

Stars Fell On Alabama

PAGE 4

Sunny

PAGE 7

The Very Thought Of You

PAGE 10

Tennessee Waltz

PAGE 14

Perdido

PAGE 16

Satin Doll

PAGE 19

More Than You Know

PAGE 22

Take The 'A' Train

PAGE 25

You Are The Sunshine Of My Life

PAGE 28

Key Jude

PAGE 30

The Girl From Ipanema (Garota De Ipanema)

PAGE 33

Ev'ry Time We Say Goodbye

PAGE 36

Solitude

PAGE 40

Sophisticated Lady

PAGE 42

Midnight Sun

PAGE 44

Stars Fell On Alabama

WORDS BY MITCHELL PARISH · MUSIC BY FRANK PERKINS

© Copyright 1934, Mills Music Incorporated, N.Y.C.
Campbell, Connelly & Company Limited, 879 Fifth Street, London W.1
All Rights Reserved.
International Copyright Secured.

Slowly

Musical notation for the first system, including piano accompaniment and guitar chords. The piano part features a melody in the right hand and a bass line in the left hand. The guitar part is shown as a series of chords: Dm7 and G7(b9).

Moon-light and mag - no - lia,

Musical notation for the second system, including piano accompaniment and guitar chords. The piano part continues the melody and accompaniment. The guitar part includes chords: C, A7(b9), Dm7, G7, C, C#dim, Dm7, and G7(b9).

star-light in your hair, all the world a dream come true, Did it real-ly hap-pen,

Musical notation for the third system, including piano accompaniment and guitar chords. The piano part continues the melody and accompaniment. The guitar part includes chords: C, C+, Am7, D7, G7sus4, and CHORUS.

was I real-ly there, was I real-ly there with you? We lived our lit-tle

Musical notation for the fourth system, including piano accompaniment and guitar chords. The piano part continues the melody and accompaniment. The guitar part includes chords: C, Gm, and A7.

dra - ma, we kissed in a field of white, and stars fell on Al - a -

ba - ma last night. I can't forget the

glam - our, your eyes held a ten - der light, and stars fell on Al - a

ba - ma last night. I nev - er planned in my im - a - gi

na - tion a sit - u - a - tion so hea - ven - ly, A fai - ry land where no one else could

en - ter, and in the cen - tre just you and me, dear. My heart beat like a

ham - mer, my arms wound a - round you tight, and stars fell on Al - a -

ba - ma last night. night.

Sunny

WORDS & MUSIC BY BOBBY HEBB

© Copyright 1965, 1966 Portable Music Company Incorporated, U.S.A.
Campbell, Connelly & Company Limited, 8/9 Frith Street, London W1.
All Rights Reserved.
International Copyright Secured.

Moderate rock

1. Sun - ny, — yes - ter - day my life was filled with rain. —
2. Sun - ny, — thank you for the sun - shine — bou - quet. —

Sun - ny, — you smiled at me and
Sun - ny, — thank you for the

real - ly eased the pain. — Oh, the dark days are done, — and the
love you've brought my way. — You gave — to me — your —

Am7 Am6 Fmaj7 Fm

bright days are here my sun - ny one shines so sin - cere, Oh
 all and all Now I feel ten feet tall.

Bm7-5 E7 Am

Sun - ny one so true, I love you.

E7 Am C7

3. Sun - ny, thank you for the
 4. Sun - ny, thank you for that

F7 E7 Am

truth you've let me see. Sun - ny,
 smile up - on your face. Sun - ny,

C7 F7 E7

thank you for the facts from A to Z. My
 thank you for that gleam that flows with grace.

Am Am7 Am6

life was torn like wind - blown sand, Then a
 You're my spark of na - ture's fire,

Fmaj7 Fm Bm7-5

rock was formed when we held hands. } Sun - ny one so true,
 you're my sweet com - plete de - sire.

E7 Am E7

I love you.

*After Repeat
 D.C. and fade*

The Very Thought Of You

WORDS & MUSIC BY RAY NOBLE

© Copyright 1934 Campbell, Connelly & Company Limited, 879 Fifth Street, London W1.

All Rights Reserved.

International Copyright Secured.

Moderato

The piano introduction consists of two staves. The right hand (RH) begins with a melody in the key of B-flat major, marked *mf*. The left hand (LH) provides a harmonic accompaniment. The tempo is marked *Moderato*. The introduction concludes with a *poco rit.* marking and a double bar line.

Ab Fm Bb13 Bbm7 Eb7 Abmaj7

Chord diagrams for the first system of chords: Ab (Fret 1, 2, 3, 4, 5, 6), Fm (Fret 1, 2, 3, 4, 5, 6), Bb13 (Fret 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), Bbm7 (Fret 1, 2, 3, 4, 5, 6), Eb7 (Fret 1, 2, 3, 4, 5, 6), Abmaj7 (Fret 1, 2, 3, 4, 5, 6).

I don't need your pho - to - graph, To keep by my bed;
I hold you re - spon - si - ble, I'll take it to law,

The first system of the song features a vocal line and piano accompaniment. The piano part is marked *mp a tempo*. The lyrics are: "I don't need your pho - to - graph, To keep by my bed; I hold you re - spon - si - ble, I'll take it to law,"

Ab Ddim Bbm7 Eb7 Ab Eb7

Chord diagrams for the second system of chords: Ab (Fret 1, 2, 3, 4, 5, 6), Ddim (Fret 1, 2, 3, 4, 5, 6), Bbm7 (Fret 1, 2, 3, 4, 5, 6), Eb7 (Fret 1, 2, 3, 4, 5, 6), Ab (Fret 1, 2, 3, 4, 5, 6), Eb7 (Fret 1, 2, 3, 4, 5, 6).

Your pic - ture is al - ways in my head.
I nev - er have felt like this be - fore.

The second system of the song features a vocal line and piano accompaniment. The lyrics are: "Your pic - ture is al - ways in my head. I nev - er have felt like this be - fore."

Ab Fm Bb13 Eb7 Edim Fm

Chord diagrams for the third system of chords: Ab (Fret 1, 2, 3, 4, 5, 6), Fm (Fret 1, 2, 3, 4, 5, 6), Bb13 (Fret 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12), Eb7 (Fret 1, 2, 3, 4, 5, 6), Edim (Fret 1, 2, 3, 4, 5, 6), Fm (Fret 1, 2, 3, 4, 5, 6).

I don't need your por - trait, dear, To call you to mind,
I'm su - ing for dam - ag - es, Ex - cus - es won't do,

The third system of the song features a vocal line and piano accompaniment. The lyrics are: "I don't need your por - trait, dear, To call you to mind, I'm su - ing for dam - ag - es, Ex - cus - es won't do,"

Fm7 Abm6 Abmaj7/Bb Bb7 Bbm7 Eb7

For sleep - ing or wak - ing, dear, I find;
 I'll on - ly be sat - is - fied with you;

poco rit.

REFRAIN Ab Ab6

The ver - y thought of you, And I for - get to do,

p-mf

Ab

The lit - tle or - di - na - ry things that ev - ry - one

Bb7 Db Eb7

ought to do. I'm liv - ing in a kind of

Fm



Fm7



G7+



G7



Cm



Abm



day - dream, I'm hap - py as a king, And fool - ish tho' it

Bb7



Bbm7



Eb7



may seem, To me that's ev' - ry - thing. The mere i -

Ab



Ab6



dea of you, The long - ing here for you,

Ab



You'll nev - er know how slow the mo - ments go 'till I'm

Bb7 **Db** **Eb7**

near to you, I see your face in ev' - ry

Fm **Ddim**

flow - er; Your eyes in stars a - bove,

poco rit.

Eb7 **Adim** **Bbm7** **Eb7** **1 Ab** **Fm**

It's just the thought of you, The ver - y thought of you, my love.

a tempo

Bbm **Eb7** **2 Ab**

The ver - y love.

poco rit.

L.H.

Tennessee Waltz

WORDS & MUSIC BY REDD STEWART & PEE WEE KING

© Copyright 1948 Acuff-Rose Publications Incorporated, U.S.A.
Campbell, Connelly & Company Limited, 819 Frith Street, London W1.
All Rights Reserved.
International Copyright Secured.

Moderately

The piano introduction consists of two staves in 3/4 time. The right hand plays a series of chords and single notes, while the left hand provides a simple bass line. The tempo is marked 'Moderately' and the dynamic is 'mf'.

CHORUS

The first system of the chorus features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'I was waltz-ing with my dar-lin' to the Ten-nes-see'. Above the first two measures, a guitar chord diagram for C major is shown. Above the fifth measure, a guitar chord diagram for C7 is shown. The piano accompaniment includes a treble and bass staff with various chords and melodic lines.

The second system of the chorus continues the vocal line with the lyrics 'Waltz- When an old friend I hap-pened to see In-tro-'. Above the first measure, a guitar chord diagram for F major is shown. Above the second measure, a guitar chord diagram for C major is shown. Above the fifth measure, a guitar chord diagram for G7 is shown. The piano accompaniment continues with a treble and bass staff.

The third system of the chorus concludes the vocal line with the lyrics 'duced him to my loved one and while they were waltz-ing My'. Above the first measure, a guitar chord diagram for C major is shown. Above the fifth measure, a guitar chord diagram for C7 is shown. Above the eighth measure, a guitar chord diagram for F major is shown. The piano accompaniment continues with a treble and bass staff.

C G7 C E7

friend stole my sweet-heart from me. I re - mem - ber the night and th

F C G7

Ten - nes - see Waltz Now I know just how much I have lost. Yes, I

C C7 F

lost my lit - tle dar - lin' the night they were play - ing Th

C G7 1 C 2 C

beau - ti - ful Ten - nes - see Waltz. I was Waltz.

Perdido

WORDS & MUSIC BY JUAN TIZOL · WORDS BY HARRY LENK & ERVIN DRAKE

© Copyright 1942 Tempo Music Incorporated, U.S.A.
 Campbell, Connelly & Company Limited, 819 Fifth Street, London W1.
 All Rights Reserved.
 International Copyright Secured.

Medium beat

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 7/8 time and B-flat major. The treble staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass staff starts with a quarter note Bb2, followed by a quarter note C3, a quarter note D3, and a quarter note E3. The piece features a triplet of eighth notes in the treble staff and a steady bass line. Dynamics include a forte (f) marking.

Cm7 F7 Cm7 F7 Cm7 F7

Diagram 1 (Cm7): x33333
 Diagram 2 (F7): xx3332

Per - di - do, — I look for — my heart, it's — per-

The second system contains the first vocal phrase. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are "Per - di - do, — I look for — my heart, it's — per-". The piano accompaniment features a triplet of eighth notes in the treble staff and a steady bass line. Dynamics include a mezzo-forte (mf) marking.

Bbmaj7 Bb6 Bbmaj7 Bb6 Bbmaj7 Bb6 Cm7 F7

Diagram 3 (Bbmaj7): x33333
 Diagram 4 (Bb6): x33333
 Diagram 5 (Cm7): x33333
 Diagram 6 (F7): xx3332

di - do, — I lost it — 'way down in — Tor - ri - do, — The

The third system contains the second vocal phrase. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are "di - do, — I lost it — 'way down in — Tor - ri - do, — The". The piano accompaniment features a triplet of eighth notes in the treble staff and a steady bass line.

Cm7 F9 Bb Bb6

Diagram 7 (Cm7): x33333
 Diagram 8 (F9): xx3332
 Diagram 9 (Bb): x33333
 Diagram 10 (Bb6): x33333

day the fi - es - ta start - ed. — Bo -

The fourth system contains the final vocal phrase. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are "day the fi - es - ta start - ed. — Bo -". The piano accompaniment features a triplet of eighth notes in the treble staff and a steady bass line.

Cm7 F7 Cm7 F7 Cm7 F7 Bbmaj7 Bb6

le - ro, I swayed as they played a bo - le - ro, I

Bbmaj7 Bb6 Bbmaj7 Bb6 Cm7 F7 Cm7 F9

kissed 'neath a list - ing som - bre - ro And that's when my heart de -

Bb Ab6 A6 Bb6 D7 Ddim

part - ed. High

D7 Bb9 G9 Cdim G9

was the sun when I held (her / him) close, —

C7 Cdim C7 C7+/Gb F13(b9)

Low was the moon when we said _____

G9 F#7(#9) F7 Cm7 F7 Cm7 F7 Cm7 F7

"A - dios!" Per - di - do, My heart ev - er since is _____ per

Bbmaj7 Bb6 Bbmaj7 Bb6 Bbmaj7 Bb6 Cm7 F7

di - do. I know I _____ must go to _____ Tor - ri - do _____ To

Cm7 F9 Bb6 Gm7 C9b5 F13 Bb6

find what I lost, Per - di - do! _____

Satin Doll

WORDS BY JOHNNY MERCER · MUSIC BY DUKE ELLINGTON & BILLY STRAYHORN

© Copyright 1958 & 1960 by Tempo Music Incorporated, U.S.A.
Campbell, Connelly & Company Limited, 819 Fifth Street, London W1.
All Rights Reserved.
International Copyright Secured.

Moderately, with a beat

The musical score is arranged in four systems. Each system includes a vocal line (treble clef), a piano accompaniment (grand staff), and guitar chord diagrams. The piano accompaniment includes dynamics like *mf* and articulation like *mf* and a triplet. The guitar chord diagrams are as follows:

- System 1: Dm7, G7, Dm7, G7, Em7, A7
- System 2: Em7, A7, Cm, D7, Abm7, Db7-9
- System 3: C, C#dim, A7, Dm7, G7

The lyrics are: Cig - a-rette hold - er which wigs me ov - er her should - er, she digs me Out cat - tin' that Sat - in Doll... Ba - by shall we — go

Dm7 G7 Em7 A7 Em7 A7
 out skip-pin' care - ful a - mi - go, you're flip - pin'

Cm D7 Abm7 Db7-9 C
 Speaks Lat - in that Sat - in Doll.

D9 G7-9 C Gm7 C7 Gm7 C7
 She's no - bo - dy's fool, so I'm play - ing it cool as can be,

F Am7 D7
 I'll give it a whirl, but I

Am7 D7 G7 Dm7 G7

ain't for no girl catch-ing me. (Spoken) Swich - e - Roo - ney

Dm7 G7 Dm7 G7 Em7 A7

Tel - e-phone num - bers well you know, do - ing my rhum - bas

Em7 A7 Cm D7 Abm7 Db 7-9

with u - no, And that 'n' my Sat - in Doll

1 C C#dim A7 2 C D9 G7-9 C

More Than You Know

WORDS BY WILLIAM ROSE & EDWARD ELISCU · MUSIC BY VINCENT YOUMANS

© Copyright 1929 Vincent Youmans Incorporated, U.S.A.
 Campbell, Connelly & Company Limited, 8/9 Frith Street, London W1/Redwood Music Limited, 14 New Burlington Street, London W1.
 All Rights Reserved.
 International Copyright Secured.

Moderately

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line with lyrics, a piano accompaniment with a mezzo-forte (mf) dynamic, and guitar chord diagrams. The tempo is marked 'Moderately'. The key signature has one flat (B-flat).

System 1: The vocal line begins with the lyrics "Whe-ther you are here or yon - der, When my heart is fill'd with sad - ness,". The piano accompaniment features a steady eighth-note bass line. Chord diagrams for Cm, Cm6, and B7+ are shown above the staff.

System 2: The vocal line continues with "Whe-ther you are false or true, And the drea-ry hours won't go, Whe-ther you re-main or wan - der, Just a word would bring me glad - ness, I'm grow-ing Al-tho' it's". The piano accompaniment includes a melodic line in the right hand and a bass line. Chord diagrams for Cm, Cm6, Dm7-5, G7, Cm, Eb9, Abmaj7, and Dm7-5 are provided.

System 3: The vocal line has the lyrics "fond - er of you, mad - ness, I know. Ev - en tho' your friends for - sake you, You are all the world to me, dear,". The piano accompaniment continues with its characteristic accompaniment. Chord diagrams for Cm/G, F#dim, G7, Cm, Cm6, and B7+ are shown.

System 4: The final system contains the lyrics "Ev - en tho' you don't suc - ceed, I can love no one but you, Would-n't I be glad to take you, Give you the Hap - py in your arms I'll be, dear, So you can". The piano accompaniment concludes the piece. Chord diagrams for Cm, Cm6, Dm7-5, G7, Cm, Eb9, Abmaj7, and Dm7-5 are included.

CHORUS

Chorus system 1: *break see, you it's need. true. More than you know, more than you know "Man" o' my "Girl" o' my*

Chords: Cm/G, Gdim, G7, G7+, C6, G7+, C9, C7

Accents: *mf*, *mf*

Chorus system 2: *heart, I love you so. Late-ly I find you're on my mind, More than you*

Chords: F, A7, F6, Fm6, G7, D7, G7

Chorus system 3: *know, Whe-ther you're right, whe-ther you're wrong, "Man" "Girl" o' my*

Chords: C, G9-5, G9, G7+, C6, G7+, C9, C7

Chorus system 4: *heart, I'll come a - long. You need me so More than you'll ev - er know*

Chords: F, A7, F6, Fm6, C, A7, D7, G7, C, F

C Am6 B7 Em Am Bm7 Em

Lov-ing you the way that I do, There's no-thing I can do a - bout it,

Am7-5 G/D Em7 A7 D7 G7 Gdim G7 G7+

Lov-ing may be all you can give but hon-ey I can't live with - out it. Oh, how I'd

C6 G7+ C9 C7 F- A7-9 F6 Fm6 C

cry, Oh, how I'd cry, If you got tired and said, "Good-bye," More than I'd show, More than you'd

D7 G7 1 C Ebdim G7 G7+ 2 C Abmaj7 C optional D.S. al Fine

ev - er know. More than you know.

Take The 'A' Train

WORDS & MUSIC BY BILLY STRAYHORN

© Copyright 1941 Tempo Music Incorporated, U.S.A.
Campbell, Connelly & Company Limited, 8/9 Frith Street, London W1.
All Rights Reserved.
International Copyright Secured.

Medium beat

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Ab Adim Eb7 Eb9 Bdim Cm Abdim Eb9 Abdim/Eb

A row of nine guitar chord diagrams corresponding to the chords listed above: Ab, Adim, Eb7, Eb9, Bdim, Cm, Abdim, Eb9, and Abdim/Eb.

If you want to go to Har-lem, 'way up to Sug-ar Hill, —

The piano accompaniment for the first vocal line, featuring a melodic line in the right hand and a supporting bass line in the left hand.

Ab Adim Eb7 Eb9 Bdim Cm Abdim Eb9 Eb7(b9)

A row of nine guitar chord diagrams corresponding to the chords listed above: Ab, Adim, Eb7, Eb9, Bdim, Cm, Abdim, Eb9, and Eb7(b9).

Where those danc-ing feet you read of are nev-er, nev-er still, Then

The piano accompaniment for the second vocal line, continuing the melodic and harmonic development.

Ab Bb9(b5)

A row of two guitar chord diagrams corresponding to the chords listed above: Ab and Bb9(b5).

You _____ must take the "A" train _____

The piano accompaniment for the final vocal line, concluding the piece with a melodic flourish in the right hand and a steady bass line.

Bbm Eb Cm Eb7 Ab

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

Ab Bb9(b5)

If you miss the "A" train,

Bbm Eb Cm Eb7

You'll find you've missed the quick-est way to

Ab Ab9 Db

Har - lem. Hur - ry, get on now it's

Bb7

com-ing _____ Lis - ten _____ to those rails a -

Bbm7 Eb9 Eb7(b9) Ab

thrum-ming _____ All 'board! _____ get on the

Bb9(b5) Bbm Eb Cm Eb7

"A" train _____ Soon you will be on Sug-ar Hill in

1 Ab 2 Ab tacet

Har- lem. _____ Har-lem. _____

You Are The Sunshine Of My Life

WORDS & MUSIC BY STEVIE WONDER

© Copyright 1972 Jobete Music Company Incorporated and Black Bull Music T.M. U.S.A.
Jobete Music (UK) Limited/Black Bull Music, 28/29 Rathbone Place, London W1 for the UK and Eire.
All Rights Reserved.
International Copyright Secured.

Moderately

Chord diagrams: C, F6, Em7

You are the sun - shine of my life,

Chord diagrams: C^b (B^b Bass), Dm7 (A Bass), Dm7, G7, C

that's why I'll al - ways be a - round.

Chord diagrams: Dm7, G7, C, F6

You are the ap - ple of my eye

Chord diagrams: Em6, C^b (B^b Bass), Dm7

(last time fade) For-ev - er you'll

Chord diagrams: Dm (G Bass), C, Dm7, Dbm7 (G Bass)

— stay in my heart.

C F6 F (G Bass) Cmaj7

I feel like this is the be - gin - ing, —

F9 F (G Bass) Cmaj7 F F (G Bass) F7 (B Bass)

Tho' I've loved you — for a mil - lion years; —

Em E+ E A D E

And if I thought — our love — was —

Am D7

— end - ing, — I'd find — my-self — drown-

G7 D.C. to fade

ing in my — own tears. Whoa — Whoa. —

2. You must have known that I was lonely,
 Because you came to my rescue.
 And I know that this must be heaven;
 How could so much love be inside of you? Whoa.

Hey Jude

WORDS & MUSIC BY JOHN LENNON & PAUL McCARTNEY

© Copyright 1968 Northern Songs, under licence to SBR Songs Limited, 8-5 Rathbone Place, London W1.
All Rights Reserved.
International Copyright Secured.

Slowly

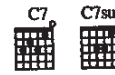


Hey Jude, — don't make it bad, take a sad song — and make it bet-ter. — Re-

mf



mem-ber to let her in - to your heart, then you can start — to make it — bet - ter. — Hey



Jude — don't be a - fraid, You were made to — go out and get her. — The
Jude — don't let me down, You have found her — now go and get her. — Re-



min - ute you let her un - der your skin, then you be - gin — to make it — bet-ter. —
mem-ber to let her in - to your heart, then you can start — to make it — bet-ter. —

F7 Bb Gm7

And an-y - time _ you feel the pain _ Hey Jude, _ re - frain, _ don't car - ry the world.
 So let it out _ and let it in _ Hey Jude, _ be - gin, _ you're wait - ing for some-

C7 F F7 Bb

— up-on _ your shoul - ders. _ For now you know that it's a fool _ who plays _ it cool
 one to _ per-form _ with. _ And don't you know that it's just you _ Hey Jude, _ you'll do.

Gm7 C7 F F7 C7

— By mak - ing his world _ a lit - tle _ cold - er. _ Da da da da _ da da da da
 — The move - ment you need _ is on _ your _ shoul - der. _ Da da da da _ da da da da

1. 2. F

da. Hey Hey Jude, don't make it

C C7 C7sus C7 F Bb

bad. Take a sad song — and make it bet-ter. — Re-mem-ber to let her un-der your

F C7 F

skin, then you'll be-gin — to make it bet-ter, bet-ter, bet-ter, bet-ter, bet-ter, bet-ter, Oh —

Eb Bb F

— Yeh yeh yeh yeh yeh yeh da da da da, Da da da da Hey - Jude

Eb Bb F

Da da da da da da da da da da da da da da Hey - Jude.

Repeat till fade with effects.

The Girl From Spanema (Garota De Spanema)

ORIGINAL WORDS BY VINICIUS DE MORAES · ENGLISH LYRIC BY NORMAN GIMBEL · MUSIC BY ANTONIO CARLOS JOBIM

© Copyright 1963 Antonio Carlos Jobim and Vinicius De Moraes, Brazil.
MCA Music Limited, 189 Piccadilly, London W1 for the British Commonwealth (excluding Canada) South Africa, Cire, Germany, Austria, Switzerland,
France and Italy.
All Rights Reserved.
International Copyright Secured.

Moderate Bossa Nova

Refrain

Tall and tan and young — and { love - ly, THE GIRL — } FROM I - PA - NE -
hand - some, the boy — }

- MA goes walk - ing, and when — { she pass - es, each one — she }
he pass - es, each girl — he } pass - es goes

"a-a-h!"

When { she walks she's { like —
he walks he's }

- a sam - ba that swings so cool and sways — so gen - tle, that when —

Fmaj7

Gm7

Gb7

she pass - es, each one — she he pass - es goes "a - a - h!"

he pass - es, each girl — he

Fmaj.7

Gbmaj.7

Cb9

Oh, but I watch her him so sad - ly.

Cb9

F#m7

D9

How can I tell her him I love her him?

D9

Gm7

Eb9

Yes, I would give my heart glad - ly,

Eb9

Am7

D7(b9)

But each day when she he walks to the sea. she he

Gm7 C7(b9) Fmaj.7

looks straight a - head not at me. Tall and tan and young —

Fmaj.7 G7

— and love - ly, THE GIRL — FROM I - PA - NE - MA goes walk - ing, and when —
hand - some, the boy —

Gm7 Gb7 Fmaj.7

— {she} pass - es I smile, — but {she} does - n't see.
{he}

Gb7 Fmaj.7 Gb7

{She} just does - n't see. No, {she} does - n't
{He}

1. Fmaj.7 Gb7 2. Fmaj.7 Gb7 Fmaj.7

see. see.

rit.

Ev'ry Time We Say Goodbye

WORDS & MUSIC BY COLE PORTER

© Copyright 1944 Chappell & Company Incorporated, U.S.A.
Chappell Music Limited, 129 Park Street, London W1.
All Rights Reserved.
International Copyright Secured.

Gadd9 Am7 G/B Am7

The first system of music features a guitar part with four measures of chords: Gadd9, Am7, G/B, and Am7. Below the guitar part is a piano accompaniment consisting of a treble and bass clef. The treble clef has a whole note chord in each measure, while the bass clef has a rhythmic pattern of eighth notes.

Gadd9 G6 Gmaj7 G6 Am7 D7

Ev - 'ry time _____ we say good - bye, I die a lit - tle;

The second system contains the first line of lyrics. The guitar part has six measures of chords: Gadd9, G6, Gmaj7, G6, Am7, and D7. The vocal line is written in a treble clef with a melody that follows the lyrics. The piano accompaniment continues with chords in the treble clef and a bass line.

G Am7 Bb Am7 G Cm

ev - 'ry time _____ we say good - bye, I won - der why a lit - tle;

The third system contains the second line of lyrics. The guitar part has six measures of chords: G, Am7, Bb, Am7, G, and Cm. The vocal line continues with the melody. The piano accompaniment provides harmonic support with chords and a bass line.

G/B Bb^o Am7 D7 F/G G7

why the gods a - bove me, _____ who must be in the

Cmaj7 Cm G/B

know, think so lit - tle of me they al -

Bb^o Am7/D Gadd9

low you to go. _____ When you're near, _____

G6 Gmaj7 G6 Am7 D7

_____ there's such an air of spring a - bout it;

G Am7 Bb Am7 Gadd9

I can hear _____ a lark some - where wait - ing to

Cm G/B Bb° Am7 D7

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

F/G Cmaj7 Cm F9 Bm7 Bbm7 *To Coda* ♦

strange the change from maj - or to min - or, ev - 'ry time _____

Am7 /D G

_____ we say good - bye.

Am7 D7 G Am7 Bb Am7 G

This system contains guitar chord diagrams for Am7, D7, G, Am7, Bb, Am7, and G. The piano accompaniment features a treble clef with chords and a bass clef with a melodic line. A slur is present over the first two measures of the piano part.

Cm G G° Am7 D7 F/G G7

This system contains guitar chord diagrams for Cm, G, G°, Am7, D7, F/G, and G7. The piano accompaniment continues with a treble clef and a bass clef. A slur is present over the first two measures, and a triplet of eighth notes is marked in the final measure of the piano part.

Cmaj7 Cm G/B Bb°

This system contains guitar chord diagrams for Cmaj7, Cm, G/B, and Bb°. The piano accompaniment continues with a treble clef and a bass clef. A slur is present over the first two measures, and a triplet of eighth notes is marked in the final measure of the piano part.

Am7 D7 *D.% al Coda*

This system contains guitar chord diagrams for Am7 and D7, followed by the instruction "D.% al Coda". The piano accompaniment continues with a treble clef and a bass clef. A slur is present over the first two measures, and a triplet of eighth notes is marked in the final measure of the piano part.

⊕ CODA Am7 /D G

rall. we say good - bye.

This system contains guitar chord diagrams for Am7, /D, and G. It includes a vocal line with the lyrics "we say good - bye." and a piano accompaniment. The piano part starts with a *rall.* marking. A slur is present over the first two measures, and a triplet of eighth notes is marked in the final measure of the piano part.

Solitude

WORDS BY EDDIE DE LANGE & IRVING MILLS · MUSIC BY DUKE ELLINGTON

© Copyright 1934 Miflons Music Publishing Corporation, U.S.A.
 Sole Agents for British Empire (excluding Canada) and Europe J.R. Lyleur & Son Limited.
 Authorized for sale in the U.K. by Permission of Boosey & Hawkes Music Publishers Limited, London.
 All Rights Reserved.
 International Copyright Secured.

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand provides a steady bass line. Dynamics include *p marc.*, *rit.*, and *pp*.

Bb7+5

Ebmaj7

Cm7

Fm7

Slowly, (with expression)

In my SOL-I - TUDE — you haunt me With

The vocal line is accompanied by piano accompaniment. Dynamics include *mp-mf*.

Ab/Bb **Gm**

Fm/Bb **Eb** 3fr.

Bb7 **Bb7+5** **Ebmaj7**

Cm7

re-ver-ies — of days gone by — In my SOL-I - TUDE — you

F7

Ab/Bb **Gm**

Fm/Bb **Eb** 3fr.

Ebmaj7 **Eb7**

taunt me With mem-o - ries — that nev - er die — I

Fm7 F#o7 Eb 3fr. Bb7 Eb7

sit in my chair, I'm filled with de-spair, There's no one could be so sad — With

Fm7 F#o7 Eb 3fr. Eo7 Bb7 Bb7+5

gloom ev-ry-where, I sit and I stare, I know that I'll soon go mad In my

Ebmaj7 Cm7 Fm7 Ab/Bb Gm

SOL - I - TUDE — I'm pray - ing Dear Lord a - bove —

Fm/Bb 3fr. Eb 1 Eb 3fr. Eb07 Fm7 Bb7+5 2 Eb 3fr.

- Send back my love. In my love. —

l.h.
pp

Sophisticated Lady

WORDS BY IRVING MILLS & MITCHELL PARISH · MUSIC BY DUKE ELLINGTON

© Copyright 1935 by Gotham Music Service Incorporated, New York.
For Great Britain, Ireland and Colonies (excluding Canada & Australasia) the property of ASPV Music, under licence to SBFK Songs Limited,
3-5 Rathbone Place, London W1;
All Rights Reserved.
International Copyright Secured.

Moderato

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The tempo is marked 'Moderato'. The key signature has one flat (Bb). The first system starts with a Db7 chord and includes the lyrics 'They'. The second system includes the lyrics 'say in-to your ear-ly life ro-mance came And in this heart of yours burned a'. The third system includes the lyrics 'flame A flame that flick-ered one day And died a-way, You were sweet and'. The fourth system includes the lyrics 'love-ly, sim-ple and shy But then as time went hur-ry-ing by the years have'. The guitar chord diagrams are placed above the vocal line. The piano accompaniment includes dynamics such as 'mf' and 'mp'. The score concludes with a final chord diagram for G7.

Db7 Db7 Abm6

They

Gm Gm7 Eb7 D7 Db7 C7 Fmaj7 F F9 E9 Eb9 D9

say in-to your ear-ly life ro-mance came And in this heart of yours burned a

G G7 C7 Fmaj7 F7 Gm Gm7

flame A flame that flick-ered one day And died a-way, You were sweet and

Eb7 D7 Db7 C7 Fmaj7 F F9 E9 Eb9 D9 G G7

love-ly, sim-ple and shy But then as time went hur-ry-ing by the years have

C7 F Am0 B7
 changed you some - how I see you now
 Laughing,

F#m7 B7 E Ddim F#m7 F#m7(5b) B7(9b) E Cm
 ne - ver car - ing that you hurt me like you do, bright eyes shin - ing,

F#m7 B7 F Ddim Am C7 B7 Gm Gm7 ten.
 ne - ver pin - ing For a love that is fond and true, Tho' such love was meant for you Poor so - phis - ti -
 ten.

rit. dolce Ballarg. a tempo

Eb7 D7 Db7 C7 Fmaj7 F9 E9 Eb9 D9 G G7
 - ca - ted la - dy, I know you miss the love you lost long a - go, And when n-

C7 F Bdim Bbdim Am6 Abm6 F Db7 F6
 - bo - dy is nigh you cry. They cry.

rit.

Detailed description: This is a musical score for piano and voice. It consists of eight systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated with diagrams. The piano part includes various performance markings such as 'marcato', 'r.h.', 'rit.', 'dolce', 'Ballarg.', and 'a tempo'. The score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are: 'changed you some - how I see you now Laughing, ne - ver car - ing that you hurt me like you do, bright eyes shin - ing, ne - ver pin - ing For a love that is fond and true, Tho' such love was meant for you Poor so - phis - ti - ten. - ca - ted la - dy, I know you miss the love you lost long a - go, And when n- - bo - dy is nigh you cry. They cry.'

Midnight Sun

WORDS BY JOHNNY MERCER • MUSIC BY SONNY BURKE & LIONEL HAMPTON

© Copyright 1947, 1954 Crystal Music Publishers Incorporated, U.S.A.
Campbell, Connelly & Company Limited, 819 Frith Street, London W1.
All Rights Reserved. International Copyright Secured.

Slowly, with a beat

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady bass accompaniment. Dynamics include *mf*, *f*, and *mp*. A 'C' chord diagram is shown above the first measure.

CHORUS

The first system of the chorus includes a vocal line and piano accompaniment. The lyrics are: "Your lips were like a red and ru - by chal - ice, warm - er than the".

Cm7 3fr.

F9

Cm7 3fr.

F9

Bb

The second system of the chorus includes a vocal line and piano accompaniment. The lyrics are: "sum - mer night, The clouds were like an a - la - bas - ter".

Bb m7

Eb 9

The third system of the chorus includes a vocal line and piano accompaniment. The lyrics are: "pal - ace ris - ing to a snow - y height. Each".

Ab 4fr.

The fourth system of the chorus includes a vocal line and piano accompaniment. The lyrics are: "star its own au - ro - ra bo - re - a - lis, sud - den - ly you".

Ab m7 Db 9 Cmaj7 Am7

held me tight, I could see the MID-NIGHT SUN.

Dm7 G7 C

I can't explain the silver rain that found me, or was that a

Cm7 3fr. F9 Cm7 3fr. F9 Bb

moon-lit veil? The music of the universe a

Bb m7 Eb 9

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

Ab 4fr.

then your arms miraculous-ly found me, suddenly the

Ab m7 Db9 Cmaj7 C6

sky turned pale, _____ I could see the MID - NIGHT SUN. _____

F#m7 B7 Emaj7 E6 Em7 A7

Was there such a night, it's a thrill I still don't quite be -

Dmaj7 D6 Dmaj7 D6 Dmaj7 D6

lieve, _____ But af - ter you were gone, there was

Dm7 G9 G+ Em7 Eb9 Dm7 Db7+9 3fr

still some star - dust on my sleeve. _____ The

C

flame of it may dwindle to an ember, and the stars for -

Cm7 3fr. F9 Cm7 3fr. F9 Bb

get to shine, And we may see the mead - ow in De -

Bb m7 Eb9

cem - ber, ic - y white and crys - tal - line. But,

Ab 4fr.

oh, my dar - ling al - ways I'll re - mem - ber, when your lips were

Ab m7 Db9

close to mine, And I we saw the

1. C Dm7 G7-9 2. C Db9 C9

MID - NIGHT SUN. - Your MID - NIGHT SUN. -