

Harlem Nocturne

Lyric by Dick Rogers
Music by Earle Hagen

Medium Swing Ballad

(E MI) A E MI (MA 7) E MI 7 A MI 7

Deep mu - sic fills the night deep in the heart of Har - lem,

A MI 7 A MI (MA 7) C 13 F# 7 B 7

And though the stars are bright, the dark - ness is taunt - ing me.

E MI 6 C 9 E MI 6 E MI (MA 7) E MI 7

Oh, what a sad re - frain, a noc - turne born in Har -

A MI 7 A MI (MA 7)

lem, That mel - an - cho - ly strain

C 13 F# 7 B 7 E MI 6 C 9 E MI 6 D 9

for - ev - er is haunt - ing me. The

G 9 A b 9 G 9 A b 9 G 9 A b 9

mel - o - dy clings a - round my heart strings, It won't let me go when I'm

G 9 C 9 D b 9 C 9 D b 9

one - ly; I hear it in dreams, and some - how it seems it

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Musical staff with notes and chords: D7, G9, Ab9. Includes a 'break' symbol.

makes me weep and I can't sleep. An in - di - go tune, — it

Musical staff with notes and chords: G9, Ab9, G9, Ab9, G9.

sings to the moon, — the lone - some re - frain — of a lov - er; — The

Musical staff with notes and chords: C9, Db9, C9, Db9, D7. Includes a 'break' symbol.

mel - o - dy sighs, — it laughs and it cries, — A moan in blue that

Musical staff with notes and chords: Emi6. Includes a 'break' symbol.

wails the long night through. Though with the dawn it's gone. —

Musical staff with notes and chords: C, Emi(MA7), Emi7, Ami7.

the mel - o - dy lives ev - er, — for lone - ly hearts to learn —

Musical staff with notes and chords: Ami(MA7), C13, F#7, B7, Emi6, (B7).

of love in a Har - lem noc - turne. —

Melody at bars 7-8 and 15-16 of B is for instrumentalists; vocalists may sing only the notes on beats 1, 2, 3 & 4.

Alternate changes at bar 8 of B:

Chord progression diagram for bar 8 of B: F#7/E, B7/D#, E7/D, A7/C#, D7/C.

Alternate changes at bar 15-16 of B:

Chord progression diagram for bar 15-16 of B: D13, C13, Bb13, Ab13, Gb13, E13, D13, C13.

Med. Swing

Haunted Ballroom

Music by Victor Feldman

Lyric by Milo Adamo

(in 2)

J = 131

A (B_M17) G_MA⁷ E⁷(^b9) A_M17 D⁹ B_M17 E⁷(^b9) A_M17 D⁹

(C#13 A_M17 D⁷)

C_M17 F¹³(#11) B^b_M17 E^b13(#11) G#_M17 C#13 D¹³_{SUS} E^b9 D¹³(#11)

(in 4)

B C_M17 D_M17 E^b_MA⁷ F⁷(^b9) B^b_MA⁷ E^b_M17 D_M17 G⁷(^b9)

C_M17 D_M17 E^b_MA⁷ F⁷(^b9) B^b F/A G_M17 G_M17/F

E_M17 F#_M17 G_MA⁷ A⁷(^b9) F#_M17 B⁷(^b9)

E_M17 A¹³ D⁹_{SUS} D¹³(^b9)

C G_MA⁷ E⁷(^b9) A_M17 D⁹ B_M17 E⁷(^b9) A_M17 D⁹

(C#13 A_M17 D⁷)

C_M17 F¹³(#11) B^b_M17 E^b13(#11) G#_M17 C#13 D¹³_{SUS} E^b9 D¹³(#11)

(^b9) F¹³ E⁷(^b9) E^b7 D¹³(#11)

Solos in 4. Changes on 1 & 3 (not anticipated).

Honeysuckle Rose

Lyric by Andy Razaf

Music by Thomas Waller

Medium (-Up) Swing

A

Ev-'ry hon-ey-bee fills with jeal-ous-y when they see you out with me, I don't blame them,

good - ness knows, Hon - ey - suck - le Rose.

When you're pass-in' by flow-ers droop and sigh, And I know the reas-on why, You're much sweet-er,

good - ness knows, Hon - ey - suck - le Rose.

B

Don't buy sug - ar, You just have to touch my cup;

You're my sug - ar, it's sweet when you stir it up.

C

When I'm tak-in' sips from your tas-ty lips, Seems the hon-ey fair-ly drips, You're con-fec-tion,

good - ness knows, Hon - ey - suck - le Rose.

Chords in parentheses are optional.

I Get A Kick Out Of You

(from "Anything Goes")

Cole Porter

Freely

(Verse) $F^{6/9}$ GMI^7 C^7 $F^{6/9}$ GMI^7 C^7 FMA^7

My sto - ry is much too sad to be told, But prac - tic - ly ev - 'ry - thing -

GMI^7 C^7 $F^{6/9}$ GMI^7 C^7 $F^{6/9}$ GMI^7 C^7

leaves me to - tal - ly cold. The on - ly ex - cep - tion I know is the

$AMA^7(F\#MI^7)$ BMI^7 E^7 $AMA^7(F\#MI^7)$ BMI^7 $E^{7(b9)}$ AMI^7

case When I'm out on a qui - et spree — Fight - ing vain - ly the old en - nui, —

D^7 GMI^7 C^7 F^6 $D^{7(b9)}$ G^9 $C^{7(b9)}$

And I sud - den - ly turn and see — your fab - u - lous face.

(Medium) GMI^7 C^7 FMA^7 AMI^7 $D^{7(b9)}$ GMI^7

I get no kick from cham - pagne. Mere al - co -

C^7 FMA^7 AMI^7 $D^{7(b9)}$ GMI^7 C^7 $AMI^{7(b5)}$

hol does - n't thrill me at all, So tell me why should it be true

$D^{7(b9)}$ GMI^7 C^7 F^6 AMI^7 $D^{7(b9)}$

That I get a kick out of you?

B GMI^7 C^7 FMA^7 AMI^7 $D^{7(b9)}$ GMI^7 C^7

Some get a kick from co - caine. I'm sure that if I took

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(F#^{o7})
 FMA⁷ A^{MI7} D^{7(b9)} G^{MI7} C⁷ (FMA⁷) A^{7(#5)}
 ev - en one sniff That would bore me ter - rif - ic - 'ly too.

(A^{MI7} D^{7(b9)})
 D^{7(b9)} G^{MI7} C⁷ F⁶
 Yet I get a kick out of you.

(F⁹) (E^b/B^b B^b) (E^b/B^b B^b) C^{MI9} F⁷⁽¹³⁾
 C^{MI7} F^{SUS4-3} C^{MI7} F⁷ A^{MI7(b5)}
 I get a kick ev - 'ry time I see you stand - ing there be -

(A^{MI7(b5)}) (D^{7(b9)}) (D⁷) (G^{MI6}) (E^{MI7(b5)}) (E^b9(13)) (A^{MI7(b5)}) (D^{7(b9)})
 fore me. I get a kick tho' it's clear to me You

(G^{MI7(b5)})
 G⁹ G^{MI7} C⁷ D^{MI7} C⁷ FMA⁷
 ob - vious - ly don't a - dore me. I get no kick in a plane.

A^{MI7} D^{7(b9)} G^{MI7} C⁷ FMA⁷ D^{MI7} G^{MI7}
 Fly - ing too high with some {gal} in the sky Is my i - dea of

(A^{MI7(b5)}) (E^b7(b5)) (D^{7(b9)}) (G^{MI7}) (*C⁷) F⁶ (A^{MI7} D^{7(b9)})
 noth - ing to do. Yet I get a kick out of you. *(fine)*

* Upper notes are the original notes, lower notes are often used.

Solo on ABCD
After solos, D.S. al fine

I'LL SEE YOU IN MY DREAMS

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WORDS BY GUS KAHN
MUSIC BY ISHAM JONES

MED. SWING

C7 A BbmAs7 Bbm6 Eb7

I'll see you in my dreams, _____

FMA7 F#m7 F6

hold you in my dreams. _____

D7 AM7 D9

Some - one took you out of my arms. _____

G13 GM7 C9

Still I feel the thrill of your charms. _____

B BbmAs7 Bbm6 Eb7

Lips that once were mine, _____

FMA7 F#m7 F6

ten - der eyes that shine, _____

AM7(b5) D7(b9) EM7(b5) A7 DM7 C BbmAs7

they will light my way to - night. I'll see you

Gm7(b5) C13(b9) F C11 F C7 F C11 F#

in my dreams. _____ I'll dreams. _____

In the Wee Small Hours of the Morning

David Mann
& Bob Hilliard

Medium Ballad

A A_{MA}^7 A^7 $F\#_{MI}$ A A^+

In the wee, small hours_____ of the morn - ing, While the

A_{MA}^7 A^+ B_{MI}^7 E^7 B_{MI}^7 E^7

whole wide world is fast a - sleep, You lie a - wake and

$C\#_{MI}^{7(b5)}$ $F\#^7$ $D\#_{MI}^7$ $G\#^7$ $C\#_{MI}^7 F\#^7 B_{MI}^7 E^7$

think a - bout the girl, and nev - er ev - er think of count - ing sheep. When your

B A_{MA}^7 A^7 $F\#_{MI}$ A A^+ A_{MA}^7 (A^9) $C\#_{MI}^{7(b5)}$

lone - ly heart has learned its les - son, You'd be hers if on - ly she would

(D_{MA}^7) $F\#^7$ (B_{MI}^7) $D\#_{MI}^{7(b5)}$ (C^7) D_{MI}^6 $C\#_{MI}^7$ $F\#^7$

call; In the wee, small hours_____ of the morn - ing, that's the

B_{MI}^7 $F^9(\#11)$ E^{13} A_{MA}^7 $(B_{MI}^7 E^7)$

time you miss her most of all.

Alternate changes for first two bars of **A** & **B**:

1)	$A^{(add 9)}$	$D_{MI}^{6/9}$	A	/
2)	A_{MA}^7	G_{MA}^9		/
3)	A_{MA}^7	E^9_{SUS}		/
4)	A_{MA}^7	$D\#^7$	D_{MA}^7 G^7 $F\#_{MI}^7$ F^7 E^9_{SUS} E^7	

Last 4 bars of B may be played as 2 bars (rhythmic values are all halved).

It's Only a Paper Moon

Lyric: Billy Rose
& E.Y. Harburg
Music: Harold Arlen

Med. Swing

A

Say, it's on - ly a pa - per moon, Sail - ing o - ver a card - board sea, But it would - n't be make be - lieve if you be - lieved in me. Yes, it's on - ly a can - vas sky, Hang - ing o - ver a mus - lin tree, But it would - n't be make be - lieve if you be - lieved in me. With -

B

out your love, it's a hon - ky - tonk pa - rade; With - out your love, it's a mel - o - dy played in a pen - ny ar - cade.

C

It's a Bar - num and Bai - ley world, just as phon - y as it can be, But it would - n't be make be - lieve if be - lieved in me.

I've Got the World on a String

Lyric: Ted Koehler

Music: Harold Arlen

Med.-Slow Swing

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of several staves of music with lyrics underneath. Chords are indicated above the notes. The score is divided into sections A, B, and C.

Section A: Chords include D⁶, C⁷, B⁷ (F⁷), E_{MI}⁷, G_{MI}⁶, D_{MA}⁷, G⁹(#11), F#_{MI}⁷ B⁹, F_{MI}⁷ B^{b9}, E_{MI}⁷, A⁷, D#^{o7}, E_{MI}⁷, A¹³, F#⁷(#5) B⁷(#9), E_{MI}⁷, A⁷, D⁶, C⁷, B⁷ (F⁷), E_{MI}⁷, G_{MI}⁶, F#_{MI}⁷, G⁹(#11), F#_{MI}⁷ B⁹, F_{MI}⁷ B^{b9}, E_{MI}⁷, A⁷, D#^{o7}, E_{MI}⁷, A¹³, D⁶, G⁶, G#^{o7}, D⁶.

Section B: Chords include C#_{MI}⁷, F#⁹, B¹³, F⁹, E_{MI}⁹, A¹³.

Section C: Chords include D⁶, C⁷, B⁷ (F⁷), E_{MI}⁷, G_{MI}⁶, F#_{MI}⁷, G⁹, F#_{MI}⁷ B⁹, F_{MI}⁷ B^{b9}, E_{MI}⁷, B⁷, E_{MI}⁷, A¹³, D⁶, (B⁷(#9)), E_{MI}⁷, A⁷.

Lyrics:
 I've got the world on a string, — sit-tin' on a rain-bow, Got the string a-round my fin-
 ger, What a world, what a — life, I'm in love.
 I've got a song that I sing, — I can make the rain go,
 an - y time I move my fin ger, Luck - y me, can't you —
 see, I'm in love. — Life is a beau - ti - ful thing, —
 as long as I hold the string, — I'd be a sil - ly so - and -
 so if I should ev - er let go. — I've got the
 world on a string, — sit - tin' on a rain - bow, Got the string a - round my fin - ger,
 What a world, What a — life, I'm in love. —

At faster tempos, changes falling on beats 2 & 4 may be omitted.

Laura

Lyric: Johnny Mercer
Music: David Raksin

Ballad or Medium

A

F#MI⁹ B^{7(b9)} E^{6/8} (B⁹SUS) E^{6/8}

Lau - ra _____ is the face in the mist - y light, _____

E^{MI}⁹ A^{7(b9)} D^{MA}⁹ (A⁷SUS) D^{MA}⁹

foot - steps _____ that you hear down the hall. _____

D^{MI}⁷ G⁷SUS G^{7(b9)} C^{MA}⁷ (A^{MI}⁷)

The laugh _____ that floats on a sum - mer night, _____ that you can

F#MI^{7(b5)} B^{7(b9)} B⁷ (G#MI⁷) (G⁹(#11))
E^{MA}⁷ C#⁷(#5)

nev - er quite _____ re - call. _____ And you see

B

F#MI⁹ B^{7(b9)} E^{6/8} (B⁹SUS) E^{6/8}

Lau - ra _____ on the train that is pass - ing thru. _____

E^{MI}⁹ A^{7(b9)} D^{MA}⁹ (A⁷SUS) D^{MA}⁹

Those eyes, _____ how fa - mil - iar they seem. _____

(D^{MI}⁷ D^{MI}⁷ C G^{7(b9)} C#^{MI}⁷) F#^{MI}¹¹ B⁷
D^{MI}⁷ C B^{MI}^{7(b5)} E^{7(b9)} A^{MA}⁹

She gave _____ your ver - y first kiss to you. _____ That was

(C^{MI}⁷ F⁷ B^{MI}⁷ E⁹)
B⁷(13) (b13) E⁹ A^{6/8} (G#MI^{7(b5)} C#^{7(b9)})

Lau - ra, _____ but she's on - ly a dream.

The Comf Collection #2

12/16

LAZY RIVER from THE BEST YEARS OF OUR LIVES

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Words and Music by HOAGY CARMICHAEL
and SIDNEY ARODIN

Moderately slow

E7 Eb7 D7 G#dim A7 A Bb9 A9

Up a La - zy Riv - er by the old mill - run, That la - zy, la - zy riv - er in the noon - day sun,

D7 D6 Eb7 D7 G D7 C#dim G

Lin - ger in the shade of a kind old tree; Throw a-way your trou - bles, dream a dream with me —

E7 Eb7 D7 G#dim A7 A Bb9 A9

Up a La - zy Riv - er where the rob - in's song A - wakes a bright new morn - ing, We can loaf a - long,

C C#dim G F#7 F6 E7 A9 D7

Blue skies up a - bove, ev - 'ry - one's in love, Up a La - zy Riv - er, how

G F#7 E7 A9 D7

1 G C6 G 2 G6

hap - py you can be. Up a La - zy Riv - er with me. me.

Line For Lyons

Medium Swing

Gerry Mulligan

A

(trp.)

1. 2.

Solo on form (AABC)
After solos, D.C. al Coda

Head is in 2, solos are in 4. Sounds one octave lower than written.

Lullaby of the Leaves

Lyric: Joe Young

Music: Bernice Petkere

Med. Swing

Chord progression: A_{MI} $F\#_{MI} 7(b5)$ B^7 $E 7(\#5)$ $E_{MI} 7$ A^7 $D_{MI} 7$ C^9

Crad - le me where south - ern skies can watch me with a mil - lion eyes, Oh

Chord progression: $B_{MI} 7(b5)$ $E 7(\#5)$ A_{MI} F^7 E^7

sing me to sleep, Lul - la - by of the leaves.

Chord progression: A_{MI} $F\#_{MI} 7(b5)$ B^7 $E 7(\#5)$ $E_{MI} 7$ A^7 $D_{MI} 7$ C^9

Cov - er me with heav - en's blue and let me dream a dream or two, Oh

Chord progression: $B_{MI} 7(b5)$ $E 7(\#5)$ A_{MI}

sing me to sleep, Lul - la - by of the leaves. I'm

Chord progression: $(D_{MI} 7)$ F^7

breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song through the trees, Ooh

Chord progression: A^6 E^9_{sus} A^6 A^7 $(D_{MI} 7)$ F^7

ooh, ooh ooh, ooh ooh. That pine mel - o - dy car - ess - ing the shore, Fa -

Chord progression: $(D_{MI} 7)$ F^7 A^6 $F\#^7$ $B_{MI} 7(b5)$ $E 7(\#5)$

mil - iar to me, I've heard it be - fore, Ooh ooh, ooh ooh. That's south - land.

Chord progression: A_{MI} $F\#_{MI} 7(b5)$ B^7 $E 7(\#5)$ $E_{MI} 7$ A^7 $D_{MI} 7$ C^9

Don't I feel it in my soul, and don't I know I've reached my goal, Oh

Chord progression: $B_{MI} 7(b5)$ $E 7(\#5)$ A_{MI} $(B_{MI} 7(b5))$ E^7

sing me to sleep, Lul - la - by of the leaves.

Medium Ballad

Moonlight Serenade

Lyric: Mitchell Parish
Music: Glen Miller

(A7(b9)) **A** D⁶ F^{o7} EMI⁷

I stand at your gate and the song that I sing is of
stars are a glow and to night how their light sets me

A⁷ A^{7(#5)} DMA⁷ D⁶ DMA⁷ D⁶

moon - light. I stand and I wait for the
dream - ing. My love, do you know that your

DMA⁷ D⁷ B^{7(b9)} GMI⁶ F#MI⁷ B⁹SUS BMI⁷

touch of your hand in the June night. The ros - es are
eyes are like stars bright - ly beam - ing? I bring you and

EMI^{7(b5)} EMI⁷ A¹³ A^{7(b9)} 1. DMA⁷ EMI⁷ A^{7(b9)} 2. DMA⁷ D⁷

sigh - ing a Moon - light Ser - e - nade. The
sing you a Moon - light Ser - e - nade.

B GMA⁷ C¹³ F#7(b9) F#7(b9) B^{7(b9)} B⁷

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

G#MI^{7(b5)} C#7(b9) F#MI^{7(b5)} B^{7(b9)} EMI⁷ A^{7(b9)}

you and I, a sum - mer sky, a heav - en - ly breeze kiss - ing the trees. So

C D⁶ F^{o7} EMI⁷

don't let me wait, come to me ten - der - ly in the

A⁷ A^{7(#5)} DMA⁷ D⁶ DMA⁷ D⁶

June night. I stand at your gate and I

DMA⁷ D⁷ B^{7(b9)} GMI⁶ F#MI⁷ B⁹SUS BMI⁷

sing you a song in the moon - light; a love song, my

EMI^{7(b5)} EMI⁷ A¹³ A^{7(#5)} DMA⁷ (EMI⁷ A^{7(b9)})

NIGHTS OF CABIRIA (Final Medley)

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The image shows a handwritten musical score for the piece "Nights of Cabiria (Final Medley)". The score is written in C minor, indicated by three flats in the key signature. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of three flats. The music features various chords and melodic lines, including triplets. The chords are labeled as follows: Cm, Db, G, Cm, Cm, Fm, G, Cm, Cm, Fm, G, Cm, Bb7, Ab, Cm, Fm, Cm, G, Cm, 3, Db, G, 3, Cm, Fm, Cm, Fm, Db, G, G, Cm, Edim7, Fm, Db, G, C, Ab., C6, Edim7, Fm, G, Ab, G, C6.