

VOLUME

2

**THE  
REAL  
VOCAL  
BOOK**

## 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 with the 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!

I

## 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.

L

Lady Bird..... 1  
 Lady is a Tramp..... 3  
 Let's Fall In Love..... 5  
 Like Someone In Love..... 7  
 Little Niles..... 9  
 Little Bs Poem..... 12  
 Long Ago & Far Away..... 13  
 Lover Man..... 15  
 Lullaby of Birdland..... 17  
 Lush Life..... 19

M

Mack The Knife..... 21  
 Maiden Voyage..... 23  
 Make Someone Happy..... 25  
 The Man I Love..... 27  
 This Masquerade..... 29  
 Mean To Me..... 33  
 Meditation..... 35  
 Memories of Tomorrow..... 37  
 Michelle..... 39  
 Misty..... 41  
 Moanin'..... 43  
 Mood Indigo..... 45  
 The More I See You..... 47  
 M. P.C..... 49  
 My Favourite Things..... 51  
 My Foolish Heart..... 53  
 My Funny Valentine..... 55  
 My Little Boat..... 57  
 My Man..... 59  
 My One & Only Love..... 61  
 My Romance..... 63  
 My Ship..... 65

N

Nama..... 67  
 Nefertiti..... 70  
 Never Will I Marry..... 71  
 Night & Day..... 73  
 The Night Has 1000 Eyes..... 75

O

..... 77  
 O A Clear Day..... 79  
 O I Loved..... 81  
 O For My Baby..... 83  
 O Note Samba..... 87  
 Open Your Eyes, You Can Fly..... 89  
 O Love Is Here To Stay..... 91  
 O O'S Nowhere..... 93

P

Peace..... 95  
 Prelude To A Kiss.....

R

Red Clay..... 99  
 'Round Midnight.....103

S

Saga Of Harrison Crabfeathers.....105  
 Satin Doll.....107  
 Scotch 'N' Soda.....109  
 Sea Journey.....111  
 Second Time Around.....113  
 Send In The Clowns.....115  
 September Song.....117  
 The Shadow Of Your Smile.....119  
 Shiny Stockings.....121  
 Since I Fell For You.....123  
 Softly, As In A Morning Sunrise.....125  
 Solitude.....127  
 Someday My Prince Will Come.....129  
 Some Other Time.....131  
 Some Other Time.....134  
 Song For My Father.....135  
 The Song Is You.....137  
 Sophisticated Lady.....139  
 So What.....141  
 Speak Low.....143  
 Spring Can Really Hang You Up The Most.....145  
 Spring Is Here.....149  
 Stella By Starlight.....151  
 Stolen Moments.....153  
 Stompin' At The Savoy.....155  
 Stormy Weather.....157  
 Straight, No Chaser.....159  
 Street Of Dreams.....160  
 Sugar.....161

T

Take Five.....163  
 Take The "A" Train.....165  
 'Tain't Nobodys' Bizz-Ness If I Do.....167  
 Teach Me Tonight.....169  
 Them There Eyes.....171  
 There Is No Greater Love.....173  
 There Will Never Be Another You.....175  
 These Foolish Things.....177  
 Triste.....179  
 Tunc-Up.....181

U

Until The Real Thing Comes Along.....183

W

Wait Till You See Her.....	185
Walkin'.....	187
Waltz For Debby.....	189
Watch What Happens.....	193
Wave.....	197
Well You Needn't.....	199
We'll Be Together Again.....	201
What Am I Here For.....	203
What Are You Doing The Rest Of Your Life....	205
What Is This Thing Called Love.....	207
When I Fall In Love.....	209
When Sunny Gets Blue.....	211
When Your Lover Has Gone.....	213
Where Are You.....	215

Y

Yesterday.....	217
Yesterdays.....	219
You Are The Sunshine Of My Life.....	221
You Are Too Beautiful.....	223
You Don't Know What Love Is.....	225
You Don't Know What Love Is.....	228
You Go To My Head.....	229
You're Everything.....	231
You Steppen Out Of A Dream.....	233
You Took Advantage Of Me.....	235
You've Changed.....	237

INDEX BY COMPOSER AND LYRICIST

Arlen

Lets Fall In Love..... 5  
One For My Baby..... 83  
Stormy Weather.....157

Bernstein

Some Other Time.....131

J. Burke

Like Someone In Love..... 7  
Misty..... 41

John Coltrane

Mr. P.C..... 49  
Norma..... 67

Thick Corea

Open Your Eyes You Can Fly..... 89  
Sea Journey.....111  
You're Everything.....231

Stanley Cornfield

Lady Bird..... 1  
Memories Of Tomorrow..... 37  
Tune-Up.....181

Paul Dameron

Lady Bird..... 1

Ellas Davis

Mefertiti..... 70  
So What.....141  
Tune-Up.....181

Bill Desmond

Take Five.....163

John Ellington

Wood Indigo..... 45  
Prelude To A Kiss..... 97  
Rain Doll.....107  
Solitude.....127  
Sophisticated Lady.....139  
Take The "A" Train.....165  
What Am I Here For.....203

1.

# LADY BIRD

MUSIC - TADD DAMERON  
LYRICS - STANLEY CORKIN

4 . . . . . 7 . . . . . 3 7

We fit to — ge — ther like two birds of a fea — ther

Cmaj7 7 F-7 B<sup>b</sup>7

4 . . . . . 7 . . . . . 3 7

A perfect com-bi-na-tion now it couldn't be bet — ter

Cmaj7 7 B<sup>b</sup>-7 E<sup>b</sup>7

4 7 . . . . . 7 4 7 6 5 4 3 2 1 . . . . . 4 3 2 1 . . . . . 4 3 2 1 . . . . .

If you just say the word I'll leave my lonely world And

A<sup>b</sup>maj7 7 A-7 D7

I'll — fly with you — la-dybird

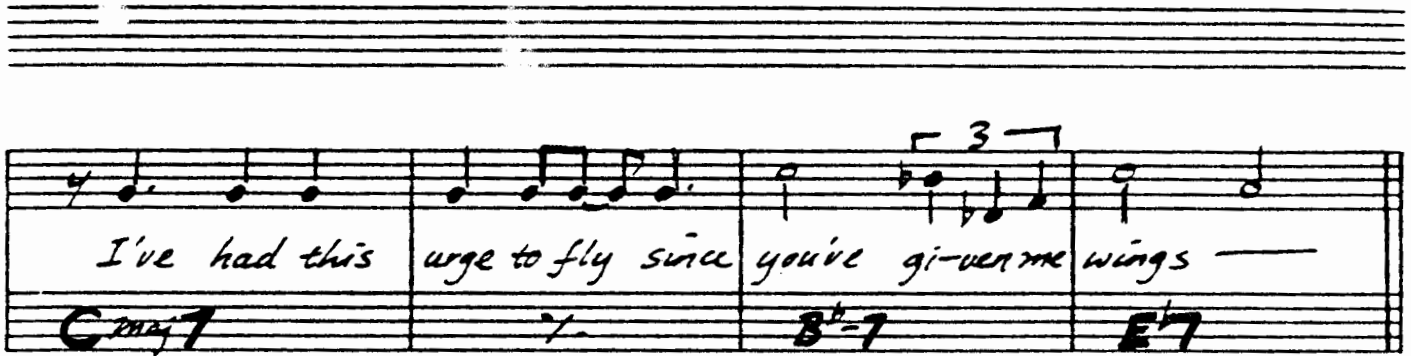
D-7 G7 Cmaj7 E<sup>b</sup>maj7 A<sup>b</sup>maj7 D<sup>b</sup>maj7

4 . . . . . 7 . . . . . 3 7

Just like the rob — in's the har — binger of spring —

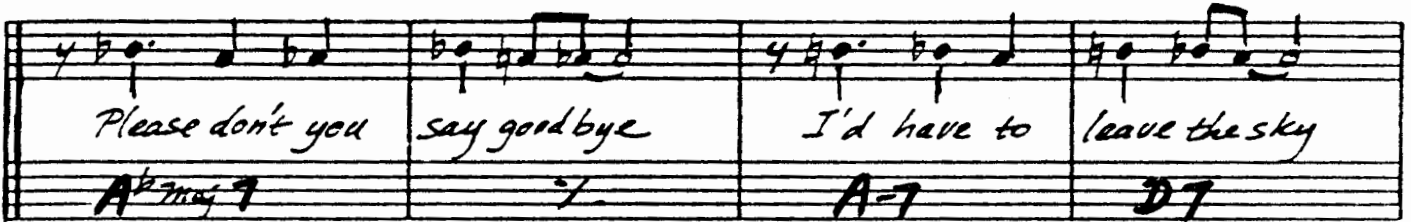
Cmaj7 7 F-7 B<sup>b</sup>7





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

*Cmaj7* *F* *B<sup>b</sup>-7* *E7*



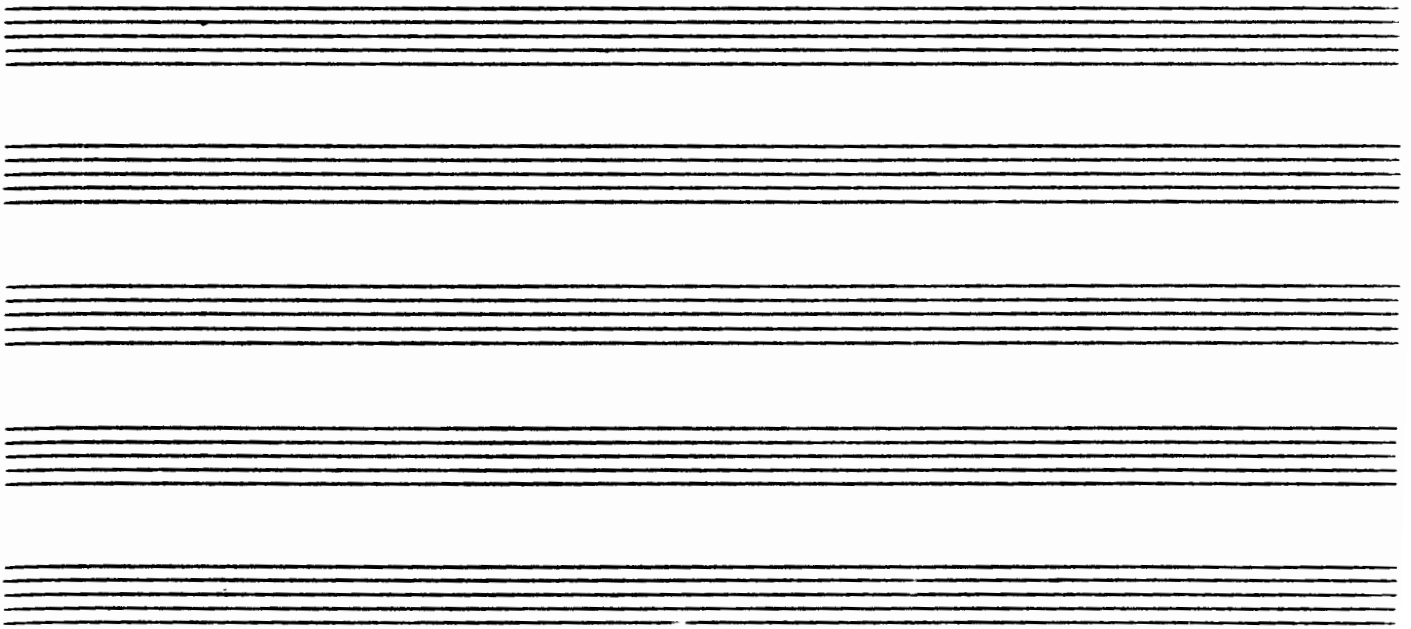
Please don't you say good bye I'd have to leave the sky

*A<sup>b</sup>maj7* *F* *A-7* *D7*



Just - fly with me la-dybird

*D-7* *G7* *Cmaj7* *E<sup>b</sup>maj7* *A<sup>b</sup>maj7* *D<sup>b</sup>maj7*



Empty musical staves for additional notation.



# LADY'S A TRAMP

I get too hung-ry for din-ner at eight  
I don't like crap games with Bar-ons and Fan's

Cmaj7 C-7 (E<sup>b</sup>-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 (E<sup>b</sup>-7) D-7 G7

I nev-er both-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

Handwritten musical notation on a staff with lyrics and chords:

Hand in my hair — Life without care —

E7 A7 D7 G7

Handwritten musical notation on a staff with lyrics and chords:

I'm broke It's oke Hate Cal-i-for-nia. It's

Cmaj7 A7 D7 G7 Cmaj7 C7(Eb7)

Handwritten musical notation on a staff with lyrics and chords:

cold and it's damp — That's why the la-dy is a

D7 E7 A7 | C# A7 D7 G7

Handwritten musical notation on a staff with lyrics and chords:

tramp. —

Cmaj7 (D7 G7)

Four empty musical staves for additional notation.

5.

-KOEHLER/ARLEN

# LET'S FALL IN LOVE

Let's fall in love, why shouldn't we fall in  
 Let's close our eyes, and make our own Par-a-

C6 E7 D7 | G7 F7 C6 E7

love? Our hearts are made of it. Let's take a chance why be a-frac-  
 -dise. Lit-tle we know of it. Still we can try to make a go-

D7 G7 C A7 D7 G7

1. of it? 2. of it.

E7 A7 D7 | D7 G7 B-

We might have been sent for each

E7 A7

oth-er, To be

D7 | C6 G6

or not to be, Let our hearts dis — cou — er,
   
 / . / / E<sup>b</sup>7 D7 G7

Let's fall in love, Why shouldn't we — fall in
   
 C<sup>b</sup> E<sup>b</sup>7 D7 / G7 F<sup>b</sup>7 C<sup>b</sup>

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'S

# LIKE SOMEONE IN LOVE

G B7/F# E-7 E-7/D C#-7b5 C-7

Late-ly I find my-self out gaz-ing at stars,  
 Late-ly I seem to walk as tho' I had wings.

Eb G7/D C-7 C-7/Bb A-7b5 Ab-7

B-7 E7b9 A-7 D#7 D7sus4 D7

hear-ing guitars like some  
 bump in to things like some

G-7 C7b9 F-7 B7 B7sus4 Bb7

G#7 D-7 G7 I.C.

one in love  
 one in love

Some times the

E#maj7 Bb-7 Eb7 Ab

F#-7 B7 E#7

things I do a stound me,

D-7 G7 C#maj7

E-7 A7 A7

most-ly win

C-7 F7 F-7

JOHN COLTRANE - "LUSH LIFE"

"COLTRANE TIME"

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

— 2. — —

Each time I look at you I'm leep

B<sup>7</sup> A<sup>b</sup> D<sup>7</sup> G<sup>7</sup>

E<sup>7</sup> B<sup>b</sup>° B<sup>-7</sup> E<sup>7</sup>b<sup>9</sup>

— as a glove and feed-ing like—

G<sup>7</sup>b<sup>9</sup> F<sup>7</sup>° G<sup>7</sup> E<sup>7</sup>b<sup>9</sup>

A<sup>7</sup> D<sup>7</sup> G A<sup>-7</sup> D<sup>7</sup>

— some-one in love—

F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> (F<sup>7</sup> B<sup>b</sup>7)

Empty musical staves for accompaniment or additional notation.

# LITTLE MILES

Little Miles,  
Little Miles,  
ev - ry lit - tle  
warms your heart and  
boy in one and  
cheers your day in

$B^b -$   $B^b - 6$   $G^b 7$

so much fun  
ev - ry way  
Lit - tle Miles,  
Lit - tle Miles,  
half a man and  
he's for - ev - er

$F 7$   $B^b -$   $B^b - 6$

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

$G^b 7$   $F 7$   $B^b -$

- where he's really liv - ing  
you won't finally re - a -  
truth for truth is part of  
life that's heaven in his  
youth and when you feel con -  
eyes you can't in - a - gine

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

- tant - ment sur - round you you'll  
your life with - out him you're  
know he's a -  
so wild a -

$D 7 b 5$   $G 7$   $C 7 b 5$

RANDY WESTON - "LITTLE MILES"

LITTLE NILES - 2

-round you  
-bout him

There- are days  
Make you shout

When his mis-  
and wear your

F7 F#0 F#0

-chiev-ous way  
pat-ience out

Still- you'll know  
Just- be-cause

F#0 F#0 F#0

you'll- stand his  
you- see your

ev-ry-thing  
self- in him

F#0 F#0 F#0

Little Niles

walk-in' round and act-in' tall al-

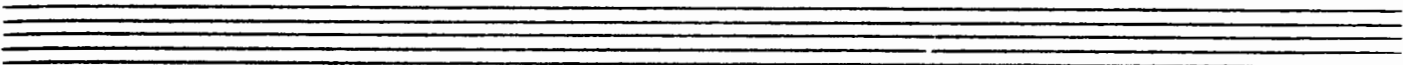
Bb- Bb-6 Gb7

though he's small

Little Niles

help-less in his

F7 Bb- Bb-6





childhood woes and in-fant trials When the play of day is

G<sup>b7</sup> F7 B<sup>b-</sup>

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

B<sup>b-</sup>-(b6) B<sup>b-</sup>-6 B<sup>b-</sup>-(b6)

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

D7<sup>b5</sup> G7 C7<sup>b5</sup>

grow up Lit-tle Miles Little Miles.

F7 G<sup>b</sup> maj7 C<sup>b</sup> maj7 B<sup>b</sup> 6

Empty musical staves for accompaniment.

-BOBBY HUTCHERSON

(MED.) LITTLE B'S POEM

Horns — of love — you make my heart sing Re —  
 -fore — you came — and brought us such joy we had

A-7 G-7 A-7 D-7

-joice — Re-joyce — Let all the bells ring Little  
 hoped — and prayed — that you'd be a boy (But) Little

G-7 F-7 G-7 E-7b5 A7

girl, } yours my heart's de-light You make life sun-my and  
 girl, }

D-7 Eb-7 Ab7 Db7maj7 D-7 G7

bright Little girl you are all my heart longs for. Be-

Cmaj7 C#-7 Amaj7 B-7 C#-7 D-7 E-7 G-7

BOBBY HUTCHERSON - "COMPONENTS"

LONG AGO AND FAR AWAY

Long a go and far a way, I  
 Chills just up and down my spine, A-

F6 D7 G7 C7 Fmaj7

dreamed a dream one day, And now that  
 -lad-din's lamp is mine, The dream I

G7 C7 F G7 C7

dream is here be-side me. Long the  
~~dream was not de-mid me.~~ me.

A7 D7 G7 C7 A6

skies were o-ver-cast, But now the clouds have

Bb7 Eb7 Fmaj7 G7

passed: You're here at last!

Cmaj7 Bb7 G7

Empty musical staff lines.

2.

Just one look and then I

C7 C7 F7

knew ————— That all I longed for

F7m7 F7 F6 D7

long a-go, was you. —————

G7 C7 F6 (G7 C7)

Empty musical staves for accompaniment.

(BALLAD)

# LOVER MAN

- JIMMY DAVIS,  
ROGER RAMIREZ,  
JIMMY SHERMAN

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 F7 G7 G-7 C7

I've never had -  
Call you my own -

I never had no kiss-in'  
Got a moon a-bove me,

Oh, what I've been missin'  
but no one to love me.

G-7 C7 F7 Bb7

Lover man where can you be?

1. 2.

B-7 Eb7 G7 C7 F7 / E7 A7 ; Fmaj7 Bb7

I've heard it said that the thrill of romance can be like a heavenly

A- A-(maj7) F7 D7 G7(maj7) A-7

dream,

go to bed with a pray'r that you'll make love to

B-7 / A-7 D7 G-(maj7) G-7 C7

me, Strange as it seems. Some day we'll meet and you'll

F7 Eb7 G7/E A7 D7 G7

dry all my tears, Then whispers 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 Bb7 Bb7 Eb7 G7 C7

?

F7

(NEED.) LULLABY OF BIRDLAND

*F* *♯*

Lulla-by of Birdland that's what I al-ways hear when  
Have you ever heard two tur-tle doves bill and coo- when

F D-7b5 G7 G7 F D-7b5

I VI II V I VI

you sigh they love - me - ver in my wordland could there be ways to re-veal -  
sic will make - with sur-prise

Bb-7 Eb7 Abmaj7 F-7 Bb-7 Eb7

IV VII III I IV VII

1. in a phrase - how I feel -

Abmaj7 D-7 G7

b III VI V

2. when we kiss

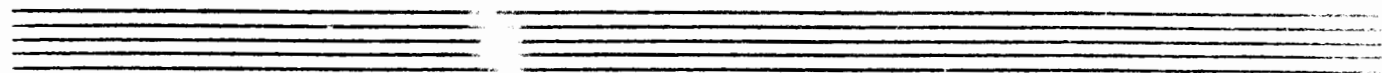
Abmaj7 Eb7

And there's a weepy old wil - low

Abmaj7 F-7 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<sup>b</sup>-7      B<sup>b</sup>-7    E<sup>b</sup>7      A<sup>b</sup> maj7    C7*

Lullaby of Birdland whis — per low — kiss — me sweet and

*F=      D-7b5      G7      C7      F=      D-7b5*

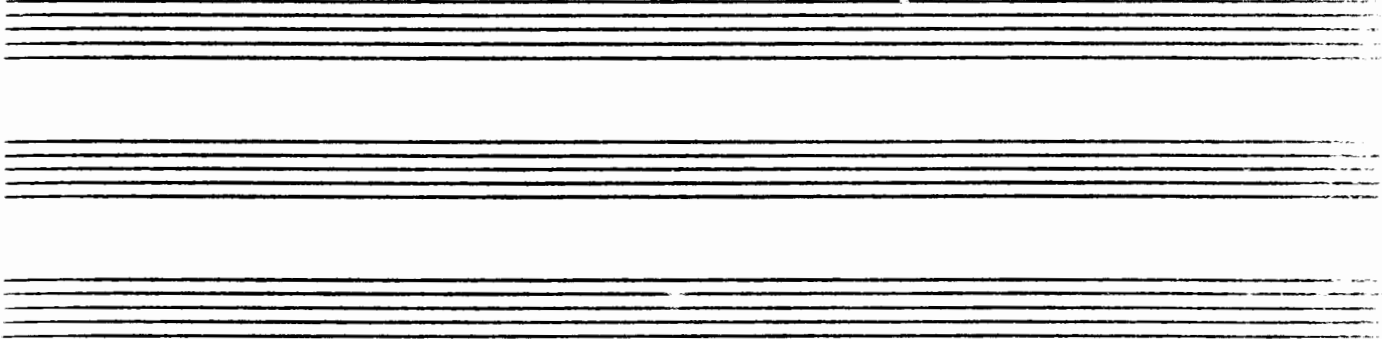
— we'll go — fly — in high in birdland High — in the sky up a —

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

— We're in love.

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

FINE





19

MED. BALLAD)

# LUSH LIFE

- BILLY STRONG

I

used to visit all the ve-ry gay pla-ces - These come what  
gals I know had sad and sul-ten gedy fa-ces - with dis-tin-

D7 D<sup>b</sup>6 C<sup>b</sup>7 D<sup>b</sup>maj7 C<sup>b</sup>7

may pla-ces - Where one re-lax-es on the ax-is of the wheel of life - to get the  
- que tra-ces - that used to be there you could see what they'd been wish-  
ing a-way - by too many

D<sup>b</sup>maj7 C<sup>b</sup>7 D<sup>b</sup>maj7 E<sup>b</sup>7 E<sup>b</sup>7 G<sup>b</sup>7 A<sup>b</sup>7 D7

1. 2.

feel of life - from jazz and cock-tails The - clock tales Then  
through the day - twelve o'-

D<sup>b</sup>maj7 D7 D<sup>b</sup>maj7 D7 D<sup>b</sup>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 F<sup>b</sup>7

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<sup>b</sup>6 E<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7

Ah! yes I was wrong a-gain I was wrong

B7<sup>b</sup>9 B<sup>b</sup>7 E<sup>b</sup>7 A7<sup>b</sup>9 E<sup>b</sup>7 A<sup>b</sup>7

ELLA FITZGERALD & JOE PASS - "TAKE LOVE EASY"  
ROLAND KIRK - "VOLUNTEERED SLAVERY"

Life is lonely a- gain and on-ly last year ev-rything seems so sure Now

D<sup>b6</sup> D7 D<sup>b6</sup> D7 D<sup>b6</sup> / C7(b9) B7 E<sup>mag</sup>7 / E<sup>mag</sup>7 D7

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

D<sup>b6</sup> D7 D<sup>b6</sup> D7 D<sup>b6</sup> D7 C7 F<sup>mag</sup>7 / E7 E7

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

A<sup>b6</sup> E7(b9) A<sup>b6</sup> / E7 A7 D<sup>b6</sup> D-7 C<sup>b6</sup> B7 B7 A7 A7

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

D<sup>b6</sup> D7 D<sup>b6</sup> D7 D<sup>b6</sup> / C7(b9) B7 B7

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

E7 A7(b9) A7 D<sup>mag</sup>7 / D7 G7 C<sup>mag</sup>7 / F7 B7

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

E7 A7(b9) A7 E<sup>mag</sup>7 E<sup>b6</sup> D<sup>mag</sup>7 G7 D<sup>b6</sup> D7 D<sup>b6</sup>

JOHN COLTRANE - "LUSH LIFE"  
 STAN GETZ - "CAPTAIN MARVEL"

MACK THE KNIFE

Oh, the shark has pret-ty teeth, dear, And he

*Cb / D-7 /*

shows them pearl-y white. Just a

*G7sus4 / Cb /*

jack knife has Mac-Heath, dear. And he

*A-7 / D-7 /*

keeps it out of sight. (When the)

*G7sus4 / / / Cb (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.

"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.

23

(PLAY CHORDS AT [A] FOR INTRO) **MAIDEN VOYAGE** - HERBIE HANCOCK  
- MARK MURPHY

**A**

See the sky high

Let's ex-  
Time for

*D7sus4*

*SIMILE*

1.

it's hue  
your de-but

*F7sus4*

2.

**B**

Take a ship

*B7sus4*

You must leave the bay

*D7sus4*

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

- CONDENSED GREEN / STYNE

Make Fame,	someone hap-py, if you win it,	Make just one - Comes and goes -
E <sup>b</sup> E <sup>b</sup> +	E <sup>b</sup> 6	E <sup>b</sup> E <sup>b</sup> +

- someone hap-py, in a min-ute.	Make just one - who's the real	heart the heart you stuff in life to
E <sup>b</sup> 6	B <sup>b</sup> -7	%

sing cling	to to ?	One Love
%	E <sup>b</sup> 7	A <sup>b</sup> A <sup>b</sup> +

- smile that cheers you is the an-swer.	One face that some-one to	Lights when it nears you love is the an-swer.
A <sup>b</sup> 6	A <sup>b</sup> 6	/ / B <sup>b</sup> 7(b9)

1.

One man you're	ev-ry	thing
E <sup>b</sup>	G-7	F-7

CIRBYEN NORSE - "LIVE AT SUGAR HILL"

to. 2. Once you've found him,

$B^b7(b9)$   $E^b$   $E^b6$   $E^b7$   $F^b7$

Build your world a — round him, Make —

$C-7$   $G-7$   $C^9$   $F-7$

— Someone hap-py, Make just one — someone hap-py

$B^b7$   $E^b$   $G-7$   $C7(b9)$

And you — will be hap-py too. —

$F-7$   $B^b7$   $de. / F-7 B^b7$   $E^b$

$(F-7 B^b7)$



(BALLAD) THE MAN I LOVE - GERSHWIN / GERSHWIN

Some day 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 little while.

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

make him	stay	I know we both won't

say a	word	Maybe I shall meet him

Sun-day, May-be	Mon-day, may-be	not;

Still I'm sure to meet him one day; May-be Tues-day will be

C = C7 D7 G7 C = 1 G7 C7

my good news day. He'll build a little home, just meant for two.

F = 9 1 1 E7maj7 Eb Eb =

From which I'll never roam, Who would, would you? And so all else a love.

Bb = C7 Ab = b

I'm waiting for the Man I Love.

F = 7 Bb7 E7maj7 Eb7maj7

Empty musical staves for additional notation.

THIS MASQUERADE

Are we really hap - py here - with this lone - ly game we play.

F = F = (M47) F = 7

looking forward - - - - - to say?

Bb9 F = Db9

Searching but not fu -

G = 7 C = 7 F =

- ing un - der - stand - ing an - y - way, - - - - - we're

F = (M47) F = 7 Bb9

lost in a mas - - - - - mas - quer - ade .

Db7 G = 7/C C = 7 F =

LEON RUSSELL - "CARNEY"

GEORGE BENSON - "BREEZIN'"

CARMEN MCRAE - "M & JAZZ"

Both a-fraid to say — we're just to far

F#m7 E#m7 A9 Eb-7 Ab7b9

- a way - from being close to geth-

D#m7 Bb7 Bb7b9 Eb-7

- er from the start. ————— We

Ab7b9 D#m7

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

D-7 G7 G7#5 C#m7

- We're lost — inside — this lone

G-7 Gb G#

- by game we play — Thoughts of leaving dis-

C7 G-7 C9 Gb13#11 F-



- ap - pear ev-'ry time I see your eyes.

F-(7b9) 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-(7b9)

er-ry on - this way, we're lost in this mas

F- Bb9 Db9

querade. (SOLOS)

C7 F-7 Bb7

FINE

# MEAN TO ME

C

Chords: G+7, C, A-, D-7, G

Lyrics: You're mean to me - I stay home - Why must you be each night when you

Chords: C, A-, F, Ab7, C, C1, A7

Lyrics: mean to me? say you'll phone. Gee hon-ey, it's done And I'm left a-lone -

Chords: D7, G7, G7, C, D7, D+7, G7

Lyrics: You love to see - me singing the blues and say - hi, sign - hi. I don't know why.

Chords: 2. C1, G7, G7, C1

Lyrics: You treat me solo - ly Each day in the

Chords: F, G7, A+7, A7, D-

Lyrics: year You al-ways scold me

BILLIE HOLIDAY - "THE REGIONAL RECORDINGS"

**B<sup>b7</sup> A<sup>+7</sup> A<sup>7</sup> D<sup>7</sup> D-<sup>7</sup> G<sup>+7</sup>**

when - ev - er some - bod - y is near, dear.

**F<sup>7</sup> / E<sup>b7</sup> E<sup>7</sup> A<sup>7</sup> A-<sup>7</sup> D<sup>+7</sup>**

**C A- D-<sup>7</sup> G<sup>7</sup> C A-**

It must be - great fun - to be mean to me, -

**G E- A-<sup>7</sup> D<sup>7</sup> G E-**

**F A<sup>b7</sup> C A-<sup>7</sup> D<sup>9</sup> D-<sup>7</sup> G<sup>7</sup>**

You should - n't, for can't you see - what you mean to

**C / / E<sup>b7</sup> G E-<sup>7</sup> A<sup>9</sup> A-<sup>7</sup> D<sup>7</sup>**

**C**

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* %

I ————— just think of you ————— and the  
 I ————— just close my eyes ————— and the

*D-7* % *Bb7* %

thought of you hold-ing me near — makes my loneli-ness soon disappear —  
 Sad-ness that miss-ing you brings — soon is gone and this heart of mine sings

*E-7* *A7#9* *D-7* *G7*

Yes ————— I love you so ————— and

*Fmaj7* % *B7* %

ANTONIO CARLOS JOBIM - "THE COMPOSER OF DESAFINADO, PLAYS"

that for me - is all I need to know

E-7 E<sup>b</sup>9 D-7 G7

I will wait for you till the

C6 % B7sus4 B7

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

C6 % A7 %

I will wait for you med-it-

D-7 % B<sup>b</sup>7 %

-ating how sweet life will be - when you come back to me.

B<sup>b</sup>7 A7b9 A<sup>b</sup>7 G7b9 C6 (D-7 G7)

Empty musical staves for practice or continuation.

(LATIN) MEMORIES OF TOMORROW / G. COOPERFIELD

Mem-ries of to-mor - row -  
 Mem-ries of to-mor - row -

songs drift slow-ly 'round -  
 fu-ture flow-ing past -

A = A = (Maj 7) 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 Maj 7 F#0 C Maj 7/G

leads you to - a sound - in the si-lence of the  
 can-not make it last - you feel fu-ture mem - ries

G 7 sus 4 C Maj 7 D Maj 7/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 Maj 7 C Maj 7/E E b Maj 7 A 7

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 real

A b Maj 7 F = 7 B b 7 sus 4

yes you have flown through time so quickly - thought  
 you can hear your own in - tu - -i- tion - you

C Major B-7 Bb7 A- F-/A

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 Major D Major/F# F Major C Major/G

-mor - row all a - round.  
 to - mor - row to - night.

G7sus4 C (B-7 Bb7)

Empty musical staves for additional notation.

# MICHELLE

Musical notation for the first system, including lyrics: mi—chelle, ma belle, These are words that

Chords: D, G-7, C

Musical notation for the second system, including lyrics: go to—ge—ther well, my mi—chelle.

Chords: B<sup>b</sup>, A7, B<sup>b</sup>, A7

Musical notation for the third system, including lyrics: mi—chelle, ma belle sont les mots qui vont tres bien en—

Chords: D, G-7, C, B<sup>b</sup>

Musical notation for the fourth system, including lyrics: -semble, tres bien en—semble. I love you, I love you, I need to, I need to, I love you, need to,

Chords: A, B<sup>b</sup>, A, D-


Musical notation for the fifth system, including lyrics: That's all I want to I need to make you say. see. Until I find a way — I will Oh what you mean to me — Un—


Chords: C- 1 1 F7, B<sup>b</sup>, A7 D- G-

Empty musical staff lines at the bottom of the page.

say the on-ly, words I know that you'll un-der-stand.  
 till I do, I'm hop-ing you will 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 B# D-

you'll un-der-stand my Mi-chelle.

G A7 D G- D

FINE

(BALLAD)

# MISTY

MUSIC - ERROL GARNER  
LYRICS - JOHNNY BURKE

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  
 or it might be eas

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

clinging to a cloud, I just can't - understand I get misty just holdin' on  
 sound of your hel-lo, That - mu - sic I hear - I get misty, the mo - ment

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

1. hand ————— Walk mg near.  
 2.

*G-7 C7 F-7 B<sup>b</sup>7 E<sup>b</sup>6*

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

*B<sup>b</sup>-7 E<sup>b</sup>7 (va)*

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

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

- That's why I'm follow-<sup>3</sup>ing you. ————— On my

D7 F7 G-7<sup>b5</sup> C7<sup>b9</sup> F-7 B<sup>b</sup>7

own, would I wander thru this wonderland a-lone, never knowing my

E<sup>b</sup>7<sup>mag7</sup> B<sup>b</sup>-7 E<sup>b</sup>9 A<sup>b</sup>7<sup>mag7</sup>

right foot from my left, my-<sup>3</sup> hat - from my glove, I'm too misty and too much in

A<sup>b</sup>-7 D7 E<sup>b</sup>9<sup>mag7</sup> C-7 F-7 B<sup>b</sup>9

love.

E<sup>b</sup>6 (F-7 B<sup>b</sup>7)

Empty musical staves.



# MOANIN'

8.)

Ev-ry mornin' find me  
 moan-in' (Yes Lord)  
 moan-in' Cause of all the  
 I'm a-lone and

(SOLOS: F- Ab9 G7 C7) simple

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' those dues

1.

Cares and woes have got me  
 Ev-ry-bod-y knows I'm  
 moan-in' (Yes Lord)  
 moan-in' Ev-ry evenin' find me

(G-7b5 G7)

And I  
 spend plenty of days and nights a-lone with my guitar

C-7b5 F7b9 Bb-9 Ab9 G7b9 C7#9

But I pray really

G-7 F B7 Bb-9 Ab9

"THE BEST OF LAMBERT, HENDRICKS & ROSS"

Handwritten musical notation on a single staff. The melody is written in a treble clef with a key signature of one flat (B-flat). The lyrics are: "pray somebody-y will come to bring me re-lief Ev-ry mornin' find me". Below the staff, the chords G7b9, G-7, and C7 are written. The piece ends with a double bar line and a repeat sign. Below the staff, the instruction "D.S. al" is written with a circled cross symbol.



Handwritten musical notation on a single staff. The staff is mostly empty, with a circled cross symbol at the beginning. A chord "F-" is written below the staff.

Seven empty musical staves, each consisting of five lines, arranged vertically.



In the eve-ning when lights are low, I'm so lonesome I could cry,

$A^b$  /  $A^b9$   $A^b$   $B^b9$  / .  $E^b9$

'Cause there's nobody who cares about me, I'm just a soul who's bluer than blue can be,

$A^b9$  / .  $D^b9$   $E7$  / /  $E^b9$

When I get that mood in-di-go, - I could lay me down and die.

$A^b$   $maj7$   $B^b9$   $B^b-7$   $E^b9$   $A^b$

DUKE - "70<sup>th</sup> BIRTHDAY"

(Empty musical staves for the piece "70<sup>th</sup> BIRTHDAY")

(BALLAD)

THE MORE I SEE YOU

.S.

The more I see you, the more I want you — Somehow this  
a girl, how much I love you — 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- D-7 Gb7 C7(b9) alt. C7(b9) Bb7

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

Chords: Eb- F7 F-7 Bb7

D.S. al

CODA

see you, — as years go by, — I know the

Chords: Eb F-7 G- Bb7 Bb7 Eb7

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

A<sup>k</sup> maj7 A<sup>b</sup>7 D<sup>b</sup>7 F<sup>b</sup> G<sup>=</sup>7 C7 F7

free you — my heart won't try.

E<sup>b</sup> F<sup>=</sup>7 B<sup>b</sup>7 E<sup>b</sup> (F<sup>=</sup>7 B<sup>b</sup>7)

(MED. UP)

MR. P.C.

MUSIC - COLTRANE

LYRICS - JON HENDRIX

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. C. P. C.*

C-7 F 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

*P. C. P. C.* } Talking 'bout rhy - thm

C-7 Bb C-7 D7 4 G7 4

got the rhy - thm dig *P. C.*

4 G7 4 1 1 C-7 Bb C-7

JOHN COLTRANE - "GIANT STEPS"

Empty musical staves for the "Giant Steps" section.



GENE



# MY FAVOURITE THINGS

Raindrops on  
 Cream co-oured  
 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

ket-tles and  
 Sleigh bells and  
 warm wool-en  
 shir-tzel with  
 mil-rens  
 noo-dles  
 Brown pa-per  
 Wild geese that  
 pack-age-es  
 fly with the

Cmaj7    /    /    A-7    D7

tied up with  
 moon on their  
 string  
 rings } These are a  
 few of my  
 fav-our-ite

Gmaj7    Cmaj7    Gmaj7    Cmaj7    F#-7b5

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

B7    E maj7    F#-7    E maj7    F#-7

Snow-flakes that  
 stay on my  
 nose and eye-lash-es  
 Sil-ver white

A maj7    /    /    /    A-7

SARAH VAUGHAN - "AFTER HOURS"

winter-ers that melt in-to springs These are a few of my

D7 Cmaj7 Cmaj7 Cmaj7 Cmaj7

fa-vour-ite things When the dog bites, when the

F#7b5 B7 E7 % F#7b5

bee stings, when I'm feel-ing sad, — I

B7 E7 % 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 Cmaj7 Cmaj7 F#7b5 B7

3rd AD) MY FOOLISH HEART

8;

The night — is like a lovely tune, Be — ware — my foolish  
lips — are much too close to mine, Be — ware — my foolish

B<sup>b</sup>maj7 E<sup>b</sup>maj7 D-7 G7 C-7 C-7/b<sup>b</sup>

heart! How white — the ever constant moon; Take care — my foolish  
heart. But should — our eager lips combine Then

A7sus4 A7 D-7 D7#9 G-7 D<sup>b</sup>7 C-7

heart! There's a line between love and fascin — a — tion — that's hard to see on an evening such as  
this,

C-7/b<sup>b</sup> F7/b<sup>9</sup> B<sup>b</sup>maj7 F-9 B<sup>b</sup>7 E<sup>b</sup>maj7

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

A7/b<sup>b</sup> D7 G-7 D7#9 G-7 C7 C-7 G7

kiss. {His} D.S. al  $\text{\textcircled{C}}$   
{Her}

C-7 F7

ZILL EVANS - "VILLAGE VANGUARD SESSIONS"

let — the fi-re start. For this time it is'nt fas-ci-na-tion, or a

C-7 C-7/B<sup>b</sup> A-7<sup>b</sup>5 D7 G-7 E<sup>b</sup>-7 A<sup>b</sup>7

dream that will fade and fall a part, It's love — this time it's love, My Foo-lish

B<sup>b</sup>7maj7 E<sup>b</sup>7maj7 A<sup>b</sup>7 G7 C-7 G7 C<sup>b</sup> C-7 F7sus F7<sup>b</sup>9

Heart.

B<sup>b</sup>7maj7 (G7 G<sup>b</sup>7maj7 F7sus)

(Solo ON ENTIRE FORM)

Empty musical staves for improvisation or additional notation.

(2 FLAD) MY FUNNY VALENTINE

My Fun-ny	Val-en-tine,	sweet com-ic	Val-en-tine,
C-	C-(maj7)	C-7	C-b

You make me	smile with my	heart,	
A <sup>b</sup> maj7	F-7	D-7 <sup>b</sup> 5 G7 <sup>b</sup> 9	

Your looks are	laugh-a-ble,	un-pho-to-	graph-a-ble,
C-	C-(maj7)	C-7	C-b

Yet, you're my	fau-'rite work of	art. — is your	
A <sup>b</sup> maj7	F-7	A <sup>b</sup> 6	B <sup>b</sup> 7(C <sup>b</sup> 9)

fig-ure less than	Greek; is your	mouth a lit-tle	weak, when you
E <sup>b</sup> maj7 F-7	G-7 F-7	E <sup>b</sup> maj7 F-7	G-7 F-7

"MILES DAVIS SEXTET VOL. I - JAZZ AT THE PLAZA"

MILES - "MY FUNNY VALENTINE"

o — pen it to speak; are you smart? — — — — — But

E<sup>b</sup> maj7 G7 C= B<sup>b</sup>7 A7 A<sup>b</sup> maj7 D=7<sup>b</sup>5 G7<sup>b</sup>9

don't change a hair for me, not if you care for me,

C= C=(maj7) C=7 C=6

stay lit-tle Val-en-tine stay! — — — — —

A<sup>b</sup> maj7 D=7<sup>b</sup>5 G7<sup>b</sup>9 C= B<sup>b</sup>7 A7(♯11)

Each day is Val-en-tine's day.

A<sup>b</sup> maj7 F=7 B<sup>b</sup>7(♯9) E<sup>b</sup>6 (D=7<sup>b</sup>5 G7<sup>b</sup>9)

Empty musical staves for accompaniment or further notation.

(E SSA) MY LITTLE BOAT

My lit-tle boat is like— a note boun-cing	merely a long, hear it	
G maj7	∅	D <sup>b</sup> -7 G <sup>b</sup> 7

splashin' up a song.	The sails are white, the sky — is bright head-in'	
D <sup>b</sup> -7 G <sup>b</sup> 7	F maj7	∅

out in-to the blue with a	crew of only two.	Where we can share love's sake
B-7 E7	B-7 E7	E <sup>b</sup> maj7

—ty air on a	lit-tle pa-ra-dise that's a float, — not a	
∅	A-7 D7	A-7 D7

care have —	we in my lit — tle —	
G maj7	E7 (9)	A-7

Empty musical staff lines.

boat. *The wind is still, we feel — the thrill of a*

D7(b9) G maj7 7.

*voyage heaven bound, tho' we on-ly drift a-round - warmed by the sun, two hearts*

D<sup>b</sup>7 G<sup>b</sup>7 D<sup>b</sup>7 G<sup>b</sup>7 F maj7

*— as one beat-ing with enchanted bliss, melting in each other's kiss.*

7. B7 E7 B7 E7

*When daylight ends and sly-ly sends lit-tle stars to twinkle brightly a-*

E<sup>b</sup> maj7 7. A7 D7

*-bove, — it's good bye to my lit-tle*

A7 D7 G maj7 E7(b9)

*boat of love.*

A7 D7(b9)



MY MAN

It's  
 Love me a lot, but there's one thing that I've got. It's -  
 not much for looks, and no he-ro out of books. It's -

E- C7 E-

My man  
 My man  
 Cold and wet, bird you bet but all  
 Two or three girls has he that he

B7 / /

1.  
 That I soon for get With -  
 Likes as well as me, But I  
 my man He's

F#m7 B7 E- /

2.  
 love him! I - don't know why I should, He is-n't good,  
 E- B7 E- E-(M4T) E-7 B7

4  
 He is-n't true, He beats me too, What can I do? Ch, my man I love him

E- D7 C7 / B7 Bb7 A-7 D7

BILLIE HOLIDAY - "THE ORIGINAL RECORDINGS"

so, he'll nev-er know, All my life is just des-pair, but I don't

G E7 / A7 D7 A7 D7

care When he takes me in his arms the world is bright, all

G Maj7 D7 A7 D7 A7 D7

right. ————— What's the difference if I say I'll go a -

G D° A7 D7 G

-way, When I know I'll come back on my knees some day? For what-ev-er my man

E7 / D7 G7 C Maj7 A7

is I am his for — ev — er more! —————

G E7 A7 D7 G Maj7

— — — — —

(B LEAD) MY ONE AND ONLY LOVE

The very thought of you makes my heart sing - Like an April breeze - on the  
 The shadows fall and spread their misty charms - in the hush of light - while you

Cmaj7 G/B A-7 A/G D7/F# G7/F G/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#m7 B7 E- F#m7 B7

heav-en that I've never known The blush on your cheeks men-

E- F#m7 B7 E- E-7/F#

ev - er I speak Tells me that you are my own

E7/D E-7/F# 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 Fmaj7

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

(LEO.)

# MY ROMANCE

My ro- mance doesn't have to have a  
-mance doesn't need a cas- tle

*B<sup>b</sup>maj7 C-7 D-7 D<sup>b</sup>7*

moon in the sky, My ro- mance doesn't  
ris ing in Spain, nor a dance to a

*C-7 F7 B<sup>b</sup>maj7 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 B<sup>b</sup>maj7 B<sup>b</sup>7*

month of May, no twin kling

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

stars, no hide a way, no

*B<sup>b</sup>maj7 E-7<sup>b</sup>5 A7<sup>b</sup>9 D-7 D<sup>b</sup>7*

BILL EVANS - "NEW JAZZ CONCEPTIONS"

\_\_\_\_\_

\_\_\_\_\_

soft qui — tars. My ro — -frain. Wide a —

C7 sus4 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)

(ALLEGRO)

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#D7 G7 C7

Jan and spice, there's a pa-ra-dise in the hold. my  
 can 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(sust) 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(sust) 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 - GIG EVANS - "MILES AHEAD"

dream need ne-ver be. If the ship I sing doesn't al-so bring, my

F<sub>b</sub> F<sup>#</sup>7 G7 C7 F<sub>b</sub> D7 G7 A7

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

D7 C7 Fm7 C7 F D- Bb9 F D-

own true love to me.

F/C D7 G7 C7 F<sub>b</sub> D<sup>b</sup>9 F<sub>b</sub> (G7 C7)

FINE



6:

(B♭ LAD)

# NAIMA

— JOHN COLTRANE  
— JON HENDRICKS

Child — of the Gods Spi — rit — here on earth  
An — gels a — bove mea — sure her worth

B♭-7 E♭-7 B7(b5) A7(b5) A♭ Maj7

Mo — ther of all — and the keeper — of the home — and a

B Maj7 B♭9 b9 B Maj7 B♭7 (b9)

wife — to her man — so he'll never — care to roam

E7 B Maj7 F-7 G♭7

Love — to the child Miss — ings of re — birth

B♭-7 E♭-7 B7(b5) A7(b5) A♭ Maj7

Empty musical staves for improvisation or accompaniment.

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

B7b5 A7b5 A7m7      B7b5 A7b5 A7m7

Child of the im - mor - tal      Gods down here on

B7b5 A7b5 A7m7 D7m7      /      /

earth.

A7m7

(Empty musical staves)

69

LEO



SWING  
SHARP

# NEFERTITI

MUSIC - MILES DAVIS  
LYRICS - BONNIE FERRELLSON

Ne-fer-ti-ti E-gypt's queen The pow-er Be-side  
Ne-fer-ti-ti you have 'come The one - to grace

A7(11) D7(11) G7b5 C7b9

the - king Ak-na - ten -  
the - world of Na - ten -

C7(11)7 Bb-11 A7(11) Eb7(11)

First to be por-trayed Standing e-qual with the king -  
Bring the world a dream Sun ca-ress-ing warms the land -

E7(11)7 A- Bb- Eb7(11)7

the queen -  
so warm -

E=11 Eb7(11) D7(11)7 A7(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

nev — er, never — will I marry, —

*A<sup>b</sup> maj 7* *%* *G-7* *C7*

nev — er, never — will I wed.

*F-7* *B<sup>b</sup>7* *E<sup>b</sup> maj 7* *A<sup>b</sup>7*

8

Born to wan — der sol — i — tary; —

*D<sup>b</sup> maj 7* *%* *D-7<sup>b5</sup>* *G7alt.* *A<sup>b</sup> maj 7*

Wide my world, nar — row my bed. Nev — er,

*A-7* *D7* *G maj 7* *A-7* *D7* *G7* *g7*

nev — er, never — will I mar — ry,

*A<sup>b</sup> maj 7* *%* *G-7* *C-7*

Handwritten musical notation for the first system. The staff contains notes for the words "Born to wan-der 'til I'm dead." The notes are: B<sup>0</sup>, D<sup>0</sup>, B<sup>0</sup>, D<sup>0</sup>, E<sup>0</sup>, B<sup>0</sup>. The lyrics are: Born to wan-der 'til I'm dead. The chords below the staff are: F-7, %, / / B<sup>b</sup>7, E<sup>b</sup>6.

FINE

Handwritten musical notation for the second system. The staff contains notes for the words "No burdens to bear, - No con-science nor care, -". The notes are: E, G, A, B<sup>b</sup>, E, G, A, B<sup>b</sup>, E, G, A, B<sup>b</sup>, E, G, A, B<sup>b</sup>. The lyrics are: No burdens to bear, - No con-science nor care, -. The chords below the staff are: A<sup>b</sup>7, %, E<sup>b</sup>7, %.

Handwritten musical notation for the third system. The staff contains notes for the words "No mem-ries to mourn, - No long-ing, For I was". The notes are: E, G, A, B<sup>b</sup>, E, G, A, B<sup>b</sup>, E, G, A, B<sup>b</sup>, E, G, A, B<sup>b</sup>. The lyrics are: No mem-ries to mourn, - No long-ing, For I was. The chords below the staff are: A<sup>b</sup>7, %, G-7, C-7.

D.S. al FINE

Four sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff, provided for further notation.

NIGHT AND DAY

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, — — — — — It's no mat-ter, dar-ling, where you are — — — — — I  
boom — — — — — In the sil-ence of my lone-ly room — — — — — I

F-7 F-7 Eb9

think of you — — — — — night and day

D-7 G7 Cmaj7

"STAN GETZ & BILL EVANS"

1. Day and night — Night and day —

2. Night and day —

B<sup>b</sup>7 E<sup>b</sup>maj7

un-der the hide of me — There's an

Cmaj7

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

E<sup>b</sup>maj7 Cmaj7

And its torment won't be through — 'Til you

F#m7 F-7

let me spend my life making love to you, day and night —

E-7 E<sup>b</sup>97 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  
 to rance 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

seen by the night The night  
 last- ing and bright His bright

D7sus4 D7 D7

has a thousand eyes and it  
 as the star- lit skies and this

G7 Cmaj7 F7

knows a- such- ful heart from one that lies  
 non- drous night that has a thousand eyes

Gmaj7 D7sus4 Gmaj7

JOHN COLTRANE - "COLTRANE'S SOUND"

1. 2.

Thought 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 ROLLIN

LYRICS - JIM COY

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's even

Bbmaj7 G7 C-7 F7 Bbmaj7 G7

better, you know. It's the spread, That you're fed, When you feel in your head,  
 cause 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 - ated. margarine 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 who

? C7 ?

Who still will give an argu-ment that butterfat is the only way Don't a-cept sec-

F7 / Bbmaj7 G7

-ond rate, There ain't been a better lubri-cation to date. Be pro-

C-7 F7 Bbmaj7 G7 C-7 F7

-found, Hip your town, To the place we go in found. You've got to

F-7 Bb7 Ebmaj7 Eb-6 Bbmaj7 G7

spread it a-round.

Bbmaj7

JOHN COLTRANE - "TRANE TRACKS"

MILES DAVIS - "DAVIS"

"CAL. STATE LONG BEACH JAZZ ENSEMBLES 1976"

# ON A CLEAR DAY

MUSIC - BURTON  
LYRICS - ALAN...

On a clear day — Rise and look a- round you —

Gmaj7 C9

— And you'll see who — you are. —

Gmaj7 E7

— On a clear day — How it will as- tound you —

A-7 D7

— That the glow of your be- ing out — shines ev- ry

G B7 A-7

star. You feel part of — ev- ry mountain side and shore —

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 —

7/8 G° Gmaj7 1 1 G 1 B-7 E9

— You can see for — ev-er and ev —

B- E7 A-7 Gb A-7 1 1 Gb A-7

— er — more! —

D7 G 7/8 7/8

—

7/8

—

(B 33A)

# ONCE I LOVED

Once I loved  
And one day

G-7 C#7 F#m7

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.  
love a-gain

Once  
Now

A-7 A-7/G F-7

I cried  
I know

At that  
That

Bb7 Ebm7

thought I was fool-ish and proud And let you say good bye  
mat-ter what-e-ver be-falls I'll ne-ver

E-7b5 A9b9 Dmaj7

ELLA FITZGERALD & ICE PASS - "TAKE LOVE EASY"

let you go - I will hold you close -

D7b9 Dmaj7 G7

make - you stay

Cmaj7 F7 Bbmaj7

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.

G-7 A7b9 D-6 (D7)



ONE FOR MY BABY

It's quarter to three there's no one in the place ex-

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

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

$E^b6$   $B^b7$   $E^b7$   $B^b7$   $E^b6$   $E^b7$

got a little 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-isode

$A^b6$   $A^b7$   $A^b6$  /  $F-7$   $B^b7$   $E^b6$   $E^b7$

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

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

road. I got the routine so

E<sup>b</sup>6 A7 D7 G Maj7 D7 sus4

drop another nick-el in the machine I'm

G Maj7 / A7 D7 G Maj7 D7 G7 D7

feeling so bad I wish you'd make the music dreamy and sad

G G Maj7 G6 / A7 D7 G6 D7

could tell you a lot - but you've got to be

G7 C Maj7 C7 sus4 C Maj7 G7

true to your code Make it one for my ba-by and

C7 B7 E7 b5

Empty musical staves at the bottom of the page.

one more for the road You'd

A7 | C7 D7sus4 | G | D7sus4

nev - er know it but buddy I'm a kind of poet and I've gotta lot - ta things to

G7 | C7 | G7 | Csus4 | B7 | A7 D7sus4

say ——— and when I'm gloomy, you simply gotta listen to me un -

G | D7sus4 | G7 | C7 | G7 | C7

-til it's talked a - way ——— well that's how it goes and

G7 | Eb7b9 | D#7 | G | D7sus4

Joe I know you're getting ready to close ——— so

G6 | A7 D7 | G | D7 | G7

ONE FOR MY BABY - 4.

thanks for the cheer I hope you didn't mind my bending your ear —

G G7(b9) G6 / A7 D7 G D7

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

G7 C7(b9) C / A7 D7

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

G B7 E7(b9)

one more for the road that long, long

A7 / C7 D7 sus4 B7 / E7 A7 A7 D7(b9)

road.

G

87.

ONE NOTE SAMBA

-A.C. JOBIM

*S.*

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, — Now this new one is — the con —  
love I feel — for you, — an — y — (to com)

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)

There's so many people who can talk and talk and talk and just say

Bb6 Eb-7 Ab7


"LAMBERT, HENDRICKS &amp; BAYAN AT BASIN ST. EAST"


no — thing, or nearly no — thing. I have used up all the scales I

*D<sup>b</sup>maj7* *7* *D<sup>b</sup>-7*

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

*G<sup>b</sup>7* *C<sup>b</sup>maj7* *C-7* *B<sup>b</sup>7*

D.S. al 

 *Cresc.*

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

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

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

*A<sup>b</sup>7* *D<sup>b</sup>6* *C7*

— the note — you know.

*B<sup>b</sup>maj7* *E<sup>b</sup>6*

STAN GETZ — "GETZ AU GO GO"

(EVEN 8ths) OPEN YOUR EYES, YOU CAN FLY CHICK COREA  
NEVILLE POTTER

INTRO

G-II

*A*

*Neu-er be-a-fraid  
Cloud your eyes with oth*

G-II

*SIMILE*

*to love,  
-ors' lies,*

*Neu-er be-a-fraid - to just see,  
See on-ly what you want - to see;*

*D-1 D-*

*Just cast a-way the chains - of doubt,  
Just du-pli-cate this sun - ple truth;*

*B-*

*Have the cou-rage to*

CHICK COREA - "NEW QUARTET"  
FLORA PURIM - "OPEN YOUR EYES, YOU CAN FLY"

*Bb 1 1 4 C*

1.

- be free. Don't

Handwritten musical notation for the first system. The vocal line starts with a half note 'be free.' followed by a whole note rest. The guitar accompaniment line shows a C chord, a D chord, and a melodic line.

2. B

O-pen your eyes, You can fly

Handwritten musical notation for the second system. The vocal line starts with a whole note rest, then 'O-pen your eyes,' followed by a melodic line. The guitar accompaniment line shows a Bb chord and a melodic line. A boxed 'B' is written above the staff.

Op-en your eyes

C7sus4 Bb

Handwritten musical notation for the third system. The vocal line has a whole note rest followed by 'Op-en your eyes' and a melodic line. The guitar accompaniment line shows a C7sus4 chord and a Bb chord.

You can fly You can fly

C7sus4

Handwritten musical notation for the fourth system. The vocal line has a whole note rest followed by 'You can fly' and a melodic line. The guitar accompaniment line shows a C7sus4 chord.

F Bb/F C/F

Handwritten musical notation for the fifth system. The vocal line has a whole note rest followed by a melodic line. The guitar accompaniment line shows chords F, Bb/F, and C/F.

You can fly

Bb/F G

Handwritten musical notation for the sixth system. The vocal line has a whole note rest followed by 'You can fly' and a melodic line. The guitar accompaniment line shows chords Bb/F and G.

FINE



# OUR LOVE IS HERE TO STAY

It's ver-y	clear, dear!	our love is here to our love is here to
C7	G7	G7 C7

stay ; stay ;	Not for a To-geth-er	year, we're
F	G7 C7	G7

But ev-er and a go-ing a-long long	day, wad,	The ra-di-
G7 C7	F#9 D9	G7

-o	and the	tel-e-phon and the	mov-ies that we
C7	D9	G7 C7	Fmaj7 Bb

know may just be	pass-ing fan-cies,	And in time may
F7(b5) A7	D7	G7

Empty musical staves at the bottom of the page.

go .

But oh my

In time the

G-7 C7 G7

2.

Rockies may crumble, Gib-rat-tar may tumble,

They're only made of

C7 D7 G-7 C7 Eb9 D7

clay, But

our love is

here to

Bb Dc F G-7 C9

stay .

F6

# OUT OF NOWHERE

You come a long from out of no where  
 If you should go back to your no where

G maj7 F Bb-7

And you took my heart and found it free  
 And leaving me with a mem-o-ry

Eb-7 G maj7

1.  
 Wonderful dreams,

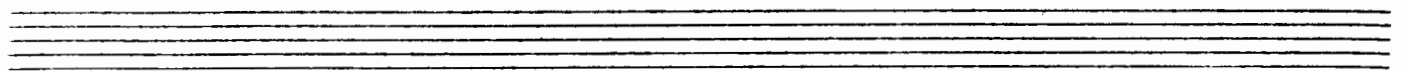
B-7 Eb-7 A-7

Wonderful schemes from no where

Eb-7 A-7

Made every hour sweet as a flower for me

Bb-6 Eb-7 D7 sus4



Handwritten musical notation for the first system. The top staff contains a melody starting with a whole note, followed by a second ending bracket labeled "2." and a third ending bracket labeled "3.". The lyrics are "I'll always wait for your return out of". The bottom staff shows chords: D7 b9, A-7, and E7 b9.

Handwritten musical notation for the second system. The top staff continues the melody with lyrics "no where Hop-ing you'll bring your love". The bottom staff shows chords: A-7, C-6, B-7, and B b9.

Handwritten musical notation for the third system. The top staff continues the melody with lyrics "to me.". The bottom staff shows chords: A-7, D7, G, and (A-7 D7).

Four sets of empty musical staves, each consisting of a treble and bass staff, provided for further notation.

(BALLAD) PEACE

There's a place that I know - where the squamores grow and  
 go there real late - Let my mind mudi - gate on

A7b5 D7b9 G-7 C7

saffo-dils - have their fun where the cares of the day - seem to  
 everything to be done If I search deep inside - Let my

Cmaj7 | C7b5 F7#9 Bbmaj7 B-7 E7

slowly fade a-way - In the glow of the eve-ning sun  
 can't seem to be my guide Then the answers are sure to come

A7maj7 | A7 F#7 F#7/E Eb-7b5 D7b5 D7maj7

Peace when the day is done. If I  
 Don't have to work - my none. (Lil' sweet)

C7b5 B7b5 Bbmaj7

HORACE SILVER - "THAT HEALIN' FEELIN'"

LENN 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.

(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-

D7 G7 C7 F7maj7 B7b9 E7

for the dew-men-tal woes- That was my heart ser-ve-nad-ing you-  
 That was my heart try-ing to compose-

A7b9 D-7 D-7 G7 A-7 D7#11

1. My Pre-lude to- a Kiss  
 D-7 G7 C7maj7 A7

2. A Pre-lude to- a Kiss  
 D-7 G7

Though it's just a simple mel-o-dy with

C B7 E7maj7 C#-7 F#-7b5 B7

nothing fan-cy, nothing much You could turn it to a

G#-7 G° F#-7 F7 E7maj7 C#-7

DUKE - "70TH BIRTHDAY"  
 "ILLINOIS, Vol. 2"  
 "DUKE'S BIG 4"

sym-phony a Schu-bert tone with a Ger-sh-win touch Oh!

F#m7b5 B7 F#m7 A7b9 D-7 E7b7 E-7 E7b7

How my love song gent-ly cries for the ten-der-ness with-

D7 G7 C7 F#m7 B7b9 E7

-in your eyes My love is a pre-lude that nev-er dies-

A7b9 D-7 D-7 G7 A-7 D7#11

A Prelude to- a kiss -

D-7 G7 C



-FREDDIE HUBBARD

-MARK MURPHY

# RED CLAY

FREE BLOWING:

(C-7) ~~~~~ (A<sup>b</sup>7)

(G7) ~~~~~ (C-7)

**A** (Rhythm Section:)

1. 2.

Screen

C-7(11) B<sup>b</sup>-7(11) D<sup>b</sup>7sus4 E<sup>b</sup>7sus4 F7sus4 G7sus4 F7sus4 G7sus4

**B** (THEME:)

— door slappin' somewhere on a side porch — A sleep-y morn'ing way  
 — clays where we came from to be gin with — And where we're go- ing where

C-7(11) B<sup>b</sup>-7(11) D<sup>b</sup>7sus4 E<sup>b</sup>7sus4

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

F7sus4 G7sus4 C-7(11) B<sup>b</sup>-7(11)

1. 2.

Red-

D<sup>b</sup>7sus4 E<sup>b</sup>7sus4 F7sus4 G7sus4 : F7sus4 G7sus4

**C**

Mov ——— ing - Al - ways mov - ing  
 Morn ——— ing - mid - night sleep tight

*C-7 (11) Bb-7 (11) Db7sus4 Eb7sus4 F7sus4 G7sus4*

**D** (SOLOS:)

*C-7 Bb-7 Eb7 Ab7/G7 D-7b5 G7*

(THEME)

Someone's playing something on the back steps - The happy fac-es look

*C-7 (11) Bb-7 (11) Db7sus4 Eb7sus4*

out of the win-dows Al - ways something good on the red clay -

*F7sus4 G7sus4 C-7 (11) Bb-7 (11)*

*Db7sus4 Eb7sus4 F7sus4 G7sus4* D.S.

- ADDITIONAL VERSE NEXT PAGE



Waiting for the paper in the evening

You watch the roses climb out of their earth beds

Lives being lived on the red clay

Moving down my baby when he's tired out

I tell her fun things and watch him start smiling

Nobody's ever sat on my red clay.

Your move my move check me

He moves they move dig me

Red clay's just a dirt but it's a large sum

So what you doing just sitting there goofin'

Always a lot to do on the red clay.

113.

(ALLAD)

# 'ROUND MIDNIGHT

- MONK,  
WILLIAMS &  
HANTHORN

It begins to tell, 'round mid-night, 'round mid-night  
Mem-ries always start, 'round mid-night, 'round mid-night

$E^b-7$   $C-7b5$   $F-7b5$   $B^b7alt.$

I do pretty well 'til  
Haven't got the heart to

af-ter sun-down;  
stand those man-'ries

sup-per time I'm fed-in'  
when muh-art 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

*Ab-7 D-7 Eb-7 / C-7 B-7 Eb-7 D-7*

out of my mind Let out love take wing, some mid-night, 'round mid-night,

*C-7 B-7 Eb- C-7b5 F-7b5 B-7 alt.*

Let the angel's sing for you're re-turn-ing, Let our love be safe and

*Eb-7 Ab-7 B-7 Eb-7 B-7 Eb-7 Ab-7 D-7*

sound when old mid-night come a-round. —

*Eb-7 Ab-7 C-7 B-7 Eb-*

MILES DAVIS - "ROUND MIDNIGHT"  
 "THE THELONIOUS MONK STORY"

165.

MUSIC - STEVE KUHNY

LYRICS - SHERRILL CRAIG

(JAZZ WALTZ) SAGA OF HARRISON CRABFEATHERS

Late this night she waits a-lone she tries to ac-cept the

E- Cmaj7

truth. The pain is in-tense Her heart is so sore and

A-

bruised Wish-ing that the

E- D-

sad-ness had not come for its claim so soon One

Bb7

life is so short so many things left to say and

G- D-

STEVE KUHNY - "LIVE IN NEW YORK"

S. K. - "CHICKEN FEATHERS"

so. —————  
cry - ing - soft - ly for - the  
A<sup>7</sup>Maj7

one who - can - not re - turn Through the rain s...s  
C-

sees a face he's laughing in hap - py play — The  
A<sup>7</sup>Maj7

face of a child, the child on a sun - ny day  
F- C-

A) SOLOS: E-7 (AEOLIAN) C (LYD.) E-7

B) D-7 (AEOL.) Bb (LYD.) D-7

C) Ab (LYD.) D) C-7 (AEOL.) Ab (LYD.) C-7

(AFTER SOLOS, D.C. al. 1)



# SATIN DOLL

MUSIC - DUKE ELLINGTON

LYRICS - JOHNNY MERCER

Cig-arette hold-er Ba-by shall we- go	Which was me out slip-pin	o-ver her shoul-der careful a-mi-go
D-7 G7	D-7 G7	E-7 A7

she, dips me you're flippin'	Outt' cat-in' Speaks lat-in	That sat-in doll- That sat-in doll-
E-7 A7	A-7 D7	A-7 D7

1. 	2. 
C	E-7 <sup>b9</sup> A7 <sup>b9</sup> : C D-7

She's no body's fool so I'm play-	ing it cool as can be	
D#9 E7	C7 C7	7.

I'll give it a whirl but I ain't		
Fmaj7	C7 C7	A-7 D7

DUKE - WITH BIRCHBARD

BY THE WAY

RECORDS ARE - "JAZZ" IN "LANSAN"

— for no girl-catching me

E-7 A7 D-7 G7

Te-le-phon-e num-bers      well you know      do-ing my rhum-bas

D-7 G7      7.      E-7 A7

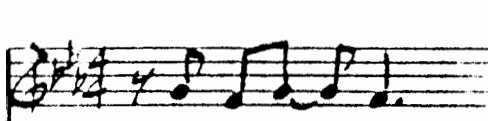


With u-no      And that'n      my Sat-in Doll

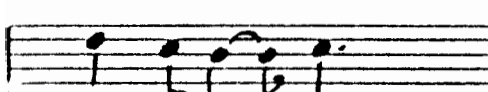
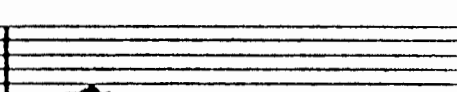
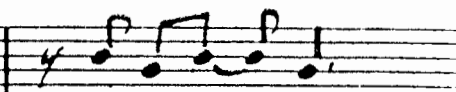
E-7 A7      A-7 D7      A<sup>b</sup>-7 D<sup>b</sup>7


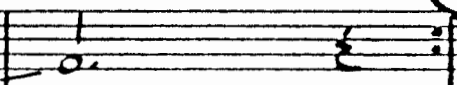
C      (E-7<sup>b</sup>5 A7<sup>b</sup>9)

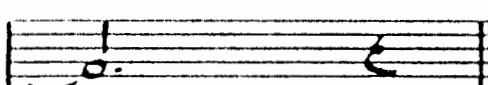
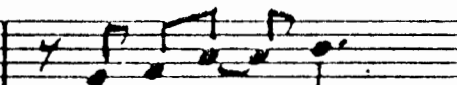
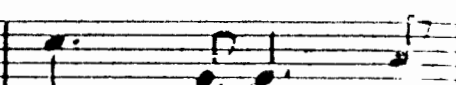
FINE

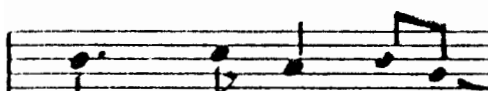
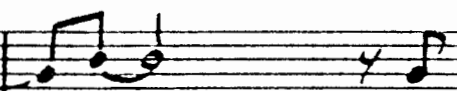
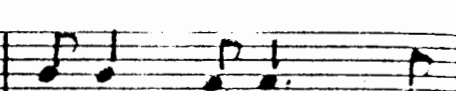
SCOTCH 'N' SODA

		
Scotch 'n' so - da, Dry martin - i,	mud in your eye gigger of gin	Be-by do I feel Oo what a spell you've
$A^b \text{maj}7$	$D^b9$	$E^b6$

		
high, oh me - oh got me in - oh	my my	Do I - feel Do I - feel
$G7$ $C7$	$F7$	$F7$ $B^b7$

1.	2.
	
high	high
$D-$	$A^b-$ $G7$

		
	People don't be - lieve me - They	
$E^b9$ $E^b7$	$A^b \text{maj}7$	$F-$

		
think that I'm just brag - ging -	But I could feel the	
$E^b$ $F7$ $B^b7$ $E^b \text{maj}7$	$F9$	

Can I do— And still be on the way— on.—

*B<sup>b</sup>7* *F-7* *B<sup>b</sup>7*

All I need is, one of your smiles Sun-shine of your eyes

*A<sup>b</sup>ma<sup>7</sup>* *D<sup>b</sup>9* *E<sup>b</sup>6*

— oh me— oh my Do I — feel high

*G-7* *C7* *F7* *F-7* *B<sup>b</sup>7*

— er than a kite could fly — Give me lov-ing

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

— a— by I feel high.

*B<sup>b</sup>7* *A<sup>b</sup>7* *F<sup>b</sup>*

Empty musical staff lines.

III.

(LATIN)

# SEA JOURNEY

-CHICK COREA

(LASTS)

(A-#5) (A-45) Come

with me with me

A-

come with me safe with me To

places that feel the glow of we have loved, (translating) light

A life time a go will sail thru the day

(BREAK) G7sus4 (TIME)

When we were so young, and days were so warm, and the night

Make love thru the night on a

F#7b9 F#maj7

seas were so far - dear mirrored seas

Come with me

E7sus4 E7b9

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-nay,  
Dreams as we go on our jour-nay,

F E7#9 Fmaj7 % E7#9

Sea Journey to dis-tant shores  
Sea Journey to eu-ry-where

% Fmaj7 % A7

Where har-bour lights glow bright each night  
We'll drift in-to for-ev-er more

% Dmaj7 C#-7 B-7 E7b9 (A)

Come

RECORDED ON CHICK COREA'S "PIANO IMPROVISATIONS I" AS "SONG FOR SALLY"

# SECOND TIME AROUND

Love is Loveli-er — the sec-ond time a — round —

G7<sup>b9</sup> C<sup>Maj7</sup> C<sup>Maj7</sup>/E E<sup>b9</sup> D-7

— Just as wonderful — with both feet on the ground —

G7 C<sup>Maj7</sup> | | C7 | B-7<sup>b5</sup>

— It's that sec-ond time you hear your love song sung —

E7<sup>b9</sup> A- A-(Maj7) G-7 C7 F<sup>Maj7</sup>

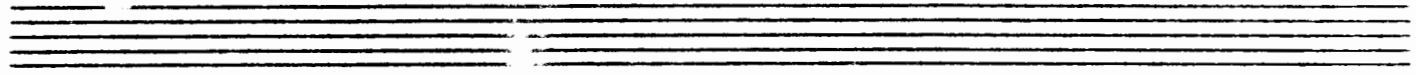
— Makes you think perhaps that love like youth is wasted on the

A-7 D7 G7

young Love's more comi-er — like the sec-ond time you fall, —

G7<sup>b9</sup> C<sup>Maj7</sup> C<sup>Maj7</sup>/E E<sup>b9</sup> D-7

Empty musical staff lines.



— Like a friendly home the sec-ond time you call —

G7 Cmaj7 1 1 G7 B-7b5

— Who can say what led us to this mir-a-cle we

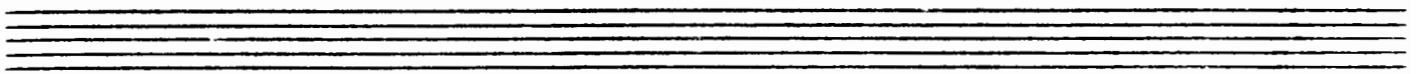
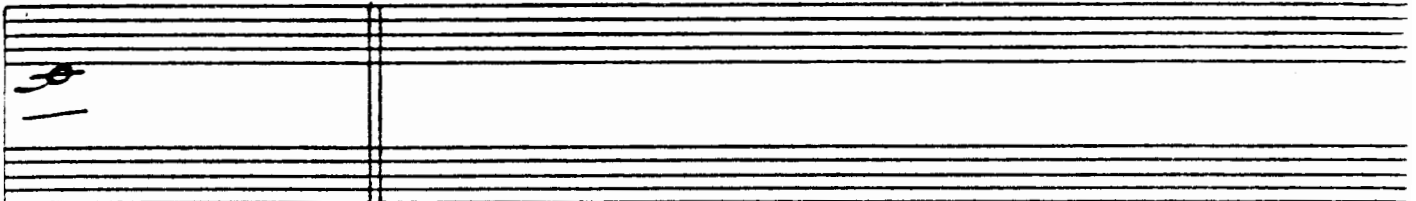
E7b9 A-7 G-7 C7 Fmaj7

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





# SEND IN THE CLOWNS

Is-nt it rich? bliss? Are we a pair? Me here at  
 Don't you ap- prove? One who keeps

*E<sup>b</sup> | | E<sup>b</sup> sus4 | E<sup>b</sup> | | E<sup>b</sup> sus4*

1.  
 last on the ground, you in mid-air... Send in the clowns  
 tearing a-round, one who can't move... Where are the

*E<sup>b</sup> | | A<sup>b</sup> sus4 | A<sup>b</sup>6 | B<sup>b</sup>/E<sup>b</sup> | A<sup>b</sup>/E<sup>b</sup>*

2.  
 Is-nt it clowns? Send in the clowns. Just when I

*B<sup>b</sup>/E<sup>b</sup> | | A<sup>b</sup>/E<sup>b</sup> | B<sup>b</sup>/E<sup>b</sup> | F/E<sup>b</sup> | E<sup>b</sup>*

stopped opening doors, Fur-ly knowing the one that I want has

*G- | | D-7 | G- | | D-7 | G-*

ours, Making my en-er-ance again with my un-usual flair, sure of my

*C-7 | G | E<sup>b</sup>/F<sup>b</sup> | F/A | A<sup>b</sup>6 | G sus4 | F-7(b9)*

CLEO LAINK - "LIVE AT CARNEGIE HALL"

lies, No one is there. Don't you love

G-/Bb / Ab6/Bb Bb/Eb Ab Bb/Eb / Ab

farce? My fault, I fear, I thought that you'd read what I want. Sorry my  
rich? Is-n't it queer, Losing my tim-ing this late in my ch-

Eb / Eb sus4 Eb / Eb sus4 Eb

1.

dear. But where are the clowns? Quick, send in the clowns. Don't bother, they're  
-year? And where are the clowns? There ought to be

Ab sus4 / Ab6 Bb7(13)/Eb Bb9/Eb

2.

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

Eb Eb sus4 Eb / Eb sus4 Bb9/Eb

year ...

Eb Eb sus4 Eb

# SEPTEMBER SONG

Oh, it's a long long while From May to De -

C6 A7 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 7.

wea - ther - turns the leaves to flame,

C-6 A7 Maj7 C Maj7

One hasn't got time for the waiting

C Maj7 D7 F7 G7

WILLIE NELSON - "STARDUST"

game. Oh, the days dwindle down —

C Maj7 | | C7 | F =

— to a pre-cious few, — Sep-

F = | C = 7 | F =

-tem - ber No - vem - ber!

F = | F = | C = 7

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

C Maj7 | C = 6 | A<sup>b</sup> Maj7

you These pre-cious days I'll

C Maj7 | | C Maj7 C7 D7

spend with you. —

F = | C Maj7 | F =

FINE

(slow boss) 119.

# THE SHADOW OF YOUR SMILE - JIMMY MANDRELL

F#-7      B7(a) - (b9)      E-7      A7

The shadow of your smile

The shadow of your smile when you are gone \_\_\_\_\_ Will color all my

A-7      D7      Gmaj7      Cmaj7

dreams and light the dawn

dreams and light the dawn \_\_\_\_\_ Look in-to my

F#-7 b5      B7      E-7      E-7/D

eyes my love and see \_\_\_\_\_

eyes my love and see \_\_\_\_\_ All the lovely

C#-7 b5      F#7      F#-7      B7

things you are to me \_\_\_\_\_

things you are to me \_\_\_\_\_ A tear drop kissed you  
Our wistful little

F#-7      B7(a) - (b9)      E-7

star was far too high \_\_\_\_\_

A tear drop kissed your lips and so did I.

A7 A7 D7 B7#5

Now when I re-member spring All the joy that love can bring.

E7alt. A7 C#7 F7 B7 F7

I will be re-mem-ber-ing The shadow of your smile.

E7sus4 E7#9 A7 Eb7 D7sus4 D7#9 Gb

FINE

(B7)

F. FOSTER  
J. HENDRICKS

# SHINY STOCKINGS

I walked with my ba-by And I  
hip and I'm luck-y (to) have some-

A-7 Bb-7 Eb-7

know in nothing flat She's got something real-  
-one so well en-dowed; A girl half as love-

Bb-7 Eb-7 | | Gb A6

-low Lots of fol-lows whistle at. When  
-ly would make lots of fol-lows proud. I

D7 A6 Eb G7 | | Cb-7

We go for a walk. I know soon is here, out  
love out at her claim. But one's really a walk-

B-7 E7 | | Db-7 C-7

1. With no shadow of doubt, She's

F7 D-7 G7

" LAMBERT, HENDRICKS & BAYAN - AT BASIN ST. EAST "  
BURTON CUMMINGS " DREAMS OF A CHILD "

got lots to be proud of. I'm I

C6 C-7(b5) F7(b9) : F7

love those shiny stockings most of all.

Bb7/Eb Eb7 Ab6

FORM : A B A C



123.

# CA7 SINCE I FELL FOR YOU

- B. JOHNSON

Handwritten musical score for guitar and voice. The score is organized into systems, each containing a vocal line, a guitar line with chords, and a bass line with chords. The music is in 4/4 time and features various chord voicings and melodic lines.

**System 1:**

- Chords: CA7, D-7, G7b7, CA7
- Vocal: When you just give love and never get love You'd better let love -
- Guitar: Eb7, Eb7, Eb7
- Bass: Eb7, Eb7, Eb7

**System 2:**

- Chords: D-7, G7, G7-5, G-7, C7b9, F#A7, F-6
- Vocal: - de-part. - I know it's so and yet I know I
- Guitar: F-7, Bb7, Bb7, Bb7, Eb7, Ab7, Ab7
- Bass: F-7, Bb7, Bb7, Bb7, Eb7, Ab7, Ab7

**System 3:**

- Chords: F7, G#7, G7, C, A-7
- Vocal: can't get you out of my heart. You Love
- Guitar: Ab7, B7, Bb7
- Bass: Ab7, B7, Bb7

**System 4:**

- Chords: D7, G7#9, C, A-7, F7, G7
- Vocal: made me leave my happy home, brings such misery - y- and pain, You took my love and now you're I know I'll never be - the
- Guitar: D7, G7#9, C, A-7, F7, G7
- Bass: D7, G7#9, C, A-7, F7, G7

**System 5:**

- Chords: F7, F-, D7, G7, 1.C, A7
- Vocal: gone same Since I - fall for you: Since I - fall for you:
- Guitar: Ab7, Ab-, F7, Bb7, Eb7, C7
- Bass: Ab7, Ab-, F7, Bb7, Eb7, C7

**System 6:**

- Chords: D-7, G7+5, 2.C, C#A7, C
- Vocal: you. It's
- Guitar: F-7, Bb7+5, Eb7, Eb7, Eb7
- Bass: F-7, Bb7+5, Eb7, Eb7, Eb7

C-7 F7 C-7 F7 C-7 F7

too bad, - it's too sad - But I'm in love with you.

E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7

C C7 C-7 F7 C-7 F7

You love me, - then snub me, - oh

E<sup>b</sup>7 E<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7

C A-7 D7sus2 G7 C A-7

What can I do - I'm still in love with you; I

E<sup>b</sup> C-7 F7sus4 B<sup>b</sup>7 E<sup>b</sup> C-7

D-7 G7#9 C A-7 F7 C7

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

F-7 B<sup>b</sup>7#9 E<sup>b</sup> C-7 A<sup>b</sup>7 B<sup>b</sup>7

F7 F- D7 G7 C A-7

night - since I - fell for you.

A<sup>b</sup>7 A<sup>b</sup>- F7 B<sup>b</sup>7 E<sup>b</sup> (C-7

D-7 G7

night - since I - fell for you.

F-7 B<sup>b</sup>7)

(UP SING) SOFTLY, AS IN A MORNING SUNRISE

Soft — ly, Morn — 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-	D-7(b5) G7(b9)

1.	2.
day,	Oh!
C- A7(#9)	D-7(b5) G7(b9) ; C-

— For the passions that	thrill love	And lift you high to
F-7 Bb7	Eb	7.

heav — en,	Are the passions that	kill! love
C7(#13)	7.	F-7 Bb7

And let you fall to hell! So end each stor-y

A-7(b9) D7(b9) D-7(b9) G7(b9)

Soft - ly , as in an eve-ning sun - set ,

C- F- C-

The light that gave you glor - y Will take it all a-

F- C- D-7(b9) G7(b9)

-way !

C- (A7#9) D-7b9 G7b9

(Empty musical staves)

127

(BALLAD)

# SOLITUDE

-DUKE ELLINGTON

-DELANOE/MILLS

In my Sol - i - tude you  
Sol - i - tude you

$E^b \text{maj}7$   $C7$

haunt me With rev - er - ies  
taunt me With mem - o - ries

$F7$   $C7$   $F7$

of days gone by. In my  
that nev - er die.

$B^b7$   $E^b \text{maj}7$   $B^b7$   $B^b7$

2. I sit in my chair, I'm filled with des - pair, There's

$E^b \text{maj}7$   $E^b7$   $A^b6$   $A^o$

3. no one could be so sad. With gloom ev - 'ry - where, I

$E^b6/B^b$   $B^b7$   $E^b7$   $A^b6$

"MASTERPIECES BY ELLINGTON"

sit and I stare, I know that I'll soon go mad. In my
   
 A<sup>o</sup> E<sup>b</sup>/B<sup>b</sup> (E<sup>b</sup>) E<sup>o</sup> F-7 B<sup>b</sup>7

Sol - i - tude ——— I'm pray ———
   
 E<sup>b</sup>m7 / F-7 F#0 E<sup>b</sup>m7/G A7b5 A<sup>b</sup>m7

-ing, Dear Lord a - bove, ——— send back my
   
 F-7 / / C7 F-7 B<sup>b</sup>7

love. ———
   
 E<sup>b</sup>m7 (F-7 B<sup>b</sup>7)

FINE

(MED. JAZZ WALTZ) SOMEDAY MY PRINCE WILL COME

Some day my prince will come,  
He'll whis - per "I love you,"

*B<sup>b</sup> maj7* *D7* *E<sup>b</sup> maj7* *G<sup>#</sup>7*

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

*C-7* *G<sup>#</sup>7* *C7* *F7*

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

*D-7* *C<sup>#</sup>7* *C-7* *F7*

prince of my dreams comes to me.

*D-7* *D<sup>no</sup>* *C-7* *F7*

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

*F-7* *B<sup>b</sup>7* *E<sup>b</sup>* *F<sup>o</sup>*

Empty musical staff lines.

Handwritten musical notation on a single staff. The melody consists of four measures: the first measure has three quarter notes (G4, A4, B4) with lyrics 'day when my'; the second measure has two quarter notes (C5, D5) with lyrics 'dreams come'; the third measure has a half note (E5) with lyrics 'true.'; the fourth measure has a half note (D5) with a fermata. Below the staff, the chord progression is written as B<sup>b</sup>/F, C<sup>-7</sup>/F, F7, B<sup>b</sup>, and a final slash with a period.

BILL EVANS - "PORTRAIT IN JAZZ"  
MILES DAVIS - "SOMEDAY MY PRINCE ..."

Ten blank musical staves arranged vertically, intended for further handwritten notation.



121.

(1 BALLAD) SOME OTHER TIME - BERNSTEIN, COMDEN, GREEN

Where has the time all gone to  
This day was just a to-ken

Have -n't 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 }

*G7sus4 / G / D/F# F-6 E-7 / A7sus4 / D-7 E-7 Fmaj7 G7sus4*

1. 2.

time. ————

*Cmaj7 G7sus4 / Cmaj7 G7sus4 / Cmaj7 / Bb7 E7*

Just when the fun is start-ing } Comes the time for

*Abmaj7 Eb7sus4 / Abmaj7*

part-ing - } But lets be glad - for } what we've had and

*Abmaj7 Abmaj7(#11) Abmaj7 G7(b13) / Cmaj7 E7 A7 E7*

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

-bracing

Still-to be done but time is rac-ing

Cmaj7 G7sus4 G7sus4 / D/F# F#6

Oh — oh well

We'll catch up - some other time .

E-7 / A7sus4 / D7 E-7 F#m7 G7sus4 Cmaj7 G7sus4

*[Empty staff with handwritten notes]*

Cmaj7

*[Empty staves]*

137.

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.

13 -

- H. SILVER

(M.O. LATIN) SONG FOR MY FATHER

**A**

I wrote a song for my fath-er in hopes it would give him a thrill  
music came through never got- to - me - until -

F-7 Eb7

Af-ter see-ling, I - went to -

Eb7 Db7

**1.**

Braz - il / Braz - il / My father's

C7 sus 4 F-7

**2.**

**B**

In Ri-o all day long / I heard my

Eb7

father's song / A bossa no-va beat

F-7 Eb7 Db7

HORACE SILVER - "SONG FOR MY FATHER"

so sweet ( I heard a )

C7 F-7

(FORM : A A B )

**A***( I heard a ) real bossa nova and never got over the thrill**When I went to Brazil .***A***No other people you'll meet play guitars with a beat and a thrill**As they do in Brazil .***B***In Rio all day long I heard my father's song**I 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 ex-halted

Cmaj7 C° D-7 G7 E-7 A7

knew — Down deep in my heart — I hear it play — I feel it  
 land — Deep down in my heart. — I hear it

D-7 G7 Cmaj7 E-7 G7 D-7 G7

(A7 2<sup>nd</sup> x)

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

D-7<sup>b9</sup> G7 E-7 A7 D-7 G7 D-7 G7

(F-7 Bb7)

day? — I a-lone — have heard this

C6 E-7

love-ly strain, I a-lone — have heard this glad re-frain,

F-7 B7 E-7 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#m7 C° D7 G7

hap - so - dy of love and youth and spring - The music is sweet, - The words are

C#m7 C7 F#m7 F-6 E-7 A7

true, - The song is you .

D-7 G7 C6 (D-7 G7)

FINE

Empty musical staves for accompaniment.



(BALLAD) SOPHISTICATED LADY MUSIC - ELLINGTON LIRIO-PARISH/HILLS

A

They say in-to your ear-ly life ro-mance  
 Then with dis-il-lu-sion deep in your

B-7 Bb-7 | | | Gb7 F7 Eb7 Eb7

came, — and in this heart of yours burned a flame, — A flame that  
 eyes you ~~learned~~ fools in love soon grow wise. — The years have

Abmaj7 Ab7 G7 Gb7 F7 B7

3. 1.  
 flickered one day and died a way.  
 clung to you somehow; I

Bb-7 Eb7 Abmaj7 Ab7 (Cb-7):

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

Abmaj7 Ab7 D7b9 Gmaj7

— er think-ing of to-mor-row, nonchal-ant,

A7 D7 G7 G#7 A-7 D7

SARAH VAUGHAN - "AFTER HOURS"

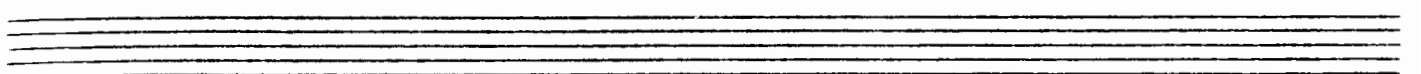
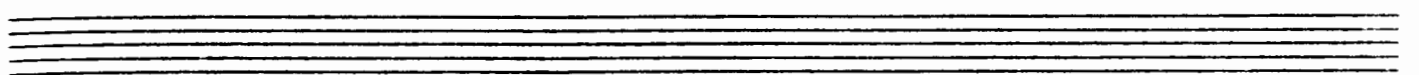
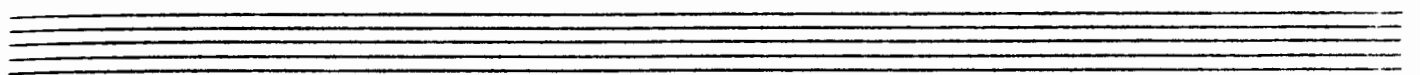


4  
 Dia-monds shin-ing, dex-ing, din-ing with some man in a res-tau-rant,  
 G<sup>7</sup> / E<sup>7</sup> / A<sup>7</sup> / D<sup>7</sup> / G<sup>7</sup> / C<sup>7</sup>

Is this all you really want? No, — Sophis-ti-ca-ted la-dy, I  
 E<sup>b7</sup> / D<sup>7</sup> (C<sup>b7</sup>) / B<sup>b7</sup> / G<sup>b7</sup> F<sup>7</sup> E<sup>7</sup> E<sup>b7</sup>

know, — you miss the love you lost long a-go, — and when no  
 A<sup>7</sup> / A<sup>b7</sup> G<sup>7</sup> G<sup>b7</sup> F<sup>7</sup> B<sup>7</sup>

side-y is right you cry.  
 B<sup>7</sup> / E<sup>b7</sup> / A<sup>b7</sup> / G<sup>7</sup>



141.

(MID. JAZZ)

# SO WHAT

- NILES DAVIS  
EDDIE JEFFERSON

My babe just walked on the stage } So what { She dances so low and  
stage } So what { 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' } So what { Yes he did leave the - stage } So what

{ Clean out of sight — } So what And then he walked off the  
{ And that's a fact — } So what

1.

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

2.

**E<sup>b</sup>-7 (DOR.)**

masters - That's right They have a real mellow style So smooth

NILES DAVIS - "LORD 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 E<sup>b</sup>-7 D-7

# SPEAK LOW

Speak low ————— when you speak love —————

A7 D7 A7

— our summer days wither a — way too soon too

D7 A7 D7 B7(b9)

soon speak low ————— when you speak love —————

E7(b9) C-9 F7 C-7

— our moment is swift like ships a — drift we've swapped a soon —

F7 A7 D7 G E7

— Speak soon ————— Time is so old —

A7 D7 G G7

— and love so green Love is pure gold —

$B^b-7$   $B^b-6$   $F\text{maj}7$

— and time is a thief We're late —

$B^b-7$   $A7$   $D7$   $A7$

— dar-ling we're late — the curtain descends ev-ry thing

$D7$   $A7$   $D7$   $A7$

ends too soon too soon I wait —

$D7$   $B7(b9)$   $E7(b9)$   $C7$

— darling I wait — will you speak low to me speak

$F7$   $B7(b9)$   $E7$   $A7$

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

B<sup>b</sup>7<sup>9</sup> A<sup>b</sup>13 B<sup>b</sup>7<sup>9</sup> A<sup>b</sup>13 B<sup>b</sup>7<sup>9</sup> G<sup>7</sup> C<sup>7</sup>

post toast I I lie - in my room staring up - at the ceiling  
 walk - in the park just to kill - lonely hours -

D<sup>7</sup>(b9) G<sup>7</sup>(b9) E<sup>7</sup>(b9)/E<sup>7</sup> A<sup>b</sup>7 D<sup>7</sup> / G<sup>7</sup> C<sup>7</sup>(b9)

1. 2.

Spring can really hang you up the most. Spring can really hang you up the

C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7<sup>9</sup> A<sup>b</sup>13 C<sup>7</sup> F<sup>7</sup>

**B**

most. All winter long the birds twitter tweet

B<sup>b</sup>7<sup>9</sup> F<sup>7</sup>/F<sup>7</sup> E<sup>b</sup>7<sup>9</sup>/F<sup>7</sup>

I know the song this is love - this is it Heard it be - fore and

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

I - know the score

And I've de-ci-ded that spring is a bore

E7 A7 D7(9) / G7 C7

Love seemed sure a-round the new year  
 You - tars wise pre - scribe a ton - ic

Now it's April, love is just a  
 Sulphur & mo - lasses wash

F7(9) E7(9) B7(9) A613 B7(9) C7

ghost  
dose

Spring a - rrived on time on - ly what became of you dear  
 That didn't help a bit my con -

D7(b9) G7 E7(b9) E7 D7 / G7 C7

Spring can really hang you up the most

Spring can really hang you up the

C7 F7 D7(b9) G7 C7 F7

most .

D.C. al CODA

B7(9) A613

FORM:  
 A A B C1  
 (A A) B C2(4)  
 Solos



147.

ROL

Finally—  
Betty Carter



C2

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

D<sup>b</sup>-7   G<sup>b</sup>-7      C-7   F7      D-7   G7

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

C-7/F   B<sup>b</sup>7/mi<sup>b</sup>7/F      /      A-7(b9) D7(b9) G-7

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

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

Spring can really hang you up the most .

C7 / B7 F7(b9) B<sup>b</sup>7/mi<sup>b</sup>7

(BALLAD) SPRING IS HERE

Spring is Here! Here! Why doesn't my heart go dancing?  
 Spring is Here! Here! Why doesn't the breeze de-light me?

A<sup>0</sup> A<sup>6</sup> A<sup>0</sup> A<sup>6</sup>

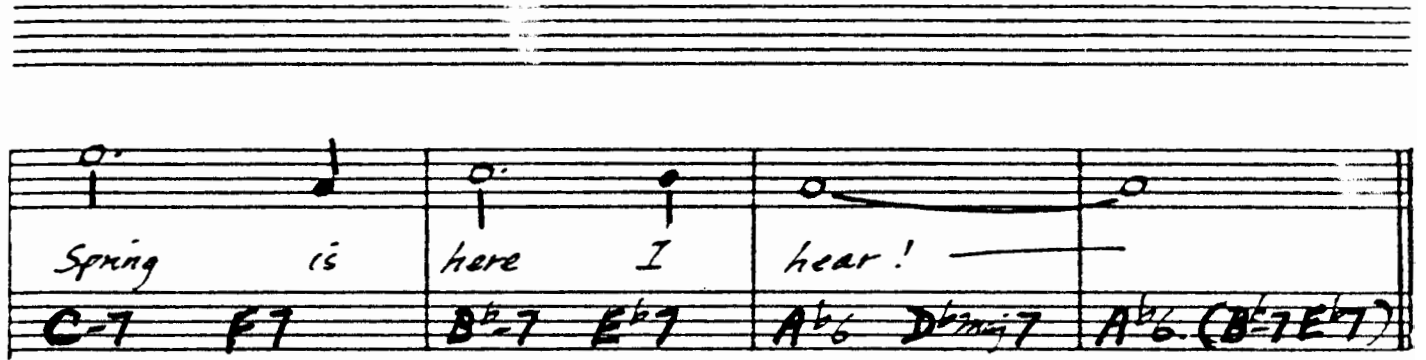
Spring is Here! Here! Why is not the water ex-tranc-ing?  
 Stars ap-pear Why doesn't the night in-vite me?

C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>-7 C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>-7 E<sup>b</sup>7  
 (D<sup>b</sup>-B<sup>b</sup>7 G<sup>b</sup>7)

1.  
 No de-sire, No am-bi-tion Leads me,  
 A<sup>b</sup> maj7 F-7 B<sup>b</sup>7 C7

May be it's be-cause no-bod-y needs me  
 F<sup>0</sup> B<sup>b</sup>7 E

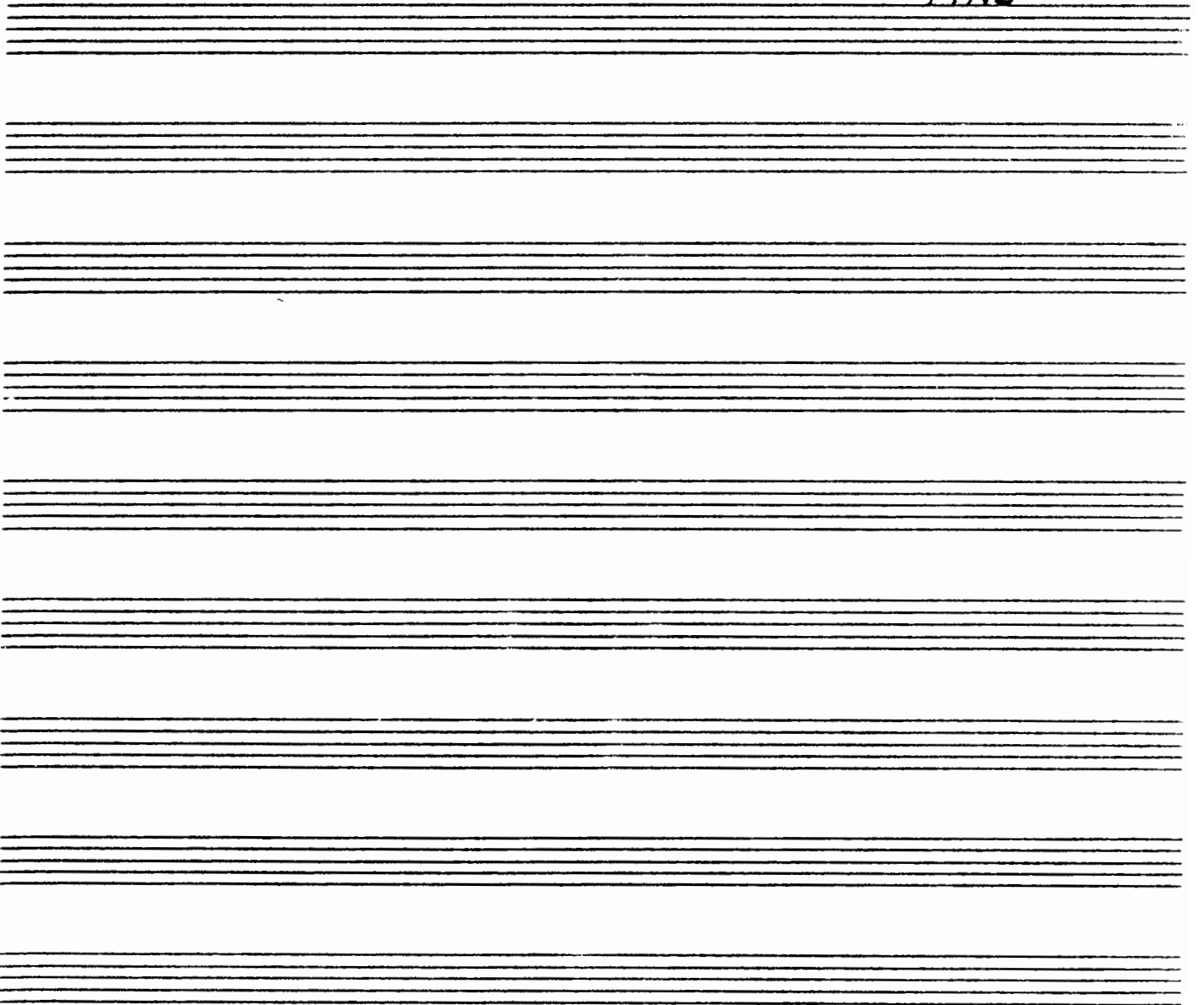
2.  
 May-be it's be-cause no-bod-y Loves me,  
 A<sup>b</sup> maj7 F-7 B-7 E7 B<sup>b</sup>-7 E<sup>b</sup>7



Spring is here I hear!

C7 F7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>6 D<sup>b</sup>m7 A<sup>b</sup>6 (B<sup>b</sup>7 E<sup>b</sup>7)

FINE



. 5.

- 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 D.

great — sym-phonic theme, — that's Stella by

G17 % C-7 %

MILES DAVIS - "MY FUNNY VALENTINE"  
"MILES IN CONCERT"



1:3.

ED. SLOW)  
WING

# STOLEN MOMENTS

- OLIVER NEWMAN  
JACK M... ..

Sto ————— -len ———

Mo ————— -ments ———

If I told you I  
I can use more than

love 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 man-y things I'll teach you

Would you ling-er  
And they call me

while to - day? If I hold you and hug you my dear - so don't ar - gue then as -  
use - less burn They just chatter and pat - ter and nit - ter and nit - ter that's all

8vb VOICING

ETC.

-sips won't hurt you I'll nev - er do-sart- you and some - day will find us where pro -  
 - it and twist it un-til - it gets bit - ter Bud work - here I stood I shined here -

(F#-) F- E- E- D-7 D#9 G/E

- ple won't bind us to the hands of time  
 - These - beads dear mine the pan - tom - ime

(G/E) F- C- G#7

(SOLOS ON C MINOR BLUES)

Dear wind'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"



— EDGAR SANDSON  
— CHICK WEBB  
— ANDY RA...  
—

# STOMPIN' AT THE SAVOY

Sav-oy, — the home of sweet romance — Sav-oy, —  
 — just like a cling-in' vine — Your lips, —

(A<sup>b</sup>7) : D<sup>b</sup>maj7 A<sup>b</sup>7

— it was you at a glance, — Sav-oy, — gives happy feet a chance —  
 — so warm and sweet as wine, — Your cheek, — so soft and close to mine —

D<sup>b</sup>maj7 D<sup>o</sup>7 E<sup>b</sup>-7

1.  
 — to dance — Your form, —  
 — di-vine. —

A<sup>b</sup>7 D<sup>b</sup>6 B<sup>b</sup>-7 F<sup>b</sup>-7 A<sup>b</sup>7

How my heart is

D<sup>b</sup>6 D<sup>b</sup>7 G<sup>b</sup>7 G7

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

G<sup>b</sup>7 B7 F<sup>b</sup>7 B7

ART FARMER - "LIVE AT THE HALF NOTE"

Neu-er tired of romp-in' stampin' with you,

E7 F7 E7 A7

At the Savoy - what joy, a perfect hol-i-day Sav-oy

A<sup>b</sup>9 D<sup>b</sup>maj7 A<sup>b</sup>7

- where we can glide and sway - Sav-oy, - there let me stamp a way

D<sup>b</sup>maj7 D<sup>b</sup>7 E<sup>b</sup>9

With you.

A<sup>b</sup>7 D<sup>b</sup>6 A<sup>b</sup>7

FINE

Empty musical staves for accompaniment.

# STORMY WEATHER

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#7 A-7 D7

ea-ther, weather,  
 Since my man and I ain't to- geth- er,  
 Just come get my poor self to- geth- er.

G Maj7 E-7 A-7 G6

1. keeps ruin' all- the time. Life is  
 -I'm weary all- the

A-7 D#7b9 G6 A-7 D7

2. time. the time, So weary all- the

G6 C G G#0 1 A-7 D#7b9

time. When he went away the blues walked in and met me.

G 1 D-7 G7 C Maj7 A-7 D-7 G7

GEORGE BENSON QUARTET - "IT'S UPTOWN"

Handwritten musical notation on a single staff, featuring a triplet of eighth notes in the first measure.

If he stays away - old rock-in' hair will get me. All I do is pray the lord a-

Chord progression: C Maj 7 A 7 D 7 G 7 C Maj 7 A 7

Handwritten musical notation on a single staff, featuring a quarter note followed by a dotted quarter note.

-bove will let me walk in the sun once more. Can't go

Chord progression: D 7 G 7 B 7 Bb 7 A 7 D 7 b9

Handwritten musical notation on a single staff, featuring a half note followed by a quarter note.

on, — ev-ry-thing I had is gone, stormy weather. —

Chord progression: G Maj 7 G# 0 A 7 D 7 G Maj 7 E 7

Handwritten musical notation on a single staff, featuring a quarter note followed by a dotted quarter note.

Since my man and I ain't to-ge-th-er, — keeps rainin' all - the

Chord progression: A 7 G Maj 7 A 7 D 7 b9

Handwritten musical notation on a single staff, featuring a quarter note followed by a dotted quarter note.

time, — keeps rainin' all - the time. —

Chord progression: G 6 A 7 D 7 b9 G 6

FINE

Handwritten musical notation on a single staff, ending with a double bar line and a final chord.

(A 7 D 7)

1. 9

# STRAIGHT, NO CHASER

- MONK / JEFFE

I came to this town wastin' of chasin' a-round I came to get straight I had to  
 straighten up time to time for chasin' a-round I got-ta keep up - I got-ta

F7 Bb7 F7

not straight had no time to wait God knows I had to make haste  
 keep up - you wanna know why Be-cause they're waiting in line

Bb7

Do things a movin' no time for dandlin' I used to  
 All in a hurry no time to wor-ry - you see to wonder how when ev-rythin' seemed  
 me it really matters what count-

F7 A7 D7 G7

- profound with pickt-in I came to get straight.  
 - it really does and so I'm chas-in' it straight.

C7 F7

THELONIOUS MONK - "WHO'S AFRAID OF THE BIG BAND MONK?"

MILES DAVIS - "MILESTONES"

LEON THOMAS - "IN BERLIN LIVE"

# STREET OF DREAMS

160

Love laughs at a king, kings don't mean a thing, on the streets of

*G*<sup>9</sup> *G*<sup>7</sup>(*b*<sup>9</sup>) *C*<sup>m</sup>*7* *C*<sup>6</sup>

dreams. Dreams broken in two can be made like

*C*<sup>0</sup> *G*<sup>9</sup> *G*<sup>7</sup>(*b*<sup>9</sup>)

new on the street of dreams. Gold silver and

*C*<sup>9</sup> *G*-*7* *C*<sup>7</sup> *F*

gold all you can hold is in the moon-beams;

*F*=*6* *C*<sup>9</sup> *E*-*7*(*b*<sup>5</sup>)/*B**b* *A*+*7* *A*<sup>7</sup>

Poor, no one is poor, long as love is sure on the street of

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

dreams.

*C* (*A*<sup>7</sup>)

(S) (1/4) 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 (9) (A-7b5) D-7b5 G+7

You bet your life - sweet man - like this  
 He sounds so sweet - my heart starts to beat

C-7 (9) G+7 C-7

would be - hard to find } He picks me up  
 when my - sugar's near

C-7 (A-7b5) D-7 (9) G+7

he makes me feel fine - he makes me think twice 'bout par - a-dice

C-7 (9) F-7 (9)

Like sug-ar and spice - and ev-'rything nice - He's sug-ar to me

Eb7 (13) D-7b5 G+7

Empty musical staff lines.

1. 2.

Sweet sounds of joy -

A7#11 G#7 C-7(9)

(D7#11/9)

STANLEY TURRENTINE - "THE BADDEST TURRENTINE"



# TAKE FIVE

- PAUL DESMOND/  
IOLA BRUBECK

Wor'd you stop and take a little time out with me, Just - take

$E^b-7$   $B^b-7$   $E^b-$   $B^b-7$

five Stop your busy day and take the time out to

$E^b-$   $B^b-7$   $E^b-$   $B^b-7$   $E^b-$   $B^b-7$

see I'm - a - live Tho' I'm go - in'

$E^b-$   $B^b-7$   $E^b-$   $B^b-7$   $E^b-$   $B^b-7$

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

$C^b\text{maj}7$   $A^b-6$   $B^b-7$   $E^b-7$   $A^b-7$   $D^b7$

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

$G^b\text{maj}7$   $C^b\text{maj}7$   $A^b-6$   $B^b-7$   $E^b-7$

DAVE BRUBECK - "TUNE OUT"  
"GREATEST HITS"

Much too discreet, sends me on my way. Wouldn't it be better not to be so po-

A<sup>b</sup>-7 D<sup>b</sup>7 F-7 B<sup>b</sup>7 E<sup>b</sup>- B<sup>b</sup>-7

-lite, you — could of — fer — a light. Start a little

E<sup>b</sup>- B<sup>b</sup>-7 E<sup>b</sup>- B<sup>b</sup>-7 E<sup>b</sup>- B<sup>b</sup>-7

conversation now. It's all right, just — take five, Just — take

E<sup>b</sup>- B<sup>b</sup>-7 E<sup>b</sup>- B<sup>b</sup>-7 E<sup>b</sup>- B<sup>b</sup>-7

five.

E<sup>b</sup>-

Empty musical staff

Empty musical staff

165.

# TAKE THE "A" TRAIN

- ELLINGTON/STRAHORN

Handwritten musical notation for the first system. The top staff is a treble clef with a whole note chord. The bottom staff is a bass clef with a whole note chord. Lyrics are written between the staves.

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

C D7b5

Handwritten musical notation for the second system. The top staff is a treble clef with a whole note chord. The bottom staff is a bass clef with a whole note chord. Lyrics are written between the staves.

To You'll ——— Go to Sugar Hill way up in  
Find you missed the correct way to

D7 G7

Handwritten musical notation for the third system. The top staff is a treble clef with a whole note chord. The bottom staff is a bass clef with a whole note chord. Lyrics are written between the staves. The system is divided into two measures labeled '1.' and '2.'.

Harlem Harlem ———

C (CT)

Handwritten musical notation for the fourth system. The top staff is a treble clef with a whole note chord. The bottom staff is a bass clef with a whole note chord. Lyrics are written between the staves.

Hurry ——— get on now it's coming

F

Handwritten musical notation for the fifth system. The top staff is a treble clef with a whole note chord. The bottom staff is a bass clef with a whole note chord. Lyrics are written between the staves.

Listen ——— to these rails a —

D7

DUKE - "70th BIRTHDAY"

FUBEDO JUNCTION - "TAKE THE "A" TRAIN"

- humming ————— All board! —————

D-7                    G7            G7b9            C

- get on the "A" Train —————

7.                    D7b9                    7.

Soon                    You will be on Sugar Hill in Harlem. —————

D-7                    G7                    C

10  
11

7.

Empty musical staves.

167.

'TAIN'T NOBODY'S BIZ-NESS IF I DO

GRANER + ROBINS

If I should take a no-tion To jump in -  
 If I dis - like my lov-er And leave him

B<sup>b</sup> D7 G- B<sup>b</sup>7

-to- the o-cean. } 'tain't no body's biz-ness if I  
 for - an-ocher, }

E<sup>b</sup>7 E<sup>o</sup> B<sup>b</sup> G7 C-7 F7

do. } Rath-er than  
 If I go to

D7 G7 C7 F7 B<sup>b</sup>

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

D7 G- B<sup>b</sup>7 E<sup>b</sup> E7

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

B<sup>b</sup> G7 C-7 F7 B<sup>b</sup> C-7

— | If I should get the feelin' | If my friend ain't got no money

*C7* *Bb* | *Bb* | *D7*

To dance up — on — the ceil-in' } 'tain't no-bod-y's  
And I say "take all mine, honey," }

*G7* *Bb7* | *Eb7* *E07* | *Bb* *G7*

biz-ness if I do. ————— If  
If

*C7* *F7* | *D7* *G7* | *C7* *F7*

I let my best com-pan-ion Drive me right  
give him my last nick-el And it leaves

*Bb* | *D7* | *G7* *Bb7*

into the can-yon, } 'tain't no-bod-y's biz-ness if- I  
me in a pickle, }

*Eb7* *E07* | *Bb* *G7* | *C7* *F7*

— — — — —

*Bb* *Eb7* | *Bb* (*F7*)

FINE

149

# TEACH ME TONIGHT

- GENE DEPAUL  
SAMMY COHEN

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- Bb7 B7#5 E7 A7 G-7 C7 sus4

not to learn Z of it Since this is the perfect spot to learn } Help me solve the mystery of it }

F-7 Bb7 Bb7/5 C7 F-7 Bb7

1. Teach me to — night. Starting with the A S

F-7 Bb7 Eb F-7 Bb7

2. — night. The sky's a black-board high a

Eb G-7 Gb-7 F-7 b7

-bove you if a shoot-ing star go by — I'll use that

Ebm7 G° F-7 Bb7 Eb°

"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-(m7) G7 G-6 C-7 F7

say one thing is-né very clear my love should the teacher stand so

Bb7 Bb7(b5) Eb A7 G-7 C7 sus4

my love grad-u-a-tion's almost here my love

F-7 Bb7 Bb-6 C7 F-7 Bb7

uck me to night.

F-7 Bb7 Eb

(Empty musical staves)



111

# THEM THERE EYES

- ZINKARDLIK  
& FAUBER

I fell in love with you first time I looked in-to them there

C6 / A-7

eyes You've got a certain lil' cutaway of flirtin' with

/ C6 /

them there eyes. They make me

D7 / G7

feel hap-py they make me blue

/ C6 C / 47

No stall-in' I'm fall-in' go-ing in a big way for

D7 / G7

Sweet little you  
 ♯ C6

My heart is jumpin' you  
 ♯ C6

sure started somethin' with  
 ♯

them there  
 A-7

eyes  
 ♯

You'd bet-ter  
 C7

catch them if you're  
 ♯

wise  
 D-

♯

They sparkle  
 F6

they bub-ble  
 F#07

they're gonna get you in a  
 C6 A7

and get-a trouble  
 D-7 G7

You're over workin' 'em  
 C6

there's danger lookin' in  
 E-7 A7

and there  
 D-7 G7

eyes.  
 C6

THERE IS NO GREATER LOVE

There is no great-er love than what I feel for

*Bbmaj7* *Eb7*

you, No great-er love,

*Ab7* *G7* *C7*

no heart so true. There is no

*F7* *F7*

great-er thrill than what you bring to me,

*Bbmaj7* *Eb7* *Ab7*

No sweet-er song than what you sing to

*G7* *C7* *C-7* *F7*

me. —————

You're the sweet-est

B<sup>b</sup> 7- A-7<sup>b</sup>5 D7

thing

I have ev-er known,

G- A-7<sup>b</sup>5 D7 G-

And to think that you are mine a lone!

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

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

F7 B<sup>b</sup>7<sup>major</sup>7 E<sup>b</sup>7

true, ————— No great-er love than what I

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

feel for you.

C-7 F7 B<sup>b</sup> (F7)

176

- WARREN/GORDON

(UP) THERE WILL NEVER BE ANOTHER YOU

C A7

There will be man-y oth-er nights like

B-7b5

E7b9

A-7

this. And I'll be stand-ing

G-7

C7

here with some one new. There

F#7

D-7b5

G7

C A7

will be oth-er songs to sing An oth-er

A-7

D7

A-7

D7

-oth-er spring. But there will nev-er be an-oth-er

D7 G7 CA7

you ————— There will be oth-er

F7 Bb7 Ebmaj7

B-7b5 E7b9

lips that I may kiss. ————— But

F# D-7b5 G7b9

A-7 G-7

they won't thrill me like yours used to do. —————

C-7 Bb7

C7 FA7 D-7b5 G7

Yes, I may dream a mil-lion dreams, But

Eb7 A7b9 F#7b5 Bb7

CA7 E-7 A7 CA7 B7

how can they come true ————— If there will nev-er

Ebmaj7 G-7 C7 Ebmaj7 D7

CA7 A7 D7 G7 CA7

ev-er be an-oth-er you?

G7 C7 F-7 Bb7 Eb (Bb7)

FINE

- MARVELL/LINK  
& STRACHEY

THESE FOOLISH THINGS

A cig-a-rette that bears 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<sup>b</sup>6 C-7 F-7 B<sup>b</sup>7 E<sup>b</sup>6 C-7

-man-tic places,  
cor-ner ta-bles, } And still my heart has wings — These fool-ish

F-7 B<sup>b</sup>7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>Maj7 C7

things re-mind me of you. A tinkling piano in the  
A park at evening when the

F-7 F-7 B<sup>b</sup>7 E<sup>b</sup>6 C-7

next a-part-ment,  
bell has sounded, } These stand-in words that told you what my heart meant,  
The "Ile de France" with all the gulls a-board it,

F-7 B<sup>b</sup>7 E<sup>b</sup>Maj7 C-7 F-7 B<sup>b</sup>7

A fairground's pointed savings  
The beauty that is spring's } These fool-ish things re-mind me of

B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>Maj7 C7 F-7 B<sup>b</sup>7

you .

You came,  
How strange,

you saw,  
how sweet,

*E<sup>b</sup> / A<sup>-7</sup> b5 D7 b9* *A<sup>-7</sup> b5 D7 b9*

you con-quer'd  
to find you

me;  
still;

When you did  
These things are

*G-* *C7* *B<sup>b</sup>* *G-7*

that to me, I knew some-how this had to be.  
sear to me, They seem to bring you near to me.

*C-7* *F7* *B<sup>b</sup>7* *B<sup>b</sup>6* *F-7* *B<sup>b</sup>7*

The winds of March that make my heart a dancer,  
The sign of midnite trains in emp-ty sta-tions.

A tel-e-phon-ic in-vas-ive  
silk stockings from a side piece

*E<sup>b</sup>6* *C-7* *F-7* *B<sup>b</sup>7* *E<sup>b</sup>6* *C-7*

who's to answer?  
u - vit - a - tions.

Oh, how the ghost of you clings!  
Oh, how the ghost of you clings!

} These fool-ish

*F7* *B<sup>b</sup>7* *B<sup>b</sup>-7* *E<sup>b</sup>7* *A<sup>b</sup>7* *F<sup>7</sup>* *C7*

which re-mind me of  
you.

*F7* *B<sup>b</sup>7* *E<sup>b</sup>* (*F-7* *B<sup>b</sup>7*)



(BOSSA)

# TRISTE

A.C. JOBIM

**A**

Sad is to live in sol-i-tude

B<sup>b</sup> B<sup>b</sup> maj 7 G<sup>b</sup> maj 7

Far from your tranquil al-ti-tude

B 7 B<sup>b</sup> B<sup>b</sup> maj 7

Sad is to know

D-7 G 7<sup>b</sup> 9 C-7

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

A-7 D 7 G-7 A 7 alt.

— ver can be — will never be — Dream — or a — Wake

D maj 7 E-7 A 7 D-7 G 7

**B**

— up and see — Your beauty is an aer-o-plane

C-7 F 7 B<sup>b</sup> B<sup>b</sup> maj 7

So - high my

B<sup>b</sup>-7 Eb7 B<sup>b</sup>

heart can bear the strain,

B<sup>b</sup>maj7 F-7 B<sup>b</sup>7

A heart that stops when you pass by - on - ly to cause me pain

E<sup>b</sup>maj7 A<sup>b</sup>7 D-7 G-7

Sad is to live in sol - i - tude.

C7 C-7 F7

B<sup>b</sup>-7 Eb7 / /

A. C. JOBIM - "WAVE"

/ A. C. JOBIM - "WAVE"

181

-MILES DAVIS

(D-UP)

# TUNE-UP

Musical staff 1: Treble clef, 2/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half). Chords: E-7, A7, D major7, F.

Musical staff 2: Treble clef. Notes: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (half). Chords: D-7, G7, C major7, F.

Musical staff 3: Treble clef. Notes: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (half), G5 (quarter), A5 (quarter). Chords: C-7, F7, Bb major7, F.

Musical staff 4: Treble clef. Notes: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (half). Chords: E-7, A7, D major7, E-7 A7.

MILES DAVIS - "DAVIS"

"MILES DAVIS PLAYS JAZZ CLASSICS"

# TUNE UP

182.  
LYRICS: STANLEY CORNFIELD

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!

UNTIL THE REAL THING COMES ALONG

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 is in bass clef. The lyrics are: "I'd work for you, I'd slave for you, glad-ly move the earth for you." Chords are written below the bottom staff: E7, Eb, Bb7.

Handwritten musical notation for the second system. The top staff is in treble clef. The lyrics are: "I'd be a beggar or a knave for you, If } that is no love. It will To prove my love, dear, and it's worth for you, If }". Chords are written below the bottom staff: Eb, C7, F7.

Handwritten musical notation for the first part of the first ending. The top staff is in treble clef. The lyrics are: "have to do Until the real thing comes a-long. I'd". Chords are written below the bottom staff: Bb7, C7, C°, F7. A bracket labeled "1." spans the first two measures.

Handwritten musical notation for the second part of the first ending. The top staff is in treble clef. The lyrics are: "Until the real thing comes a-long. With all the words, dear as". Chords are written below the bottom staff: C7, C°, C-b, D7, G, D°.

Handwritten musical notation for the second system. The top staff is in treble clef. The lyrics are: "my com-mand, I just can't make you un-der-stand." Chords are written below the bottom staff: A7, D7, G, G°, D7.

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

G D° A-7 D7 G G°

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

Bb7 Eb Bb7

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

Eb C7 F-7

have to do, Un-til the real thing comes a-long.

Bb7 Eb F-7 Eb

# WAIT TILL YOU SEE HER

Wait till you see her, see how she looks,  
 Pen-sive 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,  
 Pen-sive and sweet and wise.

C- F7 Bbmaj7

Pen-sive and sweet and wise.

C-7 G7alt. C7b5 C9

All of it love — ly All of it thrill-ing; I "

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 F7 Eb7

You won't be - lieve your eyes. —

F-7 Bb7 Eb6

FINE



(ED) WALKIN'

- INTRO -

K

I don't know what you've eu-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 ment comes Let me do some e-ll-  
An-ywhere we chance to pass In a common near'

in' ry Open up your ear Or a joint that's high drums class

Bb7

MILES DAVIS - "FOUR & MORE"

"LAMBERT, HENDRICKS & BOYAN AT NEWPORT '65"

Cause we've gotta walk a-while, talk a-while Let me take you

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

walk ————— in' We can dig some stone

F7 (C7)7

1. 2. (INTO SOLOS)

ENDING: PLAY **A** THEN  
D.C. AL FINE

(JAZZ WALTZ) WALTZ FOR DEBBY

In Lives	her my	own fav	sweet 'rite
Fmaj7	D-7	G-7	E7

world girl			Pop-u	la	-ted	by	
A7	D7	G7	Un-a	ware	of	the	

dolls and wor-ried	clowns and a frowns that we	prince and a	big purple				
F7	Bbmaj7	G-7	C7	C7/Bb			

bear.			
A-7	D7	G-7	C7

near y	grown ups all	near					
B-7	E7	A7b9					

"THE BILL EVANS ALBUM"  
 BILL EVANS - "VILLAGE VANGUARD SESSIONS"

In the

G-7 C7

sun she dances to si-lent

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

191.



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.

Fb

193.

- MICHEL LEGRAND

(BOSSA) WATCH WHAT HAPPENS

INTRO

Musical notation for the Intro section. The treble clef staff contains a melodic line in 4/4 time. The bass clef staff contains the following chords: E6, D6, E6, E6, D6.

S. A

Musical notation for the first vocal line. The treble clef staff contains the melody. The bass clef staff contains the chords: Eb7(b9), Eb6, Eb7(b9), Eb6. Lyrics: "Let some-one / One some-one / start be-liev-ing in / who can look in your".

Musical notation for the second vocal line. The treble clef staff contains the melody. The bass clef staff contains the chords: F9, F-7, Bb9. Lyrics: "you / eyes / Let him hold out his / And see in-to your / hand / heart".

Musical notation for the third vocal line. The treble clef staff contains the melody. The bass clef staff contains the chords: F-7, Bb7, Eb7(b9), E7(b9), F7(b9), E7(b9). Lyrics: "Let him touch you and / Let him find you and / watch what / hap - pens".

Musical notation for the fourth vocal line. The treble clef staff contains the melody. The bass clef staff contains the chords: Eb7(b9), E7(b9), F7(b9), F#7(b9), G7(b9), Gb. Lyrics: "See what / hap - pens / Cold,". A boxed letter 'B' is written above the final measure.

No I won't be-lieve your heart is cold ————— May-be

*f.* G7 C9 *f.*

just a-fraid ————— to be bro-ken a-gain —————

F F6 F7(b9) F7

**C**

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

Bb7 Eb7(b9) Eb6

give Give that deeplove to you —————

F9 F7 Bb9

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

*f.* Eb Eb Db



195



*[Faint, illegible handwritten text]*

To  $\text{Coda}$

Some - one who cares like me

$E^b$   $D6$   $E^b7maj7$

( $F^{\#7}$   $B^{\#7}$ ) :  $D.S. al \text{Coda}$

$\text{Coda}$

-one who cares like me      Some - one who cares like me -

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

$E^b7maj7$   $E^b6$   $E^b7maj7$   $E^b6$   $E^b7maj7$   
FINE

197.  
(BOSSA)

# WAVE

- JOBIM

## INTRO

Soda your

eyes for what a lovely way to be  
-ry Don't try to fight the rising sea

A-ware- of things your heart a-lone was meant to see-  
Dont-fight- the moon the stars a-bove and dont-fight me-

The fundamental lone li-ness goes whenever  
The thought of that old lone li-ness goes whenever

two can dream a dream to-ge ther You can't de-  
two can dream a dream to-ge ther

When I saw you first the time was

half past three ————— When — your —

A-7 7. F-7/B<sup>b</sup>

mine it was e — terr — i — ty ————— 3. = = =

B<sup>b</sup>9/A<sup>b</sup> G-7 A7 alt.

know the wave is on its way to be —————

D7(maj7) B<sup>b</sup>7 A-7

Just catch the wave — don't be a — fraid — of lov — ing —

D7(b9) G(maj7) G-b

————— The thought of the old lone — li — ness goes near ever

F#13 F#7 B9 B7(b9) B-7/E E7

two can dream a dream to ge — ther. —————

B<sup>b</sup>9 A7 D-7 G13 7.

ANTONIO CARLOS JOBIM - "WAVE"

(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 feet off - of the ground -  
have to give some-thing a way -

You dont want to lose - the con-  
Your whole world is con-stantly

F7 Gb7 F7

1.

rec-tion Changing 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"  
"MILES DAVIS PLAYS JAZZ CLASSICS"  
"THE BEST OF CANNONBALL ADDERLEY"

up - of it all - but its round like a ball you slip up - and you fall - or

A7 Bb7 B7 Bb7 A7 Ab7

ups and that's all You want to get high - well you needn't 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

(Empty musical staves)

WE'LL BE TOGETHER AGAIN

-round you      Don't let the blues make you bad      Some

C7      A7 alt.      D7 alt.      D7      D<sup>b</sup>7

day,      some way      We both have a life time be-

C6      E<sup>b</sup>7 A<sup>b</sup>7      D7      G7      A-      A-/G

-fore us      And parting is not good - bye

F<sup>#</sup>7      B7      B<sup>b</sup>7      E<sup>b</sup>7      A<sup>b</sup>7/F<sup>#</sup>7      G<sup>b</sup>7/F<sup>#</sup>7

We'll be to-gether a - gain.

F7      B<sup>b</sup>7 E<sup>b</sup>7 D7 G7      C6      (D7 G7)

FINE



(FAST)

WHAT AM I HERE FOR

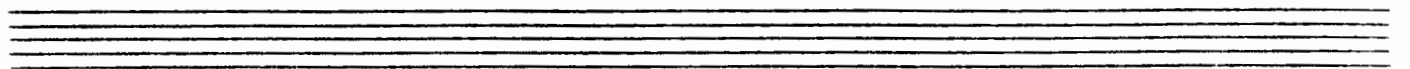
What am I here for Where am I go - ing	What am I here for What am I do - ing	What does my liv - ing all mean What is this pause in between
Cmaj7	C#o	D-7

	Won - der why you won - der	
G7#11	G-7	C7

'Bout to - mor - row more		Ev - 'ry day's a
F9maj7	E7	A-7

new - day	It'll come as sure as you're born		
7.	D7	D-7	D#7

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 now
C7maj7	C#o	D-7



Handwritten musical notation on a staff. The first measure contains a whole note G. The second measure contains a quarter rest. The third measure contains a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The fourth measure contains a quarter note D, a quarter note E, a quarter note F#, and a quarter note G#. 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 quarter note G, a quarter note A, a quarter note B, and a quarter note C. The second measure contains a quarter note D, a quarter note E, a quarter note F#, and a quarter note G#. 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 quarter note G, a quarter note A, a quarter note B, and a quarter note C. The second measure contains a quarter note D, a quarter note E, a quarter note F#, and a quarter note G#. The lyrics "That's what I'm here for" are written below the notes. The chord progression below the staff is C#0, D-7, G7, and Cmaj7 (F#7b9 B7b9).

Four empty musical staves for additional notation.

205.

-LEGRANDE/  
BERGMAN

(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=b

West of your life I have on-ly one re- quest of your life  
 dimes of your days All the reasons and the rhymes of your days

F-maj7 E-7 D-7

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 you face in ev-ry kind of

A-maj7 F- 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

A-b-7 D-b7(b9) G-maj7 G-7 C7(b9)

SARAH VAUGHAN - "ORCHESTRATED & CONDUCTED BY MICHEL LEGRANDE"

all these to-morrows waiting deep in your eyes — In the world of love you

F maj7 A- A-(maj7) A-7 A=b

deep in your eyes — I'll a-wak-en what's a-sleep in your eyes —

F maj7 E-7 D-7

— It may take a kiss or two — Through

B-7b5 B-7/E E7

all of my life — summer, winter, spring and fall of my life —

F6 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

What is this thing — called love? This

G7b9 C7 F#

funny thing — — — called love? Just

D7b9 G7alt. Cmaj7 C / / / D7

who can solve — — — it's mys-ter-y? Why

G7b9 C7 F#

should it make — — — a fool of me? I

D7b9 G7 alt. Cmaj7 C-

saw you there — — — one wonderful day. You

C7 F7 Bbmaj7 7.

Empty musical staff lines.

Take my heart — and throw it a-way — — — — — That's why I

*A7* *F* *D7* *G7*

at the Land — in heaven a-bove, — — — — — What

*G7b9* *C7* *F* *F*

is this thing — called love — — — — —

*D7* *G7* *C6* *D7*

FINE

BILL EVANS - "PORTRAIT IN JAZZ"

WHEN I FALL IN LOVE

When I fall in love it will be for-  
 When I give my heart it will be com-

*E<sup>b</sup>maj7 C<sup>+</sup>7 F<sup>-</sup>7 B<sup>b</sup>7 E<sup>b</sup>maj7 (A<sup>b</sup>7 D<sup>b</sup>7 C7)*

-ev — er or I'll ne-ver fall in  
 -plete — ly or I'll ne-ver give my

*F7 B<sup>b</sup>7 E<sup>b</sup>maj7 A<sup>b</sup>7 D<sup>b</sup>7 C7*

Love heart In a rest — Less world like  
 And the

*F7 B<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup>maj7 A7*

this is love is end-ed be-fore it's be-gun and too

*A<sup>b</sup>maj7 D<sup>b</sup>7 G<sup>-</sup>7 A<sup>b</sup>maj7 G<sup>-</sup>7<sup>b5</sup> C7alt.*

man — y moonlight kiss-es seem to cool in the warmth of the

*F<sup>-</sup>7 D7alt. D<sup>b</sup>7 C7 F<sup>-</sup>7 C<sup>+</sup>7*

SAM RIVERS - "A NEW CONCEPTION"

2.

an mo—ment I can feel that you

F7 Bb7 Eb7mi7 A7alt. Ab7mi7 D9

feel that way too is when I'll fall in

F7 C7alt. F7 D7 Eb7mi7(A7 Db7 C7)

me with you.

F7 Bb7 Eb6 (F7 Bb7)

FINE

Empty musical staves for accompaniment or continuation.



(BALLAD)

WHEN SUNNY GETS BLUE

Chords: F-7 3 7 Bb7sus4 Ab-7 Db7

When sun-ny gets blue her eyes get gray and cloudy  
 sun-ny gets blue she breathes a sigh of sadness

Chords: G-7 C7sus4 Bb-7 Eb7

Chords: Eb47 F-7 G-7 C7 A-7b5 Ab-7 Db7

Then the rain be-gins to fall pit-ter pat-ter pit-ter pat-ter  
 Like the wind that stirs the trees wind that sees the sea to sway-ing,

Chords: Fm7 G-7 A-7 D7 B-7b5 / Bb-7 Eb7

Chords: Eb6/G Gb-7 B7 F-7 Bb7 Ab7 1. G-7 C7b9

Love is gone, so what can matter. No sweet lover man comes to call  
 Like some vi-o-lins a-play-ing weird and haunting mel-o When

Chords: F#A Ab-7 Db7 G-7 / C7 Bb7 A-7 D7(b9)

Chords: 2. D-7 G7b9 C#7 D-7 E-7 A7#9

-dies Peo-ple used to love to hear her laugh, see her smile,

Chords: E-7 A7(b9) Dm7 E-7 F#-7 B7(#9)

Chords: D-7 3 7 G7b9 C#7 C-7 F+7

That's how she got her name Since that sad af-fair, she's

Chords: E-7 A7(b9) Dm7 D-7 G7

Handwritten musical score with guitar chords and lyrics. The score is organized into systems, each consisting of a chord line, a melody line, and a lyric line.

**System 1:**  
 Chords: Bb7, G7, Eb7, C7, F7, F7, Bb7  
 Lyrics: lost her smile, changed her style, somehow she's not the same — But

**System 2:**  
 Chords: F7, A7, F7, D7, G7, G7, C7  
 Lyrics: memories still fade, and pretty dreams will rise up where her other dream fell

**System 3:**  
 Chords: Bb7sus4, Ab7, Db7, Eb7, F7  
 Lyrics: memories still fade, and pretty dreams will rise up where her other dream fell

**System 4:**  
 Chords: G7, C7, Bb7, E7, F7, G7  
 Lyrics: through Hurry new love hurry here to kiss away each lonely tear and

**System 5:**  
 Chords: G7, C7, A7b5, Ab7, Db7, Eb7/G, Gb7, B7  
 Lyrics: through Hurry new love hurry here to kiss away each lonely tear and

**System 6:**  
 Chords: F7, D7, B7b5, Bb7, E7, F6/A, Ab7, D7  
 Lyrics: her near when Sunny Gets Blue

**System 7:**  
 Chords: F7, Bb7 alt., Eb7, E7  
 Lyrics: her near when Sunny Gets Blue

**System 8:**  
 Chords: F7, C7 alt., F7, G7  
 Lyrics: her near when Sunny Gets Blue

**System 9:**  
 Chords: F7, E7, Eb7  
 Lyrics: her near when Sunny Gets Blue

**System 10:**  
 Chords: G7, F7  
 Lyrics: her near when Sunny Gets Blue

## WHEN YOUR LOVER HAS GONE

When you're a — lone  
What lone-ly hours

Who cares for  
The eve-ning

G6 / C7

Star-lit skies  
Shadows bring

When you're a — lone  
What lone-ly hours

A7b5 / /

The mag-ic  
With mem-ories

Moon-light dies  
ling-er-ing

at break of  
like fad-ed

C- / F7 / Gm7 / F#7b5B7

1.

dawn

There is no  
sun — rise

E-7 / C#7b5 C-7 / B-7 F#0

When your  
lor — er has

gone

A-7 / D7 / B-7 Bb7

flowers Life can't move

A7 A<sup>b</sup>7 : E7 / D7 G7 C7 / B7 B7

an - y - thing When your lov - er has

E7 (maj7) E7 A7 / B<sup>b</sup>7 E<sup>b</sup>7 A7 D7

gone.

A<sup>b</sup> maj7 #11 G maj7 #11

E<sup>b</sup>7 A<sup>b</sup>7 A7 D7 )

(BALLAD) WHERE ARE YOU

Where are you? Where's my heart?  
 Where have you gone with-out me?  
 Where is the dream we start-ed?

*Chords: 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?

*Chords: Bb-7 B° C-7 F-7 Bb-7 Eb7 Abmaj7 Eb7*

2. Where are you?  
 When we said good bye love

*Chords: Bb-7 Eb7 Ab6 Dbmaj7 Bb-7 G-7 C7*

Was it just a game?  
 When I gave you my love

*Chords: F- Eb7 Abmaj7 Dbmaj7 Bb-7 G-7 C7*

Was it all in vain?  
 My life's through

*Chords: F-7 Bb7 Bb-7 Eb7 Abmaj7 C-7 B°*

SONNY ROLLINS - "THE BRIDGE"

I go on pre-tend-ing?      Where is my hap-py end-ing?

B<sup>b</sup>-7   E<sup>b</sup> sus4   A<sup>b</sup> maj7   F-7      B<sup>b</sup>-7   B<sup>0</sup>      C-7   F-7

here      are      you ?

B<sup>b</sup>-7   E<sup>b</sup>7      A<sup>b</sup>6

FINE

(BALLAD)

YESTERDAY

8;

Yester-day  
Sudden-ly

F G B<sup>b</sup> F F

all my troubles seemed so far a-way  
I'm not half the man I used to be

Now it looks as tho' I have  
There's a shadow hanging

E-7 A7 D-7 D7/C B<sup>b</sup>maj7 C7

here to stay, oh,  
o-ver me, oh,

I be-lieve in  
yes-ter-day came

yes-ter-day  
sud-den-ly

F E-7 D-7 G7 B<sup>b</sup> F

why she had to go I don't know she wouldn't

E-7 A7 D-7 C B<sup>b</sup>maj7 C7

say I said something's wrong, now I

Fmaj7 E-7 A7 D-7 C B<sup>b</sup>maj7 C7

long for yes-ter-day ————— Yester-day

C7 F F

love was such an easy game to play, now I need a place to

E7 A7 D- / / D/C Bb7 C7

hid'e a-way- oh I be-lieve in yes-ter-day-

F / / E- D-7 G7 Bb F

D.S. al Fine

SING:

be-lieve in Yes-ter-day-

D- G Bb F

RITARD - - - - - FINE



(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

had — py sweet se —  
flam — ing life far —

E7b5 A7b9 D- D-/C D-/C

— ques — ter'd  
— sooth was

days.  
mine

Old — en  
sad am

B7b5 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

MJQ - "THE MODERN JAZZ QUARTET"



(ROCK) YOU ARE THE SUNSHINE OF MY LIFE. - STEVIE WONDER

**INTRO.**

You are the sun — shine of — my life —  
 You are the ap — ple of — my eye —

That's why I'll al — way be — a — round —  
 For — ev — er you'll — stay in — my heart —

I feel like this —  
 You must have known —

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

STEVIE WONDER - "TALKING BOOK"  
 CAREN MCRAE - "M's JAZZ"

Though I've loved you — for a mil-lion years —  
 Be-cause you came — to my — res — cue —

Cmaj7      D-7      E7sus4      B-7b5

And if I thought — our love — was  
 And I know that — this must be

E7alt.      A7sus7      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)

Empty musical staves for the remainder of the page.

(MED.) YOU ARE TOO BEAUTIFUL

You are too beautiful, my You are too beautiful for	dear, to be true, And one man a-lone, For	I am a fool 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- When there are other men with	cause I had found you, eyes of their own to
Cmaj7 / E-7 E <sup>b</sup> 7	D-7 / F-7 B <sup>b</sup> 7	A-7 D7

I could have bound you too.		see
D-7 G7	E-7 A7 <sup>b</sup> 9	D7 / D-7 G7

with.	Love does not stand	shar-ing,
C6	Fmaj7 F#0	G/G A7

Not if one cares.		Have you been com-
D-7 G7	Cmaj7	B-7 <sup>b</sup> 5 E7 <sup>b</sup> 9

-par-ling      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 B<sup>b</sup>7      A-7      D7

beau-ty.

D-7      G7      C6      B<sup>b</sup>6      C6

FINE

(BALLAD) YOU DON'T KNOW WHAT LOVE IS

Musical notation for the first system, including a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody is written on a single staff. The lyrics are: "You don't know — what love is — Un- / don't know — how lips hurt — Un-". Chords are indicated below the staff: F-7, D-9, and C7b9.

Musical notation for the second system. The melody continues. The lyrics are: "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 slipped your heart + you have". Chords are indicated below the staff: F-, C7b9, D-9, G-7b5, and C7b9.

Musical notation for the third system, marked with a first ending bracket (1.). The melody concludes. The lyrics are: "lose / lost / You / You don't know — what love is — You". Chords are indicated below the staff: F-6, Ab7, D-9, G-7b5, and C7b9.

Musical notation for the fourth system, marked with a second ending bracket (2.). The melody concludes. The lyrics are: "don't know what love is. — Do you know how a". Chords are indicated below the staff: D-9, C7b9, F-6, Bb-7, and Eb7.

Musical notation for the fifth system. The melody concludes. The lyrics are: "lost heart fears the thought of rem — in — is — any? And how". Chords are indicated below the staff: Ab7, Bb-7, Eb7sus4, and Ab7.

SONNY ROLLINS - "SAXAPHONE COLOSSUS"

MILES DAVIS - "WALKIN'"

BILIE HOLIDAY - "LADY IN SATIN"

lips that taste of tears lose their taste for

D-7 G7 Cmaj7 D<sup>b</sup>9

kiss-ing? — You don't know — how hearts burn — for

C7<sup>b</sup>9 F-7 D<sup>b</sup>9 C7<sup>b</sup>9

love that cannot live yet never dies Un-til you've faced each down with sleep

F- C7<sup>b</sup>9 D<sup>b</sup>9maj7 G-7<sup>b</sup>5 C7<sup>b</sup>9

eyes You don't know what love is. —

F-6 A<sup>b</sup>7 D<sup>b</sup>9maj7 C7<sup>b</sup>9 F-6



**BILLIE**



# YOU DON'T KNOW WHAT LOVE IS

LYRICS: SIRCE 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

**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

C7(b9) (Db7(b9)) E-7 F-7 Bb7(b9) Eb7(b9) A-7(b5)

And I find you spinning  
And I find the ve-ry  
'round in my brain  
mention of you

Like the buidles in a  
Like the kicker in a

D7(alt.) G7(b9(b5)) C-9 A-7(b5) D7(alt.) G7(b9(b5))

1. 2.

glass of champagne  
ju-lip for two

You

The

C7(b9) (Ab7(b9)) A-7 (Db7(b9) #11) D-7 Db7 G-7 C7

**B**

thrill of the thought that you  
might give a thought to my  
plea cast a spell o-ver me

Fb (Bb7(b9)) F#0 C7(b9) (G-7) C7

So I say to my-self get a hold of your-self can't you

C6 (E-7 A7) F#-7 B7 E7(b9) F#7(b9)

ELLA FITZGERALD & JOE PASS - "TAKE LOVE EASY"

is that it never can DC

3

C

F#7 B7 E7 E67 D7 D#7 C#7 D

With a smile that makes my temperature rise

Like a summer with a

F7 Bb7(b9) E7(b9) A7(b9) D7(alt.) G7(b9#5)

ousand July's -

You in-fox-i-cate my soul with your eyes

C-9 A7(b9) D7(alt.) G7(b9#5) C#7 (A#m7 D#m7)

Though I'm cer-tain that this heart of mine

D

G7 C7 F#7 F#(7b9) Bb7

hasn't a ghost of a chance in this crazy ro-mance

3

C#7 D-7/B E7 F#7 B7 E7 A7

You go to my head.

3

D-7 G13 C#7 (D-7 G7)

(♩ = 156 DOUBLE TIME FEEL) YOU'RE EVERYTHING - CHICK COREA/PATTER

In my life, nothing seems so right, as to be with

A C#7/G# GΔ 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-b

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

GΔ+5 F#7 B-7 Eb9/Bb AB+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"

Chorus are so much fun for those who know that in real life's a

A Ab E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7

same, and as we go dancing thru the sun in

Ab G7<sup>b9</sup> C B<sup>+</sup>7 E-9 A7

love and as time goes by, floating like a

D A C<sup>+</sup>7/G<sup>+</sup> G<sup>+</sup>A<sup>+</sup> F<sup>+</sup>7

bird I I've seen birds I know all

B-7 E<sup>b</sup>7/B<sup>b</sup> A A<sup>+</sup> A<sup>+</sup>7 G7 F<sup>+</sup>7

sing, I've seen every-thing!

F7 E7 A E-7/G A E-7/G

Solo

A E-7/G A E-7

FINE

-KAHN/BROWN

(MED.)

YOU STEPPED OUT OF A DREAM

**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, honest and true

**B**

Ly? ——— you ——— stepped out of a

D-7 G7 Cmaj7

cloud, ——— I want to take you a-way,

D-7 G7 Bb-7

— a-way from the crowd ——— And have you

Eb7 Gb7 F7

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



- ROGERS/HART

YOU TOOK ADVANTAGE OF ME

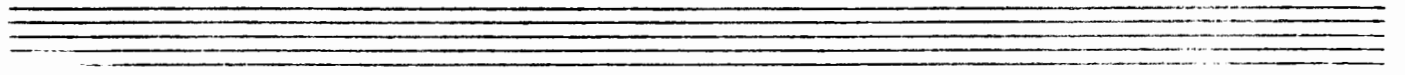
I'm a senti-men-tal I'm just like an ap-ple	sap, that's all - on a bough -	What's the use of try-ing And you'll gonna shake me
E <sup>b</sup> maj7 E <sup>o</sup> 7	F=7 B <sup>b</sup> 7	G=7 G <sup>b</sup> o7

not to fall? - I down somehow, - So	have no will, - what's the use, -	You've You've made your wish - 'cause you cooked my goose - 'cause you
F=7 B <sup>b</sup> 7	E <sup>b</sup> maj7 E <sup>b</sup> 7	A <sup>b</sup> maj7 A <sup>b</sup> -6

took ad-vantage of took ad-vantage of	me! me!	I'm so hot and bothered that
E <sup>b</sup> maj7 B <sup>b</sup> 7	E <sup>b</sup> (2x: G <sup>b</sup> ) B <sup>b</sup> 7	C= D7

I don't know - My	el-bow from my	ear; I
G7 C7	F7 B <sup>b</sup> 7	E <sup>b</sup> maj7

suf-fer some-thing awful each	time you go -	And much worse when you're
C= D7	G7 C7	F7 B <sup>b</sup> 7



near.

Here am I with all my bridges burned,

F-7 Bb7 Ebmaj7 E07 F-7 Bb7

Get a babe in arms where you're concerned, So lock the doors and

G-7 Gb07 F-7 Bb7 Ebmaj7 E07

Call me yours 'cause you took advantage of me!

Abmaj7 Ab-6 Ebmaj7 Bb7 Eb

FINE

- CARL FISCHER

# YOU'VE CHANGED

You've changed, that sparkle in your eye is gone, Your  
 changed, Your kisses now are so bla- se, You're

*E<sup>b</sup>mi7 A-7<sup>b5</sup> D<sup>#</sup>7 B<sup>b</sup>ab*

1.  
 smile is just a care-less yaw'n, You're breaking my heart, you've changed  
 bored with me in ev-'ry way, I

*G-7<sup>b5</sup> C<sup>#</sup>7 F9 B7 / B<sup>b</sup>7 B7*

2.  
 You've can't un-der-stand, you've changed

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

You've for-gotten the words, "I love-

*B<sup>b</sup>-7 E<sup>b</sup>7 C- D<sup>b</sup>7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>mi7*

- you," each memo-ry - that we've sha-red. You ig-

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

BILLIE HOLIDAY - "LADY IN SATIN"

"THE ORIGINAL RECORDING"

more ev-ry star a-bere- you, — I can't re-a-lize you ev-er cared.

$A^b M^7$   $A^b$   $E^b M^7$   $G^b 2 6$

— You've changed, you're not the an-gel I once

$F-7$   $B^b 7$   $E^b M^7$   $A-7^b 5$   $D7^b 9$

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

$B^b 6$   $G-7^b 5$   $G^b 7$   $F 9$

all a-ger now You're changed. — (You've)

$B 9$   $B^b 7$   $E^b$   $(F-7 B^b 7)$

Empty musical staves for accompaniment.

