

THE REAL Vocal Book

DEDICATED TO THE HUMAN VOICE

Special Dedications:

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

INTRODUCTION

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

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

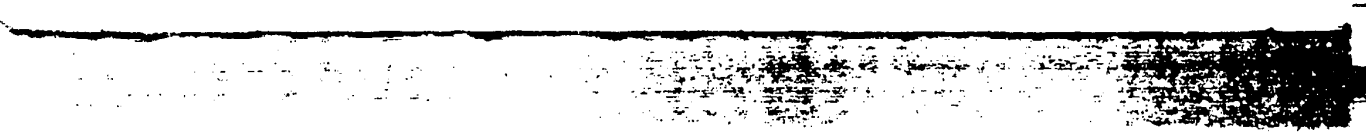
We used Real Book charts for Real Book tunes with some alterations to make lyrics fit. The other tunes all come recommended.

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

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

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

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



FEATURES

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

INDEX BY TITLE

A

A Child Is Born	1
A Fine Romance	3
A Foggy Day	5
A Night In Tunisia	7
Afro Blue	9
Ain't Misbehavin'	13
Alice In Wonderland	15
All Blues	17
All In Love Is Fair	19
All of Me	21
All My Tomorrows	23
All Of You	25
All The Things You Are	27
Alone Together	29
Am I Blue	31
Angel Eyes	33
April In Paris	35
As Time Goes By	37
Autumn In New York	39
Autumn Leaves	41

B

Baubles, Bangles & Beads	43
Beautiful Love	45
Bewitched	47
Beyond The Sea	49
Black Orpheus	51
Blue Monk	53
Blue Room	55
Bluesette	57
Body & Soul	61
But Beautiful	63

C

Centerpiece	65
Chega de Saudade	67
Cherokee	71
Come Rain Or Come Shine	73
Come Sunday	75
Confirmation	77
Corcovado	79
Cottontail	81
Crystal Silence	83
Could It Be You	87

D

Dancing On The Ceiling	89
Darn That Dream	91
Dat Dere	93
Days Of Wine & Roses	97
Dearly Beloved	99
Desafinado	101
Dindi	105
Do Nothing Till You Hear From Me	107
Don't Get Around Much Anymore	109

Donna Lee	111
Don't Blame Me	113
Don't Explain	115
Doodlin'	117
Doxy	119

E

Easy Living	121
Easy To Love	123

F

Falling Grace	125
Falling in Love With Love	127
Fine & Mellow	129
Five Hundred Miles High	133
For Heavens Sake	135
Four	137
Freedom Jazz Dance	139
From This Moment On	141

G

Gentle Rain	145
Georgia	147
Giant Steps	149
Girl from Ipanema	151
God Bless The Child	153
Golden Lady	155
Good Bye Pork Pie Hat	157
Good Bye Pork Pie Hat	158
Good Bait	161
Good Morn Heartache	163
Green Dolphin Street	165
Groovin High	167

H

Have You Met Miss Jones	169
Hello Young Lovers	171
Here's That Rainy Day	175
Hey There	177
Heaven	179
How High The Moon	181
How Insensitive	183

I

I Can't Get Started	185
I Could Write a Book	187
I Cried For You	189
I Didn't Know What Time It Was	191
If You Never Come	193
I Got It Bad	195
I Let A Song Go Out of My Heart	197
I Love You	199
I'll Remember You	201
I'm All Smiles	203
I'm Beginning To See The Light	207
In A Mellow Tone	209
In A Sentimental Mood	211
Inchworm	214
Invitation	215
I Remember Clifford	219
I Should Care	221
Isn't It Romantic	223
It Don't Mean A Thing	225
It's A Raggy Waltz	227

			<u>S</u>	
		Saga Of Harrison Crabfeathers	339	
		Satin Doll	341	
		Scotch 'N' Soda	343	
		Sea Journey	345	
		Second Time Around	347	
		Send In The Clowns	349	
		September Song	351	
		Sermonette	353	
		The Shadow Of Your Smile	355	
		Shiny Stockings	357	
		Since I Fell For You	359	
		Softly, As In A Morning Sunrise	361	
		Solitude	363	
		Someday My Prince Will Come	365	
		Some Other Time	367	
		Some Other Time	370	
		Song For My Father	371	
		The Song Is You	373	
		Sophisticated Lady	375	
		So What	377	
		Speak Low	379	
		Spring Can Really Hang You Up The Most ..	381	
		Spring Is Here	285	
		Stella By Starlight	387	
		Stolen Moments	389	
		Stompin' At The Savoy	391	
		Stormy Weather	393	
		Straight, No Chaser	395	
		Street Of Dreams	396	
		Sugar	397	
			<u>T</u>	
		Take Five	399	
		Take the "A" Train	401	
		'Tain't Nobodys' Bizz-Ness If I Do	403	
		Teach Me Tonight	405	
		Them There Eyes	407	
		There Is No Greater Love	409	
		There Will Never Be Another You	411	
		They Can't Take That Away From Me	413	
		This Is All I Ask	415	
		These Foolish Things	419	
		Triste	421	
		Tune-Up	423	
			<u>U</u>	
		Until The Real Thing Comes Along	425	
			<u>W</u>	
		Wait Till You See Her	427	
		Walkin'	429	
		Waltz For Debby	431	
		Watch What Happens	435	
		Wave	439	
		Well You Needn't	441	
		We'll Be Together Again	443	
		What Am I Here For	445	
		What Are You Doing The Rest Of Your Life	447	
		What Is This Thing Called Love	449	
		When I Fall In Love	451	
		When Sunny Gets Blue	453	
		When Your Lover Has Gone	455	
		Where Are You	457	
	<u>J</u>			
Joy Spring	229			
Just Friends	231			
Just In Time	233			
	<u>L</u>			
Lady Bird	235			
Lady Is A Tramp	237			
Let's Fall In Love	239			
Like Someone In Love	241			
Little Niles	243			
Little Bs Poem	246			
Long Ago & Far Away	247			
Lover Man	249			
Lullaby of Birdland	251			
Lush Life	253			
	<u>M</u>			
Mack The Knife	255			
Maiden Voyage	257			
Make Someone Happy	259			
The Man I Love	261			
This Masquerade	263			
Mean To Me	267			
Meditation	269			
Memories of Tomorrow	271			
Michelle	273			
Misty	275			
Moanin'	277			
Mood Indigo	279			
The More I See You	281			
Mr. P.C.	283			
My Favourite Things	285			
My Foolish Heart	287			
My Funny Valentine	289			
My Little Boat	291			
My Man	293			
My One & Only Love	295			
My Romance	297			
My Ship	299			
	<u>N</u>			
Naima	301			
Nefertiti	304			
Never Will I Marry	305			
Night & Day	307			
The Night Has 1000 Eyes ...	309			
	<u>O</u>			
Oleo	311			
On A Clear Day	313			
Once I Loved	315			
One For My Baby	317			
One Note Samba	321			
Open Your Eyes, You Can Fly	323			
Our Love Is Here To Stay ..	325			
Out Of Nowhere	327			
	<u>P</u>			
Peace	329			
Prelude To A Kiss	331			
	<u>R</u>			
Red Clay	333			
'Round Midnight	337			

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

INDEX BY COMPOSER and Lyricist

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

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

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

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

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

- THAD JONES

(BALLAD) A CHILD IS BORN

Musical notation for the first system of the ballad. The melody is in G major (one sharp) and 4/4 time. The lyrics are: "Now out of the night Soft as the". The chords are: B^b maj7, E^b/B^b, B^b maj7, E^b-b/B^b.

Musical notation for the second system of the ballad. The lyrics are: "dawn In-to the light This". The chords are: B^b maj7(9), E^b/B^b / B^b, A-7b5, D7#9.

Musical notation for the third system of the ballad. The lyrics are: "child, in-no-cent child Soft as a". The chords are: G-7, D#7, G-7, D#7.

Musical notation for the fourth system of the ballad. The lyrics are: "fawn This child is born One — small". The chords are: G-7, C9, F7sus4, F7(13).

Musical notation for the fifth system of the ballad. The lyrics are: "heart One pair of eyes One work of". The chords are: 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

$B^b \text{maj} 7(9)$ $D7 \text{ alt.}$ $E^b \text{maj} 7$ $A^b 9 / C-7b5$

lies Trust-ing and warm Bless-ed this

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

morn —

$F 7 \text{ sus} 4$ $F 7 (13)$

morn , A child is born .

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

A FINE ROMANCE

- KERN/FIELDS

Handwritten musical notation for the first system of "A Fine Romance". The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "A fine fine ro-mance! With no kiss-es! A fine fine ro-mance! You won't nest-le, A". The chords are: A, C6, A-7, G7, E6.

Handwritten musical notation for the second system of "A Fine Romance". The melody continues on the treble clef staff, and the bass line is on the bass clef staff. The lyrics are: "fine fine ro-mance, my friend, this is! fine fine ro-mance, you won't wrest-le! I". The chords are: E-7, A-7, D-7, G7.

Handwritten musical notation for the third system of "A Fine Romance", marked with a first ending bracket (1.). The melody continues on the treble clef staff, and the bass line is on the bass clef staff. The lyrics are: "should be like a couple of hot to-ma-toes, But". The chords are: C6, E-7, A-7, D-7, G7.

Handwritten musical notation for the fourth system of "A Fine Romance". The melody continues on the treble clef staff, and the bass line is on the bass clef staff. The lyrics are: "you're as cold as yesterday's mush po-ta-toes. A". The chords are: C Maj7, E-7, F, E7, A7, D-7, G7.

Handwritten musical notation for the fifth system of "A Fine Romance", marked with a second ending bracket (2.). The melody continues on the treble clef staff, and the bass line is on the bass clef staff. The lyrics are: "might as well play bridge with my old maid aunts! I haven't got a". The chords are: C Maj7, C7, F Maj7, F#0.

3.

chance This is a fine ro mance!

C/G G7 C6 (D7 G7)

FINE

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

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

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

(MED. SWING)

A FOGGY DAY

- GERSHWIN

A Fog-gy	Day	in Lon-don	town
F maj7	A-7b5 D7b9	G-7	C7

Had me	low	and had me	down
Fb	D-7b5	G7	G-A C7

I view the	morning	with a -	larm
F maj7	C-7 F7	Bb6	Bb-6

(The) Brit-ish mu -	se - um	had lost	it's charm
F maj7	A-7 D7	G7	G-7 C7

How long I	wondered, could	this thing	last ?
F maj7	Ab-7	G-7	C7

CARMEN McRAE - "LIVE AT SUGAR HILL"

ELLA FITZGERALD & JOE PASS - "TAKE LOVE EASY"

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

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

F6 D-7b5 G7 G-7 C7

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

C-7 F7 Bb6 Eb7

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

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

where.

F6 (G-7 C7)

FINE

(MED. AFRO)

A NIGHT IN TUNISIA

- DIZZY GILLESPIE

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

E \flat 7 D= E \flat 7

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

D= E \flat 7 D=

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

E-7 \flat 5 A7 \flat 5 D= D=

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

A-7 \flat 5 D7 \flat 9 G= G-7 C7

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

G-7 \flat 5 C7 \flat 9 F6 E-7 \flat 5 A7 \flat 5

3 cares of the days seem to vanish — The ending of day brings re-
E \flat 7 D= E \flat 7

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

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

D- Eb7 D-

where the nights are filled with peace —

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

% Eb7#11 % D-

% G7#11 % G-(maj7)

G-7 Gb7#9 % (SOLO BREAK) F maj7

% E-7b5 A7b9

AFRO BLUE

JOHN COLTRANE

OSCAR BROWN JR.

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

F-7 G-7 Ab Maj7 G-7

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

F-7 G-7 Ab Maj7 G-7 F-7

Shades of de-light Co-coa-hue

Eb7 sus4 % Db7 sus4 Eb7 sus4 F-7

Rich as the night Af-ro-Blue

Eb7 sus4 % Db7 sus4 Eb7 sus4 F-7

1.

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

F-7 F-7 G-7 Ab Maj7

2.

OSCAR BROWN JR. - "SIN AND SOUL"

ROLAND KIRK - "VOLUNTEERED SLAVERY"

Afro Blue-

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

G-7 F-7 G-7 Abmaj7 G-7

place Shades of de-light co-coa hue

F-7 Eb7sus4 % Db7sus4 Eb7sus4

Rich as the night Af-ro Blue

F-7 Eb7sus4 % Db7sus4 Eb7sus4

SOLOS:

16

F-7 F-7

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

8

F-7

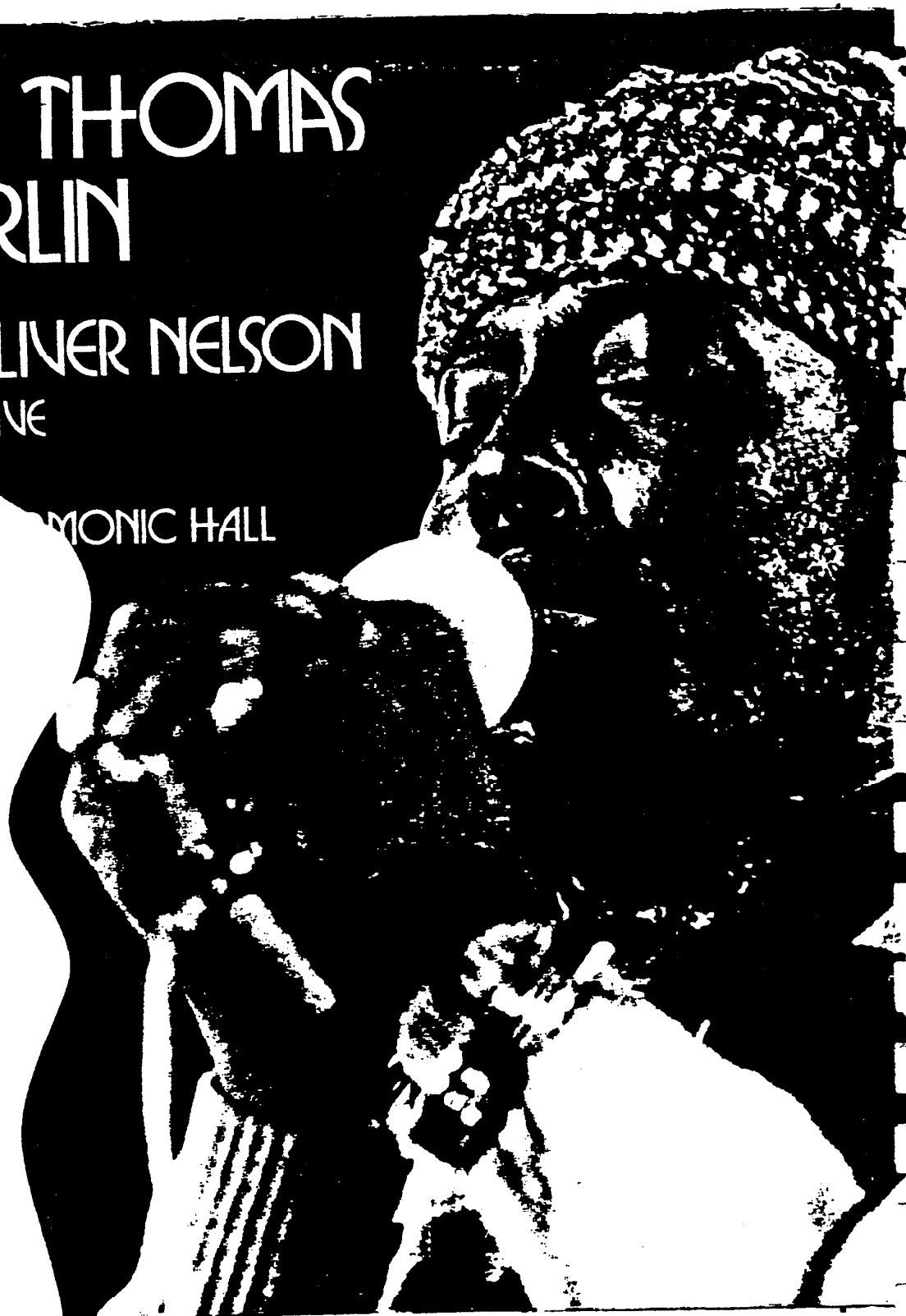
10.

LEON THOMAS IN BERLIN

WITH OLIVER NELSON

AND LIVE

SYMPHONIC HALL



Afro Blue - 3

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

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

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

AIN'T MISBEHAVIN'

- FATS WALLER

No one to talk with,
I know for certain

all by my self,
the one you love,

No one to walk with, but
I'm thru with flirtin' it's

E^b E^b E^b F^b F^b F^b G^b A^b

I'm happy on - the shelf,
just you I'm thinkin' of

Ain't misbehavin'

I'm savin' my love for

A^b A^b E^b C^7 F^b B^b

1. you.

2. you

E^b C^7 F^7 B^b E^b A^b

Like Jack Horner

In the corner,

E^b E^b C^7 A^b

Don't go nowhere,

What do I care,

Your kiss-es

A^b C^7 F^7

we worth wait-in' for, he — here me

C7 F7 Bb7 Bb7+5

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

Eb E07 F-7 F#07 Eb G7+5

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

Ab Ab Eb C7 F-7 Bb7

you.

Eb

(MED.)

ALICE IN WONDERLAND

- FAIN/HILLIARD

Al — ice in Won — der — land How do you
When clouds go roll — ing by They roll a —
A D-7 G7 Cmaj7 Fmaj7 B-7b5

get to Won — der — land O — ver the hill or
way and leave the sky Where is the land be —
E7 A-7 Eb7 D-7 G7

un — der land or just be — hind the tree ? —
- yond the eye that peo — ple can — not
E-7 A-7 D-7 G7 E-7 A7

see ? — And where do
A-7 D7 Cmaj7 A-7 D-7b5 G7

stars go Where is the sil — ver cres — cent
E-7 A-7 D-7b5 G7 Cmaj7

BILL EVANS - "SUNDAY AT THE VILLAGE VANGUARD"

moon? They must be some-where

Fmaj7 F#maj7 B7b9 E-7 A7

in the sun - ny af - ter - noon

D-7 A7 D-7 A7 D-7 Ab7 G7 D-7

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

G7 Cmaj7 Fmaj7 B-7b5 E7

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

A-7 Eb7 D-7 G7 E-7

there I real - ly won - der where?

A-7 D-7 G7 Cmaj7

FINE

- MILES DAVIS

ALL BLUES

Handwritten musical score for "All Blues" by Miles Davis. The score is written on four systems of two staves each. The first system shows a melody in the upper staff and a bass line in the lower staff with a G7 chord. The second system continues the melody and bass line, with a C7 chord. The third system shows a melody in the upper staff and a bass line in the lower staff with a G7 chord. The fourth system shows a melody in the upper staff and a bass line in the lower staff with a D7(#9) chord. The score includes various musical notations such as notes, rests, and accidentals.

MILES DAVIS - "KIND OF BLUE"

(SLIGHTLY IMPROVISED ON MELODY)

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

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

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

All blues , All shades
All hues , All blues

(MORE IMPROVISED MELODY)

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

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

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

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

(REPEAT 1ST VERSE)

(BALLAD)

ALL IN LOVE IS FAIR

- STEVIE WONDER

Handwritten musical notation for the first system, showing a treble clef and a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The first measure is empty. The second measure contains a whole note chord D-.

Handwritten musical notation for the second system. The treble clef staff contains the melody: All is fair in love. chance. The bass clef staff contains the chords: C7sus4, C7sus4, D-, and D-/C.

Handwritten musical notation for the third system. The treble clef staff contains the melody: game. bad. Two people won to stay say. I tossed my coin to. The bass clef staff contains the chords: B-7b5, BbMaj7, and A-7b5.

Handwritten musical notation for the fourth system. The treble clef staff contains the melody: in love as one they say. in love with me you'd stay. But all is champagne. But all in war is so. The bass clef staff contains the chords: D7, G-7, and C7sus4.

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

Handwritten musical notation for the sixth system. The treble clef staff contains the melody: The road you leave behind. When all is put away, a head lies master the losing side I'll. The bass clef staff contains the chords: BbMaj7, A-7b5, and D7#9.

-y.
play.
G-7

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

I had to go a-way.
I should have never left your side. }
D-7/C B-7b5 Bb-6 Eb9

A writer takes his

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

1. All of fate's a
A7b9 Bb-6 Eb9 F/C D7

2. A writer takes his pen to write the words a

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

FINE
Bb/D A7/C# D-

STEVIE WONDER - "INNERVISIONS" FINE

(MED. SWING)

ALL OF ME

- SIMONS & MARKS

A

Handwritten musical notation for the first system of the song "All of Me". The melody is in 4/4 time, starting with a C major 7 chord. The lyrics are: "All of me — why not take all of me,". The notation includes a triplet of eighth notes in the second measure.

Handwritten musical notation for the first system of the song "All of Me". The melody is in 4/4 time, starting with a C major 7 chord. The lyrics are: "All of me — why not take all of me,". The notation includes a triplet of eighth notes in the second measure.

Handwritten musical notation for the second system of the song "All of Me". The melody continues with a D7 chord. The lyrics are: "Can't you see — I'm no good with- out you.".

Handwritten musical notation for the second system of the song "All of Me". The melody continues with a D7 chord. The lyrics are: "Can't you see — I'm no good with- out you.".

Handwritten musical notation for the third system of the song "All of Me". The melody continues with an E7 chord. The lyrics are: "Take my lips — I want to lose them,".

Handwritten musical notation for the third system of the song "All of Me". The melody continues with an E7 chord. The lyrics are: "Take my lips — I want to lose them,".

Handwritten musical notation for the fourth system of the song "All of Me". The melody continues with a D7 chord. The lyrics are: "Take my arms — I'll ne-ver use them,".

Handwritten musical notation for the fourth system of the song "All of Me". The melody continues with a D7 chord. The lyrics are: "Take my arms — I'll ne-ver use them,".

B

Handwritten musical notation for the fifth system of the song "All of Me". The melody continues with a C major 7 chord. The lyrics are: "Your goodbye — left me with eyes that cry,".

Handwritten musical notation for the fifth system of the song "All of Me". The melody continues with a C major 7 chord. The lyrics are: "Your goodbye — left me with eyes that cry,".

BILLIE HOLIDAY - "THE ORIGINAL RECORDINGS"

WILLIE NELSON - "STARDUST"

How can I — go on dear without you. —

A7 F D F

You took the part that once was my heart, so

F F Cm7 E7 A7

why not take all of me. —

D7 G7 C6 (Ebo) D7 G7

FINE

ALL MY TOMORROWS

- CAHN/VAN HEUSEN

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 planned for to-

G maj7/B Bb9 A-7

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

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

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

A-7 D7b9 G7sus4 G7 C maj7

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

F7sus4 G maj7 C#-7b5 C-

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

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

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

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

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

G maj7/B Bb9 A-7

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

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

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

A-7 B-7 C maj7 A-7 D7b9 G 6

FINE

(BALLAD)

ALL OF YOU

-COLE PORTER

Handwritten musical notation for the first system of "All of You". The key signature is B-flat major (two flats) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "I love the looks of you, the lure of". The chords are: Bb7(b9), Ebmaj7, Bb7(b9).

Handwritten musical notation for the second system of "All of You". The melody continues on the treble clef staff, and the bass line is on the bass clef staff. The lyrics are: "you, The sweet of you, the pure of". The chords are: Ebmaj7, F-7b5.

Handwritten musical notation for the third system of "All of You". The melody continues on the treble clef staff, and the bass line is on the bass clef staff. The lyrics are: "you, The eyes, the arms, the mouth of". The chords are: Bb7, Eb6, Gb0, F-7.

Handwritten musical notation for the fourth system of "All of You". The melody continues on the treble clef staff, and the bass line is on the bass clef staff. The lyrics are: "you, The East, West, North and the South of you-". The chords are: Bb7, Ebmaj7 Eb/D, G-7b9/bb, C7, F-7.

Handwritten musical notation for the fifth system of "All of You". The melody continues on the treble clef staff, and the bass line is on the bass clef staff. The lyrics are: "- I'd love to gain complete control of". The chords are: Bb7, Bb7(b9), Ebmaj7, Bb7(b9).

BILL EVANS - "LIVE AT THE VILLAGE VANGUARD"

"MCCOY TYNER AT NEWPORT"

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

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

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

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

— For I love all of you.

$C7 (\frac{b9-1}{4-3})$ $F- C7$ $F-7$ $B^b 7$ $E^b 6$

(FINE)

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

$F-7$:

- Hammerstein/Kern

ALL THE THINGS YOU ARE

Handwritten musical notation for the first system of "All the Things You Are". The melody is in treble clef, key of D major (two sharps), and 4/4 time. The lyrics are: "You are the promised kiss at springtime that". The chords are: F-7, B^b-7, E^b7, A^bMaj7.

Handwritten musical notation for the second system. The melody continues with a long note on "long.". The lyrics are: "makes the lonely winter seem long.". The chords are: D^bMaj7, G7, C Maj7, and a final chord marked with a % symbol.

Handwritten musical notation for the third system. The melody continues with a long note on "evening". The lyrics are: "You are the breathless hush of evening that". The chords are: C-7, F-7, B^b7, and E^bMaj7.

Handwritten musical notation for the fourth system. The melody includes a triplet of eighth notes on "love-ly". The lyrics are: "trembles on the brink of a love-ly song. . You are the". The chords are: A^bMaj7, D7, G Maj7, and a final chord marked with a % symbol.

Handwritten musical notation for the fifth system. The melody continues with a long note on "star". The lyrics are: "glow that lights a star. The dearest". The chords are: A-7, D7, G Maj7, and a final chord marked with a % symbol.

Sonny Rollins - "Sonny Meets Hawk"

Betty Carter - "Finally"

things I know are what you are

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

Some day my happy arms will hold you and

F-7 Bb-7 Eb7 Ab-Maj7

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

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

all the things you are are mine.

Bb-7 Eb7 Ab-Maj7 (G7 C7)

FINE

ALONE TOGETHER

Handwritten musical score for the song "A Lone to ge-ther, to ge-ther, EO". The score is written on two staves, Treble and Bass clef, in 4/4 time. The key signature has one flat (B-flat). The melody is written on the Treble staff, and the bass line is written on the Bass staff. The lyrics are written below the notes.

Staff 1 (Treble Clef):

- Measure 1: A (quarter note)
- Measure 2: Lone (quarter note), lone (quarter note)
- Measure 3: to (quarter note), ge-ther, (quarter note)
- Measure 4: to (quarter note), ge-ther, (quarter note)

Staff 2 (Bass Clef):

- Measure 1: D (quarter note)
- Measure 2: (empty)
- Measure 3: (empty)
- Measure 4: EO (quarter note)

Handwritten musical notation for the second system, continuing the melody and lyrics:

Be-yond the crowd, A-bove the
The blind-ing rain, The star-less

Chords: D- F#7 A7 D-

Handwritten musical notation for the second system, corresponding to the lyrics "world night, We're not too proud vain; to For". The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of a half note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, a half note G4, and a quarter note F#4. The lyrics are written below the staff, and the chords A7b5, D7b9, G=, and G=7 are indicated below the staff.

cling we're to go-ther, We're strong as long as

A6 G7 Eb7 F F#

Handwritten musical notation for the first line of the song. The melody is written on a treble clef staff with lyrics "We're fear to go-ther". The bass line shows chords D, A7, D Maj7, and F. A first ending bracket is over the final measure.

JIM HALL - RON CARTER DUO - "ALONE TOGETHER"

2.

ge-ther? Our Love

D Maj7 F A-7b5

is as deep as the sea, Our

D7b9 G- F

love is as great as a love can

G-7b5 C7b9 F

be; And we can weather

E-7b5 A7b9 D- E0

the great un-known If we're a-

D- E-7 A7 D-

lone to-ge-ther.

Bb7 A7 D- E 4(D)

FINE

30.

(DOUBLE TIME FEEL) AM I BLUE?

- CLARKE/ARST

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

F Maj7 D7

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

G-7 C7 F6 / A7 D7

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

G7 / D♭7 C7 F6 A♭7 G7 C7

2. Was a time

F6 / B♭ B♭ F6 E7 A- A-(Maj7)

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

A-7 A-6 B-7b5 E7

31.

the sad and lonely one,—

B-7b5 E7 A-7 D7

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

G-7 C7 F6 D7

now he's gone and we're thru.

G-7 C7 Fm7 D7

Am I blue?

G7 C7 F6 (G-7 C7)

ANGEL EYES

-Dennis/Brent

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

C-7 C-7/Bb Ab7 / % D-7b5 G7b9

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

C-7 C-7/Bb Ab7 / % C-7 C-7/Bb Ab7 G7 %

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

C-7 C-7/Bb Ab7 / % % D-7b5 G7b9

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

C-7 C-7/Bb Ab7 / % C-7 C-7/Bb Ab7 G7 C-6

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

Bb-7 Eb7 Ab Maj7 A° Bb-7 Eb7b9 Ab Maj7 Db Maj7

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

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

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

C-7 C7/Bb A#7 / % D-7b5 G7b9

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

C-7 C7/Bb A#7 / % C-7 C7/Bb A#7 G7 C-7 C-7/Bb

why my Angel Eyes ain't he-re.

A#7 G7 alt. C-6

FINE

APRIL IN PARIS

- Vernon Duke

Apr-il in Par-is — Chestnuts in blossom,

F- C Maj 7 D-7b5 G7

holi-day ta-bles — un-der the trees.

C Maj 7 F- G7 C7

April in Par-is — this is a feel-ing —

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

no one can ev-er — re-prise.

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

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

D-7 F- C/F E7 D-7b5 F- C

Charlie Parker - "April In Paris"

Thelonius Monk - "Monk"

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

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

B-7^{b5} E7 A- A-/G F#-7^{b5} B7^{b9} E-Maj7 D-7 G7

April in Paris — who can I run to?

F- C-Maj7 E-7^{b5} A7 alt.

What have you done to my heart?

D9 D-7^{b5} G7 C

Fine

(BALLAD)

AS TIME GOES BY

- HERMAN HUPFELD

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

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

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

F#o7 (G-7) F7 F-7 Bb7

1. by. And 2. by.

Eb Maj7 F-7 Bb7 Eb6

moonlight and love songs never out of date,

Bb-7 Eb7 Ab Maj7 C7

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

F- A° C- Ab7

BILLIE HOLIDAY - "STRANGE FRUIT"

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

F7 Bb7 Bb6 Bb7

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

F7 Bb7 Bb6 Bb7 Eb6 (F7)

The world will always welcome lov — ers, As

F#o7 (G7) F7 G7 C7

time goes by.

F7 Bb7 Eb6 Db7 Eb6 (Bb7)

↑
FINE

AUTUMN IN NEW YORK

- VERNON DUKE

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

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

G-7 B^b7 E^b7 A^b7^{b5} 1 1 1 1 1 D-7^{b5}

making me feel — I'm home — It's

C-7 D-7 G7^{b9} Cmaj7 C7 C7⁷

Autumn in New York that brings the promise of new love

G-7 A-7 B^b6 C7 Fmaj7 G-7 A-7 1 D7 D^b7

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

Autumn in New York — is often mingled with pain —

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

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

F-7 C7 F# Ab7 Dbm7 Ab7 Dbm7 | | Ab7

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

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

(MED. JAZZ)

AUTUMN LEAVES

- JOHNNY MERCER

Handwritten musical notation for the first system of "Autumn Leaves". The melody is in G major (one sharp) and 4/4 time. The lyrics are "The fall-ing leaves — drift by the win-dow, —". The chords are A7, D7, and Gmaj7.

Handwritten musical notation for the second system of "Autumn Leaves". The melody continues with the lyrics "— the au-tumn leaves — of red and gold.". The chords are Cmaj7, F#7b5, B7, and E-

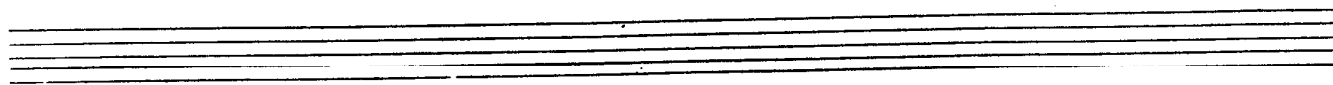
Handwritten musical notation for the third system of "Autumn Leaves". The melody continues with the lyrics "I see your lips, — the sum-mer kiss-es, —". The chords are A7, D7, and Gmaj7.

Handwritten musical notation for the fourth system of "Autumn Leaves". The melody continues with the lyrics "— the sun-burned hands — I used to hold. —". The chords are Cmaj7, F#7b5, B7, and E-

Handwritten musical notation for the fifth system of "Autumn Leaves". The melody continues with the lyrics "— Since you went a-way, — the days grow long. —". The chords are F#7b5, B7b9, and E-

BILL EVANS - "PORTRAIT IN JAZZ"

41.



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

E- A-7 D7 G Maj7

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

F#-7b5 B7b9 E-7 E7

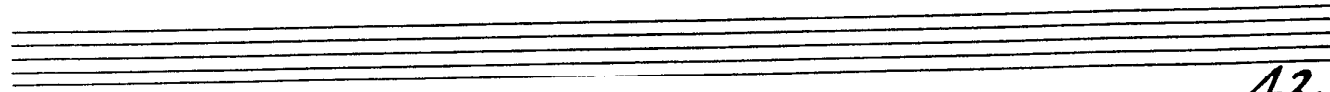
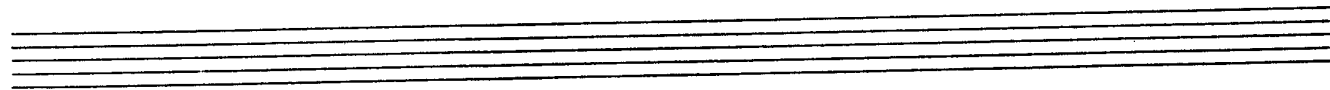
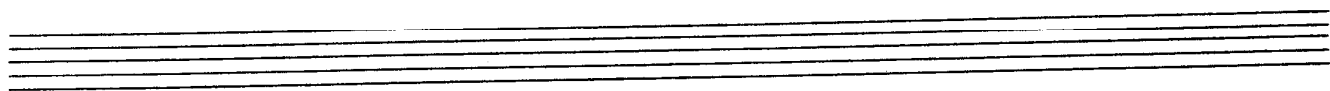
— when au-umn leaves start to fall. —

D-7 D7 C Maj7 B7b9 E-

FINE

(The fall-ing)

F#-7b5



BAUBLES, BANGLES & BEADS

-WRIGHT/FORREST

A

Bau-bles, ban-gles, Hear how they jing-jing-a-ling-a,

B \flat -7 E \flat 9 A \flat 7 F-7

Bau-bles ban-gles, Bright shin-y beads.

B \flat -7 E \flat 9 A \flat 7 %

Sparkles, spangles, My heart will sing, sing-a-ling-a,

D-7 G9 C7 A-7

Wear-ing bau-bles, ban-gles and beads.

D-7 G9 C7 %

B

I'll glit-ter and gleam so,

F#-7 B7 E7 %

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

Make	some-bo-dy	dream	so	that
A7	E ^b 7	A ^b 6	A ^b 6	A7

C

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

some-day	he may	Buy me a	ring, ring-a-ling-a,
B ^b -7	E ^b 9	A ^b maj7	F7

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

I've heard	that's where it	leads,	Wear-ing
B ^b -7	E ^b 9	A ^b maj7	F7

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

ban-bles,	ban-gles and	beads.	
B ^b -7	E ^b 9	A ^b maj7	%

BEAUTIFUL LOVE

- VICTOR YOUNG

Beau-ti-ful Love, you're all a mys-ter-y!-
Love, I've roamed your par-a-dise,
E-7b5 A7

Beau-ti-ful Love, what
Search-ing for Love, my
D- D7b9 G-7 Db7

have you done to me? I was con-
dream to re-a-lize, Reach-ing for
C7sus4 C7 Fmaj7 E-7b5 A7

-tent-ed- till you came a-
heav-en, de-pend-ing- on long
D-7 C-7 Bb Bb/F E7 Bb7

1.
thrill-ing my soul
Beau-ti-ful with your
A7 D- B-7b5

"BEST OF BILL EVANS"

song Beau-ti-ful Love, will my

E7#11 A7 D- B-7#5

dream Come true?

Bb7 A7 D- B-7#5

FINE

(BALLAD)

BENITCHED

- ROGERS & HART

6/4 7/4

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

C C#0 D-7 G7

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

C C#7 F#m7 G7b9 C D7

1.

wild-ered am
wild-ered am I? I

G7 (C7) D-7 G7

2.

I Last my heart, but what

F#m7 E-7 A7 D-

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

% A- %

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

D-7 G7 % E-7 A7#9

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

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

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

C C#7 F#m7 G7b9 C D7

wild-ered am I. —

D-7 G7 C F#m7 C

FINE

BEYOND THE SEA

- LAWRENCE / TRENET

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

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

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

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

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

G-7 C7 D- Bb Maj7 G7 C7

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

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

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

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

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

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

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

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

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

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

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

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

sail ————— ing.

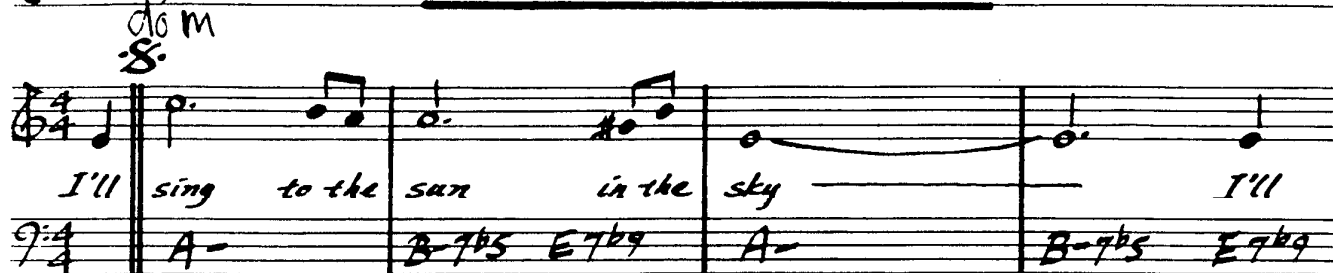
G7 C7 F#9 (G-7 C7)

(BOSSA)

BLACK ORPHEUS

- LOUIS BONFÉ

10 M
8.



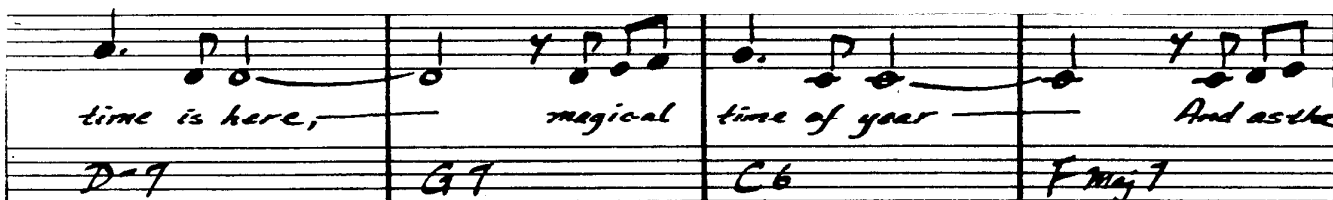
I'll sing to the sun in the sky I'll

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



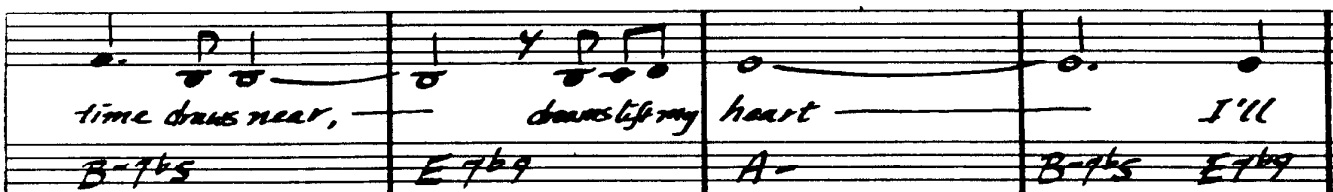
sing till the sun rises high Carnival

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



time is here, magical time of year And as the

D-7 G7 Cb F Maj7



time draws near, draws life my heart I'll

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



sing while I play my guitar I'll

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

WAYNE SHORTER - "SHORTER MOMENTS"

clinging to this dream from a far — Will

E-7b5 A7b9 D- 7/4

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

D- D-7/C B-7b5 E7b9 A- A-7/4 Fmaj7

Love Stay in my heart? — I'll

B-7b5 E7b9 A-

D.S. al 

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

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

dreams — FINE

A-

- THELONIOUS MONK

BLUE MONK

Go-ing a-lone,
Life is a school

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

But the cat 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 defeat-
you're just a dunc-

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

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

It takes some do-ing

B \flat F7 B \flat F7

Monk-er-ys the blues you hear
Monk-er-y's a slow, slow train

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

to year,
and gain.

F7 B \flat (F7)

"THE THELONIOUS MONK STORY"

"MONK'S GREATEST HITS"

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

Shallow and deep Nothing is cheap

Measure by the dues you pay It takes some doing

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

BLUE ROOM

- RODGERS/HART

He'll have a big room, A new room, For
Not like a ball room, A small room, A

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

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

G-7 C7 Fmaj7 1 1 F7 Bbmaj7 Bb-b

1. -cause you're married to me.

F/A Ab0 G-7 C7

2. my wee head upon your

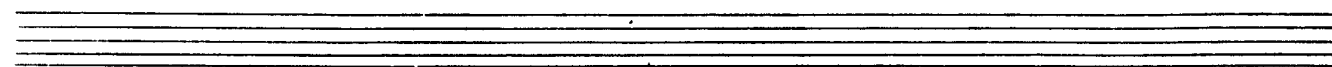
F 1 G-7 C7

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

F C7 %.

Just nothing but kias — es, With Mister and

Fmaj7 % C7



Miss — us On lit-tle blue chairs.

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

{ You sew your } trous-eau, And Rob — in — son
{ I'll hear my }

F6 C7 Fmaj7 D-7

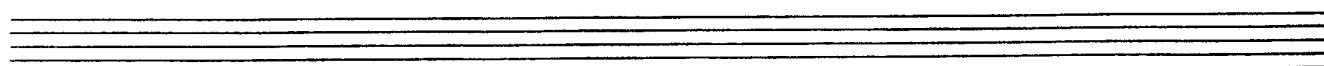
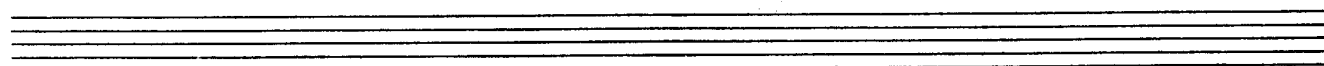
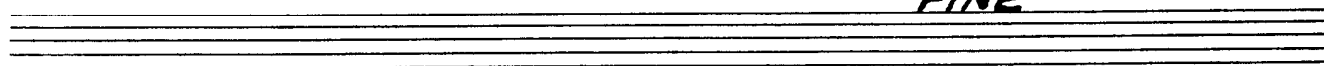
Cru — sor is not so far from worldly cares As our

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

blue room far a-way up — stairs!

F / G-7 C7 F

FINE



BLUESETTE

-TOOTS THIELEMANS

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

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

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

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

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

Ebmaj7 *F* *Eb-7* *Ab7*

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

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

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

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

Way stay.

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

BLUESETTE - 2.

Pretty little Blue-sette, mustn't be a mourner.

Bb maj 7 % A-7b5 D7

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

G-7 C7 F-7 Bb7

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

Eb maj 7 % Eb-7 Ab7

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

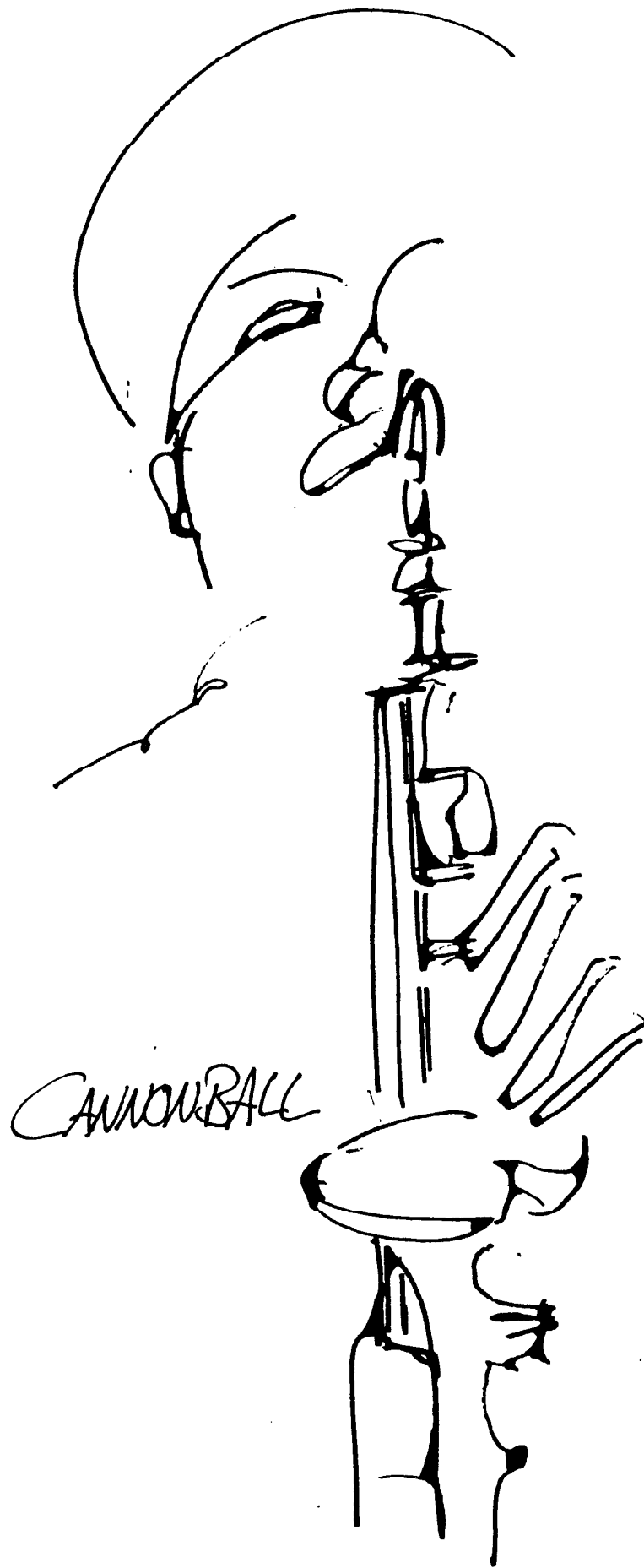
Dbb maj 7 % Dbb-7 Gb7

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

Cb maj 7 % C-7b5 F7

good times are com-ing Blue-sette

D-7 Dbb7 C-7 F7



Handwritten musical notation for a blues piece. The notation is written on three systems of staves. The first system contains the lyrics "way" and "That mag - ic". The second system contains the lyrics "day" and "may just be to -". The third system contains the lyrics "- day!". The notation includes various chords and musical symbols.

Chords and symbols shown in the first system:

- way: D-7
- That: G7
- mag - ic: %

Chords and symbols shown in the second system:

- day: C-7
- may: F7
- just be to -: %

Chords and symbols shown in the third system:

- day!: Bb6
- F7 sus4
- D-7 / C-7 Bb6

- GREEN

BODY AND SOUL

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

E^b-7 B^b7 A^b7 $D7$ D^bMaj7 $C7alt.$ $F-7$ E^o

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

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

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

E^b-7 B^b7 A^b7 $D7$ D^bMaj7 $C7alt.$ $F-7$ E^o

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

E^b-7 A^b7 $F7/A$ B^b-7 E^b7 E^b-7 A^b7 D^b6 $A7$ $\sharp\sharp\sharp\sharp$

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

$\sharp\sharp$ D^bMaj7 $E-7$ $D/F\sharp$ $G-7$ $F\sharp-7$ $B7$ $E-7$ $A7$ D^bMaj7

JOHN COLTRANE - "COLTRANE'S SOUND"

BETTY CARTER - "FINALLY"

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

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

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

E^b7 A^b7 D⁷ D^bMaj⁷ C⁷ alt. F⁹ E^o

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

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

FINE

BUT BEAUTIFUL

- VAN HEUSEN/BURKE

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

G6 B-7b5 E7b9 A-7

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

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

Beautiful to take a chance. And if by chance you

D7 G6 E-7 A-7 D7

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

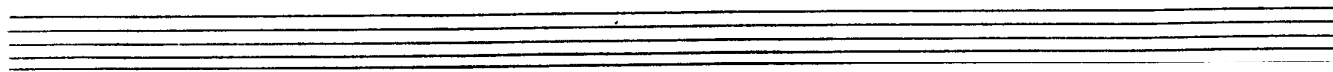
G6 E-7 A7 A-7

Love is tear-ful or it's gay, It's a pro-blem 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#-7b5 F#7b9 Gb B-7b5 E7 A7

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

CENTERPIECE

- LAMBERT, HENDRICKS

& ROSS

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

Ab7 Db7 Ab7

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

Db7

happiness will nev - er leave
 we can really find re - lief
 'Cause nothing's any good with -

Ab7 F7 Eb7

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

Db7 Ab7 Eb7

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

Ab7 Ab7b5

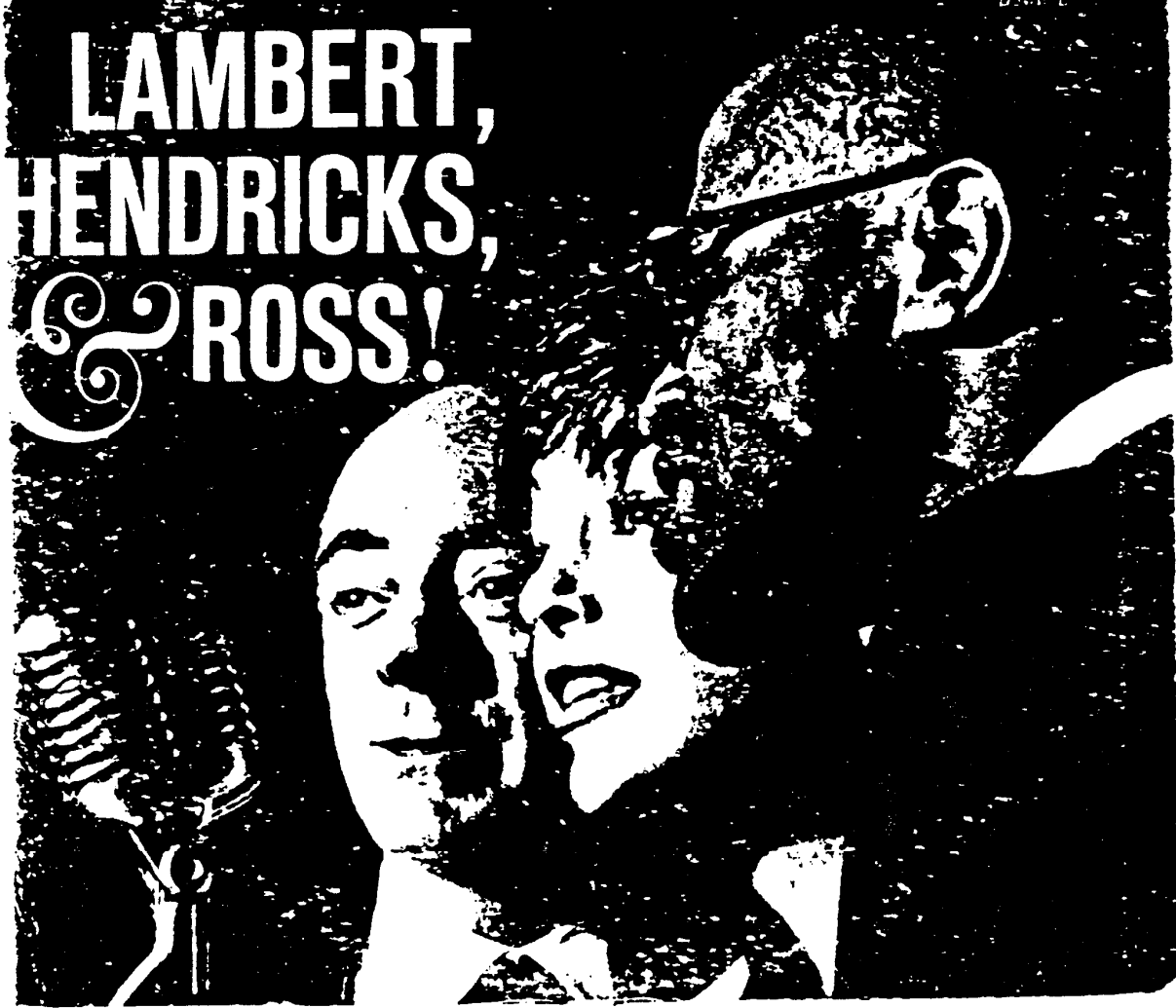
" LAMBERT HENDRICKS & ROSS "

S 3195

← STEER

THE HOTTEST NEW GROUP IN JAZZ

LAMBERT,
HENDRICKS,
& ROSS!



-JOBIM

(BOSSA)

CHEGA DE SAUDADE (NO MORE BLUES)

Handwritten musical notation for the first system of "Chega de Saudade". The melody is in G major, 4/4 time. The lyrics are "No more blues — I'm goin' back home". The bass line shows chords: D=, D-7/C, and E7/B.

Handwritten musical notation for the second system. The lyrics are "— No no more blues — I". The bass line shows chords: E7b9, E-7b5, and A7b9.

Handwritten musical notation for the third system. The lyrics are "promise no more to roam Home is where". The bass line shows chords: D=, E-7b5, A7b9, D=, and D-7/C.

Handwritten musical notation for the fourth system. The lyrics are "— my heart is — The fun-ny". The bass line shows chords: E7/B, E7, A=, and a whole note rest.

Handwritten musical notation for the fifth system. The lyrics are "part — is — My heart's been right there all the time —". The bass line shows chords: Bb7, a whole note rest, and E-7b5.

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

— No no more fears — and

A7b9 D- D-7/C

no more sighs — and no more fears

E7/B E7 E-7b5

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

A7b9 D- D7b9

— cons me — I swear I'm gon-na re-

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

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

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

— For ev — 'ry

D- A7 (#) Dm7

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

B7b13/b# E-7 7.

home — ward — for — ev — er home —

E-7 A7 D°

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

Dmaj7 F#-7 F°

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

E-7 7. E7

— it was in my home — town Oh

7. E7b5 A7b9

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

Dmaj7 Dmaj7/c# B-7 E7

no no more blues I

F#7

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

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

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

C7 F#-7 B7

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

E7 E-7 A7/G F#-7

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

B7 E7 E-7 A7

D (E-7b5 A7b9)

- RAY NOBLE

(FAST)

CHEROKEE

Sheet music for the first system of "CHEROKEE". The melody is in G major, 4/4 time. The lyrics are: "Sweet Child In-dian maid en, since of the Prai-rie, your". The chords are: B^b maj 7, F+7, F-7, B^b 7, E^b maj 7.

Sheet music for the second system of "CHEROKEE". The melody is in G major, 4/4 time. The lyrics are: "first I love keeps met call-ing. you, I my can't for-heart en-". The chords are: E^b maj 7, A^b 7, F-7, B^b, D-7.

Sheet music for the third system of "CHEROKEE", first ending. The melody is in G major, 4/4 time. The lyrics are: "-get-thrall you ing. Cher o-lee sweet". The chords are: C 7, C-7, D-7 & G 7, C-7.

Sheet music for the third system of "CHEROKEE", second ending. The melody is in G major, 4/4 time. The lyrics are: "# heart. Cher o-lee". The chords are: F+7, C-7, F 7, B^b, F-7.

Sheet music for the fourth system of "CHEROKEE". The melody is in G major, 4/4 time. The lyrics are: "Dreams of sum-mer time Of lo-ver time-". The chords are: C#-7, F# 7, B maj 7, F-7, B-7.

CLIFFORD BROWN - "BROWNIE EYES"

gone	by		Throng	my
E7	A Maj7	%	A7	D7

mem o ry	so	ten-der-ly	and	sigh
G Maj7	%	G7	C7	E7

My	sweet	In-dian	maid	en
F#7	Bb Maj7	/ / F#7	Bb7	%

One	day I'll	hold	you	in
Eb Maj7	Eb Maj7	Ab7	%	Bb

my arms	fold	you	Cher	
/ / D#7	C7	%	E7	F7

-kee.				
Bb	%			

FINE

-NEWMAN/ARLEN

COME RAIN OR COME SHINE

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

F⁷ A⁷ D

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

F⁷ G⁷ C⁷

rain or come shine. — I guess when you

F⁷ F⁷ B^b7

met me It was just one of those things,

F⁷ B^b7 C⁷ (V5)

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

F⁷ E^b7 A0 F0 C⁷ B^b0

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

C^o G7 / C9 F#m7 A7

rain or come shine. Happy together, un-

D- / D-6

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

F#-7 B7 A7

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

D7 / G7

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

/ D-7 G#m7 / E7 A7

shine!

D6

FINE

(SLOW)

COME SUNDAY

- DUKE ELLINGTON

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

F7 Eb7 F7 1 1 D#F7

-bove Please look down and see my peo-ple

G7 C-7 F7

through I be-lieve I
No can we feel

Bb Eb Bb Eb7
(Gbmaj7 Bbmaj7) (E7b5)

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

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

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

F7 C-7 F7 Ab7 G#F7 C7

by - hy - hy
pray - er - er
F#7

The leaves of the
From dawn to sun
F7

val — Lay they
set man -
Fb7

nei - ther talk nor
work hard all day
F7

sin
long D#7

and
come G7

flow - ers bloom and
Sun - day oh come
C-7

spring time birds
Sun - day that's the
F7

sing.
day. A7b9

Bb

FINE

- CHARLIE PARKER

(BOP)

CONFIRMATION

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

F-7 Bb7 A-7b5 D7 G7 C7b9

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

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

C- C-(Maj7) C-7 F7alt. Bbmaj7

Eb-7 Ab7 Dbmaj7 G-7 C7alt.

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

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

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

(Bop)

Confirmation

LYRICS: Stanley
Cornfield

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

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

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

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

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

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

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

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

78.

(BOSSA)

CORCOVADO ("QUIET NIGHTS...")

- JOBIN

(INTRO - SLOWLY)

4/4

7/4

A- A^b7 G-7 C7 F⁺7 B^b7

(INTO BOSSA)
p =

A- A-/G D/F# F#7 D7/A %

Qui-et nights of Qui-et stars,

A^b0 % G-7 C7 sus4

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

F# F⁺7 F⁺7 F-7 B^b7

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

E-7 A7 (F#3) D7 %

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

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

D-7 A^b D7/A $\frac{7}{4}$

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

A^b $\frac{7}{4}$ G-7 C7 sus4

ber. — I who was lost and lone-ly,

F^o Fmaj7 Fmaj7 F-7 F=6

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

E-7 A-7 D-7 G7#9

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

E-7 A7 D-7 G7

(LAST X ONLY)

C6

FINE

(FAST)

COTTONTAIL

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

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

Ab Maj7 F-7 Bb-7 Eb7 C-7 F-7

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

Bb-7 Eb7 Ab7 Db Do

1. 2.
- in some boo from a farm-er he knew. - you a-way-
- what I say- or he'll blow

Ab Eb7 F7 Bb-7 Eb7 Ab

NO MELODY

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

C7 / / / % F7 / / / %

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

Bb7 / / / % Eb7 / / / %

DUKE - "THE GOLDEN DUKE"

"LAMBERT, HENDRICKS & ROSS SING ELLINGTON"

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

Ab7 F7 Bb7 Eb7 C7 F7

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

Bb7 Eb7 Ab7 F7

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

Ab7 Eb7 Ab7

(BALLAD)

CRYSTAL SILENCE

- CHICK COREA

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

A- E- F maj7 #11

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

B-7 Bb maj7 A-

1.
crys- tal si- lence of the night

B- C D7sus4 E7b9 A- Bb maj7 #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 maj7 G7sus4

played — As long as

A- / D

time ex — ists I shall re —

A- Bb F-7

call the man I knew so

C G-7 B7(b9)

well. One day I — know in —

E7sus4 / E7 / A-7 E-

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

Fmaj7#11 B-7 Bbmaj7



joy the — joy we both have — known —

A- B- C D7sus4 E7b9 A-

— That I love and call my — own. —

B7sus4 B- C D7sus4 E7b9 A-

ENDING

ENDING

Fmaj7/A A-

FINE

CHICK COREA - "RETURN TO FOREVER"

GARY BURTON & CHICK COREA - "CRYSTAL SILENCE"

(BALLAD)

COULD IT BE YOU

- COLE PORTER

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

Bb Maj 7 C-7 F7 Bb Maj 7

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

G-7 Gb-7 F-7 Bb7 Eb Maj 7 F-7 Bb7

The love I've
I'm on the
wait - ed for? -
beam a-bout? -
1.
For lo, since

Eb Maj 7 G-7 C7 F Maj 7

you came a-long, and kindled the song in my
heart,

A7b9 D-7 G7 A-7b9 D7b9

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

G- G-7 C7 F7

-end — ing.

2.

Could be, these mi'-racles of mine, Are

C9 / C7 F7 : Bbmaj7 D7

far too di-vine to come true,

Or could it

Ebmaj7 C7 G7 Eb7 Ab7 Bbmaj7

be re-al-ly you?

C9 C7 F7 Bb6 (C7 F7)

FINE

DANCING ON THE CEILING

- RODGERS/HART

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

Fmaj7 F#7 Bbmaj7 B°

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

A- Abo G-7 C7 A-7b5 D7b9

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

G-7 C7 F6 G-7

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

C7 Fmaj7 A-7b5 D7

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

G-7 C7 A-7b5 D7



—

I love my ceil-ing more

G-7 C7 Fm7 F#7

Since it is a

danc-ing floor

Just for —

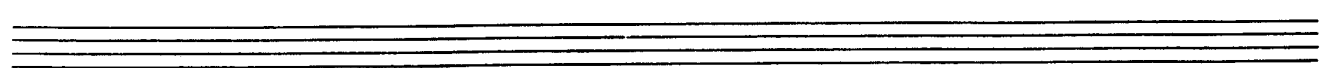
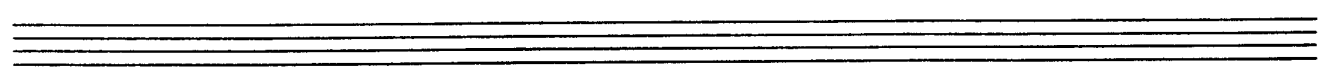
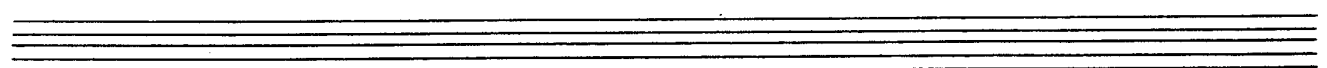
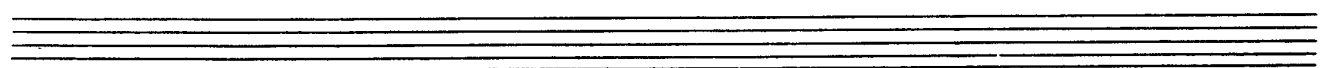
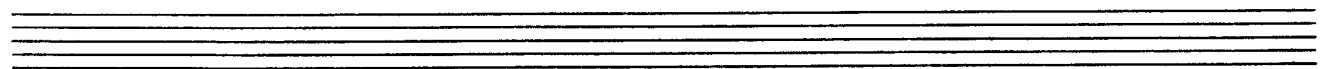
Bbm7 B° A- Ab° G-7

— my

love.

C7 F (G-7 C7)

FINE



- VAN HEUSEN

DARN THAT DREAM

Handwritten musical notation for the first system of "Darn That Dream". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The lyrics are: "Darn that dream I dream each night, you say you love me and you darn your lips and darn your eyes, they life me high a-bore the". The chords are: G6, Bb7, Eb7, A-7, B7, E-7, Eb7, A7/C#, C-6.

Handwritten musical notation for the second system of "Darn That Dream". The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The lyrics are: "hold me tight moon-lit skies, But when I awake you're out of sight, oh Then I tumble out of pa-ra-dise, oh". The chords are: B-7b5, E7, A-7, F7, B-7, Eb7/Bb.

Handwritten musical notation for the third system of "Darn That Dream". The system is divided into two parts, labeled 1. and 2. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The lyrics are: "darn that dream. darn that". The chords are: A-7, D7, B-7, E7, A-7, D7, A-7, D7.

Handwritten musical notation for the fourth system of "Darn That Dream". The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The lyrics are: "dream. Darn that one track mind of mine, it". The chords are: G6, Bb7, Eb6, C-7, F-7, Bb7.

Handwritten musical notation for the fifth system of "Darn That Dream". The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The lyrics are: "can't under-stand that you don't care. Just to change the". The chords are: G-7, F#-, F-7, Bb7, Eb6, C-7.

BILL EVANS/JIM HALL - "UNDERCURRENT"

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

G-6 A-7 D7 Eb7 D7

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

G / Bb-7 Eb7 A-7 B7 E- E-7b A7/A 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

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

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

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

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

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

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

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

2. My quizzical kid Man he doesn't want an-y-thing here He's forever de-

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

wanting to know who what and where In - quizzical child And sometimes he

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

OSCAR BROWN JR. - "SIN AND SOUL"

DAT DERE - 2.

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

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

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

C- C-/Bb A-7b5 Ab Maj7 A-7b5 D7

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

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

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

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

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

C-6 Eb7 D7 G7

tell him what he all the answers needs to know help him a long so he'll know right from wrong and make him strong But I'll try best that I can gonna help him plan so he will be a man

C- C-6 D7 G7

& soul oscar broy



"Pro
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DAT DERE-3

1. 2. 3.

As You give a kid your best and

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

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

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

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

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

Chords: C=, G7, C-, E♭7, A♭Maj7, G7, D7, A=7, C-/B♭, A=7♭5, D=7♭5, F, C=

FINE

- MANCINI

THE DAYS OF WINE AND ROSES

The days of wine and roses Laugh and

F^{Maj}7 E^b7 D7(^{b5}) D7(^{b5})

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

G⁻7 B^b-6 E^b7

meadow land to-ward a clo-sing door, A doormarked "Never-

A⁻7 D⁻7 G⁻7 C7

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

E⁻7b5 A7b9 D⁻7 G7 G⁻7 C7

lone-ly night dis-clo-ses Just a

F^{Maj}7 E^b7 D7(^{b5}) D7(^{b5})

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

pass-ing breeze — Filled with mem-o-ries — of the

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

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

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

days of wine and ros-es and you. —

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

FINE

ART FARMER - "INTERACTION"

DEARLY BELOVED

-KERN/MERCER

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 shine;
 1.

D-7/G G7 C Maj 7

— knew you, —

A-7 D-7 G7 D-7 G7

An-gel voi — ces led me to you; —

C Maj 7 A-7 Ab-7

Handwritten musical notation on a five-line staff. The first measure contains a whole rest. The second measure begins with a double bar line and a first ending bracket labeled "2.". The melody consists of a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The lyrics "So I say" are written below the notes. The chord progression is D67, Cmaj7, and A-7.

Handwritten musical notation on a five-line staff. The first measure contains a half note G4 and a half note A4, with the lyrics "mere - ly,". The second measure contains a whole note B4. The third measure contains a half note C5 and a quarter note D5, with the lyrics "Dear - ly be-". The chord progression is D7, F., D-7, and G7.

Handwritten musical notation on a five-line staff. The first measure contains a half note G4 and a half note A4, with the lyrics "-lov-ed". The second measure contains a half note B4 and a half note C5, with the lyrics "be". The third measure contains a half note D5 and a half note E5, with the lyrics "mine.". The fourth measure contains a whole rest. The chord progression is D-7 G7, C6, and a final whole rest.

- JOBIM

DESATINADO

Love is like a
Once your kiss-es

me — var — end-ing
raised me to a

mel — o — dy —
fe — ver pitch,

F maj 7

7.

G7(b9)

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

7.

G=7

C7

sym — phony,
seem so rich

A-7(b9)

D7(b9)

1.
A symphony con — duct

G=7

— ted by the
lighting of the
moon

A7(b9)

D7

D7(b9)

But our song of
love is slightly
out of tune —

G7(b9)

7.

G7(b9)

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

2.

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

G-7 B-7

used to sing
 used to sing

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

Like the Bossa No-
 Seems like our song of-

va love should
 love ought-a

swing
 swing

B-7 E7

we

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

A maj7 B-7 B-7

And
 now the song is
 diff-erent and the

E7 A maj7 F#-7

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

B-7 E7 Cmaj7

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

C#m7 D-7 G7

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

G-7 A-7b5 D7b9 G-7

Tune your heart to mine the way it

C7b5 Fmaj7 %

used to be, — bin with me in

G7b5 % G-7

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

C7 A-7b5 D7b9

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

G-7 Bb A-7

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

Abo G7 7.

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

Bb-7 Eb7 G7

You'll sing a long with me.

C7 Fb

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

(BOSSA)

DINDI

- JOBIN/GILBERT

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

$E^b \text{ Maj } 7$ $D^b \text{ Maj } 7$ $E^b \text{ Maj } 7$

by Where do they go? Oh I don't

$D^b \text{ Maj } 7$ $C \text{ Maj } 7$ $A=7$

know don't know. Wind that speaks to the

$D=9$ $G7(13)$ $E^b \text{ Maj } 7$

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

$D^b \text{ Maj } 7$ $E^b \text{ Maj } 7$ $D^b \text{ Maj } 7$

Stories of love — be-long to you and

$C \text{ Maj } 7$ $A=7$ $D=9$

FLORA PURIM - "BUTTERFLY DREAMS"

me. Oh, Din-di If I

G7(13) Eb7maj7 Db7maj7

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

Eb7maj7 Bb7 Eb7(13) Ab7maj7

when you're with me Oh my Din-di

Ab- Eb7maj7 Bb7

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

Eb7maj7 Db7maj7 Eb7maj7

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

Bb7 Eb7(13) Ab7maj7 Ab-

When you're with me.

Eb7maj7 (A-7b5 D7b9)

- RUSSELL/ELLINGTON

DO NOTHIN' TILL YOU HEAR FROM ME

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

Pay no at-ten-tion to what's
At least can't sugar coat no-

D7 sus4 G Maj7 C D-7 G7

said
- mance

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

C Maj7 F7 b5 G7 Eb Maj7

1.

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

Do nothin' till you hear from

A-7 D7 G6 Bb7 A-7 D7

2.

True I've been seen

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

with someone new But does that mean

That I'm not true when we're a

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

BILLIE HOLIDAY - "LADY IN SATIN"

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

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

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

D7 sus4 G7 Maj7 C D-7 G7

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

C7 Maj7 F7 b5 G7 E7 #9 #5

- And you never will. —

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

- DUKE ELLINGTON

(SWING) DON'T GET AROUND MUCH ANYMORE

Missed the Saturday dance — Heard they crowded the floor —

Cmaj7 D-7 D#9/E7 / / / /

— Could-n't bear it without — you —

A7 / A-7 D7

Don't get a-round much an-y more Thought I'd vis-it the club

G7 C (G7)

— Got as far as the door —

Cmaj7 D-7 D#9/E7 / / / / A7

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

/ A-7 D7 G7

SAM COOKE - "THE ONE AND ONLY"

DUKE - "70th BIRTHDAY"

"MOSE ALLISON SINGS"

'09. WILLIE NELSON - "STARDUST"

more ————— Dar — ling I guess

C (C7) F

my mind's more at ease but

F- E-7 C C7 C7

me — ver the less why stir up memor — ies

D7 F#-7b5 B7b9 E-7 D7b9

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

G7 Cmaj7 D-7 D#7 E-7 1 1 1 1

Aw-f'ly dif'ferent without you —

A7 1 1 A-7 D7

Don't get around much any more .

G7 C

(UP TEMPO)

DONNA LEE

- CHARLIE PARKER

[A] A^b $F7$ B^b7 $\%.$

B^b-7 E^b7 A^b E^b-7 $D7$

D^b D^b-7 A^b $F7$ $\%.$

B^b7 $\%.$ B^b-7 E^b7 $\%.$

[B] A^b $F7$ B^b7 $\%.$

$C7$ $\%.$ $F-$ $C7\#9$

$F-$ $C7$ $F-$ A^b0

A^b $F7$ B^b-7 E^b7 A^b $(B^b-7 E^b7)$

(UP TEMPO)

DONNA LEE

LYRICS - STANLEY CORNFELD

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

DON'T BLAME ME

- FIELDS / McHUGH

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 C7

Can I help it if that day gone moon above

F E7 A-7 %

Make me need — someone like you to love.

D7 7/4 D-7 Ab7 G7

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

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

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

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

DON'T EXPLAIN

- HERZOG/HOLIDAY

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

A- B7 E7#9 A-

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

B7 E7 A7 D- G7 C

1. -plain Hush 2. -plain

Gmaj7 D-7 E7 Fmaj7

You know that I love you — And what love endures

C6 E7#5 A7 D-7 G7 C

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

F D- / / E7 / A7 D-7

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

G7 C F D- E7

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

A- B7 E7#9 A-

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

B7 E7 A7 D- G7 C G7

-plain

C (B-7 E7)

DOODLIN'

- HORACE SILVER
- LON HENDRICKS

Using the phone booth making a few calls Doodl-in' weird things Using the booth nells.
Later the waiter had me arrested - Took me to 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 noodle bfore I was

Bb7 Eb7

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

Bb7 G7 C7

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

F7 Bb7 G7 C7 F7

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

Bb7 Eb7 Bb7

"LAMBERT, HENDRICKS & BAVAN AT BASIN ST EAST"

Dining and drawing
Looked at my ba-by

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

Bb7 Eb7 F

salt-y, / doodlin' / told me to please wait / So he could bug me - / Told the waiter don't be dizzy can't you see I'm very / When he put his arms a round me quite to his surprise he /

Bb7 Bb7 G7 C7

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

F7 Bb7 G7 C7 F7

FINE

DOXY

Music - Sonny Rollins
Lyrics - Stanley Cornfield

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

B \flat 7 A \flat 7 G7 C7 F7

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

B \flat B \flat 7 A \flat 7 G7

watch the box and smoke a pipe

C7 F7 Fm7

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

B \flat 7#9 E \flat 7 A \flat 7

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

B \flat A \flat 7 G7 C7 F7

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

B \flat B \flat 7 A \flat 7 G7

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

C7 F7 Bb Bb7 Ab7

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

G7 C7 F7

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

F7 Bb7#9 Eb7

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

Ab7 Bb Ab7 G7

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

C7 F7 Bb C7 F7

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

Bb G7 C7 F7 Bb

(MED.)

EASY LIVING

- ROBIN/RAINER

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

Fmaj7 F#o G-7 G#o7 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#o G-7 G#o7 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 rule me with

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

CLIFFORD BRONN - "BRONNIE EYES"

BILL EVANS - "NEW JAZZ CONCEPTIONS"

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

$D^b \text{maj} 7$ $B^b 7 (B^b 7 / A^b)$ $G 7 \text{b} 5$ $C 7 (C 7 / B^b)$ $A 7 \text{b} 5$ $D 7 \text{b} 9$ $G 7$ $C 7$

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

$F \text{maj} 7$ $D 7$ $G 7$ $G \# 7$ $F \text{maj} 7 / A$ $C 7$ $F 7$ $B^b \text{maj} 7$ $E^b 7$

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

$F \text{maj} 7$ $D 7$ $G 7$ $C 7 \text{b} 9$ F $(A^b 7$ $D^b \text{maj} 7$ $C 7)$

- COLE PORTER

(BALLAD)

EASY TO LOVE

Handwritten musical notation for the first system of "Easy to Love". The key signature is D major (two sharps) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "You'd need be be so so eas y to the grand at the". The chords are: A-7, D7, A-7.

Handwritten musical notation for the second system of "Easy to Love". The melody continues on the treble clef staff. The lyrics are: "love, So eas y to i-dol-ize, all game, So care free to geth-er, that it". The chords are: D7, Gmaj7, Cmaj7.

Handwritten musical notation for the third system of "Easy to Love". The melody continues on the treble clef staff. The lyrics are: "5th ers a boue, So does seem a". The chords are: B-7, C7, A-7. A first ending bracket labeled "1." is placed over the final measure.

Handwritten musical notation for the fourth system of "Easy to Love". The melody continues on the treble clef staff. The lyrics are: "worth the yearn-ing for, —". The chords are: D7, Gmaj7, E-7.

Handwritten musical notation for the fifth system of "Easy to Love". The melody continues on the treble clef staff. The lyrics are: "So swell to keep ev-ry home fire burn — ing for, —". The chords are: A-7, D7, B-7.

SARAH VAUGHAN - "AFTER HOURS"

Handwritten musical notation on a five-line staff. The first measure contains a half note G4, a half rest, and a whole rest. The second measure is a repeat sign with a first ending bracket over a half note G4. The third measure contains a half note A4. The fourth measure contains a half note G4. The lyrics "shame, that you can't" are written below the notes. The chord symbols E7, E7, and A- are written below the staff.

Handwritten musical notation on a five-line staff. The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note Bb4. The fourth measure contains a half note A4. The lyrics "see Your fu - ture with me, 'Cause you'd be" are written below the notes. The chord symbols C-6, Gm7, B7, and Bb7 are written below the staff.

Handwritten musical notation on a five-line staff. The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note Bb4. The fourth measure contains a half note A4. The lyrics "oh, so eas - y to love!" are written below the notes. The chord symbols A-7, D7, Gb, and D7 are written below the staff.

Handwritten musical notation on a five-line staff. The first measure contains a half note G4, a half rest, and a whole rest. The second measure is empty. The chord symbol Gb is written below the staff.

FINE

MUSIC - STEVE SWALLOW
 WORDS - STANLEY CORNFIELD

FALLING GRACE

SNOW — falls in space cre-ates a

$A^b \text{maj}7$ $\frac{7}{b}$ $D7/F\#$ $G-7$

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

$F-7$ B^b7 $E^b \frac{b}{G}$ $D7/F\#$ $G-7/F$ C/E

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

$F \text{maj}7$ $F\#-7b5$ $B7$ $E-7$

— lea-ving no trace — The wind is whispering

$A-7$ $D7$ $G \text{maj}7$ $C-7$ $C\#o$

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

$B^b \text{maj}7/\frac{7}{D}$ $E^b \text{maj}7$ $E-7b5$ $A7$

GARY BURTON/STEPHANE GRAPPELLI - "PARIS ENCOUNTER"

BILL EVANS - "INTUITION"

GARY BURTON/CHICK COREA - "CRYSTAL SILENCE"

To move in space

Fall with grace

(Leave no last sound)

D-7 Db7 C-7 F7 Bb7maj7 Eb7maj7

trace — Fall-ing Grace)

Ab7maj7 Db7maj7

- ROGERS/HART

FALLING IN LOVE WITH LOVE

Fall-ing in love with love is fall-ing for
 I fell in love with love one night when the

Bb maj7 Bb6 Bb maj7 Bb6

make be-lieve full, moon was

C-7 F7 C-7 F7

Fall-ing in love with love is play-ing the
 I was un-wise with eyes un-a-bit to

C-7 F7 C-7 F7

fool see.

Bb maj7 Bb6 Bb maj7 Bb6

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

Bb maj7 Bb6 Bb maj7 Bb6

1.

far ————— cy. —————

A-7 D7 A-7 D7

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

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

school. —————

C-7 F- F7

2.

-last ————— ing, ————— But

A-7 D7 B-7 G7

love fell out with

C- G7(b9) C-7 F7

me. —————

Bb7(maj7) (C-7 F7)

(FINE) 128.

- BILLIE HOLIDAY

FINE AND MELLOW

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

F7 Bb7 F7

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

% Bb7 %

mean, — He's the lowest man

F7 % C7

That I've ever seen. He wears

Bb7 F7 / G7 C7 F Db9 C7 C#7

high draped pants Stripes are really yel-low; —

F7 Bb7 F7

FINE & MELLOW-2

— He wears high draped pants Stripes are really get-

Bb7

-low. But when he starts in to love me

F7 *C7*

He's so fine and mel-low. — Love will

Bb7 *F7 / G-A C7* *F Dbb9 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

FINE & MELLOW-3

long. — Love will make you do things

F7 % C7

That you know is wrong. — But if you

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

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

F7 Bb7 F7

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

% Bb7 %

day. — But you're so mean to me ba-by

F7 % C7

FINE & MELLOW-4

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

Bb7 F7 / G7 C7 F Db9 C7 C#7

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

F7 Bb7 F7

Love is like a faucet. It turns off- and

Bb7

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

F7 C7

It has turned off and gone —

Db7 C9 F6 Eb Db9 C9 F7

(SAMBA) 500 MILES HIGH - CHICK COREA

Some day you'll look into her eyes

E- 7/4 G-

Then there'll be no good-byes And yester-day

7/4 Bb maj 7 7/4 B-7b5

will have gone You'll find yourself

E7#9 A=11 7/4 F#-7b5

in another space Five hundred miles high

7/4 F=7 7/4 E 7/4 E 7/4 7/4

TO END,
D.S. al fine

7/4 B7 alt. 7/4

CHICK COREA - "LIGHT AS A FEATHER"

STAN GETZ - "CAPTAIN MARVEL"

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



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

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

500 miles high.

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

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

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

MEYER
BRETTON
EDWARD

FOR HEAVEN'S SAKE

For Heaven's sake — let's fall in love, — it's morning
— mance — For us to try — Here is a

G-7 b5 C7 b9 F#m7 F#o7

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

G-7 C7 F#m7 Bb-7

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

F#m7/A Ab-o7 G-7 C7 F6

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

G-7 C7 F6 Eb-7 Gb-6

dar-ling Don't break a spell like this

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

BILL EVANS - "TRIO '64"

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

F-7 D#9 F-7 Bb7 Bb-7

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

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

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

G-7 C7 Fmaj7 Bb-7

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

Fmaj7/A Ab9 G-7 C7 Fb

- MILES DAVIS

FOUR

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

8

4

E♭maj7

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

B♭-7 *E♭7* *A♭maj7*

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

A♭-7 *D♭7*

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

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

E♭maj7 *F#-7* *B7* *F-7*

Truth takes the lead -
And one thing more

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

B♭7 *E♭maj7* *F#-7* *B7*

1.

MILES DAVIS - "FOUR & MORE"

it's truth you need — And the sec- won-derful wonderful love

— that will make it four. (SOLO BREAK)

(FINE) D.S.

FREEDOM JAZZ DANCE

- EDDIE HARRIS
EDDIE JEFFERSON

PLAY TIME — (7) — First you

Bb7

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

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

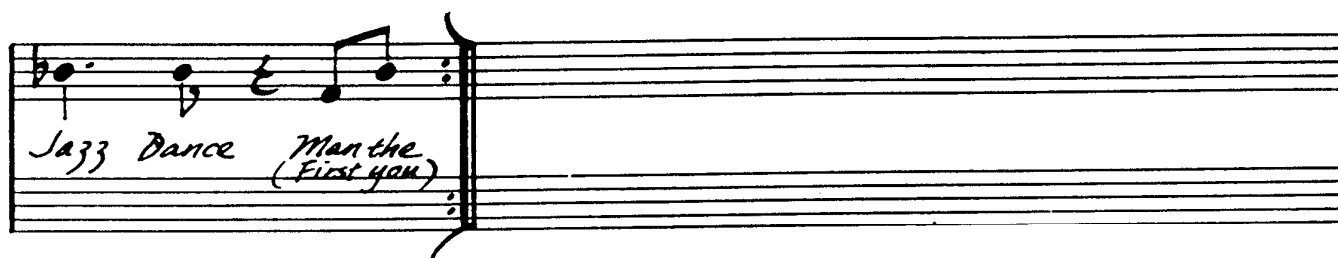
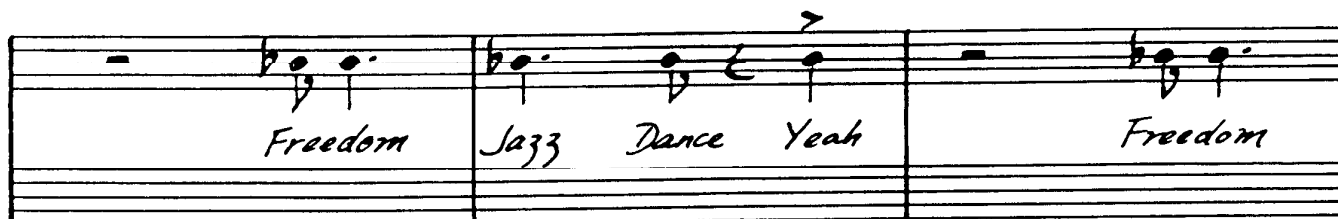
You grab her and you thump her now you
He took it and he moved it and he

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

EDDIE HARRIS - "FREEDOM JAZZ DANCE"

MILES DAVIS - "MILES SMILES"

139. MIROSLAV VITOUS - "INFINITE SEARCH"



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

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

4th verse : (Repeat 2nd Verse)

- COLE PORTER

FROM THIS MOMENT ON

From this mo - ment on
From this hap - py day

F = G-7 C7

You for me dear
No more blue song

G-7b5 F = Eb-7 Ab7

On ly two for tea dear
C'n ly whoop de doo song

Db Db =

1.
From this mo - ment on
From this

Ab Ab C7

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

Eb7 Ab7 Db7b9

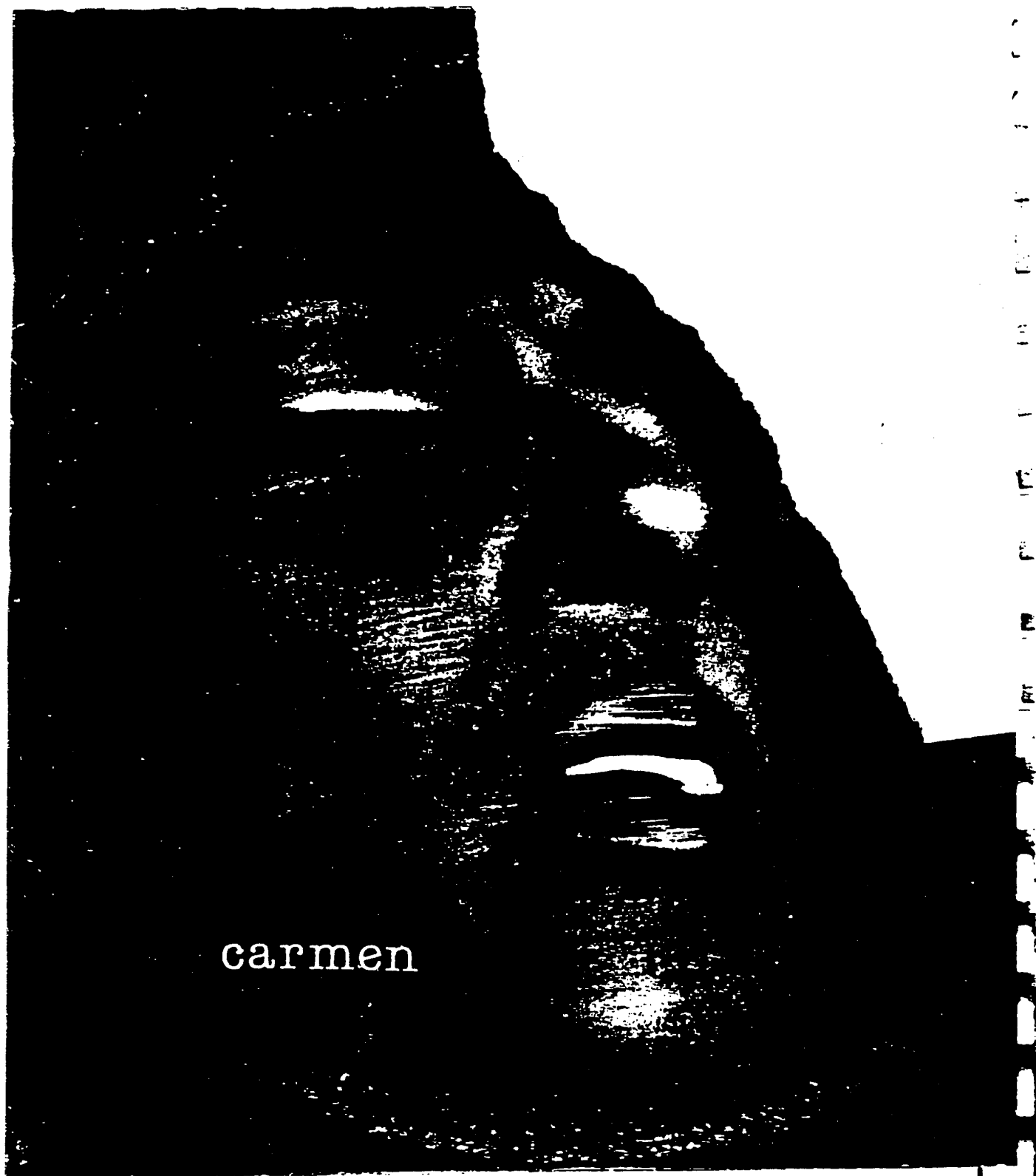
— I need so much — Got the skin —
1. *D^b7* *1.* *A^b6*

— I love to touch — Got the arms —
1. *F7* *1.* *E^b9Maj7*

— to hold me tight — Got the
1. *F7* *B^b7* *E^b9Maj7*

sweet lips to kiss me good night — From this
1. *1.* *1.* *F7*

mo - ment on — You
B^b7 *G7* *C7* *G7b5*



'43.

and	I	babe	we'll be -
F =	E ^b 7	A ^b 7	D ^b 9m7

- rid in	high	babe	Ev - 'ry
1.	D ^b 7	1.	A ^b 9m7

care is you		from	this mo -
A ^b 0 A ^b	A ^b	A ^b 7 F7	B ^b 9 D ^b 9m7

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

(BOSSA)

GENTLE RAIN

- LOUIS BONFI /
MATT DUBEY

Handwritten musical notation for the first system of "Gentle Rain". It features a treble and bass staff in 4/4 time. The melody is written in the treble staff with lyrics: "We both are lost and a lone in the I feel your tears as they fall on my". The bass staff shows chords: A-6, 1., and B-7b5.

Handwritten musical notation for the second system. The melody continues with lyrics: "world cheek Walk with me in the gentle they are warm like the gentle". The bass staff shows chords: E7, A-7, D7, G-7, and C7.

Handwritten musical notation for the third system. The melody continues with lyrics: "rain rain Don't be a Come little". The bass staff shows chords: F6, 1., and F#-7b5.

Handwritten musical notation for the fourth system. The melody continues with lyrics: "-fraid I've a hand for your hand and I one you have me in the world and our". The bass staff shows chords: B7b9, E-7b5, and A7b9.

Handwritten musical notation for the fifth system. The melody continues with lyrics: "will be your love sweet for a while love will be". The bass staff shows chords: D-7b5, B-7b5, E7, and A-6. A first ending bracket labeled "1." covers the final measure.

Handwritten musical notation on a five-line staff. The first measure contains a whole note on G4 with the lyrics "sad" below it. The second measure contains a whole note on A4 with the lyrics "Ve-ry" below it. A bracket above the staff spans the second measure, with a "2." indicating a second ending. The key signature is B-flat major, indicated by a B-flat symbol on the first line. The chord progression below the staff is Bb7, A7, D7, G7, C7.

Handwritten musical notation on a five-line staff. The first measure contains a whole note on G4 with the lyrics "sweet" below it. The second measure contains a whole note on A4 with the lyrics "Like the gentle" below it. The third measure contains a whole note on B4 with the lyrics "rain" below it. The key signature is B-flat major, indicated by a B-flat symbol on the first line. The chord progression below the staff is F6, C7, F6.

Handwritten musical notation on a five-line staff. The first measure contains a whole note on G4 with the lyrics "Like the gentle" below it. The second measure contains a whole note on A4 with the lyrics "rain." below it. The third measure contains a whole note on B4 with the lyrics "(E7)" below it. The key signature is B-flat major, indicated by a B-flat symbol on the first line. The chord progression below the staff is E7, A-, (E7).

- H. CARMICHAEL

BALLAD)

GEORGIA ON MY MIND

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

G F A7 D7

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

G7 Bb6 F D7 1. G7 | G7 C7

mind Georgia on my mind moon-light through the

F D7 G7 C7 2. G7 | G7 C7

pines. Oth-er arms reach

F Eb7 F A7(b9) D7 G7

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

D7 Bb7 D7 G7 D7 G7

WILLIE NELSON - "STARDUST"

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

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

you, — Georgia, — Georgia, —

G-7(b9) C7 F A7

no peace I find, Just an old sweet song keeps

D-7 G-7 Bb-6 F D7

Geor-gia on my mind . —

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

(FAST)

GIANT STEPS

MUSIC - JOHN COLTRANE

LYRICS - BETTYE NEALS

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

$A^{\#} \circ$ \circ \circ \circ \circ \circ \circ \circ
4 B D7 G Bb7 Eb A-7 D7

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

\circ \circ \circ \circ \circ \circ \circ \circ
G Bb7 Eb F#7 B F-7 Bb7

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

\circ \circ \circ \circ \circ \circ \circ \circ
Eb A-7 D7 G C#-7 F#7

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

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

COLTRANE - "GIANT STEPS"

"RETURN OF THE SOOGB. 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, "Blam and watch me go!"

Hold a thought
In your mind

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

(BOSSA)

THE GIRL FROM IPANEMA

-JOBIM

Tall and tan and young and love-ly the girl from I-pa-ne-
When she walks she's like a sam-ba that swings so cool and sways

Fmaj7 % G7

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

% G7 Gb7

1. "a-a-h!"

2. "a-a-h!"

Fmaj7 Gb7 Fmaj7

Oh, but I watch her so

% Gbmaj7 %

sad-ly, How

B7 % F#m7

- can I tell her I love her? Yes-

% D7 %

I would give me heart glad-ly,

G-7 ♯.

But each day when she walks to the sea, she

♯. A-7 D7b9

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

G-7 C7b9 Fmaj7

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

♯. G7 ♯.

she passes I smile, but she doesn't see

G-7 Gb7 Fmaj7

(Gb7)

ANTONIO CARLOS JOSEIM - "GETZ/GILBERT"

152.

- BILLIE HOLIDAY
ARTHUR HERZOG

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

$E^b \text{maj} 7$ $E^b 7$ $A^b 6$ / $E^b \text{maj} 7$ $E^b 7$ $A^b 6$ /

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

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

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

$A^b 7$ $G 7$ $C 7^b 9$ $F 7$ $B^b 7$

got his own. Yes, the

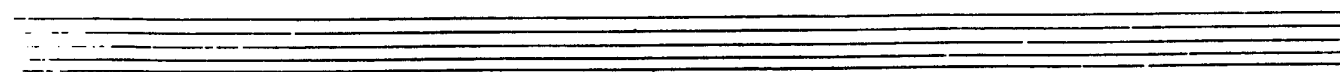
1. 2.
 $E^b 6$ $D 7^b 9$ $G 7^b 9$

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

$C 7$ $C 7 (\text{maj} 7)$ $C 7$ $C 6$ $G 7$

SONNY ROLLINS - "THE BRIDGE"

BILLIE HOLIDAY - "THE ORIGINAL RECORDINGS"



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

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

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

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

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

Ebmaj7 Eb7 Ab6 / Bb-7 Eb7 Bb-7 Eb7

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

Abmaj7 Ab= G-7 C7b9

got his own ! That's got his own .

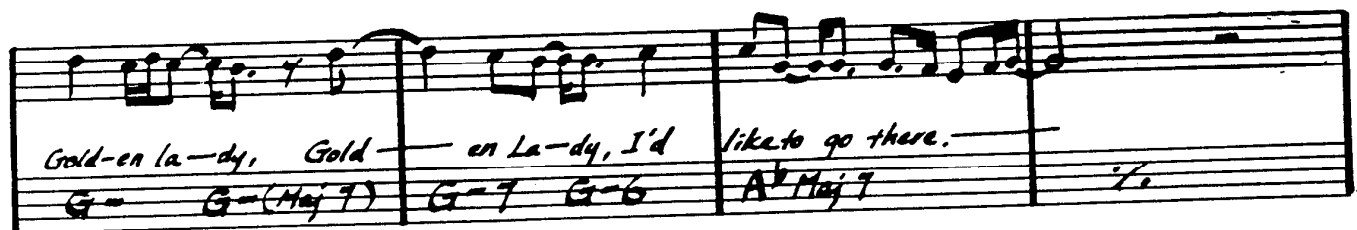
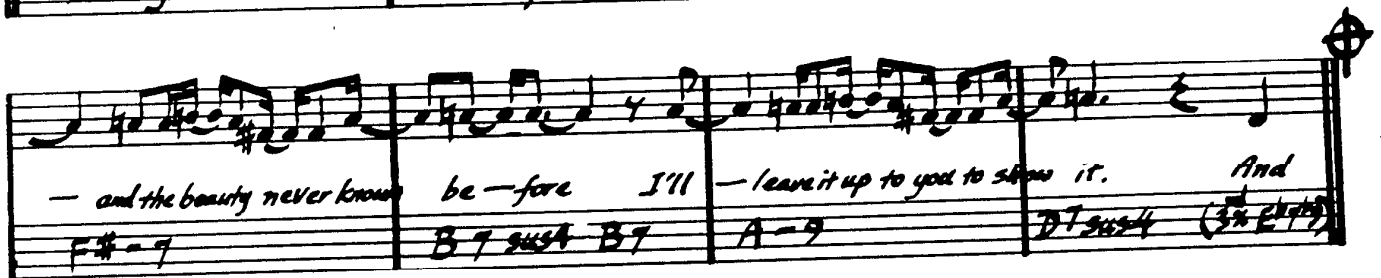
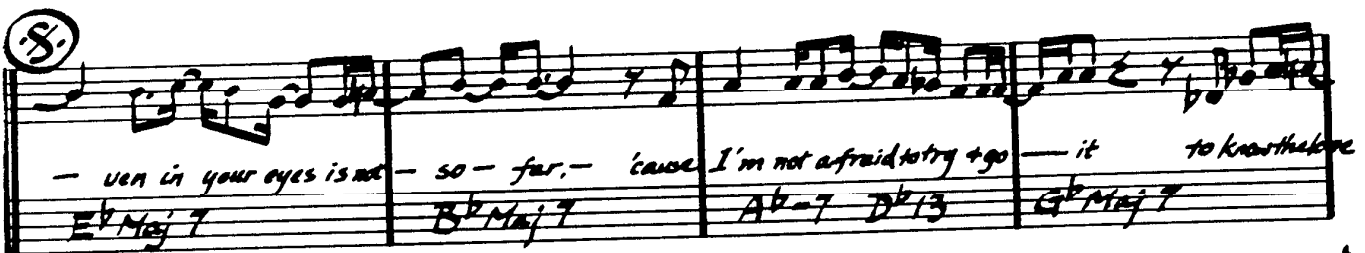
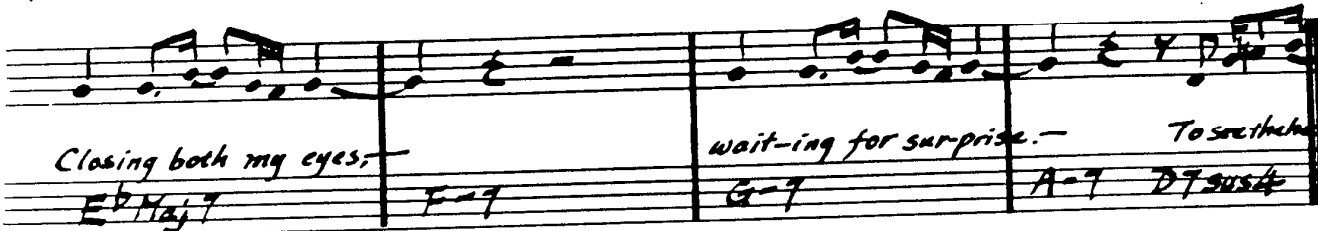
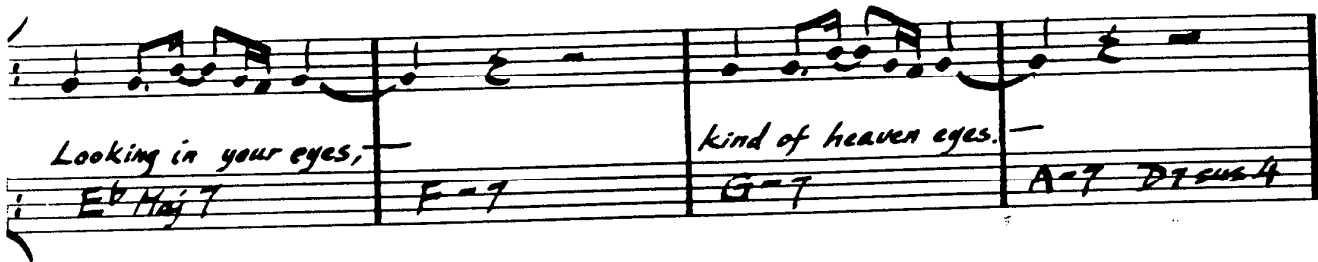
F-7 Bb7 Eb6 (F-7 Bb7)

FINE

(Rock Ballad)

- STEVIE WONDER

GOLDEN LADY



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

G- G-(Maj7) G-7 G-6 A^bMaj7 %

#0

-way

G Maj7 % F-7 B^b7 sus 4

E^bMaj9 F-7 G-7 A-7 D7 sus 4

D.S. al

A touch of rain

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

A^b A^b-(Maj7) A^b-7 A^b-6 A Maj7 %

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

A- A-(Maj7) A-7 A-6 B^bMaj7 %

(etc. FADE)

STEVIE WONDER - "INNER VISIONS"

(BALLAD)

GOODBYE PORK PIE HAT

MUSIC - CHARLES MINUS

LYRICS - RAHSAN ROLAND KIRK

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

F7 D7 Gbmaj7 B7

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

E7 D7 Eb7 F7 Bb7 Ab7

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

G7 C7 D7 G7 D7 Gbmaj7

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

Bb7 D7 C7 Eb7 F7 D7

Dealing and dancing you home. Now

Gbmaj7 B7

FINE

MINUS - "BETTER GET IT IN YOUR SOUL"

GARY BURTON/RALPH TURNER - "MATCHBOX"

JOHN McLAUGHLIN - "MY GOAL'S BEYOND"

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

Goodbye Pork Pie Hat

Lyrics - Joni
Mitchell

Music - Charlie
Mingus

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

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

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



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

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

JONI MITCHELL - "MINGUS"

-TADD DAMERON

GOOD BAIT

Keep it in mind
fish got to swim

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

sometimes unkind
birds gotta fly

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

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

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

to the ranks of Misdom if you're
(livin' a) lovin' lie avoid the

C-7 F7 Bb Bb7 Eb A07

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

The bait.

2. Be-

D-7 D#7 C-7 B7 Bb B7 Bb Bb7

-tween you and me

More fish than there are swimming un-der the sea

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

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

F-7 Bb7 Eb7 Eb7 Ab7 Db7

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

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

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

C-7 B-7 Bbmaj7 G-7 C-7 F-7

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

Bbmaj7 Bb-7 Ebmaj7 Ab-7 D-7 Db-7 C-7 B-7

bait.

Bbmaj7

BALLAD)

GOOD MORNING HEARTACHE

- HIGGINBOTHAM,
DRAKE & FISHER

Good morning heartache,
Wish I'd forget you

You old gloomy sight
But you're here to stay

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

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

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

seemal you had gone,
say-ing to you -

1. But here you are with the dawn

2. Good morning heartache what's new

Stop haunting me now

Can't shake you no how

Just leave me a-lone

NATALIE COLE - "NATALIE"

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

C maj7 C7 A^b-7 G^b7 C-7 F7

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

C-7 % F

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

C-6 C-7 D7^b9 / G= B^b= A-7 A^b-7

4 Good morning heartache sit down.

G-7 G^b7 F6 (G^b9 G6 G^b9)

- KAPER/WASHINGTON

GREEN DOLPHIN STREET

Handwritten musical notation for the first system of "Green Dolphin Street". The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "Lov — er Through these one love-ly mo — ments a day part". The chords are: Cmaj7, F, and C-7.

Handwritten musical notation for the second system of "Green Dolphin Street". The melody continues on the treble clef staff, and the bass line is on the bass clef staff. The lyrics are: "Love came Mem — 'ries planning to live in my". The chords are: F, D7/C, and Db/C.

Handwritten musical notation for the third system of "Green Dolphin Street". The melody continues on the treble clef staff, and the bass line is on the bass clef staff. The lyrics are: "stay heart Green Dol — phin". The chords are: Cmaj7, F, and D-7. A section marker "B" is present above the third measure.

Handwritten musical notation for the fourth system of "Green Dolphin Street". The melody continues on the treble clef staff, and the bass line is on the bass clef staff. The lyrics are: "Street sup — plies the setting". The chords are: G7, Cmaj7, and F.

Handwritten musical notation for the fifth system of "Green Dolphin Street". The melody continues on the treble clef staff, and the bass line is on the bass clef staff. The lyrics are: "(The) set — ting for nights be — yond for — getting". The chords are: F-7, Bb7, and Eb7maj7.

JOE WILLIAMS - "LIVE"

Handwritten musical notation on a staff. The first measure contains a whole note G4 and the word "And". The second measure contains a whole note A4 and the word "When". The third measure contains a whole note B4 and the word "I". The fourth measure contains a whole note C5 and the word "re". The fifth measure contains a whole note D5 and the word "call". The sixth measure contains a whole note E5 and the word "the". The seventh measure contains a whole note F5 and the word "love". The eighth measure contains a whole note G5 and the word "I". Above the staff, a box labeled "C" is connected to a bracket spanning the last four measures, with a "2." indicating a second ending. Below the staff, the following chords are written: (G7), D-7, D-7/C, B-7b5, and E7b9.

Handwritten musical notation on a staff. The first measure contains a whole note A4 and the word "found". The second measure contains a whole note B4 and the word "on". The third measure contains a whole note C5 and the word "I". The fourth measure contains a whole note D5 and the word "kiss". The fifth measure contains a whole note E5 and the word "the". The sixth measure contains a whole note F5 and the word "ground". The seventh measure contains a whole note G5 and the word "on". Below the staff, the following chords are written: A-7, A-7/G, F#-7b5, B7, E-7, and A7.

Handwritten musical notation on a staff. The first measure contains a whole note G4 and the word "Green". The second measure contains a whole note A4 and the word "Dol-phin". The third measure contains a whole note B4 and the word "Street.". The fourth measure contains a whole note C5 and the word "Street.". Below the staff, the following chords are written: D-7, G7, C#m7, and (D-7 G7).

[A] - LATIN

[B] [C] - SWING

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

MUSIC - DIZZY GILLESPIE
WORDS - KIRBY STONE

(BOB) GROOVIN' HIGH (WHISPERING)

Quiet,
Slowly,
E^b

Quiet,
Sweetly,
F

There really is-nt an-y
If you and I are gonna
A-7 D7

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

ti-ot.
nicely,
E^b

Quiet
Heavily,
F

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

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

1.
sigh it,
F7

Quiet,
F7

If on-ly I could make your
F-7 B^b7

Lips - take heed, we could
F-7 B^b7

have a great time while we're swingin a-long.
E^bmaj7 G7

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

MILES DAVIS - "EARLY MILES"

CHARLIE PARKER - "ECHOES OF AN ERA"

3
ringin a-long

2.
softly dis-creet-ly.

E7 F7 F7

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

F-7 Bb7 F-7 Bb7 F-7

light up the fi-re of love.

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

FINE

- ROGERS & HART

(MED.)

HAVE YOU MET MISS JONES

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

Fmaj7 F#o7 G-7 C7

She was just miss Jo - nes to me.

A-7 D-7 G-7 C7

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

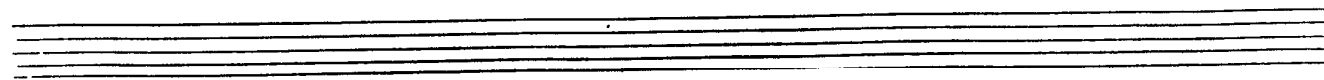
Fmaj7 F#o7 G-7 C7

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

A-7 D-7 C-7 F7

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

Bbmaj7 Ab-7 Db7 Gbmaj7 E-7 A7



-ce I owned the earth and sky.

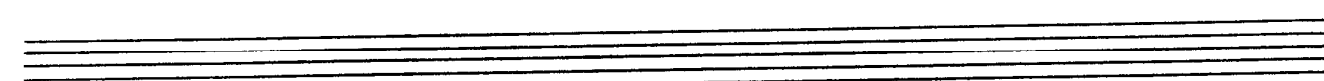
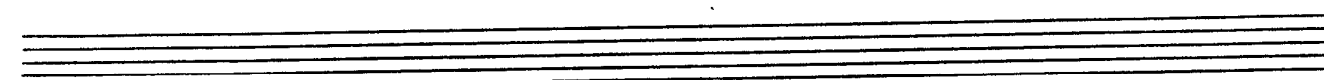
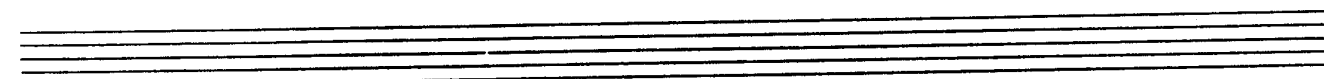
D⁷ *may* ⁷ A^b-⁷ D^b-⁷ G^b⁷ *may* ⁷ G-⁷ C⁷

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

F⁷ *may* ⁷ E⁺-⁷ E^b-⁷ D⁷ G-⁷ C⁷ B^b-⁷

Miss Jones and I.

A-⁷ D⁷ G²-⁷ C⁷ F⁷ *may* ⁷ (G-⁷ C⁷)



HELLO YOUNG LOVERS

- ROGERS/HANNESTEIN

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

Fmaj7 G-7 A-7 G-7

hope your trou-bles are few.

Fmaj7 F#0 G-7 C7

All my good wishes go with you to-night

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

- I've been in love like you. Be

G-7 C7(b9) C7 Fmaj7 D7(b9) G-7 C7

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

Fmaj7 G-7 A-7 G-7

brave and faith—ful and true.

F⁷Maj⁷ F⁷ G⁷ C⁷

Cling very close to each oth—er to night

G⁷ G⁷(b6) G⁷ G⁷(b6)

— I've been in love like you. — I

G⁷ C⁷ G⁷ F⁷Maj⁷ D⁷(b9) G⁷ C⁷

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

B^b C⁷ D⁷ C⁷

fly down a street in — a trance. — You

B^b C⁷ D⁷ C⁷ B^bMaj⁷

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

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

meet not real-ly by chance. Don't

G-7 D+7 D+7 G7b9

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

F Maj7 G-7 A-7 G-7

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

F Maj7 D7b9 G-7 C7

all of my mem-'ries are hap-py to-night

G-7 G-7(b9) G-6 G-7(b9)

- I've had a love of my own

G-7 C7sus4 C7 C-7 F7

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

Bb Bb-7 A7 D7

I've had a love of my own.

G-7 Db7 C7 F (G-7 C7)

-JIM VAN HEUSEN

HERE'S THAT RAINY DAY

May-be I should have saved those left o-ver
Where is that worn out wish that I throw a-

F- C7/E A7/Eb D7 Dbmaj7 C-7

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

Bb- Bb-7 G-7b5 C7b9

day.
near? 1.
Here's that

Fmaj7 C-7 F7 Bb-7

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

Eb7 Ab7maj7 Db7maj7

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

G-7b5 C7 Fmaj7

STAN GETZ - "GETZ AU GO GO"

FREDDIE HUBBARD - "STRAIGHT LIFE"

Handwritten musical notation on a single staff. The first measure contains a whole note G4 and a whole rest, with the chord *G-7b5 C7b9* written below. The second measure is a repeat sign with a first ending bracket over it. The first ending contains a whole note G4 and a whole rest, with the chord *Bbmaj7* written below. The second ending contains a whole note G4 and a whole rest, with the chord *G-7 C7* written below. The lyrics "Fun-ny how love be-comes a" are written below the notes.

Handwritten musical notation on a single staff. The first measure contains a whole note G4 and a whole rest, with the chord *A-7* written below. The second measure contains a whole note G4 and a whole rest, with the chord *A6* written below. The third measure contains a whole note G4 and a whole rest, with the chord *G-7* written below. The lyrics "cold rain-y day. Fun-ny that" are written below the notes.

Handwritten musical notation on a single staff. The first measure contains a whole note G4 and a whole rest, with the chord *C7* written below. The second measure contains a whole note G4 and a whole rest, with the chord *Fmaj7* written below. The third measure contains a whole note G4 and a whole rest, with the chord *(G-7b5 C7b9)* written below. The lyrics "rain-y day is here." are written below the notes.

HEY THERE

- ADLER & ROSS

Hey there - you with the star in your eyes

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

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

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

Wise Hey there -

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

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

$A-7$ $D7$ G $E-7$ $A-7$ $D7$

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

$G7$ $C7$ $F-$ D^b7

Bet-ter for-get her, Her with her nose in the

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

'77. BILL EVANS - "CONVERSATIONS WITH MYSELF"

air

She has you danc-ing on a string

E^b $C-7$ $F-7$ B^b7 $C7$

Break it and she won't

care

Won't you

$F-7$ B^b7 B^b-7 E^b9 B^b-7 E^b7

take this ad-vice I

hand you like a

bro-ther?

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

— Or are you

not see-ing things too

clear?

Are you

$G-7^b5$ $C7$ $F-7$ A^b-7 D^b7

too much in love to

hear?

Is it

all go-ing in one

$E^b maj7$ D^b7 $G-7^b5$ $C7$ $F-7$

ear

and out the

oth-er?

B^b7 E^b $(F-7$ $B^b7)$

FINE

178.

(BALLAD)

HEAVEN

- DUKE ELLINGTON

Heav-en my dream Heav-en di-

Am7 Bm7 / / G7 alt. C7(#11)

-vine Heav-en sup-reme

F#7 Am7 Bm7 / / G7 alt.

Heav-en com-bines Every sweet — and pretty

C7(#11) F#7 F#7 Bb7 sus4

thing Life — would love to bring Heaven-ly

F#m7 E-7b5 A7b9 D-7 C-7b5 F7

Heav-en to me is Just the ultimate degree to

Am7 Bm7 / / G7 alt. C7 / C-7 B7

be.

Bb7m7

sarah



HOW HIGH THE MOON

MUSIC - MORGAN LEWIS
LYRICS - NANCY HAMILTON

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

G Maj 7 % G-7 C7

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

F Maj 7 % F-7 Bb7

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

Eb Maj 7 A-7 D7 G-7 A-7b5 D7b9

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

G Maj 7 A-7 D7 B-7 Bb7 A-7 D7

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

G Maj 7 % G-7 C7

CHARLIE PARKER - "PARKER"

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

F major 7 F major 7 F major 7 Bb major 7

night would shine if you would come see me soon - Un-til you

Eb major 7 A-7 D7 G major 7 A-7 D7b9

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

B-7 Bb7 A-7 D7 Gb (A-7 D7)

(BOSSA)

HOW INSENSITIVE

- A.C. JOBIM

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

$D-9$ $\frac{1}{2}$ $C\#07$ $\frac{1}{2}$

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

$C-9$ $\frac{1}{2}$ $B-9b5$ $\frac{1}{2}$

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

$Bb7maj7$ $\frac{1}{2}$ $Eb7maj7$ $\frac{1}{2}$

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

$E-7b5$ $A7b9$ $D-7$ $Db13$

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

$C-7$ $\frac{1}{2}$ $B-7b5$ $\frac{1}{2}$

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

B^b maj 7 G-7 E-7^b5 D-7 G+7

What — nas I to say?
What — nas I to do?

What can you say?
What can I do?

C-9 F7 B-7 E7^b9

When a love af-fair is o — ver.

When a

B^b maj 7 A7 D-7 E-7^b5 A7^b9 :

2.
love af-fair is o — ver.

A7 D-7 %

- VERNON DUKE

I CAN'T GET STARTED

I've flown a- round the world in a plane. I've settled re-vo-lu-tions in
golf course I'm under par, And all the mov-ies want me to
(B-7 E7 B-7 E7)

C Maj7 A-7 D-7 G7 E7 A-

Spain. The North Pole I have charted, But can't get start-ed with you.
star. I've got a house, a show place, But I get no- place with
(A-7 D7 A-7 D7) C Maj7 A-7 D-7 G7(b9) E7 A7

D7(b9#11) G7sus4

2.
A-round a you. You're so su-prane,

D7 G7sus4 C6 Bb7(#11) C Maj7 E-7 A7

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

E-7 A7 D Maj7 G Maj7 D Maj7 D-7 G7

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

D-7 G7 E-7 A7 D-7 G7sus4 C Maj7 A-7

CHARLIE PARKER - "NIGHT & DAY"

short. — In England I'm present-ed at court. But you've got me downhearted 'cause I

D-7 G7 (B-7 E7 Bb-7 Eb7) (A-7 D7 A-7 D#7) D7(b9#11) G7sus4 Cmaj7 A7#9

can't get start-ed with you. —

D-7 G7 (B-) (D-7 G7) Eb

BALLAD)

I COULD WRITE A BOOK

ROGERS/HART

Handwritten musical notation for the first system of "I Could Write a Book". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "If they asked me I could write a se-cret of the". The chords are: Cmaj7, A-7, D-7, G7.

Handwritten musical notation for the second system of "I Could Write a Book". The melody continues on the treble clef staff. The lyrics are: "book. plot A-bout the way you walk and is just to talk them that I". The chords are: Cmaj7, G7, Cmaj7, G7.

Handwritten musical notation for the third system of "I Could Write a Book". The melody continues on the treble clef staff. The lyrics are: "whis-per and love you a look, I could then the". The chords are: Cmaj7, C#o7, D-7, G7.

Handwritten musical notation for the fourth system of "I Could Write a Book". The melody continues on the treble clef staff. The lyrics are: "write a pre-face on how we". The chords are: C, Ab7, D-7, G7, A-7, D7b9.

Handwritten musical notation for the fifth system of "I Could Write a Book". The melody continues on the treble clef staff. The lyrics are: "met, so the world would nev-er for-". The chords are: Gmaj7, B7, E-, A-7, D7.

MILES DAVIS - "DAVIS"

BETTY CARTER - "FINALLY"

-get, ——— And the world dis —

D-7 G7 A- A-(Maj7)

2.

-cov-ers as my book ends, How to

A-7 A-6 G-7 C7 F-Maj7, F-7 Bb7

make two lov-ers of friends.

C-Maj7 C+ D-7 G7 C6

(D-7 G7)

- ARTHUR FREED

I CRIED FOR YOU

I cried — for you — Now it's

F6 A7 D7 G7 D7 G7

your turn to cry o-ver me.

G7 C7 F6 C7

Ev-ry road has a turn — ing

F#m7 D7 G7 C7 G7 C7

That's one thing you're learn — ing

G7 C7 F#m7 C7

I cried — for you — What a

F6 A7 D7 G7 D7 G7

fool I used to be. ——— Now I

G7 C7 A7

found two eyes just a lit-tle bit blu — er, I

A7 D7 A7 D7

found a heart just a lit-tle bit tru — er.

D7 G7 D7 G7

I cried — for you — Now it's

F6 A7 D7 G7 D7 G7

your turn to cry o-ver me. —

G7 C7 G7 C7 F (A^b6 G7 F#7 G7 C7)

I DIDN'T KNOW WHAT TIME IT WAS

I — did-n't know what time it was, Then — I met
I — did-n't know what day it was. You — held my

F#7 B7 E7 F#7 B7

you hand, Oh — what a love-ly time it was,
warm — like the month of May it was,

A7 A7 E7 B7

1. How sub-lime it was, too! 2. And I'll say it was

C Maj7 B7 A7 D7 C Maj7 B7

grand. Grand — to be a-live, to be young, to be

A7 D7 G Maj7 A7 B7

mad, to be yours a — lone! Grand — to see your

A7 B7 E- G Maj7 D7

BETTY CARTER - "FINALLY"

CARMEN McRAE - "LIVE AT SUGAR HILL"

face, feel your touch, hear your voice say I'm all your own!

G Maj7 E-7 A7 A-7 D7

I — did- n't know what year it was, Life — was no

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

prize . I — wanted love and here it was

A7 A- E- B-

Shining out of your eyes . I'm wise — and I

C Maj7 B-7 A-7 D7 G Maj7 B7

know what time it is now !

A-7 D7sus4 G 6/9 (A-7 D7)

-JOBIM

(MED. BOSSA) IF YOU NEVER COME TO ME

There's no use
It may be
of a moonlight glow you will never come Or the peaks where
If you never
win-ter snows come to me What's the use of the waves that will
What's the use of my won-der-ful
break in the cool of the eve-ning need me What is the
where would they
eve-ning? With out you it's nothing
lead me With out you to no-where

$E\flat$ maj7 D maj7 $D\flat$ maj7
 $C7(b9)$ $F\sharp$ $G7$
 $C7$ $F7(\sharp 9)$ $E\flat 7(\sharp 9)$
 $E\flat 7$ $A\flat 7$ $E\flat$ maj7

1.

- DUKE

I GOT IT BAD

Handwritten musical notation for the first system of "I Got It Bad". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. The lyrics are: "He-^{ver} treats me sweet and gen-tle the way he should; }
My poor heart is sen-ti-men-tal not made of wood; }

Chords: Gmaj7, E-7, A7, 7.

Handwritten musical notation for the second system of "I Got It Bad". The melody is written on a treble clef staff. The lyrics are: "I got it bad and that ain't good!"

Chords: A-7, B7 E7 A7 D7, G6 E-7, A-7 D7

1.

Handwritten musical notation for the third system of "I Got It Bad". The melody is written on a treble clef staff. The lyrics are: "good! But when the weekend's o-ver and

Chords: G6, D7(#11), Cmaj7, 7.

2.

Handwritten musical notation for the fourth system of "I Got It Bad". The melody is written on a treble clef staff. The lyrics are: "Monday rolls a - roun' I end up like I start out just

Chords: C-6, F7, Gmaj7 F7, B-7 E7

Handwritten musical notation for the fifth system of "I Got It Bad". The melody is written on a treble clef staff. The lyrics are: "cry-in' my heart out He don't love me like I love him

Chords: A-7, D7, Gmaj7, E-7

no-bod-y could I got it bad and that ain't

A7 % A-7 B7 E7 A7 D7

good !

G6 (A-7 D7)

Like a lonely weeping willow lost in the wood
I got it bad and that ain't good !

And the things I tell my pillow no woman should
I got it bad and that ain't good !

Though folks with good intentions tell me to save my tears, I'm
Glad I'm mad about him I can't live without him.

Lord above me make him love me the way he should
I got it bad and that ain't good !

-DUKE ELLINGTON

(SWING) I LET A SONG GO OUT OF MY HEART

I let a song go out of my heart It was the sweetest mel-o-dy - I

E^b A^b7 E^b $C-7$ $G-7$ $C7$ $G-7$ $C7$

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

$F-7/A^b$ $G-7$ $F-7$ $F\#0$ E^b/G A^b7 E^b $C-7$ $F-7/B^b$ B^b7

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

E^b 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

$F-7/A^b$ $G-7$ $F-7$ $F\#0$ E^b/G A^b7 E^b $C-7$ E^b E^b/G G^b07

late - to make a - mends - You know that

$F-7$ B^b7 E^b $ma7$ E^b6 / $D-7$ $G7$

DUKE - "70TH BIRTHDAY"

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

C- Gm7/B C7/bb C7/A Ab7 Db7 Gb7 / B7 Bb7

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

Eb Ab7 Eb C7 G7 C7 G7 C7

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

F7/Ab G7 F7 F#0 Eb/G Ab7 Eb/Gb F7/bb Eb (Bb7)

-COLE PORTER

I LOVE YOU

A

"I Love You —" Hums the A—pril breeze — "I

G-7b5 C7b9 Fmaj7 %

love you" — ech-o the hills — "I

G-7 C7 Fmaj7 %

love you" — the gold-en dawn a-grees — As once

G-7b5 C7b9 Fmaj7 B-7 E7

more she sees daf — fo — dils — It's

Amaj7 B-7 E7 Amaj7 %

B

spring a-gain — And birds on the wing a-gain — start to

G-7 C7 Fmaj7 %

JOHN COLTRANE - "LUSH LIFE"

HERBIE MANN + BILL EVANS - "NIRVANA"

sing a-gain — The old melo-die — "I
 A-7b5 D7b9 G7 C7

love you" — That's the song of songs — And it
 G-7b5 C7b9 Fmaj7 A-7b5 D7

all be-longs to you and me.
 G7 G-7 C7 F6

I'LL REMEMBER APRIL

- RAYE - DEAN
JOHNSTONE

This lovely day will lengthen in to ev'-ning.

G maj7 G6 G maj7 G6

We'll sigh good-bye to all we've ev-er had. — A —

G-7 G-6 G-7 G-6

- lone, where we have walked to- geth- er — I'll re-

A-7b5 D7 B-7b5 E7

member A- pril — and be glad. — I'll

A-7 D7 G G7b9

be con- tent — you loved me once in A- pril, your

C-7 F7 Bb maj7 G-7

lips were warm — and love and spring were new. — But I'm not a-

C-7 F7 Bb maj7 Bb6

' MJB - "THE MODERN JAZZ QUARTET"

-fraid of Au-tumn and her sor-row, For I'll Re-

A-7 D7 G⁷ maj7 Gb

-mem-ber April and you

F#-7 B7 E⁷ maj7 A-7 D7

The fire will dwindle in-to glow-ing ash-es,

G⁷ maj7 Gb G⁷ maj7 Gb

For flames and love live such a lit-tle while, I

G-7 G-b G-7 G-b

won't for-get, but I won't be lone-ly, I'll re-

A-7 b5 D7 B-7 b5 E7

-mem-ber A-pril, and I'll smile.

A-7 D7 G

- LEONARD/MARTIN

(MED.)

I'M ALL SMILES

Handwritten musical notation for the first system of "I'm All Smiles". The key signature is one sharp (F#), and the time signature is 3/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "I'm I'm all in smiles, love dar-lin' dar-lin'". The chords are: D7#9, G7, D7#9, Cmaj7.

Handwritten musical notation for the second system of "I'm All Smiles". The melody continues on the treble clef staff. The lyrics are: "You'd Deep be and too; true;". The chords are: A7, D7, B7, E7.

Handwritten musical notation for the third system of "I'm All Smiles". The melody continues on the treble clef staff. The lyrics are: "If With you guess knew, who, dar-lin' dar-lin'". The chords are: C#7, F#9, Bmaj7, G#7.

Handwritten musical notation for the fourth system of "I'm All Smiles". The melody continues on the treble clef staff. The lyrics are: "All of the smiles were for you. Can't you tell that". The chords are: E7, A7, Dmaj7, (Gmaj7).

Handwritten musical notation for the fifth system of "I'm All Smiles". The melody continues on the treble clef staff. The lyrics are: "I'm all chills, dar-lin'". The chords are: Ab7, G7, D7#9, Cmaj7.

- BILL EVANS - "FROM LEFT TO RIGHT"

Through and through; But

A-7 D7 B-7 E7

my cold hands, darlin'

C#-7 F#7 B7maj7 G#-7

Warm to the touch of you.

E-7 A7 D7maj7 G7maj7

Rain has-n't fall-en for days now, But

G#7maj7 Ab9/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



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,

E-7 A7 D Maj7 D7 sus4

Eat hum-ble pie for; Some-one to fly to the

G Maj7 E-7 A7 A+7

sun, moon and sky for. Some-one to live for. to

F#-7 B-7 E-7 A7 sus4 A+7

laugh- with and cry for. And that some-one is

F#-7 B-7 E-7 A7 sus4 A+7

you. ———

D Maj7

- H. JAMES
D. ELLINGTON
J. HODGES

(MED.
SWING)

I'M BEGINNING TO SEE THE LIGHT

[A]

I never cared much for moonlit skies
never went in for af-ter glow

D9 G9 C6 A9

never wink back at candle light on the
fi-re flies But now that the stars are

D9 G9 Ab7 D9

1.

in your eyes I'm be-ginning to see the light
lamp down low I'm be-ginning to see the light

C6 Bb7 A7 D9

2.

[B]

Used to ram-ble through the park

C E7 D9

Shad-on box-ing in the dark
Then you came and

Eb7 D7 D9

caused a spark That's a four a-larm fi-re now — I

$A\flat 7$ $G 9$ sus4 $G 13$

nev-er made love by lan-tern shine I never saw rainbows

$D 9$ $G 9$ $C 6$ $A 9$ $D 9$ $G 9$

in my wine But now that your lips are burning mine I'm be-

$A\flat 7$ $D 9$ $G 9$ $C 6$ $B\flat 7$ $A 7$

-ginning to see the light. —

$D 9$ $G 9$ $C 6$

IN A MELLOW TONE

- ELLINGTON / GABLER

A

In a mellow tone —

Feelin' fancy free —

$Bb7$ $Eb7$

—

And I'm not a-lone, —

$A^b maj7$ $\%.$ $Eb7$

I've got compan-y —

Ev-ry-thin'g O-K —

A^b7 $D^b maj7$ $\%.$

—

The live-long day —

D^b $A^b o$ $A^b maj7$ G^b7

With this mellow song, —

I can't go wrong.

$F7$ $Bb7$ $\%.$

DUKE - "IN A MELLOW TONE"

MANHATTEN TRANSFER - "PASTICHE"

Handwritten musical notation on a five-line staff. The first measure contains a whole rest. The second measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Above the staff, a circled 'B' is written above the final measure. Below the staff, the lyrics 'In a mellow tone,' are written. The key signature is E-flat major, indicated by a flat symbol before the 'B' in 'Eb7'. The chord progression is Eb7, F7, and Bb7.

Handwritten musical notation on a five-line staff. The first measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The third measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Below the staff, the lyrics 'That's the way to live,' are written. The key signature is E-flat major, indicated by a flat symbol before the 'B' in 'Eb7'. The chord progression is Eb7, Abmaj7, and F7.

Handwritten musical notation on a five-line staff. The first measure contains a whole rest. The second measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The third measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Below the staff, the lyrics 'Something's got to give' are written. The key signature is E-flat major, indicated by a flat symbol before the 'B' in 'Eb7'. The chord progression is Eb7, Ab7, and Dbmaj7.

Handwritten musical notation on a five-line staff. The first measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The third measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Below the staff, the lyrics 'Just go - your way,' are written. The key signature is E-flat major, indicated by a flat symbol before the 'B' in 'Eb7'. The chord progression is Db7, Db7, and Ab7.

Handwritten musical notation on a five-line staff. The first measure contains a whole rest. The second measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The third measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Below the staff, the lyrics 'There's joy - unknown' are written. The key signature is E-flat major, indicated by a flat symbol before the 'B' in 'Eb7'. The chord progression is Abmaj7, F7, and Bb7.

Handwritten musical notation on a five-line staff. The first measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The third measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. Below the staff, the lyrics 'In a mello-w tone,' are written. The key signature is E-flat major, indicated by a flat symbol before the 'B' in 'Eb7'. The chord progression is Eb7, Ab, (G7), Gb7, and F7.

(BALLAD)

IN A SENTIMENTAL MOOD

- DUKE

In a sentimental mood ——— I can see the stars come

D- D-(maj7) D-7 D-6

through my room ——— While your loving atti-tude ——— is like a

G- G-(maj7) G-7 / G-6 A7 D-

flame that lights the gloom. On the wings of ev'-ry

D7 G-7 Gb7 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

G-7 Gb7 Fmaj7 Ab7 Dbmaj7 Bb-7

all like a dream to call you mine.

Eb-7 Ab7 Dbmaj7 Bb7 Eb7 Ab7

My heart's a lighter thing since you made this night a thing di-vine

Dbmaj7 Bb-7 Eb-7 Ab7 G-7

In a sen-ti-men-tal mood — I'm within a world so

C7 D- D-(maj7) D-7 D-b

hea-ven-ly — For I ne-ver dreamt that you'd — be loving

G- G-(maj7) G-7 / G-b A7 D-

sen — ti — men — tal me.

D7 G-7 C7b9 Fmaj7

miles



INCHWORM

- FRANK LOESSER

Inch-worm, inch-worm, measur-ing the mar-i-golds

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-golds

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

JOHN COLTRANE - "COLTRANE"

INVITATION

- KAPER / WEBSTER

You and your smile
How long must I —

hold a ~~strong~~ in-vit-a-tion
Stay in a world of il-lu-sion?

C-7

Somewhat it seems
Be where you are

we've shed our dream
(SO) near yet so far

But a —

F7

were part —

Time af-ter time —
Hoping you'll say —

Bb7

Eb-7

in a room full of strangers
With in-vit-a-tion

Out of the blue

Sud-den-ly you —

were there

Ab7

Db7(b9 #11)

"THE MASTER — JOHN COLTRANE"

BILL EVANS — "INTUITION"

INVITATION - 2

Wherever I go
you're the glow of temptation
 Db7 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 oh where have you gone
 E-7b5 Eb7

D.C. al-
 D7(alt.) G7(alt.)

Ella



INVITATION - 3



Where have you been? - Darling come in -

B7#11 7. F7(alt.)

in-to my heart

Bb7(alt.) Eb = (maj7)

(MED. BALLAD)

I REMEMBER CLIFFORD

- BENNY GOLSON

INTRO.

I know he'll never be for- got-ten. — He was a king un-

B^b4 $B^b\text{maj}7$ $A7$ $C7(b9)$ $A7b9$ $A7/C\#$

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

$D-7$ $C-7$ B^b-7 A^b-7 $G-7$ $C7sus4$ $C7b9$

-warmth of his sound Lin-ger-ing long I'm sur-pris-ed a-
sound of each phrase ech-o-ing time un-cred-a-ble by

$F\text{maj}7$ $A7$ $B^b\text{maj}7$ B^b7 $C7$ $C\#$

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

$D-$ $D-/C$ $B-7b5$ $E7b9$ $A-$ $A-/G$

2. hear won't for-get. The played are with us

$F\#-7b5$ $B7b9$ $G-7$ $C7b9$ $B-7b5$ $E7b9$

now. And they'll en-dure should time al-low. Oh

$A-7b5$ $D7b9$ $G-7$ $C\#7$ $A-7$ $B^b\text{maj}7$

yes, I remember Clif-ford. I seem to always fed him near same-

B-7b5 E7b9 A-7 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)

- CAHN, STORDAHL, ALEXSON

I SHOULD CARE

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

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

I should care, I should go without sleeping.

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

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

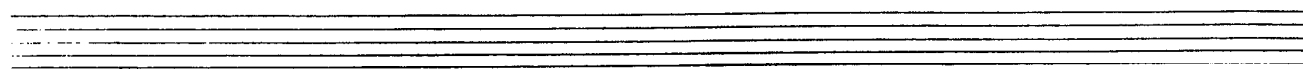
Cmaj7 B-7b5 E7 G-7 C1 Fmaj7

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

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

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

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



Handwritten musical notation for the first system. The melody is in 4/4 time, starting with a half note, followed by a quarter note, and then a triplet of eighth notes. The lyrics are "I should care, but it just doesn't get me." The chords are E-7b5, A7sus4 A7, D-7, and F-7 Bb7.

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

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

Handwritten musical notation for the second system. The melody continues with a triplet of eighth notes, followed by a half note, a quarter note, and a half note. The lyrics are "Maybe I won't find someone as lonely as you but". The chords are A-7, B-7b5 E-7b9, A-7 - - A-7/G, D7/F# F-6.

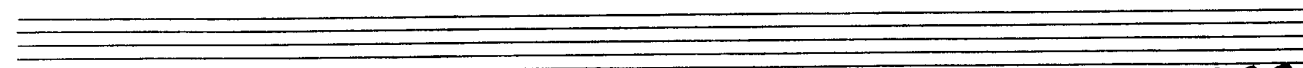
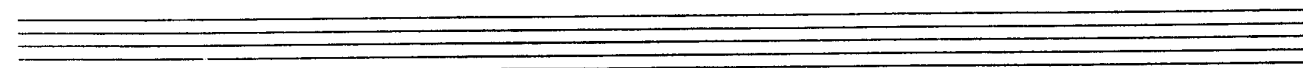
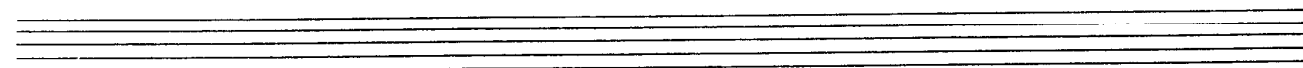
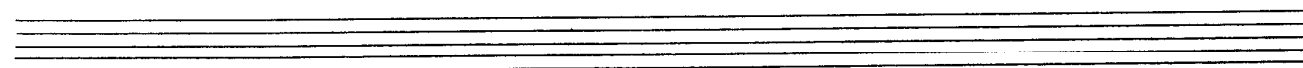
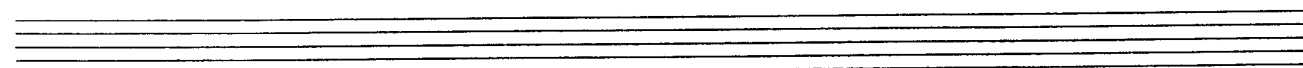
Maybe I won't find someone as lonely as you but

A-7 B-7b5 E-7b9 A-7 - - A-7/G D7/F# F-6

Handwritten musical notation for the third system. The melody starts with a half note, followed by a quarter note, and then a half note. The lyrics are "I should care and I do." The chords are E-7 A7, D-7 G7, C6 (F7, E-7 A7).

I should care and I do.

E-7 A7 D-7 G7 C6 (F7, E-7 A7)



ISN'T IT ROMANTIC?

- RODGERS/HART

Is-n't it ro-man-tic
Is-n't it ro-man-tic
music in the night A
merely to be young On

(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= D7b5G7

BILL EVANS - "LIVE AT SHELLY'S MANNE-HOLE"

223.

you were meant for love. Is-n't it ro- Sweet

C- F9 Bb7alt. Bb7 : F- / C7 F-

2.

symbols in the moonlight Do you mean that I will fall in

Bb7 G7 C- C-7 C-6 Ab-6

love per chance? — Is-n't it ro-man — tic? —

Ebmaj7 Bb0 Eb7 Eb Ab-6

(Is-n't it ro-)

(Bb7)

Eb

FINE

- DUKE

(SWING) IT DON'T MEAN A THING

It don't mean a thing, if it
all you

G- G-/F# G-/F C7/E

ain't got that swing
gotta do is sing

Eb7 D7 G- C7

1.
doo wah, doo wah, doo wah, doo wah, doo wah, doo wah. It

C#o7 Bb/D D#7

2.
wah, It makes no diff-rence if it's sweet or

Bb F-7 Bb7

hot, Just give that rhythm

Eb maj7 G-7

ev'-ry thing you got, Oh, it

C7 F7 D7

don't mean a thing, if it aint got that swing,

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

doo wah, doo wah, doo wah, doo wah, doo wah,

G- G- C7

- doo wah, doo wah, doo wah.

C#07 D#7

-DAVE BRUBECK

IT'S A RAGGY WALTZ

It's a rag-gy waltz a rag-gy waltz a rag-gy waltz And

G D7 G^o7 /

I'm gon-na dance with you — Now that you've heard this ve-ry fun-ny

G7 % C7

beat Let me see if You can feel it in your feet Now you got me

C^o7 / G7 G E7 /

Startin' to swing Just for-get ev'rything Rag-gy waltz — in with

A7^b9 D7^b9 G G7 C

me It's not a waltz so

G C^{ma}7 B=7 E=7

"DAVE BRUBECK'S GREATEST HITS"

Vi — en — nee Jo — hanne

B \flat -7 E \flat 7 A \flat maj7 G-7 C7

Strauss could ne — ver please It's a

F-7 B \flat 7 E-7 E \flat 7 D7

rag-gy waltz a rag-gy waltz a rag-gy waltz and no oth-er dance will do

G D7 G \flat 7 / G7

And when the dancin's thru you're gonna say Me-ner stop ro—

% C7 / C \sharp 7 /

-mancin', dancin' in this way Makes me love you Out on the floor You'll be

G7 G E7 / A7 \flat 9

askin' for more Raggy walt — zin' with me.

D7 \flat 9 G G7 C G

(♩ = 166)

JOY SPRING

MUSIC - CLIFFORD BROWN

LYRICS - JETRA KAYE

Is it spring your favorite sea - son ?

F Maj7 G-7 C7

Watching the flowers bloom in' up out of the ground, Watchin' the snow melt down, boy,

F Maj7 Bb-7 Eb-7 A-7 Ab-7

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

G-7 C7 F Ab-7 Db-7

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

Gb Maj7 Ab-7 Db-7 Gb Maj7

- to and give a smile Feelin' real good is in style, - You may dig winter, boy, but

B-7 E7 B-7 A7 Ab-7 Db-7

spring is my joy. It's something special, haven't you ad-served, it makes you glad -

G^b A-7 D7 G^bMaj7 G-7

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

C7 F^bMaj7 F-7 B^b7

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

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

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

G-7 C7 F^bMaj7 G-7 C7

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

F^bMaj7 B^b-7 E^b7 A-7 A^b7

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

G-7 C7 F (G-7 C7)

FINE

230.

- KLEMMER/LEWIS

JUST FRIENDS

Just Friends — lou-ers no more. — Just

G7 Cmaj7 % C-7 F7

Friends — but not like be-fore. — To

Gmaj7 % B7 %

think of what we've been and not to kiss a - gain seems like pre-

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

-tend - ing — It isn't the end - ing — Two

A7 % A-7 D7 D#7

friends — drifting a - part. — Two

Cmaj7 % C-7 F7

SONNY ROLLINS - "SONNY MEETS HANK"

friends — but one broken heart. — We

G Maj7 % Bb7 %

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

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

ends and we're Just Friends. (Just)

A7 A-7 D7 G6 (D-7 G7) :

JUST IN TIME

CONDEN, GREEN
& STYNE

Just in time — I found you just in time —

Bbmaj7 Amaj7 Bbmaj7 / Amaj7 Bbmaj7 Amaj7 A-7 D7

— Be-fore you came, my time — was run-ning

G7 F#7 G7 /

low. — I was lost —

G-7 C7 F7

— The los-ing dice were tossed. — my bridg-es

Bb7 A7 Bb7 /

all were crossad, — no-where to go. —

Ebmaj7 Dmaj7 Ebmaj7 / Abmaj7

— Now you're here — and now I

D7 G- D7

know just where I'm go-ing, no more doubt or fear, —

G- F#07 / G- C7 Bb6

— I've found my way — For love came

Ab7 G7

just in time — You found me just in time —

C9 / F#7 F7 / Bb6

— and changed my lone-ly life, that love-ly

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

day. —

Bb6 (C-7 F7)

LADY BIRD

MUSIC - TADD DAMELON
LYRICS - STANLEY CORNFIELD

4 4 4 4 4 4

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

C maj7 % F-7 Bb7

4 4 4 4 4

A per-fect com-bi-na-tion now it couldn't be bet-ter

C maj7 % Bb-7 Eb7

4 4 4 4 4 4 4 4

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

Ab maj7 % A-7 D7

I'll — fly with you — la-dybird

D-7 G7 C maj7 Eb maj7 Ab maj7 Db maj7

4 4 4 4 4

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

C maj7 % F-7 Bb7

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

Cmaj7 F Bb-7 Eb7

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

Abmaj7 F A-7 D7

Just - fly with me la-dybird

D-7 G7 Cmaj7 Ebmaj7 Abmaj7 Dbmaj7

- ROGERS/HART

LADY'S A TRAMP

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

C Maj7 C-7 (E^b-7) D-7 G7

*I like the thea-tre but nev-er come late.
Won't go to Har-lem In er-mine and pearls*

C Maj7 C-7 (E^b-7) D-7 G7

*I nev-er broh-er with peo-ple I hate.
Won't dish the dirt with the rest of the girls.*

C Maj7 G-7 C7 F Maj7 F-7

1.

That's why the la-dy is a tramp.

C Maj7 C+7 D-7 G7 C Maj7 D-7 G7

2.

tramp. I like the free fresh

C Maj7 C7 F Maj7 G7

wind in my hair		Life without care	
E-7	A-7	D-7	G7

I'm broke	It's oke	Hate Cal-i-	for-nia. It's
Cmaj7 A7	D7 G7	Cmaj7	C-7 (Eb-7)

cold and it's damp		That's why the la-dy is a	
D-7	E7	A-7 / C# A-7	D7 G7

tramp.	
Cmaj7	(D-7 G7)

LET'S FALL IN LOVE

- KOEHLER/ARLEN

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

C6 E7 D-7 G7 F#7 C6 E7

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

D-7 G7 C A-7 D-7 G7

1. of it? 2. of it.

E7 A7 D7 D-7 G7 B-

We might have been meant for each

E7 A-7

oth - er, To be

D7 C-6 G6

or not to be, Let our hearts dis — cov — er.

Let's fall in love, Why shouldn't we — fall in

love? Now is the time — for it while we are young, Let's fall in love.

C

- VAN HEUSEN/BURKE

LIKE SOMEONE IN LOVE

Handwritten musical notation for the first system of "Like Someone in Love". The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "Late-ly I find my-self out gaz-ing at stars, Late-ly I seem to walk as tho I had wings." The chords are: Eb, G7/D, C-7, C-7/Bb, A-7b5, and Ab-7.

Handwritten musical notation for the second system of "Like Someone in Love". The melody continues on the treble clef staff. The lyrics are: "hear-ing bump in guitars to things Like some like some". The chords are: G-7, C7b9, F-7, B7, Bb7sus4, and Bb7.

Handwritten musical notation for the third system of "Like Someone in Love". The melody continues on the treble clef staff. The lyrics are: "one in love one in love Some times the". The chords are: Ebmaj7, Bb-7, Eb7, and Ab.

Handwritten musical notation for the fourth system of "Like Someone in Love". The melody continues on the treble clef staff. The lyrics are: "things I do a stand me,". The chords are: D-7, G7, and Cmaj7.

Handwritten musical notation for the fifth system of "Like Someone in Love". The melody continues on the treble clef staff. The lyrics are: "Most-ly when-ev-er you're around me". The chords are: C-7, F7, and F-7.

JOHN COLTRANE - "LUSH LIFE"
"COLTRANE TIME"

Handwritten musical notation on a five-line staff. The first measure contains a whole note and the chord $Bb7$. A double bar line with a repeat sign and a '2.' indicates a second ending. The second measure contains a whole note and the chord Ab . The third measure contains a half note and the chord $D-7$. The fourth measure contains a half note and the chord $G7$. The lyrics are: "Each time I look at you I'm limp".

Handwritten musical notation on a five-line staff. The first measure contains a half note and the chord $C^{maj}7$. The second measure contains a half note and the chord $F\#0$. The third measure contains a half note and the chord $G-7$. The fourth measure contains a half note and the chord $C7b9$. The lyrics are: "as a glove and fed-ing like".

Handwritten musical notation on a five-line staff. The first measure contains a half note and the chord $F-7$. The second measure contains a half note and the chord $Bb7$. The third measure contains a half note and the chord Eb . The fourth measure contains a half note and the chord $(F-7 Bb7)$. The lyrics are: "some-one in love".

LITTLE NILES

- RANDY WESTON
- JON HENDRIX

Little Niles,
Little Niles,
ev - 'ry litt - le
warms your heart and
boy in one and
cheers your day in

Bb $Bb-6$ $Gb7$

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

$F7$ Bb $Bb-6$

half a child and
on the go and
When he smiles
nev - er slows
Like all children ev - 'ry -
When you hold him close to

$Gb7$ $F7$ Bb

where he's really liv - ing
you you'll fin'ly re - a -
truth for truth is part of
life 'cause heaven in his
youth and when you feel con -
eyes you can't un - a - gine

$Bb-(b6)$ $Bb-6$ $Bb-(b6)$

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

$D7b5$ $G7$ $C7b5$

RANDY WESTON - "TANIA"

LITTLE NILES - 2

round you
bout him

There- are days
make you shout

When his mis-
and wear your

F7 F# F#

chiev-ous way
pat-ience out

Still- you'll know
Just- be-cause

F# F# F#

you'll- stand his
you- see your

ev-ry whin
self- in him

F# F# F#

Little Niles

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

Bb Bb-6 Gb7

though he's small

Lit-tle Niles

help- less in his

F7 Bb Bb-6

LITTLE NILES - 3

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

G^b7 F7 B^b-

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

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

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

D7^b5 G7 C7^b5

grow up Lit-tle Niles Little Niles.

F7 G^bMaj7 C^bMaj7 B^b-6

(MED.)

LITTLE B'S POEM

- BOBBY HUTCHERSON

Handwritten musical notation for the first system of "Little B's Poem". The melody is written on a treble clef staff in 3/4 time. The lyrics are: "Horns — of love — you make my heart sing Re — fore — you came — and brought us such joy we had". The chords are: A-7, G-7, A-7, D-7.

Handwritten musical notation for the second system of "Little B's Poem". The melody is written on a treble clef staff in 3/4 time. The lyrics are: "-joice —, Re-joice — Let all the bells ring Little hoped — and prayed —, That you'd be a boy (But) Little". The chords are: G-7, F-7, G-7, E-7b5, A7.

Handwritten musical notation for the third system of "Little B's Poem". The melody is written on a treble clef staff in 3/4 time. The lyrics are: "girl, } yours my heart's de-light You make life sun-my and girl, }". The chords are: D-7, Eb-7, Ab7, Dbmaj7, D-7, G7.

Handwritten musical notation for the fourth system of "Little B's Poem". The melody is written on a treble clef staff in 3/4 time. The lyrics are: "bright Little girl you are all my heart longs for. Be-". The chords are: Cmaj7, C#-7, Amaj7, B-7, C#-7, D-7, E-7, G-7.

BOBBY HUTCHERSON - "COMPONENTS"

- KERN/KERSHWIN

LONG AGO AND FAR AWAY

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

F6 D-7 G-7 C7 Fmaj7

dreamed a dream one day And now dream that
-lad-di's camp is mine, The

G-7 C7 F6 G-7 C7

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

A-7 D7 G-7 C7 1. A6

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

Bb-7 Eb7 Abmaj7 G7

passed: You're here at last! ———

Cmaj7 1 1 1 Bb/G G-7

2.

Just one look and then I

C7 C7 F7

knew ——— That all I longed for

Bbmaj7 Eb7 F6 D-7

long a-go, was you. ———

G-7 C7 F6 (G-7 C7)

(BALLAD)

LOVER MAN

- JIMMY DAVIS,
ROGER BARNETT/
JIMMY SHERMAN

I don't know why but I'm feeling so sad:-
The night is cold, and I'm so all a-lone:-

I long to try something
I'd give my soul just to

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

I've never had,
Call you my own,-

Never had no kiss-in'
Got a man a-bove me,

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

G-7 C7 F7 Bb7

1. 2.

Lover man oh where can you be?
be?

Bb7 Eb7 G-7 C7 Fmaj7 / E-7 A7 : Fmaj7 Bb7

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

A- A-(maj7) A-7 D7 Gmaj7 A-7

dream,

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

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

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

F maj7 Eb7 G-b/E A7 D-7 G7

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

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

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

F7 Bb7 Bb-7 Eb7 G-7 C7

be ?

F maj7

LYRICS - B. Y. FORSTER
MUSIC - GEORGE SHEARING

(NEED.)

LULLABY OF BIRDLAND

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

F- D-7b5 G7 C7 F- D-7b5

you sigh they love- me- ver in my wordland could there be ways to reveal-
that's the kind of magic mu- sic we make- with our lips

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

1. in a phrase how I feel- 2. when we kiss

Abmaj7 Db7 C7 Abmaj7 Eb7

And there's a weepy old wil- low

Abmaj7 F-7b9 Bb-7

He really knows how to cry - That's how I'd cry in my pil-

Bb-7 Eb7 Abmaj7 F-7b9

— low — if you should tell me farewell — and goodbye

B \flat -7 B \flat -7 E \flat 7 A \flat maj7 C7

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

F- D-7 \flat 5 G7 C7 F- D-7 \flat 5

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

B \flat -7 E \flat 7 A \flat maj7 F-7 B \flat -7 E \flat 7

— We're in love.

A \flat maj7 E \flat 7 A \flat maj7

FINE

(MED. BALLAD)

LUSH LIFE

- BILLY STRAYHORN

♩ 3 ♩

I used to visit all the ve-ry gay pla-ces - Those come what
girls I know had sad and sul-ly gray fa-ces - with dis-tin-

D7 D♭6 C♭7 D♭maj7 C♭7

♩ 3 ♩

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

D♭maj7 C♭7 D♭maj7 E♭7 E♭maj7 G♭7 A♭7 D7

1. 2.

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

D♭maj7 D7 D♭maj7 D7 D♭maj7 C7

♩ 3 ♩

you came a-long with your siren song to tempt me to madness - I

F= F=6 F=7 F=6 F= G=7 G♭7

♩ 3 ♩

thought for a while that your poignant smile was tinged with the sadness of a great love for me

F= F=6 F=7 F=6 D♭6 E♭7 E♭maj7 A♭7

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

B7♭5 B♭7 E♭7 A7♭5 E♭7 A♭7

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

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

D^b6 $D7$ D^b6 $D7$ D^b6 / C^b7 $B7$ E^b7 / E^b7 $D7$

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

D^b6 $D7$ D^b6 $D7$ D^b6 D^b7 $C7$ F^b7 / $E7$ E^b7

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

A^b6 E^b7 A^b6 / $E7$ $A7$ $D6$ $D7$ $C6$ $B7$ B^b7 $A7$ A^b7

I'll forget you I will while yet you are still burning inside my brain Ro-

D^b6 $D7$ D^b6 $D7$ D^b6 / C^b7 $B7$ B^b7

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

E^b7 $A7(b9)$ A^b7 D^b7 / D^b7 G^b7 C^b7 / F^b7 B^b7

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

E^b7 $A7(b9)$ A^b7 E^b7 D^b7 G^b7 D^b6 $D7$ D^b6

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

-WEILL/BLITZSTEIN

MACK THE KNIFE

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

G7sus4 % D-7 %

shows them — pearl-y white. — Just a

G7sus4 % C6 %

jack knife — has Mac-Heath, dear. — And he

A-7 A1-7 A1-b7 % D-7 %

keeps it — out of sight. — (When the)

G7sus4 1 1 1 G7 C6 (D-7 G7) :

FINE

(When the) Shark bites with his teeth, dear,
Scarlet billows start to spread.

Fancy gloves, though, wears MacHeath, dear,
So there's not a trace of red.

255. "LAMBERT, HENDRICKS & ROSS"

From a tugboat by the river
A cement bag's dropping down;

The cement's just for the weight, dear,
Bet your Mackie's back in town.

On the sidewalk Sunday morning
Lies a body oozing life;

Someone's sneaking 'round the corner,
Is the someone 'Mack the Knife'?

Louie Miller disappeared, dear,
After drawing out his cash;

And MacHeath spends like a sailor.
Did our boy do something rash?

Sukey Tawdry, Jenny Diver,
Polly Peachum, Lucy Brown,

Oh, the line forms on the right, dear,
Now that Mackie's back in town.

(PLAY CHORDS AT [A])
FOR INTRO

MAIDEN VOYAGE

- HERBIE HANCOCK
- MARK MURPHY

[A]

See the sky high

Let's ex- Time for

D7sus4

SMILE

1.

-plave its hue your de-but

Night is

F7sus4

2.

[B]

Take a ship

Eb7sus4

You must leave the bay

Db7sus4

On this trip

D7sus4

HERBIE HANCOCK - "MAIDEN VOYAGE"

MARK MURPHY - "MARK MURPHY"

You learn love to-day

/. F7sus4 /. /.

END ON D7sus4

/. /.

Now we turn
Homeward bound

Listen there
As you sound' your sea

And you cry
Lovely things you say

Sail on high
You learn love today.

MAKE SOMEONE HAPPY

- COMDEN & GREEN /
STYNE

Make Fame, — someone hap-py, — Make just one —
if you win it, Comes and goes —

E^b E^b+ E^b6 E^b E^b+

— someone hap-py, — Make just one — heart the heart you
in a min-ute. Where's the real stuff in life to

E^b6 B^b-7 $\%.$

sing — to : — One —
climb to ? Love —

$\%.$ E^b7 A^b A^b+

— smile that cheers you — One face that — Lights when it nears you
is the an-swer, Some-one to love is the an-swer.

A^b6 A^b-6 $1-1$ $B^b7(b9)$

1. One man you're ev — 'ry — thing

E^b $G-7$ $F-7$

CARMEN M'RAE - "LIVE AT SUGAR HILL"

to .

3b7(b9)

2.

Once you've found him,

E^b E^b6 E^bmaj7

4

Build your world a — round him,

C-7 G-7 C9

Make —

F-7

— Someone hap-py,

B^b7

Make just one —

E^b

someone hap-py

G-7 C7(b9)

And you —

F-7

will be hap-py

B^b7 alt. / F-7 B^b7

too.

E^b

(F-7 B^b7)

(BALLAD)

THE MAN I LOVE

- GERSHWIN /
GERSHWIN

Some day he'll come along,
He'll look at me and smile;
the man I love;
I'll under-stand;
And he'll be big and strong,
And in a little while

E^b E^b B^b

The man I love;
He'll take my hand;
And when he comes my way,
And tho' it seems ab-surd,
I'll do my best to

C^+7 A^b-6 B^b7

make him stay.
I know we both won't

$E^b \Delta m \Delta 7$ $A^b \Delta m \Delta 7$ $F-7$ $B^b7 \Delta 9$ B^b7

say a word.
Maybe I shall meet him

$F-7$ $E- \Delta m \Delta 7$ E^b / $D-7 \Delta 5$ $G7 \Delta 9$ $C-$ $C-7$

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

$D7$ $G7$ $C-$ $G7$

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

C- C-7 D7 G7 C- / G-7 C7

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

F-7 / E-7 Eb Eb-

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

Bb- C#7 Ab-b

I'm waiting for the Man I Love.

F-7 Bb7 E-7 Eb7

- LEON RUSSELL

THIS MASQUERADE

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

F₇ F₇ (M₇) F₇

looking forward to say?

B \flat 9 F₇ D \flat 9

Searching but not find -

G₇ C⁺7 F₇

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

F₇ (M₇) F₇ B \flat 9

lost in a mas - mas - quer - ade.

D \flat 7 G₇/C C⁺7 F₇

LEON RUSSELL - "CARNEY"

GEORGE BENSON - "BREEZIN'"

63. CARNEY MCRAE - "M₆ JAZZ"

MASQUERADE-

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

F-7 / E-7 A9 Eb-7 Ab7b9

— a — way — from being close to geth-

Db7Maj9 Bb7 Bb7b9 Eb-7

— er from the start. — We

Ab7b9 Db7Maj7

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

D-7 G7 G7#5 C7Maj9

— We're lost — in-side — this lone —

7. G-7 Gb G#

— by game we play — Thoughts of leaving dis-

C7 G-7 C9 Gb13#11 F=

CARMEN



MASQUERADE - 3

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

F-(Maj7) F-7 Bb9

No matter how hard I try

F- Db7 G-7

To un-der-stand the rea-sons that we

C7b9 F- F-(Maj7)

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

F-7 Bb9 Db9

querade. (SOLOS)

C7 F-7 Bb7

FINE

MEAN TO ME

-TURK & AHLERT

Key: D Major, 4/4 Time

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

Chords: D+7, G, E-, A-7, D7

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

Chords: G, E-, C, E-7, G, G7, E7

1. You love to see-me Singing the blues and cry-in' sigh-in' I don't know why.

Chords: A-7, D7, D7, G, A7, A+7, D7

2. You treat me cold - ly Each day in the

Chords: G7, C, D7, G7

year You al-ways scold me

Chords: C, D-7, E+7, E7, A-

BILLIE HOLIDAY - "THE ORIGINAL RECORDINGS"

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

F7 / E7 E7 A7 A7 D#7

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

G E- A-7 D7 G E-

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

C / / E#7 G E-7 A9 A-7 D7

me?

G

- A.C. JOBIM

(BOSSA)

MEDITATION

In my loneli-ness when you're
Though you're far a-way I have

C6 % B7sus4 B7

gone and I'm all by myself and I need your ca-ress
on-ly to close my eyes and you are back to stay

C6 % A7 %

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

D-7 % Bb7 %

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

E-7 A7b9 D-7 G7

Yes I love you so and

Fmaj7 % Bb7 %

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

that for me - is all I need to know

E-7 E-7 D-7 G7

I will wait for you till the

C6 % B7 sus 4 B7

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

C6 % A7 %

I will wait for you med-it-

D-7 % Bb7 %

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

Bb7 A7b9 Ab7 G7b9 C6 (D-7 G7)

(LATIN) MEMORIES OF TOMORROW - K. JARRETT / S. CORNFIELD

Mem-ries of to-mor-row
Mem-ries of to-mor-row
some drift slow-ly 'round
fu-ture flow-ing past

7:4 A- A-(Maj7) A-7

you can fall in-to a fan-ta-sy that
you can sense a de-ja vu but you just

E-7 F Maj7 F# C Maj7/G

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

G7 sus4 C Maj7 D Maj7/F#

fu-ture you can find your-self a-gain where the
com-ing though they're clear-ly out of sight where the

F Maj7 C Maj7/E Eb Maj7 A7

song sound's quite fam-il-iar from be- going to the end
that o-dy is run-ning no one knows but you what's right

Ab Maj7 F-7 Bb7 sus4

yes you have flown through time so quickly — though
 you can hear your own vi — tu — b — i — tion — you

C Maj 7 B-7 Bb7 A- F-/Ab

you never — left the — ground you've heard mem — 'ries of to —
 can see by — sec — ond — sight you have made mem — ries of

G Maj 7 D Maj 7 / F# F Maj 7 C Maj 7 / G

— mor — row all a — round.
 to — mor — row to — right.

G 7 sus4 C (B-7 Bb7)

- LENNON/MCCARTNEY

MICHELLE

mi — chelle ma belle These are words that

D G-7 C

go to — ge — ther well, my mi — chelle.

B^b A7 B^b A7

mi — chelle, ma belle sont les mots qui vont très bien en —

D G-7 C B^b

— semble, très bien en — semble. { I love you, I love you, I Love you,

A B^b A D- need to, I need to, I need to,

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

I need to make you see. Oh what you want to me — un —

C- 1 1 F7 B^b A7 D- G-

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

D- C#+ D-7 D-6 G- A

D.S. al

-semble. I will say the on ly words I know that

A Bb D-

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

G- A7 D G- D

FINE

(BALLAD)

MISTY

MUSIC - ERROL GARNER
LYRICS - JOHNNY BURKE

Look at me, I'm as helpless as a kitten up a tree And I feel like I'm
way and a thousand vi-olins be-gin to play or it might be the

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

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

A^b7 D^b7 $E^b\text{maj}7$ $C7$ $F7$ B^b7

1. hand — Walk my 2. near.

$G7$ $C7$ $F7$ B^b7 E^b6

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

B^b7 $E^b7(b9)$

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

$A^b\text{maj}7$ $A7$

- That's why I'm follow-ing you. On my

D7 F7 G7b5 C7b9 F7 Bb7

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

Ebmaj7 Bb7 Eb7 Abmaj7

right foot from my left, my-hat - from my glove, I'm too misty and too much in

Ab7 Db7 Ebmaj7 C7 F7 Bb7

love.

Eb6 (F7 Bb7)

MOANIN'

8.)

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

(SOLOS: F- Ab9 G7 C7) SIMILE

trouble I see (Yes Lord)
cry in the blues Life's a los-in'
I'm so tired of gamble to me (Yes Lord)
payin' these dues

1.

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

(G-7b5 C7)

2.

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

3.

But I pray really + tru-ly

"THE BEST OF LAMBERT, HENDRICKS & ROSS"

Handwritten musical notation on a single staff. The melody consists of eighth and quarter notes. The lyrics are written below the staff: "pray somebody-y will come to bring me relief Ev-'ry mornin' find me". Chord symbols are written below the staff: "G7b9" under the first measure, "G-7" under the second measure, and "C7" under the third measure. The staff ends with a double bar line.

D.S. al 



Handwritten musical notation on a single staff. The staff is mostly empty, with a few notes and a double bar line. The word "F-" is written below the staff.

(MED. SLOW)

-DUKE ELLINGTON

MOOD INDIGO

A

Handwritten musical notation for the first system of the A section. The melody is in 4/4 time, starting with a treble clef and a key signature of two flats (Bb, Eb). The lyrics are: "You ain't been bl-ue, No, No, No,". The chords are: Abmaj7, Bb7, Eb, Eb7, Abmaj7.

Handwritten musical notation for the second system of the A section. The melody continues with the lyrics: "You ain't been bl-ue, Till you've had that mood in-di-go,". The chords are: Abmaj7, Bb7, E7 / B7 E7, Eb7.

Handwritten musical notation for the third system of the A section. The melody continues with the lyrics: "That feel-in' that goes-stealin' down to my shoes, while". The chords are: Ab7 / Ab7 Go, Ab7, Bb-(Db7), G7(E7), Eb7.

Handwritten musical notation for the fourth system of the A section. The melody continues with the lyrics: "I sit and sigh 'Go 'long blues." The chords are: Abmaj7, Bb7, Eb, Eb7, Abmaj7.

B

Handwritten musical notation for the B section. The melody is in 4/4 time, starting with a treble clef and a key signature of two flats (Bb, Eb). The lyrics are: "Al-ways get that mood in-di-go, - Since my baby said good-bye,". The chords are: Abmaj7, Ab7, Ab, Bb7, Bb7, Eb7, Ab, /, Eb7.

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

Ab / Ab0 Ab Bb7 % Eb7

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

Ab7 % Db7 E7 / / Eb7

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

Ab maj7 Bb7 Bb7 Eb7 Ab

DUKE - "70th BIRTHDAY"

- WARREN & GORDON

(BALLAD)

THE MORE I SEE YOU

8.

The more I see you, — the more I want you — Somehow this
— a — gone, — how much I love you — The more I

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

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

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

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

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

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

Chords: Eb- F7 F-7 Bbsus4

D.S. al

⊕ CODA

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

Chords: Eb F-7 G- BbF(b9) Bb-7 Eb7

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

$A^{\flat}m7$ $A^{\flat}7$ $D^{\flat}7$ E^{\flat} $G7$ $C7$ ~~$A^{\flat}7$~~ $Cm7$

free you — my heart won't try. —

~~$F7$~~ $F-7$ $F7$ $B^{\flat}7$ E^{\flat} $(F-7 B^{\flat}7)$

(MED. UP)

MR. P.C.

MUSIC - COLTRANE

LYRICS - JON HENDRICKS

4/4

If you wanna man who really plays a lot of rhy-
thm you dig *p.* *C.*
If you wanna hear the fiddle played the way it should be you dig *p.* *C.*

C-7 % C-7 B^b

If you wanna man to get the people swinging with him you
If you wanna hear him play the way it really should be you

C-7 F-7 %

dig *p.* *C.* } Talking bout rhy - thm He's

C-7 B^b C-7 D7 4 9 7 1 1 D7

4 got the rhy - thm dig *p.* *C.*

4 9 7 1 1 C-7 B^b C-7

JOHN COLTRANE - "GIANT STEPS"



GENE

MY FAVOURITE THINGS

- RICHARD RODGERS

Raindrops on Cream co-loured
 ro-ses and pon-ies and
 whisk-ers on
 crisp ap-ple
 kit-rens
 stru-dels
 Bright cop-per
 Door bells and

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

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

Cmaj7 % A-7 D7

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

Gmaj7 Cmaj7 E-7 Cmaj7 F#-7b5

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

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

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

A-7 % % % A-7

SARAH VAUGHAN - "AFTER HOURS"

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

D7 Gmaj7 Cmaj7 Gmaj7 Cmaj7

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

F#-7b5 B7 E-7 % F#-7b5

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

B7 E-7 % Cmaj7 %

sim-ply re-mem-ber my fa-vour-ite things and then I don't

Cmaj7 % A7 % Cmaj7

feel so bad.

Cmaj7 % D7 G6 Cmaj7

G6 Cmaj7 Gmaj7 Cmaj7 F#-7b5 B7

- WASHINGTON/YOUNG

(BALLAD)

MY FOOLISH HEART

8.

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

$B^b \text{maj}7$ $E^b \text{maj}7$ $D-7$ $G7$ $C-7$ $C-7/b^b$

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

$A7 \text{ sus}4$ $A7$ $D-7$ $D7\#9$ $G-7$ D^b7 $C-7$

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

$C-7/b^b$ $F7/b9$ $B^b \text{maj}7$ $F-9$ $B^b \text{maj}7$ $E^b \text{maj}7$

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

$A-7/b^b$ $D7$ $G-7$ $D7\#9$ $G-7$ $C7$ $C-7$ $G\#7$

kiss. {His} {Her} D.S. al Φ

$C-7$ $F7$

BILL EVANS - "VILLAGE VANGUARD SESSIONS"

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

C-7 C-7/bb A-9b5 D7 G-7 Eb-7 Ab7

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

Bbmaj7 Ebmaj7 Ab7 G7 C-7 G7 Eb C47 F7sus F7b9

Heart.

Bbmaj7 (G7 Gbmaj7 F7sus)

(Solo ON ENTIRE FORM)

- ROGERS/HART

(BALLAD) MY FUNNY VALENTINE

My Fun-ny Val-en-tine, sweet com-ic Val-en-tine,

C- C-(Maj7) C-7 C-6

You make me smile with my heart,

A^bMaj7 F-7 D-7^b5 G7^b9

Your looks are laugh-a-ble, un-pho-to-graph-a-ble,

C- C-(Maj7) C-7 C-6

Yet, you're my fav'-rite work of art. Is your

A^bMaj7 F-7 A^b-6 B^b7(b9)

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

E^bMaj7 F-7 G-7 F-7 E^bMaj7 F-7 G-7 F-7

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

MILES - "MY FUNNY VALENTINE"

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

$E^b \text{maj}7$ $G7$ $C=$ B^b7 $A7$ $A^b \text{maj}7$ $D=7^b5$ $G7^b9$

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

$C=$ $C=(\text{maj}7)$ $C=7$ $C=6$

stay lit-tle Val-en-tine stay! —

$A^b \text{maj}7$ $D=7^b5$ $G7^b9$ $C=$ B^b7 $A7(\sharp 11)$

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

$A^b \text{maj}7$ $F=7$ $B^b7(b9)$ E^b6 $(D=7^b5$ $G7^b9)$

(BOSSA)

MY LITTLE BOAT

my lit-tle boat is like — a note boun-cing merrily a-long, hear it

G⁺ maj 7 % D^b = 7 G^b 7

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

D^b = 7 G^b 7 F maj 7 %

out in-to the blue with a crew of only two. where we can share love's safe-

B = 7 E 7 B = 7 E 7 E^b maj 7

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

% A = 7 D 7 A = 7 D 7

care have — we in my lit — tle —

G maj 7 E 7 (1/2) A = 7

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

D7(b9) *G maj7* *F.*

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

D♭-7 *G♭7* *D♭-7* *G♭7* *F maj7*

— as one beat-ing With enchanted bliss, melting in each o-ther's kiss.

F. *B-7* *E7* *B-7* *E7*

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

E♭ maj7 *F.* *A-7* *D7*

—bove, — it's good bye to my lit-tle

A-7 *D7* *G maj7* *E7(b9)*

boat of love.

A-7 *D7(b9)*

MY MAN

- M. YVAIN

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

E- C7 E-

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

B7

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

F#7b5 B7 E-

2.
love him! I - don't know why I should, He is -n't good,
E- B7 E- E-(Maj7) E-7 B7

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

E- D7 C7 / B7 Bb7 A-7 D7

BILLIE HOLIDAY - "THE ORIGINAL RECORDINGS"

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

G E-7 A-7 D7 A-7 D7

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

G Maj7 D7 A-7 D7 A-7 D7

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

G D° A-7 D7 G

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

E-7 D-7 G7 C Maj7 A7

is I am his for — ev — er more! —

G E7 A7 D7 G Maj7

—

WOOD/MELLIN

(BALLAD) MY ONE AND ONLY LOVE

4/4

The very thought of you makes my heart sing - Like an A - pril breeze - on the
 The shadows fall around their misty charms - in the hush of light - white snow

Cmaj7 C/B A-7 A7/G D7/F# G7/F C/E Fmaj7

Wings of spring in my arms And you appear in all your splendor
 I feel your lips so warm and ten - der

G-7 E-7 A7 D-7 G7 E7/G# A-7 D7

1. My one and on-ly love 2. My one and on-ly

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

love The touch of your hand is like heav-en

C6 F#-7/B7 E- F#-7 B7

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

E- F#-7 B7 E- E-7/B#

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

E⁻/D E⁻/C[#] D⁻7 A7 D⁻7 G7

You fill my ea-ger heart with such de-sire — Ev-ry kiss you give — sets my

C^{ma}7 C/B A⁻7 A⁻/G D⁷/F[#] G⁷/F C/E F^{ma}7

soul on fire I give myself in sweet sur-render —

G7 / E⁻7 A7 D⁻7 / G7 E⁷/G[#] A⁻7 D7

My one and on-ly love.

D⁻7 G7b9 C6 (D⁻7 G7)

FINE

- RODGERS/HART

(MED.)

MY ROMANCE

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

B^b maj7 C-7 D-7 D^b 7

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

C-7 F7 B^b maj7 D7 G- G (maj7)

1.
need a blue la- goon standing by; No
con-stant-ly sur pris ing re

G-7 G7 C-7 F7 B^b maj7 B^b 7

month of May, no twin kling

E^b maj7 A^b 7 B^b maj7 B^b 7 E^b maj7 A^b 7

stars, no hide a way, no

B^b maj7 E^b 7 b^5 A^b 7 b^9 D-7 D^b 7

BILL EVANS - "NEW JAZZ CONCEPTIONS"

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

C7sus4 C7 C-7 F7 : F-7 Bb7

2.

-wake I can make my most fan - tas - tic dreams come

Ebmaj7 G7 C-7 C-7/bb A-7b5 D7b9

true; My ro - mance doesn't need a thing but

G-7 Gb7 Bbmaj7/F C-7/F F7

you. (My ro -)

Bb (C-7 F7)

(FINE)

(BALLAD)

MY SHIP

-WEILL/GERSHWIN

My Ship has sails that are made of silk, the decks are trimmed with gold, And of
Ship's aglow with a million pearls and ru-bies fill each bin, The-

F6 D7 G7 C7 F6 F#07 G7 C7

jan and spice, there's a pa-ra-dise in the hold. My
sun sits high in a saph-ire sky when my

F6 D7 G7 A7 D7 G7 G7 C7

2.
ship comes in. I can wait the years, 'till it ap-pears,

D7 G7 C9(sus4) F6 G7 C7 G7 C7

one fine day one spring, But the pearls and such they won't mean much if there's

C9 C9(sus4) Fmaj7 1 1 E7 A7 D7 A7 D7

miss-ing just one thing, I do not care if that day ar-rives that

A7 D7 G7 C7 F6 D7 G7 C7

MILES DAVIS - GIL EVANS - "MILES AHEAD"

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

F6 F#o7 G7 CT F6 D7 G7 A7

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

D7 CT Fm47 CT F D- Bb9 F Bb

own true love to me.

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

FINE

(BALLAD)

NAIMA

— JOHN COLTRANE/
JON HENDRICKS

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

Bb-7 Eb-7 B7(b9) A7(b9) AbMaj7

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

B Maj7 Bb7(b9) B Maj7 Bb7(b9)

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

E7 B Maj7 F-7 Gb7

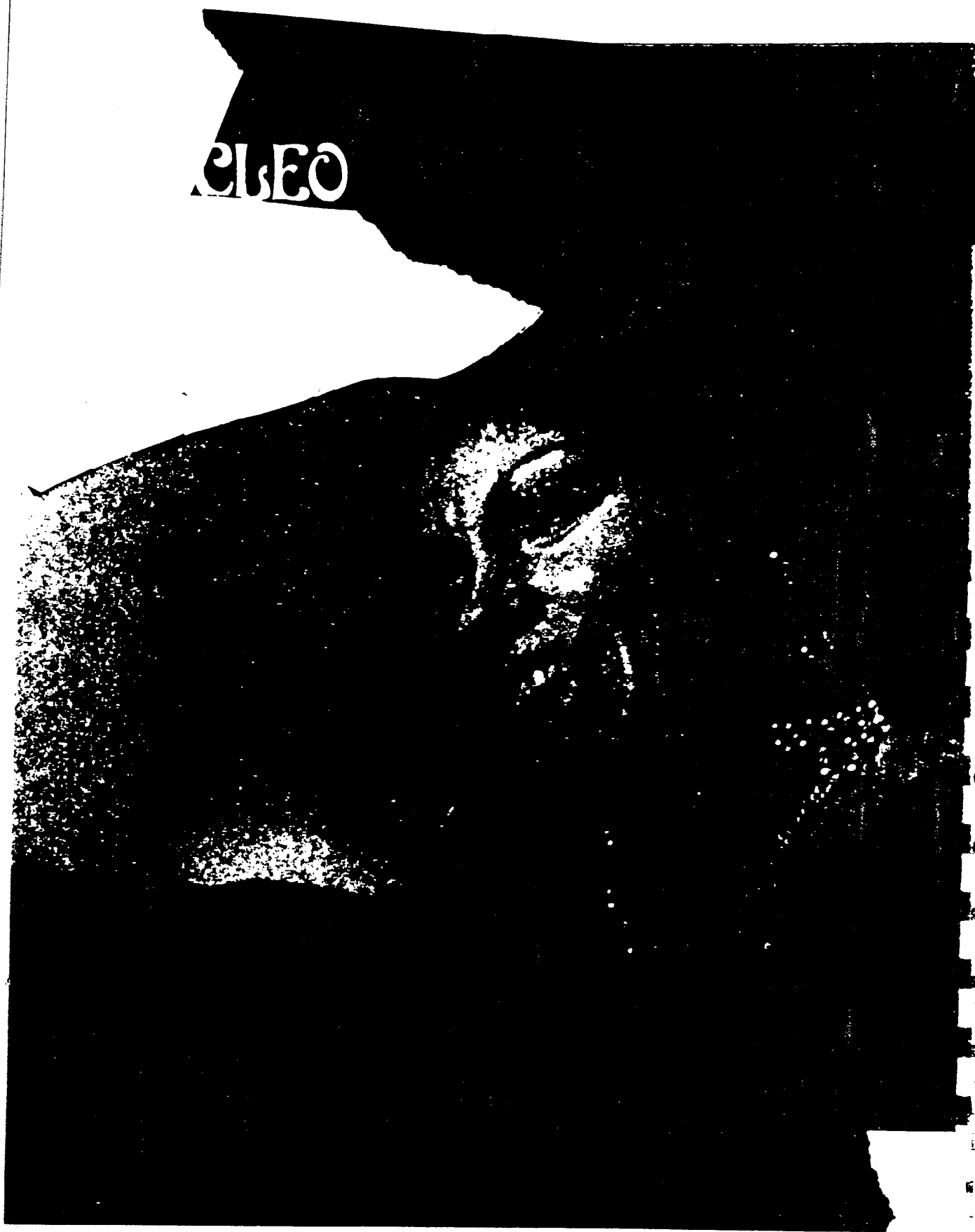
Love — to the child Miss — tress of re — birth

Bb-7 Eb-7 B7(b9) A7(b9) AbMaj7

Empty musical staves for improvisation or additional notation.

302.

CEEO



(SWING
BALLAD)

NEFERTITI

MUSIC - MILES DAVIS

LYRICS - BONNIE FERENSON

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

Ab Maj 7 (#11) Db Maj 7 (#11) G7b5 C7b9

the king Ak-na ten
the world of Na ten

Cb Maj 7 Bb = II A Maj 7 (#11) Eb 7 (#11)

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

E Maj 7 A = Bb = E Maj 7

the queen
so warm

E = II Eb 7 (#11) D Maj 7 A 7 (13)

Sun caressing warms the land Unites the world
With hope in union

All the miracles that you ever heard about
Are true.

NEVER WILL I MARRY - FRANK LOESSER

3/4

nev — er, never — will I marry, —

A^b maj 7 % G-7 C7

nev — er, never — will I wed.

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

8

Born to wan — der sol — i — tary: —

D^b maj 7 % D-7^b5 G7alt. A^b maj 7

Wide my world, nar-row my bed. Never,

A-7 D7 G7 maj 7 A-7 D7 G7 maj 7

nev — er, never — will I mar - ry,

A^b maj 7 % G-7 C-7

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

FINE

No burdens to bear,- No con-science nor care,-
 Abmaj7 % Ebmaj7/G %

No mem-ries to morn,- No turn-ing, For I was
 Abmaj7 % G-7 C-7

D.S. al FINE

- COLE PORTER

NIGHT AND DAY

M 1 b

Night and day
(night) you are the one
Why is it so,

D-7b5 G7 Cmaj7

On-ly you be-neath the moon and un-der the
That this long ing for you follows wherev-er I

D-7b5 G7

sun whe-ther near to me or
go? In the roar-ing traf-fic's

Cmaj7 F#-7b5

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

F-7 E-7 Eb-7

think of you night and day

D-7 G7 Cmaj7

"STAN GETZ & BILL EVANS"

1. Day and night — 2. Night and day —

B^b7 E^b maj7

3 un-der the hide of me — There's an

C maj7

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

E^b maj7 C maj7

(H) And its torment won't be through — 'Til you

F[#]7b5 F-7

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

E-7 E^bo7 D-7

Night and day — (Night and day)

G7 D-7 C6 D7 G7

FINE

THE NIGHT HAS A THOUSAND EYES

Don't whis per words- to me
m mance may- have called

G maj7 D7sus4

you don't mean For words deep down in side- can be
in the past My love for you will be- ev-er-

G maj7

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

D7sus4 D7 D=7

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

G7 C maj7 F7

knows a- truth ful heart from one that lies
won- drous night that has a thousand eyes

G maj7 D7sus4 G maj7

JOHN COLTRANE - "COLTRANE'S SOUND"

1. *Though* 2. *I've lived my life -*

D7sus4 Gmaj7 C-7

- walking through a dream For I — knew

F7 B-7 Ab7 Gmaj7

some-day- I'd — find this mo- ment sup — reme A-

Bb-7 Eb7 A-7 Gb7

night of bliss — and ten- der

F7 Db-7b5 D7sus4

sighs — And the smil — ing down-

Gmaj7 E-7 Gmaj7/D

— of a thousand eyes. —

A-7/D D7 Gmaj7/D A-7/D D7

OLEO

MUSIC - SONNY ROLLINS

LYRICS - JIM COX

O - le-o, O - le-o, Your hot cakes have never had it
In a tube, in a cube, Or sponge it cause rawd e-ven

Bbmaj7 G7 C-7 F7 Bbmaj7 G7

better, you know. It's the spread, That you're fed, When you feel in your head,
comes in a tube. As a rule, Cows are cool, But you know I'm a fool

C-7 F7 F-7 Bb7 Ebmaj7 Eb-6

1. May-be your fat is sat-ur-a-ted. 2. margarine school.

Just for the

Bbmaj7 G7 C-7 F7 Bbmaj7

IMPROVISED MELODY

You know mazola is the only kind of corn, Ever you're gonna find

D7 % G7

in Sonny's horn. I mean it's crazy just to think that there are people to day,

% C7 %

Handwritten musical staff with a wavy line.

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

F7 % Bbmaj7 G7

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

C-7 F7 Bbmaj7 G7 C-7 F7

-found, Hip your town, To the pleasure you've found. You've got to

F-7 Bb7 Ebmaj7 Eb-6 Bbmaj7 G7

spread it a-round.

Bbmaj7

Handwritten musical staff with a wavy line.

JOHN COLTRANE - "TRANE TRACKS"

MILES DAVIS - "DAVIS"

"CAL. STATE LONG BEACH JAZZ ENSEMBLES 1976"

ON A CLEAR DAY

MUSIC - BURTON LANE
LYRICS - ALAN J. LOBNER

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

Gmaj7 F C9

— And you'll see who — you are. —

F Gmaj7 F E7

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

F A7 F D7

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

F G F#m A7 G#m

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

A7 D7 D7 F G7 D7 G7 D7

— You can hear, from far and near, a world you've never heard before —

G7 Cmaj7 B-7 A7 D7

— And on a clear day, — On that clear day —

G° Gmaj7 G B-7 E9

— You can see for — ev-er and ev —

B- E7 A-7 G6 A-7 G6 A-7

— er — more! —

D7 G

—

- A.C. JOBIM

(BOSSA)

ONCE I LOVED

Once I loved
And one day

G-7 C+7 Fmaj7

And I gave so much love to this love it was the
From my in-finite sadness you came and brought me

F#07 G-7 G#07

world to me
love a-gain

Once
Now

A-7 A-7/G F-7

I cried
I know

At the
That no

Bb+7 Ebmaj7

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

E-7b5 A7b9 Dmaj7

ELLA FITZGERALD & JOE PASS - "TAKE LOVE EASY"

2.
let you go - I will hold you close

D7b9 Dmaj7 G7

make — you stay

Cmaj7 F7 Bbmaj7

Be-cause love is the saddest thing — when it

Bb7 Bb-6

goes a-way Be-cause love is the-saddest

A-6 Ab7(b5) G7

thing — when it goes a-way.

G7 A7b9 D-6 (D7)

- ARLEN/MERCER

ONE FOR MY BABY

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

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

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

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

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

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

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

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

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

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

ONE FOR MY BABY

road. I got the routine so

E^b6 A-7 D7 G Maj7 D7 sus4

drop another nick-el in the machine I'm

G Maj7 / A-7 D7 G Maj7 D-7 G7 D+7

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

G G Maj7 G6 / A-7 D7 G6 D-7

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

G7 C Maj7 C7 sus4 C Maj7 G-7

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

C7 B+7 E-7 b5

ONE FOR MY BABY - 3.

one more for the road You'd

A-7 / C7 D7sus4 G D7sus4

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

G-7 C7 G-7 C sus4 B⁺7 / A-7 D7sus4

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

G D7sus4 G-7 C7 G-7 C7

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

G-7 E^b7b5 D⁺7 G D7sus4

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

G6 / A-7 D7 G D=7 G7

ONE FOR MY BABY - 4

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

G G Maj7 G6 / A-7 D7 G D-7

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

G7 C Maj7 C / A-7 D7

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

G B+7 E-7 b5

one more for the road that long, long

A-7 / C7 D7 sus4 B7 / E7 A7 A-7 D7(b9)

road.

G

ONE NOTE SAMBA

-A.C. JOBIM

8.

This is just a lit-tle sam-ba built up on a sin-gle note,
come back to my first - note, as I must come back to you,

D-7 D \flat 7 C-7

o-ther notes are bound to fol-low but the
I will pour in-to- that one note all the

B7(b9) D-7 D \flat 7

root is still that note,
love I feel-for you,

Now this new one is - the con-
an-y- (To come)

C-7 B7(b9) F-7

- se-quence of the one we've just been through - as I'm

B \flat 7 E \flat 7maj7 A \flat 7

bound to be- the un- a - void-a-ble con-se-quence of you.

D-7 D \flat 7 C-7 B7(b9)

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

B \flat 6 E \flat -7 A \flat 7

321. "LAMBERT, HENDRICKS & BAYAN AT BASIN ST. EAST"

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

$D^{\flat}maj7$ $\frac{7}{4}$ $D^{\flat}7$

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

$G^{\flat}7$ $C^{\flat}maj7$ $C-7^{\flat}5$ $B7^{\flat}5$

D.S. al \oplus

\oplus CODA

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

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

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

$A^{\flat}7$ $D^{\flat}6$ $C7$

— the note — you know.

$B^{\flat}maj7$ $B^{\flat}6$

STAN GETZ — "GETZ AU GO GO"

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

INTRO

G-II

NEV-er be-a-fraid
Cloud your eyes with oth-

G-II

SIMPLE

- to love,
- ers' lies,

NEV-er be-a-fraid - to just be;
See on-ly what you want - to see;

1 1 D=1 D=

Just
Just

cast a-way the chairs - of doubt;
du-pli-cate this sun - ple truth;

Bb

Have the cou-age to

Bb 1 1 4 C

GARY BURTON - "NEW QUARTET"

FLORA PURIM - "OPEN YOUR EYES, YOU CAN FLY"

1. *- be free.* *Don't*

2. *O-pen your eyes* *You can fly*

Op-en your eyes

You can fly *You can fly*

F *Bb/F* *C/F*

You can fly *FINE* *324*

OUR LOVE IS HERE TO STAY

-GERSHWIN

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

C7AK G9 G-7 C7

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

F G-7 C7 G7
A-7 D7(+5)

But ev-er and a day,
go-ing a-long long way,
1. The ra-di-

G-7 C7 Eb9 D9 G7(13) G7(b13)

-o and the tel-e-phone and the mov-ies that we

C7 D9 G-7 C7 Fmaj7 Bb

know may just be pass-ing fan-cies, And in time may

E-7(+5) A7 D-7 G7

Handwritten musical score for the song "The Time of the Year". The score is written on a five-line staff. The melody is in G major, with a key signature of one sharp (F#). The time signature is 4/4. The lyrics are written below the staff, and the chords are written below the staff. The score includes a first ending and a second ending, both marked with a bracket and the number 2. The first ending leads to the second ending, which then leads to the final chord.

Handwritten musical score for the song "The Time of the Year". The score is written on a five-line staff. The melody is in G major, with a key signature of one sharp (F#). The time signature is 4/4. The lyrics are written below the staff, and the chords are written below the staff. The score includes a first ending and a second ending, both marked with a bracket and the number 2. The first ending leads to the second ending, which then leads to the final chord.

Handwritten musical score for the song "The Time of the Year". The score is written on a five-line staff. The melody is in G major, with a key signature of one sharp (F#). The time signature is 4/4. The lyrics are written below the staff, and the chords are written below the staff. The score includes a first ending and a second ending, both marked with a bracket and the number 2. The first ending leads to the second ending, which then leads to the final chord.

Rockies may crumble, Gibraltar may tumble, They're only made of

C7 D7 G7 C7 Eb9 D7

clay, But our love is here to

Bb D0 F A-7 D-7 G-7 C9

OUT OF NOWHERE

-GREEN/HEYMAN

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

G maj7 ♯ B♭-7

And you took my heart
 And leaving me with a mem-o-ry

E♭7 G maj7 ♯

Wonderful dreams,

B-7 E7♭9 1. A-7

Wonderful schemes from no where

E7♭9 A-7 ♯

Made every hour sweet as a flower for me

B♭-6 E♭7 D7 sus4

Handwritten musical notation on a staff. The first measure contains a whole note G4 with a flat sign below it, and the chord *D7 b9* written below the staff. The second measure is a repeat sign with a first ending bracket labeled *2.* containing a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics *I'll al-ways wait* are written below the staff, and the chord *A-7* is written below the staff. The third measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, with a first ending bracket labeled *3.* above the staff. The lyrics *for your return out of* are written below the staff, and the chord *E7 b9* is written below the staff.

Handwritten musical notation on a staff. The first measure contains a whole note G4, and the lyrics *no* are written below the staff, with the chord *A-7* written below the staff. The second measure contains a whole note A4, and the lyrics *where* are written below the staff, with the chord *C-6* written below the staff. The third measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, with a first ending bracket labeled *3.* above the staff. The lyrics *Hop-ing you'll bring your love* are written below the staff, and the chords *B-7* and *Bb0* are written below the staff.

Handwritten musical notation on a staff. The first measure contains a whole note G4, and the lyrics *to* are written below the staff, with the chord *A-7* written below the staff. The second measure contains a whole note A4, and the lyrics *me.* are written below the staff, with the chord *D7* written below the staff. The third measure contains a whole note B4, and the lyrics *me.* are written below the staff, with the chord *G* written below the staff. The fourth measure contains a whole note C5, and the lyrics *me.* are written below the staff, with the chords *(A-7 D7)* written below the staff.

- HORACE SILVER

(BALLAD)

PEACE

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

A-7b5 D7b9 G-7 C7

daffo-dils- have their fun Where the cares of the day- seem to
everything to be done If I search deep in-side- Let my

C7maj7 / C-7b5 F7b9 Bb7maj7 B-7 E7

slow-ly fade a-way- In the glow of the eve-ning
con-science be my guide Then the answers are sure to
sun come

A7maj7 A/G# F#7 F#7/E Eb7b5 D7b5 Db7maj7

Peace when the day is done. If I
Don't have to wor-ry none. (Life's sweet)

C7b5 B7b5 Bb7maj7

HORACE SILVER - "THAT HEALIN' FEELIN' "
LEON THOMAS - "IN BERLIN LIVE "

(Life's sweet) seed when it grows
Like a big yellow rose

Yes, in the end comes undone
But that sweet smelling thing

Will blossom next spring
With the kiss of the mid day sun

Living has just begun

When you find peace of mind
Leave your worries behind

Don't say that it can't be done
With a new point of view

Life's true meaning comes to you
And the freedom you seek is one

Peace is for everyone
Peace is for everyone.

- DUKE

(BALLAD) PRELUDE TO A KISS

4/4

If you hear a song in blue-like a flow-er cry-ing
If you hear a song that grows from my ten-der sen-ti-

D7 G#7 C7 F#maj7 B7b9 E7

3 3

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

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

1. 2.

My Pre-lude to- a Kiss A Pre-lude to- a Kiss

D-7 G#7 C#maj7 A#7 D-7 G#7

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

C B7 E#maj7 C#-7 F#-7b5 B7

nothing fan-cy. noth-ing much You could turn it to a

G#-7 G° F#-7 F7 E#maj7 C#-7

DUKE - "10th BIRTHDAY"

"ELLINGTONIA, Vol. 2"

31. "DUKE'S BIG 4"

sym-pho-ny a Schu-bert tune with a Gersh-win touch Oh!

F#-7b5 B7 Fmaj7 A7b9 D-7 Eb-7 E-7 Eb7

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

D7 G#7 C7 Fmaj7 B7b9 E7

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

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

A Pre-lude to- a kiss —

D-7 G#7 C

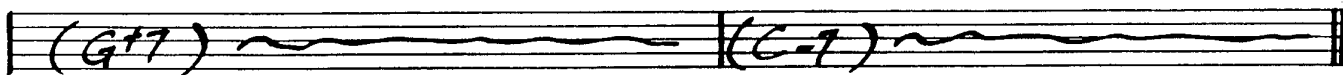
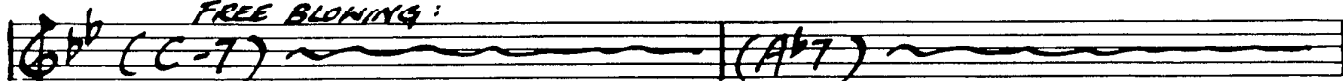
(ROCK)

RED CLAY

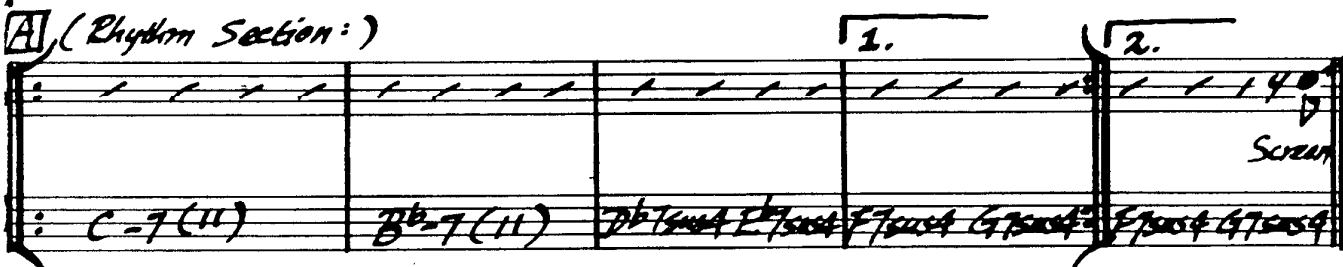
-FREDDIE HUBBARD

-MARK MURPHY

FREE BLOWING:

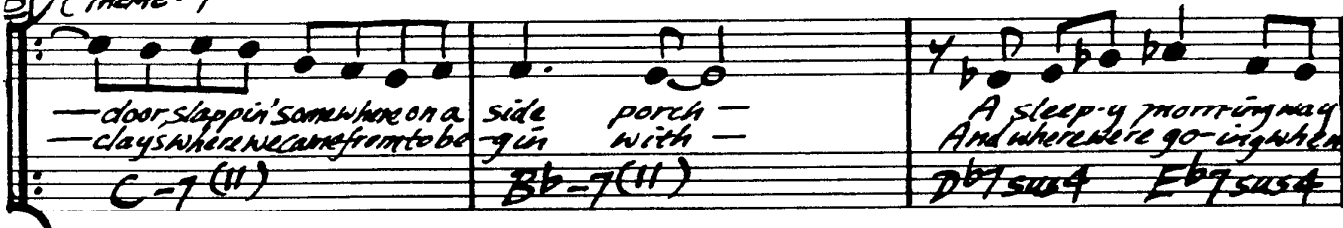


A (Rhythm Section:)



Scream

B (THEME:)



— door slappin' somewhere on a side porch —
— clay where we came from to be — gin with —

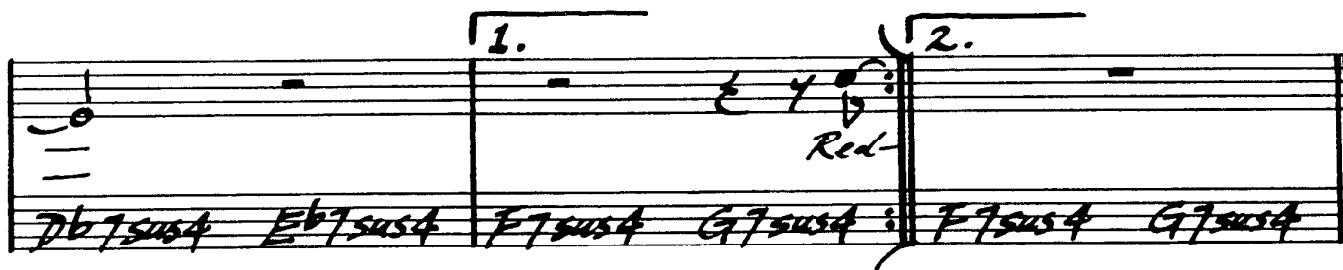
A sleep-y mornin' may
And where we're go-in' when



out in the boon-docks
time comes for split-ting

Stor-ies are being
Sands — being

told on the red-clay —
dug on the red-clay —



Red-

C

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

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

D (SOLOS:)

C-7 Bb-7 Eb7 Ab7Maj7 D-7b5 G#7

(THEME)

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

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

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

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

D.S.

Db7sus4 Eb7sus4 F7sus4 G7sus4

- ADDITIONAL VERSE NEXT PAGE



Waiting for the paper in the evening

You watch the roses climb out of their earth beds

Lives being lived on the red clay

Moving down my baby when he's tired out

I tell her fun things and watch him start smiling

Nobody's even sat on my red clay.

Your move my move check me

He moves they move dig me

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

So what you doing just sitting there goofin'

Always a lot to do on the red clay.

(BALLAD)

'ROUND MIDNIGHT

- MONK,
WILLIAMS &
HANIGHEN

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

E^b- $C-7b5$ $F-7b5$ B^b7 alt.

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

af-ter sun-down;
stand these man-ries

sup-per time I'm fed-in'
when my heart is still with

E^b-7 A^b7 $B-7$ $E7$ B^b-7 E^b7 A^b-7 D^b7

1.

sad
you

But it
And old

real-ly gets bad - 'round mid-night.

E^b-7 A^b7 $B7$ B^b7

2.

mid-night knows it too -

When some quarrel we had - needs

$B7$ B^b7 E^b-7 $C-7b5$ $F7b9$

mending - Does it

mean that our love - is end-ing?

B^b7 $C-7b5$ $F7b9$ B^b7

Dar-ling I need you ; late-ly I find- you're out of my arms; and I'm

$A\flat-7$ $D\flat7$ $G\flat\text{maj}7$ / $C\flat7$ $B\flat7$ $E\flat7$ $D\flat7$

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

$C\flat7$ $B\flat7$ $E\flat-$ $C-7\flat5$ $F-7\flat5$ $B\flat7$ alt.

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

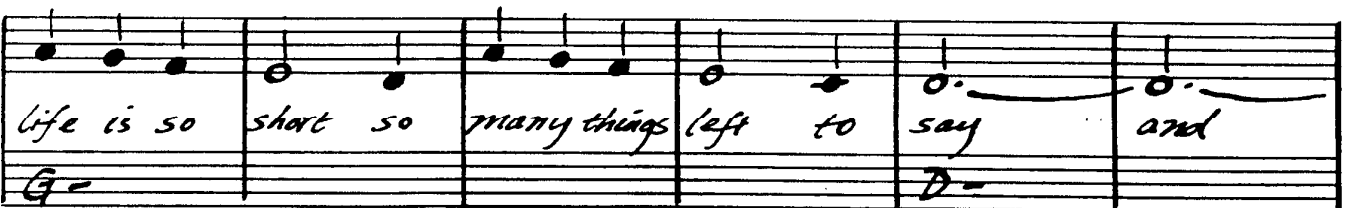
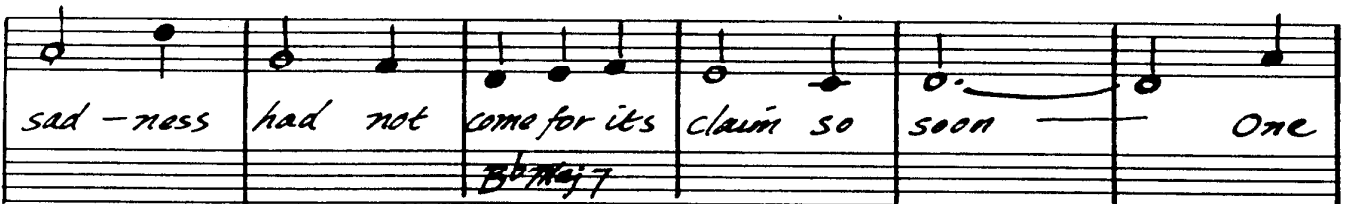
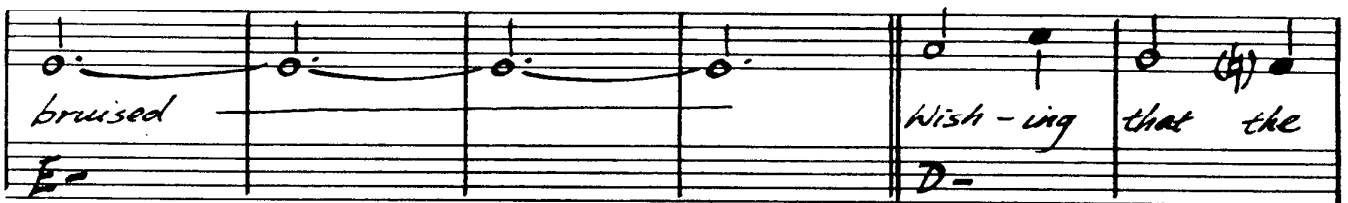
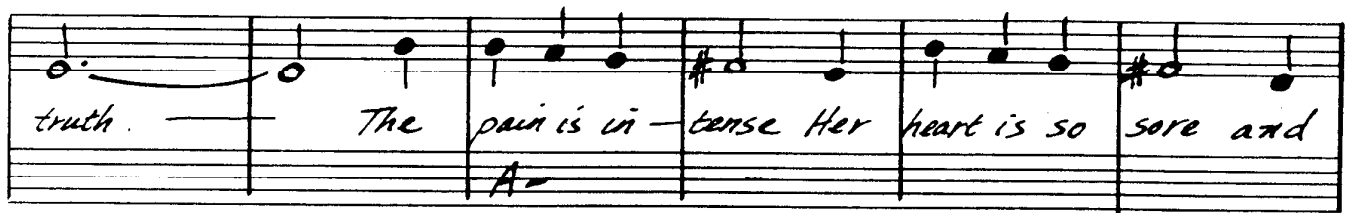
$E\flat-7$ $A\flat7$ $B-7$ $E7$ $B\flat-7$ $E\flat7$ $A\flat-7$ $D\flat7$

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

$E\flat-7$ $A\flat7$ $C\flat7$ $B\flat7$ $E\flat-$

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

(JAZZ WALTZ) SAGA OF HARRISON CRABFEATHERS MUSIC - STEVE KUHN
LYRICS - SHERILL
CRAIG



STEVE KUHN - "LIVE IN NEW YORK"

S. K. - "CHICKEN FEATHERS"

do. ————

Cry — ing — soft — ly for — the

A^bMaj7

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

C

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

A^bMaj7

face of a child, the child on a sun — ny day.

F *C*

A SOLOS: *E-7 (Aeolian)* *C (Lyd.)* *E-7*

8 4 4

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

8 4 4

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

8 8 4 4

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

SATIN DOLL

MUSIC - DUKE ELLINGTON
LYRICS - JOHNNY MERCER

4/4

Cig-arette hold-er
Ba-by shall we go

Which out wigs me
skip-pin

o-ver her shout der
careful a-mi-go

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

4/4

she, digs me
you're flippin'

Out cat-in'
Speaks lat-in

That sat-in doll-
That sat-in doll-

E-7 A7 A-7 D7 A^b-7 D^b7

1.

2.

C E-7^{b5} A7^{b9} C D-7

4/4

She's no-bo-dy's fool so I'm play-
ing it cool as can be-

D#07 E-7 G-7 C7 7.

4/4

I'll give it a whirl but I ain't

Fmaj7 G-7 C7 A-7 D7

DUKE - "70th BIRTHDAY"

"ELLINGTONIA" VOL. 2

41. ROLAND KIRK - "RAHSAAN RAHSAAN"

— for no girl-catching me

$\frac{1}{2}$ E-7 A7 D-7 G7

Te-le-phon-e num-bers

D-7 G7

well you know

$\frac{1}{2}$ E-7 A7

do-ing my rhum-bas

With u-no

E-7 A7

And that'n

A-7 D7

My Sat-in Doll-

A^b-7 D^b7

C (E-7^b5 A7^b9)

FINE

SCOTCH 'N' SODA

- GUARD

Scotch 'n' so — da,
Dry martin — i,
mud in your eye
gigger of gun
Ba-by do I feel
Oo what a spot you've

Ab maj7 Db9 Eb6

high, oh me — oh
got me in — oh
my
my
Do I — feel
Do I — feel

G-7 C7 F7 F-7 Bb7

1. high — high —

D- Ab- G7 Eb9 Bb-7

2. high —

People don't be — lieve me — They

Eb9 Eb+7 Ab maj7 %

think that I'm just brag — ging — But I could feel the

Eb F-7 Bb7 Eb maj7 F9

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

B \flat 7 F-7 B \flat 7

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

A \flat maj7 D \flat 9 E \flat 6

— oh me— oh mg Do I — feel high

G-7 C7 F7 F-7 B \flat 7

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

G-7 C7 F-7

ba-by I feel high.

B \flat 7 A \flat 7 E \flat

(LATIN)

SEA JOURNEY

-CHICK COREA

(LASTX)

Come

(A-#5) (A-45)

with me, with me, Oh Be

A-

Come with me safe with me To Soon

plac-es that feel the glow of we have loved, dawn's (caressing) light, A life time a go day

We'll sail thru the (BREAK) (TIME)

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

Make love thru the night, Make love thru the night

F#-7b5 F#maj7

seas were so clear-dear, bed of the emerald tides } Come with me

(A-)

45.

A way with me,
Be safe with me,

Cre - a - ting our love as we
To - ge - ther thru life sharing
D- E/c

go far a way on our jour - ney,
dreams as we go on our jour - ney,
F E7#9 F Maj7 % E7#9
Sum - mer
Life time

Sea
Sea
Jour - ney
Jour - ney
to
to
dis - tant shores -
ev - ry - where -
% F Maj7 % A7

Where
We'll
har - bour lights glow bright each night
drift in - to for ev - er more
% D Maj7 C#-7 B-7 E7b9 (A-)

Come
RECORDED ON
CHUCK COREA'S
"PIANO IMPROVISATIONS"
AS "SOME FOR SALE"
346.

SECOND TIME AROUND

CAHN/VAN HEUSEN

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

G7b9 C Maj7 C Maj7/E Eb07 D-7

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

G7 C Maj7 C7 B-7b5

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

E7b9 A- A-(Maj7) G-7 C7 F Maj7

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

A-7 D7 G7

young Love's more comf-ta-ble the sec-ond time you fall, —

G7b9 C Maj7 C Maj7/E Eb07 D-7

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

G7 C Maj7 1 1 C7 1 B-7b5

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

E7b9 A-7 G-7 C7 F Maj7

found? There are those who'll bet — love comes but once and yet —

F#-7b5 B7 G7 sus4 G7 E-7b5

— I'm, oh, so glad we met the sec-ond time, a — round. —

A7 D7 sus4 D7 D-7 G7 sus4 C6

—

—

SEND IN THE CLOWNS

- STEPHEN SINDHEM

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

E^b / E^b sus 4 E^b / E^b maj 9

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

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

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

B^b/E^b / A^b/E^b B^b/E^b / F^b/E^b E^b

stopped opening doors, Fin-ally knowing the one that I wanted was

G^- / $D-7$ G^- / $D-9$ G^-

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

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

CLEO LAINE - "LIVE AT CARNEGIE HALL"

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

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

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

Eb / $Ebsus4$ Eb / $Ebmaj9$ Eb

1.
dear. But when are the clowns? Quick, send in the clowns. Don't bother, chry-
-reer? And when are the clowns? There ought to be

Eb / $Abmaj9$ / $Ab6$ $Bb7(Bb)/Eb$ $Bb9/Eb$

2.
here. Is-n't it clowns. Well, maybe not

Eb $Ebsus4$ Eb / $Ebsus4$ $Bb9/Eb$

year ...

Eb $Ebsus4$ Eb

SEPTEMBER SONG

- ANDERSON/WEILL

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

C 6 A^b Maj 7

cem - ber. - But the days grow short

C Maj 7 C Maj 7 C 7 D 7

- When you reach Sep - tem - ber. - When the au - tumn

F - G 7 C Maj 7

wea - ther - turns the leaves to flame,

C - 6 A^b Maj 7 C Maj 7

One hasn't got time for the waiting

C Maj 7 D 7 F 7 G 7

WILLIE NELSON - "STARDUST"

game. Oh, the days dwindle down —

C Maj7 *C7* *F*

— to a pre-cious few, — Sep-

F *C07* *F*

— tem — ber No — vam — ber!

F *F* *C07*

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

C Maj7 *C=b* *Ab Maj7*

you These pre-cious days I'll

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

spend with you. —

F *C Maj7*

FINE

- NAT ADDERLY

SERMONETTE

I heard me a Ser — mon — ette, Have you
real true love peo — ple

F6 A-7 D7b5

1.
heard it yet with that soul — ful mes —
lost sight of through their

C A-7 A7 D-

— sage that you won't soon for — get? It tells a — bout

Bb F G-7 G G7 C7

2.
sin — ful liv — in' 'n' storm — in' heav'n a — boue.

D- Bb F G-7 F / G-7 C7b9

— It tells you to love one 'noth — er, to feed that

F C7 /

each man's your brother, - Live right 'cause you -

F B \flat F A7 D- A-

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

B \flat F G-7 / G G7 C7

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

F A- F7 B \flat 6 B07

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

F6 / B \flat B \flat -b F D-7 G7 C7

Ser - mon - ette.

F / B \flat B \flat - F

(SLOW BOSSA)

THE SHADOW OF YOUR SMILE

- JOHNNY MANDEL

9: #4)

The shadow of your smile when you are gone

F#-7 B7(b9) = (b9) E-7

Will color all my dreams and light the dawn.

A7 A-7 D7 G Maj7

Look into my eyes my love and see

C/B F#-7b5 B7sus4 B7b9 E-7

All the lovely things you are to me.

E-7/D C#-7b5 F#7 B7sus4

Our wiseful little star was far too high,

B7 F#-7 B7(b9) = (b9) E-7

A tender kiss your lips and so did I. ———

A7 A7 D7 B-7b5

Now when I re-mem-ber spring — All the joy that love can bring. —

E7 alt. A7 C-7 F7 B-7 F7

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

E7sus4 E7b9 A7 Eb7 D7sus4 D7b9 G6

FINE

(B7)

SHINY STOCKINGS

F. FOSTER
J. HENDRICKS

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

A-7 Bb-7 Eb7

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

Bb-7 Eb7 / / Gb Ab6

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

Db7 Ab6 Eb7 / / Cb-7

he go for a walk, I know soon as we're out
love all of her charms, But one's really a ball-

Bb-7 Eb7 / / Db-7 C-7

1. With no shadow of doubt, She's

F7 D-7 G7

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

Handwritten musical notation on a five-line staff. The melody consists of eighth and quarter notes, with a repeat sign and a second ending bracket. The lyrics are written below the staff: "got lots to be proud of. I'm I". The chord progression is written below the staff: C6, C-7(b9) F7(b9), and F7.

Handwritten musical notation on a five-line staff. The melody continues with eighth and quarter notes. The lyrics are written below the staff: "love those shiny stars — ings most of all.". The chord progression is written below the staff: Bb7/Eb, Eb7, and Ab6.

Two empty five-line musical staves.

FORM : A B A C

Two empty five-line musical staves.

Two empty five-line musical staves.

Two empty five-line musical staves.

SINCE I FELL FOR YOU

- B. JOHNSON

When you just give love and never get love You'd better let love -

$F-7$ $E\flat M\sharp 7$ $F-7$ $B\flat 7 b 9$ $E\flat M\sharp 7$

- de-part. - I know it's so and yet I know I

$F-7$ $B\flat 7$ $B\flat 7 \sharp 5$ $B\flat-7$ $E\flat 7 b 9$ $A\flat M\sharp 7$ $A\flat-6$

can't get you out of my heart. You Love

$A\flat 7$ $B 7$ $B\flat 7$ $E\flat C-7$

- made me leave my happy home, You took my love and my pain, I know I'll never be the

$F-7$ $B\flat 7 \sharp 9$ $E\flat$ $C-7$ $A\flat 7$ $B\flat 7$

gone same Since I - fell for you ;

$A\flat 7$ $A\flat-6$ $F 7$ $B\flat 7$ $E\flat$ $C 7$

you . It's

$F-7$ $B\flat 7 \sharp 5$ $E\flat$ $E M\sharp 7$ $E\flat$

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

E^b-7 A^b7 E^b-7 A^b7 E^b-7 A^b7

You love me, — then snub me, — oh

E^b E^b7 E^b-7 A^b7 E^b-7 A^b7

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

E^b $C-7$ $F7sus4$ B^b7 E^b $C-7$

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

$F-7$ $B^b7\#9$ E^b $C-7$ A^b7 B^b7

night — since I — fell for you.

A^b7 A^b- $F7$ B^b7 E^b $(C-7)$

$F-7$ B^b7

(UP SANG)

SOFTLY, AS IN A MORNING SUNRISE

Soft — ly,
Ham — ing,
as in a morning
with all the glow of
sun — rise,
sun — rise,

C = F = C =

The light of love comes
A burning kiss is
steal — ing
steal — ing
In — to a new born
The vow that all be —

F = C = D-7(b5) G7(b9)

1. day,
Oh!
-trag

C = A7(#9) D-7(b5) G7(b9) : C =

2.

— for the passions that
thrill love
And lift you high to

F-7 Bb7 Eb

heav — en,
Are the passions that kill love

G7(b13) F-7 Bb7



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

A-7(b5) D7(b9) D-7(b5) G7(b9)

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

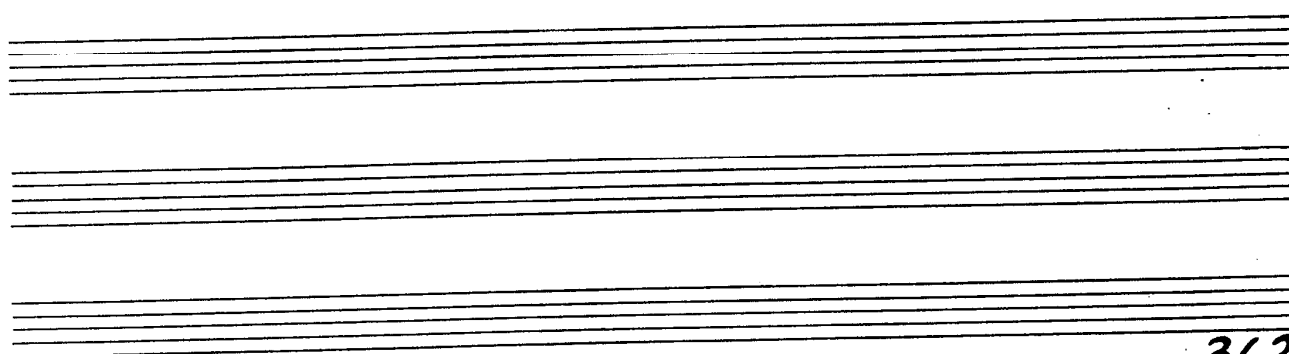
C= F= C=

The light that gave you glori-ty Will take it all a-

F= C= D-7(b5) G7(b9)

-way!

C= (A7#9 D-7b5 G7b9)



(BALLAD)

SOLITUDE

- DUKE ELLINGTON
- DELANGE/MILLS

Handwritten musical notation for the first system of "Solitude". The key signature is B-flat major (two flats) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics "In my Sol - i - tude you you" are written below the notes. The bass line includes the chords E-flat major 7 and C7.

Handwritten musical notation for the second system of "Solitude". The melody continues on the treble clef staff, and the bass line is on the bass clef staff. The lyrics "haunt taunt me me With With rev - er - ies mem - o - ries" are written below the notes. The bass line includes the chords F-7 and C7.

Handwritten musical notation for the third system of "Solitude". The melody continues on the treble clef staff, and the bass line is on the bass clef staff. The lyrics "of days gone by: In my" are written below the notes. The bass line includes the chords B-flat 7, E-flat major 7, and B-flat 7. A first ending bracket is shown above the final measure.

Handwritten musical notation for the fourth system of "Solitude". The melody continues on the treble clef staff, and the bass line is on the bass clef staff. The lyrics "I sit in my chair, I'm filled with des - pair, There's" are written below the notes. The bass line includes the chords E-flat major 7, E-flat 7, A-flat 6, and A-flat.

Handwritten musical notation for the fifth system of "Solitude". The melody continues on the treble clef staff, and the bass line is on the bass clef staff. The lyrics "no one could be so sad. With gloom ev - ry - where, I" are written below the notes. The bass line includes the chords E-flat 6/bb, B-flat 7, E-flat 7, and A-flat 6. A third ending bracket is shown above the first measure.

"MASTERPIECES BY ELLINGTON"

sit and I stare, I know that I'll soon go mad. In my

 A° Eb/Bb (Eb) E° F-7 Bb+7

Sol-i-tude I'm pray

 Ebmaj7 / F-7 F#0 Ebmaj7/G A7b5 Abmaj7

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

 F-7 / C7 F-7 Bb7

Love.

 Ebmaj7 (F-7 Bb7)

FINE

(MED. JAZZ WALTZ) SOMEDAY MY PRINCE WILL COME - MURRAY/CHARLHILL

First system of musical notation. Treble and bass staves in 3/4 time, key of B-flat major. The melody is written in the treble staff with lyrics underneath. The bass staff shows the chord progression.

Some day my prince will come,
He'll who's - get "I" love you,"

Chords: B^b maj7, D7, E^b maj7, G⁺7

Second system of musical notation. Treble and bass staves. The melody continues with lyrics. The bass staff shows the chord progression.

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

Chords: C-7, G⁺7, C7, F7

Third system of musical notation, first ending. Treble and bass staves. The melody continues with lyrics. The bass staff shows the chord progression.

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

Chords: D-7, C[#]0, C-7, F7

Fourth system of musical notation. Treble and bass staves. The melody continues with lyrics. The bass staff shows the chord progression.

prince of my dreams comes to me. —

Chords: D-7, D^b0, C-7, F7

Fifth system of musical notation, second ending. Treble and bass staves. The melody continues with lyrics. The bass staff shows the chord progression.

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

Chords: F-7, B^b7, E^b, E^o

day when my dreams come true.

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

BILL EVANS - "PORTRAIT IN JAZZ"

MILES DAVIS - "SOMEDAY MY PRINCE"

(BALLAD)

SOME OTHER TIME

- BERNSTEIN,
CONDEN, GREEN

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

Have - it done half the
Too - many words are

Cmaj7 G7sus4

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

C7sus4 / G / D# F-6 E-7 / A7sus4 / D-7 E-7 Fmaj7 G7sus4

1. 2.

time. ———

Cmaj7 G7sus4 Cmaj7 G7sus4 Cmaj7 / Bb7 Eb7 (V)

Just when the fun is start-ing

Comes the time for

Abmaj7 Eb7sus4 Abmaj7 Eb7(b9)

part-ing —

But let's be glad - for what we've had and

Abmaj7 Abmaj7(#11) Abmaj7 G7(b13) Abmaj7 Cmaj7 E-7 A-7 Eb7

BILL EVANS - "VILLAGE VANGUARD"

GARY BURTON/RALPH TOWNER - "MATCHBOOK"

BILL EVANS & TONY BENNETT

what's ——— to come .

There's so much more em-

D7sus4 / D7 / G7sus4 / / / Cmaj7 G7sus4

-brac-ing

Still-to be done but time is rac-ing

Cmaj7 G7sus4 C7sus4 / G / D/F# F-b

Oh ——— oh well

We'll catch up - some other time.

E-7 / A7sus4 / D-7 E-7 Fmaj7 G7sus4 Cmaj7 G7sus4

Cmaj7

FINE

GARY

STEPHAN

PARIS



(BALLAD)

SOME OTHER TIME

LYRICS - L. CALVERT

Some other time, I'll find it
Gold waiting at the end of that rainbow I know
Though it seems so far to go

While going round in circles
Grab the brass ring, the promise hold it tight I will
Not right now Some other time

I held the world in my hand
Treasure that turned into sand
But I know I can build it up again
Till then

I'll wander through this dream time
Let someone else turn water into wine I can
Try again some other time.

(MED. LATIN) SONG FOR MY FATHER

- H. SILVER

A

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

Af-ter sea-ling, I went to

1.

Brazil - il
Brazil - il

2.

B

In Ri-o all day long

father's song

HORACE SILVER - "SONG FOR MY FATHER"

Handwritten musical notation for the melody of "Sweet Home Chicago". The notation is on a single staff with a key signature of one flat (Bb) and a common time signature (C). The melody consists of three measures. The first measure contains the notes G4, A4, Bb4, and A4, with the lyrics "so sweet" underneath. The second measure contains a whole note G4, with the lyrics "I heard a" underneath. The third measure contains a whole note G4, with the lyrics "train" underneath. The notes are connected by a slur. The key signature is indicated by a flat symbol on the B line. The time signature is indicated by a "C" symbol. The lyrics are written in a cursive, handwritten style.

(FORM: AAB)

7

(I heard a) real basse nova and never got over the thrill

When I went to Brazil.



No other people you'll meet play guitars with a beat and a thrill

As they do in Brazil.



In Rio all day long I heard my father's song

A bossa nova beat So sweet

- KERN/HAMMERSTEIN

THE SONG IS YOU

I hear music when I look at you — a beautiful theme of ev'ry dream I ev'er
I hear music when I touch your hand. — A beautiful mel-o-dy from some enchanted

Cmaj7 C° D-7 G7 E-7 A7

know — Deep down in my heart — I hear it play — I feel it
land — Deep down in my heart. — I hear it

D-7 G7 Cmaj7 E-7 G9 D-7 G7

(A7 2nd x)

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

D-7b9 G7 E-7 A7 D-7 G7 D-7 G7

(F-7 Bb7)

day? — I a-lone — have heard this

C6 E-7maj7

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

F#-7 B7 E-7maj7 A#-7 D#7

Must it be - for - ever in - side of me, - Why can't I let it go? - Why can't I

G#-9 C#7 F#7

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

B7 G7 C#7 C D-7 G7

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

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

true, — The song is you .

D-7 G7 C6 (D-7 G7)

FINE

(BALLAD)

SOPHISTICATED LADY

MUSK - ELLINGTON
LYRICS - PARISH/
HILLS

(A)

They say in-to your ear-ly life ro-mance
then with a is it-ter-sure deep in your

B-7 Bb-7 Gb7 F7 E7 Eb7

came, and in this heart of years burn a flame, A flame that
eyes you (compared) fools in love soon grow wise. The years have

Abmaj7 Ab7 G7 Gb7 F7 Bb7

1.

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

Bb-7 Eb7 Abmaj7 Ab7 (Eb-7)

2.

see you now...

Abmaj7 Ab7 D7b9 Gmaj7 E-7

(B)

er thinking of to-mor-row, nonchalant,

A-7 D7 G7 G#7 A-7 D7

SARAH VAUGHAN - "AFTER HOURS"

4
Dia-monds shin-ing, dark — ing, din-ing with some man in a res-tau-rant,
Gmaj7 / E7 / A7 / D7 / G7 / C7 /

Is this all you really want? No, — Soph-is-ti-ca-ted la — dy, I
Eb7 / D7 (Cb7) / Bb7 / / / Gb7 F7 E7 Eb7

know, — you miss the love you lost long a — go, — and when no —
(Ab6 Abmaj7) Ab7 G7 Gb7 F7 Bb7 / / /

body is nigh you cry.
Bb7 / Eb7 / Abmaj7

(MED. JAZZ)

SO WHAT

- NILES DAVIS

EDDIE JEFFERSON

My babe just walked on the stage } So what { She dances so low and
stage } That's what you folks are all

D-7 (DORIAN)

so hot } So what { Oh yes he did leave the stage } So what
say-in' } Yes he did leave the stage }

1.
{ Clean out of sight } So what And then he walked off the
And that's a fact }

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

E \flat -7 (DOR.)

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

NILES DAVIS - "KIND OF BLUE"

You'll have to ad-mit it - uh huh Oh yes they both left the

stage So what Dancing so low and so hot — So what

If you can figure out their groove So what I'd like to

know - So what!

SOLOS ON ENTIRE FORM (A B A)

D-7 Eb-7 D-7

SPEAK LOW

- WEILL/NASH

Handwritten musical notation for the first system of "Speak Low". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are "Speak low when you speak love". The chords are A-7, D7, and A-7.

Handwritten musical notation for the second system of "Speak Low". The melody continues with the lyrics "our summer days wither a way too soon too". The chords are D7, A-7, D7, and B-7(b5).

Handwritten musical notation for the third system of "Speak Low". The melody continues with the lyrics "soon speak low when you speak love". The chords are E7(b9), C-9, F7, and C-7.

Handwritten musical notation for the fourth system of "Speak Low". The melody continues with the lyrics "our moment is swift like ships a drift we've swapped on the soon". The chords are F7, A7, D7, and G E7.

Handwritten musical notation for the fifth system of "Speak Low". The melody continues with the lyrics "Speak soon Time is so old". The chords are A-7, D7, G, and G-7. A first ending bracket is shown above the final measure.

— and love so green Love is pure gold —
 ♯. B^b-(maj7) B^b-6 Fmaj7

— and time is a — thief we're late —
 ♯. B^b- A7 D7 A-7

— dar-ling we're late — the curtain descends ev-ry-thing
 D7 A-7 D7 A-7

ends too soon too soon I wait —
 D7 B-7(b5) E7(b9) C-7

— darling I wait — will you speak low to me speak
 F7 B-7(b5) E7 A-7

love to me and soon. —
 D+7 G ♯.

SPRING CAN REALLY HANG YOU UP THE MOST

A

Spring this year has got me feel - ing like a horse that never left the
Morn - ing's kiss wakes trees and flow - ers and to them I'd like to drink a

Bb major 7 Ab 13 Bb major 7 Ab 13 Bb major 7 G-7 C-7

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

D-7(b9) G7(b9) E-7(b9) Eb-7 Ab7 D-7 G-7 C7(b9)

1. 2.

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

C-7 F7 Bb major 7 Ab 13 C-7 F7

B

most. All winter long the birds twitter twit

Bb major 7 F-7/bb Bb major 7/bb

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

Bb-7 Eb major 7

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

3 3 3

E-7 A7 Dmaj7 / G-7 C7

C

Love seemed sure a-round the new year Now it's April, love is just a

Doc - tor's wife pre - scribe a bor - ing Sul-phur & mo-lasses was the

Fmaj7 Eb7(b9) Bbmaj7 Ab13 Bbmaj7 C-7

ghost Spring a-rrived on time on-ly what became of you dear

dose that didn't help a bit my cha-

D-7(b9) G7 Eb7(b9) Eb-7 D-7 / G-7 C7

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

C-7 F7 D-7(b9) G7 C-7 F7

most .

Bbmaj7 Ab13

D.C. al Coda

FORM:

A A B C1

(A A) B C2(♯)

Solos



ROU



383.

C2

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

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

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

$C7/F$ B^bmaj7/F $A7(b9)D7^b9$ $G7$ /

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

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

Spring can really hang you up the most.

$C7$ / $B7$ $F7^b9$ B^bmaj7

- RODGERS/HART

(BALLAD)

SPRING IS HERE

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

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

Spring is Here! Why isn't the waltz en-trancing?
 Stars ap-pear Why doesn't the night in-vite me?

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

1.

No de-sire, No am-bi-tion Leads me,

A^b maj7 F-7 B^b-7 C7 alt.

May be it's be-cause no-bod-y needs me

F- % B^b7 E^b7

2.

May-be it's be-cause no-bod-y Loves me.

A^b maj7 F-7 B-7 E7 B^b-7 E^b7

Handwritten musical notation on a single staff. The melody consists of five measures. The first measure has a half note on C4. The second measure has a quarter note on D4. The third measure has a half note on E4. The fourth measure has a half note on F4. The fifth measure has a half note on G4. The lyrics are written below the notes: "Spring is here I hear!". Below the staff, the chords are written: C-7, F7, Bb-7, Eb7, Ab6, Dbmaj7, Ab6 (Bb7 Eb7).

Spring is here I hear!

C-7 F7 Bb-7 Eb7 Ab6 Dbmaj7 Ab6 (Bb7 Eb7)

FINE

STELLA BY STARLIGHT

- VICTOR YOUNG
- NED WASHINGTON

The song — a rob-in sings — Through

E-7b5 A7b9 C-7 F7

years — of end-less springs. — The

F-7 Bb7 Ebmaj7 Ab7

mur-mur of a brook at ev-en tide — That

Bbmaj7 E-7b5 A7b9 D-7 Bb7 Eb7

rip-ples by a nook where two lov-ers hide — A

Fmaj7 E-7b5 A7 A-7b5 D7b9

great — sym-phon-ic theme, — that's Stella by

G+7 % C-7 %

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

star - light and not a dream my

$A^b 7$ $\frac{7}{8}$ $B^b \text{maj } 7$ $\frac{7}{8}$

heart — and I a — gree — she's ev-'ry-
 E7b5 A7b9 D7b5 G7b9

Handwritten musical notation for the phrase "...thing on earth to me." The notation is on a single staff with a key signature of one flat (Bb) and a common time signature (C). The melody consists of a half note G4 (below the staff), a half note A4 (below the staff), a half note Bb4 (below the staff), a half note C5 (below the staff), a half note D5 (below the staff), a half note E5 (below the staff), a half note F5 (below the staff), a half note G5 (below the staff), a half note A5 (below the staff), and a half note Bb5 (below the staff). The lyrics are written below the staff: "...thing" under the first measure, "on earth to" under the second measure, and "me." under the third measure. The time signature is C, and the key signature is Bb.

(MED. SLOW)
SWING

STOLEN MOMENTS

- OLIVER NELSON
MARK MURPHY

Sto — — — — — -len — — — — —

C-7 D-7

Mo — — — — — -ments — — — — —

If I told you I
I can use more than

E^bM⁷ D-7 C-7

loved you pretty ba-by
mo-ments with you ba-by

Would it make up for what they say?
And I know where you steal them from

C-6 C-7 C-6

If I hold you and squeeze you dar-ling
There are so man-y things I'll teach you

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

F-7 F-6 C-7

while to - day? If I hold you and hug you my dear - so don't ar-gue then gos-
use- (ess) burn They just chatter and put-ter and nit-ter and nat-ter they take

C-6 E A D⁺ D⁺ E F F#

8vb VOICING

Chord voicing diagram showing notes: C, E, G, B, D, F, A, C.

ETC.

-sips won't hurt you I'll nev - er de-sart - you and some - day will find us where you
 - it and twist it un - til - it gets bit - ter But we're - here I stood I stand here

(F#m) F- E- Eb- D-7 D#07 4/E

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

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

(SOLOS ON C MINOR BLUES)

Dear what's the pan - tom - ime

Stolen mo

G#7 C-7 G#7

RIT.

-ments

F7sus4 C-9

OLIVER NELSON - "BLUES AND THE ABSTRACT TRUTH"
 MARK MORPHY - "STOLEN MOMENTS"

(BOP)

STOMPIN' AT THE SAVOY

— EDGAR SAMPSON
CHICK WEBB
— ANDY RAZAF

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

(A^b7) : D^b Maj7 A^b7

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

D^b Maj7 D^b7 E^b-7

1. to dance — Your form, —
di-vine. —

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

2. — — — — — How my heart is

D^b6 D^b7 G^b7 G7

— sing-in' — while the band is — swing-in' —

G^b7 B7 F[#]-7b5 B7

ART FARMER - "LIVE AT THE HALF NOTE"

Neu-er tired of romp-in' stompin' with you, -

E7 F7 E7 A7

At the Savoy - what joy, - a perfect hol-i-day Sav-oy, -

A \flat 7 D \sharp maj7 A \flat 7

- where we can glide and sway Sav-oy, - there let me stomp away

D \sharp maj7 D \flat 7 E \flat 7

With you. -

A \flat 7 D \flat 6 A \flat 7

FINE

STORMY WEATHER

- KOEHLER/ARLEN

Don't know why there's no sun up in the sky, storm-y
bare, gloom and mis-ry ev-ry-where, storm-y

G Maj 7 G#07 A-7 D7

wea-ther, — Since my man and I ain't to geth-er, —
wea-ther, — Just can't get my poor self to geth-er, —

G Maj 7 E-7 A-7 G6

1.
keeps rainin' all- the time. — Life is
I'm weary all- the

A-7 D#7b9 G6 A-7 D7

2.
time. — the time, — So weary all- the

G6 C G G#0 / A-7 D#7b9

3.
time. — When he went away the blues walked in and met me.

G / D-7 G7 C Maj 7 A-7 D-7 G7

GEORGE BENSON QUARTET - "IT'S UPTOWN"

If he stays away - old rock-in' chair will get me. All I do is pray the lord a-

C Maj 7 A-7 D-7 G7 C Maj 7 A-7

-bove will let me walk in the sun once more. Can't go

D-7 G7 B-7 Bb7 A7 D7b9

on, — ev-ry-thing I had is gone, stormy weather. —

G Maj 7 G#0 A-7 D7 G Maj 7 E-7

Since my man and I aint to-ge-th-er. — keeps rainin' all — the

A-7 G Maj 7 A-7 D7b9

time, — keeps rainin' all — the time. —

G6 A-7 D7b9 G6

FINE

(A-7 D7)

394.

STRAIGHT, NO CHASER

- MONK /
JEFFERSON

I came to this town wastin' of chasin' a-round I came to get straight I had to
straighten up time no time for chasin' a-round I got to keep up - I got to

F7 Bb7 F7

got straight had no time to wait God knows I had to make haste
keep up - you know know why Because they're waiting in line

Bb7

Do things a movin' no time for dandlin' I used to
All in a hur-ry no time to wor-ry - you see to wonder how when ev'rythin' seemed
me it really matters what time

F7 A27 D7 G7

- profound with piddl-in' I came to get straight.
- it really does and so I'm chas-in' it straight.

C7 F7

4 (D)
It's

THELONIOUS MONK - "WHO'S AFRAID OF THE BIG BAND MONK?"

MILES DAVIS - "MILESTONES"

LEON THOMAS - "IN BERLIN LIVE"

STREET OF DREAMS

Love laughs at a king, kings don't mean a thing, on the streets of

G9 G7(b9) Cmaj7 C6

dreams. Dreams broken in two can be made like

C° G9 G7(b9)

new on the street of dreams. Gold silver and

C9 G-7 C7 F

gold all you can hold is in the moon-beams;

F-6 C9 E7b5/bb A#7 A7

Poor, no one is poor, long as love is sure on the street of

A-7 D7 D-7 G7

dreams.

C (A#7)

(SWING)

SUGAR

- STANLEY TURRENTINE

Sweet su-gar trips — from his — sweet lips, — the su-gar is mine —
— come in — to my ear, — when su-gar is near —

C-7 (A-7b5) D-7b5 G+7

You bet your life — sweet man — like this —
He sounds so sweet — my heart — starts to beat —

C-7 (9) G+7 C-7

would be — hard to find — } He picks me up —
— when my — sugar's n ear —

C-7 (A-7b9) D-7 (9) G+7

— he makes me feel fine — he makes me think twice 'bout par — a-dise —

C-7 (9) F-7 (9)

— Like sug-ar and spice — and ev-'ryth'ing n'ice — He's sug-ar to me —

Fb7 (13) D-7b5 G+7

1. 2.

Sweet sounds of joy -

$A^b7\#11$ $G\#7$ $C-7(9)$

($D^b\text{maj}7$)

STANLEY TURRENTINE - "THE BADDEST TURRENTINE"

TAKE FIVE

- PAUL DESMOND/
JOHN BRUBECK

Want you spend take a little time out with me, Just take

E^b- B^b-7 E^b- B^b-7

five Stop your busy day and take the time out to

E^b- B^b-7 E^b- B^b-7 E^b- B^b-7

see I'm - a - live Tho' I'm goin'

E^b- B^b-7 E^b- B^b-7 E^b- B^b-7

out of my way just so I can pass by each day, not a single word do we say, it's a pain to

$C^b \text{maj} 7$ A^b-6 B^b-7 E^b-7 A^b-7 D^b7

mine and not a place still I know eyes are for me, I feel tingles down to my feet when your smile gets

$G^b \text{maj} 7$ $C^b \text{maj} 7$ A^b-6 B^b-7 E^b-7

DAVE BRUBECK - "TIME OUT"

"GREATEST HITS"

much too discreet, sends me on my way. Wouldn't it be better not to be so fo-

A^b-7 D^b7 $F-7$ B^b7 E^b- B^b-7

-lite, you — could of — fer — a light. Start a little

E^b- B^b-7 E^b- B^b-7 E^b- B^b-7

conversation now. It's all right, just — take five, Just — take

E^b- B^b-7 E^b- B^b-7 E^b- B^b-7

five.

E^b-

TAKE THE "A" TRAIN

- ELLINGTON / STRAYHORN

You must take the "A" Train
If you miss the "A" Train

C D7b5

You'll Go to Sugar Hill way up in
Find you the shortest quickest way to

D7 G7

Harlem Harlem

1. 2.

C (C7)

Hurry - get on now it's com-ing

F

List-en - to these rails a -

D7

DUKE - "70th BIRTHDAY"

TUXEDO JUNCTION - "TAKE THE "A" TRAIN"

humming All board!

D-7 G7 G7b9 C

get on the "A" Train

7. D7b5 7.

Soon You will be on Sugar Hill in Harlem.

D-7 G7 C

7.

'TAIN'T NOBODY'S BIZ-NESS IF I DO

GRANGER + ROBINS

Handwritten musical notation for the first system. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "If I should take a no-tion To jump in - And leave him". The chords are: Bb, D7, G-, Bb7.

Handwritten musical notation for the second system. The melody continues on the treble clef staff. The lyrics are: "- to - the o-cean, } 'tain't no body's biz-ness if I". The chords are: Eb7, E0, Bb, G7, C-7, F7.

Handwritten musical notation for the third system. The melody continues on the treble clef staff. The lyrics are: "do. Rath-er If I go than to". The chords are: D7, G7, C7, F7, Bb.

Handwritten musical notation for the fourth system. The melody continues on the treble clef staff. The lyrics are: "per - sec-ute me, Church on Sunday, } I choose that you would shoot me, } Then cab - a - ret on Monday, }". The chords are: D7, G-, Bb7, Eb, E07.

Handwritten musical notation for the fifth system. The melody continues on the treble clef staff. The lyrics are: "'tain't no bod-y's biz-ness if - I - do. - - -". The chords are: Bb, G7, C-7, F7, Bb, C-7.

— *If I should get the feelin'*
If my friend ain't got no money
 C#07 Bb Bb D7

To dance up — *on the cert-in' }* *'tain't no-bod-y's*
And I say "take all mine, honey."
 G- Bb7 Eb7 E07 Bb G7

big-ness if I do. — *If*
If
 C-7 F7 D7 G7 C7 F7

I let my best com-pan-ion
I give him my last nick-el
Drive me right
And it leaves
 Bb D7 G- Bb7

in-to the can-yon, } *'tain't no-bod-y's* *big-ness if- I*
me in a pickle, }
 Eb7 E07 Bb G7 C-7 F7+

do. — *FINE*
 Bb Eb-6 Bb (F7)
 404.

TEACH ME TONIGHT

- GENE DE PAUL
SAMMY COHN

Did you say I've got a lot to learn C of it Well don't think I'm trying Right down to the X Y

F-7 Bb7 Bb7#5 Eb G-7 C7 sus4

not to learn Z of it Since this is the perfect spot to learn } Help me solve the myster-ly of it

F-7 Bb7 Bb6 C7 F-7 Bb7

1. Teach me to — night. Starting with the A B

F-7 Bb7 Eb F-7 Bb7

2. — night. The sky's a black-board high a-

Eb G-7 Gb-7 F-7 Bb7

-bove you if a shoot-ing star go by — I'll use that

Ebmaj7 G° F-7 Bb7 Eb6

"COUNT BASIE SWINGS AND JOE WILLIAMS SINGS"

star to write I Love You a thousand times a-cross the

C-6 D7(b9) G- G-(maj7) G7 G-6 C-7 F7

sky nothing is n't very dear my love ———— should the teacher stands

Bb7 Bb7(#5) Eb G-7 C7 sus4

near my love ———— grad-u-a-tion almost here my love

F-7 Bb7 Bb-6 C7 F-7 Bb7

Teach me to ———— night.

F-7 Bb7 Eb

THEM THERE EYES

- PINKARD, TRACY
& TAUBER

I fell in love with you first time I looked in-to them there

C6 % A7

eyes You've got a certain lil' cute way of flirtin' with

% C6 %

them there eyes. They make me

D7 % G7

feel hap-py they make me blue

% C6 C / E7 A7

No stall-in' I'm fall-in' go-in' in a big way for

D7 % G7

sweet lit-tle you My heart is jumpin' you sure started somethin' with

1. C6 *1.*

them there eyes You'd bet-ter

A-7 *1.* C7

watch them if you're wise *1.*

1. D- *1.*

They spark-le they bub-ble they're gonna get you in a

F6 F#o7 C6 A7

whole lot-ta trouble You're over workin' 'em there's danger lurkin' in

D-7 G7 C6 E-7 A7

them there eyes.

D7 G7 C6

- SYMES/JONES

THERE IS NO GREATER LOVE

There is no great-er love than what I feel for

Bbmaj7 Eb7

you, no great-er love,

Ab7 G7 C7

no heart so true.

F7 Eb7

great-er thrill than what you bring to me,

Bbmaj7 Eb7 Ab7

no sweet-er song than what you sing to

G7 C7 C-7 F7

me. ————— You're the sweet-est

B^b 7/4 A-7^b5 D7

thing I have ev-er known,

G- A-7^b5 D7 G-

And to think that you are mine a — lone!

A-7^b5 D7 G- C7

There is no great-er love in all the world, it's

F7 B^b maj7 E^b7

true, ————— No great-er love than what I

A^b7 G7 C7

feel for you.

G-7 F7 B^b (F7)

- WARREN/GORDON

(UP)

THERE WILL NEVER BE ANOTHER YOU

There will be man-y oth-er nights like

$E^b \text{maj}7$

this. And I'll be stand-ing

$D-7^b5$ $G7^b9$ $C-7$

here with some one new. There

B^b-7 E^b7

will be oth-er songs to sing An oth-er fall, an-

$A^b \text{maj}7$ $F-7^b5$ B^b7 $E^b \text{maj}7$

-oth-er spring. But there will nev-er be an-oth-er

$C-7$ $F7$ $(C-7 F7)$

411.

you ————— There will be oth-er

F-7 Bb7 Ebmaj7

lips that I may kiss ————— But

% D-7b5 G7b9

they won't thrill me like yours used to do. —————

C-7 % Bb-7

— Yes, I may dream a mil-lion dreams, But

Eb7 Abmaj7 F-7b5 Bb7

how can they come true ————— If there will nev-er

Ebmaj7 G-7 C7 Ebmaj7 D7

er-er be an-oth-er you?

G7 C7 F-7 Bb7 Eb (Bb7)

FINE

412.

-GERSHWIN

(BALLAD) THEY CAN'T TAKE THAT AWAY FROM ME

al-ways al-ways keep the memory of

G- C7 G-7 / G-7b5 C7 F7

The way you hold your knife, The way we danced till three

Bb7 sus4 Eb / / Gb

The way you changed my life

F-7 Bb7 sus4 Bb-7

No no they can't take that away from me No they

Eb7 Ab Bb7 C- Db7

can't take that a way from me.

Eb Eo F-7 Bb7 Eb

FINE

(Bb7 sus4)

THIS IS ALL I ASK

- GORDON JENKINS

INTRO.

As I ap-proach the prime of my life, I find I have the

F C7

time of my life learn-ing to en-joy at my leisure

F

all the simple pleasures and so I hap-pi-ly con-code

C7 C° G- Bb- F

This is all I ask this is all I

A-7b5 D7b9 G- G9b5

need. Beautiful girls men

F 1 1 C7 1 F Maj7

CARMEN McRAE - "LIVE AT SUGAR HILL"

... ASK -

walk a lit-tle slower when you walk by me } Linger-ing
 speak a lit-tle softer when you speak to me }

A-7 b5 D7 b9 G-7 C7 b9 F#Maj7

sun-sets stay a little longer with the lone ——— ly

D-7 G-7 C7 F#Maj7

sea. Children ev-ry where, when you shoot at bad men,

B-7 E7 A-7 %

shoot at me ——— Take me to that strange enchan-ter

D7 % G7

(and grown ups seldom un-der-stand Wandering

% C7 C#7 / / C7

rain-bows leave a bit of colour for my heart to

F#Maj7 A-7 b5 D7 b9 G-7 C7 b9

**king
pleasure
sings**

**annie
ross
sings**

... Ask -

own Stars in the sky make my wish come true before the

F Maj7 D-7 G-7 C7

night has flown, And let the music play as

F Maj7 A-7b9 Bb

long as there's a song to sing and

B-7b5 E7b9 A-7 D7b9

1.
I will stay young-er than spring.

G-7 C7sus4 F Maj7 D-7

2.
Soft spoken spring.

G-7 C7 F6

- MARVELL/LINK
& STRACHEY

THESE FOOLISH THINGS

A cig-a-rette that pears a lip-stick's tra-ces,
First daffodils & long ex-cit-ed cables,
An air-line ticket to ro-
And candle lites on lit-tle

E♭6 C-7 F-7 B♭7 E♭6 C-7

-man-tic places,
cor-ner ta-bles, } And still my heart has wings
These fool-ish

F-7 B♭7 B♭-7 E♭7 A♭Maj7 C7

things re-mind me of you.
A tinkling piano in the
A park at eve-ning when the

F-7 F-7 B♭7 E♭6 C-7

next a - part-mant,
bell has sounded, } Those stand-ing words that tell you what my heart meant,
The "Ile de France" with all the gulls a-round it,

F-7 B♭7 E♭Maj7 C-7 F-7 B♭7

A fair-grounds painted savings
The beauty that is spring's } These fool-ish things re-mind me of

B♭-7 E♭7 A♭Maj7 C7 F-7 B♭7

you .	You came , How strange.	you saw , how sweet ,
E ^b / A-7 ^b 5 D7 ^b 9	G-	A-7 ^b 5 D7 ^b 9

you can-quer'd to find you	me ; still ;	When you did These things are
G-	C7	B ^b G-7

that to me , I dear to me , They	knew some-how this seem to bring you	had to be . near to me .
C-7 F7	B ^b 7 B ^b 6	F-7 B ^b 7

The winds of March that make my The sigh of midnite train in	heart a dancer , emp - ty sta - tions ,	A tel - e - phone that rings but silk stockings thrown aside play
E ^b 6 C-7	F-7 B ^b 7	E ^b 6 C-7

who's to answer ? in - vit - a - tions .	Oh , how the ghost of you Oh , how the ghost of you	clings ! } These fool - ish clings ! }
F7 B ^b 7	B ^b -7 E ^b 7	A ^b 7 ^b 7 C7

things re-mind me of	you .
F7 B ^b 7	E ^b (F-7 B ^b 7)

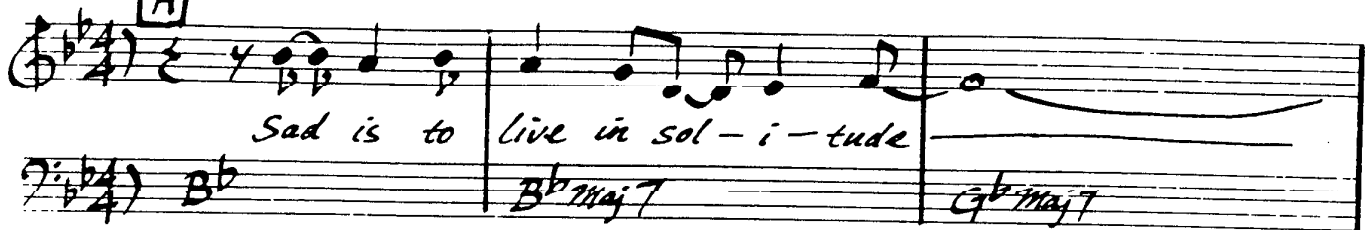
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TRISTE

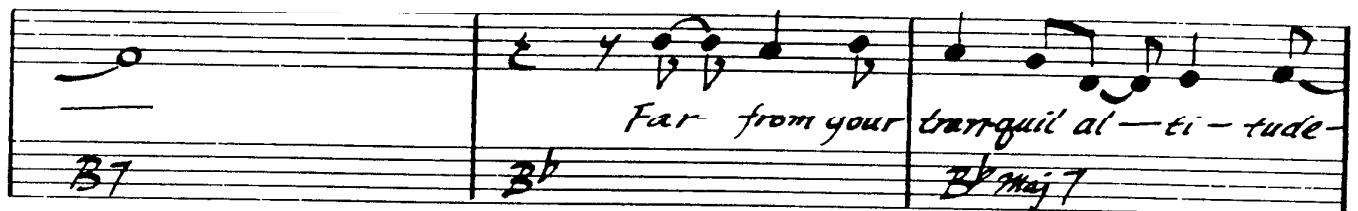
A.C. JOBIM

A

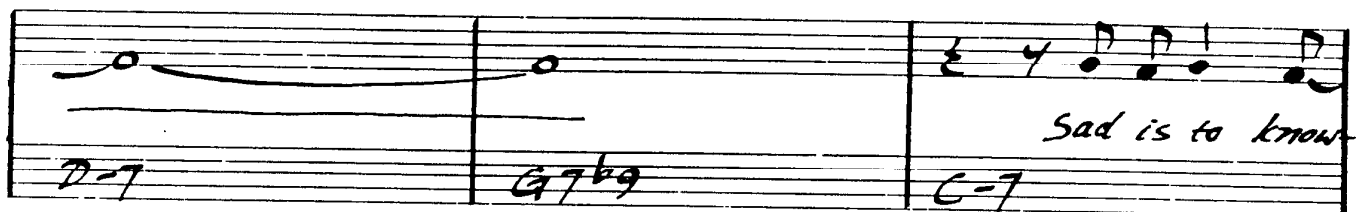
Sad is to live in sol-i-tude



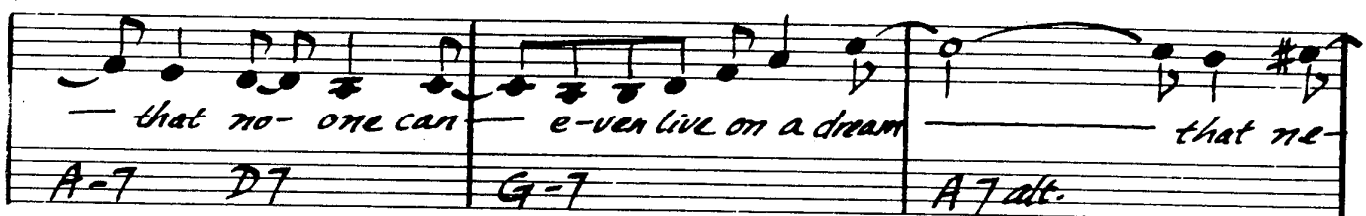
Far from your tranquil al-ti-tude



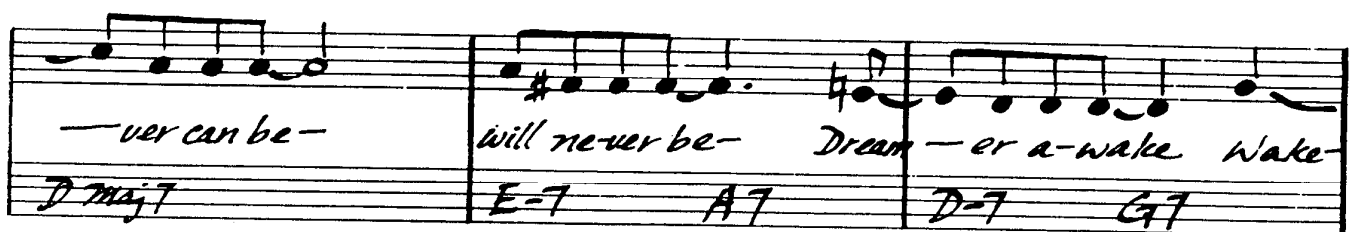
Sad is to know



— that no-one can — e-ven live on a dream — that ne-



— ver can be — will never be — Dream — er a-wake Wake-



B

— up and see — Your beau-ty is an aer-o-plane



1
1

Handwritten musical notation on a five-line staff. The first measure contains a whole note on G4. The second measure contains a whole note on E4. The third measure contains a half note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on A4. The lyrics "So - high my" are written below the third measure. The chords Bb-7, Eb7, and Bb are written below the first, second, and third measures respectively.

Handwritten musical notation on a five-line staff. The first measure contains a half note on G4, a quarter note on A4, a quarter note on B4, a quarter note on A4, and a quarter note on G4. The second measure contains a whole note on E4. The third measure contains a whole note on G4. The lyrics "heart can bear the strain;" are written below the first measure. The chords Bbmaj7, F-7, and Bb7 are written below the first, second, and third measures respectively.

Handwritten musical notation on a five-line staff. The first measure contains a half note on G4, a quarter note on A4, a quarter note on B4, a quarter note on A4, and a quarter note on G4. The second measure contains a half note on F#4, a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on A4. The third measure contains a half note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on A4. The lyrics "A heart that stops when you - pass by - on - ly to cause me pain" are written below the first three measures. The chords Ebmaj7, Ab7, D-7, and G-7 are written below the first, second, and third measures respectively.

Handwritten musical notation on a five-line staff. The first measure contains a whole note on G4. The second measure contains a half note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on A4. The third measure contains a half note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on A4. The lyrics "Sad is to live in sol - i - tude:" are written below the second and third measures. The chords C7, C-7, and F7 are written below the first, second, and third measures respectively.

Handwritten musical notation on a five-line staff. The first measure contains a whole note on G4. The second measure contains a whole note on E4. The third measure contains a whole note on G4. The chords Bb-7, Eb7, and F7 are written below the first, second, and third measures respectively.

Handwritten musical notation on a five-line staff. The first measure contains a whole note on G4. The second measure contains a whole note on E4. The third measure contains a whole note on G4. The lyrics "A.C. JOBIM - 'WAVE'" are written below the second and third measures. The chords Bb-7, Eb7, and F7 are written below the first, second, and third measures respectively.

-NILES DAVIS

(MED-UP)

TUNE-UP

First system of musical notation. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), Ab4 (quarter), G#4 (half), F#4 (half). Bass clef, 4/4 time. Chords: E-7, A7, Dmaj7, F#.

Second system of musical notation. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), Ab4 (quarter), G#4 (half), F#4 (half). Bass clef, 4/4 time. Chords: D-7, G7, Cmaj7, F#.

Third system of musical notation. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), Ab4 (quarter), G#4 (half), F#4 (half). Bass clef, 4/4 time. Chords: C-7, F7, Bbmaj7, F#.

Fourth system of musical notation. Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), Ab4 (quarter), G#4 (half), F#4 (half). Bass clef, 4/4 time. Chords: E-7, A7, Dmaj7, E-7 A7.

NILES DAVIS - "DAVIS"

"NILES DAVIS PLAYS JAZZ CLASSICS"

TUNE UP

LYRICS: STANLEY CORNFELD

Let's tune up tonight Let's
Try and get it right The
Audience is threatening to leave the room If we
Don't start playing in tune

It's worth the extra wait Al-
-though I know we're running late So let's
Try and get the pitches right Let's tune
Up tonight

We got sex appeal, we got
Rhythm we got feel But if we
Don't start playing in tune The
Audience is going to leave the room So

Let's tune up tonight Let's
Try and get it right So be-
-fore they turn on the lights Let's tune
Up tonight!

-HOLMES, NICHOLS

UNTIL THE REAL THING COMES ALONG & CORR.

I'd work for you, I'd slave for you,
glad-ly move the earth for you,

I'd be a beggar or a knave for you, If } that is not love; It will
To prove my love, dear, and it's worth for you, If }

1.
have to do Until the real thing comes a-long. I'd

2.
Until the real thing comes a-long. With all the words, dear at

my com-mand, I just can't make you un-der-stand.

I'll always love you darlin', come what may, My heart is yours, what mo

G D^o A-7 D7 G G^o

can I say? I'd sigh for you, I'd cry for you.

B^b7 E^b B^b+7

I'd tear the stars down from the sky for you, If that is-n't love, it will

E^b C7 F-7

have to do, Until the match is a-long.

B^b7 E^b F-7 E^b

- ROGERS/HART

WAIT TILL YOU SEE HER

Wait till you see her, see how she looks,
Paint-ers of paint-ings, writ-ers of books,

F-7 Bb7 Ebmaj7 C-7

1.
Wait till you hear her laugh.
Nev-er could

F-7 Bb7 Ebmaj7

2.
tell the half.

D7 G-

Wait till you feel the warmth of her glance,

C- F7 Bbmaj7

Pen-sive and sweet and wise.

C-7 G7alt. C7b5 C9

All of it love — ly All of it thrill-ing; I'll

F-7 Bb7 C-7 G-7

nev-er be will-ing to free her,

C9 F9 F- G7

When you see her,

C-7b5 F7 E7 Eb7

You won't be-lieve your eyes.

F-7 Bb7 Eb6

FINE

(MED)

WALKIN'

- CARPENTER

- INTRO -

I don't know what you've ev-er done with don't care who —

But walkin' is my fav-rite thing for

cats and chicks to do

Let me take you walk- (scene) in' ry

FINE

Till the parting mo- ment comes

An-ywhere we chance to pass

MILES DAVIS - "FOUR & MORE"
"LAMBERT, HENDRICKS & BAVAN AT NEWPORT '63"

Cause we gonna walk a-while, talk a-while Let me take you

F7 C7 Bb7

walk in' We can dig some stone

F7 (C7) F7 2. (INTO SOLOS)

ENDING: PLAY [A] THEN
D.C. AL FINE

(JAZZ WALTZ)

WALTZ FOR DEBBY

- BILL EVANS

Handwritten musical notation for the first system of "Waltz for Debby". The staff is in 3/4 time with a key signature of one flat (Bb). The melody consists of four half notes: C4, Bb4, A4, and G4. The lyrics are "In her own sweet", with "Lives my fav'rite" written below. The chords are Fmaj7, D-7, G-7, and E7.

Handwritten musical notation for the second system. The melody continues with a half note C4, a half note Bb4, and a quarter note A4. The lyrics are "world girl", "Pop-u - la - ted by", and "Un - a - ware of the". The chords are A7, D7, G7, and C7.

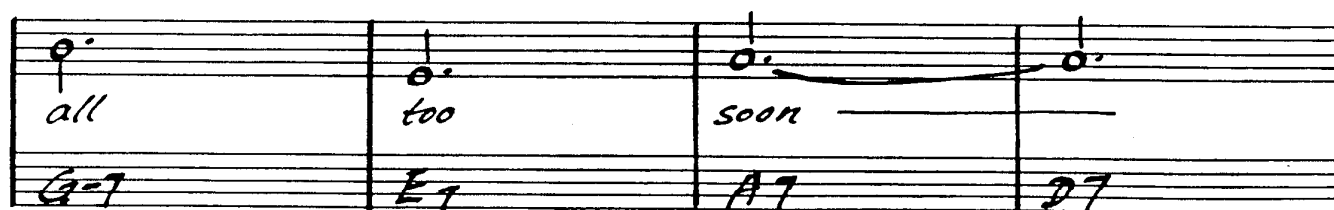
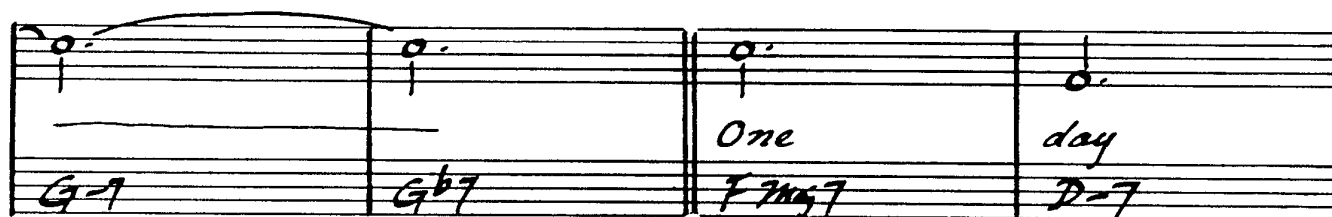
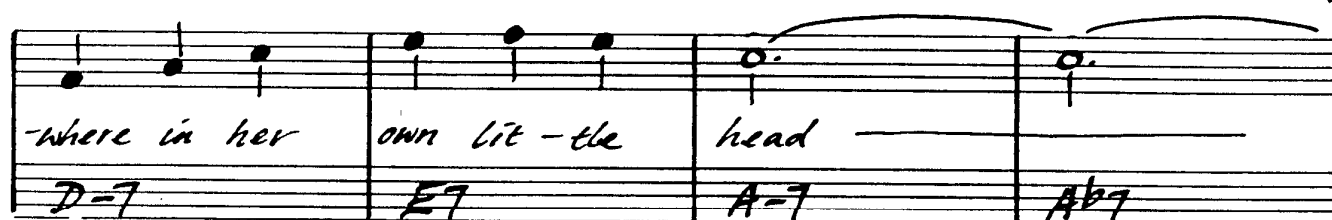
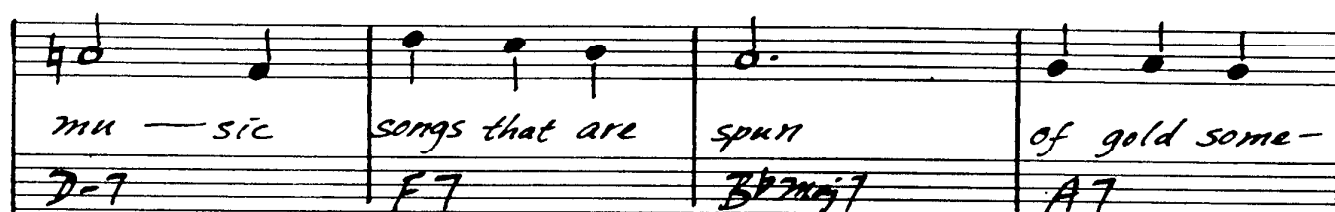
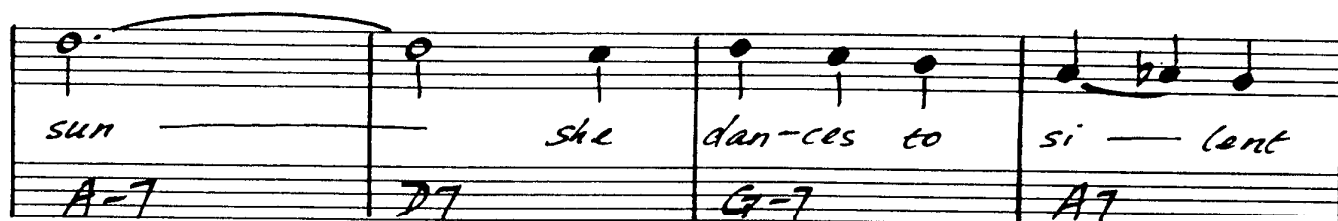
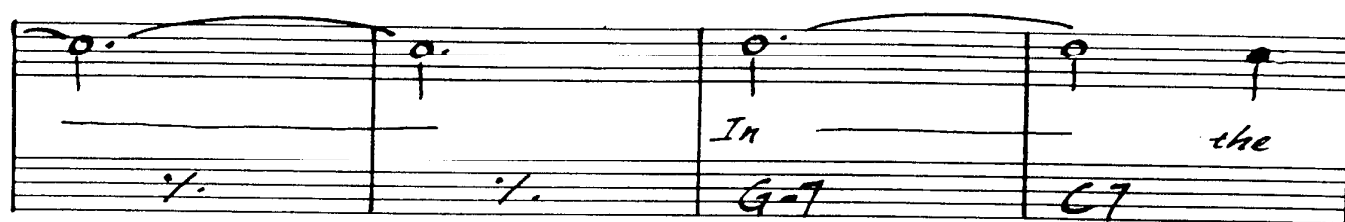
Handwritten musical notation for the third system, marked with a first ending bracket. The melody consists of four half notes: G4, F4, E4, and D4. The lyrics are "dolls and", "clowns and a", "prince and a", and "big pur-ple". The chords are F7, Bbmaj7, G-7, and C7. The final chord is marked C7/Bb.

Handwritten musical notation for the fourth system. The melody consists of four half notes: C4, Bb4, A4, and G4. The lyrics are "bear.". The chords are A-7, D7, G-7, and C7.

Handwritten musical notation for the fifth system, marked with a second ending bracket. The melody consists of four half notes: F4, E4, D4, and C4. The lyrics are "near - y", "grown ups all", "near", and a final note. The chords are B-7, E7, A7maj7, and a final chord marked with a double bar line.

"THE BILL EVANS ALBUM"

BILL EVANS - "VILLAGE VANGUARD SESSIONS"





She'll grow up and she'll leave her dolls and her

G7 C7 F7 Bbmaj7

prince and her sil-ly old bear

Bb6 Eb7 A-7 D7

When she goes they will cry

B-7 E7 A-7 F#

As they whis-per good-bye They will

Bbmaj7 Eb7 A-7 Abmaj7

miss her I fear but then so will

A-7 Abmaj7 G-7 C7

I.

F6 F# F# F#

(BOSSA)

WATCH WHAT HAPPENS

-MICHEL LEGRAND

INTRO

Musical notation for the Intro, featuring a treble and bass staff in 4/4 time. The melody is in E-flat major (three flats). The bass line consists of chords: E6, D6, Eb, E6, D6.

Musical notation for the first vocal line. It includes a treble staff with a melody and a bass staff with chords. The lyrics are: "Let some-one / One some-one / start be-liev-ing in / who can look in your". The chords are Eb Maj7, Eb6, Eb Maj7, Eb6.

Musical notation for the second vocal line. It includes a treble staff with a melody and a bass staff with chords. The lyrics are: "you / eyes / Let him hold out his / And see in-to your / hand / heart". The chords are F9, F-7, Bb9.

Musical notation for the third vocal line. It includes a treble staff with a melody and a bass staff with chords. The lyrics are: "Let him touch you and / Let him find you and / watch what / hap - pens". The chords are F-7, Bb7, Eb Maj7, E Maj7, F Maj7, E Maj7.

Musical notation for the fourth vocal line. It includes a treble staff with a melody and a bass staff with chords. The lyrics are: "See what / hap - pens / Cold,". The chords are Eb Maj7, E Maj7, F Maj7, F# Maj7, G Maj7, Gb.

No I won't believe your heart is cold — — — — — May-be

% G-7 C9 %

just a-fraid — — — — — to be broken a-gain — — — — —

F F6 Fmaj7 F-7

[C] — — — — — Let some-one — — — — — with a deep love to

Bb7 Ebmaj7 Eb6

give — — — — — Give that deep love to you — — — — —


F9 F-7 Bb9

— And what magic you'll see — — — — — Let some-one give his heart

% Eb Eb D6




BRASS TACKS

To  CODA

Some one who cares like me

E^b E^b D^b $E^b \text{maj} 7$

($F-7$ $B^b 7$)  $D.S. al \text{ } \text{Coda symbol}$

 CODA

one who cares like me Some one who cares like me -

E^b D^b E^b E^b D^b

$E^b \text{maj} 7$ $E^b 6$ $E^b \text{maj} 7$ $E^b 6$ $E^b \text{maj} 7$

FINE

(BOSSA)

WAVE

- JOBIM

INTRO

half past three — When — your lips meet

A-7 F-7/B \flat

mine it was e — tern — i — ty — By now we

B \flat 9/A \flat G-7 A7 alt.

know the wave is on its way to be —

D Maj7 B \flat 7 A-7

Just catch the wave — don't be a — fraid — of lov — ing me —

F7(b9) G Maj7 G-6

— The thought of the old lone — li — ness goes whenever

F#13 F#17 B9 B7(b9) B-7/E E7

two can dream a dream to — ge — ther. —

B \flat 9 A7 D-7 G13

ANTONIO CARLOS JORIM - "WAVE"

440.

(MED.) WELL YOU NEEDN'T - THELONIOUS MONK
- EMERSON

4/4

You want to get high - Well you needn't
nev-er get some-thing for noth-ing

4/4

Just You

F7 Gb7

take your foot off - of the ground -
have to give some-thing a way -

4/4

You don't want to lose - the con-
stantly

F7 Gb7 F7

1.

neg- tion
chang- ing

4/4

From go- ing up and get- ting down

4/4

You

Gb7 F7

2.

day to night and night to day

4/4

From black to white and white to

4/4

grey

F7 G7

With all your might you try to stay On

4/4

Ab7

MONK - "THE THELONIOUS MONK SEPTET"
"THE THELONIOUS MONK STORY"
1. "MILES DAVIS PLAYS JAZZ CLASSICS"
"THE BEST OF CANNONBALL ADDERLEY"

top - of it all - but its round like a ball you slip up and you fall - or it

A7 Bb7 B7 Bb7 A7 Ab7

pops and that's all You want to get high - well you neatric Just

G7 C7 F7 Gb7

keep yourself un - der con - trol - Step out of your mind for a

F7 Gb7 F7

min - ute And feel the dis - tances you go.

Gb7 F7 F7

WE'LL BE TOGETHER AGAIN

- FISCHER/LAINE

no tears, no fears Re- member there's always to-
kiss, your smile Are mem-ries I'll treasure for-

$G7$ $C6$ $E\flat7$ $A\flat7$ $D7$ $G7$ $A-$ $A-/G$

morr-on So what if we have to part
-ev-er Try thinking with your heart

$F\sharp7$ $B7$ $B\flat7$ $E\flat7$ $A\flat7$ $G\flat7$

1. We'll be to-ge-ther a- gain. Your 2. We'll be to-gether a-

$F7$ $B\flat7$ $E\flat7$ $A\flat7$ $D7$ $G7$ $F7$ $B\flat7$ $E\flat7$ $D7$ $G7$

-gain Times when I know you'll be lone-some

$C6$ $A\flat7$ $G7$ $C7$ $A7$

Time when I know you'll be sad Don't let tempta-tion sur-

$A\flat7$ $G7$ $C7$ $A\flat7$ $G7$ sus4

-round you Don't let the blues make you bad Some

C-7 A7 alt. D7 alt. D-7 Db7

day, some way We both have a life time be-

C6 Eb7 A7 D-7 G7 A- A-/G

-fore us And parting is not good - bye

F#-7 B7 Bb-7 Eb7 Ab7 Maj7 Gb7 Maj7

We'll be to-gether a - gain.

F-7 Bb7 Eb7 D-7 G7 C6 (D-7 G7)

FINE

(FAST) WHAT AM I HERE FOR MUSIC - DUKE LYRICS - HENDRICKS

What am I here for
Where am I go - ing

What am I here for
What am I do - ing

What does my liv - ing all mean
What is this pause in between

C Maj 7 C#0 D-7

Won - der why you won - der

G7#11 G-7 C7

'Bout to-mor-row more

Ev - 'ry day's a

F Maj 7 E7 A-7

new - day It'll come as sure as you're born

D7 D-7 Db7

What am I here for
Where do I come from

What am I here for
Where am I go - ing

Maybe I'm do - ing it now
None of my business no how

C Maj 7 C#0 D-7

Handwritten musical notation for the first system of "What's the Use of Worrying". The system consists of a vocal line and a guitar line. The vocal line starts with a whole note G4, followed by a double bar line, then a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C#4. The guitar line starts with a whole note G4, followed by a double bar line, then a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C#4. The lyrics "What's the use of worry - ing" are written below the vocal line.

Handwritten musical notation for the first system of the song "Long as you're livin'". The notation is on a single staff with a 4/4 time signature. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, and a half note E4. The lyrics "Long as you're livin'" are written below the staff. The chords Fmaj7 and E7 are written below the staff.

Handwritten musical notation for the first system of "That's What I'm Here For":

Musical staff: \sharp C4, D4, E4, F#4, G4, A4, B4, C5 (half note).

Lyrics: That's what I'm here for

Chords: C#0

-LEGRANDE,
BOUGHMAN

(BALLAD) WHAT ARE YOU DOING THE REST OF YOUR LIFE

What are you doing the rest of your life — For the North South East and
time of your days — All the nickels and the

A- A-(maj7) A-7 A-6

West of your life I have on-ly one re- gues of your life
dimes of your days All the reasons and the rhymes of your days —

Fmaj7 (A-7/E) (D-7) E-7 D-7
(D-7/C) (B-6)

1.
— That you spend it all with me
— All be-gin and end with All the seasons and the

B-7b5 B-7/E E7

2.
me I want to see your face in ev-ry kind of

A maj7 % B-7b5 E9

light In fields of dawn and forests of the night And when you

A maj7 B-7b5 E9 A maj7

stand be-fore the candles on a cake O let me be the one to hear the silent wish you

Ab-7 Db7(b9) Gb maj7 G-7 C7(b9)

47. SARAH VAUGHAN - "ORCHESTRATED & CONDUCTED BY MICHEL LEGRANDE"

make These to-morrows waiting deep in your eyes — In the world of love you

F maj7 A- A-(maj7) A-7 A-6

keep in your eyes — I'll a-wak-en what's a-sleep in your eyes —

F maj7 (A-7/E) (7-7) E-7 (D-7/C) D-7 (B-7/Bb)

— It may take a kiss or two — Through

B-7b5 B-7/E E7 (E9b/54)

all of my life — summer, winter, spring and fall of my life —

Fb D- E7 F maj7

— All I ev-er will re-call of my life Is all of my life with

F7(b5) A-/E B-7 E7

you .

A- (B-7b5 E7b9)

FINE 448

(BALLAD) WHAT IS THIS THING CALLED LOVE - COLE PORTER

What is this thing — called love? This

G7b5 C7 F# C#

funny thing — called love? Just

D7b5 G7 alt. Cmaj7 D7

who can solve — it's mys-ter-y? Why

G7b5 C7 F# C#

should it make — a fool of me? I

D7b5 G7 alt. Cmaj7 C-

saw you there — one wonderful day. You

C-7 F7 Bbmaj7 C#

took my heart — and threw it a way — That's why I

A67 % D-7 G7

ask the Lord — in heaven a-bove, — What

G-7b5 C7 F- %

is this thing — called love —

Db7 G#7 Eb D7

BILL EVANS - "PORTRAIT IN JAZZ"

FINE

WHEN I FALL IN LOVE

-HEYMAN/YOUNG

When I fall in love it will be for-
When I give my heart it will be com-

$E^b \text{maj}7$ C^+7 $F=7$ B^b7 $E^b \text{maj}7 (A^b7 D^b7 C7)$

-ev — er or I'll ne-ver fall in
-plete — ly or I'll ne-ver give my

F^+7 B^b7 $E^b \text{maj}7$ A^b7 D^b7 $C7$

Love — heart In a rest — less world like
And the

$F7$ $B9$ B^b7 $E^b \text{maj}7$ $A7$

this is love is end-ed be-fore it's be-gun and too

$A^b \text{maj}7$ D^b7 $G=7$ $A^b7 \text{maj}7$ $G=7^b5$ $C7 \text{alt.}$

man — y moonlight kiss-es seem to cool in the warmth of the

$F=7$ $D7 \text{alt.}$ D^b7 $C7$ $F=7$ C^+7

SAM RIVERS - "A NEW CONCEPTION"

2.

sun mo—ment I can feel that you

F-7 Bb7 Ebmaj7 A7 alt. Abmaj7 D9

feel that way too is when I'll fall in

G-7 C7 alt. F-7 Db7 Ebmaj7 (Ab7 Db7 C7)

love with you .

B7 Bb7 Eb6 (F-7 Bb7)

FINE

(BALLAD) WHEN SUNNY GETS BLUE - FISHER/SEAGAL

When sun-my gets blue her eyes get gray and cloudy
 sun-my gets blue she makes a sign of sadness

G-7 C7sus4 Bb-7 Eb7

Then the rain be-gins to fall
 Like the wind that stirs the trees

Fmaj7 G-7 A-7 D7 Bb7b5 / Bb-7 Eb7

Love is gone so what can matter. No sweet lover man comes to call
 Like some vi-o-lins a-play-ing weird and haunting mel-o

Fb/A Ab-7 Db7 G-7 / C7 Bb7 A-7 D7(b9) :||

1.
 -dies Peo-ple used to love to hear her laugh, see her smile,

E-7 A7(b9) Dmaj7 E-7 F#-7 B7(#9)

2.
 That's how she got her name
 Since that sad af-fair, she's

E-7 A7(b9) Dmaj7 D-7 G#7

lost her smile, changed her style, some-how she's not the same — But

C maj7 A-7 F maj7 / D-7 G7 G-7 C7

mem-ries still fade, and pretty dreams will rise up where her other dream fell

G-7 C7 sus4 Bb-7 Eb7 F maj7 G-7

through Hur-ry new love hurry here to kiss away each lonely tear, an

A-7 D7 B-7bs / Bb-7 Eb7 F6/A / Ab-7 Db7

hold her near when Sun-ny Gets Blue

G-7 C7 alt. F maj7 Gb7

hold her near when Sun-ny Gets Blue .

G-7 Gb7 F maj7

WHEN YOUR LOVER HAS GONE

- SWAN

When you're a — lone
What lone-ly hours

Who cares for
The eve-ning

G6 % C7

Star-lit skies
Shadows bring

When you're a — lone
What lone-ly hours

% A7b5 %

The mag-ic
With mem-ries

moon-light dies
ling-er-ing

at break of
like fad-ed

C- F7 Gmaj7 / F#7b5 B7

1.
dawn

There is no
sun — rise

E-7 C#7b5 C-7 B-7 F#0

When your
lor — er has
gone

A-7 D7 B-7 Bb7

Handwritten musical notation on a staff. The melody consists of a half note, a quarter rest, a repeat sign, a half note, a quarter rest, a quarter note, a quarter note, and a quarter note with a sharp. The lyrics are "flowers" and "Life can't mean". The chords are A-7, Ab7, E-7, D-7, G7, C7, B-7, and B7. A first ending bracket labeled "2." is over the first ending.

flowers Life can't mean

A-7 Ab7 E-7 / D-7 G7 C7 / B-7 B7

Handwritten musical notation on a staff. The melody consists of a quarter note with a sharp, a quarter note, a quarter note, a quarter rest, a quarter note, a quarter note, a quarter note, and a quarter note. The lyrics are "an-y-thing", "When your", and "lov-er has". The chords are E-7 (Maj7), E-7, A7, Bb-7, Eb7, A-7, and D7.

an-y-thing When your lov-er has

E-7 (Maj7) E-7 A7 / Bb-7 Eb7 A-7 D7

Handwritten musical notation on a staff. The melody consists of a half note, a half note, and a half note. The lyrics are "gone.". The chords are Ab Maj7 #11, G Maj7 #11, and (Eb7, Ab7, A-7, D7). A double bar line is at the end of the staff.

gone.

Ab Maj7 #11 G Maj7 #11

(Eb7 Ab7 A-7 D7)

(BALLAD)

WHERE ARE YOU

- JIMMY MC HUGH

Where are you? Where's my heart? Where have you gone with-out me? Where is the dream we start-ed?

Abmaj7 C-7 B° Bb-7 Eb sus4 Abmaj7 F-7

I thought you cared a-bout me. I can't be-lieve we've part-ed. 1. Where are you?

Bb-7 B° C-7 F-7 Bb-7 Eb7 Abmaj7 Eb7

2. Where are you? When we said good bye love

Bb-7 Eb7 Ab6 Dbmaj7 Bb-7 G-7 C7

Was it just a game? When I gave you my love

F- Eb7 Abmaj7 Dbmaj7 Bb-7 G-7 C7

Was it all in vain? My life's through

F-7 Bb7 Bb-7 Eb7 Abmaj7 C-7 B°

SUNNY ROLLINS - "THE BRIDGE"

Must I go on pre-tend-ing? Where is my hap-py end-ing?

Bb-7 Eb sus4 Ab maj7 F-7 Bb-7 Bb C-7 F-7

Where are you?

Bb-7 Eb7 Ab6

FINE

- LENNON/MCCARTNEY

(BALLAD)

YESTERDAY

Handwritten musical notation for the first system of "Yesterday". The melody is in treble clef, key of F major, 4/4 time. The bass line is in bass clef. The first two measures are F (quarter), G (quarter). The third measure has a repeat sign, then Bb (quarter), F (quarter). The fourth measure has a repeat sign, then F (quarter). The lyrics "Yester-day Suddenly" are written under the melody.

Handwritten musical notation for the second system. The melody continues. The lyrics are "all my troubles seemed so far used a-way to be". The chords are E-7, A7, D-7, D7/C, Bbmaj7, C7.

Handwritten musical notation for the third system. The melody continues. The lyrics are "here to stay, oh, o-ver me, oh, I be-lieve in yes-ter-day came yes-ter-day sud-den-ly". The chords are F, E-, D-7, G7, Bb, F.

Handwritten musical notation for the fourth system. The melody continues. The lyrics are "why she had to go I don't know she wouldn't". The chords are E-7, A7, D- C Bbmaj7, C7.

Handwritten musical notation for the fifth system. The melody continues. The lyrics are "say I said something's wrong, now I". The chords are Fmaj7, E-7, A7, D- C Bbmaj7.

long for yes-ter-day ————— Yesterday

C7 F F

love was such an easy game to play, now I need a place to

E7 A7 D- / / D7/C Bbm7 C7

hide a-way- oh I be-lieve in yes-ter-day-

F / / E- D7 G7 Bb F

D.S. al Fine

ENDING :

I be-lieve in Yes-ter-day-

D- G Bb F

RITARD - - - - - FINE

- JEROME KERN

(BALLAD)

YESTERDAYS

Yes — ter — days,
youth was mine

yes — ter —
truth was

D- E-7b5 A7b9 D-

— days.
mine

Days I knew as
joy-ous, free and

hap-py sweet se-
flam-ing life for —

E-7b5 A7b9 D- D-7/C# D-7/C

— ques — ter'd
sooth was

days.
mine

Old — en
sad am

B-7b5 E7 A7

days.
I,

Gold — en
Glad am

days.
I,

D7 G7 C7

Days of — mad re-mance and
for to — day I'm dreaming

love,
of

C-7 F7 Bbmaj7 Ebmaj7 E-7

M.J.Q. - "THE MODERN JAZZ QUARTET"

1. *Then gay*
Eb7

2. *yes - ter - days.*
Eb7 D-

(Eb7)

(ROCK) YOU ARE THE SUNSHINE OF MY LIFE ^{- STEVIE WONDER}

INTRO.

C maj7 G+7 C maj7

You are the sun — shine of — my life
You are the ap — ple of — my eye

C G/f E-7

That's why I'll al — way be — a-round —
For — ev — er you'll — stay in — my heart —

A7b9 D-7 G7

I feel like this —
You must have known —

C D-7 G7sus4 C maj7

— is the — be — — —
— that I — was — — —
— — — — — —
— — — — — —

D-7 C7sus4 C maj7 D-7 C7sus4

STEVIE WONDER - "TALKING BOOK"

CARLEN MURRAY - "MS JAZZ"

Though I've loved you — for a mil-lion years —
Be-cause you came — to my — res — cue —

C maj7 D-7 C7 sus4 B-7b5

And if I thought — our love — was
And I know that — this must be

E7 alt. A maj7 B-7 E7

end — ing —
hea — ven —

I'd — find — my-self — drown —
How could so — much love — be —

A = A-(maj7) A-7 D7

— ing in my — own tears.
in-side — of you.

D-7 G7

(WHOLE SONG MODULATES UP 1/2 STEP)

(MED.)

YOU ARE TOO BEAUTIFUL

- RODGERS/HART

4/4

You are too beautiful, my dear, to be true, And I am a fool for
You are too beautiful for one man a-lone, For one lucky fool to

D-7 G7 E-7 A7 alt. D-7 G7 alt.

beauty. be with, Fooled by a feeling that be-cause I had found you,
When there are other men with eyes of their own to

Cmaj7 / E-7 E♭7 D-7 / F-7 B♭7 A-7 D7

1. 3 I could have bound you too. 2. see

D-7 G7 E-7 A7♭9 D7 / D-7 G7

with. Love does not stand shar-ing,

C6 Fmaj7 F#0 C/G A7

Not if one cares. Have you been com-

D-7 G7 Cmaj7 B-7♭5 E7♭9

-par-ing my ev-ry kiss with theirs!

A- A-(maj7) A-7 D7 D-7 G7

If on the other hand, I'm faith-ful to you, It's not through a sense of

D-7 G7 E-7 A7 alt. D-7 G7 alt.

du-ty ; You are too beautiful and I am a fool for

C maj7 D-7 / E-7 Bb7 A-7 D7

beau-ty.

D-7 G7 C6 Bb6 C6

FINE

(BALLAD)

YOU DON'T KNOW WHAT LOVE IS

- RAYE/DEPAUL

Handwritten musical notation for the first system of "You Don't Know What Love Is". The key signature is B-flat major (two flats) and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "You don't know — what love is — Un- don't know — how lips hurt — Un-". The chords are: F-7, D-flat 9, C7-b9.

Handwritten musical notation for the second system. The lyrics are: "til you've learnt the meaning of the blues; Un- til you've loved a love you've had to cost; Un- til you've kissed and had to pay the cost; Un- til you've flipped your heart + you have". The chords are: F-, C7-b9, D-flat major 7, G-7-b5, C7-b9.

Handwritten musical notation for the third system, marked "1.". The lyrics are: "lose lost You don't know — what love is — You". The chords are: F-6, A-flat 7, D-flat major 7, G-7-b5, C7-b9.

Handwritten musical notation for the fourth system, marked "2.". The lyrics are: "don't know what love is. — Do you know how a". The chords are: D-flat major 7, C7-b9, F-6, B-flat 7, E-flat 7.

Handwritten musical notation for the fifth system. The lyrics are: "lost heart fears the thought of rem — in — is — cing? And how". The chords are: A-flat major 7, B-flat 7, E-flat 7 sus 4, A-flat major 7.

SONNY ROLLINS - "SAXAPHONE COLOSSUS"

MILES DAVIS - "WALKIN'"

67. BILLIE HOLIDAY - "LADY IN SATIN"

lips that taste of tears lose their taste for

D-7 G7 Cmaj7 Db9

kiss-ing? — You don't know — how hearts burn — for

C7b9 F-7 Db9 C7b9

love that cannot live yet never dies Un-til you've faced each down with spite

F- C7b9 DbMaj7 G-7b5 C7b9

eyes You don't know what love is. —

F-6 Ab7 DbMaj7 C7b9 F-6

roduced by
ohn Hammond

BILLIE



YOU DON'T KNOW WHAT LOVE IS

LYRICS: CIRCE MILLER

You don't know what love is,
You never even tried to learn the rules.
You treat it as a pastime just for fools,
Playin' it cool,
That's not what love is.

You don't know what heart is.
It's not a toy, it's not a yo-yo on a string.
If anything is sacred, it's that thing.
Now mine is bleeding, and
I know what love is.

Lovin' is a gamble.
I gambled on some kisses sweet with fire.
Put body and soul up on the table.
The stakes couldn't get any higher.

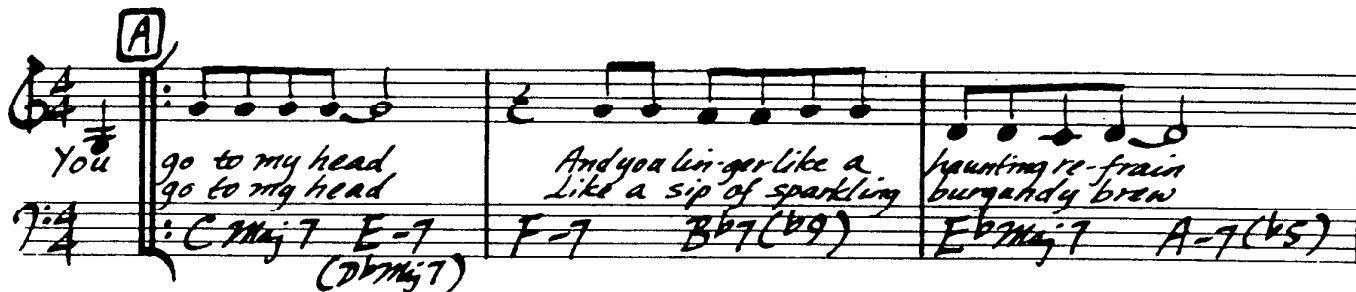
The gamblin's done now,
Yes, the game is over.
The last move's been made,
The last dice has been tossed.
You think you've won, but,
Now we both have lost,
At such a cost,
'Cause that's what love is.

(BALLAD)

YOU GO TO MY HEAD

- J. FRED COOTS

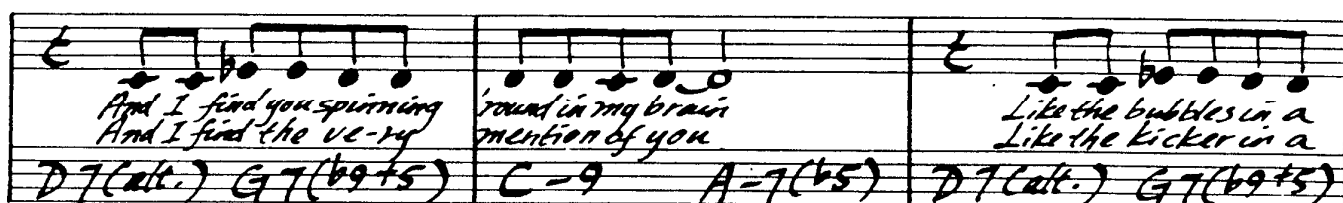
A



You go to my head
go to my head

And you linger like a haunting re-frain
Like a sip of sparkling burgandy brew

C Maj 7 E-7 (D#m7) F-7 Bb7(b9) Eb Maj 7 A-7(b5)

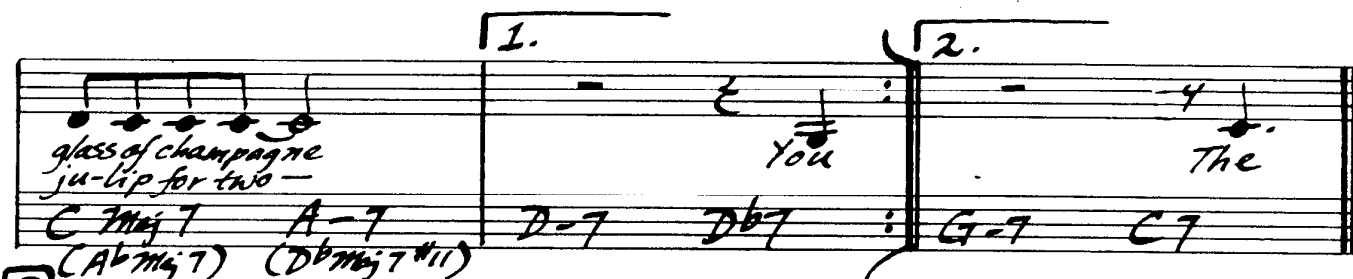


And I find you spinning round in my brain
And I find the ve-ry mention of you

Like the bubbles in a Like the kicker in a

D7(alt.) G7(b9+5) C-9 A-7(b5) D7(alt.) G7(b9+5)

1. 2.



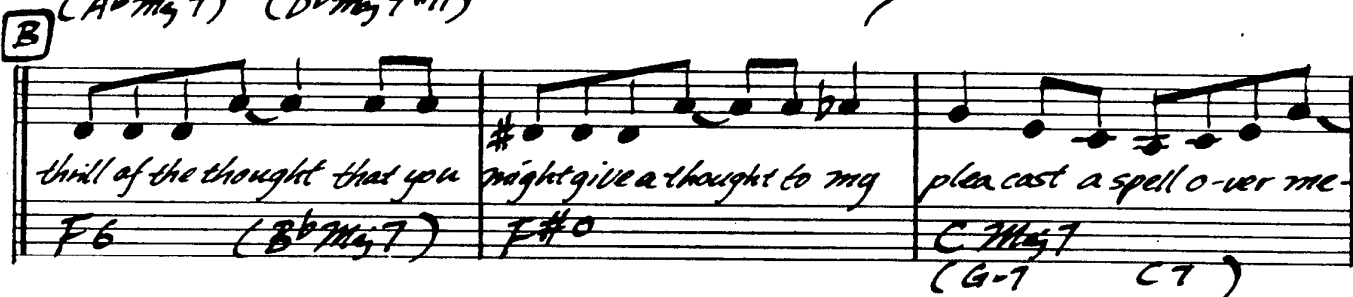
glass of champagne ju-lip for two -

You

The

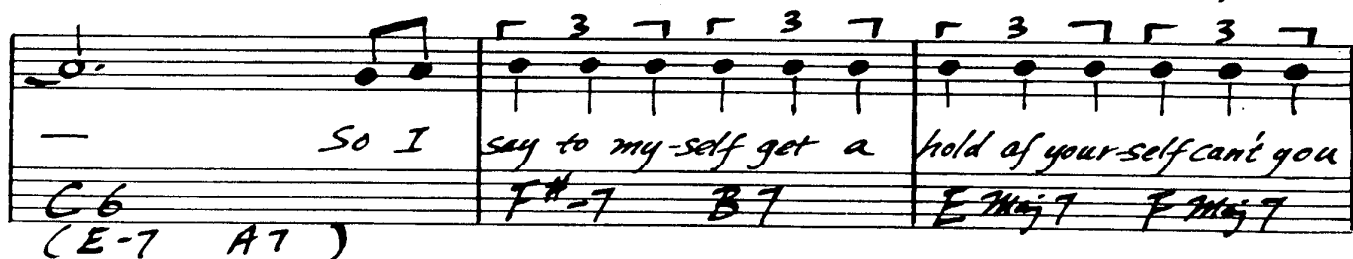
C Maj 7 A-7 (Abm7) D-7 Db7 G-7 C7

B



thrill of the thought that you might give a thought to my
plea cast a spell o-ver me

F6 (Bbm7) F#0 C Maj 7 (G-7 C7)



So I say to my-self get a hold of your-self can't you

C6 (E-7 A7) F#-7 B7 E Maj 7 F Maj 7

ELLA FITZGERALD & JOE PASS - "TAKE LOVE EASY"

3 7 3 7

see that it never can be You go to my head

F#-7 B7 E-7 Eb-7 D-7 Db7 C Maj7 Db Maj7

With a smile that makes my temperature rise Like a summer with a

F-7 Bb7(b9) Eb Maj7 A-7(b5) D7(alt.) G7(b9#5)

thousand Julys - You in-tox-i-cate my soul with your eyes -

C-9 A-7b5 D7(alt.) G7(b9#5) C Maj7 (Ab Maj7 Db Maj7)

D

Though I'm cer-tain that this heart of mine

G-7 C7 F Maj7 F-(Maj7) Bb7

3 7 3 7 3 7 3 7

has-n't a ghost of a chance in this crazy ro-mance

C Maj7 D-7/B E-7 F#-7 B7 E-7 A7

3 7

- You go to my head.

D-7 G13 C Maj7 (D-7 G7)

(♩ = 136 DOUBLE TIME FEEL) YOU'RE EVERYTHING - COREA/POTTER

In my life, nothing seems so right, as to be with
 A C#7/G# GΔ F#7 E-7/B G

you and when I'm with you I always
 Ab7b5 G-9 3/4 F#-7 4/4 F-7 F-6

think — you're every-thing! And as — time goes
 E-9 A7 D C A C#7/G#

by floating like a bird am I E-ven songbirds
 GΔ+5 F#7 B-7 Eb7/Bb AΔ+5 Ab7

seem all to sing you're every-thing!
 G7 F#7 F7 E7 A E-7/G

CHICK COREA - "LIGHT AS A FEATHER"

Oh days are so much fun for those who know that in love all life's a

A A^b- E^b7 A^b- / / E^b7

game, and as we go dancing thru the sun in

A^b- G7^b9 C B⁺7 E-9 A7

love and as time goes by, floating like a

D C A C⁺7/G⁺ GΔ⁺5 F⁺7

bird am I I-ven some birds I know all

B-7 E^b7/B^b AΔ⁺5 A^b7 G7 F⁺7

sing, You're every-thing!

F7 E7 A E-7/G A E-7/G

SOLO ~~~~~

A E-7/G / A E-7

FINE
474

(MED.)

YOU STEPPED OUT OF A DREAM

-KAHN/BROWN

A

Handwritten musical notation for the first system of the song. The melody is written on a treble clef staff in 4/4 time. The lyrics are "You stepped out of a dream". The bass line is written on a bass clef staff with chords: Cmaj7, F7, and Dbmaj7. There are triplet markings (3) over the notes in the second measure.

Handwritten musical notation for the second system. The melody continues with the lyrics "You are too won-der-ful to be what you". The bass line has chords: Bb7 and Eb7. Triplet markings (3) are present over the notes in the first and third measures.

Handwritten musical notation for the third system. The melody continues with the lyrics "seem! Could there be eyes like yours". The bass line has chords: Abmaj7 and G7. Triplet markings (3) are present over the notes in the second measure.

Handwritten musical notation for the fourth system. The melody continues with the lyrics "Could there be lips like yours, Could there be". The bass line has chords: C7, Fmaj7, and F7. Triplet markings (3) are present over the notes in the first and third measures.

Handwritten musical notation for the fifth system. The melody continues with the lyrics "smiles like yours, hon-est and tru". The bass line has chords: F7, Bb7, Eb7, and Ab7. Triplet markings (3) are present over the notes in the second measure.

B

ly? You stepped out of a

D-7 G7 C maj7

cloud, I want to take you a-way,

D^b maj7 F^b-7

a-way from the crowd And have you

E^b7 G^b7 F7

all to my self, a lone and a part

D-7(b5) G7 E-7

out of a dream, safe in my

A7 D-7 G7

heart.

C maj7

YOU TOOK ADVANTAGE OF ME

- ROGERS/HART

I'm a senti-men-tal sap, that's all -
I'm just like an ap-ple on a bough -
What's the use of try-ing
And you're gonna shake me

E^b maj7 E^b 7 F 7 B^b 7 G 7 G^b 7

not to fall? - I
down somehow, - So
have no will, - You've
what's the use, - You've
made your kill - 'Cause you
cooked my goose - 'Cause you

F 7 B^b 7 E^b maj7 E^b 7 A^b maj7 A^b 6

took ad-vant-age of
took ad-vant-age of
me!
me!
I'm so hot and bothered that

E^b maj7 B^b 7 E^b B^b 7 (2x: G-) C 7 D 7

I don't know - my
el-bow from my
ear; I

G 7 C 7 F 7 B^b 7 E^b maj7

suf-fer some-thing awful each
time you go - And much worse when you're

C 7 D 7 G 7 C 7 F 7 B^b 7

near. Here am I with all my bridges burned,

F-7 Bb7 Ebmaj7 Eo7 F-7 Bb7

Just a babe in arms where you're concerned, So lock the doors and

G-7 Gb07 F-7 Bb7 Ebmaj7 Eb7

call me yours 'cause you took ad-vantage of me!

Abmaj7 Ab-6 Ebmaj7 Bb7 Eb

FINE

YOU'VE CHANGED

- CARL FISCHER

You've changed, that sparkle in your eye is gone, Your
changed, Your kisses now are so bla- se, You're

$E^b \Delta \text{maj} 7$ $A-7^b 5$ $D^+ 7$ B^b-6

smile is just a care-less you're, You're
bored with me in ev-ry way, I breaking my heart, you're chan-

$G-7^b 5$ $C^+ 7$ $F 9$ $B 7$ $B^b 7$ $B 7$

1.

You've can't un-der-stand, you're change-

E^b $C-7$ $F-7$ $B^b 7$ $B 7$ $B^b 7$

2.

You've for-gotten the words, "I love-

B^b-7 $E^b 7$ $C- D^b \text{maj} 7 B^b 7 E^b 7 A^b \text{maj} 7$

- you," each memo-ry - that we've sha-red. You ig-

A^b-7 $G-7$ $E^b B^b 7 B^b 7 E^b 7$

BILLIE HOLIDAY - "LADY IN SATIN"

"THE ORIGINAL RECORDINGS"

more ev-ry star a-bore you, — I can't re-a-lize you ev-er cared.

$A^b \text{maj} 7$ $A^b -$ $E^b \text{maj} 7$ $G^b - 6$

— You've changed, you're not the angel I once

$F = 7$ $B^b + 7$ $E^b \text{maj} 7$ $A = 7^b 5$ $D 7^b 9$

knew. No need to tell me that we're through, It's

$B^b - 6$ $G = 7^b 5$ $C + 7$ $F 9$

all o-ver now You're changed. — (You're)

$B 9$ $B^b 7$ E^b $(F = 7 \quad B^b + 7)$

KEY	TRIADS			SIXTHS		SEVENTHS				NINTHS	
	MAJOR	MINOR	AUGMENTED	MAJOR	MINOR	DOMINANT	MINOR	MAJOR	DIMINISHED	DOMINANT	DIMINISHED
C	C	Cm	C+	C6	Cm6	C7	Cm7	Cma7	Cdim	C9	C-9
C#	C#	C#m	C#+	C#6	C#m6	C#7	C#m7	C#ma7	C#dim	C#9	C#-9
D	D	Dm	D+	D6	Dm6	D7	Dm7	Dma7	Ddim	D9	D-9
D#	D#	D#m	D#+	D#6	D#m6	D#7	D#m7	D#ma7	D#dim	D#9	D#-9
E	E	Em	E+	E6	Em6	E7	Em7	Ema7	Edim	E9	E-9
F	F	Fm	F+	F6	Fm6	F7	Fm7	Fma7	Fdim	F9	F-9
F#	F#	F#m	F#+	F#6	F#m6	F#7	F#m7	F#ma7	F#dim	F#9	F#-9
G	G	Gm	G+	G6	Gm6	G7	Gm7	Gma7	Gdim	G9	G-9
G#	G#	G#m	G#+	G#6	G#m6	G#7	G#m7	G#ma7	G#dim	G#9	G#-9
A	A	Am	A+	A6	Am6	A7	Am7	Ama7	Adim	A9	A-9
A#	A#	A#m	A#+	A#6	A#m6	A#7	A#m7	A#ma7	A#dim	A#9	A#-9
B	B	Bm	B+	B6	Bm6	B7	Bm7	Bma7	Bdim	B9	B-9
B#	B#	B#m	B#+	B#6	B#m6	B#7	B#m7	B#ma7	B#dim	B#9	B#-9
Cb	Cb	Cbm	Cb+	Cb6	Cbm6	Cb7	Cbm7	Cbma7	Cbdim	Cb9	Cb-9