

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.

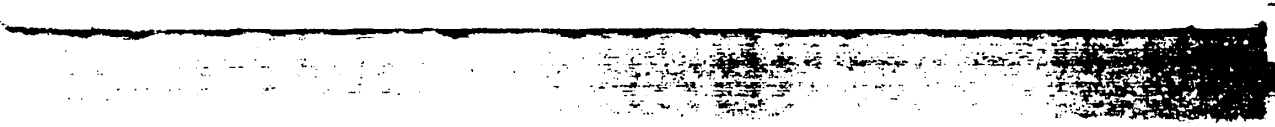
We used Real Book charts for Real Book tunes with some alterations to make lyrics fit. The other tunes all come recommended.

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.

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

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

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

INDEX BY COMPOSER and Lyricist

Nat Adderley	
Sermonette	353
Arlen	
Come Rain Or Come Shine	73
Lets Fall In Love	239
One For My Baby	317
Stormy Weather	393
Bernstein	
Some Other Time	367
Clifford Brown	
Joy Spring	229
Oscar Brown Jr.	
Afro Blue	9
Dat Dere	93
Dave Brubeck	
It's A Raggy Waltz	227
J. Burke	
But Beautiful	63
Like Someone In Love	241
Misty	275
Hoagy Carmicheal	
Georgia	147
John Coltrane	
Afro Blue	9
Giant Steps	149
Mr. P.C.	283
Norma	301
Chick Corea	
Crystal Silence	83
Five Hundred Miles High	133
Open Your Eyes You Can Fly	323
Sea Journey	345
You're Everything	473
Stanley Cornfield	
Confirmation	77
Donna Lee	111
Doxv	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

Now out of the night Soft as the

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

dawn In-to the light This

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

child, in-no-cent child Soft as a

$G=7$ $D\#7$ $G=7$ $D\#7$

sawn This child is born One — small

$G=7$ $C9$ $F7(b9)$ $F7(13)$

heart One pair of eyes One work of

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

THAD JONES - MEL LEWIS - "JONES/LEWIS"

art Here in my arms Here he

B^bmaj7(9) D7alt. E^bmaj7 A^b9 / C-7^b9

lies Trust-ing and warm Bless-ed this

B^b/F G^b6(#11) G-7 C9

morn

F7sus4 F7(13)

morn , A child is born .

F7sus4 F7(b9) B^bmaj7 E^b7 B^bmaj7

A FINE ROMANCE

- KERN/FIELDS

A fine fine ro-mance! With no kiss-es! A
fine fine ro-mance! You won't most-le, A
C6 A-7 G7 E6

fine fine ro-mance, my friend, this is! WE
fine fine ro-mance, you won't wrest-le! I
E-7 A-7 D-7 G7

1. should be like a couple of hot ro-ma-tors, But
C6 E-7 1 1 A-7 D-7 G7 %

you're as cold as yesterday's mashed po-ta-toes. A
C Maj7 E-7 1 1 F E7 A7 D-7 G7

2. might as well play bridge with my old maid aunts! I haven't got a
C Maj7 C7 F Maj7 F#0

3.

chance This is a fine 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 mussed the crease in your blue serge pants,~~
 I never get the chance. This is a fine romance!

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

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

- GERSHWIN

(MED. SWING) A FOGGY DAY

A Fog-gy	Day	in Lon-don	town
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-b

(The) British 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 — n't passed,

F6 D-7b5 G7 G-7 C7

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

C-7 F7 Bb6 Eb7

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

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

where. —

F6 (G-7 C7)

FINE

(MED. AFRO)

A NIGHT IN TUNISIA

- DIZZY GILLESPIE

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

E^b7 D- E^b7

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

D- E^b7 D-

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

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

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

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

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

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

3 cares of the days seem to vanish — The ending of day brings te-
3

E^b7 D- E^b7

7.

LEE MORGAN - "THE COOKER"

TUXEDO JUNCTION - "TAKE THE "A" TRAIN"

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

D- Eb7 D-

where the nights are filled with peace—

E-7b5 A7b5 D-

INTERLUDE

E-7b5

% 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 say they 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

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

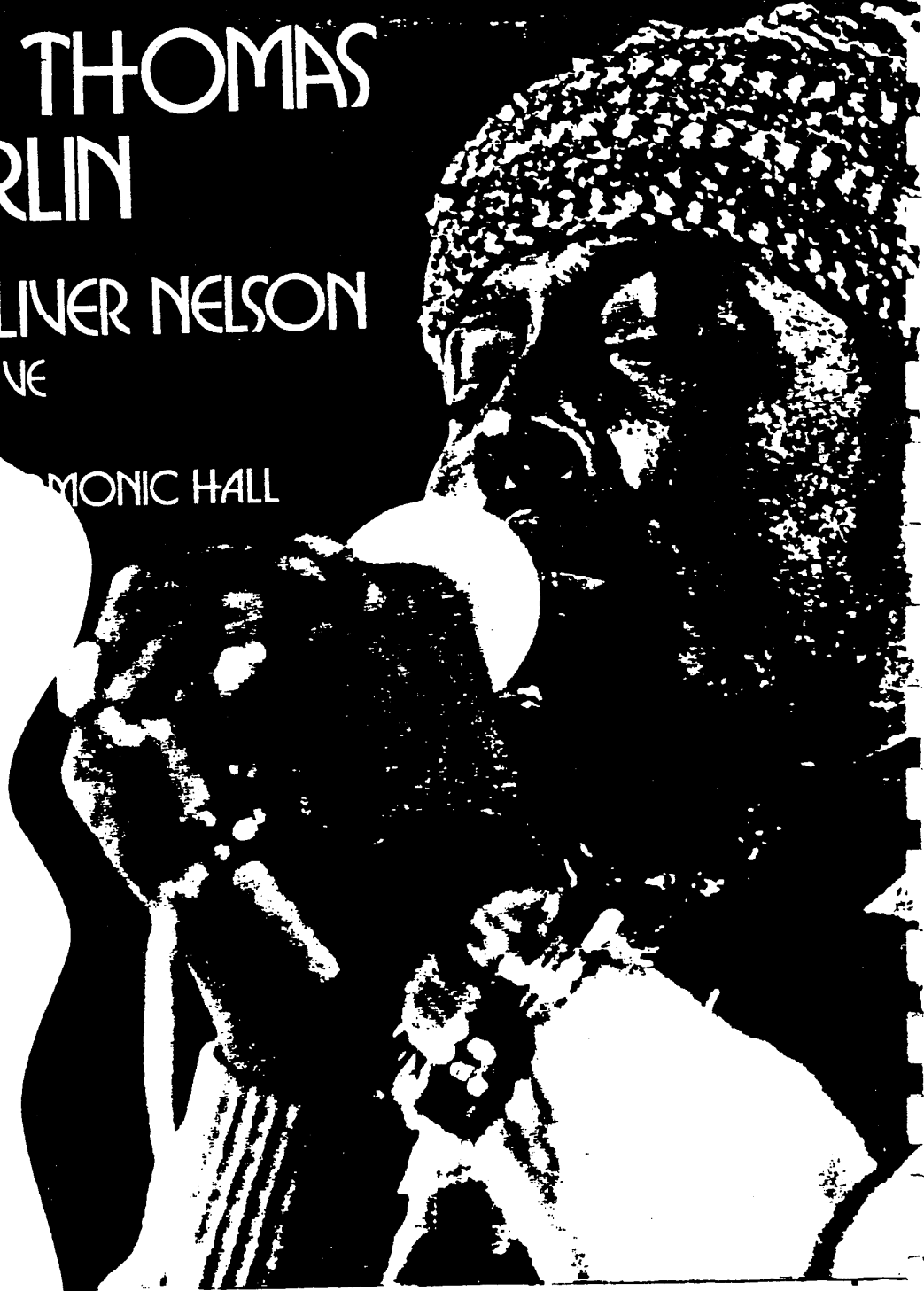
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F-7

LEON THOMAS
IN BERLIN

WITH OLIVER NELSON
LIVE

SYMPHONIC HALL



Afro Blue - 3

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

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

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

AIN'T MISBEHAVIN'

- FATS WALLER

No one to talk with,
I know for certain

all by my-self,
the one you love,

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

E^b E^b7 $F7$ $F\#7$ E^b $G7\#5$

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

Ain't misbehavin'

I'm savin' my love for

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

1. you.

2. you

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

Like Jack Horner

In the corner,

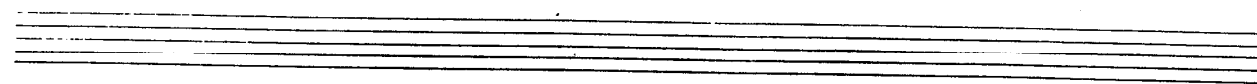
E^b7 E^b7 C^7 A^b7

Don't go nowhere,

What do I care,

Your kiss-es

A^b7 C^7 $F7$



we worth wait-in' for, be — leave me

C-7 F7 Bb7 Bb7+5

I don't stay out late, don't care to go, I'm home about right, just

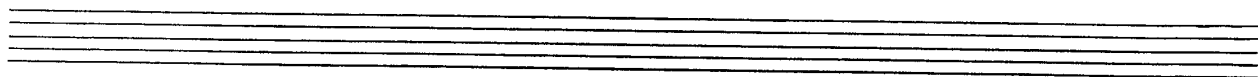
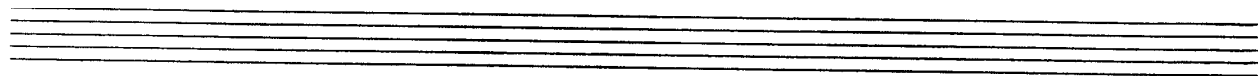
Eb E07 F-7 F#07 Eb G7+5

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

Ab Ab- 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

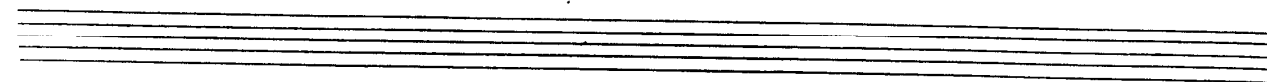
— see ? — And where do

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#-7 B7b9 E-7 A7

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

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 E-7 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 is in G major (one sharp) and 9/8 time. The second system is in C major (no sharps or flats). The third system is in D major (two sharps). The fourth system is in E-flat major (three flats). Chords are written above the bass staff, and melodic lines are written in the treble staff. Bar lines and repeat signs are used throughout.

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 mean 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. The bass clef has a key signature of one flat (Bb) and a time signature of 4/4. The notes are: D- (first measure), D-/C (second measure), Bb Maj 7 (third measure), and Ab Maj 7 (fourth measure).

Handwritten musical notation for the second system. The treble clef has a key signature of one flat (Bb) and a time signature of 4/4. The notes are: All is fair in love. (first measure), chance. (second measure), Love's a crazy It's ei-ther good or (third measure), and (fourth measure). The bass clef has a key signature of one flat (Bb) and a time signature of 4/4. The notes are: G7sus4 (first measure), C7sus4 (second measure), D- (third measure), and D-/C (fourth measure).

Handwritten musical notation for the third system. The treble clef has a key signature of one flat (Bb) and a time signature of 4/4. The notes are: game. bad. (first measure), Two people won't to stay (second measure), I tossed my coin to say (third measure), and (fourth measure). The bass clef has a key signature of one flat (Bb) and a time signature of 4/4. The notes are: B-7b5 (first measure), Bb Maj 7 (second measure), and A-7b5 (third measure).

Handwritten musical notation for the fourth system. The treble clef has a key signature of one flat (Bb) and a time signature of 4/4. The notes are: in love as one they say. (first measure), in love with me you'd stay. (second measure), But all is change in ch (third measure), and But all in all is so (fourth measure). The bass clef has a key signature of one flat (Bb) and a time signature of 4/4. The notes are: D7 (first measure), G-7 (second measure), and C7sus4 (third measure).

Handwritten musical notation for the fifth system. The treble clef has a key signature of one flat (Bb) and a time signature of 4/4. The notes are: time. cold. (first measure), The fu-ture now can see. (second measure), You either win or lose. (third measure), and (fourth measure). The bass clef has a key signature of one flat (Bb) and a time signature of 4/4. The notes are: D- (first measure), D-/C (second measure), and B-7b5 (third measure).

Handwritten musical notation for the sixth system. The treble clef has a key signature of one flat (Bb) and a time signature of 4/4. The notes are: The road you have be hind. (first measure), When all is put a way, (second measure), a-head lies master the losing side I'll (third measure), and (fourth measure). The bass clef has a key signature of one flat (Bb) and a time signature of 4/4. The notes are: Bb Maj 7 (first measure), A-7b5 (second measure), and D7#9 (third measure).

Musical notation for the first system. The melody starts with a half note G4, followed by a quarter rest, then a quarter note G4, and a quarter note A4. The lyrics are "play. But all is fair in love. But all is fair in love." The chords are G-7, A7sus4, A7alt., and D-.

Musical notation for the second system. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The lyrics are "I had to go a-way. I should have never left your side. } A writer takes his" The chords are D-/C, B-7b5, Bb-6, and Eb9.

Musical notation for the third system. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The lyrics are "pen to write the words a - gain that All In Love is Fair." The chords are F/C, D7, G9, C7sus4, and F.

Musical notation for the fourth system. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The lyrics are "All of fate's a A writer takes his pen to write the words a" The chords are A7b9, Bb-6, Eb9, F/C, and D7.

Musical notation for the fifth system. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The lyrics are "-gain that All In Love Is Fair." The chords are G7, C7sus4, F, and F7/Eb. The system includes a first ending bracket and a second ending bracket.

Musical notation for the sixth system. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The lyrics are "FINE" The chords are Bb/D, A7/C#, and D-.

STEVE WONDER - "INNERVERSIONS" 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 written on a treble clef staff in 4/4 time. The lyrics are "All of me — why not take all of me,". The chords are C maj 7, F, E7, and F.

Handwritten musical notation for the second system of the song "All of Me". The melody is written on a treble clef staff in 4/4 time. The lyrics are "Can't you see — I'm no good with- out you." (Note: "with-" is written as "with-"). The chords are A7, F, D-, and F.

Handwritten musical notation for the third system of the song "All of Me". The melody is written on a treble clef staff in 4/4 time. The lyrics are "Take my lips — I want to lose them,". The chords are E7, F, A-, and F.

Handwritten musical notation for the fourth system of the song "All of Me". The melody is written on a treble clef staff in 4/4 time. The lyrics are "Take my arms — I'll ne-ver use them," (Note: "ne-ver" is written as "ne-ver"). The chords are D7, F, D-7, and G7.

B

Handwritten musical notation for the fifth system of the song "All of Me". The melody is written on a treble clef staff in 4/4 time. The lyrics are "Your good bye — left me with eyes that cry,". The chords are C maj 7, F, E7, and F.

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- Cmaj7 E-7 A7

why not take all of me. —

D-7 G7 C6 (Eko) D-7 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-
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=

23.

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

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

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

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

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

G maj 7/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 maj 7 A-7 D7b9 G 6

FINE

(BALLAD)

ALL OF YOU

-COLE PORTER

I love the looks of you, the lure of

$B^b7(b9)$ $E^b7\text{maj}7$ $B^b7(b9)$

you, The sweet of you, the pure of

$E^b\text{maj}7$ $F-7b5$

you, The eyes, the arms, the mouth of

B^b7 E^b6 G^b0 $F-7$

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

B^b7 $E^b\text{maj}7$ E^b/D $G-7^b9/bb$ $C7$ $F-7$

- I'd love to gain complete control of

B^b7 $B^b7(b9)$ $E^b\text{maj}7$ $B^b7(b9)$

BILL EVANS - "LIVE AT THE VILLAGE VANGUARD"

"MCCOY TYNER AT NEWPORT"

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

$\frac{7}{6}$ $\frac{7}{6}$ $E^b M \Delta 7$ $G-7$

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

$C7$ $A^b M \Delta 7$ $A-7 \Delta 5$ $D7 \Delta 9$ $G-7$

— For I love all of you.

$C7 (\Delta 9 = 1)$ $F- C7$ $F-7$ $B^b 7$ $E^b 6$

(FINE)

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

$F-7$:

ALL THE THINGS YOU ARE

- Hammerstein/Kern

You are the promised kiss at spring time that

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

makes the lone-ly win-ter seem long.

D^b Maj 7 G7 C Maj 7 F.

You are the breathless hush of evening that

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

trembles on the brink of a love-ly song. You are the

A^b Maj 7 D7 G Maj 7 F.

glow that lights a star. The dearest

A-7 D7 G Maj 7 F.

Sonny Rollins - "Sonny Meets Hawk"

Betty Carter - "Finally"

things I know are what you are

F#-7 B7 E7maj7 C#7

Some day my happy arms will hold you and

F-7 Bb-7 Eb7 Ab7maj7

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

Dbb7maj7 Dbb-7 Ab7maj7 E7#9

all the things you are are mine.

Bb-7 Eb7 Ab7maj7 (G7 C7)

FINE

(BALLAD)

ALONE TOGETHER

-DIETZ & SCHWARTZ

Handwritten musical notation for the first system of "Alone Together". 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: "A-lone to-ge-ther, to-ge-ther,". The chords are: A (first measure), D- (second measure), and E0 (third measure).

Handwritten musical notation for the second system. The melody continues with the lyrics: "Be-yond the crowd, The blind-ing rain, A-bove the star-less". The chords are: D- (first measure), E-7 (second measure), A7 (third measure), and D- (fourth measure).

Handwritten musical notation for the third system. The melody continues with the lyrics: "world might, We're not too proud to For". The chords are: A-7b5 (first measure), D7b9 (second measure), G- (third measure), and G-7 (fourth measure).

Handwritten musical notation for the fourth system. The melody continues with the lyrics: "clim'g we're to-ge-ther, We're strong as long as to-ge-ther, And what is there to". The chords are: A-7b5 (first measure), G-7 (second measure), E-7 (third measure), and F (fourth measure).

Handwritten musical notation for the fifth system, marked with a first ending bracket. The melody continues with the lyrics: "We're fear to-ge-ther". The chords are: D- (first measure), A7 (second measure), D Maj7 (third measure), and A- (fourth measure).

MILES DAVIS - "COLLECTOR'S ITEM"

JIM HALL - RON CARTER DUO - "ALONE TOGETHER"

2.

ge-ther? — Our love —

D Maj7 7. A-7b5

— is as deep as the sea, — Our

D7b9 G= 7.

love — is as great as a love can

G-7b5 CTb9 F

be; And we can weather —

E-7b5 A7b9 D= E=

— the great un-known — If we're a-

D= E=7 A7 D=

— lone to-ge-ther. —

Bb7 A7 D=

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? done fell through. Am I blue?

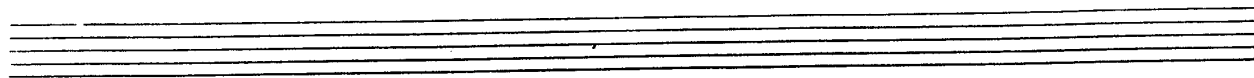
G7 / D7 C7 F6 Ab7 G7 C7

2. Was a time

F6 / Bb Bb F6 E7 A- A-(Maj7)

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

A-7 A-6 B-7b5 E7



the sad and lonely one, —

B-7b5 E7 A-7 D7

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

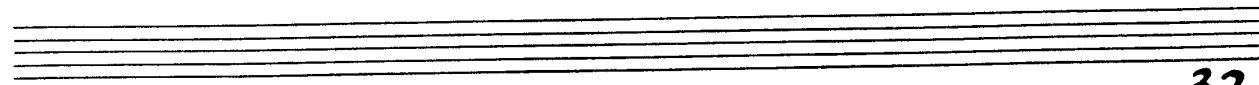
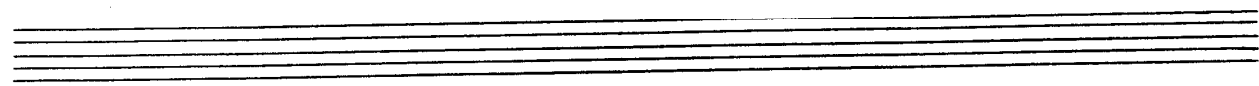
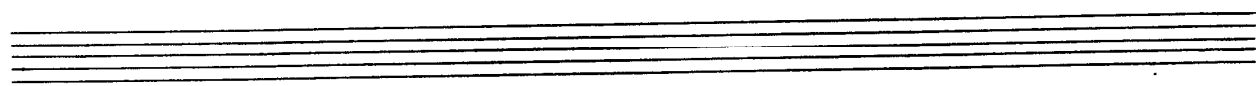
G-7 C7 F6 D7

now he's gone and we're thru.

G-7 C7 F-7 D7

Am I blue?

G7 C7 F6 (G-7 C7)



ANGEL EYES

- Dennis/Brent

Tried to think that love's not a-round still its 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

Now 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 G7 Maj7 C Maj7 C#-7 F#7 D-7 G#7

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

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

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

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

why my Angel Eyes ain't he-re.

A#7 G7 alt. C=b

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 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/E 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;

B7b5 E7 A= A-/G F#7b5 B7b9 E7Maj7 D7 G7

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

F= C7Maj7 E7b5 A7 alt.

What have you done to ————— my heart? —————

D7 D7b5 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 are re-ly;

F=7 Bb7 Bb6 Bb7 Eb6 (F=7

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

F#07 G=7 F7 F=7 Bb7

1. by. And 2. by.

by. And by.

AbMaj7 F=7 Bb7 Eb6

moonlight and love songs never out of date,

Bb7 Eb7 AbMaj7 C7

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

F= A0 C= Ab7

BILLIE HOLIDAY - "STRANGE FRUIT"

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

F7 Bb7 Bb6 Bb7

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

F7 Bb7 Bb6 Bb7 Eb6 (F7)

The world will always welcome lov — ers, As

F#m7 (G7) F7 G7 C7

time goes by.

F7 Bb7 Eb6 Db7 Eb6 (Bb7)

↑
FINE

AUTUMN IN NEW YORK

- VERNON DUKE

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

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

Aut-umn in New York it spells the thrill of fall night - ing

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

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

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

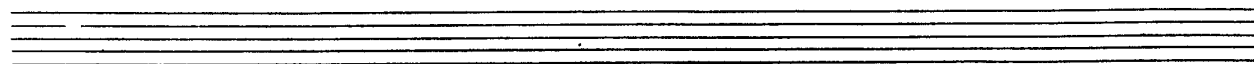
making me feel - I'm home - It's

C-7 D-7 G7^{b9} C^{ma}7 C7 C⁷7

Autumn in New York that brings the promise of new love

G-7 A-7 B^b6 C7 F^{ma}7 G-7 A-7 1 D7 D^{b7}

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



Autumn in New York — is often mingled with pain —

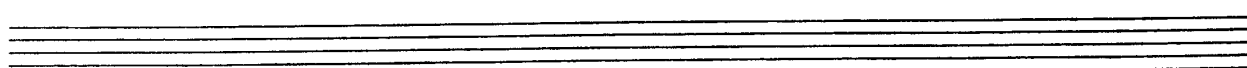
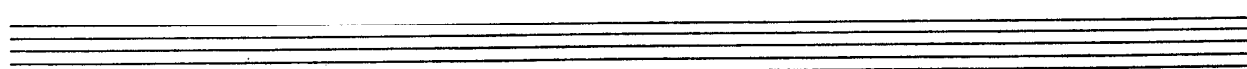
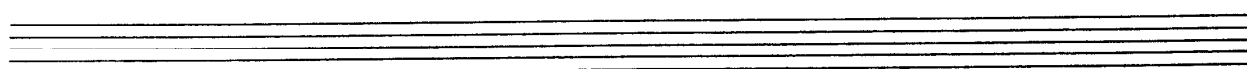
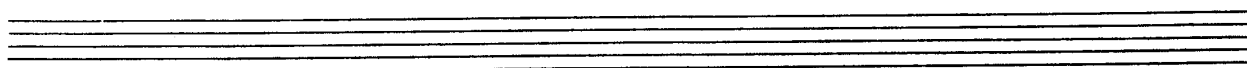
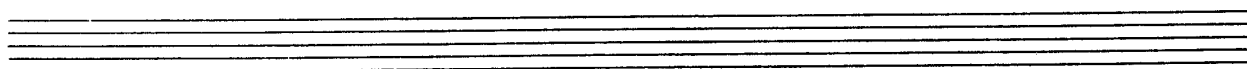
C-7 D-7 Eb-6 F7 Bb-6 Ab-7 Gb7

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 G Maj7.

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 F#-7 b5, B7, and E-.

Handwritten musical notation for the third system of "Autumn Leaves". The melody continues with the lyrics: "I see your lips, — the summer kiss-es, —". The chords are A-7, D7, and G Maj7.

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 G Maj7, F#-7 b5, 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#-7 b5, B7 b9, and E-.

BILL EVANS - "PORTRAIT IN JAZZ"

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

E- A-7 D7 C Maj 7

— 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 Maj 7 B7b9 E-

FINE

(The fall-ing)

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 $\flat$ Maj7	F-7

Bau-bles	ban-gles,	Bright shin-y	beads.
B $\flat$ -7	E $\flat$ 9	A $\flat$ Maj7	%.

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

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

B

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

Handwritten musical notation for the first system. The staff shows a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Make some-bo-dy dream so that". The chords written below the staff are: A7, Eb7, Ab6, Ab6, A7.

C

Handwritten musical notation for the second system. The staff shows a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "some-day he may Buy me a ring, ring-a-ling-a,". The chords written below the staff are: Bb-7, Eb9, Abmaj7, F7.

Handwritten musical notation for the third system. The staff shows a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "I've heard that's where it leads, — Wear-ing". The chords written below the staff are: Bb-7, Eb9, Abmaj7, F7.

Handwritten musical notation for the fourth system. The staff shows a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "bau-bles, ban-gles and beads. —". The chords written below the staff are: Bb-7, Eb9, Abmaj7, F7.

BEAUTIFUL LOVE

- VICTOR YOUNG

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

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

have you done to me? I was con-
dream to re-a-lize, Reach-ing for
C7sus4 C7 F Maj7 E-7b5 A7

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

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

"BEST OF BILL EVANS"

song — Beau-ti-ful Love, will my

E7#11 A7 D- B-7b5

dream — come true? D- 1.

Bb7 A7 D-

FINE

(BALLAD)

BENITCHED

- ROGERS & HART

4/4

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 whispering
love came and told me I

child a-gain, Be- witted, bothered and be-
shouldn't sleep, Be- witted, bothered and be-

C G7 F#m7 G7b9 C D7

1.

wild-ered am I? I
wild-ered am

G7 (C7) D-7 G7

2.

I

Last my heart, but what

F#m7 E-7 A7 D-

of it?

He is cold, I a-gree,

A-

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

D-7 G7 F. E-7 A7#9

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

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

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

C C#7 F#m7 G7b9 C D7

wild-eyed am I. —

D-7 G7 C F#m7 C

FINE

- LAWRENCE/TRENET

BEYOND THE SEA

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

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

me, my lov-er stands on gold--en 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-
than straight to her arms I'd go

G-7 C7 D- Bb Maj7 G7 C7

2.
sail ing. It's far beyond a

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

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

A Maj7 F#- B-7 E7 A A Maj7 Ab D7 G7

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

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)

- LOUIS BONFI

(BOSSA)

BLACK ORPHEUS

8. 10 M

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

A- B^b E^b G

sing till the sun rises high Carnival

A- D^b G^b C^b

time is here, magical time of year And as the

D^b G^b C^b

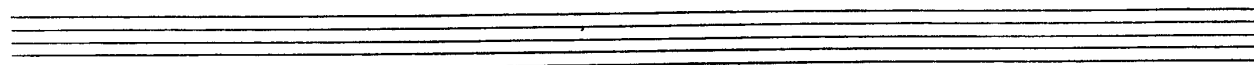
time draws near, draws life my heart I'll

B^b E^b A-

sing while I play my guitar I'll

A- B^b E^b G

WAYNE SHORTER - "SHORTER MOMENTS"



clinging to this dream from a far — Will

E-7b5 A7b9 D- %

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

D- D-7/C B-7b5 E-7b9 A- A-7/G F#m7

Love Stay in my heart? I'll

B-7b5 E-7b9 A-

D.S. al

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

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

dreams — FINE

A-

- THELONIOUS MONK

BLUE MONK

Go-ing a-lone,
Life is a school

Life is your own-
less you're a fool

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

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

Be-ing com-plete
Knowing at once

knowing defeat-
you're just a dunce-

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

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

It takes some do-ing

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

Monk-ey's the blues you hear
Monk-ey'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

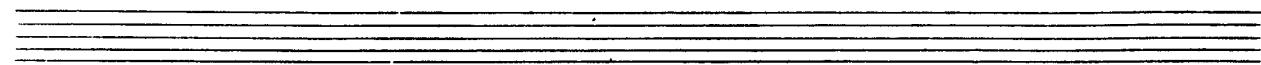
We'll have a blue room, A new room, For
 Not like a ball room, A small room, A

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

1. -cause you're married to me. 2. my wee head upon your

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

Just nothing but kias — es, With Mister and



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

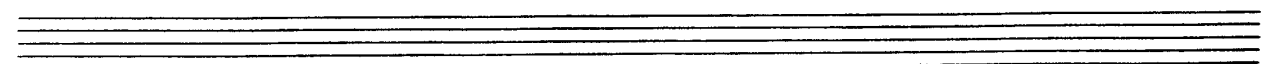
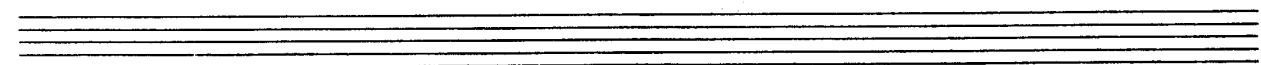
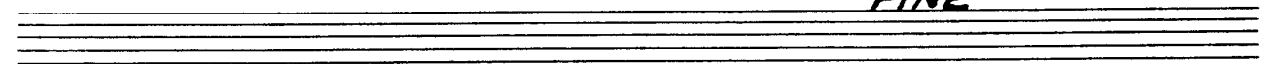
Cru — sor is not so far from worldly cares As our

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

blue room far a-way up — stairs!

F / G-7 C7 F

FINE



BLUESETTE

-TOOTS THIELEMAN'S

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

$Bb\ major\ 7$ $\%.$ $A-7b5$ $D7$

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

$G-7$ $C7$ $F-7$ $Bb7$

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

$Eb\ major\ 7$ $\%.$ $Eb-7$ $Ab7$

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

$Db\ major\ 7$ $\%.$ $Db-7$ $Gb7$

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

$Cb\ major\ 7$ $\%.$ $C-7b5$ $F7$

Way stay.

$D-7$ $Db7$ $C-7$ $F7$

BLUESETTE - 2.

Pretty little	Blue-sette.	mustn't be a	mourner.
Bb maj 7	%	A-7b5	D7

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

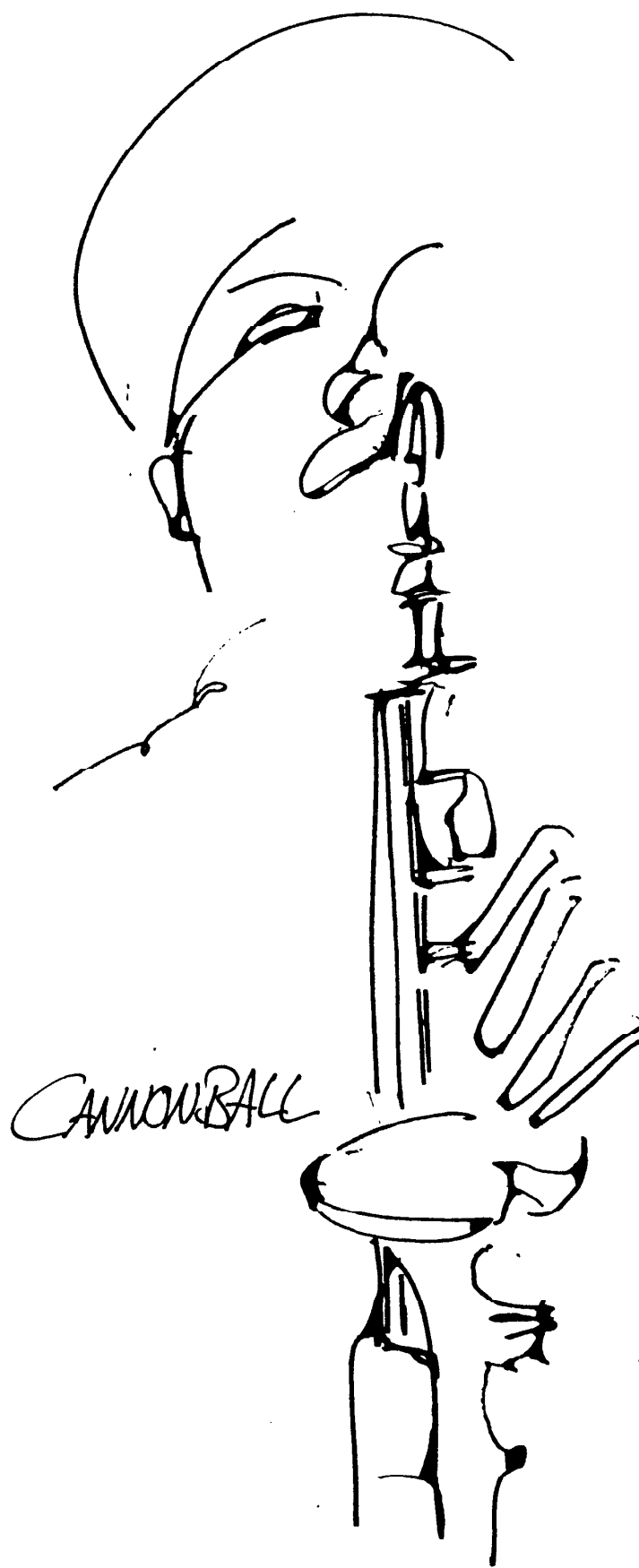
Love wrapped in	rain-bows and	tied with pink	rib-bon to
F# maj 7	%	Eb-7	A#7

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

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

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

D.C. al fine
58.



BLUESETTE - 3

way That mag - ic

D-7 1/2 G7 1/2

day may just be to -

C-7 1/2 F7 1/2

-day!

Bb6 F7sus4 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^b7 E^b7 E^b7 A^b7 D^b6 B^b7

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

E^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^b7 E^b7 E^b7 A^b7 D^b6 $A7$ A^b7 A^b7 A^b7

I can't believe it, It's hard to conceive it, That you'd turn away so - mance,

D^bMaj7 $E-7$ D/F^b $G-7$ F^b-7 B^b7 $E-7$ $A7$ $D7Maj7$

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 C⁷ M⁷ E^b D⁹ G⁷ C⁷ B⁷ B^b / (H⁴)

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

E^b G⁷ A^b D⁷ D^b M⁷ C⁷ alt. F⁹ E⁹

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

E^b G⁷ A^b F⁹/A B^b E^b E^b A^b D^b (B^b)

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 wouldn't mind at all. —

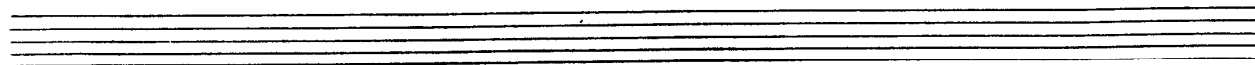
G6 E-7 A7 A-7

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"



plag. 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

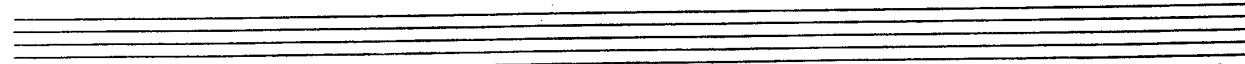
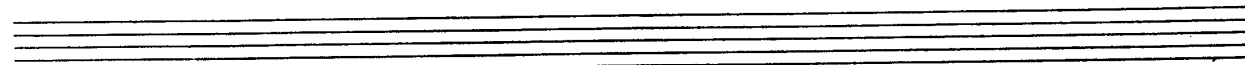
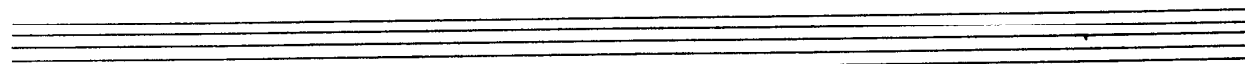
1/2 D7 Gb E-7 A-7 B7

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

E-7 F7 Gb B#7 A-7 D7 Gb

FINE

— (A-7 D7)



CENTERPIECE

- LAMBERT, HENDRICKS
& ROSS

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

$A\flat 7$ $D\flat 7$ $A\flat 7$

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

$D\flat 7$

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

$A\flat 7$ $F 7$ $E\flat 7$

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

$D\flat 7$ $A\flat 7$ $E\flat 7$

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

$A\flat 7$ $A\flat 7 \flat 5$

" 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 chords are D, D-7/C, and E7/B.

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

Handwritten musical notation for the third system. The lyrics are "promise no more to roam Home is where". The chords are 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 chords are E7/B, E7, A, and a whole note chord.

Handwritten musical notation for the fifth system. The lyrics are "part — is — My heart's been right there all the time —". The chords are Bbmaj7, a whole note chord, 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 there'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/p# 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

Handwritten musical notation for the first system of "CHEROKEE". It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of five measures, each with a whole note. The lyrics are: "Sweet Child In-dian maid en, since of the Prai- rie, your". The chords are: Bb Maj 7, F+7, F-7, Bb 7, and Eb Maj 7.

Handwritten musical notation for the second system of "CHEROKEE". It continues the melody with five measures of whole notes. The lyrics are: "first I met you, I can't for love keeps call-ing, my heart en-". The chords are: Eb Maj 7, Ab 7, F-, Bb, and D-7.

Handwritten musical notation for the third system of "CHEROKEE", marked with a first ending bracket. It contains five measures of whole notes. The lyrics are: "-get you Cher o- kee sweet - thrall-ing." The chords are: C7, C-7, D-7/G7, and C-7.

Handwritten musical notation for the fourth system of "CHEROKEE", marked with a second ending bracket. It contains five measures of whole notes. The lyrics are: "# heart. Cher o- kee." The chords are: F+7, C-7, F7, Bb, and F-.

Handwritten musical notation for the fifth system of "CHEROKEE". It contains five measures of whole notes. The lyrics are: "Dreams of summer time of lo-ver time-". The chords are: C#-7, F#7, B Maj 7, F-, and B-7.

CLIFFORD BROWN - "BRONNIE EYES"

gone	by		Throng	my
E7	A Maj7	%	A7	D7

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

my	sweet	In-dian	maid	en
F#7	B# Maj7	F#7	B7	%

One	day I'll	hold	you	in
F# Maj7	F# Maj7	A7	%	B7

my arms	fold	you	Cher	
D7	C7	%	G7	F7

-kee.				
B7	%			

FINE

- MERER/ARLEN

COME RAIN OR COME SHINE

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

F Maj7 A7 D-

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

F A7 C7

rain or come shine. — I guess when you

F7 Bb7

met me It was just one of those things,

F7 Bb7 C7 (V5)

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

F7 Eb7 A0 F0 C7 Bb0

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

C^o G7 / C9 F Maj7 A7

rain or come shine. Happy together, un-

D- / D-6

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

F#-7 B7 A7

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

D7 / G7

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

/ D-7 G Maj7 / E7 A7

shine!

D6

FINE

-DUKE ELLINGTON

(SLOW)

COME SUNDAY

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

F7 Eb7 F7 1 1 D#7

-bove Please look down and see my peo-ple

G7 C-7 F7

through I be-lieve I
No can we feel

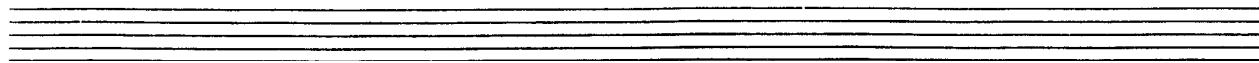
Bb Eb Bb Eb7
(Gbmg7 Bmg7) (ETb5)

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 grey skies cause they're just clouds pass-ing
Go to him in se-cret he will hear your ev-'ry

F7 C-7 F7 Ab7 G#7 C7

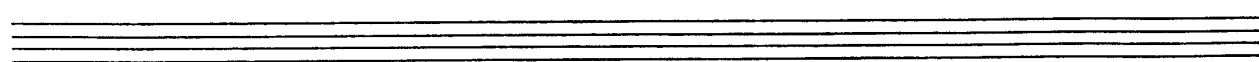
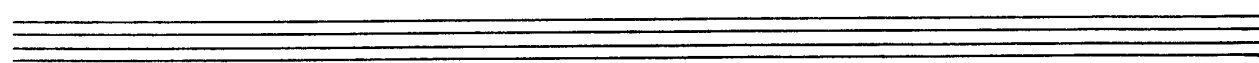
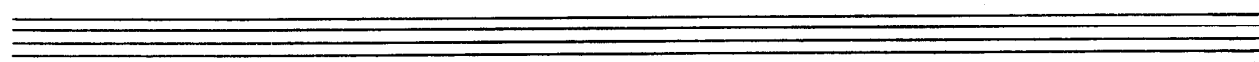
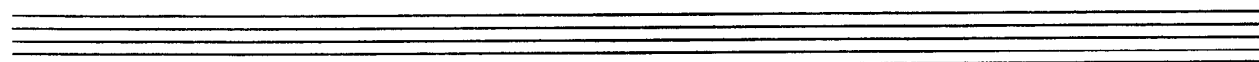
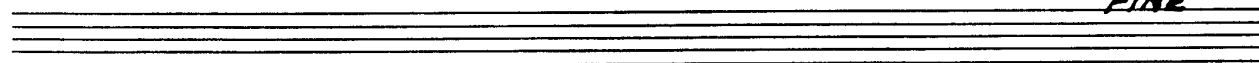


Handwritten musical notation on a staff. The lyrics are: "by - hy - hy pray - er - er". The notes are: G4, A4, B4, G4, F4, E4, D4, C4. The key signature is one sharp (F#). The time signature is 4/4. The first measure is marked with a double bar line and a repeat sign. The second measure is marked with a double bar line and a repeat sign. The third measure is marked with a double bar line and a repeat sign.

Handwritten musical notation on a staff. The lyrics are: "nei - ther talk nor sin and flow - ers bloom and work hard all day long come sun - day oh come". The notes are: G4, A4, B4, G4, F4, E4, D4, C4. The key signature is one sharp (F#). The time signature is 4/4. The first measure is marked with a double bar line and a repeat sign. The second measure is marked with a double bar line and a repeat sign. The third measure is marked with a double bar line and a repeat sign.

Handwritten musical notation on a staff. The lyrics are: "spring time birds sing. Sun - day that's the day." The notes are: G4, A4, B4, G4, F4, E4, D4, C4. The key signature is one sharp (F#). The time signature is 4/4. The first measure is marked with a double bar line and a repeat sign. The second measure is marked with a double bar line and a repeat sign. The third measure is marked with a double bar line and a repeat sign.

FINE



- CHARLIE PARKER

(BOP)

CONFIRMATION

Handwritten musical score for "Confirmation" by Charlie Parker. The score is written on ten staves in 4/4 time. The chords and melodic lines are as follows:

- Staff 1: F, E-7b5, A7, D-, C-7, F+7
- Staff 2: F-7, Bb7, A-7b5, D7, G7, C7b9
- Staff 3: F, (E-7b5), A7, D-, C-7, F7
- Staff 4: F-7, Bb7, A-7b5, D7, G-7, C7, F
- Staff 5: C-, C-(Maj7), C-7, F7alt., Bbmaj7, 1/2.
- Staff 6: Eb-7, Ab7, Dbmaj7, (3), G-7, C7alt.
- Staff 7: F, E-7b5, A7, D-, C-7, F7
- Staff 8: F-7, Bb7, A-7b5, D7, G-7, C7, F

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

(Bop)

Confirmation

LYRICS: Stanley
Cornfield

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

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

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

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

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

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

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

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

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

(INTRO - SLOWLY)

7/4) A- A^b7 G-7 C7 F#m7 B^b7

(INTO BOSSA)
P =

Qui-et nights of Qui-et stars,

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

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

A^b7 % G-7 C7 sus4

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

F# F#m7 F#m7 F-7 B^b7

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

E-7 A7 (F#3) D7 %

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

D-7 A6 D7/A 7b

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

A6 7b G-7 C7 sus4

ber. I who was lost and lone-ly,

F 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 G7b9

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

E-7 A7 D-7 G7

(LAST X ONLY)

C6

FINE

(FAST)

COTONTAIL

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. in some boo- from a farm er he knew.
what I say- or will know

2. you a-way-

Ab Eb7 F7 Bb7 Eb7 : Ab

NO MELODY

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

C7 / / / % F7 / / / %

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

Bb7 / / / % Eb7 / / / %

DUKE - "THE GOLDEN DUKE"

"LAMBERT, HENDRICKS & ROSS SING ELLINGTON"

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

$A^b \text{Maj}7$ $F-7$ B^b-7 E^b7 $C-A$ $F-7$

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

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

- i - or hatch when the rab-bit's at-tached.

A^b E^b7 A^b

(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- Fmaj7#11

cris - tian I my dreams I see - him still through the
- flect I let him slip - a way from the

B-7 Bbmaj7 A-

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

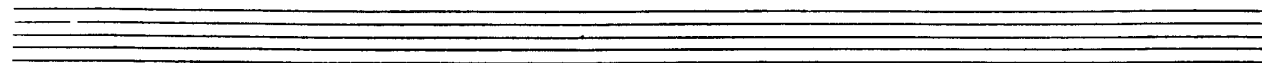
B- C D7sus4 E7b9 A- Bbmaj7#11

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

D- E7#9 D-

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

E7#9 Fmaj7 G7sus4



played ————— As long as

A- / D

time ex — ists I shall re —

A- B7 F-7

call the man I knew so

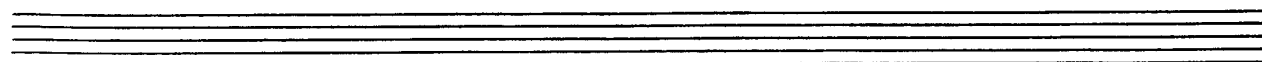
C G-7 B7(b9)

well. One day I — know in —

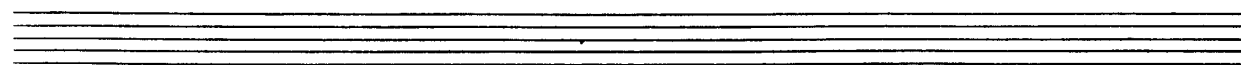
E7sus4 / E7 / A-7 E-

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

F maj7#11 B-7 Bbmaj7







joy the — joy we both have — known —

A- B- C D7sus4 E7b9 A-

— That I love and call my — own. —

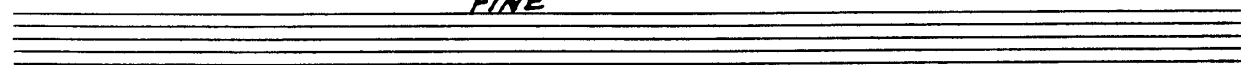
Bbmaj7 B- C D7sus4 E7b9 A-

ENDING

— —

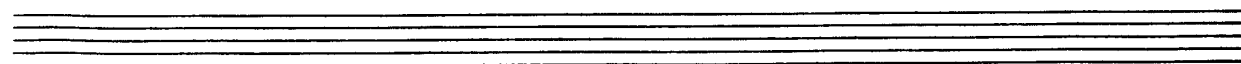
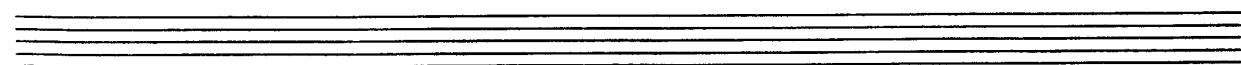
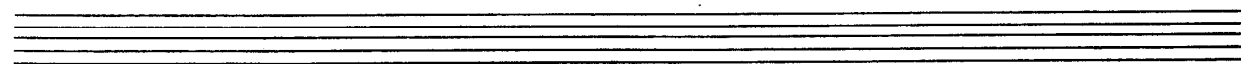
Fmaj7/A A-

FINE



CHICK COREA - "RETURN TO FOREVER"

GARY BURTON & CHICK COREA - "CRYSTAL SILENCE"



(BALLAD)

COULD IT BE YOU

- COLE PORTER

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

B $\flat$ maj7 C-7 F7 B $\flat$ maj7

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

G-7 G $\flat$ -7 F-7 B $\flat$ 7 E $\flat$ maj7 F-7 B $\flat$ 7

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

E $\flat$ maj7 G-7 C7 F $\sharp$ maj7

you came a-long, and kindled the song in my heart,
A-7 $\flat$ 9 D-7 G7 A-7 $\flat$ 5 D7 $\flat$ 9

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

G- G-7 C7 F7

2.

-end — ing. Could be, these riv-ries 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

F maj7 F#7 Bb maj7 Bb

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

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

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

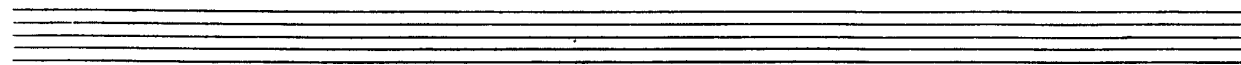
G-7 C7 Fb G-7

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

C7 F maj7 A-7b5 D7

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

G-7 C7 A-7b5 D7

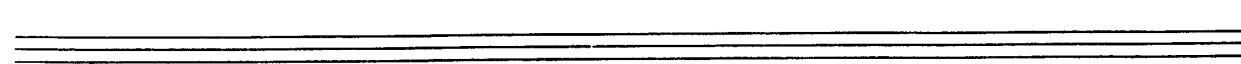
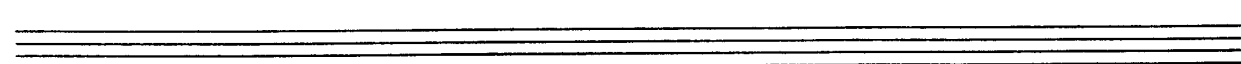
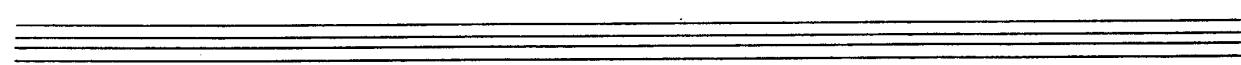
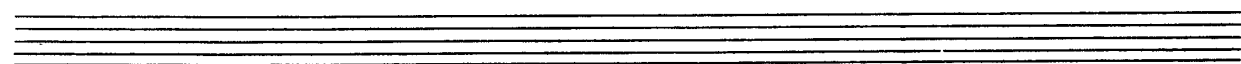
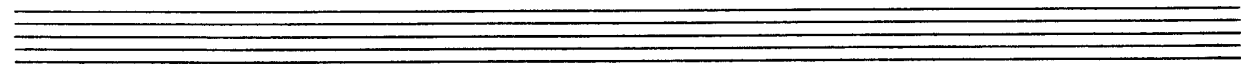


Handwritten musical notation on a staff. The first measure contains a whole note G4 and a whole note C4. The second measure contains a half note E4, a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics "I love my ceil-ing more" are written below the notes. The chords G-7, C7, Fm7, and F#7 are written below the staff.

Handwritten musical notation on a staff. The first measure contains a half note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The second measure contains a half note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The third measure contains a half note A2, a quarter note G2, a quarter note F2, and a quarter note E2. The lyrics "Since it is a danc-ing floor Just for —" are written below the notes. The chords Bbm7, B°, A-, and Abo are written below the staff.

Handwritten musical notation on a staff. The first measure contains a half note G4 and a half note F4. The second measure contains a whole note E4. The third measure contains a whole note D4. The lyrics "my love." are written below the notes. The chords C7, F, and (G-7 C7) are written below the staff.

FINE



- VAN HEUSEN

DARN THAT DREAM

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

G6 1 Bb7 Eb7 A-7 B7 E- Eb A7/C# C-6

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

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

1. 2.

darn that dream. darn that

A-7 D7 B-7 E7 A-7 D7 A-7 D7

dream. Darn that one track mind of mine, it

G6 1 1 Bb7 Eb6 C-7 F-7 Bb7

3 7

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

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

BILL EVANS/JIM HALL - "UNDERCURRENT"

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

G-6 A-7 D7 Eb7 D7

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

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

would have you. But it heart's 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

Hey. Daddy wet dat dere? 'n' why dat unma dere? 'n' oh Daddy, oh,
who dat in my chair? 'n' what she do in dere? 'n' oh Daddy, oh,

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

hey Daddy hey lookit o-ber dere 'n' Hey what dey do in dere 'n'
hey Daddy can I go o-ber dere? 'n' Hey Daddy 'n' what'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

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

2. My quizzical kid Man he doin' want an-y-thing here He's forever de-

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

manding to know who what and where In - quizzical child And sometimes de-

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

A7b5 D7 G#7 Eb7 D7b5 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 A7b5 Abmaj7 A7b5 D7

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

D7b5 G7 C- C-/Bb A7b5 Abmaj7

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

D7b5 G#7 F C- C-

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

C=b Eb7 D7 G7

tell him what he all the answers needs to know helpin a day so he'll know right from wrong Guds made him a boy But I'll try best that I can gonna helpin play so he will be a man

C- C=b D7 G7

& soul oscar broy



"Pro
de a
a s
men
w
Bro
time
"
a
lian
"
is s
S
"
He
g
"
the

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 some where But

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

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

hey Daddy hey wat 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?

FINE

THE DAYS OF WINE AND ROSES

- MARCINI

The days of wine and roses — Laugh and

F^{major}7 E^b7 D7(^{b5}/₉) D7(^{b5}/₉) 1/2

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

G7 1/2 B^b-6 E^b7

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

A7 D7 G7 C7

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

E^b7(^{b5}) A7(^{b9}) D7 G7 G7 C7

lone — ly night dis-clo-ses — Just a

F^{major}7 E^b7 D7(^{b5}/₉) D7(^{b5}/₉) 1/2

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

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

G-7 1/2 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 he- lov-ed, how clear-ly I
 Noth-ing could save me, fate gave me a

D-7/G G7 D-7/G

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

G7 D-7/G G7

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

D-7/G G7 C Maj 7

— knew you, —

A-7 D-7 G7 D-7 G7

An- gel voi- ces led me to you;

C Maj 7 A-7 Ab-7

Handwritten musical notation on a five-line staff. The first measure contains a whole note G4. The second measure contains a whole note A4, with a "2." above it. The third measure contains a whole note B4. The fourth measure contains a whole note C5. The lyrics "So I say" are written below the notes. The chords D7, Cmaj7, and A7 are written below the staff.

Handwritten musical notation on a five-line staff. The first measure contains a whole note D5. The second measure contains a whole note E5. The third measure contains a whole note F5. The fourth measure contains a whole note G5. The lyrics "more - ly," and "Dear - ly be-" are written below the notes. The chords D7, F7, D7, and G7 are written below the staff.

Handwritten musical notation on a five-line staff. The first measure contains a whole note A4. The second measure contains a whole note B4. The third measure contains a whole note C5. The fourth measure contains a whole note D5. The lyrics "-lov-ed be mine." are written below the notes. The chords D7, G7, and C6 are written below the staff.

- JOBIM

DESAFINADO

Love is like a
Once your kiss-es

me — var — end-ing
raised me to a

mel — o — dy
fe — ver pitch,

Fmaj7

%

G7(b9)

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

%

G7

C7

sym — phony,
seem so rich

A7(b9)

D7(b9)

1.
A symphony con — duc —

G7

— ted by the
lighting of the moon

A7(b9)

D7

D7(b9)

But our song of
love is slightly
out of tune —

G7(b9)

%

G7(b9)

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

2.

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

G-7 Bb-

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

Bb-7 B-7 E7

We

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

A maj7 Bb-7 B-7

And now the song is diff-erent and the

E7 A maj7 F#-7

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#o7 D-7 G7

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

G-7 A7b5 D7b9 G-7

Tune your heart to mine the way it

C7b5 Fmaj7 7.

used to be, bin with me in

G7b5 7/2 G-7

DESAFINADO - P. 4

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}

A7 G7 %

-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 F6

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

(BOSSA)

DINDI

- JOBIN/GILBERT

Handwritten musical notation for the first system of "DINDI". The melody is in G major, 4/4 time, featuring triplet eighth notes. The lyrics are: "Sky so vast is the sky with far a-way clouds just wandering". The chords are Ebmaj7, Dbmaj7, and Ebmaj7.

Handwritten musical notation for the second system. The melody continues with a half note and a quarter note. The lyrics are: "by Where do they go? — Oh I don't". The chords are Dbmaj7, Cmaj7, and A7.

Handwritten musical notation for the third system. The melody features a half note and a quarter note. The lyrics are: "know don't know. Wind that speaks to the". The chords are D=9, G7(13), and Ebmaj7.

Handwritten musical notation for the fourth system. The melody features a half note and a quarter note. The lyrics are: "Leaves — tell-ing stories that no one be-lieves". The chords are Dbmaj7, Ebmaj7, and Dbmaj7.

Handwritten musical notation for the fifth system. The melody features a half note and a quarter note. The lyrics are: "Stories of love — be-long to you and". The chords are Cmaj7, A7, and 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-ful things that I see

Eb7maj7 Bb7 Eb7(b9) 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(b9) Ab7maj7 Ab-

When you're with me.

Eb7maj7 (A-7b5 27b9)

- RUSSELL/ELLINGTON

DO NOTHIN' TILL YOU HEAR FROM ME

Do nothin' till you hear from me.
me.
Pay no at-ten-tion to what's
At least cut side our ro-

D7 sus4 G7 C D7 G7

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

C7maj7 F7b5 G7 Eb7sus4

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

A7 D7 G6 Bb7 A7 D7

2.
True I've been seen

G6 / C7 F7 G7maj7 Bb7sus4 Eb7maj7 F7

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

Eb7maj7 Bb7sus4 Eb7maj7 F7 Eb7maj7 Ab7maj7

BILLIE HOLIDAY - "LADY IN SATIN"

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

G Maj7 A-7 B-7 E7#9#5 A7b5

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

D7 sus4 G Maj7 C D-7 G7

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

C Maj7 F7b5 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#o7 E-7

Could-n't bear it without you —

A7 % A-7 D7

Don't get around much any more Thought I'd visit the club

G7 C (G7)

Got as far as the door —

Cmaj7 D-7 D#o7 E-7 A7

They'd have asked me about you — Don't get around much any

% A-7 D7 G7

SAM COOKE - "THE ONE AND ONLY"

DUKE - "90th BIRTHDAY"

"MOSE ALLISON SINGS"

'09. WILLIE NELSON - "STARDUST"

more —————

Dar — ling I guess

C (G7) F

my mind's more at ease but

F- E-7 C G7 C#7

ne — 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 arry 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^b7 A^b $F7$ B^b7 E^b7

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

(UP TEMPO)

DONNA LEE

LYRICS - STANLEY CORNFIELD

- [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/NEHUGH

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 % D-7 A^b7 G7

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

C E-7^b5 A7 D-7 G7 C^{maj}7 A-7

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

D-7 G7 E-7^b5 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

G Maj7 D-7 E7 F Maj7

You know that I love you And what love endures

C6 E7#9 A7 D-7 G7 C

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

F D- / / E7 / A7 D-7

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

G7 C F D- | E7 |

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

A- B7 E7#9 A-

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

B7 E7 A7 D- | G7 C | G7

-plain .

C (B-7 E7)

DOODLIN'

- HORACE SILVER
- LAMBERT HENDRICKS

Using the phone booth making a few calls Doodl-in' weird things Using the booth well's.
Lured the waiter had me arrested - Took me to Bellevue Where I was tested

Bb7 Eb7 Bb7

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

Bb7 Eb7

face on So she could look slick I enjoy pro-cras-tin-a-tin' specially when I'm busy
half done Tappin' him to doodle Showed him hidden thoughts that I never find an outlet thru' your

Bb7 Bb7 G7 C7

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

F7 Bb7 G7 C7 F7

Sittin' n' din-jin dinner beginnin' Started de-sign-in' Using the linear
(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

salt-y, told me to please wait
doodlin' 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 C-7

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

F7 Bb7 G7 C7 F7

FINE

DOXY

Music - Sonny Rollins
Lyrics - Stanley Cornfield

I rolled around a lot when I was a kid Cause my daddy was the trav-lin' type,

B^b7 A^b7 G7 C7 F7

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

B^b B^b7 A^b7 G7

watch the box and smoke - a pipe Oh we lived -

C7 F7 Fm7

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

B^b7 #9 E^b7 A^b7

that's the reason why I got itchy feet And I wasn't all this town - good bye

B^b A^b7 G7 C7 F7

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

B^b B^b7 A^b7 G7

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

C7 F7 Bb Bb7 Ab7

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

G7 C7 F7

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

F7 Bb7#9 Eb7

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

Ab7 Bb Ab7 G7

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

C7 F7 Bb C7 F7

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

Bb G7 C7 F7 Bb

(MED.)

EASY LIVING

- ROBIN/RAINER

Living for you is easy living, It's ex-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 Bbmaj7 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(A#7) F-7 Bb-7 Eb-7 Ab7

CLIFFORD BROWN - "BONNIE 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^b7 (B^b7/A) $G7$ $C7$ ($C7/B$) $A7$ $D7^b9$ $G7$ $C7$

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

$F \text{maj}7$ $D7$ $G7$ $G^{\sharp}7$ $F \text{maj}7/A$ $C7$ $F7$ $B^b \text{maj}7$ E^b7

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

$F \text{maj}7$ $D7$ $G7$ $C7^b9$ F (A^b7 $D^b \text{maj}7$ $C7$)

- 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 be so eas-y to love, be be so 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, game, So eas-y to i-dol-ize, all care - free to gath-er, that it". The chords are: D7, G major 7, C major 7.

Handwritten musical notation for the third system of "Easy to Love". The melody continues on the treble clef staff. The lyrics are: "3rd - ers a - boue, So does seem a". The chords are: B-7, C7, A-7. A first ending bracket is marked above 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, G major 7, 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 whole note G4 and a whole rest. The second measure contains a whole note G4, with a first ending bracket above it. The third measure contains a whole note G4. The fourth measure contains a whole note G4. The lyrics are "shame, that you can't". The chords are E7, E7, and A-.

Handwritten musical notation on a five-line staff. The first measure contains a whole note G4. The second measure contains a whole note G4. The third measure contains a whole note G4. The fourth measure contains a whole note G4. The lyrics are "see Your fu - ture with me, 'Cause you'd be". The chords are C-6, Gm7, B7, and Bb0.

Handwritten musical notation on a five-line staff. The first measure contains a whole note G4. The second measure contains a whole note G4. The third measure contains a whole note G4. The fourth measure contains a whole note G4. The lyrics are "oh, so eas - y to love!". The chords are A-7, D7, G6, and D7.

Handwritten musical notation on a five-line staff. The first measure contains a whole note G4 and a whole rest. The second measure contains a whole rest. The lyrics are "—". The chord is G6.

Handwritten musical notation on a five-line staff. The first measure contains the word "FINE". The second measure contains a whole rest. The third measure contains a whole rest. The fourth measure contains a whole rest.

MUSIC - STEVE SWALLOW
 WORDS - STANLEY CORNFELD

FALLING GRACE

SNOW — falls in space cre-ates a

Abmaj7 *%* *D7/F#* *G-7*

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

F-7 *Bb7* *Ebb/G* *D7/F#* *G-7/F* *C/E*

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

Fmaj7 *F#-7b5* *B7* *E-7*

— lea-ving no trace — The wind is whispering

A-7 *D7* *Gmaj7* *C-7* *C#o*

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

Bb7maj7/D *Ebb7maj7* *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 word)

D-7 D#7 C-7 F7 Bb7maj7 Eb7maj7

trace — Falling Grace)

Ab7maj7 D#7maj7

- 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 maj 7 Bb Bb maj 7 Bb

make be-lieve
moon WAS full,

C-7 F7 C-7 F7

Fall-ing in love with love is play-ing the
I WAS un-wise with eyes un-a-ble to

C-7 F7 C-7 F7

fool
see.

Bb maj 7 Bb Bb maj 7 Bb

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

Bb maj 7 Bb Bb maj 7 Bb

1.

far	cy.		
A7	D7	A7	D7

Learn-ing to	trust is	just for	chil-dren in
G7	G7(m7b9)	G7	G7b

school.			
C7	F7	F7	F7

2.

-last	ing,		But
A7	D7	B7	G7

love	fell	out	with
C7	G7b9	C7	F7

me.			
Bb7m7b9			(C7 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 ev-er 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 yel-

Bb7

-low. But when he starts in to love me

F7 *C7*

He's so fine and mel-low. — Love will

Bb7 *F7 / G7 C7* *F Db9 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

(SAMBÁ) 500 MILES HIGH - CHICK COREA

Some day you'll look into her eyes

E- G-

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

B^b maj 7 B-7^b5

will have gone You'll find yourself

E7[#]9 A=11 F[#]-7^b5

in another space Five hundred miles high

F=7 E-7^b9

TO END,
D.S. al^o

B7 alt.

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 mom's
-mance — For us to try — Here is a

G-7b5 C7b9 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 Eb-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-b

dar-ling Don't break a spell like this

D#m7 D-o7 Eb-7 Gb-b 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^b9 F-7 B^b7 B^b-7

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

G-7 C7 G-7b5 C7b9 Fmaj7 G#o7

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

G-7 C7 Fmaj7 B^b-7

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

Fmaj7/A Ab^b7 G-7 C7 F6

- MILES DAVIS

FOUR

8.

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

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

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

facts truth, mak-ing the list of life - Truth takes the lead -
And one thing more

1.

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

MILES DAVIS - "FOUR & MORE"

Handwritten musical notation on a staff. The melody consists of eighth and quarter notes. The lyrics are: "it's truth you need — And the sec- won-derful wonderful love". The first ending is marked with a double bar line and a "2." above it. Chords written below the staff are F-7, Bb7, G-7, and Gb-7.

Handwritten musical notation on a staff. The melody continues with a quarter note and a half note. The lyrics are: "— that will make it four." followed by "(SOLO BREAK)". Chords written below the staff are F-7, Bb7, Eb Maj7, and a final chord marked with a checkmark. The word "(FINE)" is written below the staff, and "D.S." is written to the right.

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
musics 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

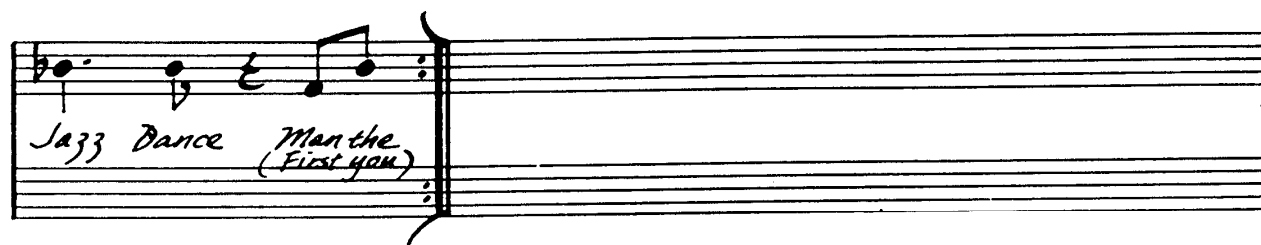
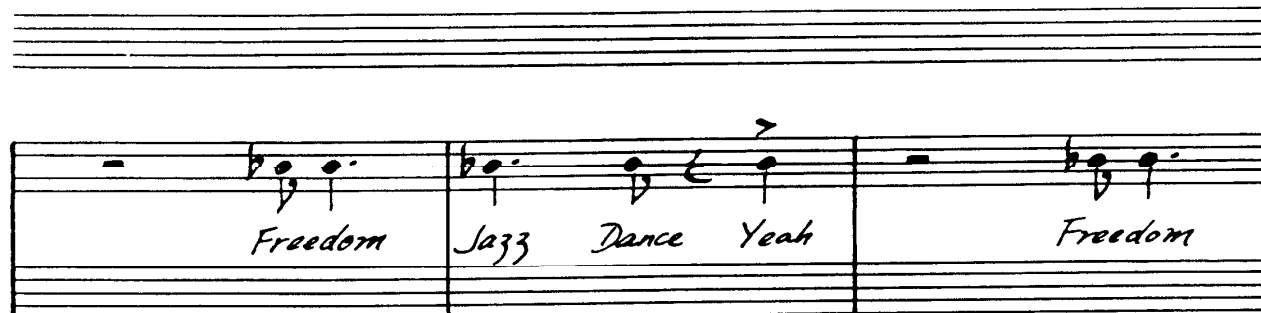
You grab her and you thump her now you
He took it and he moved it and he

both are get-ting bad-der then you stop and hold to-ge-ther bumping ass - es all a-round. Yeah!
grooved it and it's cool that he was feed-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 then you
Stop and hold together everybody's feeling good Yeah!

4th verse : (Repeat 2nd Verse)

- COLE PORTER

FROM THIS MOMENT ON

From this moment on
From this hap-py day

F = G = 7 C 7

You No for me dear
No more blue song

G = 7b5 F = Eb = 7 Ab 7

On — by — tain for tea dear
C'n — ly — whoop de doo song

Db = Db =

1.
From this moment on
From this

Ab Ab 0 C 7

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

Eb 7 Ab 7 Db 7

F.T.M.O. - 2

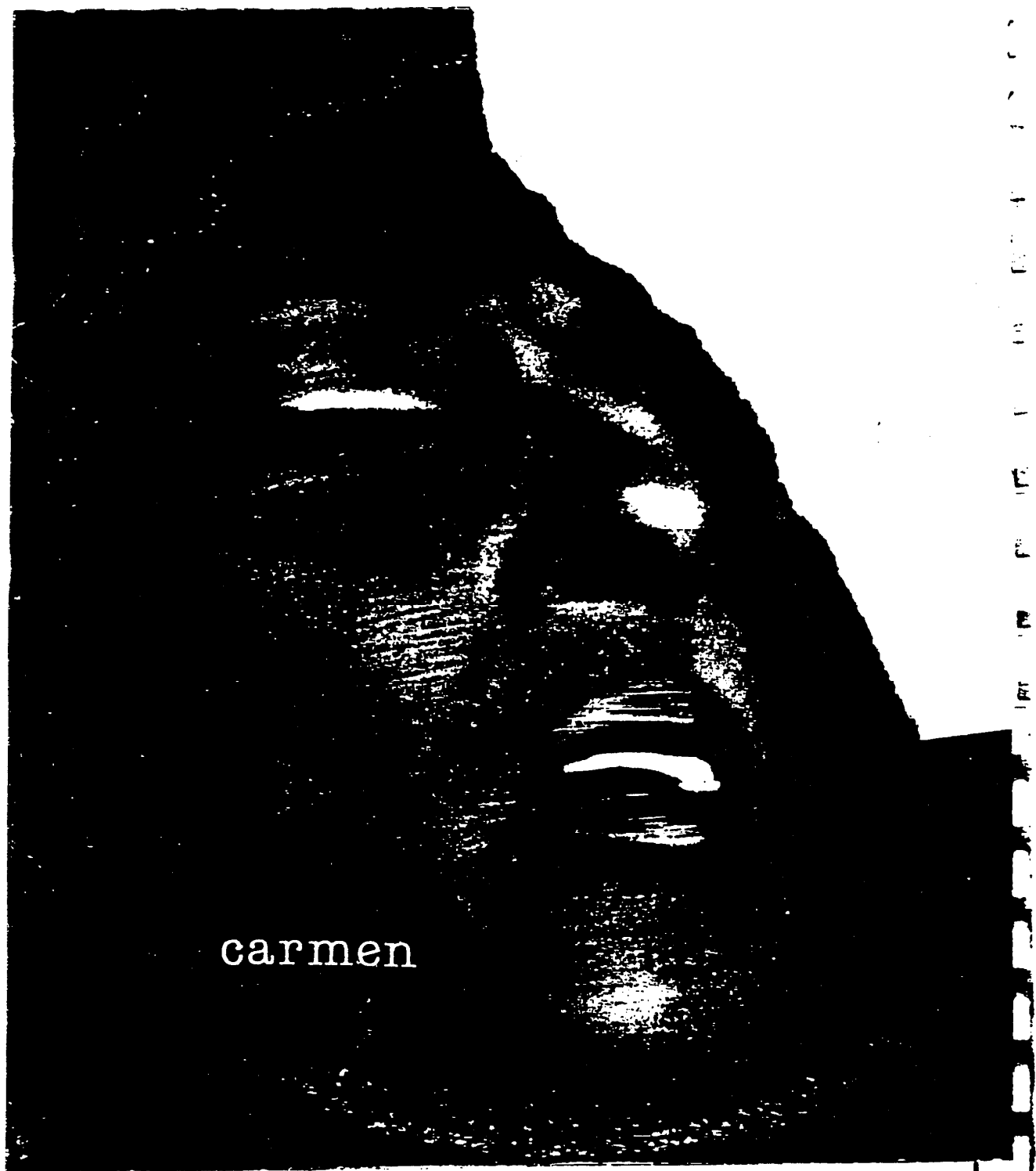
— I need so much — Got the skin —
F7 Ab6

— I love to touch — Got the arms —
F7 Eb7

— to hold me tight — Got the —
F7 Bb7 Eb7

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

no — ment on — You —
Bb7 G7 C7 G7b5



'43.

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

- rid in high	babe	Ev - 'ry	
F-	D ^b -7	F-	A ^b M ^b 7

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

ment on.		
F- E ^b 7	A ^b	

(BOSSA)

GENTLE RAIN

- LOUIS BONFI /
MATT DUBEY

Handwritten musical notation for the first system of "Gentle Rain". The melody is in treble clef, and the bass line is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "We I both are last tears and a lone fall in the on my". The chords are: A-6, F, B-7b5.

Handwritten musical notation for the second system of "Gentle Rain". The melody is in treble clef, and the bass line is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "world cheek Walk with they are me warm in the gentle like the gentle". The chords are: E7, A-7, D7, G-7, C7.

Handwritten musical notation for the third system of "Gentle Rain". The melody is in treble clef, and the bass line is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "rain rain Don't come be a lit-etc". The chords are: F6, F, F#-7b5.

Handwritten musical notation for the fourth system of "Gentle Rain". The melody is in treble clef, and the bass line is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "-fraid one I've a you have hand me for your in the hand world and I and our". The chords are: B7b9, E-7b5, A7b9.

Handwritten musical notation for the fifth system of "Gentle Rain". The melody is in treble clef, and the bass line is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "will love be your will be love sweet for a ve-ry while". The chords are: D-7b5, B-7b5, E7, A-6. A first ending bracket is shown above the final measure.

Handwritten musical notation on a five-line staff. The first measure contains a whole note on the first line (F4) with the chord *Bb7* written below. The second measure contains a whole rest. The third measure contains a whole note on the second line (G4) with the chord *A7* written below. The fourth measure contains a whole note on the third line (A4) with the chord *D7* written below. The fifth measure contains a whole note on the fourth line (B4) with the chord *G7* written below. The sixth measure contains a whole note on the fifth line (C5) with the chord *G7* written below. A bracket above the staff spans from the third measure to the sixth measure, with a "2." above it, indicating a second ending. The lyrics "sad" are written below the third measure, and "Ve-ry" is written below the sixth measure.

Handwritten musical notation on a five-line staff. The first measure contains a whole note on the first line (F4) with the chord *F6* written below. The second measure contains a whole note on the second line (G4) with the chord *C7* written below. The third measure contains a whole note on the third line (A4) with the chord *F6* written below. The fourth measure contains a whole note on the fourth line (B4) with the chord *F6* written below. The lyrics "sweet" are written below the first measure, "Like the gentle" are written below the third measure, and "rain" is written below the fourth measure.

Handwritten musical notation on a five-line staff. The first measure contains a whole note on the first line (F4) with the chord *E7* written below. The second measure contains a whole note on the second line (G4) with the chord *A7* written below. The third measure contains a whole note on the third line (A4) with the chord *(E7)* written below. The lyrics "Like the gentle" are written below the second measure, and "rain." is written below the third measure.

- H. CARMICHAEL

BALLAD)

GEORGIA ON MY MIND

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

G F A7 D7

1.
through, Just an old sweet song keeps Georgia on my
you, comes as sweet and clear as

G7 Bb6 F D7 G7 / G7 C7

2.
mind Georgia on my mind moon-light through the

F D7 G7 C#7 G7 / G7 C7

pinies. Oth-er arms reach

F Eb7 F A7(b9) D= G7

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

D7 Bb7 D= G7 D7 G7

WILLIE NELSON - "STARDUST"

Still in peace-fal 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 - BETTY H. NEALS

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

$\text{A} \quad \text{B} \quad \text{D7} \quad \text{G} \quad \text{Bb7} \quad \text{Eb} \quad \text{A-7} \quad \text{D7}$

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

$\text{G} \quad \text{Bb7} \quad \text{Eb} \quad \text{F\#7} \quad \text{B} \quad \text{F-7} \quad \text{Bb7}$

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

$\text{Eb} \quad \text{A-7} \quad \text{D7} \quad \text{G} \quad \text{C\#-7} \quad \text{F\#7}$

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

$\text{B} \quad \text{F-7} \quad \text{Bb7} \quad \text{Eb} \quad \text{C\#-7} \quad \text{F\#7} \quad :$

COLTRANE - "GIANT STEPS"

"RETURN OF THE SOOLES MAN" - RAMASSAN ROLAND KIRK

(Musical Interlude)

Think as life as chess
Capture one piece at a time

Forward east
Castle next

Not the pace
But the steps . . . Checkmate.

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

Hold a thought
In your mind

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

(BOSSA)

THE GIRL FROM IPANEMA

-JOBIM

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

$\frac{7}{4}$ $\frac{4}{4}$ Fmaj7 $\frac{7}{4}$ 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

$\frac{7}{4}$ G7 G7

1. "a-a-h!" —

Fmaj7 G7

2. "a-a-h!" —

Fmaj7

Oh, — but I watch her so

$\frac{7}{4}$ Gbmaj7 $\frac{7}{4}$

sad — ly, — How —

B7 $\frac{7}{4}$ F#7

— can I tell her I love her? — Yes —

$\frac{7}{4}$ B7 $\frac{7}{4}$

I would give me heart glad-ly,

G-7 ♯ E♭7

But each day when she walks to the sea, she

♯ A-7 D7♭9

looks straight ahead not at me Tall and tan and young

G-7 C7♭9 F maj7

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

♯ G7 ♯

she passes I smile, but she doesn't see

G-7 G♭7 F maj7

(G♭7) ANTONIO CARLOS JOBIM = "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

$E^b m_7$ $E^b 7$ $A^b 6$ / $E^b m_7$ $E^b 7$ $A^b 6$ /

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

$B^b 7$ $E^b 7$ $B^b 7$ $E^b 7$ $A^b m_7$

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

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

got his own. Yes, the

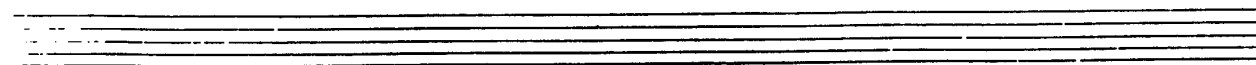
1. 2.
 $E^b 6$ $D = 7^b 5$ $G = 7^b 9$

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

$C =$ $C = (m_7 7)$ $C = 7$ $C = 6$ $G = 7$

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-b

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

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

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

Ebmaj7 Eb7 Ab6 / Bb7 Eb7 Bb7 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.

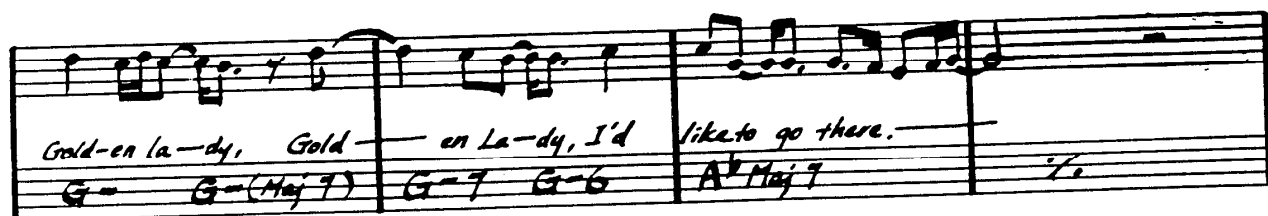
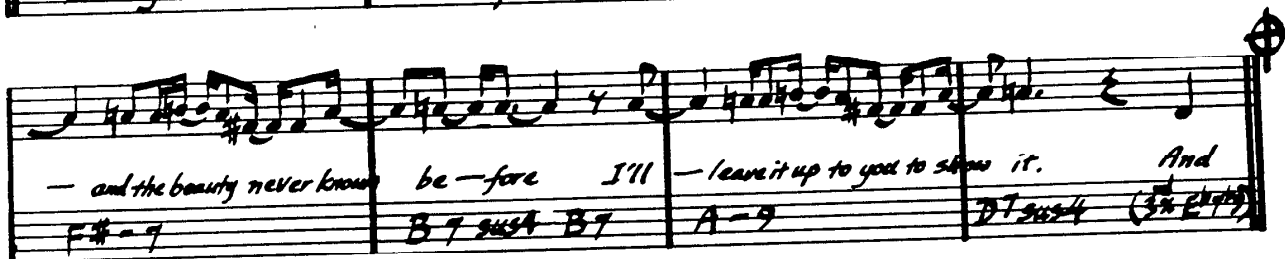
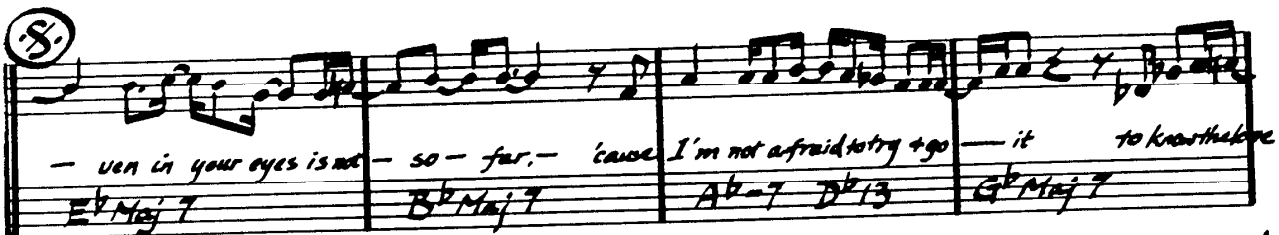
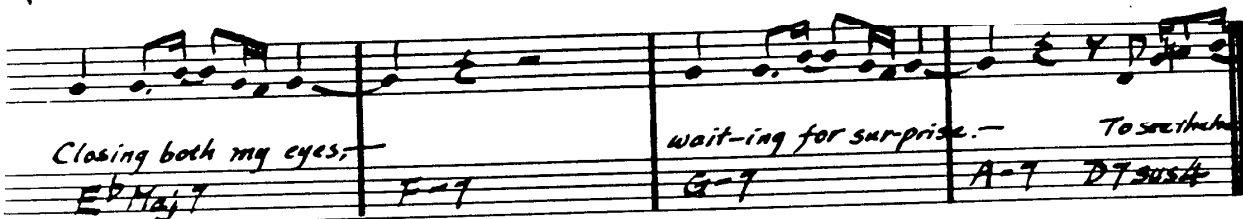
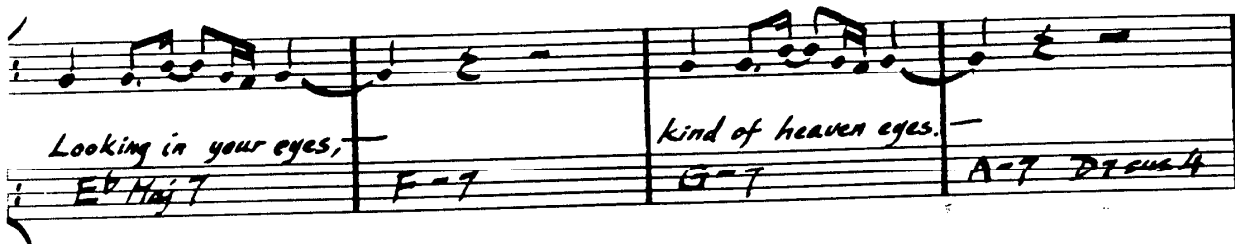
F-7 Bb7 Eb6 (F-7 Bb7)

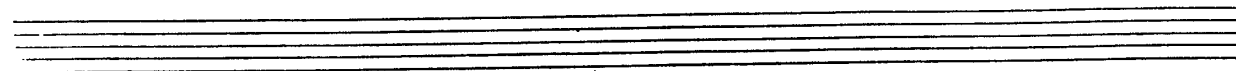
FINE

(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 sus4

D.S. al

A touch of rain

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

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

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

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

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

(etc. Fades)

STEVIE WONDER - "INNER VISIONS"

(BALLAD)

GOODBYE PORK PIE HAT

MUSIC - CHARLES MINGUS

LYRICS - RAHSAAN ROLAND KIRK

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

F7 D♭7 G♭maj7 B7

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

E♭7 D♭7 E♭7 F7 B♭-7 A♭7

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

G-7 C7 D7 G7 D♭7 G♭maj7

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

B♭7 D♭7 C7 E♭7 F7 D♭7

Dealing and dancing you home. Now

G♭maj7 B7

FINE

MINGUS - "BETTER GIT IT IN YOUR SOUL"

GARY BURTON / RALPH TOWNER - "MATCHBOX"

JOHN McLAUGHLIN - "MY GOAL'S BEYOND"

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

Goodbye Pork Pie Hat

Lyrics-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
Down by day
Generations on down



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

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

JONI MITCHELL - "MINGUS"

-TADD DAMERON

GOOD BAIT

Keep it in mind
fish got-ta swim

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

sometimes unkind
birds gotta fly

B $\flat$ G-7 C-7 B7 B $\flat$ G-7

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

free pearl of wisdom offered
some (one) till you die don't start by

to the ranks of wisdom if you're
(live a) cor-in, lie a-void the

C-7 F7 B $\flat$ B $\flat$ 7 E $\flat$ A $\flat$ 7

1. In to tempting fate, then use good
second rate by startin' with good

2. The bait. Be-

D-7 D $\flat$ 7 C-7 B7 B $\flat$ B7 B $\flat$ B $\flat$ 7

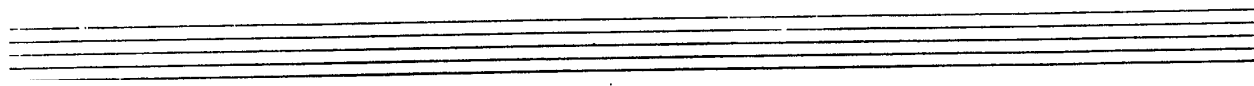
between you and me

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

E $\flat$ C-7 F-7 E7 E $\flat$ C-7

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

F-7 B $\flat$ 7 E $\flat$ B $\flat$ 7 A $\flat$ B $\flat$ 7 D $\flat$ 7



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

G-7 Gb-7 F-7 E-7 Ebmaj7 F7 Bb G-7

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

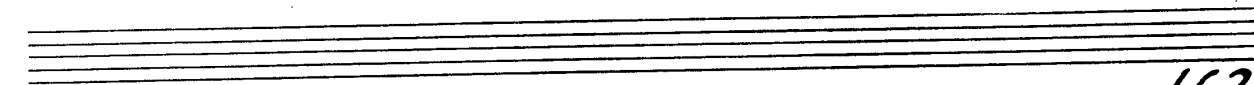
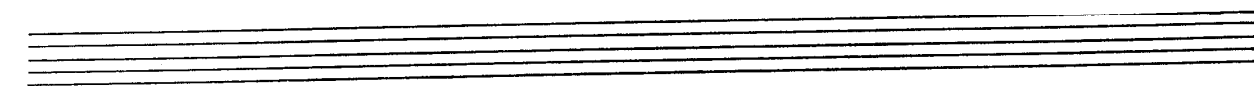
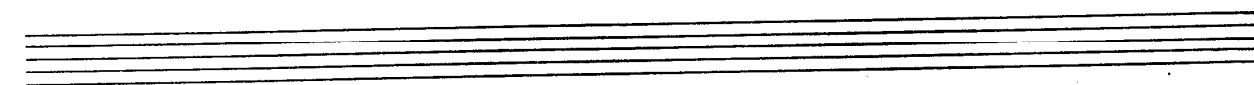
C-7 B7 Bbmaj7 G-7 C-7 F7

pain you won't regret it, once a-gain now don't forget it if you're in to temptation, let her use good

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

bait.

Bbmaj7



BALLAD)

GOOD MORNING HEARTACHE

HIGGINBOTHAM,
DRAKE & FISHER

Good morning heartache,
Wish I'd forget you

You old gloomy sight
But you're here to stay

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

C- F

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

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

seemed you had gone,
say-ing to you -

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

1. But here you are with the dawn

2. Good morning heartache what is it

G- C-7 F C9 G-7 C-7 C7b9

Stop haunting me now

F6 A+7 D-

Can't shake you no how

Just leave me a-lone

A+7 Dmaj7 G-6 D-7 G7

NATALIE COLE - "NATALIE"

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

Cmaj7 C7 Ab7 Gb7 C7 F7

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

C7 7 F

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

C6 C7 D7b9 / G7 Bb7 A7 Ab7

Good morning heartache sit do-wn.

G7 Gb7 F6 (Gb9 Gb Gb9)

GREEN DOLPHIN STREET

- KAPER/WASHINGTON

JOE WILLIAMS - "LIVE"

Handwritten musical notation on a staff. A box labeled 'C' with a '2.' indicates a second ending. The lyrics are: "And When I re-call the love I". The chords written below the staff are: $\frac{7}{b}$ (GT), D-7, D-7/G, B-7b5, and E7b9.

Handwritten musical notation on a staff. The lyrics are: "found on — I — kiss the ground on —". The chords written below the staff are: A-7, A-7/G, F#-7b5, B7, E-7, and A7.

Handwritten musical notation on a staff. The lyrics are: "Green Dol-phin Street.". The chords written below the staff are: D-7, G7, Cmaj7, and (D-7 G7).

Handwritten notes and references. On the left, a box labeled 'A' is followed by "- LATIN", and a box labeled 'B' is followed by "C" and "- SWING". On the right, the text reads: "SONNY ROLLINS ON IMPULSE!" and "BILL EVANS - 'THE TOKYO CONCERT'".

MUSIC - DIZZY GILLESPIE
WORDS - KIRBY STONE

(BOP) GROOVIN' HIGH (WHISPERING)

Quiet,
Slowly,
E^b

Quiet,
Sweetly,
F

There really is n't 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
neatly,
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 swing'in a-long. We might e-ven hear the bells
E^bmaj7 G7 F^b-7 F-7

MILES DAVIS - "EARLY MILES"
CHARLIE PARKER - "ECHOES OF AN ERA"

ringin a-long

softly dis-creetly.

E7 F7 F7

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.

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.

F maj7 F#o7 G-7 C7

She was just miss Jo-nas to me.

A-7 D-7 G-7 C7

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

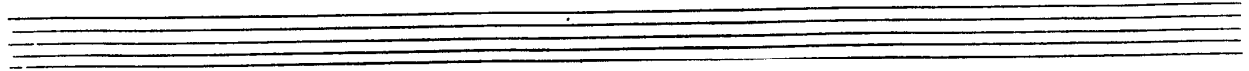
F maj7 F#o7 G-7 C7

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-

Bb maj7 Ab-7 Db7 Gb maj7 E-7 A7



-ce I owned the earth and sky.

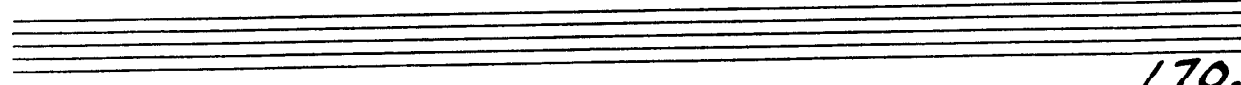
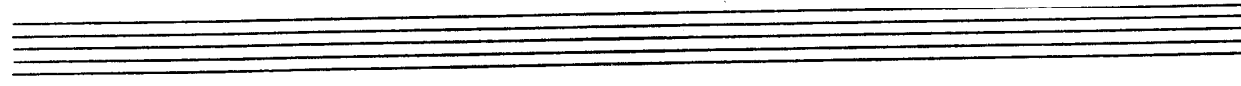
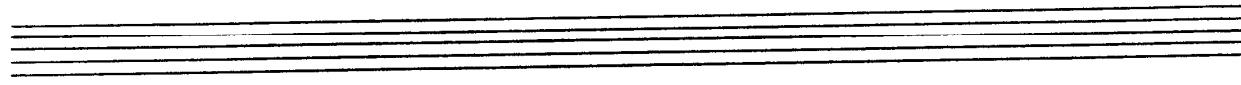
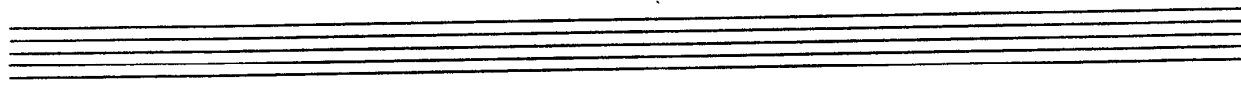
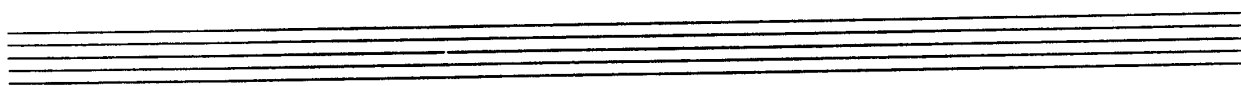
D⁷maj⁷ A^{b7} D^{b7} G^{b7}maj⁷ G⁷ C⁷

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

F⁷maj⁷ E⁷ E^{b7} D⁷ G⁷ C⁷ B^{b7}

Miss Jones and I.

A⁷ D⁷ G⁷ C⁷ F⁷maj⁷ (G⁷ C⁷)



- ROGERS/HANNESTEIN

HELLO YOUNG LOVERS

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

Fmaj7 G-7 A-7 G-7

hope your trou-bles are few.

Fmaj7 F#0 G-7 C7

All my good wishes go with you to-night

G-7 G-(F6) G-6 G-(F6)

- I've been in love like you. Be

G-7 C7 F#0 C7 Fmaj7 D7b9 G-7 C7

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

Fmaj7 G-7 A-7 G-7

brave and faith—ful and true.

F[♯]ma⁷ F[♯]0 G⁷ C⁷

Cling very close to each oth—er tonight

G⁷ G⁷(b6) G⁷b G⁷(b6)

— I've been in love like you. — I

G⁷ C⁷ma⁷ C⁷ F[♯]ma⁷ D⁷b⁹ G⁷ C⁷

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

B^b C⁷ D⁷ G⁷

fly down a street in — a trance. — You

B^b C⁷ D⁷ C⁷ B^bma⁷

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 C7b9

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

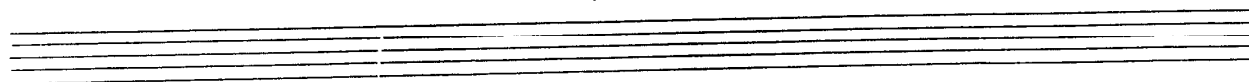
F7maj7 G-7 A-7 G-7

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

F7maj7 D7b9 G-7 C7

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

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



— I've had a love of my own

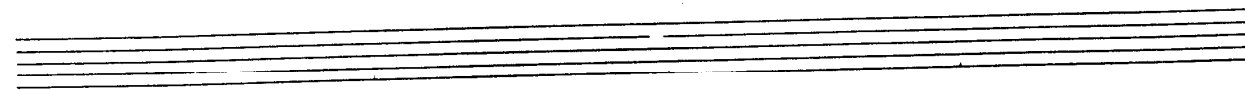
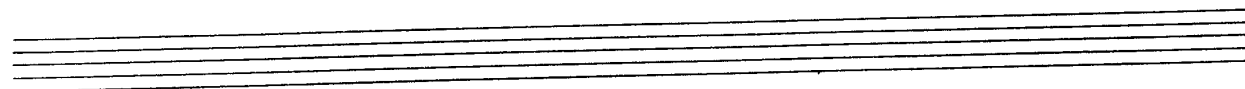
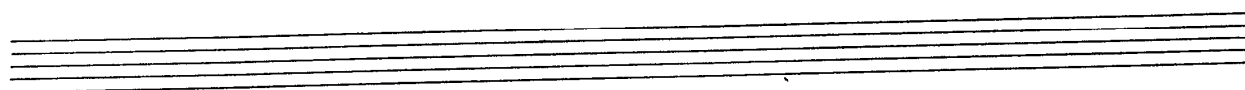
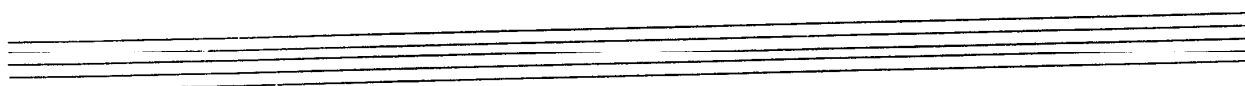
G-7 C7sus4 C7 C-7 F7

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

Bb Bb-7 A7 D7

I've had a love of my own.

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



-JIM VAN HEUSEN

HERE'S THAT RAINY DAY

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

Here's that

F Maj7 C-7 F7 Bb-7

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

Eb7 AbMaj7 DbMaj7

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

G-7b5 C7 F Maj7

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. The second measure contains a whole note G4, with a first ending bracket above it. The third measure contains a whole note A4. The fourth measure contains a whole note B4. The fifth measure contains a whole note C5. The sixth measure contains a whole note D5. The seventh measure contains a whole note E5. The eighth measure contains a whole note F5. The lyrics are: "Fun-ny how love be-comes a". The chords are: G-7b5 C7b9, Bbmaj7, G-7 C7.

Handwritten musical notation on a single staff. The first measure contains a whole note G4. The second measure contains a whole note A4. The third measure contains a whole note B4. The fourth measure contains a whole note C5. The fifth measure contains a whole note D5. The sixth measure contains a whole note E5. The seventh measure contains a whole note F5. The eighth measure contains a whole note G5. The lyrics are: "cold rain-y day. Fun-ny that". The chords are: A-7, Ab0, G-7.

Handwritten musical notation on a single staff. The first measure contains a whole note G4. The second measure contains a whole note A4. The third measure contains a whole note B4. The fourth measure contains a whole note C5. The fifth measure contains a whole note D5. The sixth measure contains a whole note E5. The seventh measure contains a whole note F5. The eighth measure contains a whole note G5. The lyrics are: "rain-y day is here.". The chords are: C7, Fmaj7, (G-7b5 C7b9).

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 Bbm7 / / G7 alt. C7(#11)

-vine Heav-en sup-reme

F#7 Am7 Bbm7 / / G7 alt.

Heav-en com-bines Every sweet — and pretty

C7(#11) F#7 F-7 Bbm7 sus4

thing Life — would love to bring Heaven-ly

F#bm7 E-7b5 A7b9 D-7 C-7b5 F7

Heav-en to me is Just the ultimate degree to

Am7 Bbm7 / / G7 alt. C7 / C-7 B7

be.

Bbm7

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-bore when love is far-a-way too Till it comes

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

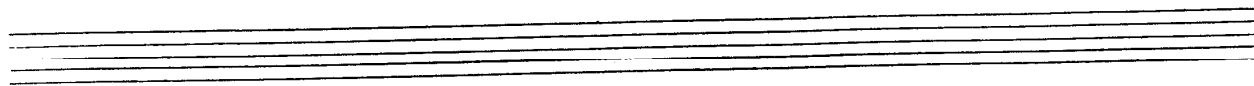
true That you love me as I love you. Somewhere there's

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

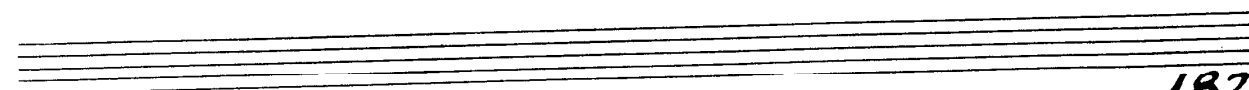
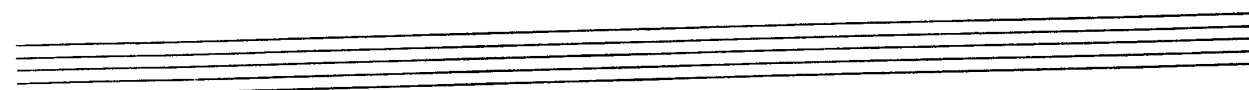
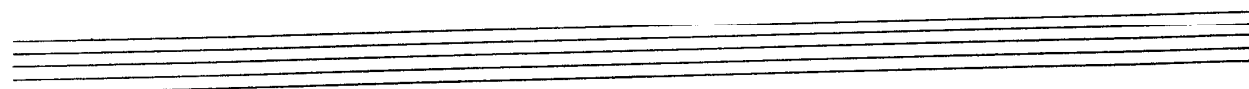
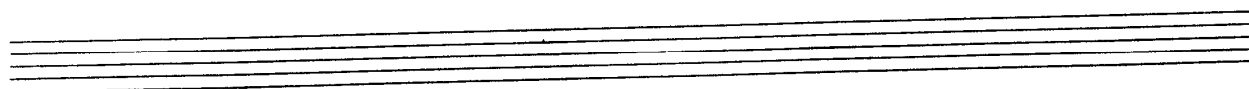
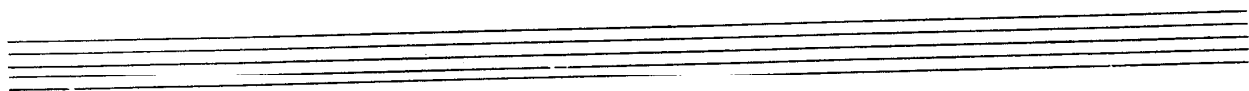
F Maj 7 7^b F-7 B^b7

night would shine if you would come see me soon — Un-til you

E^b Maj 7 A-7 D7 G Maj 7 A-7 D7^b9

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

B-7 B^b7 A-7 D7 G6 (A-7 D7) :



-A.C. JOBIM

(BOSSA)

HOW INSENSITIVE

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

C-9 % C#09 %

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

C-9 % B-7b5 %

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

Bb7maj7 % Eb7maj7 %

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

E-7b5 A-7b9 D-7 Db13

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

C-7 % B-7b5 %

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

B^b maj 7 G-7 E-7b5 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 E7b9

When a love af-fair is o — ver.

When a

1.

B^b maj 7 A7 D-7 E7b5 A7b9

2.

love af-fair is o — ver.

A7 D-7 %

- VERNON DUKE

I CAN'T GET STARTED

I've flown around the world in a plane. — I've settled revo-lu-tions in
golf course I'm under par, — And all the mov-ies want me to
(B-7 E7 Bb7 E7)

Cmaj7 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 Ab-7 Db7)

D7(b9#11) G7sus4 Cmaj7 A-7 D-7 G7(b9) E7 A7

2.
A-round a you. You're so su-prane,

D7 G7sus4 C6 Bb7(#11) Cmaj7 E-7 A7

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

E-7 A7 Dmaj7 Gmaj7 Dmaj7 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 Cmaj7 A-7

CHARLIE PARKER - "NIGHT & DAY"

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

D-7 G7 (B-7 E7 Bb-7 E#7) (A-7 D7 A#-7 D#7) C Maj7 A7#9
 E7 A- D7(b9#11) G7sus4

can't get start-ed with you. —

D-7 G7 (B-)
 E6 (D-7 G7)

ROGERS/HART

BALLAD) I COULD WRITE A BOOK

If they asked me I could write a
 sum - pie se - cret of the

C Maj 7 A-7 D-7 G7

book, A - bout the way you walk and
 plot is just to talk them that I

C Maj 7 G7 C Maj 7 G7

whis - per and look, I could
 love you a lot, then the

C Maj C#o7 D-7 G7

1.
 write a pre - face on how we

C Ab7 D-7 G7 A-7 D7b9

met, so the world would nev - er for -

G Maj 7 B7 E- A-7 D7

MILES DAVIS - "DAVIS"

BETTY CARTER - "FINALLY"

Handwritten musical notation on a five-line staff. The melody consists of a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A repeat sign with a first ending bracket is placed over the last two notes. The lyrics are: "get, And the world dis -". The chords are: D-7, G7, A-, and A-(Maj7).

Handwritten musical notation on a five-line staff. The melody consists of a half note D5, a half note E5, a half note F5, a half note G5, a half note A5, and a half note B5. The lyrics are: "-cov-ers as my book ends, How to". The chords are: A-7, A-6, G-7, C7, F7Maj7, F-7, and Bb7.

Handwritten musical notation on a five-line staff. The melody consists of a half note C6, a half note D6, a half note E6, a half note F6, and a half note G6. The lyrics are: "make two lov-ers of friends.". The chords are: C7Maj7, C+, D-7, G7, and C6.

Handwritten musical notation on a five-line staff. The melody consists of a half note A6, a half note B6, and a half note C7. The lyrics are: "- ()". The chords are: (D-7 G7).

- ARTHUR FREED

I CRIED FOR YOU

I cried — for you — Now it's

F6 A-7 D7 G7 D-7 G7

your turn to cry o-ver me.

G-7 C7 F6 C7

Ev-ry road has a turn — ing

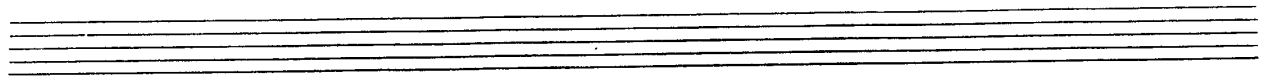
F#m7 D-7 G-7 C7 G-7 C7

That's one thing you're learn — ing

G-7 C7 F#m7 C7

I cried — for you — What a

F6 A-7 D7 G7 D-7 G7



fool I used to be. ——— Now I

G-7 C7 A7 F.

found two eyes just a lit-tle bit blu — er, I

A-7 D7 A-7 D7

found a heart just a lit-tle bit tru — er.

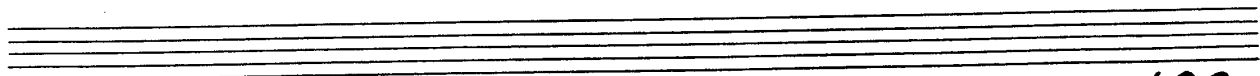
D-7 G7 D-7 G7

I cried — for you ——— Now it's

F6 A-7 D7 G7 D-7 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

Handwritten musical notation for the first system of the song. The melody is written on a treble clef staff in 4/4 time, with a key signature of one sharp (F#). The lyrics are: "I — did-n't know what time it was, Then — I met you — held my". The bass line is written on a bass clef staff with chords: F#-7, B7, E-7, F#-7, B7.

Handwritten musical notation for the second system. The melody continues on the treble clef staff. The lyrics are: "you hand, Oh — what a love-ly time it was, Warm — like the month of May it was,". The bass line has chords: A7, A-7, E-7, B-7.

Handwritten musical notation for the third system, featuring a first ending bracket labeled "1." and a second ending bracket labeled "2.". The lyrics for the first ending are: "How sub-lime it was, too!". The lyrics for the second ending are: "And I'll say it was". The bass line for the first ending has chords: C Maj7, B-7, A-7, D7. The bass line for the second ending has chords: C Maj7, B-7.

Handwritten musical notation for the fourth system. The melody continues on the treble clef staff. The lyrics are: "grand. Grand — to be a-live, to be young, to be". The bass line has chords: A-7, D7, G Maj7, A-7, B7.

Handwritten musical notation for the fifth system. The melody continues on the treble clef staff. The lyrics are: "mad, to be yours a — lone! Grand — to see your". The bass line has chords: A-7, B7, E-, C Maj7, D7.

BETTY CARTER - "FINALLY"

CARMEN McRAE - "LIVE AT SUGAR HILL"

face, feel your touch, hear your voice say I'm all your own!

G Maj7 E-7 A7 A-7 D7

I — did-n't know what year it was, Life — was no

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

prize. I — wanted love and here it was

A7 A- E- B-

Shin-ing 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
use of my win-der-jail
break in the cool of the
dreams and why would they
eve-ning
need me
What is the
where would they
eve-ning?
lead me
With out you
With out you
it's
to
nothing
no-where

$E\flat 7$ D $E\flat 7$ $C7(b9)$ F $G7$ $B\flat$ $F7(\sharp 9)$ $E\flat 7(\sharp 9)$ $E\flat 7$ $A\flat 7$ $E\flat 7$

1. 2. 3.

FINE

- DUKE

I GOT IT BAD

Handwritten musical notation for the first system. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. The lyrics are: "He-ver treats me sweet and gan-tle / My poor heart is sen-ti-men-tal / the way he not made of / should; wood; }". The chords are: Gmaj7, E-7, A7, and 7.

Handwritten musical notation for the second system, marked with a first ending bracket. The melody continues. The lyrics are: "I got it bad and that ain't good!". The chords are: A-7, B7 E7 A7 D7, G6 E-7, and A-7 D7.

Handwritten musical notation for the third system, marked with a second ending bracket. The melody continues. The lyrics are: "good! But when the weekend's o-ver and". The chords are: G6, D7(#11), Cmaj7, and 7.

Handwritten musical notation for the fourth system. The melody continues. The lyrics are: "Monday rolls a - round I end up like I start out just". The chords are: C-6, F7, Gmaj7 F7, and B-7 E7.

Handwritten musical notation for the fifth system. The melody continues. The lyrics are: "cry-in' my heart out He don't love me like I love him". The chords are: A-7, D7, Gmaj7, and E-7.

no-bod-y could I got it bad and that ain't

A7 A7 A7 B7 E7 A7 D7

good !

G6 (A7 D7)

Like a lonely weeping willow lost in the wood
I got it bad and that ain't good !

And the things I tell my pillow no woman should
I got it bad and that ain't good !

Though folks with good intentions tell me to save my tears, I'm
Glad I'm mad about him I can't live without him.

Lord above me make him love me the way he should
I got it bad and that ain't good !

-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 - heart - ven - cause you wrote the song -

$F-7/A^b$ $G-7$ $F-7$ $F\#0$ E^b7/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^b7/G A^b7 E^b $C-7$ E^b E^b7/G G^b07

late - to make a - mends - You know that

$F-7$ B^b7 E^b $Maj7$ E^b6 / $D-7$ $G7$

DUKE - "70th BIRTHDAY"

197.

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

C- G#7/B C7/Bb C7/A A#7 D#7 G#7 / B7 B#7

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-till you return some-day.

F#7/A G- F7 F#7 Eb/G Ab7 Eb/Bb F7/Bb Eb (B#7)

-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 COCHRANE - "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 Maj 7 G6 G Maj 7 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 GTb9

be con- tent — you loved me once in A- pril, your

 C-7 F7 Bb Maj 7 G-7

lips were warm — and love and spring were new. — But I'm not a-

 C-7 F7 Bb Maj 7 Bb6

' , HJQ - "THE MODERN JAZZ QUARTET"

-fraid of Au-tumn and her sor-row, — For I'll Re-

A-7 D7 Gmaj7 Gb

-mem-ber — April and you —

F#-7 B7 E7maj7 A-7 D7

The fire will dwindle in-to glow — ing ash-es,

G7maj7 Gb G7maj7 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-7b5 D7 B-7b5 E7

-mem-ber A-pri-l, — 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". It consists of a treble clef staff with a 3/4 time signature. The melody is written in whole notes. The lyrics are: "I'm all smiles, dar-lin'; I'm in love dar-lin'". The chords are: D7#9, G-7, Db7#9, and Cmaj7.

Handwritten musical notation for the second system of "I'm All Smiles". It consists of a treble clef staff with a 3/4 time signature. The melody is written in whole notes. The lyrics are: "You'd be too; Deep and true;". The chords are: A-7, D7, B-7, and E7.

Handwritten musical notation for the third system of "I'm All Smiles". It consists of a treble clef staff with a 3/4 time signature. The melody is written in whole notes. The lyrics are: "If you knew, who, dar-lin'; With guess dar-lin'". The chords are: C#-7, F#9, Bmaj7, and G#-7.

Handwritten musical notation for the fourth system of "I'm All Smiles". It consists of a treble clef staff with a 3/4 time signature. The melody is written in whole notes. The lyrics are: "All of the smiles were for you. Can't you tell that". The chords are: E-7, A7, Dmaj7, and (Gmaj7).

Handwritten musical notation for the fifth system of "I'm All Smiles". It consists of a treble clef staff with a 3/4 time signature. The melody is written in whole notes. The lyrics are: "I'm all chills, dar-lin'". The chords are: Ab7, G-7, Db7#9, and Cmaj7.

- BILL EVANS - "FROM LEFT TO RIGHT"

Through and through; But

A-7 D7 B-7 E7

my cold hands, dar-lin,

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

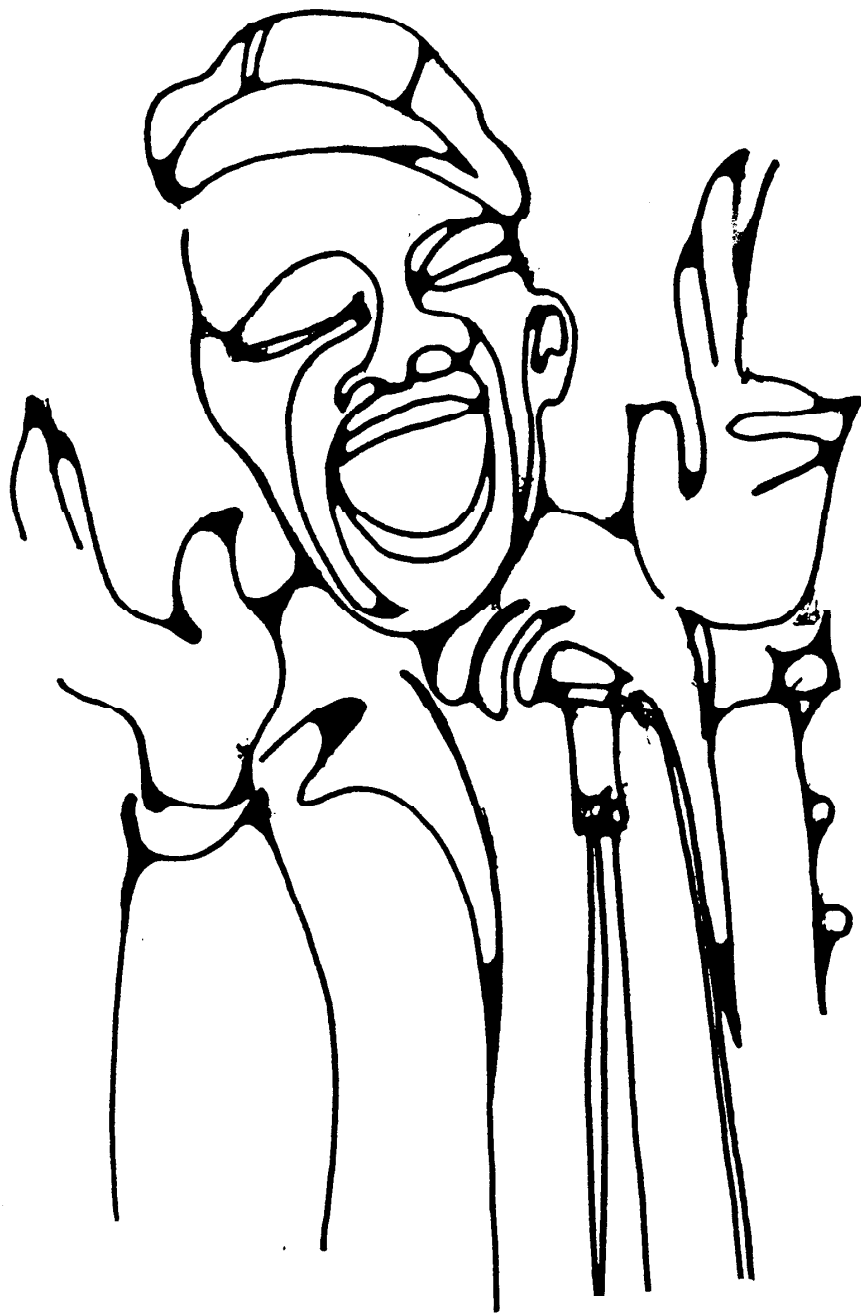
G#7maj7 Ab9/Gb F-7 Bb7

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
mis-tle-toe But now when you turn the

D9 G9 Ab7 D9 G9

1.

in your eyes I'm be-ginning to see the light
lamp down low I'm be-ginning to see the light

C6 Bb7 A7 D9 G9 C6 A9

B

2.

Used to ram-ble through the park

C E7

Shad-on box-ing in the dark
Then you came and

Eb7 D7

caused a spark That's a fur a-larm fi-re now — I

A^b7 G^9sus4 $G13$

nev-er made love by lan-tern shine I never saw rainbows

D^9 G^9 C^b A^9 D^9 G^9

in my wine But now that your lips are burning mine I'm be-

A^b7 D^9 G^9 C^b B^b7 $A7$

ginning to see the light. —

D^9 G^9 C^b

-ELLINGTON/GABLER

IN A MELLOW TONE

A

In a mellow tone —

Feelin' fancy free

$Bb7$ $Eb7$

—

And I'm not a-lone, —

$A^b maj7$ $Eb-7$

I've got compan-y —

Ev-ry thing's 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.

$F7$ B^b7 %

DUKE - "IN A MELLOW TONE"

MANHATTEN TRANSFER - "PASTICHE"

In a mellow tone,

E♭7 F7 B♭7

That's the way to live,

E♭7 A♭maj7

Something's got to give

E♭7 A♭7 D♭maj7

Just go - your way

D♭7 D♭7 A♭

There's joy - un-brown

A♭maj7 F7 B♭7

In a mel-low tone.

E♭7 A♭ (G7 G♭7 F7)

(BALLAD)

IN A SENTIMENTAL MOOD

- DUKE

In a sentimental mood ——— I can see the stars come

D- D-(maj7) D-7 D-6

through my room ——— While your loving atti- tude ——— is like a

G- G-(maj7) G-7 / G-6 A7 D-

flame that lights the glow. 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.

Fb-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-mental 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 - rit-h-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 strange in-vit-a-tion
Stay in a world of il-lu-sion?

C-7

Something it seems
Be where you are —
we've shed our tears —
(so) near yet so far —
But a —

F7

were
part —
Time af-ter time —
Hoping you'll say —

Bb7 Eb7

in a room full of strangers
with in-vit-a-tion
Out of the blue

Sud-den-ly you — were there —

Ab7 Db7(b9)

"THE MASTER - JOHN COLTRANE"

BILL EVANS - "INTUITION"

INVITATION - 2

Wherever I go you're the glow of temptation

Db-7 Gb7 Gb7(alt.)

Glancing my way -

B-7 % B-7

in the grey of the dawn

E7 E7(alt.) A-7 %

And al-ways your eyes smile that strange invit-a-tion

A-7 / / D7(alt.) G-7

Then you are gone Where do where have you gone

% E-7b5 Eb7

D.C. al- ϕ

D7(alt.) G7(alt.)

216.

Ella



INVITATION - 3



Where have you been? - Darling come in

B7#11 F7 (alt.)

in-to my heart

Bb7 (alt.) Eb - (maj 7)

(MED. BALLAD)

I REMEMBER CLIFFORD

- BENNY GOLSON

INTRO.

I know he'll never be for-
got-ten. He was a king un-

B^bMaj7 A7 C7(b9) A7b9 A7/C#

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

D-7 C-7 B^b-7 A^b-7 G-7 C7sus4 C7b9

-warmth of his sound of each phrase Lin-ger-ing long I'm sure he's still a-
sound of each phrase ech-o-ing time un-count-a-ble by

F Maj7 A7 B^bMaj7 B^b7 C7 C#o

1. round, For those who heard, They re-peat him yet, So those who
days. The things he

D- D-/C B-7b5 E7b9 A- A-/G

2. hear won't for-get. The played are with us

F#-7b5 B7b9 G-7 C7b9 B-7b5 E7b9

now. And they'll en-dure should time al-low. Oh

A-7b5 D7b9 G-7 C#7 A-7 B^bMaj7

yes, I remember Clif-ford. I seem to always find him near some-

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 Bb7 C7 C#0 D- D-/C

now, I always will. Be-lieve me I remember Clifford,

B-7b5 E7b9 A-7b5 D7b9 G-7 C7 alt.

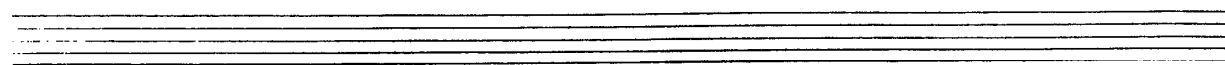
still.

F

(LAST x D.C. al FINE)

- CAHN, STARDAL, WESTON

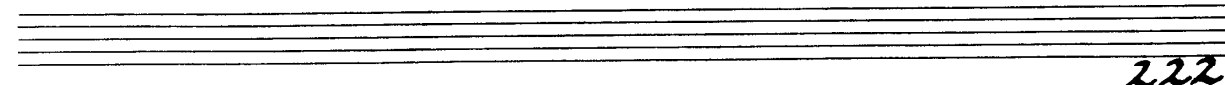
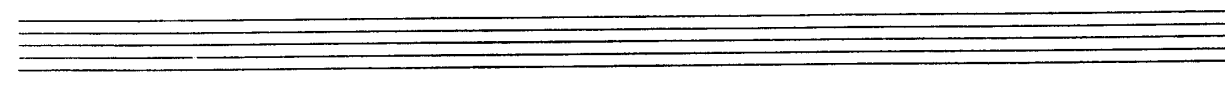
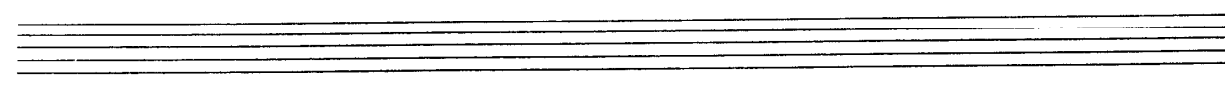
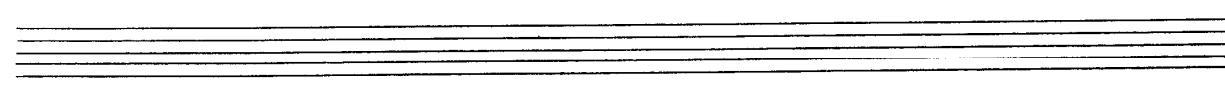
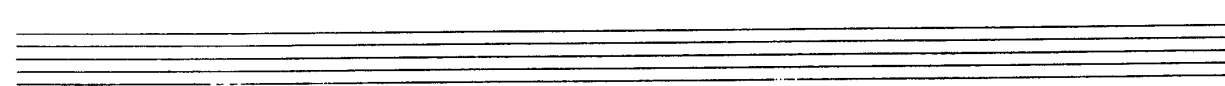
I SHOULD CARE



Handwritten musical notation for the first system. The melody is written on a single staff with lyrics below it. The lyrics are: "I should care, but it just doesn't get me." The chords are: E-7b5, A7sus4 A7, D-7, F-7 Bb7.

Handwritten musical notation for the second system. The melody is written on a single staff with lyrics below it. The lyrics are: "Maybe I won't find someone as lonely as you but". The chords are: A-7, B-7b5 E7b9, A7 / A-7/G, D7/F# F-6.

Handwritten musical notation for the third system. The melody is written on a single staff with lyrics below it. The lyrics are: "I should care and I do." The chords are: E-7 A7, D-7 G7, C6 (F7, E-7 A7).



ISN'T IT ROMANTIC?

- RODGERS/HART

Is-n't it ro - man-tic
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= D7b9G7

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

(SWING) IT DON'T MEAN A THING - DUKE

It don't mean a thing, if it
all you

G- G-/F# G-/F C7/E

ain't got that swing
gotta do is sing

Eb7 D7 G- C7

doo wah, doo wah,

1.

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

C#o7 Bb/D D#7

2.

wah, It makes no difference if it's sweet or

Bb F-7 Bb7

hot, Just give that rhythm

Eb maj7 % G-7

ev'-ry thing you got, Oh, it

C7 F7 D7

don't mean a thing, if it ain't got that swing,

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

doo wah, doo wah, doo wah, doo wah, doo wah,

G- G- C7

- doo wah, doo wah, doo wah.

C#07 D#7

-DAVE BRUBECK

IT'S A RAGGY WALTZ

It's a rag-gy waltz a rag-gy waltz a rag-gy waltz And

G D7 G7 /

I'm gon-na dance with you — Now that you've heard this ve-ry fun-ny

G7 / C7

beat Let me see if You can feel it in your feet Now you got me

C#7 / G7 G E7 /

Startin' to swing Just for-get ev'rything Rag-gy waltz — in with

A7b9 D7b9 G G7 C

me It's not a waltz so

G Cmaj7 B-7 E-7

"DAVE BRUBECK'S GREATEST HITS"

Vi — en — nese Jo — hanne

B^b-7 E^b7 A^b maj7 G-7 C7

Seraass could ne — ver please It's a

F-7 B^b7 E-7 E^b7 D7

rag-gy waltz a rag-gy waltz a rag-gy waltz and no oth-er dance will do

G D7 G^o7 / G7

And when the dancin's thru you're gonna say Ne-ver stop ro-

/ C7 / C[#]o7 /

-makin', dancin' in this way Makes me love you Out on the floor You'll be

G7 G E7 / A7^b9

askin' for more Raggy walt-zin' with me.

D7^b9 G G7 C G

(♩ = 166)

JOY SPRING

MUSIC - CLIFFORD BROWN

LYRICS - JETRA KAYE

Isn't spring your favorite sea-son?

F Maj7 G-7 C7

Watching the flowers bloomin' up out of the ground, watchin' the snow melt down, boy.

F Maj7 Bb-7 Eb-7 A-7 Ab-7

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

G-7 C7 F Ab-7 Db-7

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

Gb 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 humm'in' 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 — lov-ers no more. — Just

G7 Cmaj7 % C-7 F7

Friends — but not like be-fore. — To

Gmaj7 % Bb7 %

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 Db7

friends — drifting a - part. — Two

Cmaj7 % C-7 F7

SONNY ROLLINS - "SONNY MEETS HAWK"

friends — but one broken heart. — We

G Maj 7 % Bb 0 %

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

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

ends and we're Just Friends. (Just)

A7 A-7 D7 G6 (D-7 G7) :

JUST IN TIME

CONDEN, GREEN
& STYNE

Just in time — I found you just in time —

Bbmaj7 Amaj7 Bbmaj7 / Amaj7 Bbmaj7 Amaj7 A-7 D7

— Be-fore you came, my time — was run-ning

G7 F#7 G7

low. — I was lost —

G-7 C7 F7

— The los-ing dice were tossed. — My bridg-es

Bb7 A7 Bb7

all were crossed, — 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 DAWKIN
LYRICS - STANLEY CORNFIELD

4/4 We fit to-ge-ther like two birds of a fea-ther

Cmaj7 F-7 Bb7

4/4 A per-fect com-bi-na-tion now it couldn't be bet-ter

Cmaj7 Bb-7 Eb7

4/4 If you just say the word I'll leave my lonely world And

Abmaj7 A-7 D7

I'll - fly with you - la-dybird

D-7 G7 Cmaj7 Ebmaj7 Abmaj7 Dbmaj7

4/4 Just like the rob-in's the har-binger of spring -

Cmaj7 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 got 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 brush-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 (E♭-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-

$\frac{9}{4}$ C6 E^o7 D-7 | G7 F^o7 C6 E^o7

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

- VAN HEUSEN/BURKE

LIKE SOMEONE IN LOVE

Handwritten musical notation for the first system of "Like Someone in Love". The melody is in G major, 4/4 time. 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 bass line includes chords: Eb, G7/D, C-7, C-7/Bb, A-7b5, Ab-7.

Handwritten musical notation for the second system. The lyrics are: "hear-ing guitars like some bump in to things like some". The bass line includes chords: G-7, C7b9, F-7, B7, Bb7sus4, Bb7.

Handwritten musical notation for the third system. The lyrics are: "one in love one in love". The first ending is marked with a "1." and the lyrics "Some times the". The bass line includes chords: Eb Maj7, Bb-7, Eb7, Ab.

Handwritten musical notation for the fourth system. The lyrics are: "things I do a stand me,". The bass line includes chords: D-7, G7, C Maj7, and a final chord marked with a "%".

Handwritten musical notation for the fifth system. The lyrics are: "Most-ly when-ev-er you're around me". The bass line includes chords: C-7, F7, F-7.

JOHN COLTRANE - "LUSH LIFE"
"COLTRANE TIME"

Handwritten musical notation on a single staff. The first measure contains a whole note and the chord B^b7 . A double bar line with a repeat sign follows. The second measure contains a whole note, the lyrics "Each time I", and the chord A^b . The third measure contains a half note, the lyrics "look at you I'm leav", and the chord $D-7$. The fourth measure contains a half note, the lyrics "ing", and the chord $G7$.

Handwritten musical notation on a single staff. The first measure contains a half note, the lyrics "as", and the chord $C7Maj7$. The second measure contains a half note, the lyrics "a", and the chord $F\#o$. The third measure contains a half note, the lyrics "and feed-ing like", and the chord $G-7$. The fourth measure contains a half note, the lyrics "ing", and the chord $C7b9$.

Handwritten musical notation on a single staff. The first measure contains a half note, the lyrics "some-one in love", and the chord $F-7$. The second measure contains a half note, the lyrics "ing", and the chord B^b7 . The third measure contains a half note, the lyrics "ing", and the chord E^b . The fourth measure contains a half note, the lyrics "ing", and the chord $(F-7 B^b7)$.

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 finally re-a-
truth for truth is part of
life that's heaven in his
youth and when you feel con-
fused you can't in-a-gine

Bb-(bb) Bb-6 Bb-(bb)

-tent-ment sur-
your life with-
ound you you'll
know he's a-
so wild a-

D7b5 G7 C7b5

RANDY WESTON - "TANJA"

LITTLE MILES - 2

244.

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 hold 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 bass line consists of chords: A-7, G-7, A-7, D-7.

Handwritten musical notation for the second system. The melody continues with lyrics: "-joice —, Re-joice — Let all, the bells ring Little hoped — and prayed —, That you'd be a boy (But) Little". The bass line consists of chords: G-7, F-7, G-7, E-7b5, A7.

Handwritten musical notation for the third system. The melody continues with lyrics: "girl, } yours my heart's de-light You make life sun-my and girl, }". The bass line consists of chords: D-7, Eb-7, Ab7, Dbmaj7, D-7, G7.

Handwritten musical notation for the fourth system. The melody continues with lyrics: "bright Little girl you are all my heart longs for. Be-". The bass line consists of chords: Cmaj7, C#-7, Am7, B-7, C#-7, D-7, E-7, G-7.

BOBBY HUTCHERSON - "COMPONENTS"

- KERN/GERSHWIN

LONG AGO AND FAR AWAY

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

F6 D-7 G-7 C7 Fmaj7

dreamed a dream one day mine, And the now dream that I

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

Handwritten musical notation on a single staff. The first measure contains a whole note G4 with a fermata, and the second measure contains a whole rest. A repeat sign is placed after the first measure, with a "2." above it. The melody continues with a half note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, and a quarter note G4. The lyrics "Just one look and then I" are written below the notes. The chords are C7, C-7, and F7.

Handwritten musical notation on a single staff. The first measure contains a whole note G4 with a fermata, and the second measure contains a whole rest. The melody continues with a half note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, and a quarter note G4. The lyrics "knew That all I longed for" are written below the notes. The chords are Bbmaj7, Eb7, F6, and D-7.

Handwritten musical notation on a single staff. The first measure contains a whole note G4 with a fermata, and the second measure contains a whole rest. The melody continues with a half note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, and a quarter note G4. The lyrics "long a-go, was you." are written below the notes. The chords are G-7, C7, F6, and (G-7 C7).

(BALLAD)

LOVER MAN

- JIMMY DAVIS,
ROGER BARNHART/
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*

B♭7 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-bow me,*

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

G-7 C7 F7 B♭7

Lover man oh where can you be?

1. 2.

B♭7 E♭7 G-7 C7 Fmaj7 / E-7 A7 Fmaj7 B♭7

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

A- A-(maj7) A-7 D7 G(maj7) A-7

dream,

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

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

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

F^{major}7 E^b7 G^b/E A7 D=7 G7

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

D=7 G7 G=7 C7 G=7 C7

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

F7 B^b7 B^b7 E^b7 G7 C7

be?

F^{major}7

LYRICS - B. Y. FORSTER
MUSIC - GEORGE SHEARING

(MED.)

LULLABY OF BIRDLAND

First system of musical notation (treble and bass clefs). Lyrics: Lulla-by of Birdland that's what I al ways hear when Have you ever heard two far the doves bill and coo when

Second system of musical notation. Lyrics: you sigh they love- He ver in my wordland could there by ways to reveal- that's the kind of magic mu sic we make- with our lips

Third system of musical notation, divided into two parts labeled 1. and 2. Lyrics: in a phrase how I feel - When we kiss

Fourth system of musical notation. Lyrics: And there's a weepy old wil low

Fifth system of musical notation. Lyrics: He really know how to cry - That's how I'd cry in my pil-

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-7b5 G7 C7 F- D-7b5

— 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

1. used to visit all the ye-ry gay pla-ces - These 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

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

D♭maj7 D7 D♭maj7 D7 D♭maj7 C7

you came a-long with your siren song to tempt me to madness I

F= F=6 F=7 F=6 F= G=7 G♭7

thought for a while that your poignant smile was tinged with the sadness of a great love for me

F= F=6 F=7 F=6 D♭6 E♭7 E♭7 A♭7

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

B7♭5 B♭7 E♭7 A7♭5 E♭7 A♭7

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

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

Db6 D7 Db6 D7 Db6 / C7(b9)B7 Ebm7 / Ebm7D7

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

Db6 D7 Db6 D7 Db6 D7 C7 Fm7 / E7 Eb7

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

A6 Eb7#9 Ab6 / E7 A7 D6 D7 C6 B7 B7 A7 Ab7

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

Db6 D7 Db6 D7 Db6 / C7(b9)B7 Bb7

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

Eb7 A7(b9) Ab7 Dbm7 / Db7 Gb7 Ebm7 / F7 Bb7

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

Eb7 A7(b9) Ab7 Ebm7 Eb6 Dm7 G7 Db6 D7 Db6

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

-WEILL/BUTZSTEIN

MACK THE KNIFE

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

G7 sus4 *C6* *F* *D-7*

shows them pearl-y white. Just a

G7 sus4 *F* *C6* *F*

jack knife has Mac-Heath, dear. And he

A-7 *M1-7* *F#b7* *D-7*

keeps it out of sight. (When the)

G7 sus4 *F* *G7* *C6* *(D-7 G7)*

FINE

(When the) shark bites with his teeth, dear,
Scarlet billows start to spread.

Fancy gloves, though, wears MacHeath, dear,
So there's not a trace of red.

255. "LAMBERT, HENDRICKS & ROSS"

From a tugboat by the river
A cement bags dropping down;

The cement's just for the weight, dear,
Bet your Mackie's back in town.

On the sidewalk Sunday morning
Lies a body oozing life;

Someone's sneaking 'round the corner,
Is the someone 'Mack the Knife'?

Louie Miller disappeared, dear,
After drawing out his cash;

And MacHeath spends like a sailor.
Did our boy do something rash?

Sukey Tawdry, Jenny Diver,
Polly Peachum, Lucy Brown,

Oh, the line forms on the right, dear,
Now that Mackie's back in town.

(PLAY CHORDS AT [A])
FOR INTRO

MAIDEN VOYAGE

-HERBIE HANCOCK
-MARK MURPHY

[A]

See the sky high

Let's ex-
Time for

D7sus4

SIMILE

1.

-place it's hue
your de-but

Right is

F7sus4

2.

[B]

Take a ship

Take a ship

Eb7sus4

You must leave the bay

You must leave the bay

Db7sus4

On this trip

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,
if you win it, — Make just one —
Comes and goes —

E^b E^b+ E^b6 E^b E^b+

— someone hap-py,
— in a min-ute. — Make just one — heart the heart you
Where's the real — stuff in life to

E^b6 B^b-7 $\%.$

sing
clinging — to ? — One
to ? — Love —

$\%.$ E^b7 A^b A^b+

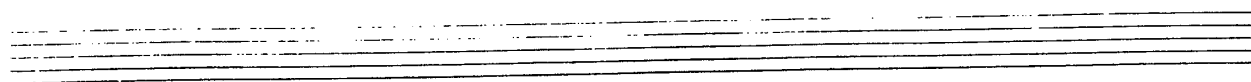
— smile that cheers you
— is the an-swer, — One face that
Some-one to — Lights when it nears you
Love is the an-swer.

A^b6 A^b-6 $\%.$ $\%.$ $B^b7(b9)$

1.
One man you're ev — 'ry — thing

E^b $G-7$ $F-7$

CARMEN McRAE - "LIVE AT SUGAR HILL"



to. *2.* Once you've found him,

$Bb7(b9)$ Eb $Eb6$ $Ebmaj7$

Build your world a — round him, Make —

$C-7$ $G-7$ $C9$ $F-7$

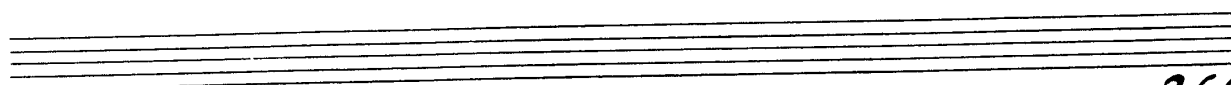
— Someone hap-py, Make just one — someone hap-py

$Bb7$ Eb $G-7$ $C7(b9)$

And you — will be hap-py too.

$F-7$ $Bb7$ alt. $F-7$ $Bb7$ Eb

($F-7$ $Bb7$)



(BALLAD)

THE MAN I LOVE

- GERSHWIN /
GERSHWIN

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

4/4 Eb Eb Eb

The man I love;
He'll take my hand;
And when he comes my way,
And tho' it seems absurd,
I'll do my best to

4/4 C#7 Ab-6 Bb7

make him stay.
I know we both won't

4/4 Ebmaj7 Abmaj7 F-7 Bb7 b9 Bb7

say a word.
Maybe I shall meet him

4/4 F-7 Ebmaj7 Eb / D-7 b9 G7 b9 C- C-7

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

4/4 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-9 / / E7maj7 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 E7maj7 Eb7maj7

- LEON RUSSELL

THIS MASQUERADE

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

F- F-(Maj7) F-7

looking forward - to say?

Bb9 F- Db7

Searching but not find -

G-7 C+7 F-

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

F-(Maj7) F-7 Bb9

lost in a mas - mas - quer - ade.

Db7 G-7/C C+7 F-

LEON RUSSELL - "CARNEY"

GEORGE BENSON - "BREEZIN'"

63. CARNEY MCRAE - "M's 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

G-7 Gb G#

- ly 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: G Major (one sharp), 4/4 time

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

Chords: D7, G, E-, A7, D7

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

Chords: G, E-, C, E7, G, G7, E7

1. You love to see me singing the blues and cry-in' sigh-in' I don't know why.

Chords: A7, D7, D7, G, A7, A7, D7

2. You treat me cold - ly Each day in the

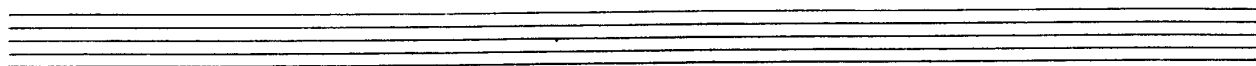
Chords: G7, C, D7, G7

year You al-ways scold me

Chords: C, D7, E7, E7, A-

BILLIE HOLIDAY - "THE ORIGINAL RECORDINGS"

267.



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

F7 / E7 E7 A7 A-7 D#7

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

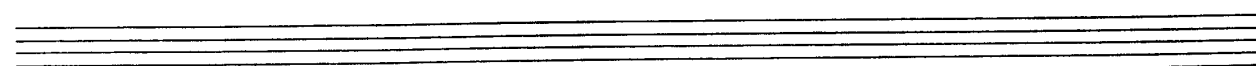
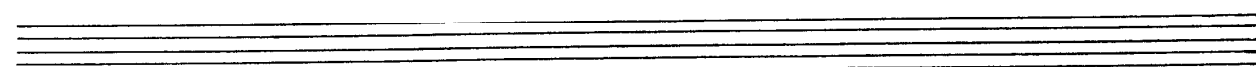
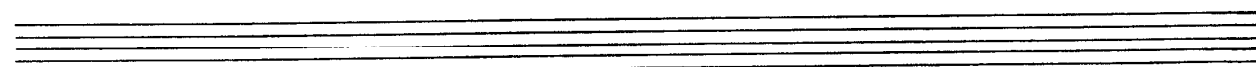
G E- A-7 D7 G E-

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

C / / Eb7 G E-7 A9 A-7 D7

me?

G



(BOSSA)

MEDITATION

- A.C. JOBIM

Handwritten musical notation for the first system of "Meditation". The melody is written on a treble clef staff in 4/4 time. The lyrics are: "In my loneli-ness when you're", "Though you're far a-way I have". The chords are C6, F, B7sus4, and B7. There are triplet markings over the notes in the third and fourth measures.

Handwritten musical notation for the second system. The melody continues on the treble clef staff. The lyrics are: "gone and I'm all by myself", "on ly to close my eyes", "and I need", "and you are", "your ca-ress", "back to stay". The chords are C6, F, A7, and F. There are triplet markings over the notes in the second and third measures.

Handwritten musical notation for the third system. The melody continues on the treble clef staff. The lyrics are: "I", "I", "just", "just", "think of you", "close my eyes", "and the", "and the". The chords are D=7, F, Bb7, and F. There are triplet markings over the notes in the third and fourth measures.

Handwritten musical notation for the fourth system. The melody continues on the treble clef staff. The lyrics are: "thought of you hold my heart", "sadness that miss-ing you brings", "makes my", "soon is", "loneliness soon disappear", "gone and the heart of mine sings". The chords are E-7, A7b9, D-7, and G7. There are triplet markings over the notes in the second and third measures.

Handwritten musical notation for the fifth system. The melody continues on the treble clef staff. The lyrics are: "Yes", "I", "love you so", "and". The chords are Fmaj7, F, Bb7, and F. There are triplet markings over the notes in the third measure.

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

that for me - is all I need to know

E-7 E^b7 D-7 G7

I will wait for you till the

C6 % B7 ~~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 % B^b7 %

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

B^b7 A7^b9 A^b7 G7^b9 C6 (D-7 G7)

(LATIN) MEMORIES OF TOMORROW - K. JARRETT / S. COOKFIELD

Mem-ries of to-mor-row -
 Mem-ries of to-mor-row -
 some drift slow-ly 'round
 fu-ture flow-ing past

A- A-(Maj7) A-7

you can fall in-to a fan-ta-sy that
 you can sense a de-ja vu but you just

E-7 F Maj7 F#0 C Maj7/G

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

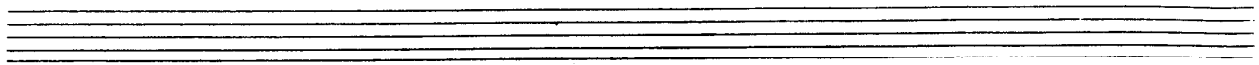
G 7 sub4 C Maj7 D Maj7/F#

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 A 7

song sounds quite fam-il-iar from be-gin-ning to the end
 tho-o-dy is run-ning no one knows but you what's right

Ab Maj7 F-7 Eb 7 sub4



yes you have flown through time so quickly — though
you can hear your own en — tu — 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 — night.

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 mean 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^b7 A^b7 B^b7 E^b7 A^b7

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^b7 $G7$ $F7$ B^b7

1. hand — Walk my 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^b7 $\%$ $A7$

- 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 have got me
Ev'ry-bod-y, know 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 is written in a key with one flat (B-flat) and a common time signature (C). The lyrics are: "pray somebody will come to bring me relief Ev-ry mornin' find me". The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics are written below the notes: "pray" under G4, "somebody will come" under A4-Bb4-C5, "to bring me relief" under Bb4-A4-G4-F4, and "Ev-ry mornin' find me" under E4-D4-C4. The staff is divided into three measures by vertical bar lines. The first measure contains the first four notes, the second measure contains the next four notes, and the third measure contains the last three notes. The notes are written in a simple, handwritten style.

Chords indicated below the staff: G7b9, G=7, C7.

D.S. al 



Handwritten musical notation on a single staff. The staff is divided into two measures by a double bar line. The first measure contains a whole note F4. The second measure is empty.

Chord indicated below the staff: F=.

(MED. SLOW)

-DUKE ELLINGTON

MOOD INDIGO

A

You ain't been bl-ue, No, No, No,

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

You ain't been bl-ue, Till you've had that mood in-di-go,

A^b7 B^b7 $E7$ / $B7$ $E7$ E^b7

That feel-in' that goes-stealin' down to my shoes, while

A^b7 / A^b7 G^o A^b7 B^b7 (D b7) G^b7 (E b7) / E^b7

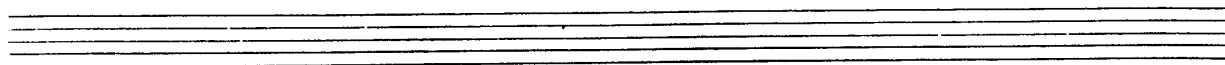
I sit and sigh "Go 'long blues."

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

B

Al-ways get that mood in-di-go, - Since my baby said good-bye,

A^b7 A^b7 A^b B^b7 B^b7 E^b7 A^b / / E^b7



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

Ab / Ab0 Ab Bb7 % Eb7

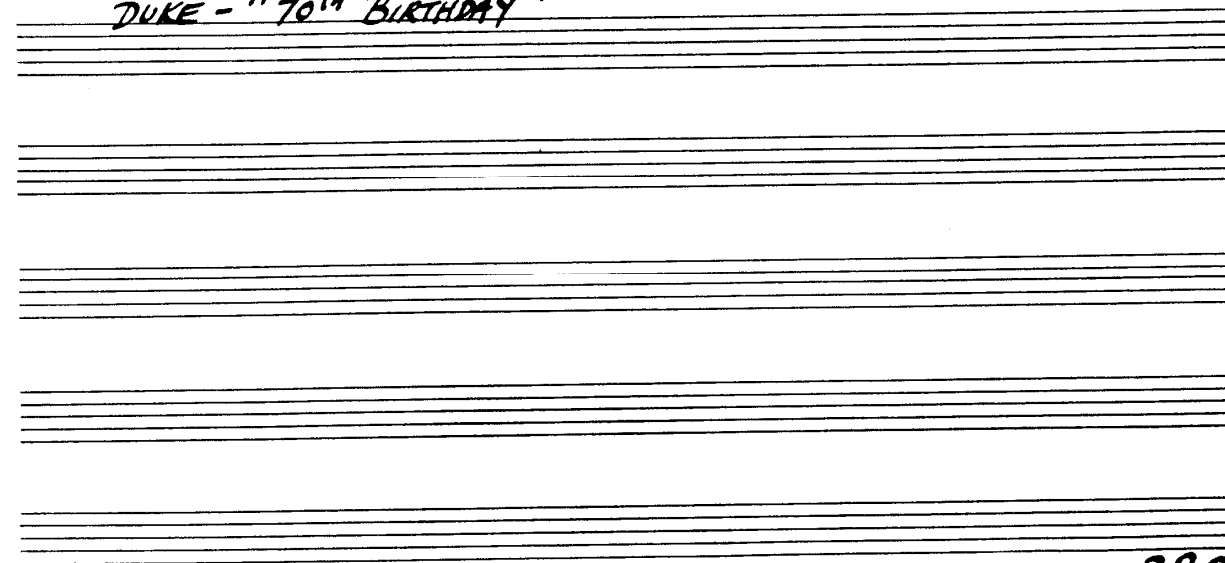
'Cause there's nobody who cares about me, - I'm just a soul who's bluer than blue can be,

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"



(BALLAD)

THE MORE I SEE YOU

- WARREN & GORDON

♩ 8. 

The more I see you, the more I want you — Somehow this
a-gine, how much I love you — The more I

♭ E^b F-7 G- C7(♭9) F-7 B^b7

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

♭ E^b F-7 G- C7(♭9) F-7 B^b7

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

♭ E^b D^b-7 G^b7 C[♯]maj7 C7alt. C[♯]maj7 B^b7

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

♭ E^b F7 F-7 B^bsus4

D.S. al 

 CODA

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

♭ E^b F-7 G- B^b7(♭9) B^b-7 E^b7

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

$A^{\flat}maj7$ $A^{\flat}7$ $D^{\flat}7$ $E^{\flat}$ $G7$ $C7$ ~~$A^{\flat}7$~~ $Cm7$

free you — my heart won't try. —

~~$F7$~~ $F7$ $B^{\flat}7$ $E^{\flat}$ $(F7 B^{\flat}7)$

$F7$

(MED. UP) MR. P. C. MUSIC - COLTRANE
 LYRICS - JON HENDRICKS

If you wanna man who really plays a lot of rhy-then you dig *p. C.*
 If you wanna hear the fiddle played the way it should be you dig *p. C.*

C-7 *F* *C-7* *Bb*

If you wanna man to get the people swinging with him you
 If you wanna hear him play the way it really should be you

C-7 *F-7* *F*

dig *p. C.* } Talking bout rhy - then He's

C-7 *Bb* *C-7* *D7* *4* *G7* *F* *D7*

got the rhy-then dig *p. C.*

4 *G7* *F* *C-7* *Bb* *C-7*

JOHN COLTRANE - "GIANT STEPS"



GENE

MY FAVOURITE THINGS

- RICHARD RODGERS

Handwritten musical notation for the first system of "My Favourite Things". The melody is written on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the staff, and the chords are written below the lyrics.

Raindrops on Cream co-loured	ro-ses and pon-ties and	Whis-kers on crisp ap-ple	kit-rens strn-dels	Bright cop-per Door bells and
E-7	F#-7	E-7	F#-7	Cmaj7

Handwritten musical notation for the second system of "My Favourite Things".

ket-tles 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

Handwritten musical notation for the third system of "My Favourite Things".

tied up with moon on their	string nings }	These are a	few of my	favour-ite
Gmaj7	Cmaj7	Gmaj7	Cmaj7	F#-7b5

Handwritten musical notation for the fourth system of "My Favourite Things".

#0. things	Girls in white	dresses with	blue sa-tin	sashes
B7	E-7	F#-7	E-7	F#-7

Handwritten musical notation for the fifth system of "My Favourite Things".

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 G7maj7 C7maj7 G7maj7 C7maj7

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 % C7maj7 %

sim-ply re-mem-ber my fa-vour-ite things and then I don't

C7maj7 % A7 % G7maj7

feel so bad.

C7maj7 % D7 G6 C7maj7

G6 C7maj7 G7maj7 C7maj7 F#7b5 B7

(BALLAD)

MY FOOLISH HEART

- WASHINGTON/YOUNG

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 fascin — a — tion — that's hard to see on an evening such as

$C=7^b5$ $F7^b9$ $B^b \text{maj}7$ $F=9$ B^b+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

$A=7^b5$ $D7$ $G=7$ $D7^{\#9}$ $G=7$ $C7$ $C=7$ $G+7$

kiss. {His} {Her} D.S. al ff

$C=7$ $F7$

BILL EVANS - "VILLAGE VANGUARD SESSIONS"

Let — the fi-re start. For this time it is n't fas-ci-na-tion, or a

C-7 C-7/bb A-Ab5 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 Cb C47 F7sus F7b9

Heart.

Bbmaj7 (G7 Gbmaj7 F7sus)

(Solo ON ENTIRE FORM)

(BALLAD) MY FUNNY VALENTINE - ROGERS/HART

My Fun-my 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. 1 - JAZZ AT THE PLAZA"

MILES - "MY FUNNY VALENTINE"



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

$E^b \text{maj} 7$ $G 7$ $C =$ $B^b 7$ $A 7$ $A^b \text{maj} 7$ $D = 7^b 5$ $G 7^b 9$

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

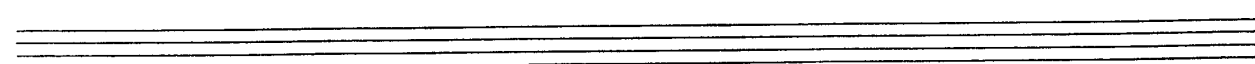
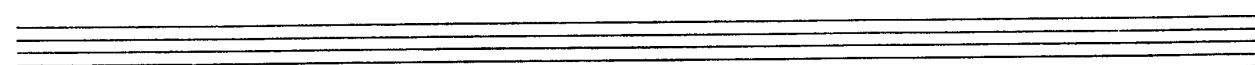
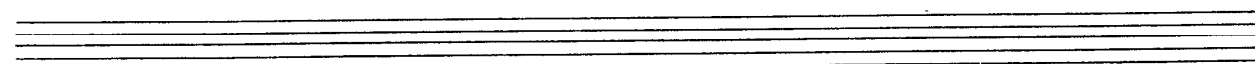
$C =$ $C = (\text{maj} 7)$ $C = 7$ $C = 6$

stay lit-tle Val-en-tine stay! —

$A^b \text{maj} 7$ $D = 7^b 5$ $G 7^b 9$ $C =$ $B^b 7$ $A 7 (\# 11)$

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

$A^b \text{maj} 7$ $F = 7$ $B^b 7 (\flat 9)$ $E^b 6$ $(D = 7^b 5$ $G 7^b 9)$



(BOSSA)

MY LITTLE BOAT

my lit-tle boat is like — a note boun-cing merily a-long, hear it

G⁺ maj7 % D^b7 G^b7

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

D^b7 G^b7 F maj7 %

out in to the blue with a #3 crow of only two. Where we can share love's salt

B-7 E7 B-7 E7 E^b maj7

— ty air on a lit-tle pa-ra-dise #3 that's a float, — not a

% A-7 D7 A-7 D7

care have — we in my lit — tle —

G maj7 E7 (49) A-7

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

D7(b9) G7maj7 F.

voyage heaven bound, tho' we on-ly drift a-round. Warmed by the sun, two hands

D♭-7 G♭7 D♭-7 G♭7 F7maj7

— 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♭7maj7 F. A-7 D7

— love, — it's good bye to my lit-tle

A-7 D7 G7maj7 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-ro out of books Is -

E- C7 E-

my man
my man
Cold and
Two or
wet, tired ya bet but all
three girls has he that he

B7

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

F#7b5 B7 E- y.

2.
love him! I - don't know why I should, He is-n't good,
E- B7 E- E-(M7) E-7 B7

4
He is-n't true, He bads 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 diff'ence if I say I'll go a -

G D° A-7 D7 G

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

E-7 D-7 G7 C Maj7 A7

is I am his for — ev — er more! —————

G E7 A7 D7 G Maj7

— — — — —

(BALLAD)

MY ONE AND ONLY LOVE

-WOOD/MELLIN

4/4

The very thought of you makes my heart sing - like an A - pril breeze - on the
The shadows fall and spread the misty charms in the hush of light - white glare

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 A

C6 F#m7b9 B7 E- F#m7 B7

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

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

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

E⁻/D E⁻/C# D-7 A7 D-7 G7

You fill my eager heart with such de-sire - Ev'ry kiss you give sets my

Cmaj7 C/B A-7 A-/G D7/F# G7/F C/E F-maj7

Soul on fire I give myself in sweet sur-render -

G7 / E-7 A7 D-7 / G7 E7/G# A-7 D7

My one and on-ly love.

D-7 G7b9 C6 (D-7 G7)

FINE

(MED.)

MY ROMANCE

- RODGERS/HART

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

B^b maj7 C-7 D-7 D^b 7

moon in the sky, My ro- mance doesn't
tis in the 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 $E-7^b5$ $A7^b9$ 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 a-glow with a million pearls and ru-bies fill each bin, The-

F6 D7 G7 C7 F6 F#D7 G7 C7

jam and spice, there's a pa-ra-dise in the hold. my
sun sits high in a saph-ire sky when my

F6 D7 G7 A7 D7 G7 G7 C7

2.
ship comes in. I can wait the years, till it ap-pears,

D7 G7 C9(sus4) F6 G7 C7 G7 C7

one fine day one spring, But the pearls and such they won't mean much if there's

C9 C9(sus4) Fmaj7 / E7 A7 D7 A7 D7

miss-ing just one thing, I do not care if that day ar-rives that

A7 D7 G7 C7 F6 D7 G7 C7

MILES DAVIS - GIL EVANS - "MILES AHEAD"

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

F6 F#o7 G7 C7 F6 D7 G7 A7

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

D7 C7 Fm7 C7 F D- Bb9 F Bb

own true love to me.

F/C D7 G7 C7 F6 Db9 F6 (G7 C7)

FINE

(BALLAD)

NAIMA

— JOHN COLTRANE/
— JON HENDRICKS

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

B $\flat$ -7 E $\flat$ -7 B7(b5) A7(b5) A $\flat$ Maj7

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

B Maj7 B $\flat$ 7(b9) B Maj7 B $\flat$ 7(b9)

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

E7 B Maj7 F-7 G $\flat$ 7

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

B $\flat$ -7 E $\flat$ -7 B7(b5) A7(b5) A $\flat$ Maj7

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

B7b5 A7b5 Ab Maj7 B7b5 A7b5 Ab Maj7

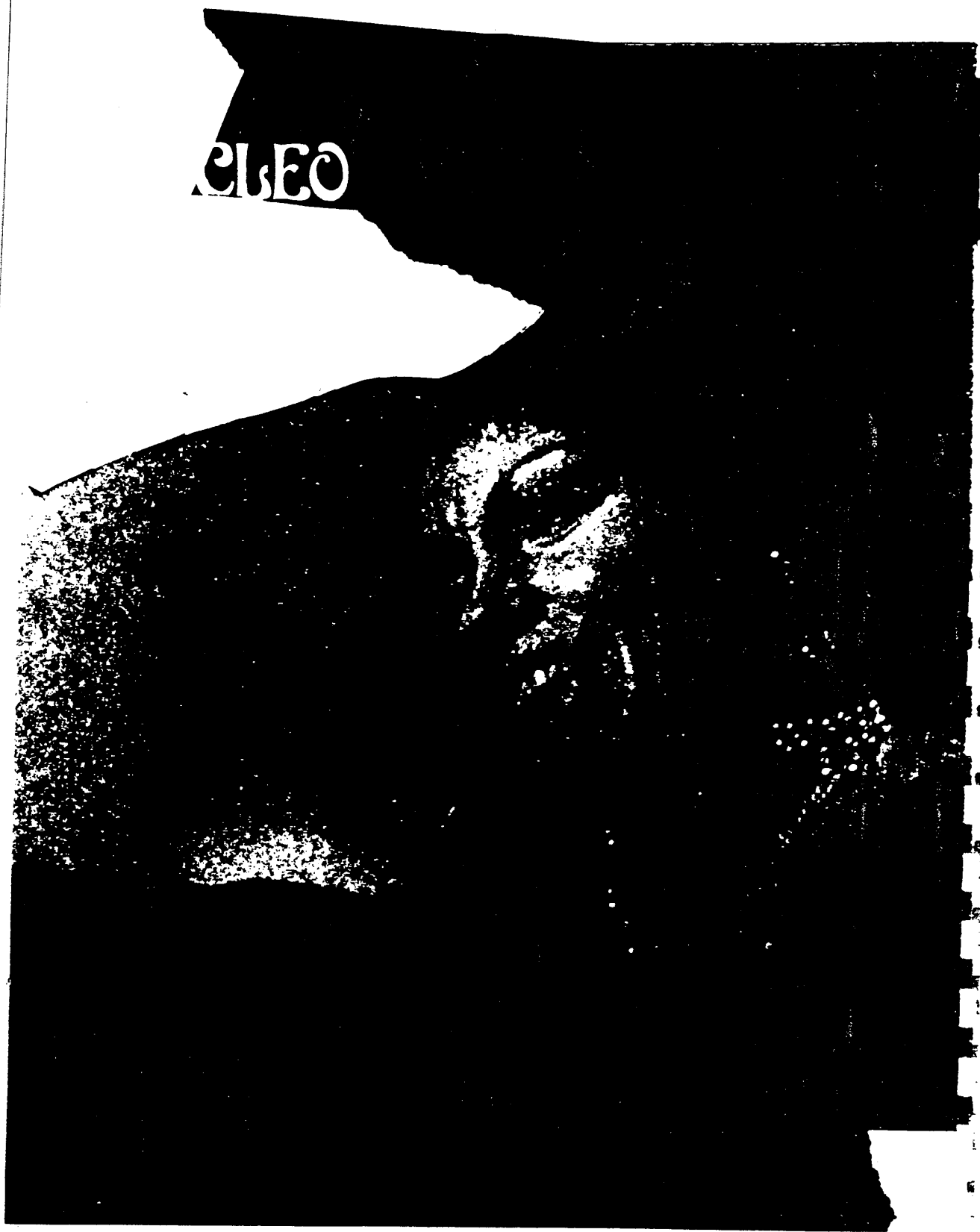
Child of the im - mor - tal Gods down here on

B7b5 A7b5 Ab Maj7 Db Maj7 /.

earth.

Ab Maj7

CLEO



(SWING
BALLAD)

NEFERTITI

MUSIC - MILES DAVIS

LYRICS - BONNIE FERGUSON

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

7:4 A♭Maj7(#11) D♭Maj7(#11) G7b5 C7b9

the king Ak-na ten
the world of Na ten

C♭Maj7 B♭-11 A♭Maj7(#11) E♭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♭Maj7 A- B♭- E♭Maj7

the queen SO warm

E-11 E♭7(#11) D♭Maj7 A7(13)

Sun caressing warms the land Unites the world
With hope in union

All the miracles that you ever heard about
Are true.

NEVER WILL I MARRY -FRANK LOESSER

nev — er, never — will I marry, —

A^b maj7 *%* *G-7* *C7*

nev — er, never — will I wed.

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

8 Born to wan — der sol — i — tary: —

D^b maj7 *%* *D-7^{b5}* *G7alt.* *A^b maj7*

Wide my world, nar-row my bed. Never,

A-7 *D7* *G7 maj7* *A-7* *D7* *G7 maj7*

nev — er, never — will I mar — ry,

A^b maj7 *%* *G-7* *C-7*

Borne 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

NIGHT AND DAY

Mib

Handwritten musical score for "Night and day". The score is written on a five-line staff with a treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody is written on the staff. The lyrics are: "Night and day (night) you are the one, why is it so,". The chords are indicated below the staff: D7b9, G7, and Cmaj7. There is a handwritten "3" above the third measure, indicating a triplet.

On-ly you — be-meth the moon and under # the
That this long ing for you follows wherev - er I

D7b5 G7

Handwritten musical notation for the song "Sun go?". The notation is on a five-line staff. The first measure contains a whole note on the first line (F4) with the lyrics "Sun go?". The second measure contains a whole note on the first line (F4) with the lyrics "Whether In the near to me or roar-ing traf-fic's". The key signature is one sharp (F#) and the time signature is 7/8. The tempo/mood is marked "F# 7/8".

far, boom boom It's no matter, darling, silence of my where you are alone - ly room - I

F=7 E=7 Eb=7

Handwritten musical notation for the first two measures of the song. The first measure contains the lyrics "think of you" and the second measure contains "night and day". The notation is written on a five-line staff with a treble clef. The notes are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), and D5 (half). The key signature has one flat (Bb). The time signature is 4/4. The first measure is marked with a "D=7" chord symbol, and the second measure is marked with a "G7" chord symbol. The lyrics are written in a cursive script below the staff.

"STAN GETZ & BILL EVANS"

307.

1. Day and night — Night and day —

B^b7 E^bmaj7

3 un-der the hide of me — There's an

Cmaj7

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

E^bmaj7 Cmaj7

(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 C^b D7 G7

FINE

THE NIGHT HAS A THOUSAND EYES

Don't whis- per words- to me
in mance may- have called

Gmaj7 F# D7sus4

you don't mean For words deep down in side- can be-
in the past My love for you will be- ev-er-

Gmaj7

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

D7sus4 D7 D7

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

G7 Gmaj7 F7

Knows a- truth- ful heart from one that lies
won- drous night- that has a thousand eyes

Gmaj7 D7sus4 Gmaj7

JOHN COLTRANE - "COLTRANE'S SOUND"

1. *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

MUSIC - SONNY ROLLINS
LYRICS - JIM COX

Handwritten musical score for the song "Fat is Saturated". The score is written on a single staff with a treble clef and a 4/4 time signature. The melody is written in eighth and quarter notes. The lyrics are written below the staff. The score is divided into two sections by a double bar line. The first section is labeled "1." and the second section is labeled "2.". The key signature is B-flat major, indicated by a B-flat symbol on the first line of the staff. The chord progression is written below the staff.

1. May-be your fat is sat-ur-ated. 2. mar-ga-rine school.

Bb maj 7 G7 C-7 F7 : Bb maj 7

IMPROVISED MELODY

IMPROVISED MELODY		
You know mazola is the	only kind of corn,	Ever you're gonna find
D7	2.	G7

in Sonny's horn.	I mean it's crazy just	to think that there are people to day.
7.	C7	7.



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

F7 $\frac{1}{2}$ Bbmaj7 G7

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

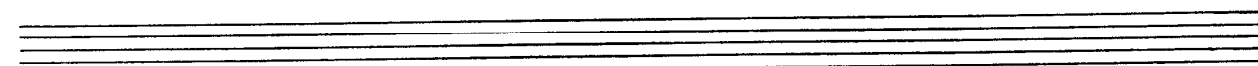
C-7 F7 Bbmaj7 G7 C-7 F7

-found, Hip your town, To the pleasure goin' on. You've got to

F-7 Bb7 Ebmaj7 Eb-6 Bbmaj7 G7

spread it a-round.

Bbmaj7



JOHN COLTRANE - "TRANE TRACKS"

MILES DAVIS - "DAVIS"

"CAL. STATE LONG BEACH JAZZ ENSEMBLES 1976"

ON A CLEAR DAY

MUSIC - BURTON LANE
LYRICS - ALAN J. LEONER

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# A-7 F# D7

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

F# G F# A-7 G#

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

A-7 D7 D-7 F# G7 D7 G7 D-7

— You can hear, from far and near, a world you've never heard before —

C7 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

—

F

(BOSSA)

ONCE I LOVED

- A.C. JOBIM

Once I loved
And one day

G-7 C+7 F#m7

And I gave so much love to this love it was the
From my in-fir-mite sad-ness you came and brought me

F#m7 G-7 G#m7

world to me
love a-gain

Once
Now

A-7 A-7/G F-7

I cried
I know

At the
That no

Bb7 F#m7

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 Dm7

ELLA FITZGERALD & JOE PASS - "TAKE LOVE EASY"

Handwritten musical notation for the first system. The first measure contains a whole note G4 with a flat sign and the chord *D7b9*. The second measure contains a whole note A#4 with a sharp sign and the chord *Dmaj7*, with the lyrics "let you go -". The third measure contains a whole note G4 and the chord *G7*, with the lyrics "I will hold you close". A first ending bracket is above the second measure, and a second ending bracket is above the third measure.

Handwritten musical notation for the second system. The first measure contains a whole note G4 and the chord *Cmaj7*. The second measure contains a whole note F4 and the chord *F7*, with the lyrics "make — you stay". The third measure contains a whole note Bb4 and the chord *Bbmaj7*.

Handwritten musical notation for the third system. The first measure contains a whole note G4 and the chord *Bb7*, with the lyrics "Be-cause". The second measure contains a whole note A4 and the chord *Bb7*, with the lyrics "love is the saddest". The third measure contains a whole note G4 and the chord *Bb-b*, with the lyrics "thing — when it". Above the notes in the second and third measures are triplets of eighth notes.

Handwritten musical notation for the fourth system. The first measure contains a whole note G4 and the chord *A-b*, with the lyrics "goes a-way". The second measure contains a whole note F4 and the chord *Ab7(b9)*, with the lyrics "Be-cause". The third measure contains a whole note G4 and the chord *G7*, with the lyrics "love is the-saddest". Above the notes in the second and third measures are triplets of eighth notes.

Handwritten musical notation for the fifth system. The first measure contains a whole note G4 and the chord *G7*, with the lyrics "thing — when it". The second measure contains a whole note A4 and the chord *A7b9*, with the lyrics "goes a-way.". The third measure contains a whole note D4 and the chord *D-b*, with the lyrics "goes a-way.". The fourth measure contains a whole note G4 and the chord *(D7)*.

- ARLEN/MERCER

ONE FOR MY BABY

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

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

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

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

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

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

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

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

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

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

ONE FOR MY BABY:

road. I got the routine so

E^b6 $A-7$ $D7$ G $Maj7$ $D7sus4$

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 $Maj7$ $C7sus4$ C $Maj7$ $G-7$

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

$C7$ B^b7 $E-7b5$

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 or

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

G^b | A-7 D7 G D-7 G7

ONE FOR MY BABY - 4

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

G G Maj7 G6 / A7 D7 G 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, Now this new one is-the con-
love I feel-for you, an-y (To come)

C-7 B7(b9) F-7

-sequence of the one we've just been through as I'm

B $\flat$ 7 E $\flat$ maj7 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)

There'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^b maj 7 *%* *D^b = 7*

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

G^b 7 *C^b maj 7* *C = 7^b5* *B 7^b5*

D.S. al 

 CODA

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

F = 7 *B^b 7* *E^b maj 7*

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

A^b 7 *D^b 6* *C 7*

— the note — you know.

B maj 7 *B^b 6*

STAN GETZ — "GETZ AU GO GO"

(EVEN 8ths) 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;

D-1 D-

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

Bb

Have the cou-rage to

Bb 1 1 4 C

GARY BURTON - "NEW QUARTET"
FLORA PURIM - "OPEN YOUR EYES, YOU CAN FLY"

1.

- be free. Don't

(C) D

2.

O-pen your eyes You can fly

B

Bb

Op-en your eyes

C7sus4 Bb

You can fly You can fly

C7sus4

F Bb/F C/F

You can fly

Bb/F G-

FINE

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-ge-th-er we're

F G-7 C7 G7
A-7 D7(15)

But ev-er and a day, The ra-di-
go-ing a-long long way,

G-7 C7 Eb9 D9 G7(13) G7(b13)

-o and the tel-e-phone and the mov-ies that we

C7 D9 G-7 C7 Fmaj7 Bb

know may just be pass-ing fan-cies, And in time may

E-7(b5) A7 D-7 G7

go . But oh my In time the

G-7 C7 G7

2.

Rockies may crumble, Gib-ral-tar may tum-ble , They're only made of

C7 D7 G-7 C7 Eb9 D7

clay , But our love is here to

Bb D0 F G-7 C7

A-7 D-7

stay .

Fb

OUT OF NOWHERE

-GREEN/HEYMAN

Handwritten musical notation on a five-line staff. The first measure contains a whole note G4 with a chord of D7 b9 below it. The second measure contains a half note A4 with a chord of A-7 below it, and a second ending bracket labeled "2." above it. The third measure contains a half note B4 with a chord of E7 b9 below it, and a third ending bracket labeled "3" above it. The lyrics "I'll al-ways wait" are written under the second measure, and "for your return out of" are written under the third measure.

Handwritten musical notation on a five-line staff. The first measure contains a whole note A4 with a chord of A-7 below it, and the lyric "no" written below the note. The second measure contains a half note B4 with a chord of C-6 below it, and the lyric "where" written below the note. The third measure contains a half note C5 with a chord of B-7 below it, and a third ending bracket labeled "3" above it. The lyrics "Hop-ing you'll bring your love" are written under the third measure.

Handwritten musical notation on a five-line staff. The first measure contains a whole note A4 with a chord of A-7 below it, and the lyric "to" written below the note. The second measure contains a half note B4 with a chord of D7 below it, and the lyric "me." written below the note. The third measure contains a whole note C5 with a chord of G below it. The fourth measure contains a whole note D5 with a chord of (A-7 D7) below it.

(BALLAD)

PEACE

- HORACE SILVER

There's a place that I know - where the sycamores grow and
go there real late - let my mind multi - late on

A-7b5 D7b9 G-7 C7

daffo-dils - have their fun when the cars of the day - seem to
everything to be done if I search deep inside - let my

Cbmaj7 / C-7b5 F7#9 Bbmaj7 B-7 E7

slowly fade a-way - in the glow of the eve - ning
con-science be my guide then the answers are sure to
SUN COME

A-7maj7 A-7#9 F#7#9/E Eb-7b5 D7b5 Dbmaj7

Peace when the day is done. If I
Don't have to wor-ry none. (Life's over)

C7b5 B7b5 Bbmaj7

HORACE SILVER - "THAT HEALIN' FERLIN"
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.

(BALLAD)

PRELUDE TO A KISS

- DUKE

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 3

for the dew-men-tal woes- That was my heart ser-e-mad-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 - "70TH BIRTHDAY"

"ELLINGTONIA, VOL. 2"

31 "DUKE'S BIG 4"

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

F#-7b5 B7 E Maj7 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 F Maj7 B7b9 E7

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

A7b9 D2 D-7 G#7 A-7 D7#11

A Pre-lude to- a kiss —

D-7 G#7 C

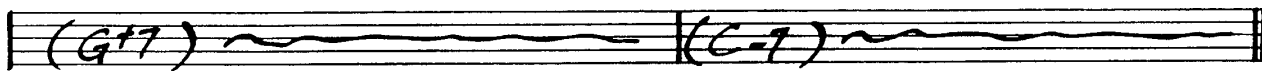
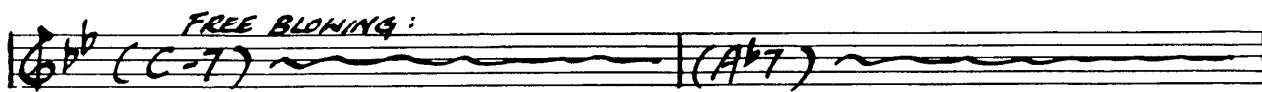
(ROCK)

RED CLAY

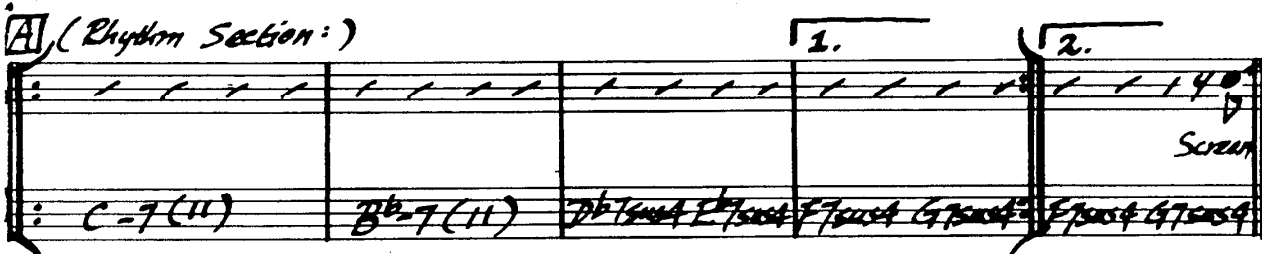
-FREDNIE HUBBARD

-MARK MURPHY

FREE BLOWING:

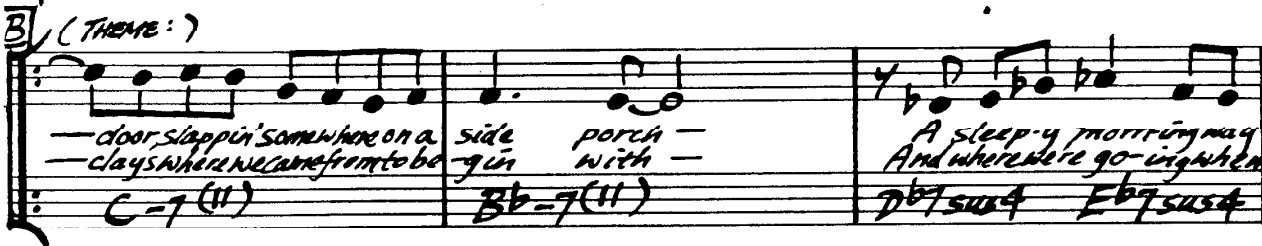


A (Rhythm Section:)



Screen

B (Theme:)



—door slappin' somewhere on a side porch —
—clays where we came from to be — gun with —

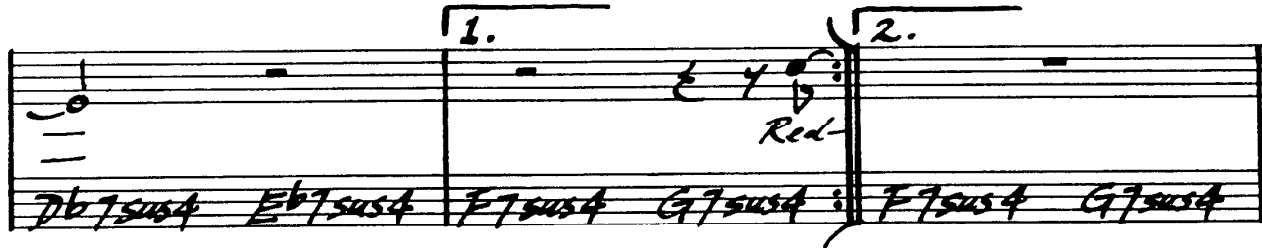
A sleep-y mornin' may
And where we're goin' when



out in the boon-docks
time comes for split-ting

Stories are being
Sands — being

told on the red-clay —
dug on the red-clay —



Red-

RED CLAY - 2

C

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

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

D (SOLOS:)

C-7 Bb-7 Eb7 A7maj7 D9b5 G7

(THEME)

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

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

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

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

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 be-gins to tell, 'round mid-~~n~~ight, 'round mid-~~n~~ight
Mem-~~r~~ies al-ways start, 'round mid-~~n~~ight, 'round mid-~~n~~ight

E^b $C-7^b5$ $F-7^b5$ $B^b7^{alt.}$

I do, pretty well 'til af-ter sun-dawn;
Hav-~~n~~t got the heart to stand these mon-'nes
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-~~n~~ight

E^b-7 A^b7 $B7$ B^b7

2.
mid-~~n~~ight knows it too When some quar-rel we had - needs

$B7$ B^b7 E^b-7 $C-7^b5$ $F7^b9$

mending - Does it mean that our love - is end-ing?

B^b7 $C-7^b5$ $F7^b9$ B^b7

Dar-ling I need you; late-ly I find- you're out of my arms; and I'm

$A\flat-7$ $D\flat7$ $G\flat7$ / $C\flat7$ $B\flat7$ $E\flat7$ $D\flat7$

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

$C\flat7$ $B\flat7$ $E\flat-$ $C-7b5$ $F-7b5$ $B\flat7$ alt.

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

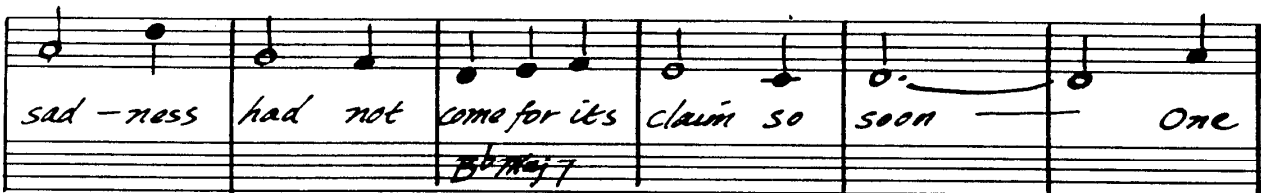
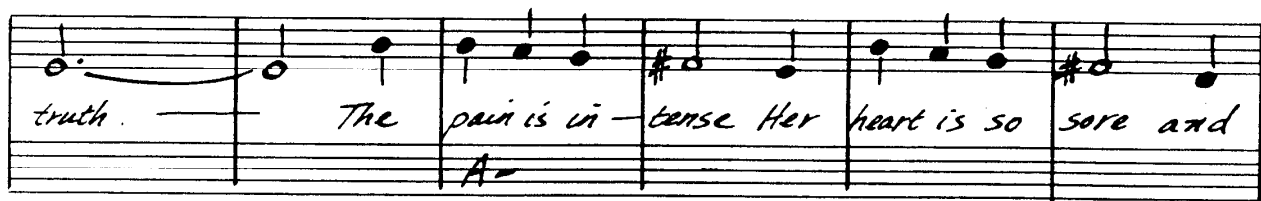
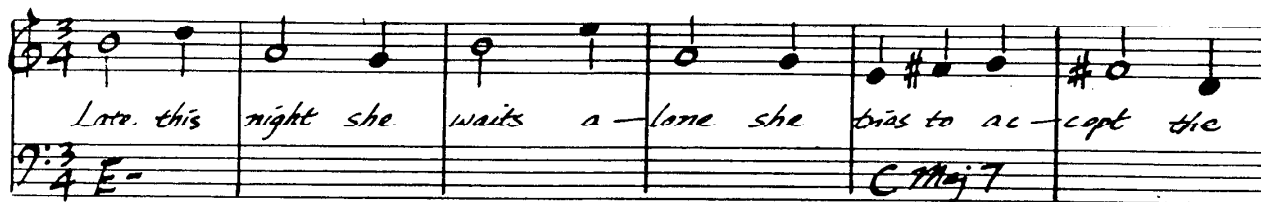
$E\flat-7$ $A\flat7$ $B-7$ $E7$ $B\flat7$ $E\flat7$ $A\flat-7$ $D\flat7$

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

$E\flat-7$ $A\flat7$ $C\flat7$ $B\flat7$ $E\flat-$

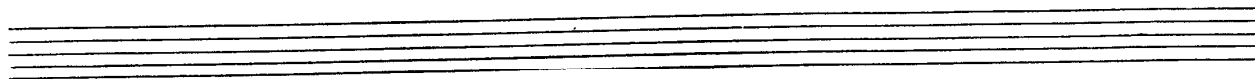
MILES DAVIS - "ROUND MIDNIGHT"
 "THE THELONIOUS MONK STORY"

(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 laugh — ing 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*)
340.

SATIN DOLL

MUSIC - DUKE ELLINGTON
LYRICS - JOHNNY MERCER

Cig-a-rette hold-er
Ba-by shall we go

which nigs me
out skip-pin

o-ver her shoul-der
careful a-mi-go

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

she digs me
you're flippin'

Out cat-in'
Speaks Let-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

She's no-bo-dy's fool so I'm play-ing it cool as can be

D#07 E-7 G-7 C7 7.

I'll give it a whirl but I ain't

Fmaj7 G-7 C7 A-7 D7

DUKE - "70th BIRTHDAY"

"ELLINGTONIA" VOL. 2

41. ROLAND KIRK - "RAHSAAN RAHSAAN"

— for no girl-catchin' me

$\frac{7}{4}$ E-7 A7 D-7 G7

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

D-7 G7 $\frac{7}{4}$ E-7 A7

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

E-7 A7 A-7 D7 A^b-7 D^b7

C (E-7^b5 A7^b9)

FINE

SCOTCH 'N' SODA

- GUARD

Scotch 'n' so — da,
Dry martin — i,
mud in your eye
gigger of gus
Ba-by do I feel
Oo what a spell 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 Eb9 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 way—on—

$\frac{7}{4}$ $Bb7$ $F=7$ $Bb7$

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

A^b7 D^b9 E^b6

— oh me— oh my Do I — feel high

$G=7$ $C7$ $F7$ $F=7$ $Bb7$

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

$G=7$ $C7$ $F=7$

ba-by I feel high.

$Bb7$ A^b7 E^b

(LATIN)

SEA JOURNEY

-CHICK COREA

(A-#5) (A-45) (LASTX)

Come

with me, Oh
with me, Be

Come with me To
Safe with me Soon

plac-es- that we have loved, A life time a go
feel the glow of dawn's (caressing) light, We'll sail thru the day
A-#5 (BREAK) G7 sus4 1 1 1
(TIME)

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

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

45.

A way with me,
Be safe with me,

Cre - a - ting our love as we
To - ge - ther thru life sharing
D- E/c

go far a-way on our jour-ney.
dreams as we go on our jour-ney.
F E7#9 F#m7 1/2 E7#9

Sea Sea
Journ-ey Journ-ey
to to dis - tant shores -
ev - 'ry - where -
1/2 F#m7 1/2 A7

Where har - bour lights glow bright each night
We'll drift in - to for - ev - er more
1/2 D#m7 C#-7 B-7 E7b9 (A7)

Come
RECORDED ON
CHICK CAREA'S
"PIANO IMPROVISATIONS"
AS "SING FOR SALLY"
346.

SECOND TIME AROUND

CAHN/VAN HELSON

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

G7b9 C Maj7 C Maj7/E Eb7 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 Eb7 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^{b9} C6

—

- STEPHEN SINDHEM

SEND IN THE CLOWNS

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

12/8 Eb 1 Eb sus4 Eb 1 Eb maj9

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

12/8 Eb 12/8 Ab maj9 1 Ab6 Bb/Eb Ab/Eb

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

Bb/Eb 1 Ab/Eb Bb/Eb 1 F-/Eb Eb

stopped opening doors, Fur-al-ly knowing the one that I wanted was

G- 1 7-7 G- 1 7-9 G-

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

12/8 C-7 1 G 9/8 Eb/bb F7/A Ab6 12/8 G sus4 1 F-7(b9)

CLEO LAINE - "LIVE AT CARNEGIE HALL"

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

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

force? rich? My fault, I Is-n't a fear, queer, I thought that Losing my you'd heard what I want. Sorry my timing this late in my ca-

Eb / Eb sus4 Eb / Eb maj9 Eb

1.

12) dear. -reer? But when are the clowns? And when are the clowns? Quick, send in the There ought to be clowns. Don't bother, they

12) Ab maj9 / Ab6 Bb7(13)/Eb Bb9/Eb

2.

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

Eb Eb sus4 Eb / Eb sus4 Bb9/Eb

year ...

Eb Eb sus4 Eb

SEPTEMBER SONG

- 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 *F* *C7* *F*

to a pre-cious few, Sep-

F *C7* *F*

tem-ber No-ven-ber!

F *F* *C7*

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

C Maj7 *C=b* *A^b Maj7*

you These pre-cious days I'll

C Maj7 *F* *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 A7 D7b5

1.
heard it yet with that soul — ful mes —
lost sight of through their

C A7 A7 D-

— sage that you won't soon for — get? It tells a — bout

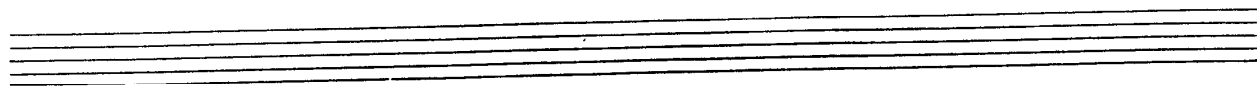
Bb F G7 G G7 C7

2.
sin — ful liv — in' 'n' storm — in' heav'n a — boue.

D- Bb F G7 F / G7 C7b9

— It tells you to love one 'noth — er, to feel that

F C7 /



each man's your brother, — Live right 'cause you —

F B^b F A7 D⁻ A⁻

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

B^b F G7 / G G7 C7

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

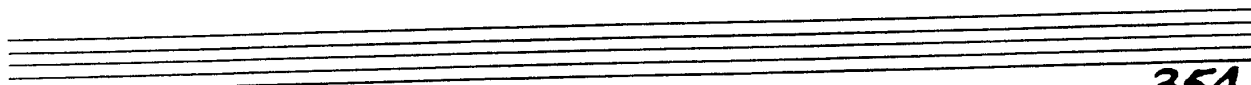
F A⁻ F7 B^b6 B^b7

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

F6 / B^b B^b6 F D⁻7 G7 C7

Ser — mon — ette.

F / B^b B^b F



(SLOW BOSSA)

THE SHADOW OF YOUR SMILE

— JOHNNY HANDEL

♯4/4

The shadow of your smile when you are gone

♯0. 40 0

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 wonderful little star was far too high,

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

A tear drop 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 C7 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-
-she 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 Cb7 / / Cb-7

we go for a walk, I know soon as we're out
love all of her charms, But one's really a ball-

Bb-7 Eb7 / / Db-7 C-7

1. With no shadow of doubt, She's

F7 D-7 G7

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

got lots to be proud of. I'm I

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

love those shiny stak — ings most of all.

Bb7/Eb Eb7 Ab6

FORM : A B A C

SINCE I FELL FOR YOU

- B. JOHNSON

When you just give love and never get love You'd better let love -

Eb Maj 7 F-7 Bb7b9 Eb Maj 7

- de-part. - I know it's so and yet I know I

F-7 Bb7 Bb7#5 Bb-7 Eb7b9 Ab Maj 7 Ab-b

can't get you out of my heart. — You Love —

Ab7 B7 Bb7 Eb C-7

— made me leave my happy home, — You took my love and ran away
— brings such misery and pain, — I know I'll never be the

F-7 Bb7#9 Eb C-7 Ab7 Bb7

gone same Since I - fell for you : Since I - fell for you :

Ab7 Ab- F7 Bb7 Eb C7

(2.) you . It's

F-7 Bb7#5 Eb Eb Maj 7 Eb

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

$F-7$ $B^b7\sharp9$ 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,
Fram — ing,
C =

4 As in a morning
with all the glow of
F =

sun — rise,
sun — rise,
C =

4 The light of love comes
A burning kiss is
F =

steal — ing
steal — ing
C =

4 In to a new born
The vow that all be —
D7(b9) G7(b9)

1. day,
C = A7(#9)

Oh!
D7(b9) G7(b9)

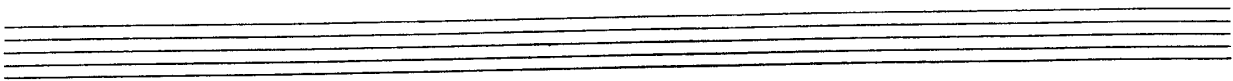
2. — tray —
C =

F 3 7 3 7
— For the passions that thrill love
F = 7 Bb7 Eb

4 And lift you high to
F = 7 Bb7

heav — en,
C7(b13)

3 7 3 7
— Are the passions that kill love
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 ,

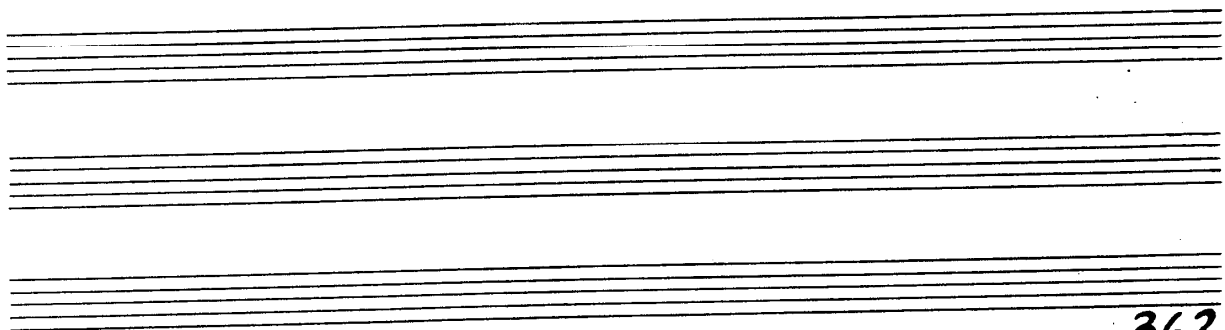
C- F- C-

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

-DELANOE/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 are: "In my Sol - i - tude you". The bass line includes the chords Ebmaj7 and C-7.

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 are: "haunt taunt me me With With re - er - ies mem - o - ries". The bass line includes the chords F-7, C7, and F-7.

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 are: "of days gone by. In my". The bass line includes the chords Bb7, Ebmaj7, Bb7, and Bb7. 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 are: "I sit in my chair, I'm filled with des - pair, There's". The bass line includes the chords Ebmaj7, Eb7, Ab6, and A0. A second ending bracket is shown above the final measure.

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 are: "no one could be so sad. With gloom ev - ry - where, I". The bass line includes the chords Eb6/bb, Bb-7, Eb7, and Ab6. A third ending bracket is shown above the final measure.

"MASTERPIECES BY ELLINGTON"

sit and I stare, I know that I'll soon go mad. In my
 A° E $\flat$ /B $\flat$ (E $\flat$) E° F-7 B $\flat$ +7

Sol - i - tude I'm pray
 E $\flat$ maj7 / F-7 F#° E $\flat$ maj7 / A7b5 A $\flat$ maj7

-ing, Dear Lord a - bove, send back my
 F-7 / C7 F-7 B $\flat$ 7

Love.
 E $\flat$ maj7 (F-7 B $\flat$ 7)

FINE

(MED. JAZZ WALTZ) SOMEDAY MY PRINCE WILL COME - MURRAY / CHURCHILL

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

B^b maj 7 D 7 E^b maj 7 G⁺ 7

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

C-7 G⁺ 7 C 7 F 7

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

D-7 C⁺ 7 C-7 F 7

prince of my dreams comes to me.

D-7 D^b 7 C-7 F 7

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

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

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 -n' done half the
Too - many words are

Cmaj7 G7sus4 / Cmaj9 G7sus4

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

C7sus4 / G / D#m F#m E-7 / A7sus4 / D-7 E-7 F#m7 G7sus4

1. 2.

time. —

Cmaj7 G7sus4 Cmaj7 G7sus4 Cmaj7 / B-7 E-7 (b9)

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

Cmaj9 G7sus4 G7sus4 / G / D / F# / F#

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 —

F7 Bb7

Af-ter I sea-ing, — went to —

Eb7 Bb7

1.

Braz — il Braz — il

C7 sus 4 F7 Bb7

2.

B

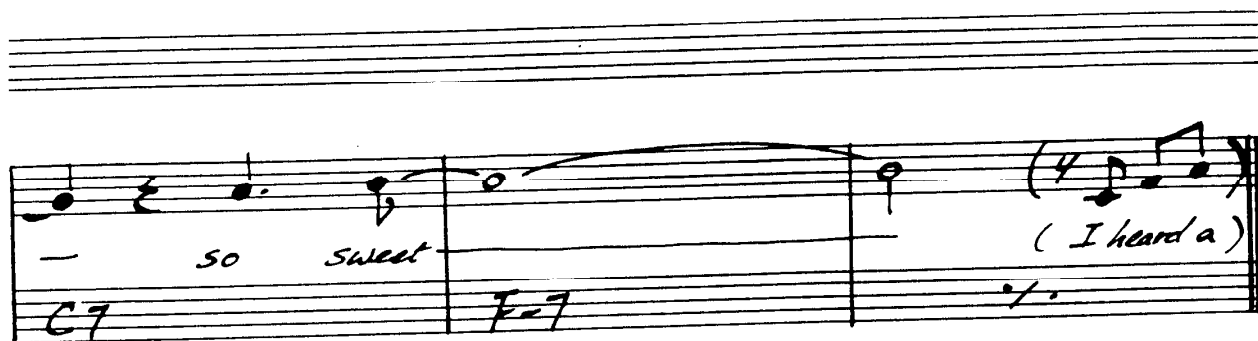
In Ri-o all day long

Eb7 Bb7

father's song

F7 Bb7

HORACE SILVER - "SONG FOR MY FATHER"



(FORM: AAB)

A

(I heard a) real bossa nova and never got over the thrill

When I went to Brazil .

A

No other people you'll meet play guitars with a beat and a thrill

As they do in Brazil .

B

In Rio all day long I heard my father's song

A bossa nova beat So sweet .

- 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

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

D-7 G7 Cmaj7 E- G9 D-7 G7
(A7 2nd x)

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

D-7 G7 E-7 A7 D-7 G7 D-7 G7
(F-7 Bb7)

day? — I a-lone — have heard this

C6 E-7

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

F#-7 B7 E-7 A#7 D#7

Must it be - for- ever in- side of me, - Why can't I let it go? - Why can't I

G#-9 C#7 F#7

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

B7 G7 Cmaj7 C° D-7 G7

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

Cmaj7 C7 F-maj7 F-b E-7 A7

true, - The song is you .

D-7 G7 C6 (D-7 G7)

FINE

(BALLAD)

SOPHISTICATED LADY

MUSIC - ELLINGTON

LYRICS - PARISH/
HILLS

A

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

B-7 Bb-7 / / / Gb7 F7 E7 Eb7

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

Abmaj7 Abmaj7 Ab7 G7 Gb7 F7 B7 / / /

3. 1.
Sick and one day and died a way.
Changed you, somehow; I

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

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

Abmaj7 Ab7b5 Db7 Gbmaj7 Eb7 /

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

A7 D7 G7 Gbmaj7 A7 D7 /

SARAH VAUGHAN - "AFTER HOURS"

4
 Dia-monds shin-ing, dark — ing, din-ing with some man in a res-tau-rant,
 Gm7 / E7 / A7 / D7 / G7 / C7 /

Is this all you really want? No, — Soph-is-ti-ca-ted la-dy, I
 Eb7 / D7 (Cb7) / Bb7 / / / Gb7 F7 E7 Eb7

know, — you miss the love you lost long a-go, — and when no
 (Ab0 Abm7) / Ab7 G7 Gb7 F7 Bb7 / / /

-body is nigh you cry.
 Bb7 / Eb7 / Abm7

(MED. JAZZ)

SO WHAT

- MILES 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 }

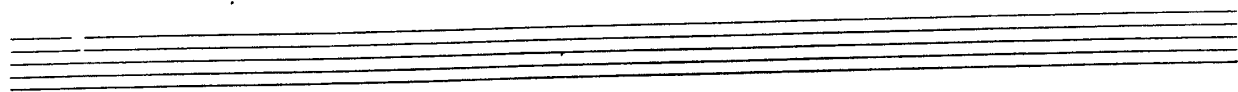
1.
{ Clean out of sight } So what And then he walked off the
And that's a fact }

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

E♭-7 (DOR.)

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

MILES 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 bass line includes chords A-7, D7, and A-7. The melody includes a triplet of eighth notes (3 7) in the second measure.

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 bass line includes chords D7, A-7, D7, and B-7(b5). The melody includes a triplet of eighth notes (3 7) in the first and second measures.

Handwritten musical notation for the third system of "Speak Low". The melody continues with the lyrics "soon speak low when you speak love". The bass line includes chords E7(b9), C-9, F7, and C-7. The melody includes a triplet of eighth notes (3 7) in the third measure.

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 swept apart too soon". The bass line includes chords F7, A7, D7, and G E7. The melody includes a triplet of eighth notes (3 7) in the first and second measures, and a first ending bracket (1.) over the final measure.

Handwritten musical notation for the fifth system of "Speak Low". The melody continues with the lyrics "Speak soon Time is so old". The bass line includes chords A-7, D7, G, and G-7. The melody includes a second ending bracket (2.) over the first two measures and a triplet of eighth notes (3 7) in the final measure.

— and love so green Love is pure gold —

$B^b - (Maj 7)$ $B^b - 6$ $F - Maj 7$

— 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 —

$D7$ $B - 7(b9)$ $E7(b9)$ $C - 7$

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

$F7$ $B - 7(b9)$ $E7$ $A - 7$

love to me and soon. —

$D7$ G f.

- WOLT & LANPESHMAN

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 Maj7 Ab13 Bb Maj7 Ab13 Bb Maj7 G-7 C-7

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

D-7(b9) G7(b9) E-7(b9) Eb-7 Ab7 D-7 G-7 C7b9

1. 2.

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

C-7 F7 Bb Maj7 Ab13 C-7 F7

B

most. All winter long the birds-twitter twit

Bb Maj7 F-7/Bb Bb Maj7/Bb

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

Bb-7 Eb Maj7

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

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 - scribed a bor - ing sul-phur & mo-lasses was the

Fmaj7 Eb7maj9 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 E-7(b9) Eb-7 D-7 / G-7 C7

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

C-7 F7 D-7(b9) G7 C-7 F7

most .

Bbmaj7 Ab13

D.C. al Coda

FORM:
 A A B C1
 (A A) B C2(♯)
 Solos



ROI



383.

C2

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

D^b-7 G^b-7 $C-7$ $F-7$ $D-7$ $G-7$

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

$C-7/F$ $B^b maj 7/F$ $A-7(C^b5) D^b-7 G-7$ /

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

$C-13$ $C-7/F$ / $E^b-7 A^b-7$ $D-7/F$ $G-7$

Spring can really hang you up the most .

$C-7$ / $B-7$ $F-7^b9$ $B^b maj 7$

(BALLAD) SPRING IS HERE - RODGERS/HART

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

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

Spring is Here! Why is it the waltz en-trancing?
 Stars are ap-pear why doesn't the night in-vite me?

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

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 Bb-7 Eb7

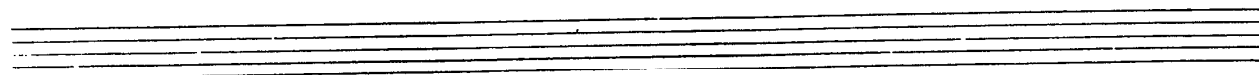
rip-ples by a nook where two lov-ers hide — A

Fmaj7 E-7b5 A7 A-7b5 D7b9

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

G+7 % C-7 %

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



star — light — and not a dream — My

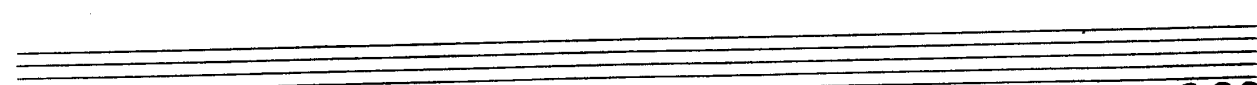
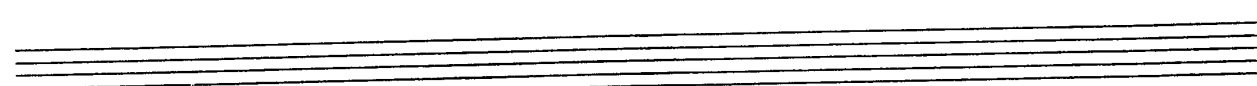
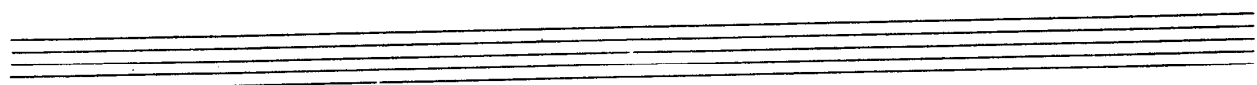
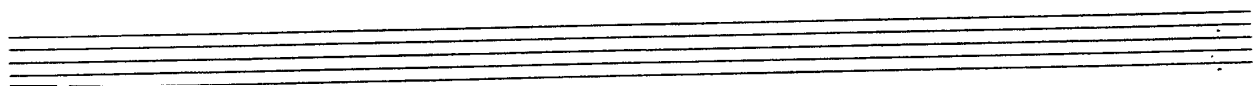
A^b7 $\frac{1}{2}$ $B^b \text{maj } 7$ $\frac{1}{2}$

heart — and I a — gree — she's ev-'ry-

$E7^b5$ $A7^b9$ $D-7^b5$ $G7^b9$

-thing — on earth to me. —

$C-7^b5$ $F7^b9$ $B^b \text{maj } 7$



(MED. SLOW)
SINGING

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♭Maj7 D-7 C-7

loved you pretty ba-by
and wants with you ba-by

Would it make up for what they say?
And I know where you send 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 use- less burn They just
hold you and hug you my dear - so don't ar-gue then gos-
chatter and pat-ter and nit-ter and nit-ter and nit-ter that take

C-6 A.D. A.D. A.D. E F#

8vb VOICING

Chords: A.D. A.D. A.D. E F#

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 where — here I stood I stood 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's the pan — tom — time

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

(SOLOS ON C MINOR BLUES)

Dear what's the pan — tom — time Stolen mo —

G#7 C-7 G#7 RIT.

— ments

F7sus4 C-9

OLIVER NELSON — "BLUES AND THE ABSTRACT TRUTH"
 MARK MURPHY — "STOLEN MOMENTS"

(BOP)

STOMPIN' AT THE SAVOY

— EDGAR SAMFSON
CHICK WEBB
— ANDY RAZAF

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

(Ab7) : Dbmaj7 Ab7

— 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 —

Dbmaj7 D07 Eb-7

1.

to dance di-vine. — Your form, —

Ab7 Db6 Bb-7 Eb-7 Ab7 :

2.

How my heart is

Db6 Db7 Gb7 G7

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

Gb7 B7 F#-7b5 B7

ART FARMER - "LIVE AT THE HALF NOTE"

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

 E7 F7 E7 A7

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

 Ab7 Dbmaj7 Ab7

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

 Dbmaj7 D07 Eb7

With you.-

 Ab7 Db6 Ab7

FINE

STORMY WEATHER

- KOEHLER/ARLEN

Don't know why there's no sun up in the sky, storm-y
bare, gloom and mis-ry ev-ry-where, storm-y

G Maj7 G#07 A-7 D7

wea-ther, — Since my man and I ain't to geth-er, —
weather, — Just can't get my poor self to geth-er, —

G Maj7 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 G Maj7 A-7 D-7 G7

GEORGE BENSON QUARTET - "IT'S UPTOWN"

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

C 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)

STRAIGHT, NO CHASER

- MONK /
JEFFERSON

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

F7 Bb7 F7

get straight had no time to wait God knows I had to make haste
keep up - you know why Be-cause they're waiting in line

Bb7

Do things a movin' no time for deadlin' 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 A-7 D7 G-7

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

C7 F7

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 mourn 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 G7 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 (A7)

(SWING)

SUGAR

- STANLEY TURRANTINE

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 near —

C-7 (A-7b5) 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 — He's sug-ar to me —

Eb7 (13) D-7b5 G+7

1. *Sweet sounds of joy -*

2.

$A\flat 7 \#11$ $G\sharp 7$ $C-7(9)$

$(D\flat \text{maj } 7)$

STANLEY TURRENTINE - "THE BADDEST TURRENTINE"

TAKE FIVE

- PAUL DESMOND/
JOLA BRUBECK

Want you stop and 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 all eyes are for me, I feel tingles down to my feet when your smile gets

$C^b \text{maj} 7$ $C^b \text{maj} 7$ 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 po-

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 / STRATHORN

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 miss the quickest way to

D7 G7

Harlem Harlem

1. 2. (C7)

Hurry - get on now it's com-ing

F

Listen - to these rails a -

D7

DUKE - "70th BIRTHDAY"

TUXEDO JUNCTION - "TAKE THE "A" TRAIN"

humming All board!

D-7 G7 G7b9 C

get on the "A" Train %

% D7b9 %

Soon You will be on Sugar Hill in Harlem. %

D-7 G7 C

%

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

GRANGER + ROBINS

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

Bb D7 G- Bb7

-to- the o-cean, } 'tain't no body's biz-ness if I
for- an- other, }
Bb7 Eo Bb G7 C-7 F7

do. Rath-er than
If I go to
D7 G7 C7 F7 Bb

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

D7 G- Bb7 Eb Eo7

'tain't no bod-y's biz-ness if- I- do.
Bb G7 C-7 F7 Bb C-7

— | If I should get the feelin' |
 If my friend ain't got no money
 C#7 Bb | Bb | D7

To dance up — on — the ceil-in' } 'tain't no-bod-y's
 And I say "take all mine, honey." }
 G- Bb7 | Eb7 Eo7 | Bb G7

biz-ness if I do. — If
 If
 C-7 F7 | D7 G7 | C7 F7

I let my best com-pan-ion Drive me right
 I give him my last nick-el And it leaves
 Bb | D7 | G- Bb7

in-to the can-yon, } 'tain't no-bod-y's biz-ness if- I
 me in a pickle. }
 Eb7 Eo7 | Bb G7 | C-7 F7+

do. —
 Bb Eb-6 Bb (F7) :
 FINE 404.

TEACH ME TONIGHT

- GENE DE PAUL
SAMMY CUPIN

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 Bb-6 C7 F-7 Bb7

1.

Teach me to — night.

Starting with the A B

F-7 Bb7 Eb F-7 Bb7

2.

- night.

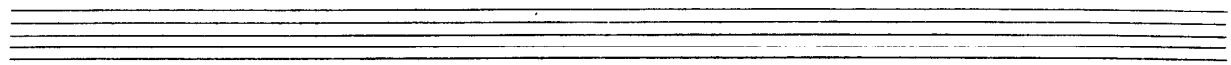
The sky's a black-board high a-

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 clear my love should the teacher stands

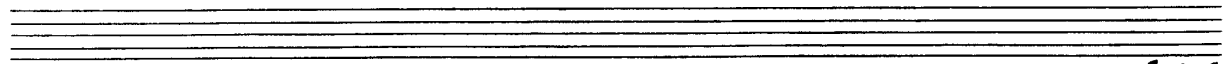
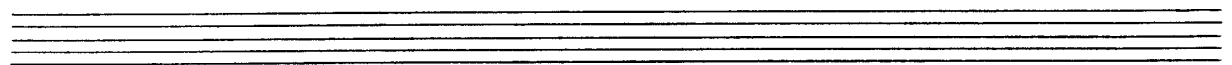
Bb7 Bb7(#5) Eb G-7 C7 sus4

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 % A-7

eyes You've got a certain lil' cute way of flirtin' with

% C6 %

them there eyes. They make me

D7 % G7

feel hap-py they make me blue

% C6 C F E7 A7

No stall-in' I'm fall-in' go-ing 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.* G7

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

Chords: Bbmaj7, Eb7

you, no great-er love,

Chords: Ab7, G7, C7

no heart so true. There is no

Chords: F7

great-er thrill than what you bring to me,

Chords: Bbmaj7, Eb7, Ab7

no sweet-er song than what you sing to

Chords: G7, C7, C-7, F7

me. ————— You're the sweet-est

B^b 7- A-7^b5 D7

thing I have ev-er known,

G- A-7^b5 D7 G-

And to think that you are mine a — lone!

A-7^b5 D7 G- C7

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

F7 B^bmaj7 E^b7

true, ————— No great-er love than what I

A^b7 G7 C7

feel for you.

C-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

$C-7$ $F7$ $(C-7 F7)$

you ————— There will be oth-er

F-7 Bb7 Ebmaj7

lips that I may kiss. ————— But

F-7 D-7b9 G7b9

they won't thrill me like yours used to do. —————

C-7 F-7 Bb-7

— Yes, I may dream a mil-lion dreams, But

Eb7 Abmaj7 F-7b9 Bb7

how can they come true ————— If there will nev-er

Ebmaj7 G-7 C7 Ebmaj7 D7

ev-er be an-oth-er you?

G7 C7 F-7 Bb7 Eb (Bb7)

FINE

412.

- GERSHWIN

(BALLAD) THEY CAN'T TAKE THAT AWAY FROM ME

Handwritten musical notation for the first system. 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: "The way you wear your hat" and "The way you sip your tea / The way you sing off key". The bass line includes the chord (Bb7 sus4) and the note Eb.

Handwritten musical notation for the second system. The melody continues with the lyrics: "The memory of all that / The way you have my dreams". The bass line includes the chords F-7, Bb7 sus4, and Bb-7.

Handwritten musical notation for the third system, marked with a first ending bracket. The melody includes the lyrics: "No no they / No no they / can't take that away from me. / The way your smile just brings". The bass line includes the chords Eb7, Ab, C7 (F7), and Bb7 sus4.

Handwritten musical notation for the fourth system, marked with a second ending bracket. The melody includes the lyrics: "can't take that away from me / We may / ne-ver ne-ver". The bass line includes the chords Ab, Db7, Eb, G-, and C7.

Handwritten musical notation for the fifth system. The melody includes the lyrics: "meet a-gain on the / bumpy road to / love And I". The bass line includes the chords G-, C7, G-, A+7, A-7, and D7.

al-ways al-ways keep the memory of

G- C7 G-7 / G-7b5 C7 F7

The way you hold your knife, The way we danced till three

Bb7 sus4 Eb / / Gb7

The way you changed my life

F-7 Bb7 sus4 Bb-7

No no they can't take that a way from me No they

Eb7 Ab Bb7 C- Db7

can't take that a way from me.

Eb E° 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 speak a lit-tle softer when you speak by to me. } Lingerin'g

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-

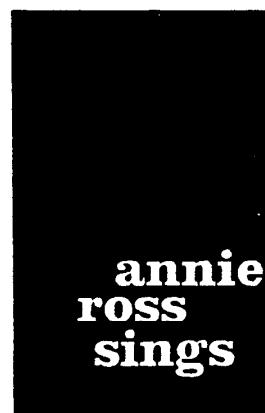
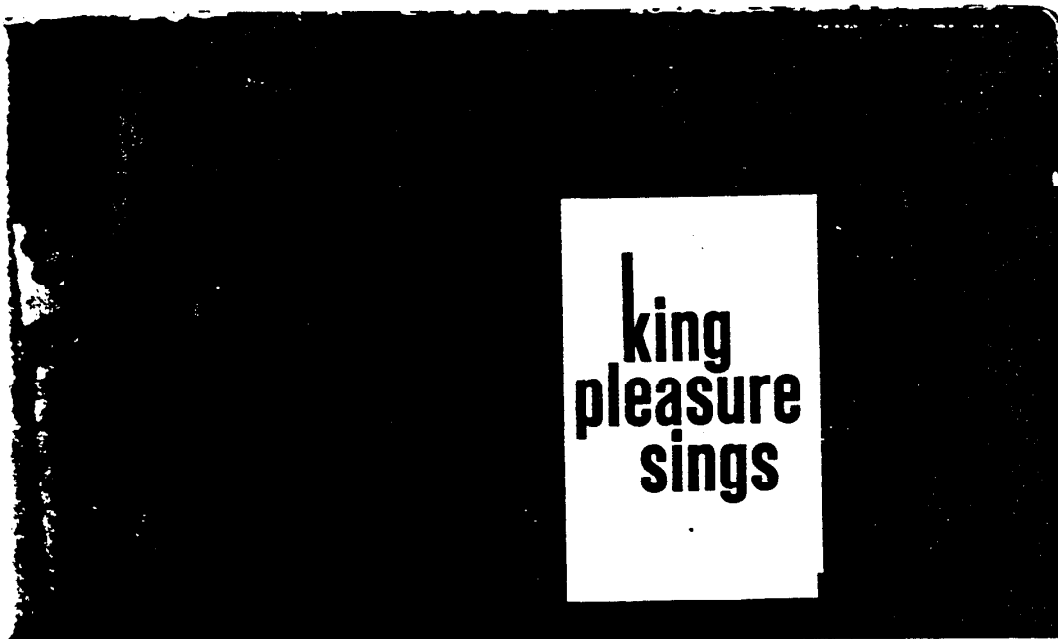
D7 % G7

land grown ups seldom an-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}



417.

- MARVELL/LINK
& STRACHEY

THESE FOOLISH THINGS

A cig-a-rette that bears a lip-stick's tra-ces,
First daffodils & long ex-cit-ed cables,
An air-line ticket to ro-
And candle-lites on lit-tle

E♭6 C-7 F-7 B♭7 E♭6 C-7

-man-tic places,
Cor-ner ta-bles, } And still my heart has wings — These fool-ish

F-7 B♭7 B♭7 E♭7 A♭Maj7 C7

things re-mind me of you . A tinkling piano in the
A park at eve-ning when the

F-7 F-7 B♭7 E♭6 C-7

next a - part-ment,
bell has sounded, } These stand-ing words that tell you what my heart meant,
The "Ile de France" with all the gulls a-round it,

F-7 B♭7 E♭Maj7 C-7 F-7 B♭7

A fair-grounds pointed 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 / $A-7^b5$ $D7^b9$ $G-$ $A-7^b5$ $D7^b9$

you con-quer'd to find you me; still; When you did These things are

$G-$ $C7$ B^b $G-7$

that to me , I They knew some-how this had to be . dear to me , They seem to bring you near to me .

$C-7$ $F7$ B^b7 B^b7 $F-7$ B^b7

The winds of March that make my heart a dancer , The sigh of midnite trains in emp-ty sta-tions , A tel-e-phone that rings but silk stockings thrown aside ,

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

Who's to answer ? Oh , how the ghost of you clings ! } These fool-ish in-vit-a-tions . Oh , how the ghost of you clings ! } $F7$ B^b7 B^b-7 E^b7 A^b7 $F7$ $C7$

things re-mind me of you .

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

(BOSSA)

TRISTE

A.C. JOBIM

A

Handwritten musical notation for the first system of the song "Triste". The melody is in G major, 4/4 time. The lyrics are "Sad is to live in sol-i-tude". The chords are Bb, Bb maj7, and Gb maj7.

Handwritten musical notation for the second system of the song "Triste". The melody continues. The lyrics are "Far from your tranquil al-ti-tude". The chords are B7, Bb, and Bb maj7.

Handwritten musical notation for the third system of the song "Triste". The melody continues. The lyrics are "Sad is to know". The chords are D-7, G7b9, and C-7.

Handwritten musical notation for the fourth system of the song "Triste". The melody continues. The lyrics are "that no-one can e-ver live on a dream that ne-". The chords are A-7, D7, G-7, and A7 alt.

Handwritten musical notation for the fifth system of the song "Triste". The melody continues. The lyrics are "ver can be- will never be- Dream-or a-wake Wake-". The chords are D maj7, E-7, A7, D-7, and G7.

B

Handwritten musical notation for the sixth system of the song "Triste". The melody continues. The lyrics are "up and see- Your beauty is an aer-o-plane". The chords are C-7, F7, Bb, and Bb maj7.

#21.

1

1

So - high my

Bb-7 Eb7 Bb

heart can bear the strain,

Bb maj7 F-7 Bb7

A heart that stops when you pass by - on - ly to cause me pain

Eb maj7 Ab7 D-7 G-7

Sad is to live in sol - i - tude.

C7 C-7 F7

Bb-7 Eb7 % %

A.C. JOBIM - "WAVE"

-MILES DAVIS

(MED. UP) TUNE-UP

Handwritten musical notation for the first system of 'TUNE-UP'. The staff is in 4/4 time, with a key signature of one flat (Bb). The melody consists of four measures: a half note Bb, a half note D, a half note F, and a half note Ab. The bass line consists of four measures: a half note E-7, a half note A7, a half note Dmaj7, and a half note F.

Handwritten musical notation for the second system of 'TUNE-UP'. The staff is in 4/4 time, with a key signature of one flat (Bb). The melody consists of four measures: a half note Bb, a half note D, a half note F, and a half note Ab. The bass line consists of four measures: a half note D-7, a half note G7, a half note Cmaj7, and a half note F.

Handwritten musical notation for the third system of 'TUNE-UP'. The staff is in 4/4 time, with a key signature of one flat (Bb). The melody consists of four measures: a half note Bb, a half note D, a half note F, and a half note Ab. The bass line consists of four measures: a half note C-7, a half note F7, a half note Bbmaj7, and a half note F.

Handwritten musical notation for the fourth system of 'TUNE-UP'. The staff is in 4/4 time, with a key signature of one flat (Bb). The melody consists of four measures: a half note Bb, a half note D, a half note F, and a half note Ab. The bass line consists of four measures: a half note E-7, a half note A7, a half note Dmaj7, and a half note E-7 A7.

MILES DAVIS - "DAVIS"

"MILES 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 & CONN.

I'd work for you, I'd slave for you,
glad-ly move the earth for you,

E^b7 E^b B^b7

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 }

E^b C7 F7

1.

have to do Until the real thing comes a-long. I'd

B^b7 C7 C^o F7

2.

Until the real thing comes a-long. With all the words, dear at

C7 C^o C⁻⁶ D7 G D^o

my com-mand, I just can't make you un-der-stand.

A7 D7 G G^o D7

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

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

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

B^b7 E^b B^b7

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

E^b C7 F-7

have to do, Until the morn'g comes a-long.

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

- ROGERS/HART

WAIT TILL YOU SEE HER

Handwritten musical notation for the first system. The melody is in G major, 3/4 time. The lyrics are: "Wait till you see her, see how she looks, Painters of paint-ings, writ-ers of books,". The chords are: F-7, Bb7, Ebmaj7, C-7.

Handwritten musical notation for the second system. The melody is in G major, 3/4 time. The lyrics are: "Wait till you hear her laugh." (first ending). The chords are: F-7, Bb7, Ebmaj7. A first ending bracket is shown above the staff.

Handwritten musical notation for the third system. The melody is in G major, 3/4 time. The lyrics are: "tell the half." (second ending). The chords are: D7, G-. A second ending bracket is shown above the staff.

Handwritten musical notation for the fourth system. The melody is in G major, 3/4 time. The lyrics are: "Wait till you feel the warmth of her glance,". The chords are: C-, F7, Bbmaj7, C-.

Handwritten musical notation for the fifth system. The melody is in G major, 3/4 time. The lyrics are: "Pen-sive and sweet and wise." The chords are: C-7, G7 alt., C7b5, C9.

All of it love — ly All of it thrill-ing; I'll

F-7 Bb7 C-7 G-7

nev-er be will-ing to free her,

C9 F9 F- G7

When you see her,

C-7b5 F7 E7 Eb7

You won't be-lieve your eyes.

F-7 Bb7 Eb6

FINE

(MED)

WALKIN'

- CARPENTER

- INTRO -

I don't know what you've eu-er done with don't care who —

But walkin' is my fav'-rite thing for

cats and chicks to do
Let me take you walk- (scene) in' ry
FINE

Till the parting mo- ment comes
An-ywhere we chance to pass
Let me do some talk-
In a common bean-

in' ry
Open up your ear
Or a plot that's high
drums
class

MILES DAVIS - "FOUR & MORE"

"LAMBERT, HENDRICKS & BAYAN 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 melody is in G major, 3/4 time, with a key signature of one sharp (F#). The lyrics are: "In lives her own sweet". The chords are: F#maj7, D-7, G-7, E7.

Handwritten musical notation for the second system. The lyrics are: "world girl", "Pop-u-la-ted by", "Un-a-ware of the". The chords are: A7, D7, G7, C7.

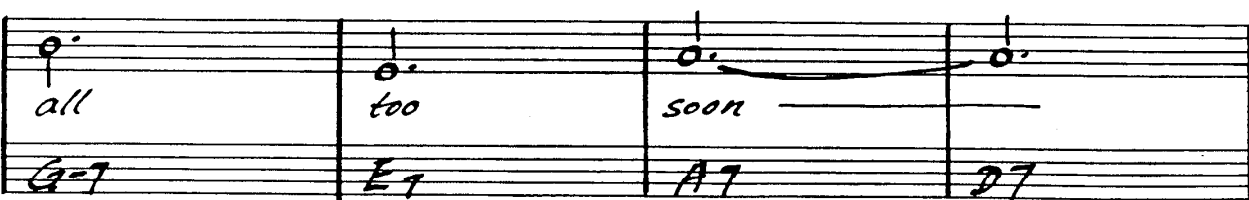
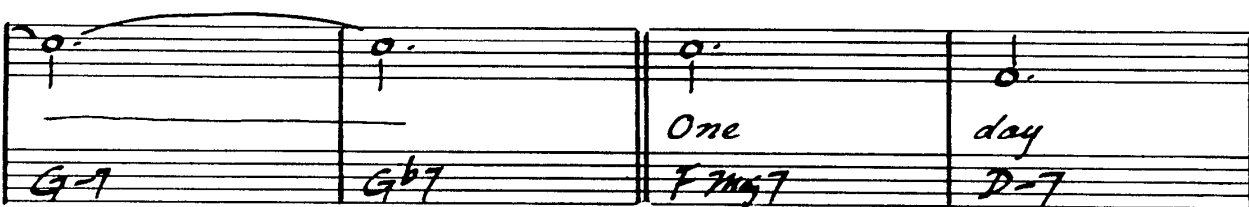
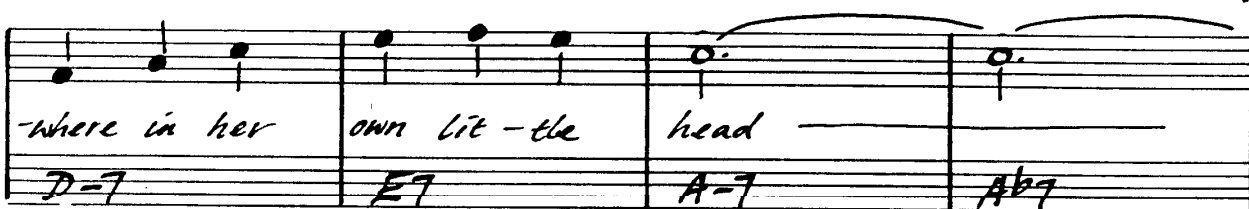
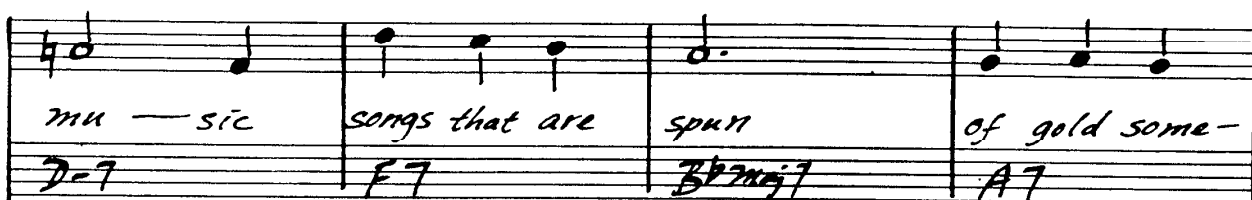
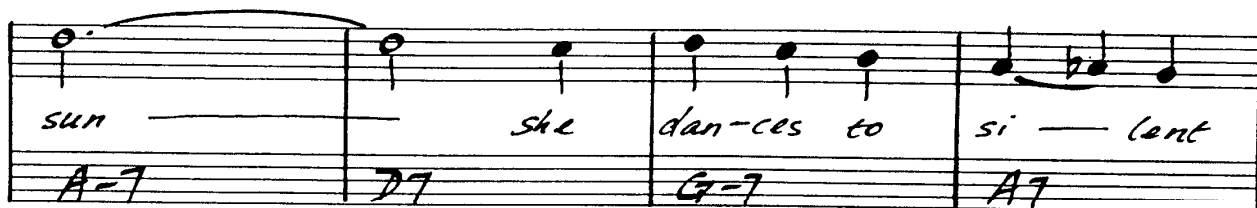
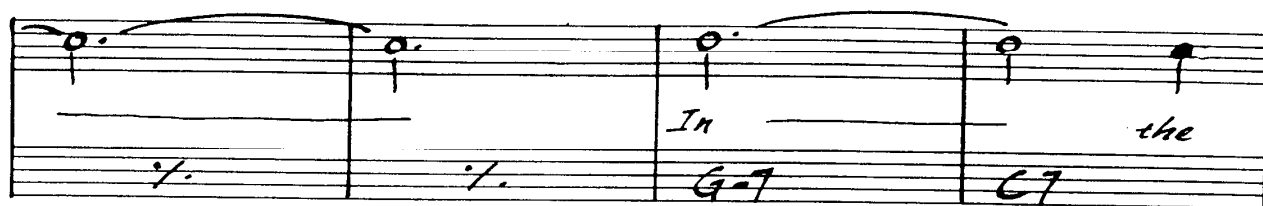
Handwritten musical notation for the third system, marked with a first ending bracket. The lyrics are: "dolls and wor-ried", "clowns and a frowns that we", "prince and a", "big pur-ple". The chords are: F7, Bbmaj7, G-7, C7, C7/Bb.

Handwritten musical notation for the fourth system. The lyrics are: "bear.". The chords are: A-7, D7, G-7, C7.

Handwritten musical notation for the fifth system, marked with a second ending bracket. The lyrics are: "near - y", "grown ups all", "near". The chords are: B-7, E7, A7maj7, and a final chord marked with a percent sign (%).

"THE BILL EVANS ALBUM"

BILL EVANS - "VILLAGE VANGUARD SESSIONS"





She'll grow up and she'll leave her dolls and her

G7 C7 F7 Bb maj7

prince and her sil-ly old bear

Bb6 Eb7 A-7 D7

When she goes they will cry

B-7 E7 A-7 7.

As they whis-per good-bye They will

Bb maj7 Eb7 A-7 Ab maj7

miss her I fear but then so will

A-7 Ab maj7 G-7 C7

I.

F6 7. 7. 7.

(BOSSA)

WATCH WHAT HAPPENS

- MICHEL LEGRAND

INTRO

Musical notation for the Intro, featuring a treble and bass staff. The melody is in 4/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The bass line consists of half notes E3 and D3, followed by a half note C3, and finally a half note D3. The key signature has two flats (Bb and Eb).

Musical notation for the first vocal line, featuring a treble staff. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The bass line consists of half notes E3 and D3, followed by a half note C3, and finally a half note D3. The key signature has two flats (Bb and Eb). The lyrics are: "Let some-one start be-lie-ving in One some-one who can look in your".

Musical notation for the second vocal line, featuring a treble staff. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The bass line consists of half notes E3 and D3, followed by a half note C3, and finally a half note D3. The key signature has two flats (Bb and Eb). The lyrics are: "you eyes Let him hold out his hand And see in-to your heart".

Musical notation for the third vocal line, featuring a treble staff. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The bass line consists of half notes E3 and D3, followed by a half note C3, and finally a half note D3. The key signature has two flats (Bb and Eb). The lyrics are: "Let him touch you and watch what hap - pens Let him find you and".

Musical notation for the fourth vocal line, featuring a treble staff. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The bass line consists of half notes E3 and D3, followed by a half note C3, and finally a half note D3. The key signature has two flats (Bb and Eb). The lyrics are: "See what hap - pens Cold,".

No I won't believe your heart is cold — May-be

$\%$ $G-7$ $C9$ $\%$

just a-fraid — to be broken a-gain —

F $F6$ $F7$ $F-7$

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 Φ CODA

Some one who cares like me

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

($F^b 7$ $B^b 7$) : $D.S. al \Phi$

Φ 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

- JOHNNY

INTRO

Handwritten musical notation for the intro. The key signature is one sharp (F#) and the time signature is 4/4. The notation consists of a single staff with a treble clef and a double bar line. The notes are: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, 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G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, 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G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E

Handwritten musical notation for the first system of 'The Rose Tree'. The music is written on a single staff in G major (one sharp). The melody consists of a half note G, a quarter note A, a half note B, and a half note C. The lyrics 'half past three' are written below the notes. The key signature is G major, and the time signature is 3/4. The first measure contains the notes G, A, and B, and the second measure contains the note C.

mine it was e-tern-i-ty ————— By run we

B^b9/A^b $G-7$ $A7 \text{ alt.}$

know the here is on its way to be

D major 7 Bb major 7 A-7

Just catch the wave - don't be a - fraid - of lov - ing me -

$E7(b9)$ $Gmaj7$ $G-6$

Handwritten musical notation for the first system of "The Old Folks at Home". The notation is on a single staff with a treble clef. The melody begins with a whole note G4, followed by a half note F#4, a half note E4, and a half note D4. The lyrics "The thought of the old home - li - ness goes whenever" are written below the staff. The chords are written below the staff: F#13, F#17, B9, B7(b9), B-7/E, and E7.

two can dream a dream to ge — ther.

Bb9 A7 D-7 G13 y.

ANTONIO CARLOS JOBIM - "WAVE"

440.

(MED.) WELL YOU NEEDN'T - THELONIOUS MONK - EMERSON

4/4

You want to get high - Well you needn't
nev-er get some-thing for noth-ing

Just
You

F7 Gb7

take your foot off - of the ground -
have to give some-thing a way -

You don't want to lose - the con-
Your whole world is con-stantly

F7 Gb7 F7

1.

rec-tion changing *Then* go-ing up and get-ting down *You*
From

Gb7 F7

2.

day to night and night to day From black to white and white to

F7 G7

grey With all your might you try to stay On

Ab7

MONK - "THE THELONIOUS MONK SEPTET"

"THE THELONIOUS MONK STORY"

1. "MILES DAVIS PLAYS JAZZ CLASSICS"
"THE BEST OF CANNONBALL ADDERLEY"

top - of it all - but its round like a ball you 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 needn't Just

G7 C7 F7 Gb7

keep yourself un - der con - trol - Step out of your mind for a

F7 Gb7 F7

min - ute And feel the dis - tances you go.

Gb7 F7

WE'LL BE TOGETHER AGAIN

- FISCHER/LAINE

4/4

No tears, no fears Re- member there's always to-
kiss, your smile Are mem-ries I'll treasure for-

G7 C6 Eb7 Ab7 D-7 G7 A- A-/G

3

morr-on So what if we have to part
-ev-er Try thinking with your heart

F#-7 B7 Bb-7 Eb7 Ab maj7 Gb maj7

1. 3

We'll be to-ge-ther a- gain. Your We'll be to-gether a-

F-7 Bb7 Eb-7 Ab7 D-7 G7 F-7 Bb7 Eb7 D-7 G7

3

-gain Times when I know you'll be lone-some

C6 Ab7 G7 C-7 A7

3

Time when I know you'll be sad Don't let tempta-tion sur-

Ab7 G7 C-7 Ab maj7 G7 sus4

Handwritten musical notation for the first system. The melody is written on a single staff with lyrics below it. The lyrics are: "-round you", "Don't let the blues make you", "bad", and "Some". Above the melody, there are three measures with a "3" above them, indicating a triplet. The chord progression is written below the staff: C-7, A7 alt., D7 alt., D-7, and D-7.

Handwritten musical notation for the second system. The melody is written on a single staff with lyrics below it. The lyrics are: "day, some way", "We", and "both have a life time be-". Above the melody, there are three measures with a "3" above them, indicating a triplet. The chord progression is written below the staff: C6, Eb-7, A-7, D-7, G7, A-7, and A-7/G.

Handwritten musical notation for the third system. The melody is written on a single staff with lyrics below it. The lyrics are: "fore us", "And", "parting is not good", and "bye". Above the melody, there are three measures with a "3" above them, indicating a triplet. The chord progression is written below the staff: F#-7, B7, Bb-7, Eb7, A-7, and G-7.

Handwritten musical notation for the fourth system. The melody is written on a single staff with lyrics below it. The lyrics are: "We'll be to-gether a", "gain.", and "gain.". Above the melody, there are three measures with a "3" above them, indicating a triplet. The chord progression is written below the staff: F-7, Bb7, Eb7, D-7, G7, C6, and (D-7 G7).

FINE

(FAST)

WHAT AM I HERE FOR

MUSIC - DUKE

LYRICS - HENDRICKS

Handwritten musical notation for the first system, featuring a treble and bass clef, a 4/4 time signature, and lyrics: "What am I here for / Where am I go - ing". The notation includes a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes, and the chords are indicated below the staff.

What am I here for
Where am I go - ing

C Maj7 C#0 D-7

Handwritten musical notation for the second system, featuring a treble and bass clef, a 4/4 time signature, and lyrics: "Won - der why you won - der". The notation includes a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes, and the chords are indicated below the staff.

Won - der why you won - der

G7#11 G-7 C7

Handwritten musical notation for the third system, featuring a treble and bass clef, a 4/4 time signature, and lyrics: "'Bout to-mor-row more / Ev - 'ry day's a". The notation includes a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes, and the chords are indicated below the staff.

'Bout to-mor-row more — Ev - 'ry day's a

F Maj7 E7 A-7

Handwritten musical notation for the fourth system, featuring a treble and bass clef, a 4/4 time signature, and lyrics: "new - day It'll come as sure as you're born". The notation includes a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes, and the chords are indicated below the staff.

new - day It'll come as sure as you're born —

F# D7 D-7 Db7

Handwritten musical notation for the fifth system, featuring a treble and bass clef, a 4/4 time signature, and lyrics: "What am I here for / Where do I come from / Maybe I'm do - ing it now / None of my business now". The notation includes a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes, and the chords are indicated below the staff.

What am I here for
Where do I come from

What am I here for
Where am I go - ing

Maybe I'm do - ing it now
None of my business now

C Maj7 C#0 D-7

Handwritten musical notation on a staff. The first measure contains a whole note G4. The second measure contains a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third measure contains a whole note C5. The lyrics "What's the use of non-d'ring" are written below the staff. The chords G7#11, G-7, and C7 are written below the staff.

Handwritten musical notation on a staff. The first measure contains a half note F4, a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5. The third measure contains a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics "Long as you're liv-in'" and "That's what I'm here for" are written below the staff. The chords Fmaj7, E7, and A-7 are written below the staff.

Handwritten musical notation on a staff. The first measure contains a half note F#4, a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5. The third measure contains a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics "That's what I'm here for" and "Life is just there to live." are written below the staff. The chords C#0, D-7, G7, and Cmaj7 (F#-7b5 B7b9) are written below the staff.

-LEGRANDE
BERGMAN

(BALLAD) WHAT ARE YOU DOING THE REST OF YOUR LIFE

What are you doing the rest of your life — For the North, South, East and
time of your days — All the nickels and the

A- A-(maj7) A-7 A-6

West of your life I have on-ly one re-quest of your life
dimes of your days All the reasons and the rhyms of your days —

F maj7 (A-7/E) (D-7) E-7 (D-7/E) D-7 (B-6)

1.
— That you spend it all with me — 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

A-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-wake-en what's a-sleep in your eyes —

F maj7 (A-7/E) (D-7) E-7 (B-7/C) D-7 (B-7/F#)

— It may take a kiss or two — Through

B-7b5 B-7/E E7 (E9b/5#)

all of my life — summer, winter, spring and fall of my life —

Fb D- E7 F maj7

— All I ev-er will re-call of my life Is all of my life with

F7(b5) A-/E B-7 E7

you .

A- (B-7b5 E7b9)

FINE

(BALLAD) WHAT IS THIS THING CALLED LOVE -COLE PORTER

What is this thing — called love? This

G-7b5 C7 F- 7.

furry thing — # called love? Just

D-7b5 G7 alt. Cmaj7 1 1 1 D7

who can solve — it's mys-ter-y? Why

G-7b5 C7 F- 7.

should it make — a fool of me? I

D-7b5 G7 alt. Cmaj7 C-

saw you there — ^{5 3 7} one wonderful day. You

C-7 F7 Bbmaj7 7.

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

A^b7 % D^b7 G7

ask the Lawd — in heaven a-bove, What

G^b7^b5 C7 F^b %

is this thing — called love —

D^b7 G^b7 C^b 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 And the 1. rest — less world like

$F7$ $B9$ 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 $G=7$ $A^b \text{maj}7$ $G=7^b5$ $C7 \text{alt.}$

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/SEANL

When sun-my gets blue her eyes get gray and cloudy
sun-my gets blue she makes a sigh of sadness

G-7 C7sus4 Bb-7 Eb7

Then the rain be-gins to fall
Like the wind that stirs the trees

Fmaj7 G-7 A-7 D7 B-7b5 / Bb-7 Eb7

Love is gone so what can matter. No sweet lover men comes to call
Like same vi-o-lins a-playin' wind and haunting mel-o — When

Fb/A Ab-7 Db7 G-7 / C7 Bb7 A-7 D7(b9) :

2.
-dies Pro-posed to love to hear her laugh, see her smile,

E-7 A7(b9) Dmaj7 E-7 F#-7 B7(#9)

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 Sunny Gets Blue —

G-7 C7 alt. F maj7 Gb7 7.

hold her near when Sunny 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 Gm7 / F#b5 B7

1.
dawn

There is no
sun — rise

E-7 C#-b5 C-7 B-7 F#0

When your
lor — er has
gone

A-7 D7 B-7 Bb7

Handwritten musical notation for the first system. The staff shows a melody with a repeat sign and a second ending bracket. The lyrics are "flowers" and "Life can't mean". The chords are A-7, A^b7, E-7, D-7, G7, C7, B-7, and B7.

flowers Life can't mean

A-7 A^b7 E-7 / D-7 G7 C7 / B-7 B7

Handwritten musical notation for the second system. The staff shows a melody with the lyrics "an-y-thing", "When your", and "lov-er has". The chords are E-7, A7, B^b-7, E^b7, A-7, and D7.

an-y-thing When your lov-er has

E-7 A7 B^b-7 E^b7 A-7 D7

Handwritten musical notation for the third system. The staff shows a melody with the lyrics "gone.". The chords are A^b7, G7, and A-7. The system ends with a double bar line.

gone.

A^b7 G7 A-7

(E^b7 A^b7 A-7 D7)

(BALLAD)

WHERE ARE YOU

- JIMMY McHUGH

Where are you?
Where's my heart?

Where have you gone with out me?
Where is the dream we start-ed?

Abmaj7 C-7 B° Bb-7 Eb sus4 Abmaj7 F-7

I thought I cared a-bout me.
I can't be-lieve we've part-ed

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°

SONNY ROLLINS - "THE BRIDGE"

Must I go on pre-tend-ing?

Bb7 Eb sus4 Ab maj7 F-7

Where are you?

Bb7 Eb7 Ab6

FINE

(BALLAD)

YESTERDAY

- LENNON/MCCARTNEY

Handwritten musical notation for the first system of "Yesterday". The melody is in G major, 4/4 time. The bass line consists of F, G, Bb, F, F. The lyrics "Yester-day Sudden-ly" are written under the melody.

Handwritten musical notation for the second system of "Yesterday". The melody continues with the lyrics "all my troubles seemed so far a-way I'm not half the man I used to be". The bass line consists of E7, A7, D7, D/C, Bbmaj7, C7.

Handwritten musical notation for the third system of "Yesterday". The melody continues with the lyrics "here to stay, oh, I be-lieve in yes-ter-day sud-den-ly". The bass line consists of F, E-, D7, G7, Bb, F.

Handwritten musical notation for the fourth system of "Yesterday". The melody continues with the lyrics "why she had to go I don't know she wouldn't". The bass line consists of E7, A7, D- C Bbmaj7, C7.

Handwritten musical notation for the fifth system of "Yesterday". The melody continues with the lyrics "say I said something's wrong, now I". The bass line consists of Fmaj7, E7, 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- / / D-/C Bbm7 C7

hide a-way- oh I be-lieve in yes-ter-day-

F / / E- D-7 G7 Bb F

D.S. al Fine

ENDING:

I be-lieve in Yes-ter-day-

D- G Bb F

RITARD - - - - - FINE

(BALLAD)

YESTERDAYS

- JEROME KERN

8/4

Yes — ter — days,
Yach 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 to — mad re-mance and
for day I'm dreaming

love,
of

C-7 F7 Bbmaj7 Ebmaj7 E-7

MJB - "THE MODERN JAZZ QUARTET"

1. *Then gay* *yes — ter — days.*

E♭7 *E♭7* *D-*

(E♭7)

(ROCK) YOU ARE THE SUNSHINE OF MY LIFE - STEVIE WONDER

INTRO.

C Maj 7 G Maj 7

You are the sun shine of my life
You are the ap ple of my eye

C G/f E-7

That's why I'll al way be-a-round
For-ev-er you'll stay in my heart

A7b9 D-7 G7

I feel like this You must have known

C D-7 G7 sus4 C Maj 7

is the be gin-ning
that I was lone-ly

D-7 C7 sus4 C Maj 7 D-7 C7 sus4

STEVIE WONDER - "TALKING BOOK"

CARMEN McRAE - "MS. JAZZ"

Though I've loved you — for a mil-lion years —
Be-cause you came — to my res-cue —

C maj7 D-7 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 Eb7 D-7 / F-7 Bb7 A-7 D7

1. 3 I could have bound you too. 2. see

D-7 G7 E-7 A7b9 D7 / D-7 G7

with. Love does not stand shar-ing,

C6 Fmaj7 F#0 C/G A7

Not if one cares. Have you been com-

D-7 G7 Cmaj7 B-7b5 E7b9

-par-ing my ev-ry kiss with theirs?

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

If on the other hand, I'm faith-ful to you, It's not through a sense of

D-7 G7 E-7 A7 alt. D-7 G7 alt.

du-ty ; You are too beautiful and I am a fool for

C maj7 D-7 / 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

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

til you've found the meaning of the blues; cost; Un-til you've loved a love you've had to Un-til you've flipped your heart & you have

1.

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

2.

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

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

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 sleep

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.

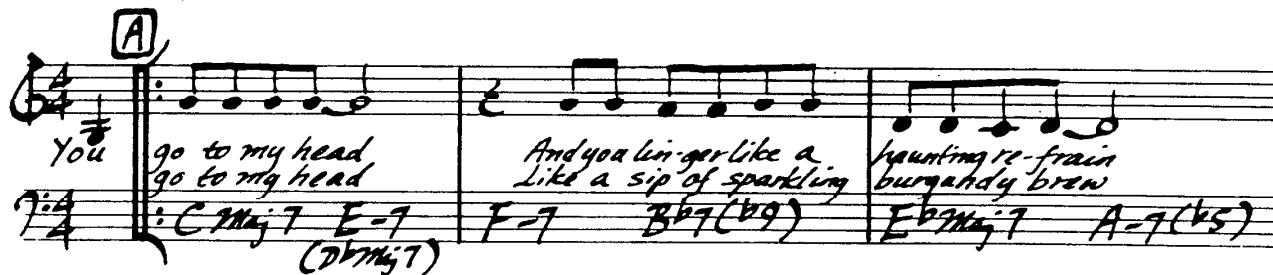
The gamblin's done now,
Yes, the game is over.
The last move's been made,
The last dice has been tossed.
You think you've won, but,
Now we both have lost,
At such a cost,
'Cause that's what love is.

(BALLAD)

YOU GO TO MY HEAD

- J. FRED CORTS

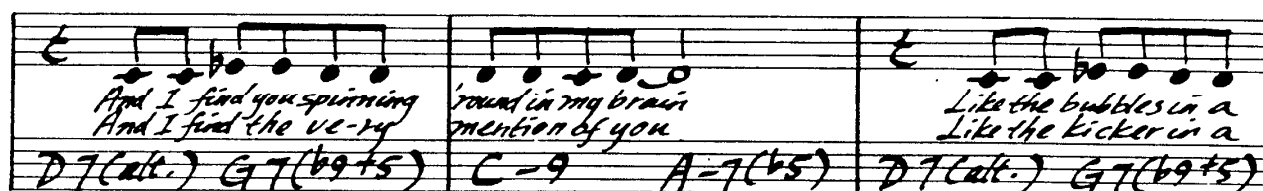
A



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)



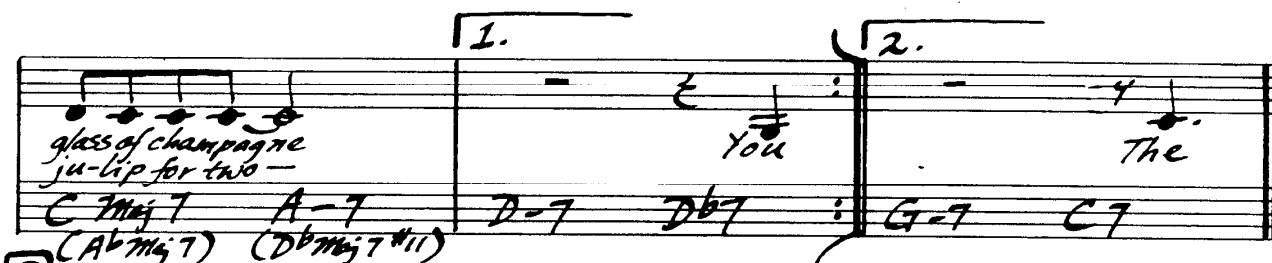
And I find you spinning
And I find the ve-ry

'round in my brain
mention of you

Like the bubbles in a
Like the kicker in a

D7(alt.) G7(b9+5) C-9 A-7(b5) D7(alt.) G7(b9+5)

1. 2.



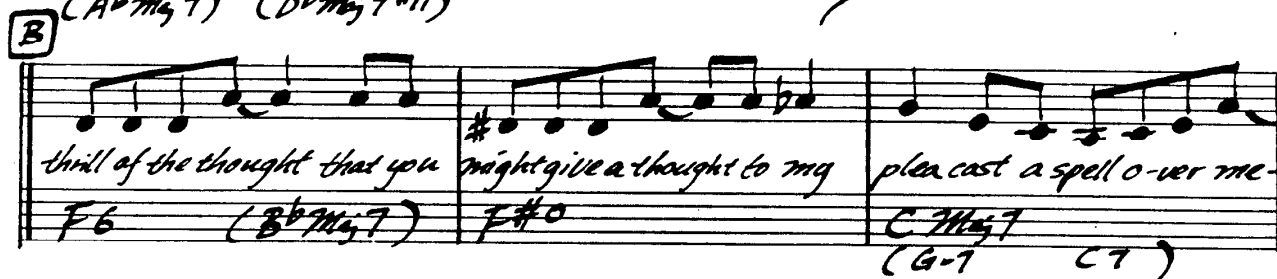
glass of champagne
ju-lip for two -

You

The

C Maj 7 A-7 (Ab Maj 7) (D#m7 #11) D-7 Bb7 G-7 C7

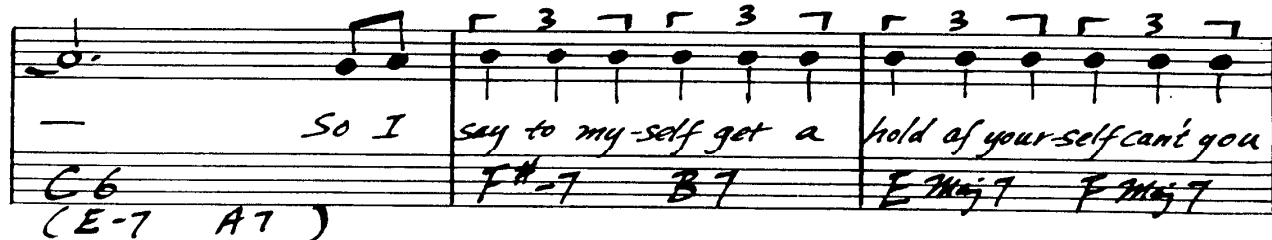
B



thrill of the thought that you
might give a thought to my

plea cast a spell o-ver me

F6 (Bb Maj 7) 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 Eb Maj 7 F Maj 7

ELLA FITZGERALD & JOE PASS - "TAKE LOVE EASY"

3 3

see that it never can be You go to my head

F#7 B7 E7 Eb7 D7 Db7 C Maj7 Db Maj7

With a smile that makes my temperature rise Like a summer with a

F7 Bb7(b9) Eb Maj7 A7(b5) D7(alt.) G7(b9#5)

thousand Julys - You in-tox-i-cate my soul with your eyes -

C=9 A7b5 D7(alt.) G7(b9#5) C Maj7 (Ab Maj7 Db Maj7)

D

Though I'm cer-tain that this heart of mine

G7 C7 F Maj7 F-(Maj7) Bb7

3 3 3 3

hasn't a ghost of a chance in this crazy ro-mance

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

3

- You go to my head.

D7 G13 C Maj7 (D7 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 E7/B G

you and when I'm with you I always
 Ab7b5 G-9 2) F#-7 2) F-7 F-6

think — you're every-thing! And as — time goes
 E-9 A7 D C A C#7/G#

by floating like a bird am I E-ven songbirds
 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 Ab- Eb7 Ab- / / Eb7

game, and as we go dancing thru the sun in

Ab- G7b9 C B+7 E-9 A7

love and as time goes by, floating like a

D C A C#7/G# GΔ+5 F#7

bird am I E-ven song birds I know all

B-7 Eb7/bb AΔ+5 Ab7 G7 F#7

sing, You're every-thing!

F7 E7 A E-7/G A E-7/G

SOLO

A E-7/G /.

FINE
474

(MED.)

YOU STEPPED OUT OF A DREAM

-KAHN/BROWN

A

4/4

You ——— stepped out of a dream ———

Cmaj7 F#maj7

— You are too won-der-ful — to be what you

F#-7 Eb7

seem! ——— Could there be eyes like yours ———

A#maj7 G-7

— Could there be lips like yours, ——— Could there be

C7 Fmaj7

smiles like yours, ——— hon-est and tru ———

F-7 Bb7 Eb-7 Ab7

B

ly? You stepped out of a

D-7 G7 Cmaj7

cloud, I want to take you a-way,

Dbmaj7 Fb-7

a-way from the crowd And have you

Eb7 Gb7 F7

all to my self, a lone and a-part

D-7(b9) G7 Eb-7

out of a dream, safe in my

A7 D-7 G7

heart.

Cmaj7

YOU TOOK ADVANTAGE OF ME

- ROGERS/HART

I'm a senti-men-tal sap, that's all -
I'm just like an ap-ple on a bough -
What's the use of try-ing
And you're gonna shake me

E^b maj7 E^o 7 F -7 B^b 7 G -7 G^b o7

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-van-tage of
took ad-van-tage of
me!
me!
I'm so hot and bothered that

E^b maj7 B^b 7 E^b ($2x: G$ -) C - 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 aw-ful each
time you go - And much worse when you're

C - D 7 G 7 C 7 F 7 B^b 7

near. Here am I with all my bridg-es burned,

F-7 Bb7 Ebmaj7 E07 F-7 Bb7

Just a babe in arms where you're concerned, So lock the doors and

G-7 Gb07 F-7 Bb7 Ebmaj7 Eb7

call me yours 'cause you took ad-vantage of me!

Abmaj7 Ab-6 Ebmaj7 Bb7 Eb

FINE

YOU'VE CHANGED

-CARL FISCHER

You've changed, that sparkle in your eye is gone, Your
 changed, Your kisses now are so bla- se, You're
 Eb7maj7 A-7b5 D#7 Bb-6

smile is just a care-less yawn, You're breaking my heart, you're chang-
 bored with me in ev-'ry way, I
 G-7b5 C#7 F9 B7 1 Bb7 B7

You've can't un-der-stand, you're chang-
 Eb C-7 F-7 Bb7 B7 Bb7

You've for- gotten the words, "I love
 Bb-7 Eb7 C- Db7 Bb7 Eb7 Ab7maj7

- you," each memo-ry- that we've sha-red. You ig-
 Ab-7 G-7 Eb Bb7 Bb7 Eb7

BILLIE HOLIDAY - "LADY IN SATIN"

"THE ORIGINAL RECORDINGS"

more ev-ry star a-bore you, — I can't re-a-lize you ev-er cared.

$A^b M^b j7$ $A^b -$ $E^b M^b j7$ $G^b -6$

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

$F-7$ $B^b +7$ $E^b M^b j7$ $A-7^b5$ $D^b +9$

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

$B^b -6$ $G-7^b5$ $C+7$ $F-9$

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

$B-9$ $B^b +7$ E^b $(F-7 B^b +7)$

KEY	TRIADS			SIXTHS		SEVENTHS				NINTHS	
	MAJOR	MINOR	AUGMENTED	MAJOR	MINOR	DOMINANT	MINOR	MAJOR	DIMINISHED	DOMINANT	DIMINISHED
C	C	Cm	C+	C6	Cm6	C7	Cm7	Cma7	Cdim	C9	C-9
C#	C#	C#m	C#+	C#6	C#m6	C#7	C#m7	C#ma7	C#dim	C#9	C#-9
D	D	Dm	D+	D6	Dm6	D7	Dm7	Dma7	Ddim	D9	D-9
D#	D#	D#m	D#+	D#6	D#m6	D#7	D#m7	D#ma7	D#dim	D#9	D#-9
E	E	Em	E+	E6	Em6	E7	Em7	Ema7	Edim	E9	E-9
E#	E#	E#m	E#+	E#6	E#m6	E#7	E#m7	E#ma7	E#dim	E#9	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