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.
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(BALLAD) A CHILD IS BORN

Now out of the night
Soft as the dawn
In-to the light
This child, innocent child
Soft as a child

This child is born One small heart
One pair of eyes One work of
Here in my arms
Here he lies

Trust-ing and warm
Bless-ed this

A child is born.
A FINE ROMANCE

A fine romance! With no sweet kisses! A

A-7 G7 E7

fine romance, my friend, this is! We want to! I

E-7 A-7 D-7 G7

should be like a couple of hot tomatoes! But

C6 E-7 I A7 D-7 G7

you're as cold as yesterday's mustard toes! A

C Maj7 E-7 I F E7 A7 D-7 G7

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

C Maj7 C7 Emaj7 F#0
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 guards, with no insults, and all morals! I've never missed the crease in your blue serge pants. I never get the chance. This is a fine romance!

A Fine romance! With no kisses! A Fine romance, my friend, this is! We two should be like clay in a dish of chowder; But we just stiff the parts of a Saltpetre powder. A Fine romance with no clinches, A Fine romance with no pinches, you're just as hard to land as the 'ile de France.' I haven't got a chance! This is a fine romance!

A Fine romance! My dear Duchess! Two Old fogies who need crutches! True love should have the thrill that a healthy dance has! We just have half the ball that the March of Time has! A Fine romance! My good, woman! My Strong 'Aged in the Room' woman! You never give the Orchids a glance! No you like cactus plants; This is a fine romance!
(MED. SWING) **A FOGGY DAY**

A Fog-gy

Day in Lon-don
town

F maj 7
A-7's D7b9
G-7
C-7

Had me
low and had me
down

F6
D-7b5
G7
G-7
C-7

I view the
morning
with a
alarm

F maj 7
C-7
F7
Bb6
Bb-6

(The) British mu-
se-um had
last its
charm

F maj 7
A-7
D7
G7
G-7
C-7

How long I
wondered, could
this thing
last?

F maj 7
Ab-7
G-7
C-7

CARMEN McRAE — "LIVE AT SUGAR HILL"

ELLA FITZGERALD & JOE PASS — "TAKE LOVE EASY"

5. GEORGE BENSON QUARTET — "IT'S UPTOWN"
But the age of miracles had nick passed.

F6 D7b5 G7 G7 C7

For suddenly I saw you there. And through

C7 F7 Bb6 E7

foggy London town the sun was shining ev'ry

F6 G7 A7 Bb6 A7 D7 G7 C7

where.

F6 (G7 C7)

FINE
(MED. AFRO)

A NIGHT IN TUNISIA

-DIZZY GILLESPIE

1. The moon is the same moon, hope you,
   stars are a-glow in the heavens,
   But a glow in its cool evening light.

   The stars are a-glow in Tunisia;
   Shining at night in Tunisia.

2. Never does it shine so bright
   they guide through the desert sand.

   The And

Words fail to
tell a tale exotic to behold.

Each night's a
deeper night in a world ages old.

The

Cats of the days seem to
vanish.

The ending of day brings re-

7. LEE MORGAN - "THE COOKER"
   TUXEDO JUNCTION - "TAKE THE "A" TRAIN"
-lease, Each wonderful night in Tun-i-sia-

where the nights are filled with peace – INTERLUDE

E-7b5 A7b5 D- E-7b5

G7#11 G7#11 G (Cmaj7)

(Solo BREAK) G-7 G7b9 Fmaj7

E-7b5 A7b9
AFRO BLUE

I hear a hand
Dancing for joy
stroke on a
der—lic—tic whirl

Shades of de—light
co—coa—hue

Rich as the night
Af—ro—Blue

Two young lovers are face to face— with un—du—la—ting

OSCAR BROWN JR. — "SIN AND SOUL"

ROLAND KIRK — "VOLUNTEERED SLAVERY"
Afro Blue

They gently sway then slip away to some secluded place
Shades of delight, cocoa hue
Rich as the night
Afro Blue

Solo:

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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 it's 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, all by myself, the one you love, No one to walk with, but I'm with you, it's

I'm happy on the shelf, I'm savein' my love for the one you love, I'm thinkin' of you.

I.

Eb C7 F7 Bb7

Eb Ab

Like Jack Horner, in the corner,

Don't go nowhere, what do I care, Your kisses

A7 C7 F7
we worth wait-in' for, he — love me
C-7  F7  Gb7  Gb7+5

I don't stay out late, don't care to go, I'm home a-bout eight, just
Eb  Eb7  F-7  F#7  Eb  G7+5

me and my ra-di-o, Ain't misbe-ha-vin' I'm savin' my love for
Ab  Ab7  Eb  C7  F-7  Gb7

you.
Eb
(Ned.) ALICE IN WONDERLAND - FAIR/HILLIARD

When ice in land
How do you roll away
Where is the hill
Where is the sil-ver cres-cent

Bill Evans - "Sunday at the Village Vanguard"
moon? They must be somewhere
E7 F#7 Bb9 E7 A7

in the sunny afternoon
D7 A7 D7 A7 D7 A7 G7 D7

-ice in Wonderland where is the path to
G7 Cmaj7 Fmaj7 Bb9 E7

Wonderland? Over the hill or here or
A7 Eb7 D7 G7 E7

there I really wonder where?
A7 D7 G7 Cmaj7

FINE
Miles Davis - "Kind of Blue"
The sea, the sky and you and
I, sea and sky and you and I know
All blues, 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

A colour, a colour, the blues is more than a
Colour, They're a moan of pain, a taste of strife, a sad refrain
A game which life is playin', Blues
Can be the, livin' hues 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  ----STEVE WONDER

All is fair in love and chance.
It's a crazy world.

She's a game.
Two people can be
I tossed my own to stay

in love as one they say.

in love with me you'll stay.

But all is changed.
But all in love is so

time.

The future wasn't see.
You either win or lose.

The road you love be
When all is put away.

A headache mystery.
The losing side I'll

19.
I had to go away.
I should have never left your side.

I a writer takes his pen to write the words again that All In Love is Fair.

All of fate's a A writer takes his pen to write the words again that All In Love Is Fair.

RA

STEVIE WONDER - "INNERVISIONS"
(MID. SWING) ALL OF ME

All of me — why not take all of me.

Can't you see — I'm no good without you.

Take my lips — I want to lose them.

Take my arms — I'll never use them.

Your goodbye — left me with eyes that cry.

BILLIE HOLIDAY — "THE ORIGINAL RECORDINGS"
WILLIE NELSON — "STARDUST"
How can I go on dear with out you.

You took the part that once was my heart. So

why not take all of me.

FINE
ALL MY TOMORROWS  - Cahn/Van Heusen

1. A7 G maj 7/8 Bb9 A7 D7b9 E7b5 E7b9
   - but I'm not nearly so sure as I
   - But I've got lots of plans for to-
   - I've got marvelous plans for to-

2. A7 D7b9 G7sus4 G7 Cmaj7
   - morrows belong to you.
   - No one knows
   - better than I that luck keeps passing me by

23.
But with you there standing at my side I'll soon be turning the tide.

As long as I've got arms that cling at all It's you that I'll be clinging to And all the dreams I've dreamed And borrowed on some bright tomorrow they'll all come true And all my bright to-morrows belong to you.

FINE
(BALLAD) **ALL OF YOU**  
-COLE PORTER-

I love the looks of you, the lure of you, The sweet of you, the pure of you, The eyes, the arms, the mouth of you, The East, West, North and the South of you.

---

_I'd love to gain complete control of_
I'll tell you, and han—dle even the heart and soul of
C7

you. So love at least, a small part of me, do,—
A7b5 D7 b9 G7

_for I love all of you._
C7(2-5) F - C7 F-7 Bb7 Eb6

(FINE)

F-7 : |
ALL THE THINGS YOU ARE

- Hammerstein/Kern

You are the promised kiss at spring time that makes the lonely winter seem long.

You are the breathless hush of evening that trembles on the brink of a lovely song.

You are the glow that lights a star. The dearest

Sonny Rollins - "Sonny Meets Hawk"
Betty Carter - "Finally"

27.
things I know are what you are
F7 B7 Fmaj7 C7

Some day my happy arms will hold you and
F7 Bb7 F#7 A7maj7

some day I'll know that moment divine when
Dbmaj7 Db7 Amaj7 F7#9

all the things you are are mine.
Ab7 F#7 Amaj7 (G7 C7)

FINE
(BALLAD) **ALONE TOGETHER**

```
(Ballad)

Beyond the blind, 

world night, 

we're not too much strong as long as 

we're not too 

A-Bove the star-less 

A-Bove the 

D- 

E=7 A7 D- 

G- 

G-7 

A79 D7b9 G- 

G-7 E7 F7 

A- 

A-7 D Maj7 

MILES DAVIS - "COLLECTOR'S ITEM" 

JIM HALL - RON CARTER DIO - "ALONE TOGETHER" 

29.
```
2.

Gather?

Our love

Is as deep as the sea.

Our love

Is as great as a love can be.

And we can weather

The great unknown.

If we're a-

Love to gather.
(DOUBLE TIME FEEL) AM I BLUE? - CLARKE/ARST

G7 | C7 | F6 / A7 | D7

 Hint those tears of each plan
 in those eyes with your man

G7 / Dm7 | C7 | F6 | A#7 | G7 | C7

 I.

 tell-in' you? I done fell through

G7 / Dm7 | C7 | F6 | A#7 | G7 | C7

 2.

 F6 / Bb | Bb- | F6 | E7 | A- | A- (Dm7)

 I was his only one,
 but now I'm

A-7 | A-6 | B-7b5 | E7

31.
Xawa,

was

the sad and lonely one.

E7b5 E7 A7 D7

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

G7 C7 F6 D7

now he's gone and we're thru.

G7 C7 Fmaj7 D7

Am I blue?

G7 C7 F6 (G7 C7 )

32.
**ANGEL EYES**

-Dennis/Brant-

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

```
C7 C#p A7 / D7f5 G7 b9
```

```
My old heart ain't gainin' no ground because my Angel Eyes ain't here.
```

```
C7 C#p A7 / D7f5 G7 b9
```

```
Angel Eyes that old devil sent, they grow disarmingly bright.
```

```
C7 C#p A7 / D7f5 G7 b9
```

```
Need I say that my love's mis-spent, mis-spent—Angel Eyes tonight. So
```

```
C7 C#p A7 / D7f5 G7 b9
```

```
Drink up—all you people order anything you see. Have
```

```
B7 E7 A♭ Maj7 A♭ B7 E♭ b9 A♭ Maj7 D♭ Maj7
```

33.
fun—hap—py peo—ple, the—drinks and the laugh on me.

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

Got to find who's num—ber one and why my an—gel Eyes aint here.

why my an—gel Eyes aint here.

FINE

34.
APRIL IN PARIS

April in Par-is

Ches-te-ri in blossom,

C Maj7 D7sus G7


C Maj7 C G7 C

April in Par-is

dis is a feel-ing

F Maj7 D7sus E7 A A7/g

no one can ev-er—re-prise.

F7sus B9 B7 E7 E7sus A7b9

I ne-ver know the dawn of spring,

G7 F C Maj7 E7 D7sus F C

Charlie Parker—“April In Paris”

Thelonious Monk—“Mood”

“Lambert, Hendricks & Baylor At Basin St. East”
I never knew how to speak, never did a woman embrace. Till:

April in Paris  --  Woman I ran to?

What have you done to my heart?

Fine
(BALLAD)  
AS TIME GOES BY  
-Hermann Hopfeld

You must remember this, a kiss is still a kiss, in
when two lovers woo, they still say, I love you, an
sigh is just a sigh;

F7  Bb7  Bb6  Bb7  Eb6  (F-7

The fundamental things are simple, as time goes
matters what the future brings, as time goes

F7  G-7  F7  F-7  Bb7

by. And by.

F-7  Bb7  G7  C7

moonlight and love songs never out of date,

F- A0  C  Ab7

Heart full of passion, jealousy and hate;

WILLIE HOLIDAY - "STRANGE FOUL"
Man must have his mate, that no one can deny. It's
F7  Bb7  Bb  Bb7

Still the same old story, a fight for love and glory. A case of do or die!
F7  Bb7  Bb6  Bb7  Eb6  (F-7)

The world will always welcome lovers. As
F-7  G-7  F7  G-7  C7

Time goes by.
F-7  Bb7  Eb6  Db7  Eb6  (Bb7)

FINE

38.
Autumn in New York

Autumn in New York, why does it seem so invit—ing?

G7 A7 Bb6 C7 Fmaj7 G7 A7 D7 b9

Autumn in New York, it spells the thrill of fest, night—ing

G7 A7 Bb6 C7 A7 b5 D7

Glittering crowds and shimmering clouds in canyons of steel— They're

G7 B7 E7 A7maj7 I I I D7 b5

making me feel — I'm home — It's

C7 D7 G7 b9 Cmaj7 C7 C7

Autumn in New York, that brings the promise of new love

G7 A7 Bb6 C7 Fmaj7 G7 A7 / D7 D7 b9

Music: "The Modern Jazz Quartet"

39.
Autumn in New York — is often mingled with pain —

C-7  D-7  E66  F7  Bb6  A+7  G7

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

F-7  C7  E-  A+7  Dm7  Aby  Dm7  C7

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

G-7  A+7  Bb6  C7 by  F-
(Med. Jazz) **Autumn Leaves**

- The falling leaves—drift by the window,
  
- the autumn leaves—of red and gold.

- I see your lips,—the summer kisses,—
  
- the sun-burned hands—I used to hold.

- Since you went away,—the days grow long.

**Bill Evans—"Portrait in Jazz"**

41.
And soon I'll hear old winter's song.

E-    A-7    D7    Gmaj7

But I miss you most of all, my darling.

F-7b5    B7b9    E-7    Eb9

when an _tune leaves start to fall.

D-7    Db7    Cmaj7    B7b9    E-

FINE

(The falling)

(These lines are not present in the image.)
BAUBLES, BANGLES & BEADS

A

Baubles, bangles, Hear how they jing-jang-a,

Bb7 Eb9 Abmaj7 F-7

Baubles bangles, Bright shiny beads.

Bb7 Eb9 Abmaj7 y.

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

D-7 G9 Cmaj7 A-7

Wearing baubles, bangles and beads.

D-7 G9 Cmaj7 y.

B

I'll glitter and gleam so,

F#-7 B7 Emaj7 y.

43.
Make some-body dream so that
A7 E7 A7 A7

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

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

baw-bles, bangles and beads. --
Bb7 Eb9 Abmaj7 y.
BEAUTIFUL LOVE - Victor Young

Beautiful love, you're all a mystery -
I've roamed your paradise.

Have you done to me?
Dream to re-a-life,
I was con-reaching for

Beautiful searching for love, what my

tent-ed till you came on long,

thrilling my soul with your

"BEST OF BILL EVANS"

45.
Beautiful love, will my dream come true?

FINE
(BALLAD)  BEWITCHED

ROGERS & HART

I'm wild a-gain, Be—
couldn't sleep! And
wouldn't sleep, A—

Simpering, whispering
love came and told me I
child a-gain, Be—
shouldn't sleep, Be

witched, bothered and be—

witched, bothered and be—

wild-ered am

I?

Lost my heart, but what
of it?

He is cold. I a—

47.
He can laugh but I love it,—although the laugh's on me,
I'll sing to him each spring to him. And
Long for the day when I'll cling to him, Be—witched, bothered and be
wild-ered am I.

D7 G7 C C#m7 D7 G7 C D7

FINE
BEYOND THE SEA

-LAWRENCE/TRENET-

F Maj7  A7  D7  C7  F6  D7  G7  C7

F Maj7  A7  D7  C7  F6  D7  G7  A Maj7  B7  E7

A Maj7  F6  B7  E7  A  A Maj7  A6  D7  G7
know beyond a doubt, my heart will lead me there

C6 A7 D7 G7 Cmaj7 A7 D7 G7

soon. we'll meet beyond the shore, we'll kiss just as before, happy we'll be beyond the sea and never again I'll go

G7 C7 F6 D7 G7 C7

sail

G7 C7 Fmaj9 (G7 C7)

50.
(Bossa)

**BLACK ORPHEUS**

- Louis Bonfa

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

Carnival

sing till the sun rises high

time is here, magical time of year And as the

time draws near, down my heart

I'll

sing while I play my guitar I'll

WAYNE SHORTER - "SHORTER MOMENTS"

51.
cling to this dream from afar

true love come my way on this car-ni-val day or will

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

D. S. al Coda
"THE THERANUS 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

We'll have a ball room, a small room, for

G7 C7 Fmaj7 D7

two room, where ev'ry day's a ho-ho-day, Be-

G7 C7 Fmaj7 G7 Bb7 Bb6

cause you're married to me. my wise head upon your

F A7 Bb0 G7 C7 F G7 C7

knee. we will thrive on, keep a-line on

F C7

Just nothing but kisses, With Mister and

F Fmaj7 C7

55.
Miss—us
On little blue chairs.
G7  C7  D7  G7  G7  C7

{You saw your}
[ill hear my] trou-s-eau, And
F6  C7  Fm7/D  D7

Cru-soe is not so far from
G7  C7  Fm7/I  I  F7  Bdim7  G7

blue room far a-way up¬stairs!
F  G7  C7  F

FINE

56.
BLUESETTE
- Toots Thielemans

Poor little, sad little, blue Blue-sette.

Don't you cry, don't you fret.

You some blue boy is longing, just you'll wan-tin to.

and your blues will be true to.

One loving arm he can love will come in your and

57.
Bluesette - 2

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

Bb maj 7 7 7 7 A 7 b 5 5 5

Have you heard the news yet, Love is round the corner.

G 7 7 7 7 C 7 7 7 F 7 7 Bb 7 7 7

Love wrapped in rainbows and tied with pink ribbon to

Eb maj 7 7 7 7 Eb 7 7 7 Ab 7 7 7

make your nest spring time your gold wedding ring time so

Dm maj 7 7 7 7 Gb 7 7 7

dry your eyes don't cry pout, don't cry fret goodbye

Cdmaj 7 7 7 7 C 7 b 5 5 5

good times are coming Blue-satte

D 7 7 7 Db 7 7 7 C 7 7 7
CANNONBALL
way
That magic

day
may just be to-

-day!

D-7 /
C-7

Bb6
F7sus4
D-7 / C-7b3m/ Bb6
Body AND Soul

My heart is sad and lonely,
For you I sigh, for you, dear, only

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

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

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

I can't believe it; it's hard to conceive it; that you'd turn away from me.

John Coltrane - "Coltrane's Sound"
Betty Carter - "Finally"

61.
Are you pretending, it looks like the ending, Unless I could have one more chance to prove, dear.

D-7 G7 Cmaj7 Eb E D-7 G7 CT 8th 8th (8th)

My life a wreck you’re making. You know I’m yours for just the taking:

Eb-7 Ab7 D7 Dmaj7 CT add. F-7 F-0

I’d gladly surrender myself to your beautiful soul!

Eb-7 Ab7 F7/A Ab7 Eb7 Ab7 Db6 (B♮7)

FINE
BUT BEAUTIFUL

Love is funny, or it's sad, or it's quiet, or it's mad. It's a good thing or it's bad. But beautiful,

Beautiful to take a chance. And if by chance you fall, And I'm thinkin', I wouldn't mind at all.

Love is tearful or its gay, It's a problem or its

BILLIE HOLIDAY - "LADY IN SATIN"
FREDDIE MURSAD - "GETTING IT TOGETHER"

63.
play. It's a heartache either way, but beautiful.

And I'm thinkin', if you were mine, I'd never let you go. And that would be but beautiful. I know.

FINE

(A7 D7)
CENTERPIECE

(The) pure I wish you pretty
bu - by some - where

The - pure I feel my love increase
long a country road a-piece

I'm building all my dreams a - round you
Our little cottage on the - outskirts where

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

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

baby you're my center - piece.

"LAMBERT HENDRICKS & ROSS"

65.
THE HOTTEST NEW GROUP IN JAZZ

LAMBERT, HENDRICKS, & ROSS!
(Bossa) CHEGA DE SAUDADE (NO MORE BLUES)

No more blues — I'm goin' back home —

No more blues — I promise no more to roam

Home is where my heart is — The funny part is My heart's been right there all the time —

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

GARY BURTON — "ALONE AT LAST"

67.
No more fears — and

A7b9    D-    D7/C

No more sighs — and no more fears

E7/B    E7    E7b5

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

A7b9    D-    D7b9

I swear I'm gon-na re-

G-    G7/E    A7b9/E    D-

I'm gon-na set the down and there'll be no-more blues

D7/C    B7b5    E7b5    A7b9

For ev'ry

D-    A7    #5 Dm7
day while I am far away — my thought turns

home — ward — for-ev-er home —

— ward I trave-elled round the world — in search of hap —

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

— it was in my home — town — Oh

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

swear I'll settle down — cause I am through — with wand-ering

Through with squandering I've been on my own for much too long

- I'm returning — (my) feet are burning — no use in stop

-ping me — now I've decided there'll be no more blues

D (E7b5 A7b9)
(FAST)  

CHEROKEE  

Sweet Child  In- dian maid  
of the Prair-  en,  
since  your  

first I met  I can't for- 
love keeps  my  heart en-  

I C’h  B  F  7  


get-you  Cher-o-keee  
thrall-ing.  sweet- 

C 7  C 7  B 7  G 7  C 7  


dreams of summer time  of  

C 7  F 7  B 7  

CLIFFORD BROWN - "BROWNIE EYES"  

71.
gone by

Through my

memory so tenderly and sigh.

My sweet maiden en

One day I'll hold you in

my arms fold you Cher - o -

kee.

FINE
COME RAIN OR COME SHINE

I'm gonna love you like nobody's loved you, Come rain or come shine.

High as a mountain And deep as a river, Come rain or come shine.

I guess when you met me It was just one of those things,

But don't ever bet me, 'Cause I'm gonna be true if you
let me. You're gonna love me like no-body's loved me, come.

C7 G7  C9 F Maj7 A7

rain or come shine.

D7  G7

happy together, won't it be nice.

F#7  B7  A7

Days may be cloudy or sunny, we're in or out of the

D7  G7

money. But I'm with you always, I'm with you rain or

D7  G7 Maj7  F Maj7  E7  A7

shine!

D6  FINE
(SLOW)  COME SUNDAY  -DUKE ELLINGTON

\[\text{(Harmony, Arrangement, etc.)}\]

Lord dear lord of love  God almighty God a-
\[F7\quad E7\quad F7\quad D7\]

祈求 Please look down and see my peo-
\[G7\quad C7\quad F7\]

through I be-lieve I we can we feel
\[Bb\quad Eb\quad Bb\quad (G6m7\quad Bm7\quad E7\times5\quad D7(4)\quad G7\quad C7)\]

saw the sun and wear-y but he knows our ev-
\[D7(4)\quad - (B9)\quad G7\quad C7\]

I go to hun in gray skies cause they're just clouds pass-
\[F7\quad C7\quad F7\quad A7\quad G7\quad C7\]

75.
by—hy—hy
pray-er—er
The leaves of the
From dawn to sun
val—ley they

neither talk nor
work hard all day
sin long
and
flower—es bloom and
Sun—day oh come

spring time birds—
Sun—day that's the
song—

FINE

76
CONFIRMATION

F  E7b5  A7  D7  C7  F7 3
F7  Bb7  A7b5  D7  G7  C7b9
F  (E7b5)  A7  D7  C7  F7
F7  Bb7  A7b5  D7  G7  C7  F
C-  C-(Cm7)  C7  F7alt.  Bb7maj7
Eb7  A67  Db7maj7  G7  C7alt.
F  E7b5  A7  D7  C7  F7 3
F7  Bb7  A7b5  D7  G7  C7  F

77. C. PARKER - "NOW'S THE TIME"
(Bop) **Confirmation**

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) CÓRÇOVAO ("Quiet Night..."

(INTRO-SLOWLY)

(ENTER BOSSA)

Quiet night of quiet stars.

Quiet thoughts and quiet dreams,

Quiet walks by quiet streams,

F - F Maj7 - F Maj7 - F - Bb7

quiet chords from my guitar,

floating on the silence that surrounds

A70 - G7 - C7 sus 4

As.

and a window looking on the moon

E - A7 (9G) - D7 - V.
-trains and the sea, how love-ly. This is where I want to be.
D-7       A-7           D7/A       y

here, with you so close to me—un-till—the final sinner of life's end
A-7       y          G-7          C7

I who was lost and love-ly,
F-7      Fmaj7      Fmaj7

believing life was on-ly—
E-7      A-7           D-7       G-7

a bitter, tragic joke have fought with you;

the meaning of exist-ence, oh, my love
E-7      A-7           D-7       G-7

(LAST X ONLY)

E-7

F-7

C6       FINE     80.
(FAST) Cotton Tail

Way back in my child hood
I heard a story so true
day one day

B7 E7

B7

C7

B7

B7 E7

F7 - B7 E7: Ab

No Melody

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

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

Duke - "THE GOLDEN DUKE"

"LAMBERT, HENDRICKS & ROSS SING ELLINGTON"

81.
I heard the old story. One rabbit foot'll bring luck. But it's much more lucky, luckier, or noticing the rabbit's attached.
(BALLAD) CRYSTAL SILENCE

Oh, where did he go? Now all alone, I can recall

cries fleck in my dreams I see him still through the

cries fleck in my dreams I see him slip away

Cr--ystal si--lence of the night  

game he might have played if he stayed if he had

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

As long as

Time exists I shall re-
call the man I knew so well.

One day I knew in-

Time our paths will meet and then we'll feel the
joy the joy we both have known

That I love and call my own.

ENDING

FINE

CHICK COREA - "RETURN TO FOREVER"
GARY BURTON & CHICK COREA - "CRYSTAL SILENCE"
(BALLAD)  COULD IT BE YOU

Could it be, could it be
Are you the one I've
Are we the ones we dream of?

The one I'm always wait-ing for?
I'm on the dream a-bond?
For 60, since

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

Why bother pre-tend-ing?
The song is un-

G-7  G-7  C-7  F-7
Bb7  C-7  F-7
G-7  G-7  C-7  F-7
Bb7  C-7  F-7

87.
Could be, these revisits of mine, for
C9  C7  F7  Bb9  D7

far too divine to come true,
E♭maj7  C7  G7  E♭7  A7  Bb9  E♭maj7

be really you?
C9  C7  F7  Bb6  (C7  F7)

FINE
DANCING ON THE CEILING

- ROGERS/HART

He dances o-ver head
I try to hide in vain
Underneath my

near my bed.
counterpane.

They're
In my

sight.

love

Through the night!

I whisper.

Go a-way, my lover.
It's not fair.

But I'm so grateful to discover
He's still there.
I love my ceil-ing more

Since it is a dance-ing floor Just for —

my love.

FINE

90.
DARN THAT DREAM

Van Heusen

Darn that dream I
Darn your lips and
Darn your eyes, They
Lift me high a-bow-the

G6 / Bb7 / Eb7 / A7 / B7

G6 / Bb7 / Eb7 / A7 / D7

G6 / Bb7 / Eb6 / C7

G7 / F# / F7 / Bb7

G7 / F# / F7 / Bb7

BILL EVANS/JIM HALL - "UNDERCURRENT"

91.
mood I'm in, I'd welcome a nice old night-mare.

G-6 \hspace{1cm} A-7 \hspace{1cm} D7 \hspace{1cm} E\flat7 \hspace{1cm} D7

Darn that dream and bless it too, without that dream, I never would have you.

G \hspace{1cm} Bb7 \hspace{1cm} E\flat7 \hspace{1cm} A-7 \hspace{1cm} B7 \hspace{1cm} E- E\flat6 \hspace{1cm} A\flat7 \hspace{1cm} C-6

But it hasn't meant what came true, oh

B-7b5 \hspace{1cm} E7 \hspace{1cm} A-7 \hspace{1cm} F7 \hspace{1cm} B-7 \hspace{1cm} E\flat7/A\flat7

Darn That Dream.

A-7 \hspace{1cm} D7 \hspace{1cm} G-6
(Med. Soul. Jazz) DAT DERE

Bobby Timmons

Oscar Brown, Jr.

"Sin and Soul"

93.
DAT BARE - 2.

questions get wild Like, 'Tadlcyan, I hab dat big el-e-pantob or dove?''

Don't

A7b5 D7 G7 E7 D7b5 G7 F/C G7

wanna comb my hair 'n' where my taddy bear 'n' Dadly, oh boy lookit the cow boy can't decide.

C - C7/Gb A7b5 A7b5 A7b5 A7b5 F7

Hey can I hab a pair o' boots I dat wear 'n' Dadly can

D7b5 G7 C - C7/Gb A7b5 A7b5 A7b5 A7b5 F7

I hab dat big el-e-pantob or dove? -

The time will march the life's parade goes

D7b5 G7 F C - C -

years will go the ood - ding by He'll lit - tle fellow's need to know some gon - na grow I gotta

C6 E7 F7 G7

tell him what he stil the answers needs to know He'll - pohin a - longs he'll bring you singin' out and confusion

But I'll try best that I sing no - n's how's he'll be a man

C - C6 D7 G7

94.

(cont'd)
As you give a kid your best and hope he'll pass the test when you finally send him out into the world somewhere. But

ho he's growin' I'm bettin' I never will forget 'n Daddy can I hab dat big el-o-pontober done?

Hey why don't you done? 'n' how you want dat done? 'n' Daddy,

Hey Daddy how's dat sup pun done? Hey Daddy what is fair? How

Come I gotta share 'n' Daddy can I hab dat big el-o-pontober done?

Fine
THE DAYS OF WINE AND ROSES

The days of wine and roses—Laugh and run away—Like a child at play—Through the meadow land toward a closing door, A door marked "Never-more," That wasn't there before—The long—by night dis-closes—Just a

LAMBERT, HENDRICKS & RAVAN—"HAVING A BALL AT THE VILLAGE GATE"

97.
passing breeze --- Filled with memories of the
\[ G-7 \]
\[ B^\flat-6 \]
\[ E^\flat \]

golden smile that introduced me to The
\[ A-7 \]
\[ D-7 \]
\[ B-7\flat5 \]
\[ B^\flat7 \]

days of wine and roses and you.
\[ A-7 \]
\[ D-7 \]
\[ G-7 \]
\[ C^7 \]
\[ F6 \]
\[ B^\flat(9) \]
\[ F6(9) \]

Fine

Art Farmer - "Interaction"
DEARLY BELOVED

Dear—ly be—lored, how clear—ly I

Nothing could save me, fate gave the a

D-7/G G7 D-7/G

see;
some—where in

I knew that

Hea—ven you were

G7 D-7/G G7

I'll be yours come

fash—ioned for me,

An—gel eyes

D-7/G G7 C Maj 7

show—er or shine;

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

99.
So I say

merely.

dearly be-

loved be mine.
Desafinado – Jobim

Love is like a mystery
Once your kisses raised me to a fever pitch.

Poets have compared it to a symphony,
Now the orchestra doesn’t seem so rich.

Led by the lighting of the moon,
But our song of love is slightly out of tune.

Lambert, Hendricks and Bavan – "At Basin St. East"

101.
Seems to me, you've changed the tune we used to sing.

Like the Bossa Nova, it's like our song of love should swing.

used to harmonize—two souls in perfect tune—

And now the song is different and the
words don't even rhyme,
Cause you for-got the mel-

o-ly our hearts would al-ways com-
And so what

good's a heart that's sli-
out of tune:

Tune your heart to mine the way it

used to be,
join with me in

103.
Harmony and sing a song of loving, we're

bound to get in tune again before too

You'll sing along with me.

1. STAN GETZ/CHARLIE BIRD - "DESAFINADO"
2. ANTONIO CARLOS JOBIM - "GETZ/GILBERTO"
3. "THE COMPOSER OF DESAFINADO, PLAYS"
Sky so vast is the sky with far away clouds just wandering
by
where do they go? oh I don't know don't know.
wind that speaks to the leaves — telling stories that no one believes

stories of love — belong to you and

flora purim — "butterfly dreams"

105.
oh, Din-di

only had words I would say all the beautiful things that I see

when you're with me

Oh, Din-di: like the song of the wind in the
trees, that how my heart is singing, Din-di: Happy-Din-di

when you're with me.
DO NOTHIN' TILL YOU HEAR FROM ME

Do nothin' till you hear from me.
Prono attention to me.
At least consider our ro-

A7 D7 G6 Bb7 A7 D7

1.

Do nothin' till you hear from

A7 D7 G6 Bb7 A7 D7

2.

True, I've been seen

G6 / C7 F7 G7 Bb7sus4 EbMaj7 F7

with someone new. But does that mean
that I'm untrue, when we're

EbMaj7 Bb7sus4 EbMaj7 F7 EbMaj7 A7

BILLIE HOLIDAY - "LADY IN SATIN"

107.
- The words in my heart reveal how I feel about you -

G Maj 7    A 7    B 7    E 7(b 5)    A 7(b 5)

-Some kisses cloud my memory-

D7sus4    G Maj 7    C    D 7    G 7

-C Maj 7    F7(b 5)    G 7    E 7(b 5)

-And you never will-

A 7    D7    G    (D7 A 7    D7sus4)

108.
Darling I guess

my mind's more at ease but

never the less

why stir up memories

Been invited on dates

Might have gone but what for

Awfully different without you-

Don't get around much any more.
(UP TEMPO) DONNA LEE

A

Ab  F7  Bb7

Bb7  Eb7  Ab  Eb7  D7

Db  Db7  Ab  F7

Bb7

Bb7  Eb7

Bb7  E7

C7

F-  C7

F-  Ab

Ab  F7  Bb7  Eb7  Ab  (Bb7  Eb7)

III. "CHARLIE PARKER MEMORIAL - VOL. 2"
(UP TEMPO)  

DONNA LEE  

LYRICS - STANLEY GROFFIELD  

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' everyday 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 maybe strange I can't expect the world to change but one of these days I'm gonna find out why the guy who wrote this song de-  

- Signed it so it must be played much faster than a guy like me can play.
DON'T BLAME ME

Don't blame me for falling in love with you I'm under your spell so how can I help it don't blame me.

Can't you see when you do the things you do if I can't conceal the thrill I'm feeling don't blame me.

Can I help it if that dog gone moon above

F E7 A7

113.
Make me need someone like you to love.

Blame your kiss. As sweet as a kiss can be. And blame all your charms, that melt in my arms. But Don’t Blame me.
DON'T EXPLAIN

Hush now, don't explain
There's nothing to gain

We're glad you're back, don't explain

G maj 7

You know that I love you and I love endures

All my thoughts of you, I'm so completely yours

F

115.
ter case I know you cheat
Right or wrong don't matter—when I'm with you acost
G7    C    F    D-

Hush don't ex-plain
My joy you're my
A-
B7    E7       A-

pain
My life's yours love Don't ex-
B7    E7       A7    D-

plain
C (B7    E7)

116.
Doin' and drawin'  

Somebody my boy-  

Bb7  

Doin' and drawin'  

Somebody my boy-  

Bb7  

Told me to pray  

Somebody my boy-  

Bb7  

Fine
DOXY

Music - Sonny Rollins
Lyrics - Stan Curnfield

I wandered a lot when I was a kid. Cause my daddy was the trau-lin' type.

Bb7 Ab7 G7

The last thing in the world that he liked to do, was to watch the box and smoke a pipe.

C7 F7

Oh we lived all over the city and country.

Ab7

And that's the reason why I got itchy feet. And I wanna tell this town goodbye.

Bb7 Ab7 G7

The only thing I'd miss yeah after I'm gone is this.

Bb7 Ab7 G7

119.
very special woman I know

She's got a lot of ways to
give me to stay, cause she
doesn't seem to want me to go

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

And when I
tried to smooth the string of my
travelin' bug, Don-y

makes the highway fever go

Dory makes the highway fever go

Dory makes the highway fever go
She's fox-y!
(MED.) EASY LIVING

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

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

I'll never regret, the years I'm giving, they're easy to give, when you're in love.

I'm happy to do whatever I do for you. For

You maybe I'm a fool but it's fun. People say you're mad

Clifford Brown - "Brownie Eyes"
Bill Evans - "Non-Jazz Conceptions"
one wave of your hand, darling it's grand, they just don't understand...

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

I'm so in love, there's nothing in life but you.
(BALLAD) EASY TO LOVE

You'd need to be so easy at the

love. So easy to idolise, all

Do not care fine to gather, that it

She seems a love. So

worth the yearning for

So swell to keep ev'ry home fire burnin' for

SARAH VAUGHAN - "AFTER HOURS"

123.
FALLING GRACE

Snow — falls in space creates a

falling grace Star — while and pass its time in flight and changing light

F-9 F7 E5 G7 C/E

— falling in space, with a timeless falling grace —

F-9 F7

— leaving no trace —

A7 D7 G7 C-7

The wind is whispering

no regrets How soon time forgets —

B7 G7 F5 F7 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
trace—Fall-ing Grace)

D-7  D♭7  C-7  F-7  B♭maj7  E♭maj7

126
FALLING IN LOVE WITH LOVE

- Rogers/Hart

C7 B7 C7 F7

I fell in love with love is one falling for night when the

make be lieve full.

C7 F7 C7 F7

I was un wise with eyes un a bit to

fool see.

B7 B7

Caring too much is such a juvenile love ev er-

B7 B7 B7 B7
Learning to trust is just for children in school.

Love falling out with me.

(Fine)
FINE AND MELLOW

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

My man he don't love me, Treats me aw - full mean.

He's the lowest man That I've ever seen.

High draped pants stripes are really yellow;

129.
He wears high doped pants
Stripes are really get-

- -

low.
But when he starts in to love me

-

He's so fine and mel-low.
Love will

-

make you think & gamble,
Make you stay all nite long,

-

Love will make you think & gamble,
Make you stay all nite
That you know is wrong.

But if you

If you treat me right baby,

But you're so mean to me baby
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 skies, you will always stay

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

134
FOR HEAVEN'S SAKE

For Heaven's sake — Let's fall in love — it's now is a

G7 C7 Fmaj7 F#6

— take to call it chance we can't deny, while heaven's holding hands with

G7 C7 Fmaj7 Bb7

break Heaven can be Here is Re-

Fmaj7/A Abo7 G7 C7 F6

1.

love — for Heaven's sake

G7 C7 F6

2.

Don't say a word

G7 C7 F6

Darling

Dbmaj7 D7 Eb7 Gb6 Dbmaj7

Bill Evans - " Trio '64"

135
Just hold me tight we're a-lone in the night and heaven is here in a kiss
This pair of eyes — can see a star — so per-m-
-dise — can't be so far Since heaven's what we're dream-ing
of — for heaven's sake — let's fall in love.
FOUR

Of the many dearful things that you get out of life—there are four and six, our land is hoppiest, makes number three.

Baby and— that may not, be many— When you put them together you'll know.

But nobody needs more— what the last one must be.

Of the many Baby so etc.

facts truth, mas— ing the list of life—

And takes the lead— one thing more

Meaning only knowing the gist of life—

Miles Davis — "Four & More"
It's tough you need... And the sec-

wonderful wonderful love-

F-7 Bb7

G-7 Gb-7

...that will make it four. (SOLO BREAK)

F-7 Bb7 Eb Maj 7

(FINE)

D.S.
FREEDOM JAZZ DANCE

- Eddie Harris

Eddie Jefferson

PLAY TIME (7)

First you

You dance a round and then you have a lit-tle talk
It was composed by Eddie Harris last one night

You grab her and you both dance and you took it and he moved it and he

both are getting bad der than you Stop and hold to-go ther buming ass - es all a-round Yeah?
groove it and it's cool that he was feel-in need and free and the be way ought to be Yeah

Eddie Harris - "FREEDOM JAZZ DANCE"

Miles Davis - "MILES BATHES"

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 fadder than you
Stop and hold together everybody's feeling good  Yeah!

4th verse: (Repeat 2nd Verse )
FROM THIS MOMENT ON

You no more for me blue dear song

On by sheep doo dear song

From this moment on

For you've got the love

141.
I need so much
Got the skin

I love to touch
Got the arms

to hold me tight
Got the

sweet lips to kiss me good night
From this

moment on
You

G-7 C7
G7b5
and I'll be -

- rid in high -

care is you -

- ment on -

144.
(BOSSA)  GENTLE RAIN  - LOUIS BOREL

We both are lost and alone in the world.
I feel your tears as they fall on my world cheek. 

I've a hand for your hand and I will love you be your love for a very while.

MATT DORSEY

A-6

E7  A-7  D7  G-7  C7

Don't be a lil'-ool.

E6

B7b9  E-7b5  A7b9

E-7b5  B7b5  E7  A-6
2. sad

Very

Bb7  A7  D7  G7  C7

sweet

Like the gentle rain

F6  C7  F6

Like the gentle rain.

E7  A- (E7)

146.
GEORGIA ON MY MIND

1. Just as old sweet song keeps
   coming as sweet and clear as
   Georgia on my mind
   moon-light through the
   pines.

2. Other arms reach
   out to me;
   Other eyes smile tenderly.

WILLIE NELSON - "STARDUST"
Still in peaceful dreams I see the road leads back to you,

Georgia, Georgia,

no peace I find, just an old sweet song keeps

Georgia on my mind.

D-7 G-7 B7(b5) E7 A7 D7

G-7(9) C7 F A7

D-7 G-7 Bb6 F D7

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

148
(FAST) GIANT STEPS (LYRICS: BETTY NUNES)

Life, when we were kids — Has like — Capture —
Dody B D7 G B7 Eb A7 D7

Playing one piece at a time — We were told — Forward ease —
G B7 Eb F#7 B F7 Bb7

to advance Car-the next We o-beyed —
Eb A7 D7 G C7 F#7

Took the chance... you're it: —
B F7 B7 Eb C7 F#7

Coltrane — "GIANT STEPS"
"RETURN OF THE SPOOKE MAN" — PHASE II KIRA MONK
(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
THE GIRL FROM IPANEMA

Bossa)

Tall and tan and young— and love-ly the girl— from I-pa-ne-

When she walks she's like a sa-ma that swings so cool and sways

F maj 7

—ma goes walk-ing and when she pass-es, each one she pass-es, each one she pass-es goes

G 7

—3 1— 3 1

"a-a-h!"

F maj 7

G# 7

3 1— 3 1

Ok, but I watch her so

G# maj 7

3 1— 3 1

sad-ly,

B 7

3 1— 3 1

How

F 7

3 1— 3 1

— can I tell her I love her?—

G 7

3 1— 3 1

Yes—

G 7

3 1— 3 1

/51.
I would give my heart gladly,

But each day when she walks to the sea, she

looks straight ahead not at me.

Tall and tan and young

—and lovely the girl—from far, she images walking and when

—she passes I smile, but she doesn't see—

ANTONIO CARLOS JOBIM - "GETZ/GILBERT"
(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

Bi-bi-bi said, And it pocket's don't ever have, make the grade; } Ma-ma may have,

Papa may have, But God Bless The Child That's got his own! That's

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

Sonny Rollins - "The Bridge"
Billie Holiday - "The Original Recordings"

153.
door. When you're gone and spend-in' ends,

D7b5 G7b9 C7 C = C = (m7 7) C-7 C-6

They don't come no more. Rich relations give, Guest of

G-7 C7 F7b5 Bb7 Emaj7 Eb7 Ab6 /

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

Eb7 Eb7 Ab6 - Bb7 Eb7 Bb7 Eb7

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

Ab maj7 Ab G-7 C7b9

got his own! That's got his own.

F7 Bb7 Eb6 (F-7 Bb7)

FINE

154.
(Rock Ballad)  
GOLDEN LADY  
- STEVIE WONDER  

Looking in your eyes, kind of heaven eyes.  
Eb Maj7  F7  G7  A7  D7sus4  

Closing my eyes, waiting for surprise. To snatch me.  
Eb Maj7  F7  G7  A7  D7sus4  

Even in your eyes is so far, I'm not afraid to go it to knows there.  
Eb Maj7  Bb Maj7  A7  D7sus13  Gb Maj7  

And the beauty never known before, I'll leave it up to you to show it. And  
F#7  B7sus4  B7  A9  D7sus4 (F6-7P)  

Golden lady, Golden lady, I'd like to go there.  
G  G-(Maj7)  G7  G6  A7 Maj7  Ys  

155
Gold-on Lady, Gold-on Lady, I'd like to go there.

Take me right

#0

way

G Major

7

7

F-7

Bb7sus4

D.S.alC

A touch of rain

E Major

F-7

G-7

A-7

270-4

Gold-on Lady, Gold-on Lady, I'd like to go there.

A Major

A-7

A-6

A Major

Gold-on Lady, Gold-on Lady, I'd like to go there.

A Major

A-7

A-6

Bb Major

(etc. Fade)

STEVIE WONDER "INNER VISIONS"

156
GOODBYE PORK PIE HAT

He put all of his soul into a tenor saxophone. He's someone who knew Louie, Lester Young, his style. But

had a way of talking in a language all his own; life's story—love and glory if you listen—when he plays it you know list-en, and list-en, and dig it. Can you dig it?

Lester Young is playing. It's feel—ing.

Dealing and dancing you home.

Mingus—"Better Get It in Your Soul."

Burton/Turner—"Matchbox."

McLaughlin—"My Goals Beyond."

Kirk—"Return of the 5,000 lb. Man."
Goodbye Pork Pie Hat

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 masts
Of refusing a black man admission
Black musician
In those days they put him in an
Underdog position
Cellars and chillulins

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 on a tree
That's unlikely

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

Joni Mitchell
Music: Charlie Mingus
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 - "NINGUS"
GOOD BAIT

Keep it in mind
fish got to swim

advice is cheap and fate is
and like that fool says birds gotta fly

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

Nevertheless accept this free pool of wisdom offered to the ranks of wisdom if you're
But if you can help it sometime you'd better start by (limestone) for in life avoid the
C-7  F7
Bb  Bb7  Eb  A7

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

\[\text{in to tempting fate then is good bait,}\]
\[\text{end rate by staring with good}\]
\[\text{bait.} \quad \text{The bait.} \quad \text{Be-}\]

-tween you and me

More fish than one swimming under the sea

Eb  C-7  F7  E7  Eb  C-7

So if you're smart go fill your heart for something special, someone smart unforgettable
F-7  Bb7  Eb7  E7  Ab7  M7  Db7

161.
drop garlic held out for something fine. I'm glad to report

G 7 Gbm7 F 7 E 7

the storm's over and at least it was short. The moral's plain, say not to

C 7 B 7 Bbmaj7 G 7 C 7 F 7

pain you won't regret, once again now don't forget it if you're in to tempting fate; then assurance

Bbmaj7 B 7 Ebmaj7 A 7 D 7 Bb 7 C 7 B 7

bait.

Bbmaj7
(BALLAD) GOOD MORNING HEARTACHE

Good morning heartache, Wish I'd get you
You old gloomy sight And yet here I stay
Good morning heartache, how it seemed I met you when I

said goodbye last night.
Love went away.
I turned andesselw it
Now every day I start by
saw it had gone,
I saw you had gone,

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

But here you are with the dawn
Good morning heartache how do you know

G- C-7 F C-9 G-7 C-7 C-7b9

Stop haunting me now

F-6 A-7 D-

Can't shake you no how
Just leave me alone

A-7 D-7b9 G-6 D-7 G-7

NATALIE COLE - "NATALIE"

163.
I've got these Monday blues straight through Sunday blues.

Good morning heartache
Here we go again
Good morning heartache you're in

One who knew me when
Might as well get used to you
Hangin' around

Good morning heartache sit down.
GREEN DOLPHIN STREET

[Music notation with handwritten lyrics]

Love comes planning to live in my
day part

Green Dolphin

Street supplies the setting

(The) setting for getting

Joe Williams - "Live"

165.
When I re-call the love I found on— I kiss the ground on—

Green Dol-phin Street.

D-7 G7 Cmaj7

LATIN

SONNY ROLLINS ON IMPULSE!
BILL EVANS - "THE TOKYO CONCERT"
(BOP) GROOVIN' HIGH (WHISPERING)

Quiet.  Quiet.
Slowly. Sweetly.

There really isn't any
If you and I are good
A-7  D7

Quiet. Quiet.
Have a romance, make it
Nicely.

A-7  D7  E7

You never ever seem to
Our love affair wouldn't
Lose your speed. Can't you
Better chance. Keep it
Sigh it.

G-7  C7  G-7  C7  F7

Quiet.
If only I could make your
Lips - take heed. We could

F7  F7  Bb7  F7  Bb7

Have a great time while we're swingin' a-long. We
Might even hear the bells

Eb Maj7  G7  F#7  F7

Miles Davis - "Early Miles"
Charlie Parker - "Echoes of an Era"

67.
ringin a-long  softly  discreetly.

E7  F7  F7

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

F-7  Bb7  F-7  Eb7  F-7

light up the fire of

love.

Ab7  Db7  Eb6  (Gb7  F-7  E7)

FINE

168.
(MED.) HAVE YOU MET MISS JONES

Have you met Miss Jones

someone said as we shook hands.

\( \text{F maj.7} \quad \text{F#7} \quad \text{G-7} \quad \text{C-7} \)

She was just Miss Jones to me.

\( \text{A-7} \quad \text{D-7} \quad \text{G-7} \quad \text{C-7} \)

Then I said Miss Jones

you're a girl who understands.

\( \text{F maj.7} \quad \text{F#7} \quad \text{G-7} \quad \text{C-7} \)

I'm a man who must be free

and all at

\( \text{A-7} \quad \text{D-7} \quad \text{C-7} \quad \text{E-7} \quad \text{A-7} \)

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

\( \text{Bb maj.7} \quad \text{Ab-7} \quad \text{Db-7} \quad \text{G-7 maj.7} \quad \text{E-7} \quad \text{A-7} \)

169.
-ce I owned the earth and sky.

Dmaj7   A7   D9   G7maj7   G7   C7

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

Fmaj7   E17   Eb7   D7   G7   C7   Bb9

Miss Jones and I.

A7   D7   G7   C7   Fmaj7   (G7   C7)

170.
Hello Young Lovers

Hello, young lovers, whoever you are.

I hope your troubles are few.

All my good wishes go with you tonight.

— I've been in love like you.

— Be brave, young lovers, and follow your star.

171.
brave and faithful and true:

Fmaj7  F#0  G7  C7

Cling very close to each other tonight:

G7  G(9b)  G6  G(9b)

I've been in love like you:

G7  Cm7 C7  Fmaj7  D7b9  G7  C7

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

Bb  C7  D7  C7

fly down a street in a trance:

Gb  C7  D7  C7  Bbmaj7
fly down a street on a chance that you'll meet, and you

meet not really by chance—Don't

cry, young lovers whatever you do, Don't

cry because I'm alone. And

all of my memories are happy tonight

173.
I've had a love of my own
G-7 C7sus4 C7 C-7 F-7
I've had a love of my own like yours.
Bb Bb7 A7 D7
I've had a love of my own.
G-7 Db7 C7 F (G-7 C7)
HERE'S THAT RAINY DAY

- JIM VAN HEUSEN

May-be where is that worn out wish that I threw over

G7b5  Dmaj7  C7

dreams; Funn-y, but here's that rain-y

Bb  Bb7  G7b5

day: Here's that

FMaj7  C7  F7  Bb7

rain-y day they told me about. And I

Eb7  Amaj7  D7

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

G7b5  C7  Fmaj7

STAN GETZ - "GETZ ALL GO GO"
FREDDIE HUBBARD - "STRAIGHT LIFE"

175.
Funn-y how love be-comes a
cold ra-in-y day.
ra-in-y day is here.
Hey there—
you with the star in your eyes

Hey there—
love never made a fool of you
You used to be too

Wise

you on that high-flying cloud
Though she may throw a
crumb to you
You think someday she'll come to you

'77, BILL EVANS - "CONVERSATIONS WITH MYSELF"
air
She has you danc-ing on a string

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

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

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

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

ear and out the oth-er?

FINE
(BALLAD) 

HEAVEN

- Duke Ellington

Heaven my dream

Heaven di-

Fmaj7 Bmaj7 / I

G7 alt.

C7(#11)

Heaven supreme

Heaven combines

Every sweet — and pretty

C7(#11)

Fmaj7

E7 sus4

Heavenly

Life — would love to bring Heaven-ly

Eb maj7

E7b5

A7b9

D7 — C7b5 F7

Heaven to me is just the ultimate degree to

Amaj7 Bmaj7 / I

G7 alt.

C7 / C7 B7

179.
HOW HIGH THE MOON

Music - Morgan Lewis
Lyrics - Nancy Hamilton

Somewhere there's music, how faint the tune.

Gmaj7    C    G7

heaven, how high the moon.

Fmaj7    C    Bb7

There is no moon above when love is far away too.

Emaj7    A7    D7    G7

Till it comes true.

Amaj7    A7    D7

That you love me as I love you. Somewhere then's music.

Gmaj7    G7    C7

It's where you are somewhere then's music.

Charlie Parker - "Parker"
heaven

How near how far

The darkest

right would shine if you would come see me soon

Until you

will, how still my heart how high the moon.

(A7 D7)

182
How InSensitive

When she told me that she loved
I must have seemed

Vague

un-repudiated

and disowned

and gone away

I'm alone

When she told me that she loved
I must have seemed

her heart

I'm alone

I must have seemed

She must have asked

Did I just turn

C-7

4

B-7b5

C-7

4

B-7b5

183
and and start in i-ey si lance?

Bb Maj7 G7 E7b9 D7 G7

What was I to say?
What was I to do?

C-9 F7 B7 E7b9

When a love affair is over:

Bb Maj7 A7 D7 E7b9 A7b9

love affair is over:

A7 D7 7

184.
I CAN'T GET STARTED

- VERNER DUKE

I've flown around the world in a plane. I've sailed revolutions in a golf course I'm under par. And all the movies want me to (D-7 E-7 B-7 E-7)

Spain. The North Pole. I've got a house, a showplace. But I get no place with you.

(C-7 G) C-7sus4)

D-7 G-7sus 4

C-7 A-7 D-7 C-7sus4)

E-7 A-7

2.

A round a you. You're so supreme.

D-7 G-7sus4

C-7 B-7sus4)

C-7 A-7 E-7 A-7

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

E-7 A-7 D-7sus4 G-7sus4 D-7 A-7 D-7 G-7

Both days and nite of you, And what good does it do? In nineteen twenty-nine I sold

D-7 G-7 E-7 A-7 D-7 G-7sus4)

C-7 A-7

CHARLIE PARKER - "MARCH 4" DAY"

185.
short. In England I'm presented at court. But you gave me downhearted case I can't get started with you.

D-7 G7 (A7 E7 Bdim E4) (A7 D7 A7 D7 sus4 Cmaj7 A7 sus4)
BALLAD) I COULD WRITE A BOOK

If they asked me simple I could write a secret of the

book plot About the is just to way you walk and
tell them that I

whisper and love you a look lot. I could Then the

write a pre-face on how we

met, so the world would never for-

MILES DAVIS - "DAVIS"

BETTY CARTER - "FINALLY"
And the world dis-

-come as my book ends. How to

make two lovers of friends.

(D-7 G7)
I CRIED FOR YOU

I cried for you
Now it's
your turn to cry over me.

Ev'ry road has a turn ing

That's one thing you're learn ing

I cried for you
What a
fool I used to be. Now I

G-7  C7  A7

found two eyes just a little bit blurier, I

A-7  D7  A7  D7

found a heart just a little bit truer.

D-7  G7  D-7  G7

I cried for you now it's

F6  A7  D7  G7  D7  G7

your turn to cry over me.

G7  C7  G7  C7  F (Ab6 G7 F9 G7 C7)
I DIDN'T KNOW WHAT TIME IT WAS

I didn't know what time it was, then I met you.
I didn't know what day it was, you held my hand.
Oh — what a lovely time it was, like the month of May.
Warm — what a lovely time it was.

1.

How sublime it was, too!
And I'll say it was grand.

2.

Grand — to be alive, to be young, to be mad, to be yours a — lone!
Grand — to see your

BEETSY CARTER - "FINALLY"
CARMEN McRAE - "LIVE AT SUGAR HILL"
I didn't know what year it was, life was no prize.

I wanted love and here it was...
(MED. BOSSA) IF YOU NEVER COME TO ME

There's no use be

Of the buddies

If you never

winter snows

That's the use of the words that will

What is the use of my wonderful

break in the cool of the dreams and why do they need me

What is the use of my wonderful

evening?

Evening

Lead me without you it's nothing

Evening

A b7

E b7 Maj 7

/93/
What's the use of the waves that will break in the cool of the evening—
What is the evening—without you—it's nothing.
The love I got it bad and that ain't good!

Monday rolls around I end up like I start out just cryin' my heart out

He don't love me like I love him
no-bod-y could
A7    A7
I got it bad and that ain't
A7    7,    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!
(SINNIN')  I LET A SONG (GO OUT OF MY HEART)

I let a song go out of my heart
It was the sweetest melody— I

I know I lost— heaven— cause you wre the song

Since you and I have drifted apart— Life don't mean a thing to me— Please

come back sweet— music— I know I was wrong— Am I too

late— to make amends— You know that

DUKE - "70TH BIRTHDAY"

197.
I let a song—go out of my heart. Believe me darlin' when I say—I

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

I will know sweet music—until you return someday.

E♭ Ab♭ E♭ C♭7 G♭7 C7 G♭7 C7
I LOVE YOU

"I love You..." Hums the A-plin breeze. "I

G7bs C7b9 Fmaj7

love you..." ech-o the hills. "I

G7 C7 Fmaj7 B7 E7

love you..." the gold-en dawn a-grees. As once

G7bs C7b9 Fmaj7 B7 E7 A maj7

more she sees de-don-dils. It's

A maj7 B7 E7 A maj7

spring a-gain... And birds on the wing a-gain... start to

G7 C7 Fmaj7
Sing again — The old melody — "I love you"
That's the song of songs — And it all belongs to you and me.

A-7b5 D7b9 G7 C7
G-7b5 C7b9 Fmaj7 A-7b5 D7
G7 G7 C7 F6
I'LL REMEMBER APRIL  - RAYE-DEAL - JOHNSON

This lovely day will lengthen in to ev'ning.

We'll sigh good-bye to all we've ev'er had.

-lone, where we have walked to-gather I'll re-

-member A-pril and be glad. I'll

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

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

"THE MODERN JAZZ QUARTET"
fraid of Autumn and her sorrow, For I'll re-
A-7 D7 Gmaj7 G6

member April and you
F#7 B7 Emaj7 A-7 D7

The fire will dwindle into glow — ing ashes.
Gmaj7 G6 Gmaj7 G6

For flames and love live such a little while, I
G-7 G-6 G-7 G-6

won't forget, but I won't be lonely. I'll re-
A-7b5 D7 B-7b5 E7

member April, and I'll smile.
A-7 D7 G

202.
I'M ALL SMILES

(HEAD)

You'd be too true.

If you knew who, dar-lin';

All of the smiles were for you.

I'm all chills, dar-lin';

-BILL EVANS - "FROM LEFT TO RIGHT"

203.
Through and through; But
A-7 D7 B-7 E7

my cold hands, darlin',
G7 F7 Bm7 Gmaj7

Warm to the touch of you.
E-7 A7 Dmaj7 Gmaj7

Rain hasn't fall-en for days now, But
G7maj7 Abmaj7 F-7 Bb9

rain-bows are fill-in' the skies; My
G7 C7 Fmaj7 Bb7maj7

heart must have painted these rain-bows.
E-7 A7 Dmaj7 Gmaj7

204.
Shining before my eyes, Can't you tell that

Someone I'd die for, beg, steal, or lie for,

Eat humble pie for; someone to fly to the

sun, moon and sky for, someone to live for, to

laugh with and cry for. And that someone is

you.
I'm beginning to see the light

never cared much for moonlit skies
never went in for al-ter-glow

never look back at candle light on the
fire flies. But now that the stars are

in your eyes I'm beginning to see the light
lamp down low I'm beginning to see the light

used to ramble through the park

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

207
caused a spark That's a four a-ram fi-re now — I

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

in my wine But now that your lips are burning mine I'm be-
ginning to see the light —

208.
IN A MELLOW TONE

In a mellow tone -
Feelin' fancy free -

And I'm not a-lone.

I've got company -
Everything's o-k -

The live-long day -

With this mellow song -
I can't go wrong -

DUKE - "IN A MELLOW TONE"
MANHATTAN TRANSFER - "ESTRANGE"
In a mellow tone,

That's the way to live,

If you stop and snatch,

Something's got to give

Just go—your way,

And laugh and play

There's joy—unknown

In a mellow tone.
(BALLAD) **IN A SENTIMENTAL MOOD**

In a sentimental mood — I can see the stars come through my room — while your loving attitude is like a flame that lights the gloom. On the wings of every kiss Drift a melody so strange and sweet — In this sentimental bliss — you make my Para — a

---

**DUKE ELLINGTON** - "PIANO REFLECTIONS"

**SARAH VAUGHAN** - "AFTER HOURS"

211
- disc complete
Rose petals seem to fall, it's
G7 Gb7 Fmaj7 Ab7 Dm7 Bb7 Bb7

all like a dream to call you mine.
Eb7 Ab7 Dm7 Bb7 Eb7 Ab7

My heart's a lighter thing since you made this night a thing divine.
Dm7 Bb7 Eb7 Ab7 G7

In a sentimental mood
I'm within a world so
C7 D7 D (maj7) D7 D-6

heavenly
For I never thought you'd be loving
G G (maj7) G7 G6 A7 D-

sentimental
D7 G7 C7b9 Fmaj7
miles
INCHWORM

Inch-worm, inch-worm, measuring the mari-golds

you and your arithmetic will probably go far.

Inch-worm, inch-worm, measuring the mari-golds

seems to me you'd stop and see how beautiful they are.

JOHN COLTRANE - "COLTRANE"

214
INVITATION

You and your smile
hold a strange invit-a-tion

How long must I—

stay in a world of illu-sion?

Somehow it seems
Be where you are

we're headed so far

But a

Time after time—

Hope you'll stay—

in a room full of strangers

with invit-a-tion

Out of the blue

sudden-ly you

were there

"THE MASTER — JOHN COLTRANE"

BILL EVANS — "INTUITION"
INVITATION - 2

Wherever I go
you in the glow of temptation

G7  G7(alter.)

B-7

Glancing my way

B-7

in the grey of the dawn

E7  E7(alter.)  A-7

And always your eyes
smile that strange invitation

A-7

Then you are gone
where oh where have you gone

E-7(b5)

E67

D7(alter.)  G7(alter.)

D.C. al fine
Where have you been? — Darling, come in —

B7#11

in-to my heart

Bb7 (alt.)  F7 (alt.)
(HEB. BALLAD)  I REMEMBER CLIFFORD  - BENNY GOLSON

INTRO.

I know he'll never be for got-can.

He was a king un-

crowned.

I know I'll al-ways re-

mem-ber the.

D-7 C-7 B-7 A-7 G-7

C-7 C#9

warmth

sound of his

phrase

long I'm sure he'll a-

sound of each

long I'm sure he'll a-

days.

For those who

heard.

They re-

so the who

D-7 C#7 B-7

C-7 C#9

hear won't for-

get.

The played are with us

F-7 b9 B-7 b9

G-7 C-7 b9

B-7 b5 E-7 b9

now.

And they'll en-dure should time al-

oh

A-7 b5 D b9 G-7 C+7 A-7 B-7 b5 b7
yes, I remember Clifford. I seem to always feel him near some—

B7bs E7bs A7 D7bs G7 C7 alt.

how. Every day I hear his lovely tone, in every

FMaj7 E7bs A7bs D— D/C

trumpet sound that has a beauty all its own. So how can we

B7bs E7bs A7 D7 G7 C7 FMaj7 A7

(FINE)

Say, something so real has really gone away? I hear him

BbMaj7 B7 C7 C#0 D— D/C

now. I always will. Believe me I remember Clifford,

B7bs E7bs A7bs D7bs G7 C7 alt.

(LAST X D.C. AL FINE)

still.

220.
I SHOULD CARE

I should care, I should go around weeping.

I should care, I should go without sleeping.

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

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

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

E-7b5 A7 A7 G7 D-7 F-7 B7

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

A-7 B-7b5 E7b9 A7 - A7/G D7/F# F-7

I should care and I do.

E-7 A7 D-7 G7 C6 (F7 E-7 A7)

222.
Isn't it Romantic?

Music in the night, merely to be young on

Dream that can be heard. Isn't it romantic

Morning shadows write the

Every note that's sung is like a lover's kiss

I hear the breezes playing in the trees above

While all the world is saying

Bill Evans - "Live At Shelly's Manne-Hole"
you were meant for love. Is-né it ro-
Sweet

symbols in the moonlight Do you mean that I will fall in

love per chance? — Is-né it ro-man — tic?

FINE

22A.
(Swing)

It Don't Mean A Thing

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

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

I.

II.

It makes no difference if it's sweet or hot.

Just give that rhythm.
ev'ry thing you get, Oh, it

G - G/F# G/F C/F E7 D7
don't mean a thing, if it ain't got that swing,
doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.

C7 D7

226.
IT'S A RAGGY WALTZ

It's a raggy waltz, a raggy waltz, a raggy waltz, and

I'm gonna dance with you now that you've heard this very funny

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

Startin' to swing just forget everything. Raggy waltz—in with

me. It's not a waltz so

"DAVE BRUBECK'S GREATEST HITS"

227.
Strass could ne ver please It's a
G
D7 G9/C7 G7

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

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

G7
G E7 / A7b9

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

D7b9 G G7 C G

228.
Is n't spring your favorite sea - son?

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

You may dig win- ter time, but spring is my joy!

You've got the time to say hel - lo and give a smile. Feeling good is in style. You may dig winter, boy, but
Spring is my joy. It's something special, something we've served, it make you glad.
G7
A7 D7 Gm7 G7

- to be alive, it's not absurd to say that spring helps you survive. The winter's
C7 Fm7 F7 Bb7

long, miserable snow and rain. It gives you hope to know that spring will get a refrain;
Eb7m7 Ab7 Db7 Gb7m7

you only have to believe, the day is coming.
G7 C7 Fm7 G7 C7

The world is humming about how good it will be, and it gets double for me.
Fm7 Bb7 Eb7 Ab7

- you may dig winter boy but spring is my joy.
G7 C7 F

FINE

230.
JUST FRIENDS

Just friends—lovers no more—just

Friends but not like before.

think of what we've been and not to kiss again seems like pre-

—tending It isn't the ending Two

friends drifting a part. Two

SUNNY ROLLINS = "SUNNY MEETS HANK"

231.
friends but one broken heart. We

loved, we laughed, we cried and suddenly love died. The story

ends and we're just friends. (Just)

A7 A7 D7 G6 (D7 G7)
JUST IN TIME

CRAPEL, GREEN

& STYNE

Just in time — I found you just in time —

Before you came, my time — was running

(low.)

I was lost —

The losing dice were tossed — My bridges

all were crossed — no where to go —
Now you're here --- and now I
G-7

know just where I'm going, no more doubt or fear,
G = F#7 / G - C7 - Bb6

I've found my way --- For love came
A#7 - G7

just in time --- You found me just in time ---
C7 - 1 - F#7 F7 / Bb6

--- and changed my lone-ly life, that love-ly
c7 - G-7 / C7 - C-7 - F7

day.
Bb6 (C-7 F7) 234.
LADY BIRD

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

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

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

I'll fly with you la-dybird

Just like the rob-ins the har-binger of spring —
I've had this urge to fly since you've given me wings —

Please don't you say goodbye, I'd have to leave the sky

Just — fly with me — ladybird
LADY'S A TRAMP

I get too hungry for dinner at eight,
I don't like crap games with Bar-ons and Earls.

I like the theatre but never come late,
In ever-miss and pearls.

I never dish the dirt with the people I hate,
At the rest of the girls.

That's why the lady is a tramp.

I like the fresh.

237.
wound in my hair

E-7  A-7  G-7

Life without care

D-7

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-zy is a

D-7  E-7  A-7  C-7  A-7  D7  G7

dramp.

Cmaj7  (D-7  G7)

238
LETS FALL IN LOVE

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

I:

[Music notation]

239.
or not to be, let our hearts discover.

Let's fall in love, why shouldn't we fall in love? Now is the time for it while we are young, let's fall in love.

240.
LIKE SOMEONE IN LOVE

-Late-ly I find myself out gazing at stars
Late-ly I seem to walk as tho I had wings.

Eb G7/B F7 C7 C7/Bb A7sus A7

—

—

C7 C7/Bb F7 B7 B7sus4 Bb7

—

—

Cmaj7 Bb7 Eb7 Ab

\-\-\-\-

D7 G7 Cmaj7

\-\-\-\-

Cmaj7 F7 F7

-John Coltrane - "Lush Life"
"Coltrane Time"

241.
Each time I look at you I'm

as a glove and feeling like

someone in love.

(F-7  B♭7  Eb  (F-7  B♭7))
LITTLE NILES

Little Niles, Little Niles, every little boy in one and
warms your heart and cheers your day in

So much fun every way
Little Niles, Little Niles, half a man and

half a child on the go and when he smiles
Like all children, every never slows

-where he's really living
you'll truly feel a

patient life surrounded by you'll know he's a

RANDY WESTON - "TANJA"

243.
Round you
- bout him

There are days
Make you shout
when his mis-
and wear your

-fous way
patience out

Still you'll know
Just because

you'll stand his
you see your
every whom
self in him

Little Miles
walk in round and act in tall al-

-though he's small
Little Miles
help less in his

244.
LITTLE NILES - 3

Childhood woes and infant trials when the play of day is
G♭7 F7 B♭-

done you'll gladly hold him tight to warn him thru the night and silently you'll
B♭-(♭6) B♭-6 B♭-(♭6)

wish time would slow up so he'd nev--er
D♭♭5 G7 C♭♭5

grow up Little Niles Little Niles
F7 G♭maj7 C♭maj7 B♭-6
(N.B.)  LITTLE B'S POEM

BOBBY HUTCHERSON

Homes—of love— you make my heart sing joy we had

rejoice — rejoiced — Little boy (but) Little girl,

my heart's delight You make my sun—my and

bright little girl you are all my heart longs for.

BOBBY HUTCHERSON—"COMPONENTS"

246.
LONG AGO AND FAR AWAY

LONG ago and far away, I

Chills run up and down my spine,

Go F6 D7 G7 C7 Fmaj7

Drowned a dream one
day mine, And the

G7 C7 F6 G7 C7

dream is here beside me.
Long the

A7 D7 G7 C7 Abmaj7

skies were over cast,
But now the clouds have

Bb7 Eb7 Abmaj7 G7

passed: You're here at last!

Cmaj7 i i Bb7 G7

247.
Just one look and then I knew

That all I longed for

long ago, was you.

G7 C7 F6 (G7 C7)
LOVER MAN

(BALLAD)

I don't know why, but I'm feeling so sad.

The night is cold, and I'm so all alone.

I long to try something

I'd give my soul just to

G 7  C 7

D 7  G 7

D 7  G 7

G 7  C 7

I've never had,

I've never had,

call you my own.

Oh, what I'd give to have

G 7  C 7

F 7

B b 7

Never had no kiss-in'

Got a man a love me,

b 7

F 7

b 7

I've heard it said that the

I go to bed with a

thrill of romance can

prayer that you'll take to

A 7

A 7

D 7

G 7 a 7

G 7

B 7

A 7

D 7

G

G 7

G 7

G 7

C 7

249.
me, Strange as it seems.

Some day we'll meet and you'll

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

Every day and a kiss-in; Oh what we've been missin'; Lover man oh where can you be?

be?

250.
(N.B.) **LULLABY OF BIRDLAND**

Lullaby of Birdland that's what I hear when I hear the doves and coo when I hear you sigh.

Music - George Shearing

1. In a phrase how I feel when we kiss.

2. And then a weepy old willow.

He really knew how to cry That's how I'd cry in my pillow.
Lullaby of Birdland who—- per low— kiss— me sweet and—

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

we're in love.
(MID. BALLAD) **LUSH LIFE**

- Billy Strayhorn

**Chords:**

1. | Gmaj7 | Cmaj7 |
2. | Dm7 | D7 |
3. | Cmaj7 | Gmaj7 |
4. | F | F7 |
5. | E7 |

**Text:**

I used to visit all the very gay places—Those coming gay places—With dis-ease—

Oh places—Where once—That used to be their year—Now they're without a day—

Feel of life—From jazz and cocktails—The clock tales—Then

You came along with your siren song to tempt me to madness

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

Yes I was wrong

**253.** Ella Fitzgerald & Joe Pass - "Take Love Easy"
Roland Kirk - "Volunteered Slavery"
Life is lonely again and only last year everything seemed sure

Now

D♭6 D7 D♭6 D7 D♭6 / C Ab7 Em7 / Em7 D♭7

Life is awful again a thousand of hearts could only be a bore

D♭6 D7 D♭6 D7 D♭6 D♭7 C7 Em7 / E7 E7

Neck in Paris will ease the bite of it All I care is to smile in spite of it

A♭6 Eb7 F♯ A♭6 / E♭ D♭ A7 D♭6 D♭7 C6 B♭7 Bb7 A♭7 A♭7

I'll forget you I will while you are still burning inside my brain

D♭6 D7 D♭6 D7 D♭6 / C Ab7 B♭7

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

F♭7

A♭7 (b5) A♭7 D♭7 / D♭7 G♭7 Em7 / F♭7 B♭7

There I'll be while I rot with the rest of those whose lives are lonely too.

E♭7

A♭7 (b5) A♭7 Em7 E♭ Dim7 G♭7 D♭7 D♭7 D♭7

John Coltrane - "Lush Life"
Stan Getz - "Captain Marvel"
MACK THE KNIFE

Oh, the shark has pretty teeth, dear, And he shows them pearl-y white. Just a jack knife has Mac-Heath, dear. And he keeps it out of sight. (When the)

(When the) Shark bites with his teeth, dear, Scarlet billows start to spread. Fancy gloves, though, wears Mac-Heath, dear, So there's not a trace of red.
From a tugboat by the river
A cement bag's dropping down;
The cement's just for the weight, dear,
But your Mackie's back in town.

On the sidewalk Sunday morning
Lies a body dying life;
Someone's sneaking 'round the corner,
Is the someone Mack the Knife?

Louie Miller disappeared, dear,
After drawing out his cash;
And Mackenth spends like a sailor,
Did our boy do something rash?

Sukey Jawdry, Jenny River,
Polly Peachum, Lucy Brown,

Oh, the line forms on the right, dear,
How that Mackie's back in town.
"Maiden Voyage"

Herbie Hancock
Mark Murphy

Page 257.
You learn love to-day

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.

258.
MAKE SOMEONE HAPPY  - CONDON & GREEN

CARMEN MCRAE - "LIVE AT SUGAR HILL"
Once you've found him,

Build your world around him,

Make just one someone happy

And you will be happy too.
(BALLAD) **THE MAN I LOVE**  

**- GERSHWIN/ GERSHWIN**

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<table>
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<th>Gb</th>
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Someday he'll come along,  
He'll look at me and smile,  
I'll understand;  
And in a little while.

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<tr>
<th>C#7</th>
<th>A7</th>
<th>Gb</th>
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The man I love;  
He'll take my hand;  
And when he comes my way,  
I'll do my best to

<table>
<thead>
<tr>
<th>Ebmaj7</th>
<th>A7maj7</th>
<th>F-7</th>
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make him stay.  
I know we both won't

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<th>F-7</th>
<th>Emaj7</th>
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say a word.  
Maybe I shall meet him

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<th>F-7</th>
<th>Emaj7</th>
<th>Eb</th>
<th>G7sus</th>
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Sun-day, maybe  
Mon-day, maybe not;

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<tr>
<th>D7</th>
<th>G7</th>
<th>C-</th>
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261
Still I'm sure to meet him one day; May-be Tuesday will be
C C7 D7 G7 C C7 G7 C7

my good news day. He'll build a little home, just meant for two,
F-9 Em7 Eb Eb

From which I'll never roam, who would, would you? And so all else a love,
Bb
C7

I'm waiting for the Man I Love.
F-7 Bb7 Em7 Ebm7 Ebm7
Are we really happy here— with this lonely game we play,
looking forward to say:

Searching but not finding understanding any way, we're

lost in a masquerade.

Leon Russell - "Carney"
George Benson - "Breezin'"
Caren McRae - "Ms Jazz"
MASQUERADE:

E-7 / E-7 A9  Eb-7  Ab7-b9

Both afraid to say — we're just too far

Eb-7

D7

Ab7-b9  D7

— away —

from being close together

Eb-7

D7

Eb7-b9  Ab7-b9

— ever from the start —

We

Ab7-b9  D7

tried to talk it over, but the words got in the way

G7  G7+5  C7

D-7

— We're lost inside this love —

G-7  G7

— ly game we play —

G7  C7  C9  Gb13#11  Fa

Thoughts of leaving dis-

—

264.
Masquerade - 3

- ap-peal every time I see your eyes -

F -(Maj7)    F-7    Bb9

No matter how hard I try

F-    Bb7    G-7

To understand the reasons that we

C7b9    F-    F -(Maj7)

carry on this way. we're lost in this mas -

F-7    Bb9    Bb9

querade. (Solos)

C7    F-7    Bb7

Fine

266.
MEAN TO ME

You're mean to me -
I stay home -
Why must you be
each night when you
mean to me?
Say you'll phone.

G E-
C G G7 E7

You love to see-
Singing the blues and
cry-in:
sigh-in:
I don't know why.

A7 D7
D7 G C
A7 A7 D7

You treat me cold - ly
Each day in the

G7 C D7 G7

year —
You al-ways scold me

C D7 / E7 E7 A7
when-ev-er  some-bod-y is  near,  dear.

It must be-

You should-nt, for  cant you see-what you  mean to  me?

268.
(Bossa) MEDITATION

In Though my loneliness far away when you're I have

Though I am all by myself only to close my eyes and you are your caress back to stay

and the and the

thought of you hold me near sadness that missing you brings makes my loneliness seem disappear gone and this heart of mine sings

Yes I love you so and

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

269.
that for me - is all I need to know

E-7          Eb9          D-7          G7

I will wait for you till the
C6          B7          B7

Sanctification of the sky for what else can I do
C6          A7          B7

I will wait for you medit -
D-7          Bb7          Bb7

-ating how sweet life will be - when you come back to me -
Bb7          A7b9          A67          G7b9          C6          (D-7          G7)

270.
(LATIN) Memories of Tomorrow / B. Cookfield

Memories of to-mor-row-
songs drift slowly 'round
future flowing past-

A A (Maj7) A7

you can fall in to a de ja
fantasy that

E7 F Maj7 F D Maj7/E#

leads you to a sound
you feel silence of the

G7 sus4 C Maj7 D Maj7/F#

future can not make it last
future memories

F Maj7 C Maj7/E Eb Maj7 A7

you can find yourself again
where the

F Maj7 C Maj7/E Eb Maj7 A7

song sounds quite famil iar
singing to the end-

A7 Maj7 F7 B7 sus4
yes you have flown through time so quickly though
you never left the ground you've heard memories of to-

morrow all a round

(A7sus4)

(B7 Bb7)
MICHELLE

These are words that

go together well, my Michelle.

Michelle, ma belle sont les mots qui vont bien en-
semble, tres bien ensemble.

I love you, I love you, I need to, I need to, I need to.

That's all I want to say.

Until I find a way — I will un —
say the only words I know that you'll understand.

D = C#7  D-7  D-6  G = A

D.S. al C

I will say the only words I know that resemble. I will understand my Michelle.

G = A7  D  G = D

FINE

274.
(BALLAD) **Misty**

*Music: Erroll Garner  
Lyrics: Johnny Burke*

Look at me, I'm as helpless as a kitty up a tree,  
And I feel like I'm clinging to a cloud, I just can't understand.  
I get a sound of your hel-lo, That I get a music I hear.  
I get misty, just holding your hand,  
I just can't understand.  
I get misty, just holding your hand,  
I just can't understand.  
I get misty, just holding your hand,  
I just can't understand.

1. Walk my near.

2. You can say that you're leading me on  
But it's just what I want you to do,  
Don't you notice how hopelessly I'm lost.
That's why I'm following you.

On my own, would I wander through this wonderland alone, never knowing my right foot from my left, my hat from my glove. I'm too misty and too much in love.

E♭6 (F7 B♭7)
pray somebody will come to bring me relief

G7b9  G7  C7

d.s. al ♯

---
(MED. SLOW)  

**Mood Indigo**  

---DUKE ELLINGTON---

### A

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<th>Chord</th>
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<tr>
<td>A♭maj7</td>
<td>B♭7</td>
<td>E♭ (= E♭7)</td>
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You ain't been blue,  
No, No, No,  

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<td>B♭7</td>
<td>E7 / B♭7 E7</td>
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You ain't been blue,  
Till you've had that mood indigo,  

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<td>A♭7</td>
<td>B♭(D♭7)</td>
<td>G♭7(E♭7)</td>
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That feel-in' that goes stealin' down to my shoes, while  

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<td>B♭7</td>
<td>E♭ (= E♭7)</td>
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I sit and sigh — “Go 'long blues.”  

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<td>A♭6 A♭</td>
<td>B♭7</td>
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Always get that mood indigo — Since my baby said good-bye,  

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<tr>
<td>A♭maj7</td>
<td>A♭6 A♭</td>
<td>B♭7</td>
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279.
In the evening when lights are low,
I'm so lonesome I could cry,
Ab / Abo Ab Bb9

'Cause there's nobody who cares about me,
I'm just a soul whose blues is blue can be,
Ab7

When I get that mood indigo,
I could lay me down and die.
Ab maj7 Bb7 Bb7 E7 Ab

DUKE - "70th Birthday"
(BALLAD) **THE MORE I SEE YOU**

The more I see you, the more I want you
Somehow this just grows and grows
Whenever you're gone I become more and more
about you — So lose with

out you, and so it goes. Can you

**CODA**

see you, as years go by,
I know the
only one for me, can only be you. My arms want

F - 7

free you — my heart can't try.

F - 7  Bb7  Eb  (F - 7  Bb7)
(M.D.) MR. P. C. MUSIC - COLTRANE
LYRICS - JON HENDREKES

If you wanna man you dig it, Dig it, Dig it, Dig it, Dig it.
If you wanna man to get the people swinging with him, you dig it.
If you wanna hear him play the way it really should be you dig it.

John Coltrane - "Giant Steps"
MY FAVOURITE THINGS

RICHARD RODGERS

Raindrops on roses and whiskers on kit-tens
Crown co-loured pon-ies and crisp ap-ple
Bright cup-per Don-bells and

kit-tens straw-dels

Bom-bom-pee Wild geeze that fly with the

C maj 7

kit-ties and sleigh bells and
warm whee-en schnitzel with

C maj 7

mit-tens noo-cles

A 7

Brown pa-per pack-age-es

C maj 7

Tied up with string

C maj 7

These are a few of my favourite

C maj 7

things

C maj 7

Girls in white dresses with

E maj 7

blue sa-ain sashes

F#7

Snow-flakes that stay on my

E maj 7

nose and eye-lash-es

F#7

Silver white

A maj 7

SARAH VAUGHAN - "AFTER HOURS"
winters that melt into springs. These are a few of my

D7 Gmaj7 Cmaj7 Gmaj7 Cmaj7

favorite things. When the dog bites, when the
F♯7♭5 B7 E♭7 ♯. F♯7♭5

bees sting, when I'm feeling sad, I
B7 E♭7 ♯. Cmaj7 ♯.

simply remember my favorite things and then I don't
Cmaj7 ♯. A7 ♯. Gmaj7

feel so bad.
Cmaj7 ♯. D7 G6 Cmaj7

G6 Cmaj7 Gmaj7 Cmaj7 F♯7♭5 B7

286.
(BALLAD) **MY FOOLISH HEART**

-WASHINGTON/YOUNG-

The night is like a lovely lane, be ware — my foolish heart!

How heart, but white — the ever constant moon; take care — my foolish heart!

There's a line between love and passion — that's how to see an evening shade.

This kiss, for they both give the very same sensation when you're lost in the magic of a kiss. (his/her)

BILL EVANS - "VILLAGE VANGUARD SESSIONS"

287.
let the fire start. For this time it is fascination, or a
C7 C7/8b A7b5 D7 G7 E7 Ab7

dream that will fade and fall a partA It's love this time it's love. My Foolish
Bbmaj7 Ebmaj7 Ab7 G7 C7 G7 C8 C7 Fadd 7th

Heart. (Solo on Entire Form)
Bbmaj7 (G7 G7maj7 F7sus4)

288.
(BALLAD)  MY FUNNY VALENTINE

My Funny Valentine, sweet comic Valentine,

You make me smile with my heart.

Your looks are laugh-able, un-photograph-able.

Yet, you're my favorite work of art. Is your figure less than Greek is your mouth a little weak when you

"MILES DAVIS SEXTET Vol. 1 - JAZZ AT THE PLAZA"

Miles - "MY FUNNY VALENTINE"

289.
o—pen it to speak; are you smart? — But

E(maj7) G7 C— Bb7 A7 A7maj7 D7b5 G7b9

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

C— C—(maj7) C—7 C—6

stay lit-tle Val-en-tine stay!

Abmaj7 D7b5 G7b9 C— Bb—7 A711)

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

Abmaj7 F—7 Bb7(b9) Eb6 (D7b5 G7b9)

290.
(BOSSA) MY LITTLE BOAT

my little boat is like— a note bouncing merrily along, hear it

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

out in to the blue with a crew of only two. Where we can share love's salt

—ty air on a little paradise that's a-float, not a

care have—we in my lit— the
boat.

The wind is still, we feel the thrill of a

D7(b9)  G7 maj7

voyage heaven bound, tho' we only drift a-round. warmed by the sun, two hours

Db-7  Gb7  Db-7  Gb7  F maj7

- as one beating with enchanted bliss, melting in each other's kiss.

B7  E7  B7  E7

When daylight ends and slyly sends little stars to twinkle brightly a-

Eb maj7

A7  D7

-bove, it's good bye to my little

A7  D7  G7 maj7  E7(b9)

boat of love.

A7  D7(b9)

292.
MY MAN

It's cast me a lot, but there's one thing that's not much fortuitous, and no I'm not out of books. Is

Cold and Two or wet, bird you bet but all three girls was he that he

That I soon forget with - likes as well as me, But my man He's

love him! I - don't know why I should, He is not good,

He is not true, he beats me too, What can I do? Oh, my man I love him

BILLIE HOLIDAY - "THE ORIGINAL RECORDINGS"

293.
so, he'll never know, all my life is just despair, but I don't care when he takes me in his arms the world is bright, all right.

What's the difference if I say I'll go away, when I know I'll come back on my knees some day? For whatever my man is I am his forever more!

294.
(BALLAD) MY ONE AND ONLY LOVE

The very thought of you makes my heart sing - like an April breeze on the
The shades fall and the demureness charms in the flush of light-whiteness

CHORDS: G7, E7, A7, D7

G7 - E7 A7  D7 - G7 E7 G7  A7 - D7

My one and only love
My one and only

D7 - G7  E7 A7  D7 G7  D7 - G7

The touch of your hand is like heaven -

C6 - F#7 B7  E-  F#7 B7  E-

heaven that I've never known
The blush on your cheeks when

E-  F#7 B7  E-  E/F7
Ever I speak
Tells me that you are my own

You fill my eager heart with such desire—
Every kiss you give sets my soul on fire.
I give myself in surrender—

My one and only love.

FINE
(Ned.) MY ROMANCE

My romance doesn't have to have a
moon ris-ing in the sky. My romance doesn't need a cas-
C-7 F7 Bb maj 7 D-7 G-7 G (maj 7)

need a blue lagoon standing by; No
G-7 G7 C-7 F7 Bb maj 7 Bb7

month of May, no twin—kling
Eb maj 7 A-7 Bb maj 7 Bb7 Eb maj 7 A-7

stars, no hide away, no
Bb maj 7 Eb6 A7b9 D-7 G-7

Bill Evans - "New Jazz Conceptions"
soft guitars. My refrain. Wide a-
CTsus4 CT C7 F7 F-7 Bb7

-wake I can make my most fan-
tas-tic dreams come
Eb maj7 G7 C7 C7/F6 A7bs D7b9

ture; My ro-
mance doesn't need a thing but
G-7 Gb7 Bbmaj7/F C-7/F F-7

you.
(Bb)
(MYro-
(FINE)

298.
(BALLAD)  MY SHIP

My ship has sails that are made of silk, the decks are trimmed with gold, and of rubies
fill each bin. The

jan and spice, that's paradise in the
sapphire sky when my

2.
ship comes in. I can wait the years, till it appears,

one fine day one spring, but the pearls and such they won't mean much if there's

Miles Davis - Gil Evans - "Miles Ahead"

299.
dream need ne-ver
be. If the
ship I sing doesn't
al-so bring, my
F6 F#5 F7 G7 C7 F6 D7 G7 A7

own true love to
me. If the
ship I sing doesn't
al-so bring, my
D7 C7 Fmaj7 C7 F D- Bb9 F Bb

own true love to me.
F13 D-7 G7 C7 F6 Bb9 F6 (G7 C7)

FINE

300.
(BALLAD) **NAIMA**

---

Child — of the Gods
Angels above

Spirit — in human heart
Measures pure her worth

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

Mother — of all
and the keeper — of the home — and a

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

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

Love — to the child
Miss — less of re-birth

Love — to the child
Miss — less of re-birth
NEFERTITI

MUSIC - MILES DAVIS
LYRICS - BONNIE FERGUSON

NEFERTITI - Egypt's queen
The power - Beside
to grace

Nefer-ti-ti you have come.

Beside to grace.

First bring to the world a dream.
Standing equal with the king.

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**

**Notation Page**

```
\textbf{NEVER WILL I MARRY} - 

\textbf{Never, never, will I marry,} -

\textbf{Never, never, will I wed.}

\textbf{Born to wander, solitary.}

\textbf{Wide my world, narrow my bed. Never,}

\textbf{Never, never, will I marry,}
```

\textbf{305.}
Born to wander 'til I'm dead.

No burdens to bear, no conscience nor care.

No memories to mourn, no turning. For I was
NIGHT AND DAY

-COLE PORTER

Mid

\[ \text{Night and day\ (night)} \]

\[ \text{you are the why is it one so,}\]

\[ \text{D-7b5 G7}\]

\[ \text{only you beneath the moon and under the}\]

\[ \text{D-7b5 G7}\]

\[ \text{That this long longing for you follows wherever I}\]

\[ \text{F-7 E-7 Eb9}\]

\[ \text{F-7 E-7 Eb9}\]

\[ \text{far, boom It's no matter, darling, where you are- lonely room-}\]

\[ \text{D-7 G7 Cmaj7}\]

\[ \text{think of you- night and day}\]

"STAN GETZ & BILL EVANS"

307.
Day and night — Night and day —

under the hide of me — There's an

Oh, such a hungry yearning, burning inside of me —

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

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

Night and day —

FINE

308
THE NIGHT HAS A THOUSAND EYES

Don't whistle words to me - may have called

you don't mean for words deep down, in the past my love for you - side can be seen by the right, last night and bright

has a thousand eyes as the starlit skies and it knows a truck, won't you care that lies, that has a thousand eyes

JOHN COLTRANE - "COLTRANE'S SOUND"
Though I've lived my life -

Walking through a dream for I knew

Some day I'd find this moment supreme

Night of bliss and tender sighs

And the smiling down of a thousand eyes

310.
OLEO

MUSIC - SANDY ROLLINS
LYRICS - JIM CON

O - le - o, O - le - o, Your hot - cakes have never had it
In a tube, in a tube, Or sparge it cause now it's even

Bbmaj7 G7 C7 F7

better, you know. It's the spread. That's what fed,
comest in a tube. As a rule, Cows are cool.

C7 F7

When you feel in your head, But you know I'm a fool

F7 Bb7 Ebmaj7 Eb6

MAYBE your fat is saturated, mangoes school.

Bbmaj7 G7 C7 F7

IMPROVISED MELODY

You know magola is the only kind of corn. Ever you're gonna find

D7 G7

in Sonny's horn. I mean it's crazy just to think that there are people to be

G7 C7
Who still will give an arrangement that butterfat is breeding. Don't accept sec-
F7  
Bbmaj7 G7

-ond rate. There ain't been a better lubri-ca-tion to date. Be pro-
C7  F7  Bb7  G7  C7  F7

-found, Hip your town. To the pleasure you're found. You've got to
F7  Bb7  Ebmaj7  Eb6  Bb7  G7

spend it a-round.
Bb7  G7

John Coltrane - "Trane Tracks"
Miles Davis - "Davis"
"Cal. State Long Beach Jazz Ensembles 1976"
ON A CLEAR DAY

Music: Burton Lane
Lyrics: Alan J. Lerner

On a clear day — Round you —

Gmaj7 C9

And you'll see who — You are.

Gmaj7 E7

— on a clear day — How it will fast sound you —

A7 D7

That the glow of your being outshines every star. You feel part of every mountain and shore.

A7 D7 D7 G7 D7 G7 D7

3/4
You can hear, from far and near, a world you've never heard before-

And on a clear day, on that clear day-

You can see for—ever and ever—more!

3/4.
(Bossa) ONCE I LOVED

Once And one day
And I gave so much love to this
world to me.

Once I knew

That no

thought I was fool-ish and

And let you

say good bye~

Ella Fitzgerald & Joe Pass - "TAKE LOVE EASY"

3/5.
let you go—  I will hold you close—

D7b9  Dmaj7  G7

make you stay—

Cmaj7  F7  Bbmaj7

because love is the saddest thing — when it

Bb7  Bb6

goes away —  because love is the saddest

A-6  Ab7(b5)  G7

thing — when it goes away —

G7  A7(b9)  D-6  (D7)
ONE FOR MY BABY  - ARLEN/BERGER

It's quarter to three there's no one in the place ex-
cpt you and me — so set 'em up Joe — I've got a lit-tle stor-y you ought'a know — We're drinking my friend to the end of a brief ep-i-sode —

Make it one for my ba-by and one more for the
ONE FOR MY BABY:

E♭6  A♭maj7  D7  G Maj7  D7sus4

drop another nickel in the machine — I'm

G Maj7 / A♭7 D7  G Maj7  D7  G7  D♭7

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

G  G Maj7  G6  / A♭7 D7  G6  D7

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

G7  C Maj7  C7sus4  C Maj7  G7

true to your code — Make it one for my baby and

C7  B♭7  E♭♭5

one more for the road

A-7 C7 D7sus4 G

never know it but buddy I'm a kind of poet and I've gotta lot to things to

G-7 C7 G-7 C sus4 B-7 A-7 D7sus4

say and when I'm gloomy you simply got to listen to me or

G D7sus4 G-7 C7 G-7 C7

til it's talked away well that's how it goes and

G-7 Eb7 B5 B-7 G D7sus4

Joe I know you're getting ready to close so

G6 A-7 D7 G D-7 G7

ONE NOTE Samba

This is just a little samba
built up on a single note,
iamo back to you.

I will pour into that one note
all the root is still that note.
love I feel for you,

sequence of the one we've just been through
as I'm bound to be the unavoidable conseQUENCE of you.

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

321. "Lambert, Hendricks & Bavani at Basin St. East"
no — thing, or nearly
Dbmaj7

I have used up all the scales I
know and at the end I've come to

no — thing, or nearly
Gb7

no — thing so I
C7b5 B7b5

D.S.al ♩

CODA

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

F7 Bb7 Ebmaj7

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

Ab7 Db6 C7

the note — you know.
Bbmaj7 B7b6

STAN GETZ - "GETZ AU GO GO"
(EVEN 8THS) OPEN YOUR EYES, YOU CAN FLY

INTRO

G-11

G-11

NEVER BE-AFRAID
Cloud your eyes with orth

to love,
B's lies,

Never be-a-fraid to just be:
See only what you want to see;

Just cast a-way the chain of doubts
Duplicare this sum of doubts;

Have the courage to

GARY BURTON - "NEW QUARTET"

FLORA PURIM - "OPEN YOUR EYES, YOU CAN FLY"

123.
Don't be free.

C - pen your eyes, you can fly.

C7sus4

You can fly.

C7sus4

You can fly.

Bb/C/F

You can fly.

Bb/C/F

FINE
OUR LOVE IS HERE TO STAY

It's very clear, dear; our love is here to stay.

Not for a year, we're going a long long way.
The radio, telephone and the movies that we may just be passing fancies, and in time may.

325.
Rockies may crumble, Gibraltar may tumble, They're only made of clay. But our love is here to stay.
OUT OF NOWHERE

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

And you took my heart and found it free-

leaving me with a mem-ory

Wonderful dreams from no-where

Made every hour sweet as a flower for me.
I'll always wait for your return out of

no where Hop-ing you'll bring your love
to me.
(BALLAD) PEACE

- HORACE SILVER

There's a place that I know where the sycamores grow and go there real late--let my mindassi--date on

Slowly fade a-way--in the glow of the evening conscience be my guide Then the answers are sure to come

Peace when the day is done: if I (lullaby)

HORACE SILVER - "THAT HERLIN' FEELIN'"
LEON THOMAS - "IN BERLIN LIFE"
(Life's sweet) seed when it grows
Like a big yellow rose

Yes, in the end comes undone
But that sweet smelling thing

Will blossom next spring
With the kiss of the mid day sun

Living has just begun

When you find peace of mind
Leave your worries behind

Don't say that it can't be done
With a new point of view

Life's true meaning comes to you
And the freedom you seek is one

Peace is for everyone
Peace is for everyone.
(BALLAD) PRELUDE TO A KISS

If you hear a song in blue like a flower crying for the dew
That was my heart serenading you to compose

My Prelude to a Kiss

Though it's just a simple melody

nothing fancy, nothing much
You could jam it to a

DUKE - "70th BIRTHDAY"
"ELLeNTONIA, VOL. 2"
131 - "DUKE'S BIG 4"
Symphony: A Schubert tune with a Gershwin touch Oh!

F#-7b5 B7 Emaj7 A7b9 D-7 Eb-7 E-7 Eb-7

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

D-7 G7 C7 Emaj7 B7b9 E-7

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

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

A Prelude to—a kiss—

D-7 G7 C

332.
RED CLAY

FREE BLOWING:

\[ G^7 \sim (C=7) \sim (A^7) \sim \]

\[ G^7 \sim (C=7) \sim \]

A) (Rhythm Section):

\[ C=7 \sim (II) \sim Bb=7 \sim (II) \sim D7sus4 \sim E7sus4 \sim G7sus4 \sim F7sus4 \sim G7sus4 \sim C=7 \sim (II) \sim Bb=7 \sim (II) \sim D7sus4 \sim E7sus4 \sim G7sus4 \sim F7sus4 \sim G7sus4 \]

out in the boon-docks

Stor-ies are being
dug on the red-clay-

A sleepy morning may
And white-tie go-eigh-then

333.
"Red Clay - 2"

Mov' ing -
Morn ing -
Al - ways
mid - night
Mov' ing -
Al - ways
sleep - ing -

C-7 (II)
Db-7 (II)
Db7sus4
E7sus4
E7sus4
G7sus4

(Solos:)

C-7
Db-7
Eb-7
Am
B9
G7

(THEERE)

Someone play'ing something on the back steps -

C-7 (II)
Db-7 (II)
Db7sus4
E7sus4

out of the win - dows
Al - ways somethin' goin' on the red clay -

F7sus4
G7sus4
C-7 (II)
Db-7 (II)

Db7sus4
E7sus4
E7sus4
G7sus4

D.S.

- ADDITIONAL VERSE NEXT PAGE -

334.
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 her 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 goofy!

Always a lot to do on the red clay.
(BALLAD) 'ROUND MIDNIGHT

It begins to tell, 'round midnight, 'round midnight
Memories always start, 'round midnight, 'round midnight

I do pretty well 'til after sun-down;
I haven't got the heart to stand these memories
Sup, part-time. I'm feeding in;
When my heart is still with

1. 

sad you
But it
real-ly gets bad—'round mid-night.

2. 
mid-night knows it too—When some guard we had—needs

mending—Does it mean that our love—is ending?

337.
Darling I need you; lately I find you're out of my arms and I'm

[out of my mind]

Let out love take wing; some midnight round midnight,

sound when old midnight come a-round.

Miles Davis - "Round Midnight"
"The Thelonious Monk Story"
(Jazz Waltz) SAGA OF HARRISON CRABFEATHERS

Late this night she waits alone. She must to accept the truth. The pain is intense. Her heart is so sore and bruised.

sadness had not come for its claim so soon — One

life is so short. So many things left to say and

STEVE KUHN - "LIVE IN NEW YORK"
S. K. - "CRABFEATHERS"

339.
do. — — — — —

Cry — — — — for

A7m7

one who — can — not re — turn

Through the rain she —

A7m7

sees a face he’s laughing in

happy play —

The

A7m7

face of a child, the child on a

sunny day.

F-

[Music notation with chord progressions and notes]
for no girl catching me

E-7  A7  D-7  G7

Telephone numbers well you know doing my rhum-bas
D-7  G7  F

E-7  A7

With U-no And that's my Sat-in Doll-
E-7  A7  A-7  D7  A♯-7  D♭7

FINE
SCOTCH 'N' SODA

Scotch 'n' soda, dry martin'-i,
mud in your eye, giggler of gin
Ba-by do I feel, oh what a spell you've

G7 C7 F7

1.

high

D- Ab G7

2.

high

Ebb7

People don't believe me—They

Eb9 Eb7 Abmaj7

think that I'm just bragging—But I could feel the

Eb F7 Bb7 Eb7maj7

F9
way I do — And still be on the wagon —

All I need is, one of your smiles sunshine of your eyes —

— oh me — oh my —

Do I — feel high —

— er than a kite could fly —

Give me loving

baby I feel high —
(LATIN)  

**SEA JOURNEY**  
-Chick Corea

```
(A-*5) D7 (A-*5) D7

[Music notation]

Come with me
Oh be safe with me

Places that we have loved,
A lifetime ago

Don't be long (break)
(Time)

When we were so young,
And days were so warm,

Come with me

Bed of the clear, dear
gem
come with me
```

```
E7sus4  E7b9

45.
```
SECOND TIME AROUND

Love is lovelier — the second time around —

G7 G7b9 C Maj7 C Maj7/E E7b9 D7

Just as wonderful — with both feet on the ground —

G7 C Maj7 C7 G7 B7 b5

It's that second time you hear your love song sung —

E7b9 A7 A7(Maj7) G7 C7 F Maj7

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

A7 D7 G7

young love's more comfortable the second time you fall —

G7b9 C Maj7 C Maj7/E E6b7 D7

347.
SEND IN THE CLOWNS

1.
Is-it it rich? Are we a pair? Me here at one who keeps

2.
(last on the ground, you in mid-air... Send in the clowns.
Where are the clowns? Send in the clowns. Just where I stopped opening doors, Finally
knowing the one that I wanted was yours. Making my entrance again with my unusual flair, sure of my

Cleo Laine - "LIVE AT CARNEGIE HALL"

349.
SEPTEMBER SONG

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

But the days grow short

When you reach Sep-

weather

One hasn't got time

WILLIE NELSON - "STARDUST"
game.

Oh, the days wend down—

C Maj 7

...to a precious few,

Sop.

C7

-tem бer

No-ter-ber!

C7

And these few precious days

I'll spend with

C Maj 7

C6

Ab Maj 7

you

These precious days I'll

C Maj 7

C Maj 7 C7 D9

spend with you.

C Maj 7

Fine

352
SERNONETTE

NAT ADDERLY

I heard me a
Ser—mon—et,
real true love.
Have you
people

heard it yet
lost sight of
with that
soulful mes-

sage that you
won't soon for-
get? It tells a-

sinful
liv— in' n'
stormin' heav'n a-

— It tells you to
love one 'noth-
er, to feel that

353.
Each man's your brother, - Live right 'cause you know that you reap what you sow. And so to have no regret - And to find what you're missin', bow your head an' listen to this. Say - mon - etee.
THE SHADOW OF YOUR SMILE

The shadow of your smile when you are gone

Will color all my dreams and light the dawn.

Look into my eyes, my love, and see

All the lovely things you are to me.

Our winged little star was far too high,
A touch kiss your lips and so did I.

Now when I remember spring
All the joy that love can bring.

I will be remembering
The shadow of your smile.

FINE
got lots to be proud of. I'm ——— I

C6

C7(b5) F7(b9) : F7

love those shiny stuck —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

F-7  Bb7b9  Eb7

- de-par-

I know it's so and yet I know I

F-7  Bb7  Bb7b5  Bb-7  Eb7b9  Ab7b5  Ab-6

Can't get you out of my heart

Ab7  B7  Bb7

You love

E6  C7

Made me leave my happy home,

F-7  Bb7#9  Eb  C7  Ab7  Bb7

You took my heart away and

I knew I'd never be the

F-7  Bb7#9  Eb  C7  Ab7  Bb7

Gone some

Since I fell for you:

Ab7  Ab-  F7  Bb7  Eb  C7

1.

It's

F-7  Bb7b5  Eb  Em7  Eb

359.
too bad, — it's too sad — But I'm in love with you.

You love me, — then snub me, — oh

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

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

night since I fell for you.

360.
(UP SANG) SOFTLY, AS IN A MORNING SUNRISE

Soft - ly, as in a morning, with all the glow of Sun - rise,

The light of love comes stealing, stealing
In to a new born love that all be -

A burning kiss is

In day, oh!

For the passions that thrill love
And lift you high to heaven, are the passions that kill love

F7 Bb7 F#
And let you fall to hell! So end each stor-y.

Soft - ly, as in an evening sun - set,

The light that gave you glory will take it all a-

-away!

(A7#9) D7(b9) G7(b9)
(BALLAD) SOLITUDE

-DUKE ELLINGTON

-DENMAN/MILLS

In my solitude you

heart taunt me with reveries

of days gone by. In my

I sit in my chair, I'm filled with despair. There's

no one could be so sad. With gloom everywhere, I

"MASTERPIECES BY ELLINGTON"

363.
sit and I stare, I know that I'll soon go mad. In my

Solitude — I'm pray —

singing, Dear Lord above, send back my

Love.

FINE

364.
(Med. Jazz Waltz) *SOMEDAY MY PRINCE WILL COME* - *NORM CHANCHE*

Some day, my prince will come.
Some day, I'll find my love.

Thrilling that moment will be,
When the prince of my dreams comes to me.

Far away, I'll find my lovesome day.

365.
day when my dreams come true.

Bb/F C7/F F7 Bb

BILL EVANS - "PORTRAIT IN JAZZ"
MILES DAVIS - "SOMEDAY MY PRINCE...."
(BALLAD) SOME OTHER TIME

-BERNSTEIN, CONDEN, GREEN

When has the time all gone to
This day was just a co-ken
Have it done half the
Too many words are

things we want to
still un-spo-ken

Oh — oh well
Well catch up — some other

time.

1.

Cmaj7 G7sus4 Cmaj7 G7sus4

2.

Cmaj7 G7sus4 Cmaj7 G7sus4

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

part-ing —

But let's be glad — for
what we've had and

Bill Evans - "Village Vanguard"
Gary Burton/Ralph Towner - "Matchbook"
Bill Evans & Tony Bennett
What's to come.

D7sus4 / D7 / G7sus4 / Cmaj7 / G7sus4

Still to be done but time is racing

E7 / A7sus4 / D7 E7 Em7 G7sus4 Cmaj7 G7sus4

Oh oh well We'll catch up some other time.

Cmaj7

Fine
GARY

STEPHAN

PARIS
(BALLAD)    SOME OTHER TIME  Lyrics - J. 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 knew 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.
(MOD. LATIN) SONG FOR MY FATHER

H. Silver

I wrote a song for my father in hopes it would give him a thrill.
Music came through never got to me — until.

After seeing —

1. My father's

Braz'ed

in Rio all day long

I heard my father's song —

A bossa nova beat —

HORACE SILVER — "SONG FOR MY FATHER"

371.
(I heard a) real bossa nova and never got over the thrill

When I went to Brazil.

No other people you'll meet play guitars with a beat and a thrill

As they do in Brazil.

In Rio all day long I heard my father's song

A bossa nova beat So sweet.
THE SONG IS YOU

-KERN/HAMMERSTEIN

I hear music when I look at you — a beautiful theme of every dream I ever knew.

I hear music when I touch your hand — A beautiful melody from some enchanted land.

D7 G7

E7 A7

I hear it play — I feel it start then melt away. I say — Is this the day?

D7 Bb7

F#7 B7

E7 A7

C6

E7

love-ly strain, I a-lone-haunted this glad re-frain.

E7 A7 D#7

373.
Must it be—forever inside of me? Why can't I let it go?—Why can't I let you know? Why can't I let you know the song my heart would sing. That beautiful

Rhapsody of love and a wonderful spring. The music is sweet; the words are true. The song is for you.

Cmaj7 C7 Fmaj7 F6 E7 A7

D7 G7 C6 (D7 G7)

Fine

374.
(BALLAD) SOR/ISTICATED LADY 

They say — in your early life romance
then — disillusion deep in your
B-7 Bb-7 C Gb-7 F7 E7 Eb-7

came, — and in this heart of years burned a flame, — A-steadfast;
you (another fools in love soon grow wise. — The years have
Abmaj7 Abmaj7 Ab7 G7 Gb-7 F7 E7

sickly one day and died away.
Bb-7 E7 Abmaj7 Ab7 (Eb-7)

see you now... Abmaj7 Ab5 D7b9 Gmaj7 E7

— or thinking of tomorrow,
A7 D7 G7 Gb-7 A7 D7

SARAH VAUGHAN — "AFTER HOURS"

375.
Diamonds shining, dancing, dining with some man in a restaurant.

Is this all you really want? No, sophisticated lady, I know— you miss the love you lost long ago, and when no body is near you cry.

Gm7 | E7 | A-7 | D7 | G7 | C-7

Eb7 | D7 (C#7) | Bb7 | Gb7 | E7 | E7 | Eb7
(MED. JAZZ) **SO WHAT**

Miles Davis

Eddie Jefferson

My baby just walked on the stage. So what

She dances so-low and That's what you folks are all

so hot. So what

Yes he did leave the stage. So what

Clean out of And that's a fact. So what

And then he walked off the

It's not they have to rehearse. That's right. Although we know that they're

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

Miles Davis — "KIND OF BLUE"
You'll have to admit 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 grove, so what. I'd like to know—so what!

Solos on entire form (AABA)
SPEAK LOW

Speak low when you speak love.

Our summer days wither away too soon.

Soon speak low when you speak love.

Our moment's swift like ships a-drift we've sundered too soon.

Speak soon Time is so old.
SPRING CAN REALLY HANG YOU UP THE MOST

A

Spring this year has
Morn-ing's less wakes
get me feel-ing
like a horse that never left the
and to them I'd like to drink a

D7(b5) G7(b9) E7(b6) Eb7 Ab7 D7 G7 C7 Bb7

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

1.

Spring can really hang you up the most.

C7 F7 Bb7(a7) Ab13 C7 F7

most. All winter long the birds twirl twit

Bb7(a7)

I knew the song this is love this is it

F7(b6) Bb7(a7)

Heard it before and

Bb7

381.
I knew the score
And I've de-cided that spring is a bore

E7 A7 Dmaj7 / G7 C7

Love seemed sure a-round the new year

Fmaj7 E7(add9) B7(add9) Ab13 B7(add9) C7

ghost
dose.

D7(add9) G7 E7(add9) E7
D7 / G7 C7

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

C7 F7 D7(add9) G7 C7 F7

FORM:
A A B C1
Bb7(add9) Ab13
D.C. al Coda ® (A A) B C2 (®)
Salon

382
Spring

rit-on must be chronic
Db7 Gb7 C7 F7 D7 G7

I'm all alone the parade's over
Old man winter was so gracious
C7/F BbMaj7/F Y.

host
But when you keep praying for snow to hide the clover
C13 C7/F E7 Ab7 D7/F G7

Spring can really hang the most
C7 / B7 F7b9 BbMaj7

384.
(BALLAD)  SPRING IS HERE  -RODGERS/HART

Spring is Here!  Why doesn't my heart go dancing?

Stars ap pear  Why isn't the way en trance ing?

Chords:

1.  No de sire,  No am bi tion  Leads  me.
A♭maj7  F7  B♭7  C7m7.

2.  May be it's be - cause no bod y  needs  me.
F7  B♭7  Eb7.

May be it's be - cause no bod y  loves  me.
A♭maj7  F7  B7  E7  B♭7  Eb7.

385.
Spring is here I hear!

C7 F7 B♭7 E♭7 A♭6 Dim7 A♭6 (F♯7 E♭7)

FINE
STELLA BY STARLIGHT

The song — a robin sings — Through

years — of endless springs — The

murmur of a brook at eventide — That

ripples by a nook where two lovers hide — A

great — symphonic theme, — that's Stella by

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

387.
Star - light — and not a dream — My
A7    F,    Bb7m9/7

heart — and I agree — she's every-
E7b5  A7b9  D7b5  G7b9

— thing — on earth to me. —
C7b5  F7b9  Bb7m9/7

388
(Med. Slow) STOLEN MOMENTS

If I told you I can use more than

loved you pretty baby

And I knew where you sent them from

If I held you and squeeze you dar-lin'

There are so many things I'll teach you

while to-day? If I held you and hug you my dear—so don't ar-get changes

389.
(SOLOS ON C MINOR BLUES)

Dear what the pantomime

Stolen moments

OLIVER NELSON — "BLUES AND THE ABSTRACT TRUTH"

MARK MURPHY — "STOLEN MOMENTS"
STOMPIN' AT THE SAVOY

(Bop)

Sav-o-y, the home of sweet romance,
Just like a sling-in' vine
Sav-o-y, your lips.

It was you at a glance,
So warm and sweet as wine
Sav-o-y, you give happy feet a dance
Your cheek, so soft and close to mine.

1.

To dance divine.

2.

How my heart is

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

Art Farmer - "Live at the Half Note"

391.
Never tired of rompin',

stompin' with you.

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

Sav-oy—

where we glide and sway—

Sav-oy—then let me stamp away.

with you.

FINE

392
STORMY WEATHER

KOEHLE/ARLEN

Don't know why - there's no sun up in the sky, stormy weather.

Since my man and I ain't together,

I'm weary all the time.

Life is weary all the time.

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

GEORGE BENSON QUARTET - "IT'S UPTOWN"

393.
If he stays away, old rockin' 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, every thing I had is gone, stormy weather.

G Maj 7 G* A-7 D7 G Maj 7 E7

Since my man and I ain't to-get-her, keeps rainin' all the

A-7 G Maj 7 A-7 D7b9

time, keeps rainin' all the time.

G-6 A-7 D7b9 G-6

FINE

(A-7 D-7)

394.
STRAIGHT, NO CHASER

- MONK

JEFFERSON

I came to straighten out of chasin' a-round
straight up time room for chasin' a-round

I came to get straight I had to get-up I got to

get straight had no time to wait
keep up you wouldn't why

God knows I had to make haste

Because I'm waiting alone

Do things a movin' no
All in a hurry no
done for devilin' I used to

Worry how when everythin' seemed

to me it really mattered

- profound with pickin' in I
- it really does and so I'm

came to get straight

chasin' it straight

It's

-

Thelonious Monk - "Who's Afraid of the Big Band Monk?"

Miles Davis - "Milestones"

Leon Thomas - "In Berlin Live"

395.
Street of Dreams

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

Dreams broken in two can be made like new on the streets of dreams.

Gold silver and gold all you can hold is in the moon-beams.

Poor, no one is poor, long as love is sure on the streets of dreams.

C (A7)
(Swaying) SUGAR - STANLEY TURRENTINE

Sweet sugar trips from his sweet lips, the sugar is mine
when sugar is near

C-7 (A7b5) D7b5 G7

You bet your life he sounds so sweet my heart starts to beat

C-7 G7 C-7

would be heartless when my sugar's near

C-7 (A7b5) D7 (9) G7

He picks me up

he makes me feel fine he makes me think twice 'bout paradise

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

Like sugar and spice and everything nice He's sugar to me

Eb7 (13) D7b5 G7

397.
STANLEY TURRENTINE - "THE BARDEST TURRENTINE"
<table>
<thead>
<tr>
<th>Tune: Take Five</th>
<th>- Paul Desmond / Bob Brookmeyer</th>
</tr>
</thead>
</table>

**Chorus 1:**

> I say, I say, I say, I say,

> This is the way it goes,

> This is the way it goes,

> This is the way it goes,

**Chorus 2:**

> See, I'm alive,

> I'm alive,

> I'm alive,

> I'm alive,

**Chorus 3:**

> Out of my way just so I can pass by each day,

> Not a single word do we say,

> It's a party,

> It's a party,

> It's a party,

> It's a party,

**Chorus 4:**

> Minced not a place till I know all eyes are for me,

> I feel tingles down to my feet when your smile is

> Glec.

> Cobic.

> Aa.

> Bb.

> Eb.

> Ab.

> Bb.

> Eb.

**Dave Bouck - "Time Out"**

**"Greatest Hits"**

399.
much too discreet somehow in my way. Wouldn't it be better not to be so po-

A♭-7  D♭-7  F-7  B♭-7  E♭  B♭-7

-lite, you could offer a light. Start a little

E♭  B♭-7  E♭  B♭-7  E♭  B♭-7

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

E♭  B♭-7  E♭  B♭-7  E♭  B♭-7

five.

E♭
TAKE THE "A" TRAIN

EULLING/STRIZICH

You must take the "A" Train

If you miss the "A" Train

Harlem

Harlem

Hurry—get on now it's coming

Listen—to these rails a—

Duke - "70th Birthday"

TUXEDO JUNCTION = "TAKE THE "A" TRAIN"

401.
humming

- get on the "A" Train

Soon you will be on Sugar Hill in Harlem.

D-7 G7 G7b9 C
TEACH ME TONIGHT

"COUNT BASIE SWINGS AND JOE WILLIAMS SINGS"

405.
star to write I
love You a thousand times across the sky.

C-6 D7(b9) G- G-(m6) G7 G-6 C-7 F-7

near my love — grad-u-a-tions, here my love

F-7 B7 B7 B-6 C-7 F-7 B7

Teach me to night.

F-7 B7 B7 C
THEM THERE EYES

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

eyes You've got a certain lil' cute way of flirtin' with

them there eyes. They make me

feel happy they make me blue

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

407.
sweet little you
my heart is jumpin' you sure started somethin' with 'em
C6

them there eyes
You'd better
A7

c

watch them if you're wise
D

They sparkle they bubble they're gonna get you in a whole lot of trouble
F6 F#9 C6 A7

You're over workin' em there's danger lurkin' in
D7 G7 C6 E7 A7

them there eyes
D7 G7 C6

AOB
THERE IS NO GREATER LOVE

There is no greater love than what I feel for you,

no greater love,

— no heart so true.

There is no

— no greater thrill than what you bring to me,

— no sweeter song than what you sing to

409.
You're the sweetest thing I have ever known.

And to think that you are mine a—alone!

There is no greater love in all the world, it's true,

No greater love than what I feel for you.
(UP) THERE WILL NEVER BE ANOTHER YOU

There will be many other nights like this.
And I'll be standing here with some one new.
There will be other songs to sing. An other fall, an-

-o-ther spring. But there will never be an-o-ther

(C7 F7)
There will be other lips that I may kiss. But they won't thrill me like yours used to do.

Yes, I may dream a million dreams, But how can they come true— If there will never ever be another you?

FINE . . . 4/2.
(BALLAD) THEY CAN'T TAKE THAT AWAY FROM ME

The way you used to talk
The way you used to talk

9b7 sus 4 : E♭

The way you sip your tea
The way you sing off key

1 / G♭ 9

The memory of all that
The way you haunt my dreams

F7
E♭ 7

No no they
can't take that away from me.
The way your smile just bristles

A♭
C7 (F7)
B♭ 7 sus 4

2.
can't take that away from me
We may never never

A♭
D♭ 7
E♭
G-
C7

meet a-gain on the bumpy road to love
And I

G-
C7
G-
A7
A7
D7

4/3.
al-ways al-ways keep the memory of
G- C7  G-7  G-7b5  C7  F-7

The way you hold your knife.
Bb7 sus4  Eb

The way we danced till then
F-7

The way you changed my life
Bb7 sus4  Bb-7

No no they can't take that way from me
F-7  Ab  Bb-7  C-7  Db7

can't take that away from me.
Eb  E-7  F-7  Bb7  Eb

FINE

(7 sus4)
THIS IS ALL I ASK

INTRO.

As I approach the prime of my life, I find I have the
time of my life learning to enjoy at my leisure

all the simple pleasures and so I happily concede

This is all I ask this is all I

need.

Beautiful girls men

CARMEN McRAE - "LIVE AT SUGAR HILL"

415.
king pleasure sings

annie ross sings
Ask own Stars in the sky making wishes somehow before the
F Maj7 D-7 G-7 C7
right has flown. And let the music play as
F Maj7 A7b9 Bm
long as there's a song to sing and
B7b5 E7b9 A7 37b9
1. I will stay younger than spring.
G-7 C7sus4 F Maj7 D-7
2. Soft spoken spring.
G-7 C7 第 F6
THESE FOOLISH THINGS & STRACHEY

A cigarette's ash, a lip-stick's trace, a
First draft stealing ex-cit-ed cables, An
airline ticket to ro-
And candlestic on li-

**music notation**

-I-ma-tic places,
-con-er ta-bles,
and stilling heart has wings - These fool-

ish things re-

mind me of you.

A tinkling piano in the
A park at evening when the

next a-

part-prant,
bell has sounded,

That standing
emphati-

zue what my heart meant;
The "Ile de France" with all the gulls to-

round it,

A far away painted swings
The beauty that is springs - These fool-

ish things re-

mind me of

-MAKVELL/LOK

A19.
You came
How strange,
you saw
how sweet,

you con-quered
to find you
me;

when you did
these things are

The words of love
the heart a dancer,

The sigh of midnight
were empty stations,

A telephone bell
silk stockings the unwise

who's to answer?
Oh, how the best of you
clings!

Oh, how the ghost of you
clings!

These foolish

things re-mind me of
you.
(Bossa)

TRISTE

A.C. Jobim

Sad is to live in solitude

Far from your tranquil altitude

Sad is to know

that no one can even live on a dream

that never can be will never be

Dream or awake

up and see

Your beauty is an aeroplane

B
So high my heart can bear the strain,

A heart that stops when you pass by—on by to cause me pain

Sad is to live in solitude.

A.C. Jobim — "Wave"

422.
TUNE UP

Let's tune up tonight Let's
Try and get it right The
Audience is threatening to leave the room If we
Don't start playing in tune

It's worth the extra wait Al-
though I know we're running late So let's
Try and get the pitches right Let's tune
Up tonight

We got sex appeal, we got
Rhythm we got feel But if we
Don't start playing in tune The
Audience is going to leave the room So

Let's tune up tonight Let's
Try and get it right So be-
fore they turn on the lights Let's tune
Up tonight!
UNTIL THE REAL THING COMES ALONG

I'd work for you, I'd slave for you,
I'd be a beggar or a knave for you,
I'd have to do whatever you say.

Until the real thing comes along,
With all the words dear at my command,
I just can make you understand.

- HOLLER, NICHOLS

425.
I'll always love you darlin', come what may, My heart is yours, what more can I say? I'd sigh for you, I'd cry for you.

I'd tear the stars down from the sky for you, If that is real love, it will have to do. Until then, I'll dream a-long.

G  Do  A7  D7  G  Gm

Eb

Ev  C7  F-A

Eb  F7  Eb

WAIT TILL YOU SEE HER

Wait till you see her, see how she looks, writers of books,
(F:7) Bb7 Ebmaj7 C-7

Wait till you could hear her laugh.
F:7 Bb7 Ebmaj7

Tell the half.
G-

Wait till you feel the warmth of her glance,
C = / / C-7 Bb7

Pensive and sweet and wise.
C-7 G7alt. C7bs C9
All of it love—ly All of it thrilling; I'll
never be willing to free her.

When you see her,

You won't believe your eyes.

FINE
I don't know what you've ever done with don't care who —

But walking is my favorite thing for
cats and chicks to do

Let me take you walk — (scene) — in'ry

Tell the parking "mo — Anywhere we chance — modem comes to pass — Let me do some talk — In a common bean —
in'ry

Open up your ear — Or a plot that's high —

Miles Davis — "FOUR & MORE"
"LAMBERT, HENDRICKS & ROVAN AT NEWPORT '65"
Cause gonna walk a while, talk a while. Let me take you.

By C7

1. walk in' We can dig some more.

(C7)°

Ending: Play A then D.C. Al Fine.
(Jazz Waltz) **WALTZ FOR DEBBY**

- Bill Evans

```
\( \frac{3}{4} \)

- In my song wages my sweet ride
- F maj7 D7 G7 E7

- world girl
- A7 D7 G7 C7

- doll and my clown and a frown that we
- F7 Bb maj7 G7 C7 C7\( \frac{\sharp}{4} \)

- bear.
- A7 D7 G7 C7

- grew up all wear
- B7 E7 A maj7

"The Bill Evans Album"
Bill Evans - "Village Vanguard Sessions"
```

431.
In the sun she dances to silent music songs that are spun of gold some-
where in her own little head.

One day all too soon

432.
She'll grow up and she'll leave her dolls and her

G7    C7    F7    Bbmaj7

prince and her silly old bear

Bb6    Eb7    A7    G7

When she goes they will cry

B7    E7    A7    G7

As they whisper goodbye

Bb7maj7    Eb7    A7    Abmaj7

They will

miss her I fear but then so will

A7    Abmaj7    G7    C7

I.

F6    y.    y.    y.

434.
(BOSSA)  WATCH WHAT HAPPENS  —MICHEL LEGRAND

INTRO

\( E\flat \text{Maj7} \quad E\flat 6 \quad E\flat \)

\( \text{F7} \quad \text{Bb9} \text{G7} \text{G6} \text{G7} \text{F Maj7} \text{F Maj7} \text{F Maj7} \text{F Maj7} \text{F Maj7} \text{G Maj7} \text{G6} \)

1.

Let someone

One someone

start believing in

who can look at your

you eyes

Let him hold out his

And see into your

hand heart

Let him touch you and

Let him find you and

watch what

hap — pens

2.

See what

hap — pens

Cold,

\( E\flat \text{Maj7} \quad E\flat \text{Maj7} \quad E\flat \text{Maj7} \quad F \text{Maj7} \quad F \text{Maj7} \quad C \text{Maj7} \quad G \text{Maj7} \quad G6 \)
'W.W.H.'

No I won't believe your heart is cold —— may ——

just a-fraid — — to be bro — ken a-gain —

Let some-one — with a deep love to

give —— Give that deep love to you —

And what magic you'll see —— Let some-one give his heart
BRASS TACKS
*To Coda*

Someone who cares like me

\[Eb\] \[E6\] \[D6\] \[Eb\#9\]

\((F7 \ Bb7)^{\downarrow}\) \(D.S. \ a l \ A\)

*CODA*

Someone who cares like me

\[E6\] \[D6\] \[Eb\] \[E6\] \[D6\]

\[Eb\#9\] \[E6\] \[Eb\#9\] \[E6\] \[Eb\#9\] 

FINE
(BOSSA) WAVE

INTRO

D 7 G 13

eyes for
Don't try to fight the rising sea

D Maj 7 Bb Maj 7 A 7

Aware of things - your heart a lone
Don't fight the moon - the stars above
was meant to see
and don't fight me

D 7 (B9) G Maj 7 G 6

The fundamental tone
The thought of that old tone
lies across whenever

F# 13 F# 7 B 9 B 7 (B9) B 7 E E 7

You can't de

B 9 A 7 D 7 G 13

[1.]

two can dream a dream to-ge ther
You can't de

when I saw you first the time was

[2.]

G 7 C 9/G 6
half past three  
A-7
When your lips met
F-7/6

mine it was eternity  
G-7  
A7 alt.

know the wave is on its way to be  
D Maj7  
Bb9  
A7

Just catch the wave—don't be afraid—of loving me—  
G-7(b9)  
G Maj7  
G-6

The thought of the old loneliness goes whenever
F7(b9)  
Pd7  
B9  
B7(b9)  
B7/6  
E7

two candles adown to-ge-ther.  
Bb9  
A7  
D-7  
G13  
Y.

ANTONIO CARLOS JOBIM - "WAVE"
(MED.) **Well You Needn't** - **Emerson**

You want to get high - Well you needn't never get some thing for nothin' Just you.

Take your foot off of the ground - You don't want to lose the con - stant - ly.

[1.]

Sec tion chang ing From go - ing up and get - ting down You.

[2.]

day to night and night to day From black to white and white to grey With all your might you try to stay On.

**Monk** - "**The Thelonius Monk Septet**"
"**The Thelonius Monk Story**"

141. "**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  A7b7

pop and that ball You want to get high--well you need to
G7  C7  F7  Gb7

keep yourself under control-- Step out of your mind for a
F7  Gb7  F7

minute And feel the distances you go.
Gb7  F7
We'll Be Together Again

Words and Music by FISCHER/LAINE

C6 E♭7 A♭7 D♭7 G7

A7 A♭maj7

F♯7 B♮7 E♭7 A♭maj7 G♯maj7

F7 B♭7 E♭7 A♭7 D♭7 G7

C6 A♭7 G7 C7 A7

A♭7 G7 C7 A♭maj7 G7sus4

Time when I know you'll be sad

Don't let temptation sur-

443.
-round you
Don't let the blues make you bad
Some

C = 7 A7 alt. D7 alt.

A day, some way We both have a lifetime be-

C6 Eb7 A77 D7 G7 A - A7/G

-fore us And parting is not good - bye

F#7 B7 Bb7 Eb7 A7maj7 Gb7maj7

We'll be to-gether a gain.

F#7 B7 Eb7 D7 G7 C6 (D7 G7)

FINE
WHAT AM I HERE FOR

What am I here for
What am I going
What does my living all mean
What is this pause in between

Wonder why you wonder

But tomorrow more
Every day's a

new day
It'll come as sure as you know

What am I here for
What am I going
Maybe I'm doing it now

C Maj7
C#0
D7

What's the use of wondering

Long as you're livin' —

That's what I'm here for

That's what I'm here for

Life is just there to live.

Cmaj7

D7 C7 Cmaj7 (F7b5 G7b5)
(Ballad) *What Are You Doing The Rest of Your Life*

> What are you doing the rest of your life  
> Time of your days  
> For the North, South, East, or West  
> All the nickels and the dimes of your days  
> I have only one reason  
> All the reasons and the days of your days

1. That you spend it all with me  
   All the reasons...

2. I want to see your face in every kind of light  
   In fields of dawn and forest of the night  
   And when you stand before the candles on a cake  
   Let me be the one to hear the silent wish you

---

Sarah Vaughan - "orchestrated & conducted by Michel Legrande"
make these to-morrows waiting deep in your eyes —— In the world of love you
F maj 7  A = A-(maj 7)  A-7  A-6

keep in your eyes —— I'll a-wake what's a-sleep in your eyes ——
F maj 7  (B-7/5)  (B-7)  E-7  D-7

It may take a kiss or two  Through
B-7  B-7/E  E  (E7/5+)

all of my life —— summer, winter, spring and fall of my life ——
F 6  D  E  F maj 7

All I ever will re-call of my life is all of my life with
E7(b5)  A-7  B-7  E7

you.
A

* FINE
(B-7/5  E7/69)
A one-wonderful day.

You

saw you there.

I

should it make a fool of me?

Why

who can solve—d "mystery?

Just

This

What is this thing—called love?

Call it—love.

Try
took my heart — and threw it a-way
That's why I
A♭7 y. D♭7 G7

ask the Lord — in heaven a-bove,
What
G♭13/C7 F♯ y.

is this thing — called love —
D♭7 G♭7 C6 D7

BILL EVANS — "PORTRAIT IN JAZZ"

FINE

450.
WHEN I FALL IN LOVE

- HEYMANN/YOUNG

When I fall in love
When I give my heart
it will be for-

E\text{b}maj7 C7 F7 Bb7 E\text{b}maj7 (Ab7 Db7 C7)

- e u - p to -
- l y or I'll ne - ver
or I'll ne - ver
fall give in

F7 Bb7 E\text{b}maj7 Ab7 Db7 C7

Love

heart

In a

rest - less

world like

F7 Bb7 Bb7 E\text{b}maj7 A7

this is love is

end-ed be - fore it's be - gun

and too

A\text{b}maj7 Db7 G7 A\text{b}maj7 G7\text{b5} C7 alt.

man - y moonlight

kiss - es seem to cool in the warmth of the

F7 D7 alt. Db7 C7 F7 C7

SAM RIVERS - "A NEW CONCEPTION"

451
sun moment I can feel that you
F-7 Bb7 : Ebmaj7 A7 add. Abmaj7 D9

feel that way too is when I'll fall in
G-7 C7 add. F-7 Bb7 Ebmaj7(Add 2 Bb7 CT)

love with you.
B7 Bb7 Eb6 (F-7 Bb7)

FINE
(BALLAD) WHEN SUNNY GETS BLUE

- FISHER/SEAGL

When sunny gets blue her eyes get gray and cloudy
sunny gets blue she brings a sigh of sadness

G-7 Cmaj7 Bb-7 E7

Then the rain begins to fall trees
pit-pat-pat-pat-pat-pat wind that sensible tree to swaying
Fmaj7 G-7 A-7 D-7

Love is gone, so what can matter
No sweet lover man comes to call when

Eb/A A7 D7 G-7 / C7 Bb-7 A7 D7(9)

-dies

Peo-ple-ased to love to hear her laugh, see her smile,

E-7 A7(9) Dmaj7 E-7 F#7 B7(9)

That's how she got her name
Since that sad affair, she's

E-7 A7(9) Dmaj7 D-7 G7

453.
lost her smile, changed her style, somehow she's not the same —

But

C maj 7 A-7 F maj 7 D-7 G 7 G-7 C 7

mem'ries still fade, and pretty dreams will rise up where her other dream fell

G-7 C 7 sus 4 B -7 E-7 F -7 G -7

through Hurry now love hurry here to kiss away each lonely tear on

A-7 D-7 B -7 b 5 / G 7 E-7 F -7 / A b -7 D 7

hold her near when Sunny Gets Blue

G-7 C 7 last: F maj 7 G 7

Y.

G-7 G 7 F maj 7

454.
WHEN YOUR LOVER HAS GONE

When you're a — lone

hours

who cares for

the evening

Star-lit skies

Shadows bring

when you're a — lone

hours

The magic moon-light dies

with memories

lingering

at break of

like faded

dawn

There is no

sun-rise

When your lover has gone

A7 B7 Bb7

F6

G6
Life can't mean flowers

A-7 A♭7 E-7 D-7 G7 C7 B-7 B♭7

an-y-thing when your lov-er has gone.

E- (A♭maj7) E-7 A♭7 / B♭-7 E♭7 A-7 D-7

(A♭maj7 #11 G-7maj7 #11)

(EB♮7 A♭7 A-7 D7)
(BALLAD) WHERE ARE YOU

-MMM-

-AtfAf<'&&f

1

(m)

[Image 0x0 to 595x842]

Where are you? Where's my heart? Where have you gone without me? Where is the dream we started?

Abmaj7 C7 B0 Bb7 Eb7sus4 Abmaj7 F7

I thought you cared about me. I can't believe we've parted.

Bb7 B0 C7 F7 Bb7 Eb7 Abmaj7 Eb7

Where are you? When we said goodbye love.

Bb7 Eb7 Ab6 Dbmaj7 Bb7 G7 C7

Was it just a game? When I gave you my love.

F-7 Eb7 Abmaj7 Dbmaj7 Bb7 G7 C7

Was it all in vain? My life's through.

F-7 Bb7 Bb7 Eb7 Abmaj7 C7 B0

SONNY ROLLINS - "THE BRIDGE"
Must I go on pretending? Where is my happy ending?

Bb7 Eb sus4 A7m9 C7 F7

Where are you?

Bb7 Eb7 A7c

FINE

458
(BALLAD) **YESTERDAY**

-LENNON/MCCARTNEY

```
| C    | G    | B♭   |
-----------------------------------------------
| E    | A♭    | D♭  |
| D♭   | C    | B♭maj7 |
| C    | B♭maj7 |

Yesterday
Suddenly

E♭7  A♭7  D♭  C  B♭maj7  C7

All my troubles seemed so far away
I'm not half the man I used to be
Now it looks as though it's me
There's a shadow hanging

here to stay, oh, I believe in yesterday
over me, oh, yesterday came suddenly

E♭7  A♭7  D♭  C  B♭maj7  C7

Why she had to go I don't know she wouldn't

E♭7  A♭7  D♭  C  B♭maj7  C7

say I said something's wrong, now I

E♭7  A♭7  D♭  C  B♭maj7  C7

459.```
long for yester-day

love was such an easy
game to play.

hide a-way oh

I be-lieve in yester-day-

I be-lieve in Yester-day.

RITARD ---- ----- ---- ------ FINE

D.S. al Fine
(BALLAD) YESTERDAYS

Yes—ter—days, yes—ter—days, Days I knew as joy—ous, free and hap—py spent se—

—days. Days I knew as joy—ous, free and hap—py spent se—

yest was mine. E7b5 A7b9 D— D = D/F♯ D = F♯

Sooth was mine. E7 A7

Old en

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

G7 A7

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G7 A7
Then gay
E♭7

yes — ter — days.
E♭7

D♭
(ROCK) **YOU ARE THE SUNSHINE OF MY LIFE**

**INTRO.**

C maj 7 \ G7 \ E7

You are the sun—shine of—my life
You are the ap—ple of—my eye

That's why I'll al—way be—a—round—
For-ev—er you'll—stay in—my heart

I feel like this—
You must have known

**STEVIE WONDER - "TALKING BOOK"**
**CARMEN McRAE - "MS. JAZZ"**

463.
Though I've loved you— for a million years—
Because you came — to my— rescue —
C maj 7 D7 C7sus4 B7b5

And if I thought — our love — was
Find I know that — this must be
E7 alt. A maj 7 B7 E7

end —ing
how — ever
A — A (maj7) A7 D7

—ing in my — own —
in-side— of — tears.

(whole song modulates up ½ step)
(M.E.D.)

You ARE TOO BEAUTIFUL

You are too beautiful, my dear, to be true, And I am a fool for one man a-lone, For

D-7 G7 E-7 A7 D-7 G7 D-7 Cmaj7 E-7 Emaj7 D-7 F-7 B7 A7 D-7

G7 E-7 A7 C6 Fmaj7 F#0 C/G A7

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

466.
(BALLAD) **YOU DON'T KNOW WHAT LOVE IS**

---

**YOU**

You don't know what love is — Une.

**F-7**

Don't know how lips hurt — Une.

**Db9 C7b9**

Lose lot,

You don't know what love is — You.

**F-6 Ab7 Dbmaj7 G7b5 C7b9**

Don't know what love is — Do you know how a

**Dbmaj7 C7b9 F-6**

Lost heart fears the thought of reminiscing? And how

**Abmaj7 Bb7 Eb7 sus4 Abmaj7**

---

**SONNY ROLLINS — "SAXAPHONE COLOSSUS"**

**MILES DAVIS — "WALKIN'"**

**67. BILLIE HOLIDAY — "LADY IN SATIN"**
lips that taste of tears lose their taste for
D7 G7 Cmaj7 Db9

kissing? You don't know how hearts burn for
C7b9 F-7 Db9 C7b9

love that cannot live yet never dies until you've faced each other's despair
F C7b9 Db7maj7 G7b5 C7b9

eyes You don't know what love is
F-6 Ab7 Db7maj7 C7b9 F-6
YOU DON'T KNOW WHAT LOVE IS

You don't know what love is,
You never even tried to learn the rules.
You treat it as a pastime just for fools,
Playin' it cool,
That's not what love is.

You don't know what heart is.
It's not a toy, it's not a yo-yo on a string.
If anything is sacred, it's that thing.
Now mine is bleeding, and
I know what love is.

Lovin' is a gamble.
I gambled on some kisses sweet with fire.
Put body and soul up on the table.
The stakes couldn't get any higher.

The gamblin's done now,
Yes, the game is over.
The last move's been made,
The last dice has been tossed.
You think you've won, but,
Now we both have lost,
At such a cost.
'Cause that's what love is.
(BALLAD) YOU GO TO MY HEAD — J. FRED COOTS

Bb7(b9)

And you linger like a

haunting refrain

burgandy brew

And I find you spinning

sound in my brain

mention of you

Like the bubbles in a

like the kicker in a

glass of champagne

ju-ju for two

thill of the thought that you

might give a thought to my

pleast a spell over me

So I say to myself get a

hold of yourself can't you

Ella Fitzgerald & Joe Pass = "TAKE LOVE EASY"
See that it never can be
You go to my head

F#7 B7 E7 Eb9 D7 Db7 C Maj7 Dm7

With a smile that makes my temperature rise
Like a summer with a thousand July's
You intoxicate my soul with your eyes

F7 Bb7(k9) Eb9 Maj7 A7(b5) D7(add9) G7(b9+5)

C-9 A7(b5) D7(add9) G7(b9+5) C Maj7 (Amaj7 Dm7)

Though I'm certain that this heart of mine
hasn't a ghost of a chance in this crazy romance.

C Maj7 D7(b9) E7 F#7 B7 E7 A7

You go to my head.

D7 G13 C Maj7 (D7 G7)
YOU'RE EVERYTHING

In my life, nothing seems so right, as to be with you and when I'm with you I always think— you're everything! And as time goes by floating like a bird am I E-verse songbirds

seem all to sing you're everything!

CHICK COREA—"LIGHT AS A FEATHER"

473.
Oh days are so much fun for those who know that in love life's a game, and as we go dancing thru the sun in love and as time goes by, floating like a bird am I I've always known I know all the song. You're everything!
You stepped out of a cloud, I want to take you away.

Away from the crowd, And have you all to myself, alone and apart.

Out of a dream, safe in my heart.
YOU TOOK ADVANTAGE OF ME

- Rogers/Hart

I'm a sentimental sap, that's all...
I'm just like an apple on a bough...

What's the use of trying...
And you're gonna shake me...

not to fall?—I don't somehow—So I have no will—You've made your kill—'Cause you made your goose—'Cause you made your goose—

I'm so hot and bothered that...

I don't know—My elbow from my ear—

suffer something awful each time you go—And much worse when you're

4TT.
near. Here am I with all my bridges burned,

F-7 Bb7 Ebmaj7 E07 F-7 Bb7

Just a babe in arms where you're concerned, So lock the doors and

G-7 Gb07 F-7 Bb7 Ebmaj7 Eb7

call me yours 'cause you took adv-tage of me!

Abmaj7 Ab6 Ebmaj7 Bb7 Eb

FINE
YOU'VE CHANGED  

C  F  G7  B7  C7  G7  C  F  G7  B7

You're changed, that sparkle in your eye is gone, You're
smile is just a care-less mood with me in every way. You're
I'm breaking my heart, you're changing

Billie Holiday - "Lady in Satin"  
"The Original Recordings"  
479.
more ev'-ry star a-bore— you, — I can't re-a-lize you ev'-er cared.

\( A^b\text{maj}7 \quad Ab \quad E_b\text{maj}7 \quad G_b\text{6} \)

— You've changed, you're not the angel I once knew. No need to tell me that we're through. It's all o-ver now. You've changed. (You're)

\( B_b\text{6} \quad G_b\text{7b5} \quad C^7 \quad F\text{9} \)

\( B^9 \quad B^b7 \quad E_b \quad (F\text{7} \quad B^b7) \)
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