K (BLUE) Alphabatical Index

A
106  * After You’ve Gone (Cm)
443  * Ah Marie (Cm)
110  * Ain’t Misbehavin’ (C)
358  * Ain’t She Sweet (C)
626  * Airy La (Bb)
441  * Al Di La (Bb)
357  * Alexanders Ragtime Band (F)
413  * Alice in Wonderland (C)
086  * All I Ask of You (Db)
062  * All My Tomorrows (Eb)
203  * All Of Me (C)
038  * All Of You (Eb)
241  * All Or Nothing At All (C)
204  * All The Things You Are (Ab)
064  * All The Way (F)
302  * Alley Cat (C)
215  * Almost Like Being In Love (Bb)
112  * Alone Together (Db)
247  * Alright, Okay, You Win (Eb)
403  * Always (F)
556  * Always In My Heart (Bb)
558  * Amapola (Bb)
554  * Amor (C)
444  * Anema E Core (C)
039  * Angel Eyes (Cm)
462  * Anniversary Song (Em)
462  * Anniversary Waltz (C)
625  * Anthropology (Bb)
306  * Anything Goes (C)
021  * April In Paris (C)
689  * Armando’s Rumba (Cm)
402  * Around The World (C)
442  * Arrivederci Roma (G)
456  * Artie Aline (Dm)
003  * As Time Goes By (Eb)
659  * Au Privave (F)
465  * Auld Lang Syne (F)
047  * Autumn In New York (F)
105  * Autumn Leaves (Em)
361  * Avalon (F)

B
362  * Baby Face (C)
355  * Basin Street Blues (C)
410  * Baubles, Bangles and Beads (Ab)
157  * Beautiful Love (F)
244  * Bebop (Eb)
155  * Because of You (Eb)
431  * Beer Barrel Polka (C)
552  * Begin The Beguine (C)
614  * Bernie’s Tune (Dm)
551  * Besame Mucho (Dm)
658  * Bessie’s Blues (Eb)
240  * Between The Devil and the (F)
063  * Bewitched (C)
351  * Bill Bailey (F)
635  * Billie’s Bounce (F)
539  * Birn Barn Burn (Bb)
355  * Birth Of The Blues (C)
660  * Bittersweet (C)
508  * Black Orpheus (Am)
694  * Black Bossa (Cm)
059  * Blue Gardenia (G)
060  * Blue Hawaii (Bb)
602  * Blue In Green (Bb)
659  * Blue Monk (Bb)
101  * Blue Moon (Eb)
135  * Blue Room (F)
105  * Blue Skies (F)
575  * Blue Tango (D)
658  * Blue Trane (Cm)
044  * Blue Velvet (Bb)
659  * Blues For Alice (F)
149  * Blues In The Night (Bb)
414  * Bluesette (Bb)
012  * Body And Soul (Db)
636  * Bolivia (G)
354  * Bourbon Street Parade (Ab)
535  * Brazil (Ab)
244  * Breeze And I, The (F)
463  * Bridal Chorus (Bb)
464  * Bunny Hop (F)
212  * But Beautiful (G)
112  * But Not For Me (Eb)
103  * Button Up Your Overcoat (G)
353  * Bye Bye Blackbird (F)
656  * Bye Bye Blues (C)

C
302  * Cabaret (Eb)
512  * Call Me (Bb)
136  * Call Me Irresponsible (Ab)
132  * Canadian Sunset (Bb)
568  * Caravan (Fm)
094  * Cast Your Fate To The Wind (F)
309  * Cecilia (C)
691  * Ceora (Ab)
032  * Changes Are (G)
356  * Charleston, The (Bb)
233  * Chattanooga Choo Choo (C)
128  * Cheek to Cheek (C)
601  * Chelsea Bridge (Db)
228  * Cherokee (Bb)
565  * Cherry Pink and Apple (Eb)
357  * Chicago (F)
466  * Chicken Dance (C)
601  * Child Is Born, A (Bb)
248  * Choo Choo Ch’Boogie (F)
485  * Christmas Song (Eb)
492  * Christmas Time Is Here (F)
444  * Ciao, Ciao, Bambina (C)
469  * Crielo Lindo (Bb)
432  * Clarinet Polka (C)
092  * Close To You (Eb)
441  * Come Back To Sorrento (Cm)
226  * Come Fly With Me (C)
117  * Come Rain or Come Shine (F)
022  * Come Sunday (Bb)
643  * Con Alma (E)
643  * Confirmation (F)
219  * Crazy Rhythm (F)
078  * Cry Me A River (Cm)
131  * Cute (C)

D
632  * Daahoud (Eb)
466  * Daddy’s Little Girl (C)
138  * Dancing In The Dark (Eb)
126  * Dancing On The Ceiling (F)
451  * Danny Boy (Londonderry Air) (C)
567  * Danseer (F)
358  * Darktown Strutters Ball (C)
019  * Damn That Dream (G)
205  * Day By Day (F)
102  * Days Of Wine And Roses (F)
409  * Dear Heart (F)
227  * Dearly Beloved (C)
051  * Deep Purple (F)
509  * Desafinado (F)
634  * Dig (Ab)
513  * Dindi (C)
607  * Django (Fm)
202  * Do Nothing Till You Hear (F)
118  * Do You Know What It Means (C)
611  * Dolphin Dance (Eb)
245  * Don’t Be That Way (Eb)
023  * Don’t Blame Me (C)
201  * Don’t Get Around Much (C)
033  * Don’t Go To Strangers (Bb)
511  * Don’t Misunderstand (F)
158  * Don’t Take Your Love From Me (C)
642  * Donna Lee (Ab)
157  * Don’t Worry ’Bout Me (Ab)
613  * Doxy (Bb)
054  * Dream (C)
146  * Dream A Little Dream (G)

E
028  * Early Autumn (C)
049  * East Of The Sun (G)
027  * Easy Living (F)
050  * Easy Street (Eb)
123  * Easy To Love (G)
147  * Ebb Tide (C)
404  * Edelweiss (Bb)
673  * Elsa (Eb)
005  * Embraceable You (F)
<table>
<thead>
<tr>
<th>Number</th>
<th>Song Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>041</td>
<td>Poor Butterfly (Ab)</td>
</tr>
<tr>
<td>078</td>
<td>Portrait of Jenny, A (F)</td>
</tr>
<tr>
<td>035</td>
<td>Prelude to a Kiss (C)</td>
</tr>
<tr>
<td>506</td>
<td>Pretty World (G)</td>
</tr>
<tr>
<td>310</td>
<td>Puttin' On The Ritz (Fm)</td>
</tr>
<tr>
<td>536</td>
<td>Quando, Quando (Bb)</td>
</tr>
<tr>
<td>628</td>
<td>Quasimodo (Eb)</td>
</tr>
<tr>
<td>408</td>
<td>Que Sera, Sera (Eb)</td>
</tr>
<tr>
<td>503</td>
<td>Quiet Nights (Corcovado) (C)</td>
</tr>
<tr>
<td>605</td>
<td>Quintessence (F)</td>
</tr>
<tr>
<td>186</td>
<td>Raindrops (F)</td>
</tr>
<tr>
<td>517</td>
<td>Recado Bossa Nova</td>
</tr>
<tr>
<td>685</td>
<td>Recordame (Am)</td>
</tr>
<tr>
<td>234</td>
<td>Red Roses (for A Blue Lady) (C)</td>
</tr>
<tr>
<td>061</td>
<td>Red Sails In The Sunset (G)</td>
</tr>
<tr>
<td>656</td>
<td>Relaxin' at Carmarillo (Bb)</td>
</tr>
<tr>
<td>627</td>
<td>Robin's Nest (C)</td>
</tr>
<tr>
<td>363</td>
<td>Rock-A-Bye Your Baby (C)</td>
</tr>
<tr>
<td>130</td>
<td>Rose Room (Ab)</td>
</tr>
<tr>
<td>328</td>
<td>Rosetta (F)</td>
</tr>
<tr>
<td>603</td>
<td>Round Midnight (Ebm)</td>
</tr>
<tr>
<td>487</td>
<td>Rudolph (C)</td>
</tr>
<tr>
<td>467</td>
<td>Russian Dance (C)</td>
</tr>
<tr>
<td>211</td>
<td>S'Wonderful (Eb)</td>
</tr>
<tr>
<td>522</td>
<td>Sabor A Mi (Eb)</td>
</tr>
<tr>
<td>642</td>
<td>Salt Peanuts (F)</td>
</tr>
<tr>
<td>536</td>
<td>Samba De Orelle (C)</td>
</tr>
<tr>
<td>246</td>
<td>San Francisco (C)</td>
</tr>
<tr>
<td>487</td>
<td>Santa Claus is Coming</td>
</tr>
<tr>
<td>103</td>
<td>Satin Doll (C)</td>
</tr>
<tr>
<td>414</td>
<td>Scarborough Fair (Dm)</td>
</tr>
<tr>
<td>013</td>
<td>Scotch &amp; Soda (Eb)</td>
</tr>
<tr>
<td>353</td>
<td>Scrap From The Apple (F)</td>
</tr>
<tr>
<td>601</td>
<td>Search For Peace</td>
</tr>
<tr>
<td>051</td>
<td>Second Time Around, The (C)</td>
</tr>
<tr>
<td>215</td>
<td>Secret Love (Eb)</td>
</tr>
<tr>
<td>093</td>
<td>Send in the Clowns (Ab)</td>
</tr>
<tr>
<td>129</td>
<td>Sentimental Journey (C)</td>
</tr>
<tr>
<td>077</td>
<td>September In The Rain (Eb)</td>
</tr>
<tr>
<td>007</td>
<td>September Song (C)</td>
</tr>
<tr>
<td>629</td>
<td>Serenity (Eb)</td>
</tr>
<tr>
<td>625</td>
<td>Serpent's Tooth (Bb)</td>
</tr>
<tr>
<td>639</td>
<td>Seven Steps To Heaven (F)</td>
</tr>
<tr>
<td>501</td>
<td>Shadow Of Your Smile (C)</td>
</tr>
<tr>
<td>363</td>
<td>Sheikh Of Araby, The (Bb)</td>
</tr>
<tr>
<td>213</td>
<td>Shiny Stockings (Ab)</td>
</tr>
<tr>
<td>695</td>
<td>Sidewinder (Eb)</td>
</tr>
<tr>
<td>489</td>
<td>Silver Bells (C)</td>
</tr>
<tr>
<td>685</td>
<td>Silver's Serenade (Em)</td>
</tr>
<tr>
<td>677</td>
<td>Simone (F)</td>
</tr>
<tr>
<td>186</td>
<td>Sing (Bb)</td>
</tr>
<tr>
<td>695</td>
<td>Sister Sadie (G)</td>
</tr>
<tr>
<td>019</td>
<td>Skylark (Eb)</td>
</tr>
<tr>
<td>488</td>
<td>Sleigh Ride (G)</td>
</tr>
<tr>
<td>636</td>
<td>Smarter (278)</td>
</tr>
<tr>
<td>075</td>
<td>Smile (F)</td>
</tr>
<tr>
<td>029</td>
<td>Smoke Gets In Your Eyes (Eb)</td>
</tr>
<tr>
<td>518</td>
<td>So Many Stars (C)</td>
</tr>
<tr>
<td>507</td>
<td>So Nice (Summer Samba) (F)</td>
</tr>
<tr>
<td>639</td>
<td>So What (Dm)</td>
</tr>
<tr>
<td>326</td>
<td>So What's New (C)</td>
</tr>
<tr>
<td>557</td>
<td>Softly As In A Morning (Dm)</td>
</tr>
<tr>
<td>630</td>
<td>Solar (Cm)</td>
</tr>
<tr>
<td>655</td>
<td>Solid (Bb)</td>
</tr>
<tr>
<td>164</td>
<td>Some Enchanted Evening (C)</td>
</tr>
<tr>
<td>660</td>
<td>Some Other Blues (F)</td>
</tr>
<tr>
<td>046</td>
<td>Some Other Time (C)</td>
</tr>
<tr>
<td>237</td>
<td>Somebody Loves Me (G)</td>
</tr>
<tr>
<td>401</td>
<td>Someday My Prince Will (F)</td>
</tr>
<tr>
<td>026</td>
<td>Someone To Watch Over Me (Eb)</td>
</tr>
<tr>
<td>678</td>
<td>Sometime Ago (F)</td>
</tr>
<tr>
<td>095</td>
<td>Somewhere</td>
</tr>
<tr>
<td>208</td>
<td>Somewhere Beyond The Sea (Eb)</td>
</tr>
<tr>
<td>402</td>
<td>Somewhere My Love (G)</td>
</tr>
<tr>
<td>694</td>
<td>Song For My Father (Fm)</td>
</tr>
<tr>
<td>685</td>
<td>Song For Strayhorn (Em)</td>
</tr>
<tr>
<td>231</td>
<td>Song Is You, The (C)</td>
</tr>
<tr>
<td>185</td>
<td>Song Sung Blue (F)</td>
</tr>
<tr>
<td>032</td>
<td>Sophisticated Lady (Ab)</td>
</tr>
<tr>
<td>693</td>
<td>Soul Eyes (Eb)</td>
</tr>
<tr>
<td>163</td>
<td>Sound of Music, The (F)</td>
</tr>
<tr>
<td>690</td>
<td>Spain (D)</td>
</tr>
<tr>
<td>551</td>
<td>Spanish Eyes (G)</td>
</tr>
<tr>
<td>555</td>
<td>Speak Low (F)</td>
</tr>
<tr>
<td>629</td>
<td>Speak No Evil (Cm)</td>
</tr>
<tr>
<td>657</td>
<td>Speedball (C)</td>
</tr>
<tr>
<td>045</td>
<td>Spring Can Really Hang You (C)</td>
</tr>
<tr>
<td>049</td>
<td>Spring Is Here (Ab)</td>
</tr>
<tr>
<td>354</td>
<td>St. Louis Blues (G)</td>
</tr>
<tr>
<td>687</td>
<td>St. Thomas (C)</td>
</tr>
<tr>
<td>115</td>
<td>Star Eyes (Eb)</td>
</tr>
<tr>
<td>465</td>
<td>Star Spangled Banner (Bb)</td>
</tr>
<tr>
<td>006</td>
<td>Stardust (C)</td>
</tr>
<tr>
<td>223</td>
<td>Stars Fell On Alabama (C)</td>
</tr>
<tr>
<td>035</td>
<td>Stella By Starlight (Bb)</td>
</tr>
<tr>
<td>612</td>
<td>Stolen Moments (Cm)</td>
</tr>
<tr>
<td>217</td>
<td>Stompin' At The Savoy (F)</td>
</tr>
<tr>
<td>120</td>
<td>Stormy Weather (Ab)</td>
</tr>
<tr>
<td>659</td>
<td>Straight No Chaser (F)</td>
</tr>
<tr>
<td>164</td>
<td>Stranger In Paradise (F)</td>
</tr>
<tr>
<td>094</td>
<td>Stranger on the Shore (F)</td>
</tr>
<tr>
<td>557</td>
<td>Strangers In The Night (F)</td>
</tr>
<tr>
<td>219</td>
<td>String Of Pearls (Eb)</td>
</tr>
<tr>
<td>616</td>
<td>Strollin' (Db)</td>
</tr>
<tr>
<td>613</td>
<td>Sugar (Cm)</td>
</tr>
<tr>
<td>096</td>
<td>Summer Knows, The (F)</td>
</tr>
<tr>
<td>065</td>
<td>Summer Place, A (Bb)</td>
</tr>
<tr>
<td>144</td>
<td>Summer Wind (Eb)</td>
</tr>
<tr>
<td>004</td>
<td>Summertime (Am)</td>
</tr>
<tr>
<td>077</td>
<td>Sunday Kind Of Love (F)</td>
</tr>
<tr>
<td>455</td>
<td>Sunrise, Sunset (Cm)</td>
</tr>
<tr>
<td>310</td>
<td>Surrey With The Fringe. The (G)</td>
</tr>
<tr>
<td>146</td>
<td>Sweet and Lovely (G)</td>
</tr>
<tr>
<td>351</td>
<td>Sweet Georgia Brown (C)</td>
</tr>
<tr>
<td>325</td>
<td>Sweet Gypsy Rose (C)</td>
</tr>
<tr>
<td>119</td>
<td>Sweet Lorraine (C)</td>
</tr>
<tr>
<td>131</td>
<td>Swinging Shepherd Blues (C)</td>
</tr>
<tr>
<td>614</td>
<td>Take Five (Cm)</td>
</tr>
<tr>
<td>242</td>
<td>Take The &quot;A&quot; Train (C)</td>
</tr>
<tr>
<td>206</td>
<td>Tangerine (F)</td>
</tr>
<tr>
<td>442</td>
<td>Tarantella (Am)</td>
</tr>
<tr>
<td>565</td>
<td>Tea For Two (Ab)</td>
</tr>
<tr>
<td>113</td>
<td>Teach Me Tonight (C)</td>
</tr>
<tr>
<td>140</td>
<td>Tender Trap, The (Ab)</td>
</tr>
<tr>
<td>003</td>
<td>Tenderly (Eb)</td>
</tr>
<tr>
<td>410</td>
<td>Tennessee Waltz (C)</td>
</tr>
<tr>
<td>655</td>
<td>Tenor Madness (Bb)</td>
</tr>
<tr>
<td>068</td>
<td>Thanks For The Memory (F)</td>
</tr>
<tr>
<td>121</td>
<td>That Old Black Magic (Eb)</td>
</tr>
<tr>
<td>135</td>
<td>That Old Feeling (Eb)</td>
</tr>
<tr>
<td>015</td>
<td>That's All (Bb)</td>
</tr>
<tr>
<td>470</td>
<td>That's Amore (F)</td>
</tr>
<tr>
<td>327</td>
<td>That's Entertainment (Bb)</td>
</tr>
<tr>
<td>154</td>
<td>That's Life (G)</td>
</tr>
<tr>
<td>540</td>
<td>Theirs Tears</td>
</tr>
<tr>
<td>625</td>
<td>Theme, The (Bb)</td>
</tr>
<tr>
<td>214</td>
<td>There Is No Greater Love (Bb)</td>
</tr>
<tr>
<td>202</td>
<td>There Will Never Be Another (Eb)</td>
</tr>
<tr>
<td>245</td>
<td>There'll Be Some Changes (Bb)</td>
</tr>
<tr>
<td>139</td>
<td>There's A Small Hotel (C)</td>
</tr>
<tr>
<td>020</td>
<td>These Foolish Things (Eb)</td>
</tr>
<tr>
<td>127</td>
<td>They Can't Take That Away (Eb)</td>
</tr>
<tr>
<td>075</td>
<td>They Sat It's Wonderful (F)</td>
</tr>
<tr>
<td>615</td>
<td>Things Ain't What They Used (F)</td>
</tr>
<tr>
<td>037</td>
<td>Things We Did Last Summer, (G)</td>
</tr>
<tr>
<td>686</td>
<td>Think On Me (D)</td>
</tr>
<tr>
<td>238</td>
<td>This Can't Be Love (Ab)</td>
</tr>
<tr>
<td>232</td>
<td>This Could Be The Start (C)</td>
</tr>
<tr>
<td>187</td>
<td>This Guy's In Love (Eb)</td>
</tr>
<tr>
<td>073</td>
<td>This Is All I Ask (F)</td>
</tr>
<tr>
<td>638</td>
<td>This Is New (Cm)</td>
</tr>
<tr>
<td>467</td>
<td>Those Were The Days (Am)</td>
</tr>
<tr>
<td>128</td>
<td>Three Little Words (C)</td>
</tr>
<tr>
<td>538</td>
<td>Tico Tico (Am)</td>
</tr>
<tr>
<td>325</td>
<td>Tie A Yellow Ribbon (Eb)</td>
</tr>
<tr>
<td>360</td>
<td>Tiger Rag (Bb)</td>
</tr>
<tr>
<td>021</td>
<td>Till There Was You (Eb)</td>
</tr>
<tr>
<td>101</td>
<td>Time After Time (Bb)</td>
</tr>
<tr>
<td>088</td>
<td>Time For Love, A (Bb)</td>
</tr>
<tr>
<td>067</td>
<td>Time On My Hands (F)</td>
</tr>
<tr>
<td>361</td>
<td>Tin Roof Blues (Bb)</td>
</tr>
<tr>
<td>238</td>
<td>Too Close For Comfort (C)</td>
</tr>
<tr>
<td>433</td>
<td>Too Fat Polka (C)</td>
</tr>
<tr>
<td>239</td>
<td>Too Marvelous For Words (G)</td>
</tr>
<tr>
<td>362</td>
<td>Toot Toot Tootsie (C)</td>
</tr>
<tr>
<td>508</td>
<td>Triste (Bb)</td>
</tr>
<tr>
<td>072</td>
<td>Try A Little Tenderness (Eb)</td>
</tr>
<tr>
<td>635</td>
<td>Tune Up (D)</td>
</tr>
<tr>
<td>605</td>
<td>Turn Out The Stars</td>
</tr>
<tr>
<td>218</td>
<td>Tuxedo Junction (Bb)</td>
</tr>
<tr>
<td>088</td>
<td>Twelfth Night (D)</td>
</tr>
<tr>
<td>033</td>
<td>Twilight Time (G)</td>
</tr>
<tr>
<td>071</td>
<td>Two For The Road (C)</td>
</tr>
<tr>
<td>407</td>
<td>Two Hearts In 3/4 Time (C)</td>
</tr>
<tr>
<td>456</td>
<td>Tzena (F)</td>
</tr>
<tr>
<td>Page</td>
<td>Title</td>
</tr>
<tr>
<td>------</td>
<td>--------------------------------------------------------------</td>
</tr>
<tr>
<td>220</td>
<td>* Undecided (C)</td>
</tr>
<tr>
<td>405</td>
<td>* Under Paris Skies (Fm)</td>
</tr>
<tr>
<td>005</td>
<td>* Unforgettable (F)</td>
</tr>
<tr>
<td>364</td>
<td>* Up A Lazy River (F)</td>
</tr>
<tr>
<td>414</td>
<td>Up Jumped Spring (Bb)</td>
</tr>
<tr>
<td>675</td>
<td>Valse Hot (Ab)</td>
</tr>
<tr>
<td>673</td>
<td>Very Early (</td>
</tr>
<tr>
<td>009</td>
<td>* Very Thought Of You, The (Ab)</td>
</tr>
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<td>407</td>
<td>Vienna Life (Bb)</td>
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<tr>
<td>406</td>
<td>* Vienna, My City Of Dreams (F)</td>
</tr>
<tr>
<td>656</td>
<td>Vierd Blues (Bb)</td>
</tr>
<tr>
<td>072</td>
<td>* Violets For Your Furs (F)</td>
</tr>
<tr>
<td>442</td>
<td>Volare (Bb)</td>
</tr>
<tr>
<td>236</td>
<td>* Walkin' My Baby Back Home (Eb)</td>
</tr>
<tr>
<td>675</td>
<td>Waltz For Debby (F)</td>
</tr>
<tr>
<td>076</td>
<td>Warm Valley (Eb)</td>
</tr>
<tr>
<td>502</td>
<td>* Watch What Happens (Eb)</td>
</tr>
<tr>
<td>696</td>
<td>Watermelon Man (F)</td>
</tr>
<tr>
<td>502</td>
<td>* Wave (D)</td>
</tr>
<tr>
<td>352</td>
<td>* Way Down Yonder In New (G)</td>
</tr>
<tr>
<td>089</td>
<td>* Way We Were, The (A)</td>
</tr>
<tr>
<td>221</td>
<td>* Way You Look Tonight, The (Eb)</td>
</tr>
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<td>008</td>
<td>* We'll Be Together Again (C)</td>
</tr>
<tr>
<td>091</td>
<td>* We've Only Just Begun (F)</td>
</tr>
<tr>
<td>137</td>
<td>* Weaver of Dreams, A (C)</td>
</tr>
<tr>
<td>463</td>
<td>Wedding March (Dm)</td>
</tr>
<tr>
<td>631</td>
<td>Well You Needn't (F)</td>
</tr>
<tr>
<td>674</td>
<td>West Coast Blues (Bb)</td>
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<tr>
<td>018</td>
<td>* What A Difference A Day (F)</td>
</tr>
<tr>
<td>014</td>
<td>* What Are You Doing the Rest (Am)</td>
</tr>
<tr>
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<td>* What I Did For Love (C)</td>
</tr>
<tr>
<td>214</td>
<td>* What Is This Thing Called (C)</td>
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<tr>
<td>061</td>
<td>* What Kind of Fool Am I (C)</td>
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<td>* What Now My Love (F)</td>
</tr>
<tr>
<td>678</td>
<td>What Was (C)</td>
</tr>
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<td>415</td>
<td>* What'll I Do? (Eb)</td>
</tr>
<tr>
<td>012</td>
<td>* What's New (C)</td>
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<tr>
<td>089</td>
<td>* When I Fall in Love (F)</td>
</tr>
<tr>
<td>451</td>
<td>* When Irish Eyes Are Smiling (C)</td>
</tr>
<tr>
<td>117</td>
<td>* When Lights Are Low (F)</td>
</tr>
<tr>
<td>024</td>
<td>* When Sunny Gets Blue (F)</td>
</tr>
<tr>
<td>050</td>
<td>* When You Wish Upon A Star (C)</td>
</tr>
<tr>
<td>304</td>
<td>* When You're Smiling (Bb)</td>
</tr>
<tr>
<td>162</td>
<td>* When Your Lover Has Gone (Ab)</td>
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<td>521</td>
<td>Where Do You Start (Eb)</td>
</tr>
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<td>Where Is Your Heart (Eb)</td>
</tr>
<tr>
<td>048</td>
<td>* Where or When (Eb)</td>
</tr>
<tr>
<td>612</td>
<td>Whisper Not (Cm)</td>
</tr>
<tr>
<td>307</td>
<td>Whispering (Eb)</td>
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<tr>
<td>486</td>
<td>* White Christmas (C)</td>
</tr>
<tr>
<td>063</td>
<td>* Who Can I Turn To (Eb)</td>
</tr>
<tr>
<td>122</td>
<td>* Will You Still Be Mine (Ab)</td>
</tr>
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<td>030</td>
<td>* Willow Weep For Me (G)</td>
</tr>
<tr>
<td>676</td>
<td>Windows (Bb)</td>
</tr>
<tr>
<td>490</td>
<td>* Winter Wonderland (Eb)</td>
</tr>
<tr>
<td>629</td>
<td>Witch Hunt (Cm)</td>
</tr>
<tr>
<td>120</td>
<td>* Witchcraft (F)</td>
</tr>
</tbody>
</table>
# THE GREAT GIG BOOK (BLUE) — Style Index

## BALLADS

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>062</td>
<td>All My Tomorrows (Eb)</td>
</tr>
<tr>
<td>038</td>
<td>All Of You (Eb)</td>
</tr>
<tr>
<td>064</td>
<td>All The Way (F)</td>
</tr>
<tr>
<td>039</td>
<td>Angel Eyes (Cm)</td>
</tr>
<tr>
<td>021</td>
<td>April In Paris (C)</td>
</tr>
<tr>
<td>003</td>
<td>As Time Goes By (Eb)</td>
</tr>
<tr>
<td>047</td>
<td>Autumn In New York (F)</td>
</tr>
<tr>
<td>063</td>
<td>Bewitched (C)</td>
</tr>
<tr>
<td>059</td>
<td>Blue Gardenia (C)</td>
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<td>060</td>
<td>Blue Hawaii (Bb)</td>
</tr>
<tr>
<td>044</td>
<td>Blue Velvet (Bb)</td>
</tr>
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<td>012</td>
<td>Body And Soul (Db)</td>
</tr>
<tr>
<td>013</td>
<td>But Beautiful (G)</td>
</tr>
<tr>
<td>032</td>
<td>Chances Are (G)</td>
</tr>
<tr>
<td>022</td>
<td>Come Sunday (Bb)</td>
</tr>
<tr>
<td>078</td>
<td>Cry Me A River (Cm)</td>
</tr>
<tr>
<td>019</td>
<td>Darn That Dream (G)</td>
</tr>
<tr>
<td>051</td>
<td>Deep Purple (F)</td>
</tr>
<tr>
<td>023</td>
<td>Don't Blame Me (C)</td>
</tr>
<tr>
<td>033</td>
<td>Don't Go To Strangers (Bb)</td>
</tr>
<tr>
<td>054</td>
<td>Dream (C)</td>
</tr>
<tr>
<td>028</td>
<td>Early Autumn (C)</td>
</tr>
<tr>
<td>049</td>
<td>East Of The Sun (G)</td>
</tr>
<tr>
<td>027</td>
<td>Easy Living (F)</td>
</tr>
<tr>
<td>050</td>
<td>Easy Street (Eb)</td>
</tr>
<tr>
<td>005</td>
<td>Embraceable You (F)</td>
</tr>
<tr>
<td>076</td>
<td>End of a Love Affair. (F)</td>
</tr>
<tr>
<td>065</td>
<td>Everything Happens to (Bb)</td>
</tr>
<tr>
<td>008</td>
<td>Everytime We Say (Eb)</td>
</tr>
<tr>
<td>042</td>
<td>Flamingo (F)</td>
</tr>
<tr>
<td>053</td>
<td>Fools Rush In (C)</td>
</tr>
<tr>
<td>048</td>
<td>For All We Know (F)</td>
</tr>
<tr>
<td>031</td>
<td>For Sentimental Reasons (F)</td>
</tr>
<tr>
<td>069</td>
<td>For You, For Me, (F)</td>
</tr>
<tr>
<td>002</td>
<td>Georgia (F)</td>
</tr>
<tr>
<td>070</td>
<td>Ghost Of A Chance (C)</td>
</tr>
<tr>
<td>025</td>
<td>God Bless The Child (Eb)</td>
</tr>
<tr>
<td>025</td>
<td>Good Morning Heartache (F)</td>
</tr>
<tr>
<td>055</td>
<td>Goodnight Sweetheart (C)</td>
</tr>
<tr>
<td>070</td>
<td>Guess I'll Hang My Tears (C)</td>
</tr>
<tr>
<td>060</td>
<td>Harbor Lights (Eb)</td>
</tr>
<tr>
<td>080</td>
<td>Heather on The Hill, The (F)</td>
</tr>
<tr>
<td>010</td>
<td>Here's That Rainy Day (F)</td>
</tr>
<tr>
<td>062</td>
<td>How Deep Is The Ocean (F)</td>
</tr>
<tr>
<td>036</td>
<td>How Long Has This Been (G)</td>
</tr>
<tr>
<td>020</td>
<td>I Can't Get Started (C)</td>
</tr>
<tr>
<td>040</td>
<td>I Concentrate on You (Eb)</td>
</tr>
<tr>
<td>064</td>
<td>I Cover The Waterfront (C)</td>
</tr>
<tr>
<td>037</td>
<td>I Fall in Love Too Easily (Eb)</td>
</tr>
<tr>
<td>034</td>
<td>I Got It Bad (G)</td>
</tr>
<tr>
<td>001</td>
<td>I Left My Heart In San (Bb)</td>
</tr>
<tr>
<td>015</td>
<td>I Only Have Eyes For You (C)</td>
</tr>
<tr>
<td>010</td>
<td>I Remember You (G)</td>
</tr>
<tr>
<td>044</td>
<td>I Should Care (C)</td>
</tr>
<tr>
<td>053</td>
<td>I Will Wait For You (Dm)</td>
</tr>
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<td>I Wish You Love (F)</td>
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<td>I'm Getting Sentimental (F)</td>
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## NEWER BALLADS

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<thead>
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<tbody>
<tr>
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<td>I'm Glad There Is You (F)</td>
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<td>I'm In The Mood For Love (C)</td>
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<tr>
<td>069</td>
<td>I've Grown Accustomed (Eb)</td>
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<tr>
<td>081</td>
<td>If Ever I Would Leave (Bb)</td>
</tr>
<tr>
<td>066</td>
<td>Ill Wind (Bb)</td>
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<tr>
<td>027</td>
<td>Imagination (Eb)</td>
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<td>024</td>
<td>In A Sentimental Mood (F)</td>
</tr>
<tr>
<td>036</td>
<td>In My Solitude (Eb)</td>
</tr>
<tr>
<td>038</td>
<td>In The Still of the Night (F)</td>
</tr>
<tr>
<td>031</td>
<td>Isn't it Romantic (Eb)</td>
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<tr>
<td>054</td>
<td>It Might As Well Be (G)</td>
</tr>
<tr>
<td>083</td>
<td>It Never Entered My Mind (F)</td>
</tr>
<tr>
<td>066</td>
<td>Last Night When We (G)</td>
</tr>
<tr>
<td>018</td>
<td>Laura (C)</td>
</tr>
<tr>
<td>002</td>
<td>Lover Man (Dm)</td>
</tr>
<tr>
<td>074</td>
<td>Masquerade is Over. The (Eb)</td>
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<tr>
<td>057</td>
<td>Midnight Sun (C)</td>
</tr>
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<td>033</td>
<td>Misty (Eb)</td>
</tr>
<tr>
<td>029</td>
<td>Mona Lisa (F)</td>
</tr>
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<td>034</td>
<td>Mood Indigo (Ab)</td>
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<tr>
<td>052</td>
<td>Moon Over Miami (G)</td>
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<td>016</td>
<td>Moonlight In Vermont (Eb)</td>
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<tr>
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<td>Moonlight Serenade (F)</td>
</tr>
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<td>022</td>
<td>More Than You Know (C)</td>
</tr>
<tr>
<td>026</td>
<td>My Foolish Heart (Bb)</td>
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<tr>
<td>004</td>
<td>My Funny Valentine (Cm)</td>
</tr>
<tr>
<td>058</td>
<td>My Melancholy Baby (Eb)</td>
</tr>
<tr>
<td>043</td>
<td>My Old Flame (C)</td>
</tr>
<tr>
<td>011</td>
<td>My One And Only Love (C)</td>
</tr>
<tr>
<td>080</td>
<td>My Own True Love (Tara) (F)</td>
</tr>
<tr>
<td>016</td>
<td>My Ship (F)</td>
</tr>
<tr>
<td>082</td>
<td>Nancy With The (F)</td>
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<td>Nearness Of You, The (F)</td>
</tr>
<tr>
<td>071</td>
<td>Nevertheless (Bb)</td>
</tr>
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<td>082</td>
<td>Night We Called It (A)</td>
</tr>
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<td>Nightingale Sang In (Eb)</td>
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<td>052</td>
<td>Old Cape Cod (F)</td>
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<td>Old Folks (Eb)</td>
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<td>Once In Awhile (Eb)</td>
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<td>One For My Baby (Eb)</td>
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<td>One More For The Road (Eb)</td>
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<td>Over the Rainbow (Eb)</td>
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<td>Party's Over, The (Eb)</td>
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<td>Penthouse Serenade (C)</td>
</tr>
<tr>
<td>058</td>
<td>People (C)</td>
</tr>
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<td>067</td>
<td>Pieces of Dreams (F)</td>
</tr>
<tr>
<td>007</td>
<td>Polka Dots &amp; Moonbeams (F)</td>
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<tr>
<td>041</td>
<td>Poor Butterfly (Ab)</td>
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<tr>
<td>078</td>
<td>Portrait of Jenny, A (F)</td>
</tr>
<tr>
<td>035</td>
<td>Prelude to a Kiss (C)</td>
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<tr>
<td>061</td>
<td>Red Sails in the Sunset (G)</td>
</tr>
<tr>
<td>013</td>
<td>Scotch &amp; Soda (Eb)</td>
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<td>Second Time Around, The (C)</td>
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<td>077</td>
<td>September In the Rain (Eb)</td>
</tr>
<tr>
<td>007</td>
<td>September Song (C)</td>
</tr>
<tr>
<td>019</td>
<td>Skylark (Eb)</td>
</tr>
<tr>
<td>075</td>
<td>Smile (F)</td>
</tr>
<tr>
<td>029</td>
<td>Smoke Gets In Your Eyes (Eb)</td>
</tr>
<tr>
<td>046</td>
<td>Some Other Time (C)</td>
</tr>
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<td>Someone To Watch Over (Eb)</td>
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</tbody>
</table>

## TECHNOLOGY

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>032</td>
<td>Sophisticated Lady (Ab)</td>
</tr>
<tr>
<td>045</td>
<td>Spring Can Really Hang (C)</td>
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<tr>
<td>049</td>
<td>Spring Is Here (Ab)</td>
</tr>
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<td>Stardust (C)</td>
</tr>
<tr>
<td>035</td>
<td>Stella By Starlight (Bb)</td>
</tr>
<tr>
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<td>Summer Place, A (Bb)</td>
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<td>Summertime (Am)</td>
</tr>
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<td>Sunday Kind Of Love (F)</td>
</tr>
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<td>Tenderly (Eb)</td>
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<td>Thanks For The Memory (F)</td>
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<td>That's All (Bb)</td>
</tr>
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<td>These Foolish Things (Eb)</td>
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<tr>
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<td>They Say It's Wonderful (F)</td>
</tr>
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<td>Things We Did Last (C)</td>
</tr>
<tr>
<td>073</td>
<td>This Is All I Ask (F)</td>
</tr>
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<td>Till There Was You (Eb)</td>
</tr>
<tr>
<td>067</td>
<td>Time On My Hands (F)</td>
</tr>
<tr>
<td>072</td>
<td>Try A Little Tenderness (Eb)</td>
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<td>Twilight Time (C)</td>
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<td>Two For The Road (C)</td>
</tr>
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<td>Unforgettable (F)</td>
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<td>Very Thought Of You, The (Ab)</td>
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<td>072</td>
<td>Violets For Your Furs (F)</td>
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<td>We'll Be Together Again (C)</td>
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<td>What A Difference A Day (F)</td>
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<td>What Kind of Fool Am I (C)</td>
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<td>What's New (C)</td>
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<td>When Sunny Gets Blue (F)</td>
</tr>
<tr>
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<td>When You Wish Upon A (C)</td>
</tr>
<tr>
<td>048</td>
<td>Where or When (Eb)</td>
</tr>
<tr>
<td>063</td>
<td>Who Can I Turn To (Eb)</td>
</tr>
<tr>
<td>030</td>
<td>Willow Weep For Me (G)</td>
</tr>
<tr>
<td>046</td>
<td>You Don't Know What (Fm)</td>
</tr>
<tr>
<td>023</td>
<td>You Go To My Head (C)</td>
</tr>
<tr>
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<td>You've Changed (Eb)</td>
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## LOVE SONGS

<table>
<thead>
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<th>Track</th>
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<tbody>
<tr>
<td>093</td>
<td>All I Ask of You (Db)</td>
</tr>
<tr>
<td>094</td>
<td>Cast Your Fate To The (F)</td>
</tr>
<tr>
<td>092</td>
<td>Close To You (Eb)</td>
</tr>
<tr>
<td>090</td>
<td>Evergreen (C)</td>
</tr>
<tr>
<td>098</td>
<td>Feelings (Em)</td>
</tr>
<tr>
<td>085</td>
<td>Love Story (Gm)</td>
</tr>
<tr>
<td>087</td>
<td>Memory (C)</td>
</tr>
<tr>
<td>097</td>
<td>My Way (F)</td>
</tr>
<tr>
<td>097</td>
<td>Send in the Clowns (Ab)</td>
</tr>
<tr>
<td>096</td>
<td>Somewhere (F)</td>
</tr>
<tr>
<td>094</td>
<td>Stranger on the Shore (F)</td>
</tr>
<tr>
<td>096</td>
<td>Summer Knows, The (F)</td>
</tr>
<tr>
<td>088</td>
<td>Time For Love, A (Bb)</td>
</tr>
<tr>
<td>088</td>
<td>Twelfth of Never (D)</td>
</tr>
<tr>
<td>091</td>
<td>Way We Were, The (A)</td>
</tr>
<tr>
<td>085</td>
<td>We've Only Just Begun (F)</td>
</tr>
<tr>
<td>089</td>
<td>What I Did For Love (C)</td>
</tr>
<tr>
<td>089</td>
<td>When I Fall in Love (F)</td>
</tr>
<tr>
<td>095</td>
<td>You Don't Know Me (C)</td>
</tr>
</tbody>
</table>
DIXIE

- Ain't She Sweet (C)
- Alexander's Ragtime Band (F)
- Avalon (F)
- Baby Face (C)
- Basin Street Blues (C)
- Bill Bailey (F)
- Birth Of The Blues (C)
- Bourbon Street Parade (Ab)
- Bye Bye Blues (C)
- Charleston, The (Bb)
- Chicago (F)
- Darktown Strutters Ball (C)
- Five Foot Two (C)
- Honeydolce Rose (F)
- I've Found A New Baby (D)
- Indiana (F)
- Jada (F)
- Limehouse Blues (Ab)
- Midnight In Moscow (C)
- Muskrat Ramble (Bb)
- Rock-A-Bye Your Baby (C)
- Sheik of Araby, The (Bb)
- St. Louis Blues (G)
- Sweet Georgia Brown (G)
- Tiger Rag (Bb)
- Tin Roof Blues (Bb)
- Toot Toot Tootsie (C)
- Up A Lazy River (F)
- Way Down Yonder In (G)
- Yes Sir, That's My Baby (Bb)
- Gravy Waltz (C)

WALTZ

- Alice in Wonderland (C)
- Always (F)
- Around The World (C)
- Baubles, Bangles and (Ab)
- Bluesette (Bb)
- Dear Heart (F)
- Edelweiss (Bb)
- Emily (C)
- Falling In Love Again (Eb)
- Falling In Love With (Bb)
- Fascination (C)
- Greensleeves (Dm)
- Hello Young Lovers (Eb)
- I Could Have Danced All (C)
- I'll Take Romance (F)
- Lover (C)
- Mademoiselle de Paris (D)
- Merry Widow Waltz (F)
- Moon River (C)
- My Buddy (G)
- My Favorite Things (Em)
- Pigalle (C)
- Que Sera, Sera (Eb)
- Scarborough Fair (Dm)
- Someday My Prince Will (F)
- Somewhere My Love (C)
- Tennessee Waltz (C)

POLKAS

- Beer Barrel Polka (C)
- Clarinet Polka (C)
- Happy Wanderer, The (Bb)
- Hawaiian Wedding Song (C)
- Helena Polka (F)
- Hoop-Dee-Doo (Eb)
- Liechtensteiner Polka (F)
- Pennsylvania Polka (F)
- Too Fat Polka (C)

ITALIAN

- Ah Marie (Cm)
- Al Di La (Bb)
- Anema E Core (G)
- Arrivederci Roma (C)
- Ciao, Ciao, Bambina (C)
- Come Back To Sorrento (Cm)
- Godfather Theme (Cm)
- Mala Femmena (Bb)
- Maria Elena (C)
- My Love Forgive Me (C)
- O Sole Mio (Eb)
- Tarantella (Am)
- That's Amore (F)
- Volare (Bb)

IRISH

- Danny Boy (Londonderry (C)
- Irish Washerwoman (G)
- MacNamara's Band (F)
- My Wild Irish Rose (Bb)
- When Irish Eyes Are (C)

JEWISH

- Artsa Alinu (Dm)
- Hava Nagilah (F)
- Mayim Mayim (Cm)
- Misirlou (Gm)
- Sunset, Sunset (Gm)
- Tzena (F)

MISC-SPECIAL

- Anniversary Song (Em)
- Anniversary Waltz (C)
- Auld Lang Syne (F)
- Bridal Chorus (Bb)
- Bunny Hop (F)
- Chicken Dance (C)
I LEFT MY HEART IN SAN FRANCISCO

(Tony Bennett) Cross/Cory S4

Verse - Quick Rubato

C-7 F7 D-7 G-7 C-7 F7 Bb§7 A-7½ D-7½ C-7 F7

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-ri-bly a-lone and for-got-ten in Man-hat-ten, I'm go-ing home to my ci-ty by the bay.

F7 Eb-6 C-7½5 G-7½5 Gb9 F/C D7 G-7 C-7 F

I left my heart in San Fran-cis-co, high on a hill it calls to
My love waits there in San Fran-cis-co above the

Bb§7 B-7 C-7 F7 Bb§7 E-7½ A-7½ D-7 C-7 D-7 D-7 D-7

me. To be where lit-tle cab-lé cars climb half-way to the stars, the morn-ing
fog may chill the air, I don't care. My love waits blue and win-dy sea_

G-7 D-7 C-7 B-7 C-7 F-7 [2] C-7 F7 F/Eb A-7/D

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

MOONLIGHT SERENADE

Glenn Miller 1939
**MISTY**

Erroll Garner/Johnny Burke 1954

Look at me, I'm as helpless as a kitten up a tree, and I feel like I'm clinging to a cloud; I walk my way, and a thousand violins begin to play, or it might be the sound of your hello, that on my own, would I wander thru this wonder-land alone, never knowing my right foot from my left, my cant understand, I get misty just holding your hand. Walk my music I hear, I get misty the moment you're hat from my glove, I get misty and too much in love.

Don't you notice how helplessly I'm lost, that's why I'm following you. On my

**GEORGIA**

Hoagy Carmichael/Stuart Gorrell 1930

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

1. G-7 C7 A7 Ab7 G-7 C+7
2. G-7 C7 F6

Georgia on my mind (Georgia on my mind) 2. moonlight through the pines.

3. Georgia on my mind.

Other arms reach out to me, other eyes smile tenderly,

D-7 G-7 D-7 E7 A7 D719 G-7 C719

still in peaceful dreams I see the road leads back to you.
You must remember this, a kiss is still a kiss, a sigh is still a sigh; when two lovers woo, they still say "I love you", on that you can rely; the same old story, a fight for love and glory, a case of do or die; the fundamental things apply as time goes by. And by world will always welcome 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

Often played as a waltz

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 we. The shore was arms opened wide and closed me inside, you took my lips, you took my love so tenderly.
My funny Valentine, sweet comic Valentine, you make me smile with my heart.

Your looks are laughable, unphotographable, yet you're my favorite work of art. Is your figure less than greek, is your mouth a little weak, when you open it to speak, are you smart? But don't change a hair for me, not if you care for me, stay funny Valentine stay, each day is Valentine's day.

SUMMERTIME

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 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 lookin' so hush little baby don't you cry harm you with daddy and mammy standin' by.
EMBRACEABLE YOU

Embrace me, my sweet embrace-able you.
I love all the many charms about you.
Embrace me, above all you irreplaceable you.
I want my tipsy in me.
You and you alone bring out the gypsy in me.

Don't be a naught-y ba-by, come to pa-pa, come to pa-pa do.
My sweet embrace-able you.

UNFORGETTABLE

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

That's why dar-ling, it's in-cre-di-ble.
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 heart.
You wandered down the lane and far away. Leaving me a song that will not die.

High up in the sky the little stars climb, always reminding me that we're apart.
Leaving me a song that will not be the music of the years gone by. Sometimes I wonder why I spend the lonely night dreaming of a song.

The melody haunts my reverie, and I am once again with you. When our love was new, and each kiss an inspiration, but that was long ago, now my consolation is in the star dust of a song.

Though I dream in vain, in my heart it will remain, my star-dust melody, the memory of love's refrain.

STARDUST
Hoagy Carmichael 1929

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

High up in the sky the little stars climb, always reminding me that we're apart.
Leaving me a song that will not be the music of the years gone by. Sometimes I wonder why I spend the lonely night dreaming of a song.

The melody haunts my reverie, and I am once again with you. When our love was new, and each kiss an inspiration, but that was long ago, now my consolation is in the star dust of a song.

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

Oh it's a long, long time, from May to December,
the autumn weather, turns the leaves to flame,
And these few precious days,
I'll spend with you,
but the days grow short
when you reach September.

POLKA DOTS AND MOONBEAMS

A country dance was being held in a garden,
The music started and was I the perplexed one,
Now in a cottage built of lilacs and laughter
I held my breath and said 'may I know the meaning of the

oh, beg your pardon,' suddenly I saw Polka Dots and Moonbeams
words 'ever after,' and I'll always see Polka Dots and Moonbeams

all 'round a pug-nosed dream
sparkled on a pug-nosed dream.

There were questions in the eyes of other dancers as we floated over the floor.
There were questions but my heart knew all the answers, and perhaps a few things more.
EVERYTIME WE SAY GOODBYE

Cole Porter 1944

Ev'ry time we say good-bye, I die a little, ev'ry time
When you're near there's such an air of spring a-bout it, I can hear
we say good-bye, I wonder why a little, why the gods a-bove me who
must be in the know, think so little of me, they al-low you to go,
sing a-bout it. There's no love song finer, but how strange the change from
major to minor, ev'ry-time we say good-bye.

WE'LL BE TOGETHER AGAIN

Fisher/Laine 1945

No tears, no fears, re-mem-ber there's al-ways to-mor-row, so
Your kiss, your smile, are mem-’ries I'll trea-sure for ev-er, so
Some day, some way, we both have a life-time be-fore us, for
what if we have to part, we'll be to-geth-er a-gain. Your gain. Fine
part-ing is not good-bye.

Times when I know you'll be lone-some, times when I know you'll be sad,
don't let temp-ta-tion sur-round you, don't let the blues make you bad. Some
THE VERY THOUGHT OF YOU
Ray Noble 1934

The very thought of you, and I forget to do the little ordinary
Themere idea of you, the longing here for you. You'll never know how slow the
things that every one ought to do. I'm living in a kind of day-dream, I'm happy as a
motions go 'til I'm near to you. I see your face in every flow-er; your eyes in stars a-

1. D-7| G7| C-7 |
   F-9 | Bb9 | Bb-7 |
   Eb7

2. D-7| D-7| C-7 |
   F-9 | Bb9 | Bb-7 |
   Eb7 A7

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

A

I'm in the mood for love, simply because you're near me.
Heaven is in your eyes, bright as the stars we're under.

Heaven is in your eyes, if it should rain we'll let it.

Oh, is it any wonder, I'm in the mood for love.
Funny, but when you're near me, I'm in the mood for love.

But for tonight forget it, I'm in the mood for love.

We've put our hearts together, now we are one, I'm not afraid.

D.C. at 2nd ending(Fine)
HERE'S THAT RAINY DAY
Johnny Burke/Jimmy Van Heusen 1949

May be 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?

Here's that rainy day they told me about, and I laughed at the thought that it might turn out this way.

Fun-ny how love becomes a cold rainy day, funny that rainy day is here.

I REMEMBER YOU
Johnny Mercer 1942

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 go.

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

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

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

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

love.—love. The touch of your hand is like heaven,—a

heaven that I've never known. The blush on your cheeks when ever I speak
tells me that you are my own.

THE NEARNESS OF YOU

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 on ly grant me the

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

and I feel you so close to me, all my wildest dreams come
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 have-n't changed a bit, then, love-ly as e-ver, I must ad-mit. Fine

A
g7\[^4\] c6 b7 \[^3\] e7 a7 d7\[^15\] g7\[^4\]
What's new? How is the world treat-ing you? You have-n't changed a bit, then, love-ly as e-ver, I must ad-mit. Fine

B
f6 e7 a7 db7 g7\[^15\] c7\[^4\]
Prob-a-bly I'm bor-ing you, but see-ing you is grand and you were sweet to of-fer your hand. D.C. al Fine

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

A
eb\[^6\] b7\[^19\] eb7 d9 db6
My heart is sad and lone-ly, for you I sigh, for you dear on-ly. My life a wreck you're mak-ing, you know I'm yours for just the tak-ing;

eb7 eb7 db7 c7\[^15\] f7\[^19\] b7 eb d9
Why have-n't you seen it? I'm all for you, Bo-dy and Soul. Fine

B
d e7 d/f\[^#\] g7 c7 f7\[^#\] b7 e7 a7 d7\[^4\]
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 bad, but beautiful!

Love is tearful or it's gay, it's a problem or it's

play. It's a heart-ache either way but beautiful.

And I'm thinking if you were mine I'd 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 my

Dry martini, jigger of gin. Oh what a spell you've got me in, oh my

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.

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 West of your life,
I have only one request for your life,
that you spend it all with me.

All the seasons and the times of your days,
I'll awaken what's asleep in your eyes,
That you spend it all with me.
All the seasons and the things that bring you near to me.

Those tomorrows waiting deep in your eyes,
All the nickles and the dimes of your life,
I want to see your face in every kind of light,
And when you stand before the candles on the cake, Oh let me be the one to hear the silent wish you make.

Two.
Thru all of my life,
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

[A] D-7 A7 | D-7 G7 | D-7 A7 | D-7 G7 |

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

C7 | D7 | E7 F13 | E7 A7 | Eb7 A7 |

only have eyes for you dear. The for you.

[B] D-7 G7 F7 | E7 A7 G7 C7 F6 | Bb7 E7 A7 |

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

Eb7 Ab7 D.C. al Coda Bb7 A7 | D-7 D7 | C7 G7 |

You are view, and I only have eyes for you.

THAT'S ALL

Alan Brandt/Bob Haymes 1952

[A] Bb7 A7 | C7 | D-7 C7 F7 Bb7 | Eb9 |

I can only give you love that lasts forever, 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
fall; and a love whose burning light will warm the winter night, that's all, that's
small: say it's me that you adore for now and ever more, that's all, that's

[C7 F7 | Bb6 | F7 Bb7 | Eb7 C7 | F7 Bb7 |

all. I can all. There are those, I am sure, who have told you, they would give you the world for a

[D] Eb7 G7 C7 F7 D7 C7 G7 C7 F7sus4 F7 D.C. al Fine |

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 million pearls, and rubies fill each bin. The
I do not care if that day arrives, that dream need never be, if the
jam and spice there's a paradise in the hold. My ship comes in. I can
sun sits high in a sapphire sky when my ship I sing doesn't
wait the years till it appears, one fine day one spring. But the pearls and such, they
won't mean much if there's missing just one thing. I also bring my own true love to
me, If the ship I sing doesn't also bring my own true love to me.

**MOONLIGHT IN VERMONT**

Suessdorf/Blackburn 1939

Pennies in a stream, falling leaves, a sycamore, Moonlight in Vermont.
Icy finger waves, ski trails on a mountainside, snowlight in Vermont.
Ev'ning summer breeze, warbling of a meadow lark, Moonlight in Vermont.
Te-le-graph cables, they sing down the highway and travel each bend in the road.
People who meet in this romantic setting are so hypnotized by the lovely,
You and I and moonlight in Vermont.
OVER THE RAINBOW
Harold Arlen/Harburg 1938

Some where, over the rainbow, way up high, there's a land that I heard of once in a lullaby.

Some where over the rainbow, skies are blue, and the dreams that you dare to dream really do come over the rainbow, why then, oh why can't I?

Some where, over the rainbow, blue birds fly, and the birds fly high, there's a land that I heard of once in a lullaby.

ONCE IN AWHILE
Green/Edwards 1919

Once in a while will you try to give one little thought to me?

Once in a while, will you dream of the moments I shared with you?

Though someone else may be nearer your heart.

Moments before we two drifted a love's smoldering ember, one spark may remain, if

Though someone else may be nearer your heart.

Moments before we two drifted a love's smoldering ember, one spark may remain, if
LAURA

A-7 D7 G87 (C9) G6 (C9) G-7

Laura is the face in the misty light, footsteps that you hear down the hall.
Laura on the train that is passing through, how familiar they seem.

C7 F6 (Bb13) F6 (Bb13) F-7 Bb7sus4 Bb7 Eb7

that you hear down the hall, the laugh that floats on a summer night,
that you can never quite recall.

D7 A-75 D7alt D7 G87 B-7 E7 F7

you can never quite recall.
And you see she gave you very first kiss to you, that was Laura, but she's only a dream.

WHAT A DIFFERENCE A DAY MADE

G-7 C7sus4 F6 Bb9 A-7 Ab7

What a difference a day made, twenty-four little hours, brought the sun and the sky.

G-7 C7 sus4 C7

flow-ers where there used to be rain.
My yesterday was blue dear, today I'm part of

D7 G7sus4 G7 C7sus4

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

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

A-7 Abo7 G-7 C7 F6

menu, 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 moon-lit 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 turn to paradise oh
But it haunts me and it won't come true, oh
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.

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?
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 anything

rain, to a blossomed covered lane? And in your lonely flight, haven't 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
Ira Gershwin/Vernon Duke 1935

(A) C\(^7\) A-7 D-9 G\(^9\) (B-7 E\(^7\) B\(^b\)-7 E\(^b\) A-7 D\(^7\) A\(^b\)-7 D\(^b\)-7)

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 nine-teen twen-ty nine I sold short, in En-gland I'm pre-sent-ed at court, but you've got

I have chart-ed, but can't get start-ed with you. A-round the you. You're so su-

(B) E-7 A\(^7\) E-7 A\(^7\) D\(^\#9\) G\(^13\) F\(^\#\)-7 E-7 D-7 G\(^7\) D-7 G\(^7\)

preme, ly-rics 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 nine-teen me down-heart-ed'cause I can't get start-ed with you.

THESE FOOLISH THINGS
Strachey/Linck 1935

(A) E\(^b\) C-7 F-7 B\(^b\)-7 E\(^b\) C-7

A cig-a-rette that bears a lip-stick's tra-ces, an air-line tick-et to ro-
A tink-ling pia-no in the next a-part-ment, those stum-bling words that told you
The winds of March that make my heart a dan-cer, a te-le-phone that rings but

man-tic pla-ces, and still my heart has wings, these fool-ish things re-mind me of
what my heart meant, a fair-ground's paint-ed wings, these fool-ish
who's to an-swer,

F-7 B\(^b\)-7 2. F-7 B\(^b\)-7 E\(^b\) D\(^7\) G- E-7\(^{\#5}\) A-7\(^{\#5}\) D\(^7\) G-

you. things re-mind me of you. You came, you saw, you con-quered

C-7 B\(^b\)-7 A\(^7\)-7 G-7 C-7 F-7 G-7 C\(^7\)-19 F-7 B\(^b\)-7

me, when you did that to me, I knew some-how this had to be.

D.C. at Coda

Oh, how the ghost of you clings, these fool-ish things re-mind me of you.
APRIL IN PARIS
Vernon Duke/Harburg 1932

D-7(5) B(7) C(7) C6 D-7(5) A(b7) G13 C(7) B/C C

April in Paris, chestnuts in blossom, holiday tables
C(7) G- G-(7) G-7 Gb7(11) F6 E(7) A(7) F6 B-7(5) E(7)9

under the trees, April in Paris, this is a feeling
A-7 A-7/G F(7)-7(5) B(7)9 E(7) G7 E-7(5) A(7)9/G

no one can ever reprise.
F(7)-7(5) F(7) C/E E(6)0/7 D-7 D(7) A(7) B-7(5) E(7)9

I never knew the charm of spring, never met it face to face, I never knew my

heart could sing, never missed a warm embrace, 'till April in Paris,
E(7)5 B(7)11 A13 E(7)11 D13 C(7)7 D-7(5) G(7)9 C6

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

TILL THERE WAS YOU
Meredith Wilson 1950

A Eb E(7)0/7 F-7 A(b6) D(b7) Eb G13

There were bells on the hill, but I never heard them ringing, no I never heard them at
F-7 B(b7)9

There were birds in the sky, but I never saw them winging, no I never saw them at
1.Eb E(7)0/7 F-7 B(b7)9 2.Eb A(b6) E(b7) A(b6)7

There was love all around, but I never heard it singing, no I never heard it at
all 'till there was you. There were you. And there was music and
A(7) Eb6 B7 C7 F-7 F7 B(b7) B(b7)+7 D.C. at 2nd End

there were wonderful roses, they tell me, in sweet fragrant meadows of dawn and dew. There was
MORE THAN YOU KNOW  
Rose/Eliscu/Youmans 1929

Verse

C- A-7\(5\) B+7 C- A-7\(5\) \(A_{7}^{\#11}\) G7\(9\)

Whether you are here or yonder, whether you are false or true,
Even though your friends forsake you, even though you don't succeed,

C- Bb-7 E\(b\)7 A\(b\)7 G7\(9\)

whether you remain or wander, I'm growing fonder of you.

G7\(3\) [A] C6 G+7 C9 C7\(9\) F\(A\)7 E-7 A\(7\)\(9\) D-7 F-7 Bb7

More than you know, more than you know, man of my heart I love you so, lately I

find, you're on my mind, more than you know. Whether you're so, more than you'll show, more than you'd

D-7 G7\(9\) C6 F9 C6 F\(\flat\)7\(5\) B7\(9\) [B] E- C\(f\)-7\(5\) F\(\flat\)-7\(5\) B7\(9\) E-7

Loving you the way that I do, there's nothing I can do about it.

Loving may be all you can give, but honey I can't live without it.

COME SUNDAY  
Duke Ellington 1946

A

F7 E\(b\)7\(\#11\) F7 D+7 G9 C-9

Lord dear Lord above, God Almighty, God of love, please look down and

F9 Bb6 Eb6/Bb Bb6 [B] D7 E\(b\)7 D7 G-7

see my people through. I believe that God put sun and moon up in the

C9 F7 C-7 F7 D7\(19\) G+7 C9 F+7 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

A

You go to my head and you linger like as haunting refrain, and I find you spinning
You go to my head like a sip of burgundy brew, and the very
You go to my head, with a smile that makes my temperature rise, like a summer with a

B

'round in my brain, like the bubbles in a glass of champagne. You
mention of you, like the kick-er in a julep or two. You
thousand Julys, you in-tox-i-cate my

DON'T BLAME ME

Fields/McHugh 1932

A

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

E7

how can I help it, don't blame me. I can't help it

if that dog-gone 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, like the wind that stirs the trees.
But memories still fade, and pretty dreams will rise up,
where her other dream fell.

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, like the wind that stirs the trees.
But memories still fade, and pretty dreams will rise up,
where her other dream fell.

IN ASENTIMENTALMOOD
GOOD MORNING HEARTACHE
Higginbotham/Drake/Fisher 1945

Good morning heartache, you old gloomy sight.
Wish I'd forget you, but you're here to stay.
Good morning heartache, here we go again.
Good morning heartache, you're the

said goodbye last night.
love went away.
one who knew me when.

but here you are with the dawn.

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

Them that's got shall get, them that's not shall lose, so the Bible said, and it still is news.
Yes the strong gets more, while the weak ones fade, empty pockets don't ever take too much.

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

Yes the mon-
day blues, straight thru sun-
day blues.

FINISH: When you're gone and spend-in' ends, they don't come no more. Rich re-

D-7\(\frac{1}{2}\) G7\(\frac{1}{2}\) C\(\frac{1}{2}\) C\(\frac{1}{2}\) C7 C-6 G-7
MY FOOLISH HEART

Young/Washington 1950

Bb\(^\flat\)7 E\(^\flat\)7 D-7 G7 C-7 C-7/B\(^\flat\) A\(_7\)sus A7

The night is like a lovely tune, beware my foolish heart. How
Her lips are much too close to mine, beware my foolish heart, but

D-7 D\(^{7}\) F-7 G-7 Db7 \(\text{C-7}^\flat\) F-7 G7 C7 C7 G7+7 C7 F7

white the ever constant moon, take care my foolish heart. There's a
should our eager lips combine then the fire start. For this time it isn't fascination, or a

Bb\(^\flat\)7 F-7 Bb\(^{7}\) G-7 A\(_7\)sus A7 D\(^{7}\) G-7 C7 C-7 G7+7 C7 F7sus F7\(^{7}\) Bb\(^\flat\)7

dream that will fade and fall apart, it's love, this time it's love, my foolish heart.

SOMEONE TO WATCH OVER ME

George/Ira Gershwin 1926

E\(_7\) A\(_7\) Gb G-7/F E\(_7\)

There's a somebody I'm longing to see, I hope that he, turns out to be,
I'm a little lamb who's lost in the wood, I know I could, always be good,

F-7 F7/A Bb/Ab \(1\) G7 C9 F7 Bb9 \(2\) E\(_7\) A\(_7\) Gb G-7/F E\(_7\)

Won't you tell him please to put on some speed, follow my lead, Oh how I need,

E\(_7\) \(\text{Ab}^\flat\) \(\text{Ab}^\flat\) \(\text{Ab}^\flat\) \(\text{Ab}^\flat\)

some-one who'll watch over me. Fine Though he may not be the
someone who'll watch over me.

E\(_7\) Bb/B\(_7\) G7/B C-7 A\(_7\) D7 G7 C9 F9 Bb\(^{7}\)

man some girls think of as handsome, to my heart he carries the key. D.C. al 2nd End (Fine)
IMAGINATION

Van Heusen/Burke 1939

IMAGINATION is funny, it makes a cloudy day sunny,
IMAGINATION is crazy, your whole perspective gets hazy,
IMAGINATION is silly, you go around wildly nilly

makes a bee think of honey, just as I think of you
starts you asking a daisy what to do,
for example, I go around wanting

IMAGINATION is funny, it makes a cloudy day sunny,
IMAGINATION is crazy, your whole perspective gets hazy,
IMAGINATION is silly, you go around wildly nilly

EASY LIVING

Robin/Granger 1937

Living for you is easy living. It's easy to live, when you're in love and
I'll never regret the years I'm giving, they're easy to give, when you're in love and I'm

I'm so in love, there's nothing in life but you, for you
you may be a fool but it's fun, people say you rule me with

one wave of your hand, darling it's grand, they just don't understand.

Repeat 1st verse
I'M GETTING SENTIMENTAL OVER YOU

I was just another who laughed at romance, I said it was not for me... meant to be.

Then you made you entrance and right at a glance, I knew this was

Never thought I'd fall, but now hear you call, I'm gettin' sentimental over you.

Things you say and do, just thrill me through and through, I'm gettin' sentimental over you.

Won't you please be kind and just make up your mind that you'll be sweet and mental over you.

I thought I was happy, I could live without love, I'm thinking of...

now I must admit, love is all I'm thinking of... D.S. al Coda.

F7 C7 Bb7 F7 C7

gentle, be gentle with me. Because I'm sentimental over you.

EARLY AUTUMN

Woody Herman/Ralph Burns 1949

G7 C7 G7 C7 D7

D.C. al Fine
Johnny Mathis

**SMOKE GETS IN YOUR EYES**

Jerome Kern/Habach 1933

A

\[ \text{Eb6 G7 Gb7 F7 Bb13} \]

They asked me how I knew my true love was true?
They said some-day you'll find, all who love are blind.
Now laughing friends deride tears-I cannot hide,
I of course replied, something here inside cannot be denied.

\[ \text{Eb7/Bb C7 F7 Bb9} \]

fire, you must realize, smoke gets in your eyes.

B

\[ \text{B7 G#7 C7 C#7 F7} \]

So I chaffed them and I gayly laughed, to think they would doubt my love.

\[ \text{B7 G#7 F7 Bb7 Eb6 C7 F7 Bb7} \]

Yet to-day my love has flown away, I am without my love.

---

**MONA LISA**

Livingston/Evans 1949

F

Mo-na Li-sa, Mo-na Li-sa men have named you, you're so like the lady with the mystic
Do you smile to tempt a lover Mo-na Li-sa, or is this your way to hide a broken smile.

\[ \text{G7/F C7 G7} \]

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

\[ \text{F F# G7 C13 Bb-} \]

smile? Do you heart? Many dreams have been brought to your doorstep, they just lie there, and they

\[ \text{F F7 Bb Bb7 F/C} \]

die there, are you warm are you real Mo-na Li-sa, or just a cold and lonely, love-ly work of art?
Oh Lord, why did you send the darkness to me? Are the shadows forever to be?

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.

Oh

Willow weep for me, Willow weep for me, bend your branches green along the stream
Gone my lover's dream, love-ly summer dream, gone and left me here to weep my tears
weeping willow tree, weep in sympathy, bend your branches down along the ground

that runs to sea. Listen to my plea, listen willow and weep for me.

In to the stream. Sad as I can be, hear me willow and weep for and cover me.

When the shadows fall, bend oh willow and weep for me.

Whisper to the wind and say that love has sinned, to

leave my heart a-breaking and making a moan. Murmur to the night, to

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?

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 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 competition sort of slips, the moment that your lips meet mine,

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 aw'fly good.

D.C. (Coda lastX) Changes

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 aw'fly good.

SOPHISTICATED LADY

Dule Ellington/Mills/Parish 1933

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 aw'fly good.

D.C. (Coda lastX) Changes
TWILIGHT TIME

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 spark of love that fills me,

It's twilight time, when purple colored curtains mark the end of day, I with dreams untold. Each day I pray for evening just to be with you, to hear you, my dear, at twilight time.

Here, in the afterglow of day, we keep our rendezvous beneath the blue.

Here, in the sweet and same old way, I fall in love again as I did then.

DON'T GO TO STRANGERS

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. 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
C
B
E
A
A
F
E
B
E
F
A
D

Never treats me sweet and gentle
My poor heart is sentimental
He don't love me like I love him
I got it bad and that ain't good

But when the week-end's over and
Monday rolls around, I end up like I start out just crying 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 me 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

Bb
F
Bb
C
Bb
C

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

'Till you've had that mood indigo.
That feelin' that goes stealin' down to my shoes, while

I sit and sigh "Go long blues".
Always get that mood indigo, since my baby said goodbye.
In the evening when lights are low,

I'm so lonely I could cry.
'Cause there's no body who cares about me, I'm just a soul who's bluer than blue can be.
When I get that mood indigo, 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 everything 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, how my love song gently cries for the tenderness, within your eyes, my that was my heart serenading you, my prelude to a kiss. love is a prelude that never dies.

Though it's just a simple melody, with nothing fancy, nothing much, you could turn it to a symphony, a Shubert tune with a Gershwin touch, Oh!
HOW LONG HAS THIS BEEN GOING ON?

George/Ira Gershwin 1927

I could cry sal-ty tears, where have you been all these years?
There were chills, up my spine, and some thrills I can’t de-fine
Kiss me once, theron-c we, more, what a dunce I was be-for-e

Listen sweet, I re-pet how
what a break, Heav en’s sake, how

O h I feel that I could melt, in-to Hea-ven I’m hurled.
I know how Col um-be felt, find-ing an-oth-er world.

#2) I could cry, sal-ty 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 heavens sake, how long has this been gо

IN MY SOLITUDE

Ellington/DeLange/Mills 1934

In my sol-i-tude you haunt me, with re-ver-ies
In my sol-i-tude you taunt me, with mem-or-ies
In my sol-i-tude I’m pray-ing, Dear Lord a-bove

of daysgone by, In my
that nev-er die, sendback my
love

no one could be so sad. With gloom ev-’ry-where, I sit and I stare, I know that I’ll soon go mad. In my

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 song, the things we did last summer, I'll remember all winter long. The leaves began to fade, like promises we made, how could a love that seemed so right go wrong?

I FALL IN LOVE TOO EASILY

Styne/Cahn 1972

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

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 flight, my thoughts all stray to you. 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 shelter from the storm, a cozy fire to keep you warm, but most of 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 health and more than all, when snowflakes

I wish you

And in July, I wish you love.

ANGEL EYES

Matt Dennis/Brent 1946

Try to think that love's not around, still it's uncomfortably near.

Angel eyes that old devil sent, they glow un-bear-ably bright.

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

My old heart ain't gainin' no ground because my angel eyes ain't here.

Need I say that my love's mis-spent, mis-spent with angel eyes to-night.

So Got-ta find who's now number one and why my angel eyes ain't here.

Drink up all you peo-ple, or der any-thing you see. Have fun you happy peo-ple, the drink and the laugh's on me.

'Scuse me while I dis-app ear.
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,
to prove that even wise men can be wrong, I concentrate on you.
POOR BUTTERFLY

Poor butterfly 'neath the blossoms waiting, poor butterfly.

The moon and I know that she is faithful, I'm sure she

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

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 must die. Poor butterfly.

OLD FOLKS

Ev'ry one knows him as leaving his spoon in his coffee, like the seasons he'll come and he'll go, just as

old folks, quite understand about old folks, did he fight for the blue or the grey? For he's

free as a bird and as good as his word, that's why ev'ry body loves him so. Always

yellow cob pipe, it's so melow it's ripe, but so diplo-matic and so dem-o-cra-tic,

you needn't be a ashamed of him. In the ev'ning after supper, what stories he would tell,

how he held the speech at Gettysburg for Lincoln that day. I know that one so well. Don't

Robison/Hill 1938

Golden/Hubbel 1916
That certain night, the night we met, there was 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

Flamigo, like a flame in the sky, flying over the
Flamigo in your tropical hue, speak of passion un-
Flamigo, when the sun meets the sea, say farewell to my

island to my lover near by.

Flamigo

The wind sings a song to you as you go, a song that I hear below

the murmur of palms. Flamigo and has ten to me.
**MY OLD FLAME**  
Coslow/Johnston 1934

My Old Flame, I can't even think of his name. But it's funny now and then, how my thoughts go flashing back again to my old flame. I've met so many who had significant or elegant as my old flame. I discovered what became of my old flame.

But their attempts at love were only imitations of my old flame.

**LOVER MAN**  
Davis/Ramirez/Sherman 1941

I don't know why, but I'm feeling so sad. I long to try something I've never had. The night is cold and I'm so all alone. I'd give my soul just to call you my own. Some day we'll meet and you'll dry all my tears, then whisper sweet little things in my ears.

Never had no kissin', oh, what I've been missin'! Lover Man oh where can you be?

I've heard it said that the thrill of romance can be like a heavenly dream.

I go to bed with a prayer that you'll make love to me, strange as it seems.
BLUE VELVET

Wayne/Morriss

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,

She wore sighs, love was
swear than May her tender
precious and warm, a memo

She wore blue—velvet through my tears.

I SHOULD CARE

Cahn/Stordahl/Weston 1943

I should care, I should care,
I should care, I should care,
I should go a-round weeping,
I should let it upset me,
Strange-ly e-nough I sleep well,
May-be I won't find

two,

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

Someone as love-ly as you, but I should care and I do.
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.
   Spring can really hang you up the most.

2. Spring is here, there's no mis-tak-ing, robins build'ing nests from coast to coast, my heart tries to sing so they won't hear it break ing.
   Spring can really hang you up the most.

   All afternoon those birds twit-ter twit, I know the tune, "this is love, this is it".
   Love seemed sure a-round the New Year, now it's April, love is just a ghost.
   Spring ar-rived on time, on-ly what became of you dear? Spring can really hang you up the most.

   Love came my way I hoped it would last, we had our day, now that's all in the past.
   Doc-tors once pro-scribed a ton-ic, sul-pha and mo-las-ses was the dose.
   Spring did'nt help a bit, my con di-tion must be chron-ic, Spring can really hang you up the most.

   Spring this year has got me feel ing 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 toast.
   Spring can really hang you up the most.

   Spring is here, there's no mis-tak-ing, robins build'ing nests from coast to coast, my heart tries to sing so they won't hear it break ing.
   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, until
You don't know how lips hurt, until you've kissed and had to pay the cost, until
You don't know how heart's burn, for love that can not live yet never dies, until

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
don't know what love is. Do you know how a lost heart fears the thought of rem-}
is- ing, and how lips that taste of tears lose their taste for kiss-ing? 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 tok-en, too ma- ny words are
There's so much more embrac-ing still to be done but
things we want to, Oh Oh Well, we'll catch up some other time.
still un-spo-ken time is rac-ing

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

Vernon Duke 1934

G-7 A-7 Bb6 C7 C+7 FΔ7 G-7 A-7 D7\(^b\)

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

G-7 A-7 Bb6 C7 A-7\(^b\)\(^b\) D7\(^b\)

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

G-7 Bb7 Eb7 A\(^b\)Δ7 Bb7 C-7 D-7\(^b\) G7\(^b\)

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

C-7 A-7\(^b\)\(^b\) D-7 G7\(^b\) C\(^b\) G-7 C+7

Making me feel at home. It's divine!
Tell you that "it's divine!"

G-7 A-7 Bb6 C7 C+7 FΔ7 G-7 A-7 D7\(^b\)D\(^b\)\(^b\)

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

C-7 D-7 Eb6 F7\(^b\) Bb-7 Bb7/A\(^b\) G-7\(^b\) C7\(^b\)

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

F-7 C+7 F- A\(^b\)7 D\(^b\)Δ7 A\(^b\)+7 D\(^b\)Δ7 G\(^b\)Δ7

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

G-7 A-7 Bb6 C7\(^b\) G-7

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 goodnight 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
night, to

morrow 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, living on love and pale moon-light. Just you and I for ever 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 bod- dy loves me, Spring is here, I hear.
EASY STREET

Alan Jones 1941

Easy street, I'd love to live on easy street, No-body works on easy street, Life is sweet for folks who live on easy street, I'm tellin' ev'ry one I meet if I could live on easy street,

Easy street, just sit around all day (just sit and play the horses)

Easy street, you must meet that make your hair turn

Easy street, I wouldn't want no grey.

When opportunity comes knock-in', you just keep on with your rock-in', 'cause you

know your fortune's made and if the sun makes you perspire, there's a man that you can hire to plant

trees, so you can have shade on D.C. al Coda

I wouldn't want no job to-day, so please go way.

WHEN YOU WISH UPON A STAR

Harline/Washington 1940

When you wish upon a star, makes no difference who you are. Any-thing your

If your heart is in your dream, no request is too ex-treme, when you wish up-

Like a bolt out of the blue, fate steps in and sees you thru, when you wish up-

heart desires will come to you.

on a star as dreamers

on a star your dream comes true.

she brings to those who love, the sweet full-fillment of their secret longing.
THE SECOND TIME AROUND

Van Heusen/ Cahn 1945

Love is love-li-er the se-cond time a-round, just as won-der-ful with
Love's more com-fort-able the se-cond time you fall, like a friend-ly home the
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
sung makes you think per-haps, that love like youth is wast-ed on the young. Love's more
mir-a-cle we found? There are those who'll bet love comes but once and yet,
I'm oh so glad we met the se-cond time a-round.

DEEP PURPLE

De Rose/Parish 1934

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
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
mem-o-ry, you wan-der back to me, breath-ing my name with a
heart will beat, lov-er we'll
sigh In the al-ways meet, here in my deep pur-ple dreams...
OLD CAPE COD
Rothrock 1956

If you're fond of sand dunes and salty air, quaint little villages here and there,
If you like the taste of a lobster stew, served by a window with an ocean view,
If you spend an evening, you'll want to stay, watching the moonlight on Cape Cod bay,

you're sure to fall in love with old Cape Cod.

Wind-ing roads that seem to beck-on you, miles of green beneath the skies of blue, church bells chiming on a Sunday mom,

mind you of the town where you were born.

old Cape Cod.

MOON OVER MIAMI
Burke/Leslie 1935

Moon over Miami, shine on my love and me, so we can
Moon over Miami, shine on as we begin, a dream or
Moon over Miami, you know we're waiting for a little

roll the roll ing sea. Fine in.

love, a little kiss, on Miami's shore.

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

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

If it takes for-ev-er I will wait for you, for a thou-sand
Any-where you wan-der, an-y-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

I will wait for you, 'Til you're back be-side me, 'til I'm
I will wait for you, 'Til you're here be-side me, 'til I'm

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.

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

FOOLS RUSH IN
Bloom/Mercer 1940

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

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

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

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 wind-storm, I'm as jump-y as a puppet on a string. I'd say that I had spring fever, but I know it isn't spring. I am singing, Oh why should I have spring fever, when it is not 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'm as have-n't seen a crocus or a rose-bud, 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 things never are as bad as they seem.

of memories there. So so dream, dream, dream.
THE PARTY'S OVER

Styne/Comdon 1956

The party's over, it's time to call it a day, they've burst your pretty balloon and taken the moon away. It's time to wind up the masquerade, 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 make up, the Party's over, it's all over my friend.

GOODNIGHT SWEETHEART

Ray Noble/Rudy Vallee 1931

Goodnight sweetheart, till we meet tomorrow, goodnight Goodnight sweetheart though I'm not beside you, goodnight 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 fold you, in each one I'll hold you, goodnight sweetheart, goodnight.
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

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

I'm 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

I've got the routine, so drop another nickel in the machine
I'm feelin' so bad, I wish you'd make the music dreamy and sad

Could you make it one for my baby and one more for the road?

Well, you've got to be true to your code,

You'd 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, road, that long, long road.
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 moon-light 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 snowy height, each star its own aurora borealis, suddenly you held me tight, I could see the mem-ber when your lips were close to mine, and we saw the

Mid-night Sun. Fine

Mid-night Sun. Fine

Was there such a night? It's a thrill I still don't quite believe, but

after you were gone, there was still some star-dust on my sleeve. The
PENTHOUSE SERENADE

W.B. Jason 1931

Just picture a penthouse way up in the sky, with hinges on chimneys for stars to go by, a sweet slice of heaven for just you and I, when we're alone on the roof, two heavenly hermits we will be in truth when there on the roof, two heavenly hermits we will be in truth when we're ever alive, in view of the Hudson just over the drive, when alone. 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 blue, all your fears are foolish fancy, may be, 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

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 blase, you’re bored with me in ev’ry
You’ve changed, you’re not the angel I once knew, no need to tell me that we’re

You’ve changed, your kisses now are so blase, you’re bored with me in every
You’ve changed, you’re not the angel I once knew, no need to tell me that we’re

BLUE GARDENIA

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

tell, love bloomed like a flower, then the petals fell. Blue Gardenia,
**BLUE HAWAII**

Robin/Rainger 1937

\[
\begin{align*}
\text{A} & \\
Bb & Bb7 & Eb & D & Eb & Bb & Ab & G+7 & C7 & \Theta \\
\end{align*}
\]

Night and you and blue Hawaii, the night is heavenly
Love-ly you and blue Hawaii, with all this love-li-ness,
Dreams come true in blue Hawaii, and mine could all come true

1. C-7 & F7 & Bb & G7 & C-7 & F7 & Bb & C-7 & F7 & Bb & Eb & Bb & Bb7

and you are heaven to me... there should be love...

2. C-7 & F7 & Bb & Eb & Bb & Bb7

Come with me... while the moon is on the sea... the night is young

C-7 & F7 & D.C. al Coda & C-7 & F7 & Bb & Eb/Bb & Bb

and so are we... this mag-ic night of nights with you.

**HARBOR LIGHTS**

Kennedy 1937

\[
\begin{align*}
\text{A} & \\
Bb7 & F-7 & Bb7 & Eb & Eb & \Theta \\
\end{align*}
\]

I saw the harbor lights, they only told me we were part-ing,
I watched the harbor lights, how could I help if tears were start-ing?
Now I know lonely nights, for all the while my heart is whis-p'ring,

1. Bb7 & Eb & Eb & F-7 & Bb7

the same old harbor lights that once brought you to me.

2. Bb7 & Eb & Eb7 & F-7 & Bb7

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

E-7 C-7 & F7 & Bb7 & D.C. al 2nd End (Fine)

more, but you were on the ship and I was on the shore. Now I know
WHAT KIND OF FOOL AM I?
Bricusse/Newley 1961

G7\(^{sus}\)4 G7\(^{19}\) C\(^{A7}\) F\(^{A7}\) E-7 A7\(^{sus}\)4 D-7 G7\(^{sus}\)4 E-7

What kind of fool am I? — Who never fell in love, it seems that I'm the only one that I have been thinking of. What kind of man is this? — An empty shell.

A\(^{719}\) D-7 G7 C\(^{A7}\) A-7 D7

a lonely cell in which an empty heart must dwell. What kind of lips are these? That lied with every kiss, that whispered empty words of clown am I? What do I know of life? Why can't I cast away the love that left me alone like this, why can't I fall in love? like other 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.

C\(^{A7}\) A\(^{719}\) D-7 G7\(^{sus}\)4 C\(^{A7}\)

RED SAILS IN THE SUNSET
Williams 1935

G G\(^{A7}\)3 D-7 G7 C\(^{A7}\) E\(^{7}\)3 G\(^{A7}\)G\(^{5}\)7 A-7 G\(^{7}\)3 A-7 D7

Red sails in the sunset, He sailed at the dawning, way out on the sea, oh carry my loved one home safely to me. I'm trusting in you. Swift wings you must borrow make straight for the shore, we marry tomorrow and he goes sailing no more.

A-7 D-7\(^{3}\) 12\(^{G}\) D\(^{+7}\) C E\(^{7}\)3 G A-7 D7\(^{sus}\)4 G G7
ALL MY TOMORROWS
Van Heusen/Cahn 1959

To-day 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

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

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

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

true, and all my bright to-morrows belong to you.

HOW DEEP IS THE OCEAN?
Irving Berlin 1932

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,

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

from here to a star?

How many roses, are sprinkled with dew?

And if I ever lost you,

how much would I cry?

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

Who can I turn to when nobody needs me?
My heart wants to know and so I must go where destiny leads me.
With no star to guide me, and no one beside me, I'll go on my way and after the day the darkness will find me.
And you I could learn to with you on a new day but who can I turn to if you turn away?

BEWITCHED

I'm wild again, beguiled again, a simpering, whispering child again, begging to him, each spring to him, and longing for the day when I'll cling to him, couldn't sleep, wouldn't sleep, when love came and told me I shouldn't sleep, bewitched, bothered and bewildered am I.
Lost my heart but what of it? He is cold I agree, he can laugh but I love it, though the laughs are on me. I'll
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, only a fool would 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 wat-er-front, I'm watch-ing the sea, will the one I love be com-ing back to me?
I cov-er the wat-er-front, in search of my love, and I'm cov-ered by a star-less sky a
I cov-er the wat-er-front, I'm watch-ing the sea, for the one I love must soon come back to me.

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

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 catch-in' colds and miss-in' trains,
partner always trumps, I guess I'm just a fool who never looks before he jumps,
even postage due, I fell in love just once and then it had to be with you,
ev'rething happens to me.

A SUMMER PLACE  
Max Steiner/Discant 1959

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 anywhere when two people share all their
care, for it knows there are no gloomy skies when seen thru the eyes of
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 re-collect 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 blowing me no good, no good. You're only misleading the sunshine I'm needing; 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

Cmaj7 G7sus4 G7 Cmaj7 G7sus4 C6 maj7 G7sus4 Cmaj7

People, people who need people, are the lucki-est people in the

lov-ers, are very spe-cial people, they’re the lucki-est people in the

world. We’re chil-dren need-ing oth-er chil-dren and yet let-ting our grown-up

pri-de hide all the need in-side, act-ing more like chil-dren than chil-dren

world. With one person, one very spe-cial per-son, a feel-ing deep in your soul

says you were half, now you’re whole. No more hun-ger and thirst, but first, be a per-son who needs

peo-ple, peo-ple who need peo-ple are the lucki-est peo-ple in the world

TIME ON MY HANDS

Vincent Youmans/Adamson 1930

Fmaj7 B-7maj7 E7 G7maj7 G7maj7

Time on my hands, you in my arms, noth-ing but love in

Then if you fall, once and for all, I’ll see my dreams come

view, true, Mo-ments to spare for some-one you care

G7 C7 Fmaj7 D-7 G7 G7 C7 Fmaj7

for, one love af-fair for two. With time on my hands,

D-7 G7maj7 F-7 Cmaj7 G7maj7

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

Maidera/J Dorsey 1945

In this world of ordinary people, I'm glad there is you.
In this world where many, many play at love, I'm glad there is you.

I'm glad there is you. In this world of overrated pleasures,
I'm glad there is you. Of underrated treasures, I'll live to love,

I'll live to love you beside me, this role so new, I'll muddle thru with you to guide me.

THANKS FOR THE MEMORY

Rainger/Robin 1937

Thanks for the memory, of candle-light and wine, of castles on the Rhine,
Thanks for the memory, of rainy afternoons, swingy Harlem tunes, and

Par-the-non and moments on the Hudson River Line, how lovely it was.

Many's the time that we feasted and many's the time that we fasted, oh, well it was swell while it

lasted, 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 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 used to hear her say, "Good morning" ev'ry day, her joys, her woes, her highs, her lows are second nature to me now, like breathing out and breathing in, I was securely independent and content before we met, surely I could always be that way again and yet, I've grown accustomed she's a woman and so easy to forget, rather like a habit one can always break and yet, I've grown accustomed to her looks, accustomed to her voice, accustomed to her face.

FOR YOU, FOR ME, FOREVERMORE

For you for me, for evermore, it's bound to be for evermore, the 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

Jule Styne/Cahn 1944

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 tear-drops, my little tear-drops, 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

Victor Young/Washington 1931

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.
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
TWO FOR THE ROAD

If you're feeling fancy free, come wander thru the world with me, and anywhere we sun will shine, in winter we'll drink summer wine, and ev'ry-day that chance to be will be our rendezvous, two for the road. we'll travel down the years, collecting precious memories, selecting souvenirs and living 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

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, nevertheless, I'm in love for you. love with you. Fine

Somehow, I know at a glance, the terrible chances I'm taking, fine at the start, then left with a heart that is breaking.
VIOLETS FOR YOUR FURS  Matt Dennis/Adair 1941

I bought you vio-lets for your furs, and it was spring for a-while, re-member?  
I bought you vio-lets for your furs, and there was blue in the win-try sky.

You pinned the vi-o-lets to your furs and gave a lift to the crowds passing 

snow drift-ed down on the flow-ers and melt-ed where it lay, the snow looked like dew on the 
blos-soms as on a sum-mer’s day. 

that we fell in love com-plete-ly, the day that I bought you vi-o-lets for your furs.

TRY A LITTLE TENDERNESS  Connally/Woods 1932

She may be wea-ry, 
You know she’s waiting, 
You won’t re-gret it, 
And when she’s wea-ry, try a lit-tle ten-der-

women do get wea-ry wearing that same shab-by dress 
just an-ti-ci-pating things she may nev-er pos-sess. 
wo-men don’t for-get it, love is their whole hap-pi-

try a lit-tle ten-der-ness. It’s

not just sen-ti-mental, she has her grief and care, and a

word that’s soft and gen-tle makes it eas-i-er to bear. D.C. a
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 happily concede,

this is all I ask, this is all I need.

Chorus

Beautiful girls, walk a little slower when you walk by

Wandering rainbows leave a bit of color for my heart to touch

Linger ing sunsets, make my stay a little longer with the lonely

Stars in the sky make my wish come true before the night has flown.

Children everywhere, when you shoot at bad men, shoot at me,

take me to that strange, enchanted land grown-ups seldom understand.

and let the music play as long as there's a 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

Gone when your lips meet mine, I'm afraid the masquerade is
spired, now they're just routine,

Your love, and so is love, and so is love

I 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. You

D.S. al Coda

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

Gone when your lips meet mine, I'm afraid the masquerade is
spired, now they're just routine,

Your love, and so is love, and so is love

I 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. You
THEY SAY IT'S WONDERFUL

They say that falling in love is wonderful. It’s wonderful.

And with the moon above, it’s wonderful. It’s wonderful.

They say that falling in love is wonderful.

And with the moon above, it’s wonderful.

so they say.

so they tell me.

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

Smile, tho’ your heart is aching, smile even tho’ it’s breaking,

Light up your face with gladness, hide every trace of sadness,

when there are clouds in the sky, you’ll get by. If you smile though your

al-tho’ a tear may be ever so near. That’s the time you must

fear and sorrow, smile and maybe 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

Edward Redding 1950

So I walk a little too fast, and I drive a little too fast, and I'm 
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 
request are not always the best, but the ones where the trumpets

So I talk a little too much, and I laugh a little too much, and my 
voice is too loud when I'm out in a crowd, so that people are apt to 
request are not always the best, but the ones where the trumpets

So I smoke a little too much, and I drink a little too much, and the 
voice is too loud when I'm out in a crowd, so that people are apt to 
request are not always the best, but the ones where the trumpets

WARM VALLEY

Duke Ellington 1943
A SUNDAY KIND OF LOVE

Louis Prima/B. Belle 1946

I want a Sunday kind of love,
I want a love that's on the square,
My arms need someone to enfold,

I want a love to last past Saturday night,
I can't seem to find some body to care,
to keep me warm when Monday's are cold,

I'd like to know it's more than love at first sight,
I want a Sunday kind of love,
I'm on a lonely road that leads me nowhere,
a love for all my life to have and to hold.

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?
The sun went out just like a dying ember, that September,
Though spring is here, to me it's still September, that 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 masterpiece, however famous it be.
The portrait of Jennie is etched on my heart, where her
the portrait of Jennie I never will part for there

1 A-7 D-7 G-7 C7D2 A7 D-7 G-7 C7D2

The portrait of features have been
sketched from the start. Ah the color and beauty of line and the glow of her
C6 F7 E-7 A7D2 D-7 A-9 G9 G7D2 G-7 C7D2

spirit divine, all cast in Heaven's own design. With the portrait of
A-7 D-7 G-7 C7D2 C7sus4 C7D2 F6

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
cry me a river, cry me a river, I cried a river over you.
Now, you say you're sorry, for being so untrue, well you can
You drove me, nearly drove me out of my head, while you never shed a tear.

Now, you say you love me, well just to prove you do, come on and

G-715 C7D2 F7sus4 F9 B7 B7sus4 Eb6 G7

remember? I remember all that you said; told me love was too plebian, told me you were thru with me and

G-715 A715 D7D2 G

G-715 A715 D7D2 G7 D-C. A Fine
PIECES OF DREAMS

Michel Legrande/Bergman 1970

F6 G-7 A-7 D-7 G-7 G-7/F C7/E C7

Little boy lost______ in search of Little boy found,____ you go a-
Little boy false______ in search of little boy true,____ will you be

FA7 G-7 A-7 B-7/E C7 C#7 A7/C#

wondering, wondering, stumbling, stumbling, round, round.
every done traveling, always unraveling you, you?

1. D-7 D-7/C B-7/E E7 A-7 F7sus4 F9

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

BbA7 F/A G-7 C7 A-7 D7 G-7 C7

Why are you blind____ to all you ever were, never were, really are, nearly are?

2. D-7 Bb/D G-7/F D7 C7 F/C B-7/E

running away could lead you further a-stray, and as for

F7/C C7sus4 C9 F7sus4 C7 B7/F BbA7 Bb7 F7

fishing in streams for pieces of dreams, those

FA7 D-7 G-7 C7 F6 G-7 A-7 D-7

pieces will never fit, what is the sense of it? Little boy blue, don't let your

G-7 G-7/F C7/E C7 FA7 G-7

little sheep roam, it's time come blow your horn, meet the morn,

A-7 B-7/E C7 C7/E C7 F6 Bb6 F6

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

A

The mist of May is in the gloam-in',
and all the clouds are holdin' still-
The morn-in' dew is blink-in' yonder,
there's lazy music in the rill-
That when the mist is in the gloam-in'
and all the clouds are holdin' still-

B

so take my hand and let's go roam-in' thru the heather on the hill.
and all I want to do is wander
if you're not there I won't go roam-in'

My own true love (TARA'S THEME)

F

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

G-7 C7 G-7 C7 F sus F F/A Bb

my own true love.
my own true love.
my own true love.
thru heaven's doors.
I roamed the earth

A-7

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

Loewe/Lerner 1960

C-7  F7  Bb^A7
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^A7
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  E6  C-7  F7  Bb^A7
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  G7/D  C-7  Bb^A7
your face with a luster that puts gold to shame.
I know you in autumn

F7  C-7  F7\19  Bb6
But if I'd ever and I must be there. And could I

D  D+  G^A7  E-7  A7  D^A7  D6
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

A^b9  3  Bb6  C9  F9
summer, winter or fall, no, never could I leave you

C-7  F7\19  Bb6  B^A7  Bb6
at all

F7  Bb6  B^A7  Bb6
82

NANCY WITH THE LAUGHING FACE

Van Heusen/Phil Silvers 1944

G-7 C7 G-7 C7 F\textsuperscript{+}7 G-7

If I don’t see her each day I miss her, Gee, what a thrill each
She takes the win-ter and makes it sum-mer, sum-mer could take some
I swear to good-ness you can’t re-sist her, sor-ry for you she

A-7 A\textsuperscript{b}7 G-7 D\textsuperscript{19} G-7 E\textsuperscript{15} A7

Nan-cy with the laugh-ing face. time I kiss her. Be-lieve me I’ve got a case on
les-sons from her. Pic-ture a tom-boy in lace, that’s my
has no sis-ter. No one could ev-er re-place my

G-7 D\textsuperscript{19} 2. D-7 Bb-7 Eb-7 F6 A-7 D-7 A-7

Fine Do you ev-er hear mis-sion bells ring-
ing? well, she’ll give you the ve-ry same glow. When she

D-7 A-7 D-7 A-7 D-7 G-7 C-7

speaks you would think it was sing-ing, just to hear her say “Hel-lo” I swear to

D.C. al 2nd End (Fine)

THE NIGHT WE CALLED IT A DAY

Matt Dennis/Tom Adair 1942

A-7\textsuperscript{15} D\textsuperscript{19} G\textsuperscript{7} F\textsuperscript{b}7\textsuperscript{15} B\textsuperscript{7}\textsuperscript{19} E-7 C\textsuperscript{b}7\textsuperscript{15}

There was a moon out in space, but a cloud drift-ed ov-er 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

G/B\textsuperscript{3} Bb\textsuperscript{7} B\textsuperscript{7} B\textsuperscript{b}7 A-7 A\textsuperscript{b}7\textsuperscript{11}

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)

Soft thru the dark, the hoot of an owl in the sky,
sad tho' his song, no bluer was he than I. The moon went
wasn't a thing left to say, the night we called it a day.

IT NEVER ENTERED MY MIND

Once I laughed when I heard you saying that I'd be playing so-litaire,
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,

uneasy in my easy chair it never entered my mind
and orange juice for one, it never entered my mind

2. It never entered my mind You have what I lack myself,
and now I even have to scratch my back myself

there again to get into my hair again it never entered my mind
IN THE WEE SMALL HOURS

David Mann/Bob Hilliard 1955

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

Chorus Line

Kiss to-day good-bye, the sweetness and the sorrow.
Look my eyes are dry, the dream was ours to borrow.
Kiss to-day good-bye, and point me t'ward tomorrow.

It's as if we always knew, and I can't regret what I did for love,
Wish me luck, the same to what I did for love.

LOVE STORY

1970
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.
too, 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.
Mid-night, not a sound from the pavement has the moon lost her mem'ry. She is smiling a-
mem'ry, all alone in the moon-light, I can smile at the old days, I was beau-tiful
Day-light I must wait for the sun-rise, I must think of a new life and I must-n't give

alone. In the lamp-light where withered leaves collect at my feet and the
then. I re-member 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. Ev'ry street lamp seems to beat a
mem-ry live a-gain. Burnt out ends of smok-ey days the
new day will be-gin.

fa-ta-list-ic warn-ing. Some one mut-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 ea-sy to leave me all a-alone with the

mem'ry of my days in the sun. If you touch me you'll un-der-stand what

happi-ness is, look! a new day has be-gun
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.

OH my friends what ever sky a
holding hands together, a time for rainbow colored weather, a time of make believe that
we've been dreaming of.

As above, I've known a
time for spring, a time for fall, but best of all a time for love.

A TIME FOR LOVE

Johnny Mandel/Webster 1966

TWELFTH OF NEVER
THE WAY WE WERE  
Hamlisch/Bergman 1973

C E-7 F\(\Delta\)7 A-7 A-/G F\(\Delta\)7 E-7 A- A-/G

Mem'ries light the corner of my mind.
Mem'ries light my picture of the smiles we left behind.
Mem'ries may be beautiful and yet, what's to painful to remember.

\(\text{F}_\Delta\)7 G\(\text{sus}^4\) 1. C\(\Delta\)7 E-7 F\(\Delta\)7 G7 2. C\(\Delta\)7 C7

of the way we were scattered were.

\(\text{F}_\Delta\)7 G\(\text{sus}^4\) E7 A- A-/G F\(\Delta\)7 E-7 F\(\Delta\)7 E-7

Can it be that it was all so simple then, or has time rewritten every line?

If we had the chance to do it all again, would we? could we?

\(\text{F}_\Delta\)7 E\(\text{sus}^4\) E7 A- A-/G F\(\Delta\)7 E-7 F\(\Delta\)7 E-7

we simply choose to forget. So it's the laughter we will remember.

\(\text{F}_\Delta\)7 E-7 A- D-7 G\(\text{sus}^4\) C\(\Delta\)7 F\(\Delta\)7 G\(\text{sus}^4\) C\(\Delta\)7

when ever we remember the way we were, the way we were.

WHEN I FALL IN LOVE
Young/Heyman 1952

F D\(\text{7}^{19}\) G-7 C\(\text{sus}^4\) F D\(\text{7}^{19}\) G-7 C\(\text{7}^{19}\) F B\(\text{b9}\) E\(\text{b7}\) D\(\text{7}^{19}\)

When I fall in love it will be forever, or I'll never fall in love.

When I give my heart, it will be completely, or I'll never give my heart.

G-7 D\(\text{b7}^{11}\) C\(\text{sus}^4\) C\(\text{7}^{19}\) 1. F D\(\text{7}^{19}\) G-7 C\(\text{7}^{19}\) F\(\Delta\)7 E\(\text{b7}\) A-\(\text{7}^{15}\) D\(\text{7}^{19}\)

In a restless world like this, love is ended before it's begun, and too many moonlight kisses seem to cool in the warmth of the sun.

B\(\text{b7}^{17}\) E\(\text{7}^{15}\) A-\(\text{7}^{15}\) D\(\text{7}^{19}\) G-7 E\(\text{b7}\) F D\(\text{7}^{19}\) G-7 C\(\text{7}^{19}\) F6

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

Barbara Streisand/Paul Williams 1972

A

Love, soft as an easy chair.

C/B  A-

Love, fresh as the morning air.

D-7/B  Bb  G  G7sus4  C

I have found with you. Like a rose, under the April snow.

Bb/C  C7  F#7

You and I will make each night a first.

C7  F#7

Ev'ry day a beginning. Spirits rise and their dance is un-rehearsed.

E-7  Eb7

They warm and ex-cite us, 'cause we have the bright-est love.

D-7  Bb/C  D7  F/G

Two lights that shine as one. Morning glo-ry and the

C7  Bb/C  D-7  F/G
EVERGREEN (pg. 2)

C-3 C/B A-7 E-7

mid - night sun Time we've learned to sail a - bove

Bb/C F,17-3 F-(a7) C

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

ev - er ever green

D/C Eb/C D/C C#7/C C

WE'VE ONLY JUST BEGUN

Nichols/Williams 1970

F Bb A-7 D-7 G-7

We've on - ly just be - gun to live, white lace and prom - is - es,
Before the ris - ing sun we fly, so man - y roads to choose,
And when the even - ing comes we smile, so much of life a - head,

D-7 G-7 C7sus4 C7sus4 F7 Bb7 F7 Bb7

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

A7 D7 G7 D

Sharing hori - zons that are new to us,
watching the signs a-long the way,

go7 B7 G7 B7 Go7 B7 C7sus4

talking it ov - er just the two of us,
working to - geth - er day to day, to - geth - er.

D G7 D G7

we've on - ly just be - gun.
CLOSE TO YOU

Hoffman 1933

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.

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? Me here at last on the ground, you in the
tear-ing a-round, one who can't

Is-n't it bliss? Don't you ap-prove? One who keeps

is - n't it clowns. Send in the

clowns. Just when I'd stopped op-en-ing doors, fin-ally

know-ing the one that I want-ed was yours, mak-ing my en-trance a-gain with my u-su-al

flair. sure of my lines. no one is there. Don't you love

farce? My fault I fear. I thought that you'd want what I want. Sor-ry my
tim-ing this lat in my ca-
dear. but where are the clowns? Quick send in the clowns, don't both-er they're

and where are the clowns? There ought to be

here. Is-n't it clowns. Well, may-be next year...
CAST YOUR FATE TO THE WIND  

A month of nights, a year of days, October drifting into Mays, I
I shift my course along the breeze, won't sail up-wind on memories, the
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 a-way.

That time has such a way of changing a man through-out the years. And now I'm rear-
rang-ing my life through all my tears a-lone. There's

STRANGER ON THE SHORE

Here I stand, watching the tide go out, so all a-lone and
Why oh why, must I go on like this? shall I just be a
blue, just dream-ing dreams of you. I dreams and taking all of me lone-ly strang-er on the shore?

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

D.C. at 3rd/4th verse

D.C. al 2nd End (Fine)
SOMEWHERE
Bernstein/Sondheim 1957

There's a place for us, somewhere a place for us, peace and quiet and
There's a time for us, some day a time for us, time together with
There's a place for us, a time and place for us, hold my hand and we're

A-7 D-7 Bb Eb C F7 Bb C C7/Bb

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

F-7 Bb3 G-7 Bb7 Bb3 C- A C Ab Db Bb F F7 Bb/F F

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

F#7 C A7 D-7 G7 C F C C7 F C C7 F C C7 C D7 C C F C C7

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

C D7 2. D-7 G7 C F C C7

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

For

F C C#7 D-7 G7 C

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

A- E- D7 G7 D.C. al 2nd End (Fine)

fraid and shy, I let my chance go by, the chance you might have loved me too. You give your
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, twists the world ‘round her summer finger, lets you see the wonder of it all. And 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.
And now the end is near, and so I face the final curtain, my
Re-grets, I've had a few, but then again, too few to mention, I
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 emotion. I
now as tears sub-side, I find it all so amusing. To

lived a life that's full, I traveled each and ev'ry highway, and
planned each chartered course, each careful step along the byway, 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 than this, I did it my way.
no, oh no not me, I did it my way.

way. Yes, there were times, I'm sure you knew, when I bit off more than I could
For what is man? what has he got, if not himself, then he has

chew, but thru it all, when there was doubt, I ate it up, and spit it not,
to say the things he truly feels, and not the words of one who

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, feelings, nothing more than feelings, trying to forget,
Tear-drops, rolling down on my face, trying to forget,

get my feelings of love,
get my feelings of love.

Feelings, for all my life I'll feel it, I wish I'd never

met you girl, you'll never come again.

Feelings, wo, wo, wo, feelings, wo, wo, wo,

feel you again in my arms.

Feelings, feelings like I never lost you, and feelings like I'll

never have you again in my heart
**Blue Moon**

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,
Blue moon, for, someone I really could care for,
without a love of my own

...Body whisper "please adore me", and when I looked, the moon had turned to gold. Blue D.C. al Fine

**Time After Time**

Time after time, I tell myself that I'm so lucky to be
know what I know, the passing years will show, you've kept my love so

So lucky to be the one you run to
see, in the evening when the day is through

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

F\(\text{m}7\) E\(\text{b7}\) D\(7_{\text{b5}}\) D\(9\) G\(7\)

The days of wine and roses, laugh and run away,
My lonely heart discloses, just a passing breeze,

Bb\(6\) E\(\text{b7}\) Bb\(6\) E\(\text{b7}\) G\(7\) D\(7\) G\(7\)

like a child at play Through the meadow land toward a singing door, a
filled with memories of the

door marked never more, that wasn't there before The golden smile that

D\(7\) D\(7/\text{C}\) B\(7_{\text{b5}}\) E\(7_{\text{b5}}\) A\(7\) D\(7\) G\(7\) C\(7\) F\(6\)

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

IT HAD TO BE YOU

Isham Jones/Kahn 1924

E\(\text{b}7\) Ab E\(\text{b}7\) Ab\(\text{m7}\) F\(7\)

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,

Bb\(7\) F\(7\) Bb\(7\) F\(7\) Bb\(7\) E\(\text{b}7\) E\(7\)

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

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

E\(\text{b}7\) E\(\text{b}7\) Bb\(7\) Bb\(7\) E\(\text{b}7\) E\(7\)

I love you still. It had to be you, wonderful you, had to be you
SATIN DOLL

A

D-7 \( \rightarrow \) G7 \( \rightarrow \) D-7 \( \rightarrow \) G7 \( \rightarrow \) E-7 \( \rightarrow \) A7 \( \rightarrow \) E-7 \( \rightarrow \) 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, do-in' my rum-bas with uno,

A-719\( _{E} \)

(\( A-7 \rightarrow D7 \rightarrow A-7 \rightarrow D7 \rightarrow D-7 \rightarrow G7 \rightarrow A7 \))

out cat-tin',
that sat-in doll.
Fine

She's

B

G-7 \( \rightarrow \) C7 \( \rightarrow \) G-7 \( \rightarrow \) C7 \( \rightarrow \) F6

nobody's fool, so I'm play-in' it cool as can be.

A-7 \( \rightarrow \) D7 \( \rightarrow \) A-7 \( \rightarrow \) D7 \( \rightarrow \) D-7 \( \rightarrow \) G7 \( \rightarrow \) A719

give it a whirl, but I ain't for no girl catch-ing me.
(Switch-a-roony) D.C. al Fine

BYE BYE BLACKBIRD

F \( \rightarrow \) G-7 \( \rightarrow \) C7 \( \rightarrow \) F \( \rightarrow \) Bb7 \( \rightarrow \) F/A \( \rightarrow \) A719

Pack up all my cares and woes, here I go sing-ing low, Bye, Bye,

G-7 \( \rightarrow \) C7 \( \rightarrow \) A-7 \( \rightarrow \) E719 \( \rightarrow \) G-\( (A7) \) \( \rightarrow \) G-7 \( \rightarrow \) C9

Black-bird.
When some-body waits for me, sugar's sweet, so is she,

G-7 \( \rightarrow \) C719 \( \rightarrow \) F6 \( \rightarrow \) G-7 \( \rightarrow \) C7 \( \rightarrow \) F7 \( \rightarrow \) C-7 \( \rightarrow \) F7

Bye, Bye, Black-bird.
No one here can love and un-der-

E711 \( \rightarrow \) D7 \( \rightarrow \) G-\( (A7) \) \( \rightarrow \) G-7 \( \rightarrow \) G715 \( \rightarrow \) C719

stand me, oh what hard luck sto ries they all hand me.

F \( \rightarrow \) A-715 \( \rightarrow \) D7 \( \rightarrow \) G-7 \( \rightarrow \) C7 \( \rightarrow \) F

Make my bed and light the light, I'll ar-rive late to-night. Black-bird, Bye, Bye.
ON A CLEAR DAY

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 ever more.

MOONGLOW

It must have been moon-glow, way up in the blue, it must have been moon-glow, that led me straight to you.

And now when there's moon-glow, way up in the blue, I always remember that moon-glow gave me you.

"oh lord, please let this last." (Tag 3Xs)

Praying, "dear one, hold me fast", and I start in air, heavenly songs seemed to come from everywhere.

D.C. at Fine
AUTUMN LEAVES

Joseph Kosma/Johnny Mercer 1947

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

1. I see your lips, the summer kisses, the sun-burned hands
of red and gold. I see your lips, the summer kisses, the sun-burned hands
Since you went away, the days grow long and soon I'll hear old winter's song.

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

BLUE SKIES

Irving Berlin 1927

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

Blues skies do I see.
Blues birds all day long.
Blue skies from now on.

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 Eb\(7\) 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

D-7 G7 C D-7 Eb\(7\) C/E A7

You made me sigh for, I didn't want to tell you, I didn't want to tell you. I want some

D7

You made me love you, and all the time I knew it, I guess you always knew it. You made me happy sometimes,

D-7 G7 C D-7 Eb\(7\) C/E A7

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

D7 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. Gim-me gim-me what I cry for, you

D7 F\(7\) A7 F-6 C A-7 D7 G7 C

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 cry-in', after you've gone, there's no denying, 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,

C6 G7 C6

after you've gone, after you've gone away.
MY ROMANCE

Rodgers/Hart 1935

CΔ7 D-7 E-7 A-7 D-7 G7 CΔ7 EΔ7 A- A-Δ(Δ7)

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 A7/9 D-7 G7 [1. CΔ7 C7 FΔ7 BbΔ7 CΔ7 C7 FΔ7 BbΔ7 CΔ7]

need a blue lagoon standing by. No month of May, no twinkling stars, no constant surprise. No hideaway, no soft guitar. My refrain. Wide awake, I can make my most fantastic dreams come true, my romance doesn't need a thing but you.

FLY ME TO THE MOON

Bart Howard 1954

A-7 D-7 G7 CΔ7 C7 FΔ7

Fly me to the moon and let me play among the stars, let me see what spring is like on Jupiter and Mars. In other words, hold my hand, in other words; darling kiss me.

B-7/5 E7 A-7 A7 D-7 DΔ7

Fill my heart with song and let me sing for ever more. You are all I long for, all I worship and adore. In other words, please be true, in other words, I love you.

1. E-7 A7 D-7 G7 CΔ7

D.C. al Coda

Last X

true true in other words, I love you
YOU MAKE ME FEEL SO YOUNG

You make me feel so young,
You make me feel so young,
You make me feel so young

The moment that you speak,
I wanna go and bounce the moon,
I wanna go and bounce the moon,

And ev'ry-time I see you grin,
I wanna go play hide and seek,
I wanna go play hide and seek,

I wanna go and bounce the moon,
I wanna go and bounce the moon,
I wanna go and bounce the moon,

You and I are just like a couple of tots,
You and I are just like a couple of tots,
You and I are just like a couple of tots,

I'm gonna feel the way I do today,
I'll get by as long as I have you,
I'll get by as long as I have you,

You make me feel like spring has sprung,
You make me feel there's songs to be sung,
You make me feel there's songs to be sung,

You make me feel like spring has sprung,
You make me feel like spring has sprung,
You make me feel like spring has sprung,

And even when I'm old and gray,
And even when I'm old and gray,
And even when I'm old and gray,

I'll get by as long as I have you.
Though there be rain and darkness too,
I'll not complain, I'll see it through.

I'll get by as long as I have you.
I'll get by as long as I have you.
I'll get by as long as I have you.

I'll get by as long as I have you.
I'll get by as long as I have you.
I'll get by as long as I have you.

I'll get by as long as I have you.
Though there be rain and darkness too,
I'll not complain, I'll see it through.

Say, I'll get by as long as I have you.
Say, I'll get by as long as I have you.
Say, I'll get by as long as I have you.
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

You came along from out of nowhere, and you took my heart.

If you should go back to your nowhere, and leaving me with a memory.

Wonderful dreams, wonderful schemes from nowhere,

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

An-oth-er bride, an-oth-er June, an-oth-er sun-n-y hon-ey-moon, an-oth-er
A lot of shoes, a lot of rice, the groom is nervous, he an-swers twice. It's real-ly
He's wash-ing dishes and ba-by clothes, he's so am bitious he-ev-en sews, but don't for-

sea-son, an-oth-er rea-son for mak-in' whoop-eed
kill-in' that he's so will-in' to make whoop-eed
get folks, that's what you get folks for mak-in' whoop-eed

Ain't Misbehavin'

Fats Waller/Razaf 1929

No one to talk with, all by my-self. No one to walk with, but I'm hap-py on the shelf.
I know for cer-tain, the one I love, I'm thru with flirt-in', it's just you I'm think-in' of,
I don't stay out late, don't care to go, I'm home a-bout eight, just me and my ra-di-o,

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

Like Jack Hor-ner in the cor-ner, don't go no-where, what do I care
your kiss-es are worth wait-ing for, be-lieve me.

NICE WORK IF YOU CAN GET IT
Ira/George Gershwin 1937

Hold-ing hands at mid-night '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

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

LIKE SOMEONE IN LOVE
Van Heuson/Burke 1949

Late-ly I find my-self out gaz-ing at stars,
Late-ly I seem to walk as though I had wings,

sigh-ing sigh af-ter sigh,
hearing gui-bump in-to
tars, like some-one in love.

Some-times the things I do as-
Each time I look at you I'm

found me,
most-ly when -ev-er you're a-round-

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 not in vain for we're together, and strong as long as we're 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 youth was mine, truth was mine, days I knew as happy, sweet sequestered days. Olden days, golden days, for today I'm dreaming of Then gay days.
TEACH ME TONIGHT

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, 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

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 become more mad about you, so lost with out you, and so it goes. Can you imagine 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

Gene De Paul/Sammy Cahn 1954
Warren/Gordon 1945
I HEAR A RHAPSODY

And when I hear you call, so softly to me, I don't hear a
And when your sparkling eyes are smiling at me, then soft thru the
My darling hold me tight and whisper to me. Then soft thru a
call at all, I hear a rhapsody. And when your
starlit skies
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

\[\text{A}\]
\[\text{Eb}\] \[\text{Ab7}\] \[\text{Eb}\] \[\text{C-7}\] \[\text{G-7}\] \[\text{C}\]
\[\text{G-7}\] \[\text{C}\]

I let a song go out of my heart,
Since you and I have drifted apart,
I let a song go out of my heart,
it was the sweetest melody,
life doesn't mean a thing to me,
believeme darling when Isay

\[\text{F-/Ab}\] \[\text{G-}\] \[\text{F-}\] \[\text{Gb}\] \[\text{Eb/G}\] \[\text{Ab7}\] \[\text{Eb}\] \[\text{C-7}\]
\[\text{F-7}\] \[\text{Bb7}\]

I know I lost heaven 'cause you were the song that was the sweetest melody,
please come back sweet music I know I was wrong.
I won't know sweet music until you return some day.

STAR EYES

Gene De Paul/Raye 1943

\[\text{A}\]
\[\text{Eb7}\] \[\text{C-7}\] \[\text{F-7}\] \[\text{Bb7}\] \[\text{Eb7}\] \[\text{Eb7}\] \[\text{Ab7}\]

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

\[\text{Db7}\] \[\text{G-7}\] \[\text{C}\]
\[\text{F}\] \[\text{F-7}\]

skies are, let me prove that it adores
heart lies, their promise of a thrill.

\[\text{B}\]
\[\text{Ab7}\] \[\text{Ab7}\] \[\text{Db7}\] \[\text{Gb7}\]

All my life I've felt content to star-gaze at the skies, now I only want to melt the

\[\text{F-7}\] \[\text{Bb7}\] \[\text{D-7}\] \[\text{C}\]
\[\text{G}\]

star-dust in your eyes. oh star eyes, how lovely you are.
I THOUGHT ABOUT YOU

Van Heusen/Mercer 1939

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,
Peeked through the crack and looked at the tracks, the

moon shining down on some little town and with each beam, same old dream.

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-

I COULD WRITE A BOOK

Rodgers/Hart 1940

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-
I'm gonna love you like no-body's loved you, come rain or come shine.
You're gonna love me like no-body's loved me,
High as a mountain or deep as a river, come rain or comeshine.

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, un-happy 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,
Lips meeting soft and ten-der, love's all a-glow.

strains of a mel-low cel-lo, when the lights are low.
why talk a-bout the weather,
why shouldn't we sur-ren-der?

Two hearts re-veal-ings, music hath charm,
life's so ap-peal-ing with in-spi-ra-tion in your arms.
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.

Do you know what it means to miss New Orleans, when that's where you left your heart? And there's something more: I miss the lazy Mississippi a 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

I wish that I was there.
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 yesterdays mashed potatoes. A might as well play bridge with my old maid aunts! I haven’t got a chance, this is a fine romance!

SWEET LORRAINE

I’ve just found joy, I’m as happy as a baby boy, with another brandnew pair of eyes that are bluer than the summerskies, when you see them you will each night I pray, that nobody stealsher heart away, just can’t wait un til that choochoo toy, when I’m with my Sweet Lor raine, A raine.

Fine

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
WITCHCRAFT

Leigh/Coleman 1957 Sinatra

Those fingers in my hair, that sly come hither stare
It's such an ancient pitch, but one I wouldn't switch,
that strips my conscience bare
'tcause there's no

witchcraft—
And I've got no defense for it, the heat is too intense for it,
what good would common sense for it do?—'Cause it's witchcraft!

Wicked

witchcraft—
and although I know it's strictly taboo—

A-

When you arouse the need in me, my heart says "yes, indeed" in me, "proceed with
what you're leadin' me to."—nicer witch than you

STORMY WEATHER

Harold Arlen/Koehler 1933

Don't know why, there's no sun up in the sky, Stormy Weather,
Life is bare, gloom and mis'ry ev'rywhere, stormy weather,
since my gal and I ain't to-

Can't go on, ev'ry thing I had is gone, stormy weather,
j ust can't get my poor self to since my gal and I ain't to-

ge-ther, keeps rain-in' all the time—Life is time. so weary 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.

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
The same old tingle that I feel inside, and then that elevator

weave so well 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

that 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?

Let's Fall In Love
YOU'D BE SO NICE TO COME HOME TO

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

You'd be so easy to love, so easy to idolize, all others above. So worth the yearning for, so well 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.

Cole Porter 1942

Cole Porter 1936
IT'S ONLY A PAPER MOON
Harold Arlen

Say it's on-ly a pa-per moon, sail-ing over a card-board sea,
Yes it's on-ly 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, with-
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 the no-bo-dy till some-bo-dy loves you, you're as
The world is still the same, you'll never change it, you're as
no-bo-dy till some-bo-dy cares.

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.

You're no-bo-dy till some-bo-dy loves

Sure as the stars shine a-bove.

You're no-bo-dy till some-bo-dy loves

G/D F7#11 E7 A-7 D7 G6

you, so find your-self some-bo-dy 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?

And have you all to my self, 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 my self, alone.

Get you and keep you in my arms ever more,
leave all your lovers, weeping on the far away shore.

I'd love to get you on a slow boat to China, all to my self-alone.
DANCING ON THE CEILING

Rodgers/Hart 1931

He dances overhead, on the ceiling near my bed, in my
I try to hide in vain, underneath my 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"

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
go'in' through the zoo, it's very fancy on old Delancy 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

They say I'm lucky, mister lucky guy, and you're the reason why.

MR. LUCKY

Henry Mancini 1959

Thy call us lucky, you and I, lucky girl, lucky guy.
A lucky rainbow lights the sky, when we kiss, when we sigh.

When you take my hand or touch my cheek, I know I'm on a lifetime lucky streak, A lucky
CHEEK TO CHEEK

Heaven, I'm in heaven, and my heartbeats so that I can hardly speak, and I seem to find the happiness I seek.

Heaven, I'm in heaven, and the cares that hung around me thru the week seem to vanish like a gambler's lucky streak.

when we're out together dancing cheek to cheek, I want my arms about you, the charm about you will carry me through.

THREE LITTLE WORDS

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, to and hear those feelings 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

I can't give you any-thing but love ba-by. That's the only thing I've plenty of, ba-by. Dream a-while, scheme a-while, we're sure to find-

Gee, I'd like to see you look-ing swell ba-by. I can't give you any-thing but love.

I'll be wait-in' up for D.C. al Fine

D7 A-7 D7 G7 F/G E-/G G7

SENTIMENTAL JOURNEY

Green/Brown 1944

Gon-na take a sen-ti-men-tal jour-ney, gon-na set my heart at ease.

Like a child in wild an-ti-cip-ation, long to hear that "all a-board."

Sev-en that's the time we leave at sev-en, I'll be wait-in' up for D.C. al Fine

he-a ven, count-in' ev-ry mile of rail-road track that takes me back.
IN A MELLOW TONE / ROSE ROOM

Duke Ellington 1943?
Hickman 1917

MOTEN SWING

Benny Moten

(Bb-7 Eb7 C-7 F7)
LIL' DARLIN'

Neal Hefti/Howard 1959

CUTEd

Neal Hefti/Styne 1958

SWINGIN' SHEPHERD BLUES
**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
see. 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 a lone, so lonely and then,
Cold, cold was the wind. Warm, warm were your lips.
Down, down came the sun. Fast, 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
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
'til rush would be a crime, 'cause nice 'n' easy does it every time

HOW ABOUT YOU

I like New York in June, how about you?
I'm mad about good books, can't get my fill,

I like a Gershwin tune, 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

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 love-ly, and so what, you're love-ly,
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\(^{13}\) G7\(^{19}\) C6 Bb7 Eb7

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\(^{13}\) G7\(^{19}\) C6 Bb7 Eb7

I feel so ab-solutely stumped on the floor.

Ab Eb7 Ab7

When you dance you're charm-ing and you're gen-tele,
spe-cially when you do the Con-ti-nen-tal,

Db\(\Delta^7\)

but this feel-ing isn't pure-ly men-tal, for hea-ven

B7 F\#-7 B7 C7

rest us, I'm not as-bes-tos, and that's why,

B7 E7 A7 D-7 G7

so if I hold you in my arms, I won't dance
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**

We'll have a blue room, a new room, for two room, where every day's a
I'll wear my trous-seau, and Robin son Crusoe isn't far from

holi-day be-cause you're married to me.
pipe away, with your wee head up on my knee. stairs.

We will thrive on, keep alive on, just nothing but kisses,

with master and mistress on little blue chairs.
CALL ME IRRESPONSIBLE

Call me ir-re-spon-si-ble, call me un-re-li-a-ble, throw in un-de-pend-able
Call me un-pred-ict-a-ble, tell me, I'm im-prac-ti-cal, rain-bows I'm in-clined to pur-

Do my fool-ish al-i-bis bore you?

Well, I'm not too clev-er, I just a-do-re you. Call me

ir-re-spon-si-ble, yes I'm un-re-li-a-ble, but it's un-de-ni-a-bly

true, I'm ir-re-spon-si-bly mad for you

THE GLORY OF LOVE

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

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

Irving Berlin 1937

![Music notation]

The snow is snowing the wind is blowing, but I can't remember a worse December just watch those weather the storm.

I can't remember a worse December just watch those weather the storm.

I've got my love to keep me warm.

A WEAVER OF DREAMS

Victor Young/Elliot 1951

![Music notation]

You're a weaver of dreams, you and your strange fascination, you're a weaver

You're a weaver of dreams, you and your lips warm and tender, just like magic it

dreams, you and your come hither smile.

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, you with the stars in your eyes, love nev’er made a fool of you, get her, her with her nose in the air, 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, break it and she won’t 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, 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. gether, dancing in the dark.
I DON'T KNOW WHY
Ahlert/Turk 1931

Verse

I don't know why

You thrill me like you do,

I don't know why

When the steeple says "goodnight, sleep well", we'll thank the small hotel together.

THERE'S A SMALL HOTEL
Rodgers/Hart 1936

There's a small hotel with a wishing well, I wish that were there to-

There's a bridal suite, one room bright and neat, complete for us to share to-

When the steeple says "goodnight, sleep well", we'll thank the small hotel to-

Looking thru the window you can see a distant steeple, not a sign of people, who wants people?
140

THE TENDER TRAP
Van Heusen/Cahn 1955

You see a pair of laughing eyes—
You're hand in hand beneath the trees—
And all at once it seems so nice,

and suddenly you're sighing sighs,
and soon there's music in the breeze,
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. Some starry night, when her kisses make you tingle,
she'll hold you tight and you'll hate yourself for being single. And

came about, it's too late now, there's no getting out, you fell

in love and love is the tender trap.
YOU’RE GETTING TO BE A HABIT WITH ME  

Warren, Dubin 1932

Ev’ry kiss, ev’ry hug seems to act just like a drug, you’re getting to be a habit with me.

Let me stay in your arms, I’m addicted to your charms, you’re getting to be a habit with me.

I used to think your love was something that I could take or leave alone, but now I couldn’t do without my supply. I need you for my own. Oh I you’ve got me in your clutches and I can’t break free, you’re getting to be a habit with me, can’t break it, you’re getting to be a habit 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 glances make my heart say, how’s chances?

I always knew, it would be you, since I heard your lilt-ting laugh-ter, come be my own.

It’s your Irish heart I’m after, come, make your home in my heart.
I DIDN'T KNOW WHAT TIME IT WAS  Rodgers/Hart 1939

A-7 D7 A-7 D7 G6 C9 B-7 E7

OH YOU CRAZY MOON  Van Heusen/Burke 1939

A-7 B-7 A-7 D7 G47 C9 B-7 E7

F-7 B7 E-7 A7 F-7 B7 E-7 A7

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.
I 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.

When they met, the way they smiled, I saw that I was thru.
When they kissed they tried 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

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, one girl you're everything to.

lights when it nears you, one girl you're everything to.

love is the answer,

once you've found her, build your world around her, make someone happy,

make just one someone happy and you will be happy too.

WHAT NOW MY LOVE

Becaud/Sigman 1962

1. What now my love? Now that you left me, how can I live thru another
   day? Watching my dreams turning to ashes and my hopes into bits of
   clay.

2. What now my love, now that it's over, I feel the world closing in on
   me. Here come the stars tumbling around me, there's the sky where
   these should be.

3. What now my love, now there's nothing, only my last good night.
   If I should live or die.
**SUMMER WIND**

Each Chorus can modulate up

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The summer wind came blowing in across the sea.
Like painted kites the days and nights went flying by.
The autumn wind, the winter winds have come and gone.

lin-gered there to touch your hair and walk with me, all
world was new beneath a blue um-brel-la sky, then,
still the days, the lone-ly days go on and on, and

sum-mer long we sang a song and strolled the gold-en sand,
soft-er than a pi-per man one day it called to you,
guess who sighs his lul-la-bies through nights that nev-er end,

two sweet-hearts and the sum-mer wind use C⁷ to
I lost you to the sum-mer wind
my fic-ke friend, the sum-mer wind

sum-mer wind, the sum-mer wind, the sum-mer wind

---

**JUST SQUEEZE ME**

D. Ellington/Gaines 1946

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Treat me sweet and gen-tle when you say good-night, just squeeze me,
I get sen-ti-men-tal when you hold me tight, just
When I get this feel-ing I’m in ec-sta-cy, so

but please don’t tease me Fine
Missing you since you went a-way,

sing-ing the blues a-way each day, count-ing the nights and wait-ing for you,

G⁷

I’m in the mood to let you know, I nev-er 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—
C-7 F7 F-7 Bb7 Bb7 Eb7

Love— walked right in and brought my sunniest day, One— magic moment
look and I had found my future at last, One—
C-7 F7 F-7 Bb7 Bb7 Eb7

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.

E-7/Bb D- Bb7 A7 D7 A7

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.

D7 G7

Should we want atmosphere for inspiration dear,

C7 F6 A7

one kiss will make it clear, that tonight is right and bright moon-light might interfere.
DREAM A LITTLE DREAM OF ME

Stars shining bright above you, night breezes seem to whisper I love you,
Say "night-ic 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 skies above me, sweeter than the roses in May,
Sweet and lovely, never were as blue as her eyes,
Sweet and lovely, sweeter than the roses in May,
Sweet and lovely, heavenly must have sent her my way,
and she loves me, who would want a sweeter surprise,
and she loves me, there's nothing more I can say.
When she nestles 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.
First the tide rushes in, plants a kiss on the shore, then rolls out to sea and the sea is very still once more. So I rush to your side like the on-coming tide with one burning thought, will your arms open wide? At 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
GEE BABY, AIN'T I GOOD FOR YOU

Don Redman 1929

Love makes me treat you the way that I do, Gee baby, ain't I good to noth - in' too good for a girl that's so true,

1. Eb6 G7

2. Eb7 A7

Fine

Bought you a fur coat for christ - mas,

a dia - mond ring, a Cad - il - lac car, an ev 'ry - thing.
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-risome 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 ec-ho-ing back the blues in the night. The eve-nin'

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,

when you get the blues in the night
he knows things are

wrong and she's right.

From

night. Hum - My ma-ma was right, there blues in the night.
150

**LET'S GET AWAY FROM IT ALL**

Matt Dennis/Tom Adair 1941

\[ A \]

\[ F_{b6} \] \[ B^{b7b9} \] \[ E_{b6} \] \[ E_{b7} \] \[ A_{b6} \] \[ F^9 \] \[ G_{715} \] \[ C^7b9 \]

Let's take a boat to Bermuda, let's take a plane to Saint Paul.
Let's take a trip in a trailer, no need to come back at all.
Let's go again to Niagara, this time we'll look at the "Fall".

\[ F_{7} \] \[ B_{b7} \] \[ \emptyset \] \[ D_{b9} \] \[ C_{9} \]

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

\[ F_{9} \] \[ B_{b9} \] \[ E_{b6} \] \[ E_{b7} \] \[ A_{b6} \] \[ A_{715} \] \[ D_{7} \] \[ G_{7} \] \[ C_{7} \] \[ F_{7} \] \[ B_{b7} \] \[ B_{b+7} \] \[ D.C. al Coda \]

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.

\[ \emptyset \] \[ D_{b9} \] \[ C_{9} \] \[ F_{7} \] \[ E_{7\#11} \] \[ E_{b6} \]

out of our rut dear, let's get away from it all.

**PAPER DOLL**

Johnny Black 1915

\[ F \] \[ E_{b7} \] \[ D_{7b9} \] \[ G_{7} \] \[ C_{7} \] \[ F \] \[ G_{b7} \] \[ G_{7} \]

I'm goin' to buy a paper doll that I can call my own, a doll that other fellows cannot steal, and the hire

\[ F \] \[ F/A \] \[ F-/A_{b} \] \[ C/G \] \[ A_{7} \] \[ G_{7} \] \[ C_{7} \]

flir-ty, flir-ty guys with their flir-ty, flir-ty eyes, will have to flirt with dol-lies who are real. When

\[ G_{7} \] \[ C_{7} \] \[ F_{A_{7}} \] \[ F^9 \] \[ G_{7} \] \[ C_{7} \] \[ A_{7} \] \[ A_{7} \]

I come home at night she will be wait-ing, she'll be the tru-est doll in all this world. I'd

\[ B_{b} \] \[ B_{o7} \] \[ F/C \] \[ D_{7} \] \[ G_{7} \] \[ C_{7} \] \[ F \]

rath-er have a paper doll to call my own, than have a fic-kle mind-ed real live girl.
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, starts to ring "Ding, ding."

When the little blueclerk, in the middle of his work, starts a 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 Dutch in old Amsterdam do it, not to mention the Finns, folks in Siam do it, think of Siamese twins. Some Argentines, 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

F6   F6\(\flat\)7   G-7   C9   F6   C-7   F7   Bb\(\flat\)7   Eb9

You're mean to me, why must you be mean to me? Gee, honey, 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 shouldn't for

F\(\flat\)7   D7   G-7   C9   F\(\flat\)7   D-7

seems to me you love to see me crying, I don't know why.
left alone you love to see me crying, and sighing,

You treat me coldly each day in the year, you always

G-9   Eb9   D7   G9   C7\(sus\)4   C+7

scold me whenever some body is near, dear.

can't you see what you mean to me.

THE GLORY OF LOVE

Billy Hill 1936

[A] G   D7   G   G7   C

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, before the clouds roll by a little,
You've got to win a little, lose a little and always have the blues a little,

G   E-7   A-7   D7

that's the story of, that's the glory of love. You've got to love.

[B] G   G7   G   G7

long as there's the two of us, we've got the world and all its charms. And

C-   C-7/Bb   A-7   A-7   D7   D.C. al 2nd End (Fine)

when the world is thru with us, we've got each other's arms. You've got to
I'M GONNA SIT RIGHT DOWN

I'm gonna sit right down and write my self 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 my self a letter and make believe it came from you.

YOU'RE MY THRILL

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. Mmmm, Mmmm, here's my heart on a silver platter.

nothing else could matter, Mmmm, Mmmm, here's my heart on a sil- ver platter.
THAT'S LIFE

Kelly Gordon/Dean Kay 1964

A
G B7 E-7 Bb7 A7

That's Life, that's what people say, you're riding high in April, but I
fun-ny as it seems, some people get their kicks, step-pin' on dreams but I

G C#7 B7 E-7

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

2.
A7 D7 G

ol' world keeps going a-round. 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,

A7 D7

each time I find myself flat on my face, I pick myself up and get back in the race— That's

A
G B7 E-7 A7

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

Eb6  G+7  F-7  C7  F-7  C7  F-7  C7
I'll be seeing you in all the old familiar places that this heart of mine embraces all day thru.

Bb7  D/Db  Eb6  C-7  F-7
light and gay, I'll cross the way, the children's carousel, the chestnut trees, the wishing well

1. [G-7  C7sus4  C7  F-7  D7#5  G7  C-7] 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.

2. [G-7  D#9  C7sus4  C7  F-7/Db  D7#5  G7  C-7] because of you, my romance had its start.

BECAUSE OF YOU
Wilkinson/Hammerstein

Bb7  F-7Bb7  Eb6  Bb7  F-7  Bb7
Because of you there's a song in my heart. Because of you, the sun will shine, the moon and stars will say you're mine, forever and never to part.

F9  F7#5  F-7  Bb7  Bb7  F-7  Bb7
I only live for your love and your kiss. It's paradise to be near you like this.

Eb6  G-7#5  C7#5  F-7  A#7  D7
life is now worthwhile, and I can smile, because of you.
WITH A SONG IN MY HEART

Rodgers/Hart 1929

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

I would live life through, with a song in my heart for you

MY BLUE HEAVEN

Donaldson/Whiting 1927

When whip-poor-wills call and ev'ning is night, I hurry to
A turn to the right, a little white light will lead you to
Just Mol-lie and me, and bab-y makes three, we're happy in

my blue heaven.

A turn to the You'll see a
smiling face a fire-place, 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/Gillspie 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, reaching for heaven, depending on you, thrilling my beautiful soul with your song. Beautiful love, will my dreams come true?
DON'T TAKE YOUR LOVE FROM ME

Tea 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

I HADN'T ANYONE TILL YOU

I hadn't any one till you I was a lonely 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 wonder if there could be a someone in the
And thru my

wide world just made for me, now I see. I had to lonely heart de Manding it,

cu pid took a hand in it, I hadn't any one till you
PLEASE DON'T TALK ABOUT ME

Sidney Clare 1930

A

Please don't talk about me when I'm gone. oh honey, though our friendship ceases
If you can't say anything real nice, it's better not to talk at all
Makes no difference how I carry on,

B

es from now on And listen, is my advice. We're parting,
you go your way, I'll go mine, it's best that I do.
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/DeSyliva

But- ton up your over-coat when the wind is free, take good
care of your self, you belong to me long to me.
Be care- ful
cross- ing streets, oo- oo, don’t eat meats, oo- oo, cut out sweets, oo- oo,
you'll get a pain and ru-in your tum-tum.

D7
C/D D7 G7

E7 A7 E-7 A7 C/D D7

G D7sus4 G E7 A7

Eat an ap-ple ev-’ry day, get to bed by three,
Keep a-way from boot- leg hootch, when you’re on a spree,

C/D D7

1 G E-7 A-7 D7

2 G D-7 G7

cross- ing streets, oo- oo, don’t eat meats, oo- oo, cut out sweets, oo- oo,
you’ll get a pain and ru-in your tum-tum.

G C7 G
You may vacation in Hawaii, or go to
Thou may fly to Scottish High-lands, 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 Napoli, when you’re whistlin’ “The Campbell’s are Com-
what you choose to see, when ever your head hits that pil-
tains, or fanning yourself by the sea, don’t dream of
ing,” or hummin’ “The Isle of Capri,”
low, whatever the hour may be,

I’ll for-give you when a stranger puts your lit-tle heart in dan-ger if his face re-sem-bles mine. When you
vis-it a night club in Frisco and the sing-er keeps sing-in’ off key,
won’t ev-en mind if sud-den-ly he re-minds you of me.

Don’t dream of any-bod-y but me!
I LOVE PARIS

C-7
D-7
G7
I love Paris in the spring-time.
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.

IT’S BEEN A LONG, LONG TIME

F
F7
A7
D7
G7
C
F6
F/A
A7
Ab7
G7
C7

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.

Cole Porter 1953
Styne/Cahn 1945
WHEN YOUR LOVER HAS GONE

E.A. Swan 1931

When you're alone, who cares for sky-lit skies? When you're alone, what lonely lone-

What lonely hours, the evening shadows bring, lonely, the magic moon-light dies, at break of dawn,

there is no sunrise, when your lover has gone. 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 right things to wear.

Moonlight becomes you, I'm thrilled at the sight, and I could get so romantic to wear.

If say I love you, I want you to know, it's not just because there's something to wear.

right things to wear. night. You're all dressed up to go dreaming.

dreaming, now don't tell me that I'm wrong, and what a night to go dreaming.

mind if I tag along? D.C. al Coda though moonlight becomes you so.
THE SOUND OF MUSIC
Rodgers/Hammerstein 1959

F°7

The hills are a-live
with the sound of music,
I go to the hills
when my heart is lonely,
songs they have sung for a thousand years,
I know I will hear what I've heard be-

F°7

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

F°7

heart wants to sigh like a chime that flies from the church on a breeze, to

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.

fore__________ My heart will be blessed with the sound of

music__________ and I'll sing once more________
Take my hand, I'm a stranger in paradise, all lost in a wonderland, a stranger in
Star-ry eyed, that's a danger in paradise for mortals who stand beside an angel-like
fer-vent prayer, of a stranger in paradise? Don't send me in dark despair from all that I

Some enchanted evening, you may see a stranger, you may see a stranger
Some enchanted evening, someone may be laughing, you may hear her laughing,
Some enchanted evening, when you find your true love, when you feel her call you

a-cross a crowded room, Ans somehow you know, you know even 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-3 D-7 G7 C 1. C 2. C

that some-where you’ll see her a - gain and a - gain dreams.

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-3 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 A♭o7 G-7 C7 G-7

Love-ly to look at, de-light-ful to know and hea-ven to kiss, a com-bi-na-tion like this

C7 F6 D-7 G-7 C7 G-7

is quite my most im-pos-si-ble sHEME come true. Im-a-gine find-ing a dream like you, You’re

F6 B-7½ E7 A7 D9 G7½

love-ly to look at, it’s thrill-ing to hold you ter-ri-bly tight, for

G-7 C7 G-7 C7½ F6

we’re to-geth-er, the moon is new, and oh, it’s love-ly to look at you to-night
I get along without you very well,

I've forgotten you just like I should,

Of course I do,

Except when soft rains fall and drip from leaves, then I recall the thrill of being sheltered in your arms,

Of course I do,

But I get along without you very well,

Should I phone once more?

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 will-low,
song sung blue(blue) sleep’in’ on my pil-low.

blue, ev-ry gar-den grows one,
blue(blue) sleep’in’ on my pil-low.

me and you are sub-ject
Fun-ny thing but you can
to the blues now and then,
but when you take the blues and make a

to sing it with a cry in your voice,
and be-fore you know it start to feel-in’

song, you sing them out a-gain. sing them out a-gain

good, you sim-ply got no choice.

EVERYBODY LOVES SOMEBODY

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.

If I had it in my pow-er, I’d ar-range for ev-ry girl to have your

then ev-ry min-ute, ev-ry ho-ur, ev-ry boy would find what I found in your arms.
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' done, sleepin' on the job, these raindrops are fallin' on my head, they keep fallin' red, cryin's not for me, 'cause I'm never gonna stop the rain by complainin'

So I just thing I know... the blues... they send to meet... me won't defeat me, it won't be long... till happiness steps up... to greet me.

SING

Sing, sing a song, sing out loud, sing out strong, sing of good times not bad, sing of happy not sad.

Sing, sing a song, sing out loud, sing out strong, sing of good times not bad, sing of happy not sad.

Simple to last your whole life long... don't worry that it's not good enough for anyone else to hear sing, sing a song.
THIS GUYS IN LOVE  
Bacharach, David  

You see this guy, this guy’s in love with you, yes, I'm in love, this guy’s 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 is it so, don’t
and what I’d do to make you mine tell me how I can tell we

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

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
The quiet walks, the noisy fun, the ball room prize we almost won, the
When other nights and other days may find us, gone our separate ways, the

we will have these moments to remember. The moments to re-
mem- ber.

Tho’ summer turns to winter and the present disap-
pers, the laughter we were glad to share will echo thru the years. When
I SAY A LITTLE PRAYER

Bacharach/David 1967

[A]
A-7     D-7    C/G    C
The mo-ment I wake up, be-fore I put on my make-up,
I run for the bus, dear, while rid-ing I think of us, dear,

B7      E    E7   A-7     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

C/G    C
and won-dring 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.

[B]
F    G

E-
C    Bb    C

ev-er, for-ev-er, you’ll stay in my heart and I will love you, for-ev-er, for-ev-er, we
E-
C    Bb    C
never will part, oh, how I’ll love you, to-geth-er, to-geth-er that’s how it must be, to
C    Bb    C
live with-out you would on-ly mean heart-break for me.

[C]
A-7     D-7    F    C\7
My dar-ling be-lieve me, for me there is no-one—but you.

G7sus4   C\7    G7sus4   C\7
Please love me too, I’m in love with you, an-swer my
C\7     G7sus4   C\7
prayer. say you love me too.
OUR LOVE IS HERE TO STAY  
Gershwin 1952

It's very clear— our love is here to stay, more than a year,
But oh my dear, our love is here to stay, to gether 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,
movies that we know may just be passing fancies and in time may go. But oh my
they're only made of clay, but, our love is here to stay.

DON'T GET AROUND MUCH ANYMORE  
Duke Ellington 1942

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
you, don't get around much anymore. Fine

Darling I guess my mind's more at ease, but
why stir up memories. Been invited on
**DO NOTHING 'TILL YOU HEAR FROM ME**

Duke Ellington 1943

**THERE WILL NEVER BE ANOTHER YOU**

Warren/Gordon 1942
ALL OF ME

Simons/Marks 1931

All of me, why not take all of me? Can't you see how can I,
Your good-bye left me with eyes that cry,

I'm no good without you. Take my lips, I want to lose them,
I'll never use them. You took the part that once was my heart, so why not take all of me.

HAVE YOU MET MISS JONES

Rogers/Hart 1937

Have you met miss Jones. some-one said as we shook hands,
Then I said miss Jones, you're a girl who understands,

She was just miss Jones I'm a man who must be me free And all at

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,

and we'll keep on meeting 'til we die, miss Jones and I.
ALL THE THINGS YOU ARE
Jerome Kern/Hammerstein 1939

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
Klemmer/Lewis 1931

Just two friends—lovers no more. Just two friends—but not like being.

To think of what we've been and not to kiss again seems like pretending it isn't the ending. Two loved we laughed we cried and suddenly love died, the story ends and we're just friends.
Day by day, I'm falling more in love with you, and day by day
you're making all my dreams come true, so come what may
my love seems to grow. There isn't any end to my devotion,
it's deeper dear by far, than any ocean.
I find that know I'm yours alone and I'm in love to stay, as we go through the years day by day.

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.

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—
And I've seen toasts for tangerine—

D+7 G-7 C7 F6 A♭7 G-7 C7 G-7 C7

with her eyes of night
and lips as bright as

D+7 G-7 C7 F6 A♭7 G-7 C7 G-7 C7

ev'ry bar across the Argentino flame—

D+7 G-7 C7 F6 A♭7 G-7 C7 G-7 C7

tangerine, when she dances by,

E7    A7    D7    D+7  A7    D7  G-7    C7    F6

senoritas stare and
cabaleros sigh—

E7    A7    D7    G7    G-7    C7    F6

And I've seen tangerine,

G7    C7    F6

yes she has them all on the

run, but her heart belongs just to one, her heart belongs to tangerine.

IT COULD HAPPEN TO YOU
Van Heuson/Burke 1944

FΔ7    A-715    D719    G-7    B-715    E719    A-7

Hide your heart from sight,
Keep an eye on Spring,

FΔ7 E-715 A719 D-7 G7 G-7 A-7 Bb-6

lock your dreams at night,
run when church bells ring,

FΔ7 E-715 A719 D-7 G7 G-7 A-7 Bb-6 C7

it could it could

FΔ7 E-715 A719 D-7 G7 G-7 A-7 Bb-6 C7

it could it could

FΔ7 E-715 A719 D-7 G7 G-7 A-7 Bb-6 C7

Don't count stars or you may
All I did was wonder

FΔ7 E-715 A719 D-7 G7 G-7 A-7 Bb-6 C7

how your arms could be

FΔ7 E-715 A719 D-7 G7 G-7 A-7 Bb-6 C7

and it happened to me.
I LOVE YOU
Cole Porter 1943

G7\(^{15}\) C7\(^{19}\) F\(\Delta 7\) G7 C7

"I love you", hums the April breeze. "I love you" echo the hills.

F\(\Delta 7\) B7 E7 A\(\Delta 7\) B7 E7 A\(\Delta 7\)

"I as once more she sees daffodils. It's spring again, and birds on the wings again, start to sing again the old melody.

G7 C7 D.C. al Coda

and it all belongs to you and me.

PENNIES FROM HEAVEN
B.Urke/Johnson 1936

C\(\Delta 7\) D-7 E-7 Eb\(\Delta 7\) D\(\Delta 7\) G7 C\(\Delta 7\) D-7

Every time it rains, it rains, pennies from heaven. Don't you know each cloud contains pennies from heaven. You'll find your fortune falling all over town, be sure that your umbrella is upside down.

E-7 Eb\(\Delta 7\) D-7 A-7 D7 G7 D-7 G7

things you love, you must have showers. So when you hear it thunder,

Eb\(\Delta 7\) C/E Fa\(\Delta 7\) D-7 F6 F-6

don't run under a tree, there'll be pennies in heaven for you and me.
3. On the sidewalk, Sunday morning, lies a body just oozing life; someone's sneaking around the corner, could that someone be Mac?...
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

**SOMEBWHERE BEYOND THE SEA** 1947 Trenet/Lawrence

[A] F6 D-7 G-7 C7 D-7 G-7 C7 D-7 G-7 C7

Some - where, be - yond the sea, some - where wait - ing for me,
Some - where, be - yond the sea, she's there watch - ing for me,
We'll meet, be - yond the shore, we'll kiss just as be - fore,

my lov - er stands on gold - en sands, and watch - es the ships that go
if I could fly like birds on high, then straight to her arms I'd go
hap - py we'll be be - yond the sea and nev - er a - gain I'll go

[song lyrics]

[D.C. al 2nd End (Fine)]
THE LADY IS A TRAMP

She gets too hungry for dinner at eight, she likes the theater but
She don't like crap games with Barons and Earls, won't go to Harlem in
never comes late, she never bothers with people she hates,
ermine and pearls, won't dish the dirt with the rest of the girls,

that's why the lady is a tramp, tramp. She like the free fresh
wind in her hair, life without care, she's broke, it's Oke, Hate Cal-

for-nia, it's cold and it's damp, that's why the lady is a tramp.

A FOGGY DAY

How long I wondered could this thing last? But the age of miracles
had me low and
hadn't passed,
I view the morning with alarm, the British mu-

For suddenly I saw you there, and thru
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-

G-7 Gb-7 F-7 Bb7 E-7 F-7 Bb9

ger. What a world, what a life, I'm in love.

g

What a world, what a life, I'm in love.

IT DON'T MEAN A THING
(IF IT AIN'T GOT THAT SWING)
Duke Ellington/Mills 1932

G- G-/F# G-/F G-/E E-7 D7 G-7 G7

It don' mean a thing if it ain' got that swing.

C7 Gb-7#11

It don' mean a thing, all you got to do is sing.

2: F7sus4 Bb6

do wuh, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.

F7

just give that rhythm ev'ry thing you got.
NIGHT AND DAY

Cole Porter 1932

Night and day, you are the one— On ly you be neath the
Day and night why is it so? That this long ing for you
moon and un der the sun Wheth er near to me or far, it's no mat ter deli ght
fol lows where ever I go In the roar ing traf fic's boom, in the si ence of my
where you are I think of you night and day Day and night Night and
do by the hide of me there's an oh, such a hun gry year ning burn ing in
side of me And its tor ment won't be through 'til you let me spend my
life mak ing love to you, day and night night and day

'S WONDERFUL

George/Ira Gershwin 1927

'S Won der ful 'S mar vel ous you should care for
'S aw ful nice 'Spar a di se 'S what I love to
me

You've made my life so
glam or ous you can't blame me for feel ing am or ous Oh

'S won der ful 'S mar vel ous that you should care for me
HOW HIGH THE MOON
Lewis/Hamilton 1940

A

G7 A7 G7 C7 F7
Some-where there's mu-sic, how faint the tune, some-where there's hea-ven,
F7 Bb7 Eb7 A7 D7
how high the moon, There is no moon a-bove when love is far a-way

B

G7 A7 D7\ G7 A7 B7 Bb7 A7 D7\ G7
somewhere there's hea-ven, some-where there's hea-ven,
G7 A7 B7 Bb7 A7 D7\ G7
how near so far, The dark-est night would shine if you would come see me

BUT NOT FOR ME
Ira/George Gershwin 1930

Eb7 C7 F7 Bb7\ Eb A7 G7 C7 F9
They're writ-ing songs of love but not for me, A luc-ky star's a-bove
F7 Bb7\ Eb7 Bb7 Eb7 Ab7 Ab7 Ab6
I was a fool to fall and get that way, Heigh-ho, a-las and al-

F7 Bb7\ Eb7 C7 G7/F F7 B7\ Eb7 C7 F7 Bb7\ Eb6
but not for me, With love to lead the way, I've found more
so lack-a-day. Al-though I can't dis-miss the mem-ry

C7 G7/F F7 B7\ Eb7 C7 C7 F7 Bb7\ Eb6
clouds of gray, than an-y Rus-sian play could guar-an-tee, I was a

F7 Bb7\ Eb7 C7 C7 F7 Bb7\ Eb6
of her kiss, I guess she's not for me.
I'm walked with my baby and I know in nothing flat, she's
I'm hip and I'm lucky to have someone so well endowed, a

A girl half as lovely would make lots of fellows whistle at. When

we go for a walk, I love all of her charms, but one's really a ball

with no shadow of doubt she's got lots to be proud of

I love those shiny stockings most of all.

SHOUT CHORUS
214

THERE IS NO GREATER LOVE
Isham Jones/Symes 1936

[Music notation]

There is no greater love than what I feel for you. No greater thrill than what you bring to me. No greater love in all the world, it's true.

WHAT IS THIS THING CALLED LOVE?
Cole Porter 1929

[Music notation]
SECRET LOVE
Webster/Fain 1953

Once I had a secret love, that lived within the heart of the way that dreamers often me, just how wonderful you are, became im-
done. all too soon my secret love, became im-

B7 sus4 B7 sus4 Eb7 F7
F-7 B-7 F-7 B7
B7 sus4 B7 sus4 Eb7 F7

so in love with you.

Bb6 Bb-7 Eb7 Ab7 Db7 Eb7 F-7

highest hills, even told the golden daffodils, at last my

G-7 Ab7 Db13 C9 F-7 Bb7 Bb7 sus4 Eb

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 Like a bell that is

C-7 A-7 sus D7 G7 F7 G-7

ringing for me. And from the way that I feel, when the bell starts to peal, I would

C-7 C sus Bb/D Db7 C-7 F7 Bb

swear I was falling, I could swear I was falling. It's almost like being in love.
IN THE MOOD

Joe Garland 1939 (Glenn Miller)

OPUS ONE

Sy Oliver 1945
CRAZY RHYTHM

Cra-zy ry-thm, here's the door-way. I'll go my way, you'll go your way,
Here is where we have a show-down, I'm too high-hat, you're too low-down,
cra-zy ry-thm, from now on we're though.
cra-zy ry-thm, here's good-bye to you.

when a high-brow meets a low-brow, walking along Broad-way, soon the high-brow,
he has no-brow, ain't it a shame, and you're to blame. What's the use of pro-hi-bi-tion?

You pro-duce the same con-di-tion, cra-zy ry-thm I've gone cra-zy too.

STRING OF PEARLS

Gray/DeLange 1941

You pro-duce the same con-di-tion, cra-zy ry-thm I've gone cra-zy too.
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?

Now you want to play and then it's no, and when you say you'll stay, that's when you go.

If you've got a heart and if you're kind, then don't keep us apart, make up your mind.

Fascinating rhythm you've got me on the go, fascinating rhythm I'm all a-qui-ver. 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 a-long some-where always shak-ing just like a fli-ver. Each morn-ing I get up with the sun, far a-way off, and make it snap- py. Oh how I (start a-hop-ping, nev-er stop-ping) 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 pick-ing on me.
THE WAY YOU LOOK TONIGHT

Jerome Kern 1936

Long ago and far away— I dreamed a dream one day and
Chills run up and down my spine, A - lad - din’s lamp is mine, the

Long the skies were o - ver - cast, but

now that dream is here be - side me— Long the skies were o - ver - cast, but

now the clouds have passed, you’re here at last. Just one

look and then I knew that all I longed for, long ago was you.

LONG AGO AND FAR AWAY

Jerome Kern/Gershwin 1944
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. April, where we have walked together, I'll remember April and be glad. I won't forget, but I won't be lonely, I'll remember April and I'll smile. Fine, I'll be content you loved me once in April, your lips were warm and love and Spring were new. But I'm not afraid of Autumn and her sorrow, for I'll remember April and you.

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 alone. 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

F6 D-7 G-7 C7 F\A7 D-7 G-7 C7 Bb/F F\A7

I'm old fashioned, I love the moon-light, I love the old fashioned things.

E-7\A7 A7 D-7 G9 D-7 G9 A\b7\A11

The sound of rain up on the window pane, the starry song that April sings.

G-7 A-7 Bb6 G7/B C7\sus\A4 C7

This year's fancies are passing fancies, but sighing sighs, holding hands, these my heart understands.

F\A7 D-7 B-7 E7 A\A7 B-7 C\A7 D-7 E7 F\b7\A0 G-7 C7

Passing fancies, but sighing sighs, holding hands, these my heart understands.

I'm old fashioned, but I don't mind it, that's how I want to be, as long as you agree to stay old fashioned with me.

STARS FELL ON ALABAMA

Perkins/Parish 1934

C Bb7 A7 D7 G+ C\A7 D-7 E-7 E\b7

We lived our little drama we kissed in a field of white, and I can't forget the glamour your eyes held a tender light.

D-7 A7 D-7 G7 C A7 D-7 G7\b9 C\A7 D-7 E\b7 E-7

My heart beat like a hammer, my arms wound around you tight, stars fell on Alabama last night.

D-7 G7 E-7 E\b7 D-7 G7 C6

I never planned in my imagination a situation so heavenly, a fairy land where no one else could enter and in the center just you and the dear.

D.C. at 2nd End (Fine)
INVITATION

You and your smile hold a strange invitation, somehow it seems we've shared our dreams, but where? Time after time in a room full of strangers, out of the blue suddenly 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? "Where have you been? darling come in, come into my heart."

GONE WITH THE WIND

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, the gladness that filled my heart.

I had a lifetime of heaven at my fingertips. But just like a flame, love burned brightly 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."

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

C A7 C6 G7 C7 F#9 Bb9 C A7 A-7

[2] Come fly with me, let's fly, let's fly a-way! Come fly with me, let's fly, Weather-wise, it's such a love-ly day.

[1] just you can use some ex-otic booze there's a bar in old Bombay. Come fly with me, let's fly, La-ma land there's a one-man band and I'll toot his flute for you... Come fly with me, let's fly, say the words and we'll beat the birds down to Acapulco Bay. It's perfect for a fly

Once I get you up there, where the air is rar-i-fied, we'll just glide.

Once I get you up there, I'll be hold-ing you so near... you may hear angels cher, 'cause we're to-geth-er.

D.C. al Coda
I GET A KICK OUT OF YOU

Cole Porter 1934

I get no kick from champagne,
Some get a kick from cocaine,
I get no kick in a plane.

I’m sure that if I had
Flying too high with some

thrift 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 terrifically

too,
yet I get a kick out of you.

I get a kick every 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 beloved, how clearly I see, somewhere in heaven you were fashioned for
Nothing could save me, fate gave me a sign; I know that I’ll be yours come show-er or

me. Angel eyes knew you, angel voices led me to you.

So I say merely, dearly beloved be mine.
I look at you and suddenly something in your eyes I see.
You've got me flying high and wide on a magic carpet ride.

Soon begins bewitching me. It's that old devil moon that you stole
full of butterflies inside. Wanna cry, wanna croon, wanna laugh
from the skies, it's that old devil moon in your eyes. You and your glance
like a loon, it's that old devil moon in your eyes. Just when I think

make this romance too hot to handle. Stars in the night blazing their light

can't hold a candle to your razzle dazzle. think I'm free as a dove,

old devil moon, deep in your eyes, blinds me with love.

---

CHEROKEE

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GREEN DOLPHIN STREET

Lover, one lovely day, Love came planning to
Through these moments apart, memories live in my

Green Dolphin street supplies the setting.

I'm beginning to see the light

I never cared much for moon-lit skies, I never wink back at fireflies, but
I never went in for after glow, or candle light on the mistletoe, but
I never made love by lantern shine, I never saw rainbows in my wine, but

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,

light. Used to ramble in the park, shadow boxing in the dark.

then you came and caused a spark, that's a four a- larm fire now.
JUST ONE OF THOSE THINGS  

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. 

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  

I know why I've waited; know why I've been blue, prayed each night for some one ex- 
Why should we spend money on a show or two, no one does those love scenes ex- 
act-ly like you. You make me feel so grand, I want to hand the 
world to you. You seem to un-der-stand each fool-ish little scheme I'm scheming, dream, I'm dream-ing.
THE SONG IS YOU

Kern/Hammerstein 1932

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 start, the melt away. I hear it say, is this the day?

Is this the day? Must it be, for ever 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 walk-ing a - long the street or you're at a par-ty, or else you're a -
You're lunch-ing at "Twen-ty One" and watch-ing your di-et, de-clin-ing a
You're up in an ae-ro-plane or din-ing at Sar-di's or ly-ing at
F-7 F-/Eb D-7\(^5\) G7\(^9\) C-7 B+ Bb7- F7 Bb7 Ab\(^7\)

lone and then you sud-den-ly dig. you're look-ing in some-one's eyes,
Char-lot Russe, ac-cept-ing a fig when out of the clear blue sky,
Ma-li-bu, a lone on the sand. you sud-den-ly hear a bell
A-7\(^5\) D7 G-7 C7\(^9\) F-7 Bb7 1. G-7 Gb7

you sud-den-ly re-al-ize that this could be the start of some-thing big.
it's sud-den-ly gal and guy, and this could be the start of some-thing
and right a-way you can tell that this could be the start of some-thing grand.
F-7 Bb7 2. Eb6 Bb7/Eb B7- Eb7 Bb7/Eb

You're lunch-ing at big. There's no con-trol-ling the un-roll-ing of your fate my friend,
Eb7 Bb7/Eb Eb7 E9 Bb7/Eb Eb7 Ab\(^7\)

who know's what writ-ten in the mag-ic book? But when a lov-er you dis-
Bb7/Eb Ab F-7 C-7 F7 F7 Bb7 D.C. at Coda (Last X)

cover at the gate my friend, in-vite her in with-out a se-cond look. You're up in a

G-7 C7 F-7 Bb7 Eb

This could be the start of some-thing, this could be the start of some-thing 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 some-thing big.
You're havin' a snowball fight or pickin' up daisies, you're singin' 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 some-thing 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 watchin' the sun come up or counting your money, or else in a dim cafe you're orderin' wine,
Then suddenly there she is, you want to be where she is, and this must be the start of some-thing— (TO CODA)
Par- don me boy, is that the Chat-ta-noo-ga choo choo, track twenty-nine, I can afford to board a Chat-ta-noo-ga choo choo, I've got my fare, There's gonna be, a certain party at the station, sat-in and lace, boy can you gimme a shine, and just a trifle to spare, You leave the

penn-syl-van-ia station 'bout a quarter to four, read a mag-a-zine and then you're when you hear the whistle blowing eight to the bar, then you know that Tenn-e-see is in Bal-ti-more, dinner in the diner, noth-in' could be fine-er, not ve-ry far, 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

She's gonna 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

 Schwartz/Dietz 1934

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.

Un till the pale light of dawning and daylight, our hearts will be throb- ing gui- ters,

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

Tepper 1948

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,

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, ap- pe-tiz-ing young love for
Who will buy? Who would like to sam- ple my sup-
Love for sale, ap- pe-tiz-ing young love for

Love that's fresh and still un-spoiled, love that's on- ly
Who's pre-pared to pay the price for a trip to
If you want to buy my wares,

slight- ly soiled, love for sale.
para-dis-e? love for sale

Let the po-ets pipe of love, in their child-ish way, I know ev-ry
type of love, bet- ter 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.
D.C. al Coda

follow me and climb the stairs, love for sale

love for sale
MY BABY JUST CARES FOR ME

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,

My baby just cares for me.

My baby don't care for furs and laces, my baby don't care for high-toned places,

She's sensible as can be, My baby don't care who knows it, my baby just cares for me.

WALKIN' MY BABY BACK HOME

Gee, it's great, after being out late, walkin' my baby back home,
We go long har-mo-ni-zin' a song, or I'm recit-ing a poem,

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 again,

Stop for a while, she gives me a smile, and snuggles her head to my chest.

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

Use for 1st 8 bars

There are girls just ripe for some kiss-in', and I mean
And there's wine all ready for tast-in', and there's Cadillacs,
Life's a ball, if only you know it, and it's all
to kiss me a few, oh, those girls don't know what they're missin',
all shiny and new, gotta move, 'cause time is a wastin',
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, places to go, people to see,
everything for you and me. Life's a

SOMEBODY LOVES ME

Somebody loves me, I wonder who, I wonder who she can be,
Somebody loves me, I wonder who,

Somebody loves me, I wish I knew, who she can be worries me

For every girl who passes me I shout, hey, maybe, you were meant to

be my loving baby.

D.C. al Coda
**TOO CLOSE FOR COMFORT**

Boch/Holofcener 1956

Be wise, be smart, be have my heart, don't up set your cart when she's
Be soft, be sweet, but be sis creet, don't ge off your beat, she's too
Be firm be fair, be sure, be ware, on your guard, take care while there's

**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,
glamorous, and that old standby, amorous. It's mean they just aren't swell enough. You're
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, I never
Some find it pleasant minding on pheasant, those things roll off my knife, just serve
Some like the high road, I like the low road, free from the care and strife, sounds com-
er was cut out to step and strut out, give me the simple life.
me tomatoes and mashed potatoes, y and seed, 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

Harold Arlen/Koehler 1931

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.

I ought to cross you off my list, but when you come knocking at my door,
fate seems to give my heart a twist, and I come running back for more.

YOU DO SOMETHING TO ME

Cole Porter 1929

You do something to me, something that simply mystifies me.
Tell me, why should it be, you have the pow'r 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,
All or nothing at all,
fell under the spell of your call,

All or nothing at all.

If it's love there is no in between,
I would be caught in the undertow.

If your heart could yield to me, then I'd

But rather have nothing at all.

Please, don't bring your lips so close to my cheek, don't

smile or I'll be lost beyond recall.

The kiss in your eyes, the touch of your hand, makes me weak, and my

heart may grow dizzy and fall.

No, all or nothing at all!
THERE’LL BE SOME CHANGES MADE
Billy Higgon 1921

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,
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
no-body wants you when you’re old and gray,
made today, there’ll be some changes made.

TAKE THE “A” TRAIN
Billy Strayhorn 1941

D7
D-7
G7
D-7
G7
A7
D-7
G7
F7
D-7
D-7
G7
G7
C6
Last X Only
D.C. al Coda
LOVER, COME BACK TO ME

Romburg/Hammerstein 1928

The sky was blue, and high above
You came at last, love had its day,
The sky is blue, the night is cold,
the moon was new,
that day is past,
the moon is new,

and so was love,
you've gone away.
this eager heart of mine was singing,
This aching heart of mine is singing,

"lover, here can you be?"
"lover, come back to me."

I remember every little thing you used to do.
I'm so lonely,
every road I walk along I've walked along with you,
no wonder I am lonely.

but love is old,
and while I'm waiting here, this heart of mine is singing,
"lover, come back to me."

243
WITHOUT A SONG

Without a song, the day would never end,
That field of corn would never see a plow,
I'll never know what makes the rain to fall,
I'll never know that field of corn.

With-out a song, the day would never end,
That field of corn would never see a plow,
I'll never know what makes the rain to fall,
I'll never know that field of corn.

I got my trouble and woe, but sure as I know the Jordan will roll,
I'll get along as long as a song is strong in my soul. I'll never.

THE BREEZE AND I

The breeze and I are saying with a sigh that you no longer
The breeze and I are whispering good-bye to dreams we used to

The breeze and I are saying with a sigh that you no longer
The breeze and I are whispering good-bye to dreams we used to

Ours was a love song that seemed constant as the moon ending in a
And all about me, they know you have departed without me and we wonder why, the breeze and I.
**WRAP YOUR TROUBLES IN DREAMS**

Harry Barris/Koehler/Moll 1931

![Music notation image]

When skies are cloudy and gray, they're only gray for a day, so

Just remember that sunshine always follows the rain.

Wrap your troubles in dreams, and dream your troubles away. Undream your troubles away. Your

Cas-tles may tumble, that's fate, after all, life's really funny that's way.

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

Don't cry, oh honey please don't be that way.

Clouds in the tears are in

The rain will bring the violets of May,

Don't break my

Sweet heart, tomorrow is another day.

sky should never make you feel that way.

The

vain, so honey please don't be that

heart, oh honey please don't be that

way. As long as we see it through,

you'll have me, I'll have you.

Sweet
246

**FROM THIS MOMENT ON**

Cole Porter 1950

From this moment on, you for me, dear,
From this happy day, no more blue songs,
From this moment on, you and I babe,

only two for tea dear, from this moment on,
only whoop-dee-doo songs, from this
we'll be ridin'

For you've got the love I need so much,
got the skin I love to touch, got the arms to
hold me tight, got the sweet lips to kiss me good-night

high babe, ev'ry care is gone, from this moment on

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**SAN FRANCISCO**

1936

A C C7 F C 1-A E- D-7 G7

2 D7 G7 C F7 C

B E-

A-7 D7 D-7 G7 D.C. al Coda

C A-7 F6 D7 G7 C

---
ALRIGHT, OKAY, YOU WIN
Watts/Wyche 1955

Well, alright,  O-kay,  you win,  I'm in love with you. Well, alright,

O-kay,  you win,  B-bby, what can I do?  I'll
do anything you say,  it's just got to be that way.  Well, alright.

All that I am askin',  all I want from you,  just love me like

I love you and it won't be hard to do.  Well alright,  O-kay,

you win,  I'm in

Sweet B-bby take me by the hand

well, alright  o-kay,  you win!

WOODCHOPPER'S BALL
Woody Herman/Joey Bishop 1934

C

F7

C

D-7

C
I'm head-in' for the station with my pack on my back, I'm tired of transportation in the back of a hack— I love to hear the rhythm of the clickety 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 democrat-ic 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— cli-cl-e-ty clack— choo-choo ch'boogie, woo-wooo— boo-gie woo-gie, choo-choo,— choochooch'boogie, take me right back to the track, Jack! I'm take me right back to the track, Jack!

In a moun-tain green-er-y where God paints the scen-er-y, just two crazy peo-ple to-get-her— And if you're good, I'll search for wood, so you can cook-while I stand look-ing.

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 moun-tain green-er-y home—
HELLO DOLLY

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, 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

I got rhythm, I got music, I got my man who could ask for anything
I got daisies in green pastures, I got starlight, I got sweet dreams,
more? more? Old man trouble, I don't mind him, You won't find him 'round my door.
ask for anything more, who could ask for anything more?
What good is sitting alone in your room? Come hear the music play.
Put down the knitting, the book and the broom, time for a holiday.

Life is a cabaret old-chum, come to the cabaret.

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 ev'ry smile away, life is a cabaret old-chum.

Come to the cabaret, ret old chum, only a cabaret old-chum, so come to the cabaret.

ALLEY CAT

Come to the cabaret, ret old chum, only a cabaret old-chum, so come to the cabaret.
ONE
Hamlisch/Kleban 1975 (Chorus Line)

F-7
Bb7sus4

Intro

Eb

A

Eb\(\Delta \)7

A7

Ebm7

A7

C7

A-7\(\Delta \)5

D7

G-7\(\Delta \)5

C7

A7\(\Delta \)5

D7

G7

C#7

G-7\(\Delta \)5

C#7

F7

Bb7

F#7

C#7/F

A7/E E9 Eb\(\Delta \)7

A7

Ab\(\Delta \)7

A7\(\Delta \)5

D7

G-7\(\Delta \)5

C7

C7

F9

Bb7

Use Intro as End

ON THE SUNNYSIDE OF THE STREET
McHugh/Fields 1930

C

B-7\(\Delta \)5

E7

F

G7

G\(\# \)7

A7

D7

D7

G7

C#7

G7

C#7

D7

G7

D7

G7

D7

G7

D.C. al Fine
NEW YORK, NEW YORK
Kander/Ebb 1977 (NYNY)

Start spread-in' the news,
These va-ga-bond shoes are long-ing to stray,
I want to be a part of it,
I'm leav-ing to-day,
These va-ga-bond shoes are long-ing to stray,
I want to be a part of it,
My lit-tle town blues are melt-ing a-way,
I'll make a brand new start of it

I am leav-ing to-day,
My lit-tle town blues are melt-ing a-way,
I'll make a brand new start of it

New York, New York.
These va-ga-bond New York, New York.
I want to wake up in the ci-ty that does-n't sleep,
to find I'm king of the hill,
top of the heap.
My lit-tle town in old New York.
If I can make it there, I'd make it a - ny - where,
it's up to you, New York, New York.

WHEN YOU'RE SMILING
Fisher/Goodwin/Shay 1928

When you're smil-ing, when you're smil-ing, the whole world smiles with you,
when you're laugh-ing, when you're laugh-ing, the sun comes shin-ing thru.
But when you're cry-ing, you bring on the rain,
so stop your sigh-ing, be hap-py a-gain.
Keep on smil-ing,
'cause when you're smil-ing, the whole world smiles with you.
ON THE STREET WHERE YOU LIVE

Lerner/Loewe 1956 (My Fair Lady)

I have often walked down this street before, but the pavement always stayed beneath my feet before. Does enchantment pour all at once am I some-how you are near. Let the time go by, I won't care if I

knowing I'm on the street where you live. Are they street where you live.

Fine

And oh, that towering feeling, just to know some-how you are near. That overpowering feeling that any second you may suddenly appear.

FINE AND DANDY

Kay Swift 1930
306

GET ME TO THE CHURCH IN TIME

Lerner/Loewe 1956 (My Fair Lady)

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 Ding Dong the bells are gon-na chime.

Pull out the stop-per, Girls, come and kiss me,
let's have a whop-per, show how you'll miss me,
but get me to the chime.

Kick up a rum-pus, but Girls, come and kiss me,

If I am danc-ing, roll up the floor.
If I am whis-ting,

For don't lose the com-pass, and get me to the church.

church, get me to the church, for Pete's sake get me to the church on time.

ANYTHING GOES

Cole Porter 1934

In Good old-en days a glimpse of stock-ing was looked on as some-thing shock-

but get me to the church.

authors too who once knew bet-ter words now on-ly use four let-

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, when most guys to-day, that wo-men prize to-day, are just sil-ly gi-go-los.

So
IT'S DELOVELY

Cole Porter 1936

F F+ F6 FΔ7

The night is young, the sky is clear, and if you want to go walking dear, it's delightful, it's delicious, it's delightful. I understand the reason why, you're sentimental, 'cause so am I, it's delightful, it's delicious, it's delightful.

G-6 G-7 G-7 G#7 F/A

You can tell at a glance what a swell night this is for romance, you can hear dear Mother Nature murmuring low "let yourself go." So please be sweet my chick-a-dee, and when I kiss you just say to me, "it's delightful, it's delicious, it's delightful, it's irritable, it's dilemma, it's delimit, it's deluxe, it's delightful.

WHISPERING

Rose/Shonberger 1920

Whispering while you cuddle near me, whispering so no one dear can hear me, each little whisper seems to cheer me, I know it's true there's no one but you. You're whispering that I love you.

Whispering while you'll never leave me, whispering why you'll never, each whisper and say that you believe me,

G-7 C7 F7 F-7 Bb7

1. Eb

Whispering while you cuddle near me, whispering so no one dear can hear me, each little whisper seems to cheer me, I know it's true there's no one but you. You're whispering that I love you.

2. F-7 Bb7sus4 Eb
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 ban-joes 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 lone some babe in the wood, so lady, be good

to me Fine me Oh please have some

I'm all alone in this big city. I tell you,
IT ALL DEPENDS ON YOU

Ray Henderson/DeSylva/Brown 1926

C♭7 G7sus4 G7 C♭7 G7sus4 G7 E♭7 Eb♭7
I can be happy, I can be sad, I can be good or I can be bad, it all depends on you, I can be lonely out in a crowd, I can be humble, I can be proud, it all depends on you. 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,

G7sus4 G7 C♭7 C♭7/B B♭9 A7 D7 D-7 G7 C6
I can be king, I can be almost any old thing, it all depends on you.

CECILIA

Dreyer/Ruby 1925

C C♭7 C6 C♭7 D-7 G9 D-7 G7 D-7 G7
Does your mother know you're out, Cecilia? Does she know that I'm about to steal you? Oh, my, when I look in your eyes, something tells me

G-7/C C6 C/E Eb♭7 D-7 G7 G7 D-7 G7
you and I should get together, Cecilia. Why do we two keep on wasting time, oh, Cecilia, say that you'll be mine.
THE SURREY WITH THE FRINGE ON TOP

Chicks and ducks and geese better scurry,
Watch that fringe and see how it flutters,
Two bright side lights wink in' and blink in',
Ain't no finer rig I'm a-thinkin',

When I take you out in the surrey,
When I drive them high step-pin' strutters,
Ain't no finer rig I'm a-thinkin',

When I take you out in the surrey with the fringe on top.
Nos-ey pokes'll peek thru their shutters and their eyes will pop. The wheels are yel ler, the up-hol-ster-y's brown, the dash- board's gen-u-ine leath -er, with

PUTTIN' ON THE RITZ

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, perfec-t
Come let's mix where Rock - e - fell - ors, walk with sticks or um - bre-las in their

sits, put -tin' on the ritz. Fine
Dressed up like a mil-lion dol-lar
fits,

mitts,

troup -er,

try -ing hard to like like Gar-y Coop -er, sup - er dup -er.
THE LATE LATE SHOW

Berlin/Alfred 1956

I LIKE THE LIKES OF YOU

Vernon Duke/Harburg 1933
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 temper-ture from hot to cold,

How come you do me like you do, do, do, how come you do me like you do?
I'm com-ing home, I've done my time, now I've got to know what is
Bus dri- ver, please look for me, 'cause I could-n't bear to see

and is - n't mine, if you re-ceived my let- ter, tell-ing you
what I might see, I'm re-ally still in pri-son and my love

I'll soon be free, then you know just what to do if you still want
she holds the key, a sim-ple yel-low rib-bon's all I need to set me

me, I wrote and told her please, Tie a yel-low
free, I wrote and told her please,

rib-bon round the old oak tree, it's been three long years, do you

still want me? If I don't see a rib-bon round the old oak
tree, I'll stay on the bus, for-get a-bout us, put the blame on me, if

I don't see a rib-bon round the old oak tree I won't see you no more. If I don't see a rib-bon round the old oak tree, I won't see you no more.
SO WHAT'S NEW?

1966

So tell me babe what's new? and how's the scene with you
Yeah I need you so, how you'll never know
So tell me babe what's new, you glad to see me too?

Gee, it's Gee, it's
Hey, my

You walked in, light went on, all over my face, you lit up the place, and you've been
gone just too long now.
So
world is spinnin', now I know I'm winnin', you stay
home now, don't ever roam now, and I'll say babe, it's so good to see you!

SWEET GYPSY ROSE

1973

So tell me babe what's new? and how's the scene with you
Yeah I need you so, how you'll never know
So tell me babe what's new, you glad to see me too?

Gee, it's Gee, it's
Hey, my

You walked in, light went on, all over my face, you lit up the place, and you've been
gone just too long now.
So
world is spinnin', now I know I'm winnin', you stay
home now, don't ever roam now, and I'll say babe, it's so good to see you!
IT'S ALRIGHT WITH ME

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 love-ly—it's the wrong smile, it's not her smile but such a love-ly smile, that it's all right with me. It's the wrong game with the wrong chips, though your lips are tempting—they're not her lips, but they're such tempting lips that if some night are free, dear, it's all right—it's all right with me.

ROSETTA

Rosetta, Rosetta, my Rosetta, in my heart dear, there's no one but you. Rosetta, Rosetta, my Rosetta, 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...
SWEET GEORGIA BROWN

No gal made has got a shade on Sweet Georgia Brown. Two left feet but oh so neat, has Sweet Georgia Brown. They all sigh and wanna die for Sweet Georgia Brown. I'll tell you just why, you know I don't lie, not much! Fellers she can't get are fellers she ain't met Georgia claimed her, Georgia named her, Sweet Georgia Brown.

BILL BAILEY

Won't you come home Bill Bailey, won't you come home. She moans the Remember that rainy eve that I drove you out, with nothin' but a whole day long. I'll do the cookin' 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 Bailey won't you please come home.
Way down yon-der in New Or-léans, in the land of dream-y scenes,
Cre-ole ba-bies with flash-ing eyes, soft-ly whis-per with ten-der sighs,

there’s a gar-den of E-den, that’s what I mean

Stop! Oh won’t you give your la-dy fair, a lit-tle smile Stop! You bet your
life you’ll lin-ger there, a lit-tle while. There is hea-ven right here on earth,

with those beau-ti-ful queens, way down yon-der in New Or-leans

FIVE FOOT TWO

Five foot two, eyes of blue, oh what those five feet can do, has
Turned up nose, turned down hose, yes a flap-per, one of those has
Could she love, could she woo, could she could she could she coo,

a-ny-body seen my gal? seen my gal? Now if you
run in-to a five foot two, co-vered with furs, dia-mond rings,

all those things, you can bet your life it is-n’t her

seen my gal?
HONEYSUCKLE ROSE
Waller/Razaf 1929

A
G-7 C7 G-7 C7 G-7 C7
Every honey bee, fills with jealous ly, when they see you out with
When you're pass-in' by, flowers droop and sigh, and I know the reason
When I'm tak-in' sips from your tasy lips, seems the honey fairly

G-7 C7 F F/A Bb C7 F
me, I don't blame them, goodness knows Honey-suckle Rose
why, you're much sweeter,
drips, you're confection,

B
F7 Bb
Don't buy sugar, you just have to touch my cup,
G7 C7
you're my sugar, it's sweet when you stir it up.

SCRAPPLE FROM THE APPLE
Charlie Parker

A
G-7 C7 G-7 C7 A7 D7
D.C. al Fine

B
A7 D7 G7 C7
D.C. al Fine

BYE, BYE, BLUES
Hamm/Bennett 1930

C A7 C A7 D7
Bye, bye, blues, bye, bye, blues, bells ring,
Just we two, smiling through, don't sigh,

G7 C F#7 D-7 G7 C A7 C
birds sing, sun is shining, no more pinning. Bye, bye, blues
don't cry,
BASIN STREET BLUES

Won't-cha come along with me, to the Mississipi?
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 sir-ree, where welcome'sfree, dear to me where I can lose my Basin Street blues.

BIRTH OF THE BLUES

They heard the breeze in the trees singing weird melodies,
And from a jail came the wail of a downhearted frail,

and they made that the start of the blues.
And from a

and they played that as part of the blues.

From a whipper-will out on a hill, they took a new note.

pushed it thru a horn 'til it was worn into a blue note. And then they
THE CHARLESTON

INDIANA

Back home again— in Indiana, and it seems that I can see the gleaming candlelight— still shining bright— thru the sycamores—

The new mown hay— sends all its fragrance— from the new mown fields I used to roam. When I dream about the moonlight on the Wabash, then I long for my Indiana home.
AIN'T SHE SWEET

Yellen/Ager 1927

Ain't she sweet? See her coming down the street. Now I ask you very
Ain't she nice? Look her over once or twice.
I repeat — don't you think that's kind of neat?

A7 D7 G7 C

confidentially, ain't she sweet? nice? Just cast an eye in her dire-
C C7 F7 C C7\n
tion. Oh me oh my, ain't that perfection.

DARKTOWN STRUTTER'S BALL

Shelton Brooks 1917

I'll be down to get you in a taxi honey, you better be read y about half past eight,
Remember when we get there honey, the two steps goin' to have 'em all, goin' to

G7 C Eb7 D7 G7 F

now dearie don't be late, I want to be there when the band starts playing. dance out both my shoes,
F# C/G E7 A7 D7 G7 C

when they play that jellyroll blues, to mor-row night at the darktown strutter's ball.

JADA

1918

Jada, Jada, Jada Ja-da Jing, Jing, Jing. Jada, Jada,

G7 C7 F A7 Ab7 G7 C7

Jada Ja-da Jing, Jing, Jing. That's a funny little bit of melody,

F/A A7 Ab7 G7 C7 F

it's so soothing and appealing to me, -it goes Jada, Jada, Jada Ja-da, Jing, Jing, Jing.
AVALON

I found my love in Avalon beside the bay I
left my love in Avalon and sail'd away I
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

**Ba-By face,**
you got the cut-est lit-tle ba-by face, there's not an-
other one could take your place, ba-by face, my poor heart is jump-in'.

G7 D-7 C/E C F7 C/G A7 D7 G7 C A7 C

TOOT TOOT TOOTSIE

Kahn/Erdman 1922

**Toot Toot Toot-sie good-bye,**
**Kiss me Toot-sie and then,**
**Toot Toot Toot-sie don't cry,**
**Toot Toot Toot-sie don't cry,**

The choo choo train that takes me a-way from you, no words can tell how sad it makes me.

C C7 C G7 D7 G7 C E7 D-7 G7 C7 C6

YES SIR, THAT'S MY BABY

Donaldson/Kahn 1925

**Yes sir, that's my ba-by, no sir,**
**Yes ma'am, we've de-ci-ded, no ma'am,**
By the way, by the way, when we reach the preacher I'll say,
ROCK-A-BYE YOUR BABY

Schwartz/Lewis/Young 1918

D-7 G7 C A-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,
croon a tune, from the heart of Dixie.
Just hang your cradle,
mam-my mine, right on that Mason Dixon line, and swing it from Virginia

to Tennessee with all the love that's in yer. just as though you had me on your knee. A million baby kisses I'll deliver, the minute that you sing that

Swa-nee river, rock-a-bye your rock-a-bye baby with a Dixie melody.

THE SHEIK OF ARABY

Snyder/Smith/Wheeler 1921

Bb6 B-7 C-7 F9 C-7

I'm the Sheik of Arabia, your love belongs to me. At night when you're asleep, into your tent I'll creep. The way to love. You'll rule this land with me, the sheik of Arabia.
LIMEHOUSE BLUES
Philip Braham/Furber 1922

Oh, lime-house kid—oh, oh, oh, lime-house kid—going the way that the
rest of them did—poor bro-ken blo- 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
Hoagy Carmichael 1931

Up a la-zy riv-er by the old mill run, the la-zy, ha-zy riv-er in the
Up a la-zy riv-er where the rob-in's song, a-wakes a bright new morn-ing, we can
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, how hap-py you can be, up a la-zy riv-er with me.
MOON RIVER
Johnny Mercer/Henry Mancini 1960

C A-F C F C B-7 E7
Moon river, wider than a mile, I'm crossing you in style someday.
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

F A+7 Bb7 D7 G- G-(A7) G7 C7
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.

F A+7 G- Abo7 A-7 D7 G7 C7 F
far away I'll find my love, some day, some day when my dreams come true.

FASCINATION
Marchetti/Manning 1904

C F7 F C C/E Eb D-7
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

D-7 G7 G7 C
SOMEBWHERE MY LOVE

1965 Dr. Zhivago

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

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G C/D G G/B Bb7 A-7 D7 A-7 D7

snow cov - ers the hope of springs Some - day, we'll meet a -
dreams all that your heart can hold -
wind soft as the kiss of snow

C C#7 G/D Bb Bb/A Bb/G Bb/F F/C Bb

gain my love some - day, when - ever the spring breaks

D/A D7 A-7 D7 G7 D/A D7 D7/G G

through 'till you are mine a - gain -

AROUND THE WORLD

Young/Adamson 1956

A - round the world I search for you, I tra - velled on, when hope was gone to keep a
It might have been in Coun - ty Down, or in New York, in gay Par -

D-7 G7 D-7 G7 D-7 G7 D-7

rende - zus. I know some - where, some - time, some - how, you'd look at me, and I would

G#7 C G7

see, the smile you're smil - ing now. It ree, or ev - en Lon - don town, no more will

C A7 D-7 G7 C

1. G#7

I go all a - round the world for I have found my world in you
EMILY
Johnny Mandel 1964

C47 A-7 D-7 G7 C47 G-7 C7 F#7 A-7 D7 D-7 G+7
Emily, Emily, Emily, has the murmuring sound of May.
All silver bells, coral shells, carousels, and the laughter of children at play, say.
C47 A-7 D-7 G7 C47 G-7 C7 F#7 E7sus4
Emily, Emily, Emily, and we fade to a marvelous view,
A-7 B7 E-7 A7 D-7 G7 C A-7
lovers alone and out of sight, seeing images in the firelight.
F#7 B7 E-7 A7 D-7 G7 C6
As my eyes visualize a family, they see dreamily, Emily too.

ALWAYS
Irving Berlin 1925

F C7sus4 F
I'll be loving you always, with a love that's true always.
C7sus4 F F6 A
When the things you've planned, need a helping hand, I will understand,
A C7
always, always. That's when I'll be there always, not for just an
Bb6
hour, not for just a day, not for just a year but always.
**EDELWEISS**

Edelweiss, Edelweiss, every morning you greet me,
small and white, clean and bright, you look happy to meet me.

Edelweiss, Edelweiss, bless my homeland forever.

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**WUNDERBAR**

Wunderbar, what a perfect night for love. Here I am,
cloud near and far, why it's truly Wunderbar.

Wunderbar, we're alone and hand in glove, not a what a
Wunderbar, there's one fav'rite star above, what a

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, like our love it's Wunderbar.
UNDER PARIS SKIES

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.

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.

Parisian love can bloom, high in a skylit room or in a gay café, where hundreds of people can see.

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 love.

Paris can be so beautifully cruel.

Paris is just a gay coquette, who wants to love and then forget.

Stranger beware, there's love in the air.
WONDERFUL COPENHAGEN


Once I ta-vern light on this mer-ry night, let us clink and drink one down. To Co- pen-hag-en, won-der-ful, won-der-ful Co- pen-hag-en for me.

VIENNA, MY CITY OF DREAMS

Dream when Vi-en-na dreams, as o'er the Da-nube the moon-light gleams.

Hold me and it will seem, night-time is end-less and love su-preme.

Waltz to Vi-en-na's mel-o-dies, live, laugh, and love like the Vi-en-nese.

and with the day our two hearts will stay in old Vi-en-na's dream.

MERRY WIDOW WALTZ

and with the day our two hearts will stay in old Vi-en-na's dream.
TWO HEARTS IN 3/4 TIME

Two hearts beat with a joy complete, oh what a night for you and me.

I'll share your charms 'til the break of dawn, locked in your arms 'til the new day is born.

VIENNA LIFE

WHERE IS YOUR HEART (Moulin Rouge)
**I COULD HAVE DANCED ALL NIGHT**  
Lerner/Loewe 1956

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**  
Fred Hollander 1930

Falling in love again, never wanted to, what am I to do, can't help it. Love's always been my game, play it how I may, I was made that way, can't help it.

Men cluster round me like moth around a flame, and if their wings burn I know I'm not to blame.

**DEAR HEART**  
Mancini/Livingston 1964

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 lonely town all right. But I want you to know I'll

lonesome town all right. But leave your arms never more.
TENNESSEE WALTZ

[Music notation]

I was waltzing with my darlin' to the Tennessee waltz, whenan
Yes I lost my little darlin' the night they were play-ing the
old friend I happened to see. In-tro-
friend-stole my beautiful
sweet-heart from me. I re-member the night and the
Tennessee waltz, now I know just how much I have lost. Yes I

BAUBLES, BANGLES AND BEADS

[Music notation]

Baubles, bangles, hear how they jing, jing-a-ling-a, baubles, bangles bright shiny
beads. Sparkles, span-gles, my heart will sing, sing-a-ling-a, wear-ing baubles,
ban-gles and beads. I'll glitter and gleam so, make
some-body dream so that some-day he may buy me a ring, ring-a-ling-a,
I've heard that's where it leads, wearing baubles, bangles and beads.
FALLING IN LOVE WITH LOVE
Rodgers/Hart 1938

Falling in love with love is falling for love
I fell in love with love one night when the moon was full.

Falling in love with love is playing the fool
I was unwise with eyes unable to see.

Caring too much is such a juvenile fancy
I fell in love with love, with love everywhere.

Learning to trust is just for children in school

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**

Raindrops on roses and whiskers on kittens,
Cream colored ponies and crisp apple strudels,
brown paper packages tied up with string,
wild geese that fly with the moon on their wings,

Girls in white dresses with blue satin sashes,
snowflakes that stay on my nose and eyelashes,
silver white winters that melt into Spring,

When the dog bites, when the bee stings, when I'm feeling sad,

GREENSLEEVES

A - las my love, you do me wrong, to cast me off discourteously.
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 but my lady Green sleeves.
LOVER

Rodgers/Hart 1933

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

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

When Alice in wonderland, how do you get to wonderland?
A lice in rolling by, they roll away and leave the sky,
Where is the path to wonderland,
O ver the hill or underland, or just behind the tree
Where is the land beyond the eye that people can not

over the hill or here or there? I wonder

see Fine
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? When I'm alone with only dreams of you that won't come true, what'll I do? What'll I do when you are far away and I am blue, what'll I do? When I'm alone with only dreams of you that won't come true, what'll I do? When I'm alone with only dreams of you that won't come true, what'll I do?

MY BUDDY
Kahn/Donaldson 1922

Nights are long since you went away, I think about you all the day, my buddy, my buddy, no body quite so true.

GRAVY WALTZ
Steve Allen 1963

miss - es you
HELLO YOUNG LOVERS

Rodgers/Hammerstein 1951

Hel-lo young lovers who-ev-er you are, I hope your
Be brave young lovers and fol-low your star, be brave and
Don't cry young lovers 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 other 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
I've been in love like you

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
Don't

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
BEER BARREL POLKA

Brown/Timm 1939

Roll out the barrel, we'll have a barrel of fun.
Zing! Boom! Ta-ra-rell, 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

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 gonna get my wish Hoop-dee-doo-in' it tonight.

When there's a trombone playin' rah-ta dah-dah-dah, I get a thrill.

I always will when there's a concertina stretchin' out a mile, 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.

Do-in' it with all of my might, rain may fall and snow may come,

Noth-ings gonna stop me from hoop-dee-doo-in' it tonight.
ARRIVEDERCA ROMA
Rascal/Sigman 1954

Arrivederci Roma, good-bye, good-bye to Rome—City of a million moonlit places, city of a million warm embraces, where I found the bells for my returning, keep my lover's arms outstretched and yearning, please be sure the one of all the faces far from home. Arrhythming in her heart.

VOLARE
1958

The flame of love keeps

TARANTELLA

1. A

2. Repeat A

Coda
AH MARIE

MARIA ELENA

O SOLE MIO
ANEMA E CORE
Salve D’Esposito 1950

MY LOVE FORGIVE ME
Mescoli/Lee 1960

CIAO CIAO BAMBINA
Modlugno/Parish 1959
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 be,
ye'll come and find the place where I am lying, and kneel and say an Ave there for 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 around her finger, share the sweet wine and break the glass.

I don't remember growing older, when did they?
Wasn't it yesterday when under the canopy I see them, side by side.

they were small.

Sunrise, sunset, sunrise.
Sunrise, sunset, sunrise.

sunset, swiftly flow the days, seedlings turn over night to
sunset, swiftly fly the years. One season following an-

sunflowers, blossoming even as we gaze, happiness and tears.

other laden with

**HAVA NAGILAH**
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 except for the few that were there in your eyes.
The night seemed to fade into bosh som ing dawn, the
Could we but re-live that sweet moment sublime we'd

A-7 F7-715 F7 E7 C7-715 F7-715 B7 E-

vowed our true love though a word wasn't said
cept for the few that were there in your eyes.
sun she anew but the dance lingered on Could
find that our love is unaltered by time.

A-7 D7 G G E A-7 D7 G

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

D-7 G7 D-7 G7

Let this be the anthem to our future years, to millions of smiles and a few little tears.

G-7 C7 F6 E7 A+7 D7 G+7

May I always listen to the Anniversary Waltz with you.
THE MEXICAN HAT DANCE

THE HOKEY POKEY

THE BUNNY HOP
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 everything nice, and you're daddy's little girl.
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.

Those were the days, my friend, we thought they'd never end, we'd sing and dance forever 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.

When you kiss me heaven sighs, and tho' I close my eyes I see La Vie en Rose.

When you press me to your heart, I'm in a world apart, a world where roses bloom.

And when you speak, angels sing from above, ev'ry day words seem to turn into love songs.

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 guises, B♭
I thought to resist her but finally kissed her when I heard my
E♭
tars were playing, and stars above were saying, love's in the
F7
heart say surrender, then with a sigh so tender, we said good-
F7sus⁴
air and my head was swaying, I night of splendor,
1. F7 B♭ F7 2. F7 F+ B♭

Ay, Ay, Ay, Ay, That night was heaven, When is
B♭ B♭+ E♭ C- F7 B♭
one little kiss brought such heavenly bliss and my life was
B♭ B♭ C-7 F7 C-7
still in my heart tho' we've drifted apart, but some day I

GUANTANAMARA

That night was heaven, When is

A

E-7 A7 D G A7 D G
Guan-ta-na-me-ra gua-ji-ra Guan-ta-na-me-ra,
A7 D G A7 [B] G
Guan-ta-na-me-ra Guan-ta-na-me-ra Guan-ta-na-me-ra
A7 D G A7
ra gua-ji-ra Guan-ta-na-me-ra Yo soy un hombre sínce-ro
D G A7 G A7
De don-de crece la palma
D G A7
Yo soy un hombre sínce-ro de don-de crece la
A7 D G A7 D G A7
palma Yantés de morirme 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 fazzoletti, that's amore.

When you dance down the street with a cloud at your back, that's amore.

When you walk in a dream but you know you're not dreaming anymore, scuzzza me, but you see, back in old Napoli, that's amore.
Chestnuts roasting on an open fire, Jack Frost nipping at your nose,
knows a tur-key and some mistletoe help to make the season bright,
so, I'm offering this simple phrase to kids from one to ninety two.

Yuletide carols being sung by a choir and folks dressed up as eskimos. Ev'rybody tiny tots, with their eyes all aglow, will
find it hard to sleep tonight. They know that Santa's on his way, he's loaded
lots of toys and goodies on his sleigh, and ev'ry mother's child is gonna spy, to see if
reindeer really know how to fly. And though it's been said many
times, many ways, "Merri Christmas, Merri Christmas, Merri Christmas to you."

I'LL BE HOME FOR CHRISTMAS

I'll be home for Christ-mas, you can count on me.
Christmas eve will find me, where the love-light gleams.
Please have snow and mistletoe, and presents on the tree.
I'll be home for Christ-mas, if only in my dreams.
HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Martin/Blane 1944

C A-7 D-7 G7sus4 C A7 D-7 G7 C A-7

Have yourself a merry little Christmas, let your heart be light, from now on, our
Have yourself a merry little Christmas, make the yule-tide gay, from now on, our
Through the years we all will be together, if the fates allow, hang a shining

troubles will be out of sight troubles will be far away

F-6 E-7 Eb G7 D-7 Gsus4 G7 C A7

Here we are as in olden days, happy golden days of yore,
faithful friends who are dear to us, gather near to us once more.

D-7 B7 A7 D-7 G7sus4 A7 D9 D-7 G7

star up on the highest bough, and have yourself a merry little Christmas now.

WHITE CHRISTMAS

Irving Berlin 1942

C F/C C A7 B/C C A7 D-7 Ab7 G7 D-7 G7 G+7 C A7

I'm dreaming of a white Christmas, just like the ones I used to know,
I'm dreaming of a white Christmas, with every Christmas card I write,

where the tree-tops glister and children listen to hear sleigh bells in the

D-7 G7sus4 C C A7 C7 F F A7 F-6 C A7 D-7

may your days be merry and

D-7 G7 F A7 Bb7 C A7 C D-7 G7 C

snow bright, and may all your Christmases be white.
RUDOLPH THE RED-NOSED REINDEER

Johnny Marks 1949

C C/E F#> G/D G7

Rudolph the red-nosed reindeer, had a very shiny nose,
All of the other reindeer used to laugh and call him names,
Then how the reindeer loved him as they shouted out with glee,

D-7 G7 D-7 G7 [1 D-7 G+7 C 2 D-7 [D-7 G7

and if you ever saw it, you would even say it glows.
Join in any reindeer you'll go down in history.

C C7 F F#07 C C#7 D-7 G7 C C#7

games. Then one foggy Christmas eve, Santa came to say,

G/D G G#7 A-7 D7 D-7 [D.C. al 2nd End (Fin

Rudolph with your nose so bright, won't you guide my sleigh tonight

SANTA CLAUS IS COMING TO TOWN

Coots/Gillespie 1934

C C7 F F- C C7 F F-

You bet- ter watch out, you bet- ter not cry, bet- ter not pout I'm tellin' you why,
He's mak- ing a list and check- ing it twice, gon- na find out who's naugh- ty and nice,

C A-7 D-7 G7 C [1 G7 2

Santa Claus is com- in' to town He's

G-7 C7 F#7 F6 G-7 C7 F

sees you when you're sleep- ing, he knows when you're a- wake, he

A-7 D7 G#7 G#7 A-7 D7 D-7 G7 [D.C. al Fine

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 around 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

Strings of sidewalks, busy sidewalks, dressed in holiday style, in the air there's a

stop lights, blink a bright red and green, as the shoppers rush

feeling of Christmas. Children laughing, people passing, meeting

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
Ring-a-ling, hear them ring soon it will

time in the city.

2. be Christmas day.
WINTER WONDERLAND

Bernard/Smith 1934

Sleigh bells ring, are you list-'nin'? in the lane, snow is glist-'nin', a beau-ti-ful sight, we're happy to-night, walk-in' 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,
Later on we'll con-spi-re, as we sit by the fire, to
Later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later later 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later later later later later later later later later later later later later later later later later later later later later more
JINGLE BELL ROCK

Jingle bell, jingle bell, jingle bell rock,
Jingle bell, jingle bell, jingle bell rock,
Jingle bell swing and jingle bells ring,
Jingle bells chime in jingle bell time,
Snow-in' and blow-in' up bushels of fun,
Now the jingle hop has begun.

Jingle bell, jingle bell, jingle bell rock,
Jingle bell, jingle bell, jingle bell rock,
Jingle bell swing and jingle bells ring,
Jingle bells chime in jingle bell time,
Snow-in' and blow-in' up bushels of fun,
Now the jingle hop has begun.

A

C C\text{\textsuperscript{\small 7}} C\text{\textsuperscript{\small 6}} C C\text{\textsuperscript{\small 6}} C\text{\textsuperscript{\small 7}} D\text{\textsuperscript{\small 7}} G\text{\textsuperscript{\small 7}}

D\text{\textsuperscript{\small 7}} G\text{\textsuperscript{\small 7}} D\text{\textsuperscript{\small 7}} G\text{\textsuperscript{\small 7}} D\text{\textsuperscript{\small 7}} G\text{\textsuperscript{\small 7}} G\text{\textsuperscript{\small 7}} D\text{\textsuperscript{\small 7}} G\text{\textsuperscript{\small 7}} D\text{\textsuperscript{\small 7}} G\text{\textsuperscript{\small 7}} C\text{\textsuperscript{\small 7}} C\text{\textsuperscript{\small 7}} F F\text{\textsuperscript{\small 7}} C/G

C C\text{\textsuperscript{\small 7}} C\text{\textsuperscript{\small 6}} C C\text{\textsuperscript{\small 6}} B\text{\textsuperscript{\small b7}} A\text{\textsuperscript{\small 7}} F F\text{\textsuperscript{\small 7}} C/G

C C\text{\textsuperscript{\small 7}} C\text{\textsuperscript{\small 6}} C C\text{\textsuperscript{\small 6}} B\text{\textsuperscript{\small b7}} A\text{\textsuperscript{\small 7}} F F\text{\textsuperscript{\small 7}} C/G

Gid-dy-up, jingle horse, pick up your feet,
Jingle a-round the clock; mix and min-gle in a
Jin-gl-in' beat, that's the jingle bell rock.
That's the jingle bell, that's the jingle bell rock.

JINGLE BELLS

J.S. Pierpont

A

G D\text{\textsuperscript{\small 7}} A\text{\textsuperscript{\small 7}} D\text{\textsuperscript{\small 7}} G\text{\textsuperscript{\small 7}}

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Dash-ing thru the snow, in a one-horse o- pen sleigh,
Bells on bob-tails ring, making spir-its bright, what fun it is to
Laugh-ing all the way.
Ride and sing a sleigh-ing song to-night.
Jin-gle bells, jin-gle bells,
Jin-gle all the way, oh what fun it is to ride in a one-horse o- pen sleigh.
One-horse o- pen sleigh.
CHRISTMAS TIME IS HERE

Vince Guaraldi/Lee Mendelson 1966

FA7/C A♭♭7/C FA7/C A♭♭7/C

A F♭7

F♭7 G♭7 A♭-7 G♭7 F♭7

Christ-mas time is here, hap-pi-ness and cheer, time for all that children call their fav'-rite time of year. share. Sleigh bells in the air, ancient rhymes of love and dreams to share. Ancient rhymes of love and dreams to

Db♭7 G♭7 F♭7 D♭7 G♭7 G+ C9

beau-ty ev'-ry-where, yule-tide light, a fi-re-side and joyful mem-ories there.

F6 Ab/Db F♭ G♭ Ab/B♭ F♭

Frosty the Snowman, was a jol-ly, hap-py soul, with a com-cob pipe and a button nose and two eyes made out of coal. Children know how he laugh and play just

C/G G7 C G7 D-7 C/G G7 C

C/G D-7 G7 C G E♭7 G♭7 C G D-7 C/G G7 D♭7 C

mag-i-c in that old silk hat they found, for when they placed it on his head he began to dance a-round.

C G7 D♭7 G♭7 C

Thum-pety, thump, thump, thum-pety thump, thump, look at Frosty go, over the hills of snow.

FROSTY THE SNOWMAN

Nelson/Rollins 1950

C C7 F F♭°7 C/G F F♭°7

Frosty the Snowman, was a jol-ly, hap-py soul, with a com-cob pipe and a button nose and two eyes made out of coal. Children know how he laugh and play just

C/G D-7 G7 C G E♭7 A-7 D-7 G♭7 C

mag-i-c in that old silk hat they found, for when they placed it on his head he began to dance a-round.

C G7 D♭7 C
THE GIRL FROM IPANEMA

Tall and tan and young and love-ly, the girl from I-pa-ne-ma goes walking, and when she walks, she's like a samba, that swings so cool and sways so gen-tle, that when she passes, each one she passes, each one she passes, I smile, but she doesn't see.

Oh, but I watch her so sad-ly How can I tell her I love her? Yes. I would give my heart glad-ly, but each day as she walks to the sea, she looks straight a-head not at me.

THE SHADOW OF YOUR SMILE

The sha-dow of your smile when you are gone Will col-or all my dreams and light the dawn. Look into my eyes my love and see all the love-ly things you are to me. Our wist-ful lit-tle lips and so did I. Now when I re-member spring, all the joy that love can bring.

I will be re-member-ing the sha-dow of you smile.
So close your eyes, for that's a lovely way to be.
You can't deny, don't try to fight the rising sea,
By now we know, the wave is on its way to be.

Aware of things your heart alone was meant to see, the fundamental loneliness goes when ever two can dream a dream together.

When I saw you first, the time was half past three,
when your eyes met nine it was eterni-ty.

WATCH WHAT HAPPENS

Let someone start believing in you, let him hold out his hand,
One someone who can look in your eyes, and see into your heart,
Let someone with a deep love to give, give that deep love to you,

Let him touch you and see what happens. Cold, no I can't believe your heart is cold.
Let him find you and watch what and what magic you'll

See, let someone give his heart, someone who cares like me.
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
t'il the sun falls from out of the sky,
and I need your caress, I just think of you and the
and you are back to stay, I just close my eyes, and the
for what else can I do? I will wait for you, me-di-

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. D.C. al Coda

D9/A
Qui-et nights of qui-et stars,
This is where I want to be,
Qui-et thoughts and qui-et dreams, qui-et walks by qui-

A+7

A+7

D-7

A719

G719

D-7

A719

Ab7

G719

C6

--

QUIET NIGHTS (CORCOVADO)

Jobim 1963

G-7

Qui-et nights of qui-et stars,
This is where I want to be,
Qui-et thoughts and qui-et dreams, qui-et walks by qui-

A+7

D9

D-7

A719

G719

E-7

A719

D-7

A719

Ab7

G719

C6

D-7

A-7

D-7

A+7

D-7

G9

G719

C B7 C

I who was lost and lone-ly,
believing life was on-ly a bit-ter trag-

G719

E-7

A+7

D-7

G9

G719

C B7 C

joke, have found with you

the mean-ing of ex-ist-ence, oh my love.
**ONCE I LOVED**

Once I loved, and I gave so much love to this love, it was the
from my infinite sadness you came and brought me
world to me.

Then one day, I cried, at the though I was foolish and
love again.

A79

Now I know, that no matter what ever be-
proud and let you say good-bye, let you go. I will hold you close,

falls, I'll never

C7 F7 Bb7

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**

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

Don't be afraid, I've a hand for your hand and I

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

like the gentle

rain, like the gentle rain, like the gentle rain,
This is just a little samba, built up on a single note. 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 the 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)

He will find himself with no show, better play the note you know.
How insensitive
Now she's gone away
I must have seemed, when she told me that she loved me.
I must have seemed when she told me so sincerely.
Heart-break in that last look.

Vague and drawn and sad, I see it still, all her
Why should she must have asked, should she must have asked,
How could I just turn and stare in icy silence?
What did I just turn and stare in icy silence?

Was I to say, what can you say, when this love affair is over?
Was I to do, what can one do, when a love affair is over?

PRETTY WORLD (SA MARINA)
SO NICE (SUMMER SAMBA)

Some-one to hold me tight, that would be very nice, some-one to love me right,
Some-one to cling to me, stay with me right or wrong, some-one to sing to me
that would be very nice. Some-one to understand each little dream of me,
some little samba song. Some-one to take my heart then give her heart to me,
some-one to take me hand, to be a team with me. So nice, life would be so nice,
some-one who's ready to give love a start with me. Oh yes, that would be so
if one day I'd find some-one who would take my hand and samba thru life with me.
nice, should it be you and me, I could see it would be nice.

O GRANDE AMOR

Jobim 1958
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.
Join with me in pared it to a symphony.
A symphony conducted by the
stratification 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?
Sing 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

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 up on your face,
Up on 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

A-7  D-  A-7  Bb\(\Delta\)7

The look of love is in your eyes, a look your smile can't disguise.

A7\(\sus\) A7  D-  D7  Bb\(\Delta\)7  Bb-  F\(\Delta\)7

The look of love, it's saying so much more than words can ever say,

F7  Bb\(\Delta\)7  Bb6  A7\(\sus\)  D7  G7  F6

and what my heart has heard, well it takes my breath away. I can hardly wait to hold you,

G-7  F6  G-7

feel my arms around you, how long I have waited, waited just to love you, now that I have found you.

Don't mis-understand, we are only strangers, on our way to someone else, to

G-7  C7  F\(\Delta\)7  C9

Don't mis-take my smile, it just means I'm lonely, love me till this day is past and

G-7  C7  F\(\Delta\)7  D7\(\n\)9

you are no concern of mine, but in case you're free some-time and you

need some time with

G-7  E-7\(\n\)5  A7\(\n\)9

time, in some secret place, yielding to a song one day to love the pain a-

G-7  C7alt D.C. al Coda  A-7\(\n\)5  D7\(\n\)9  G-7  C9  C7\(\n\)9  F  Bb-6  F\(\Delta\)7

way. Don't mis-un-der

me some-time to hold my hand then I will un-der-stand.

DON'T MISUNDERSTAND

Gordon Parks 1955
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 somebody 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, maybe 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

She would hold me, and a smile would spread around us so completely, 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
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 things that I see, when you're with me, Oh my Dindi. Fine

Oh, Dindi, like the song of the wind in the trees, that's how my heart is singing Dindi, happy 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. a 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. Home is where the heart is, the funny part is, my heart's been right here all along, say no more good-byes, if travel beckons me, I swear I'm gonna refuse, I'm gonna settle 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 wandrin', now I'll settle down and live my life and build a home and find a wife. When we settle down there'll be no more blues, nothing but hap-pi-ness, when we settle down there'll be no more blues.
Goin' Out Of My Head

Well I think I'm goin' out of my head, yes I think I'm goin' out of my head 'cause I can't explain the tears that I shed

I want you to 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.

And I must think of a way into your heart, there's no reason why my being shy should keep us apart and I

think I'm goin' out of my head, yes I think I'm goin' out of my head
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

<table>
<thead>
<tr>
<th>B7</th>
<th>C7</th>
<th>F7</th>
<th>Bb7</th>
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<th>E7</th>
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<th>D7</th>
<th>G7</th>
<th>C7</th>
<th>D.C. al Coda Last</th>
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Sergio Mendez/ Bergman 1967

Lai/Keller 1966
ESTATÉ
Bruno Martino/Brighetti 1986

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-soms send their perfume to my
Estaté, And when you sleep be-neath a snow-y cover, I’ll keep you in my heart just like a

yes ’s You sweep a-way my sor-row’s with your sighs. Always feel you
pillow Oh, who could know you half as well as I.
lover, then wait un-til you come a-gain to me.

near me, in ev’ry song the morn-ing breeze com-poses.
If all the ten-der won-ders of the Ros-es each time the set-ting sun smiles on the sea.

ONLY TRUST YOUR HEART
Benny Carter/Sammy Cahn 1964

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

signs be-fore you start to sigh. Just wait for a
lines, and she knows how to lie.
quick-ly fall a-
night when the skies are all bare, then if you still care

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, 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 world 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 moon-light glow, you will never come.

Or the peaks where the winter snows, 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, without you, it's nothing, without you, to nowhere.
WHERE DO YOU START

Johnny Mandel/Alan Bergman 1988

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 intertwine. 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.
ha-bits that we'll have to break and yes-ter-days we'll have to take a

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

tin-y part, deep in my heart, that stays in love with you.
BRAZIL

Verse

Ab6  Ab6

Bra-

zil, the Bra-

zil that I knew, where I wan-

dered with you

Gb7  F7  Bb7  Eb7  Bb7  Eb7

lives in my im-

a-

gi-

na-

tion. Where the songs are pass-

ion-

ate, 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 Bra-

A

A

zil, where hearts were en-

ter-ta-

ning June,

Ab  Bb7  Eb7  Ab  Ab7  G7  Gb7  B  F7  Gb7

we stood be-

neath an am-

ber moon, and soft-

ly mur-

mured “some-

day soon.”

F7  F7  Gb7  F7

We kissed and clung to-

gether then,

tom-

crow-

row was an-

other day, the morn-

ing found me miles a-

way

Ab

Ab

with still a mil-

lion things to say.

Db7  Gb9  Ab

Now, when twi-

light dims the sky a-

bove, re-

calling

F7  Bb7  Eb9  Ab

thrills of our love, there’s one thing I’m cer-

tain of, re-

Bb7  Eb7  Ab  Bb7  Eb7  Ab

turn I will to old Bra-

zil.
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

Every mo-ment a day, let me show you the way
every day seems a lifetime, to a joy be-yond com-pare
I can't wait a mo-ment
JAZZ SAMBA (So Danco Samba)

Jazz Samba

Bossa Nova came and took the town.

Jet from Rio to New York and straight to Carnegie Hall.

I GO TO RIO

Take Coda on 2nd X

D.C. al Coda 2nd:

D.C. Last X go to C-7

B♭9
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 love-ers in the block. I've got a
time, "cock-oo", but if I'm late "woo woo" 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 love-er's lane and how to go there. For in af-fairs 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 call-ing, be-cause the

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!

D-7 G7
Oooo, when your eyes meet mine, Pow! Pow! Pow!

It's a feeling that begins to grow and grow and grow inside me, til I feel like I'm gonna explode. Oh, this is what you do to me. Are your lips saying things that you feel in your heart? If your heart is beating madly then let the music start. Hold me, hold me. It's heaven ooo it's heaven when you hold me, I want you night and day, ooo I want you here to stay.

**BIM BAM BUM**

Morales 1941
MENINA FLOR.

Louis Bonfa, Maria Toledo

THEIR'S TEARS

Claire Fischer
BESAME MUCHO

Be-sa-me, be-sa-me much-o, each time I cling to your
dear-est one, if you should leave me, each lit-tle dream would take

BESAME MUCHO

velazquez/skylar 1941

D- G-6/A D- G- G-(a7) G-7 D-C F-

be-sa-me, be-sa-me much-o, each time I cling to your
dear-est one, if you should leave me, each lit-tle dream would take

This joy is some-thing new, my arms en-fold-ing you, nev-er knew this thrill be-

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

Blue span-ish eyes, tear-drops are fall-ing from your span-ish eyes,
pret-ti-est eyes in all of Mex-i-co.

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-

Soon I'll re-turn, bring-ing you all the love your heart can hold.

Please, say si, si, say you and your span-ish eyes will wait for me.
BEGIN THE BEGUINE

Cole Porter 1935

When they begin the Be-guine, it brings back the sound of music so ten-der, it brings back a mem-ory ev-er gree. I'm

brings back a night of trop-i-cal splen-der, it brings back a mem-ory ev-er gree. I'm

ev-en the palms seem to be sway-ing when they be-gin

E-b7 A-b7 A-7 G A-b G

cloth-es my heart, and thaw re are swear-ing love for-ev-er, and prom-is-ing nev-er, nev-er to part. What mo-men ts di vine, what rap-ture se-ren-e, till clouds came a-long to dis-perse the joys we had tast-ed. And now when I hear peo-ple curse the chance that was wast-ed,

G7sus4 G7 C

I know but too well what they mean, so don't let them be-gin the Be-guine. let them be-gin the Be-guine, make them

let the love that was once a fire re-main an em-ber, let it play, till the stars that were there be-fore re-turn a-bove you, till you

sleep like the dead de-sire I on-ly re-mem-ber, when they be-gin the Be-guine. Oh yes what hea-ven we're in, when they be-gin the Be-guine. Oh yes what hea-ven we're in, when they be-gin the Be-guine.

Oh yes what hea-ven we're in, when they be-gin the Be-guine.
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 longing,
so deep that in my searching,
In dreams I seem to

hold you, to find you and enfold 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

More than the greatest love the world has known,
More than the simple words I try to say,
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

Ruiz/Skylar 1941

A-7

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 lonely.

Amor, amor, my love, would you deny this heart that says you'll be mine, and love me only.

I have placed before you, I can't find another word with meaning so clear, my lips try to whisper sweeter things in your ear. But somehow or other nothing sounds quite so dear as this soft caressing word I know.

Amine, and love me only.

mine and love me only.

POINCIANA

Simon/Bernier 1936

D7sus4 D7 D7sus4 D7 D7sus4 D7 G7

Poinciana, your branches speak to me of love. The pale moon with in me.

Poinciana, some how I feel the jungle heat.

Poinciana, the skies may turn from blue to gray, is casting shadows from above.

Love is everywhere, its magic perfume fills the air.

Fine Poinciana

Fine Poinciana

Fine Poinciana

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SPEAK LOW
Weill/Nash 1943

Speak low, when you speak, love, our summer day withers a-
We're late, darling speak low, love is a spark lost in the
darling we're late, the curtain descends, ev'rything

way, too soon, too soon. Speak low, when you speak, love, our moment is
dark too soon, too soon. I feel wher-ev-er I go, that to-mor-row is
ends, too soon, too soon. I wait, dar-ling I

swift, like ships a-drift, we're swept a-part too soon. Speak soon. Time is so old
near, to-mor-row is here and al-ways too

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

To you my heart cries out "Per-fi-di-a", for I found you, the
Your eyes are ech-oo-ing per-fi-di-a, for get-ful of our
And now I know my love was not for you, and so I'll take it

love of my life, in some-bo-dy el-se's arms. Your With a
pro-mise of love, your shar-ing an-oth-er's charms. Your With a

sad la-ment, my dreams have fad-ed like a brok-en mel-o-dy, while the
gods of love look down and laugh at what ro-man-tic fools we mor-tals 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 guitars 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 sun-rise, the light of love comes stealing
Flaming with all the glow of sun-rise, a burning kiss is sealing,
Softly, as in an evening sun-set, the light that gave you glory

into a new-born day, oh.
the vow that all betray,
For the passions that thrill love,

and lift you high to heaven, are the passions that kill love, and let you fall to hell,
so ends each story.
will take it all away.

STRANGERS IN THE NIGHT

Strangers in the night, exchanging glances, wondering in the night, what are the chances,
ev-er since that night, we've been to-geth-er, lovers at first sight, in love for ev-er,

we'd be shar-ing love, be-fore the night was through. Some-thing in your eyes,
it turned out so right.

was so in-viting, some-thing in your smile was so ex-ci-ting, some-thing in my heart.

told me I must have you. Stran-gers in the night, two lone-ly peo-ple,

strangers in the night, up to the mo-men-t when we said our first hel-lo, lit-tle did we know,

love was just a glance a-way, a warm embracing dance a-way. And

for stran-gers in the night.
YOURS

Roig/Gamse 1931

C G7sus4 G7 F/C C

Yours till the stars lose their glory, yours till the birds fail to
Yours in the gray of December, this pledge to

D-7 G7 D-7 G7sus4 G7 D-7 G7 D-7

sing, yours till the end of life's story, you dear,

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

I bring here or on far distant

shores, I've never loved anyone the way I love you, how could

F-7 Bb7 C A7 D-7 G7 C

I? when I was born to be yours.

AMAPOLA

LaCalle/Gamse 1924

Bb Fsus4 Bb

A-ma-po-la, my pretty little poppy, you're like that love-ly flow'r so
A-ma-po-la, the pretty little poppy, must copy its endearing

Bb/D Db7 C-7 F7 F7 F7sus4 C-7 F7

sweet and hea-ven-ly. Since I found you, my heart is wrapped a-

C-7 F7 C-7 F+7 Bb

round you, and lov-ing you, it seems to beat a rhaps-o-dy. A-ma

D-7 G7 C-7 G7 C-7 Eb-

charm from you. A-ma-po-la, A-ma-

Bb/D Db7 C-7 F7 Bb

po-la, 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 start to bake a sugar cake for me to take for you for me alone. No body 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 blossom white, when your true lover comes your way, beside an apple tree did grow, if there's a new moon bright above, it's cherry pink and apple blossom white, the poets say, long, long ago. When you're in love

The story goes that once a boy looked into her eyes, it was a sight to enthrall 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 every where, moon was shining bright and I could hear laughing
voices in the night. Everyone was gay, this was the start of their holiday.

It was fiesta down in Mexico, and so I stopped while to see the show,
A lovely senorita caught my eye, I stood enchanted as she wandered by,
And now without a heart to call my own, a greater happiness I've never known,

I knew that Frenesi meant "please love me," and never knowing that it came from me,
And I would say Frenesi, because her kisses are for me alone,

A lovely senorita She stopped and raised her eyes to mine, her lips just pleaded to be kissed,
her eyes were soft as candle shine, so how was I to resist?
And now without a heart to who wouldn't say Frenesi.
NEVER ON SUNDAY

A

Oh you can kiss me on a Monday, a Monday, a Monday is very, very good.
Or you can kiss me on a Wednesday, a Thursday, a Friday, and Saturday is best.
Or you can kiss me on a Tuesday, a Tuesday, a Tuesday, in fact I wish you would.
But never, never on a Sunday, a Sunday, a Sunday, '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.
Just name the day, that you like the best.

DANSERO

A

Hold me close and hold me tight, hold me now while my head seems light,
If I dream of new delights, it's a part of this night of nights,
Here before my very eyes, I could swear this is paradise.
Thrills like thislinger so, when I hear them play Dansero.
And while I feel this glow, let them play and play Dansero.
This is all mine I know, when I hear them play Dansero.

B

In my heart I know that if I've heard one tune, I've heard a thousand themes.
But still and all I find there's only one that thrills me to extremes, and so it seems.

Hadjidakis/Towne 1960

Hayman 1953
MORNING

Clare Fischer - Cal Tjader

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,
That shines upon our caravan,
This is so exciting, you are so inviting,
Resting in my arms, as I thrill to the magic charms of

Fine
am with you in a world of blue and we're when our
music plays we recall the days

While the

dancing to the tango we loved when first we met

love was a tune that we couldn't soon forget

As I

So just

kiss your cheek we don't have to speak
hold me tight in your arms tonight

the violins, like a choir, express the desire we used to know not long ago

So just

Yan-go will be our

thrilling memory of love
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 burning, I must go on along this road of no turning. And tho' it borrows, 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 desire.

Since first I kissed you, my heart was yours completely, 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 no one but me has won your heart but, when the music starts, my peace parts. From the moment they play that languorous strain and we surrender 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 give 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.
TURN OUT THE STARS
Bill Evans 1966

B7 A7 E7 A7 D7 G7 C7 A7 F7 Bb7 Eb7 C7
A7 D7 G7 E7 C7 F7 Bb7 G7 C7 Bb7 E7
Ab7 F7 Bb7 E7 Eb7 Db B7 Ab7 Bb A7sus A7 D7 A
A7sus A7 D7 A G7sus G7 C7 G7sus G7 C7
B7 E7 Bb7 A7 D7 Abi G7 C7 E7
Ab7 C7 F7 D7 G7 C7 Eb7sus Ab7 G7alt C7
B7 A7 G7sus G7 C7 (F7)

QUINTESSENCE
Quincy Jones 1961

A F7 F7/A Bb6 B7 F/C B7 E7 B A7 Eb7sus Ab7
D7sus G- 1°C7sus Bb6 A7 D7 G9 C13 2C7sus C13 F6

B Bb7 Eb7 C7 B7 Bb7 Eb7 Ab7
G7 C7 F-(A7) F6 D7 G9 C7sus C7

C7sus E7 A7 D7 C7sus C13 F6
LUSH LIFE

Billy Strayhorn 1949

I used to visit all the very gay places, those somewhat may places, where one re-

used to visit all the very gay places, those somewhat may places, where one re-

The girls I knew had sad and sultry gray faces with dis-tin-gue traces, that used to

lax-es on the axis of the wheel of life, be there, you could see where they'd been washed away to get the feel of life from jazz and by too many thru the day, twelve o'

cock-tails. The clock tells. Then you came along with your sir-en song to tempt me to madness. 

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.

Life is lonely again and only last year ev'-ry thing seemed so sure. Now life is awful again a trough ful 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 for-get you, I will, while yet you are still burn-ing 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
DOLPHIN DANCE

Herbie Hancock

IN YOUR OWN SWEET WAY

Dave Brubeck
WHISPER NOT

Benny Golson 1956

STOLEN MOMENTS

Oliver Nelson
SUGAR

Stanley Turrentine

DOXY

Sonny Rollins

HAUNTED BALLROOM

Victor Feldman 1977
TAKE FIVE

Dave Brubeck 1965

KILLER JOE

Benny Golson

GIANT STEPS

John Coltrane

BERNIE’S TUNE

Bernie Miller 1953
WORK SONG

Nat Adderly/Oscar Brown Jr. 1960

F-7

Break-in' up big rocks on the chain gang,
I commit the crime,
Judge he say "five years hard labor,
Wanna see my sweet honey baby,
Wanna break this chain off an run,

F-7

Break-in' rocks out here on the chain gang 'cause I been convicted of crime.
Left the grocer store man a bleed-in',
heard the judge say 'five years of labor',
Wanna lay down some where it's shady,
Lawa, it sure is hot in the sun.

F-7

Hold it steady right there while I hit it, there I reckon that oughta git it, been workin', an workin', but I still got so terrible long to go——

THINGS AIN'T WHAT THEY USED TO BE

Ellington

F

Bb7

Bb-6

F

C7

F

F

F7

Bb7

F

C7

F

C7

F7

Bb7

F

C7

F

F7
MILESTONES Old

Old F-7

B^7

John Lewis?

Dl>7

F#7

pnr

C-7

L = 1

J

QUASIMODO

Charlie Parker

F#7

E7

D.S. al Fine

C7

F-7

B7

E7

F-7

Ab (67) Bb7

1. Eb6

D-715 G7

C7

F-7

Bb6 B 7

C7

F7

F-7 C719 F-7

Bb7

2. Bb7

E7

Ab 7

D7 G7 C7

F7

A-715 Ab 6 Eb6 F- G-

Ab-7 Bb719 Eb6 F-7 Bb7 Eb6
DAAHOUDD

Clifford Brown 1952

Solo Changes -

No Chord

YARDBIRD SUITE

Charlie Parker
JOY SPRING

Clifford Brown

F\(\text{A}_7\) G\(\text{B}_7\) C\(\text{F}_7\) B\(\text{b}_7\) E\(\text{B}_7\)

A\(\text{Ab7}\) G\(\text{G}_7\) C\(\text{F}_7\) F\(\text{A}_7\) A\(\text{Ab7}\) D\(\text{B}_7\) G\(\text{B}_7\)

A\(\text{Ab7}\) D\(\text{B}_7\) G\(\text{B}_7\)

G\(\text{B}_7\) A\(\text{Ab7}\) D\(\text{B}_7\) G\(\text{B}_7\)

D.C. al Fine

DIG

Miles Davis

F\(\text{B}_7\) B\(\text{b}_7\) E\(\text{B}_7\) A\(\text{Ab7}\) G\(\text{G}_7\) C\(\text{C}_7\)

Ab\(\text{Ab7}\) B\(\text{b}_7\) E\(\text{B}_7\) A\(\text{Ab7}\) G\(\text{G}_7\) C\(\text{C}_7\)

1. E\(\text{B}_7\)

Ab\(\text{Ab7}\) B\(\text{b}_7\) E\(\text{B}_7\) A\(\text{Ab7}\) G\(\text{G}_7\) C\(\text{C}_7\)

2 F\(\text{B}_7\) C\(\text{C}_7\) F\(\text{B}_7\) E\(\text{B}_7\)

Ab\(\text{Ab7}\) F\(\text{B}_7\) B\(\text{b}_7\) E\(\text{B}_7\) A\(\text{Ab7}\)
NICA'S DREAM

Ab (A7) Bb (A7) Ab (A7) Bb (A7) Ab7 Db7 Ab7 Db7 Gb7 Db7 C7
C7 F7 Bb (A7) 1. E7 A7 2. C7 F7 D.C. al Coda Solo Break

FALLING GRACE

Ab7 D7/F G7 F7 Bb7 Eb6/G D7/F# G7/F C7/E F7 A7 D7 G7 C7 C7 Bb7/D Eb7 E7 A7 D7 G7 C7 C7 Bb7/D Eb7 E7 A7 D7 Db7 C7 F7 Bb7 Eb7 Ab7 Db7
THIS IS NEW
Kurt Weil (a la Chick Corea)

THE NIGHT HAS A THOUSAND EYES
Brainin/Berner 1948 (a la J. Coltrane)
SEVEN STEPS TO HEAVEN

Victor Feldman/Miles Davis 1963

intro interlude after solo

A FΔ7 BbΔ7 E-7 A7 D-(Δ7)Ab7 G7 Drum Fill E♭6 E6 F6

B CΔ7 D-7 G7 CΔ7 F-7 B♭7 E♭Δ7 Ab-7 D♭7 G♭Δ7 C7

A FΔ7 BbΔ7 E-7 A7 D-(Δ7)Ab7 G7 Drum Fill E♭6 E6 F6 D.C. to intro

IMPRESSIONS

Miles Davis

A G-7

B A-7

SO WHAT

Miles Davis

A D-7

B E♭-7
JOSHUA

Victor Feldman 1963

Intro

\[\text{D-9 G-7 C7 F-7 Bl»7«5 EU7 E^-7 Al»7»s Dl»A7 G7}\]

\[\text{D.S. al Coda Last X go to End}\]

Break

\[\text{D-9 G-7 Bb-7 E7 A719}\]

D-9 Like Intro
EPISTROPHY

T. Monk

I MEAN YOU

T. Monk
JEANINE

Duke Pearson 1960

644

A

\[ \text{Ab-7} \]

\[ \text{Ab-7} \]

\[ \text{F#-7} \quad \text{B7} \quad \text{E\#7} \quad \text{A7} \]

\[ \text{Bb-7} \quad \text{Eb7\#9} \]

\[ \text{F\#7} \quad \text{B7} \quad \text{Ab7} \quad \text{Db\#7} \quad \text{G-7} \quad \text{C7} \]

\[ \text{F\#7} \quad \text{F-7} \quad \text{Bb7} \quad \text{Bb-7} \quad \text{Eb7\#9} \]

BEBOP

Dizzy Gillespie 1944

Intro

\[ \text{C-} \quad \text{No Chord} \]

\[ \text{C-} \quad \text{D-7\#5} \quad \text{Eb\#7} \quad \text{F-6} \quad \text{C-7/G} \quad \text{D-7\#5} \quad \text{G7\#9} \quad \text{C-} \quad \text{D-7\#5} \]

\[ \text{Eb\#7} \quad \text{F-6} \quad \text{C-/G} \]

\[ \text{D-7\#5} \quad \text{G7\#9} \quad \text{C-} \quad \text{D-7\#5} \]

\[ \text{Bb\#7} \quad \text{Bb-7} \quad \text{Eb7\#9} \quad \text{Ab\#7} \quad \text{D-7\#5} \quad \text{Gal7} \]

D.S. al Coda Last X
WALTZ FOR DEBBY

Bill Evans

VALSE HOT

Sonny Rollins
SOMETIMES AGO

WHAT WAS

Chick Corea
I TOLD YOU SO
George Cables

THINK ON ME
George Cables
GAVIOTA
Clare Fischer

Latin (Bolero-Guajira) 112

Vamp till cue
F9  F#9  G9

On Cue
F9

A7  G9  F#7#11  F7

C-  E9  Eb9

G7#9C  C6  E7

E-7  A7#9  D7#9  G7#9  F7#11

E-7#11  A7#9  D-9  G7

2. A7  A7/G  B7/F#  F9  E-7  A7#9

D7#9  G7#13  E7  A+7

D9  G7  D.C. to Intro Vamp
SONG FOR MY FATHER

Horace Silver

BLUE BOSSA

Kenny Dorham

MY LITTLE SUEDE SHOES

Charlie Parker
MERCY, MERCY, MERCY  

Joe Zawinul

GROOVE MERCHANT  

Jerome Richardson

WATERMELON MAN  

Herbie Hancock