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I LEFT MY HEART IN SAN FRANCISCO

(Tony Bennett) Cross/Cory 54

Verse - Quick Rubato

\[ C-7 \quad F7 \quad D-7 \quad G-7 \quad C-7 \quad F7 \quad Bb\Delta7 \quad A-715 \quad D719 \quad G-7 \quad C7 \]

The lov-li-ness of Par-is is some-how sad-ly gay. The glo-ry that was Rome was of anoth-er
day. I've been ter-bly a- lone and for-got-ten in Man-hat-ten, I'm go-ing home to my ci-ty by the bay.

Set Tempo \[ A \quad Bb \quad E\Delta7 \quad D-7 \quad Bb\Delta7 \quad C-7 \quad G719 \]

I left my heart in San Fransico,
My love waits there in San Fransico
To be where lit-tle cable cars climb half-way to the stars,
the morn-ing

Bb\Delta7 Bb\Delta7 D-7 D7 C-7 G719 \[ 1 \quad C\quad C-(\Delta 7) \quad C-7 \quad F7 \]

high on a hill it calls to me.

Bb\Delta7 Bb\Delta7 C-7 F7 E715 A719 D-7 C\Delta7 D-7 D7

G-7 D7 C7 C-7 B\Delta7 C-7 F7 \[ 2 \quad C-7 \quad F7 \quad F/E\quad Bb \quad A-7/D \]

Fog may chill the air, I don't care. My love waits blue and win-dy sea-

D7 C\Delta7 D-7 G7 C7 C-7 C-7 F7 Bb

When I come home to you San Fransico your gold-en sun will shine on me.

MOONLIGHT SERENADE

Glenn Miller 1939

\[ A \quad F6 \quad A\Delta7 \quad G-7 \quad C7 \quad C+ \quad F \]

F/E \quad A-715 Eb \quad D7 \quad G- \quad F \quad G\Delta7 \quad D- \quad G\Delta7 \quad G-

C7 C+ \quad \[ F \quad D719 \quad G-7 \quad C7 \quad 1 \quad F \quad F7 \quad Bb \quad Bb- \quad E-7 \quad A7 \]

A-715 D719 B-715 E7 B-715 E7 A-715 D7 G-7 C719

D.C. al Fine
MISTY
Erroll Garner/Johnny Burke 1954

Look at me, I'm as helpless as a kit-ten up a tree, and I feel like I'm cling-ing to a cloud; I
Walk my way, and a thou-sand vi-o-lins begin to play, or it might be the sound of your hel-lo, that
On my own, would I wan-der thru this won-der-land a-lone, nev-er knowing my right foot from my left, my
can't un-derstand, I get mis-ty just hold-ing your hand. Walk my
mus-i-c I hear, I get mis-ty the mo-ment you're
hat from my glove, I get mis-ty and too much in
near. You can say that you're lead-ing me on, but it's just what I want you to do.
Don't you no-tice how help-less-ly I'm lost, that's why I'm fol-low-ing you.

GEORGIA
Hoagy Carmichael/Stuart Gorrell 1930

Geor-gia, Geor-gia, the whole day through, just an old sweet song keeps
Geor-gia, Geor-gia, a song of you, comes as sweet and clear as
Geor-gia, Geor-gia, no peace I find, just an old sweet song keeps

1. G-7 C7 A-7 Ab7 G-7 C+7 2. G-7 C7 F6

Georgia on my mind (Georgia on my mind) 2. moon-light through the pines.
3. Georgia on my mind.

D-7 G-7 D-7 Bb7 D-7 G-7 D-7 G7

Fine

Other arms reach out to me, other eyes smile ten-der-ly,
still in peace-ful dreams I see the road leads back to you.
AS TIME GOES BY
Herman Hupfield 1931 (Casablanca)

You must remember this, a kiss is still a kiss, a sigh is still a sigh; the
when two lovers woo, they still say "I love you", on that you can rely; No
the
fundamental things apply as time goes by. And by.

And by.

Moonlight and love songs never out of date, hearts full of passion, jealousy and hate; woman needs man and
man must have his mate, that no one can deny. It's lovers, as time goes by.

TENDERLY
Walter Gross/Jack Lawrence 1946

The evening breeze caressed the trees tenderly.
The shore was kissed by sea and must tenderly.
The trembling trees embraced the breeze tenderly.
I can't forget how two hearts met breathless.

Then you and I came wandering by, and lost in a sigh were

The shore was arms opened wide and closed me in-

side, you took my lips, you took my love so tenderly.
MY FUNNY VALENTINE

C - C-(A7) C-7 C-6 A♭7 A♭/G F-7 F-/Eb

My funny valentine, sweet comic valentine, you make me smile with my heart.

D-7/F5 G7/I9 C - C-(A7) C-7 C-6

Your looks are laughable, unphotographable,

A♭7 A♭/G F-7 F-/Eb A♭-6 B♭7/I9 E♭7 F-7 G-7 F-7

yet you're my favorite work of art. Is your figure less than greek, is your

E♭7 F-7 G-7 F-7 E♭7 G7 C- B♭-7 A♭7 A♭7 D-7/I5 G7/I9

mouth a little weak, when you open it to speak, are you smart? But

C - C-(A7) C-7 C-6 A♭7 D-7/I5 G7/I9

don't change a hair for me, not if you care for me, stay funny valentine

C-7 B♭9 B♭-7 A7 A♭7 F-7 B♭7/I9 E♭

stay, each day is valentine's day.

SUMMERTIME

G. Gershwin/DuBose Heyward 1935

A-6 B-6 A-6 B-6 A-6 B-6 A-6 B-6 D- F

Summer time and the livin' is easy, fish are jumpin'

One of these mornin's you goin' to rise up singin', then you'll spread your wings

D- E♭5 E7 F7 E7 A-6 B-6 A-6 B-6

and the cotton is high. Your daddy's rich and your mammy's good

and you'll take to the sky. But till that mornin' there's a nothin' can

A-6 B-6 A- D7 C/G A-7 D7 D-7 A-

lookin', so hush little baby don't you cry.

harm you with daddy and mammy standin' by.
EMBRACEABLE YOU

Ira/George Gershwin 1930

Embrace me, my sweet embraceable you.
I love all the many charms about you.
Embrace me, a-bove all
you ir- replace-able you.
I want my

B-7/A G#-715 G-6 F#-7 B719 E-7 A7 D7 Bb7 A7 Ab711

tip-sy in me.
You and you a-lone bring out the gypsy in me.

arms a-bout you.
Don't be a naugh-ty ba-by, come to pa-pa, come to

E-7 A7 G/D E719 A-715 D719 G6

pa-pa do.
My sweet embraceable you.

UNFORGETTABLE

Gordon Irving 1951 (Nat Cole)

Un-for-get-ta-ble, that's what you are.
Un-for-get-ta-ble, in ev'-ry way.
And for e-ver-more that's how you'll

A7 B- C07 A7/C1. F#7 F-7 Bb7 C B719 E-7 A7

far.
Like a song of love that clings to me, how the thought of you does things to me,

D9 Eb9 D9 A7 C2. F#7 F-6

never before has some-one been more.
That's why dar-ling, it's in-cre-di-ble,

C#7 B719 E-7 A9 D7 D-7 G7 C6 (A-7 D7)

that some-one so un-for-get-ta-ble, thinks that I am un-for-get-ta-ble too.
Verse

And now the purple dusk of twilight time, steals across the meadows of my
You wandered down the lane and far away. Leaving me a song that will not

heart. High up in the sky the little stars climb. always reminding me that
die. Love is now the star-dust of yesterday,

we're apart. the music of the years gone by. Sometimes I

wonder why I spend the lonely night dreaming of a song. The
side a garden wall when stars are bright, you are in my arms. The

me-lo-dy haunts my reverie, and I am once again with you. When our
night- ingale tells his fairy tale of paradise, where roses

love was new, and each kiss an inspiration, but

that was long ago, now my consolation is in the star dust of a song

I dream in vain, in my heart it will remain, my star-dust melody, the memory of love's refrain.
SEPTEMBER SONG
Kurt Weill 1938

Oh it’s a long, long time,
the au-tumn wea-ther,
from May to Dec-em-ber,
turns the leaves to flame,
but the days grow short,
I’ll spend with you.

One has n’t got these pre-cious days,
when you reach Sep-tem-ber,
When the au-tumn time for the wait-
Oh the days dwindle down,
to a pre-cious few,
Sep-tem-ber,

Nov-em-ber, and these few days
I’ll spend with you.

POLKA DOTS AND MOONBEAMS
Van Heusen/Burke 1940

A coun-try dance was be-ing held in a gar-
I felt a bump and heard an
The musi-ci-start-ed and was held in a gar-
I held my breath and said “may
Now in a cot-tage built of li-lacs and laugh-
I know the mean-ing of the

“oh, beg your par-don,” sud-den-ly I saw Pol-ka Dots and Moon-
I have the next one?” In my fright-
words “ev- er af- ter,” and I’ll al-
Pol-ka Dots and Moon-

all a-round a pug-nosed dream—spark-led on a pug-nosed dream.

ques-tions in the eyes of oth-
ers as we float-ed over the floor.
que-sions but my heart knew all the an-swers, and per-
ques-tions but my heart knew all the an-

D.C. al 2nd Ending
THE VERY THOUGHT OF YOU
Ray Noble 1934

The very thought of you, and I forget to do the little ordinary things that everybody ought to do. I'm living in a kind of day-dream, I'm happy as moments go till I'm near to you. I see your face in every flower; your eyes in stars above. It's just the thought of you, the very thought of you, my love.

I'M IN THE MOOD FOR LOVE
Jimmy McHugh/Fields 1935

I'm in the mood for love, simply because you're near me. If there's a cloud above, if it should rain we'll let it. Funny, but when you're near me, I'm in the mood for love. Oh, is it any wonder, I'm in the mood for love. But for tonight forget it, I'm in the mood for love. Why stop to think of whether, this little dream might fade.

We've put our hearts together, now we are one, I'm not afraid.
HERE'S THAT RAINY DAY
Johnny Burke/Jimmy Van Heusen 1949

G D/F# Bb7/F E7Ⅺ E♭7 A♭7 A-7 D7 D7Ⅸ

Maybe I should have saved those left over dreams, funny but here's that rainy day.
Where is that worn out wish that I threw aside, after it brought my lover near?

G♯7 D-7 G7 1. C-7 F7sus4 F9 B♭7 A-7 D7Ⅸ

Here's that rainy day they told me about, and I laughed at the thought that it might turn out this way.
Funny how love becomes a cold rainy day, funny that rainy day is here.

I REMEMBER YOU
Johnny Mercer 1942

A

G6 C♯-7♭5 F♯7 G6 D-7 G7 C♯7 C-7 F7

I remember you, you're the one who made my dreams come true, a few kisses a-
I remember you, you're the one who said "I love you too", I do, didn't you know?

B-7 B♭7 A-7 D7 2. D-7 G7 B♭7 A-7 D7Ⅸ

I remember too a distant bell,
and stars that fell like rain out of the blue.

C♯-7♭5 F♯7 G6 C♯7 B-7♭5 E7Ⅸ A-7 C-6 F7

When my life is through and the angels ask me to recall the thrill of them all,
then I shall tell them I remember you.
MY ONE AND ONLY LOVE

Wood/Mellin 1953

C7 A-7 D-7 G7 G#7 A-7 F#7
The very thought of you makes my heart sing like an April breeze on the
The shadows fall and spread their misty charms, in the hush of light while you're
You fill my eager heart with such desire, every kiss you give, sets my
E7 A7sus A719 D-7 G7 E/G# A-7 D7 D-7 G7
wings of Spring, and you appear in all your splendor—my one and only
in my arms, I feel your lips so warm and tender—my one and only
soul on fire, I give myself in sweet surrender—my one and only

A7 D-7 G7 C6 F7 B7 E7/C C715 F7 B719 B7
love. The touch of your hand is like heaven, a
E7 C715 F7 B719 E7/D C715 E7/D C715
heaven that I've never known. The blush on your cheeks when ever I speak
D-7 A7 Bb7 G7sus4 G7 D.C. al Coda D-7 G719 C6

tells me that you are my own.

THE NEARNESS OF YOU

Hoagy Carmichael/Washington 1937

F#7 C7 F BbA7 Bb7
It's not the pale moon that excites me, that thrills and excites me, oh
It isn't your sweet conversation, that brings this sensation, oh
I need no soft lights to enchant me, if you'll only grant me the
A7 D719 G7 C7 A7 Ab9 G7 C7sus4 F6 Eb9 F

no, it's just the nearness of you. It isn't you when you're in my
no, it's just the nearness of to hold you ever so
right

G7 C719 F#7 F7sus4 C7 B7 BbA7 E719 A7 D7
arms, and I feel you so close to me, all my wildest dreams come
G7 Db7 C7sus4 D.C. al Coda A715 Eb711 D719 G7sus4 G9 G7 C719 F6 C7sus4 F6

true. I need no tight, and to feel in the night the nearness of you.
WHAT'S NEW?
Burke/Haggart 1939

What's new? How is the world treating you? You haven't changed a bit, then, love-ly as e-ver, I must ad-mit.
What's new? How did that ro-man-ce come through? Par-don my ask-ing what's new.
A-dieu, I have-n't changed, I love you so.

C- Eb7/Bb A♭7 G7♭9 C6

1. D-7 G7♭9 2. G-7 C7♭9

What's new? What's new?

Prob-a-bly I'm bor-ing you, but see-ing you is grand and you were sweet to of-fer your hand. I un-der-stand. D.C. al Fine

BODY AND SOUL
Hetman/Sour/Eyton/John Green 1930

My heart is sad and lone-ly, for you I sigh, for you de-ar on-ly.
My life a wreck you're mak-ing, you know I'm yours for just the tak-ing;

My spend my days in long-ing, and won-d'ring why it's me you're wrong-ing,

Why have-n't you seen it? I'm all for you, Bo-dy and Soul.

I can't be-lieve it, it's hard to con-ceive it, that you'd turn a-way ro-man-ce.

Are you pre-tend-ing, it looks like the end-ing, un less I could have one more chance to prove dear,
BUT BEAUTIFUL
Johnny Burke/ Jimmy Van Heusen

Life is funny or it's sad, or it's quiet or it's mad, it's a good thing or it's
Love is tearful or it's gay, it's a problem or it's play. It's a heartache either
bad, but beautiful!
way but beautiful. And I'm thinking if you were mine I'd
if you fall you fall and I'm thinking I wouldn't mind at all. Love is
never let you go, and that would be but beautiful I know.

SCOTCH AND SODA
Dave Guard 1959

Scotch 'n' soda, mud in your eye, baby do I feel high, oh me oh
Dry martini, jigger of gin. Oh what a spell you've got me in, oh
All All I need is one of your smiles, sunshine of your eyes oh me oh my
my do I feel high.

People don't believe me, they say that I'm just braggin'. But
I could feel the way I do and still be on the wagon.

higher than a kite could fly. Give me loving baby I feel high.
WHAT ARE YOU DOING THE REST OF YOUR LIFE

Legrande/Bergman 1969

What are you doing the rest of your life?
North and South and East and
All the seasons and the times of your days,
all the nickles and the
Those tomorrows waiting deep in your eyes,
in a world of love you

West of your life,
I have only one request for your life,
dimes of your days,
let the reasons and the
keep in your eyes,
I'll awaken what's asleep in your eyes,

that you spend it all with me.
All the seasons and the
I want to
all begin and end with
it may take a kiss or

see your face in ev'ry kind of light,
in fields of dawn and forests of the
night. And when you stand before the candles on the cake, Oh let me be the

one to hear the silent wish you make. Those tomorrows waiting

two. Thru all of my life, Summer, Winter, Spring and

Fall of my life, all I ever will recall in my life, is all my life with you.
I ONLY HAVE EYES FOR YOU

Warren/Dublin 1934

Are the stars out tonight? I don't care if it's cloudy or bright, cause I moon may be high, but I can't see a thing in the sky, cause I here so am I, may be millions of people go by, but they

on - ly have eyes for you dear. The for you

I don't know if I'm in a garden, or on a crowded avenue.

You are view and I on - ly have eyes for you.

THAT'S ALL

Alan Brandt/Bob Haymes 1952

I can only give you love that lasts for ever, and the promise to be near each time you

I can only give you country walks in spring-time, and a hand to hold when leaves begin to

If you're wondering what I'm asking in return dear, you'll be glad to know that my demands are

call; and the only heart I own, for you and you alone that's all, that's all, that's small: say it's me that you adore for now and ever more, that's all, that's

all. I can all. There are those, I am sure, who have told you, they would give you the world for a
toy. All I have are these arms to enfold you and a love time can never destroy. If you're
MY SHIP
Kurt Weill/Ira Gershwin 1941

My ship has sails that are
made of silk, the decks are trimmed with gold, and of
My ship's a-glow with a
mil-lion pearls, and rub-ies fill each bin. The
I do not care if that
day ar-rives, that dream need nev-er be, if the
jam and spice there's a
par-a-dise in the hold. My ship comes in. I can
sun sits high in a
saph-phere sky when my
ship I sing does-n't

wait the years till it ap-pears, one fine day one spring. But the pearls and such, they
won't mean much if there's miss-ing just one thing. I al-so bring my own true love to
me, If the ship I sing doesn't al-so bring my own true love to me.

MOONLIGHT IN VERMONT
Suessdorf/Blackburn 1939

Pen-nies in a stream, fall-ing leaves, a syc-a-more, Moon-light in Ver-
I-cy fin-ger waves, ski trails on a moun-tain-side, snow-light in Ver-
Ev'-ning sum-mer breeze, warb-ling of a mea-dow lark, Moon-light in Ver-
Te-le-graph cab-les, they sing down the high-way and tra-v-el each bend in the road.

Peo-ple who meet in this ro-man-tic set-ting are so hyp-no-tized by the love-
You and I and moon-light in Ver-

OVER THE RAINBOW
Harold Arlen/Harburg 1938

Some-where, o-ver the rain-bow, way up high, there's a land that I heard of once in a lu-la-la-by.

Some-where o-ver the rain-bow, skies are blue, and the dreams that you dare to dream really do come ov-er the rain-bow, why then, oh why can't I?

Some-where o-ver the rain-bow, blue-birds fly, birds fly true. Some-

OVer the rain-bow, why oh why can't I?

ONCE IN AWHILE
Green/Edwards 1919

Once in a while will you try to give one lit-tle thought to me?

Once in a while, will you dream of the mo-ments I shared with you?

I know that I'll be con-ten-ted with yes-ter-day's mem-o-ry.

Though some-one else may be near-er your heart.

Moments be-fore we two drif-ted a know-ing you think of me once in a part.

In love's smol-der-ing em-ber, one spark may re-main, if

love still can re-mem-ber, the spark may burn a-ain.
LAURA

D. Raskin 1945

A-7 D7\(b9\) G\(A7\) (C9) G6 (C9) G-7

Laura is the face in the misty light, footsteps
Laura on the train that is passing through, those eyes,

C7\(b9\) F\(A7\) (Bb\(13\)) F6 (Bb\(13\)) F-7 B\(b7\)\(sus\)\(4\) Bb\(7\)\(b9\) E\(b7\)\(b9\)

that you hear down the hall. The laugh that floats on a summer night,
how familiar they seem.

A-7\(b9\) D7\(alt\) D7 G\(A7\) B-7 E\(7\)\(b9\)

that you can never quite recall. And you see She gave
(A-7) (D7) (A\(b7\))

D-7\(b9\) G-7\(b9\) C\(7\) D-7 E-7 A-7\(b9\) D7\(b9\) G\(7\)\(sus\)\(4\) G7\(b9\) C6

your very first kiss to you, that was Laura, but she's only a dream.

WHAT A DIFFERENCE A DAY MADE

Grever/Adams 1934

G-7 C\(7\)\(sus\)\(4\) F\(A7\) B\(b9\) A-7 A\(b7\)\(7\)\(11\)

What a difference a day made, twenty-four little hours, brought the sun and the
day makes, there's a rainbow before me, skies above can't be

G-7 C7 F-7 E-7 A\(7\)\(7\)\(sus\)\(4\) A\(7\)

flowers, where there used to be rain. My yesterday was blue dear, today I'm part of
storm my since that moment of

D-7 G\(7\)\(sus\)\(4\) G7 C7\(sus\)\(4\)

you dear, my lonely nights are through dear, since you said you were mine.

F7 C-7 F7 B-7\(b9\) Bb-6

What a difference a bliss, that thrilling kiss. It's heaven when you find romance on your

A-7 A\(b7\)\(9\) G-7 C7 F6

me nu, what a difference a day made, and the difference is you.
DARN THAT DREAM

Darn that dream I dream each night, you say you love me and you hold me tight,
Darn your lips and darn your eyes, they lift me high above the moonlit skies.
Darn that dream and bless it too, without that dream I never would have you.

but when I awake you're out of sight, oh, darn that dream.
Then I tumble out of paradise oh
But it haunts me and it won't come true, oh

2. Darn that dream. Fine
Darn that one-track mind of mine, it can't understand that
you don't care. Just to change the mood I'm in, I'd welcome a nice old nightmare.

D.C. al 2nd End (Fine)

SKYLARK

Sky-lark, have you anything to say to me? Won't you tell me where my heart can go?
Sky-lark, have you seen a valley green with spring where my heart can go a
Sky-lark, I don't know if you can find these things, but my heart is riding

love can be? Is there a meadow in the mist where someone's waiting to be kissed?
journeying over the shadows and the
on the wings, so if you see them any

2. rain, to a blossomed covered lane? And in your lonely flight, have you heard the music
in the night, wonderful music, faint as a will-o-the-wisp, crazy as a loon,
sad as a gypsy serenading the moon Oh, where, won't you lead me there?
I CAN'T GET STARTED

I've flown around the world in a plane, I've settled revolutions in Spain, the North Pole
A-round a golf course I'm under par, and all the movies want me to star, I've got a
In nineteen twenty nine I sold short, in England I'm presented at court, but you've got

I have charted, but can't get started with you. A-round the you. You're so su-
house, a show-place, but I get no place with

preme, lyrics I write of you, scheme just for the sight of you, dream both day and night of you,
and what good does it do? In nineteen me down-hearted 'cause I can't get started with you.

THESE FOOLISH THINGS

A cigarette that bears a lip-stick's traces, an airline ticket to ro-
A tinkling piano in the next a-part-ment, those stumbling words that told you
The winds of March that make my heart a dancer, a telephone that rings but

man-tic places, and still my heart has wings, these foolish things remind me of
what my heart meant, a fair-ground's painted wings, these foolish
who's to answer,

you. things remind me of you. You came, you saw, you conquered

me, when you did that to me, I knew somehow this had to be.

Oh, how the ghost of you clings, these foolish things remind me of you.
APRIL IN PARIS  
Vernon Duke/Harburg 1932

D-715  B47  C47  C6  D-715  Ab7  G13  C47  B/C  C

A-pril in Par-is, chest-nuts in blossoms, hol-i-day tab-les
C47  G-G-(A7)  G-7  Gb711  F6  E47  F47  F6  B-715  E719

un-der the trees A-pril in Par-is, this is a feel-ing
A-7  A-7/G  F#-715  B719  E+7  E7  E-715  A719 G

no one can ev-er re-prese-
F#-715  F07  C/E  Ebo7  D-7  DbA7  C6  A-7  B-715  E719

I ne-ver knew the charm of spring, nev-er met it face to face I nev-er knew my

heart could sing, nev-er missed a warm em-brace; 'till A-pril in Par-is
E-715  Bb711  A13  Eb711  D13  C#7  D-715  G719  C6

whom can I turn to, what have you done to my heart?

TILL THERE WAS YOU  
Meredith Wilson 1950

[A]  Eb  E07  F-7  Ab6  Db7  Eb  Gbo

There were bells on the hill, but I nev-er heard them ring-ing, no I nev-er heard them at
There were birds in the sky, but I nev-er saw them wing-ing, no I nev-er saw them at
There was love all a-round, but I nev-er heard it sing-ing, no I nev-er heard it at
F-7  Bb719  1.Eb  E07  F-7  Bb7  *  2.Eb  Ab  Eba7  [B]  Ab47  Ab67

all 'till there was you. There were you. And there was music and
A07  Eb6  B7 C7  F-7  F7  Bb7  Bb+7 D.C. al 2nd End

there were won-der-ful ros-es, they tell me, in sweet fra-grant mea-dows of dawn and dew. There was
MORE THAN YOU KNOW  Rose/Eliscu/Youmans 1929

Verse  C- A-7\textsuperscript{15} B+7 C- A-7\textsuperscript{15} A\textsuperscript{b7\textsuperscript{11}} G7\textsuperscript{19}

Whether you are here or yonder, whether you are false or true,
Even though your friends for sake you, even though you don't succeed,
Whether you remain or wander, I'm growing fonder of you. break you need.

G7\textsuperscript{3} [A] C6 G7\textsuperscript{3} G-9 C7\textsuperscript{19} F\textsuperscript{b7} E-7 A\textsuperscript{7\textsuperscript{19}} D-7 F\textsuperscript{3} B\textsuperscript{b7}

More than you know, more than you know, man of my heart I love you so, lately I
Whether you're right, whether you're wrong, man of my heart I'll string a long, you need me
Oh how I'd cry, oh how I'd cry, if you got tired and said good-bye, more than I'd

1. D-9 A\textsuperscript{b7\textsuperscript{11}} D-9 G7\textsuperscript{19} E-7 A\textsuperscript{7\textsuperscript{19}} D-7 G7\textsuperscript{3} 2. E-7 A\textsuperscript{7\textsuperscript{19}}

find, you're on my mind, more than you know. Whether you're so, more than you'll show, more than you'd
ev-er know. Loving you the way that I do, there's nothing I can do about it.
ev-er know. Loving may be all you can give, but honey I can't live without it. Oh how I

A-7\textsuperscript{15} D7 G7\textsuperscript{19} C6 F9 C6 F\textsuperscript{b7\textsuperscript{15}} B7\textsuperscript{19} E-7 C\textsuperscript{f7\textsuperscript{15}} F\textsuperscript{b7\textsuperscript{15}} B\textsuperscript{7\textsuperscript{19}} E-7

COME SUNDAY  Duke Ellington 1946

A F7 E\textsuperscript{b7\textsuperscript{11}} F7 D+7 G9 C-9

Lord dear Lord above, God Almighty, God of love, please look down and
F9 B\textsuperscript{b6} E\textsuperscript{b6/Bb} B\textsuperscript{b6 Bb} E\textsuperscript{b7} E\textsuperscript{b7 D7} D-7 G7

see my people through. I believe that God put sun and moon up in the
C9 F7 C-7 F7 D7\textsuperscript{19} G7\textsuperscript{19} C9 F7 D.C. al Fine

sky. I don't mind the gray skies, 'cause they're just clouds passing by.
YOU GO TO MY HEAD

Gillespie/Coots 1938

You go to my head, and you linger like a haunting refrain, and I find you spinning 'round in my brain, like the bubbles in a glass of champagne. You The
You go to my head, like a sip of burgundy brew, and the very thousand Julys, like the kicker in a julep or two. The
You go to my head, with a smile that makes my temperature rise, like a summer with a

DON'T BLAME ME

Fields/McHugh 1932

Don't blame me for falling in love with you, I'm under your spell, but how can I help it, don't blame me. I can't help it
Can't you see, when you do the things you do, if I can't conceal the how can I help it, don't blame me. I can't help it
Blame your kiss, as sweet as a kiss can be, and blame all your charms that melt in my arms but

Don't blame me for falling in love with you, I'm under your spell, but if that doggone moon above makes me need some-one like you to love.
**WHEN SUNNY GETS BLUE**

When Sunny gets blue, her eyes get gray and cloudy,
then the rain begins to fall.

When Sunny gets blue, she breathes a sigh of sadness,
lit like the wind that stirs the trees.

But memories still fade, and pretty dreams will rise up,
through. Wind that sets the tree to swaying, like some violins a-playing.

When Sunny gets blue, her eyes get gray and cloudy,
then the rain begins to fall.

Pitter, pitter, pitter, pitter, love is gone so what can matter,
trees.

Wind that sets the tree to swaying, like some violins a-playing.

But memories still fade, and pretty dreams will rise up,
through. Wind that sets the tree to swaying, like some violins a-playing.

No sweet lover man comes to call.

**IN A SENTIMENTAL MOOD**

Since that sad affair, she's lost her smile, changed her style, somehow she's not the same.

But hold her near when Sunny gets blue.

When Sunny gets blue, her eyes get gray and cloudy,
then the rain begins to fall.

Pitter, pitter, pitter, pitter, love is gone so what can matter,
trees.

Wind that sets the tree to swaying, like some violins a-playing.

But memories still fade, and pretty dreams will rise up,
through. Wind that sets the tree to swaying, like some violins a-playing.

No sweet lover man comes to call.

Since that sad affair, she's lost her smile, changed her style, somehow she's not the same.

But hold her near when Sunny gets blue.
GOOD MORNING HEARTACHE
Higginbotham/Drake/Fisher 1945

A

C-7

Good morning heart-ache you old gloomy sight,
Wish I'd forget you, but you're here to stay,
Good morning heart-ache, here we go again,

G-7

said good-bye last night,
I turned and tossed until it seemed you had gone,
love went away,
Now ev'ry day I start by saying to you,
one who knew me when.
Might as well get used to you hanging around.

D719

but here you are with the dawn.
Good morning heart-ache, what's new?

G-7  C-7  F  C9

Stop haunting me now, can't shake you no how.
Just leave me alone, I've got those Monday blues, straight thru Sunday blues.

GOOD BLESS THE CHILD
Herzog Jr/Billie Holiday 1941

E♭7  E♭7  A♭6

Them that's got shall get, them that's not shall lose, so the Bible said, and it still is news.

E♭7  A♭7  B♭7  E♭7

Yes the strong gets more, while the weak ones fade, empty pockets don't ever make the grade.

A♭7  A♭6  G-7  C719  F-7  B♭7  E♭6

Mama may have, papa may have, but God bless the child that's got his own, that's got his own.

F-7  B♭7

Yes the money, you got lots of friends, crowdin' round the door.

D715  G719  C- C-(a7) C-7  C-6  G-7  C-7  C-6  G-7  C-7  F-715  B♭719

When you're gone and spendin' ends, they don't come no more. Rich re-
MY FOOLISH HEART

The night is like a lovely tune, beware my foolish heart. How white the ever constant moon, take care my foolish heart. There's a line between love and fascination that's hard to see on an evening such as this, for they both give the very same sensation when you're lost in the magic of a kiss. Her let the fire start. For this time it isn't fascination, or a dream that will fade and fall apart, it's love, this time it's love, my foolish heart.

SOMEONE TO WATCH OVER ME

There's a somebody I'm longing to see, I hope that he turns out to be, Won't you tell him please to put on some speed, follow my lead, Oh how I need, some-one who'll watch over me, me, Fine. Although he may not be the man some girls think of as handsome, to my heart he carries the key.
IMAGINATION
Van Heusen/Burke 1939

I - ma - gi - na - tion is - fun - ny, it makes a cloud - y day sun - ny,
I - ma - gi - na - tion is - cra - zy, your whole per - spec - tive gets ha - zy,
I - ma - gi - na - tion is - sil - ly, you go a - round wil - ly nil - ly,

makes a bee think of hon - ey, just as I _ think of you _ I - ma - gi
starts you ask - ing a dai - sy what to do,
for ex - am - ple, I go a - round want - ing

have you ev - er felt a gen - tle touch and then a kiss and
then, and then find it's on - ly your i - ma - gi - na - tion a - gain? Oh well, I - ma - gi

go a - round want - ing you _ and yet I can't i - ma - gine that you want me too _

EASY LIVING
Robin/Granger 1937

Liv - ing for you is eas - y liv - ing. It's eas - y to live, when you're in love and
I'll nev - er re - gret the years I'm giv - ing, they're eas - y to give, when you're in love and I'm

I'm so in love, there's noth - ing in life but you _ you _ you _

you _ may - be a fool but it's fun _, peo - ple say you rule me with
one wave of your hand, dar - ling it's grand, they just don't un - der - stand.
I'M GETTING SENTIMENTAL OVER YOU  Bassman 1933

I was just a nother who laughed at romance, I said it was not for me... meant to be.
Then you made you're trance and right at a glance, I knew this was

F9 E9 Eb9 D+7 G7 [C7 F#7 C7/E] [G7 C7 C7/E]

Nev-er thought I'd fall, but now O hear you call, I'm get-tin' sen-ti-
Things you say and do, just thrill me through and through, I'm get-tin' sen-ti
Won't you please be kind, and just make up your mind, that you'll be sweet and

G7 C7 F C7 G7 C7 Bb F E7

men-tal over you men-tal over you

G- F#-715 B719 E7

I thought I was hap-py, I could live without love,
now I must admit, love is all I'm think-ing of... D.S. al Coda

C7 F Eb D7 G7 G7 C7/E F

gentle, be gentle with me. Be cause I'm sen-ti-mental over you

EARLY AUTUMN  Woody Herman/Ralph Burns 1949

A♭ A♭ B ♪ [A] C♭7 B♭7 B♭♭7 A7 A♭♭7

G7 [C♭7 E♭9 D♭9 A♭ A♭♭ B♭] [C♭7 A♭♭7 B♭♭7 C♭7]

D-7 G7 C♭7/E E♭♭7 D-7 G7 Fine C♭7

C-7 F9 A/B♭ B♭ D♭♭7 D♭7 C♭9 B♭♭7 B♭7 A♭7 A♭♭7 G♭9 G♭13

D.C. al Fine
SMOKE GETS IN YOUR EYES

Johnny Mathis

They asked me how I knew my true love was true?
They said some-day you'll find, all who love are blind,
Now laugh-ing friends de-ride tears I can-not hide,
when your heart's on fire, you must re-a-lize-smoke gets in your eyes.

A

[Tempo: Fine]

They said some-day you'll find, all who love are blind,
I of course re-plied, something here in-side, can-not be de-nied.
So I chaffed them and I gay-ly laughed, to think they would doubt my love.
Yet to-day my love has flown a-way, I am with-out-my love.

B

MONA LISA

Livingston/Evans 1949

Mo-na Li-sa, Mo-na Li-sa men have named you, you're so like the la-dy with the mys-tyc
Do you smile to tempt a lov-er Mo-na Li-sa, or is this your way to hide a brok-en

F

smile. Is it only 'cause you're lone-ly they have blamed you, for that Mona Lisa strange-ness in your

F F#7 C7 G7 C7

smile? Do you heart? Man-y dreams have been brought to your door-step, they just lie there, and they
die there, are you warm are you real Mo-na Li-sa, or just a cold and lone-ly, love-ly work of art?
WILLOW WEEP FOR ME  Ann Ronell 1932

Verse

D9    G13   C9   F7
Oh Lord, why did you send the darkness to me? Are the shadows forever to be?

Bb9    Eb9   C7    F6    C7   B7
Where's the light I'm longing to see? Oh love, once we met by the old willow tree, now you've gone and left nothing to me, nothing but a sweet memory.

E9    A7    D9    G13
C7    F9    D7    G6

A    G
G C7 G C7 G G#7 A7 Bb7
Willow weep for me, willow weep for me, bend your branches green along the stream
G/B   Db7    C7sus4    C9    C9    Ab7
Gone my lover's dream, love-ly sum-mer dream, gone and left me here to weep my tears
C7   F7   Bb7  Eb7  Ab7   G7    C7 Ab9
weep in sym-pa-thy, bend your branches down along the ground

Ab7
that runs to sea.

G47 C9 G7 D+ 2. G Db7 B C-
Listen to my plea, listen willow and weep for me.
C7   F7   Bb7  Eb7  Ab7   G7    C7
Sad as I can be, hear me willow and weep for me.

Ab9

G7 C7 F7 Bb7 E7 Ab7
Whisper to the wind and say that love has sinned, to

G7 C7 F7 Bb7 E7 Ab7
leave my heart a-breaking and making a moan. Murmur to the night, to

Ab7
hide her starry light, so none will find me sighing and crying alone. Oh
ISN'T IT ROMANTIC  
Rodgers/Hart 1932

Isn't it romantic, music in the night, a dream that can be heard. Isn't it romantic, merely to be young on such a night as this? Isn't it romantic, morning shadows write the oldest magic word. I hear the breezes playing in the trees above, while all the world is saying you were meant for love. Isn't it sweet symbols in the moonlight, do you mean that I will fall in love per chance? Isn't it romantic?

FOR SENTIMENTAL REASONS  
Watson/Best 1945

I love you, for sentimental reasons, I hope you do believe me, I'll give you my heart, I've given you my heart. I love you, and you alone were meant for me, please give your loving

Think of you every morning, dream of you every night, darling, I'm never lonely when ever you're in sight.
CHANCES ARE

Stillman/Allen 1957

Chances are, 'cause I wear a silly grin, the moment you come into view,
Just because my composure sort of slips, the moment that your lips meet mine,

chances are you think that I'm in love with you.

Just be- heart's your valen - tine.

In the magic of moonlight, when I sigh "hold me close dear",
chances are you believe the stars that fill the skies are in my eyes. Guess you feel you'll always be the one and only one for me, and

if you think you could, well, chances are your chances are awfully good.

D.C. (Coda last X) chances are awfully good, the chances are your chances are awfully good.

SOPHISTICATED LADY

Dule Ellington/Mills/Parish 1933

A

Bb7 Gb7 F7 E7 Eb7 Abc7 Ab7 G7 Gb7 F7

B

G7 E7 A7 D7 B715 E719 A7 D7 G7 B7 C7 G7 G7 G715 F719

D.C. at 2nd End (Fine)
TWILIGHT TIME
Nevis/Ram 1944

Heavenly shades of night are falling, it's twilight time, out of the mist your voice is calling,
Deepening shadows gather splendor, as day is done, fingers of night will soon surrender,
Deep in the dark your kiss will thrill me, like days of old, lighting the sparrow of love that fills me,
it's twilight time. When purple colored curtains mark the end of day, I
the setting sun. I count the moments, darling, till you're here with me, told.
with dreams untold. Each day I pray for evening just to be with you, to
hear you, my dear, at twilight time. gather, at last at twilight time.

DON'T GO TO STRANGERS
Kent/Mason/Evans 1954

Build your dreams to the stars above, but when you need someone true to love,
Play with fire till your fingers burn, and when there's no place for you to turn,
Make your mark for your friends to see but when you need more than company,

don't go to strangers, darling come to me. darling come to me. For when

you hear a call to follow your heart, you'll follow your heart I know... I've
been through it all for I'm an old hand and I'll understand if you go... So
I GOT IT BAD

Duke Ellington 1941

G\(^\Delta 7\) C\(7\) B\(7\) E\(7\) A\(7\)\(_{sus4}\) A\(7\) A\(7\) F\(7\)\(^{\#11}\) E\(7\) E\(b\)\(^{7\#11}\) D\(7\)

Never treats me sweet and gentle the way he should. I got it bad and that ain't good.
My poor heart is sentimental not made of wood.
He don't love me like I love him, no body could.

1. G E\(-7\) A\(-7\) D\(7\)
2. G\(6\) D\(b\)\(^{7\#11}\) B\(C\)\(7\)

But when the week end's over and mon day rolls a round, I end up like I start out just cry in my heart out

Like a lovely weeping willow, lost in the wood, I got it bad and that ain't good.
And the wings I tell mu pillow, no woman should, I got it bad and that ain't good.
Though folks with good intentions tell me to save my tears, I'm glad I'm mad about him, I can't live without him.
Lord above me make him love me, the way he should, I got it bad and that ain't good.

MOOD INDIGO

Duke Ellington/Mills 1931

B\(b\)\(^{\Delta 7}\) C\(7\) F\(F\)\(^{+7}\) B\(b\)\(^{\Delta 7}\) B\(b\)\(^{\Delta 7}\) C\(7\)

You ain't been blue, No, no, no. You ain't been blue,

G\(b\)\(^{7}\) F\(7\) B\(b\) B\(b\)\(^{7}\) E\(b\)\(^{6}\) A\(b\)\(^{7}\)
'till you've had that mood indi go. That feel in' that goes steal in' down to my shoes, while

B\(b\)\(^{\Delta 7}\) C\(7\) F\(7\) F\(7\)\(^{+7}\) B\(b\) B\(b\)\(^{\Delta 7}\) G\(7\)

I sit and sigh "Go long blues".

C\(7\) C\(-7\) F\(7\) B\(b\) F\(7\) B\(b\) G\(7\) C\(7\)
mood indi go, since my baby said good bye.

G\(b\)\(^{7}\) F\(7\) B\(b\)
I'm so lone some I could cry.

G\(b\)\(^{7}\) B\(b\)\(^{\Delta 7}\) G\(7\) C\(7\) C\(-7\) F\(7\) B\(b\)
'Cause there's no body who cares a bout me, I'm just a soul who's bluer than blue can be.

When I get that mood indi go, I could lay me down and die.
STELLA BY STARLIGHT
Victor Young/Ned Washington 1944

The song a robin sings, through years of endless springs, the
murmur of a brook at eventide, that ripples by a nook where two lovers hide.
A great symphonic theme, that's Stella by starlight and not a dream.
My heart and I agree, she's every thing on earth to me.

PRELUDE TO A KISS
Duke Ellington 1938

If you hear a song in blue, like a flower crying for the dew,
If you hear a song that grows from my senesi mental woes, that was
How my love song gently cries for the tender-ness, within your eyes, my

that was my heart serenading you, my prelude to a kiss.
love is a prelude that never dies.

a prelude to a kiss. Fine Though it's just a simple melody, with nothing fancy,
nothing much, you could turn it to a symphony, a Shu-bert tune with a Gershwin touch, Oh!
HOW LONG HAS THIS BEEN GOING ON?

George/Ira Gershwin 1927

I could cry, salty tears, where have you been all these years?
There were chills upon my spine, and some thrills I can't define.
Kiss me once, then once more, what a dunce I was before.

Little wow, tell me now, how long has this been going on?
Listen sweet, I repeat, how what a break, heaven's sake, how

Oh I feel that I could melt, into heaven I'm hurled.
I know how Columbus felt, finding another world.

#2) I could cry, salty tears, where have I been all these years? Listen, you, tell me do, how long has this been going on?
What a kick! How I buzz, Boy, you click as no one does, hear me sweet, I repeat how long has this been going on?
Dear when in your arms I creep, that divine rendezvous, don't wake me if I'm asleep, let me dream that it's true.
Kiss me twice, then once more, that makes thrice, let's make it, four, what a break, for heaven's sake, how long has this been go

IN MY SOLITUDE

Ellington/DeLange/Mills 1934

In my solitude you haunt me, with reveries
In my solitude you taunt me, with memories
In my solitude I'm praying, Dear Lord above

Of days gone by, in my
Fine
I sit in my chair, I'm filled with despair, there's no one could be so sad.
With gloom everywhere, I sit and I stare, I know that I'll soon go mad. In my

D.C. al 2nd End (Fine)
THINGS WE DID LAST SUMMER, THE

Sammy Cahn/Styne 1946

The boat rides we would take, the moonlight on the lake, the way we danced and hummed our favorite ball you rang to prove that you were could a love that seemed so right go

song, the things we did last summer, I'll remember all winter long. The

The midway and the fun, the kewpie dolls we won, the promises we made, how

member all winter long. The early morning hike, the rented double bike, the

lunches that we used to pack, we never could explain, that sudden summer rain, the

looks we got when we got back. The summer, I'll remember all winter long.

I FALL IN LOVE TOO EASILY

Styne/Cahn 1972

I fall in love too easily, I fall in love too fast.

I fall in love too terribly hard, for love to ever last.

My heart should be well schooled, 'cause I've been fooled in the past. And still I

fall in love too easily, I fall in love too fast.
ALL OF YOU
Cole Porter 1954

I love the looks of you, the lure of you, the sweet of you, the
gain complete control of you, and handle
pure of you, the eyes, the arms, the mouth of you, the East, West, North and the
South of you. I'd love to even the heart and soul of you. So love at least, a
small percent of me, do, for I love all of you.

IN THE STILL OF THE NIGHT
Cole Porter 1937

In the still of the night, as I gaze from my window, at the moon in its
In the still of the night, while the world is in flight, my thoughts all stray to you. slumber
Oh, the times without number, darling when I say to you. Do you love me, as I love you?
Are you my life to be, my dream come true?
or will this dream of mine fade out of sight, like the moon, growing
dim on the rim of the hill, in the chill, still of the night?
**I WISH YOU LOVE**  
Trenet/Beach (French) 1946

I wish you blue-birds in the spring, to give your heart a song to sing, and then a kiss, but more than this, I wish you love.
And in July a lemonade, to cool you in some leafy glade, I wish you health and more than all, when snowflakes

My aching heart and I agree, that you and I could never be, so with my best, my very best, I set you free.
I wish you fall I wish you love.

**ANGEL EYES**  
Matt Dennis/Brent 1946

Try to think that love's not around, still it's un-comfortably near
Angel eyes that old devil sent, they glow un-bear-ably bright,

My old heart ain't gain in' no ground because my angel eyes ain't here

Need I say that my love's mis-spent, mis-spent with angel eyes tonight

So drink up all you people, order anything you see Have fun you happy people, the drink and the laugh's on me.

'scuse me while I disappear.
I CONCENTRATE ON YOU

When ever skies look grey to me, and trouble begins to brew,
When fortune cries "nay, nay" to me, and people declare "you're through",

When ever the winter winds become to strong, I concentrate on you.
When ever the blues become my only song, I concentrate on you.

On your smile so sweet, so tender, when at first my kiss you decline,

On the light in your eyes when you surrender and once again our arms intertwine.

And so when wise men say to me, that love's young dream never comes true,

even wise men can be wrong, I concentrate on you.
POOR BUTTERFLY

Golden/Hubbel 1916

Poor butterfly 'neath the blossoms waiting, poor butterfly,
The moon and I know that she is faithful, I'm sure she

fly, for she loved him so. The moments pass into hours, the hours

come to me bye and pass into years, and as she smiles thru her tears, she murmurs low. The moon and

bye. But if he don't come back, then I never sigh or cry,

I just mus' die. Poor butterfly.

OLD FOLKS

Robison/Hill 1938

Ev'ryone knows him as leaving his spoon in his quite understand about old folks, like the sea-sons he'll come and he'll go, just as

leaving his coffee, puts his napkin up under his chin and that

for he's free as a bird and as good as his word, that's why ev'rybody loves him so. Always

yellow cob pipe, it's so mellow it's ripe, but so dippy ma-tic and so dem-o-cra-tic,

you needn't be ashamed of him. In the ev'nin' after supper, what stories he would tell, we always let him have his way.

how he held the speech at Gettysburg for Lincoln that day, I know that one so well. Don't
A NIGHTINGALE SANG IN BERKELEY SQUARE
Sherwin/Maschwitz 1940

That certain night, the night we met, therewas magic abroad in the air, there were
I may be right I may be wrong, but I'm perfectly willing to swear, that
The streets of town were paved with stars, it was such a romantic affair, and

angels dining at the Ritz, and a nightingale sang in Berkeley square.
when you turned and smiled at me a
as we kissed and said good-night, a

The moon that lingered over London town, poor puzzled moon, he
wore a frown, how could he know we two were so in love, the whole darn world seemed upside down. The

FLAMINGO
Grouya/Anderson 1941

Flam ingo, like a flame in the sky,
Flam ingo in your tropical hue,
Flam ingo, when the sun meets the sea,

is land dying
and a love that is

The wind sings a song to you as you go,
a song that I hear below
the mur muring palms
and has ten to me
MY OLD FLAME
Coslow/Johnston 1934

[Music notation]

My Old Flame, I can't ev'en think of his name. But it's fun-ny now and then, how my thoughts go flash-ing back a-gain to my old flame. I've met so man-y who had

My Old Flame, my new lov-ers seem so tame. For I ni-fi-cent or el-e-gant as my old flame. I dis-co-ver what be-came of my old flame.

My Old Flame, I can't ev'en think of his name, but I'll nev-er be the same un-til fas-ci-na-ting ways, a fas-ci-na-tin' gaze in their eyes. Some who took me up to the skies, but their at-ten-ups at love were on-ly im-i-ta-tions of My Old Flame.

LOVER MAN
Davis/Ramirez/Sherman 1941

[Music notation]

I don't know why, but I'm feel-ing so sad. I long to try some-thing I've nev-er had. I'd give my soul just to call you my own. Some day we'll meet and you'll dry all my tears, then whis-per sweet lit-tle things in my ears.

Ne-ver had no kiss-in', oh, what I've been miss-in'. Lov'er Man oh where can you be? Got a moon a-bove me, but no one to love me, Hug-gin' and a kiss-in', oh what I been miss-in'.

I've heard it said that the thrill of ro-mance can be like a hea-ven-ly dream. I go to bed with a prayer that you'll make love to me, strange as it seems.
BLUE VELVET

Wayne/Morris

She wore blue velvet, bluer than velvet was the night,
She wore blue velvet, bluer than velvet were her eyes,
Blue velvet, but in my heart there'll always be,

F7 Bb7 G719 C7 F7
1.

softer than satin was the light from the stars.
She wore sighs, love was
warming than May her tender
precious and warm, a memo

F7 Bb9 Eb
ours.
Ours, a love I held tightly, feeling the rapture

Bb7 Eb
grow,
like a flame burning brightly,
but when she left, gone was the glow of

C7 F7
ry through the years and I still can see blue velvet through my tears.

I SHOULD CARE

Cahn/Stordahl/Weston 1943

D7 G7sus4 E7 A9 D7 G7sus3 C7 A7 E715 A7

I should care, I should care
I should go a-round weeping, I should care,
I should care, I should care

D7 F7 Bb9 C7
I should go without sleeping.
Strange-ly enough I sleep well, 'cept for a dream or
but it just doesn't get me.
May be I won't find

F7 B715 E7 A7 A7 D9 D7 G9
two,
but then I count my sheep well, funny how sheep can lull you to sleep. So

1. B715 E7 G7 C7

some-one as lovely as you, but I should care and I do.
SPRING CAN REALLY HANG YOU UP THE MOST

Landesman/Wolf 1955

1. Spring this year has got me feeling like a horse that never left the Morn-ing's kiss, wakes trees and flow-ers, and to them I'd like to drink a post, I lie in my room star-ing up at the ceil-ing,

2. Spring is here, there's no mis-tak-ing, ro-bins build-ing nests from coast to coast, my heart tries to sing so they won't hear it break-ing,

E-7 A7\textsuperscript{19} F\textsuperscript{#7}\textsuperscript{15} F-7 E-7 A7 D7

...and to them I'd like... I lie in my room... I walk in the park... I'm on the shelf... Spring can really hang you up the most.

G-7/C C\textsuperscript{7} G-7/C C\textsuperscript{7} G-7/C C\textsuperscript{7} G-7/C C\textsuperscript{7} C\textsuperscript{7}

All after-noon those birds twit-ter twit, I know the tune, "this is love, this is it".

C-7 F\textsuperscript{#7} C-7 F\textsuperscript{#7} B\textsuperscript{7} E\textsuperscript{#7}\textsubscript{3} A-7 D7

Love came my way I hoped it would last, we had our day, now that's all in the past.

Heard it be-fore and I know the score and I've de-cid-ed that Spring is a bore.

G\textsuperscript{#7} F\textsuperscript{#7} C\textsuperscript{7} B\textsuperscript{#7} A\textsuperscript{7}\textsuperscript{19} D7 G7 E-7 A7\textsuperscript{19}

Love seemed sure a-round the New Year, now it's April, love is just a ghost.

Spring came a-long, a sea-son of song, full of sweet prom-ise but some-thing went wrong.

Spring ar-rived on time, on-ly what be-came of you dear?, Spring can really hang you up the most.

D-7 G7\textsuperscript{19} C\textsuperscript{7} B\textsuperscript{#7} A\textsuperscript{7}\textsuperscript{19} D7 G7 E-7 A7 D7 G7

Spring can really hang you up the most. di-tesion must be chron-ic, Spring can really hang you up the most.

E-7 A7\textsuperscript{19} D-7 C\textsuperscript{7} D-7 C\textsuperscript{7} B-7\textsuperscript{15} B\textsuperscript{7} A-7 D7\textsuperscript{19} D7

most. All a-lone, the par-ty's o-ver, old man Win-ter was a gracious host, but when you keep pray-ing for snow to hide the clo-ver, Spring can really hang you up the most.
YOU DON'T KNOW WHAT LOVE IS  Raye/DePaul 1941

You don't know what love is, until you've learned the meaning of the blues,
You don't know how lips hurt, until you've kissed and had to pay the cost,
You don't know how heart's burn, for love that can't live yet never dies,

Til you've loved a love you've had to lose, you don't know what love is. You
til you've flipped your heart and you were lost, you
til you've faced each dawn with sleepless eyes, you

don't know what love is. Do you know how a lost heart fears the thought of rem-
isling, and how lips that taste of tears lose their taste for kissing? You

SOME OTHER TIME  Bernstein/Comdon/Green 1944

Where has the time all gone to, have n't done half the
This day was just a token, too many words are
There's so much more embracing still to be done but

things we want to, Oh Qh Well, we'll catch up some other time.
still unspoken time is racing

Just when the fun is starting comes the time for
parting, but let's be glad for what we've had and what's to come.
AUTUMN IN NEW YORK

Vernon Duke 1934

Autumn in New York, why does it seem so inviting?
Autumn in New York, the gleaming rooftops at sunset.

Autumn in New York, it spells the thrill of first nighting.
Autumn in New York, it lifts you up when you're run down.

Glittering crowds and shimmering clouds in canyons of steel, they're
Jaded roues and gay divorces who lunch at the Ritz, will

making me feel at home. It's
tell you that "it's divine!"

Autumn in New York, that brings the promise of new love,
Autumn in New York transforms the slums into Mayfair.

Autumn in New York, is often mingled with pain.
Autumn in New York, you'll need no castles in Spain.

Dreamers with empty hands, may sigh for exotic lands, it's
Lovers that bless the dark on benches in Central Park greet

Autumn in New York, it's good to live it again.
Autumn in New York, it's good to live it again.
WHERE OR WHEN

It seems we stood and talked like this before, we looked at each other in the
The clothes you're wearing are the clothes you wore, the smile you are smiling you were
same way then, but I can't remember where or when
smiling then but I can't remember where or when
Some things that happened for the first time seem to be happening again
And so it seems that we have met before, and laughed before, and loved before, but who knows where or when

FOR ALL WE KNOW

For all we know we may never meet again, before you go make this
For all we know, this may only be a dream, we come we go, like a
moment sweet again. We won't say good night until the last
ripple on a stream so love me to
minute, I'll hold out my hand and my heart will be in it. For
to
time was made for some, tomorrow may never come for all we know.
EAST OF THE SUN

Brooks Bowman 1934

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 among the stars we'll find, a har-mo-ny of life to a love-ly tune, east of the sun and west of the moon, dear, east of the sun and west of the moon.

SPRING IS HERE

Rodgers/Hart 1938

Spring is here, why doesn't my heart go danc-ing? Spring is here, why doesn't the breeze de-light me? Spring is here, why is-n't the waltz en-trance-ing? No de-sire, no am-bi-tion leads me, may-be it's be-cause no-body needs me.

Spring is here, I hear.
EASY STREET

Alan Jones 1941

A

Eb\(^{\flat}7\) C\(^{7}\) F-7 Bb\(^{7}\) Eb\(^{7}\) Ab-7 Bb\(^{7}\)

Easy street, I'd love to live on easy street, No-body works on
easy street, for folks who live on easy street, no weekly pay-ments
easy street, I'm tellin' ev-'ry one I meet if I could live on
easy street, just sit around all day (just sit and play the hors-es)
easy street, you must meet that make your hair turn
easy street, I wouldn't want no grey—When oppor-tun-i-ty comes knock-in', you just keep on with your rock-in', 'cause you
know your for-tune's made and if the sun makes you per-spire, there's a man that you can hire to plant
trees, so you can have shade on I wouldn't want no job to-day, so please go way.

WHEN YOU WISH UPON A STAR

Harline/Washington 1940

C A\(^{7}\) D-7 G\(^{7}\) C\(^{0}\) C C/E Eb\(^{b}7\)

When you wish upon a star, makes no diff'erence who you are. An-y-thing your
If your heart is in your dream, no re-quest is too ex-treme, when you wish up-
Lika a bolt out of the blue, fate steps in and sees you thru, when you wish up-

D-7 G\(^{7}\)sus\(^{4}\) G\(^{7}\) C\(^{6}\) C D-7 G\(^{7}\) E-7 A\(^{7}\)

heart de-sires will come to you. do. Fate is kind,
on a star as dream-ers true.
on a star your dream comes

D-7 G\(^{7}\) C\(^{0}\) C A-7 D-7 D-7\(^{15}\) G\(^{7}\)sus\(^{4}\)

she brings to those who love, the sweet ful-fill-ment of their sec-ret long-ing.
THE SECOND TIME AROUND
Van Heusen/ Cahn 1945

G7sus⁴ CΔ7 F13 E-7 Eb⁰⁷ D-7 G⁷ CΔ7

Love is love-lier the se-cond time a-round, just as won-der-ful with
Love's more comf't-a-ble the se-cond time you fall, like a friend-ly home the
A⁷ D-7 B-7¹⁵ E⁷¹⁹ A-7 G⁷ C⁷

both feet on the ground. It's that se-cond time you hear your love song
se-cond time you call. Who can say what led us to this

FΔ7 D⁷ F/C A-7 D⁷ G⁷

sung, makes you think per-haps, that love like youth is wast-ed on the young. Love's more
E⁷¹⁹ Bb¹³

mir-a-cle we found? There are those who'll bet love comes but once and yet,

FΔ7 Eb⁹ D⁹ D-7 G⁷ Esus⁴ Bb¹³

I'm oh so glad we met the se-cond time a-round.

DEEP PURPLE
De Rose/Parish 1934

F Fis⁰⁷ G⁷ C⁷

When the deep pur-ple falls, ov-er sleep-y gar-den walls, and the
In the still of the night, once a-gain I'll hold you tight, though you're
FΔ7 A-7¹⁵ D⁷ C/E F⁰⁷ D⁷/F⁷ G⁷

stars be-gin to flick-er in the sky, through the mist of a
gone, your love lives on when moon-light beams and as long as my
Bb⁶ A-7 ¹. Ab⁵ G⁷ C⁷ C+⁷

mem-o-ry, you wan-der back to me, breath-ing my name with a
heart will beat, lov-er we'll

F Fis G⁷ C⁷ ². Ab⁰⁷ G⁷ C⁷sus⁴ C+⁷ F

sigh. In the al-ways meet, here in my deep pur-ple dreams.
OLD CAPE COD

If you're fond of sand dunes and salty air, quaint little villages here and there, served by a window with ocean view, watching the moonlight on Cape Cod bay,

you're sure to fall in love with old Cape Cod. Winding roads that seem to beckon you, miles of green beneath the skies of blue, church bells chiming on a Sunday mom, reminding you of the town where you were born.

MOON OVER MIAMI

Moon over Miami, shine on my love and me, so we can stroll beside the roll of the rolling sea. Fine in.

Moon over Miami, shine on as we begin, a dream or love, a little kiss, on Miami's shore.

Moon over Miami, you know we're waiting for a little

Hark to the song of the smiling troubadours, hark to the throbbling guitars,

hear how the waves offer thunderous applause after each song to the stars.
I WILL WAIT FOR YOU  
Michel Legrand/Gimbel 1965

D-7   D7  G-7  G-7 C7

If it takes for-ev-er I will wait for you, for a thou-sand
Any-where you wan-der, an-ny-where you go, ev-ry-day re-
sum-mers I will wait for you, 'Til you're back be-side me, 'til I'm
mem-ber how I love you so, in your heart be-lieve what in my
sum-mers I will wait for you, 'Til you're here be-side me, 'til I'm

G-7  E-715 A79 D-7  E-715 A79 D-7 G-7  D-7

hold-ing you, 'til I hear you sigh here in my arms. Fine
The
heart I know that for-ev-er-more I'll wait for you.
touch-ing you, and for-ev-er-more shar-ing your love.

BbA7  G-7  D-7  BbA7

clock will tick a-way the hours one by one and then the time will come when all the wait-ing's done. The
time when you re-turn and find me here and run straight to my wait-ing arms. If it

E-715  A79  B-715  Bb7  A7sus4  A7  D.C. & Fine

FOOLS RUSH IN  
Bloom/Mercer 1940

D-7   G7  C#7  C/E  Eb7  D-7  A7

Fools rush in,- where an-gels fear to tread, and so I come to you, my love,
Pools rush in,_ where wise men nev-er go, but wise men nev-er fall in love,

D-7  G7  C#7  A7  D-7  B-715  E7  A- A7

my heart a-bove my head, though I see the dan-ger there, if there's a
so how are they to

D9  A7  D7  D-7  G7  A7  Bb7  A7  D-7

chance for me_ then I don't care._ know? When we met

2

I felt my life be-gin, so op-en up your heart, and let this fool rush in—
IT MIGHT AS WELL BE SPRING

I'm as restless as a willow in a windstorm, I'm as jump-y as a puppet on a string.
I am starry-eyed and vaguely discontented, like a night-inaile without a song.
I'm as busy as a spider spinning daydreams, I'm as giddy as a baby on a swing.

I'd say that I have spring fever, but I know it isn't Spring. I am singing. Why should I have spring fever, when it isn't even Spring? I keep wishing I were somewhere else walking down a strange new street, hearing words that I have never heard from a girl I've yet to meet.

I haven't seen a crocus or a rosebud, or a robin on the wing, but I feel so gay in a melancholy way, that it might as well be Spring. It might as well be Spring.

DREAM

Dream, when you're feelin' blue, dream, that's the thing to do.
Dream, when the day is thru, dream, and they might come true.

Just watch the smoke rings rise in the air, you'll find your share of memories there. So dream, dream, dream.
THE PARTY'S OVER

The party's over, it's time to call it a day, they've burst your pretties balloon and taken the moon away.

The party's over, the candles flicker and dim, you danced and dreamed thru the night, it seemed to be right just short.

The party's over, just make your mind up, the piper must be paid. The party's being with him. Now you must wake up, all dreams must end, take off your suit and make up, the Party's over, it's all over, my friend.

GOODNIGHT SWEETHEART

Goodnight sweetheart, till we meet tomorrow, goodnight.

Goodnight sweetheart, though I'm not beside you, goodnight.

Sweetheart, sleep will banish sorrow, tears and parting may make us forlorn, but with the dawn, a new day is born. So I'll say dreams end.

A-(a7) A-7 D7 E(b)7 E-7 A7 D-7 G7 C
ONE FOR MY BABY

Harold Arlen/J. Mercer 1943

It's quarter to three, there's no one in the place except you and me, so
So, set 'em up Joe, I've got a little story you oughta know.

[Chorus]

We're drinkin' my friend, to the end of a brief episode,
We're drinkin' my friend, to the end of a brief episode,
make it one for my baby and one more for the road.

[B]

got the routine, so drop another nickel in the machine, I'm
that's how it goes, and Joe, I know you're getting anxious to close, so
feelin' so bad, I wish you'd make the music dreamy and sad, Could
thanks for the cheer, I hope you didn't mind my bending your ear, This
tell you a lot, but you've got to be true to your code, make it
torch that I've found must be drowned or it soon might explode, make it
one for my baby and one more for the road.

[C]

never know it, but buddy I'm a kind of poet and I've got a lotta things to say, and
when I'm gloomy you simply gotta listen to me, until it's talked away. Well,
MIDNIGHT SUN
Burke/Hampton/Mercer 1947

Your lips were like a red and ruby chalice, warmer than the summer night.
I can’t explain the silver rain that found me, or was that a moonlight veil?
The flame of it may dwindle to an ember, and the stars forget to shine.

The clouds were like an alabaster palace rising to a snow height,
The music of the universe around me, or was that a crystalline, each star its own aurora borealis, suddenly you held me tight.
And then your arms miraculously found me, suddenly the sky turned pale.

I could see the member when your lips were close to mine, I could see the midnight Sun.
I midnight Sun.

Was there such a night? it’s a thrill I still don’t quite believe.

After you were gone, there was still some stardust on my sleeve. The
PENTHOUSE SERENADE

W.B. Jason 1931

Just picture a pent-house way up in the sky, with hinges on chimneys for
From all of society we'll stay aloof, and live in privacy.
In our little pent-house, we'll always contrive to keep love and romance for

stars to go by, a sweet slice of heaven for just you and I, when we're alone.
there on the roof, two heavenly hermits we will be in truth when
ever alive, in view of the Hudson just over the drive, when

lone. From we're alone. We'll see life's mad pattern,

as we view Manhattan, then we can thank our lucky stars,

that we're living as we are. In we're alone.

MY MELANCHOLY BABY

Burnett/Norton 1911

Come to me my melancholy baby, cuddle up and don't be
Ev'ry cloud must have a silver lining, wait until the sun shines

blue, all your fears are foolish fancy, may be,

through,

you know dear that I'm in love with you. Smile my honey dear, while I

kiss away each tear, or else I shall be melancholy too.
YOU’VE CHANGED
Fisher/Carley 1942

You’ve changed, that sparkle in your eye is gone, your smile is just a care-less
You’ve changed, your kiss-es now are so blae se, you’re bored with me in ev’ry
You’ve changed, you’re not the an-gel I once knew, no need to tell me that we’re

yawn, you’re break-ing my heart, you’ve changed. You’ve changed. You’ve
way, I through, it’s

can’t un-der-stand, you’ve changed. You’ve for-got-ten the words “I love you”,
each mem-o-ry that we shared. You ig-nore ev’ry star a-bove you, I can’t
re-a-lize you ev-er cared. You’ve all over now, you’ve changed.

BLUES GARDENIA
Russell/Lee 1953

Blue Gardenia, now I’m alone with you, and I am also blue,
you, Gardenia, once I was near her heart, after the tear-drops start
she has tossed us aside. And like hide? I lived for an ho-ur, what more can I

where are tear-drops to
tell, love bloomed like a flower, then the petals fell. Blue Gardenia,
thrown by a pass-ing breeze, but pressed in my book of mem-o ries.
BLUE HAWAII
Robin/Rainger 1937

Night and you and blue Ha-wa-ii, the night is hea-ven-ly
Love-ly you and blue Ha-wa-ii, with all this love-li-ness,
Dreams come true in blue Ha-wa-ii, and mine could all come true
and you are hea-ven to me, there should be love.

Come with me while the moon is on the sea, the night is young
and so are we, this mag-i-c night of nights with you.

HARBOR LIGHTS
Kennedy 1937

I saw the har-bor lights, they only told me we were part-ing,
I watched the har-bor lights, how could I help if tears were start-ing?

Now I know lone-ly nights, for all the while my heart is whis-p'ring.
the same old har-bor lights that once brought you to me. I watched the

Good-bye to ten-der nights some oth-er har-bor lights

beside the sil-v'ry sea. Fine I longed to hold you near and kiss you just once

more, but you were on the ship and I was on the shore. Now I know
WHAT KIND OF FOOL AM I?

G7sus⁴ G7¹⁹ C¹⁷ F¹⁷ E-⁷ A7sus⁴ D⁷ G7sus⁴ E-⁷
What kind of fool am I? — Who never fell in love, it seems that I'm the only
A7¹⁹ D⁷ G⁷ C¹⁷ A-⁷ D⁷
one that I have been thinking of. What kind of man is this? An empty shell,
A-⁷ D⁷ B-⁷ E-⁷ A-⁷ D⁷ G7sus⁴ G⁷
a lonely cell in which an empty heart must dwell. What kind of
C¹⁷ A7¹⁹ D⁷ G7sus⁴ C¹⁷
lips are these? That lied with every kiss, that whispered empty words of
G/B B⁷ D⁷ A7¹⁹ A⁷/G F⁷-⁷¹⁵ F-⁷
love that left me alone like this. Why can't I cast away the
love that left me alone like this. Why can't I fall in love? like other
C/E E⁷ D⁷ D-⁷ G7sus⁴ G7¹⁹ C
mask of play and live my life? Why can't I fall in love, till I don't
people can, and maybe then I'll know what kind of fool I am.

RED SAILS IN THE SUNSET

G G¹⁷ D-⁷ G⁷ C¹⁷ E⁷-³ G¹⁷ G³⁷ A-⁷ G³⁷ A-⁷ D⁷
Red sails in the sunset, He sailed at the dawning, way out on the sea, oh carry my loved one
G D⁺ D⁷ C E⁷ G A-⁷ D⁷ G¹⁷ G³⁷
red sails in the sunset, home safely to me. Swift wings you must borrow make straight for the shore,
C E⁷ G E⁷ A⁷ D⁷ D.C. al Fine
we marry tomorrow and he goes sailing no more.
ALL MY TOMORROWS

(C#-7 3rd x )

A-7 G/B Bb7

Today I may not have a thing at all, except for just a dream or two, but
Right now it may not seem like spring at all, we're drifting and the laughs are few, but
As long as I've got arms that cling at all, it's you that I'll be clinging to, and

A-7 F#7 C B-7 E7 A-7 D7 C755 C-(A7)

I've got lots of plans for tomorrow and all my tomorrows belong to you. Right
I've got rainbows planned for tomorrow, and all my tomorrows belong to
all the dreams I dream, beg, or borrow, on some bright tomorrow they'll all come

D7 G7 C C-7 F7 G E7 C755 C-(A7)

you. No one knows better than I, that love keeps passing me by, that's fate.

G/B E7 A-7 D7 B7alt E7 A-7 D7 D.C. al Coda

But with you here at my side, I'll soon be turning the tide, just wait. As

B-755 E7 A-7 E7 A-755 D7 G

ture, and all my bright tomorrows belong to you.

HOW DEEP IS THE OCEAN?

(C-)

C-/B C-7/Bb A-755 G-7 A-755 D7

How much do I love you? I'll tell you no lie, how deep is the ocean,
How far would I travel to be where you are? How far is the journey,

G-7 F-7 Bb7 1: Eb7 Bb7 Eb7 A7 Eb7 A7

how high is the sky? How many times a day, do I think of you?
from here to a star?

B9 Gb7 B7 F7 C Bb7 G7 C55 C755 C755

How many roses, are sprinkled with dew?
And if I ever lost you,

F-7 A7 Db7 Eb/Bb C-7 F9 F-7 Bb7 Eb

how much would I cry? How deep is the ocean, how high is the sky?
WHO CAN I TURN TO?

Bricusse/Newley 1964

Eb6 C7 F7 Bb7

Who can I turn to, when no-body needs me? My
may be to-mor-row, I'll find what I'm af-ter, I'll

EbΔ7 F7 G7 AbΔ7 Bb7 Eb7

heart wants to know and so I must go where des-ti-ny leads me With
throw off my sor-row, beg, steal or bor-row, my share of laugh-ter With

1AbΔ7 A9 D7 G7 C7 F7 D7♭15

no star to guide me, and no-one be-side me, I'll go on my way and

G7 C7 F7 Bb7 2AbΔ7 D7♭15 G7♭19

af-ter the day the dark-ness will find me And you I could learn to, with

C9 F7 F♯7 Eb/G G♭7 F7 Bb7 Eb6

you on a new day but who can I turn to if you turn a-way?

BEWITCHED

Rodgers/Hart 1941

C C♯7 D7 D♯7 C/E E+ F6 F-6

I'm I'll
wild a-gain, be-guiled a-gain, a sim-per-ing, whim-per-ing child a-gain, be-
sing to him, each spring to him, and long for the day when I'll cling to him,

C/E Eb7 1D7 A7♭19 D7 G7 2G7/D C7 FΔ7 E-7 A7

wit-ched, both-ered and be-wild-ered am I wild-ered am I

D- A- D7 G7

Lost my heart but what of it? He is cold I a-gree, he can laugh but I

D7 G7 E-7 E♭7 D7 G7 D.C. al Coda D7 G7 C

love it, al-though the laugh's on me. I'll wild-ered am I
ALL THE WAY
Van Heusen/Cahn 1957

When some-body loves you, it's no good un-less they love you, all the way.
When some-body needs you, it's no good un-less she needs you all the way.

Hap-py to be near you, when you need some-one to cheer you, all the way.
Through the good and lean years and for all the in be-tween years, come what may.

Tall-er than the tall-est tree is, that's how it's got to feel,
Who knows where the road will lead us, on-ly a fool would

dee-per than the deep blue sea is, that's how deep it goes if it's real, say, But

if you let me love you, it's for sure I'm gon-na love you all the way, all the way.

I COVER THE WATERFRONT
John Green/Heyman 1933

I cov-er the water-front, I'm watch-ing the sea, will the one I love be
I cov-er the water-front, I'm watch-ing the sea, and I'm cov-ered by a
com-ing back to me?

I cov-er the water-front, I'm watch-ing the sea, for the one I love must
com-ing back to me?

star-less sky a

Here am I pa-tient-ly wait-ing, hop-ing and long-ing. Oh, how I yearn,

where are you? Are you for-get-ting, do you re-mem-ber, will you re-turn?
EVERYTHING HAPPENS TO ME

Matt Dennis/Adair 1941

A

[Music notation]

I make a date for golf and you can bet your life it rains, I try to give a party and the
I never miss a thing, I've had the measles and the mumps, and every time I play an ace, my
I've telegraphed and phoned, I sent an air-mail special too, your answer was good-bye, and there was
guy upstairs complains, I guess I'll go thru life just catchin' colds and miss-in' trains,
partner always trump, I guess I'm just a fool who never looks before he jumps,
even post-age due, I fell in love just once and then it had to be with you,
ev-rything happens to me. At first my heart thought 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 mortgaged all my castles in the air. I've ev-rything happens to me.

A SUMMER PLACE

Max Steiner/Disco 1959

Bb G-7 C-7 F7sus⁴ Bb G-7 C-7 F7sus⁴ Bb⁷ F7sus⁴ C-7 F7 Bb⁷ F7sus⁴ C-7 F7

There's a summer place where it may rain or storm, yet I'm safe and warm, for within that summer place your arms reach out to me and my heart is free from all of a summer place is that it's a

anywhere where when two people share all their care, for it knows, there are no gloomy skies when seen thru the eyes of

hopes, all their dreams, all their

those who are blessed with love, and the sweet secret

love.
LAST NIGHT WHEN WE WERE YOUNG

Arlen/Harburg 1937

Last night when we were young, love was a star, a song unsung. Life was so new, so real so bright, ages ago last night go last night? To think that Spring had depended on merely this, a look a kiss. To think that something so splendid could slip away in one little day-break. So now, let's reminisce and recollect the sighs and the kisses, the arms that clung when we were young last night.

ILL WIND

Arlen/Koehler 1934

Blow, ill wind, blow a way, let me rest today you're blowin' me no good, no Go, ill wind, go a way, skies are oh so gray around my neighborhood no good. You're only misleading the sunshine I'm needin', ain't that ashamed?

It's so hard to keep up with troubles they creep up from out of nowhere, when love's to blame. D.C. al 1st verse
PEOPLE  Jule Styne/Merrill 1963

C7 G7sus4 G7 C7 G7sus4 C6 G7sus4 C7

People, people who need people, are the luckiest people in the world.
Lovers are very special people, they're the luckiest people in the world.

G7 A/C# C6 G/B Bb7 A7 D7 D7 G7

We're children needing other children and yet letting our grown-up pride hide all the need inside, acting more like children than children.

G7 C7 F G7/F F- C/E G7 C7 F

World With one person, one very special person, a feeling deep in your soul says you were half, now you're whole. No more hunger and thirst, but first, be a person who needs

C C7 F G7sus4 D7 G7sus4 C

People, people who need people, are the luckiest people in the world.

TIME ON MY HANDS  Vincent Youmans/Adamson 1930

F7 B7 G7 E7 G7

Time on my hands, you in my arms, nothing but love in view.
Then if you fall, once and for all, I'll see my dreams come true.

G7 C7 F7 D7 G7 G7 C7 F7

Moments to spare for someone you care for, one love affair for two.

D7 G7 C7 F6

With time on my hands, and you in my arms, and love in my heart, all for you.
I'M GLAD THERE IS YOU

Maidera/J Dorsey 1945

FΔ7  C7
In this world of ordinary people, extra-ordinary people,
In this world where many, many play at love, and hard-ly an-ny stay at love.

FΔ7  AΔ7  G-7  C7  FΔ7  AΔ7  Ab7  G-7
I'm glad there is you In this world of over-rated pleasures.
I'm glad there is

FΔ7  A-715  D7  G-7  C7  F7  BbΔ7
of under-rated treasures, I'm glad there is you I'll live to love I'll love to

Bb7  Eb7  FΔ7  E-715  A+7  D7  G7  G-7  C7
live with you be-side me this role so new, I'll muddle thru with you to guide me.

2. Eb9  D719  G-7  F/A  BbΔ7  C719  F6
you more than ev-er I'm glad there is you

THANKS FOR THE MEMORY

Rainger/Robin 1937

G-7  C7  F6  C+7  F6  FΔ7  C7/G  FΔ7  F/A
Thanks for the memory, of candle-light and wine, cas-tles on the Rhine, the
Thanks for the memory, of rain-y af-ter-noon, swing-y Har-lern tunes, and
Thanks for the memory, of sun-burns at the shore, nights in Sing-a-pore, you

Eb7  E-715  FΔ7  G-7  G7  C7sus4 C7
Par-the-non and mo-ments on the mot-or trips and burn-ing lips and Hudson Riv-er Line, how love-ly it was.
might have been a head-ache but you burn-ing toast and prunes,

AΔ  Bb7  Eb7  Ab  D719  C/G  A-7
Ma-ny's the time that we feast-ed and ma-ny's the time that we fast-ed, oh, well it was swell while it

D-7  G7  G-7  C+7  D.C. al Coda  G-7  C7  F
last-ed, we did have fun and no harm done. And thank you so much.
I'VE GROWN ACCUSTOMED TO HER FACE

I've grown accustomed to her face, she almost makes the day begin, I've grown accustomed to the tune she whistles night and noon, her smiles, her frowns, her ups, her downs are second nature to me now, like breathing out and breathing in.

FOR YOU, FOR ME, FOREVERMORE

For you, for me, for evermore, it's bound to be for evermore, it's plain to see, we found by finding each other, the love we waited for.

world will be, with a world of love in store, for you, for me, for evermore.
GUESS I'LL HANG MY TEARS OUT TO DRY

When I want rain, I get sunny weather, I'm just as blue as the sky.
Friends ask me out, I tell them I'm busy, must get a new alibi,
Somebody said just forget about her, I gave that treatment a try,
since love is gone, can't pull myself together, guess I'll hang my tears out to dry.
I stay at home, and ask myself where is she,
strangely enough,

Dry little tears, my little tears, hanging on a string of dreams.
Fly little memories, my little memories, remind her of our crazy schemes.

then one day she passed me right by. Oh well, I guess I'll hang my tears out to dry.

GHOST OF A CHANCE

I need your love so badly, I love you oh so madly, but
I thought at last I'd found you, but other loves surround you,
But what's the good of scheming, I know I must be dreaming, for

I don't stand a ghost of a chance with you. I you. Fine
If you'd surrender just for a tender kiss or two,

you might discover that I'm the lover meant for you, and I'd be true. But

D.C. at 2nd End (Fine)
TWO FOR THE ROAD
Mancini/Bricusse 1967

If you're feeling fancy free, come wander thru the world with me, and any-place we
In summer-time the sun will shine, in winter we'll drink summer wine, and ev'ry-day that
chance to be will be our rendez-vous, two for the road. we'll travel down the
you are mine will be a love-ly day.
years, collect-ing precious memo-ries, select-ing sou-ven-irs and liv-ing
life the way we please. In summer-time the As long as love still wears a smile, I
know that we'll be two for the road, and that's a long, long while

NEVERTHELESS
Ruby Kalmar 1931

Maybe I'm right and maybe I'm wrong, and maybe I'm weak, and maybe I'm strong, but
Maybe I'll win, and maybe I'll lose, and maybe I'm in for crying the blues,
Maybe I'll live a life of regret, and maybe I'll give much more than I get,
never-the-less, I'm in love for you.

Some-how, I know at a glance, the ter-rible chan-ces I'm tak-ing,
fine at the start, then left with a heart that is break-ing.

Fine
D.C. al 2nd End (Fine)
VIOLETS FOR YOUR FURS

I bought you violets for your furs, and it was spring for a while, remember?
I bought you violets for your furs, and there was blue in the wintry sky.

I bought you violets for your furs, and there was April in December. The snow drifted down on the flowers and melted where it lay, the snow looked like dew on the blossoms as on a summer’s day.

TRY A LITTLE TENDERNESS

She may be weary, women do get weary, wearing that same shabby dress.
You know she's waiting, just anticipating things she may never possess.
You won't regret it, women don't forget it, love is their whole happiness.

And when she's weary, try a little tenderness.
While she's without them, try a little tender
It's all so easy, try a little tender.

not just sentimental, she has her grief and care, and a word that's soft and gentle makes it easier to bear.
VERSE
As I approach the prime of my life, I find I have the time of my life,
learning to enjoy at my leisure all the simple pleasures, and so I happily concede,
this is all I ask, this is all I need.

CHORUS
Beautiful girls,
Wandering rainbows walk a little slower when you walk by
me. Linger ing sunsets,
Stars in the sky make my wish come true before the night has
own. Stars in the sky make my wish come true before the night has
sea. Children everywhere, when you shoot at bad men, shoot at me,
take me to that strange, enchanted land grown-ups seldom understand.

A-7 D+7 G7 C#7 D-7 G7 C7

C+7 2

Bb6 B-715 E719

A- A-7 D713 G-7 C7aus4 F6

song to sing and I will stay younger than spring.
**THE MASQUERADE IS OVER**

Wrubel, Magidson 1938

Verse

My blue horizon is turning gray, and
my dreams are drifting away.

Your
Your
You

% A

eyes don't shine like they used to shine, and the thrill is
words don't mean what they used to mean, they were once in-
look the same, you're a lot the same, but my heart says
gone when your lips meet mine, I'm afraid the masquerade is
"no, no you're not the same."

A

over, and so is love, and so is love.

Bb7

1. G7 C7 F7

Your love, and so is love.

B

2. G7 C7 F7

guess I'll have to play Pagliacci and get myself a clown's disguise, and
learn to laugh like Pagliacci with tears in my eyes.

A

rade is over, and so is love, and so is love.
THEY SAY IT'S WONDERFUL
Irving Berlin 1946

They say that falling in love is wonderful. It's wonderful.
And with the moon above, it's wonderful. It's wonderful.

I can't recall who said it, I know I never read it, I only know they
tell me that love is grand, and the thing that's known as romance is
wonderful, wonderful in every way, so they say.

SMILE
Chaplin/Turner 1954

Smile, tho' your heart is aching, smile even tho' it's breaking,
Light up your face with gladness, hide ev'ry trace of sadness,
when there are clouds in the sky, you'll get by. If you smile though your
altho' a tear may be ev'ry so near. That's the time you must
fear and sorrow, smile and may be tomorrow, you'll see the
keep on trying, smile, what's the use of crying, you'll find that
sun come shining thru for you you'll just smile

life is still worth - while, if
THE END OF A LOVE AFFAIR

A

G-7 C7 FΔ7 F-7 B♭7 EbΔ7

So I walk a little too fast, and I drive a little too fast, and I'm
So I talk a little too much, and I laugh a little too much, and my
So I smoke a little too much, and I drink a little too much, and the

Eb-7 Ab7 Eb-7 Ab7 DbΔ7 C7sus4 F D-7

reckless it's true, but what else can you do at the end of a love affair? So I
voice is too loud when I'm out in a crowd, so that people are apt to
 tunes I request are not always the best, but the ones where the trumpets

2 F B D-7 G7 D-7 G7 D-7 G7

stare. Do they know, do they care, that it's only that I'm lonely and low as can
D-7 G7 CΔ7 A-7 D7 D-7 G7 G-7 C7

be? And the smile on my face isn't really a smile at all. So I

C-7 F7 B♭Δ7 Eb9 FΔ7

blare. So I go at a maddening pace, and I pretend that it's taking her

Ab♭7 G-7 C7 G-7 C7 F6

place. But what else can you do at the end of a love affair.

WARM VALLEY

Duke Ellington 1943
A SUNDAY KIND OF LOVE
Louis Prima/B.Belle 1946

I want a Sunday kind of love, a love to last past Saturday night,
I want a love that's on the square, can't seem to find someone to enfold,
My arms need someone to enfold, to keep me warm when Monday's are cold,

I'd like to know it's more than love at first sight,
I'm on a lonely road that leads me nowhere,

I want a Sunday kind of love,
I do my Sunday dreaming and

all my Sunday scheming every minute, every hour, of every day.
I'm hoping to discover a certain kind of lover, who will show me the way?

MY ARMS NEED

SEPTMBER IN THE RAIN
Warren/Dublin 1937

The leaves of brown came tumbling down, remember? in September,
The sun went out just like a dying ember, that September
Though spring is here, to me it's still September

To every word of love I heard you whisper, the raindrops seemed to play a sweet refrain

Though
PORTRAIT OF JENNIE

A portrait of Jennie, more lovely to see, than a
The portrait of Jennie, is etched on my heart, where her
the portrait of Jennie, I never will part, for there
master-piece, however famous it be.

B The portrait of features have been
sketched from the start. Ah the color and beauty of line and the glow of her
spirit divine, all cast in Heaven's own design. With the portrait of
isn't any portrait of Jennie, except in my heart.

CRY ME A RIVER

Now you say you're lonely, you cry the whole night thru, well you can
Now you say you're sorry, for being so untrue, well you can
Now you say you love me, well just to prove you do, come on and
cry me a river, cry me a river, I cried a river over you.

You drove me, nearly drove me out of my head, while you never shed a tear,

re-member? I re-member all that you said; told me love was too ple-bi-an, told me you were thru with me and
PIECES OF DREAMS

Michel Legrande/Bergman 1970

F6 G7 A7 D7 G7 G7/F C7/E C7

Little boy lost in search of Little boy found you go away will you be
Little boy false in search of Little boy true wondering, wandering, stumbling, tumbling round, round.

won-der-ing, wan-der-ing, stum-bl-ing, tum-bl-ing, round, round.
ev-er done tra-v-el-ing, al-ways un-rav-el-ing you, you?

1. D7 D7/C B7/F C7 A7 F7sus F9

When will you find what's on the tip of your mind?

BbΔ7 F/A G7 C7 A7 D7 G7 C7

Why are you blind to all you ev-er were, nev-er were, really are, near-ly are?

2. D7 Bb/D G7/F D7 C7 F/C B7/F C7 sus C9 F7 sus C7 B7/F D7 Bb7 Bb7 E7

run-ning a-way could lead you fur-ther a-stray and as for

fish-ing in streams for pie-ces of dreams those

FΔ7 D7 G7 C7 F6 G7 A7 D7

pie-ces will nev-er fit what is the sense of it? Little boy blue don't let your

G7 G7/F C7/E C7 F7 D7/A G7

lit-tle sheep roam it's time come blow your horn meet the morn,

A7 B7/F C7 C7 F6 Bb6 F6

look and see can you be far from home
THE HEATHER ON THE HILL

Loewe/Lerner 1947

The mist of May is in the gloamin',
And all the clouds are holdin' still.
The mornin' dew is blinkin' yonder,
There's lazy music in the rill.
That when the mist is in the gloamin'
And all the clouds are holdin' still.

so take my hand and let's go roamin' thru the heather on the hill.
and all I want to do is wander
if you're not there I won't go roamin'
hill. There may be other days as rich and rare, there may be other springs as full and

fair, but they won't be the same they'll come and go, for this I know.

hill, the heather on the hill.

MY OWN TRUE LOVE (TARA'S THEME)

Steiner/David 1941

My own true love, my own true love,
at last I've found you,
No lips but yours, no arms but yours,
will ever lead me
And by your kiss, you've shown true love,
I'm yours forever,

my own true love.

thru heaven's doors. Fine
I roamed the earth

in search of this,

I knew I'd know you, know you by your kiss.
IF EVER I WOULD LEAVE YOU

Loewe/Lerner 1960

C-7  F7  Bb\(\Delta\)7

If ever I would leave you, it wouldn’t be in summer.
But if I’d ever leave you, it couldn’t be in autumn.
If ever I would leave you, how could it be in spring time?

G-7  C-7  F7  Bb\(\Delta\)7

seeing you in summer, I never would go.
how I’d leave in autumn I never will know.
knowing how in spring I’m bewitched by you so.

Bb7  Eb6  C-7  F7  Bb\(\Delta\)7

Your hair streaked with sunlight, your lips red as flame.
I’ve seen how you sparkle, when fall nips the air.
Oh No! not in spring time.

G-7  C-7  G/\(\Delta\)D  1. Eb6  C-B  C-7

your face with a luster that puts gold to shame.
I know you in autumn

F7  2. C-7  F7\(\uparrow\)9  Bb6

But if I’d ever and I must be there. And could I

D  D+  G\(\Delta\)7  E-7  A7  D\(\Delta\)7  D6  D6  D6  F7

leave you running merrily thru the snow? Or on a

F\#  F\#+  B  E-7  A7  D6  F7  D.C. al Coda

wintry evening when you catch the fire’s glow. If ever I would

Ab9  Bb6  C9  F9

summer, winter or fall, no, never could I leave you

C-7  F7\(\uparrow\)9  Bb6  B\(\Delta\)7  Bb6

at all
NANCY WITH THE LAUGHING FACE

If I don't see her each day I miss her, Gee, what a thrill each summer could take some sor-ry for you she

She takes the winter and makes it sum-mer, time I kiss her. Be-lieve me I've got a case on Nan-cy with the laugh-ing face.

I swear to good-ness you can't re sist her, les-sons from her. Pic-ture a tom-boy in lace, that's my

Gee, what a thrill each sor-ry for you she

Van Heusen/Phil Silvers 1944

A-7 A7b7 G-7 D719 G-7 E715 A7 1. D7 G7

THE NIGHT WE CALLED IT A DAY

There was a moon out in space, but a cloud drift-ed over its face, you

I heard the song of the spheres like a min-or la-ment in my ears, I

The moon went down, stars were gone, but the sun did-n't rise with the dawn, there

Matt Dennis/Tom Adair 1942

G/B3 B7 Bb7 B-7 Bb7 A-7 A7111 1. G7 D719

kissed me and went on your way, the night we called it a day. I heard the day.
THE NIGHT WE CALLED IT A DAY (pg 2)

C\(^{\flat}7\) D-7 D\(^{\flat}\)\(^{9}\) C/E A-7\(^{13}\) B7\(^{11}\) E-7 A7

Soft thru the dark, the hoot of an owl in the sky,

F\(^{\flat}-7\)\(^{15}\) B7\(^{11}\) E-7 A7 E-7\(^{13}\) E7\(^{11}\) D7\(^{13}\) D7\(^{11}\) D.C. al Coda

sad tho' his song, no bluer was he than I. The moon went

E\(^{\flat}\)\(^{13}\) E\(^{\flat}\)\(^{13}\)\(^{7}\) E-7 E-6 B-7 Bb7 A-7 Ab7 G\(^{\flat}7\)

wasn't a thing left to say, the night we called it a day.

IT NEVER ENTERED MY MIND

Rodgers/Hart 1940

\(\text{A}\) F\(^{\#}7\) Bb\(^{\flat}7\) F\(^{\#}7\) Bb\(^{\flat}7\) A-7 G-7 F6 G-7

Once I laughed when I heard you saying that I'd be playing solitude,
Once you told me I was mistaken, that I'd awaken with the sun
Once you warned me that if you scorned me, I'd sing the maiden's pray'r again,

A-7 G-7 F\(^{\flat}7\)\(^{19}\) A-7 D7\(^{19}\)

un-easy in my ea-sy chair, it nev-er entered my mind
and or-der or-ange juice for one,
and wish you were

\(\text{B}\) G-7 G7 G-7 C7 F6 G-7 C7\(^{13}\) F\(^{\#}7\)

it nev-er entered my mind You have what I lack myself,

G-7 C7 F\(^{\#}7\) G-7 A-7 Ab7 G-7 C7\(^{13}\)

and now I even have to scratch my back myself

D.C. al Coda

\(\text{\flat}\) A-7\(^{15}\) D7\(^{19}\) G-7 C7\(^{13}\) A-7 D7 G-7 C7\(^{13}\) F6

there a-gain, to get in- to my hair a-gain. it nev-er entered my mind
When the sun is high in the afternoon sky, you can always find something to do, but from dusk to dawn, as the clock ticks on, something happens to you. In the wee small hours of the morning, while the whole wide world is fast asleep, you lie awake and think about the girl, and never, ever think of counting sheep. When your lonely heart has learned its lesson, you’d be her’s if only she would call, in the wee small hours of the morning, that’s the time you miss her most of all.
WHAT I DID FOR LOVE

Kiss today goodbye, the sweetness and the sorrow.
Look my eyes are dry, the dream was ours to borrow.
Kiss today goodbye, and point me 'ward tomorrow.

F- C G/B D9
we did what we had to do, and I can't regret what I did for love,
It's as if we always knew, but I won't forgot what I did for love,
Wish me luck, the same to what I did for love.

D7sus G G/F 1. G7 2. E- G/D
what I did for love. Look my eyes are dry
what I did for love.

B A- A-/G F47 E4 sus4 E7 A- A-/G F7sus4 Bsus4 B7 E-
G/A A7
Gone, love is never gone, as we travel on, love's what we'll remem-ber.
Kisstoday goodbye you. Won't forget, can't regret what I did

D7 D7sus4 C C/Bb F-/Ab C C/Bb F-/Ab C
for love what I did for love. what I did for love.

LOVE STORY

1970
ALL I ASK OF YOU

Phantom of the Opera 1987

No more talk of darkness, forget those wide-eyed fears, I'm here, nothing can harm you, my
Let me be your shelter, let me be your light, you're safe no one will find you, your
words will warm and calm you. Let me be your freedom, let daylight dry your tears, I'm
fears are far behind you. All I want is freedom, a world that's warm and bright, and
here with you beside me, to guard you and to guide you. Say you love me every
you, always beside me, to hold me and to hide me. Then say you'll share with me one
winter morning, turn my head with talk of summertime,
love, one lifetime, let me lead you from your solitude,
say you need me with you now and always, promise me that all you say is
say you need me with you, here beside you anywhere where you go, let me go
true, that's all I ask of you.

All I ask for is one love, one lifetime, say the word and I will
follow you, share each day with me, each night, each morning,
say you feel the way I do, love me, that's all I ask of you.
MEMORY

Mid-night, not a sound from the pavement has the moon lost her mem'-ry. She is smiling a-
Mem'-ry, all a-lone in the moon-light, I can smile at the old days, I was beau-ti-ful
Day-light I must wait for the sun-rise, I must think of a new life and I must-n't give

lonel. In the lamp-light where with-ered leaves col-lect at my feet and the
then. I re-mem-ber the time I knew what hap-pi-ness was let the
in when the dawn comes to-night will be a mem-o-ry too and a

wind be-gins to moan.
mem'-ry live a-gain. Ev-ery street lamp seems to beat a
new day will be-gin.

fa-ta-list-ic warn-ing. Some one mu-ters and a street lamp sput-ters
stale cold smell of the morn-ing. The street lamp dies a-noth-er night is o-ver,

and soon it will be morn-ing.
a-noth-er day is

dawn-ing Touch me. it's so easy to leave me all a-lone with the
mem'-ry of my days in the sun. If you touch me you'll un-der-stand what

hap-pi-ness is, look! a new day has be-gun
A TIME FOR LOVE

Johnny Mandel/Webster 1966

A time for summer skies for humming birds and butterflies, for
A time for climbing hills, for leaning out of window sills ad-
As time goes drifting by, the willow bends and so do I, but

C-7

E₇/B₇

D₇sus⁴ D₇

A-₇⁵ D₇⁹ G-₉

A₉/B₉ B♭/F

A₀/₁3/G♭ B♭₆

C₁₃

A TIME FOR LOVE

Johnny Mandel/Webster 1966

A time for summer skies for humming birds and butterflies, for
A time for climbing hills, for leaning out of window sills ad-
As time goes drifting by, the willow bends and so do I, but
tender words that harmonize with love.
blore. A time for
mirroring the daffodils a
oh my friends what ever sky a

G-₇ D₇ G-₇ C₉ D₇/F A₇ D-₇ D₇⁹ G-₇

G-₇ D₇ G-₇ C₉ D₇/F A₇ D-₇ D₇⁹ G-₇

holding hands together, a time for rainbow colored weather, a time of make believe that
we've been dreaming of.
As

E-₇⁵ A₇ D₇ C-₇ F₇⁹ D.C. al Coda

A-₇ A-₇⁵ D₇⁹

A TIME FOR LOVE

Johnny Mandel/Webster 1966

A time for summer skies for humming birds and butterflies, for
A time for climbing hills, for leaning out of window sills ad-
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G-₇ D₇ G-₇ C₉ D₇/F A₇ D-₇ D₇⁹ G-₇

G-₇ D₇ G-₇ C₉ D₇/F A₇ D-₇ D₇⁹ G-₇

holding hands together, a time for rainbow colored weather, a time of make believe that
we've been dreaming of.
As

E-₇ A₇ B- G E-₇ A₇ D₇ A₇

E-₇ A₇ B- G E-₇ A₇ D B- E₇ D₇ A₇ D.C. al Fine

TWELFTH OF NEVER

A

D B- G D A₇

D₇ A-₇ E₇ A₇ D₇ A₇

D₇ A-₇ B- G E-₇ A₇ D B- E₇ D₇ A₇ D.C. al Fine

TWELFTH OF NEVER

A

D B- G D A₇

D₇ A-₇ E₇ A₇ D₇ A₇

D₇ A-₇ B- G E-₇ A₇ D B- E₇ D₇ A₇ D.C. al Fine
THE WAY WE WERE

C E-7 F\textsuperscript{A7} A-7 A-/G F\textsuperscript{A7} E- E7 A- A-/G

Mem'ries light the corner of my mind, mis'ry wa'ter color mem'ries
pictures of the smiles we left behind, smiles we gave to one an' other-
Mem'ries may be beau'ti'ful and yet, what's to pain'tul to re'member-
\textsuperscript{1} C\textsuperscript{A7} E-7 F\textsuperscript{A7} G\textsuperscript{7} \textsuperscript{2} C\textsuperscript{A7} C\textsuperscript{7}

of the way we were Scattered were
for the way we Can it be that it was all so sim'ple then, or has time re-written ev'ry line?

D-7 E-7 A\textsuperscript{7}\textsuperscript{sus4} A7

If we had the chance to do it all a'gain, would we? could we?

\textsuperscript{\#} F\textsuperscript{A7} E\textsuperscript{7}\textsuperscript{sus4} E7 A- A-/G F\textsuperscript{A7} E-7 F\textsuperscript{A7} E-7

we sim'ply choose to for-get So it's the laugh'ter we will re'member-

F\textsuperscript{A7} E-7 A-7 D-7 G\textsuperscript{7}\textsuperscript{sus4} C\textsuperscript{A7} F\textsuperscript{A7} G\textsuperscript{7}\textsuperscript{sus4} C\textsuperscript{A7}

when-ev'er we re'mem-ber the way we were, the way we were

WHEN I FALL IN LOVE

F D\textsuperscript{7\textsuperscript{19}} G-7 C\textsuperscript{7}\textsuperscript{sus4} F D\textsuperscript{7\textsuperscript{19}} G-7 C\textsuperscript{7\textsuperscript{19}} F Bb\textsuperscript{9} Eb\textsuperscript{7} D\textsuperscript{7}

When I fall in love it will be for-ev-er, - or I'll nev'er fall in
When I give my heart, it will be com'plete-ly, - or I'll nev'er give my

G-7 D\textsuperscript{7\textsuperscript{11}} C\textsuperscript{7}\textsuperscript{sus4} C\textsuperscript{7\textsuperscript{19}} \textsuperscript{1} F D\textsuperscript{7\textsuperscript{19}} G-7 C\textsuperscript{7\textsuperscript{19}} F\textsuperscript{A7} Eb\textsuperscript{7} A-\textsuperscript{7\textsuperscript{15}} D\textsuperscript{7\textsuperscript{19}}

love, In a rest-less world like this, love is end-ed be'fore it's be-gun, and too ma-
and the

G-7 E-\textsuperscript{7\textsuperscript{15}} Eb\textsuperscript{7\textsuperscript{11}} D\textsuperscript{7\textsuperscript{19}} G-7 C\textsuperscript{7} \textsuperscript{2} F\textsuperscript{A7} B\textsuperscript{7\textsuperscript{11}}

ny moon-light kiss-es seem to cool in the warmth of the sun, mo-ment I can

Bb\textsuperscript{A7} E\textsuperscript{7\textsuperscript{19}} A-\textsuperscript{7\textsuperscript{15}} D\textsuperscript{7\textsuperscript{19}} G-7 Eb\textsuperscript{7} F D\textsuperscript{7\textsuperscript{19}} G-7 C\textsuperscript{7\textsuperscript{19}} F\textsuperscript{6}

feel that you feel that way too, is when I fall in love with you.
EVERGREEN

Barbara Streisand/Paul Williams 1972

C          D-7/C

Love,    soft as an easy chair.    Love,    fresh as the
C          C/B A-

morn-ing air.    One,    love that is shared by two,
D-7          Bb    G    G7sus4    C

I have found with you.    Like a rose,    un-der the
F/G          D-7    F/G    C

april snow.    I was always cer-tain that love would grow.
A-7          E-7    F#7

Love,    age-less and ever-green,    sel-dom seen by
Eb7     Bb/C C7    B/F#7    F6    E-7

two.    You and I will make each night a first.
F#7     G/F E-7    Bb/C C7    F#7    B7sus4    B7

Ev-ry day a be-gin-ning.    Spir-its rise and their
dance is un-re-hearsed.    They warm and ex-cite us,
E-7    Eb7    C/D    D7    F/G

'cause we have the bright-est
C#7     Bb/C    D-7    F/G

love.    Two lights that shine as one.    Morn-ing glo-ry and the
EVERGREEN (pg. 2)

mid-night sun. Time, we've learned to sail above.

Bb/C

Time won't change the meaning of, one love, age-less and

D/C

ever, ever green.

D/C E♭/C D/C C♯/C C

WE'VE ONLY JUST BEGUN

Nichols/Williams 1970

We've only just begun to live, white lace and promises,
Before the rising sun we fly, so many roads to choose,
And when the evening comes we smile, so much of life ahead,

G7

a kiss for luck and we're on our way,
we start out walking and learn to run,
we'll find a place where there's room to grow,

D A7 D7 G7

Sharing horizons that are new to us, watching the signs along the way,

G♭7 B A7 G♭7 B A7 G♭

talking it over just the two of us, working together day to day, together.

D A7

we've only just begun.
CLOSE TO YOU

Why do birds suddenly appear every time you are near? Just like me,
Why do stars fall down from the sky, every time you walk by?
That is why all the boys in town follow you all around,

they want to be, close to you. Why do

On the day that you were born the
angels got together and decided to create a dream come true, so they
sprinkled moon dust in your hair of gold and starlight in your eyes of blue.

That is close to you.
SEND IN THE CLOWNS

Stephen Sondheim 1973

Isn't it rich? Are we a pair?
Isn't it bliss? Don't you approve?
Me here at last on the ground, you in the air.

Send in the clowns.

Where are the clowns.

Just when I'd stopped opening doors,
Knowing the one that I wanted was yours,
Making my entrance again with my usual flair.

Sure of my lines, no one is there.

Don't you love

Isn't it farce?

My fault I fear.

I thought that you'd want what I want.

Sorry my rich?

Isn't it queer?

Losing my timing this late in my career.

Is the clowns? Quick send in the clowns,

There ought to be Where are the clowns? There ought to be Where are the clowns?

Isn't it clowns. Well, maybe next year...
CAST YOUR FATE TO THE WIND

A month of nights, a year of days,
I shift my course along the breeze,
Octo-ber drifting into Mays,
I
There never was, there couldn't be,
A place in time for men like me, who'd
So now I'm old, I'm wise. I'm smart,
I'm just a man with half a heart, I

set my sail when the tide comes in and I just cast my fate to the wind.
empty sky is my best friend, and I
drink the dark and laugh at day, and let their wild-est dreams blow away.

There's

STRANGER ON THE SHORE

Acker Bilk

Here I stand, watching the tide go out,
watched your ship as it sailed out to sea,

Why oh why, must I go on like this?
I must just be a blue, just dream-ing dreams of you.

The sigh-ing of waves, the wailing of the wind,

I dreams and taking all of me,
lone-ly strang-er on the shore?

D.C. at 3rd/4th verse
D.C. at 2nd End (Fine)
SOMEWHERE

Bernstein/Sondheim 1957

There's a place for us, some-where a place for us, peace and qui-et and
There's a time for us, some-day a time for us, time to-get-her with
There's a place for us, a time and place for us, hold my hand and we're

o-pen air wait for us some-where... time to care, some-day... some-where...

We'll find a new way of liv-ing, we'll find a way of for-giv-ing... some-where...

hold my hand and I'll take you there, some-how... some-day... some-where...

YOU DON'T KNOW ME

Cindy Walker/Eddie Arnold

You give your hand to me, and then you say hel-lo, and I can hard-ly speak, my heart is
You give your hand to me and then you say good-bye, I watch you walk a-way, be-side the

beat-ing so, and an-y-one can tell you think you know me well, but you don't
hold you tight, to you I'm just a friend, that's all I've
luck-y guy, to nev-er, nev-er know the one who

know me... No, you don't ev-er been, but you don't know me... Fine

For

I nev-er knew the art of mak-ing love, though my heart ached with love for you...

afraid and shy, I let my chance go by, the chance you might have loved me too. You give your
THE SUMMER KNOWS

Michel Legrand/Bergman 1971

F- F-/E F-/Eb D-7\(\uparrow\)5

The summer smiles, the summer knows, and unashamed, she sheds her clothes. The summer smooths the restless sky, and lovingly, she warms the sand on which you lie. The summer knows, the summer's wise, she sees the doubts within your eyes, and so she takes her summer time, tells the moon to wait and the sun to linger,

Bb- Bb-/A Bb-/Ab G-7\(\uparrow\)5 C7\(\uparrow\)3 C7\(\uparrow\)9

F F F7\(\uparrow\)sus\(\uparrow\)4

Ab\(\uparrow\)7 Eb\(\uparrow\)7\(\uparrow\)9 Ab\(\uparrow\)7 D7 G G-7\(\uparrow\)5

Bb6 B-7\(\uparrow\)5 E7\(\uparrow\)9 A\(\uparrow\)7 E7\(\uparrow\)9 A\(\uparrow\)7 Eb7

F/C Bb-6/C F/C Bb-6/C

if you've learned your lesson well, there's little more for her to tell, one last caress, it's time to dress for fall.
MY WAY
Francois/Thibault/Anka 1967

And now the end is near, and so I face the final curtain, my regrets, I've had a few, but then again, too few to mention, I've loved, I've laughed and cried, I've had my share of losing, and friend, I'll say it clear, I'll state my case, of which I'm certain, I've did what I had to do, and saw it thru without expedition. I now as tears subside, I find it all so amusing. To lived a life that's full, I traveled each and every high-way, and planned each chartered course, each careful step along the by-way, and think I did all that and may I say, "not in a shy way", oh more, much more than this, I did it my way. Re more, much more that this, I did it my way. no, oh no not me, I did it my way.

For what is man? I'm sure you knew, when I bit off more than I could chew, but thru it all, when there was doubt, I ate it up, and spit it out, I faced it all, and I stood tall, and did it my way.

kneels, the record shows I took the blows, and did it my way.
FEELINGS

A
E- \(\frac{1}{2}\)
E-\(^{(A7)}\)
E-7
A7
Feelings, nothing more than feelings, trying to for-
Tear-drops, rolling down on my face, trying to for-

A-7
D7 G6
1. F\#-7 B7
2. D-7 G7
get my feelings of love.
get my feelings of love.

B
C C\(^{A7}\)/B A-7 D7 B- E7
Feelings, for all my life I'll feel it, I wish I'd nev-

A-
D7 G\(^{A7}\)
D-7 G7
met you girl, you'll never come again.

C C/B A-7 D7 B- E7
Feelings wo, wo, wo, feelings, wo, wo, wo,

A-7
D7 F\#-7
B7
feel you again in my arms.

E-
E-\(^{(A7)}\)
E-7 A7
Feelings, feelings like I never lost you, and feelings like I'll

A-7
D7 G
D-7 G7
never have you a gain in my heart
BLUE MOON

Rodgers/Hart 1934

Blue moon, you saw me standing alone, without a dream in my heart,
Blue moon, you knew just what I was there for, you heard me saying a prayer
Blue moon, now I'm no longer alone, without a dream in my heart,
for,
some one I really could care for,
without a love of my own

suddenly appeared before me, the only one my arms will ever hold.
I heard somebody whisper "please adore me", and when I looked, the moon had turned to gold. Blue

D.C. at Fine

TIME AFTER TIME

Sammy Cahn/Jule Styne 1947

Time after time, I know what I know, the passing years will show, you've kept my love so

loving you. So lucky to be the one you run to

see, in the evening when the day is through, I only

young so new. And time after time, you'll

hear me say that I'm so lucky to be loving you.
THE DAYS OF WINE AND ROSES

Henry Mancini/Johnny Mercer 1962

A

F47 E7 D7#5 D9 G7

The days of wine and roses,
My lonely heart discloses,
Laugh and run away,

Bb6 Eb7

like a child at play,
Through the meadow land toward a closing door,

A-7 D-7 G-7

filled with memories,
of the

E-7#5 A7#9 D7 G7

door marked nevermore, that wasn't there before.
The golden smile that

D-7 D7/C B-7#5 E7#9 A-7 D-7 G7 C7

introduced me to the days of wine and roses and you.
Fine

IT HAD TO BE YOU

Isham Jones/Kahn 1924

Eb7 Ab Eb7 Ab47 F7

It had to be you, it had to be you, I wandered around
Some others I've seen, might never be mean, might never be cross,

Bb7 F7 Bb7 F7

and finally found, some body who could make me be true,
or try to be boss, but they wouldn't do

Eb7 C7 F7 C7# F7 Bb7

could make me be blue, and even be glad, just to be sad, thinking of you

Eb7 Eb7

Some others I've seen do. For nobody else gave me a thrill with all your faults

Ab47 C7 F7 Eb7 Bb- Eb7

I love you still. It had to be you, wonderful you, had to be you
SATIN DOLL
Ellington/Strayhorn/Mercer 1953

A
D-7 G7 D-7 G7 E-7 A7 E-7 A7
Cigarette holder, which wigs me, over her shoulder, she digs me.
Baby shall we go out skip-pin', careful amigo, you're flip-pin',
Telephone numbers, well, you know, doin' my rhythm with uno.

A-7b5 D7 A7b 7 D7b9 C6 (B7 A719 )
out cat-tin', that satin doll. Fine
speaks Latin, that satin doll.
and that'n my satin doll.

B
G-7 C7 G-7 C7 F6
nobody's fool, so I'm play-in' it cool as can be.
I'll

A-7 D7 A-7 D7 D-7 G-7 A719
give it a whirl, but I ain't for no girl catchin' me. (Switch-a-roony) D.C. al Fine

BYE BYE BLACKBIRD
Henderson/Dixon 1926

F G-7 C7 F Bb7 F/A A7b5
Pack up all my cares and woes, here I go singing low, Bye, Bye,

G-7 C7 A7 E719 G- G-(A7) G-7 C9
Blackbird. When somebody waits for me, sugar's sweet, so is she,

G-7 C719 F6 G-7 C7 F7 C-7 F7
Bye, Bye, Blackbird. No one here can love and under-

Eb711 D7 G- G-(A7) G-7 G-715 C719
stand me, oh what hard luck stories they all hand me.

F A715 D7 G-7 C7 F
Make my bed and light the light, I'll arrive late tonight, Blackbird. Bye, Bye.
ON A CLEAR DAY

Lerner/Lane 1965

On a clear day, rise and look around you, and you'll see who you are.

On a clear day, how it will astound you, that the glow of your being outshines every star. You feel part of every mountain, sea and shore. You can hear, from far and near, a world you've never heard before. And on a clear day, on that clear day, you can see forever and evermore.

MOONGLOW

Hudson/DeLange/Mills 1934

It must have been moon-glow, way up in the blue, it must have been moon-glow, way up in the blue, I always remembered that moon-glow, that led me straight to you. Fine We seemed to float right thru the air, heavenly songs seemed to come from everywhere.
AUTUMN LEAVES
Joseph Kosma/Johnny Mercer 1947

A

\[\text{A-7 D7 G47 C47 F-715}\]

The falling leaves, drift by my window, the autumn leaves
I see your lips, the summer kisses, the sun-burned hands

1. B7 E- 2. B7 E-

of red and gold. I see your I used to hold. Since you went away, the days grow long, and soon I'll hear old winter's song. But I

C

miss you most of all, my darling, when autumn leaves start to fall.

BLUE SKIES
Irving Berlin 1927

A

\[\text{D- D-47 D-7 D-6 Bb-}\]

Blue skies smiling at me, nothing but
Blue birds singing a song, nothing but
Blue days, all of them gone, nothing but

F D-7 G-7 C+7 F 1. E-715 A7 2. F C7

blues skies do I see.
blue birds all day long.
blue skies from now on.

B

\[\text{F Bb- F Bb- F C7 F}\]

Never saw the sun shining so bright, never saw things going so right.
Noticing the days hurrying by, when you're in love, my how they fly.

D.C. al Fine
YOU MADE ME LOVE YOU

J.V. Monaco 1913

C C/E E♭7 D-7 G7 D-7 G7 D-7 G7

You made me love you, I didn't want to do it, I didn't want to do it. You made me sigh for, I didn't wanna tell you, I didn't want to tell you. I want some want you, and all the time I knew it, I guess you always knew it. You made me happy sometimes,

D7 G7 C D-7 E♭7 C/E A7

you made me glad, but there were times dear, you made me feel so bad.

D-7 B7 E7 F7 E7 F7 E7 F7 E7 A7 G- A7 G- A7

love that's true, yes I do, 'deed I do, you know I do. Gimme, gimme what I cry for, you know you got the brand of kisses that I'd die for, you know you made me love you.

AFTER YOU'VE GONE

Creamer/Layton 1918

F♯7 F-6 C♯7 E-7 A7

After you've gone and left me cryin', after you've gone, there's no denyin', when you regret it.

D7 G7 C♯7 C6 C7

you'll feel blue, you'll feel sad, you'll miss the dearest pal you've ever had.

D-7 A7 D-7 F-6 C6 E7 A-7 D7

Some day, when you grow lonely, your heart will break like mine and you'll want me only, after you've gone, after you've gone away.
MY ROMANCE
Rodgers/Hart 1935

C\(^\Delta7\) D-7 E-7 A-7 D-7 G\(^7\) C\(^\Delta7\) E\(^\Delta\) C-A- A-\(^{(\Delta7)}\)

My romance doesn't have to have a moon in the sky. My romance doesn't need a castle rising in Spain, nor a dance to a

A-7 A\(^7\) D-7 G\(^7\) 1. C\(^\Delta7\) C\(^7\) F\(^7\) B\(^7\) 2. C\(^\Delta7\) C\(^7\) F\(^7\) A\(^7\) D-7 D-7/C

need a blue lagoon standing by. No month of May, no twinkling stars, no con-stant-ly sur-pris-ing re-

F\(^7\) B\(^7\) E-7 A-7 D\(^7\) D-7 G\(^7\)

hide a-way, no soft gui-tars. My ro-frain. Wide-a-wake, - I can makemy most fan-

B\(^7\) E\(^7\) A-7 B\(^7\) E-7 A-7 D-7 G\(^7\) C\(^6\)
tas-tic dreams come true, my romance doesn't need a thing but you.

FLY ME TO THE MOON
Bart Howard 1954

A-7 D-7 G\(^7\) C\(^\Delta7\) C\(^7\) F\(^7\)

Fly me to the moon and let me play among the stars, let me see what spring
Fill my heart with song and let me sing for-ev-er more. You are all I long

B\(^7\) E-7 A-7 A\(^7\) D-7 D\(^\Delta\) 1.

is like on ju-pi-ter and mars. In oth-er words hold my
for, all I wor-ship and ad-o-re. In oth-er words please be

1. E-7 A-7 D-7 G\(^7\) C\(^\Delta7\)

hand, in oth-er words; dar-ling kiss me

B\(^7\) E\(^7\) 2. E-7 A-7 D-7 G\(^7\) C\(^6\) B\(^7\) E-7

true, in oth-er words, I love you D.C. al Coda

E-7 A-7 D-7 G\(^7\) C\(^6\)

true, in oth-er words, I love you
YOU MAKE ME FEEL SO YOUNG
Gordon/Myrow 1946

You make me feel so young, you make me feel like spring has sprung,
The moment that you speak, I wanna go play hide and seek,
You make me feel so young, you make me feel there's songs to be sung,
and every-time I see you grin, I'm such a happy individual.
I wanna go and bounce the moon, just like a

You and I are just like a couple of tots,
running across a meadow, picking up lots of for get-me-nots.
bells to be rung, and wonder-ful-ling to be flung. And even when I'm old and gray,

I'm gonna feel the way I do today, 'cause you make me feel so young.

I'LL GET BY
Turk/Ahlert 1928

I'll get by as long as I have you. Though there be rain,
Pov-er-ty may come to me, that's true, but

and darkness too, I'll not complain, I'll see it through.

what care? Say, I'll get by as long as I have you.
**JUST IN TIME**

Comden/Green/Styne 1956

Just in time, I found you just in time, before you came, my time was running low. I was lost, the losing dice were tossed, my bridges all were crossed, nowhere to go. Now you're here, and now I know just where I'm going, no more doubt or fear, I've found my way. For love came just in time, you found me just in time, and changed my lonely life, that lovely day.

**OUT OF NOWHERE**

Green/Heyman 1931

You came along from out of nowhere, and you took my heart. If you should go back to your nowhere, and leaving me with and found it free. Wonderful dreams, wonderful schemes from nowhere, a memory. I'll always wait.

made ev'ry hour, sweet as a flower, for me for your return out of nowhere, hoping you'll bring your love to me.
Makin' Whoopee

Kahn/Donaldson 1928

Another year, or maybe less, what's this I hear, or can't you guess. She feels neglected and he's suspected of makin' whoopee.
She sits alone most every night, He doesn't phone her, he doesn't write, He says he's busy, but she says "is he?" He's makin' whoopee.
He doesn't make much money, only five thousand per. Some judge who thinks he's funny, says "you'll pay six to her."
He says "now judge, suppose I fail?" the judge says "budgie right into jail", you'd better keep her, I think it's cheaper than makin' whoo

Ain't Misbehavin'

Fats Waller/Razaf 1929

No one to talk with, all by myself. No one to walk with, but I'm happy on the shelf.
I know for certain, the one I love, I'm thru with flirt-in', it's just you I'm thinkin' of,
I don't stay out late, don't care to go, I'm home about eight, just me and my radio.

Ain't mis-be-havin' I'm sav-in' my love for you. you.
Ain't mis-be-havin' I'm sav-in' my love for you.
Ain't mis-be-havin' I'm sav-in' my love for you.
NICE WORK IF YOU CAN GET IT
Ira/George Gershwin 1937

Hold ing hands at midnight 'neath a star ry sky,
Stroll ing with the one girl, sigh ing sigh af ter sigh,
Lov ing one who loves you, and the tak ing that vow

nice work if you can get it, and you can get it if you try.

Just i ma gine some one wait ing at the cot tage door,
where two hearts be come one, who could ask for an y thing more?

get it, won't you let me try?

LIKE SOMEONE IN LOVE
Van Heuson/Burke 1949

Late ly I find my self out gaz ing at stars, hear ing gui-
Late ly I seem to walk as though I had wings, bump in to
tars, like some one in love. Some times the things I do as-
things, like some one in love. Each time I look at you I'm

tound me, mostly when eve r you're a round me.

limp as a glove, and feel ing like some one in love.
ALONE TOGETHER

A lone together, beyond the crowd, above the
world, we're not too proud, to cling together, we're
night, we're not in vain, for we're together, and
strong as long as we're together. Our
what is there to fear together. Our
love is as deep as the sea. Our
love is as great as a love can be. And we can weather.
the great unknown, if we're alone together.

YESTERDAYS

Yesterday, yesterday, days I knew as
youth was mine, truth was mine, joyous, free and
happy, sweet sequestered days. Olden days, golden
flaming life, forsooth, was mine. Sad am I, glad am

days, days of mad romance and love. Then gay days.
1. for today I'm dreaming of yes ter
TEACH ME TONIGHT
Gene De Paul/Sammy Cahn 1954

Did you say I’ve got a lot to learn, well don’t think I’m trying not to learn, C of it, right down to the X, Y, Z of it, clear my love, should the teacher stand so near my love, since this is the perfect spot to learn, Teach me to night. Starting with the A, B, help me solve the mystery of it, graduation’s almost here my love,

night. The sky’s a blackboard high above you, if a shooting star goes by, I’ll use that star to write I love you, a thousand times across the sky. One thing isn’t very

THE MORE I SEE YOU
Warren/Gordon 1945

The more I see you, the more I want you, somehow this feeling can you imagine how much I love you, The more I see you, just grows and grows When ever you’re gone I be come more mad about you, so lost with out you, and so it goes Can you im—

as years go by I know the only one for me can only be you, my arms won’t free you, my heart won’t try
I HEAR A Rhapsody

And when I hear you call, so softly to me, I don't hear a call at all. I hear a rhapsody. And when your starlit skies
My darling hold me tight and whisper to me. Then soft thru a starry night

My days are so blue when you're away. My heart looks for you, so won't you stay? My darling

HEART AND SOUL

Heart and soul, I fell in love with you, Heart and soul, the way a fool would do,
Heart and soul, I begged to be adored, lost control, and tumbled overboard,
Now I see, what one small kiss can do, look at me, it's got me loving you,

madly, because you held me tight and stole a kiss in the night. moon-mist.
gladly, that magic night we kissed there in the there in the
madly, because the kiss you

Oh but your lips were thrilling, much too thrilling. Never before were mine so
strangely willing. But

stole held all my heart and soul
I LET A SONG GO OUT OF MY HEART

D. Ellington/Mills 1938

I let a song go out of my heart, it was the sweetest melody,
Since you and I have drifted apart, life doesn't mean a thing to me,
I let a song go out of my heart, be lievere darling when I say

I know I lost heaven 'cause you were the song,
I won't know sweet music until I know I was wrong.

Am I too late to make amends? You know that we were meant to be more than just friends,
just friends.

F-7 Bb7 EbA7 D-G7 C-C/B C-/Bb C-/A

be more than just friends, just friends.

Til you return some day.

STAR EYES

Gene De Paul/Raye 1943

Star Eyes, that to me is what your eyes are, soft as stars in April
Star Eyes, flashing eyes in which my hopes rise, let me show you where my
Star Eyes, when, if ever will my lips know if it's me for whom those

Skies are, tell me some day you'll fulfill lips glow?
Heart lies, let me prove that it adores, makes no difference where you are,
Their promise of a thrill, your eyeliness of yours,

All my life I've felt content to star-gaze at the skies, now I only want to melt the

Star-dust in your eyes.

Oh star eyes, how lovely you are.
I THOUGHT ABOUT YOU

I took a trip on a train and I thought about you.
At ev'-ry stop that we made, oh I thought about you.
I passed a shadowy lane and I thought about you.
But when I pulled down the shade, then I really felt blue.

Two or three cars parked under the stars, a winding stream,
peeped through the crack and looked at the track, the
moon shining down on some little town and with each beam, same old dream.

I thought about you.

I COULD WRITE A BOOK

If they asked me I could write a book, about the way you walk and
And the simple secret of the plot, is just to tell them that I
whisper and look I could write a preface on how we
love you a lot, then the,

met, so the world would never forget. And the world dis-
covers as my book ends, how to make two lovers of friends.
COME RAIN OR COME SHINE

I'm gonna love you like nobody's loved you, come rain or come shine.
You're gonna love me like nobody's loved me.

High as a mountain or deep as a river, come rain or come shine.
I guess when you met me, it was just one of those things, but don't ever bet me, 'cause I'm gonna be true if you let me.

Happy together, unhappy together, and won't it be fine.

Days may be cloudy or sunny, we're in or we're out of the money, but I'm with you always, I'm with you rain or shine.

WHEN LIGHTS ARE LOW

Sweet music soft and mel- low, soothing and slow,
Dear, we're so close to- geth- er, I love you so,

strains of a mel- low cel- lo, when the lights are low.
why talk about the weather, why shouldn't we surrender?

Two hearts re- veal- ings, music hath charm,
life's so ap- pealing with in- spir- a- tion in your arms.
DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

Do you know what it means to miss New Orleans, and miss it each night and day? I know I'm not wrong, the feeling's getting stronger the longer I stay away.

Miss the moss-covered vines, the tall sugar pines where mocking birds used to sing, and I'd like to see the lazy Mississippi a heart? And there's something more: I miss the one I care for.

Miss the hurrying into spring. The moonlight on the bayou, a creole tune that fills the air; I dream about magnolias in June, and soon I'm wishing that I was there. Do you more than I miss New Orleans.

LULLABY OF BIRDLAND

F- D-715 G719 C719 F- Bb-7 Eb7 AbA7 F-7 Bb-7 Eb719 1. AbA7 D7 G715 C719

2 AbA7 Eb7 AbA7 B F9 F719 Bb-7 Eb9 Eb719

AbA7 Gb711 F9 F719 Bb-7 Eb9 Eb719 AbA7 C719

D.C. at 2nd End (Fine)
A FINE ROMANCE
Kern/Fields 1936

A fine romance, with no kisses, a fine romance, my friend this is. We should be like a couple of hot tomatoes but you're as cold as yesterday's mashed potatoes. A might as well play bridge with my old aunts! I haven't got a chance, this is a fine romance!

SWEET LORRAINE
Mitchell Parish/Cliff Burwell 1928

I've just found joy, I'm as happy as a baby boy, with another brand new choochoo toy, when I'm with my Sweet Lorraine. Each night I pray that are bluer than the sum-merskies, why I love my Sweet Lorraine. A happy day, when I marry Sweet Lorraine.

When it's raining I don't miss the sun, for it's in my sweetie's smile. Just to think that I'm the lucky one, who will lead her down the aisle. D.C. al Fine
WITCHCRAFT

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Those fingers in my hair, that sly come hither stare that strips my conscience bare it's
It's such an ancient pitch, but one I wouldn't switch, 'cause there's no

F6
C-7 B7Ⅺ Bb6
Bb-

witch-craft. And I've got no defense for it, the heat is too intense for it,
F-/Ab
G7Ⅹ G7Ⅺ
C7
FⅩ Ⅸ

what wouldn't common sense for it do? 'Cause it's witch-craft! Wick-ed
Bb13
FⅩ Ⅸ
B-7Ⅹ E7Ⅹ

witch-craft. and although I know it's strictly taboo.
A-
F/A A-7
D9 D7Ⅹ G-

When you arouse the need in me, my heart says "yes, indeed" in me, "proceed with
Eb/G
G7 C7
θ
C7 F6

what you're reading in me too." nicer witch than you.

STORMY WEATHER

Harold Arlen/Koehler 1933

Don't know why, there's no sun up in the sky, Storm-y Wea-ther,
Life is bare, gloom and mis'ry ev'ry-where, storm-y wea-ther,
Can't go on, ev'ry thing I had is gone, storm-y wea-ther,
since my gal and I ain't to-

Ab/C F7Ⅹ Bb-7 Eb-7 Ab F7Ⅹ 1.Bb-7 Eb-7 2.C-7 F7Ⅹ Bb-7 Eb-7 Ab Ab7

ge-ther, keeps rain'in' all the time. Life is time, so weasy all the time
ge-ther, I'm weary all the time. Repeat last 2 bars
ge-ther, keeps rain'in' all the time.

When she went away the blues walked in and met me. If she stays away old rock-in' chair will get me.

Db
3 D7 D7
Ab/Eb Ab7 Db
3 D7 D7
Ab/Eb Ab7 C-7Ⅹ F7Ⅹ Bb7 Eb Ⅸ D.C. al Coda

All I do is pray the lord above will let me walk in the sun once more. Can't go
THAT OLD BLACK MAGIC

Arlen/Mercer 1943

That old black magic has me in its spell, that old black magic that you weave so well.

The same old tingle that I feel inside, and then that elevator

Those icy fingers up and down my spine, the same old witchcraft when your eyes meet mine.

The starts its ride, and down and down I go, 'round and 'round I go, like a leaf that's caught in the tide. I should stay away but what can I do, I hear your

name and I'm a flame, a flame with such a burning desire, only your kiss can put out the fire. For you're the lover, I have waited for, the mate that fate had me created for. And every time your lips meet mine.

darling down and down I go, 'round and 'round I go, in a spin, lowing the spin I'm in, under that old black magic called love.
WILL YOU STILL BE MINE?

When lovers make no rendezvous
to stroll along fifth avenue
When cabs don’t drive around the park
no windows light the summer when sirens just mean false alarms
When glamour girls have lost their charms
when this familiar world is through
when love has lost its secret spark
when lovers heed no call to arms

[Chorus]
will you still be mine? mine? When moonlight on the Hudson’s not romance and spring no longer turns a young man’s fancy.
will you still be mine?

LETS FALL IN LOVE

Let’s fall in love, why shouldn’t we fall in love? Our hearts are made
Let’s close our eyes and make our own paradise, little we know
Let’s fall in love, why shouldn’t we fall in love? Now is the time

of it, let’s take a chance, why be afraid of it?
of it, still we can try to make a go

We might have been meant for each other, to be or not to be, let our hearts discover...

for it, while we are young, let’s fall in love...
YOU’D BE SO NICE TO COME HOME TO

Cole Porter 1942

F E7 A- B-7 B7\textsuperscript{15} E7\textsuperscript{19} A- G-7 C7

You’d be so nice to come home to, you’d be so nice by the fire, while the breeze on high sang a lullaby, you’d be all that I could desire under stars chilled by the winter, under an August moon burning above, you’d be so nice, you’d be paradise to come home to and love.

EASY TO LOVE

Cole Porter 1936

A-7 B-7 B7\textsuperscript{15} E7\textsuperscript{19} A-7 D7 G\textsuperscript{47} C\textsuperscript{47}

You’d be so easy to love, so easy to idolize, all We’d be so grand at the game, so carefree together that it others above. So worth the yearning for, so swell to keep every home fire burning for, shame, that you can’t see your future with me, ’cause you’d be oh, so easy to love.
IT'S ONLY A PAPER MOON

Harold Arlen

Say it's only a paper moon, sailing over a card-board sea,
Yes it's only a can-vas sky, hang-ing over a mus-lim tree,
It's a Bamum and Bai-ley world, just as phoney as can be,

but it wouldn't be make be-lieve if you be-lieved in me.

With-

out your love, it's a hon-ky tonk par-a- de,
out your love, it's a mel-o-dy played in a pen-ny ar-cade.

YOU'RE NOBODY TILL SOMEBODY LOVES YOU

Morgan/Stock/Cave 1944

You're nobody till some-body loves you,
You may be king, you may poss-ess the
world and all its gold, but gold won't bring hap-pi-ness when you're grow-ing old.

so sure as the stars shine a-bove.

You're nobody till some-body loves
you, so find your-self some-body to love.
YOU STEPPED OUT OF A DREAM

Brown/Kahn 1940

You stepped out of a dream, you are too wonderful to be what you seem.
Could there be eyes like yours, could there be lips like yours,
Could there be smiles like yours, honest and truly?

You stepped out of a cloud, I want to take you away, away from the crowd.
And have you all to myself, alone and apart,
Out of a dream, safe in my heart.

ON A SLOW BOAT TO CHINA

Frank Loesser 1948

I'd love to get you on a slow boat to China, all to myself, alone.

Out on the briny with a moon big and shiny, melting your heart of stone.
Get you and keep you in my arms evermore.

I'd love to leave all your lovers, weeping on the far away shore.

I'd love to get you on a slow boat to China, all to myself alone.
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DANCING ON THE CEILING
Rodgers/Hart 1931

He dances overhead, on the ceiling near my bed, in my
I try to hide in vain, under the counterpane, there's my
I love my ceiling more, since it is a dancing floor

sight, through the night, I whisper "go away my love,
love, up above"

just for my love

MANHATTAN
Rodgers/Hart 1925

We'll have Manhattan, the Bronx and Staten Island too, it's lovely
And tell me what street compares with Mott Street in July, sweet push-carts
goin' through the zoo, it's very fancy on old Delancy

gently gliding street you know, the subway charms us so, when balmy breezes blow to and fro.

by, the great big city's a wondrous toy just made for a girl and

boy, we'll turn Manhattan into an isle of joy
THEY CAN'T TAKE THAT AWAY FROM ME  
Ira/George Gershwin

A

The way you wear your hat, the way you sip your tea,
The way your smile just beams, the way you sing off key,
The way you hold your knife, the way wedanced till three,
The memory of all that, No, No, they can't take that away from me.
The way you haunt my dreams, No, No, they

B

The way your smile just beams can't take that away from me. We may never, never
meet again on the bumpy road to love. Still I'll always, always keep the memory
of. The way you hold your knife the way you've changed my life. No, No, they
can't take that away from me. No, they can't take that away from me!

MR. LUCKY

Henry Mancini 1959

D7  D-7   G7  C-7  F7  BbΔ7
Thy call us lucky, you and I, lucky girl, lucky guy.
A lucky rainbow lights the sky when we kiss, when we sigh.

1. A-7  D7  B-7  E-7  C-7  A-7  D7  D-7  G7
When you take my hand or touch my cheek I know I'm on a life-time lucky streak A lucky

2. BbΔ7  EbΔ7  A-7  D7  B-7  Bb7  A-7  D7sus4  D7  G6
They say I'm lucky, mister lucky guy and you're the reason why.
CHEEK TO CHEEK
Irving Berlin 1934

Heaven, I'm in heaven, and my heartbeats so that I can hardly speak, and I seem to find the happiness I seek, when we're out together dancing cheek to cheek.

G7 C G7 C G7
love to climb a mountain, and to reach the highest peak, but it doesn't thrill me love to go out fishing, in a river or a creek, but I don't enjoy it half as much as dancing cheek to cheek. Oh I dance with me, I want my arms about you, the charm about you will carry me through to D.C. al Fine.

THREE LITTLE WORDS
Kalmar/Ruby 1930

Three little words, oh what I'd give for that wonderful phrase.
Three little words, that's all I live for the rest of my days.
Three little words, eight little letters which to and hear what feel in my heart they tell sincerely.

no other words can tell it half so clearly. simply mean, I love you.
I CAN'T GIVE YOU ANYTHING BUT LOVE

Jimmy McHugh/Dorothy Fields 1928

C-7 Bb7 Eb7 Ab7 Eb7 Ab7 Db7
I can't give you anything but love baby. That's the only thing I've plenty of, baby. Dream a-while, scheme a-while, we're sure to find happiness, and I guess, all those things you've always pined for.

Db6 C7 B7 Bb7 F-7 Bb7 Eb7 Bb7 Eb7
Diamond bracelets, Woolworth doesn't sell baby. Till that lucky day, you know darned well baby, I can't give you anything but love.

SENTIMENTAL JOURNEY

Green/Brown 1944

C A- D-7 G7
Gonna take a sentimental journey, gonna set my heart at ease.

Gonna take a sentimental journey, to renew old memories.

F C A7 G7 C
Got my bag, I got my reservation, spent each dime I could afford.

Gonna make a sentimental journey, to hear that "all aboard."

D7 A-7 D7 G7 F/G G7
Never thought my heart could be so weary, why did I decide to roam?

C F7 F-6 C A7 G7 C
Like a child in wild anticipation, long to hear that "all a-board."

F F#o7 C
Gonna take a sentimental journey, sentimental journey home.

Seventeen that's the time we leave at seventeen, I'll be waitin' up for heaven, counting every mile of railroad track that takes me back.
LIL' DARLIN'  
Neal Hefti/Howard 1959

C7 F6 F-6 C C7 F6 F-6 E7 A7

D9 G7sus4 E-7 A7 D9 G7sus4

1. D7 G7sus4 E-7 A7 2. D7 G7 C

CUTE  
Neal Hefti/Styne 1958

Mind if I say you're cute! I mean I like your style, In every that sly in -

D7 E7 A7 D7 G9 C6 A7 D7 E7 A7

way you're cute! triguing smile. Those big blue eyes,

D7 G9 G-7 G-7 C7 F#7 E7 D7 F-6

Your ev'ry mood, that cool and care-free pose.

C F7 E7 A7 1. F#7 C7 B7 E7

that turned up nose, just add up to you're cute!

your at - ti - tude

E7 A79 2. D7 E7 A7 D7 G7 C6

SWINGIN' SHEPHERD BLUES

C6 C7

F7 C D7 E7 A7

D7 G7 C C7 F Ab7 G7 C6
**L-O-V-E**

"L" is for the way you look at me, "O" is for the only one I love is all that I can give to you. Love is more than just a game for see. "V" is very, very extraordinary. "E" is even more than anyone that two. Two in love can make it,

you adore can. take my heart and please don't break it, love was made for me and you.

---

**CANADIAN SUNSET**

Once, I was alone, so lonely and then,
Cold, cold was the wind, warm were your lips.
Down, down came the sun, fast beat my heart,

you came out of nowhere, like the sun up from the hills, thrills.
out there on the ski trail, where your kiss filled me with
I knew, as the sun set, from that day we'd never

A weekend in Canada, a change of scene, was the most I bargained for.
And then I discovered you and in your

eyes I found a love that I couldn't ignore.

---

Bass line for first 8 bars of tune D.C. al 2nd End (Fine)
NICE 'N' EASY
Spence/Bergman 1960

Let's take it nice and easy, it's gonna be so easy for us to fall
Hey, baby, what's your hurry? Relax and don't you worry, we're gonna fall

The problem now, of course, is to simply hold your horses,

in love in love We're on the road to romance,

that's safe to say, but let's make all the stops along the way

to rush would be a crime, 'cause nice 'n' easy does it every time

HOW ABOUT YOU
Lane, Freed 1941

I like New York in June, how about you? I like a Gershwin tune,
I'm mad about good books, can't get my fill,

how about you? I love a fireside when a storm is due,

I like potato chips, moonlight and motor trips, how about you?

and Franklin Roosevelt's looks, give me a thrill, holding hands in the movie show,

when all the lights are low may not be new, but I like it, how about you?
I WON'T DANCE

Jerome Kern/Hammerstein 1935

A

C\(^\Delta 7\) E-7 D-7 G\(^{7}\) sus\(^4\) C\(^\Delta 7\) E-7 D-7 G\(^{7}\) sus\(^4\)

I won't dance, don't ask me, I won't dance, don't ask me,
You know what? You're lovely, and so what, you're lovely,
I won't dance, Why should I? I won't dance, How could I?

C\(^\Delta 7\) E-7 D-7 G\(^{7}\) sus\(^4\) C\(^\Delta 7\) C7

I won't dance ma - dame with you, my heart won't
but oh, what you do to me, I'm like an
I won't dance, mer - ci beau - coup, I know that

F D-7\(^{15}\) G7\(^{19}\) C6 \(\text{D-7 G7}\) sus\(^4\)

let my feet do things they should do.
ocean wave that's bumped on the shore,
music leads the way to romance,

C7 F6 D-7\(^{15}\) G7\(^{19}\) C6 Bb-7 Eb7

I feel so ab - so - lute - ly stumped on the floor

B

Ab Eb-7 Ab7

When you dance you're charming and you're gentle,
spe - cially when you do the Con ti - nen - tal,

Db\(^\Delta 7\) Ab-7 Db7

but this feel - ing is - n't pure - ly men - tal, for heav - en

B7 F\(^\sharp\) - 7 B7 C7

rest us, I'm not as - bes - tos, and that's why,

B-7 E7 A7 D-7 G7

so if I hold you in my arms, I won't dance
THAT OLD FEELING
Fain/Brown 1937

I saw you last night and got that old feeling, when you came in sight,
Once again I seemed to feel that old yearning, and I knew the spark

I got that old feeling, the moment that you danced by

I felt a thrill, and when you caught my eye my heart stood still.

Still burning, there'll be no new romance for me, it's foolish to

start, for that old feeling, is still in my heart.

BLUE ROOM
Rodgers/Hart 1926

We'll have a blue room, a new room, for two room, where ev'ry day's a
Not like a ball room, a small room, a ball room, where I can smoke my
I'll wear my trousseau, and Robinson Crusoe is not so far from

holiday because you're married to me.

pipe away, with your wee head up on my knee.

worldly cares as our blue room far away up

stairs.

We will thrive on, keep alive on, just nothing but kisses,

with master and mistress on little blue chairs.
CALL ME IRRESPONSIBLE
Van Heusen/Cahn 1963

Call me irresponsible, call me unreliable, throw in un Depend-able
Call me un-predict-a-ble, tell me, I'm imprac-ti-cal, rain-bows I'm in-clined to pur-

Do my foolish al i - bis bore you?

Well, I'm not too clever, I just adore you.

Call me irresponsible, yes I'm un-reli-a-ble, but it's un-de-ni-a-bly

true, I'm ir-re-sponsi-bly mad for you

THE GLORY OF LOVE
Billy Hill 1936

You've got to give a little, take a little and let your poor heart break a little,
You've got to laugh a little, cry a little, be-fore the clouds roll by a little,
You've got to win a little, lose a little and al-ways have the blues a little,

that's the story of, that's the glo-ry of love You've got to love

As

long as there's the two of us, we've got the world and all its charms. And

when the world is thru with us, we've got each oth-er's arms. You've got to
I'VE GOT MY LOVE TO KEEP ME WARM

The snow is snowing the wind is blowing, but I can
I can't remember a worse December just watch those
My heart's on fire, the flame goes higher, so I will
weather the storm, what do I care how much it might storm?
icycles form, what do I care if icycles form?
weather the storm, what do I care how much it may storm?

I've got my love to keep me warm.

Off with my overcoat, off with my glove,

I need no overcoat, I'm burning with love. My

A WEAVING OF DREAMS

You're a weaver of dreams, you and your strange fascination, you're a weaver of
dreams, you and your lips warm and tender, just like magic it

seems, thrilling, enchanting me too. I'm just to hear you speak can leave me

weak as a babe in arms. poor little babe in arms, helpless before your charms.

lost for sure. cause you're a weaver of dreams and I'm in love with you.
HEY THERE

Hey there, you with the stars in your eyes, love never made a fool of you, she has you dancing on a string,
you used to be so wise. Hey there, you on that high-flying cloud, tho' she won't throw a crumb to you, you think some-day she'll come to you,

better for care. Won't you take this advice, I hand you like a brother? or are you not seeing things too clear, are you too much in love to hear, is it all going in one ear and out the other?

DANCING IN THE DARK

Dancing in the dark, till the tune ends, we're dancing in the dark and soon looking for the light of a new love to brighten up the night. I have it ends, we're waltzing in the wonder of why we're here, time hurries you, love, and we can face the music to

by, we're here and gone. gather, dancing in the dark.
I DON'T KNOW WHY

Ahlert/Turk 1931

Verse

Chorus

D-7 G7 C7 F7
I don't know why I love you like I do,
Bb D-7 G7 C7 F7
I don't know why, I just do.

D-7 G7 C7 F7
I don't know why you thrill me like you do,
G7 C7 F7
I don't know why, you just do.
You never seem to want my romancing,
G7 C7 F7
I don't know why I love you like I do,
Bb D-7 G7 C7 F7
I don't know why, I just do.

THERE'S A SMALL HOTEL

Rodgers/Hart 1936

GΔ7 G6 GΔ7 G6 GΔ7 C7 B-7 Bb7 A-7 D7
There's a small hotel with a wishing well,
GΔ7 G6 GΔ7 G6 GΔ7 C7 B-7 Bb7 A-7 D7
There's a bridal suite, one room bright and neat,

GΔ7 G6
When the steeple bell says "goodnight, sleep well",
GΔ7 D-7 G7 CΔ7
we'll thank the small hotel together.

D-7 G7 CΔ7
Looking thru the window you can see a distant steeple,
E7 A-7
not a sign of people, who wants people?

GΔ7 D.C. al Coda
geth-er__

GΔ7 D.C. al Coda
geth-er__
THE TENDER TRAP
Van Heusen/Cahn 1955

You see a pair of laughing eyes and suddenly you’re sighing sighs,
You’re hand in hand beneath the trees and soon there’s music in the breeze,
And all at once it seems so nice, the folks are throwing shoes and rice,

you’re thinking nothing’s wrong, you string along, boy, then snap!
you’re acting kind of smart until your heart just goes whap!
you hurry to a spot, that’s just a dot on the map!

those eyes, those sighs, they’re part of the tender trap!
those trees, that breeze, they’re part of the tender trap!
you wonder how it all

2. Ab G7\(^{15}\) C7\(^{19}\) F7

Some starry night, when her kisses make you tingle,

Ab G7\(^{15}\) C7\(^{19}\) F7 Bb7 Bb7 E7\(^{7}\) D.C. al Coda

she’ll hold you tight and you’ll hate yourself for being single. And

\(Bb7\) E7\(^{7}\) C7\(^{15}\) F7\(^{19}\)

came about, it’s too late now, there’s no getting out, you fell

\(Bb7\) E7 A6

in love and love is the tender trap.
YOU’RE GETTING TO BE A HABIT WITH ME 141
Warren, Dubin 1932

Ev’ry kiss, ev’ry hug seems to act just like a drug, you’re getting to be a hab-it with me.

Let me stay in your arms, I’m ad-dic-ted to your charms, you’re getting to be a hab-it with me.

I used to think your love was some-thing that I could take or leave a-

but now I could-not do with-out my sup-ply, I need you for my

Oh I you’ve got me in your clut-ches and I can’t break free, you’re

going to be a hab-it with me, can’t break it, you’re getting to be a hab-it with me,

PEG ‘O’ MY HEART
Fisher/Bryan 1913

Peg ‘o’ my heart, I love you, don’t let us part, I love you.

Peg ‘o’ my heart, your glan-ces make my heart say, how’s chances?,

I al-ways knew, it would be you, since I heard your lilting laugh-ter,

it’s your I-rish heart I’m af-ter, come, make your home in my heart
I DIDN'T KNOW WHAT TIME IT WAS  Rodgers/Hart 1939

I didn't know what time it was, then I met you.
I didn't know what day it was, you held my hand,
I didn't know what year it was, life was no prize.
Oh, what a lovely time it was, how sublime it was too, grand.
Warm like the month of May it was, and I'll say it was
wanted love and here it was shining out of your
Grand to be alive, to be young, to be mad, to be yours alone.
Grand to see your face, feel your touch, hear your voice say I'm all your own.

eyes, I'm wise and I know what time it is now.

OH YOU CRAZY MOON  Van Heusen/Burke 1939

When they met, the way they smiled, I saw that I was thru,
When they kissed they smiled to say that it was just in fun,
There they are, they fell in love, I guess you think you're smart,

oh, you crazy moon, what did you do? done.
oh, you crazy moon, look what you've heart.
oh, you crazy moon, you broke my

Once you promised me, you know, that it would never end.
you should be ashamed to show your funny face my friend.
MAKE SOMEONE HAPPY

Styne/Comden 1960

F F+ F6 F+ F F+ F6 C-

Make someone happy, make just one someone happy, make just one
Fame, if you win it, comes and goes in a minute, where's the real
heart the heart you sing to, one smile that cheers you, one face that
stuff in life to cling to, Love is the answer, someone to
lights when it nears you, one girl you're everything to,
love is the answer,

1. FΔ7 B♭Δ7 A-9 D7 G-7 C7

once you've found her, build your world around her, make someone happy,

2. FΔ7 B♭7Ⅺ A-9 D7Ⅽ G-7 C9

make just one someone happy and you will be happy too.

WHAT NOW MY LOVE

Becaud/Sigman 1962

F F ⅓ B♭/F F ⅓ G-7 C7

1. What now my love? Now that you left me, how can I live thru another
Watching my dreams turning to ashes and my hopes in bits of

2. What now my love now that it's over I feel the world closing in on
Here come the stars tumbling around me, there's the sky where these should be.

3. What now my love now there is nothing only my last good day
What now my love? How can I live thru another

F 1. F7 2. G-7 C7 F

once I could see once I could feel,

1. once I could see once I could feel,
Watching my clay bye. D-7 G-7 C7 F F7 B♭-7

now I am numb, I've become unreal I walk the night,

no one would care

Eb7 A♭Δ7 D♭Δ7 3 G-7Ⅽ C7sus4 C7

without a goal stripped of my heart, my soul What now my

no one would cry if I should live or die What now my
SUMMER WIND

The summer wind came blowing across the sea, it
Like painted kites the days and nights went flying by, the
The autumn wind, the winter winds have come and gone, and
 lingered there to touch your hair and walk with me, all
world was beneath a blue umbrella sky, then,
still the days, the lonely days go on and on,

summer long we sang a song and strolled the golden sand,
softer than a piper man one day it called to you,
guess who sighs his lullabies through nights that never end,

I lost you to the summer wind
my pickle friend, the summer wind

SUMMER WIND

JUST SQUEEZE ME

Treat me sweet and gentle when you say good-night, just squeeze me,
I get sentimental when you hold me tight, just
When I get this feeling I'm in ecstasy, so
but please don't tease me Fine
Missing you since you went away,

sing- ing the blues away each day, counting the nights and waiting for you,

I'm in the mood to let you know, I never knew I loved you so, please say you love me too.
LOVE WALKED IN
George/Ira Gershwin 1938

Love walked right in and drove the shadows away, love.
One look and I forgot the gloom of the past, one.

walked right in and brought my sunniest day. One magic moment
look and I had found my future at last. One look and I had

and my heart seemed to know, that love said "hello," though not a word was spoken.

found a world completely new, when love walked in with you.

NO MOON AT ALL
Evans/Mann 1947

No moon at all, what a night, even lightning bugs have dimmed their light.
Don't make a sound, it's so dark, even Fido is afraid to bark.
No moon at all, up above, this is nothing like they told us of.

stars have disappeared from sight and there's no moon at all, what a perfect chance to park,
just to think we fell in love,

Should we want atmosphere for inspiration dear,

one kiss will make it clear, that tonight is right and bright moonlight might interfere.

[Accompaniment parts are also shown, but not transcribed here for clarity.]
**DREAM A LITTLE DREAM OF ME**

Stars shining bright above you, night breezes seem to whisper I love you,
Say "nightie night" and kiss me, just hold me tight and tell me you miss me,
Sweet dreams till sunbeams find you, sweet dreams that leave all worries behind you,

birds singing in the sycamore trees, dream a little dream of me.
while I'm alone and blue as can be,
but in your dreams what ever they be,

dream a little dream of me. Stars fading, but I linger on, dear, still craving your
kiss, I'm longing to linger till dawn, dear, just saying this;

**SWEET AND LOVELY**

Sweet and lovely, sweeter than the roses in May,
Skies above me, never were as blue as her eyes,
Sweet and lovely, sweeter than the roses in May,

and she loves me, heaven must have sent her my way
and she loves me, who would want a sweeter surprise

When she nestsles in my arms so tenderly, there's a thrill that words cannot express.

In my heart a song of love is taunting me, melody, haunting me.
EBB TIDE
Maxwell, Sigmond 1953

First the tide rushes in, plants a kiss on the shore, then rolls out to
So I rush to your side like the oncoming tide with one burning

sea and the sea is very still once more. So I arms open wide? At
thought, will your

last we're face to face, and as we kiss thru an embrace, I can tell, I can feel, you are

love, you are real, really mine in the rain, in the dark, in the sun, like the
tide at its ebb, I'm at peace in the web of your arms.

HARLEM NOCTURNE
Earl Hagen 1940

[A] D-(A7) G-6

G-(A7) G-7 Bb7 A7
1. D-6 Last time Vamp out
2. D-6 D-Db7 C7

B F13 C-7 F13 C-7 F13 C-7 F13
Bb13 F-7 Bb13 F-7 F9 E9 Db9 B9
1. A9 G9 C7

2. A9 G9 F9 Eb9 D-
MEMPHIS IN JUNE

G9 F9 E9 Eb9 Bb9 A9 Ab9 G+7
C7 D7 E7 F7/G C7 G+7
C7 D7 E7 F7/G C7 F7/G C7 B7
E- B7 E7 A13 C13 B7
E- B7 E7 A13 D7sus4 D13 D-7 G+7
C7 G+7 C7 G7 C7 F7 F-6 C7 F7/G C7 C7 F7 D7/A9

GEE BABY, AIN'T I GOOD FOR YOU

Don Redman 1929

C7 Ab7 G7 C7 F7/G Bb9
Love makes me treat you the way that I do, Gee ba-by, ain't I good to
noth - in' too good for a girl that's so true,

1. Eb6 G7 2. Eb7 Ab Ab7 C7 D7
you. There's you. Fine Bought you a fur coat for christ - mas,

Eb Eb Ab Ab7 D7 G7
a dia - mond ring, a Cad - il - lac car, an ev - 'ry - thing.
BLUES IN THE NIGHT
Harold Arlen/Johnny Mercer 1941

My ma-ma done tol' me, when I was in knee pants, my ma-ma done tol' me, son_

From Nat-chez to Mo-bile, from Mem-phis to St. Joe, where- ev-er the four winds blow, I

wom-an' ll sweet talk and give you the big eye, but when the sweet talk-in's done, a
been in some big towns an' heard me some big talk, but there is one thing I know_

wom-an's a two-face, a wor-ri-some thing who'll leave you to 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 whistle blow-in' cross the tres-tle, whoo-ee, (my ma-ma done tol' me) a

whoo-ee-dub-whoo-ee, Ol' click-e-ty clack's a echo-ing back the blues in the night. The evenin'

breeze - 'll start the trees to cry-in' and the moon - 'll hide its light, Take my word, the mock - ing - bird - 'll sing the sad - dest kind of song,
LET'S GET AWAY FROM IT ALL

Matt Dennis/Tom Adair 1941

F\b6
Bb7\b9
Eb6
Eb7
Ab6
Bb7

let's take a boat to Bermuda,
let's take a plane to Saint Paul,

let's take a kayak to Quincy or Nyack,
let's get away from it all,

let's take a powder to Boston for Chowder,
let's leave our hut dear, get

let's get away from it all.
We'll travel round from town to town,
we'll visit every state,
Alaska and Hawaii too,
then all the forty-eight

out of our rut dear, let's get away from it all.

PAPER DOLL

Johnny Black 1915

F
Eb7
D7\b9
G7
C7

F G\b6 G-7

I'm goin' to buy a paper doll that I can call my own,
a doll that other fellows cannot steal, and then the

flirty, flirty guys with their flirty, flirty eyes,
will have to flirt with dolls who are real. When

I come home at night she will be waiting,
she'll be the truest doll in all this world. I'd

rather have a paper doll to call my own, than have a fickle-minded real live girl.
LET'S DO IT

Cole Porter 1928

When the little blue-bird, who has never said a word starts to sing “Spring, spring.”

When the little blue-bell, in the bottom of the dell, start to ring “Ding, ding.”

When the little blue-elf, in the middle of his work, starts to tune to the moon up above, it is nature, that’s all, simply telling us to fall in love. And that’s why

In Spain, the Chinks do it, Japs do it, up in Lap-land, little Laps do it,

Best upper sets do it, Lith-uan-i-ans and Letts do it,

let’s do it, let’s fall in love. In Spain, the love. The dutch in old Am-st er-dam do it, not to mention the Finns,

folks in Si-am do it, think of Si-amese twins. Some Ar-gen-
tines, without means do it, people say in Boston, even beans do it,

let’s do it, let’s fall in love.
MEAN TO ME

Ahlert/Turk 1929

You're mean to me, why must you be mean to me? Gee, hon-ey, it
I stay home each night when you say you'll phone you don't and I'm
It must be great fun to be mean to me, you should'n for

seems to me you love to see me cry-ing, I don't know why,
left a-lone sing-ing the blues and sigh-ing,

You treat me cold-ly each day in the year, you al-ways
scold me when-ever some-body is near, dear.

can't you see what you mean to me

THE GLORY OF LOVE

Billy Hill 1936

A

You've got to give a lit-tle, take a lit-tle and let your poor heart break a lit-tle,
You've got to laugh a lit-tle, cry a lit-tle, be-fore the clouds roll by a lit-tle,
You've got to win a lit-tle, lose a lit-tle and al-ways have the blues a lit-tle,

that's the sto-ry of, that's the glo-ry of love You've got to love Fine

B

long as there's the two of us, we've got the world and all its charms. And
when the world is thru with us, we've got each oth-er's arms. You've got to
I'M GONNA SIT RIGHT DOWN

Ahlert/Young 1935

I'm gonna sit right down and write myself a letter, and make believe it came from you.
I'm gonna smile and say, "I hope you're feeling better," and close with love the way you do.
I'm gonna write words, oh so sweet, they're gonna knock me off my feet. A lot of kisses on the bottom, I'll be glad I got 'em, I'm gonna sit right down and write myself a letter and make believe it came from you.

YOU'RE MY THRILL

Washington/Lane 1934

You're my thrill, you do something to me, you send chills right thru me, and I look at you, 'cause you're my thrill. Mmmm. Mmmm.
You're my thrill, how my pulse increases, I just go to pieces when I look at you, 'cause you're my thrill.
Where's my thrill? Why this strange desire that keeps mounting higher? When I look at you I can't sit still 'cause nothing else could matter, Mmmm, Mmmm, here's my heart on a silver platter.

G7 C7 F7 Gb7 Bb7 Gb9 F7 Db7 C7 F7
G7 C7 F7 D7 G7 C C/G
Gb9 F9 D.C. al Coda
G7 GbA7 F-

you're my thrill
THAT'S LIFE

That's Life, that's what people say, you're riding high in April, shot down in May, but I
funny as it seems, some people get their kicks, stepping on dreams but I

know I'm gonna change that tune, when I'm back on top in June. That's
don't let it get me down, 'cause this

of world keeps going around. I've been a puppet, a pauper, a pirate, a poet, a
pawn and a king. I've been up and down and over and out and I know one thing,
each time I find myself flat on my face, I pick myself up and get back in the race. That's

life I can't deny it, I thought of quitting but my heart just won't buy it. If I
didn't think it was worth a try, I'd roll myself up in a big ball and die.
I'LL BE SEEING YOU
Sammy Fain/Irving Kahal 1938

I'll be seeing you in all the familiar places that this heart of mine embraces
all day thru. In that small cafe, the park across the way, the children's carousel, the chestnut trees, the wishing well
always think of you that way I'll find you in the morning sun, and when the night is new, I'll be looking at the moon, but I'll be seeing you

BECAUSE OF YOU
Wilkinson/Hammerstein

Because of you there's a song in my heart. Because of you, my romance had its start.
Because of you, the sun will shine, the moon and stars will say you're mine, forever and never to part.
I only live for your love and your kiss. It's paradise to be near you like this.

life is now worthwhile, and I can smile, because of you.
WITH A SONG IN MY HEART

With a song in my heart, I behold your adorable face,
At the sound of your voice, heaven opens its portals to me,
just a song at the start, but it soon is a hymn to our grace.
can I help but rejoice, that a song such as ours came to be?

When the music swells I'm touching your hand,
But I always knew it tells that you're standing near and
dc al coda

I would live life through, with a song in my heart for you

MY BLUE HEAVEN

When whippoorwills call and ev'n ing is nigh I hurry to
A turn to the right a little white light will lead you to
Just Mol lie and me and ba by makes three we're happy in

my blue heav en

A turn to the You'll see a

smiling face a fireplace, a cozy room a

lit tle nest that's nestled where the roses bloom Just Mol lie and
DON'T WORRY 'BOUT ME

Rube Bloom/Koehler 1939

Don't worry 'bout me, I'll get along, forget about me, be happy my love.
Let's say that our little show is over and so the story ends.

Why not call it a day the sensible way, and still be friends. "Look out for yourself" should be the rule, give your heart and your love to whom you love. Don't be a fool, darling, why should you cling to some fading thing that used to be? If you can forget, don't worry 'bout me.

BEAUTIFUL LOVE

Young/King/Glispie 1931

Beautiful love, you're all a mystery, beautiful love, I've roamed your paradise, searching for love, my dreams to realize. I was contented till you came along, thrilling my soul with your song. Beautiful love will my dreams come true?
DON'T TAKE YOUR LOVE FROM ME

Tear a star from out the star and the sky feels blue, tear a
Would you take the wings from birds so that they can't fly, would you

pe-tal from a rose and the rose weeps too. Take your heart a-
take the o-cean's roar and leave

way from mine and mine will sure-ly break, my life is yours to make, so
please keep the spark a-wake. Would you just a sigh? All this your heart won't

let you do, this is what I beg of you, don't take your love from me._

I HADN'T ANYONE TILL YOU

I had-n't an-y-one till you I was a lone-ly one till you
I had to save my love for you I nev-er gave my love till you

I used to lie a-wake and won-der if there could be a some-one in the
And thru my wide world just made for me, now I see. I had to lone-ly heart de-mand-ing it,

cu-pid took a hand in it, I had-n't an-y-one till you_________
PLEASE DON'T TALK ABOUT ME

Sidney Clare 1930

Please don't talk about me when I'm gone,
If you can't say anything real nice,
Makes no difference how I carry on,

es from now on And listen, is my advice.

Here's a kiss, I hope that this brings
lots of luck to you.

please don't talk about me when I'm gone

BUTTON UP YOUR OVERCOAT

Henderson/DeSylvia

But-ton up your overcoat when the wind is free,
Eat an apple ev'ry day get to bed by three,
Keep away from bootleg hootch when you're on a spree,

care of yourself, you belong to me long to me. Be careful

crossing streets, oo-oo, don't eat meats, oo-oo, cut out sweets, oo-oo,

you'll get a pain and ruin your tummy.
LIL' DARLIN'  
Neal Hefti/Howard 1959

You may vacation in Hawaii, or go to
Tho' you may fly to Scottish Highlands, or try some
No matter where you care to travel, no matter

Switzerland to ski, when you're scanning the snow covered moun
isle near Naples, when you're whis-tlin' "The Campbell's are Com-
what you choose to see, when ev'ry your head hits that pil-

tains, or fan-ning your self by the sea, don't dream of
ing", or hummin' "The Isle of Capri",
low, what ev'ry the ho-ur may be,

1. anybody but me! anybody but me! In a
café on the Rhine, any place along the line, I'll for-

give you when a stran-ger puts your lit-tle heart in dan-ger if his face re-sembles mine. When you

visit a night club in Fris-co and the sing-er keeps sing-in' off key,

won't ev-en mind if sud-den-ly he re-minds you of me.

D.C. al 2nd End (coda)

Don't dream of any body but me!
I LOVE PARIS

I love Paris in the springtime,
I love Paris in the fall,
I love Paris in the winter when it drizzles,
I love Paris in the summer when it sizzles.
I love Paris every moment, every moment of the year,
I love Paris, why oh why do I love Paris?
Because my love is near.
Because my love is near.

IT'S BEEN A LONG, LONG TIME

Just kiss me once, then kiss me twice, then kiss me once again, it's been a long, long time.
Have'n't felt like this my dear, since can't remember when, it's been a long, long time.
You'll never know how many dreams I dreamed about you, or just how empty they all seemed without you, so kiss me once and kiss me twice, then kiss me once again, it's been a long, long time.
WHEN YOUR LOVER HAS GONE
E.A. Swan 1931

When you’re alone, who cares for sky-lit skies?
What lonely hours, the evening shadows bring,

When you’re alone, the magic moonlight dies,
at break of dawn,
with memories lingering,
like faded

there is no sunrise, when your lover has gone

flowers, life can’t mean anything, when your lover has gone

MOONLIGHT BECOMES YOU
Van Heusen/Burke 1942

Moonlight becomes you, it goes with your hair, you certainly know the
Moonlight becomes you, I’m thrilled at the sight, and I could get so row-

If say I love you, I want you to know, it’s not just because there’s

right things to wear

night

You’re all dressed up to go

man-tic to

moonlight, all

dreaming, now don’t tell me that I’m wrong, and what a night to go dream-

mind if I tag along?

D.C. al Coda

though moonlight becomes you so...
THE SOUND OF MUSIC

Rodgers/Hammerstein 1959

The hills are a-live with the sound of music, with
I go to the hills when my heart is lonely, I

songs they have sung for a thousand years
know I will hear what I've heard be-

The

hills fill my heart with the sound of music, my
heart wants to sing ev'ry song it hears,

my heart wants to

beat like the wings of the birds that rise from the lake to the tress. My
heart wants to sigh like a chime that flies from the church on a breeze,

My

laugh like a brook when it trips and fall over stones on its way, to

sing thru the night like a lark who is learning to pray. I

fore___

My heart will be blessed with the sound of

mus - ic___ and I'll sing once more___
STRANGER IN PARADISE

Forrest/Wright 1953

G-7 C7 F-7 G-7 C7
Take my hand, I'm a stranger in paradise, all lost in a wonderland, a stranger in
Star-eyed, that's a danger in paradise for mortals who stand beside an angel-like
fervent prayer, of a stranger in paradise? Don't send me in dark despair from all that I

F6 A-7 D-7 F6 G6 Gb6
paradise. If I stand you. I see your face. and I ascended.

F7sus4 F7 Bb-7 Bb-6 A7 D-7 D+7
out of the commonplace. into the rare. Somewhere in space, I hang suspended, until I know there's a chance that you care.

G6 A-7 G-7 C7 G7/F F7 D7/F F6
Won't you answer the hunger for. But open your angel's arms to the stranger in paradise

Jerome Kern/Fields 1935

and tell him that he needs a stranger no more.

SOME ENCHANTED EVENING

Rodgers/Hammerstein 1949

C G7 C C G7
Some enchanted evening, you may see a stranger, you may see a stranger
some-one may be laughing, you may hear her laughing,
when you find your true love, when you feel her call you

E+ F C6 D-7 E7 A- C7
a-cross a crowded room. Ans some-how you know, you know ev-en then,
a-cross a crowded room, and night after night, as strange as it seems,
a-cross a crowded room, then fly to her side and make her your
SOME ENCHANTED EVENING (pg. 2)

F E-G D-7 G7

that some-where you'll see her a-gain and a-gain
the sound of her laugh-ter will sing in your

G7 C G7 C G7 C A-7 D7 G7 D.C. al Coda

Who can ex-plain it? Who can tell you why? Fools give you rea-sons, wise men never try.

A C7 F E-D-7 G7 C

own, or all thru your life you may dream all a-lone.

G7 C G7 C G7 C D-7 C

Once you have found her, nev-er let her go, once you have found her, nev-er let her go.

LOVELY TO LOOK AT

Jerome Kern/Fields 1935

F6 Abo7 G-7 C7 G-7

Love-ly to look at, de-light-ful to know and hea-ven to kiss, a com-bi-nation like this

C7 F6 D-7 G-7 C7

is quite my most im-pos-si-ble scheme come true. Im-a-gine find-ing a dream like you, You're

F6 B7\(^{15}\) E7 A7 D9 G7\(^{19}\)

love-ly to look at, it's thrill-ing to hold you ter-rri-bly tight, for

G-7 C7 G-7 C7\(^{19}\) F6

we're to-gether, the moon is new, and oh, it's love-ly to look at you to-night
I GET ALONG WITHOUT YOU VERY WELL

Hoagy Carmichael 1938

I get along without you very well, of course I
I've forgotten you just like I should, of course I
I get along without you very well, of course I

C-7 Bmaj7 C-7 F7 C-7 F7 Bmaj7

do, except when soft rains fall and drip from
have, except to hear your name or someone's
do, except perhaps in Spring, but I should

C-7 F7sus4 F9 F7sus4 F7sus4 F7sus4 F7

leaves, then I recall the thrill of being sheltered in your
laugh that is the same, but I've forgotten you just like I
never think of spring for that would surely break my heart in

1 Bmaj7 Bb/D Dmaj7 C-7 F7 C-7

arms, of course I do, but I get along with

F7sus4 Bmaj7 C-7 F7 2 Bb6 Bb7

out you very well should Fine What a
guy, what a fool I am, to

C-7 F7sus4 Bmaj7 Bb7

think my breaking heart could fool the moon, what's in

Eb6 E7 Bb/F D7/F# G7

store? should I phone once more? no it's

C7sus4 C9 F7sus4 F7

best that I stick to my tune
SONG SUNG BLUE

Song song blue, ev'-ry-bo-dy knows one,
Song(song)sung(sung)
blue(blue)weep-in' like a willow,
song sung
blue, ev'-ry gar-den grows one,
blue(blue) sleep-in' on my pillow.
me and you are sub-ject
Fun-ny thing but you can
to the blues now and then,
sing it with a cry in your voice,
but when you take the blues and make a
song, you sing them out again.
sing them out again
good, you simply got no choice.

EVERYBODY LOVES SOMEONE

Ev'-ry-bo-dy loves some-body some-time,
Ev'-ry-bo-dy falls in love some-how.
Ev'-ry-bo-dy finds some-body some-place,
there's no tell-ing where love may ap-pear.
Ev'-ry-bo-dy loves some-body some-time,
and al-though my dream was o-ver-due.
some-thing in your kiss just told me my some-time is now here.
some-thing in my heart keeps say-ing my some-place is
your love made it well worth wait-ing for some-one like you. Fine
If I had it in my pow-er, I'd ar-range for ev'-ry girl to have your charms,
then ev'-ry min-ute, ev'-ry ho-ur, ev'-ry boy would find what I found in your arms.

Lane/Taylor 1948

Neil Diamond 1972
RAINDROPS

Raindrops are fallin' on my head and just like the guy whose feet are too big for his
bed, nothing seems to fit, these raindrops are fallin' on my head, they keep fallin'
SING

Sing, sing a song, sing out loud, sing out strong,
sing of good times not bad, sing of happy not sad.

Bb Bb7 C-7 F7  F-7 Bb7

1973

Sing, sing a song, make it simple to last your whole life long don't worry that it's not good e-nough for

SING
THIS GUYS IN LOVE  

Bacharach, David

You see this guy, this guy's in love with you, yes, I'm in love,  
I've heard some talk, they say you think I'm fine, this guy's in love  
who looks at you the way I do, when you smile I can tell we  
and what I'd do to make you mine, tell me how, is it so, don't  
know each other very well, how can I show you, I'm glad to  
let me be the last to know, my hands are shaking, don't let my  
know you, 'cause heart keep breaking, 'cause  
I need your love, I want your love,  
say you're in love, in love with this guy, if not, I'll just die.

MOMENTS TO REMEMBER  

Allen/Stillman 1955

The New Year's eve we did the town, the day we tore the goal post down,  
The quiet walks, the noisy fun, the ball room prize we almost won,  
When other nights and other days may find us gone our separate ways,  
we will have these moments to remember.

The moments to remember.  
Tho' summer turns to winter and the present disappears, the laughter we were glad to share will echo thru the years. When
I SAY A LITTLE PRAYER
Bacharach/David 1967

A

\[ \text{A-7} \quad \text{D-7} \quad \text{C/G} \quad \text{C} \]

The mo - ment I wake up, be - fore I put on my make-up, I
I run for the bus, dear, while rid - ing I think of us, dear, I

\[ \text{B7} \quad \text{E} \quad \text{E7} \quad \text{A-7} \quad \text{D-7} \]
say a lit-tle prayer for you. While comb - ing my hair now
say a lit-tle prayer for you. At work I just take time

\[ \text{C/G} \quad \text{C} \quad \text{B7} \quad \text{E} \]
and wond - 'ring what dress to wear now. I say a lit-tle prayer for you. For-
and all thru my cof-fee break time. I say a lit-tle prayer for you.

\[ \text{F} \quad \text{G} \quad \text{E-} \quad \text{C} \quad \text{Bb} \quad \text{C} \quad \text{F} \quad \text{G} \]
ev-er, for-ev-er, you'll stay in my heart and I will love you, for-ev-er, for-ev-er, we

\[ \text{E-} \quad \text{C} \quad \text{Bb} \quad \text{C} \quad \text{F} \quad \text{G} \quad \text{E-} \]
ne ver will part, oh, how I'll love you, to-geth -er, to-geth -er that's how it must be, to

\[ \text{C} \quad \text{Bb} \quad \text{C} \quad \text{F} \quad \text{G} \quad \text{E} \]
live with - out you would on - ly mean heart-break for me.

\[ \text{A-7} \quad \text{D-7} \quad \text{F} \quad \text{C\#7} \]
My dar - ling be - lieve me, for me there is no-one but you.

\[ \text{G7sus4} \quad \text{C\#7} \quad \text{G7sus4} \quad \text{C\#7} \quad \text{G7sus4} \quad \text{C\#7} \]
Please love me too, I'm in love with you, ans - wer my

\[ \text{C\#7} \quad \text{G7sus4} \quad \text{C\#7} \quad \text{G7sus4} \quad \text{C\#7} \]
prayer. say you love me too.
OUR LOVE IS HERE TO STAY
Gershwin 1952

G7 G-7 C7 F Bb9 A-7 D7 G13 G+7
It’s very clear our love is here to stay more than a year,
But oh my dear our love is here to stay together we’re
forever and a day. The radio and the telephone and
going a long, long way. In time the Rockies may crumble, Gibraltar may tumble,

1. F Bb E-715 A-719 D-7 G7 G-7 C7
movies that we know may just be passing fancies and in time may go
But oh my

2. Eb7 D7 G-7 Gb9 A-7 D7 G-7 C7 F6
they’re only made of clay, but, our love is here to stay

DON’T GET AROUND MUCH ANYMORE
Duke Ellington 1942

[A] C67 D-7 Eb/C/E C G7 C7 Bb7 A7
Missed the saturday dance, heard they crowded the floor, could not bear it without
Thought I’d visit the club, got as far as the door, they’d have asked me about
Been invited on dates, might have gone but what for, awfully different without

B F F-6 E- D-7 C7
Darling I guess my mind’s more at ease, but

F Fb-715 B719 E- Eb7 G7
never the less why stir up memories. Been invited on
DO NOTHING 'TILL YOU HEAR FROM ME

Duke Ellington 1943

D7sus⁴ GΔ7 D-7 G7 CΔ7

Do noth-in' till you hear from me.  
Do noth-in' till you hear from me.  
Some kiss may cloud my mem-o-ry,  
Pay no att-en-tion to what's said.  
At least con-si-der our rom-an-ce,  
and oth-er arms may hold a thrill.

Why peo-ple tear the seam of a-ny-one's dream  
is o-ver my head.  
If you should take the word of oth-ers you've heard,  
but please do noth-in' till you hear it from me,  
I have-n't a chance.  
you nev-er will.

G6 Bb7 1. A-7 D7  2. GΔ7 Bb7sus⁴

Fine

Do noth-in' till you hear from me  
True I've been seen

with some-one new, but does that mean  
that I'm un-true. When we're a-par-t-

words in my heart re-veal how I feel a-bout you. Some kiss may cloud my mem-

THERE WILL NEVER BE ANOTHER YOU

Warren/Gordon 1942

EbΔ7 D-7⁵ G7⁹ C-7

There will be ma-ny oth-er nights like this,  
when I'll be stand-ing  
but they won't thrill me

Bb-7 Eb7 AbΔ7 Ab-6 EbΔ7

here with some-one new. There will be oth-er songs to sing, an-oth-er fall an-

like yours used to do. Yes I may dream a mill-ion dreams but how can they come

1. C-7 F7 C-7 F7 F-7 Bb7

oth-er spring but there will nev-er be an-oth-er you. There

2. F13 EbΔ7 AbΔ7 G-7 C7⁹ F-7 Bb7⁹ E♭

ture. If there will nev-er ev-er be an-oth-er you.
ALL OF ME

Simons/Marks 1931

C E7 B-7\5 E7 A7\sus4

All of me, why not take all of me? Can't you see
Your good-bye left me with eyes that cry. How can I.

A7\19 C\#7 D-7 E7 B-7\5 E7 A-7

I'm no good without you. Take my lips, I want to lose
go on dear without you. them, take my arms, I'll never use them.

D9 A-7 D9 D-7 G7 F6

part that once was my heart, so why not take all of me.

F-6 E-7 A7 D-7\15 G7\19 C6

HAVE YOU MET MISS JONES

Rogers/Hart 1937

F\#7 G-7 C7

Have you met miss Jones, some-one said as we shook hands.
Then I said miss Jones, you're a girl who understands,

A-7 D-7 Ab\-7Db Ab Gb\-7 E-7 A7

She was just miss Jones I'm a man who must be free. And all at
I was just miss Jones I'm a man who must be free. And all at

Bb\Delta7 Ab\-7 Db Ab Gb\-7 E-7 A7

once I lost my breath, and all at once was scared to death and all at once I owned the earth and sky. Now I've met miss Jones,

D\Delta7 Ab\-7 Db Ab Gb\-7 G-7 C7 [A] F\#7 E+7 Eb\7 D7

and we'll keep on meeting 'till we die, miss Jones and I.
ALL THE THINGS YOU ARE

You are the promised kiss at spring-time, that makes the lonely winter seem long.

You are the breathless hush of evening that trembles on the brink of a lovely song. You are the glow that lights a star, the dearest things I know are what you are.

Some day my happy arms will hold you and some day I'll know that moment divine when all the things you are are mine.

JUST FRIENDS

Just friends, lovers no more, Just friends, but not like being two friends but one broken fore.

To think of what we've been and not to kiss again seems like pre-heart.

Two loved we laughed we cried and suddenly love died, the story ends and we're just friends.
DAY BY DAY
Sammy Cahn/Stordahl/Weston 1945

G-7  BbA7  A-7  G-7  
Day by day, I'm falling more in love with you, and day by day  
G-7  C7  F47  
you're making all my dreams come true, so come what may  

Bb9  A-7  Abo7  G-7  G-7/F  E7  A7  
my love seems to grow. There isn't any end to my devotion,  
D- D-(A7)  D-7  D-7  G9  G-7  
it's deeper dear by far, than any ocean.  

A-7  D7  2. A-75  D719  G-7  Bb-7  Eb7  
I find that I'm yours alone and I'm in love to stay, as we go through the years day by day.  

F47  Eb9  D7sus4  D719  G-7  C719  F47  

OUR DAY WILL COME
Hillard/Garson 1963

A  G  Bbo7  A-7  D7  G  
Our day will come and we'll have every thing. We'll share the joy falling in love can bring. No one can tell me that I'm too young to know. I love you so, and you love me.  

Bbo7  A-7  D7  D-7  G7  
Our day will come if we just wait a while. No tears for us, think love and wear a smile. Our dreams are magic because we'll always stay in love this way, Our day will come.
TANGERINE

Schertzinger/Mercer 1942

D+7  G-7  C7  F6  A♭7  G-7  C7  G-7  C7

Tangerine, she is all they claim_ with her eyes of night and
And I've seen, toasts for tangerine, raised in ev'-ry bar across the Ar-gen-

1FΔ7  D+7  G-7  C7  FΔ7  B-715  E719  AΔ7  F7-

flame, Tangerine, when she dances by, sen-or-i-tas stare and

B-7  E7  A7  D7  D+7  2A7  D719  G-7  G-7  C7  F6

cabaleros sigh. And I've tine, yes she has them all on the

E715  A719  D-7  G7  G-7  C7  F6

run, but her heart belongs just to one, her heart belongs to tangerine.

IT COULD HAPPEN TO YOU

Van Heuson/Burke 1944

FΔ7  A715  D719  G-7  B-715  E719  A7

Hide your heart from sight, lock your dreams at night, it could
Keep an eye on Spring, run when church bells ring, it could

B♭Δ7  A719  A715  D719  G-7  B♭-6

happen to you, Don't count stars or you may
happen to you. All I did was won-der

1FΔ7  E-715  A719  D7  G7  G-7  A7  B♭Δ7  C7

stumble, some one drops a sigh and down you tumble.

2FΔ7  A715  D719  G-7  C7sus 4  C719  F6

how your arms could be and it happened to me.
I LOVE YOU

Cole Porter 1943

"I love you," hums the April breeze, "I love you" echo the hills.

"I love you" the golden dawn agrees.

G-7 C7

F7

2 B7 E7 A7 B-7 E7 A7

G-7 C7

And it all belongs to you and me.

PENNIES FROM HEAVEN

B Urke/Johnson 1936

Every time it rains, it rains, pennies from heaven.

Don't you know each package of sunshine and flowers.

If you want the cloud contains pennies from heaven.

You'll find your fortune falling all over town.

Be sure that your umbrella is upside down.

Things you love, you must have showers.

So when you hear it thunder, don't run under a tree.

There'll be pennies in heaven for you and me.
MACK THE KNIFE

Blitzstein/Weill 1928

Sinatra

Oh the shark has pretty teeth dear and he shows them shark bites with his teeth dear scarlet billows

pearl-ly white Just a jack-knife has Mac-Heath dear start to spread Fancy gloves though wears Mac-Heath dear

and he keeps it out of sight When the so there's not a trace of red

3. On the sidewalk, Sunday morning, lies a body just oozing life; someone's sneaking around the corner, could that someone be mack?

4. From a tugboat by the river a cement bag's dropping down; the cement is just for weight, dear, bet you Mackie's back in town.

5. Louie Miller disappeared, dear after drawing out his cash; and MacHeath spends like a sailor. did our boy do something rash?

6. Sukey Tawdry, Jenny Diver, Polly Peachum, Lucy Brown; Oh the line forms on the right dear, now that Mackie's back in town

SOMEWHERE BEYOND THE SEA

1947 Trenet/Lawrence

[A] F6 D-7 G-7 C7 F6 D-7 G-7 C7 F6 D-7 G-7 A7

Some-where, beyond the sea, some-where wait-ing for me,
Some-where, beyond the sea, she's there watch-ing for me,
We'll meet, beyond the shore, we'll kiss just as be-fore,

D-7 C7 F6 D-7 Bb A D7/A G-7 C7 C7 D-7 Bb A7

my loy-er stands on gold-en sands and watch-es the ships that go happy we'll be beyond the sea and nev-er a-gain I'll go

1. G7 C7 2. G7 C7 F6 A6 F#-7 B7 E7 Fine

sail-ing. Some sail-ing It's far beyond a A A7 A6 G7 C6 A-7

star, it's near beyond the moon I know

D-7 G7 C A7 D-7 G7 G-7 C7

be-yond a doubt, my heart will lead me there soon D.C. al 2nd End (Fine)
THE LADY IS A TRAMP

A
\[ C^\#7 \quad E_b-7 \quad A_b-7 \quad D-7 \quad G7 \quad C^\#7 \quad E_b-7 \quad A_b-7 \]

She gets too hungry for dinner at eight,____ she likes the theater but
She don't like crap games with Bar-sons and Earls,____ won't go to Harlem in
D-7 \quad G7 \quad C^\#7 \quad G-7 \quad C7 \quad F^\#7 \quad F-7 \quad B_b7
never comes late,____ she never bothers with people she hates,
er-mine and pearls,____ won't dish the dirt with the rest of the girls,
E-7 \quad A^\#79 \quad D-7 \quad G^\#79 \quad \overline{C^\#7 \quad A^\#79 \quad D-7 \quad G7} \quad \overline{C^\#7} \quad B\]
that's why the lady is a tramp,____ tramp.____ She like the free fresh
E-7 \quad A-7 \quad D-7 \quad G7 \quad E-7 \quad A-7 \quad D-7 \quad G7 \quad C^\#7
wind in her hair,____ life without care,____ she's broke,____ it's oke, Hate Cal-
E_b-7 \quad A_b-7 \quad D-7 \quad E^7 \quad A-7 \quad D^7 \quad G^7 \quad C^\#7
for-nia, it's cold and it's damp,____ that's why the lady is a tramp.

A FOGGY DAY

F^\#7 \quad A-\#75 \quad D^\#79 \quad G-7 \quad C7 \quad F6 \quad D-\#715
A foggy day in London town, had me low and
How long I wondered could this thing last? But the age of miracles
G7 \quad G-7 \quad C7 \quad F^\#7 \quad C-7 \quad F7 \quad B_b6 \quad B_b-6 \quad F^\#7
had me down, I view the morning with alarm, the British mu-
A-7 \quad D-7 \quad G7 \quad C7 \quad F^\#7 \quad C-7 \quad F7 \quad B_b6 \quad E^\#7
hadn't passed, I see the sun had lost its charm. For sud-
F^\#7/C \quad G-7/C \quad F^\#7/C \quad G-7/C \quad A-7 \quad D-7 \quad G-7 \quad C7 \quad F6
foggy London town the sun was shining every where.
I'VE GOT THE WORLD ON A STRING
Arlen/Koehler 1932

I've got the world on a string, sit-tin' on a rain-bow, got the string a-round my fin-
er. What a world, what a life, I'm in love,
ger. Lucky me, can't you see, I'm in love.

IT DON'T MEAN A THING
(IF IT AIN'T GOT THAT SWING)
Duke Ellington/Mills 1932

It don't mean a thing if it ain't got that swing,
It don't mean a thing, all you got to do is sing.

Just give that rhythm ev'rything you got...
HOW HIGH THE MOON

Lewis/Hamilton 1940

Somewhere there's music, how faint the tune, somewhere there's heaven,
Sometimes there's music, it's where you are, somewhere there's heaven,

how high the moon, There is no moon above when love is far away
how near so far, The darkest night would shine if you would come see me

till it comes true, that you love me as I love you. Some times there's

soon, until you will, how still my heart, how high the moon.

BUT NOT FOR ME

Ira/George Gershwin 1930

They're writing songs of love but not for me. A lucky star's above
I was a fool to fall and get that way. Heigh-ho, alas and all-

but not for me. With love to lead the way, I've found more
so lack-a-day. Although I can't dismiss the memory

clouds of gray, than any Russian play could guarantee. I was a

of her kiss, I guess she's not for me.
SHINY STOCKINGS
Frank Foster / E. Fitzgerald 1956

I walked with my baby and I know in nothing flat,
I'm hip and I'm lucky to have someone so well endowed,

Ab6
Db7

got something mel low lots of fellows whistle at.
When I

Bb7

we go for a walk, I know soon as we're out,
love all of her charms, but one's really a ball

D-7

shadows of doubt she's got lots to be proud of

C7

I love those shiny stockings most of all.

SHOUT CHORUS

Bb7

Ab6

Db7

Ab6

B7

Ab6

C7

F7
THERE IS NO GREATER LOVE

Isham Jones/Symes 1936

There is no greater love than what I feel for you.
There is no greater thrill than what you bring to me.
There is no greater love in all the world, it's true.

1. C7 F7
2. C7 C7 F7

love, no heart so true. There is no song than what you sing to

love than what I feel for you.

Fine

You're the sweetest thing I have ever known, and to think that you are mine alone. There is no

WHAT IS THIS THING CALLED LOVE?

Cole Porter 1929

What is this thing called love?
Just who can solve it's mystery?
Ask the Lord in heaven above, What

1. G7 C6
2. G7 C6

called love? Just a fool of me?

saw you there one wonderful day. You took my heart and threw it a-

D7 G7 D.C. al Coda

That's why I

is this thing called love?
SECRET LOVE
Webster/Fain 1953

Once I had a secret love,
that lived within the heart of
So I told a friendly star,
the way that dreamers often
do,
just how wonderful you are,
all too soon my secret love became im-
me,
and why I'm

patient to be free
so in love with you

Now I shout it from the

high - est hills,
even told the gold- en daf - fo - dils, at last my

heart's an open door,
and my secret love's no secret any more

ALMOST LIKE BEING IN LOVE
Lerner/Loewe 1947

What a day this has been, what a rare mood I'm in, why it's almost like being in
There's a smile on my face for the whole human race, why it's almost like being in

love. There's a All the music of life seems to be, like a bell that is

C-7 A-7s5 D-7 G\(\Delta\)7 G-7

ringing for me. And from the way that I feel, when the bell starts to peal. I would

C-7 C-7s7 Bb/D Db7 C-7 F7 Bb

swear I was falling, I could swear I was falling. It's almost like being in love.
STOMPIN' AT THE SAVOY

Goodman 1936

JERSEY BOUNCE

Plater/Bradshaw 1941

PENNSYLVANIA 65000
CRAZY RHYTHM

Caesar/Meyer/Kahn 1928

Crazy rhythm, here's the doorway.
Here is where we have a showdown.
I'll go my way, you'll go your way,
I'm too high-hat, you're too low down,
crazy rhythm, from now on we're through.
crazy rhythm, here's goodbye to you.
when a high-brow meets a low-brow,
walking along Broadway,
soon the high-brow,
he has no brow, ain't it a shame,
and you're to blame.
What's the use of prohibition?
You produce the same condition,
crazy rhythm I've gone crazy too.

STRING OF PEARLS

Gray/DeLange 1941
UNDECIDED

Shavers/Robin 1939

First you say you do and then you don't, and then you say you will and then you won't. You're undecided now, so what are you gonna do? I've been sitting on a fence, and it doesn't make much sense, 'cause you keep me in suspense and you know it. Then you promise to return, when you don't I really burn, well I guess I'll never learn, and I show it.

FASCINATING RHYTHM

Ira/George Gershwin 1926

Fascinating rhythm you've got me on the go, fascinating rhythm I all alone it didn't matter but now you're doing wrong, when you start to patter, I'm so unquiet. What a mess you're making, the neighbors want to know why I'm happy, won't you take the day off? decide to run along somewhere always shaking just like a flier. Each morning I get up with the sun, far away off, and make it snappy. Oh how I (start a-hopping, never stopping) to find at night no work has been done. I know that long to be the man I used to be, fascinating rhythm oh won't you stop picking on me.
THE WAY YOU LOOK TONIGHT
Jerome Kern 1936

Some day, when I'm aw-fly low, when the world is cold, I will feel a
Love by, with your smile so warm, and your cheek so soft, there is noth-ing
Love by, nev'er, nev'er change, keep that breath-less charm, won't you please ar-

glow just thinking of you and the way you look to-night____
for me but to love you, just the way you look to-night____
range it 'cause I love you, just the way you look to-night____

Oh but you're With each word your ten-der-ness grows,

Long ago and far away I dreamed a dream one day and
Chills run up and down my spine, Al-ad-din's lamp is mine, the

now that dream is here be-side me. Long the skies were o-ver-cast, but
dream I dreamed was not de-nied me-

now the clouds have passed, you're here at last____

look and then I knew that all I longed for, long a-go was you.
I'LL REMEMBER APRIL

De Paul/Raye 1941

This lovely day will lengthen into evening, we'll sigh goodbye to all we've ever had.

Alone, where we have walked together, I'll remember April and be glad.

I'll be content you loved me once in

member April, your lips were warm and love and Spring were new. But I'm not afraid of

member April and I'll smile. Fine

A-7, D-7, G-7, G6, C-7, F-7, Bb+7

G-7, G-6, F-7, Bb+7, A-7

D-7, G+7, C-7, F-7, Bb+7

G-7, G-6, F-7, Bb+7, A-7

D-7, G-7, C-7

IT'S YOU OR NO ONE

Styne, Cahn 1948

It's you or no one for me, I'm sure of this each time we kiss.

Please don't say no to my plea, 'cause if you do, then I'm all

Bb-7, Eb-7, Ab+7, A-7

D-7, G-7, C-7

Now and forever and when forever's done, you'll find that you are

still the one through. There's this about you, my

world's an empty world without you, it's you or no one for me.
I'M OLD FASHIONED

Jerome Kern/Mercer 1942

A

F6 D-7 G-7 C7 FΔ7 D-7 G-7 C7 Bb/F FΔ7

I'm old fash-ioned, I love the moon-light, I love the old fash-ioned things.

E-7 F7 A7 D-7 G9 D-7 G9 Ab7#11

The sound of rain up on the wind-ow pane, the

G-7 A-7 Bb6 G7/B C7sus4 C7

star-ry song that A-pril sings.

FΔ7 D-7 B-7 E7 AΔ7 B-7 C#-7 D7 E7 F#67 G-7 C7

This years fan-cies are

pass-ing fan-cies, but sigh-ing sighs, hold-ing hands, these my heart un-der-stands.

C

F6 D-7 G-7 C7 FΔ7 D-7 G-7 C7 C7 F7 Bb7#11

I'm old fash-ioned, but I don't mind it, that's how I want to be, as

A-7 D-7 B-7#11 Bb-6 A-7 D-7 G-7 C7 F6

long as you a-gree to stay old fash-ioned with me.

STARS FELL ON ALABAMA

Perkins/Parish 1934

A

C Bb7 A7 D7 G+ CΔ7 D-7 E-7 Ebo7

We lived our lit-tle dra-ma we kissed in a field of white, and

I can't for-get the gla-mour your eyes held a ten-der light,

D-7 A7 D-7 G7 1. C A7 D-7 G7#9 2 CΔ7 D-7 Ebo7 E-7

My heart beat like a ham-mer, my arms wound a-round you tight,

stars fell on Al-a-ba-ma last night.

B

D-7 G7 E-7 Ebo7 D-7 G7 C6

I nev-er

planned in my im-agi-na-tion a sit-u-a-tion so hea-ven-ly, a fairy

D-7 G7 E7/G# A-7 A-/G F#-7 B7 EΔ7 G7

land where no one else could en-ter and in the cen-ter just you and the bear.

D.C. al 2nd End (Fine)
INVITATION
Kaper/Washington 1952

You and your smile—hold a strange invitation, some-how it seems we've shared our
dreams, but where?—time after time, in a room full of strangers, out of the
far apart. Hop-ing you'll say, with a warm invitation.

blue sudden-ly you are there—wherever I go, you're the glow of temptation,
glancing my way, in the gray of the dawn. And always your eyes,

smile that strange invitation, then you are gone, where oh where have you gone?

GONE WITH THE WIND
Madigson 1937

Gone with the wind, now all is gone,
gone is the rapture that filled my heart. Gone with the wind,

my romance has flown away. Yesterday's kisses are still on my lips
the gladness that filled my heart.

I had a lifetime of heaven at my finger-tips. But Just like a flame,

love burned bright-ly then became an empty smoke dream that has gone, gone with the wind.
I'VE GOT YOU UNDER MY SKIN

Cole Porter 1936

I've got you under my skin, I've got you deep in the heart of me,
so deep in my heart, you're really a part of me.
I've got you under my skin, I tried so not to give in.
I said to myself "this affair will never go so well" but why should I try to resist when darling I know so well.
I've got you under my skin, I'd sacrifice anything, come what might, for the sake of having you near, in spite of a warning voice that comes in the night and repeats and repeats in my ear.
"Don't you know little fool, you never can win, use your mentality."

wake up to reality."

But each time I do, just the thought of you makes me stop, before I begin, 'cause I've got you under my skin.
COME FLY WITH ME

James Van Heusen/Sammy Cahn 1958

A

C₆ C₇
G-7 C7
G9

Come fly with me, let’s fly, let’s fly away!
Come fly with me, let’s float down to Peru.
Weather-wise, it’s such a lovely day.

G₇sus⁴

you can use some exotic booze there’s a bar in old Bombay. Come fly with me, let’s fly,

D9

Lama land there’s a oneman band and I’ll toot his flute for you. Come fly with me, let’s fly,

D7

say the words and we’ll beat the birds down to Acapulco Bay. It’s perfect for a fly

G₇sus⁴

let’s fly away.

D7

take off in the blue.

G₇

let’s fly away!

C

Once I get you up there, where the air is rarified, we’ll just glide.

B₇

starry-eyed. Once I get you up there, I’ll be holding

F-7

you so near you may hear angels cherish, ’cause we’re together.

D₇sus⁴

D₇

ing honeymoon, they say, come fly with me, let’s fly,

G₇sus⁴

D₉

let’s fly away!

D-7

G₇sus⁴

C
I GET A KICK OUT OF YOU

Cole Porter 1934

I get no kick from champagne, mere alcohol does n't
Some get a kick from cocaine, I'm sure that if I had
I get no kick in a plane, flying too high with some
thill me at all, so tell me why should it be true, that I get a kick

out of you? even one sniff it would bore me terrific-ly
too, yet I get a kick out of you I get a

kick ev'ry time I see you're standing there before me.
I get a kick tho' it's clear to me, you obviously don't adore me.
gal in the sky is my idea of nothing to do, yet I get a kick out of you.

DEARLY BELOVED

Jerome Kern/J.Mercer 1942

Dear-ly be-loved, how clearly I see, somewhere in heaven you were fashioned for
No-thing could save me, fate gave me a sign; I know that I'll be yours come show-er or
me. An-gel eyes knew you, an-gel voices led me to you

So I say, merely, dearly be-loved be mine.
GREEN DOLPHIN STREET

Lover, one lovely day, Love came planning to
Through these moments apart, memories live in my

c7
1. D7 Swing G7 c7
stay.
Green Dolphin street supplies the setting.

F7 B7
setting for nights beyond forgetting and

A7
found on I kiss the ground on Green Dolphin street.

F7 15 F6 E7 Eb7
I never cared much for moon-lit skies, I never wink back at fireflies, but
F7 15 F6 C Bb A7
I never went in for after glow, or candle light on the mistletoe, but

D9 G9
now that the stars are in your eyes, I'm beginning to see the light.
now when you turn the lamp down low,
now that your lips are burning mine,

G7
light.
Used to ramble in the park, shadow boxing in the dark.

A7
then you came and caused a spark, that's a four alarm fire now.

I'M BEGINNING TO SEE THE LIGHT

H. James/Ellington 1944

F7 15 F6 E7
I never cared much for moon-lit skies, I never wink back at fireflies, but

F7 15 F6 C Bb A7
I never went in for after glow, or candle light on the mistletoe, but

D9 G9
now that the stars are in your eyes, I'm beginning to see the light.
now when you turn the lamp down low,
now that your lips are burning mine,

G7
light.
Used to ramble in the park, shadow boxing in the dark.

A7
then you came and caused a spark, that's a four alarm fire now.
JUST ONE OF THOSE THINGS

A
\[E-7\] \[A7\] \[A7\] B-7 C\#7 A7/C\#7 G7 F7 B-7\#5 Bb6

It was just one of those things, just one of those crazy flings,
It was just one of those nights, just one of those fabulous flights, a
one of those bells that now and then rings, just one of those things. It was If we'd
trip to the moon on gossamer wings.

B
\[Eb\] \[E7\] \[F7\] \[Bb7\] \[Eb\] \[(D-7 G7\]
\[G7\] \[A-7\] \[Bb\#7\] G7/B

thought a bit of the end of it when we started painting the town, we'd have
been aware that our love affair was too hot not to cool down. So good-
bye dear, and Amen, here's hoping we meet now and then it was
great fun, but it was just one of those things.

EXACTLY LIKE YOU

A
\[C\#7\] \[C6\] \[D9\] \[G7\]

I know why I've waited; know why I've been blue, prayed each night for some one ex-
Now I know why mother taught me to be true, she meant me for some one ex-
actly like you, exactly like you. You make me feel so grand. I want to hand the
world to you. You seem to under stand each foolish little scheme I'm scheming, dream, I'm dreaming.

Fields/McHugh 1930
I hear music when I look at you, a beautiful theme of ev'ry dream I ever knew.
I hear music when I touch your hand, a beautiful melody from some enchanted land.

I hear it play, I feel it down deep in my heart.
I hear it start, the melt away.

I alone have heard this love-ly strain, I alone have heard this glad refrain.
Must it be, for ev'ry inside of me, why can't I let it go, why can't I let you know?
Why can't I let you know the song my heart would sing?
The beautiful rhapsody of love and youth and spring, the music is sweet, the words are true, the song is you.
232

THIS COULD BE THE START OF SOMETHING BIG

Steve Allen 1956

You're walking along the street or you're at a party, or else you're alone
You're lunching at "Twen-ty One" and watching your diet, declining a
You're up in an aero-plane or dining at Sardi's, or lying at

F-7 F-/Eb D-7\textsuperscript{15} G7\textsuperscript{19} C-7 B+ Bb-7 E\text infragen\textsuperscript{17}

lone and then suddenly dig, you're looking in someone's eyes,
Char-lot Russe, accepting a fig, when out of the clear blue sky,
Mali-bu, alone on the sand, you suddenly hear a bell

A-7\textsuperscript{15} D7 G-7 C7\textsuperscript{19} F-7 Bb-7

you suddenly realize that this could be the start of something big,
it's suddenly gal and guy, and this could be the start of something
and right away you can tell that this could be the start of something grand.

F-7 Bb-7

You're lunching at big. There's no controlling the unrolling of your fate, my friend,

G7 E\text infragen\textsuperscript{17} Bb-7/E\text infragen\textsuperscript{17} E7 E9 Bb-7/E\text infragen\textsuperscript{17} E7

who knows what written in the magic book? But when a lover you dis-

Bb-7/E\text infragen\textsuperscript{17} Ab F-7 C-7 F-7 F-7 Bb-7

cover at the gate my friend, invite her in without a second look. You're up in a

G7 C7 F-7 Bb-7

This could be the start of something, this could be the start of something fine!

You're doing your income tax, or buyin' a toothbrush, or hurrying home because the hour is late,
the suddenly there you go, the very next thing you know, is this could be the start of something big.
You're havin' a snowball fight or pickin' up daisies, you're singing a happy tune or knockin' on wood,
When all of a sudden you look up and there's someone new, oh this could be the start of something good.
Your destined lover you'll discover in fright'ning flash, so keep your heart awake both night and day
because the meeting may be fleeting as a light'ning flash and you don't want it to slip away.
You're watching the sun come up or counting your money, or else in a dim cafe you're ordering wine,
Then suddenly there she is, you want to be where she is, and this must be the start of something— (TO CODA)
Par - don me boy, is that the Chat - ta - noo - ga track twen - ty nine, choo choo, I've got my fare, choo choo, sat - in and lace, boy can you gim - me a shine, You leave the
and just a tri - fle to spare, You used to call fun - ny face, I
penn - syl - van - ia sta - tion 'bout a quar - ter to four, read a mag - a - zine and then you're
When you hear the whis - tle blow - ing eight to the bar, then you know that Tenn - e - see is
in Bal - ti - more, din - ner in the di - ner, noth - in' could be fin - er, in Balti - more, din - ner in the di - ner, noth - in' could be fin - er,
not ve - ry far, shovel all the coal in, got - ta keep it roll - in', shovel all the coal in, got - ta keep it roll - in',
than to have your ham and eggs in Car - o - li - na, there you are, D.C. al Coda
woo woo Chat - ta - noo - ga
than to have your ham and eggs in Car - o - li - na, there you are, D.C. al Coda
She's gon - na cry un - til I tell her that I'll nev - er roam
Chat - ta - noo - ga choo choo, won't you choo choo me home.
YOU AND THE NIGHT AND THE MUSIC

You and the night and the music, fill me with flaming desire,
You and the night and the music, thrill me, but will we be one,
If we must live for the moment, love till the moment is through,

setting my being completely on fire.

pale light of dawning and daylight, our hearts will be throbbing guitars,

morning may come without warning, and take away the stars.

after the night and the music die will I have you?

RED ROSES FOR A BLUE LADY

I want some red roses for a blue lady, mister florist
Wrap up some red roses for a blue lady, send them to the

take my order please. We had a silly quarrel the other day,
sweetest gal in town. and if they do the

hope these pretty flowers chase her blues away. Wrap up some

trick, I'll hurry back to pick, your best white orchid for her wedding gown.
LOVE FOR SALE

Love for sale, appetizing young love for sale.
Who will buy? Who would like to sample my sup-
Love for sale, appetizing young love for sale.

Love that's fresh and still unspoiled, love that's only
Who's prepared to pay the price, for a trip to
If you want to buy my wares,

Slight-ly soiled, love for sale.

Let the poets pipe of love, in their childish way, I know ev'-ry
Type of love, better far than they.
If you want the thrill of love,

I've been thru the mill of love, old love, new love, ev'-ry love but true love.

Follow me and climb the stairs, love for sale.

Last X take Tag

D.C. al Coda

love for sale.
MY BABY JUST CARES FOR ME

Donaldson/Kahn 1930

G   F#7   G
My baby don't care for shows, my baby don't care for clothes,
My baby don't care for rings, or other expensive things,

E7\^9 A-7 A-7/G F#7\^7  B7

my baby just cares for me My baby don't care for

D7 A-7 D7\^9
furs and laces my baby don't care for high-toned places

B7\^7  E7\^9  F7 E7 A-7 C\#7 C\#7\^7  F#7\^9
she's sensible as can be My baby don't care who

B7 E7 A-7 A7 D7 G
knows it my baby just cares for me

WALKIN' MY BABY BACK HOME

Ahlert/Turk 1930

Eb\#7  F-7  G-7  F-7  Eb\#7  C-7  F7
Gee, it's great, after being out late, walkin' my baby back home,
We go long harmoniously a song, or I'm reciting a poem,

F-7  C7\^9  F-7  Bb9  F-7  Bb7\^9\Box 1\Box 2 E7  F-7  Bb7\Box 2 E7  A-7\^7  D7\^9
After I kind a straighten my tie, she has to borrow my comb,

arm in arm, over meadow and farm, walkin' my baby back home,
Owls go by and they give me the eye,
one kiss, then, I con tin ue a gain,

G-7  D+7  G-7  C-7  C-7/Bb  A-7  D7/A
stop for a while, she gives me a smile, and snuggles her head to my chest. We

G-7  D+7  G-7  C7  C-7  F7  F-7  Bb7
start in to pet, and that's when I get, her tal cum all over my vest.

D.C. al Fine
A LOT OF LIVIN' TO DO
Strouse/Adams 1960

There are girls just ripe for some kiss-in',
And there's wine all ready for tast-in',
Life's a ball, if only you know it,
and I mean
and there's Cadillacs,
and it's all
to kiss me a few,
oh, those girls don't know what they're missin',
all shi-ny and new,
got ta move, 'cause time is a wast-in',
just wait-in' for you,
you're alive,
so come on and show it,
I've got a lot of livin' to do.
And there's livin' to do.
There's music to play, plac-es to go, people to see,
ev'-ry-thing for you and me.
Life's a

SOMEBODY LOVES ME
Gershwin/MacDonald 1924

Some-body loves me, I wonder who,
Some-body loves me, I wonder who,
Some-body loves me, I wish I knew,
who she can be worries me.
For ev'-ry girl who pass-es me I shout, hey, may be, you were meant to
be my lovin' ba-by.
may be it's you.
TOO CLOSE FOR COMFORT

Boch/Holofcener 1956

Be wise, be smart, be have my heart, don’t upset your cart hen she’s
Be soft, be sweet, but be sis - creet, don’t go off your beat, she’s too
Be firm be fair, be sure, be ware, on your guard, take care while there’s

so close— Be close for com fort. Too close, too close for com fort,
please not a gain— too close, too close to know just when to say “when”— Be

such tempt ation, one thing leads to an other, too late to
run for co ver, she’s much too close for com fort now.

THIS CAN’T BE LOVE

Rodgers/Hart 1938

This can’t be love because I feel so well, no sobs, no sor rows, no-
This can’t be love, I get no diz-zy spell, my
This can’t be love because I feel so well, but

sighs—— head is not in the skies—— My heart does not stand still,
just hear it beat—— this is too sweet to be love——

but still I love to look in your eyes——
TOO MARVELOUS FOR WORDS
Whiting/Mercer 1937

You're just too marvelous, too marvelous for words, like glorious,
It's all so wonderful, I'll never find the words, that say enough,

Tell enough, I

much too much, and just too very, very, to ever be in

Webster's dictionary. And so I'm borrowing a love song from the

birds, to tell you that you're marvelous, too marvelous for words.

GIVE ME THE SIMPLE LIFE
Bloom/Ruby 1945

I don't believe in fretting and grieving, why mess around with strife,
Some find it pleasant dining on pheasant, those things roll off my knife,
Some like the high road, I like the low road, free from the care and strife,

er was cut out to me tomatoes and mashed potatoes, y and seed-y, but yes in-deed-y,

me the simple life. Fine A cottage small is all I'm after, not one that's spacious and

wide, a house that rings with joy and laughter and the ones you love in-

D.C. al 2nd End (Fine)
BETWEEN THE DEVIL AND THE DEEP BLUE SEA

I don't want you, but I'd hate to lose you,
I forgive you, 'cause I can't forget you,
I should hate you, but I guess I love you,
you've got me in between the devil and the deep blue sea.

YOU DO SOMETHING TO ME

You do something to me, something that simply mystifies me.
Tell me, why should it be, you have the power to hypnotize me?
Let me live 'neath your spell.
do do that voodoo that you do so well, for you do something to me that nobody else could do.
ALL OR NOTHING AT ALL

A-7 A (a7) A-7 A-6
All or nothing at all,
All or nothing at all,
fell under the spell of your call.

A-7 A (a7) Bb9
half a love never appealed to me.
If it's love there is no in between,
I would be caught in the undertow.

G-7 G (a7) D-7 D (a7) D-7 D-6
If your heart never could yield to me,
then I'd rather have nothing at all.

D-7 Db7#11 C#7 B-75 E759 2. Bb-7 Eb7
If you see, I've got to say,
But please, don't bring your lips so close to my cheek.

Ab A+ Ab6 A+3 Ab F-7 Bb-7 Eb7
I'll be lost beyond recall.
The kiss in your eyes, the touch of your hand, makes me weak,

Ab A+ Db/Ab Ab E75
smile or I'll be lost beyond recall.
And if

Bb-7 Eb7 Bb-7 Eb7 G75 C79
heart may grow dizzy and fall.

F-7 D-75 G75 C C7 B-75 E759
D.C. al Coda

No, No, all or nothing at all!
THERE'LL BE SOME CHANGES MADE

Billy Higgen 1921

D-7 G7 D-7 G7

For there's a change in the weather, there's a change in the sea,
I'm goin' to change my way of livin', if that ain't enough,

G7 C7 G7 C7

so from now on there'll be a change in me. My walk will be different, my
then I'll change the way that I strut my stuff, 'cause
talk and my name, nothin' about me is goin' to be the same. I'm goin' to

D-7/F

no-body wants you when you're old and gray,
there'll be some changes made today,

made to-day, there'll be some changes made.

TAKE THE "A" TRAIN

Billy Strayhorn 1941

C6 D7\textsuperscript{11} D-7 G7

C6 A7\textsuperscript{19} D-7 G7 F\textsuperscript{A7}

D-7 G7 G7\textsuperscript{19}

\textsuperscript{\textit{D.C. al Coda}}

\textsuperscript{\textit{Last X Only}}
LOVER, COME BACK TO ME

Romberg/Hammerstein 1928

Ab6  G-7\5  C7\9  F-7
The sky was blue, and high above, the moon was new,
You came at last, love had it's day, that day is past,
The sky is blue, the night is cold, the moon is new,

Bb9  Bø7  Ab/C  C-7  F-7  Bb9  Bb-7  Eb9
and so was love, this eager heart of mine was singing,
you've gone away, This aching heart of mine is singing,

Ab6  Ab7  Db6  Db-6  \1. Ab6  Bø7  Bb-7  Eb7 \2. Ab6  Db7\11  C7\9
"lover, here can you be?"
"lover, come back to me."

F-  Bb-6  F-6  G-7
I remember ev'ry little thing you used to do. I'm

C7  Ab-7  Db7  G-7  C7  F-
so lonely, ev'ry road I walk along I've

Bb-6  F-7  Bb9  Bb-7  Eb7
walked along with you, no wonder I am lonely.

\7
F7\9  Bb-7  C7  F-7
but love is old, and while I'm waiting here, this heart of mine is

Bb-7  A7\9  Ab6  Ab7  Db6  Eb7\sus4  Ab6
singing, "lover, come back to me."
WITHOUT A SONG

Vincent Youmans/Rose 1929

With out a song, the day would never end, without a song,
That field of corn would never see a plow, that field of corn,
I'll never know what makes the rain to fall, I'll never know
the road would never bend, when things go wrong, a man ain't got a friend,
would be deserted now, a man is born, but he's no good, no how,
what makes the grass so tall, I only know there ain't no love at all

1. Without a song

THE BREEZE AND I

Lecuona/Stillman 1928

The breeze and I are saying with a sigh that you no longer care.
The breeze and I are whispering goodbye to dreams we used to share.
Ours was a love song that seemed constant as the moon, ending in a strange, mournful tune.
And all about me, they know you have departed without me and we wonder why.

F C7 F C7 F Eb

Db9 C7\19

1. A-7 D7 G-7 C7\19 F A7

2. A-7 D7 G-7 C7\19 F A7

F C7 F D7 G-7 C7 F

F D-7 G-7 C7 F
WRAP YOUR TROUBLES IN DREAMS
Harry Barrts/Koehler/Moll 1931

C G7 C6 G7 C6 E7 A-7
When skies are cloudy and gray, they're only gray for a day, so
Until that sunshine peeps thru, there's only one thing to do,
Just remember that sunshine always follows the rain.

D9 A-7 D9 D-7 G7 C G7 D-7 G7 C E7
wrap your troubles in dreams, and dream your troubles away. Un - dream your troubles away. Your
castles may tumble, that's fate, after all, life's really funny that's way.

A-7 B7 E7 A7 D7 G7 C G7 D.C. al Fine
No use to grumble, just smile as they fall, weren't you king for a day? Say!

DON'T BE THAT WAY
Benny Goodman/Parish 1935

A Eb6 C-7 F-7 Bb+7 Eb6 C-7 F-7 Bb+7
Don't cry, oh honey please don't be that way. Clouds in the
The rain will bring the violets of May, Don't break my
Sweet heart, tomorrow is another day.

Eb6 C-7 F-7 Bb+7 Eb6 C-7 F-7 Bb+7
sky should never make you feel that way. Fine
vain, so honey please don't be that
heart, oh honey please don't be that

2 Eb6 F-7 F♯7 Eb/G B D7 G7
way As long as we see it through,

C7 F9 Bb+7 D.C. al Fine
you'll have me, I'll have you. Sweet -
ALRIGHT, OKAY, YOU WIN

Well, al-right, O-kay, you win, I'm in love with you. Well, al-right,

O-kay, you win. Baby, what can I do? I'll do any-thing you say, it's just got-ta be that-way. Well, al-right.

All that I am ask - in', all I want from you, just love me like

I love you and it won't be hard to do. Well al-right, O-kay,

you win, I'm in

Sweet Ba - by take me by the hand

well, al-right o-kay you win!

WOODCHOPPER'S BALL

Woody Herman/Joey Bishop 1934
CHOO CHOO CH' BOOGIE

Horton, Darling, Gabler 1945

I'm headin' for the station with my pack on my back, I'm tired of transport-ation in the back of a hack. I love to hear the rhythm of the click-e-ty clack and beat-en down shack. So when I hear a whistle I can peep thru the crack. and hear the lone-some whistle see the smoke from the stack. and pal-a-round with demo-cratic watch the train a-roll-in' when it's ball-in' the jack. for I just love the rhythm of the

fel-lows named "Mac." so take me right back to the track, Jack! Coo-choo,

clic-l-e-ty clack. F7

choo-choo ch'-boogie, woo-woo. boogie woogie, choo-choo. choochooch'boogie, takemerrightbacktothesetrack, Jack! I'm takemerrightbacktothesetrack, Jack!

MOUNTAIN GREENERY

Rodgers/Hart 1926

In a moun-tain green-er-y where God paints the scen-er-y, just two cra-zy peo-ple to-
While you love your lov-er, let blue skies be your cov-er, when it rains, we'll laugh at the Beans could get no keen-er, re-cep-tion in a bean-er-y, bless our

gath-er. And if you're good, I'll search for wood, so you can cook-

wea-ther.

Gather. And if you're good, I'll search for wood, so you can cook-

while I stand look-ing.

mountain green-er-y home.
HELLO DOLLY

Jerry Herman 1963

Hello Dolly, well hello, Dolly, it's so nice to have you back where you belong.
You're looking swell Dolly, we can tell Dolly, you're still glowin', you're still crowin' you're still goin' strong. We feel the your old favorite songs from way back when.
So take her wrap fellas, So golty gee, fellas,

find her an empty lap, fellas, Dolly'll never go away again.
find her a vacant knee fellas

go away, Dolly'll never go away, Dolly'll never go away again.

I GOT RHYTHM

George/Ira Gershwin 1930

I got rhythm, I got music, I got my man who could ask for anything more?
I got daisies in green pastures, I got starlight, I got sweet dreams,

You won't find him 'round my door. ask for anything more, who could ask for anything more?
CABARET

What good is sitting alone in your room? Come hear the music play;
Put down the knitting, the book and the broom, come a time for a holiday.

Life is a cabaret old chum, come to the cabaret.
In the can. Come taste the wine, come hear the band, come blow the horn, start celebrating.

right this way your tables waiting. No use permitting some prophet of doom to start by admitting from cradle to tomb, it

wipe every smile away, life is a cabaret old chum, isn't that long a stay.

come to the cabaret ret old chum only a

ca - bar - et old chum, so come to the cabaret.

ALLEY CAT

1962

A

C6

G7

D7

G7

D7

G7

C6

B

F

C

D7

Fine

D7

E-F D/F# G7

D.C. al Fine
ONE
Hamlisch/Kleban 1975 (Chorus Line)

ON THE SUNNYSIDE OF THE STREET
McHugh/Fields 1930
NEW YORK, NEW YORK

G/C F G7 C7 F

Start spread'in' the news, I'm leaving today, I want to be a part of it,
These vagabond shoes are longing to stray and step around the heart of it,
My little town blues are melting away, I'll make a brand new start of it.

1. F6 G7 C7
New York, New York, These vagabond New York, New York. I want to wake up in the
city that doesn't sleep, to find I'm king of the hill, top of the heap. My little town

2. F6 A7 D7 G7 C7
in old New York. If I can make it there, I'd make it anywhere,
it's up to you, New York, New York.

WHEN YOU'RE SMILING

Fisher/Goodwin/Shay 1928

Bb Bb7 G7

When you're smiling, when you're smiling, the whole world smiles with

C- C7 F7

you, when you're laughing, when you're laughing, the sun comes

Bb Bb7 E6

shining thru. But when you're crying, you bring on the rain,

C7 F7 Bb

so stop your sighing, be happy again. Keep on smiling,

G7 C7 F7 Bb

'cause when you're smiling, the whole world smiles with you.
ON THE STREET WHERE YOU LIVE

Lerner/Loewe 1956 (My Fair Lady)

C G7sus4 G7 C

I have often walked down this street before, but the pavement always
Are there lilac trees in the heart of town? Can you hear a lark in
People stop and stare, they don't bother me, for there's nowhere else on

G7 C

stayed beneath my feet before, all at once am I several stories high
any other part of town? Does enchantment pour out of every door?
earth that I would rather be. Let the time go by, I won't care if I

D7 G7 D7 F6 C/E

knowing I'm on the street where you live. Are there street where you

C D7 D#7 C/E B E7 F#7 G#7 E7/G#3 F6

can be here on the

D#7 C/E B F#7 C/C B/C/B C/A Ab7 C/G F#7

live. And oh, that towering feeling, just to

F6 F#7 C C/B C/B Ab7 C/G F#7

know somehow you are near. That overpowering

B7sus4 B7 E47 A7 D7 G7 D.C. al 2nd Ending

feeling that any second you may suddenly appear. People

FINE AND DANDY

Kay Swift 1930

F Ab7 G7 C7 F#7 Ab7 G7 C7

1. C7 F9 Bb9 C7 C#7 Bb/D Eb7sus4 Eb9 Ab#7 G7 C719

2. C7 F719 Bb#7 Eb9 D7 G7 G7 C719 F6
GET ME TO THE CHURCH IN TIME

I'm get-tin' mar-ried in the morn-ing,_
I got-ta be there in the morn-ing,_
I'm get-tin' mar-ried in the morn-ing,_
Ding Dong the bells are gon- na
spruced up and look-ing in my
Chime__
Pull out the stop- per, let's have a who- per, but get me to the
Prime__
Girls, come and kiss me, show how you'll miss me, but
Chime__
Kick up a rum-pus, but

church on time____ Fine
If I am danc-ing, roll up the floor, If I am whist-ling,

D.C. al Fine

For

throw me out the door! For
don't lose the com- pass, and get me to the

church, get me to the church, for Pete's sake get me to the church on time.

ANYTHING GOES

In old-en days a glimpse of stock-ing was looked on as some- thing shock-
Good so-auth- ors too who once knew bet- ter words now on- ly use four let-
ough I'm not a great ro- man- cer, I know that you're bound to ans-
ing, now hea- ven knows, an-y thing goes__

The world has gone

mad to-day, and good's bad to-day, and black's white to-day, and day's night to-day, when most
guys to-day, that wo- men prize to- day, are just sil- ly gi- go- los__

So

C A7

D.C. al Fine
IT'S DELICIOUSLY LOVELY

The night is young, the sky is clear, and if you want to go walking dear, it's de-lightful, it's de-lish, it's de-love-ly.

I understand the reason why, you're senti-men-tal, 'cause so am I, it's de-lightful, it's de-lish, it's de-love-ly.

You can tell at a glance what a swell night this is for romance, you can hear dear Mother Nature mur-mur-ing low "let your self go." So please be sweet my chick-a-dee, and when I kiss you just say to me, "it's de-lightful, it's de-lish, it's de-lect-able, it's de-lir-i-ous, it's di-lemma, it's de-limit, it's deluxe, it's de-love-ly.

WHISPERING

Whispering while you cuddle near me, whispering so no one dear can hear me, each little whisper seems to cheer me, I know

Whispering why you'll never leave me, whispering why you'll never grieve me, whisper and say that you believe me,

it's true there's no one but you. You're whispering that I love you.
MAME

You coax the blues right out of the horn, Mame, you charm the
You make the cotton easy to pick, Mame, you give my

husk right off of the corn, Mame, you got the banjos strummin' and
old mint julep a pluckin' out a tune to beat the band, the whole plantation hummin' since

you brought Dixie back to Dixieland kick, Mame, you make that

old magnolia tree blossom at the mention of your name, you've made us feel alive again,

and given us the drive again, to make the south revive again, Mame.

LADY BE GOOD

Oh, sweet and lovely lady, be good oh lady be good
I am so awfully misunderstood so lady be good
I'm just a lonesome babe in the woods so lady, be good

to me Fine me Oh please have some pity I'm all alone in this big city I tell you,
IT ALL DEPENDS ON YOU

Ray Henderson/DeSylva/Brown 1926

C\(^\Delta 7\) G\(^7\)sus\(^4\) G\(^+7\) C\(^\Delta 7\) G\(^7\)sus\(^4\) G\(^+7\) E\(^7\) E\(^b\)\(^6\)\(^7\)

I can be happy, I can be sad, I can be good or I can be bad, it all depends on you,

D\(^7\) G\(^7\) D\(^-\) D\(^\Delta 7\)\(^\Delta\) D\(^7\) G\(^7\) D\(^-\) D\(^\Delta 7\)\(^\Delta\) D\(^7\) G\(^7\)

you, I can be lonely out in a crowd, I can be humble, I can be proud, it all depends on you,

D\(^7\) G\(^9\) G\(^+7\) C\(^\Delta 7\) A\(^7\)\(^b\)\(^9\) D\(^-\) G\(^7\) G\(^7\) C\(^7\) F F\(^6\)

I can save money, or spend it, go right on living or end it. You're to blame, honey, for what I do, I know that I can be beggar,

F\(^A\)\(^7\) E\(^7\) E\(^b\)\(^7\) D\(^7\)sus\(^4\) D\(^7\) D\(^7\) G\(^7\) C\(^\Delta 7\)

I can be king, I can be almost any old thing, it all depends on you.

CECILIA

Dreyer/Ruby 1925

C C\(^\Delta 7\) C\(^6\) C\(^7\) D\(^7\) G\(^9\) D\(^-\) G\(^7\) D\(^-\) G\(^7\)

Does your mother know you're out, Cecilia? Does she know that I'm about to steal you?

G\(^7\)sus\(^4\) G\(^+7\) C\(^\Delta 7\) C\(^\Delta 7\)\(^b\) B\(^b\)\(^9\) A\(^7\) D\(^7\) D\(^7\) G\(^7\) C\(^6\)

How about a little kiss, Cecilia? Just a kiss you'll never miss Cecilia.

C\(^7\) E\(^b\)\(^7\) C\(^E\) E\(^b\)\(^7\) D\(^7\) G\(^7\) G\(^7\) D\(^7\) G\(^7\)

steal you? Oh, my, when I look in your eyes, something tells me you and I should get together. Cecilia.

C D\(^-\) E\(^b\)\(^7\) C\(^E\) F C\(^E\) E\(^b\)\(^G/D\) B\(^7\)\(^15\) E\(^7\)\(^19\) A\(^7\) D\(^7\) F\(^b\)\(^7\)\(^15\) B\(^7\)

Why do we two keep on wasting time, oh, Cecilia, say that you'll be mine.
THE SURREY WITH THE FRINGE ON TOP
Rodgers/Hammerstein 1943

Chicks and ducks and geese better scurry,
when I take you out in the surrey,

Watch that fringe and see how it flutters,
when I drive them high-step-pin' strutters,

Two bright side-lights wink-in' and blink-in',
ain't no finer rig I'm a-think-in',

when I take you out in the surrey with the fringe on top. pop. The
Nos-eey pokes'll peek thru their shutters and their eyes will
you can keep your rig if you're thinkin' 'at I'd

wheels are yel-ler, the up-hol-ster-y's brown, the dash-board's gen-u-ine leath-er, with
is-in-glass curtains ya'can roll right down, in case there's a change in the wea-ther.

keer to swap fer that shin-y lit-tle surrey with the fringe on the top.

PUTTIN' ON THE RITZ
Irving Berlin 1929

If you're blue and you don't know where to go to, why don't you go where fash-ion
Dif-ferent types who wear a day coat, pants with stripes and cut-a-way coats, perfect
Come let's mix where Rock-e-fell-ors, walk with sticks or un-brel-las in their

sits,____put-ting on the ritz ______ Fine  Dressed up like a mil-lion dol-lar
fits,______ mitts,______ Eb7 Ab6 Eb7 Ab6 Eb7 G-7 G-7 C7 D.C. al Fine
troup-er,______ try-ing hard to like like Gar-y Coop-er,______ sup-er dup-er.
THE LATE LATE SHOW

Berlin/Alfred 1956

Gee, it's cozy in the park tonight,
when you cuddle up and
Hear the crazy music in the trees,
see the flowers dancing
Then we amble back to my front door,
say good-night and then we

hold me tight,
stars above they seem to know,
we're puttin' on the
in the trees,
old man moon begins to grow,
he's joining in the
kiss some more,
guess you know I like you so,
it started at the

lat, late show.
late, late show.
Birds that should be dreaming,
start in chirping a song,
while fireflies are gleaming,
we kissed, kissed all night long.
it started at the late, late show.

I LIKE THE LIKES OF YOU

Vernon Duke/Harburg 1933

I like the likes of you, I like the things you do,
I mean I
I like your eyes of blue, I think they're blue don't you?
I mean I
I like the likes of you, your looks are pure de luxe,
looks like I

like the likes of you.
like your eyes of blue.
like the likes of you.

mean, I mean if I could mean what I say, that is I mean to say that I mean to say that,
MARGIE

My little Margie, I'm always thinking of you, Margie,
I'll tell the world I love you. Don't forget your promise to me,
I have bought a home and ring and every thing, for Margie, you've been my inspiration, days are never blue.
After all is said and done, there is really only one, oh Margie, Margie, it's you.

HOW CAN YOU DO ME LIKE YOU DO?

How come you do me like you do, do, do, how come you do me like you do?
Why do you try to make me feel so blue? I ain't done nothing to you.
Do me right or else just let me be, 'cause I can beat you do-in' what you're doin' to me.
If you rave I'll have to get you told, for I can change your temperature from hot to cold,
How come you do me like you do, do, do, how come you do me like you do?
TIE A YELLOW RIBBON

I'm coming home, I've done my time, now I've got to know what is
Bus driver, please look for me, 'cause I couldn't bear to see

and isn't mine, if you received my letter, telling you what I might see,
I'm really still in prison and my love

I'll soon be free, then you know just what to do if you still want
she holds the key, a simple yellow ribbon's all I need to set me

me, I wrote and told her please, I wrote and told her please,
Tie a yellow ribbon round the old oak tree, it's been three long years, do you

still want me? If I don't see a ribbon round the old oak
tree, I'll stay on the bus, forget about us, put the blame on me, if

I don't see a ribbon round the old oak tree. Now the whole darn bus is cheerin' and I can't believe I see, a hundred yellow

ribbons round the old oak tree.
SO WHAT’S NEW?

C A7 D7

1. G7 C C7 D7 G7

C C7

G7 F F- E7 A7 D7

G7

E7 A7 D7 D7

G7 E7 A7 D7 D7

E7 A7 D7 D7

G7 C

SWEET GYPSY ROSE

C D7 G7 D7 G7 C

C7 F C A- D7 G7

C D7 G7

E7 A-

D7 G7 G E7 F G

C7 F C A- D7

G7 D7 G7 D7 D7 G7 C
IT'S ALRIGHT WITH ME
Cole Porter 1953

It's the wrong time and the wrong place, though your face is charming it's the wrong face, it's not her face but such a charming face, that it's all right with me. It's the wrong song in the wrong style, though your smile is lovely it's the wrong smile, it's not her smile but such a lovely smile, that it's all right with me. It's the wrong game with the wrong chips, though your lips are tempting, they're the wrong lips, they're not her lips, but they're such tempting lips, that if some night with me, You can't know how happy I am that we met, I'm strangely attracted to you, There's someone I'm trying so hard to forget, don't you want to forget someone too?

ROSETTA
Woode Hines 1935

Rossetta, my Rossetta, in my heart dear, there's no one but you told me that you loved me, never leave me for somebody else. Please say I'm just the one, dear, for you. You've made my whole life a dream, I pray you'll make it come true. Ro
SWEET GEORGIA BROWN

Bernie/Pinkard/Casey 1925

No gal made has got a shade on Sweet Geor-gia Brown. Two left feet but

oh so neat, has Sweet Geor-gia Brown. They all sigh and wanna die for

Sweet Geor-gia Brown. I'll tell you just why, you know I don't lie, not
much!

Fel-lers she can't get are fel-lers

she ain't met Geor-gia claimed her, Geor-gia named her, Sweet Geor-gia Brown.

BILL BAILEY

Hughie Cannon 1902

Won't you come home Bill Bai-ley, won't you come home. She moans the

Re-mem-ber that rain-y eve that I drove you out, with noth-in' but a

whole day long. I'll do the cook-in' Hon-ey. I'll pay the rent,

I know I've done you wrong fine tooth comb I know I'm to

blame, well ain't it a shame, Bill Bai-ley won't you please come home.
WAY DOWN YONDER IN NEW ORLEANS

C7 G7 C7 F\#7
Way down yonder in New Orleans,
Creole babies with flashing eyes,
in the land of dreamy scenes,
softly whisper with tender sighs,

there's a garden of Eden,
that's what I mean.

1. F C7 G7 C+7 F F\#7
Stop! Oh won't you give your lady fair,
a little smile._Stop! You bet your

life you'll linger there,
a little while.
There is heaven right here on earth,
They've got angels right here on earth,

2. F\#sus4 F7 F7 Bb6 F+7 Bb A7 A\#7 G7
with those beautiful queens,_
way down yonder in New Orleans._

FIVE FOOT TWO

Henderson/Lewis 1925

A C E7 A7
Five foot two, eyes of blue, oh what those five feet can do, has
Turned up nose, turned down hose, yes a flapper, one of those has

Could she love, could she woo, could she could she could she coo,
a any-body seen my gal?

D7 G7 C

E7 A7 D7
run into a five foot two, covered with furs, diamond rings,

G7 D.C. al Coda

all those things, you can bet your life it isn't her

G7 C

seen my gal?
HONEYSUCKLE ROSE
Waller/Razaf 1929

A

G7 C7 G7 C7 G7 C7

Eve'-ry hon-ey bee, fills with jeal-ous-ly, when they see you out with
When you're pass-in' by, flow-ers droop and sigh, and I know the rea-son
When I'm tak-in' sips from your tast-y lips, seems the hon-ey fair-ly

G7 C7 F F/A Bb C7 F

me, I don't blame them, good-ness knows, Hon-ey-suc-kle Rose
why, you're much sweet-er,
drips, you're con-fec-tion,

B

F7 Bb

Don' buy sug-ar,
you just have to touch my cup,

G7 C7

you're my sug-ar,
it's sweet when you stir it up.

SCRAPPLE FROM THE APPLE
Charlie Parker

A

G7 C7 G7 C719

F7 G7 C7 F7 G7 1. A7 D7 2. F

B

A7 D7 G7 C7

D.C. al Fine

2nd Ending

BYE, BYE, BLUES
Hamm/Bennett 1930

C A7 D7

Bye, bye, blues,
Just we two, bells ring,

C A7 G7 C A7 D7

bye, bye, blues,
smiling through, don't sigh,

G7

1. C Fb7 D7 G7 2. C A7 C

birds sing, sun is shin-ing, no more pin-ing. Bye, bye, blues

C

don't cry,
BASIN STREET BLUES

Won't cha come along with me, to the Missisipi?
The band's there to meet us, old friends to greet us,

We'll take a boat to the land of dreams, steam down the river down to New Orleans,
where all the light and the dark folks meet, Heaven on earth, they call it Basin Street.

Basin Street is the street where the elite always meet, in New Orleans,
land of dreams, you'll never know how nice it seems or just how much it really means. Glad to be,

yes sirree, where welcome's free, dear to me where I can lose my Basin Street blues.

BIRTH OF THE BLUES

They heard the breeze in the trees singing wierd melodies,
And from a jail came the wail of a downhearted frail,
And then they nursed it, rehearsed it, and gave out the news

and they made that the start of the blues. And from a
and they played that as part of the blues.
that the South land gave birth to the blues.

From a whipper will out on a hill, they took a new note,
pushed it thru a horn 'til it was worn in to a blue note. And then they
THE CHARLESTON

Mack/J. Johnson 1923

INDIANA

MacDonald/Hanley 1917
**AIN'T SHE SWEET**  
Yellen/Ager 1927

C G♭7/D♭ D-7 G7 C G♭7/D♭ D-7 G7 C E7

Ain't she sweet? See her com-ing down the street. Now I ask you ve-ry
Ain't she nice? Look her o-ver once or twice.
I re-peat--don't you think that's kind of neat?

C C7 F7

con-fi-den-tial-ly, ain't she sweet? nice? Just cast an eye-- in her di-
C C7 F7 C C♭ D-7

e-c-tion, Oh me oh my,-- ain't that per-fec-

**DARKTOWN STRUTTER'S BALL**  
Shelton Brooks 1917

C A7 D7

I'll be down to get you in a ta-xi hon-ey, you bet-ter be read-y a-bout half past eight,
Re-mem-ber when we get there hon-ey, the two steps goin' to have'em all, goin' to

G7 C E♭7 D-7 G7 F

now dea-ri-- don't be late, I want to be there when the band starts play-
F♭ C/G E7 A7 D7 G7 C

ing, dance out both my shoes, when they play that jel-lyroll blues, to mor-row night at the darktown strut-

**JADA**  
1918

F E♭7 D7 G7 C7 F C7 F E♭7 D7

Jada, Jada, Jada Jada Jing, Jing, Jing, Jada, Jada,

G7 C7 F/A A♭7 G-7 C7

Jada Jada Jing, Jing, Jing. That's a fun-ny lit-tle bit of mel-o-dy,

F/A A♭7 G-7 C7 F E♭7 D7 G7 C7 F

it's so sooth-ing and ap-peal-ing to me, - it goes Jada, Jada, Jada Jada Jing, Jing, Jing, Jing.
AVALON

I found my love in Avalon beside the bay
I left my love in Avalon and sail’d away
I dream of her and Avalon from dusk to dawn and
so I think I’ll travel on to Avalon

TIN ROOF BLUES

New Orleans Rhythm Kings
BABY FACE
C  D-7  C/E  C#m  D-7  G7  D-7
Ba-by face, you got the cut-est lit-tle ba- by face, there's not an-
G7  D-7  G7  C  E-7  A7  D7
other one could take your place, ba-by face, my poor heart is jump-in',
G7  E7  A-C7  F
you sure have start-ed some thin', in your fond em-brace, I did-not need a shove,
Fm  C/G  A7  D7  G7  C  A7  C
'cause I just fell in love with your pre-ty ba-by face.

TOOT TOOT TOOTSIE
C  D7  D-7  G7  C7  C6
Too-too too-tootsie goodbye, Too-too too-tootsie don't cry.
Kiss me too-tootsie and then, do it over ag-ain.
Too-too too-tootsie don't cry, Too-too too-tootsie good-bye.
C  C7  C#7  D-7  G7  D-7  G7  C  Ebm  D-7  G7
The choo choo train that takes me a-way from you, no words can tell how sad it makes me.
F7  C  G7
Watch for the mail, I'll nev-er fail, if you don't get a let-ter then you'll know I'm in jail.

YES SIR, THAT'S MY BABY
Eb  E2  F-7  Bb7  F-7  Bb7  Eb  [1Bb7]
Yes sir, that's my ba-by, no sir, I don't mean may-be, yes sir, that's my ba-by now.
Yes ma'am, we've de-ci-ded, no ma'am, we won't hide it, yes, ma'am, you're in-vi-ted now.
Bb7  Eb7sus4  Eb7  Ab  G  Gb  F7  Bb7
By the way, by the way, when we reach the preacher I'll say.
ROCK-A-BYE YOUR BABY

Schwartz/Lewis/Young 1918

C E♭7 D-7 G7 D-7 G7
Rock-a-bye your baby with a dixie melody, when you croon,
Weep no more my lady, sing that song again for me, and old black Joe,
1. D-7 G7 C A-7 D7 G7 D-7 G9
croon a tune, from the heart of Dixie. Just hang your cradle,
D-7 G7 C E-7 A7 G/D A-7 D7
mammy mine, right on that Mason Dixon line, and swing it from Virginia
g7
2. D-7 G7 E7
to Tennessee with all the love that's in yer. just as though you had me on your
A-7 D-7
knee. A million baby kisses I'll deliver, the minute that you sing that
C/G C C/E E♭7 D7 G7 C
Swanee river, rock-a-bye your rock-a-bye baby with a Dixie melody.

THE SHEIK OF ARABY

Snyder/Smith/Wheeler 1921

B♭6 B♭7 C-7 F9 C-7
I'm the Sheik of Araby, your love belongs to
The stars that shine above, will light our
B♭6 B♭/D C♭7 F9 C-7
me At night when you're asleep, into your
F7 B♭6 C-7 F7
tent I'll creep The way to love You'll rule this
t C-7 G7
land with me the sheik of Araby
LIMEHOUSE BLUES

Oh, lime-house kid, oh, oh, oh, lime-house kid, going the way that the rest of them did, poor bro-ken blos-som and no-bo-dy's child, haunt-ing and taunt-ing, you're just kind of wild Oh, oh can't seem to shake off those sad Chi-na blues Rings on your fin-gers and tears for your crown that is the sto-ry of old Chin-a-town.

UP A LAZY RIVER

Up a la-zy riv-er by the old mill run, the la-zy, ha-zy riv-er in the noon-day sun, lin-ger in the shade of a kind old tree, throw a-way your trou-bles, dream a

Up a la-zy riv-er where the rob-in's song, a-wakes a bright new morn-ing, we can loaf a-long, dream with me.

blue skies up a-bove, ev-ry-one's in love, up a la-zy riv-er, how hap-py you can be, up a la-zy riv-er with me.

UP A LAZY RIVER

Hoagy Carmichael 1931
MOON RIVER
Johnny Mercer/Henry Mancini 1960

Moon river, wider than a mile, I'm crossing you in style some day. Old
Two drifters, off to see the world, there's such a lot of world to see. We're
Dream maker, you heart breaker, where ever you're going I'm going your way. After the
same rainbows end, waitin' round the bend, my huckleberry friend, moon river and me.

SOMEDAY MY PRINCE WILL COME
Moray/Churchill 1937

Some day my prince will come, some day I'll find my love, and how
He'll whisper "I love you" and steal a kiss or two, though he's

thrilling the moment will be, when the prince of my dreams comes to me.
Far away I'll find my love, some day, some day when my dreams come true.

FASCINATION
Marchetti/Manning 1904

It was fascination I know, and it might have ended right there at the start.
It was fascination I know, seeing you alone with the moonlight above,

Just a passing glance, just a brief romance, and I might have gone on my way empty-hearted.
Then I touched your

It was fascination, and next moment I kissed you, fascination turned to love.
SOMEBWHERE MY LOVE

Some - where my love, there will be songs to sing, al - though the
Some - where a hill, blos - soms in green and gold, and there are;
You'll come to me out of the long a - go, warm as the
Till then my sweet, think of me now and then, God - speed my
snow, covers the hope of springs, Some - day, we'll meet a -
dreams, all that your heart can hold;
wind, soft as the kiss of snow,
gain my love, some - day, when ev - er the spring breaks
through. D.C. al - l
'till you are mine a - gain.

AROUND THE WORLD

Around the world I search for you, I travelled on, when hope was gone to keep a
It might have been in Coun - ty Down, or in New York, in gay Par -
ren - dez - vous. I know some - where, some - time, some - how, you'd look at me, and I would
see, the smile you're smil - ing now. It ree, or ev - en Lon - don town, no more will
I go all a - round the world for I have found my world in you.
EMILY
Johnny Mandel 1964

C\(^{#7}\) A\(^{#7}\) A\(-7\) D\(-7\) G\(7\) C\(^{#7}\) G\(-7\) C\(^{#7}\) F\(A7\) B\(b7\) E\(7\)

Emil-y, Emil-y, Emil-y, has the mur-mur-ing sound of May. All...

E\(7\) sus\(^{4}\) E\(7\) A\(-7\) D\(7\) D\(-7\) G\(+7\)

sil-ver bells, cor-al shells, car-ou-sels, and the laugh-ter of chil-dren at play, say.

C\(^{#7}\) A\(-7\) D\(-7\) G\(7\) C\(^{#7}\) G\(-7\) C\(7\) F\(A7\) E\(7\) sus\(^{4}\)

Emil-y, Emil-y, Emil-y, and we fade to a mar-vel-ous view, two

A\(-7\) B\(7\) E\(-7\) A\(-7\) D\(-7\) G\(7\) C A\(-7\)

lov-ers a-lone and out of sight, see-ing i-ma-ges in the fire-light. As my

F\(b7\) sus\(^{5}\) B\(7\) sus\(^{4}\) E\(-7\) A\(-7\) D\(-7\) G\(7\) C\(6\)

eyes vis-u-al-ize a fam-i-ly, they see dream-ily, Emil-y too.

ALWAYS
Irving Berlin 1925

F C\(7\) sus\(^{4}\) F G\(-7\) C\(7\) F

I'll be lov-ing you al-ways, with a love that's true al-ways.

C\(7\) sus\(^{4}\) F F\(6\) A B\(-7\) E\(7\)

Days may not be fair al-ways,

A C\(7\) G\(-7\) D\(7\) B\(b6\) A

When the things you've planned, need a help-ing hand, I will un-der-stand,

A C\(7\) D\(7\) G\(-7\) B\(b7\) F G\(7\) G\(-7\) C\(7\) F

al-ways, always. that's when I'll be there al-ways, not for just an

B\(b7\) F G\(7\) G\(-7\) C\(7\) F

hour, not for just a day, not for just a year but al-ways.
EDELWEISS

Rodgers/Hammerstein 1959

Edelweiss, Edelweiss, every morning you greet me,
small and white, clean and bright, you look happy to meet me.

Blossom of snow may you bloom and grow, bloom and grow forever,

EDELWEISS, EDELWEISS, bless my homeland forever.

WUNDERBAR

Cole Porter 1948

Wunderbar, Wunderbar, what a perfect night for love, Here I am,
Wunderbar, Wunderbar, we're alone and hand in glove, not a cloud near and far,
Wunderbar, Wunderbar, there's one fav'rite star above, what a bright shining

Oh I care dear, for you madly, and I long dear for your kiss.

I would die dear, for you gladly, you're divine dear, and your mine dear.

Wunderbar star, like our love it's Wunderbar.
UNDER PARIS SKIES

Giraud/Cannon 1953

A

Stranger beware, there's love in the air, under Paris skies.
Love becomes king, the moment it's Spring, under Paris skies.
Just look and see what happened to me under Paris skies.

C7

try to be smart and don't let your heart catch on fire.
lonely hearts meet somewhere on the street of desire.
watch what you do, the same thing can happen to you.

2.

Parisian love can bloom, high in a skylit room or in a
gay cafe, where hundreds of people can see.

D♭

I wasn't smart and I lost my heart under Paris skies.

don't ever be a heartbroken stranger like me. Oh I feel in

B♭7

love. yes I was a fool for

B♭-

Paris can be so beautifully cruel.

F

Paris is just a gay coquette, who wants to love and then forget.

G♭-

Stranger beware, there's love in the air.

D.C. al Fine 1st End
**WONDERFUL COPENHAGEN**

Frank Loesser 1950

```
C F G7 C C/B E-715 Bb A7
Wonderful, wonderful, Copenhagen, friendly old girl of a town. "Neath her
wonderful, wonderful Copenhagen, salty old queen of the sea. Once I

D- G7 C E-

tavern light on this merry night, let us clink and drink one down. To

2. A- E- A- E+ D7 G7 C

Copenhagen, wonderful, wonderful Copenhagen for me.
```
TWO HEARTS IN 3/4 TIME

Two hearts beat with a joy complete, oh what a night for you and me... Two hearts beat with a love so sweet, while waltzing dreamily...

I'll share your charms 'till the break of dawn, locked in your arms 'till the new day is born. Two hearts beat with a joy complete, waltzing to a new paradise...

VIENNA LIFE

WHERE IS YOUR HEART (Moulin Rouge)
I COULD HAVE DANCED ALL NIGHT

I could have danced all night, I could have danced all night, and still have begged for more.

I could have spread my wings and done a thousand things I've never done before.

I'll never know what made it so exciting, why all at once my heart took flight. I only know when he began to dance with me, I could have danced, danced, danced, all night.

FALLING IN LOVE AGAIN

Fall-ing in love a-gain, nev-er wanted to, what am I to do, can't help it. Love's al-ways been my game, play it how I may, I was made that way, can't help it.

Men cluster round me like moths around a flame, and if their wings burn, I know I'm not to blame.

DEAR HEART

Dear heart, wish you were here to warm this night. My dear heart, soon I'll kiss you hello at our front door, and dear heart seems like a year since you've been out of my sight. A single room, a table for one, it's a lonesome town all right. But leave your arms never-more.
410

TENNESSEE WALTZ

I was waltzing with my darlin' to the Tennessee waltz, whenan
Introduced him to my lovedone and while they were waltzing my
Yes I lost my little darlin' the night they were play-ing the
old friend I happened to see. In-tro-
friend-stole my beauti-

sweet-heart from me. I re-

Tennessee waltz, now I know just how much I have lost. Yes I

BAUBLES, BANGLES AND BEADS

Baubles, bangles, hear how they jing, jing-a-ling-a, baubles, bangles bright shiny
D-7 G9 C∆7 A-7 D-7 G9
beads. Sparkles, span-gles, my heart will sing, sing-a-ling-a, wear-ing baubles,
C∆7 F♯-7 B7 E∆7 A7
bangles and beads. I'll glitter and gleam so, make
Eb7 Ab6 B-7 Bb-7 Eb9 Ab∆7 F7
some-body dream so that some-day he may buy me a ring, ring-a-ling-a,
Bb-7 Eb9 Ab∆7 F719 Bb-7 Eb9 Ab∆7
I've heard that's where it leads, wearing baubles, bangles and beads.
FALLING IN LOVE WITH LOVE

Rodgers/Hart 1938

I fell in love with love one night when the moon was full.

I was unwise with eyes unable to see.

Learning to trust is just for children in school.

last ing. But love fell out with me.

I’LL TAKE ROMANCE

Oakland/Hammerstein 1937

I’ll take romance, while my heart is young and eager to fly, I’ll give my heart a try.

I’ll take romance, while my arms are strong and eager for you, I’ll give my arms their cue.

So my lover when you want me, call me in the hush of the evening, when you call me, in the hush of the evening, I’ll rush to my
MY FAVORITE THINGS

Richard Rodgers 1959

A
E-7 D7 G7 C7 C7 G7 C7 F7 B7
Rain-drops on roses and whiskers on kittens,
Cream colored ponies and crisp apple strudels,
bronw paper packages tied up with string,
wild geese that fly with the moon on their wings,
brown paper packages tied up with string,
these are a few of my favorite things.

B
E7 E7 A7 A7 A7
Girls in white dresses with blue satin sashes,
snow-flakes that stay on my nose and eyelashes,
silver white winters that melt into Spring,
these are a few of my favorite things.

C
E7 F7 B7 E7 E7/D C7
When the dog bites, when the bee stings,
I simply remember my favorite things
and then I don't feel so sad
simply remember my favorite things
and then I don't feel so sad

GREENSLEEVES

A
D7 C Bb
Atlas my love, you do me wrong, to cast me off
I have loved you so long, delighting in your company.
Green sleeves, all my joy, Green sleeves was my delight.
Green sleeves my heart of gold, and who shall dy Green sleeves.

D7 C Bb A7 D-
And
delighting in your company.
F
C A-
Green sleeves, all my joy, Green sleeves was my delight.
F
C A-
Green sleeves my heart of gold, and who shall dy Green sleeves.
LOVER
Rodgers/Hart 1933

C C F♯-7 B7 F-7 B♭7 E-7 A7

Lover when I’m near you, and I hear you speak my name,
Lover, when we’re dancing keep on glancing in my eyes,
Lover, please be tender, when you’re tender, fears depart,
softly in my ear you breathe a flame.
‘till love’s own entrancing music
lover I surrender

E7 A♭7 D7 ♯ G7 1 C7 E♭7 D-7 G7 2 C7 C6 F♯-7 B7

All of my future is in you.
Your every plan I design
promise you’ll always continue to be mine.
to my heart.

ALICE IN WONDERLAND
Fain/Hillard 1951

D-7 G7 C7 F♯-7 B-7♯5 E7♯9 A7 E♭7

Alice in wonderland, how do you get to wonderland?
When clouds go rolling by, they roll away and leave the sky,
Alice in wonderland, where is the path to wonderland,

D-7 G7 E-7 A♭7 D-7 G7 1 E7 A♭7 D-7 G7 2 C7 A7 D-7 G7

Over the hill or underland, or just behind the tree
where is the land beyond the eye that people cannot
see

C7 A♭7 D7 G7 E-7 A♭7 D-7 G7

Where can it be? Where do stars go? Where is the crescent moon?
They must be somewhere in the sunny after
WHAT'LL I DO?

Irving Berlin 1924

What'll I do... when you are far away and I am blue, what'll I do?
What'll I do... when I am wondering who's loving you, what'll I do?
When I'm alone with only dreams of you that won't come true, what'll I do?

Fine

What'll I do with just a photograph to tell my troubles to.

When I'm a-

MY BUDDY

Kahn/Donaldson 1922

G

A7

A7

D7

G

D7

G7/F

A7

E7

A7

D7

G

A7

D7

G

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G

GRAVY WALTZ

Steve Allen 1963

C

F6

C

E7

A7

F#-715

F6

E-715

A719

D7

G7

C

F7

C

F7

C7

F7

C6

D7

G7

D.C. al Fine

C7
HELLO YOUNG LOVERS

Rodgers/Hammerstein 1951

Hel-lo young lov-ers who-ev-er you are, I hope your
Be brave young lov-ers and fol-low your star, be brave and
Don’t cry young lov-ers what-ev-er you do, don’t cry be-

trou-bles are few, all my good wish-es go with you to-night,
faith-ful and true, cling ver-y close to each oth-er to-night,
cause I’m a-lone, all of my mem’ries are hap-py to-night,

I’ve been in love like you Be you I

know how it feels to have wings on your heels, and to fly down the

street in a trance You fly down a street on a

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

I’ve had a love of my own I’ve had a love of my

own like yours I’ve had a love of my own
Roll out the barrel, we'll have a barrel of fun,
Zing! Boom! Tarrrel, ring out a

Roll out the barrel, we've got the blues on the run

Good song of cheer, now's the time to roll the barrel, for the gang's

All here Fine

Back to C Chorus
HOOP-DEE-DOO

Delugg/Loesser 1950

Hoop-dee-doo, Hoop-dee-doo, I hear a polka and my troubles are through.
Hoop-dee-doo, Hoop-dee-doo, this kind of music is like heaven to me.
Hoop-dee-doo, Hoop-dee-doo, it's got me higher than a kite.
Hand me down my soup and fish, I am going to get my wish Hoop-dee-doo in it tonight.

I always will when there's a trombone playing rah-ta dah-dah-dah I get a thrill.
I always smile 'cause that's my style. When there's a fiddle in the middle and he plays the tune so sweet, play the tune so sweet that I could die.
Lead me to the floor and hear me yell for more 'cause I'm a hoop-dee-doo-in' kind of guy.

Doin' it with all of my might, rain may fall and snow may come,

noth-ings gonna stop me from hoop-dee-doo-in' it to night.
ARRIVEDERCA ROMA

G C- G G B7 C E7/B A-

Arrivederci Roma, goodbye, goodbye to Rome—City of a savethewedding

D7 A7 D7

million moonlit places, city of a million warm embraces, where I found the

D7 C- D7 G Bb7 A-7 D7 2. D7 G

bells for my returning, keep my lover's arms outstretched and yearning, please be sure the

one of all the faces far from home. Arriving in her heart.

VOLARE

1958

G719 C-7 G719 C-7 F719 Bb F7 G-

C-7 F7 Bb G- C-7 F7

D7 A75 D7 A75 D7 G-

F7 G719 D.C. 1.2. al Coda

TARANTELLA

A D- A- A- E7 A-

A D- A D- A E7

A D- A D- A E7 1. A- 2. Repeat A

A- D- A D- A E7

G7 C G7 C
DANNY BOY
Fred Weatherly 1913

Oh Danny boy, the pipes the pipes are calling from glen to glen, and down the mountain.
But when ye come, and all the flow'rs are dying, if I am dead, as dead I well may

side, the summer's gone and all the roses falling, it's you, it's you must go and I must be, ye'll come and find the place where I am lying, and kneel and say an Ave there for

bide. But come ye back when summer's in the meadow, or when the me. And I shall hear, though soft you tread above me, and all my

valley's hushed and white with snow, it's here I'll be in sunshine or in grave will warm-er, sweet-er be, for you will bend and tell me that you

shad-ow, oh Danny boy, oh, Danny boy, I love you so. love me, and I shall sleep in peace un-till you come to me.

WHEN IRISH EYES ARE SHINING
Ball/Olcot 1912

When Irish eyes are smiling, sure it's like a morn in Spring.
When Irish hearts are happy, all the world seems bright and gay.

In the lilt of Irish laughter you can hear the angels sing, and when Irish

When eyes are smiling, sure they steal your heart away.
SUNRISE SUNSET

"Fiddler on the roof"

Is this the little girl I carried? Is this the little boy at play?
When did she get to be a beauty? When did he grow to be so tall?
Now is the little boy a bridegroom? Now is the little girl a bride?
Place the gold ring a-round her fin-ger, share the sweet wine and break the glass,

I don't rem-em-ber grow-ing older, when did they?
Wasn't it yes-ter-day when
Under the ca-no-py I see them, side by side.
soon the full cir-cle will have

they were small.

Sun-rise, sun-set, sun-rise,
Sun-rise, sun-set, sun-rise.
sun-set, swift-ly flow the days,

One sea-son fol-low-ing an-
sun-flowers, blos-som-ing ev-en as we gaze,

HAVA NAGILAH
HAWAIIAN WEDDING SONG

1926

This is the moment I've waited for, I can hear my heart singing, soon bells will be ringing. This is the moment, of sweet Aloha. I will love you longer than forever, promise me that you will leave me never. Here and now dear, all my love I vow dear, promise me that you will leave me never, I will love you longer than forever.

Now that we are one, clouds won't hide the sun. Blue skies of Hawaii smile on this our wedding day. I do love you with all my heart.

GODFATHER (SPEAK SOFTLY LOVE)
ANNIVERSARY SONG
Chaplin/Jolson 1946

Oh, how we danced on the night we were wed we
The world was in bloom, there were stars in the skies, ex -
The night seemed to fade into bosom-ing dawn the
Could we but re-live that sweet moment sublime we'd

vowed our true love though a word wasn't said.
ccept for the few that were there in your eyes.
sun she a - new but the dance lingered on Could
find that our love is unaltered by time.

Dear as I held you so close in my arms, angels were singing a hymn to your charms, two
hearts gently beating were murmuring low "my darling I love you so." D.C. al Fine

THE ANNIVERSARY WALTZ
Ruben 1941

Tell me I may always dance the Anniversary Waltz with you.
Tell me this is real romance, an anniversary dream come true
Let this be the anthem to our future years, to millions of smiles and a few little tears.

May I always listen to the Anniversary Waltz with you.
THE MEXICAN HAT DANCE

THE HOKEY POKEY

THE BUNNY HOP
AULD LANG SYNE

STAR SPANGLED BANNER

THE STRIPPER
CHICKEN DANCE

DADDY'S LITTLE GIRL

You're the end of the rainbow, my pot o' gold, you're daddy's little girl to have and hold. A precious gem is what you are, you're mommy's bright and shining star. You're the spirit of Christmas, my star on the tree, you're the Easter bunny to mommy and me, you're sugar, you're spice, you're ev'rything nice, and you're daddy's little girl.
Those Were the Days
Gene Raskin

Once upon a time there was a tavern, where we used to raise a glass or two, remembering how we laughed away the hours, and dreamed of the great things that we would do. If by chance I'd see you in the tavern, we'd smile at one another and we'd say in the glass I saw a strange reflection, was that lonely fellow really me? Oh my friends we're older but no wiser, for in our hearts the dreams are till the same.

Those were the days, my friend, we thought they'd never end, we'd sing and dance for ever and a day, we'd live the life we chose, we'd fight and never lose, for we were young and sure to have our way. La la la la la la, la la la la la, those were the days, oh yes, those were the days.

Russian Dance
LA VIE EN ROSE

Hold me close and hold me fast, the magic spell you cast. This is La Vie En Rose.
Quand il me prend dans ses bras, il me parle tout bas. Je vois La Vie en Rose.

When you kiss me heaven sighs, and tho’ I close my eyes I see La Vie en Rose.
Il me dit des mots d’amour, des mots de tous les jours. Il ca m’fait quelque chosse.

When you press me to your heart, I’m in a world apart, a world where roses bloom,
Il est entres dans mon coeur une part de bonheur dont je connais la cause.

and when you speak, angels sing from above, ev’ry day words seem to turn into love songs.
C’est lue pour moe, moe pour lui, dans la vie. Il me la dit, l’sjure pour la vie-e.

Give your heart and soul to me and life will always be La Vie En Rose.
Et des que je l’a-cois a-lors je sens en moi mon coeur qui bat.

LIMBO ROCK

Ev’ry Limbo boy and girl, all around the limbo world, gonna
First you spread your limbo feet, then you move to limbo beat, limbo
Get your self a limbo girl, give that chick a limbo whirl, there’s a

do the limbo rock, all around the limbo clock. Jack be limbo, Jack be quick,
ankle, limbo knee, bend back like the limbo tree.
limbo moon above you will fall in limbo love

Jack go under limbo stick, all around the limbo clock, hey, let’s do the limbo rock.
CIELITO LINDO

I'll never forget her the night that I met her a thousand guis-
tars were playing, and stars above were saying, love's in the
heart say surrender, then with a sigh so tender, we said good-
air and my head was swaying, I night of splendor.

Ay, Ay, Ay, Ay, That night was heaven. When is
one little kiss brought such heavenly bliss and my life was
still in my heart tho' we've drifted apart, but some day I
so complete again, know we'll meet again.

GUANTANAMARA

Guan-ta-na-me-ra gua-jira Guan-ta-na-me-ra,
Guan-ta-na-me-ra gua-jira Guan-ta-na-me-ra, Yo soy un hombre sincero De donde
crece la palma. Yo soy un hombre sincero de donde crece la palma.

Yan-tese de morir-me quiero E-charmis versos del alma.
In Napoli, where love is king, when boy meets girl, here's what they sing.

When the moon hits your eye like a big pizza pie, that's amore.
When the stars make you drool just like pasta fazzool, that's amore.

When the world seems to shine like you've had too much wine, that's amore. Bells will ring, ting-a-ling-a-ling, ting-a-ling-a-ling, and you'll sing veeta bel-la.

Hearts will play, tippy tippy tay, tippy tippy tay, like a gay tarran-tella. When you feel, you're in love.

When you walk in a dream but you know you're not dreaming signore, scuzza me, but you see, back in old Napoli, that's amore.
CHRISTMAS SONG

Mel Torme 1946

Chestnuts roasting on an open fire, Jack Frost nipping at your nose,
knows a tur-key and some mis-tle toe help to make the sea-son bright,
so, I'm of-fer-ing this sim-ple phrase to kids from one to ninety two.

Yule-tide car-ols be-ing sung by a choir and folks dressed up as es-ki-mos. Ev'ry-body
ti-ny tots, with their eyes all a-glow, will

find it hard to sleep to-night. They know that San-ta's on his way, he's load-ed
lots of toys and good-ies on his sleigh, and ev'ry mother's child is gon-na spy, to see if

rein-deer really know how to fly. And though it's been said many

times, many ways, "Mer-ry Christ-mas, Mer-ry Christ-mas, Mer-ry Christ-mas to you."

I'LL BE HOME FOR CHRISTMAS

Kent/Gannon/Ram 1943

I'll be home for Christ-mas, you can count on me.
Christmas eve will find me, where the love-light

Please have snow and mis-tle-toe, and presents on the tree—

gleams, I'll be home for Christ-mas, if only in my dreams—
HAVE YOURSELF A MERRY LITTLE CHRISTMAS
Marten/Blane 1944

Have yourself a merry little Christmas, let your heart be light, from now on, our troubles will be out of sight.

Through the years we all will be together, if the fates allow, troubles will be far away.

Here we are as in olden days, happy golden days of yore, faithfull friends who are dear to us, gather near to us once more.

And have yourself a merry little Christmas now.

WHITE CHRISTMAS
Irving Berlin 1942

I'm dreaming of a white Christmas, just like the ones I used to know,

where the tree-tops glister and children listen to hear sleigh bells in the snow.

And may all your Christmases be white.
RUDOLPH THE RED-NOSED REINDEER

Johnny Marks 1949

C C7 F F#7 C C#7 D-7 G7 C C#7
Ru - dolph the red - nosed rein - deer, had a ve - ry shin - ny nose,
All of the oth - er rain - deer used to laugh and call him names,
Then how the rein - deer loved him as they shout - ed out with glee,
and if you ev - er saw it, you would ev - en say it glows.
join in an - y reindeer games.
Then one fog - gy Christ - mas eve, Santa came to say,
Rudolph with your nose so bright, won't you guide my sleigh to - night
join in an - y reindeer games.

SANTA CLAUS IS COMING TO TOWN

Coots/Gillespie 1934

C C7 F F-C C C7 F F-C
You be - ter watch out, you be - ter not cry,
He's mak - ing a list and check - ing it twice,
He's tell - in' you why, gon - na find out who's naugh - ty and nice,
He's
G7 C7 F#7 F6 G7 C7 F
sees you when you're sleep - ing, he knows when you're a - wake, he
knows if you've been bad or good, so be good for good - ness sake.
Oh, you
Sleigh Ride (page 2)

be the perfect ending of a perfect day, we'll be pass a round the coffee and the pumpkin pie, it'll

singing the songs we love to sing without a single stop, at the fireplace while we

nearly be like a picture print by Currier and watch the chestnuts pop, Pop! Pop! Pop! There's a Ives,

these wonderful things are the things we remember all thru our lives.

SILVER BELLS

Livingston 1950

City sidewalks, busy sidewalks, dressed in holiday style, in the air there's a feeling of Christmas. Children laughing, people passing, meeting

String of street-lights, even stop lights, blink a bright red and green, as the shoppers rush home with their treasures. Hear the snow crunch, see the kids bunch, this is

smile after smile, and on every street corner you hear. Santa's big scene, and above all this bustle you hear.

Silver bells, silver bells, it's Christmas soon it will

time in the city. 2. be Christmas day.
WINTER WONDERLAND

Sleigh bells ring, are you list'nin' in the lane, snow is glist'nin',
Gone a way is the blue-bird, here to stay is the new bird, he
Later on we'll con-spi-re, as we sit by the fire, to
beautiful sight, we're happy to-night, walkin' in a winter wonder-land. Gone a-
sings a love song as we go a-long, face un-a-fraid the plans that we made,
Fine

In the meadow we can build a snow-man, then pretend that he is par-son brown,
he'll say "are you married," we'll say "no man, but you can do the job when you're in town." Later

LET IT SNOW

Oh, the weather outside is fright-ful, but the fire is so de-light-ful,
It doesn't show signs of stop-ping, and I brought some corn for pop-ping,
The fire is slow-ly dy-ing, and my dear, we're still good-bye-ing,

and since we've no place to go, let it snow! let it snow! let it snow!
the lights are turned way down low,
but as long as you love me so,

It When we fin-al-ly kiss good-night, how I hate go-ing out in the storm, but if
you'll really hold me tight, all the way home I'll be warm. The

Bernard/Smith 1934

Styne/Cahn 1954
JINGLE BELL ROCK  
Booth/Beal 1957

C C7 C6 C C6 C F D7 G7
Jingle bell, jingle bell, jingle bell rock, jingle bell swing and jingle bells ring.
Jingle bell, jingle bell, jingle bell rock, jingle bells chime in jingle bell time,
snow'in' and blow'in' up bushels of fun, now the jingle hop has begun.
danc'in' and pranc'in' in jingle bell square,
in the frosty air. What a bright time, it's the right time to rock the night away.
jingle bell time is a swell time to go glid'in' on a one-horse sleigh.

A7 D7 D7 G7
way, jingle bell time is a swell time to go glid'in' on a one-horse sleigh.
C C7 C6 C C6 Bb7 A7 F
Giddy-up, jingle horse, pick up your feet, jingle around the clock; mix and mingle in a
jin-glin' beat, that's the jingle bell rock.
that's the jingle bell, that's the jingle bell rock.

JINGLE BELLS  
J.S. Pierpont

G C A7 D7
Dash-ing thru the snow, in a one-horse o-pen sleigh, o'er the fields we go,
Bells on bob-tails ring, making spirits bright, what fun it is to

G D7 G
laughing all the way. ride and sing a sleighing song to-night. Jingle bells, jingle bells,

C D7 G
jingle all the way, oh what fun it is to ride in a one-horse o-pen sleigh.

G
CHRISTMAS TIME IS HERE

Vince Guaraldi/Lee Mendelson 1966

F\textsuperscript{Δ}7/C \quad A\textsuperscript{Δ}7/C \quad F\textsuperscript{Δ}7/C \quad A\textsuperscript{Δ}7/C

A

\textbf{F\textsuperscript{Δ}7} \quad \textbf{E\textsuperscript{b}7\textsuperscript{#11}} \quad \textbf{F\textsuperscript{Δ}7} \quad \textbf{E\textsuperscript{b}7\textsuperscript{#11}} \quad \textbf{B-7\textsuperscript{#5}} \quad \textbf{B\textsuperscript{b}-7}

Christ-mas time is here, hap-pi-ness and cheer, time for all that
Snow-flakes in the air, car-ols ev-ry-where, old-en times and
Christ-mas time is here, fam-ilies draw-ing near, oh that we could

A-7 \quad A\textsuperscript{b}-7 \quad G-7 \quad C\textsubscript{7\textsuperscript{au}} \quad \textbf{[F\textsuperscript{Δ}9]} \quad \textbf{[2F\textsuperscript{Δ}9]} \quad \textbf{[B D\textsuperscript{b}7 G\textsuperscript{7\textsuperscript{#11}}]}

chil-dren call their fav'-rite time of year. share. Sleigh bells in the air,
an-cient rhymes of love and dreams to al-ways see such spi-rit thru the year.

D\textsuperscript{b}7 \quad G\textsuperscript{7\textsuperscript{#11}} \quad \textbf{F\textsuperscript{Δ}7} \quad \textbf{E\textsuperscript{b}7 D\textsuperscript{9}} \quad \textbf{G-7 G\textsuperscript{+} C\textsuperscript{9}}

beau-ty ev-ry-where, yule-tide light, a fi-re-side and joy-ful mem-ories there.

\textbf{[F6]} \quad \textbf{[Ab/Db]} \quad \textbf{[F\textsuperscript{b}5]} \quad \textbf{[Ab/B\textsuperscript{b} F\textsuperscript{b}5]}

FROSTY THE SNOWMAN

Nelson/Rollins 1950

C \quad C\textsuperscript{7} \quad F \quad F\textsuperscript{♭7} \quad C/G \quad F \quad F\textsuperscript{♭7}

Fros-ty the Snowman, was a jol-ly, hap-py soul, with a corn-cob pipe and a
Fros-ty the snow-man is a fair-y tale they say, he was made of snow, but the
Fros-ty the snow-man was a - live as he could be, and the chil-dren say he could

C/G \quad [G\textsuperscript{7}] \quad C \quad G\textsuperscript{7} \quad [2D-7 \quad G\textsuperscript{7}] \quad C \quad F \quad F\textsuperscript{♭7}

but-ton nose and two eyes made out of coal. came to life one day. There must have been some
chil-dren know how he laugh and play just same as you and me.

C/G \quad D-7 \quad G\textsuperscript{7} \quad C \quad G \quad E\textsuperscript{7\textsuperscript{#9}} \quad A-7 \quad D\textsuperscript{7} \quad D-7 \quad G\textsuperscript{7}

mag-ic in that old silk hat they found, for when they placed it on his head he be-gan to dance a-round.

\textbf{C} \quad \textbf{[1 G7]} \quad \textbf{[2 G7]} \quad \textbf{C}

Thum-pe-ty, thump, thump, thum-pe-ty thump, thump, look at Fros-ty go, ov-er the hills of snow.
THE GIRL FROM IPANEMA

Tall and tan and young and love-ly, the girl
When she walks, she's like a samba, that swings
Tall and tan and young and love-ly, the girl
From I-pa-ne-ma goes walk-ing, and when

She passes, each one she passes goes "ahh"
She passes, each one she passes goes "ahh"
She passes, I smile, but she doesn't

Oh, but I watch her so sadly
How can I tell her I love her?
Yes, I would give my heart gladly,

But each day as she walks to the sea, she looks straight ahead not at me.

THE SHADOW OF YOUR SMILE

The shadow of your smile when you are gone
Our wistful little star was far too high
Will color all my dreams and light the dawn
Look into my eyes, my love and see all the lovely things you are to me

Our wistful little lips and so did I. Now when I remember spring, all the joy that love can bring.

I will be remembering the shadow of your smile.
502

WAVE

Jobim 1967

D-7 G7
D-7
D\(\text{A7}\)
Bb\(\text{7}\)

So close your eyes, for that's a love-ly way to be,
You can't deny, don't try to fight the ris-ing sea,
By now we know, the wave is on its way to be,

A-ware of things your heart a-lone was meant to see,
the fund-a-ment-al lone-
don't fight the moon, the stars a-bove, and don't fight me,
just catch the wave, don't be afraid of lov-ing me,

B-7 E7 Bb\(\text{7}\)
A7

[1] D-7 G7 D-7

li-ness goes when-ev-er two can dream a dream to-geth-er
You can't de-


When I saw you first, the time was half past three,

F-7/Bb Bb\(\text{9/A}\) Eb\(\text{A7/G}\)
A7

when your eyes net nine it was e-ter-ni-ty
By now we

WATCH WHAT HAPPENS

Legrand/Gimbel 1964

E\(\text{bA7}\) E6 E\(\text{bA7}\) E\(\text{b6}\)

Let some-one start be-liev-ing in you,
One some-one who can look in your eyes,
Let some-one with a deep love to give,

de-lay E\(\text{A7}\)

let him hold out his hand,
and see in-to your heart,
give that deep love to you,

Bb\(\text{7}\)

let him touch you and see what happens,
let him find you and watch what hap-pens.

G-7 C7 G-7 C7
A7

Cold, no I can't believe your

heart is cold

may-be just a-fraid, to be bro-ken a-gain

D.S. al Coda

E\(\text{bA7}\) E6 D\(\text{6}\) E\(\text{bA7}\)
E\(\text{6}\) D\(\text{6}\) E\(\text{bA7}\) Bb\(\text{7}\) E\(\text{b}\)

see, let some-one give his heart,
some-one who cares like me.

D.S. al Coda
MEDITATION
Jobim/Mendonca 1962

In my loneliness, when you're gone and I'm all by myself
Though you're far away, I have only to close my eyes
I will wait for you 'til the sun falls out of the sky,
and I need your caress,
and you are back to stay,
for what else can I do?

and I just think of you and the
just close my eyes and the
will wait for you

though of you holding me near makes my loneliness soon disappear.
sadness that missing you brings, soon is gone and this heart of mine sings

Yes, I love you so and that for me is all I need to know.

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

QUIET NIGHTS (CORCOVADO)
Jobim 1963

Quiet nights of quiet stars,
This is where I want to be,
quiet thoughts and quiet dreams,
quiet walks by quiet streams,
and a window looking on the mountains and the sea,
who was lost and lonely,
believing life was only a bit-ter tragic
joke, have found with you
the meaning of exist-ence, oh my love.
ONCE I LOVED

Jobim/Gilbert 1965

Once I loved, and I gave so much love to this love, it was the
Then one day, from my infinite sadness you came and brought me

world to me. Once I cried at the thought I was foolish and
love again. Now I know that no matter what ever be-

proud and let you say goodbye let you go. I will hold you close,
falls, I'll never

make you stay. because love is the saddest thing when it

goes away, because love is the saddest thing when it goes away.

GENTLE RAIN

Luis Bonfa 1967

We both are lost and alone in the world, walk with me in the gentle
I fell your tears as they fall on my cheek, they are warm like the gentle

rain. Don't be afraid, I've a hand for your hand and

Come little one, you've got me in the world, and our

will be your love for a while sad, like the gentle

love will be sweet, will be

rain, like the gentle rain, like the gentle rain.
ONE NOTE SAMBA

Jobim/Mendonca 1961

This is just a little samba, built upon a single note. Other
So I come back to my first note, as I must come back to you. I will
notes are bound to follow but the root is still that note. Now this
pour into that one note all the love I feel for you. Any

new one is the consequence of the one we've just been through, as I'm
one who wants the whole show Re, Mi, Fa, Sol, La, Ti, Do

bound to be the unavoidable consequence of you.

There's so many people who can talk and talk and talk and just say nothing or nearly nothing.

I have used up all these scales I know and at the end I've come to nothing or nearly nothing, so I

He will find himself with no show, better play the note you know.

LITTLE BOAT (O BARQUINHO)

Menescal/Kaye 1962
SO NICE (SUMMER SAMBA)

Valle/Gimbel 1965

F

B-7

Some-one to hold me tight, that would be very nice, someone to love me right,
Some-one to cling to me, stay with me right or wrong, someone to sing to me

E7

Bb7

Bb6

that would be very nice. Someone to under-stand each lit-tle dream of me,
some lit-tle sam-ba song. Someone to take my heart then give her heart to me,

Bb-7

Eb7

A-7

D7

D7

[1. G-7]

some-one to take me hand, to be a team with me. So nice. life would be so nice.
some-one who's read-y to give love a start with me. Oh yes, that would be so

E-7

D-7

G13

G-7

D7

C9

if one day I'd find___ someone who would take my hand and sam-ba thru life with me.

[2. G-7 C7] F

Bb9

F6

nice, should it be you and me, I could see it would be nice.

O GRANDE AMOR

Jobim 1958

A-A7

G7

C7

B7-15

E7

1. A-

A7

D7

G7

C

F

Bb

B-7-15

E7

2. E-7-15 A7

D7

D7-13

C/E

F

Bb

B7-15

E7

A- E7
TRISTE

Sad is to live in solitude,
far from your tranquil attitude,
sad is to know that no one ever can live on a dream
that never can be, will never be, dreamer awake, wake up and see.

Your beauty is an airplane,
so high my heart can't bear the strain,
a heart that stops when you pass by, only to cause me pain,
sad is to live in solitude.

BLACK ORPHEUS (A DAY IN THE LIFE)

A day in the life of a fool, a sad and a long lonely day
I walk the avenue and hope I run into the welcome sight of you coming my way
I stop just across from your door, but you're never there anymore
So back to my room, and there in the gloom I cry, tears of goodbye
'till you come back to me, that's the way it will be, every day in the life of a fool.
Love is like a never-ending melody,
Once your kisses raised me to a fever pitch,
Tune your heart to mine the way it used to be.

pared it to a symphony,
A symphony conducted by the
symphony doesn't seem so rich.

lighting of the moon, but our song of love is slightly out of tune.

Late-ly you have changed the tune we used to sing,
like the bossa nova love should

swing.

We used to harmonize, two souls in perfect tune.

now the song is different and the words don't even rhyme,
cause you forgot the melody our

hearts would always croon, and so what good's a heart that slightly out of tune?

A song of loving.

We're bound to get in tune again, before too

long There'll be no Desafinado when your heart belongs to me completely,

then you won't be slightly out of tune, you'll sing along with me.
LIKE A LOVER
Caymmi/Motta 1967
Sergio Mendes

Like a lover the morning sun, slowly rises and kisses you awake. 
Like a lover the river wind, sighs and ripples its fingers through your hair. 
Like a lover the velvet moon, shares your pillow and watches while you sleep.

Your smile is soft and drowsy as you let it play upon your face, 
Upon your cheek it lingers, never having known a sweeter place, 
Its light arrives on tip toe, gently taking you in its embrace.

Oh, how I dream I might be like the morning sun to you. 
Oh, how I dream I might be like the river wind to you. 
Oh, how I dream I might be like the velvet moon to you.

How I envy a cup that knows your lips, let it be me, my love, and a table that feels your fingertips, 
let it be me, let me be your love, bring an end to the endless days and nights without you.
THE LOOK OF LOVE

Bacharach/David 1965

The look of love is in your eyes, a look your smile can't disguise.
The look of love, it's on your face, a look that time can't erase.

The look of love, it's saying so much more than words can ever say,
Be mine tonight, let this be the start of so many nights like this,
and what my heart has heard, well it takes my breath away.
I can hardly wait to hold you,
let's take a lover's vow and seal it with a kiss.

You've got the please don't ever go, I love you so, don't ever go.

DON'T MISUNDERSTAND

Gordon Parks 1955

Don't misunderstand we are only strangers, on our way to someone else, to
Don't mistake my smile, it just means I'm lonely, love me till this day is past and you
Don't misunderstand, you are no concern of mine, but in case you're free sometime and you

some place we forgot. Don't mistake my then forget we met. We're just passing

need some time with

some secret place, yielding to a song one day to love the pain a-

way. Don't misunderstand me some time to hold my hand then I will un-
derstand.
CALL ME

If you're feeling sad and lonely, there's a service I can render.
When it seems your friends desert you, there's some body thinking of you.
If you call I'll be right with you, you and I should be together,

Tell the one who loves you only, I can be so warm and tender. Call me,
I'm the one who'll never hurt you, may be that's because I love you.
Take this love I long to give you, I'll be at your side forever.

Don't be afraid you can call me, maybe it's late but just call me, tell me and I'll be around.
Now don't forget me 'cause if you let me, I will always stay with you. You gotta trust me, that's how it must be, there's so much that I can do.

YELLOW DAYS

I remember when the sunlight had a special kind of brightness, and the
She would hold me, and a smile would spread around us so completely, and the
Life is empty, and the sunlight seems so harsh instead of tender, and the

laughter has a lover's kind of lightness, yellow days, yellow days.
She would softness of a kiss would linger sweetly, yellow
laughter's just an echo I remember from yellow

days, yellow days. But then came thunder and I heard her say goodbye thru tears of

wonder, now I'm all alone and my heart wants to know, yellow days, where'd you go. Life is
DINDI

Jobim/Gilbert 1965

Sky, so vast is the sky, with far away clouds just wandering by,

where do they go? Oh, I don't know, don't know;

Wind that speaks to the leaves, telling stories that no one believes,

stories of love belong to you and me.

Oh, Dindi, if I only had words I would say all the beautiful
Oh, Dindi, like the song of the wind in the trees, that's how my heart is
know Dindi, I'd be running and searching for you like a river that

things that I see, when you're with me, Oh my Dindi.

sing - ing Dindi, hap - py Dindi, when you're with me.
can't find the sea, that would be me, without you, my Dindi.

I love you more each day, yes I do, yes I do;

I'd let you go away if you take me with you. Don't you

D.S. al Fine
CHEGA DE SAUDADE (NO MORE BLUES)

Jobim/Hendricks/Cavanaugh 1962

No more blues, I'm goin' back home, no no more blues, I promise no more to roam.
No more tears and no more sighs and no more fears, I'll right here all along.

say no more good-byes, if travel beck-ons me, I swear I'm gonna re-fuse, I'm gonna set-tle down and there'll be no more blues.

Ev'ry day while I am far away, my thoughts turn home-ward, for-ev-er home-ward. I travelled round the world in search of hap-pi-ness, but all my hap-pi-ness I found was in my home-town. No more blues, I'm goin' back home, no, no more dues, I'm thru with all my wan-drin', now I'll set-tle down and live my life and build a home and find a wife. When we set-tle down there'll be no more blues, nothing but hap-pi-ness, when we set-tle down there'll be no more blues.
516

GOIN' OUT OF MY HEAD

A

Well I think I'm go-in' out of my head, yes I think I'm go-in' out of my head 'cause I can't explain the tears that I shed over you, over you, I want you to see you each want me, I need you so badly, I can't think of anything but morning, but you just walk past me, you don't even know that I exist.

1. C7

And I xist. Go-in' out of my head, over you, out of my head, over you, out of my head day and night, night and day and night, wrong or right, I must think of a way into your heart, there's no reason why my being shy should keep us apart... and I

B

think I'm go-in' out of my head, yes I think I'm go-in' out of my head
SO MANY STARS
Sergio Mendez/ Bergman 1967

The dawn is filled with dreams, so many dreams, which one is mine? One must be right for me.
Which dream of all the dreams, when there's a dream for every star?

and there are oh, so many stars, so many stars
The lone the countless days, the endless nights that I have searched, so many eyes, so many
hearts, so many smiles
Which one to choose? Which way to go? How can I

tell? How can I know? Out of oh, so many stars, so many stars

A MAN AND A WOMAN
Lai/Keller 1966
ESTATÉ
Bruno Martino/Brighetti 1986

[E] G-\text{add}^9 \quad G- \quad A-7^{15} \quad D-7^{13} \quad G-\text{add}^9 \quad G-7 \quad C-7 \quad F-7^{\text{sus}4} \quad F-7^{19}

Estaté, you bathe me in the glow of your car-esses. You turn my tim-id's no's to eag-er
Estaté, Oh how your gold-en sun-light bends the willow, your blos-som send their per-fume to my
Estaté, And when you sleep be near a snow-y cover, I'll keep you in my heart just like a

F-7 \quad Bb^{7}\text{9} \quad E_{b}\text{7}^{\text{9}} \quad E_{b}^{7} \quad A_{b}^{7} \quad \text{1A-7 D-7}^{19} \quad \text{2A-7}

yes's \quad You sweep a-way my sor-rows with your sighs. \quad \text{Al-ways feel you}
pillow \quad Oh, who could know you half as well as \quad I.
lover, \quad then wait un-til you come a-gain to me.

G_{\text{7}}^{\text{7}} \quad C_{\text{7}}^{7}\text{15} \quad F-7^{19} \quad B-7^{\text{7}}\text{sus}^{4} \quad B-7^{19} \quad E_{b}\text{7}^{\text{9}} \quad A_{b}^{13} \quad A-7 \quad D-7^{13}

near me, in ev-ry song the morn-ing breeze com-pos-es. \quad \text{If}
all the ten-der won-ders of the Ros-es each time the set-ting sun smiles on the sea.

G-7 \quad C-7 \quad D-7 \quad G-7 \quad C-7 \quad F-7

D.C. al Fine

ONLy TRUST YOUR HEART
Benny Carter/Sammy Cahn 1964

[F\text{47}] \quad B-7^{19} \quad E-7 \quad A-7 \quad D-7

Never trust the stars when you're a-bout to fall in love, look for hid-den
Never trust the moon when you're a-bout to taste her kiss, she knowa all the
Never trust your dream when you're a-bout to fall in love, for your dream will

G_{13}^{13} \quad G_{+7} \quad \text{C}_{\text{7}}^{7} \quad \text{1G-7 C-7}^{19} \quad \text{2G-7 G}_{b}^{7} F \quad A-7^{7/E}

signs be-fore you start to sigh.___ \quad \text{Just wait___ for a}
lines, and she knows how to lie.___.___

D-7 \quad F/C \quad B-7^{15} \quad E+7 \quad A-7 \quad A_{b}^{7} \quad G-7 \quad C-7

night___ when the skies are all bare, then if you still care

D.C. al Coda

[Bb^{7}\text{11}] \quad A_{7}^{19} \quad D-7 \quad F-7 \quad B_{b}^{7} \quad C \quad E-7 \quad A-7 \quad D-7^{15} \quad G-7^{19} \quad C

part___ So if you're smart, really smart___ on-ly trust___ your heart___
NEVER LET ME GO

Livingston/Evans 1956

Never let me go, love me much too much, if you let me go, life would lose its touch, world was over-turned at the very start, all my bridges burned by my flaming heart,

what would I be without you, there's no place for me without you. Never let me go, you'd never leave me,

I'd be so lost if you went away, there's a thousand hours in the day without you I know, Because of one caress my heart would you?

You couldn't hurt me, could you? Never let me go, never let me go.

IF YOU NEVER COME TO ME

Jobim/Gilbert 1966

There's no use of a moonlight glow.

It may be you will never come.

or the peaks where the winter snows, what's what's the use of waves that will break in the cool of the evening?

What is the use of my wonderful dreams and why would they need me, where would they lead me?
WHERE DO YOU START

Johnny Mandel/Alan Bergman 1988

A

Where do you start? How do you separate the present from the past? How do you
Which books are yours? Which tapes and dreams belong to you and which are mine? Our lives are
Where do you start? Do you allow yourself a little time to cry or do you

deal with all the things you thought would last, that didn’t last? With bits of
tangled like the branches of a vine, that interwine. So many
close your eyes and kiss it all goodbye? I guess you try. And though I

memories scattered here and there. I look around and don’t know where to start.
habits that we’ll have to break and yes-ter-days we’ll have to take a
don’t know where and don’t know when, I’ll

B

Which books are part. One day there’ll be a song or something in the air again to

catch me by surprise and you’ll be there again. A moment in what might have been. Where do you

find myself in love again, I promise there will always be a little place no one will see, a

tiny part, deep in my heart, that stays in love with you.
SABOR A MI

LUJON

522

Composer

LUJON

Henry Mancini
1960
BRAZIL

Barroso/Russell 1939

Verse

Ab6  Ab6

Brazil, the Brazil that I knew, where I wandered with you

Gb7 F7 Bb7 Eb7 Bb7 Eb7 Ab Bb7 Eb7 Ab Bb7 Eb7

lives in my imagination. Where the songs are passionate, and the smile has flash in it,

Bb7 Eb7 Bb7 Eb7 Ab Bb7 Eb7 Ab Bb7 Eb7

and a kiss has art in it, for you put your heart in it, and so I dream of old Brazil

Ab

where hearts were entertaining June,

Gb7

we stood beneath an amber moon, and softly murmured "some-day soon."

Ab

We kissed and clung together then,

F7 Gb7 F7

tomorrow was another day, the morning found me miles away

F7 Gb7 F7

with still a million things to say.

C Ab

Now when twilight dims the sky above, recalling

Db7 Gb9 Ab

thrills of our love, there's one thing I'm certain of, recalling

F7 Bb7 Eb9 Ab

turn I will to old Brazil.
GUANDO, GUANDO, GUANDO

Tell me when will you be mine,              tell me quan-do, quan-do, quan-do—
When will you say yes to me,                tell me quan-do, quan-do, quan-do—
I can't wait a mo-ment more,               tell me quan-do, quan-do, quan-do—

We can share a love di-vine,              please don't make me wait a-gain—
You mean hap-pi-ness for me,              oh my love please tell me when—
Say it's me that you a-dore,               and then dar-ling tell me more—

[Fine]

When will you say yes to Ev'ry mo-ments a day,—

ev'-ry day seems a lifetime,— let me show you the way—
to a joy bey-bond com-pare.— I can't wait a mo-ment

SAMBA D'ORPHEU

Lutz Bonfa 1959
JAZZ SAMBA (So Danco Samba)

A

\[ E_b \quad Bb+7 \quad E_b \quad Bb+7 \]
\[ A \quad E_b6 \quad A b7 \quad G-7 \quad C-7 \quad F9 \quad C-7 \quad F7 \]

dan-ca sam-ba, so dan-ca sam-ba, vai, vai, vai, vai, vai!

F-7 \quad Bb9 \quad E_b6 \quad 1. Bb9 \quad 2. E_b+7

B

\[ Bb-7 \quad E_b9 \quad A b\Delta7 \quad A b6 \]

Bos-sa No-va came and took the town.

C-7 \quad F9 \quad F-7 \quad Bb9 \quad D.C. al Fine

Jet from Ri-o to New York and straight to Car-ne-gie Hall.

[Take Coda on 2nd X]

I GO TO RIO

A

\[ C-7 \quad F7 \quad C-7 \quad F7 \quad Bb\Delta7 \quad Bb6 \]
\[ 1. D-7 \quad G7\frac{7}{4} \quad G7 \frac{7}{4} \quad Bb\Delta7 \quad Bb6 \]
\[ 2. Bb\Delta7 \quad Bb6 \quad Bb7 \quad G7\frac{7}{4} \quad G7 \quad Gb7 \]

[Chorus]

\[ F7 \quad A-7\frac{5}{4} \quad D7\frac{9}{4} \quad G-7 \quad C7\frac{7}{4} \quad C7 \quad C7\frac{7}{4} \]

[Outro]

\[ C7 \quad F7\frac{7}{4} \quad F7 \quad F7\frac{7}{4} \quad F7 \quad D.C. Last X go to C-7 \quad Bb9 \]
TICO TICO

Abreu/Drake 1943

Oh, to-co-to-co-tic, oh, ti-co-ti-co-tock, this ti-co-ti-co, he's the cu-koo in my clock, and when he
I've got a heavy date a tet-a-tet at eight, so speak oh ti-co, tell me is it get-ting late? If I'm on

says "cuck-oo" he means it's time to woo, it's ti-co-time for all the lo-vers in the block. I've got a
time "cock oo", but if I'm late "woowoo" The one my

heart has gone to may not want to wait. For just a bird-ie, and a bird-ie that goes no-where, he knows of
ev-ry lover's lane and how to go there. For in aff-aIRS of the heart, my ti-co's ter ri-bly smart, he tells me

"gent-ly, sen-ti-ment-ly at the start." Oh Oh I hear my lit-tle ti-co-ti-co calling, because the

tikme is right and shades of night are fall-ing. I love that not so cuck-oo cock-oo in the clock, ti-co-

ti-co-ti-co-ti-co-tock!

C

D.C. al Fine
MAS QUE NADA

Jorge Ben/Deane 1963

A-7 E7sus⁴  x  D-7  G7sus⁴  A-7 B-/A  x  
Oooo, when your eyes meet mine, Pow! Pow! Pow!

2. A-7  B-7♭5  E7♭9  A-  B-7♭5  E7♭9  A-  
Ow! It's a feeling that begins to grow and grow and grow inside me, til I

B-7♭5  E7♭9  A-  E7  A-  (break)
feel like I'm gonna explode. Oh, this is what you do to me. Are your lips

D-7  G7  C7  C6  D-7  B-7♭5  
saying things that you feel in your heart? If your heart is beating madly then

E7♭9  A-  B-7♭5  E7♭9  A-  B-7♭5  E7♭9  
let the music start. Hold me, hold me. It's heaven oooh it's heaven when you

A-  B-7♭5  E7♭9  A-  E7  A-  D.C. al 1st ending figure
hold me, I want you night and day, oooh I want you here to stay.

BIM BAM BUM

Morales 1941

Bb  F7  C-7  F7  
Bb  F7  Bb  F-7  B♭7  A♭  F-7  B♭7  
E♭  G-7  C7♭9  F-3  G-7  C7♭9  F  
F7  G7-3  A♭  F-3  
P.G. al Coda
BESAME MUCHO

Velazquez/Skylar 1941

A

D- G-6/A D- G- G-(A7) G-7 F G-

Be-same, be-same much-o, each time I cling to your
Dear-est one, if you should leave me, each lit-tle dream would take

G-/F3 A7/E D- A-/C Bb7 A7 D7 G-

kiss I hear mus-i-c di-vine. Be-same much-o,
wing and my life would be through. Be-same much-o,

E-715 A719 D-3 D7/C D- Bb7 A7 D- G-/D D-

hold me my dar-ling and say that you’ll al-ways be mine. Fine
love me fore-er and make all my dreams come true.

B

This joy is some-thing new, my arms en-fold-ing you, nev-er knew this thrill be-fore,

G- D- E-715 A719 D-

who ev-er thought I’d be hold-ing you close to me, whis-p’ring "It’s you I a-dore."

SPANISH EYES

Kaempfert/Singleton 1965

G

Blue-span-ish eyes, tear-drops are fall-ing from your span-ish eyes,
pret-ti-est eyes in all of Mex-i-co,

D7

Please, please don’t cry, this is just a-di-os and not good-bye.
True, span-ish eyes, please smile for me once more be-fore I go.

G

Soon I’ll re-turn, bringing you all the love your heart can hold.

G7 C

Please, say si, si, say you and your span-ish eyes will wait for me.
When they begin the Beguine, it brings back the sound of music so tender, it brings back a night of tropical splendor, it brings back a memory ever green. I'm even the palms seem to be swaying when they begin the Beguine. To live it again is past all endeavour, except when that tune clutches my heart, and there we are swearing love for ever, and promising never to part. What moments divine, what rapture serene, till clouds came along to dispense the joys we had tasted. And now when I hear people curse the chance that was wasted, I know but too well what they mean, so don't let them begin the Beguine, let them begin the Beguine, make them let the love that was once a fire remain an ember, let it play, till the stars that were before return above you. till you sleep like the dead desire I only remember, when they begin the Beguine, whisper to me once more "Darling, I love you" and we suddenly know. Oh yes, what heaven we're in when they begin the Beguine, when they begin the Beguine.
GREEN EYES

Menendez/Rivera 1929

Your green eyes with their soft lights,
Those cool and limpid green eyes,
Your eyes that promise sweet nights,
a pool where-in my love lies,
bring to my soul a long-ing
so deep that in my search-ing
In dreams I seem to

hold you
to find you and en-fold you,
our lips meet, and our
hearts too,
with a thrill so sublime
Those cool and limpid fear,
that they will ever haunt me,
all thru my life they'll taunt me,
but will they ever want me, green eyes make my dreams come true

MORE

Ortolani/Newell 1962

More than the greatest love the world has known, this is the love I'll give to
More than the simple words I try to say, I only live to love you
Longer than ever is a long, long time, but far beyond forever,
you alone.
More than you'll ever know, my arms long to hold you so, my life will be
more each day.
I know I never lived before, and my heart is very sure, no one

in your keeping, waking, sleeping, laughing, weeping.
else could love you more.
AMOR

Amor, amor, amor, this word so sweet that I repeat, means I adore you.
Amor, amor, my love, when you're away there is no day and nights are long.

I have placed before you a word with meaning so clear, my lips try to whisper sweet words in your ear. But somehow other things sound quite so dear.

This soft caressing word I know, mine, and love me only.

mine and love me only amor amor.

POINCIANA

Poinciana, your branches speak to me of love.
Poinciana, somehow I feel the jungle heat.
Poinciana, the skies may turn from blue to gray.

is casting shadows from above. The pale moon
there grows a rhythmic savage
will live forever and a day.

Love is everywhere, its magic perfume fills the air, to and fro you sway, my heart's in time.
**SPEAK LOW**

Weill/Nash 1943

A

G-7 C9 G-7 C9 G-7

Speak low, when you speak, love, our summer day withers away,
Speak low, darling speak low, love is a spark lost in the way,
We're late, darling we're late, the curtain descends, everything
dark too soon, too soon. I feel whenever I go, that tomorrow is ends, too soon, too soon. I wait, darling I swift, like ships a-drift, we're swept apart too soon. Speak soon, Time is so old near, tomorrow is here and always too

Ab-6 E♭73 D♭711 C7

and love so brief, love is pure gold and time a thief. we're wait, will you speak low to me, speak love to me and soon.

**PERFIDIA**

Dominguez/Leeds 1939

A

C A- D-7 G7 C A- D-7 G7

To you my heart cries out "Per-fi-di-a," for I found you, the
Your eyes are echoing perfidi-a, for get-ful of our
And now I know my love was not for you, and so I'll take it

C A- D-7 G7 E7 1. G7 2. G7

love of my life, in some-body else's arms. Your With a promise of love, your shar-ing an-oth-er's charms. Your back with a sigh, per

B

D- E7

sad lament, my dreams have faded like a broken melody, while the
D- E7 G7 D♭711 G7

gods of love look down and laugh at what romantic fools we mortals be. And fid-i-a's one good-bye.
ALWAYS IN MY HEART

You are always in my heart, even tho' you're far away, I can hear the music of the song of love I sang with you. You are always in my heart, and when skies above are gray, I remember that you care, and then and there, the sun breaks through. Just before I go to sleep, there's a rendezvous I keep, and the dream I always meet, helps me forget we're far apart. I don't know exactly when dear, but I'm sure we'll meet again dear, and my darling, till we do, you are always in my heart.

YOU BELONG TO MY HEART

You belong to my heart, now and forever, and our love had its start, not long ago. We were gathering stars while a kiss, when they met mine. Now we own all the stars and a million guitarists played our love song, when I said "I love you" ev'ry darling you are the song and you'll beat of my heart said it too. 'Twas a moment like always belong to my heart.
SOFTLY, AS IN A MORNING SUNRISE

Softly, as in a morning sunrise, the light of love comes stealing into a new-born day, oh.
Flaming with all the glow of sunrise, a burning kiss is sealing the vow that all betray.
Softly, as in an evening sunset, the light that gave you glory

A7 D7 Bb7 A7 E7

For the passions that thrill love,
and lift you high to heaven, are the passions that kill love, and let you fall to hell,

E7 A7 A7

so ends each story.
will take it all away.

STRANGERS IN THE NIGHT

Campfert/Singleton

Strangers in the night, exchanging glances, wondering in the night, what are the chances, ever since that night, we've been together, lovers at first sight, in love forever,
we'd be sharing love, before the night was through, something in your eyes

G7 C7 G7

was so inviting, something in your smile was so exciting, something in my heart

C7 F F7

told me I must have you, strangers in the night, two lonely people,

A7 D7 Bb6 G7

strangers in the night, up to the moment when we said our first hello, little did we know,

D7 G7 C7sus

love was just a glance away, a warm embracing dance away. And

for strangers in the night.
558

**YOURS**

C G7sus4 G7 F/C C

Yours till the stars lose their glory,
yours till the birds fail to sing,
yours till the end of life's story,
this pledge to you dear, I bring.
here or on far distant shores,
I've never loved anyone the way I love you, how could I?
when I was born to be yours.

**AMAPOLA**

LaCalle/Gamse 1924

Bb F7 7sus4 Bb

Ama-pola, my pretty little poppy,
you're like that lovely flow'r so sweet and heavenly.
Since I found you, my heart is wrapped around you, and loving you, it seems to beat a rhapsody.

1 Bb/D Db7 C7 F7 C7 F7

Ama-pola, the pretty little poppy,
must copy its endearing charm from you.

2 D7 G7 C7 G7 C7 Bb-

Ama-pola, Ama-pola, Ama-pola, how I long to hear you say "I love you."
TEA FOR TWO
Vincent Youmans/Caesar 1924

Picture you upon my knee, just tea for two and two for tea, just me for you and Day will break and you'll awake, and start to bake a sugar cake for me to take for you for me alone. Nobody near us to see us or hear us, no friends or relations on weekend vacations, we won't have it known dear, that we own a telephone dear. We will raise a family, a boy for you a girl for me, oh can't you see how happy we would be?

CHERRY PINK AND APPLE BLOSSOM WHITE
Louiguy/David 1950

It's cherry pink and apple blossoms white, when your true lover comes your way, The story goes that once a cherry tree, beside an apple tree did grow, And that is why the poets always write, if there's a new moon bright above, it's cherry pink and apple blossoms white, the poets say, and there a boy once met his bride to be, long, long ago, it's cherry pink and apple blossoms white, when you're in love.

The story goes that once a The boy looked into her eyes, it was a sight to en-thrall, the breezes And as they gently caressed, the lovers looked up to find, the branches joined in their sighs, the blossoms started to fall. And as they twined. And that is why the poets
FRENESI

Some-time a-go I wandered down into Mexico While I was there,
I felt romance ev'ry where moon was shining bright and I could hear laughing
voices in the night Ev'ry-one was gay this was the start of their holiday.

It was fi-es-ta down in Mexico and so I stopped a-while to see the show,
A lovely senorita caught my eye I stood en-charmed as she wandered by,
And now without a heart to call my own a greater happiness I've nev'er known,

I knew that Fre-ne-si meant "please love me" And I would say Fre-ne-si,
and nev-er knowing that it came from me I gent-ly sighed Fre-ne-si.
be-cause her kiss-es are for me a lone,

A lovely senorita She stopped and raised her eyes to mine her lips just plead-ed to be
kissed her eyes were soft as candle shine so how was I to re-

And now without a heart to who would'n't say Fre-ne-si.
NEVER ON SUNDAY

Hadjidakis/Towne 1960

Oh you can kiss me on a Mon-day, a Mon-day, a Mon-day is ve-ry, ve-ry good.__
Or you can kiss me on a Wednes-day, a Thurs-day, a Fri-day, and Sat-ur-day is best._

Or you can kiss me on a Tues-day, a Tues-day, a Tues-day, in fact I wish you would.__
but nev-er, nev-er on a Sun-day, a Sun-day, a Sun-day, 'cause that's my day of rest.__

Or you can kiss me on a Most any-day, you can be my guest.__

Any day you say, but my day of rest. best.

DANSERO

Hayman 1953

Hold me close and hold me tight, hold me now while my head seems light.
If I dream of new de-light, it's a part of this night of nights.
Here before my ve-ry eyes, I could swear this is pa-ra-dise.

Thrills like this lin-ger so, when I hear them play Dan-sero._
And while I feel this glow, let them play and play Dan-sero._
This is all mine I know, when I hear them play Dan-sero._

In my heart I know that if I've heard one tune, I've heard a thou-sand themes._
But still and all I find there's on-ly one that thrills me to ex-tre-mes._

D.C. al Fine
CARAVAN

Duke Ellington/Tizol 1937

Night and stars above that shine so bright,
Sleep upon my shoulder as we creep,
You beside me, here beneath the blue,

Light that shines upon our caravan,
Keep this memory of our caravan,
With-in our desert caravan.

This is so exciting, you are so inviting,

As I thrill to the magic charms of

D.C. al Fine
BLUE TANGO

Anderson/Parish 1962

Here I am with you in a world of blue, and we're when our music plays, we recall the days when our

dancing to the tango we loved when first we met. While the

love was a tune that we couldn't soon forget. As I

So just kiss your cheek, we don't have to speak, the violins, like a choir, express the desire we used to know not long ago. So just

hold me tight in your arms tonight, and this Blue Tango will be our

thrilling memory of love
KISS OF FIRE

I touch your lips and all at once the sparks go flying, those devil lips that know so well the art of lying. And tho' I see the danger, still the flame grows higher, I know I must surrender to your kiss of fire. Just like a torch, you set the soul within me.

Give me your lips, the lips you only let me burning, I must go on along this road of no returning. And tho' it borrow, love me tonight and let the devil take tomorrow. I know that burns me and it turns me into ashes, my whole world crashes without your kiss of fire. I can't resist you, what good is there in trying, what good is there de- re.

nying, you're all that I desire. Since first I kissed you, my heart was yours com- plete-ly, if I'm a slave, then it's a slave I want to be, don't pity me, don’t pity me.

Give me your
Jealousy, night and day you torture me, I sometimes wonder,
if this spell that I'm under can only be a melody. For I know
one but me has won your heart but, when the music starts, my peace de-
parts. From the moment they play that languorous strain and we sur-
render to all its charm once again, this jealousy that tortures me
is ecstasy, mystery, pain. We dance to a tango of love, your heart beats with mine as we
fear that the music will end and shatter the spell it may sway. Your eyes gives the answer I'm dreaming of, that soft word your lend.
cruel lips will never say. I to make me believe, when your eyes just deceive, and it's only the tango you love.
YOU KNOW I CARE

A E-7  A7  C-7/F  F7  E-7  A7  C-7/F  F7  F-7  Bb7
E♭7  A♭7  D/F#  G/F  A/E  Eb-715  D7  C♭-7  F7  B-7  E7  A  G  a17

B C-7/F  B♭a7/F  C-7/F  F7  A/F  B♭a7/F  C-7/F

B♭a7/F  A♭7  D♭7  G♭a7

F7sus4

C E-7  A7  C-7/F  F7

E-7  A7  C-7/F  F7  F-7  B♭7  E♭a7  A♭7  D-7  G  a17  C7♭/11  F7  E-715  E♭7

D-7  G  a17  C7♭/11  F7  E-715  E♭7  D-7  G  a17  C7♭/11  B♭7

I REMEMBER CLIFFORD

Intro  B♭a7

C7sus4  C7♭19  A7♭19  A7/C♭  D-7  C-7  B♭-7  A♭-7  G-7  C7sus4  C7♭19

A♭a7  A  B♭a7  B♭7  C7  C♭-7  D-7/C

F♭-715  B♭7♭19  A♭7  D♭7♭19  G-7  C♭19  A-7  B♭a7

B  B-715  E♭19  A-715  D♭19  G-7  C19  A-7  B♭7

B-715  E♭19  A-7  D♭19  G-7  C7alt  F♭a7  E-715  A♭19  D-7/C

B-715  E♭19  A-7  D♭7  G-7  C7

B-715  E♭19  A-715  D♭19  G-7  C7alt  F

Fine = Fmaj7

D.S. al Coda

Last X.D.C. to intro
LUSH LIFE

Billy Strayhorn 1949

A

I used to visit all the very gay places, those somewhat gay places, where one re-

laxes on the axis of the wheel of life, to get the feel of life from jazz and 

be there, you could see where they'd been washed away by too many thru the 

day, twelve o'-

cock-tails. The clock tals. Then you came along with your siren song to tempt me to madness, 

G-Gb7 F- F-6 F-7 F-6 Db7-E67

I thought for a while that your poignant smile was tinged with the sadness 

of a great love for me. Ah yes! I was wrong, again I was wrong.

B

Life is lonely again and only last year ev'rything seemed so sure. Now

life is awful again a troughful of hearts could only be a bore. A

week in Paris will ease the bite of it, all I care is to smile in spite of it.

I'll forget you, I will, while yet you are still burning inside my brain. Ro-

mance is mush sti-ling those who strive, I'll live a lush life in some small dive, and

there I'll be while I rot with the rest of those whose lives are lonely too.
KIDS ARE PRETTY PEOPLE

IF YOU COULD SEE ME NOW

Tadd Dameron
DOLPHIN DANCE

Herbie Hancock

IN YOUR OWN SWEET WAY

Dave Brubeck
WHISPER NOT

Benny Golson 1956

STOLEN MOMENTS

Oliver Nelson
WORK SONG

Nat Adderly/Oscar Brown Jr. 1960

Stave:

F-7

Break-in' up big rocks on the chain gang, break-in' rocks and serving my time.
I commit the crime. Lawd o' need-in', crime of be-in' hungry and poor.
Judge he say "five years hard labor, on the chain gang you goin' ta go",
Wanna see my sweet hon-ey ba-by, wanna break this chain off an run.

C-7

C7

Break-in' rocks out here on the chain gang 'cause I been convicted of crime.
Left the grocer store man a bleed-in', when he caught me robbin' his store.
heard the judge say 'five years of labor', heard my woman scream "Lawdy no",
Wanna lay down some-where it's sha-dy, Lawd, it sure is hot in the sun.

F-7

Hold it ste-a-dy right there while I hit it, there I reck-on that ought-ta git it, been
work-in', an work-in', but I still got so ter-rible long to go--

THINGS AIN'T WHAT THEY USED TO BE

Ellington

F7

Bb7

Bb-6

F

C7

F

F

F7

Bb7

F

C7

F

Ending
STROLLIN'

Horace Silver 1960

Db\(\text{7}\)

\[
\begin{array}{cccc}
E-7 & A7 & Eb-7 & Ab7 \\
\end{array}
\]

Db\(\text{7}\)

\[
\begin{array}{cccc}
Ab-7 & Db7 & G7 & C7 \\
\end{array}
\]

\[1. F-7 \quad Bb7_{19} \quad Eb-7 \quad Ab13 \]

Db\(\text{7}\)

\[
\begin{array}{cccc}
Bb-7 & Bb7_{19} & Eb7_{11} & D7_{19} \\
\end{array}
\]

\[2. F-7 \quad Bb9 \quad Bb7_{19} \quad Eb7_{11} \quad F7_{10} \quad B7 \]

F-7 \quad Bb7_{19} \quad Eb-7 \quad Ab7_{sus4} \quad Ab_{19} \quad Db6 \quad F-7 \quad Eb-9 \quad Ab7_{19} \quad Ab_{19} \quad C/Db \]

\[
\begin{array}{cccc}
Db6 & Gb7_{11} & F-7 & Bb7_{19} \\
\end{array}
\]
**DAAHoud**

Clifford Brown 1952

**YARBIRD SUITE**

Charlie Parker
SMATTER

Kenny Wheeler

Bb7 Eb7sus4 Ab7 Bb7
Bb7 Gb7 C7
A7alt Ab7 D7alt G7 C/F
D7 E7 FΔ7 Gb7 A7 Ab7 G7 Gb7 F7 Bb7

Solos
EΔ7 FΔ7
Eb7sus4 BΔ7 Gb7 Aeolian

Bb7 A7 Ab7 G7 Gb7 F7 Bb7

BOLIVIA

Cedar Walton 1975

Bass&Piano (N.C.) (G7)

GΔ7 (Latin feel) F7#9 B7 CΔ7#11
B7 B7/A Ab7 G7 (Swing) C7 FΔ7
B7#9 Bb7 A7alt G7 Last X vamp til cue code

Like Intro 16 Bars...
NICA'S DREAM

Horace Silver

Latin

FALLING GRACE

Steve Swallow
SEVEN STEPS TO HEAVEN

Form AABBA

INTRO

1. FΔ7

2. FΔ7

FΔ7 BbΔ7 E-7 A7 D-(Δ7)Ab7 G7

Drum Fill

Eb6 E6 F6

INTERLUDE AFTER SOLO

A

B

CΔ7

D-7 G7 CΔ7 F-7 Bb7 EΔ7 Ab-7 Db7 GbΔ7 C7

IMPRESSIONS

Form AABBA

Miles Davis

A

G-7

1. 2.

D.C. TO intro

2.

Fine

2.

D.C. al Fine

SO WHAT

Form AABA

Miles Davis

A

D-7

1. 2. 3.

Fine 2X

4.

B

Eb-7

1.

2.

D.C. al Fine
JOSHUA

Intro

A

D-7 D₇sus⁴ D-E- D-7 D₇sus⁴ D-7 D₇sus⁴ D-E-

D-9 D₇sus⁴ D-9 C-9 Bb-9 C-9 D-9

B

D-9 G-7 C-7 F₆⁷ F-7 Bb⁷ Eb₆⁷ Eb-7 A₉ Db₆⁷ G₇

D.S. al' Coda

Last X go to End

Break C₆⁷ Bb-9 F₆⁷/E A₉

D-9 G-7 Bb-7 Eb⁷ D-9

D-9 Like Intro
CONFIRMATION

Charlie Parker

CON ALMA

Dizzy Gillespie
SOME OTHER BLUES

John Coltrane 1977

PERHAPS

Charlie Parker 1948

BITTERSWEET

Sam Jones
WALTZ FOR DEBBY

Bill Evans

VALSE HOT

Sonny Rollins
SOMETIMES AGO

WHAT WAS

Chick Corea
I TOLD YOU SO

George Cables

\[F6 D_{b/F} F6 D_{b/F} F A_{7/E}\]

1. D- D-7/C B-7\(5\) E\(7^9\) A-7 B-7 E7 A-7

D\(7^9\) E\(b7\) C\(7/E\) A-7 D-7 G7 A\(bA7\) D\(bA7\) G-7 C\(7_{13}\)

\[2. D- D-7/C B\_b A-7 G-7 E-9 A7 D- D_{b7} C_{7} F7\]

Bb-7 A-7 Ab-7 D\(b7\) G-7 A-7 B\(bA7\) C7 G\(bA7\) Repeats Last X on F6

Latin/Rock

THINK ON ME

George Cables

\[D7\_{sus4} F7\_{sus4}\]

C\(7/B\) B\(A7\) B\(A7/B\_b\) B\(bA7\) Bb-9 A\(7^{11}\) A\(b-7\)

Ab-7 G\_b E\(A7\)

F-7 Bb7 E\(bA7\) A\(7^9\)

\[D-7 G7 E-7 A7 D-7 B\(bA7\) E\(bA7\) D7\_{sus4}\]
ST. THOMAS
Calypso
Sonny Rollins

LATIN ROCK

LITTLE SUNFLOWER
Freddie Hubbard

LUCKY SOUTHERN
Keith Jarrett
PENSATIVA

Clare Fischer

SOUL EYES

Mal Waldron 1964
SONG FOR MY FATHER

BLUE BOSSA

MY LITTLE SUEDE SHOES