

SCHOTT
PIANO
LOUNGE



CARSTEN GERLITZ

Jazz Ballads

16 Famous Jazz Ballads

AS TIME GOES BY

SUMMERTIME

AUTUMN LEAVES

OL' MAN RIVER

MANHA DE CARNEVAL

HOW HIGH THE MOON

GEORGIA ON MY MIND

MY FUNNY VALENTINE

THERE'S NO BUSINESS LIKE SHOWBUSINESS

A FOGGY DAY

A CHILD IS BORN

AIN'T MISBEHAVIN'

 SCHOTT

Jazz Ballads

16 Famous Jazz Ballads
16 bekannte Jazz-Balladen

arranged by / arrangiert von
Carsten Gerlitz

ED 9843

ISMN M-001-13871-0

Die CD wurde produziert im greenlandmusicstudio, Berlin
Klavier, Keyboards und Programmierung: Carsten Gerlitz
Gitarre: Johannes Gehlmann

Bestellnummer: ED 9843
ISMN M-001-13871-0
© 2006 Schott Musik International, Mainz
Printed in Germany · BSS 51756

Contents / Inhalt

1. Autumn Leaves	4
2. Ain't Misbehavin	8
3. Swing Low, Sweet Chariot	13
4. Ol' Man River	16
5. Georgia On My Mind	20
6. As Time Goes By	23
7. Swanee River	26
8. Sometimes I Feel	29
9. A Child Is Born	32
10. A Foggy Day	36
11. Oh When The Saints	40
12. My Funny Valentine	43
13. How High The Moon	46
14. Manhã de Carnaval (Black Orpheus)	50
15. Summertime	54
16. There's No Business Like Showbusiness	57

Autumn Leaves

(Les feuilles mortes)

Musik: Joseph Kosma
 Originaltext: Jacques Prevert
 Engl. Text: Jonny Mercer
 Arrangement: Carsten Gerlitz

free Em
 $8va$ ————— Cj^7 $F\#\emptyset$

mf *rit.*

red.

5 B^{sus} B^7 Am^7 C/D Gj^7

mf *sfz*

The fall-ing leaves drift by the win - dow,

10 Cj^9 $F\#\emptyset$ B^7 Em^7

the au-tumn leaves of red and gold. I see your

15 Am^7 D^7 Gj^7 Cj^9 $F\#\emptyset$

lips the sum-mer kis - ses the sun-burned hands

20 $B7^{9b}$ Em $Emj7$ $C7^9$

I used to hold. *p* *mf* Since you went a - way

24 $B7^{9b}$ Em^9 Am^7

the days grow long and soon I'll hear

28 D^7 Gj^7 Cj^9 $F\#$

old win - ter's song. But I miss you most of

32 B^{sus} $B7^9$ Em^9 Cj^7 $F\#$ $B7^{9b}$

all my dar - ling when au - tumn leaves start to

(even ♩)

37 *steady 4*
Em Am⁷ D⁷

(Solo)
fall.

41 G⁷ C⁷ F[#] B⁷⁻⁹

45 Em⁷ Am⁷⁻⁹ D⁷

(even ♩)

2nd.

49 G⁷ C⁷ F[#] C⁷11# B⁷

(even ♩)

53 Em C⁹ B^{9b}

Since you went a - way the days grow

57 Em⁹ Am D⁷

long and soon I'll hear old win - ter's

61 G⁷ C⁹ F# B^{sus} B^{9b} Em

song. But I miss you most of all my dar - ling
rit.

66 C⁷ F# B^{9b} Em Em⁹

when au - tumn leaves start to fall.

Ain't Misbehavin

Musik: Harry Brooks, Thomas „Fats“ Waller

Text: Andy Razaf

Arrangement: Carsten Gerlitz

♩ = ca. 90



C⁶

C^{#0}

Dm⁷

G⁷_{5#}¹³

C⁶⁹

Gm⁷

C^{5#}

mf No one to talk with, all by my-self, no one to talk with, but

I'm hap-py on the shelf. Ain't mis-be - hav - in', I'm sav-ing my love for

you. I know for cer - tain

the one I love, I'm through with flirt - ing it's just you I'm think - ing of.

13 Am⁷ Eb⁷ Dm⁷ G⁹ Cj⁷ Fj⁷ Cj⁷ E⁷

Ain' mis-be-hav-in', I'm sav-ing my love for you.

17 Am⁹ F⁹ D⁹

Like Jack Hor-ner in the cor-ner, don't go no-where

20 A⁹ G⁷ G⁹ Am⁷ D⁹ Em⁷ A⁷

what I care. Your kis-ses are worth wait-ing for be-

24 Dm⁷ G⁷ Cj⁷ C⁹ Dm D⁹

- lieve me. I don't stay out late, don't care to go

27 C/E Gm7 C7 Fj7 Bb7 A7⁹

I'm home a - bout eight, just me and my ra - di - o. Ain't mis - be - hav - in',

30 Dm7 G⁹_{5#} Cj7 Fj7 C

I'm sav - ing my love for you.

33 C⁹₆ C#⁹ Dm7 G7 Cj7 Gm7 C^{9b}₇

(Solo)

36 Fj7 Bb7 C/G A^{9b}₇ Dm7 Em7 Fj7 G⁷_{5#}

39 Em⁷ A⁷ D⁷ G^{sus} C C[#]°

42 Dm D[#]° C/E C⁷ F F[#]

45 C/G A^{9b} Dm⁷ G⁷ C F C E⁷

49 Am⁹ F⁹ D⁹ A⁹

Like Jack Hor- ner in the cor - ner, don't go no - where what I care.

53 G⁷ G[♯] Am⁷ D⁹ Em⁷ A⁷ Dm⁷ G⁷

Your kis - ses are worth wait - ing for be - lieve me.

57 C⁷ C[♯] Dm D[♯] C/E Gm⁷ C⁷

I don't stay out late, don't care to go I'm home a - bout eight, just

60 F⁷ B^{b7} A⁹ Dm⁷ G⁹₇[♯]

me and my ra - di - o. Ain't mis - be - hav - in', I'm sav - ing my love for

63 C⁷ F⁷ C Fm⁹ C⁷₁₃

you. *p* *rit.* (even)

Swing Low, Sweet Chariot

Traditional
Arrangement: Carsten Gerlitz

♩ = ca. 69, ♩♩ = ♩♩♩

F

4

F13 Bb7 F7

mf Swing low, *mp* sweet cha - ri - ot,

7

F Gm7 F/A F#° Gm7 C#5/b9 F7

com - ing for to car - ry me home, swing low, sweet

10

Bb7 Am7 G9 Csus Fsus/b9 F Bb F

cha - ri - ot, com - ing to car - ry me home.

13 F7 Bb7 F7 Dm7 G7

(Solo)

Musical notation for measures 13-15. Measure 13 starts with a double bar line and a repeat sign. The key signature has one flat. The melody in the treble clef consists of eighth and quarter notes. The bass clef provides harmonic support with chords and a triplet in measure 15.

16 C F7 Bb7 Am7

Musical notation for measures 16-18. Measure 16 starts with a double bar line and a repeat sign. The melody in the treble clef features a triplet in measure 17. The bass clef provides harmonic support with chords.

19 G9 Csus F Bb F Bb F7

Musical notation for measures 19-21. Measure 19 starts with a double bar line and a repeat sign. The melody in the treble clef features a triplet in measure 19. The bass clef provides harmonic support with chords.

22 Bb Am7 G9 Csus

Musical notation for measures 22-24. Measure 22 starts with a double bar line and a repeat sign. The melody in the treble clef features a triplet in measure 23. The bass clef provides harmonic support with chords.

25 F⁷ B^{b7} Am⁷ G⁹ C^{sus} C^{sus/b9}

28 F B^b F B^{b7} Am⁷ D^{7/b9}

31 Gm⁷ Am⁷ C^{sus} F B^b F

Ol' Man River

Musik und Text:
Jerome Kern, Oscar Hammerstein II
Arrangement: Carsten Gerlitz

free

Verse

mf

Here we all work 'long the Mis - sis - sip - pi, here we all work while the

white folk play, pull - in' them boats from the dawn till sun - set, gett - in' no rest till the

judg - ment day. Don't look up and don't look down, ya don't dast make the

white boss frown, bend your knees and bow your head and pull that rope un -

Chords: C, Cj7, C7, Fj7, Cj7, C5#, Am7, D7, F/G, C, C7, F, C/G, F/GG, C, Em, F#°/E, Em, F#°/E, EmJ7, Em7, F#°/E, Em, F#°/E, Em, Em7, F#°/E, Em, F#°/E, Em, B7/E

16 Em⁷ G^{sus} C C⁷ C⁷ F⁶ C/G

til you're dead. Let me go 'way from the Mis-sis-sip-pi let me go 'way from the

20 Am D⁷ G^{sus} B^b/C F F^m C/G F/G G C

white man boss, show me that stream called the Riv-er Jor-dan, that's the old stream that I long to cross.

Chorus *steady 4*
 ♩ = ♪, ♩ = 60

25 C F/C C F/C C F C A^{9b}

p
 Ol' Man Riv-er, that Ol' Man Riv-er he must know some-pin', but don't say noth-ing, he

29 Dm⁹ F/G Dm⁹ F/G C F⁷ Em⁷ E^b⁷ Dm⁷ D^b⁷

just keeps roll-in', he keeps on roll-in' a - long. He

33 Cj7 Fj7 C/E Dm7 Gsus Cj7 C7 Fj7

don't plant ta - ters, and don't plant cot - ton and them what plants 'em is

36 C/E Eb° Dm¹¹ G¹³ Dm¹¹ F/G Fm/G C F7

soon for - got - ten but Ol' Man Riv - er, just keeps roll - in' a - long.

40 C F#° B7 Em A/E Em7 A/E Em7 F#°/E

You and me, we sweat and strain bod - ies all ach - in' and

44 Em7 F#°/E Em F#°/E Em⁶ F#°/E Em F#°/E

wracked with pain, tote that barge and lift that bale get a lit - tle drunk and ya

48 Em F⁶/G C F/C C F/C

lands in jail. I get wear - y and sick of try - in', I'm

(r.H.)

51 C G/B Am⁷ D⁷ C/G Am

tired of liv - in', I'm feared of dy - in' and Ol' Man Riv - er, he

54 ⁹D⁷ F/G C ⁹C⁷/E F F[♯] 3 3 3

just keeps roll - in' a - long.

57 C/G Am ⁹D⁷ F/G C Fadd2 Cadd2

Ol' Man Riv - er, he just keeps roll - ing a - long. rit.

Georgia On My Mind

Originaltext: Stuart Gorrell
 Musik: Hoagy Carmichael
 Arrangement: Carsten Gerlitz

♩ = ca. 69
 ♩ = ♩

mf

4 Am⁷ B⁷ G F#m⁷ B^{9b}
 Geor-gia, Geor-gia

7 Em Dm⁷ G⁷ Cj⁷¹³ C# G⁶ E^{9b}
 The whole day through just an old sweet song keeps

10 Am⁹ Cj⁷/D D/C Bm⁷ E^{9b} Am⁷ C/D
 Geor-gia on my mind. I said

13

G F#m7 B7^{9b} (even ♭) Em Dm7⁹ Db6

Geo-gia, Geor-gia, a song of

16

Cj7 C# C6 E7^{9b} Am7 Cj7/D Cm7/D

you comes as sweet and clear as moon - light through the

19

G G7 C Cm G C G B7 Em7 A/E Am/E Em7 C7

pin- es. Oth-er arms reach out to me,

23

Em7 A/E Am/E G/D A7 Em7 A/E Am/E Em7 F#7

oth-er eyes smile ten - der - ly still in peace - full dreams I see the

27 Bm^7 E^{9b} Am^7 C/D G

road leads back to you. Geor- gia,

30 $F\#m^7$ B^{9b} Em Dm^7 G^7 Cj^{13} $C\#$ G^6 E^{9b}

(even ♩)

Geor- gia no peace I find just an old sweet song keeps

34 Am^7 Cj^7/D Cmj^7/D G G^7 C Cm G C G

Geor- gia on my mind.

37 B^7 $E^{9\#}$ A^7 D^7 G^7 Cj^7 Am^7 Abj^7 Gj^7

As Time Goes By

Text und Musik: Herman Hupfeld

Arrangement: Carsten Gerlitz

♩=♩

C Eb° Dm7 G5# Dm7 G⁷ G⁷

You must re-mem-ber this a

4 Dm7 G^{sus} C Dm7 D#° C/E A⁹

kiss is still a kiss a sigh is just a sigh the

7 D7 D#° C/E Bb7 A7 Dm¹¹ G^{sus}

fun - da - men-tal things ap - ply as time goes

10 Cj7 Dm7 G⁷ G⁷ Dm7 G^{sus} G^{5#}

by. And when two lov-ers woo, they still say: „I love you“ on

13 C Dm D#° C/E D7 D#°

that you can re-ly no mat-ter what the fu-ture

16 C A⁹ Dm¹¹ G^{sus} Cj⁷ Gm⁹ C^{9b}

brings as time goes by.

(even)

19 F A⁷ Dm Dmj⁷ Dm⁷

Moon-light and love - songs nev-er out of date, hearts full of pas-sion,

22 D#° Am D⁷ C/E Fm⁶ D⁷/F# G⁴ G⁷ F#°

jeal-ou-sy and hate, wo-man needs man and man must have his mate that no one can de-

26 G¹³ Dm⁷ G⁷ G⁷ Fm⁶ G^{sus/9b} C Dm⁷

ny. It's still the same old sto-ry a fight for love and glo-ry a case of do or die

30 D^o C/E D⁷ D^o C/E A^{9b}

the world will al - ways wel - come lov - ers as

33 Dm¹¹ G^{sus} Cj⁷ A⁹ D⁷ D^o

time goes by, the world will al - ways wel - come

36 C/E B^{b7} A⁷ Dm¹¹ G^{sus} C⁶ Fm⁶ C⁶

lov - ers as time goes by. *rit.*

Swanee River

Text und Musik: Stephen C. Foster
 Arrangement: Carsten Gerlitz

♩ = ca. 70, ♩♩ = ♩♩♩

Dj7 Gm6/D Dj7 Gm6/D Dj7 Gm6/D Dj7 G6/D

mp

5 Dj7 C/D G G# Dj7/A Bm7 Em7 G/A A7

mf

Way down up - on the Swanee Riv-er, far, far a - way.

9 Dj7 C/D G G# D Bm7 G6 A7 D

mf

There's where my heart is turn-ing ev-er, there's where the old folks stay.

13 D7 G G# D/A Bm7 Em7 A7

mf

See up and down the old cre - a - tion sad - ly I roam,

17 DJ^7 C/D G G^6 $G^\#^o$ D Bm^7 G^6 A^7

still long-ing for the old plan-ta-tion and for the old folks

20 D A A^7 D/A D^7

home. All the world is sad and drea-ry,

23 G^6 Em^7 F^o $D/F^\#$ G/A DJ^7 C/D

ev'-ry-where I roam. Oh, dar-kies, how my

26 G $G^\#^o$ D Bm^7 G^6 A^7 D

heart grows wea-ry, far from the old folks at home.

29

Dj7 Gm⁶/D Dj7 Gm⁶/D Dj7 Gm⁶/D

mp

32

D D/C# Bm⁷ Gm⁶/Bb D/A G/A Dadd2

rit.

(even ♩)

2. All round the little farm I wandered when I was young,
 the many happy days I squandered, many the songs I sung.
 When I was playing with my brother happy was I,
 oh, take me to my kind old mother, there let me live and die.
 All the world is sad and dreary, ev'rywhere I roam.
 Oh, darkies, how my heart grows weary, far from the old folks at home.

3. One little hut among the bushes, one that I love,
 still sadly to my mem'ry rushes no matter where I rove.
 When will I see the bees a humming, all round the comb?
 When will I hear the banjo tumming down in my good old home.
 All the world is sad and dreary, ev'rywhere I roam.
 Oh, darkies, how my heart grows weary, far from the old folks at home.

Sometimes I Feel

Traditional
Arrangement: Carsten Gerlitz

♩ = 76, ♩ = ♩

Em Am C⁶/G

Some-times I feel like a moth-er-less child, some-times I feel like a

(with pedal)

4 F#⁹ B⁷ Em

moth-er-less child, some-times I feel like a moth-er-less child, a

7 C⁹ B⁷ Em A⁷ C⁹ B⁷ Em⁹

long way from home, a long way from home. *mf*

ped.

11 A⁷ Em⁹ A⁷ C⁷ 11#

even

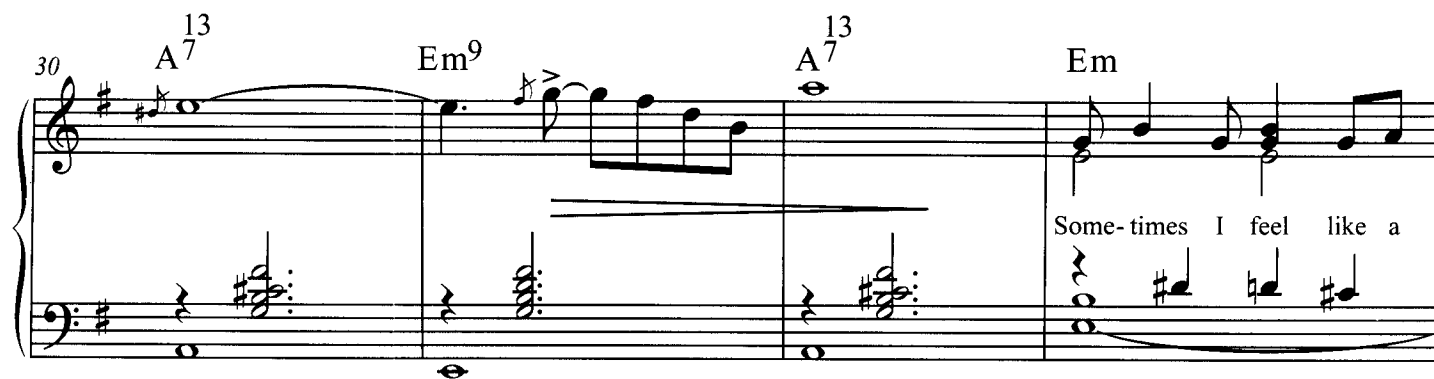
15 $F\#$ B^7 Em^7 A^{13} Em^7 A^{13} *(steady 4)* *sfz*

19 C^7 B^7 Em^7 A^7/E Em^7 A^7/E Em^7 A^7/E

23 Em^7 A^7/E C^7 $F\#$ B^7 *(L.H.)*

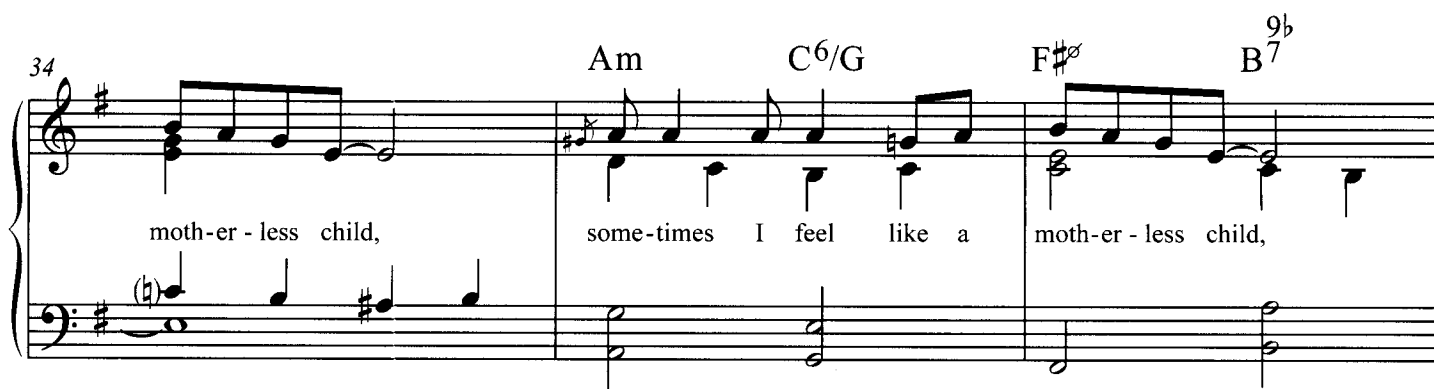
26 Em^7 A^7/E Em^7 A^7/E C^7 B^7 Em^9 *mf*

30 A^{13} Em^9 A^{13} Em



Some-times I feel like a

34 Am C^6/G $F^\#$ B^9b



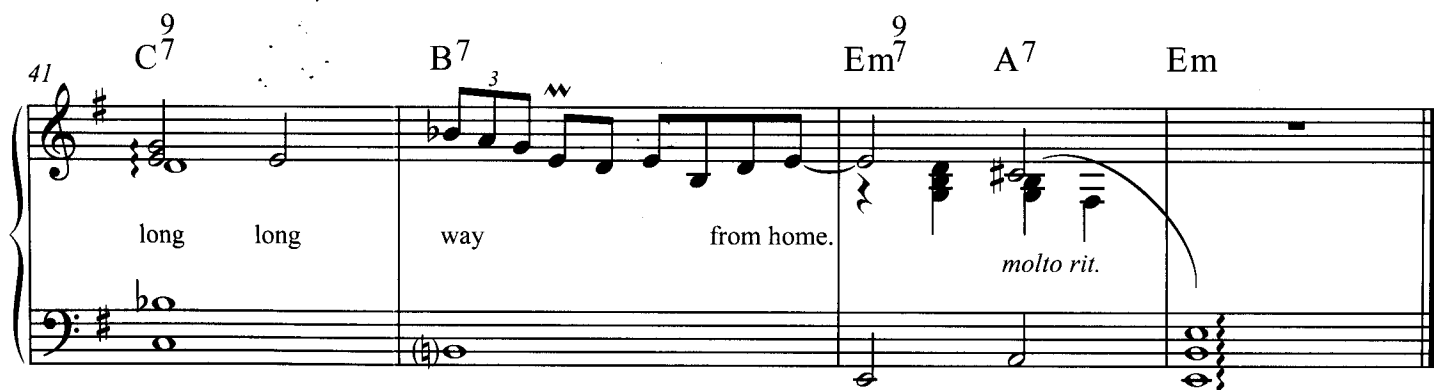
moth-er - less child, some-times I feel like a moth-er - less child,

37 Em C^9 B^7 Em A^7



some-times I feel like a moth-er - less child, a long way from home, a

41 C^9 B^7 Em^9 A^7 Em



long long way from home. *molto rit.*

A Child Is Born

Text: Alec Wilder
Musik: Thad Jones
Arrangement: Carsten Gerlitz

♩ = ca. 80
♪ = ♩

mp

(with pedal)

5

Now out of the night, new as the dawn,

10

in - to the light, this child, in - no - cent (r.H.)

15

child, soft as a fawn, this child is born.

Chords: Bb7, Ebm7/Bb, Bb7, Ebm7/Bb, Bb7, Ebm7/Bb, Bb7, Ebm7/Bb, A°, D7^{9#}, Gm7, D5⁷, Gm, D5⁷, Gm, C⁹, Fsus

The musical score is written for piano in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb). The score is divided into four systems of five measures each. The first system (measures 1-5) is marked *mp* and includes the instruction '(with pedal)'. The second system (measures 6-10) contains the lyrics 'Now out of the night, new as the dawn,'. The third system (measures 11-15) contains the lyrics 'in - to the light, this child, in - no - cent (r.H.)'. The fourth system (measures 16-20) contains the lyrics 'child, soft as a fawn, this child is born.' The score includes various chords such as Bb7, Ebm7/Bb, A°, D7^{9#}, Gm7, D5⁷, Gm, C⁹, and Fsus. There are also dynamic markings like *mp* and *p*, and performance instructions like '(with pedal)' and '(r.H.)'.

20 ¹³
 F⁷ B \flat 7 E \flat m⁷/B \flat B \flat 7 E \flat m⁷/B \flat

One small heart, one pair of eyes, one work of

25 B \flat 7 D⁷alt E \flat 7 A \flat ⁹ B \flat /F

art here in my arms, here he lies,

(even ♩)

30 G \flat ⁶ Gm⁷ C⁹ F^{sus}

trust- ing and warm, blessed this morn,

35 B \flat 7 E \flat m/B \flat B \flat 7 E \flat m/B \flat B \flat 7

(Solo)

3

20.

40 Ebm/Bb A[∅] D⁷^{9#} Gm

44 D⁷^{5#} Gm D⁷^{5#} Gm⁷

48 C⁹ F^{sus} F¹³ Bb⁷/F

52 Ebm/F Bb⁷/F Ebm/F Bb⁷/F

56 *Dalt* *E♭j7* *A♭9* *B♭/F*

(even ♯)

60 *Gm6* *C7* *F sus* *F7* *D.C. at ⊕ - ⊕*

⊕ *free* *B♭j7* *E♭¹³7*

this child is

68 *B♭j7*

born! *rit.*

A Foggy Day

Musik und Text:
George Gershwin, Ira Gershwin
Arrangement: Carsten Gerlitz

♩ = ca. 69
free

Chords: F⁶ (9), Fadd⁹, F^{#0}, Gm⁷, C¹³, Fj⁷, Fm⁶, G⁷ (9^b), C⁹, Fj⁷

Tempo/Style: ♩ = ca. 69, free

Dynamic/Texture: mf, p, (r.H.), Red.

Lyrics:
A fog - gy day in Lon - don town
had me low
and had me down. I viewed the

13 F7 Bb7 Bbm

morn - ing with a - larm

16 F/C F# D7 G7 G5# C4 3

the Bri - tish Mu - se - um had lost its charm.

20 Steady 2 F# D7 Gm7 C13

How long, I won - dered, could this thing last?

(r.H.)

24 Fj7 D G7 G5# C7

But the age of mi - ra - cles had - n't passed for

even

28 Cm⁷ F⁹ Bb⁷

sud - - - - den - ly I saw you

31 Eb⁹ (even ♩) F^{6/C} Bb/C Bbm^{6/C} F^{6/C} Bb^{6/C} Bbm^{6/C}

there and through fog - gy Lon - don Town the sun was

34 Dm⁷ G⁷ Csus F C⁷

shin - ing ev' - ry - where. *mf*

38 F⁷ C⁷ 9# Steady 4 F D⁷ 9b

(Solo)

42 Gm Bbm FJ7 D7^{9#}

46 Gm⁷ C7^{9#} FJ7 F7

50 Bb7 Bbm F/C F# D7⁹

54 G7¹³ G5⁹ C7⁹ 3 F FJ7⁹

Oh When The Saints

Traditional
Arrangement: Carsten Gerlitz

$\text{♩} = 116, \text{♪} = \text{♩}$

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The tempo is marked as $\text{♩} = 116, \text{♪} = \text{♩}$. The piece begins with a piano introduction marked *mp* (mezzo-piano). The first system contains measures 1-3 with chords C^9 , F^9 , and C^9 . The second system contains measures 4-7 with chords Bb^9 , C^9 , A^9 , and Dm (with a triplet), and F/G . The third system contains measures 8-11 with chords C^9 , Fm^6/C , C^9 , and Fm^6/C . The fourth system contains measures 12-15 with chords C^9 , Am , Bb^9 (with a triplet), Dm , and F/G . Pedal markings are present at the end of measures 1, 4, 8, and 12. The vocal line starts in measure 8 with the lyrics: "Oh, when the saints go march-ing in, oh, when the saints go march - ing in, oh,".

16 ¹³C7 ⁹F6 ^{Bb7}

Lord, I want that num-ber, *mf* when the

20 ^{E7} ^{A7} ^{D7} ^{G7} C ^{F7}

saints go march - ing in.

23 ⁹C6 ^{Bb7} ^{Cj7} ^{Fj7}

mp

27 ^{Cj7} ^{Fj7} ^{Cj7} Am D7 G7

3

30 C⁷ F⁷ E⁷ A⁷ D⁷ G⁷ C⁶⁹

34 F⁷⁹ C⁶⁹ B^b7⁹

37 C⁶⁹ A⁷⁹ Dm⁷ F/G

40 C⁶⁹ B^b7⁹ (even ♩) C⁷

rit.

red.

My Funny Valentine

Text: Lorenz Hart
Musik: Richard Rodgers
Arrangement: Carsten Gerlitz

The musical score is written for piano and voice. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C).

System 1 (Measures 1-4):
 Chords: Cm7, Ab, Abj7/Bb, G^{9#}
 Dynamics: *mf*
 Features: A triplet of eighth notes in the vocal line over the Cm7 chord.

System 2 (Measures 5-8):
 Chords: Cm, Cm⁷, Cm⁷, Cm⁶, Ab⁷
 Dynamics: *mp*
 Lyrics: My fun-ny va-len-tine, sweet, com-ic va-len-tine, you make me smile with my

System 3 (Measures 9-11):
 Chords: D⁹, G^{9#}, Cm, Cm⁷, Cm⁷, Cm⁶, Ab⁷, Fm⁷, B^bsus, Eb⁷, Ab⁷
 Dynamics: *rit.*, *a tempo*
 Lyrics: heart. Your looks are laugh-a-ble, un - pho-to-graph-a-ble, yet, you're my fa-vorite work of art. Is your fi - gure less than

12 Eb/G Fm7 Eb7 Bb^{sus}/Ab Bb/Ab Eb/G Ab7

Greek? Is your mouth a lit - tle weak? When you

15 Gm7 G7 Cm Ab7

o - pen it to speak, are you smart?

(even ♪)

red.

18 G^{9b} Cm Cm⁷

But don't change a hair for me,

21 Cm⁷ Cm⁶ Ab7

not if you care for me, stay lit - tle

(even ♪)

red.

24 $G^9\flat/B$ Cm $B\flat m^7$ $E\flat^9\flat$

va - len - tine, stay!

27 $A\flat^9$ $B\flat sus$ $E\flat^7$ $D\flat^7$

Each day is va - len - tine's *mp* day!

red. *red.*

30 $E\flat^7$ $D\flat^7$ $E\flat^7$ $D\flat^7$

sim.

32 $E\flat^7$ $D\flat^7$ $E\flat^7$

How High The Moon

Musik und Text:
Morgan Lewis, Nancy Hamilton
Arrangement: Carsten Gerlitz

The musical score is written in G major and 4/4 time. It consists of four systems of music. The first system is an instrumental introduction for the piano, marked *mp* and *free*. The second system begins the vocal melody with the lyrics "Some- where there's mu - sic, how faint the tune?". The third system continues the vocal melody with the lyrics "Some-where there's heav - en, how high the moon? There is no". The fourth system concludes the vocal melody with the lyrics "moon a - bove when love is far a-way too; till it comes true".

System 1 (Piano Introduction):
 Treble clef, *free*, *mp*. Chords: Ebj7, A[∅].
 Bass clef.

System 2 (Vocal Entry):
 Treble clef, *mf*. Chords: D7, Gj7, Gm7.
 Bass clef.
 Lyrics: Some- where there's mu - sic, how faint the tune?

System 3 (Vocal Continuation):
 Treble clef. Chords: C7, Fj7, Fm7, Bb7.
 Bass clef.
 Lyrics: Some-where there's heav - en, how high the moon? There is no

System 4 (Vocal Conclusion):
 Treble clef. Chords: Ebj7, A[∅], D7^{9b} (triple), Gm7, D7, Gj7 (triple).
 Bass clef.
 Lyrics: moon a - bove when love is far a-way too; till it comes true

19 Am⁹ Cm⁶ Bm⁷ B^b⁷ Am⁹ C/D Cm⁶/D G^j⁹

that you love me as I love you. Some-where there's mu - sic how near, how

24 Gm⁷ C⁷ F^j⁷ Fm⁷

far? Some-where there's heav - en it's where you are.

29 B^bsus Eb^j⁷ A[∅] D⁷^{9^b} G^j⁷

The dark - est night would shine if you would come to me soon;

33 Am⁷ A[∅] G^j⁷/D Am⁹ C/D Cm⁶/D G Eb^j⁷

un - til you will, how still my heart, how high the moon?

38 *Solo* *mf*

Gj7 Gm7 C7 Fj7

43

Fm7 Bb7 Eb7

(r.H.)

47

A∅ D^{9b} Gm⁹ A∅ D7 Gj7

51

Am7 D7 Bm7 Bbm7 Am7 Ab7 Gj7

55 Gm⁷ C⁹ Fj⁷

59 Fm⁷ Ab/Bb Ebj⁷

63 A^ø D^{9b} Gj⁷ Am⁷ A^ø Gj⁷/D Dsus

68 Gj⁷/D Dsus Bm⁷ Bbm⁷ Am⁹ C/D Cm⁶/B Gj⁷

Un- til you will, how still my heart, how high the moon.

(even ♪)

Manhã de Carnaval

(Black Orpheus)

Musik: Luiz Bonfá
Text: Antonio Maria
Arrangement: Carsten Gerlitz

free *mf* *rit.*

F \sharp 7 Em 7 A \flat 7 G/D B \flat 7

4 G \sharp Am 7 B \emptyset E 7 Am 7

Ma - nhã tão bo - ni - ta ma - nhã.

8 B \emptyset E 7 Am 7 Dm 7 G 7 G 7 C \flat 7

De um dia fe - liz que che - gou.

12 C \sharp Dm 7 G 9 C \flat 7

Sol ne céu sur - gi - u. E' em ca - da côm bri-hou.

The musical score is written for piano and voice. It consists of four systems of music. The first system is an instrumental introduction in 2/4 time, marked 'free' and 'mf', with a 'rit.' (ritardando) marking at the end. The second system begins the vocal melody with the lyrics 'Ma - nhã tão bo - ni - ta ma - nhã.' The third system continues the vocal melody with 'De um dia fe - liz que che - gou.' The fourth system concludes the vocal melody with 'Sol ne céu sur - gi - u. E' em ca - da côm bri-hou.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with triplets. Chord changes are indicated above the staff, including F#7, Em7, Ab7, G/D, Bb7, G# (diminished), Am7, B (diminished), E7, Am7, B (diminished), E7, Am7, Dm7, G7, G7, Cb7, C# (diminished), Dm7, G9, and Cb7. The score includes various musical notations such as slurs, ties, and dynamic markings.

16 $F\sharp 7^9$ B° $E7^{9b}$ Am

Vol tou o so - hno en - tão. Ao co - ra - çao.

20 $F\sharp 7^9$ $E7$ $Am7$ B° $E7^{9b}$ $Am7$

De - pois des - te di - a fe - liz.

24 B° $E7$ $A7^{9b}$ A^9 Dm Dm $\sharp 7$

Não sei se ou - tro dia have - rá.

28 Dm $\sharp 7$ Dm Dm/C B° $E7^{9b}$ Am $F\sharp 7^9$

E' nos - sa a - ma - nhã. Tão be - la a fi - nal Ma -

33 E Am FJ7 Em7

nhã de Car-na-val. Can-ta o meu co-ra-ção a a-le-

37 Dm7 Em7 FJ7 Em7 Am Bb7 1#

gri-a vol-tou Tão fe-liz é a-manhã des-se a-mor.

41 Am Bm11 E9b Am FJ7 E7

(Solo) ff

45 Am Dm G4 G7 Cj7 C#0

49 Dm Dm/C B^ø E⁴ E⁷ Am Am/G FJ⁹₇

53 E Am FJ⁷ Em⁷

57 Dm¹¹ Em⁷ FJ⁷ Em⁷ Am

60 Bb¹¹₇ Am

rit.

Summertime

Musik und Text: George Gershwin, Ira Gershwin,
DuBose Heyward, Dorothy Heyward
Arrangement: Carsten Gerlitz

$\text{♩} = 78, \text{♪} = \text{♪}$

Am^9

mf

(with pedal)

4

B^\emptyset Bb^7 Am^9

mf Sum-mer - time an' the liv-ing is eas - y,

8

Dm^7 F^7 Bb^7

fish are jump-ing an' the cot-ton is high.

12

E^7 Am^9 B^\emptyset Bb^7 Am^9

Oh, yo' dad-dy's rich, an' yo' ma is good look - ing,

16 D⁷ C⁷/G AmAm⁶ B[∅] E Am⁹

so hush, lit-tle ba-by, don't you cry.

20 F⁷ E⁷^{9#} Am⁹

(Solo)

24 F⁷ E⁷^{9#} Am⁹ Dm

28 B^b7⁹ E⁷ F⁷ E⁷ Am⁹

32 F⁷ E⁷^{9#} Am⁷ D⁹

So

35 C/G F[#] F⁷ Am⁹ D⁹

hush, lit - tle ba - by,
don't you
cry.

39 Am⁹ D⁹ C/G F[#] F⁷

So
hush, lit - tle ba - by,
don't you

43 Am⁹ Am⁷⁹

cry.
p

There's No Business Like Showbusiness

Musik und Text: Irving Berlin
Arrangement: Carsten Gerlitz

free, ♩ = ca. 88

♩ = ♩

mp *mf* There's

mp *mf* There's

(with pedal)

5 *C*⁹ *Dm*⁹ *C/E* *F*⁹*J*⁷

no busi - ness like show - busi - ness like no busi - ness I know.

9 *Db*⁷ *C*⁹ *G*⁵*#* (ossia in 8)

(even ♩)

Ev - ery-thing a - bout it is ap - peal - ing ev - ery-thing the traf - fic will al -
You get word be - fore the show has start - ed that your fa - vorite un - cle died at

12 *Db*⁷ *Dm*⁷ *G*⁷ *C* *Bb*⁷ *A*⁷

low, when you are
dawn, you're brok - en -
no - where could you get that hap - py feel - ing when you are
top of that, your ma and pa have part - ed you're brok - en -

15 ⁹D⁷ ⁹Dm G^{5#} ⁹C⁶ ⁹Dm⁹

steal-ing heart-ed that ex-try but you go bow. There's no peo-ple like show peo-ple, they

19 C/E F⁷ Dm⁷ G⁷ E[∅] A⁷

smile when they are low. E-ven with a tur-key that you know will fold you

(even ♩)

23 ^{9b}D⁷ G⁷ C/E A⁷ Dm⁷/G G⁷ E[∅] A⁷

may be strand-ed out in the cold. Still you would-n't change it for a sack of gold, let's

27 ¹³D⁷ G⁷ C⁶ B^{b7} C⁶

go on with the show!

31 $B\flat^{13}$ A⁷ Dm⁷ G⁹

There's low. Yes-ter-day they told you you would

34 $B\flat^7$ A⁷ $A\flat^6$ G⁷ $B\flat^{13}$ A/B Dm (even ♩)

not go far that night you o - pen there you are. Next day on your dress-ing room they've

38 E⁷ A⁷ D⁷ G⁷ C⁶ $B\flat^{13}$

hung a star, let's go on with the show!

42 C⁶ $B\flat^{13}$ C⁶ (even ♩)

rit.