

VOLUME

1

THE
RURAL
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 (witness growing popularity of vocal groups Manhattan Transfer, Roches, Nylons, Brass Tacks, Sweet Honey & The Rock, 100's of jazz choirs etc.).

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

I

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1.

- THAD JONES

(BALLAD) A CHILD IS BORN

Now	out of the	night	Soft as the
B ^b maj7	E ^b -/B ^b	B ^b maj7	E ^b -b/B ^b

dawn	In - to the	light	THIS
B ^b maj7(9)	E ^b -/B ^b / B ^b	A-7 ^b 5	D7#9

child,	in - no - cent	child	Soft as a
G-7	D+7	G-7	D+7

dawn	This child is	born	One — small
G-7	C9	F7sus4	F7(13)

heart	One pair of	eyes	One work of
B ^b maj7	E ^b -/B ^b	B ^b maj7	E ^b -/B ^b

THAD JONES - MEL LEWIS - "JONES/LEWIS"

art	Here in my	arms	Here he
B ^b m7(9)	D7 alt.	E ^b m7	A ^b 9 / C-7 ^b 9

lies	Trust-ing and	warm	Bless-ed this
B ^b /F	G ^b 6(*11)	G-7	C9

morn			
F7 sus4	F7 (13)		

morn,	A	child	is	born.
F7 sus4	F7(b9)	B ^b m7	E ^b 7	B ^b m7

A FINE ROMANCE

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

C6 A-7 G7 E♭

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

E-7 A-7 D-7 G7

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

C6 E-7 | F A7 D-7 G7 7.

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

Cmaj7 E-7 | F E7 A7 D-7 G7

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

Cmaj7 C7 Fmaj7 F#

Empty musical staff lines.

chance. This is a fine romance!

C/G G7 C6 (D7 G7)

FINE

A Fine romance! My good fellow! You
 Take romance, I'll take Jello! You're
 calmer than the seals in the Arctic Ocean, At
 least they flip their fins to express emotion; A
 Fine romance! With no quarrels, With
 No insults, and all morals! I've
 Never missed the cruise in your blue serge pants,
 I never get the chance. This is a fine romance!

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

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

5.

- GERSHWIN

(MED. SWING) A FOGGY DAY

A Fog-gy	Day	in Lon-don	town
Fmaj7	A7b9 D7b9	G-7	C7

Had me	low	and had me	down
Fb	D7b9	G7	G7 C7

I view the	morning	with a	larm
Fmaj7	C-7 F7	Bb6	Bb-6

(The) British mu-	se-um had	lost	it's charm
Fmaj7	A-7 D7	G7	G-7 C7

How long I	wondered, could	this thing	last ?
Fmaj7	Ab-7	G-7	C7

CARMEN MERCE - "LIVE AT SUGAR HILL"

ELLA FITZGERALD & JOE PASS - "TAKE LOVE EASY"

GEORGE BENSON QUARTET - "IT'S UPTOWN"

But the age of mir - a - cles had — n't passed,

F^b D⁻⁷^b₉ G⁷ G⁻⁷ C⁷

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

C⁻⁷ F⁷ B^b₆ E^b⁷

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

F^b G⁻⁷ A⁻⁷ B^b₆ A⁻⁷ D⁻⁷ G⁻⁷ C⁷

here.

F^b (G⁻⁷ C⁷)

FINE

7.

(MED. AFRO)

A NIGHT IN TUNISIA

-DIZZY GILLESPIE

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

E^b7 D- E^b7

Light - stand The stars are a glow in Tun - i - sia,
That shimmer at night in Tun - i - sia,

D- E^b7 D-

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

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

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

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

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

G-7^b5 C7^b9 F^b E-7^b5 A7^b5

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

E^b7 D- E^b7

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

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

D- E^b7 D-

where the nights are filled with peace

E-7^b5 A7^b5 D-

INTERLUDE

E-7^b5

7. E^b7#11 7. D-

7. G7#11 7. G-(maj7)

(SOLO BREAK)

G-7 G^b7#9 7. F maj7

7. E-7^b5 A7^b9

AFRO BLUE

JOHN COLTRANE
OSCAR BROWN, JR.

Dream of a land
El-e-gant boy

my soul is from
beau-ti-ful girl

F-7 G-7 A^bMaj7 G-7

I hear a hand
Danc-ing for joy

stroke on a drum }
der-'lic-tic whirl }

F-7 G-7 A^bMaj7 G-7 F-7

Shades of de-light

co-coa-hue

E^b7 sus4 / D^b7 sus4 E^b7 sus4 F-7

Rich as the night

Af-ro-Blue

E^b7 sus4 / D^b7 sus4 E^b7 sus4 F-7

1.

Two gang lovers are face to face

With un-du-la-tina

F-7 F-7 G-7 A^bMaj7

2.

OSCAR BROWN JR. - "SIN AND SOUL"

EDWARD KIRK - "VOLUNTEERED SLAVERY"

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

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

place Shades of de-light co-coa hue

F-7 Eb7sus4 D7sus4 Eb7sus4

Rich as the night Af-ro Blue

F-7 Eb7sus4 D7sus4 Eb7sus4

SOLOS:

F-7 F-7

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

F-7

//

LEON THOMAS IN BERLIN

OLIVER...

LINE

more...



Afro Blue - 3

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

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

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

G!

13.

- FATS WALLER

AIN'T MISBEHAVIN'

No one to talk with, I know for certain	all by my self, the one you love,	No one to walk with, but I'm thru with flirtin' it's
E ^b E ^{o7}	F ⁷ F ^{#o7}	E ^b G ^{7#5}

In happy on - the shelf, just you I'm think-in' of }	Ain't misbehav-in'	I'm savin' my love for
A ^b A ^b	E ^b C ⁷	F ⁷ B ^{b7}

1.		2.	
you.		you	
E ^b C ⁷	F ⁷ B ^{b7}	E ^b F ⁷	

	Like Jack Horner	In the corner,
B ^{b7} E ^{b7}	A ^b	A ^{b7}

Don't go nowhere,	What do I care,	Your kiss-es
A ^{o7}	C ^{o7}	F ⁷

Empty musical staves at the bottom of the page.

are worth wait-in' for, be — lieve me

C7 F7 Bb7 Bb7+5

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

Eb Eo7 F-7 F#o7 Eb G7+5

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

Ab Ab- C7 F-7 Bb7

you .

Eb

(Empty musical staves)

(MED.) ALICE IN WONDERLAND

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

D-7 G7 Cmaj7 Fmaj7 B-7b5

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

E7 A-7 Eb7 D-7 G7

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

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

— see? — And where do

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

stars go Where is the sil — ver cres — cent

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

BILL EVANS - "SUNDAY AT THE VILLAGE VANGUARD"

moon ? They must be some-where

Fmaj7 F#7 B7b9 E7 A7

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

D7 A7 D7 A7 D7 A7 G7 D7

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

G7 Cmaj7 F#maj7 B7b9 E7

nor - der - land ? O - ver the hill or here or

A7 E7 D7 G7 E7

well I real - ly won - der where ? — —

A7 D7 G7 Cmaj7

FINE

17.

- MILES DAVIS

ALL BLUES

The first system of music consists of two staves. The top staff is in 6/8 time and contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The bottom staff shows a bass line with quarter notes and rests. A chord label 'G7' is written above the first measure. The second and third measures of the bottom staff contain a slash with a vertical line through it, indicating a continuation of the bass line.

The second system of music consists of two staves. The top staff continues the melodic line with quarter and eighth notes. The bottom staff shows a bass line with quarter notes and rests. A chord label 'C7' is written above the second measure. The first and third measures of the bottom staff contain a slash with a vertical line through it.

The third system of music consists of two staves. The top staff continues the melodic line with quarter and eighth notes. The bottom staff shows a bass line with quarter notes and rests. Chord labels 'G7' and 'D7(#9)' are written above the first and third measures respectively. The second measure of the bottom staff contains a slash with a vertical line through it.

The fourth system of music consists of two staves. The top staff continues the melodic line with quarter notes. The bottom staff shows a bass line with quarter notes and rests. Chord labels 'E7(#9)', 'D7(#9)', and 'G7' are written above the first, second, and third measures respectively. The fourth measure of the bottom staff contains a slash with a vertical line through it.

MILES DAVIS - "KIND OF BLUE"

(SLIGHTLY IMPROVISED ON MELODY)

18.

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

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

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

All blues, All shades
All hues, All blues

(MORE IMPROVISED MELODY)

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

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

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

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

(REPEAT 1ST VERSE)

19.

(BALLAD)

ALL IN LOVE IS FAIR

- STEVIE WONDER

Musical notation for the first system, including a treble clef staff and a bass clef staff with chords: D-, D-/C, Bb7, A7.

Musical notation for the second system with lyrics: "All is fair in love. chance. It's love's a crazy It's ei-ther good or". Chords: G7sus4, C7sus4, D-, D-/C.

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

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

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

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

But all is fair in love.
But all is fair in love.

G-7 A7sus4 A7alt. D-

I had to go a-way.
I should have never left your side. } A winter takes his

D7/C B7b9 Bb-6 Eb9

to write the words a-gain that All In Love is Fair.

F/C D7 G9 C7sus4 F 1 1 1

All of fate's a A winter takes his pen to write the words a

1 1 A7b9 Bb-6 Eb9 F/C D7

gain that All In Love Is Fair.

G7 C7sus4 F F7/Eb

(A TEMPO) RIT.

B7/D A7/C# D-

STEVIE WONDER - "INNERVISIONS" FINE

21.

- SIMONS & MARKS

(MED. SWING)

ALL OF ME

A

All of me — why not take all of me,

C maj7 7. E7 7.

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

A7 7. D- 7.

Take my lips — I want to lose them,

E7 7. A- 7.

Take my arms — I'll never use them,

D7 7. D-7 G7

B

Your goodbye — left me with eyes that cry,

C maj7 7. E7 7.

BILLIE HOLIDAY - "THE ORIGINAL RECORDINGS"

WILLIE NELSON - "STARDUST"

How can I — go on dear without you. —

A7 F# D-

You took the part that once was my heart, So

F F# C#7 E-7 A7

Why not take all of me. —

D-7 G7 C6 (E6) D-7 G7

FINE

ALL MY TOMORROWS

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

A-7 F7

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

G maj7/B Bb7 A-7

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

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

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

A-7 D7b9 G7 sus4 G7 C maj7

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

F7 sus4 G maj7 C#-7b5 C-

But with you there standing at my side I'll soon be turning the

G/B A-7 B7 alt. E7 and E7

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

A-7 B-7 b5 E7 b9 A-7 F7

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

G maj7/B Bb07 A-7

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

B-7 E7 b9 A-7 D7 b9 B-7 b5 E7 b9

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

A-7 B-7 C maj7 A-7 D7 b9 G 6

FINE

25.

-COLE PORTER

(BALLAD) ALL OF YOU

I love the looks of you, the lure of

$B^{\flat}7(b9)$ $E^{\flat}maj7$ $B^{\flat}7(b9)$

you, The sweet of you, the pure of

$E^{\flat}maj7$ $F-7b5$

you, The eyes, the arms, the mouth of

$B^{\flat}7$ $E^{\flat}6$ $G^{\flat}6$ $F-7$

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

$B^{\flat}7$ $E^{\flat}maj7 E^{\flat}/D$ $G-7^{\flat}b9$ $C7$ $F-7$

- I'd love to gain complete control of

$B^{\flat}7$ $B^{\flat}7(b9)$ $E^{\flat}maj7$ $B^{\flat}7(b9)$

BILL EVANS - "LIVE AT THE VILLAGE VANGUARD"

"MCCOY TYNER AT NEWPORT"

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

F *F* *E^b maj7* *G-7*

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

C7 *A^b maj7* *A-7^b5 D7^b9* *G-7*

— For I love all of you.

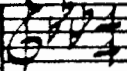
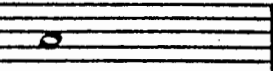
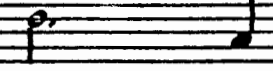

C7 (b9=1 / 4=3) *F- C7* *F-7 B^b7* *E^b6*

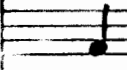
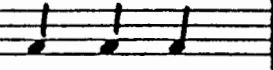
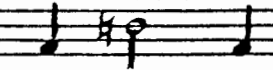
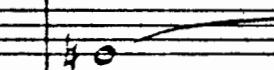
(FINE)

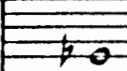
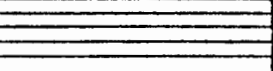
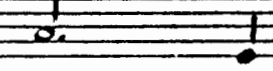

(*F* *F* *F*)
F-7


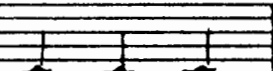
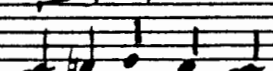
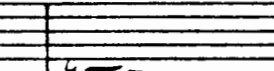
Empty musical staves.

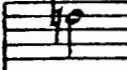
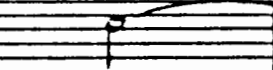

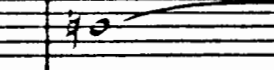
ALL THE THINGS YOU ARE

			
You	are	the promised kiss at	spring time that
F-7	Bb-7	Eb7	Ab Maj7

			
makes the lone-ly	winter seem	long.	
Db Maj7	G7	C Maj7	∅.

			
You	are	the breathless hush of	evening that
C-7	F-7	Bb7	Eb Maj7

			
trembles on the	brink of a love-ly	song. . You are the	
Ab Maj7	D7	G Maj7	∅.

			
glow that	lights a	star	. The dearest
A-7	D7	G Maj7	∅.

Sonny Rollins - "Sonny Meets Hawk"

Billy Carter - "Finally"

things I	know are what you	are	
F#-7	B7	E7maj7	C#7

Some	day my	happy arms will	hold you and
F-7	Bb-7	Eb7	Ab7maj7

some	day I'll	know that moment di-	vine when
Db7maj7	Db-7	Ab7maj7	E7#9

all the things you	are are	mine.	
Bb-7	Eb7	Ab7maj7	(G7 G7)

FINE

Empty musical staves for additional notation.

29.

-DIETZ & SCHWARTZ

(BALLAD) ALONE TOGETHER

Musical notation for the first system of 'Alone Together'. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody starting with a half note 'A', followed by a quarter note 'lon', a quarter note 'e', and a half note 'to'. The bass staff contains a bass line starting with a half note 'D', followed by a quarter note 'lon', a quarter note 'e', and a half note 'to'. The lyrics are: 'A - lone - lone to - ge - ther, to - ge - ther,'.

Musical notation for the second system of 'Alone Together'. The system consists of two staves. The treble staff contains a melody starting with a quarter note 'Be', a quarter note 'yond', a quarter note 'the', a quarter note 'crowd,', a quarter note 'rain,', a quarter note 'A', a quarter note 'bove', and a quarter note 'The'. The bass staff contains a bass line starting with a half note 'D', followed by a quarter note 'E', a quarter note 'A', and a half note 'D'. The lyrics are: 'Be - yond the crowd, The blind - ing rain, A - bove the The star - less'.

Musical notation for the third system of 'Alone Together'. The system consists of two staves. The treble staff contains a melody starting with a half note 'world', a quarter note 'night,', a quarter note 'We', a quarter note 're', a quarter note 'not', a quarter note 'too', a quarter note 'proud', a quarter note 'to', a quarter note 'vain;', and a quarter note 'For'. The bass staff contains a bass line starting with a half note 'A', followed by a quarter note 'D', a quarter note 'G', and a half note 'G'. The lyrics are: 'world night, We're not too proud to For We're not in vain;'.

Musical notation for the fourth system of 'Alone Together'. The system consists of two staves. The treble staff contains a melody starting with a half note 'cling', a quarter note 'we're', a quarter note 'to', a quarter note 'ge - ther,', a quarter note 'to', a quarter note 'ge - ther,', a quarter note 'We're', a quarter note 'strong', a quarter note 'as', a quarter note 'long', a quarter note 'as', a quarter note 'And', a quarter note 'what', a quarter note 'is', a quarter note 'there', and a quarter note 'to'. The bass staff contains a bass line starting with a half note 'A', followed by a quarter note 'G', a quarter note 'E', and a half note 'F'. The lyrics are: 'cling we're to - ge - ther, to - ge - ther, We're strong as long as And what is there to'.

Musical notation for the fifth system of 'Alone Together'. The system consists of two staves. The treble staff contains a melody starting with a half note 'We're', a quarter note 'to', a quarter note 'ge - ther', and a quarter note 'A'. The bass staff contains a bass line starting with a half note 'D', followed by a quarter note 'A', and a half note 'D'. The lyrics are: 'We're to - ge - ther A -'. A first ending bracket is placed over the final measure of the treble staff.

MILES DAVIS - "COLLECTOR'S ITEM"

JIM HALL - RON CARTER DUO - "ALONE TOGETHER"

2.
 se-ther? ————— Our Love —————
 D7#9 7. A-7#5

— 5 — 3 — 3 —
 — is as deep as the sea, ————— Our
 D7#9 G7 7.

— — — — — is as great as a love can
 G-7#5 C7#9 F

— — — — — And we can weather —————
 E-7#5 A7#9 D- E0

— the great un-known ————— If we're a-
 D- E-7 A7 D-

— — — — — to-ge-ther. —————
 B-7 A7 D-

FINE

31.

-CLARKE/AKST

(DOUBLE TIME FEEL)

AM I BLUE?

Musical notation for the first system. Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter notes: A4, Bb4, A4, G4, F4, E4, D4. Lyrics: "Am I blue?". Chords: F major 7, D7.

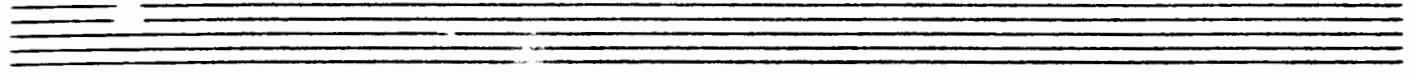
Musical notation for the second system. Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter notes: G4, F4, E4, D4, C4, Bb3, A3, G3. Lyrics: "Ain't these tears if each plan in these eyes with your man". Chords: G-7, C7, F6, A7, D7.

Musical notation for the third system. Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter notes: G4, F4, E4, D4, C4, Bb3, A3, G3. Lyrics: "tell-in' you? done fell through". Chords: G7, D7, C7, F6, Ab7. A first ending bracket labeled "1." covers the final two measures. The melody continues with quarter notes: A4, G4, F4, E4. Lyrics: "Am I blue?". Chords: G-7, C7.

Musical notation for the fourth system. Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter notes: G4, F4, E4, D4, C4, Bb3, A3, G3. Lyrics: "was a time". Chords: F6, Bb, Bb-, F6, E7, A-, A-(maj7).

Musical notation for the fifth system. Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of quarter notes: G4, F4, E4, D4, C4, Bb3, A3, G3. Lyrics: "I was his on-ly one, but now I'm". Chords: A-7, A-b, B-7b5, E7.

Two empty musical staves at the bottom of the page.



the sad and lonely one,

E7 A7 D7

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

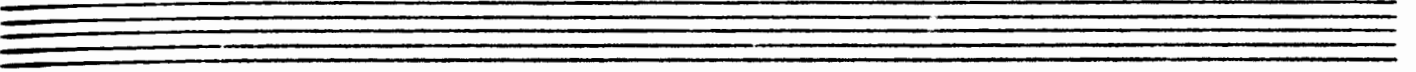
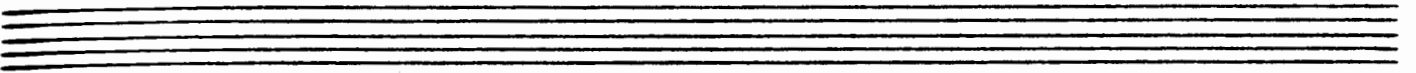
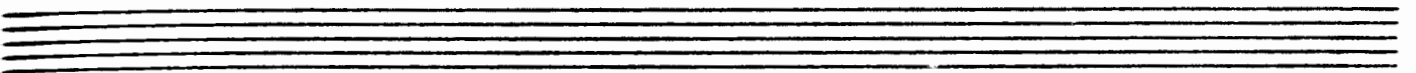
G7 C7 F6 D7

now he's gone and we're thru.

G7 C7 F7 D7

Am I blue?

G7 C7 F6 (G7 C7)



ANGEL EYES

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

C-7 C7/Bb A^b7 / ./. D-7^b5 G7^b9

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

C-7 C7/Bb A^b7 / ./. C-7 C7/Bb A^b7 G7 /.

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

C-7 C7/Bb A^b7 / ./. D-7^b5 G7^b9

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

C-7 C7/Bb A^b7 / ./. C-7 C7/Bb A^b7 G7 C-6

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

B^b7 E7 A^b7/maj7 A^o B^b7 E7^b9 A^b7/maj7 D^b7/maj7

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

A7 D7 G7maj7 C7maj7 C#7 F#7 D7 G#7

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

C7 C7/Bb A7 7. 7. D7b5 G7b9

Got to find who's num-ber one and why my Angel Eyes aint here ,

C7 C7/Bb A7 7. C7 C7/Bb A7 G7 C7 C7/Bb

why my Angel Eyes aint he-re .

A7 G7 alt. C-b

FINE

Empty musical staves for accompaniment.

35.

- Vernon Duke

APRIL IN PARIS

Musical notation for the first system. Treble clef, 4/4 time. The melody starts with a triplet of eighth notes (F4, G4, A4) followed by a dotted quarter note (B4) and a half note (C5). The lyrics are "Apr-il in Par-is". The bass line consists of four chords: F major, C major 7, D major 7(b9), and G major 7.

Musical notation for the second system. The melody continues with a triplet of eighth notes (D5, E5, F5) followed by a dotted quarter note (G5) and a half note (A5). The lyrics are "hol-li-day ta-blas un-der the trees.". The bass line consists of four chords: C major 7, F major, G major 7, and C major 7.

Musical notation for the third system. The melody starts with a triplet of eighth notes (G4, A4, B4) followed by a dotted quarter note (C5) and a half note (D5). The lyrics are "April in Par-is". The bass line consists of four chords: F major 7, F major, B major 7(b9), E major 7, A major, and A major 7(b9).

Musical notation for the fourth system. The melody starts with a triplet of eighth notes (A4, B4, C5) followed by a dotted quarter note (D5) and a half note (E5). The lyrics are "no one can ev-er re-prise.". The bass line consists of four chords: F major 7(b9), B major 7(b9), B major 7, E major 7, E major 7(b9), and A major 7(b9).

Musical notation for the fifth system. The melody starts with a triplet of eighth notes (F4, G4, A4) followed by a dotted quarter note (B4) and a half note (C5). The lyrics are "I never know the charm of spring, never met it face to face.". The bass line consists of four chords: D major 7, F major, C major 7, E major 7(b9), D major 7(b9), F major, and C major.

Charlie Parker - "April In Paris"

Thelonius Monk - "Monk"

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

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

B7b5 E7 A- A-/G F#m7b5 B7b9 E#m7 D9 G7

April in Paris ————— whom can I run to?

F- Cmaj7 E7b5 A7alt.

What have you done to my heart? —————

D9 D7b5 G7 C

Fine

Empty musical staves for accompaniment or further notation.

(BALLAD)

AS TIME GOES BY

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

F7 Bb7 Bb6 Bb7 Eb6 (F7)

The fundamental things apply, as time goes by,
 No matter what the future brings, as time goes by.

F7 (G7) F7 F7 Bb7

1. by. ————— And 2. by. —————

Abmaj7 F7 Bb7 Eb6

moonlight and love songs never out of date,

Bb7 Eb7 Abmaj7 C7

Hearts full of passion, jealousy and hate;
 Woman needs man and

F A° C° Ab7

BILLIE HOLIDAY - "STRANGE FRUIT"

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

F7 Bb7 Bb6 Bb7

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

F-7 Bb7 Bb-6 Bb7 Eb6 (F-7

The world will always welcome lov — ers, As

F#o7 (G-7) F7 G-7 C7

time goes by.

F-7 Bb7 Eb6 D#7 Eb6 (Bb7)

↑
FINE

39.

- VERNON DUKE

AUTUMN IN NEW YORK

E-7

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

G-7 A-7 B^b6 C7 Fmaj7 G-7 A-7 D7^{b9}

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

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

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

G-7 B^b7 E^b7 A^b7^{b9} | | | | | D-7^{b5}

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

C-7 D-7 G7^{b9} Cmaj7 C7 C⁷

Autumn in New York that brings the promise of new love

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

MLQ - "THE MODERN JAZZ SURVEY"

Autumn in New York — is often mingled with pain —

C7 D7 Eb6 F7 Bb6 Ab7 Gb7

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

F7 C7 F7 Ab7 D7(b9) Ab7 D7(b9) + 1 Ab7

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

G7 A7 Bb6 C7(b9) F7

41.

- JOHNNY MERCER

(MED. JAZZ)

AUTUMN LEAVES

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

A7 D7 G⁷Maj7

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

C⁷Maj7 F#7^{b9} B7 E-

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

% A7 D7 G⁷Maj7

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

C⁷Maj7 F#7^{b9} B7 E-

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

% F#7^{b9} B7^{b9} E-

BILL EVANS - "PORTRAIT IN JAZZ"

— And soon I'll hear — old winter's song.

E- A-7 D7 Gm7

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

f#m7 B7b9 E-7 Eb7

— when au-tumn leaves start to fall.

D-7 D7 Cm7 B7b9 E-

FINE

(The fall-ing)

Empty musical staff

Empty musical staff

Empty musical staff

BAUBLES, BANGLES & BEADS

A

Bau-bles,	ban-gles,	Hear how they	jing-jing-a-ling-a,
Bb-7	Eb9	Abmaj7	F-7

Bau-bles	ban-gles,	Bright shin-y	beads.
Bb-7	Eb9	Abmaj7	%

Sparkles,	spangles,	My heart will	sing, sing-a-ling-a,
D-7	G9	Cmaj7	A-7

Wear-ing	baux-bles,	ban-gles and	beads.
D-7	G9	Cmaj7	%

B

I'll	glit-ter and	gleam	so,
F#-7	B7	Emaj7	%

--	--	--	--

Handwritten musical notation for the first system. It consists of a vocal line and a guitar chord line. The lyrics are: "Make some-bo-dy dream so that". The chords are: A7, Eb7, Ab6, Ab6, A7.

Handwritten musical notation for the second system, starting with a section marker 'C'. The lyrics are: "some-day he may Buy me a ring, ring-a-ling-a,". The chords are: Bb7, Eb9, Abmaj7, F7.

Handwritten musical notation for the third system. The lyrics are: "I've heard that's where it leads, ———— Wear-ing". The chords are: Bb7, Eb9, Abmaj7, F7.

Handwritten musical notation for the fourth system. The lyrics are: "bau-bles, ban-gles and beads. ————". The chords are: Bb7, Eb9, Abmaj7, and a final chord that is partially obscured.

Four empty musical staves at the bottom of the page.

45.

- VICTOR YOUNG

BEAUTIFUL LOVE

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

E-7b5 A7

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

D- 1 1 D7b9 G-7 Db7

have you done to me?
dream to re-a-lize,

I WAS CON-
Reach-ing for

C7sus4 C9 Fmaj7 E-7b5 A7

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

D-7 G-7 Bb B7/E E7 Bb7

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

A7 D- B-7b5

"BEST OF BILL EVANS"

song Beau-ti-ful Love, will my

E7#11 A7 D- B-7b5

dream come true?

Bb7 A7 D- /

FINE

(BALLAD)

BENITCHED

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

D-7 G7 / E-7 A7#9

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

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

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

C C#7 F#m7 G7b9 C D7

wild-eyed am I.

D-7 G7 C F#m7 C

FINE

Empty musical staves for accompaniment.

BEYOND THE SEA

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

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

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

Fmaj7 A+7 D-7 C7 Fmaj7 D-7 Bbmaj7 D7

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

G-7 C7 D- Bbmaj7 G7 C7

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

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

star, it's near be-yond the moon, And I

A7maj7 F+ B-7 E7 A A7maj7 Ab/D7 G7

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

r 3 7 *r 3 7*

C6 A=7 D=7 G7 C7Maj7 A=7 D=7 G7

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

r 3 7

G7 C7 F6 D=7 G=7 C7

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

r 3 7 *r 3 7*

F7Maj7 D=7 G=7 C7 F7Maj7 A+7 D=7 C7

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

r 3 7

F7Maj7 D=7 Bb7Maj7 D7 G=7 C7 D=7 Bb7Maj7

sail ————— ing.

(—)

G7 C7 F7/9 (G=7 C7)

51.

- LOUIS BONEL

(BOSSA) BLACK ORPHEUS

8.

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

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

sing till the sun rises high Carnival

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

time is here, magical time of year And as the

D-7 G7 Cb Fm7

time draws near, draws life my heart I'll

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

sing while I play my guitar I'll

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

WAYNE SHORTER - "SHORTER MOMENTS"

cling to this dream from a far ——— Will

E-7b5 A7b9 D-

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

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

Love Stay in my heart? ——— I'll

B-7b5 E7b9 A-

D.S. al f

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

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

dreams ——— FINE

A-

BLUE MONK

Go-ing a-lone,
Life is a school

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

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

B \flat E \flat 7 B \flat F7

Be-ing com-plete
Know-ing at once

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

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

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

It takes time do-ing

B \flat F7 B \flat F7

Monk-er-is the blues you hear
Monk-er-is a slow, slow train

Keep-ing on from year
Tri-al and er-ror loss -

to year
and gain.

F7 B \flat F7 (F7)

"THE THELONIOUS MONK STORY"

"MONK'S GREATEST HITS"

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

Shallow and deep Nothing is cheap

Measure by the dues you pay It takes some doing

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

55.

-RODGERS/HART

BLUE ROOM

We'll have a blue room, A new room, For
 Not like a ball room, A small room, A

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

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

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

1. -cause you're married to me.

2. my wee head upon your

F/A A^b0 G-7 C7 : F | G-7 C7

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

F C7 .

Just nothing but kiss — es, With Mister and

Fmaj7 . C7

Miss — us On lit-tle blue chairs.

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

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

Cru — soe is not, so far from worldly cares As our

G-7 C7 Fmaj7 | | F7 B^b7maj7 G-7

Blue room far a-way up — stairs!

F | G-7 C7 F

FINE

57.

BLUESETTE

-TOOTS THIELEMAN

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

B^b maj7 F $A-7^b5$ $D7$

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

$G-7$ $C7$ $F-7$ B^b7

You can bet one luck-ky day, you'll wa - ken
Some blue boy is long-ing, just like you, to

E^b maj7 F E^b-7 A^b7

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

D^b maj7 F D^b-7 G^b7

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

C^b maj7 F $C-7^b5$ $F7$

way stay.

$D-7$ D^b7 $C-7$ $F7$

Pretty little Blue-sate, mustn't be a mourner,

B^b maj7 F A^b maj7 $D7$

Have you heard the news yet, Love is round the cor-ner,

$G7$ $C7$ $F7$ B^b7

Love wrapped in rain-bows and tied with pink rib-bon to

E^b maj7 F E^b7 A^b7

make your next spring time your gold wed-ding ring time so

D^b maj7 F D^b7 G^b7

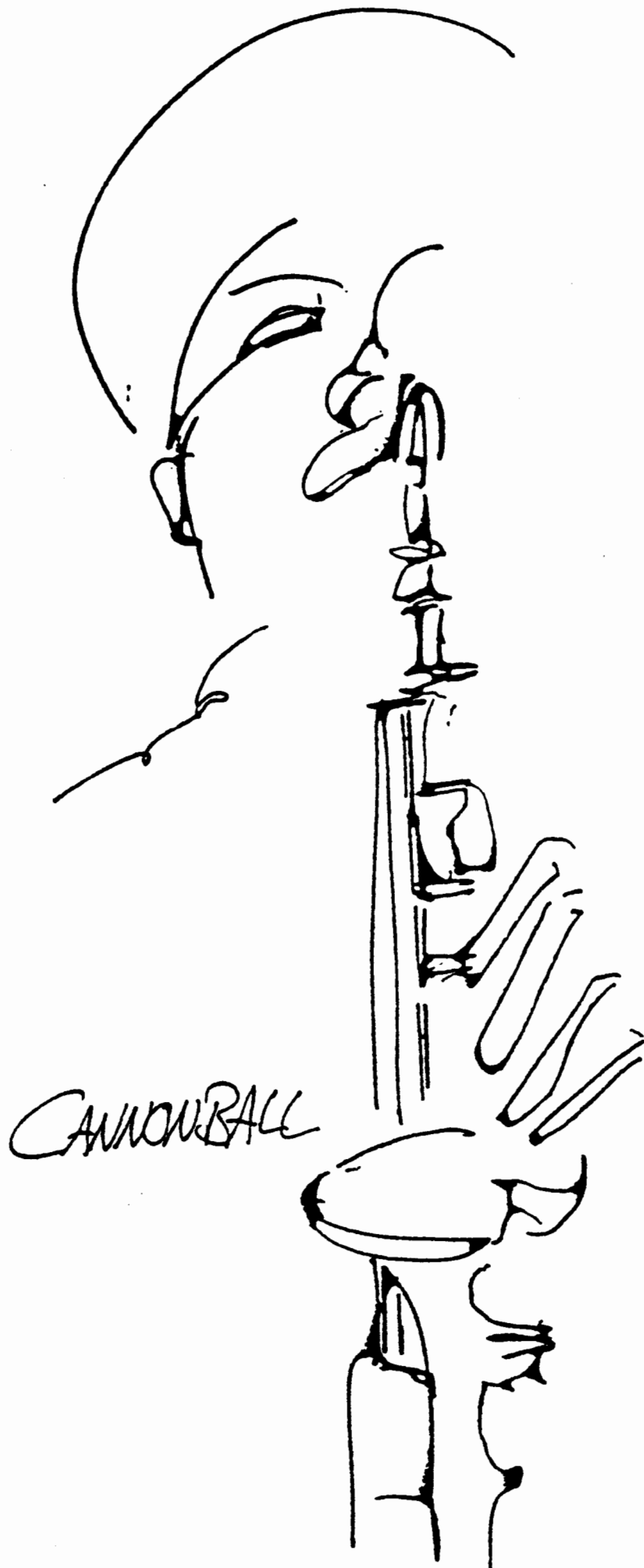
dry your eyes don't-cha pout, don't-cha fret good-y

C^b maj7 F $C7^b5$ $F7$

good times are com-ing Blue-sate

$D7$ D^b7 $C7$ $F7$

59.



Musical staff with notes and lyrics: "way That mag - ic". The notes are quarter notes on a treble clef staff. The lyrics are written below the notes. The staff is divided into four measures. The first measure contains the word "way", the second "That", the third "mag", and the fourth "ic". There are slurs over the first two and last two notes. Chords are written below the staff: D-7, F7, G7, F7.

Musical staff with notes and lyrics: "day may just be to-". The notes are quarter notes on a treble clef staff. The lyrics are written below the notes. The staff is divided into four measures. The first measure contains the word "day", the second "may", the third "just", and the fourth "be to-". There are slurs over the first two and last two notes. Chords are written below the staff: C-7, F7, F7, F7.

Musical staff with notes and lyrics: "-day!". The notes are quarter notes on a treble clef staff. The lyrics are written below the notes. The staff is divided into four measures. The first measure contains the word "-day!". There are slurs over the first two and last two notes. Chords are written below the staff: Bb6, F7sus4, D-7, C-7, Bb7, Bb6.

Five empty musical staves, each consisting of a five-line staff.

BODY AND SOUL

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

E^b7 B^b7 A^b7 D7 D^bmaj7 C7 alt. F-7 E^b

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

E^b7 A^b7 F7/A B^b7 E^b7 E^b7 A^b7 D^b6 B^b7

I spend my days in long-ing, And wondering why it's me you're wronging

E^b7 B^b7 A^b7 D7 D^bmaj7 C7 alt. F-7 E^b

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

E^b7 A^b7 F7/A B^b7 E^b7 E^b7 A^b7 D^b6 A7 ^{#4}/₃ ^{#4}/₃

I can't believe it, It's hard to conceive it, That you'd turn a way ro — mance,

D^bmaj7 E-7 D/F# G-7 F-7 B7 E-7 A7 D^bmaj7

JOHN COLTRANE - "COLTRANE'S SOUND"

BETTY CARTER - "FINALLY"

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

D⁷ G⁷ C⁷maj⁷ E^b D⁷ G⁷ C⁷ B⁷ B^b7 / (H₄)

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

E^bmaj⁷ A^b7 D⁷ D^b7maj⁷ C⁷alt. F⁷ E^o

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

E^b7 A^b7 F⁷/A D^b7 E^b7 E^b7 A^b7 D^b6 (B^b7)

FINE

Empty musical staves for accompaniment.

BUT BEAUTIFUL

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

G6 *B-7b5* *E7b9* *A-7*

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

G6 *B-7b5* *E7* *A7*

Beautiful to *take a chance*. And *if by chance* you

D7 *G6* *E-7* *A-7* *D7*

fall, And I'm *thinkin'*, I *wouldn't mind* at *all*. —

G6 *E-7* *A7* *A-7*

Love is *tear-ful* or it's *gay*, It's a *prob-lem* or it's

D7 *G6* *B-7b5* *E7b9* *A-7*

BILLIE HOLIDAY - "LADY IN SATIN"

FREDDIE HUBBARD - "GETTING IT TOGETHER"

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

~~C#-F#-G#-A~~ Gb B-7 E7 A7

And I'm thinkin', if you were mine, I'd never let you

% D7 Gb E-7 A-7 B7

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

E-7 F7 Gb B7 A-7 D7 Gb

FINE

(A-7 D7)

65.

- LAMBERT, HENDRICKS & ROSS

CENTERPIECE

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

A^b7 D^b7 A^b7

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

A D^b7

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

A^b7 F7 E^b7

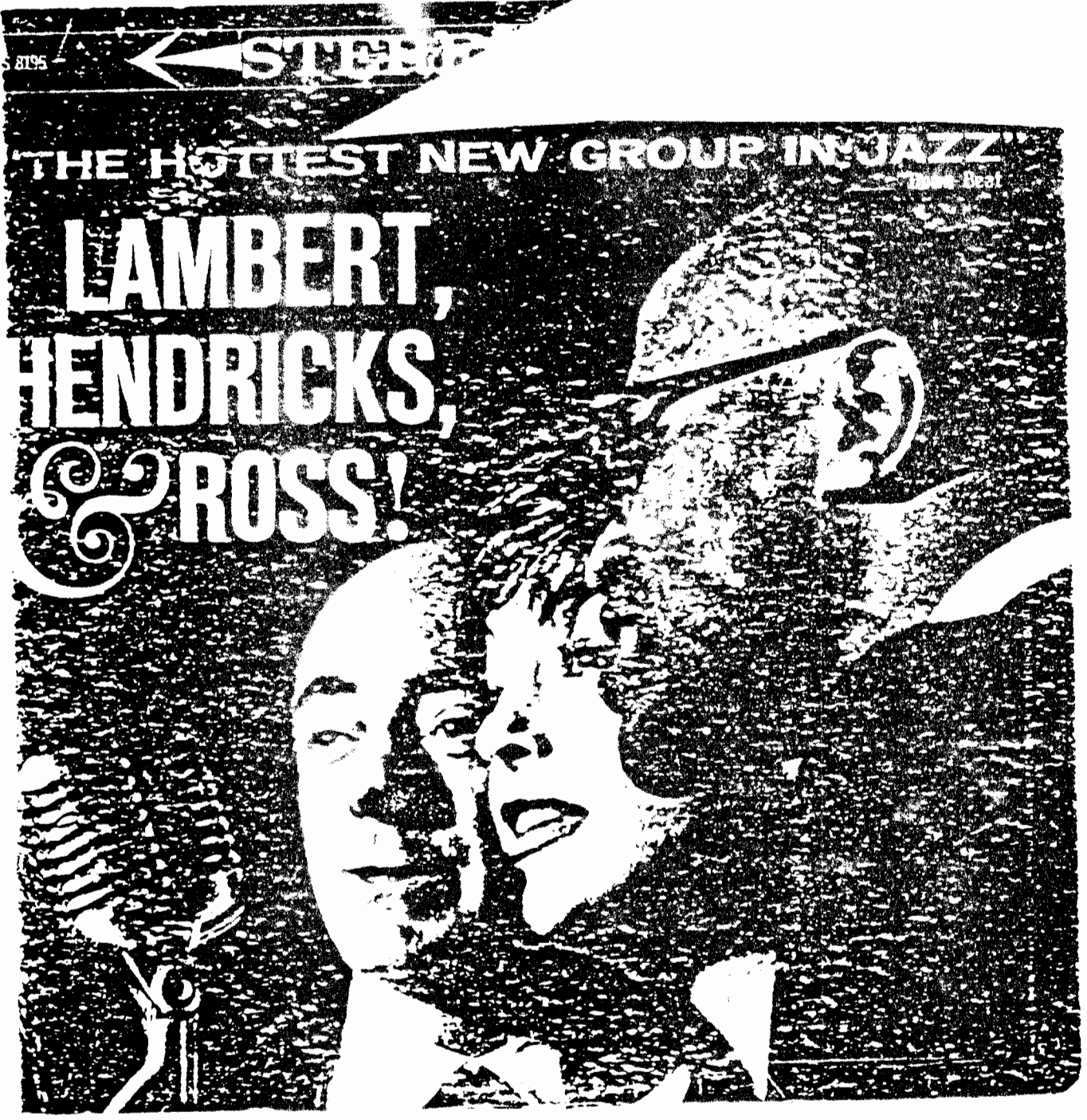
1.
 -out you 'Cause ba - by you're my center piece — We'll

D^b7 A^b7 E^b7

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

A^b7 A^b7^b5

" LAMBERT HENDRICKS & ROSS "



8195

← STAMP

THE HOTTEST NEW GROUP IN JAZZ

LAMBERT,
HENDRICKS,
& ROSS!

67.

-JOBIM

(BOSSA) CHEGA DE SAUDADE (NO MORE BLUES)

no more blues — I'm goin' back home

D- D-7/C E7/B

— no no more blues — I

E7/b9 E-7b5 A7/b9

promise no-more to roam Home is where

D- E-7b5 A7/b9 D- D-7/C

— my heart is — The fun-ny

E7/B E7 A- 3 7

part — is — My heart's been right there all-the time

Bb7m7 7. E-7b5

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

— no no more fears — and

A7b9 D- D-7/C

no more sighs — and no more fears —

E7/B E7 E7b5

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

A7b9 D- D7b9

— cons me — I swear I'm gon-na re —

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

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

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

— For ev — 'ry

D- A7 (#) Dm7

69.

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

B7b9# E-7 7.

home — ward — for — ev — er home —

E-7 A7 D°

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

Dm7 F#-7 F°

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

E-7 7. E7

— it was in my home — — — — — Oh

7. E7b5 A7b9

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

Dm7 Dm7/C B-7 E7

no no more blues — I

F#7

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

B-7 Bb-7 A-7 D9b9 Gmaj7

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

C7 F#-7 B7

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

E7 E-7 A7/G F#-7

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

B7 E7 E-7 A7

D (E-7b5 A7b9)

(FAST)

CHEROKEE

Sweet Child	In - dian of the	maid ——— Prai ———	en. rie,	since your
B ^b Maj 7	F#7	F#7	B ^b 7	E ^b Maj 7

first I love keeps	met call	you . ing .	I my	can't for — heart en —
E ^b Maj 7	A ^b 7	%	B ^b	F#7

1.

- get - thrall	you ing.	Cher ———	o — kee	sweet —
C7	C7	C7	D7 ^{b9} G7	C7

2.

#0 - heart .	Cher ———	o ———	kee .	%
F#7	C7	F7	B ^b	%

Dreams ———	of	summer time ———	of	lo-uer time —
C#7	F#7	B ^b Maj 7	%	B7

CLIFFORD BROWN - "BROWNIE EYES"

gone	by		Throng	my
E7	A7	%	A7	D7

mem-o-ry	so	ten-der-ly	and	sigh.
G7	%	G7	C7	C7

My	sweet	In-dian	maid	er
F7	B7	F7	B7	%

One	day I'll	hold	you	in
E7	E7	A7	%	B7

my arms	fold	you	Cher	
D7	C7	%	C7	F7

-kee.		
B7	%	

FINE

COME RAIN OR COME SHINE

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

F7 A7 D7

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

G7 C7

rain or come shine. — I guess when you

F7 Bb7

met me It was just one of those things,

F7 Bb7 C7(b5)

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

F7 Eb7 A0 F0 C7 Bb0

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

C⁹ G7 / C⁹ F#m7⁹ A7

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

D₂ / D-6

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

F#m7 B7 A7

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

D7 / G7

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

/ D₂ G7m7 / E7 A7

shine!

D6

FINE

75.

-DUKE ELLINGTON

(SLOW) COME SUNDAY

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

F7 Eb7 F7 / / D#7

-bove Please - look down and see my peo - ple

G7 C-7 F7

through I be - lieve I
No can we feel

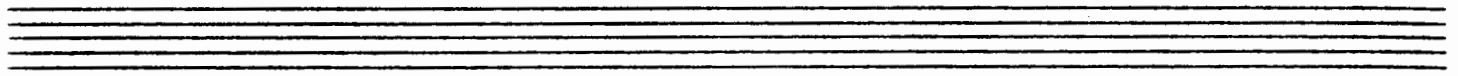
Bb Eb Bb (Eb7b5) D7 Eb7

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

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

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

F7 C-7 F7 / A#7 G#7 C7



by - hy - hy
 pray - er - er

The leaves of the
 From dawn to sun

val — ley they
 set man -

F#7 F#7 Eb7

nei - ther talk nor
 work hard all day

sin and
 long come

flow - ers bloom and
 Sun - day oh come

F7 D#7 G7 C#7

spring time birds
 Sun - day that's the

sing.
 day.

Abmaj7 A7b9 Bb

FINE

Empty musical staves for accompaniment.

(TOP)

CONFIRMATION

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

F-7 Bb7 A-7b5 D7 G7 C7b9

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

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

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

Eb-7 Ab7 D7Maj7 G-7 C7alt.

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

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

C. PARKER - "NOW'S THE TIME"

(Bop)

ConfirmationLYRICS: Stanley
Cornfield

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

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

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

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

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

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

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

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

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

(INTRO - SLOWLY)

Chords: A- A^b7 G-7 C7 F^{major}7 B^b7

(INTO BOSSA)

Qui-et nights of Qui-et stars,

Chords: A- A-/G D/F# F07 : D7/A %

qui-et chords from my qui-tar,

Chords: A^b % G-7 C7 sus4

us.

Qui-et thoughts and qui-et dreams,

Chords: F0 F^{major}7 F^{major}7 F-7 B^b7

qui-et walks by qui-et streams,

Chords: E-7 A7(b13) D7 %

and a window look-ing on-the man-

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

D-7 A^b D7/A 7.

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

A^b 7. G-7 C7 sus4

ber. — I who was lost and lone-ly,

F^b Fmaj7 Fmaj7 F-7 F-6

be-lieving life was on-ly — a bitter, tragic joke have found with you,

E-7 A-7 D-7 G7^{b9}

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

E-7 A7 D-7 G7

(LAST X ONLY)

C6

FINE

91.

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

(FAST) COTTONTAIL

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

A^b7 F^b7 B^b7 E^b7 C=7 F^b7

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

B^b7 E^b7 A^b7 D^b D^o

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

2. you a-way.

A^b E^b7 F^b B^b7 E^b7 A^b

NO MELODY

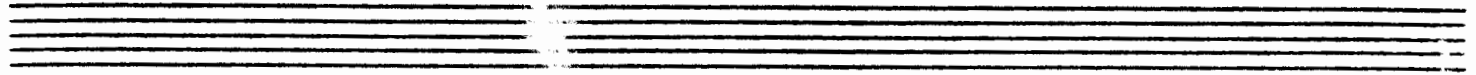
He knew his mamma was right, So why don't he heed what she say?

C^b7 F^b7

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

B^b7 E^b7

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



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

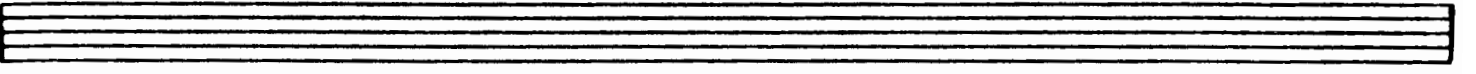
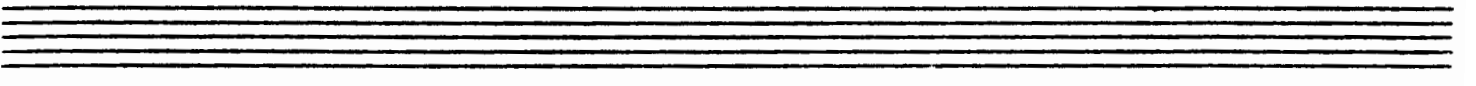
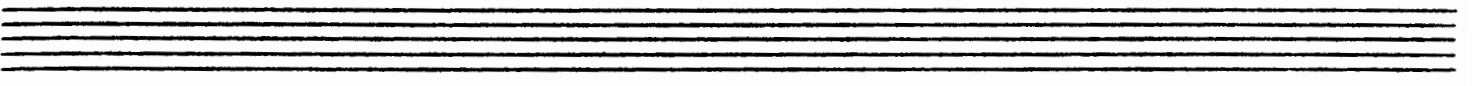
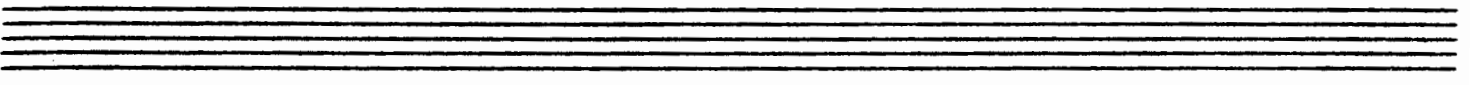
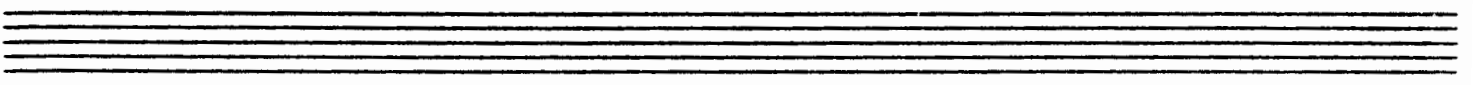
A^bmaj7 F#7 B^b7 E^b7 C#7 F#7

foot-ll. bring luck But — it's much more luck-y, Luck

B^b7 E^b7 A^b7 D^b

— i — er notch when the rab — bit's at-tached.

A^b E^b7 A^b



(BALLAD)

CRYSTAL SILENCE

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

A= E= F#m7#11

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

B=7 Bb7m7#11 A=

1.
 crys- tal si- lence of the night A -

B= C D7sus#4 E7#9 A= Bb7m7#11

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

D= E7#9 D=

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

E7#9 F#m7#11 G7sus#4

85.



joy the — joy we both have — know —

A = B = C D^{flat} E^{flat} G A =

— That I love and call my — own. —

B^{flat} D^{flat} E^{flat} G A = B = C D^{flat} E^{flat} G A =

ENDING



F^{flat} G^{flat} A = A =

FINE

CHICK COREA - "RETURN TO FOREVER"

GARY BURTON & CHICK COREA - "CRYSTAL SILENCE"

Empty musical staves for additional notation.

(BALLAD)

COULD IT BE YOU

Could it be Are you the	you, dream,	The one I'm I al-ways
B ^b maj7	C-7 F7	B ^b maj7

fat-ed for? - dream a-bout? -	Could it be Are we the	you, team,
G-7 G-7 F-7 B ^b 7	E ^b maj7	F-7 B ^b 7

The love I've I'm on the	wait-ed for? - beam a-bout? -	For lo, since
E ^b maj7	G-7 C7	F ^b maj7

you came a-long, and	kindled the song in my	heart,
A7 ^b 9	D-7 G7	A-7 ^b 9 D7 ^b 9

Why both-er pre- tend- ing?		The song is un-
G- G-7	C7	F7

Handwritten musical notation for the first system. The top staff contains a treble clef and a key signature of one sharp (F#). The melody begins with a whole note on C4, followed by another whole note on C4. A first ending bracket labeled "2." spans the next three measures. The lyrics are: "-end — ing. Could be, these rev'-ries of mine, Are". The bottom staff shows the chord progression: C9 / C-7 F7 ; Bbmaj7 D7.

Handwritten musical notation for the second system. The melody continues with a quarter note on D4, followed by eighth notes E4, F#4, G4, A4, B4, and C5. The lyrics are: "far too di-vine to come true, Or could it". The bottom staff shows the chord progression: Ebmaj7 C7 G7 Eb-7 Ab7 Bbmaj7.

Handwritten musical notation for the third system. The melody consists of a whole note on C4, followed by a quarter note on D4, and a quarter note on E4. The lyrics are: "be re-al-ly you?". The bottom staff shows the chord progression: C9 C-7 F7 Bb6 (C-7 F7).

FINE

Four sets of empty musical staves, each consisting of a treble clef and a five-line staff, provided for additional notation.

DANCING ON THE CEILING

- RODGERS/HART

He danc-es
I try to

o-ver head
hide in vain

on the ceil-ing,
Un-derneath my

Fmaj7 *F7* *B7maj7* *B^o*

near my bed,
coun-ter-part;

In There's my my

sight,
love

A- *A^o* *G-7* *C7* *A-7^{b5}* *D7^{b9}*

Through up the a night.
a love!

I whis-per,

G-7 *C7* *F6* *G-7*

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

C7 *Fmaj7* *A-7^{b5}* *D7*

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

G-7 *C7* *A-7^{b5}* *D7*

—

I love my ceil-ing more

G-7 C7 Fm7 F#7

Since it is a dance-ing floor Just for —

Bbm7 B° A- A° G-7

— my Love. —

C7 F (G-7 C7)

FINE

Empty musical staves for accompaniment.

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

G-6 A-7 D7 Eb7 D7

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

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

would have you. But it hasn't meant it won't come true, oh

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

Darn That Dream.

A-7 D7 G6

(Empty musical staves)

(MED. SOUL JAZZ) **DAT DERE** - BOBBY TIMMONS
- OSCAR BROWN

Hey, Daddy wat dat dere? 'n' why dat unna dere? 'n' oh Daddy, oh,
who dat in my chair? 'n' what she do in dere? 'n' oh Daddy, oh,

A-7b5 C- C-/Bb A-7b5 A7 Maj7

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

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

where dey go in' dere 'n' daddy can I hab dat big el-e-pant o-ber dere? - Hey
where do we get air 'n' daddy can I hab dat big el-2-pant o-ber dere

A-7b5 A7 Maj7 D-7b5 G7 F C-

2. My quiz-zi-cal kid Man he dosn't want an-y-thing here He's forever de-

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

manding to know who what and where In - quisit-ive child find sometimes

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

OSCAR BROWN JR. - "SIN AND SOUL"

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

A7b5 D7 G#7 F#9 D-7b5 G#7 F/C G#7

wanna comb my hair 'n' where my teddy bear 'n' oh Daddy oh hey lookit the con brog comin' dere

C=C C=C/Bb A-7b5 A-7b5/maj7 A-7b5 D7

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

D-7b5 G7 C=C C=C/Bb A-7b5 A-7b5/maj7

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

D-7b5 G#7 F C=C C=C

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

C=b F#9 D7 G7

tell him what he needs to know Help him a - long so he'll know right from wrong Gotta make him sitore

the answers But I'll try best that I can gonna replin plan so he will be a man

C=C C=b D7 G7

(CONT'D)

1. As You give a kid your best and

C- G7 ; C- G7 C-

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

D7 G-7 C- Eb7 Abmaj7 G7

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

G7 C- D7 G- Abmaj7 G7

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

C- G7 C- C-/Bb A-7b5 Abmaj7

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

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

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

A-7b5 Abmaj7 D-7b5 G7 F C-

FINE

THE DAYS OF WINE AND ROSES

The days of wine and roses — — — Laugh and

F *ma7* *E^b7* *D7(^{b9})* *D7(^{b9})* *1/2*

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

G-7 *1/2* *B^b-6* *E^b7*

meadows land to-ward a clo-sing door, A door marked "Never-

A-7 *D-7* *G-7* *C7*

-more". That was-ⁿe there be-fore. — — — The

E-7^{b5} *A7^{b9}* *D-7* *G7* *G-7* *C7*

lore — — — —ly night dis-clo-ses — — — Just a

F^{ma7} *E^b7* *D7(^{b9})* *D7(^{b9})* *1/2*

LAMBERT, HENDRICKS & BAYAN - "HAVING A ROLL AT THE VILLAGE GATE."

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

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

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

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

days of wine and ros-es and you. —

A-7 D-7 G-7 C7 F6 B^b6(9) F6(9)

FINE

ART FARMER - "INTERACTION"

Empty musical staves for accompaniment or further notation.

DEARLY BELOVED

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

D-7/G G7 D-7/G

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

G7 D-7/G G7

fash-ioned for me, An-gel eyes—
 Show-er or shir-; 1.

D-7/G G7 Cmaj7

— knew you, —

A-7 D-7 G7 D-7 G7

An-gel voi-ces led me to you;

Cmaj7 A-7 Ab-7

— — — — —

2.
So I say

Db7 Cm7 A7

more - ly, Dear - ly be -

D7 F. D7 G7

-lov-ed be mine.

D7 G7 C6

DESAFINADO

Love is like a Once your kiss-as	me — ver — end-ing raised me to a	mel — o — dy — fe — ver pitch,
Fmaj7	∅	G7(b9)

	Po — ets have com — Now the or — ches —	pared it # to a tra — tion does —n't
∅	G7	C7

sym — phony, seem so rich		A symphony con — duc —
A7(b9)	D7(b9)	G7

— ted by the	lighting of	the moon
A7(b9)	D7	D7(b9)

But our song of	love is slightly	out of tune —
G7(b9)	∅	G7(b9)maj7

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

2.

(Alternate) *Seem to me you've changed the tune we
Late-ly you have changed the tune we*

7. **G-7** **Bb7**

*used to sing
used to sing*

A-7 **B-7b5** **E7#9** **Amaj7**

*Like the Bossa No-
Seems like our song of-*

*va love should
love ought-a*

*swing
swing*

Bb7 **B-7** **E7**

*#-
we*

used to harmon-ize

two souls in

per-fect tune

Amaj7 **Bb7** **B-7**

And

now the song is

diff-erent and the

E7 **Amaj7** **F#-7**

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

B-7 E7 Cmaj7

— o — dy our hearts would al-ways croon — And so what

C#m7 D-7 G7

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

G-7 A-7b5 D7b9 G-7

Tune your heart to mine the way it

C7b5 Fmaj7 %

used to be, Join with me in

G7b5 % G-7

Empty musical staff lines.

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

C7 A-7b5 D7b9

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

G-7 Bb- A-7

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

Avo G7 %

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

Bb-7 Eb9 G7

You'll sing a long with me.

C7 Fb

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

(BOSSA)

DINDI

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

E^b7maj7 *D^b7maj7* *E^b7maj7*

by Where do they go? — Oh I don't

D^b7maj7 *C7maj7* *A7*

know don't know. Wind that speaks to the

D-9 *G7(13)* *E^b7maj7*

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

D^b7maj7 *E^b7maj7* *D^b7maj7*

Stories of love — be-long to you and

C7maj7 *A7* *D-9*

FLORA PURIM - "BUTTERFLY DREAMS"

me . Oh, Din - di If I

G7(13) Eb7maj7 D7(b9)7

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

Eb7(b9)7 Bb-7 Eb7(b9) Ab7maj7

when you're with me Oh my Din - di

Ab- Bb-7 Eb7(b9)7

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

Eb7(b9)7 D7(b9)7 Eb7(b9)7

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

Bb-7 Eb7(b9)7 Ab7maj7 Ab-

when you're with me .

Eb7(b9)7 (A-7 b5 D7(b9))

DO NOTHIN' TILL YOU HEAR FROM ME

Do nothin' till you hear from me. me.
me.
Pay no at-tention to what's
At least consider our ro-

D7 sus4 G7sus7 C D-7 G7

said - mance
Why people for the seam of an-y one's dream
If you should take the words of others you've heard

C7sus7 F7b5 G7 E7#9#5

1.
is o-ver my head. I haven't a chance
Do nothin' till you hear from

A-7 D7 G6 Bb7 A-7 D7

2.
True I've been seen

G6 / C-7 F7 G7sus7 Bb7sus4 Eb7sus7 F-7

with someone new But does that mean
that I'm untrue when we're a-

Eb7sus7 Bb7sus4 Eb7sus7 F-7 Eb7sus7 Ab7sus7

BILLIE HOLIDAY - "LADY IN SATIN"

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

G7maj7 A7 B7 E7#9#5 A7b5

- Some kisses may cloud my mem-o-ry And oth-er arms may hold a

D7sus4 G7maj7 C D7 G7

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

C7maj7 F9b5 G7 E7#9#5

- And you never will. —

A7 D7 G (Bb7 A7 D7sus4)

Empty musical staves for additional notation.

(SWING) DON'T GET AROUND MUCH ANYMORE

Missed the Saturday danc — Heard they crowded the floor

Cmaj7 D-7 D#7/E7 | | | |

— Could-n't bear it without — you —

A7 | *7.* | *A-7 D7*

Don't get a-round much any more Thought I'd visit the club

G7 | *C* | *(G7)*

— Got as far as the door —

Cmaj7 D-7 D#7/E7 | | | | *A7*

They'd have asked me a bout — you — Don't get a-round much any

7. | *A-7 D7* | *G7*

SAM COOKE - "THE ONE AND ONLY"

DUKE - "70th BIRTHDAY"

"MOSE ALLISON SINGS"

WILLIE NELSON - "STARDUST"

more —————

Dar — ling I guess

C (G7) F

my mind's more at ease but

F= E=7 C C7 C#7

ne — ver the less why stir up memor — ies

D7 F#7b9 B7b9 E=7 D7b9

Been invit-ed on dates

Might have gone but what for

G7 Cmaj7 D=7 D#7 E=7 1 1 1 1

Aw — f'ly diffrent without you —

A7 1 1 A=7 D7

Don't get around much any more .

G7 C

(UP TEMPO)

DONNA LEE

A A^b $F7$ B^b7 B^b-7 E^b1 A^b E^b-7 $D7$
 D^b D^b-7 A^b $F7$ B^b7 B^b-7 E^b7 $F7$
 $C7$ $F-$ $C7\#9$ $F-$ $C7$ $F-$ A^b0
 A^b $F7$ B^b-7 E^b7 A^b $(B^b-7 E^b7)$

(UP TEMPO)

DONNA LEE

LYRICS - STANLEY GORNFELD

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

DON'T BLAME ME

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

C6 / F-7 Bb7 E-7 A7 D-7 G7 Cmaj7 A-7

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

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

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

C6 / F-7 Bb7 E-7 A7 D-7 G7 Cmaj7 A-7

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

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

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

F E7 A-7 %

Make me need — someone like you to love.

D7 7/8 D7 Ab7 G7

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

C E7b9 A7 D7 G7 Eb7 A7

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

D7 G7 E7b9 A7 D7 G7 C6

Empty musical staves for additional notation.

DON'T EXPLAIN

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

A- B7 E7#9 A-

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

B7 E7 A7 D- G7 C

1. 2.

-plain Hush -plain

Gmaj7 D-7 E7 Fmaj7

— You know that I love you — And what love endures

C6 E7#9 A7 D-7 G7 C

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

F D- 1 1 E7 1 A7 D-7

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

G7 C F D- | | E7 |

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

A- B7 E7#9 A-

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

B7 E7 A7 D- G7 C | G7

-plain . ———

C (B-7 E7)

Empty musical staves for additional notation.

DOODLIN'

Using the phone booth
Later the waiter
making a few calls
and I'm arrested -
Doodl-in'
Took me to
weird things
Bellevue
Where I was tested

Bb7 Eb7 Bb7

Got me a big date
Had me a doc-tor
Doodl-in' my bit
Puttin' her
Prob at my hoodle
before he was

Bb7 Eb7

face on So she could look slick
half done Taught him to doodle
I enjoy pro-cras-tin-a-tin' specially when I'm busy
Showed him hidden thoughts that
linger find an outlet thru your

Bb7 Bb7 G7 C-7

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

F7 Bb7 G7 C7 F7

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

Bb7 Eb7 Bb7

" LAMBERT, HENDRICKS & BAVAN AT BASIN ST EAST "

Diving and drawing
Looked at my ba-by

Talkin to my date (the) waiter
Told him to feel free Got him to

Bb7 Eb7

salt-y told me to please wait Told the waiter dont be dizzy cant you see. I'm very
doodlin' So he could bug me - When he put his arms a round me quite to his surprise He

Bb7 Bb7 G7 G-7

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

F7 Bb7 G7 C7 F7

FINE

DUXX

Music - Sonny Rollins
Lyrics - Sonny Rollins

I moved around a lot when I was a kid Cause my daddy was the tra-u-ler type,

Bb7 Ab7 G7 C7 F7

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

Bb Bb7 Ab7 G7

watch the box and smoke a pipe Oh we lived -

C7 F7 Fm7

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

Bb7#9 Eb7 Ab7

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

Bb Ab7 G7 C7 F7

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

Bb Bb7 Ab7 G7

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

C7 F7 Bb Bb7 Ab7

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

G7 C7 F7

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

F7 Bb7#9 Eb7

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

Ab7 Bb Ab7 G7

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

C7 F7 Bb C7 F7

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

Bb G7 C7 F7 Bb

(MED.)

EASY LIVING

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

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

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

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

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

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

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

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

you maybe I'm a fool but it's fun, People say you're me with

Bbmaj7 Bb-7 Eb-7 Ab7(Ab7/G) F-7 Bb-7 Eb-7 Ab7

CLIFFORD BRONN - "BROWNIE EYES"

BILL EVANS - "NEW JAZZ CONCEPTIONS"

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

D^bmaj7 B^b7 (B^b7/A) G-7 (C7/A) A-7 (D7/B) G-7 C7

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

Fmaj7 D7 G-7 G#7 Fmaj7/A C7 F7 B^bmaj7 E7

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

Fmaj7 D-7 G-7 C7 (B7) F (A^b7 D^bmaj7 C7)

Empty musical staves for additional notation.

123.

- COLE PORTER

(BALLAD) EASY TO LOVE

You'd be so eas- y to
 No'd be so grand at the

A-7 D7 A-7

love, So eas- y to i- dol- ize, all
 game, So care - free to - geth- er, that it

D7 G7(b9) C7(b9)

oth- ers a - boue, So
 does seem a

1.
 B-7 C7 A-7

worth the yearn- ing for,

D7 G7(b9) E-7

So swell to keep ev-ry home fire burn - ing for,

A-7 D7 B-7

SARAH VAUGHAN - "AFTER HOURS"

— shame, that you can't

E7 E7 A-

see Your fu - ture with me, 'Cause you'd be

C-b Gm7 B7 Bb

oh, so eas - y to love!

A-7 D7 Gb D7

—

Gb

FINE

Empty musical staves for accompaniment or continuation.

FALLING GRACE

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bottom staff is in bass clef. The lyrics are: "Snow falls in space creates a". Chords are written below the bass staff: Abmaj7, F, D7/F#, G-7. There is a triplet of eighth notes in the second measure of the melody.

Handwritten musical notation for the second system. The top staff continues the melody. The lyrics are: "fall-ing grace Star - white and passing its time in flight And ch-ang-ing light". Chords are written below the bass staff: F-7, Bb7, Eb6/G, D7/F#, G-7/F, C/E.

Handwritten musical notation for the third system. The top staff continues the melody. The lyrics are: "Fall-ing in space, with a timeless fall-ing gr-ace". Chords are written below the bass staff: Fmaj7, F#-7b5, B7, E-7. There is a triplet of eighth notes in the second measure of the melody.

Handwritten musical notation for the fourth system. The top staff continues the melody. The lyrics are: "lea-ving no trace - The wind is whispering". Chords are written below the bass staff: A-7, D7, Gmaj7, C-7, C#0. There is a triplet of eighth notes in the fourth measure of the melody.

Handwritten musical notation for the fifth system. The top staff continues the melody. The lyrics are: "no re-grets How soon time for-gets - We'll learn this yet". Chords are written below the bass staff: Bbmaj7/D, Ebmaj7, E-7b5, A7. There is a triplet of eighth notes in the second measure of the melody.

GARY BURTON/STEPHANE GRAPPELLI - "PARIS ENCOUNTER"

BILL EVANS - "INTUITION"

GARY BURTON/CHICK COREA - "CRYSTAL SILENCE"

To move in space — Fall with grace — (Leave no rest X only)

D-7 D#7 C-7 F-7 B^b7 E^b7

trace — Falling Grace)

A#7 D#7

FALLING IN LOVE WITH LOVE

Falling in love with love is fall-ing for
 I felt in love with love one night when the

Bbmaj7 Bb6 Bbmaj7 Bb6

make be lieve.
 moon was full,

C-9 F7 C-9 F7

Fall-ing in love with love is play-ing the
 I was un-wisely with eyes un-able to

C-9 F7 C-9 F7

fool
 see.

Bbmaj7 Bb6 Bbmaj7 Bb6

Car-ing too much is such a ju-ven-ile
 I fell in love with love, with love ev-er-

Bbmaj7 Bb6 Bbmaj7 Bb6

Empty musical staff lines.

1.

128.

fa ————— cy. —————

A7 D7 A7 D7

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

G7 G7(maj7) G7 G7b

school. —————

C7 F7 F7 F7

2.

-last ————— ing, ————— But

A7 D7 B7 G7

love fall out with

C7 G7b9 C7 F7

me. —————

B7(maj7) (C7 F7)

(FINE)

FINE AND MELLOW

My man don't love me,	Treats me Oh so	mean,
F7	Bb7	F7

my	man he don't love me,	Treats me aw-ful
%	Bb7	%

mean,	He's the lowest man	
F7	%	C7

That I've ev-er seen.		He wears
Bb7	F7 / G-7 C7	F D#9 C7 C+7

high draped pants	Stripes are really yel-low;	
F7	Bb7	F7

FINE & MELLOW

He wears high draped pants
Stripes are really yel-

Bb7

-low.
But when he starts in to love me

F7 C7

He's so fine and mel-low. —
Love will

Bb7 F7 / G7 C7 F D#9 C7 C#7

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

F7 Bb7 F7

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

Bb7

long. —		Love will make you do things
F7	%	C7

That you know is wrong. —		But if you
Bb7	F7 / G7 C7	F Dbb9 C7 C#7

treat me right ba-by,	I'll stay home ev-ry	day; —
F7	Bb7	F7

If you	treat me right ba-by,	I'll stay home ev-ry
%	Bb7	%

day. —	But you're so	mean to me ba-by
F7	%	C7

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

B \flat 7 F7 / G7 C7 F D \flat 9 C7 C \sharp 7

st like a faucet It turns off and on;

F7 B \flat 7 F7

Love is like a faucet It turns off - and

B \flat 7

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

F7 C7

It has turned off and gone.

D \flat 7 C9 F6 E \flat D \flat 9 C9 F7

(SENBA)

500 MILES HIGH

Some day you'll look into her eyes

Then there'll be no good-byes And yesterday

will have gone You'll find yourself

in another space Five hundred miles high

TO END, D.S. al^c

CHICK COREA - "LIGHT AS A FEATHER"

STAN GETZ - "CAPTAIN MARVEL"

CHICK COREA & R.T.F. - "LIGHT AS A FEATHER"

"FLORA PLURIM AT MONTREUX"

(BT) Five hundred miles high
 (BREAK) C-11 87 alt.

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

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

500 miles high.

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

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

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

FOR HEAVEN'S SAKE

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

G7b9 C7b9 Fmaj7 F#o7

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

G7 C7 Fmaj7 Eb7

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

Fmaj7/A Ab7 G7 C7 Fb

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

G7 C7 Fb Eb7 Gb7b

dar-ling Don't break a spell like this

D#maj7 D7 Eb7 Gb7b D#maj7

BILL EVANS - "TRIO '64"

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

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

kiss This pair of eyes — can see a star — so pre-ma-

G-7 C-7 G-7/B-7 C-7/B-7 F-7maj7 F#-7

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

G-7 C-7 F-7maj7 Bb-7

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

F-7maj7/A Ab-7 G-7 C-7 Fb

FOUR

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

S

f.

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

f.

- but no-bod-y needs mo-re
 - what the last. one must be

Of the man-y
 Ba-by so it's

f.

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

Truth takes the lead -
 And one thing more

1.
 - And - to re-lax know-ing the gist of life -
 - meaning on-ly

MILES DAVIS - "FOUR & MORE"

4 4

it's truth you need — And the sec- ^{2.} won-derful wonderful love

F=7 Bb7 G=7 Gb=7

— that will make it four. (SOLO BREAK)

F=7 Bb7 EbMaj7 ./.

(FINE)

D.S.

Empty musical staves for accompaniment.

Freedom Jazz Dance Yeah Freedom

Jazz Dance Man the (First you)

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

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

4th verse : (Repeat 2nd Verse)

FROM THIS MOMENT ON

From this moment on
From this hap-py day

F = 7. G-7 C7

You no more me blue dear song

G-7b5 F = Eb-7 Ab7

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

Db 7. Db = 7.

1.
From this moment on
From this

Ab Ab = C7 7.

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

Eb7 Ab7 7. Db7Maj7

— I need so much — Got the skin —

F7 *D^b7* *F7* *A^b6*

— I love to touch — Got the arms —

F7 *F7* *F7* *E^bMaj7*

— to hold me tight — Got the

F7 *B^b7* *E^bMaj7*

sweet lips to kiss me good night — From this

F7 *F7* *F7* *F7*

mo - ment on — You

B^b7 *G-7* *C7* *G-7^{b5}*

Empty musical staff lines.



and I babe we'll be -

F₂ Eb₂7 Ab₂7 Db₂Maj₇

- rid in high babe Ev - 'ry

F₂ Db₂7 F₂ Ab₂Maj₇

care is you from this mo -

Ab₂ Ab₂ Ab₂ Ab₂7 F₂ Bb₂7 Db₂Maj₇

ment on.

F₂ Eb₂7 Ab₂

(Empty musical staves)

145.

- LOUIS BOMPI /
MATT DOBET

(F 335A) GENTLE RAIN

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

A A-6 / B-7b5

world creek Walk with me warm in the gentle
 creek they are warm like the gentle

E7 A-7 D7 G-7 C7

rain rain Don't come be a
 rain lit-tle

F6 F#7b5

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

B7b9 E-7b5 A7b9

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

D-7b5 B-7b5 E7 A-6

Handwritten musical notation for the first system. It features a treble clef and a key signature of two flats (Bb). The melody consists of a half note E, followed by a quarter rest, then a half note G, and finally a quarter note G. The lyrics are "sad" under the G and "Ve-ry" under the final G. The chord progression below the staff is Bb7, A7, D7, G7, and C7.

Handwritten musical notation for the second system. The melody starts with a half note F, followed by a quarter note G, then a quarter note A, and a quarter note B. The lyrics are "sweet" under the F, "Like the gentle" under the G-A-B, and "rain" under the final B. The chord progression below the staff is F6, G7, and F6.

Handwritten musical notation for the third system. The melody begins with a half note E, followed by a quarter note F, a quarter note G, and a quarter note A. The lyrics are "Like the gentle" under the F-G-A and "rain." under the final A. The chord progression below the staff is E7, A-, and (E7).

Four empty musical staves provided for additional notation.

(BALLAD) GEORGIA ON MY MIND

Georgia,- Georgia,-	Georgia,- Georgia,-	the whole day a song of
F	A7	D7

through, you,	Just an comes as	old sweet song keeps sweet and clear as	Georgia on my
G7 Bb6	F D7	1. G7 G7 C7	

mind	Georgia on my mind	2. moon-light through the	
F D7	G7 C#7	G7 G7 C7	

pires.		Oth-er arms reach	
F Eb7	F A7(b9)	D- G7	

cut to me;-	Oth-er eyes smile	ten-der-ly;-	
D7 Bb7	D- G7	D7 G7	

WILLIE NELSON - "STARDUST"

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

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

you, Georgia, Georgia,

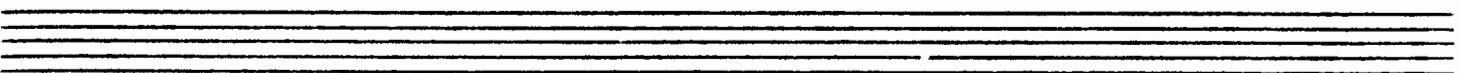
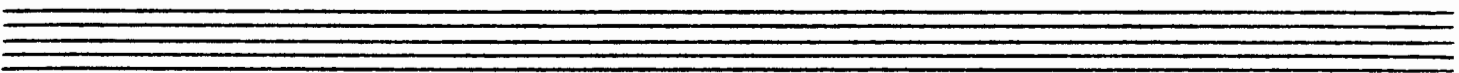
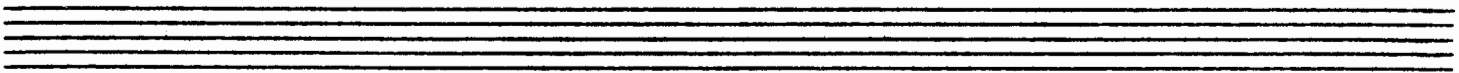
G-7(b9) C7 F A7

no peace I find, Just an old sweet song keeps

D-7 G-7 Bb-6 F D7

Geor-gia on my mind.

G-7 / G7 C7 F Eb7 F (G-7 C17)



(F 57)

GIANT STEPS

Life, when Think of	we were kids life as chess	was like - Cap - ture -
B D7	G Bb7 Eb	A7 D7

play - ing one piece	gi - ant steps at a time	We were told - For - ward east -
G Bb7	Eb F#7 B	F7 Bb7

—	to ad - vance Cas - tle next	We o - beyed - not the piece
Eb	A7 D7 G	C#7 F#7

—	took the chance... but the steps...	you're it - check - mate.
B	F7 Bb7 Eb	C#7 F#7

COLTRANE - "GIANT STEPS"

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

(Musical Interlude)

Think as life as chess
Capture one piece at a time

Forward east
Castle next

Not the pace
But the steps . . . Checkmate.

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

Hold a thought
In your mind

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

151.
(Bossa)

THE GIRL FROM IPANEMA

-JOBIM

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

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

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

Ok, but I watch her so

sad-ly, How

- can I tell her I love her? yes-

I would give my heart gladly,

G7 F#m7

But each day when she walks to the sea, she

F#m7 A7 D7b9

looks straight ahead not at me Tall and tan and young

G7 C7b9 F#m7

and lovely the girl from I-pa-ne-ma goes walking and when

F#m7 G7 F#m7

she passes I smile, but she doesn't see

G7 Gb7 F#m7

(Gb7)

ANTONIO CARLOS JOBIM - "GETZ/GILBERTO"

(BALLAD) GOD BLESS THE CHILD

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

Ebmaj7 Eb7 Ab6 / Ebmaj7 Eb7 Ab6 /

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

Bb7 Eb7 Bb7 Eb7 Abmaj7

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

Ab- G-7 C7b9 F-7 Bb7

got his own. Yes, the

Ebb 1. 2. D-7b5 G7b9

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

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

SONNY ROLLINS - "THE BRIDGE"

BILLIE HOLIDAY - "THE ORIGINAL RECORDINGS"

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

D7b9 G7b9 C= C(=m7) C=7 C=b

They don't come no more. Rich re-lations give, Cust of

G=7 C7 F7b9 Eb7 Ebm7 Eb7 Ab6

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

Ebm7 Eb7 Ab6 Eb7 Eb7 Eb7 Eb7

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

Abm7 Ab6 G=7 C7b9

got his own! That's got his own.

Fm7 Eb7 Ab6 (Fm7 Eb7)

FINE

GOLDEN LADY

Chord progression: Eb Maj 7, F-7, G-7, A-7, D7 sus 4

Looking in your eyes, — kind of heaven eyes. —

Chord progression: Eb Maj 7, F-7, G-7, A-7 D7 sus 4

Closing both my eyes, — wait-ing for sur-prise. — To see them

Chord progression: Eb Maj 7, F-7, G-7, A-7 D7 sus 4

— ven in your eyes is not — so — far. — 'cause I'm not a-fraid to try + go — it to know them

Chord progression: Eb Maj 7, Bb Maj 7, Ab-7 Db 13, Gb Maj 7

— and the beauty never known be — fore I'll — leave it up to you to show it. And

Chord progression: F#-7, B7 sus 4 B7, A-9, D7 sus 4 (3x E7#9)

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

Chord progression: G — G — (Maj 7) G-7 G-6 A# Maj 7 %

(BALLAD)

GOODBYE PORK PIE HAT

LYRICS - RALPH PEARSON
KIRK

He put all- of his soul into a ten-or sax-o-ophone He
 is no-one- might have told you, Lester Young, he's out of style. But

F7 D7 G7 B7

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

E7 D7 E7 F7 Bb7 Ab7

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

G7 C7 D7 G7 D7 G7

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

Bb7 D7 C7 Eb7 F7 D7

Deal-ing and dancing you home. Now

G7 B7

FINE

MINGUS - "BETTER GET IT IN YOUR SOUL"

GARY BURTON / RALPH TOWNER - "MATCHBOX"

JOHN McLAUGHLIN - "MY GOALS BEYOND"

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

Goodbye Pork Pie Hat

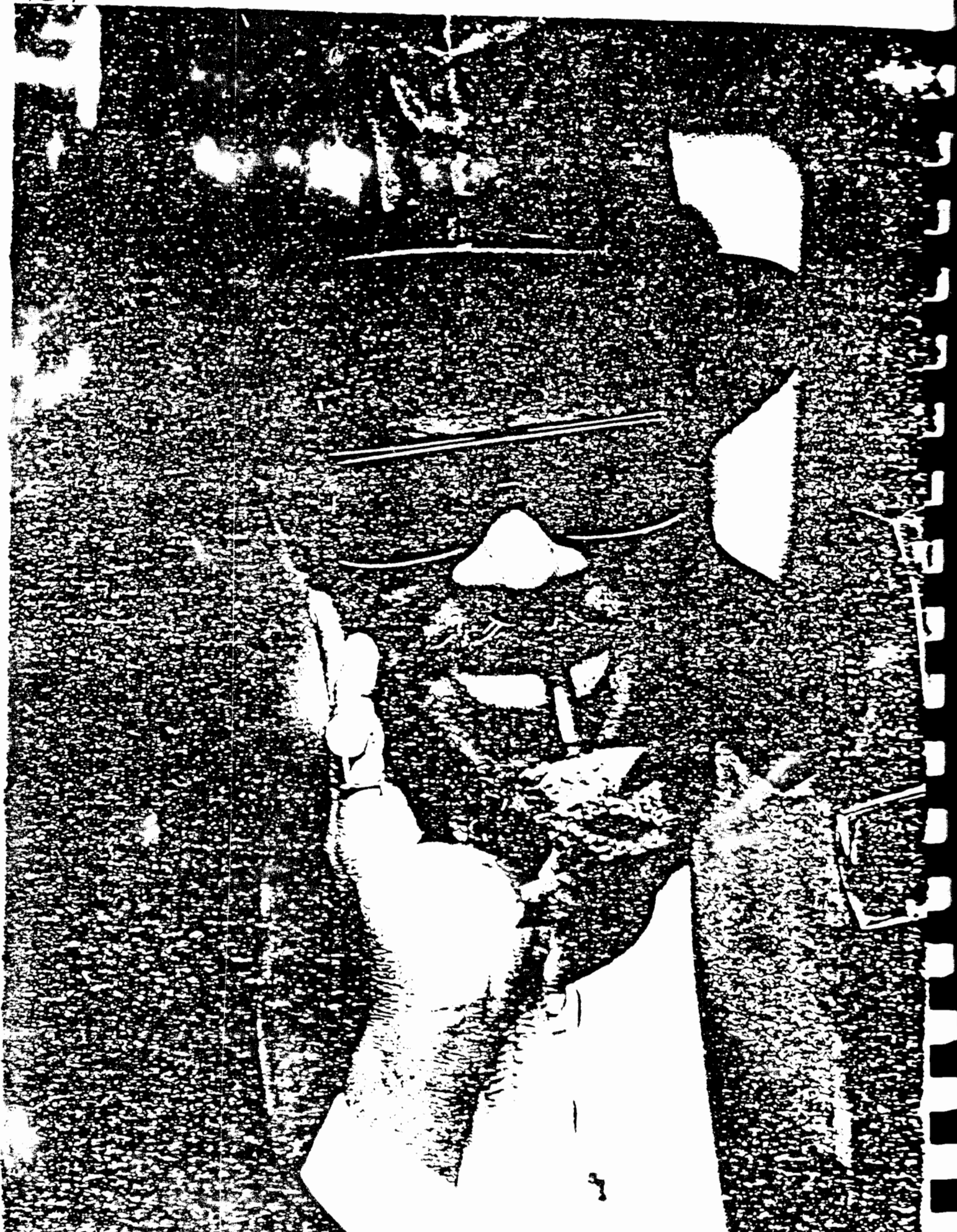
Lyrics - Joni
MitchellMusic - Charlie
Mingus

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

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

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

109.



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

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

JONI MITCHELL - "MINGUS"

GOOD BAIT

Keep it in mind
fish got-ta swim

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

sometimes unkind
birds got-ta fly

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

Nevertheless accept this
But if you can't help lovin'

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

to the ranks of wisdom if you
(livin' a) lovin' lie a-void the

C-7 F7 Bb Bb7 Eb A07

in-to temptin' fate, then use good bait.
second rate by startin' with good

The bait.

D7 D7 C7 B7 Bb B7 Bb Bb7

-tween you and me

more fish than one are swimmin' un-der the sea

Eb C-7 F7 Eb7 Eb C-7

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

F7 Bb7 Eb7 Eb7 Ab7 D7

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

G-7 Gb7 F7 E7 Ebmaj7 F7 Bb G-7

the sermon's o-ver and at least it was short The moral's plain, say no to

C-7 B7 Bbmaj7 G-7 C-7 F7

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

Bbmaj7 Bb7 Ebmaj7 Ab9 D7 Db9 C-7 B7

bait.

Bbmaj7

(Empty musical staves)

(BALLAD)

GOOD MORNING HEARTACHE

DRAKE & FISHER

Handwritten musical notation for the first system. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The lyrics are: "Good morning heartache, Wish I'd forget you. You old gloomy sight, But you're here to stay. Good morning heartache, tho' we It seemed I met you when we

Handwritten musical notation for the second system. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The lyrics are: "said good bye last night. love - went a-way - I turned and tossed and it Now ev-'ry day I start by seemed you had gone, say-ing to you -". Chords listed below the staff are: C-6 Eb6 D7b9, G- Bb-, A-7, Ab-7.

Handwritten musical notation for the third system, divided into two parts labeled "1." and "2.". The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The lyrics are: "But here you are with the dawn" and "Good morning heartache what's in". Chords listed below the staff are: G- C-7, F C9, G-7 / C-7 C7b9.

Handwritten musical notation for the fourth system. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The lyrics are: "Stop haunting me now". Chords listed below the staff are: F6, A7, D-.

Handwritten musical notation for the fifth system. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The lyrics are: "Can't shake you no how" and "Just leave me a-lone". Chords listed below the staff are: A7, Dmaj7 G-b, D-7 G7.

NATALIE COLE - "NATALIE"

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

Cmaj7 C7 Ab9 Gb7 C7 F7

Good morning heart ache Here we go a-gain Good morning heartache you're the

C7 % F

one who knew me when might as well get used to you hanging a-round

C-6 C7 D7b9 / G= Bb- A-7 Ab-7

Good morning heartache sit do-wn .

G7 Gb7 F6 (Gb9 Gb Gb9)

Handwritten musical notation on a grand staff. The top staff contains a treble clef and a circled 'C' with a '2.' below it. The middle staff has lyrics: "And When I re — call the love I". The bottom staff has chords: "(G7)", "D-7", "D-7", "B-7b5", "E7b9".

Handwritten musical notation on a grand staff. The middle staff has lyrics: "found on — I — kiss the ground on —". The bottom staff has chords: "A-7", "A-7", "F#-7b5", "B7", "E-7", "A7".

Handwritten musical notation on a grand staff. The middle staff has lyrics: "Green Dol-phin Street.". The bottom staff has chords: "D-7", "G7", "Cmaj7", "(D-7 G7)".

[A] - LATIN

[B] [C] - SWING

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

Four sets of empty grand staves for musical notation.

(ESP) GROOVIN' HIGH (WHISPERING)

Quiet, Slowly,	Quiet, Sweetly,	There really is n't any If you and I are gonna
E ^b E	F	A-7 D7

special need for a Have a ro-mance, make it	ti-ot. nicely,	Quiet neatly,
A-7 D7	E ^b	F

You never ever seem to Our love a-flair will stand a	lose your speed. Can't ya bet-ter chance. Keep it	1. sigh it,
G-7 C7	G-7 C7	F7

Quiet,	If on-ly I could make your	Lips - take heed, we could
F7	F-7 Bb7	F-7 Bb7

have a great time while we're swing'in a-long.	We	might e-ven hear the bells
E ^b maj7 G7	F#-7	F-7

MILES DAVIS - "EARLY MILES"

CHARLIE PARKER - "ECHOES OF AN ERA"

3.	2.	
ringin a-long	softly	dis-creet-ly.
E7	F7	F7

and while the other couples	start-to dance	We'll take a fli-er and
F7 Bb7	F7 Bb7	F7

light up the fi-re of	love.	
Ab7 Db7	Bb6 (Gb7)	F7 E7

FINE

Empty musical staves for accompaniment or additional notation.

(MED.) HAVE YOU MET MISS JONES

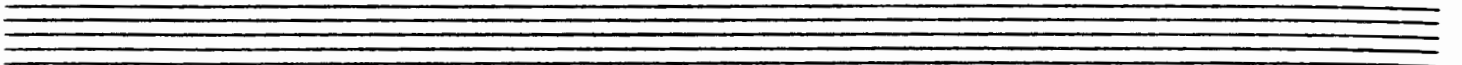
Have you met miss Jones	some one said as we - shook hands.
Fmaj7 F#o7	G-7 C7

She was just miss Jo - nes	to me.
A-7 D-7	G-7 C7

Then I said miss Jo - nes	you're a girl who un - der - stands,
Fmaj7 F#o7	G-7 C7

I'm a man who must	be free
A-7 D-7	C-7 F7

once I lost my br - eath, and all at	once was scared to death and all at on -
Bbmaj7 Ab-7 Db7	Gbmaj7 E-7 A7



-ce I owned the earth and sky.

D⁷maj7 A^{b7} D^{b7} G^{b7}maj7 G⁷ C⁷

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

F⁷maj7 E⁷ E^{b7} D⁷ G⁷ C⁷ B^{b7}

Miss Jones and I.

A⁷ D⁷ G⁷ C⁷ F⁷maj7 (G⁷ C⁷)

(Empty musical staves)

HELLO YOUNG LOVERS

3/4
G4

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

G4
7/4

Fmaj7 G-7 A-7 G-7

hope your trou-bles are few.

Fmaj7 F#0 G-7 C7

All my good wishes go with you to-night

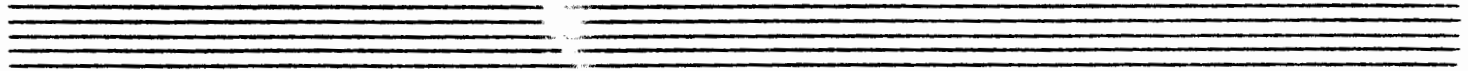
G-7 G-(7b) G-b G-(7b)

- I've been in love like you. Be

G-7 C7sus4 C7 Fmaj7 D7b9 G-7 C7

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

Fmaj7 G-7 A-7 G-7



brave and faith-ful and true.

F^{Maj7} F^{#0} G⁻⁷ C⁷

Cling very close to each oth-er tonight

G⁻⁷ G^{-(b6)} G^{-b} G^{-(b6)}

I've been in love like you. I

G⁻⁷ C⁷ ~~F^{Maj7}~~ C⁷ F^{Maj7} D^{-b9} G⁻⁷ C⁷

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

B^b C⁻⁷ D⁻⁷ C⁻⁷

fly down a street in — a trance. You

B^b C⁻⁷ D⁻⁷ C⁻⁷ B^b ^{Maj7}



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

E-7b5 A7b9 D-7 D-7/c

meet not real-ly by chance. Don't

G-7 D+7 Db7 C7b9

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

Fmaj7 G-7 A-7 G-7

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

Fmaj7 D7b9 G-7 C7

all of my mem-ories are hap-py to-night

G-7 G-(b6) G-6 G-(b6)

— I've had a love of my own

G-7 C7sus4 C7 C-7 F7

I've had a love of my own like yours.

Bb Bb7 A7 D7

I've had a love of my own.

G-7 D#7 C7 F (G-7 C7)

HERE'S THAT RAINY DAY

May-be where is I that should have saved those left over
 work out wish that I throw a-

F- C7/E A7/Eb D7 D7maj7 C-7

dreams; side, Fun - ny, but here's that rain-y
 Af - ter it brought my lov - er

Bb- Bb-7 G-7b5 C7b9

day. near? Here's that

F7maj7 C-7 F7 Bb-7

rain-y day they told me a - bout, And I

Eb7 Ab7maj7 D7maj7

laughed at the thought that it might turn out this way.

G-7b5 C7 F7maj7

STAN GETZ - "GETZ AN GO GO"

FREDDIE HUBBARD - "STRAIGHT LIFE"

— Fun-ny how love be-comes a

G7b5 C7b9 : Bbmaj7 G-7 C7

cold rain-y day. Fun-ny that

A-7 Ab° G-7

rain-y day is here.

C7 Fmaj7 (G7b5 C7b9)

HEY THERE

- ADLER & ROSS

Hey there - you with the star in your eyes

Chords: Eb C-7 F-7 Bb7 Eb C-7

Love never made a fool of you You used to be too

Chords: F-7 Bb7 C7 F-7 Bb7

Wise Hey there -

Chords: Ebmaj7 C-7 A-7 D7 G E-7

you on that high-flying cloud Though she won't throw a

Chords: A-7 D7 G E-7 A-7 D7

crumb to you You think someday she'll come to you

Chords: G7 C7 F- Db7

- Better for get her, Her with her nose in the

Chords: F- Bb7 Eb C-7 F-7 Bb7

BILL EVANS - "CONVERSATIONS WITH MYSELF"

air She has you danc-ing on a string

Chords: Eb C7 F7 Bb7 C7

Break it and she won't care Won't you

Chords: F7 Bb7 Bb7 Eb9 Bb7 Eb7

take this ad-vice I hand you like a bro-ther?

Chords: Abmaj7 A7b5 D7 Ebmaj7 G-

Or are you not see-ing things too clear? Are you

Chords: G7b5 C7 F7 Ab7 Db7

too much in love to hear? Is it all go-ing in one

Chords: Ebmaj7 Db7 G7b5 C7 F7

ear and out the oth-er?

Chords: Bb7 Eb (F7 Bb7)

FINE

179.
(BILLAD)

HEAVEN

-DUKE ELLINGTON

Heav-en my dream Heav-en di-

A7maj7 B7maj7 | | G7 alt. C7(#11)

-vine Heav-en sup-reme

F#7 A7maj7 B7maj7 | | G7 alt.

Heav-en com-bines Every sweet — and pretty

C7(#11) F#7 F#7 B7 sus4

thing Life — would love to bring Heaven-ly

F#7maj7 E-7b5 A7b9 D#7 C-7b5 F#7

Heav-en to me is Just the ultimate degree to

A7maj7 B7maj7 | | G7 alt. C7 | C7 B7

be.

B7maj7

sarah



HOW HIGH THE MOON

Somewhere there's mu-sic, — how faint the tune. — Somewhere there's

G Maj7 ♯ G-7 C7

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

F Maj7 ♯ F-7 Bb7

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

Eb Maj7 A-7 D7 G-7 A-7b9 D7b9

tune — That you love me as I love you. Somewhere there's

G Maj7 A-7 D7 B-7 Bb7 A-7 D7

mu-sic — It's where you are — Somewhere there's

G Maj7 ♯ G-7 C7

CHARLIE PARKER - "PARKER"

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

F⁷ maj⁷ $\frac{7}{4}$ F⁷ B^b7

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

E^b maj⁷ A⁷ D⁷ G⁷ maj⁷ A⁷ D⁷ B^b7

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

B⁷ B^b7 A⁷ D⁷ G^b (A⁷ D⁷)

(BOSSA) HOW INSENSITIVE

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

Guitar: D-9 % E7b9 %

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

C-9 % B-7b5 %

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

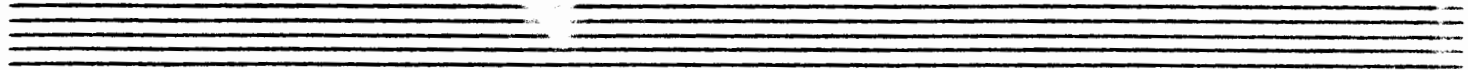
Bb7maj7 % Eb7maj7 %

when she told me so sin-cere ————— by
 all her heart break in her last look.

E-7b5 A7b9 D-7 Db13

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

C-7 % B-7b5 %



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

B^b7⁹ G⁷ E⁷^b5 D⁷ G⁷

What — — — — —
What — — — — —

was I to say?
was I to do?

What can you say?
What can I do?

C⁹ F⁷ B⁷ E⁷^b9

3 1.

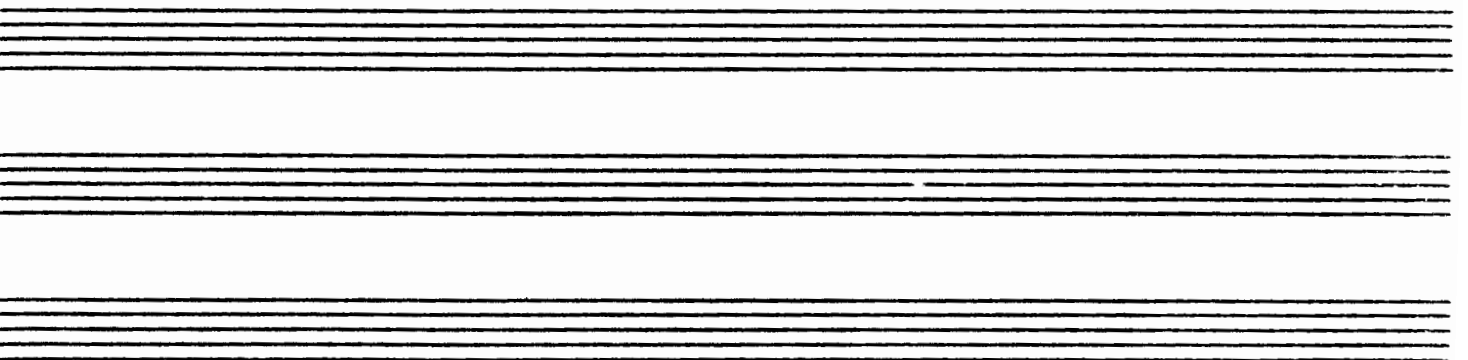
When a love af-fair is o — ver —
When a

B^b7⁹ A⁷ D⁷ E⁷^b5 A⁷^b9

2.

love af-fair is o — ver. — — —

A⁷ D⁷ %



I CAN'T GET STARTED

A⁷ F#⁻⁷ B⁻⁷ E⁷ C#⁷ F#⁷

I've flown a- round the world in a plane. — I've settled re-vo-lu-tions in
golf course I'm under par, — And all the mo-ies want me to

C^{major}7 A⁻⁷ D⁻⁷ G⁷ E⁷ A⁻

B⁷ b⁹ #¹¹ E⁷ sus⁴ A⁷ F#⁻⁷ B⁻⁷ E⁷ b⁹ 1. C#⁷ F#⁷

Spain. The North Pole I have charted, But can't get start-ed with you.
star. I've got a house, a show place, But I get no- place with

(A⁻⁷ D⁷ A⁻⁷ D⁷) (A⁻⁷ D⁷) (A⁻⁷ D⁷)
D⁷ (b⁹) G⁷ sus⁴ C^{major}7 A⁻⁷ D⁻⁷ G⁷ (b⁹) E⁷ A⁷

B⁷ E⁷ sus⁴ 2. A^b G⁷ #¹¹ A⁷ C#⁻⁷ F#⁷

A-round a you. You're so su-prime,

D⁷ G⁷ sus⁴ C^b B^b 9 (#¹¹) C^{major}7 E⁻⁷ A⁷

C#⁻⁷ F#⁷ B⁷ E⁷ B⁷ B⁻⁷ E⁷

lyrics I write of you, Scheme just for the sight of you, Dream

E⁻⁷ A⁷ D^{major}7 G^{major}7 D^{major}7 D⁻⁷ G⁷

B⁻⁷ E⁷ C#⁻⁷ F#⁷ B⁻⁷ E⁷ A⁷ F#⁻⁷

both day and nite of you, And what god does it do? In nineteen twenty nine I sold

D⁻⁷ G⁷ E⁻⁷ A⁷ D⁻⁷ G⁷ sus⁴ C^{major}7 A⁻⁷

CHARLIE PARKER - "NIGHT & DAY"

B-7 E7 C#7 F#-7 B7b9#11 E7sus4 A7 F#7 b9

short. — In England I'm present-ed at court. But youing me down hearted cause I

D-7 G7 (B-7 E7 D#7 E7) (A7 D7 A#7 D#7) D7(b9#11) G7sus4 Cmaj7 A7b9

B-7 E7 A^b B-7 E7

can't get start — ed with you. —

D-7 G7 (B-7) (D-7 G7)

(BALLAD) I COULD WRITE A BOOK

If they asked me I could write a
 sum - ple se - cret of the

C Maj7 A-7 D-7 G7

book, A - bout the way you walk and
 plot is just to tell them that I

C Maj7 G7 C Maj7 G7

whis - per and look, I could
 love you a lot, Then the

C Maj7 C#o7 D-7 G7

1.
 write a pre - face on how we

C A-7 D-7 G7 A-7 D9b9

met, so the world would nev - er for -

G Maj7 B7 E- A-7 D9

MILES DAVIS - "DAVIS"

BETTY CARTER - "FINALITY"

-get, ————— And the world dis —

D-7 G7 A- A-(Maj7)

2.

-cov-ers as my book ends, How to

A-7 A-6 G-7 C7 F7Maj7, F-7 Bb7

make two lov-ers of friends.

C7Maj7 C+ D-7 G7 C6

(D-7 G7)

I CRIED FOR YOU

I cried — for you — Now it's

F6 A7 D7 G7 D-7 G7

your turn to cry o-ver me.

G-7 C7 F6 C7

Ev-'ry road has a turn — ing

F7(b9) D-7 G-7 C7 G-7 C7

That's one thing you're learn — ing

G-7 C7 Eb° C7

I cried — for you — What a

F6 A-7 D7 G7 D-7 G7

Empty musical staff lines.

fool I used to be. Now I

G7 C7 A7 F#

found two eyes just a lit-tle bit blu-er, I

A7 D7 A7 D7

found a heart just a lit-tle bit tru-er.

D7 G7 D7 G7

I cried for you Now it's

F6 A7 D7 G7 D7 G7

your turn to cry o-ver me.

G7 C7 G7 C7 F (A#6 G7 F#7 G7 C7)

I DIDN'T KNOW WHAT TIME IT WAS

I — did-n't I — did-n't	know what time it was, know what day it was.	Then — I met You — held my
F#-7 B7	E-7	F#-7 B7

you. hand,	Oh — what a warm — like the	love-ly time it was, month of May it was,
A7	A-7	E-7 B-7

1.		2.	
How sub-lime it was,	too!	And I'll say it was	
C Maj7 B-7	A7 D7	C Maj7 B-7	

grand.	Grand — to be a-live,	to be young, to be
A-7 D7	G Maj7	A-7 B7

mad, to be years a — lone!		Grand — to see your
A-7 B7	E-	C Maj7 D7

BETTY CARTER - "FINALLY"

CARMEN MERRIE - "LIVE AT SUGAR HILL"

face, feel your touch, hear your voice say I'm all your own!

G⁷Maj⁷ E⁷ A⁷ A⁷ D⁷

I — did-n't know what year it was, Life — was no

F#⁷ B⁷ E⁷ F#⁷ B⁷

prize. I — wanted love and here it was

A⁷ A⁷ E⁷ B⁷

Shining out of your eyes. I'm wise — and I

C⁷Maj⁷ B⁷ A⁷ D⁷ G⁷Maj⁷ B⁷

know what time it is now!

A⁷ D⁷sus⁴ G⁶/b⁹ (A⁷ D⁷)

(MED. BOSSA) IF YOU NEVER COME TO ME

There's no use
 It may be

E^bMaj7 D^bMaj7 D^bMaj7

of a moonlight glow
 you will never come

Or the peaks where
 If you never

C7(b9) F# G.

win-ter snows
 come to me

What's the
 What's the

use of the waves that will
 use of my won-der-ful

B^b G7

break in the cool of the
 dreams and why would they

eve-ning
 need me

What is the
 where would they

C7 F7(#9) B^b7(#9)

eve-ning?
 lead me

With out you
 with out you

it's
 to

nothing
 no-where

E^b7 A^b7 E^bMaj7

1. 2. 3

What's the use of the waves that will

E7b5 E7b5 G7

break in the cool of the eve-ning

What is the

C7 F7(#9) Bb7(#9)

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

Eb7 Ab7 Ebmaj7

FINE

I GOT IT BAD

He-ver treats me sweet and gen-tle the way he should;
 My poor heart is sen-ti-men-tal not made of wood; }

G maj7 E-7 A7 %

I got it bad and that ain't good!

A-7 B7 E7 A7 D7 G6 E-7 A-7 D7

good! But when the weekend's o-ver and

G6 D7(#11) C maj7 %

Monday rolls a-roun' I end up like I start out just

C-6 F7 G maj7 F7 B-7 E7

cry-in' my heart out He dont love me like I love him

A7 D7 G maj7 E-7

no-bod-y	could	I got it	bad and that ain't
A7	7.	A7	B7 E7 A7 D7

good !		
G6	(A7 D7)	

Like a lonely weeping willow lost in the wood
I got it bad and that ain't good !

And the things I tell my pillow no woman should
I got it bad and that ain't good !

Though folks with good intentions tell me to save my tears, I'm
Glad I'm mad about him I can't live without him.

Lord above me make him love me the way he should
I got it bad and that ain't good !

(SWING) I LET A SONG (GO OUT OF MY HEART)

I let a song go out of my heart It was the sweetest mel-o-dy - I

E^b A^b7 E^b C-7 G-7 C7 G-7 C7

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

F-7/A^b G- F-7 F^{no} E^b/G A^b7 E^b C-7 F-7/A^b B^b7

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

E^b A^b7 E^b C-7 G-7 C7 G-7 C7

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

F-7/A^b G- F-7 F^{no} E^b/G A^b7 E^b C-7 E^bE^b/G G^b7

late - to make a - mends - You know that

F-7 B^b7 E^b7/maj7 E^b5 / D-7 G7

DUKE - "70TH BIRTHDAY"

NE WERE MEANT TO be more than just friends, just friends.

6 7 #5
 C- ~~G7/B~~ C7/A C7/A A7 D7 G7 / B7 B7

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

3
 Eb Ab7 Eb C7 G7 C7 G7 C7

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

3
 F7/A G- F7 F#o E7/A Ab7 E7/b F7/b Eb (D7)

Empty musical staves for additional notation.

I LOVE YOU

A

"I Love You ——" Hums the A-pril breeze ——" I

G-7b5 C7b9 Fmaj7 %

love you" ——" ech-o the hills ——" "I

G-7 C7 Fmaj7 %

love you" ——" the gold-en dawn a-grees ——" As once

G-7b5 C7b9 Fmaj7 B-7 E7

more she sees daf — fo — dils ——" It's

Amaj7 B-7 E7 Amaj7 %

B

spring a-gain ——" And birds on the wing a-gain ——" start to

G-7 C7 Fmaj7 %

JOHN COCHRANE - "LUSH LIFE"

HERBIE MANN + BILL EVANS - "NIRVANA"

Handwritten musical notation on a single staff. The lyrics are "sing a-gain — The old melo-die — 'I". Below the staff are four boxes containing chords: A7b5, D7b9, G7, and C7.

Handwritten musical notation on a single staff. The lyrics are "love you" — That's the song of songs — And it". Below the staff are four boxes containing chords: G7b5, C7b9, Fm7, and A7b5 D7.

Handwritten musical notation on a single staff. The lyrics are "all be-longs to you and me .". Below the staff are three boxes containing chords: G7, G7 C7, and F6.

Four sets of empty musical staves, each consisting of a single staff with a treble clef and a key signature of one flat.

201.

I'LL REMEMBER APRIL

- RAYE - DE PA
JOHNSTONE

This lovely day will lengthen in to ev-ning.

G major 7 G6 G major 7 G6

We'll sigh good-bye to all we've ev-er had. ——— A—

G7 G6 G7 G6

-lone, where we have walked to-gath-er ——— I'll re-

A7b5 D7 B7b5 E7

-member A-pril ——— and be glad. ——— I'll

A7 D7 G G7b9

be con-tent ——— you loved me once in A-pril, your

C7 F7 Bb major 7 G7

lips were warm ——— and love and spring were new. ——— But I'm not a-

C7 F7 Bb major 7 Bb6

HJQ - "THE MODERN JAZZ QUARTET"

-fraid of Au-tumn and her sor-row, — For I'll Re-

A-7 D7 G7maj7 G6

-mem-ber — April and you —

F#-7 B7 E7maj7 A-7 D7

The fire will dwindle in-to glow — ing ash-es,

G7maj7 G6 G7maj7 G6

For flames and love live such a lit-tle while, — I

G-7 G-b G-7 G6b

won't for-get, — but I won't be lone-ly, — I'll re-

A-7b5 D7 B-7b5 E7

-mem-ber A-pril, — and I'll smile. —

A-7 D7 G

(MED.) I'M ALL SMILES

I'm I'm	all in	smiles, love	dar-lin'; dar-lin';
D7#9	G-7	D7#9	Cmaj7

You'd Deep	be and	too; true;	
A-7	D7	B-7	E7

If With	you guess	knew, who,	dar-lin'; dar-lin';
C#-7	F#9	B7maj7	G#-7

All of the	smiles were for	you.	Can't you tell that
E-7	A7	D7maj7	(G7maj7)

I'm	all	chills,	dar-lin';
A7	G-7	D7#9	C7maj7

- BILL EVANS - "FROM LEFT TO RIGHT"

Through and through; — But

A-7 D7 B-7 E7

my cold hands, dar-lin',

G#-7 F#7 B7maj7 G#-7

Warm to the touch of you.

E-7 A7 D7maj7 G7maj7

Rain has-n't fall-en for days now, — But

G7b9maj7 Ab9/Gb F-7 Bb7

rain-bows are fill-in' the skies; — My

G-7 C#7 F7maj7 Bb7maj7

heart must have paint-ed those rain-bows, —

E-7 A7 D7maj7 G7maj7


205.



BETTY

Shin-ing be-fore my eyes. ———— Can't you tell that

F#7 B7#11 Bb7 A7

D.C. al 



Some-one I'd die for, beg, steal, or lie ———— for,

E7 A7 Dmaj7 D7 sus4

Eat hum-ble pie for; Some-one to fly to the

Gmaj7 E7 A7 A7

sun, moon and sky for, Some-one to live for, to

F#7 B7 E7 A7 sus4 A7

laugh-with and cry for. And that some-one is

F#7 B7 E7 A7 sus4 A7

you. ————

Dmaj7

(MED SWING) I'M BEGINNING TO SEE THE LIGHT

A

I never cared much for moonlit skies I
never went in for af-ter glow Or

D9 G9 C6 A9

never wink back at candle light on the fi-re flies But now that the stars are
mis-tle-toe But now when you turn the

D9 G9 A7 D9 G9

1.

in your eyes I'm be-ginning to see the light I
(and down low I'm be-ginning to see the light)

C6 B7 A7 D9 G9 C6 A9

2.

B

Used to ram-ble through the park

C E7

Shad-on box-ing in the dark Then you came and

Eb7 D7

caused a spark That's a four a-larm fi-re now

Ab7 G7 sus4 G13

(C)

nev-er made love by lan-tern shine I never saw rainbows

D9 G9 C6 A9 D9 G9

in my wine But now that your lips are burning mine I'm be

Ab7 D9 G9 C6 Bb7 A7

-ginning to see the light.

D9 G9 C6

IN A MELLOW TONE

A

In a mellow tone — Feelin' fancy free —

F7 *Bb7* *Eb7*

— And I'm not a-lone, —

Abmaj7 % *Eb7*

I've got compan-y — Ev-'ry thing's O-K —

Ab7 *Dbmaj7* %

— The live-long day —

Db *Ab0* *Abmaj7* *Gb7*

With this mellow song, — I can't-go wrong.

F7 *Bb7* %

DUKE - "IN A MELLOW TONE"
 MANHATTEN TRANSFER - "PASTICHE"

B

—
In a mellow tone,
 Eb7 F7 Bb7

That's the way to live,
 Eb7 Abmaj7

If you hope and dream
 F7

—
Something's got to give
 Eb7 Ab7 Dbmaj7

Just go your way,
 Db7 Db7

And laugh and play
 Ab0

—
There's joy unknown
 Abmaj7 F7 Bb7

In a mellow tone.
 Eb7 Ab (G7 Gb7 F7)

211.

- DUKE

(B. LEAD)

IN A SENTIMENTAL MOOD

In a sentimental mood ————— I can see the stars come

D- D-(maj7) D-7 D-6

through my room ————— While your loving atti- tude ————— is like a

G- G-(maj7) G-7 / G-6 A7 D-

flame that lights the gloom. On the wings of ev-'ry

D7 G-7 G-67 Fmaj7

kiss ————— Drifts a melo-dy so strange and sweet —————

D- D-(maj7) D-7 D-6 G- G-(maj7)

— In this senti-mental bliss ————— you make my Par ————— a —————

G-7 / G-6 A7 D- D7

DUKE ELLINGTON - "PIANO REFLECTIONS"

SARAH VAUGHAN - "AFTER HOURS"

-dise com- plete . Rose petals seem to fall It's

G⁷ G^{b7} F^{maj7} A^{b7} D⁷ F^{maj7} B^{b7}

all like a dream to call you mine .

E^{b7} A^{b7} D⁷ F^{maj7} B^{b7} E^{b7} A^{b7}

My heart's a lighter thing since you made this night a thing di- vine

D⁷ F^{maj7} B^{b7} E^{b7} A^{b7} G⁷

In a sen-ti-men-tal mood — I'm within a world so

C⁷ D- D-(maj7) D-7 D-6

hea-ven-ly — For I ne-ver dreamt that you'd — be loving

G- G-(maj7) G-7 / G-6 A7 D-

sen — ti — men — tal me .

D7 G⁷ C⁷ F⁷ F^{maj7}

miles



- FRANK LOESSER

INCHWORM

Inch-worm, inch-worm, measur-ing the mar-i-gold's

F Eb F Eb

you and your a — rith-me-tic will prob-a-bly go far. —

F / F7 Bbm7 / Bb-6 F / G7 C7

Inch-worm, inch-worm, mea-sur-ing the mar-i-gold's

F Eb F Eb

seems to me you'd stop and see how beau-ti-ful they are. —

F / F7 Bbm7 / Bb-6 F6 / C7b9 F

Empty musical staves.

JOHN COLTRANE - "COLTRANE"

Empty musical staves.

215.

- KAPFER / WEBSTER

INVITATION

You and your smile
How long must I —

hold a strange in-vit-a-tion
stay in a world of il-lu-sion?

C-7

Somehow it seems
Be where you are

We've had our dream
(SO) near yet so far

F7

We're
-part

Time af-ter time -
Hoping you'll say -

Bb7

Fb7

In a room full of strangers
with in-vit-a-tion

Out of the blue

sudden-ly you — were there —

Ab7

Db7 (b9 #11)

"THE MASTER - JOHN COLTRANE"

BILL EVANS - "INTUITION"

Wherever I go
you're the glow of temptation

Db=7 *Gb7* *Gb7(alt.)*

Glancing my way -

B=7 *%* *B=7*

in the grey of the dawn

E7 *E7(alt.)* *A=7* *%*

And al-ways your eyes
smile that strange invit-a-tion

A=7 *%* *D7(alt.)* *G=7*

Then you are gone
Where do where have you gone -

% *E=7b5* *Eb7*

D7(alt.) *G7(alt.)* *D.C. a(-)*



FIG

218.

INVITATION - 3

Where have you been? - Darling come in

B7#11 F7 F7(alt.)

in to my heart.

Bb7(alt.) Eb7(alt.)

219.

(MED. BALLAD)
INTRO.

I REMEMBER CLIFFORD - BENNY GOLSON

I know he'll never be for-
got-ten. — He was a king un-

B♭maj7 A7 C7(b9) A7b9 A7/C#

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

D7 G7 B♭7 A7 G7 C7sus4 C7b9

Warmth of his sound Lin-gering long I'm sure he's still a-
sound of each phrase ech-o-ing time un-count-able by

Fmaj7 A7 B♭maj7 B°7 C7 C#°

1.
-round days. For those who heard, They re-
The things he pad him yet, So those who

D- D7/C B7b5 E7b9 A- A7/G

2.
hear won't for-get. The played are with us

F7b5 B7b9 G7 C7b9 B7b5 E7b9

now. And they'll en-dure should time al-low. Ch

A7b5 D7b9 G7 C#7 A7 B♭maj7

yes, I remember Clif-ford. I seem to always find him near some-

B-7b5 E7b9 A7 D7b9 G-7 C7 alt.

-how. Ev-'ry-day I hear his lovely tone, in ev'ry

Fmaj7 E-7b5 A7b9 D- D=C

trum-pet sound that has a beauty all its own, So how can we

B-7b5 E7b9 A-7 D7 G-7 C7 Fmaj7 A7

(FINE)

say, something so real has really gone a-way? I hear him

Bbmaj7 B°7 C7 C#° D- D=C

now, I always will. Be-lieve me I remember Clifford,

B-7b5 E7b9 A-7b5 D7b9 G-7 C7 alt.

still.

F

(LAST x D.C. al FINE)

221.

- CANN, STORDAHL, WESLEY

I SHOULD CARE

I	should	care,	I should go a-round
			sleeping.
F#7b5	B7	E7	A7
		D7	D#o7
		E7	Cmaj7

I	should	care,	I should go without
			sleeping.
E7b5	A7#b9	A7	D7
			F7
			Bb7

Strangely e-nough I	sleep well,	'cept for a dream or	two.
Cmaj7	B7b5	E7	G7
			C7
			Fmaj7

But then I count my	sleep well,	funny how sheep can	lull you to sleep so.
B7b5	E7b9	A-	A7
			D7
			D7
			G7

I	should	care,	I should let it up
			set me.
F#7b5	B7	E7	A7
		D7	D#o7
		E7	Cmaj7



I	should care,	but it just doesn't	get me.
E-7/B5	A7sus4 A7	D-7	F-7 Bb7

Maybe I won't find	someone as	lonely as	you	but	
A-7	B7b5 E7b9	A7 / A-7/G	D7/F#	F-6	

I	should care and I	do.		
E-7 A7	D-7 G7	C6 (F7	E-7 A7)	

Empty musical staves for practice or additional notation.

ISN'T IT ROMANTIC?

- RODGERS/HART

Is-n't it ro-man-tic
 music in the night A
 merely to be young Oh

(Bb7) Eb6 Bb7

dream that can be heard. Is-n't it ro-man-tic
 such a night as this, is-n't it ro-man-tic

Ebmaj7 Bb7 Ebmaj7 Bb7 Eb6

Morning shadows write the old-est mag-ic word
 Eu-ry note that's sung is like a lov-er's kiss

Bb7 Ab Bb7 Ebmaj7 Bb7 Eb7

1.
 I hear the breezes play-ing in the trees a-

Abmaj7 Bb7 G7 C- G7

-bove While all the world is say-ing

C- Eb7 Abmaj7 C7 F# D7b9G7

BILL EVANS - "LIVE AT SHELLY'S MANNE-HOLE"

you were meant for love. Is-n't it ro- Sweet

2.

C- F9 Bb7alt. Bb7 F- / C7 F-

symbols in the moonlight Do you mean that I will fall in

Bb7 G7 C- C-7 C-6 Ab-6

love per chance? — Is-n't it ro-man — tic? —

Ebmaj7 Bb0 Eb7 Eb Ab-6

(Is-n't it ro-)

(Bb7)

Eb

FINE

225.

- DUKE

(SWING)

IT DON'T MEAN A THING

It don't mean a thing, if it all you

G- G-/F# G/F C7/E

ain't got that swing do is sing

doo wah, doo wah,

Eb7 D7 G- C7

1.

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

C#o7 Bb/D D7

2.

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

Bb F-7 Bb7

hot, Just give that rhy-thm

Eb maj7 % G-7

Empty musical staff lines.

ev'-ry thing you got, Oh, it

C7 F7 D7

don't mean a thing, if it ain't got that swing,

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

doo wah, doo wah, doo wah, doo wah, doo wah,

G- G- C7

- doo wah, doo wah, doo wah.

C#07 D#7

227.

-DAVE BRUBECK

IT'S A RAGGY WALTZ

It's a rag-gy waltz a rag-gy waltz a rag-gy waltz And

G D7 G7 /

I'm gon-na dance with you — Now that you've heard this ve-ry fun-ny

G7 / G7

beat Let me see if You can feel it in your feet Now you got me

C#07 / G7 G E7 /

startin' to swing Just for-get ev'rything Raggy waltz — in with

A7b9 D7b9 G G7 C

me It's not a waltz so

G Cmaj7 B-7 E-7

"DAVE BRUBECK'S GREATEST HITS"

Vi — en — ne se Jo — hanne

F#m7 E7 A^bm7 G7 C7

Strauss could ne — ver please It's a

F7 B^b7 E7 E^b7 D7

rag-gy waltz a rag-gy waltz a rag-gy waltz and no oth-er dance will do

G D7 G^o7 G7

And when she dancin' thru you're gonna say Ne-ver stop to —

G7 C#o7

mancin', dancin' in this way Makes me love you Out on the floor You'll be

G7 G E7 A7^b9

askin' for more Raggy walt — zin' with me.

D7^b9 G G7 C G

JOY SPRING

(♩=166)

Is - nē spring your favorite sea - son ?

Chords: D[♭]7, E-7, A7, F[♯]Maj7, G-7, C7

Watching the flowers bloomin' up out of the ground, Watchin' the snow melt down, boy,

Chords: D7, G[♭]-7, B7, F-7, E7, F[♯]Maj7, B[♭]-7, E[♭]7, A-7, A[♭]7

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

Chords: E[♭]-7, A[♭]7, D[♭], E-7, A7, G-7, C7, F, A[♭]-7, D[♭]7

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

Chords: D[♭]7, E-7, A7, D[♭]7, G[♭]Maj7, A[♭]-7, D[♭]7, G[♭]Maj7

- lo and give a smile Feelin' real good is in style, You may dig winter, boy, but

Chords: G-7, C7, F[♯], F7, E-7, A7, B-7, E7, B[♭]-7, A7, A[♭]-7, D[♭]7, B[♭], A[♭]-7

D F-7 Bb7 Eb7 Eb-7

spring is my joy . It's something special, haven't you ad- served, it makes you glad -

G A-7 D7 G7maj7 G7

Ab7 Db7 D-7 Gb7

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

C7 F7maj7 F-7 Bb7

Bb7 E-7 A7 Db7

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

E7maj7 Ab-7 Db7 Gb7maj7

Eb-7 Ab7 Db7 Eb-7 Ab7

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

G-7 C7 F7maj7 G-7 C7

Db7 Gb-7 B7 F-7 E7

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

F7maj7 Bb-7 Eb7 A-7 Ab7

Eb-7 Ab7 Db Eb-7 Ab7

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

G-7 C7 F (G-7 C7)

FINE

JUST FRIENDS

Just Friends — lovers no more. — Just

G7 Cmaj7 % C-7 F7

The first system of musical notation for 'Just Friends' is written on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. There is a triplet of eighth notes (G4, A4, B4) over the first three notes. The bottom staff shows guitar chords: G7, Cmaj7, a slash, C-7, and F7.

Friends — but not like be-fore. — To

Gmaj7 % Bb7 Eb7

The second system of musical notation continues the melody. The top staff shows a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. There is a triplet of eighth notes (G4, A4, B4) over the first three notes. The bottom staff shows guitar chords: Gmaj7, a slash, Bb7, and Eb7.

think of what we've been and not to kiss a-gain seems like pre-

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

The third system of musical notation continues the melody. The top staff shows a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The bottom staff shows guitar chords: A-7, D7, F#-7(b9) B7, and E-7.

-tend - ing — It isn't the end - ing — Two

A7 % A-7 D7 D#7

The fourth system of musical notation continues the melody. The top staff shows a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. There is a triplet of eighth notes (G4, A4, B4) over the first three notes. The bottom staff shows guitar chords: A7, a slash, A-7, D7, and D#7.

friends — drifting a - part. — Two

Cmaj7 % C-7 F7

The fifth system of musical notation continues the melody. The top staff shows a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. There is a triplet of eighth notes (G4, A4, B4) over the first three notes. The bottom staff shows guitar chords: Cmaj7, a slash, C-7, and F7.

SONNY ROLLINS - "SONNY MEETS HAWKS"

JUST IN TIME

CONDEN, GREEN
E. STYNE

Just in time — I found you just in time —

Bbm7 Am7 Bbm7 / | Am7 Bbm7 Am7 | A=7 D7

— Be-fore you came, my time — was run-ning

G7 | F#7 G7 |

low. — I was lost —

G7 C7 F7

— The los-ing dice were tassed. — My bridg-es

Bb7 | A7 Bb7 |

all were cross'd, — no-where to go. —

Ebm7 | Dbm7 Ebm7 | Abm7

Empty musical staff lines.

— Now you're here — and now I

D7 G- D7

know just where I'm go-ing, no more doubt or fear, —

G- F#D7 | G- C7 Bb6

— I've found my way — For love came

A#7 G7

just in time — You found me just in time —

C7 | F#7 F7 | Bb6

— and changed my lone-ly life, that love-ly

F#7 G-7 | C7 C7 F7

day. —

Bb6 (C#7 F7)

