

PIANO/VOCAL

ELLA FITZGERALD

ORIGINAL KEYS FOR SINGERS

25 CLASSIC SONGS
INCLUDING:

A-Tisket, A-Tasket

Let's Call The
Whole Thing Off

Lullaby Of Birdland

Oh, Lady Be Good!

Stompin' At
The Savoy

Take The "A" Train

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ELLA FITZGERALD

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ELLA FITZGERALD

The music of Ella Fitzgerald will be forever remembered through her sultry ballads, her prodigious scatting, and her immortal renditions of American standards. With the voice of an angel, she seduced the world for half a century. During her lifetime, she was not only appreciated by her fans, but was revered among her fellow jazz musicians as an equal, a jazz giant, and an innovator.

Ella was born on April 25, 1917 in Newport News, Virginia. Moving to New York City with her mother, Tempie, when she was just a babe in arms, she began her education at Public School 10 in the city of Yonkers in September 1923. Despite her situation as an impoverished girl north of Harlem, she was a continually cheerful and outgoing girl determined to make it in show business — as a dancer.

Although a fine dancer, she was thankfully discovered as a singer at the age of seventeen. In the winter of 1934, Ella sang in and won the Apollo Theatre's Amateur Night contest, as she had drawn the short straw among a group of friends. It was at that performance where she was discovered and brought forward into stardom.

After losing her mother, Ella was an orphan teenager without direction for her musical talent. It was a popular bandleader of the time, Chick Webb, who acted as a surrogate father and mentor during her early career. After joining his band in 1934, it was not very long before she drew large audiences to her performances at Harlem's famous Savoy Ballroom.

In 1938, Ella Fitzgerald recorded "A-Tisket, A-Tasket," a swing rendition of a popular nursery rhyme, arranged by Chick and her. This became a worldwide hit, and today still remains a Swing Era anthem. After Webb's untimely death in 1939, the band was left in Ella's hands. She gave it up after only a few more years, as she was not suited to the demanding whirlwind of running a big band.

The 1940s marked the true beginning of her solo career. She made a series of landmark recordings for Milt Gabler, her producer at Decca, as well as some for Norman Granz, her next producer on the Verve label. In the late 1940s, Ella began to blossom into a bebop singer as well, playing with Dizzy Gillespie's big band for several years. It was during this period that she married jazz bassist Ray Brown, with whom she adopted a child, Ray Brown Jr.

Her career as the world renowned singer finally emerged in 1949, as Granz presented her in the Jazz at the Philharmonic concert series. This popular series featured the finest instrumentalists in jazz, from Charlie Parker to Lester Young. From 1956 to 1964, she recorded some of her most memorable versions of standard songbooks, including those by Cole Porter, Duke Ellington, the Gershwins, Johnny Mercer, Irving Berlin, and Rodgers and Hart.

Ella continued to record and tour through the 1990s, when failing health finally ended her amazing career. On June 15, 1996, Ella Fitzgerald passed on, leaving us a lifetime full of memories through her timeless recordings. Throughout her lifetime, she received accolades from U.S. presidents, universities, the Grammy® awards, and every other person who heard the purity and genius of her music.

She was a singer who responded to the musical imperatives of a song while illuminating the wit within the lyrics. She could spin a melody in any direction, transcending each note and word as sweetly and soulfully as the trumpet of Louie Armstrong, the saxophone of Johnny Hodges, and the clarinet of Benny Goodman. Her love for music was unending, while her passion was unmistakable in every concert she ever performed and every recording she ever made. Every generation that has heard her voice will never forget that there is only one Ella.

A-TISKET, A-TASKET

Words and Music by ELLA FITZGERALD
and VAN ALEXANDER

Moderate Swing

G6 Am7/G

mf

G6

Am7/G D13 G6 Em7

Am7 D7 G6 Em7 Am7 D7

A -

The score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The tempo is 'Moderate Swing'. The first measure has a G6 chord above it. The second measure has an Am7/G chord above it. The dynamic marking 'mf' is placed in the first measure. The second system has a G6 chord above the first measure. The third system has Am7/G, D13, G6, and Em7 chords above the first, second, third, and fourth measures respectively. The fourth system has Am7, D7, G6, Em7, Am7, and D7 chords above the first, second, third, fourth, fifth, and sixth measures respectively. The piece ends with a final chord of A.

*Recorded a half step higher.

G6

tis - ket, a - tas - ket, a brown and yel-low bas - ket. I

The first system of music features a vocal line in G major with a G6 chord above the first measure. The lyrics are "tis - ket, a - tas - ket, a brown and yel-low bas - ket. I". The piano accompaniment consists of a bass line in the left hand and a right hand with chords and some melodic movement.

Am7 D7 Am7 D9 Am7 D7

sent a let - ter to my mom - my. On the way, I dropped

The second system continues the melody with lyrics "sent a let - ter to my mom - my. On the way, I dropped". Chords Am7, D7, Am7, D9, Am7, and D7 are indicated above the vocal line. The piano accompaniment features a steady bass line and chords in the right hand.

G6

it. I dropped it, I dropped it, yes, on the way I dropped

The third system has the lyrics "it. I dropped it, I dropped it, yes, on the way I dropped". A G6 chord is marked above the first measure. The piano accompaniment continues with a consistent bass line and chordal accompaniment.

Am7 D7 Am7 D9 Am7 D9

it. A lit - tle girl - ie picked it up and put it in her pock -

The fourth system concludes with the lyrics "it. A lit - tle girl - ie picked it up and put it in her pock -". Chords Am7, D7, Am7, D9, Am7, and D9 are indicated above the vocal line. The piano accompaniment maintains the same rhythmic and harmonic pattern.

G6 C6 Cm6

et. She was truck - in' on down the av - e - nue, with

G6 G9 C6

not a sin - gle thing — to do. She went peck, peck, peck - ing all —

Cm6 G6 Em7 Am7 D9 G6

— a - round. When she spied it on — the ground, — she took it, she

Am7 D7

took it, my lit - tle yel - low bas - ket, and if she does - n't bring —

Am7 D9 Am7 D9 G6

— it back, — I think that I will die.

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "— it back, — I think that I will die." The piano accompaniment is written in a grand staff (treble and bass clefs). The chords indicated above the vocal line are Am7, D9, Am7, D9, and G6. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

Am7/G

The second system of the score consists of a piano accompaniment. The key signature remains one sharp (F#). The chord indicated above the system is Am7/G. The piano accompaniment continues with a consistent eighth-note bass line and a treble line with various chordal textures and melodic fragments.

G6 Am7/G

The third system of the score consists of a piano accompaniment. The key signature remains one sharp (F#). The chords indicated above the system are G6 and Am7/G. The piano accompaniment continues with a consistent eighth-note bass line and a treble line with various chordal textures and melodic fragments.

D13 G6 Em7 Am7 D7

The fourth system of the score consists of a piano accompaniment. The key signature remains one sharp (F#). The chords indicated above the system are D13, G6, Em7, Am7, and D7. The piano accompaniment continues with a consistent eighth-note bass line and a treble line with various chordal textures and melodic fragments.

Gm6 Em7b5 Am7 D7 Gm6

A - tis - ket, a - tas - ket, I

Am7b5 D7b9 Cm6 D9

lost my yel-low bas - ket, and if that girl - ie don't re - turn it,

Am7b5 D9 Gm6 G6 Em7 Am7 D7#5

don't know what I'll do. Oh dear, I won - der where my

G6 Em7 Am7 D7#5 G6 Em7

bas - ket can be. (So do we, so do we, so do we, -

Am7 D7#5 G6 Em7 Am7 D13 G6 Em7

— so do we, — so do we.) — Oh — gee, — I —

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "— so do we, — so do we.) — Oh — gee, — I —". The piano accompaniment is on a grand staff (treble and bass clefs). The chords are: Am7, D7#5, G6, Em7, Am7, D13, G6, Em7.

Am7 D7 G6 Em7 Am7 D7#5

— wish that — lit - tle girl — I could see. — (So do we, —

This system contains the second two staves of music. The vocal line continues with the lyrics: "— wish that — lit - tle girl — I could see. — (So do we, —". The piano accompaniment continues. The chords are: Am7, D7, G6, Em7, Am7, D7#5.

G6 Em7 Am7 D7#5 G6 Em7

— so do we, — so do we, — so do we, — so do we.) —

This system contains the third two staves of music. The vocal line repeats the phrase: "— so do we, — so do we, — so do we, — so do we.) —". The piano accompaniment continues. The chords are: G6, Em7, Am7, D7#5, G6, Em7.

Am7 G6 C6 Cm6 G6

Oh, why was I so care - less with that bas - ket of mine? —

This system contains the final two staves of music. The vocal line concludes with the lyrics: "Oh, why was I so care - less with that bas - ket of mine? —". The piano accompaniment concludes. The chords are: Am7, G6, C6, Cm6, G6.

G13 C6 Cm6 Am7 D7

That it - ty, bit - ty bas - ket was a joy of mine. —

D13 G6

A - tis - ket a - tas - ket, I

Am7 D9

lost my yel - low bas - ket. Won't some - one help — me find —

Am7 D9 Am7 D9 G6

— my bas - (ket), and make — me hap - py a - gain, — a - gain. (Was it

G6 Em7 Am7 D9 G6 Em7

green?) No, no, no, no. (Was it red?) -No, no,

Am7 D9 G6 Em7 Am7 D9

no, no. (Was it blue?) No, no, no, no. — Just a

Am7 D9 G6 G6/B C7

lit - tle yel - low bas - ket.

C#dim7 G/D Am7 D9 G6

A lit - tle yel - low bas - ket.

BLACK COFFEE

Words and Music by PAUL FRANCIS WEBSTER
and SONNY BURKE

Moderate Ballad

mf

Em Ebdim7 Em Ebdim7 Em G13

Cdim7 C C Gm7 C Gm7

I'm feel - in' _ might-y lone-some, have-n't slept a wink. _ I

C Gm7 C Gm7 C7

walk the floor and watch the door, _ and in be - tween I drink

F7#11 F9 C G13b9

black cof - fee. _ Love's _ a hand - me-down broom.

The musical score is written for piano and voice. It features a 4/4 time signature and a key signature of one flat (Bb). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes chord symbols above the staff and a dynamic marking of *mf* at the beginning. The vocal line includes lyrics and rests. The score concludes with a final chord of G13b9.

C6 Dbdim7 Dm7 F9 Bb9

I'll nev - er know a Sun - day _____ in this week - day _____

C6 G7b9(#11) G7

room. _____ I'm

C Gm7b5 C Gm7b5

talk - ing _____ to the shad - ows from one o'clock to four. _____ And

C Gm7b5 C Gm7b5 C7#11

Lord, how slow the mo - ments go _____ when all I do is pour _____ black _____

F9 C Eb7#11

cof - fee. Since the blues caught my eye,

C7 Dbdim7 Dm7 F9 Bb9

I'm hang - ing out on Mon - day my Sun - day dreams

C6 Bb13 C9 C9#5 Fm

to dry. Now a man is born to go

Cm Cm6 Dm7b5 G7#5 Cmaj7

a lov - in'. A wom - an's born to weep and fret, to

Ebm7 Ab7 Dbmaj7 Db6 Ebm11 Ab7#11

stay at home and tend her oven and drown her past regrets in

Dm11 G7#11 C Eb/G

coffee and cigarettes. I'm mood-y all the morn-in', and

C Db6 C Db(#11)

morn-in' all the night, and in between it's nicotine and

C7 Gm7b5 C7/G F#dim7

not much heart to fight black coffee.

F9#11 C Db6 C A13 A7#5

Feel in' low as the ground. It's driv-in' me cra - zy,

Dm F9 Bb9

this wait - in' for my ba - by to may - be come a - round,

Eb6 A13 A7#5 Dm9

a - round. I'm wait - ing for my ba - by

F9 Bb9 Cmaj7 F13#11 Cmaj7

to may - be come a - round.

BUT NOT FOR ME

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Moderate Ballad

D6/9

C13

G(add9)/B

Bbdim7

mf

Pedal throughout

The piano introduction consists of two staves in 4/4 time. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The tempo is marked 'Moderate Ballad' and the dynamics are 'mf'.

Am7

D13sus

Gmaj7

Em7

Am7

D9sus

They're writ-ing songs _____ of love, _____ but not for me. _____

Instrumental on D.S.

The first system shows the vocal melody and piano accompaniment for the first phrase. The piano part includes chords and a bass line with triplets. The vocal line has lyrics and rests.

8va

8va

Gmaj7

Am9

Bm7

Em7

A9

A9sus

A luck - y star's _____ a - bove, _____

The second system shows the vocal melody and piano accompaniment for the second phrase. The piano part includes chords and a bass line. The vocal line has lyrics and rests.

A7

D13

G9

Ab9

G9

G13sus/A

G9

but not for me. _____ With love to

The final system shows the vocal melody and piano accompaniment for the final phrase. The piano part includes chords and a bass line with triplets. The vocal line has lyrics and rests.

C6 E7/B Am7 D9sus D7b9 Gdim7 G6

lead the way, I've found more clouds of grey

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has a melodic line with lyrics 'lead the way, I've found more clouds of grey'. The piano accompaniment includes chords and arpeggiated patterns. A triplet of eighth notes is marked above the vocal line.

To Coda ⊕

Em7 Am9 E7#5(b9) Am9

than any Russian play could guar - an -

The second system continues the musical piece. The vocal line has lyrics 'than any Russian play could guar - an -'. The piano accompaniment features a triplet of eighth notes in the vocal line and a 'diva' (divisi) marking for the piano part. The system concludes with a Coda symbol.

D13sus D13 Am7 D9 Gmaj7 Em7

tee. I was a fool to fall

The third system of music has lyrics 'tee. I was a fool to fall'. The piano accompaniment includes a triplet of eighth notes in the bass line.

Am7 D13b9 Gmaj9 Am7 Bm7 Em7

and get that way. Hi ho, a -

The fourth system has lyrics 'and get that way. Hi ho, a -'. The piano accompaniment features multiple triplet markings over the vocal line and piano part.

A7 A13sus A7 A7#5 D9sus D7b9 G13 Ab13 G13

las, and al - so lack - a - day.

L.H.

Dm9 G9sus C6 Bdim7 Am7 D9sus D9

Al - though I can't dis - miss the mem - 'ry

F#7/G G6 Bdim7 E7#9 Am9

of his kiss, I guess he's not

8va

D9sus D7b9 G(add9)/D Em7 Eb9 D13 D9sus D.S. al Coda

for me.

CODA

D9sus D13 Am7 Ab7 Gmaj7 Em7

End instrumental It all be - gan so well,

Am7 D13b9 F#dim7G6 Em7b5 Am11 Bm7 Em7 Bb7

but what an end. This is the time

A9 Em7 A7 Eb9 D9sus D7b9 G13

a fel - ler needs a friend.

Dm7 G9 C6 Bdim7 Am7 D9sus D7b9

When ev - 'ry hap - py plot ends with a

F#7/G G6 B7b9 Bdim7 E7#9

mar - riage knot, and there's no

Am9

knot, I guess he's not

8va

D13sus D13 G6/9 G13b9(#11)

for me.

C13/G Ebdim7 G6/9

8va

CHEEK TO CHEEK

from the RKO Radio Motion Picture TOP HAT

Words and Music by
IRVING BERLIN

Moderate Swing

mf

Fmaj7 Dm11 Gm7 C7 3 Fmaj7 Am7

Gm7 C7 F6 Dm11 Gm7 C7

Heav - en, _____ I'm _____ in
Heav - en, _____ I'm _____ in

3

F6/A Dm11 Gm7 C7 F6 Gm7

heav - en, _____ and _____ my heart beats so that I _____
heav - en, _____ and _____ the cares that hung a - round _____

Abdim7 F6/A Eb9 Eb7b9 D7b9 G7

_____ can hard - ly speak, _____ and _____ I
_____ me through the week _____ seem _____ to

C7 A7#5(#9) D9

seem to find the hap - pi - ness I seek
 van - ish like a gam - bler's luck y streak

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are 'seem to find the hap - pi - ness I seek' on the first line and 'van - ish like a gam - bler's luck y streak' on the second. The piano accompaniment features a bass line with a steady eighth-note pattern and a right hand with a more melodic line. Chord symbols C7, A7#5(#9), and D9 are placed above the staff.

Gm7 C7

when we're out to - geth - er danc - in' cheek

Detailed description: This system contains the next two measures. The vocal line continues with 'when we're out to - geth - er danc - in' cheek'. The piano accompaniment includes a triplet of eighth notes in the right hand. Chord symbols Gm7 and C7 are placed above the staff.

1 2

F6 Dm7 Gm7 C9 F6 Gm7 F6

to cheek. to cheek.

Detailed description: This system contains two measures of a repeated phrase. The first measure is marked with a '1' and the second with a '2'. The vocal line says 'to cheek.' in both. The piano accompaniment has a consistent bass line. Chord symbols F6, Dm7, Gm7, C9, and F6 are placed above the staff.

Gm7 Gb7 F6/9 Gm7 C9 F6 Dm7

Oh, I'd love to climb a moun - tain, and to
 love to go out fish - in' in a

Instrumental

Detailed description: This system contains the final two measures. The vocal line says 'Oh, I'd love to climb a moun - tain, and to' on the first line and 'love to go out fish - in' in a' on the second. The piano accompaniment features a more complex right-hand melody. Chord symbols Gm7, Gb7, F6/9, Gm7, C9, F6, and Dm7 are placed above the staff. The word 'Instrumental' is written below the lyrics.

Gm7 C9 F6 Gm7 C9

reach the high - est peak, — but it does - n't thrill — me half —
 riv - er or a creek, — but I don't en - joy — it half —

F6 1 Gm7 C13 F6 Am7

— as much — as — danc - in' cheek to cheek. — Oh, I'd
 — as much — as — as —

2 Gm7 C13b9 F6 Fm

— danc - in' cheek to cheek. — Dance with — me, —
Instrumental ends *Lead vocal ad lib.*

Fm11 Db7

— I want my arm a - bout you, — the charm —

C7b9 A7b9 Dm7 G13

a - bout you will car - ry me through

Gm7/C C7b9 To Coda F6 Dm11 Gm7/C

to heav - en. I'm in

F6 Dm11 Gm7 C7b9 F6 Gm7

heav - en, and my heart beats so that I

Abdim7 F6/A Eb7#11 D7 G7

can hard - ly speak, and I

C7 A7#5

seem to find the hap - pi - ness I seek

D9 D7b9 Gm7 C7b9

when we're out to - geth - er danc - in' cheek

F6 Dm7

to cheek.

D.S. al Coda
(with repeat)

CODA

F6 Dm7 Gm7 C7 F6 Dm7

heav - en. I'm in heav - en,

Gm7 C7 F6 Gm7 Abdim7 F6/A

and my heart beats so that I can hard

Eb9 Eb7#11 D9 G13 C7 C7sus

ly speak, and I seem to find the hap -

Am7 Gm7 A7#5(b9)

pi - ness I seek

D9 D7b9 Gm7 C7sus

when we're out to - geth - er danc - in' cheek

F6 Eb6/F Gm7

to cheek. Out to - geth - er,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics "to cheek." followed by a long note, then "Out to - geth - er," with a long note. The piano accompaniment consists of chords and moving lines in both hands. Chords are labeled F6, Eb6/F, and Gm7.

C7sus C7b9 F6

danc - in' cheek to cheek.

The second system of music features a vocal line and piano accompaniment. The vocal line starts with "danc - in' cheek" followed by a long note, then "to cheek." with a long note. The piano accompaniment consists of chords and moving lines in both hands. Chords are labeled C7sus, C7b9, and F6.

Eb6/F C13sus

Out to - geth - er, danc -

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a long note, then "Out to - geth - er, danc -" with a long note. The piano accompaniment consists of chords and moving lines in both hands. Chords are labeled Eb6/F and C13sus.

F6 F7#9(#11)

- in' cheek to cheek.

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with "- in' cheek" followed by a long note, then "to cheek." with a long note. The piano accompaniment consists of chords and moving lines in both hands. Chords are labeled F6 and F7#9(#11).

EASY TO LOVE

(You'd Be So Easy to Love)

Words and Music by
COLE PORTER

Rubato

F G13b9(#11) Gm7/D C7b9(#11) Fmaj7 Dm7 3

I know too well that I'm

mf

Fmaj9 Dm9 Gm11 C9 Fmaj7 Gm7 C7b9

just wast - ing pre - cious time, and think - in' such a thing could be that you could ev - er care __ for me. . .

rit.

Fmaj7 C9 Fmaj9 Dm7 A(add9 Dmaj7

I'm sure you hate to hear that I a - dore you, dear, but grant me just the same, I'm not en -

a tempo

Moderate Ballad

Bm7 E13 A(add9) Bb(add9) Em9 Am11

tire - ly to blame, for you'd be so

rit.

Em7 A7

eas - y to love, _____

Dmaj9 Em7 Em7/A A7

so eas - y to i - dol - ize _____

D♯

all oth - ers a - bove, _____

Em11 A13 Dmaj9

so worth the year - ing for,

Em11 A13b9 A13

so swell to keep ev - 'ry home fire

F#m7 B7b9

burn - ing for.

Em7 Am7

We'd be so

Em9 A7

grand at the game, — so

Dmaj13 Em7 Dmaj13 A6 Gmaj9

care - free to - geth - er, — that it does seem a shame _

F#m7 B7b9 Em9

— that you that can't

Gm(maj7) Dmaj13 A7 Em7

see your fu - ture with me, —

To Coda

F#7 Em9 A13

'cause you'd be oh, so eas - y to

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole note rest, followed by the lyrics "'cause you'd be oh, so eas - y to". The piano accompaniment features a treble and bass clef with various chords and triplets. Chords F#7, Em9, and A13 are indicated above the staff. The piano part includes several triplet figures in both hands.

Dmaj7 B7b9 D.S. al Coda

love.

Detailed description: This system contains the next two measures. The vocal line has a long note for the word "love." followed by a rest. The piano accompaniment continues with a treble and bass clef, featuring a B7b9 chord. The piano part includes a complex triplet figure in the right hand.

CODA

Em9 A13

oh, so eas - y to

Detailed description: This system contains the first two measures of the CODA. The vocal line has a whole note rest, followed by the lyrics "oh, so eas - y to". The piano accompaniment features a treble and bass clef with chords Em9 and A13. The piano part includes a triplet figure in the right hand.

Dmaj13

love.

8va

8vb

Detailed description: This system contains the final two measures. The vocal line has a long note for the word "love." followed by a rest. The piano accompaniment continues with a treble and bass clef, featuring a Dmaj13 chord. The piano part includes a complex triplet figure in the right hand, marked with "8va" (octave up) and "8vb" (octave down) markings.

EMBRACEABLE YOU

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Rubato

Db/Ab C/Eb Ab7#5(#9)/C Bb/Ab A/Eb Ab/Cb E7#5(#9)/G# Ebm7 F/C E/G C7#5(#9)/E D/C

mf

Db/A Ab/A C/D B/G Bb/C F/C F#m7 E/F# Fm7 F7#11/A

Slowly

Bb Dbdim7 Cm7

Em - brace me, my sweet em - brace - a - ble you.

F7 Cm7 Ebm/Gb F7 F13b9

Em - brace me, you ir - re -

Bb Bb6 D7#9 Gm Gm6

place - a - ble you. Just one look at you,

Gm(maj7) A7#5(#9) Dm Db+

my heart grew tip - sy in me.

F/C Cm7b5 Gm7/C C F7sus

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

rit.

F7#5 Dbmaj9 Cbmaj7b5 Bb Dbdim7

I love all the man - y

a tempo

Cm7 F7 Cm7

charms a - bout you. A - bove all,

G \flat 7 \sharp 11 F7 B \flat 9sus B \flat 7 A \flat Gm7 Fm7

I want my arms a - bout you.

E \flat maj7 D7 \sharp 5(\sharp 9) Gm11

Don't be a naugh - ty ba - by, come to Ma - ma, come to

C13 \sharp 11 F \sharp 7 \sharp 5(\sharp 9) B \flat /F G7 \sharp 5(\flat 9) Cm7 \flat 5 F7 \flat 9 To Coda

Ma - ma, do, my sweet em - brace - a - ble

Bb Gm7 Cm7 F7sus Bb

you. *Instrumental solo*

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is B-flat major (two flats). The vocal line begins with the word "you." and has a long note that spans across the first two measures. Above the vocal line, the chords Bb, Gm7, Cm7, F7sus, and Bb are indicated. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. A double bar line is present after the first two measures, followed by the text "Instrumental solo".

Dbdim7 Cm7 F7sus

The second system of music is piano accompaniment. It features a complex chord progression in the right hand: Dbdim7, Cm7, and F7sus. The left hand provides a steady bass line with some melodic movement. The key signature remains B-flat major.

F7 Cm7 Fm7 F7 Bb6 Bb/D

The third system of music is piano accompaniment. The right hand features chords F7, Cm7, Fm7, F7, Bb6, and Bb/D. The left hand continues with a bass line. The key signature is B-flat major.

Bb Ab13#11 Gm Gm6 Gm7 A7#9

The fourth system of music is piano accompaniment. The right hand features chords Bb, Ab13#11, Gm, Gm6, Gm7, and A7#9. The left hand provides a bass line. The key signature is B-flat major.

Em/D Dm7 G/D Bbm(maj7) Am11 D7#5(b9)

Gm7 C7#11 F13sus F7 F7b9 F13b9 B13#11

D.S. al Coda

Solo ends

CODA **Rubato**

Bb Ab/Bb D7#5(b9) Abmaj9 F/G Gb F9sus

you. _____

Bbsus2 Bbm Bb

rit. 3

EV'RY TIME WE SAY GOODBYE

Words and Music by
COLE PORTER

Moderate Ballad

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, starting with a quarter rest followed by a quarter note B-flat, then a half note G-flat, and a quarter note F. The left hand provides a simple harmonic accompaniment. The piece is marked *mf* (mezzo-forte).

Chords: Bb6, Cm7, Bb6/D, Cm7

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Ev - 'ry time we say good - bye, I die a lit - tle." The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. The piece is marked *mf*.

Chords: Bb6, Bbmaj7, Bb6, Cm7/Bb, F9

Instrumental

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Ev - 'ry time we say good - bye, I won - der why a lit - tle." The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. The piece is marked *mf*.

Chords: Bb6, Cm7, Db, F7sus, F7, Bb, Bb7, Ebm6

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Why the gods a - bove me, who must be in the know," The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. The piece is marked *mf*.

Chords: Bb/D, Dbdim7, Cm7, F7, Fm6, Bb7, Ebmaj7, Eb6

Ebm(maj7) Bb6 Bbdim7 F7 Cm7b5

think so lit - tle of me they al - low you to go. *Instrumental ends*

Detailed description: This system contains the first two lines of music. The vocal line starts with a triplet of eighth notes (Bb, Bb, Bb) on the word 'think', followed by a quarter note (D) on 'so', an eighth note (E) on 'lit - tle', a quarter note (F) on 'of me', a quarter note (G) on 'they', a quarter note (A) on 'al - low', a quarter note (Bb) on 'you', and a quarter note (C) on 'to go.'. The piano accompaniment features a steady bass line and chords in the right hand that correspond to the chord symbols above.

Bb6 Cm7 Dm7 Cm7 Bbmaj7 Cm7 F7

When ___ you're near ___ there's such an air of spring ___ a - bout it.

Detailed description: This system contains the third and fourth lines of music. The vocal line has a quarter note (Bb) on 'When', a quarter note (C) on 'you're', a quarter note (D) on 'near', a quarter note (E) on 'there's', a quarter note (F) on 'such', a quarter note (G) on 'an', a quarter note (A) on 'air', a quarter note (Bb) on 'of', a quarter note (C) on 'spring', a quarter note (D) on 'a - bout', and a quarter note (E) on 'it.'. The piano accompaniment continues with chords and melodic lines in the right hand.

Bb6 Cm7 Db6 F9 Bb6 Bb7

I can hear ___ a lark ___ some - where ___ be - gin to

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a quarter note (Bb) on 'I', a quarter note (C) on 'can', a quarter note (D) on 'hear', a quarter note (E) on 'a', a quarter note (F) on 'lark', a quarter note (G) on 'some - where', a quarter note (A) on 'be - gin', and a quarter note (Bb) on 'to'. The piano accompaniment features a bass line and chords in the right hand.

Eb6 Eb6 Ebm6 Bb6/D Dbdim7 Cm7 F7

sing a - bout it. There's no love song fin - er, ___ but

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a quarter note (Bb) on 'sing', a quarter note (C) on 'a - bout', a quarter note (D) on 'it.', a quarter note (E) on 'There's', a quarter note (F) on 'no', a quarter note (G) on 'love', a quarter note (A) on 'song', a quarter note (Bb) on 'fin - er,', and a quarter note (C) on 'but'. The piano accompaniment concludes with chords and melodic lines in the right hand.

To Coda \oplus

Bb7 Eb6 Ebm6 Ab9 Bb6 Bdim7

how strange the change from ma - jor to mi - nor, — ev - 'ry time

Cm7 F7sus F7b9 Bb6 D.S. al Coda

we say good - bye.

CODA \oplus

Bb6 G7b9/B Cm7 F13sus F7b9 Bb6 Cm11

ev - 'ry time we say good - bye.

molto rit.

Bb6/D Cm11 Bb6

HOW LONG HAS THIS BEEN GOING ON?

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Ballad

Bb6/9 F7 Fdim7

I could cry _____ salt - y tears.
There were chills _____ up my spine,

mf

8va

With pedal

F9 Bb13 Ebmaj13 Ab9 Bb6/9 Dbdim7

Where have I been all these years? Lit - tle wow, —
and some thrills I can't de - fine. Lis - ten sweet, —

(8va)

Cm11 F7 G7#11 Cm11 Gb9 F9 Bbmaj13

1
tell me now, — how long has this been — go - in' on? —
I re - peat, — how

2 Cm7 Gb9 F9#5 Bb Bb7#5 Bb9 Ebmaj13 Ab9

long has this been - go - in' on? — Oh, I feel that

Più mosso
Ebmaj7 Ab7 Ebmaj9 Ab13 Ebmaj7 D7#5(b9)

I could melt. In - to heav - en I'm hurled.

Sva-----

Dm7 E7#9 A7#5(b9) Dm7 F13 Bb9 A7 Dm Bb9 A7

I know how Col - um - bus felt, — { find - ing an - oth - er world. —
Let me dream that it's true. —

Dm Db7b9 Cm11 F9 Fdim7

— Kiss me once, then once more. —
— Kiss me twice, then once more. —

Sva-----

rit. *a tempo*

F9 B9 Bb9 E7 Ebmaj13 Ab13 Bb(add9)/D Dbdim7

What a dunce I was be-fore. }
 That makes thrice, let's make it four. } What a break, —

(8va) -----]

To Coda ⊕

Cm7 F13 G7#5(#9) Cm9 Gb7 F9#5 Bb6 Bb13 D.S. al Coda

for heav-en's sake, — how long has this been — go - in' on? —

CODA ⊕

Cm7 C7b9 F13 Bb9 Eb13

long has this been go - in' — on? —

Bbmaj13

8va -----]

I GOT IT BAD AND THAT AIN'T GOOD

Words by PAUL FRANCIS WEBSTER
 Music by DUKE ELLINGTON

Rubato

Bb6 F+ Bb6 F+ F7sus

The

mf

L.H. R.H. L.H. 8va

10

Bb Eb9 Bb Eb9 Bb(add9) Fm/Ab G7 Cm7 F7

po - ets say that all who love are blind, but I'm in love and I know what time it

Bbmaj7 Bb6 Eb9 Bb6 Eb9 Bb Fm/Ab G7

is. The good book says "go seek and ye shall find." Well,

Cm7 F7sus F7 Bb6 Fm7

I have sought and my what a climb it is. My

Bb7 Bb7#5 Ebmaj9 Abm/Eb Eb6 D7#11 G7

life is just like the weath-er, it chang-es with the hours. — When he's near, I'm fair and warm - er,

C9 C7b9 F7 Bb6 Eb9 Bb6 Eb9

when he's gone, I'm cloud - y with show - ers. In e - mo - tion, like the o - cean, it's

Bb6 Eb9 Bb6 F/C Eb6 D Gm7b5 C13

ei - ther sink or swim when a wom - an loves a man - like I love

Ballad

F7sus F7b9

Bb

Eb7#11 D7#5

F#dim7/G Gm(maj7)

him. Nev - er treats me sweet and gen - tle,

Instrumental

Db13#9(#11)

C13#9(#11)

Eb9#11

Bb7/D Eb/Db Cm11

the way he should. I got it

G7#9/F C7/F

Cm7/F

F13b9

Bb6

G7b9

Edim7/F

F13b9

bad, and that ain't good.

F+/Bb Ab/Bb F7/Bb Bb6/9

Eb9#11

D7#5 F#dim7/G

Gm(maj7)

Db13#9(#11)

C13#9(#11)

My poor heart is sen - ti - men - tal, not made of

Db13#9(#11) C13#9(#11) Eb9#11

Bb7/D Eb/Db Cm11

G7#9/F C7/F Cm7/F F13b9

wood. I got it bad, and that

Instrumental ends

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'wood.' followed by a quarter rest, then eighth notes for 'I got it bad,' and another quarter rest, followed by eighth notes for 'and that'. The piano accompaniment features a complex chordal texture in the right hand and a more rhythmic bass line in the left hand.

Bb6

G9 Ab7/G G7#5 Bb7#5(#9) B9/Bb Bb13b9

Ebmaj13

ain't good. But when the week end's

Detailed description: This system contains measures 3 and 4. The vocal line has a quarter note 'ain't good.' followed by a quarter rest, then eighth notes for 'But when the week end's'. The piano accompaniment includes several triplet markings in both hands, adding a syncopated feel to the accompaniment.

Ebm6

Ab7#11

o - ver and Mon - day rolls a -

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note 'o - ver' followed by a quarter rest, then eighth notes for 'and Mon - day rolls a -'. The piano accompaniment continues with triplet markings in the right hand.

Ebm6

Ab7#11

Bb6/F

F/C

Bb6

round, I end up like I start

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter note 'round,' followed by a quarter rest, then eighth notes for 'I end up like I start'. The piano accompaniment features a mix of chords and triplet markings.

Dm11 G13b9 G13 Bdim7/C Cm7 G+/C C7/E Eb/F C7/F F7#9

out, just cry - in' my lil' heart out.

Bb Eb7#11 D7#5 F#dim7/G Gm(maj7) Db13#9(#11) C13#9(#11)

He don't love me like I love him. No, no -

C13#9(#11) Eb9#11 Bb7/D Eb/Db Cm11 G7#9/F C7/F Cm7/F F13b9

bod - y could. I got it bad, and that

Bbmaj13 G7#5(b9) C7#11 F13sus F13b9 **D.S. al Coda**

ain't good.

CODA

Bb6 Bb9 E7#9 Ebmaj13

I got it so bad, so bad. Though folks with good

Ab13#11

in - ten - tions. tell me to save my tears, I'm

Bb(add#5)/F Bb6/F G7/C Cm11 Ab6/C

glad I'm mad about him, I can't live

F13sus F7b9(#11) C/Bb

with - out him. Lord a -

D7#9(#11) C13 G7#5(#9) C13

bove me, make him... love me... the way he should...

Rubato
Cm11 Ab9 Gm9

Like a lone-ly weep-ing wil - low lost in the wood, the things I tell my pil - low,

Gb7#9 Cm11 D9#11 G7#5(b9)

no wom-an should. I got it bad, bad. So

Cm7 F13b9 B7#9 Bb6/9 Bb13#11

bad, and that ain't good.

I'M BEGINNING TO SEE THE LIGHT

Words and Music by DON GEORGE, JOHNNY HODGES,
DUKE ELLINGTON and HARRY JAMES

Moderate Swing

N.C.
mf

The piano introduction is in 4/4 time, marked 'Moderate Swing'. It begins with a treble clef and a bass clef. The treble staff starts with a whole note chord (F#4, A4, C5) and a quarter rest. The bass staff has a whole note chord (F#2, A2, C3). The melody in the treble staff consists of eighth and quarter notes: F#4, A4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The bass line consists of quarter notes: F#2, A2, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1.

C6

I nev - er cared much for moon - lit skies, I
nev - er went in for af - ter - glow, or

The first system of the vocal melody is in 4/4 time. The treble staff contains the vocal line with lyrics. The piano accompaniment is in the bass clef, featuring chords and a bass line. The key signature has one sharp (F#). The tempo is 'Moderate Swing'.

Ab7 C6

nev - er winked back at fire - flies, but now that the stars are in
can - dle - light on the mis - tle - toe, but now when you turn the lamp

The second system of the vocal melody continues the previous line. The piano accompaniment features chords and a bass line. The key signature has one sharp (F#). The tempo is 'Moderate Swing'.

Edim7 A7 1 D9 G7 C6

your eyes, I'm be - gin - ning to see the light. I
down low, I'm be -

The third system of the vocal melody concludes the phrase. The piano accompaniment features chords and a bass line. The key signature has one sharp (F#). The tempo is 'Moderate Swing'.

2
D9 G7 C6 E13

- gin - ning to see the light. Used to ram - ble

E \flat 13

through the park, shadow - box - ing in the dark,

D13 A \flat 13

then you came and caused a spark that's a four - a - larm fire

G13 C6

now. I nev - er made love by lan - tern shine, I

nev - er saw rain - bows in my wine, — but now that your lips are burn -

Ab7 C6

- ing mine, — I'm be - gin - ning to — see the light. —

Edim7 A7 D9 G7

I nev - er cared much for moon - lit skies, — I

C6 C

nev - er winked back at fire - flies, — but now that the stars — are

Ab7 C

the — park, — shad - ow - box - ing in — — — — — the — dark, —

then you came and caused — a spark — that's a four - a - larm fire — — — — — now. —

I nev - er made love my lan - tern shine, — I

nev - er saw rain - bows in my — wine, — but now that your lips are burn -

Em7 A7 D7 G7 C

- ing mine, - I'm be - gin - ning to see the light. -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by a quarter note F#4, a quarter note E4, and a quarter rest. The piano accompaniment features a bass line with notes G2, B2, and D3, and a treble line with notes G4, B4, and D5. Chord symbols Em7, A7, D7, G7, and C are placed above the staff.

C6 G7#9(#11) C# Gb9

Detailed description: This system contains the next two measures. The piano accompaniment continues with a bass line of G2, B2, D3 and a treble line of G4, B4, D5. The second measure features a complex chord in the treble clef with notes G4, B4, D5, F#5, and A5. Chord symbols C6, G7#9(#11), C#, and Gb9 are placed above the staff.

1 C6 Em7 A7 D7 G13b9

Now that the stars are in your eyes, I'm be - gin - ning to see

Detailed description: This system contains the third and fourth measures. The vocal line has a first ending bracket over the first measure. The piano accompaniment features a bass line of G2, B2, D3 and a treble line of G4, B4, D5. Chord symbols C6, Em7, A7, D7, and G13b9 are placed above the staff.

2 C6 Em7b5 A7

the light. - Now when you turn the lamp down low, - I'm be -

Detailed description: This system contains the fifth and sixth measures. The piano accompaniment continues with a bass line of G2, B2, D3 and a treble line of G4, B4, D5. The second measure features a complex chord in the treble clef with notes G4, B4, D5, F#5, and A5. Chord symbols C6, Em7b5, and A7 are placed above the staff.

D7 G13sus C6

gin - ning to see the light. — Used to ram - ble

Eb9

through the park, — shad - ow - box - ing in the dark, —

D9 Ab13 G13

they you came and caused a spark that's a four - a - larm fire now.

C6 G7#9(#11) C6/9 Ab9

Wee yow.

C6 Em7b5 A7#5 D9 G13sus C6 Eb9 D9

Now that your lips are burn - ing mine, _ I'm be - gin - ning to see the light. _ I'm be -

G13sus C6 Eb9#11 D9 G13sus C6

gin - ning to see _ the light. _ I'm be - gin - ning to _ see the light. _

A7#5 D9

_ Now _ that your lips _ are burn - ing mine, I'm be - gin

Db6/9 Cmaj13

- ning to see _ the light. _

I'M PUTTING ALL MY EGGS IN ONE BASKET

from the Motion Picture FOLLOW THE FLEET

Words and Music by
IRVING BERLIN

Ballad

Ebmaj7

Abmaj7b5

Ebmaj7

Ab6/Eb

Ebmaj7

Bb9#5

Ebmaj7

Gm7

Gbm7

I've been a roam - ing Ju - li - et, my Ro - me - os have been man - y,

Fm7

Bb9

G7#5

C9

F13

Bb9sus

but now my roam - ing days have gone.

Ebmaj7

Bb9#5

Gmaj7

Am7

Bm7

Em7

Too man - y i - rons in the fire is worse than not hav - ing an - y.

Medium Swing

Cm11 F13 Ebmaj7/Bb

I've had my share and from now on,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 7/8. The vocal line begins with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Ab6/Bb Ebmaj7/Bb Ab6/Bb

The second system continues the piano accompaniment. The vocal line is silent. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There are two triplet markings (indicated by a '3' over the notes) in the right hand.

Eb6/9 Bb9sus Eb6 Ebmaj7 Bbm7/Eb Eb9

I'm put - ting all my eggs in one bas -

The third system features a vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment has a steady eighth-note bass line and chords in the right hand.

Ab6 Abm6 Eb6 Cm7

ket. I'm bet - ting ev -

The fourth system continues the piano accompaniment. The vocal line is silent. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There are two triplet markings (indicated by a '3' over the notes) in the right hand.

Fm7 Bb9 Eb6 Cm11 Fm7 Bb13sus

- 'ry - thing I've got on you.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a B-flat major key signature and contains the lyrics: '- 'ry - thing I've got on you.' The piano accompaniment consists of a right-hand melody with eighth and quarter notes, and a left-hand bass line with quarter notes. Chord symbols Fm7, Bb9, Eb6, Cm11, Fm7, and Bb13sus are placed above the vocal staff. A triplet of eighth notes is marked with a '3' in the piano accompaniment.

Eb6 Bb9sus Eb6 Ebmaj7 Bbm7 Eb9

I'm giv - ing all my love to one ba -

The second system continues the musical score. The vocal line contains the lyrics: 'I'm giv - ing all my love to one ba -'. The piano accompaniment features a right-hand melody with eighth notes and a left-hand bass line with quarter notes. Chord symbols Eb6, Bb9sus, Eb6, Ebmaj7, Bbm7, and Eb9 are placed above the vocal staff. Triplet markings with a '3' are present in the piano accompaniment.

Abmaj7 Abm(maj7) Eb6/Bb Cm7

by. Lord, help me if

The third system of the musical score shows the vocal line with the lyrics: 'by. Lord, help me if'. The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord symbols Abmaj7, Abm(maj7), Eb6/Bb, and Cm7 are placed above the vocal staff. Triplet markings with a '3' are present in the piano accompaniment.

Fm7 Bb13 Eb6

my ba - by don't come through.

The fourth system concludes the musical score. The vocal line contains the lyrics: 'my ba - by don't come through.' The piano accompaniment features a right-hand melody with eighth notes and a left-hand bass line with quarter notes. Chord symbols Fm7, Bb13, and Eb6 are placed above the vocal staff. Triplet markings with a '3' are present in the piano accompaniment.

E \flat 7#9 B \flat m11 E \flat 7 A \flat 6 A \flat 9

I've got a great, _____ big a - mount _____ saved up in

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G \flat , a quarter note A \flat , and a quarter note B \flat . The piano accompaniment features a bass line with quarter notes G \flat , A \flat , B \flat , and C \flat , and a treble line with chords and moving lines. A triplet of eighth notes (G \flat , A \flat , B \flat) is marked in the vocal line at the end of the second measure.

Bmaj9 G \flat 9

my _____ love ac - count, _____ hon - ey, and I've _____ de - cid - ed love _____

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note C \flat , a quarter note D \flat , and a quarter note E \flat . The piano accompaniment continues with similar harmonic support. A triplet of eighth notes (C \flat , D \flat , E \flat) is marked in the vocal line at the start of the first measure.

B \flat 13sus B \flat 13

_____ di - vid - ed in two won't _____ do, _____ so

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by a quarter note C \flat , a quarter note D \flat , and a quarter note E \flat . The piano accompaniment features a more active treble line with chords and moving lines. A triplet of eighth notes (C \flat , D \flat , E \flat) is marked in the piano treble line at the end of the second measure.

E \flat 6 B \flat 9sus E \flat 6 E \flat 13sus E \flat 13

I'm put - ting _____ all _____ my eggs _____ in _____ one _____ bas -

Detailed description: This system contains the final two measures. The vocal line has a quarter rest, followed by a quarter note G \flat , a quarter note A \flat , and a quarter note B \flat . The piano accompaniment continues with harmonic support. A triplet of eighth notes (G \flat , A \flat , B \flat) is marked in the piano treble line at the end of the second measure.

Ab6/9 Abm11 Gm11 Gbdim7

- ket. I'm bet - ting ev -

Fm11 Bb13 Eb6

- 'ry - thing I've got on you.

Abm(maj7) Bb13b9 Eb6 Bb9sus Ebmaj7

I'm put - ting all my eggs in

Bbm7/Eb Ab6 Abm(maj7) Eb6/Bb Cm7

one bas - ket. I'm bet - ting ev -

Fm7 Bb9sus Eb6 Fm11 Emaj7#11

- 'ry-thing I've got on you.

Eb6 Bb9sus Ebmaj7 Bbm7/Eb

I'm giv - ing all my love to one ba -

Ab6 Abm11 Ebmaj7/Bb Cm7 Fm7 Bb13

by. Lord, help me if my ba - by don't -

Eb6/9 Db6/9 Eb6/9 Ab6/9

— come through. — I've got a great, big a - mount —

saved up in _____ my _____ love ac - count, _____ hon - ey, and

Bmaj9 3

I've de - cid - ed love div - id - ed in two won't do, -

Gb7 *Bb13sus*

so _____ I'm _____ put - ting all _____ my love _____ in _____

Fm7/Bb *Bb7b9* *Eb6* *Bb9sus* *Eb6* 3 3

one _____ bas - ket.

Eb13sus 3 *Eb13* *Ab6* *Db9*

Eb6 Cm7 Fm7 Bb7

I'm bet - ting ev - 'ry - thing I've got on

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a 7-measure rest, followed by the lyrics "I'm bet - ting ev - 'ry - thing I've got on". The piano accompaniment (middle and bottom staves) features a 7-measure rest, then a series of chords and eighth notes. A triplet of eighth notes is marked with a "3" above it in the right hand, and a triplet of eighth notes is marked with a "3" below it in the left hand.

Eb6

— you. —

Detailed description: This system contains the third and fourth lines of music. The vocal line (top staff) has a 7-measure rest followed by the lyric "— you. —". The piano accompaniment (middle and bottom staves) continues with a 7-measure rest, then a series of chords and eighth notes. A triplet of eighth notes is marked with a "3" above it in the right hand.

Bb13sus

I'm bet - ting ev - 'ry - thing I've got

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (top staff) has a 7-measure rest followed by the lyrics "I'm bet - ting ev - 'ry - thing I've got". The piano accompaniment (middle and bottom staves) features a 7-measure rest, then a series of chords and eighth notes. Two triplet markings with "3" above them are present in the right hand.

Ebmaj9 Fm7 Bb7sus Ebmaj9

on you. —

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (top staff) has a 7-measure rest followed by the lyric "on you. —". The piano accompaniment (middle and bottom staves) features a 7-measure rest, then a series of chords and eighth notes. Two triplet markings with "3" above them are present in the right hand.

I'VE GOT MY LOVE TO KEEP ME WARM

from the 20th Century Fox Motion Picture ON THE AVENUE

Words and Music by
IRVING BERLIN

Bright Swing

mf

F9sus Edim7/F

F9sus F13b9 Bb6 Dbdim7 Cm7

The snow is snow - ing, — the wind is blow -

Instrumental

F7sus F7b9 Em7b5 A7 Bbdim7

- ing, — but I can weath - er the storm. —

Cm7 F7sus

— What — do I care how much — it — may storm, —

F7b9 Dm7 G7b9

I've got my

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note G4, followed by a half note A4, and a quarter note B4. The piano accompaniment features a bass line of quarter notes (G2, F2, E2, D2) and a treble line with chords and eighth notes. Chords are F7b9, Dm7, and G7b9.

Cm7 F7#5(b9) Bb6 Gm9 Cm7 F9

love to keep me warm. I

Detailed description: This system contains measures 3-6. The vocal line continues with quarter notes G4, F4, E4, D4, and a half note C4. The piano accompaniment continues with similar patterns. Chords are Cm7, F7#5(b9), Bb6, Gm9, Cm7, and F9.

Bb6 Dbdim7 Cm7 F7sus F7b9

can't re - mem - ber a worse De - cem - ber. Just

Detailed description: This system contains measures 7-10. The vocal line has quarter notes G4, F4, E4, D4, and a half note C4. The piano accompaniment continues. Chords are Bb6, Dbdim7, Cm7, F7sus, and F7b9.

Em7b5 A7 Bbdim7

watch those i - ci - cles form. What do I

Detailed description: This system contains measures 11-14. The vocal line has quarter notes G4, F4, E4, D4, and a half note C4. The piano accompaniment continues. Chords are Em7b5, A7, and Bbdim7.

Cm7 F7sus Cm7 F7sus

— care — if i - ci - cles form, —

Dm7 G7b9 Cm7 F7 Bb6 Gm9

I've got my love to — keep — me warm. —

Edim7 A7 Dm6 Em7 A9 Dm6

— *Instrumental ends* Off with my o - ver - coat, — off with my

Lead vocal ad lib.

G7#9 Cm7 Dm7b5 G7b9

glove. I need no o - ver - coat, —

Cm7 G7#9/F F7 Bb6

I'm burn - ing with love. My heart's on

Bbdim7 Cm7 F7sus F7

fire, the flame grows high - er, so

Em7b5 A9 Bbdim7

I will weath - er the storm, storm, storm.

Cm7 F7sus

What do I care how much it may storm,

To Coda

Cm7 F7sus Dm7 G7b9

I've got my love —

Cm7 F7b9 Bb6 G7b9 F7 D.S. al Coda

to keep me warm.

CODA Dm7 G7b9 Cm7 F7b9 Bb9

I've got my love to keep me

Dbdim7 Cm7 F7sus Bb6

warm.

IF YOU CAN'T SING IT

(You'll Have to Swing It)

from the Paramount Picture RHYTHM ON THE RANGE

Words and Music by
SAM COSLOW

Rubato

Cm7 F7#9 Bbm7 Eb Ab Fm Bbm7 Eb7

The con-cert was o-ver in Deutsch-land-halle, the

Abmaj9 Fm7 Bbm7 Eb7 Ab9 G9 C7 F9

mae-stro took bow af-ter bow. He said, "My dear friends, I have giv-en my all. I'm

Dm7b5 G7b9 Cm9 Bm7 Bbm7 Cm7 Fm7

sor-ry, it's all o-ver now." When from the bal-co-ny, way up high, there

Bb9sus Bb13 Bbm7b5/E Ebmaj7

sud - den - ly came a mourn - ful cry... Oh,

Ballad (12/8 feel)

(Double-time feel on repeat)

Abmaj9 Fm9 Bbmaj7 Db13#11

Mis - ter Pa - ga - ni - ni, please play my rhap - so - dy.

Abmaj9 Gb13 F Gm7 Abdim7 F13/A B9

And if you can - not play it, won't you sing it? —

Bb9 Ab6/C Dbm6 Bb13/D Bbm9 Eb13

And if you can't sing — it, you'll sim - ply have to

Ab6/9

bru - dit - n - di - doo - dle - ya - doo - di - dru - bi - bow, ool -

Abmaj9 Fm9

- yo - aal - ya - aal - ya ahh... Lis - ten, Pa - ga - ni - ni,

Bbm7 Db13#11 Abmaj9 Gb9#11

we breath - less - ly a - wait your mas - ter - ful ba - ton.

F Gm7 Abdim7 F7/A B13 Bb13 Abmaj7/C Dbm6 Bb9/D

Go on, and swing it. And if you can't swing it,

Bbm11 Eb13 3 Ab6/9

you'll sim - ply have _ to _ boop - boo - ba - dee - da - do - ba - boop - m - be - dee - doo - dee dle -

Gm11

deel - ta - doo - di - doo - da - doot - n - dool - ya - ow. We've heard your rep - er - toire, _

C7sus(b9) Fm6

and at the fi - nal bar, _ we greet - ed you _ with round ap -

Bb13sus Bb13

plause. _ But what a great ov - a - tion, _

To Coda

Bb9sus 3 Bb13 Eb9sus

your in - ter - pre - ta - tion of "I nev - er cared much for moon - lit skies, I
Ba - boo

Abmaj9 Fm9 3

nev - er blinked back at fire - flies" - would do. So Pag - a - ni - ni,

Bbm7 Db13#11 3 Abmaj13 Gb13 3

— don't you be a mean - ie. — What have you up your sleeve? —

F7 Gm7b5 Abdim7 F7/A E7/B F7/C Bb13 Ab/C Dbm6 Bb9/D

Come on — and spring it. And if you can't spring it,

Bbm11 Eb13 3 Ab6/9

you'll sim - ply have _ to... _ eet - n - deet - n - doo - dit - n - dit - doo - boo - booie. _

D.S. al Coda

Boo - dit - n - di - dit - n - doo - dit - n - di - dit - n - di - dit - n - di - din - di - dee - da - do - do.

CODA

Eb13sus

doo - be - yoo - be - doo - ba - doo - be - de - ba - dat - da, ba -

E13sus Amaj9 3 F#m9

doo - ba - doo - be - yoo - ba - da - ba - doo - be - ya - ba do... _ Lis - ten _ Pag - a - ni - ni, _

rit. a tempo

Bm7 D13#11 Amaj13 G13

now, don't you be a mean- ie. — What have you up your sleeve? —

F#7 G#m7b5 Adim7 F#7/A# C13

Come on — and spring it. —

B13 A/C# Dm6 B7/D# Bm9 E13

And if you can't spring it, you'll sim - ply have —

A9 G13 C13 Bbmaj7 A6

to swing — it. —

ILL WIND

(You're Blowin' Me No Good)

Lyric by TED KOEHLER
Music by HAROLD ARLEN

Ballad

G+

B/F#

Fm7b5

Emaj7b5

Eb7b9(#11)

mf

Instrumental

E6/Bb

§

Eb6/9

Dm11

G7#11

Blow, _____ ill _____ wind, _____ blow a -

Instrumental

Gm9

C13

Am9

Bb7sus(b9)

Eb6

Edim7

way.

Let me . rest to - day. _____ You're

Fm7b5

Bb7sus(b9)

Bb7b9

Eb6

Bb7#5

Eb6/9

blow-in' me no good,

no _____ good. _____

Go, ill wind, go a - way.

Dm7 G7 3 Gm7 C7

Skies are oh, so grey a - round my neigh -

Abm(add9) Fm7b5 Bb7b9 Eb6/9 C13b9 Fm7b5 Bb7sus(b9)Bb7b9

bor - hood, and that's so good. } You're on - ly mis-lead - in' the

Eb6/9 Bb7#5(#9) Eb6/9 G7 Dm7

Instrumental ends

sun - shine I'm need - in'. Ain't that a shame?

Gdim7 G7/D Gm9 C13

Gm7 C7 G7 Dm7

It's so hard to keep up with

Gdim7 G7/D Gm7 C13 Fm7b5 Bb7#9

trou - bles that creep up from out of no - where when love's to blame.

Ebmaj13 Dm7 G7 Gm7 C7

So, ill wind, blow a - way.

Abm(add9) Fm7 Bb7 Eb6 C7#5(b9) Fm7b5 Bb7sus(b9) To Coda

Let me rest to - day. You're blow - in' me no

Chords: Eb6/9, Bbm11, Eb6/9, Fm7, E7b9

Lyrics: good, no good.

CODA

Chords: Eb6/9, Bb7#5, Eb6/9

Lyrics: good, no good.

Chords: G+, B/F#, Fm7b5, Emaj7b5

Lyrics: Blow, ill wind,

Chords: A/Eb

Lyrics: blow.

Performance markings: 3, rit.

G9 A9 Dm6 G9

got - ta do — is sing. Doo - wah - doo - wah - doo - wah -

C13 F6 To Coda

- doo - wah - doo - wah - doo - wah - doo - wah - doo - wah - doo - wah. It

Cm7 F13b9 Bbmaj9

makes no dif - f'rence if — it's sweet — or — hot,

G9

— just give that rhy - thm ev - 'ry - thing you —

C13 Dm6/9

got. Oh, it don't mean a thing if it

A9 Dm G9

ain't got that swing. Doo-wah - doo-wah - doo-wah -

C13 F6/9 Em7b5 A

- doo-wah - doo-wah - doo-wah - doo-wah - doo-wah - doo-wah.

Dm6

Boot - doot - dot - m - bop ba - doot - n - dee - dee - dit doot - doo - yoot -

3 G9 C13 F6

dool - ya. Doo... wah...

Em7 A7#5 Dm6

Doot - m - bop - m - boop be - doot - n - doo - de - doot

G9 C9sus

doot - dool yoo - da. Doo...

F6 F9

wah. It makes no dif - frence

Bb6

if it's sweet or hot, just

G13

C7

give that rhy - thm ev - 'ry - thing you've got.

Dm/A

Dm6

Doo - yoo - doo - doot, boo - dee - yoo - doo - doot, doo - yoo - doo -

G9

doot, doo - yoo - doo - doot, doo, doo...

A7 D.S. al Coda

C9 F6

wah...

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a C9 chord and a melodic line that ends with a 'wah...' sound. The piano accompaniment features a bass line with a walking bass pattern and a treble line with chords and eighth notes. The second measure is marked with an F6 chord.

CODA



F9 Bb6

makes no dif - f'rence if it's sweet or

Detailed description: This system contains the third and fourth measures of the piece. The vocal line has the lyrics 'makes no dif - f'rence if it's sweet or'. The piano accompaniment continues with a similar bass line and treble accompaniment. The third measure is marked with an F9 chord, and the fourth measure is marked with a Bb6 chord.

G13

hot, give that rhy - thm ev - 'ry - thing you've

Detailed description: This system contains the fifth and sixth measures of the piece. The vocal line has the lyrics 'hot, give that rhy - thm ev - 'ry - thing you've'. The piano accompaniment continues with a similar bass line and treble accompaniment. The fifth measure is marked with a G13 chord.

Gm7 C9 Dm6

got. Oh, it don't mean a

Detailed description: This system contains the seventh and eighth measures of the piece. The vocal line has the lyrics 'got. Oh, it don't mean a'. The piano accompaniment continues with a similar bass line and treble accompaniment. The seventh measure is marked with a Gm7 chord, the eighth measure with a C9 chord, and the final measure with a Dm6 chord.

thing if it ain't got that swing.

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are "thing if it ain't got that swing." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

Doo - wah - doo - wah.

G9 C13 F6/9

This system continues the musical score. The vocal line includes the lyrics "Doo - wah - doo - wah." and features a triplet of eighth notes. The piano accompaniment includes chord labels G9, C13, and F6/9. The right-hand part features chords and a triplet of eighth notes.

G/F

This system is primarily piano accompaniment. It features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes in the right hand. The chord label G/F is present at the end of the system.

Don't mean a thing...

F6

This system concludes the musical score. The vocal line includes the lyrics "Don't mean a thing..." and features a triplet of eighth notes. The piano accompaniment includes a chord label F6. The right-hand part features chords and a triplet of eighth notes.

THE LADY IS A TRAMP

Words by LORENZ HART
Music by RICHARD RODGERS

Bright Swing

mf

G6 Am7 G/B D7sus G6 Am7

G/B D7sus Gmaj7 Am7 Bm7 D7sus

I've wined and dined on mul - li - gan stew and

G D+ Bm7b5 E7#9 Amaj7 Bm7

nev - er wished for tur - key, as I hitched and hiked and

C#m7 Bm7 A E+ C#m7b5 F#7

grift - ed too, — from Maine to Al - bu - quer - que. A -

Rubato

B13 Bm7 E7 Em7 A7

las I missed the Beaux Arts ball, and what is twice — as

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'las', followed by a quarter rest, then a quarter note 'I', a quarter note 'missed', a quarter note 'the', a quarter note 'Beaux', a quarter note 'Arts', a quarter note 'ball,', a quarter rest, a quarter note 'and', a quarter note 'what', a quarter note 'is', a quarter note 'twice', a quarter rest, and a quarter note 'as'. The piano accompaniment features a complex chordal texture in the right hand and a simple bass line in the left hand. Chords are indicated above the staff: B13, Bm7, E7, Em7, and A7. A triplet of eighth notes is marked over the final 'twice'.

D7sus D9 Gmaj7 Am7 Gmaj7 Am7

sad, — I was nev - er at — a par - ty where — they

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'sad,', a quarter rest, a quarter note 'I', a quarter note 'was', a quarter note 'nev - er', a quarter note 'at', a quarter rest, a quarter note 'a', a quarter note 'par - ty', a quarter note 'where', a quarter rest, and a quarter note 'they'. The piano accompaniment continues with similar chordal textures. Chords are indicated: D7sus, D9, Gmaj7, Am7, Gmaj7, and Am7.

Gmaj7 D+ Bm7b5 E7b9 Em7 A13

hon - ored No - el Cad, — but so - cial cir - cles spin too fast for

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'hon - ored', a quarter rest, a quarter note 'No - el', a quarter note 'Cad,', a quarter rest, a quarter note 'but', a quarter note 'so - cial', a quarter note 'cir - cles', a quarter note 'spin', a quarter note 'too', a quarter note 'fast', and a quarter note 'for'. The piano accompaniment continues with similar chordal textures. Chords are indicated: Gmaj7, D+, Bm7b5, E7b9, Em7, and A13. A triplet of eighth notes is marked over the first three notes of the second measure.

Em7 A13 D7 Bb6

me. My "Ho - bo - hem - i - a" is the place to

Detailed description: This system contains the final two measures. The vocal line continues with a quarter note 'me.', a quarter rest, a quarter note 'My', a quarter note '"Ho - bo - hem - i - a"', a quarter note 'is', a quarter note 'the', a quarter note 'place', a quarter rest, and a quarter note 'to'. The piano accompaniment continues with similar chordal textures. Chords are indicated: Em7, A13, D7, and Bb6.

Bright Swing

D7sus D13b9 $\text{G}6$ Gmaj7

be. _____ I get too hun -
I go to Co -

Bb6 Am7 D7b9 D9 D7b9

- gry _____ for the din - ner at eight, _____
- ney, _____ the beach ney is di - vine. _____

G6 Gmaj7 Bb6 Am7 D7b9

I like the thea - tre, _____ but nev - er come - late. _____
I go to ball games, _____ the bleach - ers are fine. _____

D9 D7b9 G G7

_____ I nev - er both - er _____ with
I fol - low Win - chell, _____ and

C6 F9 G Em(maj7)

peo - ple I hate. That's why the la -
 read ev - 'ry line. That's why the la -

Am7 D7 G6 D13b9

- dy is a tramp.
 dy is a tramp.

G6 Gmaj7 Bb6 Am7 D7b9

I don't like crap games with bar - ons and earls,
 I like a prize - fight that is - n't a fake.

D9 D7b9 G6 Gmaj7 Bb6

- - - won't go to Har - lem in er -
 I love the row - ing on

Am7 D7b9 D9 D7b9 G

- mine and pearls, _____
 Cen - tral Park Lake. _____

won't dish the dirt _____
 I go to op -

G7 C6 F9


er - a, with and the rest _____ of the girls. _____
 stay _____ wide a - wake. _____

G Em(maj7) Am7 D7 G(add9) D7sus G(add9)

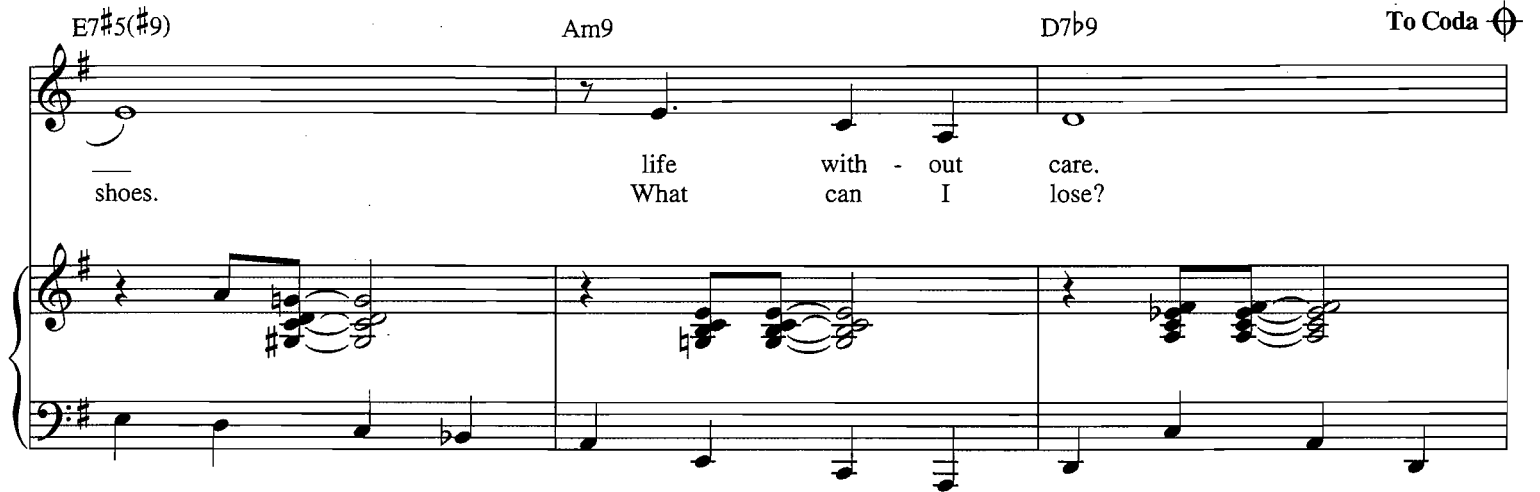
That's why the la - dy is _____ a tramp. _____
 That's why the la - dy is _____ a tramp. _____

N.C. Am9 D7b9 Gmaj7

I like the free, fresh wind in my hair, _____
 I like the green grass un - der my


E7#5(#9) Am9 D7b9 To Coda 

shoes. life with - out care.
What can I lose?



G6 E9 Am7 D13b9 G6 Bb6

I'm _ broke, it's _ oke. Hate Cal - i - for - nia, it's



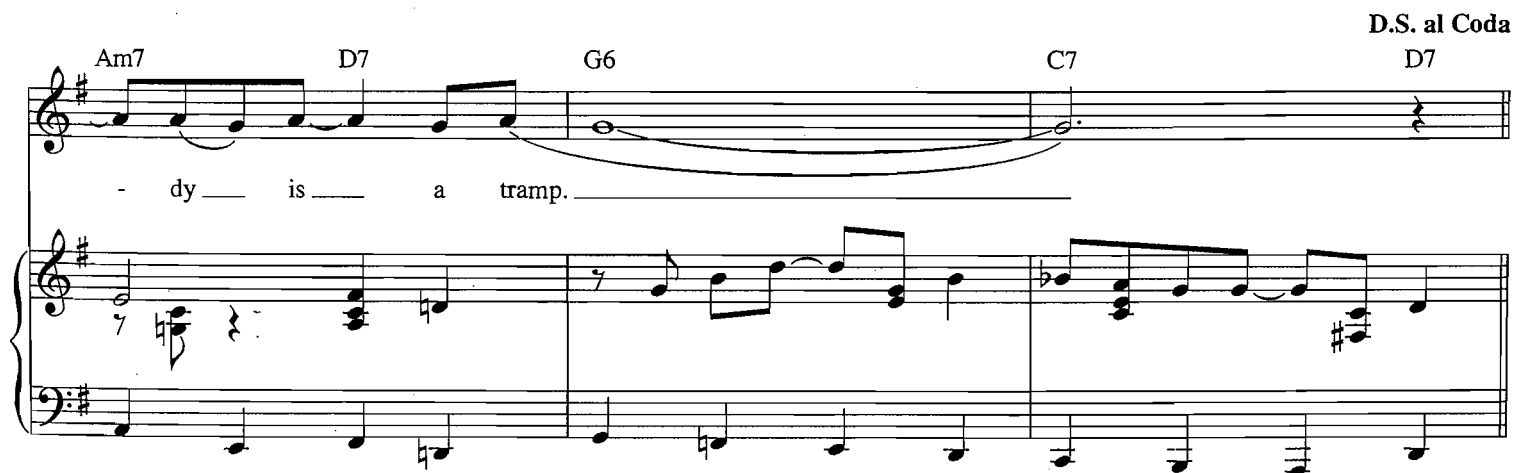
Am7 F#m7 B9 G6/B Em(maj7)

cold and it's damp. _ That's why the la -



Am7 D7 G6 C7 D7 D.S. al Coda

- dy _ is _ a tramp. _



CODA

G6 E13 Bbm7 Eb9 Ab6

I'm flat, that's that. I'm all

Abm9 Bbm7 C7b9 C13#11 Fm7 Fm(maj7)

a-lone when I low-er my lamp, that's why the la-

Bbm7 Eb9sus Eb13 Eb13b9 Ab6

-dy is a tramp.

Bbm7 A7#5(#9) Ab7#11

rit.

JUST ONE OF THOSE THINGS

Words and Music by
COLE PORTER

Rubato (fast)

Cmaj7 Bbmaj7 Abmaj7 G7 Cmaj7 Bbmaj13

As Dor - o - thy Par - ker once

Dm7 G7sus(b9) Cmaj7 G7sus G7 Csus C

said to her boy - friend, "fare - thee - well." ____ As Co -

C6/9 Am Am7 Am7b5

lum - bus an - nounced when he knew he was bounced, "It was

G6/D D9sus D7b9 G7sus G7 Dm7 G9

swell as a bell, swell." As Ab - il - lard said to

Em7 C/E Bm7b5 E7b9 Am C9

El - o - ise, "Don't for - get to drop a line to me, please." As

Fmaj7 F#m7b5 G6/9 Em7 A7 Dm9

Ju - li - et cried in her Ro - me - o's ear, "Ro - me - o, why not

Moderate Swing

F13 E13 Am9

face the fact, my dear?" - It was just

Bm11 E7b9

one of those things,

C7 Fmaj7

just one of those crazy

Abdim7 Cmaj13 Cm6

flings. One of those bells that

Dm7 G7b9 C6

now and then ring, just

Dbdim7 Dm11 G13 E7b9

one of those things. It was

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by quarter notes for 'one', 'of', and 'those', then a half note for 'things.', and finally a whole note for 'It' and another whole note for 'was'. The piano accompaniment features a bass line with quarter notes and a treble line with chords and some melodic movement. Chord symbols are placed above the staff: Dbdim7, Dm11, G13, and E7b9.

Am6 Bm11

just one of those nights,

Detailed description: This system contains the next two measures. The vocal line has a whole note for 'just', followed by quarter notes for 'one', 'of', and 'those', and a whole note for 'nights,'. The piano accompaniment continues with a steady bass line and chords in the treble. Chord symbols are Am6 and Bm11.

E7b9 Gm7 C13

just one of those

Detailed description: This system contains the next two measures. The vocal line has a whole note rest, followed by a quarter note for 'just', and then quarter notes for 'one' and 'of', and a whole note for 'those'. The piano accompaniment features a bass line with quarter notes and chords in the treble. Chord symbols are E7b9, Gm7, and C13.

Fmaj7 Abdim7 Cmaj13

fab - u - lous flights, a trip to the moon

Detailed description: This system contains the final two measures. The vocal line has a half note for 'fab', a quarter note for 'u - lous', a half note for 'flights,', and then quarter notes for 'a', 'trip', and 'to', and a whole note for 'moon'. The piano accompaniment continues with a bass line and chords in the treble. Chord symbols are Fmaj7, Abdim7, and Cmaj13.

A7b9 Dm7 G7b9

on gos - sa - mer wings, —

C6 A7b9 Cm7 F9

just one of those — things. —

⌘ Bb6 Cm7

If we'd thought a bit — of the end — of it —

F9 Bb6

— when we start - ed paint - ing — the town, —

Aml1 D7 Gmaj7 G6

we'd have been a - ware that our love

D7b9 Cm7b5 Bm7 Bbdim7

af - fair, it was too hot not to

Dml1 G13 E7b9 Am9

cool down. So, good

Bml1 E7b9 Gm6

bye, dear, and man, man, here's hop -

C13 Fmaj7 Fm6

ing we meet now and then. It was

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'ing' under a C13 chord, followed by a half note 'we' under Fmaj7, a quarter note 'meet' under Fmaj7, a quarter rest, a quarter note 'now' under Fm6, a quarter note 'and' under Fm6, a quarter note 'then.' under Fm6, a quarter rest, a quarter note 'It' with a sharp sign under Fm6, and a quarter note 'was' under Fm6. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

Em7 A13 Dm11 G7 To Coda

great fun, but it was just one of those

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'great' under Em7, a half note 'fun,' under A13, a quarter note 'but' with a sharp sign under Dm11, a quarter note 'it' with a sharp sign under Dm11, a quarter note 'was' under Dm11, a quarter rest, a quarter note 'just' under G7, a quarter note 'one' under G7, a quarter note 'of' under G7, and a quarter note 'those' under G7. The piano accompaniment continues with chords and a bass line.

C6

things.

The third system shows the vocal line with a whole note 'things.' under a C6 chord. The piano accompaniment continues with chords and a bass line.

Cm7 F9 D.S. al Coda

If we'd

The fourth system shows the vocal line with a whole note 'If' under Cm7, a whole note 'we'd' under F9. The piano accompaniment continues with chords and a bass line. The system ends with a double bar line.

CODA

Chords: Bb13, A9, Dm7

things, just

Chords: G7, C6

one of those things.

Chords: Cdim7, G9, C6, Cdim7, G7, C6

Chords: G7sus, Db7#11, C6

LET'S CALL THE WHOLE THING OFF

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

Rubato

C13b9

F

F/A

Gm7

C9/E

Things have come to a pret - ty pass. — Our ro -

Fmaj13

Bb7#11/F

Dm7b5

A7#5

D13/F#

D7#5/F#

mance is grow - ing flat, — for you like this and the oth - er, while

Dm7/A

G13

C13/G

Fmaj7

F/A

Gm11

C7/G

I go for this and that. Good - ness knows what the end will be, oh, I

Fmaj7 Bb13#11 Cmaj7 Am7 Dm7 G7

don't know where I'm at. It looks as if we two will nev - er be

Moderate Swing

C Gm7b5 C9/E Fmaj7 Eb6/F

one. Some-thing must be done.

F13sus F13 Bb6 Gm7

You say ee - ther and
You say laugh - ter and

Cm7 F13 Bb6 Dbdim7 Cm7 F13

I say eye - ther, you say nee - ther and I say ny - ther.
I say lawf - ter, you say af - ter and I say awf - ter.

Bb9 Bb9/D Eb6 Ab13 Bb(add9) C9

Ee - ther, eye - ther, nee - ther, ny - ther, let's call the whole thing off. —
 Laugh - ter, lawf - ter, af - ter, awf - ter, let's call the whole thing off. —

F7 Bb6 Gm7 F13

— You like po - ta - to and I — like po - tah - to,
 — You like va - nil - la and I — like va - nel - la,

Bb6 Dbdim7 Cm7 F13 Bb9 Bb9/D

you like to - ma - to and I — like to - mah - to. Po - ta - to, po - tah - to, to -
 you sas - pa - ril - la and I — sas - pa - rel - la. Va - nil - la, va - nel - la,

Eb6 Ab13 Bb(add9) C9 F13 Bb(add9) Cm11 Bb(add9)

ma - to, to - mah - to, let's call the whole thing off. —
 choc - 'late straw - ber - ry, let's call the whole thing off. — } But oh, —

Bb9 Bb9/D Eb6 Ab13 Dm7b5 Eb Eb/F Cm/G

For we know we need ___ each oth - er, so we bet - ter call the call - ing off off. _

D7/A G7 Cm7 F7 Bb Bb6/9

— Let's ___ call the whole _ thing off. _____

Eb6/F F13sus F13

2

Cm7 F7 Bb F13sus Bb6 Gm7

— call the whole _ thing off. I say fa - ther and you _

Cm7 F13 Bb6 Gm7 Cm7 F13

— say pa - der, I say moth - er and you — say ma - der.

Bb6 Bb6/Ab Eb6/G Ebm6/Gb Bb6/F Gm7

Pa - der, ma - der, un - cle, ahnt - ie, let's call the whole thing off. —

C7 F7sus F9 Bb6/9 Gm11 Cm7 F13

I like ba - na - nas and you like ba - nah - nas,

Bb6/9 Gm11 Cm7 F13 Bb6/9 Bb9/D

I say Ha - va - na and I get Ha - vah - na. Ba - na - nas, ba - nah - na, Ha -

Ebmaj13 Ab13#11 F13sus Bb6/9

va - na, Ha - vah - na. Go your way, I'll go — mine. — *Instrumental soli*

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line has three triplet markings over the notes 'na', 'vah', and 'mine'. The piano accompaniment consists of chords and moving lines in both hands.

Em7b5 A7#5 Dm6 Gm7 Gb13

The second system of music is a piano accompaniment section. It features a series of chords: Em7b5, A7#5, Dm6, Gm7, and Gb13. The melody is primarily in the right hand, with some triplet markings.

F7 Em7b5 A7#5 Dm6

The third system of music continues the piano accompaniment with chords F7, Em7b5, A7#5, and Dm6. The right hand has a more active melodic line with some triplet markings.

G7 Gb9 F9 F13 Bb6 Gm9

Instrumental ends So, if I go for scal - lops and

The fourth system of music includes a vocal line and piano accompaniment. The vocal line starts with the lyrics 'So, if I go for scal - lops and' and has a triplet marking over 'scal - lops'. The piano accompaniment features chords G7, Gb9, F9, F13, Bb6, and Gm9.

Cm7 F13 Bb6 Gm9 Cm7 F13

you go for lob - ster... so, al - right, no con - test. We'll or - der -lob - ster.

This system contains the first two lines of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (Bb and Eb). The first line of music includes the lyrics 'you go for lob - ster...' and 'so, al - right, no con - test. We'll or - der -lob - ster.' The piano accompaniment features a steady bass line and chords in the right hand.

Bb6 Bb7/Ab Eb6/G Ebm6/Gb Bb/F Gm7

For we know we need ___ each oth - er, so we bet - ter call the call - ing off off. ___

This system contains the second two lines of music. The vocal line continues with the lyrics 'For we know we need ___ each oth - er, so we bet - ter call the call - ing off off. ___'. The piano accompaniment continues with similar harmonic support.

Ab7#11 G7 C9 F7#5(b9) B9

Let's call the whole ___ thing ___ off. ___

This system contains the third two lines of music. The vocal line concludes with the lyrics 'Let's call the whole ___ thing ___ off. ___'. The piano accompaniment provides harmonic accompaniment for the vocal line.

Bb6/9 Bb6/9/D Eb6 Edim7 Bb/F Eb7sus Bmaj13 Bb6/9

This system contains the final two lines of music, which are piano accompaniment only. The vocal line is silent. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, corresponding to the listed chords: Bb6/9, Bb6/9/D, Eb6, Edim7, Bb/F, Eb7sus, Bmaj13, and Bb6/9.

LULLABY OF BIRDLAND

Words by GEORGE DAVID WEISS

Music by GEORGE SHEARING

Rubato (slowly)

mf

Cm(add9) 3 Dm7b5

Moderate Swing

G7#5 G7 Cm Am7b5 D7b9 G7

Oh, Lull - a - by of Bird - land, that's what I ___
Have you ev - er heard two tur - tle doves -

Cm6 Abmaj7 Fm7 Bb13b9 Eb/G Cm7

al - ways hear ___ when you sigh. ___ Nev - er in my word - land
bale and coo ___ when they love? ___ That's the kind of mag - ic

Fm7 Bb7b9 ¹ Ebmaj7 Ab13 Dm7b5 G7b9

could there be ways — to re - veal, — in a phrase, — how I feel. —
 mu - sic we make — with our lips —

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line begins with a quarter note G4, followed by a quarter note Ab4, a quarter note Bb4, and a quarter note C5. The piano accompaniment starts with a triplet of eighth notes in the right hand and a quarter note in the left hand. The system concludes with a double bar line and repeat dots.

² Eb/Bb Fm7 Bb7 Eb6 C7b9

— when we kiss. — And — there's a weep - y old
 And there's a weep - y old

The second system continues the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The piano accompaniment features a triplet of eighth notes in the right hand. The system ends with a double bar line and repeat dots.

Fm6 Bb7b9 Eb6

wil - low. — } He — real - ly knows how to cry. — That's —
 wil - low. — }

The third system shows the vocal line with a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The piano accompaniment has a quarter note in the right hand and a quarter note in the left hand. The system ends with a double bar line and repeat dots.

C7b9 Fm6 Bb7b9

— how I'd cry in my pil - low — if — you should tell me fare - well —

The fourth system features the vocal line with a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The piano accompaniment has a quarter note in the right hand and a quarter note in the left hand. The system ends with a double bar line and repeat dots.

To Coda

Chords: Eb6, G7, Cm, Am7b5, D7b9, G7

and good-bye. Lull - a - by of Bird - land, whis - per low.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a melodic phrase under the lyrics "and good-bye." followed by "Lull - a - by of Bird - land, whis - per low." The piano accompaniment provides harmonic support with chords Eb6, G7, Cm, Am7b5, D7b9, and G7. The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Chords: Cm6/9, Abmaj7, Fm7, Bb13b9

Kiss me sweet, and we'll go

The second system continues the vocal melody with the lyrics "Kiss me sweet, and we'll go". The piano accompaniment features chords Cm6/9, Abmaj7, Fm7, and Bb13b9. The right hand of the piano part has a triplet of eighth notes, and the left hand has a simple bass line.

Chords: Ebmaj7/G, Cm7, Fm7, Bb7b9, Ebmaj7, Abmaj7b5

fly - in' high in Bird - land, high in the sky up a - bove, all be - cause

The third system features the vocal line with lyrics "fly - in' high in Bird - land, high in the sky up a - bove, all be - cause". The piano accompaniment uses chords Ebmaj7/G, Cm7, Fm7, Bb7b9, Ebmaj7, and Abmaj7b5. The piano part includes a triplet of eighth notes in the right hand and a bass line in the left hand.

Chords: Dm7b5, G7#11, Cm(maj7), F13#11

we're in love. Lull - a - by, lull -

The fourth system concludes the vocal phrase with "we're in love. Lull - a - by, lull -". The piano accompaniment features chords Dm7b5, G7#11, Cm(maj7), and F13#11. The piano part includes a triplet of eighth notes in the right hand and a bass line in the left hand.

Fm11 Bb13b9

a - by...

G13 Cm Am7b5

Have you ev - er heard two

D7 Db7/G Cm(maj7) Fm7 Bb13b9

tur - tle doves _ bale and coo _ when _ they love? _

Ebmaj7/G Cm(maj7) Cm Fm7 Bb7#9 Ebmaj7 Ab7#11 Eb6 Ab13#11 G13 **D.S. al Coda**

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

CODA

Cm Am7b5 D7b9 G7 Cm6/9 Cm9

Lull - a - by of Bird - land, whis - per low. — Kiss me sweet, —

Fm9 Bb13b9 Ebmaj7/G Cm7 Fm7 Bb7b9

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

Gm7b5 C7b9 Fm7

all — be -

Bb13b9 Eb6 D/Eb

cause — we're — in love. —

rit.

MIDNIGHT SUN

Words and Music by LIONEL HAMPTON,
SONNY BURKE and-JOHNNY MERCER

Ballad

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of several systems of music. The first system shows the piano introduction with chords $A\flat maj9$, $B13$, and $E maj9$. The second system continues the piano accompaniment with chords $A7\#11$, $E maj9$, and $A7\#11$, and includes the vocal line starting with the word "Your". The third system features the vocal line with lyrics: "lips were like a red and ru - by chal - ice, warm - er than". The piano accompaniment includes a long melodic line in the bass clef. The fourth system continues the vocal line with lyrics: "the sum-mer night. The clouds were like an al - a - bas - ter". The piano accompaniment includes chords $D\flat 13\#11$, $G9$, and $G\flat maj9$.

1 $A\flat maj9$ $B13$ $E maj9$

2 $A7\#11$ $E maj9$ $A7\#11$ Your

$A\flat maj9$ lips were like a red and ru - by chal - ice, warm - er than

$D\flat 13\#11$ $G9$ $G\flat maj9$ the sum-mer night. The clouds were like an al - a - bas - ter

pal - ace — ris - ing — to a snow - y height, ————— each star, -

B13#11 F9

— its own au - ro - ra — bo - re - al - is. Sud - den - ly you held — me tight... —

Emaj9 A13#11

— I could — see the mid - night — sun. — I can't —

Eb7#9 Abmaj9 B13 Emaj9 A7#11

— ex - plain the sil - ver rain — that found me, . or was — that a

Abmaj9

Db13#11 G9 Gbmaj9

moon - lit vale? The mu - sic of the u - ni - verse a -

B13#11 B7(b9)

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

Emaj9

— your arms mi - rac - u - lous - ly found — me. Sud - den - ly the

A13#11 Eb13 Abmaj9 B13

sky turned pale, I could see the mid - night sun.

Dm11 G13 $\text{\textcircled{S}}$ Cmaj9

Was there such a night?
Solo ad lib.

Cm7 3 F9 3 Bbmaj9 3

It's a thrill I still don't quite believe.

Bbm7/Eb Eb9

But after you were gone, there was still some star-dust on

To Coda $\text{\textcircled{C}}$

Cm7 B13 Bbm9 A7#11 Abmaj9 3

my sleeve. The flame of it may dwindle to an

Db13#11

em - ber, and the stars for - get to shine, and we

Gbmaj9

— may see the mead - ow in De - cem - ber. I see white

B13#11

F9

Emaj9

and crys - tal - line, but oh, my dar - ling, al - ways I'll re -

A13#11

mem - ber when your lips were close to mine, and I saw

Abmaj9 D7b9(#11) Dbmaj9 D7b9(#11) Dbmaj9 D7b9(#11) Dbmaj9 D7b9(#11)

the mid - night sun.

CODA

Bbm9 A7#11 Abmaj9

Solo ends The flame of it may dwin - dle to and

Db13#11 G9

em - ber, and the stars for - get to shine, and

Gbmaj9

we may see the mead - ow in De - cem - ber. I see white and

B13#11

F9

Emaj9

crys-tal - line, but oh, my dar - ling, al-ways I'll re -

A13#11

Eb7#9

mem - ber when your lips were close to mine, and I saw the

Abmaj9

Db7#11

Emaj7b5

mid - night sun, the mid - night sun, the mid - night sun, the

G7#5(#9)

G7#5(b9)

Abmaj9

Abmaj7b5

mid - night sun.

MISTY

Words by JOHNNY BURKE
Music by ERROLL GARNER

Ballad

B \flat maj7

Cm7

Dm7

Gm7

mf

Pedal throughout

3

3

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and triplets. The left hand plays a bass line with chords and triplets. The tempo is marked 'mf' and 'Pedal throughout'.

E \flat maj7 Cm7 F9sus F7 \flat 9 B \flat maj9

Look at me, I'm as

3

3

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by the lyrics 'Look at me, I'm as'. The piano accompaniment includes chords and triplets.

Fm9 B \flat 13 \flat 9 E \flat maj7 E \flat m9 A \flat 13

help-less as a kit-ten ___ up a tree, and I feellike I'm cling-ing to a cloud... I

3

3

7

7

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics 'help-less as a kit-ten ___ up a tree, and I feellike I'm cling-ing to a cloud... I'. The piano accompaniment features complex chords and triplets.

B \flat maj7 Gm7 Cm7 F13 B \flat maj7 Cm7

can't un-der-stand, I get mist-y just hold-ing your hand.

3

3

3

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics 'can't un-der-stand, I get mist-y just hold-ing your hand.'. The piano accompaniment features chords and triplets.

C#m7 F#13 B/D# Bmaj7

Walk my way, and a

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with a quarter note G3, a quarter note A3, and a quarter note B3. Chord symbols C#m7, F#13, B/D#, and Bmaj7 are placed above the staff.

F#m9 B13 Emaj7

thou - sand vi - o - lins be - gin to play, or it might be the

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with a bass line of quarter notes C4, D4, E4, and F4. Chord symbols F#m9, B13, and Emaj7 are placed above the staff.

Em9 A13 B G#m7 C#m7 F#9

sound of your hel - lo, that mu - sic I hear. I get mist - y the mo - ment you're

Detailed description: This system contains the next two measures. The vocal line has a quarter note F#5, a quarter note G5, and a quarter note A5. The piano accompaniment features a bass line of quarter notes G4, A4, B4, and C5. Chord symbols Em9, A13, B, G#m7, C#m7, and F#9 are placed above the staff.

B6 D C(b5) Bmaj9

near. Can't you see that you're lead -

Detailed description: This system contains the final two measures. The vocal line has a quarter note B5, a quarter note C6, and a quarter note D6. The piano accompaniment features a bass line of quarter notes D5, E5, F#5, and G5. Chord symbols B6, D, C(b5), and Bmaj9 are placed above the staff.

F#m7 F#m(maj7) F#m7 B7#5(b9)

ing me on, _____ and it's _____ just what I want _____

Emaj7 F#m7/E Emaj7 C#m11 Fm11 Bb13

_____ you to do. Don't you no-tice how hope-less - ly I'm lost?

Fm11 Bb13 C#13sus C#13 F#13

That's why I'm fol - low - ing _____ you. _____

Bm6 D9 C#m11 F#7 Bmaj7

On _____ my own, _____ would I

F#m7 B13 Emaj7

wan - der through this won - der - land — a - lone, nev - er know - ing my

Em9 A13 B G#m7 C#m7 F#9

right foot from my left, my hat from my glove. — I'm too mist - y and too much in

molto rit.

Rubato

D#m7b5 G#7b5(#11) C#m9

love. Too mist - y,

Cmaj13 B Bmaj13

and too much in love.

8va *8va-7*

OH, LADY BE GOOD!

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Rubato

Dsus D7sus Gm/D Dsus Eb7/D D Ab7#11

Gm D7/A Gm/Bb Cm7 Gm/D D7 Gm Bb F7/C Bb/D Ebmaj9

Lis-ten to my tale of woe, it's ter-ri-bly sad, but true: _____ All dressed up, no place to go, — each

Bb/F F7 Bb F7/A Bb F7/Eb Bb/D

ev'-ning I'm aw-f'ly blue. — I must win some hand-some guy; — can't go on like this.

Slowly

Gmaj7 D/F# G/B Cm6 G/D D7 G F7/A Bb

I could blos-som out, I know, with some-bod-y just like you, so... Oh, sweet and

Eb9 Bbmaj7 A13b9 Fm/Ab G7#11 Cm11

love - ly la - dy, be good, oh, la - dy, be good

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'love', a quarter note 'ly', a quarter note 'la', a quarter note 'dy', a quarter note 'be', a quarter note 'good', a quarter note 'oh', a quarter note 'la', a quarter note 'dy', and a quarter note 'be'. The piano accompaniment features a bass line with a triplet of eighth notes in the second measure and a treble line with chords and a triplet of eighth notes in the second measure.

B13#11 F13b9 Bb6/9 Gm9 Cm11 F9sus F13 Bbmaj7

to me. I am so

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'to', a quarter note 'me.', a quarter note 'I', a quarter note 'am', and a quarter note 'so'. The piano accompaniment continues with chords and a triplet of eighth notes in the second measure.

Eb9sus Eb9 Bb(add9) Ab13#11 G7#9 Cm11

aw - fly mis - un - der - stood, so, la - dy, be good

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'aw', a quarter note 'fly', a quarter note 'mis', a quarter note 'un', a quarter note 'der', a quarter note 'stood', a quarter note 'so', a quarter note 'la', a quarter note 'dy', and a quarter note 'be'. The piano accompaniment features a bass line with a triplet of eighth notes in the second measure and a treble line with chords and a triplet of eighth notes in the second measure.

F9sus F13b9 Bb9sus A/Ab Bb6/9 Fm7 F13b9

to me.

Detailed description: This system contains the final two measures. The vocal line has a quarter note 'to' and a quarter note 'me.'. The piano accompaniment continues with chords and a triplet of eighth notes in the second measure.

Eb Eb6 A7 Bb6 F/A Gm9
 Oh, _____ please have some pit - y, _____

C13 C9#5 C9 C9#11 F7 Cm7 C7 F7
 I'm all a - lone _____ in this big cit - y. _____ I tell you,

Bb Eb9#11 Bbmaj7
 I'm just a lone - some babe in _____ the wood, _____

Edim7 F7 Eb6 Dm7 Cm7 F13
 _____ so la - dy, be good _____ to

Bb Ab13 Gm7 Bb/F E13#11 Eb

me. Oh,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole note 'me.' followed by a half note 'Oh,'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The system concludes with a double bar line.

Eb6 A7 Bb6 F/A Gm9

— please — have some pit - y, — I'm —

The second system continues the vocal line with the lyrics 'please — have some pit - y, — I'm —'. The piano accompaniment features a triplet of eighth notes in the right hand. The system concludes with a double bar line.

C13 C9#5 C9 C9#11 F13sus

— all a - lone — in this big cit - y. —

The third system continues the vocal line with the lyrics '— all a - lone — in this big cit - y. —'. The piano accompaniment features a triplet of eighth notes in the right hand. The system concludes with a double bar line.

F13 F9sus A/E Bb Eb13#11

— I tell you, I'm just a lone - some

The fourth system continues the vocal line with the lyrics '— I tell you, I'm just a lone - some'. The piano accompaniment features a triplet of eighth notes in the right hand. The system concludes with a double bar line.

Bbmaj9 Dm7 Dbdim7 Cm7

babe in the wood, so, la - dy, be good

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'babe', followed by a half note 'in', a quarter note 'the', and a half note 'wood,'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. Chords are indicated as Bbmaj9, Dm7, Dbdim7, and Cm7.

F7sus F13 Bb Ab13

to me.

Detailed description: This system covers measures three and four. The vocal line has a quarter note 'to' and a half note 'me.' with a fermata. The piano accompaniment continues with chords F7sus, F13, Bb, and Ab13. A triplet of eighth notes is present in the right hand in measure four.

Gm7 Bb/F E7b9 E7#9 Ebmaj13 Dm7

Oh, la - dy, be good

Detailed description: This system covers measures five and six. The vocal line has a quarter note 'Oh,' and a half note 'la - dy, be good'. The piano accompaniment features chords Gm7, Bb/F, E7b9, E7#9, Ebmaj13, and Dm7. A 'rit.' marking is placed above the piano part in measure six. Triplets of eighth notes are used in both hands in measure five.

Cm7 B7#9 C/Bb Bb

to me.

Detailed description: This system covers measures seven and eight. The vocal line has a quarter note 'to' and a half note 'me.' with a fermata. The piano accompaniment features chords Cm7, B7#9, C/Bb, and Bb. A triplet of eighth notes is present in the right hand in measure seven.

SATIN DOLL

By-DUKE ELLINGTON

Moderately slow Swing

Gm7 C9 Am7 D9 Gm7 Adim7 Bb6 C7sus

The piano introduction is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The right hand features a series of chords: Gm7, C9, Am7, D9, Gm7, Adim7, Bb6, and C7sus. The left hand provides a simple bass line with eighth notes.

Db7#11 C13 Gm7 C7 Gm11 C7

Doo - dle - oo - doo - doo, doo - doo.
 (D.S.) Lead vocal ad lib. (scat)

The first vocal line is in 4/4 time. The melody starts with a whole note rest, followed by quarter notes. The piano accompaniment features chords: Db7#11, C13, Gm7, C7, Gm11, and C7. The lyrics are "Doo - dle - oo - doo - doo, doo - doo." with a double bar line and "D.S." marking the start of the second vocal line.

D7sus D9 Am11 D7 G9

Doo - dle - oo, doo - doo. Boo - doo - dee,

The second vocal line continues in 4/4 time. The melody includes a triplet of eighth notes. The piano accompaniment features chords: D7sus, D9, Am11, D7, and G9. The lyrics are "Doo - dle - oo, doo - doo. Boo - doo - dee,".

Gb9 F6

boo - doo - doo.

The third vocal line is in 4/4 time. The melody features a triplet of eighth notes. The piano accompaniment features chords: Gb9 and F6. The lyrics are "boo - doo - doo.".

2

F6 Cm11

Boo - doo - doo - doo - doo -

F7 Bb6 F7b9 Bb6

doo - doo - dee - doo doo - doo - doo, _____ doo -

G13

- yoo - doo - doo - doo - doo - doo - doo - dee - doo doo - doo. _____

Gm7 C7

Ooh -

Gm7 C7 Gm11 C7 Am7/E D9

dn - doo - doo - doo, doo - doo. Doo - dle - oo - doo - doo,

Am11/E D7 To Coda G9 Gb9

doo - doo. Doo - dle - oo - doo, doo - doo.

F6 F7#9 D7 D.S. al Coda (with repeat)

(trem.)

CODA G9

Doo - doo,

Gb9 F6 Gb6/9 F6

doo - doot - n - doo.

STOMPIN' AT THE SAVOY

Words and Music by BENNY GOODMAN,
EDGAR SAMPSON, CHICK WEBB and ANDY RAZAF

Moderately slow Swing

Chord progression: Db/F, Edim7, Ebm7, Edim7, Db/F

Chord progression: Bb13b9, Eb7#9, Ab13b9, Db6/9, Dbmaj7, Ebm7

Sav - oy, _____ the home of sweet ro -

Chord progression: Db/F, Ab13b9/Gb, Db6/Ab, Gb6, Db/F, Bb7b9

mance. Sav - oy, _____ it wins you at _____ a glance. _____ Sav - oy -

Chord progression: Ebm7, Ab13, Ab13b9, Db/F, Bb7#5

_____ gives hap - py feet a chance _____ to dance. _____

Ebm7 Ab13 Db6 Ebm7 Db6/F Ab13b9/Gb

Your form, just like a cling-ing vine. Your lips,

This system contains the first two lines of the musical score. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has three flats (B-flat major/C-flat minor). The first line of the piano part features several triplet figures in the right hand and a steady bass line in the left hand.

Dbmaj7/Ab Gb Fdim7 Ddim7 Ebm9 Ebm7/Db

so warm and sweet as wine. Your cheeks, so soft and close to

This system contains the second two lines of the musical score. The vocal line continues with lyrics. The piano accompaniment continues with similar textures, including triplet figures in the right hand and a bass line in the left hand. The chord changes are clearly marked above the vocal staff.

Ab7b9(#11)/C Ab7#5(b9) Db6/9 Db7

mine, di - vine.

This system contains the third two lines of the musical score. The vocal line concludes the phrase 'mine, di - vine.' with a long note. The piano accompaniment features more complex rhythmic patterns, including triplets in both hands, and a more active bass line.

Gb13 G13 Gb13 B13 C13

How my heart is sing - in' while the band is

This system contains the fourth two lines of the musical score. The vocal line begins a new phrase. The piano accompaniment continues with a driving bass line and active right-hand accompaniment, including some triplet figures.

B13 E9 F9 E13

swing-in' — Nev - er tired — of romp-in' — and

A13 Ab7sus Db Ebm7

stomp - in' with you at the Sav - oy. What joy, a per - fect hol - i - day. —

Db6/F Gb7 Db6/F Gb Db6 Bb7#5/D

— Sav - oy, — where we can glide and sway. Sav - oy, —

Ebm9 Ab7sus Ab13b9 Db6 Gb Gdim Db/Ab Db13#11

— there let me stomp a - way — with you.

TAKE THE "A" TRAIN

Words and Music by
BILLY STRAYHORN

Moderate Swing

N.C. N.C.

mf

N.C.

1

Doo - da - n - da -

2

n - da - boop - m - boo bee... Hee - doot - n - doo - ba - oov - da - n - dee - doo - hah - how...

2

G F#7 F E Fmaj7 F#7 G6 F#7#11 G F#7 F E

Fmaj7 F#7 G6 C

You must take the "A"
If you miss the "A"

D7#11 G13sus

train train, to go
train, you'll find

G13 C G7

to Sug - ar Hill way up in Har - lem.
you've missed the quick - est way

2 C7b9(#11) F7

to Har - lem. Hur - ry, get

on, now it's com - ing.

D7 G7

Lis - ten to those rails a - thrum - ming.

C

All 'board, get on the "A" —

D7#11 G13b9(#11)

train. Soon

you will be on Sug - ar Hill in Har - lem.

This system contains the first two lines of music. The top line is a vocal melody with lyrics: "you will be on Sug - ar Hill in Har - lem." It features two triplet markings over the first two phrases. The piano accompaniment is in the bottom two staves, with a treble clef and a bass clef. The key signature has one flat (Bb). Chord symbols "Cmaj7" and "G13b9" are placed above the vocal line.

Cmaj13 D13b9(#11)

This system contains the piano accompaniment for the second system. The top staff is empty. The middle staff shows a series of chords in the right hand, with a key signature change to two sharps (F# and C#) for the final two chords. The bottom staff shows the bass line. Chord symbols "Cmaj13" and "D13b9(#11)" are placed above the staff.

G13sus G13#11

This system contains the piano accompaniment for the third system. The top staff shows a series of chords in the right hand. The bottom staff shows the bass line. Chord symbols "G13sus" and "G13#11" are placed above the staff.

Boo - doot - n - yee - doot - n - da - ba - yoot - n - ba - ba - dee... You,

Cmaj9 G9#5 Cmaj7

This system contains the fourth line of music. The top line is a vocal melody with lyrics: "Boo - doot - n - yee - doot - n - da - ba - yoot - n - ba - ba - dee... You,". It features a triplet marking over the first phrase. The piano accompaniment is in the bottom two staves. The key signature has two sharps (F# and C#). Chord symbols "Cmaj9", "G9#5", and "Cmaj7" are placed above the vocal line.

— must take — the “A” — train — to —

3 **D7#11** **G13sus**

This system contains the first two lines of music. The vocal line starts with a triplet of eighth notes on the word 'take', followed by a quarter note on 'the', a quarter note on 'A', a quarter note on 'train', and a quarter note on 'to'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, including a D7#11 chord with a triplet and a G13sus chord.

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

C6 **Dm9** **G13b9**

This system contains the third and fourth lines of music. The vocal line continues with 'go to Sug - ar Hill way up' and 'in Har - lem'. The piano accompaniment includes chords such as C6, Dm9, and G13b9. The bass line continues with eighth notes.

If you — miss — the “A” — train, — you’ve missed the — quick -

Cmaj13 **D7#11**

This system contains the fifth and sixth lines of music. The vocal line begins with 'If you — miss — the “A” — train, — you’ve missed the — quick -'. The piano accompaniment features Cmaj13 and D7#11 chords. The bass line continues with eighth notes.

- est way to Ha, — Ha, Har -

G9sus **G13b9** **C13**

This system contains the seventh and eighth lines of music. The vocal line continues with '- est way to Ha, — Ha, Har -'. The piano accompaniment includes G9sus, G13b9, and C13 chords. The bass line continues with eighth notes.

C13sus C7b9 F

- lem. Hur - ry, get on board, it's com - in'.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'lem.' followed by a quarter rest, then a dotted quarter note 'Hur - ry,' followed by a quarter rest, then a quarter note 'get on', a quarter note 'board,', and a quarter note 'it's com - in'.'. The piano accompaniment consists of a right hand with chords and moving lines, and a left hand with a steady bass line.

Eb9 D7

— Lis - ten ——— to those rails a -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, then a quarter note 'Lis - ten', followed by a quarter rest, then a quarter note 'to those rails', and a quarter note 'a -'. The piano accompaniment continues with similar harmonic support.

G7 G7#5 C

- thrum - min'. — All a - board, — get — on — the —

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note '- thrum - min'.', followed by a quarter rest, then a quarter note 'All', a quarter rest, then a quarter note 'a - board,', followed by a quarter rest, then a quarter note 'get', a quarter rest, then a quarter note 'on', and a quarter note 'the'. The piano accompaniment includes triplets in the vocal line.

D7#11 G13sus G13b9(#11)

— "A" — train. — Soon ——— you will be on Sug - ar Hill —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest, then a quarter note '"A"', followed by a quarter rest, then a quarter note 'train.', followed by a quarter rest, then a quarter note 'Soon', followed by a quarter rest, then a quarter note 'you will', a quarter rest, then a quarter note 'be on', a quarter rest, then a quarter note 'Sug - ar', and a quarter note 'Hill'. The piano accompaniment includes triplets in the vocal line.

C N.C.

in Har - lem.

The first system of music features a vocal line in treble clef with a common time signature 'C'. The lyrics 'in Har - lem.' are written below the notes. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes a series of chords and moving lines that support the vocal melody.

N.C. 1

Next stop: Har - lem,

The second system continues the piece. The vocal line begins with a repeat sign and a first ending bracket labeled '1'. The lyrics 'Next stop: Har - lem,' are written below. The piano accompaniment continues with similar harmonic support, featuring a steady bass line and chordal textures in the right hand.

2 G F#7 F E

Come on, get a - board the "A"

The third system starts with a second ending bracket labeled '2'. The vocal line has the lyrics 'Come on, get a - board the "A"'. Above the vocal line, the chords G, F#7, F, and E are indicated. The piano accompaniment continues with a consistent rhythmic pattern.

Fmaj7 F#7 G6 F#7#11 G F#7 F E Fmaj7 F#7 Gmaj7(addb9)

train.

The fourth system features the vocal line with the lyrics 'train.' and a long note held over from the previous system. Above the vocal line, a series of chords are indicated: Fmaj7, F#7, G6, F#7#11, G, F#7, F, E, Fmaj7, F#7, and Gmaj7(addb9). The piano accompaniment provides harmonic support for these chords.

DISCOGRAPHY

- A-Tisket, A-Tasket** – *Ken Burns JAZZ Collection - Ella Fitzgerald* (Verve 549087-2)
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ELLA FITZGERALD

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