SECOND EDITION

# Volume I



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### PREFACE

The Real Vocal Book is the answer to the fake book. It is an alternative to the plethora of poorly designed, illegible, inaccurate, badly edited volumes which abound on the market today. The Real Vocal Book is extremely accurate, neat, and is designed, above all, for practical use. Every effort has been made to make it enjoyable to perform. Here are some of the primary features:

#### 1. FORMAT

- a. The book is professionally copied and meticulously checked for accuracy in melody, harmony, and rhythms.
- b. Form within each tune, including both phrases and larger sections, is clearly delineated and placed in obvious visual arrangement.
  - c. All two-page tunes open to face one another.
- d. Most standard-type tunes remain true to their original harmonies with little or no reharmonization. The exceptions include a handful of jazz interpretations of popular songs and Broadway showtunes, as well as some modifications using modern notation and variation among turnarounds.

### 2. SELECTION OF TUNES AND EDITING

- a. Major jazz composers of the last 60 years are highlighted, with special attention given to the 1960s and 1970s.
- b. While some commonly played tunes are absent from the book, many of the classics are here.
- c. Many of the included arrangements represent the work of the jazz giants of the last 40 years Ellington, Miles, Coltrane, Shorter, Hancock, Rollins, Silver, and Monk, as well as a variety of newer artists.
- d. A variety of recordings and alternate editions were consulted to create the most accurate and user-friendly representations of the tunes.

#### 3. SOURCE REFERENCE

- a. The composer(s) of every tune is listed.
- b. Every song presented in the Real Vocal Book is now fully licensed for use.

### Second Edition

As we ventured into the 21st century, the same Real Vocal Book that has served us so graciously for the last 30 years was in need of a facelift. This new edition contains tunes that are re-arranged, re-transcribed and most importantly, licensed, so that you may study and perform these works more accurately and legally. Enjoy!



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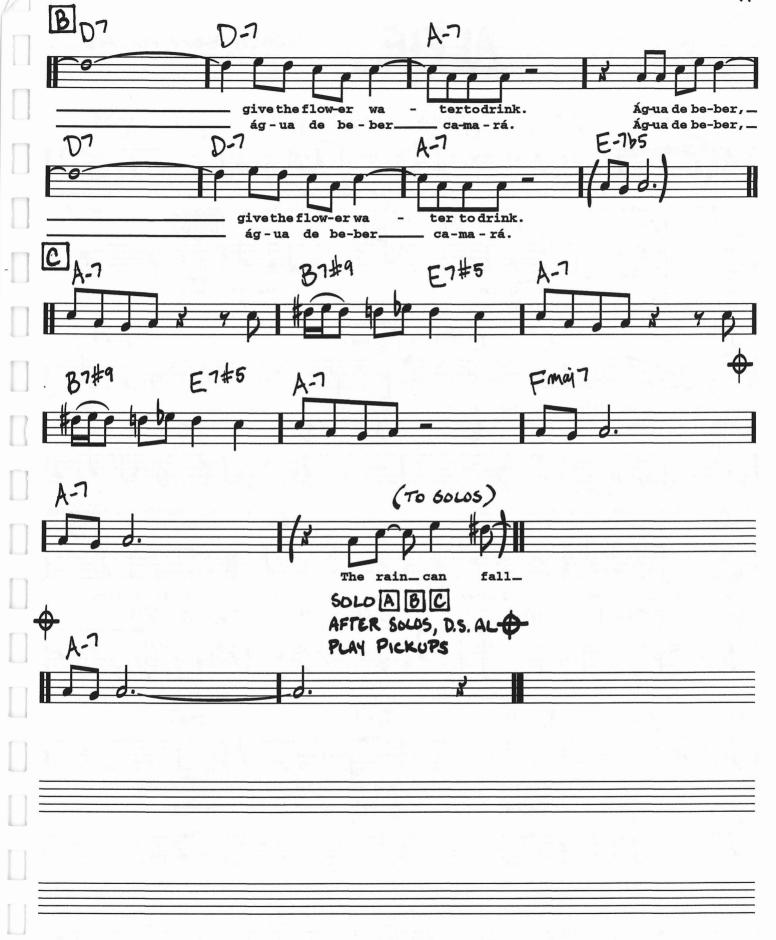
fall\_ on me.

Ág-ua de be-ber,

it

let\_

fall,



ALFIE





# ALL ALONE (LEFT ALONE)



# A SUDDE

-HARDUD ROME/JAMBLAN/LAMRENT HERPIN









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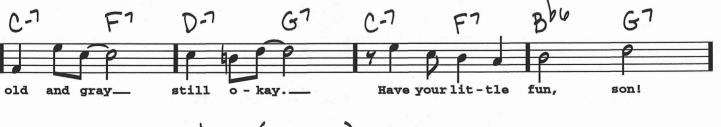








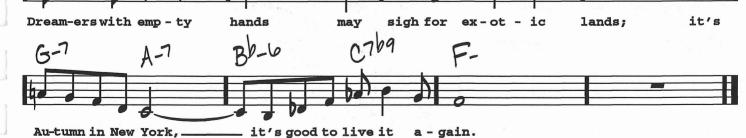




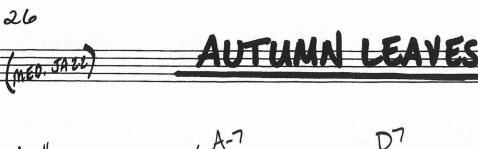


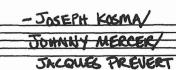
Have your lit - tle fun!





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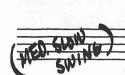






- VINCENT ROSE/ALJOISON/





# AZURE

Duke ELLAGODA/

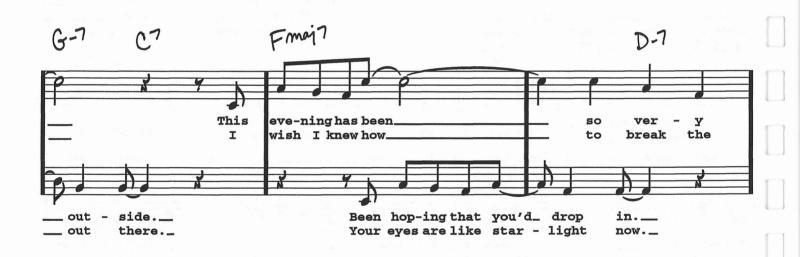


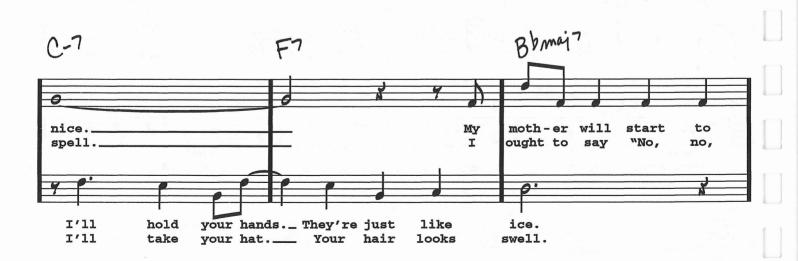


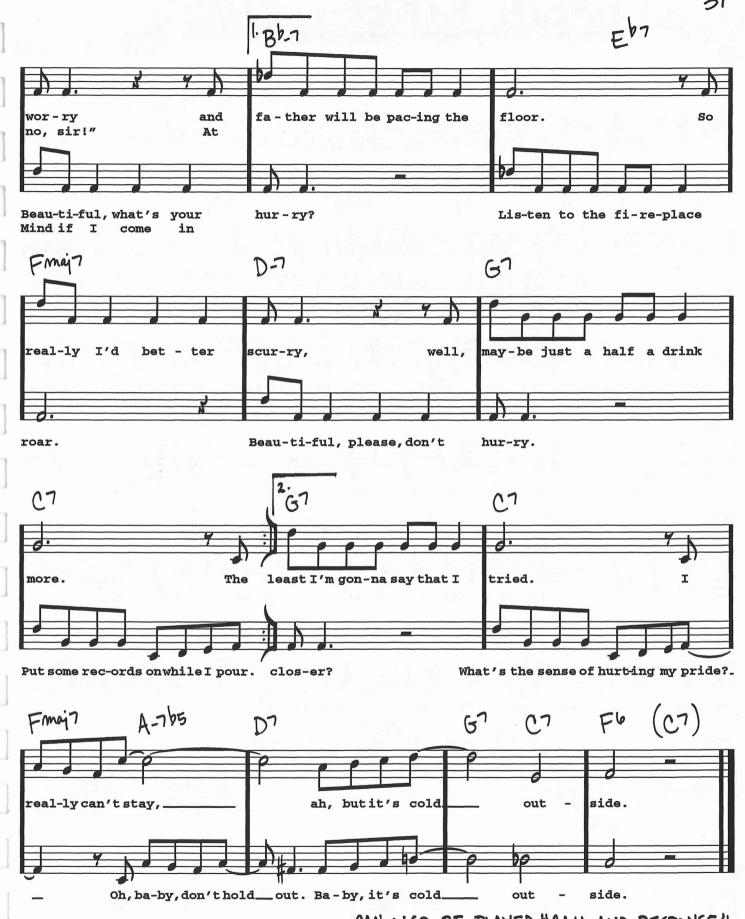
# BABY, IT'S COLD DUTSIDE

-FRANK LOESSER



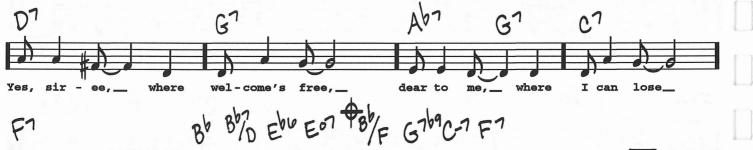


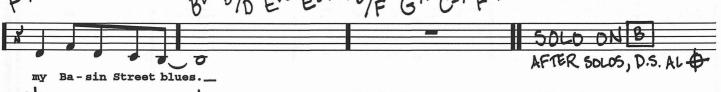




CAN ALSO BE PLAYED "CALL AND RESPONSE" STYLE WITH ADDITIONAL MELODY INSTRUMENT







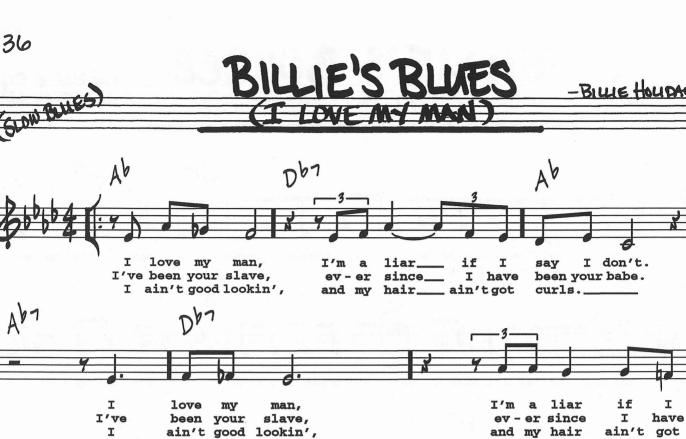


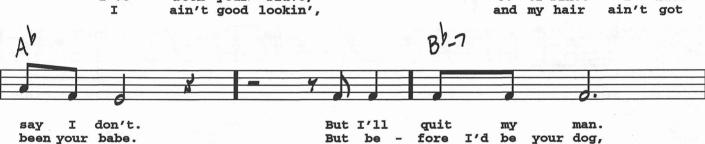


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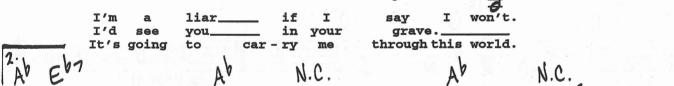














some 'cause I'm snap-py. Some men like\_\_\_ me 'cause I'm hap - py, Ab N.C

squawked a - bout my sup-per, then he'd Some call me hon-ey, oth-ers think

put me out-doors. I've got mon - ey.

Had the nerve to lay Some say, "Bil - lie,

I

have









<sup>\*</sup> How well those cats remember their first Birdland gig. To play in Birdland is an honor we still dig. Yeah, that club was like in another world, sure enough. Yeah, baby, all o' the cats had the cookin' on. People just sat on, they was steady lookin' on. Then Bird, he came spreadin' the word.

## THE BIRTH OF THE BLUES

- RAY HENDERSON/BG. DE SYWA/LEW BROWN











-JIMMY VAN HEUSEN JOHNNY BURKE ETba Gmay 7 Loveis orit's sad fun - ny or it's qui - et orit's tear - ful orit's gay; it's a prob-lem orit's (3 may ) mad; good thing or it's bad, it's a but beau-ti-ful.. heart-ache play; it's a ei-ther way, but Gmaj 7 07/ you fall you Beau-ti-ful to take chance and if fall. And I'm think-ing I would-n't mind at all. Love is D7/c D7 beau-ti-ful And I'm think - ing if you were mine I'd D7 that would be, beau-ti-ful I let And but nev you

know. \_\_\_\_\_

66

D7

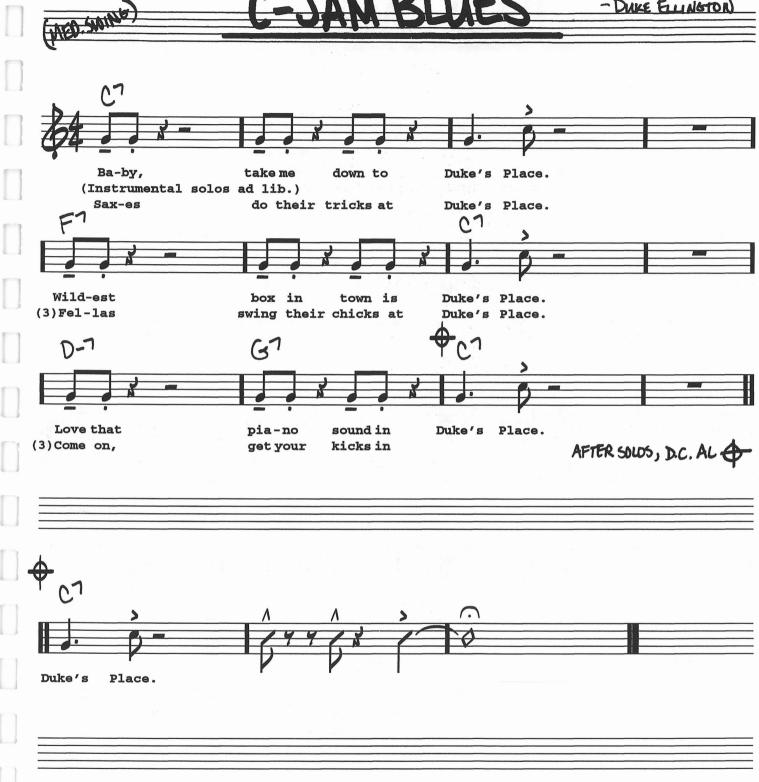
46 BYE BYE BLA -RAY HENDERSON/MORT Fmaj 7 FU Pack up all my care and woe, here I sing-ing low, go FIA Abol G-(maj 7) bye black bird. Where some - bod - y waits for me, sug-ar's sweet, so is she, black bye bye bird. Eba No one here can love and un - der - stand me, G-765 (3-7 07 0 oh what hard luck sto-ries they all hand me . Fmay? to - night, Make bed and light the light, I'11 ar - rive late my 07

bye

black

bird

bye.











mad

for

you.

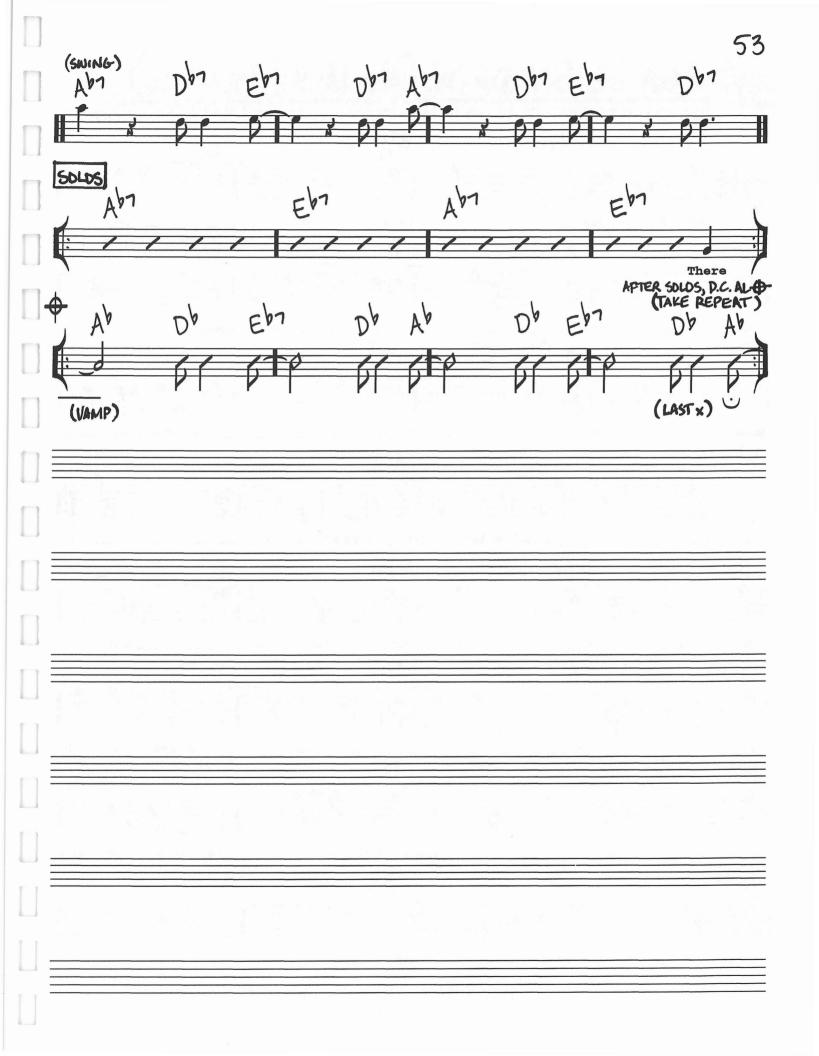
ir - re - spon - si - bly

I'm



mine..

So













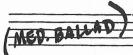
## COME RAIN OR COME SHINE

-HAROLD ARLEN/JOHNNY MERCER









please look down

and

see

mу



ple

peo

0

through.





64

DANCING ON THE CEILING

-PICHARD RODGERS/LORENZ HART







## DEARLY BELOVED

-JEROME KERN/ JOHNNY MERCER









-JIMMY WEBB

(BALLAS) DIDN'T WE







- HARRY AKST/SAM M. LEWIS/



### DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL?

-RICHARD RODGERS DISCAR HAMMERSTEIN II



# DO NOTHIN'TILL YOU HEAR FROM ME

- DUKE ELLINGTON/BOB RUSSELL

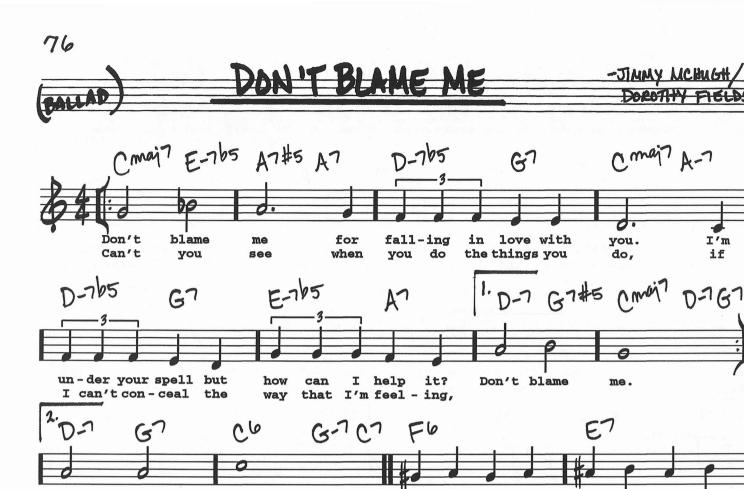




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\_ New Or - leans.

more than I miss\_



don't

blame

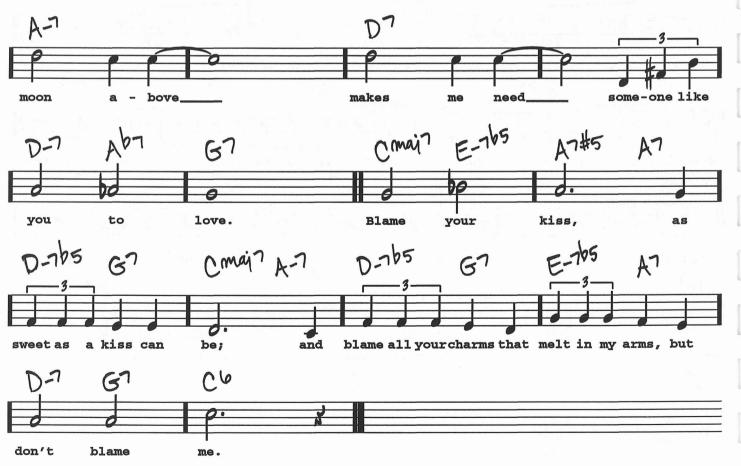
me.

I'm

if

that

dog-goned



I can't help it



Copyright Renewed

don't get a-round much an-y - more.

you,\_

0







good-bye.

go.

ver

wan - na tell this town

makes the high - way fe

The



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3. Romeo loved Juliet, Juliet she felt the same. When he put his arms around her, he said, "Julie, baby, you're my flame."

Thou givest fever, when we kisseth,
Fever with thy flaming youth.
Fever - I'm afire,
Fever, yes I burn forsooth.

4. Captain Smith and Pocahontas
Had a very mad affair.
When her daddy tried to kill him, she said,
"Daddy-o don't you dare."

Give me fever, with his kisses,
Fever when he holds me tight.
Fever - I'm his missus,
Oh Daddy won't you treat him right.

Now you've listened to my story, Here's the point that I have made. Chicks were born to give you fever, Be it Fahrenheit or Centigrade.

They give you fever, when you kiss them, Fever if you live and learn.
Fever - till you sizzle, What a lovely way to burn.



DOROTHY FIELDS



2.A fine romance! My good fellow!
You take romance, I'll take jello!
You're calmer than the seal in the Arctic Ocean.
At least they flap their fins to express emotion.
A fine romance! With no quarrels.
With no insults, and all morals!
I've never mussed the crease in your blue serge pants!
I never get the chance.
This is a fine romance.



MED. BALLAD

#### FOR ALL WE KNOW

J. FRED COOTS/







let's fall in

sake,\_

of,\_

for heav-en's

FINE

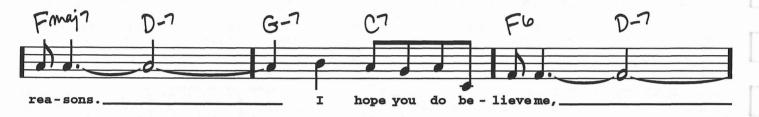
(For heav-en's)

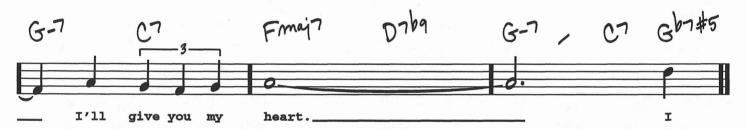
love.

#### (I LOVE YOU)

# PAR SENTIMENTAL REASONS - WILLIAM BEST/ DEEK WATSON

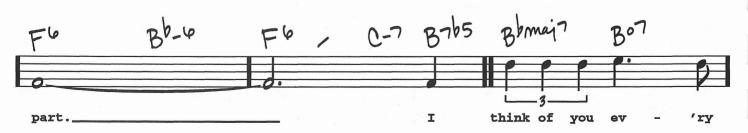




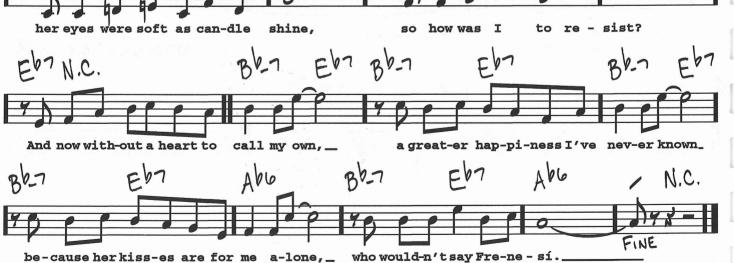












PLAY THROUGH CHANGES ON SOLOS

## (EVENTR)

## THE FRIM FRAM SAUCE-JOE RICARDEN/



### GEE BABY, AIN'T I GOOD TO YOU

- DON REDMAN/ANDY RAZAF













your mark, \_ get get out of set, town. Copyright © 1938 by Chappell & Co.

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### GOD BLESS'THE CHILD

-ARTHUR HERZOG JR.,
BILLIE HOLIDAN







## (MED.) HAVE YOU NET MISS JONES?

-RICHARD RODGERS/LORENZ HART

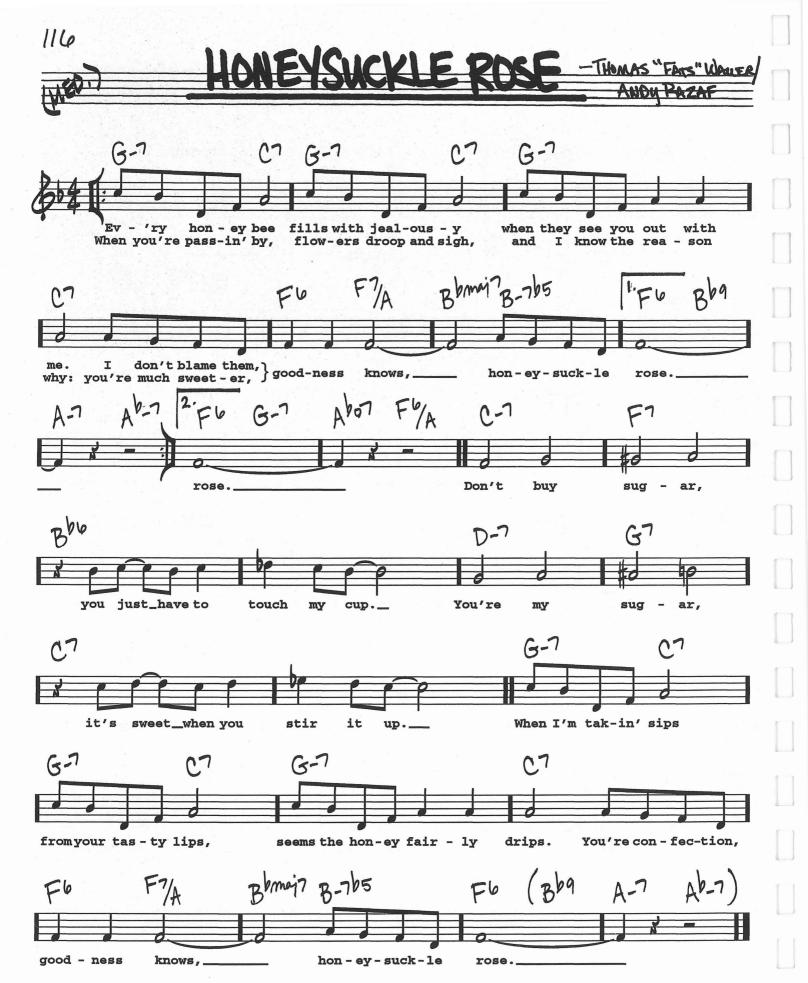
















#### HOW INSENSITIVE











2. I do a hundred yards in ten flat; the Prince of Wales has copied my hat; With queens I've a-la-carted, but I can't get started with you. The leading tailors follow my styles, and toothpaste ads all feature my smiles; The Astorbilts I visit, but say, what is it with you? When we first met, how you elated me! Pet, you devastated me! Yet, now you've deflated me 'til you're my Waterloo. I've sold my kisses at a bazaar, and after me they've named a cigar; But lately how I've smarted, 'cause I can't get started with you.

you.

(2.I do a)

me down-heart - ed 'cause I can't get start - ed with



#### ENLAD I COULDWRITE A BOOK

- RICHARD RODGERS



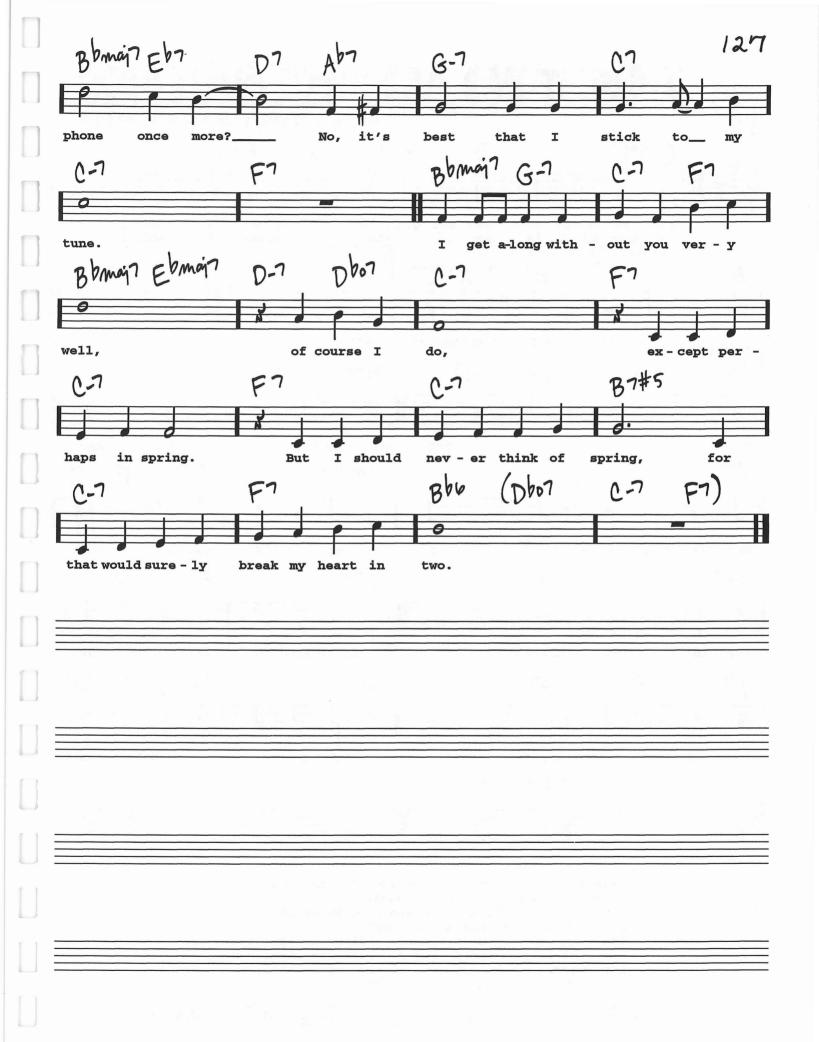
## T DON'T STAND A GHOST OF A CHANCE

-VICTOR YOUNG/BING CROSBY/WED WASHINGTON



# (MED. NR.) I GET ALDNG WITHOUT YOUVERY WELL (EXCEPT SOMETIMES)







2. Like a lonely weeping willow lost in the wood;
I got it bad and that ain't good!
And the things I tell my pillow, no woman should;
I got it bad and that ain't good!
The folks with good intentions tell me to save my tears.
I'm glad I'm mad about him; I can't live without him.
Lord above me make him love me the way he should;
I got it bad and that ain't good!



then soft through the star - ry night,

D-765 G7)

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Ebmay 7

rhap - so - dy.

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oh, why,

Par - is;

love

I

love

Be-cause my

love Par - is?



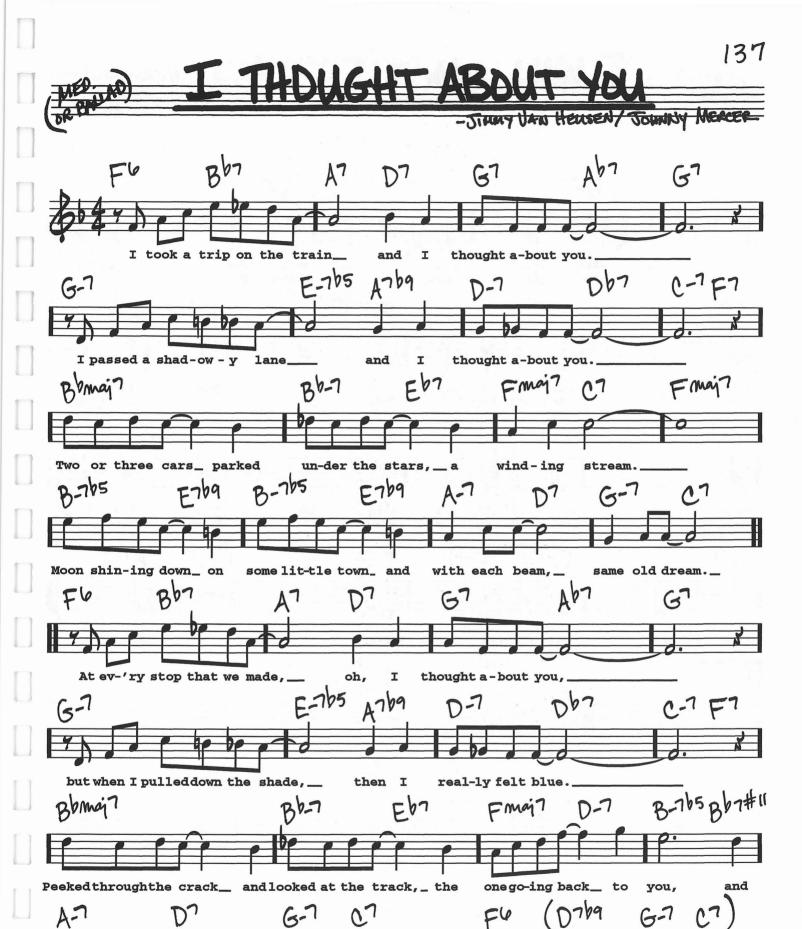


- VICTOR SCHERTZINGER JOHNAY MERCE



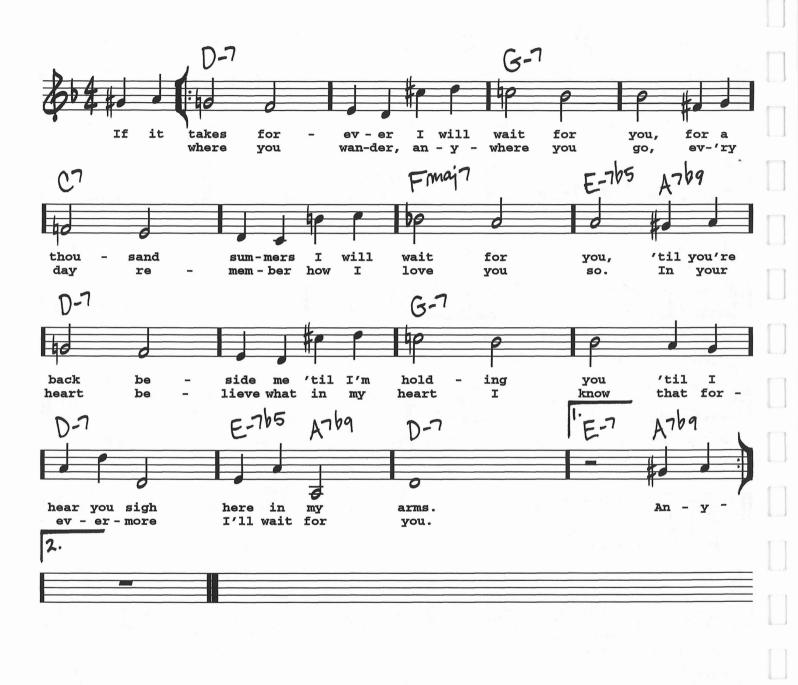
-SAMMY CAHAY AXEL STORDAHL





what did I

do?\_\_



## I WISH I DIDN'T LOVE YOU SO



long.





smile.

and I'll

pril

mem - ber





## I'M CONFESSIN' (THAT I LOVE YOU)

-AL NEIBURG/DOC DOUGHERTY/ELLIS REYNOLDS



146 -DUKE ELLINGTON/MACK DAVID Go I walk down the street\_ seems ev-'ry-one I meet ev-'ry tree\_ The birds in are all so neigh-bor - ly;\_ a friend-ly hel - lo.\_ me I'm I guess they sing wher - ev - er just a luck-y so - and-so. Ask me the a-mount in my bank ac-count, I'd have to con-fess\_ thatI'm slip-pin'.\_ But that's a pip-pin'. that don't wor-ry me, con-fi-den-tial-ly, I've got a dream

D=7 G-7 C-7 A-7 D-7 G-6 (E-7\*9 A-7 D-7)

I guess I'm just a luck-y so-and-so.\_\_

And when the day is through \_\_ each night I hur-ry to\_\_\_

a home wherelove waits, I know.\_

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## I'M PUTTING ALL MY EGGS IN ONE BASKET

-IRVING BERLIN



bet - ting ev - 'ry-thing I've got on you.\_\_

## I'VE FOUND A NEW BABY - TRY PALMER! (I FOUND A NEW BABY) SPENCER WHILLIAMS



## I'VE TOLD EV'RY LITTLE STAR

-JERDNE KERN/OSCAR HAMMERSTEIN IE



## IF I LOVED YOU

- PICHARD PODGERS











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# STILL OF THE NIGHT -COLE PRATER.





#### 158 IN THE WEE SMALL HOURS OF THE MORNING

- PAVID MANN/BOB HILLIARD







thing.\_





162 F-/Eb I got-ta  $\left\{\begin{array}{c} \dot{gal} \\ man \end{array}\right\}$  who's al-ways late\_ an-y timewe have a date, \_ but I B67 Eb7 love {her, him,} {her.} {him.} yes I  $to{her his}$ I'm gon-na walk up and see if I can get it straight, \_ 'cause I Bb7 17  $I'm gon-na ask {her: him:}$ want {her, him, - by? Is you is, is you ain't ma' ba The or 17 way you're act - ing late - ly makes me doubt.\_ 07/6 F-/Ab

ba - by, ba

You'se

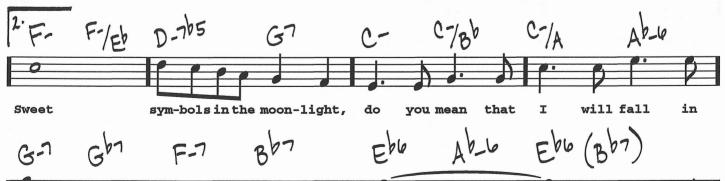
is

still my

- by.







love per-chance? \_\_\_\_ Is-n'tit ro - mance? \_\_\_\_ Is-n'tit ro -

## TT COULD HAPPEN TO YOU - JAMES VAN HOUSEN







spring!

be

well.

might.

as





-BOB WILIGHT/ CHET FORREST







(BALLAD)

### It's Easy to Remember

- PICHARD RODGERS/LORENZ HART



## JED IT'S ONLY A PAPER MOON

BILLY ROSE/ E.Y. HARBURG



TT'S SO PEACEFUL IN THE COUNTRY

-ALEC WILDER

C769

FMG17

Abo7

G-7

FMG17

Abo7

FMG17

Abo7

G-7

FMG17

Abo7

FMG17

It's so peace-ful\_\_\_ in the coun-try, \_\_it's so sim-ple and qui-et; you real-ly ought to try it, you rest-ful\_\_\_ in the coun-try, \_\_it's the right kind of di-et; you real-ly ought to try it, you









too much stone, \_\_too much tel-e-phone, \_there's too much of ev-'ry-thing but trees and hills. \_\_ It's so



peace-ful\_\_\_\_ in the coun-try,\_\_\_ it's so sim-ple and qui-et; some day you're bound to try it, the



on-ly place to be, the place for you and me, where it's peace-ful, \_\_\_\_ in the coun-try.\_\_



Jack and Jill went up the hill to get a pail.

Jill stayed up; she wants to learn to jive and wail.







## (BALLAD) DUNG IN JANUARY

-LEO ROBIN/ BALPH RAINGEI





## JUST A SETTIN' AND A ROCKIN' - DIKE ELLINGTON/ BILLY STRAYHARD







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night.

last

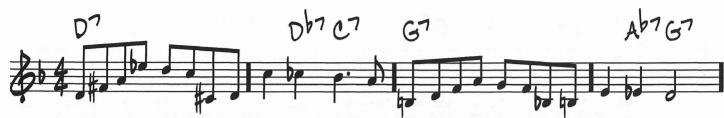
clung.

when we were young

#### THE LAST TIME I SAW PARIS



- HOAGY CARMICHAEL/



Up a la-zy riv-er by the old mill-run, that la-zy, la-zy riv-er in the noon-day sun.



Lin-ger in the shade of a kind old tree; throw a - way your troubles, dream a dream with me.\_



Up a la-zy riv-er where the rob-in's song a-wakes a bright new morn-ing, we can loaf a-long.



Blue skiesup a-bove, ev-'ry-one's inlove;

up a la-zyriv-er, how hap-py you can be,



#### LET'S FALL IN LOVE

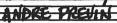
-HARDLD ARLEN/

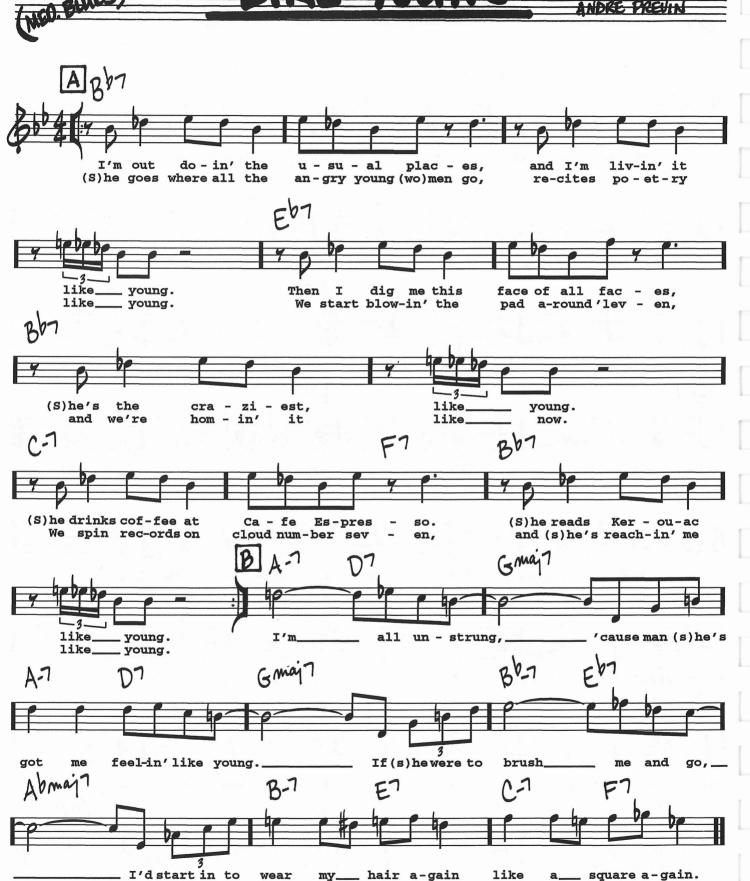


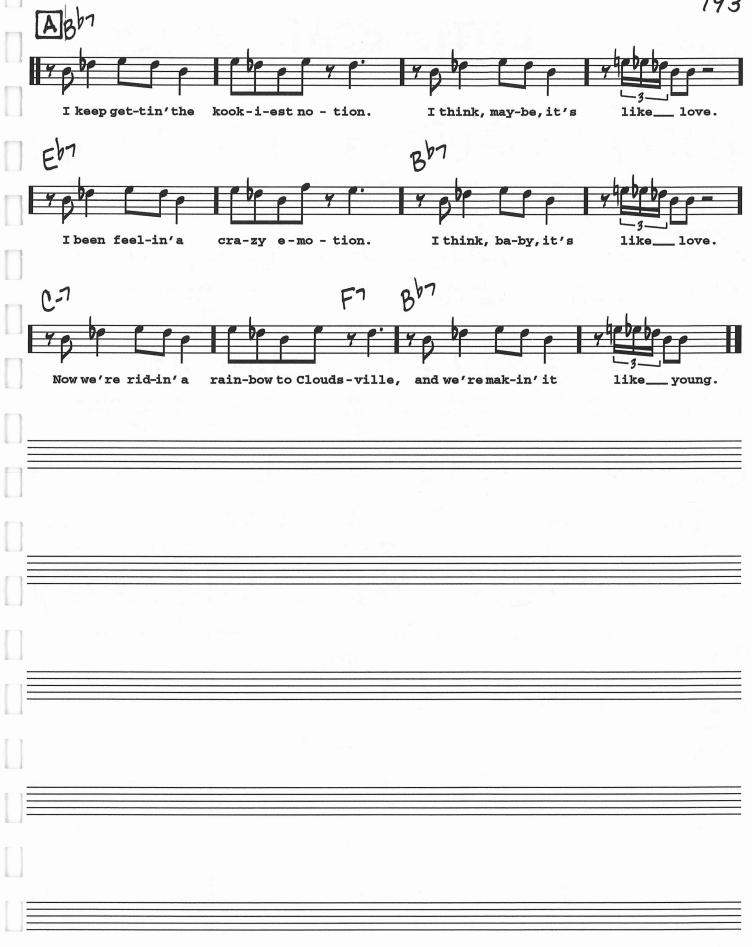














# LONG AGO (AND FAR AWAY)

-SERBME KERN/IRA GERSHWIN



## LOOK FOR THE SILVER LINING



### LOVE IS JUST AROUND THE CORNER

-LED ROBIN/LEWIS E. GENEVER



### MED.SIAND) LOVE IS THE SWEETEST THING -RAY MOBILE













for me.

a great love

tinged with the

sad - ness

of







bring

to

seems

'ry-thing

of

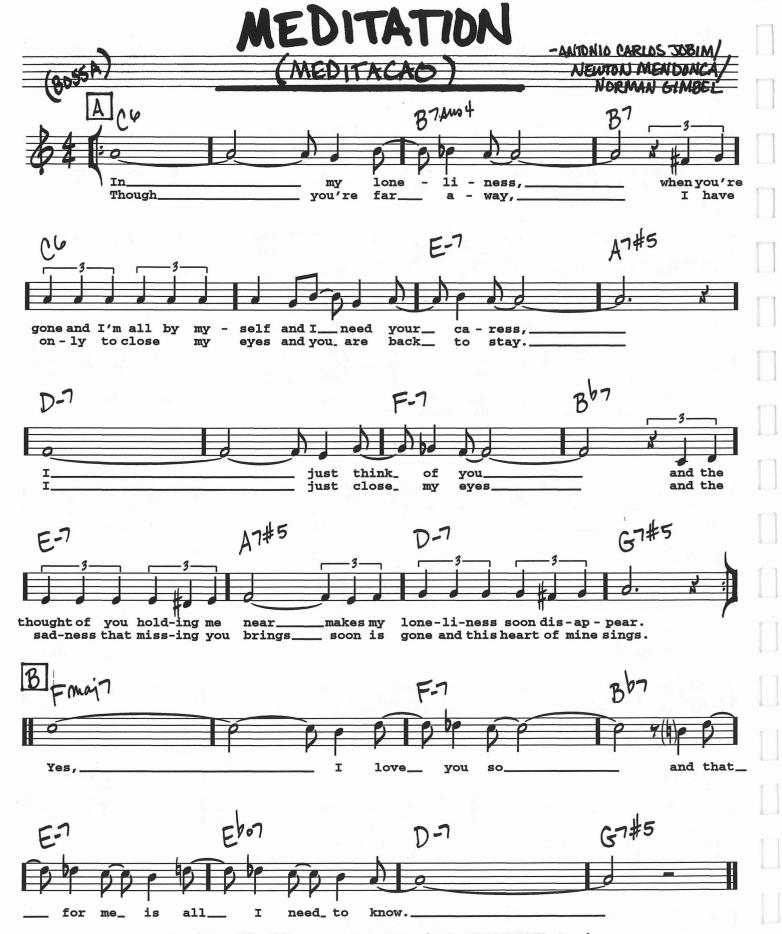
you.

mem - o - ries













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hat\_ from my glove, I'm too mist-y and too much in love.

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DINDIGO

- DUKE ELLINGTON/IRVING MILLS



- HENRY MANCINI/ JOHNNY MERCER





# MODNGLOW

WILL HUDSON/ EDDIE DE LANGE/ IRVING MILLS



that

moon-glow

gave me you.\_

I al-ways re - mem - ber



er

know.

more than you'll ev

show,

D.C. FOR SOLOS



-RICHARD RODGERS/LORENZ HART (-(maj)) 1-6 fun-ny en - tine, com - ic en - tine, D-765 G769 you smile make with my heart me 0-(may) Your looks are laugh a-ble, pho - to graph - a - ble, Abmail Bb7(69) F-765 yet fav-'rite work of Is your you're my Ebmaj7 E-7 fig Greek? your mouth a lit-tle When you Abmaj 7 G769 pen it speak, you But to smart? 1-(maj) change a hair for me. don't not if you

Bb7(69)

stay!

Ebb

day.

Val - en-tine,

Val - en - tine's

Abmai?

Ab Maj 7

lit - tle

is

day

Stay,

Each

A7(#11)

D-765





The ver - y thought of you makes my heart sing\_ like an A - pril The shad-ows fall and spreadtheir mys - tic charms\_ in the hush of A - pril breeze\_ on



MY ROMANCE - PICHARD RODGERS / LORENZ HART

OR BALLAD



My ro-

#### (NEO. BALLAD) MY SHINING HOUR

-HAROLD ARLEN/ JOHNNY MERCER





#### NATURE BOY









# THE NEARNESS OF YOU

HOAGY CARMICHAEL



- FRANK LDESSER



no

to

mourn,\_

turn-ing.

For

I

D.S. ALFINE

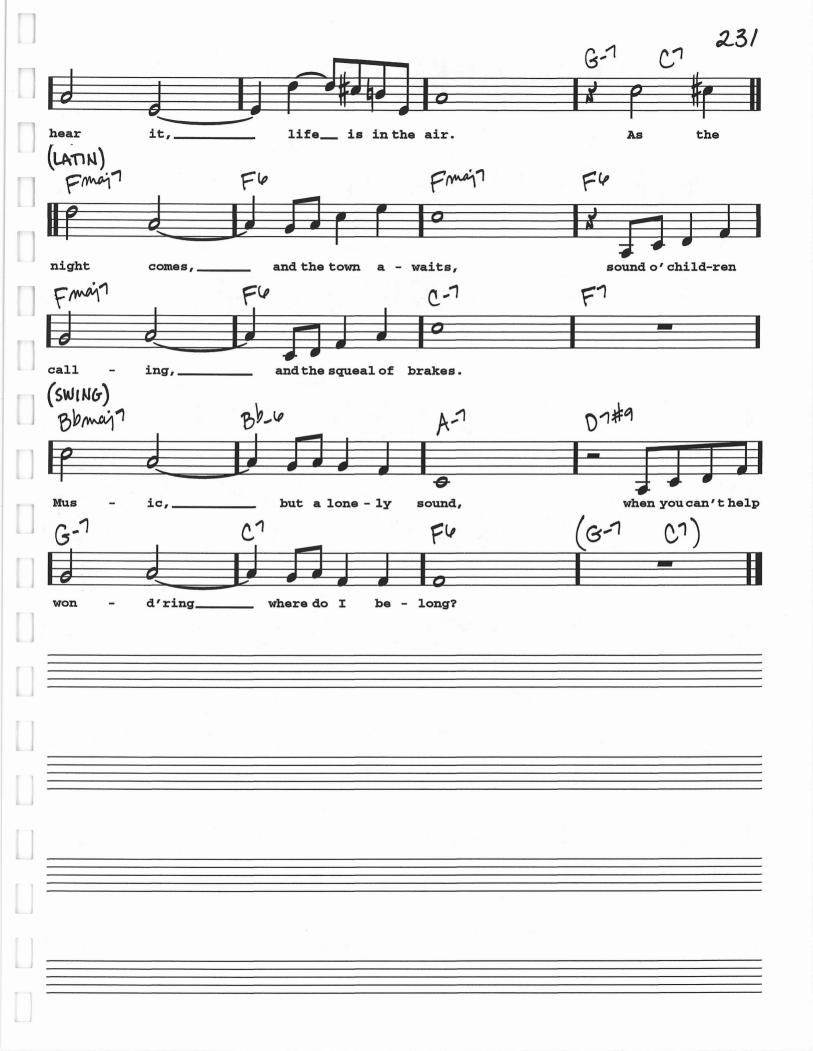
no mem-'ries



laugh-ter ev-'ry-where,

Lis

ten,







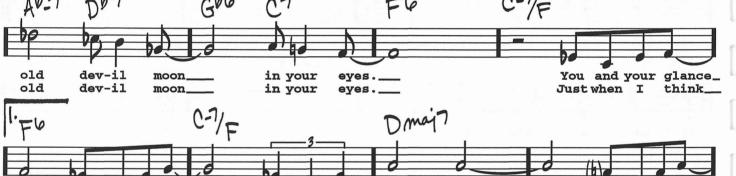




# WEST OH, WHAT A BEAUTIFUL MORNIN'

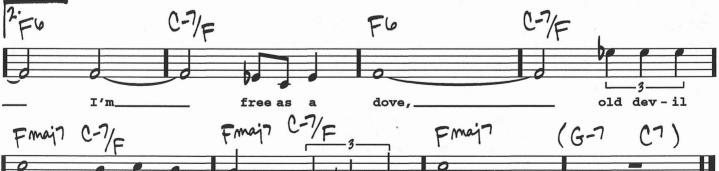


- 2. All the cattle are standin' like statues. (2x's)
  They don't turn their heads as they see me ride by,
  But a little brown mav'rick is winkin' her eye.
- 3. All the sounds of the earth are like music. (2x's) The breeze is so busy it don't miss a tree, And an ol' weepin' willer is laughin' at me.



makes this ro-mance\_\_ too hot to han - dle.\_\_\_\_ Stars in the night\_

\_\_\_\_ blaz-ing their light\_\_ can't hold a can - dle\_\_\_\_\_ to your raz-zle daz-zle.



moon deep in your eyes blinds me with love.

# ON THE SUNNY SIDE OF THE STREET

-JIMMY MCHUGH/DOROTHY FIELDS











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your

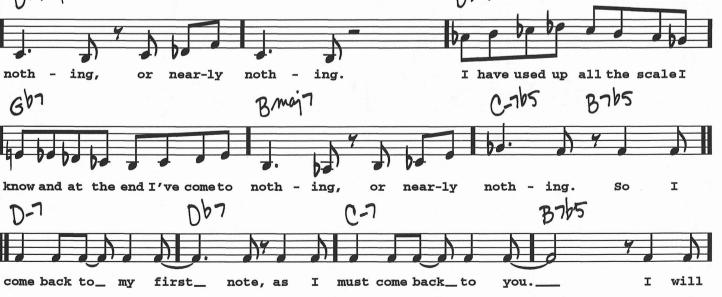
trust\_

on - ly

0

heart.

FINE







(MED.)



-JOHNNY S. BLACK



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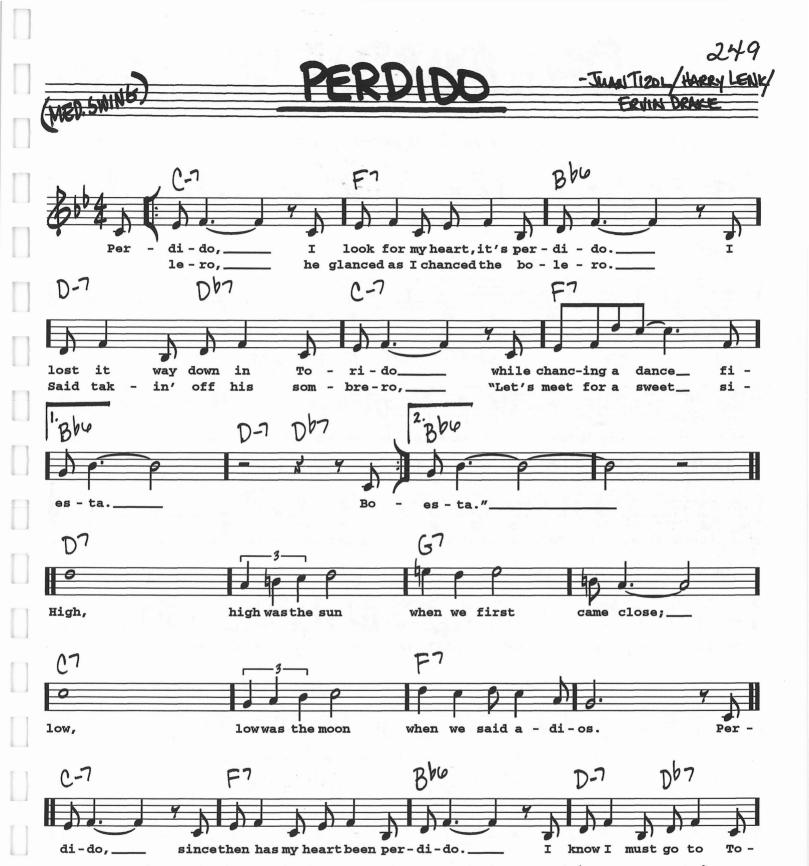
DRUMS IN DOUBLE TIME

### PENNIES FROM HEAVEN

ARTHUR JOHNSTON







that yearn-in' to lose\_ per - di - do.\_

ri - do,.

Will you re-mem-ber the fa-mous men who had to fall to rise a-gain? So

C7,444 C7 A-7 D7 G-7 C7 F6

pick your-self up, dust your-self off, start all o-ver a - gain.

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#### -JIMMY VAN HEUSEN/JOHNINY BURKE Fmaj7 A coun-try dance was be-ing heldin a gar - den. I felt a bump and heard an, The mu-sicstart-ed and was I the per-plexedone. I held my breath and said, "May D-(maj ?) "Oh, beg your par - don." Sud-den - ly I pol-ka dots and moon - beams saw have the next one?" pol-ka dots and moon - beams I In my fright-ened arms, A-7 D7696-707 5-1 all around a pug-nosed dream. There were spark-led on a pug-nosed dream. A#07 eyes of oth-er danc - ers tions the we float-ed in o - ver the A#07 but my heart knew all the an-swers, floor. There were ques-tions and per-haps li - lacs and laugh - ter, things more. Now in a cot-tagebuilt of

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when I kissthe pug - nosed

af - ter."

07

And I'll al-ways see

dream.

"ev - er

I know the mean-ing of the words

pol-ka dots and moon - beams

# PRISONER OF LOVE



# ALEO, BALLAD) P.S. I LOVE YOU -GORDAN JENKINS/ JOHNNY MERCY

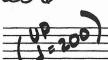




## RIGHT AS RAIN

-HARDLD ARLENY





#### RING DEM BELLS

-DUKE ELLINGTON/











261





BEN HOMER



- Kurt Weil/ Maxwell Ander



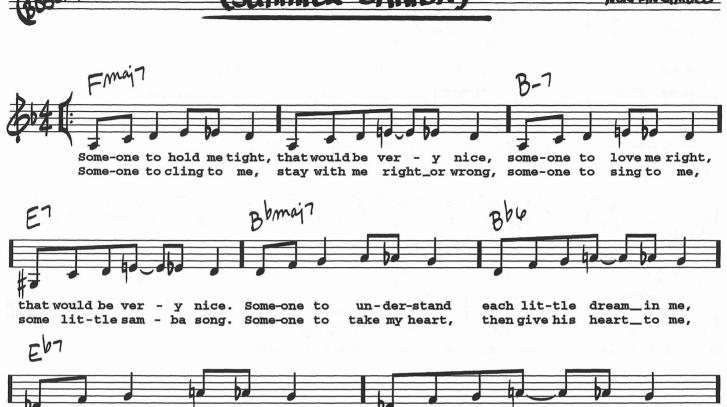


### SMOKE RINGS

- H. EUSENE GIFFORD









#### SOFTLY AS IN A MORNING-SUNRISE

-SIGMUND ROMBERS/ OSCAR HAMMERSTEIN IL



SOLITUI

-DUKE ELLINGTON/EDDIE DE LANGE/





SOME OTHER STRING

- APPHUR HERZOS, JR IRENE KITCHINGS





you.

be

it's

may

#### THE SONG IS YOU

-JEROME KERN/ OSCAR VANMERSTEIN TE





#### SONGBIRD

THANK YOU FOR YOUR LOVELY SONG

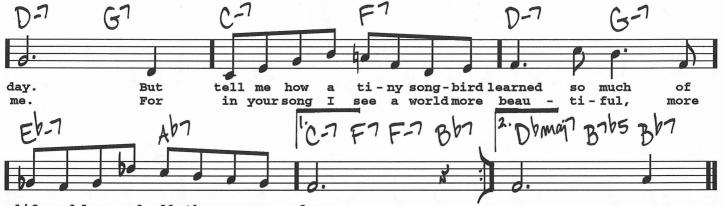
- LOONIS MCGLOHON

Oh,

see.



Song-bird, thank you for your love-lysong. You've light-ed all the cor-ners of the Song-bird, thank you for your hymn to joy! I lis-tened and you changed my life for

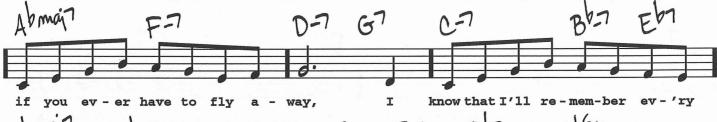


life and love and all the games we play. gen-tle-ness in ev-'ry face I



who can ev-er count the love-ly songs you've sung, or know a-bout the man-y old hearts





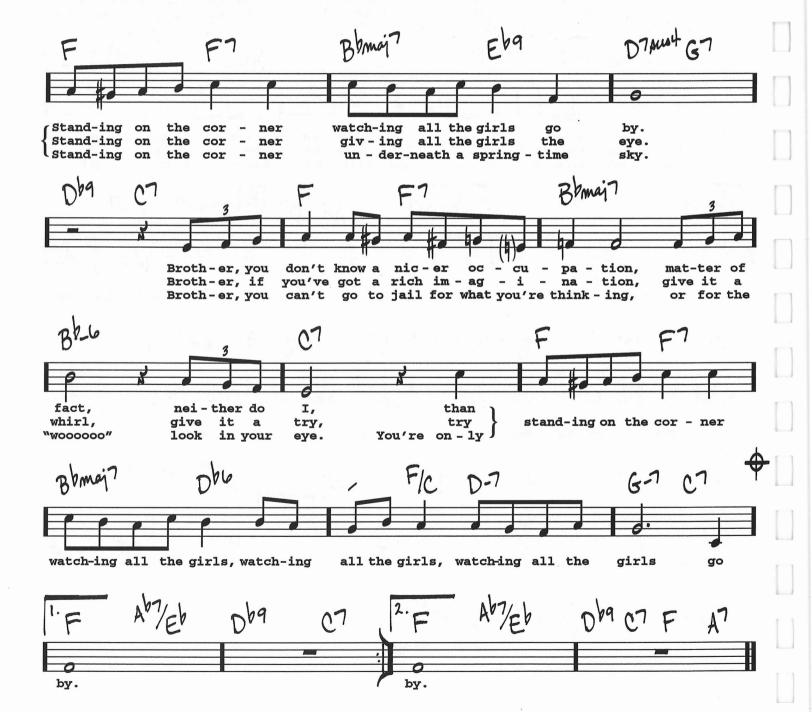


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cry.







STARDUST

-HOAGY CARMICHAELY MITCHELL PARISH





#### STOMPIN' AT THE SAVOY

-BENNY GOODMAN/EDGAR SAMPSON/CHICK WEBB/ANDY RAZAF



# STRUTTIN' WITH SOME BARBECUE



# NEO.) SUDDENLY IT'S SPRING JOHNNY BURKE







#### THE SURREY WITH THE FRINGE ON TOP

-PICHARD RODGERS/OSCAR HAMMERSTEIN I





## (MED. FAST

-RICAMPD RODGERS



that's what gets\_ re-sults.\_

'tain't what you do, it's the way that cha do it,











#### THANKS FOR THE MEMORY

LEO ROBIN/RALPH RAINGER



-HARRY WARREN/ TACK BRO





298 THERE IS NO GREATER LO -ISHAM JONES/MARTY SYMES Bbmaj7 There is great-er love than what I feel for no you, no great-er love, no heart so true. There is no Ab765 great-er thrill than what you bring me, sweet - er no song than what sing to You're the sweet-est thing have ev - er known, lone! There is to think that are mine you no Ab765 Bbmaj? great-er love all the world; it's true,

you.

love than what

I

feel

for



299



## THERE'LL BE SOME CHANGES MADE

- W. BENTON OVERSTREET/BILLY HIGGINS



## THERE'S A SMALL HOTEL

-RICHARD BIDGERS LORENZ HART



## THESE FOOLISH THINGS -JACK STRACKEY, D. BALLAD) (REMIND ME OF YOU) HOLT MARYEL



#### (MED.)

#### THEY DIDN'T BELIEVE ME

-JEROME KERN/HERBERT REYNOUS









(MED. OF SWING) THOU SWELL

-RICHARD RODGERS/

LORENZ HART



## TIL THERE WAS YOU - MEREDITH WILLSON





-LEW POLLACK/PAUL FRANCIS WEBSTER













315 -JEROME KERN / DOROTHY FIEUDS Ebmaj C-7 when I'm aw-f'llylow, Some day when the world is cold, love 1y with your smile so warm and your cheeks so soft. Eb7 Bb-7 Abmay 7 F-7 I will feel glow just think-ing of a you and the way you look There is noth-ing just the way you for me but to look to love you, Db7 Ebmay 7 night. Oh, but you're night. G07 With each word your ten-der-ness grows, tear-ing my fear Gbmaj7 G07 Db7 that laugh that wrin-kles your nose. Bb7 Fbmaj7 0 touch-es my fool - ish Love 1y, 0769 Frmy7 nev-er, ev-er change. Keep that breath-less charm. Won't you pl

look

look

to

night.Mm,

night.

just the way you

just the way you

you,

mm,

good - bye, we'll be to-geth-er a - gain.
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part-ing is not

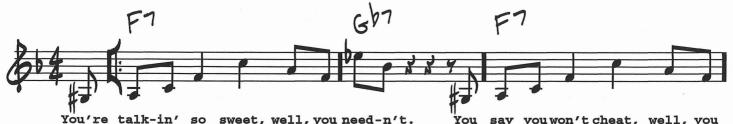
# MEDINO A WEAVER OF DREAMS - VICTOR YOUNG



### ELL YOU NEEDN'T

-THELDAIDUS MONK

MIKE PERCO



You say youwon't cheat, well, you talk-in' so sweet, well, you need-n't. dress-in' with class, well, you need-n't. You're hold-in' your sass, well, you See additional lyrics



need-n't.

You think you're a gas, well, you need-n't.

It's

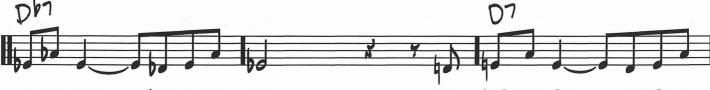


o-ver now,

it's o-ver

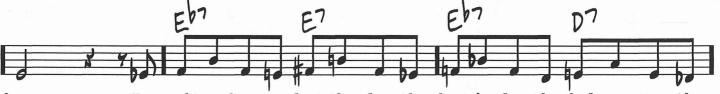
now.

It's



o-ver now, \_\_\_ it's o-ver

You had your fun, \_\_\_ so take a



bow

You ought-a know you lost the glow, the beat is slow, the shad-ows grow, the



lights are low, it's time go, let's close the show down. to

You're



#### Additional Lyrics

- 4. You're playing a game, well, you needn't. It's more of the same, well, you needn't. You're coming up lame, well, you needn't. It's over now, it's over now.
- 5. You're bending my ear, well, you needn't. You're calling me dear, well, you needn't. It's over now, it's over now.
- Bridge It's over now, it's over now. Don't want a scene, don't need a row, You had your day, a matinee. You had to stray, you know they say. You're gonna play, you got to pay, So find a way out!
  - You're acting sincere, well, you needn't. 6. You say that you'll try, well, you needn't. You say you won't lie, well, you needn't. You're starting to cry, well, you needn't. It's over now, it's over now.





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## WHEN I FALL

- VICTOR YOUNG/ EDWARD HEYMA



-BENNY CAPTER







## (BALLAD) WH

## WHEN YOU WISH UPON A STAR

-LEIGH HARLINE/NED WASHINGTON









way?

turn

who

I turn

can

to if

you

love

I

be - cause you

love

you!

me.

May

May

Abmais

be

be

that's

that's

why

# WITH A SONG IN MY HEART - BICHAR



## WILLOW WEEP FOR ME

-ANN RONELL







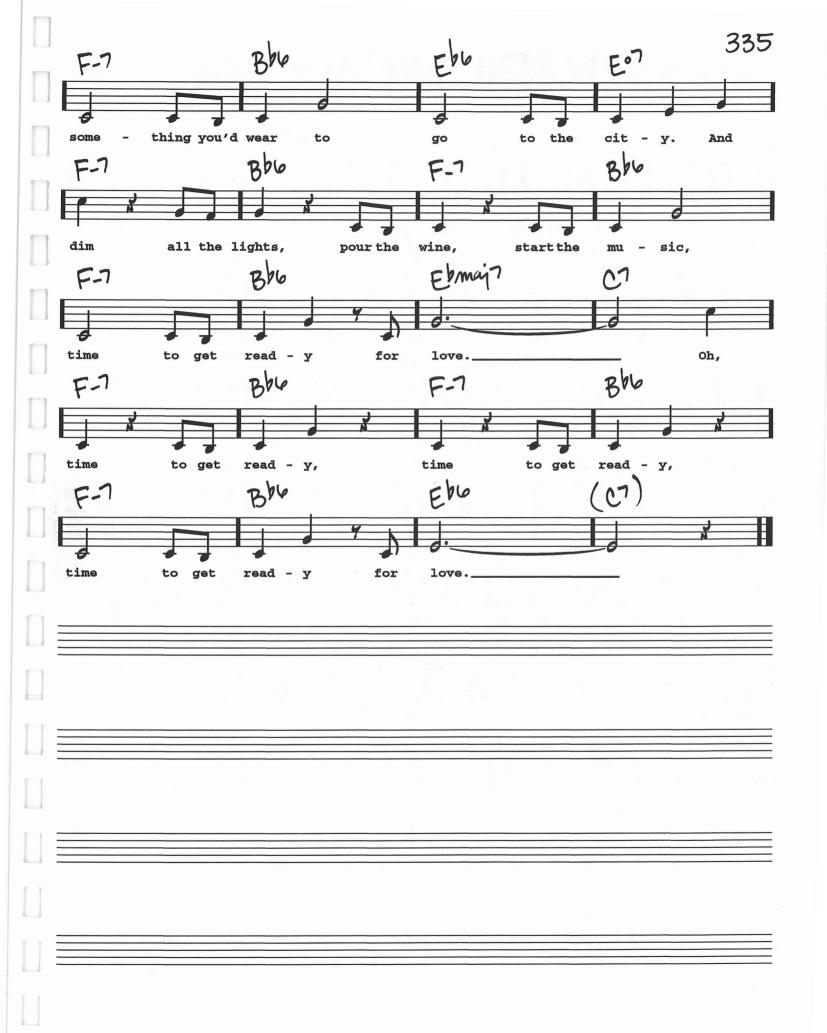


### WIVES AND LOVERS

(NED. SAZZ WALTZ) (HEY, LITTLE GIRL)

-BURT BACHARACHY





and dine. The pleas-ure's mine. And I will pay © Copyright 1964 (Renewed) Concord Music Ltd., London, England TRO - Musical Comedy Productions, Inc., New York, NY controls all publication rights for the U.S.A. and Canada

dore

to

May

B67

bill.

the

I'd

fur - ther - more

come







(MED.)

#### YOU ARE TOO BEAUTIFUL

-RICHARD RODGERS/LORENZ HART



#### YOU BROUGHT A



#### YOU DON'T KNOW WHAT LOVE IS

-DON RAYE / GENE DEPAUL



## YOU TOOK ADVANTAGE OF ME

-RICHARD RODGERS/LORENZ HART



346
WAY YOU'D BE SO NICE TO COME HONE TO

COLE PORTER





love.\_

to

bod - y

find your-self some



		·

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