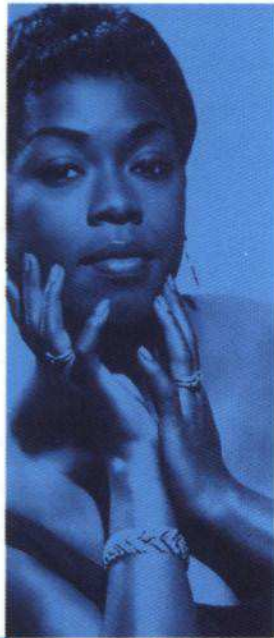
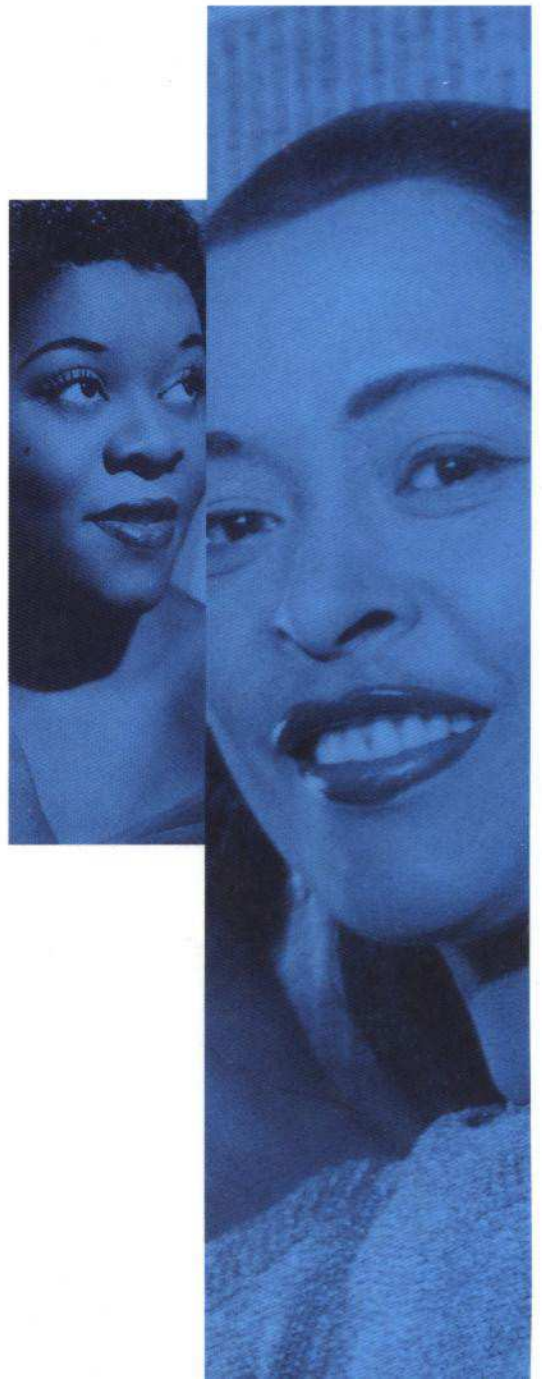


Ladies *of Jazz*



Billie Holiday
Dinah Washington
Ella Fitzgerald
Nina Simone
Sarah Vaughan



Billie Holiday

- Body And Soul - 4
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Dinah Washington

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ladies **of Jazz**

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Body And Soul

Words by Frank Eyton, Edward Heyman and Robert Sou
 Music by Johnny Green

Slowly

Dm/A A7b9 Dm/A A7b9 Aaug A7

Dm A7b9/D Dm A7b9/D Dm A7b9/D

You're mak - ing me blue, all that you do seems un - fair...
 Life's drea - ry for me, days seem to be long as years

Dm D6 A7b9/D D6 A7b9/D

You try not to hear, turn a deaf
 I've looked for the sun, but can see

D6



Aaug



Dmaj7



C#7



F#m



ear none to my prayer. — It seems you don't want to see —
 through my tears. — Your heart must be like a stone,

F#m(maj7)



F#m



B9



— what you are do - ing to me, —
 — to leave me like this a - lone, — *8va*

A



Bm7



E7



my arms are wait - ing to ca - ress you, and to my heart they long to
 when you could make my life worth liv - ing, by tak - ing what I'm set on

rit.



Dm



G11



Gaug



press you, sweet - heart. My heart is sad and lone - ly,
 giv - ing, sweet - heart.

rit. *mp-mf*

C

Gaug

C/E

B9/D#

Dm7



for you I cry, for you dear, on - ly, I tell you, I

G13

E7b9/G#

Am

Dm7

G7

C6



mean it, I'm all for you, bo - dy and soul.

Dm

G11

Gaug

C

Gaug



I spend my days in long - ing, and won - dering why it's

C/E

B9/D#

Dm7

G13

E7b9/G#



me you're wrong - ing. Why have - n't you seen it?

Am

Dm7

G7

C6

A \flat 9#5

D \flat 6

A \flat 7/E \flat

I'm all for you, bo - dy and soul! I can't be - lieve it, it's

D \flat /F

G \flat 6

D \flat 6/F

A \flat 7/E \flat

D \flat 6

hard to con - ceive it, that you'd turn a - way ro - mance.

C#m7

F#7

Bmaj7

B \flat 9

C#m7

F#7

Are you pre - tend - ing? Don't say it's the end - ing, I wish I could have one more

B7

E7

A7

A9

Dm

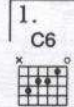
G11

Gaug

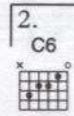
chance to prove, dear, my life a hell you're mak - ing.



You know I'm yours for just the tak - ing, I'd glad - ly sur -



- ren - der my-self to you bo - dy and soul!



D.C.

soul!

Night And Day

Words and Music by Cole Porter

Moderately

Capo 1

N.C.

Like the

mp *poco a poco cresc.* *f* *p*

Edim7 Bb/F Bb/Ab Bb/G

beat, beat, beat of the tom - tom when the jun - gle sha - dows

Bb/Gb Bb/F Edim7 Bb/F Bb/Ab Bb/G

fall. Like the tick, tick, tock of the state - ly clock as it

E^bm **B^b** **B7**

stands a - gainst the wall, like the drip, drip, drip of the

E **C7** **F** **A^b6** **A^bm6**

rain - drops when the sum - mer shower is through, so a

E^b/G **E^bm/G^b** **B^b/F** **B^b(^b5)/F^b** **E^b** **B^b/D** **B^bm** **C7**

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

C^bmaj7 **B^b** **E^bmaj7** **E^b6**

you are the one, on - ly you

p - mf

Cmaj7



Bb7



Ebmaj7



Eb6



— be - neath the moon and un - der the sun, whe - ther

Am7b5



Abm7



Gm7



Gbdim7



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

Fm7



Bb7



Eb



think of you night and day. Day and night,

Cmaj7



Bb



Ebmaj7



Eb6



why is it so, that this long-

C♭maj7



B♭7



E♭maj7



E♭6



ing for you fol - lows wher - ev - er I go? In the

A♭m7♭5



A♭m7



Gm7



G♭dim7



roar - ing traf - fic's boom, in the si - lence of my lone - ly room, I

Fm7



B♭7



E♭



think of you, night and day. Night and

G♭



E♭



day, un - der the hide of me, there's an

mf *espress.*

G^b



E^b



oh, such a hun - gry yearn - ing burn - ing in - side of me, _____ and it's

Am7^b5



Abm7



Gm7



tor - ment won't be through _____ till you let me spend my

G^bdim7



Fm7sus4



B^b7



B^b7sus4



life mak - ing love _____ to you, day and night, _____ night and day. _____

1.



F9/A



B^b7/A^b



2.



Night and day _____

The Man I Love

Music and Lyrics by George Gershwin and Ira Gershwin

Moderately **rall.**

Capo 1

Cm Abm/Cb Cb7 Eb/Bb Fm7sus4 Fm7 Bb13 Bb9#5 Eb

mp *dim.*

Bb7/F Eb/G Ebaug/G Ab Bb9/Ab Sfr

When the mel - low moon be-gins to beam, ev - ery night I dream a lit - tle dream,

p *molto semplice*

Eb/Bb C7 Fm7 Bb7#5 Eb/G Cm7 Caug F9 Bb7

and of course Prince Charm-ing is the theme, the he for me. Al -

E^b B^b7/F Gm Cm Cdim7

- though I re - al - ize as well as you, it is sel - dom that a dream comes true,

B^b/F F^b9 B^b/F B^bdim7/F Fm7/C B^b7

to me it's clear that he'll ap - pear.

poco rall.

dim.

slowly E^b E^bm B^bm/D^b

Some-day he'll come a-long, the man I love, and he'll be big and strong,

slowly

p molto semplice e dolce

C7 Fm7^b5 B^b7 E^b A^bmaj7

the man I love, and when he comes my way, I'll do my best to make him

Gm Bb13sus4 Bb13 Eb

stay. He'll look at me and smile, I'll un - der-stand,

p

Bbm/Db C7 Fm7b5

and in a lit - tle while, he'll take my hand, and though it seems ab-surd,

Bb7 Fm7 Bb13 Eb Ab Eb Adim7 Ab7 G7

I know we both won't say a word.

Cm Cm7 D7/C Ddim7/C Cm

May - be I shall meet him Sun - day, may - be Mon - day, may - be

mp poco espr.

G7 Cm Cm7 D7/C Ddim7/C Cm C7#9/G

not, still I'm sure to meet him one day, may - be Tues - day will be **poco rit.**

Ab Bb7 Eb Ebm

my good news day. He'll build a lit - tle home, just meant for two,

a tempo

dim. *p*

Bbm/Db C7 Fm7b5

from which I'll ne - ver roam, who would, would you? And so all else a - bove,

Bb7 Fm7 Bb13 Eb Ab

1. Eb Bb9/Ab Gdim7 Gbdim7 Fdim7 2. Eb

I'm wait - ing for the man I love. love. *8va*

Mad About The Boy

Words and Music by Noël Coward

Moderately

Am $\begin{matrix} x & 0 & 2 & 2 & 3 & 0 \end{matrix}$ $\begin{matrix} x & 2 & 2 & 3 & 3 & x \end{matrix}$

Bm7 $\begin{matrix} x & 2 & 2 & 3 & 3 & x \end{matrix}$ E7 $\begin{matrix} 0 & 2 & 2 & 3 & 3 & 0 \end{matrix}$ G9 $\begin{matrix} x & 0 & 2 & 3 & 3 & x \end{matrix}$ a tempo C6/E $\begin{matrix} xx & 0 & 2 & 3 & 3 & 0 \end{matrix}$ Eb dim7 $\begin{matrix} xx & 0 & 2 & 3 & 3 & 0 \end{matrix}$ G7 $\begin{matrix} 0 & 0 & 2 & 3 & 3 & 0 \end{matrix}$

rall. a tempo

I met him at a par - ty just a

rall. a tempo

C6/E $\begin{matrix} xx & 0 & 2 & 3 & 3 & 0 \end{matrix}$ Eb dim7 $\begin{matrix} xx & 0 & 2 & 3 & 3 & 0 \end{matrix}$ G7 $\begin{matrix} 0 & 0 & 2 & 3 & 3 & 0 \end{matrix}$ C6 $\begin{matrix} x & 0 & 2 & 3 & 3 & 0 \end{matrix}$ A7 $\begin{matrix} xx & 0 & 2 & 3 & 3 & x \end{matrix}$ Dm $\begin{matrix} xx & 0 & 2 & 3 & 3 & x \end{matrix}$ G7 $\begin{matrix} 0 & 0 & 2 & 3 & 3 & 0 \end{matrix}$

3

cou - ple of years a - go, he was ra - ther ov - er heart - y, and ri - di - cu - lous, — but as I'd

C $\begin{matrix} x & 0 & 2 & 3 & 3 & 0 \end{matrix}$ F $\begin{matrix} 1 & 2 & 3 & 4 & 5 \end{matrix}$ C/E $\begin{matrix} xx & 0 & 2 & 3 & 3 & 0 \end{matrix}$ Dm7 $\begin{matrix} xx & 0 & 2 & 3 & 3 & x \end{matrix}$ G9 $\begin{matrix} xx & 0 & 2 & 3 & 3 & x \end{matrix}$ C $\begin{matrix} x & 0 & 2 & 3 & 3 & 0 \end{matrix}$

seen him on the screen he cast a cer - tain spell.



I bask'd in his at - trac - tion for a cou - ple of hours or so, his



man - ners were a frac - tion too me - ti - cu - lous. — If he was real or not I could - n't



tell, but like a sil - ly fool, I fell.




Mad a - bout the boy, — I know it's stu - pid to be mad a - bout the boy, —


G7  Cm  Cdim7/G  G 

I'm so a - shamed of it but must ad - mit the sleep - less nights I've




C  Fm/A^b  C  Fm/A^b  Dm7^b5 

had a - bout the boy. On the sil - ver screen.



G7  Dm7^b5  G7 

he melts my fool - ish heart in ev - 'ry sin - gle scene, al - though I'm



Cm  D  G  G7/F 

quite a - ware that here and there are tra - ces of the cad a - bout the boy.



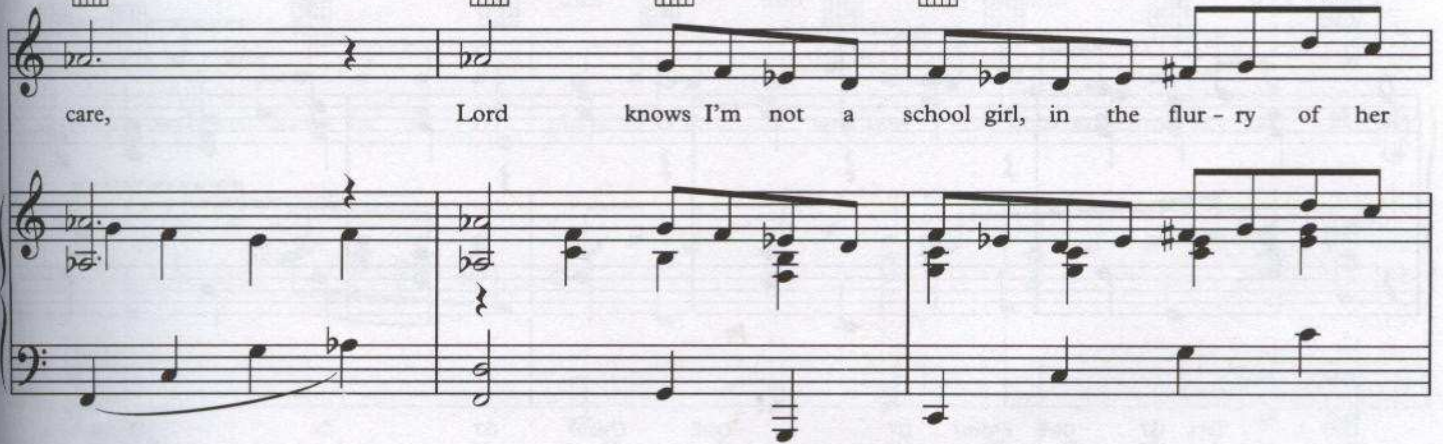
Cm/E^b 
 D7 
 G11^b9 
 Cm 
 D7 
 Gm 
 B^bm6 
 C7 






Lord knows I'm not a fool girl, I real-ly should-n't



Fm 
 Fm6 
 G7 
 Cm 

care, Lord knows I'm not a school girl, in the flur-ry of her



D7⁹ 
 G7 
 G7[#]5 
 Dm7^b5 
 G7 

first af-fair. Will it ev-er cloy? This odd di-ver-si-ty of



Dm7 
 G7 
 Cm 

mi-se-ry and joy I'm feel-ing quite in-sane and young a-gain and



D13^{b9}D7^{b9#5}G9^{#5}G7^{b9}

Cm



D7/C



F/C



all be - cause I'm mad a - bout the boy.

C



G7



Am



C/E



F



Am



Dm



G11



G7



It seems a lit - tle sil - ly for a girl of my age and weight to walk down Pic - ca - dil - ly in a

Dm7



G11



G7



C6/E

E^bdim7

G7



C6/E

E^bdim7

G7



C6



A7



Dm



G7



C



F



C/E



G7



C



haze of love — it ought to take a good deal more to get a bad girl down,

G11 G7 C6/E Ebdim7 G7 C6/E Ebdim7 G7

I should have been ex - empt, for my par - ti - cu - lar kind of fate has

C6 A7 D7 G7 Am C/E Ebdim7

taught me such con - tempt for ev - 'ry phase of love, — and now I've been and spent my last half -

G7/D C#dim7 D7 D11 D7 G Gdim7 G C#dim7

- crown to weep a - bout a paint - ed clown.

rall.

Dm7b5 G7 Dm7b5 G7

Mad a - bout the boy, — it's pret - ty fun - ny but I'm mad a - bout the boy. — He has a

Chord diagrams: Cm, Cdim7/G, G, C, Fm/A^b, C, Fm/A^b

fr 3

gay ap-peal that makes me feel there's may - be some-thing sad a - bout the boy.

Chord diagrams: G11^b9, G, A^b7/G, G7, G11^b9, G7, A^b7/G, G7

fr 3

Walk - ing down the street, his eyes look out at me from peo-ple that I meet; I can't be -

Chord diagrams: Cm, D, G, Ddim7, Cm, G

fr 3

- lieve it's true, but when I'm blue, in some strange way I'm glad a - bout the boy.

Chord diagrams: Cm, D7, Gm, B^bm6, C7, Fm

fr 3

I'm hard - ly sen - 'i - men - tal, love is - n't so sub - lime,

Fm6 G7 Cm D7b9

I have to pay my ren - tal and I can't af - ford to waste much

G Dm7 G/D A^b/G G G11b9 G7b9

time. If I could em - ploy a lit - tle mag - ic that would fi - nal - ly de - stroy

A^b/G G Cm D13b9 D7b9#5 G9#5 G7b9

this dream that pains me and en - chains me, but I can't, be - cause I'm

Cm Fm6 A B^b B C

mad a - bout the boy.

September In The Rain

Words by Al Dubin
Music by Harry Warren

Moderately

Capo 1

E_b

Cm

Fm

rit.

B_b7

mp

a tempo

E_b

Fm

B_b7

Cm

F7

My day dreams lie bur-ied in au-tumn leaves, they're cov-ered with au-tumn
Now warm spring is fill-ing my life with dreams, that I thought all past and

a tempo

p

B_b7

E_b

G_bm

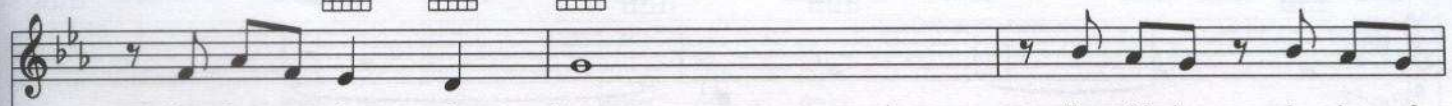
Fm

rain, gone,

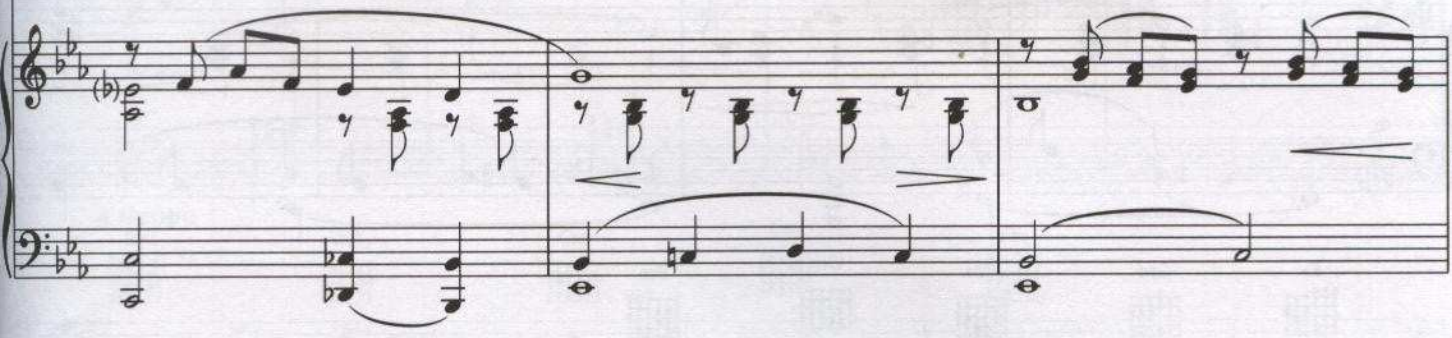
the time is sweet Sep - tem - ber,
but still there ev - er lin - gers

p

Db7 
 Bb7 
 Eb 



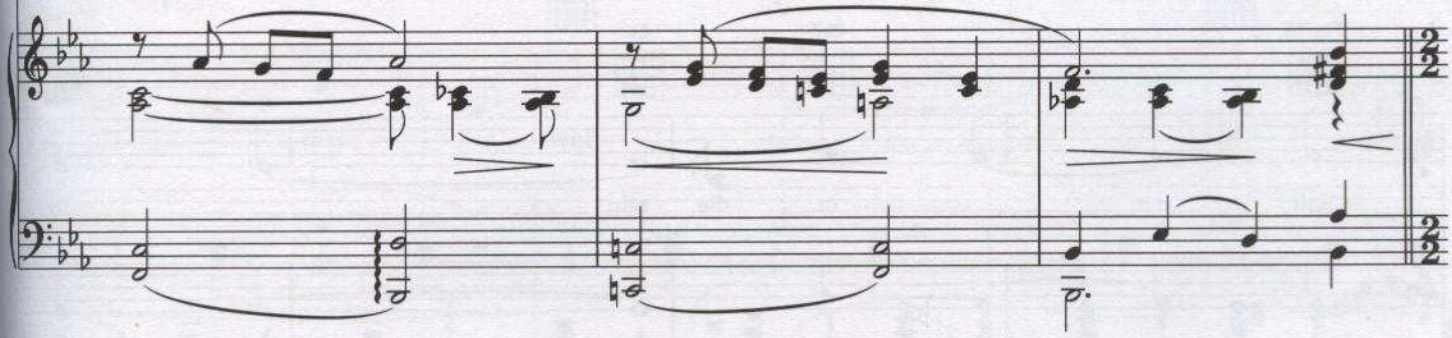
the place a sha - dy lane, I'm rid - ing the wings of
 in my heart on - ly one, an au-tumn me-mory that








Fm 
 Bb7 
 Cm 
 F7 
 Bb7 
 Bb11 
 Bb7 
 Bb7#5 



an au-tumn breeze, back to my me - mo - ry. The
 will live al - ways, un - til I end my days.



Eb 
 Gm 
 Cm 
 Gm 
 Fm 



leaves of brown came tum - bling down, re - mem - ber? In Sep -



Fm7b5



Bb7



Eb



Bb7#5



- tem - ber, _____ in the rain. _____ The

Eb



Gm



Cm



Gm



Fm



sun went out just like a dy - ing em - ber, _____ that Sep -

Fm7b5



Bb7



Eb



- tem - ber, _____ in the rain. _____ To

Bbm7



Eb7



Bbm7













Eb7



Ab








ev - ery word of love I heard you whis - per, _____ the

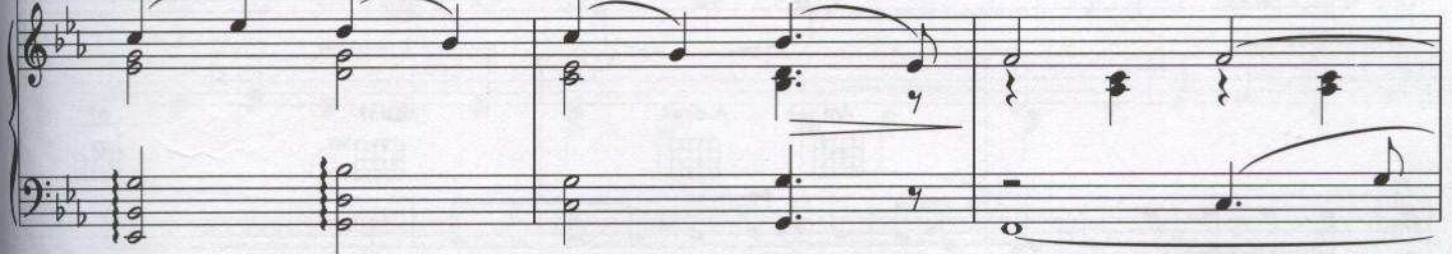
Cm 
 F7 
 Cm 
 F7 
 Bb7 
 Fm7 
 Bb7 
 Fm7 
 Bb7 
 Bb7#5 

rain - drops seemed to play a sweet re - frain. *poco rit.* Though



a tempo Eb 
 Gm 
 Cm 
 Gm 
 Fm 






spring is here, to me it's still Sep - tem - ber,



Fm7b5 
 Bb7 

that Sep - tem - ber, in the



1. Eb 
 Bb7#5 
 2. Eb 
 Ab/Eb 
 Eb6 
 D.C.

rain. The rain.



What A Difference A Day Made

K

Words and Music by Maria Grever
English Words by Stanley Adams

Slowly

F 
 F#dim7 
 Gm7  3fr
 C7 
 F/A 
 Fdim7/Ab 
 C7/G 
 F 






I dread-ed ev - ery morn-ing, un -
 Re - cuer - das a - quel be - so, que en

Am 
 A#dim7 
 Gm7  3fr
 C7 



- til, with - out a warn - ing, you ar - rived bring - ing hea - ven to my door. And you
 bro - ma me ne - gas - te? Se es - ca - pó de tus la - bios sin que - rer. A - sus -

A7 
 Dm 
 G7 



changed all my blue notes to a love song, it's the dawn-ing that I've wait - ed
 - ta - do por é - llo bus - có a - bri - go, en la in - men - sa a mar - gu - ra, de mi

C7



Gm7



for. ser. What a dif - ference a day made,
 Cuan - do vuel - va a tu la do,

C7



F



— twen - ty four lit - tle ho - urs, brought the sun and the
 — no me mie - gues tus be - sos, que el a - mor que te he

Gm



C7



F



flo - wers, where there used to be rain.
 da - do, no po - drás ol - ri - dar.

Em7



A7



Em7



A7



— My yes - ter - day was blue dear, to - day I'm part of
 — No me pre - gun - tes na - da, que na - da he de ex - pli -

Dm  **Dm7**  **G7** 

you, dear, my lone - ly nights are through, dear,
 - car - te, que el be - so que ne - gas - te,



Dm7  **G7**  **C7**  **C11** 

— since you said you were mine. What a dif - ference a
 — ya no lo pue - des dar. Cuan - do vuel - va a tu



Gm7  **C7**  **F** 

day makes, there's a rain - bow be - fore me,
 la - do, y es - té so - la con - ti - go,



Gm  **C7** 

— skies a - bove can't be stor - my, since that mo - ment of
 — las co - sas que te di - go, no re - pi - tas ja -



bliss, that thrill - ing kiss. It's hea - ven when you
 - más, por com - pa - sión. U - ne tu la - bio al mi - o,

— find ro - mance on your me - nu. What a dif - ference a
 — y es - tre - cha - me en tus bra - zos, y cuen - ta los la -





day made, and the dif - ference is you.
 - ti - dos, de nues - tro co - ra - zón.


What a dif - ference a you.
 Cuan - do vuel - va a tu zón.

Ev'ry Time We Say Goodbye

Words and Music by Cole Porter

Moderato

fr³  E⁺ Am7(b5)  fr⁴  A⁷ B⁷  **rit.**



Allegretto (but not fast)

fr³  E⁺ B^m  C⁷  F^m  C  F^m 

We love each oth - er so deep - ly that I ask you this, sweet -

Allegretto (but not fast)

p *legato*










F^m7  B⁷  fr⁶  E⁺ fr⁶  E⁷ fr⁶  E⁺ fr⁶  A^b

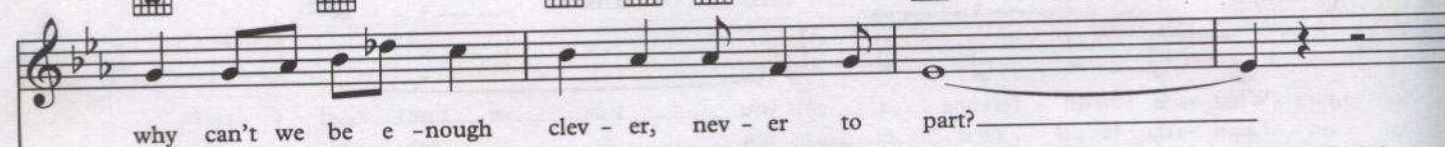
heart, why should we quar - rel ev - er,



(slow down to pensive tempo of refrain)

B^m  C⁷  B^m  F^m  B⁷  fr³  E⁺ fr³  C^m fr³  E⁺ fr³  C^m

why can't we be e - nough clev - er, nev - er to part?



(slow down to pensive tempo of refrain)



fr³ x E^b Cm fr³ x E^b Cm fr³ x E^b Cm fr³ x E^b Cm fr³ x E^b Cm Fm7 B^b7

Ev - 'ry time we say good - bye I die a lit - tle,

p - mf

very slowly and pensively (four beats)

fr³ x E^b B^b7 fr² G^b B^b7 fr⁶ x E^b fr⁶ x E^b7 A^bm

ev - 'ry time we say good - bye I won - der why a lit - tle,

fr³ x E^b fr⁴ x E^bdim A^bm6 B^b7 B^bm E^b7 A^b

why the gods a - bove me who must be in the know

mf

fr⁴ A^bm fr⁴ x E^b+ fr³ x E^b fr⁴ x E^bdim E^bm B^b7 A^bm B^b7

think so lit - tle of me they al - low you to go.

p *mf*



When you're near ——— there's such an air of spring ——— a - bout it

p



I can hear ——— a lark some - where ——— be - gin to sing ——— a - bout it,



there's no love song fin - er, but how strange the change from ma - jor to mi - nor

f espressivo *subito p*

1.

Chord diagrams for Section 1:
 Eb (fr³ x), C7 (fr³ x), F7 (fr⁴), Ab (fr⁶), Bb7 (fr⁶), Eb (fr⁶ x), Ebdim (fr⁷ x), Bb7 (fr⁶)

ev - 'ry time we say good - bye.

p, *f*, *espr.*, *mf*, *pp*

3, 3

2.

Chord diagrams for Section 2:
 F7, Fm7, Bb7, Cm (fr³ x), Ebdim (fr⁴ x), Bb7 (x), Bbm (x), Cm7 (fr³ x)

we say good - bye. Ev - 'ry sin - gle time we

espr., *mf*

3

rit.

Chord diagrams for Section 3:
 F7, Bb7 (x), Eb (fr³ x), Cm (fr³ x), Eb (fr³ x), Cm (fr³ x), Eb (fr³ x), Cm (fr³ x), Eb (fr³ x)

say good - bye.

rit.

Chord diagrams for Section 4:
 F7, Bb7 (x), Eb (fr³ x), Cm (fr³ x), Eb (fr³ x), Cm (fr³ x), Eb (fr³ x)

f, *mf*, *morendo*, *pp*

R.H.

Manhattan

Words by Lorenz Hart
Music by Richard Rodgers

Moderato

The musical score is written in G major, 4/4 time, with a tempo marking of Moderato. It consists of a piano accompaniment and a vocal line. The piano part includes guitar chord diagrams for various chords: Gm7, Dm, Bb6, Bbm, F, G9, F, D7, G7, C13, Bb, F, F, C7, F, Gm7, F, Bb, C7, F, C7, F, C7, F, Gm7, and F. The vocal line includes the lyrics: "Sum - mer jour - neys to Ni - ag - ra And to oth - er plac - es ag - gra - vate all our cares; We'll save our fares; I've a coz - y lit - tle flat in". The piano accompaniment features a steady bass line and a more active treble line with some triplets and slurs. The vocal line is a simple melody with some triplets. The score is divided into four systems, each with a vocal line and a piano accompaniment line.

F Bb C7 F C7 F F7 D Gm Bbm C7

what is known as old Man-hat-tan, We'll set - tle down right here in town.












F Fdim Gm C7 F Fdim

We'll have Man-hat - tan The Bronx and Stat - en Is - land too, It's love - ly
 We'll go to Green - wick Where mod - ern men itch To be free, And Bowl - ing
 We'll go to Yon - kers Where true love con - quers In the wilds, And starve to -
 We'll have Man-hat - tan The Bronx and Stat - en Is - land too, We'll try to

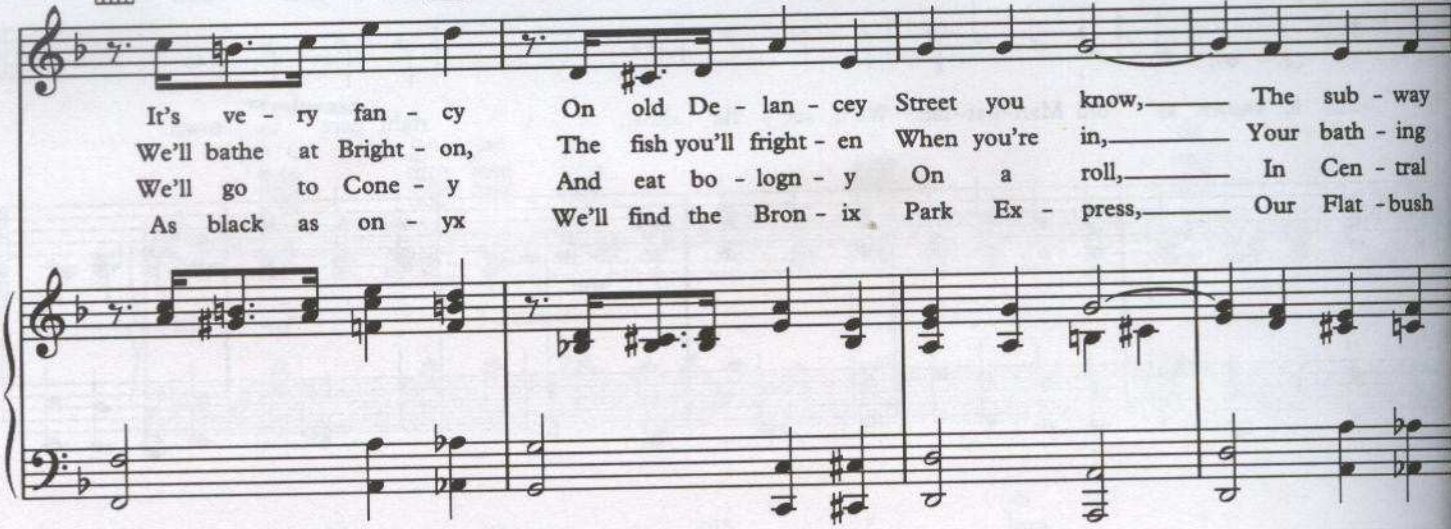
4 3 1 2 p-f

C7 Gm7 C7 C+ F C6 F6 Gm7 C7

go - ing through the Zoo,
 Green you'll see with me,
 geth - er, dear, in Childs'
 cross Fifth Av - en - ue,

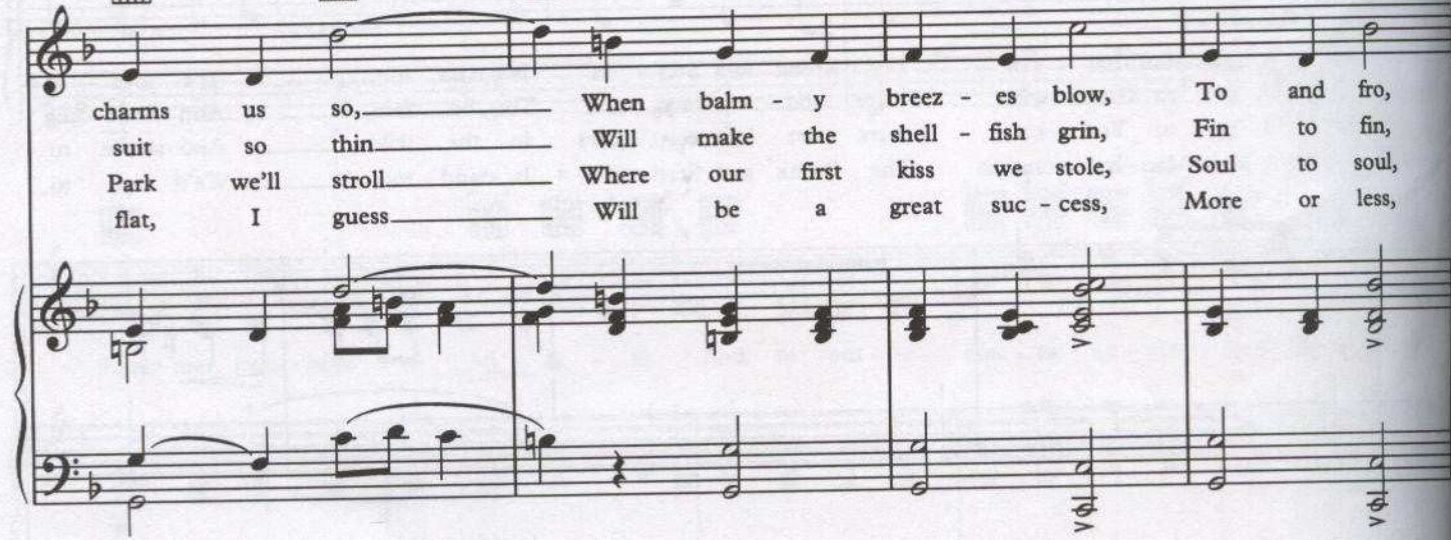
F 
 Fdim  Gm 
 C13  C#dim  Dm 
 Em/A  A7  Dm 
 A  Fm 








It's ve - ry fan - cy On old De - lan - cey Street you know, The sub - way
 We'll bathe at Bright - on, The fish you'll fright - en When you're in, Your bath - ing
 We'll go to Cone - y And eat bo - logn - y On a roll, In Cen - tral
 As black as on - yx We'll find the Bron - ix Park Ex - press, Our Flat - bush



G7  Dm  G7 
 Gm7  C7 
 Gm  C7 

charms us so, When balm - y breez - es blow, To and fro,
 suit so thin Will make the shell - fish grin, Fin to fin,
 Park we'll stroll Where our first kiss we stole, Soul to soul,
 flat, I guess Will be a great suc - cess, More or less,



F  D7  Gm 
 C13  C7  F 
 Fdim 

And tell me what street com - pares with Mott Street in Ju - ly, Sweet push carts
 I'd like to take a sail on Ja - mai - ca Bay with you, And fair Can -
 And South Pa - ci - fic is a ter - ri - fic show they say, We both may
 A short va - ca - tion on In - spir - a - tion Point we'll spend, And in the



x C7 fr³ Gm7 x C7 fr³ Cm fr⁴ D7 fr³ Gm7 Dm Bb6
 gent - ly glid - - ing by. The great big cit - y's a wond -'rous
 - ar - sie's Lakes we'll view The ci - ty's bus - tle can - not des -
 see it close some day The cit - y's clam - our can nev - er
 sta - tion house we'll end But Civ - ic Vir - tue can - not des -

Bbm x F G9 F Fdim
 toy, Just made for a girl and boy We'll turn Man - hat - tan
 troy The dreams of a girl and boy We'll turn Man - hat - tan
 spoil The dreams of a boy and goil We'll turn Man - hat - tan
 troy The dreams of a girl and boy We'll turn Man - hat - tan

1. G7 C13 F Fdim Gm7 C6 C7 F Bb F
 In - to an isle of joy. joy.
 In - to an isle of joy. joy.
 In - to an isle of joy. joy.
 In - to an isle of joy. joy.

The Lady Is A Tramp

Words by Lorenz Hart
Music by Richard Rodgers

Moderately

Cmaj7/G



Cm7/G



Dm7/G



D♭maj7/G



C/G



F♯/G



G11



G7



I've

mf

C



Am



F



G7



C



Gaug/B



Gm/B♭



A7



D



Bm



wined and dined on mul-li-gan stew, and ne-ver wished for tur-key, as I hitched and hiked and

mp

G



A7



D



Aaug/C♯



Am/C



B7



E9



E7



A7



grift-ed too, from Maine to Al-bu-quer-que. — A-las, I missed the Beaux Arts Ball, and

D9 3fr D7 G7 Gaug C Am F G7

what is twice as sad, I was ne - ver at a par - ty where they

C Gaug Em7b5 A7b9 D7 Dm7/C G6/B

hon-oured No - el Cow-ard, but so - cial cir - cles spin too fast for me,

L.H.

F/A G6 F6 D7 G7 Eb G11 G6 Gmaj7#5 G7

my ho - bo - he - mia is the place to be.

C Cm7 3fr Dm7 G7

I get too hun - gry for din - ner at eight,

p-mf



I like the thea - tre, but ne - ver come late, —



I ne - ver bo - ther with peo - ple I hate, —



that's why the la - dy is a tramp. —



I don't like crap games with bar - ons and earls, —



won't go to Har - lem in er - mine and pearls, —



won't dish the dirt with the rest of the girls, —



that's why the la - dy is a tramp. — I like the



free fresh wind in my hair, —

mf

life with-out care, — I'm broke, it's oke, —

hate Ca - li - for - nia, it's cold and it's damp, —












that's why the la - dy is a tramp. — la - dy


is a tramp. —



Don't Explain

Words and Music by Arthur Hertzog Jr and Billie Holiday


Slowly

Dm9  Gm9  Bb9  Bb7  E7  C#dim  Cdim  Bdim  Bbdim  Bb  A 



Dm  Gm6  A7  Dm  E7  A9 


Hush now, don't ex - plain! Just say you'll re - main,



Eb9  D9+  D9  C9  Fmaj7  Bb  Am  Bbm6  C7(b9)  Bb7+  A7 


I'm glad you're back don't ex - plain!



Dm  Gm6  A7  Dm  E7  A9 

Qui - et don't ex - plain! What is there to gain?



E9  D9+  D9  C9  F  Dm6  E7(+9)  A7(+9) 

Skip that lip - stick don't ex - plain!



Dm  Am  Gm  C7  Fmaj7  Bbmaj7  Gm6 

You know that I love you and what love en - dures. All my thoughts are of you



Bb7  A7  Dm  Am  Gm  C7  Fmaj7 

for I'm so com - plete - ly yours. Cry to hear folks chat - ter, and I know you cheat.



B♭maj7 Gm6 B♭7 A7 Dm Gm6 A7

Right or wrong don't mat-ter when you're with me, sweet. Hush now, don't ex-plain!

Dm E7 A9 E♭9 D9+ D♭9 C9

You're my joy and pain. My life's yours, love, don't ex-

1. F Dm6 E7 Am Gm6 A7+ A7 2. F B♭ F C9 F6

plain! plain!

rit. 3

Love Me Or Leave Me

Words by Gus Kahn
Music by Walter Donaldson

Slowly (with feeling)

Fm



G7



C7₉



Fm



Love me or leave me, and let me be lone - ly You won't be - lieve me, and

mp - mf

G7



C7



A \flat



B \flat 7



E \flat 7



A \flat



D \flat 9



C9



I love you on - ly; I'd rath - er be lone - ly, than hap - py with some - bod - y else.

D \flat 7



C7



Fm



G7



C7



Fm



You might find the night - time, the right time for kiss - ing; But night - time is my time for

G7 fr³ C7 fr³ x A^b fr⁴ B^b7 fr⁶ E^b7 fr⁶ x

just rem - i - nis - cing, Re - gret - ting, in - stead of for - get - ting with some - bod - y else.

A^b fr⁴ A^b7 fr⁴ A^bdim fr³ x D^bm6 x x A^b fr⁴ G7 fr³ G^b7 G7 F7 Cm7 fr³ x F7

There'll be no - one un - less that some - one is

B^bm x F7(b9) B^bm x E^b7 fr⁶ x B^bm7 fr⁶ E^b7 fr⁶ x

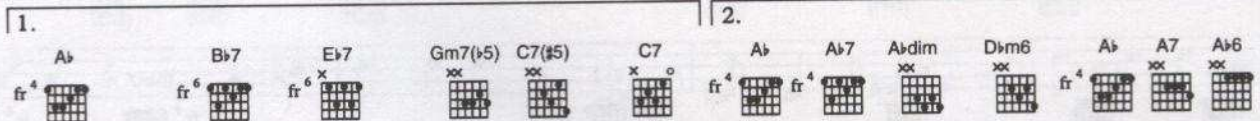
you; I in - tend - to be in - de - pen - dent - ly



blue. _____ I want your love, but I don't want to bor - row, To



have it to-day, and to give back to -mor - row; For my love is your love, there's no love for no - bod - y else!



My Baby Just Cares For Me

Words by Gus Kahn
Music by Walter Donaldson

Moderately

A6



D6



Bm7add4



E7sus4



A6



gva

D6



Bm7add4



E7sus4



A6



D6



Bm7add4



E7sus4



My ba - by don't care for shows,

(8)

A6



D6



Bm7add4



E7sus4



A6



my ba - by don't care for clothes, — my

Bm7



E11



ba - by just cares for me.



My ba - by don't care for cars



and ra - ces, my ba - by don't care for



high toned pla - ces. Liz Tay - lor is



not his style and ev - en La - na Tur - ner's smile,

A6

D6

some - thing he can't see...

G#7
fr 4

My ba - by don't care

A6

A7/G

F#7

Bm7

who knows it, my ba - by just cares

E7

A6

D6

Bm7add4

E7sus4

for me.

A6 D6 Bm7add4 E7sus4 A6

D6 Bm7add4 E7sus4 A

p

Bm7 E11 C#7

mp

F#m

B7 E7 N.C.

E7 A6 D6 Bm7add4 E7sus4

sub. f mf

A6 E9 A

D6

D G#7 A Em/G

cresc.

F#7 Bm7

E11 E7 E7sus4 A F#m7

3 3 3 3 *ff* 3 3

Bm7 E11 E7 A6 D6 Bm7add4 E7sus4

Ba - by, my ba - by don't care for

mp 3

A6 D6 Bm7add4 E7sus4 A6

shows and he don't ev - en care for clothes

3

Bm7 E7

he cares for me.

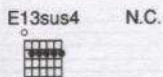
3



My ba-by don't care _____ for cars



— and — ra — ces Ba — by don't care for,



N.C.



he don't care_ for high toned pla - ces. Liz_ Tay - lor is_

mf

D6 
 Bm7add4 
 E7sus4 
 A6 
 D6 
 E7 

not his style and ev - en Li - be - ra - ce's smile,




A6 
 A7/C# 
 D6 

some - thing he can't see.



G#7 
 fr 4

Is some-thing he can't see, I won - der what's wrong



Little Circle

A6 Em/G F#7 Bm7

with ba - by. My ba - by just cares

E6 E7 A/C# Em6

for, my ba - by just

cresc.

F#7 Bm7 E6 E7

cares for, my ba - by just cares for

N.C. A6

me.

f

Little Girl Blue

Words by Lorenz Hart
Music by Richard Rodgers

Moderato

Piano

mf

f

dim. e rit.

The piano introduction consists of two staves. The right hand starts with a series of chords in the left hand, moving from F major to Bb major, C7, F major, F7(b9), and Bb major. The right hand has a melodic line with some grace notes and a final phrase that tapers off.

not fast

F Bb C7 F F7(b9) Bb

Sit there and count your fin - gers, what can you do? Old girl, you're

P a tempo

The first line of the song features a vocal melody and piano accompaniment. The piano part has a steady bass line with chords in the right hand. The vocal line is in a simple, conversational style.

Bb m6 F D7 G7 C7(sus4)

through. Sit there and count your lit - tle fin - gers, Un -

The second line continues the vocal and piano accompaniment. The piano part maintains the same harmonic structure with chords in the right hand and a consistent bass line. The vocal line continues with the lyrics.

C7 F Bb F C7 F Bb C7

luck - y lit - tle girl blue. Sit there and count the rain-drops

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'luck - y lit - tle girl blue.' followed by a long note, then 'Sit there and count the rain-drops'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

F F7(b9) Bb Bb m6 F

fall - ing on you. It's time you knew, all you can

The second system continues the musical score. The vocal line has the lyrics 'fall - ing on you. It's time you knew, all you can'. The piano accompaniment features chords and a bass line. Dynamics include *mf* and *p*.

D7 G7 F7(sus4) C7 F Bb F Bdim

count on is the rain - drops That fall on lit - tle girl blue. No use, old

The third system of the musical score includes the vocal line with lyrics 'count on is the rain - drops That fall on lit - tle girl blue. No use, old'. The piano accompaniment includes chords and a bass line. Dynamics include *mf* and *mp*.

C7 F

girl, you may as well sur - ren - der, Your hope is get - ting

The fourth system of the musical score features the vocal line with lyrics 'girl, you may as well sur - ren - der, Your hope is get - ting'. The piano accompaniment includes chords and a bass line.

A7(sus4) A7 Dm D7+ G7 Bb m F F+

slen - der, Why won't some - bod - y send a ten - der Blue boy to

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat (Bb). The vocal line starts with a half note 'slen - der,' followed by a quarter note 'Why', a quarter note 'won't', a quarter note 'some - bod - y', a quarter note 'send', a quarter note 'a', a quarter note 'ten - der', a quarter note 'Blue', a quarter note 'boy', and a quarter note 'to'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Bb C7 1. F C7 2. F Fine

cheer a lit - tle girl blue? blue? _____

The second system continues the vocal line and piano accompaniment. The vocal line has a first ending (1.) with a half note 'cheer', a quarter note 'a', a quarter note 'lit - tle', a quarter note 'girl', and a quarter note 'blue?'. It then has a second ending (2.) with a half note 'blue?' followed by a line. The piano accompaniment includes a repeat sign and ends with a 'Fine' marking. The time signature is 3/4.

TRIO F Gm7 C7 F

When I was ver - y young _____ the world was young - er than

The third system is marked 'TRIO' and features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat (Bb). The vocal line starts with a quarter rest, followed by a quarter note 'When', a quarter note 'I', a quarter note 'was', a quarter note 'ver - y', a quarter note 'young', a quarter rest, a quarter note 'the', a quarter note 'world', a quarter note 'was', a quarter note 'young - er', and a quarter note 'than'. The piano accompaniment includes a piano (*p*) dynamic marking and a repeat sign.

C7 F

I, As mer - ry as _____ a car - ou - sel.

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'I,', a quarter note 'As', a quarter note 'mer - ry', a quarter note 'as', a quarter rest, a quarter note 'a', a quarter note 'car - ou - sel.', and a quarter note. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Gm7 C7 F

The cir - cus tent was strung with ev - 'ry star in the

This system contains the first three measures of the piece. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line. Chords Gm7, C7, and F are indicated above the vocal staff.

C7 F

sky A - bove the ring I loved so well;

This system contains the next three measures. The vocal line continues with a quarter note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment continues with the same rhythmic pattern. Chords C7 and F are indicated above the vocal staff.

Dm7 Gm7

Now the young world has grown old,

This system contains the next three measures. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line. Chords Dm7 and Gm7 are indicated above the vocal staff. The piano part includes a dynamic marking of *mp*.

F C7

Gone are the tin - sel and gold.

D. S. al Fine

This system contains the final two measures. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same rhythmic pattern. Chords F and C7 are indicated above the vocal staff. The system concludes with the instruction *D. S. al Fine* and a double bar line with a repeat sign.

Misty

Words by Johnny Burke
Music by Erroll Garner

Slowly, with expression

Capo 1

E \flat E9 E \flat 9 Gm7 Fm7 B \flat 7 B \flat 9

Look at

mf

E \flat maj7 B \flat m7 E \flat 7 \flat 9 A \flat maj7

me, I'm as help-less as a kit-ten up a tree, and I feel like I'm

mp-mf

A \flat m D \flat 9 E \flat maj9 Cm Fm7 B \flat 7 \flat 9

cling-ing to a cloud, I can't un-der-stand, I get mis-ty just hold-ing your

G7#4 C7 F7#4 Bb7 Bb9 Ebmaj7 Bbm7 Eb7b9 4fr

hand. _____ Walk my way, and a thou-sand vi - o - lins be-gin to

Abmaj7 Abm D#9 Ebmaj9 Cm

play, or it might be the sound of your hel - lo, that mu - sic I hear, I get

Fm7 Bb7b9 Eb Cm7 Fm7 Bb7b9 Eb6 Ddim7 3fr Eb6/G

mis - ty the mo - ment you're near. You can say that you're

Bbm7 Eb7b9 4fr Abmaj9 Ab6 Bbdim Ab6

lead-ing me on, _____ but it's just what I want you to do. _____ Don't you no - tice how

cresc. _____

Am7sus4



D7



F7



Bb7



Edim7



hope-less - ly I'm lost? That's why I'm fol - low - ing you.

Fm7



Bb7b9



Bb9



Ebmaj7



Bbm7



Eb7b9



Abmaj7



On my own, would I wan-der through this won-der-land a - lone, ne-ver know-ing my

Abm



Db9



Ebmaj9



Cm



Fm7



Bb7b9



right foot from my left, my hat from my glove? I'm too mis - ty and too much in

1.



E9



Fm7



Bb7#5



Bb9



2.



Abmaj7



Gm7



E7b10



Ebmaj13



love. Look at love.

mf

Smoke Gets In Your Eyes

Words by Otto Harbach
Music by Jerome Kern

Andante moderato

rall.

Capo 1

mp

a tempo

Fm7sus4

Bb7

Eb/G

Gaug

They asked me how I knew, my true love was true.

a tempo

p

poco accel.

a tempo

Ab

Adim7

Ebmaj7/Bb

Cm7

Fm7sus4

Bb7

I of course, re - plied, 'Some-thing here in - side, can-not be de -

poco accel.

a tempo

E^b B^b7/E^b E^b

- nied.' They said, 'Some-day you'll

Fm7sus4 B^b7 E^b/G Gaug A^b Adim7 accel.

find, all who love are blind, when your heart's on accel.

E^bmaj7/B^b Cm7 Fm7sus4 B^b7 E^b a tempo

fire, you must re - al - ise, smoke gets in your eyes.'

B F#7/C# F#dim7/B# un poco più mosso

So I chaffed them and I gail - y laughed to think they could doubt my

F#7



B



A#m7



Bb7



love, yet to - day, my love has flown a - way, I am with -

poco rit.

a tempo

Eb



Bb7/Eb



Eb



- out my love. Now, laugh-ing friends de -

poco rit.

a tempo

Fm7sus4



Bb7



Eb/G



Gaug



Ab



poco rit.

Adim7



- ride tears I can - not hide, so I smile and *poco rit.*

Ebmaj7/Bb



Cm7



allarg.

Fm7sus4



Bb7



Eb



say, 'When a love-ly flame dies, smoke gets in your eyes.'

Billie Holiday

Body And Soul
The Man I Love
Night And Day

Dinah Washington

Mad About The Boy
September In The Rain
What A Diff'rence A Day Made

Ella Fitzgerald

Ev'ry Time We Say Goodbye
The Lady Is A Tramp
Manhattan

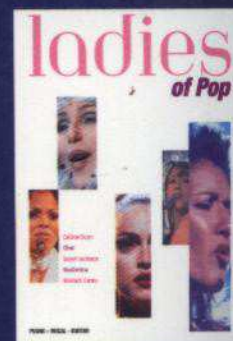
Nina Simone

Don't Explain
Love Me Or Leave Me
My Baby Just Cares For Me

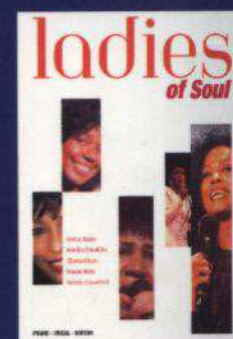
Sarah Vaughan

Little Girl Blue
Misty
Smoke Gets In Your Eyes

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