

**THE  
REAL  
VOCAL  
BOOK**

## DEDICATED TO THE HUMAN VOICE

## Special Dedications:

1. To Sam Cooke, who opened our ears to vocal music  
in the first place.
  
2. To everyone who helped with the book:  
L.W., A.S., J.T., J.T., B.F., R.W., C.S., R.T., J.C.,  
C.M., K.R., M.D., B.T., K.B., G.P., J.M., S.C., K.D.,  
B.B..
  
3. To some of our favorite artists:  
King, Eddie, L.H.R., Ella, Carmen, Mark, Sarah, Billie,  
Betty, Flora, Nancy, The Transfer, Oscar, Leon, Tony,  
Frank.

## INTRODUCTION

Looked over the Real Book and said, "Sure but what about lyrics?" We love vocals. Dug up all the words we could, some of them make us cringe - they just don't match those beautiful evergreen melodies. Got more and more excited as lots of rare and recently written lyrics came in for all kinds of tunes especially be-bop.

This book takes for granted Singers are Musicians. There's some amazing material here if you can read music, transpose tunes into your key and feel jazz. When singers speak the language of music and instrumentalists learn lyrics and do a little more singing themselves, vocalists and players can make beautiful music together.

We used Real Book charts for Real Book tunes with some alterations to make lyrics fit. The other tunes all come recommended.

Listened to a lot of Lambert, Hendricks & Ross, Eddie Jefferson, Ella, Sarah, Carmen, Mark Murphy, Tony Bennett, Betty Carter etc. A lot of fun and hard work to get these charts together. We had to leave out introductory verses and scat solos this time - that would fill another book. Please let us know about more lyrics (write some!), errors, recommended tunes etc. through your Real Vocal Book agent.

Finally please don't lay a moral or legal trip on us. Try and get most of these tunes in good chart form at a store and you just can't. As soon as you can we won't need fake books.

We're coming back to melody and a renaissance of vocal music (witness growing popularity of vocal groups Manhattan Transfer, Roches, Nylons, Brass Tacks, Sweet Honey & The Rock, 100's of jazz choirs etc.).

This book is an invitation to do more singing. Have a good time with it!

FEATURES

1. Consistent and clearly legible copywork throughout.
2. Chords, melody and lyrics meticulously checked for accuracy and proofread.
3. Form always indicated.
4. Two page tunes facing.
5. Chart identical to Real Book where applicable.
6. Composers and lyricists, alternate lyrics, and discography included were available.
7. Index by title and composer.
8. Quality printing and durable binding.



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- THAD JONES

(BALLAD) A CHILD IS BORN

Musical notation for the first system. Treble clef, 4/4 time signature, key signature of two flats. Lyrics: "Now out of the night Soft as the". Chords: Bb maj7, Eb/Bb, Bb maj7, Eb-b/Bb.

Musical notation for the second system. Treble clef, 4/4 time signature. Lyrics: "dawn In-to the light This". Chords: Bb maj7(9), Eb/Bb / Bb, A-7b5, D7#9.

Musical notation for the third system. Treble clef, 4/4 time signature. Lyrics: "child, in-no-cent child Soft as a". Chords: G-7, D#7, G-7, D#7.

Musical notation for the fourth system. Treble clef, 4/4 time signature. Lyrics: "fawn This child is born One — small". Chords: G-7, C9, F7sus4, F7(13).

Musical notation for the fifth system. Treble clef, 4/4 time signature. Lyrics: "heart One pair of eyes One work of". Chords: Bb maj7, Eb/Bb, Bb maj7, Eb/Bb.

THAD JONES - MEL LEWIS - "JONES/LEWIS"



art      Here in my      arms      Here he

$B^b \text{maj} 7(9)$        $D7 \text{ alt.}$        $E^b \text{maj} 7$        $A^b 9 / C-7 \text{bs}$

lies      Trust-ing and      warm      Bless-ed this

$B^b/F$        $G^b 6 (\#11)$        $G-7$        $C 9$

morn

$F 7 \text{ sus} 4$        $F 7 (13)$

morn ,      A      child      is      born .

$F 7 \text{ sus} 4$        $F 7 (b9)$        $B^b \text{maj} 7$        $E^b 7$        $B^b \text{maj} 7$

- KERN/FIELDS

# A FINE ROMANCE

1. *A* fine fine romance! With no kiss-es! A  
fine fine romance! You won't most-le, A

*C6* *A-7* *G7* *E<sup>b</sup>0*

fine fine romance, my friend, this is! We  
fine fine romance, you won't wrest-le! I

*E-7* *A-7* *D-7* *G7*

1. should be like a couple of hot to-ma-toes, But

*C6* *E-7* *A<sup>b</sup>7* *D-7* *G7* %

you're as cold as yesterday's mush-po-ta-toes. A

*C Maj7* *E-7* *F* *E7* *A7* *D-7* *G7*

2. might as well play bridge with my old maid aunts! I haven't got a

*C Maj7* *G7* *F Maj7* *F#0*

3.

chance

This is a fine ro mance!

C/G G7 C6 (D7 G7)

FINE

A Fine romance! My good fellow! You,  
 Take romance, I'll take Jello! You're  
 calmer than the seals 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 missed the crease in your blue serge pants,  
 I never get the chance. This is a fine romance!

A Fine romance! With no kisses! A  
 Fine romance, my friend, this is! We  
 Two should be like clams in a dish of chowder; But  
 We just fry like parts of a Seidlitz powder. A  
 Fine romance with no clinches, A  
 Fine romance with no pinches, You're  
 Just as hard to land as the "Eli de France!"  
 I haven't got a chance, This is a fine romance!

A Fine romance! My dear Duchess! Two  
 Old fogies who need crutches! True  
 Love should have the thrills that a healthy crime has! We  
 Don't have half the thrill that the "March of Time" has! A  
 Fine romance! My good, woman! My  
 strong "Aged in the Wood" woman! You  
 never give the orchids I send a glance!  
 No you like cactus plants, This is a fine romance!

- GERSHWIN

(MED. SWING) A FOGGY DAY

A Fog-gy	Day	in Lon-don	town
Fmaj7	A7b5 D7b9	G7	C7

Had me	low	and had me	down
Fb	D7b5	G7	G7 C7

I view the	morning	with a	charm
Fmaj7	C7 F7	Bb6	Bb6

(The) British mu-	se-um had	lost	it's charm
Fmaj7	A7 D7	G7	G7 C7

How long I	wondered, could	this	thing last?
Fmaj7	Ab7	G7	C7

CARMEN McRAE - "LIVE AT SUGAR HILL"

ELLA FITZGERALD & JOE PASS - "TAKE LOVE EASY"

5. GEORGE BENSON QUARTET - "IT'S UPTOWN"

But the age of mir-a-cles had ——— it passed,

F6 D-7b5 G7 G-7 C7

For sud — den — ly I saw you there And through

C-7 F7 Bb6 Eb7

fog-gy Lon-don town the sun was shin — ing ev — 'ry

F6 G-7 A-7 Bb-6 A-7 D-7 G-7 C7

where.

F6 (G-7 C7)

FINE

(MED. AFRO)

# A NIGHT IN TUNISIA

-DIZZY GILLESPIE

The moon is the same moon as bore you. A glow in its cool evening  
stars are a glow in the heavens. But on-ly the wise under-

*E<sup>b</sup>7 D= E<sup>b</sup>7*

light. stand The stars are a glow in Tun-i-sia,  
That shimmering at night in Tun-i-sia,

*D= E<sup>b</sup>7 D=*

ne-ver does it shine so bright. they guide goa thru de-sert sand.  
The And

*E-7<sup>b</sup>5 A7<sup>b</sup>5 D= D=*

words fail to tell a tale ex-otic to-be told

*A-7<sup>b</sup>5 D7<sup>b</sup>9 G= G=7 C7*

Each night's a deeper night in a world-ages old The

*G-7<sup>b</sup>5 C7<sup>b</sup>9 F6 E-7<sup>b</sup>5 A7<sup>b</sup>5*

cares of the days seem to vanish The ending of day brings re-

*F<sup>b</sup>7 D= E<sup>b</sup>7*

7. LEE MORGAN - "THE COOKER"  
TUXEDO JUNCTION - "TAKE THE "A" TRAIN"

-lease, Each wonderful night in Tun-i-sia

D- Eb7 D-

where the nights are filled with peace

E-7b5 A7b5 D- INTERLUDE E-7b5

7/8 Eb7#11 7/8 D-

7/8 G7#11 7/8 G=(maj7)

(SOLO BREAK)

G=7 Gb7#9 7/8 Fmaj7

7/8 E-7b5 A7b9

# AFRO BLUE

JOHN COLTRANE  
OSCAR BROWN JR.

Dream of a land my soul is from  
El-e-gant boy beau-ti-ful girl

F-7 G-7 AbMaj7 G-7

I hear a hand stroke on a drum.  
Danc-ing for joy der-'lic-tic whirl }

F-7 G-7 AbMaj7 G-7 F-7

Shades of de-light Co-coa-hue

Eb7sus4 % Db7sus4 Eb7sus4 F-7

Rich as the night Af-ro-Blue

Eb7sus4 % Db7sus4 Eb7sus4 F-7

1.

Two young lovers are face to face — With un-du-la-ting

F-7 F-7 G-7 AbMaj7

2.

OSCAR BROWN JR. - "SIN AND SOUL"

ROLAND KIRK - "VOLUNTEERED SLAVERY"



Afro Blue-

grace - They gent-ly saxy then slip a-way to some seclud-ed

G-7 F-7 G-7 Abm7 G-7

place Shades of de-light co-coa hue

F-7 Eb7 sus4 Db7 sus4 Eb7 sus4

Rich as the night Af-ro Blue

F-7 Eb7 sus4 Db7 sus4 Eb7 sus4

SOLOS:

16

F-7 F-7

Eb7#9 % C7#9 % Eb7#9 % C7#9 %

8

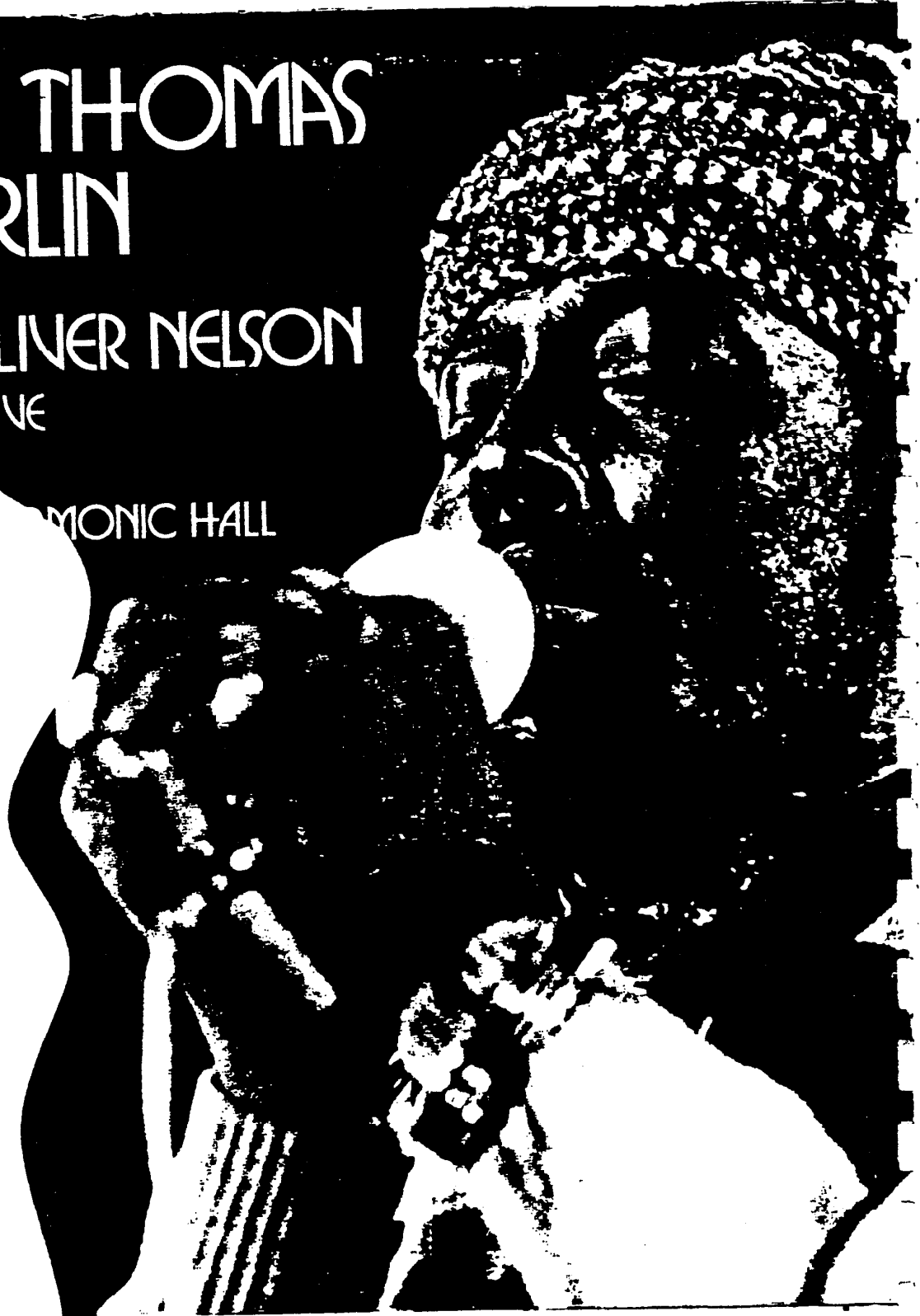
F-7

# LEON THOMAS IN BERLIN

WITH OLIVER NELSON

LIVE

SYMPHONIC HALL



Afro Blue - 3

Whispering trees echo their sighs  
Passionate pleas tender replies  
Shades of delight cocoa hue  
Rich as the night Afro Blue .

Lovers in flight upwards they glide  
Burst at the height slowly subside  
Shades of delight cocoa hue  
Rich as the night Afro Blue .

And my slumbering fantasy assumes reality  
Until it seems its not a dream the two are you and me  
Shades of delight cocoa hue  
Rich as the night Afro Blue .

# AIN'T MISBEHAVIN'

- FATS WALLER

No one to talk with,  
I know for certain  
all by my self,  
the one you love,  
No one to walk with, but  
I'm thru with flirtin' it's

*E♭* *E♭* *F♯* *F* *E♭* *G7♯5*

I'm happy on - the shelf,  
just you I'm thinkin' of }  
Ain't misbehavin'  
I'm savin' my love for

*A♭* *A♭* *E♭* *C7* *F=7* *B♭7*

1. you. 2. you

*E♭* *C7* *F7* *B♭7* *E♭* *A♭*

Like Jack Horner  
In the corner,

*E♭7* *E♭7* *C* *A♭7*

Don't go nowhere,  
What do I care,  
Your kiss-es

*A♭7* *C♯7* *F7*

we worth wait-in' for, he — here me

C7 F7 Bb7 Bb7+5

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

Eb E7 F7 F#7 Eb G7+5

me and my ra-di-o. Ain't misbe-ha-ving I'm sav-in' my love for

Ab Ab Eb C7 F7 Bb7

you.

Eb

(MED.)

# ALICE IN WONDERLAND

- FAIR/HILLIARD

Al — ice in Won — der — land How do you  
 When clouds go roll — ing by They roll a —

A D-7 G7 Cmaj7 Fmaj7 B-7b5

get to Won — der — land O — ver the hill or  
 way and leave the sky Where is the land be —

E7 A-7 Eb7 D-7 G7

un — der land or just be — hind the tree? —  
 — yond the eye that peo — ple can — not

E-7 A-7 D-7 G7 E-7 A7

see? — And where do

A-7 D7 Cmaj7 A-7 D-7b5 G7

stars go Where is the sil — ver cres — cent

E-7 A-7 D-7b5 G7 Cmaj7

## BILL EVANS - "SUNDAY AT THE VILLAGE VANGUARD"

moon? They must be some-where

Fmaj7 F#7 B7b9 E7 A7

in the sun - ny af - ter - noon A1 -

D7 A7 D7 A7 D7 Ab9 G7 D7

-ice in Won - der - land Where is the path to

G7 Cmaj7 Fmaj7 B7b5 E7

Won - der - land? O - ver the hill or here or

A7 Eb7 D7 G7 E7

there I real - ly won - der where? —

A7 D7 G7 Cmaj7

FINE

- MILES DAVIS

# ALL BLUES

First system of musical notation for 'All Blues'. It consists of two staves. The top staff is in treble clef with a 6/8 time signature and contains a melodic line with eighth and quarter notes. The bottom staff is in bass clef with a 6/8 time signature and contains a bass line with quarter notes. A 'G7' chord is written above the first measure of the bass line. Repeat signs are present at the end of the second and third measures.

Second system of musical notation for 'All Blues'. It consists of two staves. The top staff is in treble clef with a 6/8 time signature and contains a melodic line with quarter and eighth notes. The bottom staff is in bass clef with a 6/8 time signature and contains a bass line with quarter notes. A 'C7' chord is written above the second measure of the bass line. Repeat signs are present at the end of the first and third measures.

Third system of musical notation for 'All Blues'. It consists of two staves. The top staff is in treble clef with a 4/4 time signature and contains a melodic line with quarter and eighth notes. The bottom staff is in bass clef with a 4/4 time signature and contains a bass line with quarter notes. A 'G7' chord is written above the first measure of the bass line. A 'D7(#9)' chord is written above the third measure of the bass line. Repeat signs are present at the end of the second and third measures.

Fourth system of musical notation for 'All Blues'. It consists of two staves. The top staff is in treble clef with a 4/4 time signature and contains a melodic line with quarter notes. The bottom staff is in bass clef with a 4/4 time signature and contains a bass line with quarter notes. Chords 'Eb7(#9)' and 'D7(#9) (b9)' are written above the first measure, and 'G7' is written above the second measure. A repeat sign is present at the end of the third measure.

MILES DAVIS - "KIND OF BLUE"



( SLIGHTLY IMPROVISED ON MELODY )

The sea , the sky and you and  
I , sea and sky and you and I know

All blu - es , all shades  
All hues , All blues

Some blues are sad but some are  
Glad , dark and sad or bright and glad they're

All blues , All shades  
All hues , All blues

( MORE IMPROVISED MELODY )

A colour , a colour , the blues is more than a  
Colour , They're a moan of pain , a taste of strife , a sad refrain

A game which life is playin' , Blues  
Can be the , Livin' dues we are all payin' here O yes Lord

In a rainbow , a summer day that's  
Fair , a prayer that's prayed , a lament that's made , some

Shade of blue is there , Blue  
Heaven's blue , they're all blues

( REPEAT 1ST VERSE )

(BALLAD)

# ALL IN LOVE IS FAIR

- STEVIE WONDER

Musical notation for the first system, including a treble clef staff with a key signature of one flat and a 4/4 time signature, and a bass clef staff with chords: D-, D-/C, Bb7 Maj7, Ab7 Maj7.

Musical notation for the second system with lyrics: "All is fair in love. chance." and "Love's a crazy It's ei-ther godd or". Chords: C7sus4, C7sus4, D-, D-/C.

Musical notation for the third system with lyrics: "game. bad." and "Two people wan to stay I tossed my coin to say". Chords: B-7b5, Bb7 Maj7, A-7b5.

Musical notation for the fourth system with lyrics: "in love as one they say. in love with me you'd stay." and "But all is champ in th But all in war is so". Chords: D7, G-7, C7sus4.

Musical notation for the fifth system with lyrics: "time. cold." and "The fu-ture man can see. You either win or lose.". Chords: D-, D-/C, B-7b5.

Musical notation for the sixth system with lyrics: "The road you leave be - hind. when all is put a - way," and "a-head lies master the losing side I'll". Chords: Bb7 Maj7, A-7b5, D7#9.

-4. play. But all is fair in love. love.  
But all is fair in love. love.  
 G7 A7sus4 A7 alt. D-

I had to go a-way. } A writer takes his  
 I should have never left your side. } pen  
 D=C B7b5 Bb-6 Eb9

pen to write the words a-gain that All In Love is Fair.  
 F/C D7 G9 C7sus4 F | | |

1. All of fate's a A writer takes his pen to write the words a  
 | | A7b9 Bb-6 Eb9 F/C D7

-gain that All In Love Is Fair.  
 G7 C7sus4 F F7/Fb | | |  
 RT. .... (A TEMPO) RT. ....

Bb/D A7/C# D-

STEVIE WONDER - "INNERVISIONS" FINE

(MED. SWING)

# ALL OF ME

- SIMONS & MARKS

**A**

All of me — why not take all of me,  
all of me,

Cmaj7 / E7 /

Can't you see — I'm no good with- out you.  
I'm no good with- out you.

A7 / D7 /

Take my lips — I want to lose them,  
I want to lose them,

E7 / A7 /

Take my arms — I'll ne-ver use them,  
I'll ne-ver use them,

D7 / D7 G7

**B**

Your goodbye — left me with eyes that cry,  
left me with eyes that cry,

Cmaj7 / E7 /

BILLIE HOLIDAY - "THE ORIGINAL RECORDINGS"  
WILLIE NELSON - "STARDUST"

How can I — go on dear without you.

A7 F#m D-

You took the part that once was my heart, so

F F#m Cm7 E-7 A7

why not take all of me.

D-7 G7 C6 (Ebo D-7 G7)

FINE

# ALL MY TOMORROWS

- CAHN/VAN HEUSEN

To-day I may not have a thing at all  
 now it may not seem like spring at all  
 Ex- We're

A-7 F7

-cept for just a dream or drift-ing and the laughs are  
 two few  
 But I've got lots of plans for to-  
 But I've got rainbows planned for to-

G maj7/B Bb9 A-7

1.  
 mor-row And all my to-mor-rows be-long to you.  
 -mor-row And all my to- Right-

B-7 E7b9 A-7 D7b9 B-7b5 E7b9

2.  
 -mor-rows be-long to you.  
 No one knows

A-7 D7b9 G7sus4 G7 C maj7

bet-ter than I that — luck keeps passing me by

F7sus4 G maj7 C#-7b5 C-

23.

But with you there standing at my side I'll soon be turn- ing the

G/B A-7 B7 alt. E7 ~~A7~~ E7

4 tide As long as I've got arms that cling at all It's

A-7 B-7b5 E7b9 A-7 F7

you that I'll be cling- ing # to And all the dreams I've dreamt And

Gmaj7/B Bb9 A-7

bor- rowed on some bright to- mor- row They'll all come true And

B-7 E7b9 A-7 D7b9 B-7b5 E7b9

all my bright to- mor- rows be- long to you .

A-7 B-7 Cmaj7 A-7 D7b9 G6

FINE

(BALLAD)

# ALL OF YOU

-COLE PORTER

I love the looks of you, the lure of

you, The sweet of you, the pure of

you, The eyes, the arms, the mouth of

you, The East, West, North and the South of you.

- I'd love to gain complete control of

BILL EVANS - "LIVE AT THE VILLAGE VANGUARD"

"MCCOY TYNER AT NEWPORT"



you, and han — dle e-ven the heart and soul of

$\frac{7}{6}$   $\frac{7}{6}$   $E^b \text{maj}7$   $G-7$

you. So love at least, a small percent of me, do, —

$C7$   $A^b \text{maj}7$   $A-7 \text{ b}5$   $D7 \text{ b}9$   $G-7$

— For I love all of you.

$C7 (\text{b}9-1 / 4-3)$   $F-$   $C7$   $F-7$   $B^b7$   $E^b6$

(FINE)

(  $\frac{7}{6}$  )

$F-7$

- Hammerstein/Kern

ALL THE THINGS YOU ARE

Handwritten musical notation for the first system of "All the Things You Are". It consists of a vocal line in treble clef and a guitar line in bass clef. The lyrics are: "You are the promised kiss at spring time that". The guitar line shows chords: F-7, B<sup>b</sup>-7, E<sup>b</sup>7, and A<sup>b</sup>Maj7.

Handwritten musical notation for the second system of "All the Things You Are". The lyrics are: "makes the lonely winter seem long.". The guitar line shows chords: D<sup>b</sup>Maj7, G7, C. Maj7, and a final chord symbol that is partially obscured.

Handwritten musical notation for the third system of "All the Things You Are". The lyrics are: "You are the breathless hush of evening that". The guitar line shows chords: C-7, F-7, B<sup>b</sup>7, and E<sup>b</sup>Maj7.

Handwritten musical notation for the fourth system of "All the Things You Are". The lyrics are: "trembles on the brink of a love-ly song. You are the". A triplet of eighth notes is marked above the first measure. The guitar line shows chords: A<sup>b</sup>Maj7, D7, G. Maj7, and a final chord symbol that is partially obscured.

Handwritten musical notation for the fifth system of "All the Things You Are". The lyrics are: "glow that lights a star. The dearest". The guitar line shows chords: A-7, D7, G. Maj7, and a final chord symbol that is partially obscured.

Sonny Rollins - "Sonny Meets Hawk"

Betty Carter - "Finally"

4♩ 4♩ 4♩ 4♩

things I know are what you are

F#-7 B-7 E-Maj7 C+7

Some day my happy arms will hold you and

F-7 Bb-7 Eb7 Ab-Maj7

some day I'll know that moment di-vine when

Db-Maj7 Db-7 Ab-Maj7 E7#9

all the things you are are mine.

Bb-7 Eb7 Ab-Maj7 (G7 C7)

FINE

(BALLAD)

# ALONE TOGETHER

-DIETZ & SCHWARTZ

Handwritten musical notation for the first system. The top staff is in G major (one sharp) and 4/4 time. The bottom staff is in 7/4 time. The lyrics are: "A-lone - lone to - ge - ther, to - ge - ther,". Chords are A and E0.

Handwritten musical notation for the second system. The lyrics are: "Be - yond the crowd, The blind - ing rain, A - bove the The star - less". Chords are D-, E-7, A7, and D-.

Handwritten musical notation for the third system. The lyrics are: "world night, We're not too proud to We're not in vain; For". Chords are A-7b5, D7b9, G-, and G-7.

Handwritten musical notation for the fourth system. The lyrics are: "cling we're to - ge - ther, to - ge - ther, We're strong as long as And what is there to". Chords are A-b0, G-7, E-b7, F, and F#.

Handwritten musical notation for the fifth system, marked with a first ending bracket. The lyrics are: "we're to - ge - ther A -". Chords are D-, A7, D7#9, and A-.

MILES DAVIS - "COLLECTOR'S ITEM"

JIM HALL - RON CARTER DUO - "ALONE TOGETHER"

2.

ge-ther? ——— Our Love ———

D Maj7                      G                      A-7b5

— is as deep as the sea, ——— Our

D7b9                      G                      G

love ——— is as great as a love can

G-7b5                      C7b9                      F

bc;                      And                      we                      can                      weather ———

E-7b5                      A7b9                      D                      E

— the great un-known ——— If we're a-

D                      E-7                      A7                      D

- lone                      to-ge-ther.

Bb7                      A7                      D                      E 4(D)

FINE

30.

- CLARKE/ARST

(DOUBLE TIME FEEL) AM I BLUE?

Am I blue? Am I blue? You'd be too -

F Maj7 D7

Ain't these tears if each plan in these eyes with your man

G-7 C7 F6 | A7 D7

1. tell-in' you? gone fell through. Am I blue? -

G7 | D♭7 C7 F6 A♭7 G7 C7

2. Was a time

F6 | B♭ B♭ F6 E7 A- A-(Maj7)

I was his on-ly one, but now I'm

A-7 A-6 B-7♭5 E7

31.

the sad and lonely one,

B-7b5 E7 A-7 D7

"Law-dy," was I gay 'til to-day,

G-7 C7 F6 D7

now he's gone and we're thru.

G-7 C7 Fm7 D7

Am I blue?

G7 C7 F6 (G-7 C7)

-Dennis/Brent

# ANGEL EYES

Tried to think that love's not a-round still it's uncomfortably near.

The first system of music consists of four measures. The melody is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: "Tried to think that love's not a-round still it's uncomfortably near." The first measure has a triplet of eighth notes. The bass line is written on a bass clef staff with the following chords: C-7, C7/Bb, Ab7, and a bar line. The second and third measures have a slash (/) indicating a continuation of the previous chord. The fourth measure has the chords D-7b5 and G7b9.

My old heart ain't gainin' no ground be-cause my Angel Eyes ain't here.

The second system of music consists of four measures. The melody is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: "My old heart ain't gainin' no ground be-cause my Angel Eyes ain't here." The first measure has a triplet of eighth notes. The bass line is written on a bass clef staff with the following chords: C-7, C7/Bb, Ab7, and a bar line. The second and third measures have a slash (/) indicating a continuation of the previous chord. The fourth measure has the chords C-7, C7/Bb, Ab7, and G7.

Angel Eyes that old devil sent, they grow unbearably bright.

The third system of music consists of four measures. The melody is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: "Angel Eyes that old devil sent, they grow unbearably bright." The first measure has a triplet of eighth notes. The bass line is written on a bass clef staff with the following chords: C-7, C7/Bb, Ab7, and a bar line. The second and third measures have a slash (/) indicating a continuation of the previous chord. The fourth measure has the chords D-7b5 and G7b9.

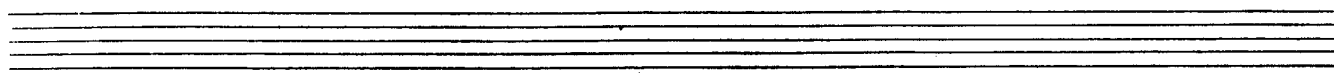
Need I say that my love's mis-spent, mis-spent - Angel Eyes to - night. So

The fourth system of music consists of four measures. The melody is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: "Need I say that my love's mis-spent, mis-spent - Angel Eyes to - night. So". The first measure has a triplet of eighth notes. The bass line is written on a bass clef staff with the following chords: C-7, C7/Bb, Ab7, and a bar line. The second and third measures have a slash (/) indicating a continuation of the previous chord. The fourth measure has the chords C-7, C7/Bb, Ab7, G7, and C-6.

drink up - all you peo-ple order any-thing you see. Have

The fifth system of music consists of four measures. The melody is written on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: "drink up - all you peo-ple order any-thing you see. Have". The bass line is written on a bass clef staff with the following chords: Bb-7, Eb7, Ab Maj7, Ab, Bb-7, Eb7b9, Ab Maj7, and Db Maj7.





fun — hap — py peo — ple, the — drinks and the laugh on me.

A-7 D7 G7maj7 C7maj7 C#-7 F#7 D-7 G+7

Pardon me but I've gotta run, the fact's uncommonly clear.

C-7 C7/Bb A7 / % % D-7b5 G7b9

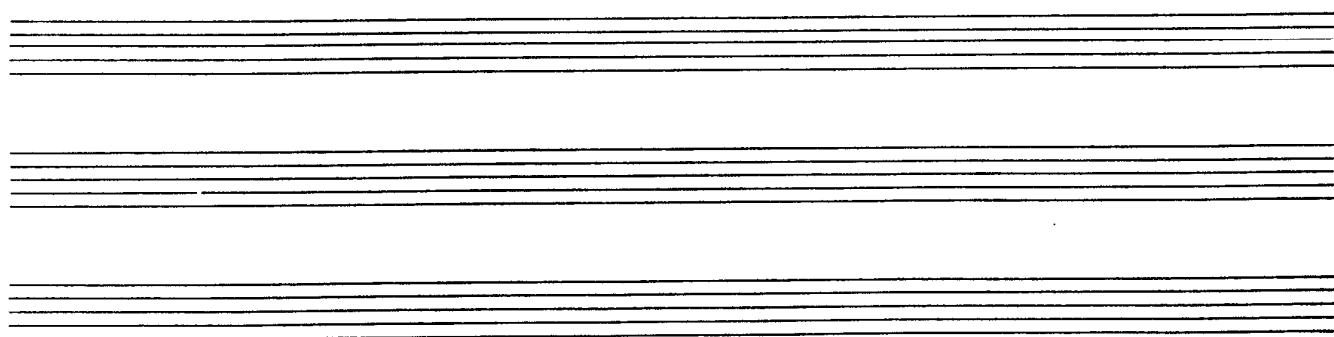
Got to find who's num-ber one and why my Angel Eyes ain't here,

C-7 C7/Bb A7 / % C-7 C7/Bb A7 G7 C-7 C-7/Bb

why my Angel Eyes ain't he-re.

A7 G7 alt. C-6

FINE



APRIL IN PARIS

- Verner Duke

April in Par-is      Chestnuts in blossom,

F-      C Maj 7      D-7b5      G7

holi-day ta-bles      un-der the trees.

C Maj 7      F-      G7      C7

April in Par-is      this is a feel-ing

F Maj 7      F-      B-7b5 E7      A-      A-7/G

no one can ev-er      re-prise.

F#-7b5      B7b9      B-7 E7      E-7b5 A7b9

I never know the charm of spring,      never met it face to face.

D-7      F-      C7/E      E7b9      D-7b5 F-      C

Charlie Parker - "April In Paris"

Thelonius Monk - "Monk"

35. "Lambert, Hendricks & Bacon At Basin St. East"

I never know my heart could sing,  
 never miss a warm embrace. Till;

B-7b5 E7 A- A-/G F-7b5 B7b9 E-Maj7 D-7 G7

April in Paris  
 whom can I run to?

F- C-Maj7 E-7b5 A7 alt.

What have you done to my heart?

D9 D-7b5 G7 C

Fine

(BALLAD)

AS TIME GOES BY

- HERMAN HUPFELD

You must remember this, a kiss is still a kiss, A sigh is just a sigh;  
 When two lovers woo, they still say, "I love you," Or that you care re-ly;

F=7 Bb7 Bb6 Bb7 Eb6 (F=7)

The fundamental things ap-ply, as time goes  
 No matter what the fu-ture brings, as time goes

F#07 (G=7) F7 F=7 Bb7

1. by. ————— And by. —————

Ebmaj7 F=7 Bb7 Eb6

moonlight and love songs never out of date,

Bb7 Eb7 Abmaj7 C7

Hearts full of pass-ion, jea lousy and hate; Woman needs man and

F= A° C= Ab7

BILLIE HOLIDAY - "STRANGE FRUIT"

man must have his mate, That no one can de — ny It's

F7 Bb7 Bb6 Bb7

still the same old story, a fight for love and glory. A case of do or die!

F7 Bb7 Bb6 Bb7 Eb6 (F7

The world will always welcome lov — ers, As

F#m7 (G7) F7 G7 C7

time goes by.

F7 Bb7 Eb6 Db7 Eb6 (Bb7)

↑  
FINE

- VERNON DUKE

# AUTUMN IN NEW YORK

Autumn in New York why does it seem so in-vit-ing?

G-7 A-7 B<sup>b</sup>6 C7 Fmaj7 G-7 A-7 D7<sup>b9</sup>

Autumn in New York it spells the thrill of first night-ing

G-7 A-7 B<sup>b</sup>6 C7 A-7<sup>b5</sup> D7

Glitter-ing crowds and shimmering clouds in canyons of steel They're

G-7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7<sup>b9</sup> | | | | | D-7<sup>b5</sup>

making me feel I'm home It's

C-7 D-7 G7<sup>b9</sup> Cmaj7 C7 C7<sup>7</sup>

Autumn in New York that brings the promise of new love

G-7 A-7 B<sup>b</sup>6 C7 Fmaj7 G-7 A-7 | D7 D<sup>b</sup>7

M.J.Q. - "THE MODERN JAZZ QUARTET"

Autumn in New York — is often mingled with pain —

C-7 D-7 Eb-6 F7 Bb-6 Ab-7 Gb7

Dreamer with empty hands may sigh for ex-o-tic lands It's

F-7 C7 F-7 Ab7 Dbm7 Ab7 Dbm7 Ab7

Autumn in New York — It's good to live it a gain.

G-7 A-7 Bb-6 C7b9 F-7

(MED. JAZZ) AUTUMN LEAVES - JOHNNY MERCER

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

A7 D7 G7maj7

— the au-tumn leaves — of red and gold.

C7maj7 F#7b5 B7 E-

I see your lips, — the summer kiss-es,

A7 D7 G7maj7

— the sun-burned hands — I used to hold.

C7maj7 F#7b5 B7 E-

— Since you went a-way, — the days grow long.

F#7b5 B7b9 E-

BILL EVANS - "PORTRAIT IN JAZZ"

41.



— And soon I'll hear — old win-ter's song. —

E- A-7 D7 G7

— But I miss you most of all, my dar-ling,

F#-7b5 B7b9 E-7 E7

— when au-tumn leaves start to fall.

D-7 D7 C7 G7 B7b9 E-

FINE

( E . . . )  
 ( The fall-ing )  
 F#

# BAUBLES, BANGLES & BEADS

-WRIGHT/FORREST

**A**

Bau-bles,	ban-gles,	Hear how they	jing-jing-a-ling-a,
B <sup>b</sup> -7	E <sup>b</sup> 9	A <sup>b</sup> Maj7	F-7

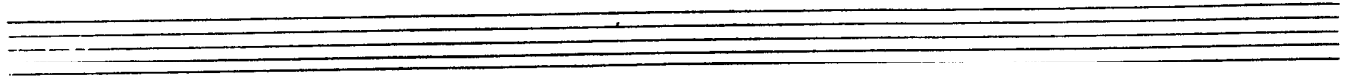
Bau-bles	ban-gles,	Bright shin-y	beads.
B <sup>b</sup> -7	E <sup>b</sup> 9	A <sup>b</sup> Maj7	%

Sparkles,	spangles,	My heart will	sing, sing-a-ling-a,
D-7	G9	C Maj7	A-7

Wear-ing	ban-bles,	ban-gles and	beads.
D-7	G9	C Maj7	%

**B**

I'll	glit-ter and	gleam	so,
F#-7	B7	E Maj7	%



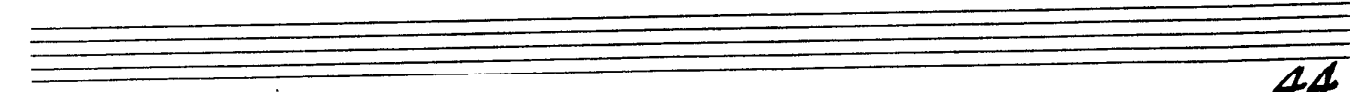
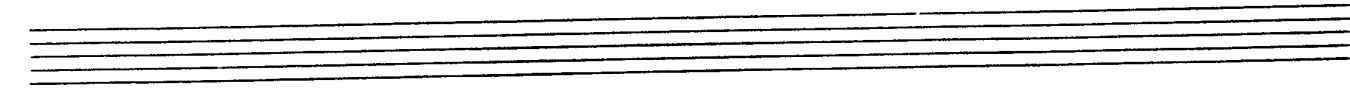
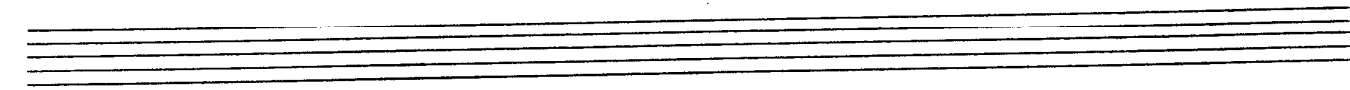
Make	some-bo-dy	dream	so that
A7	Eb7	Abb	Abb A7

**C**

some-day	he may	Buy me a	ring, ring-a-ling-a,
Bb-7	Eb9	A7maj7	F7

I've heard	that's where it	leads, —	— Wear-ing
Bb-7	Eb9	A7maj7	F7

ban-bles,	ban-gles and	beads. —	—
Bb-7	Eb9	A7maj7	%



# BEAUTIFUL LOVE

- VICTOR YOUNG

Beau-ti-ful Love, you're all a mys-ter-y!-  
Love, Love, I've roamed your par-a-dise,

E-7b5 A7

Beau-ti-ful Love, what  
Search-ing for Love, my

D- | D7b9 G-7 Db7

have you done to me? I was con-  
dream to re-a-lize, Reach-ing for

C7sus4 C7 Fmaj7 E-7b5 A7

-tent-ed- till you came a-  
heav-en, de-pend-ing- on long  
you, you,

D-7 C-7 Bb Bb/F E7 Bb7

1.  
thrill-ing my soul  
Beau-ti-ful your

A7 D- B-7b5

"BEST OF BILL EVANS"

song Beautiful Love, will my

E7#11 A7 D- B-7b5

dream come true?

Bb7 A7 D- /

FINE

(BALLAD)

# BENITCHED

- ROGERS & HART

6/4

I'm wild a-gain, Be- quiled a-gain, A  
 couldn't sleep, And wouldn't sleep, when

C C#0 D-7 G7

simpering whimpering  
 love came and told me I  
 child a-gain, Be- witched, bothered and be-  
 shouldn't sleep, Be- witched, bothered and be-

C C#7 F#m7 G7b9 C D7

1.

wild-ered am I? I  
 wild-ered am

G7 (C7) D-7 G7

2.

I Last my heart, but what

F#m7 E-7 A7 D-

of it? He is cold, I a- gree,

A-

He can laugh but I love it, — although the laugh's on

D-7 G7 % E-7 A7#9

me, I'll sing to him each spring to him, And

D-7 G7 C C#0 D-7 G7

long for the day when I'll cling to him, Be — witched, bothered and be

C C#7 F#m7 G7b9 C D7

wild-eyed am I. —

D-7 G7 C F#m7 C

FINE

- LAWRENCE/TRENET

# BEYOND THE SEA

Some- where ————— be- yond the sea      Some — where waiting for  
 where ————— be- yond the sea      She's — there watching for

F6 D-7 G-7 C7      F6 D-7 G-7 C7

me, ————— my lov- er stands on gold — in      sands —  
 me, ————— If I could fly like birds on      high —

F Maj7 A+7 D-7 C7      F Maj7 D-7 Bb Maj7 D7

1.  
 — And watches the ships that go sail — ing;      Some-  
 — then straight to her arms I'd go

G-7 C7 D- Bb Maj7 G7 C7

2.  
 sail — ing.      It's far — beyond a

G-7 C7 F6 E7 Ab F#-7 B-7 E7

#0.  
 star,      it's near be- yond the moon,      — And I

A Maj7 F6 B-7 E7 A A Maj7 Ab / D7 G7



know ————— be-yond a doubt, my heart will lead me there

C6 A-7 D-7 G7 C Maj7 A-7 D-7 G7

soon. ————— We'll meet ————— be-yond the

G-7 C7 F6 D-7 G-7 C7

shore, we'll kiss just as be-fore, ————— Happy we'll

F Maj7 D-7 G-7 C7 F Maj7 A+7 D-7 C7

be beyond the sea ————— and never a-gain I'll go

F Maj7 D-7 Bb7 Maj7 D7 G-7 C7 D-7 Bb7 Maj7

sail ————— ing.

G7 C7 F6/9 (G-7 C7)

- LOUIS BONEL

(BOSSA)

BLACK ORPHEUS

10 M  
8.

I'll sing to the sun in the sky I'll

A- B-7b5 E7b9 A- B-7b5 E7b9

sing till the sun rises high Carnival

A- D-7 G7 C Maj7 C#m7 A7b9

time is here, magical time of year And as the

D-7 G7 Cb F Maj7

time draws near, draws life my heart I'll

B-7b5 E7b9 A- B-7b5 E7b9

sing while I play my guitar I'll

A- B-7b5 E7b9 A- B-7b5 E7b9

WAYNE SHORTER - "SHORTER MOMENTS"

clinging to this dream from a far ——— Will


E-7b5 A7b9 D-

true love come my way On this car-ni-val day Or will

D- D-7/C B-7b5 E7b9 A- A-7/G F#m7

Love Stay in my heart? ——— I'll

B-7b5 E7b9 A-

D.S. al 

Will true love come my way on this car-ni-val day or will I be a lone with my

A- D-7 A-7 D-7 A-7 D-7 E-7

dreams ——— FINE

A-

- THELONIOUS MONK

# BLUE MONK

Go-ing a-lone,  
Life is a school

Life is your own-  
less you're a fool -

But the cost is some-times dear -  
But the learning brings you pain

B $\flat$  E $\flat$ 7 B $\flat$  F7

Be-ing com-plete  
Knowing at once

knowing defeat -  
you're just a dunce -

B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 7

Keep-ing on from year to year  
Trial and er-ror loss - and gain

It takes some do-ing

B $\flat$  F7 B $\flat$  F7

Monk-er-ys the blues you hear  
Monk-er-ys a slow; slow train

Keep-ing on from year  
Trial and er-ror loss -

to year,  
and gain.

F7 B $\flat$  (F7)

"THE THELONIOUS MONK STORY"

"MONK'S GREATEST HITS"

Finding your own place in the sun Doesn't come the easy way

Shallow and deep Nothing is cheap

Measure by the dues you pay It takes some doing

Monkery's blue highway. Measure by the dues you pay.

# BLUE ROOM

- RODGERS/HART

1. 4/4

No'll have a blue room, A new room, For  
Not like a ball room, A small room, A

F6 D-7 G-7 C7 Fmaj7 D-7

two room, where ev-'ry day's a ho-li-day Be-  
hall room, where I can smoke my pipe a-wey, With

G-7 C7 Fmaj7 | | F7 Bbmaj7 Bb-6

1. 2.

-cause you're married to me. my wee head upon your

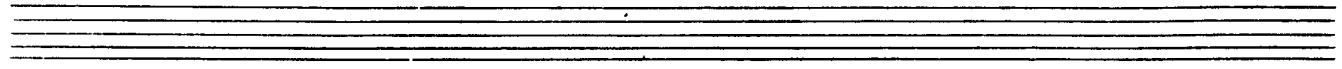
F/A A<sup>b</sup> G-7 C7 : F | G-7 C7

knee. We will thrive on, keep a-live on

F C7 %

Just nothing but kias — es, With Mister and

Fmaj7 % C7



Miss — us                      On lit-tle blue                      chairs.

G-7    C7                      D-7    G7                      G-7    C7

{ You sew                      your }                      trous-eau,                      And                      Rob — in — son  
  { I'll hear                      my }  
F6                      C7                      Fmaj7                      D-7

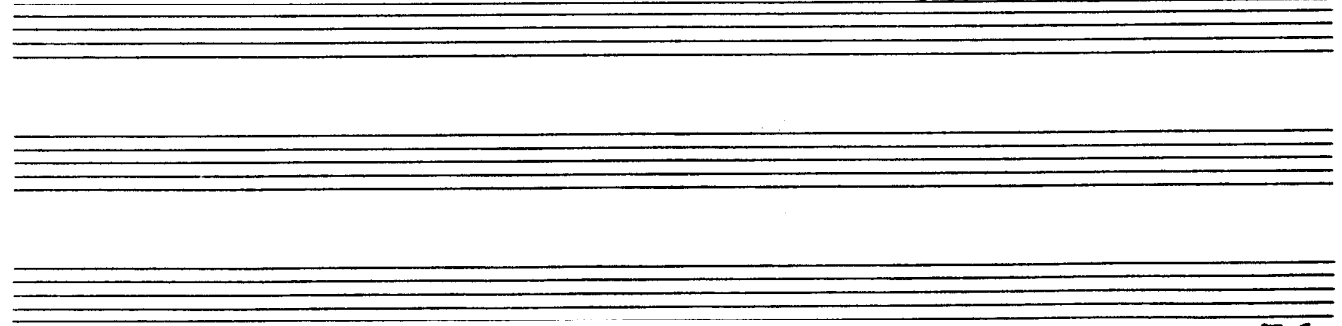
Cru — sor                      is                      not so far from                      worldly cares As our

G-7    C7                      Fmaj7 / / F7                      Bbmaj7    G-7

blue room far a-way up — stairs!

F / G-7 C7                      F

FINE



# BLUESETTE

-TOOTS THIELEMANS

Poor lit-tle, sad lit-tle blue Blue - sette.  
Long as there's love in your heart to share.

*Bbmaj7* *F* *A-7b5* *D7*

Don't you cry, don't you fret.  
Dear Blue - sette, don't des - pair.

*G-7* *C7* *F-7* *Bb7*

You can bet one lucky day, you'll wa - ken  
Some blue boy is longing, just like you, to

*Fbmaj7* *F* *Fb-7* *Ab7*

and your blues will be far - sak - en.  
Find a some - one to be true - to.

*Dbmaj7* *F* *Db-7* *Gb7*

One luck - y day, love - ly love will come in your  
Two loo - ing arms he can nes - tie in your and

*Cbmaj7* *F* *C-7b5* *F7*

Way stay.

*D-7* *Db7* *C-7* *F7*



BLUESETTE - 2.

Pretty little	Blue-sette,	mustn't be a	mourner,
B <sup>b</sup> maj 7	7.	A-7 <sup>b5</sup>	D7

Have you heard the	news yet,	love is round the	cor-ner,
G-7	C7	F-7	B <sup>b</sup> 7

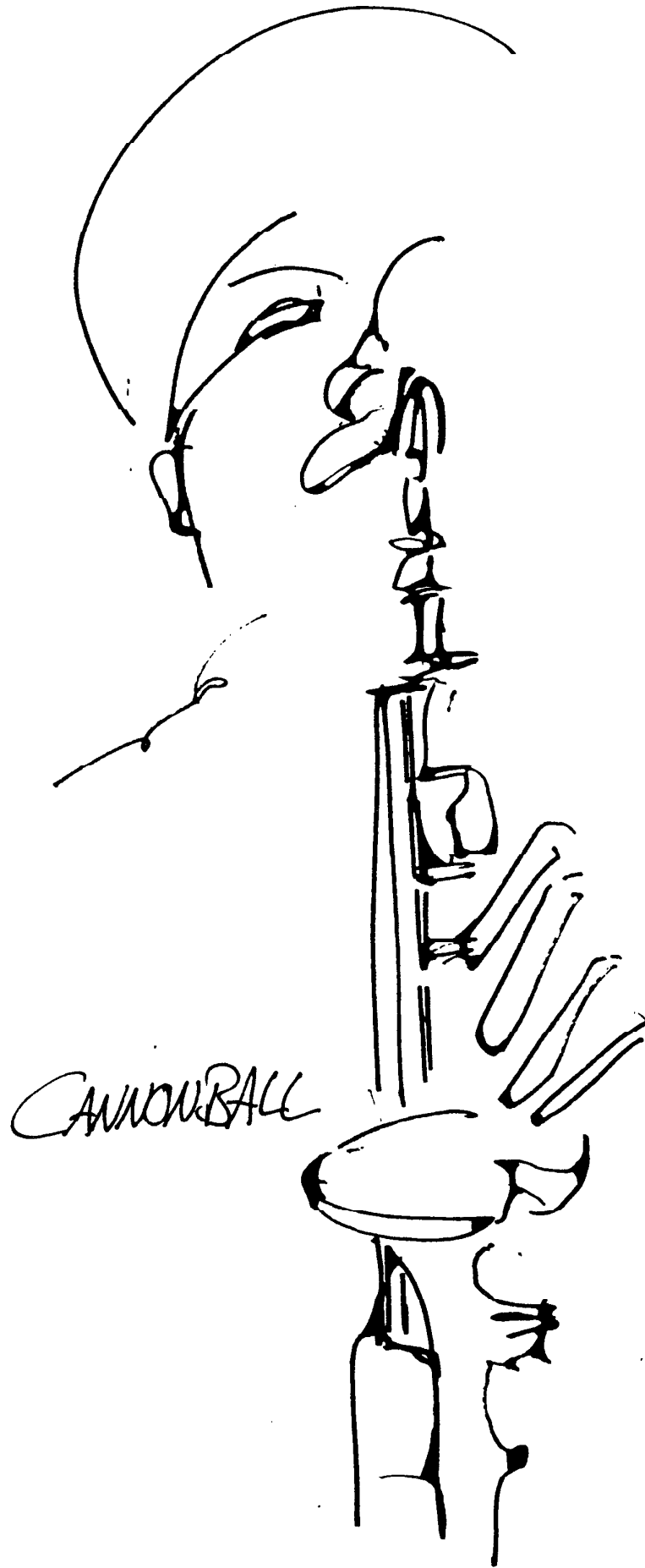
Love wrapped in	rain-bows and	tied with pink	rib-bon to
F <sup>b</sup> maj 7	7.	F <sup>b</sup> -7	A <sup>b</sup> 7

make your next	spring time your	gold wed-ding	ring time so
D <sup>b</sup> maj 7	7.	D <sup>b</sup> -7	G <sup>b</sup> 7

dry your	eyes don't-cha	pout, don't-cha	fret good-y
C <sup>b</sup> maj 7	7.	C-7 <sup>b5</sup>	F7

good times are	com-ing	Blue-sette	
D-7	D <sup>b</sup> 7	C-7	F7

D.C. al<sup>o</sup>  
58.



BLUESETTE - 3

Handwritten musical notation for the song "Bluesette - 3". The notation is written on three systems of staves. The first system contains the lyrics "way" and "That mag - ic" with chords D-7 and G7. The second system contains the lyrics "day" and "may just be to -" with chords C-7 and F7. The third system contains the lyrics "-day!" and chords Bb6, F7sus4, D-7, C-7, Bb7, and Bb6. The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature (C). The notes are mostly half notes and quarter notes, with some slurs and ties. The lyrics are written below the notes, and the chords are written below the staff lines.

- GREEN

# BODY AND SOUL

My heart is sad and lonely. For you I sigh, for you, dear, on-ly

*E<sup>b</sup>-7 B<sup>b</sup>7 A<sup>b</sup>7 D7 D<sup>b</sup>Maj7 C7 alt. F-7 E<sup>o</sup>*

Why haven't you seen it? I'm all for you body and soul!

*E<sup>b</sup>-7 A<sup>b</sup>7 F7/A B<sup>b</sup>-7 E<sup>b</sup>7 E<sup>b</sup>-7 A<sup>b</sup>7 D<sup>b</sup>6 B<sup>b</sup>7*

I spend my days in long-ing. And wonder-ing why it's me you're wrong-ing

*E<sup>b</sup>-7 B<sup>b</sup>7 A<sup>b</sup>7 D7 D<sup>b</sup>Maj7 C7 alt. F-7 E<sup>o</sup>*

I tell you I mean it, I'm all for you body and soul!

*E<sup>b</sup>-7 A<sup>b</sup>7 F7/A B<sup>b</sup>-7 E<sup>b</sup>7 E<sup>b</sup>-7 A<sup>b</sup>7 D<sup>b</sup>6 A7 ~~E<sup>b</sup>-7~~ ~~A<sup>b</sup>7~~ ~~F7/A~~ ~~E<sup>b</sup>-7~~ ~~A<sup>b</sup>7~~*

I can't believe it, It's hard to cre-dit it, That you'd turn a way so - mance,

*D<sup>b</sup>Maj7 E-7 D/F# G-7 F#-7 B7 E-7 A7 D<sup>b</sup>Maj7*

JOHN COLTRANE - "COLTRANE'S SOUND"

BETTY CARTER - "FINALLY"

Are you pretending, it looks like the ending, Unless I could've one more chance to prove, dear

D<sup>9</sup> G<sup>7</sup> C<sup>Maj7</sup> E<sup>b9</sup> D<sup>9</sup> G<sup>7</sup> C<sup>7</sup> B<sup>7</sup> B<sup>b7</sup> / (A<sup>b</sup>)

My life a wreck you're making, You know I'm yours for just the tak-ing;

E<sup>b9</sup> A<sup>b7</sup> D<sup>7</sup> D<sup>bMaj7</sup> C<sup>7</sup> alt. F<sup>9</sup> E<sup>9</sup>

I'd glad-ly sur-ren-der myself to you body and soul!

E<sup>b9</sup> A<sup>b7</sup> F<sup>9</sup>/A B<sup>b7</sup> E<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> D<sup>b6</sup> (B<sup>b7</sup>)

FINE

- VAN HEUSEN/BURKE

# BUT BEAUTIFUL

Love is fun-ny, or it's sad, or it's qui-et, or it's

G6 B-7b5 E7b9 A-7

mad. It's a good thing or it's bad. But beautiful,

C#-7b5 F#7b9 G6 B-7b5 E7 A7

Beautiful to take a chance. And if by chance you

D7 G6 E-7 A-7 D7

fall, And I'm thinkin', I would-nt mind at all.

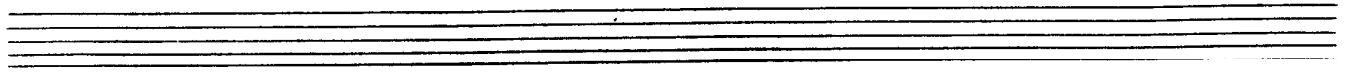
G6 E-7 A7 A-7

Love is tear-ful or its gay, Its a prob-lem or its

D7 G6 B-7b5 E7b9 A-7

BILLIE HOLIDAY - "LADY IN SATIN"

FREDDIE HUBBARD - "GETTING IT TOGETHER"



play. It's a heartache either way, but beautiful.

*C#-7b5 F#7b9 G6 B-7b5 E7 A7*

And I'm thinkin', if you were mine, I'd ne-ver let you

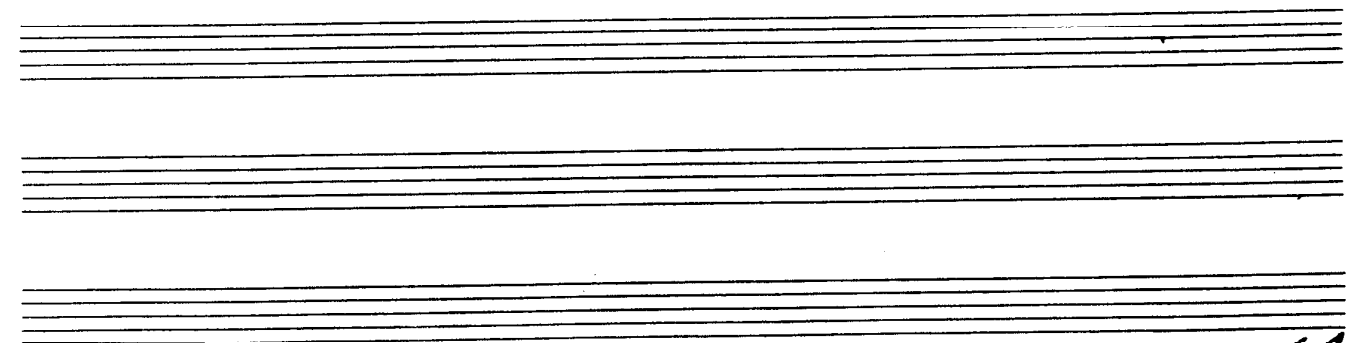
*1/2 D7 G6 E-9 A-7 B7*

go. And that would be but beautiful, I know.

*E-7 F7 G6 B7 A-7 D7 G6*

FINE

(A-7 D7)



- LAMBERT, HENDRICKS

# CENTERPIECE

& ROSS

(The) more I'm with you pretty  
 buy a house and garden  
 ba - by some - where  
 The more I feel my love in - crease  
 A - long a country road a - piece

Ab7 Db7 Ab7

I'm building all my dreams a - round you Our  
 A little cottage on the out - skirts Where

Db7

happiness will nev - er leave  
 we can really find re - lief } 'Cause noth - ing's any good with -

Ab7 F7 Eb7

1.  
 - out you 'Cause ba - by you're my cen - ter - piece - We'll

Db7 Ab7 Eb7

2.  
 baby you're my cen - ter - piece -

Ab7 Ab7b5

" LAMBERT HENDRICKS & ROSS "

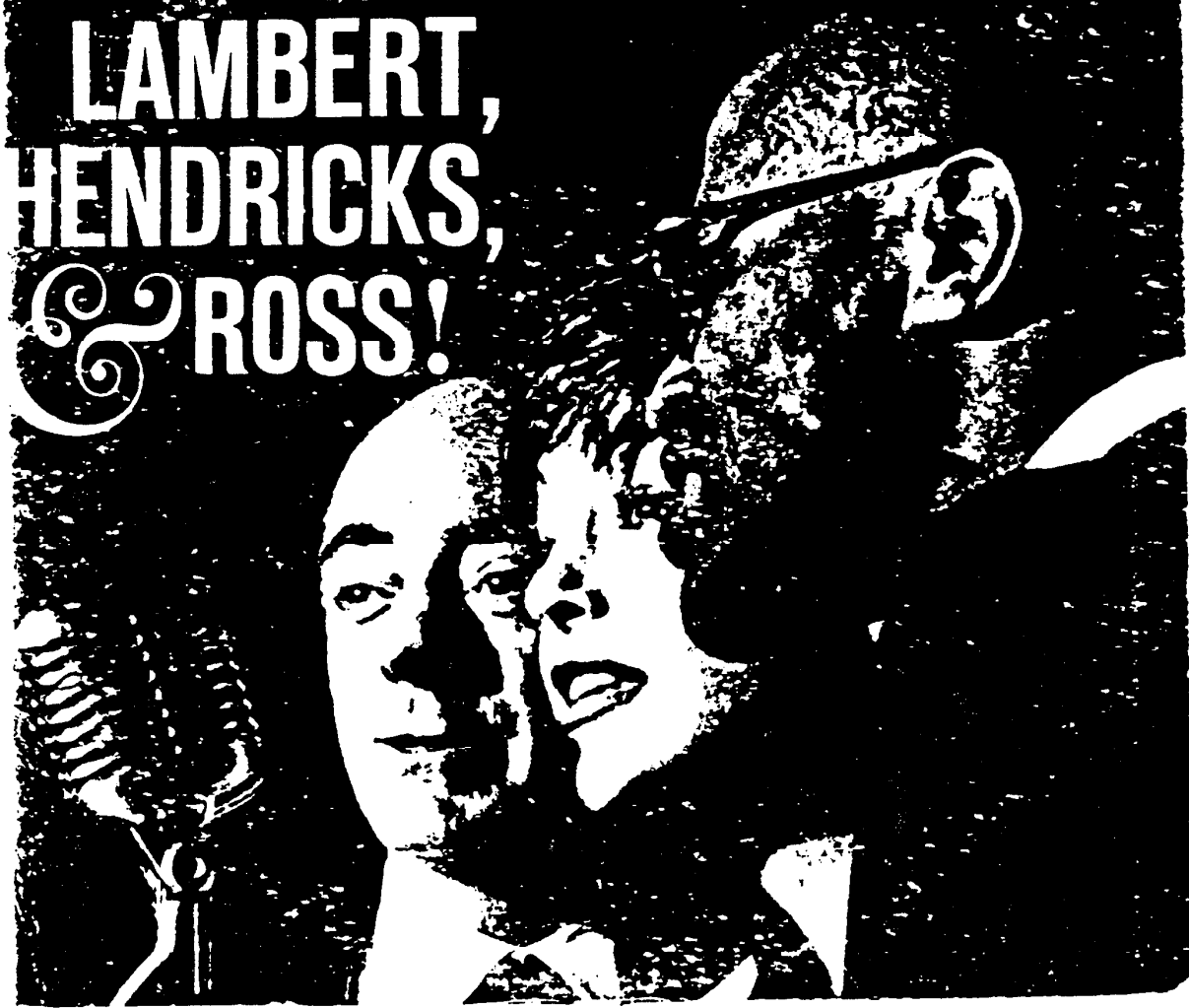


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← STEER

THE HOTTEST NEW GROUP IN JAZZ

LAMBERT,  
HENDRICKS,  
& ROSS!



-JOBIM

(BOSSA)

CHEGA DE SAUDADE (NO MORE BLUES)

No more blues — I'm goin' back home
   
 D- D-7/C E7/B

— No no more blues — I
   
 E7b9 E-7b5 A7b9

promise no more to roam Home is where
   
 D- E-7b5 A7b9 D- D-7/C

— my heart is — The fun-ny
   
 E7/B E7 A- %

part — is — My heart's been right there all the time —
   
 Bb7m7 % E-7b5

ANTONIO CARLOS JOBIM - "THE COMPOSER OF DESAFINADO, PLAYS"  
 GARY BURTON - "ALONE AT LAST"

— No no more fears — and

A7b9 D- D-7/C

no more sighs — and no more fears

E7/B E7 E-7b5

— I'll say no more goodbyes — If to-mor-row-

A7b9 D- D7b9

— cons me — I swear I'm gon-na re-

G- G-7/F A7b9/E D-

-fuse I'm gon-na set — tle down and ther'll be no-more blues

D-7/C B-7b5 E-7b5 A7b9

— For ev — 'ry

D- A7 Dmaj7

day while I am far a-way — my thought turns

B7b13/9# E-7 7.

home — ward — for — ev — er home —

E-7 A7 D0

— ward I tra — velled round the world — in search of hap —

Dmaj7 F#-7 F0

— pi — ness — But all the hap — pi-ness I found —

E-7 7. E7

— it was in my home — town Oh

7. E-7b5 A7b9

no more blues — I'm goin' — back home —

Dmaj7 Dmaj7/c# B-7 E7

no no more blues I

F#7

swear I'll set-tle down — cause I — am through — with wand'-ring

B-7 Bb-7 A-7 D7b9 G maj7

Through with squand'-ring I've been on- my own for much too long

C7 F#-7 B7

— I'm re-turn-ing — (my) feet are burning — no use in stop-

E7 E-7 A7/G F#-7

— ping me — now I've — de-ci-ded there'll — be no — more blues.

B7 E7 E-7 A7

D (E-7b5 A7b9)

- RAY NOBLE

(FAST)

CHEROKEE

Sweet Child	In - dian of the	maid Prai -	rie, en,	since your
B <sup>b</sup> Maj 7	1 1 F+7	F-7	B <sup>b</sup> 7	E <sup>b</sup> Maj 7

first I love keeps	met call	you, ing.	I my	can't for - heart en -
E <sup>b</sup> Maj 7	A <sup>b</sup> 7	%	B <sup>b</sup>	1 1 D-7

1.

- get - thrall	you ing.	Cher	o - kee	sweet
C 7		C-7	D-7 G7	C-7

2.

#0 - heart .	Cher	o	kee .	
F+7	C-7	F7	B <sup>b</sup>	%

Dreams	of	summer time	of	lo-ver time
C#-7	F#7	B Maj 7	%	B-7

CLIFFORD BROWN - "BROWNIE EYES"

71.

E7	A Maj7	%	A7 D7

G Maj7	%	G7	C7	G7

F7	B Maj7	% F7	B7	%

E Maj7	E Maj7	A7	%	Bb

% D7	C7	%	C7	F7

Bb	%	

FINE

-NEWMAN/ARLEN

# COME RAIN OR COME SHINE

I'm gonna love you like no-bod-y's loved you, Come rain or come shine.

F Major 7      A7      D-

High as a mountain And deep as a riv-er, Come

F      G7      C7

rain or come shine. I guess when you

F7      F#7

met me It was just one of those things,

F#7      Bb7      C7 (b5)

But don't ev-er bet me, 'Cause I'm gon-na be true if you

F#      Eb      A0 F# C7 Bb



let me. You're gonna love me like no-bod-y's loved me, come

C<sup>o</sup> G7 / C9 F#m7 A7

rain or come shine. Hap-py to-gether, un-

D- / D-6

hap-py to-gether And won't it be fine.

F#-7 B7 A7

Days maybe cloudy or sun-ny, We're in or we're out of the

D7 / G7

mon-ey, But I'm with you al-ways, I'm with you rain or

/ D-7 G#m7 / E7 A7

shine!

D6

FINE

-DUKE ELLINGTON

(SLOW)

COME SUNDAY

Lord dear lord of love God al-might-y God a-

F7 Eb7 F7 | | D#F7

-bove Please look down and see my peo-ple

G7 C-7 F7

through I be-lieve I  
No can we feel

Bb Eb Bb Eb7  
(Gbmaj7 Bmaj7) (E7b5)

saw the sun and moon ap-pear in the sky  
wear-y but he knows our ev-'ry care

D7(9) - (b9) G-7 C7

I don't mind the gray skies cause they're just clouds pass-ing  
Go to him in se-cret he will hear your ev-'ry

F7 C-7 F7 Ab7 G#F7 C7

by - hy - hy  
 pray - er - er

The leaves of the  
 From dawn to sun

val — lay they  
 set man -

F7 F7 Eb7

nei - ther talk nor  
 work hard all day

sun  
 long

and  
 come

flow - ers bloom and  
 Sun - day oh come

F7 D7 G7 C7

spring time birds  
 Sun - day that's the

sing.  
 day.

A7 G7 A7 Bb Bb

FINE

- CHARLIE PARKER

(SOP)

# CONFIRMATION

F E-7b5 A7 D- C-7 F+7

F-7 Bb7 A-7b5 D7 G7 C7b9

F (E-7b5) A7 D- C-7 F7

F-7 Bb7 A-7b5 D7 G-7 C7 F

C- C-(Maj7) C-7 F7alt. BbMaj7

Eb-7 Ab7 DbMaj7 G-7 C7alt.

F E-7b5 A7 D- C-7 F7

F-7 Bb7 A-7b5 D7 G-7 C7 F

77. C. PARKER - "NOW'S THE TIME"

(Bop)

Confirmation

LYRICS: Stanley  
Cornfield

Hey Charlie please wake up somebody phoning for some confirmation You got to hurry  
it's long

Distance information You can't afford to let this one go It's just self  
preservation!

Hey the Greyhound is leaving ten o'clock this morning I think you  
better talk with this guy

Cause he's your agent He's pretty patient But sometimes you  
make him so mad Yes

This gig is with Mingus and Bud just got out of Bellevue and  
they can't slow him down, No! So

Leave your Birdland dreams awhile and get the telephone Charlie  
got no business sleeping anyway Good Lord sent you here to play

Hey Charlie somebody' phoning for some confirmation You got to hurry  
it's long

Distance information You just can't sleep cause the good Lord sent you  
here to play.

(BOSSA) CORCOVADO ("QUIET NIGHTS...")

(INTRO - SLOWLY)

Musical notation for the intro section, including a treble clef staff with a 4/4 time signature and a bass clef staff with chords: A-, A<sup>b</sup>o7, G-7, C9, F<sup>7</sup>Maj7, B<sup>b</sup>7.

(INTO BOSSA)  
p =

Musical notation for the first line of the main section, including a treble clef staff and a bass clef staff with chords: A-, A-1/9, D/F#, F<sup>o</sup>7, D7/A, %.

Qui-et nights of Qui-et stars,

Musical notation for the second line of the main section, including a treble clef staff and a bass clef staff with chords: A<sup>b</sup>o, %, G-7, C9 sus4.

qui-et chords from my qui-tar,  
float-ing on the si-lence that sur-rounds

Musical notation for the third line of the main section, including a treble clef staff and a bass clef staff with chords: F<sup>o</sup>, F<sup>7</sup>Maj7, F<sup>7</sup>Maj7, F-7, B<sup>b</sup>7.

us.  
Qui-et thoughts and qui-et dreams,

Musical notation for the fourth line of the main section, including a treble clef staff and a bass clef staff with chords: E-7, A9 (113), D9, %.

qui-et walks by qui-et streams,  
and a win-dow look-ing on the moon

- rains and the sea, how love-ly. This is where I want to be,

D-7 A<sup>b</sup> D7/A  $\frac{7}{6}$

here, with you so close to me un-til the final flicker of life's em-

A<sup>b</sup>  $\frac{7}{6}$  G-7 C7 sus4

ber. I who was lost and lone-ly,

F<sup>o</sup> F<sup>o</sup> Maj7 F<sup>o</sup> Maj7 F-7 F-6

be-liev-ing life was on-ly a bitter, tragic joke have found with you,

E-7 A-7 D-7 G7<sup>b9</sup>

the meaning of ex-ist-ence, oh, my love-

E-7 A7 D-7 G7

(LAST X ONLY)

C6

FINE

MUSIC - D. ELLINGTON  
 LYRICS - J. HENDRICKS  
 STYLED BY A. SIEGAL

(FAST)

COTTONTAIL

Way back in my child-hood I heard a  
 His mamma got wor-ried She told the

Ab Maj7 F=7 Bb=7 Eb7 C=7 F=7

story so true 'Bout a fun-ny bun-ny steal  
 bunny one day Bet ter witch that farm-er head

Bb=7 Eb7 Ab7 Db Dc

1. in some boo from a farm er he knew.  
 what I say or he'll blow

2. you a-way.

Ab Eb7 F7 Bb7 Eb7 Ab

NO MELODY

He knew his mamma was right, So why don't he heed what she say?

C7 / / / % F7 / / / %

Maybe he just don't dig it, Part of his habit because he's a rabbit.

Bb7 / / / % Eb7 / / / %

DUKE - "THE GOLDEN DUKE"  
 "LAMBERT, HENDRICKS & ROSS SING ELLINGTON"



I heard the old stor-y, One rab-bit

Ab7 Eb7 F-7 Bb-7 Eb7 C-A F-7

foot-ll bring luck But - it's much more lucky, Luck-

Bb-7 Eb7 Ab9 Fb

- i - or match when the rab - bits at-tached.

Ab Eb7 Ab

- CHICK COREA

(BALLAD)

# CRYSTAL SILENCE

Oh where did he go the crys- tal si- lence  
 way from life now all a- lone - I can re-

*A* *E* *Fmaj7#11*

cries in my dreams I see - him still through the  
 -flect I let him slip - a - way from the

*B-7* *Bbmaj7* *A-*

1.  
 crys- tal si- lence of the night

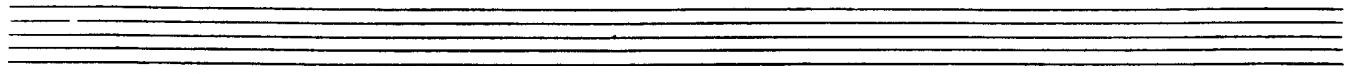
*B- C D7sus4 E7b9 A- Bbmaj7#11*

2.  
 game he might have played if he stayed if he had

*D-* *E7#9* *D-*

stayed. Oh, I know - those won- drous games that we would have

*E7#9* *Fmaj7* *G7sus4*



played ————— As long as

A- / D

time ex — ists I shall re-

A- B7 F-7

call the man I knew so

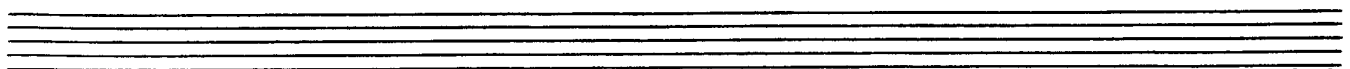
C G-7 B7(b9)

well. One day I — know in —

E7sus4 / E7 / A-7 E-

time — our paths will. meet and then we'll feel — the

F7sus4#11 B-7 B7sus7





joy the — joy we both have — know —

A = B = C ~~D7sus4~~ E7b9 A =

— That I love and call my — own. —

~~B7sus7~~ B = C ~~D7sus4~~ E7b9 A =

ENDING

ENDING

F m7/A A =

FINE

CHICK COREA - "RETURN TO FOREVER"

GARY BURTON & CHICK COREA - "CRYSTAL SILENCE"

- COLE PORTER

(BALLAD)

# COULD IT BE YOU

Could it be you, The one I'm  
Are you the dream, I al-ways

$Bb\text{maj}7$   $C-7$   $F7$   $Bb\text{maj}7$

fat - ad for? - dream a - bout? -  
Could it be you,  
Are we the dream,

$G-7$   $G-7$   $F-7$   $Bb7$   $Eb\text{maj}7$   $F-7$   $Bb7$

The love I've wait - ad for? -  
I'm on the beam a - bout? -

$Eb\text{maj}7$   $G-7$   $C7$   $F\text{maj}7$

1.  
For lo, since

you came a-long, and kindled the song in my heart,  
 $A7b9$   $D-7$   $G7$   $A-7b5$   $D7b9$

Why both - er pre - tend - ing?  
The song is un-

$G-$   $G-7$   $C7$   $F7$

-end — ing.

2.

Could be, these mi-ribs of mine, Are

C9 / C7 F7 : Bbmaj7 D7

far too di-vine to come true,

Or could it

Ebmaj7 C7 G7 Eb7 Ab7 Bbmaj7

be re-al-ly you?

C9 C7 F7 Bb6 (C7 F7)

FINE

- RODGERS/HART

# DANCING ON THE CEILING

He danc-es I try to o-ver head hide in vain on the ceil-ing, Un-der-neath my

Fmaj7 F#7 Bbmaj7 B<sup>o</sup>

near my bed, coun-ter-pane; In There's my my sight, love

A- A<sup>b</sup> G-7 C7 A-7b5 D7b9

Through up the a night-blow! I whis-per,

G-7 C7 F6 G-7

"Go a-way, my lov-er, It's not fair,"

C7 Fmaj7 A-7b5 D7

But I'm so grateful to dis-cov-er He's still there.

G-7 C7 A-7b5 D7



—

I love my ceil-ing more

G-7 C7 Fm7 F7

Since it is a danc-ing floor Just for —

Bbm7 B° A- A° G-7

— my love.

C7 F (G-7 C7)

FINE

- VAN HEUSEN

# DARN THAT DREAM

Darn that dream I dream each night, you say you love me and you  
 Darn your lips and darn your eyes, they life me high a-bore the

G6 | Bb7 E7 | A7 B7 | E- E7b A7/C# C-6

hold me tight moon-lit skies, But when I awake you're out of sight, oh  
 Then I tumble out of pa-ra-dise, oh

B-7b5 E7 | A7 F7 | B-7 E7/Bb

1. darn that dream. 2. darn that

A7 D7 | B-7 E7 A7 D7 | A7 D7

dream. Darn that one track mind of mine, it

G6 | Bb7 | Eb6 C-7 | F-7 Bb7

can't under-stand that you don't care. Just to change the

G-7 F#- | F-7 Bb7 | Eb6 C-7

## BILL EVANS/JIM HALL - "UNDERCURRENT"

mood I'm in, I'd welcome a nice old night-mare.

G-6 A-7 D7 Eb7 D7

Damn that dream and bless it too, with-out that dream, I never

G / Bb-7 Eb7 A-7 B7 E- E-7/A7/A C-6

would have you. But it hurts, mean it won't come true, oh

B-7b5 E7 A-7 F7 B-7 Eb7/Bb

Damn That Dream.

A-7 D7 G6

(Med. Soul Jazz) DAT DERE - BOBBY TIMMONS  
 - OSCAR BROWN

Hay. Daddy wat dat dere? 'n' why dat umma dere? 'n' oh Daddy, oh,  
 who dat in my chair? 'n' what she do in dere? 'n' oh Daddy, oh,

A-7b5 C- C-/bb A-7b5 Ab Maj7

hey Daddy hey lookit o-ber dere! - Hey what dey do in dere 'n'  
 hey Daddy can I go o-ber dere? - Hey Daddy wat's a square 'n'

A-7b5 D7 D-7b5 G7 C- C-/bb

where dey go in dere 'n' daddy can I hab dat big el-e-pant o-ber dere? - Hey  
 where do we get air 'n' daddy can I hab dat big el-e-pant o-ber dere

Ab-7b5 Ab Maj7 D-7b5 G+7 F C-

2. My quiz-zi-cal kid Man he doos'n want an-y-thing here He's forever de-

F C- D-7b5 G7 C- C-/bb A-7b5 D7 G+7 C-

manding to know who what and why and where In - quiz-it-ive child And sometimes he

A-7b5 D7 D-7b5 G7 D-7b5 G7 C- C-/bb

OSCAR BROWN JR. - "SIN AND SOUL"

DAT DERE - 2.

questions get wild Like "Daddy can I hab dat big el-e-pant ober dere?" Don't

A-7b5 D7 G#7 Eb7 D-7b5 G#7 F/c G#7

wanna comb my hair 'n' where my teddy bear 'n' oh Daddy oh hey look it the con boy comin' dere!

C= C=7b6 A-7b5 Abmaj7 A-7b5 D7

Hey can I hab a pair o' boots like dat to wear 'n' Daddy can

D-7b5 G7 C= C=7b6 A-7b5 Abmaj7

I hab dat big el-e-pant ober dere? - The time will march the life's par-ade goes

D-7b5 G7 F C= C=

years will go the bud-ging by He'll lit - tle fellow's need to know some gon - na gron I gotta rea - sons why I don't have

C=6 Eb7 D7 G7

tell him what he all the answers needs to know help him a long so he'll know right from wrong can't make him strong But I'll try best that I can gonna help him plan so he will be a man

C= C=6 D7 G7

# & soul oscar broy



"Pro  
de  
a  
man  
w  
Bro  
ti  
"  
a  
lian  
"  
is S  
S  
"  
He  
g  
"  
t  
"  
t  
"

DAT DERE-3

1. As You give a kid your best and

C= G7 C= G7 C=

hope he'll pass the test when you finally send him out in to the world somewhere But

D7 G=7 C= Eb7 Ab Maj7 G7

tho' he's grown I'm bettin' I never will forget 'n' Daddy can I hab dat big el-e-pant cho dere?'

G7 C= D7 G= Ab Maj7 G7

Hey why dey do dat dere? 'n' how you work dat dere? 'n' oh, Daddy, oh

C= G7 C= C-/Bb A=7b5 Ab Maj7

hey Daddy hey what dat say up dere?— Hey Daddy what is fair? How

A=7b5 D7 D=7b5 G7 C= C-/Bb

come I gotta share 'n' Daddy can I hab dat big el-e-pant ober dere?

Ab=7b5 Ab Maj7 D=7b5 G7 F C=

FINE  
96.

- MANCINI

THE DAYS OF WINE AND ROSES

The days of wine and roses Laugh and

F Maj7 Eb7 D7(b9) D7(b9) %

run a-way Like a child at play. Through the

G-7 % Bb-6 Eb7

meadow land toward a closing door, A door marked "Never-

A-7 D-7 G-7 C7

-more", That was-n't there before. The

E-9(b5) A9(b9) D-7 G7 G-7 C7

love -ly night dis-clo-ses Just a

F Maj7 Eb7 D7(b9) D7(b9) %

LAMBERT, HENDRICKS & BAVAN - "HAVING A BALL AT THE VILLAGE GATE"



passing breeze — Filled with mem-o-ries — of the

G-7 % B<sup>b</sup>-6 E<sup>b</sup>7

gol-den smile that in-tro-duced me to — The

A-7 D-7 B-7<sup>b</sup>5 B<sup>b</sup>7

days of wine and ros-es and you. —

A-7 D-7 G-7 C7 F6 B<sup>b</sup>6(9) F6(9)

FINE

ART FARMER - "INTERACTION"

-KERN/MERCER

# DEARLY BELOVED

Dear-ly be-lon-ed, how clear-ly I  
Noth-ing could save me, fate gave me a

D-7/G G7 D-7/G

see, -  
sign;  
Some-where in Hea-ven you were  
I know that I'll be yours come

G7 D-7/G G7

fash-ioned for me,  
Show-er or shine;  
An-gel eyes -

D-7/G G7 C Maj 7

— knew you, —

A-7 D-7 G7 D-7 G7

An-gel voi-ces led me to you;

C Maj 7 A-7 Ab-7

2.

So I say

D<sup>b</sup>7 C<sup>+</sup>Maj7 A=7

mere-ly, Dear-ly be-

D7 F. D=7 G7

-lov-ed be mine.

D=7 G7 C6

- JOBIM

# DESAFINADO

Love is like a  
Once your kiss-es

me — var — end-ing  
raised me to a

mel — o — dy  
fe — ver pitch,

F maj 7

7.

G7(b9)

7.

Po — ets have com — pared it # to a  
Now the or — ches — tra — tion does —n't

G=7

C7

sym — phony,  
seem so rich

A7(b9)

D7(b9)

1.  
A symphony con — duct

G=7

— ted # by the  
lighting of the moon

A7(b9)

D7

D7(b9)

But our song of  
love is slightly  
out of tune —

G7(b9)

7.

G7(b9)

LAMBERT, HENDRICKS AND BAYAN - "AT BASIN ST. EAST"

2.

(Alternate) Seem to me you've changed the tune we  
Late by you I've changed the tune we

G-7 B-7

used to sing  
used to sing

Like the Bossa No-  
Seems like our song of-

A-7 B-7b5 E7#9 A maj7

va love should  
love ought-a

swing  
swing

we

Bb-7 B-7 E7

used to harmon-ize two souls in  
per-fect tune

A maj7 Bb-7 B-7

And  
now the song is  
diff-erent and the

E7 A maj7 F#-7

DESAFINADO - P.3

words don't even rhyme, Cause you for-got the mel-

B-7 E7 Cmaj7

- o - dy our hearts would al-ways cry And so what

C#m7 D-7 G7

good's a heart that's slight-ly out of tune.

G-7 A-7b5 D7b9 G-7

Tune your heart to mine the way it

C7b5 Fmaj7 7.

used to be, bin with me in

G7b5 7/2 G-7

har-mon-y and sing a song of lov-ing, we're

C7 A-7b5 D7b9

bound to get in tune a-gain be-fore too

G-7 Bb A-7

long *{ There'll be Cupid's* no Des-a-fin-a-do gonna play the main part} when your heart be-

Abo G7 7.

-longs to me complete-ly. Then you won't be slightly out of tune.

Bb-7 Eb7 G7

You'll sing a long with me.

C7 Fb

1. STAN GETZ/CHARLIE BIRD - "DESAFINADO"
2. ANTONIO CARLOS JOBIM - "GETZ/GILBERTO"
3. "THE COMPOSER OF DESAFINADO, PLAYS"

(BOSSA)

# DINDI

- JOBIN/GILBERT

Sky so vast is the sky with far a-way clouds just wandering

by Where do they go? Oh I don't

know don't know. Wind that speaks to the

Leaves — tell-ing stories that no one be-lieves

Stories of love — be-long to you and

FLORA PURIM - "BUTTERFLY DREAMS"



me. Oh, Din-di If I

G7(13) Eb7maj7 Db7maj7

on-ly had words I would say all the beauti-fal things that I see

Eb7maj7 Bb7 Eb7(13) Ab7maj7

when you're with me Oh my Din-di

Ab- Eb7maj7 Bb7

Oh, Din-di Like the song of the wind in the

Eb7maj7 Db7maj7 Eb7maj7

trees, that how my heart is singing, Din-di. Happy-Din-di

Bb7 Eb7(13) Ab7maj7 Ab-

When you're with me.

Eb7maj7 (A-7b5 D7b9)

- RUSSELL/ELLINGTON

# DO NOTHIN' TILL YOU HEAR FROM ME

Do nothin' till you hear from me.  
me.  
me.

Pay no at-ten-tion to what's  
At least cut under our ro-

D7 sus4 C D-7 G7

said  
- mance

Why people fear the seem of  
If you should take the words of  
an-y-one's dream  
others you've heard -

C Maj7 F7 b5 G7 F7 b5

1.

is p-ver my head.  
I haven't a chance

Do nothin' till you hear from

A-7 D7 G6 Bb7 A-7 D7

2.

True I've been seen

G6 / C-7 F7 G Maj7 Bb7 sus4 Eb Maj7 F-7

with someone new But does that mean  
That I'm not true when we're a

Eb Maj7 Bb7 sus4 Eb Maj7 F-7 Eb Maj7 Ab Maj7

BILLIE HOLIDAY - "LADY IN SATIN"

- part — The words in my heart re-veal how I feel about you —

G7 Maj7 A-7 B-7 E7 #9 #5 A7 b5

- Some kiss may cloud my mem-ory And oth-er arms may hold a

D7 sus4 G7 Maj7 C D-7 G7

thrill But please do not let it till you hear it from me —

C7 Maj7 F7 b5 G7 E7 #9 #5

- And you never will. —

A-7 D7 G (Bb7 A-7 D7 sus4)

-DUKE ELLINGTON

(SWING) DON'T GET AROUND MUCH ANYMORE

Musical notation for the first system, including treble and bass clefs, notes, and lyrics: "Missed the Saturday dance" and "Heard they crowded the floor".

Musical notation for the second system, including notes and lyrics: "Could-n't bear it without you".

Musical notation for the third system, including notes and lyrics: "Don't get a-round much any more" and "Thought I'd vis-it the club".

Musical notation for the fourth system, including notes and lyrics: "Got as far as the door".

Musical notation for the fifth system, including notes and lyrics: "They'd have asked me a-bout you" and "Don't get a-round much any".

SAM COOKE - "THE ONE AND ONLY"

DUKE - "90th BIRTHDAY"

"MOSE ALLISON SINGS"

'09. WILLIE NELSON - "STARDUST"

more —————

Dar — ling I guess

C (G7) F

my mind's more at ease but

F- E-7 C G7 C#7

me — ver the less why stir up memor — ies

D7 F#-7b5 B7b9 E-7 D7b9

Been invit-ed on dates Might have gone but what for

G7 Cmaj7 D-7 D#7 E-7 | | | |

Aw — f'ly dif — ferent without you —

A7 | | A-7 D7

Don't get around much any more .

G7 C

- CHARLIE PARKER

(UP TEMPO) DONNA LEE

**A**  $A^b$   $F7$   $B^b7$   $B^b-7$   $E^b7$   $A^b$   $E^b-7$   $D7$   
 $D^b$   $D^b-7$   $A^b$   $F7$   $B^b7$   $E^b7$

**B**  $A^b$   $F7$   $B^b7$   $C7$   $F-$   $C7\#9$   
 $F-$   $C7$   $F-$   $A^b0$   
 $A^b$   $F7$   $B^b-7$   $E^b7$   $A^b$  ( $B^b-7$   $E^b7$ )

(UP TEMPO)

DONNA LEE

LYRICS - STANLEY CORNFELD

- A**
- Isn't it weird and strange the way musicians want to show off how fast they've learnt to play their music Is it
  - That they want to make it seem so tough so very tough on a person that you'd have to be someone very great and special
  - Just to make your fingers move a little faster than they're used to movin' when they're doin' day to day tasks like
  - Washin' up the dishes or like pullin' up weeds
- Typists do it better if you're impressed with speed and accuracy at
- B**
- All But it would be dishonest of me if I didn't tell you I really really get excited When I
  - Hear musicians really get hot and blow and let go with everything they've got I
  - May be weird I may be strange I can't expect the world to change but one of these days I'm gonna find out why the guy who wrote this song de-
  - signed it so it must be played much faster than a guy like me can play .

# DON'T BLAME ME

- FIELDS / WSHUGH

Don't blame me for falling in love with you I'm

C6 / F-7 B<sup>b</sup>7 E-7 A7 D-7 G7 C<sup>major</sup>7 A-7

under your spell so how can I help it don't blame me.

D-7 G7 E-7<sup>b5</sup> A7 D-7 G7 C6 / D-7 G7

Can't you see when you do the things you do If

C6 / F-7 B<sup>b</sup>7 E-7 A7 D-7 G7 C<sup>major</sup>7 A-7

I can't conceal, the thrill that I'm feeling Don't blame me.

D-7 G7 E-7<sup>b5</sup> A7 D-7 G7 C6 / G-7 C7

Can I help it if that dog gave moon ab-ove

F E7 A-7 %



Make me need — someone like you to love.

D7 7/8 D-7 Ab7 G7

Blame your kiss, As sweet as a kiss can be And

C E-7b5 A7 D-7 G7 Cmaj7 A7

blame all your charms, that melt in my arms. But Don't Blame Me.

D-7 G7 E-7b5 A7 D-7 G7 C6

# DON'T EXPLAIN

- HERZOG/HOLIDAY

Hush now, don't ex-plain There's noth-in' to

A- B7 E7#9 A-

gain {I'm glad Skip that you're back} don't ex-lip-stick

B7 E7 A7 D- G7 C

1. -plain Hush 2. -plain

Gmaj7 D-7 E7 F#maj7

You know that I love you — And what love endures

C6 E7#9 A7 D-7 G7 C

All my thoughts are of you — I'm so completely yours Don't wanna hear folks chat-

F D- / / E7 / A7 D-7

-ter 'cause I know you cheat  
 Right or wrong don't matter  
 when I'm with you as sweet

G7 C F D- E7

Hush don't ex-plain  
 My joy you're my

A- B7 E7#9 A-

pain  
 My life's  
 yours love Don't ex-

B7 E7 A7 D- G7 C- G7

-plain .

C (B-7 E7)

# DOODLIN'

- HORACE SILVER  
- LON HENDRICKS

Using the phone booth making a few calls Doodl-in' weird things Using the booth walls.  
Later the waiter had me arrested - Took me to Bellevue where I was cased

B $\flat$ 7 E $\flat$ 7 B $\flat$ 7

Got me a big date Had me a doc-tor Doodl-in' my bit Puttin' her  
Prob at my noodle b'fore I was

B $\flat$ 7 E $\flat$ 7 B $\flat$ 7

face on So she could look slick I enjoy pro-cras-tin-a-tin' specially when I'm busy  
leaf done taught him to doodle Shouldn't hide my thoughts but Linger find an bullet thru' your

B $\flat$ 7 B $\flat$ 7 G7 C $\flat$ 7

wait-in' Doodlin' a-way  
finger Doodlin' a-way

F7 B $\flat$ 7 G7 C7 F7

Sittin' n din-in' dinner beginning - started de sign-in' Using the linen  
(The) Doctor was real nice called me a real cool Looked at the waiter Told him to be cool

B $\flat$ 7 E $\flat$ 7 B $\flat$ 7

" LAMBERT, HENDRICKS & BAVAN AT BASIN ST EAST "

Dining and drawing  
Looked at my ba-by

Talkin to my date (the) waiter got  
Told her to get free Got her to

Bb7 Eb7

salt-y doodlin' told me to please wait  
So he could bug me -

Told the waiter don't be dizzy can't you see I'm very  
When he put his arms a round me quite to his surprise he

Bb7 Bb7 G7 C7

busy found me Doodlin' a way -  
Doodlin' a way -

F7 Bb7 G7 C7 F7

FINE

# DOXY

Music - Sonny Rollins  
Lyrics - Stanley Cornfield

I turned around a lot when I was a kid Cause my daddy was the trav-ler type,

B<sup>b</sup>7 A<sup>b</sup>7 G7 C7 F7

The last thing in the world that he liked to do, was to

B<sup>b</sup> B<sup>b</sup>7 A<sup>b</sup>7 G7

watch the box and smoke a pipe Oh we lived

C7 F7 Fm7

all-over the ci-ty and coun-try And

B<sup>b</sup>7 #9 E<sup>b</sup>7 A<sup>b</sup>7

that's the reason why I got itchy feet And I want to tell this town good bye

B<sup>b</sup> A<sup>b</sup>7 G7 C7 F7

The only thing I'd miss yeah af-ter I'm gone Is this

B<sup>b</sup> B<sup>b</sup>7 A<sup>b</sup>7 G7

very special wo-man I know She's got a lot of ways to

C7 F7 Bb Bb7 Ab7

get me to stay Cause she doesn't seem to want me to go

G7 C7 F7

Ain't she wild — that-Doxy She wild and fox-y

F7 Bb7#9 Eb7

And when I need to smooth the sting of my tra-vel-in' bug Doxy

Ab7 Bb Ab7 G7

makes the highway fe-ver go Doxy makes the highway fe-ver go

C7 F7 Bb C7 F7

Doxy makes the highway fe-ver go She's fox-y!

Bb G7 C7 F7 Bb

(MED.)

# EASY LIVING

- ROBIN/RANGER

Living for you is easy living, it's ea-sy to live, when you're in love, and

Fmaj7 F#0 G-7 G#07 Fmaj7/A C-7 F7 Bbmaj7 Eb7

I'm so in love, there's nothing in life but you.

Fmaj7 D-7 G-7 C7 A#7 D9 G#7 C9

I'll never re-gret, the years I'm giving, they're easy to give, when you're in love and

Fmaj7 F#0 G-7 G#07 Fmaj7/A C-7 F7 Bbmaj7 Eb7

I'm happy to do what-ev-er I do for you For

Fmaj7 D-7 G-7 C7b9 F Bb-7 Eb-7 Ab7

you maybe I'm a fool but it's fun, Please say you're mine with

Dbmaj7 Bb-7 Eb-7 Ab7 (A#7/D) F-7 Bb-7 Eb-7 Ab7

CLIFFORD BRONN - "BRONNIE EYES"

BILL EVANS - "NEW JAZZ CONCEPTIONS"



one wave of your hand, dar-ling it's grand, they just don't understand.

*D<sup>b</sup>7(maj7) B<sup>b</sup>7(B<sup>b</sup>=A) G-7(b9) C7(C7/B<sup>b</sup>) A-7(b9) D7(b9) G-7 C+7*

Living for you is easy living. It's easy to live when you're in love. And

*F7(maj7) D7 G-7 G#07 F7(maj7)/A C-7 F7 B<sup>b</sup>7(maj7) E<sup>b</sup>7*

I'm so in love, there's no-thing in life but you.

*F7(maj7) D-7 G-7 C7(b9) F (A<sup>b</sup>7 D<sup>b</sup>7(maj7) C7)*

- COLE PORTER

(BALLAD)

# EASY TO LOVE

This system contains the first three measures of the song. The melody is written on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "You'd be so eas-y to", "We'd be so grand at the". The bass line is written on a bass clef staff with chords: A-7, D7, and A-7.

This system contains the next three measures. The melody continues with lyrics: "love, So eas-y to i-dol-ize, all", "game, So care-free to geth-er, that it". The bass line features chords: D7, Gmaj7, and Cmaj7.

This system contains the next three measures, starting with a first ending bracket labeled "1.". The melody has lyrics: "th-ers a-bove, So", "does seem a". The bass line has chords: B-7, C7, and A-7.

This system contains the next three measures. The melody has lyrics: "worth the yearn-ing for, —". The bass line has chords: D7, Gmaj7, and E-7.

This system contains the final three measures. The melody has lyrics: "So swell to keep ev-'ry home fire burn — ing for, —". The bass line has chords: A-7, D7, and B-7.

SARAH VAUGHAN - "AFTER HOURS"

Handwritten musical notation for the first system. The top staff shows a melodic line with a repeat sign and a second ending bracket labeled "2.". The lyrics are "shame, that you can't". The bottom staff shows chords: E7, E7, and A-.

Handwritten musical notation for the second system. The top staff shows a melodic line. The lyrics are "see Your fu - ture with me, 'Cause you'd be". The bottom staff shows chords: C-6, Gm7, B7, and Bb.

Handwritten musical notation for the third system. The top staff shows a melodic line. The lyrics are "oh, so eas - y to love!". The bottom staff shows chords: A-7, D7, G6, and D7.

Handwritten musical notation for the fourth system. The top staff shows a melodic line. The bottom staff shows the chord G6.

FINE

MUSIC - STEVE SWALLOW  
 WORDS - STANLEY CORNFIELD

FALLING GRACE

SNOW — falls in space creates a

Ab maj7 D7/F# G-7

fall-ing grace Star - white and passing its time in flight And chang-ing light

F-7 Bb7 Eb6/G D7/F# G-7/F C/E

— Fall-ing in space, with a timeless fall-ing gr-ace

F maj7 F#-7b5 B7 E-7

— leaving no trace - The wind is whispering

A-7 D7 G maj7 C-7 C#o

no re-grets How soon time for-gets We'll learn this yet

Bb maj7/D Eb maj7 E-7b5 A7

GARY BURTON/STEPHANE GRAPPELLI - "PARIS ENCOUNTER"

BILL EVANS - "INTUITION"

GARY BURTON/CHICK COREA - "CRYSTAL SILENCE"

*To move in space*      *Fall with grace - (Leave no last sound)*  
 D-7   Db7   C-7   F-7   B<sup>b</sup>7maj7   E<sup>b</sup>7maj7

*trace - Falling Grace )*  
 A<sup>b</sup>7maj7      D<sup>b</sup>7maj7

FALLING IN LOVE WITH LOVE

-ROGERS/HART

Musical notation for the first system, featuring a treble clef, key signature of two flats (Bb), and a 4/4 time signature. The melody consists of quarter notes. The lyrics are: "Fall-ing in love with love is fall-ing for I fell in love with love one night when the". The chords below the staff are: Bbmaj7, Bb6, Bbmaj7, Bb6.

Musical notation for the second system, continuing the melody with quarter notes and a final half note. The lyrics are: "make moon be- lieve. full,". The chords below the staff are: C-7, F7, C-7, F7.

Musical notation for the third system, continuing the melody with quarter notes. The lyrics are: "Fall-ing in love with love is play-ing the I was un- wise with eyes un- a-bit to". The chords below the staff are: C-7, F7, C-7, F7.

Musical notation for the fourth system, continuing the melody with quarter notes and a final half note. The lyrics are: "fool see.". The chords below the staff are: Bbmaj7, Bb6, Bbmaj7, Bb6.

Musical notation for the fifth system, continuing the melody with quarter notes. The lyrics are: "Car-ing too much is such a ju-ven-ile I fell in love with love, with love ev-er-". The chords below the staff are: Bbmaj7, Bb6, Bbmaj7, Bb6.

1.

fan ————— cy. —————

A=7 D7 A=7 D7

Learn-ing to trust is just for chil-dren in

G= G=(m7) G=7 G=b

school. —————

C=7 % % F7

2.

-last ————— ing, ————— But

A=7 D7 B=7 G7

love fall out with

C= G7b9 C=7 F7

me. —————

Bb7m7 (C=7 F7)

(FINE)

- BILLIE HOLIDAY

# FINE AND MELLOW

My man don't love me, Treats me Oh so mean,

F7 Bb7 F7

my man he don't love me, Treats me aw-ful

Bb7

mean, He's the lowest man

F7 C7

That I've ever seen. He wears

Bb7 F7 / G7 C7 F Db9 C7 C#7

high draped pants Stripes are really yel-low;

F7 Bb7 F7



FINE & MELLOW-2

— He wears high draped pants Stripes are really get-

*F7* *Bb7* *F7*

-low. But when he starts in to love me

*F7* *F7* *C7*

He's so fine and mel-low. — Love will

*Bb7* *F7 / G7 C7* *F D9 C7 C#7*

make you drink & gamble, Make you stay out all night long, —

*F7* *Bb7* *F7*

Love will make you drink & gamble, Make you stay out all night

*F7* *Bb7* *F7*

FINE & MELLOW-3

long. — Love will make you do things

F7 % C7

That you know is wrong. — But if you

Bb7 F7 / G7 C7 F Dbb9 C7 C#7

treat me right ba-by, I'll stay home ev-ry day; —

F7 Bb7 F7

If you treat me right ba-by, I'll stay home ev-ry

% Bb7 %

day. — But you're so mean to me ba-by

F7 % C7

FINE & MELLOW-4

4 *I know you're gonna drive me a-way.* *Love is*

Bb7 F7 / G7 C7 F Db9 C7 C#7

*just like a faucet.* *It turns off and on;*

F7 Bb7 F7

*Love is like a faucet* *It turns off- and*

Bb7

*on.* *Sometimes when you think it's on ba-by,*

F7 C7

*It has turned off and gone*

Db7 C9 F6 Eb Db9 C9 F7

- CHICK COREA

(SAMBA)

500 MILES HIGH

Some day you'll look into her eyes

Then there'll be no good-byes And yesterday

will have gone You'll find yourself

in another space Five hundred miles high

TO END, D.S. al fine

CHICK COREA - "LIGHT AS A FEATHER"

STAN GETZ - "CAPTAIN MARVEL"

133. CHICK COREA & R.T.F. - "LIGHT AS A FEATHER"  
"FLORA PLURIM AT MONTREUX"

(B7) Five hundred miles high  
 (BREAK →) C=H  
 B7 alt.

You'll see just one look and you'll know  
 She's so tender and warm

You'll recognize this is love  
 You'll find yourself on another plane

500 miles high.

Be sure — That your love stays so free  
 Then it never can die.

Just realize this is truth  
 And above the skys you will always stay

500 miles high,  
 500 miles high,  
 500 miles high.

MEYER  
BRETTON  
EDWARD

# FOR HEAVEN'S SAKE

For Heaven's sake — Let's fall in love, — it's yours  
- mance — For us to try — Here is a

G-7 F5 C7b9 F#m7 F#b7

- take — to call it love an an-gel's hold-ing hands with  
chance — we can't de- my, while heaven's giv-ing us the

G-7 C7 F#m7 Bb-7

1.  
me — How heaven-ly — Heaven can be Here is Ro-  
break — let's fall in

F#m7/A Ab7 G-7 C7 F6

2.  
love — for Hea-ven's sake Don't say a word my

G-7 C7 F6 Eb-7 Gb-6

dar-ling Don't break a spell like this

D#m7 D07 Eb-7 Gb-6 D#m7

BILL EVANS - "TRIO '64"

Just hold me tight we're a-lone in the night and heaven is here in a

F-7 D-9 F-7 B-7 Bb-7

kiss This pair of eyes — can see a star — so per-m-

G-7 C7 G-7 B-7 Fmaj7 G-7

-dise — can't be so far Since heaven's what we're dream-ing

G-7 C7 Fmaj7 Bb-7

of — for Hea-ven's sake — let's fall in love.

Fmaj7/A Ab-7 G-7 C7 Fb

- MILES DAVIS

# FOUR

8j

Of the won-der-ful things that you get out of life - there are four -  
and is hon-our and hap-pi-ness makes number three

*E<sup>b</sup>maj7*

Ba-by and that may not be many -  
When you put them to-ge-th-er you'll know

*B<sup>b</sup>-7* *E<sup>b</sup>7* *A<sup>b</sup>maj7*

but no-bod-y needs more  
what the last one must be

Of the mar-ry  
Ba-by so it's

*A<sup>b</sup>-7* *D<sup>b</sup>7*

facts mak-ing the list of life -  
truth, hon-our and hap-pi-ness

Truth takes the lead -  
And one thing more

*E<sup>b</sup>maj7* *F<sup>#</sup>-7* *B7* *F-7*

1.

And - to re-lax know-ing the gist of life -  
Meaning only

*B<sup>b</sup>7* *E<sup>b</sup>maj7* *F<sup>#</sup>-7* *B7*

MILES DAVIS - "FOUR & MORE"



it's truth you need — And the sec-  
*F-7* *Bb7* *2.* *G-7* *Gb7*  
 won-derful wonderful love

— that will make it four. ( SOLO BREAK )  
*F-7* *Bb7* *Eb Maj7* /

( FINE )

D.S.

# FREEDOM JAZZ DANCE

- EDDIE HARRIS /  
EDDIE JEFFERSON

PLAY TIME (7)

First you

Bb7

put your feet to-ge-ther then you do a lit-tle walk  
music's really mov-in' and this tune is out-ta sight

You dance a-round and then you have a lit-tle talk  
It was composed by Eddie Har-ris late one night

You grab her and you thrasher now you  
He took it and he moved it and he

both are get-ting bad-der than you stop and hold to-ge-ther bumping ass - es all a-round. Yeah!  
grooved it and it's cool that he was fed-in nice and free and that's the way it ought to be. Yeah!

EDDIE HARRIS - "FREEDOM JAZZ DANCE"

MILES DAVIS - "MILES SMILES"

139. MIROSLAV VITOUS - "INFINITE SEARCH"

Freedom Jazz Dance Yeah Freedom

Jazz Dance Man the  
(First you)

3<sup>rd</sup> verse : ( First you ) put your feet together then you do a little walk  
You dance around and then you have a little talk

You grab her and you throw her now you both are getting badder than you  
Stop and hold together everybody's feeling good Yeah!

4<sup>th</sup> verse : ( Repeat 2<sup>nd</sup> Verse )

- COLE PORTER

# FROM THIS MOMENT ON

From this moment on  
From this hap-py day

F = G-7 C7

You no for more me blue dear song

G-7b5 F = Eb-7 Ab7

On — ly — two for tea dear  
On — ly — whoop de doo song

D6 D6 =

1.  
From this moment on  
From this

Ab Ab C7

2.  
mo-ment on For you've got the love-

Eb7 Ab7 D67b9

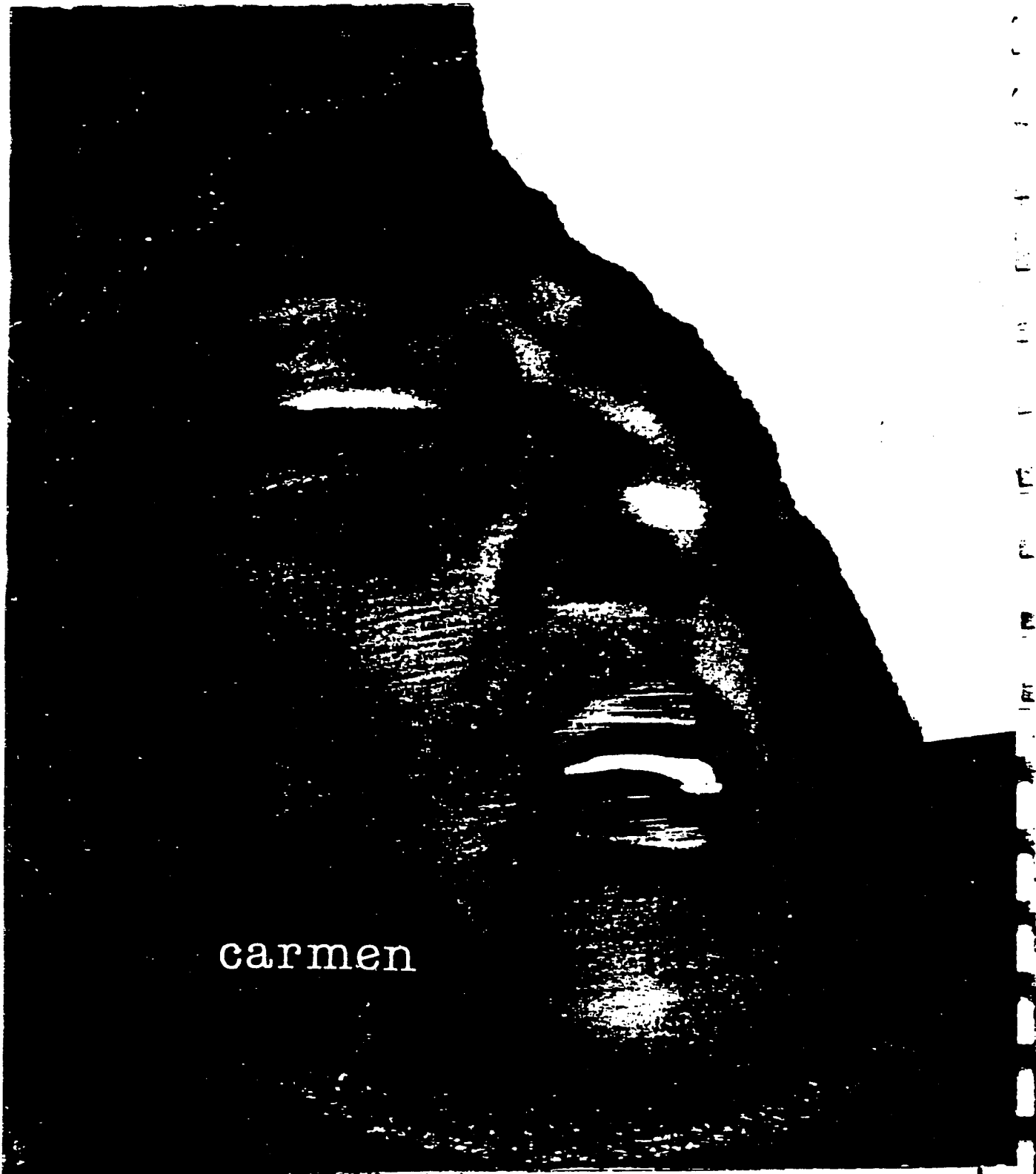
— I need so much — Got the skin —  
/ D<sup>b</sup>7 / A<sup>b</sup>6

— I love to touch — Got the arms —  
/ F7 / E<sup>b</sup>9Maj7

— to hold me tight — Got the  
/ F7 / B<sup>b</sup>7 / E<sup>b</sup>9Maj7

sweet lips to kiss me good night — From this  
/ / / F7

mo - ment on — You  
/ B<sup>b</sup>7 / G7 / C7 / G7b5



carmen

'43.

and	I	babe	we'll be -
F =	E <sup>b</sup> 7	A <sup>b</sup> 7	D <sup>b</sup> 7m <sup>7</sup>

- rid in	high	babe	Ev - 'ry
7.	D <sup>b</sup> 7	7.	A <sup>b</sup> 7m <sup>7</sup>

care is you		from	this mo -
A <sup>b</sup> 0 A <sup>b</sup>	A <sup>b</sup>	A <sup>b</sup> 7 F7	B <sup>b</sup> 7 D <sup>b</sup> 7m <sup>7</sup>

ment	on.		
1 1 E <sup>b</sup> 7 1	A <sup>b</sup>		

(BOSSA)

# GENTLE RAIN

- LOUIS BONFI /  
MATT DUBEY

We both are lost and a lone in the  
 I feel your tears as they fall on my

Chords: A-6, F, B-7b5

world in the gentle  
 cheek like the gentle  
 Walk with me warm

Chords: E7, A-7, D7, G-7, C7

rain Don't be a  
 rain come lit-tle

Chords: F6, F#-7b5

-fraid I've a hand for your hand and I  
 one you have me in the world and our

Chords: B7b9, E-7b5, A7b9

will be your love sweet for a while  
 love will be snoot ve-ry

Chords: D-7b5, B-7b5, E7, A-6



2.

sad Ve-ry

Bb7 A7 D7 G7 C7

sweet Like the gentle rain

F6 C7 F6

Like the gentle rain.

E7 A- (E7)

- H. CARMICHAEL

BALLAD)

# GEORGIA ON MY MIND

G

Georgia, Georgia,  
Georgia, Georgia,  
the whole day  
a song of

F A7 D7

I.

through, you, Just an comes as  
old sweet song keeps sweet and clear as  
Georgia on my

G7 Bb6 F D7 G7 C7

2.

mind Georgia on my mind moon-light through the

F D7 G7 C7 G7 C7

pines. Oth-er arms reach

F Eb7 F A7(b9) D7 G7

out to me; Oth-er eyes smile ten-der-ly

D7 Bb7 D7 G7 D7 G7

WILLIE NELSON - "STARDUST"

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

D-7 G-7 B-7(b5) E7 A-7 D7

you, Georgia, Georgia,

G-7(b9) C7 F A7

no peace I find, Just an old sweet song keeps

D-7 G-7 Bb-6 F D7

Geor-gia on my mind.

G-7 / G7 C7 F Eb7 F (G-7 C+7)

MUSIC - JOHN COLTRANE

LYRICS - BETTYE NEALS

(FAST)

# GIANT STEPS

Life, when we were kids — Was like —  
 Think of life as class — Cap-ture —

A#0 0 0 0 0 0 0 0  
 A B D7 G Bb7 Eb A-7 D7

play - ing one piece — gi - ant steps — We were told —  
 at a time — For - ward ease —

0 0 0 0 0 0 0 0  
 G Bb7 Eb F#7 B F-7 Bb7

— to ad - vance — We o - beyed —  
 Cas - tle next — not the piece —

0 0 0 0 0 0 0 0  
 Eb A-7 D7 G C#-7 F#7

— took the chance... — you're it. —  
 — but the steps... — Check-mate. —

0 0 0 0 0 0 0 0  
 B F-7 Bb7 Eb C#-7 F#7

COLTRANE - "GIANT STEPS"

"RETURN OF THE SOOGLB. MAN" - RAMASSAN ROLAND KIRK

( Musical Interlude )

Think as life as chess  
Capture one piece at a time

Forward east  
Castle next

Not the pace  
But the steps . . . Checkmate.

Try a brand new game  
It's called, "Blow and watch me go!"

Hold a thought  
In your mind

Think a note  
Match the rhyme . . . like so.

(BOSSA)

# THE GIRL FROM IPANEMA

-JOBIM

Tall and tan and young and lovely the girl from Ipanema  
When she walks she's like a samba that swings so cool and sways

Fmaj7 G7

ma goes walking and when she passes, each one she passes goes  
so gentle, that when she passes, each one she passes goes

G7 G7

1. "a-a-h!"

2. "a-a-h!"

Fmaj7 G7 Fmaj7

Oh, but I watch her so

G7 G7

sad-ly, How

B7 F#m7

can I tell her I love her? Yes-

B7 G7

I would give me heart glad-ly,

G-7      ♯      E♭7

But each day when she walks to the sea, she

♯      A-7      D7♭9

looks straight a-head not at me Tall and tan and young

G-7      C7♭9      Fmaj7

and love-ly the girl from I pa-rie ma goes walking and when

♯      G7      ♯

she passes I smile, but she doesn't see

G-7      G♭7      Fmaj7

(G♭7)

ANTONIO CARLOS JOBIM - "GETZ/GILBERTO"

- BILLIE HOLIDAY  
ARTHUR HERZOG

BALLAD) GOD BLESS THE CHILD

Them that's got shall get, Them that's not shall lose, So the  
strong gets more, while the weak ones fade Empty

*Ebmaj7 Eb7 Ab6 / Ebmaj7 Eb7 Ab6 /*

Bi-ble said, And it still is news; } Ma-ma may have,  
pock-ets don't ev-er make the grade; }

*Bb-7 Eb7 Bb-7 Eb7 Abmaj7*

Pa-pa may have, But God Bless The Child That's got his own! That's

*Ab- G-7 C7b9 F-7 Bb7*

got his own. Yes, the

*Eb6 D-7b9 G7b9*

Mon-ey, you got lot's o' friends, Crowd-in' 'round the

*C- C-(maj7) C-7 C-b G-7*

SONNY ROLLINS - "THE BRIDGE"

BILLIE HOLIDAY - "THE ORIGINAL RECORDINGS"



door . When you're gone and spend-in' ends,

D-7b5 G7b9 C= C-(maj7) C=7 C-6

They don't come no more . Rich re- la- tions give, Crust of

G=7 C7 F-7b5 Bb7 Ebmaj7 Eb7 Ab6 /

bread, and such, You can help your-self, But don't take too much !

Ebmaj7 Eb7 Ab6 / Bb=7 Eb7 Bb=7 Eb7

Ma-ma may have , Pa-pa may have, But God Bless The Child That's

Abmaj7 Ab= G=7 C7b9

got his own ! That's got his own .

F=7 Bb7 Eb6 (F=7 Bb7)

FINE

(Rock Ballad)

- STEVIE WONDER

# GOLDEN LADY

Handwritten musical notation for the first staff, including a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The staff contains four measures of music with the following chords: Eb Maj 7, F-7, G-7, and A-7 DT sus4.

Handwritten musical notation for the second staff, including a bass clef and lyrics. The lyrics are "Looking in your eyes, kind of heaven eyes." The staff contains four measures of music with the following chords: Eb Maj 7, F-7, G-7, and A-7 DT sus4.

Handwritten musical notation for the third staff, including a bass clef and lyrics. The lyrics are "Closing both my eyes, wait-ing for surprise. To see the". The staff contains four measures of music with the following chords: Eb Maj 7, F-7, G-7, and A-7 DT sus4.

Handwritten musical notation for the fourth staff, including a circled '8' in the first measure and lyrics. The lyrics are "- ven in your eyes is not - so - far. - 'cause I'm not afraid to try + go - it to know there". The staff contains four measures of music with the following chords: Eb Maj 7, Bb Maj 7, Ab-7 D#13, and Gb Maj 7.

Handwritten musical notation for the fifth staff, including a diamond symbol in the first measure and lyrics. The lyrics are "- and the beauty never known be - fore I'll - leave it up to you to show it. And". The staff contains four measures of music with the following chords: F#-7, B7 sus4 B7, A-7, and DT sus4 (3x Eb7).

Handwritten musical notation for the sixth staff, including lyrics. The lyrics are "Gold-en la-dy, Gold-en La-dy, I'd like to go there." The staff contains four measures of music with the following chords: G-, G-(Maj 7), G-7, G-6, and A Maj 7.

Gold-en La-dy, Gold-en La-dy, I'd like to go there. — Take me right a

G- G-(Maj7) G-7 G-6 A<sup>b</sup>Maj7 %

#0

-way

G Maj7 % F-7 B<sup>b</sup>7 sus4

D.S. al<sup>c</sup>

A touch of rain

E<sup>b</sup>Maj9 F-7 G-7 A-7 D7 sus4

Gold-en La-dy, Gold-en La-dy, I'd like to go there. —

A<sup>b</sup> A<sup>b</sup>-(Maj7) A<sup>b</sup>-7 A<sup>b</sup>-6 A Maj7 %

Gold-en La-dy, Gold-en La-dy, I'd like to go there. —

A- A-(Maj7) A-7 A-6 B<sup>b</sup>Maj7 %

(etc. FADE)

STEVIE WONDER - "INNER VISIONS"

(BALLAD)

# GOODBYE PORK PIE HAT

MUSIC - CHARLES MINGUS

LYRICS - RAHSAAN ROLAND KIRK

He put all- of his soul in to a ten-or sax-o-phone He  
 some-one might have told you, Lester Young, he's out of style. But

F7 D7 Gbmaj7 B7

had a- way of talking 'twas a language all his own. } Life's story - love and glory if you  
 now I'm here to tell you, Prez is happen-ing right now. }

F7 D7 Eb7 F7 Bb7 Ab7

listen - when he plays it for you Now list-en, and list-en, and dig it, Can you

G7 C7 D7 G7 D7 Gbmaj7

dig it? Lester Young is playing what he's feel - ing.

Bb7 D7 C7 Eb7 F7 D7

Deal-ing and dancing you home. Now

Gbmaj7 B7

FINE

MINGUS - "BETTER GET IT IN YOUR SOUL"

GARY BURTON/RALPH TOWNER - "MATCHBOX"

JOHN McLAUGHLIN - "MY GOAL'S BEYOND"

57. RAHSAAN ROLAND KIRK - "RETURN OF THE 5,000 LB. MAN"

## Goodbye Pork Pie Hat

Lyrics - Jami  
Mitchell

Music - Charlie  
Mingus

When Charlie speaks of Lester  
You know that someone great has gone  
The sweetest swinging music man  
Had a Porkie Pig hat on  
A bright star  
In a dark age  
When the bandstands had a thousand ways  
Of refusing a black man admission  
Black musician  
In those days they put him in an  
underdog position  
Cellars and chittlins

When Lester took him a wife,  
Arm and arm went black and white  
And someone saw red  
And drove them from their hotel bed  
Love is never easy  
It's short of the hope we have for happiness  
Bright and sweet  
Love is never easy street  
Now we are black and white  
Embracing out in the lunatic New York night  
It's very unlikely we'll be driven out of town  
Or be hung in a tree  
That's unlikely

Tonight these crowds  
are happy and loud  
Children are up dancing in the streets  
In the sticky middle of the night  
Summer serenade  
Of taxi horns and fun arcades  
Where right or wrong  
Under neon  
Every feeling goes on  
For you and me  
The sidewalk is a history book  
And a circus  
Dangerous clowns  
Balancing dreadful and wonderful perceptions  
They have been handed  
Day by day  
Generations on down



We came up from the subway  
On the music midnight makes  
To Charlie's bass and Lester's saxophone  
In taxi horns and brakes  
Now Charlie's down in Mexico  
With the healers  
So the sidewalk leads us with music

To two little dancers  
Dancing outside a black bar  
There's a sign up on the awning  
It says "Pork Pie Hat Bar"  
And there's black babies dancing .....  
Tonight !!

JONI MITCHELL - "MINGUS"

-TADD DAMERON

# GOOD BAIT

Keep it in mind  
fish got-to swim

advice is cheap and fate is  
and like that fine old song says

sometimes unkind  
birds gotta fly

Bb G-7 C-7 B7 Bb G-7

Nevertheless accept this  
But if you can't hop 'low in'

free pearl of wisdom offered  
somebody till you die don't start by

to the ranks of Misdom if you're  
(live a) low-in' lie a-void the

C-7 F7 Bb Bb7 Eb A07

1. in-to tempting fate, then use good bait.  
second rate by starting with good

The bait.

2. Be-

D07 D07 C-7 B7 Bb B7 Bb Bb7

-tween you and me

More fish than one are swimming un-der the sea

Eb C-7 F-7 E7 Eb C-7

So if you're smart you'll save your heart for - something special, someone sweet & unforget-fal

F-7 Bb7 Eb7 Eb7 Ab7 Ab7 Db7



drop your line hold out for something fine. I'm glad to re-port

G-7 Gb-7 F-7 E-7 Ebmaj7 F-7 Bb G-7

the sermon's o-ver and at least it was short The moral's plain, say not a

C-7 B7 Bbmaj7 G-7 C-7 F-7

pain you won't regret it, once a-gain now don't forget it if you're in to temptin' fate then use good

Bbmaj7 Bb7 Ebmaj7 Ab7 D-7 Db-7 C-7 B7

bait.

Bbmaj7

BALLAD)

GOOD MORNING HEARTACHE

- HIGGINBOTHAM,  
DRAKE & FISHER

Good morning heartache,  
Wish I'd forget you

You old gloomy sight  
But you're here to stay

Good morning heartache, tho' we  
It seemed I met you when my

C = F

said good bye last night.  
love - went a way -

I turned andressed until it  
Now ev-'ry day I start by

seemal you had gone,  
say- ing to you -

C-6 Eb6 D7b9 G= Bb= A-7 Ab-7

1.

But here you are with the dawn

2.

Good morning heartache what's new

G= C=7 F C9 G=7 C=7 C7b9

Stop haunting me now

F6 A7 D=

Can't shake you no how

Just leave me a-lone

A+7 Dmaj7 G-6 D=7 G7

NATALIE COLE - "NATALIE"

4

I've got these Mon-day blues straight thru Sun-day blues,

Cmaj7 C7 Ab7 Gb7 C7 F7

4

Good morning heart ache

Here we go a-gain

Good morning heartache you're

C7 G7 F

3

one who knew me when

might as well get used to you

hanging a-round

C6 C7 D7b9 / G7 Bb7 A7 Ab7

4

Good morning heartache sit down.

G7 Gb7 F6 (Gb9 Gb Gb9)

- KAPER/WASHINGTON

# GREEN DOLPHIN STREET

1. 
 This system contains the first three measures of the piece. The melody is written on a treble clef staff with a 4/4 time signature. The lyrics are: "Lou - er, / Through these / one love-ly / mo-ments a / day / part". The bass line is written on a bass clef staff with chords: Cmaj7, ♯, and C-7. A triplet of eighth notes is marked above the second measure of the melody.

This system contains the next three measures. The melody continues on the treble clef staff with lyrics: "Love came / Mem - 'ries / planning to / live in my". The bass line has chords: ♯, D7/C, and D♭/C. A triplet of eighth notes is marked above the final measure of the melody.

**B** 
 This system contains the next three measures, starting with a boxed 'B' and a first ending bracket. The melody on the treble clef staff has lyrics: "stay / heart / Green Dol-phin". The bass line has chords: Cmaj7, ♯, and D-7.

This system contains the next three measures. The melody on the treble clef staff has lyrics: "Street sup-plies the / setting /". The bass line has chords: G7, Cmaj7, and ♯.

This system contains the final three measures. The melody on the treble clef staff has lyrics: "(The) set-ting for / nights be-yond for / getting". The bass line has chords: F-7, B♭7, and E♭7maj7.

JOE WILLIAMS - "LIVE"

Handwritten musical notation for the first system. It features a treble clef and a 4/4 time signature. The melody begins with a whole note on G4, followed by a half note on A4, and then a quarter note on B4. A first ending bracket labeled 'C' spans the final two measures of this system. The lyrics 'And' are written under the first measure, and 'When I re-call the love I' are written under the subsequent measures. The bass line consists of chords: G7, D-7, D-7/C, B-9b5, and E7b9.

Handwritten musical notation for the second system. The melody continues with a quarter note on B4, a half note on C5, and a quarter note on B4. The lyrics 'found on' are under the first measure, and 'I kiss the ground on' are under the following measures. The bass line includes chords: A-7, A-7/G, F#-7b5, B7, E-7, and A7.

Handwritten musical notation for the third system. The melody has a quarter note on B4, a half note on C5, and a quarter note on B4. The lyrics 'Green Dol-phin Street.' are written under the first two measures. The bass line contains chords: D-7, G7, Cmaj7, and (D-7 G7). The system concludes with a double bar line.

[A] - LATIN

[B] [C] - SWING

"SONNY ROLLINS ON IMPULSE!"  
 BILL EVANS - "THE TOKYO CONCERT"

MUSIC - DIZZY GILLESPIE  
WORDS - KIRBY STONE

(BOP)

GROOVIN' HIGH (WHISPERING)

Quiet,  
Slowly,  
Eb

Quiet,  
Sweetly,  
7.

There really is-nt any  
If you and I are good  
A-7 D7

spec-ial need for a  
have a ro-mance, make it  
A-7 D7

ti-ot.  
nicely,  
Eb

Quiet  
Heavily,  
7.

You never ever seem to  
Our love a fair wind stand a  
G-7 C7

lose your speed. Can't go  
bet-ter chance. Keep it  
G-7 C7

1.  
sigh it,  
F7

Quiet,  
F7

If on-ly I could make your  
F-7 Bb7

lips - take heed, we could  
F-7 Bb7

have a great time while we're swingin a-long.  
Ebmaj7 G7

3  
We might even hear the bells  
F-7 F-7

MILES DAVIS - "EARLY MILES"

CHARLIE PARKER - "ECHOES OF AN ERA"

3  
ringin a-long

2.  
softly dis-creet-ly.

E7 F7 F7

4  
and while the other couples start to dance we'll take a fli-er and

F-7 Bb7 F-7 Bb7 F-7

light up the fi-re of love.

Ab-7 Db7 Eb6 (Gb7 F-7 E7)

FINE

- ROGERS & HART

(MED.) HAVE YOU MET MISS JONES

Have you met miss Jones  
 some one said as we - shook hands.

Fmaj7 F#o7 G-7 C7

She was just miss Jo - nes to me.

A-7 D-7 G-7 C7

Then I said miss Jo - nes  
 you're a girl who un - der - stands,

Fmaj7 F#o7 G-7 C7

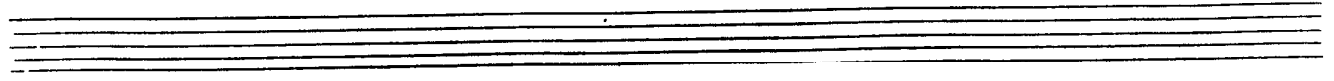
I'm a man who must be free and all at

A-7 D-7 C-7 F7

once I lost my br - eath, and all at once was scared to death and all at on -

Bbmaj7 Ab-7 Db7 Gbmaj7 E-7 A7





-ce I owned the earth and sky.

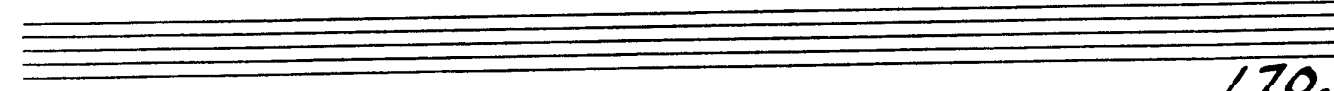
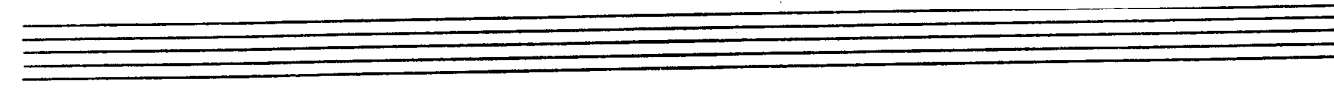
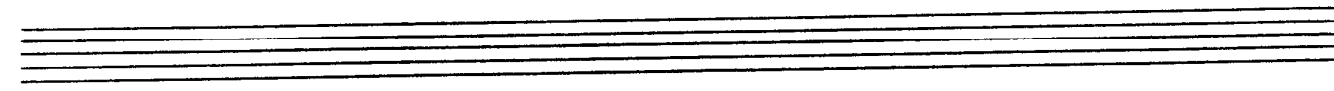
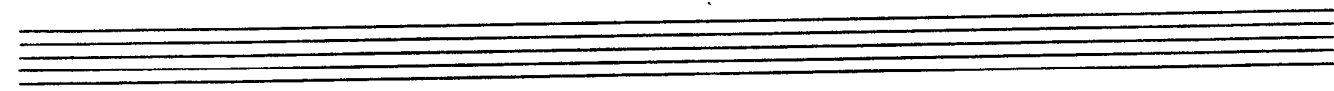
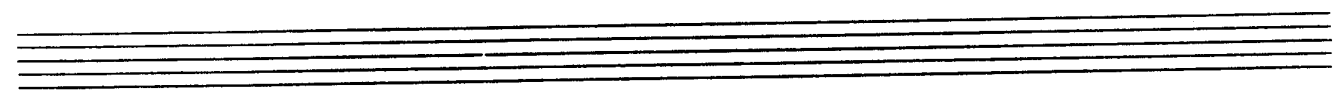
D<sup>7</sup> maj<sup>7</sup> A<sup>b</sup>-<sup>7</sup> D<sup>b</sup><sup>7</sup> G<sup>b</sup> maj<sup>7</sup> G-<sup>7</sup> C<sup>7</sup>

Now I've met miss Jones and will keep on meet-ing till we die.

F<sup>7</sup> maj<sup>7</sup> E<sup>+</sup><sup>7</sup> E<sup>b</sup><sup>7</sup> D<sup>7</sup> G-<sup>7</sup> C<sup>7</sup> B<sup>b</sup><sup>7</sup>

Miss Jones and I.

A-<sup>7</sup> D<sup>7</sup> G<sup>+</sup><sup>7</sup> C<sup>7</sup> F<sup>7</sup> maj<sup>7</sup> (G-<sup>7</sup> C<sup>7</sup>)



- ROGERS/HANNEBERSTEIN

# HELLO YOUNG LOVERS

Hel-lo, young lov-ers, who-ev-er you are. I

Fmaj7 G-7 A-7 G-7

hope your trou-bles are few.

Fmaj7 F#0 G-7 C7

All my good wishes go with you to-night

G-7 G=(F#) G-6 G=(F#)

- I've been in love like you. Be

G-7 C7 G7 Fmaj7 D7b9 G-7 C7

brave, young lov-ers, and fol-low your star, Be

Fmaj7 G-7 A-7 G-7

brave and faith—ful and true.

F<sup>7</sup>Maj<sup>7</sup> F#<sup>o</sup> G<sup>7</sup> C<sup>7</sup>

Cling very close to each oth—er tonight

G<sup>7</sup> G<sup>7</sup>(<sup>b</sup>6) G<sup>7</sup> G<sup>7</sup>(<sup>b</sup>6)

— I've been in love like you. — I

G<sup>7</sup> C<sup>7</sup> sus<sup>4</sup> C<sup>7</sup> F<sup>7</sup>Maj<sup>7</sup> D<sup>7</sup>(<sup>b</sup>9) G<sup>7</sup> C<sup>7</sup>

know how it feels — to have wings on your heels, and to

B<sup>b</sup> C<sup>7</sup> D<sup>7</sup> C<sup>7</sup>

fly down a street in— a trance. — You

B<sup>b</sup> C<sup>7</sup> D<sup>7</sup> C<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup>

fly down a street on a chance that you'll meet, and you

E-7b5 A7b9 D-7 D-7/C

meet not real-ly by chance. Don't

G-7 D+7 D+7 G7b9

cry, young lov-ers what-ev-er you do, Don't

F Maj7 G-7 A-7 G-7

cry be-cause-I'm a-lone. And

F Maj7 D7b9 G-7 G7

all of my mem-ories are hap-py to-night

G-7 G-7(b9) G-6 G-7(b9)

— I've had a love of my own

G-7 C7sus4 C7 C-7 F7

I've had a love of my own like yours.

Bb Bb-7 A7 D7

I've had a love of my own.

G-7 Db7 C7 F (G-7 C7)

-JIM VAN HEUSEN

# HERE'S THAT RAINY DAY

May-be where is that should have saved those left over  
 I that work out wish that I throw a-

F - C7/E A7/Eb D7 Dbmaj7 C-7

dreams; side. Fun-ny, but here's that rain-y  
 AF-ter ter it brought my lov-er

Bb- Bb-7 G-7b5 C7b9

day. near? Here's that

Fmaj7 C-7 F7 Bb-7

rain-y day they told me a-bout, And I

Eb7 Abmaj7 Dbmaj7

laughed at the thought that it might turn out this way.

G-7b5 C7 Fmaj7

STAN GETZ - "GETZ AU GO GO"

FREDDIE HUBBARD - "STRAIGHT LIFE"

2.

Fun-ny how love be-comes a

G-7b5 C7b9 Bbmaj7 G-7 C7

cold rain-y day.

Fun-ny that

A-7 Ab° G-7

rain-y day is here.

(G-7b5 C7b9)

C7 Fmaj7

# HEY THERE

- ADLER & ROSS

Hey there - you with the star in your eyes

Chords: Eb C-7 F-7 Bb7 Eb C-7

Love never made a fool of you You used to be too

Chords: F-7 Bb7 C7 F-7 Bb7

wise Hey there -

Chords: Eb maj7 C-7 A-7 D7 G E-7

you on that high-flying cloud Though she won't throw a

Chords: A-7 D7 G E-7 A-7 D7

crumb to you You think someday she'll come to you

Chords: G7 C7 F- Db7

Bet-ter for-get her, Her with her nose in the

Chords: F- Bb7 Eb C-7 F-7 Bb7

'77. BILL EVANS - "CONVERSATIONS WITH MYSELF"



air

She has you danc-ing on a string

$E^b$   $C=7$   $F=7$   $B^b7$   $C7$

Break it and she won't care

Won't you

$F=7$   $B^b7$   $B^b=7$   $E^b9$   $B^b=7$   $E^b7$

take this ad-vice I hand you like a brother?

$A^b7$   $maj7$   $A=7$   $b5$   $D7$   $E^b$   $maj7$   $G=$

— Or are you not see-ing things too clear? Are you

$G=7$   $b5$   $C7$   $F=7$   $A^b=7$   $D^b7$

too much in love to hear? Is it all go-ing in one

$E^b$   $maj7$   $D^b7$   $G=7$   $b5$   $C7$   $F=7$

ear and out the oth-er?

$B^b7$   $E^b$   $(F=7$   $B^b7)$

FINE

(BALLAD)

# HEAVEN

- DUKE ELLINGTON

Heav-en my dream Heav-en di-

Am7 Bm7 / / G7 alt. C7(#11)

-vine Heav-en sup-reme

F#7 Am7 Bm7 / / G7 alt.

Heav-en com-bines Every sweet — and pretty

C7(#11) F#7 F#7 Bb7 sus4

thing Life — would love to bring Heaven-ly

F#m7 E-7b5 A7b9 D-7 C-7b5 F7

Heav-en to me is Just the ultimate degree to

Am7 Bm7 / / G7 alt. C7 / C-7 B7

be.

Bb7m7

**sarah**



# HOW HIGH THE MOON

MUSIC - MORGAN LEWIS  
LYRICS - NANCY HAMILTON

Somewhere there's mu-sic, how faint the tune. Somewhere there's

G Maj 7 % G-7 C7

hea-ven, how high the moon. There is no

F Maj 7 % F-7 Bb7

moon a-bove when love is far-a-way too Till it comes

Eb Maj 7 A-7 D7 G-7 A-7b5 D7b9

true That you love me as I love you. Somewhere there's

G Maj 7 A-7 D7 B-7 Bb7 A-7 D7

mu-sic It's where you are Somewhere there's

G Maj 7 % G-7 C7

CHARLIE PARKER - "PARKER"

hea — ven — How near how far — The dark-est

F 7maj7          7/4          F=7          B<sup>b</sup>7

right would shine if you would come see me soon — Until you

E<sup>b</sup>7maj7          A-7 D7          G 7maj7          A-7 D7<sup>b9</sup>

will, how still my heart how high the moon. —

B-7 B<sup>b</sup>7          A-7 D7          G<sup>b</sup>6          (A-7 D7) :

-A.C. JOBIM

(BOSSA) HOW INSENSITIVE

How in-sen-si-tive I must have seemed and I'm a-lone  
 Now she's gone a-way

*Chords: D-9, C#07*

when she told me that she loved me look  
 with the memory of her last

*Chords: C-9, B-9b5*

How un-moved and cold I must have seemed and I see it still,  
 Vague and dream and sad

*Chords: Bb7maj7, Eb7maj7*

when she told me so sincere by look  
 all her heart break in her last

*Chords: E-7b5, A7b9, D-7, Db13*

Why she must have asked did I just turn  
 How she must have asked could I just turn

*Chords: C-7, B-7b5*



and and stare in i-cy si — lanca?  
and and stare in i-cy si — lence?

B<sup>b</sup> maj 7 G-7 E-7b5 D-7 G+7

What — nas I to say? — What can you say?  
What — nas I to do? — What can I do?

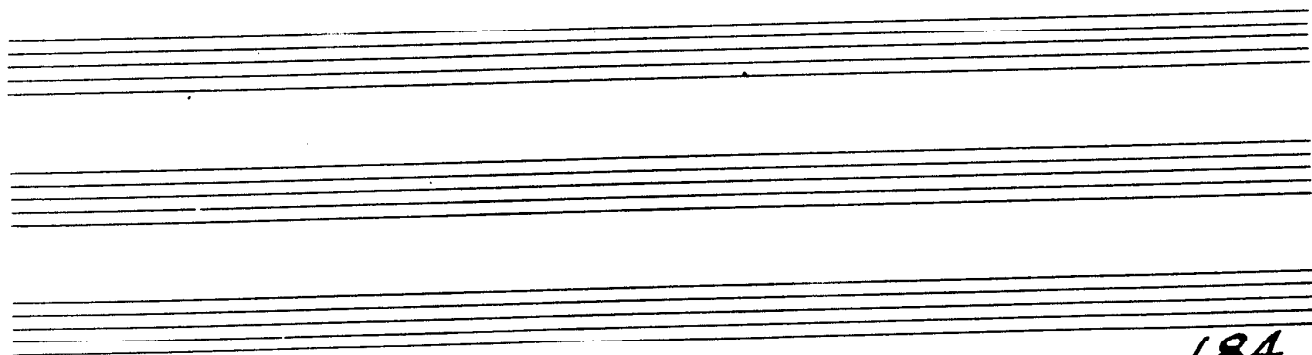
C-9 F7 B-7 E7b9

When a love af-fair is o-ver-  
When a love af-fair is o-ver-

B<sup>b</sup> maj 7 A7 D-7 E-7b5 A7b9 :

2.  
love af-fair is o-ver-  
love af-fair is o-ver-

A7 D-7 %



- VERNON DUKE

# I CAN'T GET STARTED

I've flown a- round the world in a plane. — I've settled re-vo-lu-tions in  
golf course I'm under par, — And all the mov-ies want me to

(B-7 E7 B-7 E7)

C Maj7 A-7 D-7 G7 E7 A-

Spain. The North Pole I have charted. But can't get start-ed with you.  
star. I've got a house, a show place, But I get no- place with

(A-7 D7 A-7 D7) (A-7 D7) C Maj7 A-7 D-7 G7(b9) E7 A7

D7(b9#11) G7sus4

1.

A-round a you. You're so su-prane,

D7 G7sus4 C6 Bb7(9#11) C Maj7 E-7 A7

2.

lyrics I write of you. Scheme just for the sight of you, Dream

E-7 A7 D Maj7 G Maj7 D Maj7 D-7 G7

both day and nite of you, And what good does it do? In nineteen I sold

D-7 G7 E-7 A7 D-7 G7sus4 C Maj7 A-7

CHARLIE PARKER - "NIGHT & DAY"



short. — In England I'm present-ed at court, But you've got me downhearted 'cause I

D-7 G7 (B-7 E7 B-7 E47) (A-7 D7 A-7 D-7) D7 (A9#11) G7sus4 Cmaj7 A7#9

can't get start-ed with you.

D-7 G7 (B-) (D-7 G7) C6

ROGERS/HART

BALLAD) I COULD WRITE A BOOK

If they asked me I could write a  
 sum - ple se - cret of the

C Maj7 A-7 D-7 G7

book, A - bout the way you walk and  
 plot is just to talk them that I

C Maj7 G7 C Maj7 G7

whis - per and look, I could  
 love you a lot, then the

C Maj7 C#o7 D-7 G7

1.  
 write a pre - face on how we

C Ab7 D-7 G7 A-7 D7b9

met, so the world would nev - er for -

G Maj7 B7 E- A-7 D7

MILES DAVIS - "DAVIS"

BETTY CARTER - "FINALLY"

-get, ———— And the world dis —

D-7 G7 A- A-(Maj7)

2.

-cov-ers as my book ends, How to

A-7 A-6 G-7 C7 F7(Maj7), F-7 Bb7

make two lov-ers of friends.

C7(Maj7) C# D-7 G7 C6

( D-7 G7 )

- ARTHUR FREED

# I CRIED FOR YOU

I cried — for you — Now it's

F6 A7 D7 G7 D7 G7

your turn to cry o-ver me.

G7 C7 F6 C7

Ev-ry road has a turn — ing

Fmaj7 D7 G7 C7 G7 C7

That's one thing you're learn — ing

G7 C7 F6 C7

I cried — for you — What a

F6 A7 D7 G7 D7 G7

fool I used to be. ———— Now I

G7 C7 A7

found two eyes just a lit-tle bit blu — er, I

A7 D7 A7 D7

found a heart just a lit-tle bit tru — er.

D7 G7 D7 G7

I cried — for you ———— Now it's

F6 A7 D7 G7 D7 G7

your turn to cry o — ver me. ————

G7 C7 G7 C7 F (A<sup>b</sup>6 G7 F#7 G7 C7)

# I DIDN'T KNOW WHAT TIME IT WAS

I — did-n't know what time it was, Then — I met  
 I — did-n't know what day it was. You — held my

F#-7 B-7 E-7 F#-7 B-7

you hand, Oh — what a love-ly time it was,  
 warm — like the month of May it was,

A-7 A-7 E-7 B-7

1. How sub-lime it was, too! 2. And I'll say it was

C Maj7 B-7 A-7 D7 C Maj7 B-7

grand. Grand — to be a-live, to be young, to be

A-7 D7 G Maj7 A-7 B-7

mad, to be yours a — lone! Grand — to see your

A-7 B-7 E- C Maj7 D7

BETTY CARTER - "FINALLY"  
 CARMEN McRAE - "LIVE AT SUGAR HILL"

face, feel your touch, hear your voice say I'm all your own!

G Maj7 E-7 A7 A-7 D7

I — did- n't know what year it was, Life — was no

F#-7 B7 E-7 F#-7 B7

prize . I — wanted love and here it was

A7 A- E- B-

Shining out of your eyes . I'm wise — and I

C Maj7 B-7 A-7 D7 G Maj7 B7

know what time it is now !

A-7 D7sus4 G6/9 (A-7 D7)

-JOBIM

(MED. BOSSA) IF YOU NEVER COME TO ME

There's It	no may	use be
E $\flat$ 7maj7	D7maj7	D $\flat$ 7maj7

of a moonlight glow  
you will never come

Or the peaks where  
If you never

C7(b9) F# G#

win-ter snows  
come to me

What's the  
What's the

use of the waves that will  
use of my won-der-ful

B $\flat$  G7

break in the cool of the  
dreams and- why would they

eve-ning  
need me

What is the  
where would they

C7 F7(#9) B $\flat$ 7(#9)

eve-ning?  
lead me

With out you  
with out you

it's  
to

nothing  
no-where

E $\flat$ 7 A $\flat$ 7 E $\flat$ 7maj7



1. *What's the use of the waves that will*

*break in the cool of the* *eve-ning* *What is the*

*eve-ning* *with-* *out you* *it's noth-ing.*

FINE

- DUKE

# I GOT IT BAD

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "He-  
ver treats me sweet and gen-tle  
My poor heart is sen-ti-men-tal  
the way he not made of  
should; wood; }". The bass line shows chords: Gmaj7, E-7, A7, and a fermata.

Musical notation for the second system, continuing the melody with quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "I got it bad and that ain't good!". The bass line shows chords: A-7, B7 E7 A7 D7, G6 E-7, and A-7 D7. A first ending bracket labeled "1." spans the final two measures.

Musical notation for the third system, continuing the melody with quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "good! But when the weekend's o-ver and". The bass line shows chords: G6, D7(#11), Cmaj7, and a fermata. A second ending bracket labeled "2." spans the final two measures.

Musical notation for the fourth system, continuing the melody with quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "Monday rolls a - roun' I end up like I start out just". The bass line shows chords: C-6, F7, Gmaj7 F7, and B-7 E7.

Musical notation for the fifth system, continuing the melody with quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "cry-in' my heart out He don't love me like I love him". The bass line shows chords: A-7, D7, Gmaj7, and E-7.

no-bod-y	could	I got it	bad and that ain't
A7	%	A-7	B7 E7 A7 D7

good!		
G6	(A-7 D7)	

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!

Though 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!

-DUKE ELLINGTON

(SWING) I LET A SONG (GO OUT OF MY HEART)

I let a song go out of my heart      It was the sweetest mel-o-dy - I

*E<sup>b</sup>    A<sup>b</sup>7    E<sup>b</sup>    C-7    G-7    C7    G-7    C7*

know I lost - hea - ven - cause you wrote the song

*F<sup>7</sup>/A<sup>b</sup> G-    F-7    F#0    E<sup>b</sup>/G    A<sup>b</sup>7    E<sup>b</sup>    C-7    F-7/B<sup>b</sup> B<sup>b</sup>7*

Since you and I - have drifted a - part      Life doesn't mean a thing to me - Please

*E<sup>b</sup>    A<sup>b</sup>7    E<sup>b</sup>    C-7    G-7    C7    G-7    C7*

come back sweet - mu - sic - I know I was wrong - Am I too

*F<sup>7</sup>/A<sup>b</sup> G-    F-7    F#0    E<sup>b</sup>/G    A<sup>b</sup>7    E<sup>b</sup>    C-7    E<sup>b</sup>E<sup>b</sup>/G    G<sup>b</sup>7*

late - to make a - mends - You know that

*F-7    B<sup>b</sup>7    E<sup>b</sup> maj7    E<sup>b</sup>6 / D-7 G7*

DUKE - "70<sup>TH</sup> BIRTHDAY"

We were meant to be more than just friends, just friends.

C - G<sup>m7</sup>/<sub>B</sub> C<sup>m7</sup>/<sub>B</sub> C<sup>m7</sup>/<sub>A</sub>    A<sup>b7</sup> D<sup>b7</sup> G<sup>b7</sup> /    B<sup>7</sup>    B<sup>b7</sup>

I let a song - go out of my heart Believe me darlin' when I say - I

E<sup>b</sup>    A<sup>b7</sup>    E<sup>b</sup>    C<sup>-7</sup>    G<sup>-7</sup>    C<sup>7</sup>    G<sup>-7</sup>    C<sup>7</sup>

won't know sweet - music - until you return some - day.

F<sup>m7</sup>/<sub>A<sup>b</sup></sub> G<sup>-</sup>    F<sup>-7</sup> F<sup>#0</sup>    E<sup>b</sup>/<sub>G</sub>    A<sup>b7</sup>    E<sup>b</sup>/<sub>B<sup>b</sup></sub>    F<sup>m7</sup>/<sub>B<sup>b</sup></sub>    E<sup>b</sup>    (B<sup>b7</sup>)

-COLE PORTER

# I LOVE YOU

**A**

"I Love You" — "Hums the A-pril breeze — "I

G-7b5 C7b9 Fmaj7 %

love you" — ech-o the hills — "I

G-7 C7 Fmaj7 %

love you" — the gold-en dawn a-grees — As once

G-7b5 C7b9 Fmaj7 B-7 E7

more she sees daf — fo — dils — It's

Amaj7 B-7 E7 Amaj7 %

spring a-gain — And birds on the wing a-gain — start to

G-7 C7 Fmaj7 %

JOHN COLTRANE - "LUSH LIFE"

HEBBIE MANN + BILL EVANS - "NIRVANA"

sing a-gain — The old melo-die — "I  
 A-7b5 D7b9 G7 C7

love you" — That's the song of songs — And it  
 G-7b5 C7b9 Fmaj7 A-7b5 D7

all be-longs to you and me.  
 G7 G-7 C7 F6

# I'LL REMEMBER APRIL

- RAYE - DEAN  
JOHNSTONE

This lovely day will lengthen in to ev'ning.

G maj7 G6 G maj7 G6

We'll sigh good-bye to all we've ev-er had. A-

G-7 G-6 G-7 G-6

-lone, where we have walked to-gether I'll re-

A-7b5 D7 B-7b5 E7

member A-pril and be glad. I'll

A-7 D7 G G7b9

be con-tent you loved me once in A-pril, your

C-7 F7 Bb maj7 G-7

lips were warm and love and spring were new. But I'm not a-

C-7 F7 Bb maj7 Bb6

' MJB - "THE MODERN JAZZ QUARTET"



-fraid of Au-tumn and her sor-row, For I'll Re-

A-7 D7 G7maj7 G6

-mem-ber April and you

F#-7 B7 E7maj7 A-7 D7

The fire will dwindle in-to glow-ing ash-es,

G7maj7 G6 G7maj7 G6

For flames and love live such a lit-tle while, I

G-7 G-6 G-7 G-6

won't for-get, but I won't be lone-ly, I'll re-

A-7b5 D7 B-7b5 E7

-mem-ber A-pril, and I'll smile.

A-7 D7 G

- LEONARD/MARTIN

(MED.)

# I'M ALL SMILES

I'm I'm	all in	smiles, love	dar-lin'; dar-lin';

You'd Deep	be and	too; true;	

If With	you guess	knew, who,	dar-lin'; dar-lin';

All of the	smiles were for	you.	Can't you tell that

I'm	all	chills,	dar-lin';

- BILL EVANS - "FROM LEFT TO RIGHT"

Through and through; — But

A-7 D7 B-7 E7

my cold hands, darlin',

C#-7 F#7 B7maj7 G#-7

Warm to the touch of you.

E-7 A7 D7maj7 G7maj7

Rain has-n't fall-en for days now, — But

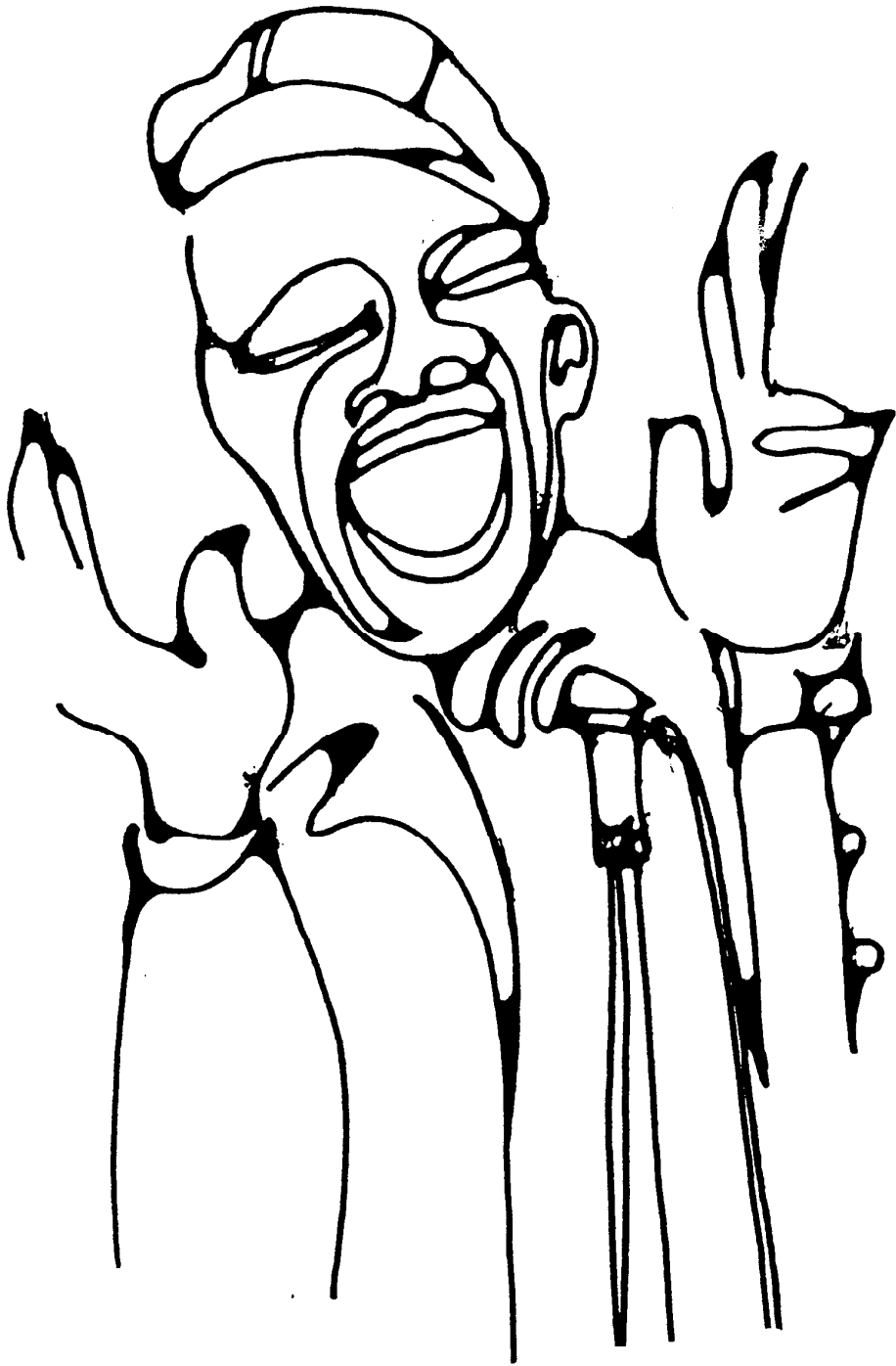
G#7maj7 Ab9/G# F-7 Bb7

rain-bows are fill-in' the skies; — My

G-7 C7 F7maj7 Bb7maj7

heart must have paint-ed those rain-bows, —


E-7 A7 D7maj7 G7maj7



BETTY

Shin-ing be-fore my eyes. ——— Can't you tell that

F#7 B7#11 Bb7 A7

D.C. al 

Some-one I'd die for, beg, steal, or lie — for,

E7 A7 D7m7 D7sus4

Eat hum-ble pie for; Some-one to fly to the

G7m7 E7 A7 A7

sun, moon and sky for, Some-one to live for, to

F#7 B7 E7 A7sus4 A7

3  
laugh-with and cry for. And that some-one is

F#7 B7 E7 A7sus4 A7

you. ———

D7m7

- H. JAMES  
D. ELLINGTON  
J. HODGES

(MED. SWING) **I'M BEGINNING TO SEE THE LIGHT**

**A**

I never cared much for moonlit skies I  
never went in for af-ter glow Or

D9 G9 C6 A9

never wink back at candle light on the  
fi-re flies But now that the stars are  
mis-tle-toe But now when you turn the

D9 G9 Ab7 D9 G9

1.

in your eyes I'm be-ginning to see the light I  
lamp down low I'm be-ginning to see the light

C6 Bb7 A7 D9 G9 C6 A9

2.

**B**

Used to ram-ble through the park

C E7

Shad-on box-ing in the dark  
Then you came and

Eb7 D7

caused a spark That's a four a-larm fi-re now — I

Ab7 G9 sus4 G13

nev-er made love by lan-tern shine I never saw rainbows

D9 G9 C6 A9 D9 G9

in my wine But now that your lips are burning mine I'm be-

Ab7 D9 G9 C6 Bb7 A7

-ginning to see the light. —

D9 G9 C6

- ELLINGTON/GABLER

# IN A MELLOW TONE

**A**

In a mellow tone —      Feelin' fancy free —

*Bb7*      *Eb7*

—      And I'm not a-lone, —

*Abmaj7*      %      *Eb7*

I've got compan-y —      Ev-ry-thin'g O-K —

*Ab7*      *Dbmaj7*      %

—      The live-long day —

*Db*      *Ab0*      *Abmaj7*      *Gb7*

With this mellow song, —      I can't-go wrong.

*F7*      *Bb7*      %

DUKE - "IN A MELLOW TONE"

MANHATTEN TRANSFER - "PASTICHE"



**B**

In a mellow tone,

*E<sup>b</sup>7* *F7* *B<sup>b</sup>7*

That's the way to live,

If you mix and groove

*E<sup>b</sup>7* *A<sup>b</sup>7maj7* *F.*

Something's got to give

*E<sup>b</sup>7* *A<sup>b</sup>7* *D<sup>b</sup>7maj7*

Just go your way,

And laugh and play

*D<sup>b</sup>7* *D<sup>b</sup>7* *A<sup>b</sup>7*

There's joy unknown

*A<sup>b</sup>7maj7* *F7* *B<sup>b</sup>7*

In a mellow tone.

*E<sup>b</sup>7* *A<sup>b</sup> (G7 G<sup>b</sup>7 F7)*

(BALLAD) IN A SENTIMENTAL MOOD - DUKE

In a sentimental mood ————— I can see the stars come

D- D-(maj7) D-7 D-6

through my room ————— While your loving atti-tude ————— is like a

G- G-(maj7) G-7 / G-6 A7 D-

flame that lights the gloom. On the wings of ev-ry

D7 G-7 Gb7 F Maj7

kiss ————— Drifts a melo-dy so strange and sweet —————

D- D-(maj7) D-7 D-6 G- G-(maj7)

— In this senti-mental bliss ————— you make my Par ————— a —————

G-7 / G-6 A7 D- D7

DUKE ELLINGTON - "PIANO REFLECTIONS"  
 SARAH VAUGHAN - "AFTER HOURS"

-dise com-plete

Rose petals seem to fall It's

G-7 Gb7 Fmaj7 Ab7 Dbmaj7 Bb-7

all like a dream to call you mine.

Eb-7 Ab7 Dbmaj7 Bb7 Eb7 Ab7

My heart's a lighter thing since you made this night a thing di-vine

Dbmaj7 Bb-7 Eb-7 Ab7 G-7

In a sen-ti-men-tal mood I'm within a world so

C7 D- D-(maj7) D-7 D-b

hea-ven-ly For I ne-ver dreamt that you'd be loving

G- G-(maj7) G-7 / G-b A7 D-

sen-ti-men-tal me.

D7 G-7 C7b9 Fmaj7

miles



- FRANK LOESSER

# INCHWORM

Musical notation for the first system of 'Inchworm'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a bass line of quarter notes: F3, Eb3, F3, Eb3. The lyrics are: 'Inch-worm, inch-worm, measur-ing the mar-i-gold's'.

Musical notation for the second system of 'Inchworm'. It consists of two staves. The treble staff continues the melody: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a bass line of quarter notes: F3, F3, Bb3, Bb3, F3, G3, C4. The lyrics are: 'you and your a - rith-me-tic will prob-a-bly go far. —'.

Musical notation for the third system of 'Inchworm'. It consists of two staves. The treble staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a bass line of quarter notes: F3, Eb3, F3, Eb3. The lyrics are: 'Inch-worm, inch-worm, mea-sur-ing the mar-i-gold's'.

Musical notation for the fourth system of 'Inchworm'. It consists of two staves. The treble staff continues the melody: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a bass line of quarter notes: F3, F3, Bb3, Bb3, F3, C4, F3. The lyrics are: 'seems to me you'd stop and see how beau-ti-ful they are. —'.

JOHN COLTRANE - "COLTRANE"

- KAPER / WEBSTER

# INVITATION

You and your smile  
How long must I —

hold a strange in-vit-a-tion  
Stay in a world of il-lu-sion?

C-7

Somewhat it seems  
Be where you are

we've shed our dream  
(SO) near yet so far

But  
a

F7

were  
part

Time af-ter time —  
Hop-ing you'll say —

Bb7

Eb7

in a room full of strangers  
with in-vit-a-tion

Out of the blue

sud-den-ly you

were

there

Ab7

Dbb7(b9 #11)

"THE MASTER — JOHN COLTRANE"  
BILL EVANS — "INTUITION"

INVITATION - 2

Wherever I go  
you're the glow of temptation

D $\flat$ -7 G $\flat$ 7 G $\flat$ 7(alt.)

Glancing my way -

B-7 B-7

in the grey of the dawn

E7 E7(alt.) A-7

And al-ways your eyes  
smile that strange invit-a-tion

A-7 D7(alt.) G-7

Then you are gone -  
Where oh where have you gone

E-7 $\flat$ 5 E $\flat$ 7

D.C. al- $\text{\textcircled{f}}$

D7(alt.) G7(alt.)

Ella





INVITATION - 3



Where have you been? - Darling come in -

B7#11      /      F7(alt.)

in-to my heart

Bb7(alt.)      Eb = (maj7)

(MED. BALLAD)

# I REMEMBER CLIFFORD

- BENNY GOLSON

INTRO.

I know he'll never be for- got-ten. ——— He was a king un-

*F* *B<sup>b</sup> maj7* *A7* *C7(b9)* *A7b9* *A7/C#*

-crowned. I know I'll al-ways re-member the

*D-7* *C-7* *B<sup>b</sup>-7* *A<sup>b</sup>-7* *G-7* *C7sus4* *C7b9*

-warmth of his sound of each sound phrase Lin-ger-ing long I'm sur-pris-ed a- un-count-able by

*F maj7* *A7* *B<sup>b</sup> maj7* *B<sup>o</sup>7* *C7* *C#o*

1. -round, For those who heard, They re-patch him yet, So those who days. The things he

*D-* *D-/C* *B-7b5* *E7b9* *A-* *A-/G*

2. hear won't for-get. The played are with us

*F#-7b5* *B7b9* *G-7* *C7b9* *B-7b5* *E7b9*

now. And they'll en-dure should time al-low. Oh

*A-7b5* *D7b9* *G-7* *C#7* *A-7* *B<sup>b</sup> maj7*

yes, I remember Clif-ford. I seem to always fed him near same-

B-7b5 E7b9 A7 D7b9 G7 C7 alt.

-how. Ev-'ry-day I hear his lovely tone, in ev-'ry

Fmaj7 E-7b5 A7b9 D- D=C

trum-pet sound that has a beauty all its own, So how can we

B-7b5 E7b9 A7 D7 G7 C7 Fmaj7 A7

(FINE)

Say, something so real has really gone a-way? I hear him

Bbmaj7 B°7 C7 C#° D- D=C

now, I always will. Be-lieve me I remember Clifford,

B-7b5 E7b9 A-7b5 D7b9 G7 C7 alt.

still.

F

(LAST x D.C. al FINE)

-CAHN, STARDAIL, WESON

# I SHOULD CARE

This system contains the first two measures of the song. The melody is written on a treble clef staff in 4/4 time. The lyrics are "I should care," followed by "I should go a-round weeping." The chords are F#7b5, B7, E-7, A7, D-7, D#07, E-7, and Cmaj7.

This system contains the next two measures. The melody continues on the treble clef staff. The lyrics are "I should care," followed by "I should go without sleeping." The chords are E-7b5, A7sus4, A7, D-7, F-7, and Bb7.

This system contains the next four measures. The melody is on the treble clef staff. The lyrics are "Strangely enough I sleep well," followed by "cept for a dream or two." The chords are Cmaj7, B-7b5, E7, G-7, C1, and Fmaj7.

This system contains the next four measures. The melody is on the treble clef staff. The lyrics are "But then I count my sheep well," followed by "funny how sheep can lull you to sleep so." The chords are B-7b5, E7b9, A-, A-7, D7, D-7, and G7.

This system contains the final two measures. The melody is on the treble clef staff. The lyrics are "I should care," followed by "I should let it up set me." The chords are F#7b5, B7, E-7, A7, D-7, D#07, E-7, and Cmaj7.

4/4

I should care, but it just doesn't get me.

E7b5 A7#5 A7 D-7 F-7 Bb7

3

Maybe I won't find someone as lonely as you but

A-7 B-7b5 E7b9 A-7 A-7/G D7/F# F-6

4/4

I should care and I do.

E-7 A7 D-7 G7 C6 (F7 E-7 A7)

- RODGERS/HART

# ISN'T IT ROMANTIC?

Is-n't it ro - man-tic  
-man-tic

music in the night A  
merely to be young Oh

(Bb7) Eb6 Bb7

dream that can be heard. Is-n't it ro - man-tic  
such a night as this, is-n't it ro - man-tic

Ebmaj7 Bb7 Ebmaj7 Bb7 Eb6

Morning shadows write the  
Eu - ra note that's sung is

old - est mag - ic word  
like a lov - er's kiss

Bb7 Ab Bb7 Ebmaj7 Bb7 Eb7

1.

I hear the breezes play - ing  
in the trees a -

Abmaj7 Bb7 G7 C= G7

-bove While all the world is say - ing

C= Eb7 Abmaj7 C7 F= D-7b5G7

## BILL EVANS - "LIVE AT SHELLY'S MANNE-HOLE"

223.

you were meant for love. Is-n't it ro- Sweet

C- F9 Bb7alt. Bb7 : F- / C7 F-

2.

symbols in the moonlight Do you mean that I will fall in

Bb7 G7 C- C-7 C-6 Ab-6

love per chance? — Is-n't it ro-man — tic? —

Ebmaj7 Bb0 Eb7 Eb Ab-6

(Is-n't it ro-)

(Bb7)

FINE

- DUKE

(SWING) IT DON'T MEAN A THING

It don't mean a thing, if it  
all you

G= G=F# G/F C7/E

ain't got that swing  
gotta do is sing

Eb7 D7 G= C7

doo wah, doo wah,

1.  
doo wah, doo wah, doo wah, doo wah, doo wah. It

C#o7 Bb/D D#7

2.  
wah, It makes no diff-rence if it's sweet or

Bb F=7 Bb7

hot, Just give that rhy-thm

Eb maj7 G=7



ev'-ry thing you got, Oh, it

C7 F7 D7

don't mean a thing, if it ain't got that swing,

G- G-/F# G-/F C7/E Eb7 D7

doo wah, doo wah, doo wah, doo wah, doo wah,

G- G- C7

- doo wah, doo wah, doo wah.

C#07 D#7

-DAVE BRUBACK

# IT'S A RAGGY WALTZ

It's a rag-gy waltz a rag-gy waltz a rag-gy waltz And

G D7 G7 /

I'm gon-na dance with you — Now that you've heard this ve-ry fun-ny

G7 C7

beat Let me see if You can feel it in your feet Now you got me

C#7 / G7 G E7 /

Startin' to swing Just for-get ev'rything Rag-gy waltz — in with

A7b9 D7b9 G G7 C

me It's not a waltz so

G Cmaj7 B-7 E-7

"DAVE BRUBACK'S GREATEST HITS"

Vi — en — ne se Jo — hanne

B $\flat$ -7 E $\flat$ 7 A $\flat$  maj7 G-7 C7

Strauss could ne — ver please It's a

F-7 B $\flat$ 7 E-7 E $\flat$ 7 D7

rag-gy waltz a rag-gy waltz a rag-gy waltz and no oth-er dance will do

G D7 G $\flat$ 7 / G7

And when the dancin's thru you're gonna say Me- ver stop ro-

C7 / C $\sharp$ 7 /

-mancin', dancin' in this way Makes me love you Out on the floor You'll be

G7 G E7 / A7 $\flat$ 9

askin' for more Raggy walt-zin' with me.

D7 $\flat$ 9 G G7 C G

MUSIC-CLIFFORD BROWN  
LYRICS-JETRA KAYE

(♩ = 166)

# JOY SPRING

Is it spring your favorite sea-son?

F Maj7 G-7 C7

Watching the flowers bloomin' up out of the ground, Watchin' the snow melt down, boy,

F Maj7 Bb-7 Eb-7 A-7 Ab-7

- You may dig win-ter time, but spring is my joy! It's got me feelin' so glad-

G-7 C7 F Ab-7 Db-7

the days are breez-y. You've got the time to say hel-

Gb-7 Maj7 Ab-7 Db-7 Gb-7 Maj7

- to and give a smile. Feelin' real good is in style, - You may dig winter, boy, but

B-7 E7 B-7 A7 Ab-7 Db-7

spring is my joy .

It's something special, haven't you ad- served, it makes you glad -

G<sup>b</sup> A<sup>-7</sup> D<sup>7</sup> G<sup>Maj7</sup> G<sup>-7</sup>

- to be a-live, It's not-ab-surd to say that spring - helps you survive. The win-ter's

C<sup>7</sup> F<sup>Maj7</sup> F<sup>-7</sup> B<sup>b7</sup>

long, mistable snow and rain, It gives you hope to know that spring will get a re-frain;

E<sup>b7</sup> A<sup>b-7</sup> D<sup>b7</sup> G<sup>bMaj7</sup>

you on-ly have to be-lieve, ——— the day is com-in,

G<sup>-7</sup> C<sup>7</sup> F<sup>Maj7</sup> G<sup>-7</sup> C<sup>7</sup>

The world is hummin' thinkin' about how good it will be, - and that goes double for me, -

F<sup>Maj7</sup> B<sup>b-7</sup> E<sup>b7</sup> A<sup>-7</sup> A<sup>b7</sup>

- You may dig winter boy but spring is my joy .

G<sup>-7</sup> C<sup>7</sup> F (G<sup>-7</sup> C<sup>7</sup>)

FINE

230.

- KLEMMER/LEWIS

# JUST FRIENDS

Just Friends — lovers no more. — Just

G7 Cmaj7 % C-7 F7

Friends — but not like be-fore. — To

Gmaj7 % B7 %

think of what we've been and not to kiss a-gain seems like pre-

A-7 D7 F#-7(b9) B7 E-7

-tend-ing — It isn't the end-ing — Two

A7 % A-7 D7 D#7

friends — drifting a-part. — Two

Cmaj7 % C-7 F7

SONNY ROLLINS - "SONNY MEETS HANK"

friends ————— but one broken heart. ————— We

G Maj7 % B<sup>b</sup>0 %

3

loved, we laughed, we cried and sud-den-ly love died. The sto-ry

A<sup>-</sup>7 D7 F<sup>#</sup>-7(B<sup>b</sup>) B7 E-7

ends and we're Just Friends. (Just)

A7 A<sup>-</sup>7 D7 G<sup>b</sup> (D<sup>-</sup>7 G7)

# JUST IN TIME

CONDEN, GREEN  
& STYNE

Just in time — I found you just in time —

Bbmaj7 Amaj7 Bbmaj7 / | Amaj7 Bbmaj7 Amaj7 A-7 D7

Be-fore you came, my time was run-ning

G7 | F#7 G7 |

low. — I was lost —

G-7 C7 F7

The los-ing dice were tossed. My bridg-es

Bb7 | A7 Bb7 |

all were crossad, no-where to go.

Ebmaj7 | Dmaj7 Ebmaj7 | Abmaj7



Now you're here — and now I

D7 G- D7

know just where I'm go-ing, no more doubt or fear, —

G- F#07 | G- C9 Bb6

— I've found my way For love came

Ab7 G7

just in time — You found me just in time —

C9 | F#7 F7 | Bb6

— and changed my lone-ly life, that love-ly

| F#7 G-7 | C9 C-7 F7

day.

Bb6 (C-7 F7)

# LADY BIRD

MUSIC - TADD DANERON  
LYRICS - STANLEY CORNFIELD

4 4 . . . . . 4 . . . . . 4 . . . . . 4 . . . . .

We fit to—ge—ther like two birds of a fea—ther

Cmaj7 % F-7 Bb7

3 7

4 . . . . . 4 . . . . . 4 . . . . . 4 . . . . .

A per-fect com-bi-na-tion now it couldn't be bet—ter

Cmaj7 % Bb-7 Eb7

3 7

4 b . . . . . 4 b . . . . . 4 b . . . . . 4 b . . . . .

If you just say the word I'll leave my lonely world And

Abmaj7 % A-7 D7

I'll — fly with you — la-dybird

D-7 G7 Cmaj7 Ebmaj7 Abmaj7 Dbmaj7

4 . . . . . 4 . . . . . 4 . . . . . 4 . . . . .

Just like the rob—ins the har—binger of spring —

Cmaj7 % F-7 Bb7

3 7

I've had this urge to fly since you've gi-ven me wings —

Cmaj7      %      B<sup>b</sup>-7      E<sup>b</sup>7

Please don't you say good bye I'd have to leave the sky

A<sup>b</sup>maj7      %      A-7      D7

Just — fly with me — la-dybird

D-7      G7      Cmaj7      E<sup>b</sup>maj7      A<sup>b</sup>maj7      D<sup>b</sup>maj7

- ROGERS/HART

# LADY'S A TRAMP

I got too hung-ry for din-ner at eight  
I don't like crap games with Bar-ons and Fan's

Cmaj7 C-7 (Eb-7) D-7 G7

I like the thea-tre but nev-er come late.  
Won't go to Har-lem In er-mine and pearls

Cmaj7 C-7 (Eb-7) D-7 G7

I nev-er brok-er with peo-ple I hate.  
Won't dish the dirt with the rest of the girls.

Cmaj7 G-7 C7 Fmaj7 F-7

1.

That's why the la-dy is a tramp.

Cmaj7 C+7 D-7 G7 Cmaj7 D-7 G7

2.

tramp. I like the free fresh

Cmaj7 C7 Fmaj7 G7

wind in my hair —		Life without care —	
E-7	A-7	D-7	G7

I'm broke	It's oke	Hate Cal-i-	for-nia. It's
Cmaj7 A7	D7 G7	Cmaj7	C-7 (Eb-7)

cold and it's damp —		That's why the la-	dy is a
D-7	E7	A-7 / C# A-7	D7 G7

tramp. —			
Cmaj7	(D-7 G7)		

# LET'S FALL IN LOVE - KOEHLER/ARLEN

Let's fall in love, why should we fall in  
 Let's close our eyes, and make our own Par-a-

*C6 E07 D-7 | G7 F07 C6 E07*

love? Our hearts are made of it. Let's take a chance why be a-fraid  
 -dise. Lit-tle we know of it. Still we can try to make a go-

*D-7 G7 C A-7 D-7 G7*

1. of it? 2. of it.

*E7 A7 D7 | D-7 G7 ; B-*

We might have been meant for each

*E7 A-7*

oth - er, To be

*D7 | | | | | C-6 | G6*

or not to be, Let our hearts dis — cov — er.

F Eb7 D7 G7

Let's fall in love, Why shouldn't we — fall in

C6 E07 D7 G7 F07 C6

love? Now is the time — for it while we are young, Let's fall in love.

D7 G7 C A7 D7 G7

C

- VAN HEUSEN/BURKE

# LIKE SOMEONE IN LOVE

Late-ly I find my-self out gaz-ing at stars,  
Late-ly I seem to walk as tho I had wings.

$E^b$   $G7/D$   $C-7$   $C-7/B$   $A-7b5$   $A^b-7$

hear-ing bump in guitars to things Like some like some

$G-7$   $C7b9$   $F-7$   $B7$   $B7sus4$   $B^b7$

one in love one in love Some times the

$E^b$   $maj7$   $B^b-7$   $E^b7$   $A^b$

things I do a stand me,

$D-7$   $G7$   $Cmaj7$   $?$

Most-ly when-ev-er you're around ME

$C-7$   $F7$   $F-7$

JOHN COLTRANE - "LUSH LIFE"  
"COLTRANE TIME"

2A1.



Handwritten musical notation on a five-line staff. The first measure contains a whole note chord  $Bb7$ . A double bar line with a repeat sign and a '2.' above it indicates a second ending. The second ending consists of two measures: the first has a whole note chord  $A^b$  and the second has a whole note chord  $D-7$  and a half note chord  $G7$ . The lyrics 'Each time I look at you I'm limp' are written below the notes.

Handwritten musical notation on a five-line staff. The first measure has a whole note chord  $C7maj7$  and the lyrics 'as a'. The second measure has a whole note chord  $F\#0$  and the lyrics 'glove'. The third measure has a whole note chord  $G-7$  and a half note chord  $C7b9$ , with the lyrics 'and feed-ing like'.

Handwritten musical notation on a five-line staff. The first measure has a whole note chord  $F-7$  and the lyrics 'some-one in love'. The second measure has a whole note chord  $B^b7$ . The third measure has a whole note chord  $E^b$ . The fourth measure has a whole note chord  $(F-7)$  and a half note chord  $B^b7$ .

# LITTLE NILES

- RANDY WESTON  
 JON HENDRICKS

Little Niles,  
 Little Niles,  
 ev - 'ry litt - le  
 warms your heart and  
 boy in one and  
 cheers your day in

*Bb* *Bb-6* *Gb7*

so much fun  
 ev - 'ry way  
 Lit - tle Niles,  
 Lit - tle Niles,  
 half a man and  
 he's for - ev - er

*F7* *Bb* *Bb-6*

half a child and  
 on the go and  
 When he smiles  
 nev - er slows  
 Like all children ev - 'ry -  
 When you hold him close to

*Gb7* *F7* *Bb*

where he's really liv - ing  
 you you'll finally re - a -  
 truth for truth is part of  
 life - there's heaven in his  
 youth and when you feel con -  
 eyes, you can't un - a - gine

*Bb-(b6)* *Bb-6* *Bb-(b6)*

-tent - ment sur - round you you'll  
 your life with - out him you're  
 know he's a -  
 so wild a -

*D7b5* *G7* *C7b5*

RANDY WESTON - "TANIA"

LITTLE NILES - 2

-round you  
-bout him

There- are days  
Make you shout

When his mis-  
and wear your

F7 F# F#

-chiev-ous way  
pat-ience out

Still- you'll know  
Just- be-cause

F# F# F#

you'll- stand his  
you- see your

ev-ry whin  
self- in him

F# F# F#

Little Niles

walk- in' round and act- in' tall al-

Bb Bb-6 Gb7

though he's small

Lit-tle Niles

help- less in his

F7 Bb Bb-6

LITTLE NILES - 3

childhood woes and in-fant trials When the play of day is

G<sup>b</sup>7 F7 B<sup>b</sup>-

done you'll gladly hold him tight to warm him thru the night and si-lently you'll

B<sup>b</sup>-(b6) B<sup>b</sup>-6 B<sup>b</sup>-(b6)

wish time would slow up So ho'd nev - er

D7<sup>b</sup>5 G7 C7<sup>b</sup>5

grow up Lit-tle Niles Little Niles.

F7 G<sup>b</sup>Maj7 C<sup>b</sup>Maj7 B<sup>b</sup>-6

- BOBBY HUTCHERSON

(MED.)

# LITTLE B'S POEM

This system contains the first four measures of the piece. The melody is written on a treble clef staff in 3/4 time, and the bass line is on a bass clef staff. The lyrics are: "Horns — of love — you make my heart sing Re — fore — you came — and brought us such joy we had". The chords are A-7, G-7, A-7, and D-7.

This system contains the next four measures. The lyrics are: "- joyce — , Re — joyce — Let all, the bells ring Little hoped — and prayed — , That you'd be a boy (But) Little". The chords are G-7, F-7, G-7, and E-7b5 A7.

This system contains the next four measures. The lyrics are: "girl, } yours my heart's de-light You make life sun-my and girl. }". The chords are D-7, Eb-7, Ab7, D-7, and G7.

This system contains the final four measures. The lyrics are: "bright Little girl you are all my heart longs for. Be-". The chords are Cmaj7, C#-7, Am7, B-7, C#-7, D-7, E-7, and G-7.

BOBBY HUTCHERSON - "COMPONENTS"

- KERN/GERSHWIN

# LONG AGO AND FAR AWAY

Long a go and far a way, I  
 Chills run up and down my spine, A-

A F6 D-7 G-7 C7 Fmaj7

dreamed a dream one day, And the now dream that I  
 -lad-di's camp is mine,

G-7 C7 F6 G-7 C7

dream is here be- side me. Long the  
 dream was not de- nied me.

A-7 D7 G-7 C7 1. A6

skies were o-ver-cast, But now the clouds have  
 passed: You're here at last!

Bb-7 Eb7 Abmaj7 G7

passed: You're here at last!

Cmaj7 1 1 1 Bb/G G-7

2.

Just one look and then I

C7 C7 F7

knew ————— That all I longed for

Bbmaj7 Eb7 F6 D-7

long a-go, was you .

G-7 C7 F6 (G-7 C7)

- JIMMY DAVIS,  
ROGER BARRIQUET/  
JIMMY SHERMAN

(BALLAD)

# LOVER MAN

I don't know why but I'm feeling so sad:-  
The night is cold, and I'm so all a-lone:-

I long to try something  
I'd give my soul just to

D-7 G7 D7 G7 G-7 C7

I've never had,  
Call you my own,-

Never had no kiss-in'  
Got a man a-bove me,

Oh, what I've been missin'  
but no one to love me, }

G-7 C7 F7 Bb7

1. 2.

Lover man oh where can you be?  
be?

Bb7 Eb7 G7 C7 Fmaj7 / E-7 A7 : Fmaj7 Bb7

I've heard it said that the thrill of romance can be like a heavenly

A- A-(Maj7) A-7 D7 G(Maj7) A-7

dream,

I go to bed with a pray'r that you'll make love to

B-7 / A-7 D7 G- G-(Maj7) G-7 C7



me, Strange as it seems. Some day we'll meet and you'll

F<sup>7</sup> *ma*7 Eb7 Gb/E A7 D-7 G7

dry all my tears, Then whisper sweet little things in my ears,

D-7 G7 G-7 C7 G-7 C7

Hug-gin' and a kiss-in', Oh what we've been missin', Lov er man oh where can you

F7 Bb7 Bb-7 Eb7 G-7 C7

be ?

F<sup>7</sup> *ma*7

LYRICS - B. Y. FORSTER  
MUSIC - GEORGE SHEARING

(NEED.)

# LULLABY OF BIRDLAND

Lulla-by of Birdland that's what I al ways hear when  
Have you ever heard two far the doves bill and coo when

F- D-7b5 G7 C7 F- D-7b5

you sigh me ver in my wordland could there by ways to reveal  
they love that's the kind of magic mu sic we make with our lips

Bb-7 Eb7 Abmaj7 F-7 Bb-7 Eb7

1. in a phrase how I feel  
2. when we kiss

Abmaj7 Db7 C7 Abmaj7 Eb7

And there's a weepy old wil low

Abmaj7 F-7b9 Bb-7

He really know how to cry That's how I'd cry in my pil-

Bb-7 Eb7 Abmaj7 F-7b9

low — if you should tell me farewell — and goodbye

B $\flat$ -7 B $\flat$ -7 E $\flat$ 7 A $\flat$  maj7 C7

Lullaby of Birdland whis — per low — kiss — me sweet and —

F- D $\flat$ 7b5 G7 C7 F- D $\flat$ 7b5

— we'll go — fly — in high in birdland High — in the sky up a bore

B $\flat$ -7 E $\flat$ 7 A $\flat$  maj7 F-7 B $\flat$ -7 E $\flat$ 7

— We're in love.

A $\flat$  maj7 E $\flat$ 7 A $\flat$  maj7

FINE

(MED. BALLAD)

# LUSH LIFE

- BILLY STRAYHORN

♩ 3 ♪

I used to visit all the ye-ry gay pla-ces - These come what  
 girls I know had sad and sul-ten gray fa-ces - with dis-tin-

D7 D♭6 C♭7 D♭maj7 C♭7

♩ 3 ♪

may pla-ces - where one re-lax-es on the ax-is of the whed of life - to get the  
 que- tra-ces - that used to be there you could see what they'd been washed a-way - by too many

D♭maj7 C♭7 D♭maj7 E♭7 E♭maj7 G♭7 A♭7 D7

1. 2.

feel of life - from jazz and cock-tails The -clock tales Then  
 through the day twelve o'clock

D♭maj7 D7 D♭maj7 D7 D♭maj7 C7

you came a-long with your siren song to tempt me to madness - I

F= F=6 F=7 F=6 F= G=7 G♭7

♩ 3 ♪

thought for a while that your poignant smile was tinged with the sadness of a great love for me

F= F=6 F=7 F=6 D♭6 E♭7 E♭7 A♭7

Ah! yes I was wrong a-gain I was wrong

B7♭5 B♭7 E♭7 A7♭5 E♭7 A♭7

253. ELLA FITZGERALD & JOE PASS - "TAKE LOVE EASY"  
 ROLAND KIRK - "VOLUNTEERED SLAVERY"

Life is lonely a- gain and on-ly last year ev-rything seemed sure Now

$D^{\flat}6$   $D7$   $D^{\flat}6$   $D7$   $D^{\flat}6$  /  $C^{\flat}A^{\flat}B^{\flat}7$   $E^{\flat}m7$  /  $E^{\flat}m7D7$

Life is aw-ful a- gain a trougful of hearts could only be a bore A

$D^{\flat}6$   $D7$   $D^{\flat}6$   $D7$   $D^{\flat}6$   $D^{\flat}7C7$   $Fm7$  /  $E7$   $E^{\flat}7$

neck in Pa-ris will ease the bite of it All I care is to smile in spite of it

$A^{\flat}6$   $E^{\flat}7A^{\flat}9$   $A^{\flat}6$  /  $E-7$   $A7$   $D6$   $D-7$   $C6$   $B7$   $B^{\flat}7$   $A7$   $A^{\flat}7$

I'll for-get you I will whik yet you are still burnng inside my brain Ro-

$D^{\flat}6$   $D7$   $D^{\flat}6$   $D7$   $D^{\flat}6$  /  $C^{\flat}A^{\flat}B^{\flat}7$   $B^{\flat}7$

mance is mush stifling those who strive I'll live a lush life in some small dive and

$E^{\flat}7$   $A7(b9)$   $A^{\flat}7$   $D^{\flat}m7$  /  $D^{\flat}7$   $G^{\flat}7$   $C^{\flat}m7$  /  $F7$   $B^{\flat}7$

there I'll be, while I rot with the rest of those whose lives are lone-ly too.

$E^{\flat}7$   $A7(b9)$   $A^{\flat}7$   $E^{\flat}m7$   $E^{\flat}6$   $D^{\flat}m7$   $G7$   $D^{\flat}6$   $D7$   $D^{\flat}6$

JOHN COLTRANE - "LUSH LIFE"  
 STAN GETZ - "CAPTAIN MARVEL"

-WELL/BLITZSTEIN

# MACK THE KNIFE

Oh, the shark has pret-ty teeth, dear, And he

G7sus4 / C6 / D-7 / C6

shows them pearl-y white. Just a

G7sus4 / C6

jack knife has Mac-Heath, dear. And he

A-7 / D-7 / D-7 / C6

keeps it out of sight. (When the)

G7sus4 / G7 / C6 / (D-7 G7)

FINE

(When the) shark bites with his teeth, dear,  
Scarlet billows start to spread.

Fancy gloves, though, wears MacHeath, dear,  
So there's not a trace of red.

255. "LAMBERT, HENDRICKS & ROSS"

From a tugboat by the river  
A cement bags dropping down;

The cement's just for the weight, dear,  
Bet your Mackie's back in town.

On the sidewalk Sunday morning  
Lies a body oozing life;

Someone's sneaking 'round the corner,  
Is the someone 'Mack the Knife'?

Louie Miller disappeared, dear,  
After drawing out his cash;

And MacHeath spends like a sailor.  
Did our boy do something rash?

Sukey Tawdry, Jenny Diver,  
Polly Peachum, Lucy Brown,

Oh, the line forms on the right, dear,  
Now that Mackie's back in town.

(PLAY CHORDS AT [A])  
FOR INTRO

# MAIDEN VOYAGE

- HERBIE HANCOCK  
- MARK MURPHY

**A**

See the sky high  
Let's ex-  
Time for

D7sus4 F7sus4 D7sus4

SMILE

1.

-plave its hue  
your de-but  
Night is

F7sus4 F7sus4 F7sus4

2.

**B**

Take a ship

F7sus4 Eb7sus4 F7sus4

You must leave the bay

F7sus4 D7sus4 F7sus4

On this trip

F7sus4 D7sus4 F7sus4

HERBIE HANCOCK - "MAIDEN VOYAGE"

MARK MURPHY - "MARK MURPHY"



You learn love to-day

F7sus4

7.

7.

END ON D7sus4

Now we turn  
Homeward bound

Listen there  
As you sound your sea

And you cry  
Lovely things you say

Sail on high  
You learn love today.

# MAKE SOMEONE HAPPY

- COMDEN & GREEN /  
STYNE

Make Fame, ————— someone hap-py, ————— Make just one —  
if you win it, ————— Comes and goes —

*E♭ E♭+ E♭6 E♭ E♭+*

— someone hap-py, ————— Make just one ————— heart the heart you  
— in a min-ute. ————— Where's the real ————— stuff in life to

*E♭6 B♭-7*

sing ————— to : ————— One —————  
cling ————— to ? ————— Love —————

*E♭+ A♭ A♭+*

— smile that cheers you ————— One face that ————— Lights when it nears you  
— is the an-swer, ————— Some-one to ————— love is the an-swer.

*A♭6 A♭-6 B♭7(b9)*

1. ————— One man you're ————— ev — 'ry ————— thing

*E♭ G-7 F-7*

CARMEN M'RAE - "LIVE AT SUGAR HILL"

to .

Once you've found him,

$Bb7(b9)$   $Eb$   $Eb6$   $Ebmaj7$

2.

Build your world a — round him,

Make —

$C-7$   $G-7$   $C9$   $F-7$

— Someone hap-py,

Make just one — someone hap-py

$Bb7$   $Eb$   $G-7$   $C7(b9)$

And you — will be hap-py too.

$F-7$   $Bb7$  alt.  $F-7$   $Bb7$   $Eb$

( $F-7$   $Bb7$ )

(BALLAD)

# THE MAN I LOVE

- GERSHWIN / GERSHWIN

Someday he'll come along, He'll look at me and smile;	the man I love; I'll under-stand;	And he'll be big and strong, And in a lit-tle while
$E^b$	$E^b$	$B^b$

The man I love; He'll take my hand;	And when he comes my way, And tho' it seems ab-surd,	I'll do my best to
$C^+7$	$A^b-6$	$B^b7$

make him	stay.	I know we both won't
$E^b7$ $Mi^7$	$A^b7$ $Mi^7$	$F=7$ $B^b7$ $b9$

say a	word.	Maybe I shall meet him
$F=7$ $E^b7$ $Mi^7$	$E^b$ / $D=7$ $F^b5$ $G7$ $b9$	$C=$ $C=7$

Sun-day, May-be	Mon-day, may-be	not;
$D7$ $G7$	$C=$	$G7$

Still I'm sure to meet him one day; May-be Tues-day will be

C = C = 7 D 7 G 7 C = / G = 7 C 7

my good news day. He'll build a little home, just meant for two,

F = 7 / / E m 7 Eb Eb =

From which I'll never roam, who would, would you? And so all else a love,

Bb = C 7 A b = b

I'm waiting for the Man I Love.

F = 7 Bb 7 E m 7 Eb 7 m 7

- LEON RUSSELL

# THIS MASQUERADE

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

F = F = (Maj7) F = 7

looking forward - to say?

Bb9 F = Db7

Searching but not find -

G = 7 C + 7 F =

- ing un - der - stand - ing an - y - way, we're

F = (Maj7) F = 7 Bb9

lost in a mas - mas - quer - ade.

Db7 G = 7 / C C + 7 F =

LEON RUSSELL - "CARNEY"

GEORGE BENSON - "BREEZIN'"

63. CARNEY MCRAE - "M6 JAZZ"

MASQUERADE-

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

F-7 / E-7 A9 Eb-7 Ab7b9

- a - way - from being close to geth-

D7M9 Bb7 Bb7b9 Eb-7

- er from the start. We

Ab7b9 D7M9 7.

tried to talk - it o - ver, but the words - got in - the way.

D-7 G7 G7#5 C7M9

- We're lost - in-side - this lone

7. G-7 G6 G#

- by game we play - Thoughts of leaving dis-

C7 G-7 C9 Gb13#11 F=

# CARMEN





MASQUERADE - 3

- ap - pear ev-'ry time I see your eyes.

F-(Am7) F-7 Bb9

No matter how hard I try

F- Db7 G-7

To un-der-stand the rea-sons that we

C7b9 F- F-(Am7)

car-ry on - this way, we're lost in this mas-

F-7 Bb9 Db9

querade. (SOLOS)

C7 F-7 Bb7

FINE

# MEAN TO ME

-TURK & AHLERT

Handwritten musical notation for the first system of "Mean to Me". It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter and eighth notes. The lyrics are: "You're mean to me - I stay home - Why must you be each night when you". The bass line shows chords: D+7, G, E-, A-7, and D7.

Handwritten musical notation for the second system. The melody continues with the lyrics: "mean to me? say you'll phone. Gee hon-ey, it seems to me - You done And I'm left a-lone-". The bass line shows chords: G, E-, C, E-7, G, G7, E7, and a final bar line.

Handwritten musical notation for the third system, marked with a first ending bracket. The melody includes the lyrics: "You love to see- me Singing the blues and cry - in' sigh - in'. I don't know why.". The bass line shows chords: A-7, D7, D7, G, A7, A7, D7, and a final bar line.

Handwritten musical notation for the fourth system, marked with a second ending bracket. The melody includes the lyrics: "You treat me cold - ly Each day in the". The bass line shows chords: G7, C, D7, and G7.

Handwritten musical notation for the fifth system. The melody includes the lyrics: "year You al-ways scold me". The bass line shows chords: C, D-7, E7, E7, and A-.

BILLIE HOLIDAY - "THE ORIGINAL RECORDINGS"

when - ev - er      some - bod - y is      near,      dear.

F7 / E7 E7      A7      A-7      D7

It must be -      great fun - to be      mean to me -

G      E-      A-7      D7      G      E-

You should -n't, for      can't you see - what you      mean      to

C / / E7      G      E-7 A9      A-7      D7

me?

G

(BOSSA)

MEDITATION

In my loneli-ness when you're  
 Though you're far a-way I have

C6 % B7sus4 B7

gone and I'm all by myself and I need your ca-ress  
 on-ly to close my eyes and you are back to stay

C6 % A7 %

just think of you and the  
 just close my eyes and the

D-7 % Bb7 %

thought of you hold-ing me near makes my loneli-ness soon disappear  
 sadness that miss-ing you brings soon is gone and the heart of mine sings

E-7 A7b9 D-7 G7

Yes I love you so and

Fmaj7 % Bb7 %

ANTONIO CARLOS JOBIM - "THE COMPOSER OF DESAFINADO, PLAYS"

that for me - is all I need to know

I will wait for you till the

sun falls from out of the sky for what else can I do

I will wait for you med-it-

- a ting how sweet life will be - when you come back to me. -

(LATIN) MEMORIES OF TOMORROW - K. JARRETT / S. CORNFIELD

Mem-ries of to-mor-row  
 Mem-ries of to-mor-row

soms drift slow-ly 'round  
 fu-ture flow-ing past

A- E-7 A-(Maj7) A-7

you can fall in-to a fan-ta-sy that  
 you can sense a de-ja vu but you just

E-7 F Maj7 F#0 C Maj7/G

leads you to a sound in the si-lence of the  
 can-not make it last you feel fu-ture mem-ries

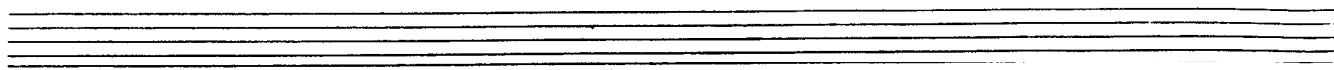
G7 sus4 C Maj7 D Maj7/F#

fu-ture you can find your-self a-gain where the  
 com-ing though they're clear-ly out of sight where the

F Maj7 C Maj7/E E♭ Maj7 A7

song sounds quite fam-il-iar from be-gin-ning to the end  
 that o-dy is run-ning no one knows but you what's right

A♭ Maj7 F-7 B♭7 sus4



yes you have flown through time so quickly - though  
you can hear your own in - tu - b - i - tion - you

C Maj7 B-7 Bb7 A- F-/Ab

you never - left the - ground you've heard mem - 'ries of to -  
can see by - sec - ond - sight you have made mem - ries of

G Maj7 D Maj7/F# F Maj7 C Maj7/G

-mor - row all a - round.  
to - mor - row to - night.

G7sus4 C (B-7 Bb7)



- LENNON/MCCARTNEY

# MICHELLE

mi—chelle      ma belle      These are words that

D      G7      C

go to—ge—ther      well, my mi—chelle.

Bb      A7      Bb      A7

mi—chelle,      ma belle      sont les mots qui      vont tres bien en—

D      G7      C      Bb

-semble, tres bien en—semble. { I      love you, I love you, I      Love you, I

need to, I need to, I      need to, I need to, I

A      Bb      A      D-      G-

That's all I want to      say.      Until I find a      way — I will

I need to make you      see.      Oh what you want to      me — un—

C- 1 1 F7      Bb      A7 D-      G-



say the on-ly till I do, I'm	words I know that hop-ing you will	you'll un-der-stand. know what I	mean
D- C#+	D-7 D-6	G-	A

D.S. al

-semble. I will	say the on ly	words I know that	
A	Bb	D-	

you'll un-der-	stand my Mi-	chelle.	
G-	A7	D G-	D

FINE

(BALLAD)

# MISTY

MUSIC - ERROL GARNER  
LYRICS - JARVIS BUCKE

Look at me, I'm as helpless as a kitten up a tree And I feel like I'm  
 way and a thousand vi-olins be-gin to play or it might be the

*E<sup>b</sup>maj7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>maj7*

clinging to a cloud, I just can't - understand I get misty just holding your  
 sound of your hel-lo, That - mu - sic I hear - I get misty, the mo - ment you're

*A<sup>b</sup>-7 D<sup>b</sup>7 E<sup>b</sup>maj7 C-7 F-7 B<sup>b</sup>7*

1. hand ————— Walk my near.

*G-7 C7 F-7 B<sup>b</sup>7 E<sup>b</sup>6*

You can say that you're leading me on ————— But it's just what I

*B<sup>b</sup>-7 E<sup>b</sup>7(b9)*

want you to do, ————— Don't you notice how hopelessly I'm lost, —

*A<sup>b</sup>maj7 A-7*

\_\_\_\_\_

- That's why I'm follow-<sup>3</sup>ing you. — On my

D7 F7 G7b5 C7b9 F=7 Bb7

own, would I wander thru this wonderland a-lone, never knowing my

Ebmaj7 Bb=7 Eb7 Ab7maj7

right foot from my left, my-<sup>3</sup> hat - from my glove, I'm too misty and too much in

Ab=7 Db7 Eb7maj7 C=7 F=7 Bb7

love.

Eb6 (F=7 Bb7)

# MOANIN'

8.)

Ev-ry mornin' find me  
 moan-in' (Yes Lord)  
 moan-in' Cause of all the  
 I'm a-lone and

F = Bb F =

(SOLOS: F- Ab9 G7 C7) SIMILE

3

trouble I see (Yes Lord)  
 cry in' the blues  
 Life's a los-in'  
 I'm so tired of  
 gamble to me (Yes Lord)  
 payin' these dues

F = Bb F = F = Bb

1.

Cares and woes havin' me  
 Ev-ry-bod-y knows I'm  
 moan-in' (Yes Lord)  
 moan-in'  
 Ev-ry evenin' find me

F = F = Bb F =

(G-7b5 C7)

2.

And I  
 spend plenty of days and nights a-lone with my grief

C-7b5 F7b9 Bb-9 Ab9 G7b9 C7#9

3

But I  
 pray really + tru-ly

G-7 F B7 Bb-9 Ab9

"THE BEST OF LAMBERT, HENDRICKS & ROSS"

Handwritten musical notation on a staff. The melody consists of quarter and eighth notes. The lyrics are: "pray somebody-y will come to bring me relief Ev-'ry mornin' find me". Below the staff, the guitar chords are written as G7b9, G-7, and C7. The notation ends with a double bar line and a repeat sign.

D.S. al



Handwritten musical notation on a staff. The staff is mostly empty, with a double bar line. Below the staff, the chord F- is written.

(MED. SLOW)

-DUKE ELLINGTON

# MOOD INDIGO

**A**

You ain't been bl-ue,                      No,    No,                      No,

*Abmaj7                      Bb7                      Eb-                      Eb7                      Abmaj7*

You ain't been bl-ue,                      Till you've had that mood in-di-go,

*Abmaj7                      Bb7                      E7 / Bb7 E7                      Eb7*

That feel-in'                      that goes-stealin' down to my shoes, while

*Ab7 / Ab0 G0                      Ab7                      Bb-(Db7)                      Gb7(E7) / Eb7*

I sit and sigh —                      "Go 'long blues."

*Abmaj7                      Bb7                      Eb-                      Eb7                      Abmaj7*

**B**

Al-ways get that mood in-di-go. —                      Since my baby said good-bye,

*Abmaj7                      Ab0                      Ab                      Bb7                      Bb7                      Eb7                      Ab / / Eb7*

In the eve-ning when lights are low, I'm so lonesome I could cry,

Ab / Ab0 Ab Bb7 % Eb7

'Cause there's nobody who cares about me, - I'm just a soul who's bluer than blue can be,

Ab7 % Db7 E7 / / Eb7

When I get that mood in-di-go, - I could lay me down and die.

Ab maj7 Bb7 Bb-7 Eb7 Ab

DUKE - "70th BIRTHDAY"

- WARREN & GARDON

(BALLAD)

# THE MORE I SEE YOU

• 8. ⊕

The more I see you, a-gone, the more I want you - Somehow this The more I

$E^b$   $F=7$   $G=$   $C7(b9)$   $F=7$   $B^b7$

feel - ing just grows and grows - Whenever you're

$E^b$   $F=7$   $G=$   $C7(b9)$   $F=7$   $B^b7$

gone I be - come more mad a - bout you - So lost with

$E^b=$   $D^b=7$   $G^b7$   $C^bmaj7$   $C7alt.$   $C^bmaj7$   $B^b7$

-out you, and so it goes. Can you im-

$E^b=$   $F7$   $F=7$   $B^bsus4$

D.S. al ⊕

## ⊕ CODA

see you, as years go by, I know the

$E^b$   $F=7$   $G=$   $B^bF(Cmaj7)$   $B^b=7$   $E^b7$



on-ly one for me, can on-ly be you — My arms won't

*A<sup>b</sup>m7* *A<sup>b</sup>7* *D<sup>b</sup>7* *E<sup>b</sup>* *G<sup>-</sup>7* *G7* ~~*A<sup>b</sup>7*~~ *Cm7*

free you — my heart won't try .

~~*F<sup>-</sup>7*~~ *F<sup>-</sup>7* *B<sup>b</sup>7* *E<sup>b</sup>* (*F<sup>-</sup>7* *B<sup>b</sup>7*)

*F<sup>-</sup>7*

Empty musical staves for accompaniment.

(MED. UP)

MR. P. C.

MUSIC - COLTRANE

LYRICS - JON HENDRICKS

If you wanna man who really plays a lot of rhythm you dig  
 If you wanna hear the fiddle played the way it should be you dig

*p.* *p.* *c.* *c.*

C-7 % C-7 Bb

If you wanna man to get the people swinging with him you  
 If you wanna hear him play the way it really should be you

C-7 F-7 %

dig *p.* *c.* } Talking bout rhy - thm He's

C-7 Bb C-7 D7 4 9 7 1 1 D7

got the rhy - thm dig *p.* *c.*

4 9 7 1 1 C-7 Bb C-7

JOHN COLTRANE - "GIANT STEPS"



GENE

- RICHARD RODGERS

# MY FAVOURITE THINGS

Raindrops on ro-ses and whis-kers on kit-rens Bright cop-per  
 Cream co-loured pon-ies and crisp ap-ple stran-dels Door-bells and  
 E=7 F#7 E=7 F#7 Cmaj7

let-ties and sleigh bells and warm wool-en mit-tens Brawn pa-per pack-age-es  
 shrinzel with noo-dles Wild geese that fly with the  
 Cmaj7 % % A=7 D7

tied up with string } These are a few of my favour-ite  
 moon on their wings }  
 Cmaj7 Cmaj7 Cmaj7 Cmaj7 F#7b5

#0. Girls in white dresses with blue sa-tin sashes  
 things  
 B7 E=7 F#7 E=7 F#7

Snow-flakes that stay on my nose and eye-lash-es Sil-ver white  
 A=7 % % % A=7

SARAH VAUGHAN - "AFTER HOURS"

winter-ers that melt in-to springs These are a few of my

D7 Gmaj7 Cmaj7 Gmaj7 Cmaj7

fa-vour-ite things When the dog bites, when the

F#-7b5 B7 E-7 % F#-7b5

bee stings, when I'm feel-ing sad, I

B7 E-7 % Cmaj7 %

sim-ply re-member my fa-vour-ite things and then I don't

Cmaj7 % A7 % Cmaj7

feel so bad.

Cmaj7 % D7 G6 Cmaj7

G6 Cmaj7 Gmaj7 Cmaj7 F#-7b5 B7

- WASHINGTON/YOUNG

(BALLAD)

# MY FOOLISH HEART

*S:*

The night — is like a lovely tune, Be — ware — my foolish  
lips — are much too close to mine, Be — ware — my foolish

*B<sup>b</sup>maj7 E<sup>b</sup>maj7 D-7 G7 C-7 C-7/B<sup>b</sup>*

heart! How white — the ever constant moon; Take care — my foolish  
heart. But should — our eager lips combine Then

*A7sus4 A7 D-7 D7#9 G-7 D<sup>b</sup>7 C-7*

heart! There's a line between love and fascin — a — tion — that's hard to see on an evening such as

*C-7b5 F7b9 B<sup>b</sup>maj7 F-9 B<sup>b</sup>7 E<sup>b</sup>maj7*

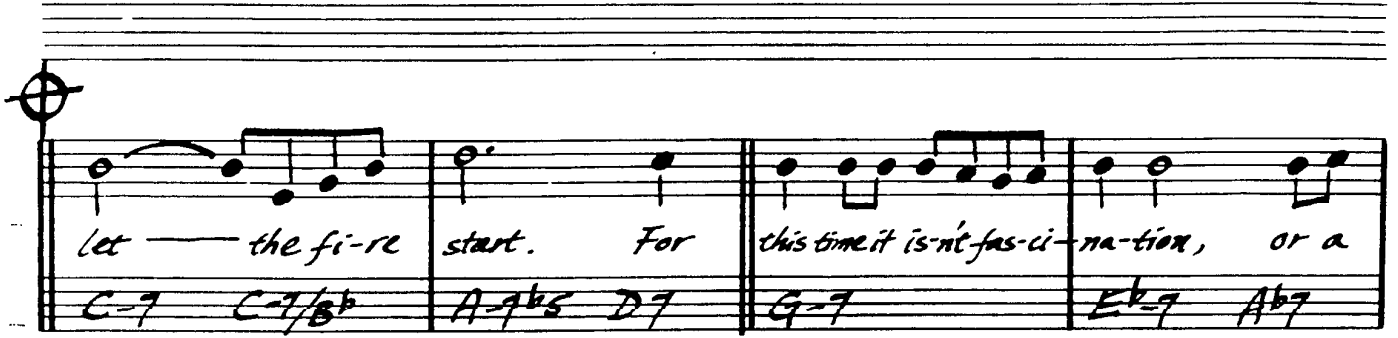
this, For they both give the very same sen — sa — tion when you're lost in the magic of a

*A-7b5 D7 G-7 D7#9 G-7 C7 C-7 G7*

kiss. {His} {Her} D.S. al *♩*

*C-7 F7*

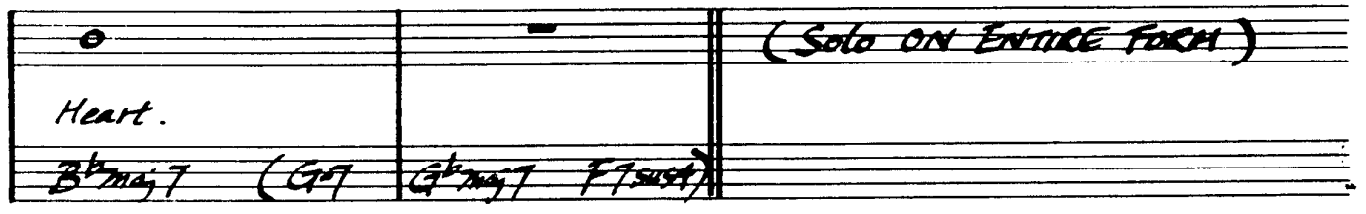
BILL EVANS - "VILLAGE VANGUARD SESSIONS"


  
 let — the fi-re start. For this time it is not fas-ci-na-tion, or a

C-7 C-7/bb A-9b5 D7 G-7 Eb-7 Ab7


  
 dream that will fade and fall a part. It's love — this time it's love, my Foo-lish

Bbmaj7 Ebmaj7 Ab7 G7 C-7 G7 Eb C47 F7sus F7b9


  
 Heart.

Bbmaj7 (G7 Gbmaj7 F7sus)

(Solo ON ENTIRE FORM)

- ROGERS/HART

(BALLAD) MY FUNNY VALENTINE

My Fun-ny Val-en-tine, sweet com-ic Val-en-tine,

C- C-(Maj7) C-7 C-6

You make me smile with my heart,

A<sup>b</sup>Maj7 F-7 D-7<sup>b5</sup> G7<sup>b9</sup>

Your looks are laugh-a-ble, un-pho-to-graph-a-ble,

C- C-(Maj7) C-7 C-6

Yet, you're my fav-'rite work of art. Is your

A<sup>b</sup>Maj7 F-7 A<sup>b</sup>-6 B<sup>b</sup>7(b9)

fig-ure less than Greek; is your mouth a lit-tle weak, when you

E<sup>b</sup>Maj7 F-7 G-7 F-7 E<sup>b</sup>Maj7 F-7 G-7 F-7

"MILES DAVIS SEXTET VOL. I - JAZZ AT THE PLAZA"

MILES - "MY FUNNY VALENTINE"



o—pen it to speak; are you smart? — But

$E^b \text{maj}7$   $G7$   $C=$   $B^b7$   $A7$   $A^b \text{maj}7$   $D=7^b5$   $G7^b9$

don't change a hair for me, not if you care for me,

$C=$   $C=(\text{maj}7)$   $C=7$   $C=6$

stay lit-tle Val-en-tine stay! —

$A^b \text{maj}7$   $D=7^b5$   $G7^b9$   $C=$   $B^b7$   $A7(\#11)$

Each day is Val-en-tine's day.

$A^b \text{maj}7$   $F=7$   $B^b7(b9)$   $E^b6$   $(D=7^b5$   $G7^b9)$

(BOSSA)

MY LITTLE BOAT

my lit-tle boat is like — a note boun-cing merrily a-long, hear it

G<sup>+</sup> maj7 / / D<sup>b</sup>7 G<sup>b</sup>7

splashin' up a song. The sails are white, the sky — is bright head-in'

D<sup>b</sup>7 G<sup>b</sup>7 / F maj7 /

out in-to the blue with a crew of only two. Where we can share love's side-

B-7 E7 / B-7 E7 / E<sup>b</sup> maj7

— ty air on a lit-tle pa-ra-dise that's a float, — not a

/ / A-7 D7 / A-7 D7

care have — we in my lit — tle —

G maj7 / E7 (1/2) / A-7

boat. The wind is still, we feel — the thrill of a

D7(b9) G maj7

voyage heaven bound, tho' we on-ly drift a-round. warmed by the sun, two hearts

D♭-7 G♭7 D♭-7 G♭7 F maj7

— as one beat-ing with enchanted bliss, melting in each o-ther's kiss.

B-7 E7 B-7 E7

When daylight ends and sly-ly sends lit-tle stars to twinkle brightly a-

E♭ maj7 A-7 D7

-bove, it's good bye to my lit-tle

A-7 D7 G maj7 E7(b9)

boat of love.

A-7 D7(b9)

# MY MAN

- M. YVAIN

It's cost me a lot, but there's one thing that I've got It's -  
not much for looks, and no he's out of books I's -

E<sup>o</sup> C7 E<sup>o</sup>

My man Cold and wet, bird you bet but all  
my man Two or three girls has he that he

B7

1.  
that I soon for get With my man He's  
likes as well as me, But I

F#7b5 B7 E<sup>o</sup>

2.  
love him! I - don't know why I should, He is -n't good,  
E<sup>o</sup> B7 E<sup>o</sup> E<sup>o</sup>(Maj7) E<sup>o</sup> B7

4 He is -n't true, He beats me too, What can I do? Oh, my man I love him  
E<sup>o</sup> D7 C7 / B7 B<sup>b</sup>7 A<sup>o</sup> D7

BILLIE HOLIDAY - "THE ORIGINAL RECORDINGS"

so, he'll nev-er know, All my life is just des-pair, but I don't

G E-7 | A-7 D7 A-7 D7

care When he takes me in his arms the world is bright, all

G Maj7 D7 A-7 D7 A-7 D7

right. What's the difference if I say I'll go a -

G D° A-7 D7 G

-way, When I know I'll come back on my knees some day? For what-ev-er my man

E-7 | D-7 G7 C Maj7 A7

is I am his for — ev — er more! — — —

G E7 A7 D7 G Maj7

— — —

(BALLAD) MY ONE AND ONLY LOVE

The very thought of you makes my heart sing - like an April breeze - on the  
 The shadows fall around their misty charms - in the hush of light - white glow

Cmaj7 C/B A-7 A7/G D7/F# G7/F C/E Fmaj7

wings of spring in my arms  
 And you appear in all your splendor  
 I feel your lips so warm and tender

G-7 E-7 A7 D-7 G7 E7/G# A-7 D7

1. My one and on-ly love  
 2. My one and on-ly

D-7 G7 E-7 A7 D-7 G7 D-7 G7

love The touch of your hand is like heav-en

C6 F#7/B7 E- F#7 B7

heav-en that I've never known The blush on your cheeks when

E- F#7 B7 E- E7/G#

ev - er I speak Tells me that you are my own

E-D E-C# D-7 A7 D-7 G7

You fill my ea-ger heart with such de-sire - Ev-ry kiss you give-sets my

Cmaj7 C/B A-7 A-7/G D7/F# G7/F C/E F-maj7

soul on fire I give myself in sweet sur-render -

G7 / E-7 A7 D-7 / G7 E7/G# A-7 D7

My one and on-ly love.

D-7 G7b9 C6 (D-7 G7)

FINE

- RODGERS/HART

(MED.)

# MY ROMANCE

My ro- mance doesn't have to have a  
 -mance doesn't need a cas- tle

*Bbmaj7 C-7 D-7 Db7*

moon in the sky, My ro- mance doesn't  
 ris ing in Spain, nor a dance to a

*C-7 F7 Bbmaj7 D7 G- G(maj7)*

1.  
 need a blue la- goon standing by; no  
 con-stant-ly sur pris ing re

*G-7 G7 C-7 F7 Bbmaj7 Bb7*

month of May, no twin kling

*Ebmaj7 Ab7 Bbmaj7 Bb7 Ebmaj7 Ab7*

stars, no hide a way, no

*Bbmaj7 E-7b5 A7b9 D-7 Db7*

BILL EVANS - "NEW JAZZ CONCEPTIONS"



soft qui - tars. My ro - -frain. Wide a -

C7sus4 C7 C-7 F7 : F-7 Bb7

2.

-wake I can make my most fan - tas - tic dreams come

Ebmaj7 G7 C-7 C-7/bb A-7b5 D7b9

true; My ro - mance doesn't need a thing but

G-7 Gb7 Bbmaj7/F C-7/F F7

you. (My ro - )

Bb (C-7 F7)

(FINE)

-WELL/GERSHWIN

(BALLAD)

# MY SHIP

My Ship has sails that are made of silk, the decks are trimmed with gold, And of  
 Ship's aglow with a million pearls and ru-bies fill each bin, The

F6 D7 G7 C7 F6 F#07 G7 C7

1.  
 jar and spice, there's a pa-ra-dise in the hold. My  
 sun sits high in a saph-ire sky when my

F6 D7 G7 A7 D7 G7 G7 C7

2.  
 ship comes in. I can wait the years, 'till it ap-pears,

D7 G7 C9(sus4) F6 G7 C7 G7 C7

one fine day one spring, But the pearls and such they won't mean much if there's

C9 C9(sus4) Fmaj7 | | E7 A7 D7 A7 D7

miss-ing just one thing, I do not care if that day ar-rives that

A7 D7 G7 C7 F6 D7 G7 C7

MILES DAVIS - GIL EVANS - "MILES AHEAD"

dream need ne-ver be. If the ship I sing doesn't al-so bring, my

F6 F#o7 G7 C7 F6 D7 G7 A7

own true love to me. If the ship I sing doesn't al-so bring, my

D7 C7 F#m7 C7 F D- Bb9 F Bb

own true love to me.

F/C D7 G7 C7 F6 Bb9 F6 (G7 C7)

FINE

(BALLAD)

# NAIMA

— JOHN COLTRANE/  
— JON HENDRICKS

Child — of the Gods Spi — rit — here on earth  
An — gels a — bove. mea — sure her worth

Bb-7 Eb-7 B7(b9) A7(b9) AbMaj7

Mo — ther of all — and the keeper — of the home — and a

B Maj7 Bb7(b9) B Maj7 Bb7(b9)

wife — to her man — so he'll never — care to roam

E7 B Maj7 F-7 Gb7

Love — to the child Miss — tress of re — birth

Bb-7 Eb-7 B7(b9) A7(b9) AbMaj7

Empty musical staves for accompaniment.

Mol - der of his worth      Spi - rit - ful of mirth

B7b5 A7b5 AbMaj7      B7b5 A7b5 AbMaj7

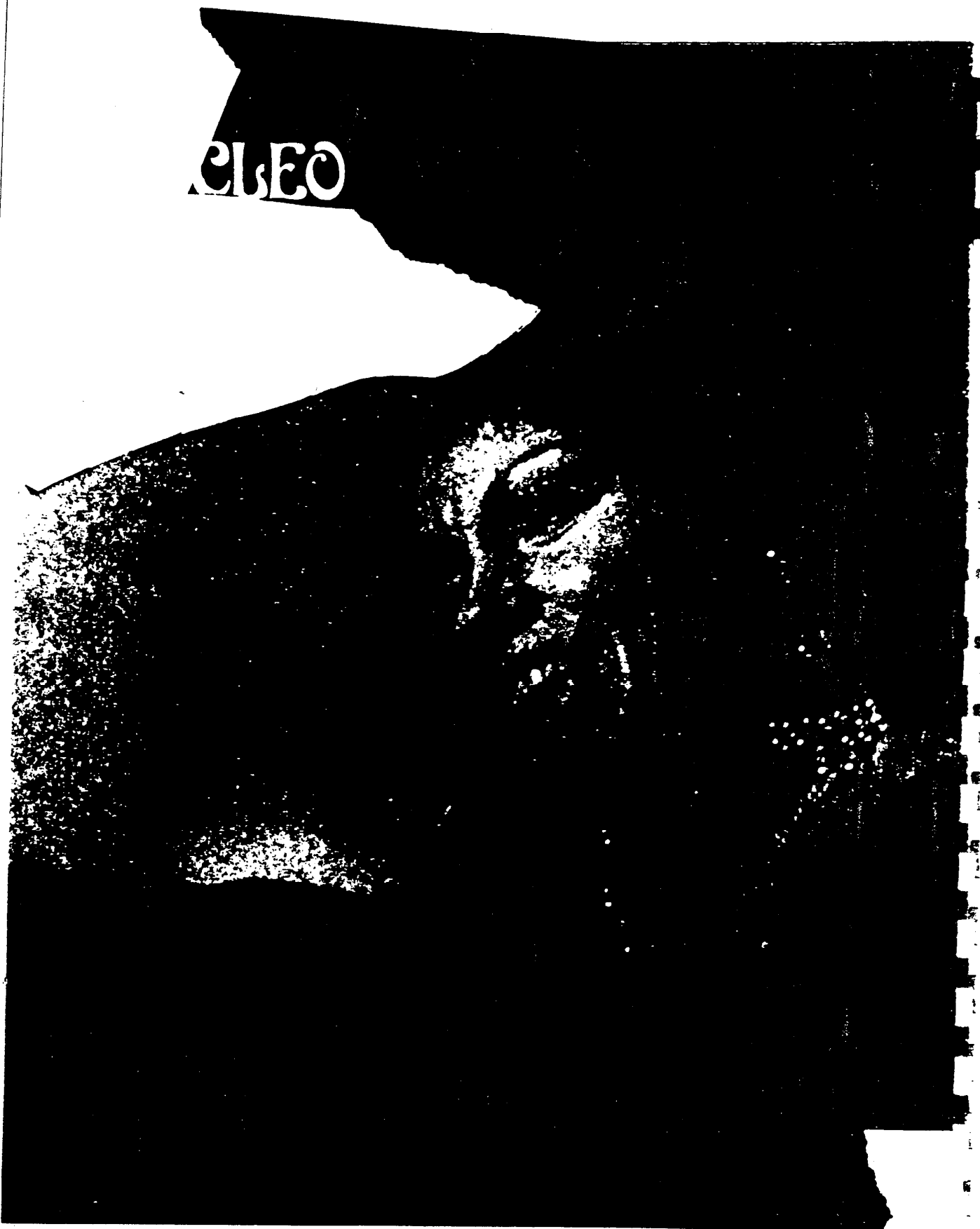
Child of the im - mor - tal      God's down here on

B7b5 A7b5 AbMaj7 DbMaj7      /      /

earth.

AbMaj7

CEEO



(SLOWLY)  
BALLAD

# NEFFERTITI

MUSIC - MILES DAVIS

LYRICS - BONNIE FERENSON

Ne-fer-ti-ti E-gypt's queen The pow-er Be-side  
Ne-fer-ti-ti you have come The one - to grace

*Ab Maj 7 (#11) D# Maj 7 (#11) G7b9 C7b9*

the king Ak-na ten  
the world of Na ten

*Cb Maj 7 Bb = II A Maj 7 (#11) Eb 7 (#11)*

First to be por-trayed Standing e-qual with the King  
Bring the world a dream Sun ca-ress-ing warm the land

*E Maj 7 A = Bb = E Maj 7*

the queen so warm

*E = II Eb 7 (#11) D Maj 7 A 7 (13)*

Sun caressing warms the land Unites the world  
With hope in union

All the miracles that you ever heard about  
Are true.

# NEVER WILL I MARRY - FRANK LOESSER

Musical notation for the first system. The top staff is a vocal line with notes and lyrics: "nev - er, never - will I marry, -". The bottom staff shows guitar chords: A7maj7, %, G-7, and C7. The time signature is 7/4.

Musical notation for the second system. The top staff is a vocal line with notes and lyrics: "nev - er, never - will I wed.". The bottom staff shows guitar chords: F-7, Bb7, Ebmaj7, and Ab7.

Musical notation for the third system. The top staff is a vocal line with notes and lyrics: "Born to wan - der sol - i - tary; -". The bottom staff shows guitar chords: Dbmaj7, %, D-7b5, G7alt., and Abmaj7. A circled '8' is written above the first measure.

Musical notation for the fourth system. The top staff is a vocal line with notes and lyrics: "Wide my world, nar - row my bed. Never,". The bottom staff shows guitar chords: A-7, D7, G7maj7, A-7, D7, and G7maj7.

Musical notation for the fifth system. The top staff is a vocal line with notes and lyrics: "nev - er, never - will I mar - ry, ". The bottom staff shows guitar chords: Abmaj7, %, G-7, and C-7.



Bore to wan-der 'til I'm dead.  
 F-7 / / Bb7 Eb6

FINE

No burdens to bear, - No con-science nor care, -  
 Abmaj7 / Ebmaj7/G

No mem-ries to mourn, - No turn-ing, For I was  
 Abmaj7 / G-7 C-7

D.S. al FINE

- COLE PORTER

# NIGHT AND DAY

M16

Night and day  
(night) you are the one  
Why is it so,

*D-7b5* *G7* *Cmaj7*

3

On-ly you be-neath the moon and un-der the  
That this long ing for you follows wherev-er I

*D-7b5* *G7*

3

sun whe-ther near to me or  
go? In the roar-ing traf-fic's

*Cmaj7* *F#-7b5*

far, boom It's no mat-ter, dar-ling, where you are- I  
In the sil-ence of my lone-ly room- I }

*F-7* *E-7* *Eb-7*

think of you night and day

*D-7* *G7* *Cmaj7*

"STAN GETZ & BILL EVANS"

1. Day and night — 2. Night and day —

B<sup>b</sup>7 E<sup>b</sup> maj7

3 un-der the hide of me — There's an

C maj7

3 Oh, such a hun-gry year-n-ing, burn-ing in-side of me —

E<sup>b</sup> maj7 C maj7

(A) And its torment won't be through — 'Til you

F#-7b5 F-7

let me spend my life making love to you, day and night —

E-7 E<sup>b</sup> 07 D-7

Night and day — (Night and day)

G7 D-7 C6 D7 G7

FINE

# THE NIGHT HAS A THOUSAND EYES

Don't whis per words- to me  
 m mance may- have called

Gmaj7 % D7sus4

you don't mean For words deep down in side- can be  
 in the past My love for you will be- ev-er-

% Gmaj7 %

soon by the night The night  
 last- ing and bright As bright

D7sus4 D7 D=7

has a thousand eyes and it  
 as the star- lit skies and this

G7 Cmaj7 F7

knows a- truth ful heart from one that lies  
 won- drous night that has a thousand eyes

Gmaj7 D7sus4 Gmaj7

JOHN COLTRANE - "COLTRANE'S SOUND"

1. 2.

Though I've lived my life -

D7sus4 Gmaj7 C-7

- walking through a dream For I — knew

F7 B-7 Ab7 Gmaj7

some-day- I'd — find this mo-ment sup — reme A-

Bb-7 Eb7 A-7 Gb7

night of bliss — and ten-der

F7 Db-7b5 D7sus4

sighs — And the smil — ing down-

Gmaj7 E-7 Gmaj7/D

— of a thousand eyes. —

A-7/D D7 Gmaj7/D A-7/D D7

# OLEO

MUSIC - SONNY ROLLINS

LYRICS - JIM COX

O - le - o, O - le - o, Your hot - cakes have never had it  
 In a tube, in a cube, Or spruce it cause now it e - ven

Bbmaj7 G7 C-7 F7 Bbmaj7 G7

better, you know. It's the spread, That you're fed, When you feel in your head,  
 Comes in a tube. As a rule, Cows are cool, But you know I'm a fool

C-7 F7 F-7 Bb7 Ebmaj7 Eb-6

1. 2.  
 May - be your fat is sat - ur - a - ted. mar - gar - ine school.  
 Just for the

Bbmaj7 G7 C-7 F7 Bbmaj7

## IMPROVISED MELODY

You know mazola is the only kind of corn, Ever you're gonna find

D7 ? G7

in Sonny's horn. I mean it's crazy just to think that there are people to day

? C7 ?

Who still will give an argu-ment that butterfat is the only way Don't a-cept sec-

F7  $\frac{3}{4}$  Bb7maj7 G7

-ond rate, There ain't been a better lubri-cation to date. Be pro-

C-7 F7 Bb7maj7 G7 C-7 F7

-found, Hip your town, To the pleasure you've found. You've got to

F-7 Bb7 Eb7maj7 Eb-6 Bb7maj7 G7

spread it a-round.

Bb7maj7

JOHN COLTRANE - "TRANE TRACKS"

MILES DAVIS - "DAVIS"

"CAL. STATE LONG BEACH JAZZ ENSEMBLES 1976"

# ON A CLEAR DAY

MUSIC - BURTON LANE  
LYRICS - ALAN J. LORNER

On a clear day — Rise and look a-round you —

Chords: Gmaj7, /, C9

— And you'll see who — you are. —

Chords: /, Gmaj7, /, E7

— On a clear day — How it will as-tound you —

Chords: /, A-7, /, D7

— That the glow of your be-ing out-shines ev-'ry

Chords: /, G, B7, A-7, G#

star. You feel part of — ev-'ry mountain side and shore.

Chords: A-7 D7, D-7, / G7 D7, G7 D-7



— You can hear, from far and near, a world you've never heard before —

1 1 G7 Cmaj7 1 1 B-7 A7 D7

— And on a clear day, — On that clear day —

2/4 G° Gmaj7 1 1 G 1 B-7 E9

— You can see for — ev-er and ev —

B- E7 A-7 G6 A-7 1 1 G6 A-7

— er — more! —

D7 G 2/4 2/4

—

2/4

- A.C. JOBIM

(BOSSA)

# ONCE I LOVED

Once I loved  
And one day

G-7 C+7 Fmaj7

And I gave so much love to this love it was the  
From my in-finite sadness you came and brought me

F#o7 G-7 G#o7

world to me. Once  
love a-gain. Now

A-7 A-7/G F-7

I cried I know At the  
I know That no

Bb+7 Ebmaj7

thought I was fool-ish and proud And let you say good bye  
mat-ter what-e-ver be-fall's I'll ne-ver

E-7b5 A7b9 Dmaj7

ELLA FITZGERALD & JOE PASS - "TAKE LOVE EASY"

2.  
let you go - I will hold you close

D7b9 D#m7 G7

make — you stay

Cm7 F7 Bbm7

Be-cause love is the saddest thing — when it

Bb7 Bb-6

goes a-way Be-cause love is the-saddest

A-6 Ab7(b5) G7

thing — when it goes a-way.

G7 A7b9 D-6 (D7)

- ARLEN/MERCER

# ONE FOR MY BABY

It's quarter to three there's no one in the place ex-

*E<sup>b</sup>6 E<sup>b</sup>7Maj7 E<sup>b</sup>6 / F-7 B<sup>b</sup>7*

cept you and me so set 'em up Joe - I've

*E<sup>b</sup>6 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup>6 E<sup>b</sup>7Maj7*

got a lit-de stor-y you ought a know We're

*E<sup>b</sup>6 / F-7 B<sup>b</sup>7 E<sup>b</sup>6 B<sup>b</sup>-7 E<sup>b</sup>7*

drinking my friend to the end of a brief ep-i-sode

*A<sup>b</sup>6 A<sup>b</sup>7Maj9 A<sup>b</sup>6 / F-7 B<sup>b</sup>7 E<sup>b</sup>6 E<sup>b</sup>7Maj7*

Make it one for my ba-by and one more for the

*E<sup>b</sup>6 G+7 C-7b5 F-7 / A<sup>b</sup>7 B<sup>b</sup>7/G+7*

ONE FOR MY BABY

road. I got the routine so

E<sup>b</sup>6 A-7 D7 G Maj7 D7 sus4

drop another nick-el in the machine I'm

G Maj7 / A-7 D7 G Maj7 D-7 G7 D+7

feeling so bad I wish you'd make the music dreamy and sad

G G Maj7 G6 / A-7 D7 G6 D-7

could tell you a lot - but you've got to be

G7 C Maj7 C7 sus4 C Maj7 G-7

true to your code Make it one for my ba-by and

C7 F+7 E-7 b5

ONE FOR MY BABY - 3.

one more for the road You'd

A-7 | C7 D7sus4 G D7sus4

nev - er know it but buddy I'm a kind of poet and I've gotta lot - ta things to

G-7 C7 G-7 C sus4 B+7 | A-7 D7sus4

say ——— and when I'm gloomy, you simply gotta listen to me un-

G D7sus4 G-7 C7 G-7 C7

-til it's talked a - way ——— well that's how it goes and

G-7 Eb7b5 D+7 G D7sus4

Joe I know you're getting ready to close ——— so

G6 | A-7 D7 G D-7 G7

ONE FOR MY BABY - 4

thanks for the cheer I hope you didn't mind my bending your ear —

G G Maj7 G6 / A7 D7 G D7

This torch that I've found must be drowned or it

G7 C Maj7 C / A7 D7

soon might explode — make it one for my ba-by and

G B7 E7b5

one more for the road that long, long

A7 / C7 D7sus4 B7 / E7 A7 A7 D7(b9)

road.

G

# ONE NOTE SAMBA

-A.C. JOBIM

8.

This is just a lit-tle sam - ba built up - on a sin - gle note,  
come back to my first - note, as I must come back to you,

D-7 Db7 C-7

o - ther notes are bound to fol - low but the  
I will pour in - to - that one - note all the

B7(b9) D-7 Db7

root is still that note, love I feel - for you,  
Now this new one is - the con - (To come)

C-7 B7(b9) F-7

- se - quence of the one we've just been through - as I'm

Bb7 Ebmaj7 Ab7

bound to be - the un - a - void - a - ble con - se - quence of you.

D-7 Db7 C-7 B7(b9)

That's so many people who can talk and talk and talk and just say

Bb6 Eb-7 Ab7

321. "LAMBERT, HENDRICKS & BAYAN AT BASIN ST. EAST"





no — thing, or nearly no — thing. I have used up all the scales I

*D<sup>b</sup>maj7* *7* *D<sup>b</sup>-7*

know and at the end I've come to no — thing, or nearly no — thing so I

*G<sup>b</sup>7* *C<sup>b</sup>maj7* *C-7<sup>b5</sup>* *B7<sup>b5</sup>*

D.S. al 

 CODA

— one who wants the whole — show Re, Mi, Fa, So, La, — Ti, Do, —

*F-7* *B<sup>b</sup>7* *E<sup>b</sup>maj7*

— He will find himself — with no — show, better play —

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

— the note — you know.

*B<sup>b</sup>maj7* *B<sup>b</sup>6*

STAN GETZ — "GETZ AU GO GO"

(EVEN 8<sup>ths</sup>) **OPEN YOUR EYES, YOU CAN FLY** CHICK COREA  
NEVILLE POTTER

INTRO

G-11

Neu-er be-a-fraid  
Cloud your eyes with oth-

G-11

SIMPLE

to love,  
ers' lies,

Neu-er be-a-fraid - to just be;  
See on-ly what you want - to see;

Just cast a-way the chains - of doubt,  
Just du-pli-cate this sun - ple truth;

Have the cou-rage to

GARY BURTON - "NEW QUARTET"

FLORA PURIM - "OPEN YOUR EYES, YOU CAN FLY"

Bb 1 1 4 C

1.

- be free. Don't

C D D

2.

O-pen your eyes You can fly

B

Bb Bb

Op-en your eyes

C7sus4 Bb

You can fly You can fly

C7sus4

F Bb/F C/F

You can fly

Bb/F G

FINE

-GERSHWIN

# OUR LOVE IS HERE TO STAY

It's ver-y clear, dear, our love is here to  
our love is here to

C7AK G9 G-7 C7

stay ; stay ; Not for a year, we're  
To-geth-er

F G-7 C7 G7  
A-7 D7(+5)

But ev-er and a day, The ra-di-  
go-ing a-long long way,

G-7 C7 Eb9 D9 G7(13) G7(b13)

o and the tel-e-phone and the mov-ies that we

C7 D9 G-7 C7 Fmaj7 Bb

know may just be pass-ing fan-cies, And in time may

E-7(+5) A7 D-7 G7

go .

But oh my

In time the

G-7 C7 G7

2.

Rockies may crumble, Gib-ral-tar may tum-ble ,

They're only made of

C7 D7 G-7 C7 Eb9 D7

clay , But

our love is here to

Bb D0 F A-7 D-7 G-7 C9

stay .

F6

# OUT OF NOWHERE

-GREEN/HEYMAN

Musical notation for the first system. The key signature is one sharp (F#) and the time signature is 4/4. The melody starts with a triplet of eighth notes. The lyrics are: "You come a long from out of no where / If you should go back to your no where". The bass line shows chords: G maj7, F, and Bb-7.

Musical notation for the second system. The melody continues with a triplet of eighth notes. The lyrics are: "And you took my heart and found it free / And leaving me with a mem-o-ry". The bass line shows chords: Eb7 and G maj7.

Musical notation for the third system. The melody has a first ending bracket. The lyrics are: "Wonderful dreams,". The bass line shows chords: B-7, Eb9, and A-7.

Musical notation for the fourth system. The melody continues. The lyrics are: "Wonderful schemes from no where". The bass line shows chords: Eb9, A-7, and F.

Musical notation for the fifth system. The melody features triplets of eighth notes. The lyrics are: "Made ev'ry hour sweet as a flower for me". The bass line shows chords: Bb-6, Eb7, and D7 sus4.

2.

I'll al-ways wait for your return out of

D7 b9 A-7 E7 b9

no where Hop-ing you'll bring your love

A-7 C-6 B-7 Bb0

to me.

A-7 D7 G (A-7 D7)

- HORACE SILVER

(BALLAD)

# PEACE

There's a place that I know- where the sycamores grow and  
 go there real late- Let my mind wander - late on

A7b5 D7b9 G7 C7

daffo-dils- have their fun Where the cares of the day- seem to  
 everything to be done If I search deep inside- Let my

C7maj7 / C7b5 F7b9 Bb7maj7 B-7 E7

slowly fade a-way- In the glow of the eve-ning  
 con-science be my guide Then the answers are sure to  
 sun come

A7maj7 A7# F#7 F#7/E Eb7b5 D7b5 D7b9maj7

Peace when the day is done. If I  
 Don't have to wor-ry none. (Life's sweet)

C7b5 B7b5 Bb7maj7

HORACE SILVER - "THAT HEALIN' FEELIN' "  
 LEON THOMAS - "IN BERLIN LIVE "



(Life's sweet) seed when it grows  
Like a big yellow rose

Yes, in the end comes undone  
But that sweet smelling thing

Will blossom next spring  
With the kiss of the mid day sun

Living has just begun

When you find peace of mind  
Leave your worries behind

Don't say that it can't be done  
With a new point of view

Life's true meaning comes to you  
And the freedom you seek is one

Peace is for everyone  
Peace is for everyone.

- DUKE

(BALLAD) PRELUDE TO A KISS

If you hear a song in blue-like a flow-er cry-ing  
 If you hear a song that grows from my ten-der sen-ti-

Chords: D7, G#7, C7, F#maj7, B7b9, E7

for the dew-mental woes- That was my heart ser- e- mad-ing you-  
 That was my heart try-ing to compose-

Chords: A7b9, D-7, D-7, G#7, A-7, D7#11

1. My Pre-lude to- a Kiss  
 2. A Pre-lude to- a Kiss

Chords: D-7, G#7, C#maj7, A#7, D-7, G#7

Though it's just a simple mel-o-dy with

Chords: C, B7, E#maj7, C#-7, F#-7b5, B7

nothing fan-cy, noth-ing much You could turn it to a

Chords: G#-7, G0, F#-7, F7, E#maj7, C#-7

DUKE - "10th BIRTHDAY"

"ELLINGTONIA, Vol. 2"

31. "DUKE'S BIG 4"

sym-phony a Schu-bert tune with a Ger-sh-win touch Oh!

F#-7b5 B7 E7maj7 A7b9 D-7 Eb-7 E-7 Eb7

How my love song gent-ly cries for the ten-der-ness with-

D7 G#7 C7 E7maj7 B7b9 E7

-in your eyes My love is a pre-lude that nev-er dies-

A7b9 D-7 D-7 G#7 A-7 D7#11

A Pre-lude to- a kiss -

D-7 G#7 C

(ROCK)

# RED CLAY

-FREDDIE HUBBARD  
-MARK MURPHY

FREE BLOWING:

Musical staff with notes and chords: (C-7) ~~~~~ (A<sup>b</sup>7) ~~~~~

Musical staff with notes and chords: (G<sup>#</sup>7) ~~~~~ (C-7) ~~~~~

A) (Rhythm Section:)

Musical staff with rhythm notation and chords. Includes first and second endings. Chords: C-7(11), B<sup>b</sup>-7(11), D<sup>b</sup>7sus4, E<sup>b</sup>7sus4, F7sus4, G7sus4, F7sus4, G7sus4. Includes a 'Scream' instruction.

B) (THEME:)

Musical staff with melody and lyrics. Chords: C-7(11), B<sup>b</sup>-7(11), D<sup>b</sup>7sus4, E<sup>b</sup>7sus4. Lyrics: "door slappin' somewhere on a side porch - / clays where we came from to be - gin with - / A sleep-y mornin' may / And where we're go-in' when"

Musical staff with melody and lyrics. Chords: F7sus4, G7sus4, C-7(11), B<sup>b</sup>-7(11). Lyrics: "out in the boon-docks / time comes for split-ting / Stor-ies are being / Sands - being / told on the red-clay - / dug on the red-clay -"

Musical staff with first and second endings. Chords: D<sup>b</sup>7sus4, E<sup>b</sup>7sus4, F7sus4, G7sus4. Includes the word "Red-".

**C**

Mou - ing - Al - ways mov - ing  
Morn - ing - mid - night sleep tight

C-7(11) Bb-7(11) Db7sus4 Eb7sus4 F7sus4 G7sus4

**D** (SOLOS:)

C-7 Bb-7 Eb7 Ab7 G7 D-9b5 G7

(THEME)

Someone's playing something on the back steps - The happy fac-es look

C-7(11) Bb-7(11) Db7sus4 Eb7sus4

out of the win-dows Al - ways something good on the red clay -

F7sus4 G7sus4 C-7(11) Bb-7(11)

Db7sus4 Eb7sus4 F7sus4 G7sus4 D.S.

- ADDITIONAL VERSE NEXT PAGE



Waiting for the paper in the evening

You watch the roses climb out of their earth beds

Lives being lived on the red clay

Moving down my baby when he's tired out

I tell her fun things and watch him start smiling

Nobody's ever sat on my red clay.

Your move my move check me

He moves they move dig me

Red clay's just a dirt but it's a large sum

So what you doing just sitting there goofin'

Always a lot to do on the red clay.

(BALLAD)

# 'ROUND MIDNIGHT

- MONK,  
WILLIAMS &  
HANIGHEN

It begins to tell, 'round mid-night, 'round mid-night  
Mem-ries always start, 'round mid-night, 'round mid-night

$E^b-7$   $C-7b5$   $F-7b5$   $B^b7$  alt.

I do, pretty well 'til  
Havon't got the heart to

af-ter sun-down;  
stand these mar-ries

sup-per time I'm fed-in'  
when my heart is still with

$E^b-7$   $A^b7$   $B-7$   $E7$   $B^b-7$   $E^b7$   $A^b-7$   $D^b7$

1.

sad  
you

But it  
And old

real-ly gets bad - 'round  
mid-night.

$E^b-7$   $A^b7$   $B7$   $B^b7$

2.

mid-night knows it too

When some quarrel we had - needs

$B7$   $B^b7$   $E^b-7$   $C-7b5$   $F7b9$

mending — Does it  
mean that our love - is  
end-ing?

$B^b7$   $C-7b5$   $F7b9$   $B^b7$



Dar-ling I need you ; late-ly I find- you're out of my arms; and I'm

Ab7 Db7 Gbm7 / Cb7 Bb7 Eb7 Db7

out of my mind Let out love take wing, some mid-night, round mid-night,

Cb7 Bb7 Eb= C=7b5 F=7b5 Bb7 alt.

Let the angels sing for you're re-turn-ing, Let our love be safe and

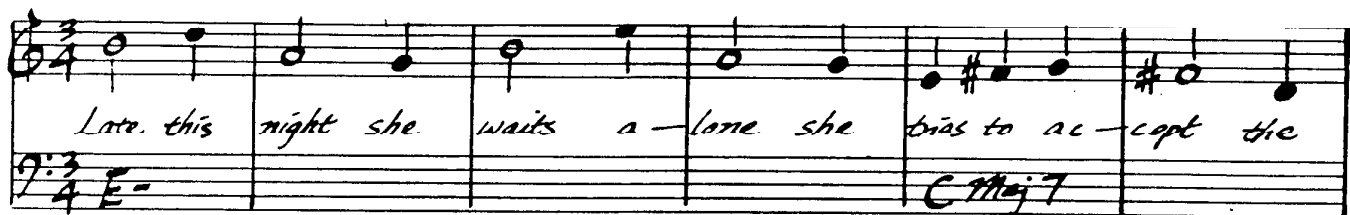
Eb=7 Ab7 Bb7 Eb7 Bb7 Eb7 Ab7 Db7

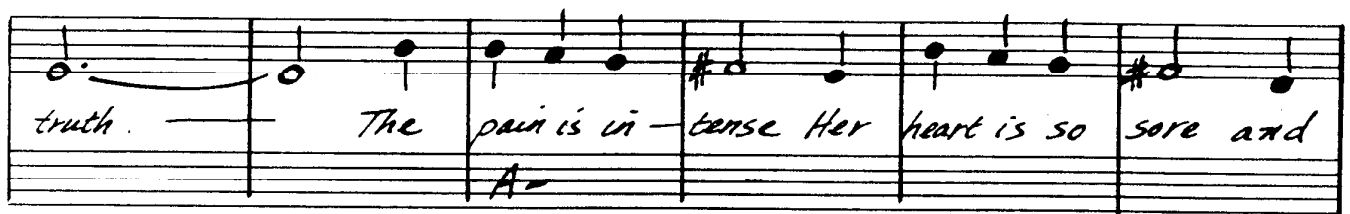
sound when old mid-night come a-round.

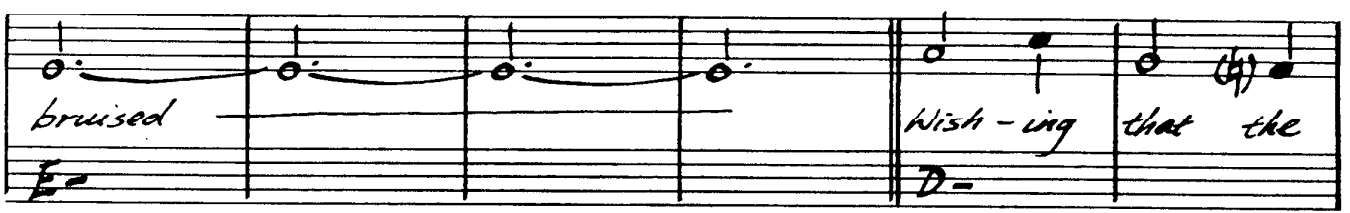
Eb=7 Ab7 Cb7 Bb7 Eb=

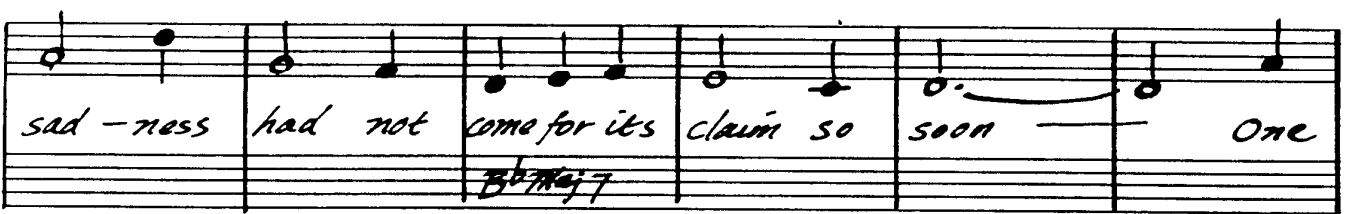
MILES DAVIS - "ROUND MIDNIGHT"  
 "THE THELONIOUS MONK STORY"

(JAZZ WALTZ) SAGA OF HARRISON CRABFEATHERS MUSIC - STEVE KUHN  
LYRICS - SHERRILL  
CRATZ


 Late this night she waits a-lone she tries to ac-cept the


 truth. The pain is in-tense Her heart is so sore and


 bruised Wish-ing that the


 sad-ness had not come for its claim so soon One


 life is so short so many things left to say and

STEVE KUHN - "LIVE IN NEW YORK"  
S. K. - "CHICKEN FEATHERS"

do. ————

Cry — ing — soft — ly for — the

*A7 Maj7*

one who — can — not re — turn Through the rain she

*C*

sees a face he's laughing in hap — py play — — The

*A7 Maj7*

face of a child, the child on a sun — ny day. — — —

*F* *C*

**A** SOLOS: *E-7 (Aeolian)* *C (Lyd.)* *E-7*

**B** *D-7 (Aeol.)* *Bb (Lyd.)* *D-7*

**C** *Ab (Lyd.)* **D** *C-7 (Aeol.)* *Ab (Lyd.)* *C-7*

(AFTER SOLOS, D.C. al *tr*)  
340.

# SATIN DOLL

MUSIC - DUKE ELLINGTON  
 LYRICS - JOHNNY MERCER

Cig-arette hold-er  
 Ba-by shall we go

Which out nigs me  
 slip-pin

o-ver her shout der  
 careful a-mi-go

D-7 G7 D-7 G7 E-7 A7

she digs me  
 you're flippin'

Out Speaks cat-in'  
 Let-in

That sat-in doll-  
 That sat-in doll-

E-7 A7 A-7 D7 A<sup>b</sup>-7 D<sup>b</sup>7

1. 2.

C E-7<sup>b5</sup> A7<sup>b9</sup> C D-7

She's no-bo-dy's fool so I'm play-  
 ing it cool as can be

D#07 E-7 G-7 C7 7.

I'll give it a whirl but I ain't

Fmaj7 G-7 C7 A-7 D7

DUKE - "70<sup>th</sup> BIRTHDAY"

"ELLINGTONIA" VOL. 2

41. ROLAND KIRK - "RAHSAAN RAHSAAN"

— for no girl-catching me

*f* E-7 A7 D-7 G7

Te-le-phon-e num-bers

well you know

do-ing my rhu-m-bas

D-7 G7 *f* E-7 A7

With u-no

And that'n

My Sat-in Doll-

E-7 A7 A-7 D7 A<sup>b</sup>-7 D<sup>b</sup>7

C (E-7<sup>b</sup>5 A7<sup>b</sup>9)

FINE

# SCOTCH 'N' SODA

- GUARD

Scotch 'n' so - da,  
Dry martin - i,  
mud in your eye  
gigger of gin  
Ba-by do I feel  
Do what a spell you've

*Ab maj7* *D<sup>b</sup>9* *E<sup>b</sup>6*

high, oh me - oh  
got me in - oh  
my  
my  
Do I - feel  
Do I - feel

*G-7* *C7* *F7* *F-7* *B<sup>b</sup>7*

1. high  
D- *Ab-* *G7*

2. high  
*E<sup>b</sup>9* *B<sup>b</sup>-7*

People don't be - lieve me - They

*E<sup>b</sup>9* *E<sup>b</sup>7* *Ab maj7* %

think that I'm just brag - ging - But I could feel the

*E<sup>b</sup>* *F-7* *B<sup>b</sup>7* *E<sup>b</sup> maj7* *F9*

way I do— And still be on the way—on.—

*7* *Bb7* *F7* *Bb7*

All I need is, one of your smiles Sun-shine of your eyes

*Abmaj7* *Dbb9* *Ebb6*

— oh me— oh Do I — feel high

*G7* *C7* *F7* *F7* *Bb7*

—er than a kite could fly — Give me lov-ing

*G7* *C7* *F7*

ba-by I feel high.

*Bb7* *Ab7* *F#*

(LATIN)

# SEA JOURNEY

-CHICK COREA

(LASTX)

Come

(A-#5) (A-45)

with me, with me, Oh Be

A-

come with me safe with me To Soon

plac-es that feel the glow of we have loved, down (caressing) light. A life time a go day we'll sail thru the

(BREAK) (TIME)

A- F#

When we were so young, And days were so warm, and the night, and the night on a

Make love thru the night, Make love thru the night

F#-7b5 F#m7

seas were so clear-dear. Come with me bed of the emerald tides

(A-)

F#7sus4 F#b9

45.



A way with me,  
Be safe with me,

Cre-a-ting our love as we  
To-ge-ther thru life sharing  
D E/C

go far a-way on our jour-ney,  
Dreams as we go on our jour-ney,  
F E7#9 Fmaj7 E7#9

Sea Sea Journey Journey to to dis-tant shores -  
ev-ry-where -  
Fmaj7 A7

Where We'll har-bour lights glow bright each night  
drift in-to for ev-er more  
Dmaj7 C#-7 B-7 E7b9 (A7)

Come  
RECORDED ON CHUCK CREAS'S  
"PIANO IMPROVISATIONS"  
AS "SONG FOR SALE"  
346.

# SECOND TIME AROUND

CAHN/VAN HELSON

Love is loveli-er — the sec-ond time a — round —

G7b9 C Maj7 C Maj7/E Eb07 D-7

— Just as wonderful — with both feet on the ground —

G7 C Maj7 C7 B-7b5

— It's that sec-ond time you hear your love song sung —

E7b9 A- A-(Maj7) G-7 C7 F Maj7

— Makes you think perhaps, that love like youth is wasted on the

A-7 D7 G7

young Love's more comf-ta-ble the sec-ond time you fall, —

G7b9 C Maj7 C Maj7/E Eb07 D-7

— Like a friendly home the sec-ond time you call —

G7 C Maj7 | 1 1 C7 | B-7b5

— Who can say what led us to this mir-a-cle we

E7b9 A-7 | G-7 C7 | F Maj7

found? There are those who'll bet — love comes but once and yet —

F#-7b5 B7 | G7 sus4 | G7 | E-7b5

— I'm, oh, so glad we met the sec-ond time, a — round. —

A7 | D7 sus4 D7 | D-7 G7 sus4 | C6

—

—

- STEPHEN SANDHEIM

# SEND IN THE CLOWNS

Is-<sup>n</sup>e it rich? Are we a pair? Me here at  
 bliss? Don't you ap-<sup>pr</sup>o-<sup>ve</sup> me? One who keeps

$E^b$  /  $E^b$  sus4  $E^b$  /  $E^b$  sus4

1.  
 last on the ground, you in mid-air... Send in the clowns  
 tearing a-round, one who can't move... Where are the

$E^b$  /  $A^b$  sus4  $A^b$ 6  $B^b/E^b$   $A^b/E^b$

2.  
 Is-<sup>n</sup>e it clowns? Send in the clowns. Just when I'd

$B^b/E^b$  /  $A^b/E^b$  /  $B^b/E^b$  /  $F^b/E^b$   $E^b$

stopped op-<sup>en</sup>-ing doors, Fin-<sup>al</sup>-ly knowing the one that I wanted was

$G$  = /  $D$  = 7  $G$  = /  $D$  = 9  $G$  =

yours, Making my en-<sup>tr</sup>-ance again with my un-usual flair, sure of my

$C$  = 7 /  $G$  /  $E^b$  /  $B^b$   $F7/A$   $A^b$ 6 /  $G$  sus4 /  $F$  = 7 (b5)

CLEO LAINE - "LIVE AT CARNEGIE HALL"

lines, No one is there. Don't you love

$G-/\flat$  /  $A\flat/\flat$   $B\flat/\flat$   $A\flat$   $B\flat/\flat$  /  $A\flat$

farce? my fault, I fear, I thought that you'd heard what I want. Sorry my  
rich? Is-n't it queer, Losing my time-ing this late in my ca-

$E\flat$  / /  $E\flat$  sus 4  $E\flat$  / /  $E\flat$  maj 9  $E\flat$

1.

18) dear. But when are the clowns? Quick, send in the clowns. Don't bother, they  
-reer? And when are the clowns? There ought to be

$A\flat$  maj 9 /  $A\flat$   $B\flat$  (B) /  $E\flat$   $B\flat$  9 /  $E\flat$

2.

here. Is-n't it clowns. Well, maybe not

$E\flat$   $E\flat$  sus 4  $E\flat$  / /  $E\flat$  sus 4  $B\flat$  9 /  $E\flat$

year ...

$E\flat$   $E\flat$  sus 4  $E\flat$

- ANDERSON/WELL

# SEPTEMBER SONG

Oh, it's a long long while From May to De -

C6 Ab Maj7

cem - ber. - But the days grow short

C Maj7 | C Maj7 C7 D7

- When you reach Sep - tem - ber. - When the au - tumn

F- G7 C Maj7

wea - ther - turns the leaves to flame,

C-6 Ab Maj7 C Maj7

One hasn't got time for the waiting

| C Maj7 | D7 | F-7 G7

WILLIE NELSON - "STARDUST"

game. Oh, the days dwindle down —

*C Maj7* | | *C7* | *F*

— to a pre-cious few, — Sep-

*F* | | *C7* | *F*

— tem — ber No — vam — ber!

*F* | | *F* | *C7*

And these few pre-cious days I'll spend with

*C Maj7* | | *C#6* | *A# Maj7*

you These pre-cious days I'll

*C Maj7* | | *C Maj7 C7* | *D7*

spend with you . —

*F* | | *C Maj7* | *F*

FINE

- NAT ADDERLY

# SERMONETTE

I heard me a Ser — mon — ette, Have you  
 real true love pro — ple

F6 A7 D7b5

heard it yet with that soul — ful mes —  
 lost sight of through their

C A7 A7 D-

1.

— sage that you won't soon for — get? It tells a — bout

Bb F G7 G G7 C7

2.  
 sin — ful liv — in' 'n' storm — in' heav'n a — boue.

D- Bb F G7 F / G7 C7b9

— It tells you to love one 'noth — er, to feed that

F C7 /



each man's your brother, — Live right 'cause you —

F B<sup>b</sup> F A7 D- A-

— know that you reap what you saw. And so to have

B<sup>b</sup> F G7 / G G7 C7

no re — gret — And to find what you're

F A- F9 B<sup>b</sup>6 B<sup>b</sup>7

miss — in', bow your head an' lis — ten to this

F6 / B<sup>b</sup> B<sup>b</sup>-6 F D-9 G7 C7

Ser — mon — ette. —

F / B<sup>b</sup> B<sup>b</sup>- F

- JOHNNY MANDEL

(SLOW BOSSA)

THE SHADOW OF YOUR SMILE

The shadow of your smile when you are gone

Chords: F#-7, B7(b9) = (b9), E-7

Will color all my dreams and light the dawn.

Chords: A7, A-7, D7, G7maj7

Look into my eyes my love and see

Chords: C/B, F#-7b5, B7sus4, B7(b9), E-7

All the lovely things you are to me.

Chords: E-7/D, C#-7b5, F#7, B7sus4

Our wiseful little star was far too high,

Chords: B7, F#-7, B7(b9) = (b9), E-7

A tender kiss your lips and so did I.

A7 A7 D7 B-7b5

Now when I re-member spring All the joy that love can bring.

E7 alt. A7 C-7 F7 B-7 F7

I will be re-mem-ber-ing The shadow of your smile.

E7sus4 E7b9 A7 Eb7 D7sus4 D7b9 G6

FINE

(B7)

# SHINY STOCKINGS

F. FOSTER  
J. HENDRICKS

I walked with my ba-by And I  
hip and I'm luck-y (to) have some-

A-7 Bb-7 Eb7

know in nothing flat She's got something mid-  
-one so well en-dowed; A girl half as love-

Bb-7 Eb7 / / G b Ab6

-low Lots of fel-lows whistle at. When  
-ly would make lots of fel-lows proud. I

Db7 Ab6 Eb7 / / Cb7

we go for a walk, I know soon as we're out  
love all of her charms, But one's really a ball-

Bb-7 Eb7 / / Db-7 C-7

1. With no shadow of doubt, She's

F7 D-7 G7

" LAMBERT, HENDRICKS & BAVAN - AT BASIN ST. EAST "  
BURTON CUMMINGS - " DREAMS OF A CHILD "

Handwritten musical notation on a staff. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are "got lots to be proud of. I'm". The first ending is marked with a double bar line and a "2." above it, with a slur over the notes G4, A4, Bb4. The chord progression below the staff is C6, C7(b9), F7(b9), and F7.

Handwritten musical notation on a staff. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are "love those shiny stork —ings most of all.". The chord progression below the staff is Bb7/Eb, Eb7, and Ab6.

Two empty musical staves with a double bar line in the middle.

FORM : A B A C

# SINCE I FELL FOR YOU

- B. JOHNSON

When you just give love and never get love You'd better let love -

Chords: Eb Maj7, F-7, Bb7b9, Eb Maj7

- de-part- I know it's so and yet I know I

Chords: F-7, Bb7, Bb7b9, Bb-7, Eb7b9, Ab Maj7, Ab-b6

can't get you out of my heart.

Chords: Ab7, B7, Bb7, Eb, C-7

- made me leave my happy home, You took my love and my pain,  
- brings such misery and pain, I know I'll never be the

Chords: F-7, Bb7b9, Eb, C-7, Ab7, Bb7

gone same Since I - fell for you ;  
Since I - fell for

Chords: Ab7, Ab-b6, F7, Bb7, Eb, C7

you . It's

Chords: F-7, Bb7b9, Eb, Eb Maj7, Eb

too bad, — it's too sad — But I'm in love with you,

*E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7*

*o.* You love me, — then snub me, — oh

*E<sup>b</sup> E<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7*

what can I do — I'm still in love with you ; I

*E<sup>b</sup> C7 F7sus4 B<sup>b</sup>7 E<sup>b</sup> C7*

— guess I'll never see the light, — I get the blues most ev'ry

*F7 B<sup>b</sup>7#9 E<sup>b</sup> C7 A<sup>b</sup>7 B<sup>b</sup>7*

night — since I — fell for you.

*A<sup>b</sup>7 A<sup>b</sup>7 F7 B<sup>b</sup>7 E<sup>b</sup> C7*

*o.* *E*

*F7 B<sup>b</sup>7*

(UP SANG)

SOFTLY, AS IN A MORNING SUNRISE

Soft — ly, Ham — ing,	as in a morning with all the glow of	sun — rise, sun — rise,
C =	F =	C =

The light of love comes A burning kiss is	steal — ing steal — ing	In — to a new born The vow that all be —
F =	C =	D7(b9) G7(b9)

1.		2.	
day,	Oh!	-trag	
C = A7(#9)	D7(b9) G7(b9)	C =	

— for the passions that	thrill love	And lift you high to
F=7 Bb7	Eb	/.

heav — en,	Are the passions that	kill love
G7(b13)	/.	F=7 Bb7



4 And let you fall to hell! So end each stor-y.

A-7(b5) D7(b9) D-7(b5) G7(b9)

Soft - ly, as in an eve-ning sun - set,

C= F= C=

4 The light that gave you glori-ty Will take it all a-

F= C= D-7(b5) G7(b9)

-way!

C= (A7#9 D-7b5 G7b9)

(BALLAD)

# SOLITUDE

-DUKE ELLINGTON  
-DELANOE/MILLS

"MASTERPIECES BY ELLINGTON"

sit and I stare, I know that I'll soon go mad. In my

A<sup>o</sup> E<sup>b</sup>7 (E<sup>b</sup>) E<sup>o</sup> F=7 B<sup>b</sup>7

Sol - i - tude I'm pray

E<sup>b</sup>7maj7 / F=7 F#0 E<sup>b</sup>7maj7/A A7b5 A<sup>b</sup>7maj7

-ing, Dear Lord a - bove, send back my

F=7 / / C7 F=7 B<sup>b</sup>7

Love.

E<sup>b</sup>7maj7 (F=7 B<sup>b</sup>7)

FINE

(MED. JAZZ WALTZ) SOMEDAY MY PRINCE WILL COME - MURRAY / CHURCHILL

Some day my prince will come,  
He'll kiss — pet "I love you,"

B<sup>b</sup> maj7 D7 E<sup>b</sup> maj7 G<sup>+</sup>7

Some day I'll find my love, And how  
And steal a kiss or two, Though he's

C-7 G<sup>+</sup>7 C7 F7

1. thrill-ing that mo-ment will be, When the

D-7 C<sup>#</sup>0 C-7 F7

prince of my dreams comes to me. —

D-7 D<sup>b</sup>0 C-7 F7

2. far — a — way, I'll find my lovesome day, Some

F-7 B<sup>b</sup>7 E<sup>b</sup> E<sup>o</sup>

day when my dreams come true.

B<sup>b</sup>/E C-T/F F7 B<sup>b</sup> /.

BILL EVANS - "PORTRAIT IN JAZZ"  
MILES DAVIS - "SOMEDAY MY PRINCE ...."

(BALLAD) SOME OTHER TIME - BERNSTEIN, CONDEN, GREEN

Where has the time all gone to  
This day was just a to-ken

Have-it done half the  
Too-many words are

G7sus4 G7sus4 / Cmaj7 G7sus4

things we want to } Oh ———— Oh well We'll catch up — some other  
still un-spo-ken

G7sus4/G / D/F# F-6 E-7 / A7sus4 / D-7 E-7 Fmaj7 G7sus4

1. 2.

time. ————

Cmaj7 G7sus4 Cmaj7 G7sus4 : Cmaj7 / Bb7 Eb7 (V)

Just when the fun is start-ing

Comes the time for

Abmaj7 Eb7sus4 / Abmaj7 Eb7(b9)

part-ing —

But lets be glad — for what we've had and

Abmaj7 Abmaj7(11) Abmaj7 G7(V13) / Cmaj7 E-7 A-7 Eb7

BILL EVANS - "VILLAGE VANGUARD"  
GARY BURTON/RALPH TOWNER - "MATCHBOOK"  
BILL EVANS & TONY BENNETT

what's ——— to come .

There's so much more em

D7sus4 / D7 / G7sus4 / / / Cmaj7 G7sus4

-brac-ing

Still-to be done but time is rac-ing

Cmaj7 G7sus4 C7sus4 / G / D/F# F#b

Oh — oh well

We'll catch up - some other time.

E=7 / A7sus4 / D=7 E=7 F#m7 G7sus4 Cmaj7 G7sus4

Cmaj7

FINE

**GARY**

**STEPHAN**

**PARIS**





(BALLAD)

SOME OTHER TIME

LYRICS - L. CALVERT

Some other time, I'll find it  
Gold waiting at the end of that rainbow I know  
Though it seems so far to go

While going round in circles  
Grab the brass ring, the promise hold it tight I will  
Not right now Some other time

I held the world in my hand  
Treasure that turned into sand  
But I know I can build it up again  
Till then

I'll wander through this dream time  
Let someone else turn water into wine I can  
Try again some other time.

(MED. LATIN) **SONG FOR MY FATHER** - H. SILVER

**A**

I wrote a song for my father in hopes it would give him a thrill  
 music came through never got to me until

After sea-ing, I went to

1.

Brazil - il  
 Brazil - il My father's

2.

**B**

In Ri-o all day long I heard my

father's song A bossa no-va beat

HORACE SILVER - "SONG FOR MY FATHER"

so sweet

( I heard a )

C7 F#7

( FORM : A A B )

**A**

( I heard a ) real bossa nova and never got over the thrill

When I went to Brazil .

**A**

No other people you'll meet play guitars with a beat and a thrill

As they do in Brazil .

**B**

In Rio all day long I heard my father's song

A bossa nova beat So sweet .

# THE SONG IS YOU

I hear music when I look at you — a beautiful theme of ev'ry dream I ev'er  
 I hear music when I touch your hand. — A beautiful mel-o-dy from some enchanted

Cmaj7 C° D-7 G7 E-7 A7

know — Deep down in my heart — I hear it play — I feel it  
 land — Deep down in my heart. — I hear it

D-7 G7 Cmaj7 E- G9 D-7 G7

(A7 2<sup>nd</sup> x)

start — then melt a-way. say. — Is this the

D-7b9 G7 E-7 A7 D-7 G7 D-7 G7

(F-7 Bb7)

day? I a lone — have heard this

C6 E-7maj7

love-ly strain, I a lone — have heard this glad re-frain,

F#-7 B7 E-7maj7 A#-7 D#-7

Must it be - for- ever in- side of me, - Why can't I let it go? - Why can't I

Chords: G#-9, C#7, F#7

Let you know; Why can't I let you know the song my heart would sing, - That beautiful

Chords: B7, G7, Cmaj7, C, D-7, G7

rhapsody of love and youth and spring - The music is sweet, - The words are

Chords: Cmaj7, C7, Fmaj7, F-6, E-7, A7

true, - The song is you. (D-7 G7)

Chords: D-7, G7, C6, (D-7 G7)

FINE

(BALLAD) SOPHISTICATED LADY MUSIC - ELLINGTON  
LYRICS - PARISH/  
HILLS

**A**

They say in-to your ear-ly life ro-mance  
Then with a dis-il-lu-sion deep in your

B-7 Bb-7 Gb7 F7 E7 Eb7

came, — and in this heart of years burned a flame, — A flame that  
eyes — you (can't) fool in love soon grow wise! — The years have

Abmaj7 Ab7 G7 Gb7 F7 Eb7

3. 1.

sick and one day and died a way.  
changed you, somehow; I

Bb-7 Eb7 Abmaj7 Ab7 (Eb-7):

2. **B**

see you now. . . . Smok-ing drink-ing, nev-

Abmaj7 Ab7 G7 D7 Eb7 G7 F7 E7

— er think-ing of to-mor-row, nonchel-ant,

A7 D7 G7 G#7 A7 D7

SARAH VAUGHAN - "AFTER HOURS"

4  
 Dia-monds shin-ing, dan-cing, din-ing with some man in a res-tau-rant,  
 G7maj7 / E7 / A7 / D7 / G7 / C7 /

Is this all you really want? No, — Soph-is-ti-ca-ted la-dy, I  
 Eb7 / D7 (Cb7) / Bb7 / / / Gb7 F7 E7 Eb7

know, — you miss the love you lost long a-go, — and when no-  
 (Ab0 Abmaj7) Ab7 G7 Gb7 F7 Bb7 / / /  
 Abmaj7 / / /

-body is nigh you cry.  
 Bb7 / Eb7 / Abmaj7

(MED. JAZZ)

# SO WHAT

- NILES DAVIS  
EDDIE JEFFERSON

My babe just walked on the stage } So what { She dances so low and  
stage } That's what you folks are all

D-7 (DORIAN)

so hot } So what { Oh yes he did - leave the stage } So what  
say-in' } Yes he did leave the - stage }

{ Clean out of sight } So what And then he walked off the  
And that's a fact }

1.

It's not they have to re-hearse That's right Al-though we know that they're

2.

Eb-7 (DOR.)

masters - That's right They have a real mellow style So smooth

NILES DAVIS - "KIND OF BLUE"





You'll have to ad-mit it - Uh huh Oh yes they both left the

stage So what Dancing so low and so hot — So what

If you can figure out their groove So what I'd like to

know - So what!

SOLOS ON ENTIRE FORM (A B A)

D-7 Eb-7 D-7

# SPEAK LOW

- WEILL/NASH

Handwritten musical notation for the first system. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are "Speak low when you speak love." The bass line includes chords A-7, D7, and A-7. Fingerings 3 and 7 are indicated above the notes.

Handwritten musical notation for the second system. The melody continues with the lyrics "our summer days wither a way too soon too". The bass line includes chords D7, A-7, D7, and B-7(b5). Fingerings 3 and 7 are indicated above the notes.

Handwritten musical notation for the third system. The melody continues with the lyrics "soon speak low when you speak love". The bass line includes chords E7(b9), C-9, F7, and C-7. Fingerings 3 and 7 are indicated above the notes.

Handwritten musical notation for the fourth system. The melody continues with the lyrics "our moment is swift like ships a drift we've swapped on too soon". The bass line includes chords F7, A7, D7, G, and E7. Fingerings 3 and 7 are indicated above the notes. A first ending bracket labeled "1." spans the final two measures.

Handwritten musical notation for the fifth system. The melody continues with the lyrics "Speak soon Time is so old". The bass line includes chords A-7, D7, G, and G7. A second ending bracket labeled "2." spans the first two measures. Fingerings 3 and 7 are indicated above the notes.

and love so green Love is pure gold

$B^b$ -(maj7)  $B^b$ -6 Fmaj7

and time is a thief we're late

$B^b$  A7 D7 A-7

darling we're late the curtain descends ev-ry thing

D7 A-7 D7 A-7

ends too soon too soon I wait

D7  $B$ -7(b9) E7(b9) C-7

darling I wait will you speak low to me speak

F7  $B$ -7(b9) E7 A-7

love to me and soon.

D7 G

# SPRING CAN REALLY HANG YOU UP THE MOST

**A**

Spring this year has got me feel-ing like a horse that never left the  
 Morn-ing's kiss wakes trees and flow-ers and to them I'd like to drink a

Bbmaj7 Ab13 Bbmaj7 Ab13 Bbmaj7 G-7 C-7

post toast I lie-in my room staring up-at the ceiling  
 walk-in the park just to kill-lonely hours-

D-7(b9) G7(b9) E-7(b9) Eb-7 Ab7 D-7 G-7 C7b9

1. Spring can really hang you up the most. C-7 F7 Bbmaj7 Ab13

2. Spring can really hang you up the C-7 F7

**B**

most. All winter long the birds-twitter twit

Bbmaj7 F-7/bb Bbmaj7/bb

I know the song this is love-this is it Heard it before and

Bbmaj7 Ebmaj7

I - know the score  
 And I've de-ci-ded that spring is a bore

E7 A7 Dmaj7 / G7 C7

Love seemed sure a-round the new year  
 Doc - tor's wise pre - scribe a bor - ing

F7maj7 Eb7maj9 Bb7maj7 Ab13 Bb7maj7 C-7

ghost  
 dose  
 Spring a - rived on time on - ly what became of you dear  
 That didn't help a bit my cha -

D-7(b9) G7 E-7(b9) Eb-7 D-7 / G-7 C7

Spring can really hang you up the most  
 Spring can really hang you up the

C-7 F7 D-7(b9) G7 C-7 F7

most .  
 D.C. al CODA ⊕

Bb7maj7 Ab13

FORM:  
 A A B C1  
 (A,A)B C2(⊕)  
 Solos



ROL



383.

**C2**

dition must be chronic Spring can really hang you up the most

$D\flat 7$   $G\flat 7$   $C 7$   $F 7$   $D 7$   $G 7$

I'm all a-lone the par-tys o-ver Old man winter was a gracious

$C 7 / F$   $B\flat \text{maj} 7 / F$   $A 7 (b9)$   $D 7 (b9)$   $G 7$  /

host But when you keep pray-ing for snow to hide the clo-ver

$C 13$   $C 7 / F$   $E\flat 7$   $A\flat 7$   $D 7 / F$   $G 7$

Spring can really hang you up the most

$C 7$  /  $B 7$   $F 7 \flat 9$   $B\flat \text{maj} 7$

- RODGERS/HART

(BALLAD)

# SPRING IS HERE

Spring is Here! Why doesn't my heart go dancing?  
 Spring is Here! Why doesn't the breeze de-light me?

A<sup>b</sup>0 A<sup>b</sup>6 A<sup>b</sup>0 A<sup>b</sup>

Spring is Here! Why is n't the waltz en-trancing?  
 Stars ap-pear pear why doesn't the night ci-vilize me?

C-7<sup>b</sup>5 F7 B<sup>b</sup>-7 C-7 F7 B<sup>b</sup>-7 E<sup>b</sup>7  
 (2x: B<sup>b</sup>7 G<sup>b</sup>7)

1.  
 No de-sire, No am-bi-tion Leads me,  
 A<sup>b</sup> maj7 F-7 B<sup>b</sup>-7 C7 alt.

May be it's be-cause no-bod-y needs me  
 F- B<sup>b</sup>7 E<sup>b</sup>7

2.  
 May-be it's be-cause no-bod-y Loves me,  
 A<sup>b</sup> maj7 F-7 B-7 E7 B<sup>b</sup>-7 E<sup>b</sup>7



Spring is here I hear!

C-7 F7 Bb-7 Eb7 Ab6 Dbmaj7 Ab6 (Bb7 Eb7)

FINE

- VICTOR YOUNG  
NED WASHINGTON

# STELLA BY STARLIGHT

The song — a rob-in sings — Through

*E-7b5 A7b9 C-7 F7*

years — of end-less springs. — The

*F-7 Bb7 Ebmaj7 Ab7*

mur-mur of a brook at ev-en tide — That

*Bbmaj7 E-7b5 A7b9 D-7 Bb7 Eb7*

rip-ples by a nook where two lov-ers hide — A

*Fmaj7 E-7b5 A7 A-7b5 D7b9*

great — sym-phon-ic theme, — that's Stella by

*G+7 % C-7 %*

MILES DAVIS - "MY FUNNY VALENTINE"  
"MILES IN CONCERT"

star - light — and not a dream — my

A7 F Bbmaj7 F

heart — and I a - gree — she's ev - 'ry -

E7b5 A7b9 D-7b5 G7b9

- thing — on earth to me .

C-7b5 F7b9 Bbmaj7

(MED. SLOW)  
SWING

# STOLEN MOMENTS

- OLIVER NELSON  
MARK MURPHY

Sto - len

Mo - ments -  
If I told you I  
I can use more than

loved you pretty ba-by  
me-ments with you ba-by  
Would it make up for what they say?  
And I know where you steal them from

If I hold you and squeeze you dar-ling  
There are so man-y things I'll teach you  
Would you ling-er - a  
And they call me a

while to - day? If I use- (ess) burn They just  
hold you and hug you my dear - so don't ar - gue then gos-  
chapter and par - ter and rit - fer and nat - ter they take

8vb VOICING

ETC.

sips won't hurt you I'll nev - er de-sart - you and some - day will find us where you  
 - it and twist it un - til - it gets bit - ter But were - here I Steered Jes weid here

(F#m) F- E- Eb- D-7 D#07 G/E

- ple won't bind us to the hands of time  
 - These - beads dear what's the pan - tom - ime

(G/E) F- C- G#7

( SOLOS ON C MINOR BLUES )

Dear what's the pan - tom - ime

Sto - len mo -

G#7 C-7 G#7

RIT. ....

- ments

F7sus4 C-9

OLIVER NELSON - "BLUES AND THE ABSTRACT TRUTH"  
 MARK MORPHY - "STOLEN MOMENTS"

(BOP) **STOMPIN' AT THE SAVOY** — EDGAR SIMPSON  
 — CHICK WEBB  
 — ANDY RAZAF

Sav-oy, — the home of sweet re-ward — Sav-oy, —  
 — just like a cling-in' vine — Your lips, —

(A<sup>b</sup>7) : D<sup>b</sup>maj7 A<sup>b</sup>7

— it hits you at a glance, — Sav-oy, — gives happy feet a chance —  
 — so warm and sweet as wine, — Your cheek, — so soft and close to mine —

D<sup>b</sup>maj7 D<sup>o</sup>7 E<sup>b</sup>-7

1.

to dance di-vine. — Your form, —

A<sup>b</sup>7 D<sup>b</sup>6 B<sup>b</sup>-7 E<sup>b</sup>-7 A<sup>b</sup>7 :

2.

How my heart is

D<sup>b</sup>6 D<sup>b</sup>7 G<sup>b</sup>7 G7

sing-in' while the band is swing-in'

G<sup>b</sup>7 B7 F<sup>#</sup>-7 B5 B7

ART FARMER - "LIVE AT THE HALF NOTE"

Nev-er tired of romp-in' stompin' with you,
   
 E7 F7 E7 A7

At the Savoy - what joy, - a perfect hol-i-day - Sav-oy,
   
 Ab7 D#maj7 Ab7

- where we can glide and sway - Sav-oy, - there let me stomp away,
   
 D#maj7 D#7 Eb7

With you.
   
 Ab7 Db6 Ab7

FINE

# STORMY WEATHER

- KOEHLER/ARLEN

Don't know why there's no sun up in the sky, storm-y  
bare, gloom and mis-ry ev-ry-where, storm-y

G Maj7 G#07 A-7 D7

wea-ther, —  
wea-ther, —

Since my man and I ain't to- geth- er, —  
Just can't get my poor self to - geth- er, —

G Maj7 E-7 A-7 G6

1.

keeps rairin' all- the time. — Life is  
I'm weary all- the

A-7 D7b9 G6 A-7 D7

2.

time. — the time, — So weary all- the

G6 C G G#0 / A-7 D7b9

3.

time. — When he went away the blues walked in and met me.

G / D-7 G7 C Maj7 A-7 D-7 G7

GEORGE BENSON QUARTET - "IT'S UPTOWN"



If he stays away - old rock-in' chair will get me. All I do is pray the lord a-

C Maj7 A7 D7 G7 C Maj7 A7

-bove will let me walk in the sun once more. Can't go

D7 G7 B7 Bb7 A7 D7b9

on, — ev-ry-thing I had is gone, stormy weather. —

G Maj7 G#0 A7 D7 G Maj7 E7

Since my man and I aint to-ge-th-er. — keeps rainin' all - the

A7 G Maj7 A7 D7b9

time, — keeps rainin' all - the time. —

G6 A7 D7b9 G6

FINE

(A7 D7)

# STRAIGHT, NO CHASER

- MONK /  
JEFFERSON

I came to this town was kind of chasin' a-round I came to get straight I had to  
straighten up time no time for chasin' a-round I got to keep up - I got to

F7 Bb7 F7

got straight had no time to wait God knows I had to make haste  
keep up - you won't know why Because they're waiting in line

Bb7

Do things a movin' no time for dandlin' I used to  
All in a hur-ry no time to wor-ry - you see to wonder how when ev'rythin' seemed  
me it really matters what some

F7 A27 D7 G7

- profound with piddl-in' I came to get straight.  
- it really does and so I'm chas-in' it straight.

C7 F7

4 (D)  
It's

THELONIOUS MONK - "WHO'S AFRAID OF THE BIG BAND MONK?"

MILES DAVIS - "MILESTONES"

LEON THOMAS - "IN BERLIN LIVE"

# STREET OF DREAMS

Love laughs at a king, kings don't mean a thing, on the streets of

G9 G7(b9) Cmaj7 C6

dreams. Dreams broken in two can be made like

C0 G9 G7(b9)

new on the street of dreams. Gold silver and

C9 G-7 C7 F

gold all you can hold is in the moon-beams;

F-6 C9 E7(b5/bb) A#7 A7

Poor, no one is poor, long as love is sure on the street of

A-7 D7 D-7 G7

dreams.

C (A#7)

- STANLEY TURRENTINE

(SWING)

# SUGAR

Sweet su-gar trips — from his — sweet lips, — the su-gar is mine —  
 — come in — to my ear, — when su-gar is near —

C-7 (A-7b5) D-7b5 G+7

You bet your life — sweet man — like this —  
 He sounds so sweet — my heart — starts to beat —

C-7 (9) G+7 C-7

would be — hard to find — } He picks me up —  
 — when my — sugar's n ear —

C-7 (A-7b9) D-7(9) G+7

— he makes me feel fine — he makes me think twice 'bout par — a-dise —

C-7 (9) F-7 (9)

— Like sug-ar and spice — and ev-'rything nice — He's sug-ar to me —

Fb7 (13) D-7b5 G+7

1.

Sweet sounds of joy -

Ab7#11      G+7      C-7(9)

2.

(Db7maj7)

STANLEY TURRENTINE - "THE BADDEST TURRENTINE"

# TAKE FIVE

- PAUL DESMOND/  
JOLA BRUBECK

Wanted you spend take a little time out with me, Just take

*E<sup>b</sup> B<sup>b</sup>-7 E<sup>b</sup> B<sup>b</sup>-7*

five Stop your busy day and take the time out to

*E<sup>b</sup> B<sup>b</sup>-7 E<sup>b</sup> B<sup>b</sup>-7 E<sup>b</sup> B<sup>b</sup>-7*

see I'm - a - live Tho' I'm goin'

*E<sup>b</sup> B<sup>b</sup>-7 E<sup>b</sup> B<sup>b</sup>-7 E<sup>b</sup> B<sup>b</sup>-7*

out of my way just so I can pass by each day, not a single word do we say, it's a pain to

*C<sup>b</sup> maj7 A<sup>b</sup>-6 B<sup>b</sup>-7 E<sup>b</sup>-7 A<sup>b</sup>-7 D<sup>b</sup>7*

mine and not a place still I know, eyes are for me, I feel tingles down to my feet when your smile gets

*G<sup>b</sup> maj7 C<sup>b</sup> maj7 A<sup>b</sup>-6 B<sup>b</sup>-7 E<sup>b</sup>-7*

DAVE BRUBECK - "TIME OUT"

"GREATEST HITS"

much too discreet, sends me on my way. Wouldn't it be better not to be so fo-

*Ab-7 Db7 F-7 Bb7 Eb- Bb-7*

-lite, you — could of — fer — a light. Start a little

*Eb- Bb-7 Eb- Bb-7 Eb- Bb-7*

conversation now. It's all right, just — take five, Just — take

*Eb- Bb-7 Eb- Bb-7 Eb- Bb-7*

five.

*Eb-*

- ELLINGTON / STRAYHORN

# TAKE THE "A" TRAIN

You must take the "A" Train  
 If you miss the "A" Train

C 7. D7b5

To You'll  
 Go to Sugar Hill way up in  
 Find you miss the quickest way to

D7 G7

Harlem Harlem

1. 2.

C 7. 7. (C7)

Hurry - get on now it's coming

F 7. 7.

Listen - to these rails a -

7. D7 7.

DUKE - "70th BIRTHDAY"

TUXEDO JUNCTION - "TAKE THE "A" TRAIN"



humming All board!

D-7 G7 G7b9 C

get on the "A" Train

7. D7b5 7.

Soon You will be on Sugar Hill in Harlem.

D-7 G7 C

7.

# 'TAIN'T NOBODY'S BIZ-NESS IF I DO

GRANGER + ROBINS

If I should take a no-tion  
If I dis-like my lov-er  
To jump in-  
And leave him

Bb D7 G- Bb7

-to- the o-cean,  
for- an-oth-er, } 'tain't no bod-y's biz-ness if I

Eb7 E0 Bb G7 G-7 F7

do. —————  
Rath-er than  
If I go to

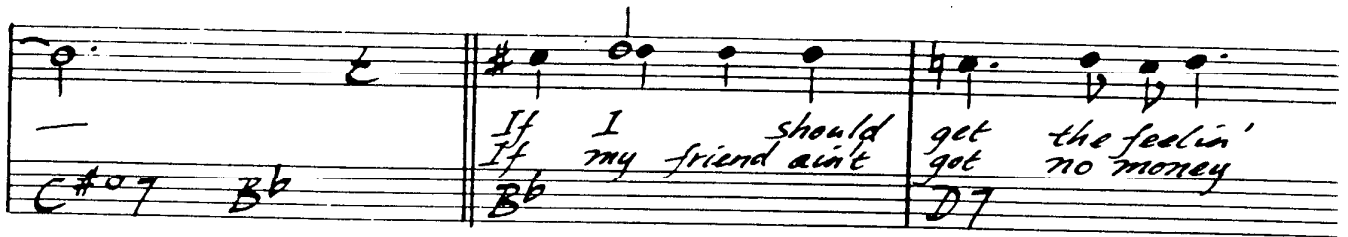
D7 G7 C7 F7 Bb

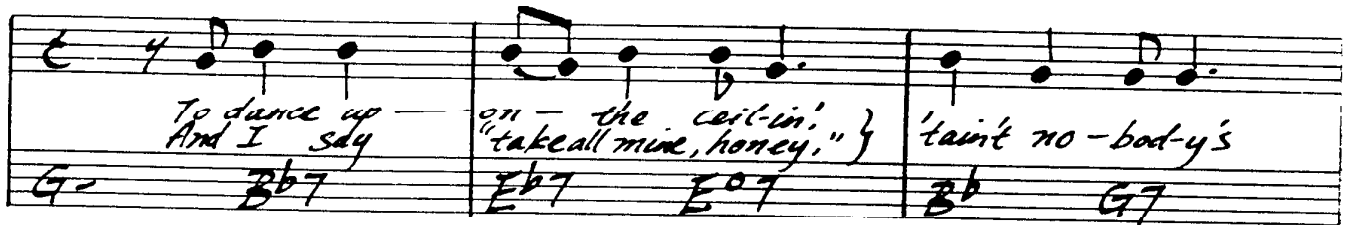
per-sec-ute me,  
church on Sunday, }  
I choose that you would shoot me,  
Then cab-a-ret on Monday, }

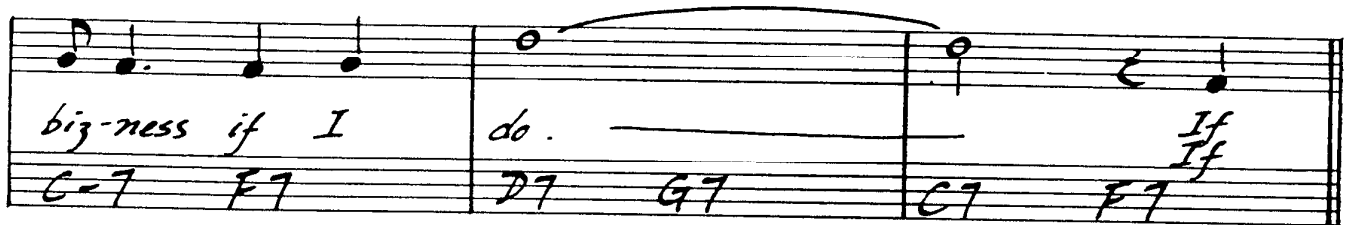
D7 G- Bb7 Eb E07

'tain't no bod-y's biz-ness if- I- do. —————

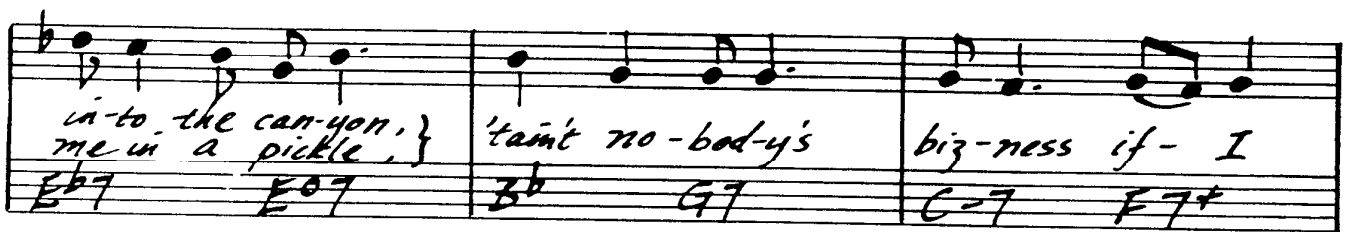
Bb G7 C-7 F7 Bb C-7

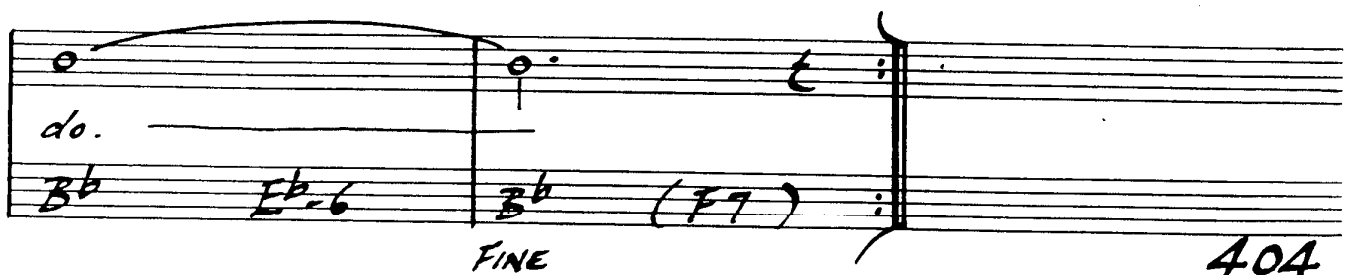












FINE

# TEACH ME TONIGHT

- GENE DE PAUL  
SAMMY CUHN

Did you say I've got a lot to learn  
C of it

Well don't think I'm trying  
Right down to the X Y

F-7 Bb7 Bb7#5 Eb G-7 C7 SUS4

not to learn  
Z of it

Since this is the perfect spot to learn }  
Help me solve the myster-ly of it }

F-7 Bb7 Bb6 C7 F-7 Bb7

1.

Teach me to — night.

Starting with the A B

F-7 Bb7 Eb F-7 Bb7

2.

- night.

The sky's a black-board high a-

Eb G-7 Gb-7 F-7 Bb7

-bove you if a shoot-ing star go by — I'll use that

Fb m7 G° F-7 Bb7 Eb6

"COUNT BASIE SWINGS AND JOE WILLIAMS SINGS"

star to write I Love You a thousand times a-cross the

C-6 D7(b9) G- G-(maj7) G7 G-6 C-7 F7

sky nothing is n<sup>e</sup> very dear my love ————— should the teacher stands

Bb7 Bb7(#5) Eb G-7 C7sus4

near my love ————— grad-u-a-tion almost here my love

F-7 Bb7 Bb-6 C7 F-7 Bb7

Teach me to — night.

F-7 Bb7 Eb

# THEM THERE EYES

- PINKARD, TRACY  
& TAUBER

I fell in love with you first time I looked in-to them there

C6 % A-7

eyes You've got a certain lil' cute way of flirtin' with

% C6 %

them there eyes. They make me

D7 % G7

feel hap-py they make me blue

% C6 C-1 E7 A7

No stall-in' I'm fall-in' go-ing in a big way for

D7 % G7

Sweet little you	My heart is jumpin' you	sure started somethin' with
F	C6	F

them there	eyes	You'd bet-ter
A7	F	G7

watch them if you're	wise	watch them if you're
F	D-	F

They spark-le	they bub-ble	they're gonna get you in a
F6	F#o7	C6 A7

whole lot-ta trouble	You're over workin' 'em	there's danger lurkin' in
D7 G7	C6	E7 A7

them there	eyes.	
D7 G7	C6	

# THERE IS NO GREATER LOVE

- SYMES/JONES

There is no great-er love than what I feel for

Chords:  $B^b m_7$ ,  $E^b 7$

you, no great-er love,

Chords:  $A^b 7$ ,  $G 7$ ,  $C 7$

no heart so true. There is no

Chords:  $F 7$

great-er thrill than what you bring to me,

Chords:  $B^b m_7$ ,  $E^b 7$ ,  $A^b 7$

No sweet-er song than what you sing to

Chords:  $G 7$ ,  $C 7$ ,  $C-7$ ,  $F 7$



me. % You're the sweet-est

*Bb* *A-7b5* *D7*

thing I have ev-er known,

*G-* *A-7b5* *D7* *G-*

And to think that you are mine a lone!

*A-7b5* *D7* *G-* *C7*

There is no great-er love in all the world, it's

*F7* *Bbmaj7* *F#7*

true, No great-er love than what I

*Ab7* *G7* *C7*

feel for you.

*C7* *F7* *Bb* (*F7*)

- WARREN/GORDON

(UP)

THERE WILL NEVER BE ANOTHER YOU

There will be man-y oth-er nights like

this. And I'll be stand-ing

here with some one new. There

will be oth-er songs to sing An oth-er fall, an-

-oth-er spring. But there will nev-er be an-oth-er

All.

you ————— There will be oth-er

F-7 Bb7 Ebmaj7

lips that I may kiss. ————— But

% D-7b5 G7b9

they won't thrill me like yours used to do. —————

C-7 % Bb-7

— Yes, I may dream a mil-lion dreams, But

Eb7 Abmaj7 F-7b5 Bb7

how can they come true ————— If there will nev-er

Ebmaj7 G-7 C7 Ebmaj7 D7

ev-er be an-oth-er you?

G7 C7 F-7 Bb7 Eb (Bb7)

FINE 412.

-GERSHWIN

(BALLAD) THEY CAN'T TAKE THAT AWAY FROM ME

The way you wear your hat  
The way you sip your tea  
The way you sing off key

(B<sup>b</sup>7 sus4) Eb G<sup>b</sup>0

The mem'ry of all that  
The way you haunt my dreams

F-7 B<sup>b</sup>7 sus4 B<sup>b</sup>-7

1.  
No no they can't take that a way from me. The way your smile just beams  
No no they

E<sup>b</sup>7 A<sup>b</sup> C7 (F7) B<sup>b</sup>7 sus4

2.  
can't take that a way from me We may ne-ver ne-ver

A<sup>b</sup> D<sup>b</sup>7 E<sup>b</sup> G- C7

meet a-gain on the bumpy road to love And I

G- C7 G- A+7 A-7 D7

al-ways al-ways keep the memory of

G- C7 G-7 / G-7b5 C7 F7

The way you hold your knife, The way we danced till three

Bb7 sus4 Eb / / Gb

The way you changed my life

F-7 Bb7 sus4 Bb-7

No no they can't take that a way from me No they

Fb7 Ab Bb7 C- Db7

can't take that a way from me.

Eb Eo F-7 Bb7 Eb

FINE

(y) (Bb7 sus4)

# THIS IS ALL I ASK

- GORDON JENKINS

INTRO.

As I ap-proach the prime of my life, I find I have the

F C7 F

time of my life learn-ing to en-joy at my leisure

F F

all the simple pleasures and so I hap-pi-ly con-code

C7 C° G- Bb- F

This is all I ask this is all I

A-7b5 D7b9 G- G9b5

need. Beautiful girls  
men

F 1 1 C7 1 F Maj7

CARMEN MERAU - "LIVE AT SUGAR HILL"

... ASK - 2

walk a lit-tle slower when you walk by me } Lingerin'g  
 speak a lit-tle softer when you speak to me }

A-7 b5 D7 b9 G-7 C7 b9 F#m7

sun-sets stay a little longer with the lone — — by

D-7 G-7 C7 F#m7

sea. Children ev-ry where, when you shoot at bad men,

B-7 E7 A-7

shoot at me — — Take me to that strange enchanted

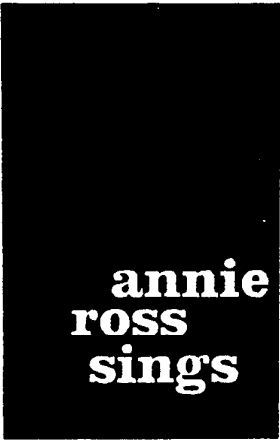
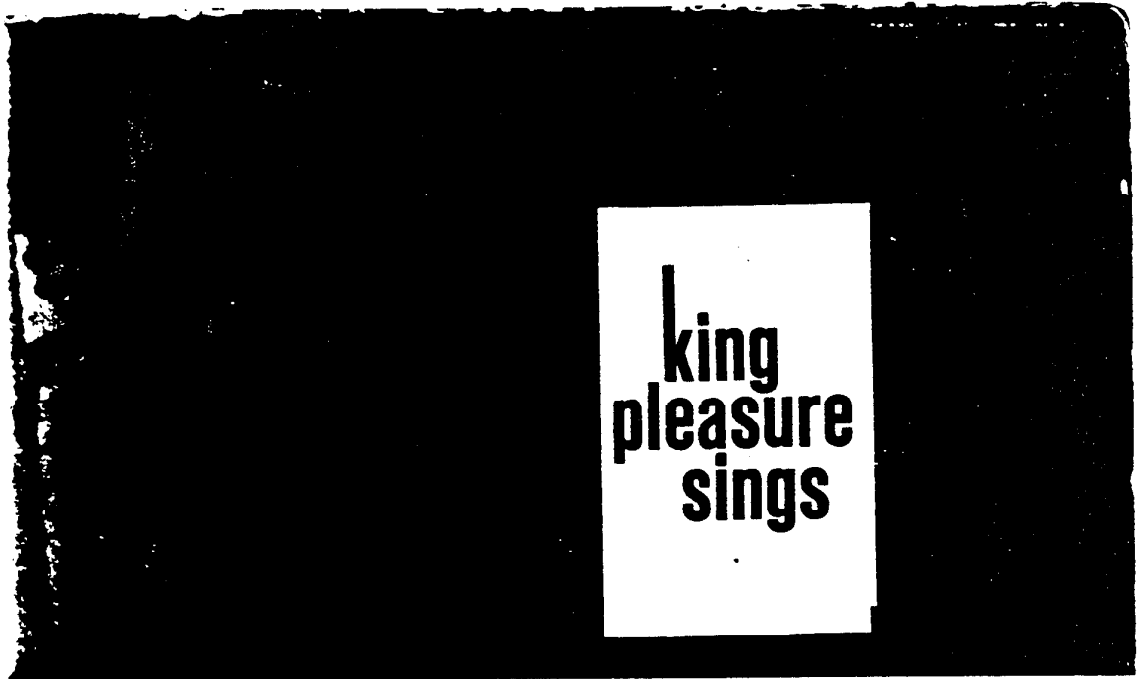
D7 % G7

land grown ups seldom under-stand Wandering

% C7 C#7 | | C7

rain-bows leave a bit of colour for my heart to

F#m7 A-7 b5 D7 b9 G-7 C7 b9



417.



... Ask -

own Stars in the sky make my wish come true before the

F Maj7 D-7 G-7 C7

night has flown, And let the music play as

F Maj7 A7b9 Bb

long as there's a song to sing and

B-7b5 E7b9 A-7 D7b9

I will stay young-er than spring.

G-7 C7sus4 F Maj7 D-7

1.

Soft spoken spring.

G-7 C7 F6

2.

- MARVELL/LINK  
& STRACHEY

# THESE FOOLISH THINGS

A cig-a-rette that pours a lip-stick's tra-ces,  
First daffodils & long ex-cit-ed cables,  
An air-line ticket to ro-  
And candle lites on lit-tle

*E♭6 C-7 F-7 B♭7 E♭6 C-7*

-man-tic places,  
COR-ner ta-bles, } And still my heart has wings  
These fool-ish

*F-7 B♭7 B♭-7 E♭7 A♭Maj7 C7*

things re-mind me of you.  
A tinkling piano in the  
A park at eve-ning when the

*F-7 F-7 B♭7 E♭6 C-7*

next a - part - ment,  
bell has sounded,  
These stand-ing words that tell you what my heart meant,  
The "Ile de France" with all the gulls a - round it,

*F-7 B♭7 E♭Maj7 C-7 F-7 B♭7*

A fair-grounds painted sa-vings  
The beauty that is spring's } These fool-ish things re-mind me of

*B♭-7 E♭7 A♭Maj7 C7 F-7 B♭7*

you .

You came ,  
How strange.

you saw ,  
how sweet ,

$E^b$  /  $A-7^b5$   $D7^b9$   $G-$   $A-7^b5$   $D7^b9$

you con-quer'd  
to find you

me ;  
still ;

When you did  
These things are

$G-$   $C7$   $B^b$   $G-7$

that to me , I  
dear to me ; They

knew some-how this  
seem to bring you

had to be .  
near to me .

$C-7$   $F7$   $B^b7$   $B^b6$   $F-7$   $B^b7$

The winds of March that make my  
The sigh of midnite trains in

heart a dancer,  
emp - ty sta - tions ,

A tel - e - phone that rings but  
silk stockings thrown aside play

$E^b6$   $C-7$   $F-7$   $B^b7$   $E^b6$   $C-7$

who's to answer ?  
in - vit - a - tions .

Oh, how the ghost of you  
Oh, how the ghost of you

clings ! } These fool - ish  
clings ! }

$F7$   $B^b7$   $B^b-7$   $E^b7$   $A^b7$   $B^b7$   $C7$

things re - mind me of  
you .

$F7$   $B^b7$   $E^b$  ( $F-7$   $B^b7$ )

(BOSSA)

# TRISTE

A.C. JOBIM

**A**

Sad is to live in sol-i-tude

Far from your tranquil al-ti-tude

Sad is to know

— that no-one can — e-ven live on a dream — that ne-

— ver can be — will never be — Dream — er a-wake Wake

**B**

— up and see — Your beau-ty is an aer-o-plane

So - high my

B $\flat$ -7      E $\flat$ 7      B $\flat$

heart can bear the strain;

B $\flat$  maj7      F-7      B $\flat$ 7

A heart that stops when you - pass by - on - ly to cause me pain

E $\flat$  maj7      A $\flat$ 7      D-7      G-7

Sad is to live in sol - i - tude.

C7      C-7      /      /      F7

B $\flat$ -7      E $\flat$ 7      /      /

/      A.C. JOBIM - "WAVE"

-MILES DAVIS

(MED-UP)

TUNE-UP

Musical notation for the first system of 'TUNE-UP'. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The melody consists of four measures: a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note. The bass line consists of four measures: E-7, A7, Dmaj7, and a whole note rest.

Musical notation for the second system of 'TUNE-UP'. The top staff is in treble clef. The bottom staff is in bass clef. The melody consists of four measures: a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note. The bass line consists of four measures: D-7, G7, Cmaj7, and a whole note rest.

Musical notation for the third system of 'TUNE-UP'. The top staff is in treble clef. The bottom staff is in bass clef. The melody consists of four measures: a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note. The bass line consists of four measures: C-7, F7, Bbmaj7, and a whole note rest.

Musical notation for the fourth system of 'TUNE-UP'. The top staff is in treble clef. The bottom staff is in bass clef. The melody consists of four measures: a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note. The bass line consists of four measures: E-7, A7, Dmaj7, and E-7 A7.

MILES DAVIS - "DAVIS"

"MILES DAVIS PLAYS JAZZ CLASSICS"

423.

## TUNE UP

LYRICS: STANLEY CORNFELD

Let's tune up tonight Let's  
Try and get it right The  
Audience is threatening to leave the room If we  
Don't start playing in tune

It's worth the extra wait Al-  
-though I know we're running late So let's  
Try and get the pitches right Let's tune  
Up tonight

We got sex appeal, we got  
Rhythm we got feel But if we  
Don't start playing in tune The  
Audience is going to leave the room So

Let's tune up tonight Let's  
Try and get it right So be-  
-fore they turn on the lights Let's tune  
Up tonight!

-HOLMES, NICHOLS

UNTIL THE REAL THING COMES ALONG & CONN.

I'd work for you, I'd slave for you,  
glad-ly move the earth for you.

E7 E7 Bb7

I'd be a beggar or a knave for you, If } that is not love; It will  
To prove my love, dear, and it's worth for you, If }

Eb C7 F-7

1.

have to do Until the real thing comes a-long. I'd

Bb7 C-7 C0 F-7

2.

Until the real thing comes a-long. With all the words, dear at

C-7 C0 C-6 D7 G D0

my com-mand, I just can't make you un-der-stand.

A-7 D7 G G0 D7



I'll always love you darlin', come what may, My heart is yours, what mo'

G D<sup>o</sup> A-7 D7 G G<sup>o</sup>

can I say? I'd sigh for you, I'd cry for you.

B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7

I'd tear the stars down from the sky for you, If that is-n't love, it will

E<sup>b</sup> C7 F-7

have to do, Until the match comes a-long.

B<sup>b</sup>7 E<sup>b</sup> F-7 E<sup>b</sup>

- ROGERS/HART

# WAIT TILL YOU SEE HER

Wait till you see her, see how she looks,  
Paint-ers of paint-ings, writ-ers of books,

F-7 Bb7 Ebmaj7 C-7

1.  
Wait till you hear her laugh.  
nev-er could

F-7 Bb7 Ebmaj7

2.  
tell the half.

D7 G-

Wait till you feel the warmth of her glance,

C- F7 Bbmaj7

Pen-sive and sweet and wise.

C-7 G7 alt. C7b5 C9

All of it love — ly All of it thrill-ing; I'll

F=7 Bb7 C=7 G=7

nev-er be will-ing to free her,

C9 F9 F- G7

When you see her,

C=7b5 F7 E7 Eb7

You won't be-lieve your eyes. ————

F=7 Bb7 Eb6

FINE

- CARPENTER

(MED) WALKIN'

- INTRO -

I don't know what you've ev-er done with don't care who —

But walkin' is my fav-'rite thing for

cats and chicks to do Let me take you walk- (scene) in' ry

FINE

Till the parting mo An-ywhere we chance med comes to pass Let me do some talk- In a common bean-

in' ry Open up your ear Or a plat that's high drums class

Bb7

MILES DAVIS - "FOUR & MORE"

"LAMBERT, HENDRICKS & BAVAN AT NEWPORT '63"

Cause we're gonna walk a-while, talk a-while Let me take you

F7 C7 Bb7

walk in' We can dig some stone

F7 (C7) F7

1. 2. (INTO SOLOS)

ENDING: PLAY [A] THEN  
D.C. AL FINE

(JAZZ WALTZ)

# WALTZ FOR DEBBY

- BILL EVANS

In her own sweet  
Lives my fav 'rite

Fmaj7 D-7 G-7 E7

world girl Pop-u-la-ted by  
Un-a-ware of the

A7 D7 G7 C7

dolls and clowns and a prince and a big purple  
wor-ried frowns that we

F7 Bbmaj7 G-7 C7 C7/Bb

1.

bear.

A-7 D7 G-7 C7

2.  
wear y grown ups all wear

B-7 E7 A7maj7 %

"THE BILL EVANS ALBUM"

BILL EVANS - "VILLAGE VANGUARD SESSIONS"

In the

G-7 C7

sun she dances to silent

A-7 D7 G-7 A7

mu-sic songs that are spun of gold some-

D-7 F7 Bb7 A7

-where in her own lit-tle head

D-7 E7 A-7 Ab7

One day

G-7 Gb7 F7 D-7

all too soon

G-7 E7 A7 D7





She'll grow up and she'll leave her dolls and her

G7 C7 F7 Bbmaj7

prince and her sit-ly old bear

Bb6 Eb7 A-7 D7

When she goes they will cry

B-7 E7 A-7 F.

As they whis-per good-bye They will

Bbmaj7 Eb7 A-7 Abmaj7

miss her I fear but then so will

A-7 Abmaj7 G-7 C7

I.

F6 F. F. F.

-MICHEL LEGRAND

(BOSSA)

# WATCH WHAT HAPPENS

## INTRO

Chords: Eb6 D6 Eb Eb6 D6

8. **A**

Let some-one — start be-liev-ing in  
 One some-one — who can look in your

Chords: Eb7(b9) Eb6 Eb7(b9) Eb6

you eyes — Let him hold out his hand  
 And see in-to your heart

Chords: F9 F9 Bb9

1.

Let him touch you and watch what hap-pens  
 Let him find you and

Chords: F9 Bb7 Eb7(b9) E7(b9) F7(b9) E7(b9)

2. **B**

See what hap-pens Cold,

Chords: Eb7(b9) E7(b9) F7(b9) F#7(b9) G7(b9) Gb

No I won't believe your heart is cold ————— May-be

/. G-7 C9 /.

just a-fraid ————— to be broken a-gain —————

F FG Fmaj7 F-7

Let some-one ————— with a deep love to

**C** Fb7 Ebmaj7 Eb6

give Give that deep love to you —————

F9 F-7 Fb9

— And what magic you'll see Let some-one give his heart

/. Eb Eb D6 /.



BRASS TACKS

To  $\text{Coda}$

Some one who cares like me

$E^b$   $E^b$   $D^b$   $E^b \text{maj} 7$

( $F^7$   $B^b 7$ )  $D.S. al \text{Coda}$

$\text{Coda}$

one who cares like me

Some one who cares like me

$E^b$   $D^b$   $E^b$   $E^b$   $D^b$

$E^b \text{maj} 7$   $E^b 6$   $E^b \text{maj} 7$   $E^b 6$   $E^b \text{maj} 7$

FINE

(BOSSA)

# WAVE

- JOBIM

## INTRO

So close your

eyes for what a lovely way to be  
-ry Dont try to fight the rising sea

A-ware- of things your heart a-lone was meant to see-  
Dont-fight- the moon the stars a-bove and dont-fight me-

The fundamental lone li-ness goes- whenever  
The thought of that old lone li-ness goes- whenever

two can dream a dream to-ge-ther You can't de-  
two can dream a dream to-ge-ther

When I saw you first the time was

half past three — When — your lips meet

A-7 F-7/Bb

mine it was e — tern — i — ty — By now we

Bb9/Ab G-7 A7 alt.

know the wave is on its way to be —

Dmaj7 Bb7 A-7

Just catch the wave — don't be a — fraid — of lov — ing me —

F7(b9) Gmaj7 G-6

The thought of the old lone — li — ness goes whenever

F#13 F#17 B9 B7(b9) B-7/E E7

two can dream a dream to ge — ther.

Bb9 A7 D-7 G13

ANTONIO CARLOS JOBIM - "WAVE"

440.

(MED.) WELL YOU NEEDN'T - THELONIOUS MONK  
- EMERSON

4/4  
 You want to get high - Well you needn't  
 nev-er get some-thing for noth-in'  
 Just You

F7 Gb7

take your foot off - of the ground -  
 have to give some-thing a way -  
 You don't want to lose - the con-  
 Your whole world is con-stantly

F7 Gb7 F7

1.  
 neg-tion chang-ing  
 From go-ing up and get-ting down  
 You

Gb7 F7

2.  
 day to night and night to day  
 From black to white and white to

F7 G7

grey With all your might you try to stay On

Ab7

MONK - "THE THELONIOUS MONK SEPTET"  
 "THE THELONIOUS MONK STORY"  
 1. "MILES DAVIS PLAYS JAZZ CLASSICS"  
 "THE BEST OF CANNONBALL ADDERLEY"



top - of it all - but its round like a ball you sip up and you fall - or it

A7 Bb7 B7 Bb7 A7 Ab7

pops and that's all You want to get high - well you neatric Just

G7 C7 F7 Gb7

keep yourself un - der con - trol - Step out of your mind for a

F7 Gb7 F7

min - ute And feel the dis - tances you go.

Gb7 F7

# WE'LL BE TOGETHER AGAIN

- FISCHER/LAINE

no tears, no fears Re- member there's always to-  
 kiss, your smile Are mem-ries I'll treasure for-

*C6 Eb7 Ab7 D7 G7 A- A-/G*

morr-on So what if we have to part  
 -ev-er Try thinking with your heart

*F#7 B7 Bb7 Eb7 Abmaj7 Gbmaj7*

1. We'll be to-ge-ther a-gain. Your 2. We'll be to-gether a-

*F7 Bb7 Eb7 Ab7 D7 G7 F7 Bb7 Eb7 D7 G7*

-gain Times when I know you'll be lone-some

*C6 Ab7 G7 C7 A7*

Time when I know you'll be sad Don't let tempta-tion sur-

*Ab7 G7 C7 Abmaj7 G7 sus4*

Handwritten musical notation for the first system. The melody is on a single staff with lyrics below it. The lyrics are: "-round you", "Don't let the blues make you", "bad", "Some". The chords are: C-7, A7 alt., D7 alt., D-7, Db7. There are triplet markings above the notes for "Don't let the blues make you" and "Some".

Handwritten musical notation for the second system. The melody is on a single staff with lyrics below it. The lyrics are: "day.", "some way", "We", "both have a life time be-". The chords are: C6, Eb7, Ab7, D-7, G7, A=, A=/G. There are triplet markings above the notes for "both have a life time be-".

Handwritten musical notation for the third system. The melody is on a single staff with lyrics below it. The lyrics are: "-fore us", "And", "parting is not good", "bye". The chords are: F#-7, B7, Bb-7, Eb7, Ab7, G#m7, G#m7. There are triplet markings above the notes for "parting is not good".

Handwritten musical notation for the fourth system. The melody is on a single staff with lyrics below it. The lyrics are: "We'll be to-gether a", "gain.". The chords are: F-7, Bb7, Eb7, D-7, G7, C6, (D-7 G7). There are triplet markings above the notes for "We'll be to-gether a".

FINE

MUSIC - DUKE

LYRICS - HENDRICKS

(FAST)

# WHAT AM I HERE FOR

What am I here for  
Where am I go - ing

What am I here for  
What am I do - ing

What does my liv - ing all mean  
What is this pause in between

C Maj7 C#0 D-7

Won - der why you won - der

G7#11 G-7 C7

'Bout to - mor - row more

Ev - 'ry day's a

F Maj7 E7 A-7

new - day It'll come as sure as you're born

D7 D-7 Db7

What am I here for  
Where do I come from

What am I here for  
Where am I go - ing

Maybe I'm do - ing it now  
None of my business no how

C Maj7 C#0 D-7

Handwritten musical notation on a grand staff. The top staff contains a whole note chord G7#11. The bottom staff contains a double bar line, followed by a 4-measure phrase with lyrics "What's the use of won-d'ring" and a whole note chord G7, and a final whole note chord C7.

Handwritten musical notation on a grand staff. The top staff contains a 4-measure phrase with lyrics "Long as you're liv-in'" and a whole note chord Fmaj7, followed by a whole note chord E7. The bottom staff contains a 4-measure phrase with lyrics "That's what I'm here for" and a whole note chord A7.

Handwritten musical notation on a grand staff. The top staff contains a 4-measure phrase with lyrics "That's what I'm here for" and a whole note chord C#0, followed by a 4-measure phrase with lyrics "Life is just there to live." and whole note chords D7 and G7. The bottom staff contains a 4-measure phrase with lyrics "That's what I'm here for" and a whole note chord Cmaj7 (F#7b5 B7b9).

-LEGRANDE,  
BOGHAN

(BALLAD) WHAT ARE YOU DOING THE REST OF YOUR LIFE

What are you doing the rest of your life — For the North, South, East and  
time of your days — All the nickels and the

A — A-(maj7) A-7 A-6

West of your life I have on-ly one re- gues of your life  
dimes of your days All the reasons and the rhymes of your days —

Fmaj7 (A-7/E) (D-7) E-7 D-7  
(D-7/C) (D-7/C) (D-6)

1.  
That you spend it all with me All the seasons and the  
All be-gin and end with

B-7b5 B-7/E E7

2.  
me I want to see your face in ev-ry kind of

A maj7 B-7b5 E9

light In fields of dawn and forests of the night And when you

A maj7 B-7b5 E9 A maj7

stand be-fore the candles on a cake O let me be the one to hear the silent wish you

Ab-7 Db7(b9) Gb maj7 G-7 C7(b9)

47. SARAH VAUGHAN - "ORCHESTRATED & CONDUCTED BY MICHEL LEGRANDE"

make These to-morrows waiting deep in your eyes — In the world of love you

F maj7 A- A-(maj7) A-7 A-6

Keep in your eyes — I'll a-wak-en what's a-sleep in your eyes —

F maj7 (A-7/E) (D-7) E-7 (D-7/C) D-7 (B-7/b7)

— It may take a kiss or two — Through

B-7b5 B-7/E E7 (E9b/5#)

all of my life — summer, winter, spring and fall of my life —

Fb D- E7 F maj7

— All I ev-er will re-call of my life Is all of my life with

F7(b5) A-/E B-7 E7

you .

A- (B-7b5 E7b9)

FINE

(BALLAD) WHAT IS THIS THING CALLED LOVE - COLE PORTER

What is this thing — called love? This

G7b9 C7 F# C#

The first system of handwritten musical notation for the song. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass staff contains chords: G7b9, C7, F#, and C#. The lyrics 'What is this thing — called love? This' are written below the treble staff.

funny thing — called love? Just

D7b9 G7 alt. C#maj7 | | | D7

The second system of handwritten musical notation. The treble staff continues the melody: G4, A4, Bb4, C5, Bb4, A4, G4. The bass staff contains chords: D7b9, G7 alt., C#maj7, and a bar line followed by | | | D7. The lyrics 'funny thing — called love? Just' are written below the treble staff.

who can solve — it's mys-ter-y? Why

G7b9 C7 F# C#

The third system of handwritten musical notation. The treble staff continues the melody: G4, A4, Bb4, C5, Bb4, A4, G4. The bass staff contains chords: G7b9, C7, F#, and C#. The lyrics 'who can solve — it's mys-ter-y? Why' are written below the treble staff.

should it make — a fool of me? I

D7b9 G7 alt. C#maj7 C-

The fourth system of handwritten musical notation. The treble staff continues the melody: G4, A4, Bb4, C5, Bb4, A4, G4. The bass staff contains chords: D7b9, G7 alt., C#maj7, and C-. The lyrics 'should it make — a fool of me? I' are written below the treble staff.

saw you there — one wonderful day. You

C-7 F7 Bb maj7 C#

The fifth system of handwritten musical notation. The treble staff continues the melody: G4, A4, Bb4, C5, Bb4, A4, G4. The bass staff contains chords: C-7, F7, Bb maj7, and C#. The lyrics 'saw you there — one wonderful day. You' are written below the treble staff.



took my heart — and threw it a way — That's why I

*A<sup>b</sup>7* % *D<sup>b</sup>7* *G7*

ask the Lord — in heaven a-bove, — What

*G7<sup>b9</sup>* *G7* *F-* %

is this thing — called love —

*D<sup>b</sup>7* *G<sup>b</sup>7* *C<sup>b</sup>* *D7*

BILL EVANS - "PORTRAIT IN JAZZ"

FINE

# WHEN I FALL IN LOVE

-HEYMAN/YOUNG

When I fall in love it will be for-  
 When I give my heart it will be com-

*Ebmaj7 C#7 F=7 Bb7 Ebmaj7 (Ab7 Db7 C7)*

-ev — er or I'll ne-ver fall in  
 -plete — ly or I'll ne-ver give my

*F#7 Bb7 Ebmaj7 Ab7 Db7 C7*

Love — heart In a rest — less world like  
 And the

*F7 B9 Bb7 Ebmaj7 A7*

this is love is end-ed be-fore it's be-gun and too

*Abmaj7 Db7 G=7 Ab7maj7 G=7b5 C7alt.*

man — y moonlight kiss — es seem to cool in the warmth of the

*F=7 D7 alt. Db7 C7 F=7 C#7*

## SAM RIVERS - "A NEW CONCEPTION"

2.

sun mo-ment I can feel that you

F-7 Bb7 Ebmaj7 A7 alt. Abmaj7 D9

feel that way too is when I'll fall in

G-7 C7 alt. F-7 Db7 Ebmaj7 (Ab7 Db7 C7)

love with you.

B7 Bb7 Eb6 (F-7 Bb7)

FINE

(BALLAD) WHEN SUNNY GETS BLUE - FISHER/SEANL

When sun-ny gets blue her eyes get gray and cloudy  
 sun-ny gets blue she makes a sigh of sadness

G-7 C7sus4 Bb-7 Eb7

Then the rain be-gins to fall pit-ter pat-ter pit-ter pat-ter  
 Like the wind that stirs the trees wind that sets the tree to sway ing.

Fmaj7 G-7 A-7 D7 B-7b5 / Bb-7 Eb7

Love is gone so what can matter. No sweet lover man comes to call  
 Like some vi-o-lins a-play ing Weird and haunting mel-o When

F6/A Ab-7 Db7 G-7 / C7 Bb7 A-7 D7(b9) :

1. 2.  
 -dies Peo-ple used to love to hear her laugh, see her smile,

E-7 A7(b9) Dmaj7 E-7 F#-7 B7(#9)

3 7  
 That's how she got her name Since that sad af-fair, she's

E-7 A7(b9) Dmaj7 D-7 G#7

lost her smile, changed her style, some-how she's not the same — But

C maj7 A-7 F maj7 / D-7 G7 G-7 C7

mem-ries still fade, and pretty dreams will rise up where her other dream fell

G-7 C7 sus4 Bb-7 Eb7 F maj7 G-7

through Hur-ry new love hurry here to kiss away each lonely tear, an

A-7 D7 B-7b9 / Bb-7 Eb7 F6/A / Ab-7 Db7

hold her near when Sun-ny Gets Blue

G-7 C7 alt. F maj7 Gb7

hold her near when Sun-ny Gets Blue .

G-7 Gb7 F maj7

# WHEN YOUR LOVER HAS GONE

- SWAN

When you're a lone — lone  
What lone-ly hours

Who cares for  
The eve-ning

G6 % C7

Star-lit skies  
Shadows bring

When you're a lone — lone  
What lone-ly hours

A7b5 %

The mag-ic  
With mem-ries

moon-light dies  
ling-er-ing

at break of  
like fad-ed

C- F7 Gm7 / F#7b5 B7

1.

dawn

There is no  
sun — rise

E-7 C#7b5 C-7 B-7 F#0

When your lov-er has  
gone

A-7 D7 B-7 Bb7

Handwritten musical notation for the first system. The top staff shows a melodic line with a repeat sign and a first ending bracket labeled "2.". The lyrics "flowers" and "Life can't mean" are written below the notes. The bottom staff shows the corresponding guitar chords: A-7, Ab7, E-7, D-7, G7, C7, B-7, B7.

Handwritten musical notation for the second system. The top staff shows a melodic line with the lyrics "an - y - thing", "When your", and "lov - er has". The bottom staff shows the corresponding guitar chords: E- (Maj7) E-7 A7, Bb-7, Eb7, A-7, D7.

Handwritten musical notation for the third system. The top staff shows a melodic line with the lyric "gone.". The bottom staff shows the corresponding guitar chords: Ab Maj7 #11, G7 Maj7 #11, and a chord progression in parentheses: ( Eb7 Ab7 A-7 D7 ).

(BALLAD)

# WHERE ARE YOU

- JIMMY McHUGH

Where are you? Where's my heart?  
 Where have you gone with-out me?  
 Where is the dream we start-ed?

Abmaj7 C-7 B° Bb-7 Eb sus4 Abmaj7 F-7

I thought you cared a-bout me  
 I can't be-lieve we've part-ed

1. Where are you?

Bb-7 B° C-7 F-7 Bb-7 Eb7 Abmaj7 Eb7

2. Where are you?

When we said good bye love

Bb-7 Eb7 Ab6 Dbmaj7 Bb-7 G-7 C7

Was it just a game?

When I gave you my love

F- Eb7 Ab7maj7 Dbmaj7 Bb-7 G-7 C7

Was it all in vain?

My life's through

F-7 Bb7 Bb-7 Eb7 Abmaj7 C-7 B°

SUNNY ROLLINS - "THE BRIDGE"



Must I go on pre-tend-ing?	Where is my hap-py end-ing?
Bb-7 Eb sus4 Ab maj7 F-7	Bb-7 Bb C-7 F-7

Where are you?	
Bb-7 Eb7 Ab6	

FINE

- LENNON/MCCARTNEY

(BALLAD) YESTERDAY

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff shows chords: F, G, Bb, F, F. A first ending bracket is present over the final measure, with a '-5:' marking above it. The lyrics 'Yesterday Sudden-ly' are written under the notes of the first ending.

Handwritten musical notation for the second system. The top staff continues the melody. The bottom staff shows chords: E-7, A7, D-7, D7/C, Bbmaj7, C7. The lyrics are: 'all my troubles seemed so far used a-way I'm not half the man I used to be Now, it looks as tho' it might There's a shadow hanging

Handwritten musical notation for the third system. The top staff continues the melody. The bottom staff shows chords: F, E-, D-7, G7, Bb, F. The lyrics are: 'here to stay, oh, o-ver me, oh, I be-lieve in yes-ter-day came yes-ter-day sud-den-ly

Handwritten musical notation for the fourth system. The top staff continues the melody. The bottom staff shows chords: E-7, A7, D- C, Bbmaj7, C7. The lyrics are: 'why she had to go I don't know she wouldn't

Handwritten musical notation for the fifth system. The top staff continues the melody. The bottom staff shows chords: Fmaj7, E-7, A7, D- C, Bbmaj7. The lyrics are: 'say I said something's wrong, now I

long for yes-ter-day ————— Yesterday

C7 F F

love was such an easy game to play, now I need a place to

E7 A7 D- / / D7/C Bb7 C7

hide a-way oh I be-lieve in yes-ter-day-

F / / E- D7 G7 Bb F

D.S. al Fine

ENDING:

I be-lieve in Yes-ter-day-

D- G Bb F

RITARD - - - - - FINE

- JEROME KERN

(BALLAD)

# YESTERDAYS

Yes — ter — days,  
youth was mine

yes — ter —  
truth was

D- E-7b5 A7b9 D-

— days.  
mine

Days I knew as  
joy-ous, free and

hap-py sweet se-  
flam-ing life for-

E-7b5 A7b9 D- D-7/C D-7/C

— ques — ter'd  
sooth was

days.  
mine

Old — en  
sad am

B-7b5 E7 A7

days.  
I,

Gold — en  
Glad am

days.  
I,

D7 G7 C7

Days of — mad ro-mance and  
for to — day I'm dreaming

love,  
of

C-7 F7 Bbmaj7 Ebmaj7 E-7

M.J.Q. - "THE MODERN JAZZ QUARTET"

1. *Then gay* *E♭7*

2. *yes — ter — days.* *E♭7* *D-*

*E♭7*

- STEVIE WONDER

(ROCK) YOU ARE THE SUNSHINE OF MY LIFE

**INTRO.**

C maj7    G+7

You are the sun — shine of — my life —  
 You are the ap — ple of — my eye —

C    G/f    E-7

That's why I'll al — way be — a — round —  
 For — ev — er you'll — stay in — my heart —

A7b9    D-7    G7

I feel like this —  
 You must have known —

C    D-7    G7sus4    Cmaj7

— is the — be —    — qui — ning —  
 — that I — was    — lone — ly —

D-7    C7sus4    Cmaj7    D-7    C7sus4

STEVIE WONDER - "TALKING BOOK"  
CARMEN McRAE - "MS JAZZ"

Though I've loved you — for a mil-lion years —  
 Be-cause you came — to my — res — cue —

C maj7      D=7      C7sus4      B-7b5

And if I thought — our love — was  
 And I know that — this must be

E7 alt.      A maj7      B-7      E7

end — ing —  
 hea — ven —

I'd — find — my — self — drown —  
 How could so — much love — be —

A =      A = (maj7)      A-7      D7

— ing in my — own tears.  
 in — side — of you.

D=7      G7

(WHOLE SONG MODULATES UP 1/2 STEP)

(MED.)

# YOU ARE TOO BEAUTIFUL

- RODGERS/HART

You are too beautiful, my dear, to be true, And I am a fool for  
 You are too beautiful for one man a-lone, For one lucky fool to

D-7 G7 E-7 A7 alt. D-7 G7 alt.

beau-ty. be with, Fooled by a feeling that be-cause I had found you,  
 When there are other men with eyes of their own to

Cmaj7 / E-7 Eb7 D-7 / F-7 Bb7 A-7 D7

1. I could have bound you too. 2. see

D-7 G7 E-7 A7b9 D7 / D-7 G7

with. Love does not stand shar-ing,

C6 Fmaj7 F#0 C/G A7

Not if one cares. Have you been com-

D-7 G7 Cmaj7 B-7b5 E7b9



-par-ing      my ev-ry kiss with      theirs?  
 A-      A-(maj7)      A-7      D7      D-7      G7

If on the other hand, I'm faith-ful to you, It's not through a sense of  
 D-7      G7      E-7      A7 alt.      D-7      G7 alt.

du-ty;      You are too beautiful and      I am a fool for  
 C maj7      D-7 / F-7 Bb7      A-7      D7

beau-      -ty.  
 D-7      G7      C6      Bb6      C6

FINE

- RAYE/DEPAUL

(BALLAD)

# YOU DON'T KNOW WHAT LOVE IS

Musical notation for the first system, including treble and bass clefs, a 4/4 time signature, and lyrics: "You don't know what love is - Un- / don't know how lips hurt - Un-". Chords: F-7, Db9, C7b9.

Musical notation for the second system, including treble and bass clefs and lyrics: "til you've learnt the meaning of the blues; / til you've kissed and had to pay the cost; / Un- til you've loved a love you've had to / Un- til you've flipped your heart + you have". Chords: F-, C7b9, Dbmaj7, G-7b5, C7b9.

Musical notation for the first ending, including treble and bass clefs and lyrics: "lose lost / You You / 1. You don't know what love is - You". Chords: F-6, Ab7, Dbmaj7, G-7b5, C7b9.

Musical notation for the second ending, including treble and bass clefs and lyrics: "2. don't know what love is. - Do / you know how a". Chords: Dbmaj7, C7b9, F-6, Bb-7, Eb7.

Musical notation for the final system, including treble and bass clefs and lyrics: "lost heart fears the thought of rem- in- is- cing? / And how". Chords: Abmaj7, Bb-7, Eb7sus4, Abmaj7.

SONNY ROLLINS - "SAXAPHONE COLOSSUS"

MILES DAVIS - "WALKIN'"

67. BILLIE HOLIDAY - "LADY IN SATIN"

lips that taste of tears  
 lose their taste for

D-7 G7 Cmaj7 Db9

kiss-ing? — You don't know — how hearts burn — for

C7b9 F-7 Db9 C7b9

love that cannot live yet never dies  
 Un-til you've faced each down with ~~steps~~

F- C7b9 DbMaj7 G-7b5 C7b9

eyes You don't know what love is. —

F-6 Ab7 DbMaj7 C7b9 F-6

roduced by  
ohn Hammond

# **BILLIE**



## YOU DON'T KNOW WHAT LOVE IS

LYRICS: CIRCE MILLER

You don't know what love is,  
You never even tried to learn the rules.  
You treat it as a pastime just for fools,  
Playin' it cool,  
That's not what love is.

You don't know what heart is.  
It's not a toy, it's not a yo-yo on a string.  
If anything is sacred, it's that thing.  
Now mine is bleeding, and  
I know what love is.

Lovin' is a gamble.  
I gambled on some kisses sweet with fire.  
Put body and soul up on the table.  
The stakes couldn't get any higher.

The gamblin's done now,  
Yes, the game is over.  
The last move's been made,  
The last dice has been tossed.  
You think you've won, but,  
Now we both have lost,  
At such a cost.  
'Cause that's what love is.

(BALLAD)

# YOU GO TO MY HEAD

- J. FRED COOTS

**A**

You go to my head  
go to my head

And you linger like a  
Like a sip of sparkling  
haunting re-frain  
burgandy brew

C Maj7 E-7 (Db Maj7) F-7 Bb7(b9) Eb Maj7 A-7(b5)

And I find you spinning  
And I find the ve-ry

'round in my brain  
mention of you

Like the bubbles in a  
Like the kicker in a

D7(alt.) G7(b9+5) C-9 A-7(b5) D7(alt.) G7(b9+5)

1. 2.

glass of champagne  
ju-lip for two -

You The

C Maj7 A-7 D-7 Db7 G-7 C7  
(Ab Maj7) (Db Maj7 #11)

**B**

thrill of the thought that you  
might give a thought to my

plea cast a spell o-ver me

F6 (Bb Maj7) F#0 C Maj7  
(G-7 C7)

So I say to my-self get a  
hold of your-self can't you

G6 F#-7 B7 E Maj7 F Maj7  
(E-7 A7)

ELLA FITZGERALD & JOE PASS - "TAKE LOVE EASY"

3 7 3 7 C

see that it never can be You go to my head

F#7 B7 E7 Eb7 D7 Db7 C Maj7 Db Maj7

With a smile that makes my temperature rise Like a summer with a

F7 Bb7(b9) Eb Maj7 A7(b5) D7(alt.) G7(b9#5)

thousand Julys - You in-tox-i-cate my soul with your eyes -

C9 A7b5 D7(alt.) G7(b9#5) C Maj7 (Ab Maj7 Db Maj7)

D

Though I'm cer-tain that this heart of mine

G7 C7 F Maj7 F-(Maj7) Bb7

3 7 3 7 3 7 3 7

has-<sup>n</sup>e a ghost of a chance in this crazy ro-mance

C Maj7 D7/B E7 | F#7 B7 E7 A7

3 7

- You go to my head.

D7 G/B C Maj7 (D7 G7)

-COREA/POTTER

(♩ = 136 DOUBLE TIME FEEL) YOU'RE EVERYTHING

In my life, nothing seems so right, as to be with  
 A C#7/G# G# A F#7 E-7/B G

you and when I'm with you I always  
 Ab7b5 G-9 F#-7 F-7 F-6

think — you're every-thing! And as — time goes  
 E-9 A7 D C A C#7/G#

by floating like a bird am I E-ven songbirds  
 G# A#5 F#7 B-7 Eb7/Bb A A#5 Ab7

seem all to sing you're every-thing!  
 G7 F#7 F7 E7 A E-7/G

CHICK COREA - "LIGHT AS A FEATHER"



Oh days are so much fun for those who know that in love all life's a

A A<sup>b</sup>- E<sup>b</sup>7 A<sup>b</sup>- 1 1 E<sup>b</sup>7

game, and as we go dancing thru the sun in

A<sup>b</sup>- G7b9 C B<sup>+</sup>7 E-9 A7

love and as time goes by, floating like a

D C A C<sup>+</sup>7/G<sup>+</sup> GΔ<sup>+</sup>5 F<sup>+</sup>7

bird am I I-ven some birds I know all

B-7 E<sup>b</sup>7/B<sup>b</sup> AΔ<sup>+</sup>5 A<sup>b</sup>7 G7 F<sup>+</sup>7

sing, You're every-thing!

F7 E7 A E-7/G A E-7/G

SOLO

A E-7/G A E-7

FINE  
47A

(MED.)

# YOU STEPPED OUT OF A DREAM

-KAHN/BROWN

A

You stepped out of a dream

You are too won-der-ful to be what you

seem! Could there be eyes like yours

Could there be lips like yours, Could there be

smiles like yours, hon-est and tru

**B**

4/4  
-ly?  
D-7 G7  
You stepped out of a

cloud,  
Db7maj7 Fb-7  
I want to take you a-way,

a-way from the crowd  
Eb7 Gb7 F7  
And have you

all to my self, a lone and a-part  
D-7(b5) G7 E-7

out of a dream, safe in my  
A7 D-7 G7

heart.  
Cmaj7

# YOU TOOK ADVANTAGE OF ME

- ROGERS/HART

I'm a senti-men-tal sap, that's all -  
I'm just like an ap-ple on a bough -  
What's the use of try-ing  
And you're gonna shake me

*E♭maj7 E♭7 F-7 B♭7 G-7 G♭♭7*

not to fall? - I have no will, - You've made your kill - 'Cause you  
down somehow, - So what's the use, - You've cooked my goose - 'Cause you

*F-7 B♭7 E♭maj7 E♭7 A♭maj7 A♭-6*

took ad-van-tage of me!  
took ad-van-tage of me!  
I'm so hot and bothered that

*E♭maj7 B♭7 E♭ (2x: G- ) B♭7 C- D7*

I don't know - My el-bow from my ear; I

*G7 C7 F7 B♭7 E♭maj7*

suf-fer some-thing awful each time you go - And much worse when you're

*C- D7 G7 C7 F7 B♭7*

near. Here am I with all my bridges burned,

F-7 Bb7 Ebmaj7 E07 F-7 Bb7

Just a babe in arms where you're concerned, So lock the doors and

G-7 Gb07 F-7 Bb7 Ebmaj7 Eb7

call me yours 'cause you took ad-vantage of me!

Abmaj7 Ab-6 Ebmaj7 Bb7 Eb

FINE

# YOU'VE CHANGED

-CARL FISCHER

You've changed, that sparkle in your eye is gone, Your  
 changed, Your kisses now are so bla se, You're

*Eb7mi7* *A-7b5* *D#7* *Bb-6*

smile is just a care-less you're, You're  
 bored with me in ev-'ry way, I breaking my heart, you've chan-

*G-7b5* *C#7* *F9* *B7* / *Bb7* *B7*

1.

You've can't un-der-stand, you've change

*Eb* *C-7* *F-7* *Bb7* *B7* *Bb7*

2.

You've for-gotten the words, "I love-

*Bb-7* *Eb7* *C-Dbmi7* *Bb7* *Eb7* *Ab9mi7*

- you," each memo-ry that we've sha-red. You ig-

*Ab-7* *G-7* *Eb* *Bb7* *Bb7* *Eb7*

BILLIE HOLIDAY - "LADY IN SATIN"

"THE ORIGINAL RECORDINGS"

more ev-ry star a-bore you, — I can't re-a-lize you ev-er cared.

*A<sup>b</sup>Maj7* *A<sup>b</sup>-* *E<sup>b</sup>Maj7* *G<sup>b</sup>-6*

— You've changed, you're not the angel I once

*F-7* *B<sup>b</sup>+9* *E<sup>b</sup>Maj7* *A-7<sup>b</sup>5* *D<sup>9</sup>b9*

knew. No need to tell me that we're through, It's

*B<sup>b</sup>-6* *G-7<sup>b</sup>5* *C+7* *F9*

all o-ver now You've changed. — (You've)

*B9* *B<sup>b</sup>7* *E<sup>b</sup>* *(F-7 B<sup>b</sup>+7)*

KEY	TRIADS			SIXTHS		SEVENTHS				NINTHS	
	MAJOR	MINOR	AUGMENTED	MAJOR	MINOR	DOMINANT	MINOR	MAJOR	DIMINISHED	DOMINANT	DIMINISHED
C	C	Cm	C+	C6	Cm6	C7	Cm7	Cma7	Cdim	C9	C-9
C#	C#	C#m	C#+	C#6	C#m6	C#7	C#m7	C#ma7	C#dim	C#9	C#-9
D	D	Dm	D+	D6	Dm6	D7	Dm7	Dma7	Ddim	D9	D-9
D#	D#	D#m	D#+	D#6	D#m6	D#7	D#m7	D#ma7	D#dim	D#9	D#-9
E	E	Em	E+	E6	Em6	E7	Em7	Ema7	Edim	E9	E-9
F	F	Fm	F+	F6	Fm6	F7	Fm7	Fma7	Fdim	F9	F-9
F#	F#	F#m	F#+	F#6	F#m6	F#7	F#m7	F#ma7	F#dim	F#9	F#-9
G	G	Gm	G+	G6	Gm6	G7	Gm7	Gma7	Gdim	G9	G-9
G#	G#	G#m	G#+	G#6	G#m6	G#7	G#m7	G#ma7	G#dim	G#9	G#-9
A	A	Am	A+	A6	Am6	A7	Am7	Ama7	Adim	A9	A-9
A#	A#	A#m	A#+	A#6	A#m6	A#7	A#m7	A#ma7	A#dim	A#9	A#-9
B	B	Bm	B+	B6	Bm6	B7	Bm7	Bma7	Bdim	B9	B-9
B#	B#	B#m	B#+	B#6	B#m6	B#7	B#m7	B#ma7	B#dim	B#9	B#-9
Cb	Cb	Cbm	Cb+	Cb6	Cbm6	Cb7	Cbm7	Cbma7	Cbdim	Cb9	Cb-9