

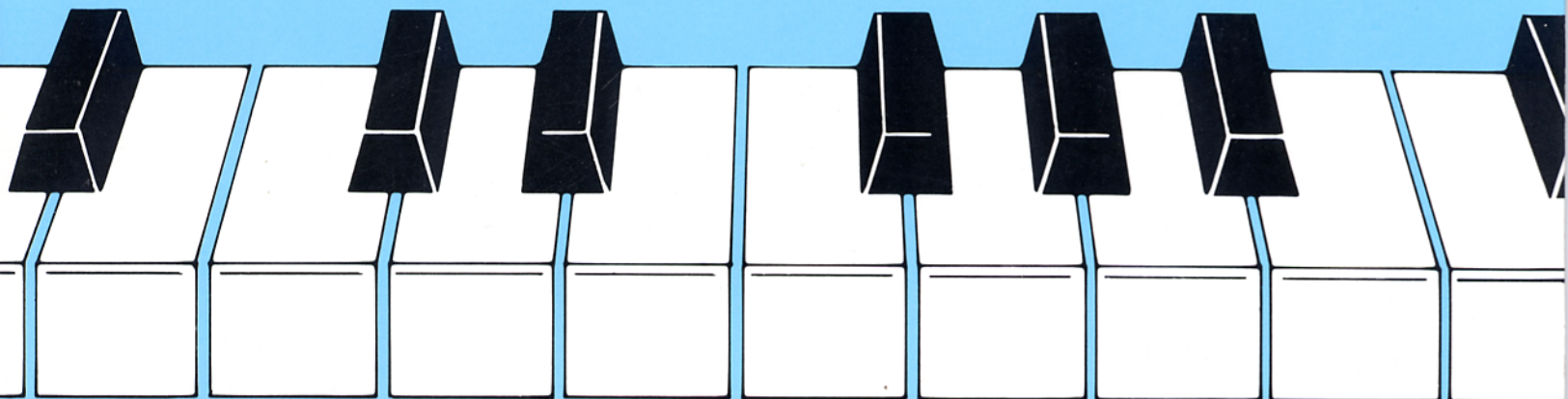
Dick Hyman's
Professional

CHORD CHANGES

And SUBSTITUTIONS *For*

100 TUNES

Every Musician Should Know



**DICK HYMAN'S
PROFESSIONAL CHORD CHANGES
AND SUBSTITUTIONS FOR
100 TUNES EVERY MUSICIAN
SHOULD KNOW**

Produced by Ed Shanaphy and Stuart Isacoff

Book Design: Richard Deon

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CHART OF CHORD SYMBOLS

C C+ C6 C7 CMa7 Cm Cm-6 Cm+5

This system shows the first seven chords in the chart. Each chord is represented by a treble clef staff with a chord symbol above it and a corresponding chord diagram below it. The chords are: C (C major), C+ (C major add 9), C6 (C major 6), C7 (C major 7), CMa7 (C major 7 add 9), Cm (C minor), Cm-6 (C minor 6), and Cm+5 (C minor 7 add 9).

Cm6 Cm7 Cm(Ma7) Cdim Cm7-5 Cdim(Ma7) C7-5

This system shows the next seven chords. Each chord is represented by a treble clef staff with a chord symbol above it and a corresponding chord diagram below it. The chords are: Cm6 (C minor 6), Cm7 (C minor 7), Cm(Ma7) (C minor 7 add 9), Cdim (C diminished), Cm7-5 (C minor 7 flat 5), Cdim(Ma7) (C diminished add 9), and C7-5 (C major 7 flat 5).

C9 C7-9 C9+5 C7+5 Cm9

This system shows five chords, each represented by a grand staff (treble and bass clefs) with a chord symbol above it and a corresponding chord diagram below it. The chords are: C9 (C major 9), C7-9 (C major 7 flat 9), C9+5 (C major 9 add 5), C7+5 (C major 7 add 9), and Cm9 (C minor 9).

C7+5 C7-5 C13 C13-9

This system shows four chords, each represented by a grand staff with a chord symbol above it and a corresponding chord diagram below it. The chords are: C7+5 (C major 7 add 9), C7-5 (C major 7 flat 5), C13 (C major 13), and C13-9 (C major 13 flat 9).

C9+11 C13+11 $\frac{Gm7}{C}$ $\frac{Gm9}{C}$ $\frac{Gm7-5}{D\flat}$ $\frac{G13-9}{C}$ C⁶₉

This system shows seven chords, each represented by a grand staff with a chord symbol above it and a corresponding chord diagram below it. The chords are: C9+11 (C major 9 add 11), C13+11 (C major 13 add 11), $\frac{Gm7}{C}$ (G minor 7 over C), $\frac{Gm9}{C}$ (G minor 9 over C), $\frac{Gm7-5}{D\flat}$ (G minor 7 flat 5 over D flat), $\frac{G13-9}{C}$ (G major 13 flat 9 over C), and C⁶₉ (C major 6 over 9).

AIN'T SHE SWEET
ALONE TOGETHER
AM I BLUE?
ANGEL EYES
ANYTHING GOES
APRIL IN PARIS
APRIL SHOWERS
AS TIME GOES BY
AUTUMN IN NEW YORK
AVALON
BEGIN THE BEGUINE
THE BIRTH OF THE BLUES
BLUES IN THE NIGHT
BODY AND SOUL
BUT NOT FOR ME
CAN'T WE BE FRIENDS?
CAN'T WE TALK IT OVER
CARAVAN
CHARLESTON
CRAZY RHYTHM
DANCING IN THE DARK
DAY BY DAY
DAYS OF WINE AND ROSES
DO IT AGAIN
DREAM
EMBRACEABLE YOU
FASCINATING RHYTHM
FINE AND DANDY
FOOLS RUSH IN
GET HAPPY
HALLELUJAH!
HOW LONG HAS THIS BEEN GOING ON?
I CAN'T GIVE YOU ANYTHING BUT LOVE
I COVER THE WATERFRONT
I GET A KICK OUT OF YOU
I GOT RHYTHM
I KNOW THAT YOU KNOW
I MAY BE WRONG
I ONLY HAVE EYES FOR YOU
I THOUGHT ABOUT YOU
IF I COULD BE WITH YOU
(ONE HOUR TONIGHT)
I WANT TO BE HAPPY
I'LL SEE YOU AGAIN
I'M FOREVER BLOWING BUBBLES
INDIAN SUMMER
IT'S ONLY A PAPER MOON
I'VE GOT A CRUSH ON YOU
I'VE GOT THE WORLD ON A STRING
THE JAPANESE SANDMAN
JEEPERS CREEPERS

JUST ONE OF THOSE THINGS
LIMEHOUSE BLUES
LIZA
LOVE FOR SALE
LOVER, COME BACK TO ME!
LULLABY OF BIRDLAND
LULU'S BACK IN TOWN
MACK THE KNIFE
THE MAN I LOVE
MISTY
NIGHT AND DAY
OH, LADY BE GOOD!
PLEASE DON'T TALK ABOUT ME WHEN I'M GONE
POOR BUTTERFLY
'ROUND MIDNIGHT
'S WONDERFUL
SATIN DOLL
SECRET LOVE
SEPTEMBER IN THE RAIN
SKYLARK
SOFTLY, AS IN A MORNING SUNRISE
SOMEBODY LOVES ME
SOMEONE TO WATCH OVER ME
SOMETHING TO REMEMBER YOU BY
SOMETIMES I'M HAPPY
SOON
STRIKE UP THE BAND!
THE SUMMER KNOWS
(THEME FROM SUMMER OF '42)
SWEET GEORGIA BROWN
TEA FOR TWO
THIS LOVE OF MINE
THOU SWELL
THREE LITTLE WORDS
TIME AFTER TIME
A TIME FOR LOVE
TOO MARVELOUS FOR WORDS
THE VERY THOUGHT OF YOU
WHAT IS THIS THING CALLED LOVE?
WHAT'S NEW?
WHEN YOUR LOVER HAS GONE
WITH A SONG IN MY HEART
YOU AND THE NIGHT AND THE MUSIC
YOU ARE TOO BEAUTIFUL
YOU DO SOMETHING TO ME
YOU GO TO MY HEAD
YOU MAKE ME FEEL SO YOUNG
YOU TOOK ADVANTAGE OF ME
YOU'RE GETTING TO BE A HABIT WITH ME
YOU'RE THE TOP
YOURS IS MY HEART ALONE

SONGS INCLUDED IN THIS VOLUME

PREFACE

THESE 100 SONGS EVERY PROFESSIONAL MUSICIAN SHOULD KNOW are drawn from the basic repertoire of American popular music; they constitute the common currency of musicians and audiences alike. They are woven into the fabric of popular culture, and their durability reflects a consensus of taste that was established in the 1920's.

Songs such as *April In Paris*, *Body And Soul*, and *Embraceable You* have been adapted by generations of performers. They continue to be endlessly recycled in recordings and television shows, in film scores and Broadway revivals, in Las Vegas floor shows, at weddings and dances and private affairs, and in jazz clubs and cocktail lounges around the world. Audiences expect to hear them, singers expect accompanists to know them, and musicians assume that each other's professional capabilities include a working knowledge of the common repertoire.

Popular songs that have survived the time in which they were written need to have two qualities: In some aspect of melody, harmony, or lyric, which even a rigorous computer analysis would be unable to define, these songs appeal to the listener at first hearing. Beyond that, songs which endure are adaptable to the changing harmonic and rhythmic tastes of successive generations of performers, arrangers, and listeners. Without losing their identity, such songs can be played slower, faster, hotter, cooler, with more or less complex harmony, in altered meters and in any conceivable instrumentation.

Popular music is constantly changing. Unlike the classical repertoire, which is relatively fixed in its performance habits, the more informal practice of popular and jazz musicians has created an evolution in the content of the best-known songs. Most present day players and arrangers use different harmonies from those in the original publications, and they often vary the rhythm and even the melody to some degree. It can be startling

to examine the original sheet music of certain familiar songs, because, if we were to play them exactly as they were written, it would be as though we were dressing in the fashion of our grandparents. On the other hand, some useful harmonies and counter-melodies have been lost over the years as players learned songs from one another without reference to the original settings.

It is the intent of this edition of 100 songs to present the common practice of today's professional musicians, and to suggest solutions to harmonic situations that are often in dispute. Alternate harmonizations are presented in red. In general, the chords printed immediately above the staff are the more basic, and the red symbols in the uppermost line are more complex. However, the red symbols also represent alternative choices, which are simply of the six-of-one, half-dozen-of-the-other variety.

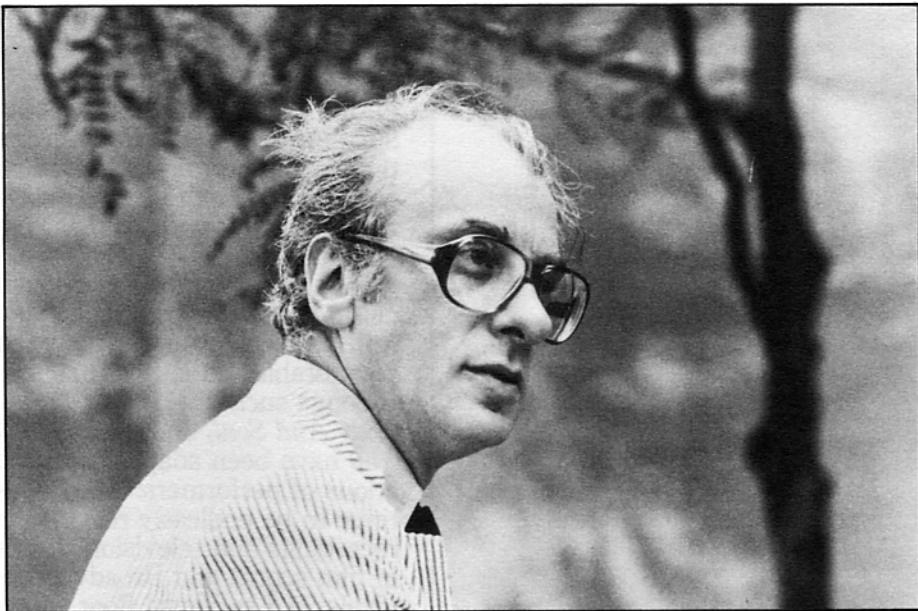
In older sheet music, chord designation was primarily to aid ukulele players, odd as this now seems to us. Since ukulele players were not greatly concerned with proper bass notes, the system was at best incomplete. The present edition takes account of chord inversions and bass notes, suggesting other than root positions with a fractional notation such as C/G; that is, a C chord with a G in the bass.

Deviations from the original melodies are shown in small notes or in footnotes. The original melodies have generally not been altered except to indicate significant departures. In the case of *Lover Come Back To Me* and one or two others, however, the melody is presented in the long meter form in which it is almost universally played at this time.

It should be understood that there are many more harmonic possibilities than those which the editor, after some deliberation, has settled on. The goal has been to present a practical rather than an encyclopedic collection, with current practice matched by an occasional reinstatement of an original setting worth reviving.

Dick Hyman

ABOUT THE AUTHOR



By virtue of his vast experience as pianist, organist, arranger and composer in all areas of popular music and jazz, Dick Hyman is uniquely qualified as editor of this collection. His playing has been heard on countless recordings and television programs, in concert hall presentations and in night clubs. He has arranged for Broadway musicals and dance companies, and has composed numerous film scores (most notably

for Woody Allen's films). Name any important musician — from Benny Goodman to Barbra Streisand, from Quincy Jones and Charlie Parker to The Boston Pops — Dick Hyman has performed with or arranged for them all. Mr. Hyman may be heard dealing most directly with the repertoire of the present compilation in his performances as a solo pianist.

A NOTE ON THE DESIGN OF THIS BOOK

In this first-of-a-kind collection, Dick Hyman has corrected common mistakes found in sheet music currently available, and has supplied additional chord changes — the ones professional jazz artists use — and special examples to illustrate the many versions these songs have undergone. The special chord changes appear in red for additional clarity.

Since this is just the first in a line of specially edited collections,

the publishers have some unusual design elements. All pieces are printed on only one side of each page; the pages are perforated for easy removal; and markings for 3-hole punching are included. These features will enable you to place these songs in a looseleaf binder, and to integrate them with material from future volumes for the creation of your own fake book.

Fake Books - CD II

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AIN'T SHE SWEET

Words by Jack Yellen
Music by Milton Ager

Medium

E \flat 6 * A \flat 9/E Fm7 B \flat 7 E \flat A \flat 9/E Fm7 B \flat 7



Ain't She Sweet? See her com - ing down the street!
Ain't she nice? Look her o - ver once or twice. Now I

E \flat G7 C7 C7+5 F9 B \flat 7-9 1. E \flat Fm7 B \flat 7-9



ask you ver - y con fi - den - tial - ly, Ain't She Sweet?

2. E \flat E \flat 7 B \flat m7/F E \flat 7/G A \flat 9 E \flat E \flat Ma7



nice? Just cast an eye in her di - rec - tion.

E \flat 7 B \flat m7/F E \flat 7/G A \flat 9 E \flat Edim Fm7 B \flat 7



Oh, me! Oh, my! Ain't that per - fec - tion?

E \flat 6 A \flat 9/E Fm7 B \flat 7 E \flat 6 A \flat 9/E Fm7 B \flat 7



I re - peat, don't you think that's kind of neat? And I

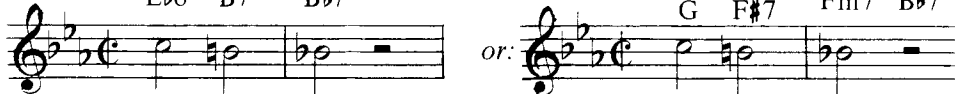
E \flat G7 C7 C7+5 F9 B \flat 7-9 E \flat



ask you ver - y con fi - den - tial - ly, Ain't She Sweet?

* The first bar-and-a-half is often incorrectly played as:

E \flat 6 B7 B \flat 7 or: E \flat 6/G B7/F \sharp 7 Fm7 B \flat 7



The original is better:

E \flat 6 A \flat 9/E Fm7 B \flat 7



ALONE TOGETHER

Words and Music by
Howard Dietz and Arthur Schwartz

Slowly

A - lone To - geth - er, Be - yond the
The blind - ing
crowd,
rain, A - bove the world, We're not too
The star - less night, Were not in
proud to cling to - geth - er, We're strong as long as
vain; For we're to - geth - er, And what is there to
we're fear to - geth - er. A - Our
to - geth - er.
love is as deep as the sea, Our love
is as great as a love can be; And
we can weath - er The great un - known,
if we're A - lone To - geth - er.

Chord symbols: *Dm7*, *Bm7-5*, *Bb9+11*, *A9*, *A7-9*, *Dm*⁶, *Em9*, *Eb9+11*, *Dm*⁶, *Em7*, *A7*, *Dm*, *Dm6*, *Am7-5*, *Eb*, *D7*, *Gm*, *Gm6*, *Am9*, *Gm(Ma7)*, *D9*, *Gm*, *Bm9*, *G#dim*, *E9*, *Bbm9*, *Gm7*, *Eb9*, *Bbm6*, *FMa7*, *B9+11*, *F+*, *BbMa7*, *F6*, *A7-9*, *Em7*, *A7*, *DMA7*, *1. Em9*, *A7-9*, *D6*, *2. D6*, *Am7-5*, *Cm6*, *Eb*, *D7-9*, *D7*, *D7-9*, *Gm7*, *Gm6*, *Gm-6*, *Gm*, *Gm7-5*, *Bbm6*, *Db*, *C7-9*, *C7*, *C7-9*, *FMA7*, *B9+11*, *Bb13*, *A7-9*, *FMA7*, *F6*, *F+*, *F*, *Em7*, *Em6*, *Em*, *Em7-5*, *Dm7*, *Bm7-5*, *Bb9+11*, *A9*, *A7-9*, *Dm*⁶, *Em9*, *Eb9+11*, *Dm*, *Dm6*, *Gm6*, *D*, *Gdim*, *D*, *Dm*, *Dm6*, *Em7*, *A7*, *Dm*⁶, *G13*, *Dm6*, *B9+11*, *Bb9*, *A7+5*, *A7-9*, *A7+5*, *Ab9*, *G9*, *Gb9*, *F9*, *E9*, *Eb9*, *Dm*⁶, *Dm*

AM I BLUE?

Words by Grant Drake
Music by Harry Akst

Medium

*F*Ma7 *B*♭Ma7 *A*m7 *D*m7 *G*m7 *D*♭9 *C*9 *B*♭9
*F*Ma7 *F*6 *F*♯dim *G*m7 *C*7

Am I Blue? You'd be, too Ain't these tears if each plan

* *A*m7-5 *F* *E*♭9 *D*9 *G*7 *D*♭7 *C*7 | 1. *F* *F*6 *G*m7 *C*7

in these eyes with your man tell - in' you? done fell through. Am I Blue?

2. *F* *F*6 *F* *B*7 *B*♭7-5 *A*m7 *A*m6 *F*9+11

Was a time I was his on - ly one,

*E*9 *B*m7-5 *F* *E*7-9 *E*7+♯9 *E*7-9 *A*m7 *D*7-9

But now I'm the sad and lone - ly one.

*G*m7 *C*7 *F*Ma7 *B*♭Ma7 *A*m7 *D*m7 *G*m7 *D*♭9 *C*9 *B*♭9
*F*Ma7 *F*6 *F*♯dim *G*m7 *C*7

"Law-dy," was I gay 'til to - day, now he's gone

* *A*m7-5 *F* *A* *A*m7-5 *D*7 *G*7 *D*♭7 *C*7 *F* *G*m7 *F* *F*

and we're through, Am I Blue?

* The *A*m7-5 does not work with the suggested counter melody.

ANGEL EYES

Words by Earl Brent
Music by Matt Dennis

Slowly

Dm Dm7 Ddim C#dim D Dm Dm C 3 Bb9 A7+9

Try to think that love's not a - round,
An - gel Eyes that old dev - il sent,
Par - don me, but I got - ta run,

Dm Dm C Bm7-5 Em7 A7-5 A7 Dm Dm7 Ddim C#dim D

still it's un - com - fort - 'bly near;
they glow un - bear - a - bly bright.
the fact's un - com - mon - ly clear.

My old heart ain't
Need I say that
Got - ta find who's

Dm Dm C Bb9 Dm A Bb9 A7+9

gain - in' no ground be - cause my An - gel Eyes ain't here.
my love's mis - spent, mis - spent with An - gel Eyes to - night.
now "Num - ber One" and why my An - gel Eyes ain't here.

2. Dm Cm9 F7-9 BbMa7 Dm9 G7+9

So drink up, all you peo - ple,,

Cm9 F7-9 BbMa7 Bb6 Bm9 E7-9

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

AMa7 A6 D#m9 G#7+9 Em9 A7+9

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

D.C. al Coda

Coda Dm Bb9 A7+9 Dm6

'Scuse me while I dis - ap - pear.
rit.

ANYTHING GOES

Words and Music by Cole Porter

Medium

In old - en days a glimpse of stock - ing was looked on as some - thing shock -
auth - ors too who once knew bet - ter words now on - ly use four - let -
ing, Now heav - en knows, An - y - thing
ter words writ - ing prose,

1. C FMa7 Em7 Dm7 D \flat 9+11 2. C F \sharp m7-5 B7
Goes. Good Goes. The world has gone

EMa7 Fdim F \sharp m7 B7 GMa7 G6
E B \flat 9/F \sharp B7 * E7
mad to - day And good's bad to - day, And black's white to - day And day's

F \sharp 13 F9+11 Em7 A9
B7/F \sharp B7 Em
night to - day, When most guys to - day that wo - men prize to - day are just

B \flat 9 A9 A \flat 9 G9 CMa7 FMa7 Em7 Dm7
C \sharp dim Cdim C \sharp dim Dm7 G7 C C6
sil - ly gi - go - los. So though I'm not a great ro - man - cer I

C G/B Am7 Am6 Gm7 G \flat 7-5
CMa7 Am Gm7 C7 F6 Em7
know that you're I'm bound to an - swer when I pro - pose,

Dm7 Dm7 C FMa7 Em7 Dm7 C
G
An - y - thing Goes.

* In the original sheet music: E7
In the original stock arrangement: Em7
Most common: Em7 or G

APRIL IN PARIS

Slowly

Db

Words by E. Y. Harburg

Music by Vernon Duke

Fm6 *C* *B* *C* *Dm7-5* *F#13* *G* *G13*

A - pril in Par - is, Chest - nuts in blos - som,

CMa7 *B/C* *C* ** CMa7* *Gm7* *C13* *Gb9*

Hol - i - day tab - les un - der the trees.

FMa9 *F6* *Fdim* *F* *Em7* *G#dim* *A* *Am* *Gm7* *C7* *Am* *G*

A - pril in Par - is, This is a feel - ing

F#m7-5 *B7+5* *F9* *E7+5* *Bb9* *A9* *Gdim* *E7* *Gm6* *A7* *A*

No one can ev - er re - prise.

F#m7-5 *Fdim* *C/E* *Am7* *Dm7* *Fm* *Em7* *Dm7* *CMa7* *FMa7* *Fdim* *C/E* *Fdim* *Fm* *C* *E*

I nev - er knew the charm of spring, Nev - er met it face to face.

CMa7 *Gm7*

* Often:

un - der the trees.

Gm7 C7 F#m7-5 F9 +11

Bm7-5 E7-9 Am $\frac{Am}{G}$ F#m7-5 B7+5

I nev-er knew my heart could sing, Nev-er missed a warm em -

EMa7 Dm7 G7 $\frac{Db}{C}$ $\frac{Fm6}{C}$ $\frac{B}{C}$ C Em7-5 Bb7-5 A7+5

brace, till A - pril In Par - is, Whom can I turn to,

Eb9 +11 D7 $\frac{C\#9}{D}$ D9 G7-9 C6

What have you done to my heart?

APRIL SHOWERS

Words by B. G. DeSylva
Music by Louis Silvers

Slowly

Though A - pril Show - ers may come your way,
They bring the flow - ers that bloom in May.
So if it's rain - ing, have no re - grets,
Be - cause it is - n't rain - ing rain, you know, It's rain - ing vi - o -
lets, And where you see clouds up - on the hills,
You soon will see crowds of daf - fo - dils,
So keep on look - ing for a blue - bird And list - 'ning for his
song, When - ev - er A - pril Show - ers come a - long.


Am7 D7 C#7/D D7 GMA7
G6 C#7/G# G#dim Am F7/A D7 C#7/D D7 GMA7
F#dim Bm7-5 F7 E7 Bm7-5 E+ E7 Am
Em7 A9 D7 C#7/D Am7/D Ddim
D7 Am7 D7 C#7/D D7 GMA7
G6 G+ G6 Bm7-5/F E7 F7 E7 Am Am+5
Am6 D#7/A# E7/B CMA7 C6 CMA7 C6 Am7-5 G/D Em7
A9 D7/A Bbdim D7/A Am7/D D13-9 G

AS TIME GOES BY

Words and Music by Herman Hupfeld

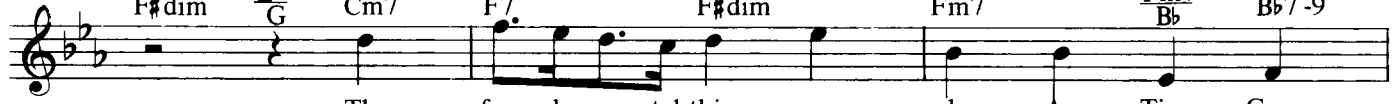
Slowly

Fm7 Bb7 *Bbm7 F Bb7 Eb Fm7




You must re-mem-ber this, a kiss is still a kiss, A sigh is still a sigh;
when two lov - ers woo, they still say, "I love you," On that you can re - ly;

F#dim Eb/G Cm7 F7 F#dim Fm7 Fm7/Bb Bb7-9




The fun - da-men-tal things ap - ply, As Time Goes
No mat - ter what the fu - ture brings, As Time Goes

1. EbMa7 Eb6 Edim 2. Eb Bbm7 F#dim Eb7/G




By. And By.

Ab C7/G Fm



Moon-light and love songs nev - er out of date, Hearts full of pas - sion,

F#dim Cm/G Ab7/Gb F7




jeal - ous - y and hate; Wo - man needs man and man must have his mate, That

Bb13 Edim Fm7 Bb7 Edim Fm7 Bb7



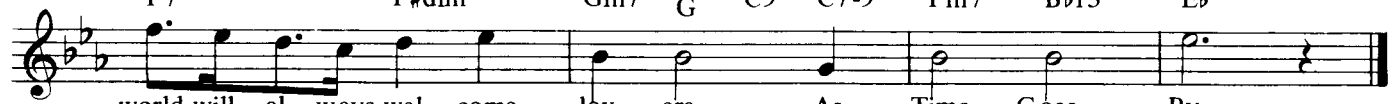
no one can de - ny. It's still the same old sto - ry, a

* Bbm7 F Bb7 Eb Fm7 F#dim Eb/G Cm7



fight for love and glo - ry, A case of do or die! The


F7 F#dim Gm7 Eb/G C9 C7-9 Fm7 Bb13 Eb



world will al - ways wel - come lov - ers, As Time Goes By.


* Two other possibilities:

Fm7 Bb7



kiss is still a kiss, A

Gm7-5 C7 Fm7-5 Bb7



kiss is still a kiss, A

AUTUMN IN NEW YORK

Words and Music by Vernon Duke

Slowly

* Gm7 Am7 Bb6 C13 C9+5 FMa9 F6

Au - tumn In New York, Why does it seem so in - vit - ing?
 Au - tumn In New York, The gleam-ing roof-tops at sun - down.

Am7 D7-9 Gm7 Am7 Bb6 C13 C9+5

Au - tumn In New York, It spells the thrill of first
 Au - tumn In New York, It lifts you up when you're

Am7-5 D7-9 Gm7 Bbm7 Bbm7/Eb Eb7-9

night - ing, Glit-ter - ing crowds and shim-mer - ing clouds in
 run - down, Jad - ed rou-es and gay di - vor-ces who

AbMa7 Ab6 Dm7-5 Cm/G Dm7 G13 G7+5

can - yons of steel, They're mak - ing me feel I'm
 lunch at the Ritz, Will tell you that "it's di -

CMa9 C CMa7 C7 F#m7 Gm7 Am7 Bb6 C13 C9+5

home. vine!" It's Au - tumn In New York, that brings the prom - ise of
 This Au - tumn In New York, trans - forms the slums in - to

* Even eighth notes throughout.

Gm7 Am7

Au-tumn In New York,

FMa9 F6 FMa7 F6 Cm7 Dm7 Ebm7 Gb7 F7
 new love; Au-tumn In New York is of-ten min-gled with
 May - fair; Au-tumn In New York, you'll need no cas-tles in

Bbm Gb/Bb Bbm6 Fm/Ab C7+5 C7
 pain. Dream-ers with emp - ty
 Spain. Lov - ers that bless the

Fm Edim Ebm6 D7+5
 Fm Ab7+5 Db Ab13 Ab7+5 DbMa9 Db DbMa7 Db7
 hands may sigh for ex - ot - ic lands; It's
 dark on bench - es in Cen - tral Park Greet

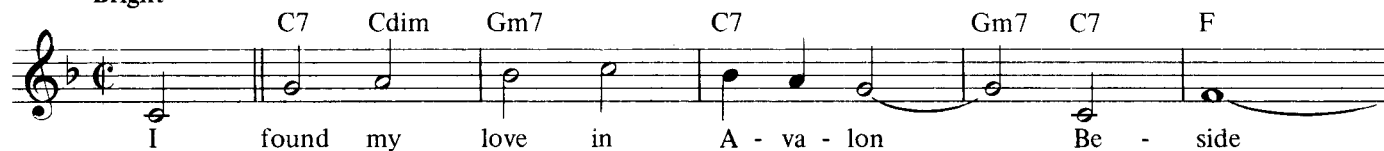
Gm7 Am7 Bbm7 Db7 C7 Fm
 Au-tumn In New York, It's good to live it a - gain.

AVALON

Words by Al Jolson and B. G. DeSylva
Music by Vincent Rose

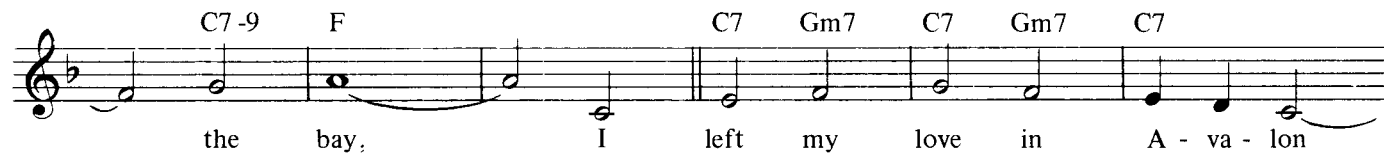
Bright

C7 Cdim Gm7 C7 Gm7 C7 F




I found my love in A - va - lon Be - side

C7-9 F C7 Gm7 C7 Gm7 C7



the bay, I left my love in A - va - lon

Gm7 C9 FMa7 F6 Gm7 C9 F E7 Eb7 D7 D7+5



and sail'd a - way; I dream of

Am7-5 D7 Gm Gm(Ma7)



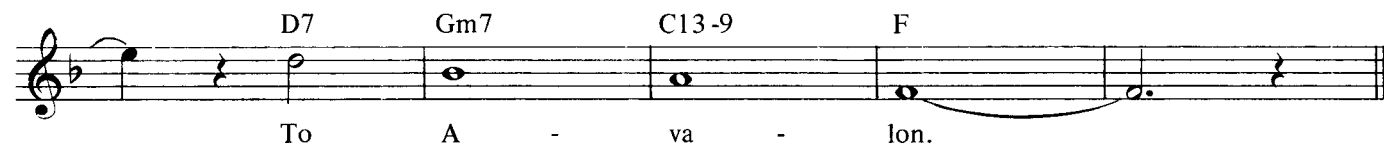
her and A - va - lon From dusk 'til

Gm7-5 E7 F Am7 D9



dawn And so I think I'll trav - el on

D7 Gm7 C13-9 F



To A - va - lon.

BEGIN THE BEGUINE

Medium

Words and Music by Cole Porter

When they Be - gin The Be - guine, It brings back the sound
of mu - sic so ten - der, It brings back a night of trop - i - cal
splen - dour. It brings back a mem - o - ry ev - er green. I'm
with you once more un - der the stars, And down by the shore
an or - ches - tra's play - ing, And e - ven the palms seem to be
sway - ing, When they Be - gin The Be - guine. To
live it a - gain is past all en - deav - our, Ex - cept when that tune
clutch - es my heart, And there we are, swear - ing to love for -
ev - er, And prom - is - ing nev - er, nev - er to part.
What mo - ments di - vine, what rap - ture se - rene, Till

C *3* *3* C#dim Dm7
 clouds came a - long to dis - perse the joys we had tast - ed, And
 Dm7-5 *3* *3* *3* *3* Fm6
 now when I hear peo - ple curse the chance that was wast - ed,
 Dm7 G *3* G7-9 CMa7 C6 G7-9 C *3*
 know but too well what they mean; So don't let them Be - gin
 C6 CMa7 C6 C *3* C6
 The Be - guine, Let the love that was once a - fire re - main an
 G7 D G7 FMa7 F6 *3* *3* Em7
 em - ber; Let it sleep like the dead de - sire I on - ly re - mem - ber,
 A7-9 Dm7 *3* G7-9 CMa7 C6 G7-9
 When they Be - gin The Be - guine. Oh yes,
 C *3* *3* C6 CMa7 C6 C *3*
 let them Be - gin The Be - guine, make them play, Till the stars that were there be -
 Db Dm/C C Em7 Ebdim G7 D G7 FMa7 Dm7 *3*
 fore re - turn a - bove you, Till you whis - per to me once more, "Dar - ling, I
 Em7 A7-9 Dm7 *3* Dm7-5 *3*
 love you!" And we sud - den - ly know what heav - en we're in,
 Fm6 Dm7 G *3* G7-9 C C6 Dm7 *3*
 When they Be - gin The Be - guine. When they Be - gin
 Dm7 G C Bb9 AbMa7 Bb9 CMa7 C
 The Be - guine.

THE BIRTH OF THE BLUES

Words by B. G. DeSylva and Lew Brown
Music by Ray Henderson

Medium

They heard the breeze in the trees Sing - ing weird mel - o - dies,
jail came the wail Of a down - heart - ed frail,
nursed it, re - hearded it, And gave out the news

And they made that The start of the blues.
And they played that that As part of the blues.
That the South land gave birth to the blues!

1. C C/G Adim Bdim 2. 3. Fine C B7+5 E7 F7
And from a From a whip - por - will Out on a hill,

E7 F7 E7 F7 E7
They took a new note, Pushed it through a

A7 Bb7+9 A7 Eb9 D9 D7-9 G9 G6 Adim Bdim
horn 'Til it was worn In - to a blue note! And then they

D.S. al Fine

BLUES IN THE NIGHT

(My Mama Done Tol' Me)

Words by Johnny Mercer
Music by Harold Arlen

Medium

* S

My ma - ma done tol' me when I was in knee-pants, My
Nat - chez to Mo - bile, from Mem - phis to St. Joe, where -

ma - ma done tol' me, Son! A wom - an 'll sweet talk, and
ev - er the four winds Hon! A man's gon - na sweet talk, an'

give ya the big eye, but when the sweet talk - in's done. A
heard me some big talk, but there is one thing I know, A

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

Blues In The Night, Now the rain's a - fall - in',

hear the train a - call - in', whoo - ee, (My ma - ma done tol' me,)

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

* Often:

My ma - ma done tol' me when I was in knee-pants, My
Nat - chez to Mo - bile, from Mem - phis to St. Joe, where -

ma - ma done - tol' me,) A whoo- ee - duh - whoo- ee, OI'

click - e - ty clack's a-ech - o - in' back th' Blues In The Night, The eve-nin'

breeze - 'll start the trees to cry - in' and the moon - 'll hide its light,
Take my word, the mock - in' - bird - 'll sing the sad - dest kind o' song,

when you get the Blues In The Night.
he knows things are

wrong and he's right. (whistle)

From

night. (hum)

My ma - ma was right, there's Blues In The Night.

BODY AND SOUL

Words by Edward Heyman, Robert Sour and Frank Eyton
Music by John Green

Slowly

B9+11 Bb9

Ebm7 D9

Gb7

Ab9

Eb

Ebm *Ebm(Ma7)* *Ebm7* *Ab13* *Ab7+5* *Db6*

My heart is sad and lone - ly,
I spend my days in long - ing
My life a wreck you're mak - ing,

For you I sigh, for
And won-d'ring why it's
You know I'm yours for

Fm7 ** Em7*

DbMa7 *F* *Edim* *Ebm7* *Ebm7* *Db* *Cm7-5* *F7-9*

you, dear, on - ly.
me you're wrong - ing,
just the tak - ing;

Why have - n't you seen it?
I tell you I mean it,
I'd glad - ly sur - ren - der

Bbm7 *Ebm7* *D9* *3*

1., 3. *Fine* *Db* *Bb7-9*

2. *Db* *A7*

I'm all for you, Bod - y And Soul!
I'm all for you, Bod - y And Soul!
my-self for you, Bod - y And Soul!

D *Em7* ** F#m7* *D* *F#* *Gm7* *C9*

Gm6

I can't be - lieve it, It's hard to con - ceive it, That

F#m7 *B7-9* *Em7* *Em7* *Eb7* *D* *Eb9*

D *A* *A*

you'd turn a - way ro - mance.

Dm7 *G9* *Em7* ** Ebm7* *Ebdim*

Are you pre - ten - ding, it looks like the end - ing Un -

Dm7 *G7* *C7* *B7* *Bb7* *D.C.* *al Fine*

less I could have one more chance to prove, dear,

* These chords are often used for improvisation, but they do not fit the melody.

BUT NOT FOR ME

Words by Ira Gershwin
Music by George Gershwin

Slowly

They're writ - ing songs on of a love, door, But Not For Me.

A luck - y star's a - bove, But Not For Me.
He'll plan a two by four,

With love to lead the way, I've found more clouds of gray same,
I know that love's a game; I'm puz - zled, just of the same,

Than an - y Rus - sian play could guar - an - tee.
Was I the moth or flame? I'm all at sea.

I was a fool to fall and get that way; Heigh - ho! A -
It all be - gan so well, but what an end! This is the

las! and al - so, Lack - a - day! Al - though I
time a fel - ler needs a friend, When ev - 'ry

can't dis - miss the mem - 'ry of his kiss, I guess he's
hap - py plot ends with the mar - riage knot, And there's no

not knot for for me. He's knock - ing me.

1. Eb Fm7 Bb Bb7-9 2. Eb

CAN'T WE BE FRIENDS?

Words by Paul James
Music by Kay Swift

Slowly

G9 Gm7 C9 Gb9 F Abm7 Db7

I thought I'd found the man of my dreams. Now it seems
I thought I knew the wheat from the chaff, What a laugh!

F C BbMa7 Am7 Db7 Ab Gm7 C7 Ab7-5 G13 C9 C7-9

This is how the sto-ry ends: He's goin' to turn me down and say,
I let him

F Bbm7 Bbm6 Am7 D7-9 G9 Gm7 C9 Gb9

"Can't We Be Friends?" I thought for once it could-n't go wrong,
I act-ed like a kid out of school,

F Abm7 Db7 F C BbMa7 Am7 Db7 Ab Gm7 C7 Ab7-5

Not for long! I can see the way this ends: He's goin' to
What a fool! Now I see the way this ends: I let him

G13 C9 C7-9 F Cm7 B7 Bb Bb+5 Bb6

turn me down and say, "Can't We Be Friends?" Nev-er a
Why should I

Bdim F C Ddim Edim F F+5 F6 Bbm7 (sus4) E7+9

gain! Through with love, Through with men! They play their game with-out shame,
care, Though he gave me the air? Why should I cry, heave a sigh,

Eb9 A7+9 A7+5 D9 Bbm7 Eb7 Am7 D7 G9

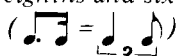
and who's to blame? I thought I'd found a
and won-der why? I should have seen the

Gm7 C9 Gb9 F Abm7 Db7 F C BbMa7 Am7 Db7 Ab

man I could trust, What a bust!
sig-nal to stop, What a flop! This is how the sto-ry

Gm7 C7 Ab7-5 G13 C9 C7-9 F Eb9 E7-9 F

ends: He's goin' to turn me down and say, "Can't We Be Friends?"

* Although the composer notated the melody in both dotted-eighths-and-sixteenths and even eighth notes, the rhythm throughout is the former, i.e. in swing triplet feeling. ()

CAN'T WE TALK IT OVER

Words by Ned Washington
Music by Victor Young

Slowly

E♭9 D♭9 C9 G♭7 F7 B♭13 F7 B♭13

Can't We Talk It O-ver, let's talk it o-ver Be-fore you tell me you're

E♭Ma7 Fm7 B♭7-9 E♭9 D♭9 C9 G♭7 F7 B♭13

through, Can't we sit to-geth-er And fig-ure wheth-er

F7 B♭13 B♭m7 E♭7 A7 A♭ A♭dim

This is the right thing to do. I hate the thought of spend-ing

Cm E♭/G A♭7 Gm7-5 C7+5 F9 B♭7+5 E9

nights all a-lone, Miss-ing the thrill of nights that we've known;

E♭9 D♭9 C9 G♭7 F7 B♭13 F7 B♭13

Can't We Talk It O-ver be-fore it's o-ver, Be-fore you whis-per, "Good-

Gm7 E♭/G C13 G♭9 F9 B♭13 B♭13-9 E♭

bye for-ev-er," Let's talk it o-ver dear."

CARAVAN

Words by Irving Mills
Music by Duke Ellington and Juan Tizol

Medium latin

C7-9



Night
Sleep
You

and stars a - bove that shine so bright,
up - on my shoul - der as we creep
be - side me here be - neath the blue,



The mys - t'ry of their fad - ing light
A - cross the sands so I may keep
My dream of love is com - ing true,

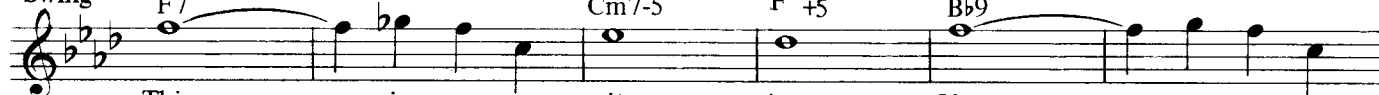


that shines up - on our Car - a - van.
This mem - 'ry of our Car - a - van.
With - in our des - ert Car - a - van.

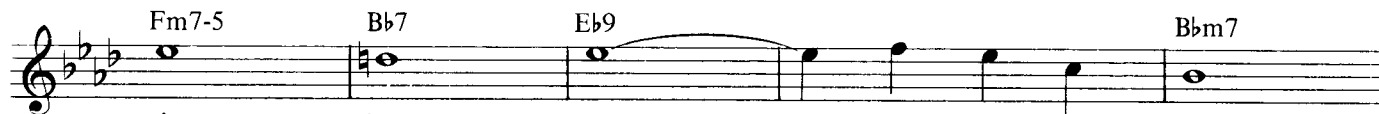
Fm7 Fm6 Fm7 Fm6

Fine

Swing *



This is so ex - cit - ing, You are so in -



vit - ing. Rest - ing in my arms,



As I thrill to the mag - ic charms of

*D.C.
al Fine*

* When this song is played instrumentally, the following swing (not latin) bridge is more often used:



CHARLESTON

Words and Music by
Cecil Mack and Jimmy Johnson

Bright

Charles - ton! Charles - ton! Made in Car - o - li - na,
Some dance, Some prance, I'll say, There's noth ing fin - er than the
Charles - ton, Charles - ton, Lord, how you can shuf - fle,
Ev - 'ry step you do, Leads to some - thing new, Man, I'm tell - ing you,
It's a la - pa - zoo, Buck dance, Wing dance, Will be a back
num - ber, But the Charles - ton, the new Charles - ton, That dance is
sure - ly a com - er, Some - time, You'll dance it one time,
The dance called the Charles - ton, Made in South Car - o - line.

* Often played as:

Dm

Man, I'm tell - ing you,

The original is preferable.

CRAZY RHYTHM

Words by Irving Caesar
Music by Joseph Meyer and Roger Wolfe Kahn

Bright

FMa7 Gm7 Am7 Gm7 Bb7
F6 F6 FMa7 Gm7

Cra - zy Rhy - thm, here's the door - way, I'll go my way,
Here is where we have a show - down. I'm too high - hat,

Am7 Ab dim Gm7 C7 Gm7 C7-9

you'll go your way. Cra - zy Rhy - thm, from now on we're
you're too low - down, Cra - zy Rhy - thm, here's good-bye to

1. F Ab9 G9 Gb9 2. F Gm7 Am7 Dm Db dim

through. you. They say that

Cm7 *B7 F7 BbMa7

when a high - brow meets a low - brow Walk - ing a - long Broad -

Bb6 *Bbm7 Bbm6 Eb9

way, Soon the high - brow, he has no brow,

A7+5 D9 G7+5 C9 F Gm7

Ain't it a shame, and you're to blame. What's the use of

Am7 Dm7 G7 Ab7 G7

Pro - hi - bi - tion? You pro - duce the same con - di - tion,

Gm7 C7 Db7 C7 F Gm7 Gb7 F

Cra - zy Rhy - thm, I've gone cra - zy too.

* Use for improvisation, not for melody accompaniment. (The chord clashes with the melody.)

DANCING IN THE DARK

Words by Howard Dietz
Music by Arthur Schwartz

Slowly

E♭Ma7 *E♭dim*

Danc - ing In The Dark Till the tune new ends, we're
Look - ing for the light Of a new love to

Fm7 *D♭9* *Fm7-5* *B♭7-9*

Danc - ing In The Dark night, And it soon ends; we're
bright - en up the night, I have you, love, and

E♭ *E♭m* *A♭* *E♭m* *1. D♭* *G♭7* *Gm7-5* *C7-9*

waltz - ing in the won - der of why we're here.
we can face the mus - ic to -

B *Fm7-5* *EMa7* *E7* *B9* *B♭9*

Time hur - ries by, we're here and gone.

2. *G♭Ma7* *E7* *B♭m7-5* *B♭7-9* * *E♭* *G♭* *F7* *EMa7* *E♭*

geth - er, Danc - ing In The Dark.

* The ending is usually stretched:

E♭ *G♭* *F7* *EMa7* *E♭*

Danc - ing In The Dark.

DAY BY DAY

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

Slowly

Day By Day, I'm fall - ing more in love with you, and
Day By Day, my love seems to grow; There is - n't an - y
end to my de - vo - tion; It's deep - er, dear, by far than an - y
o - cean. I find that Day By Day you're mak - ing
all my dreams come true, So come what may, I want you to
know: I'm yours a - lone and I'm in love to
stay, As we go through the years, Day By Day.

Chord symbols: Am7, C9, G, C9, Bm7, E9, Am, G, F#7, C7, B7, Em9, Em, Em(Ma7), Em7, A7, Em7, G#7/A, A7, Am7, D7, F9, E9, E7+9, Am7, C9, CMa7, Bm7, Am7, D, D9, D7-9, G, C9, Bm7-5, E7-9, Bbm7, Am7, F7, Cm7, Cm6, G, F9+11, E9, E7-9, E7+9, Am7, D7-9, G.

DAYS OF WINE AND ROSES

Words by Johnny Mercer
Music by Henry Mancini

Slowly

The Days lone - Of ly Wine night And dis - Ros - es
Laugh and run a - way Like a child at play,
Just a pass - ing breeze Filled with mem - o - ries,
Through the mead - ow - land to - ward a clos - ing door, A
Of the gold - en smile that
door marked "Nev - er - more," That was - n't there be - fore.
The in - tro - duced me to The
Days Of Wine And Ros - es and you.

Chords: F, Eb9+11, Cm6, Eb, D7-9, D9, D7-9, Gm7, Eb9, Bbm(Ma7), Am7, Dm, Gm(sus4), Gm7, F, Em7-5, A9, Dm7-5, G9, Gm7, C, C7, Dm, Dm7, C, Bm7-5, Bb9, Am7, Dm7, Gm9, Gm7, C, F

DO IT AGAIN

Words by Buddy DeSylva
Music by George Gershwin

Slowly

Oh, Oh, Do It A - gain,
no one is near; I may say,
I may cry,

"no, no, no, no, no," but Do It A - gain.
"oh, oh, oh, oh, oh," but no one will hear. My lips just
Ma - ma may

ache to have you take the kiss that's wait - ing for you.
scold me 'cause she told me it is naugh - ty, but then, You know if you do,
Oh, Do It A - gain,

1. You won't re - gret it, come and get it!

2. Please Do It A - gain!

Chords: F, FMa7, F6, Fdim, F6, E7, Fdim, F6, FMa7, F, A7(-9), Dm, A+, Dm7, G9, Ab9+11, Dm7, G9, Gdim, G7, Adim, G, C7, F#dim, Gm7, C7, F6, Eb7, D7, D7-9, Dm7, G, G7, Gm7, C, Am9, D13, Gm9, C7-9, C7, Gm/D, D#dim, C7/E, Dm7, G, Gm7-5, Db, C7-9, F.

DREAM

Words and Music by Johnny Mercer

Slowly

Dream, when you're feel - ing is blue, when the day is thru,

Dream, that's the thing to do. and they might come true. Just Things

watch the smoke-rings rise in the air, You'll find your share nev - er are as

of mem - o - ries there. So bad as they seem,

So Dream, Dream, Dream.

* Often:

rise in the air, You'll find your share of mem - o - ries there. So

**

bad as they seem, So

EMBRACEABLE YOU

Words by Ira Gershwin
Music by George Gershwin

Slowly

Em-brace me, My sweet Em-brace-a-ble You!

Em-brace me, You ir-re-place-a-ble you!

Just one look at you, my heart grew tip-sy in me!

You and you a-lone bring out the gyp-sy in me!

I love all the man-y charms a-bout you;

A-bove all I want my arms a-bout you.

Don't be a naugh-ty ba-by, Come to pa-pa, Come to pa-pa, do!

My sweet Em-brace-a-ble You!

-brace-a-ble You!

* The alternate changes, while frequently used, are not necessarily an improvement over the original.

** Rhythm of melody is often altered to:

-brace-a-ble You!

Similarly in bars 7, 11, 15, 19, 23.

FASCINATING RHYTHM

Words by Ira Gershwin
Music by George Gershwin

Bright

Gm7 C7 Gm7 C7

Fas - ci - nat - ing Rhy - thm, you've got me on the go! Fas - ci -
once it did - n't mat - ter, but now you're do - ing wrong; When you

Gm7 C7 Gm7 C7 Cm7 F7

nat - ing Rhy - thm, I'm all a - quiv - er. What a mess you're mak - ing! The
start to pat - ter, I'm so un - hap - py. Won't you take the day off? De -

Cm7 F7 Cm7 F7 Cm7 F7 B9+11

neigh - bors want to know why I'm al - ways shak - ing just like a fliv - ver.
side to run a - long some - where far a - way off, and make it snap - py!

Bb Adim Gm7 C7 F * Em7 A7

Each morn - ing I get up with the sun, (Start a - hopp - ing, nev - er stop - ping)

Dm Dm7 G7 C7 Am7-5 D7⁺⁵ D7-9

to find at night, no work has been done. I know that

⊕ Coda Bb Adim Gm7 Bb7-5 A7 Dm7 G9

Oh, how I long to be the man I used to be!

Gm7 C7 Gm G9 C13-9 F

Fas - ci - nat - ing Rhy - thm, Oh, won't you stop pick - ing on me!

* Melody on this bar is often omitted.

FINE AND DANDY

Words by Paul James
Music by Kay Swift

Bright

* Am7 FMa7 F6/A Ab dim Gm7 C13-9

Gee, it's all gone, Fine And Dan - dy,
When you're gone, Sug - ar Can - dy,

Am7 FMa7 F6/A Ab dim Gm7 C13 1. Cm7

Sug - ar Can - dy, when I've got you. Then I on -
I get lone - some, I get so blue.

F9 Bb9 Bb7-9 Bbm7/Eb Eb13

ly see the sun - ny side, E - ven troub - le has its

AbMa7 Ab7 Gm7 C7-9 2. Cm7 F13-9 BbMa7

fun - ny side. When you're han - dy it's Fine And Dan -

Eb9 Dm7 G9 Gm9/C Gb7+9 Eb9 E/C Dm7 Gm9 C13-9 F

dy But when you're gone what can I do?

* The following substitute changes may be used for improvisation, but they do not exactly fit the melody:

Am7 Abm7 Gm7 Gb7 Am7 Abm7 Gm7 Gb7

Cm7 B7 BbMa7 1. Bbm7 A7 AbMa7 Ab7 Gm7 Gb7

2. Eb9 Am7 Abm7 Gm7 Gb7 F Gm7 Abm7 D.C.

FOOLS RUSH IN

(Where Angels Fear To Tread)

Words by Johnny Mercer
Music by Rube Bloom

Slowly

Dm7 G9 F9 Em7 Am7

Fools Rush In where an-gels fear to tread, And so I come to

Dm7 G7 CMa7 Gb7/C7 F6 Em7

you, my love, my heart a-bove my head. Though I see

Dm7 G7 E7+5 Am Am(Ma7) Am7 D9

the dan-ger there, If there's a chance for me,

Am7 D9 G9 F13 E7+9 Eb9 Dm7/G G7 Bb7 A7 Dm7 G9 F9

then I don't care. Fools Rush In where wise men nev-er

Em7 Am7 Dm7 G7 Bb7-5

go, but wise men nev-er fall in love, so how are they to know?

A7-9 Dm7 Dm7-5/Fm6 C/G Em7

When we met I felt my life be-gin;

Am7 Dm7 Dm7/G Dm7-5/G G7-9 C

So o-pen up your heart, and let this fool rush in.

GET HAPPY

Words and Music by
Harold Arlen and Ted Koehler

Medium

For-get your trou-bles and just Get Hap-py, You bet-ter chase all your cares a-way.

Sing Hal-le-lu-jah, come on Get Hap-py, Get read-

Fine
y for the judge-ment day. The sun is shin-in', come on, Get

Hap-py, The Lord is wait-ing to take your hand. Shout Hal-le-

lu-jah! come on, Get Hap-py, We're go-ing to the prom-ised

land. We're head-ed 'cross the Riv-er, wash your sins 'way in the

tide. It's all so peace-ful on the oth-er side. For-get your

D.S. al Fine

* The bridge is sometimes played with incorrect melody and chords. Play as written. Red harmony is preferable.

HALLELUJAH!

Words by Leo Robin and Clifford Grey
Music by Vincent Youmans

Bright

Sing "Hal - le - lu - jah!
sue ya,
lu - jah!"

Hal - le - lu - jah!"
"Hal - le - lu - jah!"
Hal - le - lu - jah!"

and you'll
Gets you'll
Helps to

shoo through shoo
the the the
blues dark clouds
a - way;
est a - way.

When cares pur -

2. *B♭m7 A7*

Sa - tan lies a - wait - in' and cre -

D.S. al Coda

at - in' skies of gray,
But "Hal-le-

Coda

* *Alternately:*

blues a - way;

HOW LONG HAS THIS BEEN GOING ON?

Words by Ira Gershwin
Music by George Gershwin

Slowly

* $D7/A$ $D13$ $D9$ $D9$ $Ddim/G\#$ $Ddim$ $D7/A$ $D9$ $Dm7/G$ $G9$
 $D13$ $D9+5$ $G9$

I could cry salt - y tears; Where have I been

$C7$ $F9$ G/B $Eb7/Bb$ $Bbdim$ $Am7$ $D7$ $Dm7/G$ $G7-9$
 $C7$ $Cm6$ G/B $Bbdim$ $Am7$ $D7$ $D7$ $G7$

all these years? Lis - ten, you, tell me now, How

$C7$ $Eb9-9$ $D9$ $GMa7$ $G6$ $D7/A$ $D9$
 C $A7+5$ $D9$ $GMa7$ $G6$ $D13$ $D9$

Long Has This Been Go - ing On? There were chills
What a kick!

$Ddim/G\#$ $Ddim$ $D7/A$ $D9$ $Dm7/G$ $G9$ $C7$ $F9$
 $Ddim$ $D13$ $D9+5$ $G9$ $C7$ $Cm6$

up my spine, buzz! And some thrills I can't de - fine.
How I buzz! Boy, you click as no one does!

G/B $Eb7/Bb$ $Bbdim$ $Am7$ $D7$ $Dm7/G$ $G7-9$ $C7$ $Eb9$ $D9$
 G/B $Bbdim$ $Am7$ $D7$ $D7$ $G7$ C $A7+5$ $D9$

Lis - ten sweet, Hear me sweet, I re - peat: How Long Has This Been Go - ing On?

* Upper chords do not go with the countermelody.

G $\frac{Cm}{G}$ Gdim G7 C $\frac{Ma7}{F9}$ F9 C $\frac{Ma7}{F9}$ F9 C $\frac{Ma7}{F9}$ F9

Oh, I feel that I could melt; In - to Heav-en I'm
Dear, when in your arms I creep, That di - vine ren - de -

C $\frac{Ma7}{Em6}$ Em6 Bm Bm $\frac{Bm7}{A}$ Em6 $\frac{Em6}{G}$ F#7-9 Bm Bm $\frac{Bm7}{A}$ Em6 $\frac{Em6}{G}$ F#7-9

hurled!
vous,
I Don't know how Co - lum - bus felt,
wake me, if I'm a - sleep,

Bm Bm $\frac{Bm7}{A}$ Em6 $\frac{Em6}{G}$ F#7-9 Bm7 Bb7 D7 $\frac{D7}{A}$ D9 Ddim $\frac{Ddim}{G\#}$ Ddim

Find - ing an - oth - er world! Kiss me once, Then once more,
Let me dream that it's true. Kiss me twice, Then once more,

D7 $\frac{D7}{A}$ D9 Dm7 $\frac{Dm7}{G}$ G9 C7 F9 G/B Eb7 $\frac{Eb7}{Bb}$ Bbdim

What a dunce I was be - fore What a break! For
That makes thrice, let's make it four!

Am7 D7 Dm7 $\frac{Dm7}{G}$ G7-9 C7 Eb9 D9 G

Heav - en's sake! How Long Has This Been Go - ing On?

I CAN'T GIVE YOU ANYTHING BUT LOVE

Words by Dorothy Fields
Music by Jimmy McHugh

Medium

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of nine staves of music. The lyrics are: "I Can't Give You An - y - thing But Love, Ba - by, That's the on - ly thing I'm think - ing of, Ba - by. Dream a while, scheme a while, we're sure to find, Hap - pi - ness and I guess All those things you've al - ways pined for. Gee, I'd like to see you look - ing swell, Ba - by, Dia - mond brace - lets Wool - worth's does - n't sell, Ba - by. Till that luck - y day, you know darned well, Ba - by, I Can't Give You An - y - thing But Love." Above the notes, various chords are indicated, such as Ab, Cm7, Bdim, Bbm7, Bbm7/Eb, Eb7-9, Ab, Cm7, Fm7, Bbm7, Bbm7/Eb, Eb7, Ab7, Ebm7, Ab7 D7, DbMa7, Db6, Bb7, Fm7, Bb7, Eb7, Ebm7-5/A, Adim, Bbm7, A7, Ab, Cm7, Bdim, Bbm7, Bbm7/Eb, Eb9, Ab7, Ebm7, Ebm6, Ab7, Ebm7/Ab, DbMa7, Db6, Db, DbMa7, Ddim, Ab/Eb, F7, Am7/Bb, Bbm7, Bb9, Eb7-9, Ab.

* Other more traditional harmonies for these two bars:

(1) Db Bb7/D Ddim

Musical notation for alternative harmony (1) showing chords Db, Bb7/D, and Ddim over two bars.

(2) Db Bb7

Musical notation for alternative harmony (2) showing chords Db and Bb7 over two bars.

I COVER THE WATERFRONT

Words by Edward Heyman
Music by John Green

Slowly

A13 *A9+5* *Em7* *A7* *Am7* *D7-9* *G* *CMa7* *Bm7* *Bbdim*

I Cov - er The Wa - ter-front, I'm watch - ing the sea, Will the
In search of my love, And I'm
I'm watch - ing the sea, For the

Am7 *F9* *E9* *Eb9* *D9* *Bm7* *GMa7* *E7-9* *Bm7-5* *E9* *E7-9*

one I love be com - ing back to me?
cov - ered by a star - less sky a -
one I love must soon come back to

2.,3. *G* *F9* *F#7-9* *G* *Fine* *Am7* *D7* *G* *Bm7* *Bb9* *Em7*

bove.
me. Here am I pa - tient - ly wait - ing,

Am7 *D7* *G* *F#6* *G6* *Bm7* *E7*

hop - ing and long - ing. Oh! how I yearn! Where are you?

C#m7 *A* *C9+11* *F#m* *Bm7* *E13* *Am7* *D9* *D.C. al Fine* *Bb13* *D#dim*

Are you for - get - ting? Do you re - mem - ber? Will you re - turn?

I GET A KICK OUT OF YOU

Words and Music by Cole Porter

Medium

Fm7 Bb7-9 EbMa7 Eb6 Gm7 C7-9 Fm7

I get no kick from cham - pagne, Mere al - co -

Edim Bb7-9 Eb Gm7 C7-9 Fm7 Bb7 Ab7

hol does - n't thrill me at all, So tell me why should it be

G13 G7+5 C9 * Fm7 Bb7-9 Eb AbMa7

true, That I Get A Kick Out Of You?

Gm7 C7+5⁹ Fm7 Bb7-9 EbMa7 Eb6 Gm7 C7-9

Some get a kick from co - caine,

Fm7 Bb7-9 EbMa7 Edim Fm7

I'm sure that if I had ev - en one sniff it would bore me ter -

Bb7 Dm7 G7 Gm7-5 C7-9 Fm7 Bb7-9

rif - ic - 'ly too. Yet I Get A Kick Out Of

* Often: Fm7 Bb7-9 Eb

I Get A Kick Out Of You? ... and similarly later on.

Eb Fm7 F#dim $\frac{Eb}{G}$ Adim Bbm7 $\frac{Bbm7}{Eb}$ $\frac{Db}{Ab}$ Ab
 You. I get a kick ev - 'ry time I

$\frac{Db}{Ab}$ Ab Bbm7 Eb9 Gm7-5 C7
 see you're stand - ing there be - fore me.

Fm $\frac{Fm6}{Dm7-5}$ $\frac{Db13}{Gm7-5}$ $\frac{Db}{D}$ C7-9 F9
 I get a kick tho' it's clear to me You ob - vious -

F7 Fm7-5 Bb7 Fm7 Bb7-9
 ly don't a - dore me. I get no kick in a

EbMa7 Eb6 Gm7 C7-9 Fm7 Bb7-9 Eb $\frac{Gm}{D}$
 plane, Fly - ing too high with some gal guy in the

Cm7 Fm7 Bb7 Ab7 G13 G7+5
 sky is my i - dea of noth - ing to do.

C9 Fm7 Bb7 Eb
 Yet I Get A Kick Out Of You.

I GOT RHYTHM

Words by Ira Gershwin
Music by George Gershwin

Bright

B \flat Gm7 Cm7 F9 F7-9 Dm7 D \flat dim Cm7 F7

I Got Rhy - thm,
I got dais - ies,
I got star - light,
I got mu - sic,
In green pas - tures,
I got sweet dreams,

B \flat B \flat 6/D Eb Cm7-5 B \flat /F F7-9

I got my man, Who could ask for an - y - thing more?

B \flat Eb7 D7 Am7 Fdim F \sharp m7-5 G7 D7+5 Dm7/G G7

more? Old Man Trou - ble, I don't mind him,

C7 C7 Gm7/D Ebdim Em7-5 F7 G \flat 7-5 F7 D.C. al Coda

You won't find him 'Round my door.

\oplus Coda B \flat /F F7/E \flat Dm7-5 G7 C9 F7-9 B \flat

ask for an - y - thing more? Who could ask for an - y - thing more?

\oplus Coda B \flat /F F7-9 B \flat

ask for an - y - thing more?

A short ending without the tag is commonly used:

There are many substitute harmonies for "I Got Rhythm", which is second only to the blues in popularity for improvisation. Here are some of the common ones: (The tag is generally not used when improvising.)

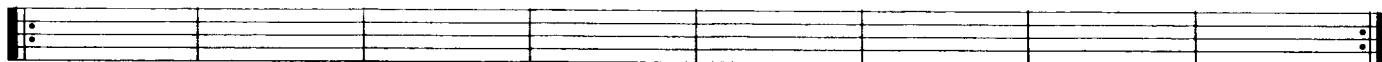
[#1] B \flat D \flat 9 C9 B9 B \flat 9 G7 G \flat 7 F7 B \flat B \flat 7/D Eb Edim Cm7/F F7-9 B \flat Fine

Am7 A \flat 7 Dm7/G D \flat 7 Gm7/C G \flat 7 Cm7/F B7 D.C. at Fine

#2

Bb Dbdim Cm7 Ebdim Dm7 G7-9 Cm7 F7-9 Bb7 E7 Eb Ab9

1. Dm7 G7-9 Cm7 F7-9



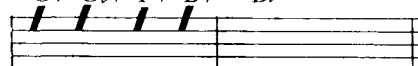
2. G9 Gb F9 B7 Bb Eb7 D7 Eb7 D7 Ab7 G7 Ab7 G7 Db7



C7 Db7 C7 Gb7 F7 Gb7 F7 B7



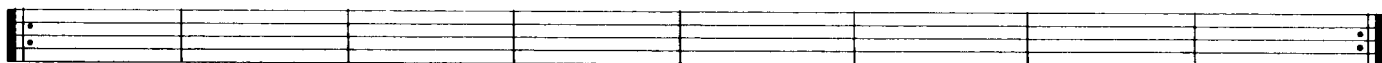
⊕ Coda
G7 Gb7 F7 B7 Bb



#3

BbMa7 Cm7 Dm7 Ebm7 Fm7 E7 Ebm7 Ab7

1. Dm7 Db7 Cm7 B7



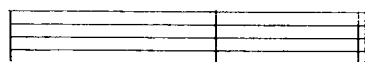
2. Cm7 B7 Bb Eb7 D7 D7/C D7/B D7/A G7 G7/F G7/E G7/D



C7 C7/Bb C7/A C7/G F7 F7/Eb F7/D F7/C

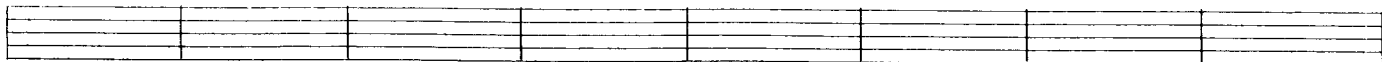


⊕ Coda
Cm7 B7 Bb



Even the following bridge is a harmonic variation on Gershwin's original:

Bbm7 Eb7 Am7 D7 Ebm7 Ab7 Dm7 G7 Abm7 Db7 Gm7 C7 C#m7 F#7 Cm7 F7



I KNOW THAT YOU KNOW

Words by Anne Caldwell
Music by Vincent Youmans

Bright

* *D13* *D9* *D9+5* *Dm9* *G13-9* *G13* *C6*

So, dar - ling, I Know That You Know That I'll go

B7 *Em7-5* *Bb* *A7+5* *A7* *D13* *D9* *D9+5* *Dm9*

where you go. I choose you; won't lose you.

G13-9 *G13* *C* *Fm* *C* *Am7* *Eb9*

I wish you knew how much I long to hold you in my arms.

D13 *D9* *D7+5* *Dm9* *G13-9* *G13* *C13* *C* *Am*

This time is my time, 'Twill soon be good -

F#m7-5 *D9* *F#dim* *C* *G* *A7+5* *A7* *D9* *G13*

bye time, Then in the star - light, Hold me tight. With

C *Dm7* *G7-9* *C*

one more lit - tle kiss, Say Night - y night!

* Three introductory notes are usually omitted.

I MAY BE WRONG

(But, I Think You're Wonderful)

Medium

Words by Harry Ruskin
Music by Henry Sullivan

E_b *E_bMa7* *E_b7* *D_b9*
E_b *E_bMa7* *E_b7* *A_bMa7* *A_bm6* *E_b* *Cm7*

I May Be Wrong; but, I think you're won - der - ful! I May Be

F9 *Fm7* *B_b7* *F_m7* *E_b* *Fm7* *E7* *E_b* *E_bMa7* *E_b7*
E_b *E_bMa7* *E_b7*

Wrong; but, I think you're swell! I like your style: say,

A_bMa7 *D_b9* *A_bm6* *E_b* *Cm7* *F9* *Fm7* *B_b7* *F_m7* *E_b*
E_b

I think it's mar - vel - lous. I'm al - ways wrong, But I can't see, so how can I tell?

Fm7 *B_b7-9* *E_bMa7* *Edim* *Fm7* *B_b7*
E_b

All of my shirts are un - sight - ly, All of my ties are a Deuc-es to me are all ac - es, Life is to me just a

A7+⁹ *D7-9* *Gm* *Gm7* *C7* *Cm7* *F7*

crime. bore. If, dear, in you I've picked right - ly, You It's the ver - y first Fac-es are all op - en spac - es, You might be John Bar-ry -

F_m7 *B_b7* *E7* *E_b* *E_bMa7* *E_b7* *E_bMa7* *E_b7* *A_bMa7*

time. more. You came a - long, say, I think you're

D_b9 *A_bm6* *E_b* *Cm7* *F9* *Fm7* *B_b7* *E_b*

won - der - ful! I think you're grand; but, I May Be Wrong.

F9 *Fm7* *B_b7* *F_m7* *E_b*

grand; but, I May Be Wrong.

* Usually the same melody as bars 6-8:

I ONLY HAVE EYES FOR YOU

Words by Al Dubin
Music by Harry Warren

Slowly

* Dm7 $\frac{B\flat}{D}$ G7 Dm7-5 G7 Dm7 $\frac{B\flat}{D}$

Are the stars out to - night? I don't know if it's cloud - y or
moon may be high, but I can't see a thing in the

G7 G7+5 CMa7 3 Dm6 D#dim 1. Em7 CMa7 F7 Em7 A9 Ebm7 Ab9

bright sky. 'Cause I On - ly Have Eyes For You, dear. The

2. Em7 CMa7 E7+5 A13 Eb9 Dm7 G13 Fdim

For You. I don't know if we're in a

Em7 $\frac{C}{E}$ Em7 A7-9 A7-9 Dm7-5 Dm7-5 G13 Fdim

gar - den, Or on a crowd - ed av - en -

Em7 $\frac{C}{E}$ Ebm7 Ab9 Dm7 $\frac{B\flat}{D}$ G7 Dm7-5 $\frac{Dm7}{G}$ Gm7 3

ue. You are here, so am I, May - be

Dm7 $\frac{B\flat}{D}$ G7 3 Dm7 3 G7 3 G7+5 CMa7 3 Dm6 D#dim $\frac{C}{E}$

mil - lions of peo - ple go by, But they all dis - ap - pear from

Bb9+11 A9 A7+5 Dm7 3 Dm7-5 G7-9 C

view, And I On - ly Have Eyes For You.

* This progression does not work with the counter melody.

I THOUGHT ABOUT YOU

Words by Johnny Mercer
Music by Jimmy Van Heusen

Slowly

Chords: Eb, D7, Db9, C9+5, C7-9, F9

I took a trip on the train and I Thought A-bout You,
At ev-'ry stop that we made, oh,

Chords: Cm7, F7, Fm7, Db13, B13, Bb13, G7-9

I passed a shad-ow-y lane and I
But when I pulled down the shade, then I

Chords: Cm, B7, Bbm7, Eb7, Ab

Thought A-bout You. Two or three cars parked
real-ly felt blue, I peeked thru the crack and

Chords: Db9, Abm, EbMa7, Fm7, Gm7, Cm, Cm/Bb

un-der the stars, A win-ding stream,
looked at the track, The

Chords: Am7-5, D7+5, D7, Am7-5, D7+5, D7, Gm, Edim

Moon shin-ing down on some lit-tle town, And with each beam,

Chords: Fm7, Bb13-9, Eb, Cm7, F13

Same old dream, one go-ing back to you, And

Chords: Fm7, Fm7/Bb, Bb13-9, Eb

what did I do? I Thought A-bout You!

IF I COULD BE WITH YOU

(One Hour Tonight)

Words and Music by
Henry Creamer and Jimmy Johnson

Slowly or Medium

Bb7 *Gb dim* *Bb7/F* *Bb7*

If I Could Be With You I'd love you strong, If I Could

Eb *G7* *C7* *C7+5* *C7* *F9* *F#7* *F9*

Be With You I'd love you long; I want you to know

Bb7 *B7* *Bb 13* *Eb* *Gm/D* *Cm7*

I would - n't go, Un - til I told you, hon - ey, Why I

F9/C *F9* *B7* *Bb7* *Bb7* *Gb dim* *Fm7* *Bb7/F* *Bb7* *Bb7*

love you so. If I Could Be With You one hour to - night, If I was

Eb *G7* *C7* *C7+5* *C7* *Bb dim* *Ab* *Adim*

free to do the things I might, I'm tell - ing you true I'd be

Eb/Bb *G7/B* *C7* *F9* *Bb 13* *Eb*

an - y - thing but blue, If I Could Be With You.

I WANT TO BE HAPPY

Words by Irving Caesar
Music by Vincent Youmans

*
Bright

C C#dim Dm7 G7

I Want To Be Hap - py, but I won't be hap - py,
Life's real - ly worth liv - ing, when we are mirth - giv - ing,
I Want To Be Hap - py, but I won't be hap - py,

Dm7 G7

Till I make you hap - py, too;
Why can't I give some to
Till I make you hap - py,

2. C Am7 Abm7 Gm7 C7-9

you? When skies are gray and you

F^{Ma7} F Fm7 B^{b9} Dm7-5 C C/B Em7-5 B^b A7

say you are blue, I'll send the sun smil - ing

Dm7 G7 D.C. al Coda

through,

Coda C D^bMa7 C

too.

* In most circumstances, the melody is presently performed:

I Want To etc.

I'LL SEE YOU AGAIN

Words and Music by Noel Coward

Slowly

C A7⁻⁹/₊₅ A7+5 Dm Dm(Ma7) Dm7 G9

I'll see You A - gain, When - ev - er spring breaks

Cdim C C/E Ebdim Dm7

through a - gain. Time may lie heav - y be - tween,

G7 Dm7 G7 D⁹/_A G7+5 C

But what has been is past for - get - ting. This

A7⁻⁹/₊₅ A7+5 Dm Dm7/C Bm7-5 E7+5 Am

sweet mem - o - ry a - cross the years will come to

Gm7 C⁷/_G FMa7 Bm7-5/F E7 Am

me; Tho' my world may go a - wry, In my heart will ev - er

F#dim Ebdim C⁷/_G C⁷/_E A7 Dm7 G13-9 C

lie just the ech - o of a sigh, good - bye!

I'M FOREVER BLOWING BUBBLES

Words and Music by
Jaan Kenbrovin and John William Kellette

Medium

* B \flat *Bdim* Cm7 F9 B \flat Fm7 B \flat 7 E9+11

I'm For-ev - er Blow - ing Bub-les,

E \flat A7 B \flat Fm7 B \flat 7 E \flat *Edim*

Pret - ty bub-les in the air, They fly so high,

Fm7 B \flat 9 Em7-5 A7-9 Dm7 G7 B \flat A7+5 A \flat 6 G7 C7

near - ly reach the sky, Then like my dreams,

Gm7 C7 F7 Cm7 F7 B \flat B \flat dim B \flat

they fade and die. For - tune's al - ways

Am7-5 D7-9 Gm Gm7 F Em7-5 A7-9 D A C \sharp

hid - ing, I've looked ev - 'ry - where,

F7 C F9 B \flat *Bdim* Cm7 F9 B \flat D7 \flat 5

I'm For-ev - er Blow - ing Bub-les,

Gm Gm(Ma7) Gm7 C7 Cm7 B7 B \flat D \flat 9 C9 B9 B \flat 9⁶

Pret - ty bub-les in the air.

* Original meter: B \flat F7 B \flat

I'm For-ev - er Blow - ing Bub - bles,

INDIAN SUMMER

Words by Al Dubin
Music by Victor Herbert

Slowly

G Ab9+11 D7+5 G

Sum-mer, You old In - dian Sum-mer,
o - ver Some heart that is bro - ken

Ab9+11 D7+5 3 3 GMa7 G/B Bbdim Am7

You're the tear that comes af - ter June-time's laugh-ter.
By a word that some - bod - y left un - spo - ken.

D13 F#m7 B7

You see so man - y dreams that don't come

Em Em7 3 3 A13 A9

true, Dreams we fash - ioned when Sum-mer - time was

D13 D.C. al Coda Ab7

new. You are here to watch

Coda Am7-5

You're the ghost of a

G/D A7 E A7 Eb9 Bbm7 Eb7

ro - mance in June go - ing a - stray, fad - ing too soon, That's why I say,

G/D Ab9+11 D7+5 3 3 G

"Fare-well to you, In - dian Sum-mer."

IT'S ONLY A PAPER MOON

Words by Billy Rose and E. Y. Harburg
 Music by Harold Arlen

Medium

GMa7 G#dim Am7 D7 Am7 D7-9

Say, It's On - ly A Pa - per Moon, Sail - ing o - ver a
 Yes, it's on - ly a can - vas sky, Hang - ing o - ver a
 It's a Bar - num and Bai - ley world, Just as phon - y as

GMa7 G6 G G7/B C Am7

card - board sea, But it would - n't be make - be - lieve, If you
 mus - lin tree,
 it can be,

D7 Bbdim Am7 Ab7 1., 3. Fine G Am7 Ab7 2. G Db9+11

be - lieved in me. With -

C6 C#dim G/D E7 E7+5 Am9 D13-9 G Db9+11

out your love, it's a hon - ky tonk pa - rade, With -

C C#dim G/D G G/F# F9+11 E9 A9 D.C. al Fine D9+5

out your love, it's a mel - o - dy played in a pen - ny ar - cade.

I'VE GOT A CRUSH ON YOU

Words by Ira Gershwin
Music by George Gershwin

* **Slowly**

Dm7 D♭dim Cm7 F13-9 Dm7 D♭dim

I've Got A Crush On You, sweet-ie pie, All the day and night-time

Cm7 F13-9 B♭ Gm7 C9

hear me sigh. I nev - er had the least no - tion that I could

Gm7 C9 Cm7 F9 E♭dim Dm7 D♭dim Cm7 F13-9

fall with so much e - mo - tion. Could you coo? Could you care

Dm7 D♭dim Cm7 Am7-5 D7+9 Gm7 Gm7

for a cun - ning cot - tage we could share? The world will par - don my

⊕ C13 B♭/F Gm7 C9 F13 B♭

mush, 'cause I've Got A Crush, my ba - by, on you.

⊕ *Optional long ending*

C13 B♭/F Dm7 Gm7 C9 F13 B♭ E♭ Edim B♭/F F7+5 B♭

mush, 'cause I've Got A Crush, my ba - by, on you.

Bright B♭Ma7 B♭dim Cm7 Cm7/F F13

I've Got A Crush On You, sweet-ie pie,

* *Note: Song is written originally as follows:*

It is almost always done presently as a $\frac{4}{4}$ ballad.

I'VE GOT THE WORLD ON A STRING

Words by Ted Koehler
Music by Harold Arlen

Medium

* $Gm7$ C $F6$ $E\flat7$ $D7$ $Gm7$ $C7$ $B\flat dim$

I've Got The World On A String, sit - tin' on a rain - bow,
 song that I sing, I can make the rain go,
 World On A String, sit - tin' on a rain - bow,

$Am7$ F $B\flat9$ $Am7$ $A\flat m7$ $D9$ $D\flat9$ $Gm7$ $C7$ $Gm7$ C

Got the string a-round my fing - er, What a world, what a
 an - y time I move my fing - er, Luck - y me, can't you
 Got the string a-round my fing - er, What a world, what a

$Gm7$ $C13$ $C13-9$ F^{**} $D7-9$ $Gm7$ $Gm7$ C

life. I'm in love! I've got a
 see, I'm in
 life. I'm in

$2,3.$ F $Gm7$ $Gm7$ C *Fine* F $Em7$

love! Life is a beau - ti - ful thing,

$*** A13$ $A9+5$ $D13$ $D9$

$A7+5$

as long as I hold the string, I'd be a sil - ly so and

$G13$ $G9+5$ $Gm7$ $C13$ $Gm7$ C *D.S. al Fine*

so, If I should ev - er let go, I've Got The

* *Often:* $C13$ I've Got The

** *Often:* $E\flat9+11$ $D9$ $G7+5$ $Gm7$ C love! I've got a

*** Use only without the countermelody.

THE JAPANESE SANDMAN

Words by Raymond B. Egan
Music by Richard A. Whiting

Medium

The musical score is written in a single system with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Medium'. The lyrics are: 'Here's the Jap - a - nese Sand - man, Sneak - ing in with the dew, Just an old sec - ond hand man, He'll buy your old day from you, He will take ev - 'ry sor - row Of the day that is through, And he'll give you to - mor - row Just to start life a - new. Then you'll be a bit old - er In the dawn when you wake, And you'll be a bit bold - er With the new day you make. Here's the Jap - a - nese Sand - man, Trade him sil - ver for gold, Just an old sec - ond hand man, Trad - ing new days for old.'

The guitar chords are indicated above the staff: C7, F, FMa7, F6, Am7, D7, G9, C7, Gm7, C7, F, Gm7, C7, F, FMa7, F6, A, A6, Bm7, E7, A, Gm7, C7, F7, Bb, C7, Eb9, Bbm6, Gm7, C7, F, FMa7, F6, Bm7-5, Dm, Bb/D, G7, F/C, F#dim, Gm7, C7, F.

JEEPERS CREEPERS

Words by Johnny Mercer
Music by Harry Warren

Medium

Em7-5 Ebdim Dm7 Dbdim
* *Cm7 F7 BbMa7 Gm7 Cm7 Cm7/F F7* *Bbdim A7 Bb Bb Gm7*

Jeep - ers
Gosh all
Creep - ers!
git up!
Where'd ya get those
How'd they get so
peep - ers?
lit up?

Em7-5 Ebdim Dm7 Dbdim
Cm7 F7 BbMa7 Gm7 Cm7 Cm7/F F7 Bb Fm7 Bb7-9

Jeep - ers
Gosh all
Creep - ers!
git up!
Where'd ya get those
How'd they get that
eyes?
size?
Gol - ly

Eb Edim Fm7 Bb7-9 Eb Gm7 C7-9 F F#dim D7-9

gee!
When you turn those
heat - ers on,
Woe is me!

Gm7 C9 Cm7/F F7 Em7-5 Ebdim Dm7 Dbdim
Cm7 F7 BbMa7 Gm7

Got to put my
cheat - ers on,
Jeep - ers
Creep - ers!

Cm7 Cm7/F F7 Bbdim A7 Bb Em7-5 Ebdim Dm7-5 G7

Where'd ya get those
peep - ers?
Oh! Those
weep - ers!

C7 Cm7 Cm7/F F7 Bb G7 C7 Cm7 Cm7/F F7 Bb

How they hyp - no - tize!
Where'd ya get those
eyes?

* Usually a Charleston rhythm throughout:

Cm7 F7 BbMa7 Gm7

Jeep - ers
Creep - ers!

JUST ONE OF THOSE THINGS

Words and Music by Cole Porter

Bright

* Dm Em7 A7
It was Just One Of Those Things,

F7 C F7 Bm7-5 Bbdim F/A
Just one of those cra - zy flings. One of those

**Abdim Fm/Ab Gm7 C7 F F#dim
bells that now and then rings, Just One Of Those

Gm7 C7 Em7-5 A7-9 Dm Em7
Things. It was just one of those nights,

A7 F7 C F7 Bm7-5 Bbdim
Just one of those fab - u - lous flights, A

F/A 3 Abdim Gm7 3 C7 F
trip to the moon on gos - sa - mer wings, Just One

F#dim Fm7 Bb7 Eb Eb+ Eb6 Edim
Of Those Things. If we'd thought a bit of the

* Usually in this rhythm, and similarly throughout:

** Chord clashes with melody, but is often used.

It was

Fm *D♭Ma7* *Dm7* *G7* *Dm7*
Fm7 *F* *A*

end of it When we start - ed paint - ing the town,

B♭dim *G7/B* *C6/B* *Am* *C+/G* *C6/G*
G7 *C6* *C+* *C6* *F♯m7-5* *Fm(Ma7)* *Fm7* *Fm6*

We'd have been a - ware that our love af - fair was too

Em7 *F♯dim* *Gm7* *C7* *Em7-5* *A7-9* *Dm*
E♭dim

hot not to cool down. So good - bye, dear,

Em7 *A7* *E/C* *F7*

and A - men, Here's hop - ing we

Bm7-5 *B♭Ma7* *B♭m6* *Am7* *D7* *F♯dim*

meet now and then, It was great fun, But it was Just One

Gm7 *C13-9* | 1. *F* *Em7-5* *A7-9*

Of Those Things. It was

2. *F* *F7/A* *B♭* *Bdim* *E/C* *Gm7/C* *F*

Things.

Note: Melody varies on each repeat.

LIMEHOUSE BLUES

Words by Douglas Furber
Music by Philip Braham

Bright

Db9 Db9 B9

Oh! Lime-house kid, Oh! Oh! Oh! Lime-house kid,

Bb9 Bb9 G7-9 Abdim

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

Ab G7 C7 Fm B7

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

Bb7 B7 Bb7 Eb7 * D7

Haunt - ing and taunt - ing, you're just kind o' wild. Oh! (Oh!)

Db9

Oh! Lime-house Blues, I've the real Lime-house Blues.

Bb9

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

Ab G7 Gb7 F7 Bbm

Rings on your fing - ers and tears for your crown.

Gb9 Bbm7-5 E9 Eb9 Ab7 Abdim Dbm/Ab Ab

That is the sto - ry of old Chin - a - town.

* Usually: Eb7 D7


Oh!

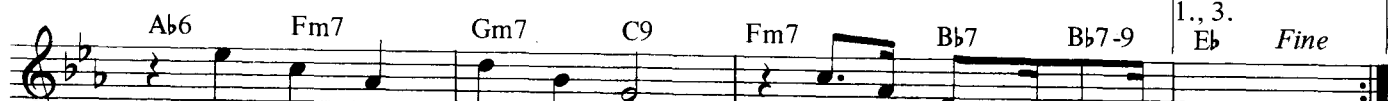
LIZA

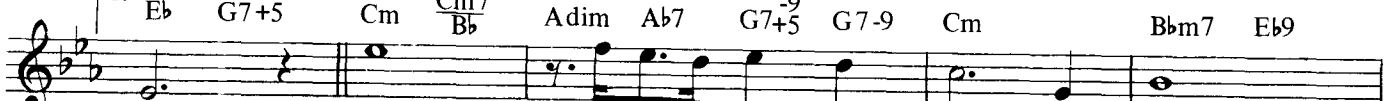
(All the Clouds'll Roll Away)

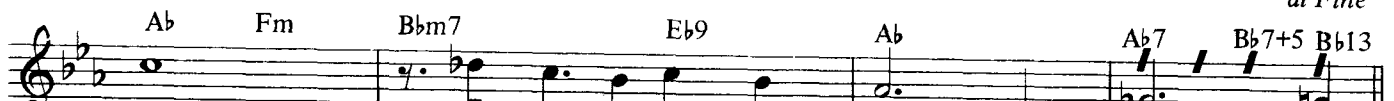
Words by Gus Kahn and
Ira Gershwin
Music by George Gershwin

Medium or Bright

E_b $\frac{Bb7}{F}$ $F\#dim$ $\frac{C7}{G}$ $A\flat m6$ $A\dim$ $\frac{E\flat9}{B\flat}$

 Li - za, Li - za, skies don't are gray,
 name the the lay,
 day

$A\flat Ma7$ $A\flat7$
 $A\flat6$ $Fm7$ $Gm7$ $C9$ $Fm7$ $B\flat7$ $B\flat7-9$ 1., 3. $E\flat$ *Fine*

 But if you smile on me All the clouds 'll roll a - way.
 Come keep me com - pan - y And the clouds 'll roll a -
 When you be - long to me And the clouds 'll roll a - way

2. $E\flat$ $G7+5$ Cm $\frac{Cm7}{B\flat}$ $A\flat7$ $A\dim$ $A\flat7$ $G7+5$ $G7-9$ Cm $B\flat m7$ $E\flat9$

 way. See the hon - ey - moon a - shin - in' down;

$A\flat Ma7$ $A\flat7$ $Gm7-5$ $C7+5$ $C7$ Fm $B7$ $D.C.$
 $A\flat$ Fm $B\flat m7$ $E\flat9$ $A\flat$ $A\flat7$ $B\flat7+5$ $B\flat13$ *al Fine*

 We should make a date with Par - son Brown. So,

LOVE FOR SALE

Words and Music by Cole Porter

Medium or Bright

* Eb9 Bbm7 Eb9
Love For Sale. Ap - pe - tiz - ing

Bbm7 Eb9 Ab7
young Love For Sale. Love that's fresh and still un - spoiled,

Db9 Gb7 Cm7 F B9+11
Love that's on - ly slight - ly soiled, Love For

Bbm7 E9+11 EbMa7 Eb6 BbMa7 Bb6
Sale. Who will buy?

EbMa7 Eb6 BbMa7 Bb6 E9
Who would like to sam - ple my sup - ply?

Eb9 Ab7 Db9 Gb7
Who's pre - pared to pay the price For a trip to Par - a - dise?

Cm7 F B9+11 Bbm7 E9+11 Ebm7
Love For Sale. Let the po - ets

Ab7-9 DbMa7 Fm7 Bb7-9 Ebm7
pipe of love In their child - ish way, I know ev - 'ry

* This song is sometimes played entirely minor, and sometimes entirely major. The composer, however, makes a neat distinction: The first section is minor, the repeat major, the return after the bridge first minor, then major.

type of love Bet-ter far than they. If you want the
 thrill of love. I've been through the mill of love; Old love,
 new love, Ev - 'ry love but true love. Love
 For Sale, Ap - pe - tiz - ing young Love For
 Sale. If you want to buy my wares,
 Fol-low me and climb the stairs, Love For Sale.
 Love
 For Sale.

Chord Symbols: Ab7-9, DbMa7, Db6, CbMa7, Bb7, B9, Bb9, Ebm6, Gb, Ebm6/Gb, Gdim, C7/G, F#m7, B7, Fm7-5, Bb7, Eb9, Bbm7, EbMa7, Eb6, BbMa7, Bb6, E9, Eb9, Ab7, Db7, Gb9, Cm7, B9+11, Bbm, Gm7-5, GbMa7, F7+5, Edim, Ebm6, Bb.

** The tag is normally omitted.

LOVER, COME BACK TO ME!

Words by Oscar Hammerstein II
Music by Sigmund Romberg

Bright
* Ab $\text{D}\flat 9+11$ $\text{C}9$ $\text{C}7-9$
 $\text{Gm}7-5$ $\text{C}7-9$

$\text{Fm}7$ $\text{B}\flat 9$ Bdim

$\frac{\text{Ab}}{\text{C}}$ $\text{Cm}7$ $\text{Fm}7$ $\text{B}\flat 13$ $\text{B}\flat 7+5$ $\frac{\text{B}\flat \text{m}7}{\text{E}\flat}$ $\text{E}\flat 7-9$

Ab $\text{D}9+11$ $\text{D}\flat 6$ $\text{G}\flat 9$ $\text{D}\flat \text{m}$ Ddim I. Ab Bdim $\text{B}\flat \text{m}7$ $\text{A}9+11$
 $\frac{\text{Ab}7}{\text{C}}$ $\text{D}\flat$ $\text{D}\flat \text{m}$ $\frac{\text{Ab}}{\text{E}\flat}$

I. Ab $\text{D}9+11$ $\text{D}\flat 9+11$ $\text{C}9$ Ab $\text{D}\flat 7-5$ $\text{C}7$ Fm

$\text{B}\flat \text{m}6$ $\text{Fm}6$ $\text{Gm}7$ $\text{C}7$ $\text{A}\flat \text{m}7$ $\text{D}\flat 7$

* Note: Song is written originally as follows:

It is almost always done presently in a bright double-time tempo.

Slowly Ab $\text{C}7$

Gm7 C7 Fm Bbm6

ly, ev - 'ry road I walk a - long I've walked a - long with

Fm Fm7 Bb9 Bbm7 Eb7

you, No won - der I am lone - ly.

Ab D9+11 Gm7-5 C9 C7-9

The sky is blue, the night is cold,

Fm F7-9

the moon is new, but love is old,

Bbm7 Cm7 Ab Eb Fm7 Bbm7 A7+9

and, while I'm wait - ing here, this heart of mine is sing - ing:

Ab D9+11 Ab7 C Db6 A7+9 Bbm7 Eb

"Lov - er Come Back To Me!"

LULLABY OF BIRDLAND

Words by George David Weiss
Music by George Shearing

Medium

* Am F#m7-5 B7-9 E7-9 Am FMa7

Lul - la - by Of Bird - land, that's what I al - ways hear
Have you ev - er heard two tur - tie doves bill and coo

F Dm7 G9 Fdim
Dm7 G9 Em7 Am7 Dm7 G7-9

when you sigh. Nev - er in my word-land could there be ways to re - veal,
when they love? That's the kind of mag - ic mus - ic we make with our lips

1. C F9 Bm7-5 E7 2. Em7 Eb7 Dm7 Db7

in a phrase, How I feel! when we kiss!

C B7 Bb7 A9 A7-9 Dm Dm7

And there's a weep - y old wil - low;

G9 G7-9 C Bb9+11 A9 A7-9

He real - ly knows how to cry! That's how I'd cry in my pil -

Dm Dm7 G9 G7-9 C E7 Bm7-5 E7-9

low, If you should tell me fare - well and good - bye!

* Definitely dotted-eighths-and-sixteenths, even though publication is otherwise.

Am F#m7-5 B7-9 E7-9 Am ^{Am}/_G FMa7

Lul - la - by Of Bird - land, whis - per low, kiss me sweet

F Dm7 G9 Fdim
Dm7 G9 Em7 Am7 Dm7 G7-9

and we'll go fly - in' high in bird - land, High in the sky up a - bove

C F9 Bm7-5 E7 ^{D.C.}
al Coda

all be - cause we're in love!

⊕ Coda
C Bb7 Am7

all be - cause

Dm7 G13 G13-9 C F9 Dm7 Db9 C

we're in love.

* Commonly played instrumental ending:
Em7 Eb7 Dm7 Db7 C

LULU'S BACK IN TOWN

Words by Al Dubin
Music by Harry Warren

Medium

Chords: C7 Eb, F7, Bb7, Eb, C7 Eb, F7

Got - ta get my old tux - e - do pressed,
Got - ta get a half - a - buck some - where,
You can tell the mail - man not to call,
got - ta sew a but - ton
got - ta shine my shoes and
I ain't com - 'in home un -

Chords: Bb7, Eb, G7+5 Eb7, Ab, Am7-5 Abm, Eb/Bb Eb/G, C7

on my vest, 'cause to - night I've got - ta look my best,
slick my hair, got - ta get my - self a bou - ton - niere,
til the fall and I might not get back there at all,

Chords: 1. F7, Fm7/Bb, Bb7-9, Eb; 2. F7, Fm7/Bb, Bb7-9

Lu - lu's Back In Town. Lu - lu's Back In Town.

Chords: Eb, Ab, Ab, Adim, Eb/Bb, Eb7, Ab, Ab, Adim

You can tell all my pets, all my Har - lem co -

Chords: Eb/Bb, Eb7, Ab, Ab, Adim, Eb/Bb, Eb, Db7, C7, Gb9, F9

quettes, Mis - ter O - tis re - grets that he won't be a - round.

Chords: Fm7/Bb, Bb7

D.C.
al Coda

Chords: Coda, F7, Fm7/Bb, Bb7-9, Eb

Lu - lu's Back In Town.

* The first ending is often played and sung identically to the second ending, i.e., Eb on "town" both times.

** Do not use harmony in thirds if you opt for the substitute chords.

MACK THE KNIFE

Words by Marc Blitzstein
Music by Kurt Weill

Medium

Oh, the shark has pret - ty teeth, dear, And he
shark bites with his teeth, dear, Scar - let

shows them pearl - y white. Just a
bil - lows start to spread. Fan - cy

jack - knife has Mac - Heath, dear, And he
gloves, though, wears Mac - Heath, dear, So there's

keeps it out of sight. When the
not a trace of red. On the

sidewalk Sunday morning
Lies a body oozing life;
Someone's sneaking 'round the corner.
Is that someone Mack The Knife?

From a tugboat by the river
A cement bag's dropping down;
The cement's just for the weight, dear.
Bet you Mackie's back in town.

Louie Miller disappeared, dear
After drawing out his cash;
And MacHeath spends like a sailor.
Did our boy do something rash?

Sukey Tawdry, Jenny Diver,
Polly Peachum, Lucy Brown,
Oh, the line forms on the right, dear,
Now that Mackie's back in town.

THE MAN I LOVE

Words by Ira Gershwin
Music by George Gershwin

Slowly

Eb *Ebm7*

Some-day he'll come a - long, The Man I Love;
He'll look at me and smile, I'll un - der - stand;
He'll build a lit - tle home, Just meant for two,

Gm7-5 *Gm7-5* *D^b* *C7+5* *Fm7-5*

And he'll be big and strong, The Man I Love; And when he comes my way,
And in a lit - tle while He'll take my hand; And though it seems ab - surd,
From which I'll nev - er roam, Who would, would you? And so all else a - bove,

1. *Bb7* *Fm7* *Bb7-9* *Eb* *AbMa7* *Gm* *Bb13* *Fm7* *Bb7*

I'll do my best to make him stay.

2. *Bb7* *Fm7* *Bb7-9* *Eb* *A7-5* *AbMa7* *Ab7* *Adim* *Ab7* *G7*

I know we both won't say a word.

Cm *Cm7/Bb* *Adim* *Bb7/Ab* *G7* *Cm* *Cm/Eb* *D7-9* *G7* *Dm7-5* *Db7*

Cm *Cm7* *Adim* *Abdim* *Cm* *Cdim* *G7*

May - be I shall meet him Sun - day, May - be Mon - day, may - be not;

Cm *Cm7/Bb* *Adim* *Bb7/Ab* *G7* *Cm* *Gm7-5* *C7+5* *F13* *F7+5* *Fm9* *Bb7-9*

Cm *Cm7* *Adim* *Abdim* *Cm* *C7-9* *C7+5* *AbMa7* *Bb7* *D.C.*

Still, I'm sure to meet him one day, May - be Tues - day will be my good news day.

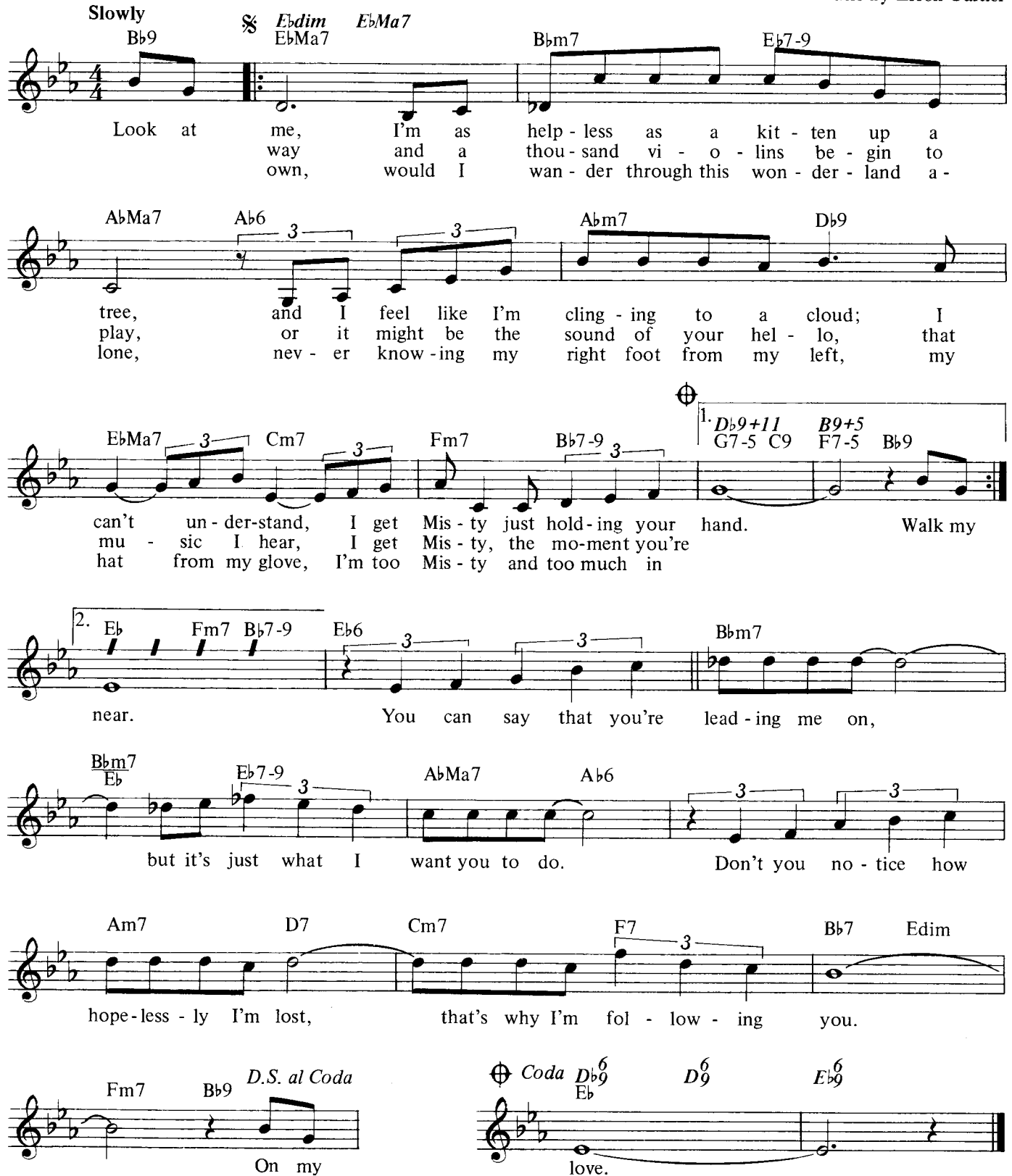
Coda *Bb7* *Fm7* *Bb7* *Eb* *Abm6* *Ab6* *Eb*

I'm wait - ing for The Man I Love.

MISTY

Words by Johnny Burke
Music by Erroll Garner

Slowly



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

NIGHT AND DAY

Words and Music by Cole Porter

Medium

BMa7 Bb7 EbMa7 Eb6

Night And Day you are the one, On - ly you
why is it so, That this long -

BMa7 Bb7 EbMa7 Eb6 Cm7

be - neath the moon and un - der the sun. Wheth - er
ing for you fol - lows where - ev - er I go? In the

Am7-5 Abm7 Gm7 Gbdim

near to me or far, It's no mat - ter, dar - ling, where you are, I
roar - ing traf - fic's boom, In the si - lence of my lone - ly room, I

Fm7 Bb7 Bb7+5 EbMa7 1. Eb6 2. Eb6

think of you think of you Night And Day. Day and night Night And

GbMa7 Gb6 EbMa7 Eb6

Day un - der the hide of me, There's an

GbMa7 Gb6 EbMa7 EbMa7 D Cm7 Eb Bb

Oh, such a hung - ry yearn - ing, burn - ing in - side of me. And its

Am7-5 Abm7 Gm7 Gbdim

tor - ment won't be through 'Til you let me spend my life mak - ing love to you,
EMa7

Fm7 Fm7 Bb Eb

day and night. Night And Day.

OH, LADY BE GOOD!

Words by Ira Gershwin
Music by George Gershwin

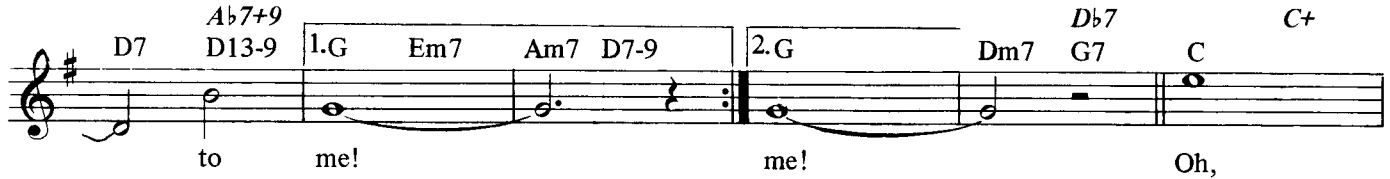
Medium or Bright

* G C9 **G 3 C9 Bm7 Bb7 G#dim Am7 3



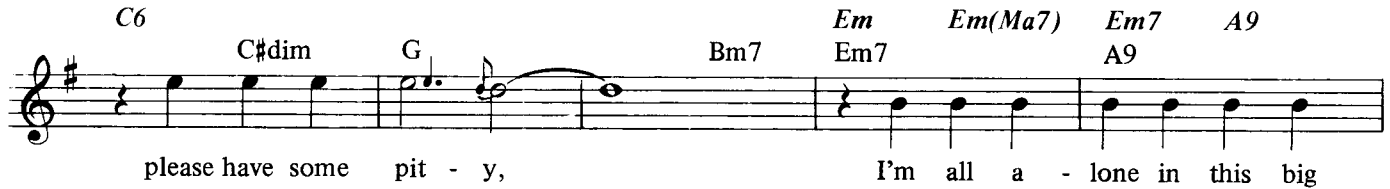
Oh, sweet and love - ly la - dy, be good!
I am so awf' - ly mis - un - der - stood, Oh, So La - dy Be Good

D7 Ab7+9 D13-9 1.G Em7 Am7 D7-9 2.G Dm7 G7 C Db7 C+



to me! me! Oh,

C6 C#dim G Bm7 Em Em(Ma7) Em7 A9



please have some pit - y, I'm all a - lone in this big

Am7 D7 Ab7 Am7 F# G C9 **G 3 C9



cit - y. I tell you, I'm just a lone - some babe in the wood,

Bm7 Bb9+11 *** G#dim Am7 3 D7 D13-9 G C6 C#dim G/D Ab7 G



So Lad - y Be Good to me!

* The song was originally published in G. It's played in F about as often as it is in G.

** Bm7 | E7-9 | for improvisation.

*** This melodic variation (see bar 4) is often overlooked.

PLEASE DON'T TALK ABOUT ME WHEN I'M GONE

Words and Music by
Sidney Clare, Sam H. Stept
and Bee Palmer

Medium

Please Don't Talk A - bout Me When I'm Gone,
If you can't say an - y - thing real nice,
Makes no diff - 'rence how I car - ry on.

Oh, hon - ey, though our friend-ship ceas - es from now on.
It's bet - ter
Re - mem - ber

And, lis - ten, not to talk at all,

is my ad - vice. We're part - ing, you go your way,

I'll go mine, it's best that we do. Here's a kiss! I

hope that this brings lots of luck to you.

*D.C.
al Coda*

Please Don't Talk A - bout Me When I'm Gone.

* Frequently:

though our friend-ship ceas - es

POOR BUTTERFLY

Words by John L. Golden
Music by Raymond Hubbell

Medium

E \flat 7 E7 F7 B \flat m F+ B \flat m7 E \flat 7-9 A \flat Ma7

Poor But - ter fly! 'neath the blos - soms wait - ing,

A \flat A \flat dim A \flat G7 $\frac{9}{+5}$ G7-9 C7 $\frac{9}{+5}$ C7+5 $\frac{Cm7}{F}$

Poor But - ter - fly! For she loved him so.

F7 Fdim F7 B \flat 9 E \flat 7 $\frac{D7}{E\flat}$ E \flat

The mo - ments pass in - to hours, The hours

E \flat dim Fm Fm7 B \flat 7

pass in - to years, And as she smiles through her tears,

B \flat dim B \flat 7 $\frac{B\flat m7}{E\flat}$ E \flat 7 D \flat 9. C7 E7 B9+11 F7 B \flat m F+

She mur - murs low, The moon and I

Bbm7 Eb7-9 * AbMa7 Ab Ab dim Ab G7⁻⁹ C7+5 G7-9 Db9
 know that he be faith - ful, I'm sure he come

C7⁻⁹ C7+5 C7+5 C7 F9 F7 Bbm7
 to me bye and bye. But if he don't come back,

Bbm7-5 Gb9 Dbm6 Absus4 Eb Absus4 Eb Ab Eb D^b9+11 Eb AbMa7 Eb Cm7 Ab C Cm7 Bdim
 Then I nev - er sigh or cry, I just mus'

Bbm F+ Bbm7 ** Bbm7 Eb Eb7-9 Ab
 die. Poor But - ter - fly.

* The peculiar grammar was meant as Japanese dialect.

** Usually the simple Eb rather than D to Eb is used.

'ROUND MIDNIGHT

Words by Bernie Hanighen
 Music by Cootie Williams
 and Thelonious Monk

Slowly Ebm Ebm D Ebm Db Cm7-5 F7-9 * Cm7-5 EMa7-5 E7-5 CbMa7 Bb7-9

It be - gins to tell
 Mem-'ries al - ways start
 Let our love take wing

'Round Mid - night,
 'Round Mid - night,
 some mid - night,

'Round Mid -night.
 'Round Mid -night.
 'Round Mid -night.

Ebm7 Ab7 Bm7 E7 Bbm7 A7 Eb7

I do pret - ty well
 Have-n't got the heart
 Let the an - gels sing

till af - ter sun - down.
 to stand those mem - 'ries.
 for your re - turn - ing.

Abm7 Db13 GbMa7 G7+9 Ebm7 Ab9

Sup - per - time, I'm feel - ing sad. But it
 When my heart is still with you and old
 Let our love be safe and sound when old

1. Cm7-5 B7-5 Bb7 E9+11

real - ly gets bad 'Round Mid - night.

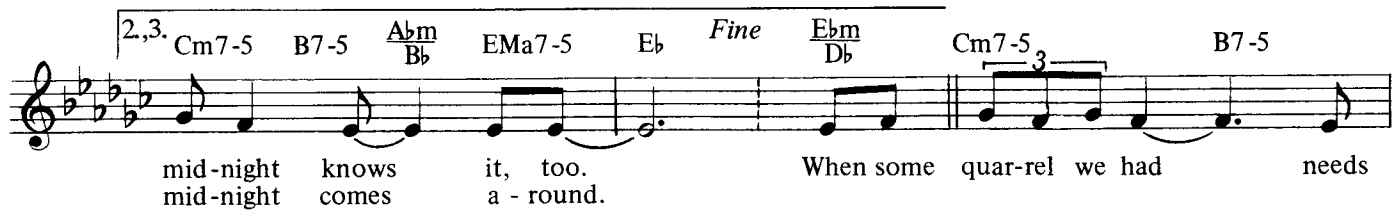
* Alternate: F7-9 Cm7-5 EMa7-5 CbMa7 E7-5 Bb7-9

Mid - night, 'Round Mid - night.

** Usually all quarter-notes:
 Bm7 E7 Bbm7 Eb7

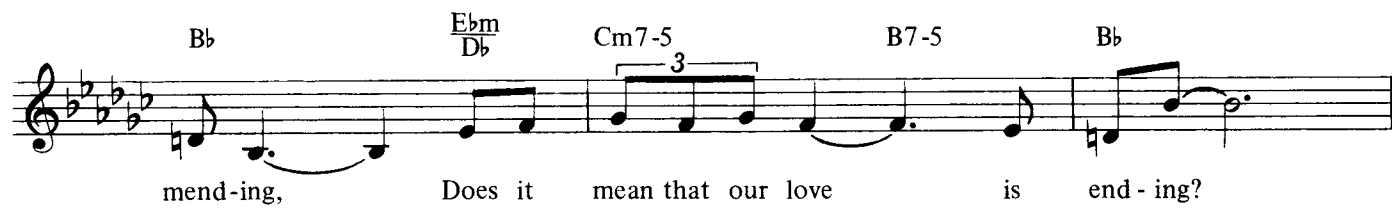
af - ter sun - down.

2,3. Cm7-5 B7-5 $\frac{Abm}{Bb}$ EMa7-5 Eb *Fine* $\frac{Ebm}{Db}$ Cm7-5 B7-5



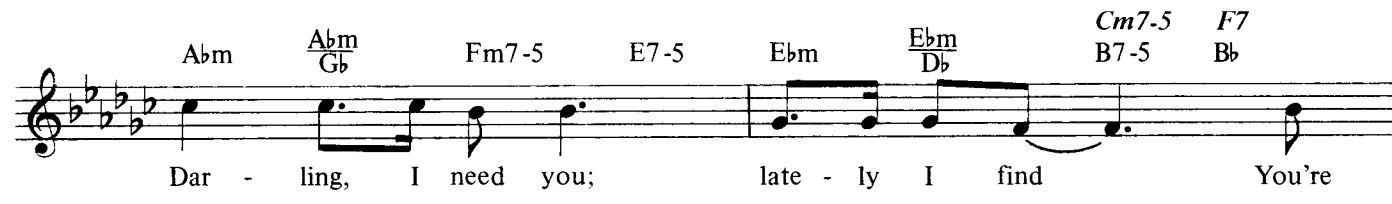
mid-night knows it, too. When some quar-rel we had needs
 mid-night comes a - round.

Bb $\frac{Ebm}{Db}$ Cm7-5 B7-5 Bb



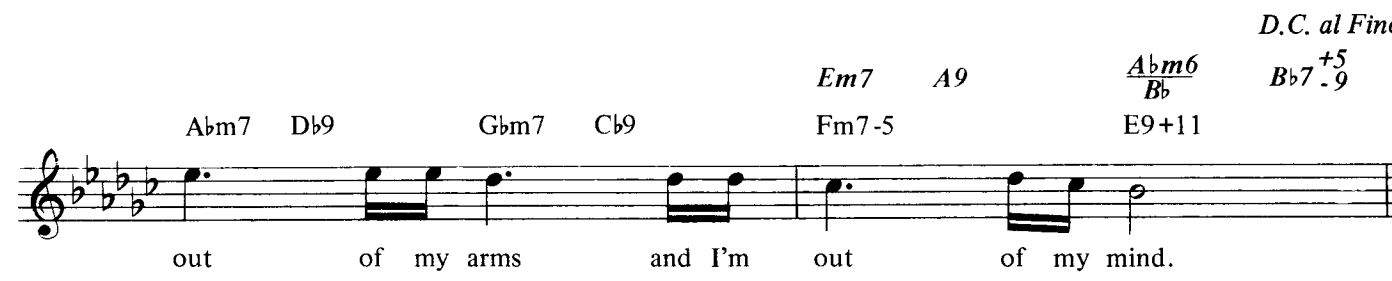
mend-ing, Does it mean that our love is end-ing?

Abm $\frac{Abm}{Gb}$ Fm7-5 E7-5 Ebm $\frac{Ebm}{Db}$ Cm7-5 F7 B7-5 Bb



Dar - ling, I need you; late - ly I find You're

Abm7 Db9 Gbm7 Cb9 Em7 A9 $\frac{Abm6}{Bb}$ Bb⁺⁵-9 *D.C. al Fine*



out of my arms and I'm out of my mind.

'S WONDERFUL

Words by Ira Gershwin
Music by George Gershwin

Medium

'S Won - der - ful! 'S mar - vel - ous! You should care
 'S aw - ful nice! 'S par - a - dise! 'S what I love

for to me! see! You've

made my life so glam - or - ous,

You can't blame me for feel - ing am - o - rous. Oh!

S' Won - der - ful! 'S mar - vel - ous!

That you should care for me!

* The original harmony, while perfectly good, is rarely heard. Use the substitute chords.

** Usually performed:

That you should care for me!

SATIN DOLL

Words by Duke Ellington
and Billy Strayhorn
Music by Johnny Mercer

Medium

Dm7 G7 Dm7 G7 Em7 A7

Cig - a - rette hold - er, which wigs me, o - ver her shoul - der,
Ba - by, shall we go out skip - pin', care - ful, a - mi - go,

Em7 A7 Am7-5 Eb D7 Abm7 Db9

she digs me, Out cat - tin' that Sat - in
you're flip - pin', Speaks Lat - in, that Sat - in

1. C⁶ Bb13 A7-9 2. C⁶ C⁹

Doll. Doll. She's

Usual: Gm7 C7 Gm7 C7-9 F⁶₉

Original: Gm7 C7 Gm7 C7-9 F⁶₉

no - bod-y's fool, so I'm play - ing it cool as can be,
no - bod-y's fool, so I'm play - ing it cool as can be, I'll

Am7 D7 Am7 D7-9 $\frac{Dm7}{G}$ G7

give it a whirl, but I ain't for no girl catch-ing me.

Am7 D7 Am7 D7 $\frac{Dm7}{G}$

give it a whirl, but I ain't for no girl catch-ing me.

$A7+9$

G7 Gdim Dm7 G7 Dm7 G7

(Switch - a - roo - ney) Tel - e - phone num - bers, well, you know,

Em7 A7 Em7 A7 $\frac{Am7-5}{Eb}$ D7

do' - ing my rhum - bas with u - no, And that 'n'

Abm7 D \flat 9 C \flat 9

my Sat - in Doll.

SECRET LOVE

Words by Paul Francis Webster
Music by Sammy Fain

Medium

EbMa7 Fm7/Bb EbMa7 Fm7/Bb EbMa7 Fm7/Bb EbMa7 Fm7/Bb
 Once I had told a Se - cret Love star, That
 So I told a friend - ly star, The

EbMa7 Fm7/Bb Bb7-9 Eb C7-9 Edim Fm7 Bb7 Fm7
 lived with - in the heart of me, All too
 way that dream - ers of - ten do, Just how

Bb7 Fm7 Bb7 Fm7 Fm7/Bb Bb7-9
 soon my Se - cret Love Be - came im - pa - tient to be
 won - der - ful you are, And why I'm so in love with

1. Eb Fm7 Bb7-9 2. G7+5-9 Eb G7+5 Cm7 F7
 free. Now I shout it from the
 you.

BbMa7 Bb6 Bbm7 Eb7 AbMa7
 high - est hills, E - ven told the gold - en daf - fo -

EbMa7 Eb6 Fm7 Fm6 Gm7 Eb/G AbMa7 - - -
 Abm7 Db9 EbMa7 Fm7/Bb EbMa7 EbMa7 D D13 C9
 dils; At last my heart's an o - pen door, And

Fm7 Bb7 Fm7 Bb7-9 Eb
 my se - cret love's no se - cret an - y more.

SEPTEMBER IN THE RAIN

Words by Al Dubin
Music by Harry Warren

Medium

The leaves of brown came tum - bling down, re - mem - ber?
 sun went out just like a dy - ing em - ber,
 Spring is here, to me it's still Sep - tem - ber,

In
That
That Sep - tem - ber,
 In The Rain,

The To ev - 'ry word of

love I heard you whis - per,
 The rain - drops seemed to

play a sweet re - frain.
 Though

SKYLARK

Words by Johnny Mercer
Music by Hoagy Carmichael

Slowly

Sky - lark, Have you an - y-thing to say to me?
Have you seen a val - ley green with Spring,
I don't know if you can find these things,

Won't you tell me where my love can be?
Where my heart can go a - jour - ney - ing,
But my heart is rid - ing on your wings,

Is there a mea-dow in the mist, Where some-one's wait-ing to be kissed?
O - ver the sha-dows and the
So, if you see them an - y -

rain, to a blos - som cov-ered lane? And in your lone - ly flight,

Have-n't you heard the mu - sic in the night, Won - der - ful mu - sic,

Faint as a "will - o' - the-wisp", Cra - zy as a loon, Sad as a gyp - sy ser - e -

nad - ing the moon. (Oh,)

where, Won't you lead me there?

SOFTLY, AS IN A MORNING SUNRISE

Words by Oscar Hammerstein II
Music by Sigmund Romberg

Medium

* *F7* *Em7-5* *A7+5 A7* *Dm* *F7/C* *Bb7* *Em7-5* *A7+5 A7*

Soft - ly,
Flam - ing

As In A Morn - ing
with all the glow of

Sun - rise,
sun - rise,

The light of love comes
A burn - ing kiss is

Dm *F7* *Em7-5* *A7+5 A7* *Dm* *Em7-5 A7* *Dm* *C7*

steal - ing
seal - ing

In - to a new born day,
The vow that all be - tray.

Oh!

For the pas - sions that

F *Am7-5* *F Eb* *Am7-5* *D7*

thrill love,

And lift you high to heav - en,

Are the pas - sions that

Gm *Gm7/F* *E7* *Bb9+11* *A7* *Em7-5/Bb* *A7+5 A7*

kill love,

And let you fall to hell! So ends each sto - ry.

Dm *F7* *Em7-5* *A7+5 A7* *Dm* *F7/C* *Bb7* *Em7-5* *A7+5 A7*

Soft - ly,

as in an eve - ning sun - set,

The light that gave you

Dm *BbMa7* *Em7-5* *A7+5 A7* *Dm*

glo - ry

Will take it all a - way.

Tango

* Originally: *Dm* *Gm*

Soft - ly,

As In A Morn - ing

SOMEBODY LOVES ME

Words by Ballard MacDonald
and B. G. DeSylva
Music by George Gershwin

Medium

The musical score is written in G major and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Some - bod - y Loves Me, I won - der who, I won - der who she can be; Some - bod - y Loves Me, I wish I knew, Who can she be wor - ries me. For ev - 'ry girl who pass - es me I shout, Hey! may - be, You were meant to be my lov - ing ba - by; Some - bod - y Loves Me I won - der who, May - be it's you."

Chord symbols include: G, Em7, Am7, D7-9, G, Eb9, C9, G, Eb9, C7, Am7, D, D7-9, G, Am7, D7, G, Em7, Am7, D7-9, G, C#m7-5, Em6, Bm, Bm7, G7, C#m7, F#7, F#7, G, Bm, F7, Bm7, E7, E7+5, E7, Bb7, Am, F/A, Am6, F/A, Am, Bm7, Bb7, Em7, A7, Em7, A7, Am7, Am9+11, D7, G, Am7, D7-9, G, Eb9, C9, Bm7, Em7, Am7, D7-9, G.

* The Eb9 has mostly replaced the C9 except among showtune buffs.

SOMEONE TO WATCH OVER ME

Words by Ira Gershwin
Music by George Gershwin

Slowly

Chords: Eb, Am7-5 (Ab), Abdim, Eb/G, Gbdim

There's a some-bod-y I'm long-ing to see. I hope that he
I'm a lit-tle lamb who's lost in the wood. I know I could

Chords: Bb7/F, Em7-5 Edim, Edim, Fm, Gdim, Fm/Ab, Am7-5, Cm7 F7, Fm7/Bb, Bb7, 1.* G7+5 C9, F7+5 Bb9

Turns out to be Al-ways be good
Some-one who'll watch o-ver me.
To one who'll watch o-ver

Chords: 2. Eb, Abdim, Ab, Abdim, Ab, Abm6, Abdim

me. Al-though he may not be the man some girls think of as

Chords: Eb/G, Am7-5, D7, G7, ** C9, C7-9, F9, Bb7-9

hand-some, To my heart he car-ries the key.

Chords: Eb, Am7-5 (Ab), Abdim, Eb/G, Gbdim

Won't you tell him, please, to put on some speed, Fol-low my lead,

Chords: Bb7/F, Em7-5 Edim, Edim, Fm, Gdim, Fm/Ab, Am7-5, Cm7 F7, Fm7/Bb, Bb7, Eb, Abm, Eb

Oh, how I need Some-one To Watch O-ver Me.

* Usually:

Chords: G7+5 C9, F7+5 Bb9

**

Chords: C9, F7+5, Bb9, Bb7-9

or even:

Chords: G7+5 C9, F9+5 Bb13

SOMETHING TO REMEMBER YOU BY

Words by Howard Dietz
Music by Arthur Schwartz

Slowly *F*Ma7 *F*6 *G*m7 *G*m6
*F*Ma7 *G*m7 *A*m7 *D*m7 * *G*m *A*bdim

Oh, give me Some - thing To Re mem - ber You By,
Some lit - tle some - thing, mean - ing love can - not die,

*G*m7 *C*7 *B*b7-5 *A*m7 *D*7-9 *G*m7 *C*7-9

When you are far a - way from
No mat - ter where you chance to

F 1. *G*m7 *C*7-9 2. $\frac{E}{C}$ $\frac{F}{C}$ *G*m7

me, be. dear; Though I'll pray for you,

*C*7 *C*dim *C*7 $\frac{Bb}{F}$ *F* *F*dim *F* $\frac{B7+9}{F9}$ $\frac{B7}{F9+11}$

Night and day for you; It will see me through

*E*7-9 *E*9 $\frac{E7-9}{E7+5}$ *E*7-9 *A*m *A*bdim *G*m7 *C*7 *G*b9+11

Like a charm, Till you're re - turn - ing.

*F*Ma7 *F*6 *G*m7 *G*m6 *F*ma7 *G*m7 *A*m7 *D*m7 * *G*m *A*bdim *G*m7 *C*7

So give me Some - thing To Re - mem - ber You By,

$\frac{Cm7}{F}$ *F*9 *F*7-9 $\frac{C}{Bb}$ *B*b *G*m7 *C*7-9 *F*

When you are far a - way from me.

* Often: *G*m *A*bdim *G*m7 *C*7

- mem - ber You By,

SOMETIMES I'M HAPPY

Words by Irving Caesar
Music by Vincent Youmans

Medium

F - - - - - *F#dim* *F* - - - - - *F#dim*

* *F* *E/F* *F* *F#dim* *Gm7* *C7-9* *F* *E/F* *F* *F#dim* *Gm7* *C7*

Some - times I'm Hap - py, Some - times I'm blue,
Some - times I love you, Some - times I hate you,

F - - - - - *F#dim* *F* - - - - - *F#dim*

F *E/F* *F* *F#dim* *Gm7* *C7-9* *F* *E/F* *F* *F#dim* *Gm7* *C7*

My dis - po - si - tion de - pends on you,
But when I hate you, It's 'cause I love you,

F *E/F* *F* *Cm7* *B7* *Bb* *Bbm7* *Bbm6*

I nev - er mind the rain from the skies,
That's how I am, so what can I do?

1. *Am* *F/A* *Eb9+11* *D9* *D7-9* *** *Gm7* *C7* *Gm7* *Gb7*

If I can find the sun in your eyes.

2. *F* - - - - - *F#dim*

F *E/C* *F* *F#dim* *Gm7* *C7-9* *F*

I'm hap - py when I'm with you.

* Often, and throughout similarly:

F *F#dim*

Some - times I'm

** *Bb* *Bbm7* *Bbm6*

rain from the skies,

*** *Gm7* *C7* *Gm7* *Gb7*

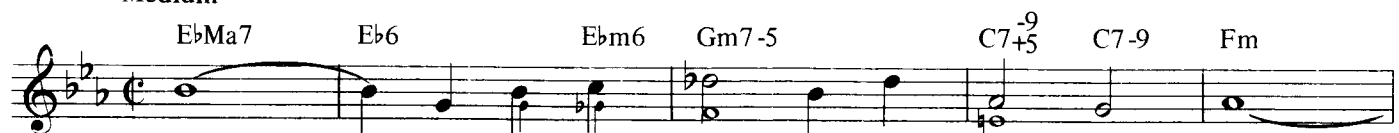
sun in your eyes.

SOON

Words by Ira Gershwin
Music by George Gershwin

Medium

E♭Ma7 E♭6 E♭m6 Gm7-5 C7⁻⁹ C7-9 Fm



Soon the lone - ly nights will be end - ed, Soon,
Soon, my dear, you'll nev - er be lone - ly, Soon,

Fm6 Edim_F Fm7-5 B♭7⁻⁹ B♭7-9 E♭ Fm_{E♭} E♭Ma7



two hearts as one will be blend - ed. I've found the
you'll find I live for you on - ly. When I'm with

B♭m7 E♭7⁻⁹ A♭6 G7 C7-9 Fm



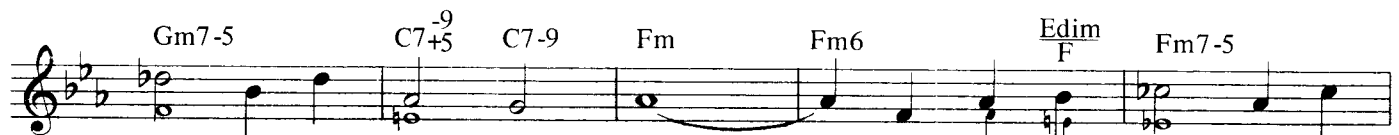
hap - pi - ness I've wait - ed for; The on - ly
you who cares what time it is, Or what the

D7+5 D7 G7-9 G7 Cm7 Fm7 B♭7-9 E♭Ma7 E♭6 E♭m6



girl that I was fat - ed for. Oh! Soon a lit - tle
place or what the cli - mate is? Oh! Soon our lit - tle

Gm7-5 C7⁻⁹ C7-9 Fm Fm6 Edim_F Fm7-5



cot - tage will find us safe, with all our cares far be -
ship will come sail - ing home through ev - 'ry storm, nev - er

B♭7⁻⁹ B♭7-9 E♭ Fm_{E♭} E♭Ma7 B♭m7 E♭13 A♭6



hind us. The day you're mine this world will be in tune.
fail - ing.

Fm7-5 E♭_{B♭} Cm7 Fm7 B♭13-9 E♭



Let's make that day come Soon.

STRIKE UP THE BAND!

Bright

Words by Ira Gershwin
Music by George Gershwin

Bb *Bdim*

Let the drums roll out! Let the trum- pet call! While the

Cm7 *F7* *F7* *Bb* *Fm7* *E7* *Eb*

peo- ple shout! Strike Up The Band! Hear the cym- bals ring!

Edim *Fm7* *Bb7* *F* *Bb7*

Call -ing one and all To the mar - tial swing

Bb7 *Eb* *Cm7-5* *Cm7* *B7* *BbMa7*

Strike Up The Band! There is work to be done, to be Yan - kee Doo, Doo-dle-oo, Doo-dle -

Bb6 *Am7-5* *D7* *Gm7*

done! There's a war to be won, to be won! Come, you son of a son of a oo, We'll come through, Doo-dle-oo, Doo-dle - oo, For the red, white and blue, Doo-dle -

B9+11 *C7* *Cm7* *F7* *Bb*

gun! Take your stand! Lend a hand! Fall in line, yea bo! Come a - With our flag un - furled, For a

Edim *F7* *Ab9* *G9* *G7-9* *Cm7* *Ddim* *Eb6* *Cm7* *F* *F7-9* *Bb*

long, let's go! brave, new world! Hey, lead - er, Strike Up The Band!

THE SUMMER KNOWS

(Theme from "Summer of '42")

Words by Marilyn and Alan Bergman
Music by Michel Legrand

Slowly

Fm Fm Eb

The sum-mer smiles, The Sum-mer Knows, And un - a - shamed, she

Dm7-5 Bbm Bbm/A

sheds her clothes. The sum-mer smoothes the rest - less sky, And

Bbm/Ab Gm7-5 Db/C 3 C7-9

lov - ing - ly, she warms the sand on which you lie. The

FMa7 F6 Bbm6/F FMa7 F6

Sum - mer Knows, the sum - mer's wise, She sees the doubts with -

Cm7/F BbMa7 Bb6 B7-9 Dm7 E7+9 E7-9 Dm6 E7-9

in your eyes, and so she takes her sum-mer time, Tells the

A[♭]Ma7 E7-9 A[♭]Ma7 E[♭]7-9 A[♭]Ma7 E[♭]7-9 A[♭]Ma7 D7-9
 moon to wait and the sun to lin - ger, Twists the world 'round her sum-mer fin - ger,

Gsus4 G Gm7-5 F/C
 Lets you see the won-der of it all. And if you've learned your

Gm7-5/C Fsus4/C F/C B[♭]m6/C
 les - son well, There's lit - tle more for her to tell, One

Fm/C Fdim/C Gm7-5/C Fm
 last ca - ress, it's time to dress for fall.

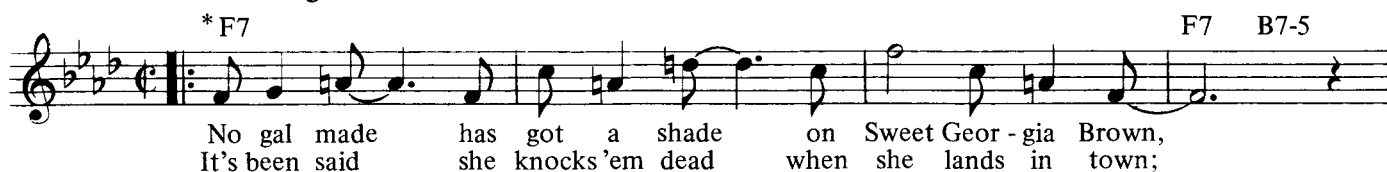
SWEET GEORGIA BROWN

Words and Music by Ben Bernie,
Maceo Pinkard and Kenneth Casey

Medium or Bright

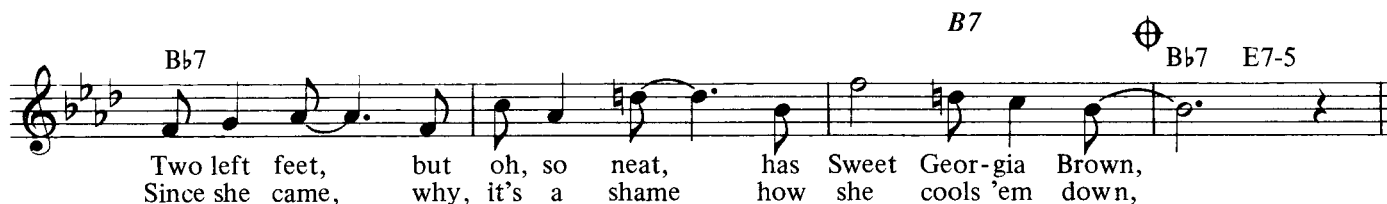
G^b7

* F7 F7 B7-5



No gal made has got a shade on Sweet Geor-gia Brown,
It's been said she knocks 'em dead when she lands in town;

B^b7 B7 B^b7 E7-5



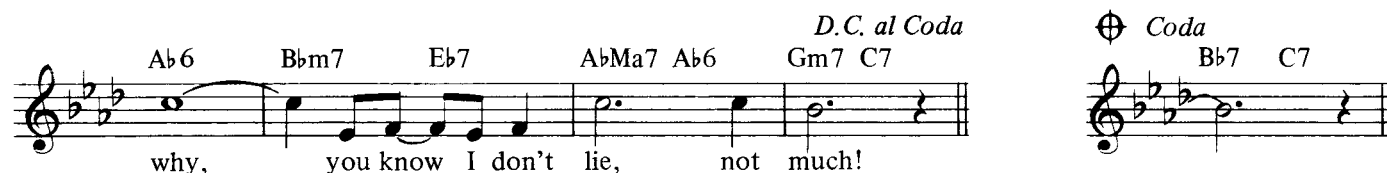
Two left feet, but oh, so neat, has Sweet Geor-gia Brown,
Since she came, why, it's a shame how she cools 'em down,

E7 E7 B^bm7 E^b9



They all sigh and wan-na die for Sweet Geor-gia Brown, I'll tell you just

Ab6 B^bm7 Eb7 AbMa7 Ab6 D.C. al Coda Gm7 C7 Coda B7 C7



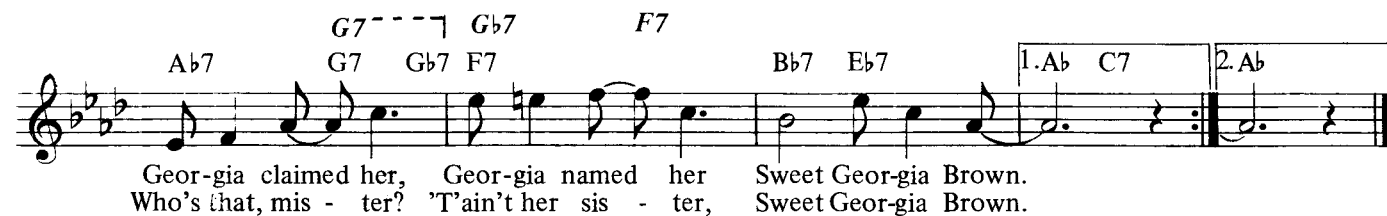
why, you know I don't lie, not much!

Fm Gm7-5 Gm7 C7 Fm Gm7-5 Gm7 C7



Fel - lers she can't get are fel - lers she ain't met,
Oh, boy, tip your hats, Oh, joy, she's the "cat's",

Ab7 G7 G^b7 F7 F7 B^b7 E^b7 1. Ab C7 2. Ab



Geor-gia claimed her, Geor-gia named her Sweet Geor-gia Brown.
Who's that, mis - ter? 'T'ain't her sis - ter, Sweet Geor-gia Brown.

* More often:

F7



No gal made has got a shade on Sweet Geor-gia Brown, (and simile)

TEA FOR TWO

Words by Irving Caesar
Music by Vincent Youmans

Medium

* Cm7 F9 Bm7 E9
Cm7 B7-5

Bbm7 Eb7 Bbm7 Eb7 A7-5 AbMa7 Db7

Pic - ture you up - on my knee, just Tea For Two and two for tea; Just Day will break and you'll a - wake and start to bake a sug - ar cake, For

Bbm7 Eb7 Bbm7 Eb7 AbMa7 Bbm7 Bbm6 Cm7 Fm Fm Eb

me for you and you for me a - lone.
me to take for all the boys to

Dm7 G7 Dm7 G7 Db7-5 CMa7 F7

No - bod - y near us to see us or hear us, No friends or re - la - tions on

Em7 A9 Ebm7 Ab9 Em7 Ebdim Dm7 G7 Dm7 G7

week - end va - ca - tions, We won't have it known, dear, that we have a tel - e -

CMa7 C6 Bbm7 Eb7

D.C. al Coda

phone, dear.

Coda Cm7-5 F7

see.

Bbm Bbm Db Cm7-5 Gb7 F7 Adim Bbm C+5 Dbm6 Gb9

We will raise a fam - i - ly, A boy for you, A girl for me, Oh,

Ab/Eb Ab/C Bdim Bbm7 Eb7 Ab

can't you see how hap - py we would be?

* These changes do not fit the melody but are good for improvising.

THIS LOVE OF MINE

Words by Frank Sinatra
Music by Sol Parker and Henry Sanicola

Slowly

The musical score is written in 4/4 time and consists of eight staves of music. Each staff contains a line of lyrics and a series of chords above the notes. The chords are: C, A7-9, A7-9, Dm7, G7, Em7, C/E, C, Gm7, Gb9+11, F, Dm7, G7, G7+5, CMa7, C#dim, C6, C#dim, Dm7, G7, G7+5, Em7, CMa7, Am7, Am7/D, D7, G7, G7/F, Em7, A7-9, A7-9, Dm7, G7, Em7, C/E, C, night., I cry my heart out, It's bound to break, Gm7, Gb9+11, F, Dm7, G7, F9+11, E7+5, Eb7-5, E7, Since noth - ing mat - ters, Let it break, A7-9, Dm, Dm/C, Bm7-5, E7+5, E7, Am, Am7, Gm7, C/G, I ask the sun and the moon, The stars that shine, F#m7-5, F9+11, C6/E, D9, F#dim, C/G, Eb9, D9, Db9, C, What's to be - come of it, This Love Of Mine.

THOU SWELL

Words by Lorenz Hart
Music by Richard Rodgers

Medium

F9 Bb7 F9 Bb7 F9 Bb7 F9 Bb13 Bb7+5

Thou Swell! Thou wit - ty! Thou sweet! Thou grand! Wouldst
feel so rich in a hut for two; Two

EbMa7 Fm7 EbMa7/G AbMa7 Gm7 EbMa7/Bb AbMa7 Am7-5 D7 Eb/G Gbdim

kiss me pret - ty? Wouldst hold my hand? Both thine eyes
rooms and kitch - en I'm sure would do; Give me just

Gm7 C7 Bb7/F C7/E Fm7 Bb7 1. Eb Bbm7 Eb7

are cute too; What they do to me. Hear me
a plot of, Not a lot of

Dm7 Ab G7 Cm7 F7 Bb7 F9

hol-ler I choose a sweet lol - la - pa-loo-sa in thee. I'd

2. Db7-5 C7 F7 Bb7 Eb

land, And Thou Swell! Thou wit-ty! Thou grand!

THREE LITTLE WORDS

Words by Bert Kalmar
Music by Harry Ruby

Medium

* C⁶₉ Dm7 Em7 A7 Ebm7 Ebm6 Ebdim

Three Lit - tle Words, Oh, what I'd give for that
That's all I'd live for the

Dm7 G7 Dm7 Eb9 D9 Db9

won - der - ful phrase.
rest of my days, To And hear what those
I

C7 Gm7 C7 Gm7 Gb7 C7

feel in my heart they tell sin - cere - ly,

FMa7 F6 Bb7 A7 Ab7 G7

No oth - er words can tell it half so clear - ly.

C⁶₉ Dm7 Em7 A7 Ebm7 Ebm6 Ebdim

Three Lit - tle Words, eight lit - tle let - ters which

Dm7 G7-9 C

sim - ply mean, "I love you!"

* C⁶₉ Dm7

Three Lit - tle Words and simile.

TIME AFTER TIME

Words by Sammy Cahn
Music by Jule Styne

Slowly

CMa7 Am7 Dm7 $\frac{Dm7}{G}$ G9 CMa7 Em7 Am7 Dm7 $\frac{Dm7}{G}$ G9

Time know Af - ter I Time, know, I the tell my - self that I'm show so You've

CMa7 | 1. Am7 Bm7-5 E7 Am $\frac{Am}{G}$

luck - y to be lov - ing you. So luck - y to

F#m7-5 B7 Em $\frac{Em7-5}{Bb}$ A7-9 Dm7

be the one you run to see, In the eve - ning when the

Bb13 A7-9 A7-9 $\frac{A7-9}{5}$ A7-5 G7 $\frac{Dm7}{G}$ G7-9 | 2. Gm7 C7 FMa7

day is through. I on - ly young, so new.

Fm7 Fm6 $\frac{C}{G}$ F#m7-5 Fm6 Em7 Am7

And Time Af - ter Time, you'll hear me say that

D7 Dm7-5 $\frac{Am7}{D}$ D7 $\frac{C}{G}$ Am7 Dm7 G7-9 C

I'm so luck - y to be lov - ing you.

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A TIME FOR LOVE

Words by Paul Francis Webster
Music by Johnny Mandel

Slowly

*

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of seven staves of music. Each staff includes a treble clef, a key signature signature (two flats), and a 4/4 time signature. Chord symbols are placed above the notes. The lyrics are written below the notes.

Staff 1: Chords: BbMa7, Ab7/Bb, Bb6, C13. Lyrics: A time for sum-mer skies, For hum-ming-birds and but-ter-flies. For

Staff 2: Chords: Cm7, EbMa7/Bb, Am7/D, D7, Am7-5/D, D7. Lyrics: ten-der words that har-mo-nize with love. A

Staff 3: Chords: Gm9, Ab13/Gb, Bb6/F, C13. Lyrics: time for climb-ing hills, For lean-ing out of win-dow sills Ad-

Staff 4: Chords: Cm7, EbMa7/Bb, Am7, D9, Am7-5, D7+9/5, D7-9. Lyrics: mir-ing the daf-fo-dils a-bove. A time for

Staff 5: Chords: Gm7, Am7/D, D7-9, Gm7, C13, F9, A7+9/5, C#dim. Lyrics: hold-ing hands to-geth-er, A time for rain-bow col-ored

Staff 6: Chords: Dm7, Am7-5, D7-9, Gm7, Gm6, Fm(Ma7), Fm7, Em7, Em7-5, A13, A7-5. Lyrics: weath-er, A time of make-be-lieve that we've been dream-ing

* This lead sheet follows the original harmonies, which are different in each repeated section. In practice, players sometimes interchange the harmonizations or play them in root positions. The original elegant changes ought to be used, if possible.

DMa7 Bm7 F13 B9+11 BbMa7

of. As time goes drift - ing

Am7-5 D7+5⁻⁹ Gm9 C13

by, The wil - low bends and so do I, But

Cm7 EbMa7/Bb Am7 D9 Am7-5 D7+5⁻⁹

oh, my friends, what - ev - er sky a - bove, I've known a

Gm7 C13 Cm7

time for spring, a time for fall, But best of all A

Cm9/F F13-9 Bb⁶₉ Ebm7 Db⁶₉ B⁶₉ Bb⁶₉

Time For Love.

TOO MARVELOUS FOR WORDS

Medium

Words by Johnny Mercer
Music by Richard A. Whiting

The musical score is written in G major and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The score includes a first ending and a second ending. The lyrics are: "You're just too mar-vel-ous, Too Mar-vel-ous For Words, Like all too won-der-ful, I'll nev-er find the words, That glo-ri-ous, say e-nough, glam-our-ous tell e-nough. And that old stand-by, am-or-ous. It's mean, they just aren't swell e-nough. You're much too much, And just too ver-y, ver-y! To ev-er be in Web-ster's Dic-tion-ar-y. And so I'm bor-row-ing a love song from the birds, To tell you that you're mar-vel-ous, Too Mar-vel-ous For Words."

Am7 D13 Am7 D13
You're just too mar-vel-ous, Too Mar-vel-ous For Words, Like
all too won-der-ful, I'll nev-er find the words, That

G C9 1. G C7 Bm7 Em7
glo-ri-ous, say e-nough, glam-our-ous tell e-nough. And that old stand-by, am-or-ous. It's

2. BMa7 C#m7 F#9 B6 Dm7 Dm7/G G7
mean, they just aren't swell e-nough. You're much too much, And

Dm7 Dm7/G G7 CMa7 F7
just too ver-y, ver-y! To ev-er be in

Em7 A7 Am7/D D7 Am7 D13
Web-ster's Dic-tion-ar-y. And so I'm bor-row-ing a

GMa7 F7 G6 E9 E7-9 E9 E7-9 Am7
love song from the birds, To tell you that you're

F9 Am7-5 Am7/D D7-9 G
mar-vel-ous, Too Mar-vel-ous For Words.

THE VERY THOUGHT OF YOU

Words and Music by
Ray Noble

E♭13 ** Ab⁶* *D♭Ma7 Cm7 B♭m7 E♭13*

The Ver - y Thought Of You, and I for -
dea of you, The long - ing

Ab6 F F#Ma7 G 7-9 Ab B♭m7

get to do here for you. The lit - tle or - din - ar - y the
You'll nev - er know how slow the

Bdim Ab C 3 Fm9 B♭13 Fm Fm(Ma7) Fm7 B♭9+5 B♭9 Adim

things that ev - 'ry - one ought to do. I'm liv - ing
mo - ments go 'till I'm near to you, I see your

B♭m7 E♭7 Gm7-5 C7 C7+9 Fm Fm Eb

in a kind of day - dream, I'm hap - py as a
face in ev - 'ry flow - er; Your eyes in stars a -

1. Dm7 G7 Cm Fm7-5 Fm9 B♭ B♭13

king, And fool - ish tho' it may seem. To

B♭m7 B♭m7 Eb Adim E♭13 2. Ddim Adim

me that's ev - 'ry - thing. The mere i - bove. It's just the

B♭m7 Eb7 Bb Adim B♭m7 E♭13-9 Ab

thought of you, The Ver - y Thought Of You, my love.

** Often:* *Ab⁶*

Thought Of You and similarly throughout.

WHAT IS THIS THING CALLED LOVE?

Medium

Words and Music by Cole Porter

Gm7-5
C

Gm7-5 *C7-9* *Fm7* *Fm6*

What Is This Thing Called Love? This

Dm7-5 *D♭9+11* *G7-9* *D♭9* *C♯Ma7* *C6* *Gm7-5*
C

fun - ny thing called love? Just who can solve

C7-9 *Fm7* *Fm6* *Dm7-5*

its mys - ter - y? Why should it make

D♭9+11 *G7-9* *D♭9* *C6* *Gm7* *G♭9* *Cm7* *B7* *
F *F7-9*

a fool of me? I saw you there one won - der - ful

B♭Ma7 *B♭6* *A♭* *A♭+* *A♭6* *D7-9* *D7-9* *Dm7*
G

day. You took my heart and threw it a - way.

Gm7-5
C

D♭9 *Gm7-5* *C7-9* *Fm7*

That's why I ask the Lawd in Heav - en a - bove,

Fm6 *Dm7-5* *D♭9+11* *C*

What Is This Thing Called Love?

* The melody is often altered as indicated.

WHAT'S NEW?

Words by Johnny Burke
Music by Bob Haggart

Slowly *D \flat 9* *G7+ \flat 5* *C* *B \flat m7* *E \flat 9* *E \flat 7*

What's New? How is the world treat - ing you?
How did that ro - mance come through?

Dm7-5 *G* *Ab* *AbMa7* *Ab7* *G7* *G7-5* *G7* *Cm* *E \flat 7* *B \flat* *AbMa7* *G7+5* *G7*

You have-n't changed a bit;
We have-n't met since then, Love-ly as ev - er,
Gee! But it's nice to

C *Dm7* *D \flat 9* *G7+ \flat 5* *Gm7* *G \flat 9* *C7+ \flat 5* *F*

I must ad - mit.
see you a - gain. What's New? What's New?

E \flat m7 *Ab7* *Ab9* *D \flat* *D \flat Ma7* *D \flat 7* *C7* *C7-5* *C7* *Fm* *A \flat 7* *E \flat*

Prob-ab-ly I'm bor-ing you,
But see-ing you is grand,

D \flat Ma7 *C7+5* *C7* *Fm* *Dm7-5* *G7* *G7+ \flat 5* *C*

and you were sweet to of-fer your hand;
I un-der-stand, a - dieu!

B \flat m7 *E \flat 7* *Ab* *AbMa7* *Ab7* *Dm7-5* *G* *G7-5* *G7*

Par-don my ask-ing What's New.
Of course you could - n't

Cm *E \flat 7* *B \flat* *AbMa7* *G7+5* *G7* *C*

know, I have-n't changed, I still love you so.

WHEN YOUR LOVER HAS GONE

Words and Music by E. A. Swan

Slowly

AbMa7 Ab7 Ab6 Db9+11 Abm7/D_b Db9

When you're a - lone, Who cares for star - lit skies?
 What lone - ly hours, The eve - ning shad - ows bring,

Bb13 B13 Bb13 Gb9+11 Dbm7/G_b Gb9 G7+9

When you're a - lone, The mag - ic moon - light dies;
 What lone - ly hours, With mem - 'ries lin - ger - ing;

Ab Cm7 C7+₅ 1. Fm7 Bb9 Dm7-5 G7-9

At break of dawn, There is no sun - rise,
 Like fad - ed

Cm7 B9 Bb9 A9+11 Ab9 A9+11 Bbm7 A9+11

When Your Lov - er Has Gone.

2. Fm Dbm6/F_b AbMa7 Eb Dbm9 Dbm6 C7+₅ Cm7 B9+11 F7+₅

flow'rs, Life can't mean an - y - thing,

Bbm7 E9 Eb7+₅ Ab6

When Your Lov - er Has Gone.

WITH A SONG IN MY HEART

Words by Lorenz Hart
Music by Richard Rodgers

Slowly

E_b *Fm7* *B_b7* *E_b*

With A Song In My Heart,
At the sound of your voice I be-hold your a-
Heav-en o-pens its

Fm7 *B_b7* *Bdim* *Cm* *E_b* *$\frac{A_b}{C}$* *E_bsus4* *E_b* *Dm7-5* *G7*

dor - a - ble face,
por - tals to me. Just a song at the start,
Can I help but re - joice,

Cm *$\frac{A_b}{C}$* *Cm* *Dm7-5* *G7* *Cm* *$\frac{Cm7}{B_{b}}$*

But it soon is a hymn to our grace.
That a song such as ours came to be? When the mu - sic
But I al - ways

Am7-5 *$\frac{A_b7}{A_{b}}$* *Fm7* *$\frac{Cm}{E_{b}}$* *Dm7-5* *Cm* *$\frac{Cm7}{B_{b}}$* *Am7-5*

swells knew I'm touch-ing your hand; It tells that you're

Am7-5 *D* *D7* *G7* *C7-9* *Fm7* *B_b7-9* *D.C.* *al Coda*

stand - ing near, and

Coda *$\frac{E_{b}}}{B_{b}}$*

I would live life

Am7-5 *A_bm6* *$\frac{E_{b}}}{G}$* *G^b dim* *Cm7* *Fm7* *B_b7-9* *E_b*

through, With A Song In My Heart for you.

YOU AND THE NIGHT AND THE MUSIC

Words by Howard Dietz
Music by Arthur Schwartz

Slowly

Cm 3 Dm7-5 G7 Cm7-5 3 C7 Fm7 Fm6

You And The Night And The Mu - sic fill me with flam-ing de - sire,
thrill me, but will we be one,

Dm7-5 3 Db7 CMa7 1. C6 2. C6

Set - ting my be - ing com - plete - ly on fire! Un - til the
Af - ter the night and the mu - sic are done?

Ab9 3 D7+9 D7-9 G 3 F#+5 3 F6 F#+5 G F6 E7

pale light of dawn-ing and day - light, Our hearts will be thro-bing gui - tars,

Ab Eb6 3 Ab+5 AbMa7 3 Ab6 Am7 D7 G Dm7-5 G7+9 G7-9

Morn-ing may come with-out warn-ing, And take a - way the stars.

Cm 3 Dm7-5 G7 Cm7-5 3 C7 Fm7 Fm6

If we must live for the mo - ment, Love till the mo-ment is through!

Dm7-5 Cm G F#dim Fdim Cm Eb * D7+9 G9 G7-9 Cm6

Af - ter the night and the mu - sic die will I have you?

* Often: D7+9 D7-9 G7-9 G7 Cm6

I have you?

YOU ARE TOO BEAUTIFUL

Words by Lorenz Hart
Music by Richard Rodgers

Slowly

Dm7
G9
F9
Em7
Em7-5
A7-9
Dm7
Dm7-5
G7-9

You Are Too Beau-ti - ful, my dear, to be true, and I am a fool for
 You Are Too Beau-ti - ful for one man a - lone, for one luck - y fool to
 If, on the oth - er hand, I'm faith - ful to you, it's not through a sense of

CMa7
C7
Gb7
FMa7
Dm7-5
C
E
3
G#dim
Am
⊕

beau - ty, Fooled by a feel - ing that be - cause I had found you
 be with, When there are oth - er men with eyes of their own to
 du - ty. You Are Too Beau-ti - ful and I am a fool for

1. Dm7 3 G7 F9 Em7 A7-9
 2. D13 D7+5 Dm7 G7-9 C Gb9+11

I could have bound you, too. see with.

F
F#dim
C
G
A7-9
Dm7
G7-9
CMa7
C7
FMa7

Love does not stand shar - ing, not if one cares.

Bm7-5
E7-9
Am
Am(Ma7)
Am7
3
D9 +11
Am7
D9

Have you been com - par - ing my ev - 'ry kiss with

G9
F9
D.C.
al Coda

Dm7
G7
Em7
Eb6

theirs?

⊕ Coda
D13
D7+5
Dm7
G7-9
C

beau - ty.

YOU DO SOMETHING TO ME

Words and Music by Cole Porter

Medium

E_b6 *Am7* *D7*
D7
E_b *E_b6* *E_bMa7* *E_bdim* *E_b6* *E_b6* *E_bMa7*

You Do Some-thing To Me, Some-thing that

E_b6 *E_bdim* *Fm7* *B_b7* *Fm* *Fm* *E_b* *D_b9+11* *C9*

sim - ply mys - ti - fies me. Tell me,

Fm *Fm* *E_b* *D_b9+11* *C9* *F7* *Cm7* *F* *F7* *Fm7*

why it should be, You have the pow'r to hyp - no - tize

B_b7 *Gm7* *E_b* *G* *F[#]dim* *B_b7* *F* *C* *E*

me? Let me live 'neath your spell,

B *D[#]* *B_b* *D* *D_bdim* *A_b/C* *A_b/C* *B7-5*

Do do that voo - doo that you do so

D_b7-5 *C7* *B7+5* *B_b7-9* *Am7* *D7*

B_b9 *B_b7-9* *E_b6* *D7* *E_b* *E_b6* *Gm7* *C7*

well, For You Do Some-thing To Me, That

E9 *F9* *Fm7* *B_b* *B_b7-9* *E_b* *Fm7* *B_b7-9* *E_b*

no - bod - y else could do.

YOU GO TO MY HEAD

Words by Haven Gillespie
Music by J. Fred Coots

Slowly ♩

EbMa7 Eb6 Abm7 Db7-9 GbMa7

You Go To My Head and you lin - ger like a haunt - ing re - frain,
like a sip of spar - kling Bur - gun - dy brew,
with a smile that makes my tem p'ra - ture rise,

F7 Bb7-9 Bb7-9 Eb m7 Ab13 Eb m6 Cm7-5 F7 Bb7-9 Bb7-9 ⊕

And I find you spin - ning 'round in my brain,
And I find the ver - y men - tion of you,
Like a sum - mer with a thou - sand Ju - lys,
Like the bub - bles in a
Like the kick - er in a
You in - tox - i - cate my

EbMa7 Eb6 1. Fm7 Bb13-9 2. Bbm7 A7-5 Ab6

glass of cham - pagne. You The thrill of the thought that you
ju - lep or two.

Adim Eb Bb Fm7 Bb13 Eb6

might give a thought to my plea casts a spell o - ver me. Still I

Am7 3 D7 3 Bm7 3 Bb7 3 Am7 3 Ab7-5 3

say to my-self, "Get a hold of your-self, can't you see that it nev-er can

G Gb+ F6 E7-5
G Bb7 D.S. al Coda

be." You

Coda Eb Bbm7 Eb7-9

soul with your eyes.

Tho' I'm

Ab Am7-5 Db9 Abm7 Db9 EbMa7 EbMa7 EbMa6 AbMa7 Fm7 Fm6

cer-tain that this heart of mine Has-n't a ghost of a

Gm7 3 Cm7 Gbdim 3 Fm7 Bb7 3

chance in this cra-zy ro-mance,

You Go To My

GbMa7 Gb7 Fm7 * E9+11 Eb9 3

Head.

You Go To My Head.


* The alternate upper melody is often used.

YOU MAKE ME FEEL SO YOUNG

Words by Mack Gordon
Music by Josef Myrow


Medium

B \flat
 $G7-9$
Fm7-5
B
 $G7-9$
Bdim
Cm7
F7
B \flat
Bdim



You Make Me Feel So Young,
 The mo-ment that you speak,
 You make me feel like
 I wan-na go play

Fm7
C
F7
B \flat
 $E7-5$
B \flat 7
 $B\flat7+5$
 $E\flat$ Ma7
 $E\flat$ Ma7
Cm7
 $E\flat$ dim



spring has sprung, I'm such
 hide and seek, I wan-na go and bounce the moon, just like
 And ev-'ry time I see you grin,

1. Dm7
 $B\flat$ m
D \flat
D \flat dim
F7
C
 $B7-5$
F7
 2. Dm7
 $B\flat$ m
D \flat
D \flat dim




a hap-py in-di-vid-u-al. a toy bal-loon.

F7
C
B7-5
B \flat 7
Edim
Fm7
F \sharp dim
Fm7
 $B\flat$ 7
F
Edim



You and I are just like a coup-le of tots,

Fm7
B \flat 7
 A m7-5
3
D7-9
Gm7



Run-ning a-cross a mead-ow, pick-

ing up lots of for - get - me - nots. You Make Me Feel So Young,

Cm Ddim Eb6 Edim F7 Cm7 G#dim Adim Bb G7+5 G7-9 Fm7-5 B Bdim

You make me feel there are songs to be sung,

Cm7 F7 Bb Bdim Fm7 F7

bells to be rung, And a won - der - ful fling to be flung.

Bb Bb D D7+5 Bb7+5 EbMa7 Cm7-5 Dm7 D7+5 G7-9

And ev - en when I'm old and gray, I'm gon - na feel the way I do to -

Cm7 F7 Dm7 G7-9 Cm7 F7 Cm6 Eb D7+5 Ab9+11

day, 'Cause You Make Me Feel So Young.

G9 G7-9 Cm Ddim Cm Eb Edim F7 Bb

YOU TOOK ADVANTAGE OF ME

Words by Lorenz Hart
Music by Richard Rodgers

Medium

E_b *E_{dim}* *F_{m7}* *B_{b7}* *A_{bdim}*

I'm a sen - ti - men - tal sap, that's all.
I'm just like an ap - ple on a bough,
Here am I with all my bridg - es burned,

E_b *G_{bdim}* *F_{m7}* *B_{b7}* *B_{b7-9}* *E_b^{B_bm7}* *E_b^{E_b7}* *E_b^{E_b7}* *G_b*

What's the use of try - ing not to fall? I have no will, You've
And you're gon - na shake me down some-how, So what's the use? You've
Just a babe in arms where you're con - cerned, So lock the doors and

D_{b9} *C₉* *B_{b9+5}* *B_{b9}* *A_b^{Ma7}* *A_b⁶* *F_{m7-5}* *B_b⁶* *A₇* *A_b⁶* *B_b⁷⁻⁹* *E_b* *F_{m7}* *E_b* *G₇₊₅*

made your kill
cooked my goose 'Cause You Took Ad - van - tage Of Me!
call me yours Me!

C_m *C_m⁷* *A_m⁷* *D₇* *G₇* *D_b⁷* *C₇* *G_b⁷* *F₇* *B₇* *B_b⁷*

I'm so hot and both - ered that I don't know my el - bow from my

E_b *G₇₊₅* *C_m* *C_m⁷* *A_m⁷* *D₇* *G₇* *D_b⁷* *C₇* *G_b⁷*

ear; I suf - fer some - thing aw - ful each time you go And

F₇ *B₇* *B_b⁷* *A_b^{dim}* *G_m⁷* *G_b⁷* *F_m⁷* *E₇*

much worse when you're near.

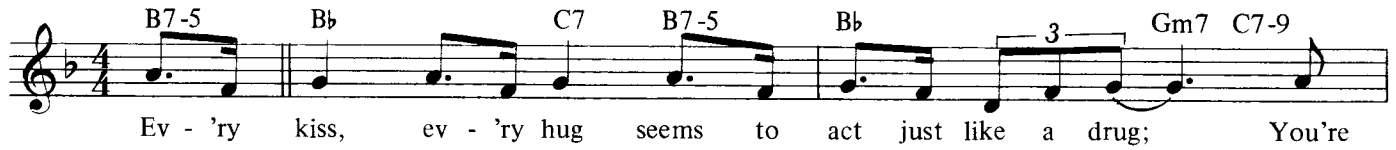
Coda *E_b*

Me!

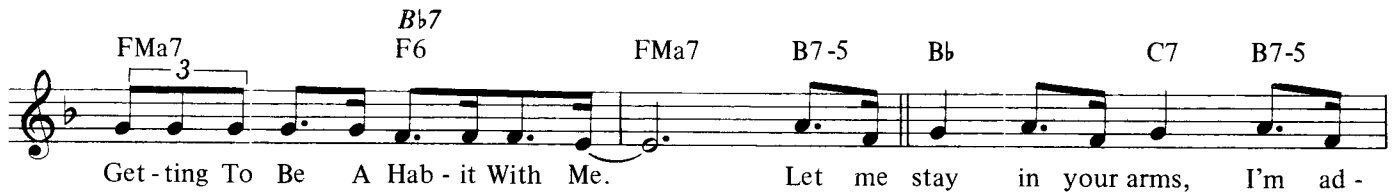
YOU'RE GETTING TO BE A HABIT WITH ME

Words by Al Dubin
Music by Harry Warren

Medium



Musical staff 1: Treble clef, 4/4 time signature. Chords: B7-5, Bb, C7, B7-5, Bb, Gm7, C7-9. Lyrics: Ev - 'ry kiss, ev - 'ry hug seems to act just like a drug; You're



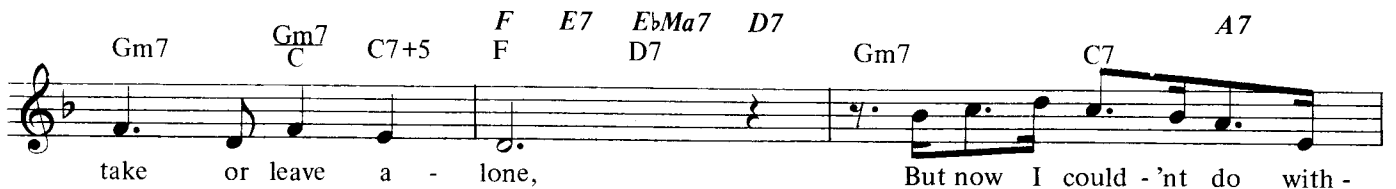
Musical staff 2: Treble clef, 4/4 time signature. Chords: FMa7, Bb7, F6, FMa7, B7-5, Bb, C7, B7-5. Lyrics: Get - ting To Be A Hab - it With Me. Let me stay in your arms, I'm ad -



Musical staff 3: Treble clef, 4/4 time signature. Chords: Bb, Gm7, C7-9, FMa7, Bb7, F6. Lyrics: dict - ed to your charms; You're Get - ting To Be A Hab - it With Me.



Musical staff 4: Treble clef, 4/4 time signature. Chords: A7+5, A7, D7-9, D7, Gm7, C7, F/A, Abdim. Lyrics: I used to think your love was some-thing that I could



Musical staff 5: Treble clef, 4/4 time signature. Chords: Gm7, Gm7, C7+5, F, E7, EbMa7, D7, Gm7, C7, A7. Lyrics: take or leave a - lone, But now I could - 'nt do with -

Dm7
Am7 *Dm7* *G7* *Dm7* *D♭7+5* *C7* *F7* *B7-5*

out my sup - ply, I need you for my own. Oh, I

B♭ *C7* *B7-5* *B♭* *Gm7* *C7-9*

can't break a - way, I must have you ev - 'ry day; As

Fm7 *B♭7* *A7* *D9*
F6 *E7/B* *B♭7* *A7* *D7*

reg - u - lar - ly as cof - fee or tea. You've

G#dim *Gm7* *Em7-5* *E7* *A7* *D7* *F#dim* *Gm7* *G7/D* *C7*

got me in your clutch-es, and I can't get free; You're Get-ting To Be A Hab-it With

F *A7* *D7* *F#dim* *Gm7* *C7* *G♭7* *F*

Me, (can't break it!) You're Get-ting To Be A Hab - it With Me.

* *The melody is often revised as:*

A7+5 *A7* *D7-9* *D7*

or tea. You've

YOU'RE THE TOP

Words and Music by Cole Porter

Medium

E♭Ma7 Fm7 *Gm7 C7-9* *E♭m7 A♭7 Dm7-5 G7⁺⁹*
E♭ B♭7-9 *E♭ Edim Fm7 B♭7* *Fm7 B♭13 Bdim*

You're The Top! You're the Col - os - se - um,
 You're Ma - hat - ma Ghan - di,

Cm Cm(Ma7) Cm7 Cm6 A♭7 *Dm7-5 A♭7 G7-9*

You're The Top! You're the Louvr' Mu - se - um,
 You're Na - po - leon bran - dy,

A♭ Gm7 Fm7 B♭7 A♭m *E♭ Eb* *E♭*

You're a mel - o - dy from a sym - pho - ny by
 You're the pur - ple light of a sum - mer night in

Am7-5 D7+5 G9 C9+5 F13

Strauss, You're a Ben - del bon - net, A Shakes - peare son - net, You're
 Spain, You're the Na - tion'l Gall' - ry, You're Gar - bo's sal' - ry, You're

Fm7 B♭ *B♭7 Fm7 E7 E♭m7 Fm7* *E♭ B♭7-9*

Mick - ey Mouse. You're the
 cel - lo - phane. You're sub -

Gm7 *C7-9* *Fm7* *Bb7* *Ebm7* *Ab7* *Dm7-5* *G7+9*
Eb *Edim* *Fm7* *Bb7* *Fm7* *Bb13* *Bdim*

Nile, lime, You're the Tow'r of Pis - a,
 You're a tur - key din - ner,

Cm *Cm(Ma7)* *Cm7* *Cm6* *Bbm7*

You're the smile on the
 You're the time of the

Eb9 *Ab* *Gm7* *Fm7* *Gm7*

Mo - na Lis - a, Der - by win - ner,
 I'm a worth - less check, I'm a toy bal - loon a that is

AbMa7 *G7+9* *C9* *F13* *Ab* *G7+5* *Gb6*
Fm7 *Eb* *G*

to - tal wreck, fat - ed soon a to flop, pop,
 But if Ba - by, I'm the

F7 *EMa7* *Eb* *AbMa7* *Gm7* *Fm7* *E7* *Eb*
Ab *Em7* *Bb*

bot - tom, You're The Top!

YOURS IS MY HEART ALONE

Original German Text by
Ludwig Herzer and Fritz Lohner
English version by Harry B. Smith
Music by Franz Lehar

Bright * *F#m7-5 B7-9 Em7*

F#dim C/G A7-9 Dm7

Yours Is My Heart A - lone and with - out you

G7 C Em7 Em/B Am Am7/G F#m7-5 F7

life holds no charm. Yours ev - 'ry

Em Cm6/Eb D7

thought I own, our love the theme of ev - 'ry

Dm7/G G7 Em7-5 A7-9 Dm7 3

dream. All that makes life seem worth-while

Dm7-5 G7-9 Fm6 C 3 C/B

dwells in your eyes and the spell of your smile.

Am Cdim/G C/G F#dim B7-9 Em7 C/G

There is no song half so sweet to me

A7-9 Dm7 Dm7/G C

as your voice whis - per - ing, "I love you, dear!"

* Originally:

Slowly *F#dim C/G*

Yours Is My Heart A - lone and with-out etc.