

A Tribute to...

PVG

ELLA FITZGERALD



Piano • Vocal • Guitar

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ELLA FITZGERALD



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International
MUSIC
Publications

Production: **Miranda Steel**
Cover Design: **xheight design limited**
Published 1999

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A-Ticket A-Tasket

Words and Music by
Ella Fitzgerald and Al Feldman

Moderato (steadily)

A \flat 6 E \flat 6 A \flat 6 E \flat 6

mp

A \flat 6 E \flat

Please lis - ten it's aw - ful bad. Please lis - ten I'm aw - ful sad.
 More trou - ble is on the way, poor mom - mie What will she say,
p

A \flat 6 B \flat 7 E \flat A \flat

Please help - me I'm sing - in' the Blues.
 when get - ting no let - ter to - day?
p

E \flat A \flat B \flat 7+ E \flat A \flat E \flat B \flat 7 E \flat A \flat

A - Tis - ket A - Tas - ket, - a brown and yel - low
p - mf

E^b Edim. Fm7 B^b7 Fm7 B^b7 Fm7 B^b7
 fr³ fr³ fr³ fr³ fr³ fr³ fr³ fr³

bas - ket, — I sent a let - ter to my mom - mie, on the way I dropped

E^b Edim. B^b7 B^b7+ E^b A^b E^b B^b7 E^b A^b
 fr³ fr³ fr³ fr³ fr³ fr³ fr³ fr³ fr³ fr³

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

E^b Edim. Fm7 B^b7 Fm7 B^b7 Fm7 B^b7
 fr³ fr³ fr³ fr³ fr³ fr³ fr³ fr³

dropped it, — a lit - tle girl - ie picked it up and put it in her pock -

E⁷ E^b7 A^b A^bm6 E⁷ E⁷maj7

et. She was walk - in' on down the Av - e - nue - with - out a sin - gle thing

E⁷ E⁷+ A^b A^b+ A^bm6 E⁷ Cm7

— to do;— she was step, step, step - pin' all a - round. When she spied it

F7 B^b7 B^b7+ E⁷ A^b E⁷ B^b7 E⁷ A^b E⁷ Edim.

on the ground. A - Tis - ket A - tas - ket, — she took my yel - low bas - ket — and

Fm7 B^b7 Fm7 B^b7 1. E⁷

if she does - n't bring it back I think that I shall die.

A^b E^b A^b B^b7+ 2. E^b

A - die (was it red?)

A^b6 E^b A^b6 E^b

No, no, no, no, — (was it green?) No, no, no, no, — (was it blue?)

A^b6 E^b A^b6 B7 B^b7 E^b

No, no, no, no, — just a lit - tle yel - low bas - ket. —

Blue Moon

Words by Lorenz Hart
Music by Richard Rodgers

Moderately

Capo 3

Bb7 Eb Cm7 Fm Bb7

Eb Cm7 Fm Bb7 Eb Cm7

rall.

Ab Bb11 Eb A-6 Eb

a tempo

Cm7 F7/C 3fr Dm7b5 G7 Cm Cm7

Once up-on a time, be -
Once up-on a time, my

a tempo

p mp

F7/C



Fm6/C



Cm/G



G7



Cm



Fm6



G7



- fore I took up smil - ing, I ha - ted the moon - light.
heart was just an or - gan, my life had no mis - sion,

Cm



Cm7



F7/C



Fm6/C



Cm/G



G7



Cm



Sha - dows of the night that po - ets find be - guil - ing, seemed flat as the noon - light.
now that I have you to be as rich as Mor - gan is my one am - bi - tion.

Dm7b5



G7



Cm



Fm



Dm7sus4



G7



Cmaj7



C6



With no one to stay up for,
Once I a - woke at sev - en,

F



Dm7sus4



G7



Cadd9



C



Fm7



Bb11



Bb7



I went to sleep at ten.
ha - ting the morn - ing light,

Life was a bit - ter
now I a - wake in

Ebmaj7



Eb6



Cm7sus4



F7



Bb11



rit.

Bb7



cup for the sad - dest of all men. Blue
hea - ven, and all the world's all right.

rit.

Blue

p

a tempo



moon you saw me stand - ing a - lone,

a tempo



with - out a dream in my heart, with - out a love of my own.



Blue moon,

Fm

Bb7

Eb

Cm7

Fm

Bb7

— you knew just what I was there — for, ————— you heard me say - ing a prayer

Eb

Cm7

Fm7

Bb11

Eb

Ab6

— for, ————— some - one I real - ly could care ————— for, —————

Eb

Ab6

Bb13

Eb

— and then there sud - den - ly ap - peared be - fore me, ————— the on - ly

Ab6

Bb13

Eb

Abm

Db7

one my arms will ev - er hold, ————— I heard some - bo - dy whis - per, 'Please a -

G \flat



B \flat /F



F7



B \flat 11



B \flat 7



-dore me', _____ and when I looked, the moon had turned to gold! Blue

cresc. *mf*

E \flat



Cm7



Fm



B \flat 7



E \flat



Cm7



moon! _____ Now I'm no long - er a - lone,

Fm



B \flat 7



E \flat



Cm7



Fm7



B \flat 11



— with - out a dream in my heart, _____ with - out a love of my own.

1.



2. *rall.*



D.C.

Blue

rall.

But Not For Me

Music and Lyrics by
George Gershwin and Ira Gershwin

Moderately

rit.

Capo 1



mf

a tempo



Old Man Sun - shine lis - ten, you! Ne - ver tell me, 'Dreams come true!' Just

a tempo

L.H.



try it and I'll start a ri - ot.



Bea - trice Fair - fax, don't you dare ev - er tell me he will care; I'm

L.H.

cer - tain it's the fi - nal cur - tain, I ne - ver want to

hear from a - ny cheer - ful Pol - ly - an - nas, who tell you

fate, sup - plies a mate; it's all ba - na - nas! They're writ - ing

E^b B^b7 E^b6 B^b7 E^b/B^b B^b7 E^b B^b7 E^b/B^b B^b7

songs of love, but not for me. A luck - y
 on a door, but not for me. He'll plan a

p - mf

F7 B^b11 B^b7 E^b9

star's a - bove, but not for me.
 two by four, but not for me.

E^baug/A^b A^b A^b6 F[#]dim7 E^b/G Cm

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



than a - ny Rus - sian play could gua - ran - tee.
was I the moth or flame? I'm all at sea.



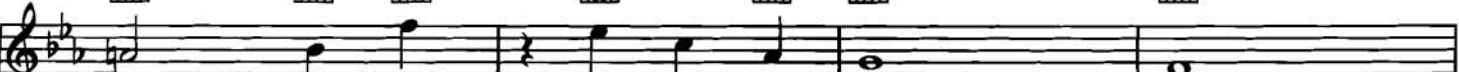
I was a fool to fall and get that way;
It all be - gan so well, but what an end!



Heigh - ho! A - las! and al - so, lack - a -
This is the time a fel - ler needs a



- day! friend, Al - though I can't dis - miss the mem - 'ry
when ev - 'ry hap - py plot ends with the



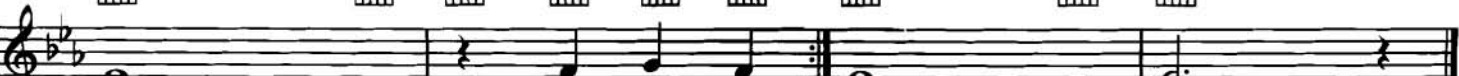
of his kiss, I guess he's not for
mar - riage knot, and there's no knot for



1.



2.



me. He's knock - ing me.



Ev'ry Time We Say Goodbye

Words and Music by Cole Porter

Moderately

Capo 1



We

mf *f* *mf* *rit.*

lively



love each oth - er so deep - ly that I ask you this, sweet - heart,

lively *legato*



why should we quar - rel ev - er, why can't we be e - nough clev - er, ne - ver to

rall.

very slow and pensive 4

part? Ev - 'ry time we say good -

rall.

very slow and pensive 4

p - mf

-bye I die a lit - tle, ev - 'ry time we say good -

-bye I won - der why a lit - tle, why the gods a - bove me who

mf

must be in the know think so lit - tle of me they al -

p



-low you to go. When you're near there's such an

mf



air of spring a - bout it, I can hear a lark some -

f






- where be - gin to sing a - bout it, there's no love - song

f espressivo



fin - er, but how strange the change from ma - jor to min - or ev - 'ry time

subito p *p*

1.       | 2.   

we say good - bye. — we say good -



     **rit.**  

- bye. Ev - 'ry sin - gle time we say good -

espr. *mf* *f* **rit.**



- bye.

mf *morendo* *pp*



How High The Moon

Words by Nancy Hamilton
 Music by Morgan Lewis

Moderately

G6/D
D7^{b9} fr 4
G6/B
Am7add4

mf

Am7
D7
D7^{b9} fr 4
Gmaj7
G6/D
B^bdim7

Un - til I fell in love my life was ve - ry ea - sy; the

p

D11
Cm6/E^b
D7
G/D
B^bdim7

moon just made it moon - light, the breeze just made it bree - zy,

Am7
D7
D7^{b9} fr 4
Gmaj7
F13

and then I fell in love, and things that once were clear

mf



now I scarce - ly see or hear. _____ Some - where there's



mu - sic, _____ how faint the tune! _____ Some - where there's

p - mf



hea - ven, _____ how high the moon! _____ There is no

moon a - bove when love is far — a - way, too, — 'til — it comes

true — that you love me as I love you. Some - where there's

mf *p*

mu - sic, — it's where you are, — some - where there's

hea - ven, — how near, how far! —

B^b11 B^b7 A^badd9/C B^b7/D E^b G7/D Cm D7

The dark - est night would shine if you would come — to me

G7 C6/E Cm/E^b G/B Gm/B^b Am7add4 D7 A9/E D7⁹

soon, — un - til you will, how still my heart, how high the

cresc. *mf* *p*

1. G D9[#]5/C G6/B A9/G D7 A9/E D7

2. G C6/G Cm6/G D7sus4/G G6

moon! Some-where there's moon! —

mf *mf*

I Love Paris

Words and Music by Cole Porter

Moderately



N.C.

Ev - ery

mf *p*



time I look down on this time - less town, whe - ther



blue or grey be her skies, whe - ther

Gm6/Bb

A7

D7



loud be her cheers, or whe - ther soft be her tears, more and

Fm6/Ab

G6

G7

C

poco rit.

Cdim

G7b9



more do I re - al - ize.

poco rit.

slow foxtrot tempo

Cm



I love Pa - ris in the spring - time,

slow foxtrot tempo

G7



I love Pa - ris in the fall.

I love Pa - ris in the win - ter, when it driz - zles,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "I love Pa - ris in the win - ter, when it driz - zles,". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

G11b9



G7



Cm



3fr

I love Pa - ris in the sum - mer, when it siz - zles.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "I love Pa - ris in the sum - mer, when it siz - zles." The piano accompaniment features a more active bass line and some melodic lines in the right hand.



I love Pa - ris ev - ery mo - ment,

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "I love Pa - ris ev - ery mo - ment,". The piano accompaniment features a more active bass line and some melodic lines in the right hand.

C/E



Ebdim7





G7








ev - ery mo - ment of the year.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "ev - ery mo - ment of the year." The piano accompaniment features a more active bass line and some melodic lines in the right hand.

F  C/E 

I love Pa - ris, why, oh why, do I love Pa - ris?








1. G7  rit. C  a tempo Cdim7/G  G7 

Be - cause my love is near.

rit. a tempo

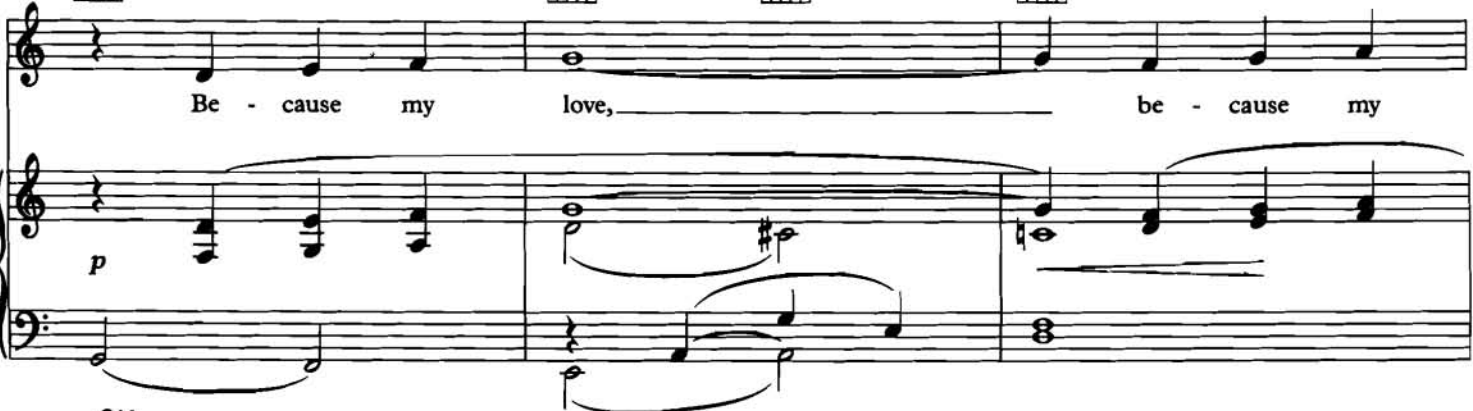
p *mf*



2. G7  A7sus4/E  A7  Dm7 

Be - cause my love, be - cause my

p



G11  C 

love is near.

f *ff*



It's Only A Paper Moon

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

Moderately

poco rall.

Chord diagrams: G, G#dim7, Am7, D7, D#dim7, Em, A9, D11, D7

a tempo rubato

Chord diagrams: Am, G, Am, G, Am, G, D9, G, Am7, D7

I ne - ver feel a thing is real when I'm a - way from you, out of your em -

a tempo rubato

Chord diagrams: G, Am, D7, G, C, G/B

- brace, the world's a tem-po - ra - ry parking place, mm

Am7 D7 G Gdim7/A# Am7 D7 G E9

mm mm mm, a bub - ble for a min - ute, mm

A9 D7 G Am7 A7 rit. D13sus4 5fr D7#5

mm, you smile, the bub - ble has a rain - bow in it.

rit.

a tempo

G G#dim7 Am7 D7 Am7 D9 3fr

Say, it's on - ly a pa - per moon, - sail - ing o - ver a

a tempo

p-f

G G/B Bm7#5 C6

card - board sea, - but it would - n't be make be - lieve, - if you -

D7 **G** **G#dim7**

— be - lieved — in me. — Yes, it's on - ly a

Am7 **D7** **Am7** **D9** **G**

can - vas sky, — hang - ing o - ver a mus - lin tree, —

G/B **Bm7b5** **C6** **D7**

but it would - n't be make be - lieve, — if you — be - lieved — in me. —

G **C6** **Cm7** **Gmaj7** **D11**

— With - out your love, it's a

Am9 D9 G C6 Cm7 Gmaj7

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

G Dm/F E7 A7/C# D7#5 G G#dim7

me - lo - dy played in a pen - ny ar - cade. It's a Bar - num and

Am7 D7 Am7 D9 G G/B Bm7b5

Bai - ley world, just as pho-ny as it can be, but it would-n't be

C6 D7

1. 2.

make be - lieve, if you be - lieved in me.

Let's Do It (Let's Fall In Love)

Words and Music by Cole Porter

Moderately

Capo 1



poco rit.



When the

mp *cresc.* *mf* *p*

poco rit.

a tempo



lit - tle blue - bird, who has ne - ver said a word, starts to sing; 'Spring, spring' when the

mf *p*

a tempo




lit - tle blue - bell, in the bot - tom of the dell, starts to ring: 'Ding, ding' when the

mf


lit - tle blue clerk, sit - ting sad - ly in the park starts a tune to the moon up a - bove, it is

na - ture, that's all, sim - ply tell - ing us to fall in love. And that's why

Chinks do it, Japs do it, up in Lap - land, lit - tle Laps do it,
 - gales in the dark, do it, larks, k - ra - zy for a lark, do it,

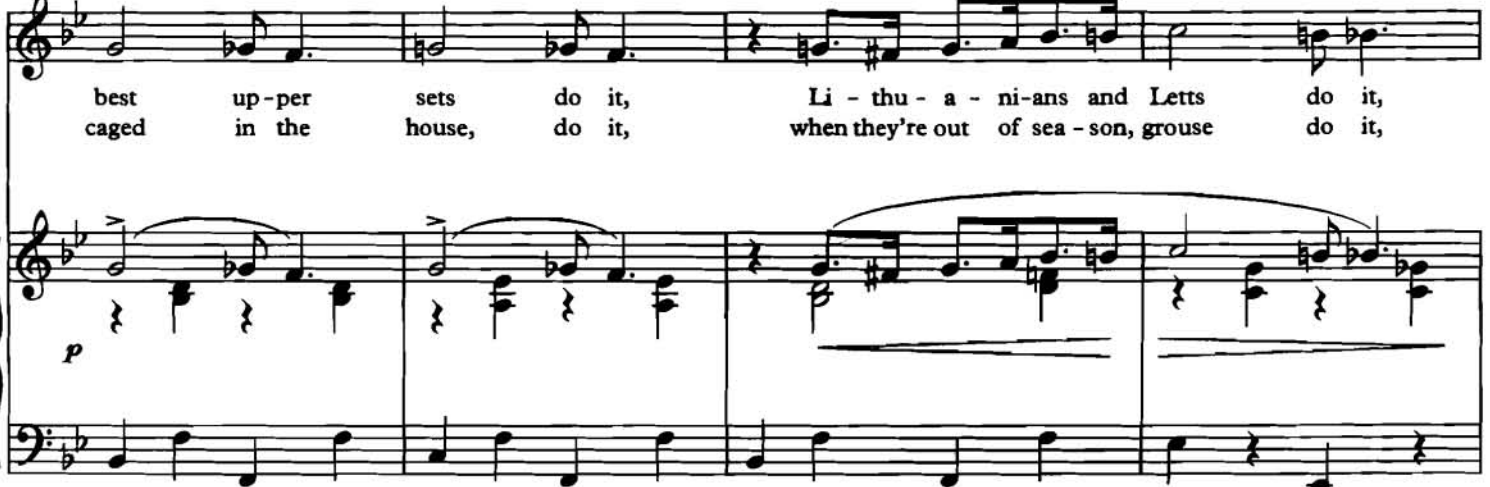



let's do it, let's fall in love. In Spain, the
 let's do it, let's fall in love. Ca - na - ries,






best up-per sets do it, Li - thu - a - ni - ans and Letts do it,
 caged in the house, do it, when they're out of sea - son, grouse do it,





let's do it, let's fall in love. The Dutch in
 let's do it, let's fall in love. The most se -



Gm



Cm7



B^b/D



B^b7



E^b



old Am - ster - dam do it, not to men - tion the Finns, folks in Si -
 -date barn - yard fowls do it, when a chant - a - cleer cries; high - browed old

A^b7



D^b



B^bm7



F7/C



F9#5



B^b



-am do it, think of Si - a - mese twins. Some Ar - gen - tines, with - out
 owls do it, they're sup - posed to be wise. Pen - guins in flocks, on the

slightly slower

F7



B^b



Gm



B^b6/F



E^b7



B^b/F



means, do it, peo - ple say, in Bos - ton, ev - en beans do it, let's do it,
 rocks do it, ev - en lit - tle cuc - koos in their clocks do it, let's do it,

slightly slower

cresc.

mf

1. **a tempo** | 2.

Cm7^b5 F7 B^b E^bm B^b Fg[#]5 B^b E^bm B^b

let's fall in love. The night - in - love.

let's fall in

a tempo

mf *sf*

Ped. *

Verse 1:

Mr Irving Berlin
Often emphasizes sin
In a charming way
Mr Coward we know
Wrote a song or two to show
Sex was here to stay
Richard Rodgers it's true
Takes a more romantic view
Of that sly biological urge
But it really was Cole
Who contrived to make the whole
Thing merge

Refrain 1:

He said that Belgians and Dutch do it
Even Hildegard and Hutch do it
Let's do it, let's fall in love
Monkeys whenever you look do it
Aly Khan and King Farouk do it
Let's do it, let's fall in love
The most recherché cocottes do it
In a luxury flat
Locks, Dunns and Scotts do it
At the drop of a hat
Excited spinsters in spas do it
Duchesses when opening bazaars do it
Let's do it, let's fall in love

Refrain 2:

Our leading writers in swarms do it
Somerset and all the Maughams do it
Let's do it, let's fall in love
The Brontës felt that they must do it
Mrs Humphry Ward could just do it
Let's do it, let's fall in love
Anouilh and Sartre - God knows why - do it
As a sort of curse
Eliot and Fry do it
But they do it in verse
Some mystics, as a routine do it
Even Evelyn Waugh and Graham Greene do it
Let's do it, let's fall in love

Verse 2:

In the Spring of the year
Inhibitions disappear
And our hearts beat high
We had better face the facts
Every gland that overacts
Has an alibi
For each bird and each bee
Each slap-happy sappy tree
Each temptation that lures us along
Is just nature elle-même
Merely singing us the same
Old song

Refrain 3:

Girls from the R.A.D.A. do it
B.B.C. announcers may do it
Let's do it, let's fall in love
The Ballet Russe to a man do it
Alfred Lunt and Lynn Fontanne do it
Let's do it, let's fall in love
My kith and kin, more or less, do it
Every uncle and aunt
But I confess to it
I've one cousin who can't
Critics as sour as quince do it
Even Emile Littler and Prince do it
Let's do it, let's fall in love

Refrain 4:

The House of Commons en bloc do it
Civil servants by the clock do it
Let's do it, let's fall in love
Deacons who've done it before do it
Minor canons with a roar do it
Let's do it, let's fall in love
Some rather rorty old rips do it
When they get a bit tight
Government Whips do it
If it takes them all night
Old mountain goats in ravines do it
Probably we'll live to see machines do it
Let's do it, let's fall in love

Sentimental Journey

Words and Music by Les Brown,
Bud Green and Benjamin Homer

Slowly

Cmaj9



Cdim7



Fm6/C



G7



mf

C



Em7b5



A7#5



A7



Dm7



G9



G7



Cmaj7



Ev - ery roll - ing stone gets to feel a - lone when home sweet home is far a - way,

mp

G11



G7



C



Em7b5



A7#5



D9



D7



G7



G7#5



I'm a roll - ing stone who's been so a - lone un - til to - day.

C



Gon - na take a sen - ti - men - tal jour - ney, gon - na set my

G6 G7 C F9 Fm9 C/G

heart at ease, gon - na make a sen - ti - men - tal jour - ney to re - new old

G6 C

me - mor - ies. — Got my bag, I got my res - er - va - tion,

G6 C F9 Fm6/Ab

spent each dime I could af - ford, like a child in wild an - ti - ci - pa - tion,

C/G G6 C F

long to hear that 'All — a - board!' Sev - en, — that's the time we leave, at

mf



sev - en, — I'll be wait - ing up for hea - ven, — count - in' ev - ery mile of

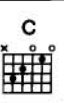
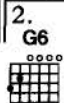
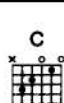
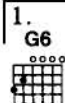


rail - road track — that takes me back. — Ne - ver thought my

mp



heart could be so year - ny, why did I de - cide to roam? Got - ta take this



sen - ti - men - tal jour - ney, sen - ti - men - tal jour - ney home. jour - ney home.

1. 2.

Makin' Whoopee

Words by Gus Kahn
Music by Walter Donaldson

Moderately



Ev - 'ry time I hear that march from

f *p*



Lo-hen - grin— I am al-ways on the out-side look-ing in— May-be that is why I see the



fun - ny side— when I see a fall - en bro - ther take a bride.—

E7 A A7

Wed-dings make a lot of peo - ple sad, but if you're not the groom they're not that

Detailed description: This system contains the first three measures of the song. The guitar part features chords E7, A, and A7. The vocal line has a melody with lyrics. The piano accompaniment is in the right hand, with a bass line in the left hand.

D7 G D7 G G7

bad. An-oth-er bride, an-oth-er June, an-oth-er sun - ny hon-ey-

p-f

Detailed description: This system contains measures 4-8. The guitar part features chords D7, G, D7, G, and G7. The vocal line continues with lyrics. The piano accompaniment includes a *p-f* dynamic marking. The bass line is mostly whole notes.

C Am7⁵ G/D E^b7 D7

-moon, an-oth-er sea - son, an-oth-er rea - son for mak - in'

Detailed description: This system contains measures 9-13. The guitar part features chords C, Am7⁵, G/D, E^b7, and D7. The vocal line continues with lyrics. The piano accompaniment continues with the same texture.

G Cm6/E^b D7 G

whoop - eel A lot of shoes, a lot of

Detailed description: This system contains measures 14-18. The guitar part features chords G, Cm6/E^b, D7, and G. The vocal line continues with lyrics. The piano accompaniment concludes the system.

rice, the groom is ner - vous, he ans - wers twice. It's real - ly

kill - ing that he's so will - ing to make whoop - ee!

Pic - ture a lit - tle love - nest, down where the ros - ses cling,

pic - ture the same sweet love - nest, think what a year can bring. He's wash - ing

D7 G

dish - es and ba - by clothes, he's so am - bi - tious he ev - en

C Am7^b5 G/D E^b7 D7

sews. But don't for - get, folks, that's what you get, folks, for mak - in'

1. 2.

G G7/F F7/E^b E7/D E^b7/D^b D7/C G D7^b5 G

whoop - ee! An - oth - er whoop - ee!

Manhattan

Words by Lorenz Hart
Music by Richard Rodgers

Moderato

Gm7 *fr*³ Dm *x* *o* *o* *o* B \flat 6 *x* B \flat m *x* F G9 *fr*³

F D7 *x* *o* *o* *o* G7 *o* *o* *o* C13 *x* *x* F B \flat *x* F

F C7 *x* *o* F *fr*³ Gm7 F B \flat *x* C7 *x* *o* F *x* *o* C7 *x* *o* F

Sum - mer jour - neys to Ni - ag - ra And to oth - er plac - es ag - gra - vate all our

C7 *x* *o* F *fr*³ Gm7

cares; We'll save our fares; I've a coz - y lit - tle flat in

F B^b C7^o F C7^o F F7 D Gm B^bm C7^o

what is known as old Man-hat-tan, We'll set - tle down right here in town.

F Fdim Gm C7 F Fdim

We'll have Man-hat - tan The Bronx and Stat - en Is - land too, _____ It's love - ly
 We'll go to Green - wich Where mod - ern men itch To be free, _____ And Bowl - ing
 We'll go to Yon - kers Where true love con - quers In the wilds, _____ And starve to -
 We'll have Man-hat - tan The Bronx and Stat - en Is - land too, _____ We'll try to

p-f

C7 Gm7 C7 C+ F C6 F6 Gm7 C7

go - ing through _____ the Zoo, _____
 Green you'll see _____ with me, _____
 geth - er, dear, _____ in Childs' _____
 cross Fifth Av - - - en - - - ue, _____

F Fdim Gm C13 C#dim Dm Em/A A7 Dm A Fm

It's ve - ry fan - cy On old De - lan - cey Street you know, The sub - way
 We'll bathe at Bright - on, The fish you'll fright - en When you're in, Your bath - ing
 We'll go to Cone - y And eat bo - logn - y On a roll, In Cen - tral
 As black as on - yx We'll find the Bron - ix Park Ex - press, Our Flat - bush

G7 Dm G7 Gm7 C7 Gm C7

charms us so, When balm - y breez - es blow, To and fro,
 suit so thin Will make the shell - fish grin, Fin to fin,
 Park we'll stroll Where our first kiss we stole, Soul to soul,
 flat, I guess Will be a great suc - cess, More or less,

F D7 Gm C13 C7 F Fdim

And tell me what street com - pares with Mott Street in Ju - ly, Sweet push carts
 I'd like to take a sail on Ja - mai - ca Bay with you, And fair Can -
 And South Pa - ci - fic is a ter - ri - fic show they say, We both may
 A short va - ca - tion on In - spir - a - tion Point we'll spend, And in the

gent - ly glid - - ing by. The great big cit - y's a wond -'rous
 - ar - sic's Lakes we'll view The ci - ty's bus - tle can - not des -
 see it close some day The cit - y's clam - our can nev - er
 sta - tion house we'll end But Civ - ic Vir - tue can - not des -

toy, Just made for a girl and boy We'll turn Man - hat - tan
 troy The dreams of a girl and boy We'll turn Man - hat - tan
 spoil The dreams of a boy and goil We'll turn Man - hat - tan
 troy The dreams of a girl and boy We'll turn Man - hat - tan

1. In - to an isle of joy. joy.
 In - to an isle of joy. joy.
 In - to an isle of joy. joy.
 In - to an isle of joy. joy.

2. In - to an isle of joy. joy.
 In - to an isle of joy. joy.
 In - to an isle of joy. joy.
 In - to an isle of joy. joy.

My Heart Belongs To Daddy

Words and Music by Cole Porter

Slowly

f marcato

p

R.H.

mf

mp

A^b/G

A^b7/G

G

C

Cdim7

C

F

G7

C

Am7⁹5

G7

C

Cdim7

C

D7

I used to fall _____ in love with all _____

those boys who maul _____ the young cut - ies. _____

But now I find _____ I'm more in - clined _____

G7 C

To keep my mind on my dut-ies.

mf

A^b7 G7 C B^b7 E^b B^b7/F E^b/G B^b7 Cm A^b

For since I came to care for such a sweet mil-lion-aire.

p dolce

poco rit. **slow rhumba**

G7 G7⁵ Cm

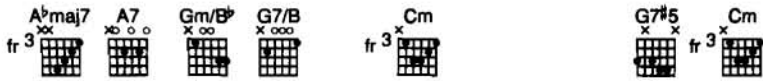
While tear-ing off a game of golf I may make a play for the

poco rit. **slow rhumba**

mp

Fm6/A^b G7

cad-dy; but when I do I don't fol-low through 'cause my



heart be - longs to Dad - dy. If I in - vite - a boy some night to



$Fm6/A^{\flat}$ $G7$
 fr 3  

dine on my fine fin - nan had - die, I just a - dore his ask - ing for more, but my



$A^{\flat}maj7$ $A7$ Gm/B^{\flat} $G7/B$ Cm
 fr 3     

heart be - longs - to Dad - dy. Yes, my heart be - longs - to

mf più espressivo



$G7$
 fr 3 

Dad - dy, so I simp - ly could - n't be bad. Yes, my



heart be - longs — to Dad - dy, da - da, da - da - da, da - da - da -

-ad! So I want to warn — you, lad - die, tho' I

know you're per - fect - ly swell, that my heart be - longs — to

Dad - dy — 'cause my Dad - dy, he treats it so well. While well.

rall. **a tempo**

Someone To Watch Over Me

Lyrics and Music by
George Gershwin and Ira Gershwin

Playfully

Capo 1

Fm7 **B^b7/A^b** **E^b/G** **Fm7** **B^b11** **B^b7**

mf

Moderato

E^b **E^bmaj7** **E^b9** **A^bmaj7** **Cm7** **F7**

There's a say - ing old, says that love is blind. Still we're of - ten told, 'Seek and ye shall find.'

When you're all a - lone, life is ne - ver gay and I've got to own things are look - ing grey.

Moderato

p

Fm7 **B^b11** **B^b13** **E^b** **B^b11** **Edim7** **Fm7** **B^b7**

So I'm going to seek a cer - tain lad I've had in mind.

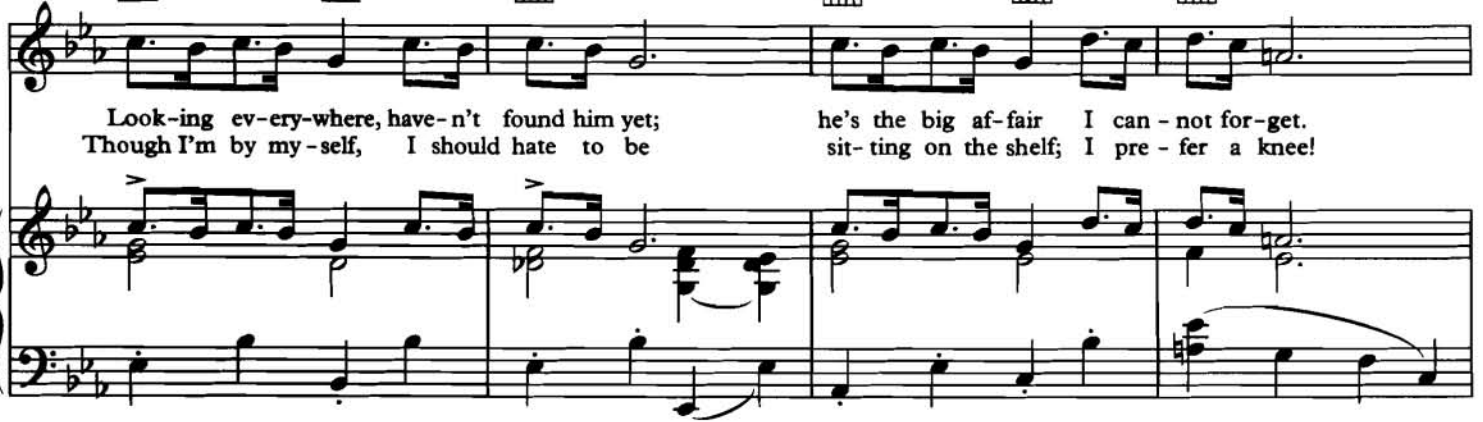
But I know there's some - one who will come my way some day.















Look-ing ev-ry-where, have-n't found him yet;
 Though I'm by my-self, I should hate to be
 he's the big af-fair I can-not for-get.
 sit-ting on the shelf; I pre-fer a knee!



On-ly man I ev-er think of with re-gret.
 And I'm sure there's some-bo-dy who's meant for me.









I'd like to add his in-it-ial to my mo-no-gram.
 Some-where I know there's a heart that isn-n't hard or cold;

mp











Tell me, where is the shep-herd for this lost lamb?
 some-where there is a hand that I long to hold.

mf

poco rall.



a tempo

E^b E^b7/B^b A^b A^bdim7 E^b/G F[#]dim7 E^b7/F E^bdim7

There's a some - bo - dy I'm long - ing to see, I hope that he turns out to be

a tempo

Fm Am7^b5 E^b7 E^b G7^b5 A^bmaj7 E^b7

some - one who'll watch ov - ver me.

E^b E^b7/B^b A^b A^bdim7 E^b/G F[#]dim7 E^b7/F E^bdim7

I'm a lit - tie lamb who's lost in a wood; I know I could al - ways be good

Fm Am7^b5 E^b7 E^b A^b E^b7 E^b A^b

to one who'll watch o - ver me. Although he may not be the

man some girls think of as hand-some, to my heart he car-ries the

Chord diagrams: E^b/B^b, D7, G7

key. Won't you tell him please to put on some speed,

Chord diagrams: C7, F9, B^b7, E^b, E^b7/B^b (fr 3), A^b, A^bdim7

fol-low my lead? Oh, how I need some-one to watch o-ver

Chord diagrams: E^b/G, F^bdim7, B^b7/F, Edim7, Fm, Am7^b5, B^b7

1. me. 2. me. D.C.

Chord diagrams: E^b, E^b7, A^b, G7, Fm7, B^b7[#]5, E^b, E^b7, A^b, A^bm6, E^b

mf *mf* *Ped.* *

Summertime

Music and Lyrics by
George Gershwin, Ira Gershwin,
DuBose and Dorothy Heyward

Moderately

Adim



Am



Am/E



mf *espr.* p

The piano introduction consists of two staves. The right hand plays a melodic line with a dynamic of *mf espr.* and a *dim* marking. The left hand provides a bass line. The tempo is marked 'Moderately'.

E



Eaug



Sum - mer -

mp R.H. *p*

The first line of the song features a vocal melody and piano accompaniment. The piano part includes a *mp* marking for the right hand and a *p* marking for the left hand. A *8va* marking indicates an octave shift in the piano accompaniment.

Am6



E7/B



Am6



E7/B



Am6



E7/B



- time an' the liv - in' is ea - sy,

pp

The second line of the song continues the vocal melody and piano accompaniment. The piano part is marked *pp* (pianissimo).

Am6 E7/B Am6 Dm F poco rit. Dm7/A D#dim7/A

fish are jump - in', _____ an' the cot - ton is

poco rit.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment, featuring a bass line with triplets and a treble line with chords and melodic fragments. Chord diagrams for Am6, E7/B, Am6, Dm, F, Dm7/A, and D#dim7/A are provided above the staff. The tempo marking 'poco rit.' appears above the second line.

a tempo E/G# B7 E Em6/B E7b5/Bb Am6 E7/B

high, _____ oh, yo' dad - dy's rich, _____

a tempo

mf

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment, featuring a bass line with chords and a treble line with chords and melodic fragments. Chord diagrams for E/G#, B7, E, Em6/B, E7b5/Bb, Am6, and E7/B are provided above the staff. The tempo marking 'a tempo' appears above the first line, and the dynamic marking 'mf' is in the piano part.

Am6 E7/B Am6 E7 Am D7

and yo' ma is good look - in', _____ so

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment, featuring a bass line with chords and a treble line with chords and melodic fragments. Chord diagrams for Am6, E7/B, Am6, E7, Am, and D7 are provided above the staff.

C/G Am D G11 Am

hush lit - tle ba - by, don' yo' cry.

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment, featuring a bass line with chords and a treble line with chords and melodic fragments. Chord diagrams for C/G, Am, D, G11, and Am are provided above the staff.

poco rit.
D9(#11)

E7#5

Am6

Am(maj7)

D9

3fr

D9(#11)

One of these
poco rit.

a tempo

Am6

E7/B

Am6

E7/B

Am6

E7/B

morn - in's
a tempo you goin' to rise up sing - in',

Am6

E7/B

Am6

Dm

F

Dm7/A

D#dim7/A

then you'll spread yo' wings, an' you'll take the

E/G#

B7

E

Em6/B

E7#5/Bb

Am6

E7/B

sky, but till that morn - in',

Am6

E7/B

Am6

E7/B

Am

D7



there's a - no - thin' can harm you, with

C/G

Am

D

G11

Am



dad - dy an' mam - my stand - in' by.

D

G11

C6

F9

Bbmaj7

E13



mp

dim.

Am

Am6



8va

pp

dim

Swingin' Shepherd Blues

Words by Rhoda Roberts and Ken Jacobson
Music by Moe Koffman

Moderately slow

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments. The bass clef staff contains a bass line. The dynamic marking *mf* is present.

Second system of musical notation. The treble clef staff features a guitar chord diagram for B \flat above the first measure. The dynamic marking *mp* is present. A triplet of eighth notes is marked with a '3' above it in the final measure.

Third system of musical notation. The treble clef staff includes guitar chord diagrams for B \flat 7, E \flat , E \flat 7, B \flat , Cm7, and C \sharp dim. above the measures. The bass clef staff contains a triplet of eighth notes marked with a '3' above it.

Fourth system of musical notation. The treble clef staff includes guitar chord diagrams for B \flat , G7, Cm7, F9(#5), Cm7, F7, B \flat , B \flat 7, E \flat , and G \flat 7 above the measures. A triplet of eighth notes is marked with a '3' above it.

1. | 2.

F7

Bb

F7

Bb

Bb

Musical notation for the first system, including guitar chord diagrams for F7 and Bb, and piano accompaniment with triplets and a forte dynamic marking.

E7

Musical notation for the second system, featuring piano accompaniment with triplets and an E7 chord diagram.

Bb

Bb

Musical notation for the third system, including guitar chord diagrams for Bb and piano accompaniment.

A - long a moun - tain pass, there is a patch of grass where— the
moun - tain pass, there lives a pret - ty lass who's wait - in'

mf

Musical notation for the fourth system, including piano accompaniment with a mezzo-forte dynamic marking.

Bb7

Eb

swing - in' shep - herd plays his tune,—
for the moon to shine a - bove,—

his sheep nev - er stray,— danc - in'
she dress - es with care,— braid - in'

Musical notation for the fifth system, including piano accompaniment with triplets and guitar chord diagrams for Bb7 and Eb.

E^b7 B^b Cm7 C[♯]dim. B^b G7

all day till they see the pale— and yel - low moon.— And— then he
her hair for her one and on - ly— swing - in' love.— And she knows he'll

Cm7 F9(#5) Cm7 F7 B^b B^b7 E^b G^b7

leads his flock and home - ward they all rock to— the tune of The Swing - in'
nev - er roam be - cause she waits at home for— the tune of The Swing - in'

F7 B^b B^b6

Shep - herd Blues. }
Shep - herd Blues. }

Come home shep - herd, play those haunt - ing

Bb9



Eb6



Bb6



trills. Come home shep - - herd, let it ech - o

Bb9



G7



Cm7



F7



through the hills, the Swing - - in' Shep - - - herd

1.

2.

Bb

Bb7

Eb

Gb7

F7

Bb

Bb

Bb7

Eb

Gb7

F7

Bb

Blues. And down the Blues.

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ELLA FITZGERALD



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But Not For Me
Ev'ry Time We Say Goodbye
How High The Moon
I Love Paris
It's Only A Paper Moon
Let's Do It (Let's Fall In Love)

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