

PIANO/VOCAL/CHORDS

Timeless Jazz Standards

BOOK 1

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ON GREEN DOLPHIN STREET

Lyrics by
NED WASHINGTON

Music by
BRONISLAU KAPER

Moderato

mp

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderato' and the dynamics are 'mp'.

Moderato

(ad lib) C#dim *Dmi7* *G7* *C* *Dmi7* *Edim*

It seems like a dream, — Yet I know it hap - pened. — A man, a maid, a

mp con la voce

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics 'It seems like a dream...'. The piano accompaniment includes the vocal line and a piano part with various chords and dynamics.

Dmi7 *G7+ G7* *Cmaj7* *C* *Fmi7* *Edim* *Fmi7* *Bb7* *Bb7+*

kiss, and then good - bye. — Ro - mance was the theme — And we were the

The second system of the vocal and piano accompaniment. The vocal line continues with 'kiss, and then good-bye...'. The piano accompaniment includes the vocal line and a piano part with various chords and dynamics.

Eb *Cmi* *G* *Emi7* *Ami7* *D7* *Dmi7* *G7* *A9* *C#dim* *Dmi7* *G7*

play - ers, — I nev - er think of this with - out a sigh. —

accel. *rall.*

The third system of the vocal and piano accompaniment. The vocal line continues with 'play-ers, I never think of this without a sigh...'. The piano accompaniment includes the vocal line and a piano part with various chords and dynamics, including 'accel.' and 'rall.' markings.

Chorus, Rubato, Flowing

C *Cmi7* *D7*

Lov - er, — one love - ly day. — Love came, —

mp-mf

The fourth system of the vocal and piano accompaniment, marking the beginning of the chorus. The vocal line starts with 'Love - er, one lovely day...'. The piano accompaniment includes the vocal line and a piano part with various chords and dynamics.

plan-ning to stay. — Green Dol-phin Street sup-plied the

Chords: Db, C, Dmi7, G7, G7aug

set - ting — The set-ting for nights be-yond for - get - ting. — And

Chords: C, Fmi7, Bb7, Bb7aug, Eb, G7

through these — mo-ments a - part — mem - ries — live in my

Chords: C, Cmi7, D7, Db

heart. — When I re - call the love I found on. I could kiss the

Chords: C, Dmi7, G7, E7, Ami, D7, D7-9

ground On — Green Dol-phin Street. — Street.

Chords: C, Gdim, Dmi7, G7, G7+, C, Dmi7, G7, C, F, Fm6, C

LAURA

Lyric by
JOHNNY MERCER

Music by
DAVID RAKSIN

Slowly, with expression

Am7 D7-9 G

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

Gm7 C7-9 Fmaj7 F6

Foot - steps that you hear down the hall.

Fm7 Abm6 Bb7-9 Ebmaj7 Eb

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

Am7-5 D7-9-5 D9-5 D7 Bm G E9 E7-9

nev - er quite re - call. And you see

Laura - 2 - 1

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Am7 D7-9 G

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

Gm7 C7-9 Fmaj7 F6

Those eyes how fa - mil - iar they seem.

Fm7 Fdim C D7

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

D7-9 D7-9+5 G9 C6 E9 E7-9 C6

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

EMILY

Lyric by
JOHNNY MERCER

Music by
JOHNNY MANDEL

Moderately slow

Chord diagrams: Cmaj7, Am7, Dm7, G7, G7-9, C, Am7, Gm7, C7-9, Fsus4, F, Fmaj7, Fm6, A, F#m7, Bm7, E7-9, Am7, D9, Dm7, G7-9+5, Cmaj7, Am7, Dm7, G7, G7+5, Cmaj9, Db9-5

Em-i - ly, Em-i - ly, Em-i - ly has the
 mur - mur-ing sound of May, All sil-ver bells, cor-al shells,
 car-ou - sels and the laugh-ter of chil - dren at play say.
 Em-i - ly, Em-i - ly, Em-i - ly and we fade to a

Emily - 2 - 1

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C7 C7+5 Fmaj7 F+ F6 Bm7 E7-9 Am D6 Am7 B7-9 +5 B7-9

mar - vel - ous view, Two lov - ers a - lone and

Em7 A9 C#dim Dm7 G7 G7+5 Em7 A9 A7+5

out of sight — see - ing im - a - ges — in the fire - light. — As my

Dm9 G7 Dm7 Db Fm6 Fm7 Em7 A9 A7-9 +5 Dm7

eyes vis - ual - ize a fam - i - ly, — they see dream - i - ly,

G9 G7+5 1. C6 Am9 Dm7 G7-9 2. C C6

Em - i - ly too. — too. —

rit. e dim.

HOW ABOUT YOU?

Lyric by
RALPH FREED

Music by
BURTON LANE

Moderately

G Gmaj7 G Bbdim Am7 D7

mf I like New York in June, How A-bout You?

G Gmaj7 G F# Bm7-5 E7+5

I like a Gersh-win tune, How A-bout You?

A7 Cm6 D6 G6

I love a fire-side when a storm is due,

B B6 F#7sus F#7 B Am7 D7

I like po-ta - to chips, moon-light and mo - tor trips How A-bout You?

How About You? - 2 - 1

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G Gmaj7 G Bbdim Am7 D7

I'm mad a - bout good books, can't get my fill,

G9 Dm7 G9 Dm7 Cmaj7 C6

And Frank - lin Roose - velt's looks, give me a thrill.

Cm G Eb7

Hold - ing hands in a mov - ie show, when all the lights are low

Am B7+5 B7 Em Em7 C D7

may not be new, But I like it, How A - bout

1. G Am7 D9 2. G Am7 G

You? You?

MISTY

Lyric by
JOHNNY BURKE

Music by
ERROLL GARNER

Slowly, with expression



mf

Refrain:

Bb9 Ebmaj7 Bbm7 Eb7b9

Look at me, I'm as help-less as a kit-ten up a

mp mf

Abmaj7 Abm Db9 Ebmaj7 Cm

tree, and I feel like I'm cling-ing to a cloud; I can't un-der-stand, I get

3 3 3 3

Fm7 Bb7b9 G7b5 C7 F7b5 Bb7 Bb9

mist-y just hold-ing your hand. Walk my

Misty - 3 - 1

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Ebmaj7 Ebm7 Eb7b9 Abmaj7

way and a thou-sand vi - o - lins be - gin to play, or it might be the

Abm D#9 Ebmaj7 Cm Fm7 Bb7b9

sound of your hel - lo, that mu - sic I hear, I get mist - y, the mo - ment you're

Eb Cm7 Fm7 Bb7b9 Eb6 Ddim Eb6 Bbm7

near. You can say that you're lead - ing me on,

Eb7b9 Abmaj7 Ab6 Bdim Ab6

but it's just what I want you to do. Don't you no - tice how

Am7 D7 F7 Bb7 Edim Fm7 Bb7b9 Bb9

hope-less - ly I'm lost, that's why I'm fol - low - ing you. On my

Ebmaj7 Bbm7 Eb7b9 Abmaj7

own, would I wan - der through this won - der - land a - lone, nev - er know - ing my

Abm Db9 Ebmaj7 Cm Fm7 Bb7b9

right foot from my left, my hat from my glove? I'm too mist - y and too much in

1. Eb E9 Fm7 Bb7+ Bb9 2. Eb Abmaj7 Gm7 E7(#9) Ebmaj7

love. Look at love.

HERE'S THAT RAINY DAY

By
JOHNNY BURKE and
JAMES VAN HEUSEN

Slowly, with expression

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes F#2, E2, and D2. The second system continues the melody with quarter notes D5, C5, B4, and A4. The bass line continues with quarter notes C2, B1, A1, and G1. A dynamic marking of *mf* is placed above the first measure of the second system.

G Gmaj7 Bb Em7(b5) Ebmaj7 Eb6

Diagram 1 (G): 000320
Diagram 2 (Gmaj7): 000320
Diagram 3 (Bb): 021232
Diagram 4 (Em7(b5)): 020232
Diagram 5 (Ebmaj7): 020232
Diagram 6 (Eb6): 020232

May - be I should have saved those left - o - ver

The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes F#2, E2, and D2. A dynamic marking of *mf* is placed above the first measure of the piano accompaniment.

Ebm Ebdim Am7 D7 F7 G

Diagram 1 (Ebm): 020232
Diagram 2 (Ebdim): 020232
Diagram 3 (Am7): 020232
Diagram 4 (D7): 020232
Diagram 5 (F7): 020232
Diagram 6 (G): 000320

dreams; Fun - ny, but here's that rain - y day.

The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes F#2, E2, and D2.

G6 G Cm7 F9 Ab9 B7

Diagram 1 (G6): 000320
Diagram 2 (G): 000320
Diagram 3 (Cm7): 020232
Diagram 4 (F9): 020232
Diagram 5 (Ab9): 020232
Diagram 6 (B7): 020232

Here's that rain - y day they

The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes F#2, E2, and D2.

Here's That Rainy Day - 3 - 1

Bb Bb+ Bb6 F#7 Bbdim Am F/A

told me a - bout, and I laughed at the thought that it

D9 Gmaj9 G6

might turn out this way.

G Gmaj7 Bb Em7(b5) Ebmaj7 Eb6 Ebm Ebdim

Where is that worn-out wish that I threw a - side.

Am7 D7 F7 Gmaj7 G6

Af - ter it brought my lov - er near?

G+ G+(b9) G9 Cmaj7 C7 D9/C
 Fun - ny how love be - comes a
 cold rain - y day. Fun - ny that
 rain - y day is here.
 here.
rall.

Detailed description of the musical score: The score is for the song 'Here's That Rainy Day'. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated with their names and corresponding fretboard diagrams. The chords are: G+, G+(b9), G9, Cmaj7, C7, D9/C, G/B, B, Gm6, A7, Am7/D, D7, C6, D13(b9), G6, Em7, Am7, D9, D7(b9), G, Bb, Ebmaj7, Am7/D, and G. The piano accompaniment features a steady bass line and chords that support the melody. The piece concludes with a 'rall.' (ritardando) marking.

STORMY WEATHER

Words by
TED KOEHLER

(Keeps Rainin' All The Time)

Music by
HAROLD ARLEN

Slow lament

Piano introduction in G major, 4/4 time. The piece begins with a *mp* dynamic and gradually increases to *mf*. The melody is characterized by a slow, lamenting feel with a wide interval of a major sixth between the first two notes. The accompaniment features a steady eighth-note bass line.

Don't know why _____ there's no sun up in the sky. Storm - y Weath - er, _____

Accompanying piano chords: G, G#dim, Am7, D9, G

Piano accompaniment for the first line of lyrics, starting with a *mp* dynamic. The melody continues with a similar lamenting quality.

Since my ^(man) gal and I _____ ain't to - geth - er, _____ keeps rain - in' all _____ the time. _____

Accompanying piano chords: Am7, D11, G, Am7, D7-9, G

Piano accompaniment for the second line of lyrics, continuing the melodic and harmonic development.

Life is bare, _____ gloom and mis - 'ry ev - 'ry - where, Storm - y Weath - er, _____

Accompanying piano chords: Am7, D9, G, G#dim, Am7, D9, G

Piano accompaniment for the third line of lyrics, concluding the musical phrase.

Am7 D11 G Am7 D7-9 G

Just can't get my poor self to - geth - er. I'm wear - y all the time. the

C G Gdim Am7 D7-9 G Am7 G C

time. So wear - y all the time. When ^{he} went a - way the blues walked _{she}

G C G C G

in and met me. If ^{he} stays a - way old rock - in' chair will get me. _{she}

C G C G E7-5

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

A7 D7-9 D7 G G|dim Am7 D9

more. Can't go on, _____ ev-'ry-thing I had is gone. Storm - y

G Am7 D11 G

Weath - er, _____ Since my {man} {gal} and I _____ ain't to - geth - er, _____

Am7 D7-9 G Am7 D7-9

keeps rain - in' all _____ the time, _____ keep rain - in' all _____ the

1 G Em G Em G 2 G Am7 Gmaj7 C G

Segue to Interlude

time. _____ time. _____

L.H. rall. p Ped.

Interlude

Cm6



Am7-5



Cm9



G9



I walk a-round, heav-y heart-ed and sad. — Night comes a-round and I'm

G13



A9



still feel-in' bad. — Rain — pour-in-down, blind-in' ev-ry hope I had. This

D



Em7



Fdim



D7/F#



Gmaj9/F#



G6(add2)



pt-ter-in' pat-ter-in' beat-in' an' splat-ter-in' drives me mad. Love, love,

A13/F#



A9



D11



D13



D.S.

love, love, — this mis-er-y is just too much for me. — Can't go

JUST FRIENDS

Lyric by
SAM M. LEWIS

Music by
JOHN KLENNER

Moderately

G7+5 Cmaj7 C6 Cm6

Just Friends lov - ers no more, Just

Friends but not like be - fore To think of what we've

been and not to kiss a - gain seems like pre - tend - ing it is - n't the

G Eb7 Am7 D7 G Em Em7 A9

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady bass line and chords, with some triplets in the right hand. Chord diagrams for guitar are provided above the vocal line and below the piano part. The tempo is marked 'Moderately'.

Just Friends - 2 - 1

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Am7 D7 Am7 G7+5 Cmaj7 C6 Cm6

end - ing. Two friends drift - ing a - part,

G Eb7

Two friends but one brok - en heart. We

Am7 D7 Am B7 Em G A9 A7

loved, we laughed, we cried and sud - den - ly love died, the sto - ry ends and

D Am7 D7 | 1. G Bb dim Am7 D9 G7+5 | 2. G C6 (Add 9)

we're Just Friends. Just Friends.

rit. e dim.

TOOT, TOOT, TOOTSIE!

(Good-bye)

Words and Music by
GUS KAHN, ERNIE ERDMAN,
and DAN RUSSO

Moderato

The piano introduction is in 4/4 time, marked Moderato. It begins with a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a steady eighth-note pattern: G2, A2, B2, C3, D3, E3, F3, G3. The piece concludes with a ritardando (rit.) marking.

C Eb° Dm7 G7 Bm7 E7b5 A7 Dm7 G7

Moderato (ad lib.)

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Yes-ter-day I heard a lov-er sigh, 'Good - bye oh me, oh When some-bod-y says good-bye to me, I'm sad as I can". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The tempo is marked Moderato (ad lib.).

C Dm7 G7 C Eb° Dm7 G7 Cmaj7 Am7

The second system of the vocal and piano accompaniment. The lyrics are: "my" Sev-en times he got a-board his train And be, Not so with this lov-ing Ro - me - o, He". The piano accompaniment continues with the same eighth-note bass line and chord accompaniment. The tempo remains Moderato (ad lib.).

Am7/D D9 Am7 D9 Dm7 G7 Dm7 G7 D7+

The third system of the vocal and piano accompaniment. The lyrics are: "sev - en times he hur-ried back to kiss his love a - gain, and tell her: seemed to take a lot of pleas-ure say-ing bye-bye to his treas-ure:". The piano accompaniment concludes with a ritardando (rit.) marking.

Chorus **Medium Bright**

C6 D7 D9 D7sus4-9 D7 G7

"TOOT, TOOT, TOOT-SIE, Good - Bye! _____ TOOT, TOOT,

mp-mf

Cmaj7 C6 Cmaj7 C#° Dm7

TOOT-SIE, don't cry, _____ The choo choo train that takes

G7 Dm7 G9+5 C Eb° Dm7 G6 G7+5

me, A - way from you no words can tell how sad it makes me,

C6 D7 D9 D7sus4-9 D7 G6

Kiss me, Toot-sie, and then, _____ Do it

Cmaj7 C9 F7

o - ver a - gain, — Watch for the mail, —

C

I'll nev-er fail, — If you don't get a let-ter then you'll know I'm in Jail, —

Eb° G7 C6 D7 D9 D7sus4-9 D7

Tut, tut, Toot-sie don't cry, —

G7 C Dm7 G7b9b5 C6 Db7+9 C9

1. TOOT, TOOT, TOOT-SIE Good - Bye!" — 2. Bye!" —

DO NOTHIN' 'TILL YOU HEAR FROM ME

Lyric by
BOB RUSSELL

Music by
DUKE ELLINGTON

Piano introduction in G major, 4/4 time. The melody is played in the right hand, and the bass line is in the left hand. The piece starts with a series of eighth notes in the right hand, followed by a more complex rhythmic pattern.

Verse:

Some - one told some - one and some - one told you but they would-n't hurt

Chord diagrams for the first line of the verse: G, Gmaj7, G7, E7, Am, D9, G.

Piano accompaniment for the first line of the verse, showing the harmonic support for the vocal line.

you not much, Since ev - 'ry - one spreads the sto - ry with his own lit - tle per - son - al touch.

Chord diagrams for the second line of the verse: G#dim, D9, G, G7, E7, A7, D9.

Piano accompaniment for the second line of the verse, showing the harmonic support for the vocal line.

Chorus:

Do noth-in' till you hear from me. Pay no at - ten - tion to what's said

Chord diagrams for the first line of the chorus: G, Gmaj7, G7, Cmaj7.

Piano accompaniment for the first line of the chorus, showing the harmonic support for the vocal line.

Do Nothin' 'Till You Hear From Me - 3 - 1

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Cm G Am7 D9 G

why peo - ple tear the seam of an - y - one's dream is o - ver my head.

G#dim Am7 D9 G Gmaj7 G7

Do noth-in' till you hear from me At least con - sid - er our ro -

Cmaj7 Cm G Am7 D9 G

mance If you should take the word of oth-ers you've heard I have - n't a chance

G Am7 G Cm Eb Ebmaj7 Eb Ebmaj7 Cm

True I've been seen with some-one new But does that

mean that I'm un-true When we're a - part the words in my heart re -

Chords: Eb, Ebmaj7, Eb, Eb9, Am7, D7, G, E9, Gm

veal how I feel a - bout you. Some kiss may cloud my mem - o - ry

Chords: D, A7, D7, G, Gmaj7

And oth - er arms may hold a thrill But please do noth - in' till you hear it from me

Chords: G7, Cmaj7, Cm, G, Am7

And you nev - er will. Do noth - in' till you hear from

Chords: D9, G, 1. G, Bb7, Eb9, D9, 2. G, C, Cm, G