

# ALL THE RIGHT CHANGES

by



For:  
Piano  
Guitar  
All  
Instruments

The Best Chord  
Changes And  
Substitutions  
For 100 More  
Tunes

*Every Musician  
Should Know*

# ALL THE RIGHT CHANGES

By Dick Hyman

Edited by  
Stuart Isacoff  
Julia Peña

ALEXANDER'S RAGTIME BAND  
ALL OF ME  
ALL THROUGH THE NIGHT  
AUTUMN NOCTURNE  
BETWEEN THE DEVIL AND THE DEEP BLUE SEA  
BILL  
THE BLUE ROOM  
THE BOULEVARD OF BROKEN DREAMS  
THE BOY NEXT DOOR  
BROTHER, CAN YOU SPARE A DIME?  
BUT BEAUTIFUL  
BYE BYE BLACKBIRD  
CARIOCA  
CHEROKEE  
COME RAIN OR COME SHINE  
THE CONTINENTAL  
DANCING ON THE CEILING  
DARN THAT DREAM  
DAY IN, DAY OUT  
DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS  
DREAM DANCING  
EARLY AUTUMN  
EXACTLY LIKE YOU  
THE FOLKS WHO LIVE ON THE HILL  
FOR ALL WE KNOW  
FORTY-SECOND STREET  
FROM THIS MOMENT ON  
GIVE ME THE SIMPLE LIFE  
GONE WITH THE WIND  
GOODY-GOODY  
HARLEM NOCTURNE  
HE LOVES AND SHE LOVES  
HERE'S THAT RAINY DAY  
(HOW LITTLE IT MATTERS) HOW LITTLE WE KNOW  
I COULD WRITE A BOOK  
I DIDN'T KNOW WHAT TIME IT WAS  
I FOUND A MILLION DOLLAR BABY  
(IN A FIVE AND TEN CENT STORE)  
I GOTTA RIGHT TO SING THE BLUES  
I GUESS I'LL HAVE TO CHANGE MY PLAN  
I HADN'T ANYONE TILL YOU  
I NEVER KNEW  
I WON'T DANCE  
I'LL BE AROUND  
I'LL GET BY (AS LONG AS I HAVE YOU)  
I'LL TAKE ROMANCE  
I'M CONFESSIN' (THAT I LOVE YOU)  
I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER  
I'M JUST WILD ABOUT HARRY  
I'M LOOKING OVER A FOUR LEAF CLOVER  
IMAGINATION

(BACK HOME AGAIN IN) INDIANA  
IT HAD TO BE YOU  
IT'S SO PEACEFUL IN THE COUNTRY  
LET'S DO IT  
LET'S FALL IN LOVE  
LIKE SOMEONE IN LOVE  
LONELY TOWN  
LOVE ME OR LEAVE ME  
LOVE WALKED IN  
LULLABY OF BROADWAY  
LULLABY OF THE LEAVES  
MAKE BELIEVE  
MAKIN' WHOOPEE  
MEAN TO ME  
MEMORIES OF YOU  
MINE  
THE MORE I SEE YOU  
THE MOST BEAUTIFUL GIRL IN THE WORLD  
MOUNTAIN GREENERY  
MY BLUE HEAVEN  
MY MELANCHOLY BABY  
MY HEART STOOD STILL  
NEVERTHELESS (I'M IN LOVE WITH YOU)  
OF THEE I SING  
ON THE SUNNY SIDE OF THE STREET  
POLKA DOTS AND MOONBEAMS  
SERENADE IN BLUE  
SOLITUDE  
SOME DAY MY PRINCE WILL COME  
(SOME DAY I'LL FIND MY LOVE)  
THE SONG IS YOU  
STAR DUST  
STORMY WEATHER  
SWANEE  
THEM THERE EYES  
THESE FOOLISH THINGS  
THIS CAN'T BE LOVE  
UNFORGETTABLE  
WAIT TILL YOU SEE HER  
WHAT IS THERE TO SAY  
WHEN DAY IS DONE  
WHEN YOU WISH UPON A STAR  
WHO?  
WHO CAN I TURN TO? (WHEN NOBODY NEEDS ME)  
WHO CARES?  
WHY SHOULDN'T I?  
WHY WAS I BORN?  
WILLOW WEEP FOR ME  
WITCHCRAFT  
WRAP YOUR TROUBLES IN DREAMS  
(AND DREAM YOUR TROUBLES AWAY)  
ZING! WENT THE STRINGS OF MY HEART

# SONGS INCLUDED IN THIS VOLUME

# PREFACE

*“Most present day players and arrangers use very different harmonies from those in the original publications.”*

“All The Right Changes — The Best Chord Changes And Substitutions For 100 More Tunes Every Musician Should Know” includes further examples drawn from the inexhaustible spring of American popular music. Like the one-hundred songs in the first volume,\* they are woven into the fabric of American popular culture, and their durability, as we remarked in the preface to that collection, reflects a consensus of taste among audiences and performers which was established in the 1920’s and has continued up to the present.

Songs such as *Stormy Weather*, *All Of Me*, and *These Foolish Things* 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 this 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 very 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 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 “All The Right Changes,” as it was for the first collection, to present the common practice of today’s professional musicians, to offer some hopefully intriguing alternatives, and to suggest solutions to harmonic situations that are often in dispute. Alternate

\*Dick Hyman’s Professional Chord Changes And Substitutions For 100 Tunes Every Musician Should Know (Ekay).



harmonizations are presented in red in the upper line of chord symbols. In general, the chords printed in black immediately above the staff are the chords basic, and the red symbols in the uppermost line are more complex. However, the red symbols also represent alternative choices of the six-of-one, half-dozen-of-the-other variety. It should be noted that the black symbols are not necessarily what appeared on the sheet music. Even the less complex harmonies have undergone an evolution.

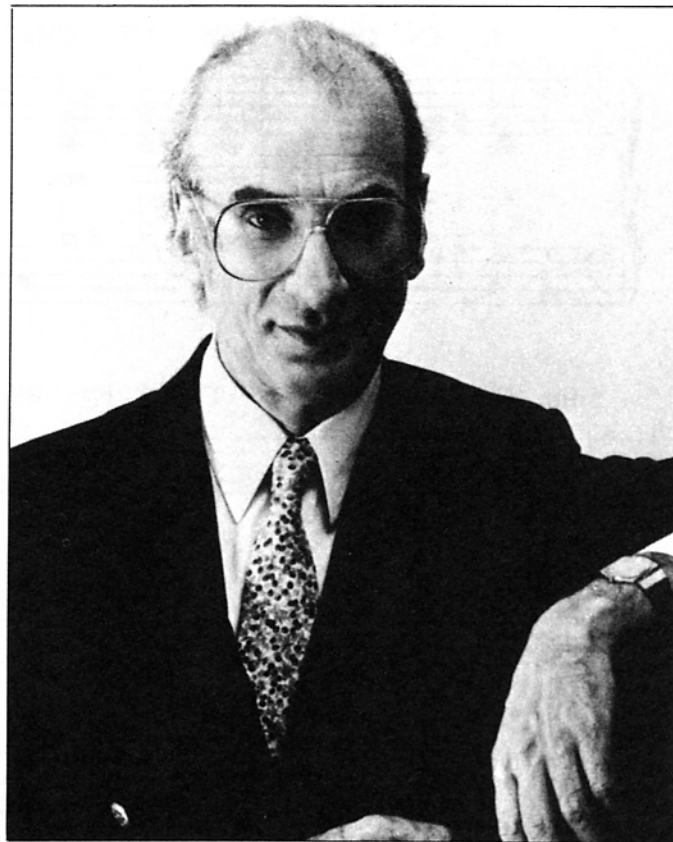
In older sheet music, chord designation was primarily to aid ukulele players, odd as this now seems to us. Since ukulele players were not greatly concerned with bass notes, the system was at best incomplete. This collection takes into account chord inversions and bass notes, suggesting other than root positions with a fractional notation such as  $\frac{C}{G}$ ; that is, a C chord with a G in the bass. Guitarists and bass players can be guided by this system as well as pianists, organists, and arrangers.

We've made some modifications of the procedures which were used in the first volume: melodies are now presented in the form in which they are commonly performed, with footnotes acknowledging the original. Footnotes also demonstrate optional variations from common performance in degrees suggested by "Often," "Possibly," "Sometimes," etc. Some harmonic settings have been fully written out where lead sheet format seemed inadequate.

It should be understood that there are many more harmonic possibilities than those which the editor, after some deliberation, has settled on. In popular music there is room for many opinions; this is how the music evolves. The goal has been to present a practical guide rather than an encyclopedic collection, with current practice matched by an occasional reinstatement of an original setting worth reviving.

## 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 has composed for dance companies as well as for film scores (most notably for Woody Allen's films). 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. At the same time, Mr. Hyman may



be heard dealing most directly with the repertoire of the present compilation in his frequent performances as a solo pianist.

## A NOTE ON THE DESIGN OF THIS BOOK

In this second volume of a first-of-a-kind collection, Dick Hyman has updated the harmonies and the rhythms found in the printed sheet music of standard tunes, 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.

The publishers have employed 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 the previous volume and from future volumes for the creation of your own fake book.

# CHORD STUDY

By Dick Hyman

Slowly

C C+ C6 C+ C6 C7 CMa7 Cm Cm+5 Cm6 Cm-6 Cm6 Cm7 Cm(Ma7)

First system of musical notation (measures 1-4) in 4/4 time. The treble clef contains chords and the bass clef contains a bass line. Dynamics include *p* and *mp*. The chords are: C, C+, C6, C+, C6, C7, CMa7, Cm, Cm+5, Cm6, Cm-6, Cm6, Cm7, Cm(Ma7).

Cdim Cm7-5 Cdim(Ma7) Cm7-5 F7 Bbm7-5 Eb7 AbMa7 AbMa7-5 AbMa7(6) AbMa7

Second system of musical notation (measures 5-8) in 4/4 time. The treble clef contains chords and the bass clef contains a bass line. Dynamics include *p*, *mp*, and *mf*. The chords are: Cdim, Cm7-5, Cdim(Ma7), Cm7-5, F7, Bbm7-5, Eb7, AbMa7, AbMa7-5, AbMa7(6), AbMa7.

G7+5 G13 G7-5 G7 G7-9<sub>+5</sub> G13-9 G7-9<sub>-5</sub> G7-9 C7+9 C9 C7-9 DbMa7-5 DbMa7

Third system of musical notation (measures 9-12) in 4/4 time. The treble clef contains chords and the bass clef contains a bass line. Dynamics include *mp* and *mf*. The chords are: G7+5, G13, G7-5, G7, G7-9<sub>+5</sub>, G13-9, G7-9<sub>-5</sub>, G7-9, C7+9, C9, C7-9, DbMa7-5, DbMa7.

$\frac{Db+}{G}$  Gm9-5 Gm7-5 G7-5 Gb9+11 Fm9 F9+5  $\frac{Fm9}{Bb}$  Bb13sus4 Bb13-9 E7-5

Fourth system of musical notation (measures 13-16) in 4/4 time. The treble clef contains chords and the bass clef contains a bass line. Dynamics include *mp* and *mf*. The chords are:  $\frac{Db+}{G}$ , Gm9-5, Gm7-5, G7-5, Gb9+11, Fm9, F9+5,  $\frac{Fm9}{Bb}$ , Bb13sus4, Bb13-9, E7-5.

EbMa9 Eb9-5 Ab<sup>13-9</sup><sub>sus4</sub> Ab13-9  $\frac{Fm(Ma7)}{G}$  G9+11  $\frac{FMa7}{G}$  G7-9<sub>-5</sub>

Fifth system of musical notation (measures 17-20) in 4/4 time. The treble clef contains chords and the bass clef contains a bass line. Dynamics include *p*. The chords are: EbMa9, Eb9-5, Ab<sup>13-9</sup><sub>sus4</sub>, Ab13-9,  $\frac{Fm(Ma7)}{G}$ , G9+11,  $\frac{FMa7}{G}$ , G7-9<sub>-5</sub>.

Gm7 G7 G7sus4 G7 Gm7<sup>+9</sup>/<sub>+5</sub> G13-9 Gm9/C C7<sup>-9</sup>/<sub>-5</sub> Cm7/F Bb<sup>6</sup>/<sub>9</sub>

Bb<sup>6</sup>/<sub>9</sub> E7+9 Eb9+11 Dsus2 GMa9 \*Fm7/Gb GbMa9(11,13)

\*\* D/C Csus2 C

\*Actually Fm7 (full chord)  
Gb (full chord)

\*\* Actually D (full chord)  
C (full chord)

In addition to the system of chord notation used in this book, there are some variations that are often encountered.

Chords of the major seventh are sometimes written:

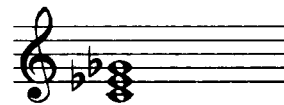


Chords of the minor seventh/lowered fifth, which are also known as *half-diminished* chords, are sometimes written: ∅

Arrangers and players usually deal with four-tone diminished chords:



rather than diminished triads:



Some writers refer to the four-tone chords as *diminished sevenths*. Diminished chords, whether of three or four tones, are often indicated by <sup>c</sup> instead of *dim*. They may be notated in either sharps or flats, but not both.

The symbols + and - are often written as # and b respectively, as in C<sup>b9</sup> for C<sup>7-9</sup> or C<sup>#9</sup> for C<sup>7+9</sup>.

Raised and lowered ninth chords always include the seventh. However, in notating them, the symbol is sometimes shortened to C<sup>-9</sup> for C<sup>7-9</sup> or C<sup>b9</sup> for C<sup>7b9</sup>.

Likewise, suspensions of the fourth or the second are sometimes written as C<sup>4</sup> or C<sup>2</sup>, rather than C<sup>sus4</sup> or C<sup>sus2</sup>.

# ***Fake Books - CD II***

<b>Master Index</b>	
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# ALEXANDER'S RAGTIME BAND

Words and Music by Irving Berlin

Medium

Chords: F, F/E, F/D, F/C, G9, C7, C7

Come on and hear, Come on and hear, Al - ex - an - der's Rag - time  
long, Come on a - long, Let me take you by the

Chords: F, F7, Bb, Bb/A, Bb/G, Bb/F, Bb

Band, Come on and hear, Come on and hear, It's the best band in the  
hand, Up to the man, Up to the man who's the lead - er of the

Chords: C7, F, FMa7, F6, F

land, They can play a bu - gle call like you nev - er heard be - fore,

Chords: F, F6, F, Dm7, C, Ebdim, G7, G7, G7

So nat - ur - al that you want to go to war; That's just the best - est band what  
D.S. al Coda Coda

Chords: C7, F#dim, Gm7, C7, Bb, C7, F, FMa7

am, hon - ey lamb, Come on a - band, And if you care to hear the

Chords: F7, Bb, Bdim, C7, F, F, FMa7

Swa - nee Riv - er played in rag - time, Come on and hear, Come on and

Chords: Am7, F6, D7, F#dim, Gm7, C7, 1. F, 2. F

hear Al - ex - an - der's Rag - time Band. Come on and Band.

\*Originally:

hear Al - ex -  
- long, - long, Let me

\*\*Originally:

hear, It's the  
man, man who's the

\*\*\*This and the following four bars were originally in even eighths.

\*\*\*\*Originally even eighths.

# ALL OF ME

Words and Music by Seymour Simons  
and Gerald Marks

Medium

C E7 A7

All Of Me, why not take All Of Me, Can't you see  
Your good-bye left me with eyes that cry, How can I

To Coda

Dm E7 Am

I'm no good with-out you. Take my lips, I want to lose them,  
go on, dear, with-out you.

D.C. al Coda

D7 Dm7 G7 F6 Fm6

Take my arms, I'll nev-er use them, You took the part that

C Em7 A9 A7 Dm7-5 Dm9/G G13-9 C

once was my heart, So why not take All Of Me?

After "All Of Me" was taken up by Sinatra, Basie, and other swingers, it began to have many of the elements of the following revision:

Medium

C D $\flat$ 7 C F9 E9 F7 E7 B $\flat$ 7 A7 B $\flat$ 7 A7

All Of Me, why not take All Of Me, Can't you see I'm no good with-  
Your good-bye left me with eyes that cry, How can I go on, dear, with-

A7-9 Dm *To Coda* E7 F7 E7 G $\sharp$ dim Am E $\flat$ 9

out you. Take my lips, I want to lose them,  
out you.

D9 E $\flat$ 9 D9 D.C. al Coda Coda F6 F $\sharp$ dim

Take my arms, I'll nev-er use them. You took the part that

C $\sharp$ Ma7 Em7 A9 Dm7-5 Dm9 G D $\flat$ 7+9 C F6 F $\sharp$ dim G D $\flat$ 9 C $\flat$

once was my heart, So why not take All Of Me?

\*Sometimes

I'll nev-er use

# ALL THROUGH THE NIGHT

Words and Music by Cole Porter

Medium

F6 Bdim Bbdim Cm7 Cm7-5 F7 BbMa7  
All All Through The Night, I de - light  
All Through The Night, from a height

Bbm7 Eb Eb7-9 Eb7 AbMa7 Ab6 G7-9 G7 Gm7-5  
in far your love, a - bove, All Through The

C7-9 C7 C7-9 F6 Gm7 C7-9  
Night you're so close to me.

2. EMa7 E7 E6 Dbm6 Eb Eb13-9 Eb G6 Ab Ab6  
You and your love bring me ec - sta - sy.

C7 C7+5 C7 Fm Fm7 Fm6 Fm-6 Gm7-5  
When dawn comes to wak - en

C7+5 C7 Ab7 Bm6 Ebm7 Ab Ab Ab7 Db6 Gm7-5 Db  
me, you're nev - er there at all; I know

Gm7-5 C C7+5 C7-9 Fm9 Fm Eb Dm7-5 G7-9 G7  
you've for - sak - en me Till the shad - ows

C CMa7 C7 F Bdim Bbdim Dm9  
fall, But then once a - gain



Cm7 Cm7-5 F7 BbMa7 Bb6 Bb Gm6 Bb Gm7-5 F6  
 F C

I can dream, I've the right To be close

Bb7-5 A7+5 A7 Gm7 C7-9 C13 F Gm7 F F

to you All Through The Night.

*\*Originally F# rather than Gb*      *\*\*Originally Eb rather than D#*

Try this block chord approach:

F6 A7+5 A Bdim Bbdim Cm7 Cm7-5 F7  
 F A

BbMa7 Bbm7 Eb Eb7-9 Eb7 AbMa7 Ab6 G7-9  
 Eb

G7 Gm7-5 C7-9 C7 C7-9 F6

# AUTUMN NOCTURNE

Words by Kim Gannon  
Music by Josef Myrow

Slowly

C      \* A7-9      Dm7      G7-9       $\frac{Dm}{A}$       Am       $\frac{Am7}{G}$       Fm7-5      Fm6

When au - tumn sings her lull - a - by,      And green leaves turn to gold,      Then I re -  
Now au - tumn roams the hills oncemore,      But you for - got your vow,      And here am

$\frac{C}{E}$       Eb dim      Dm7      G7 G7+5      C Em7-5 A      A7-9

mem - ber last Sep - tem - ber you and I      said good - bye,      whis - per - ing that we would  
I a - lone with on - ly mem - o - ries,      On - ly

1.       $Db9+11$       2.       $Db9+11$

D9      5      G7-9 +5      5      D9      5      G7-9 +5      5

be re - turn - ing when Au - tumn came a - gain;      lone - ly mem - o - ries, Au - tumn mem - o - ries of

C      F#m7-5 B7      E F7-5      E      F7-5      E      F6

you.      Love, when the leaves are turn - ing, I get a hun - gry yearn - ing for your

F#m7      B7      Am7-5      D7      GA7-5      G      Ab7-5      G      Eb7      D7-9

arms;      Love, when a heart is so - ber, it shad - ows bright Oc - to - ber's gold - en

G      Dm7-5      G9      \* C      A7-9      Dm7      G7-9       $\frac{Dm}{A}$       Am       $\frac{Am}{G}$

charms.      The flam - ing moon re - minds me of      The night of love that we once

F#m7-5 Fm6

C/E

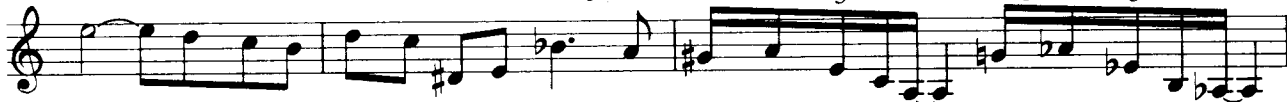
A7-9+5

D9

D♭9+11

G7-9+5

5



knew, Each ti - ny star is but a pray'r that when it's fall a - gain, love will call a - gain,

C

D♭7

Dm7

D♭7

C<sup>6</sup><sub>9</sub>

D♭9+11



And you'll be be - side me To make my au - tumn dreams come true.

C<sup>M</sup>a7

D♭9+11

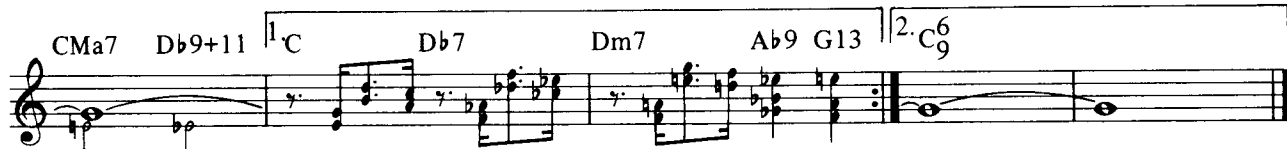
1. C

D♭7

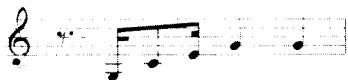
Dm7

A♭9 G13

2. C<sup>6</sup><sub>9</sub>



\*Sometimes:



When au - tumn sings her  
Now au - tumn roams the  
The flam - ing moon re -

# BETWEEN THE DEVIL AND THE DEEP BLUE SEA

Words by Ted Koehler  
Music by Harold Arlen

Medium

F \* Dm7 Gm7 C7 F Dm7 Gm7 C7 <sup>Cm7</sup>/<sub>F</sub> F9

I don't want you, but I'd hate to lose you, You've got me  
I for - give you, 'cause I can't for - get you,

Bbm6 <sup>F</sup>/<sub>A</sub> Ab7 Gm7 Gb7+9 |1. |2.  
BbMa7 Gm7-5 <sup>F</sup>/<sub>C</sub> Ab7 Gm7 C7-9 F Gm7C7-9 F E7-9 A F#m7

in Be - tween The Dev - il And The Deep Blue Sea. I ought to cross you

Bm7 E9 <sup>A</sup>/<sub>C#</sub> Cdim Bm7 E7 <sup>C</sup>/<sub>G</sub> Am7 <sup>Dm7 Ab9+11G9</sup>/<sub>Fm6 G7</sub>

off my list, but when you come knock - ing at my door, Fate seems to give my heart a twist, and

<sup>Ab7</sup>/<sub>D7+5 D7-9</sub> <sup>G13 G7+5 C</sup>/<sub>C7-9</sub> <sup>Gm7</sup>/<sub>\*F</sub> Dm7 Gm7 C7 F Dm7

I keep com - ing back for more. I should hate you, but I guess I

Gm7 C7 <sup>Cm7</sup>/<sub>\*\*F</sub> F9 BbMa7 Gm7-5 <sup>F</sup>/<sub>A</sub> Ab7 Gm7 C7-9 F

love you, You've got me in Be - tween The Dev - il And The Deep Blue Sea.

*\*Originally-*

I don't want you, but I'd hate to lose you,  
I for - give you, 'cause I can't for - get you,  
I should hate you, but I guess I love you,

*\*\*Sometimes*

You've got me

*\*\*\*More easily sung as:*

Fate seems to give my

# BILL

Words by P. G. Wodehouse and Oscar Hammerstein II  
Music by Jerome Kern

Slowly

*Dm7 Cm Cm-6*

*Bb Gm7 Cm7 F9 F7 Eb Bb D Dbdim*

But a - long came Bill, Who's not the type at all, You'd meet him on the street and nev - er  
He's just my Bill, An or - di - nar - y boy, He has - n't got a thing that I can

*A7+5*

*Cm7 F7 Dm7-5 G7 Cm7 F7 F7+5 BbMa7 Bb6 A Gm7 C7*

no - tice him; His form and face, His man - ly grace, Are not the kind that you Would  
brag a - bout And yet to be Up - on his knee, So com - fy and room - y, Feels

*Dm7 Cm Cm-6*

*F7 Cm7 F7 Bb Gm7 Cm7 F9 Fm7 Eb G7 Cm Bb EbMa7 Eb6*

find in a sta - tue } And I can't ex - plain, It's sure - ly not his brain That makes me thrill. I  
nat - ur - al to me }

*Gm7 C7*

*C7 Bb F Gm7 Cm7 F13-9 Bb Bb*

love him { Be - cause he's won - der - ful, Be - cause he's just old Bill. He's  
Be - cause he's, I don't know, Be - cause he's just my Bill. Bill.

\*If the verse is not sung - it's not included here - "but" is omitted. Singers sometimes substitute "He's just my Bill" for "But along came Bill" in the first chorus.

\*\*Originally:

long came Bill, Who's not the type at all, You'd  
just my Bill, An or - di - nar - y boy, He  
can't ex - plain, It's sure - ly not his brain That

\*\*\*The closing lyric is almost always sung as "just my Bill" in both first and second choruses.

# THE BLUE ROOM

Medium

Words by Lorenz Hart  
Music by Richard Rodgers

F A Abdim Gm7 C9 FMa7 F6 F#dim Gm7 C9 \*

We'll have a Blue Room, A new room, For two room, where  
Not like a ball-room, A small room, A hall room, where

1. FMa7 F9 F7-9 Bb Gm7-5 F C Dm7 G7 Gm7 C C7

ev'ry day's a hol-i-day Be-cause you're mar-ried to me.  
{you} can smoke {my} pipe a-way, With

2. F C Dm7 Gm7 C7-9 F C7 Gm7 C C7 Cdim Gm7 C9 C7-9+5

{your} wee head up-on {my} knee. We will thrive on, keep a-live on

Bm7-5 Bb7 Fm6 Ab Abdim Eb9 Eb7-9 D9 D7-9

F Am7 A Abdim C7 G Gm7 C7

Just noth-ing but kiss-es, With Mis-ter and Mis-sus

Dm7 G G9 Gm7 C C7 F A Abdim Gm7 C9 FMa7 F6 F#dim

On lit-tle blue chairs. {You sew your} trous-seau, And Rob-in-son  
{I'll wear my}

Gm7 C9 FMa7 F9 F7-9 Bb Gm7-5 F C Dm7 Gm7 C7-9 F

Cru-soe Is not so far from world-ly cares As our Blue Room far a-way up-stairs!

\*Possibly:

C9 FMa7 F9 F7-9

Where ev'ry day's a  
Where {I} can smoke {my}  
Is not so far from

# THE BOULEVARD OF BROKEN DREAMS

Words by Al Dubin  
Music by Harry Warren

Slowly

(Dm) (A7-9) Dm Em7-5  $\frac{Dm}{F}$  Dm

I walk a - long the street of sor - row, The Bou - le - vard Of Bro - ken

Gm6 Em7-5 A7 Em7-5 Bb A7

Dreams, where Gig - o - lo and Gig - o - lette can take a kiss with - out re - gret,

Em7-5 Bb A7 Dm Gm7 A7+5 Dm (A7-9)

So they for - get their bro - ken dreams. You laugh to - night and cry to -

Dm Em7-5  $\frac{Dm}{F}$  Dm Gm6 Em7-5

mor - row, when you be - hold your shat - tered schemes,

A7 Em7-5 Bb A7

And Gig - o - lo and Gig - o - lette wake up to find their eyes are wet

Em7-5 Bb A7 Dm Gm6 Dm D7

With tears that tell of bro - ken dreams. Here is where you'll al - ways

Am7-5 D7-9 Gm Gm(Ma7)

find me, Always walk - ing up and down.

C7 Gm7 C7 Gm7-5 C7

But I left my soul be - hind me In an old ca - thed - ral

FMa7 B7 BbMa7 Em7-5 A7 (A7-9) Dm Em7-5 F Dm

town. The joy that you find here you bor - row, you can - not keep it long, it

Gm6 Em7-5 A7 Em7-5 Bb A7

seems. But Gig - o - lo and Gig - o - lette still sing a song and dance a - long

Em7-5 Bb A7 Dm Gm6 Dm Fine (A7-9) D.S. al Fine

The Bou - le - vard Of Bro - ken Dreams. I walk a - long the street of

\*Originally a tango, The Boulevard Of Broken Dreams might also be performed as a bossa nova without altering the even eighth note values. If it were done as a ballad with swing eighth notes, the pick-up bar would be:

and so forth.

I walk a - long the street of

\*\*Originally notated:

and similarly.

where Gig - o - lo and Gig - o - lette

\*\*\*Sometimes, for a big ending:

The Bou - le - vard Of Bro - ken Dreams.



# THE BOY NEXT DOOR

Words and Music by Hugh Martin and Ralph Blane

Slowly

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The lyrics are: "How can I ignore The Boy Next Door? I love him more than I can say. Does - n't try to please me, does - n't ev - en tease me, And he nev - er sees me glance his way. And though I'm heart sore, The Boy Next Door af - fec - tion for me won't dis - play, I just a - dore him, so I can't ig - nore him, The Boy Next Door." The score includes various chords such as BbMa7, Bb6, (G9+11), G9+11, G7-9/5, G7, Cm, (F9+11), F9+11, F7-9/5, F7, BbMa7, Bb6, Gm7, C, C7, Cm7, F13, F13+5, F9, Bb, Gm7, Em7-5, A13-9, A7-9/5, A7+9, Dm, Dbdim, Cm7, F9, BbMa7, Bb6, (G9+11), G9+11, G7-9/5, G7, Cm, (F9+11), F9+11, F7-9/5, F7, BbMa7, Bb6, Gm, C9, C9-5, Bb/F, A/G, Gm7, Cm7, Bm7, Cm7, Bbm7, F9, F6, F7, Bb, and Db/F.

How can I ignore The Boy Next  
 Door? I love him more than I can say.  
 Does - n't try to please me, does - n't ev - en tease me,  
 And he nev - er sees me glance his way. And though  
 I'm heart sore, The Boy Next Door af - fec - tion  
 for me won't dis - play, I just a - dore him, so I  
 can't ig - nore him, The Boy Next Door.

\*The third beats in these bars are often unharmonized, the accompaniment silent, as the melody anticipates the harmony of the following bar.

# BROTHER, CAN YOU SPARE A DIME?

Words by E. Y. Harburg  
 Music by Jay Gorney  
 A7

Slowly

Cm Cm Eb Eb G7 D C7 E F7 Bb7 EbMa7 AbMa7

Once I built a rail - road, made it run, Made it race a - gainst time.  
 Once I built a tow - er to the sun, Brick and riv - et and lime.

Ab6 Dm7-5 G7 Cm Bbm7Eb7 Ab7 Fm6 G7 G7+5 Cm Dm7-5G7-9

Once I built a rail - road, Now it's done Broth - er, can you spare a dime?  
 Once I built a tow - er,

2. Cm C7 Gm7-5 3 C7-9 Gm7-5 3

Once in kha - ki suits, Gee, we looked swell, Full of that Yan - kee Doo - dle - de -

C7 Gm7 D C7 E F7 F9 Cm7 3 F9

dum! Half a mil - lion boots went slog - gin' thru Hell,

Cm7 F9 Ab7-5 G7-9 Cm Cm Eb

I was the kid with the drum. Say, don't you re - mem - ber, they

G7 D C7 E F7 Bb7 EbMa7 AbMa7 Dm7-5 G7

called me Al, It was Al all the time. Say, don't you re - mem - ber:

Cm Bbm7 Eb7 Ab7 Fm6 G7-9 G7+5 Cm

I'm your pal! Bud - dy, can you spare a dime?

\*Original notation:

and so forth.

Once I built a rail - road, made it run,  
 Once I built a tow - er to the sun,

# BUT BEAUTIFUL

Words by Johnny Burke  
Music by Jimmy Van Heusen

Bm7-5 E7-9

C#m7-5 F#7-9 F#7

Slowly

GMa9 G6 G#dim E/G# Am9 Am Bbdim

Life is fun - ny or it's sad Or it's qui - et or it's mad: It's a

Bm7 G/B B/G D Bm7-5 Bm7-5 E7 A9 D6 Cdim

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

Bm7 G/B Em7 Am7 Am7 D7 GMa7 G6 A9 Em7 A9 A13 A7

take a chance and if you fall, you fall, And I'm think - ing I would - n't mind at

Am7 D D9 D7 \*GMa7 G6 G#dim E/G# Am9 Am

all. Love is tear - ful or it's gay; It's a prob - lem or it's

C#m7-5 F#7-9 F#7 Bm7 G/B Em7 Bbdim G/B G/D Bm7-5 Bm7-5 E7 A9

play; It's a heart - ache ei - ther way, But Beau - ti - ful!

Am7 D7 Cdim Bm7 A7 D C D7 G/B Em Am7 B7+5 B7 Em F9

And I'm think - ing if you were mine I'd nev - er let you go, And

Bm7 G/B Bb7 Eb F9 1. G Am7 D7 2. GMa7 Em7 Am7 Ab7 G Am7 D D7 G

that would be But Beau - ti - ful, I know. Love is

\*Often:

fun - ny or it's sad Or it's qui - et or it's mad;  
tear - ful or it's gay; It's a prob - lem or it's play;

# BYE BYE BLACKBIRD

Words by Mort Dixon  
Music by Ray Henderson

Medium

\* F F+  $\frac{Gm}{F}$   $\frac{Bb}{F}$  F C6 C7  $\frac{C7}{F}$  F  $\frac{F}{A}$

Pack up all my care and woe, here I go sing - ing low, Bye

Abdim Gm7 C7 \*\* Gm Gm+  $\frac{C}{G}$  Gm  $\frac{Gm7}{C}$  C6

Bye Black - bird. Where some - bod - y waits for me, sug - ar's sweet,

$D\flat 7+5$   $D\flat 7-5$  C7 *Fdim*

C6 C7 Gm7 C13-9 FMa7 F6

so is she, Bye Bye Black - bird.

F7 Cm7 F7 Cm7 F7 Am7-5 D7-9 D+ D7 Gm Gm(Ma7)

No one here can love and un - der - stand me, Oh, what hard luck

Gm7  $E\flat 9$   $D7+9$   $D\flat 7+9$  C7  $\frac{Gm}{F}$

sto - ries they all hand me. Make my bed and light the light,

\*\*\*Gm7 C7 Am7-5 D7  $G\flat 7$

$\frac{Gm7}{C}$  C7 Am7-5 D7 Gm Gm7 C7-9 F

I'll ar - rive late to - night, Black - bird, Bye - bye.

\*Try this:

F FMa7 F7 F6  $\frac{B\flat m6}{F}$  F  $\frac{B7}{C}$  C7 Fdim F

Pack up all my care and woe, here I go, sing - ing low,

\*\*and this:

Gm Gm(Ma7) Gm7 Gm6  $\frac{Cm6}{G}$  Gm  $E\flat 7$   $E\flat 7-5$  D7  $D\flat 7+5$   $D\flat 7-5$  C7

Where some - bod - y waits for me, sug - ar's sweet, so is she,

\*\*\*Alternate chords without counter-melody.

# CARIOCA

Bright

Words by Gus Kahn and Edward Eliscu  
Music by Vincent Youmans

*Ebm* *Ebm*

*Ebm* *Ebm simile* *Bb7*

Say! Have you seen the Car - i -  
o - ca? It's not a fox-trot or a pol - ka, It has a lit - tle bit of  
o - ca, You'll nev - er care to do the pol - ka, And then you re - al - ize the

*Ebm*

new rhy - thm, a blue rhy - thm that sighs. It has a me - tre that is  
blue hu - la and bam - boo - la are through. To - mor - row morn - ing you'll dis -

*Ebm* *Ebm simile* *Bb7*

trick - y; A bit of wick - ed, wack - i - wick - y; But when you dance it with a  
cov - er You're just a Car - i - o - ca lov - er, And when you dance it with each

*Eb* *Eb*

new love, There'll be true love in her eyes. You'll dream  
new love, There'll be true love just for you.

*Edim* *Fm7* *Bb7* *Fm7* *Bb7-9*

of the new Car - i - o - ca, Its theme is a kiss and a

*EbMa7* *Eb6* *Gm7* *Eb* *C7-9* *Edim* *Fm7*

sigh. You'll dream of the new Car - i - o - ca,

*Bb7* *Fm7* *Bb7* *Eb* *To Coda*

when mu - sic and lights are gone and we're say - ing good - bye.

*Ebm* *Bb7*

Bb7-9 Bb9

Two heads to - geth - er, They say, are bet - ter than one, Two heads to -

Eb6 Eb7 Edim

geth - er, That's how the dance is be - gun. Two arms a - round you and lips that

Bb7 F Bb7 Bb7-9 Ebm Bb7

sigh, "I am yours and you are mine," while the Car - i - o - ca car - ries you a - way.

Ebm Bb7

Mine, while we Car - i - o - ca till the break of day, And you are

1. Ebm Bb7

mine.

Ebm Bb7

mine.

Two heads to -  
D.S. al Coda

2. Ebm Ebm

mine. Now that you've done the Car - i -

Coda Ebm Bb7 Bb Ebm Bb7-9 Ebm Bb7 Ebm

\*Carioca may be played in the rumba rhythm in which it was originally composed or in a bright swing tempo. The instrumental passages are to be played in unison with no harmonies. Because this song so often goes back and forth between Eb minor and Eb major, the key signature is bound to be wrong part of the time. The starting and ending mode is minor, but figure the inner sections basically as major, although with minor interludes.

\*\*Originally:

o - ca

# CHEROKEE

Words and Music by Ray Noble

Bright

*Cm7 B7+5* *Fm7* *A $\flat$ 9+11* *A $\flat$ 9*  
*F7+5* *B $\flat$*  *B $\flat$ 13-9* *E $\flat$ Ma7* *E $\flat$ m(Ma7)* *E $\flat$ m6*

Sweet In - dian maid - en, Since first I met you,  
 Child of the prair - ie, Your love keeps call - ing,  
 Sweet In - dian maid - en, One day I'll hold you

To Coda

*B $\flat$*  *Gm7* *C13* *C9* *Cm7* *Dm7-5* *G7-9* *Cm7* *B9*

I can't for - get you, Cher - o - kee, sweet - heart.  
 My heart en - thrall - ing, Cher -  
 In my arms fold you Cher -

2. *F13-9* *B $\flat$*  *C $\sharp$ m9* *F $\sharp$ 7-9* *BMa9*  
*C $\sharp$ m9* *F $\sharp$*  *F#7* *BMa7* *B9*

o - kee. Dreams of sum - mer time, of

*Bm9* *Am9* *D7-9* *GMa9*  
*Bm9* *E* *E7-9* *AMa7* *A6* *Am9* *D* *D7* *GMa7* *G9*

lov - er time gone by Throng my mem - o - ry so

*Gm9* *B9* *D.C. al Coda* *Coda*  
*Gm9* *C* *C7* *Cm7* *F7+5* *F13-9* *B $\flat$*   
*C* *F* *-9*

ten - der - ly and sigh, my o kee.

Cherokee is usually played with hipper chords nowadays, although the basic harmonies, as modified above, are fine. The following chords are frequently used for improvisation. Not all of them fit the melody.

Bb Gm7 Gbm7 Fm7 E7 EbMa7 Ebm7 Ab7  
 Bb Dm7 Gm7 Db7 C7 EbMa7Eb7 Dm7 G7 C#m7 F#7 Cm7 F7  
 Cm7 B7 Bb C#m7 C7 BMa7  
 Bm7 Bb7 AMa7 Am7 Ab7 GMa7  
 Gm7 C7 C#m7 F#7 Cm7 B7 Bb Gm7 Gbm7 Fm7  
 E7 EbMa7 Ebm7 Ab7 Bb Dm7 Gm7 Db7  
 C7 Cm7 B7 Bb Cm7 B7 D.C.



# COME RAIN OR COME SHINE

Words by Johnny Mercer  
Music by Harold Arlen

Medium

F A7 A7+5 A7 Dm Dm(Ma7) Dm7

I'm gon-na love you like no - bod - y's loved you, Come Rain Or Come Shine.

G13 G9+5 G9 G9+5 C9 C13-9 C13 C13-9 F7+5 F7 F7-5 F7 Gb7 Db Cm7-5 F7

High as a moun-tain or deep as a riv - er, Come Rain Or Come Shine.

Bbm6 Fm6 Gm7-5 Gb9+11

I guess when you met me, It was just one of those things.

Fm6 Ebm6 Gb Adim G#dim G C7 Edim Ebdim D Db9+11 C9

But don't ev - er bet me, 'Cause I'm gon - na be true if you let me.

F F6 A7+5 A7 Dm Dm(Ma7) Dm7

You're gon-na love me like no - bod - y's loved me, Come Rain Or Come Shine.

Dm6- Dm6 B9 D# B9 F# B7 A13 A7 A7 Em7 B Cdim C#

Hap - py to - geth - er, Un - hap - py to - geth - er, And won't it be fine.

D13 D7+5 D7 D7+5 D13 D7+5 D7 D7+5 G9 G7-9 G7 G7-9 G9 G7-9 G7 Gm6

\* Days may be cloud - y or sun - ny, We're in or we're out of the mon - ey, But



Dm G7  $\frac{G6}{B}$  B $\flat$ 9+11 A 1. D7+9 D7+5D7D7+5 G13G9+5 C9 C7-9

I'm with you al-ways, I'm with you rain or shine.

2.

D7+9 D7+5 D7 G9 G7-9 G7 Gm6 D

shine.

*\*The composer's unusually complex harmonization of this song required a full two-handed setting at this point. Following the original sheet music, we've added the implied bass notes and placed the counter melody in the left hand.*

*\*\*Originally notated as grace notes:*

*\*\*\*Because the original harmonies are a bit too constricting for many kinds of performance, the following is suggested as practical chord changes:*

FMa7 A7 $\frac{-9}{+5}$  Dm7 G9

C9 F7 Cm7 B9+11 B $\flat$ m6 Fm6 Gm7-5

G $\flat$ 9+11 Fm6  $\frac{E\flat m6}{G\flat}$  G $\flat$ dim Fdim  $\frac{C7}{E}$  E $\flat$ 9 D9 D $\flat$ 9 C9 C7-9

FMa7 A7 $\frac{-9}{+5}$  Dm7 Dm6 F $\sharp$ m7 B7 B $\flat$ 7-9

A7 Em7 E $\flat$ 9+11 D7 Am7 D7 A $\flat$ 9+11 G9 Dm7 G9 Gm6

1. 2.

Dm7 G7 B $\flat$ 9+11 A9 D7+9 A $\flat$ 9+11 G9 G $\flat$ 9 D



# THE CONTINENTAL

Words by Herb Magidson  
Music by Con Conrad

Medium

EbMa7 Eb7 Fm7 Bbm7 EbMa7 Eb7 Fm7 Bbm7 EbMa7 Eb7

Beau - ti - ful mu - sic!  
rhy - thm!

Fm7 Bbm7 EbMa7 Eb7 1. Fm7 Bbm7 3. 2. Fm7 Bb7

Dan - ger - ous It's some - thing

Fm7 Bb7 Eb6 Cm7 Fm7 Bb7-9

dar - ing, The Con - ti - nen - tal, A way of danc - ing that's real - ly ul - tra  
pas - sion, An in - vi - ta - tion to moon - light and ro -  
sway - ing, And you are say - ing just what you're think - ing

EbMa7 Cm7 Fm7 Bb7 Eb6 Cm7 Fm7 3. Bb7-9 3. To Coda

new; It's ver - y sub - tle, The Con - ti - nen - tal, Be - cause it does what you want it to  
mance; It's quite the fash - ion, Be - cause you tell of your love while you  
of; So keep on danc - ing For it's the song of ro - mance and of

1. EbMa7 Eb7 Fm7 Bbm7 EbMa7 Eb7 Fm7 Bb7 2. Eb Abm Abm(Ma7)

do. It has a dance. Your lips

Abm7 Db7 3. Gb GbMa7 Gb7 Eb7 G Abm Abm(Ma7) Abm7 Db7 3.

whis - per so ten - der - ly, Her eyes an - swer your

Bb Ebm6 Bbdim Bb7 D.S. al Coda

song. Two bod - ies love.

Ab Ab6 G7+5

You kiss while you're danc - ing; It's Con - ti -

Ab G7+5 Ab Adim Eb7 Bb Adim Eb9 F7 Bbm Bbm6

nen - tal, It's Con - ti - nen - tal. You sing

*Bbm Bbm6* *Bbm Bbm6* *Bbm7 Eb9* *Adim* *Eb9 Bb Bdim*

while you're danc - ing; Your voice is gen - tle and sen - ti -

*Ab6 C* *Bdim Bbm7 Eb7* *Ab Eb7-9 Ab6 Eb7-9 \*\*Ab* *Gb7 F7*

men - tal. You'll know, be - fore the dance is through,

*Bbm Db* *F7-9 C* *Bbm* *F7-9 A* *\*\*Bbm7*

That you're in love with her and she's in love with you.

*Eb7* *Ab Ab6* *Adim*

You'll find, while you're danc - ing, That there's a

*Eb9 Bb* *Eb9 Adim* *Ebdim* *Eb9 Bb* *Eb9 Adim* *Ebdim*

rhy - thm in your heart and soul; A cer - tain rhy - thm that you can't con - trol, And you will

*Eb9 Bb* *Adim Bb* *Adim Bb* *Adim Bbm7 Eb13-9* *AbMa7 Ab7* *Bbm7 Ebm7*

do The Con - ti - nen - tal all the time.

*AbMa7 Ab7* *Bbm7 Ebm7* *AbMa7 Ab7* *Bbm7 Ebm7* *AbMa7 Ab7*

Beau - ti - ful mu - sic!

*Bbm7 Ebm7* *AbMa7 Ab7* *Bbm7 Eb7* *Ab* *Eb7* *Ab*

Dan - ger - ous rhy - thm!

*\*Original notation:*

It's some - thing dar - ing, The Con - ti - nen - tal

*\*\*Original notation:*

It has a pas - sion, Two bod - ies sway - ing, and dance is through, love with you.

*\*\*\*Original notation:*

Beau - ti - ful mu - sic!  
Dan - ger - ous rhy - thm!

# DANCING ON THE CEILING

Words by Lorenz Hart  
Music by Richard Rodgers

Medium

\* F A7+5 F+ Bb6 G7 Am7D9 C Abm7Db9 Em Gm7 C7

Eb9+11 D9 FMa7 D7-9 Db9+11 Gm7 C9 C7-9 1. F Gm7 C7-9 2. F Cm7 B7-5 F#dim Bb6 Gm7

Eb9 Gm7-5 C C7-9 FMa7 F6 FMa7 F#dim Gm7 Cm7 F7-9 Bb6

Eb9 Gm7-5 C C7-9 F F#dim Gm7 C7-9 F A7+5

Bb6 G7 Am7D7 Abm7Db7 Ab9+11 Gm7 Gb7 C7-9 F

\*Often:

He danc - es o - ver - head On my ceil - ing, near my bed,  
I try to hide in vain Un - der - neath my coun - ter - pane;  
I love my ceil - ing more Since it is a danc - ing floor

\*\*The original harmonies for these two bars, although odd, are worth trying. A good combination would be: Bb6G7|Am7 D9 Abm7 Db9

\*\*\*Originally:

It's not fair,"  
He's still there.

# DARN THAT DREAM

Words by Eddie De Lange  
Music by Jimmy Van Heusen

Medium

$Bm7 \overset{G}{B}$   $Bbm7E\flat7$   $\overset{F7}{C}$   $B7-9$   $Em7$   $\overset{Am}{C}$   
 $\overset{G}{B}$   $\overset{E\flat7}{B\flat}$   $Am7$   $B7-5$   $B7$   $*Em$   $\overset{F\sharp m7-5}{F\sharp}$   $Bm7-5$   $E9$   $E7-9$

Darn That Dream I dream each night, You say you love me and you hold me tight,  
Darn your lips and darn your eyes, They lift me high a - ove the moon - lit skies,

$Am7$   $F9$   $**Bm7$   $B\flat dim B\flat$  | 1.  $Am7A\flat7-5$   $G$   $Am7D7-9$  | 2.  $Am7A\flat7+9$   
 $G$   $G\flat7-9$   $Fm9E7+9$

But when I a - wake you're out of sight, Oh Darn That Dream. Darn That  
Then I tum - ble out of Par - a - dise, Oh

$G$   $\overset{Fm7}{F\sharp}$   $B\flat7-9$   $E\flat$   $Cm7$   $Fm7$   $B\flat7$   $\overset{E\flat Ma7}{G}$   $\overset{F\sharp m7}{B9}$   $\overset{B7}{F\sharp}$

Dream. Darn that one-track mind of mine, it can't un - der - stand that

$Fm7$   $B\flat9$   $B\flat7-9$   $E\flat$   $Cm6$   $Gm$   $\overset{Gm(Ma7)}{F\sharp}$   $\overset{Gm7}{F}$   $Em7-5$   $Am7$   $D7$   
 $Bm7E\flat9$   $Am9D13-9$   $Bm7\overset{G}{B}$   $Bbm7E\flat7$   $\overset{F7}{C}$   $B7-5$   $Em7$   $\overset{Am}{C}$

you don't care. Just to change the mood I'm in, I'd wel - come a nice old

$E\flat9$   $D9$   $\overset{G}{B}$   $\overset{E\flat7}{B\flat}$   $Am7$   $B7-5$   $*Em$   $\overset{F\sharp m7-5}{F\sharp}$

night - mare. Darn That Dream and bless it too, with - out that dream, I nev - er

$Bm7-5$   $E9$   $E7-9$   $Am7$   $F9$   $**Bm7$   $B\flat dim B\flat$   $Am7$   $A\flat7+9$   $G6$

would have you. But it haunts me and it won't come true, Oh Darn That Dream.

\*The original harmonies are:

$Em$   $E\flat+$   $Dm$   $C$

\*A more complex possibility:

$Em$   $\overset{A\flat7}{E\flat}$   $D7$   $C\sharp m7-5$   $Cm7$

\*\*Often:

$Bm7$   $Bbm7$   $E\flat7$

out of sight, Oh  
Par - a - dise, Oh  
won't come true, Oh

# DAY IN, DAY OUT

Words by Johnny Mercer  
Music by Rube Bloom

Medium or Bright

G+ C6 C#dim Dm7 G9 G+

Day In, Day Out, The

C Dm7 D#dim C/E Em7 Ebdim

same old hoo - doo foll - ows me a - bout, The same old

G7/D G7 G7/D Dm7 G7 3 Dm Dm(Ma7) Dm7 G7 3

pound - ing in my heart when - ev - er I think of you, and dar - ling, I

Eb9+11 Dm7 Dm7/G G7 3 Bb7-5 A7 Ab7+5 G13 G+

think of you, Day In and Day Out. Day

C6 C#dim Dm7 G9 G+

Out, Day In, I

C6 Dm7 D#dim C/E F13 Cm9 F13 F9 D7-9

need - n't tell you how my days be - gin: when I a -

G Dm7 G

wake I a - wak - en with a tin - gle, one pos - si - bil - i - ty in

Dm7 G Am9 D7<sup>-9</sup><sub>+5</sub> Dm7  
G

view, That pos - si - bil - i - ty of may - be see - ing you.

G9 G+ C6 C#dim Dm7 G9 G+

Come rain, come shine, I

C Dm7 D#dim C  
E B♭9+11 A9<sup>\*</sup> A7<sup>-9</sup><sub>+5</sub> A7-9

meet you and to me the day is fine, Then I

D7+5 D7

D7 Fm6  
G G7-9<sup>3</sup> CMa7 B7 Em7 A7+5

kiss your lips and the pound-ing be - comes the o - cean's

D13 Dm7  
G G7+5 CMa7 B7 Em7<sup>\*\*</sup> A7<sup>-9</sup><sub>+5</sub> A7-9

roar, A thous - and drums. Can't you

D7 F# Fm6 Fm7 Em7 A7-9 A7+5

D13 Fm6  
G G7-9<sup>3</sup> C6 B7 Em7 A7 A7+5

see it's love, can there be an - y doubt, when there it

Dm7 Dm7  
G G13-9 C

is Day In, Day Out.

\*Often:

A9 A7<sup>-9</sup><sub>+5</sub> A7-9

Then

\*\*Often:

Em7 A7<sup>-9</sup><sub>+5</sub> A7-9

Can't you

\*\*\*Often:

Dm7 G13-9 C

In, Day Out.



# DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

Words by Eddie De Lange

Music by Louis Alter

Slowly

*\* Dm7*  
G

*D $\flat$ 9*  
G7+5

*F $\flat$ 9*  
Am

Do You Know What It Means To Miss New Or - leans and  
moss - cov - ered vines, the tall sug - ar pines where

*Em7* *Am7* *D9* *F6* *F $\sharp$ dim* *C* *A7-9* *A7*  
G

miss it each night and day? I know I'm not wrong, the feel - in's get - tin' strong - er the  
mock - in' - birds used to sing, And I'd like to see the laz - y Mis - sis - sip - pi a -

1. *Dm7* *A $\flat$ 7* *G7* *Dm7* *G7* *Dm7* *G* 2. *Dm7* *G13* *C* *C* *Cdim* *C*

long - er I stay a - way. Miss the hur - ry - in' in - to spring. The

*B $\flat$ m7* *Ab* *Abdim* *Ab*  
*F $\flat$ 9* *Adim* *B $\flat$ m9* *E $\flat$ 9* *E $\flat$ 7* *Ab*

moon - light on the bay - ou, A cre - ole tune that fills the air; I

*Am9* *D9* *G6* *Em7* *Am7* *D9*

dream a - bout mag - nol - ias in June, And soon I'm wish - in' that I was there.

*Dm7* *G7* *Dm7* *C* *D $\flat$ 9* *F $\flat$ 9*  
G

Do You Know What It Means To Miss New Or - leans, when

*CMa7* *Em7* *Am7* *D9* *F6* *F $\sharp$ dim*

that's where you left your heart? And there's some - thing more: I

*C* *Em7-5* *A7-9* *A7* *Dm9* *Dm9* *G13-9* *C*  
G

miss the one I care for More than I miss New Or - leans.

\* The entire song was originally notated in even eighth notes.

# DREAM DANCING

Words and Music by Cole Porter

Medium *Bb9+11*  
C *E7+5* *AMa7* *A6* *Dm7*

When day is gone And night comes on, Un - til the of  
dance be - tween a sky se - rene and fields of

*G7* *Gb9+11* *CMA7* *C7* *FMA7* *Fm7* *Fm6* *F#dim* *G* *C* *E* *F9*  
*G* *F#* *B7* *Bb9* *F*

dawn what do I do? I clasp your hand and wan - der through slum - ber - land,  
green, spark - ling with dew. It's joy sub - lime, when - ev - er I spend my time

*Em7* *A7* *Ebm7* *Ab9* *Dm7* *Dbb9+11* *CMA7* *C6* *CMA7*

Dream Danc - ing with you. We you.

*Gb9* *Gm7* *C7-9* *FMA7* *Fm6* *C* *C* *E* *Dm7* *Db7* *C6*

Dream Dan - cing, oh, what a luck - y wind - fall!

*D7* *3* *3* *Am7-5* *D7-9* *G* *Ab9+11* *G9* *D7* *G7-9* *CMA7* *Gb9+11* *C7* *E9*

Touch - ing you, clutch - ing you all the night through, So say you love me, dear, and

\* *F9* *E9* *Bb9* *Em7* *A* *A7* *Ebm7* *Ab7* *Dm7* *G7* *Ebm7* *Ab7*

let me make my ca - reer Dream Danc - ing, to Par - a - dise

*Em7-5* *A7* *Dm7* *G7* *Ebm7* *Ab7* *Dm7* *Dm7-5* *G* *G* *C*

pranc - ing, Dream Danc - ing with you.

\*Possibly:

wan - der through slum - ber - land  
- ev - er I spend my time  
let me make my ca - reer

# EARLY AUTUMN

Slowly

Words by Johnny Mercer  
Music by Woody Herman and Ralph Burns

AbMa7 AMa7 BbMa7 BMa7 CMa7 B7 B7+5 BbMa7

When an Ear - ly Au - tumn walks the land And chills the breeze And touch - es with her hand  
vil - ion in the rain all shut - tered down, A wind - ing coun - try lane

A7 A7+5 AbMa7 G7 G13 CMa7 Eb9 Am7

the sum - mer trees, Per - haps you'll un - der - stand What mem - o - ries I own.  
all rus - set brown, A frost - y win - dow - pane shows me a town grown

Dm9 Dm7 AbMa7 AMa7 BbMa7 BMa7 CMa9 C6 AbMa7 BbMa7 CMa7 Dm7 G13

There's a dance pa - lone - ly. That spring of ours that start - ed

CMa7 E Ebdim Dm7 G7 CMa9 Cm7 F9 F7-9

so A - pril heart - ed Seemed made for just a boy and girl. I nev - er dreamed, did you, an - y

A Bb Bb Eb13 DMA7 C#7 C9 B7+9 Bb7 AMa7 Ab13-9 G13

fall could come in view so ear - ly, ear - ly?

CMa7 B7 B7+5 BbMa7

Dar - ling, if you care, please let me know, I'll meet you an - y - where, *To Coda*

A7 A7+5 AbMa7 G7 G13

I miss you so, let's nev - er have to share An - oth - er Ear - ly

CMa9 C6 Am7 Dm7 AbMa7 AMa7 BbMa7 BMa7 CMa7

*D.S. al Coda* *Coda*

Au - tumn. When an Ear - ly Au - tumn.

\*Early Autumn is one of the few slow songs which wants to be done in even eighth notes.  
The melody was originally an instrumental piece featuring Woody Herman's Four Brothers sax section.  
It was more complex than the song which was adapted from it and involved frequent double-time figures.

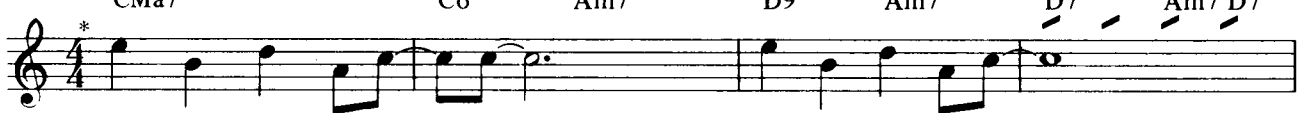
\*\* DMA7 C#7 C9 B7+9 Bb7 AMa7 Ab13-9 G13

# EXACTLY LIKE YOU

Words by Dorothy Fields  
Music by Jimmy McHugh

Medium


*C*Ma7 *E*m7 *A*m *A*m(*M*a7) *A*m7 *D*9 *A*m7 *D*7 *A*m7 *F*m6 *F*#  
*C*6 *A*m7 *D*7 *E* *A*m7 *D*7



I know why I've wait - ed know why I've been blue,  
Why should we spend mon - ey On a show or two?


1. 2.

*G*7 *C*#dim *D*m7 *G*7 *C* *F*7 *E*7+5 *E*b7 *D*7 *D*b7 *C* *B*b9 *F*7



Prayed each night for some - one Ex - act - ly Like You. act - ly Like You.  
No one does those love scenes Ex -

*A*m *B*b7 *B*7 *C* *E*7-9 *E*+ *A*m  
*C* *G*#dim *G* *C*7 *F*6 *F*m6 *E* *E*+



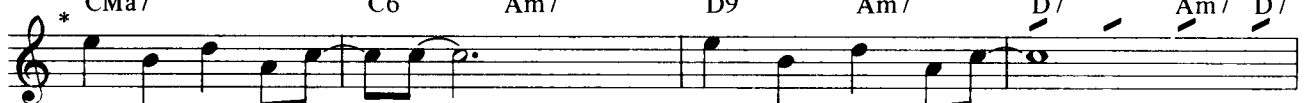
You make me feel so grand, I want to hand the world to you. You seem to

*D*m7 *D*m7-5 *G* *G*7 *C* *E*m7 *A*m9 *D*m7 *G* *G*9




un - der - stand Each fool - ish lit - tle scheme I'm schem - ing, Dream I'm dream - ing.

*C*Ma7 *E*m7 *A*m *A*m(*M*a7) *A*m7 *D*9 *A*m7 *D*7 *A*m7 *F*m6 *F*#  
*C*6 *A*m7 *D*7 *E* *A*m7 *D*7



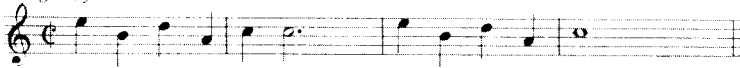
Now I know why Moth - er Taught me to be true,

*G*7 *C*#dim *D*m7 *G*7 *C* *B*b9 *F*7 *C* *E*b6 *D*7 *D*bMa7 *C*



She meant me for some - one Ex - act - ly Like You.

\*Originally:



I know why I've wait - ed, Know why I've been blue,  
Why should we spend mon - ey On a show or two?  
Now I know why Moth - er Taught me to be true,

\*\*Sometimes:



Ex - act - ly Like You.

\*\*\*Originally:



scheme I'm schem - ing, Dream I'm dream - ing.

# THE FOLKS WHO LIVE ON THE HILL

Words by Oscar Hammerstein II  
Music by Jerome Kern

Slowly G $\flat$ 7-5

CMa7 C7 F Dm7 G7 Dm7 G7 C6 Em7 E Ebdim G7 C6

Some - day we'll build a home on a hill - top high, you and I,  
leave us, we'll sit and look at that same old view, Just we two,

G/B Am7 F G6 FMa7 F6 Em7 C7 To Coda  
B C7 F G7 Em7 A7-9

Shin - y and new, a cot - tage that two can fill. And we'll be pleased to be called  
Dar - by and Joan who used to be Jack and Jill, The folks who like to be called

Dm7 G7 C Em7 A7-9 Dm7 G7-9 G $\flat$ 7-5  
CMa7 C7 F G7 CMa7 C7

"The Folks Who Live On The Hill." Some - day

Dm7 G7 F Dm7 G7 Em7 C6 Ebdim G7 C6 G/B Am7 F/A

we may be add - ing a thing or two, a wing or two, We will make chan - ges

G6 FMa7 F6 CMa7 C7 F G7 Em7 A7-9

as an - y fam' - ly will, But we will al - ways be called

Dm7 G7 C F#m7-5 B7-9 B7-9 Em F#m7-5 B7

"The Folks Who Live On The Hill." Our ver-an-da will com-mand a view of mead-ows

Em Em(Ma7) Em7 Eb7+5 D7 G7 C#dim Dm7 G9 G9+5

green, The sort of view that seems to want to be seen. And when the kids grow up and  
Coda

Dm7 G7 F7 E7+5 E7 A7-9 A7 Dm7 G7 C

What they have al - ways been called: "The Folks Who Live On The Hill."

\*Except for the melody to "Our veranda will command a view of meadows green," the song was notated in even eighth notes. Current practice is dotted eighths and sixteenths.

# FOR ALL WE KNOW

Words by Sam M. Lewis  
Music by J. Fred Coots

**Slowly**

*F F6 F+ F Dm7 G9 Db9+11 C9 Gm7 C7*  
*F G9 \*G7 C7 3 Gm7 C7*

For All We Know we may nev - er meet a - gain, Be -

*FMa7F Am7-5D7-9 Eb/G C7 F*  
*F D7-9 D7-9+5 \*Gm7 3 Gm7-5 C7 G dimAm7 A*

fore you go, Make this mo - ment sweet a - gain, We won't say "Good -

*Ab dim Gm7 C7 F A Fm6 Ab dim*  
*Ab dim Gm7 C7 F A Ab dim*

night" Un - til the last min - ute, I'll hold out my hand And my

*Gm9 Eb7 D Db C7 F F6 F+ F Dm7 G9 Db9+11*  
*Gm7 C7 F G9 G7 C7 3*

heart will be in it. For All We Know This may on - ly be a dream,

*C9 Gm7 C7 FMa7 F Am7-5 D7-9 Eb/G C7 Fdim*  
*Gm7 C7 F D7-9 D7-9+5 \*Gm7 3 Gm7-5 C7 C*

We come and go like a rip - ple on a stream, So

*Bm7 E7 Am7-5 Eb D7*  
*F E7 A7 3 Eb D7*

love me to - night, To - mor - row was made for some, To -

*Gm7-5 Gm7 Gm7 C7-9 F*  
*Gm Db C C7-9 F*

mor - row may nev - er come, For All We Know.

\*Dotted eighth and sixteenth values have been added for consistency.

\*\*Often, for ending:

*Gm7-5 Gm7 C7-9 F*  
*Db C C7-9 F*

come, For All We Know.

# FORTY-SECOND STREET

Words by Al Dubin  
Music by Harry Warren

Medium, Bright

Em F#m7-5 <sup>Em</sup>G Am7 <sup>Em</sup>B <sup>B7</sup>A <sup>Em</sup>B7 <sup>B7</sup>F# <sup>Em</sup>G <sup>Em</sup>F# <sup>G7</sup>D <sup>Db7+5</sup>G Am

Come and meet those danc - ing feet, On the av - en - ue I'm  
Hear the beat of danc - ing feet, It's the song I love the

CMa7 F#7-9

<sup>Em</sup>B C7-5 <sup>Am9</sup>B <sup>B7-9</sup>B7+5 Em C9

tak - ing you to, For - ty - Sec - ond Street. Lit - tle "nif - ties" from the Fif - ties,  
mel - o - dy of,

C9 Bb9+11 A9

<sup>Em7</sup>C9 <sup>A7</sup>Bb9+11 <sup>A7</sup>A9

in - no - cent and sweet; Sex - y lad - ies from the Eight - ies, who are in - dis -

<sup>Em</sup>B <sup>B7</sup>A

F#7-5 F7-5 Em F#m7-5 <sup>Em</sup>G Am <sup>B-9</sup>B7+5 Em <sup>B7</sup>F# <sup>Em</sup>G <sup>B7</sup>F#

creet. They're side by side, they're glo - ri - fied, Where the

<sup>G7</sup>D <sup>Db7+5</sup>CMa7 <sup>To Coda</sup>F#7-9

<sup>Em</sup>D <sup>Em</sup>F# <sup>G</sup>Am <sup>Em</sup>B C7-5 <sup>Am9</sup>B <sup>B7-9</sup>B7+5 Em *D.C. al Coda*

un - der - world can meet the e - lite, For - ty - Sec - ond Street

*Coda* <sup>Em</sup>B <sup>Em(Ma7)</sup>B <sup>Em7</sup>B <sup>Em6</sup>B <sup>Am9</sup>B <sup>B7-9</sup>B7+5 Em

Naught - y, bawd - y, gawd - y, sport - y, For - ty - Sec - ond Street

\*Originally:

Come and meet those danc - ing feet on the av - en - ue I'm  
Hear the beat of danc - ing feet, It's the song I love the  
Side by side, they're glo - ri - fied, where the un - der - world can

\*\*Often (as ending):

<sup>Em</sup>B <sup>B7-9</sup>B7+5 Em

tak - ing you to, For - ty - Sec - ond Street. For - ty - Sec - ond Street.  
mel - o - dy of,  
meet the e - lite,

# FROM THIS MOMENT ON

Bright

*Fm6*  
*Ab*

Words and Music by Cole Porter

*Fm6* *Gm7* *C7* *Db*  
*F* *Fm* *Ebm7* *Ab7*

*DbMa7 Db6* *DbMa7 Db6* *Dbm(Ma7) Dbm6* *Ab Ma7* *Ab6* *G7* *G7+5* *Gm7* *C* *C7* *Gb9+11*

1. *Ebm9*  
*Ab6* *Eb7+5* *Ab* *Ab13* *Ab7-9* *Db Ma7* *Dbm7* *Dbm6* *Ab*

*G7* *Ebm6* *Gb* *F7* *Ebm6* *Gb* *F7* *Eb* *Bb* *Edim* *Fm7* *Bb7* *Eb7*

*D7-9* *Db9* *C7+9* *Gb7* *Fm6* *Gm7* *C7* *Db*  
*F*

*Fm* *Ebm7* *Ab7* *DbMa7* *Db6* *DbMa7 Db6* *Bbm7-5*

*Ab* *Eb* *Ab* *G7* *Cm7-5* *Gb* *F7* *Bbm7* *Bbm9* *Eb* *Eb7-9* *Ab*

\*Often: *Db* *F* *Fm* *Ebm7* *Ab7*

\*Often: *Bbm7-5*

\*\*\*Usually: *Bbm9* *Bbm9* *Eb* *Eb7-9* *Ab*



# GIVE ME THE SIMPLE LIFE

Words by Harry Ruby  
Music by Rube Bloom

Medium

Fm7 Bb7 Gm7 EbMa7 C7-9 C7-9

I don't be - lieve in fret - tin' and griev - in'; why  
find it pleas - ant din - ing on pheas - ant. Those

Dm7-5 Fm7 G7+5 G7 Cm Eb7 Bb Eb9 Am7-5 Abm6

mess a - round with strife? I nev - er was cut out to  
things roll off my knife; just serve me to - ma - toes and

Eb G Cm 1. Fm7 Gm7 C7-9 F7 Bb7

step and strut out; Give Me The Sim - ple Life! Some  
mashed po - ta - toes; Give

2. Fm7 Bb7 Bb7-9 Eb Cm7 Fm7 Bb9 Gm7 EbMa7 Cm7 Eb6

Me The Sim - ple Life! A cot - tage small is all I'm at - ter, not

Fm7 Bb9 EbMa7 Eb6 Dm7-5 G7-9 Cm

one that's spa - cious and wide. A house that rings with joy and laugh - ter and the

F9 Fm7 Bb Bb7 Fm7 Bb7

ones you love in - side. Some like the high road, I

\*Originally the beginning, but not the following eight measures, was on the bar line:

I don't be - lieve in fret -

\*\*Originally:

ones you love in - side.



*Gm7*  
*E♭Ma7* *C7<sup>-9</sup><sub>+5</sub>* *C7-9* *Fm7* *Dm7-5* *G7+5* *G7* *Cm* *E♭7* *E♭9*  
*B♭* *B♭*

like the low road, free from the care and strife. Sounds corn -

*Am7-5* *A♭m6* *E♭*  
*G* *Cm* *Fm7* *B♭7* *B♭7-9* *E♭*

- y and seed - y, but yes, in - deed - y; Give Me The Sim - ple Life!

*second lyric:*

2. Living, I find, is best when your mind is keen as a carving knife.  
 I'm crazy about sleep, can't do without sleep; Give Me The Simple Life!  
 I love to whittle and play a little tune on a ten-cent fife;  
 I don't aim to worry, hustle or hurry; Give Me The Simple Life!  
 I greet the dawn when I awaken, the sky is clear up above.  
 I like my scrambled eggs and bacon served by someone that I love.  
 Life could be thrilling with one who's willing to be a farmer's wife;  
 Kids calling me pappy would make me happy; Give Me The Simple Life!



# GONE WITH THE WIND

Words by Herb Magidson  
Music by Allie Wrubel

Slowly

*Em7-5 Edim*

Fm7 Bb7 EbMa7 Gm7 Gbm6 Fm7 Bb7 EbMa7 Eb6

Gone With The Wind, Just like a leaf that has blown a-way,

Am7 D7 G6 Bbdim Am7 D7 GMa7 G6

Gone With The Wind, My ro-romance has flown a-way.

*EbMa7*  
G

Gm F#dim Fm7 Bb7 Fm7 E7 Eb D7+5 Bbm

Yes-ter-day's kiss-es are still on my lips, I had a

*Bbm*  
D7 C7-9

Fm7 B9+11 Bb9 Edim Fm7 Bb7 EbMa7 Gm7 Gbm6

life-time of Heav-en at my fin-ger tips, But now all is gone.

Fm7 Bb7 EbMa7 Eb6 Am7 D7 G6 Bbdim Am7 D7

Gone is the rap-ture that thrilled my heart, Gone With The Wind. The glad-ness that

*Bm7*  
GMa7 G6 Fm Fm6 Cm F7-9 Fm7 Bb7

filled my heart, Just like a flame, Love burned bright-ly, then be-

*Gm7-5*  
Db C7 Gdim F Fm7 D7+5 C9 BMa7 Bb7+5

came an emp-ty smoke-dream that has gone, Gone With The Wind.

*\*Possibly:*  
Fm7 Bb7 Fm7 E7

still on my lips

# GOODY-GOODY

Words and Music by Johnny Mercer  
and Matt Malneck

Medium

$\frac{Dm7}{G}$        $\frac{C}{C}$        $\frac{G7}{D}$        $\frac{C}{D\#dim}$        $\frac{C}{E}$        $\frac{G7}{D}$        $\frac{G7}{D\#dim}$        $\frac{G7}{D}$   
 $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$

So you met some-one who set you back on your heels, Good-y

$\frac{B}{C}$        $\frac{C}{C}$        $\frac{Dm7}{G}$        $\frac{C}{C}$        $\frac{G7}{D}$        $\frac{C}{D\#dim}$        $\frac{C}{E}$        $\frac{G7}{D}$        $\frac{G7}{D\#dim}$        $\frac{Em7-5}{Bb13}$   
 $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$

Good-y! So you met some-one and now you know how it

$\frac{A7}{A7}$        $\frac{Adim}{A7}$        $\frac{Dm}{Dm}$        $\frac{Edim}{Edim}$   
 $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$

feels, Good-y Good-y! So you gave him your heart too,

$\frac{Dm}{F}$        $\frac{A7}{E}$        $\frac{Dm}{Dm}$        $\frac{Edim}{Edim}$        $\frac{Dm}{F}$        $\frac{Eb7}{A7}$        $\frac{D7}{D7}$   
 $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$

just as I gave mine to you, And he broke it in lit-tle stuck it in his col-

$\frac{Am7}{Am7}$        $\frac{D7}{D7}$        $\frac{G7}{G7}$        $\frac{Dm7}{G}$        $\frac{C}{C}$        $\frac{G7}{D}$        $\frac{C}{D\#dim}$        $\frac{C}{E}$   
 $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$        $\frac{C}{C}$

piec-es, lec-tion, now how do you do? So you lie a-wake just sing-

C  $\frac{G7}{D}$   $D\#dim$   $\frac{G7}{D}$

Musical staff with notes and chords: C, C<sup>Ma7</sup>, C<sup>6</sup>, G<sup>+</sup>, C,  $\frac{B}{C}$ , C

in' the blues all night, Good - y Good - y! So you

Musical staff with notes and chords: C<sup>7</sup>, D<sup>b9</sup>, C<sup>9</sup>, C<sup>7</sup>, D<sup>b9</sup>, C<sup>9</sup>, F,  $\frac{A7}{E}$ , D<sup>m</sup>, D<sup>m7</sup>

think that love's a bar - rel of dy - na - mite. Hoo -

Musical staff with notes and chords: F<sup>Ma7</sup>, F<sup>6</sup>, F<sup>m(Ma7)</sup>, F<sup>m6</sup>, B<sup>b9</sup>, B<sup>7-9</sup>, C<sup>Ma7</sup>, C<sup>6</sup>, C<sup>Ma7</sup>, C<sup>6</sup>, G

ray and hal - le - lu - yah! You had it com - in' to

Musical staff with notes and chords: G<sup>7+5</sup>, C, G<sup>7+5</sup>, C<sup>6</sup>, C, G<sup>7+5</sup>, C<sup>6</sup>, B<sup>b13</sup>

ya. Good - y Good - y for him, Good - y

Musical staff with notes and chords: A<sup>7</sup>, E<sup>m7</sup>, A<sup>7</sup>, E<sup>m7</sup>, A<sup>7</sup>, D<sup>9</sup>, D<sup>7</sup>

Good - y for me, And I hope you're sat - is -

Musical staff with notes and chords: D<sup>m7</sup>, A<sup>b7</sup>, G<sup>7</sup>, C, D<sup>m7</sup>,  $\frac{Dm7}{G}$ , C

fied, you ras - cal, you!

*\*Dotted eighths and sixteenths have been added in various places.  
\*\*Originally:*

Musical staff with notes and chords: F<sup>Ma7</sup>, F<sup>6</sup>, F<sup>m(Ma7)</sup>, F<sup>m6</sup>, C<sup>Ma7</sup>, C<sup>6</sup>, G<sup>7+5</sup>

- ray and hal - le - lu - yah! You had it com - in' to ya.

*\*\*\*Finale:*

Musical staff with notes and chords: D<sup>m7</sup>, G<sup>7</sup>, D<sup>b7+9</sup>, C, D<sup>m7</sup>,  $\frac{Dm7}{G}$ , C

- fied, you ras - cal, you!

# HARLEM NOCTURNE

Words by Dick Rogers  
Music by Earle Hagen

Slowly

Am(Ma7) Am

Deep mus - ic fills the night, Deep in the heart of Har -  
A noc - turne born in Har -

Dm6 A Dm(Ma7) A

*simile*

lem, And tho' the stars are bright,  
lem, That mel - an - chol - y strain

Dm A Dm7 A 3 F7 E7 1. Am6 \*\*

The dark - ness is taunt - ing me. Oh! what a sad re - frain,  
For - ev - er is haunt - ing me.

2. Am6 D9 Am6 Am6 Ab9 G9 \*\*\*

The

C Gm7 C Gm7

mel - o - dy clings A - round my heart strings, It  
in - di - go tune, It sings to the moon The

C Gm7 C7 Db7 C7 F Cm7

*Instrumental*

*Vocal*

won't let me go when I'm lone - ly. I hear it in dreams, And  
lone - some re - frain of a lov - er. The mel - o - dy sighs, It

F Cm7

some - how it seems, It makes me weep and I can't sleep. An  
 laughs and it cries, A moan in blue that

1. G7

2. Am6

wails the long night thru. Tho' with the dawn it's gone,

Am(Ma7) Am Dm6  
A

*simile*

The mel - o - dy lives ev - er

Dm(Ma7)  
A Dm  
A Dm7  
A 3 F7 E7

For lone - ly hearts to learn Of love in a Har - lem Noc - turne.

Am6 Dm6  
A Am6 Dm6  
A Am6 Dm6  
A Am6 Am6

\*Originally an instrumental piece featuring alto sax, the melody acquired lyrics later on but lost them again when the melody became the theme of the television program, "Mike Hammer."  
 The bass line, or a variation, should be continued *simile* on alternate measures.

\*\*The original stock orchestration inserted an extra two bars of Am6 vamp here.

\*\*\*This section, which is meant to swing, was originally written in eighth notes.

\*\*\*\* As an instrumental, these two bars are usually unharmonized, with the eighth note melody doubled in the bass. The following, however, is a possible harmonization:

1. 2.

# HE LOVES AND SHE LOVES

Words by Ira Gershwin  
Music by George Gershwin

Slowly

F C9/G Am7-5 D+ D7/C

He Loves And She Loves and they love, So why can't

C6 B7 Bb6 Bb dim

Bb6 Gm7-5 C6 C7/Bb Am7 Dm7 Gm7 C7 F

you love and I love too? Birds love and

C6 C B C7-9

C9/G Am7-5 D+ D7/C Bb6 Gm7-5 C6 C7-9

bees love and whis - per - ing trees love, And that's what we both should

F Bm7-5 Bb7 Am7 Abdim Gm7 C7 F7 Gb7+9 Cm7-5 Cm7 F7-9

do. Oh, I al - ways knew, some day

Bb7 Am7

Gm(Ma7)

Bb F7-9 BbMa7 Bb6 D7/A D7 Am7-5 D7+5 D7-9 Gm Gm7

you'd come a - long; We'll make a two - some that just can't go

Gm7

Gb7

\* C9 Gm7 C7 F C9/G Am7-5

wrong, hear me: He Loves And She Loves and they love, So

Gm9/C

D+ D7/C Bb6 Gm7-5 C6 C7-9 F

{ won't you love me as I love you.  
why can't you love and I love too?

\*For a dramatic performance,  
a ritard is in order here:

wrong, hear me:



# HERE'S THAT RAINY DAY

Words by Johnny Burke  
Music by Jimmy Van Heusen

Medium

*D* *Bb7*  
*F#* *F* *E9+11* *AbMa7* *Am7*

*GMA7* *BbMa7*  
*F#* *F* *Em7-5* *\*EbMa7* *Eb6* *Am7-5* *Am7*  
*D*

May - be I should have saved those left - o - ver dreams; Fun - ny, but

*D7-9* *B9-----*

*D7* *F7* *GMA7* *Db7* *Cm7* *\*\* F9*

Here's That Rain - y Day. Here's That Rain - y Day they

*E7-9* *E9* *EbMa7-----* *F7* *D9* *Db9* *C9+11* *B7+5* *E9*  
*BbMa7* *Bb+* *Bb6* *Bb+* *Bb6* *Am* *Am+5* *D7* *DdimD7* *GMA7* *E7-9*

told me a - bout, and I laughed at the thought that it might turn out this way.

*A7+5* *D9* *Ab7* *D* *Bb7* *F* *E9+11* *AbMa7*

*GMA7* *BbMa7*  
*F#* *F* *Em7-5* *\*EbMa7* *Eb6* *Am7-5*

Where is that worn - out wish that I threw a - side,

*Am7* *D7-9* *G* *F#* *F* *Em7-5* *\*EbMa7* *Eb6* *Am7-5*

*Am7* *D7-9*

*Am7* *D* *D7* *F7* *GMA7* *Db7* *CMA7* *D9*  
*C*

Af - ter it brought my lov - er near? Fun - ny how love be - comes a

*Em7-----* *Eb9+11-----*

*Bm7* *B7* *Bb* *A7-5* *A7* *D* *\*\*\* D7* *Am7* *D* *D7-9* *G* *\*\*\*\**

cold rain - y day. Fun - ny, that rain - y day is here.

*\*Often:* *EbMa7* *Eb6* *3* *AbMa7* *Am7-5*

left o - ver dreams;  
I threw a - side

*\*\*Also possible:* *F9* *C7+5* *B7-5*

Rain - y Day they

\*\*\* Sometimes this very different ending is used, especially with a ritard, for the finale of an arrangement:

*D7* *D7-9* *D7+5* *Gm*

rain - y day is here.

\*\*\*\* The substitute red harmonies throughout are recommended for most situations, although the lower chords represent the composer's original workable setting

# (HOW LITTLE IT MATTERS)

## HOW LITTLE WE KNOW

Words by Carolyn Leigh  
Music by Philip Springer

Medium  
C13

How Lit - tle We Know, fine how much to dis - what chem - is - try

Gm9 \*D $\flat$ 9+5 Gm(Ma7)Gm7 C13 F $\flat$ 9 \*B $\flat$ 13- F $\flat$ 7 F6 A \*Dm7- Dm(Ma7)Dm7

cov - er, this is? What chem - i - cal forc - es flow from lov - er to this is? Who cares with your lips on mine how ig - nor - ant

\*B $\flat$ m9- B $\flat$ m9 B $\flat$ m(Ma7)B $\flat$ m7 Eb13 To Coda F6 Gm7 Am7 D9 A $\flat$ m7 D $\flat$ 9 Am7 A $\flat$ m7

lov - er? bliss is? How lit - tle we un - der - stand what touch - es off that So long as you

Gm7 C9 C7-9 F F $\flat$ 7 F6 Gm9 C7 Bm7-5 B $\flat$ m7 Am7 D9 Am7 Dm Am

tin - gle, that sud - den ex - plo - sion when two tin - gles in - ter -

A $\flat$ m7 D $\flat$ 9 C7+9 C13 D.S. al Coda Coda Cm9 C9+5 Cm Cm A $\flat$  C F13 F13-9

min - gle. Who cares to de - kiss me and the world a - round us

B $\flat$ Ma7 Eb9 B $\flat$ m7 Eb9 F6 A $\flat$ dim Gm7 G $\flat$ Ma7

shat - ters, How lit - tle it mat - ters, How Lit - le We

1. F Am7 A $\flat$ m7 Gm7 C13 2. F F $\flat$ 7 F7 F6

Know. How Lit - tle We Know.

\*These chords do not work with the written counter-melodies.

\*\*Possibly:

tin - gles

\*\*\*Possibly:

mat - ters

\*Originally:

I Nev - er Knew and so forth throughout

# I COULD WRITE A BOOK

Words by Lorenz Hart  
Music by Richard Rodgers

Medium

G7-9 C Am7 Dm7 G9 G7-9 C *Am7* *Dm7* *C6* G7-9  
 If they asked me I Could Write A Book, A - bout the  
 C *CMa7* *C6* *C#dim* *Dm7* G7 *F#m<sub>5</sub>* *Fdim* *C* *Ebdim* *Ab7* *Eb*  
 way you walk and whis - per and look, I could write a  
*Dm7* G7 *C6* *Cdim* *G* *B* C *Cdim* *G* *B* *Bbdim* *Eb7* *Bb7* *Am7* *D* *D7-9*  
 pre - face on how we met, so the world would nev - er for -  
 G7 *Dm7* G7 *G7-9* C *Am7* *Dm7* G9 *G7-9* C *Am7* *CMa7*  
 get, And the sim - ple se - cret of the plot  
*Dm7* *C6* *G7-9* C *CMa7* *C6* *C#dim* *Dm7* G7 *F#m<sub>5</sub>* *Fdim*  
 is just to tell them that I love you a lot, Then the  
 C *Ebdim* *Ab7* *Eb* *Dm7* G7 *Gm7* *C7-9* *FMa7* *Dm7*  
 world dis - cov - ers as my book ends, How to  
 C *G* *E7+5* *F6* *Dm7* *Db7* C  
 make two lov - ers of friends.

\*Originally:

whis - per and look  
 love you a - lot

and similarly where indicated.

# I DIDN'T KNOW WHAT TIME IT WAS

Words by Lorenz Hart  
Music by Richard Rodgers

Slowly

F#m7 B7 Em7 A7 F#m7 B7 Em7 A7

Oh, what a love - ly time it was, How sub - lime it was, too!  
Warm, like the month of May it was, And I'll say it was

Am7 Am6 Em G6 D GMA7 CMA7 C7 Bm7 Bm6  
1. Am7 D7

2. Am7 D7 GMA7 G6 F#m7-5 B7 F#m7-5 C B7 B13-9

Em7 Ebm7 Dm7 Db7 Em Dm7 G7 CMA7 D9 C Bm7 Em7 Em7 A A7

own! I Did - n't Know What Time It Was, Life was no prize,

Am7 D7 Gm7 Em7 A7 F#m7 B7 Em7 A7

Am7 Am6 Em G6 D GMA7 CMA7 C7 Bm7 Cm9 F13  
Am7 Am6 Em G6 D GMA7 CMA7 C7 Bm7 Cm9 F13

Am7 Am6 Em G6 D GMA7 CMA7 C7 Bm7 Cm9 F13

Am7 Am6 Em G6 D GMA7 CMA7 C7 Bm7 Cm9 F13

wise and I know what time it is now.

*\*Often:*

Know What Time It Was  
know what day it was

*\*\*Originally notated:*

Grand to be a - live, to be young, to be mad, to be yours  
Grand to see your face, feel your touch, hear your voice say I'm all

and similarly where indicated.

# I FOUND A MILLION DOLLAR BABY

## (IN A FIVE AND TEN CENT STORE)

Words by Billy Rose and Mort Dixon  
Music by Harry Warren

Medium

F Bbm6 C F F6 F+ F Dm7

It was a luck - y Ap - ril show - er, it was the most con - ven - ient  
The rain con - tin - ued for an ho - ur, I hung a - round for three or

G9 Db9 C7 F#dim Gm7 C7

door. I Found A Mil - lion Dol - lar Ba - by In A  
four, a - round A Mil - lion Dol - lar Ba - by In A

1. Gm7 C7 Eb9 D9 Db9 C9 2. Gm7 C7

Five And Ten cent store. Five And Ten Cent

F A7 E Em7-5 A A7 A7

Store. She was sell - ing chi - na, and when she made those

Dm A7 E Dm Ab9 G7 Dm7 G7 Dm7 G9

eyes, I kept buy - ing chi - na un - til the crowd got

Gm7 C7 (2) Gm7 D Edim F Bbm6 C F F6 F+

wise. In - ci - dent - 'ly, if you should run in - to a show - er,

F Dm7 G9 Db9 C7 F#dim  
just step in - side my cot - tage door and meet the mil - lion dol - lar

Gm7 C7 Gm7 C7-9 F  
ba - by from the five and ten cent store!

# I GOTTA RIGHT TO SING THE BLUES

Slowly

Words by Ted Koehler  
Music by Harold Arlen

The musical score is written in G major, 4/4 time, and consists of nine staves of music. The lyrics are: "I Got - ta Right To Sing The Blues, I got - ta I got - ta right to feel low - down, right to moan and sigh, I got - ta right to hang a - round, I got - ta right to sit and cry, down a - round the riv - er. A cer - tain {man} in this old town I know the {gal} - keeps drag - gin' my poor heart a - round, All I see for me is mis - e - ry. I Got - ta deep blue sea will soon be call - ing me. It must be love, say what you choose, I Got - ta Right To Sing The Blues." The score includes various chord symbols such as Gm7, C9, Fm7, Bb7, Ebm7, Ab7, Dm7, G7, Fm7, Bb9, C13, C9+5, F7+5, F7+9, F9+5, Fm7, Bb7, Ebm7, Ab7, Dm7, G7, C9, Gm7, C9, F6, C7+5, F9, C7+5, F, C7+5, F9, Bb, Cm/Bb, Bbdim, Bb, Ebm6, Bb, Bbdim, Bb, BbMa7, Bb6, Bb+, Gm, Gm7, Coda, C9, Ab9+11, Ebm(Ma7), Gb13, F13, Gm7, C9, Cm7, Cm7, F13, F9, Bb, Bb7, Bbdim, Bb, Bb, and Ebm6. There are also performance markings like "To Coda", "D.S. al Coda", and "Coda".

*\*Alternate chord does not work with counter melody.*  
*\*\*Originally even eighth notes.*

# I GUESS I'LL HAVE TO CHANGE MY PLAN

Slowly

Words by Howard Dietz  
Music by Arthur Schwartz

G13-9 C G13-9 C

I Guess I'll Have To Change My Plan, I should have

C C6 Dm7 G7 C#dim Dm7 Dm7-5 G13 Fdim

re - a - lized there'd be an - oth - er man! I o - ver - looked that point com -  
Why did I buy those blue pa -

Em7 Am7 Am7-5 D13 Am7-5 D13 D7 Dm7 Dm7-5 G G7 G13-9 C G13-9

plete - ly Un - til the big af - fair be - gan; Be - fore I knew where I was  
ja - mas Be - fore the big af - fair be - gan? My boil - ing point is much too

C C7 Gm7 C7 FMa7 F6

at I found my - self up - on the shelf and that was that. I tried to  
low For me to try to be a fly Lo - tha - ri - o! I think I'll  
D7  
F#

F6 Fm6 Em7 C F#m5 B7-9 Em Ebdim Dm7 \*\*\* G7 G13-9

reach the moon but when I got there, All that I could get was the air. My  
crawl right back and in - to my shell, Dwell - ing in my per - son - al Hell. I'll

Bb9+11 A9

C G13-9 C Em7 Am7 D9 \*\*\*\* Dm7 G G7 C Fine G13-9

feet are back up - on the ground I've lost the one girl I found. I  
have to change my plan a - round

\*Originally:

plete - ly  
ja - mas

\*\*Originally:

when I got there  
in - to my shell

\*\*\*Originally:

get was the air. My  
per - son - al Hell, I'll

\*\*\*\*Originally:

one girl I



# I HADN'T ANYONE TILL YOU

Words and Music by Ray Noble

Slowly

*F#dim Gm7*

*F#dim Gm7* *C9 C13-9* *F* *Gm7* *Fdim F*

I Had-n't An - y - one Till You, I was a

*Am7* *D9 D7 G13 G9+5 G9* *Gm Gm+5* *Gm7 Gm7-5*

lone - ly one till you. I used to lie a - wake and

*C7* *Dm* *Dm6* *A/E* *F#m7* *Bm7* *E7-9*

won - der If there could be A some - one in the wide world Just

*A7* *D7-9* *G7* *C7* *F#dim* *Gm7* *F#dim* *Gm7* *C9* *C13-9*

made for me, Now I see. I had to save my love for

*F* *Gm7* *Fdim F* *Am7* *D9 D7 G13 G9+5*

you. I nev - er gave my love till you.

*G9* *A7+5* *Bb6* *Bdim* *D7* *F6* *B* *C*

And thru my lone - ly heart de - mand - ing it, Cu - pid took a

*Am7-5-.....* *D7* *F#dim* *Gm7* *C9* *C13-9* *F* *D7* *F*

*D7+9* *D7* *F#dim* *Gm7* *C9* *C13-9* *F* *D7* *F*

hand in it, I Had-n't An - y - one Till You.

\*Originally:

*I Had - n't* and similarly.

# I NEVER KNEW

Words by Gus Kahn  
Music by Ted Fiorito

Medium

*F* *E♭9* *B♭m6* *F* *E♭9* *B♭m6*

I Nev - er Knew that ros - es grew, or if  
when breez - es blew, what a

*Am7* *F* *Dm7* *Gm7* *C9* 1. *F* *Dm7* *Gm7* *C7*

skies sum - were mer blue breeze or could gray.

2. *F* *Bm7-5* *E7-9* *Am* *Am* *Am* *F9* *E9* *E7-9* *Am* *Am* *G*

say. I Nev - er Knew that dreams came

*F9* *E9* *E7-9* *Am* *Am* *G* *F9* *E9* *Am* *A♭7* *Gm7* *G♭9+11*

true, And took your cares a - way.

*F* *E♭9* *B♭m6* *F* *E♭9* *B♭m6*

I Nev - er Knew what love could do, Un - til

*Am7* *F* *Dm7* *Gm7* *C9* *F*

I met you to - day.

\*Originally:

*F* *B♭m*

I Nev - er Knew and so forth throughout.

# I WON'T DANCE

Words by Otto Harbach and Oscar Hammerstein II  
Music by Jerome Kern

Medium

Chords: C, Em7, CMa7, Dm7, Dm7/G, G7, \*C, CMa7, Dm7, Dm7/G, G7, C, CMa7

I Won't Dance! Don't ask me; I Won't Dance! Don't ask me; I Won't Dance,  
You know what? You're love - ly! You know what? You're love - ly! But oh! What  
I Won't Dance! Why should I? I Won't Dance! How could I? I Won't Dance!

Chords: Dm7, Dm7/G, G7, C, CMa7, C7, Gm7, Gm7-5, FMa7, Em7, F6, \*\*Fm(Ma7), Fm6, Dm7-5, G

Ma - dame, with you. My heart won't let my feet do things they should do!  
you do to me! I'm like an o - cean wave that's bumped on the shore;  
Mer - ci beau - coup! I know that mu - sic leads the way to ro - mance:

To Coda | 1. | 2. |

Chords: C, CMa7, Dm7, Dm7/G, G7, C7, Gm7, Gm7-5, FMa7, Em7, F6, \*\*Fm(Ma7), Fm6, Dm7-5, G

I feel so ab - so - lute - ly stumped on the floor!

Chords: C, B7-9, Bbm7, Eb7-9, Ab, Ebm7, Ab7

When you dance you're charm - ing and you're gen - tle!

Chords: Db, Abm7, Db7, B, F#m7, B7, B7

'Spec - ially when you do "The Con - ti - nen - tal." But this feel - ing is - n't pure - ly

Chords: CMa7, C6, Bm7, E7, Am7, Dm7, G7, D.C. at Coda

men - tal; For heav - en rest us, I'm not as - bes - tos. And that's why

Coda

Chords: C7, FMa7, A7, Ab7, \*\*G, Dm7, G, C, Dm7, DbMa7, C

So if I hold you in my arms I Won't Dance!

\*As a boy-girl duet, the second "You know what? You're lovely!" becomes, "And so what? I'm lovely," sung by the girl.

\*\*Originally:

Chords: Fm(Ma7), G7, C

things they should do!  
bumped on the shore;  
stumped on the floor!  
way to ro - mance:

\*\*\*Originally:

Chords: Dm7, G, G7, C

arms I Won't Dance!

# I'LL BE AROUND

Words and Music by Alec Wilder

Slowly

C Dm7 Em7 FMa7 G6 G#dim F A G7 B

I'll Be A - round no mat - ter how you treat me now,  
Your lat - est love can nev - er last, and when it's past,

C Am Dm7 Dm9 G G13-9 1. C Bbm9 Eb9 AbMa9 Ab6 Dm7-5 G7

I'll Be A - round from now on.  
I'll Be A - round when {he's} {she's}

2. C Dm7 F C E Dm7 C Db7 Ab Gm7 Gm9 C C7

gone. Good - bye a - gain, and

Db7 Ab Gm7 Gm7 C C7-9 FMa7 F6 Ab7 Eb Dm7 Dm9 G G13-9

if you find a love like mine, just now and then

C6 E Am7 Dm7 G13-9 C Dm7 Em FMa7

drop a line to say you're feel - ing fine, And when things go wrong, per - haps you'll

G6 G#dim Dm G7 Csus4 C Am Am7 Dm7 Dm9 To Coda G G13-9

see you're meant for me, so I'll Be A - round when {he's} {she's}

C Bbm9 Eb Eb9 AbMa9 Ab6 Dm7-5 G7 D.C. al Coda C Dm7 F C

gone. gone.

# I'LL GET BY (AS LONG AS I HAVE YOU)

Words by Roy Turk  
Music by Fred E. Ahlert

Slowly or Medium

C  $\frac{Ddim}{C}$  C G7-9 C Bm7 E7-9 E7<sup>-9</sup><sub>+5</sub>

I'll Get By as long as I have

F6 Edim Dm7 Am7 D9 D7  $\frac{Dm7}{G}$  G7

you. Tho' there be rain and dark-ness, too,

Ebdim  $\frac{G9}{D}$  G9 C C<sup>Ma7</sup> C<sup>m7-5</sup> C<sup>#dim</sup> Dm7 G7-9

I'll not com-plain, I'll see it through.

C  $\frac{Ddim}{C}$  C G7-9 C Bm7 E7-9 E7<sup>-9</sup><sub>+5</sub> F6 Edim

Pov-er-ty may come to me, that's true, But

Dm Bm7-5 E7 E7-9 Am Em7 A9 A7+5

what care I? Say, I'll Get By as

Dm7 G13-9 C

long as I have you.

# I'LL TAKE ROMANCE

Words by Oscar Hammerstein II  
Music by Ben Oakland

Medium

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of ten staves of music with lyrics underneath. The lyrics are: "I'll Take Romance, while my heart is young and while my arms are strong and ea-ger to fly, I'll give my heart a try, I'll Take Ro- ea-ger for you, I'll give my arms their due, mance. mance. So, my lov-er, when you want me, Call me in the hush of the eve-ning, when you call me, In the hush of the eve-ning I'll rush to my first real ro-romance, while my heart is young and ea-ger and gay, I'll give my heart a-way, I'll Take Ro- mance, I'll take my own ro-romance."

Chord progressions are indicated above the notes. The first staff has chords: F, Dm7, Gm7, C7, Am7, F/A, Ab7. The second staff has: DbMa7, Gm7-5, F#sus4/C, D7-9, Gm7, Gm7/C, C7, Gm7, C7. The third staff has: 1. F, Dm7, BbMa7, Gm7/C, C7, F; 2. Gm7, Gm7-5/C, F. The fourth staff has: Ebm7, Ab7, C/Db, Db6, Ebm7, Ebm7/Ab. The fifth staff has: C/Db, Db6, Gb7, CbMa7, Fm7-5, F/C, Cdim, Cm7-5. The sixth staff has: Gm7/C, C#dim, Dm, Dm7/C, G/B, Bbdim, Gm7/C, C7-9, F, Dm7, Gm7, C7, Am7, F/A. The seventh staff has: Ab7, DbMa7, Gm7-5, F#sus4/C, Cdim, Gm7/C, C7, Gm7, C7. The eighth staff has: Dm, Dm/C, F, Dm, Bb, Gm7, E/C, Fdim/C, F. The ninth staff has: mance, I'll take my own ro-romance.

# I'M CONFESSIN' (THAT I LOVE YOU)

Words by Al Neiburg  
Music by Doc Daugherty and Ellis Reynolds

Slowly

\*Ab A9+11 Eb+ AbMa7 A9+11 Eb+ Ab G7+5----- Cm7 F9-- G7+5 Cm7 \*\*F9 Cm7F9

I'm Con-fess-in' that I love you, Tell me, do you love me too?  
In your eyes I read such strange things, But your lips de-ny they're true.

Bb7 E9+11----- Eb Bb7 Eb7 Eb7 1. G7 AbFm7 Bbm7 Eb13-9

I'm Con-fess-in' that I need you, hon-est I do, Need you ev-'ry mo-ment.  
Will your an-swer real-ly change things, mak-ing me

2. AbDbm6 Ab FmEdim Ebm7 Ab7 Ebm7 Ab7Ab7+5 Db D9+11 Ab7+5

blue? I'm a-fraid some day you'll leave me, say-ing, "Can't we still be

Db6 C7 B7 Bb7 Fm7 Bb13 Bb9+5 Eb9 Ebm7-5Ebdim Bbm7

friends?" If you go you know you'llgrieve me; All in life on you de-

Bbm7-7 Eb9 A9+11 A9+11 Ab G7+5----- Eb7 Bbm7Eb7-9 Ab Eb+ AbMa7 Eb+ Ab G7+5Cm7

pend. Am I guess-in' that you love me, Dream-ing dreams of you in

Cm7 F9-- E9+11----- Eb Eb7-9----- Fm7 Bb7 Eb7 Bbm7 Eb Eb7-9 Ab Dbm6 Ab

vain? I'm Con-fess-in' that I love you o-ver a-gain.

\*Originally:

and similarly.

\*\*Also:

F9 Cm7 Abdim A F9

too?  
true.  
vain?

\*\*\*Possible:

Eb9 Gb9 F9+5 E9+11 Eb9 G7

All in life on you de-pend.

# I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

Words by Joe Young  
Music by Fred E. Ahlert

Medium *B7+5*

\* *G7+5* C *CMa7* *C6* *G13* *G7+5* *CMa7*

I'm Gon - na Sit Right Down And Write My - self A Let - ter And

C *CMa7* *E7* F *A7*/*E* *Dm* *Dm7*

make be - lieve it came from you. I'm gon - na write words, oh, so

*G7* *Dm7* *Dm7*/*G* C *B7* *Bb7-5* *A7* *Am7* *Am7*/*D* *D7*

sweet, They're gon - na knock me off my feet. A lot of kiss - es on the

*Am7* *D7* *G7* *Dm7*/*G* *G7* *Dm7*/*G* *G7* *B7+5* *G7+5* C *CMa7*

bot - tom, I'll be glad I got 'em. I'm gon - na smile and say, "I'

*C6* *G13* *G7+5* *CMa7* C *CMa7* *E7*

hope you're feel - ing bet - ter," And close "with love" the way you

F *A7*/*E* *Dm* F *FMa7* *F6* *F#dim* *Fm7* *Fm6* *E*/*C* *G* *Em7-5*/*Bb*

do. I'm Gon - na Sit Right Down And Write My - self A Let - ter,

*A7* *D9* *Dm7* *G7* C *Dm7* *Db7+9* C

And make be - lieve it came from you.

\*Originally:

I'm Gon - na Sit Right Down And Write My - self A Let - ter  
and similarly



# I'M JUST WILD ABOUT HARRY

Words and Music by Noble Sissle  
and Eubie Blake

Bright

C<sup>Ma</sup>7 C<sup>6</sup> D<sup>m</sup>7 G<sup>7</sup> D<sup>m</sup>7 G<sup>7</sup>

I'm Just Wild A-bout Har-ry, and Har-ry's wild a-bout

C<sup>dim</sup> C<sup>Ma</sup>7 F<sup>m</sup>7 C Em<sup>7</sup> C<sup>Ma</sup>7 C Em<sup>7</sup> A<sup>7</sup>+5 D<sup>m</sup>7 D<sup>m</sup>7-5 D<sup>m</sup>7-5

me, The heav'n-ly bliss-es of his kiss-es

C<sup>6</sup> G F<sup>9</sup>+11 Em<sup>7</sup> E<sup>b</sup>7 G<sup>7</sup>+5 Em<sup>7</sup> A<sup>7</sup>-9 D<sup>m</sup>7 G<sup>13</sup>-9 C<sup>Ma</sup>7 C<sup>6</sup>

fill me with ec-sta-sy. He's sweet, just like choc'-late

D<sup>m</sup>7 G<sup>7</sup> D<sup>m</sup>7 G<sup>7</sup> Am Am(Ma<sup>7</sup>) Am<sup>7</sup>

can-dy and just like hon-ey from the bee, oh,

D<sup>9</sup> D<sup>7</sup> \*\*\* D<sup>#dim</sup> Em<sup>7</sup> E<sup>bdim</sup> D<sup>m</sup>7 C<sup>Ma</sup>7 C<sup>dim</sup> G G<sup>9</sup> G<sup>7</sup>-9 C C<sup>6</sup> E F<sup>6</sup> G<sup>7</sup> C C<sup>7</sup> B<sup>b</sup> C E F<sup>m</sup>6

I'm Just Wild A-bout Har-ry, And he's just wild a-bout, can-not do

D<sup>7</sup> A F<sup>m</sup>6 A<sup>b</sup> C G C E AmD<sup>m</sup>7 G<sup>7</sup> 1. C D<sup>m</sup>7 G<sup>7</sup>-9 2. C

with-out, He's just wild a-bout me Oh, me.

\*Often:

Har-ry, and

\*\*Often:

sweet, just like choc'-late can-dy, and

\*\*\*Sometimes:

I'm Just Wild A-bout

\*\*\*\* Performers have traditionally added this "Oh", which is not in the original music, in the first ending.

# I'M LOOKING OVER A FOUR LEAF CLOVER

Words by Mort Dixon  
Music by Harry Woods

**Bright**

*Bb* *Cdim* *Bb* *Bb* *F7-9* *Bb* *Bb* *Gm7* *Bb* *Bbm* *D* *Db* *C7* *Gm7* *C7* *Gm7*

I'm Look - ing O - ver A Four Leaf Clo - ver that I o - ver - looked be -

*F7+5* *A7* *Fm6* *Ab* *G7*

fore; One leaf is sun - shine, the sec - ond is rain,

*C7* *F7* *Cm7* *F7* *\*F7* *Bb* *Fm6* *A7* *G7*

Third is the ros - es that bloom in the lane. No need ex - plain - ing, the

*C7* *Gm7* *\*\*C7* *F7* *Fdim* *F7* *Bb* *Cdim* *Bb* *Bb* *F7-9*

one re - main - ing is some - bod - y I a - dore: I'm Look - ing

*Bb* *Gm7* *Bb* *Bbm* *D* *Db* *C7* *Gm7* *C7* *Gm7* *C7* *\*\*\*Eb*

*BbMa7* *F* *G7*

*Edim* *BbMa7* *F* *F7* *G9* *Eb* *D* *G7* *C7* *F7* *Bb*

O - ver A Four Leaf Clo - ver that I o - ver - looked be - fore.

\*Originally:

sun - shine, the

\*\*Originally:

ros - es that

\*\*\*The original Ebm harmony took no account of the Gx in the melody and is not at all recommended.

I'm Look - ing O - ver A

Arrangers have sometimes resorted to this compromise:

I'm Look - ing O - ver A

However, the Edim throughout the measure is the preferred harmony.

# IMAGINATION

Slowly

Words by Johnny Burke  
Music by Jimmy Van Heusen

*Fm7-5*  
*Bb* *EbMa7* *Edim* *Fm7* *Bb7* *Bb9+5* *EbMa9* *Gm7-5* *D7+5*

*Bbm*  
*Db*  
*C7-9* *Fm* *C7+5* *Fm7* *Bb13* *Bb7+5* *EbMa9* *C7-9* *C7+5*

*Fm7* *Bb7-9* *Bb* *EbMa9Eb6* *Bbm7* *Eb9* *G7* *Ab*

*Am7* *D7-9* *Gm7* *Gm7* *Edim* *Gdim*

*BbMa7*  
*F* *Gm7* *Cm7* *F7* *Fm7* *Bb* *Bb7*

*E9* *Fm7-5*  
*Bb7+5* *Bb* *EbMa7* *Edim* *Fm7* *Bb7* *Bb9+5* *EbMa9* *Gm7-5* *D7+5*

*Bbm*  
*Db*  
*C7-9* *Fm* *C7+5* *Fm7* *Bb7* *Db9+11*

*C7-9* *Fm* *Abm6*  
*Cb* *Fm7* *Bb7-9* *Eb*

Im - ag - i - na - tion is fun - ny, It makes a cloud - y day  
na - tion is cra - zy, Your whole per - spec - tive gets

sun - ny, Makes a bee think of hon - ey, Just as I think of you.  
haz - y, Starts you ask - ing a dai - sy, what to do,

Im - ag - i - What to do? Have you ev - er felt a

gen - tle touch and then a kiss, and then, and then

find it's on - ly your Im - ag - i - na - tion a - gain? Oh,

well, Im - ag - i - na - tion is sil - ly, you go a - round wil - ly -

nil - ly. For ex - am - ple, I go a - round want - ing you,

And yet, I can't im - ag - ine that you want me too.

\*Throughout, dotted eighth and sixteenth notes have replaced the original even eighths.

\*\*Frequently:

and similarly throughout.

Im - ag - i - na - tion is fun - ny,  
cra - zy,  
sil - ly,

# (BACK HOME AGAIN IN) INDIANA

Words by Ballard MacDonald  
Music by James F. Hanley

Medium or bright

\* C7 Gm7 Gb7+9 F Eb7 D7 G7

Back Home A - gain In In - di - an - a, And it

Gm9 C9 C7-9 F Gdim Adim Bdim

seems that I can see The gleam - ing can - dle - light still

F Eb9 D9 D7-9 G13 G7 Gm7

shin - ing bright Thru the syc - a - mores for me.

C7 Gm7 Gb7+9 F Eb7 D7 G7

The new mown hay sends all its fra - grance From the

Em7 A7 Ddim F C F Em7-5 A7

fields I used to roam. When I dream a - bout the moon - light on the

Dm Bdim F C Dm7 Gm7 C7-9 F

Wa - bash, Then I long for my In - di - an - a home.

\*The original meter was  $\frac{4}{4}$  and the melody as first published was significantly different:

Back Home A - gain In In - di - an - a, And it seems that I can see

In the bebop era, on the other hand, a different set of harmonies was introduced, not all of which work with the original melody:

F#m7	Eb7	D7	G7	Gm7	Gb7	F	B9
Bbma9	Eb9	F	Eb7	D7	G7	Gm7	Gb7
F#m7	Eb7	D7	G7	A7	Dm	Eb9	
Dm	Em7	Eb7	Dm	G#dim	Am7	Ab7	Gm7 Gb7 F

\*\*Often:

moon - light on the Wa - bash

# IT HAD TO BE YOU

Words by Gus Kahn  
Music by Isham Jones

Medium

Ab Eb7+5 AbMa7 A7-5 AbMa7 G7<sup>-9</sup><sub>+5</sub> C7<sup>-9</sup><sub>+5</sub> F7 Dm6Dbm6 F7 Gb7+9

It Had To Be You, It Had To Be You,

Cm6 F7 Cm7 Cm7-5 F Bb9 Fm7 Bb9 Fm7 Bb9 Fm7 Bb9 Fm7

I wan-dered a-round and fin-al-ly found the some-bod-y who

Bb9 Fm7 Bb Bb9 Eb7 Bbm7 Eb7 D7 Db6 C7 Fm Fm(Ma7)

Could make me be true, could make me be blue

Fm7 C7+5 B13 Bb7 Fm7 Bb7 Bbm7

And e-ven be glad, just to be sad, think-ing of you,

B9 Bb9 A9+5 G7<sup>-9</sup><sub>+5</sub> C7<sup>-9</sup><sub>+5</sub> F7 Dm6 Dbm6 Eb7 Eb7+5 AbMa7 A7-5 AbMa7 C7<sup>-9</sup><sub>+5</sub> F7 Gb7+9

Some oth-ers I've seen might nev-er be mean,

Cm6 F7 Cm7 Cm7-5 F Bb9 Fm7 Bb9 Fm7 Bb9 A7+9

Might nev-er be cross or try to be boss, but they would-n't do,

Ab7- Bb9 A7+9 Ab7 Db Gb9 Dbm6 Ab C7-9

For no-bod-y else gave me a thrill, with all your faults I love you still,

Fm Bdim Eb7 Bb Bdim Eb7 Bb Eb13 Ab Dbm6 Ab

It Had To Be You, won-der-ful you, Had To Be You.

\*Originally:

It Had To Be You, It Had To Be You

# IT'S SO PEACEFUL IN THE COUNTRY

Words and Music by Alec Wilder

Slowly

F#dim Gm7 C7-9 Bbdim FMa7 A A bdim  
 It's So Peace-ful In The Coun-try. It's so sim-ple and qui-et. You  
 Gm7 Gbdim Gm7 Edim F7 Eb Ddim  
 real-ly ought to try it. (Girl) You walk a-bout and talk a-bout the  
 (Boy) In rain or shine you're feel-ing fine and  
 Dbdim FMa7 C Bdim BbMa7Bb6Am7D7-9 Gm7 C7-9 Bbdim  
 pleas-ant things in life. } It's so rest-ful in the coun-try. It's the  
 life is sweet and slow. }  
 FMa7 A bdim Gm7 Gbdim Gm7 Edim F7 Eb Ddim Dbdim  
 right kind of di-et. You real-ly ought to try it. (Girl) You read a book or try to cook like  
 (Boy) You lie and dream be-side a stream while  
 F6 C Bdim Bbdim F A Gm7 F Bb A9 G9 A9 G9  
 an-y good man's wife. } Cit-y liv-ing is a pret-ty liv-ing. It's so  
 dais-ies nod, "Hel-lo." }  
 A9 G9 A9 Bb7-5 A7 Dm Dm7 C  
 full of un-ex-pect-ed thrills; but there's too much stone, too much  
 Bb6 A7+5 A7 Dm9 Gm7 C7-9 F#dim  
 tel-e- phone. There's too much of ev-'ry-thing but trees and hills. It's So  
 Gm7 C7-9 Bbdim FMa7 A A bdim  
 Peace-ful In The Coun-try. It's so sim-ple and qui-et. Some



Gm7 G $\flat$ dim  $\frac{Gm7}{F}$  Em7-5  $\frac{Am7-5}{E\flat}$  D7

day you're bound to try it. The on-ly place to be, the place for you and me, where it's

Gm7 C9 C7  $\frac{1. Gdim}{F F6}$  F $\sharp$ dim  $\frac{2. Gdim}{F F6}$

Peace - ful In The Coun - try. It's So Coun - try.

*\*Possibly:* A9 G9 A9 G9

cit - y liv - ing is a pret - ty liv - ing. It's a



# LET'S DO IT

Slowly or Medium

Words and Music by Cole Porter

*Bm6 Bdim*  
*Bb6 Bb+ Bb Cm7 F7-9 F7 Bb6* *Bb6 D* *Eb6 Ebm+5 Ebm*

Birds do it, Bees do it, Ev-en ed-u-cat-ed fleas do it,  
 spon-ges, they say, do it, Oy-sters down in Oy-ster Bay do it,

*Bb6 D Bb6 Bb+ Bdim Cm7 F7-9 F7 Ab7-5 G7 Gb7+5F13 Fdim F9 A7*

Let's Do It, Let's fall in love. In Spain, the Cold Cape Cod

*Bb6 Bm6 Bb+ Bdim Cm7 F7-9 F7 Bb6 Bb6 D Eb6 Ebm+5 Ebm*

best up-per sets do it, Lith-u-an-i-ans and Letts do it,  
 clams, 'gainst their wish, do it, Ev-en laz-y jel-ly-fish do it,

*Bb6 D Bb6 Bb+ Bdim Cm7 F7-9 F7 Bb Cm7 Bb Bdim Bb D7+5 Gm*

Let's Do It, Let's fall in love. The Dutch in old Am-ster-eels, I might

*Em7-5 A7+5 A7 Cm7 Cm6 Cm Dm Fm7 Bb7-9 Eb Ebm7 Ab7*

dam do it, Not to men-tion the Finns, Folks in Si-am do it,  
 add, do it, Though it shocks 'em, I know. Why ask if shad do it,

*Db Cm7 Fdim F9 A7 Bb6 Bm6 Bb+ Bdim Bb Cm7 F7-9 F7*

Think of Si-am-ese twins. Some Ar-gen-tines, with-out means, do it,  
 Wait-er, bring me shad roe. In shal-low shoals, Eng-lish soles do it,

*Bb Bb A Gm Bb7 F Eb7 Ebm6 Bb F F#dim Gm*

Peo-ple say, in Bos-ton, ev-en beans do it, Let's Do It,  
 Gold-fish in the pri-va-cy of bowls do it,

*Cm7-5 F7 1. Bb Db9 C9 F7+5 2. Bb Eb7 C7 BMA7 Bb*

Let's fall in love. Ro-man-tic love.



# LET'S FALL IN LOVE

Words by Ted Koehler  
Music by Harold Arlen

Medium

C Am7 Dm7 G7 Bdim C Am7 Dm7 G7  $\frac{G7}{F}$

Let's Fall In Love, Why should-n't we fall in love, Our hearts are made  
Let's close our eyes, And make our own Par - a - dise. Lit - tle we know

Em7 Am7 Dm7 G7 1. Bb7-5 A7 Ab7+5 G13

of it, Let's take a chance, why be a - fraid of it?  
of it, Still we can try to make a go

2. Bm7 E7 Am Am(Ma7) Am7 3 3 D9 D13

of it. We might have been meant for each oth - er,

Em7-----FMa7 F7 Em7  $\frac{C}{E}$  B7+5 Bb13A7-9 Eb9 D9 Db9

D#dim Em7 Dm7 CMa7 3 B 3  $\frac{Em7-5}{Bb}$  A7-9 Dm7 Db7

To be or not to be, Let our hearts dis - cov - er.

C Am7 Dm7 G7 Bdim C Am7 Dm7 G7  $\frac{G7}{F}$

Let's Fall In Love, Why should-n't we fall in love? Now is the time

Em7 Am7 3 \*\*\* Dm7  $\frac{Dm7}{G}$  3 G7-9 C6 Bb9 B7-9 C6

for it while we are young, Let's Fall In Love.

\*Originally:

Let's Fall In Love, Why should-n't we fall in love, Our hearts are made  
Let's close our eyes, And make our own Par - a - dise. Lit - tle we know

\*\*Originally:

might have been meant for each oth - er, To be or not to be, Let our

\*\*\*Originally:

young, Let's Fall In Love.

# LIKE SOMEONE IN LOVE

Medium

Words by Johnny Burke  
Music by Jimmy Van Heusen

C *Em7* *Am*  
C B C A  
C*Ma7* D7 G7  
G F# F Em7 Am7 Dm7

Late - ly I find my - self out gaz - ing at stars, Hear - ing gui -

*F#m7* B7 *Am7* G#dim *Gb+9* *Gb9*  
G7 G7+5 C*Ma7* Gm7 C13 C9+5 F*Ma7* F6 (F+)

tars Like Some - one In Love. Some - times the

*Bm7* E9 E7-9 A *\*Bb9+11* A*Ma7* A6 Am7 *Eb9*

things I do a - stound me, Most - ly when -

D7 *Am9* D9 *Dm7* G9 A*bm7* D*b9* *Em7* *Am*  
D C B A C*Ma7*  
G

ev - er you're a - round me. Late - ly I seem to walk as

D7 G7 *Em7* *Am7* Dm7 *F#m7* B7 *Am* G#dim  
F# F Em7 Am7 Dm7 G7 G7+5 C*Ma7*

though I had wings, Bump in - to things Like Some - one In

Gm7 *Gb+9* *Gb9* F*Ma7* F6 (F+) *Bm7* E9 E7-9 A A7-9  
C13 C9+5 A*Ma7* A

Love. Each time I look at you I'm limp as a

*Ebm7* *C*Ma7**  
Ab *Abm7-5* *Ab7* G *Ab* *Bb9* C6  
D9 D#dim *Em7* C#dim Dm7 G7-9 C

glove And feel - ing Like Some - one In Love.

\*Does not work with counter - melody.

# LONELY TOWN

Slowly

Words by Betty Comden and Adolph Green  
Music by Leonard Bernstein

Fm Fm6 C E C Ebm7 Ab7

A town's a Lone - ly and Town when you pass  
You wan - der up and down, The crowds rush

DbMa9 Db6 Ebm7 Ab7 Db DbMa7 Abm7 Db Db7-9

through, And there is no - one wait - ing there for  
by; A mil - lion fac - es pass be - fore your

GbMa7 C7 1. FMa7

you, Then it's a Lone - ly Town.  
eye; Still it's a

2. FMa7 F7 Cm7 F Cm9 F9 Cm6

Lone - ly Town un - less there's love, A love that's

Cm9 F13 Cm6 Bm7 E7 AMA7 Bbm7 Eb7 3 AbMa7

shin - ing like a har - bor light, You're lost in the night,

Gm7 C7 F FMa7 C7 F7-9 BbMa7 F#dim Gm Gm(Ma7)

Un - less there's love, the world's an emp - ty place,

Bb6 Bb+ Bb Gm7 C C7-9 F

And ev - 'ry town's a Lone - ly Town.

# LOVE ME OR LEAVE ME

Words by Gus Kahn  
Music by Walter Donaldson

Medium

*\*Dm7-5* *Gb7* *\*Dm7-5*

Fm *Fm* Ab G7 C7 Fm *Fm* Ab

Love Me Or Leave Me and let me be lone - ly, You won't be - lieve me and  
might find the night-time the right time for kiss - ing, But night-time is my time for

*Gb7* *F7* *B7*

G7 C7 Ab Fm7 Bb7 *Bbm7* *Eb* Eb7-9

I love you on - ly, I'd rath - er be lone - ly than hap - py with some - bod - y else.  
just rem - i - nis - cing, Re - gret - ting in - stead of for - get - ting with some - bod - y else.

1. *Ab* *DbMa7* *G7-9* *C7-9* 2. *Ab* *Bbm7* *Eb* *F9* *Gb9*

You There'll be no - one un -

*F9* *Cm7* *B7-5* *Bbm* *F7-9* *Bbm* *E9* *Eb9* *E9*

til that some - one is you, I in - tend to be

*Eb9* *G7* *Gm7-5* *C* *Gb9* *\*Dm7-5*

*Bbm7* *A7-5* *Ab* *Abdim* *Gm7-5* *C7-9* *Fm* *Fm* *Ab*

in - de - pen - dent - ly blue. I want your love but I

*Gb7* *\*Dm7-5*

G7 C7 Fm *Fm* Ab G7 C7

don't want to bor - row, to have it to - day and to give back to - mor - row, For

*Gb7* *F7* *B7* *Bbm7* *D.C. al Coda* *Coda* *Ab* *Bbm9* *A7+9* *Ab*

*Ab* *Fm7* *Bb7* *Eb* *Eb7-9* *Ab* *G7-9* *C7-9*

my love is your love, There's no love for no - bod - y else!

\*Also possible: Ab7

\*\*This and other portions were originally written in even eighths.

# LOVE WALKED IN

Words by Ira Gershwin  
Music by George Gershwin

Slowly or Medium

\*E $\flat$  sus2 E $\flat$  Cmsus2 Cm7 F9 F6  $\frac{A}{F}$  F7  $\frac{Fm7}{B\flat}$  B $\flat$ 7 E $\flat$  \*E $\flat$  sus2 E $\flat$  Cmsus2 Cm7

Love walked right in and drove the shadows a-way; Love walked right in and

F9 F7-9 B $\flat$ 7 E9 E $\flat$   $\frac{E\flat}{G}$  A $\flat$  Gm7 C7 C7+5 C7

brought my sun-ni-est day. One mag-ic mo-ment and my heart seemed to know

E $\flat$ dim Fm7 D $\flat$ 9  $\frac{E\flat}{B\flat}$  D $\flat$ 7 C7 Fm7 Fm7-5  $\frac{E\flat}{B\flat}$  C7-9+5 F9  $\frac{Fm7}{B\flat}$  B $\flat$ 7-9 E $\flat$

That love said "Hel-lo," Though not a word was spok-en. One

\*E $\flat$  sus2 E $\flat$  Cmsus2 Cm7 F9 F6  $\frac{A}{F}$  F7  $\frac{Fm7}{B\flat}$  B $\flat$ 7 E $\flat$  \*E $\flat$  sus2 E $\flat$  Cmsus2 Cm7

look and I for-got the gloom of the past; One look and I had

F9 F7-9 B $\flat$ 7 A $\flat$ dim  $\frac{E\flat}{G}$  G7+5 A $\flat$  \*\*\*

found my fu-ture at last, One look and I had found a

Fm  $\frac{E\flat E\flat Ma7}{B\flat B\flat}$  E $\flat$ dim Fm7 B $\flat$ 7-9 E $\flat$

world com-plete-ly new, when Love Walked In with you.

\* E $\flat$  sus2 E $\flat$  Cmsus2 Cm7

\*\*Often performed:

drove the shadows a-  
-got the gloom of the  
and similarly throughout

\*\*\*Often performed:

found a

# LULLABY OF BROADWAY

Words by Al Dubin  
Music by Harry Warren

Medium

C A7-9 Dm7 G7-9 Ddim C C6 Db9

Come on a - long and lis - ten to the Lul - la - by Of Broad - way.

C A7-9 Dm7 G7-9 Ddim C C6 Gm7 Gb7

The hip hoo - ray and bal - ly - hoo, the Lul - la - by Of Broad - way.  
The hi - dee - hi and boop - a - doo,

F D7-9 Gm7 C7-9 Gdim F F6 Gb9

The rum - ble of a sub - way train, The rat - tle of the tax - is,  
The band be - gins to go to town, And ev - 'ry - one goes cra - zy,

F D7-9 Gm7 C7-9 Gdim F F G7

The daf - fy - dils who en - ter - tain at An - ge - lo's and Max - ie's, When a  
You rock - a - bye your ba - by 'round 'til ev - 'ry - thing gets ha - zy. "Hush - a

C A7-9 Dm7 G7-9 Ddim C C6 Db9

Broad - way ba - by says "Good night," It's ear - ly in the morn - ing,  
bye, I'll buy you this and that," You hear a dad - dy say Gm7 ing,

C A7-9 Dm7 G7 G7-9 C C7-9

Man - hat - tan ba - bies don't sleep tight un - til the dawn:  
And ba - by goes home to her flat to sleep all day:

F6 Gm7 F F6 C7 F F Gm7 F C7-9 F

Good - night, Ba - by, Good - night, Milk - man's on his way.

F6 Gm7 F F6 C7 F F6 Gm7 F C7-9 F G7

Sleep tight, Ba - by, sleep tight, Let's call it a day, Hey!

F Gm7 Abdim A Abm7Db7Gm7 C7 Am7 Dm7 \*Db9 C13 F

Let's call it a day, Lis - ten to the lul - la - by of old Broad - way

\*Often an extended ending:

Db9 C13 F

old Broad - way.

# LULLABY OF THE LEAVES

Words by Joe Young  
Music by Bernice Petkere

Slowly

\* Cm Cm(Ma7) Cm7 Cm6 Ab7-5 G7 G7<sup>-9</sup>/<sub>+5</sub> C7 C<sup>Bdim</sup> C7

Crad - dle me where South - ern skies can watch me with a  
Cov - er me with heav - en's blue and let me dream a

Edim Fm Fm7 Fm6 Dm7 G7 Dm7-5 Ab G7+5 1. Cm Eb13-9

mil - lion eyes, Oh sing me to sleep, Lul - la - by Of The Leaves.  
dream or two,

AbMa7 G Fm6 2. Cm B7 Bb7 A7 Ab7 Fm

Leaves. I'm breez - ing a - long, a - long with the breeze, I'm

Ab7 Fm C G13 C6 B7 Bb7 A7

hear - ing a song, a song through the trees, Ooh ooh ooh ooh ooh ooh. That

Ab7 Fm7 Ab7 Fm7 C C#dim

pine mel - o - dy car - ess - ing the shore, Fa - mil - iar to me, I've heard it be - fore, ooh ooh ooh ooh

Dm7 Ab7 G7 Cm Cm(Ma7) Cm7 Cm6 Ab7-5 G7 G7<sup>-9</sup>/<sub>+5</sub> C7 C<sup>Bdim</sup> C7

That's South - land, don't I feel it in my soul, and don't I know I've

Edim Fm Fm7 Fm6 Dm7 G7 Dm7-5 Ab G7+5 Cm6 Fm6 Cm

reached my goal, Oh sing me to sleep, Lul - la - by Of The Leaves.

\*Sometimes:  
Cm Cm(Ma7)Cm7 Cm6 Ab7-5 G7 G7<sup>-9</sup>/<sub>+5</sub> G7-9

Cra - dle me where South - ern skies can  
Cov - er me with heav - en's blue and  
don't I feel it in my soul, and

# MAKE BELIEVE

Words by Oscar Hammerstein II  
Music by Jerome Kern

Medium

*Em7* *Fdim*

*D#dim* *A7* *A7* *Em* *Em(Ma7)* *Em7* *A9*

We could Make Be - lieve I love you, On - ly

*G#m7-5* *Gm(Ma7)*

*D* *F#m7* *Fdim* *A7* *Em7*

Make Be - lieve that you love me. Oth - ers find peace of

*F#7* *E9* *A7* *D* *Bm7-5*

*A#* *Adim* *G#* *F#* *F*

*A7* *Em7* *A6* *G#7* *GMa7* *A7* *D* *Bm7*

*C#* *B* *A* *A* *A*

mind in pre - tend - ing; Could - n't you? Could - n't

*E7* *A7* *D#dim* *A7*

*Em7*

*E*

I, Could - n't we Make Be - lieve our lips

*Fdim* *Em* *Em(Ma7)* *Em7* *A9* *D* *Bm7*

*D* *C#* *Bm7*

are blend - ing In a phan - tom kiss or two, or

*Bm7* *E* *Em7-5* *E7* *G#dim* *D* *G#m7-5* *Gm(Ma7)*

*A* *A*

*E7* *G* *Bb7* *D* *A*

*Ab* *A*

three? Might as well Make Be - lieve I love you,

*D* *F#* *D#dim* *Em7* *A7* *A7-9* *D*

For, to tell the truth, I do.



# MAKIN' WHOOP-EE

Words by Gus Kahn  
Music by Walter Donaldson

Slowly or Medium

*D9* *G* *F9* *E9* *Am7* *E♭9* *D9*  
*G* *GMa7* *G#dim* *Am7* *D7*

An - oth - er bride, an - oth - er June, An - oth - er  
(An - oth - er) year or may - be less, What's this I

*D♭9+5* *Cm9* *F13* *Bm7* *Em7*  
*G* *GMa7* *Dm7* *G9* *CMA9* *Am7-5* *G* *D* *Em7*

sun - ny hon - ey - moon, An - oth - er sea - son, an - oth - er  
hear? Well, can't you guess? She feels neg - lect - ed, and he's sus -

*B♭m7* *E♭9* *D9* *G* *D♭9+11* *C9* *B♭9* *A9* *D9*  
*E♭9* *Em7* *E♭9* *D9*

rea - son for Mak - in' Whoop - ee! A lot of  
pect - ed of Mak - in' Whoop - ee! She sits a -

*G* *F9* *E9* *Am7* *E♭9* *D9* *D♭9+5*  
*GMa7* *G#dim* *Am7* *D7* *GMa7* *Dm7* *G9*

shoes, a lot of rice, The groom is ner - vous, he an - swers  
lone 'most ev - 'ry night, He does - n't 'phone her, he does - n't

*Cm9* *F13* *Bm7* *Em7* *B♭m7* *E♭9*  
*CMA9* *Am7-5* *G* *Em7* *E♭9* *D9*  
*D*

twice, It's real - ly kill - ing, that he's so will - ing to make  
write, He says he's "bu - sy," but she says "Is he?" He's Mak - in'

*G* *C7* *B7* *B♭7* *A7* *Dm7-5* *G7-9*  
*GMa7* *Bm7* *Am7* *A♭7* *G* *G7-9*

Whoop - ee! Pic - ture a lit - tle  
Whoop - ee! He does - n't make much

C6 Cm7 F9 GMa7

love - nest, Down where the ros - es cling,  
 mon - ey, on - ly five thou - sand per,

Dm7-5 G7-9 G7-9 C6 Cm7 Cm6 F9

Pic - ture the same sweet love - nest, Think what a year can  
 Some judge who thinks he's fun - ny, Says "You'll pay six to

Bm7 E7-9 Am9 D9 G GMa7 F9 E9 G#dim Am7 Eb9 D9 Am7 D7

bring. He's wash - ing dish - es and ba - by clothes, He's so am -  
 her." He says "Now judge, sup - pose I fail?" The judge says

GMa7 Dm7 G9 CMa9 Am7-5 Bm7 Em7 G D Em7

bi - tious he ev - en sews, But don't for - get, folks, that's what you  
 "Budge right in - to jail, You'd bet - ter keep her, I think it's

Bbm7 Eb9 Eb9 D9 G Bb9

get, folks, for Mak - in' Whoop - ee!  
 cheap - er, than Mak - in'

1. | 2.

A9 Am7 D D9 \*G F9 Eb9 D9 G

An - oth - er Whoop - ee!"

\*Often:

Whoop - ee!

# MEAN TO ME

Words by Roy Turk  
Music by Fred E. Ahlert

Medium

*G* $\flat$ 9 C7<sup>-9</sup>+5 \*F F6 F $\sharp$ dim Gm7 C7 B $\flat$ dim Am7 Dm  $\frac{F9}{C}$

You're Mean To Me, Why must you be Mean To Me?  
I stay home each night when you say you'll phone.

\*B $\flat$ Ma7 B $\flat$ m6 Bdim  $\frac{F}{C}$  Am7 Dm7 Gm7 C7 F

Gee, hon - ey, it seems to me you love to see me cry - in',  
You don't and I'm left a - lone, sing - in' the blues and sigh - in',

1. Gm7 C7 2. Cm7 F7-9 B $\flat$ Ma7 Gm7 B $\flat$ 6 Cm7 F7-9

I don't know why. You treat me cold - ly each day in the

B $\flat$  E $\flat$ 9 D9+5 D7-9 Gm E $\flat$ 9 D9+5 D7-9 G9

year. You al - ways scold me When - ev - er some - bod - y is

Gm7 C G $\flat$ 9 F F6 F $\sharp$ dim \*Gm7 C7 B $\flat$ dim Am7 Dm  $\frac{F9}{C}$

near, dear. It must be great fun to be Mean To Me.

\*B $\flat$ Ma7 B $\flat$ m6 Bdim  $\frac{F}{C}$  Am7 Dm7 Gm7 C7-9 \*\*\*F B $\flat$ 9 F

You should - n't, for can't you see what you Mean To Me?

\*Originally written in even eighths throughout.  
\*\*Often: and

Why must you be  
each night when you  
great fun to be

Gee, hon - ey, it  
You don't and I'm  
You should - n't, for

\*\*\*Originally:

Me?

# MEMORIES OF YOU

Words by Andy Razaf  
Music by Eubie Blake

Slowly

$Gm7$   $\frac{* Cm7}{Bb}$   $\frac{F7}{A}$   $\frac{Eb}{G}$   $A\flat m6$   $G$   $A\flat 7$   
 $E\flat$   $Edim$   $Fm6$   $F\sharp dim$   $Gm$   $\frac{Eb}{G}$   $Cm7$   $F6$   $\frac{A}{F}$   $F7$   $F7-5$   $\frac{Eb}{Bb}$   $Cm$

Wak - ing skies at sun - rise, Ev - 'ry sun - set too, Seems to be  
Here and there, ev - 'ry - where, Scenes that we once knew, And they all

$Gm7-5$   $C7-9$   $F7$   $\frac{Fm7}{Bb}$   $Bb9$  1.  $E\flat$   $Fm7$   $Bb7$   $E\flat$   $G7+5$   $G7$   $Cm$  2.  
 $Gm$   $Gm7$   $C9$   $F7$   $Bb9$

bring - ing me Mem - o - ries Of You. You. How I wish I  
just re - call Mem - o - ries Of

$Fm7$   $\frac{Ab}{C}$   $Cm$   $Cm(Ma7)$   $Cm7$   $F9$   $G7+5$   $Cm9$   $Cm$   $Cm(Ma7)$   $Cm7$   
 $E\flat$   $\frac{Eb6}{Bb}$   $\frac{Eb+}{Bb}$   $\frac{Eb}{Bb}$   $F9$

could for - get those hap - py yes - ter - years That have left a ro - sa - ry of

$Bb7$   $Edim$   $Fm7$   $Bb7-9$   $Gm7$   $\frac{* Cm7}{Bb}$   
 $Bb6$   $\frac{A6}{Bb}$   $\frac{Ab6}{Bb}$   $Bb7$   $D7$   $E\flat$   $Edim$   $Fm6$   $F\sharp dim$   $Gm$   $\frac{Eb}{G}$   $Cm7$

tears. Your face beams in my dreams, Spite of all I

$F7$   $\frac{Eb}{G}$   $A\flat 7$   $Gm7-5$   $C7-9$   $F7$   $\frac{Fm7}{Bb}$   $Bb9$   
 $F7$   $\frac{A}{F}$   $F7$   $F7-5$   $\frac{Eb}{Bb}$   $Cm$   $Gm$   $Gm7$   $C9$   $F7$   $Bb9$   $E\flat$

do, Ev - ry - thing seems to bring Mem - o - ries Of You.

\*A great number of harmonic variations have been applied to Memories Of You over the years. The basic publication chords are still pretty and useful, although bars 4 and 5 (and those in corresponding sections) together with the last two bars of the bridge sound a bit sentimental to present day ears. The red chords are good substitutes, although they don't quite work with the printed counter-melody. On bar 4 players sometimes use an F7 for three beats and then insert an extra note into the melody in order to accommodate a passing E7 on the fourth beat:

$F7$   $E7$   $E\flat$   $D7$   
 too, (A) Seems to be  
 knew, And they all  
 do, Ev - 'ry - thing

The following are other possible sequences:

① Eb Edim Fm6 F#dim Gm7  $\frac{Eb}{G}$  Cm7 F13 F7+5 F7 Fm7-5

$\frac{Eb}{Bb}$  Am7-5  $\frac{Bb7+5}{Ab}$  Gm7-5  $\frac{Gm7-5}{C}$  C7 F7sus4 F7  $\frac{Fm7}{Bb}$  Bb9 Eb

② Eb Edim Fm6 F#dim Gm7  $\frac{Eb}{G}$  Cm7 F7 F#dim

$\frac{Eb}{G}$  Ab7 Gm7-5 C7-9 F7sus4 F7  $\frac{Fm7}{Bb}$  Bb9 Eb

③ Eb Edim Fm6 F#dim Gm7  $\frac{Eb}{G}$  Cm7 F13 F7+5 F7

Eb D7  $\frac{Gm7-5}{Db}$  C7-9 F7sus4 F7  $\frac{Fm7}{Bb}$  Bb9 Eb

④ Eb Edim Fm6 F#dim Gm7  $\frac{Eb}{G}$  Cm7 F13 F7+5 F7

Bbm7 Eb9 Am7 D9 Abm9 Db9+11 Gm7 C7-9  $\frac{Cm7}{F}$  F7  $\frac{Fm7}{Bb}$  Bb9 Eb

and finally, a very chromatic setting:

# MINE

Words by Ira Gershwin  
Music by George Gershwin

Medium

C6 A7+5 D7 G7+5 C6 A7+5 D7 G7+5

Mine, love is Mine, Wheth - er it's

\*\*C6 A7+5 D7 G7+5 C6 A7+5 D7 G7+5

The point they're mak - ing in the song Is that they more than get a - long,

C6 A7+5 D7 G7+5 C6 G7+5  $\frac{B}{G}$   $\frac{Bb}{C}$   $\frac{Bbm}{C}$  C7 Gb7-5

rain or storm or shine.

C6 A7+5 D7 G7+5 C6 G7+5  $\frac{B}{G}$   $\frac{Bb}{C}$   $\frac{Bbm}{C}$  C7 Gb7-5

And he is not a - shamed to say She made him what he is to - day.

F6 D7+5 G7 C7+5 F6 D7+5 G7 C7+5

Mine, you are Mine, Nev - er an -

F6 D7+5 G7 C7+5 F6 D7+5 G7 C7+5

It does a per - son good to see Such hap - py do - mes - ti - ci - ty,

F6  $\frac{Am}{E}$  Dm7 G7 Dm7  $\frac{Dm7}{G}$   $Eb13 D9 Db9+11$   $\frac{D9}{A}$  G7+5

oth - er Val - en - tine. And I am

F6  $\frac{Am}{E}$  Dm7 G7 Dm7  $\frac{Dm7}{G}$   $Eb13 D9 Db9+11$   $\frac{D9}{A}$  G7+5

The way they're mak - ing love, you'd swear They're not a mar - ried pair.

C6 A7+5 D7 G7+5 C6 A7+5 D7 G7+5 3

yours, Tell me that I'm yours, Show me that

C6 A7+5 D7 G7+5 C6 A7+5 D7 G7+5

He says no mat - ter what oc - curs, what - ev - er he may have is hers,

C6 A7+5 D7 G7+5 C6 G7+5 B C Bb Bbm C9 B9 C7 Gb7-5

smile My heart a - dores.

C6 A7+5 D7 G7+5 C6 G7+5 B C Bb Bbm C9 B9 C7 Gb7-5

The point that she is mak - ing is, what - ev - er she may have is his.

F6 E7 EbMa7 D9 3 CMa7/G B7 E7 A7 B7+5 E9 A7+5

Mine, more than di - vine, To

F6 E7 EbMa7 D9 3 CMa7/G B7 E7 A7 B7+5 E9 A7+5

Mine, more than di - vine, To

Dm7 Dm7/G DbMa7 C Dm7/G DbMa7 C

know that love like yours is Mine.

Dm7 Dm7/G DbMa7 C

know that love like yours is Mine.

\*The top line is the principal melody in this contrapuntal duet. If the song is sung solo, the second line would be stated in the instrumental accompaniment.

\*\*Originally written as eighth notes, not dotted eighths and sixteenths.

\*\*\*The original chords in black are fine Gershwin, but the red is more practical.

# THE MORE I SEE YOU

Words by Mack Gordon  
Music by Harry Warren

Slowly

*Fm7 F#dim* *Bb Bb* *Eb Eb6 Fm7 F* *Gm7 G* *Bb7* *Em7-5* *Edim* *Fm7* *Bb7* *Fm7 F#dim* *Bb Bb*

The More I See You, the more I want you. Some-how this

*Eb Eb6 Fm7 F* *Gm7 G* *Em7-5 Edim* *Fm7* *Bb7* *Ab C* *Bb7 D* *Ebm* *Bb D*

feel - ing just grows and grows. With ev - 'ry sigh I be -

*Gb7 Db* *C7-5* *Gb7* *Cb* *Abm7* *Bb7+5* *Ebm* *Ebm7 Db* *Cm7* *F7*

come more mad a - bout you; more lost with - out you, and so it

*Fm7* *Bb* *Bb7* *\*Fm7 F#dim* *Bb Bb* *Eb Eb6 Fm7 F* *Gm7 G* *Bb7* *Em7-5* *Edim* *Fm7*

goes. Can you im - a - gine how much I love you,

*Bb7* *Fm7 F#dim* *Bb Bb* *Eb Eb6 Fm7 F* *Gm7 G* *Bb* *\*\*D7* *DbMa7* *Bbm7-5* *Eb Eb13* *Eb Eb7Ab Ma7* *Ab6* *Ab Ma7* *Ab6*

The More I See You as years go by? I know the on - ly one for

*Abm* *Abm6* *Abm(Ma7)* *Abm6* *Gm* *Gm7* *C7* *F7* *Eb Bb* *Gm* *Fm7* *Fm7 Bb* *Bb7-9* *Eb*

me can on - ly be you. My arms won't free you, my heart won't try.

*Fm7 F#dim* *Bb Bb* *Eb Eb6 Fm7 F* *Gm7 Eb* *Em7-5 Edim* *Fm7* *\*\*Thus: D7 Bb* *DbMa7 Eb Eb13*

*The More* *I* *See* *You* *the more* *I* *want* *you,* *years* *go* *by?*

*Can you* *im -* *a -* *gine* *how* *much* *I* *love* *you,*



# THE MOST BEAUTIFUL GIRL IN THE WORLD

Words by Lorenz Hart  
Music by Richard Rodgers

Bright

C  $\frac{3}{4}$  F $\sharp$ Ma7 Fdim F $\sharp$ Ma7 B $\flat$ 9 Fdim

The Most Beau - ti - ful Girl In The World picks my ties out, eats my  
 Beau - ti - ful Girl In The World is - n't Gar - bo, is - n't  
 beau - ti - ful house in the world has a mort - gage, what do

Am7 F $\sharp$ Ma7 Abdim Gm7 Gm7 C To Coda 1. B $\flat$ dim Am7 Dm7

can - dy, Drinks my bran - dy, The Most Beau - ti - ful Girl In The World,  
 Diet - rich But the sweet trick who can make me be -  
 I care, It's good - bye care when my slip - pers are

DbMa7 Gm7 C7 B $\flat$ dim Am7-5 D7+5 Dm9 G G13

The Most lieve it's a . beau - ti - ful world. So - cial,

G13-9 Gm7 C C7 Dm9 Dm9 G G13 G13-9 Gm7 C C7

not a bit, Nat - 'ral kind of wit, D.S. al Coda

Am7 D7 Dm7 G G7 Gm7 D9 D9 D $\flat$ 9+11 Gm7 C C7

She'd shine an - y - where, And she has - n't got plat - i - num hair. The Most

Coda B $\flat$ dim Am7-5 D7+5 D7-9 D7 Dm7 G

next to the ones that be - long To the one and

G7 Gm7 B $\flat$ 7 F Gm7 C7-9 F

on - ly Beau - ti - ful Girl In The World!

\*Originally:

ties out, eats my can - dy,  
 Gar - bo, is - n't Diet - rich  
 mort - gage, what do I care,

# MOUNTAIN GREENERY

Words by Lorenz Hart  
Music by Richard Rodgers

Medium

C Am7 Dm7 G7 C Am7 Dm7 G7 C Am7 F9\*

In a Moun-tain Green-er-y, where God paints the scen-er-y, Just two  
While you love your lov-er, let blue skies be your cov-er-let, When it

D7 Am7 D7 1. Dm7 A Bbdim G7 2. G7

craz-y peo-ple to-gether; weath-er;  
rains we'll laugh at the

C7 F6 F#dim Gm7 C7 F6 Fm6 Bb9 Em7 Am7


And if you're good, I'll search for wood, So you can cook

D7 Dm7 G7 C Am7 Dm7 G7 C Am7


while I stand look-ing. Beans could get no keen-er re-cep-tion

Dm7 G7 C \*F9 Eb9 D9 G7 C Dm7 Db7 C

in a bean-er-y, Bless our Moun-tain Green-er-y home!

\*Often played as another repeat:  However, the original F9 lends some variety.

\*\*Originally:



- geth er;  
weath er;

additional lyrics:

In a Mountain Greenery,  
Where God paints the scenery,  
Just two crazy people together;  
How we love sequestering  
Where no pests are pestering,  
No dear mama holds us in tether!  
Mosquitos here  
Won't bite you, dear;  
I'll let them sting  
Me on my finger.  
We could find no cleaner  
Retreat from life's machinery  
Than our Mountain Greenery home!

# MY BLUE HEAVEN

Words by George Whiting  
Music by Walter Donaldson

Medium

$Fm7$   
 $Bb$ 
 $Eb6$ 
 $Fm7$ 
 $Gm7$   
 $Eb6$   
 $G$ 
 $Fm7$ 
 $Bb9$ 
 $Eb6$ 
 $Gm7$

When whip-poor-wills call right, and ev'-ning is nigh, a lit-tle white light

$EbMa7$   
 $Cm7$ 
 $Cm7$ 
 $F13$ 
 $B9+11$ 
 $Bb13$ 
 $Bb13-9$ 
\*\* $EbMa7$ 
 $Eb6$ 
 $Db6$ 
 $D6$ 
1.  $Eb6$ 
 $Bb$ 
 $Fm7$   
 $Bb$

I hur-ry to My Blue Heav-en. A turn to the will lead you to

2.  $Eb$ 
 $A9+11$   
 $G7+5$ 
\*\*\* $Ab$ 
 $C7+5$ 
 $C7$ 
 $Fm$ 
 $Gb9+11$

You'll see a smil-ing face, a fire-place, a co-zy room,

$Fm7$ 
 $B7+9$ 
 $Bb7$ 
 $Bb9$ 
 $Fm7$

A lit-tle nest that's nes-tled where the ros-es bloom.

$Fm7$ 
 $Gbdim$ 
 $F$ 
 $F$ 
 $Bb9$ 
 $Bb6$ 
 $Bb7$ 
 $Fm$   
 $Eb$ 
 $Eb$ 
 $Edim$

Just Mol-lie and me And Ba-by makes three.

$Fm7$ 
(?)
( $Bb7$ )
 $Fm7$   
 $Bb$ 
 $Eb6$ 
 $Fm7$ 
 $Eb6$ 
 $G$ 
 $Fm7$ 
 $Bb9$ 
 $Eb6$ 
 $Gm7$

We're hap-py in My Blue Heav-en.

$EbMa7$ 
 $Cm7$ 
 $F13$ 
 $B9+11$ 
\*\*\*\*
 $Bb13$ 
 $Bb13-9$ 
⊕  $EbMa7$ 
 $Eb6$ 
 $Db6$ 
 $D6$

*D.S. al Coda*

*To Coda*

When whip-poor-wills Heav-en.

\*Originally eighth notes.

\*\*Originally:

Heav-en. similarly in bars 23 - 24.

\*\*\*Originally:

smil-ing face, a fire place, a co-zy room, A and so forth.

\*\*\*\*Originally:


Blue...


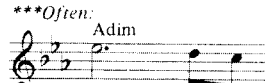
# MY MELANCHOLY BABY

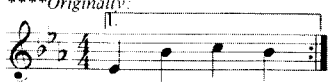
Words by George A. Norton  
Music by Ernie Burnett

Medium

*E♭Ma7* *B7*  
*E♭* *D7+5D♭7+5* *C7-9* *C9+5*  
*\*E♭* *Fm* *E♭* *E♭dim* *E♭* *E♭Ma7E♭6E♭7* *D7* *D♭7* *C7* *Fm* *Fm(Ma7)Fm* *C9*  
 Come to me My Mel - an - chol - y Ba - by, Cud - dle up and don't be  
*AbMa7A♭6* *Fm(Ma7)Fm7* *B♭dim* *F9* *F9-5* *B♭7A7+5A♭6G7*  
*Fm* *Fm(Ma7)* *Fm7* *B♭7* *B♭dimB♭7* *Fm7* *B♭7* *C* *B* *B♭7*  
 blue; All your fears are fool - ish fan - cy, may - be,  
*Cm9Cm* *Cm(Ma7)Cm7* *F7* *G* *A♭m6* *Am7-5* *C* *D♭m6* *D* *E♭Ma7* *B7*  
*E♭* *Cm7* *F7* *B♭7* *Edim* *Fm7* *B♭7* *E♭* *E♭* *E♭dimE♭*  
 You know, dear, that I'm in love with you. Ev - 'ry cloud must  
*D7+5* *D♭7+5* *C7-9* *C9+5* *C7* *Fm*  
*E♭Ma7* *E♭6E♭7* *D7* *D♭7* *C7* *Fm* *Fm(Ma7)Fm* *C9* *Fm*  
 have a sil - ver lin - ing, wait un - til the sun shines through;  
*Ab* *A♭dim* *Ab* *\*\*\*Adim* *E♭* *E♭dim* *B♭* *B♭* *E♭* *G7-9* *C7* *Fm* *Fm7-5* *Fm7*  
 Smile, my hon - ey dear, while I kiss a - way each tear, Or else I shall be  
*A7-9* *AbMa7* *B♭* *B♭* *B♭7-9* *1.* *E♭* *Gm7* *G♭dim* *Fm7* *B♭7* *Cdim* *Ddim* *2.* *E♭*  
*B♭6* *B♭7* *\*\*\*\**  
 mel - an - chol - y, too. too.

*\*Originally:*  
  
 and similarly throughout.  
 Come to me My Mel - an - chol - y Ba - by,

*\*\*Also possible:*  
  
 Mel - an - chol - y Ba - by,  
 have a sil - ver lin - ing,  
*\*\*\*\*Often:*  
  
 dear, while I

*\*\*\*\*Originally:*  
  
 too. Now won't you

*Not likely to be done now, even in long meter.*

# MY HEART STOOD STILL

Words by Lorenz Hart  
Music by Richard Rodgers

Medium

*F* *F+* *F6* *Dm7*  
*F* *F* *F* *F* *F* *F* *F* *F* *F* *F* *F* *F*  
*F* *F* *F* *F* *F* *F* *F* *F* *F* *F* *F* *F*  
*F* *F* *F* *F* *F* *F* *F* *F* *F* *F* *F* *F*

I took one look at you, That's all I meant to do;  
My feet could step and walk, My lips could move and talk,

*Am7* *F* *Cm7* *B7-5* *Am7* *Dm7*  
*F* *F* *F* *F* *F* *F* *F* *F* *F* *F* *F* *F*  
*F* *F* *F* *F* *F* *F* *F* *F* *F* *F* *F* *F*  
*F* *F* *F* *F* *F* *F* *F* *F* *F* *F* *F* *F*

And then My Heart Stood Still.  
And yet My Heart Stood

*F* *BbMa7* *F* *Fm* *F* *Fm7* *Fm6* *Bb7*  
*F* *F* *F* *F* *F* *F* *F* *F* *F* *F* *F* *F*  
*F* *F* *F* *F* *F* *F* *F* *F* *F* *F* *F* *F*

Still. Though not a sin - gle word was spok - en, I could

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

tell you knew, That un - felt clasp of hands Told me so

*Db9* *Db9+11* *Gm7* *F+* *F6* *A7* *A7+5*  
*C7-9* *C7-9* *Gm7-5* *C7-9* *F* *F* *F* *F* *F* *F* *F* *F*  
*C7-9* *C7-9* *Gm7-5* *C7-9* *F* *F* *F* *F* *F* *F* *F* *F*

well you knew. I nev - er lived at all Un - til the

*Bb* *F#dim* *F* *G7* *Gm7* *C7-9* *F*  
*Bb* *Bb* *Bb6* *Gm7* *C* *C7-9* *F*  
*Bb* *Bb* *Bb6* *Gm7* *C* *C7-9* *F*

thrill of that mo - ment when My Heart Stood Still.

\*Originally:

lived at all

# NEVERTHELESS (I'M IN LOVE WITH YOU)

Words and Music by Bert Kalmar  
and Harry Ruby

Medium

*Bb* *Eb9+11* *Bb* *Dbdim* *F7* *F9-----*  
*BbMa7* *D* *Dbdim* *C* *F9* *Eb9*

May - be I'm right, and may - be I'm wrong, And may - be I'm weak, and  
 May - be I'll win, and may - be I'll lose, And may - be I'm in for

*Ebm7* *Ab7* *Dm7* *G7* *Dm7-5* *G7+5* *G7* *Cm* *Dm7-5* *Ab* *G7+5* *C9* *F7* *Ebdim*

may - be I'm strong: But Nev - er - the - less, I'm In Love with  
 cry - in' the blues:

*Db7* *GbMa7* *F7* | 2. *B9+11* *Ab* *6* *A7-9-----* *Bb* *Bb* *D* *Adim* *Gm* *B7*  
*Dm7* *Gm7* *Cm7* *F7-9* *C9* *F13* *Bb* *Cm7* *C#dim* *D* *F#*

You. Love with You. Some - how, I

*Fm7* *Bb7* *Fm7* *Bb7* *Eb* *E7+9-----* *Ab9*  
*Fm9* *Bb13-9* *EbMa7* *D7+5*

know at a glance, the ter - ri - ble chanc - es I'm tak - ing:

*Gm7* *C7* *Gm7* *C7* *D9* *Eb9* *E9* *F9* *GbMa7* *G7* *Ab6* *A7+5*  
*F7* *Eb6* *Dm7* *Dbm6* *Cm7* *B9+11*

Fine at the start, then left with a heart that is break - ing.

*Bb* *Eb9+11*  *$\frac{Bb}{D}$*  *Dbdim* *F7* *F9-----*  
*Bb* *BbMa7* *Dbdim* *C* *F9* *Eb9*

May - be I'll live a life of re - gret, And may - be I'll give much

*Ebm7* *Ab7* *Dm7* *G7* *Dm7-5* *G7+5G7* *Cm*  *$\frac{Dm7-5}{Ab}$*  *G7<sub>+5</sub><sup>-9</sup>* *C9* *B9+11* *Bb*  *$\frac{Cm7}{F}$*  *Bb*

more than I get: But, Nev-er-the-less, I'm In Love With You.

# OF THEE I SING

Words by Ira Gershwin  
Music by George Gershwin

Bright

*CMa7*  
C
 *F#9*  
C7+5
 *FMa7*  
F
 *F6*
*Dm7*
*G7*
*C*
*D♭9+11*  
C*Ma7*

Of Thee I Sing, ba - by, Sum - mer, Au - tumn,

*Gm7*  
C
 *G♭9+11*
*F6*
*Dm7-5*
*G7-9*
*C*  
C  
G
 *E7*-----  
*Bm7*  
E E+ Am

Win - ter, Spring, ba - by, You're my sil - ver lin - ing,

*Am7*
*D7-9*-----  
*Am7*  
D D7 G
 *G*  
F#
 *Em7*
*Am7-5*  
Cm  
E♭
 *Am9*  
D  
G  
D
 *D7-9*  
C

You're my sky of blue; There's a love light shin - ing,

*G7*  
G  
B
 *A7-9*-----  
B♭m6
 *A♭7-5*  
D7  
A
 *G7*
*CMa7*
*C*
*F#9*  
C7+5
 *FMa7*
*F6*  
F

Just be - cause of you. Of Thee I Sing,

*Dm7*
*G7*
*C*
*D♭9+11*  
C*Ma7*
*Gm7*  
C  
C7+5
 *G♭9+11*
*F6*

ba - by, You have got that cer - tain thing,

*E7*
*Am*
*E7*  
B
 *Am*  
C
 *C#dim*
*Dm*
*Edim*
*Dm*
*F*
*Dm6*
*Am*
*E7*  
B
 *Am*  
C
 *C#dim*

ba - by! Shin - ing star and in - spi - ra - tion, Worth - y of a

*Dm*
*Edim*
*Dm*  
F
 *F#dim*
*C*  
G
 *Am7*
*Dm7*
*G7*
*C*
*G7-9*

might - y na - tion, Of Thee I Sing.



# ON THE SUNNY SIDE OF THE STREET

Words by Dorothy Fields  
Music by Jimmy McHugh

Medium

\* G7-9 C Bm7 E7 E7+5 F6 Dm7 G6 Gb7 F6 E7 G13 G#dim Am7

Grab your coat, and get your hat, Leave your wor - ry on the door - step, Just di - rect your feet  
hear that pit - ter - pat? And that hap - py tune is your step. Life can be so sweet

1. 2. D13 Dm7 G7-9 \*\*C G7-9 C F#dim Cdim Gm7 C7 Gm7

to the Sun - ny Side Of The Street. Can't you Street. 'I used to walk in the shade  
On The Sun - ny Side Of The

C7 F#m7 C7-9 F6 Am7 D7 Am7 D7

with those blues on par - ade, But I'm not a - fraid: This

\*\*\* G7 C#dim Dm7 G9 G7-9 C Bm7 E7 E7+5 F6 Dm7

Ro - ver crossed o - ver. If I nev - er have a cent, I'll be rich as Rock - e - fel -

G6 Gb7 F6 E7 G13 G#dim Am7 D13 Dm7 G7-9 C

ler, Gold dust at my feet, On The Sun - ny Side Of The Street.

\*Originally:

Grab your coat, and get your hat, Leave your wor - ry on the door - step.  
hear that pit - ter - pat? And that hap - py tune is your step.  
nev - er have a cent, I'll be rich as Rock - e - fel - ler,

Just di - rect your feet to the Sun - ny Side Of The Street. Can't you  
Life can be so sweet On The Sun - ny Side Of The Street. If I  
Gold dust at my feet, On The Sun - ny Side Of The Street.

\*\*Sometimes:

1. Em7 Eb7 Dm7 G7-9

Street. Can't you

\*\*\*Originally:

Ro - ver crossed o - ver. If I

# POLKA DOTS AND MOONBEAMS

Words by Johnny Burke  
Music by Jimmy Van Heusen

Slowly

F Dm7 Gm7 C7 Bb7

A coun - try dance was be - ing held in a gar - den,  
The mus - ic start - ed and was I the per - plexed one,

Am7 Dm F7/C BbMa7 Eb9 Bbm Db

I felt a bump and heard an "Oh, beg your par - don," Sud - den - ly I saw  
I held my breath and said "May I have the next one." In my fright - ened arms

F F/C Bb6 Am7 Abm6 1. Gm7 C7 C9+5/Bb Am7 Ab7 Gm7 Gb9

Pol - ka Dots And Moon - beams All a - round a pug - nosed dream.

2. Gm7 C7 C7-9 F Bm7-5 E7 E7 A A#dim Bm7 E7

spark - led on a pug - nosed dream. There were ques - tions in the eyes of oth - er danc - ers

A F#m7 3 Bm7 E7 A A#dim Bm7 E7

As we float - ed o - ver the floor. There were ques - tions, but my heart knew all the an - swers,

A13 A7 A7+5 D9 D7+9 Gm7 C7 F Dm7

And per - haps a few things more. Now in a cot - tage built of

Gm7 C7 Bb7 Am7 F Dm Dm7 F7 C BbMa7 Gm7 A7+5 A7  
 li - lacs and laugh - ter, I know the mean - ing of the words "ev - er af - ter,"  
 Eb9 F Abm6  
 Bbm Db C Bb6 Am7 Abm7 Gm7 C7 Gb7+9 F  
 And I'll al - ways see Pol - ka Dots And Moon - beams When I kiss the pug - nosed dream.

*\*Originally even eighths.*

# SERENADE IN BLUE

Words by Mack Gordon  
Music by Harry Warren

Slowly

*Eb* *Gm7-5 C7-9* *C7-9* *F9* *B7* *Bb7+5*

When I hear that Ser - e - nade In Blue, I'm some - where in an - oth - er world a -  
Once a - gain your face comes back to me, just like the theme of some for - got - ten

*Gm7* *Gbm7Cb7* *Gbm6* *Fm7* *Db9* *G7* *C7-9* *C7-9* *Abm6* *F7* *Cb* *Bb13-9*

lone with you; shar - ing all the joys we used to know, man - y moons a -  
mel - o - dy in the al - bum of my mem - o - ry, Ser - e - nade In

1. *Eb6* *Fm7* *Bb9* *Eb* *F* *F#dim* *G* *Ab6* *Abm6* *Abm7* *Abm6*

2. *Bbm7* *Eb7* *Ab7*

go. Blue. It seems like on - ly yes - ter - day, a small ca - fe, a crowd - ed floor, And

*Ebm6* *Cm7-5* *Ebm7* *Ebm6* *F7* *Cm7*

as we dance the night a - way, I hear you say, "For - ev - er - more;" And then the song be - came a sigh, for -

*Abm6* *Abdim* *F7* *A* *Bb7* *Fm7* *B9+11* *Bb13-9*

ev - er - more be - came good - bye, But you re - mained in my heart. So

*Eb* *Gm7-5 C7-9* *C7-9* *F9* *B7* *Bb7+5*

tell me, dar - ling, is there still a spark, Or on - ly lone - ly ash - es of the

*Gm7* *Gbm7Cb7* *Gbm6* *Fm7* *Fm7* *G7* *G7-5* *D* *Db* *C7* *C9* *F9* *E7+9* *Eb*

flame we knew; Should I go on whist - ling in the dark? Ser - e - nade In Blue.

\*Originally notated:

lone with you;  
mel - o - dy  
flame we knew;

# SOLITUDE

Words by Eddie De Lange and Irving Mills  
Music by Duke Ellington

Slowly

Bb13 Bb9+5 EbMa7 Fm6 Gm7 Cm Fm7 Fm9 Fm7 <sup>Fm7</sup>Bb Bb6  
 In my Sol - i - tude you haunt me with rev - er - ies  
<sup>Fm</sup>Bb <sup>Eb</sup>Bb Eb Bb13 Bb9+5 EbMa7 Fm6 Gm7 Cm F9  
 of days gone by. In my Sol - i - tude you taunt me with  
<sup>Fm7</sup>Bb Bb6 <sup>Fm</sup>Bb <sup>Eb</sup>Bb Eb Eb7 Ab <sup>3</sup>  
 mem - o - ries that nev - er die. I sit in my chair, I'm  
 Adim <sup>3</sup> <sup>Eb</sup>Bb <sup>3</sup> Bb13 <sup>Bbm7</sup>Eb Eb9 Ab <sup>3</sup>  
 filled with des - pair, there's no one could be so sad. With gloom ev' - ry - where, I  
 Adim <sup>3</sup> <sup>Eb</sup>Bb <sup>3</sup> Adim <sup>Bb</sup> Bb9 Bb13 Bb9+5 EbMa7 Fm6 Gm7 Cm  
 sit and I stare. I know that I'll soon go mad. In my Sol - i - tude I'm  
 F9 - - - - - <sup>\*\*Fm7</sup> Fm9 <sup>Fm7</sup> <sup>Fm7</sup>Bb Bb6 <sup>Fm7</sup> <sup>Eb</sup>Bb Eb  
 pray - ing Dear Lord a - bove, Send back my love.

\*Originally:

1. 2.  
 I sit in my chair, I'm filled with des-pair, There's no one could be so sad. With  
 gloom ev-ry-where, I sit and I stare, I know that I'll soon go mad.

\*\*The distinction between the Fm7 of the first and last eight bars, and the F9 of the second eight bars, is often overlooked. Following the composer's sequence, however, lends a harmonic interest to the song. For a brilliant finale, on the other hand, a singer might use a high G, in which case the F9 would be preferable for the two bars.

# SOME DAY MY PRINCE WILL COME

## (SOME DAY I'LL FIND MY LOVE)

Slowly

Words and Music by Larry Morey and Frank Churchill

Some Day My Prince Will Come, Some day I'll find my love, And how thrilling the moment will be, When the Prince of my dreams comes to me. He'll whisker "I love you," And steal a kiss or two, Though he's far away, I'll find my love some day, Some day when my dreams come true.

Chords: F, A7+9, Bb, Am7, D7, Gm, Eb7, G, Eb7+9, C9, Am7, F/A, \*Gm(Ma7), Gm7, C9, Bm7-5, Bbdim, F/A, Fm(Ma7), Ab, Abdim, Abdim, Gm7, C7, F, A7+9, Bb, Am7, D7, Gm, \*Gm(Ma7), G, Eb7+9, C9, Gm7, C9, Bm7-5, Bbdim, Am7, F/A, A7+5, Bb+5, Bb6, Bb+5, Bb6, Bm7, E7, Am7, D7, Gm7, C7, F9

\*Also possible:

day I'll find my steal a kiss or

Chords: Ebm6, Gm7

# THE SONG IS YOU

Words by Oscar Hammerstein II  
Music by Jerome Kern

Bright

\* C Ebdim Dm7 G7 —3— CMa7 C7-9 C#dim

I hear mu - sic when I look at you, A beau - ti - ful theme of ev' - ry dream I ev - er  
I hear mu - sic when I touch your hand, A beau - ti - ful mel - o - dy from some en - chant - ed

F6 Dm7-5 G7-9 Em7 | 1. A7-9 Gm7  
Dm7 G7-9 —3— CMa7 C#dim Dm7 G7 C

knew, Down deep in my heart I hear it play, I feel it start,  
land, Down deep in my heart

F Bb9+11 A9 Ab7+5 G13 | 2. A7-9 C#dim Dm7 G7 C Eb6

Then melt a - way. I hear it say, "Is this the day?"

D7 DbMa7 CF#m7-5 B7-9 F7 E Fm7-5 Fdim F#m7 B7

I a - lone have heard this love - ly strain,

EMa7 A#m7[Bb7] D#7[Eb7] G#m G#m —3—

I a - lone have heard this glad re - frain. Must it be For - ev - er in -

C#9 C#m7 F# B7 G13

side of me, why can't I let it go, why can't I let you know, why can't I

C Ebdim Dm7 G7 —3— CMa7 C7 C7-9 FMa7

let you know the song my heart would sing, That beau - ti - ful rhap - so - dy of love and youth and spring.

Bb9 —3— Em7 A7-9 Dm7 G7 CEb6 D7DbMa7 C

The mu - sic is sweet, The words are true, The Song Is You.

\*Original notation:

I hear mu - sic when I look at you, A beau - ti - ful

# STAR DUST

Words by Mitchell Parish  
Music by Hoagy Carmichael

**Slowly** (E9) (F+7) Ebm7 Gb6 Bb7-9 Ebm7 Bb7-9 Ebm9 Gbm6(Ma7)

Some - times I won - der why I spend the lone - ly night

Cb9 Gbm6 C7+9 Db6 F Ebm7 Db Fm7 Bb9 Bb7-9

dream - ing of a song? The mel - o - dy haunts my rev - er - ie,

Bm6 Bb7-9 Ebm7-5 Ab7-9 Abdim Ebm7 D9

Ebm7 Bb7-9 Ebm7 Ab Ab7 Abdim Ab Abdim Ab7 Ab7+5

And I am once a - gain with you, when our love was new, and each kiss an in - spir -

GbMa7 Fm7 Bbm7 Bbm7 Eb9 Eb Eb7 Bbm7 Eb7

a - tion. But that was long a - go: now my con - so - la - tion is

Ab13 Ab7Eb7 Ab13Ab7+5 Ab7G9+11 Gb6 Bb7-9 Ebm7

in the Star Dust of a song. Be - side a gar - den wall, when stars are

\*\*Cb9+11 Cb9 C7+9 Db6 C7-9 Fm7 B9+11 Bb9

Gbm6(Ma7)Gbm6 \* F F7-9 Bb9 Bb7-9

bright, you are in my arms, The night - in - gale tells his fair - y tale Bbm7

Bm6 Bb7-9 Cb9 DbMa7 Fm7 Bbm7 Ab

Ebm7 Bb7-9 Ebm7 GbMa7 Gb7-9 Gb6 Gbm6 Db C Bb Ab

of par - a - dise where ros - es grew. Tho' I dream in vain, in my heart it will re -

C7 C7-5 G Gb F7 F7+5 Gb6 Bb7 Ab7 Bb7 Edim Eb Ebm7 Ab7 Ab7-9 Db6 Db Db

main: My Star Dust mel - o - dy, the mem - o - ry of love's re - frain.

\*Originally:

mel - o - dy  
night - in - gale

\*\*Harmonizing the second 16 bars a little differently from the first 16 will intensify the performance.

\*\*\* Possibly:

rit.



# STORMY WEATHER

## (KEEPS RAININ' ALL THE TIME)

Words by Ted Koehler  
Music by Harold Arlen

Slowly

*Eb7-9* *C7+9 / +5* *F9* *F7-9* *Bbm7* *Eb7-9*  
*AbMa7* *Adim*

Don't know why there's no sun up in the sky, Storm - y  
bare, gloom and mis - 'ry ev - 'ry - where, Storm - y

*Ebm7* *Ab* *Ab7-9* *Db6* *Bbm7* *Ab* *F7-9*  
*AbMa7* *Cm7* *F7-9* *Bbm7* *Eb*

Weath - er, since my {man} and I ain't to - geth - er,  
Weath - er, just can't get my gal } my poor self to - geth - er,

*Bbm7* *E9* *Eb7-9 / +5* *1.* *Ab* *Fm7* *Bbm7* *Eb7-9*

keeps rain - in' all the time. Life is  
I'm wear - y all the

*2.* *Ab* *G7-9* *Gb6* *F7* *Bbm7* *E9* *Eb7-9 / +5* *Ab* *Ebm7* *Bb* *Bdim* *Ab7* *C*

time, the time, So wear - y all the time.

*Db* *3* *Ddim* *Ab* *Ab7* *D9+11* *Db* *3* *Ddim* *Db6*

When {he} went a - way the blues walked in and met me. If {he} stays a - way old rock - in'  
{she}

*Ab*  
*Eb* *Db* *Ab* *Ab* *Db* *3* *Db6* *Ab* *Ab* *Ab*

chair will get me. All I do is pray the Lord a - bove will let me

*C7+9*  
*+5* *Cm* *Fm* *B7-5* *Bb13* *Bb7+5* *Eb9* *Eb7-9* *AbMa7* *F9* *F7-9* *Adim*

walk in the sun once more. Can't go on, ev - 'ry -

*Bbm7* *Eb7-9* *AbMa7* *Ebm7* *Ab* *Ab7-9* *Db6* *Bbm7* *Bbm7* *Eb*

thing I had is gone, Storm - y Weath - er, Since my {man} and I ain't to -

*Ab* *F7-9* *Bbm7* *E9* *Eb7-9* *Eb7+5* *Ab* *Fm7*

geth - er keeps rain - in' all the time,

*Bbm7* *E9* *Eb7-9* *Eb7+5* *Eb7+5* *Ab6*

keeps rain - in' all the time.

\*The original publication is in both even eighth notes and dotted eighths and sixteenths. Instrumentally, this melody would normally be performed with a triplet feeling throughout, which would be conventionally notated entirely in dotted eighths and sixteenths:

When sung, however, the occasional eighth note settings allow for better enunciation. The composer had good reason to use a mixed system, and the song in this edition is presented as he notated it. Frequently, though, the melody in bar 1 is altered as follows:

Don't know why there's no  
Life is bare, gloom and  
Can't go on, ev - 'ry -

\*\*Sometimes, for an ending:

*Bbm7* *E9* *Eb7+5* *Ab6*

Keeps rain - in' all the time.

# SWANEE

Words by Irving Caesar  
Music by George Gershwin

Bright

A+

F F+ Bb6

Swan - ee, How I love you, How I love you, My

Gm7 C9 F F/C C7 F/A Db7

dear old Swan - ee. I'd give the world to

Gm7 C9 G C7 F#dim F#m6 Gm7 Gb7 D7/A Db7/C9 G C7 F

be A - mong the folks in D - I - X - I -

F/C Ddim E/C F F+

E - ven now my Mam - my's Wait - ing for me, Pray - ing for me

Bb6 Gm7 C9 F F/C C7

Down by the Swan - ee, The folks up

F F+ Bb Gm7 F#dim

north will see me no more, when

C7 Gm9 C7-9 F C7 C6 C7 F

I go to the Swan - ee shore.

\*Sometimes:

C7 D7-9 Gm9 C7-9 F

I go to the Swan - ee shore.

# THEM THERE EYES

Medium or Bright

Words and Music by Maceo Pinkard,  
William Tracey and Doris Tauber

C C/B C/A C/G C6 G9+5 C6

I fell in love with you first time I looked in - to Them There Eyes.

C C/B Am7 \*D9 Eb9+11 D9

You've got a cer - tain li'l cute way of flirt - in' with Them There Eyes.

Dm7 G7 C Em7/B Am7 D7 Am7 D7

They make me feel hap - py, they make me blue. No stall - in', I'm fall - in',

G7-----Dm7-----G7

G7 G7 C C/B C/A C/G

go - ing in a big way for sweet lit - tle you, My heart is jump - in', you sure start - ed some - thin' with

\*C6 G9+5 C6 Gm7/C7 C7 F6 C9+5 F6

Them There Eyes. You'd bet - ter watch them if you're wise.

F6-----F#dim-----C-----Am7-----

F6 F#dim C/G D9 G7

They spark - le, they bub - ble, they're gon - na get you in a whole lot of troub - le.

C C/B Am7 \*\*D9 Db9+11 C

You're o - ver - work - in' 'em, there's dan - ger lurk - in' in Them There Eyes.

\*Originally:

Them There Eyes.

\*\*Often:

Them There Eyes.

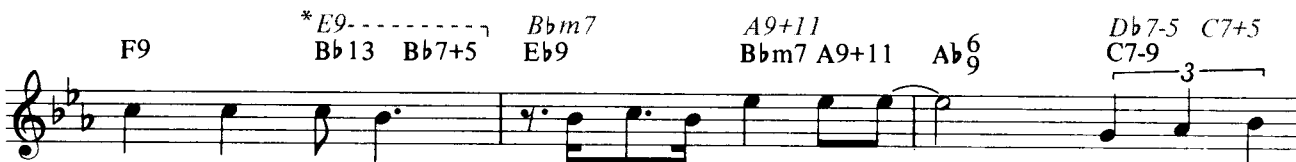
# THESE FOOLISH THINGS

Words by Holt Marvell  
Music by Jack Strachey and Harry Link

Slowly



A cig - a - rette that bears a lip - stick's tra - ces, An air - line tick - et to ro -  
A tink - ling pia - no in the next a - part - ment, Those stumb - ling words that told you



man - tic pla - ces, And still my heart has wings. These Fool - ish  
what my heart meant, A fair - ground's paint - ed swings, These Fool - ish



Things re - mind me of you. Things re - mind me of you.



You came, you saw, you con - quer'd me; When you did

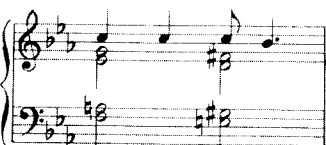


that to me, I knew some - how this had to be. The winds of March that make my



heart a danc - er, A tel - e - phone that rings, but who's to an - swer?

\*If you use the E9, you'd better not include the fifth:



*Bbm7*  
*Eb9*

*A9+11*  
*Bbm7 A9+11*

*AbMa7*

*Db7-5 C7+5*  
*C7-9*

*F9*

*Bb7-9*  
*Eb*

Oh, how the ghost of you clings! These Fool - ish Things re - mind me of you.

*additional lyrics*

2. First daffodils and long excited cables,  
 And candlelights on little corner tables,  
 And still my heart has wings,  
 These Foolish Things remind me of you.

The park at evening when the bell has sounded,  
 The "Ile de France" with all the gulls around it.  
 The beauty that is Spring's,  
 These Foolish Things remind me of you.

How strange, how sweet, to find you still;  
 These things are dear to me,  
 They seem to bring you near to me.

The sigh of midnight trains in empty stations,  
 Silk stockings thrown aside, dance invitations.  
 Oh, how the ghost of you clings!  
 These Foolish Things remind me of you.

3. Gardenia perfume ling'ring on the pillow,  
 Wild strawb'ries only seven francs a kilo,  
 And still my heart has wings,  
 These Foolish Things remind me of you.

The smile of Garbo and the scent of roses,  
 The waiters whistling as the last bar closes,  
 The song that Crosby sings.  
 These Foolish Things remind me of you.

How strange, how sweet, to find you still;  
 These things are dear to me,  
 They seem to bring you near to me.

The scent of smould'ring leaves, the wail of steamers,  
 Two lovers on the street who walk like dreamers.  
 Oh, how the ghost of you clings!  
 These Foolish Things remind me of you.

# THIS CAN'T BE LOVE

Words by Lorenz Hart  
Music by Richard Rodgers

Medium

Chords:  $^{**}Ab6$   $\overset{G6}{Ab}$   $Ab6$   $\overset{G6}{Ab}$   $Ab6$   $Db9$   $D9+11$   $Db13$  | 1.  $Ab$   $Cm7$

This Can't Be Love be - cause I feel so well, No sobs, no  
This Can't Be Love, I get no diz - zy spell, My

Chords:  $Fm7$   $Bbm7$   $Eb7-9$  || 2.  $Cm7$   $Fm7$   $Bbm7$   $Eb7-9$   $Ab$   $\overset{Bbm7}{Ab}$   $Abdim$

sor - rows, no sighs. head is not in the skies.

Chords:  $Ab$   $Gm7$   $C7$   $Fm7$

My heart does not stand still, just hear it beat! This is too

Chords:  $Gb13$   $C7^{+9}_{+5}$   $F7^{-9}_{+5}$   $Bb9$   $Eb7-9$   $^{**}Ab6$   $\overset{G6}{Ab}$   $Ab6$   $\overset{G6}{Ab}$   $Ab6$   $Db9$   $D9+11$

sweet to be love. This Can't Be Love be - cause I feel so well,

Chords:  $Db13$   $\overset{Ab6}{C}$   $Bdim$   $Bbm7$   $Eb7-9$   $Ab$   $Gb^6_9$   $G^6_9$   $Ab^6_9$

But still I love to look in your eyes.

*\*Originally:* *To Coda*

1. This Can't Be Love be - cause I feel so well, No sobs, no sor - rows, no  
This Can't Be Love, I get no diz - zy spell, My  
This Can't Be Love be - cause I feel so well,

2. sighs. head is not in the skies. My heart does not stand still,

*D.C. al Coda*

Coda Just hear it beat! This is too sweet to be love

*\*\*Often:*

But still I love to look in your eyes. This Can't Be

# UNFORGETTABLE

Words and Music by Irving Gordon

Slowly

G Gdim G6 GMA7 G <sup>3</sup> Gdim C#m7-5 F#7 C Cdim C6

Un - for - get - ta - ble, That's what you are. Un - for - get - ta - ble,

\* A13 D7+9 G13 G7+5 G7 C7-9

CMa7 C <sup>3</sup> A9 <sup>Em7</sup> B Cdim C#m7-5 F#7 FMa7 Fm7 <sup>\*\*</sup> Bb9

Tho' near or far. Like a song of love that clings to me,

C B7-9 B7+9 <sup>Em7</sup> A13 A7 D9 Eb9+11 D9 <sup>Eb9</sup> Bb <sup>D9</sup> A Eb13 D9

How the thought of you does things to me, Nev - er be - fore has some - one been more

Gdim C#m7-5 F#7 Cdim

Ab7 G G6 GMA7 G <sup>3</sup> Gdim C C6

Un - for - get - ta - ble in ev - 'ry way, And for - ev - er - more,

\*A13D7+9G13 G7+5G7 C7-9 Bb9 B7-9

CMa7 C <sup>3</sup> A9 <sup>Em7</sup> B Cdim C#m7-5 F#7 FMa7 Fm6 CMa7 B7-9 B7+9 <sup>5</sup>

that's how you'll stay, That's why, dar - ling, it's in - cred - i - ble That some - one so

Em7 A13 A7 D7 <sup>Dm7</sup> Ab7+5 Ab7-5 G G7 G7-9 C6 Am7 D7-9 C6

Un - for - get - ta - ble Thinks that I am Un - for - get - ta - ble, too.

\* Thus:

A13 D7+9 G13 G7+5 G7 C7-9

far.  
stay.

\*\* Originally even eighths throughout.

\*\*\* Possibly:

D9 Eb9+11 D9 <sup>Eb9</sup> Bb <sup>D9</sup> A Eb13 D9 Ab7

Nev - er be - fore has some - one been more



# WAIT TILL YOU SEE HER

Words by Lorenz Hart  
Music by Richard Rodgers

Medium

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music with lyrics underneath. The lyrics are: "Wait Till You See Her, see how she looks, Wait till you hear her laugh. Paint - ers of paint - ings, writ - ers of books, Nev - er could tell the half. Wait till you feel the warmth of her glance, Pen - sive and sweet and wise. All of it love - ly, All of it thrill - ing; I'll nev - er be will - ing to free her. When you see her, You won't be - lieve your eyes."

Chord progressions for each staff:

- Staff 1: Fm7, Fm7/Bb, Bb7-9, Eb, Eb6
- Staff 2: Fm7, Bb13/Fm7, Bb9, EbMa7, Eb6, Fm7, Fm7/Bb, Bb7-9
- Staff 3: Eb, Eb6, Fm7, Am7-5/D7, D7-9, Gm
- Staff 4: Cm, Cm7/F, F7, Bb6, Bb, Cm7, D7-9+5, G7-9+5
- Staff 5: G9/C9-5, C13/C9, Fm7, Bb13, Bdim/Bb7, Cm, Bb6, Am7-5, Abdim
- Staff 6: C7/G, F6, Em7-5, Eb, F9, Dm7-5/Fm, Ab, G9, Cm7-5/Ebm, Gb, F9
- Staff 7: E9, Eb9, AbMa7, Fm9/Bb, Bb13, Bb7-9, Eb

# WHAT IS THERE TO SAY

Words by E. Y. Harburg  
Music by Vernon Duke

Slowly

*Eb Cm7 Fm9 Bb7-9 Eb Gm7 C7+5 Cm7 Fm7 Bb9*

What Is There To Say and what is there to do? The  
What Is There To Say and how will I pull through? I

*Eb Cm7 Fm7 Fm7/Bb Bb9* 1. *Eb Cm7 Abm7 Bb7*

dream I've been seek - ing has prac - tic - 'lly speak - ing come true.  
knew in a mo - ment, con - tent - ment and home meant just

2. *Eb Fm7 F#dim Eb F#dim\* Fm7 F#dim Eb/G F#dim*

you. You are so lov - a - ble, so liv - a - ble, Your

*Fm7 F#dim Eb/G Am7-5 D7-9 Gm Db7-5 Db7*

beau - ty is just un - for - giv - a - ble. You're made to mar - vel at and

*C7-9 Gm7-5 C7+5 Fm7 Bb7+5 E9 Eb Cm7*

words to that ef - fect. So, What Is There To

*Fm9 Bb7-9 Eb Cm7 Gb13 F13 F#dim Eb/G Eb/Bb Cm7*

Say and what is there to do? My heart's in a dead - lock, I'd

*Fm7 Fm7/Bb Eb Db9 D7-9 Eb*

e - ven face wed - lock with you.

\*Originally:

You are so

and \*\*

You're made to

# WHEN DAY IS DONE

English version by B. G. DeSylva  
Music by Robert Katscher

Medium

G F#7  
G Am Am(Ma7) Am7

When Day Is Done and shad - ows fall, I dream of

E7  
B Bbdim Am7 Ab7-5 G+

D9 D7 D7  
A D7 Am7 Am7  
D D7-9 GMa7 G6

you. When Day Is Done I think of all the joys we knew. That

GMa7 G6 Bm7-5  
E E7 A7+5 A7 Bb7-5  
Em7  
A A7

yearn - ing, re - turn - ing, to hold you in my arms, won't

Am7 D7  
A D7 Bbdim Bbdim  
D G6  
B G Bb7  
G# G#dim Am7 Eb7-5  
Am7  
D D13-9

go, love, I know, love, with - out you night has lost its charms. When

G F#7  
G Am Am(Ma7) Am7 D9

Day Is Done and grass is wet with twi - light's dew, My

\*Gm6 G#dim Am6  $\frac{F\#7}{A\#}$  B7  $\frac{F\#m7-5}{C}$   $\frac{F\#m7}{C\#}$  Ddim  $\frac{B7}{D\#}$  Em6 Fdim  $\frac{B7}{F\#}$

$\frac{D7}{A}$  D7 Am7 D9  $\frac{Am6}{C}$  B7  $\frac{Em6}{B}$  B7

lone - ly heart is sink - ing with the sun. Al -

$E7+5$   $E\flat6$  D7  $D\flat7-5$

G9  $\frac{Dm7}{G}$  G+ CMA7 F9+11

though I miss your ten - der kiss the whole day through, I

$Bm7$   $\frac{E7}{B}$   $B\flat m7$   $\frac{E\flat7}{B\flat}$  G Gdim  $\frac{Cm6}{G}$   $\frac{E\flat7}{G}$  G

$\frac{E7}{B}$   $\frac{E\flat7}{B\flat}$  Am9 Am7  $\frac{Am7}{D}$  D13 G

miss you most of all When Day Is Done.

\*Like this:

Gm6 G#dim Am6  $\frac{F\#7}{A\#}$  B7  $\frac{F\#m7-5}{C}$   $\frac{F\#m7}{C\#}$  Ddim  $\frac{B7}{D\#}$  Em6 Fdim  $\frac{B7}{F\#}$  G9

sink - ing with the sun. Al - though

# WHEN YOU WISH UPON A STAR

Words by Ned Washington  
Music by Leigh Harline

Slowly

*Ebm6*  
*Gb* *Gbdim* *E7-9* *E7-9*  
*D7-9*<sub>+5</sub> *D7-9* *Gm(Ma7)* *Gm* *Gm(Ma7)* *Gm7* *C7*

When You Wish Up - on A Star, makes no diff - 'rence  
If your heart is in your dream, no re - quest is

*Bm7-5* *Bbm6*

*Fdim* *F* *Am7* *F* *D13* *D7+5* *Gm* *Gm(Ma7)* *Gm7*

who you are, An - y - thing your heart de - sires will  
too ex - treme, When You Wish Up - on A Star as

1. *C9* *Bbdim* *Am7* *Dm7* *Gm7* *C7* 2. *Gb9* *C7-9* *F*

come to you. dream - ers do.

*Gm7* *C13-9* *FMa9* *F6* *Gm7* *C7-9* *Fdim* *F*

Fate is kind, she brings to those who love,

*Dm* *Dm6* *Dm7* *G9+11* *G9* *Gm7-5* *C7* *Gm7* *C7-9*

The sweet ful - fill - ment of their se - cret long - ing.

*Ebm6*  
*Gb* *Gbdim* *E7-9* *E7-9* *Bm7-5* *Bbm6*  
*F* *D7-9*<sub>+5</sub> *D7-9* *Gm(Ma7)* *Gm* *Gm(Ma7)* *Gm7* *C7* *Fdim* *F*

Like a bolt out of the blue, fate steps in and sees you thru,

*Gb9*  
*Am7* *F* *D13* *D7+5* *Gm* *Gm(Ma7)* *Gm* *Gm7* *C7-9* *F*<sub>9</sub>

When You Wish Up - on A Star your dream comes true.

# WHO?

Words by Otto Harbach and Oscar Hammerstein II  
Music by Jerome Kern

**Bright**  
Eb6 D7 DbMa7 D7

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

\* Eb6 D7 Eb6

Who stole my heart a - way? Who

Ebm6 Edim Bb13 A7 AbMa7 A7  
Edim Bb7/F Bb9 Bb13 Fm9

makes me dream all day? Dreams, I know, can

Bb13 Fm7/C C#dim Fm7 Bb7 Eb6 Edim Fm7 Bb9 Eb13 A9+5 Bb9 Eb9+5

nev - er be true. Seems as tho' I'll ev - er be blue.

Ab G7 Ab6 Eb6 D7

Who means my hap - pi - ness, Who

Eb6 Bb7/F Edim Fm7

would I an - swer: yes, to? Well, you ought  
Darned if I

Bb9 Eb Ab6 Fm7-5 Eb/Bb Fm7/Bb Eb

to guess Who, no one but you.  
can guess

\*Originally:

Who

# WHO CAN I TURN TO? (WHEN NOBODY NEEDS ME)

Words and Music by Leslie Bricusse  
and Anthony Newley

Medium

*CMa7* *FMa7* *Em7* *Am7* *Dm7* *G7* *AbMa7A7* *Bb6* *B+*  
*C6* *CMa7* *C6* *Dm7* *G7* *Dm7* *G7*

Who Can I Turn To when no - bod - y needs me? My

*CMa7C6* *Dm7Dm6* *Em7* *FMa7* *F#dim*  
*CMa7* *C6* *C* *CMa7* *C* *B7* *Gm7* *C9* *Gm7* *Gb7-5*

heart wants to know and so I must go where des - ti - ny leads me, With

*FMa7* *F6* *FMa7* *B7-9* *Em7* *Am7* *Am7Abm7*  
*F6* *F6* *Gm7* *Gb7-5*

no star to guide me, and no - one be - side me, I'll

*FMa7* *F7* *Em7* *A7-9* *Dm7* *Ab7-5* *Dm7* *G7*  
*G9* *F* *G*

go on my way, and af - ter the day, The dark - ness will hide me; And

*CMa7* *FMa7* *Em7* *Am7* *Dm7* *G7* *AbMa7A7* *Bb6* *B+*  
*C6* *CMa7* *C6* *Dm7* *G7* *Dm7* *G7*

may - be to - mor - row I'll find what I'm af - ter, I'll

C♯m7 C6

Dm7 Dm6 Em7 E

F♯m7 F♯dim

C♯m7

C6 C

C♯m7

C

B7

Gm7

C9

Gm7 Gb7-5



throw off my sor - row, beg, steal or bor - row my share of laugh - ter, With

Bm7-5

F♯m7

B7-9 F6

E Bm7-5

E7

Am9

Am

Am(Ma7) Am7



you I could learn to, with you on a new day, But

F♯m7

C E

Dm9

Db7

C



Who Can I Turn To if you turn a - way?



# WHO CARES?

Words by Ira Gershwin  
Music by George Gershwin

Bright

Db9+11 CMa7 B7<sup>-9</sup><sub>+5</sub> B7-9 E7<sup>-9</sup><sub>+5</sub> E7-9 A7<sup>-9</sup><sub>+5</sub>

Who Cares If the sky cares to fall

A7-9 Dm7-5 C/G F Em7 Eb dim

in the sea? Who Cares what banks fail in

Dm7 G7 CMa7 Dm7 Em7 Am9 Am Ebm7 Ab9

Yon - kers? Long as you've got a kiss that

G7<sup>-9</sup><sub>+5</sub> Db9+11 CMa7 B7<sup>-9</sup><sub>+5</sub> B7-9 E7<sup>-9</sup><sub>+5</sub> E7-9

con - quers, Why should I care? Life is

Am9 Am7 D9 Ab7 C/G C/E Eb dim

one long ju - bi - lee, So long as I care for

Dm7 G7 Em7-5 A7 Dm7 G13-9 C

you And you care for me.

\*Originally:

cares what banks fail in Yon - kers?

Long as you've got a kiss that con - quers

# WHY SHOULDN'T I?

Slowly

Words and Music by Cole Porter

C<sup>♯</sup>Ma7 C<sup>♯</sup>dim Dm7 G7 C<sup>♯</sup>Ma7 C7 F Dm7-5



Why Should-n't I take a chance when ro-mance pass-es by,

C/G Am7 Dm7 Dm7/G *E♭13 AbMa7* C Dm7 G7 C<sup>♯</sup>Ma7 C<sup>♯</sup>dim



Why Should-n't I know of love? Why wait a -

Dm7 G7 C F<sup>♯</sup>m7-5 *F<sup>♯</sup>m7/B B7* EMa7G<sup>♯</sup>m7A<sup>♯</sup>Ma7



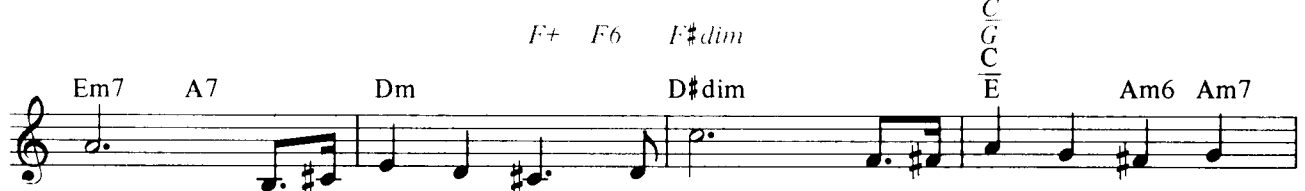
round, when each age has a sage who has found That up-on this earth love is

C<sup>♯</sup>m7 F<sup>♯</sup>7 *F<sup>♯</sup>m7/B F7 B7 E B♭7-5 A7-9 A7-5* A<sup>♯</sup>Ma7 E B♭7-5 A7 A7-5 Dm Dm(Ma7)Dm



all that is real-ly worth think-ing of. It must be fun, lots of

*F+ F6 F<sup>♯</sup>dim* Em7 A7 Dm D<sup>♯</sup>dim *C/G C/E* Am6 Am7



fun, To be sùre when day is done, That the hour is com-ing

D13 D7+5 D7 G7 C<sup>♯</sup>dim Dm7 G7 C<sup>♯</sup>Ma7 C<sup>♯</sup>dim



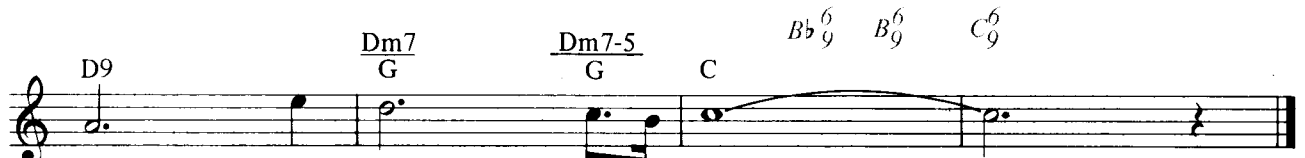
when you'll be kissed and then you'll be kissed a-gain, All de-bu-tantes say it's

Dm7 G7 C<sup>♯</sup>Ma7 C7 F *3* B♭7-5 *3* A7



good, And ev-'ry star out in far Hol-ly-wood seems to give it a

D9 *Dm7/G Dm7-5/G* C *B♭<sup>6</sup>/<sub>9</sub> B<sup>6</sup>/<sub>9</sub> C<sup>6</sup>/<sub>9</sub>*



try, So Why Should-n't I?

# WHY WAS I BORN?

Words by Oscar Hammerstein II  
Music by Jerome Kern

Slowly or medium

*B7*  
*G<sup>b</sup>* *G<sup>b</sup>dim* *E<sup>b</sup>Ma7*

Why Was I Born? Why am I liv - ing? What do I

*A7* *Fm7-5* *Cm* *Cm7*  
*E<sup>b</sup>Ma7* *A7* *A<sup>b</sup>Ma7* *A<sup>b</sup>6* *Fm7* *B<sup>b</sup>9* *B<sup>b</sup>7-9* *E<sup>b</sup>* *E<sup>b</sup>6*

get? What am I giv - ing? Why do I want a thing I dare - n't

*A7* *Bdim* *Cm* *E<sup>b</sup>7* *A<sup>b</sup>Ma7* *B<sup>b</sup>7* *\*E<sup>b</sup>* *E<sup>b</sup>7* *A<sup>b</sup>* *A<sup>b</sup>m* *Gm7* *G<sup>b</sup>7* *Fm7* *E9+11*

hope for? What can I hope for? I wish I knew.

*B7* *E<sup>b</sup>Ma7*  
*G<sup>b</sup>* *G<sup>b</sup>dim* *Fm7* *B<sup>b</sup>7* *E<sup>b</sup>*

Why do I try To draw you near me? Why do I

*A7* *Fm7-5* *Gm7* *Cm* *Cm7*  
*E<sup>b</sup>Ma7* *A7* *A<sup>b</sup>Ma7* *A<sup>b</sup>6* *Fm7* *B<sup>b</sup>9* *B<sup>b</sup>7-9* *E<sup>b</sup>* *D*

cry? You nev - er hear me. I'm a poor fool, but what can I

*Abm(Ma7)* *E<sup>b</sup>7* *Fm7* *B<sup>b</sup>7-9* *E<sup>b</sup>*  
*Cm6* *C<sup>b</sup>* *E<sup>b</sup>/B<sup>b</sup>* *E<sup>b</sup>dim/B<sup>b</sup>* *Fm7/B<sup>b</sup>*

do? Why Was I Born to love you?

\*Originally:

hope for? What can I hope for?

# WILLOW WEEP FOR ME

Words and Music by Ann Ronell

Slowly *Db7+9 C9 Db7+9 C9*

*G D9+5 G D9+5 G G#dim Am7 Am7 D*

Wil - low Weep For Me, Wil - low Weep For Me, Bend your bran - ches green, a - long the stream  
 Gone my lov - er's dream, love - ly sum - mer dream, Gone and left me here to weep my tears  
 Weep - ing wil - low tree, weep in sym - pa - thy, Bend your bran - ches down a - long the ground

*Edim C9-----Cm9 Am7*

*G Dm9 Db7+9 C9 Db9 C9 D7+5 Ab9+11*

that runs to sea Lis - ten to my plea, lis - ten, wil - low, and weep for me.  
 in - to the stream, Sad as I can be, hear me, wil - low, and weep for me.  
 and cov - er me. When the shad - ows fall, bend, oh wil - low, and weep for me.

*To Coda 1. G9 C9 G9 C9 D9 2. G9 Db9 Cm Am7-5 Cm6*

Whis - per to the wind, And

*Gm Db9 Cm7 F9 Bb7 Eb9 G7 Cm6 Bb7 Ab7 G7 Db9+11*

say that love has sinned, To leave my heart a - break - ing and mak - ing a moan,

*Am7-5 Cm6 Gm Db9 G7*

Mur - mer to the night, to hide her star - ry light, So

*Cm7 F9 Bb7 Eb9 D.C. al Coda Coda G9 Ab9 G9*

none will find me sigh - ing and cry - ing all a - lone, Oh,

\*Originally even eighths:

Lis - ten to my plea,  
 Sad as I can be,  
 when the shad - ows fall,

# WITCHCRAFT

Words by Carolyn Leigh  
Music by Cy Coleman

Medium

Those fin - gers in my hair, That sly, come - hith - er stare  
that strips my con - science bare, It's Witch - craft. And I've got  
no de - fense for it, The heat is too in - tense for it, what good would  
com - mon sense for it do? 'Cause it's Witch - craft!  
Wick - ed Witch - craft, And al - though I know  
it's strict - ly ta - boo, When you a - rouse the need in me,  
my heart says, "Yes, in - deed" in me, "Pro - ceed with what you're lead - in' me

Chord symbols: F6, FMa7, F, Fdim, G#dim, Gm6, Gm7, Gb7, Cm9, B7+9, Gm7, Gm6, C7, C, C7, FMa7, F6, Bb, Bb6, BbMa7, Bb6, Bbm, Bbm6, Bbm7, Gb/Bb, Fm/Ab, G7+5, G7+9, G7, CMa7, Gb7-5, Gb9+11, Gb9+5, C7, FMa9, Bb13, Gm7, F, FMa9, F6, Bm7-5, Bb7, E7-5, Am, F/A, Am6, D9, F/A, Am, Gm, Eb/G, Gm6

tol''  
 It's such an an-cient pitch, But one I  
 would-n't switch, 'Cause there's no nic-er witch than you!

Chord symbols: Gm7, Abm9, Gm7, C7 Gb6, F6, FMa7, F, Fdim, G#dim, Gm7, Gm6, C7, Gm7, C, Eb6, C, F6

# WRAP YOUR TROUBLES IN DREAMS

## (AND DREAM YOUR TROUBLES AWAY)

Words by Ted Koehler and Billy Moll  
Music by Harry Barris

Slowly or Medium

*Db 9+11* *G7* *C* *Db 7+9* *G7* *C6* *Dm7* *G7* *C6* *Bm 7-5* *E7-9* *E7-9*

When skies are cloud - y and gray, They're on - ly gray for a  
 - til that sun - shine peeps thru, There's on - ly one thing to

*Am7 Eb9* *D9* *Eb9* *D9* *Dm7* *G7* *Bb9+11* *A9* *Ab9+5* *G7*

day, So Wrap Your Troub - les In Dreams, and dream your troub - les a - way. Un -  
 do, Just

*Dm7* *G7* *C* *E7-9* *E7-9* *Am* *B7* *E7-9* *A7*

dream your troub - les a - way. Your cas - tles may tum - ble, that's Fate, af - ter all,

*D7* *G7* *C* *Bm7* *E7* *Am* *B7* *E7-9* *A7*

Life's real - ly fun - ny that way. No use to grum - ble, just smile as they fall,

*D7* *G7* *C* *Dm7* *Db 9+11* *G7* *Db 7+9* *C6* *Dm7* *G7* *C6* *Bm 7-5* *E7-9* *E7-9*

Were - n't you king for a day? Say! Just re - mem - ber that sun - shine Al - ways fol - lows the

*Am7 Eb9* *D9* *Eb9* *D9* *Dm7* *G7* *C*

rain, So Wrap Your Troub - les In Dreams, And dream your troub - les a - way.

\*The rhythm of the melody has been smoothed out with quarter-note triplets, and the last note in bar 7 is now an A, rather than B. Dotted eighths and sixteenths have been applied throughout in this edition. Originally the melody was written as follows:

\*\*Often changed to:

- way. Your

\*\*\*Often changed to:
 
 and so forth.

Life's real - ly fun - ny that  
 Were - n't you king for a

# ZING! WENT THE STRINGS OF MY HEART

Words and Music by James Hanley

Medium or Bright

E $\flat$  EbMa7 Eb6 Cm Cm(Ma7) Cm7 Fm Fm(Ma7)

Dear, when you smiled at me, I heard a mel - o - dy, It haunt - ed  
 'Twas like a breath of Spring, I heard a rob - in sing A - bout a  
 I still re - call the thrill, I guess I al - ways will, I hope 'twill

Fm7 B $\flat$ 7 A7 A $\flat$  A $\flat$ Ma7 A $\flat$ 6 A $\flat$ m7

me from the start. Some - thing in - side of me Start - ed a  
 nest set a - part. All na - ture seemed to be In per - fect  
 nev - er de - part. Dear, with your lips to mine, A rhap - so -

To Coda 1. 2. E $\flat$ 9 Cm7 F9 Fm7 B $\flat$ 7 F9 E $\flat$ 9+11 E $\flat$

sym - pho - ny. Zing! Went The Strings Of My Heart. Strings Of My Heart.  
 har - mo - ny, dy di - vine,

Fm7 Fm7 B $\flat$  EbMa7 Edim Fm7 B $\flat$ 7-9 EbMa7 Eb6 Am7-5 D7+5

Your eyes made skies seem blue a - gain, What else could I do a - gain, But keep re - peat - ing

Gm F $\sharp$ dim Fm7 B $\flat$ 9 E9 D.C. al Coda Coda E $\flat$ 9+11 F9 B $\flat$ 7 E $\flat$

through a - gain, "I love you, love you!" Strings Of My Heart.

\*Originally:

Dear, when you smiled at me, I heard a mel - o - dy,  
 'Twas like a breath of spring, I heard a rob - in sing  
 I still re - call the thrill, I guess I al - ways will,

It haunt - ed me from the start.  
 A - bout a nest set a part.  
 I hope 'twill nev - er de - part.