dm7, G7, Am, F, Am, Dm7, G7, and G7b9. The piano accompaniment continues with a similar melodic and harmonic structure as the first system.

C F#m7b5 B7 Em F#m7 B7
 love. The touch of your hand is like heav - en, a

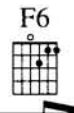
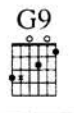
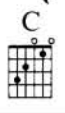
Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the vocal staff, six guitar chord diagrams are provided: C, F#m7b5, B7, Em, F#m7, and B7. The piano accompaniment features more complex harmonic textures, including some chromatic movement.

Em F#m7 B7 Em Em7
 heav - en that I've nev - er known. The blush on your cheek when -

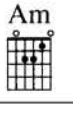
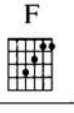
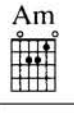
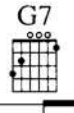
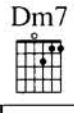
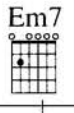
Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Above the vocal staff, five guitar chord diagrams are provided: Em, F#m7, B7, Em, and Em7. The piano accompaniment concludes with a final melodic flourish in the right hand.



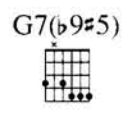
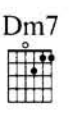
ev - er I speak tells me that you are my own.



You fill my ea - ger heart with such de - sire. — Ev - 'ry kiss you give — sets my



soul on fire. I give my - self in sweet sur - ren - der,



1 C Ebdim Dm7 G7(b9#5)

2 Abmaj7 Db6 C6/9

my one and on - ly love. love.

ONE MINT JULEP

Slow Rock

Words and Music by
RUDOLPH TOOMBS

Chord diagrams: C, F9

mf

Chord diagrams: C, F9

Chord diagrams: C, F9, C

Chord diagrams: F9, C, F9

Chord diagrams: C, F9, Dm7, G9

System 1: Treble clef contains chords and notes. Bass clef contains a rhythmic accompaniment of eighth notes. Chord diagrams are placed above the staff at the beginning of each measure.

Chord diagrams: Dm7, G9, C, F9, C, F9

System 2: Treble clef contains chords and notes. Bass clef contains a rhythmic accompaniment of eighth notes. Chord diagrams are placed above the staff at the beginning of each measure.

Chord diagrams: C, F9, C

System 3: Treble clef contains chords and notes. Bass clef contains a rhythmic accompaniment of eighth notes. Chord diagrams are placed above the staff at the beginning of each measure.

Chord diagrams: F9, C, F9

System 4: Treble clef contains chords and notes. Bass clef contains a rhythmic accompaniment of eighth notes. Chord diagrams are placed above the staff at the beginning of each measure.

Chord diagrams: C, F9, Dm7, G9

System 5: Treble clef contains chords and notes. Bass clef contains a rhythmic accompaniment of eighth notes. Chord diagrams are placed above the staff at the beginning of each measure.

Dm7



G9



C



F9



C



E7



Eb7



D7



G7



G9



F#7



G7



G9#5



C



F9



C



F9



202

Chord diagrams: C, F9, C.

Measures 1-3. Treble clef: Measure 1 has a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 2 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 3 has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef: Measure 1 has a whole rest followed by a quarter note C3, a quarter note D3, and a quarter note E3. Measure 2 has a quarter note F3, a quarter note G3, and a quarter note A3. Measure 3 has a quarter note B2, a quarter note C3, and a quarter note D3. Accents are present on the bass notes.

Chord diagrams: F9, G9, Ab9, G7, Dm7, G7.

Measures 4-6. Treble clef: Measure 4 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 5 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 6 has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef: Measure 4 has a whole rest followed by a quarter note C3, a quarter note D3, and a quarter note E3. Measure 5 has a quarter note F3, a quarter note G3, and a quarter note A3. Measure 6 has a quarter note B2, a quarter note C3, and a quarter note D3. Accents are present on the bass notes. The system ends with a "To Coda" symbol.

1

Chord diagrams: C, F9.

Measures 7-8. Treble clef: Measure 7 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 8 has a quarter note C5, a quarter note B4, and a quarter note A4. Bass clef: Measure 7 has a whole rest followed by a quarter note C3, a quarter note D3, and a quarter note E3. Measure 8 has a quarter note F3, a quarter note G3, and a quarter note A3. Accents are present on the bass notes. The system ends with a double bar line and repeat dots.

2

Chord diagrams: C, F9, C, F9, C.

Measures 9-11. Treble clef: Measure 9 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 10 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 11 has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef: Measure 9 has a whole rest followed by a quarter note C3, a quarter note D3, and a quarter note E3. Measure 10 has a quarter note F3, a quarter note G3, and a quarter note A3. Measure 11 has a quarter note B2, a quarter note C3, and a quarter note D3. Accents are present on the bass notes. A slur covers measures 9 and 10.

Chord diagrams: F9, C.

Measures 12-13. Treble clef: Measure 12 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 13 has a quarter note C5, a quarter note B4, and a quarter note A4. Bass clef: Measure 12 has a whole rest followed by a quarter note C3, a quarter note D3, and a quarter note E3. Measure 13 has a quarter note F3, a quarter note G3, and a quarter note A3. Accents are present on the bass notes.

Musical notation system 1. Chords: F9, C. Includes guitar chord diagrams for F9 and C.

Musical notation system 2. Chords: F9, C. Includes guitar chord diagrams for F9 and C.

Musical notation system 3. Chords: F9, C. Includes guitar chord diagrams for F9 and C.

Musical notation system 4. Chords: G7, C, F9. Includes guitar chord diagrams for G7, C, and F9.

Musical notation system 5. Chords: C, F9. Includes guitar chord diagrams for C and F9. Text: D.S. al Coda.

Musical notation system 6. Chords: C, F9, Dm7, Db9, C9. Includes guitar chord diagrams for C, F9, Dm7, Db9, and C9. Text: CODA, ff.

MY ROMANCE

(From "JUMBO")

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

C#m7b5

D7

Am7

B7

F#m7b5

G7

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).

C#m7b5

D7

C#m7b5

D7

C#m7b5

D7

I won't kiss your hand, ma - dam, cra - zy for you

Piano accompaniment for the first vocal line, featuring chords and a bass line in the left hand.

C#m7b5

D7

G7

C7

F

Fm

though I am. I'll nev - er woo you on bend - ed knee,

Piano accompaniment for the second vocal line, continuing the harmonic support.

C

G7


C

C#m7b5


D7


no ma - dam, not me. We don't need that

Piano accompaniment for the third and final vocal line, concluding the piece.




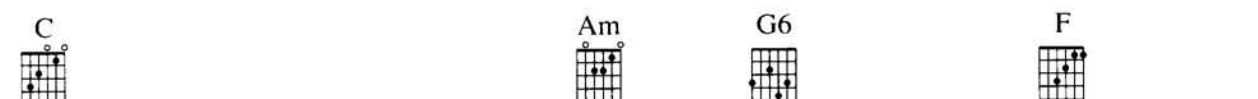
flow - 'ry fuss, no sir, ma - dam, not for us. My ro -






mance does - n't have to have a moon in the





sky. My ro - mance does - n't need a blue la -





goon stand - ing by. No month of



C(add9) C9 F C(add9)

May, no twink - ling stars, no

Detailed description: This system contains the first four measures of the piece. The guitar part features four chords: C(add9) (x32311), C9 (x32311), F (132133), and C(add9) (x32311). The vocal line has notes G4, A4, B4, and G4. The piano accompaniment consists of chords and single notes in both hands.

F#m7 B7 Em Am7 G/D D7

hide a - way, no soft gui -

Detailed description: This system contains measures 5 through 10. The guitar part features six chords: F#m7 (x32311), B7 (x21202), Em (022554), Am7 (x02242), G/D (320033), and D7 (x02321). The vocal line has notes G4, A4, B4, and G4. The piano accompaniment continues with chords and single notes.

G7sus G7 C G/B Am C/G

tars. My ro - mance does - n't need a cas - tle

Detailed description: This system contains measures 11 through 16. The guitar part features six chords: G7sus (x32311), G7 (x32311), C (x32311), G/B (x32311), Am (x02242), and C/G (x32311). The vocal line has notes G4, A4, B4, and G4. The piano accompaniment continues with chords and single notes.

F F/A C Am G6

ris - ing in Spain nor a dance to a

Detailed description: This system contains measures 17 through 21. The guitar part features five chords: F (132133), F/A (132133), C (x32311), Am (x02242), and G6 (x32311). The vocal line has notes G4, A4, B4, and G4. The piano accompaniment continues with chords and single notes.

F C/E Dm G7sus G7 C C9

con - stant - ly sur - pris - ing re - frain. Wide a -

F A7 Dm E7 A7

wake I can make my most fan - tas - tic dreams come

D7 C/G Am Dm7 G9

true. My ro - mance does - n't need a thing but

1 C D7 G9 2 C C6/9

you. My ro - you.

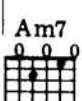
NEW YORK STATE OF MIND

Words and Music by
BILLY JOEL

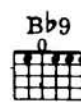
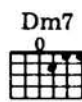
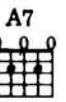
Slowly, with a blues feel




- 1. Some folks like to get a way take a
- 2. I've seen all the mov - ie stars in their
- 3. Comes down to re - al - i - ty and it's
- 4. Instrumental



hol - i - day from the neigh - bor - hood hop a flight to Mi -
 fan - cy cars and their lim - ou - sines been high in the
 fine with me, 'cause I've let it slide don't care if it's



am - i beach or to Hol - ly - wood
 Rock - ies un - der the ev - er - greens.
 Chi - na - town or on Riv - er - side

C 000000, E7(#9) No root X00000, Am7 000000, Cmaj7 X00000, F XX0000, C XX0000 E bass

B bass, G bass

3 3 3

But I'm tak-in' a Grey-hound on the Hud-son Riv-er line
 But I know what I'm need-in' and I don't want to waste more
 I don't have an-y rea-sons I've left them all be-

D7, Fmaj9, G9sus

time hind } I'm in a New York state of

3 3

Am7, D7, 1. Am7, G, G9sus

D. S. S. al Coda after verse 5

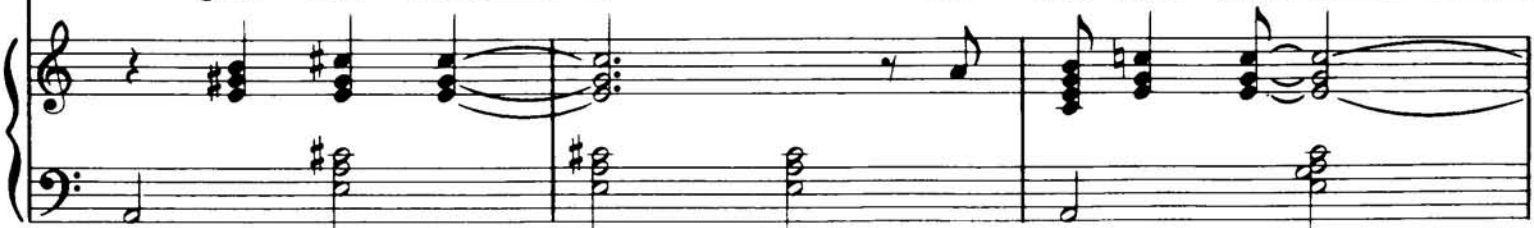
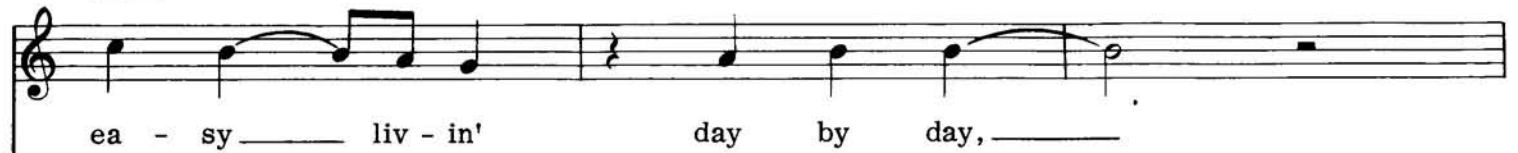
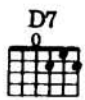
mind.

3 3

2. Am7, G, E7(#9), Am7

It was so

3 3



D7

Gmaj7

the Dai - ly News

Dm7

G7sus

G7

D. S. for verse 3 & 5

Coda

C

mind

E7(#9)

Am7

Bb

Eb6

Ab

Dm7

Db9

Cmaj9

the Dai - ly News

mind

D. S. for verse 3 & 5

Coda

A NIGHT IN TUNISIA

Moderately Fast

Music by JOHN "DIZZY" GILLESPIE
and FRANK PAPARELLI

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The key signature has one flat (B-flat). The bass line begins with a rhythmic pattern of eighth and sixteenth notes, while the treble staff contains whole rests.

The second system continues the grand staff notation. The treble staff now contains a melodic line with eighth and sixteenth notes, while the bass line continues its rhythmic pattern.

The third system shows the continuation of the grand staff notation. The bass line features a triplet of eighth notes in the first measure of the system.

Eb7

Dm(+7)

Eb7

Dm(+7)

The fourth system continues the grand staff notation. The treble staff has a triplet of eighth notes in the first measure. The bass line continues with its rhythmic pattern.

The fifth system continues the grand staff notation. The bass line features a triplet of eighth notes in the first measure.

Eb7

Dm(+7)

Cm6

A7-9

Dm(+7)

The sixth system continues the grand staff notation. The treble staff has a triplet of eighth notes in the first measure. The bass line continues with its rhythmic pattern.

The seventh system continues the grand staff notation. The bass line features a triplet of eighth notes in the first measure. The treble staff has a triplet of eighth notes in the first measure.

Eb7

Dm(+7)

Eb7

Dm(+7)



3

3

First system of musical notation. It consists of a treble staff and a grand staff (treble and bass). The treble staff contains a melodic line with triplets. The grand staff contains harmonic accompaniment with chords and bass line. Chords Eb7 and Dm(+7) are indicated above the first two measures.

Eb7

Dm(+7)

Gm6

A7-9

Dm(+7)



3

3

Second system of musical notation. Similar to the first system, it features a treble staff with a melodic line and a grand staff with accompaniment. Chords Eb7, Dm(+7), Gm6, A7-9, and Dm(+7) are indicated above the measures. Triplets are present in the treble staff.

Adim

D7-9

Gm6

D7-9

Gm(+7)

Gm6

Bbm6



Third system of musical notation. The treble staff has a melodic line with dynamics like *dim* and *acc*. The grand staff provides accompaniment. Chords Adim, D7-9, Gm6, D7-9, Gm(+7), Gm6, and Bbm6 are indicated above the measures.

C7-9

Fmaj7

Fm7

Edim

A7-9



Fourth system of musical notation. The treble staff features a melodic line with triplets. The grand staff has accompaniment. Chords C7-9, Fmaj7, Fm7, Edim, and A7-9 are indicated above the measures.

Eb7



Dm(+7)



Eb7



Dm(+7)



Musical staff with treble clef, key signature of two flats, and a 3-measure triplet of eighth notes.

Piano accompaniment for the first system, showing left and right hand parts with chords and melodic lines.

Eb7



Dm(+7)



Gm6



A7-9



Dm(+7)



Dm6



Em7



Musical staff with treble clef, key signature of two flats, and a 3-measure triplet of eighth notes.

Piano accompaniment for the second system, showing left and right hand parts with chords and melodic lines.

Eb7



Dm7



Musical staff with treble clef, key signature of two flats, and a 3-measure triplet of eighth notes.

Piano accompaniment for the third system, showing left and right hand parts with chords and melodic lines.

G9-5



Gm(+7)



Musical staff with treble clef, key signature of two flats, and a 3-measure triplet of eighth notes.

Piano accompaniment for the fourth system, showing left and right hand parts with chords and melodic lines.

Gm7



F#7(#9)



F6/9



Musical notation for the first system, including treble and bass staves with piano accompaniment.

Guitar Tacet

Bbm9 Eb9(#11)



Dm(+7) Dm6



Musical notation for the second system, including treble and bass staves with piano accompaniment.

Eb9(#11) Eb7 Dm6/9



Eb9(#11)



Dm6/9



Musical notation for the third system, including treble and bass staves with piano accompaniment.

Fm7



Em7



A7-9



Dm(+7)



Bbm7



Musical notation for the fourth system, including treble and bass staves with piano accompaniment.

E \flat 7 B \flat m9 E \flat 9 Dm6/9

B \flat m9

E \flat 9

Dm6



Musical staff with treble clef, key signature of two flats, and various notes and rests.

Piano accompaniment for the first system, showing left and right hand parts.

B \flat m9

E \flat 9(#11)

Dm(+7)



Musical staff with treble clef, including a triplet of eighth notes marked with a '3'.

Piano accompaniment for the second system.

Gm6

A7-9

Dm(+7)

Adim

D9

D7-9



Musical staff with treble clef, featuring a melodic line with a sharp sign.

Piano accompaniment for the third system.

Gm6

D7-9

Gm6

Gm(+7)

B \flat m6

D13

D \flat 13



Musical staff with treble clef, including a triplet of eighth notes marked with a '3'.

Piano accompaniment for the fourth system.

C9



Gb13



F6/9



Melodic line in treble clef with a triplet of eighth notes.

Piano accompaniment for the first system, including bass line and chords.

Edim



A7-9



Bbm7



Eb9(#11)



Dm(+7)



Eb9



Melodic line in treble clef with triplets.

Piano accompaniment for the second system.

Eb9(#11)



Dm6/9



Melodic line in treble clef with triplets.

Piano accompaniment for the third system.

Eb9(#11)



Dm6/9



Eb9(#11)



Edim



A7-9



Dm6/9



Dm(+7)



Melodic line in treble clef with a triplet.

Piano accompaniment for the fourth system.

A NIGHTINGALE SANG IN BERKELEY SQUARE

Lyric by ERIC MASCHWITZ
Music by MANNING SHERWIN

Moderately

E♭maj7



Cm7



Fm7



B♭7



E♭maj7



Cm7



mf

Fm7



B♭7



E♭maj7



Cm7



Gm



E♭7



That cer - tain night, the night we met, there was
strange it was, how sweet and strange, there was

A♭maj7



G7



Cm7



A♭m6



E♭



B♭7



mag - ic a - broad in the air. There were an - gels din - ing
nev - er a dream to com - pare with that ha - zy, cra - zy

E♭7



A♭m6



E♭



Cm7



Fm7



B♭7



at night the Ritz, and a night - in - gale sang in Ber - k'ley
we met, when a night - in - gale sang in Ber - k'ley
Pronounced (Bar - kley)

Eb
Cm7
Fm7
Bb7
Ebmaj7
Cm7

Square. Square. I may be right I
 This heart of mine beats

Gm
Eb7
Abmaj7
G7
Cm7
Abm6

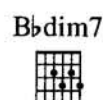
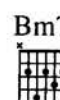
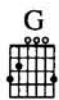
may be wrong, but I'm per - fect - ly will - ing to swear
 loud and fast, like a mer - ry - go - round in a fair, that
 for

Eb
Bb7
Eb7
Abm6
Eb
Cm7

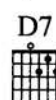
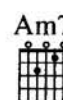
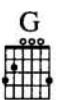
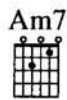
when you turn'd and smiled at me a night - in - gale sang in
 we were danc - ing cheek to cheek and a night - in - gale sang in

Fm7
Bb7
Eb
Cm7
Am7b5
D7

Ber - k'ley Square.
 Ber - k'ley Square.



The moon that lin - gered o - ver Lon - don town, — poor puz - zled moon, he
When dawn came steal - ing up all gold and blue — to in - ter - rupt our

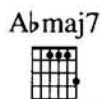


wore a frown.
ren - dez - vous,

How could he know we two were so in love? — The
I still re - mem - ber how you smiled and said — "Was



whole darn world seemed up - side down. The streets of town were
that a dream or was it true?" Our home - ward step was



paved with stars It was such a ro - man - tic af - fair And
just as light as the tap - danc - ing feet of As - taire And

E \flat B \flat 7 E \flat 7 A \flat m6 E \flat C \flat m7

as we kissed and said "good - night," a night - in - gale sang in
 like an e - cho far a - way, a night - in - gale sang in

F \flat m7 B \flat 7 1 E \flat C \flat m7 F \flat m7 B \flat 7

Ber - k'ley Square. _____ How

2 E \flat C \flat m7 F \flat m7 B \flat 7 B \flat m6 C7

Square. I know 'cause I was there,

A \flat m6 A \flat B \flat 7 E \flat C \flat m7 A \flat m6 E \flat

that night in Ber - k'ley Square. _____

8va

ORNITHOLOGY

By CHARLIE PARKER
and BENNY HARRIS

Moderate jazz tempo

G

Gm7

C7

F

Fm7

Bb7

Eb7

D7

Gm7

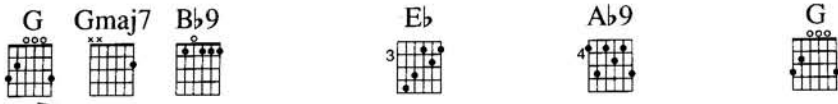
D7

Gmaj7

Am7

D7

G Gmaj7 Bb9 Eb Ab9 G



Gm7 C7 F



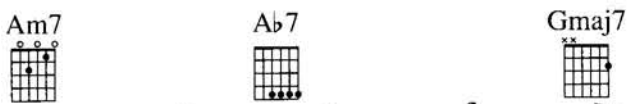
Fm7 Bb7 Eb7 D7



G G7 Am7 D7 G Bb7



Am7 Ab7 Gmaj7



PEOPLE WILL SAY WE'RE IN LOVE

(From "OKLAHOMA!")

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

With a lilt



Don't throw _____ bou - quets at me _____
Don't praise _____ my charm too much _____

p - mf *mf*



Don't please _____ my folks too much _____
Don't look _____ so vane with me _____



Don't laugh _____ at my jokes too much _____
Don't stand _____ in the rain with me _____

Dm7
G7
C
C#dim
G7

Peo - ple will say we're in love!
 Peo - ple will say we're in love!

C

Don't sigh and gaze at me
 Don't take my arm too much

G7
C

Your sighs are so like mine Your eyes
 Don't keep your hand in mine Your hand

D9
Dm7
G7

must-n't glow like mine Peo - ple will say we're in
 feels so grand in mine Peo - ple will say we're in

C Cm7 F7 Cm7 F7 Bb

love! _____ Don't start _____ col - lect - ing things _____
 love! _____ Don't dance _____ all night with me _____

Bm7b5 E7 A7b9 D7 Dm7 Ebdim

_____ Give me my rose and my glove. _____
 _____ Till the stars fade from a - bove, _____

C Am D7 C/G B/G C/G

Sweet - heart _____ they're sus - spect - ing things _____ Peo - ple will
 They'll see _____ it's al - right with me _____ Peo - ple will

G7 Gdim G7 1 C Am7 Dm7 Dm7/G G7 2 C

say we're in love. _____
 say we're in love. _____

SAMBA DE ORFEU

Words by ANTONIO MARIA
Music by LUIZ BONFA

Samba

D9



G7



C



E♭dim7



mf

G7/D



no chord

Cmaj7



Que-ro vi - ver, _____

que - ro sam - bar _____

A - té sen - tir a es - sên - cia da vi - da, Me fal - ta - ar.

C#dim



Dm7





Que-ro sam - bar, _____

que - ro vi - ver. _____

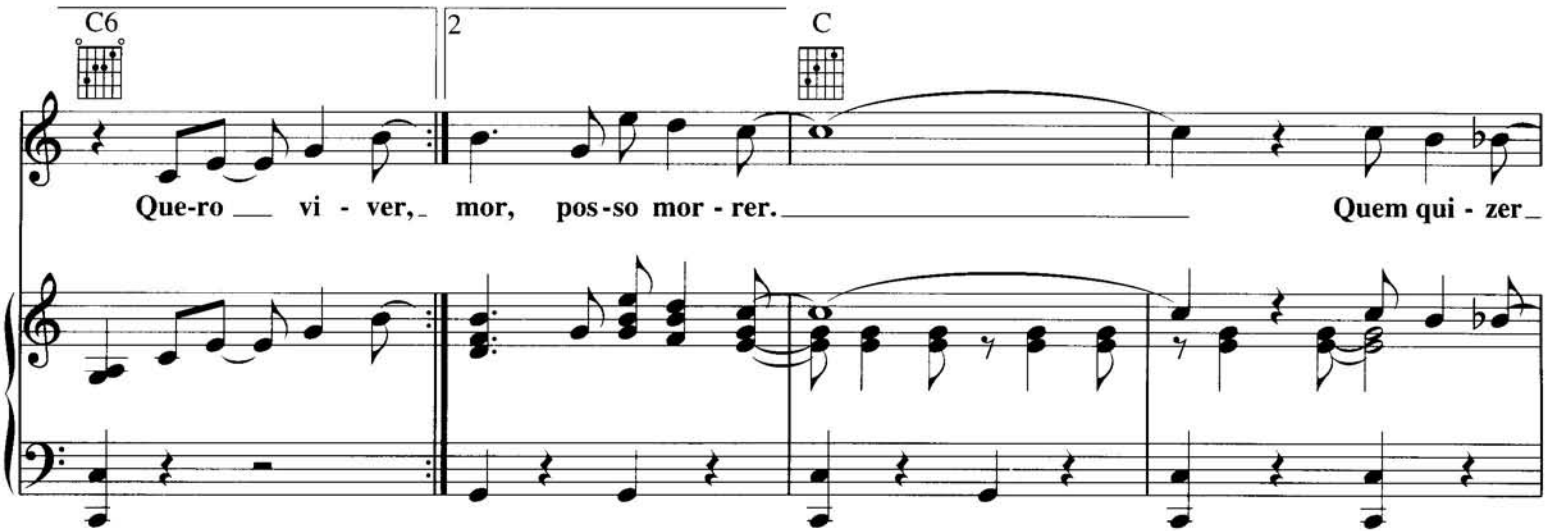
G7  1  Cmaj7






De- pois do sam - ba, tá bem Meu a - mor pos - so mor - rer.



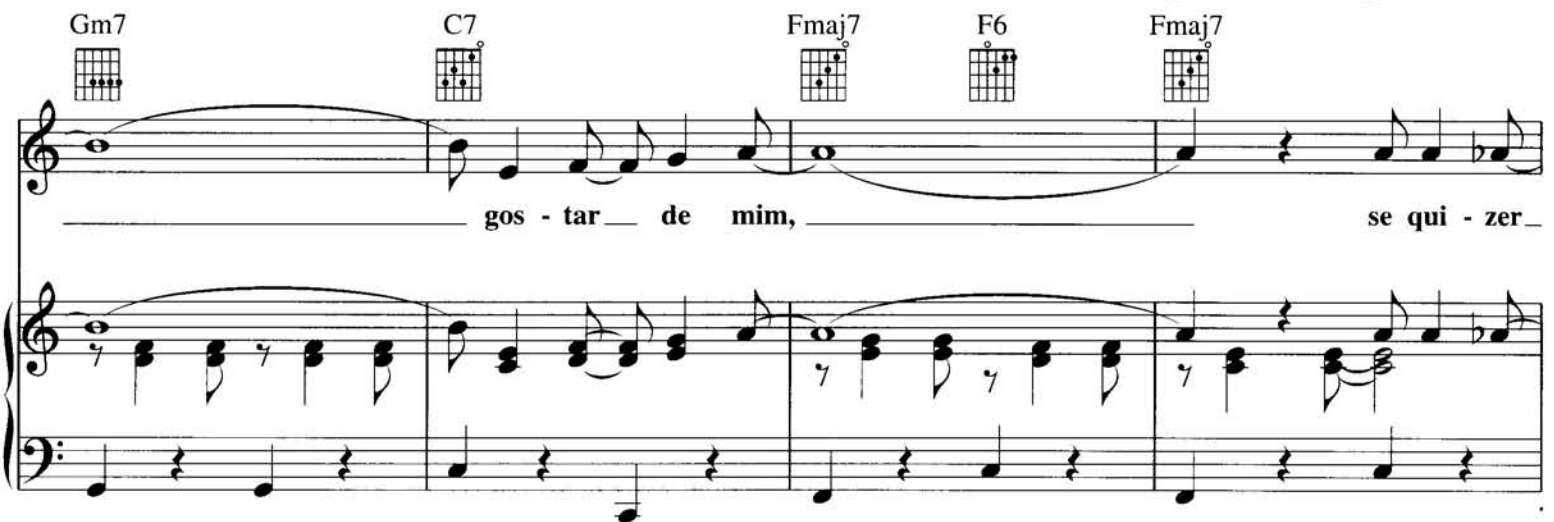
C6  2  C

Que - ro vi - ver, mor, pos - so mor - rer. Quem qui - zer



Gm7  C7  Fmaj7  F6  Fmaj7 

gos - tar de mim, se qui - zer



Fm7  Bb7  G7  • no chord

vai ser as - sim. Va - mos vi - ver,



Cmaj7



va - mos sam - bar Se a fan - ta - sia

C#dim

Dm7



ras - gar, Meu a - mor, cu com - pro ou - tra. Va - mos sam - bar

G7

va - mos vi - ver. O sam - ba é

C



livre, Eu sou livre tam - bem, A - té mor - rer.

QUIET NIGHTS OF QUIET STARS

(CORCOVADO)

English Words by GENE LEES
Original Words and Music by ANTONIO CARLOS JOBIM

Moderately slow

mp

Am6



Abdim7



Gm7



Gm7/C



C13



Fmaj7



Fm6



Em7



Am7



D7/A



Abdim7



D9/A



Qui - et nights of qui - et stars,

Abdim7

Gm7



qui - et chords from my — gui - tar float - ing on the si -

Gb7

Fmaj7

F6

Fmaj7

Gm7

Am7

Fmaj7



- lence that — sur - rounds — us.

Fm7

Em7



Qui - et thoughts and qui - et dreams, — qui - et walks by qui -

A7#5(b9)

D9

Dm7



- et streams, and a win - dow look - ing on — the moun -

Abdim7



D9/A



- tains and the sea. How love - ly! This is where I want

Abdim7



to be. Here, with you so close to me, un - til

Gm7



Gb7



Fmaj7



F6



the fi - nal flick - er of life's em - ber.

Fmaj7



Gm7



Am7



Gm7



Fm7



Fm(maj7)



Fm6



I, who was lost and lone - ly,

Em7

Am7

Dm7

be - liev - ing life was on - ly — a bit - ter, tra - gic

G7b9

Em7

A7#5(b9)

joke, have found — with you —

Dm7

G9

G7b9

1 C6

Bb9

the mean - ing of ex - ist - ence. Oh, — my love. —

A7#5(b9)

2 C6

Bb9

4 Db7

C6/9

rit.

rit.

'ROUND MIDNIGHT

Words by
BERNIE HANIGHEN

Words by BERNIE HANIGHEN
Music by COOTIE WILLIAMS
and THELONIOUS MONK

Moderately slow, in 2

Am7-5
x 4fr

D7+9
4fr

mp

Gm7-5
x

C7+9

Fm7-5

Bb7+9

Ebmaj7+11
+9 5fr

Bb7-5

The musical score is written for piano in a 2/4 time signature. It consists of four systems of music. Each system has a treble and bass staff. The first system starts with a piano (mp) dynamic. The second system includes a (b) marking above the treble staff. The third system includes a (b) marking above the treble staff. The fourth system includes a (b) marking above the treble staff. Chord diagrams are provided for each system, with fret numbers and fingerings indicated.

E^bm **E^bm/D** **E^bm/D^b** **Cm7-5** **Fm7-5** **F^b9**

It be - gins to tell 'round mid - night, 'round mid - night.

E^bm **E^bm/D** **Cm7-5** **Bm7(add C[#])** **E7(add C[#])** **B^bm7(add C)** **E^b7(add C)**

I do pret - ty well till af - ter sun - down.

A^bm7 **D^b9** **F^b7** **E^bm9** **A^b9**

Sup - per - time, I'm feel - ing sad. But it

Cm7-5 **F7-5** **C^b9** **B^b9** **F^b7-5**

real - ly gets bad 'round mid - night.



Ebm Ebm/D Ebm/Db Cm7-5 Fm7-5 Fb9
 Mem - 'ries al - ways start 'round mid - night, 'round mid - night.

Ebm Ebm/D Cm7-5 Bm7(add C#) E7(add C#) Bbm7(add C) Eb7(add C)
 Have - n't got the heart to stand those mem - 'ries,

Abm7 4fr Db9 Fb7 Ebm9 4fr Ab9
 when my heart is still with you, and old

Cm7-5 F7-5 Cb9 Ab/Bb Eb(add F)
 mid - night knows it too. When some

F7+5  **Cb9**  **Bb9**  **Fb7-5**  **Ebm7** 

quar - rel we had _____ needs mend - ing, does it

Cm7-5  **F7+5**  **Cb9**  **Bb13** 

mean that our love _____ is end - ing?

Abm7  **Bb7+5**  **Cm7-5**  **F7+5**  **Bb13** 

Dar - ling, I need you; late - ly I find _____ you're

Eb9+11  **Db9+11**  **Abm7**  **Fm7-5**  **Bb7+5**  **Fb7** 

out of my arms and I'm out of my mind.






Ebm Ebm/D Ebm/Db Cm7-5 Fm7-5 Fb9

Let our love take wing some mid - night, 'round mid - night.

Ebm Ebm/D Cm7-5 Bm7(add C#) E7(add C#) Bbm7(add C) Eb7(add C)

Let the an - gels sing for your re - turn - ing.

Abm7 4fr Db9 Fb7 Ebm9 4fr Ab9

Let our love be safe and sound when old

Cm7-5 F7-5 Cb9 Ab/Bb Eb(add F) Tacet

mid - night comes a - round.

Cm7-5 Cb7 Cm7-5 Cb7

3

F#m7 B7 Am7 B7

3 3

D6/E Fm7 Bb13+11

7tr 3

Ebm7 C#m9 F#9 Bm9 E9 Am9 Bb7-5 Eb9

3fr 5fr 5fr

rit.

ROUTE 66

By BOBBY TROUP

Medium jazz

F



no chord

f

F6



Bb9



F6



If you ev - er _____ plan to mo - tor west; _____

mf

f

Bb9



trav - el my way, take the high - way that's the best..

mf

F6



Gm7



C13



Get your kicks on Route Six - ty Six!..

f

mf

F F13 Eb13 C13 F6 Bb9

It winds from Chi - ca - go to L. A.,

mf

First system of musical notation with vocal line and piano accompaniment.

F6 Bb9

more than two thousand miles all the way.

f *mf*

Second system of musical notation with vocal line and piano accompaniment.

F6 Gm7 C13

Get your kicks on Route Six - ty Six!

f

Third system of musical notation with vocal line and piano accompaniment.

F F13 Eb13 C13 F/C Bb9

Now you go thru Saint Loo-ey Jop - lin, Mis-sour-i and

f

Fourth system of musical notation with vocal line and piano accompaniment.

F/C



F7



Bb9



Ok - la - hom - a Cit - y is might - y pret - ty. You'll see _____ Am - ar -

F6/9



F



Bdim



F



Gm7



C7



il - lo, _____ Gal - lup, New Mex - i - co; _____ Flag - staff, Ar - i - zon - a;

Gm7



C7



F6/C



Cdim7



Gm7/C



C7



don't for - get Wi - no - na, King - man, Bar - stow, San Ber - nar - din - o. Won't

F6



Bb9



F6



you _____ get hip to this time - ly tip: _____

Bb9



When you _____ make that Cal - i - for - nia trip.

mf

F6



Gm7

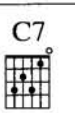
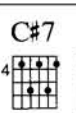
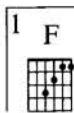


C13

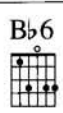
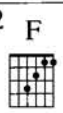


Get your kicks on Route Six - ty Six!

f *mf*



no chord



no chord

If you _____ Get your

mf *f*

Gm7



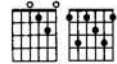
C13



F



E13 F13



kicks on Route Six - ty Six!

dim. *p* *f*

SATIN DOLL

Words by JOHNNY MERCER
 Music by BILLY STRAYHORN
 and DUKE ELLINGTON

Medium Swing

f

Use pedal sparingly

Dm7 **G7** **Dm7** **G7**

Cig - a - rette hold - er which wigs me

Em7 **A7** **Em7** **A7** **Cm/Eb** **D7**

o - ver her should - er, she digs me Out cat - tin'

Abm7 **Db7-9** **C6** **F** **Em7** **A7-9**

that sat - in doll.

Dm7

G7

Dm7

G7

Em7

A7

Ba - by shall we go out skip - pin' care - ful a - mi - go,

Em7

A7

Cm/Eb

D7

Abm7

Db7-9

you're flip - pin' Speaks Lat - in that sat - in doll.

C6

Guitar Tacet

Gm7

C7

Gm7

C7

She's no - bod - y's fool, so I'm play - ing it cool as can be,

Fmaj7

Gbmaj7

Gmaj7

Abmaj7

Am7

D7

I'll give it a whirl, but I

Am7

D7

G7

Dm7

G7-9

ain't for no girl catch - ing me. *Spoken: Switch - E - Roo - ney*

Dm7

G7

Dm7

G7

Em7

A7

Tel - e - phone num - bers well you know, do - ing my rhum - bas

Em7

A7

Cm/Eb

D7

Abm7

Db7-9

with u - no, And that 'n' my sat - in doll.

1 C6

 Guitar Tacet

2 C6

SKYLARK

Words by JOHNNY MERCER
 Music by HOAGY CARMICHAEL

Moderato

The musical score is written in B-flat major (two flats) and 4/4 time. It begins with a piano introduction marked 'Moderato' and 'mp'. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line with triplets. The vocal line consists of four staves of music with lyrics. Chord diagrams for guitar are provided above the vocal line and below the piano accompaniment.

SKY - LARK,

Have you an-y-thing to say to me? Won't you tell me where my

love can be? Is there a mea-dow in the mist, Where some-one's

wait-ing to be kissed? SKY - LARK, Have you seen a val-ley

Chord diagrams shown above the vocal line: Eb6, Bb7, Eb, Ab, Eb, Gm, Ab, Eb.

Chord diagrams shown below the piano accompaniment: Ab, Eb, F7, Bb7, Eb, Cm, Cm7, Ab, Fm7, Bb7, Eb6, Bb7, Eb, Ab.

green with Spring, ——— Where my heart can go a jour-ney - ing, ———

Chords: Eb, Gm, Ab, Eb, Ab, Eb

— O-ver the sha-dows and the rain, to a blos-som cov-ered lane? ——— And in your

Chords: F7, Bb7, Eb, Bb7, Eb

lone-ly flight, ——— Have-n't you heard the mu-sic in the night, ———

Chords: Ab, Eb6, Fm7, E7, Eb7, Ab(ma7), Ebdim, Ab6, Db7

— Won-der-ful mu-sic, Faint as a 'will o' the wisp," Cra-z-y as a loon,

Chords: C7, Ddim, C7, Fm, Fm7, Fdim, Db, Fm, Eb7, Ab

G A7 D7 G Bb7

Sad as a gyp - sy ser - e - nad - ing the moon. (Oh,)

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line begins with the lyrics 'Sad as a gyp - sy ser - e - nad - ing the moon. (Oh,)'. Above the vocal staff, guitar chord diagrams are provided for G, A7, D7, G, and Bb7. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

Eb6 Bb7 Eb Ab Eb Gm

SKY - LARK, I don't know if you can find these things,

The second system continues the musical score. The vocal line has the lyrics 'SKY - LARK, I don't know if you can find these things,'. Above the vocal staff, guitar chord diagrams are provided for Eb6, Bb7, Eb, Ab, Eb, and Gm. The piano accompaniment continues with similar rhythmic patterns, featuring a consistent bass line and a melodic right-hand part.

Ab Eb Ab Eb F7 Bb7

But my heart is rid - ing on your wings, So, if you see them an - y

The third system of the score has the vocal line with lyrics 'But my heart is rid - ing on your wings, So, if you see them an - y'. Above the vocal staff, guitar chord diagrams are provided for Ab, Eb, Ab, Eb, F7, and Bb7. The piano accompaniment includes a triplet of eighth notes in the right hand during the second measure of this system.

Eb Bb7 1. Eb B13 Bb13 2. Eb E6 Eb6

where, Won't you lead me there? there?

The fourth system concludes the piece. The vocal line has the lyrics 'where, Won't you lead me there? there?'. Above the vocal staff, guitar chord diagrams are provided for Eb, Bb7, and then two first endings: '1. Eb B13 Bb13' and '2. Eb E6 Eb6'. The piano accompaniment features a final melodic flourish in the right hand and a sustained bass line in the left hand.

SONG FOR MY FATHER

Music and Lyrics by
HORACE SILVER

Moderate Bossa Nova

Fm9



mf

This lit-tle song for my fa - ther does things that no oth - er can do,
rhy - thm and rhyme that will fas - ten his mem - 'ry in time,

Eb7



Db7



C7



C11



as I sing it
as his beau-ty

to you.
shines through.

1 Fm9



2 Fm9



It has a

For through my

Eb9



Fm9



mind and

soul

my heart will al - ways

hold

Eb9



Db7



C7



C7#5



Fm9



a spe-cial place for him,

it's true.

We bow our heads and ³ we pray. ³ Eve - ry day's ³ Fa - ther's Day. ³ Let's ³ re-view ³
 love is ³ real nice, ³ but ³ old Dad ³ sac - ri - ficed ³ for ³ us too.

Eb7



Db7



C7

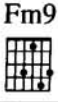
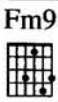


C11

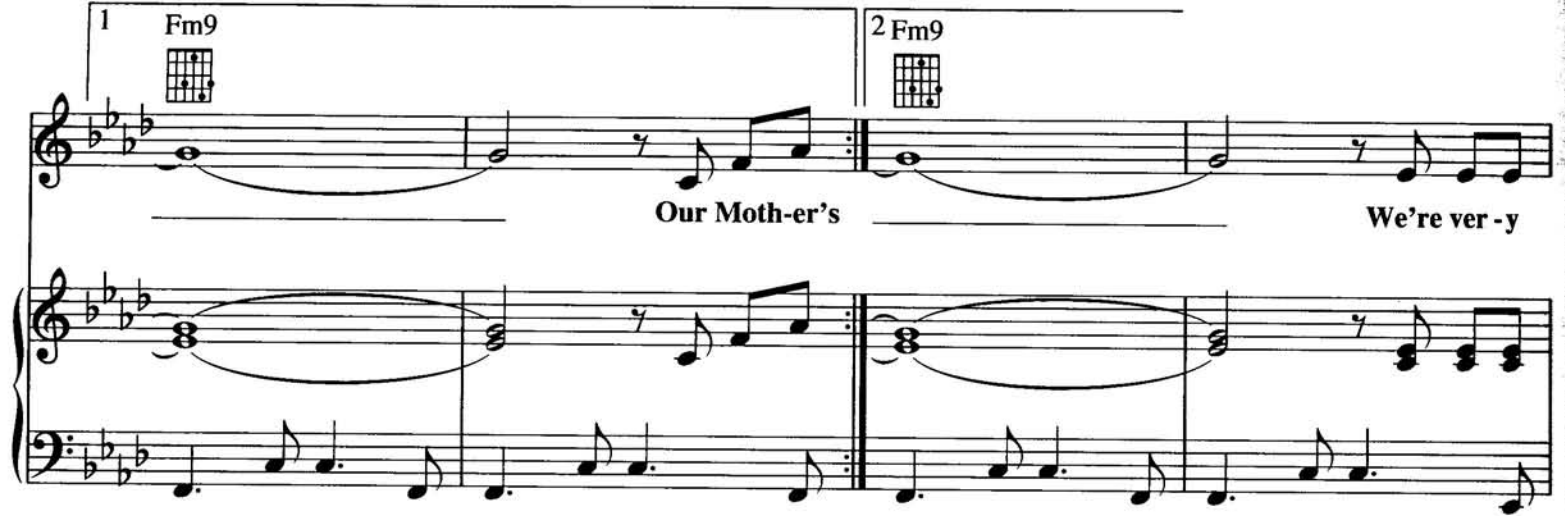


all that he means —
 Let us give him —

to you. —
 his due. —

1 Fm9  2 Fm9 

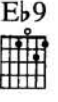

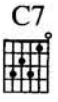
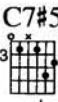
Our Moth-er's We're ver - y



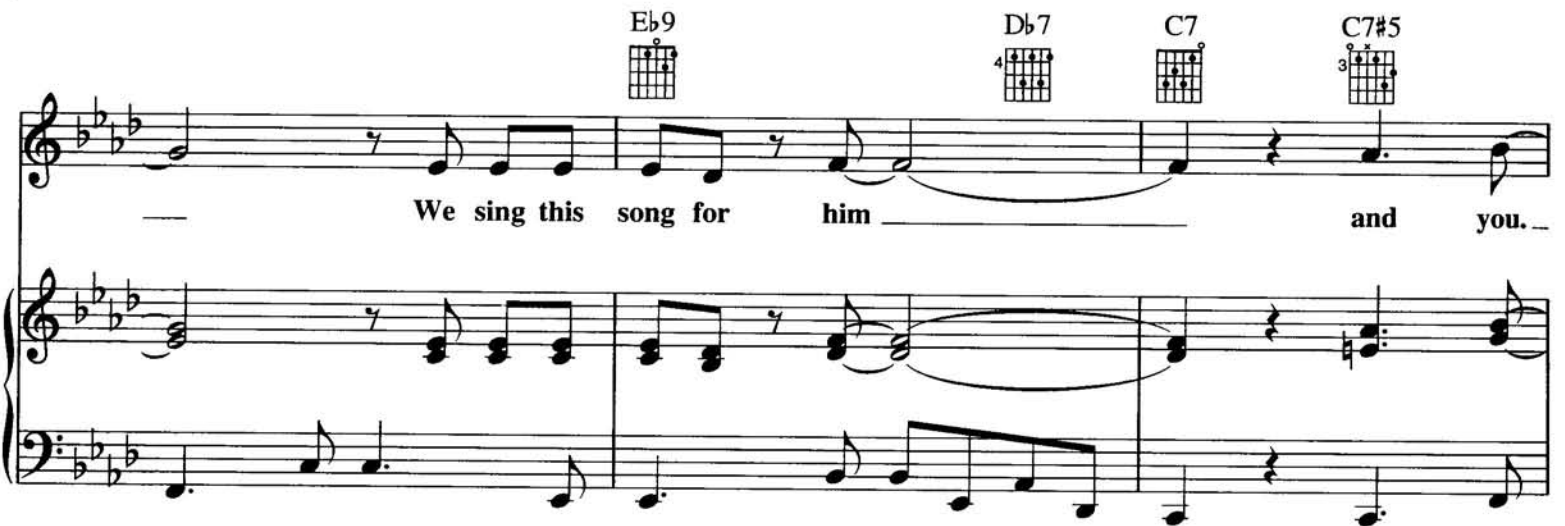
Eb9  Fm9 

proud to be in his bi - og - ra - phy.



Eb9  Db7  C7  C7#5 

We sing this song for him and you.



Fm9 



(I CAN RECALL) SPAIN

Lyrics by ARTIE MAREN & AL JARREAU

Music by CHICK COREA

Introduction after a theme in the 2nd Movement
of the Concerto D'Aranjuez by JOAQUIN RODRIGO

Freely
Bno3rd(add9)

A

Bno3rd(add9)

Yes - ter - day, — just a pho - to - graph of — yes - ter - day — and all it's ed - ges

Em11



fold - ed and the cor - ners fad - ed se - pi - a brown, and

Gmaj7

F#m7

F#7

F7#9

Bm9(no3rd)

yet it's all I have of our past love; a post-script to it's end - ing.

Gmaj7 F#m11 F9#11

Bright-er days, I can see such bright-er days when ev - 'ry

Em9 A13b5 C#/D

song we sang is sung a - gain and now we know we know this time it's for

Dmaj7 Gmaj9 C#7 C#7#9 F#7 Bm7

good, and we're lov - ers once a - gain and you're near - me.

Moderately bright Samba

no chord

Em11 F#7sus

I can re-mem-ber the rain in De-cem - ber the leaves of brown { on the
on the
tum - bling

F#7



Gmaj7



F#7



ground. In Spain I did love and a - dore you. The
 ground. Our love was a Span - ish Fi - es - ta. The
 down. In Spain I did love and a - dore you. The

Em7



A7b9



Dmaj7



Gmaj9



nights filled with joy were our yes - ter - days and to -
 bright lights and songs were our joy each day and the
 nights filled with joy were our yes - ter - days and to -

C#7



F#7#9



F#7b9



Bsus



Bm



Badd9



mor - row will bring you near me.
 nights were the heat of yearn - ing.
 mor - row will bring you near me.

no chord

I can re - call my de - sire, ev - e - ry re - ver - ie is on

To Coda ⊕

fire and I get a pic - ture of all our yes - ter - days, yes, to - day I can say


1 Bm11

{ "I get a kick ev - 'ry time they play that 'Spain' a - gain." }
 { "I get a kick ev - 'ry time I see you

2 Gmaj7

gaze at me."

F#7b9




3


I see mo-ments of his - tor - y.

3

F#7




Em7




Your eyes — meet mine

A13




Dmaj7



and they dance to the mel - o - dy,

3

Gmaj9



C#7#9



and we live a - gain

F#7alt



Bm



as if dream - ing.

B7#5



Em7



A7b9



Dmaj7



Gmaj9



The sound of our hearts beat like cas - ta - nets and for -

C#7#9



F#7#9/C



F#7b9



1,2

Bsus



B7



ev - er we'll know their mean - ing.

no chord

I can re - call my de - sire, ev - e - ry re - ver - ie is on

fire and I get a pic - ture of all our yes - ter - days, _ yes, to - day I _ can say,

Gmaj9 3 Bsus B7 D.S. al Coda

"I get a kick ev - 'ry time _ I see _ you gaze at me." _ mean - ing _

CODA

A/G

I get a kick and I'm here _ to say, _ "Here's 'Spain'

Bb/F# Bm11

a - gain."

THE SONG IS YOU

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Flowingly

mp *poco rit.*

The piano introduction is in 4/4 time, starting with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Flowingly' and the dynamics are 'mp' (mezzo-piano) and 'poco rit.' (slightly ritardando).

Cmaj7



C



Cdim



Dm7



G7



G9



I hear mu - sic when I look at you, A beau - ti - ful

The vocal line begins with a melody in the treble clef. The lyrics are: "I hear mu - sic when I look at you, A beau - ti - ful". There are triplets in the final measure.

p a tempo

p a tempo

The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The tempo is marked 'p a tempo'.



theme of ev - 'ry dream I ev - er knew, Down deep in my

The vocal line continues with the lyrics: "theme of ev - 'ry dream I ev - er knew, Down deep in my". There are triplets in the final measure.

The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

Cmaj7



Em



G9



Dm7



G7



heart, I hear it play, I feel it

The vocal line concludes with the lyrics: "heart, I hear it play, I feel it".

The piano accompaniment concludes with chords in the right hand and a bass line in the left hand. There are triplets in the final measure.

Cmaj9



C



G7



G9



Cmaj7



C



Cdim



start, _____ Then melt a - way.

I hear mu - sic when I touch your

hand, _____ A beau - ti - ful mel - o - dy from some en - chant - ed

land, _____ Down deep in my heart, _____ I hear it

say, _____ Is this the day? _____

p

3

3

3

3

3

3

3

3

3

3

3

E



Emaj7



A



Dm



B7



Musical notation for the first system, including treble and bass clefs with notes and rests.

I a - lone have heard this lone - ly strain,

Musical notation for the second system, including treble and bass clefs with notes and rests.

Emaj7



D#7



Musical notation for the third system, including treble and bass clefs with notes and rests.

I a - lone have heard this glad re - frain,

Musical notation for the fourth system, including treble and bass clefs with notes and rests.

G#m



G#m7



C#9



Musical notation for the fifth system, including treble and bass clefs with notes and rests.

Must it be For - ev - er in - side of me, Why can't I

Musical notation for the sixth system, including treble and bass clefs with notes and rests.

F#7



B7



Musical notation for the seventh system, including treble and bass clefs with notes and rests.

let it go, Why can't I let you know, Why can't I

Musical notation for the eighth system, including treble and bass clefs with notes and rests.

Cmaj7 **B** **G7** **G9**

let you know the song my heart would sing, That beau - ti - ful

mf *a tempo*

C **C6** **C9** **F** **Fm6**

rhap - so - dy of love and youth and spring, The mu - sic is

C **Cmaj7** **A7+5** **Dm** **G9**

sweet, The words are true, The song is

C

you.

Detailed description of the musical score: The score is for a song, page 263. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features chords and triplets. The lyrics are: 'let you know the song my heart would sing, That beautiful rhapsody of love and youth and spring, The music is sweet, The words are true, The song is you.' The chords are: Cmaj7, B, G7, G9, C, C6, C9, F, Fm6, C, Cmaj7, A7+5, Dm, G9, and C. The tempo is marked 'mf a tempo'. There are triplets in the piano accompaniment throughout the piece.

TAKE THE "A" TRAIN

Words and Music by BILLY STRAYHORN
and THE DELTA RHYTHM BOYS

Rhythmically

mf

E \flat 9 A \flat D7#9 E \flat 9
A \flat 6 A \dim 7 E \flat 7/B \flat E \flat 9 B \dim 7 Cm B \dim 7 E \flat 9
A \flat 6 A \dim 7 E \flat 7/B \flat E \flat 9 B \dim Cm B \dim 7 E \flat 9 E \flat 7 \flat 9
A \flat B \flat 9#11

You can give up pleas - ure driv - ing and ditch your A - card too, —

and you need not be de - priv - ing your - self of things to do: Just

get a - board the "A" train

Bbm7



Eb7



Ab



to

take a lit - tle ride a - round the cit - y.

Brook

lyn

or Broad - way train,

Bbm7



Eb7



you'll

see that old New York is might - y

Ab



Ab9



Db



pret - ty.

Take your

ba - by

sub - way

Bb7



rid - ing. _____ That's where _____ ro-mance may be

Bbm7



Eb9



Eb7b9



Ab



hid - ing. _____ For - get _____ your car or

Bb9#11



Bbm7



Eb7



air-plane. _____ You'll find that it -'ll pay to take the

1

Ab



2 Ab



"A" train. _____ "A" train. _____

THERE WILL NEVER BE ANOTHER YOU

Lyric by MACK GORDON
Music by HARRY WARREN

Sweetly

Fm7



Bb7



Ab6



Fm7



Bb13sus



Bb9



mp

rall.

Eb



Bb7



Eb



Abm6



This is our last dance to - geth - er, _____ to -

a tempo

Eb



Bb7



Bbm6



C7



Ab6



night soon will be long a - go. _____ And in our

Fm7



Bb7



Gm7



Cm7



Cm7/F



mo - ment of part - ing, _____ this is all I

F7



Abm6/Cb



Bb7



Eb



want

you to

know:

There

will

be man - y

Dm7



G7



Cm7



oth - er nights

like this,

and

I'll

be stand - ing

Bbm7



Eb7



Ab



here with some - one new.

There

will

be oth - er

Abm6



Eb



Cm



F7



songs to sing,

an - oth - er fall,

an - oth - er spring,

but there will nev - er

Fm7/Bb

Bb7

Eb



be an - oth - er you. _____ There will be oth - er lips that I may

Dm7

G7

Cm7

Bbm7



kiss, _____ but they won't thrill me like yours used to do. _____

Eb7

Ab

Abm6

Eb

G7

Cm

F7sus

F7

F7b9



Yes, I may dream a mil - lion dreams, but how can they come true, if

Eb

D7

Bb7

Eb7

Fm7

Bb7sus

Bb7

1 Eb

2 Eb



there will nev - er ev - er be an - oth - er you? There you?

L.H.

TENDERLY

Lyrics by JACK LAWRENCE
Music by WALTER GROSS

Moderately *mf*

Gm **Gbmaj7** **Fm7**

Bb7 **Ebmaj7** **Bb+** **Ebm7** **Ab9**

Fm7 **Abm** **Eb** **Gm7** **Fm7** **Eb** **Abm7**

Bb7 **Abm7** **Bb7** **Bdim** **Cm7** **F7**

The eve-ning breeze ca-ressed the trees ten-der - ly; the tremb-ling

trees em-braced the breeze ten-der - ly. Then you and

I came wan-der - ing by and lost in a sigh were

Bb7

Ebmaj7

Bb+

Ebm7

we. The shore was kissed by sea and mist ten - der - ly.

Ab9

Fm7

Abm

Eb Gm7 Fm7 Eb

I can't for - get how two hearts met breath - less - ly. Your

Abm7

Bb7

Bdim

Cm7

Ebm7

F9

F#dim

Eb

Edim7

arms op - ened wide and closed me in - side; you took my lips, you took my

rall.

Fm7

Bb7b9

1 Eb

Ab

Bbsus Bb7

2 Eb

love so ten - der - ly. The eve - ning ly.

THIS MASQUERADE

Words and Music by
LEON RUSSELL

Moderately slow

Fm



Are we real - ly hap -

p *mp*

Fm(+7)



Fm7



Bb9



- py here with this lone - ly game we play,

Fm



Db7



Gm7



look - ing for words to say?

3

C7+5



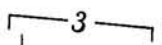
Fm



Fm(+7)



Search - ing but not find - ing un - der - stand -



Fm7



Bb9



Db7



ing an - y - way, we're lost in a mas -

Gm7/C



C7+5



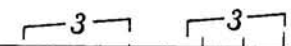
Fm



Em7 A9 Ebm7



mas - quer - ade. Both a - fraid to say

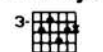


mf

Ab7-9



Dbmaj9



Bb7+5



Bb7-9



Ebm7



we're just too far a - way from be - ing close to - geth -

Ab7-9



Dbmaj7



er from the start. We

Dm7



G7



G7+5



Cmaj9



tried to talk it o - ver, but the words got in the way.

Gm7



G6



G+



C7



Gm7



We're lost in - side this lone - ly game we play.

C9



Gb13+11



Fm



Fm(+7)



Thoughts of leav - ing dis - ap - pear ev' - ry

mp

Fm7



Bb9



Fm



time I see your eyes.

No mat - ter how hard

Db7



Gm7



C7-9



I try

Fm



Fm(+7)



Fm7



to un - der - stand the rea - sons that we car - ry on this way,

Bb9



Db9



C7



To Coda

we're lost

in this mas

quer - ade.

Fm7



Bb7



Fm7



Bb7

*Guitar Solo*

Fm7



Bb7



Fm7



Bb7



Fm7



Bb7



Fm7



Bb7



Fm7



Bb7



*Guitar solo sounds 8va
lower than written.

Fm7



Bb7



Fm7



Musical staff with treble clef, key signature of three flats, and a melodic line with eighth and sixteenth notes.

Piano accompaniment for the first system, showing left and right hand parts with chords and bass lines.

Bb7



Fm7



Bb7



D.S. al Coda

Musical staff with treble clef, key signature of three flats, and a melodic line.

Piano accompaniment for the second system, showing left and right hand parts.

C7



Fm7



Bb7



CODA



Musical staff with treble clef, key signature of three flats, and a melodic line.

quer - ade.

Piano accompaniment for the third system, showing left and right hand parts.

Fm7



Bb7



Fm7



Bb7



Repeat and Fade

Musical staff with treble clef, key signature of three flats, and a melodic line.

Piano accompaniment for the fourth system, showing left and right hand parts.

TWELFTH STREET RAG

By EUDAY L. BOWMAN

Lively **f**

Cm **Bb**

Cm

Bb **D7**

Gm **Edim7** **Bb/F** **Gm7** **C9** **F7**

Bb F7 Bb Eb

mf

This system contains the first two measures of the piece. The key signature has two flats (Bb and Eb). The first measure features a Bb chord in the right hand and a Bb chord in the left hand. The second measure features an F7 chord in the right hand and a Bb chord in the left hand. The third measure features a Bb chord in the right hand and a Bb chord in the left hand. The fourth measure features an Eb chord in the right hand and an Eb chord in the left hand. The dynamic marking *mf* is placed in the right hand. There are also some markings like 'V' and 'N' in the left hand.

Bb7

This system contains the third and fourth measures. The fifth measure features a Bb7 chord in the right hand and a Bb7 chord in the left hand. The sixth measure features a Bb7 chord in the right hand and a Bb7 chord in the left hand. The seventh measure features a Bb7 chord in the right hand and a Bb7 chord in the left hand. The eighth measure features a Bb7 chord in the right hand and a Bb7 chord in the left hand. There is a circled '8' in the right hand of the eighth measure.

Eb

This system contains the fifth and sixth measures. The ninth measure features an Eb chord in the right hand and an Eb chord in the left hand. The tenth measure features an Eb chord in the right hand and an Eb chord in the left hand. The eleventh measure features an Eb chord in the right hand and an Eb chord in the left hand. The twelfth measure features an Eb chord in the right hand and an Eb chord in the left hand.

This system contains the seventh and eighth measures. The thirteenth measure features an Eb chord in the right hand and an Eb chord in the left hand. The fourteenth measure features an Eb chord in the right hand and an Eb chord in the left hand. The fifteenth measure features an Eb chord in the right hand and an Eb chord in the left hand. The sixteenth measure features an Eb chord in the right hand and an Eb chord in the left hand.

Bb7



F7



Bb7



no chord

Eb



Bb7



Eb



E \flat 7/D \flat **A \flat /C**

2

B7 **E \flat /B \flat** **Cm7** **F9** **B \flat 7** **E \flat**

B \flat 7

mf

8va

E \flat

B \flat 7

F7

B \flat 7/D F/C B \flat 7 F7/C B \flat 7 F/C B \flat 7/D

E \flat

B \flat 7

Bb7



Trio

First system of musical notation. Treble clef staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, Bb4, and A4, then a quarter rest. The bass clef staff contains a bass line starting with a dotted quarter note G2, followed by quarter notes A2, Bb2, and A2. Dynamics include a forte (*f*) marking in the bass staff and accents (>) over the first notes of both staves.

Eb



Second system of musical notation. Treble clef staff contains a melodic line with a triplet of eighth notes (G4, A4, Bb4) followed by quarter notes G4, A4, Bb4, and A4. The bass clef staff contains a bass line with a triplet of eighth notes (G2, A2, Bb2) followed by quarter notes G2, A2, Bb2, and A2. Dynamics include a mezzo-forte (*mf*) marking in the bass staff and accents (>) over the first notes of both staves.

Bb7



Third system of musical notation. Treble clef staff contains a melodic line with a triplet of eighth notes (G4, A4, Bb4) followed by quarter notes G4, A4, Bb4, and A4. The bass clef staff contains a bass line with a triplet of eighth notes (G2, A2, Bb2) followed by quarter notes G2, A2, Bb2, and A2. Dynamics include a mezzo-forte (*mf*) marking in the bass staff and accents (>) over the first notes of both staves.

Eb



Fourth system of musical notation. Treble clef staff contains a melodic line with a triplet of eighth notes (G4, A4, Bb4) followed by quarter notes G4, A4, Bb4, and A4. The bass clef staff contains a bass line with a triplet of eighth notes (G2, A2, Bb2) followed by quarter notes G2, A2, Bb2, and A2. Dynamics include a mezzo-forte (*mf*) marking in the bass staff and accents (>) over the first notes of both staves.

B♭7

The first system of music consists of two staves. The treble staff contains a melodic line with eighth notes and dotted rhythms, marked with a flat (b) above several notes. The bass staff provides a harmonic accompaniment with chords and single notes. A chord diagram for B♭7 is shown above the treble staff in the third measure.

F7

The second system of music consists of two staves. The treble staff features a melodic line with chords and rests. The bass staff continues the accompaniment. A chord diagram for F7 is shown above the treble staff in the second measure.

B♭7 Eb

The third system of music consists of two staves. The treble staff has a melodic line with eighth notes and a triplet of eighth notes. The bass staff has a melodic line with eighth notes and dotted rhythms. Chord diagrams for B♭7 and Eb are shown above the treble staff in the first and third measures, respectively.

B♭7

The fourth system of music consists of two staves. The treble staff has a melodic line with eighth notes and dotted rhythms. The bass staff has a melodic line with eighth notes and dotted rhythms. A chord diagram for B♭7 is shown above the treble staff in the second measure.

System 1: Treble and bass staves. Key signature: two flats. Time signature: 3/4. Treble staff: eighth-note patterns with slurs. Bass staff: harmonic accompaniment. Chord diagram: Eb (3rd fret, 1st string).

System 2: Treble and bass staves. Treble staff: slurs and accents. Bass staff: chords and notes with 'v' markings. Chord diagram: Eb/Db (3rd fret, 1st string).

System 3: Treble and bass staves. Treble staff: chords and melodic lines. Bass staff: chords and notes with 'v' markings. Chord diagrams: Ab/C, B7, Eb/Bb, Cm7 (3rd fret, 1st string).

System 4: Treble and bass staves. Treble staff: chords and notes. Bass staff: melodic line with slurs and accents, notes with 'v' markings. Chord diagrams: F9, Bb7, Eb (3rd fret, 1st string). Performance markings: *rit. R.H.*, *sfz*.

WALTZ FOR DEBBY

Lyric by GENE LEES
Music by BILL EVANS

Moderately (in one)

The piano introduction consists of two staves of music in 3/4 time, featuring a melodic line in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat).

Chord diagrams for the first system:

- Gm7
- Cm7
- Fm7
- Bb7
- G7
- Gm7-5 C7

Lyrics for the first system:

In her own sweet world, _____
 One day all too soon, _____

The piano accompaniment for the first system of lyrics, featuring chords and a bass line.

Chord diagrams for the second system:

- F7
- Bb7
- Eb7
- Ab
- To Coda
- Fm7-5
- Bb7

Lyrics for the second system:

pop - u - lat - ed by dolls and clowns and a prince and a big pur - ple
 She'll grow up and she'll leave her dolls and her

The piano accompaniment for the second system of lyrics, featuring chords and a bass line.

Chord diagrams for the third system:

- Gm7
- Cm7
- Fm7
- Bb7
- Gm7
- Cm7

Lyrics for the third system:

bear, _____ Lives my

The piano accompaniment for the third system of lyrics, featuring chords and a bass line.

Fm7



Bb7



G7



Gm7-5 C7



F7



Bb7



fav

rite

girl.

un - a - ware of the

G7+5



Cm7



A7



D7



Bm7



Am7



wor - ried frowns that we wear - y grown - ups all wear.

Gmaj7



F#m7



Fm7



Bb7



Gm7



C7-5 C7



In the sun, she

Fm7



G7



Cm7



Bbm



Abmaj7



G7



danc - es to si - lent mu - sic, Songs that are spun of gold some -

Cm7



F9



Gbmaj7



Cbmaj7



Fm7



Bb7



D.S. al Coda

CODA

Fm7-5



where in her own lit - tle head. _____

prince and her

Bb7



Gm7



C7-5



C7



Am7



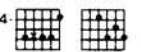
D7+5



Gm7



Eb11 Eb7



sil - ly old bear. _____

When she goes they will cry _____

Abmaj7



Ab6



G7+5



Cm



Cm7



F7



Adim



Eb6



as they whis - per good - bye. _____

They will miss her. I

Ebdim



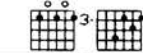
Fm7



Bb9



Bb7-9 Eb



Eb+



Eb6



fear, but then, so will I. _____

THE WAY YOU LOOK TONIGHT

Words by DOROTHY FIELDS
Music by JEROME KERN

Andantino

mf

rall.

E_b Cm A_b Fm7 B_b7 E_b

Some love day ly, when I'm aw - f'ly low, When the world is
With your smile so warm, And your cheek so

mf

C7-9 Fm7 B_b7 E_b7

cold, soft, I will feel a glow just think - ing of love you
There is noth - ing for me but to love you,

rall.

f

A_b Fm7 E_b6 B_b7 E_b E_b6 Fm B_b E_b E_b6 Fm B_b E_b E_b6 Fm B_b7

And the way you look to - night. Oh, but you're
Just the way you look to - night.

dim.

mf a tempo

p

2

E_b **E_b6** **Fm** **B_b7** **G_b** **Gm7-5** **A_bm**

With each word your ten - der - ness grows,

mp cantabile

D_b7 **G_b** **B_bm** **A_bdim** **D_b9**

Tear - ing my fear a - part,

G_b **G_bdim** **A_bm7** **D_b7** **G_bmaj7** **E_bm**

And that laugh that wrink - les your nose Touch - es my

mp

B_b7sus **B_b7** **E_b6**

fool - ish heart. Love - ly,

p

Ab Fm7 Bb9 Eb9 C7

nev - er, nev - er change, Keep that breath - less charm,

Fm7 Bb7 Eb7

Won't you please ar - range it, 'Cause I love you,

rall. *f*

Ab Fm7 Gm Bb7 Eb Eb6 Fm9 Bb7 Ebmaj7 Eb6

Just the way you look to - night, mm_ mm_ mm_

dim. *mf a tempo*

Abmaj7 Bb7 Ab G Edim Fm Eb6 Bb7 Eb6

mm_ Just the way you look to - night.

rall. *pp*

Ped.

WHAT IS THIS THING CALLED LOVE?

Words and Music by
COLE PORTER

Moderately

The piano introduction consists of two staves. The right hand starts with a treble clef and a common time signature. It features a series of chords and melodic lines, including a prominent eighth-note pattern. The left hand starts with a bass clef and a common time signature, providing a steady accompaniment with quarter notes. The dynamic marking *mf* is placed below the first few notes of the right hand.

C C7b9 Cdim7

Three chord diagrams are shown above the first three measures of the vocal line. The first is a C major chord (x02321), the second is a C7b9 chord (x02321), and the third is a Cdim7 chord (x02321).

I was a hum - drum per - son,
You gave me days of sun - shine,

Fm6 Bdim7 C C7 F7 Bb7

Six chord diagrams are shown above the vocal line. From left to right: Fm6 (x34321), Bdim7 (x34321), C (x02321), C7 (x02321), F7 (x34321), and Bb7 (x34321).

Lead - ing a life a - part, When love flew in through my
You gave me nights of cheer, You made my life an en -



win - dow wide And quick - ened my hum - drum heart.
chant - ed dream, Till some - bod - y else came near.



Love flew in through my win - dow, I was so hap - py
Some - bod - y else came near you, I felt the win - ter's



then. But af - ter I love had stayed a lit - tle while,
chill. And now I sit and won - der night and day



Love flew out a - gain.
Why I love you still?

Slow



What is this thing _____ called

mf



love? This fun - ny thing _____



_____ called love? Just



who can solve _____ its mys - ter - y?

G7

Why should it make

G7#5 C C7 Fm C Cm

a fool of me? I

F7 Bb

saw you there one won - der - ful day.



Ab Ab+ Ab6

You took my heart and threw it a -


G  **Am7 \flat 5/G**  **G7**  **no chord** **C** 






way. That's why I ask the Lawd.




C7 \flat 9  **Fm6** 





in Heav - en a - bove, What



G7  **G+**  **C**  **Fm6**  **C** 

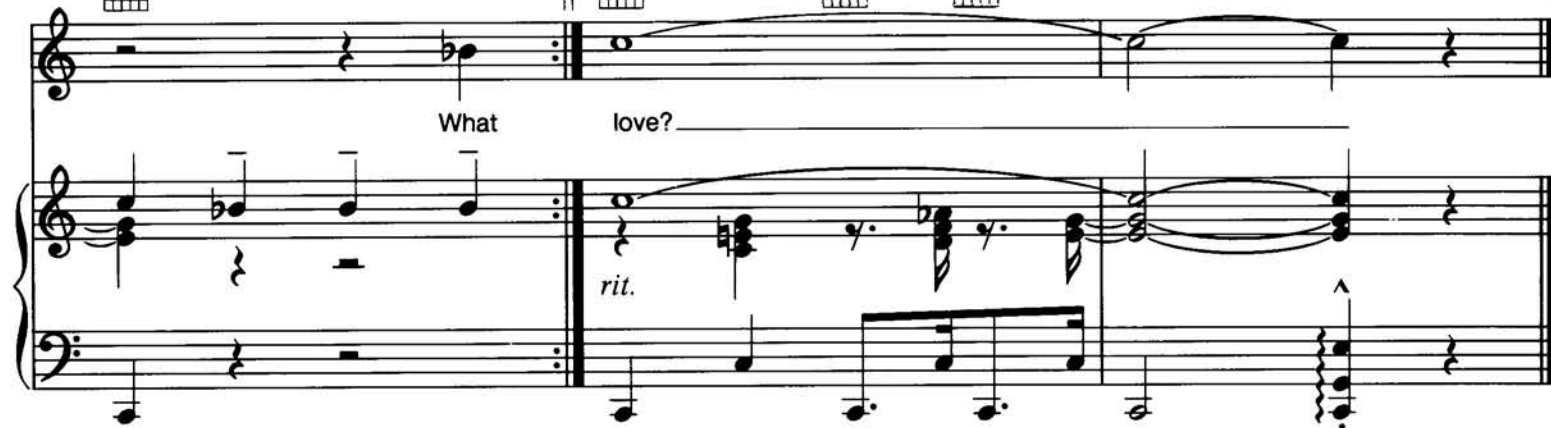
is this thing called love?



C7  **C**  **Fm6**  **C** 

What love?

rit.



WHAT'S NEW?

Words by
JOHNNY BURKE

Words by JOHNNY BURKE
Music by BOB HAGGART

Very animated

Em Eb^o Am-5 F#6 Em7 Eb6

mf L.H.

Slowly

D9sus4_{5fr.} D7⁻⁹₊₅ G6 Bb9

What's new? How — is the world — treat - ing

ff *mf*

Ebmaj7 D7+9 D7-9 Gm9(maj7)

you? You have - n't changed a bit;

The musical score is divided into three systems. The first system is for the piano introduction, marked 'Very animated' and 'mf'. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is marked 'L.H.' and starts with a piano (p) dynamic. Chord diagrams for Em, Eb^o, Am-5, F#6, Em7, and Eb6 are provided above the staff. The second system is for the vocal entry, marked 'Slowly'. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a treble clef with a key signature of one sharp and a 4/4 time signature. Chord diagrams for D9sus4_{5fr.}, D7⁻⁹₊₅, G6, and Bb9 are shown above the staff. The piano part includes triplets and a forte (ff) dynamic. The third system continues the piano accompaniment with lyrics 'you? You have - n't changed a bit;'. Chord diagrams for Ebmaj7, D7+9, D7-9, and Gm9(maj7) are shown above the staff. The piano part includes triplets and a mezzo-forte (mf) dynamic.

Am7-5 D7-9 G6 Cm7/G G(add A) D7-9

3

hand - some }
love - ly } as ev - er, I must ad - mit. What's

G6 Bb9/F Bb7 Ebmaj7

3 3

new? How — did that ro - mance come through?

D7+9 D7-9 Gm9(maj7) Em7-9 Am7-5 D7-9

3 3

We — have - n't met since then; gee, — but it's nice

Gm9(maj7)

G6

G(add A)

G-9+5

to see you a - gain. What's

This system contains the first two measures of the piece. The vocal line starts with a quarter rest followed by a quarter note G4, then a quarter note F#4, and a quarter note E4. The piano accompaniment features a triplet of eighth notes (G4, F#4, E4) in the right hand and a quarter note G3 in the left hand. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

C6

Eb9

Abmaj9

new? Prob - a - bly I'm bor - ing you,

(Inst.)

f

This system contains measures 3 and 4. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment features a triplet of eighth notes (G4, F#4, E4) in the right hand and a quarter note G3 in the left hand. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

G7-9+5

G7+5

Cm9

G7+9

G7-9

but see - ing you is grand, and you were sweet

This system contains measures 5 and 6. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment features a triplet of eighth notes (G4, F#4, E4) in the right hand and a quarter note G3 in the left hand. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

Cm9

D7-9

D7-9-5

G6

to of - fer your hand; I un - der - stand. } A - dieu!

This system contains measures 7 and 8. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment features a triplet of eighth notes (G4, F#4, E4) in the right hand and a quarter note G3 in the left hand. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

Bb9 Ebmaj7 D7+9 D7-9

Par - don my ask - ing what's new. Of course, you could-n't

To Coda D. S. $\frac{3}{4}$ at Coda

Gm9(maj7) Em7-5 Am7-5 D7-9 Gm9(maj7) G6 G7+5

know; I have-n't changed, I still love you so...

Coda Am7-5 D7-9 Gm

Freely No Chord a tempo

I have-n't changed, I still love you so.

rit.

F6 Eb9 D7+9 D7-9 Gmaj9

slight rit. a piacere

gva...

YESTERDAYS

Words by OTTO HARBACH
Music by JEROME KERN

Moderately

Dm7



Gm7



Eb9



mp

A7b9



Dm7



Gm7



Yes - ter - days,
youth - was - mine,

Dm7



Gm7



Dm7



yes - ter - days, days I knew as
truth - was - mine, joy - ous, free and

cresc.

Db7



Dm7/C



Bm7b5



Bb7



A7



E7



hap - py, sweet se - ques - tered days.
flam - ing life, for - sooth, was mine.

mf

A7 D7#5 D7 G7

Old Sad - en am days, I, gold glad - en am

C7#5 C7 F7 F#dim Gm7 Gm7/F Eb9 Eb7/Bb

days, I, days for of to - mad day ro - mance and I'm dream - ing

Dm7/A A7b9 Dm7

love, of then yes - gay ter - days.

Gm7 A7b9 Dm7

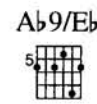
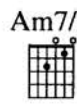
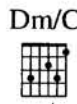
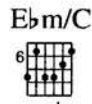
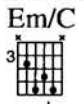
rit.

YOU ARE TOO BEAUTIFUL

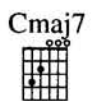
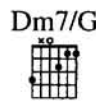
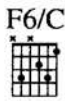
(From "HALLELUJAH I'M A BUM")

Words by LORENZ HART
Music by RICHARD RODGERS

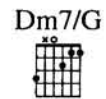
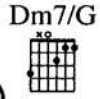
Moderately



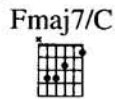
mp



Like all fools, I be - lieved what I want - ed to be - lieve.



My fool - ish heart con - ceived what fool - ish hearts con -



ceive. I thought I found a mir - a - cle, I

Cmaj9 C9 Fmaj7#5 F6 Cmaj7/G G9 C6/G Am7

thought that you'd a - dore me, but it was not a mir - a - cle, it was

Ab7b5 Fmaj7/G G9 Dm7 G7

mere - ly a mi - rage be - fore me. You are too beau - ti - ful, my

rit.

Em7 A7#5 Dm7 G7#5 Cmaj7 Em7 Eb7

dear, to be true, and I am a fool for beau - ty.

Dm7 Dm7b5 G9 C6 Cmaj7 Cdim Dm7 G7

Fooled by a feel - ing that be - cause I had found you, I could have bound you,

Em7 A7b9 Dm7 G7 Em7 A7#5

too. You are too beau - ti - ful for one man a - lone, for

Dm7 G7#5 Cmaj7 Em7 Eb7 Dm7 Dm7b5 G9

one luck - y fool to be with. When there are oth - er men with

C6 G#dim7 Am7 D7 Dm7/G G7b9 C6 F F#dim7

eyes of their own to see with. Love does not stand

C/G A7/C# Dm7 Dm7/G G13 Cmaj9 C6 Bm7b5 E7

shar - ing, not if one cares. Have you been com -

Am Am7 Am7/D D9 Dm7/G G7

par - ing my ev - 'ry kiss with theirs?

Dm7 G7 Em7 A7#5 Dm7 G7#5

If on the oth - er hand, I'm faith - ful to you, it's not through a sense of

Cmaj7 Em7 Eb7 Dm7 Dm7b5 G9 C6 G#dim7 Am7

du - ty You are too beau - ti - ful and I am a fool for

D7 Dm7/G G7b9 1 C6 Fmaj7 Cmaj7/E Ab9/Eb 2 C6 Bb6 C6/9

beau - ty. ty.

YOU DON'T KNOW WHAT LOVE IS

Words and Music by DON RAYE
and GENE DePAUL

Moderately

Fm6



Db9



f

Fm6



Db7



C7#5



C7



Fm6



You don't know what

Db9



C7#5



Fm6



Gb9



love is un - til you've learned the mean - ing of the

Db9



Bb9



Gb9



blues, un - til you've loved a love you've had to

Fm6  Db9 
 lose, you don't know what
 love is. You don't know how
 lips hurt un - til you've kissed and had to pay the
 cost; un - til you've flipped your heart and you have

C7sus  C7  Fm6 
 Db9  C7#5  Fm6  Gb9 
 Db9  Bb9  Gb9 



Fm6



D♭9



G♭9



Fm6



lost,

you

don't know

what

love is. —

Do

B♭m7



A7



A♭maj7



A♭6



B♭m7



E♭7



A♭maj7



you know

how a

lost heart

fears

the thought

of rem-in-is-

-cing? —

And how

lips

that taste

of tears —

D♭9



C9



Fm6



lose their

taste

for

kiss-ing? —

You don't know

how

Db9



C7#5



Fm6



Gb9



hearts burn

for love that can - not live, yet nev - er

Db9



Bb9



Gb9



dies,

un - til you've faced each dawn with sleep - less

Fm6



Db9



Gb7



eyes,

you don't know what

1

Fm6



2

Fm6



love is.

You love is.