

**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.

INDEX BY TITLE

<u>A</u>		Donna Lee	111
A Child Is Born	1	Don't Blame Me	113
A Fine Romance	3	Don't Explain	115
A Foggy Day	5	Doodlin'	117
A Night In Tunisia	7	Doxy	119
Afro Blue	9	<u>E</u>	
Ain't Misbehavin'	13	Easy Living	121
Alice In Wonderland	15	Easy To Love	123
All Blues	17	<u>F</u>	
All In Love Is Fair	19	Falling Grace	125
All of Me	21	Falling in Love With Love	127
All My Tomorrows	23	Fine & Mellow	129
All Of You	25	Five Hundred Miles High	133
All The Things You Are	27	For Heavens Sake	135
Alone Together	29	Four	137
Am I Blue	31	Freedom Jazz Dance	139
Angel Eyes	33	From This Moment On	141
April In Paris	35	<u>G</u>	
As Time Goes By	37	Gentle Rain	145
Autumn In New York	39	Georgia	147
Autumn Leaves	41	Giant Steps	149
<u>B</u>		Girl from Ipanema	151
Baubles, Bangles & Beads	43	God Bless The Child	153
Beautiful Love	45	Golden Lady	155
Bewitched	47	Good Bye Pork Pie Hat	157
Beyond The Sea	49	Good Bye Pork Pie Hat	158
Black Orpheus	51	Good Bait	161
Blue Monk	53	Good Morn Heartache	163
Blue Room	55	Green Dolphin Street	165
Bluesette	57	Groovin High	167
Body & Soul	61	<u>H</u>	
But Beautiful	63	Have You Met Miss Jones	169
<u>C</u>		Hello Young Lovers	171
Centerpiece	65	Here's That Rainy Day	175
Chega de Saudade	67	Hey There	177
Cherokee	71	Heaven	179
Come Rain Or Come Shine	73	How High The Moon	181
Come Sunday	75	How Insensitive	183
Confirmation	77	<u>I</u>	
Corcovado	79	I Can't Get Started	185
Cottontail	81	I Could Write a Book	187
Crystal Silence	83	I Cried For You	189
Could It Be You	87	I Didn't Know What Time It Was	191
<u>D</u>		If You Never Come	193
Dancing On The Ceiling	89	I Got It Bad	195
Darn That Dream	91	I Let A Song Go Out of My Heart	197
Dat Dere	93	I Love You	199
Days Of Wine & Roses	97	I'll Remember You	201
Dearly Beloved	99	I'm All Smiles	203
Desafinado	101	I'm Beginning To See The Light	207
Dindi	105	In A Mellow Tone	209
Do Nothing Till You Hear From Me	107	In A Sentimental Mood	211
Don't Get Around Much Anymore	109	Inchworm	214
		Invitation	215
		I Remember Clifford	219
		I Should Care	221
		Isn't It Romantic	223
		It Don't Mean A Thing	225
		It's A Raggy Waltz	227

J

Joy Spring 229
 Just Friends 231
 Just In Time 233

L

Lady Bird 235
 Lady Is A Tramp 237
 Let's Fall In Love 239
 Like Someone In Love 241
 Little Niles 243
 Little Bs Poem 246
 Long Ago & Far Away 247
 Lover Man 249
 Lullaby of Birdland 251
 Lush Life 253

M

Mack The Knife 255
 Maiden Voyage 257
 Make Someone Happy 259
 The Man I Love 261
 This Masquerade 263
 Mean To Me 267
 Meditation 269
 Memories of Tomorrow 271
 Michelle 273
 Misty 275
 Moanin' 277
 Mood Indigo 279
 The More I See You 281
 Mr. P.C. 283
 My Favourite Things 285
 My Foolish Heart 287
 My Funny Valentine 289
 My Little Boat 291
 My Man 293
 My One & Only Love 295
 My Romance 297
 My Ship 299

N

Naima 301
 Nefertiti 304
 Never Will I Marry 305
 Night & Day 307
 The Night Has 1000 Eyes ... 309

O

Oleo 311
 On A Clear Day 313
 Once I Loved 315
 One For My Baby 317
 One Note Samba 321
 Open Your Eyes, You Can Fly 323
 Our Love Is Here To Stay .. 325
 Out Of Nowhere 327

P

Peace 329
 Prelude To A Kiss 331

R

Red Clay 333
 'Round Midnight 337

S

Saga Of Harrison Crabfeathers 339
 Satin Doll 341
 Scotch 'N' Soda 343
 Sea Journey 345
 Second Time Around 347
 Send In The Clowns 349
 September Song 351
 Sermonette 353
 The Shadow Of Your Smile 355
 Shiny Stockings 357
 Since I Fell For You 359
 Softly, As In A Morning Sunrise 361
 Solitude 363
 Someday My Prince Will Come 365
 Some Other Time 367
 Some Other Time 370
 Song For My Father 371
 The Song Is You 373
 Sophisticated Lady 375
 So What 377
 Speak Low 379
 Spring Can Really Hang You Up The Most . 381
 Spring Is Here 285
 Stella By Starlight 387
 Stolen Moments 389
 Stompin' At The Savoy 391
 Stormy Weather 393
 Straight, No Chaser 395
 Street Of Dreams 396
 Sugar 397

T

Take Five 399
 Take the "A" Train 401
 'Tain't Nobodys' Bizz-Ness If I Do 403
 Teach Me Tonight 405
 Them There Eyes 407
 There Is No Greater Love 409
 There Will Never Be Another You 411
 They Can't Take That Away From Me 413
 This Is All I Ask 415
 These Foolish Things 419
 Triste 421
 Tune-Up 423

U

Until The Real Thing Comes Along 425

W

Wait Till You See Her 427
 Walkin' 429
 Waltz For Debby 431
 Watch What Happens 435
 Wave 439
 Well You Needn't 441
 We'll Be Together Again 443
 What Am I Here For 445
 What Are You Doing The Rest Of Your Life 447
 What Is This Thing Called Love 449
 When I Fall In Love 451
 When Sunny Gets Blue 453
 When Your Lover Has Gone 455
 Where Are You 457

Yesterday	459
Yesterdays	461
You Are The Sunshine Of My Life	463
You Are Too Beautiful	465
You Don't Know What Love Is	467
You Don't Know What Love Is	470
You Go To My Head	471
You're Everything	473
You Stepped Out Of A Dream	475
You Took Advantage Of Me	477
You've Changed	479

INDEX BY COMPOSER and Lyricist

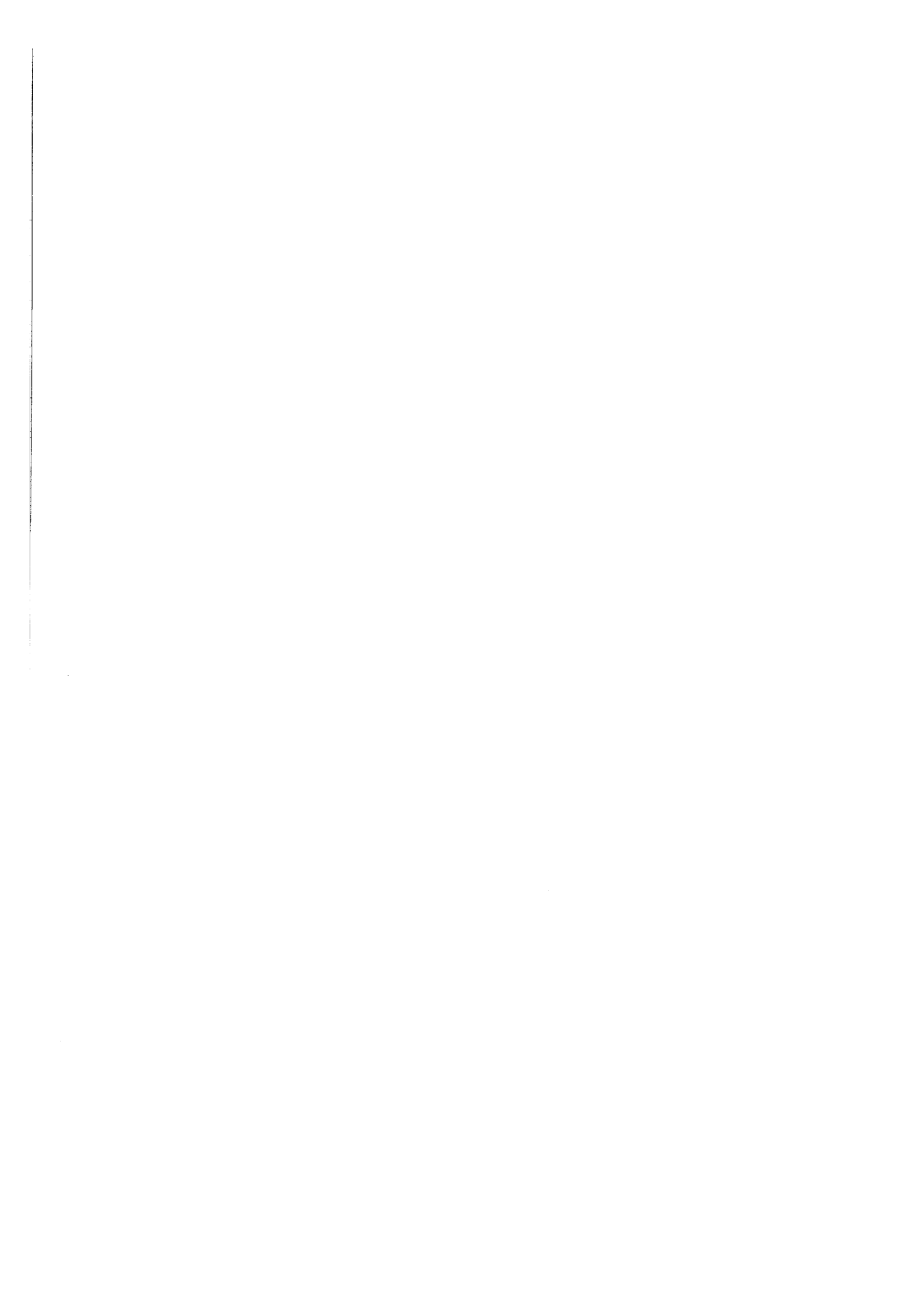
Nat Adderley	
Sermonette	353
Arlen	
Come Rain Or Come Shine	73
Lets Fall In Love	239
One For My Baby	317
Stormy Weather	393
Bernstein	
Some Other Time	367
Clifford Brown	
Joy Spring	229
Oscar Brown Jr.	
Afro Blue	9
Dat Dere	93
Dave Brubeck	
It's A Raggy Waltz	227
J. Burke	
But Beautiful	63
Like Someone In Love	241
Misty	275
Hoagy Carmicheal	
Georgia	147
John Coltrane	
Afro Blue	9
Giant Steps	149
Mr. P.C.	283
Norma	301
Chick Corea	
Crystal Silence	83
Five Hundred Miles High	133
Open Your Eyes You Can Fly	323
Sea Journey	345
You're Everything	473
Stanley Cornfield	
Confirmation	77
Donna Lee	111
Doxy	119
Falling Grace	125
Lady Bird	235
Memories Of Tomorrow	271
Tune-Up	423
Todd Dameron	
Good Bait	161
Lady Bird	235
Miles Davis	
All Blues	17
Four	137
Nefertiti	304
So What	377
Tune-Up	423

Paul Desmond	
Take Five	399
Vernon Duke	
April In Paris	35
Autumn In New York	39
I Can't Get Started	185
Duke Ellington	
Come Sunday	75
Cottontail	81
Do Nothing Till You Hear From Me	107
Don't Get Around Much Anymore	109
Heaven	179
I Got It Bad	195
I Let A Song Go Out Of My Heart	197
I'm Beginning To See The Light	207
In A Mellow Tone	209
In A Sentimental Mood	211
It Don't Mean A Thing	225
Mood Indigo	279
Prelude To A Kiss	331
Satin Doll	341
Solitude	363
Sophisticated Lady	375
Take The "A" Train	401
What Am I Here For	445
Bill Evans	
Waltz For Debbie	431
Errol Garner	
Misty	275
Gershwin	
A Foggy Day	5
Long Ago And Far Away	247
The Man I Love	261
My Ship	299
Our Love Is Here To Stay	325
They Can't Take That Away From Me	413
Dizzy Gillespie	
A Night In Tunisia	7
Groovin High	167
Benny Golson	
I Remember Clifford	219
Hammerstein	
All The Things You Are	27
Hello Young Lovers	171
The Song is You	373
Herbie Hancock	
Maiden Voyage	257
Eddie Harris	
Freedom Jazz Dance	139
Jon Hendricks	
Cottontail	81
Doodlin'	117
Little Niles	243
Moanin'	277
Mr. P.C.	283
Naima	301
Shiny Stockings	357
What Am I Here For?	445

Billie Holiday	
Don't Explain	115
Fine & Mellow	129
God Bless The Child	153
Freddie Hubbard	
Red Clay	333
Bobby Hutcherson	
Little Bs Poem	246
Keith Jarrett	
Memories Of Tomorrow	271
Eddie Jefferson	
Freedom Jazz Dance	139
So What	377
Straight, No Chaser	395
Jobim	
Chega De Sandade	67
Corcovado	79
Desafinado	101
Dindi	105
Girl From Ipanema	151
How Insensitive	183
If You Never Come	193
Meditation	315
One Note Samba	321
Triste	421
Wave	439
Kern	
A Fine Romance	3
All The Things You Are	27
Dearly Beloved	99
Long Ago And Far Away	247
Yesterdays	461
Roland Kirk	
Goodbye Pork Pie Hat	157
Lambert, Hengricks & Ross	
Centerpiece	65
Michel LeGrande	
Watch What Happens	435
What Are You Doing The Rest Of Your Life	447
Lennon & McCartney	
Michelle	273
Yesterday	459
Henry Mancini	
Days Of Wine & Roses	97
J. Mercer	
Autumn Leaves	41
Come Rain or Come Shine	73
Dearly Beloved	99
One For My Baby	317
Satin Doll	341
Charles Mingus	
Good Bye Pork Pie Hat	157
Joni Mitchell	
Good Bye Pork Pie Mat	158

Thelonius Monk	
Blue Monk	53
Round Midnight	337
Straight, No Chaser	395
Well, You Needn't	441
Monk Murphy	
Maiden Voyage	257
Red Clay	333
Stolen Moments	389
Ogden Nash	
Speak Low	379
Oliver Nelson	
Stolen Moments	389
Charlie Parker	
Confirmation	77
Donna Lee	111
Cole Porter	
All Of You	25
Could It Be You	87
Easy To Love	123
From This Moment on	141
I Love You	199
Night & Day	307
What Is This Thing Called Love	449
Neville Potter	
Open Your Eyes, You Can Fly	323
You're Everything	473
Rogers (and Hart, etc)	
Bewitched	47
Blue Room	55
Dancing On The Ceiling	89
Falling In Love With Love	127
Have You Met Miss Jones	169
Hello Young Lovers	171
I Could Write A Book	187
Isn't It Romantic	223
Lady Is A Tramp	237
My Favorite Things	285
My Funny Valentine	289
My Romance	297
Spring Is Here	385
Wait 'Till You See Her	427
You Are Too Beautiful	465
You Took Advantage Of Me	477
Sonny Rollins	
Doxy	119
Oleo	311
Leon Russell	
Masquerade	263
Horace Silver	
Doodlin'	117
Peace	329
Song For My Father	371
Stephen Sondheim	
Send In The Clowns	349

Billy Strayhorn	
Lush Life	253
Take The "A" Train	401
Steve Swallow	
Falling Grace	125
Stanley Turrentine	
Sugar	397
Van Hensen	
All My Tomorrows	23
But Beautiful	63
Darn That Dream	91
Here's That Rainy Day	175
Like Someone In Love	241
Second Time Around	347
Fats Waller	
Ain't Misbehavin'	13
Ned Washington	
Green Dolphin Street	165
My Foolish Heart	287
Stella By Starlight	387
Kurt Weill	
Mack The Knife	255
My Ship	299
September Song	351
Speak Low	379
Stevie Wonder	
All In Love Is Fair	19
Golden Lady	155
You Are The Sunshine Of My Life	463
Victor Young	
Beautiful Love	45
Stella By Starlight	387



- THAD JONES

(BALLAD) A CHILD IS BORN

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

Musical notation for the fifth system. Treble clef. 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. *fine fine* *romance! With romance! You* *no won't* *kiss-es! A most-le, A*

A C6 A-7 G7 E6

fine fine *romance, my romance, you* *friend, won't* *this is! We 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^b7 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 C7 F Maj7 F#0

3.

chance This is a fine romance!

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	A7b7	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 — bore you. — A glow in its cool evening
 stars are a glow in the heavens. — But on — ly the wise under-

E^b7 D= E^b7

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

D= E^b7 D=

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

E-7^b5 A7^b5 D= D=

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

A-7^b5 D7^b9 G= G=7 C7

Each night's a deeper night in a world — a ges old — The

G-7^b5 C7^b9 F6 E-7^b5 A7^b5

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

F^b7 D= E^b7

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)

4/4 G=7 Gb7#9 7/8 F(maj7) (SOLO BREAK)

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

Chords: G-7, F-7, G-7, Abm7 G-7

place Shades of de-light co-coa hue

Chords: F-7, Eb7 sus4, Db7 sus4 Eb7 sus4

Rich as the night Af-ro Blue

Chords: F-7, Eb7 sus4, Db7 sus4 Eb7 sus4

SOLOS:

Chords: F-7, F-7

Chords: Eb7#9, C7#9, Eb7#9, C7#9

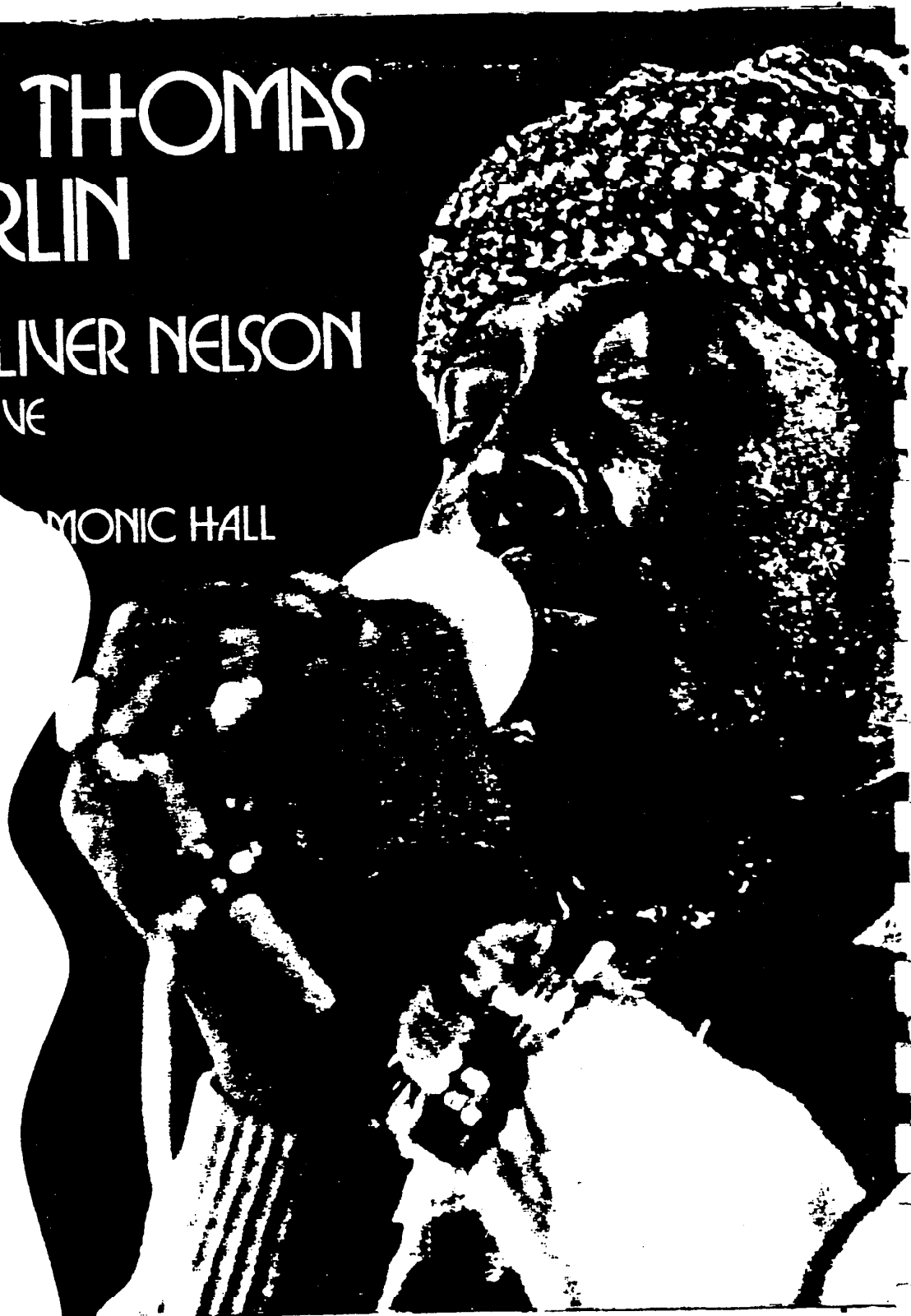
Chords: F-7

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♭7 F7 F#7 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 F7 B♭7

1. you. 2. you

E♭ C7 F7 B♭7 E♭ A♭

Like Jack Horner
In the corner,

E♭7 E♭7 C7 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 9/8 time and contains a melodic line with eighth and quarter notes. The bottom staff contains a bass line with a G7 chord in the first measure and repeat signs in the second and third measures.

Second system of musical notation for 'All Blues'. It consists of two staves. The top staff continues the melodic line. The bottom staff contains a C7 chord in the second measure and repeat signs in the first and third measures.

Third system of musical notation for 'All Blues'. It consists of two staves. The top staff continues the melodic line. The bottom staff contains a G7 chord in the first measure, a D7(#9) chord in the third measure, and repeat signs in the second and third measures.

Fourth system of musical notation for 'All Blues'. It consists of two staves. The top staff continues the melodic line. The bottom staff contains Eb7(#9) and D7(b9) chords in the first measure, a G7 chord in the second measure, and a repeat sign in 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

Handwritten musical notation for the first system, showing a treble clef staff with a key signature of one flat and a 4/4 time signature. The bass clef staff contains the following chords: D-, D-/C, Bb7 Maj7, and Ab7 Maj7.

Handwritten musical notation for the second system. The treble clef staff contains the lyrics: "All is fair in love. chance." and "Love's a crazy It's ei-ther godd or". The bass clef staff contains the chords: C7 sus4, C7 sus4, D-, and D-/C.

Handwritten musical notation for the third system. The treble clef staff contains the lyrics: "game. bad." and "Two people wan to stay say I tossed my coin to". The bass clef staff contains the chords: B-7b5, Bb7 Maj7, and A-7b5.

Handwritten musical notation for the fourth system. The treble clef staff contains the 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". The bass clef staff contains the chords: D7, G-7, and C7 sus4.

Handwritten musical notation for the fifth system. The treble clef staff contains the lyrics: "time. cold." and "The fu-ture man can see. You either win or lose.". The bass clef staff contains the chords: D-, D-/C, and B-7b5.

Handwritten musical notation for the sixth system. The treble clef staff contains the lyrics: "The road you leave be hind. When all is put a way," and "a-head lies master the losing side I'll". The bass clef staff contains the chords: Bb7 Maj7, A-7b5, and 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 (A TEMPO) F7/Fb
 RIT. (A TEMPO) RIT.

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, —

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

— For I love all of you.

$C7 (\text{b}9-1 \text{ 4-5})$ $F-$ $C7$ $F-7$ 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 chords are: F-7, B^b-7, E^b7, and A^bMaj7.

Handwritten musical notation for the second system of "All the Things You Are". The lyrics are: "makes the lonely winter seem long.". The guitar chords are: D^bMaj7, G7, C. Maj7, and ♯.

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 chords are: C-7, F-7, B^b7, and E^bMaj7.

Handwritten musical notation for the fourth system of "All the Things You Are". It includes a triplet of eighth notes. The lyrics are: "trembles on the brink of a love-ly song. . You are the". The guitar chords are: A^bMaj7, D7, G. Maj7, and ♯.

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 chords are: A-7, D7, G. Maj7, and ♯.

Sonny Rollins - "Sonny Meets Hawk"

Betty Carter - "Finally"

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, 4/4 time, with a treble clef. The bottom staff is in G major, 4/4 time, with a bass clef. The melody begins with a half note G4, followed by a quarter note A4, and a dotted half note G4. The lyrics are: "A - lone - lone to - ge - ther, to - ge - ther,". Chords are indicated as A, D, and E0.

Handwritten musical notation for the second system. The melody continues with a half note G4, a quarter note A4, and a dotted half note G4. The lyrics are: "Be - yond the crowd, The blind - ing rain, A - bove the The star - less". Chords are indicated as D, E7, A7, and D.

Handwritten musical notation for the third system. The melody continues with a half note G4, a quarter note A4, and a dotted half note G4. The lyrics are: "world night, We're not too proud to We're not in vain; For". Chords are indicated as A7b5, D7b9, G, and G7.

Handwritten musical notation for the fourth system. The melody continues with a half note G4, a quarter note A4, and a dotted half note G4. The lyrics are: "cling we'd to - ge - ther, We're strong as long as to we'd to - ge - ther, And what is there to". Chords are indicated as A7b5, G7, Eb7, F, and F#.

Handwritten musical notation for the fifth system, marked with a first ending bracket. The melody continues with a half note G4, a quarter note A4, and a dotted half note G4. The lyrics are: "we're to - ge - ther A - fear to - ge - ther". Chords are indicated as D, A7, Dmaj7, and A.

MILES DAVIS - "COLLECTOR'S ITEM"

JIM HALL - RON CARTER DUO - "ALONE TOGETHER"

2.

ge-ther? ———— Our Love ————

D Maj7 F A-7b5

— is as deep as the sea, ———— Our

D7b9 G-

love ———— is as great as a love can

G-7b5 C7b9 F

bc; And we can weather ————

E-7b5 A7b9 D- E0

— 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-7b5 E7

31.

the sad and lonely one, —

B \flat 7 E7 A7 D7

“Low-dy,” was I gay 'til to-day,

G7 C7 F6 D7

now he's gone and we're thru.

G7 C7 Fm7 D7

Am I blue?

G7 C7 F6 (G7 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 in 4/4 time. The first measure has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The second measure has a quarter note (B4), a quarter note (A4), and a quarter note (G4). The third measure has a quarter note (F4), a quarter note (E4), and a quarter note (D4). The fourth measure has a quarter note (C4). The bass line is written on a bass clef staff. The first measure has chords C-7, C7/Bb, and Ab7. The second and third measures have a slash indicating a continuation of the previous measure's bass line. The fourth measure has 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. The first measure has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The second measure has a quarter note (B4), a quarter note (A4), and a quarter note (G4). The third measure has a quarter note (F4), a quarter note (E4), and a quarter note (D4). The fourth measure has a quarter note (C4). The bass line is written on a bass clef staff. The first measure has chords C-7, C7/Bb, and Ab7. The second and third measures have a slash. The fourth measure has chords C-7, C7/Bb, Ab7, and G7.

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

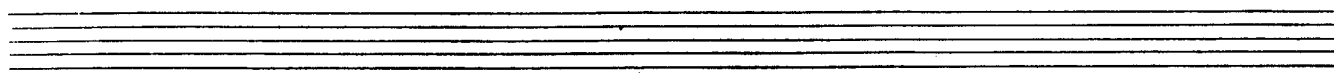
The third system of music consists of four measures. The melody is written on a treble clef staff. The first measure has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The second measure has a quarter note (B4), a quarter note (A4), and a quarter note (G4). The third measure has a quarter note (F4), a quarter note (E4), and a quarter note (D4). The fourth measure has a quarter note (C4). The bass line is written on a bass clef staff. The first measure has chords C-7, C7/Bb, and Ab7. The second and third measures have a slash. The fourth measure has 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. The first measure has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The second measure has a quarter note (B4), a quarter note (A4), and a quarter note (G4). The third measure has a quarter note (F4), a quarter note (E4), and a quarter note (D4). The fourth measure has a quarter note (C4). The bass line is written on a bass clef staff. The first measure has chords C-7, C7/Bb, and Ab7. The second and third measures have a slash. The fourth measure has 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. The first measure has a quarter note (G4), a quarter note (A4), and a quarter note (B4). The second measure has a quarter note (C5). The third measure has a quarter note (B4), a quarter note (A4), and a quarter note (G4). The fourth measure has a quarter note (F4). The bass line is written on a bass clef staff. The first measure has chords Bb-7 and Eb7. The second measure has chords Abmaj7 and Ab. The third measure has chords Bb-7, Eb7b9, and Abmaj7. The fourth measure has chords Abmaj7 and Dbmaj7.



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

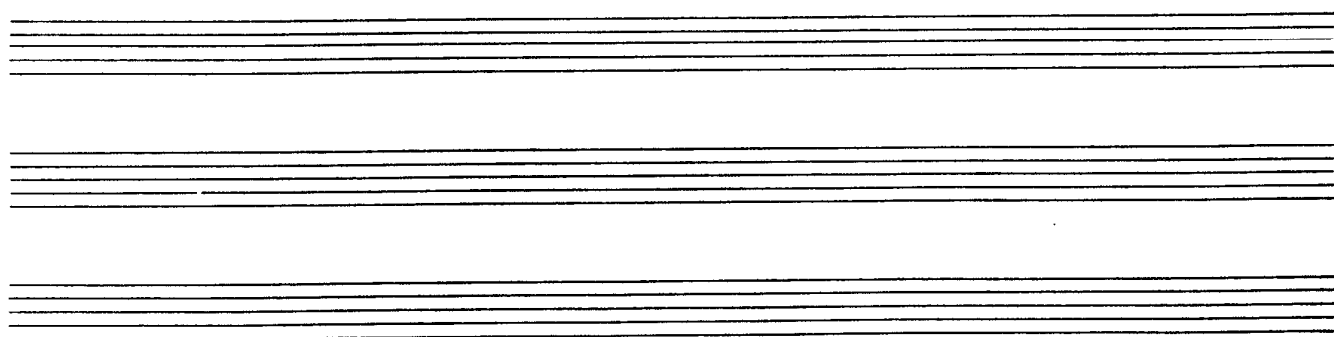
Got to find who's num-ber one and why my Angel Eyes ain't here,

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 & Bavan 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#m7 (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^b6 C7 Fmaj7 G-7 A-7 D7^{b9}

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

G-7 A-7 B^b6 C7 A-7^{b5} D7

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

G-7 B^b7 E^b7 A^b7^{b5} | | | | | D-7^{b5}

making me feel - - I'm home - - It's

C-7 D-7 G7^{b9} Cmaj7 C7 C7

Autumn in New York that brings the promise of new love

G-7 A-7 B^b6 C7 Fmaj7 G-7 A-7 | D7 D^b7

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 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

(MED. JAZZ) AUTUMN LEAVES - JOHNNY MERCER

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

A7 D7 Cmaj7

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

Cmaj7 F#-7b5 B7 E-

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

A7 D7 Gmaj7

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

Cmaj7 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 ^b -7	E ^b 9	A ^b Maj7	F-7

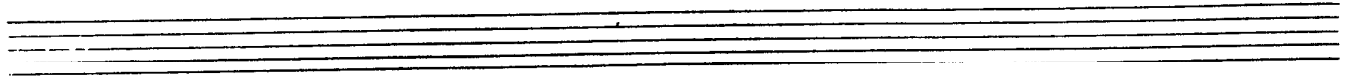
Bau-bles	ban-gles,	Bright shin-y	beads.
B ^b -7	E ^b 9	A ^b Maj7	%

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	%



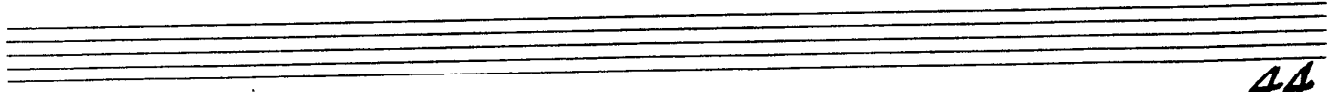
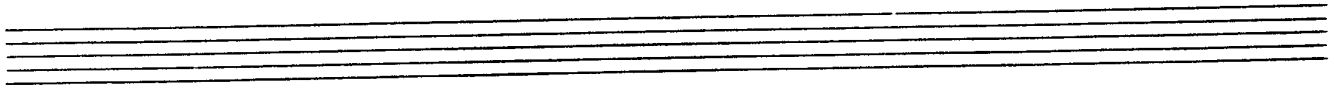
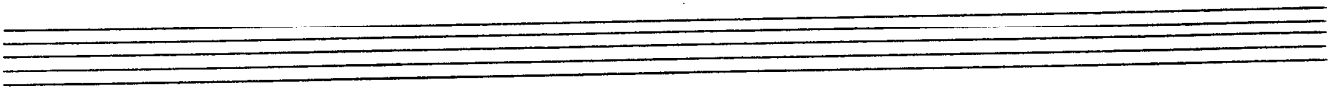
Make	some-bo-dy	dream	so	that
A7	Eb7	Ab6	Ab6	A7

C

some-day	he may	Buy me a	ring, ring-a-ling-a,
Bb7	Eb9	Abmaj7	F7

I've heard	that's where it	leads,	Wear-ing
Bb7	Eb9	Abmaj7	F7

ban-bles,	ban-gles and	beads.	
Bb7	Eb9	Abmaj7	%



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 with 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#o 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-ered 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

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
Know-ing at once

Know-ing de-feat-
you're just a dunce-

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

Keep-ing on from year to year
Tri-al 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
Tri-al 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

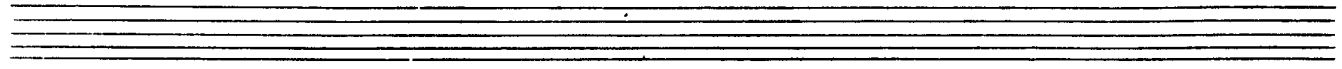
F/A A^b G-7 C7 F | G-7 C7

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

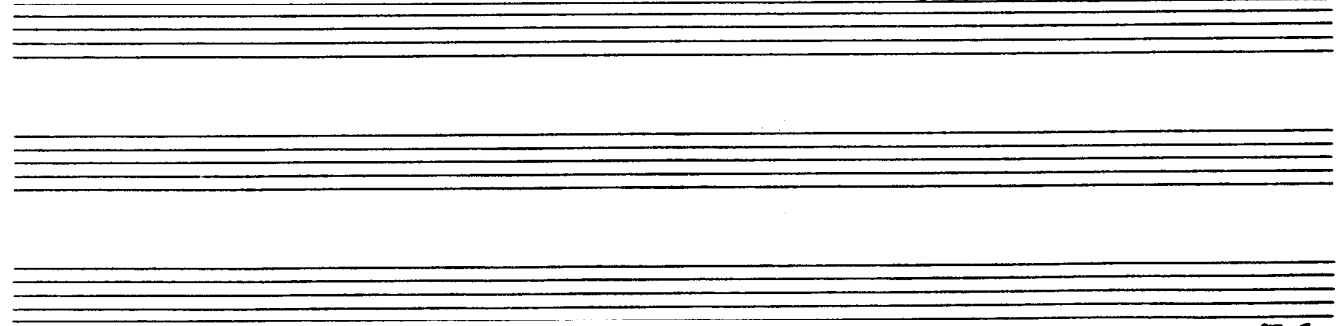
Cru — sor is not so far from worldly cares As our

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, Dear Blue - sette,
 don't you 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 - the 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,
Bb maj 7	%	A-7b5	D7

Have you heard the	news yet,	love is round the	cor-ner,
G-7	C7	F-7	Bb7

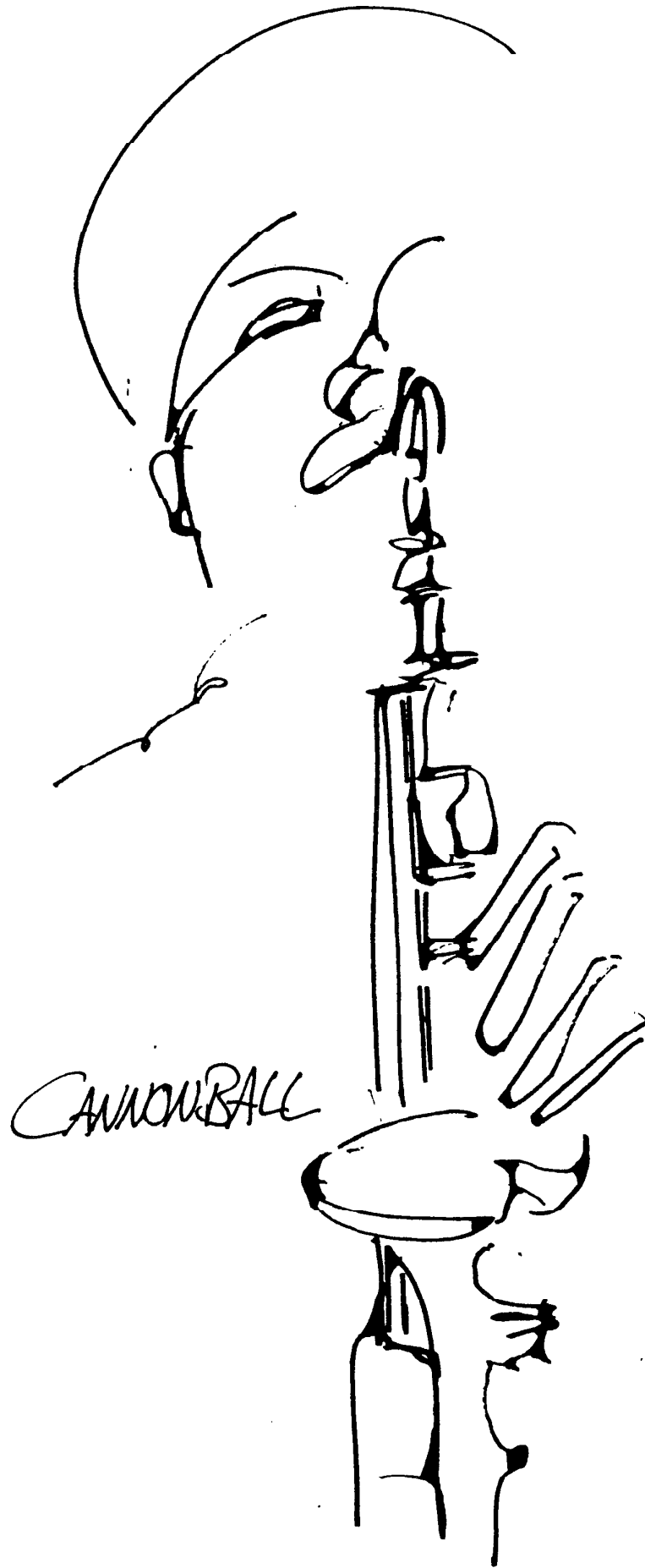
Love wrapped in	rain-bows and	tied with pink	rib-bon to
F# maj 7	%	F#-7	A b7

make your next	spring time your	gold wed-ding	ring time so
Db maj 7	%	Db-7	Gb7

dry your	eyes don't-cha	pout, don't-cha	fret good-y
C# maj 7	%	C-7b5	F7

good times are	com-ing Blue-sette		
D-7	Db7	C-7	F7

D.C. al fine
58.



BLUESETTE - 3

way That mag-ic

D-7 G7

day may just be to-

C-7 F7

-day!

Bb6 F7sus4 D-7 / C-7 Bb7 Bb6

Five empty musical staves for practice or improvisation.

- GREEN

BODY AND SOUL

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

E^b-7 B^b7 A^b7 D7 D^bMaj7 C7 alt. F-7 E^o

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

E^b-7 A^b7 F7/A B^b-7 E^b7 E^b-7 A^b7 D^b6 B^b7

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

E^b-7 B^b7 A^b7 D7 D^bMaj7 C7 alt. F-7 E^o

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

E^b-7 A^b7 F7/A B^b-7 E^b7 E^b-7 A^b7 D^b6 A7 ~~E^b-7~~ ~~A^b7~~ ~~F7/A~~ ~~E^b-7~~ ~~A^b7~~

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

D^bMaj7 E-7 D/F# G-7 F#-7 B7 E-7 A7 D^bMaj7

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

D⁹ G⁷ C^{Maj}7 E^b D⁹ G⁷ C⁷ B⁷ B^b7 (A^b)

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

E^b9 A^b7 D⁷ D^bMaj⁷ C⁷alt. F⁹ E^o

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

E^b9 A^b7 F⁹/A B^b7 E^b7 E^b7 A^b7 D^b6 (B^b7)

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.

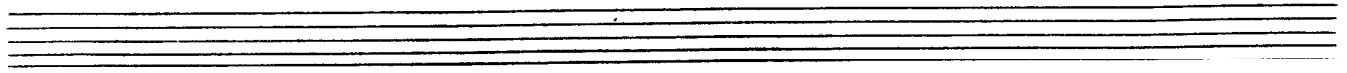
G6 E-7 A7 A-7

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

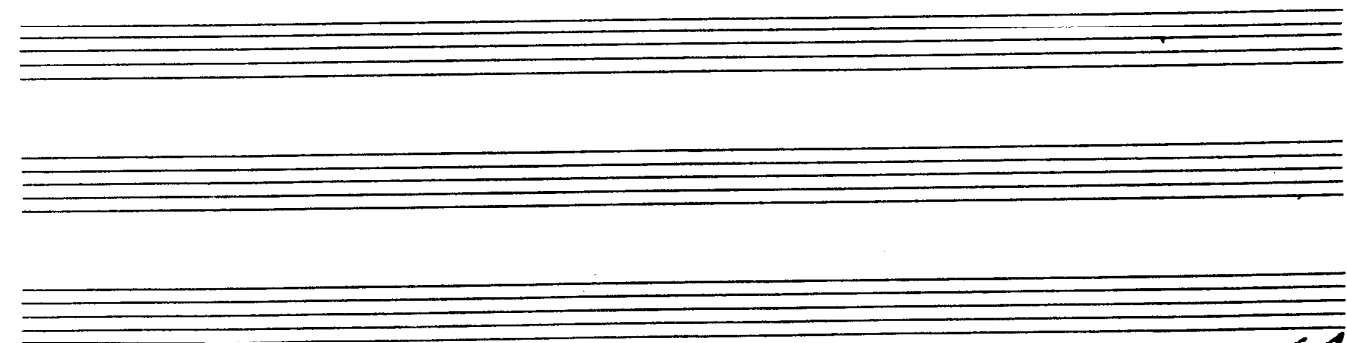
1/2 D7 G6 E-9 A-7 B7

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

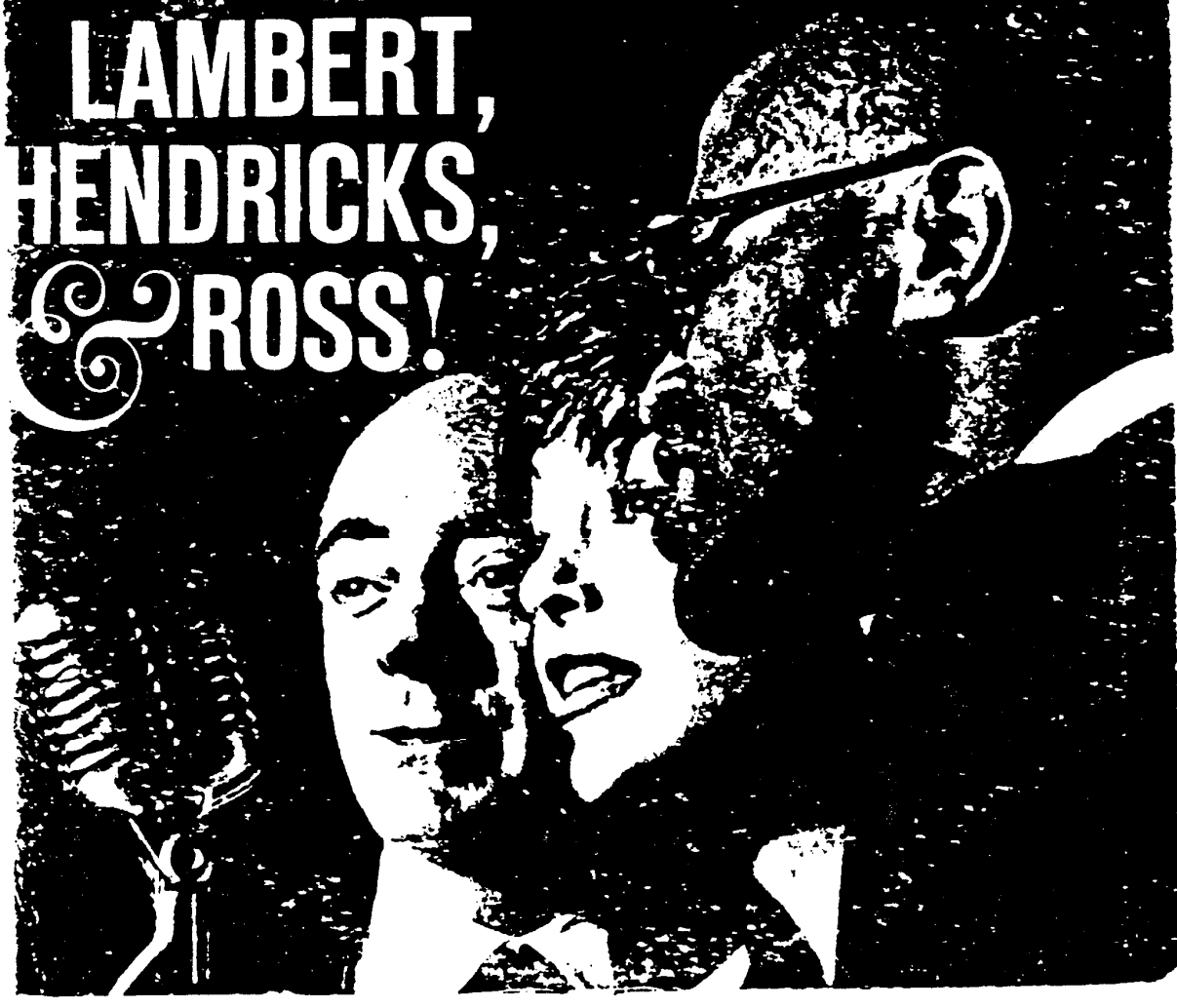
" LAMBERT HENDRICKS & ROSS "

5 3195

← STEER

THE HOTTEST NEW GROUP IN JAZZ

LAMBERT,
HENDRICKS,
& ROSS!



-JOBIM

(BOSSA)

CHEGA DE SAUDADE (NO MORE BLUES)

Musical notation for the first line of the song. It consists of a treble clef staff with a 4/4 time signature and a bass clef staff. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are "No more blues — I'm goin' back home". The bass line starts with a whole note D3, followed by a half note D3 and a half note C3, and then a whole note B2.

Musical notation for the second line. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics are "No no more blues — I". The bass line has a whole note B2, followed by a half note A2 and a half note G2, and then a whole note F2.

Musical notation for the third line. The melody has a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. The lyrics are "promise no more to roam Home is where". The bass line has a whole note D3, followed by a half note C3 and a half note B2, and then a whole note A2.

Musical notation for the fourth line. The melody has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics are "my heart is — The sun-ny". The bass line has a whole note B2, followed by a half note A2 and a half note G2, and then a whole note F2.

Musical notation for the fifth line. The melody has a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. The lyrics are "part — is My heart's been right there all the time". The bass line has a whole note B2, followed by a half note A2 and a half note G2, and then a whole note F2.

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/b# 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. E7b5 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 Gmaj7

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 ^b Maj 7	1 1 F+7	F-7	B ^b 7	E ^b Maj 7

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

1.

- get - thrall	you ing.	Cher	o - kee	sweet
C 7		C-7	D-7 ^{b9} G7	C-7

2.

#0 - heart .	Cher	o	kee .	
F+7	C-7	F7	B ^b	%

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

CLIFFORD BROWN - "BROWNIE EYES"

E7	A Maj7	%	A7 D7

G Maj7	%	G7	C7	G7

F7	B Maj7	% F7	B7	%

E Maj7	E Maj7	A7	%	Bb

% D7	C7	%	G7	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 Maj7 A7 D-

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

F C7 C7

rain or come shine. I guess when you

F7 Bb7

met me It was just one of those things,

F7 Bb7 C7 (b5)

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

F Eb A0 F0 C7 Bb0

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

C^o 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, including a treble clef staff with a 4/4 time signature and a bass clef staff with chords: A-, A^bo7, G-7, C9, F⁷Maj7, B^b7.

(INTO BOSSA)
p =

Musical notation with lyrics: "Qui-et nights of Qui-et stars,". Chords: A-, A-1/9, D/F# F^o7, D7/A, %.

Musical notation with lyrics: "qui-et chords from my qui-tar, float-ing on the si-lence that sur-rounds". Chords: A^bo, %, G-7, C9 sus4.

Musical notation with lyrics: "us. Qui-et thoughts and qui-et dreams,". Chords: F^o, F⁷Maj7, F⁷Maj7, F-7, B^b7.

Musical notation with lyrics: "qui-et walks by qui-et streams, and a window look-ing on the moon". Chords: E-7, A9 (11b), D9, %.

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

D-7 A^b D7/A $\frac{7}{6}$

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

A^b $\frac{7}{6}$ G-7 C7 sus4

ber. I who was lost and lone-ly,

F^o F^o Maj7 F^o 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^{b9}

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 D# D#

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-7 F-7

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

Bb-7 Eb7 Ab7 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

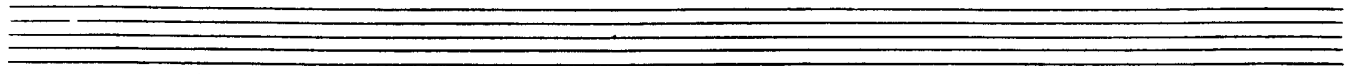
B- C D7sus4 E7b9 A- Bbmaj7#11

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

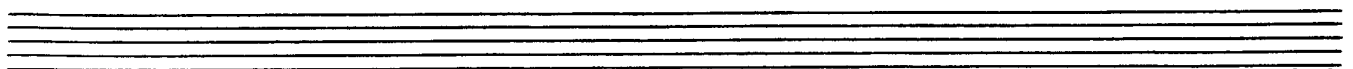
C G-7 B7(b9)

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

Bb7 Maj7 C-7 F7 Bb7 Maj7

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

G-7 Gb-7 F-7 Bb7 Eb7 Maj7 F-7 Bb7

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

1.
For lo, since

Eb7 Maj7 G-7 C7 F7 Maj7

you came a-long, and kindled the song in my heart,
A7b9 D-7 G7 A-7b9 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^o

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

A- A^b 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

Handwritten musical notation on a single staff. The first measure contains a whole rest. The second measure contains a half note G4 with the lyrics "I love my". The third measure contains a half note A4 with the lyrics "ceil-ing more". The chord progression below the staff is G-7, C7, F7m7, and F7.

Handwritten musical notation on a single staff. The first measure contains a quarter note G4 with the lyrics "Since it is a". The second measure contains a quarter note A4 with the lyrics "danc-ing floor". The third measure contains a quarter note Bb4 with the lyrics "Just for —". The chord progression below the staff is Bbm7, B0, A-, and Ab0.

Handwritten musical notation on a single staff. The first measure contains a whole note G4 with the lyrics "my". The second measure contains a whole note A4 with the lyrics "love.". The third measure contains a whole rest with the lyrics "—". The chord progression below the staff is C7, F, and (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 un-der-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, without that dream, I never

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

would have you. But it hurts, meant 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 - the fellow's need to know some gon - na grow 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 =

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

D7 G7 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 = 7 b5 Ab Maj7

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

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

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

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

FINE
96.

- MANCINI

THE DAYS OF WINE AND ROSES

The days of wine and roses Laugh and

F Maj7 Eb7 D7(9) D7(9) %

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-9b5 A9b9 D-7 G7 G-7 C7

love ly night dis-clo-ses Just a

F Maj7 Eb7 D7(9) D7(9) %

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

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

G-7 % B^b-6 E^b7

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

A-7 D-7 B-7^b5 B^b7

days of wine and ros-es and you. —

A-7 D-7 G-7 C7 F6 B^b6(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^b7 C⁺Maj7 A=7

mere - ly,

Dear - ly be -

D7 . 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.

4

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

1.

A symphony con — duct

A7(b9)

D7(b9)

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 an-y 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 an-y".

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^b7 E-7 A7 D-7 G7 Cmaj7 A-7

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

D-7 G7 E-7^{b5} A7 D-7 G7 C6 / D-7 G7

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

C6 / F-7 B^b7 E-7 A7 D-7 G7 Cmaj7 A-7

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

D-7 G7 E-7^{b5} 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^b7 A^b7 G7 C7 F7

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

B^b B^b7 A^b7 G7

watch the box and smoke a pipe Oh we lived

C7 F7 Fm7

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

B^b7 #9 E^b7 A^b7

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

B^b A^b7 G7 C7 F7

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

B^b B^b7 A^b7 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

- ROBIN/RANGER

(MED.) EASY LIVING

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^b7 *F^b7* (*B^b7/A*) *G-7* *C7* (*E7/B*) *A-7* *D7* *G-7* *C7*

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

F *D7* *G-7* *G[#]7* *F* *C7* *F7* *B^b7* *E7*

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

F *D7* *G-7* *C7* *F* (*A^b7* *D^b7* *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 two sharps (F# and C#) 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, G Maj7, and C Maj7.

This system contains the next three measures, starting with a first ending bracket labeled "1.". The melody has lyrics: "th- ers a - boue, / does seem a So". 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, G Maj7, 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 "ch, 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 cre-ates 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 Eb/G D7/F# G-7/F C/E

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

F maj7 F#-7/B5 B7 E-7

— lea-ving 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-7/B5 A7

GARY BURTON/STEPHANE GRAPPELLI - "PARIS ENCOUNTER"

BILL EVANS - "INTUITION"

To move in space — *Fall with grace* — (Leave no last sound)

D-7 Db7 C-7 F-7 B^b7maj7 E^b7maj7

trace — *Falling Grace*)

A^b7maj7 D^b7maj7

FALLING IN LOVE WITH LOVE

-ROGERS/HART

Musical notation for the first system, featuring a treble clef, key signature of two flats (B-flat major), 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: Bb maj7, Bb6, Bb maj7, Bb6.

Musical notation for the second system, continuing the melody with quarter notes. 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. The lyrics are: "fool see.". The chords below the staff are: Bb maj7, Bb6, Bb maj7, 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: Bb maj7, Bb6, Bb maj7, 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 nite long, —

F7 *Bb7* *F7*

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

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 Db9 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

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"

(87) 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 b5 C7 b9 F#m7 F#o7

- 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 Abo7 G-7 C7 F6

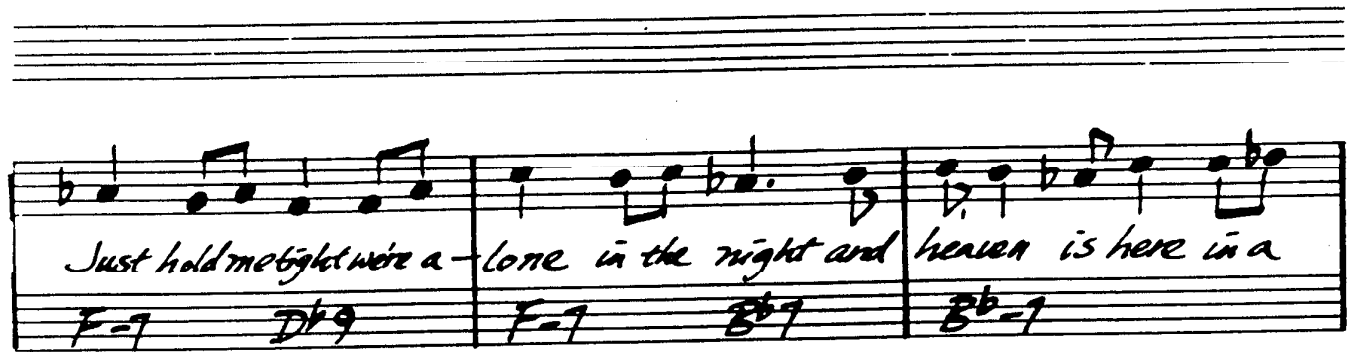
2.
love — for Hea-ven's sake Don't say a word my

G-7 C7 F6 Eb-7 Gb-6

dar-ling Don't break a spell like this

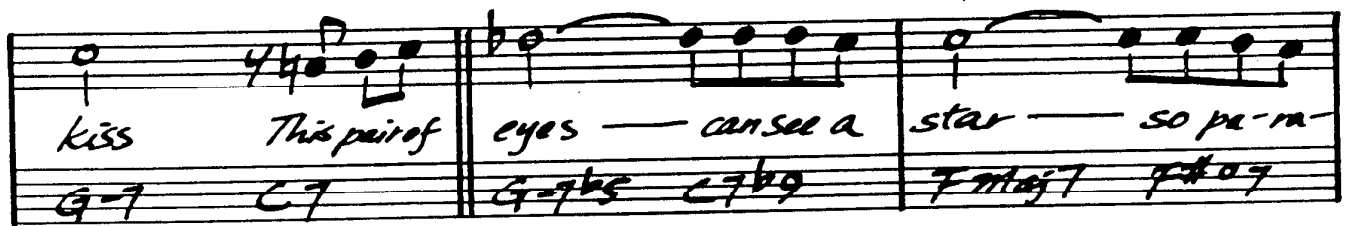
D#m7 D#o7 Eb-7 Gb-6 D#m7

BILL EVANS - "TRIO '64"



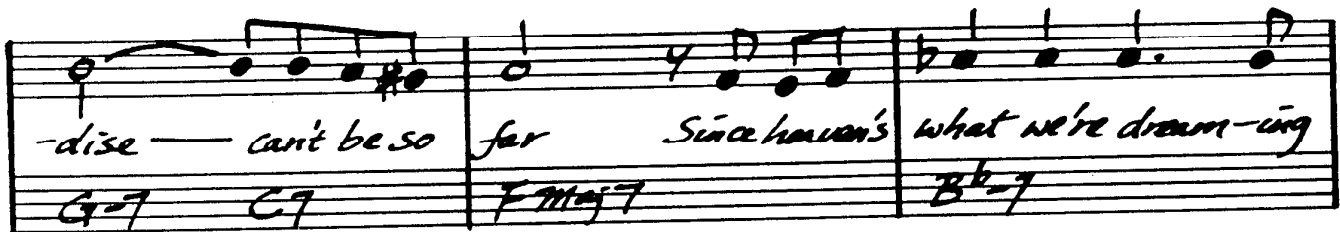
Just hold me tight we're a-lone in the night and heaven is here in a

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



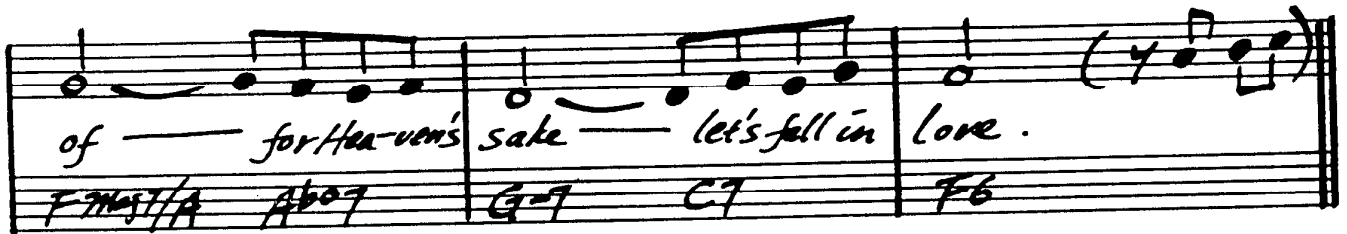
kiss This pair of eyes — can see a star — so per-m

G-7 C7 G-7b9 C7b9 Fmaj7 G#b7



-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 Ab7 G-7 C7 Fb

- MILES DAVIS

FOUR

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

8j

E♭maj7

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

B♭7 *E♭7* *A♭maj7*

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

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

A♭7 *D♭7*

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

Truth takes the lead -
 And one thing more

E♭maj7 *F#7* *B7* *F7*

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

B♭7 *E♭maj7* *F#7* *B7*

1.

MILES DAVIS - "FOUR & MORE"

Handwritten musical notation on a staff with lyrics and chords. The lyrics are "it's truth you need" and "And the sec- won-derful wonderful love". Chords include F-7, Bb7, G-7, and Gb7. A second ending bracket labeled "2." is present.

Handwritten musical notation on a staff with lyrics and chords. The lyrics are "— that will make it four." and "(SOLO BREAK)". Chords include F-7, Bb7, Eb Maj7, and a slash. A double bar line is at the end of the staff.

(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)

3rd 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!

4th verse : (Repeat 2nd 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

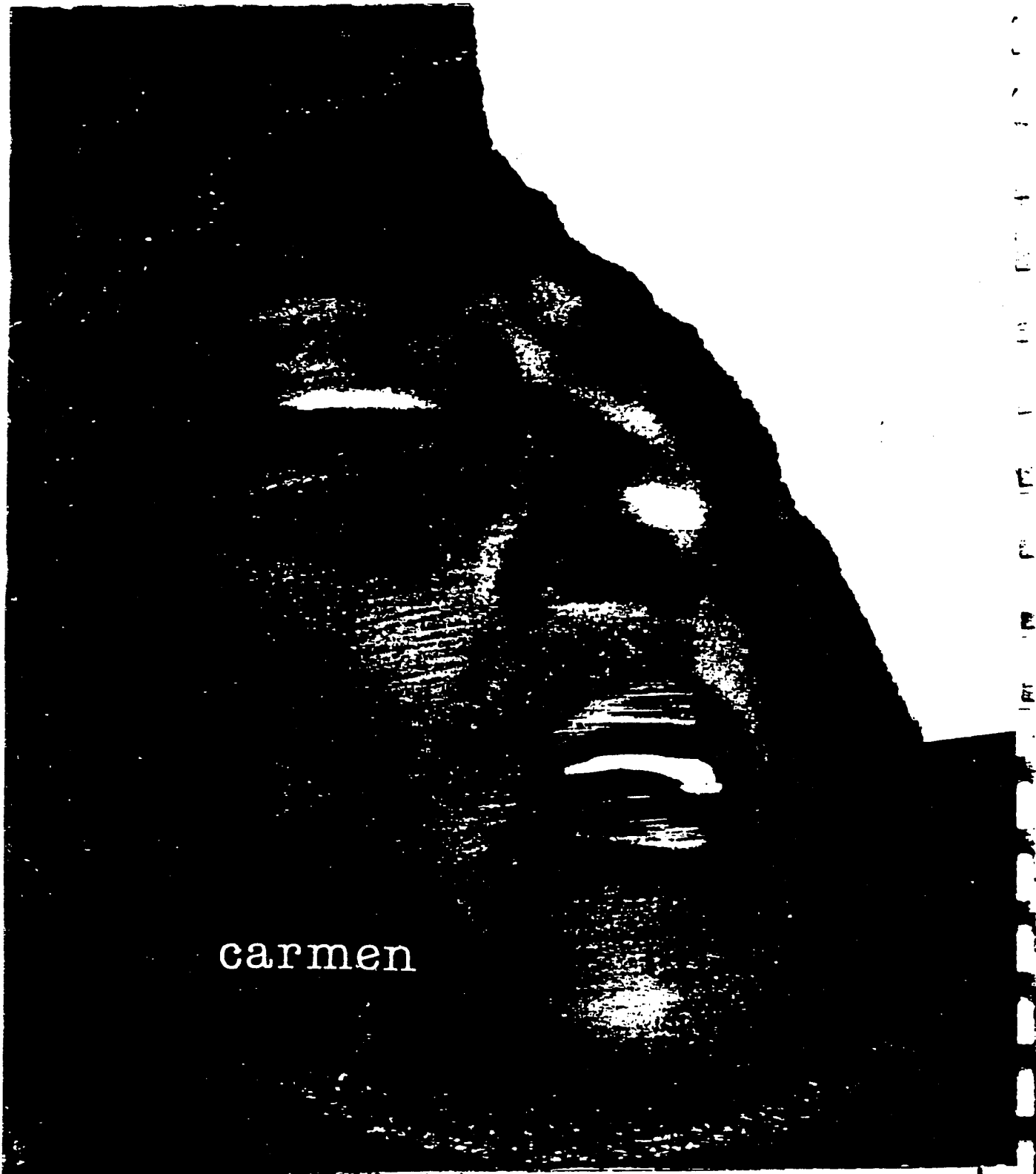
— I need so much — Got the skin —
 % D#7 % Ab6

— I love to touch — Got the arms —
 % F7 % Eb9Maj7

— to hold me tight — Got the —
 % F-7 % Bb7 % Eb9Maj7

sweet lips to kiss me good night — From this —
 % % % F-7

no - ment on — You —
 Bb7 G-7 C7 G-7b5



'43.

and	I	babe	we'll be -
F =	E ^b 7	A ^b 7	D ^b 7m7

- rid in	high	babe	Ev - 'ry
7.	D ^b 7	7.	A ^b 7m7

care is you		from	this mo -
A ^b 0 A ^b	A ^b	A ^b 7 F7	B ^b 7 D ^b 7m7

ment	on .		
1 1 E ^b 7 1	A ^b		

(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 for a while
 love will be sweet ve-ry

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

Handwritten musical notation on a five-line staff. The first measure contains a whole note with a flat sign (Bb) and a 7th chord symbol (Bb7). The second measure is a first ending, marked with a bracket and the number "2.". It contains a whole note with the word "sad" below it, and a 7th chord symbol (A7). The third measure contains a whole note with the word "Ve-ry" below it, and a 7th chord symbol (G7). The fourth measure contains a 7th chord symbol (C7).

Handwritten musical notation on a five-line staff. The first measure contains a whole note with the word "sweet" below it, and a 6th chord symbol (F6). The second measure contains a whole note with the word "Like the gentle" below it, and a 7th chord symbol (C7). The third measure contains a whole note with the word "rain" below it, and a 6th chord symbol (F6).

Handwritten musical notation on a five-line staff. The first measure contains a whole note with the word "Like the gentle" below it, and a 7th chord symbol (E7). The second measure contains a whole note with the word "rain." below it, and a 7th chord symbol (A7). The third measure contains a whole note with the word "(E7)" below it, and a 7th chord symbol (E7).

- H. CARMICHAEL

BALLAD)

GEORGIA ON MY MIND

G

Georgia, -
Georgia, -

Georgia, -
Georgia, -

the whole day
a song of

1.

through,
you,

Just an
comes as

old sweet song keeps
sweet and clear as

Georgia on my

2.

mind

Georgia on my mind

moon-light through the

pires.

Georgia on my mind

moon-light through the

out to me; -

Other eyes smile

ten-der-ly

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 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 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 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 0 0 0 0

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

COLTRANE - "GIANT STEPS"
 "RETURN OF THE SOOGLB. MAN" - RAHASSAN 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 love-ly the girl from I-pa-ne-
When she walks she's like a sam-ba that swings so cool and sways

Fmaj7 G7

- ma goes walk-ing and when she pass-es, each one she pass-es goes
- so gen-tle, that when - she pass-es, each one she pass-es goes

G7 G7

1. "a-a-h!" 2. "a-a-h!"

Fmaj7 G7 Fmaj7

Oh, but I watch her so

Gbmaj7

sad-ly, How

B7 F#m7

- can I tell her I love her? Yes-

B7

I would give me heart glad-ly,

G-7 % Eb7

But each day when she walks to the sea, she

% A-7 D7b9

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

G-7 C7b9 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 Gb7 Fmaj7

(Gb7)

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-6 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 know 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^bMaj7 %

#0

-way

G Maj7 % F-7 B^b7 sus4

D.S. al^c

A touch of rain

E^bMaj9 F-7 G-7 A-7 D7 sus4

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

A^b A^b-(Maj7) A^b-7 A^b-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^bMaj7 %

(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 D♭7 G♭maj7 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.

E♭7 D♭7 E♭7 F7 B♭-7 A♭7

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

G-7 C7 D7 G7 D♭7 G♭maj7

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

B♭7 D♭7 C7 E♭7 F7 D♭7

Deal-ing and dancing you home. Now

G♭maj7 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 - Jimi
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-ta 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 B-7 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 Bb-7 Ebmaj7 Ab-7 D-7 Db-7 C-7 B-7

bait.

Bbmaj7

BALLAD)

GOOD MORNING HEARTACHE

- HIGGINBOTHAM,
DRAKE & FISHER

4 Good morning heartache,
Wish I'd forget you

4 You old gloomy sight
But you're here to stay

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

C = F

4 said good bye last night.
Love - went a way -

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

4 seemed you had gone,
say-ing to you -

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

1. 4 But here you are with the dawn

2. 4 Good morning heartache what's new

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

4 Stop haunting me now

F6 A7 D=

4 Can't shake you no how

4 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 in 4/4 time. The lyrics are: "Lou - er, / Through these / one love-ly / mo-ments a / day / part". The bass line is on a bass clef staff. Chords are Cmaj7, F, 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. The lyrics are: "Love came / Mem - 'ries / planning to / live in my". The bass line has chords F, D7/C, and D7/C. A triplet of eighth notes is marked above the second measure of the melody.

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

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

This system contains the final three measures. The melody is on the treble clef staff. The lyrics are: "(The) set-ting for / nights be-yond for / getting". The bass line has chords F-7, Bb7, and Eb7maj7.

JOE WILLIAMS - "LIVE"

Handwritten musical notation for the first system. The top staff contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. A first ending bracket labeled 'C' spans the final two measures of this system. A second ending bracket labeled '2.' spans the first two measures of the next 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 bottom staff shows the chord progression: D-7, (G7), D-7, D-7/C, B-9b5, and E7b9.

Handwritten musical notation for the second system. The melody continues with a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. The lyrics 'found on' are under the first measure, and 'I kiss the ground on' are under the following measures. The bottom staff shows the chord progression: A-7, A-7/G, F#-7b5, B7, E-7, and A7.

Handwritten musical notation for the third system. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics 'Green Dol-phin Street.' are written under the first two measures. The bottom staff shows the chord progression: D-7, G7, Cmaj7, and (D-7 G7).

[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-ffair will 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.
Eb7(b9) G7

3
F-7

We might e-ven hear the bells
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

F7 Bb7 F7 Bb7 F7

light up the fi-re of love.

Ab7 Db7 Eb6 (Gb7 F7 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,

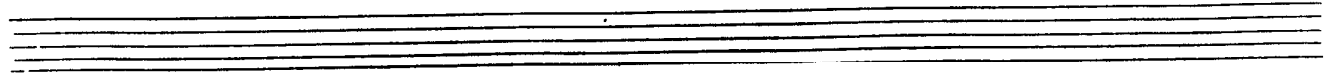
Fmaj7 F#o7 G-7 C7

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 Ebmaj7 E-7 A7



-ce I owned the earth and sky.

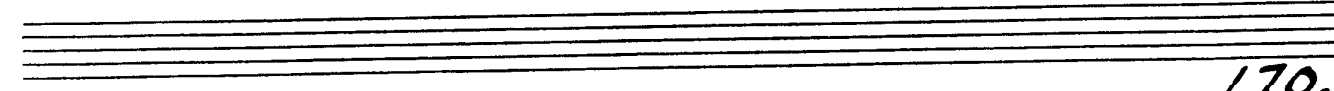
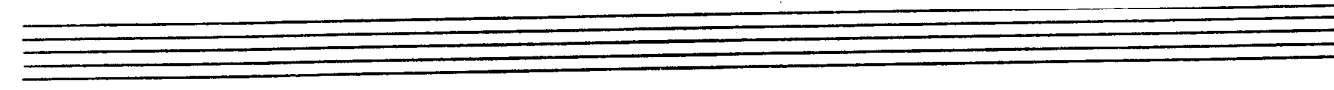
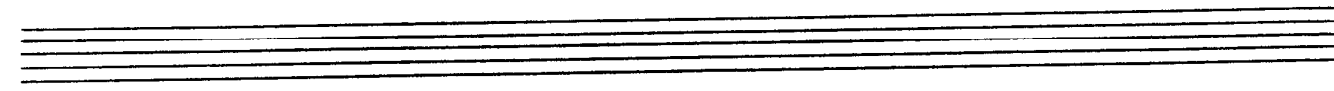
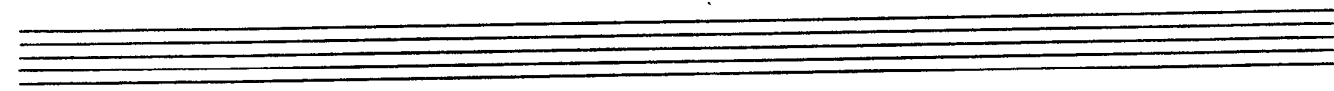
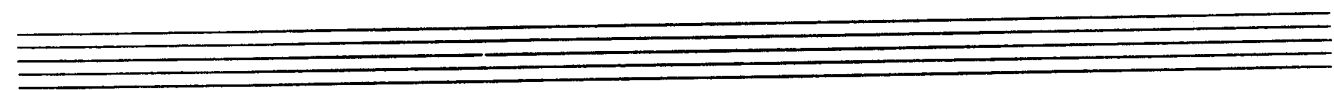
D⁷ maj⁷ A^b-⁷ D^b⁷ G^b maj⁷ G-⁷ C⁷

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

F⁷ maj⁷ E⁺⁷ E^b⁷ D⁷ G-⁷ C⁷ B^b⁷

Miss Jones and I.

A-⁷ D⁷ G⁺⁷ C⁷ F⁷ maj⁷ (G-⁷ C⁷)



- 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/C# C7 Fmaj7 D7(b9) 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.

F⁷Maj⁷ F#⁰ G⁷ C⁷

Cling very close to each oth—er tonight

G⁷ G⁷(^b6) G⁷ G⁷(^b6)

— I've been in love like you. — I

G⁷ C⁷ sus⁴ C⁷ F⁷Maj⁷ D⁷(^b9) G⁷ C⁷

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

B^b C⁷ D⁷ C⁷

fly down a street in— a trance. — You

B^b C⁷ D⁷ C⁷ B^bMaj⁷

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.

B^b B^b-7 A7 D7

I've had a love of my own.

G-7 D^b7 C7 F (G-7 C7)

-JIM VAN HEUSEN

HERE'S THAT RAINY DAY

May-be where is that should have saved those left over
 Where is 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
 -side. AF-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

Fb7 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?

$A^b maj7$ $A-7^b5$ $D7$ $E^b maj7$ $G-$

— 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.

Bb m7

sarah



HOW HIGH THE MOON

MUSIC - MORGAN LEWIS
LYRICS - NANCY HAMILTON

Some-where there's mu-sic, how faint the tune. Some-where there's

G *Maj* 7 % *G* 7 *C* 7

hea-ven, how high the moon. There is no

F *Maj* 7 % *F* 7 *B* 7

moon a-bove when love is far-a-way too Till it comes

E 7 *Maj* 7 *A* 7 *D* 7 *G* 7 *A* 7 *b* 5 *D* 7 *b* 9

true That you love me as I love you. Some-where there's

G *Maj* 7 *A* 7 *D* 7 *B* 7 *B* 7 *A* 7 *D* 7

mu-sic It's where you are Some-where there's

G *Maj* 7 % *G* 7 *C* 7

CHARLIE PARKER - "PARKER"

hea — ven — How near how far — The dark-est

F 7maj7 7/4 F=7 B^b7

right would shine if you would come see me soon — Until you

E^b7maj7 A-7 D7 G 7maj7 A-7 D7^b9

will, how still my heart how high the moon. —

B-7 B^b7 A-7 D7 G^b6 (A-7 D7) :

-A.C. JOBIM

(BOSSA) HOW INSENSITIVE

How — in-sen-si-tive — I must have sensed
 Now — she's gone a-way — and I'm a-lone

D-9 *C#09*

when she told me that she loved — me —
 with the memory of her last — look

C-9 *B-9b5*

How — un-moved and cold — I must have sensed
 Vague — and dream and sad; — I see it still;

Bb7maj7 *Eb7maj7*

when she told me so sincere — ly
 all her heart break in her last — look.

E-7b5 *A7b9* *D-7* *Db13*

Why — she must have asked — did I just turn
 How — she must have asked — could I just turn

C-7 *B-7b5*



and and stare in i-cy si — lanca?
and and stare in i-cy si — lence?

B^b 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^b 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 mo-ov-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 mindex twen-ty nine 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) G7 sus4 C Maj7 A9#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^b6 G7 F#7 G7 C7)

I DIDN'T KNOW WHAT TIME IT WAS

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: "I — did-n't know what time it was, Then — I met I — did-n't know what day it was. YOU — held my". The bass line is written on a bass clef staff with chords: F#7, B7, E7, F#7, B7.

This system contains the next three measures. The lyrics are: "you hand, Oh — what a love-ly time it was, warm — like the month of May it was,". The bass line has chords: A7, A7, E7, B7.

This system contains the next three measures, including a first and second ending. The lyrics are: "How sub-lime it was, too! And I'll say it was". The first ending has chords C Maj7, B7, A7, D7. The second ending has chords C Maj7, B7.

This system contains the next three measures. The lyrics are: "grand. Grand — to be a-live, to be young, to be". The bass line has chords: A7, D7, G Maj7, A7, B7.

This system contains the final three measures. The lyrics are: "mad, to be yours a — lone! Grand — to see your". The bass line has chords: A7, B7, E7, 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 ^b 7maj7	D7maj7	D ^b 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^b 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^b7(#9)

eve-ning?
lead me

With out you
with out you

it's
to

nothing
no-where

E^b7 A^b7 E^b7maj7

1. 2. 3.

What's the use of the waves that will

E7b5 E7b5 G7

break in the cool of the eve-ning

What is the

C7 F7(#9) Bb7(#9)

eve-ning with-out you it's noth-ing.

Eb7 Ab9 Ebmaj7

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^b Ab7 E^b C-7 G-7 C7 G-7 C7

know I lost - hea - ven - cause you wrote the song

F-7/Ab G- F-7 F#0 E^b/G Ab7 E^b C-7 F-7/B^b B^b7

Since you and I - have drifted a - part Life doesn't mean a thing to me - Please

E^b Ab7 E^b C-7 G-7 C7 G-7 C7

come back sweet - mu - sic - I know I was wrong - Am I too

F-7/Ab G- F-7 F#0 E^b/G Ab7 E^b C-7 E^bE^b/G G^b7

late - to make a - mends - You know that

F-7 B^b7 E^b maj7 E^b6 / D-7 G7

DUKE - "70TH BIRTHDAY"

we were meant to be more than just friends, just friends.

C - G⁷/B C⁷/B C⁷/A A^b7 D^b7 G^b7 / B7 B^b7

I let a song - go out of my heart Be-lieve me darlin' when I say - I

E^b A^b7 E^b C⁷ G⁷ C⁷ G⁷ C⁷

won't know sweet - mu - sic - Un - til you re - turn some - day.

F⁷/A^b G⁷ F⁷ F[#]0 E^b/G A^b7 E^b/B^b F⁷/B^b E^b (B^b7)

-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 %

B 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';
D7#9	G7	D7#9	Cmaj7

You'd Deep	be and	too; true;	
A7	D7	B7	E7

If With	you guess	knew, who,	dar-lin'; dar-lin';
C#7	F#9	Bmaj7	G#7

All of the	smiles were for	you.	Can't you tell that
E7	A7	Dmaj7	(Gmaj7)

I'm	all	chills,	dar-lin';
A7	G7	D7#9	Cmaj7

- 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 C#7 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

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 / Eb-7

I've got compan-y — Ev-ry-thin'g's 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^b7 / / *F7* / *B^b7*

That's the way to live,

E^b7 / *A^b7maj7* / .

If you mix and groove

Something's got to give

E^b7 / *A^b7* / *D^b7maj7*

Just go your way,

D^b7 / *D^b7* / *A^b7*

And laugh and play

There's joy unknown

A^b7maj7 / *F7* / *B^b7*

In a mellow tone.

E^b7 / *A^b (G7 G^b7 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, D5, E5, F5, G5. The bass staff contains a bass line of quarter notes: F3, E3, D3, C3. 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, D5, E5, F5, G5. The bass staff contains a bass line of quarter notes: F3, E3, D3, C3. 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, D5, E5, F5, G5. The bass staff contains a bass line of quarter notes: F3, E3, D3, C3. 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, D5, E5, F5, G5. The bass staff contains a bass line of quarter notes: F3, E3, D3, C3. 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 —
Hoping you'll say —

Bb7

Fb7

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-

A *B^b maj7* *A7* *C7(b9)* *A7b9* *A7/C#*

-crowned. I know I'll al-ways re-member the

D-7 *C-7* *B^b-7* *A^b-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^b maj7* *B^o7* *C7* *C#o*

1. -round, days. For those who heard, They re-patch him yet, So those who

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^b 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

I should care, I should go a-round weeping.

 F#-7b5 B7 E-7 A7 D-7 D#o7 E-7 Cmaj7

I should care, I should go without sleeping.

 E-7b5 A7sus4 A7 D-7 F-7 Bb7

Strangely enough I sleep well, 'cept for a dream or two.

 Cmaj7 B-7b5 E7 G-7 C1 Fmaj7

But then I count my sheep well, funny how sheep can lull you to sleep so.

 B-7b5 E7b9 A- A-7 D7 D-7 G7

I should care, I should let it up set me.

 F#-7b5 B7 E-7 A7 D-7 D#o7 E-7 Cmaj7

4/4

I should care, but it just doesn't get me.

E7b5 A7#5 A7 D7 F7 Bb7

3

Maybe I won't find someone as lonely as you but

A7 B7b5 E7b9 A7 A7/A D7/F# F6

4/4

I should care and I do.

E7 A7 D7 G7 C6 (F7 E7 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-7b9G7

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 do is sing

Eb7 D7 G= C7

doo wah, doo wah,

1.

doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.

C#o7 Bb/D D#7

It

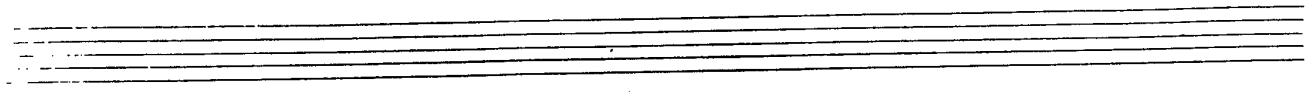
2.

wah, It makes no diff-rence if it's sweet or

Bb F=7 Bb7

hot, Just give that rhythm

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,

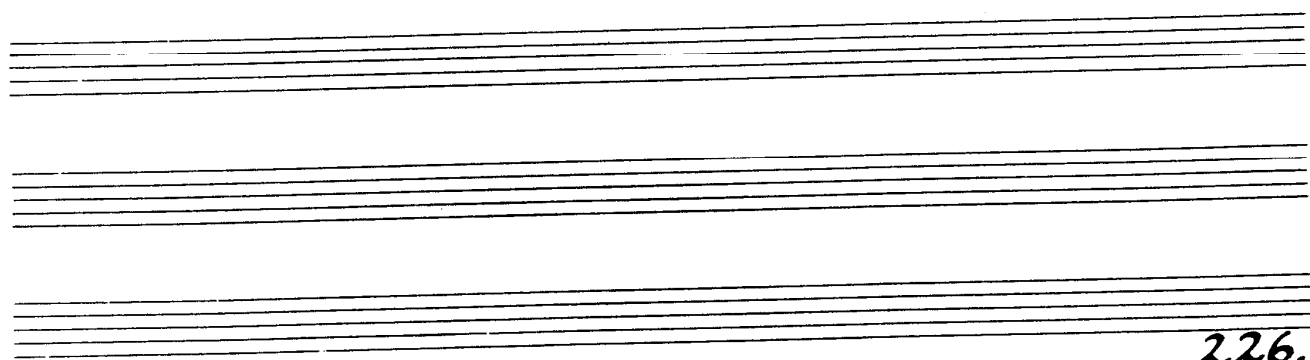
G- G-/F# G-/F C7/E Eb7 D7

— 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 Ab7

- You may dig win-ter time, but spring is my joy! It's got me feelin' so glad-

G-7 C7 F Ab-7 Db7

the days are breez-y. You've got the time to say hel-

Gb Maj7 Ab-7 Db7 Gb 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 Db7

spring is my joy .

It's something special, haven't you ad- served, it makes you glad -

G^b A⁻⁷ D⁷ G^{Maj7} G⁻⁷

- to be a-live, It's not-ab-surd to say that spring - helps you survive. The win-ter's

C⁷ F^{Maj7} F⁻⁷ B^{b7}

long, mistable snow and rain, It gives you hope to know that spring will get a re-frain;

E^{b7} A^{b-7} D^{b7} G^{bMaj7}

you on-ly have to be-lieve, — the day is com-ing,

G⁻⁷ C⁷ F^{Maj7} G⁻⁷ C⁷

The world is hummin' thinkin' about how good it will be, - and that goes double for me, -

F^{Maj7} B^{b-7} E^{b7} A⁻⁷ A^{b7}

- You may dig winter boy but spring is my joy .

G⁻⁷ C⁷ F (G⁻⁷ C⁷)

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 Maj 7 % Bb 0 %

loved, we laughed, we cried and sud-den-ly love died. The sto-ry

A-7 D7 F#-7(b9) B7 E-7

ends and we're Just Friends. (Just)

A7 A-7 D7 G6 (D-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* *lonely life, that* *love-ly*

| F#7 G7 | C9 C7 F7

day.

Bb6 (C7 F7)

LADY BIRD

MUSIC - TADD DANERON
LYRICS - STANLEY CORNFIELD

Handwritten musical notation for the first line. The staff is in 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "We fit to-ge-ther like two birds of a fea-ther". The chord progression is: Cmaj7, F7, Bb7. A bracket above the last two notes of the melody indicates a triplet.

Handwritten musical notation for the second line. The staff is in 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "A per-fect com-bi-na-tion now it couldn't be bet-ter". The chord progression is: Cmaj7, Bb7, Eb7. A bracket above the last two notes of the melody indicates a triplet.

Handwritten musical notation for the third line. The staff is in 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "If you just say the word I'll leave my lonely world And". The chord progression is: Abmaj7, A7, D7.

Handwritten musical notation for the fourth line. The staff is in 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "I'll fly with you la-dybird". The chord progression is: D7, G7, Cmaj7, Ebmaj7, Abmaj7, Dbmaj7.

Handwritten musical notation for the fifth line. The staff is in 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: "Just like the rob-in's the har-binger of spring". The chord progression is: Cmaj7, F7, Bb7. A bracket above the last two notes of the melody indicates a triplet.

I've had this urge to fly since you've gi-ven me wings —

Cmaj7 % B^b-7 E^b7

Please don't you say good bye I'd have to leave the sky

A^bmaj7 % A-7 D7

Just — fly with me — la-dybird

D-7 G7 Cmaj7 E^bmaj7 A^bmaj7 D^bmaj7

- 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)		

-KOEHLER/ARLEN

LET'S FALL IN LOVE

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 other.

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 E7 D7 G7 F7 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 half note chord $D-7$ followed by 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 half note chord $G-7$ and a half note chord $C7b9$ with the lyrics 'and feed-ing like'. The notes are mostly quarter notes.

Handwritten musical notation on a five-line staff. The first measure has a half note chord $F-7$ and a half note chord B^b7 with the lyrics 'some-one in love'. The second measure has a whole note chord E^b . The third measure has a whole note chord $(F-7 B^b7)$. A long slur covers the notes across the second and third measures.

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 - 's hard 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 -

$D7b9$ $G7$ $C7b9$

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 whom
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^b7 F7 B^b-

done you'll gladly hold him tight to warm him thru the night and si-lently you'll

B^b-(b6) B^b-6 B^b-(b6)

wish time would slow up so ho'd nev - er

D7^b5 G7 C7^b5

grow up Lit-tle Niles Little Niles.

F7 G^bMaj7 C^bMaj7 B^b-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 melody continues on the treble clef staff. The lyrics are: "- joice — , Re — joice — 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 melody continues on the treble clef staff. 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, Dbmaj7, D-7, and G7.

This system contains the final four measures of the piece. The melody continues on the treble clef staff. The lyrics are: "bright Little girl you are all my heart longs for. Be-". The chords are Cmaj7, C#-7, Amaj7 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-

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

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

F⁷ *ma*7 E^b7 G⁷ *b*/E A7 D⁷ G7

dry all my tears, Then whisper sweet little things in my ears,

D⁷ G7 G⁷ C7 G⁷ C7

Hug-gin' and a kiss-in', Oh what we've been missin', Lov er man oh where can you

F7 B^b7 B^b7 E^b7 G⁷ C7

be ?

F⁷ *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 - Those 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-ry-thing seemed sure Now

(Musical notation: Treble clef, 4/4 time, notes with stems, bar lines, and a '3' above the first measure)

(Chords: Db6 D7 Db6 D7 Db6 / C#b7 Eb7 / Eb7 D7)

Life is aw-ful a- gain a trougful of hearts could only be a bore A

(Musical notation: Treble clef, 4/4 time, notes with stems, bar lines, and a '3' above the first measure)

(Chords: Db6 D7 Db6 D7 Db6 D7 C7 F#b7 / E7 Eb7)

neck in Pa-ris will ease the bite of it All I care is to smile in spite of it

(Musical notation: Treble clef, 4/4 time, notes with stems, bar lines, and a '3' above the first measure)

(Chords: Ab6 Eb7#9 Ab6 / E-7 A7 Db6 D-7 C6 B7 Bb7 A7 Ab7)

I'll for-get you I will whik yet you are still burnng inside my brain Ro-

(Musical notation: Treble clef, 4/4 time, notes with stems, bar lines, and a '3' above the first measure)

(Chords: Db6 D7 Db6 D7 Db6 / C#b7 Bb7)

mance is mush stifling those who strive I'll live a lush life in some small dive and

(Musical notation: Treble clef, 4/4 time, notes with stems, bar lines)

(Chords: Eb-7 A7(b9) Ab7 Db7#9 / D-7 Gb7 C#b7 / F#7 Bb7)

there I'll be, while I rot with the rest of those whose lives are lone-ly too.

(Musical notation: Treble clef, 4/4 time, notes with stems, bar lines)

(Chords: Eb-7 A7(b9) Ab7 Eb7#9 / Eb6 Db7#9 G7 Db6 D7 Db6)

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 bag's 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

D7sus4

Let's ex-
Time for

SMILE

1.

-plave its hue
your de-but

F7sus4

Night is

2.

B

Take a ship

Eb7sus4

You must leave the bay

Db7sus4

On this trip

D7sus4

HERBIE HANCOCK - "MAIDEN VOYAGE"

MARK MURPHY - "MARK MURPHY"

You learn love to-day

F7sus4

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♭7 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
Eb	Eb	Bb

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	Ab=6	Bb7

make him	stay.	I know we both won't
Ebmaj7 Abmaj7	F=7 Bb7 b9	Bb7

say a	word.	Maybe I shall meet him
F=7 Ebmaj7	Eb / D=7 b9 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-

D7Maj9 Bb7 Bb7b9 Eb-7

- er from the start. We

Ab7b9 D7Maj7

tried to talk - it o - ver, but the words - got in - the way.

D-7 G7 G7#5 C7Maj9

- We're lost - in-side - this lone

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, A#7, 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, E#7, 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"

Handwritten musical notation for the first system. The melody is on a single staff with lyrics below. Chords are written on a second staff. Above the first two measures are '3' with a bracket, indicating a triplet.

that for me - is all I need to know

E-7 E-7 D-7 G7

Handwritten musical notation for the second system. The melody is on a single staff with lyrics below. Chords are written on a second staff. Above the third and fourth measures are '3' with a bracket, indicating a triplet.

I will wait for you till the

C6 % B7 sus4 B7

Handwritten musical notation for the third system. The melody is on a single staff with lyrics below. Chords are written on a second staff. Above the second and third measures are '3' with a bracket, indicating a triplet.

sun falls from out of the sky for what else can I do

C6 % A7 %

Handwritten musical notation for the fourth system. The melody is on a single staff with lyrics below. Chords are written on a second staff. Above the third and fourth measures are '3' with a bracket, indicating a triplet.

I will wait for you med-it-

D-7 % Bb7 %

Handwritten musical notation for the fifth system. The melody is on a single staff with lyrics below. Chords are written on a second staff.

- a ting how sweet life will be - when you come back to me -

Bb7 A7b9 Ab7 G7b9 C6 (D-7 G7)

(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- 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

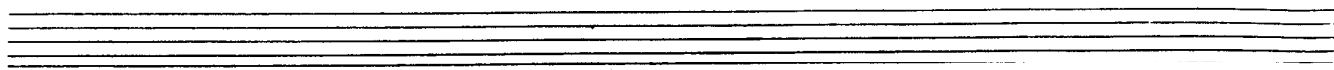
G7 sus4 C Maj7 D Maj7/F#

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,

need to, I need to, I need to,

A Bb A D- 7.

That's all I want to say. Until I find a way — I will

I need to make you see. Oh what you mean 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
 way and a thousand vi-olins be-gin to play
 And I feel like I'm or it might be the

E^bmaj7 B^b-7 E^b7 A^bmaj7

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^b-7 D^b7 E^bmaj7 C-7 F-7 B^b7

1. hand ————— Walk my near.

G-7 C7 F-7 B^b7 E^b6

You can say that you're leading me on ————— But it's just what I

B^b-7 E^b7(b9)

want you to do, ————— Don't you notice how hopelessly I'm lost, —————

A^bmaj7 A-7

- That's why I'm follow-³ing 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-³ 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 = 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 = 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 C7b9

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 piece concludes with the instruction "D.S. al" and a repeat sign.



Handwritten musical notation on a staff. The staff is mostly empty, with a single chord "F-" written below the first few lines. A double bar line is present in the middle of the staff.

(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

Chords: Eb F-7 G- C7(b9) F-7 Bb7

feel-ing just grows and grows - Whenever you're

Chords: Eb F-7 G- C7(b9) F-7 Bb7

gone I be-come more mad a-bout you - So lost with

Chords: Eb- Db-7 Gb7 Cbmaj7 C7alt. Cbmaj7 Bb7

-out you, and so it goes. Can you im-

Chords: Eb- F7 F-7 Bbsus4

D.S. al ⊕

⊕ CODA

see you, as years go by, I know the

Chords: Eb F-7 G- BbF(Cmaj7) Bb-7 Eb7

on-ly one for me, can on-ly be you — My arms won't

A^bm7 *A^b7* *D^b7* *E^b* *G7* *G7* ~~*A^b7*~~ *Cm7*

free you — my heart won't try .

~~*F-7*~~ *F-7* *B^b7* *E^b* (*F-7* *B^b7*)

F-7

(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 Cream co-loured ro-ses and pon-ies and whis-kers on crisp ap-ple kit-rens stru-dels Bright cop-per Door bells and

E-7 F#-7 E-7 F#-7 Cmaj7

let-ties and sleigh bells and warm wool-en shrinzel with mit-rens noo-dles Brown pa-per Wild geese that fly with the

Cmaj7 % % A-7 D7

tied up with moon on their string wings } These are a few of my favour-ite

Gmaj7 Cmaj7 Cmaj7 Cmaj7 F#-7b5

#0. things Girls in white dresses with blue sa-tin sashes

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-mem-ber 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^bmaj7 E^bmaj7 D-7 G7 C-7 C-7/B^b

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^b7 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^bmaj7 F-9 B^b7 E^bmaj7

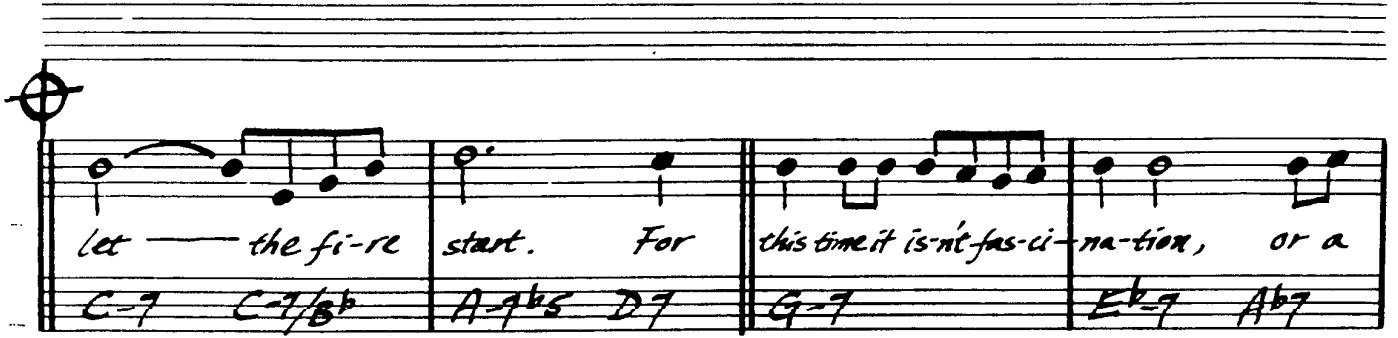
this, For they both give the very same sen — sa — tion when you're lost in the magic of a

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"



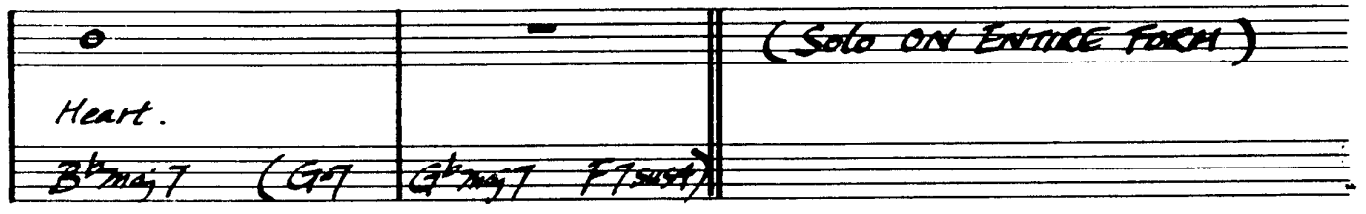
 let — the fi-re start. For this time it is not fas-ci-na-tion, or a

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 C7 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^bMaj7 F-7 D-7^{b5} G7^{b9}

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^bMaj7 F-7 A^b6 B^b7(b9)

fig-ure less than Greek; is your mouth a lit-tle weak, when you

E^bMaj7 F-7 G-7 F-7 E^bMaj7 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⁺ maj7 / / D^b7 G^b7

splashin' up a song. The sails are white, the sky — is bright head-in'

D^b7 G^b7 / 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^b 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 not out of books It's -

E^o C7 E^o

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^o

2.
love him! I - don't know why I should, He is -n't good,
E^o B7 E^o E^o(Maj7) E^o B7

4 He is -n't true, He beats me too, What can I do? Oh, my man I love him
E^o D7 C7 / B7 B^b7 A^o 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

— — —

-WOOD/MELLIN

(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 and 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#7b9 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 CT F6 D7 G7 A7

own true love to me. If the ship I sing doesn't al-so bring, my

D7 CT Fm7 CT F D- Bb9 F Bb

own true love to me.

F/C D7 G7 CT F6 Bb9 F6 (G7 CT)

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 Bb7b9 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 B7b9 A7b9 AbMaj7

Empty musical staves for improvisation or accompaniment.

Mol - der of his worth Spi - rit - ful of mirth

B7b5 A7b5 AbMaj7 B7b5 A7b5 AbMaj7

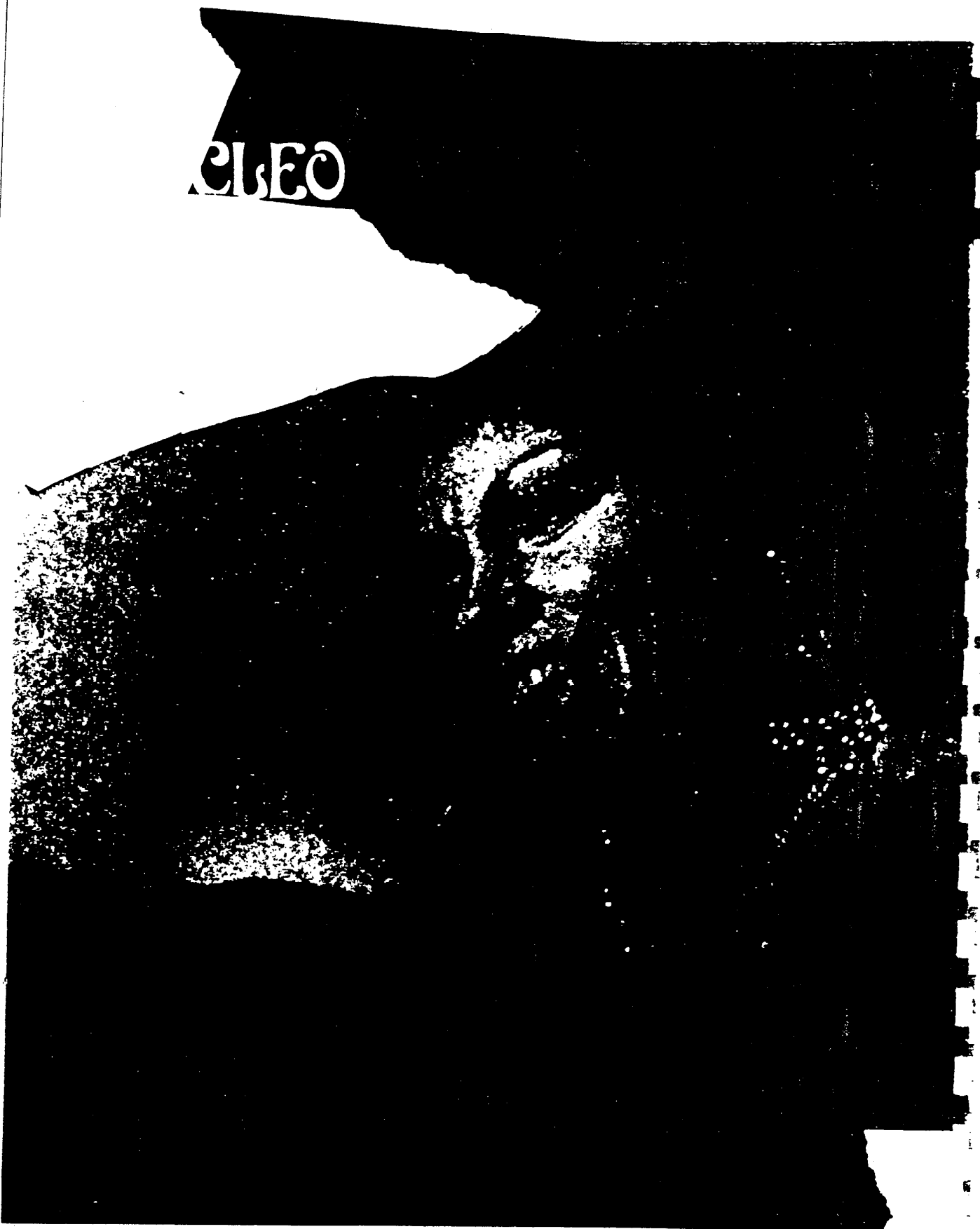
Child of the im - mor - tal God's down here on

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 in 3/4 time with a key signature of one flat (Bb). The lyrics are "nev - er, never - will I marry, -". The bottom staff shows guitar chords: Abmaj7, %, G-7, and C7.

Musical notation for the second system. The top staff continues the vocal line with 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, starting with a circled '8'. The top staff has lyrics "Born to wan - der sol - i - tary; -". The bottom staff shows guitar chords: Dbmaj7, %, D-7b5, G7alt., and Abmaj7.

Musical notation for the fourth system. The top staff has 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 has lyrics "nev - er, never - will I mar - ry,". The bottom staff shows guitar chords: Abmaj7, %, G-7, and C-7.

b o . o b o o o b o
 Born to wan - der 'til I'm dead .
 F-7 % / / Bb7 Eb6

FINE

e o o b o . e o o b o e o o b o . e o o b o .
 No burdens to bear, - No con-science nor care, -
 Abmaj7 % Ebmaj7/G %

e o o b o . e o o b o e o o b o . e o o b o .
 No mem-ries to morn, - 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^b7 E^b maj7

un-der the hide of me — There's an

C maj7

Oh, such a hun-gry yearn-ing, burn-ing in-side of me —

E^b 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 Eb-7 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 D7

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^b6 E^b7Maj7 E^b6 / F-7 B^b7

cept you and me so set 'em up Joe - I've

E^b6 B^b7 E^b7 B^b7 E^b6 E^b7Maj7

got a lit-de stor-y you ought a know We're

E^b6 / F-7 B^b7 E^b6 B^b-7 E^b7

drinking my friend to the end of a brief ep-i-sode

A^b6 A^b7Maj9 A^b6 / F-7 B^b7 E^b6 E^b7Maj7

Make it one for my ba-by and one more for the

E^b6 G+7 C-7b5 F-7 / A^b7 B^b7/G+7

ONE FOR MY BABY

road. I got the routine so

E^b6 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 F7 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 E^b7b5 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 / A-7 D7 G D-7

This torch that I've found must be drowned or it

G7 C Maj7 C / A-7 D7

soon might explode — make it one for my ba-by and

G B+7 E-7b5

one more for the road that long, long

A-7 / C7 D7sus4 B7 / E7 A7 A-7 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^bmaj7 *7* *D^b-7*

know and at the end I've come to no — thing, or nearly no — thing so I

G^b7 *C^bmaj7* *C-7^{b5}* *B7^{b5}*

D.S. al 

 CODA

— one who wants the whole — show Re, Mi, Fa, So, La, — Ti, Do, —

F-7 *B^b7* *E^bmaj7*

— He will find himself — with no — show, better play —

A^b7 *D^b6* *C7*

— the note — you know.

B^bmaj7 *B^b6*

STAN GETZ — "GETZ AU GO GO"

(EVEN 8^{ths}) **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, Gibraltar may tumble,

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 features 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 E-7maj7 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 E-7maj7 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

Empty musical staves for accompaniment.

(ROCK)

RED CLAY

-FREDDIE HUBBARD
-MARK MURPHY

FREE BLOWING:

Handwritten musical notation for free blowing, showing a staff with a treble clef and a key signature of one flat (Bb). The first measure contains a wavy line representing a melodic line, with the chord $(C-7)$ written below. The second measure also contains a wavy line, with the chord $(A\flat 7)$ written below.

Handwritten musical notation for free blowing, showing a staff with a treble clef and a key signature of one flat (Bb). The first measure contains a wavy line representing a melodic line, with the chord $(G\flat 7)$ written below. The second measure also contains a wavy line, with the chord $(C-7)$ written below.

A) (Rhythm Section:)

Handwritten musical notation for the rhythm section, showing a staff with a treble clef and a key signature of one flat (Bb). The notation includes a series of rhythmic slashes representing a drum pattern. Below the staff, the chords $C-7(11)$, $B\flat-7(11)$, $D\flat 7sus4$, $E\flat 7sus4$, $F 7sus4$, $G 7sus4$, $F 7sus4$, $E\flat 7sus4$, and $G 7sus4$ are written. The section is divided into two parts, labeled 1. and 2., with a "Scream" instruction at the end of the second part.

B) (THEME:)

Handwritten musical notation for the theme, showing a staff with a treble clef and a key signature of one flat (Bb). The melody is written with notes and rests. Below the staff, the lyrics are written: "door slappin' somewhere on a side porch - A sleepy morning may / clay where we came from to be - gin with - And where we're go- ing when". The chords $C-7(11)$, $B\flat-7(11)$, $D\flat 7sus4$, and $E\flat 7sus4$ are written below the staff.

Handwritten musical notation for the theme, showing a staff with a treble clef and a key signature of one flat (Bb). The melody is written with notes and rests. Below the staff, the lyrics are written: "out in the boon-docks time comes for split- ting / Stor-ies are being told on the red- clay - Sands - being dug on the red- clay -". The chords $F 7sus4$, $G 7sus4$, $C-7(11)$, and $B\flat-7(11)$ are written below the staff.

Handwritten musical notation for the theme, showing a staff with a treble clef and a key signature of one flat (Bb). The melody is written with notes and rests. Below the staff, the lyrics are written: "Red-". The chords $D\flat 7sus4$, $E\flat 7sus4$, $F 7sus4$, $G 7sus4$, $F 7sus4$, and $G 7sus4$ are written below the staff. The section is divided into two parts, labeled 1. and 2.

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 Ab7Maj7 D-9b5 G#7

(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 &
HANNIGHAN

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 - SHERILL
CRATZ

STEVE KUHN - "LIVE IN NEW YORK"
S. K. - "CHICKEN FEATHERS"

do. ————

Cry — ing — soft — ly for — the

A^bMaj7

one who — can — not re — turn Through the rain she

C

sees a face he's laughing in hap — py play — — The

A^bMaj7

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.)* *B^b (Lyd.)* *D-7*

C *A^b (Lyd.)* **D** *C-7 (Aeol.)* *A^b (Lyd.)* *C-7*

(AFTER SOLOS, D.C. al *tr*)
340.

SATIN DOLL

MUSIC - DUKE ELLINGTON
 LYRICS - JOHNNY MERCER

This system contains the first three measures of the piece. The treble clef staff has a key signature of one flat and a 4/4 time signature. The lyrics are: "Cig-arette hold-er / Ba-by shall we go / which out / nigs me / slip-pin / o-ver her shout der / careful a-mi-go". The bass clef staff shows chords: D-7, G7, D-7, G7, E-7, A7.

This system contains the next three measures. The lyrics are: "she, digs me / you're flippin' / Out / Speaks / cat-in' / Let-in / That / sat-in doll- / That / sat-in doll-". The bass clef staff shows chords: E-7, A7, A-7, D7, A-7, D7.

This system shows the first and second endings. The first ending (marked '1.') consists of a whole note chord C. The second ending (marked '2.') consists of a whole note chord C followed by a half note chord D-7.

This system contains the next three measures. The lyrics are: "She's / no-bo-dy's fool so I'm play- / ing it cool as can be-". The bass clef staff shows chords: D#07, E-7, G-7, C7, and a fermata over the final measure.

This system contains the final three measures. The lyrics are: "I'll / give it a whirl but I ain't". The bass clef staff shows chords: Fmaj7, G-7, C7, A-7, D7.

DUKE - "70th 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^b-7 D^b7

C (E-7^b5 A7^b9)

FINE

SCOTCH 'N' SODA

- GUARD

<p>Scotch 'n' so - da, Dry martin - i,</p> <p>Ab maj7</p>	<p>mud in your eye gigger of gus</p> <p>Db9</p>	<p>Ba-by do I feel Do what a spell you've</p> <p>Eb6</p>
---	---	--

<p>high, oh me - oh got me in - oh</p> <p>G7 C7</p>	<p>my my</p> <p>F7</p>	<p>Do I - - - feel Do I - - - feel</p> <p>F7 Bb7</p>
---	----------------------------	--

<p>1.</p> <p>high</p> <p>D-</p>	<p>high</p> <p>Ab- G7</p>	<p>2.</p> <p>high</p> <p>Eb9 Bb7</p>
---------------------------------	---------------------------	--------------------------------------

<p>People don't be - - -</p> <p>Eb9 Eb7</p>	<p>live me - They</p> <p>Ab maj7</p>	<p>They</p> <p>%</p>
---	--------------------------------------	----------------------

<p>think that I'm just brag - ging -</p> <p>Eb F7 Bb7</p>	<p>But I could feel the</p> <p>Ebmaj7</p>	<p>the</p> <p>F9</p>
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343.

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

with me, with me, Oh Be

come with me safe with me To Soon

places that we have loved, A life time a go day
feel the glow of dawn's (caressing) light. We'll sail thru the

(BREAK)

(TIME)

When we were so young, And days were so warm, and the
Make love thru the night, Make love thru the night on a

seas were so clear-dear. Come with me
bed of the emerald tides (A-)

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 F#m7 E7#9

Sea Sea Journey Journey to to dis-tant shores -
ev-ry-where -
F#m7 A7

Where We'll har-bour lights glow bright each night
drift in-to for ev-er more
D#m7 C#-7 B-7 E7b9 (A7)

Come
RECORDED ON CHUCK CREAS'
"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-n't it rich? Are we a pair? Me here at
bliss? Don't you ap-pear to? One who keeps

E^b | E^b sus 4 | E^b | E^b maj 9

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 maj 9 | A^b 6 | B^b/E^b | A^b/E^b

2.
Is-n't 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 opening doors, Finally knowing the one that I wanted was

G^- | $D-7$ | G^- | $D-9$ | G^-

yours, Making my entrance again with my unusual flair, sure of my

$C-7$ | G | E^b/B^b | $F7/A$ | A^b6 | G sus 4 | $F-7(b9)$

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? rich? my fault, I fear, I thought that you'd heard what I want. Sorry my
 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. -racer? But when are the clowns? And when are the clowns? Quick, send in the clowns. Don't bother, they

$A\flat$ maj 9 / $A\flat$ $B\flat$ / $E\flat$ $B\flat$ / $E\flat$

2.

here. Is-n't it clowns. Well, maybe not

$E\flat$ $E\flat$ sus 4 $E\flat$ / / $E\flat$ sus 4 $B\flat$ / $E\flat$

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# | | *C07* | *F#*

— tem — ber No — vam — ber!

F# | | *F#* | *C07*

And these few pre-cious days I'll spend with

C Maj7 | | *C#b* | *A# Maj7*

you These pre-cious days I'll

C Maj7 | | *C Maj7 C7* | *D7*

spend with you . —

F# | | *C Maj7* | *FINE*

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^b F A7 D- A-

— know that you reap what you saw. And so to have

B^b F G7 / G G7 C7

no re — gret — And to find what you're

F A- F9 B^b6 B^b7

miss — in', bow your head an' lis — ten to this

F6 / B^b B^b-6 F D=9 G7 C7

Ser — mon — ette. —

F / B^b B^b- 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, B7b9, 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#-A, 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 / / Gb 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 "

got lots to be proud of. I'm
C6 C7(b9) F7(b9) F7

love those shiny stork - ings most of all.
Bb7/Eb Eb7 Ab6

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. You Love

Chords: Ab7, B7, Bb7, Eb C-7

- made me leave my happy home, You took my love and my heart
- 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^b7 A^b7 E^b7 A^b7 E^b7 A^b7

o. You love me, — then snub me, — oh

E^b E^b7 E^b7 A^b7 E^b7 A^b7

what can I do — I'm still in love with you ; I —

E^b C7 F7sus4 B^b7 E^b C7

— guess I'll never see the light, — I get the blues most ev'ry

F7 B^b7#9 E^b C7 A^b7 B^b7

night — since I — fell for you.

A^b7 A^b7 F7 B^b7 E^b C7

o. *E*

F7 B^b7

(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^o E^b7 (E^b) E^o F=7 B^b7

Sol - i - tude I'm pray

E^b7maj7 / F=7 F#0 E^b7maj7/A A7b5 A^b7maj7

-ing, Dear Lord a - bove, send back my

F=7 / / C7 F=7 B^b7

Love.

E^b7maj7 (F=7 B^b7)

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^b maj7 D7 E^b maj7 G⁺7

Some day I'll find my love, And how
And steal a kiss or two, Though he's

C-7 G⁺7 C7 F7

1. thrill-ing that mo-ment will be, When the

D-7 C⁺0 C-7 F7

prince of my dreams comes to me. — — —

D-7 D^b0 C-7 F7

2. far — a — way, I'll find my lovesome day, Some

F-7 B^b7 E^b E^o

day when my dreams come true.

B^b/F C-T/F F7 B^b /.

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

Cmaj7 G7sus4 / Cmaj9 G7sus4

things we want to } Oh ———— Oh well We'll catch up - some other
still un - spo - ken

C7sus4/G / D7sus4 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-ling, 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

C7 F#7

(I heard a)

4/4

(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 2nd x)

start — then melt a-way. say. — Is this the

D-7b5 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

G#-9 C#7 F#7

let you know; Why can't I let you know the song my heart would sing, - That beautiful

B7 G7 C#7 C D-7 G7

rhapsody of love and youth and spring - The music is sweet, - The words are

C#7 C7 F#7 F#6 E-7 A7

true, - The song is you. (D-7 G7)

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 (compared) fools in love soon grow wise. The years have

Ab7 G7 Gb7 F7 Bb7

1.

sick and one day and changed you, somehow; I died a way.

Bb7 Eb7 Ab7 (Cb7)

2.

B

see you now.... Smok-ing drink-ing, nev-

Ab7 A7b9 D7b9 G7 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.

2.
It's not they have to re-hearse That's right Al-though we know that they're

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

- WEILL/NASH

SPEAK LOW

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are "Speak low ——— when you speak love ———". Above the notes are fingerings: "r 3 7" above the first measure and "r 3 7" above the second measure. Chords in the bass staff are A-7, D7, and A-7.

Handwritten musical notation for the second system. The top staff continues the melody with lyrics "— our summer days wither a — way too soon too". Above the notes are fingerings: "r 3 7" above the first measure and "r 3 7" above the second measure. Chords in the bass staff are D7, A-7, D7, and B-7(b5).

Handwritten musical notation for the third system. The top staff continues the melody with lyrics "soon speak low ——— when you speak love ———". Above the notes are fingerings: "r 3 7" above the second measure. Chords in the bass staff are E7(b9), C-9, F7, and C-7.

Handwritten musical notation for the fourth system. The top staff continues the melody with lyrics "— our moment is swift like ships a — drift we've swapped on too soon". Above the notes are fingerings: "r 3 7" above the first measure, "r 3 7" above the second measure, and "r 3 7" above the third measure. A first ending bracket labeled "1." spans the last two measures. Chords in the bass staff are F7, A7, D7, G, and E7.

Handwritten musical notation for the fifth system. The top staff continues the melody with lyrics "— speak soon ——— Time is so old ———". Above the notes are fingerings: "r 3 7" above the third measure. A second ending bracket labeled "2." spans the first two measures. Chords in the bass staff are A-7, D7, G, and G-7.

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 I lie - in my room staring up - at the ceiling
 toast I 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 most.

C-7 F7

B

most. All winter long the birds twitter twit

Bbmaj7 F7/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-rrived 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



ROU



383.

C2

dition must be chronic Spring can really hang you up the most

D^b7 G^b7 $C7$ $F7$ $D7$ $G7$

I'm all a-lone the par-tys o-ver Old man winter was a gracious

$C7/F$ $B^b \text{maj}7/F$ $A7(b9)$ $D7(b9)$ $G7$ /

host But when you keep pray-ing for snow to hide the clo-ver

$C13$ $C7/F$ / E^b7 A^b7 $D7/F$ $G7$

Spring can really hang you up the most.

$C7$ / $B7$ $F7^b9$ $B^b \text{maj}7$

- 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^b0 A^b6 A^b0 A^b

Spring is Here! Why is n't the waltz en-trancing?
 Stars ap-pear pear why doesn't the night ci-vile me?

C-7^b5 F7 B^b-7 C-7 F7 B^b-7 E^b7
 (2x: B^b-7 G^b7)

1.
 No de-sire, No am-bi-tion Leads me,
 A^b maj7 F-7 B^b-7 C7 alt.

May be it's be-cause no-bod-y needs me
 F- B^b7 E^b7

2.
 May-be it's be-cause no-bod-y Loves me.
 A^b maj7 F-7 B-7 E7 B^b-7 E^b7

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"

(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
mo-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 many things I'll teach you

would you ling-er-a
And they call me a

while to - day? If I hold you and hug you my dear - so don't ar - gue then
use - less even they just chatter and pat - ter and nit - ter and nat - ter they take

8vb VOICING

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-mu-
 — just like a cling-in' vine — Sav-oy, —
 Your lips, —

(A^b7) : D^bmaj7 A^b7

— 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^bmaj7 D^o7 E^b-7

1.

to dance di-vine. — Your form, —

A^b7 D^b6 B^b-7 E^b-7 A^b7 :

2.

How my heart is

D^b6 D^b7 G^b7 G7

sing-in' while the band is swing-in'

G^b7 B7 F[#]-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 Be-cause 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 E7b5/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 — suga'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.

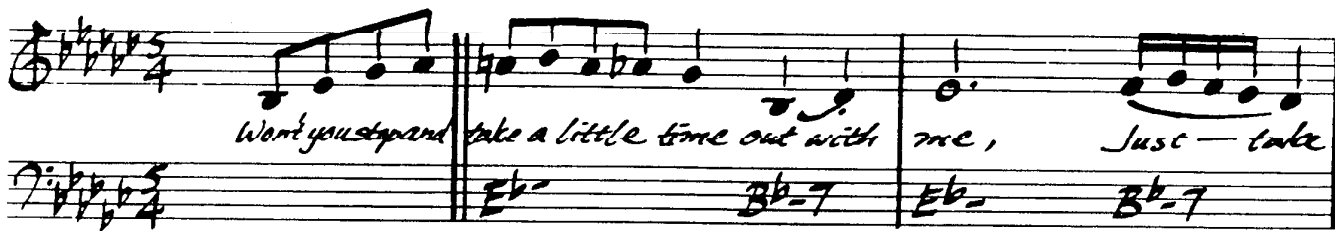
(Db7maj7)

STANLEY TURRENTINE - "THE BADDEST TURRENTINE"

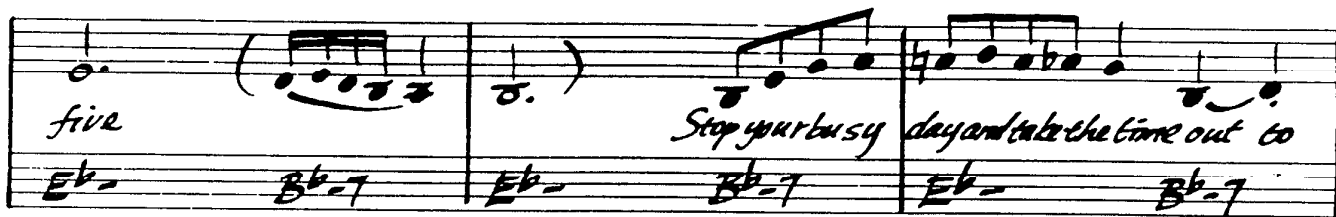
TAKE FIVE

- PAUL DESMOND/
JOLA BRUBECK

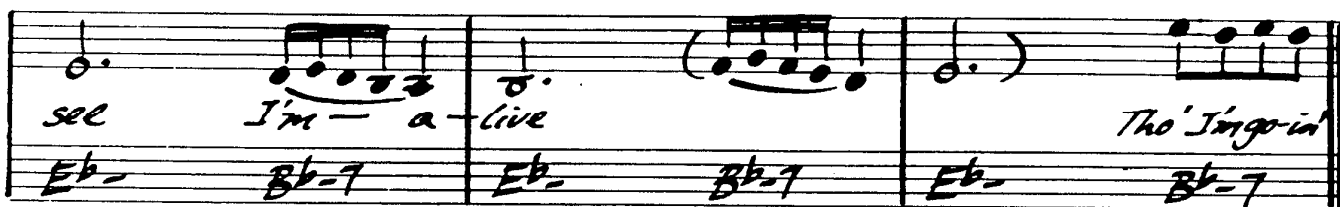
Wanted you spend take a little time out with me, Just take



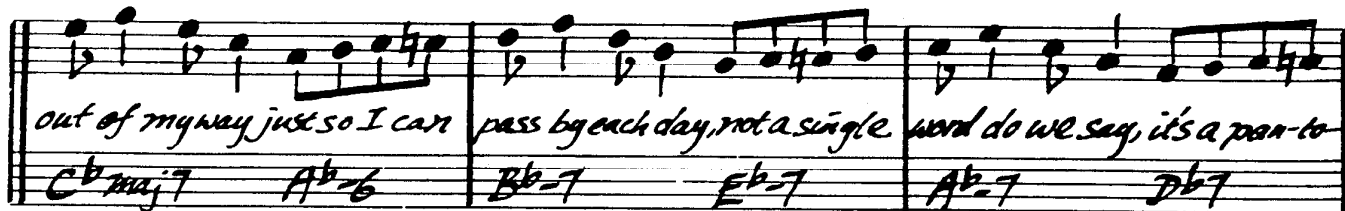
five Stop your busy day and take the time out to



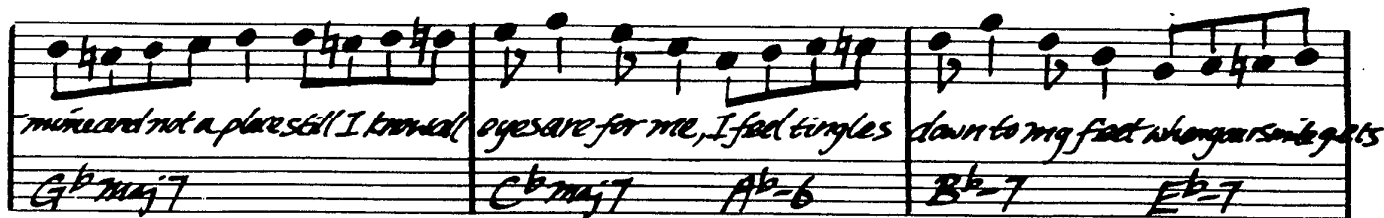
see I'm - a - live Tho' I'm goin'



out of my way just so I can pass by each day, not a single word do we say, it's a pain to



mine and not a place still I know, eyes are for me, I feel tingles down to my feet when your smile gets



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-

TAKE THE "A" TRAIN - ELLINGTON / STRAYHORN

You must take the "A" Train
 If you miss the "A" Train

C D7b5

To you'll
 Go to Sugar Hill way up in
 Find you miss the quickest way to

D7 G7

Harlem Harlem

1. 2. (C7)

Hurry get on now it's coming

F

Listen to these rails a

D7

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- other, } 'tain't no body's biz-ness if I

Eb7 E0 Bb G7 C-7 F7

do.
 Rath-er than
 If I go to

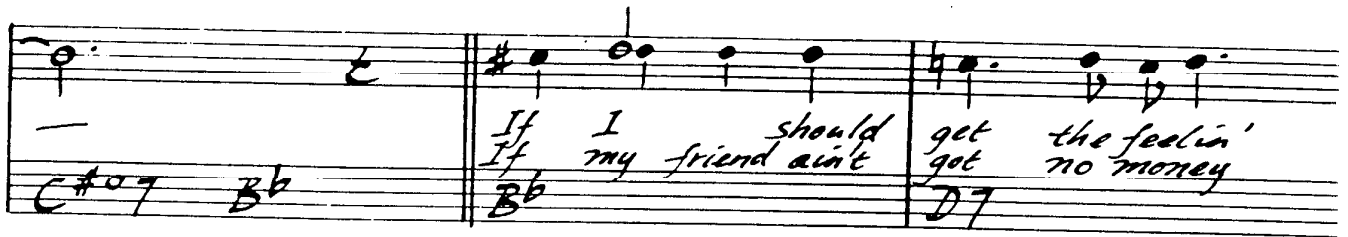
D7 G7 C7 F7 Bb

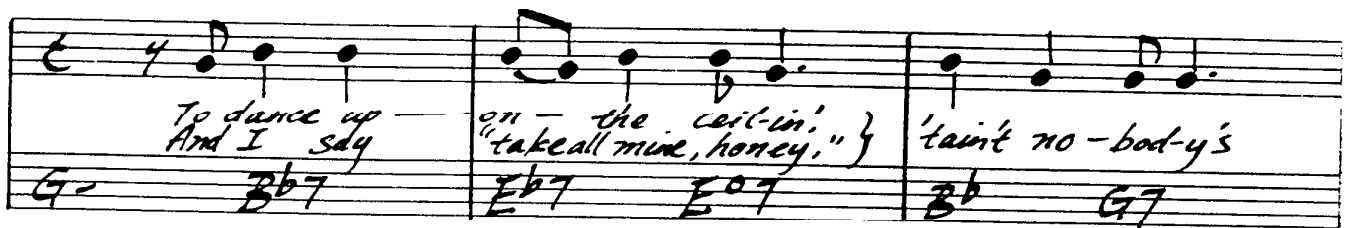
per-sec-ute me,
 church on Sunday,
 I choose that you would shoot me,
 Then cab-a-ret on Monday, }

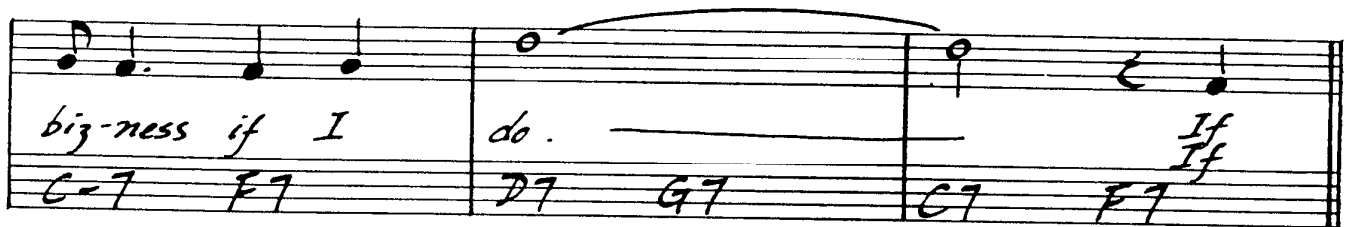
D7 G- Bb7 Eb E07

'tain't no bod-y's biz-ness if- I- do.

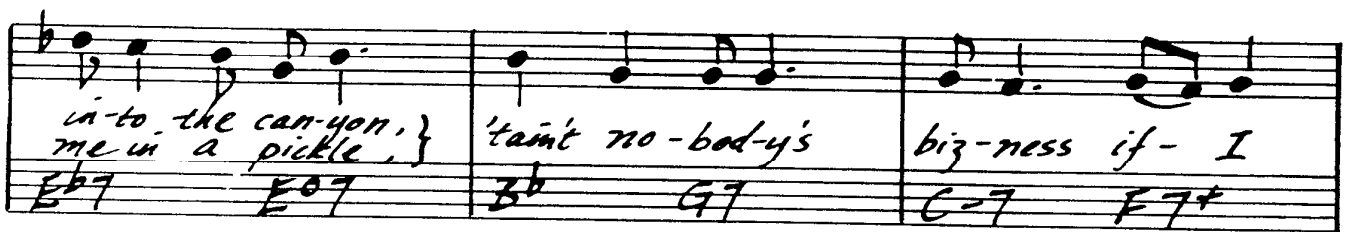
Bb G7 C-7 F7 Bb C-7

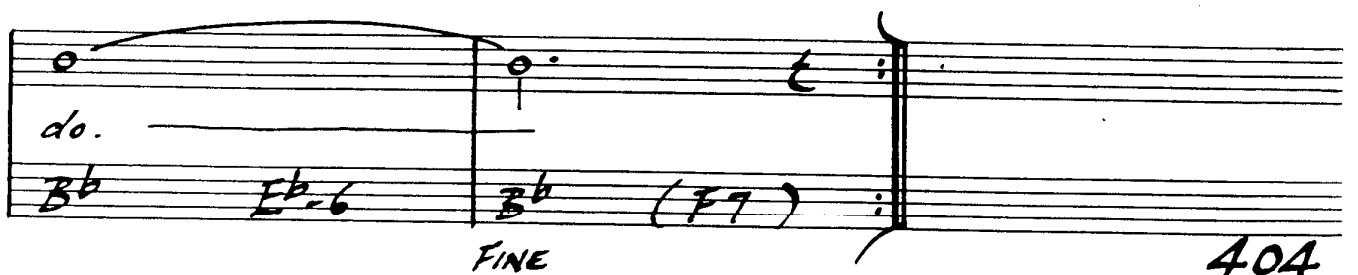












FINE

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

Ebmaj7 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^e 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 | 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
A-7	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#07	C6 A7

whole lot-ta trouble	You're over workin' 'em	there's danger lurkin' in
D-7 G7	C6	E-7 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

B^b % A-7^b5 D7

thing I have ev-er known,

G⁻ A-7^b5 D7 G⁻

And to think that you are mine a- lone!

A-7^b5 D7 G⁻ C7

There is no great-er love in all the world, it's

F7 B^bmaj7 E^b7

true, No great-er love than what I

A^b7 G7 C7

feel for you.

G⁻7 F7 B^b (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^b7 sus4) Eb G^b0

The mem'ry of all that
The way you haunt my dreams

F-7 B^b7 sus4 B^b-7

1.
No no they
No no they
can't take that a way from me. The way your smile just beams

E^b7 A^b C7 (F7) B^b7 sus4

2.
can't take that a way from me We may ne-ver ne-ver

A^b D^b7 E^b 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

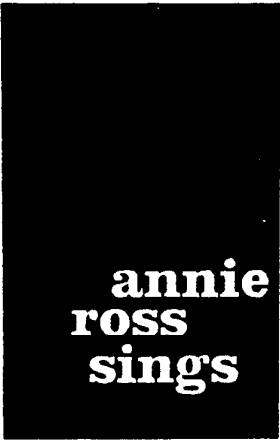
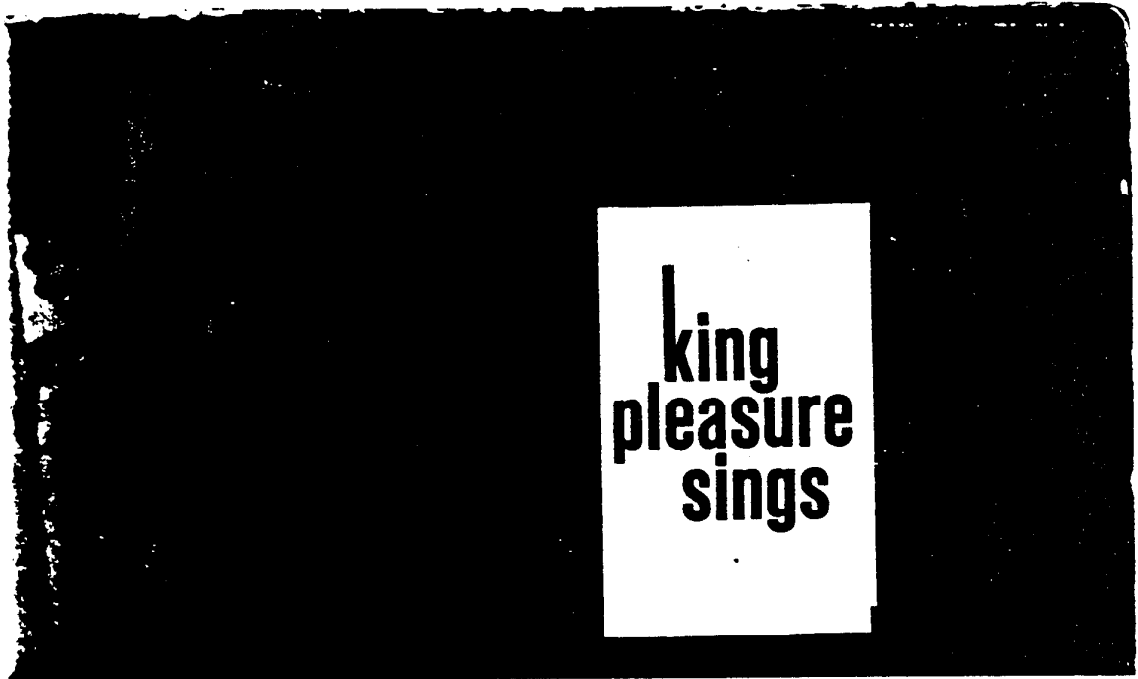
D7 % G7

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 heart a dancer,
The sigh of midnite trains in 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

B \flat B \flat Maj7 G \flat Maj7

Far from your tranquil al-ti-tude

B7 B \flat B \flat Maj7

Sad is to know

D=7 G7b9 C=7

— that no-one can e-ven live on a dream — that ne-

A=7 D7 G=7 A7 alt.

— ver can be — will never be — Dream — er a-wake Wake

D Maj7 E=7 A7 D=7 G7

B

— up and see — Your beau-ty is an aer-o-plane

C=7 F7 B \flat B \flat Maj7

So - high my

B \flat -7 Eb7 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 Eb7 /.

/.

A.C. JOBIM - "WAVE"

-MILES DAVIS

(MED-UP) TUNE-UP

Handwritten 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 half note, and a whole note. The bass line consists of four measures: E-7, A7, Dmaj7, and a whole rest. The key signature has one flat (Bb).

Handwritten musical notation for the second system of 'TUNE-UP'. The top staff continues the melody with four measures: a dotted quarter note, a quarter note, a half note, and a whole note. The bass line consists of four measures: D-7, G7, Cmaj7, and a whole rest. The key signature has one flat (Bb).

Handwritten musical notation for the third system of 'TUNE-UP'. The top staff continues the melody with four measures: a dotted quarter note, a quarter note, a half note, and a whole note. The bass line consists of four measures: C-7, F7, Bbmaj7, and a whole rest. The key signature has two flats (Bb, Eb).

Handwritten musical notation for the fourth system of 'TUNE-UP'. The top staff continues the melody with four measures: a dotted quarter note, a quarter note, a half note, and a whole note. The bass line consists of four measures: E-7, A7, Dmaj7, and E-7 A7. The key signature has one flat (Bb).

Empty musical staff lines.

MILES DAVIS - "DAVIS"

"MILES DAVIS PLAYS JAZZ CLASSICS"

Empty musical staff lines.

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.

Handwritten musical notation for the first system. It consists of a treble clef staff and a bass clef staff, both in 4/4 time. The treble staff contains the melody with lyrics: "I'd work for you, I'd slave for you, I'd glad-ly move the earth for you,". The bass staff contains the bass line with chords: Eb7, Eb, and Bb7.

Handwritten musical notation for the second system. It consists of a single treble clef staff in 4/4 time. The lyrics are: "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". The chords are Eb, C7, and F7.

Handwritten musical notation for the first part of the first ending. It consists of a single treble clef staff in 4/4 time. The lyrics are: "have to do Until the real thing comes a-long. I'd". The chords are Bb7, C7, C, and F7. A bracket labeled "1." spans the last two measures.

Handwritten musical notation for the second part of the first ending. It consists of a single treble clef staff in 4/4 time. The lyrics are: "Until the real thing comes a-long. With all the words, dear at". The chords are C7, C, C-b, D7, G, and D.

Handwritten musical notation for the second system. It consists of a single treble clef staff in 4/4 time. The lyrics are: "my com-mand, I just can't make you un-der-stand." The chords are A7, D7, G, G, and D7.

I'll always love you darlin', come what may, My heart is yours, what mo'

G D^o A-7 D7 G G^o

can I say? I'd sigh for you, I'd cry for you.

B^b7 E^b B^b7

I'd tear the stars down from the sky for you, If that is-n't love, it will

E^b C7 F-7

have to do, Until the match comes a-long.

B^b7 E^b F-7 E^b

- 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

F7

1. We can dig some stone

(C7) F7

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 Bb7

prince and her sit-ly old bear

Bb6 Eb7 A-7 D7

When she goes they will cry

B-7 E7 A-7

As they whis-per good-bye They will

Bb7 Eb7 A-7 Ab7

miss her I fear but then so will

A-7 Ab7 G-7 C7

I.

F6

-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

C

— Let some-one ————— with a deeplove to

Bb7 Ebmaj7 Eb6

give Give that deeplove to you —————

F9 F-7 Bb9

— And what magic you'll see Let some-one give his heart

/. Eb Eb D6



BRASS TACKS

To Coda

Some one who cares like me

E^b E^b $D6$ E^b7^{maj7}

$(F7 \quad B^b7)$ $D.S. al \text{Coda}$

Coda

one who cares like me Some one who cares like me.

E^b $D6$ E^b E^b $D6$

E^b7^{maj7} E^b6 E^b7^{maj7} E^b6 E^b7^{maj7}
FINE

(BOSSA)

WAVE

- JOBIM

INTRO

Musical notation for the intro, featuring a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass line consists of a series of quarter notes: D3, G2, B2, D3, G2, B2, D3, G2. The final measure includes a fermata over the G4 note and the instruction "So close your".

Musical notation for the first line of lyrics. The melody continues with a quarter note G4, followed by a half note A4-B4, and a quarter note C5. The bass line consists of D3, G2, B2, D3, G2, B2, D3, G2. The lyrics are: "eyes for what a lovely way to be / try to fight the rising sea". Chords below the staff are D Maj7, Bb9, and A-7.

Musical notation for the second line of lyrics. The melody continues with a quarter note G4, followed by a half note A4-B4, and a quarter note C5. The bass line consists of D3, G2, B2, D3, G2, B2, D3, G2. The lyrics are: "A-ware- of things your heart a-lone / Dont-fight- the moon the stars a-bove / was meant to see- and dont-fight me-". Chords below the staff are D7(b9), G Maj7, and G-6.

Musical notation for the third line of lyrics. The melody continues with a quarter note G4, followed by a half note A4-B4, and a quarter note C5. The bass line consists of D3, G2, B2, D3, G2, B2, D3, G2. The lyrics are: "The fundamental lone / The thought of that old lone / li-ness goes- whenever / li-ness goes- whenever". Chords below the staff are F#13, F#+7, B9, B7(b9), B-7/E, and E7.

Musical notation for the first ending of the fourth line of lyrics. The melody continues with a quarter note G4, followed by a half note A4-B4, and a quarter note C5. The bass line consists of D3, G2, B2, D3, G2, B2, D3, G2. The lyrics are: "two can dream a dream to-ge-ther / two can dream a dream to-ge-ther / You can't de-". Chords below the staff are Bb9, A7, D-7, G13, and a fermata. A first ending bracket is placed over the final measure.

Musical notation for the second ending of the fourth line of lyrics. The melody continues with a quarter note G4, followed by a half note A4-B4, and a quarter note C5. The bass line consists of D3, G2, B2, D3, G2, B2, D3, G2. The lyrics are: "When I saw you first the time was". Chords below the staff are G-7 and C9/Bb. A second ending bracket is placed over the final measure.

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

(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.

rec-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", and "Some". Above the melody, there are three-measure rests marked with a '3' and a bracket. The chord progression is written below the staff: C-7, A7 alt., D7 alt., D-7, and Db7.

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", and "both have a life time be-". Above the melody, there are three-measure rests marked with a '3' and a bracket. The chord progression is written below the staff: C6, Eb7, Ab7, D-7, G7, A=, and A=/G.

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", and "bye". Above the melody, there are three-measure rests marked with a '3' and a bracket. The chord progression is written below the staff: F#-7, B7, Bb-7, Eb7, Ab7, and G#m7.

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.", and "gain.". Above the melody, there are three-measure rests marked with a '3' and a bracket. The chord progression is written below the staff: F-7, Bb7, Eb7, D-7, G7, C6, and (D-7 G7). The system ends with a double bar line.

FINE

MUSIC - DUKE

(FAST)

WHAT AM I HERE FOR LYRICS - HENDRICKS

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 staff. The first measure contains a whole note G with a sharp sign above it. The second measure contains a 4/4 time signature and a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (half). The lyrics "What's the use of won - d'ring" are written below the notes. The chord progression below the staff is G7#11, G-7, and C7.

Handwritten musical notation on a staff. The first measure contains a 4/4 time signature and a melodic line: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (half). The lyrics "Long as you're liv-in'" are written below the notes. The chord progression below the staff is Fmaj7, E7, and A-7.

Handwritten musical notation on a staff. The first measure contains a 4/4 time signature and a melodic line: C#5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (half). The lyrics "That's what I'm here for" are written below the notes. The second measure contains a melodic line: G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (half). The lyrics "Life is just there to live." are written below the notes. The chord progression below the staff is C#0, D-7, G7, and 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) (B-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

funny thing — called love? Just

D7b9 G7 alt. Cmaj7 | | | D7

who can solve — it's mys-ter-y? Why

G7b9 C7 F# C

should it make — a fool of me? I

D7b9 G7 alt. Cmaj7 C-

saw you there — one wonderful day. You

C7 F7 Bb maj7 | .

took my heart — and threw it a way — That's why I

Ab7 F D7 G7

ask the Lord — in heaven a-bove, — What

G7b9 G7 F F

is this thing — called love —

D7 G7 Eb 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
 Like the wind that stirs the trees
 pit-ter pat-ter pit-ter pat-ter
 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

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-7bs / 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 chord progression: 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 chord progression: E-7 (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 chord progression: Ab Maj7 #11, G7 Maj7 #11, and a final 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 without 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	Abmaj7 F-7	Bb-7 B°	C-7 F-7

Where	are	you ?
Bb-7	Eb7	A°6

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 in 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' I'm hangin' There's a shadow hangin' 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 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-7, 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-7, 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- E7b5 A7b9 D-

— days.
mine

Days I knew as
joy —ous, free and

hap — py sweet se —
flam — ing life for —

E7b5 A7b9 D- D- / C# D- / 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"

- 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 G7 sus4 C maj7

— is the — be — — qui — ning —
 — that I — was — lone — ly —

D-7 C7 sus4 C maj7 D-7 C7 sus4

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

(BALLAD)

- RAYE/DEPAUL

YOU DON'T KNOW WHAT LOVE IS

You don't know — what love is — Un-
 don't know — how lips hurt — Un-

F-7 D♭9 C7♭9

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

F- C7♭9 D♭maj7 G-7♭5 C7♭9

lose You don't know — what love is — You
 lost You

F-6 A♭7 D♭maj7 G-7♭5 C7♭9

1.

don't know what love is. — Do you know how a

D♭maj7 C7♭9 F-6 B♭-7 E♭7

2.

lost heart fears the thought of rem- in- is- cing? And how

A♭maj7 B♭-7 E♭7sus4 A♭maj7

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 round in my brain
 And I find the ve-ry 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

C6 F#-7 B7 E Maj7 F Maj7
 (E-7 A7)

ELLA FITZGERALD & JOE PASS - "TAKE LOVE EASY"

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

has-ⁿe a ghost of a chance in this crazy ro-mance

C Maj7 D7/B E7 | F#7 B7 E7 A7

- 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

A b7 b5 G-9 2) F#-7 2) 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^b- E^b7 A^b- / / E^b7

game, and as we go dancing thru the sun in

A^b- G7b9 C B⁺7 E-9 A7

love and as time goes by, floating like a

D C A C⁺7/G⁺ GΔ⁺5 F⁺7

bird am I I-ven some birds I know all

B-7 E^b7/B^b AΔ⁺5 A^b7 G7 F⁺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

Ebmaj7 E7 F7 Bb7 G7 Gb7

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

F7 Bb7 Ebmaj7 Eb7 Abmaj7 Ab-6

took ad-vant-age of me!
 took ad-vant-age of me!
 I'm so hot and bothered that

Ebmaj7 Bb7 Eb (2x: G7) C= D7

I don't know - My el-bow from my ear; I

G7 C7 F7 Bb7 Ebmaj7

suf-fer some-thing awful each time you go - And much worse when you're

C= D7 G7 C7 F7 Bb7

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^bMaj7 *A^b-* *E^bMaj7* *G^b-6*

— You've changed, you're not the angel I once

F-7 *B^b+9* *E^bMaj7* *A-7^b5* *D⁹b9*

knew. No need to tell me that we're through, It's

B^b-6 *G-7^b5* *C+7* *F9*

all o-ver now You've changed. — (You've)

B9 *B^b7* *E^b* *(F-7 B^b+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