

SCHOTT
PIANO
LOUNGE



CARSTEN GERLITZ

Swing Standards

18 Famous Swing Standards

FLY ME TO THE MOON
JUST A GIGOLO

TAKE THE A-TRAIN

MACK THE KNIFE

LULLABY OF BIRDLAND

CHATTANOOGA CHOO CHOO

SATIN DOLL

ONE FOR MY BABY

HAVE YOU MET MISS JONES

IT'S ONLY A PAPERMOON

MOONLIGHT SERENADE

I GET A KICK OUT OF YOU

THERE WILL NEVER BE ANOTHER YOU

SENTIMENTAL JOURNEY

 SCHOTT

Swing Standards

18 Famous Songs
18 bekannte Melodien

arranged by / arrangiert von
Carsten Gerlitz

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Moonlight Serenade

Musik: Glenn Miller
Text: Mitchell Parish
Arrangement: Carsten Gerlitz

$\text{♩} = 76, \text{♩} = \text{♩} \text{♩}$

Cj7 C6 Dm7 G G#5 Cj7 Am7

mf

mp

(with pedal)

4 Dm7 C6 C°

f

I stand at your gate and the

7 Dm7 G7 G#5 Cj7

song that I sing is of moon-light. I stand and I

10 C6 Cj7 C7 A7 Dm7

wait for the touch of the hand in the June night. The

13

Em⁷ Am⁷ Dm⁷ G¹³ G^{#5} C⁶ A⁷ Dm⁷ G⁷

ro - ses are sing - ing a Moon - light se - re - nade. The

17

C⁶ C^o Dm⁷

stars are a - glow and to - night how their light sets me

20

G⁷ G^{#5} C^{j7} C⁶

dream - ing. My love, do you know that your

Red.

23

C^{j7} C⁷ A⁷ Dm⁷ Em⁷ Am⁷

eyes are like stars bright - ly beam - ing? I bring you and

26 **Dm⁷** **G¹³** **G^{#5}^{b9}** **C^{j7}** **Gm⁷** **C⁷^{b9}**

sing you a Moon - light se - re - nade.

29 **F^{j7}** **Fm⁶** **B^ø** **E⁷** **Am⁷**

Let us stray till break of day in love's val - ley of dreams. Just

33 **C^{#11}** **C⁷** **B⁷** **B⁷^{b9}** **Em⁷** **A⁷**

you and I, a sum - mer sky, a heav - en - ly breeze

36 **Dm⁷** **G⁷** **C⁶** **C^o**

kiss - ing the trees. So don't let me wait, come to

39 Dm⁷ G⁷ G^{#5} C⁷ C⁶

me ten-der-ly in the June night. I stand at your

ped.

42 C⁷ C⁷ A⁷ Dm⁷

gate and I sing you a song in the moon-light, a

45 Em⁷ Am⁷ Dm⁷ G¹³ G^{#5}

love song, my dar - ling, a Moon - light se - re-

48 1. C Gm⁷ C⁷ 2. 9 C⁶

nade. even nade. rit.

Just a Gigolo

Musik: Leonello Casucci
Text: Julius Brammer, Irving Caesar
Arrangement: Carsten Gerlitz

$\text{♩} = 120; \text{♪} = \text{♪}$

mf

G^6 Am^7 D G^6

4 Am^7 D G^6 G^7

I'm just a gi-go-lo ev'-ry-where I go

7 G^6 Bb° Am^7 D^7 Am^7

peo-ple know the part I'm play-ing. Paid for ev'-ry dance

10 D^7 G

sell-ing each ro-mance ooh what they're say-ing.

13 G^6 F^7 E^7

There will come a day youth will pass a-way what will they say a-

16 A^m A^m7 A° G/B E^7

bout me. When the end comes I know they'll say just a gi - go - lo as

19 A^m7 D^7 G G^6 $F\#7$ F^7 E^7

life goes on with out me. I ain't got no-

23 A^m7 D^{sus} G^6

bod - - - y no - bod - y cares for me, no - bod - y

28 F#7 F7 E7

cares for me. I'm so sad and lone - - - ly

32 Am⁹ D#5

sad and lone-ly 'cause I ain't so bad.

37 G6 E7

f

41 Am⁷ D7 G6

mp

45 G^6 $F\#7$ $F7$ $E7$

f ain't got no - bod - - - y

49 Am^7 $Dsus$ G^6

no - bod - y cares for me, no - bod - y cares for me. I'm

54 $F\#7$ $F7$ $E7$ Am^7

so sad and lone - - - ly sad and lone - ly

58 $D\#5$ $D7$ G $A\flat^7G^6$

'cause I ain't so bad.

Take the A Train

Musik und Text: Billy Strayhorn

Arrangement: Carsten Gerlitz

$\text{♩} = 132, \text{♪} = \text{♪}$

C $\text{Ab}^7/\text{F}\#$ C $\text{Ab}^7/\text{F}\#$ C $\text{Ab}^7/\text{F}\#$

mf

3 3 3

4 C $\text{Ab}^7/\text{F}\#$ C⁶ $\text{D}^{\#11}9$

f You must take the A Train

Red.

8 Dm^7 G^7 C⁶ Eb°

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

12 Dm^7 $\text{G}^{\#7}$ C⁶ $\text{D}^{\#11}9$

If you miss the A Train

The musical score is written for piano in 4/4 time. It features a melody in the right hand and accompaniment in the left hand. The key signature has one sharp (F#). The score is divided into four systems. The first system (measures 1-3) has a dynamic marking of *mf* and features triplet eighth notes in the right hand. The second system (measures 4-7) includes the first line of lyrics: "You must take the A Train". The third system (measures 8-11) includes the second line of lyrics: "to go to Sug-ar Hill way up in Har-lem.". The fourth system (measures 12-15) includes the third line of lyrics: "If you miss the A Train". Chord symbols are placed above the staff, and dynamic markings like *f* and *Red.* are used to indicate intensity and articulation.

16 Dm^7 G^7 C^6

you'll find you missed the quick-est way to Har-lem.

20 Gm^7 C^7 F^7

Hur-ry, get on board it's com-ing

24 D^9 Dm^9 $G^{\#5}$

list-en to those rails a - humm-ing. All a-

29 C^6 $D^{\#11}$ Dm^7

board, get on the A Train soon

34 G⁷ C⁶ Dm⁷ D⁹ C/E B⁹/E F⁶ G⁷

you will be on Sugar Hill in Harlem.

37 C D⁹ #11

3 3 3

41 Dm⁹ G¹³ C⁶ B⁹ Ebj⁷ G^{#9} C/G

9 13 9 11 7 9 7

46 D⁹ #11 Dm

3 3

50 G C Gm7 C7 Fj7

Hur-ry, get on board it's

55 D9

com-ing list-en to those rails a-

59 Dm9 G#5 C6 D9 #11

hum-m-ing. All a - board, get on the A Train

Red.

64 Dm7 G7 C N.C.

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

There Will Never be Another You

Musik: Harry Warren

Text: Mack Gordon

Arrangement: Carsten Gerlitz

♩ = 170, fast!

E \flat j7D \emptyset

There will be man-y oth - er nights like this,

and I'll be stand-ing here with some-one new. There

will be oth - er songs to sing, an - oth - er fall an - oth - er spring, but

there will nev-er be an - oth-er you. There will be oth - er

18 D[∅] G⁷ Cm

lips that I may kiss, but they won't thrill me,

22 Bbm⁷ Eb⁷ Abj⁷ Db⁷

like yours used to do. Yes, I may dream a mil-lion dreams, but

27 Eb^{j7} A[∅] D^{b9} Eb^{j7} Ab^{#11} Gm C⁷ Fm⁷ Bb^{b9} Eb¹³ ⊕

how can they come true, if there will nev-er, ev-er be an-oth-er you.

32 Eb D[∅]

(pickup for solo)

36 G Cm⁷ Bm Bbm⁷

40 Eb⁷ Ab Db⁷ Eb

44 Cm F⁷ Fm⁷

48 Bb^{#9} Eb D^ø

f *mf*

52 G Cm Bm⁷ Bbm⁷

56 Eb⁷ Abj⁷ Db⁷ Ebj⁷

60 A^ø D⁷ Eb Ab Gm⁷ C^{b9} Fm Bb Eb Bb^{#9} Bb⁷

sfz There
even *D.S. al* ⊕ - ⊕

⊕ Fm⁷ Bb Eb

oth - - - er you.

Fly me to the Moon

Musik und Text: Bart Howard
Arrangement: Carsten Gerlitz

$\text{♩} = 134, \text{♪} = \text{♩}$

Am Dm⁷ G⁷ C⁷

Fly me to the moon and let me play a-mong the stars.

5 F⁷ Dm⁷ E⁷^{b9} Am⁷ A⁷

Let me see what spring is like on Ju - pi - ter and Mars. In

9 Dm⁷ F/G G⁹ G⁷^{b9} Em⁷ Am

o - ther words hold my hand, in

13 Dm⁷ G^{sus} G^{#5} C⁷ B^ø Em⁷

o - ther words dar - ling kiss me.

17 Am Dm⁷ G⁷ C⁷ Gm⁷ C⁷^{b9}

Fill my life with song and let me sing for - e - ver - more.

21 F⁷ Dm⁷ E⁷^{b9} Am⁷ A⁷

You are all I hope for all I wor - ship and a - dore. In

25 Dm⁷ G Em⁷ A sus A⁷^{b9} Dm⁷

o - ther words please be true, in oth - er words

30 F/G G⁷^{b9} C B^ø E⁷ Am⁷

I love you! (solo)

(with pedal)

34 Dm⁷ G⁷ Cj⁷ Fj⁷

38 B^ø E⁷^{b9} Am A⁷^{b9} Dm⁷

42 G⁹ Cj⁷¹³ Am Dm

46 G⁷ Cj⁷ B^ø E⁷ Am⁷

50 Dm⁷ G⁷ G^{#5} Cj⁷ C⁷ Fj⁷ Dm⁷⁹

55 E⁷^{b9} Am A⁷^{b9} Dm⁷ G F/G G⁷ E^ø B^{b9} A⁷^{b9}

in oth-er words please be true,

60 Dm⁷ G Em¹¹ A⁷

in oth-er words in oth-er words on in

65 D⁹ F/G C

oth - er words I love you! *mp*

Lullaby of Birdland

Musik: George Shearing
 Text: B. Forster
 Arrangement: Carsten Gerlitz

♩ = ca. 90, ♩♩ = ♩♩

rit.

15 Fm⁷ Bbm⁷ Eb⁷ Cm⁷ Fm⁷

bill and coo when they love? That's the kind of ma-gic

18 Bbm⁷ Eb⁷ Ab Eb Ab

mu-sic we make with our lips when we kiss.

21 A^ø F⁷ Bbm⁷ Bb^ø Eb^{b9} Abj⁷

And there's a weep-y old wil-low he real-ly knows how to cry.

25 Eb^{m6} A^ø F⁷ Bbm⁷ Bb^ø Eb^{b9} Abj⁷

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

28 C^9 Fm^7 D° G^7 C^7 Fm

and good - bye. Lull-a-by of Bird-land whis-per low kiss me sweet

32 Bbm^7 Eb^7 Cm^7 Fm^7 $\oplus Bbm^7$ $Eb^{\flat 9}$ Ab

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

35 Fm D° G^7 C^7

we're in love. (pickup for solo)

39 Fm $(F) Bbm^7$ Eb^7 Cm Fm Bbm^7 Eb^7

43 A^{\flat} Fm^7 G° C^7 Fm^7 D° $Galt$ C^7

(with pedal)

47 Fm^7 Bbm^7 Eb^7 Cm Fm Bbm Eb^7

rit.

51 $A^{\flat}j^7$ $D^{\flat}7$ C° B° $B^{\flat\circ}$

D.S. al
 $\oplus - \oplus$

53 Bbm^7 $Eb^{\flat 9}$ A^{\flat}

54 Bbm^7 Eb^9 A^{\flat} N.C.

Sentimental Journey

Musik und Text: Les Brown,
Bud Green, Benjamin Homer
Arrangement: Carsten Gerlitz

$\text{♩} = 90$, $\text{♪} = \text{♩}$, relaxed!

A⁷ D⁷ G⁷ C⁶⁹

Gon - na take a

4 C[♯] G⁷

sen - ti - men - tal jour - ney, gon - na set my heart at ease.

7 C⁶ C⁷ F⁷ F[♯] C⁶/G Am⁷ Dm⁷ G⁷ C

Gon - na make a sen - ti - men - tal jour - ney, to re - new old me - mo - ries.

11 C[♯] G⁷

Got my bags, I got my re - ser - va - tions, spent each dime I could af - ford.

The musical score is written for piano in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#). The score is divided into four systems of four measures each. Chord symbols are placed above the staff. The lyrics are written below the staff. There are several triplet markings in the bass line.

15 C⁶ C⁷ F⁷ F[♯] C/G Am⁷ D⁷ G⁷ C Gm⁷ C^{♯5}⁷

Like a child in wild an-ti-ci-pa-tion, long to hear that, all - a - board!

19 F⁶ F[♯] C/G Am G^{♯5} C⁶

Sev-en, that's the time we leave at sev-en. I'll be wait-ing up at

23 D⁷ G⁷ F/G Em⁷/G F⁶/G

heav-en, count-ing ev'-ry mile of rail-road track, that takes me back.

27 C⁶⁹ C[♯] G⁷

Nev-er thought my heart could be so year-ny. Why did I de-cide to roam?

31 C⁶ Gm⁷¹³ C⁷ F⁷ F[♯]^o C/G Am⁷ D⁷ G⁷ C⁶

Got-ta take that sen-ti-men-tal jour-ney, sen-ti-men-tal jour-ney home.

35 C F⁷ C F⁷ C⁶ Am D⁷ G⁷

(solo)

sempre stacc.
(no pedal)

39 C F⁷ C F⁷ C Am

42 D⁷ G C Gm⁷ C⁷^{b9} Fj⁷⁹ F[♯]^o Cj⁷/G Dm⁷/G G[♯]⁵⁷

(pedal)

46 C D7 Eb7 D7 G7 F/G

50 Em/G F6/G C⁹

54 C#° G7 C6 Gm¹³ C7 F7 F#°

57 C/G Am7 D7 F/G G^{b9} C D7 G7

Sen - ti - men - tal jour - ney home. Sen - ti - men - tal jour - ney.

It's only a Papermoon

Musik: Harold Arlen
Text: E. Harburg, Billy Rose
Arrangement: Carsten Gerlitz

♩ = ca. 132, ♩ = ♩[♩]

The musical score is written in G major and 4/4 time. It consists of four systems of piano accompaniment and vocal lines. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, often using triplets. The vocal line is written in a single staff with lyrics underneath. Chord symbols are placed above the piano part.

System 1 (Measures 1-4): Chords: G⁶, Am⁷, D⁷, Am⁷, D⁷. Lyrics: Say, it's on-ly a pa-per - moon sail-ing o-ver a

System 2 (Measures 5-8): Chords: G, Dm⁷, Galt, C, A⁷/C[#], D⁷. Lyrics: card-board sea, but it would-n't be make be-lieve if you be-lieved in me.

System 3 (Measures 9-13): Chords: G, C, D, G, Am⁷, D⁷, Am⁷, D⁷, G. Lyrics: Yes, it's on-ly a can - vas sky hang-ing o-ver a mus-lin tree,

System 4 (Measures 14-17): Chords: Dm⁷, G⁷, Cj⁷, A⁷/C[#], D⁷, G, G^{sus}. Lyrics: but it would-n't be make be-lieve if you be-lieved in me. With-out

18 C C[♯] G/D Em Am⁷ D^{sus} G G⁷

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

22 C C[♯] G/D Em Bm⁷ B^b7 Am⁷ A^b5

your love it's a me - lo - dy played in a pen - ny ar - cade.

26 G Am⁷ D⁷ Am⁷ D⁷

It's a Bar - num and Bai - ley world just as phon - y as it can be,

30 Dm⁷ G⁷ C^j7 A⁷/C[♯] D⁷ G C/D

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

34 G⁷ G⁶ Am⁷ D⁷ G⁷ G⁶

mp

38 Dm⁷ G⁷¹³ C⁷ C⁶ D C/D D⁷⁹ C⁶

f

43 Am⁷ D⁷ Am⁷ D⁷⁹ G⁶ Dm G⁷¹³

47 C⁷ C⁶ Cm D G G^{sus} C C[#]

With-out your love

51 G/D Em Am⁷ D^{sus} G C C[♯] G/D Em

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

56 Bm⁷ B^b7 Am⁷ A^b5⁷ G Am⁷ D⁷

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

60 Am⁷ D⁷ Dm⁷ G⁷ Cj⁷ A⁷/C[♯]

just as phon-y as it can be, but it would-n't be make be-lieve if you

64 Bm⁷ E^b9 Am A⁷ D⁷ G

if you be-lieved in me.

Mack the Knife

(Mackie Messer)

Musik: Kurt Weill

Text: Bertolt Brecht

Arrangement: Carsten Gerlitz

$\text{♩} = \text{ca. } 154, \text{♩} = \text{♩} \text{♩}$

C⁶

mp

Oh the

C[#]/G Dm⁷

5

shark babe, has such teeth, dear and he

G[#]5 C⁶

9

shows them, pear - ly white, just a

13 Em⁷ C⁶/E

E^b°

Dm⁷

jack knife, wears old Mac - heath, babe and he

17 F^6/G G^7 C^6 $G^{\#5}$

keeps it, out of sight. You know when that

21 C^6 $C^{\#o}$ Dm^7

shark bites with his teeth, dear scar - let

25 Dm^7/G $G^{\#5}$ C^6

bil - lows, start to spread, and fan - cy

29 Em^7 C^6/E E^b^o Dm^7

gloves though, wears Mac - heath, babe, so there's

33 G^{sus} $G^{\#5}$ C^6 B^b7 A^7

nev - er, nev - er a trace of red. On the

37 D^6 Em^7

side - walk, sun - day morn - ing lies a

41 A^{sus} $A^{\#5}$ D^6

bod - y, ooz - ing life, some - one's

45 $F^{\#m7}$ F° Em^7

sneak - ing round the cor - ner could that

49 A^{sus} A^7 1. D^6

be our Mack the knife?

53 2. $F\#\circ$ B^7 Em^7

knife.
even

56 Em^7/A Em^b5 D^6

Mack the knife.

4. From a tug boat down by the river
 there's a cement bag just drooping on down,
 that cement's there, it's there for the weight, dear,
 five'll get you ten old Macheath's back in town

Cherokee

(Indian Love Song)

Musik und Text: Ray Noble
Arrangement: Carsten Gerlitz

♩ = ca. 142, ♩♩ = ♩♩♩

Bb⁷ **Fm⁷** **Bb⁹** **Eb⁷**

Sweet In - dian maid - en since I first met

Ebm **Ab⁹** **Bb⁶** **Gm⁷** **C⁹**

4 you I can't for - get you.

Cm⁷ **G⁷** **Cm⁷** **F#⁷** **Bb⁷** **F#⁷**

7 Cher - o - kee sweet - heart child of the

Fm⁷/Bb **Bb⁹** **Eb⁷** **Ebm** **Ab⁷**

10 prai - rie your love keeps call - ing

13 $B\flat$ Gm C^9 Cm^7 F^7 $B\flat$

my heart en - thrall - ing. Cher - o - kee

17 $C\sharp m^7$ $F\sharp^7$ B^7 Bm^7 E^7

dreams of sum - mer - time of lov - er - time gone

20 A Am^7 D^7 G^7

by throng my mem - o - ry so

23 Gm^7 C^9 Cm^7 $F\sharp^5$ $B\flat^7$ Fm^7

ten - der - ly and sigh. My sweet In - dian maid-

26 Bb^9 Ebj^7 Ebm Ab^9

en one day I'll hold you

29 Bb Gm^7 C^9 $\oplus Cm^7$ F^7 Bb

in my arm fold you Cher - o - kee. *mf* (pickup)

33 Bbj^7 Fm^7 Bb^9 Ebj^7 Ebm^7 Ab^7

37 Bbj^7 Bb^6 Gm^7 C^9 Cm^7 G^7 Cm^7 $F^{\#5}$

41 $Bb7$ $Fm7$ $Bb9$ $Eb7$ $Ebm6$ $Ab7$

Ped.

45 $Bb7$ $Bb6$ $Gm7$ $C7$ $Cm7$ $F7$ Bb *D.S. al $\Phi - \Phi$*

49 F^{sus} $Eb7$ $D7$ $G7$

Cher - o - - - kee,

52 C^{13} C^{b13} F^9 Bb

Cher - - - o - - - kee.

Have You Met Miss Jones?

Musik: Richard Rodgers
 Text: Lorenz Hart
 Arrangement: Carsten Gerlitz

slow and free

F⁷ D^{b9} G^{m7} C¹³₃ A^{m7} D^{b9} G⁹ C^{#5} F⁶ F[#]

The first system of musical notation features a piano accompaniment with a treble and bass clef. The treble clef contains a melodic line with triplet eighth notes and a final triplet quarter note. The bass clef provides a harmonic accompaniment with chords and a steady eighth-note bass line. The tempo is marked 'slow and free'. The key signature has one flat (B-flat). The lyrics 'Have you met Miss Jones,' are written below the piano part, with a dynamic marking of *mf*. A '(with pedal)' instruction is placed below the system.

The second system of musical notation continues the piano accompaniment. The treble clef has a melodic line with quarter and eighth notes. The bass clef has a harmonic accompaniment with chords and a steady eighth-note bass line. The lyrics 'some - one said as we shook hands she was just Miss Jones to' are written below the piano part. The dynamic marking is *p*. The key signature remains one flat.

The third system of musical notation continues the piano accompaniment. The treble clef has a melodic line with quarter and eighth notes. The bass clef has a harmonic accompaniment with chords and a steady eighth-note bass line. The lyrics 'me. Then I said Miss Jones you're a girl who' are written below the piano part. The dynamic marking is *p*. The key signature remains one flat.

The fourth system of musical notation continues the piano accompaniment. The treble clef has a melodic line with quarter and eighth notes. The bass clef has a harmonic accompaniment with chords and a steady eighth-note bass line. The lyrics 'un - der - stands I'm a man who must be free. And all at' are written below the piano part. The dynamic marking is *p*. The key signature remains one flat.

19 $B\flat$ $A\flat m^7$ $D\flat^7$ $G\flat j^7$ $E m^7$ A^7

once I lost my breath, and all at once was scared to death, and all at

23 $D j^7$ $A\flat m^7$ $D\flat^7$ $G\flat j^7$ $G m^7$ $C^{\flat 9}$

once I own the earth and sky.

27 F^6 $F^{\sharp o}$ $G m^7$ $B\flat^7$ $A m^7$ D^7

Now I've met Miss Jones and we'll keep on meet-ing till we

31 $G m^{13}$ C^7 $C^{\flat 13}$ F $E\flat$ F

die, Miss Jones and I. Have you met Miss Jones?

Clair

Musik und Text: Gilbert O'Sullivan
 Arrangement: Carsten Gerlitz

free

F# \emptyset FJ⁷ Dm⁷ G

(with pedal)

$\text{♩} = \text{ca. } 120, \text{♩} = \text{♩}^\flat$

5 Am⁷ Dm⁷ G⁷¹³

Clair, the mo-ment I met you I swear I

8 Em⁷ Am Am/G Dm⁷

felt as if some - thing some - where had happen-ed to me which

11 B \emptyset E⁷ Am⁷ Dm G⁷

I could-n't see then the mo-ment I met you a - gain I

15 Em^7 Am^7 Am^7/G Dm^7

knew in my heart we were friends it had to be so it

18 B° E^7 Cj^7 C^\sharp Dm^7

could-n't be no but try as hard as I might do I don't know why

22 G^7 Cj^7 Fj^7

you get to me in a way I can't de-cribe, words mean so lit - tle when you

25 F^\sharp C^6/G D^7/A

look up and smile I don't care what peo-ple say, to me you're more than a child, oh, Clair,

42

F \flat 7 F \sharp C \flat /G

No-thing means more to me than hear-ing you say I'm goin' to mar-ry you, will you mar-ry

45

D \flat /A Dm \flat G \flat F \sharp

me un-cle Ray? Oh, Clair, Clair. *even rit.*

49

F \flat 7 Dm \flat G \flat C \flat

me un-cle Ray? Oh, Clair, Clair. *even rit.*

3. Clair, I've told you before
 Don't you dare
 Get back into bed
 Can't you see that it's late
 No you can't have a drink
 Oh! all right then but wait just a bit
 While I, in an effort to baby sit,
 Catch of my breath what there is left of it.
 You can be murder at this hour of the day
 But in the morning this hour
 Will seem a lifetime away
 Oh! Clair, Clair.

Satin Doll

Music: Duke Ellington, Billy Strayhorn

Words: John Mercer

Arrangement: Carsten Gerlitz

♩ = ca. 120, ♩-♩-♩

D^7 Abm^9 Db^9 C B^7 E^7 A^7

f

5 Dm^7 G^7 Dm^7 $G^{\#5}$ Em^7 A^7

Cig - a - rette hold - er, which wigs me, o - ver her shoul - der,

8 Em^7 A^7 Am^7 D^7 Abm^7 Db^7 C A^b9

she digs me; out cat-tin', that sa - tin doll.

12 Dm^7 $E^{\flat9}$ $A^{\flat13}$ Dm^7 G^7 Dm^7 $G^{\#5}$

Ba - by shall we go out skip - pin'?

15 Em^7 A^7 Em^7 A^7 Am^7 D^7

Care-ful, a - mi - go you're flip - pin', speaks la - tin,

18 Abm^7 Db^7 C Dm^7 $D^\#$ C/E

that sa - tin doll. She's

21 Gm^7 C^9 Gm^7 C^9 FJ^7 Gm^7

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

24 $G^\#$ F/A Am^7 D^7 Am^7 D^7 Dm^9

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

27

G⁷ Dm⁷ G⁷

switch - a - roo - ni. Te - le - phone num - ber,

30

Dm⁷ G⁷ Em⁷ A⁷ Em⁷ A⁷

well you know, do - ing my rum - ba with u - no,

33

Am⁹ D⁹ Abm⁷ Db⁷ C A⁷^{b9}

and that 'n, my sa - tin doll,

37

D⁹ Abm⁷ Db⁷ C

speaks la - tin that sa - tin doll. *p*

Ain't She Sweet

Musik und Text: Ager & Jack Yellin
Arrangement: Carsten Gerlitz

♩ = 184, ♩♩ = ♩♩

The musical score is written in a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 184, and the time signature is common time (C). The score is divided into four systems, each with a measure number in the top left corner.

System 1 (Measures 1-3): Chords Eb6, Em6, Fm7¹¹, Bb#5, Eb6, Em6. Lyrics: Ain't she sweet? See her walk - ing down that

System 2 (Measures 4-6): Chords Fm7¹¹, Bb#5, Eb6, G7, C7. Lyrics: street. Yes I ask you ver - y con - fi - den - tial - ly,

System 3 (Measures 7-9): Chords F7, Bb7, Eb6, Bb#5, Eb6, Em6. Lyrics: ain't she sweet? Ain't she

System 4 (Measures 10-12): Chords Fm7¹¹, Bb#5, Eb6, Em6, Fm7¹¹, Bb#5. Lyrics: nice? Look her o - ver once or twice. Yes I

13 $E\flat^6$ G^7 C^7 F^7 $B\flat^7$

ask you ver - y con - fi - den - tial - ly, ain't she

16 $D\flat/E\flat$ $A\flat^7$

nice? Just cast an eye in her di-

19 $E\flat$ $B\flat m^7$ $E\flat^{\#5}$ $A\flat^7$

rec - tion, oh me and my,

22 $E\flat$ F^7 $B\flat^7$ $E\flat^6$ $E m^6$

ain't that per - fec - tion? I re-

26 Fm¹¹ B^b5 E^b6 Em⁶ Fm¹¹ B^b5

peat, don't you think that's kin - da neat? Yes I

29 E^b6 G7 C7 F⁹ B^b7 E^b B^b5

ask you ver - y con - fi - den - tial - ly, ain't she sweet?

33 G[#]9 C^b9 F⁹ B^b7

sweet, ain't she

37 E^b E^b7/G A^b A^o B^b E^b

sweet?

Chattanooga Choo Choo

Musik und Text:
Mack Gordon, Harry Warren
Arrangement: Carsten Gerlitz

$\text{♩} = 124, \text{♪} = \text{♩}$

f

mf

f

5 *C* *Bb7 A7*

Par-don me, boy is that the Chat-ta-noo-ga choo choo? Track twen-ty-nine.

9 *Ab7 G7* *C* *G#5* *Dm7 G7*

Boy, you can gim-ma a shine

13 *C6* *F7* *Em7* *Bb7 A7*

I can af-ford to board the Chat-ta-noo-ga choo coo.

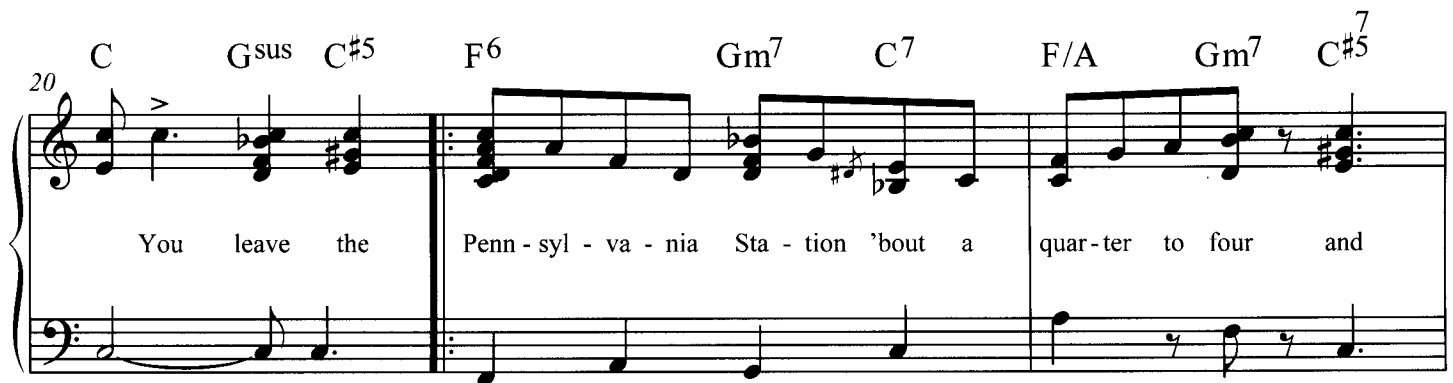
The musical score is written for piano and voice. It consists of four systems of music. The first system (measures 1-4) is an instrumental introduction in C major, marked *f*. The second system (measures 5-8) contains the first line of lyrics: "Par-don me, boy is that the Chat-ta-noo-ga choo choo? Track twen-ty-nine." The third system (measures 9-12) contains the second line: "Boy, you can gim-ma a shine". The fourth system (measures 13-16) contains the third line: "I can af-ford to board the Chat-ta-noo-ga choo coo." The score includes various chords such as C7, Dm7, G#5, C, Bb7, A7, Ab7, G7, C, G#5, Dm7, G7, C6, F7, Em7, Bb7, and A7. The tempo is marked as quarter note = 124, and the time signature is common time (C).

16 Dm G⁷ F C/E Dm⁷



I've got my fare and just a trif- le to spare.

20 C Gsus C^{#5} F⁶ Gm⁷ C⁷ F/A Gm⁷ C^{#5}



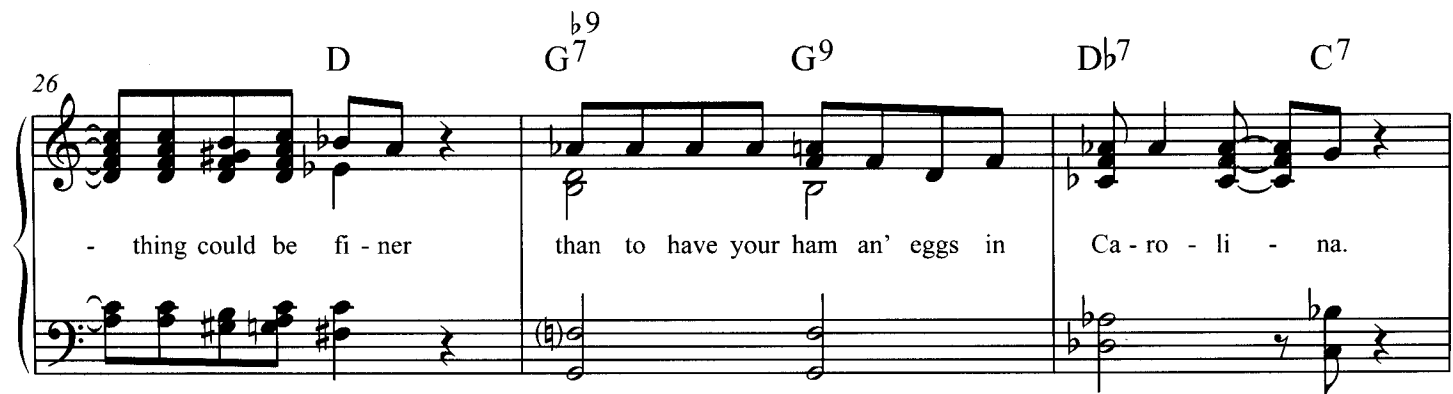
You leave the Penn- syl - va - nia Sta - tion 'bout a quar- ter to four and

23 F⁶ Gm⁷ C⁷ F⁶ B^b G^{#o}



read a ma - ga - zine and then you're in Bal - ti - more, din - ner in the di - ner no-

26 D G^{b9} G⁹ D^{b7} C⁷



- thing could be fi - ner than to have your ham an' eggs in Ca - ro - li - na.

29 F⁶ C⁷/G F Gm⁷ G^{#5} F⁶ Gm C⁷

When you hear the whis-tle blow-in' eight to the bar then you know that Ten-nes-see is

32 B^b7 B^o F/C D⁷ G^{b9}

not ver - y far. Sho - vel all the coal in got - ta keep it roll - in' woo,

35 C⁷ F G¹³ C

woo, Chat - ta - noo - ga there you are. *mf* There's gon - na be

38 Dm

a cer-tain par-ty at the sta-tion, sa-tin and lace (r.H.)

42 G⁷ C A⁷^{b9} D G⁷ G⁷⁵ C

I used to call „fun-ny face“.

She's gon-na cry

46 C/B^b F/A B^b⁹ C⁶ Am

un-til I tell her that I'll nev-er roam.

So Chat-ta-noo-ga choo choo

50 D⁷ G⁷ C Am

won't you choo choo me home?

So Chat-ta-noo-ga choo choo

54 D⁷ G⁷ 1. C Gm⁷ C⁷ 2. C C⁶⁹

won't you choo choo me home?

choo choo

I Get a Kick out of You

Musik und Text: Cole Porter
Arrangement: Carsten Gerlitz

♩ = 180, ♩ = ♩♩

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The tempo is marked as ♩ = 180, and the time signature is 4/4. The key signature has one sharp (F#). The score includes piano accompaniment and lyrics. Chord symbols are placed above the staffs. The lyrics are: "I get no kick from Cham - pagne, mere al - co - hol does - n't thrill me at all, so tell me why should it be true, (r.H.) that".

Chord symbols: C⁶/G, Em⁷, A⁷, Dm, F⁶/G, G⁷/F, Em⁷, A⁷^{b9}, Dm⁷, G⁷, G/F, Em⁷, E⁷, A⁷, Dm⁷, Fm⁶, Em⁷, A⁷/^{#9}, A⁷^{#9}.

17 Dm⁷ G C Em⁷ A⁷

I get a *sfz* kick out of you.

21 Dm⁹ G⁷ G/F Em⁷ Em⁷/A A⁷

Some get their kicks from cocaine,

25 Dm⁹ G⁷ FJ⁷ Em⁷ A⁷

I'm sure that if I took even one sniff that would

29 Dm⁷ G⁷ Em⁷ A⁷^{#9}

bore me ter - ri - fi - cal - ly too (r.H.) that

33 Dm^7 G C^6 Am^7 A^b Gm^7-

I get a *sfz* kick out of you. *f*

37

I get a kick ev'-ry time I see you stand-

42 A^7 A^7 Dm Dm/C

- ing there be - fore me. I get a kick though it's

47 E^\emptyset A^7 D^7 Dm^7

clear to me that ob - vious - ly not a - dore

52 G⁷ Em Eb⁷ Dm F⁶/G G⁷/F Em⁷

me. I get no kick in a plane

56 A⁷^{b9} Dm G G/F Em

fly - ing too high with some gal in the

60 Am Ab⁷ G¹¹ Em^ø

sky is my idea of noth - - ing to do (r.H.)

64 A⁷^{#9} Dm G^{#5}

but I get a kick out of you. *p*

One for my Baby

Musik: Harold Arlen

Text: John Mercer

Arrangement: Carsten Gerlitz

♩ = 68, ♩ = ♩♩

C C¹³/E F⁶ F[♯] C/G A^b9 G⁹

mf

(with pedal)

4 C⁶ D^b13 G¹³ C⁶ Dm⁷/G C Fm⁶

It's quar-ter to three, there's no one in the place,

7 C⁶ Dm⁷/G E^b G⁷ Dm/G

'cept you and me, so set 'em up Joe,

10 C Fm⁶ C Gm⁷ C⁷

I got a lit-tle sto-ry I think you should know

The musical score is written for piano in 3/4 time. It features a melody in the right hand and a bass line in the left hand. The score is divided into four systems, each with a key signature change indicated by a sharp or flat symbol above the staff. The first system (measures 1-3) is marked *mf* and includes the instruction '(with pedal)'. The second system (measures 4-6) contains the lyrics 'It's quar-ter to three, there's no one in the place,'. The third system (measures 7-9) contains the lyrics ''cept you and me, so set 'em up Joe,'. The fourth system (measures 10-12) contains the lyrics 'I got a lit-tle sto-ry I think you should know'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

13 F F⁶ Gm⁷ F/A B^b9 Cj⁷ C⁶ Cj⁷ C⁶ Cj⁷

we're drink-ing my friend to the end of a brief e-pi - sode, make it

17 B^b9 A⁹ Dm⁷ F G^{sus} C⁶ F[#]m⁷ B⁷

one for my ba - by and one more for the road.

21 E^j7 F[#]m/B E^j7 A^m6 E F[#]m⁷

I know the rou-tine, put an-oth-er nick-el in the ma-chine,

24 E^j7 B⁷ E⁶ F[#]m⁷ E^j7 B^b9 B^{sus} B^b9

feel-ing so bad, can't you make the mu - sic,

27 **Ej7 Bm7 E7 Aj7 A#5 A6 A#5**

ea - sy and sad. I could tell you a lot,

30 **A A#5 A6 A#5 Ej7 F#m7 G#m7 E7 D#11 C#7**

but it's not in a gen - tle men's code. Just make it one for my ba - by

34 **F#m7 E/G# Aj7 E Bm7 E7**

and one more for the road.

37 **Em7/A A7 Em7/A A7 G#m7 C#m7 F#m7 B7**

You'd nev - er know it, but bud - dy I'm a kind of po - et and I've got a lot of things I'd like to

40 E⁶ Em⁷ A⁷ Em⁷ A⁷

say, and if I'm gloo - my, won't you lis-ten to me,

43 F^{#9} C⁹ B⁷ B^{#9} E^{J7} F^{#m/B}

till it's talked a - way? That is how it goes

46 E^{J7} Am⁶ E E^{J7} B⁷

Joe, I know you're get-ting an-xious to close

49 E⁶ F^{#m7} E^{J7} B^{sus} B^{b9} E^{J7} B^{m7}

thanks for the cheer I hope you did-n't mind my bend - ing your ear.

52

E7 AJ7 A#5 A6 A#5 A A#5 A6 A#5

But this torch that I found it's got-ta be drowned or it

55

Ej7 F#m7 G#m7 E7 D#11 C#b9

soon might ex-plode. Make it one for my ba-by

58

F#m G#m Aj7 B7 G#m C#7 F#9 B7

and one more for the road, the long, it's so long, the

62

E6 E7/G# A A#° E6 C7 B7 E6

long and wind-ing road.

Body and Soul

Musik: John Green
Text: Edward Heyman, Robert Sour
Arrangement: Carsten Gerlitz

slow, ♩ = ♩♩

Em⁷ B⁹ Em⁷ A⁷ Dj⁷ Gj⁷

My heart is sad and lone-ly for you I sigh, for

4 F^{#m7} F^o Em⁷ Em⁷/D 3 C^{#o} F^{#7}

you dear on - ly, why have - n't you seen it

7 Bm⁷ Em⁷ A^{#5} 3 Dj⁷ F^{#m7} B⁷ Em⁷ B^{b9} B^{b9}

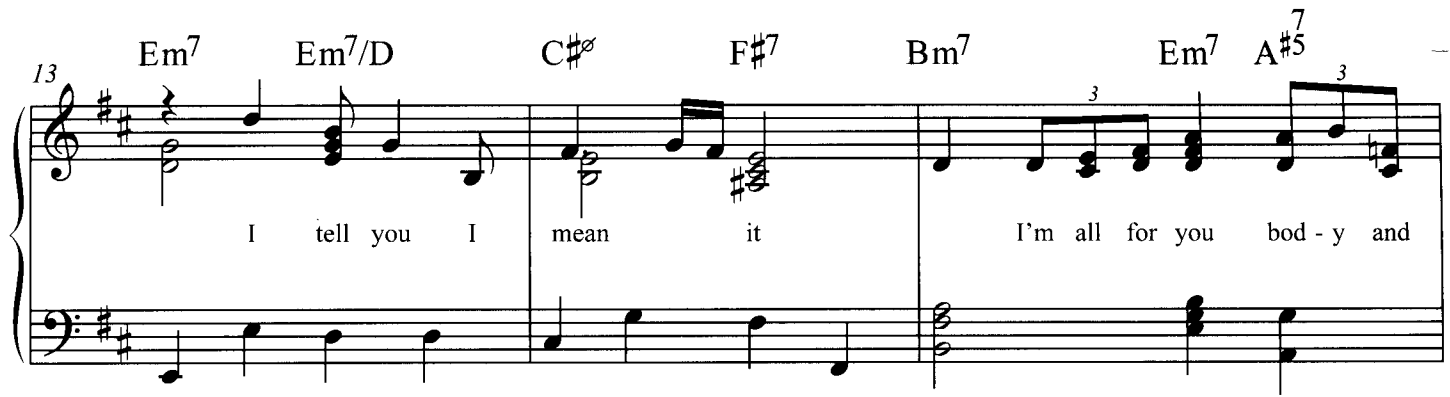
I'm all for you bod - y and soul. I spend my days in

10 Em⁷ Eb^{#5} Dj⁷ G⁷ F^{#m7} F^o

long - ing and wrong - ing why it's me you're wrong - ing,

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line and a piano accompaniment line. The piano accompaniment includes chord symbols above the notes. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'slow' with a note value of ♩ = ♩♩. The lyrics are: 'My heart is sad and lone-ly for you I sigh, for you dear on - ly, why have - n't you seen it I'm all for you bod - y and soul. I spend my days in long - ing and wrong - ing why it's me you're wrong - ing,'.

13 Em⁷ Em⁷/D C[#] F[#] Bm⁷ Em⁷ A^{#5}



I tell you I mean it I'm all for you bod - y and

16 Dj⁷ Fm⁷ B^b7^{b9} E^bj⁷ Fm⁷ E^b/G A^bm D^b7



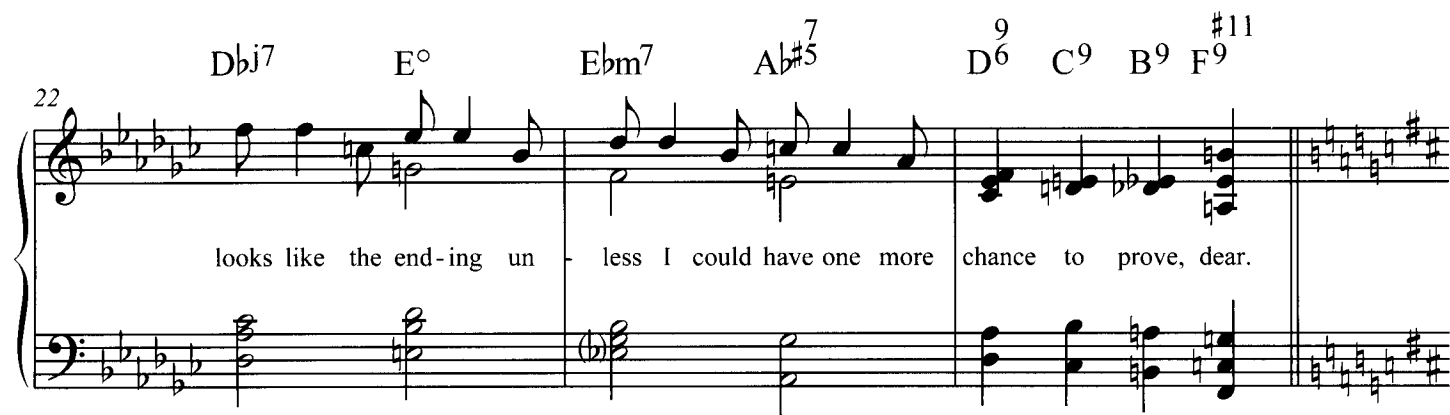
soul. I can't be-lieve it, it's hard to con-ceive it that

19 Gm⁷ Cm⁷ Fm⁷ B^b7 E^bj⁷ E^bm⁷ A^b9



you'd turn a - way ro-mance. Are you pre-tend-ing it

22 D^bj⁷ E^o E^bm⁷ A^b7⁵ D⁹ C⁹ B⁹ F⁹ #11



looks like the end-ing un - less I could have one more chance to prove, dear.

25 Em⁷ B⁹ Em⁷ A⁷ Dj⁷ Gj⁷

My life is wreck you're make-ing you know I'm yours for

28 F#m⁷ F^o Em⁷ Em⁷/D³ C#^o F#⁷

just the talk - ing, I'd glad - ly sur - ren - der

31 Bm⁷ Em⁷ A⁷₅ Dj⁷ Bb⁹ Gj⁷ A⁷

my - self to you bod - y and soul. even

34 D

red. p p