

Men's Key

# #1 - Walkin' My Baby Back Home

SWING TWO-FEEL

ROY TURK/FRED AHLERT

1  $E^b$  Maj7  $B^b_7$   $E^b$  Maj7  $B^b_7$   $E^b$  Maj7  $C$  mi7

Gee! It's great, af-ter be-in' out late, Walkin' my ba - by back

4  $F_9$   $F$  mi7  $C_7$  sus  $F$  mi7  $B^b_7$

home. Arm in arm, o - ver meadow & farm,

7  $F$  mi7  $B^b_7$   $E^b_9$   $B^b_7$  sus  $E^b$  Maj7  $B^b_7$

Wal-kin' my ba - by back home. We go 'long har - mo -

10  $E^b$  Maj7  $B^b_7$   $E^b$  Maj7  $C$  mi7  $F_9$

niz - in' a song, or I'm re - cit - ing a poem.

13  $F$  mi7  $C_7$  sus  $F$  mi7  $B^b_7$   $F$  mi7  $B^b_7$

owls go by, and they give me the eye, — Wal-kin' my ba - by back

16  $E^b_9$   $G$  mi7

home. We stop for a - while, she gives me a smile and

19  $C$  mi7  $C$  mi7/ $B^b$   $A$  mi7  $D^b_9$   $G$  mi  $G$  mi(sus7)

snug-gles her head to my chest. We start in to pet, — and

22  $G$  mi7  $G$  mi  $C$  mi7  $F_7$   $B^b_7$  sus  $B^b_7$

that's when I get — her tal - cum all o - ver my vest  
(pow - der)

WALKIN' MY BABY BACK HOME... P.2

25  $E^b$ Maj7  $B^b_7$   $E^b$ Maj7  $B^b_7$   $E^b$ Maj7  $C$ mi7



Af - ter I kind - a straight-en my tie, — she has to bor - row my

28  $F_9$   $F$ mi7  $C$ 7sus  $F$ mi7  $B^b_7$



comb. One kiss, then I con - tin - ue a - gain,

31  $F$ mi7  $B^b_7$   $E^b$ 6/9



walk - in' my ba - by back home.

Men's Key

# #2 - Blame It On My Youth

Music: Oscar Levant  
Lyrics: Edward Heyman

1 *BALLAD*  $E^b$ Maj7  $F_{mi7}$   $G_{mi7}$   $C_{mi7}$   $F_{mi7}$   $C7$

If I ex-pect-ed love when first we kissed, Blame it — on my

4  $F_{mi7}$   $B^b7$   $F_{mi7}$   $E_{dim7}$   $F_{mi7}$   $B^b7$

youth; If on - ly just for you — I did ex -

7  $G_{mi7}$   $F_{mi7}$   $B^b7$   $E^b$ Maj7  $B^b_{mi7}$   $E^b7$   $A^b$ Maj7  $B^b7$

ist, Blame it — on my youth. I — be-lieved in

10  $G_{mi7}$   $C_{mi7}$   $F_{mi7}$   $B^b7$   $E^b$ Maj7

ev - 'ry-thing, like a child of three;

13  $D_{m7b5}$   $G7$   $C_{mi7}$   $A^b$ Maj7  $C7$

You — meant more than a - ny-thing, All the world to

16  $B7^{\#11}$   $B^b7$   $E^b$ Maj7  $F_{mi7}$   $G_{mi7}$   $C_{mi7}$

me. If you-were on my mind all night and

19  $F_{mi7}$   $C7$   $F_{mi7}$   $B^b7$   $F_{mi7}$   $E_{dim7}$

day, Blame it — on my youth; If I for - got to eat

22  $F_{mi7}$   $B^b7$   $G_{mi7}$   $F_{mi7}$   $B^b7$   $E^b$ Maj7  $B^b_{mi7}$   $E^b7$

— and sleep and pray, Blame it — on my youth.

25  $A^b$ Maj7  $B^b7$   $G_{mi7}$   $C_{mi7}$   $F_{mi7}$   $F_{mi7}/E^b$

If — I cried a lit - tle bit when first I learned the

28  $B^b9^{\#11}$   $C7$   $F_{mi7}$   $C7$   $F_{mi7}$   $B^b9$

truth. Don't blame it — on my heart, Blame it — on my

31  $E^b6$

youth. —

## #3 - Sway

(Quién Será)

*Mambo*

When ma-rim-ba rhy-thms start to play, dance with me,

4 make me sway, like a la-zy o-cean hugs the shore,

7 hold me close, sway me more... Like a flow-er bend-ing

10 in the breeze, bend with me, sway with ease, when you dance you have a

14 way with me, stay with me, sway with me. Oth-er danc-ers may

18 be on the floor, Dear, but my eyes will see on-ly you, On-ly you have that

22 ma-gic tech-nique, when we sway I go weak. I can hear the sound of

26 vi-o-lins long be fore it be-gins, Make me thrill as on-ly

30 you know how, sway me smooth, sway me now.

\*R.S. Stop on beat 1 of every 8 bars

Men's Key

# #4 - Mood Indigo

Music: Duke Ellington  
Lyrics: Mills/Bigard

SLOW SWING



1  $F^{Maj7}$   $G^7$   $G^{mi7}$   $C^7(\#5)$   
You ain't been blue No, no, no

4  $F^{Maj7}$   $F^{Maj7}$   $G^7$   
— You ain't been blue

7  $C^{\#7}$   $C^7$   $F^7$   $E^7$   
till you've had that mood in - di - go. That feel - in'

10  $F^7$   $B^b7$   $E^b7$   $E^7$   
goes steal - in' down to my shoes, While

13  $F^{Maj7}$   $G^7$   $G^{mi7}$   $C^7(\#5)$   
I sit and sigh: "Go 'long

16  $F^{Maj7}$   $F^{Maj7}$   $D^7$   $G^7$   
blues." Al - ways get that mood in - di - go

19  $G^{mi7}$   $C^7$   $F^{Maj7}$   $C^7$   $F^{Maj7}$   $D^7$   
since my ba - by said good - bye, In the eve - ning

22  $G^7$   $C^{\#7}$   $C^7$   
when lights are low, I'm so lone - some I could cry.

MOOD INDIGO...P.2

25 **F**Maj7

'Cause there's no - bod - y who cares a - bout me, —

Detailed description: This block contains the first line of music, starting at measure 25. The key signature has one flat (Bb) and the time signature is 7/4. The melody consists of quarter notes and eighth notes. The chord is F Major 7.

27 **Bb**7 **C#**7 **C**7

I'm just a soul who's blu - er than blue — can be.

Detailed description: This block contains the second line of music, starting at measure 27. The key signature has one flat (Bb) and the time signature is 7/4. The melody continues with quarter notes and eighth notes. Chords are Bb7, C#7, and C7.

29 **F**Maj7 **D**7 **G**7

When I get that mood in - di - go, could

Detailed description: This block contains the third line of music, starting at measure 29. The key signature has one flat (Bb) and the time signature is 7/4. The melody continues with quarter notes and eighth notes. Chords are F Major 7, D7, and G7.

31 **G**mi7 **C**7 **F**6

I could lay me down and die.

Detailed description: This block contains the fourth line of music, starting at measure 31. The key signature has one flat (Bb) and the time signature is 7/4. The melody continues with quarter notes and eighth notes. Chords are G minor 7, C7, and F6.

LAST TIME -- FREELY

33 **G**7 **C**7 **F**6

I could lay me down and die.

Detailed description: This block contains the fifth line of music, starting at measure 33. The key signature has one flat (Bb) and the time signature is 7/4. The melody continues with quarter notes and eighth notes. Chords are G7, C7, and F6. The instruction 'LAST TIME -- FREELY' is written above the staff.

Men's Key

# #5 - That's All

Alan Brandt/Bob Haymes

BALLAD

1. **F7** **B<sup>b</sup>Maj7** **C<sup>m</sup>7** **D<sup>m</sup>7** **C<sup>m</sup>7** **F7**

I can on - ly give you love that lasts for - ev - er, and the  
on - ly give you coun - try walks in spring - time, and a

3. **B<sup>b</sup>Maj7** **E<sup>b</sup>9** **D<sup>m</sup>7** **G7** **G7/F**

prom - ise to be near each time you call and the  
hand to hold when leaves be - gin to fall, and a

5. **E<sup>m</sup>7b5** **E<sup>b</sup><sub>mi</sub>7** **B<sup>b</sup>/D** **G7#9**

on - ly heart I own, for you and you a - lone that's  
love whose burn - ing light will warm the win - ter's night, that's

7. 1. **C<sup>m</sup>7** **C<sup>m</sup>7/F** **F7** 2. **C<sup>m</sup>7** **F7** **B<sup>b</sup>6**

all, that's all. I can all, that's all. There are  
all, that's all.

11. **F<sup>m</sup>7** **B<sup>b</sup>7** **G<sup>m</sup>7** **C<sup>m</sup>7** **F<sup>m</sup>7** **B<sup>b</sup>7**

those I am sure who have told you they would give you the world for a

14. **E<sup>b</sup>Maj7** **G<sup>m</sup>7** **C7** **A<sup>m</sup>7** **D7#9**

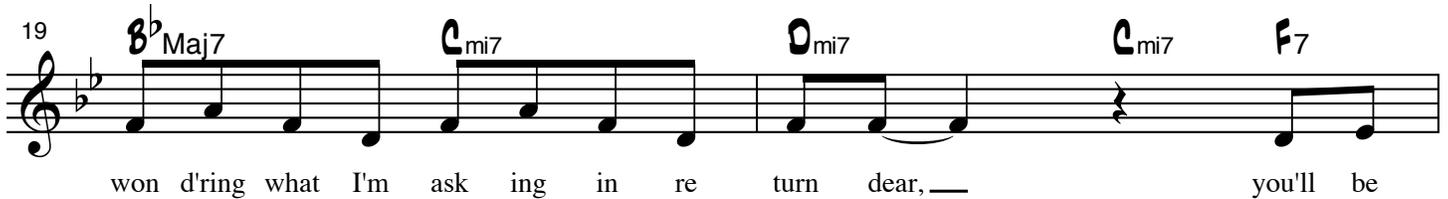
toy. All I have are these arms to en fold you and a

17. **G<sup>m</sup>7** **C7** **C<sup>m</sup>7/F** **F7**

love time can ne - ver de - stroy. If you're

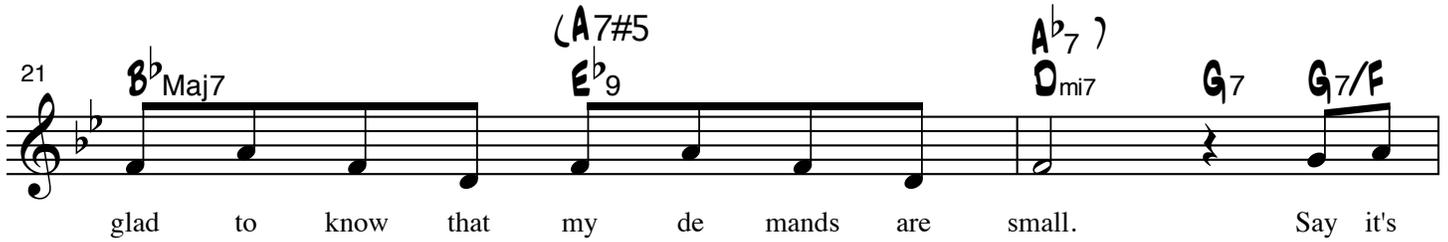
THAT'S ALL...P.2

19  $B^b$ Maj7  $C$ mi7  $D$ mi7  $C$ mi7  $F7$



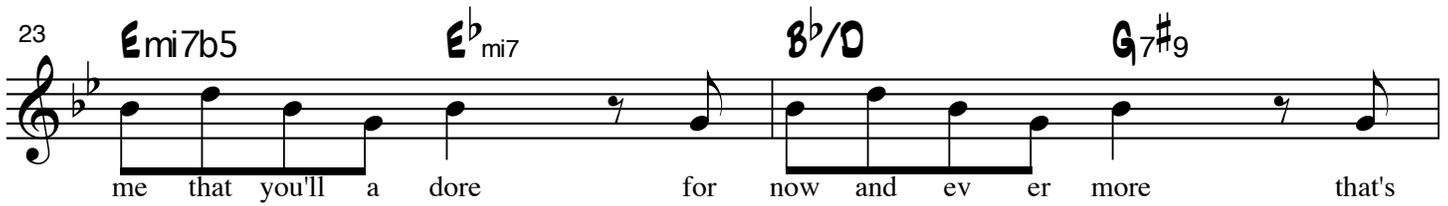
won d'ring what I'm ask ing in re turn dear, — you'll be

21  $B^b$ Maj7  $(A7\#5)$   $E^b9$   $(A^b7)$   $D$ mi7  $G7$   $G7/F$



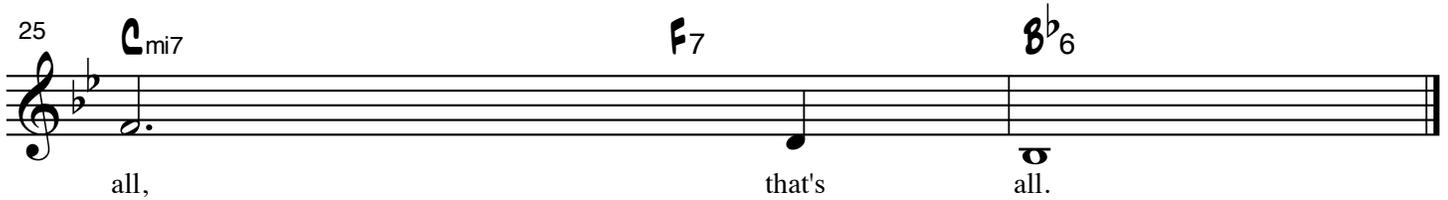
glad to know that my de mands are small. Say it's

23  $E$ mi7b5  $E^b$ mi7  $B^b/O$   $G7\#9$



me that you'll a dore for now and ev er more that's

25  $C$ mi7  $F7$   $B^b6$



all, that's all.

Men's Key

# #6 - This Masquerade

BOSSA NOVA

VAMP UNTIL TUNE STARTS

F<sub>13</sub>

Leon Russell

1

C<sub>mi7</sub>



3

C<sub>mi</sub>

C<sub>mi</sub>(Maj7)

C<sub>mi7</sub>



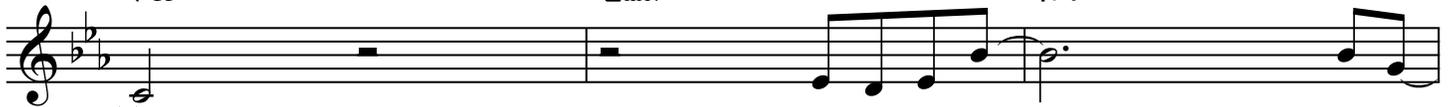
Are we real - ly hap - py here with this lone - ly game we play,

6

F<sub>13</sub>

C<sub>mi7</sub>

A<sup>b</sup><sub>9</sub>



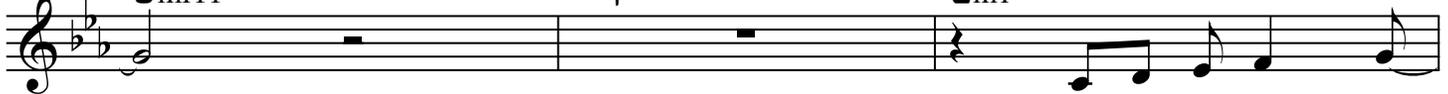
Look - ing for words — to say?

9

D<sub>mi11</sub>

G<sub>7alt</sub>

C<sub>mi</sub>



Search - ing but not find -

12

C<sub>mi</sub>(Maj7)

C<sub>mi7</sub>

F<sub>13</sub>



- ing un - der - stand - ing an - y - way, — We're lost

15

A<sup>b</sup><sub>7</sub>

G<sub>7#5</sub>

C<sub>mi7</sub>



in a mas - que - rade. —

18

B<sub>mi7</sub>

E<sub>7</sub>

B<sup>b</sup><sub>mi7</sub>

E<sup>b</sup><sub>13(b9)</sub>



Both a - fraid to say — we're just — too far

21

A<sup>b</sup><sub>Maj7</sub>

F<sub>7#9</sub>

B<sup>b</sup><sub>mi7</sub>



— a - way from be - ing close to - geth -

THIS MASQUERADE...P.2

24  $E^b_7(b_9)$   $A^b_{Maj7}$   
 - er from the start\_\_ We

27  $A_{mi7}$   $D_{13}$   $D_7\#5$   $G_{Maj7}$   
 tried to talk\_\_ it o - ver, but the words got in\_\_ the\_\_ way,

30  $D_{mi7}$   $D_{13}$   $D_7\#5$   
 - We're lost\_\_ in - side\_\_ this lone -

33  $G_7sus11$   $D^b_7(\#11,13)$   $C_{mi}$   
 - - ly game we play.\_\_ Thoughts of leav-ing dis -

36  $C_{mi}(Maj7)$   $C_{mi7}$   $F_{13}$   
 - ap - pear\_\_ ev' - ry time I see your eyes\_\_

39  $C_{mi7}$   $A^b_9$   $D_{mi11}$   
 No Mat-ter how hard\_\_ I try\_\_

42  $G_7alt$   $C_{mi}$   $C_{mi}(Maj7)$   
 to un - der-stand the rea - sons that\_\_ we\_\_ car -

45  $C_{mi7}$   $F_{13}$   $A^b_7$   
 - - ry on\_\_ this way,\_\_ We're lost\_\_ in a mas -

48  $G_7\#5$   $C_{mi7}$   $F_{13}$   
 - - - - que - rade.\_\_

51  $C_{mi7}$   $F_7$  VAMP UNTIL CUE

Men's Key

# #7 - Look For the Silver Lining

DeSylva/Kern

SWING

1 **C**Maj7 **D**mi7 **G**7<sup>b</sup>9 **C**6 **A**mi7 **D**mi7 **G**13  
Look for \_\_\_\_\_ the sil - ver lin - ing when-e'er a cloud

5 **C**Maj7 **F**Maj7 **E**mi7 **A**mi7  
— ap - pears in the blue. — Re - mem - ber

9 **D**mi7 **G**7 **E**mi7 **A**mi7  
some - where \_\_\_\_\_ the sun is shin - ing and so the

13 **A**mi7/**D** **D**7 **G**7sus **G**9  
right thing \_\_\_\_\_ to do \_\_\_\_\_ is make it shine for you. A

17 **C**Maj7 **D**mi7 **G**7<sup>b</sup>9 **C**6 **D**mi7 **G**13  
heart full \_\_\_\_\_ of joy and glad - ness will al - ways

21 **G**mi7 **C**7<sup>b</sup>9 **F**Maj7  
ban - ish sad - ness and strife. So al - ways

25 **D**13 **D**<sup>#</sup>dim7 **E**mi7 **B**<sup>b</sup>13 **A**7  
look for \_\_\_\_\_ the sil - ver lin - ing and try to find

29 **D**mi7 **G**7<sup>b</sup>9 **C**6  
— the sun - ny side of life.

Men's Key

# #8 - Don't Explain

Music: Billie Holiday  
Lyrics: Arthur Herzog, Jr

## Ballad

D<sup>min</sup> D<sup>min</sup>/C B<sup>7</sup>(#11) A<sup>7</sup> D<sup>min</sup> D<sup>min</sup>/C E<sup>7</sup>/B B<sup>7</sup>(#11) A<sup>7</sup>

Hush now, Don't ex - plain. Just say you'll re - main,

5 E<sup>b</sup>9 D<sup>9</sup>(#5) D<sup>b</sup>13 C<sup>9</sup>(#5) F<sup>M</sup>a<sup>7</sup> B<sup>b</sup>M<sup>a</sup>7 A<sup>m</sup>i<sup>7</sup> D<sup>b</sup>9 C<sup>7</sup>(b9) B<sup>7</sup> A<sup>7</sup>

I'm glad you're back, Don't ex - plain.

9 D<sup>min</sup> D<sup>min</sup>/C B<sup>7</sup>(#11) A<sup>7</sup> D<sup>min</sup> D<sup>min</sup>/C E<sup>7</sup>/B B<sup>7</sup>(#11) A<sup>7</sup>

Qui - et, don't ex - plain. What is there to gain?

13 E<sup>b</sup>9 D<sup>9</sup>(#5) D<sup>b</sup>13 C<sup>9</sup>(#5) F<sup>6</sup> B<sup>m</sup>i<sup>7</sup>(b5) E<sup>7</sup>(b9) A<sup>7</sup>(b9)

*Girl:* Skip that lip - stick, Don't ex - plain.  
*Boy:* Don't cry, don't lie,

17 D<sup>m</sup>i<sup>7</sup> G<sup>m</sup>i<sup>7</sup> C<sup>7</sup> F<sup>M</sup>a<sup>7</sup> B<sup>b</sup>M<sup>a</sup>7 E<sup>m</sup>i<sup>7</sup>(b5) B<sup>b</sup>7 A<sup>7</sup>

You know that I love you and what love en-dures. All my thoughts are of you for I'm com-plete-ly yours.

21 D<sup>m</sup>i<sup>7</sup> G<sup>m</sup>i<sup>7</sup> C<sup>7</sup> F<sup>M</sup>a<sup>7</sup> B<sup>b</sup>M<sup>a</sup>7 E<sup>m</sup>i<sup>7</sup>(b5) B<sup>7</sup>(#11) A<sup>7</sup>

*Girl:* Cry to hear folks chat-ter, and I know you cheat. Right or wrong don't mat-ter when you're with me, sweet.  
*Boy:* Hurts to hear folks chat-ter, 'cause they say you cheat.

25 D<sup>min</sup> D<sup>min</sup>/C B<sup>7</sup>(#11) A<sup>7</sup> D<sup>min</sup> D<sup>min</sup>/C E<sup>7</sup>/B B<sup>7</sup>(#11) A<sup>7</sup>

Hush now, don't ex - plain. You're my joy and pain.

29 E<sup>b</sup>9 D<sup>9</sup>(#5) D<sup>b</sup>13 C<sup>9</sup>(#5) F<sup>6</sup> B<sup>7</sup> F<sup>6</sup>

My life's yours love, don't ex - plain.

Men's Key

# #9 - GENTLE RAIN

Louis Bonfi

MEDIUM SLOW BOSSA

Ami6 Bmi7(b5) E7  
We both are lost and a - lone in the world Walk with

Ami7 D7 Gmi7 C7 F6  
me \_\_\_\_\_ in the gen - tle rain \_\_\_\_\_

F#mi7(b5) B7  
— Don't be a - fraid I've a

Emi7(b5) A7 Dmi7(b5)  
hand for your hand and I will be your

Bmi7(b5) E7 Ami7 Bb7  
love for a - while \_\_\_\_\_

Ami6 Bmi7(b5)  
I feel your tears as they fall on my

E7 Ami7 D7 Gmi7 C7  
cheek, they are warm \_\_\_\_\_ like the gen - tle

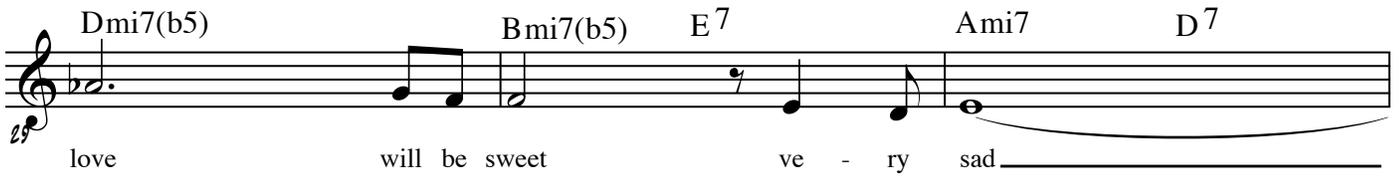
F6 F#mi7(b5)  
rain \_\_\_\_\_ come lit - tle

B7 Emi7(b5) A7  
one, you have me in the world and our

Gentle Rain... p.2

29

Dmi7(b5) Bmi7(b5) E<sup>7</sup> Ami7 D<sup>7</sup>



love will be sweet ve - ry sad

32

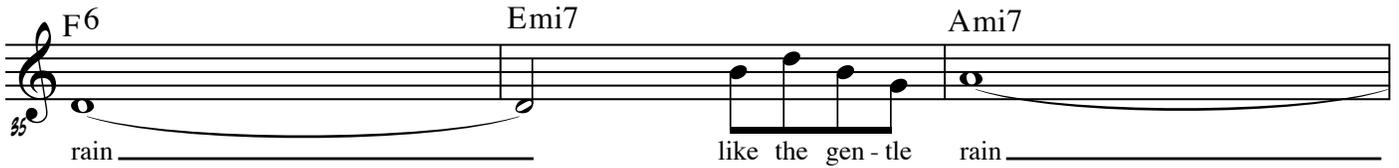
Gmi7 C<sup>7</sup> F<sup>6</sup> C<sup>7</sup>



- Ve - ry sweet like the gen - tle

35

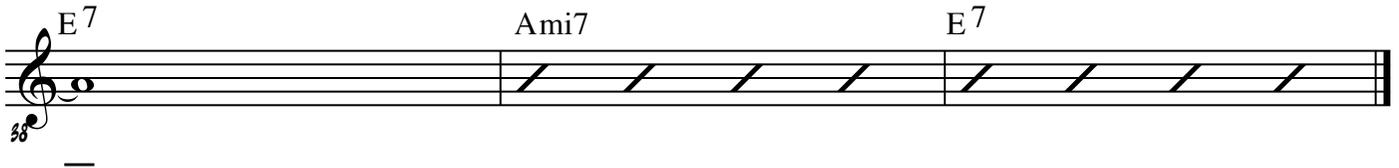
F<sup>6</sup> Emi7 Ami7



rain like the gen - tle rain

38

E<sup>7</sup> Ami7 E<sup>7</sup>



-

Men's Key

# #10 - No Moon At All

Redd Evans  
Dave Mann

1 **SWING** **E<sub>mi</sub>** **B/D#** **E<sup>b</sup><sub>7</sub>/9/D**

No moon at all, — what a night, E - ven light-nin' bugs have

4 **A/C#** **A<sub>mi</sub><sup>6</sup>/C** **E<sub>mi</sub><sup>7</sup>/B** **B<sup>b</sup><sub>7</sub><sup>9</sup>**

dimmed their light, Stars have dis-ap-peared from sight and there's no — moon at all.

7 **E<sub>mi</sub>** **F#<sub>mi</sub><sup>7</sup>(b<sub>5</sub>)** **B<sub>7</sub>** **E<sub>mi</sub>**

— Don't make a sound,

10 **B/D#** **E<sup>b</sup><sub>7</sub>/9/D** **A/C#**

it's so dark, E - ven Fi - do is a - fraid to bark,

13 **A<sub>mi</sub><sup>6</sup>/C** **E<sub>mi</sub><sup>7</sup>/B** **B<sup>b</sup><sub>7</sub><sup>9</sup>** **E<sub>mi</sub>**

What a per-fect to park, and there's no — moon at all. —  
chance

16 **(E<sub>mi</sub>)** **E<sub>7</sub>** **B<sub>mi</sub><sup>7</sup>** **E<sub>7</sub>**

Should we want at - mos - phere

19 **A<sub>7</sub>** **E<sub>mi</sub><sup>7</sup>** **A<sub>7</sub>** **D<sub>7</sub>**

for in - spir - a - tion, dear, one kiss will make

22 **A<sub>mi</sub><sup>7</sup>/D** **D<sub>7</sub>** **G<sub>6</sub>(STOP)** **F#<sub>mi</sub><sup>7</sup>(b<sub>5</sub>)** **B<sub>7</sub>**

— it clear that to - night is right & bright moon-light might in - ter - fere.

NO MOON AT ALL... P.2

25 **E<sub>mi</sub>** **B/D#** **E<sup>b</sup><sub>7</sub>/D**

No moon at all — up a - bove, This is noth - ing like they

28 **A/C#** **A<sub>mi</sub>/C** **E<sub>mi</sub><sup>7</sup>/B** **B<sup>b</sup><sub>7</sub><sup>9</sup>**

told us of, — Just to think we fell in love & there's no — moon at all.

31 **E<sub>mi</sub>**

—

Men's Key

# #11 - The Nearness of You

Cole Porter

1 BALLAD

It's not the pale moon that ex - cites me, that thrills and de -  
your sweet con-ver - sa - tion that brings this sen -

5

lights me, oh no, it's just the near - ness of  
sa - tion, oh no,

8

you. It is - n't you.

11

When I'm in your arms and I feel you so

14

close to me All my wild - - - est

17

dreams come true. I need no

20

soft lights to en - chant me, if you'll on - ly

THE NEARNESS OF YOU... P.2

23  $B^{\flat}$  dim7  $B^{\flat}$  mi7  $A$  mi7  $A^{\flat}$ 7  $G$  mi7  $C$ 7

grant me the right to hold you ev - er so

26  $A$  m7b5  $D$ 7b9  $G$  mi7

tight \_\_\_\_\_ and to feel in the night the

29  $C$ 7b9  $F$ 6

near - ness of you. \_\_\_\_\_

Men's Key

# #12 - Agua De Beber

Antonio Carlos Jobim

lyrics by Norman Gimbel

BOSSA NOVA

(pronounced "A-gwa Jee Bay-bayr")

1 day ba doo da ba da ba da ba da da day ba doo da ba da ba da ba da da

5 day ba doo da da yoo da da yoo da Your love is rain,

9 my heart the flow - er. I need your love  
on dis - tant des - erts, the rain can fall

13 or I will die. My ver - y life  
up - on the sea. The rain can fall

17 is in your pow - er. Will I  
up - on the flow - er. Since the

21 with - er and fade or bloom in the sky A - gua de be - ber  
rain has to fall, let it fall on me

25 A - gua de be - ber ca - ma - ra A - gua de be - ber

29 A - gua de be - ber ca - ma - ra The rain can fall

33 day ba doo da ba da ba da ba da ba day ba doo da ba da ba da ba da ba

37 day ba doo da da yoo da da yoo da

High Key

# #13 - Love Me or Leave Me

Music by Walter Donaldson  
Lyrics by Gus Khan

**A**

*Medium Swing*

1 *E<sub>b</sub>mi<sub>6</sub>* *F<sup>7</sup>* *B<sub>b</sub><sup>7</sup>*

Love me or leave me or let me be lone - ly.

3 *E<sub>b</sub>mi<sub>6</sub>* *F<sup>7</sup>* *B<sub>b</sub><sup>7</sup>*

You won't be - lieve me but I love you on - ly. I'd

5 *G<sub>b</sub><sup>6</sup>* *E<sub>b</sub>mi<sub>7</sub>* *A<sub>b</sub>mi<sub>7</sub>* *D<sub>b</sub>7(#5)* *G<sub>b</sub><sup>6</sup>* *Fmi7(b5)* *B<sub>b</sub><sup>7</sup>*

rath - er be lone - ly than hap - py with some - bod - y else. \_\_\_\_\_ You

9 **B** *E<sub>b</sub>mi<sub>6</sub>* *F<sup>7</sup>* *B<sub>b</sub><sup>7</sup>*

might find the night time the right time for kiss - in', but

11 *E<sub>b</sub>mi<sub>6</sub>* *F<sup>7</sup>* *B<sub>b</sub><sup>7</sup>*

night time is my time for just rem - in - isc - in', re -

13 *G<sub>b</sub><sup>6</sup>* *E<sub>b</sub>mi<sub>7</sub>* *A<sub>b</sub>mi<sub>7</sub>* *D<sub>b</sub>7(#5)* *G<sub>b</sub><sup>6</sup>* *A<sub>b</sub>mi<sub>7</sub>* *A<sup>o7</sup>* *G<sub>b</sub><sup>6</sup>/B<sub>b</sub>*

gret - ting in - stead of for - get - tin' with some - bod - y else. \_\_\_\_\_

**C**

17 Eb7 Abmi6 Eb7 Abmi6

There'll be no one un - less that some one is you\_\_\_\_\_

21 Db13 Gb6 Gb° Fmi7(b5) Bb7

I in-tend to be in - de pen - dent-ly blue\_\_\_\_\_

**D**

25 Ebmi6 F7 Bb7 Ebmi6

I want your love but I don't wan-na bor - row, Have it to day and to

28 F7 Bb7 Gb6 Ebmi7

give back to - morr - ow. My love is your love there's

30 Abmi7 Db7(#5) Gb6 (Fmi7(b5) Bb7(b9))

no love for no - bod - y else\_\_\_\_\_

Low Key

# #13 - Love Me or Leave Me

Music by Walter Donaldson  
Lyrics by Gus Khan

**A**

*Medium Swing*

Cmi6 D7 G7

Love me or leave me or let me be lone - ly.

3 Cmi6 D7 G7

You won't be - lieve me but I love you on - ly. I'd

5 Eb6 Cmi7 Fmi7 Bb7(#5) Eb6 Dmi7(b5) G7

rath-er be lone-ly than hap-py with some-bod-y else. You

9 **B** Cmi6 D7 G7

might find the night time the right time for kiss - in', but

11 Cmi6 D7 G7

night time is my time for just rem - in - isc - in', re -

13 Eb6 Cmi7 Fmi7 Bb7(#5) Eb6 Fmi7 F#o7 Eb6/G

gret-ting in-stead of for - get-tin' with some - bod-y else.\_\_\_\_

2

**C**

17 C7 Fmi6 C7 Fmi6



There'll be no one un-less that some one is you

21 Bb13 Eb6 Eb° Dmi7(b5) G7



I in-tend to be in-de pen-dent-ly blue

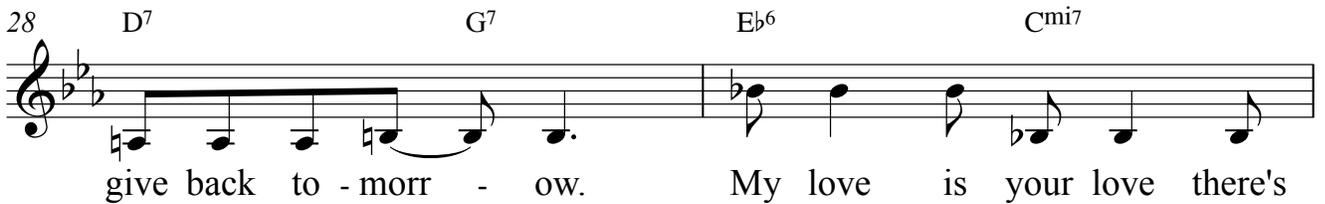
**D**

25 Cmi6 D7 G7 Cmi6



I want your love but I don't wan-na bor-row, Have it to day and to

28 D7 G7 Eb6 Cmi7



give back to-morr-ow. My love is your love there's

30 Fmi7 Bb7(#5) Eb6 (Dmi7(b5) G7(b9))



no love for no-bod-y else

BALLAD

Chords: Eb Maj7, C7, Fmi7, Bb7, Gmi7, C7

Don't know why there's no sun up in the sky Stor - my wea - ther  
bare gloom and mis - 'ry ev - 'ry - where Stor - my wea - ther

Chords: Fmi7, Bb7, Gmi7, Gb7, 1. Fmi7, Bb7 7/4 5

Since my gal and I \_\_\_\_\_ ain't to - get - her \_\_\_\_\_ Keeps rain - in' all the  
Just can't get my poor \_\_\_\_\_ self to - get - her \_\_\_\_\_

Chords: Eb Maj7, C7#9, Fmi7, Bb7, 2. Fmi7, Bb7 7/4 5

time \_\_\_\_\_ Life is I'm wea - ry all the

Chords: Eb Maj7, Ab7, Eb Maj7, A7b9, Ab Maj7, Adim7

time \_\_\_\_\_ the time \_\_\_\_\_ When she went a - way the blues walked

Chords: Eb/Bb, Eb, A7#11, Ab Maj7, Adim7, Eb/Bb, Eb7

in and met me, If he stays a - way old rock - in' chair will get me.

Chords: Ab Maj7, Adim7, Eb/Bb, C7#9, Gmi7, C7#9

All I do is pray the lord a - bove will let me walk in the sun once

Chords: B7#11, Bb7 7/4 5, Eb Maj7, C7, Fmi7, Bb7

more. Can't go on, ev - ry thing I had is gone Stor - my

Chords: Gmi7, C7, Fmi7, Bb7, Gmi7, Gb7

wea - ther \_\_\_\_\_ Since my gal and I \_\_\_\_\_ ain't to - get - her \_\_\_\_\_

Chords: Fmi7, Bb7 7/4 5, Eb Maj7, C7#9, RUBATO Fmi7, Bb7 7/4 5

Keeps rain - in' all the time \_\_\_\_\_ Keeps rain - in' all the

Chords: Eb9, Ab7, Eb9

time \_\_\_\_\_

Men's Key

# #15 - THE SHADOW OF YOUR SMILE

Johnny Mandel

Lyrics: Paul Francis Webster

*Slow Bossa*

The shadow of your smile when you are gone will col-or all my  
5 dreams and light the dawn. Look in - to my  
9 eyes, my love, and see all the love - ly  
13 things you are to me. Our wist - ful lit - tle  
17 star was far too high. A tear-drop kissed your  
21 lips, and so did I... Now when I re -  
25 mem - ber spring, All the joy that love can bring, I will be re -  
29 mem - ber - ing the sha-dow of your smile. The sha-dow of your

Chords: F#mi7, B9, B7b9, Emi7, Ami7, D7, GMaj7, CMaj7, F#mi7b5, B7, Emi7, Emi7/D, C#mi7b5, F#7, F#mi7b5, B7, F#mi7, B9, B7b9, Emi7, Ami7, D7, D7/C, Bmi7b5, E7#9, Ami7, Cmi7, F7, Bmi7, E7b9, A7, Ami7/D, D7b9, G6, (B7)

Men's Key

# #16 - I'm Old Fashioned

SWING

Jerome Kern/Johnny Mercer

1 **F6** **D7#9** **Gm11** **C9** **F6** **D7**  
I'm old fash - ioned I love the

4 **Gm11** **C9** **C7b9/F** **F Maj7**  
moon - light I love the old fash - ioned things.

7 **Em7b5** **A7b9** **Dm7**  
— The sound of

10 **G9** **Dm7** **G7**  
rain up - on my win - dow pane the

13 **Gm7** **Ab Maj7** **Db Maj7** **Csus**  
star - ry song that Ap - - ril sings \_\_\_\_\_

16 **C7(b9,#11)** **F Maj6** **D7#9** **Gm11** **C7**  
— This year's fan - cies \_ are

19 **F Maj7** **Bm7** **E7** **A Maj** **Bm7**  
pas - sing fan - cies But sigh - ing sighs,

I'M OLD FASHIONED... P.2

22 **A<sup>Maj</sup>/C<sup>#</sup>** **D<sup>Maj7</sup>** **E<sup>9</sup>** **F<sup>#</sup><sub>m7</sub>** **G<sub>m7</sub>** **C<sup>9</sup>**

Hold-ing hands These my heart un - der - stand

25 **F<sup>Maj6</sup>** **D<sup>7#9</sup>** **G<sub>m7</sub>** **C<sup>9</sup>** **F<sup>Maj6</sup>** **D<sup>7#9</sup>**

So, I'm old fashioned But I don't

28 **G<sub>m7</sub>** **C<sup>9</sup>** **C<sub>m7</sub>** **F<sup>9</sup>** **B<sup>b</sup><sup>Maj7</sup>** **E<sup>b</sup><sub>9</sub>**

mind it That's how I want to be \_\_\_ As

31 **A<sub>m7</sub>** **D<sup>7#9</sup>** **B<sub>m7b5</sub>** **B<sup>b</sup><sub>13</sub>** **A<sub>m7</sub>** **D<sup>7#9</sup>**

long as you a - gree \_\_\_ to stay old

34 **G<sub>m7</sub>** **C<sup>9</sup>** **(TAG: A<sub>m7</sub>) F<sup>6</sup><sub>9</sub>** **A<sub>b7</sub>** **G<sub>m7</sub>** **(C<sup>7</sup>) THEN BACK TO M. 29**

fash - ioned with me! \_\_\_

## #17 - Nature Boy

RUBATO BALLAD OR MEDIUM BOSSA

Eden Ahbez

There was a boy,  
A ver-y strange en-chanted boy,

They say he wan-dered ver - y far,  
ver - y far,

o - ver land and sea;  
A lit - - - tle

shy and sad of eye,  
But

ver - - - y wise was he.

And then one day,  
One mag-ic day he

came my way,  
And as we spoke of man - y things,

fools and kings,  
this he said to me: The

NATURE BOY... P.2

25  $E_{mi7}(b5)$   $A7^b9$   $D_{mi}$

great - - - - est thing you'll ev - - - - er

28  $B_{mi7}(b5)$   $E7^b9$   $A7(\#5)$

learn is just to love and be loved in re -

31  $D_{mi}$

turn.

Men's Key

# #18 - ONE NOTE SAMBA

Antonio Carlos Jobim

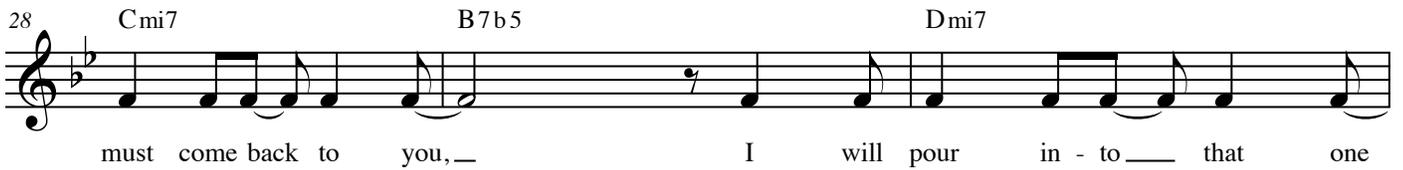
Samba feel!

This is just a lit - tle sam - ba built u -  
pon a sin - gle note — Oth - er notes are bound — to fol -  
- low but the root is still — that note — Now this  
new one is — the con - se - quence of the one we've just — been through  
— As I'm bound to be — the un - a - void - a - ble  
con - seq - uence of you! There's so man - y peo - ple who can  
talk & talk & talk & just say noth - ing or near - ly noth - ing  
I have used up all the scale I know & at the end I've come to noth - ing or near - ly  
noth - ing So I come back to — my first — note as I

Chord symbols: Dmi7, Db7, Cmi7, B7b5, Dmi7, Db7, Cmi7, B7b5, Fmi7, Bb7, EbMaj7, Ab7, Dmi7, Db7, Cmi7, B7b5, Bb6, Ebmi7, Ab7, DbMaj7, Dbmi7, Gb7, CbMaj7, Cmi7b5, B7b5, Dmi7, Db7.

# One Note Samba

28 Cmi7 B7b5 Dmi7



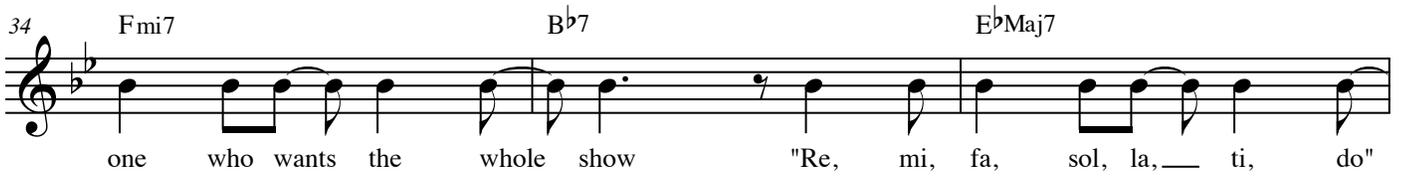
must come back to you, I will pour in - to that one

31 D<sup>b</sup>7 Cmi7 B7b5



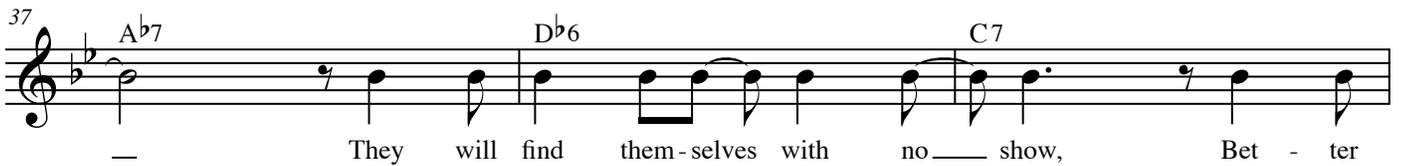
note all the love I feel for you, A - ny

34 Fmi7 B<sup>b</sup>7 E<sup>b</sup>Maj7



one who wants the whole show "Re, mi, fa, sol, la, ti, do"

37 A<sup>b</sup>7 D<sup>b</sup>6 C7



They will find them - selves with no show, Bet - ter

40 B Maj7 B<sup>b</sup>6



play the note you know

Men's Key

# #19 - Hallelujah, I Love Her So

Ray Charles

SWING

1 Let me tell you 'bout a girl I know, She's my ba - by and I  
When I'm in trou-ble and I have no friend, I know she'll go with me un -

4 love her so — Ev' - ry morn-ing 'fore the sun comes up, —  
til the end — Ev' - ry - bo - dy asks me how I know,

7 she brings me cof-fee in my fav - 'rite cup, that's why I know Yes I  
I smile at them and say 'she told me so,'

10 know Hal - le - lu - jah, I just love her so

13 Now if I call her on the tel - ephone And tell her that I'm

16 all a - lone By the time I count from one to four,

19 knock  
I hear her knock knock-in' on my door. — In the eve-ning when the

22 sun goes down, When there is no - bod - y else a - round

HALLELUJAH, I LOVE HER SO...P.2

25 **F7** **B13** **Bb9**

She kis-ses me and she holds me tight, and tells me ba-by ev-'ry -

28 **Bdim7** **F6** **A7alt** **Dmi7** **Ab13**

thing's al-right, that's why I know Yes, I know Hal-le -

31 **G7b13** **C7sus** **F6**

lu-jah, I just love her so!

(TAG GO TO **D7#11** AND GO TO M.31)  
(**C7sus**)

Men's Key

# #20 - THE SHINING SEA

PEGGY LEE/JOHNNY MANDEL

RUBATO BALLAD

5 7 9 11 13

We loved the shin ing sea. He gath ered sea shells there for me, Her

5 7 9 11 13

hands \_\_\_\_\_ I love her hands. \_\_\_\_\_

5 7 9 11 13

We'd sit there on the sand She'd kiss the holl ow of myhand. Her

5 7 9 11 13

kiss \_\_\_\_\_ I miss Her kiss \_\_\_\_\_ I hear the

5 7 9 11 13

grey gulls cry, \_\_\_\_\_ I see them dip their wings, \_\_\_\_\_ I feel the

5 7 9 11 13

pound ing surf \_\_\_\_\_ and oth er things. \_\_\_\_\_

5 7 9 11 13

I can't be lieve she's gone, I think I'll go where shemightbe, I'll

5 7 9 11 13

go \_\_\_\_\_ I need her so. \_\_\_\_\_ I need our shin ing

5 7 9 11 13

sea. \_\_\_\_\_

Men's Key

# #21 - So Danco Samba

(Pronounced "So Dahn-so Sahn-bah")

Antonio Carlos Jobim  
Vinicius De Moraes

**SAMBA!**  $D^6_9$

So dan - co sam - ba, so dan - co sam-ba.

3  $E_9$   $E_{mi7}$   
Vai vai vai vai vai \_\_\_\_\_ So dan - co sam - ba so dan - co

6  $A_9$   $D^6_9$   $G_9$   
sam-ba. Vai. \_\_\_\_\_ So

9  $D^6_9$   $E_9$   
dan-co sam-ba, so dan-co sam - ba. Vai vai vai vai vai \_\_\_\_\_

12  $E_{mi7}$   $A_9$   $D^6_9$   
So dan-co sam-ba so dan-co sam - ba. Vai. \_\_\_\_\_

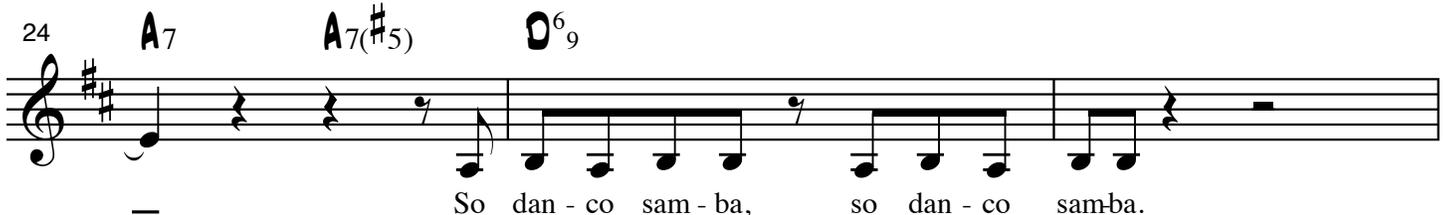
15  $A_{mi7}$   
Ja dan - cei o twist  
Pronounced: "Jhza dahn-say oo tweesht"

18  $D_9$   $D_7(\#5)$   $G_{Maj7}$   $G_6$   
a - te de - mais. \_\_\_\_\_  
ah tay jee mah-eesh"

21  $B_{mi7}$   $E_9$   $A_7sus$   
Mas nao sei me can - sei do ca - lip - so ao cha cha cha. \_\_\_\_\_  
"Mahs nao say mee cahn say doh cah leep so ao cha cha cha"

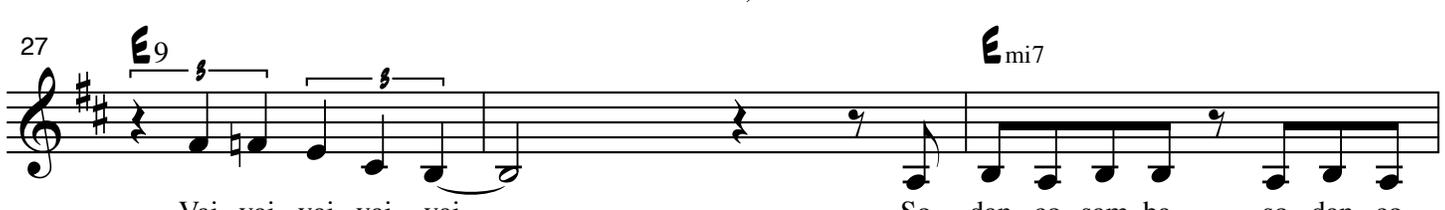
SO DANCO SAMBA...P.2

24 **A7** **A7(#5)** **D<sup>6</sup><sub>9</sub>**



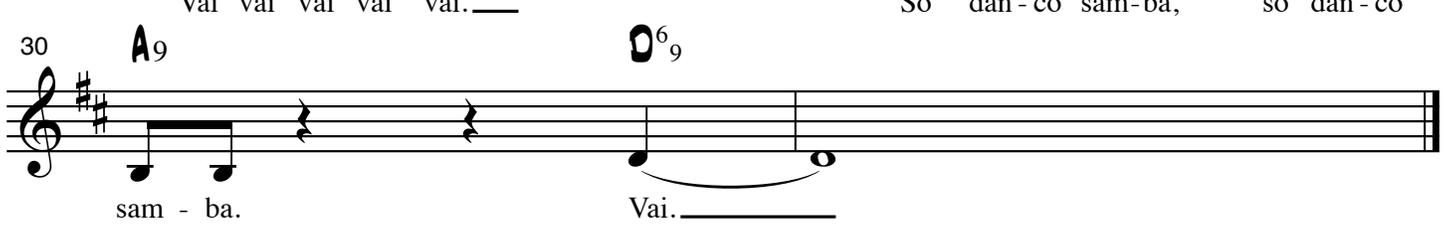
So dan - co sam - ba, so dan - co sam-ba.

27 **E<sub>9</sub>** **E<sub>mi7</sub>**



Vai vai vai vai vai. So dan - co sam-ba, so dan - co

30 **A<sub>9</sub>** **D<sup>6</sup><sub>9</sub>**



sam - ba. Vai.

*Note: For additional help with this tune,  
please find recordings by for instance:  
Joao Gilberto, Eliane Elias, or Rosa Passos.*

## Men's Key

## #22 - Emily

Johnny Mercer  
Johnny Mandel

SWING WALTZ

1 Em - i - ly, Em - i - ly, Em - i - ly has the

5 mur - mur - ing sound of May, All

9 sil - ver bells, co - ral shells, ca - rou - sels, and the

13 laugh - ter of child - ren at play, say

17 Em - i - ly, Em - i - ly, Em - i - ly and we

21 fade to a mar - ve - lous view. Two

25 lov - ers a - lone and out of sight, See - ing

29 im - a - ges in the fi - re - light. As my

33 eyes vi - sual - ize a fam - i - ly, They see

37 dream - i - ly, Em - i - ly too.

Chords: C<sup>6</sup><sub>9</sub>, A<sup>mi7</sup>, D<sup>mi7</sup>, G<sup>7</sup>, C<sup>6</sup><sub>9</sub>, G<sup>mi7</sup>, C<sup>7</sup>, F<sup>Maj7</sup>, B<sup>b</sup><sub>9</sub>, A<sup>Maj7</sup>, F<sup>#</sup><sub>mi7</sub>, B<sup>mi7</sup>, E<sup>7</sup><sub>sus</sub>, A<sup>mi7</sup>, D<sup>7</sup>, D<sup>mi7</sup>, G<sup>+7</sup>, C<sup>6</sup><sub>9</sub>, A<sup>mi7</sup>, D<sup>mi7</sup>, G<sup>7</sup>, C<sup>Maj7</sup>, C<sup>+7</sup>, F<sup>Maj7</sup>, E<sup>7</sup><sub>b</sub><sub>9</sub>, A<sup>mi7</sup>, B<sup>7</sup><sub>b</sub><sub>9</sub>, E<sup>mi7</sup>, A<sup>7</sup>, D<sup>mi7</sup>, G<sup>7</sup>, B<sup>b</sup><sub>7</sub><sub>#</sub><sub>11</sub>, A<sup>7</sup>, A<sup>7</sup>/G, F<sup>#</sup><sub>m7b5</sub>, F<sup>mi7</sup>, E<sup>mi7</sup>, A<sup>7</sup>, D<sup>mi7</sup>, G<sup>7</sup>, C<sup>6</sup><sub>9</sub>

High Key

# #23 - Tenderly

Walter Gross  
Jack Lawrence

**BALLAD**



The eve-ning breeze \_\_\_\_\_ ca-ressed the trees ten-der-ly, \_\_\_\_\_ The trem bling

5 trees \_\_\_\_\_ em braced the breeze ten-der-ly; \_\_\_\_\_ Then

9 you and I came wan-der-ing by, And

13 lost in a sigh were we. \_\_\_\_\_ The shore was

17 kissed \_\_\_\_\_ by sea and mist ten-der-ly, \_\_\_\_\_ I can't for-

21 get \_\_\_\_\_ how two hearts met breath-less-ly, \_\_\_\_\_ Your

25 arms o-pened wide and closed me in-side, You took my

29 lips, \_\_\_\_\_ you took my love \_\_\_\_\_ so ten-der-ly. \_\_\_\_\_

Low Key

# #23 - Tenderly

Walter Gross  
Jack Lawrence

**BALLAD**



The eve-ning breeze \_\_\_\_\_ ca-ressed the trees ten-der-ly, \_\_\_\_\_ The trem-bling  
trees \_\_\_\_\_ em-braced the breeze ten-der-ly; \_\_\_\_\_ Then  
you and I came wan-der-ing by, And  
lost in a sigh were we. \_\_\_\_\_ The shore was  
kissed \_\_\_\_\_ by sea and mist ten-der-ly, \_\_\_\_\_ I can't for-  
get \_\_\_\_\_ how <sup>two</sup> hearts met breath-less-ly, \_\_\_\_\_ Your  
arms o-pened wide and closed me in-side, You took my  
lips, \_\_\_\_\_ you took my love \_\_\_\_\_ so ten-der-ly. \_\_\_\_\_

Chord symbols: C Maj7, F9(#11), C mi7, F13, D mi7, Bb9(#11), C Maj7, D mi7, D#dim7, E mi7, A7, Dm7(b5), G13, Dm7(b5), G13, G#dim7, A mi7, D13, D mi7, G7, C Maj7, F9(#11), C mi7, F13, D mi7, Bb9(#11), C Maj7, D mi7, D#dim7, E mi7, A7, Dm7(b5), G13, G#dim7, A mi7, D13, D#dim7, E mi7, A7(#5), D mi7, G7, C6

Men's Key

# #24 - QUIET NIGHTS OF QUIET STARS

(Corcovado)

Antonio Carlos Jobim

English Translation by Gene Lees

Bossa Nova

D7/A

A<sup>b</sup>dim

Qui - et <sup>nights</sup> of qui - et stars Qui - et <sup>chords</sup> from my  
Um can - tinho/um vi - o - lao, Es - te/a-mor, u - ma

4

Gmi7 C7sus11

— gui - tar float - ing on the si - lence that — sur - rounds  
— can - cao, Pra fa - zer fe - liz — a quem se a -

7

F dim F Maj6 Fmi7

— us — Qui - et <sup>thoughts</sup> and qui -  
- - ma — Mui - ta cal - ma pra

10

B<sup>b</sup>7 Emi7 A7(b13)

- et dreams Qui - et walks by qui — et streams  
— pen - sar, — E ter tem - po pra — son-har

13

D7 Dmi7

and a win-dow look - ing out — on - to the moun - tains and — the sea,  
Da ja - ne - la, ve - se/o — Cor - co - va - do, O Re den - tor,

16

A<sup>b</sup>dim D7/A

— how love - ly! This is where I want — to be —  
— que lin-do! Que - ro/a vi - da sem - pre/as - sim, —

19

A<sup>b</sup>dim Gmi7

here with you so close — to me un - til — the fin al flick-  
Com vo - ca per - to — de mim, A - te — o a - pa - gar

Corcovado...p. 2

22 C7sus11 F dim F Maj6

- er of \_\_\_ life's em - - - bers \_\_\_\_\_  
- da vel - ha cha - - - ma. \_\_\_\_\_

25 Fmi7 Emi7

I, \_\_\_\_\_ who was lost and lone - ly, be - liev - ing life  
E \_\_\_\_\_ eu que e - ra tris - te, Des - cren - te des -

28 Ami7 Dmi7 G7b9

- was on - ly a bit - ter trag - ic joke, have found with you  
- se mun - do Ao en - con - trar vo - ce eu con - he - ci -

31 Emi7 A7

33 Dmi7 G7 D7/A

the mean - ing of ex - ist - ence oh \_\_\_\_\_ my love.  
O que/e/a - fe - lic - i - da - de, meu \_\_\_\_\_ a - mor

The Portuguese lyrics are there just in case you want to sing this chart in its original language. No pressure to do so whatsoever (unless you want to)!

**Some Helpful Hints for Portuguese:**

Cantinho = "can-teen-yo"

Cancao = "can-sah-oo"

Pra fazer = "Prah fa-zay"

a quem se ama = "a quaym see ah-ma"

E-ter = "ee- techh"

Corcovado = "Cor-coh-vah-doo"  
and Lindo = "lin-doo"

voca = "vo-say"

de mim = "jee meem"

Vel-ha cha-ma = "Vel-ya sha-ma"

E eu = "ee eh-oo"

que era triste = "kee eh-rah treeshtee"

Descrente = "dees-cray-chee"

felicidade = "feh-lee-see-da-jee"

Men's Key

# #24 - QUIET NIGHTS OF QUIET STARS

(Corcovado)

Antonio Carlos Jobim

English Translation by Gene Lees

D7/A A<sup>b</sup>dim



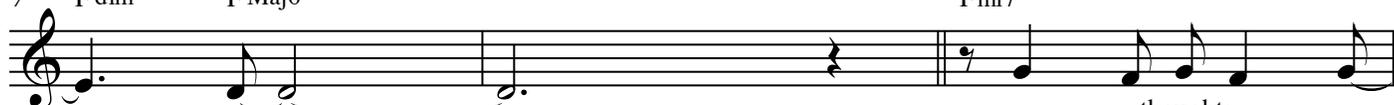
Qui - et nights of qui - et stars Qui - et chords from my  
Um can - tinho/um vi - o - lao, Es - te/a-mor, u - ma

4 Gmi7 C7sus11



- gui - tar float - ing on the si - lence that - sur - rounds  
- can - cao, Pra fa - zer fe - liz a quem se a -

7 F dim FMaj6 Fmi7



- us - ma Qui - et thoughts and qui -  
- - ma Qui - et thoughts and qui -  
Mui - ta cal - ma pra

10 B<sup>b</sup>7 Emi7 A7(b13)



- et dreams Qui - et walks by qui - et streams  
- pen - sar, E ter tem - po pra son-har

13 D7 Dmi7



and a win-dow look - ing out on - to the moun - tains and the sea,  
Da ja - ne - la, ve - se/o Cor - co - va - do, O Re den - tor,"

16 A<sup>b</sup>dim D7/A



- how love - ly! This is where I want to be -  
- que lin-do! Que - ro/a vi - da sem - pre/as - sim,"

19 A<sup>b</sup>dim Gmi7



here with you so close to me un - til the fin al flick -  
Com vo - ca per - to de mim, A - te o a - pa - gar

Corcovado...p. 2

22 C7sus11 F dim F Maj6

- er of \_\_\_ life's em - - - bers \_\_\_  
- da vel - ha cha - - - ma. \_\_\_

25 Fmi7 E mi7

I, \_\_\_\_\_ who was lost and lone - ly, be - liev - ing life  
E \_\_\_\_\_ eu que e - ra tris - te, Des - cren - te des -

28 Ami7 Dmi7 G7b9

- was on - ly a bit - ter trag - ic joke, have found with you  
- se mun - do Ao en - con - trar vo - ce eu con - he - ci\_

31 E mi7 A7

\_\_\_\_\_

33 Dmi7 G7 D7/A

the mean - ing of ex - ist - ence oh \_\_\_ my love.  
O que/e/a - fe - lic - i - da - de, meu \_\_\_ a - mor

**Some Helpful Hints for Portuguese:**

Cantinho = "can-teen-yo"

Cancao = "can-sah-oo"

Pra fazer = "Prah fa-zay"

a quem se ama = "a quaym see ah-ma"

E-ter = "ee- techh"

Corcovado = "Cor-coh-vah-doo"  
and Lindo = "lin-doo"

voca = "vo-say"

de mim = "jee meem"

Vel-ha cha-ma = "Vel-ya sha-ma"

E eu = "ee eh-oo"

que era triste = "kee eh-rah treeshtee"

Descrente = "dees-cray-chee"

felicidade = "feh-lee-see-da-jee"

Men's Key

# #25 - Too Close For Comfort

Jerry Bock, George Weiss,  
and Larry Holofcener

**SWING!** **PIANO HITS** **ETC...**

Be wise, Be smart, be - have my heart, don't up - set  
your cart when she's so close. Be soft,  
Be sweet, but be dis - creet. Don't go off  
your beat. She's too close for com - fort!  
Too close, Too close for com - fort please not a - gain.  
Too close, Too close to - know just when to say "when." Be firm,  
Be fair, Be sure, Be ware, on your guard,  
take care while there's such temp - ta - tion!  
One thing leads to an - oth - er, Too late to run for co - ver.  
She's much too close for com - fort now!

Chord symbols: C<sup>6</sup>, F<sub>9</sub>, E<sub>m7b5</sub>, A<sub>7</sub>, D<sub>m7b5</sub>, G<sub>7b9</sub>, C<sup>Maj7</sup>, G<sub>7</sub>, C<sup>6</sup>, F<sub>9</sub>, E<sub>m7b5</sub>, A<sub>7</sub>, D<sub>m7b5</sub>, G<sub>7b9</sub>, C<sup>Maj7</sup>, G<sub>mi7</sub>, C<sub>7</sub>, F<sub>7</sub>, C<sup>6</sup>, C<sub>7</sub>, F<sub>7</sub>, F<sub>mi7</sub>, A<sub>b13</sub>, D<sub>mi7/G</sub>, G<sub>7</sub>, C<sup>6</sup>, F<sub>9</sub>, E<sub>m7b5</sub>, A<sub>7</sub>, D<sub>m7b5</sub>, G<sub>7b9</sub>, C<sup>Maj7</sup>, G<sub>mi7</sub>, C<sub>7</sub>, F<sub>7</sub>, C<sub>7</sub>, A<sub>7</sub>, A<sub>b9</sub>, G<sub>9</sub>, C<sup>6</sup>

Men's Key

# #26 - While We're Young

Alex Wiler and Morty Palitz

Lyrics: William Engvick

BALLAD

1  $E^b_6$   $F_{mi7}$   $G_{mi7}$   $C_{mi7}$

Songs were made to sing while we're

5  $F_{13}$   $F7(\#5)$   $B^b_9_{sus6}$   $B^b_7(b9)$

young.

9  $E^b_6$   $F_{mi7}$   $G_{mi7}$   $C_{mi7}$

Ev - - - ry day is spring while we're

13  $D_{mi7}(b9)$   $G7\#11$   $G7$

young.

17  $C_{min}$   $C_{min6}$

None can re - fuse,

21  $C_{mi7}$   $A^b_9(\#11)$

time flies so fast,

25  $C_{mi7}$   $C_{mi7}/B^b$   $A_{mi7}(b9)$   $D^b_7_9$

Too dear to lose and

29  $F_{mi7}$   $B7(\#5)$   $B^b_7_{sus6}$   $B^b_7$

too sweet to last.

While We're Young...p.2

33  $E^b_6$   $F_{mi7}$   $G_{mi7}$   $C_{mi7}$

Though it may be just for to -

37  $F_{13}$   $F_{7(\#5)}$   $B^b_{9sus6}$   $B^b_{7(b9)}$

day, \_\_\_\_\_

41  $E^b_6$   $F_{mi7}$   $G_{mi7}$   $C_{mi7}$

Share our love we must, while we

45  $D_{mi7(b5)}$   $G_{7\#11}$   $G_7$

may. \_\_\_\_\_

49  $C_{mi7}$   $B_{mi7}$   $B^b_{mi7}$   $E^b_7$

So blue the skies, \_\_\_\_\_

53  $A^b_{MA7}$   $D^b_9$

all sweet sur - prise \_\_\_\_\_

57  $E^b_6/B^b$   $E^b_{dim7/B^b}$   $B^b_{7sus6}$   $B^b_7$

shines be - fore our eyes while we're

61  $E^b_6$

young. \_\_\_\_\_

High Key

# #27 - Let Me

Sergio Mendes

BOSSA NOVA

1  $Bb_{M17}/Db$   $Db/B$   $Bb_{M17}$   $E7$   $Eb_9$   $Ab_7$

7  $Db_6$   $Bb_{M17}$   $Eb_{M17}$   $Ab_9$

Let me, let me sit with you be -

11  $Db_{MA7}$   $Ab_{M17}$   $Db_7$   $Gb_{MA7}$   $Eb_{M17}$

side a stream. Let me,

15  $C_{M17}(b9)$   $B_9(\#11)$   $Bb_{M17}$   $Bb_{M17}/Ab$

let me laugh with you and share your dream

19  $G_{bMA7}$   $G_{dim7}$   $Db_6/Ab$   $G_{M17}(b9)$   $C_7$

I'll be your true friend un - til the end you can de - pend on me, so

23  $F_{M17}$   $C_7b_9$   $F_{M17}$   $F_7(b_9 \#5)$

let me, let me, say you'll let me.

27  $Bb_{M17}$   $Bb_{M17}$   $Eb_{M17}$   $Ab_9$

Let me, let me cheer you when your

31  $Db_{MA7}$   $Ab_{M17}$   $Db_7$   $Gb_{MA7}$   $Eb_{M17}$

dreams get tossed Let me,

LET ME... P.2

35  $C_{M17}(b9)$   $B_9(\#11)$   $B^b_{M17}$   $B^b_{M17}/A^b$   
let me hold you when your world seems lost \_\_\_\_\_

39  $C_{7/9}$   $C_7$   $B_7(\#11)$   $F_7$   
Let me for by now you know I

43  $B^b_{M17}$   $B^b_{M17}/A^b$   $G_{M17}(b9)$   
love you so \_\_\_\_\_ Let me,

47  $G^b_7(\#11)$   $F_7(b5)$   $B^b_{min}$   
let me ne - ver ne - ver let you go \_\_\_\_\_

Low Key

# #27 - Let Me

Sergio Mendes

BOSSA NOVA

1  $G_{MI7}/B^b$   $B^b/A^b$   $G_{MI7}$   $D^b_7$   $C_9$   $F_7$

7  $B^b_6$   $G_{MI7}$   $C_{MI7}$   $F_9$

Let me, let me sit with you be -

11  $B^b_{MA7}$   $F_{MI7}$   $B^b_7$   $E^b_{MA7}$   $C_{MI7}$

side a stream. Let me,

15  $A_{MI7}(b9)$   $A^b_9(\#11)$   $G_{MI7}$   $G_{MI7}/F$

let me laugh with you and share your dream

19  $E^b_{MA7}$   $E_{dim7}$   $B^b_6/F$   $E_{MI7}(b9)$   $A_7$

I'll be your true friend un - til the end you can de - pend on me, so

23  $D_{MI7}$   $A^b_7_9$   $D_{MI7}$   $D^b_7(b9)$

let me, let me, say you'll let me.

27  $G_{MI7}$   $G_{MI7}$   $C_{MI7}$   $F_9$

Let me, let me cheer you when your

31  $B^b_{MA7}$   $F_{MI7}$   $B^b_7$   $E^b_{MA7}$   $C_{MI7}$

dreams get tossed Let me,

LET ME... P.2

35  $A_{M7}(\flat 9)$   $A_{b9}(\#11)$   $G_{M7}$   $G_{M7}/F$   
let me hold you when your world seems lost

39  $A_{7/E}$   $A_7$   $A_{b7}(\#11)$   $D_7$   
Let me for by now you know I

43  $G_{M7}$   $G_{M7}/F$   $E_{M7}(\flat 9)$   
love you so Let me,

47  $E_{b7}(\#11)$   $D_{7\flat 9}$   $G_{min}$   
let me ne - ver ne - ver let you go

Men's Key

# #28 - Close Your Eyes

Bernice Petkere

**MEDIUM SWING**

Close your eyes, Rest your head on my shoul-der and sleep, Close your eyes

5 **E<sup>b</sup>min** **Fm7(<sup>b</sup>5)** **B<sup>b</sup>7(<sup>b</sup>9)** **E<sup>b</sup>min**  
and I will close mine. Close your eyes,

9 **Fm7(<sup>b</sup>5)** **B<sup>b</sup>7(<sup>b</sup>9)** **Fm7(<sup>b</sup>5)** **B<sup>b</sup>7(<sup>b</sup>9)**  
Let's pre - tend that we're both count-ing sheep. Close your eyes,

13 **E<sup>b</sup>min** **Fm7(<sup>b</sup>5)** **B<sup>b</sup>7(<sup>b</sup>9)** **E<sup>b</sup>Maj7**  
oh, this is di - vine. Mu - sic play

17 **B<sup>b</sup>mi7** **E<sup>b</sup>7** **B<sup>b</sup>mi7** **E<sup>b</sup>7**  
some - thing drea-my for danc-ing while we're here ro-manc-ing. It's

21 **A<sup>b</sup>7** **B7** **B<sup>b</sup>7(<sup>b</sup>9)**  
love's hol - i - day and love will be our guide Close your eyes,

25 **Fm7(<sup>b</sup>5)** **B<sup>b</sup>7(<sup>b</sup>9)** **Fm7(<sup>b</sup>5)** **B<sup>b</sup>7(<sup>b</sup>9)**  
when you o-pen<sup>them</sup> dear, I'll be near, by your side.

29 **E<sup>b</sup>min** **Fm7(<sup>b</sup>5)** **B<sup>b</sup>7(<sup>#</sup>5)** **E<sup>b</sup>**  
you  
so won't close your eyes.

HIGH KEY

# #29 - TRY YOUR WINGS

MICHAEL BARR  
DION MCGREGOR

**BALLAD**

IF YOU'VE NE-VER BEEN IN LOVE AND YOU'RE LONG-ING FOR THE HAP-PI-NESS IT  
BRINGS. TRY YOUR WINGS. IF YOU'RE HUN-GRY FOR THE SOUND OF A  
LOV-ER SAY-ING SEN-TI-MEN-TAL THINGS. TRY YOUR WINGS.  
E-VEN THE TI-NI-EST BLUE BIRD\_ HAS TO LEAVE ITS NEST TO FLY. WHAT A  
BLUE-BIRD CAN DO YOU CAN DO TOO IF YOU TRY. IF YOU'VE  
AL-WAYS HAD A DREAM BUT YOU'VE BEEN AF-RAID THAT IT WOULD NOT COME TRUE HI-THER - TO, FALL IN  
LOVE AND YOU WILL FIND THAT IT'S JUST WHAT YOU'VE BEEN DREAM-ING OF. A  
FIRST LOVE NE-VER COMES TWICE. SO TAKE THIS TEN-DER AD - VICE. WHEN IT  
COMES, TRY YOUR WINGS AND FLY TO THE ONE YOU LOVE.

Chord symbols: Abmaj7, Fm7, Bbm7, Eb7, Cm7, Fm7, Bbm7, Eb7, Abmaj7, Fm7, Bbm7, Eb7, Cm7, Fm7, Ebm7, Ab7, Db, Eb7/Db, Ab/C, F7, Bbm7, Eb13, Abmaj7, Gm7(b9), C7, Fm, Fm(maj7), Fm7, Bb7, Bbm7, Cm7, Fm7, Bbm7, Eb13, Abmaj7, Fm7, Bbm7, Eb7, Cm7, Fm7, Bbm7, Eb7, Db, Eb7/Db, Ab/C, F7, Bbm7, Eb7, Gb9, F7, F7(b9), Bbm7, Cm7, Dbmaj7, Bb7/D, Bbm7/Eb, Eb7, Ab, (Bbm7, Eb7)

LOW KEY

# #29 - TRY YOUR WINGS

MICHAEL BARR  
DION MCGREGOR

BALLAD

IF YOU'VE NE - VER SEEN IN LOVE AND YOU'RE LONG - ING FOR THE HAP - PI - NESS IT  
BRINGS. TRY YOUR WINGS. IF YOU'RE HUN - GRY FOR THE SOUND OF A  
LOV - ER SAY - ING SEN - TI - MEN - TAL THINGS. TRY YOUR WINGS.  
E - VEN THE TI - NI - EST BLUE BIRD - HAS TO LEAVE ITS NEST TO FLY. WHAT A  
BLUE - BIRD CAN DO YOU CAN DO TOO IF YOU TRY. IF YOU'VE  
AL - WAYS HAD A DREAM BUT YOU'VE BEEN AF - RAID THAT IT WOULD NOT COME TRUE HI - THER - TO, FALL IN  
LOVE AND YOU WILL FIND THAT IT'S JUST WHAT YOU'VE BEEN DREAM - ING OF.  
FIRST LOVE NE - VER COMES TWICE. SO TAKE THIS TEN - DER AD - VICE. WHEN IT  
COMES, TRY YOUR WINGS AND FLY TO THE ONE YOU LOVE.

EXTRA LOW KEY

# #29 - TRY YOUR WINGS

MICHAEL BARR  
DION MCGREGOR

BALLAD

Ebmaj7 Cm7 Fm7 Bb7  
 IF YOU'VE NE - VER BEEN IN LOVE AND YOU'RE LONG - ING FOR THE HAP - PI - NESS IT  
 3 Gm7 Cm7 Fm7 Bb7 Ebmaj7 Cm7  
 BRINGS. TRY YOUR WINGS. IF YOU'RE HUN - GRY FOR THE SOUND OF A  
 6 Fm7 Bb7 Gm7 Cm7 Bbm7 Eb7  
 LOV - ER SAY - ING SEN - TI - MEN - TAL THINGS. TRY YOUR WINGS.  
 9 Ab Bb7/Ab Eb/G C7 Fm7 Bb13 Ebmaj7 Dm7(b9) G7  
 E - VEN THE TI - NI - EST BLUE BIRD\_ HAS TO LEAVE ITS NEST TO FLY. WHAT A  
 13 Cm Cm(maj7) Cm7 F7 Fm7 Gm7 Cm7 Fm7 Bb13  
 BLUE - BIRD CAN DO YOU CAN DO TOO IF YOU TRY. IF YOU'VE  
 17 Ebmaj7 Cm7 Fm7 Bb7 Gm7 Cm7 Fm7 Bb7  
 AL - WAYS HAD A DREAM BUT YOU'VE BEEN AF - RAID THAT IT WOULD NOT COME TRUE HI - THER - TO, FALL IN  
 21 Ebmaj7 Cm7 Fm7 Bb7 Bbm7 Eb7  
 LOVE AND YOU WILL FIND THAT IT'S JUST WHAT YOU'VE BEEN DREAM - ING OF. A  
 25 Ab Bb7/Ab Eb/G C7 Fm7 Bb7 Db9 C7 C7(b9)  
 FIRST LOVE NE - VER COMES TWICE. SO TAKE THIS TEN - DER AD - VICE. WHEN IT  
 29 Fm7 Gm7 Abmaj7 F7/A Fm7/Bb Bb7 Eb (Fm7 Bb7)  
 COMES, TRY YOUR WINGS AND FLY TO THE ONE YOU LOVE.

Original Key

# #30 - I Concentrate On You

Cole Porter

Bossa Nova - straight 8th notes

When - ev - er skies look grey to me \_\_\_\_\_

5 and trou-ble be - gins to brew, \_\_\_\_\_

9 When - ev - er the win - ter winds be - come too strong,  
( B7 B<sup>b</sup>7 )

13 I con - cen - trate on you.

17 When for - tune cries "nay, nay!" to me \_\_\_\_\_

21 and peo-ple de - clare "You're through," \_\_\_\_\_

25 When - ev - er the blues be - come my on - ly song,  
( Fmi7b5 ) ( B7 B<sup>b</sup>7 )

29 I con - cen - trate on you. On your

I Concentrate on You...p.2

33 Ami7b5 A<sup>b</sup>mi6 E<sup>b</sup>+5/G Cmi7  
smile so sweet, so ten - der, when at

37 Fmi7 B<sup>b</sup>7 E<sup>b</sup>  
first my kiss you de - cline. On the

41 Ami7b5 A<sup>b</sup>mi7 D<sup>b</sup>7 3 D<sup>b</sup>7b9/G<sup>b</sup> G<sup>b</sup> E<sup>b</sup>mi7  
light in your eyes, when you sur - ren - der and once a -

45 B<sup>b</sup>/F F7 B<sup>b</sup>7  
gain our arms in - ter - twine

49 E<sup>b</sup> Ami7b5  
And so when wise men say to me

53 B<sup>b</sup>/A<sup>b</sup> E<sup>b</sup>/G G 13 C7sus C7  
that love's young dream ne - ver comes true.

57 Gmi7b5 C7#5 Fmi7 F7  
To prove that e - - - ven wise men can be wrong,

61 C<sup>b</sup>7 B<sup>b</sup>7#5 E<sup>b</sup>  
I con - cen - trate on you. I

65 Fmi7 B<sup>b</sup>13  
con - cen - trate I con - cen - trate on

69 E<sup>b</sup>  
you.

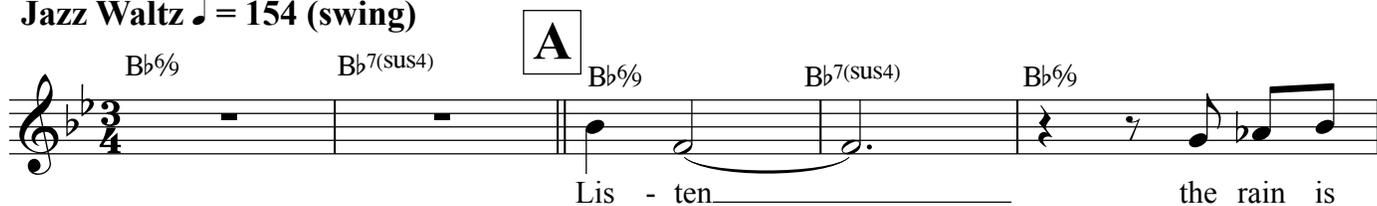
High Key

# #31 - Double Rainbow

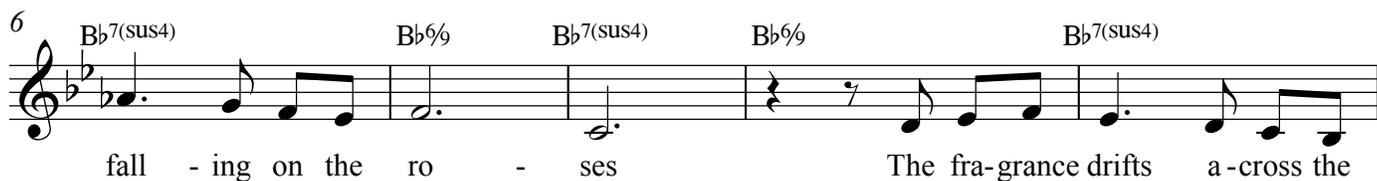
Antonio Carlos Jobim

Jazz Waltz ♩ = 154 (swing)

**A**



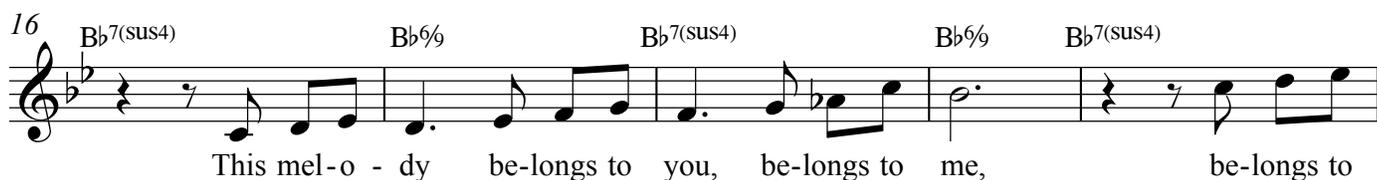
Lis - ten the rain is



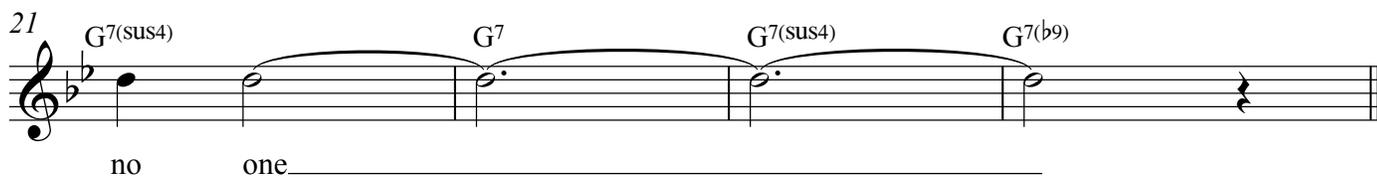
fall - ing on the ro - ses The fra-grance drifts a-cross the



gar - den like the scent of some for - got - ten mel - o - dy

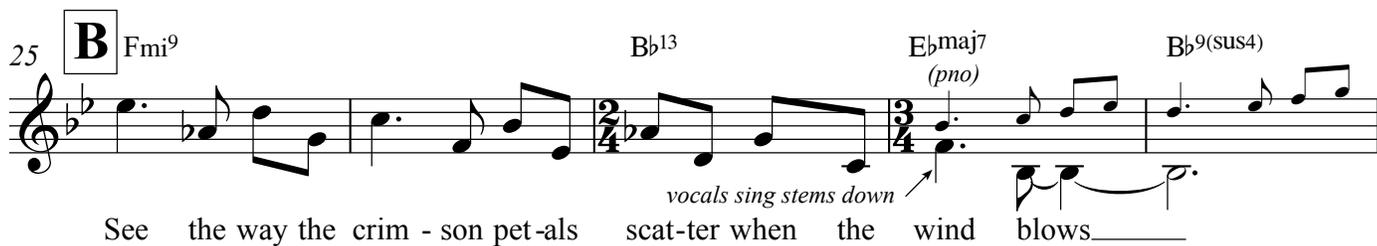


This mel-o - dy be-longs to you, be-longs to me, be-longs to



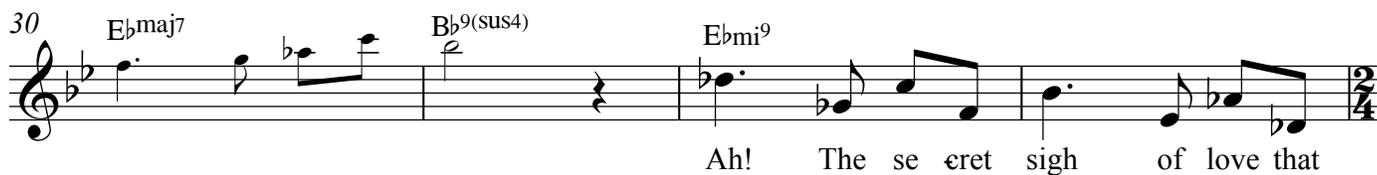
no one

**B**

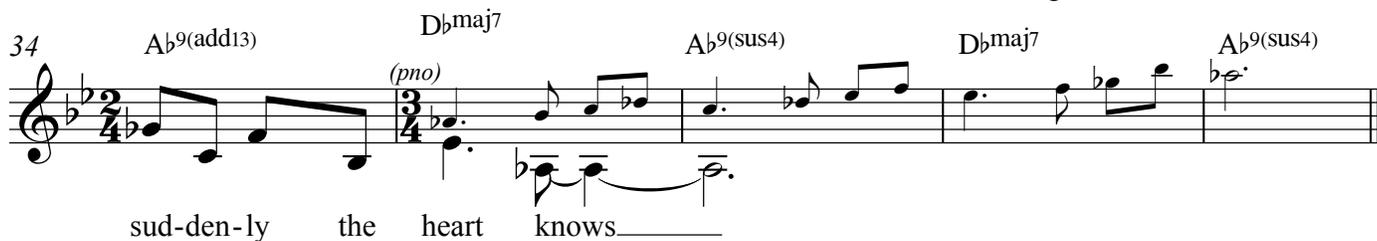


See the way the crim - son pet-als scat-ter when the wind blows

*vocals sing stems down*



Ah! The se-cret sigh of love that



sud-den-ly the heart knows

C

39 C7(b9sus4) C7 Cm7 Gm/C G°/C

See how a rob-in's there a-mong the pud - dles

44 C7(omit3) Cm(maj7) G°/C C6 Fm9/C C7(b9sus4)

And hop-ping through the mis - ty rain - drops he's come to

50 Db/C N.C. Db/FEb/F N.C. Db/FEb/F F7(#11)

tell us it is spring (pno) Look at the dou - ble

D

55 Bb6/9 Bb7(sus4) Bb6/9 Bb7(sus4) Bb6/9

rain - bow, the rain is sil - ver in the sun -

60 Bb7(sus4) Bb6/9 Bb7(sus4) Bb6/9 Bb7(sus4)

light. A fleet-ing fox is in the gar - den.

65 Bb6/9 Bbm7(add9) Bb6/9 Bb7(sus4) Bb6/9

Rain, sweet lov-in' moth - er rain that soaks the earth that swells the

70 Bb7(sus4) Bb6/9 Bb7(sus4) G7(sus4) G7(b9sus4) G7(sus4) G7(b9sus4)

streams that cleans the sky that brings the blue!

77 **E** Fm7(add9) Bb9(add13)

Ooo

80 Ebmaj7 (pno) Bb9(sus4) Ebmaj7 Bb9(sus4)

84 Ebm7(add9) Ab9(add13)

Ooo

87 Dbmaj7 Ab9(sus4) Dbmaj7 Ab9(sus4)

**F** Piano

91 C7(b9sus4) C7 Cm7 Gm/C G°/C C7(omit3)

97 Cm(maj7) G°/C C6 Fm9/C C7(b9sus4) Db/C

103 **G** N.C. Db/F Eb/F N.C. Db/F Eb/F F7(#11)

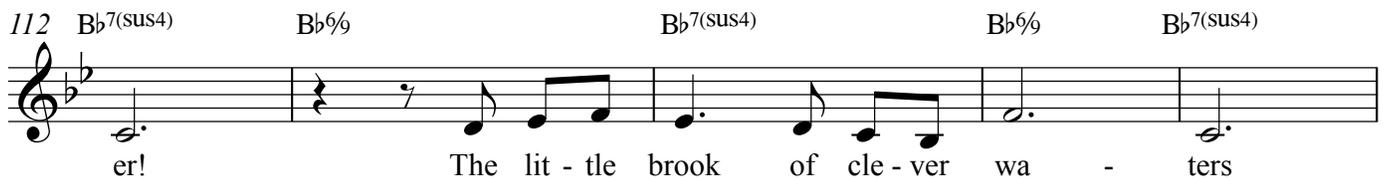
**H**

107  $Bb\frac{6}{9}$   $Bb7(sus4)$   $Bb\frac{6}{9}$   $Bb7(sus4)$   $Bb\frac{6}{9}$



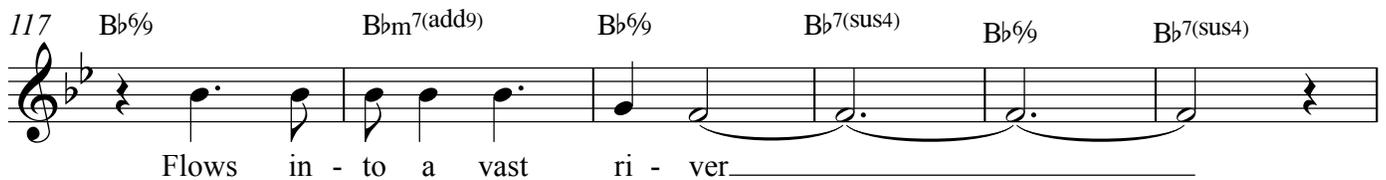
See how the jas-mine tree is all in flow -

112  $Bb7(sus4)$   $Bb\frac{6}{9}$   $Bb7(sus4)$   $Bb\frac{6}{9}$   $Bb7(sus4)$



er! The lit - tle brook of cle - ver wa - ters

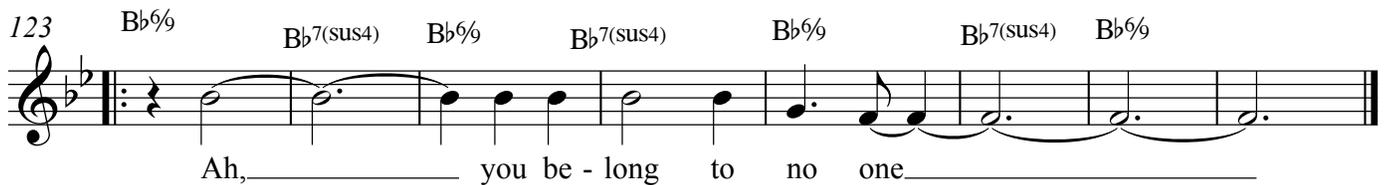
117  $Bb\frac{6}{9}$   $Bbm7(add9)$   $Bb\frac{6}{9}$   $Bb7(sus4)$   $Bb\frac{6}{9}$   $Bb7(sus4)$



Flows in - to a vast ri - ver

**I** Vamp

123  $Bb\frac{6}{9}$   $Bb7(sus4)$   $Bb\frac{6}{9}$   $Bb7(sus4)$   $Bb\frac{6}{9}$   $Bb7(sus4)$   $Bb\frac{6}{9}$



Ah, you be - long to no one

*To hear a very good version of this song, you might listen to Astrud Gilberto sing, along with Stan Getz (tenor saxophone) and Joao Gilberto (guitar) at the following link:  
<https://www.youtube.com/watch?v=tdb0vJHfHAo>*

Low Key

# #31 - Double Rainbow

Antonio Carlos Jobim

Jazz Waltz ♩ = 154 (swing)

**A**

Lis - ten the rain is  
fall - ing on the ro - ses The fra - grance drifts a - cross the  
gar - den like the scent of some for - got - ten mel - o - dy  
This mel - o - dy be - longs to you, be - longs to me, be - longs to  
no one

**B**

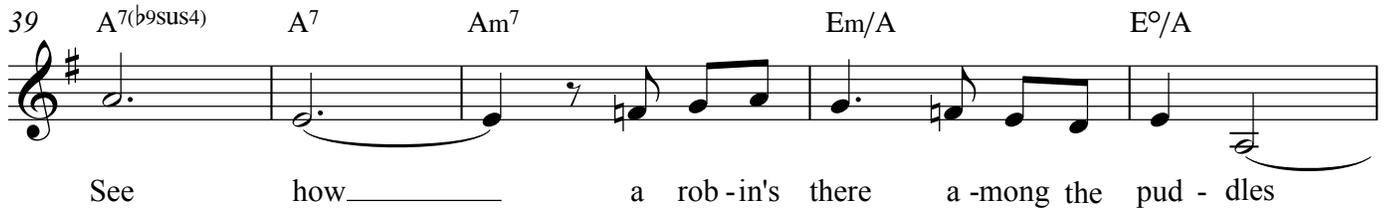
See the way the crim - son pet - als scat - ter when the wind blows  
Ah! The se - cret sigh of love that  
sud - den - ly the heart knows

*vocals sing stems down*

*(pno)*

**C**

39 A7(b9sus4) A7 Am7 Em/A E°/A



See how \_\_\_\_\_ a rob-in's there a-mong the pud - dles

44 A7(omit3) Am(maj7) E°/A A6 Dm9/A A7(b9sus4)



And hop-ping through the mis-ty rain - drops \_\_\_\_\_ he's come to

50 Bb/A N.C. Bb/DC/D N.C. Bb/DC/D D7(#11)



tell us it is spring \_\_\_\_\_ (pno) Look at the dou - ble

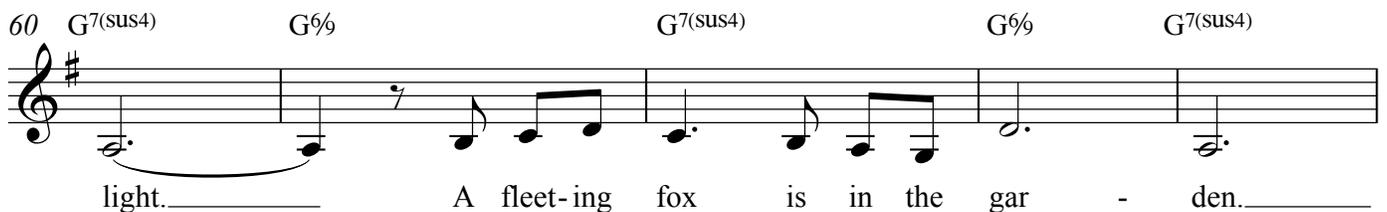
**D**

55 G6% G7(sus4) G6% G7(sus4) G6%



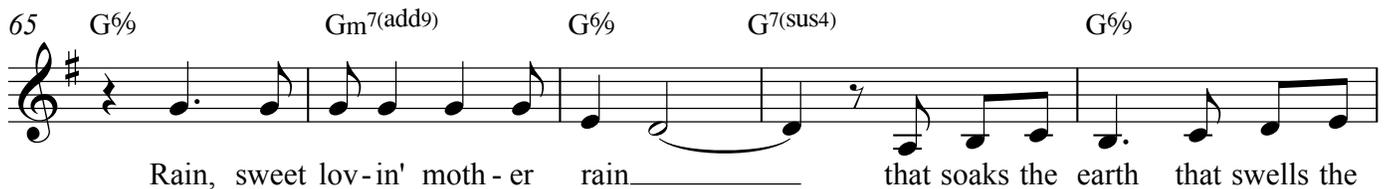
rain - bow, \_\_\_\_\_ the rain is sil - ver in the sun -

60 G7(sus4) G6% G7(sus4) G6% G7(sus4)



light. \_\_\_\_\_ A fleet-ing fox is in the gar - den. \_\_\_\_\_

65 G6% Gm7(add9) G6% G7(sus4) G6%



Rain, sweet lov-in' moth - er rain \_\_\_\_\_ that soaks the earth that swells the

70 G7(sus4) G6% G7(sus4) E7(sus4) E7(b9sus4) E7(sus4) E7(b9sus4)



streams that cleans the sky \_\_\_\_\_ that brings the blue! \_\_\_\_\_

77 **E** Dm7(add9) G<sup>9</sup>(add13)

Ooo

80 Cmaj7 (pno) G<sup>9</sup>(sus4) Cmaj7 G<sup>9</sup>(sus4)

84 Cm7(add9) F<sup>9</sup>(add13)

Ooo

87 B<sup>b</sup>maj7 F<sup>9</sup>(sus4) B<sup>b</sup>maj7 F<sup>9</sup>(sus4)

**F** Piano

91 A<sup>7</sup>(b9sus4) A<sup>7</sup> Am<sup>7</sup> Em/A E<sup>o</sup>/A A<sup>7</sup>(omit3)

97 Am(maj7) E<sup>o</sup>/A A<sup>6</sup> Dm<sup>9</sup>/A A<sup>7</sup>(b9sus4) B<sup>b</sup>/A

103 **G** N.C. B<sup>b</sup>/D C/D N.C. B<sup>b</sup>/D C/D D<sup>7</sup>(#11)

**H**

107 G<sup>6/9</sup> G<sup>7(sus4)</sup> G<sup>6/9</sup> G<sup>7(sus4)</sup> G<sup>6/9</sup>

See how \_\_\_\_\_ the jas-mine tree is all in flow -

112 G<sup>7(sus4)</sup> G<sup>6/9</sup> G<sup>7(sus4)</sup> G<sup>6/9</sup> G<sup>7(sus4)</sup>

er! The lit - tle brook of cle - ver wa - ters

117 G<sup>6/9</sup> G<sup>m7(add9)</sup> G<sup>6/9</sup> G<sup>7(sus4)</sup> G<sup>6/9</sup> G<sup>7(sus4)</sup>

Flows in - to a vast ri - ver \_\_\_\_\_

**I** Vamp

123 G<sup>6/9</sup> G<sup>7(sus4)</sup> G<sup>6/9</sup> G<sup>7(sus4)</sup> G<sup>6/9</sup> G<sup>7(sus4)</sup> G<sup>6/9</sup>

Ah, \_\_\_\_\_ you be - long to no one \_\_\_\_\_

To hear a very good version of this song, you might listen to Astrud Gilberto sing, along with Stan Getz (tenor saxophone) and Joao Gilberto (guitar) at the following link:  
<https://www.youtube.com/watch?v=tdb0vJHfHAo>

Men's Key

# #32 - Stardust

Hoagy Carmichael  
Mitchell Parish

1 RUBATO  $BbMA7$   $Eb9(\#11)$   $D7b9$   $G7$

And the dusk of twilight time steals a - cross the mead - ows of my heart.

5  $Cmi7$   $F7$   $Dmi7$   $Gmi7$   $Emi7$   $A7$   $Cmi7$   $F7$

High up in the sky the lit - tle stars climb, Al - ways re - mind - ing me that we're a - part.

9  $BbMA7$   $Eb9(\#11)$   $D7b9$   $G7$

You wan - dered the lane and far a - way. Lea - ving me a song that will not die.

13  $Cmi7$   $F7$   $Dmi7$   $Gmi7$   $Cmi7$   $F7$   $BbMA7$  **BALLAD TEMPO**

Love is now the star - dust of yes - ter - day. The mu - sic of the gone by. Some - times I

17  $EbMA7$   $Ebmin(MA7)$   $D#mi7$   $G#7$

won - der why I spend the lone - ly night dream - ing of a song. The

21  $BbMA7$   $Dmi7$   $G7$   $Cmi7$   $G7$   $Cmi7$

mel - o - dy haunts my rev - er - ie, and I am once a - gain with you, When our

25  $F7$   $Cmi7$   $F7$   $BbMA7$   $Cmi7$   $C#dim7$   $Dmi7$   $Gmi7$

love was new, and each kiss an in - spir - a - tion, But

29  $C9$   $Gmi7$   $C7$   $F7$   $Cmi7$   $F7$   $Bb7$

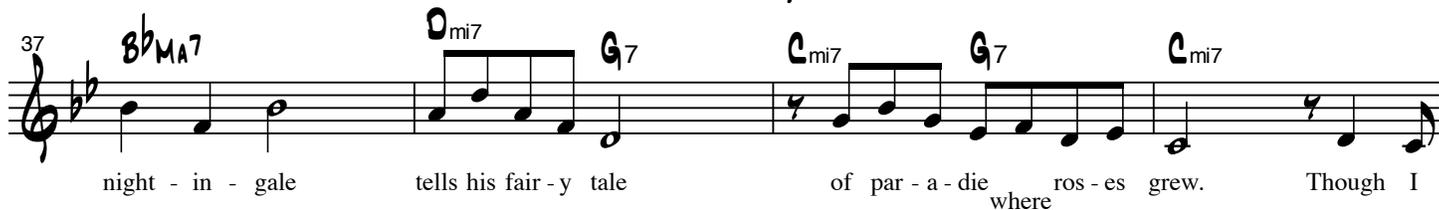
that was long a - go, and now my con - so - la - tion is in the star - dust of a song. Be -

33  $EbMA7$   $Ebmin(MA7)$   $D#mi7$   $G#7$

side a gar - den wall, when stars are bright, you are in my arms. The

*Stardust...p.2*

37  $BbMA7$   $Dmi7$   $G7$   $Cmi7$   $G7$   $Cmi7$



night - in - gale tells his fair - y tale of par - a - die where ros - es grew. Though I

41  $Ebmi7$   $Ab13$   $BbMA7$   $Gmi7$   $Dmi7$   $G7$



dream in vain, \_\_\_\_\_ in my heart it will re - main: My

45  $Cmi7$   $F7$   $BbMA7$



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

# #33 - A FELICIDADE

Men's Key

This tune is tougher than most, especially because of the Portuguese lyrics. You were chosen for this special honor -- good luck! We will guide you to an MP3 to help you learn the Portuguese! Follow the written rhythms, but know that they are only a guide. If you sing a rhythm slightly differently -- especially within an eighth or quarter note, it's OK!

**Antonio Carlos Jobim**

Words by Vinicius De Moraes

*Samba - straight 8th notes*

Cmi

Tris - te - - - - - za nao tem fim \_\_\_\_\_ Fe -

6 Gmi D7b9 Gmi7 C7 Fmi7 B<sup>b</sup>7

li - - - ci - da - - - - de sim. \_\_\_\_\_

10 E<sup>b</sup>Maj7 Dmi7b5 G7b9

A \_\_\_\_\_ fe - li - ci - da \_\_\_\_\_ de/e' co mo/a go - ta. De/or - val -

14 Cmi CmiM7 Cmi7 Cmi6 B<sup>b</sup>mi7 E<sup>b</sup>7

- ha nu - ma pe - ta la \_\_\_\_\_ de flor. \_\_\_\_\_

18 A<sup>b</sup>6 Dmi7b5 G7b9 Cmi7 F7

Bril - ha \_\_\_\_\_ tran - qui - la \_\_\_\_\_ de - pois \_\_\_\_\_ de le - ve / os - cil - la.

22 Cmi7 Dmi7b5 G7#5 Cmi

E cai co - mo / u na la - gri - ma de / a mor. \_\_\_\_\_

26 E<sup>b</sup>Maj7 A<sup>b</sup>7 E<sup>b</sup>Maj7

A fe - li - ci - da - de do po - bre \_\_\_\_\_ pa - re - ce.

30 B<sup>b</sup>mi7 E<sup>b</sup>7 A<sup>b</sup>6

A gran - de llu sao \_\_\_\_\_ do car - na - val. \_\_\_\_\_ A

## A Felicidade...p.2

34 Fmi7 B $\flat$ 7 Gmi7 A $\flat$ Maj7  
gen - te\_\_ tra - bal - ha o a - ho\_\_ en tei - ro. Por

38 Ami7b5  $\overset{\text{3}}{\text{—}}$  D7#5 Gmi7 C7b9 Fmi7b5 B $\flat$ 7b9  
un mo-men - to de - son - ho. Pra-fa - zer a fan - ta si - a.

42 Cmi7 Cmi7/B $\flat$  F7/A A $\flat$ Maj7 G7  
De rei ou de pi - ra - ta/ou jar - di - nei - ra.\_\_ E tu -

46 Cmi Dmi7b5 G7#5 Cmi  
- do se/a ca - var\_\_ na quar - ta fei - ra.\_\_\_\_\_



### A Few Pronunciation Hints:

- Tristeza = "Tree-shtay-sa"
- "de" as in "felicidade" or "de-son-ho" or etc... = "jhee"
- if a word ends in an "o" vowel (including the simple word "o"), it sounds more like "oo"
- if a word ends in an "e" vowel, it sounds more like "ee" (not ay)
- "gen-te" = "jhen-chee"
- "tra-bal-ha" is pronounced more like "tra-bal-ya"

Men's Key

# #34 - Georgia On My Mind

Hoagy Carmichael

1 **F**Maj7 **E**m7b5 **A**7<sup>b</sup>9 **D**mi **D**mi/C

Geor-gia, —  
Geor-gia, —

Geor-gia, —  
Geor-gia, —

The whole day  
A song of

4 **B**m7b5 **Bb**mi7 **Eb**7 **A**mi7 **D**9 **G**mi7 **C**7

through  
you

just an old sweet song  
comes as sweet and clear

keeps Geor - gia on my  
as

7 **F**Maj7 **E**m7b5 **A**7 **G**mi7 **C**7

mind.

moon - light through the

10 **F**Maj7 **E**m7b5 **A**7 **D**mi

pin es. —

Oth - er arms reach

13 **Bb**7 **A**7 **D**mi **D**mi7 **G**7

out to me,

Oth - er eyes smile ten - der - ly,

16 **D**mi **D**mi/C# **D**mi/C **B**m7b5 **E**7<sup>#</sup>9 **A**mi7 **D**7

Still in peace - ful dreams I see the road leads back to

19 **G**mi7 **C**7<sup>#</sup>5 **F**Maj7 **E**m7b5 **A**7<sup>b</sup>9

you. —

Oh,

Geor-gia, —

Geor-gia, —

22 **D**mi **D**mi/C **B**m7b5 **Bb**mi7 **Eb**7 **A**mi7 **D**9

no peace I find.

Just an old sweet song keeps

25 **G**mi7 **C**13 **F**6 **G**mi7 **C**7

Geor - gia on my mind. —

Men's Key

# #35 - How Deep Is the Ocean

Irving Berlin

MEDIUM BOSSA

1 *C*min *C*M1(M7) *C*mi7 *A*ø7 *D*7

How much do I love you? \_\_\_\_\_ I'll tell you no lie \_\_\_\_\_

5 *G*mi7 *D*7 *G*mi7 *G*b7 *F*mi7 *B*b9

How deep is the o - cean? How high is the sky?

9 *B*bmi7 *E*b7 *E*bmi7/*A*b *A*b7

How ma - ny times in a day\_ do I think of you?

13 *C*ø7 *F*7(b9) *B*7 *D*øB7 *G*7(b9)

How \_\_\_\_\_ ma - ny ro - ses are sprin - kled with dew?

17 *C*min *C*M1(M7) *C*mi7 *A*ø7 *D*7

How far would I trav - el \_\_\_\_\_ to be\_ where you are

21 *Gmi7* *D7* *Gmi7* *Gb7* *Fmi7* *Bb9*

How far\_ is the jour - ney\_ from here to a star?

25 *Bbmi7* *Gø7* *C7* *Fmi7* *Abmi7* *Db7*

And if I ev - er lost you how much would I cry?

29 *Eb/Bb* *F7/Bb* *Bb7sus* *Db9* *(Cmi7)*

How deep is the oc - ean? How high is the sky?\_