

100 Jazz & Blues Greats

One hundred of the world's favourite jazz and blues classics,
arranged for piano with full lyrics and chord symbols.



100 Jazz & Blues Greats

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Music Sales Limited,
8/9 Frith Street, London W1V 5TZ, England.
Music Sales Pty, Limited,
120 Rothschild Avenue, Rosebery, NSW 2018, Australia.

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ISBN 0.7119.1200.9
Order No. AM 66614

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8/9 Frith Street, London W1V 5TZ.

Printed in Great Britain by Dotesios Ltd, Trowbridge, Wiltshire.

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Caravan

By Duke Ellington, Irving Mills & Juan Tizol

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Moderato Quasi Misterioso

mp - mf

Night _____ and stars a - bove that shine so

p - f

bright _____ The mys - try of their fad - ing light _____

_____ that shines up - on our CAR - A - VAN; _____

Ebdim C7 Ebdim C7 Ebdim C7 Ebdim C7 Ebdim C7 Ebdim C7

Ebdim C7 Ebdim C7 Ebdim C7 Fm6








Sleep ————— up - on my












shoul-der as we creep ————— A-cross the sands so I may










keep ————— This mem -'ry of our CAR - A -



VAN —————

F7 **F#dim** **F+**

This is so ex - cit - - ing

Bb7 **Fm** **Bb7**

You are so in - vit - - ing

Eb7 **Gdim**

Rest - - ing in my arms As I

Ab **C7** **Fm6** **Ebdim** **C7**

thrill to the mag - ic charms of

E♭dim C7 E♭dim C7 E♭dim C7 E♭dim C7
 you ————— Be - side me here be - neath the
Misterioso

E♭dim C7 E♭dim C7 E♭dim C7 E♭dim C7
 blue ————— My dream of love is com - ing

E♭dim C7 E♭dim C7 E♭dim C7 E♭dim C7 Fm6
 true ————— With - in our des - ert CAR - A - VAN.

1. 2.

Oh! Look At Me Now

Words by John DeVries
Music by Joe Bushkin

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Moderately 







For I'm not the guy— who cared a - bout love, — And
(girl) —











I'm not the guy— who cared a - bout for - tunes and such, — nev - er cared much, —
(girl) —





















— But, look at me now. —

Eb9/6

Bb9

Eb7sus4

Eb7-9

Abmaj7

I nev-er knew— the tech-nique of kiss - in, I nev-er knew— the

Abm6

Db7-5

Ebmaj7

Db7

C9

F9

Bb9

thrill I could get— from your touch,— nev-er knew much,— Oh! Look At Me

Eb

Eb9/6

A7-9 D7

Gm

Eb7

D7

Now. ———

I'm a new man, bet-ter than—
(girl) in a whirl—

Gm

D7+5

Gm

Gm7

C7

Fm

Cas - a - no - va at his best.—
nev - er knew love was like this. —

With a new heart,

Db7

C7

Fm

Fm7

Bb7

Bb7+5

brand new start,—

I'm so proud I'm bust-in' my vest,—
Gon-na be Mis - iz, not Miss,—

So,

Eb9/6

Bb9

Eb7sus4

Eb7-9

Abmaj7

I am the guy—
(girl)— who turned out a lov - er,So, I'm the guy—
(girl)— who

Abm6

Db7-5

Ebmaj7

Db7

laughed at those blue— dia - mond rings,— one of those things,—

C9 F9

Bb9

1. Eb6

Fm7

Bb9

Bb7+5

2. Eb6

— Oh! Look At Me Now. —

Now. —

Swingin' Shepherd Blues

Words by Rhoda Roberts & Kenny Jacobson
Music by Moe Koffman

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Moderately slow

The musical score is written for piano in a key of B-flat major (two flats) and 4/4 time. It consists of six systems of music, each with a treble and bass staff. The tempo is marked 'Moderately slow'. The score includes various musical notations such as notes, rests, and dynamic markings. Chord symbols are provided for the left hand, including Bb, Bb7, Eb, Eb7, Cm7, F9+5, F7, Bb, Bb7, Eb, Gb7, F7, and Bb. The score also features triplets, slurs, and a repeat sign with first and second endings. The dynamics range from mezzo-forte (mf) to mezzo-piano (mp).

System 1: Treble staff starts with a whole note chord Bb. Bass staff has a whole note chord Bb. Dynamic: *mf*.

System 2: Treble staff has a half note chord Eb. Bass staff has a half note chord Eb. Dynamic: *mp*.

System 3: Treble staff has a half note chord Bb. Bass staff has a half note chord Bb. Dynamic: *mp*.

System 4: Treble staff has a half note chord F7. Bass staff has a half note chord F7. Dynamic: *mp*.

System 5: Treble staff has a half note chord Bb. Bass staff has a half note chord Bb. Dynamic: *mp*.

System 6: Treble staff has a half note chord Bb. Bass staff has a half note chord Bb. Dynamic: *mp*.

VERSE



1. A-long a moun-tain pass, there is a patch of grass where the swing-in' shep-herd plays his tune,
 2. (And down the) moun-tain pass, there lives a pret-ty lass who's wait-in' for the moon to shine a-bove,

mf



His sheep nev-er stray, danc-in' all day till they see the
 She dress-es with care, braid-in' her hair for her one and



pale and yel-low moon. And then he leads his flock and home-ward
 on-ly swing-in' love. And she knows he'll nev-er roam be-cause she



they all rock to the tune of The Swing-in' Shep-herd Blues.
 waits at home for the tune of The Swing-in' Shep-herd Blues.

CHORUS

Bb 6



Come home shep - herd, Play those haunt - ing

Bb 9



trills.

Come home shep herd,

Bb 6



Bb 9



G7



Cm7



F7



Let it ech - o through the hills, The Swing in' Shep herd

1 Bb

Bb 7

Eb

Gb 7

F7

Bb

2. Bb

Bb 7

Eb

Gb 7

F7

Bb

Blues.

2. And down the Blues.

mp

Tuxedo Junction

Words by Buddy Feyne
Music by Erskine Hawkins, William Johnson & Julian Dash

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Medium swing

Chorus

Way down South, drive in Bir - ming - ham, I mean South in Al -
ern style, S - low place jive that makes you want to dance.

the night a - way. They all It's a
'til break of day.

1. Bb F7 2. Bb Bb9

Feel-in' low, Rock-in' slow,
Want to go, Right back where I be - long.

Bb Eb F7 Bb Eb F7
Bb Eb Edim Bb F7 Bb
F7 Bb Eb9 F7 Bb
Eb9 F7 Bb Eb9 Edim

Mean To Me

Words & Music by Roy Turk & Fred E. Ahlert

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Moderately

The piano introduction is in 4/4 time, marked 'Moderately'. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a half note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. The bass line consists of a half note B-flat and a half note F. The melody continues with a quarter note E, a quarter note D, a quarter note C, and a quarter note B. The bass line continues with a half note B-flat and a half note F. The melody concludes with a triplet of eighth notes: A, G, and F. The bass line concludes with a half note B-flat and a half note F.

The first line of the song features a vocal melody and piano accompaniment. The vocal melody is in 4/4 time, marked 'Moderately'. It begins with a half note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. The piano accompaniment consists of a half note B-flat and a half note F. The vocal melody continues with a quarter note E, a quarter note D, a quarter note C, and a quarter note B. The piano accompaniment continues with a half note B-flat and a half note F. The vocal melody concludes with a triplet of eighth notes: A, G, and F. The piano accompaniment concludes with a half note B-flat and a half note F.

Chord diagrams are provided above the vocal line for the following chords: F, Dm, Gm7, C9, C7, Am, and Dm.

You're mean to me. — Why must — you be mean to me? —

The second line of the song features a vocal melody and piano accompaniment. The vocal melody is in 4/4 time, marked 'Moderately'. It begins with a half note B-flat, followed by a quarter note A, a quarter note G, and a quarter note F. The piano accompaniment consists of a half note B-flat and a half note F. The vocal melody continues with a quarter note E, a quarter note D, a quarter note C, and a quarter note B. The piano accompaniment continues with a half note B-flat and a half note F. The vocal melody concludes with a triplet of eighth notes: A, G, and F. The piano accompaniment concludes with a half note B-flat and a half note F.

Chord diagrams are provided above the vocal line for the following chords: Bb, Bb6, Db9, Fmaj7, Cm6, D+, D, Gm7, and C9.

Gee, hon - ey, it seems to me — You love to see — me

Fmaj7 F6 Dm Dm7 G7 Gm7 C7 F Dm
 cry - in' I don't know why. - I stay home -

Gm7 C9 C7 Am Dm Bb Bb6 Db9
 each night - when you say you'll phone - You don't - and I'm

Fmaj7 Cm6 D+ D Gm7 C9 Fmaj7 F6
 left a - lone - Sing - in' the blues - and sigh - in'.

Cm7 F7-9 Bbsus4 Bb F7-9 Bb
 You treat me cold - ly each day - in the year, -

Eb9 D9+5 D7-9 Gm Gm6 Eb9 D9+5 D9 G7
 — You al - ways scold me when - ev - er some - bod - y is

Gm7 (C Bass) C9+5 F Dm Gm7 C9 C7 Am Dm
 near, dear. It must be — great fun — to be mean to me, —

Bb Bb6 Bbm7 Fmaj7 F Dm7 Gm7 C9
 You should - n't, for can't you see — what you mean to

1. F Bb9 G7 Gm7 C7+5 2. F Bb9 F
 me. ————— You're me. —————

3 3

Satin Doll

Words by Johnny Mercer
Music by Duke Ellington & Billy Strayhorn

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Moderately, with a beat

The musical score for "Satin Doll" is presented in a standard format with a piano accompaniment and a vocal melody. The piano part consists of a grand staff (treble and bass clefs) with a moderate tempo and a 4/4 time signature. The vocal melody is written on a single staff with lyrics underneath. The score includes various musical notations such as chords (Dm7, G7, Fm7, A7, Cm, D7, Abm7, Db7-9, C, C#dim), dynamics (mf), and articulation (accents, slurs). The lyrics are: "Cig - a-rette hold - er which wigs me ov - er her should - er, she digs me Out cat - tin' that Sat - in Doll... Ba - by shall we go". The score is divided into systems, with the piano accompaniment and vocal melody parts aligned. The first system shows the piano introduction with a grand staff and a vocal staff. The second system shows the vocal melody with lyrics and piano accompaniment. The third system continues the vocal melody and piano accompaniment. The fourth system shows the piano accompaniment with a grand staff and a vocal staff. The fifth system shows the piano accompaniment with a grand staff and a vocal staff. The sixth system shows the piano accompaniment with a grand staff and a vocal staff.

Chords and Fingerings:

- Dm7: 9 1 1 1 1 1
- G7: 0 0 0 0 0 0
- Fm7: 0 0 0 0 0 0
- A7: 0 0 0 0 0 0
- Cm: 0 0 0 0 0 0
- D7: 0 0 0 0 0 0
- Abm7: 0 0 0 0 0 0
- Db7-9: 0 0 0 0 0 0
- C: 0 0 0 0 0 0
- C#dim: 0 0 0 0 0 0
- A7: 0 0 0 0 0 0
- Dm7: 0 0 0 0 0 0
- G7: 0 0 0 0 0 0

Lyrics:

Cig - a-rette hold - er which wigs me ov - er her should - er,
she digs me Out cat - tin' that Sat - in Doll...
Ba - by shall we go








out skip-pin' care - ful a - mi - go, you're flip - pin'







Speaks Lat - in that Sat - in Doll. —









She's no - bo - dy's fool, so I'm play - ing it cool as can be, —





I'll give it a whirl, — but I

Am7 D7 G7 Dm7 G7

ain't for no girl — catch-ing me. ————— (Spoken) Swich - 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 D7 Abm7 Db 7-9

with u - no, And that 'n' my Sat - in Doll. —

1 C C#dim A7 2 C D9 G7-9 C

Sophisticated Lady

Words by Irving Mills & Mitchell Parish
Music by Duke Ellington

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Moderato

Db7

Db7

A bmb

They

mf

Gm

Gm7

Eb7

D7

Db7

C7

Fmaj7

F

F9

E9

Eb9

D9

say in - to your ear - ly life ro - mance came And in this heart of yours burned a

mp

G

G7

C7

Fmaj7

F7

Gm

Gm7

flame A flame that flick - ered one day And died a - way, You were sweet and

Eb7

D7

Db7

C7

Fmaj7

F

F9

E9

Eb9

D9

G

G7

love - ly, sim - ple and shy But then as time went hur - ry - ing by the years have

changed you some - how I see you now Laugh - ing, dar - ing,

ne - ver car - ing that you hurt me like you do, bright eyes shin - ing,

ne - ver pin - ing For a love that is fond and true, Tho' such love was meant for you Poor so-phis-ti - ten.

- ca - ted la - dy, I know you miss the love you lost long a - go, And when no -

-bo-dy is nigh you cry. They cry.

marcato

r.h.

ten.

rit. *dolce* *allarg.* *a tempo*

rit.

C7 F Am6 B7 E C#m

F#m7 B7 E Ddim F#m7 F#m7(Sb) B7(9b) E C#m

F#m7 B7 F Ddim Am C7 B7 Gm Gm7

Eb7 D7 Db7 C7 Fmaj7 F9 E9 Eb9 D9 G G7

C7 F Bdim-Bbdim Am6 Abm6 F Db7 F6

Blues In The Night (My Mama Done Tol' Me)

Words by Johnny Mercer
Music by Harold Arlen

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Blues tempo

My

ff *softly - as an echo*

B $\flat$

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

B $\flat$ 7 E $\flat$ 7 C7 F7 F+

{Son! — A wom-an-'ll sweet talk, — Hon! — A man's gon-na sweet talk, —} and give ya the big eye, — but when the sweet talk-in's done.

B $\flat$ F7 C7 F7

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








blues _____ in the night, Now the rain's a-fall-in', hear the train a-call-in', whoo-ee, (My






ma-ma done tol' me, (Hear dat lone-some whis-tle blow - in' cross the tres-tle, whoo-ee, (My





ma-ma done tol' me, (A whoo-ee-duh-who-ee, Ol' click-e-ty clack's a-ech-o-in' back th'






blues _____ in the night, The eve-nin' breeze - 'll start the trees to cry-in' and the

broadly

D $\flat$ 7 C+ C7 G+ G7 $\flat$ 5 B $\flat$ m6 C7 F7 E $\flat$ m6
 moon - 'll hide its light, when you get the blues — in the night.

R.H.

A $\flat$ m6 F7 E $\flat$ 9 E $\flat$ m6 F7 D $\flat$ 7
 Take my word, the mock - in' bird - 'll sing the sad - dest kind o'

C+ C7 G+ G-5 B $\flat$ m6 C7 F7 E $\flat$ m6
 song, he knows things are wrong — and he's right.

R.H.

A $\flat$ m6 F7 B $\flat$ 7 C7 F7 B $\flat$
 (whistle) From Nat-chez to Mo-bile, — from

Mem-phis to St. Joe, — where - ev - er the four winds blow; — I been in some big towns — an'

B $\flat$ 7 E $\flat$ 7

heard me some big talk, — but there is one thing I know, — { A wom-an's a two-face, — A man is a two-face, — } A

C7 F7 F+ B $\flat$ F7

wor - ri - some thing who'll leave ya t' sing the blues — in the night. Hum —

C7 F7 B $\flat$

My ma - ma was right, there's blues in the night.

B $\flat$ 7 C7 b9 F7 C7 F7 sus.4 B $\flat$

ppp

Opus One

Words & Music by Sy Oliver

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Moderate Jump Tempo

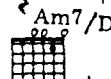
The piano introduction consists of two staves. The right hand features a series of eighth-note runs and chords, while the left hand provides a steady bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

REFRAIN



I'm wrack-in' my brain, to think of a name, To give to this tune, so Per-rycan croon, And

mp-mf



may-be Ol' Bing will give it a fling, And that-'ll start ev'-ry-one hum-min' the thing. The



mel-o-dy's dumb, re-peat an' re-peat, But if you can swing, it's got a good beat, And

that's the main thing, to make with the feet, 'Cause ev-'ry-one is swing-in' to-day, So, I'll call it

O-PUS ONE! It's not for Sam-my Kaye, Hey! hey! hey! it's O-PUS ONE! It's

got to swing, not sway. May - be, if Mis-ter Les Brown could

make it re - nown And Ray An-tho - ny could swing it for me, There's nev - er a doubt you'll

knock your-self out, When - ev - er you can hear O-PUS ONE. I'm

Chord diagrams: A9, Am7/D, D7, G, C7, G, Bb, Gm7, Cm7, F7-9, Bb6, G7+5, C9, F7+5, Db, Bbm7, Ebm7, Ab7-9, Db6, Db7, D7, G, C7, A9, Am7/D, D9, G, C7, 1. G#o7, Am7, D7, 2. G, Eb9, G6.

Solitude

Words by Eddie de Lange & Irving Mills
Music by Duke Ellington

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Moderately

Piano introduction in B-flat major, 4/4 time. The piece begins with a *p marc.* (piano, marcato) section, followed by a *rit.* (ritardando) section, and ends with a *pp* (pianissimo) section. The melody is played in the right hand, and the accompaniment is in the left hand.

Slowly, (with expression)

Vocal entry and piano accompaniment for the first line of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is *Slowly, (with expression)*. The lyrics are: "In my SOL-I - TUDE you haunt me With".

Vocal entry and piano accompaniment for the second line of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "re-ver-ies of days gone by In my SOL-I - TUDE you".

Vocal entry and piano accompaniment for the third line of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "taunt me With mem-o - ries that nev - er die I".







sit in my chair, I'm filled with de-spair, There's no one could be so sad — With








gloom ev-'ry-where, I sit and I stare, I know that I'll soon go mad In my







SOL - I - TUDE — I'm pray - ing Dear Lord a - bove —









— Send back my love. In my love. —

pp

Mood Indigo

Words & Music by Duke Ellington, Irving Mills & Albany Bigard

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Very Slow

With expression

You ain't been blue, — No, No, No, You ain't been blue, —

Ab Bb7 Ebm Eb+ Ab Ab Bb7

Till you've had — that mood in-di-go, That feel-in' goes — steal-in'

E7 Eb7 Ab7 dim dim Ab7

down to my shoes, While I sit and sigh: — "Go 'long, blues."

Bbm Gb7 Eb+ Ab Bb7 Ebm Eb+ Ab

CHORUS

Slow

Al-ways get that mood in-di-go, — Since my ba-by said good - bye,

mp

Ab Bb7 Bbm Eb7 Ab Eb7

In the eve - nin' when lights are low, — I'm so lone-some I could cry,

Ab Bb7 Eb7

'Cause there's no-bo-dy who cares a-bout me, — I'm just a soul who's blu-er than blue can be,

Ab7 Db7 Eb7

When I get that mood in-di-go, — I could lay me down and die. die.

1 2

Ab Bb7 Bbm Eb7 Ab dim Db Eb7 Ab dim Db Eb7

Blue And Sentimental

Words & Music by Count Basie, Jerry Livingston & Mack David

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Slowly with a beat

The piano introduction is in C minor, 4/4 time. It begins with a melody in the right hand, marked *mf*, and a bass line in the left hand. The melody features a series of eighth and sixteenth notes, creating a melancholic mood. The piece concludes with a *rall.* (ritardando) and a *p* (piano) dynamic.

Verse Rubato

The first system of the verse features a vocal melody and piano accompaniment. The tempo is marked *mp a tempo*. The lyrics are: "The ro - mance is o - ver, you've bro - ken each vow. —". Chord symbols E_b and $D7$ are indicated above the staff.

The second system continues the verse. The lyrics are: "You nev - er loved — me, I see it all now. — I should be glad — that we're through,". Chord symbols E_b , $D7$, E_b , D_b9 , and $C9+5$ are indicated above the staff.

The third system continues the verse. The lyrics are: "but I'm still in love — with you. —". Chord symbols $C7+5$, $C7$, $F9$, Fm , D_b7 , and B_b7 are indicated above the staff. The system ends with a *rall.* (ritardando) marking.

Refrain Slowly with a beat

The refrain section begins with a new melody. The lyrics are: "Blue And Sen - ti - men - tal, my dreams are blue dreams,". Chord symbols E_b , D_b7 , $C9$, $C7$, $F7$, C_b9+5 , and B_b9 are indicated above the staff. The piano accompaniment is marked *mp*.

F7 Cb9+5 7fr. Bb9 Eb Bb9 Eb Db7 C9x C7
 just won't come true dreams, I find. Blue And Sen - ti - men - tal,

F7 Cb9+5 7fr. Bb9 F7 Cb9+5 7fr. Bb9 Cm7 Dø7 Eb9
 I can't for-get you, my heart won't let you out of my mind. It

Ab6 Ao Eb Bb7+5 Eb9 Ab6 Ao
 rains all the time since you said "Good bye." The skies and my eyes and my

Eb Eø7 Bb7 Eb Db7 C9 C7 F7 Cb9+5 7fr. Bb9 F7 Cb9+5 7fr. Bb9
 heart all cry. Blue And Sen - ti - men - tal, if you don't want me why do you haunt me and

Eb D9 Eø7 C9x Db9 Bb7 1. Ebmaj9 Eb6 Bb7 2. Ebmaj9 Eb6 Cb7 Eb
 keep me feel - ing Blue And Sen - ti - men - tal? men - tal?

mf *f*

September Song

Words by Maxwell Anderson

Music by Kurt Weill

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Moderately slow

Oh, it's a long, long while from May to De - cem - ber, - but the days grow

short, when you reach Sep - tem - ber. - When the au - tumn weath - er -

turns the leaves to flame one has-n't got time for the wait - ing

Chord diagrams: Bbm6, Gb (Bb Bass), Bb, Bb (A Bass), Bb (Ab Bass), C7 (G Bass), Cm7-5 (Gb Bass), F7, Bb, Bbmaj7, Bbm6, Gb (Bb Bass), Bb, Bb (A Bass), Bb (Ab Bass), C7 (G Bass), C7, Ebm (F Bass), F7.

Dynamic markings: p, mp, mf, p, r.h., mp.

Articulation: 3 (triplets).

B $\flat$ Ebm

game. Oh, the days dwindle down to a

mp cresc. poco a poco

Edim Eb m6 Eb m Edim

pre-cious few, Sep-tem-ber, No-vern-ber!

f mf cresc. poco a poco f

B $\flat$ (F Bass) Tacet B $\flat$ m6 G $\flat$ (B $\flat$ Bass) B $\flat$ B $\flat$ (A Bass) B $\flat$ (A $\flat$ Bass)

And these few pre-cious days I'll spend with you, These pre-cious

pp r.h. mp r.h.

C7 (G Bass) A $\flat$ 9 4 fr 1. B $\flat$ B $\flat$ maj7 2. B $\flat$

days I'll spend with you. Oh, it's a you.

mf p rall. p

Fly Me To The Moon (In Other Words)

Words & Music by Bart Howard

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Moderately Slow

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Moderately Slow' and 'mf'. The key signature has two flats (Bb and Eb). The first system of the piano part shows a sequence of chords: Cm7, Fm7, Bb7, Eb, Ebmaj7, and Eb7. The vocal melody enters in the second system with the lyrics 'Fly Me To The Moon, and let me play a - mong the stars;'. The piano accompaniment continues with the same chord sequence. The third system of the piano part shows chords: Ab, Dm7-5, G7, Cm, and C7. The vocal melody continues with 'Let me see what spring is like on Ju - pi - ter and Mars. In'. The fourth system of the piano part shows chords: Fm7, Fm7, Bb7, Eb, and Fm7. The vocal melody concludes with 'Oth - er Words _____ hold my hand! _____ In Oth - er Words _____'. The piano accompaniment features sustained chords in the right hand and a steady bass line in the left hand.

Chord Progression:

- System 1: Cm7, Fm7, Bb7, Eb, Ebmaj7, Eb7
- System 2: Ab, Dm7-5, G7, Cm, C7
- System 3: Fm7, Fm7, Bb7, Eb, Fm7

Vocal Lyrics:

Fly Me To The Moon, and let me play a - mong the stars;
Let me see what spring is like on Ju - pi - ter and Mars. In
Oth - er Words _____ hold my hand! _____ In Oth - er Words _____

Bb7 **Ab6** **Eb** **Dm7** **G7** **Cm7** **Fm7**
 dar - ling kiss me! Fill my heart with song, and let me
 sing for - ev - er more; You are all I long for all I wor - ship and a -
 dore. In Oth - er Words please be true! In
 Oth - er Words I love you! true!
 In Oth - er Words: I love you!

Bb7 **Eb** **Ebmaj7** **Eb7** **Ab** **Dm7-5** **G7**
Cm **C7** **Fm7** **Fm7** **Bb7** **Bbm6** **C7** **Em7**
Fm7 **Bb7** **Eb** **G7** **2 Eb**
Eb7 **Ab6** **Bb7** **Eb**

ped.

Round Midnight

Words & Music by Cootie Williams & Thelonious Monk

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Moderately slow, in 2

Am 7-5



D7+9



Gm 7-5



C7+9



Fm 7-5



Bb 7+9

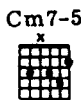
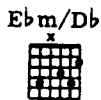


Ebmaj7+11
+9



Bb 7-5





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



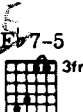
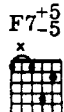
Bm7(add C#) E7(add C#) Bb m7(add C) Eb 7(add C)



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



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



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



Eb7



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.








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









Let the an - gels sing for your re - turn - ing.







Let our love be safe and sound when old







mid - night comes a - round. —

Tacet

Cm7-5

Cb7

Cm7-5

Cb7

F#m7

B7

Am7

B7

D6/E

Fm7

Bb13+11

Eb7

C#m9

F#9

Bm9

E9

Am9

Bb7-5

Eb6

rit.

The Very Thought Of You

Words & Music by Ray Noble

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Moderato

The piano introduction is in B-flat major, 4/4 time. It begins with a melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Moderato'. Dynamics include 'mf' (mezzo-forte) and 'poco rit.' (poco ritardando). The introduction concludes with a final chord in the left hand, marked 'L.H.'.

Ab Fm Bb13 Bbm7 Eb7 Abmaj7

I don't need your pho-to-graph, To keep by my bed;
I hold you re-spon-si-ble, I'll take it to law,

mp

a tempo

Ab Ddim Bbm7 Eb7 Ab Eb7

Your pic-ture is al-ways in my head.
I nev-er have felt like this be-fore.

Ab Fm Bb13 Eb7 Edim Fm

I don't need your por-trait, dear, To call you to mind,
I'm su-ing for dam-ag-es, Ex-cus-es won't do,

Fm7

Abm6

Abmaj7/Bb

Bb7

Bbm7

Eb7

For sleep - ing or wak - ing, dear, I find;
I'll on - ly be sat - is - fied with you;

poco rit.

REFRAIN

Ab

Ab6

The ver - y thought of you, And I for - get to do,

p-mf

Ab

The lit - tle or - di - na - ry things that ev' - ry - one

Bb7

Db

Eb7

ought to do. I'm liv - ing in a kind of

Fm Fm7 G7+ G7 Cm Abm
 day - dream, I'm hap - py as a king, And fool - ish tho' it
 Bb7 Bbm7 Eb7
 may seem, To me that's ev' - ry - thing. The mere i -
 Ab Ab6
 dea of you, The long - ing here for you,
 Ab
 You'll nev - er know how slow the mo - ments go 'till I'm





near to you, I see your face in ev' - ry




flow - er; Your eyes in stars a - bove,

poco rit.








It's just the thought of you, The ver - y thought of you, my love.

a tempo





The ver - y love.

poco rit.

L.H.

The Wang Wang Blues

Words by Leo Wood
Music by Gus Mueller, Buster Johnson & Henry Busse

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Moderately

F C7 F

Wang, Wang. Blues, She's gone and left me with the Wang.
Wang, Wang. Blues, I've got the ev - er - last - ing Wang.

C7 F G#dim C7

Wang Wang Blues: And let me tell you, mis - ter, I nev - er
Blues: I'm on - ly ask - ing that my Sweet Sweet - ie

F Gm7 G#dim F Bb F G#dim Gm7 1. G7 Db7 G7-9 Gm7

knew I'd be so blue un - til she went a - way.
will come back and chase a - way those

C7 2 G7 G7-5 C7 F

Wang, Wang Blues.

Ain't Misbehavin'

Words by Andy Razaf
Music by Thomas Waller & Harry Brooks

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Moderato

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, marked 'Moderato'. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The vocal melody enters in the third system, with lyrics written below the staff. The piano accompaniment continues throughout, providing harmonic support for the vocal line. The score is divided into five systems, each containing a vocal line and a piano accompaniment. The lyrics are: 'Tho' it's a fickle age, With cheating all the rage, Here is one bird with self-control, Your type of man is rare, I know you really care, that's why my conscience never sleeps, Hap-py, in-side my cage. I know who I love best, Thumbs down for all the When you're a-way some-where. Sure was a luck-y day, When fate sent you my rest, way, My love was giv-en, heart and soul; So it can stand the test. And made you mine a-lone for keeps, Dit-to to all you say.'

Tho' it's a fickle age, With cheating all the rage, Here is one bird with self-control,
Your type of man is rare, I know you really care, that's why my conscience never sleeps,

Hap-py, in-side my cage. I know who I love best, Thumbs down for all the
When you're a-way some-where. Sure was a luck-y day, When fate sent you my

rest, way, My love was giv-en, heart and soul; So it can stand the test.
And made you mine a-lone for keeps, Dit-to to all you say.

CHORUS *Slowly, with expression*

No one to talk with, all by my-self, No one to walk with, but I'm happy on the shelf.

mp-f

This system contains the first two lines of the chorus. The vocal melody is in G major with two flats (B-flat and E-flat). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mp-f* is present at the beginning of the piano part.

Ain't mis-be-hav-in', I'm sav-in' my love for you.

This system contains the second two lines of the chorus. The piano accompaniment continues with the same rhythmic pattern, featuring some arpeggiated chords in the right hand.

I know for cer-tain the one I love, I'm thro' with flirtin', it's just you I'm think-in' of,

This system contains the third two lines of the chorus. The piano accompaniment continues with the same rhythmic pattern.

Ain't mis-be-hav-in', I'm sav-in' my love for you.

This system contains the final two lines of the chorus. The piano accompaniment concludes with a final chord in the right hand.

Like Jack Horner in the cor-ner, don't go no-where, what do I care, Your kiss-es

are worth wait - in' for, be - lieve me, I don't stay out late,

don't care to go, I'm home a-bout eight just me and my ra - di - o, Ain't mis-be-hav-in'

I'm hav-in' my love for you. you. **A** **f** **D.C.**

But Beautiful

Words by Johnny Burke
Music by Jimmy Van Heusen

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Piano introduction in D major, 4/4 time. The melody is marked *mf* and features a series of eighth and quarter notes in the right hand, with a simple bass line in the left hand.

Verse

D Bm7 Em A7 D

Who can say what love is? Does it start _____ in the mind _____

Piano accompaniment for the first line of the verse, marked *mp*. The right hand plays chords and moving lines, while the left hand provides a steady bass accompaniment.

Bm7 G F#7>5 F#7 Bm7 E9>5 E9 Am7 A7

_____ or the heart? _____ When I hear dis - cus - sions on what

Piano accompaniment for the second line of the verse. The right hand features more complex chordal textures and melodic fragments, with the left hand continuing the bass line.

D Gm D Em7 A7 A7>5 Am7 D7

love is _____ Ev'-ry-bod-y speaks a dif-f'rent part. _____

Piano accompaniment for the third line of the verse. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

Refrain (*Slowly with expression*)

G G#dim Am7 Bb dim

Love is fun - ny or it's sad Or it's qui - et or it's mad; It's a

p-mf

G Dm6 E7 A9

good thing or it's bad, But Beau - ti - ful! _____

L.H.

D7 F#dim G Em Am7 D7 G

Beau - ti - ful to take a chance and if you fall, you fall And I'm

Em6 Em7 A9 Am7 Cm D7

think - ing I would - n't mind at all. Love is

G G#dim Am7 B#dim

tear - ful or it's gay; It's a prob - lem or it's play; It's a

G Dm E7 A9

heart - ache ei - ther way, But Beau - ti - ful! _____ And I'm

D D7 G Em Am7 B+ B7 Em F9 G B:7

think - ing if you were mine I'd nev - er let you go And that would be But

Am7 A:7 1. G D7 2. G

Beau - ti - ful I know. _____ Love is know. _____

rall. L.H.

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

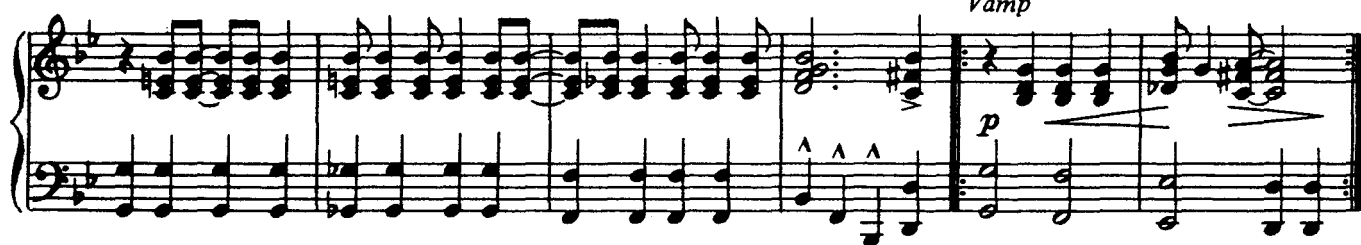
Words by Irving Mills
Music by Duke Ellington

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Lively



Vamp



Gm Gm7 Eb7 D7 Gm Gm7 Gm6 Eb7 Gm Gm7

What good is mel-o - dy, — what good is mu - sic, — If it ain't pos -



Gm6 Eb7 D7 aug Gm Gm Gm7 Eb7 D7 Gm Gm7

sess-in' some - thing sweet, — It ain't the mel-o - dy, — it ain't the



Gm6 Eb7 Gm Gm7 Gm6 Eb7 A7 A7b5 D7

mu - sic, — There's some-thing else that makes the tune com - plete.

CHORUS Gm Gm7 Eb7 D7 Gm C7

It don't mean a thing, if it ain't got that swing, — (doo wah, doo wah,

C7+5 F7sus Bb D7aug Gm

doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah,) It don't mean a

Gm6 Eb7 D7aug Db7aug C7 C7b5

thing, — all you got to do is sing, (doo wah, doo wah, doo wah, doo wah, doo wah, —

F7sus

Bb

F#dim Fm

Bb9 Bb7

— doo wah, doo wah, doo wah,) It makes no dif-f'rence if — it's sweet or

Eb

F#dim C7 F#dim C7

F7

G7

D7

hot, — Just give that rhy-thm ev-'ry-thing you got, Oh, it

Gm

Eb7

D7

Gm

C7

don't mean a thing, if it ain't got that swing, — (doo wah, doo wah,

C7b5

F7sus

1.
Bb

D7

2.
Bb

doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah.) It wah.)

fz

Here's That Rainy Day

Words & Music by Johnny Burke & Jimmy Van Heusen

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Slowly, with expression

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand provides a steady bass line. The tempo is marked 'mf' (mezzo-forte).

Broadly (with much feeling)

The first line of the song features a vocal melody and piano accompaniment. The vocal line is written in treble clef, and the piano accompaniment is in bass clef. The tempo is marked 'mp-mf' (mezzo-piano to mezzo-forte). The lyrics are: "May-be I should have saved those left - ov - er dreams; Fun - ny, but".

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Here's that rain - y day. Here's that rain-y day they".

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "told me a - bout, And I laughed at the thought that it might turn out this". The tempo is marked 'rit' (ritardando).

Gmaj7 G6 G Bb E7

way. _____ Where is that wornout wish that I threw a -

a tempo

Am7 D7 G7 G7+5-9 G9 Cmaj7

side, Af-ter it brought my lov-er near? _____ Fun-ny how

B9 D7 G B Em7 A7 Am7 D7 Am7 D7-9

love be-comes a cold rain-y day. Fun-ny that rain-y day is

rit

1 G Em7 Am7 D9 D7+5-9 2 G Bb6 Ebmaj7 Am7 G

here. _____ here. _____

a tempo *a tempo*

Don't Go To Strangers

Words by Redd Evans
Music by Arther Kent & Dave Mann

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Moderately

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords. The tempo is marked 'Moderately' and the dynamics include 'mf' (mezzo-forte) and 'rit.' (ritardando).

Build your dreams to the stars a - bove_ but when you need some-one true to love,_

This system includes guitar chord diagrams for Bb, Eb7, Bb, Fm7, G7+, and G7. The piano accompaniment continues with triplets and slurs, and the right hand is marked 'r.h.'.

DON'T GO TO STRAN-GERS, dar-ling, come to me. _____ Play with fire_ till your

This system includes guitar chord diagrams for Cm, Ebm, F7, Bb, Gm, C7, Cm7, F7, and Bb. The piano accompaniment continues with triplets and slurs.

fingers burn,_ and when there's no_ place for you to turn,_ DON'T GO TO STRAN-GERS,

This system includes guitar chord diagrams for Eb7, Bb, Fm7, G7+, G7, Cm, and Ebm. The piano accompaniment continues with triplets and slurs, and the right hand is marked 'r.h.'.

F7 Cm7 F7 Bb Eb Bdim Bb (Tacet) Fm7 Bb7
 dar-ling, come to me. For, when you hear a call to
 fol-low your heart, you'll fol-low your heart I know. I've been through it all, for
 I'm an old hand, and I'll un-der-stand if you go! So, make your mark for your
 friends to see but when you need more than com-pa-ny DON'T GO TO STRANGERS,
 1. F7 Cm7 F7-9 Bb Bbdim Cm7 F7 2. F7 Cm7 F7-9 Bb Cm7 A7 Bb
 dar-ling, come to me. dar-ling, come to me.

Fm7 Bb7 Eb Bb7 Adim Eb Gm7 C7
 Gm7 C7 Gm7 C7 Cm7 F7-9 Bb
 E7 Bb Fm7 G7+ G7 Cm E7m
 r. h. rit.

Just The Two Of Us

Words & Music by Ralph MacDonald, William Salter & Bill Withers

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Easily ♩ = 96

First system of musical notation. Treble and bass staves. Chords: D^bmaj7, C7, Fm, E^bm7, A^b7. Dynamics: *p*.

Second system of musical notation. Treble and bass staves. Chords: D^bmaj7, C7, Fm7, D^bmaj7, C7+. Fingerings: 4 2 1, 5 3.

Third system of musical notation. Treble and bass staves. Chords: Fm, E^bm7, A^b7, 1.D^bmaj7, C7+.

Fourth system of musical notation. Treble and bass staves. Chords: Fm11, Fm7, 2.3.D^bmaj7, C7+, Fm7. Includes a repeat sign and a fermata.

D7maj7

C7

Fm

Eb7

Ab7

1. I see the crys - tal rain - drops fall, and the beau - ty of it
 2. 3. (see additional lyrics)

mf

p

D7maj7

C7

Fm7

all is when the sun comes shin - ing through; —

D7maj7

C7

Fm

Eb7

Ab7

to make those rain - bows in my mind, when I think of you some -

D7maj7

C7

Fm

time, and I want to spend — some time with you. — Just — the

mf

110 Chorus:

D^bma⁷

C⁷

Fm⁷

Em⁷

E^bm⁷

A^b⁷

two of us; we can make it if we try; just the
3. - 9.; 12. 13. etc. (Instr. solo ad lib)

D^bma⁷

C⁷

Fm.

two of us; (Bkgr.) Just the two of us. Just the

D^bma⁷

C⁷

Fm⁷

Em⁷

E^bm⁷

A^b⁷

two of us; build - ing cas - tles in the sky; just the

D^bma⁷

C⁷

1. Fm⁷

D.S.

2. 10. Fm⁷

To next strain

3. - 9.; 11. 12. 13. etc. (fade)

two of us, you and I. (Bkgr.) Just the

D♭maj7

C7sus

C7

C♭maj7

B♭7sus

B♭7

B♭♭maj7

A♭7sus

A♭7

1.3.

D♭maj7

G♭7(add 13)

2.

D♭maj7

G♭7(add 13)

D.S.S.

4.

D♭maj7

G♭7(add 13)

D.C.

(Bkgr.) Just the

Verse 2:

We look for love; no time for tears;
 Wasted water's all that is, and it don't make no flowers grow.
 Good things might come to those who wait,
 But not for those who wait too late;
 We've got to go for all we know.
 Just the ... (To Chorus:)

Verse 3:

I hear the crystal raindrops fall on the window down the hall,
 And it becomes the morning dew.
 And darling, when the morning comes, and I see the morning sun,
 I want to be the one with you.
 Just the ... (To Chorus:)

English Words by Fred Wise, Milton Leeds & S.K. Russell
Spanish Words by J. Pina Music by N. Roubanis

English Words by Fred Wise, Milton Leeds & S.K. Russell
Spanish Words by J. Pina Music by N. Roubanis

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beginne tempo (not too fast)

Handwritten musical score for a piano piece. The score is in G major (one sharp) and 4/4 time. It consists of two staves. The right staff (treble clef) contains a series of chords: G4-B4 (quarter), G#4-B4 (quarter), G4-B4 (quarter), G#4-B4 (quarter), G4-B4 (half), and G4-B4 (half). The left staff (bass clef) contains a series of eighth notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), and C4 (quarter). The piece starts with a piano (pp) dynamic marking. There are two crescendo hairpins in the left staff, one between the 4th and 5th measures, and another between the 8th and 9th measures. The piece ends with a double bar line after the 9th measure.

Des - ert shad - ows creep a - cross pur - ple sands.

p

Na - tives kneel in prayer by their car - a - vans.

Cm6 D

There, sil - hou - et - ted un - der an east - ern star,

sfz

Cm6 **D7**

I see my long lost blos-som of Shal - i - mar

Gm **F**

You, Mi - sir - lou, Are the

Eb **Eb7** **D**

moon and the sun, fair-est one.

Gm

Old tem-ple bells are call-ing a-cross the sand.

We'll find our Kis - met, an - swer-ing love's com - mand.

sfz *p* *ff* *ped.* *p*

Gm **F**

You, _____ Mi - sir - lou, _____ are a

dream of de - light in the night.

molto cresc. *ff*

To an o - a - sis, sprinkled by stars a - bove, _____

marc. *ped.*

Gm

heav - en will guide us, Al - lah will bless our love. _____

p

Eb7 **D** **Gm**

Ah, Ah, _____ Mi - sir - lou _____

p *mf* *slower* *espr.* *sfz*

ped.

Moonglow

Words & Music by Will Hudson, Eddie de Lange & Irving Mills

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Slowly

It must have been MOON - GLOW,

Way up in the blue, It must have been

MOON - GLOW that _____ led me straight to you; _____

I still hear you say - ing "Dear one, hold me

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Slowly'. The score is divided into three systems. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the final line. Each line of the song is accompanied by a vocal melody and a piano accompaniment. Above the vocal lines, guitar chords are indicated with grid diagrams. The chords are: C (first line), Cm (second line), G (third line), A7 (fourth line), C (fifth line), D7 (sixth line), G (seventh line), Eb7 (eighth line), G (ninth line), C (tenth line), Cm (eleventh line), and G (twelfth line). The piano accompaniment features a mix of chords and single notes, with some passages marked 'mp-f' (mezzo-piano to forte). The lyrics are written below the vocal lines, with some words in all caps and some in title case. There are blank lines for the singer to improvise or breathe.

A7 C D7

fast." And I start in pray - ing

G E7 G G7

Oh _____ Lord, please let this last. _____ We _____

F#7 F7 E9

_____ seemed to float right thru the air, _____

A7

_____ Hea - ven - ly songs _____

seemed to come from ev 'ry - where;

And now when there's MOON - GLOW Way up in the

blue, I al - ways re - mem - ber

that MOON - GLOW gave me you. gave me you.

The musical score is written for guitar and piano. The guitar part is on a single staff with a key signature of one sharp (F#). It includes several guitar-specific notations: a D7 chord, an E7 chord, and a D7 chord in the first system; C, Cmaj, and G chords in the second system; A7, C, and D7 chords in the third system; and G, E7, G, D7, and G chords in the fourth system. The piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are placed below the guitar staff, with some words underlined. The score is divided into two systems, each with two staves. The first system contains the first two lines of music, and the second system contains the last two lines, including a repeat sign and first/second endings.

Limehouse Blues

Words by Douglas Furber
Music by Phil Braham

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Medium bright  *p-f*

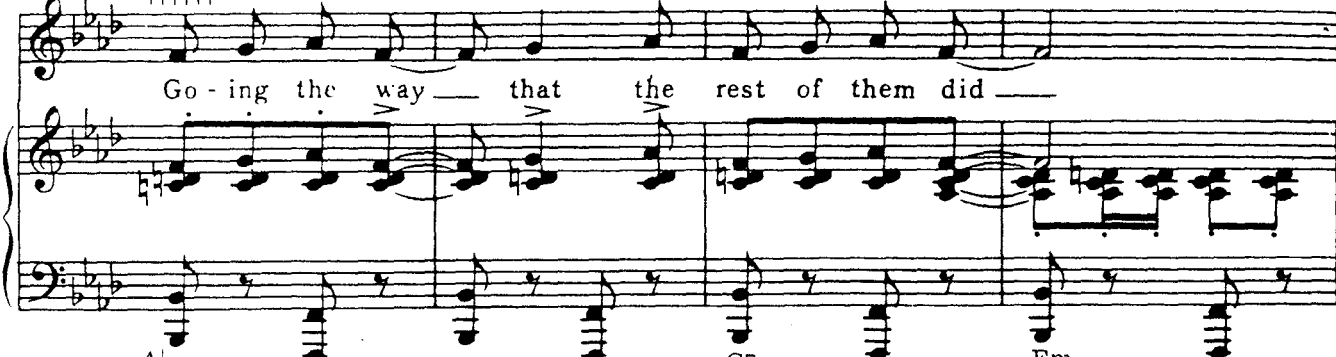
Oh! Lime-house kid — Oh! Oh! Oh! Lime-house kid —

p-f



 *p-f*

Go - ing the way — that the rest of them did —



 *p-f*  

Poor brok - en blos - som and no - bod - y's child —



 *p-f* 

Haunt - ing and taunt - ing you're just kind o' wild — Oh! Oh!



Db9



Oh! Lime-house blues — I've the real Lime-house blues —

Bb7



Can't seem to shake — off those sad Chin - a blues —

Ab



F7



Bbm



Bbm7-5



Rings on your fin - gers and tears for your crown — that is the sto -

Eb7



Ab



Ab



Ab



- ry of old Chin - a - town.

Come Fly With Me

Lyrics by Sammy Cahn
Music by Jimmy Van Heusen

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Refrain (moderately, with a strong beat)

COME FLY WITH ME! Let's fly! Let's fly a-way!

If you can use some ex -

otic booze there's a bar in far Bom - bay, COME

The musical score is written for guitar and piano. The guitar part is in the upper staves, and the piano part is in the lower staves. The key signature has one flat (Bb), and the time signature is 4/4. The score includes guitar chords (G7, Cmaj9, C6, Eb7, Dm, G7, Cmaj7, C6, Cmaj7, C7, Fmaj9, F, Bb7, Bb7+5, Bb7) and piano accompaniment with dynamics like *mp-mf*. The lyrics are: "COME FLY WITH ME! Let's fly! Let's fly a-way! If you can use some ex - otic booze there's a bar in far Bom - bay, COME".



FLY WITH ME! — Let's fly! — Let's fly — a - way! —





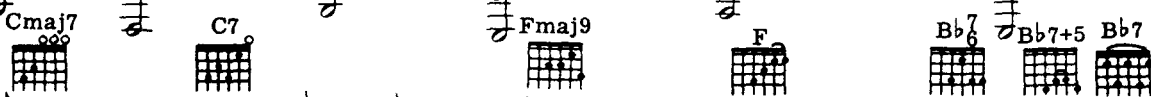
COME FLY WITH ME! — Let's float — down to — Pe - ru! —





In Lla - ma Land — there's a





one - man band — and he'll toot his flute for you, COME



Cmaj7 C6 F9 Dm7 G7 C F7sus4 F7
 FLY WITH ME! — Let's take — off in — the blue! —

C Ab 4fr. Ab+
 (Once I get you) Up there! — Where the air is

Dbmaj7 Db6 Bbm Bbm(maj7) Bbm7 Eb7
 rar - i - fied, — We'll just glide, —

Bbm7 Eb7 Ab 4fr.
 — star - ry - eyed. — (Once I get you)

Detailed description: This is a musical score for a song. It consists of a vocal melody line and a piano accompaniment. The vocal line is written on a single staff with lyrics. The piano accompaniment is written on grand staves (treble and bass clefs). Above the vocal line, guitar chords are indicated with fretboard diagrams. The chords are: Cmaj7, C6, F9, Dm7, G7, C, F7sus4, F7, C, Ab 4fr., Ab+, Dbmaj7, Db6, Bbm, Bbm(maj7), Bbm7, Eb7, Bbm7, Eb7, and Ab 4fr. The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like 'mf'.

Up there! _____ I'll be hold - ing you so near, —

_____ You may hear _____

An - gels cheer, 'cause _____ we're to - geth - er. Weath - er wise, _____ it's such —

poco rall *a tempo*

_____ a love - ly day! _____ Just

Chords: Ab+, Ab6, Db, G, G#0, G#07, Am7, D7, Am7, D7, G7, Bbm, F, G7, Bb7, Dm, G7, Cmaj9, C6, Cmaj9, C6, Eb07, Dm, G7

Cmaj7 C6 Cmaj7 C7 Fmaj9 F
 say the words__ and we'll beat the birds__ down to A - ca - pul - co

Bb7 Bb7+5 Bb7 Cmaj7 C6 F9 Dm7 G7
 Bay. It's per - fect for__ a fly - ing hon - ey -

Em7-5 Bb7 A7 D9 D7
 moon, they say, COME FLY WITH ME!__ Let's fly! -

Dm7 G7 C6 C+ C
 __ Let's fly__ a - way!__

Angel Eyes

Words by Earl Brent
Music by Matt Dennis

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Freely, with expression

Verse

Gm x0 Gm6 x Am7 0 0 0 D7 0

Ev - er had the feel - in' that the world's gone and left you be -

mf

with pedal throughout

Gm x0 Am7-5 x 4 fr. G#7 4 fr. D9 4 fr. Gm x0 Gm6 x

hind? Ev - er had the feel-in' that you're

accel. *poco rit.*

Am7 0 0 0 Ab7-5 x 3 fr. Fmaj7/G x 0 Dm9 0 0 Dm7 0 G13-9 x 0 0 0 Tacet

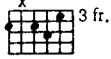
that close to los - in' your mind? You

Medium Blues

Cm



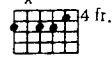
D7-5



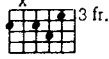
Gm



Am7-5



D7-5



Gm



look a - round_ each cor - ner,

hop - in' that she's there.

You

Bm7-5



E13-9



Am



Bm7-5



Bb9



Amaj7



try to . play it cool per - haps,_

pre - tend that you don't care.

rubato

rall.

Am7



But it does - n't do a bit of

good,

Tacet

you got - ta

mf

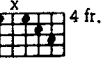
poco accel.

Slow Blues

Cm9



Ab13



Gm9



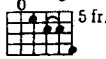
A7-9



Dm



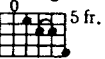
A7+9



Dm



A7+9



seek 'til you find, or you'll nev - er un-wind.

mf

rit.

mp

mf

* optional

Chorus

Try to think_ that love's not a - round,_ still it's un-com-fort-'bly near..

My old heart_ ain't gain-in' no ground_ be -

cause my an - gel eyes ain't here._ An - gel eyes_ that

old dev - il sent,_ they glow un-bear - a - bly bright._

Chords: Dm, B $\flat$ 7, B $\flat$ 7, Dm, B $\flat$ 9, A7-9, Dm, Bm7-5, Em7, A7-5, A7, Dm, B $\flat$ 7, B $\flat$ 7, Dm, B $\flat$ 9, Dm, B $\flat$ 9, A7-9, Dm, B $\flat$ 9(add G), A7-9, Dm, B $\flat$ 7, B $\flat$ 7, Dm, B $\flat$ 9, A7-9, Dm, Bm7-5, Em7, A7-5, A7.

Dm₀ B⁰7 B^b07 Dm₀ B^b9 Dm₀ B^b9 A7-9_{0 +5}

Need I say_ that my love's mis-spent,_ mis - spent with an - gel eyes to - night._

Dm₀ Cm9 3 fr. F7-9 B^bmaj9 Dm9₀ G7-9_{0 x +5}

So drink up _____ all you peo - ple, _____

Cm9 3 fr. F7-9 B^bmaj9 B^b6 Bm9 E7-9

or - der an - y - thing you see. _____ Have fun, _____ you hap - py

Amaj7₀ A6₀ D[#]m11 6 fr. G[#]7-9_{0 x +5} 4 fr. Em11₀ A7-9_{0 +5}

peo - ple, _____ the drink and the laugh's_ on me. _____

Dm₀ B^o7 B^bo7 Dm₀ B^b9 A7-9 Dm₀ Bm7-5

Par-don me, but I got-ta run, the fact's un-com-mon-ly clear..

3 3 3 7

Em7_{0 0 0} A7-5₀ A7₀ Dm₀ B^o7 B^bo7 Dm₀ B^b9₀

Got-ta find who's now "Num-ber One" and

Dm₀ B^b9₀ A7-9_{0 +5} 1. Dm₀ C9/E₀ A7-9₀

why my an-gel eyes ain't here.

2. Dm₀ No chord B^b9₀ Slowly A7-9_{0 +5} 5 fr. Dm₀ 6_{0 0} 2 fr. Dm(maj 9)_{0 0}

'Scuse me while I dis-ap-pear.

rit. *pp*

Back To Earth

Words & Music by Dave Brubeck

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Moderately (♩ = 150)

The piano score for "Back To Earth" is written in 4/4 time with a tempo of Moderately (♩ = 150). The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with a treble and bass staff. The first system begins with a Cm chord and a *grace* note, followed by a *loco* section. The second system features Fm6 and Cm6 chords. The third system includes Fm6 and Cm chords. The fourth system contains Fm6 and G7(b9) chords. The music is characterized by intricate triplet and sixteenth-note patterns in the right hand, often with grace notes, and a steady bass line in the left hand. Fingerings and articulation marks (accents and slurs) are clearly indicated throughout the piece.

1st Improvisation

2nd Improvisation

The musical score is written for piano and consists of two main sections: "1st Improvisation" and "2nd Improvisation".

1st Improvisation:

- System 1:** Starts with a $Cm6$ chord. The right hand features a melodic line with fingerings: 1 2 3, 1 2 3 1 2, 3 4 3 2. The left hand provides harmonic support with chords and moving lines.
- System 2:** Features a $G7(b9)$ chord. The right hand continues the melodic development with fingerings: 3 4 3 1 3 2, 3 2 1, 1 2 3 4, 1 2 5 2. The left hand includes a $C9$ chord.
- System 3:** Includes an $Fm6$ chord. The right hand has fingerings: 4 3, 2 4 3 1 4, 3 1 4 2. The left hand continues the harmonic accompaniment.
- System 4:** Returns to $Cm6$. The right hand has a final melodic phrase with fingering 1. The left hand features a $C6$ chord.

2nd Improvisation:

- System 5:** Starts with a $C6$ chord. The right hand has fingerings: 1 2 3, 1 2 3, 5 3 5, 4 3 2 1, 5 5, 1 2. The left hand includes a $Dm7$ chord.
- System 6:** Features a $Fm7$ chord. The right hand has fingerings: 5 3 1, 5 3 1, 1 2 3 4 5 3 5. The left hand includes a $G7$ chord.

The notation includes various musical symbols such as treble and bass clefs, key signatures (three flats), accidentals, and detailed fingering numbers for both hands.

3 4 2 3 2 1 3 1 2 1 2 3 4 3 4 1 3 1

$E\flat 7$ 2 3 1 2 3 4 2 1 2 3 5 4 1 2 3 4

$Cm 7$ 4 3 2 1 1 2 5 5 4 3 2 1 2 4 1 2 3 4 3 4 3 1 2 3

$F 7$

$B\flat$ 1 Cm *sva* *loco* $Cm 6$

$Fm 6$ *sva* $Cm 6$ *sva*

Fm6 *gra* Cm
 Fm6 G7(b13) *gra*
 Cm6 *loco* *mp* 5 3 1 3 1 3 1 3 4
 G13(b9) Cm6 G13(b9) Cm7 *p slower to end*
 G7 Cm Fm7 Gm Cm *molto rit. pp* *gra*

Lullaby Of Birdland

Music by George Shearing
Words by George David Weiss

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Moderato, With A Rock

Chord Diagrams:

- Em:
- C#m7-5:
- F#7-9:
- B7-9:
- Em7:
- Cmaj7:
- Am7:
- D9:
- Bm7:
- G:
- C9:
- F#m7-5:
- B7:
- D7-9:
- G7:
- D7:

Lyrics:

LUL-LA-BY OF BIRD-LAND that's what I — al-ways hear when you sigh.

Nev-er in my wordland could there be ways to re-veal, — in a phrase, How I feel! —

Have you ev-er heard two tur-tle doves bill and coo — when they love?

That's the kind of mag-ic mu-sic we make with our lips — when we kiss! —

E9 E7-9 Am Am7 D9 D7-9 G

And there's a weep - y old wil - low; — He real - ly knows how to cry! —

E9 E7-9 Am Am7 D9 D7-9 G B7

That's how I'd cry in my pil - low — if you should tell me fare - well — and good-bye! —

Em C#m7-5 F#7-9 B7-9 Em7 Cmaj7 Am7 D9

LUL - LA-BY OF BIRD LAND, whis - per low, — Kiss me sweet and we'll go —

Bm7 Em7 Am7 D7-9 1. G C9 F#m7-5 B7

fly - in' high in bird - land, High in the sky — up a - bove — all be - cause we're in love!

2. G Am7 D9 D7-9 G C9 Am7 Ab9 G6 4 fr

all be - cause — we're in love.

Learnin' The Blues

Words & Music by Dolores Vicki Silvers

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With a solid beat

The piano introduction is in 12/8 time, marked *mf*. The right hand features a melodic line with a sharp key signature and a key signature change to B-flat. The left hand provides a steady bass line with eighth notes. The piece concludes with a triplet of eighth notes in the right hand.

Refrain

The first line of the refrain features a vocal melody and piano accompaniment. The piano part includes guitar chord diagrams for B^o7 and C^m7. The lyrics are: "The ta - bles are emp - ty, you light". The piano accompaniment includes a key signature change to B-flat and a dynamic marking of *mp-mf*.

The second line of the refrain continues the vocal melody and piano accompaniment. The piano part includes guitar chord diagrams for F7, B^b, and B^o7. The lyrics are: "The dance floor's de - sert - ed, You play the same one af - ter the oth - er won't help you for -". The piano accompaniment includes a key signature change to B-flat.



love get song {her him} It's the tenth time you've heard it. and the way that you love {her him}

Bb7+5



Ebmaj7



Eb6



Ebm6



Ebm7



6fr.

That's the be - gin - ning, Just one of the
You're on - ly burn - ing a torch you can't



clues, lose You've had your first les - son, but you're on the right track



1.



In } LEARN - IN' THE BLUES. The cig - a - rettes
For }

2.

Bb7+5

Eb6

Ebm7

Eb6

Eb7

When you're out in a crowd, The blues will taunt you con - stant-

Bb

Bb7+5

Eb6

Ebm7

ly,

When you're out in a crowd, The

Eb6

Eb7

F7

Bb7

Cm7

blues will haunt your mem-o - ry.

The nights when you don't sleep, _____

F7

Bb

Bb7

_____ The whole night you're cry - in',

But you can't for -



get

{ her,
him,

Soon you e - ven stop try - in',

Bb7+5

Ebmaj7

Eb6

Ebm6

Eb7

You'll walk the floor And wear out your



shoes,

When you feel your heart break,



You're LEARN - IN' THE BLUES.

Midnight Sun

Words by Johnny Mercer
Music by Sonny Burke & Lionel Hampton

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Slowly, with a beat

The piano introduction is in 4/4 time, marked *Slowly, with a beat*. It features a melody in the right hand with triplets and a bass line in the left hand. Dynamics include *mf*, *f*, and *mp*. The key signature has two flats (Bb and Eb).

CHORUS

The first system of the chorus includes a guitar chord diagram for C6. The lyrics are: "Your lips were like a red and ru - by chal - ice, warm - er than the". The music is in 4/4 time with a steady bass line and a melodic line in the right hand.

The second system of the chorus includes guitar chord diagrams for Cm7 3fr., F9, Cm7 3fr., F9, and Bb. The lyrics are: "sum - mer night, The clouds were like an a - la - bas - ter". The music continues with a melodic line and a bass line.

The third system of the chorus includes guitar chord diagrams for Bbm7 and Eb9. The lyrics are: "pal - ace ris - ing to a snow - y height. Each". The music continues with a melodic line and a bass line.

The fourth system of the chorus includes a guitar chord diagram for Ab 4fr. The lyrics are: "star its own au - ro - ra bo - re - a - lis, sud - den - ly you". The music continues with a melodic line and a bass line.

Abm7 Db9 Cmaj7 Am7
 held me tight, I could see the MID-NIGHT SUN.

Dm7 G7 C
 I can't ex-plain the sil-ver rain that found me, or was that a

Cm7 3fr. F9 Cm7 3fr. Bb
 moon-lit veil? The mu-sic of the u-ni-verse a-

Bbm7 Eb9
 round me, or was that a night-in-gale? And

Ab 4fr.
 then your arms mi-rac-u-lous-ly found me, sud-den-ly the

sky turned pale, I could see the MID-NIGHT SUN.

Was there such a night, it's a thrill I still don't quite be -

lieve, But af-ter you were gone, there was

still some star-dust on my sleeve. The

flame of it may dwindle to an ember, and the stars for -

Abm7 Db9 Cmaj7 C6

F#m7 B7 Emaj7 E6 Em7 A7

Dmaj7 D6 Dmaj7 D6 Dmaj7 D6

Dm7 G9 G+ Em7 Eb9 Dm7 Db7+9 3fr.

C

Detailed description: This is a musical score for a song, likely a jazz or pop standard. It features a vocal melody line and a piano accompaniment. The lyrics are: "sky turned pale, I could see the MID-NIGHT SUN. Was there such a night, it's a thrill I still don't quite believe, But after you were gone, there was still some star-dust on my sleeve. The flame of it may dwindle to an ember, and the stars for -". The score includes guitar chords (Abm7, Db9, Cmaj7, C6, F#m7, B7, Emaj7, E6, Em7, A7, Dmaj7, D6, G9, G+, Eb9, Db7+9 3fr., C) and various musical notations such as treble and bass staves, notes, rests, and phrasing slurs. The key signature is B-flat major (two flats).

Cm7 3fr. F9 Cm7 3fr. F9 Bb
 get to shine, — And we may see the mead-ow in De-
 cem-ber, ic-y white and crys-tal-line. But,
 oh, my dar-ling al-ways I'll re-mem-ber, when your lips were
 close to mine, — And {I we} saw the
 MID-NIGHT SUN. — Your MID-NIGHT SUN. —

The musical score is written for voice and piano. The vocal line is in a key with one flat (Bb) and a 3/4 time signature. The piano accompaniment provides harmonic support with chords and melodic lines. Chord diagrams are provided for guitar at various points in the score. The lyrics are written below the vocal line.

The Glow-Worm

Composed by Paul Lincke

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Medium jump

f

mf-f

Original Chorus-

Glow, lit-tle glow-worm, fly of fire, — Glow like an in-can-
 Glow, lit-tle glow-worm, glow and glim-mer, Swim — thru the sea of
 Glow, lit-tle glow-worm, turn the key on, You — are e-quipped with
 Shine, lit-tle glow-worm, glim-mer, (glim-mer) Shine, — lit-tle glow-worm,

desc - ent wire, Glow for the fe - male of the spe - cie,
 night, lit-tle swim-mer; Thou aer - o-nau-tic-al Boll Wee - vil,
 tail light - ne - on; You got a cute - vest pock - et Maz - da,
 glim - mer! (glim-mer!) Lead us, lest - too far we wan - der,

Il - lu - mi-nate yon woods pri-me - val; See how the shad - ows
 Which you can make both slow or "faz - da;" I don't know who you
 Love's sweet voice is call - ing yon - der! Shine, lit - tle glow - worm,

G7 C

lit - tle bright-nin', Light — up, you li'l — ol' bug of light-nin',
 deep and dark-en, You — and your chick- should get to spark-in',
 took a shine to, Or — who you're out — to make a sign to,
 glim-mer, (glim-mer,) Shine, — lit - tle glow - worm, glim-mer! (glim-mer!)

D7 1 G7 Dm7 C

When you got-ta glow, you got - ta glow, — Glow, lit-tle glow-worm, glow.
 I got — a gal that I love so, — Glow, lit-tle glow-worm, glow.
 I got — a gal that I love so, — Glow, lit-tle glow-worm, glow.
 Light the path, be - low, a - bove, And lead us on to Love!

Fine for 3rd Chorus C Db9 C

Glow, lit-tle glow - worm, — Put on a show - worm, — Glow, lit - tle

Dm7 Db7 4fr. C Fine for 4th Chorus G7 Dm7 C

glow - worm, glow. — lead us on to Love!

The Joint Is Jumpin'

Words by Andy Razaf & J C Johnson
Music by Thomas Waller

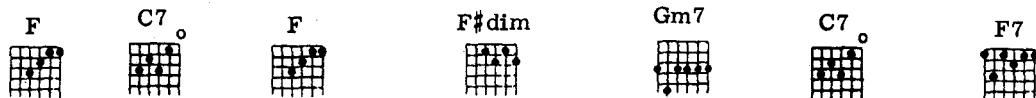
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Tempo di-sturb de neighbors

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of a piano introduction, a vocal melody with lyrics, and a piano accompaniment. The piano introduction is marked *f* and features a rhythmic pattern of eighth and sixteenth notes. The vocal melody is marked *mf* and features a similar rhythmic pattern. The piano accompaniment is marked *mf* and features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "They have a new ex - pres - sion a - long old Har - lem way — that tells you when a par - ty is ten times more — than gay. — To say that things are jump - in' leaves not a sin - gle doubt — that".

Chords:

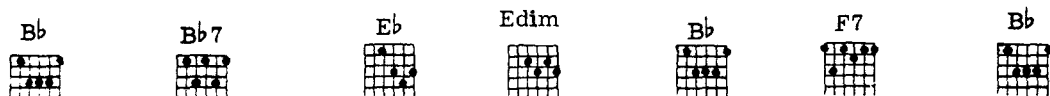
- Bb
- Eb
- Bb
- F7
- Bb
- F7
- Bb
- Eb
- Bb
- F7
- Bb
- D
- A7
- D
- A7
- D
- A7
- D
- Bbm



ev - 'ry - thing is in full swing_ when you hear some - bod - y shout: (*Here 'tis*)



This joint is jump - in', it's real - ly jump - in'.
This joint is jump - in', it's real - ly jump - in'.



Come in cats_ an' check_ your hats_ I mean_ this joint_ is jump - in'.
Ev - 'ry Mose_ is on_ his toes_ I mean_ the joint_ is jump - in'.

F C7^o F F#dim C7^o F7








This here spot_ is more than hot, _ in fact the joint is jump - in'.
Grab a jug _ and cut the rug, _ I mean this joint is jump - in'.

Bb7 Edim Bb7 Eb Bb7 Eb








Check your weap - ons at the door, _ be sure to pay your quar - ter.
Get your pig feet, beer and gin, _ there's plen - ty in the kitch - en.

C7^o F9 C7+5 F7






Burn your leath - er on the floor, _ grab an - y - bod - y's daugh - ter.
Who is that that just came in? _ Just look at the way he's switch - in'.

Bb Bdim Cm7 F7 Bb Bdim Cm7 F7










The roof is rock - in', the neigh - bor's knock - in'.
Don't mind the hour, _ 'cause I'm in pow - er.





1. 




We're all bums_ when the wag-on comes_ I mean_ this joint is jump - in'. Let it beat!
 I got bail_ if we go to jail_ I mean_

2. 










— this joint is jump - in'. This joint is jump - in', It's real - ly jump-










in. We're all bums_ when the wag-on comes_ I mean_ this joint is jump-

in'. Don't give your right name. IVO, IVO, IVO!

The Old Piano Roll Blues

Words & Music by Cy Coben

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Ragtime Tempo

The piano introduction is in 4/4 time, marked 'Ragtime Tempo' and 'mf'. It features a syncopated melody in the right hand and a bass line in the left hand. The key signature has one flat (Bb). The introduction consists of 8 measures.

CHORUS

The first system of the chorus includes the vocal melody and piano accompaniment. The vocal line has the lyrics 'I wan-na hear it a - gain, - I wan-na hear it a - gain, -'. The piano accompaniment starts with a 'mp' dynamic. The system ends with a double bar line. Chord markings below the piano part are C7, C dim, and C7.

The second system of the chorus continues the vocal melody and piano accompaniment. The vocal line has the lyrics 'The Old Pi - a - no Roll Blues. - We're sit - tin' at an up-right, My'. The piano accompaniment includes a triplet of eighth notes marked '(opt)'. The system ends with a double bar line. Chord markings below the piano part are F and C7.

The third system of the chorus continues the vocal melody and piano accompaniment. The vocal line has the lyrics 'sweet-ie and me, - Push-in' on the ped-als, mak-in' sweet har-mo-ny. When we hear'. The piano accompaniment continues with a steady bass line. The system ends with a double bar line. Chord markings below the piano part are F, G7, C7, and C dim.

rink-i - ty tink, And we hear plink-i - ty plink, We cud-dle clos-er, it seems,

C7 Cdim C7 F Cm6

— And while we kiss, kiss, kiss a - way all our cares, The play-er pia-nos play-in

D7 Gm Bbm F

razz-a-ma-tazz,— I wan-na hear it a - gain,— I wan-na hear it a - gain,—

D7 Cdim C7 Cdim C7

The Old Pi - a - no Roll Blues.— I wan - na —

1 2

F F#dim C7 F C7+ F

Time's A-Wastin'

Words & Music by Duke Ellington, Mercer Ellington & Don George

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Slow Blues

The piano introduction is in B-flat major, 4/4 time, and consists of two measures. The melody is played in the right hand with a mezzo-forte (mf) dynamic, featuring triplet eighth notes. The left hand provides a steady bass line with quarter notes.

The first vocal entry begins with the lyrics "Lis-ten, ba-by the TIME'S A - WAST - IN' -". The piano accompaniment continues with a mezzo-piano (mp) dynamic, maintaining the triplet eighth note pattern in the right hand and a steady bass line in the left hand. The key signature has one flat (B-flat major) and the time signature is 4/4.

The second vocal entry begins with the lyrics "Miss - in' kiss - es we should be tast - in' Sug - ar child, - now I'm beg - gin your lips to hast -". The piano accompaniment continues with the same pattern. Chord changes are indicated below the staff: Ab, Abm7, Bb7, and Bb.

The third vocal entry begins with the lyrics "- en. I need 'em so 'Cause I got a feel-in' I got - ta glow." The piano accompaniment continues with a mezzo-forte (mf) dynamic. Chord changes are indicated below the staff: Bb7, Bbm7, Bb7, Eb, and Fm.

While there's a moon up Can't our song be more than just a tune up?

p

Ebdim Eb

Ab9

-ress-in' So, hast-en now 'Cause, ba-by, the time is a-wast-in' now.

Eb Bb7 Bbm7 Bb7 Eb

1 2

Eb Eb7 Ab B7 Eb Ebdim Fm7 Bb7 Eb Eb7 Ab B7 Eb Bb7b5 Eb

I Can't Give You Anything But Love

Words by Dorothy Fields
Music by Jimmy McHugh

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Moderately

Piano introduction in G major, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The left hand provides a bass line with a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The piece is marked with a forte (f) dynamic.

Vocal melody in G major, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The left hand provides a bass line with a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The piece is marked with a forte (f) dynamic.

G (B bass) B $\flat$ dim Am7 D7 D9

I Can't Give You An - y - thing But Love, Ba - by, —

Piano accompaniment in G major, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The left hand provides a bass line with a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The piece is marked with a mezzo-forte (mf) dynamic.

Vocal melody in G major, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The left hand provides a bass line with a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The piece is marked with a forte (f) dynamic.

G (B bass) B $\flat$ dim Am7

That's the on - ly thing I've plen - ty of,

Piano accompaniment in G major, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The left hand provides a bass line with a half note G2, a quarter note A2, a quarter note B2, and a half note C3. The piece is marked with a forte (f) dynamic.

D9 G7 C#dim Dm7 G7
 Ba - by. — Dream - in' a - while, — schem - in' a - while, —

C Dm7 D#dim C (E bass) A7
 you're sure to find, Hap - pi - ness, — an' I guess, —

C (D bass) Ddim C (D bass) Ddim Am7 C (D bass) Ab7 G
 all those things you've al - ways pined for. Gee, I'd like to

G (B bass) Bbdim Am7 D7 D9 G7
 see you look - in' swell, Ba - by, — Dia - mond brace - lets

Cmaj7 C Cmaj7 Cmaj7

Wool - worth does - n't sell, Ba - by, Till that luck - y

C#dim G B7 (D# bass) Bm7 (E bass) E7

day you know darn well, Ba - by, —

1. Am7 A9 (C bass) D7-9 G Bbdim Am7 D7

I Can't Give You An - y - thing But Love.

2. A7 D7 C (D bass) D7-9 G6

I Can't Give You An - y - thing But Love. —

Tain't Nobody's Biz-Ness If I Do

Words & Music by Porter Grainger & Everett Robbins

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Brightly

Piano introduction in B-flat major, 4/4 time. The melody is played in the right hand with a forte (f) dynamic, featuring eighth and sixteenth notes. The left hand provides a simple harmonic accompaniment with chords and single notes.

Bb

D7

Gm

Eb

Edim

First verse of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "If I should take a no - tion to jump in - to the o - cean, If I go to church on Sun - day, then cab - a - ret all day on Mon - day,". The piano part includes a mezzo-forte (mf) section.

Bb

Cm7

F7

1. D7+5

G9

C7+5

F9

Chorus of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "'Tain't No - bod - y's Biz - ness If I Do. 'Tain't No - bod - y's Biz - ness If I Do.".

2. Bb

Cm7

C#dim

Bb

Bb

D7

Second verse of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Do. If my friend ain't got no mon - ey, If I give her my last nick - el,".

Gm Bb7 Eb7 Edim Bb Gm7 Cm7 F7

and I say, "Take all mine, hon - ey." 'Tain't No - bod - y's Biz - ness If I
and that leaves me in a pick - le, 'Tain't No - bod - y's Biz - ness If I

1. D7+5 G9 C7+5 F9 2. Bb Cm7 C#dim Bb

Do. Do.

Bb D7 Gm D7

There ain't noth - in' I can do nor noth - in' I can say

G7 Cm G7

That folks don't crit - i - cize me.

Cm G7 Cm

But I'm gon - na do just as I want to an - y - way, —

C9 Gb7 F7

And don't care if they all de - spise me.

Bb D7 Gm Bb7 Eb7 Edim

* If I work and come home drag - gin' then stay up all night rag - gin',
If I eat three tur - key din - ners and an - nounce that's just be - gin - ners,

Bb Gm7 Cm7 F7 1. D7+5 G9 C7+5 F9

'Tain't No - bod - y's Biz - ness If I Do.
'Tain't No - bod - y's Biz - ness If I

*Show version

2. B $\flat$ Cm7 C $\sharp$ dim B $\flat$ F $\sharp$ 7 $^{\circ}$ B D $\sharp$ 7

Do. If I date a real style set - ter,
If I par - ty, stay out drink-in',

G $\sharp$ m 4 fr. B7 E7 Fdim B G $\sharp$ m7 C $\sharp$ m7 F $\sharp$ 7 $^{\circ}$

but go home with some - one bet - ter, 'Tain't No - bod - y's Biz - ness If I
and buy me a ten - grand Lin - coln, 'Tain't No - bod - y's Biz - ness If I

1. D $\sharp$ 7+5 G $\sharp$ 9 4 fr. C $\sharp$ 9+5 F $\sharp$ 9 2. B C $\sharp$ m7 Ddim B G7

Do. Do.

C E7 Am C7 F7 F $\sharp$ dim

If I feed my wife ba - lo - ney, and don't pay my al - i - mo - ny,









'Tain't No - bod - y's Biz - ness If ____ I Do. If I ball_ and









dress up sport - y, 'n' live to die be - fore I'm for - ty, 'Tain't your biz - ness,










'Tain't my biz - ness, 'Tain't her biz - ness, 'Tain't their biz - ness, 'Tain't No - bod - y's










Biz - ness If ____ I Do. _____

f

cresc.

Mercy, Mercy, Mercy

Words by Gall Fisher Levy & Vincent Levy
Music by Josef Zawinul

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Moderately slow with expression

Piano introduction in E-flat major, 4/4 time. The melody is played in the right hand with a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The tempo is moderately slow with expression. The introduction ends with a final chord in the right hand.

Verse

First system of the verse. The vocal melody is in E-flat major. The piano accompaniment features a steady eighth-note bass line. Chord symbols are placed above the vocal line: E-flat, A-flat, E-flat7, A-flat, E-flat, A-flat, E-flat7. The lyrics are: "It seems_ life has played a game on me, I'm lost_ in a I wait_ for you ev - 'ry sin - gle night, Hop - ing_ you'll re -".

Second system of the verse. The vocal melody continues. The piano accompaniment remains consistent. Chord symbols are: A-flat, E-flat, A-flat, E-flat7, A-flat. The lyrics are: "sea of mis - er - y My love_ has_ turned {his} back on me turn and make things right You don't_ show and I'm {her} left all a - lone".

Third system of the verse. The vocal melody concludes. The piano accompaniment features a final flourish in the right hand. Chord symbols are: E-flat, A-flat, E-flat7, A-flat, E-flat, A-flat. The lyrics are: "heart - ache_ why_ won't you let me be. } Ba - by have some mer - to pray_ you'll call me on the phone. }".

E⁷ A⁷ E^b A⁷ E⁷ A⁷

- cy please don't make me beg on bend - ed knees oh please -

E^b A⁷ B^b A⁷ E^b A⁷

Mer-cy, Mer-cy, Mer-cy, Please have mer-cy on me. Mer-cy, Mer-cy, Mer-cy

f

B^b Fm⁷ Gm⁷

Interlude

please. {How can I face life with - out you what would I
You know I love you I'm beg - ging for one more

mp

Cm B^b Cm B^b Cm (Tacet) 2 Cm (Tacet)

do chance, if we were through? more.

f

E^b A⁷ E⁷ A⁷ E^b A⁷ E⁷

Verse

I know life has man - y a twist Lov-ing you is the

mp







thing I can't re-sist, Your love— and un-der-stand-ing you've been giv-ing,





 Chorus 


With-out it— I— just can't go on liv-ing. Ba-by have some mer-








-cy please don't make— me beg on bend-ed knees oh please—








Mer-cy, Mer-cy, Mer-cy, Please have mer-cy on me,— Mer-cy, Mer-cy, Mer-cy,










(Tacet)

please.



I Should Care

Words & Music by Sammy Cahn, Axel Stordahl & Paul Weston

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Molto moderato e con espressione

The piano introduction is in 4/4 time. It begins with a *mf* dynamic and a *cresc.* marking. The right hand features three triplet eighth-note figures. The left hand provides a simple harmonic accompaniment. The piece concludes with a *f* dynamic and a *rit.* marking.

C Am Am7 Dm Dm7 G7

I know I should pit - y me, But I don't be - cause, you see,

p a tempo

Am G9 G7 C Cm

I have loved and I have learned

D9-5 D9 D9+ G9 Em B7 G7

And as far as I'm con - cerned;

mp

rit.

Refrain *Tenderly*

Dm7 G9 C Dm7 G9 C

I Should Care, I should go a-round weep-ing.

p-mf
a tempo

Gm A7+ A7 D#dim A7 Dm7 Fm

I Should Care I should go with-out sleep-ing.

Am Bm7 E7 C7 Gm7 C9 Gm7 F

Strange-ly e-nough I sleep well 'Cept for a dream or two,

Dm G#dim E7 Am D7 D9 Dm7 G7 Dm7 G7

But, then, I count my sheep well. Fun-ny how sheep can lull you to sleep. So,

Dm7 G9 C Dm7 G9 C

I Should Care, I should let it up - set me.

Gm A7+ A7 D#dim A7 Dm7 Fm

I Should Care But it just does - n't get me.

Am Dm G#dim E7 Am E+ Am7 D7 F# Dm7

May-be I won't find some - one as love - ly as you, But, I Should

cresc. poco a poco

G7 G9+ 1. C F9 D9 Dm7 G7 2. C B>9 Fm7 C

Care and I do. do.

mf rit.

Nina Never Knew

Words by Milton Drake

Music by Louis Alter

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Slowly

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, starting with a half note B-flat, followed by a quarter note A, and then a half note G. The left hand provides a simple harmonic accompaniment. The tempo is marked 'Slowly' and the dynamics are 'mf' (mezzo-forte) and 'rit.' (ritardando).

Vocal melody and piano accompaniment for the first line of the song. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The tempo is marked 'mp a tempo' (mezzo-piano at tempo). The lyrics are: "Girls were made to kiss, but Ni-na Nev-er Knew." The chords are: Eb, Db7, C7 sus4 C7, Fm.

Vocal melody and piano accompaniment for the second line of the song. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Girls are born for this, but Ni-na Nev-er Knew." The chords are: Fm, Bb7, Bb7b9, Eb7, Eb7.

Vocal melody and piano accompaniment for the third line of the song. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Sweet sur-prise filled Ni-na's eyes; she did not un-der-stand," The chords are: Ab, Abm, Eb, Gm7, C7.

Fm Am7 D7 Gm C7b9 Fm B7 sus4 Bb7

When I kissed her hand, why dreams be-gan to stir deep down in-side of her!

Eb Db7 C7 sus4 C7 Fm Fm

When I whis-pered things that Ni-na nev-er heard, Ni-na's heart took

Bb7 Bb7b9 Eb7 Bbm7 Eb7 Eb+ Ab Abm

wings with ev-'ry ten-der word. Then sud-den-ly she clung to me; she

Eb Db7 C7+ C7 Fm Bb7

learned to love some - how. And I'm so glad that Ni - na Nev - er Knew till

1. Eb Fm7 Bb7 2. Eb Db7 Eb

now. now.

mf *rit.* *rit.*

Chances Are

Words by Al Stillman
Music by Robert Allen

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Moderately, with great warmth

8vb

mf

G7+5 C6 G7+5 C Cm6 G Bm7

Chanc - es Are 'cause I wear a sil - ly grin, The mo - ment you come in - to

mp - mf

E9 E7 Am7 A7 D7 Am7 D7 G

view, Chanc - es Are you think that I'm in love with you. *8va higher optional*

Eb7 G G7+5 C6 G7+5 C Cm6 G Bm7

Just be - cause my com - po - sure sort of slips, the mo - ment that your lips meet

E9 E7 Am7 A7 D7 Am7 D7 D7-9

mine, Chanc - es Are you think my heart's your Val - en -

G Eb7 G Gmaj7 Cm

tine. In the mag - ic of moon - light,

8va higher optional

Cm6 Gm Gm6

When I sigh, "Hold me close, dear," Chanc-es Are you be - lieve the stars that

A7 Eb9 D9 G7+5 C6 G7+5

fill' the skies, are in my eyes. Guess you feel you'll al- ways be The one and

C Cm6 G Bm7 E9 E+

on - ly one for me And if you think you could, Well,

Am Bdim Am C#dim 1 Am7 D7 D7-9 G D7

Chanc - es Are your Chanc - es Are aw - f'ly good.

G G9 G7+5 2 Am7 D7 Dm6 E7

Chanc - es Are aw - f'ly good; The Chanc - es

Am Am7 D7 D7-9 G Eb 3 G

Are your Chanc - es Are aw - f'ly good.

rall.

Polka Dots And Moonbeams

Words by Johnny Burke
Music by Jimmy Van Heusen

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Moderately

The musical score is written for piano and voice. It features a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Moderately'. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes chord diagrams for various chords: F, Dm, Gm7, C9, F, Dm, Gm7, A+, A7, Dm, Bbm, F, Abm, Gm7, C7, F, C9, F, and Dm. The lyrics are: 'A coun - try dance was be - ing held in a gar - den, I felt a bump and heard an "Oh, beg your par - don," Sud - den - ly I saw Pol - ka Dots And Moon - Beams All a - round a pug - nosed dream - The mu - sic start - ed and was'.

System 1:

Chords: F, Dm, Gm7, C9, F, Dm

Lyrics: A coun - try dance was be - ing held in a gar - den, I felt a bump and heard an

System 2:

Chords: Gm7, A+, A7, Dm, Bbm, F, Abm

Lyrics: "Oh, beg your par - don," Sud - den - ly I saw Pol - ka Dots And Moon - Beams

System 3:

Chords: Gm7, C7, F, C9, F, Dm

Lyrics: All a - round a pug - nosed dream - The mu - sic start - ed and was

Gm7 C7 C9 F Dm Gm7 A+ A7

I the per-plexed one, I held my breath and said "May I have the next one"

Dm Bbm F Abm Gm7 C9

In my fright-ened arms Pol-ka Dots And Moon-Beams spark-led on a pug-nosed dream.

F E7 A Gdim Bm7 E7

There were ques-tions in the eyes of oth-er danc-ers

A C#m F#m Bm7 E7 A Gdim

As we float-ed o-ver the floor. There were ques-tions but my

Bm7 **Dm** **E7** **F#m7** **Cdim** **Gm7** **C9** **E**

heart knew all the an - swers, And per - haps a few things more —

F **Dm** **Gm7** **C9** **F** **Dm**

Now in a cot - tage built of li - lacs and laugh - ter I know the mean - ing of the

Gm7 **A+** **A7** **Dm** **Bbm** **F** **Cm**

words "ev - er af - ter" And I'll al - ways see Pol - ka Dots And Moon - Beams

Gm7 **C9** **1 F C9** **2 F Eb F**

When I kiss the pug - nosed dream —

Mississippi Mud

Words & Music by Harry Barris

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Moderately slow, with a beat

The piano introduction is in 4/4 time, marked *mf*. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass line consists of a series of chords: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, 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Mis - sis - sip - pi Mud'' What a dance_ do they do!_










Lord - y, how I'm tell - in' you_ They don't need no band_ They keep






time by clap - pin' their hand_ Just as hap - py as a cow







Chew - on' on a cud When the peo - ple beat their feet on the Mis - sis - sip - pi Mud. Fine

Am E7 Am E7 Am F7 Am E7 Am E7 Am F7

Lord - y, how they play it! Good - ness, how they sway it. Un - cle

R.H.

D7 G7 C Cdim C Eb7 D7 G7

Joe, Un - cle Jim how they pound the mire_ with vi - gor and vim

Am E7 Am E7 Am F7 Am E7 Am E7 Am F7

Joy! that mu - sic thrills me Boy! it near - ly kills me What a

R.H.

D7 G7 C Cdim C Eb7 D7 G G7+5

show when they go Say! they beat it up ei - ther fast_ or slow. When the

D.S. al Fine

It's A Raggy Waltz

Music by Dave Brubeck

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It's a raggy waltz, a raggy waltz, a raggy waltz
That I'm gonna dance with you.
Now that you've heard this very funny beat
Let me see if you can feel it in your feet.
Yeah, you've got it! Startin' to swing!
Just forget everything,
Raggy waltzin' with me.
It's not a waltz that's Viennese,
Johann Strauss 'twould never please.

It's a raggy waltz, a raggy waltz, a raggy waltz,
And no other dance will do.
And when the dance is through
You're gonna say,
"Never stop romancin', dancin' in this way
Makes me love you!"
Out on the floor you'll be askin' for more
Raggy waltzin' with me.
Come dance with me.

Waltz Tempo. with a swing

It's a rag - gy waltz, a rag - gy waltz, a rag - gy waltz that

I'm gon - na dance with you. Now that you've heard this ver - y fun - ny

beat let me see if you can feel it in your feet. Yeah, you've got it!

A7 D7 G7 C

Start - in' to swing! Just for - get ev - 'ry-thing, rag - gy waltz - in' with

G C Bm

me. It's not a waltz that's

Bb7 Eb Ab Gm7(b5) C Em

Vi - en - nese, Jo - hann Strauss t'would

Em A7(b5) D7 G D7

nev - er please. It's a rag - gy waltz, a rag - gy

Gdim G7

waltz, a rag - gy waltz, and no oth - er dance will do. And when the

C7 C#dim G7

dance is through you'regon - na say, "Nev - er stop ro - manc - in', danc - in' in this

E7 A7 D7

way makes me love you." Out on the floor you'll be ask - in' for more, rag - gy

G7 C D11 G Coda D+ G7

waltz - in' with me. Come dance with me.

ff rit. *mf*

You've Changed

Words by Bill Carey
Music by Carl Fischer

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Moderately

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately' and the dynamics include 'mf'.

VERSE

The first system of the verse features a vocal melody line and a piano accompaniment. The piano part includes chords: Eb, Fm7, Gm, and Ab. The lyrics are: 'I've an aw - f'ly fun - ny feel - in' that this thought that's been a - steal - in' thru my'.

The second system continues the verse with a vocal melody and piano accompaniment. The piano part includes chords: E>maj7, Cm, Gm7, C9, Gm, and Ebm6. The lyrics are: 'brain is not to be ig - nored; But to real - ly tell the truth, though I'm'.

The third system concludes the verse with a vocal melody and piano accompaniment. The piano part includes chords: Bb, Ebm6, Bb, Gm, Cm7, F7-9, Bb7, Fm7, and Bb7. The lyrics are: 'not a well-known sleuth, I hon - est - ly be - lieve that you are bored; _____'.

CHORUS: **Slowly**

Bb7+ **Ebmaj7** **Eb** **D7** **D7+** **D7**

YOU'VE CHANGED, that spar - kle in your eyes is

Bbm6 **C7** **C7+** **F9** **F9+** **F9**

gone, Your smile is just a care - less yawn, You're

B9 **Bb9** **B7+** **Eb** **Cm** **Fm7** **Bb7** **B7+**

break - ing my heart, — YOU'VE CHANGED; — YOU'VE

Ebmaj7 **Eb** **D7** **D7+** **D7** **Bbm6**

CHANGED, Your kiss - es now are so bla - se, You're

mp-mpf

3









bored with me in ev - 'ry way, I can't un-der-stand, __ YOU'VE CHANGED, __








You've for - got - ten the words, __ "I love __








__ you", __ each mem- o - ry __ that we've shared. __ You ig -





nore ev - 'ry star __ a - bove __ you, __ I can't

re - a - lize you ev - er cared. — YOU'VE CHANGED, you're

not the an - gel I once knew, No need to tell me that we're

through, It's all o - ver now — YOU'VE CHANGED. —

YOU'VE

Everything Happens To Me

Words by Tom Adair
Music by Matt Dennis

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Slow Rhythm



Verse (rubato)

Black cats creep a - cross my path un - til I'm al - most mad, I

Chords: Gm, Eb9(b5), Gm, Eb7

Dynamic: *p*

must have 'roused the dev - il's wrath 'cause all my luck is bad.

Chords: Gm, D+, Eb9, Gb7, F

Tempo: *rall.*

Chorus Slowly

I make a date for golf and you can bet your life it rains, I

Chords: Cm9, F9, Cm7, Dm7, Bbdim

Dynamic: *p-f*

Chord progressions: Cm7, F+, Fm6, G7, Ddim, Ebm6

try to give a part-y and the guy up-stairs com-plains, I guess I'll go thru life just catch-in'

Chord progressions: Dm7, G7, Cm7, B7, Bb

colds and miss-in' trains— EV-'RY-THING HAP-PENS TO ME— I

Chord progressions: Cm9, F9, Cm7, Dm7, Bbdim

nev-er miss a thing, I've had the meas-les and the mumps, and

Chord progressions: Cm7, F+, Fm6, G7

ev-'ry time I play an ace my part-ner al-ways trumps, I








guess I'm just a fool who nev-er looks be-fore he jumps, EV-RY-THING HAP-PENS TO ME.







At first my heart tho't you could break this jinx for me, that








love would turn the trick to end des - pair, But now I just can't fool this head that










thinks for me, I've mort-gaged all my cas-tles in the air I've

Chord progressions: Cm9, F9, Cm7, Dm7, Bbdim

tel - e - graphed and phoned, I sent an "Air - mail Spec - ial" too, Your

Chord progressions: Cm7, F+, Fm6, G7

ans - wer was "Good - by," And there was ev - en pos - tage due, I

Chord progressions: Ddim, Ebm6, Dm7, G7

fell in love just once and then it had to be with you —

Chord progressions: Cm7, B7, 1. Bb6, Cm7, F7, 2. Bb6

EV - 'RY-THING HAP - PENS TO ME — I

Lover Man (Oh Where Can You Be)

Words & Music by Jimmy Davies, Roger Ram Ramirez & Jimmy Sherman

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Slowly

Piano introduction in B-flat major, 4/4 time. The melody is played in the right hand, starting with a half note B-flat, followed by quarter notes D, F, and A. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mf* and *f*.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "I don't wish for rich - es,". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Chords are indicated above the vocal line: Am7, Bbm6, C6, Gdim, and Dm. Dynamics include *p* and *rit.*.

Continuation of the musical score. The vocal line continues with the lyrics "I'll not take that chance. Don't want to be". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Chords are indicated above the vocal line: G7, G7-5, C7+, Am7, Bbm6, C6, and Gdim. Dynamics include *p*.










fa - mous, I on - ly want ro - mance.








I don't know why but I'm feel-ing so sad. — I long to try some-thing






I've nev-er had, — Nev-er had no kiss-in' Oh, what I've been miss-in'.










LOV-ER MAN, oh where can you be? The night is cold, and I'm








so all a - lone, _ I'd give my soul just to call you my own, _








Got a moon a - bove me, but no one to love me, LOV-ER MAN, oh where can you









be? I've heard it said that the thrill of ro - mance can









be like a heav - en - ly dream, I go to bed with a

C7 Ebm F Eb7 Gm6 A7+ A7

pray'r that you'll make love to me, Strange as it seems.

Dm G7 Dm G7 C9 Gm7

Some day we'll meet and you'll dry all my tears, — Then whis-per sweet lit - tle

C9 C7 F7 Bb7

things in my ears, — Hug-gin' and a kiss-in', Oh what we've been miss-in',

Eb7 Bbm C9 Gm7 F A7+ A7 F

LOV-ER MAN, oh where can you be? be?

The Lady Sings The Blues

Words by Billie Holiday
Music by Herbie Nichols

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Slow Blues

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Slow Blues'. The piano accompaniment features a steady bass line with triplets and chords in the right hand. The vocal melody is written on a single staff with lyrics. The lyrics are: 'LA - DY SINGS THE BLUES, she's got them bad, she feels so sad. Wants the world to know just what the blues is all a - bout.' The score includes several guitar chord diagrams: Gm6, Eb7 (G bass), Gm6, Gm7, Gma7, G, F, and E. The piano part includes triplets and various chords throughout the piece.

LA - DY SINGS THE BLUES, she's got them bad, she feels so sad. Wants the world to know just what the blues is all a - bout.

Am7 D7(+9) Gm6 Eb7(G base)

LA - DY SINGS THE BLUES, she tells her

Gm6 Gm7 Gma7

side, no - thing to hide. Now the world will

Cmaj7 G F E Am7 D7(+9)

know just what the blues is all a - bout. The

G Fmaj7 Eb7-9 G7

blues ain't no - thin' but a pain in your heart, when you

get a bad start, when you and your man have to part.

I ain't gon-na just sit a-round and cry, and now I

know I won't die because I love him.

LA - DY SINGS THE BLUES, she's got 'em bad,

Gm6 Gm7

she feels so sad, But

Gmaj7 Cmaj7

now the world will know, she's

G F D7(+9) Gm D7(+9)

nev - er gon - na sing them no more.

Gm D7+ N.C. Gm(maj7)

no more.

The Girl From Ipanema (Garota De Ipanema)

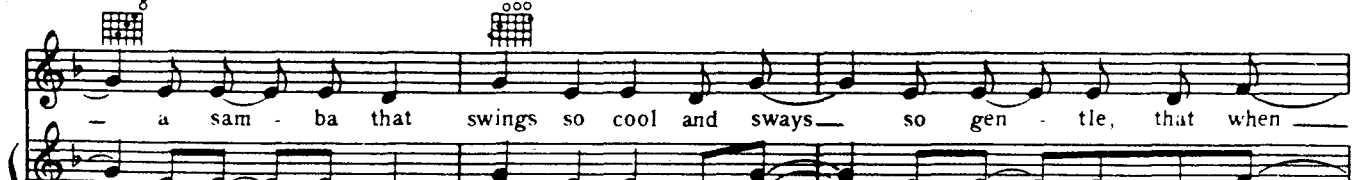
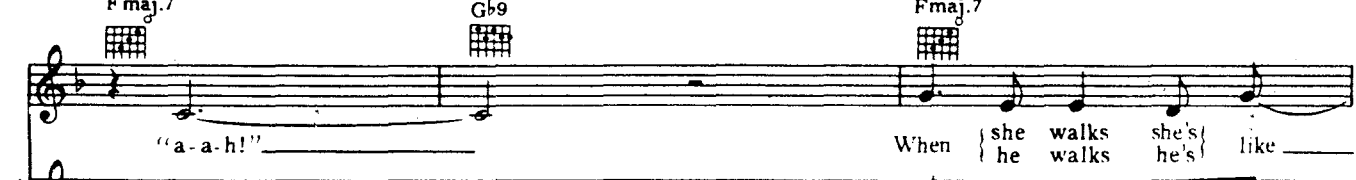
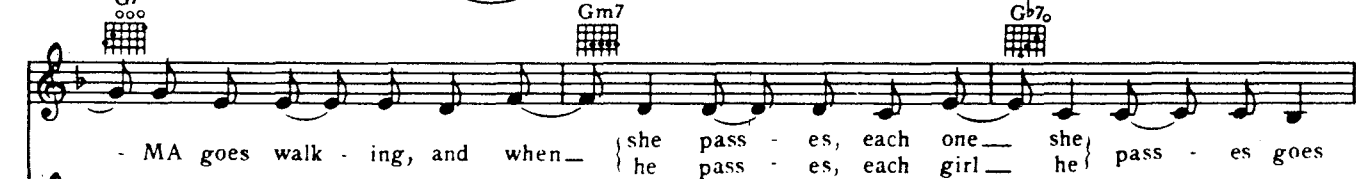
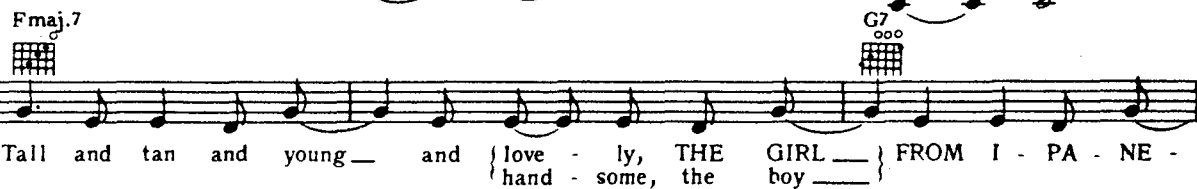
Original Words by Vinicius De Moraes English Lyrics by Norman Gimbel
Music by Antonio Carlos Jobim

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Moderate Bossa Nova



Refrain







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





— Oh, — but I watch { her { him { so sad - ly.





— How — can I tell { her { him { I love { her? { him?





— Yes, — I would give my heart glad - ly,





— But each day when { she { he { walks to the sea. { she { he {

Gm7 C7(b9) Fmaj.7
 looks straight a - head not at me. Tall and tan and young —

Fmaj.7 G7
 — and love - ly, THE GIRL — FROM I - PA - NE - MA goes walk - ing, and when —
 hand - some, the boy —

Gm7 Gb7. Fmaj.7
 — {she} pass - es I smile, — but {she} does - n't see.
 {he}

Gb7. Fmaj.7 Gb7.
 {She} just does - n't see. No, {she} does - n't
 {He} {he}

1. Fmaj.7 Gb7. 2. Fmaj.7 Gb7. Fmaj.7
 see. see. —
 rit.

Sweet Sue - Just You

Words by Will J. Harris
Music by Victor Young

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Moderately

The piano introduction is in G major, 4/4 time, marked 'Moderately'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, then a quarter note B4. The bass line starts on a half note G2, followed by a quarter note F#2, then a quarter note E2. The melody continues with a quarter note D5, a quarter note C#5, and a quarter note B4. The bass line continues with a quarter note D2, a quarter note C#2, and a quarter note B1. The melody ends with a quarter note A4, and the bass line ends with a quarter note G1. The introduction is marked with a mezzo-forte (mf) dynamic and a sforzando (sfz) dynamic.

VERSE

The verse of the song is in G major, 4/4 time, marked 'Moderately'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, then a quarter note B4. The bass line starts on a half note G2, followed by a quarter note F#2, then a quarter note E2. The melody continues with a quarter note D5, a quarter note C#5, and a quarter note B4. The bass line continues with a quarter note D2, a quarter note C#2, and a quarter note B1. The melody ends with a quarter note A4, and the bass line ends with a quarter note G1. The verse is marked with a mezzo-forte (mp) dynamic. The lyrics are: 'Sue, Why dry your pret-ty eyes of blue Tears were nev-er meant for should you sit a-round and sigh When the sun up in the you Smile a-while please do, Sue, sky Shines for you and I, My Dear, Sue, don't be-lieve the things you hear You know I'm I have al-ways loved just you, Now that you'. The piano accompaniment features various chords: G, D7/G, C/G, G, Em7, Am, D7, F#, G, Bm/D, D7+, G, D7/G, G, and C#7. The piano part includes a mezzo-forte (mp) dynamic marking.

Bm/F# Em7 A7 Am7/D Cm7(7#) D7

lone - ly for on - ly sweet you: Ev - 'ry
 know it, to show it, I'll try:

CHORUS

Am7 D7 Am7 D7 D13(b9) G6

star a - bove knows the one I love Sweet Sue,

D13(b9) G6 Am7 D7

just you And the moon up high knows the

Am7 D7 D13(b9) G6 D13(b9) G6

rea - son why Sweet Sue, it's you

D Dm7 G7 Dm7 G7 Bm7-5 E7 Bm7-5 E7
 No-one else it seems ev - er shares my dreams And with -

Am Am(#7) Am7 Am7-5 D7 Am7
 out you, dear, I don't know what I'd do, In this heart of mine

D7 Am7 D7 D13(b9) G6 C9
 you live all the time Sweet Sue, Just

1 G Am7 D7 tacet... 2 G C Cm6 Gmaj7
 You. Ev - 'ry You.

poco rit.

Fever

Words & Music by John Davenport & Eddie Cooley

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Moderate jump beat
(snap fingers)

etc.

VERSE
Am

The musical score for the Verse of 'Fever' is written for voice and piano. The piano part features a 'Moderate jump beat' with 'snap fingers' indicated above the staff. The tempo is marked 'mf' (mezzo-forte). The key signature is one sharp (F#), and the time signature is 4/4. The verse consists of two lines of music. The first line has a triplet of eighth notes in the vocal melody. The lyrics are: '1. Nev - er know how much I love you, Nev - er know how much I care.' and '2. Sun lights up the day - time, Moon lights up the night.' The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

The musical score for the Chorus of 'Fever' is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The chorus consists of two lines of music. The first line has a triplet of eighth notes in the vocal melody. The lyrics are: 'When you put your arms a - round me, I get a fe - ver that's so hard to bear.' and 'I light up when you call my name, And you know I'm gon - na treat you right.' The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The tempo is marked 'mf' (mezzo-forte).

CHORUS
tacet

Am

F6

The musical score for the Chorus of 'Fever' is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The chorus consists of two lines of music. The first line has a triplet of eighth notes in the vocal melody. The lyrics are: 'You give me FE - VER' and 'When you kiss me FE-VER when you hold me'. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The tempo is marked 'mf' (mezzo-forte).

Am E7

tight. FE-VER in the morn-ing, FE-VER all through the

1.2.3.4.5. Am Interlude - after 2nd Verse only Am

night. Ev - 'ry-bod - y's got the FE - VER That is some-thing
(last time)

E7 Am

you all know FE-VER is - n't such a new thing FEVER start - ed long a - go.

Additional Verses

Verse 3: Romeo loved Juliet,
Juliet she felt the same.
When he put his arms around her, he said,
"Julie, baby you're my flame."

Chorus: Thou givest fever, when we kisseth
FEVER with thy flaming youth.
FEVER - I'm afire
FEVER, yea I burn forsooth.

Verse 4: Captain Smith and Pocahantas
Had a very mad affair
When her Daddy tried to kill him, she said,
"Daddy-o don't you dare."

Chorus: Give me fever, with his kisses,
FEVER when he holds me tight.
FEVER - I'm his Missus
Oh Daddy won't you treat him right.

Verse 5: Now you've listened to my story
Here's the point that I have made.
Chicks were born to give you FEVER
Be it fahrenheit or centigrade.

Chorus: They give you FEVER, when you kiss them
FEVER if you live and learn.
FEVER - till you sizzle
What a lovely way to burn.

Take The 'A' Train

Words & Music by Billy Strayhorn

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Medium beat

mf

Ab Adim Eb7 Eb9 Bdim Cm Abdim Eb9 Abdim/Eb

If you want to go to Har-lem, 'way up to Sug-ar Hill, —

Ab Adim Eb7 Eb9 Bdim Cm Abdim Eb9 Eb7(b9)

Where those danc-ing feet you read of are nev-er, nev-er still, Then

Ab Bb9(b5)

You ————— must take the "A" train —————







To go to Sug - ar Hill 'way up in Har - lem.




If _____ you miss the "A" train, _____






You'll find you've missed the quick-est way to





Har - lem. _____ Hur - ry, _____ get on now it's

com-ing _____ Lis - ten _____ to those rails a -

thrum-ming _____ All 'board! _____ get on the

"A" train _____ Soon you will be on Sug-ar Hill in

1 Har-lem. _____ 2 Har-lem. _____ tacet

Chord Diagrams:

- Bb7
- Bbm7
- Fb9
- Eb7(b9)
- Ab
- Bb9(b5)
- Bbm
- Eb
- Cm
- Eb7
- Ab

Georgia On My Mind

Words by Stuart Gorrell
Music by Hoagy Carmichael

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Slowly

The piano introduction is in 4/4 time, marked 'Slowly'. It begins with a melody in the right hand and a bass line in the left hand. The melody starts on a half note F, followed by a quarter note A, a quarter note G, and a half note F. The bass line starts on a half note F, followed by a quarter note A, a quarter note G, and a half note F. The melody continues with a quarter note E, a quarter note D, a quarter note C, and a half note B. The bass line continues with a quarter note E, a quarter note D, a quarter note C, and a half note B. The melody ends with a quarter note A, a quarter note G, a quarter note F, and a half note E. The bass line ends with a quarter note A, a quarter note G, a quarter note F, and a half note E. The introduction is marked with a mezzo-forte (mf) dynamic.

F A7 D7 D7+ D7 G9 C7

Mel-o-dies bring mem-or-ies that lin-ger in my heart, _____

The piano accompaniment for the first line of the song is in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody starts on a half note F, followed by a quarter note A, a quarter note G, and a half note F. The bass line starts on a half note F, followed by a quarter note A, a quarter note G, and a half note F. The melody continues with a quarter note E, a quarter note D, a quarter note C, and a half note B. The bass line continues with a quarter note E, a quarter note D, a quarter note C, and a half note B. The melody ends with a quarter note A, a quarter note G, a quarter note F, and a half note E. The bass line ends with a quarter note A, a quarter note G, a quarter note F, and a half note E. The accompaniment is marked with a piano (p) dynamic.

F A+ A7 Dm G7 Dbdim C13 F C7+

Make me think of Geor-gia, Why did we ev-er part? _____

The piano accompaniment for the second line of the song is in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody starts on a half note F, followed by a quarter note A, a quarter note G, and a half note F. The bass line starts on a half note F, followed by a quarter note A, a quarter note G, and a half note F. The melody continues with a quarter note E, a quarter note D, a quarter note C, and a half note B. The bass line continues with a quarter note E, a quarter note D, a quarter note C, and a half note B. The melody ends with a quarter note A, a quarter note G, a quarter note F, and a half note E. The bass line ends with a quarter note A, a quarter note G, a quarter note F, and a half note E. The accompaniment is marked with a piano (p) dynamic.

F A7 D7 D7+ D7 G9 C7

Some sweet day when blos-soms fall and all the world's a song, _____

The piano accompaniment for the third line of the song is in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody starts on a half note F, followed by a quarter note A, a quarter note G, and a half note F. The bass line starts on a half note F, followed by a quarter note A, a quarter note G, and a half note F. The melody continues with a quarter note E, a quarter note D, a quarter note C, and a half note B. The bass line continues with a quarter note E, a quarter note D, a quarter note C, and a half note B. The melody ends with a quarter note A, a quarter note G, a quarter note F, and a half note E. The bass line ends with a quarter note A, a quarter note G, a quarter note F, and a half note E. The accompaniment is marked with a piano (p) dynamic.

F A+ A7 Dm G7 Dbdim C13 F
 I'll go back to Geor-gia 'cause that's where I be-long.

F A7 Dm Gm
 Geor-gia, Geor-gia, the whole day through, Just an

F E7 Gm Bb/C Db7 Bb/C Gm7 C7+
 old sweet song keeps Geor-gia on my mind (Geor-gia on my mind)

F A7 Dm Gm Bb/C F E7
 Geor-gia, Geor-gia, a song of you Comes as sweet and clear as

The musical score is written for guitar and piano. The guitar part is in the upper system of each page, with chords indicated above the staff. The piano part is in the lower system, with a grand staff (treble and bass clef). The key signature is one flat (B-flat major or D minor). The tempo and style are indicated by the notation and the title of the piece.

245

Gm G3 C13 F Eb9 F A7 Dm Gm6 Dm Bb7

moon-light through the pines. Oth-er arms reach out to me;

Dm Gm6 Dm7 G7 Dm Gm6 Dm7 E7 Am F#dim Fm6

Oth-er eyes smile ten-der - ly; Still in peace-ful dreams I see the road leads back to

F A7 Dm Gm Bbm

you, Geor-gia, Geor-gia, no peace I find, Just an

F Gm G3 C13 1 F Dm Gm7 C13 C7+ 2 F Bb13 C7+ F6

old sweet song keeps Geor-gia on my mind. mind.

mf *mf*

One Note Samba (Samba De Uma Nota So)

Original Words by N. Mendonca English Lyrics by Jon Hendrick
Music by Antonio Carlos Jobim

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Bossa-Nova

The piano introduction is in 2/4 time, marked *mf*. It features a melodic line in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter notes. The key signature has two flats (B-flat and E-flat).

The first system of the song includes the vocal melody and piano accompaniment. The lyrics are: "In Bra - zil they have a sam - ba with a sim - ple mel - o - dy Just one". The piano part features chords: Dm7, Db7, Cm7, and B7(b5). The dynamic is marked *mp-mf*.

The second system continues the song. The lyrics are: "sin - gle note is sound - ed and re - peat - ed con - stant - ly, Well my love is like that sam". The piano part features chords: Dm7, Db7, Cm7, B7(b5), and Fm7.

The third system continues the song. The lyrics are: "- ba with that sim - ple mel - o - dy Just one sin - gle stead - y feel - ing that's repeat -". The piano part features chords: E7(b5), Eb maj.7, Ab7, Dm7, Db7, and Cm7.

The fourth system concludes the song. The lyrics are: "ed con - stant - ly That's the way my love is like the sun that shines a - bove is ev - er". The piano part features chords: B7(b5), Bb, Ebm7, and Ab7.

burn - ing, A burn - ing fire — I will leave you never, for I know that you'll for - ev - er be re -

D: E $\flat$ m7 D-maj7 C D:m7 G:7

- turn - ing My great de - sire — So my sin - gle note's a sym - bol Of the

Bmaj7 B $\flat$ E:m6 B7(-5) Dm7 D:7

love I have for you — And my sin - gle note's re - peat - ed for my love is con - stant too.

Cm7 B7(-5) Dm7 D $\flat$ 7 G:maj7

— Yes, if ev - er I should leave — you, I would cry a - while and then, — I'd re -

F7(b5) Fm7 E7(b5) E $\flat$ maj7 A $\flat$ 7

turn to you — my true love, and my sin - gle note a - gain.. In Bra -

D $\flat$ C7 Bmaj7 B $\flat$ 6 F7+5 B:6 LH

Meditation (Meditacao)

Original Words by Newton Mendonca English Lyrics by Norman Gimbel
Music by Antonio Carlos Jobim

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Bossa nova

mf

B $\flat$ G7 G $\flat$ F7

In my lon - li - ness When you've

B $\flat$ A7

gone and I'm all by myself and I need your car - ess I

B $\flat$ Dm7 G7 Cm7

Just think of you And the thought of you hold - ing me

Ebm Dm7

near makes the lone - li - ness soon dis - sa - pear. Though you're

G7+ Cm7 F9+ B $\flat$

far a - way I have on - ly to close my eyes and you are

A7 Bb

back to stay I just think of you

Dm7 G7 Cm7 Ebm

And the sad - ness that miss - ing you brings Soon is gone and this heart of mine

Dm7 G7+ Cm7

sings. Yes I love you so And

F9+ Eb Ebm C°

that for me is all I need to know I

Bb Db° Cm7 F9+ Bb

will wait for you _____ 'till the sun falls from out of the

A7 Bb

sky. for what else could I do? I

Dm7 G7 Cm7

will wait for you _____ Med-i - ta - ting how sweet life will

Ebm D7 G7+

be when you come back to me Med-i -

Cm7 F7b9 Bb Gb F7 Eb

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

D7 G7+ Cm7 F7b9 Bb

I'm Beginning To See The Light

Words & Music by Harry James, Duke Ellington, Johnny Hodges & Don George

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Medium bounce

The piano introduction consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Medium bounce' and the dynamics start with a forte 'f'.

CHORUS

The chorus is written for voice and piano. The vocal line is on a single staff, and the piano accompaniment is on two staves. The key signature has one sharp (F#), and the time signature is 4/4. 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 — I nev - er went in for'. The piano accompaniment features a variety of chords, including Eb7, D7, G, Gb, Dm/F, A7, and Am7, which are indicated by chord diagrams above the staff. The dynamics range from mezzo-piano (mp) to forte (f).

af - ter - glow, — Or can - dle - light on the mis - tle - toe, — But

now when you turn the lamp down low — I'm be - gin - ning to see the light.

Used to ram - ble thru the park —

Sha - dow box - ing in the dark — Then you came and

G Eb7 D7 Eb7

G D7 G Dm/F E7 A7 Am7 D7

G B7 A7

caused a spark, That's a four a-larm fire now I

nev - er made love by lan - tern shine, I nev - er saw rain - bows

in my wine, But now that your lips are burn - ing mine, I'm be -

gin - ning to see the light. I

Chord diagrams: Eb7, Am7, D7, G, Eb7, D7, G, Eb7, D7, Eb7, G, D7, G, Dm/F, E7, A7, Am7, D7, G, G°, D9, G, D+, G.

Stars Fell On Alabama

Words by Mitchell Parish

Music by Frank Perkins

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Slowly

Moon-light and mag - no - lia,

star-light in your hair, all the world a dream come true, Did it real - ly hap - pen,

was I real-ly there, was I real-ly there with you? We lived our lit - tle

dra - ma, we kissed in a field of white, and stars fell on Al - a -
 ba - ma last night. I can't for-get the
 glam - our, your eyes held a ten - der light, and stars fell on Al - a -
 ba - ma last night. I nev - er planned in my im - a - gi -

Chords: D9, G7+, C, Cdim, Ab9, Dm7, G13, G7, C, A7, Dm7, G13, G7+, C, Gm, A7, D9, G7+, C, Cdim, Ab9, Dm7, G13, C, Dm7, G13, C, Dm7, G7.

na - tion — a sit - u - a - tion — so hea - ven - ly, — A fai - ry land where no one else could

en - ter, — and in the cen - tre — just you and me, dear. My heart beat like a

ham - mer, my arms wound a - round you tight, and stars fell on Al - a -

ba - ma last night. night.

1 C A7 Dm7 G7 2 C Dm7 G9 C

3

Violets For Your Furs

Words by Tom Adair
Music by Matt Dennis

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Slowly

 m_f

VERSE

rubato

It was win-ter in Man-hat-tan, Fall-ing snow-flakes filled the air, The

streets were covered with a film of ice, But a lit-tle sim-ple mag-ic that I'd

heard a - bout some - where, Changed the weath - er all a - round, just with - in a trice:

rall.

CHORUS *Slowly and rhythmical*

First System:

Chord progressions: Fmaj7, C7(b9), Fmaj7, F6, Bbm7, Eb9.

Melody: I bought you VI-O-LETS FOR YOUR FURS — and it was Spring for a while, Re-

Harmony: (You) (Me) (My)

Second System:

Chord progressions: Fmaj9, F6, Fmaj7, C7(b9), Fmaj9, F6, Am7, D7.

Melody: mem-ber? — I bought you VI-O-LETS FOR YOUR FURS, and there was Ap-ri-l in that De-

Harmony: (You) (Me)

Third System:

Chord progressions: Gm, Bb+, Bbm7, C9(b5), C9, C7, Fmaj9, F6, Gm7, Gb7.

Melody: cem-ber — The snow drif-ted down on the flow-ers and mel-fed where it

Fourth System:

Chord progressions: F, C9(b5), C9, C7, Fmaj9, F6, G7, Gm7, C7.

Melody: lay, The snow looked like dew on the blos-soms — as on a sum-mer day

mp - f

Fmaj7 C7(b9) Fmaj9 F6 Bbm7 Eb9 Fmaj9 F6
 I bought you VI-O-LETS FOR YOUR FURS and there was blue in the win-try sky,
 (You) (Me) (My)

Fmaj7 C7(b9) Fmaj9 F6 Am7 D7 Gm Bb+ Gm7
 You pinned the VI-O-LETS TO YOUR FURS and gave a lift to the crowds pass-ing by, You

Bb Eb9 Cm G Eb7 Fmaj7 Cm6 D7 Bbm7 C7(b9)
 smiled at me so sweet-ly, Since then one thought oc-curs, That we fell in love com-

F Gm7 C7(b9) Bb Bbdim F Fdim (F7sus) C7 F
 plete-ly, The day that I bought you VI-O-LETS FOR YOUR FURS — FURS
 (You) (Me) (My)

rall.

Will You Still Be Mine?

Words by Tom Adair
Music by Matt Dennis

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Moderately



When lov - ers make no ren - dez - vous



To stroll a - long Fifth Av - en - ue When this fa -



mil - iar world is thru Will You Still Be Mine?



When cabs don't drive a - round the

Cm7

F7

D7

D9

F#dim

Gm

park

No win - dows light the sum - mer dark

Ped. I

Gm

Bb+

Bb

Am

B7

C9

C7

When love has lost it's sec - ret spark

Gb7

Fm7

Bb7

Bb7+5

Ebmaj7

Eb

Will You Still Be Mine?

When moon - light on the Hud -

Ab9

Bb6

Gm

son's not ro - man - cy

And spring no lon - ger turns a

G $\flat$ 7 **Cm7** **F7** **B $\flat$** **Bdim** **Cm7**
 young man's fan - cy When glam - our girl's have lost their charms

F7 **B $\flat$** **Bdim** **Cm7** **F7**
 When si - rens just mean false a - larms

Gm **B $\flat$ +** **B $\flat$** **Am** **B7** **C9** **C7** **Cm9**
 When lov - ers heed no call to arms Will You Still

B7 **B $\flat$ 6** **B $\flat$** **Cm7** **F7** **B $\flat$ 6**
 Be Mine? Mine?

Ped.

A Sunday Kind Of Love

Words & Music by Barbara Belle, Louis Prima, Anita Leonard & Stan Rhodes

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Moderately Slow

Piano introduction in 4/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (B-flat and E-flat).



3

3

I want a Sun - day kind of love, _ a love to last past

mp-mf



Sat - ur - day night, _ I'd like to know it's more than love at first sight. _



I want a Sun - day kind of love. _ I want a

F6



Am7



Abm7



Gm7



C7-9



Am7



D7-9



3

love that's on the square. —

Can't seem to find some - bod - y to care. —

3

Gm7



Bbm6



Am7



D7



Gm7



C7+5



Bb/C



I'm on a lone - ly road that leads me no - where. —

I need a Sun - day kind of

F6



Cm7



F9



love. —————

I do my Sun - day dream - ing and

Cm7



F7-9



Bb6



Cm7



F7-9



Bb6



all my Sun - day schem - ing ev - 'ry min - ute, ev - 'ry hour, — ev - 'ry day. I'm

G9

Dm7

G9

Dm7

G7-9

C9

F#dim

hop - ing to dis - cov - er a cer - tain kind of lov - er,

who will show me the way._

Gm7

Guitar
Tacet

F6

Am7 Abm7 Gm7

C7-9

Am7

D7-9

My arms need some - one to en-fold, _

to keep me warm when Mon - days are cold, _

Gm7

Bbm6

Am7

D7

Gm7

C7+5

Bb/C

a love for all my life to have and to hold._

I want a Sun - day kind of

F6

D7-9

Gm7

Guitar Tacet

love.

I want a love. _____

F6

Gm7

Bbm6

Fmaj7

rit.

A Taste Of Honey

Words by Ric Marlow
Music by Bobby Scott

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Moderately Slow

Piano introduction in D minor, 3/4 time. The melody is played in the right hand, and the bass line is in the left hand. The key signature has two flats (Bb and Eb).

Dm



Dm(+7)



Dm7



G7



Winds
leave
ne'er

may
be
came

blow
hind
back

o'er the
my to his

ic heart
love

y to
so

sea,
wear
fair

I'll
And
And

Dm



Dm(+7)



Dm7



G7



take
may
so

with
it
she

me
e'er
died

the
re
dream - ing

warmth
mind
of

of
you
his

thee,
of
kiss.

A taste of
A taste of
His kiss was

Dm



Bb



Am7



Dm



hon - ey,
hon - ey,
hon - ey,

A taste
A taste
A taste

much
much
much

sweet - er
sweet - er
sweet - er

than
than
than

wine.
wine.
wine.

Dm7 **G6** **Dm7** **G6**

I will re - turn, I'll re - turn, I'll come

Bbmaj7 **Am7** **Dm** 1,2 3

back for the hon - ey and you, I'll He you,

G **Bb** **Am** **Dm** **Gm7**

I'll come back for the hon - ey and you, I'll come

Dm **A9+5** **A7** **Dm**

back for the hon - ey, hon - ey and you.

rit.

So Nice

Music & Original Lyrics by Marcos Valle & Paulo Sergio Valle
English Lyrics by Norman Gimbel

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Relaxed Bossa Nova

Piano introduction in 4/4 time, marked *mf*. The melody is in the right hand, featuring eighth and quarter notes, while the left hand provides a steady bass line with eighth notes.

F



Bm7



Some - one to hold me tight, that would be ver - y nice Some - one to love me right,

E7



Bbmaj7



Bb6



that would be ver - y nice. Some - one to un - der - stand each lit - tle dream in - me,

Eb9



Am7



some - one to take my hand, to be a team with me. So nice,

D7-9

Gm7

Em7-5

A7+5

life would be so nice

if one day I'd

Dm

Dm7

G13

Gm7

find

some - one who would

take my hand and sam - ba thru life

Db9

C9

F

with me.

Some - one to cling to me,

stay with me right or wrong,

Bm7

E7

Bbmaj7

some - one to sing to me

some lit - tle sam - ba song.

Some - one to take my heart,

Bb6 **Eb9**

then give his heart__ to me. Some-one who's read - y to give love a start__ with me.

Am7 **D7-9** **Gm7**

Oh yes, _____ that would be so nice. _____

C7-9 **F** **Bb9**

_____ Should it be you and me, I could see it would be

¹ **F6** **Gm7** **C7-9** ² **F6**

nice. _____ nice. _____

Imagination

Words by Johnny Burke
Music by Jimmy Van Heusen

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Moderately

Im - ag - i -

na - tion is fun - ny, It makes a cloud - y day sun - ny,

Makes a bee think of hon - ey, Just as I think of you

Im - ag - i - na - tion is cra - zy. Your whole per - spec - tive gets

Chords: Eb, Gm7-5, Fm7, Bb7, Eb, Bbm, C7, Bb, C7, Fm, C7+5, Fm7, Bb9, Bb+, Gm7, Eb, Gdim, Fm7, Bb7, Eb, Gm7, Fm7, Bb7, Eb, Bbm

C7 Bb C7 Fm C7+5 Fm7 Bb9 Bb+ Eb9

haz - y Starts you ask - ing a dai - sy, what to do — What to do? —

Bbm7 Eb9 A Ab Fm7 C D7

Have you ev - er felt a gen - tle touch and

Gm7 C7 Gdim Bb

then a kiss and then and then find it's on - ly your Im -

Cm7 F7 Bb Bb9 Bm Bb7

ag - i - na - tion a - gain? Oh, well, Im - ag - i -

Eb Gm7-5 Fm7 Bb7 Eb Bbm C7 Bb C7
 na - tion is sil - ly You go a - round wil - ly - nil - ly.

Fm C7+5 Fm7 Fm Gm G+ G7
 For ex - am - ple, I go a - round want - ing you.

C7 Fdim C7 Fm Abm Fm7 Fdim
 And yet, I can't im - ag - ine that you want me

1 Eb Fm7 Bb7 2 Eb Db Eb
 too. Im - ag - i - too.

Let's Get Away From It All

Music by Matt Dennis
Words by Tom Adair

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Lively

The piano introduction consists of two staves. The right hand features a series of eighth-note chords in a descending sequence, while the left hand provides a steady bass line with eighth notes. The tempo is marked 'Lively' and the dynamic is 'mf'.

E $\flat$ B $\flat$ 7-9 E $\flat$ 7 A $\flat$ A dim E $\flat$

Let's take a boat _ to Ber - mu - da _ Let's take a plane _ to Saint Paul _

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The melody is composed of eighth and quarter notes. The piano accompaniment includes chords and a bass line. The lyrics are: 'Let's take a boat _ to Ber - mu - da _ Let's take a plane _ to Saint Paul _'.

Fm B $\flat$ 7 B $\flat$ dim 7 C7 F9 B $\flat$ 7

Let's take a kay - ak to Quin - cy or Ny - ack, Let's Get A - way _ From It All _

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'Let's take a kay - ak to Quin - cy or Ny - ack, Let's Get A - way _ From It All _'.

E $\flat$ B $\flat$ 7-9 E $\flat$ 7 A $\flat$ A dim E $\flat$

Let's take a trip _ in a trail - er _ No need to come _ back at all _

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: 'Let's take a trip _ in a trail - er _ No need to come _ back at all _'.

Fm **Bb7** **Bbdim** **C7** **F9** **Bb7** **Eb** **Eb7**
 Let's take a pow - der to Bos - ton for chow - der, Let's Get A - way — From It All — We'll

Ab **Adim** **Eb** **C7** **Fm** **Bb9** **Bb+** **Eb** **Edim**
 trav - el 'round from town to town, We'll vis - it ev - ry state

Bb **G7-9** **Cm** **F9** **Bb7** **Gdim** **Bb7** **Bb+**
 I'll re - peat "I love you, Sweet!" In all the for - ty eight —

Eb **Bb7-9** **Eb7** **Ab** **Adim** **Eb**
 Let's go a - gain — to Ni - a - g'ra — this time we'll look — at the "Fall".

Fm **Bb7** **G7-5** **C7** **Fm7** **E9** **Eb6**
 Let's leave our hut, — Dear, Get out of our rut, — Dear, Let's Get A - way — From It All —

rit.

A Night In Tunisia

Music by Frank Paparelli & John 'Dizzy' Gillespie
Words by Raymond Leveen

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Moderately Fast

The musical score for 'A Night In Tunisia' is presented in a standard piano format. It begins with a 4/4 time signature and a key signature of one flat (B-flat). The score is divided into two systems, each containing a grand staff (treble and bass clefs) and a single treble staff. The first system shows the initial melodic lines in the bass and treble staves, with the bass staff featuring a series of eighth notes. The second system introduces harmonic accompaniment, with the grand staff showing chords and the single treble staff showing a melodic line. Chord symbols are placed below the grand staff: Eb7, Dm(+7), Eb7, and Dm(+7). The third system continues the harmonic accompaniment, with the grand staff showing chords and the single treble staff showing a melodic line. Chord symbols are placed below the grand staff: Eb7, Dm(+7), Cm6, A7-9, and Dm(+7). The fourth system continues the harmonic accompaniment, with the grand staff showing chords and the single treble staff showing a melodic line. Chord symbols are placed below the grand staff: Eb7, Dm(+7), Cm6, A7-9, and Dm(+7). The score concludes with a final chord of Dm(+7).

Eb7 **Dm(+7)** **Eb7** **Dm(+7)**

Eb7 **Dm(+7)** **Gm6** **A7-9** **Dm(+7)**

Adim **D7-9** **Gm6** **D7-9** **Gm(+7)** **Gm6** **Bbm6**

C7-9 **Fmaj7** **Fm7** **Edim** **A7-9**

The musical score is organized into five systems, each consisting of a treble clef staff and a bass clef staff. The chords are indicated by letters and symbols above the staff, and the melodic lines are written in treble and bass clefs. The score includes various musical notations such as triplets, slurs, and accidentals.

Eb7
Dm(+7)
Eb7
Dm(+7)

Eb7
Dm(+7)
Gm6
A7-9
Dm(+7)
Dm6
Em7

Eb7
Dm7

G9-5
Gm(+7)

Musical score for guitar and piano. The guitar part is on the top staff, and the piano part is on the bottom two staves. The score includes various chords and musical notations such as triplets, slurs, and dynamic markings.

Gm7  **F#7(#9)**  **F6/9** 

Guitar Tacet

Bbm9  **Eb9(#11)**  **Dm(+7)Dm6**  

Eb9(#11)  **Eb7**  **Dm6/9**  **Eb9(#11)**  **Dm6/9** 

Fm7  **Em7**  **A7-9**  **Dm(+7)**  **Bbm7** 

$E\flat 7$ $B\flat M9$ $E\flat 9$ $UM\flat 9$

$B\flat M9$

$E\flat 9$

$E\flat M\flat$



(b)

$B\flat m9$

$E\flat 9(\#11)$

$Dm(+7)$



$Gm6$

$A7-9$

$Dm(+7)$

$A\dim$

$D9$

$D7-9$



$Gm6$

$D7-9$

$Gm6$

$Gm(+7)$

$B\flat m6$

$D13$

$D\flat 13$



3

I'll Remember April

Words & Music by Don Raye, Gene de Paul & Patricia Johnson

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Moderato

The piano introduction is in G major, 4/4 time, marked Moderato. It consists of two measures of chords in the right hand and single notes in the left hand. The first measure contains G4, B4, and D5 in the right hand, and G3 and B2 in the left hand. The second measure contains A4, C5, and E5 in the right hand, and A2 and C3 in the left hand. The dynamic is marked *mp*.

Refrain (with expression)

The refrain is in G major, 4/4 time. The vocal melody is written on a single staff with lyrics underneath. The piano accompaniment is written on a grand staff. Chord diagrams are provided above the vocal staff for each measure. The dynamics are marked *mp - mf* and *mf*.

Chord diagrams: G, G6, Gmaj7, G6, Gm7, Gm6, Gm7, Gm6, Cm6, D7, F9, E9, E7, Am7, D7-9, Gmaj7.

Lyrics: This love - ly day will leng - then in to ev - 'ning, we'll sigh good -
bye to all we've ev - er had. A - lone, where we have walked to -
geth - er, I'll Re - mem - ber A - pril and be glad.

G6 Cm7 F7 Bbmaj7 Bb6

I'll be con - tent you loved me once in A - pril. Your

mp

Cm7 F7 Bbmaj7 Bb6 Am7

lips were warm and love and Spring were new. But I'm not a - fraid of

f

D7 Gmaj7 G6 F#m7 B9

Au - tumn and her sor - row, for I'll Re - mem - ber A - pril and

mf

Emaj7 E6 Am7 D7 G G6 Gmaj7

you. The fire will dwindle in - to glow - ing

mp

G6 Gm7 Gm6 Gm7 Gm6

ash - es, for flames and love live such a lit - tle while. I

Cm6 D7 F9 E9 E7

won't for - get, but I won't be lone - ly, I'll Re -

mf

Am7 D7-9 1 G G6 Gmaj7

mem - ber A - pril, and I'll smile.

G6 2 G G6 G

smile.

p *pp* L.H.

I'll Be Around

Words & Music by Alec Wilder

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Moderately

Piano introduction in G major, 4/4 time. The melody is played in the right hand, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note B4. The left hand provides a bass line with half notes G2, B1, and D2. The piece concludes with a half note G4 and a half note B4 in the right hand, and a half note G2 in the left hand. Dynamics include piano (*p*) and a ritardando (*rit.*).

Chorus

Vocal melody: I'LL BE A - ROUND — No mat-ter how — you treat me now,
 Piano accompaniment: *p - mf a tempo*. The piano part features a triplet of eighth notes in the left hand (G2, B1, D2) and a half note G2 in the right hand.

Vocal melody: I'LL BE A - ROUND from now on.
 Piano accompaniment: *cresc.* and *dim.*. The piano part continues with a triplet of eighth notes in the left hand and a half note G2 in the right hand. The piece ends with a fortissimo (*fp*) dynamic.

C^o Dm7 Em Fmaj7 G7addE G#dim
 Your lat-est love _____ can nev-er last, _____ And when it's

F G7 C Am Dm7 G7addE
 past, I'LL BE A - ROUND when {He's
 She's}

C Dm7 C Dm7 C C#7 Gm7 C9 C7
 gone. Good - bye a - gain, and

C#7 Gm7 BbaddC C7 Fmaj7 F6 G#7 Dm7
 if you find a love like mine just now and

cresc. *dim.*
p *cresc.*
dim. *cresc.*

Detailed description: This is a musical score for a song, featuring a vocal line and a piano accompaniment. The score is divided into four systems, each with a vocal staff and a piano staff. The piano staff includes guitar chords and dynamic markings. The lyrics are: 'Your lat-est love _____ can nev-er last, _____ And when it's past, I'LL BE A - ROUND when {He's She's} gone. Good - bye a - gain, and if you find a love like mine just now and'. The chords are: C^o, Dm7, Em, Fmaj7, G7addE, G#dim, F, G7, C, Am, Dm7, G7addE, C, Dm7, C, Dm7, C, C#7, Gm7, C9, C7, C#7, Gm7, BbaddC, C7, Fmaj7, F6, G#7, Dm7. The dynamics are: *cresc.*, *dim.*, *p*, *cresc.*, *dim.*, *cresc.*.

then drop a line_ to say you're feeling fine, And

dim. rit.

when things go wrong, per-haps you'll see you're meant for

me, so I'LL BE A - ROUND when {He's
She's}

1 C Eb9 Ab Dm7(b5) G 2 C Dm7 C Dm7 C

gone. gone.

fp *p* *rit.*

8va¹

Words by Johnny Mercer
Music by Ralph Burns & Woody Herman

Slowly, with feeling

210

Cmaj7 Eb7 Abmaj7 G7 Cmaj7

own. There's a dance pa - vil - ion in the rain

B7 Bbmaj7 A7

all shut - tered down A wind - ing coun - try lane all rus - set brown, A

Abmaj7 G7 Cmaj7 C6

frost - y win - dow - pane shows me a town grown lone - ly.

Cmaj7 C6 Dm7 G7 Cmaj7 Ebdim

That sprng of ours that start - ed so A - pril - heart - ed

Seemed made for just a boy and girl I nev - er dreamed, did you, an - y

fall could come in view so ear - ly ear - ly?

Dar - ling, if you care please let me know, I'll meet you an - y - where

I miss you so, Let's nev - er have to share An - oth - er Ear - ly

Au - tumn When an ear - ly Au - tumn

Bb Eb7 Dmaj7 C#7 C9 B7 Bb7 Amaj7 Ab9-5 G9

Cmaj7 B7 Bbmaj7

A7 Abmaj7 G7

1 Cmaj7 C6 Am7 Dm7 G7 2 Cmaj7 C6 Am7 Dm7 G7 Cmaj7

Snootie Little Cutie

Words & Music by Bob Troup

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Molto moderato

The piano introduction is in 4/4 time, marked 'Molto moderato'. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The piece starts with a mezzo-forte (mf) dynamic and ends with a ritardando (rit.) marking.

Dm7 *mp* G7 C Gm+6 A7 Dm Fm+6 G7 Gaug

(Boy) You're not a staid lit - tle maid, You're not a pris - sy lit - tle sis - sy; Not a
(Girl) You're not a shy lit - tle guy, You're not a stu - pid lit - tle cu - pid; Not a

mp
a tempo

C Gm+6 A7 D7 Ab7 Dm7 *rit.* G7

pale lit - tle frail, — You're not a sick lit - tle chick; You're swell!
frail lit - tle male, — You're not a smug lit - tle pug; You're swell!

a tempo *p-mf*

(Boy) You're a Snoot - ie Lit - tle Cu - tie, _____ You're a pert lit - tle skirt; _____
 (Girl) You're a mel - low lit - tle fel - low, _____ You're a coy lit - tle boy; _____

a tempo *p-mf*

C Dm7 G7 Dm7 G7 C C7 Caug

_____ You're a knock-out, you're a beau - ty _____ You're a flirt; _____
 _____ You're ter - rif - ic, you're for me, "Joe," _____ You're a joy; _____

F Fm D7-5 C Gm+6 A7

You're a dap - per lit - tle flap - per, _____ You're just as cute as a trick; You're a
 You're a read - y lit - tle stead - y, _____ You've swept this girl off her feet; You're a

D7 Ab7 Dm7 Em B G7

kiss - y lit - tle miss - y, you're a vain lit - tle Jane, You're slick! _____ You're a
 shift - y' lit - tle nif - ty, you're a shrewd lit - tle dude, You're sweet! _____ You're a

Dm7 G7 Dm7 G7 C³ Gaug C

class-y lit-tle las-sie, _____ You're a keen lit-tle queen; _____ And al-
 hand-y lit-tle dan-dy, _____ You're a glad lit-tle lad; _____ You're a

Dm7 G7 Dm7 G7 C7 Am E C7 Gaug F

tho' some-times you're sass-y, _____ And you're mean; _____ I'm a fiend for ro-
 pick-up like good bran-dy, _____ You're not bad; _____ I go mad for ro-

Fm D7-5 C Gm+6³ A7 D7

mance with you, _____ Squirr-'lly lit-tle girl-ie, you're fine; _____ You're a knock-out, you're a beau-ty,
 mance with you, _____ Sooth-ie lit-tle smooth-ie, you're fine; _____ You're ter-rif-ic, you're for me, "Joe,"

A7 Dm7 G7 1. C G7 *mf* 2. C

Snoot-ie Lit-tle Cu-tie, _____ Snoot-ie Lit-tle Cu-tie mine. _____ You're a mine..
 Mel-low lit-tle fel-low, _____ Mel-low lit-tle fel-low, mine. _____ You're a mine.

Slightly Out Of Tune (Desafinado)

English Lyric by Jon Hendricks & Jessie Cavanaugh
Music by Antonio Carlos Jobim

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Moderately

F

G7-5



1. Love is like a nev - er end - ing mel - o - dy,
2. Once your kiss - es raised me to a fev - er pitch.

mf

Gm7

C7

D7-9



Po - ets have com - pared it to a sym - pho - ny,
Now the orch - es - tra - tion does - n't seem so rich.

Gm

A7

D7



A sym - pho - ny con - duc - ted by the light - ing of the

D7-9

G7-9

Gbmaj7



moon. But out song of love is Slight - ly Out Of Tune

G7-5 **C13** | 2 **Gm** **Bbm** **F**


Seems to me you've changed. the tune we used to sing.



Gm6 **A** **Bbdim** **Bm7**


Like the bos - sa no - va love should swing.



E7 **A** **Bbdim**


we used to har - mo - nize two souls in



Bm7 **E7** **A** **F#m7**


per - fect time, Now the song is dif - f'rent and the



Bm7 **E7** **C**

words don't e - ven rhyme, _____ 'Cause you for - got the

C#dim **Dm7** **G7** **Gm7**

mel - o - dy our hearts would al - ways croon _____ And so what good's a heart that's

F#dim **G7** **C7** **C7-5** **F**

Slight - ly Out Of Tune. _____ Tune your heart to

G7-5 **Gm7**

mine the way it used to be. _____ Join with me in

C7 Cm6 D7+5 D7 Gm7

har - mo - ny and sing a song of lov - ing. We're bound to get in

Bbm Fmaj7 Dm7 G7

tune a - gain be - fore too long. There'll be no De - sa - fi - na - do

Eb9

When your heart be - longs to me com - plete - ly. Then you

G7 Gm7 F6

won't be Slight - ly Out Of Tune, — You'll sing a - long with me. —

Cute

Words by Stanley Styne
Music by Neal Hefti

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Moderately

mf

Mind if I say you're Cute!... In ev - 'ry

way you're Cute!... Those big blue eyes,

That turned - up nose, - That cool and

Chords:

- Dm7, Em7 A7 + 5(b9), Dm7, G9, C6, A7, Dm7, Em7 A7 + 5(b9)
- Dm7, G9, Gm7, C7, Gm7, C7, Fmaj7, Em7, F6
- Fm6, C, F9, E7, Am7, D7, Am

B7 **Emaj7** **Gm6** **A7-9** **Dm7** **Em7** **A7+5(b9)**
 care - free pose. — I mean I

Dm7 **G9** **C6** **A7** **Dm7** **Em7** **A7+5(b9)**
 like your style, — That sly in -

Dm7 **G9** **Gm7** **C7** **Gm7** **C9** **Fmaj7** **Em7** **F6**
 trigu - ing smile, — Your ev - 'ry mood,

Fm6 **C** **F9** **E7** **Am7** **Dm7** **Em7** **A7+5**
 Your at - ti - tude — just add up

Dm7 **G7-9** **C6** 1 **Gm6** **A7+5** 2 **C**
 to you're Cute!

Detailed description: This is a musical score for guitar, featuring a melody line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The score is divided into five systems, each corresponding to a line of lyrics. Above each system, specific chords are indicated with their names and corresponding fretboard diagrams. The chords include B7, Emaj7, Gm6, A7-9, Dm7, Em7, A7+5(b9), Dm7, G9, C6, A7, Fm6, C, F9, E7, Am7, G7-9, and C. The lyrics are: 'care - free pose. — I mean I', 'like your style, — That sly in -', 'trigu - ing smile, — Your ev - 'ry mood,', 'Your at - ti - tude — just add up', and 'to you're Cute!'. The piano accompaniment provides a harmonic foundation for the melody, with various voicings and fingerings indicated by notes and stems.

Adios

English Words by Eddie Woods
Music & Spanish Words by Enric Madriguera

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Moderately

Piano introduction in B-flat major, 4/4 time. The right hand (R.H.) features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Moderately' and the dynamics include a forte (f) section.

Chord progressions for the first vocal line: F7, Ebm7(7#), F, F7, Ebm7(7#), F.

We were so hap - py dear to-geth - er, — And ev - 'ry dream of joy we knew, —
Ya la a-le - grí - a de mi vi - da — Es co-môun sue - ño que se vá —

The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand, maintaining the moderate tempo.

Chord progressions for the second vocal line: Gm7, C7, Dm, Dm7, G7, C7.

A cas-tle in the air, dear, for - ev - er, — A world of love for just we two —
por-que al le - gar de nue - vo el di - a con mi i - lu - sion me he de a - le - jar —

The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand, maintaining the moderate tempo.

Chord progressions for the third vocal line: F7, Ebm7(7#), F, F7, Ebm7(7#), F.

But ev - 'ry dream must have its end - ing, — Our cas-tle falls and we must part. —
Por e so ven-go has-ta - tu re - ja — A des - pe - dir - me dul - cé a - mor —

The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand, maintaining the moderate tempo.

So, dear, this mes-sage to you I'm send - ing, A word of hope, from my ach-ing
 por e - so mi al-ma tris - te se que - ja cuan-dôa-sí te can - ta su do -

pp *ff*

heart
lor.

Smoothly

pp

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

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

C7 Am C7 F D $\flat$ 9 C7 Gm7 C7 F
 sigh and cry_ my a - dios, a - dios_ to you.
 lir te - mo_ que tu ol - vi - des nues - tro a mor.

Gm7 C7 F Gm7 C7 F
 And in this heart,
 Her - mo - sa flor

Gm7 C7 C+ Dm D+ D7 Gm7 C6 C7 F
 is mem - ry of what used to be_ dear for you and me_ set a - part
 mi al - ma cau - ti - vas - te con_ la fra - gan - cia de_ tu can - dor

Dm6 E7 Am Dm F Dm6 E7 Dm6
 Moon watch - ing and wait - ing a - bove
 Tu e - res to - da_ mi i - lu - si3n

f








Soon it will be blessing our love.
 Tu e-res mi dulce can-ción.

marcato












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












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










A - dios a - dios.
 A - dios a - dios.

ff

Don't Worry 'bout Me

Words by Ted Koehler
Music by Rube Bloom

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Moderately

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, starting with a half note B-flat, followed by a quarter note A, a half note G, and a quarter note F. The bass line is in the left hand, starting with a half note B-flat, followed by a quarter note A, a half note G, and a quarter note F. The tempo is marked 'Moderately'. The dynamics are marked 'f' (forte) and 'molto rit.' (molto ritardando) leading to a 'p' (piano) dynamic.

Vocal melody and piano accompaniment for the first line of the song. The vocal line is in the right hand, starting with a half note B-flat, followed by a quarter note A, a half note G, and a quarter note F. The piano accompaniment is in the left hand, starting with a half note B-flat, followed by a quarter note A, a half note G, and a quarter note F. The tempo is marked 'Moderately'. The dynamics are marked 'mp colla voce' (mezzo-piano colla voce) and 'mf' (mezzo-forte). The key signature is B-flat major, and the time signature is 4/4. The lyrics are: 'This is the one mo-ment that I thought I nev-er could live thro', But now some-how, that it's here, my dear, that'.

Vocal melody and piano accompaniment for the second line of the song. The vocal line is in the right hand, starting with a half note B-flat, followed by a quarter note A, a half note G, and a quarter note F. The piano accompaniment is in the left hand, starting with a half note B-flat, followed by a quarter note A, a half note G, and a quarter note F. The tempo is marked 'Moderately'. The dynamics are marked 'mf' (mezzo-forte). The key signature is B-flat major, and the time signature is 4/4. The lyrics are: 'fool-ish fear dis - ap - pears, And say - ing good - bye seems sweet.'

Vocal melody and piano accompaniment for the third line of the song. The vocal line is in the right hand, starting with a half note B-flat, followed by a quarter note A, a half note G, and a quarter note F. The piano accompaniment is in the left hand, starting with a half note B-flat, followed by a quarter note A, a half note G, and a quarter note F. The tempo is marked 'Moderately'. The dynamics are marked 'rit.' (ritardando) and 'a tempo'. The key signature is B-flat major, and the time signature is 4/4. The lyrics are: 'It's plain that Fate did-n't want us on a one way street.'

CHORUS

Don't wor-ry 'bout me, I'll get a-long; For-

get a-bout me, be hap-py, my love. Let's say that

our lit-tle show is ov-er and so, The sto-ry ends; Why not call it a day the

sen-si-ble way, And still be friends. 'Look out for your-self' should

mf

mf

mf

Ab Eb7(b9) Abmaj9 Ab6 Abmaj7 Ab6

Ebb13(b9) Ab6 Bdim

Bbm7 Bbm7-5 Bbm6 Fm

Bb7 Bbm7/Eb Db(add9) F#dim Eb7/G Eb7(b9)

Abmaj9 Ab6 Ab Eb7 Ab Ab7 Ab7+

be the rule; Give your heart and your love to who - ev - er you love, Don't

be a fool. Dar - ling, why should you cling to some fad - ing thing that

used to be? If you can for - get, Don't wor - ry 'bout

me. Don't me.

1 Ab6 Bdim Bbm7 Eb7 2 Ab Fm Db6 Eb7 Ab

a tempo *mf* *f* *mp* *molto rit.* *pp*

cresc. *f rit.*

I Ain't Got Nobody (And There's Nobody Cares For Me)

Words & Music by Roger Graham & Spencer Williams

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Slow beat



1. There's a say - ing go - ing 'round, and I be - gin to think it's true. It's
2. Wish I on - ly had some - one that I could real - ly call my own. For



aw - ful hard to love some - one when they don't care 'bout you.
I would mar - ry him at once, and take him to my home;



Once I had a lov - in' man, as good as an - y in this town, But
Ev - 'ry night I sigh and cry, no hap - pi - ness at all I find, I



now I'm sad and lone - ly, for he's gone and turned me down. 'Cause
 have no one to love me, no one to con - tent my mind.

CHORUS

 I ain't got no - bo - dy, And there's

p-f

no - bo - dy cares for me. I'm

so sad and lone - ly, won't some-bo-dy come and take a chance with

me? _____ I'll sing sweet love songs, hon-ey, all the

time, if you'll come and be my sweet ba-by mine, 'Cause

I _____ ain't got no - bo - dy, And there's no - bo - dy

cares for me. _____ me. _____

1 G Bbdim D7 Ddim Am F#7 2 G C7 G

Chords: D, Gm, G#dim, D7, G7, C, E7, A7, C#dim, D+, G7, F#7, F7, E7, A7, A7-5, G, Gm, A7, D7, G, Bbdim, D7, Ddim, Am, F#7, G, C7, G.

East Of The Sun (And West Of The Moon)

Words & Music by Brooks Bowman

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Slowly

you and I. East of the sun and west of the moon, We'll build a dream-house of love, dear. Near to the sun in the day, Near to the moon at night, We'll






live in a love - ly way, dear, Liv - ing on love and pale moon - light.




Just you and I, _____ for ev - er and a day, _____




Love will not die, _____ we'll




keep it that way, _____ Up a - mong the

Cm6 G Em A7
 stars we'll find A har - mo - ny of life to a love - ly tune,
 Am Cm6 D7 G
 East of the sun and west of the moon,
 Eb7 Am7 D7
 dear, East of the sun and west of the
 1 G Am / D7 2 G C6 Bdim Am7 Abmaj7 Gmaj7
 moon. moon.

The Night We Called It A Day

Words by Tom Adair
Music by Matt Dennis

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Moderato

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps) and common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is divided into two measures. The first measure contains a treble staff with a melody of quarter notes (D4, E4, F#4, G4) and a bass staff with a simple accompaniment of quarter notes (D3, G2, F#2, E2). The second measure contains a treble staff with a melody of quarter notes (A4, G4, F#4, E4) and a bass staff with a simple accompaniment of quarter notes (D3, G2, F#2, E2). The score is written in a simple, clear style with a large font.

VERSE

A musical score for the verse of the song 'The Poets'. It features a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth notes and a final half note. Above the staff, four guitar chord diagrams are provided: G major (x o o o), G diminished (G dim), A minor 7 (Am7), and F# diminished (F# dim (B)). Brackets with the number '3' indicate triplets over the first three eighth notes of each of the first three measures. The lyrics 'Au - thors and po - ets in prose and in rhyme,' are written below the staff.

Au - thors and po - ets in prose and in rhyme,

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 2/4. The melody in the treble staff begins with a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), then a quarter note D5, and another triplet of eighth notes (E5, F#5, G5). The bass staff starts with a half note G3, marked with a piano (*p*) dynamic. The second system continues the melody in the treble staff with a quarter note G4, a triplet of eighth notes (A4, B4, C5), and a quarter note D5. The bass staff continues with a half note G3, then a half note F#3, and finally a half note E3. The piece concludes with a final whole note G3 in the bass staff.

The musical score is for the song "The Time of the Night" by The Beatles. It features a guitar part and a piano accompaniment. The guitar part is written in treble clef with a key signature of one sharp (F#). The piano accompaniment is written in treble and bass clefs, also in the key of D major. The lyrics are: "Seem to agree that night is the time of".

The guitar part includes the following chords and techniques:

- G**: Open G chord (x o o o).
- G dim**: Diminished G chord.
- Am7**: A minor 7th chord (o o o o).
- D9**: Dominant 9th D chord (o o o o).
- D9+**: Dominant 9th D chord with a sharp (o o o o).

The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody includes triplets and a key change to D minor at the end of the phrase.

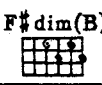






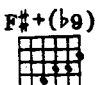


lov-ers' meet-ings, ro-man-tic greet-ings, To my mis-for-tune, I



found this a lie, For it was night when you


whis-pered "Good-bye," A night of mad-ness







that turned to sad-ness, much too soon:

CHORUS

There was a moon out in space, But a cloud drift-ed ov-er its'

face, You kissed me and went on your way, THE NIGHT WE CALLED IT A

DAY, I heard the song of the spheres, Like a min-or la-ment in my

ears, I had-n't the heart left to pray, THE NIGHT WE CALLED IT A DAY,

p-mf

Chords: Cm, F#m6, Cdim, Gmaj9, G6, D9, Cdim, G, Em7, Bbdim, Bm7, Bb7, Am7, Ab7, Gmaj7, G6, Cm, F#m6, Cdim, Gmaj9, G6, B7+, B7, Em, Em7, Bbdim, Bm7, Bb7, Am7, Ab7, G7, Fm, G7.

Cmaj7 Dm B Cmaj7 Cm6 B7 Em(maj7) Em6
 Soft thru the dark, the hoot of an owl in the sky,

Am7 B7+ Em B7+ Em7 Gm Bbdim Bb D7 Cm F#m6 Cdim
 Sad tho' his song, No bluer was he than I, The moon went down, stars were

Gmaj7 G6 B7+ B7 Em Em7
 gone, But the sun didn't rise with the dawn, There wasn't a thing left to

A9 Gdim Bm Bbm Am Ab9 1 Gmaj9 G6 2 Gmaj9 Fdim G6
 say, THE NIGHT WE CALLED IT A DAY. There was a DAY

See See Rider

Words & Music by Gertrude 'Ma' Rainey

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Slow blues tempo











mf





VERSE




I'm so un-hap-py I feel so blue





I al-ways— feel so sad I made a mis-take






Right from the start Tho' it seems to hard to part

F Fdim G7

A - bout this let - ter That I will write I hope he will re - mem - ber

C Bb Ebdim C7 F

when he re - ceives it. See See Ri - der

CHORUS

F7

See what you have done Lawd, Lawd, Lawd,

Bb Bbm F Bb F Bb

Made me love you now your girl done come

The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4.

Guitar Chords:

- F: $\begin{array}{|c|c|c|c|c|c|} \hline \bullet & & & & & \\ \hline & \bullet & & & & \\ \hline & & \bullet & & & \\ \hline & & & \bullet & & \\ \hline & & & & \bullet & \\ \hline & & & & & \bullet \\ \hline \end{array}$
- Gm7: $\begin{array}{|c|c|c|c|c|c|} \hline \bullet & & & & & \\ \hline & \bullet & & & & \\ \hline & & \bullet & & & \\ \hline & & & \bullet & & \\ \hline & & & & \bullet & \\ \hline & & & & & \bullet \\ \hline \end{array}$
- G7: $\begin{array}{|c|c|c|c|c|c|} \hline \bullet & & & & & \\ \hline & \bullet & & & & \\ \hline & & \bullet & & & \\ \hline & & & \bullet & & \\ \hline & & & & \bullet & \\ \hline & & & & & \bullet \\ \hline \end{array}$
- C7: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- Fdim: $\begin{array}{|c|c|c|c|c|c|} \hline \bullet & & & & & \\ \hline & \bullet & & & & \\ \hline & & \bullet & & & \\ \hline & & & \bullet & & \\ \hline & & & & \bullet & \\ \hline & & & & & \bullet \\ \hline \end{array}$
- Abdim: $\begin{array}{|c|c|c|c|c|c|} \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline & & & & & \\ \hline \end{array}$
- F7: $\begin{array}{|c|c|c|c|c|c|} \hline \bullet & & & & & \\ \hline & \bullet & & & & \\ \hline & & \bullet & & & \\ \hline & & & \bullet & & \\ \hline & & & & \bullet & \\ \hline & & & & & \bullet \\ \hline \end{array}$

Vocal Lyrics:

You made me love you Now your girl done come.

Piano Accompaniment:

The piano part features a steady bass line in the left hand and a more melodic line in the right hand. It includes a bridge section with a key change to F major (indicated by a double bar line and a key signature change) and a final section with a triplet of eighth notes.

CHORUS 2:

I'm goin' away baby, won't be back till Fall, Lawd, Lawd, Lawd.
 Goin' away baby, won't be back till Fall.
 If I find me a good man I won't be back at all.

CHORUS 3:

I'm gonna buy me a pistol just as long as I am tall, Lawd, Lawd, Lawd.
 Kill my man and catch the Cannon Ball.
 If he don't have me he won't have no girl at all.

Hey Lawdy Mama

Words & Music by Clive Reed

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Slow blues tempo

Chord progressions for the first system:

F Bb F Bb F Bb F F Bb F Bb

mf

VERSE

Chord progressions for the verse:

F Bb F F Gm7 C7

1. Now the man I love's _ got a mouth full _ of gold _

Chord progressions for the second line of the verse:

F F7 Bb

_ Hey Law - dy Ma - ma, lit - tle pret - ty Ma - ma The man I love's _

F Bb F Bb

got a mouth full of gold

F Bb F Gm7 C11 C7

Ev - 'ry time he kiss me, makes my blood go

1 - 5. F Bb F Bb F Bb F

cold. Now the

6. F Bb F Bb F Bb F Bb F

door.

VERSE 2:

Now the man I love, the man I long to see
Hey Lawdy Mama, little pretty Mama
The man I love, the man I long to see
He's in Cincinnati and he won't write to me.

VERSE 3:

Now the man I love got his feet right on the ground
Hey Lawdy Mama, little pretty Mama
The man I love got his feet right on the ground
He's tailor made, he ain't no hand me down.

VERSE 4:

I'm down and out, ain't got a friend in the world
Hey Lawdy Mama, hey pretty Mama
I'm down and out, ain't got a friend in the world
I know I've been a fool for being someone else's girl.

VERSE 5:

When I had money, I had money to spend
Hey Lawdy Mama, little pretty Mama
When I had money, I had money to spend
Every time I left home, I had a brand new friend.

VERSE 6:

Soon this morning, about a quarter to four
Hey Lawdy Mama, little pretty Mama
Soon this morning, about a quarter to four
You brought your new girl right up to my door.

If I Had You

Words & Music by Ted Shapiro, Jimmy Campbell & Reg Connelly

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Moderately

Gm (a tempo) A7

(freely)

I dream'd all my dreams And
(My) whole life would be, Just

p (a tempo)

D7

G7

C7

F

F7+

Bb

D7

schem'd all my schemes, But some-how it just seem'd wrong; Un -
hea - ven to me, Dear, if you'd learn to care. To

Gm

A7

D7

G7

G7

C11

C13

til I met you And then, dear, I knew, To me you must be -
know all the bliss Of your lov - ing kiss, Was wait - ing for me some -

F

Cm6

Fdim

F7

Bb

CHORUS
(With expression)

Bb7

long. I could show the world how to smile, I could be
where.

Eb Ebm6 Bb Bbdim F9 F7+
 glad all of the while I could change the grey skies to blue If I had
 you. I could leave the old days be - hind, Leave all my
 pals, I'd nev - er mind, I could start my life all a -
 new If I had you. I could climb the snow capp'd
 mf

Em7(b5) A7(b9) Dm Em A Em A Dm
 moun-tains, Sail the might-y o - cean wide, I could cross the burn-ing

Em7(b5) A7(b9) Dm Cm7 F7 Cm7 F7 Bb
 des - ert, If I had you by my side. I could be a king, dear, un-

Bb7 Eb Ebm6 Bb Bbdim
 crown'd, Hum-ble or poor, rich or re - nowned, There is no-thing I could - n't

F9 1 Bb Bbdim Cm7 Am7(b5) D7 2 Bb Bbdim C7 F+ Bb
 do If I had you. (2) My you.

f

I'm Gettin' Sentimental Over You

Words by Ned Washington Additional Words by Reg Howard
Music by Geo. Bassman

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Very slowly

The piano introduction is in B-flat major, 4/4 time, marked 'Very slowly' and 'mf'. It features a series of chords and single notes in both hands, creating a romantic and sentimental mood. The melody is primarily in the right hand, with the left hand providing harmonic support.

The first system of the song includes the vocal melody and piano accompaniment. The vocal line begins with the lyrics 'I was just an-oth-er who Nev-er was a dream-er un-'. The piano accompaniment continues the harmonic progression established in the introduction. Chord diagrams for F7 and E7 are provided above the vocal staff.

The second system of the song includes the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'laughed at ro-mance, til I met you, I said it was not for me. Fun-ny how one gets that way. Then you made your en-trance and Cu-pid's just a sche-mer and'. The piano accompaniment provides a steady harmonic background. Chord diagrams for Eb7, D7+, D7, G7, C13, Fmaj7, F6, C7+, F7, and E7 are provided above the vocal staff.

The third system of the song includes the vocal melody and piano accompaniment, leading into the chorus. The vocal line continues with the lyrics 'right at a glance, I nev-er knew, I knew this was meant for me. Now I'm dream-ing dreams all day. Nev-er thought I'd'. The piano accompaniment supports the vocal melody. Chord diagrams for Eb7, D7+, D7, G7, C7, Am, E, C7, and F are provided above the vocal staff. The word 'CHORUS' is written above the final chord diagram.

E E7 Am7(b5) D7 G7 C7
 fall, But now I hear love call I'm get - ting sen - ti - men - tal ov - er

F Cdim C7 F E E7
 you. Things you say and do Just

Am7(b5) D7 G7 C7+ C7 Bb6/F Db7
 thrill me thro' and thro, I'm get - ting sen - ti - men - tal ov - er you.

F E7 Am F7 B7
 I thought I was hap - py, I could live with - out

love, Now I must ad - mit that love is all I'm think-ing

of Won't you please be kind, And just make up your

mind That you'll be sweet and gen - tle, Be gen - tle with me? — Be -

cause I'm sen - ti - men - tal ov - er you. —

Chords: Bm7(b5), E7, C+, E7, Am, Cdim, C7, F, E, E7, Am7(b5), D7, G7, C7, C9+, F, C7/E, Cm6/Eb, D+, D7, G7, C7+, Bb/F, Db7, 1 (opt. D%) F, Gm7(b5), C7, 2 F, F6.

The Lonesome Road

Words by Gene Austin
Music by Nathaniel Shilkret

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Moderately

f

E♭6 *E♭7* *A♭m6*

Look down, look down that lone some road, Be -
(True) love, true love, what have I - done, That

> mf

E♭ *B♭7* *E♭* *A°* *Fm7* *B♭9* *B♭13* *E♭6*

fore you you trav - el on. Look up, look
you should treat me so? You caus - ed

E♭7 *A♭m6* *E♭* *B♭7*

up me and seek yo' mak - er 'Fore Gabri - el blows his
to walk and talk, like I nev - er did be -






horn. _____
fore. _____

Wea - ry to - tin' such a








load, Tredg - ing down that lone - some road. Look






down, look down that lone - some road — Be - fore you


1     
2     

trav - el on. _____ True on. _____

Good Time Flat Blues

Words & Music by Spencer Williams

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Moderato



First system of music notation. Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time. The music features a piano introduction with a forte (f) dynamic. The bass line is a simple blues pattern. The treble line has a melodic line with a repeat sign. Chord diagrams for Eb7, Edim, Eb7, and Ab are shown above the staff.



Second system of music notation. Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time. The music features a piano introduction with a forte (f) dynamic. The bass line is a simple blues pattern. The treble line has a melodic line with a repeat sign. Chord diagrams for E7, Ab, Ab, Db, Ab, F7, E7, and Eb7 are shown above the staff. The word "Miss" is written below the staff.

Vamp

VERSE



Third system of music notation. Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time. The music features a piano introduction with a forte (f) dynamic. The bass line is a simple blues pattern. The treble line has a melodic line with a repeat sign. Chord diagrams for Ab, Db, Eb7, Ab, and F7 are shown above the staff. The lyrics "Liz - zie Green from New Or - leans" are written below the staff.

E7 Eb7 Ab Ab Bdim Bbm7 Eb7

Runs a good time flat Sel - lin' booze__ and

Ab F7 Eb Bb7 Bb7(b5) Eb

sing - in' blues__ Down where she's at _____ The

Ab Db Eb Ab F7 E7 Eb7 Ab

oth - er day__ I heard her say__ things are get-ting tough

Eb Bb7 Eb Edim Bb7 Bb7(b5) Eb Eb11 Eb7

Now the cops__ done made me stop__ Oh my they treat me rough.

CHORUS

Fm Cm F7 F C7(b5) F7 Bb7

Can't sell no whis-ky I can't sell no gin,
 The snow is fall ing Ice is on the ground,
 Cops on the cor - ner got his eyes on me,
 I can't keep o - pen, gon - na close the shack,

Eb7 E7 Eb7

Can't sell no whis-key I can't sell no
 The snow is fall - in', Ice is on the
 Cop's on the cor - ner, got his eyes on
 I can't keep o - pen, gon - na close the

Ab Ab7 E7 Fm Cm F7

gin,
 ground.
 me,
 shack,

Ain't got no mo - ney
 If I ain't luck - y
 And my boot - leg - ger
 The Chief of Po - lice

F C7(b5) F7 Bb7

to buy my win - ter coal,
I'm gon - na hit the trail,
He keeps them all a way,
done tore my play - house down,

Eb7 Edim Eb7 Ab

Can't make a dol - lar to save my dog - gone soul,
I'll do some steal - in' and then I will land in jail.
I'm so down-heart-ed I've got the blues to - day.
No use in griev - in', I'm gon - na leave this town.

1 - 3. G7 C9 C7 4. Ab E7 Ab

The Mood I'm In

Words & Music by Pete King & Paul Francis Webster

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Brightly

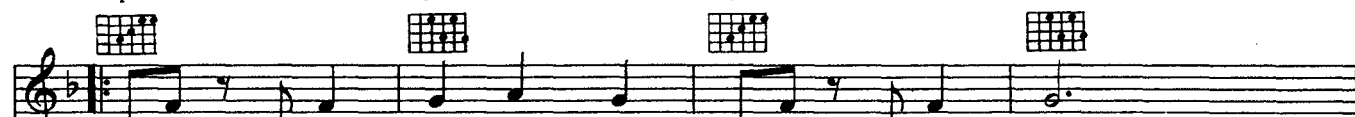


F

Cm7

F

Cm7



1. I like to feel fan - cy free, I like to live young,
2. I like to hear op - 'ra or I like to read Joyce,



F

Cm7

F

Eb9+



I like the old mer - ry - go - round.
I'm not the pre - dict - a - ble kind.



Ab

Ebm7

Ab

Ebm7



I like to play lov - er, But don't like to get stung,
What-ev - er the op - tion Is what - ev - er the choice



Ab Gm7-5 Gm7 C7

I like my two feet on the ground. I may
I like to make up my own mind. If the

F Gm7 F Gm7

date a girl light - ly and kiss her po - lite - ly But
choice were to break up or kiss her and make up I'll

F Dm7 G7+5-9

will she get un - der my skin.
try not to lead with my chin.

F Dm7 Gm7 C11

Well my friends it all de - pends on the

F

A $\flat$ 7

1

Gm7

C7+9-5

mood

I'm

in.

2 C7+9-5

C7

F

Gm7

C7

I may

change

who can

Fmaj7

Dm7

Gm7

C7

tell,

I may

suf - fer the

pangs of re -

F

Dm7

E7

morse

I may

change

'neath the

Amaj7 F#m7 Bm7 E9

spell Of that old ir - re - sis - ta - ble

A C7 F Cm7

force But I'm gon - na root sin - gle Oh

F Cm7 F Em7

don't look to find me Caught up in that mar - i - tal

E♭9 D9 F

spin Yet some - day I may sight one who





looks like the right one And waltz down the aisle with cha -






grin _____ You see my friends it








all _____ de - pends on the mood I'm in. _____







1 I may _____ 2

The Music Goes Round And Around

Words by Red Hodgson
Music by Edward Farley & Michael Riley

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Moderately

One
(She)

f *mf*

C G+ Am C+ C G7 Em G7

night, while play - ing and in the band, — A girl came up; she
smiled at me and said "You're fine." I an - swer'd "Miss, the

C G7 C G+ Gm A7

said, "You're grand." So But I re - plied in words low down, — "Now,
plea - sure's mine." mine." But when she ask'd "What's that thing for?" I

D7 G D7 G7 CHORUS C F C

this is how the mu - sic goes 'round; I blow through here; — The
thought I'd bet - ter show her once more. *p-f*

C/E Cdim Dm7 C#dim G7 G9 Em
 mu-sic goes 'round and a - round. Whoa - ho - ho - ho - ho - ho, and it comes up
 here. I push the first valve down. The
 C F G7 C Dm Cdim C
 here. I push the first valve down. The
 C/E Cdim Dm7 C#dim G7 G9 Em
 mu-sic goes down and a - round, Whoa - ho - ho - ho - ho - ho, And it comes up
 here. I push the mid-dle valve down... The
 C Dm G7 C E7 Am E7 Am E7
 here. I push the mid-dle valve down... The

Am E7 Am E7 Am E7 Am G D7

mu-sic goes down a - round be - low, be - low, be - low, Dee-dle-dee ho - ho - ho,

Lis-ten to the no-tes come out. I push the oth - er valve down. The

mu-sic goes 'round and a - round. Whoa - ho - ho - ho - ho - ho, and it comes out

here. She here.

ff

My Very Good Friend The Milkman

Words by Johnny Burke
Music by Harold Spina

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Moderato

p *f*

Gm Bbdim F/A G7

Cer-tain peo-ple of my ac-quaint-ance Seem ve-ry con-cern'd a-bout you and me. They're

p

C7 F G7 C7 F G7 C7

try-ing to be nice. They're go-ing out of their way. They of-fer me ad-

Dm G7 E7 Am C7 CHORUS Fmaj7 F6

vice; There must be some-thing in what they say. My ve-ry good friend the

p-f

Gm7 C7 Bbmaj7/C C7 Gm7 C7
 milk-man, says that I've been los - ing too much sleep. He does - n't like the hours I keep; And
 D/F# Gm Gm7 C7 F Abdim Gm7 C7 Fmaj7 F6
 he sug - gests that you should mar-ry me. My ve - ry good friend the
 Gm7 C7 Bbmaj7/C C7 Gm7 C7
 post-man says that it would make his bur - den less If we both had the same ad - dress; And
 D/F# Gm Gm7 C7 F Gm7 F Ab7
 he sug - gests that you should mar-ry me. Then there's a ve - ry friend-ly fel - low

who prints All the lat-est real es-tate news And ev-'ry day he sends me

blue prints of cot-tag-es with coun-try views. My ve-ry good friends and neigh-bours say that

they've been watch-ing things I do, And they be-lieve that I love you, so I sug-gest that

you should mar-ry me. My me.

Chord diagrams: Ebm7, Ab7, Db6, Dbmaj7, Db6, Ab7, Ebm7, Ab7, Db, Gm7(b5), C13, C7, Fmaj7, F6, Gm7, C7, Bbmaj/C C7, Gm7, C7, D/F#, Gm, G7, C7, F, Abdim, Gm7, C7, F, Bb9, Bb7, F6

Pennies From Heaven

Words by John Burke
Music by Arthur Johnston

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Freely

Piano introduction in C major, 4/4 time. The melody is marked *mf* and features a triplet of eighth notes in the right hand. The bass line consists of a simple harmonic accompaniment.

Freely

Vocal and piano accompaniment for the first line of lyrics. The vocal line is marked *mf* and includes a triplet of eighth notes. The piano accompaniment features a simple harmonic accompaniment. Chord diagrams are provided for the vocal line: C, Gm/Bb, A, Dm7, G7, Cmaj9, and C.

A long time a - go, a mil - lion years B. C.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is marked *mf* and includes a triplet of eighth notes. The piano accompaniment features a simple harmonic accompaniment. Chord diagrams are provided for the vocal line: Cmaj7, C6, C, Gm/Bb, A, Dm7, and G7.

The best things in life were ab - so - lute - ly

Vocal and piano accompaniment for the third line of lyrics. The vocal line is marked *mf* and includes a triplet of eighth notes. The piano accompaniment features a simple harmonic accompaniment. Chord diagrams are provided for the vocal line: C9, C6, E/C, C7, Dm7, and G7.

free. But no one ap - pre - ci -

Cmaj9 Am Dm7 G7 Em7 Am7

a - ted a sky that was al - ways blue, and

F#7(b5) B7 Em(sus9) Em Am7(b5) D7

no one con - grat - u - la - ted a moon that was al - ways

Dm/G G7 C+7 Dm7

new. So it was planned that they would van - ish now and

Bm7(b5) G7 F7(b5) C Am7

then and you must pay be - fore you get them back a -

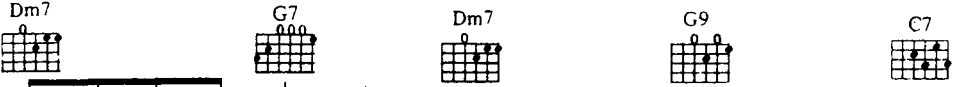
gain; that's what storms were made for

and you should - n't be a - fraid, For

CHORUS (*a tempo*)

ev - 'ry time it rains, it rains pen - nies from hea - ven. —

Don't you know each cloud con - tains



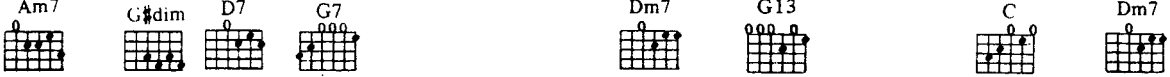
pen - nies from hea - ven? _____ You'll find your



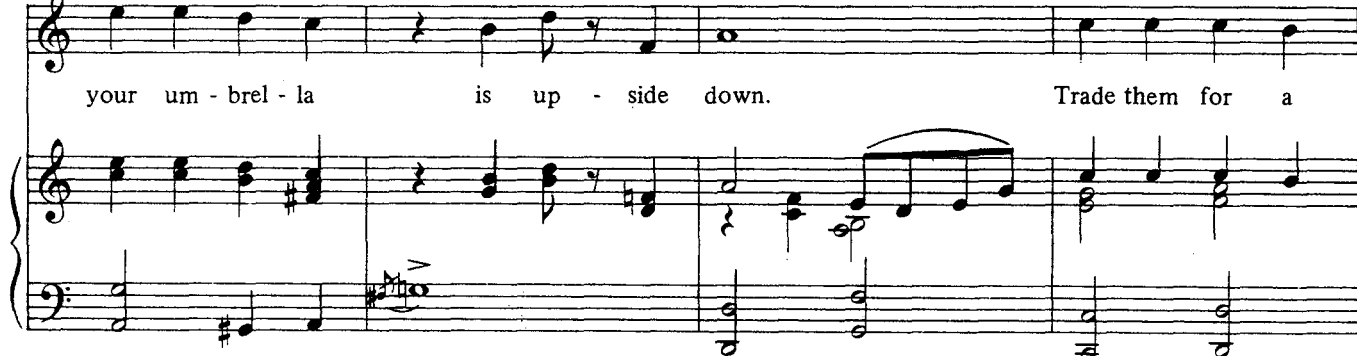


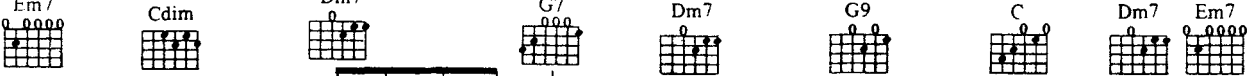
for - tune fall - ing all ov - er town. Be sure that



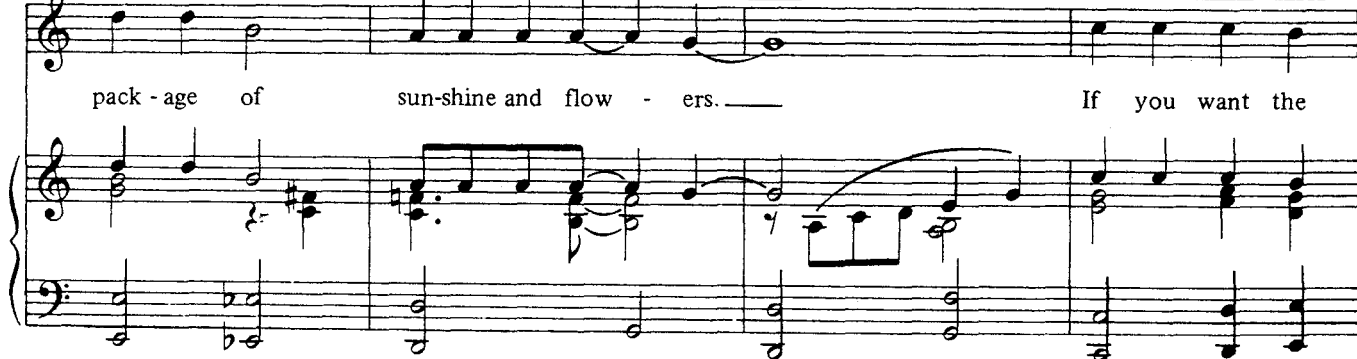


your um - brel - la is up - side down. Trade them for a





pack - age of sun-shine and flow - ers. _____ If you want the



Gm7 C+7 F

things you love, you must have show - ers. —

Dm7 Bb9 Em7 C9 B9 Bb9 A9

So when you hear it thun - der, don't run un - der a tree, —

Dm7 D7 G13

there'll be pen - nies from hea - ven for you and

1. C Em7 Dm7 G9 2. C Bb13 Ab13 C6

me. me. —

Perdido

Music by Juan Tizol
Words by Harry Lenk and Ervin Drake

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Medium beat

The musical score for 'Perdido' is presented in a standard format with a vocal line and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked 'Medium beat'. The piano accompaniment features a complex, syncopated melody in the right hand and a more rhythmic bass line in the left hand. The vocal melody is written in a single line with lyrics underneath. Chord diagrams for guitar are provided for various chords throughout the piece. The lyrics are: 'Per - di - do, — I look for — my heart, it's — per - di - do, — I lost it — 'way down in — Tor - ri - do, — The day the fi - es - ta start - ed. — Bo -'.

Chord Diagrams:

- Cm7:** C-Bb-F-G
- F7:** F-A-C-Eb
- Bbmaj7:** Bb-A-G-F
- Bb6:** Bb-A-G-F-A
- F9:** F-A-C-Eb-A
- Bb:** Bb-A-G-F

Cm7 F7 Cm7 F7 Cm7 F7 Bbmaj7 Bb6
 le - ro, — I swayed as — they played a — bo - le - ro, — I

Bbmaj7 Bb6 Bbmaj7 Bb6 Cm7 F7 Cm7 F9
 kissed 'neath a list - ing — som - bre - ro — And that's when my heart de -

Bb Ab6 A6 Bb6 D7 Ddim
 part - ed. — High

D7 Bb9 G9 Cdim G9
 was the sun when I held — {her} close, —
 {him}

Detailed description: This is a musical score for the song 'Bohemian Rhapsody'. It consists of four systems of music. Each system includes a vocal line (treble clef), a piano accompaniment (grand staff), and guitar chords. The chords are indicated by letters and numbers above the staff, often with a grid showing the fretboard positions. The lyrics are written below the vocal line. The key signature has two flats (Bb and Eb). The tempo and style are indicated by the '3' time signature and the 'And' marking.

C7 Cdim C7 C7+/Gb F13(b9)

Low was the moon when we said ____

G9 F#7(#9) F7 Cm7 F7 Cm7 F7 Cm7 F7

"A - dios!" Per - di - do, ____ My heart ev - er since is ____ per-

Bbmaj7 Bb6 Bbmaj7 Bb6 Bbmaj7 Bb6 Cm7 F7

di - do. ____ I know I ____ must go to ____ Tor - ri - do ____ To

Cm7 F9 Bb6 Gm7 C9b5 F13 Bb6

find what I lost, Per - di - do! ____

f

Summertime Blues

Words & Music by Eddie Cochran & Jerry Capehart

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Moderately

C

F

G

C

I'm a - gon-na raise a fuss, I'm a - gon-na raise a hol - ler, A-bout a-

F

G

C

work-in' all sum-mer just to try to earn a dol - lar, Ev -ry

F

tacet
Spoken

F

time I call my Ba - by, Try to get a date, My boss says, "No dice, Son, you got - ta work late,"

F G7 C G7 C

Some-times I won-der what I'm a-gon-na do,— But there ain't no cure for the Sum-mer-time_ Blues.

F G C F G C

2. A well my
3. (I'm gon - na)

C F G C

Mom 'n' Pa-pa told me, "Son, you got - ta make some mo - ney,
take— two— weeks_ Gon - na have a fine va - ca - tion,

If you
I'm gon-na

F G C

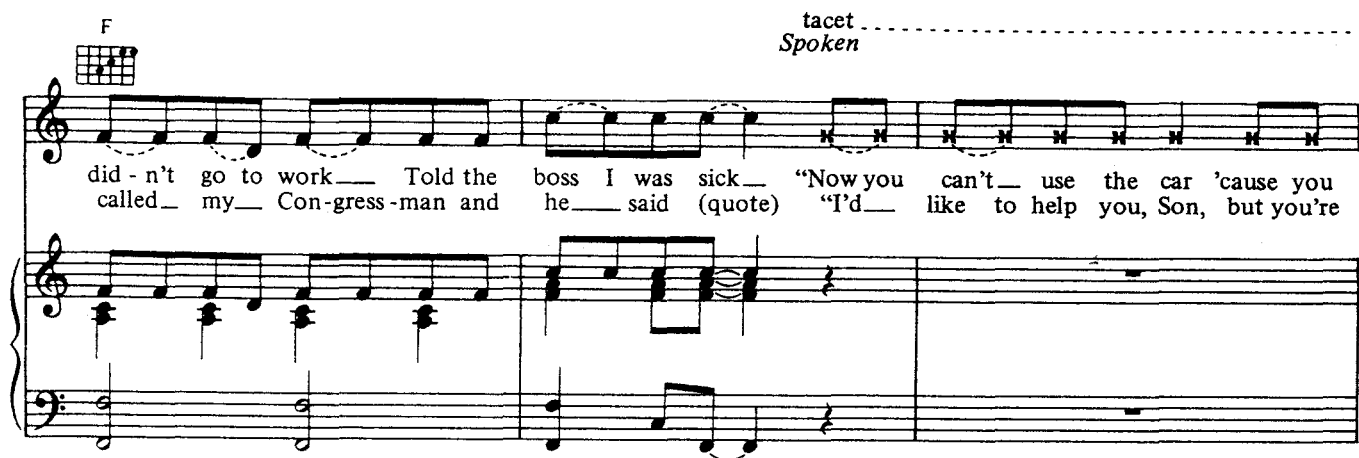
want-ta use the car to go a - rid - in' next— Sun - day,"
take— my— prob-lem to the U - ni-ted Na - tions!

Well, I
Well, I

F 

tacet
Spoken

did - n't go to work___ Told the boss I was sick___ "Now you can't___ use the car 'cause you
called___ my___ Con-gress-man and he___ said (quote) "I'd___ like to help you, Son, but you're



F  G7 

did - n't work a lick."___ Some-times I won-der what I'm a-gon-na do,___ But there
too young to vote."___



C  G7  C  1 F  G  C 

ain't no cure for the Sum-mer-time Blues. 3. I'm gon-na



2 F  G  C  F  G  C 



Sunny

Words & Music by Bobby Hebb

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Moderate rock

Am C7 F7

1. Sun - ny, — yes - ter - day my life was filled with rain...
2. Sun - ny, — thank you for the sun - shine — bou - quet...

E7 Am C7

Sun - ny, — you smiled at me and
Sun - ny, — thank you for the

F7 E7 Am

real - ly eased the pain. — Oh, the dark days are done, — and the
love you've brought my way. — You gave — to me — your —

Am7 Am6 Fmaj7 Fm

bright days are here____ my sun - ny one____ shines so sin - cere,____ } Oh
all____ and all____ Now I feel____ ten feet tall.____ }

Bm7-5 E7 Am

Sun - ny one so true,____ I love you.____

E7 Am C7

3. Sun - ny,____ thank you for the
4. Sun - ny,____ thank you for that

F7 E7 Am

truth you've let me see.____ Sun - ny,____
smile up - on your face.____ Sun - ny,____

C7 F7 E7

thank you for the facts from A to Z. My
 thank you for that gleam that flows with grace.

Am Am7 Am6

life was torn like wind - blown sand, Then a
 You're my spark of na - ture's fire,

Fmaj7 Fm Bm7-5

rock was formed when we held hands. } Sun - ny one so true,
 you're my sweet com - plete de - sire.

E7 Am E7

I love you.

*After Repeat
 D.C. and fade*

The Touch Of Your Lips

Words & Music by Ray Noble

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Moderately

When

mf

(Freely)

trou - bles get me, cares be - set me and won't let me go, I turn to you

— for con - so - la - tion — There I find new peace of mind; to

leave be - hind my woe I turn to you, as I shall al - ways

L.H. rall.

CHORUS

do. The touch of your lips up - on my brow; Your

lips that are cool and sweet; Such

ten - der - ness lies in their soft ca - res, My

heart for - gets to beat. The touch of your hands

L.H.
mf a tempo

Chord diagrams: G7, C, G+, C6, G+, C, Em, C#dim, A7, Dm7-5, Fm6, G7, C, Am, F#m7(b5), E, C+/B, F#m/B, B+, E, G7, C.

G+ C6 G+ C

up - on my head, The love in your eyes

Em C#dim A7 Dm7-5 Fm6

a - shine; And now at last

Ab+ Fm C Am D7 Fm6 G7

the mo-ment di - vine, The touch of your lips on

1 C Ebdim G7 2 C

mine. The mine.

Lazybones

Words & Music by Johnny Mercer & Hoagy Carmichael

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Slow Blues

The piano introduction is in G major, 4/4 time, marked 'mf' (mezzo-forte). It features a steady bass line of eighth notes in the left hand and a more complex melody in the right hand with various chords and grace notes.

1. Long as there is chicken gravy on your rice, —
2. Nev-er in my life seen such a lazy- bones, —

The first system of the song includes the vocal melody and piano accompaniment. The piano part features a triplet of eighth notes in the right hand. Chord symbols D, G, and Bb7E7b5 A7 are indicated below the piano part.

ev - 'ry thing is nice. Long as there's a wa-ter-mel-on on the vine, — Ev-'ry-thing is
Sleep-ing all the day, Nev-er seen a fel-low who just sighs and moans. When work comes his

The second system continues the song. The piano part has a more active bass line. Chord symbols Bb7 E7b5 A7, D G D D, G, Bb7 E7b5 A7, and Bb7 E7b5 A7 are indicated below the piano part.

fine — You got no time to work, — you got no time to play, — Bus-y do - in' noth-in' all the
way; — Why ev-en Farm-er Brown — he had to turn you down, — Good for you you're not re-sid-ing

The third system concludes the song. The piano part features a final chord of D. Chord symbols D G D, B7, and E7 are indicated below the piano part.

live long day. You won't ever change no matter what I say, You're just made that way.
in the town, Where they have to hustle till the day is thro' They can't shirk like you.

A7 F#° C# A+ D G Bb7 E7b5 A7 Bb7 E7b5 A7 D G D

REFRAIN Slowly and Drowsily

La - zy bones, Sleep-in' in the sun, How you 'spec' to get your day's work done?

p-mf

D G D G D G A+ D D7

Nev-er get your day's work done, Sleep-in' in the noon-day sun. La - zy bones,

E° A° E7 Am Em E7b5 A7 G D A7 D G

sleepin' in the shade, How you 'spec' to get your corn meal made? Nev-er get your corn meal made

D G D G A+ D D7 E° A° E7 Am Em

Sleep-in' in the eve-nin' shade. — When 'taters need sprayin', I bet you keep prayin' the slugs fall off of the

E7b5 A7 G D G D G Em7 Bm Em7 D A7

vine — And when you go fish-in' I bet you keep wish-in' The fish won't grab at your line.

D G7 F7 E7 A7 E7 A7

La - zy bones, loafin' thru the day, How you 'spec' to make a dime that way? Nev-er make a dime that

D G D G D G A+ D D7 E° A° E7 Am

(Spoken or sung) way (well looky here,) He never heard a word I say! say! —

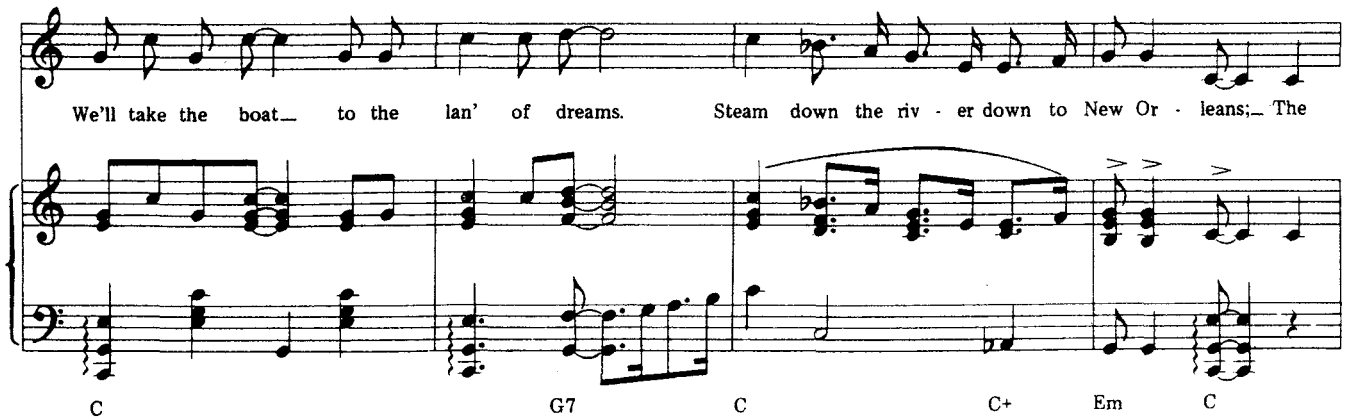
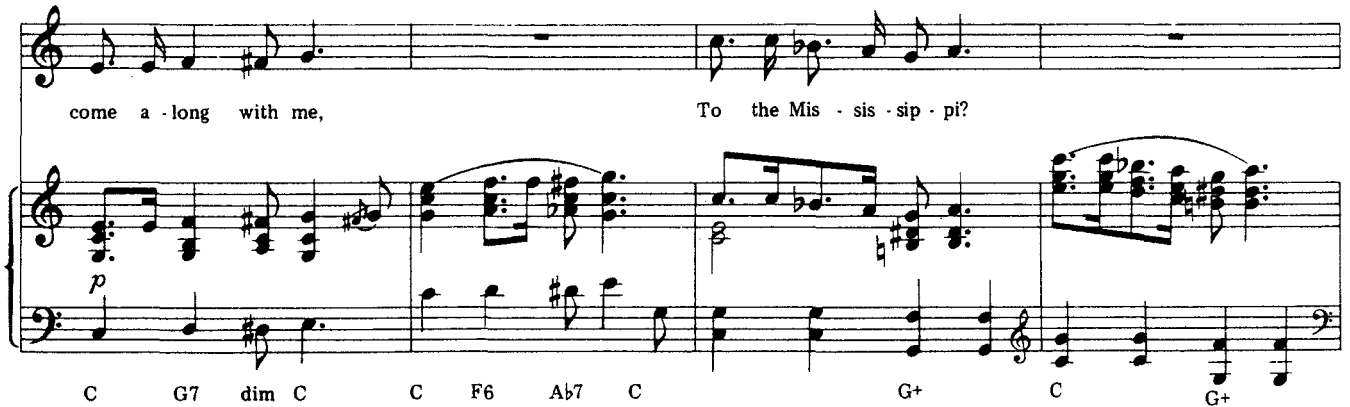
Em E7b5 A7 G D A7 * D

Basin Street Blues

Words & Music by Spencer Williams

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Moderato



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

G7 dim C F6 Ab7 C G+ C G+

Where all the black and the white folks meet,— This is Ba - sin Street:

C Ab7 G7 G+ C F C D7 Ab7 G7 C

CHORUS

Ba - sin Street is the street— Where dark e - lite— al - ways meet,— in

p-f C E7 A7

New Or - leans,— lan' of dreams, You'll nev - er know how nice it seems or just how much it real - ly means:

D7 Em G+ C9 C dim F6 G7 Dm G7

Glad to be, Yes, sir - ee, where wel-come's free, dear to me, Where

C E7 A7 Bb7 A7

I can lose, my Ba - sin Street Blues.

D7 G7 C dim F6 D7 G7 G7

2 Instrumental

C F Fm6 C

fz f

fz

Repeat Chorus

That Ole Devil Called Love

Words & Music by Doris Fisher & Allan Roberts

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Medium Slow Blues Tempo

The piano introduction consists of two staves. The right hand features a series of eighth-note triplets and sixteenth-note patterns, while the left hand provides a steady bass line with some harmonic support. The key signature is B-flat major (two flats).

VERSE

Some - one's whis - prin' in my ear I say

Ad Lib Tempo Follow Voice

no no go a - way but he don't hear, - He fol - lows me a - round, -

builds me up - tears me down, - I try my best to shake him but he just hangs a - round.

CHORUS

a tempo



It's That Ole Dev - il Called Love a - gain. Gets be -

a tempo



hind me and keeps giv-ing me that shove a-gain Put-ting rain — in my eyes,



Tears — in my dreams, and rocks in my heart. It's that



sly son - of - a - gun a - gain, He keeps tell-ing me that I'm the luck - y



one a - gain

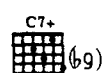
But I still have the rain,

Still have those tears and those



rocks in my heart_

Sup-pose I did - n't stay,_



ran a - way,_

would - n't play,_ that dev - il what a po - tion he would



brew_

He'd fol-low me a - round,_ build me up,_ tear me down,_ Til

 /F
  (b9)
 
 /Bb
 
 (b9 b5)

I'd be so be-wil-dered, I would-n't know what to do. Might as well give up the

fight a-gain, I know darn well he'll con-vince me that he's right a-gain, When he

sings that si-ren song— I just got-ta tag a-long with That Ole Dev-il Called

Love. It's that Love.

 /F
 
 (b5)
 Tacet
 
 /Bb
  (+9)



 (b9)
 (b9)
 2 

 (+9)
 (+9)




Hit The Road Jack

Words & Music by Percy Mayfield

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Moderato

Piano introduction in C minor, 4/4 time. The melody is played in the right hand with eighth notes, and the left hand provides a steady bass line. Chords are indicated below the staff: Cm, Ab7, G7, Cm, Ab7, G7.

First vocal line: "Hit the road — Jack, and don't you come back no more, no more, no". The piano accompaniment continues with the same bass line and harmonic support. Chords: Cm, Ab7, G7+, Cm.

Second vocal line: "more, no more. Hit the road — Jack and don't you come back no more." The piano accompaniment continues. Chords: Ab7, Cm.

Third vocal line: "Hit the — Woo! Wo-man, Oh! Wo-man don't treat me so mean you're the". The piano accompaniment continues. Chords: Ab7, G7+.

Fourth vocal line: "mean-est old wo-man that I've ev - er seen — I guess if you said so — I'd". The piano accompaniment continues. Chords: Cm, G7.

have to pack my things_ and go *Opt.* (that's right) Hit the road — Jack and don't you come back no

Cm Cm Ab7 G7 +

more, no more, no more, no more, Hit the road — Jack and don't you come back no

Cm Ab7 Cm

1 2

more — Hit the Now ba - by lis - ten ba - by don't - a

(Cm)

treat me this er way — For I'll be back on my feet some day Don't care if you do 'Cause it's

Ab7 G7 Cm (Cm)

un - der - stood_ you ain't got no - mo ney, You just ain't no good_ Well I

guess if you say so — I'd have to pack my things and go ^{Opt.} (that's right) Hit the

Cm G7 Cm

road — Jack and don't you come back no more, no more, no more, no more, Hit the

Cm Ab7 G7+ Cm

1

road — Jack and don't you come back no more — Hit the

Ab7 Cm

2

dim.

don't you come back no more don't you come back no

dim. Ab7 Cm Ab7 Cm

more —

Bill Bailey Won't You Please Come Home

Traditional

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1. On one sum-mer's day the sun was shin-ing fine The
Wed a B.'N O brake-man that went and threw her down —
3. Bill drove by that door — in an au-to mo - bile A
holl-ered through that door — Bill Bail-ey are you sure —

la - dy love of old Bill Bail-ey was hang-ing clothes on the
Hol-ler-ing like a prune-fed calf with a big gang hang-ing
great big dia - mond coach and foot - man hear that big girl
stop a min - ute won't you lis - ten won't I see you no

line in her back - yard And cry-ing hard — 2. She
'round and to that crowd she'd yell out loud 4. She
squeal "He's all a - lone" I heard her groan
more? Bill winked his eye as he heard her cry

F D7 Gm7 C7 F D7 Gm7 C7

F Dm7 Gm7 (sus 4) C7 F Dm7 Gm7 C7

F F7 Bb Bbm F Am (E♭ bass)

D7 Gm7 C7 F D9 Gm7 C7

2

Won't you come home Bill Bail - ey won't you come home

Gm7 C7 F C7

She moans the whole day long Ba - by

F F#° C7 Gm7

I'll do the cook-ing dar-ling I'll pay the rent I know I've

C7 Gm7 C7 C7 Dm7 D#° C7 C7 (E bass)

done you wrong_ Come on hon - ey 'mem - ber that

C7+ F Dm7 Gm7 C7 F

rain - y eve - ning I drove you out with noth - ing but a

F C7 F

fine tooth comb (a fine tooth comb) I know I'm to

F7 Bb

blame well ain't that a shame? Bill Bail - ey won't you

Bbm F F7 (Eb bass) D7 Gm7

please come home home.

C9 F6 C7 F6

D.S. *FINE*

Lonesome (Si Tu Vois Ma Mère)

Composed by Sydney Bechet

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Slowly

CLARINET
IN
B $\flat$ PITCH

PIANO

The musical score is written for Clarinet in B $\flat$ Pitch and Piano. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Slowly". The score is divided into four systems, each with a Clarinet staff and a Piano staff. The Piano part features a steady accompaniment with various chords and melodic lines. The Clarinet part features a melodic line with various ornaments and phrasing. The score includes a repeat sign with a first ending bracket and a second ending bracket. The key signature changes to two sharps (F# and C#) in the second system. The score includes various musical notations such as slurs, ties, and ornaments.

Chords indicated in the Piano part:

- Fm6
- C6
- Am7
- Dm7
- Fm6
- G13
- C
- G7
- C
- Gm7
- C7
- F
- Fm
- C
- G7
- C
- E7
- Am
- D7

First system of musical notation. The piano part features a complex accompaniment with triplets and sixteenth notes. The guitar part consists of a single melodic line. Chords indicated below the staff are G7, C, G7, and C.

Second system of musical notation. The piano part continues with similar rhythmic patterns. Chords indicated below the staff are Gm7, C7, F, Fm, C, and G7.

Third system of musical notation. The piano part features more complex chordal textures. Chords indicated below the staff are C, A7, Fm6, C, Em7, and A7.

Fourth system of musical notation. It includes a double bar line and first/second endings. The piano part has a more active role. Chords indicated below the staff are Fm6, Dm7, G7, C, C#dim, G7, C#dim, G7, C, Fm6, and C.

Fifth system of musical notation, labeled CODA. The piano part features a final, more active accompaniment. Chords indicated below the staff are D9, G7, and C.

Is You Is, Or Is You Ain't (Ma' Baby)

Words & Music by Billy Austin & Louis Jordan

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Fm C7 Fm C7 Fm (Tacet)
 IS YOU IS, OR IS YOU AINT, ma' ba - by, - The

Bb7 Eb7 Ab Db7 C7
 way you're act-ing late-ly makes me doubt. -

Fm C7 Fm C7 Fm (Tacet)
 You're is still my ba-by, ba - by, -

Bb7 Eb7 Ab Eb7+5 Ab Ab+
 Seems my flame in your heart's done gone out. - A

Db Dbm Ab Ab7 Ab+
 wom-an is just a crea-ture that has al-ways been strange, - Just

p-mf

The musical score is written for voice and piano. It features a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody is primarily in the treble clef, while the piano accompaniment is in the bass clef. The score is divided into five systems, each corresponding to a line of lyrics. Chord symbols are placed above the staff to indicate the harmonic structure. The piano part includes various musical notations such as triplets, slurs, and dynamic markings like 'p-mf'. The lyrics are written in a stylized, colloquial dialect.

Db Gb Gb9 F7 Bbm Gm7 C7

when you're sure of one you find {she's
he's} gone and made a change, —

Fm C7 Fm C7 Fm (Tacet)

IS YOU IS, OR IS YOU AINT, ma' ba - by. —

Bb7 Eb7 Gb9 F7

May - be ba - by's found some-bod-y new, — Or

1. Bb7 Eb7 Ab Db7 C7

is ma' ba - by, still ma' ba - by true. —

2. Bb7 Ab (Tacet)

still ma' ba - by true. —

How Ya Baby

Words by J C Johnson
Music by Thomas Waller

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Moderate Bounce (♩ = ♪ ♪)

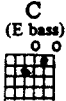
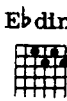
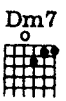
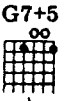
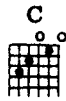
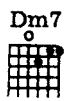
How Ya Ba - by, How's a - bout a lit - tle dance? —

When the band starts blow - in' I feel a - live, —

Feel like go - in' say, "What's your jive?" — How Ya Ba - by, Ba -

by are you in a trance? — Say, I'm a

Chord diagrams: C, C7, F6, Fm, C (E bass), Eb dim, Dm7, G9, C, C7, F6, Fm

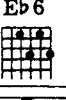
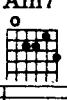







kill - er - dill - er with noth - in' on my mind.






When they start to play - in' sweet songs, — it

leaves me on the rocks, — When they start to play - in'




sweet songs, — it beats me to my socks. — (Spoken:) How Ya

Ba - by, (Sung:) *How's a - bout a lit - tle dance?—*

You say you feel like truck - in', well, I'm in the groove,— You

feel like peck - in', come on,— let's move.— Ya like swing mu - sic?

Yes, yes! — How Ya Babe.—

All Or Nothing At All

Words & Music by Arthur Altman & Jack Lawrence

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Moderato

Piano introduction in C major, 4/4 time. The melody is in the right hand, starting with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. The left hand provides a simple harmonic accompaniment with half notes C3, F2, C3, F2, C3, F2, C3, F2.

Vocal melody in C major, 4/4 time. The melody is in the right hand, starting with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. The left hand provides a simple harmonic accompaniment with half notes C3, F2, C3, F2, C3, F2, C3, F2. The lyrics are: All Or Noth - ing At All!

Vocal melody in C major, 4/4 time. The melody is in the right hand, starting with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. The left hand provides a simple harmonic accompaniment with half notes C3, F2, C3, F2, C3, F2, C3, F2. The lyrics are: Half If a it's love love, nev - er ap - pealed to me. If it's love, there is no in be - tween.

Vocal melody in C major, 4/4 time. The melody is in the right hand, starting with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5. The left hand provides a simple harmonic accompaniment with half notes C3, F2, C3, F2, C3, F2, C3, F2. The lyrics are: If your heart nev - er - could yield to me, then I'd Why be - gin, then heart cry for some - thing that might have been. No. I'd

G7 Dm7 G7 G7+5 Cmaj7 Bm7 E
 rath - er have noth - ing at all.
 rath - er have noth - ing at all.

Cmaj7 Bbm7 Eb7 Ab Ab+ Ab6 Ab+
 all. But please don't bring your lips so close to my

Ab Ab+ Ab6 Ab+ Eb7 Ab Ab+ Db Ab
 cheek. Don't smile or I'll be lost be - yond re -

Eb9 Eb6 Eb+ Eb7 Bbm7 Eb7 Bbm7 Eb7
 call. The kiss in your eyes, the touch of your hand makes me

Bbm7 Eb7 Gm7-5 C7 Fm7 Db7
 weak, And my heart may grow diz - zy and

C7-9 **E7** **Am7** **Am(+7)**
 fall. And if I fell un - der the spell of your
Am7 **Am6** **F** **Am7** **Am6** **Am(+7)** **Am7**
 call, I would be caught in the
Bb9 **Bb6** **Bb+** **Bb7** **Gm7** **Gm6**
 un - der - tow. So, you see I've got to say
Dm7 **E7** **Am** **Fm6** **G7** **To Coda**
 no! No! All or Noth - ing At
C6 **Bm7** **E7** **D.S. al Coda (with Repeat)** **CODA C6**
 All! All!



The Beatles



Enya



Phil Collins



Van Morrison



Bob Dylan



Sting



Paul Simon



Tracy Chapman



Eric Clapton



Pink Floyd



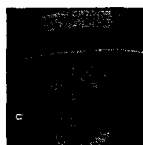
New Kids On The Block



Bryan Adams



Tina Turner



Elton John



Bee Gees



Whitney Houston



AC/DC

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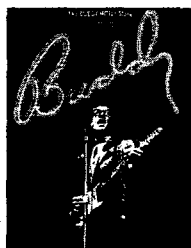
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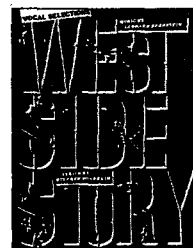
Buddy



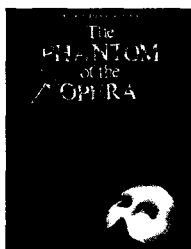
Five Guys Named Moe



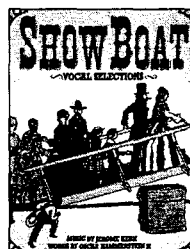
Les Misérables



West Side Story



Phantom Of The Opera



Show Boat



The Rocky Horror Show

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A Night In Tunisia
A Sunday Kind Of Love
A Taste Of Honey
Adios

Ain't Misbehavin'
All Or Nothing At All
Angel Eyes
Back To Earth

Basin Street Blues

Bill Bailey Won't You Please Come Home

Blue And Sentimental

Blues In The Night (My Mama Done Tol' Me)

But Beautiful
Caravan

Chances Are
Come Fly With Me

Cute

Don't Go To Strangers

Don't Worry 'bout Me

Early Autumn

East Of The Sun (And West Of The Moon)

Everything Happens To Me
Fever

Fly Me To The Moon (In Other Words)

Georgia On My Mind

The Girl From Ipanema (Garota De Ipanema)

Glow Worm

Good Time Flat Blues

Here's That Rainy Day

Hey Lawdy Mamma

Hit The Road Jack

How Ya Baby

I Ain't Got Nobody

I Can't Give You Anything But Love, Baby

If I Had You

I'll Be Around

I'll Remember April

Imagination

I'm Beginning To See The Light

I'm Getting Sentimental Over You

I Should Care

Is You Is Or Is You Ain't (Ma' Baby)

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

It's A Raggy Waltz

The Joint Is Jumpin'

Just The Two Of Us

Lady Sings The Blues

Lazybones

Learnin' The Blues

Let's Get Away From It All

Limehouse Blues

Lonesome (Si Tu Vois Ma Mère)

The Lonesome Road

Lover Man (Oh Where Can You Be)

Lullaby Of Birdland

Mean To Me

Meditation (Meditacao)

Mercy, Mercy, Mercy

Midnight Sun

Misirlou

Mississippi Mud

The Mood I'm In

Mood Indigo

Moonglow

The Music Goes Round And Around

My Very Good Friend The Milkman

The Night We Called It A Day

Nina Never Knew

Oh! Look At Me Now

The Old Piano Roll Blues

One Note Samba (Samba De Una Nota So)

Opus One

Pennies From Heaven

Perdido

Polka Dots And Moonbeams

Round Midnight

Satin Doll

See See Rider

September Song

Slightly Out Of Tune (Desafinado)

Snootie Little Cutie

Solitude

So Nice

Sophisticated Lady

Stars Fell On Alabama

Summertime Blues

Sunny

Sweet Sue, Just You

Swinging Shepherd Blues

Tain't Nobody's Biz-Ness If I Do

Take The 'A' Train

That Ole Devil Called Love

Times A-Wastin'

The Touch Of Your Lips

Tuxedo Junction

The Very Thought Of You

Violets For Your Furs

The Wang Wang Blues

Will You Still Be Mine

You've Changed

