

# Standards

## – Old and New

**Book One**

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# A SUMMER PLACE

Max Steiner/Discant 1959

B $\flat$  G-7 C-7 F $_{sus}^4$  B $\flat$  G-7 C-7 F $_{sus}^4$  B $\flat$  $\Delta$ 7 C-7 F7 B $\flat$  $\Delta$ 7 C-7 F7

There's a sum-mer place where it may rain or storm, yet I'm safe and warm, for with-  
 in that sum-mer place your arms reach out to me and my heart is free from all  
 of a sum-mer place is that it's a - ny - where when two peo - ple share all their

B $\flat$  G-7 C-7 F7 B $\flat$  G-7 C-7 F7  $\oplus$  G-7 B $\flat$ /F E $\flat$  C-7 B $\flat$ /D G-7 C-7 E $\flat$ -6

care, for it knows there are no gloom-y skies when seen thru the eyes of  
 hopes, all their dreams, all their

B $\flat$ /F F $_{sus}^4$  C7 F9 D.C. al Coda

those who are blessed with love, and the sweet se-cret

$\oplus$  B $\flat$

love.

# ALL I ASK OF YOU

Phantom of the Opera 1987

**A**



No more talk of dark-ness, for - get those wide-eyed fears, I'm here, noth-ing can harm you, my  
Let me be your shel-ter, let me be your light, you're safe no-one will find you, your



words will warm and calm you. Let me be your free-dom, let day-light dry your tears, I'm  
fears are far be-hind you. All I want is free-dom, a world that's warm and bright, and



here with you be-side me, to guard you and to guide you. Say you love me ev-'ry  
you, al - ways be-side me, to hold me and to hide me. Then say you'll share with me one



win - ter morn - ing, turn my head with talk of sum - mer - time, \_\_\_\_\_  
love, one life - time, let me lead you from your sol - i - tude, \_\_\_\_\_

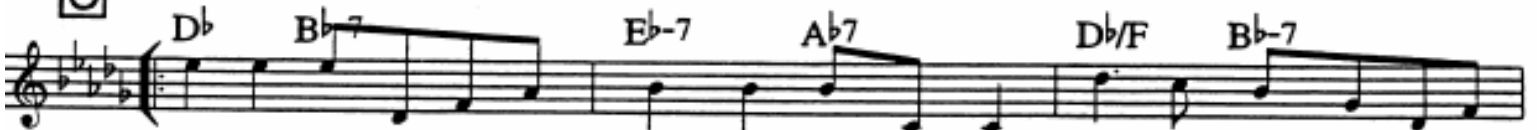


say you need me with you now and al - ways, \_\_\_\_\_ pro-mise me that all you say is  
say you need me with you, here be - side you \_\_\_\_\_ an - y - where you go, let me go



true, \_\_\_\_\_ that's all I ask of you \_\_\_\_\_  
too, \_\_\_\_\_ that's all I ask of you \_\_\_\_\_

**C**



All I ask for is one love, one life - time, \_\_\_\_\_ say the word and I will



fol - low you, \_\_\_\_\_ share each day with me, each night, each morn - ing,



say you feel the way I do, love me, that's all I ask of you \_\_\_\_\_

# APRIL IN PARIS

Vernon Duke/Harburg 1932

**D-7<sup>b5</sup>** **B<sup>Δ7</sup>** **C<sup>Δ7</sup>** **C<sup>6</sup>** **D-7<sup>b5</sup>** **A<sup>b7</sup>** **G<sup>13</sup>** **C<sup>Δ7</sup>** **B/C** **C**  
 A - pril in Par - is, chest - nuts in blos - som, hol - i - day tab - les  
**C<sup>Δ7</sup>** **G-** **G-(<sup>Δ7</sup>)** **G-7** **G<sup>b7#11</sup>** **F<sup>6</sup>** **E<sup>Δ7</sup>** **F<sup>Δ7</sup>** **F<sup>6</sup>** **B-7<sup>b5</sup>** **E<sup>7<sup>b9</sup></sup>**  
 un - der the trees. A - pril in Par - is, this is a feel - ing  
**A-7** **A-7/G** **F<sup>#-7<sup>b5</sup></sup>** **B<sup>7<sup>b9</sup></sup>** **E+7** **E7** **E-7<sup>b5</sup>** **A<sup>7<sup>b9</sup></sup>G**  
 no one can ev - er re - prise.  
**F<sup>#-7<sup>b5</sup></sup>** **F<sup>o7</sup>** **C/E** **E<sup>b<sup>o7</sup></sup>** **D-7** **D<sup>b<sup>Δ7</sup></sup>** **C<sup>6</sup>** **A-7** **B-7<sup>b5</sup>** **E<sup>7<sup>b9</sup></sup>**  
 I ne - ver knew the charm of spring, nev - er met it face to face. I nev - er knew my  
**A-** **A-7/G** **F<sup>#-7<sup>b5</sup></sup>** **B<sup>7<sup>b9</sup></sup>** **E<sup>Δ7</sup>** **G<sup>7</sup>** **D-7<sup>b5</sup>** **B<sup>Δ7</sup>** **C<sup>Δ7</sup>** **C<sup>6</sup>**  
 heart could sing, nev - er missed a warm em - brace; 'till A - pril in Par - is,  
**E-7<sup>b5</sup>** **B<sup>b7#11</sup>** **A<sup>13</sup>** **E<sup>b7#11</sup>** **D<sup>13</sup>** **C<sup>#7</sup>** **D-7<sup>b5</sup>** **G<sup>7<sup>b9</sup></sup>** **C<sup>6</sup>**  
 whom can I turn to, what have you done to my heart?

# AS TIME GOES BY

Herman Hupfield 1931 (Casablanca)

**A** F-7 B $\flat$ 7 F-7 $\flat$ 5 B $\flat$ 7 E $\flat$  (A $\flat$ 7 G-7 C7)  
F-7 F $\sharp$ 07 E $\flat$ /G C-7

You must re-mem-ber this, a kiss is still a kiss, a sigh is still a sigh; the  
when two lov-ers woo, they still say "I love you", on that you can re-ly; No  
still the same old story, a fight for love and glory, a case of do or die; the

F7 F $\sharp$ 07 F-7 B $\flat$ 7 $\flat$ 9 1. E $\flat$  $\Delta$ 7 E $\flat$ 6 E07 2. E $\flat$  B $\flat$ -/F F $\sharp$ 07 E $\flat$ 7/G

fun - da-ment - al things ap - ply as time goes by. \_\_\_\_\_ And by. \_\_\_\_\_  
mat - ter what the fu - ture brings as time goes by. \_\_\_\_\_  
world will al - ways wel - come

**B** A $\flat$  G-7 $\flat$ 5 C7 $\flat$ 9 F-7 A-7 $\flat$ 5 D7 $\flat$ 9 C-/G A $\flat$ 7/G $\flat$

Moon - light and love songs nev - er out of date, heartsfull of pass - ion, jeal - ous - y and hate; wom - an needs man and

F7 B $\flat$ 7 E0 F-7 B $\flat$ 7 D.C. al Coda G-7 C7 $\flat$ 9 F-7 B $\flat$ 13 E $\flat$

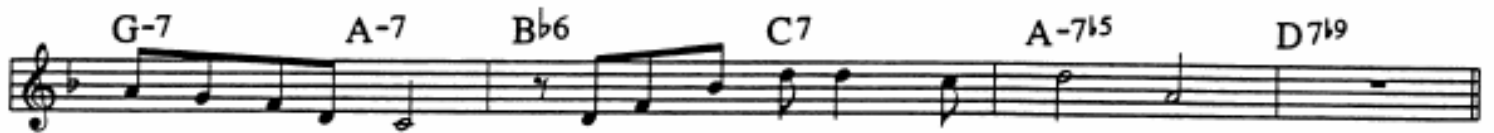
man must have his mate, that no one can de - ny. It's lov - ers, as time goes by.

# AUTUMN IN NEW YORK

Vernon Duke 1934



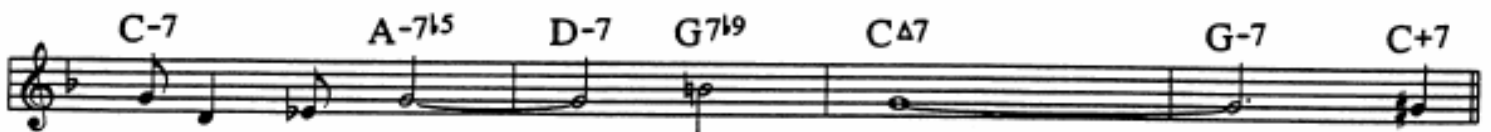
Au-tumn in New York, why does it seem so in - vit - ing?  
 Au-tumn in New York, the gleam-ing rooftops at sun - down.



Au - tumn in New York, it spells the thrill of first night - ing.  
 Au - tumn in New York, it lifts you up when you're run down.



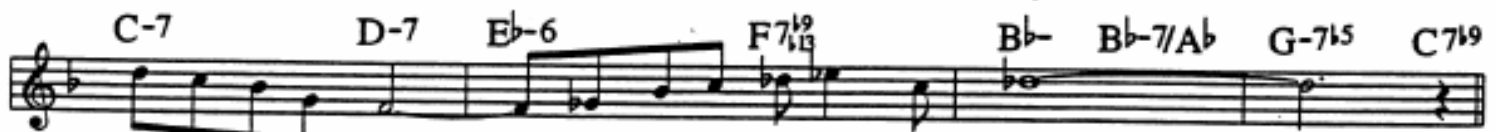
Glit - ter - ing crowds and shim - mer - ing clouds in can - yons of steel, they're  
 Jad - ed rou - es and gay di - vor - cees who lunch at the Ritz, will



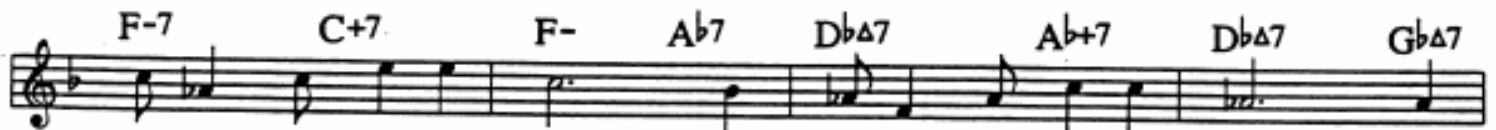
mak - ing me feel at home. It's  
 tell you that "it's di - vine!" This



Au-tumn in New York, that brings the promise of new love,  
 Au-tumn in New York trans-forms the slums in - to May - fair,



Au-tumn in New York is of - ten mingled with pain.  
 Au-tumn in New York, you'll need no cas - tles in Spain.



Dreamers with emp - ty hands, may sigh for ex - ot - ic lands, it's  
 Lov - ers that bless the dark on benches in Cen - tral Park greet



au - tumn in New York, it's good to live it a - gain.  
 Au - tumn in New York, it's good to live it a - gain.



# BEWITCHED

Rodgers/Hart 1941

I'm wild a - gain, be - guiled a - gain, a sim - per - ing, whim - per - ing child a - gain, be -  
I'll sing to him, each spring to him, and long for the day when I'll cling to him,  
Could - n't sleep, would - n't sleep, when love came and told me I should - n't sleep, be -

witched, both - ered and be - wild - ered am I. wild - ered am I.

Lost my heart but what of it? He is cold I a - gree, he can laugh but I

love it, al - though the laugh's on me. I'll wild - ered am I.

# BLUE HAWAII

Robtn/Rainger 1937

**A**  $B\flat$   $B\flat 7$   $E\flat$   $D$   $E\flat$   $B\flat$   $A\flat$   $G+7$   $C7$   $\text{trill}$

Night and you and blue Ha - wa - ii, the night is hea - ven - ly  
Love - ly you and blue Ha - wa - ii, with all this love - li - ness,  
Dreams come true in blue Ha - wa - ii, and mine could all come true

$^1 C-7$   $F7$   $B\flat$   $G7^{19}$   $C-7$   $F7^{19}_{13}$   $^2 C-7$   $F7$   $B\flat$   $E\flat/B\flat$   $B\flat B7$

and you are hea - ven to me. there should be love.

**B**  $E\flat$   $E^\circ$   $B\flat/F$   $B\flat$   $B\flat 7$   $C7$

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

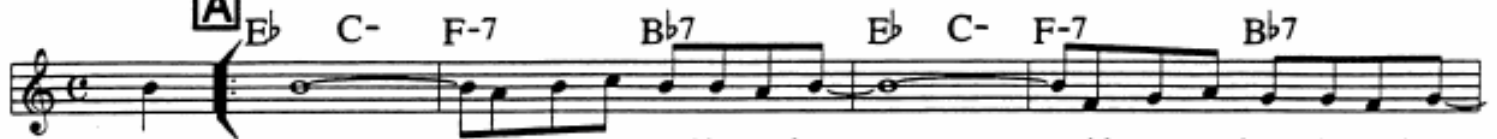
$C-7$   $F7$  *D.C. al Coda*  $C-7$   $F7$   $B\flat$   $E\flat/B\flat$   $B\flat$

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

# BLUE MOON

Rodgers/Hart 1934

**A**



Blue moon, you saw me stand- ing a- lone, with- out a dream in my heart,  
Blue moon, you knew just what I was there for, you heard me say- ing a prayer  
Blue moon, now I'm no long- er a- lone, with- out a dream in my heart,



with- out a love of my own *Fine* And then there  
for, some- one I real- ly could care for.  
with- out a love of my own

**B**



sud- den- ly ap- peared be- fore me, the on- ly one my arms will e- ver hold. I heard some-



bo- dy whis- per "please a- dore me", and when I looked, the moon had turned to gold. Blue

*D.C. al Fine*

# BLUE VELVET

Wayne/Morris

Musical staff with notes and chords: B $\flat$ , D-, C-7, F7 $\flat$ 9, B $\flat$

She wore blue vel-vet, blu-er than vel - vet was the night,  
She wore blue vel-vet, blu-er than vel - vet were her eyes,  
Blue vel-vet, but in my heart there'll al - ways be,

Musical staff with notes and chords: C-7, F7, B $\flat$ 7, G7 $\flat$ 9, C-7, F7, C-7, F7

soft - er than sat - in was the light from the stars. She wore sighs, love was  
warm - er than May her ten - der  
pre - cious and warm, a mem - o

Musical staff with notes and chords: F-7, B $\flat$ 9, E $\flat$ , E $\flat$ -7, B $\flat$

ours. Ours, a love I held tight - ly, feel - ing the rap - ture

Musical staff with notes and chords: B $\flat$ 7, E $\flat$ , E $\flat$ -7, D-7, C-7, F7

grow, like a flame burn - ing bright - ly, but when she left, gone was the glow of

Musical staff with notes and chords: C-7, F7, F-, B $\flat$ 9, E $\flat$ , F7 $\flat$ 9, B $\flat$ 6

ry through the years. and I still can see blue velvet through my tears.

*D.C. al Coda*

# CAST YOUR FATE TO THE WIND Vince Guaraldi/Werber

A month of nights, a year of days, Oc - to - ber drift - ing in - to Mays, I  
 I shift my course a - long the breeze, won't sail up-wind on me - mo - ries, the  
 There nev - er was, there could - n't be, a place in time for men like me, who'd  
 So now I'm old, I'm wise. I'm smart, I'm just a man with half a heart, I

set my sail when the tide comes in and I just cast my fate to the wind.  
 emp - ty sky is my best friend, and I  
 drink the dark and laugh at day, and let their wild - est dreams blow a - way.  
 won - der how it might have been, had I not cast my fate to the wind.

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

D.C. al 3rd/4th verse

# CHANCES ARE

Stillman/Allen 1957

C6 G+7 CΔ7 F7 G B-7 E7sus4 E7

Chances are, 'cause I wear a sil-ly grin, the mo-ment you come in - to view,  
Just be- cause my com - po- sure sort of slips, the mo-ment that yourlips meet mine,

A-7 A/C# 1. D7sus4 D7 G D-7 G+7 2. D7 G Eb7

chan-ces are you think that I'm in love with you. Just be- heart's your val-en - tine.

D-7 G+7 C-7 A-7b5 D7b9 G- E-7b5

In the ma-gic of moonlight, — when I sigh "hold me close dear", chan-ces are you be- lieve the stars that

A7sus4 A7 Eb9 D9 G7sus4 G+7 C6 G+7 CΔ7 F9

fill the skies are in my eyes. Guess you feel you'll al-ways be the one and on-ly one for me, and

GΔ9 C7#11 B-9 E7 A- G/B C6 A/C# D7 G G+7

if you think you could, — well, chan-ces are yourchan-ces are aw-'fly good. D.C. (Coda lastX)  
Chan-ces

D7sus4 D7 B-7b5 E7b9 A-7 D7sus4 D7 G6

are aw-'fly good, the chan-ces are your chan-ces are aw-'fly good.

# CLOSE TO YOU

Hoffman 1933

**A**  $A\flat\Delta 7$   $G7_{sus^4}$   $G7$   $G-7$   $C-7$   $A\flat$

Why do birds sud - den - ly ap - pear ev - 'ry time you are near? Just like me,  
Why do stars fall down from the sky, ev - 'ry time you walk by?  
That is why all the boys in town fol - low you all a - round,

$F-7$   $B\flat 7_{sus^4}$   $E\flat\Delta 7$  1. **B**  $A\flat$  2.

they want to be, close to you. Why do On the day that you were born the

$G-$   $C7_{sus^4}$   $C7$

an - gels got to - geth - er and de - ci - ded to cre - ate a dream come true, so they

$A\flat$   $A\flat\Delta 7$   $A\flat 6$   $B\flat$  D.C. al Coda

sprin - kled moon dust in your hair of gold and star - light in your eyes of blue. That is

$A\flat$   $F-7$   $B\flat 7_{sus^4}$   $E\flat\Delta 7$

close to you.

# CRY ME A RIVER

Arthur Hamilton 1953

**A**

C- Ab/C C-6 C-7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 D-7 G7

Now— you say you're lone-ly, you cry the whole night thru, well you can  
Now— you say you're sor-ry, for be-ing so un - true, well you can  
Now— you say you love me, well just to prove you do, come on and

G-7 $\flat$ 5 C7 $\flat$ 9 F7sus4 F9 B7 B $\flat$ 7sus4 <sup>1</sup>E $\flat$ 6 G7 <sup>2</sup>E $\flat$  D7 $\flat$ 9

cry me a riv-er, cry me a riv-er, I cried a riv-er ov-er you. *Fine*

**B**

G- A-7 $\flat$ 5 D7 $\flat$ 9 G- A-7 $\flat$ 5 D7 $\flat$ 9

You drove me, near-ly drove me out of my head, while you nev-er shed a tear,

G- A-7 $\flat$ 5 D7 $\flat$ 9 G D-7 G7 *D.C. al Fine*

re-mem-ber? I re-mem-ber all that you said; told me love was too ple-bi-an, told me you were thru with me and



# DEEP PURPLE

De Rose/Parish 1934

When the deep pur-ple falls, ov - er sleep - y gar - den walls, and the  
In the still of the night, once a - gain I'll hold you tight, though you're

stars be - gin to flick - er in the sky, through the mist of a  
gone, your love lives on when moon - light beams and as long as my

mem - o - ry, you wan - der back to me, breath - ing my name with a  
heart will beat, lov - er we'll

sigh. In the al - ways meet, here in my deep pur - ple dreams.

**Chords:** F, F#°7, G-7, C7, FΔ7, A-7b5, D7, C/E, F°7, D7/F#, G-7, Bb-6, A-7, 1. Ab°7, G-7, C7, C+7, F, F#°, G-7, C7, 2. Ab°7, G-7, C7sus4, C+7, F

# EASY STREET

Alan Jones 1941

**A**

**Ea - sy street, I'd love to live on ea - sy street, No - bo - dy works on**  
**Life is sweet for folks who live on ea - sy street, no week - ly pay - ments**  
**Ea - sy street, I'm tell - in' ev - 'ry - one I meet if I could live on**

**ea - sy street, just sit a - round all day (just sit and play the hors - es)**  
**you must meet that make your hair turn**  
**Ea - sy street, I would - n't want no**

**grey. When op - por - tun - i - ty comes knock - in', you just keep on with your rock - in', 'cause you**

**know your for - tune's made and if the sun makes you per - spire, there's a man that you can hire to plant**

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

**I would - n't want no job to - day, so please go way.**

# EVERGREEN

Barbara Streisand/Paul Williams 1972

C D-7/C

**A** C D/C D-/C

Love, soft as an ea - sy chair. Love, fresh as the

C C/B A- E-7

morn - ing air. One, love that is shared by two,

D-7 B $\flat$  G G $7_{sus}^4$  C

I have found with you. Like a rose, un - der the

F/G D-7 F/G C Nichols/Williams 1970

ap - ril snow, I was al - ways cer - tain that love would grow.

A-7 E-7 F $\Delta$ 7

Love, age - less and ev - er - green, sel - dom seen by

E $\flat$  $\Delta$ 7 B $\flat$ /C C7 **B** F $\Delta$ 7 F6 E-7

two. You and I will make each night a first.

F $\Delta$ 7 G/F E-7 B $\flat$ /C C7 F $\Delta$ 7 B $7_{sus}^4$  B7

Ev - 'ry day a be - gin - ning. Spir - its rise and their

E-7 E $\flat$  $\Delta$ 7 C/D D7 F/G

dance is un - re - hearsed. They warm and ex - cite us, 'cause we have the bright - est

C $\Delta$ 7 B $\flat$ /C D-7 F/G

love. Two lights that shine as one. Morn - ing glo - ry and the

# EVERGREEN (pg. 2)

C-3 C/B A-7 E-7  
mid - night sun. Time, we've learned to sail a - bove.

Bb/C FΔ7-3 F-(Δ7) C  
Time won't change the mean - ing of, one love, ago-less and

D/C C#/C C C#/C  
ev - er, ev - er, green.

D/C Eb/C D/C C#/C C  
ev - er, ev - er, green.

# FEELINGS

**A**

Feel - ings, \_\_\_\_\_ noth - ing more than feel - ings, \_\_\_\_\_ try - ing to for -  
 Tear - drops, \_\_\_\_\_ roll - ing down on my face, \_\_\_\_\_ try - ing to for -

get my feel - ings of love.  
 get my feel - ings of love.

**B**

Feel - ings, \_\_\_\_\_ for all my life I'll feel it, I wish I'd nev - er

met you girl, you'll nev - er come a - gain.

Feel - ings wo, wo, wo, feel - ings, wo, wo, wo,

feel you a - gain in my arms.

Feel - ings, feel - ings like I nev - er lost you, and feel - ings like I'll

nev - er have you a - gain in my heart

# GEORGIA

Hoagy Carmichael/Stuart Gorrell 1930

**A** F E-7<sup>b5</sup> A7<sup>b9</sup> D-7 D-7/C G7/B B<sup>b</sup>-6 F $\Delta$ 7 D7



Geor-gia, \_\_\_\_\_ Geor-gia, \_\_\_\_\_ the whole day through, just an old sweet song keeps  
Geor-gia, \_\_\_\_\_ Geor-gia, \_\_\_\_\_ a song of you, comes as sweet and clear as  
Geor-gia, \_\_\_\_\_ Geor-gia, \_\_\_\_\_ no peace I find, just an old sweet song keeps

1. G-7 C7 A-7 A<sup>b</sup>7 G-7 C+7 2. G-7 C7 F6



Geor-gia on my mind (Geor-gia on my mind) 2. moon-light through the pines.  
3. Geor-gia on my mind.

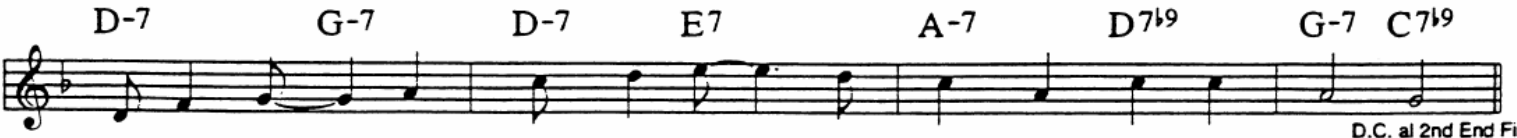
**B** D-7 G-7 D-7 B<sup>b</sup>7 D-7 G-7 D-7 G7



*Fine*

Oth-er arms reach out to me, oth-er eyes smile ten-der-ly,

D-7 G-7 D-7 E7 A-7 D7<sup>b9</sup> G-7 C7<sup>b9</sup>



still in peace-ful dreams I see the road leads back to you. \_\_\_\_\_

D.C. al 2nd End Fine

# GOD BLESS THE CHILD

Herzog Jr/Billie Holiday 1941

The musical score consists of four staves of music in a single melodic line. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The lyrics are written below the notes, and guitar chords are indicated above the staff. The score includes a first ending and a second ending, with a 'D.C. al Fine' instruction at the end.

Chords: EbΔ7 Eb7 Ab6 EbΔ7 Eb7 AbΔ7 Bb-7 Eb7 Bb-7 Eb7 AbΔ7 Ab-6 G-7 C7b9 F-7 Bb7 Eb6 F-7 Bb7 1. F-7 Bb7 2. D-7b5 G7b9 C- C-(Δ7) C-7 C-6 G-7 D-7b5 G7b9 C- C-(Δ7) C-7 C-6 G-7 C7 F-7b5 Bb7b9 D.C. al Fine

Lyrics:  
 Them that's got shall get, them that's not shall lose, so the Bi-ble said, and it still is news.  
 Yes the strong gets more, while the weak ones fade, empty pock-ets don't ev-er make the grade.  
 Rich re - la - tions give, crust of bread and such, you can help your-self, but don't take too much.  
 Ma-ma may have, pa - pa may have, but God bless the child that's got his own, that's got his own. *Fin*  
 Yes the Mon-ey, you got lots of friends, — crowd-in' 'round the  
 door. — When you're gone and spend-in' ends, they don't come no more. Rich re -

# HARBOR LIGHTS

Kennedy 1937

**A**

I saw the har - bor lights, they on - ly told me we were part - ing,  
I watched the har - bor lights, how could I help if tears were start - ing?  
Now I know lone - ly nights, for all the while my heart is whis - p'ring.

the same old har - bor lights that once brought you to me. I watched the  
Good - bye to ten - der nights  
some oth - er har - bor lights

be - side the sil - v'ry sea. *Fine* I longed to hold you near and kiss you just once  
will steal your love from me.

more, but you were on the ship and I was on the shore. Now I know

D.C. al 2nd End (Fine)



# I LEFT MY HEART IN SAN FRANCISCO

(Tony Bennett) Cross/Cory 54

Verse - Quick Rubato

C-7 F7 D-7 G-7 C-7 F7 B $\flat$  $\Delta$ 7 A-7 $\flat$ 5 D7 $\flat$ 9 G-7 C7

The lov-li-ness of Par-is is some-how sad-ly gay. The glo-ry that was Rome was of another

F7 E $\flat$ -6 C-7 $\flat$ 5 G-7 $\flat$ 5 G $\flat$ 9 F/C D7 G-7 C7 F

day. I've been ter-bly a-lone and for-got-ten in Man-hat-ten, I'm go-ing home to my ci-tty by the bay.

Set Tempo **A**

B $\flat$  E $\flat$  $\Delta$ 7 $\sharp$ 11 D-7 D $\flat$ 7 C-7 G7 $\flat$ 9 <sup>1</sup>C- C-( $\Delta$ 7) C-7 F7

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

B $\flat$  $\Delta$ 7 B $\flat$ 7 C-7 F7 **B** B $\flat$  $\Delta$ 7 E-7 $\flat$ 5 A7 $\flat$ 9 D-7 C $\sharp$ 7 D-7 D7

me. \_\_\_\_\_ To be where lit-tle cab-le cars \_\_\_\_\_ climb half-way to the stars, \_\_\_\_\_ the morn-ing

G-7 D $\flat$ 7 C7 C-7 B $\flat$ 7 C-7 F7 <sup>2</sup>C-7 F7 F/E $\flat$  A-7/D

fog \_\_\_\_\_ may chill the air, I don't care. My love waits blue \_\_\_\_\_ and win-dy sea. \_\_\_\_\_

D7 **C** G+7 D- G7 C7 G-7 C7 C-7 F7 B $\flat$

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

# IF EVER I WOULD LEAVE YOU

Loewe/Lerner 1960

If ev - er I would leave you, it would - n't be in sum - mer,  
 But if I'd ev - er leave you, it could - n't be in au - tumn,  
 If ev - er I would leave you, how could it be in spring - time?

see - ing you in sum - mer, I nev - er would go  
 how I'd leave in au - tumn I nev - er will know  
 know - ing how in spring I'm be - witched by you so,

Your hair streaked with sun - light, your lips red as flame,  
 I've seen how you spar - kle, when fall nips the air,  
 Oh No! not in spring - time,

your face with a lus - ter that puts gold to shame.  
 I know you in au - tumn

But if I'd ev - er and I must be there. And could I

leave you run - ning mer - ri - ly thru the snow? Or on a

win - try eve - ning when you catch the fi - re's glow. If ev - er I would

sum - mer, win - ter or fall, no, nev - er could I leave you

at all

*D.C. al Coda*

# I'M IN THE MOOD FOR LOVE

Jimmy McHugh/Fields 1935

**A**

C A-7 D-7 G7 D-7 G7 C°7 C

I'm in the mood for love, simply be - cause you're near me.  
 Hea - ven is in your eyes, bright as the stars we're un - der.  
 If there's a cloud a - bove, if it should rain we'll let it.

E-7 Eb°7 D-7 G7 D-7 G7 1. C G7sus4 2. C

Fun - ny, but when you're near me, I'm in the mood for love. *Fine*  
 Oh, is it an - y won - der, I'm in the mood for love.  
 But for to - night for - get it, I'm in the mood for love.

**B**

D-7 G7 C E-7<sup>b5</sup> A7<sup>b9</sup> D-7<sup>b5</sup> G7<sup>b9</sup> C

Why stop to think of wheth - er, this lit - tle dream might fade.

F#-7<sup>b5</sup> B7<sup>b9</sup> E-7 A-7 D7 D-7<sup>b5</sup> G7<sup>b9</sup>

We've put our hearts to - geth - er, now we are one, I'm not a - fraid.

*D.C. al 2nd ending(Fine)*

# IMAGINATION

Van Heusen/Burke 1939

**A**

E $\flat$  $\Delta$ 7 E $\circ$ 7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 A $\flat$  $\Delta$ 9 G-7 $\flat$ 5 C7

I - ma - gi - na - tion is - fun - ny, it makes a cloud - y day sun - ny,  
 I - ma - gi - na - tion is - cra - zy, your whole per - spec - tive gets ha - zy,  
 I - ma - gi - na - tion is - sil - ly, you go a - round wil - ly - nil - ly;

F- C+7 F-7 1. G7 C7 F-7 B $\flat$ 7

makes a bee think of hon - ey, just as I, think of you I - ma - gi  
 starts you ask - ing a dai - sy what to do,  
 for ex - am - ple, I go a - round want - ing

2. E $\flat$  $\Delta$ 7 B $\flat$ -7 E $\flat$ 7 **B** A $\flat$  $\Delta$ 7 F-7 A-7 D7 G-7

what to do? Have you ev - er felt a gen - tle touch and then a kiss and

E-7 $\flat$ 5 A7 $\flat$ 9 D-7 G-7 C-7 E7 $\flat$ 3 B $\flat$ 7 $\text{sus}^4$  B $\flat$ +7 *D.C. al Coda*

then, and then find it's on - ly your i - ma - gi - na - tion a - gain? Oh well, I - ma - gi -

F-7 B $\flat$ 7 G7 D $\flat$ 7 $\text{#11}$  C7 F-9 B7 $\text{#11}$  B $\flat$ 7 $\text{sus}^4$  B $\flat$ 7 E $\flat$ 6

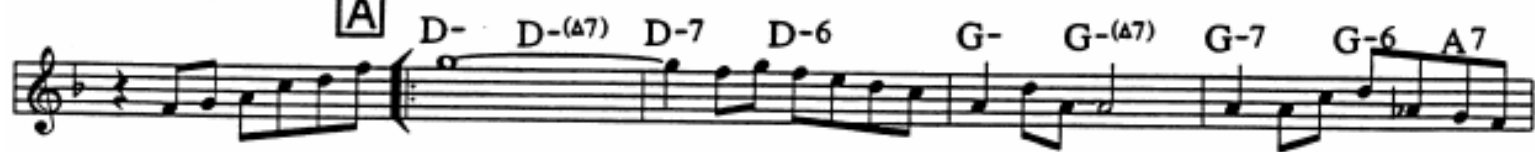
go a - round want - ing you and yet I can't i - ma - gine that you want me too.

# IN A SENTIMENTAL MOOD

Duke Ellington 1935

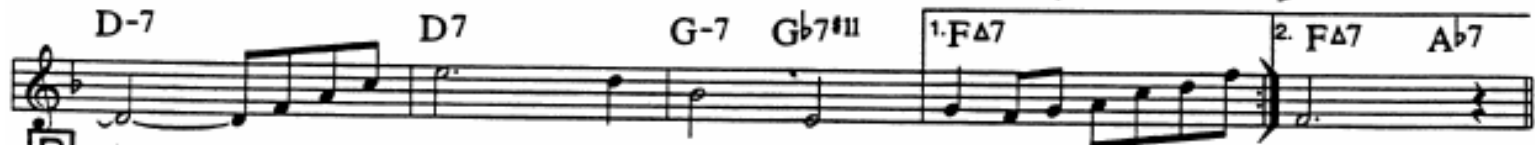
**A**

D- D-(Δ7) D-7 D-6 G- G-(Δ7) G-7 G-6 A7



Musical staff for section A, first line. Chords: D-, D-(Δ7), D-7, D-6, G-, G-(Δ7), G-7, G-6, A7.

D-7 D7 G-7 Gb7#11 1. FΔ7 2. FΔ7 Ab7



Musical staff for section A, second line. Chords: D-7, D7, G-7, Gb7#11, 1. FΔ7, 2. FΔ7, Ab7.

**B**

DbΔ7 Bb-7 Eb-7 Ab7 DbΔ7 Bb7 3 Eb7 3 Ab7



Musical staff for section B, first line. Chords: DbΔ7, Bb-7, Eb-7, Ab7, DbΔ7, Bb7 (triple), Eb7 (triple), Ab7 (triple).

DbΔ7 Bb-7 Eb-7 Ab7 G-7 C7 D.C. al 2nd End (Fine)



Musical staff for section B, second line. Chords: DbΔ7, Bb-7, Eb-7, Ab7, G-7, C7, D.C. al 2nd End (Fine).

# I'VE GROWN ACCUSTOMED TO HER FACE

Loewe/Lerner 1951

The musical score is written in G minor (three flats) and 4/4 time. It consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I've grown accustomed to her face, she al-most makes the day be-gin, I've grown ac-cus-tomed to her face, she al-most makes the day be-gin, I've got-ten cus-tomed to the tune she whis-tles night and noon, her smiles, her frowns, her ups, her downs are sec-ond used to hear hersay, 'Good morn-ing' ev-'ry day, her joys, her woes, her highs, her lows are sec-ond na-ture to me now, like breath-ing out and breath-ing in, I was se-I'm ve-ry rene-ly in-de-pen-dent and content be-fore we met, sure-ly I could al-ways be that way a-gain and yet, I've grown ac-grate-ful she's a wo-man and so ea-sy to for-get, rath-er like a ha-bit one can al-ways break and yet, I've grown ac-cus-tomed to her looks, ac-cus-tomed to her voice, ac-cus-tomed to her-face. cus-tomed to the trace, of some-thing in the air, ac-cus-tomed to her-face."

Chord symbols: Eb, Ab13, G-7, C-7, F-7, Bb7, F-7, Bb7, Ab6, A°7, Eb/Bb, C7, Ab6, G°7, F-7, Bb7, Eb, Ab13, G-7, C-7, F-7, Bb7, F-7, Bb7, Ab6, A°7, Eb/Bb, C+7, F-7, Bb7, Db9, C+7, A-7b5, Ab-7, G-7, C7b9, F-7, Bb7sus4, Eb.

# MEMORY

Webber/Nunn 1981 Cats 82

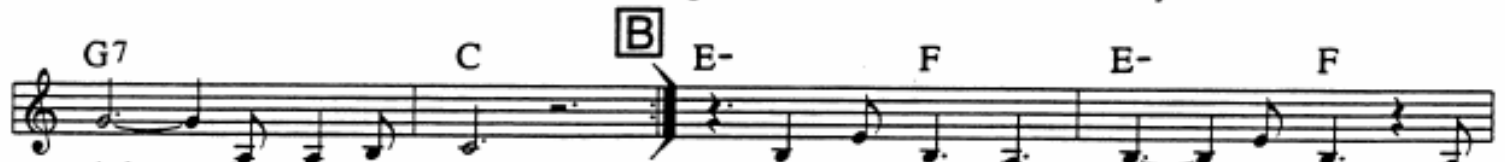
**A**



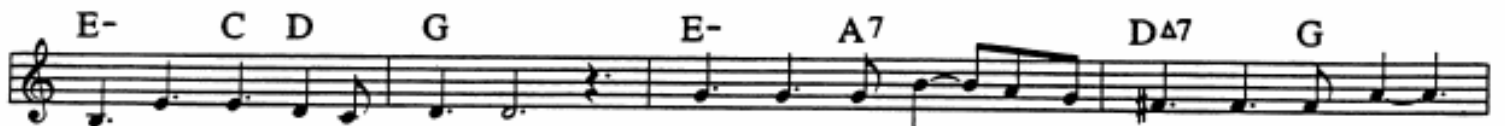
Mid-night, not a sound from the pave-ment has the moon lost her mem-'ry. She is smil-ing a -  
Mem-'ry, all a - lone in the moon-light, I can smile at the old days, I was beau-ti - ful  
Day-light I must wait for the sun - rise, I must think of a new life and I must-n't give



lone. In the lamp - light where with - ered leaves col - lect at my feet and the  
then. I re - mem - ber the time I knew what hap - pi - ness was let the  
in when the dawn comes to - night will be a mem - o - ry too and a



wind be - gins to moan. Ev - 'ry street lamp seems to beat a  
mem - 'ry live a - gain. Burnt out ends of smok - ey days the  
new day will be - gin.



fa - ta - list - ic warn - ing. Some one mut - ters and a street lamp sput - ters  
stale cold smell of the morn - ing. The street lamp dies a - noth - er night is o - ver,



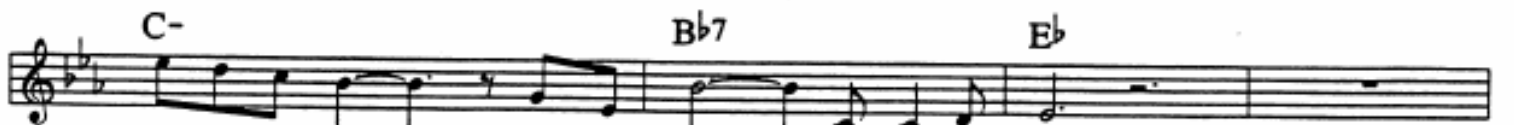
and soon it will be morn - ing.  
a - noth - er day is



dawn - ing Touch me. it's so ea - sy to leave me all a - lone with the



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



hap - pi - ness is, look! a new day has be - gun *Fine*

# MISTY

Erroll Garner/Johnny Burke 1954

**A** Eb $\Delta$ 7 B $\flat$ -7 Eb7 Ab $\Delta$ 7 Ab-7 Db7

Look at me, I'm as helpless as a kit-ten up a tree, and I feel like I'm cling-ing to a cloud; I  
Walk my way, and a thou-sand vi - o - lins be-gin to play, or it might be the sound of your hel-lo, that  
On my own, would I wan-der thru this wonder-land a-lone, nev-er knowing my right foot from my left, my

Eb $\Delta$ 7 C-7 F-7 B $\flat$ 7 $\flat$ 9 1. G-7 C9 F-7 B $\flat$ 7 $\flat$ 9

can't un - der - stand, I get mis - ty just hold - ing your hand. Walk my  
mus - ic I hear, I get mis - ty the mo - ment you're  
hat from my glove, I get mis - ty and too much in love.

2. Eb Ab6 Eb B $\flat$ -7 Eb7 $\flat$ 9 Ab $\Delta$ 7

near. You can say that you're lead-ing me on, but it's just what I want you to do.

Ab6 A-7 D7 C-7 F7 G-7 $\flat$ 5 C7 $\flat$ 9 F-7 B $\flat$ 7

Don't you no-tice how help-less-ly I'm lost, that's why I'm fol-low-ing you. On my

D.C. at 2nd End



# MONA LISA

Livingston/Evans 1949

Mo-na Li-sa, Mo-na Li-sa men have named you, you're so like the la-dy with the mys-tic  
Do you smile to tempt a lov-er Mo-na Li-sa, or is this your way to hide a bro-ken  
smile. Is it on-ly 'cause you're lone-ly they have blamed you, for that Mona Li-sa strange-ness in your  
smile? Do you heart? Man-y dreamshave been brought to your doo- step, they just lie there, and they  
die there, are you warm are you real Mo-na Li-sa, or just a cold and lone-ly, love-ly work of art?

F

1. G-7/F C7 G-7 C7

F F# G-7 C13 2. Bb Bb- F C7

F F7 Bb B°7 F/C C7 F

# MOOD INDIGO

Duke Ellington/Mills 1931

**A**

The musical score is written in G-flat major (three flats) and 4/4 time. It consists of six staves of music. The first staff begins with a boxed 'A' and contains the first line of the vocal melody. The second staff continues the melody. The third staff contains the second line of the vocal melody and includes a boxed 'B' at the start of the second measure. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff concludes the piece. Chord symbols are placed above the notes on each staff. The lyrics are written below the notes.

You ain't been blue, No, no, no. You ain't been blue,  
'till you've had that mood in - di - go. That feel - in' that goes steal - in' down to my shoes, while  
I sit and sigh "Go long blues". Al - ways get that  
mood in - di - go, since my ba - by said good - bye. In the ev - 'ning when lights are low,  
I'm so lone - some I could cry. 'Cause there's no - bo - dy who cares a - bout me, I'm just a soul who's  
blu - er than blue can be. When I get that mood in - di - go, I could lay me down and die.

**B**

# MOONLIGHT IN VERMONT

Suessdorf/Blackburn 1939

**A** Eb6 C-7 F-7 Bb7 Eb6 C-7 Db7 F-7 Bb7 <sup>1 2</sup> Eb F-E7

Pen-nies in a stream, \_\_\_\_\_ fall - ing leaves, a sy - ca - more, Moon - light in Ver - mont.  
 I - cy fin - ger waves, \_\_\_\_\_ ski trails on a moun - tain - side, snow - light in Ver - mont.  
 Ev' - ning sum - mer breeze, \_\_\_\_\_ warb - ling of a mea - dow lark, Moon - light in Ver -

**B** A-7 D7 GΔ7 E-7 A-7 Ab7#11 GΔ7

Te - le - graph ca - bles, they sing down the high - way and tra - vel each bend in the road.

Bb-7 Eb7 AbΔ7 F7b9 Bb-7 A7#11 AbΔ7 Bb7b9 *D.C.*

Peo - ple who meet in this ro - man - tic set - ting are so hyp - no - tized by the love - ly,

Eb F7 E7 Eb6

mont. You and I and moon - light in Ver - mont.

# MOONLIGHT SERENADE

Glenn Miller 1939

**A** F6  $A^{\flat}7$  G-7 C7 C+ F

F/E A-7 $\flat$ 5 $E^{\flat}$  D7 G- F G° D- G- G° G-

C7 C+ <sup>1</sup>F D7 $\flat$ 9 G-7 C7 <sup>2</sup>F F7 **B** B $\flat$  B $\flat$ - E-7 A7

A-7 $\flat$ 5 D7 $\flat$ 9 B-7 $\flat$ 5 E7 B-7 $\flat$ 5 E7 A-7 $\flat$ 5 D7 G-7 C7 $\flat$ 9 D.C. al Fine

*Fine*

# MY FUNNY VALENTINE

Rodgers/Hart 1937

C- C-(Δ7) C-7 C-6 A<sup>b</sup>Δ7 A<sup>b</sup>/G F-7 F-/E<sup>b</sup>

My fun-ny val-en-tine, sweet com-ic val-en-tine, you make me smile with my

D-7<sup>b</sup>5 G7<sup>b</sup>9 C- C-(Δ7) C-7 C-6

heart. Your looks are laugh-a-ble, un-pho-to-graph-a-ble,

A<sup>b</sup>Δ7 A<sup>b</sup>/G F-7 F-/E<sup>b</sup> A<sup>b</sup>-6 B<sup>b</sup>7<sup>b</sup>9 E<sup>b</sup>Δ7 F-7 G-7 F-7

yet you're my fav-'rite work of art. Is your fi-gure less than greek, is your

E<sup>b</sup>Δ7 F-7 G-7 F-7 E<sup>b</sup>Δ7 G7 C- B<sup>b</sup>- A7 A<sup>b</sup>Δ7 D-7<sup>b</sup>5 G7<sup>b</sup>9

mouth a lit-tle weak, when you o-pen it to speak, are you smart? But

C- C-(Δ7) C-7 C-6 A<sup>b</sup>Δ7 D-7<sup>b</sup>5 G7<sup>b</sup>9

don't change a hair for me, not if you care for me, stay fun-ny val-en-tine

C-7 B9 B<sup>b</sup>-7 A7 A<sup>b</sup>Δ7 F-7 B<sup>b</sup>7<sup>b</sup>9 E<sup>b</sup>

stay, each day is val-en-tine's day.

# MY OWN TRUE LOVE (TARA'S THEME)

Steiner/David 1941

My own true love,  
No lips but yours,  
And by your kiss,my own true love,  
no arms but yours,  
you've shown true love,  
at last I've found you,  
will ev - er lead me  
I'm yours for - ev - er,  
my own true love.  
thru hea - ven's doors. *Fine*  
my own true love. I roamed the earth  
in search of this,  
I knew I'd know you,  
know you  
by your kiss.

F G-7 C7 G-7 C7 F<sub>sus</sub><sup>4</sup> F F/A B $\flat$

F/A G-7 C7 <sup>2</sup>F G-7 C7 F B $\flat$

A-7 G-7 A-7 G-7 C7  
*D.C. at 2nd End (Fine)*

# MY WAY

Francois/Thibault/Anka 1967

**A**

F A-/E A-7<sup>b9</sup>E<sup>b</sup> D7

And now the end is near, and so I face the fin - al cur - tain, my  
Re - grets, I've had a few, but then a - gain, too few to men - tion, I  
I've loved, I've laughed and cried, I've had my share of los - ing, and

G-7 C7 F

friend, I'll say it clear, I'll state my case, of which I'm cer - tain, I've  
did what I had to do, and saw it thru with - out ex - emp - tion. I  
now as tears sub - side, I find it all so a - mus - ing. To

F7 B<sup>b</sup>6 B<sup>b</sup>-6

lived a life that's full, I trav - eled each and ev - 'ry high - way, and  
planned each chart - ered course, each care - ful step a - long the by - way, and  
think I did all that and may I say, "not in a shy way", oh

F<sup>Δ</sup>7 G-7 C7<sub>3</sub> B<sup>b</sup>6 <sup>1.</sup>F6

more, much more than this, I did it my way. Re -  
more, much more that this, I did it my  
no, oh no not me, I did it my

<sup>2.</sup>F6 F F7 B<sup>b</sup>Δ7

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

G-7 C7 A-7

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

D-7 G-7 C7 G-7 C7<sup>b9</sup> F6

out, I faced it all, and I stood tall, and did it my way.  
knees, the re - cord shows I took the blows, and did it my way.

# OVER THE RAINBOW

Harold Arlen/Harburg 1938

**A**

Musical staff for section A, showing the first line of the melody in E-flat major. The staff contains a treble clef, a key signature of two flats, and a common time signature. The notes are: E4, G4, A4, B4, C5, B4, A4, G4, F4, E4. Chords above the staff are: E♭, C-7, G-7, E♭7, A♭Δ7, D7, G-7, C7♭9, F-7, D♭7.

Some - where, ov - er the rain - bow, way up high, there's a  
Some - where ov - er the rain - bow, skies are blue, and the  
Some - where ov - er the rain - bow, blue - birds fly, birds fly

Musical staff for section A continuation, showing the second line of the melody. The notes are: E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above the staff are: E♭Δ7, C7, F7, F-7, B♭7, 1. E♭6, F-7, B♭7♭9, 2. E♭6.

land that I heard of once in a lul - la - by. Fine true. Some-  
dreams that you dare to dream real - ly do come  
ov - er the rain - bow, why then, oh why can't I?

**B**

Musical staff for section B, showing the first line of the melody. The notes are: E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above the staff are: E♭, F-7, B♭7, E♭6, E♭7, F-7, B♭7.

day I'll wish up - on a star and wake up where the clouds are far be - hind me. Where

Musical staff for section B continuation, showing the second line of the melody. The notes are: E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above the staff are: E♭Δ7, A-7♭5, D7♭9, G-7, G♭7, F-7, B♭+7.

trou - bles melt like le - mon drops, a - way a - bove the chim - ney tops, that's where you'll find me. *D.C. al Fine*

Musical staff for section B continuation, showing the third line of the melody. The notes are: E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords above the staff are: Tag-Last X only, E♭, F-7, B♭7, E♭6.

If hap - py lit - tle blue - birds fly be - yond the rain - bow, why oh why, can't I?



# PEOPLE

Jule Styne/Merrill 1963

Peo-ple, peo-ple who need peo-ple, are the luck-i-est peo-ple in the  
Lov-ers are ver-y spe-cial peo-ple, they're the luck-i-est peo-ple in the  
world. We're chil-dren need-ing oth-er chil-dren and yet let-ting our grown-up  
pride hide all the need in-side, -act-ing more like chil-dren than chil-dren.  
With one per-son, one ver-y spe-cial per-son, a feel-ing deep in your soul  
says you were half, now you're whole. No more hun-ger and thirst, but first, be a per-son who needs  
peo-ple, peo-ple who need peo-ple are the luck-i-est peo-ple in the world.

# RED SAILS IN THE SUNSET

Williams 1935

Red sails in the sun - set, way out on the sea, oh car - ry my loved one  
He sailed at the dawn - ing, all day I've been blue, red sails in the sun - set,  
home safe - ly to me. Swift wings you must bor - row make straight for the shore,  
I'm trust - ing in you.  
we mar - ry to - mor - row and he goes sail - ing no more.

G GΔ7 D-7 G7 CΔ7 F7 GΔ7 G#7 A-7 G#7 A-7 D7  
A-7 D7 1,2G D+7 C E7 G A-7 D7sus4 G G7  
C E7 G E7 A7 D7 D.C. al Fine

# SCOTCH AND SODA

Dave Guard 1959

**A**

$A\flat\Delta 7$ 
 $D\flat 9$ 
 $E\flat 6$ 
 $G-7$ 
 $C7$

Scotch 'n' so - da, mud in your eye, ba - by do I feel high, oh me oh  
 Dry mar - ti - ni, jig - ger of gin. Oh what a spell you've got me in, oh  
 All All I need is one of your smiles, sun - shine of your eyes oh me oh my

$F7$ 
 $F-7$ 
 $B\flat 7$ 
 $\text{C}$ 
 $^1 B\flat-7$ 
 $E\flat 7$ 
 $A7$ 
 $^2 E\flat 7$ 
 $B\flat-7$ 
 $E\flat 7$ 
 $E\flat+7$

my do I feel high high

**B**

$A\flat\Delta 7$ 
 $E\flat$ 
 $F-$ 
 $B\flat 7$ 
 $E\flat\Delta 7$

Peo - ple don't be - lieve me, they say that I'm just brag - gin' But

$F9$ 
 $C-7$ 
 $F9$ 
 $C-7$ 
 $F-7$ 
 $B\flat 7$

I could feel the way I do and still be on the wag - on. *D.C. al Coda*

$G-7$ 
 $C7$ 
 $F-7$ 
 $B\flat 7$ 
 $A\flat 7$ 
 $E\flat$

high - er than a kite could fly. Give me lov - ing ba - by I feel high.

# SEND IN THE CLOWNS

Stephen Sondheim 1973

**A** Eb7sus4 Ab Eb7sus4 Ab Eb7sus4 Ab

Is-n't it rich? Are we a pair? Me here at last on the ground, you in the  
Is-n't it bliss? Don't you ap - prove? One who keeps tear - ing a - round, one who can't

DbΔ7 1. Eb/Ab Eb7sus4 Eb/Ab Eb7sus4 2. Eb Eb7sus4

air. Send in the clowns. Is - n't it clowns. Send in the  
move, where are the

Ab G7sus4 **B** C- G- C- G-

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

C- F-7 C Ab/Eb Bb7/D Db6

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

C7sus4 Bb-7b5 C-7/Eb Eb7sus4 Eb/Ab Eb7sus4 Eb/Ab Eb7sus4

flair, sure of my lines, no one is there. Don't you love  
Is - n't it

**C** Ab Eb7sus4 Ab Eb7sus4 Ab

farce? My fault I fear. I thought that you'd want what I want. Sor - ry my  
rich? Is - n't it queer? los - ing my tim - ing this lat in my ca -

DbΔ7 Eb/Ab 1. Eb9/Ab

dear. but where are the clowns? Quick send in the clowns, don't both - er they're  
reer. and where are the clowns? There ought to be

Ab Eb7sus4 Ab Eb7sus4 2. Eb9/Ab Ab Eb7sus4 Ab

here. Is - n't it clowns. Well, may - be next year...

# SMILE

Chaplin/Turner 1954

F FΔ7

Smile, tho' your heart is ach - ing, smile e - ven tho' it's break - ing,  
Light up your face with glad - ness, hide ev - 'ry trace of sad - ness,

A-7 Ab°7 G-7 D7b9 G-7

when there are clouds in the sky, you'll get by. If you smile though your  
al - tho' a tear may be e - ver so near. That's the time you must

Bb-7 Eb9 F6

fear and sor - row, smile and may - be to - mor - row, you'll see the  
keep on try - ing, smile, what's the use of cry - ing, you'll find that

D+7 G-7 1.C7b9 2.C7b9 F

sun come shin - ing thru for you you'll just smile  
life is still worth - while, if

# SMOKE GETS IN YOUR EYES

Jerome Kern/Habach 1933

**A**

E $\flat$ 6 G-7 G $\flat$ 7 F-7 B $\flat$ 13 E $\flat$  E $\flat$ + A $\flat$  A $\circ$ 7

They asked me how I knew my true love was true? I of course re-  
 They said some-day you'll find, all who love are blind, when your heart's on  
 Now laugh-ing friends de-ride-tears- I can-not hide, so I smile and

E $\flat$  $\Delta$ 7/B $\flat$  C-7 F-7 B $\flat$ 9 1. G-7 C7 F-7 B $\flat$ 7 2. E $\flat$ 6 G $\flat$ 7

plied, something here in-side,- can-not-be de-nied. - eyes. *Fine*  
 fire, you must re-a-lize,-smoke gets-in your eyes.  
 say, when a lovely flame dies, smoke gets in your

**B**

B $\Delta$ 7 G $\sharp$ -7 F $\sharp$ 7/C $\sharp$  C $\circ$ 7 C $\sharp$ -7 F $\sharp$ 7

So I chaffed them and I gay-ly laughed, to think they would doubt my love.

B $\Delta$ 7 G $\sharp$ -7 F-7 B $\flat$ 7 E $\flat$ 6 C7 F-7 B $\flat$ 7

Yet to-day my love has flown a-way, I am with-out-my-love. D.S. al 2nd Ending

# SOMEWHERE

Bernstein/Sondheim 1957

C C7/E F7 B $\flat$  G-7 C7 F7 B $\flat$  C C7/B $\flat$ <sub>3</sub>

There's a place for us, some-where a place for us, peace and qui - et and  
There's a time for us, some - day a time for us, time to - geth - er with  
There's a place for us, a time and place for us, hold my hand and we're

A-7 D-7 B $\flat$  E $\flat$  1. C 2. C- A $\flat$  D $\flat$  B $\flat$ -

o - pen air wait for us some - where. — time to care, some - day, — some - where. —  
time to spare, time to learn,  
half-way there,

F $\flat$ -7<sub>3</sub> B $\flat$ 7<sub>3</sub> G-7 B $\flat$ -7<sub>3</sub> E $\flat$ 7<sub>3</sub> A $\flat$  G E-7

We'll find a new way of liv-ing, we'll find a way of for - giv-ing, — some-where. —

B $\flat$  E $\flat$ -<sub>3</sub> C- A $\flat$  D $\flat$  B $\flat$ - F F7 B $\flat$ /F F

hold my hand and I'll take you there, some - how, — some - day, — some - where. —

# STARDUST

Hoagy Carmichael 1929

Verse

C F9 E7

And now the pur - ple dusk of twi - light time, steals a - cross the mea - dows of my  
You wan - dered down the lane and far a - way. Leav - ing me a song that will not

A7 D- E- A- 1. B7

heart. High up in the sky the lit - tle stars climb. al - ways re - mind - ing me that  
die. Love is now the star - dust of yes - ter - day,

E- F#° G7 2. G7 C6 C+

we're a - part. the mus - ic of the years gone by. Some - times I  
Be -

**A**

F6 F-6 Bb7#11

won - der why I spend the lone - ly night dream - ing of a song. The  
side a gar - den wall when stars are bright, you are in my arms. The

C D-7 E-7 A7#9 D- A7#9 1. D- D-7#9Ab

me - lo - dy haunts my rev - er - ie, and I am once a - gain with you. When our  
night - en - gale tells his fai - ry tale of par - a - dise, where ros - es

G7 G° G7 G+ C D-7 Eb°7 C/E

love was new, and each kiss an in - spi - ra - tion, but

A-7 D9 A-7 D9 G7 D-7 G7 G+

that was long a - go, now my con - so - la - tion is in the star dust of a song Be -

2. D-7 F6 F-6 C E-/B A- C/G

grew. Tho' I dream in vain, in my heart it will re -

B7/F# F7 E7 Eb13 D-7 A7#9 D-7 G7 C

main, my star - dust mel - o - dy, the mem - o - ry of love's re - frain.



# STRANGER IN PARADISE

Forrest/Wright 1953

G-7 C7 FΔ7 G-7 C7

Take my hand, I'm a stran-ger in pa-ra-dise, all lost in a won-der-land, a stran-ger in  
 Star-ry eyed, that's a dan-ger in pa-ra-dise for mortals who stand be-side an an-gel-like  
 fer-vent prayer, of a stran-ger in pa-ra-dise? Don't send me in dark des-pair from all that I

<sup>1</sup>F6 A-7 D-7 <sup>2</sup>F6 D $\flat$ 7 G $\flat$ Δ7

pa-ra-dise. If I stand you. I see your face and I as-cend-ed

<sup>3</sup>F7sus<sup>4</sup> F7 <sup>3</sup>B $\flat$ -7 B $\flat$ -6 A7 DΔ7 D+7

out of the com-mon-place, in-to the rare. Some-where in space, I hang sus-

GΔ7 A $\flat$ -7 G-7 C7 FΔ7 D7 $\flat$ 9 *D.C. al Coda*

pend-ed, un-til I know there's a chance that you care. Won't you ans-wer the

F6 D-7 D-7/C<sub>3</sub> G7/B C7/B $\flat$  FΔ7/A

hun-ger for. But o-pen your an-gel's arms to the stran-ger in pa-ra-dise

D7 $\flat$ 9 G-7 C7 $\flat$ 9 F6

and tell him that he need be a stran-ger no more

Jerome Kern/Fields 1935

# STRANGER ON THE SHORE

Acker Bilk

Here I stand, watching the tide go out, so all a-lone and  
watched your ship as it sailed out to sea, tak-ing all my  
Why oh why, must I go on like this? shall I just be a  
blue, just dream-ing dreams of you. I, dreams and tak-ing all of me. *Fine*  
lone - ly strang-er on the shore?  
The sigh - ing of waves, the wail - ing of the wind, the  
tears in my eyes burn, plead - ing, my love, re - turn. *D.C. al 2nd End (Fine)*

# SUMMERTIME

G. Gershwin/DuBose Heyward 1935

Sum-mer - time \_\_\_\_\_ and the liv-in' is ea - sy, \_\_\_\_\_ fish are jump - in'  
One of these morn - in's you goin' to rise up sing - in', \_\_\_\_\_ then you'll spread your wings

D- E<sup>b</sup> E7 F7 E7 A-6 B-6 A-6 B-6  
and the cot-ton is high. \_\_\_\_\_ Your dad - dy's rich \_\_\_\_\_ and your mam-my's good  
and you'll take to the sky. \_\_\_\_\_ But till that morn - in' \_\_\_\_\_ there's a no - thin' can

A-6 B-6 A- D7 C/G A-7 D7 D-7 A-  
look - in', \_\_\_\_\_ so hush lit - tle ba - by don't you cry. \_\_\_\_\_  
harm you \_\_\_\_\_ with dad - dy and mam - my stand - in' by. \_\_\_\_\_

# THANKS FOR THE MEMORY

Ratnger/Robin 1937

G-7 C7 F6 C+7 F6 F#°7 C7/G F/A

Thanks for the mem-o-ry, of can-dle-light and wine, — cas-tles on the Rhine, the  
 Thanks for the mem-o-ry, of rain-y af-ter-noon, — swing-y Har-lem tunes, and  
 Thanks for the mem-o-ry, of sun-burns at the shore, — nights in Sing-a-pore, you

E♭°7 E-7♭5 F#°7 G-7 ⊕ G7 C7sus4 C7

Par-the-non and mo-ments on the Hud-son Riv-er Line, how love-ly it was.  
 mot-or trips and burn-ing lips and burn-ing toast and prunes,  
 might have been a head-ache but you nev-er were a bore, so

A♭ B♭-7 E♭7 A♭ D7♭9 C/G A-7

Ma-ny's the time that we feast-ed and ma-ny's the time that we fast-ed, oh, well it was swell while it

D-7 G7 G-7 C+7 D.C. al Coda ⊕ G-7 C7 F

last-ed, we did have fun and no harm done. And thank you so much.

# THE WAY WE WERE

Hamlisch/Bergman 1973

C E-7 FΔ7 A-7 A-/G FΔ7 E- E7 A- A-/G

Mem - 'ries light the corn - er of my mind, mis - ty wa - ter col - or mem 'ries  
 pic - tures of the smiles we left be - hind, smiles we gave to one an - oth - er -  
 Mem - 'ries may be beau - ti - ful and yet, what's to pain - ful to re - mem - ber,

FΔ7 G<sub>sus</sub><sup>4</sup> <sup>1.</sup> CΔ7 E-7 FΔ7 G7 <sup>2.</sup> CΔ7 C7  
 of the way we were Scat - tered were  
 for the way we

FΔ7 D-7 E-7 A<sub>7sus</sub><sup>4</sup> A7  
 Can it be that it was all so sim - ple then, or has time re - writ - ten ev - 'ry line?

D-7 G7 CΔ7 G<sub>7sus</sub><sup>4</sup> G7 D.C. al Coda  
 If we had the chance to do it all a - gain, would we? could we?

FΔ7 E<sub>7sus</sub><sup>4</sup> E7 A- A-/G FΔ7 E-7 FΔ7 E-7  
 we sim - ply choose to for - get. So it's the laugh - ter we will re - mem - ber,

FΔ7 E-7 A-7 D-7 G<sub>7sus</sub><sup>4</sup> CΔ7 FΔ7 G<sub>7sus</sub><sup>4</sup> CΔ7  
 when - ev - er we re mem - ber. the way we were, the way we were

# TILL THERE WAS YOU

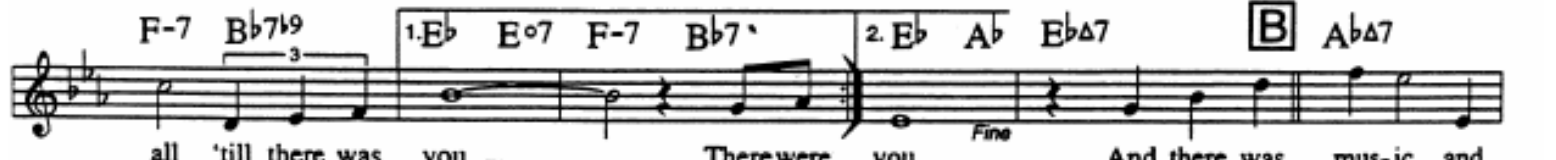
Meredith Wilson 1950

**A** Eb E<sup>o</sup>7 F-7 Ab-6 Db7 Eb G<sup>b</sup>



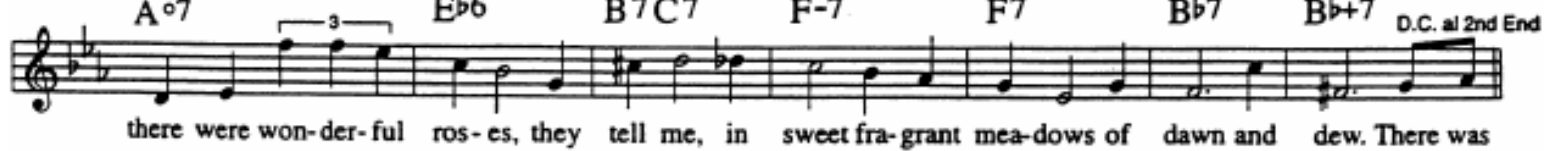
There were bells on the hill, but I nev-er heard them ring-ing, no I nev-er heard them at  
There were birds in the sky, but I nev-er saw them wing-ing, no I nev-er saw them at  
There was love all a - round, but I nev-er heard it sing-ing, no I nev-er heard it at

F-7 B<sup>b</sup>7<sup>b</sup>9 1. Eb E<sup>o</sup>7 F-7 B<sup>b</sup>7 2. Eb Ab Eb<sup>Δ</sup>7 **B** Ab<sup>Δ</sup>7



all 'till there was you. There were you. And there was mus-ic and

A<sup>o</sup>7 Eb6 B7C7 F-7 F7 B<sup>b</sup>7 B<sup>b</sup>+7 D.C. al 2nd End



there were won-der-ful ros-es, they tell me, in sweet fra-grant mea-dows of dawn and dew. There was

# UNFORGETTABLE

Gordon Irving 1951 (Nat Cole)

**A**

G G6 G $\Delta$ 7 G6 C $\sharp$ -7 $\flat$ 5 F $\sharp$ 7 $\flat$ 9 C C6 C $\Delta$ 7 C6<sub>3</sub>

Un-for-get-ta-ble, that's what you are. Un-for-get-ta-ble, tho' near so  
Un-for-get-ta-ble, in ev-'ry way. And for e-ver-more that's how you'll

Un-for-get-ta-ble, tho' near so  
And for e-ver-more that's how you'll

**B**

A7 B- C $\Delta$ 7 A7/C $\sharp$ 1 F $\Delta$ 7 F-7 B $\flat$ 7 C B7 $\flat$ 9 E-7 A7

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

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

**C**

D9 E $\flat$ 9 D9 A $\flat$ 7 F $\Delta$ 7 F-6

nev-er be-fore has some-one been more. That's why dar-ling, it's in-cre-di-ble,

nev-er be-fore has some-one been more. That's why dar-ling, it's in-cre-di-ble,

C $\Delta$ 7 B7 $\flat$ 9 E-7 A9 D7 D-7 G7 C6 (A-7 D7)

that some-one so un-for-get-ta-ble, thinks that I am un-for-get-ta-ble too.

that some-one so un-for-get-ta-ble, thinks that I am un-for-get-ta-ble too.

# WE'VE ONLY JUST BEGUN

Nichols/Williams 1970

F B $\flat$  A-7 D-7 G-7

We've on-ly just be-gun to live, white lace and prom-is-es,  
Be-fore the ris-ing sun we fly, so ma-ny roads to choose,  
And when the eve-ning comes we smile, so much of life a-head,

D-7 G-7  $^1$ C7sus $^4$   $^2$ C7sus $^4$  F $\Delta$ 7 B $\flat$  $\Delta$ 7 F $\Delta$ 7 B $\flat$  $\Delta$ 7

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

D G $\Delta$ 7 D $\Delta$ 7 G $\Delta$ 7 D G $\Delta$ 7 D $\Delta$ 7 G $\Delta$ 7

Shar-ing hor-i-zons that are new to us, watch-ing the signs a-long the way,

G $\flat$  $\Delta$ 7 B $\Delta$ 7 G $\flat$  $\Delta$ 7 B $\Delta$ 7 G $\flat$  B $\Delta$ 7 C7sus $^4$

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

$^1$ C7sus $^4$  F $\Delta$ 7 B $\flat$  $\Delta$ 7  $^2$ F $\Delta$ 7 B $\flat$  $\Delta$ 7 F $\Delta$ 7 B $\flat$  $\Delta$ 7 A $\Delta$ 7

we've on-ly just be-gun.



# WHAT KIND OF FOOL AM I?

Bricusse/Newley 1961

The musical score is written in G major, 4/4 time, and consists of six staves of music. Each staff includes a line of lyrics and a series of chord symbols above the notes. The lyrics are: "What kind of fool am I? Who nev-er fell in love, It seems that I'm the on-ly one that I have been think-ing of. What kind of man is this? An emp-ty shell, a lone-ly cell in which an emp-ty heart must dwell. What kind of What kind of lips are these? That lied with ev-'ry kiss, that whis-pered emp-ty words of clown am I? What do I know of life? Why can't I cast a-way the love that left me a-lone like this, why can't I fall in love? like oth-er mask of play and live my life? Why can't I fall in love, till I don't peo-ple can, and may-be then I'll know what kind of fool I am. give a damn"

Chord symbols:  $G7_{sus4}$ ,  $G7^{b9}$ ,  $C\Delta7$ ,  $F\Delta7$ ,  $E-7$ ,  $A7_{sus4}$ ,  $D-7$ ,  $G7_{sus4}$ ,  $E-7$ ,  $A7^{b9}$ ,  $D-7$ ,  $G7$ ,  $C\Delta7$ ,  $A-7$ ,  $D7$ ,  $A-7$ ,  $D7$ ,  $B-7$ ,  $E-7$ ,  $A-7$ ,  $D7$ ,  $G7_{sus4}$ ,  $G7$ ,  $C\Delta7$ ,  $A7^{b9}$ ,  $D-7$ ,  $G7_{sus4}$ ,  $C\Delta7$ ,  $G/B$ ,  $B^b\Delta7$ ,  $A7^{b9}$ ,  $A7/G$ ,  $F\sharp-7^{b5}$ ,  $F-7$ ,  $C/E$ ,  $E^b\Delta7$ ,  $D7$ ,  $D-7$ ,  $G7_{sus4}$ ,  $G7^{b9}$ ,  $C$

# WHEN I FALL IN LOVE

Young/Heyman 1952

F D7<sup>b9</sup> G-7 C7<sup>sus4</sup> F D7<sup>b9</sup> G-7 C7<sup>b9</sup> F B<sup>b9</sup> E<sup>b7</sup> D7

When I fall in love it will be for - ev - er, - - or I'll nev - er fall in  
 When I give my heart, it will be com - plete - ly, - - or I'll nev - er give my

G-7 D<sup>b7#11</sup> C7<sup>sus4</sup> C7<sup>b9</sup> <sup>1.</sup>F D7<sup>b9</sup> G-7 C7<sup>b9</sup> F<sup>Δ7</sup> E<sup>b7</sup> A-7<sup>b5</sup> D7<sup>b9</sup>

love \_\_\_\_\_ In a rest-less world like this, love is end - ed be-fore it's be-gun, and too ma-  
 heart, \_\_\_\_\_ and the

G-7 E-7<sup>b5</sup> E<sup>b7#11</sup> D7<sup>b9</sup> G-7 C7 <sup>2.</sup>F<sup>Δ7</sup> B7<sup>#11</sup>

ny moon-light kiss - es seem to cool in the warmth of the sun. mo-ment I can

B<sup>bΔ7</sup> E7<sup>b9</sup> A-7<sup>b5</sup> D7<sup>b9</sup> G-7 E<sup>b7</sup> F D7<sup>b9</sup> G-7 C7<sup>b9</sup> F6

feel that you feel that way too, is when I fall in love with you \_\_\_\_\_

# WHEN YOU WISH UPON A STAR

Harline/Washington 1940

C A7 D-7 G7 C° C C/E E♭7

When you wish up - on a star, makes no diff-'rence who you are. An - y - thing your  
 If your heart is in your dream, no re - quest is too ex - treme, when you wish up -  
 Like a bolt out of the blue, fate steps in and sees you thru, when you wish up -

D-7 G7sus4 G7 1. C6 2. C D-7 G7 E-7 A7

heart de - sires will come to you. do. Fate is kind,  
 on a star as dream - ers  
 on a star your dream comes true.

D-7 G7 C° C A-7 D7 D-7♭5 G7♭9

she brings to those who love, the sweet ful - fill - ment of their sec - ret long - ing.

*D.C. al Fine*

# WILLOW WEEP FOR ME

Ann Ronell 1932

Verse D9

G13

C9

F7



Oh Lord, why did you send the darkness to me? Are the sha-dows for - e-ver to

Bb9

Eb9

C+7

F6

C7

B7



be? Where's the light I'm long-ing to see? Oh

E9

A7

D9

G13



love, once we met by the old wil - low tree, now you've gone and left nothing to

C7

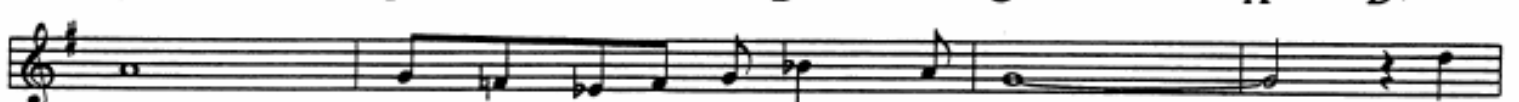
F9

D+7

G6

A-7

D7



me, noth - ing but a sweet mem - o - ry. Oh



Wil - low weep for me, wil - low weep for me, bend your branches green a - long the stream  
Gone my lov - er's dream, love - ly sum - mer dream, gone and left me here to weep my tears  
weep - ing wil - low tree, weep in sym - pa - thy, bend your branch - es down a - long the ground

G/B

Db7

C7sus4

C9

C-9

Ab9



that runs to sea. Lis - ten to my plea, lis - ten wil - low and weep for me.  
in - to the stream. Sad as I can be, hear me wil - low and weep for  
and cov - er me. When the sha - dows fall, bend oh wil - low and weep for me.

G47

C9

1. G7D+

2. G

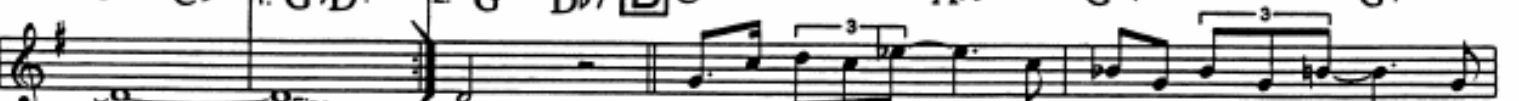
Db7

C-

Ab9

G-7

G7



me. Whis - per to the wind and say that love has sinned, to

C-7

F7

Bb7

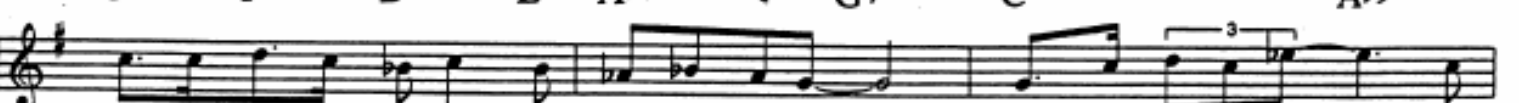
Eb7

Ab7

G7

C-

Ab9



leave my heart a - break - ing and mak - ing a moan. Mur - mur to the night, to

G-

G7

C-7

F7

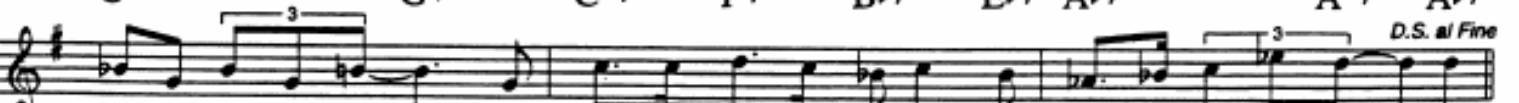
Bb7

Eb7

Ab7

A-7

Ab7



hide her star - ry light, so none will find me sigh - ing and cry - ing a - lone. Oh

D.S. al Fine