

GLENN

MILLER

1904-1944



Moonlight Serenade

Moderato

mf

F Abdim Gm7 C7 C7+

L.H. p

I stand at your gate and the song that I sing is of moonlight, I stand and I

F6 Abdim Gm7 C dim C7 C7+ F

wait for the touch of your hand in the June night, The roses are sighing a

F(7 \flat) F7 D7 Ebdim/G Gm F Edim/F F Gm G dim Gm

Moon-light Ser-e-nade, The stars are a glow and to-night how their light sets me

C13 C7+ F C7+ F6 Abdim Gm7

mp

dreaming, My love, do you know that your eyes are like stars brightly beam-ing? I

C dim C7 C7+ F F(7 \flat) F7 D7 Ebdim/G Gm

bring you and sing you a Moon-light Ser - e - nade. Let us stray till

F Edim/F F Gm G dim Gm C9 C7+ F Cm7/F F7 Bb(7#4) Bb6

break of day in love's 'val-ley of dreams,' Just you and I, a summer sky, a

Bbm6 Em7 A7 Cm6 D7+ Dm6 E7 Dm6 E7

heav-en-ly breeze kissing the trees, So don't let me wait, come to me tender-ly in the

Cm6 D7 Gm7 C7 F Ab dim Gm7

June night I stand at your gate and I sing you a song in the moon-light, A

C dim C7 C7+ F F(7#4) F7 D7 Ebdim/G Gm

love song my dar-ling, a Moon-light Ser - e - nade. I - nade.

F Edim/F F Gm G dim Gm C9 C7+ F G7 C13 F F(7#4) F6 F

mf *mp* *rit.* *pp*

In The Mood

In the groove

Piano introduction in G-flat major, 4/4 time. The piece begins with a treble clef staff containing a melodic line of eighth and sixteenth notes, and a bass clef staff with a steady eighth-note accompaniment. The tempo is marked 'In the groove' and the dynamics start with a forte (*f*) marking.

Piano accompaniment for the first system, continuing the melodic and harmonic lines from the introduction. The bass line features sustained chords and moving eighth notes.

Vocal entry and piano accompaniment for the second system. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The dynamics are marked *mp*. Chord symbols *Ab*, *Ab6*, and *Ab* are indicated below the piano part.

Mis - ter What-cha-call-um, what-cha do-'in to-night?— Hope you're in the mood, be-cause I'm
Mis - ter What-cha-call-um, all you need-ed was fun— You can see the won-ders that this

Vocal entry and piano accompaniment for the third system. The vocal line continues in the treble clef, and the piano accompaniment is in the bass clef. Chord symbols *Ab6*, *Db*, and *Db6* are indicated below the piano part.

feel - in' just right— How's a - bout a cor - ner with a ta - ble for two—
ey' - nin' has done— Your feet were so hea - vy till they hard - ly could move—

Vocal entry and piano accompaniment for the fourth system. The vocal line continues in the treble clef, and the piano accompaniment is in the bass clef. The dynamics are marked *mf*. Chord symbols *Ab*, *Ab6*, and *Eb7* are indicated below the piano part.

Where the mu-sic's mel - low in some gay ren - dez - vous?— There's no chance ro - man - cin' with a
Now they're light as feath - ers and you're right in the groove— You were on - ly hun - gry for some

blue at - ti - tude_ You've got to do some dan - cin' to get in the mood_

mu - sic - al food_ You're pos - i - tive - ly, ab - so - lute - ly in the mood_

Bbm7 Ab6 Db6 E7 Eb11 Ab6

Sis - ter What - cha - call - um, that's a time - ly i - dea_ Some - thing swing - a - dil - la would be

Sis - ter What - cha - call - um, I'm in - debt - ed to you_ It all goes to show what good in -

Ab Ab6 Ab

good to my ear_ Ev - 'ry - bo - dy must a - gree that dan - cin' has charms_

flu - ence can do_ Nev - er felt so hap - py and so ful - ly a - live_

Ab6 Db Db6

When you have that cer - tain one you love in your arms_ Step - pin' out with you will be a

Seems that jam and jump - in' is a pow - er - ful jive_ Swing - a - roo has giv - en me a

Ab Ab6 Eb7

sweet in - ter - lude_ A build heart - er - up - per that will put me in the mood_

new at - ti - tude_ My heart is full of rhy - thm and I'm in the mood_

Bbm7 Ab6 Db6 E7 Eb11 Ab6

Fine

INTERLUDE

In the mood— That's it, I've got it in the mood— Your ear will spot it

mf

Ab6 B♭dim B♭m7 Eb11 Eb13(♭9) Ab6 Bdim B♭m7 B♭m Eb13(♭9)

In the mood— Oh! what a hot hit Be a - live and get the jive, you've

Ab6 B♭dim B♭m7 Eb11 Eb7 Eb dim

got to learn— how; Hep, hep, hep, — Hep like a hep - per

E♭7 E9 E♭9 Ab6 Ab6 B♭dim B♭m7 Eb11 Eb13(♭9)

Pep, pep, pep, — Hot as a pep - per Step, step, step, —

Ab6 B♭dim B♭m7 Eb11 Eb13(♭9) Ab6 B♭dim

Step like a step - per We're mug - gin' and hug - gin' we're in the mood— now.

B♭m7 Eb11 Eb7 Ebdim Eb7 E9 E♭9 Ab6

D.S. al Fine

Sunrise Serenade

Words by
JACK LAWRENCE

Music by
FRANKIE CARLE

Slowly

mp L.H.

Cm Ab+7 G+7

Good morn - in', good morn - in' you sleep - y head It's

mf-f

Cm G7 Cm

dawn - in', Stop yawn - in', Get out of that bed Say the

Bb7 Eb

air is soft as silk, it's time to get the morn - in' milk Come on

Ebdim Eb Db7 C7 Gb9

Wake up! Get up! Look at the grass

F9 B9 Bb9 Bb11 Eb G7

silver in the sun heavy with the dew Look at the buds

G7 C

you can almost see how they're break-in' thro' Look at the birds

G7 C

feed-in' all their young in the sy-ca-mores But you bet-ter get on with your morn-in'

F D7

chores _____ Just take a breath _____ of that new mown hay _____ and the su - gar cane _____

G9 F#7 G7

_____ looks like to - night _____ there should be a moon _____ down in lov - er's lane _____

C G7

_____ There you go, day dream - ing when it's time that you o - beyed that Sun -

C Cdim C Bb7 A7 Eb9

_____ rise Ser - en - ade. _____

D9 Ab9 G9 G11 C G+ C

Words by
MACK GORDON

Chattanooga Choo-Choo

Music by
HARRY WARREN

Moderato

Piano introduction in C major, 4/4 time, Moderato. The right hand features a melody of eighth notes with accents, and the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (f) dynamic.

Par-don me boy _____ is that the Chat-ta-noo-ga Choo-choo, _____ Tracktwen-ty nine,

C Cdim C6

Boy you can gim-me a shine. _____

Dm7 G7 G9 C

I can af-ford _____ to board a Chat-ta-noo-ga Choochoo, _____ I've got my fare

C dim C6

and just a tri-ple to spare. _____ You leave the Penn

Dm7 G7 G9 C C7 Bb C7 (C sus)

— syl-va-nia sta-tion 'bout a quar-ter to four,— read a mag-a-zine and then you're in Bal-ti-more, Din-

F C7 F Gm7 C7 F C7 F F9

- ner in the din-er noth- ing could be fin-er than to have your ham-'n eggs in Car-o-li-na. When

Bb F dim F D7 G(9b) Abm6/C C9

— you hear the whis- tle blow- in' eight to the bar — Then you know that Ten-nes-see is not ve-ry far, — Shov-

F C7 F Gm7 C7 F C7 F F9

- el all the coal in, got - ta keep it roll-in' Woo, Woo, Chat-ta-noo - ga there you are.—

Bb Fdim F D7(+5) D7 G(9b) C7 F G7

There's gon-na be a cer-tain par-ty at the

mp C C dim C6

sta-tion _____ Sat - in and lace, _____ I used to call fun - ny face.

Dm7 G7 G9

She's gon-na cry _____ un-til I tell her that I'll

C C dim C6 C7

nev-er roam, _____ So Chat - ta-noo-ga Choo-choo won't_ you choo - choo me home.

F Ab7 D7(5b) C Am7 D7 Dm7 G(9b)

Chat

C Cm6 C7(A sus) Cm6

- ta-noo-ga Choo-choo Won't_ you choo - choo me home. _____

C7 Am7 D7(5b) Dm7 G(9b) C G7 C C(Unis)

sfz

At Last

Words by
MACK GORDON

Music by
HARRY WARREN

Moderato

mp

C A-9 Dm Fm Em G9+

1 I was nev - er spell-bound by a star - ry sky, What is there to
2 Time in i - dle fan - cies I'd no wish to spend, They're not real ro -

p

C A-9 Dm Fm6 Abm6 G-9 Gm6 Gm7 A-9 A7

moon-glow, when love has passed you by; Then there came a mid-night and the world was
- manc - es, for all too soon they end. Now your love has crowned me with a joy di -

Dm Dm7 G7 C Dm7 G7 C A-9 Dm Fm6 Abm6 G-9

new, Now here am I so spell-bound, dar-ling, Not by stars, but just by you:
- vine, For in the ve - ry hour I met you Some-thing told this heart of mine.

C Em Em7 Em6 B7 Em Em6 Dm7 G-9(5+)

CHORUS Slow (with feeling)

At last _____ my love has come a - long, _____ My lone - ly days are

mp

G7 C Am Dm7 G9 Dm7 C Am Dm7 G7+ G7

o - ver _____ and life is like a song. _____ At last _____

C Am7 Dm7 Fm6 G7 C Am7 Fm6 G7+ G7 C Am

— the skies a - bove are blue, _____ My heart, was wrapped in clo - ver _____

Dm7 G9 Dm7 C Am Dm7 G7+ G7 C Am7

— the night I looked at you. _____ I found a dream that I can

Dm7 Fm6 G7 C Fm C G7 C7 Fmaj7 F G-9

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The piano part features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chord markings are placed below the piano staves. The key signature has one flat (Bb). The tempo and mood are indicated as 'Slow (with feeling)'. The first system starts with a double bar line and repeat dots. The second system includes a triplet of eighth notes in the piano part. The third system continues the vocal line. The fourth system concludes the phrase with a final chord of G-9.

speak to, — A dream that I can call my own, — I found a thrill to press my

C G B7 Am6 B7+ B7 Em Am6 Cm6 D7

cheek to, A thrill I've nev - er known. You smiled — and then the spell was

Gmaj7 G6 Am7 D7 G G7 C Am Dm7 G9 Dm7

cast — And here we are in Heav - en — For you are mine at

C Am Dm7 G7+ G7 C Am Dm7 G7

1 last. — At last. — 2

C Am Dm7 G-9 G7 C Fm6 G7 C p D.C.

American Patrol

F. W. MEACHAM

Alla Marcia

Musical score for "American Patrol" by F. W. Meacham, arranged for piano. The score is in 2/4 time and B-flat major. It consists of five systems of music. The first system starts with a forte (*f*) dynamic and features a rhythmic melody in the right hand and a bass line in the left hand. The second system continues the melody with a crescendo. The third system begins with a piano (*p*) dynamic and features a more melodic line. The fourth system includes a triplets section and ends with a mezzo-forte (*mf*) dynamic. The fifth system concludes the piece with a final chord. Chord symbols (C, C⁷, F, G⁷) are placed below the bass line throughout the score.

Gm F C7 F Gm C7 F *p*

C⁺maj7 F C7 E^o

B^b C7 C⁺maj7 F B^b *f*

F B^bm F E^o Dm Gm Dm B^b F

1. C7 F 2. C F F⁶ *ff*

I Know Why

Words by
MACK GORDON

Music by
HARRY WARREN

Slowly

You pos-sess a mag-ic

some-thing that has me spell-bound when you are near, Just a cer-tain charm-ing some-thing. When you're be-

-side me mir-a-cles ap-pear. For when I look at you, Life's a grand il-lu-sion.

Chord symbols: B \flat dim Cm Gm Cm6 D7 G7 C(9 \flat) F9 F7 Fm7 B \flat (9 \flat) E \flat E \flat 6 E \flat B \flat 7

Chord symbols: E \flat (7 \flat) E \flat 7 Fm7 Fdim B \flat (9 \flat) E \flat 6 E \flat dim B \flat 7 E \flat B \flat 7 E \flat 6 E \flat (7 \flat)

Chord symbols: Cm6 D7 Gm Gm7 C9 C(9 \flat) Fm7 C9 C(9 \flat) Fm7 Fm6 G(9 \flat) Cm7Gm7 F9 Fm7 B \flat 7 A \flat 7 B \flat ⁺(9 \flat)

CHORUS *Slowly (with expression)*

Why do rob-ins sing in De-cem-ber, Long be-fore the Spring-time is due? And e-ven though it's snow-ing

Chord symbols: E \flat Cm Fm7 B \flat 7 E \flat Cm A \flat 6 Fm7 B \flat 6 B \flat dim Cm Gm

vi-o-lets are grow-ing I know why and so do you. Why do breez-es sigh ev-'ry ev-'ning

Ab Eb Fm7 Bb6 Eb C7 F7 Fm7 Bb7 Eb Cm Fm7 Bb7

whis-per-ing your name as they do? And why have I the feel-ing stars are on my ceil-ing? I know why and so do

Eb Cm Ab6 Fm7 Bb6 Bdim Cm Gm Ab Eb F9 F7 Fm Bb(9)

you. When you smile at me I hear gyp-sy vi-o-lins, When you dance with me, I'm in

Eb Eb6 Ab dim Eb Ab dim Ebm Bb7 Ebm Cm6 D7+ D7 Gm Gm7 C7

heav-en when the mu-sic be-gins. I can see the sun when it's rain-ing, hid-ing ev-'ry cloud from my view, And

Fm7 C(9b) Fm7 Bb7 Fm7 Bb7 Eb Cm Fm7 Bb7 Eb Cm Ab6 Fm7 Bb7 dim

1 why do I see rain-bows when you're in my arms? I know why and so do you. 2 I know why and so do you.

Cm Gm Cm6 D7 G7 C(9b) F9 F7 Fm7 Bb(9b) Eb F9 Bb7 F9 F7 Fm7 Bb(9b) Eb Eb6

Elmer's Tune

Words and Music by
ELMER ALBRECHT, SAMMY GALLOP
and DICK JURGENS

Moderato

The piano introduction is in 4/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The melody starts with a series of eighth notes, followed by a half note, and then a series of eighth notes with accents. The bass line consists of a steady eighth-note pattern. The piece ends with a final chord marked with an 'A'.

1 El - mer — de - cid - ed that he would write a lit - tle mel - o - dy; —
2 Moz - art — with - out an - y doubt a - way from all this care and strife —

The first system shows the vocal melody and piano accompaniment for the first verse. The vocal line has two parts: 1. Elmer decided that he would write a little melody; 2. Mozart without any doubt away from all this care and strife. The piano accompaniment is in 4/4 time, marked mp. The bass line features chords: C, Edim, Dm7, C, Ab9, and G7.

Yes sir, — he fin - ished it soon and now they're sing - in' El - mer's tune. —
Knows that — he nev - er turned out a tune like this in all his life. —

The second system shows the vocal melody and piano accompaniment for the second verse. The vocal line continues: Yes sir, he finished it soon and now they're singing Elmer's tune. Knows that he never turned out a tune like this in all his life. The piano accompaniment is in 4/4 time, marked mp. The bass line features chords: C, Dm, E7, Am7, D7, and G9.

CHORUS Moderato with rhythm

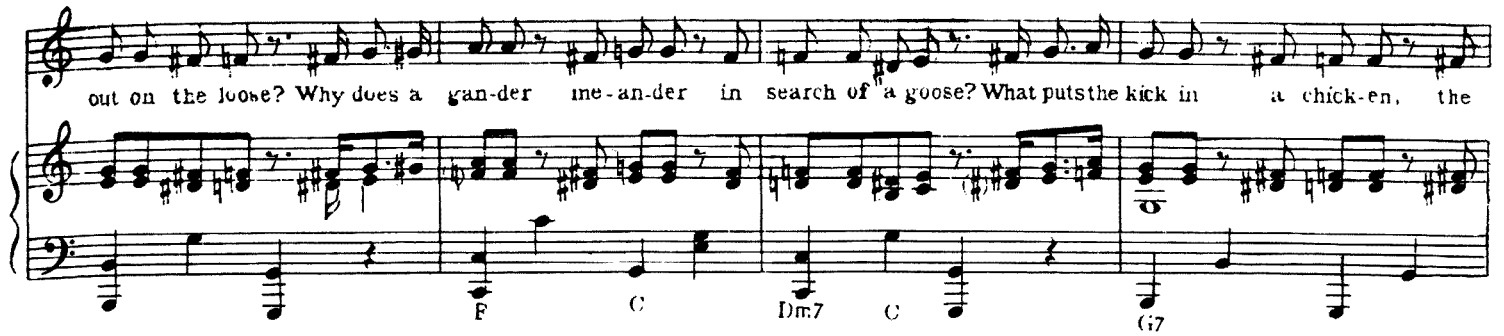
Why are the stars al - ways wink - in' and blink - in' a - bove? What makes a fel - low start think - ing of fall - in' in love? It's not the

The first line of the chorus is shown. The vocal melody is in 4/4 time, marked mp. The piano accompaniment is in 4/4 time, marked mp. The bass line features chords: G7, F, C, Dm7, and C.

sea - son, the rea - son is plain as the moon; It's just El - mer's tune. What makes a la - dy of eight - y go

The second line of the chorus is shown. The vocal melody continues: season, the reason is plain as the moon; It's just Elmer's tune. What makes a lady of eighty go. The piano accompaniment is in 4/4 time, marked mp. The bass line features chords: G7, D7, G9, G+, C, and G7.

out on the loose? Why does a gan-der me-an-der in search of a goose? What puts the kick in a chick-en, the



F C Dm7 C G7

mag-ic in June? It's just El-mer's tune. Lis-ten, lis-ten, there's a lot you're li-'ble to be



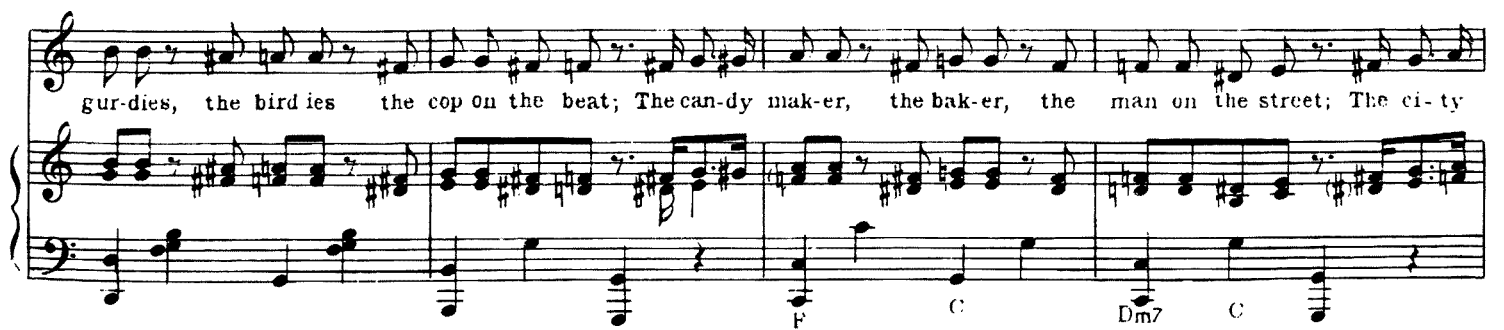
D7 G9 C Cdim C7 C7+ F C F

miss-in;— Sing it,— swing it,— an-y old way and an-y old time. The hur-dy



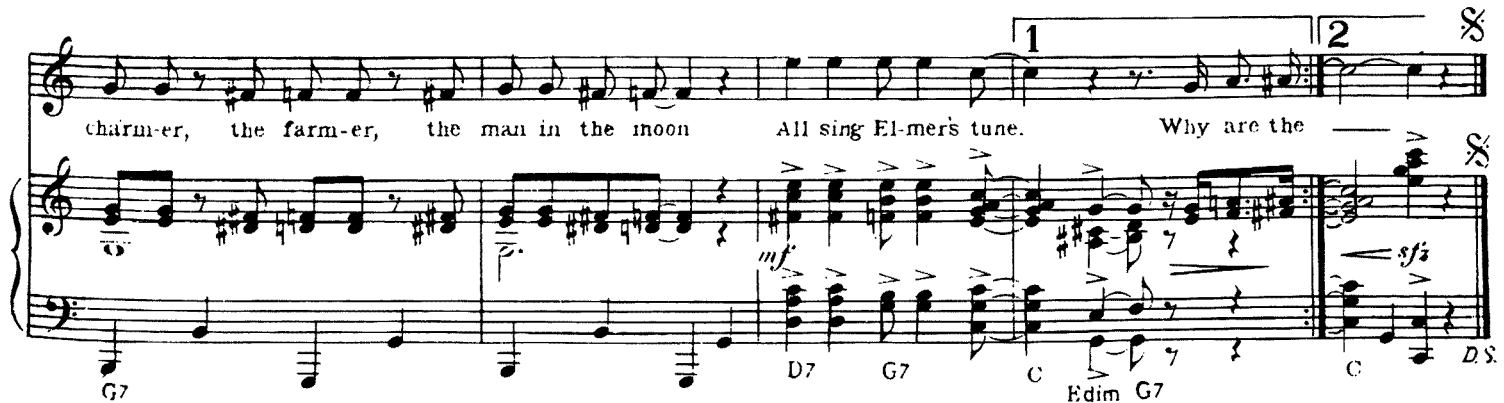
C D7 G7 F G7

gur-dies, the bird ies the cop on the beat; The can-dy mak-er, the bak-er, the man on the street; The ci-ty



F C Dm7 C

charm-er, the farm-er, the man in the moon All sing El-mer's tune. Why are the —



G7 D7 G7 C Edim G7 C D7

Wonderful One

Words by
DOROTHY TERRISS

Music by
PAUL WHITEMAN, FERDIE GROFÉ
& MARSHALL NEILAN

Valse Moderato.

Piano introduction in 3/4 time, key of B-flat major. The piece begins with a piano (*p*) dynamic and gradually increases in volume (*cresc.*). The melody is characterized by flowing eighth and sixteenth notes, while the bass line provides a steady accompaniment of dotted quarter notes.

First line of lyrics: "My won - der-ful one, When - ev - er I'm dream-ing, 'Tis love-light a -". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The dynamic is piano (*p*). Chord symbols are provided below the piano part.

Chord symbols: Ab Bbm (b5) Eb13 Cm7 Ab Bbm dim Bbm Eb7

Second line of lyrics: "gleam-ing I see, My won - der-ful one, To my heart I would". The piano accompaniment continues with the same melodic and harmonic style as the first line. The dynamic is piano (*p*). Chord symbols are provided below the piano part.

Chord symbols: Ab6 Bbm (b5) Eb7 Cm7 Ab

fold you, For ev - er to hold you to me. ————— Though bright be the

Fm Bb7 Eb7 Bbm(b5)

light of the stars shin - ing o'er me, And gold - en the rays of the sun —————

Eb13 Cm7 Ab Bdim Bbm Eb7 F7 Cm7

I long for the splen - dour of eyes true and ten - der, My won - der - ful,

F Bbm F7 Dbm6 Eb7 Ab C7 Fm C7 Fm Bb7

1 *rit. e dim.* won - der - ful one. ————— 2 won - der - ful one. —————

Eb13 Eb7 Ab Eb13 Eb7 Ab

It Happened In Sun Valley

Words by
MACK GORDON

Music by
HARRY WARREN

Moderato

mf

The piano introduction consists of four measures. The right hand features a melody of eighth notes with a slur, while the left hand provides a bass line of quarter notes. The key signature is one sharp (F#) and the time signature is 4/4.

Verse

How- dy folks, let's go for a ride, get your fav- or- ite one to sit by your side, Cud- dle

mp

G D7 G Am7 D7 G D7 G Am7 D7

The first system of the verse contains four measures. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part includes a bass line with chords indicated below the notes.

up in a sleigh, gid- dy - ap Nell- ie Grey and a - way we go. While you lis- ten to the

G Am7 D7 G Am7 D7 G D7 Bb

The second system of the verse contains four measures. The piano part includes a bass line with chords indicated below the notes.

sleigh bells ring, you're yo- del- ing to your ba - by, _____ You'll feel

Dm Em7 A7 D6 G

The third system of the verse contains four measures. The piano part includes a bass line with chords indicated below the notes.

nice and warm no mat-ter how cold it may be. Take a look at lit-tle

Em7 A7 Em7 A7 D+7 D7

Jack and Jill, they ski down a hill that's a snow plow turn and look there's a spill, There's a

G D7 G Am7 D7 G D7 G Am7 D7

spill on the hill, when you're down it's a thrill to go up a - gain. Ev - ry-bod-y ought to

G Am7 D7 G Am7 D7 G D7 C

learn to ski for that is how we first met, We were that

F#m7 B7 E9+ E7+ A7 Gdim

Jack and Jill that came down a hill, when I looked at you my heart took a spill, took a

G D7 G Fm6 G D7 G Fm6

spill on a hill, it's a thrill that I can't for - get. _____

G Fm6 G D7 G Gdim G

CHORUS, *Moderately (Rhythmic)*

It Hap - pened _____ In Sun - Val - ley _____ not - so -

mp
G7+ C6 Cmaj7 C Gm6 A7

ver - y _____ long - a - go, _____ There were sun - beams _____

Dm7 G7 G6 *p* Ebm6 G9 D+ G7 Dm A7(b9) Dm7 G7

in the snow and a twin - kle in your

G6 *p* Ebm6 G9 D+ G7 G6 G7 C C6 Am7 D7 Am7 D7

eye. I re - mem - ber oh so clear - ly

Dm7 G9 Fm6 G7 C6 Cmaj7 C6 C

that you near - ly passed me by, Then It

Gm6 A7 Dm7 G7 G6 *p* Ebm6 G9 D+ G7 E E7

Hap - pened In Sun Val - ley when you slipped and fell and

Am Am7 Ab7 Ab7-5 Ab7 C Gm6 A7 G7 A7 Dm A7 Dm7 G6

1. so did I. It I. Now

2.

Dm7 Fm6 C C6 Dm7(Gsus) Dm7 G6 G7 C Am7 D7

mf

Coda

ev - 'ry year we go back and then we re - call that fall and

G D7 G Am7 D7 G D7

that mo - ment when we were there on a hill, so we both take a spill and we're

G Am7 D7 G Am7 D7 G Em6

Jack and Jill a - gain.

Am7 Am6 Am7 A *gliss.* A Db9 G D7 G

pp

Hear My Song, Violetta

English Words by
HARRY S. PEPPER
Original Words by
OTHMAR KLOSE

Music by
OTHMAR KLOSE &
RUDOLF LUCKESCH

Tempo di Tango

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 accompaniment of eighth notes. The music is in G major and 2/4 time.

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "The moon on an old la - goon,.....". The piano part includes a *p* dynamic marking and a G chord.

The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "A man - do - line soft - ly is played;..... And some - one in". The piano part includes a D7 chord.

The third line of the song features a vocal melody and piano accompaniment. The lyrics are: "love 'neath a win - dow, Sing - ing this ser - en - ade.....". The piano part includes *ff* and *pp* dynamic markings and chords for G, Em, C, D7, and G.

CHORUS

Hear my song,..... Vi - o - let - ta, Hear my

mf

G D7

song be - neath the moon;..... Come to me.....

G G

..... in my gon-do-la..... Wait - ing on the old la -

C6 G Am D7

1st VOICE

-goon

Ser - en - ade..... a - cross the wa - ter,

2nd VOICE

Ah.....

Ah.....

dim

G D7 G

Can you hear..... it, soft and low? A tale of

dim. Ah, hear a

D7 G F#dim

love that lov - er's sang long a - go.

tale of love that lov - er's used to sing so long a - go.

Em C#dim G D13 D7 G Bbdim

Hear my song..... in my gon-do-la,..... Wait - ing

D7 G C G

1 2

on the old la - goon..... Hear my song.....

allarg. ff

Am7 D7 G Bm6 D7 G C Cm G

Pennsylvania 6-5000

Piano Solo Arr. by
THOMAS "FATS" WALLER

CARL SIGMAN
& JERRY GRAY

Bright tempo

The musical score is written for piano solo in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system begins with a treble clef and a bass clef, with a *mf* dynamic marking and a **G** chord. The melody is in the treble clef, and the accompaniment is in the bass clef. The second system starts with a *mf* dynamic marking and includes chords **G**, **Am**, **G**, **Gdim**, **G**, **Gdim**, **G**, and **E7**. The third system includes chords **Am**, **D7**, **G**, **D7 sust 4**, **G**, and **D7**. The fourth system includes chords **G**, **Am**, **G**, **Gdim**, **G**, **Gdim**, **G**, and **E7**. The fifth system includes chords **Am**, **D7**, **G**, and **D7**. The piece concludes with a final chord of **D7**.

G B7 Em B7

E E7 A D Fdim

A7 D Em D7 G D G C7

G D7 G G#dim Am7 D7 D7

G EdimG F#G F#G

And The Angels Sing

Words by
JOHNNY MERCER

Music by
ZIGGY ELMAN

Moderately slow

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes chord symbols and dynamic markings.

System 1: The piano part starts with a *mp* dynamic. Chords are Eb, Cm7, Fm, Eb, Cm7, Fm7, and B7+.

System 2: The vocal line begins with the lyrics "We meet _____ and the an-gels sing. _____ The an-gels sing the sweet-est". The piano part has a *mp-mf* dynamic. Chords include DO+4 on Ped Bb, Eb, Fm7, Bb7, Fm7, Eb, Bb7, Cm, Fm, Eb7, Fm7, and Bb7.

System 3: The vocal line continues with "song I ev-er heard. _____ You speak, _____ and the an-gels sing". The piano part features chords F7, Bb7, Bb7, Eb, Cm7, Fm7, DO+4 on Ped Bb, Eb, Fm7, Bb7, Fm7, and Eb.

System 4: The vocal line concludes with "— Or am I breath-ing mus-ic in-to ev-'ry word. _____". The piano part includes chords Bb7, Cm, Fm, Eb7, Fm7, Bb7, F7, Bb7, Bb7, Eb, Db7, and C7.

Copyright 1939 by Bregman Voeco & Conn Inc., U.S.A.

Francis, Day & Hunter, Ltd, 138-140 Charing Cross Road, London WC2H 0LD

Sud-den-ly the set-ting is strange, I can see wa-ter and

F9 Bb7 Eb Bbm7 Eb7 Bbm7 Eb7 Eb0 Eb

moon-light beam-ing, Sil-ver waves that break on some un-dis-cov-ered shore;

Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7 Bbm

Then sud-den-ly I see it all change, Long win-ter nights with the

Eb7 Bbm7 Eb7 Bbm7 Eb7 Eb0 Eb

can-dles gleam-ing, Through it all your face that I a-dore. You

Bbm7 Eb7 Bbm7 Eb7 Ab6 C7 Fm F7 B7 Bb7 Eb Cm7 Fm7 Bb7 (9b)

smile, _____ and the an - gels sing And though it's

Chords: Eb Fm7 Bb7 Fm7 Eb Bb7 Cm

just a gen - tle mur - mur at the start, We

Chords: Fm Eb7 Fm7 Bb7 F7 Bb7 Bb7 Eb Cm7 Fm7 Bb7(9b)

kiss, _____ and the an - gels sing and leave their mus - ic ring - ing

Chords: Eb Fm7 Bb7 Fm7 G7 G7 F7 Fm Bb7 Fm C7

1 in my heart. We heart. 2

Chords: Abm6 Db7 Eb Cm7 Fm7 Bb7(9b) Eb Ab Eb

King Porter Stomp

FERD "Jelly Roll" MORTON

8 3 3

f *mf*

Ab D^o Ab D^o Eb7 E^o Bbm Gb7 Eb7 Ab Gb6

F7 Bbm7 Eb7

Ab Abmaj7 B^o Eb7 Ab Gb6 F7 Bbm7

Db G7 Ab F+ F7 Bb9 Eb11 Eb7 Ab A^o Eb7

mf

Ab Fm C7 F7 Bbm7 B^o

Ab Bb7 Eb Fm

marcato

C7 Fm Db Bb Ab Eb Ab

INTERLUDE

G7 Ab unis

f

TRIO

Bbm Gb Amaj7 Gbm Db Db7 Bbm Gb Amaj7 Gbm Db Db7 Bbm Gb Amaj7 Gbm

Db Bb7 Cm Eb13 Eb7 Ab Db7 Bbm Amaj7 Db Db7 Gb F#m

Bbm Amaj7 Db Db7 Bbm Amaj7 Db Bb7 Eb7 Ab11 Ab7 Db Gb Gbm

Chord progression for measures 1-4: Gb, G° (measures 1-2), Db7, Db7+ (measures 3-4).

Chord progression for measures 5-8: G° (measure 5), Eb (measure 6), Ab7 Db7 Gb (measures 7-8).

Chord progression for measures 9-12: G (measure 9), G° (measure 10), Db (measure 11), Eb7 Ab11 Ab7 Db (measures 12).

Chord progression for measures 13-16: Gb (measure 13), G° (measure 14), Db7 (measure 15), Gb G° (measures 16).

Chord progression for measures 17-20: Db (measure 17), Bb7 C7 Eb7 (measures 18-20).

Chord progression for measures 21-24: Ab Gb7 Db7 Gb7 Eb7 Db7 (measures 21-24).
 Chord progression for measures 25-28: Gb7 G° (measures 25-26), Ab A#° Eb7 Ab+ Eb Gb° (measures 27-28).

Fine

Don't Sit Under The Apple Tree

(WITH ANYONE ELSE BUT ME)

Words and Music by
LEW BROWN, CHARLIE TOBIAS
and SAM H. STEPT

Brightly

I wrote my moth-er,

I wrote my fa-ther And now I'm writ-ing you too; I'm sure of

moth-er, I'm sure of fa-ther, Now I wan-na be sure of you.

mf

F Cm D7

Gm Gm7 C7 F Cm6 D7 G7 Gm7 C7 F

Cm D7 Gm Gm7 C7 G9 C7 Cdim C7

CHORUS

Don't sit un-der the ap-ple tree with an-y-one else but me, An-y-one else but

mp

F C7 F Bb F D7 Gm7 C7 Gm7

me, An-y-one else but me, No! No! No! Don't sit un-der the ap-ple tree with

C7 F Gm7 C7 F C7 Gm7 C7 F C7 F

an-y-one else but me 'til I come march-ing home.

Cm6 D7 G7 Gm7 C7 F Bb F Gm7

Don't go walk-in'down lov-er's lane with an-y-one else but me, An-y-one else but

F C7 F Dm7 Gm7 C7

me, An-y-one else but me, No! No! No! Don't go walk-in'down lov-er's lane with

C7 F Gm7 C7 F C7 Gm7 C7 F C7 F

an-y-one else but me 'til I come march-ing home.

Cm6 D7 G7 Gm7 C7 F Gm7

I just got word from a guy who heard from the guy next door to
I told the gang the whole she-bang that you were sweet and

mf

F F7 Bb Gm7 C9 F C7

me, true, The girl he met just loves to pet and it fits you to a
They ran right out and came right back with a pho-to-graph of

F A7 Dm Dm7 Dm6 G9 C7 Dm7 Cdim

“T.” So! Don’t sit un-der the ap-ple tree with an-y-one else but me ‘tii
you.

C7 C7+ F C7 F Cm6 D7

1 I come march-ing home. 2 home.

G7 Gm7 C7 F Bb F Cdim Gm7 C7 F Bb6 F

Extra Couplets

Though Navy Blue may appeal to you when you meet a bold Jack Tar,
Don't be a sport when the Fleet's in port 'cos you know what sailors are. So!

Be dumb and deaf when the R. A. F. say "The moon is shining bright!"
They might take sips from your red lips as "The Target for to-night!" So!

That apple tree knows the history of our meetings after dark,
I'd hate to find other names entwined with yours, upon the bark. So!

You sat with me 'neath the apple tree when I stole our first love kiss,
I won't deny Ma's apple pie ain't the only thing I miss. So!

My Guy's Come Back

Words by
RAY MCKINLEY

Music by
MEL POWELL

gva.....

First system of piano introduction. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*. Chord: C.

gva.....

Second system of piano introduction. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*.

Some - thin's cook-in' that'll rate an ov - a - tion, Will you note that I am in a state of e - la - tion, Won't you

Third system of music. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *loco*. Chord: C.

call the press in, 'cos I've got a quo - ta - tion And I'll tell the Na - tion That MY GUY'S COME BACK.

Fourth system of music. Treble clef, bass clef. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *loco*.

D G7 C

No more blues for me No, no more

8va

Small notes (Piano effect) repeat ad lib

C F C G7+/C C

No more Just good

G7+ C

news for me Just good news in store

F C G7+/C C G7 C

So roll the car out for we got-ta get movin', Let us hang a star out for my Guy is a - provin' Ev'ry

G13 C

time we're steppin' out we real-ly get groovin', And the life's im-prov-in', For MY GUY'S COME BACK. Tell that

C D7 G7 C C

Preach-er man to-day is the day

F C G+7/C C G7+ C

Got my fea-ture man

C F C

And were on our way, Hal-le-lu-jah for MY GUY'S COME BACK.

G7+ C G7 C D7 G7 C

St. Louis Blues March

Adaptation by STEVE STEVENS
from
JERRY GRAY Arrangement

W.C. HANDY

The musical score is written for piano in 4/4 time, key of G major. It consists of five systems of music. The first system shows the right hand (r.h.) with a series of eighth notes and accents, and the left hand with a steady bass line. The second system features a melody in the right hand with triplets and a bass line with chords. The third system continues the melody and bass line, with a change to C7 and G chords. The fourth system is a drum solo, indicated by a dotted line in the right hand and a rhythmic pattern in the left hand. The fifth system concludes with a final melody and bass line, including a drum solo in the right hand and chords G, Db7 C7, Gm7D7, and G.

Chord progressions: G, C7, G, G, Db7 C7, Gm7D7, G.

Copyright 1914 by W. C. Handy

Copyright renewed 1942 by W. C. Handy. This arrangement copyright 1948 by W. C. Handy.

Francis, Day & Hunter Ltd., 138-140 Charing Cross Road, London, WC2H 0LD.

First system of musical notation. The bass staff features a triplet of eighth notes in the first measure. Chords are indicated below the staff: C7, D7, C7, Eb9, D9, and G. A dotted line above the staff indicates a section for a right-hand drum solo.

Second system of musical notation. The bass staff features a triplet of eighth notes in the first measure. Chords are indicated below the staff: D7, Bb9, A7, D7, G, Am7, and Bb0.

Third system of musical notation. The bass staff features a triplet of eighth notes in the final measure. Chords are indicated below the staff: G, Am7, G, Gm, Cm6, Gm, Bbm6, and D7.

Fourth system of musical notation. Chords are indicated below the staff: Dm7, Cm6, D7, and Gm.

Fifth system of musical notation. Chords are indicated below the staff: Cm, Gm, Eb7, and D7.

Musical notation for the first system. The right hand features a melodic line with eighth notes and a trill. The left hand provides harmonic support with chords: D7, Eb7, D7, Eb, and D7.

Musical notation for the second system. The right hand continues the melodic line. The left hand includes a 'l.h.' annotation pointing to a chord in the first measure. Chords are: Gm, A, D7, and G.

Musical notation for the third system. The right hand features several triplet figures. The left hand provides accompaniment. Chords are: C.

Musical notation for the fourth system. The right hand features several triplet figures. The left hand provides accompaniment. Chords are: Dm7 and G.

Musical notation for the fifth system. The right hand features a 'r.h.' annotation pointing to a chord in the final measure. The left hand provides accompaniment. Chords are: D, C, Bm, C, D, C, Bm, Ebdim, G, Cmaj7, Bm7, Am7.

First system of musical notation. The bass staff contains chords: G, D, G, G, C, C#dim, D11, F#7, G. The treble staff features melodic lines with triplets and accents.

Second system of musical notation. The bass staff contains a C7 chord. The treble staff continues with melodic lines and triplets.

Third system of musical notation. It includes a section labeled "Drum Solo" in the treble staff. The bass staff contains chords: G, A13, Ab13, G13, F#13, F13, Eb13, D7.

Fourth system of musical notation. It includes a section labeled "Drum Solo" in the treble staff. The bass staff contains a G chord.

Fifth system of musical notation. It includes a section labeled "r.h." in the treble staff. The bass staff contains a G chord.

First system of musical notation. The treble staff contains a melodic line with several triplet markings. The bass staff provides a harmonic accompaniment with chords. A chord label 'G' is positioned below the first measure.

Second system of musical notation. The treble staff continues the melodic line with triplets. The bass staff continues the harmonic accompaniment. A chord label 'C' is positioned below the second measure.

Third system of musical notation. The treble staff features a melodic line with triplets. The bass staff includes a section labeled 'Drum Solo' indicated by a dotted line. Chord labels 'G', 'A7', 'Ab7', 'E7', and 'Eb7' are positioned below the system.

Fourth system of musical notation. The treble staff includes a section labeled 'Drum Solo' indicated by a dotted line. The bass staff continues the harmonic accompaniment. Chord labels 'B7', 'Bb7', 'A', 'Ab7', and 'G' are positioned below the system.

Fifth system of musical notation. The treble staff features a melodic line with triplets. The bass staff continues the harmonic accompaniment. Chord labels 'G', 'C9', 'G', 'Db9', and 'C13' are positioned below the system.

Drum Solo

r.h.
Rim shots

F

D13 Eb13 E13 F13 F#13 G13 Ab13 A13 Bb13 B13 C13 C#13

D13 Eb13 E13 F13 F#13 G13 D

D7b9 Ab9 G

l.h.

G

My Blue Heaven

Words by
GEORGE WHITING

Music by
WALTER DONALDSON

Moderato

First system of piano accompaniment. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked 'Moderato'. The music starts with a forte (*f*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line.

Second system of music, including the first line of lyrics: "When Whip-poor-wills call _____ and ev-ning is nigh _____ I hur-ry to". The piano accompaniment continues with a *p-f* dynamic. A chord of E-flat is indicated below the bass line.

Third system of music, including the second line of lyrics: "my blue heav-en. A turn to the right, _____". The piano accompaniment continues with a *p-f* dynamic. Chords F7, F7(b5), Bb13, and Eb are indicated below the bass line.

Fourth system of music, including the third line of lyrics: "— a lit-tle white light _____ Will lead you to my blue". The piano accompaniment continues with a *p-f* dynamic. Chords F7, F7(b5), and Bb7 are indicated below the bass line.

heav - en. You'll see a smil - ing face, a fire - place, a co - sy room, —

Eb F#° Eb Eb+ Ab C7+ C7 Fm7

— A lit - tle nest that's nes - tied where the ros - es bloom. Just Mol - lie and

C7 Gb° Bb7 Eb Bb+ Eb

me — And Ba - by makes three, — We're hap - py in my

Eb F7 (b5)

1 blue — heav - en. When Whip - poor - wills blue heav - en. 2

Bb7 Bb13 Eb F#° Bb7 Bb7 Eb Ab Eb

Stairway To The Stars

Words by
MITCHELL PARISH

Music by
MATT MALNECK and
FRANK SIGNORELLI

Slow

The piano introduction is in 7/8 time, marked 'Slow'. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note, followed by eighth notes, and includes a triplet of eighth notes. The bass line consists of chords and single notes. Dynamics include *mf* and *p*. The key signature has two flats (B-flat and E-flat).

Chords: C, D9, Dm7 on G, G7, (5#), C, F(7b), C, p

VERSE

1. There's a sil-ver trail of moon-light lead-ing up-ward to the sky, And the night is like a vel-vet lull-a-
2. There will be a world of splen-dour as that pathway we a-scend, Wait-ing up there to re-ward us in the

The piano accompaniment for the first part of the verse is in 7/8 time. It features a melody in the right hand and a bass line in the left hand. The melody is marked *mf* and includes a triplet. The bass line consists of chords and single notes. Dynamics include *mf*, *dim*, and *p*. The key signature has two flats.

Chords: Cm, dim, Fm, G7, Cm, Cm7, dim, Fm

- by, There's a Heav-en of blue — And we'll go there, just you and I.
end. So with joy to be won, — And our love dreams to lead us on.

The piano accompaniment for the second part of the verse is in 7/8 time. It features a melody in the right hand and a bass line in the left hand. The melody is marked *mp* and includes a triplet. The bass line consists of chords and single notes. Dynamics include *mp*, *mf*, *dim*, *rall.*, and *p*. The key signature has two flats.

Chords: G7, D9, D7, Fm7, G7, G, G7, dim

CHORUS (Slow with feeling)

Let's build a Stair-way To The Stars, And climb that Stair-way To The Stars, With love be-side us just

The piano accompaniment for the chorus is in 7/8 time. It features a melody in the right hand and a bass line in the left hand. The melody is marked *mp*. The bass line consists of chords and single notes. Dynamics include *mp*. The key signature has two flats.

Chords: C, Gm7, C7 (6), F(7b), Fm6 (9b), (7b), C, D9

like a beau - ti - ful song, We'll hear the sound of vi - o - lins, Out yon - der

Dm7 G7 C Bbdim on A Ab9 G7 C Gm7 C7 (6) F(7b)

where the blue be - gins, The moon will guide us, As we go drift - ing a - long ——— Can't we sail a - way

Fm6(9b) (7b) C D9 Dm7 G7 C Am Am6 B7 Em Em7

on a la - zy dai - sy pet - al, o - ver the rim of the hill? Can't we sail a - way on a lit - tle dream and settle

A7 Am7 Em Em7 A9 Dm G9 Gm

high on the crest of a thrill! Let's build a Stair - way To The Stars A love - ly Stair - way To The Stars,

Dm D9 Dm on G G7 C Gm7 C7 (6) F(7b) Fm6(9b) (7b)

It would be Heav - en to climb to Heav - en with you. you. ———

C D9 Dm7 G7 C A9 D7 G7 Ddim C F(7b) C p. rall. D.C.

Little Brown Jug

By R. A. EASTBURN

Medium Swing

mf

1. 2.

f

mf

C F6 F#0 G7 C6 G7 C F6 F#0

G7 C6 G7 C

Bb Ab7 Ebm6 G9 C#7b9 C6

C C6 F Dm7 G7 C C6

This arrangement © 1939 Leo Feist Inc. (USA)
 sub-published by the Big Three Music Ltd.
 Used by permission

1. - 2. | 3.

C C⁶ F Dm⁷ G⁷ C C

C⁶ A[°] B[°] C C⁶ A[°] B[°] C C⁶ A[°] B[°] C

mf

sfz *f* C G⁷

dim. F⁶

mp G⁷

p C

CLENN

MILLER

1904-1944



American Patrol
And The Angels Sing
At Last
Chattanooga Choo-choo
Don't Sit Under The Apple Tree
Elmer's Tune
Hear My Song, Violetta
I Know Why
In The Mood
It Happened In Sun Valley
King Porter Stomp
Little Brown Jug
Moonligh Serenade
My Blue Heaven
My Guy's Come Back
Pennsylvania 6-5000
St. Louis Blues March
Stairway To The Stars
Sunrise Serenade
Wonderful One