

diana krall

BOOGIEWOOGIE.RU

the collection



Complete piano transcriptions of seventeen classic songs, including lyrics and guitar chords.

# diana krall

BOOGIEWOOGIE.RU

## the collection

This publication is not authorised for sale  
in the United States of America and/or Canada

**WISE PUBLICATIONS**

London / New York / Paris / Sydney /  
Copenhagen / Berlin / Madrid / Tokyo

<b>A CASE OF YOU</b>	10
<b>A BLOSSOM FELL</b>	4
<b>BABY BABY ALL THE TIME</b>	18
<b>BODY AND SOUL</b>	38
<b>DEVIL MAY CARE</b>	22
<b>EAST OF THE SUN (AND WEST OF THE MOON)</b>	30
<b>FOLKS WHO LIVE ON THE HILL</b>	34
<b>GARDEN IN THE RAIN</b>	43
<b>IF I HAD YOU</b>	48
<b>I GET ALONG WITHOUT YOU VERY WELL</b>	55
<b>I LOVE BEING HERE WITH YOU</b>	60
<b>I MISS YOU SO</b>	68
<b>JUST THE WAY YOU ARE</b>	74
<b>THE LOOK OF LOVE</b>	79
<b>LOVE LETTERS</b>	86
<b>THE NIGHT WE CALLED IT A DAY</b>	91
<b>PEEL ME A GRAPE</b>	96

# A BLOSSOM FELL

Words & Music by Howard Barnes, Harold Cornelius & Dominic John.

**Rubato**

**G<sup>b</sup>maj<sup>7</sup>#11**  


**G<sup>b</sup>m(maj<sup>7</sup>)**  


**Fm<sup>7</sup>**  


**Edim<sup>7</sup>**  


**E<sup>b</sup>m<sup>9</sup>**  


**A<sup>b</sup>7add<sup>13</sup>**  


**A<sup>b</sup>m<sup>9</sup>/G<sup>b</sup>**  


**D<sup>b</sup>7/F**  


**G<sup>b</sup>maj<sup>7</sup>#11**  


**G<sup>b</sup>m(maj<sup>7</sup>)**  


**Fm<sup>7</sup>**  






Edim7

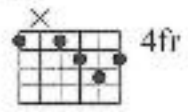


Ebm11

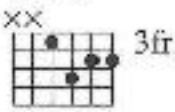


Musical notation for the first system, including treble and bass clefs, a piano accompaniment, and a vocal line with a '8va' marking.

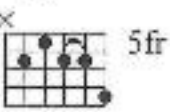
8va  
Ab13(b9)



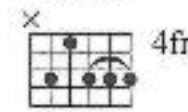
Fm7



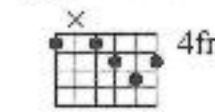
E13



Ebm9



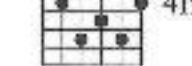
Ab13(b9)



Musical notation for the second system, including treble and bass clefs, a piano accompaniment, and a vocal line with the lyrics 'A blos - som'.

♩ = 48 a tempo

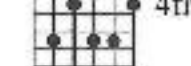
Dbmaj7



Ddim7



Ebm11



Ab13(b9)



Ebm11

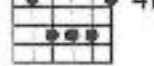


Ab13(b9)



Musical notation for the third system, including treble and bass clefs, a piano accompaniment, and a vocal line with lyrics: 'fell from off a tree. It set - tled soft - ly on the lips you turned to'.

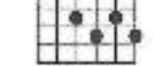
Db



Ebm7



Edim7



Fm7



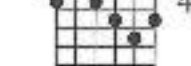
Edim7



Ebm11



Ab13(b9)



Musical notation for the fourth system, including treble and bass clefs, a piano accompaniment, and a vocal line with lyrics: 'me. The gyp - sies say, and I know why, a fall - ing'.



$E^{\flat}m^{11}$   $A^{\flat}13(b9)$   $Fm^9$   $B^{\flat}7(b9)$   $E^{\flat}m^9$   $A^{\flat}13$

blos - som on - ly touch - es lips that lie. A blos - som

$D^{\flat}maj^9$   $Ddim^7$   $E^{\flat}m^{11}$   $A^{\flat}13(b9)$   $E^{\flat}m^{11}$   $A^{\flat}13(b9)$

fell, and ve - ry soon, I saw you kiss - ing some - one new be - neath the

$A^{\flat}m^9$   $D^{\flat}7$   $Gm^7b5$   $G^{\flat}dim$

moon. I thought you loved me, you said you

$Fm^7$   $E^{\flat}dim^7$   $E^{\flat}m^{11}$   $A^{\flat}13(b9)$

loved me, we planned to - geth - er to dream for -



$A^b m^9$   
4fr
 $D^b 7$   
4fr
 $G^b m a j^7$   
4fr
 $F^7 a u g$   
6fr

- cv - er. \_\_\_\_\_ The dream has end - ed, for true love

$B^b m^9$   
6fr
 $E^{13}$   
8fr
 $E^b m^{11}$   
4fr
 $A^b 13$   
4fr
 $D^b m a j^9$   
8fr
 $B^b 7(b9)$   
6fr
 $E^b m^9$   
4fr
 $A^b 13$   
4fr

died the day a blos - som fell and touched two lips that lied. \_\_\_\_\_ (Guitar solo)

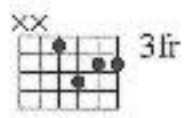
$D^b 7$   
4fr
 $D d i m^7$   
4fr
 $E^b m^{11}$   
4fr
 $A^b 13(b9)$   
4fr

*ad lib.*

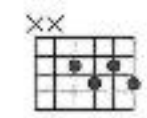
$E^b m^{11}$   
4fr
 $A^b m a j^7(a d d 13)$   
4fr
 $D^b m a j^{13}$   
4fr
 $E^b m^7$ 
 $E m^7$



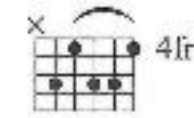
Fm7



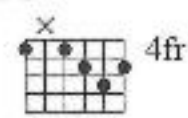
Edim7



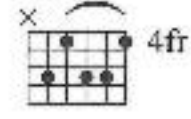
Ebm11



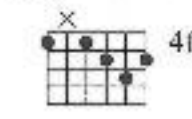
Ab13(b9)



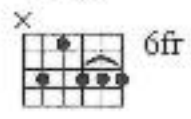
Ebm11



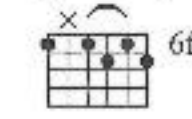
Ab13(b9)



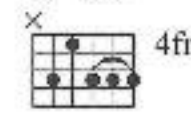
Fm9



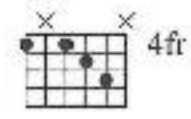
Bb7(b9)



Ebm9

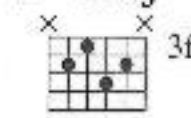


Ab13

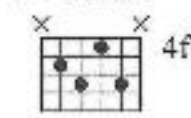


A blos-som

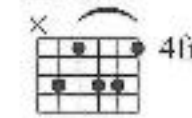
Dbmaj9



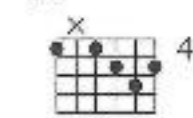
Ddim7



Ebm11

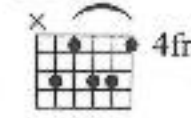


Ab13(b9)

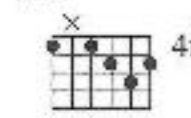


fell and ve - ry soon I saw you

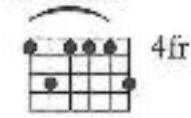
Ebm11



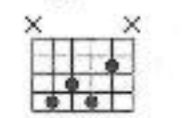
Ab13(b9)



Abm9



Db7



kiss - ing some - one new be - neath the moon. I thought you



Gm7(b5) G<sup>b</sup>dim Fm7 Edim

loved me, you said you loved me, — we planned to -

E<sup>b</sup>m11 A<sup>b</sup>13(b9) A<sup>b</sup>m9 Db7

- geth - er to dream, for ev - er. The dream has

G<sup>b</sup>maj7 F7aug B<sup>b</sup>m9 D<sup>b</sup>7/E<sup>b</sup> E<sup>b</sup>9#11 A<sup>b</sup>13(b9)

end - ed for true love died the day a blos - som fell and touched two lips then

A/D Bm9 G<sup>b</sup>m9 A<sup>b</sup>m7add11 D<sup>b</sup>6/9

Con pedale

8va 8va

8va

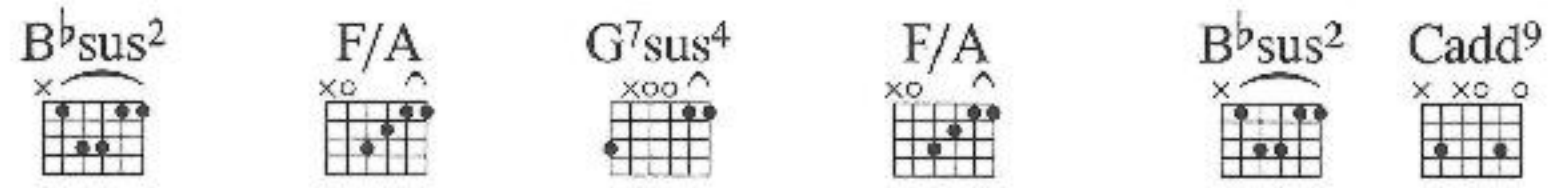
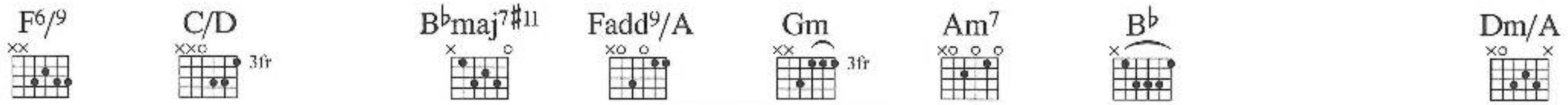
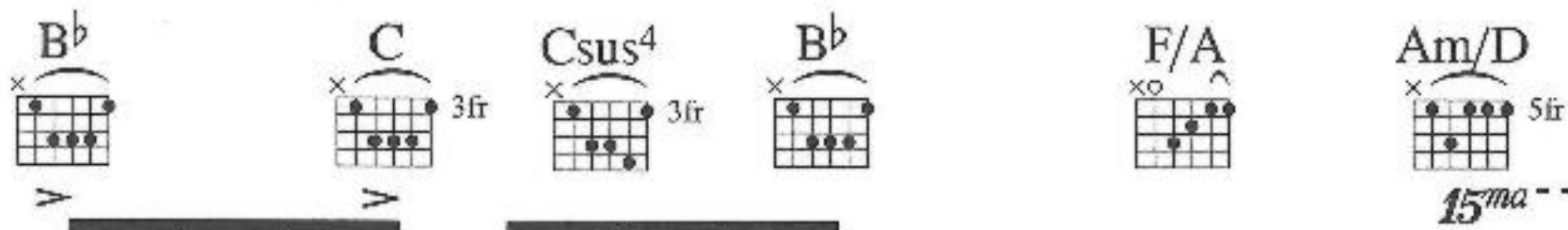
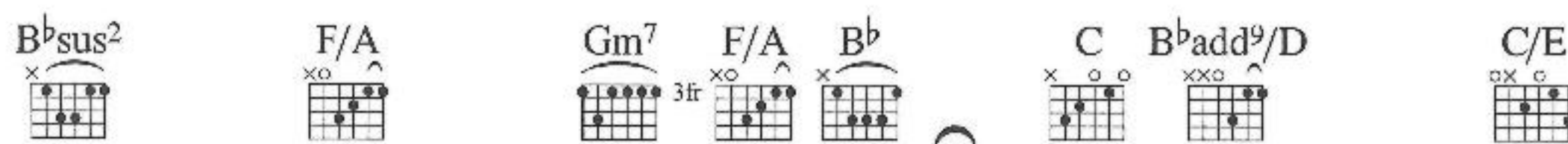
8va



# A CASE OF YOU

Words & Music by Joni Mitchell.

♩ = 60 freely



8

Just be - fore our love got lost you said \_\_\_\_\_ "I am as con - stant as the North - ern Star" And I said

8

"Con-stant in the dark - ness where's that at? If you want me I'll be in the bar."\_

8

On the back of a car - toon\_ coast - er

8

in the blue T. V. screen light, I drew a map of Ca - na - da,



F C/E Dm<sup>11</sup> B<sup>b</sup>sus<sup>2</sup>

8 oh Ca - na - da, with your face sketched on it

C F/C C/G B<sup>b</sup> C/B<sup>b</sup>

8 twice. Oh, you're in my blood like ho - ly wine,

Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup>/C F F/A C/E

8 you taste so bit - ter and you taste so sweet oh, I could drink a case of you

Dm C/A Dm B<sup>b</sup> F/A Gm<sup>7</sup> B<sup>b</sup>/C

8 — dar - ling. and still be on my feet I'd still be on my



F B<sup>b</sup> Csus<sup>4</sup> C<sup>7</sup>/B<sup>b</sup> Csus<sup>4</sup> B<sup>b</sup> F/A Gm<sup>7</sup> F/A B<sup>b</sup>sus<sup>2</sup>

8 feet.

C B<sup>b</sup>/D C/E

Oh

F A<sup>7</sup>sus<sup>4</sup>/E A<sup>7</sup>/C<sup>#</sup> Dm<sup>7</sup> F/C

8 I am a low - ly paint - ter. I live in a box of paints.

B<sup>b</sup> F/A Dm<sup>7</sup> Gm<sup>7</sup> C B<sup>b</sup>/D C/E

10 I'm fright - ened by the de - vil and I'm drawn to those who ain't a - fraid. I re-



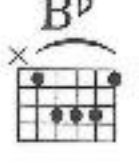

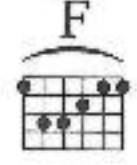





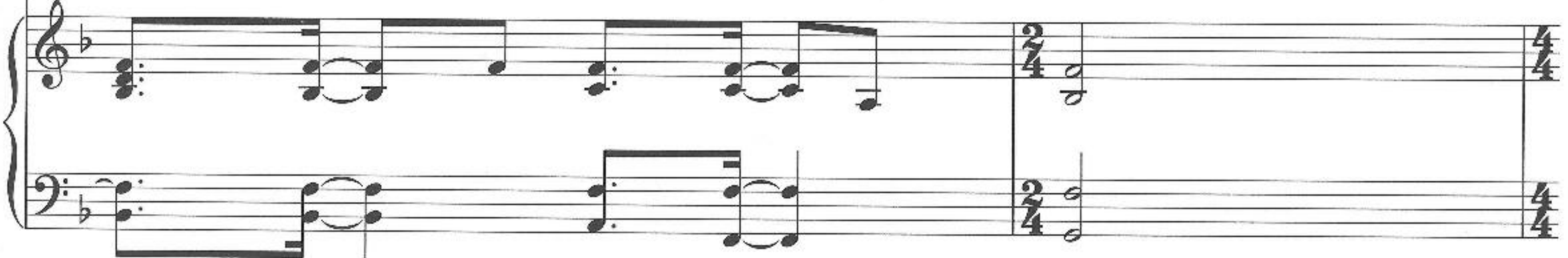


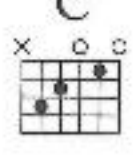
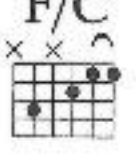
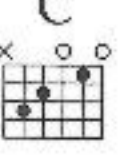
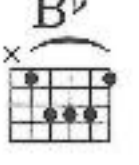
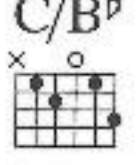
8 -mem - ber the time\_ you told\_\_\_\_\_ me love is touch - ing souls. Sure - ly you\_ touched mine,\_\_\_\_\_



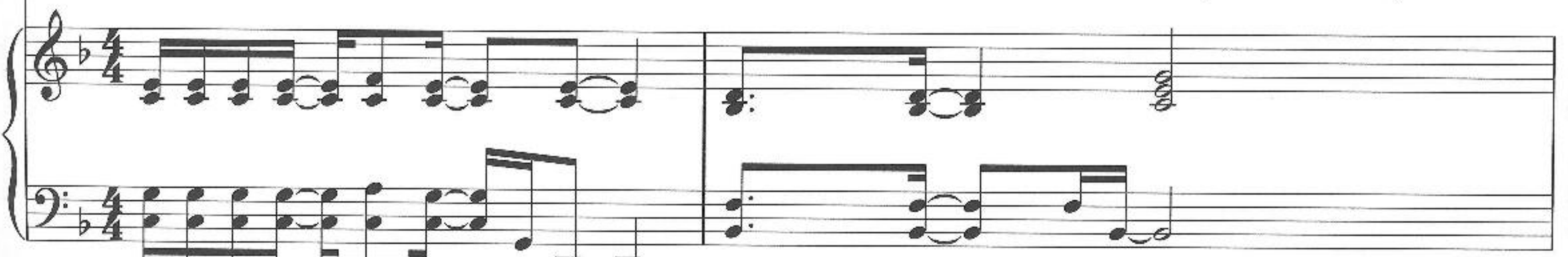





8 part of you\_ pours out\_ of me in these lines\_\_\_\_\_ from time to time.\_\_\_\_



8 Oh you're in my blood like ho - ly wine\_ you taste so





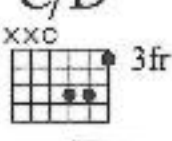




8 bit - ter and you taste so sweet\_\_\_\_\_ oh\_\_\_\_\_ I could drink\_ a case\_\_\_\_\_ of





C/D  3fr

Dm 

B<sup>b</sup> 

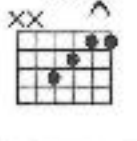
F/A 

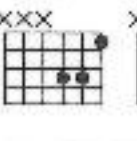
Gm<sup>7</sup>  3fr

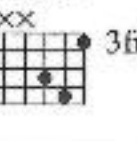
B<sup>b</sup>/C  3fr

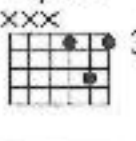
8 you, I could drink a case of you, dar - ling, and still be on my feet, I'd still be on\_ my\_

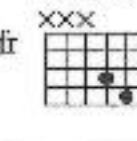


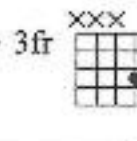
F  ^


B<sup>b</sup> 

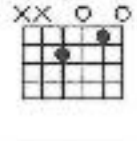
Csus<sup>4</sup>  3fr

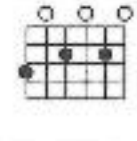
C/B<sup>b</sup>  3fr

Csus<sup>4</sup>  3fr

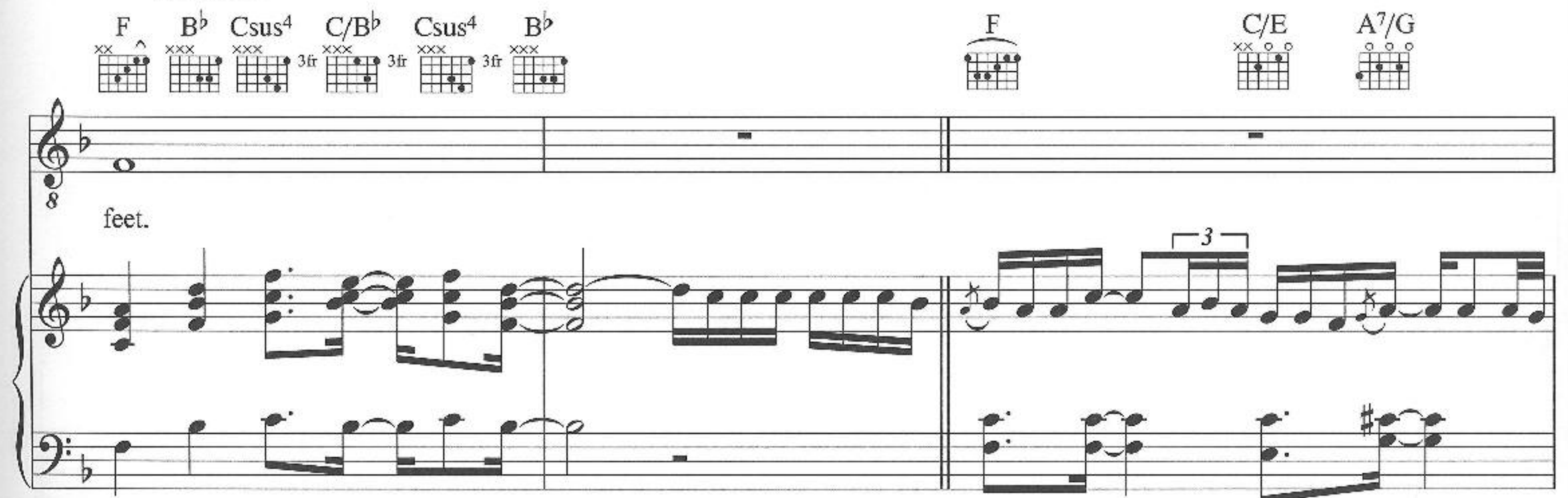
B<sup>b</sup> 

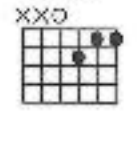
F 

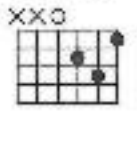
C/E 

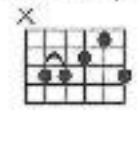
A<sup>7</sup>/G 

8 feet.

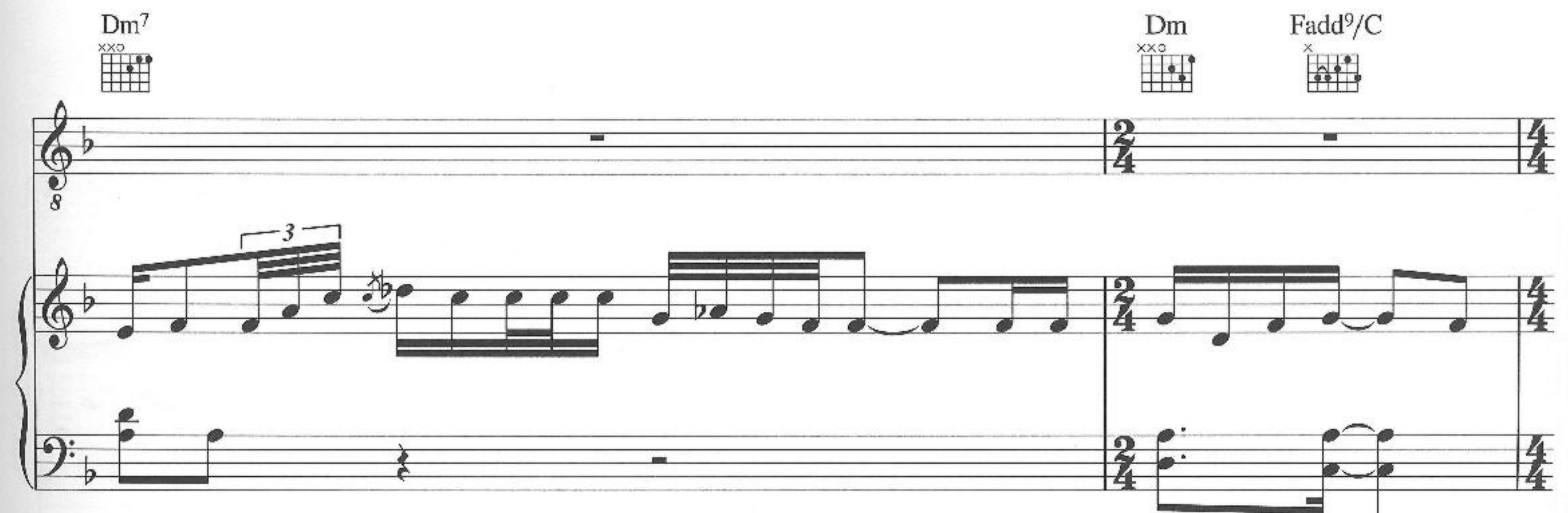


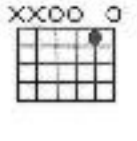
Dm<sup>7</sup> 

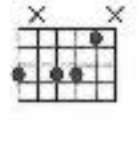
Dm 

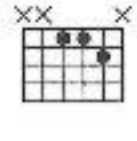
Fadd<sup>9</sup>/C 

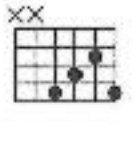
8

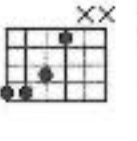


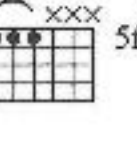
C/D 

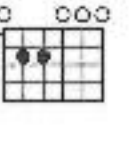
Gm<sup>11</sup> 


A<sup>b</sup>sus<sup>4</sup> 

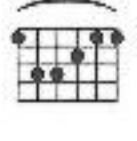
G<sup>b</sup>add<sup>9</sup> 

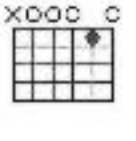
D<sup>b</sup> 

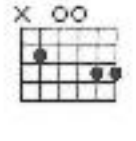
A<sup>7</sup>sus<sup>4</sup>  5fr

Em 

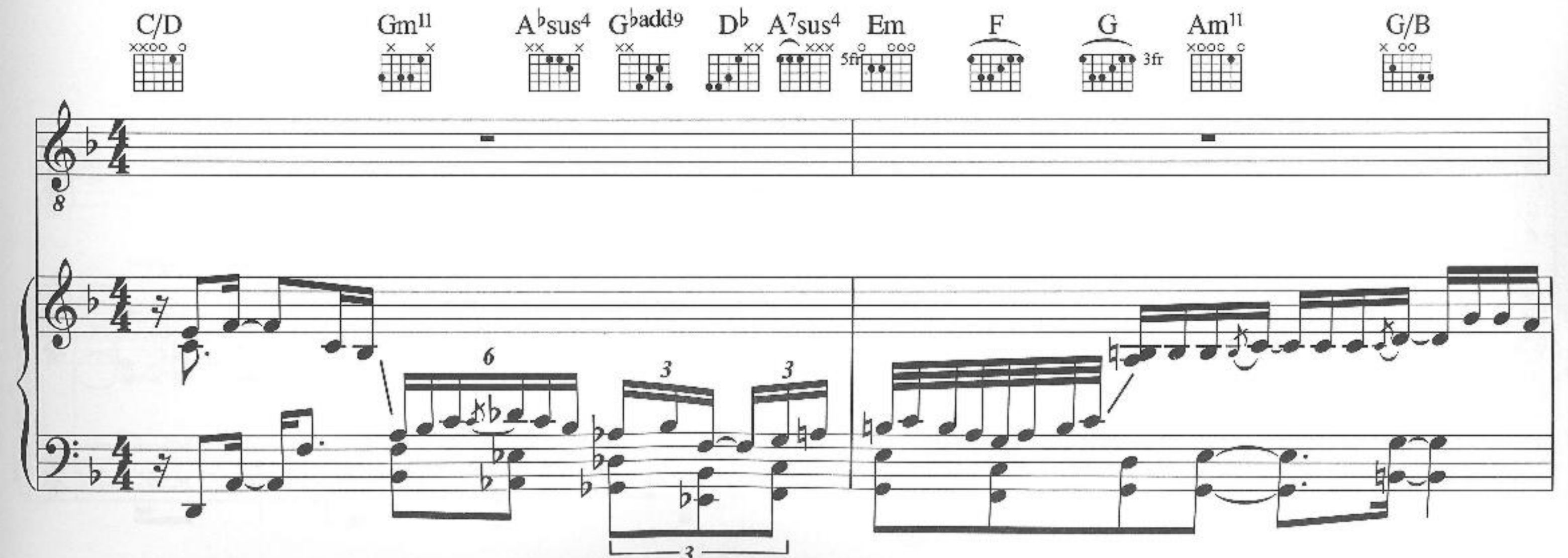
F 

G  3fr

Am<sup>11</sup> 

G/B 

8





C G/B E<sup>7</sup> Am<sup>7</sup> C/G

8

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

8

I met a

F Cadd9 A<sup>7</sup>/C<sup>#</sup> Dm<sup>7</sup> Dm<sup>7</sup>/C

8

wo - man she had a mouth like yours. She knew your life, she knew your de - vils and your deeds. She said:

B<sup>b</sup>sus<sup>2</sup> F/A D<sup>11</sup> B<sup>b</sup>sus<sup>2</sup> C

8

"Go to him — stay — with him if you can. But be pre - pared to bleed." —



B $\flat$  C/B $\flat$

8 Oh you're in my blood like ho - ly wine, you

Am Dm $^7$  Gm $^7$  B $\flat$ /C F C/E Dm rit.

8 taste so bit-ter and you taste so sweet oh, I could drink a case of you, dar-ling,

B $\flat$  F/A Gm $^7$  B $\flat$ /C F B $\flat$  Csus $^4$  C/B $\flat$  Csus $^4$  B $\flat$

8 and still be on my feet, I'd still be on my feet.

F/A C/D B $\flat$  F/A Gm $^7$  C F

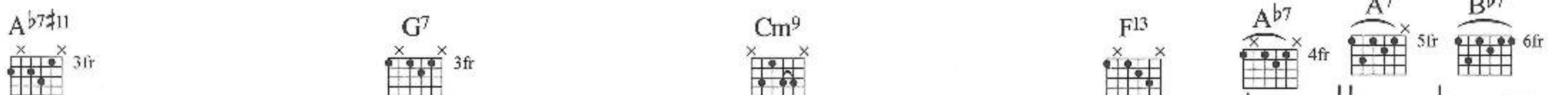
8



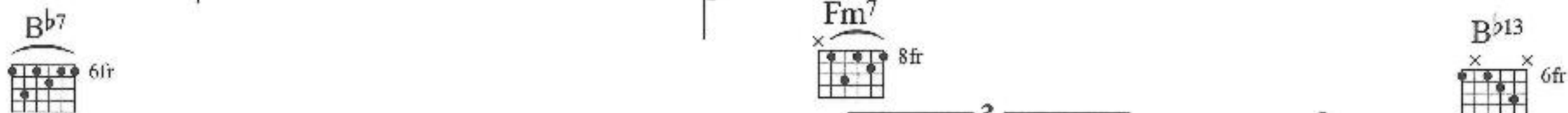
# BABY BABY ALL THE TIME

Words & Music by Bobby Troup.

$\text{♩} = 64$   $\text{♪} = \text{♪} = \text{♪}$


1. Once I had a man, sweet as he could be.  
*(Verses 2 & 3 see block lyrics)*



Once I had a man and he was right for me.



E<sup>b</sup>9 5fr      E<sup>9</sup> 6fr      E<sup>b</sup>9 5fr

Kind of cur - ly hair, eyes so soft and true

B<sup>b</sup>maj<sup>7</sup> 3fr      Cm<sup>7</sup> 3fr      Dm<sup>7</sup> 5fr      G<sup>7</sup> 3fr

that you could - n't help but care when he looked at you. He called me

Cm<sup>9</sup> 7fr      F13<sup>b</sup>9 7fr      1. B<sup>b</sup>13 6fr      G<sup>7</sup> 3fr

To Coda

ba - by, ba - by all the time.

2. Cm<sup>7</sup> 3fr      F11      B<sup>b</sup>13 6fr      A<sup>b</sup>13 4fr      G<sup>13</sup> 3fr      G<sup>7</sup>#5 3fr      C<sup>7</sup>#9 4fr      C<sup>7</sup> 3fr      F13

2. He *Piano solo*



**B<sup>b</sup>7** **E<sup>b</sup>9** **B<sup>b</sup>13**

This system contains the first system of music. It features a guitar melody in the upper staff with triplets and a piano accompaniment in the lower staff. Chord diagrams are provided for B<sup>b</sup>7, E<sup>b</sup>9 (5fr), and B<sup>b</sup>13 (6fr).

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

This system contains the second system of music. It features a guitar melody in the upper staff with triplets and a piano accompaniment in the lower staff. Chord diagrams are provided for A<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>7 (6fr), E<sup>b</sup>9 (5fr), and E<sup>9</sup> (6fr).

**E<sup>b</sup>9** **E<sup>9</sup>** **B<sup>b</sup>maj<sup>7</sup>** **Cm<sup>7</sup>**

This system contains the third system of music. It features a guitar melody in the upper staff with triplets and a piano accompaniment in the lower staff. Chord diagrams are provided for E<sup>b</sup>9 (5fr), E<sup>9</sup> (6fr), B<sup>b</sup>maj<sup>7</sup> (6fr), and Cm<sup>7</sup> (3fr).

**Dm<sup>7</sup>** **G13** **Cm<sup>7</sup>** **F11** **F13**

This system contains the fourth system of music. It features a guitar melody in the upper staff with triplets and a piano accompaniment in the lower staff. Chord diagrams are provided for Dm<sup>7</sup> (5fr), G13 (3fr), Cm<sup>7</sup> (3fr), F11, and F13.



3. It's so—

**Coda**

Ba - by,—

ba - by— all the time. Ba - by, ba - by all of the time.—

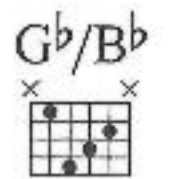
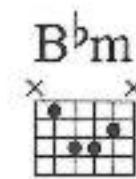
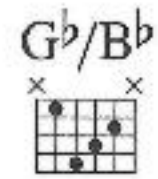
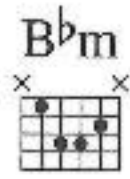
*Verse 2:*  
 He said baby can't you see  
 Baby understand  
 Baby you're for me  
 Oh, won't you take my hand?  
 But I pushed him away  
 Wouldn't let him near  
 Pushed him far away  
 And now I'm wishing  
 I could hear him call me baby  
 Baby all the time.

*Verse 3:*  
 It's so lonely through the day  
 Lonely through the night  
 Lonely, lonely hours without  
 That man I held so tight  
 Lord I pray that you  
 Will listen to my plea  
 Keep him close to you  
 So he'll come back to me  
 And call me baby  
 Baby all the time.

# DEVIL MAY CARE

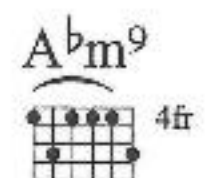
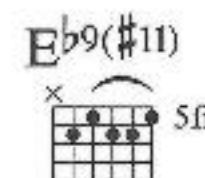
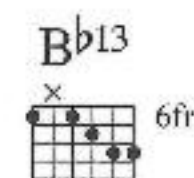
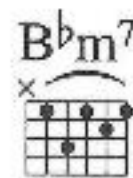
Words & Music by Bob Dorough & Terrell Kirk.

$\text{♩} = 96$   $\text{♪} = \text{♪}$   $\text{♩} = \text{♪}$

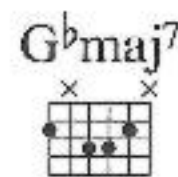
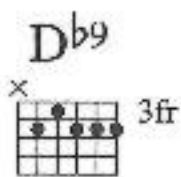


Guitar

The first system of the score consists of two staves. The top staff is for guitar, starting with a 2/2 time signature. It features a melodic line with a triplet of eighth notes in the first measure. The bottom staff is for piano, with a grand staff (treble and bass clefs) showing a harmonic accompaniment of chords and moving lines.

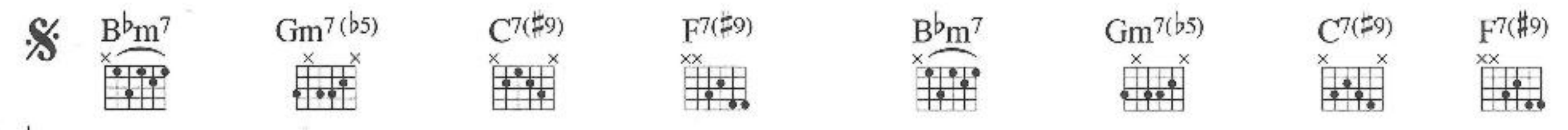



The second system continues the musical score. The guitar staff shows a melodic line with a triplet of eighth notes. The piano staff continues the harmonic accompaniment. The system concludes with a 3/4 time signature change.



The third system of the score. The guitar staff has a whole rest in the first measure, followed by a 4/4 time signature change. The piano staff continues with a complex harmonic accompaniment. The system ends with a double bar line.








No\_ cares for me, I'm hap - py as I can be. I've learned to


*Vamp*





love and to live, de - vil may care.





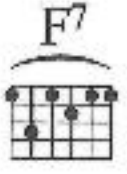
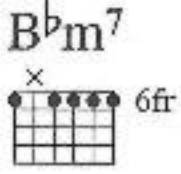
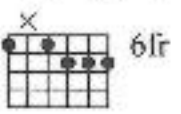
No\_ cares or woes, what - ev - er\_



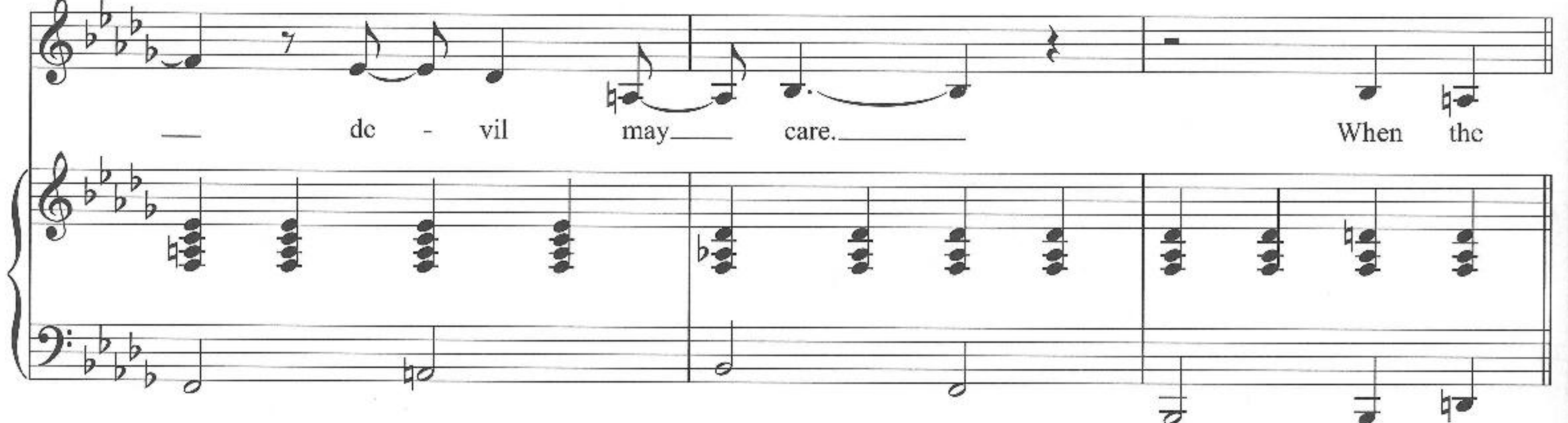


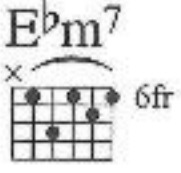
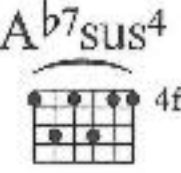
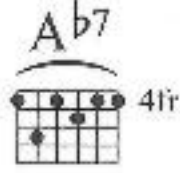
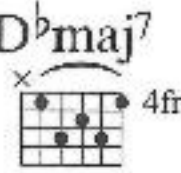
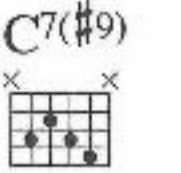
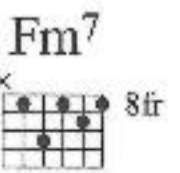
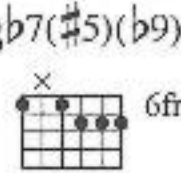
comes la - ter goes. That's how I'll take and I'll give,




F7  B<sup>b</sup>m7  6fr B<sup>b</sup>7(#5)(b9)  6fr

de - vil may care. When the



E<sup>b</sup>m7  6fr A<sup>b</sup>7sus4  4fr A<sup>b</sup>7  4fr D<sup>b</sup>maj7  4fr C7(#9)  Fm7  8fr B<sup>b</sup>7(#5)(b9)  6fr

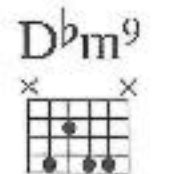
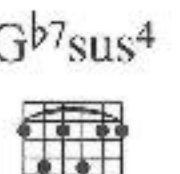

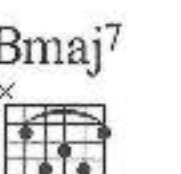
day is through I suf - fer no re - grets. I know that



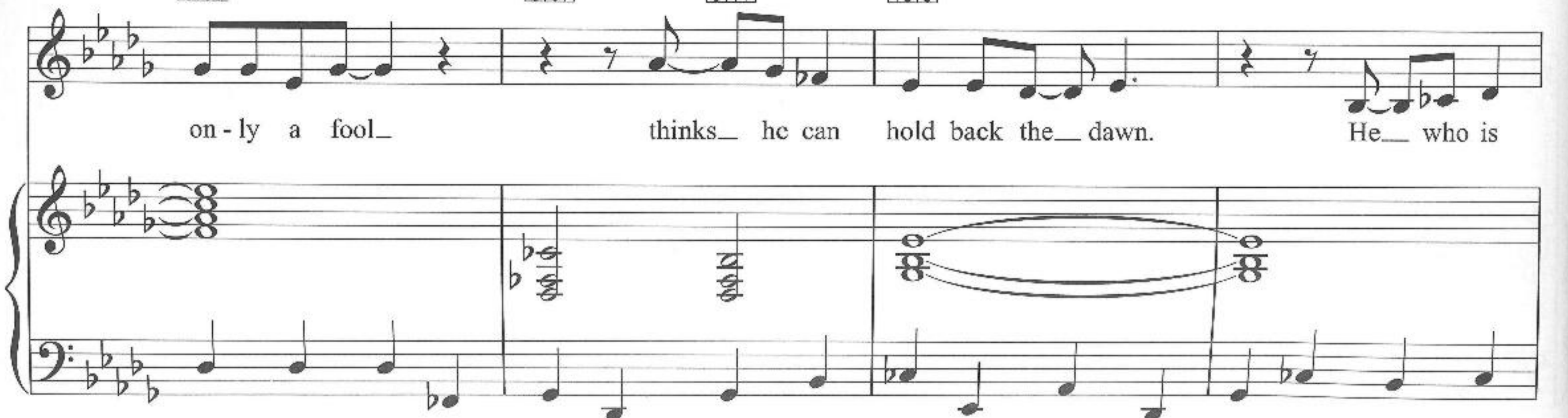
E<sup>b</sup>m7  6fr A<sup>b</sup>7sus4  4fr A<sup>b</sup>7  4fr D<sup>b</sup>maj7  4fr D<sup>b</sup>6  4fr

he who frets lo - ses the night. For



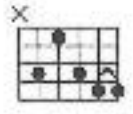
D<sup>b</sup>m9  G<sup>b</sup>7sus4  G<sup>b</sup>7  Bmaj7 

on - ly a fool\_ thinks\_ he can hold back the\_ dawn. He\_ who is





C7(#5)(#9)



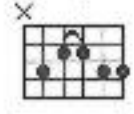
F7(#5)(b9)



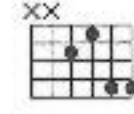
Db6/9



C6/9



F7(#9)

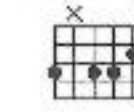


wise nev - er tries to re - vise what's past and gone. Live

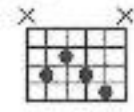
Bbm7



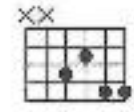
Gm7(b5)



C7(#9)



F7(#9)



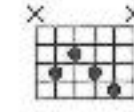
Bbm7



Gm7(b5)



C7(#9)

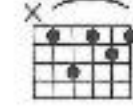


F7(#9)

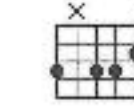


love to - day, let them come to - mor - row what may. Don't ev - en

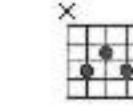
Bbm7



Gm7(b5)



C7(#5)(#9)

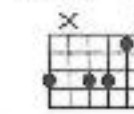


stop for a sigh, it does - n't help if you cry. That's how I

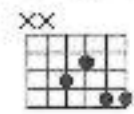
To Coda



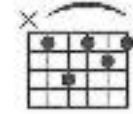
Gm7(b5)



F7(#9)



Bbm7



N.C.

live and I'll die, de - vil may care. *Piano*



This musical score is arranged for guitar and piano. It consists of six systems, each with a guitar staff and a piano grand staff. The guitar part features a melodic line with various chords and a trill. The piano accompaniment provides harmonic support with chords and bass lines. Chord diagrams are provided for the guitar part, and the piano part is written in a standard grand staff format.

**System 1:** Chords: B<sup>b</sup>m<sup>7</sup>, Gm<sup>7</sup>(b<sup>5</sup>), C<sup>7</sup>(#9), F<sup>7</sup>(#9), B<sup>b</sup>m<sup>7</sup>, Gm<sup>7</sup>(b<sup>5</sup>)

**System 2:** Chords: C<sup>7</sup>(#9), F<sup>7</sup>(#9), B<sup>b</sup>m<sup>7</sup>, Gm<sup>7</sup>(b<sup>5</sup>)

**System 3:** Chords: C<sup>7</sup>(#9), F<sup>7</sup>(#9), B<sup>b</sup>m<sup>7</sup>, Gm<sup>7</sup>(b<sup>5</sup>)

**System 4:** Chords: C<sup>7</sup>(#9), F<sup>7</sup>(#9), B<sup>b</sup>m<sup>7</sup>, Gm<sup>7</sup>(b<sup>5</sup>)

**System 5:** Chords: C<sup>7</sup>(#9), F<sup>7</sup>(#9), B<sup>b</sup>m<sup>7</sup>, Gm<sup>7</sup>(b<sup>5</sup>), C<sup>7</sup>(#9), F<sup>7</sup>(#9)

The score includes a trill in the guitar part of the fourth system. The piano accompaniment is written in a grand staff with treble and bass clefs.



Cm7(b5) F7(#9) Bbm7 Bb7(#5)(b9)

3

This system contains the first four measures of the piece. It features a guitar line with a triplet of eighth notes in the first measure and a piano accompaniment with chords and a bass line. Chord diagrams are provided for Cm7(b5), F7(#9), Bbm7, and Bb7(#5)(b9).

Ebm7 6fr Ab7sus4 4fr Ab7 4fr Dbmaj7 4fr C7(#9) Fm7 8fr Bb7(#5)(b9) 6fr

Guitar

This system contains measures 5 through 10. It includes a guitar line with various chords and a piano accompaniment. Chord diagrams are provided for Ebm7 (6fr), Ab7sus4 (4fr), Ab7 (4fr), Dbmaj7 (4fr), C7(#9), Fm7 (8fr), and Bb7(#5)(b9) (6fr).

Ebm7 6fr Ab7sus4 4fr Ab7 4fr Dbmaj7 4fr Db6 4fr

This system contains measures 11 through 16. It features a guitar line with a triplet of eighth notes in measure 15 and a piano accompaniment. Chord diagrams are provided for Ebm7 (6fr), Ab7sus4 (4fr), Ab7 (4fr), Dbmaj7 (4fr), and Db6 (4fr).

Dbm9 Gb7sus4 Gb7 Bmaj7

This system contains the final four measures of the piece. It includes a guitar line with a triplet of eighth notes in the first measure and a piano accompaniment. Chord diagrams are provided for Dbm9, Gb7sus4, Gb7, and Bmaj7.



C7(#5)(#9) F7(#5)(b9) Db6/9 C6/9 F7(#5)(b9) 4fr

This system contains the first four measures of the piece. It features a guitar line with a melodic line and a piano accompaniment. Above the guitar line, five chord diagrams are provided: C7(#5)(#9), F7(#5)(b9), Db6/9, C6/9, and F7(#5)(b9) 4fr. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Bbm7 Gm7(b5) C7(#9) F7(#9) Bbm7 Gm7(b5)

This system contains measures 5 through 8. It features a guitar line with a melodic line and a piano accompaniment. Above the guitar line, six chord diagrams are provided: Bbm7, Gm7(b5), C7(#9), F7(#9), Bbm7, and Gm7(b5). The piano accompaniment continues with chords and a bass line.

C7(#9) F7(#9) Bbm7 Gm7(b5)

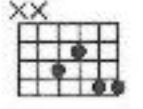
This system contains measures 9 through 12. It features a guitar line with a melodic line and a piano accompaniment. Above the guitar line, four chord diagrams are provided: C7(#9), F7(#9), Bbm7, and Gm7(b5). The piano accompaniment continues with chords and a bass line.

Gb13 Cm7(b5)

This system contains the final two measures of the piece. It features a guitar line with a melodic line and a piano accompaniment. Above the guitar line, two chord diagrams are provided: Gb13 and Cm7(b5). The piano accompaniment concludes with chords and a bass line.



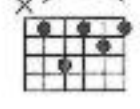
F7(#9)



Bbm7



Cm7



3fr

F7



D.S. al Coda

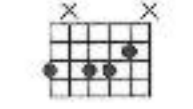
Musical notation for the first system, including vocal line and piano accompaniment.

⊕ Coda

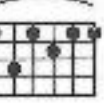
Bbm7



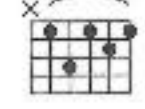
Gm7(b5)



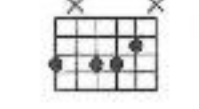
F7



Bbm7



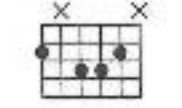
Gm7(b5)



Musical notation for the second system, including vocal line and piano accompaniment.

care. De - vil may care. Shoo -

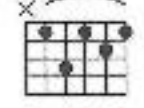
Gbmaj7



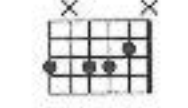
F7



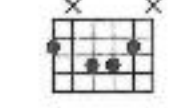
Bbm7



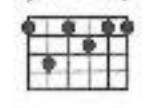
Gm7(b5)



Gbmaj7



F7



Musical notation for the third system, including vocal line and piano accompaniment.

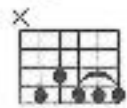
- ce, de - vil may care. De - vil may care.

Bbm9

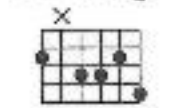


6fr

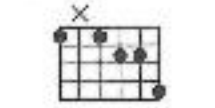
Db9



Gbmaj9

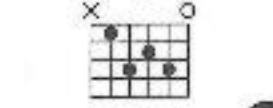


F7(#5)(#9)



rit.

Bbmaj7(=11)



Musical notation for the fourth system, including vocal line and piano accompaniment.

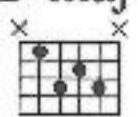


# EAST OF THE SUN (AND WEST OF THE MOON)


Words & Music by Brooks Bowman.

♩ = 136 ♪ = ♩

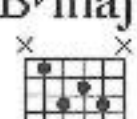
B<sup>b</sup>maj<sup>7</sup>




E<sup>b</sup>9





B<sup>b</sup>maj<sup>7</sup>



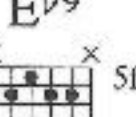
E<sup>b</sup>9



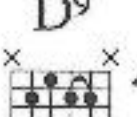
B<sup>b</sup>maj<sup>7</sup>



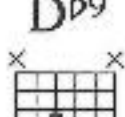

E<sup>b</sup>9



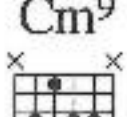
D<sup>9</sup>




D<sup>b</sup>9



Cm<sup>9</sup>



F7<sup>#5</sup>9






B<sup>b</sup>maj<sup>7</sup>

A7<sup>#5b9</sup>

Dm<sup>7</sup>

G<sup>13</sup>

G<sup>7</sup>

1, 4. East of the sun\_ and\_ west of the moon,\_

2° 3° Instrumental ad lib.

Cm<sup>9</sup>

A<sup>b</sup>7/13

we'll build a dream\_ house out of love, dear.\_

Cm<sup>9</sup>

Am<sup>11</sup>

D<sup>7</sup>

Close to the sun in the day, near\_ to the moon\_ at

Gm<sup>7</sup>

C<sup>9#11</sup>

C<sup>9</sup>

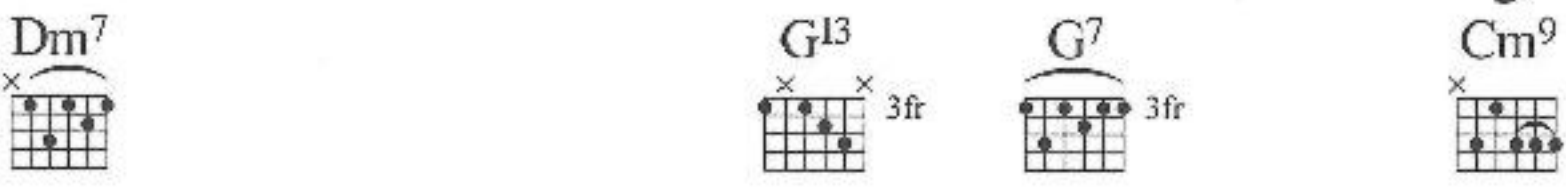
night. We'll live in a love - ly way\_ dear,



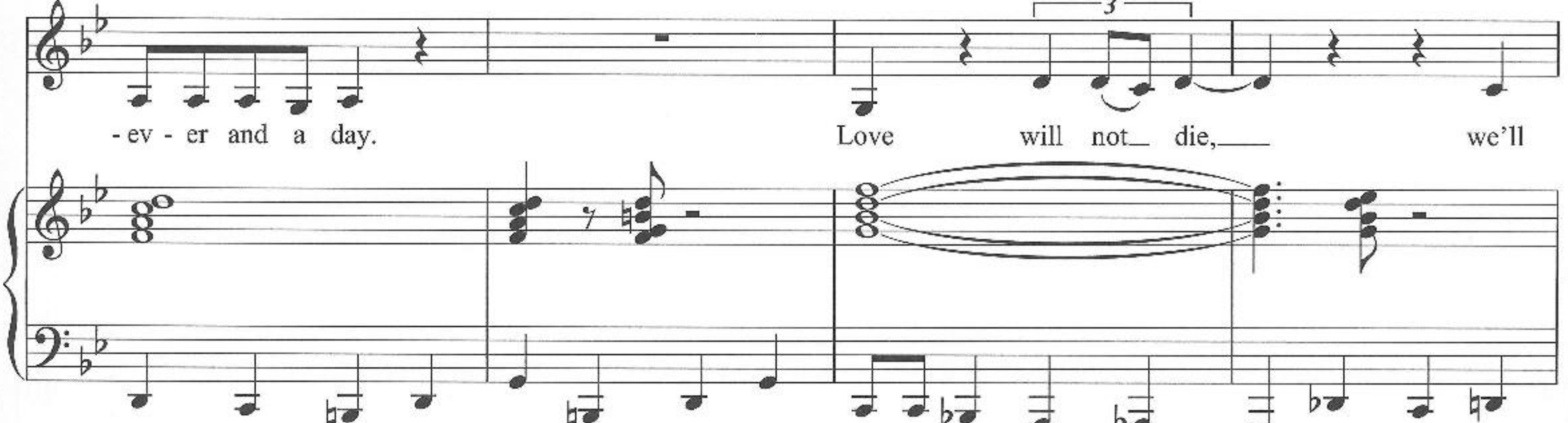



shar - ing our love\_ in the pale moon - light. Just you and I, for -






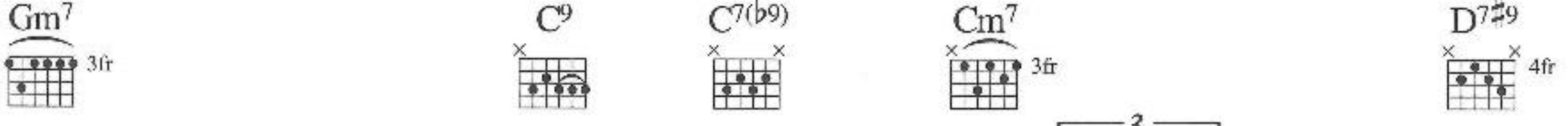
- ev - er and a day. Love will not die, we'll



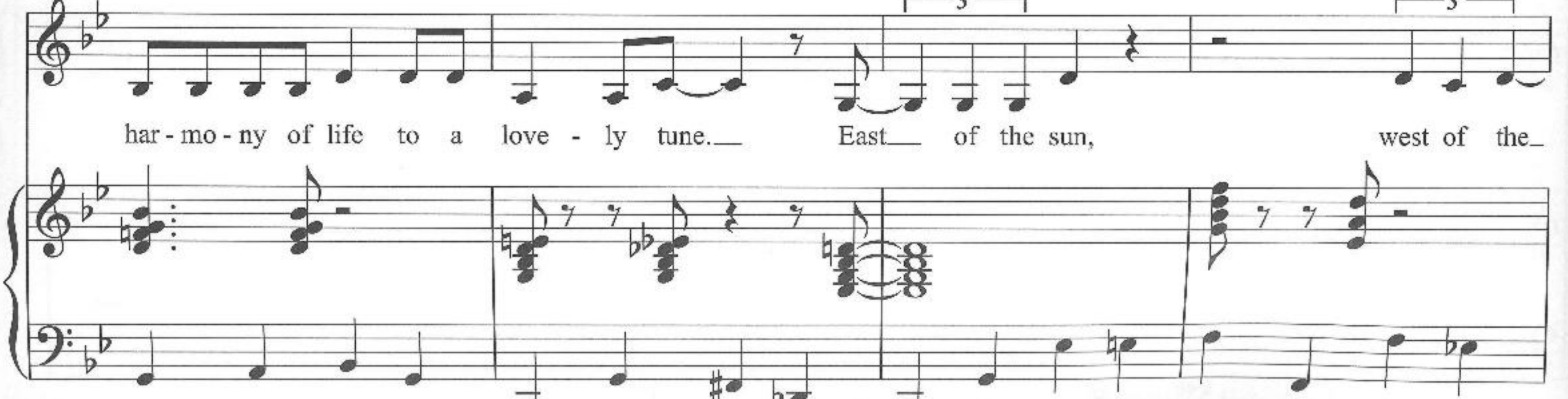


keep it that way. Up a - mong\_ the stars\_ we'll find a





har - mo - ny of life to a love - ly tune.\_ East\_ of the sun, west of the\_





— moon, dear. — East — of the sun and west of the — moon.

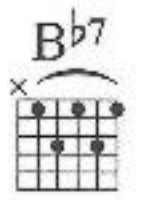
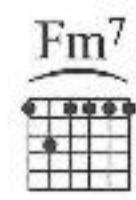
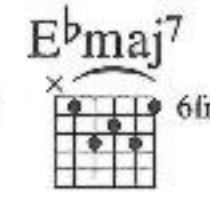
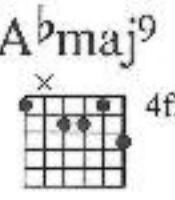
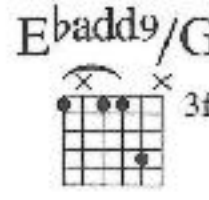
west of the — moon.



# FOLKS WHO LIVE ON THE HILL

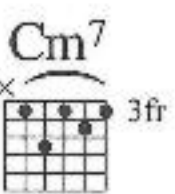
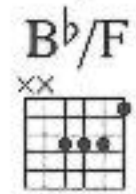
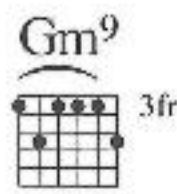
Words by Oscar Hammerstein II.  
Music by Jerome Kern.

Freely ♩ = 52



1. Some - day  
2. Some - day

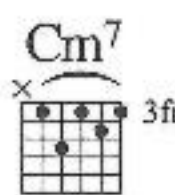
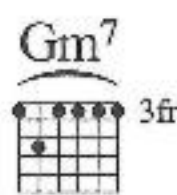
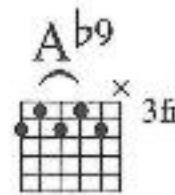
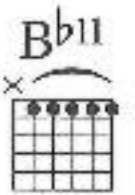
we'll build a home\_ on  
we may be add - ing a



a hill - top high, \_\_\_\_\_  
wing or two, \_\_\_\_\_

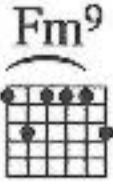
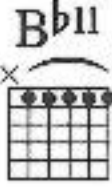




you and I,  
a thing or two.

shi - ny and new \_\_\_\_\_  
We will make chan - ges \_\_\_\_\_

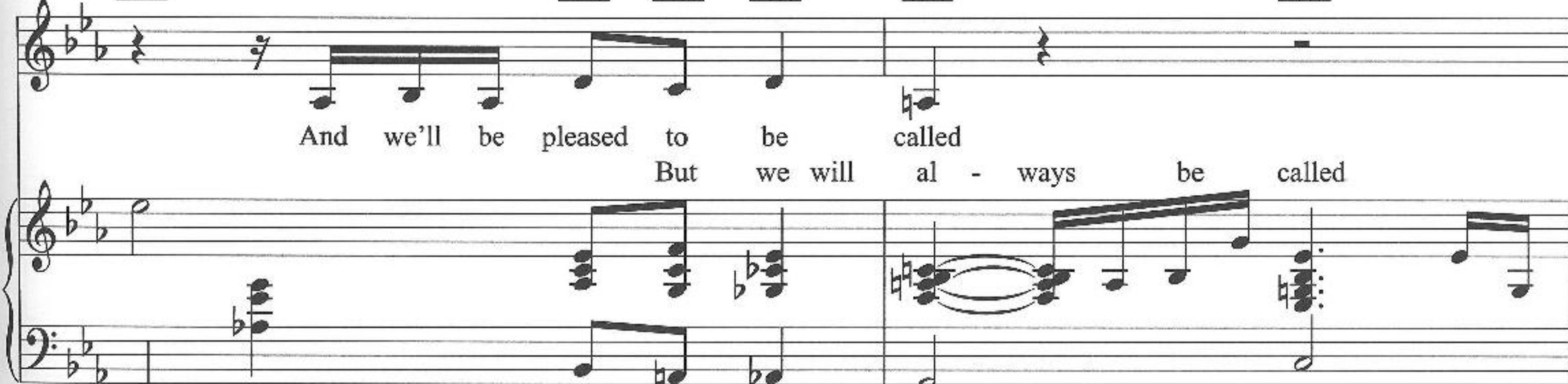


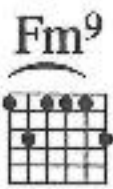
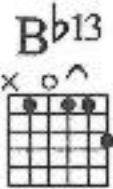
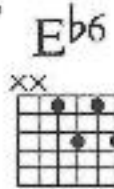

— cot - tage that two can fill.  
— as a - ny fam - ily will.











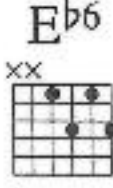

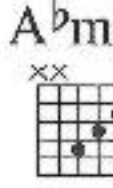
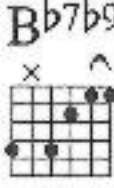

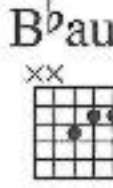
And we'll be pleased to be called  
 But we will al - ways be called














1. the folks who live on the hill.  
 the folks who live











2. on the hill.



Our ve - ran - da





**D7<sup>b9</sup>** 4fr **Gm<sup>9</sup>** 3fr **C<sup>7</sup>** 3fr

will com - mand a view of mea - dows green. The sort of

**B<sup>b</sup>/F** **Gm/F** **F11** 3fr **B<sup>b</sup>13** **A<sup>b</sup>7add13** 4fr

view that seems to want to be seen. And\_ when our kids grow up and

**G7<sup>#9</sup>** 4fr **C<sup>7</sup>** **Fm<sup>9</sup>** **B<sup>b</sup>7<sup>b9</sup>**

leave us\_ we'll sit and look\_ at that

**Gm<sup>9</sup>** **F<sup>#</sup>dim7** **B<sup>b</sup>/F** **C/E** **Cm/E<sup>b</sup>** **B<sup>b</sup>/D** **A<sup>b</sup>/C**

same old\_ view,\_ just we two. Dar - by and Joan, who



E<sup>b</sup>/B<sup>b</sup>

A dim<sup>7</sup>

A<sup>b</sup>7

Gm<sup>add</sup>9

C

Fm<sup>9</sup>

B<sup>b</sup>7sus<sup>2</sup> A<sup>b</sup>7

used to be Jack and Jill. The folks who like to

Gm<sup>9</sup>

Cm<sup>9</sup>

Fm<sup>9</sup>

B<sup>b</sup>7sus<sup>2</sup>

D<sup>b</sup>11

be called what they have always been called,

C

Fm<sup>7</sup>

E<sup>b</sup>/G

A<sup>b</sup>maj<sup>7</sup>

Am<sup>7</sup>b<sup>5</sup>

Free time  
 B<sup>b</sup>11

the folks who live on

A<sup>b</sup>maj<sup>7</sup>

E<sup>b</sup>/G

Fm<sup>7</sup>

B<sup>b</sup>7sus<sup>4</sup>

E<sup>b</sup>6/9

the hill.

8<sup>va</sup> 15<sup>ma</sup>



# BODY AND SOUL

Words & Music by Frank Eyton, Edward Heyman, Robert Sour & John Green.

Very free, slow and smoky jazz

Fm<sup>11</sup> Cm<sup>11</sup> Fm<sup>11</sup> Cm<sup>11</sup> A<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup>(b<sup>5</sup>) A<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup>(b<sup>5</sup>)

B<sup>b</sup>9 B<sup>b</sup>7(b<sup>9</sup>) E<sup>b</sup>6 A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>7(#5) E<sup>b</sup>maj<sup>7</sup> Fm<sup>7</sup> F<sup>#</sup>dim

Gm<sup>7</sup> G<sup>b</sup>dim Fm<sup>7</sup> Fm<sup>7</sup>/E<sup>b</sup> B<sup>b</sup>7(b<sup>9</sup>) Fm<sup>7</sup>/A<sup>b</sup> B<sup>b</sup>7(b<sup>9</sup>) A<sup>b</sup>maj<sup>7</sup>

My heart is sad and lone - ly. For you I sigh,

for you dear - on - ly, why have - n't you seen it?

8va

pp

3



Gmin7(#5) 3fr
G<sup>b</sup>dim
Fm<sup>7</sup>
B<sup>b</sup>13(b9) 6fr
Gm7(#5) 3fr
C7(#5)(#9) 8fr

I'm all for you, — bo - dy — and soul.

Almost a tempo

Fm<sup>7</sup>
C7#9
Fm<sup>7</sup>
B<sup>b</sup>13(b9)
E<sup>b</sup>maj7
Fm<sup>7</sup>
F#dim

I spend — my days in long - ing. And won - d'ring why —

*cresc.*

Gm<sup>9</sup> 3fr
G<sup>b</sup>dim
Fm<sup>7</sup>
Fm<sup>9</sup>/E<sup>b</sup>
D7b8
G7 3fr

it's me you're — wrong - ing — I tell you I — mean — it

Gm7(#5) 3fr
G<sup>b</sup>dim
Fm<sup>7</sup>
F<sup>b</sup>(maj13)
E<sup>b</sup>6/9 5fr
F#min11
C#5/B

I'm all for you, — bo - dy and soul.



I can't be - lieve it,      It's hard to      con - ceive — it that you'd      turn a - way — ro -

- mance.      Are you pre - tend - ing?      Looks like the end - ing,

un - less I could have one more chance to prove,      Dear,

my life      a wreck you're mak - ing



**E<sup>b</sup>6/9** **A<sup>b</sup>13** **Gm<sup>7</sup>** **G<sup>b</sup>dim** *To Coda*

8 You know that I'm yours for just the tak - ing

**Fm<sup>9</sup>** **Fm<sup>9</sup>/E<sup>b</sup>** **D7<sup>b</sup>5** **G<sup>7</sup>**

8 I'd glad - ly sur - ren - der

**A<sup>b</sup>maj<sup>7</sup>** **Gm<sup>7</sup>** **G<sup>b</sup>dim** **Fm<sup>7</sup>** **F<sup>b</sup>6/9** **E<sup>b</sup>6/9** **Caug**

8 bo - dy and soul.

*mp*

**Fm<sup>7</sup>** **Caug** **Fm** **E<sup>b</sup>maj<sup>9</sup>** **A<sup>b</sup>dim** **A<sup>b</sup>7** **N.C.**

8



Gm7 3fr C7(#5)(b9) Fm7 Fm9/Eb Dm7(b5) Ab7 4fr G7 3fr

Abmaj7 4fr Gbdim Fm7 Dmaj7 2fr Eb7 2fr Esus4 B7(#9)

**Coda**

Fm7 Fm7/Eb Dm7b5 G7b9 Fm7

I'd glad - ly sur - ren - der my - self to you,

Bb7(b5)(b9) Fbmaj7(b5) 7fr Eb6/9 5fr

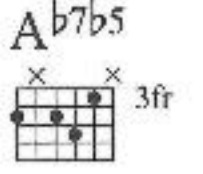
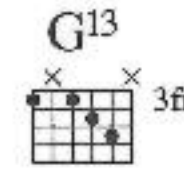
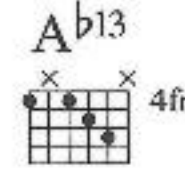
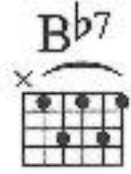
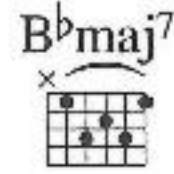
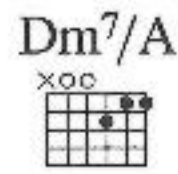
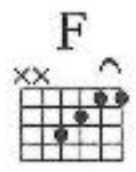
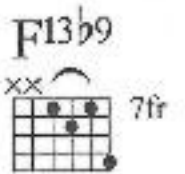
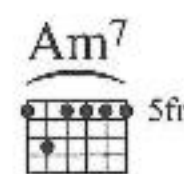
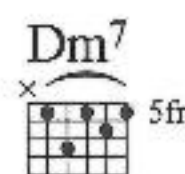
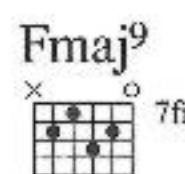
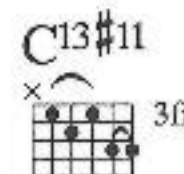
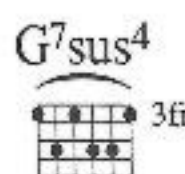
bo - dy and soul.



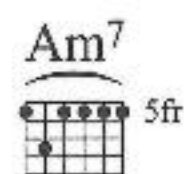
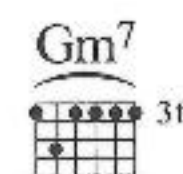
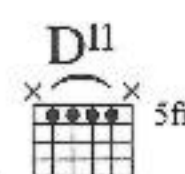
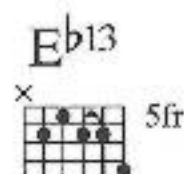
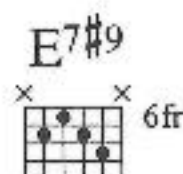
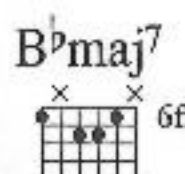
# GARDEN IN THE RAIN

Words by James Dyrenforth.  
Music by Carroll Gibbons.

A slow stomp, gently

'Twas just a gar-den in the rain,--



close to a lit-tle leaf-y lane,-- a touch of col-our



B $\flat$ maj7 6fr    B $\flat$ /C 6fr    Fmaj7 8fr    D7#5#9 4fr    G13 3fr    C7#5#9 5fr    C7#5b9 8fr

8 'neath skies of grey.

Fmaj9 7fr    Dm7 5fr    Am7 5fr    F6/C 6fr    F13b9 7fr    B $\flat$ maj7 6fr    E7#9

8 The rain - drops kissed the flo - wer beds, — the blos - soms

E $\flat$ 13 5fr    D11 5fr    D7#5#9 4fr    Gm9 3fr    Am7 5fr

8 raised their thir - sty heads, — a per - fumed thank - you

B $\flat$ maj7 6fr    B $\flat$ /C 6fr    F6/9    Bm11    E7 5fr

8 they seemed to say.



Am<sup>7</sup> 5fr    Bm<sup>7</sup> 7fr    C<sup>#</sup>m<sup>7</sup> 4fr    E7<sup>#</sup>9/B 6fr    Am<sup>7</sup> 5fr    B<sup>b</sup>13 3fr

8 Sure - ly here was charm be - yond com - pare to

Bm<sup>11</sup>    E7<sup>#</sup>9    Amaj<sup>7</sup>    Bm<sup>7</sup> 7fr    C<sup>#</sup>m<sup>7</sup> 4fr    E7<sup>#</sup>9

8 view, may - be it was just that I was there.

Am<sup>7</sup> 5fr    A<sup>b</sup>dim 3fr    Gm<sup>7</sup> 3fr    B<sup>b</sup>/C 6fr    C<sup>9</sup>    Fmaj<sup>7</sup> 8fr    Dm<sup>7</sup> 5fr

8 with you. 'Twas just a

Am<sup>7</sup> 5fr    Cm<sup>7</sup> 3fr    F13(b9)    B<sup>b</sup>maj<sup>7</sup>    E7<sup>#</sup>9

8 gar - den in the rain, but then the

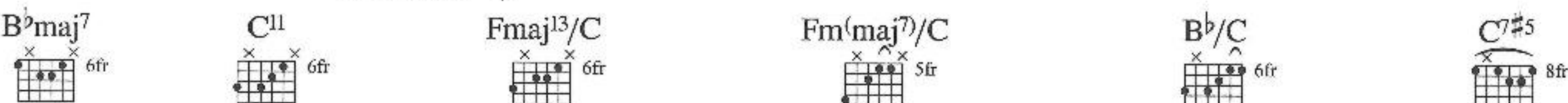




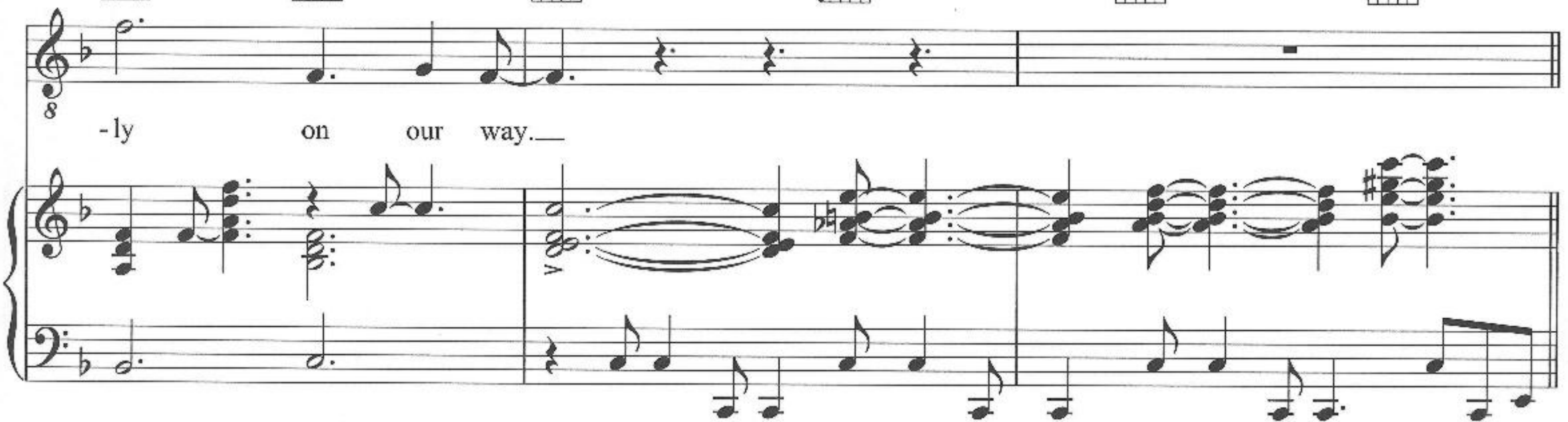
8 sun came out a - gain, — and sent us hap - pi -





To Coda  $\oplus$




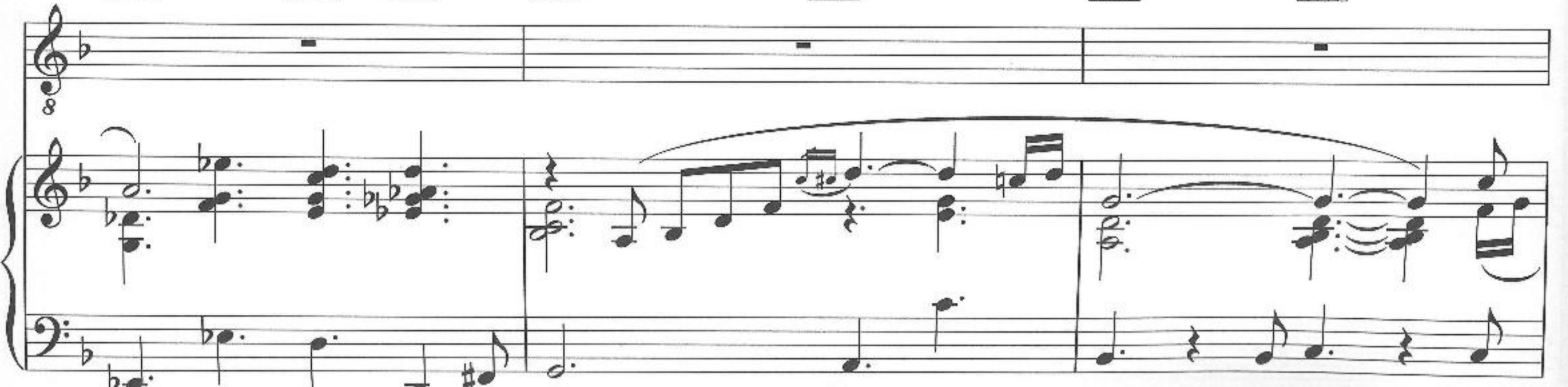
8 -ly on our way. —













Fmaj7 8fr    D7#5(#9) 4fr    G13 3fr    C7#5#9 5fr    Fmaj7 8fr    Dm7 5fr

Am7 5fr    Cm7 3fr    F13(b9)    Bbmaj7    E7#9

Eb13 5fr    D11 5fr    D7#5(#9) 4fr    Gm7 3fr    Am7 5fr    Bbmaj7 6fr    C11 6fr

(8) ...    E6 5fr    F6 6fr    E7/B 5fr    E7#9/D 5fr    E7/B 5fr    D.S. al Coda    Coda    F6/9 6fr    Dm7 5fr

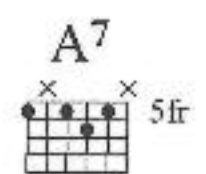
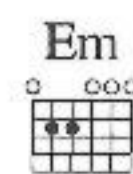
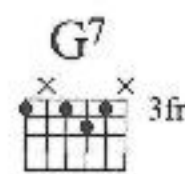
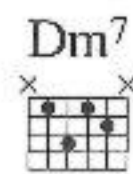
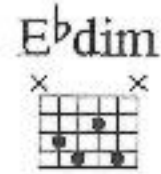
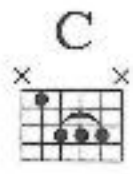
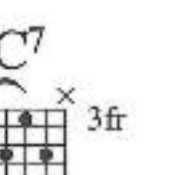
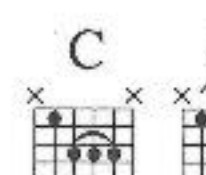
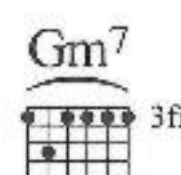
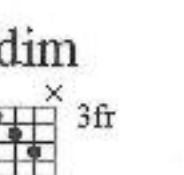
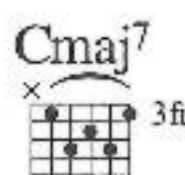
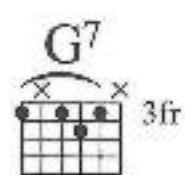
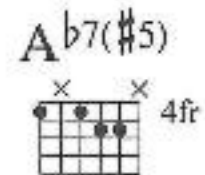
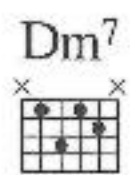
rit.    Bbmaj7 6fr    Am7 5fr    Abmaj13 4fr    Gbmaj7#11    Fmaj13



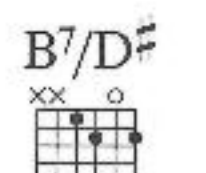
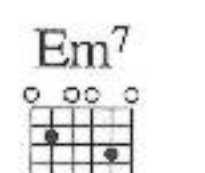
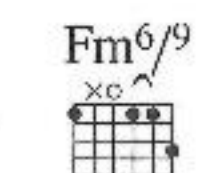
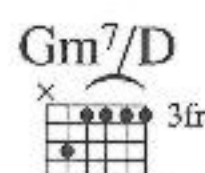
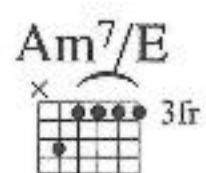
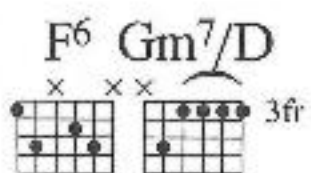
# IF I HAD YOU

Words & Music by Ted Shapiro, Jimmy Campbell & Reg Connelly.

$\text{♩} = 90$

I could show the world how to smile, I could be



glad all of the while, I could turn the grey skies to



**Dm<sup>7</sup>** **G<sup>7</sup>** **F<sup>7</sup>** **Em<sup>7</sup>** **E<sup>b</sup>dim** **Dm<sup>7</sup>** **D<sup>b</sup>7(#9)/A<sup>b</sup>**

blue, if I had you.

**C** **Bdim** **Am<sup>7</sup>** **G<sup>#</sup>dim** **Gm<sup>7</sup>** **C<sup>13</sup>** **Fmaj<sup>7</sup>** **Gm<sup>7</sup>/D** **Am<sup>7</sup>/E** **Gm<sup>7</sup>/D**

I could leave my old days behind, leave all my pals

**Fm<sup>7</sup>/C** **D<sup>7</sup>sus<sup>4</sup>** **Em<sup>7</sup>** **E<sup>b</sup>m<sup>11</sup>**

and never mind, there is no thing I could-n't do,

**Dm<sup>7</sup>** **D<sup>b</sup>9/A<sup>b</sup>** **C** **Dm<sup>7</sup>b<sup>5</sup>** **Cmaj<sup>7</sup>** **B<sup>7</sup>**

if I had you.



Em add<sup>9</sup> C#m7(b5) Em7/G D#m7 B7(b5)(b9) Em

I could climb a snow - capped moun - tain, sail the might - y o - cean

G Em7 B7b9 Em7 C#m7(b5) D C7b9 Baug7 B7

wide, I could cross a burn - ing des - ert,

Em7 Ebdim Dm7 G13 C Bdim Am7 G#dim

if I had you by my side... I could be a queen dear un -

G C F/C F/Bb F/A G7 Fm7

- crowned, hum - ble or poor, rich or re - nowned,



Em<sup>7</sup> B/D<sup>#</sup> Dm<sup>7</sup> G<sup>13</sup> A<sup>b</sup>maj<sup>9</sup> D<sup>b</sup>maj<sup>7</sup>

there is no - thing I could - n't do, if I had you.

Cmaj<sup>7</sup> A<sup>7</sup>/E Dm<sup>7</sup> G<sup>7</sup> C E<sup>7</sup>/B Am<sup>7</sup> G<sup>#</sup>dim Gm<sup>7</sup> C<sup>7</sup>

F Gm<sup>7</sup>/D Am<sup>7</sup>/E Gm<sup>7</sup>/D Fm<sup>7</sup> B<sup>b</sup>9

Em<sup>7</sup> B<sup>7</sup>/D<sup>#</sup> Dm<sup>7</sup> G<sup>13</sup> G<sup>b</sup>13 F<sup>13</sup>



Em7 7fr      Eb7 6fr      D<sup>b</sup>maj7 4fr      G7 3fr

This system contains four guitar chord diagrams: Em7 (7fr), Eb7 (6fr), D<sup>b</sup>maj7 (4fr), and G7 (3fr). The piano accompaniment features a melody in the right hand with triplets and a bass line in the left hand with triplets and a 7th fret barre.

C 2fr      Am7      G<sup>#</sup>dim 3fr      Gm7 3fr      C 3fr

This system contains five guitar chord diagrams: C (2fr), Am7, G<sup>#</sup>dim (3fr), Gm7 (3fr), and C (3fr). The piano accompaniment continues with triplets in both hands.

F      C/E 3fr      Fm6      Em7      A7

This system contains five guitar chord diagrams: F, C/E (3fr), Fm6, Em7, and A7. The piano accompaniment features a complex melody with triplets and a bass line with triplets.

Dm7 5fr      G13 3fr      Fm7      B<sup>b</sup>11      Cmaj7      F<sup>#</sup>7b5      B7

This system contains seven guitar chord diagrams: Dm7 (5fr), G13 (3fr), Fm7, B<sup>b</sup>11, Cmaj7, F<sup>#</sup>7b5, and B7. The piano accompaniment includes a sextuplet in the right hand and triplets in both hands.



Em  $C^{\#}m7(b5)$  G/B  $F^{\#}msus^2/B$  F/B B

I could climb a snow-capped moun - tain,

Em  $G^7$   $C^{\circ}$   $C^{\circ}(\#11)$  B7 Em  $Cm7(b5)$

sail the might-y o - cean wide, I could cross a burn-ing

$G/F^{\#}$  F# B7  $Em^9$   $B^7/D^{\#}$

de - sert, if I had you by my

$Dm^7$   $A^{\flat}13$  rit.  $G^{13}sus^4$   $D^{\flat}9$  slower  $Cmaj^{13}$   $Am^7$   $A^{\flat}dim(maj^{13})$

side. I could be a queen dear un -



Gm7 C9(#11) Fmaj7 E♭maj7 Fmaj7 N.C. B♭6/9 Fm7 E♭dim Ddim

- crowned, — hum - ble or poor, rich or — re - nowned,

**a tempo**

Em7 E♭dim Dm7 G13 F13

there is no - thing I — could - n't do,

C9 B♭11 A7 Bdim Dm7 Em7

if — I had you. — If I,

Fmaj7 D7/F# G11 G13 C C7/E F Dm7b5 A♭/E♭ C/E D♭9#11 C9#11

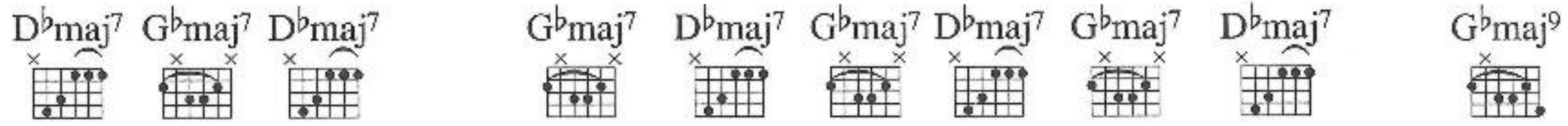
if — I had you. —



# I GET ALONG WITHOUT YOU VERY WELL

Words & Music by Hoagy Carmichael.

Quite slowly and romantically



8



8



8

I get a - long with - out you ve - ry well, of course I do, Ex -



$G^{\flat}maj7/D^{\flat}$   $D^{\flat}maj7$   $E^{\flat}m7$   $D^{\flat}maj7$   $G^{\flat}maj7/D^{\flat}$   $D^{\flat}maj7^{7/9}$   $G^{\flat}maj7/D^{\flat}$   $D^{\flat}maj7^{7/9}$

8 - cept when soft rains fall And drip from leaves, then I re - call

$B^{\flat}m$   $Cm7$   $E^{\flat}m7$   $D^{\flat}maj7$   $G^{\flat}maj7$   $D^{\flat}maj7$   $D^{\flat}(b5)$

8 The thrill of be - ing shel - tered in your arms. Of course, I

$D^{\flat}sus4$   $D^{\flat}maj7$   $D^{\flat}6/9$   $D^{\flat}maj7$   $A^{\flat}sus4$   $A^{\flat}6$   $A^{\flat}sus4$   $A^{\flat}6$

8 do. But I get a - long — with - out you — ve - ry

$A^{\flat}6/9$   $A^{\flat}sus4$   $D^{\flat}maj9$   $D^{\flat}6/9$   $D^{\flat}badd9$   $G^{\flat}maj7$

8 well. I've for - got - ten you — just like I



$D^{\flat}maj^9$   $G^{\flat}maj^7$   $A^{\flat 6}$   $E^m7(no^5)$   $D^{\flat}sus^4$   $D^{\flat}maj^7$   $D^{\flat 6/9}$   $D^{\flat}maj^7$

8 should, of course I have. Ex -

$G^{\flat}maj^7/D^{\flat}$   $D^{\flat}maj^7$   $E^{\flat}m^7$   $D^{\flat}maj^7$   $G^{\flat}maj^7/D^{\flat}$   $D^{\flat}maj^7 6/9$   $G^{\flat}maj^7/D^{\flat}$   $D^{\flat}maj^7 6/9$

8 - cept to hear your name, or some - one's laugh that is the same,

*gva*

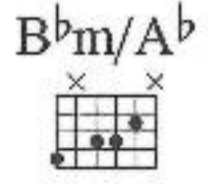
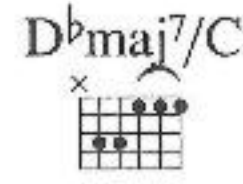
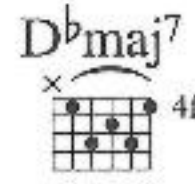
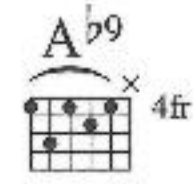
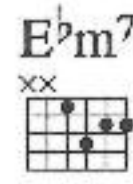
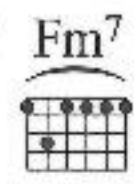
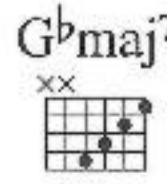
**rit.**  
 $B^{\flat}m$   $C^m7$   $E^{\flat}m^7$   $D^{\flat 6/9}$   $G^{\sharp 11}$

8 Well, I've for - got - ten you just like I should. What a

(8)

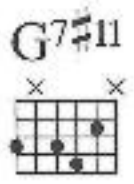
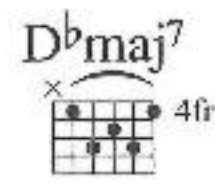
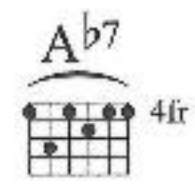
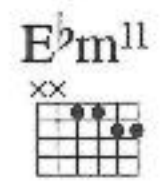
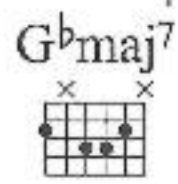


a tempo



8

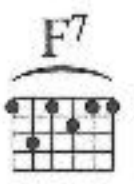
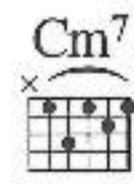
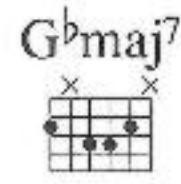
guy, what a fool am I



8

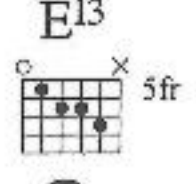
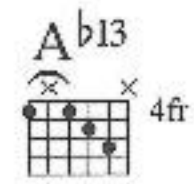
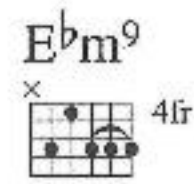
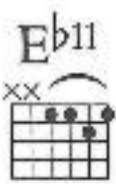
to think my break - ing heart could kid the moon. What's in

*8va*



8

store? Should I phone once more? No, it's



8

best that I stick to my tune.



$C^6$   
 $Gm^7/C$   
 $F^6/C$   $B^b13(\sharp 11)$ 
 $F^6/A$   $Fm^9/A^b$

8 I get a - long with - out you ve - ry well, of course, I

$Gm^{11}$   
 $B^bmaj^7/C$   
 $C^7/G$   
 $B^bmaj^7/C$

8 do. Ex - cept per - haps in spring, but

$Gm^7$   
 $C^7/G$   
 $B^bmaj^7/C$   
 $B^bmaj^7/C$

8 I should ne - ver think of spring, for that would sure - ly break my heart in two...

*rit.* *molto ten.*

$Fmaj^7$   
 $B^bmaj^7$   
 $Fmaj^7$   
 $B^bmaj^7$   
 $Fmaj^7$   
 $B^bm^9/F$   
 $Fadd9$

8



# I LOVE BEING HERE WITH YOU

Words & Music by Peggy Lee & Bill Schluger.

## Medium Swing

B<sup>b</sup>m<sup>7</sup>  
Sax solo

The first system of music consists of two staves. The top staff is a single melodic line for a saxophone solo, starting with a quarter rest followed by a series of eighth and quarter notes. The bottom staff is a piano accompaniment with a 4/4 time signature, featuring a bass line with eighth notes and a treble line with chords and triplets. A guitar chord diagram for B<sup>b</sup>m<sup>7</sup> is shown above the first measure.

E<sup>b</sup>9  
5fr

The second system continues the saxophone solo and piano accompaniment. The saxophone line features several triplet eighth notes and quarter notes. The piano accompaniment includes a bass line with eighth notes and a treble line with chords and triplets. A guitar chord diagram for E<sup>b</sup>9 (5fr) is shown above the first measure.

B<sup>b</sup>13  
6fr

A<sup>13</sup>(b9)  
5fr

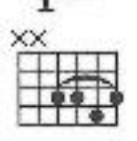
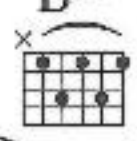
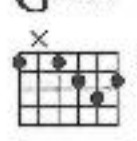
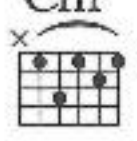

A<sup>b</sup>13  
5fr

G<sup>13</sup>  
3fr

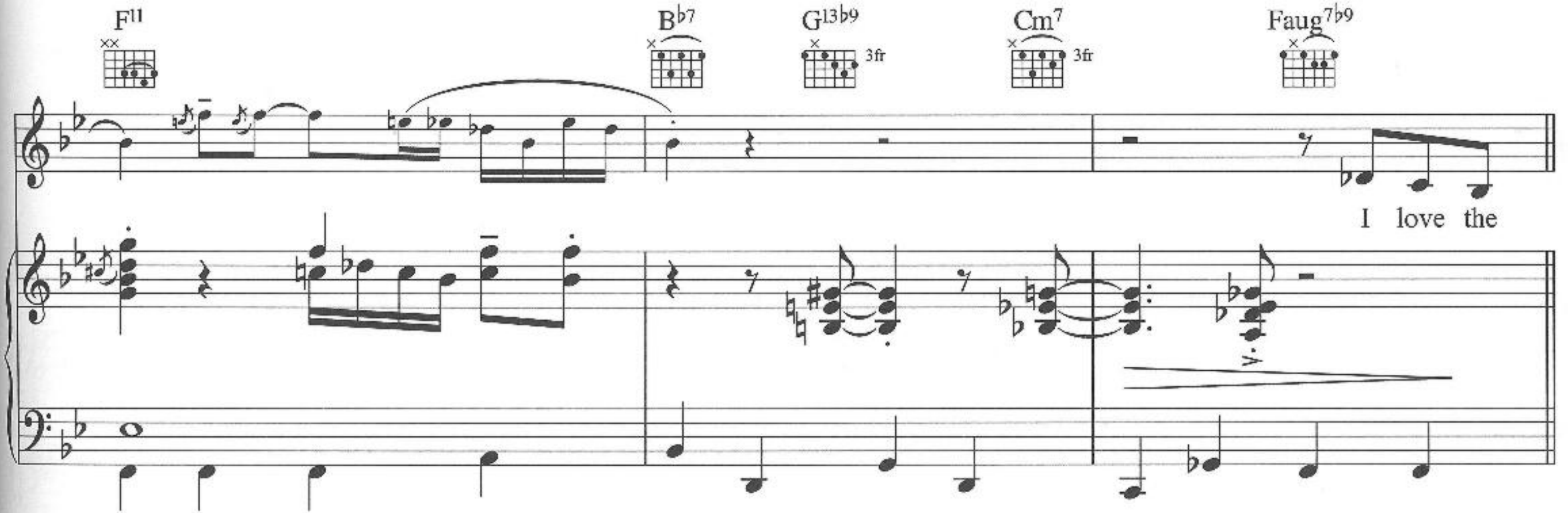
Cm<sup>9</sup>

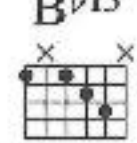
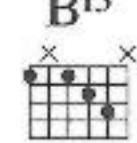
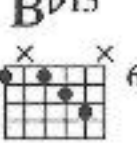

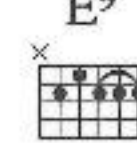
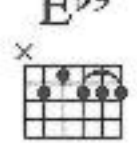
The third system continues the saxophone solo and piano accompaniment. The saxophone line features a series of quarter notes and eighth notes. The piano accompaniment includes a bass line with eighth notes and a treble line with chords and triplets. Guitar chord diagrams for B<sup>b</sup>13 (6fr), A<sup>13</sup>(b9) (5fr), A<sup>b</sup>13 (5fr), G<sup>13</sup> (3fr), and Cm<sup>9</sup> are shown above the first five measures.



F11  B<sup>b</sup>7  G13<sup>b</sup>9  Cm<sup>7</sup>  Faug<sup>7</sup><sup>b</sup>9 

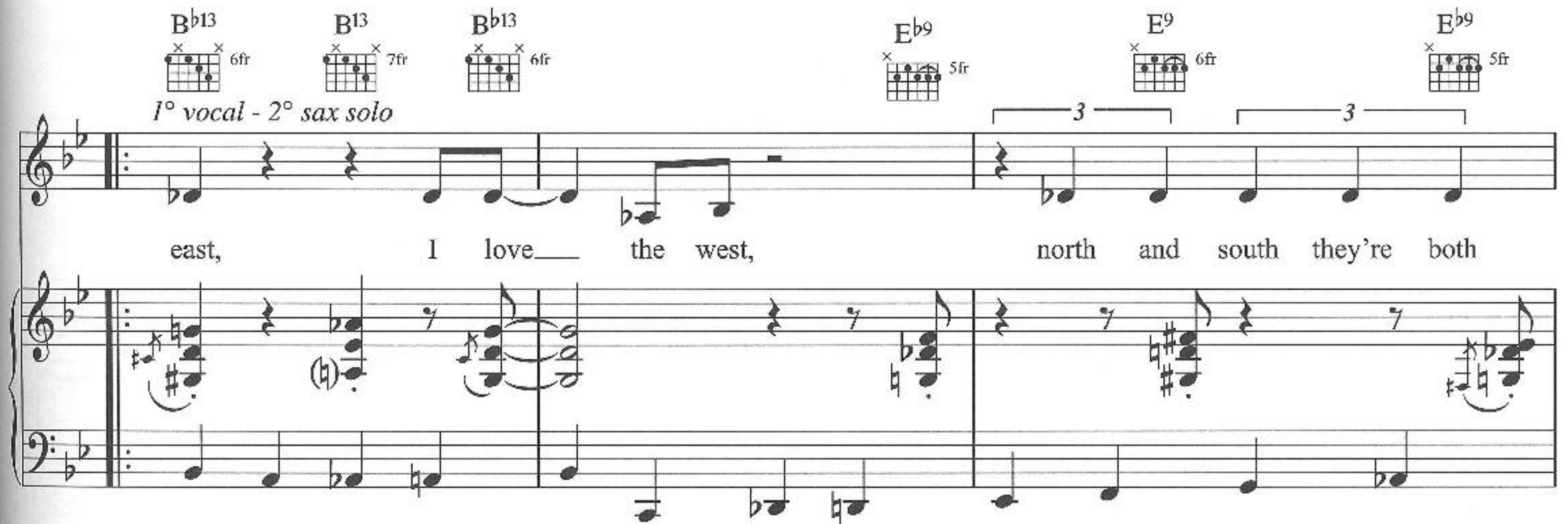
I love the



B<sup>b</sup>13  6fr B13  7fr B<sup>b</sup>13  6fr E<sup>b</sup>9  5fr E<sup>9</sup>  6fr E<sup>b</sup>9  5fr

*1° vocal - 2° sax solo*

east, I love the west, north and south they're both



B<sup>b</sup>13  6fr A13  5fr A<sup>b</sup>13  4fr G7<sup>#</sup>9  Cm<sup>7</sup>  3fr

the best, but I on - ly want to go there as a guest 'cause I love



F11  B<sup>b</sup>13  6fr B13  7fr B<sup>b</sup>13  6fr

— be - ing here — with you. I love the sea, — I





love the shore, I love the rocks, and

**E<sup>b</sup>9** 5fr **E<sup>9</sup>** 6fr **E<sup>b</sup>9** 5fr

what is more you and they ne - ver

**B<sup>b</sup>13** 6fr **A<sup>13</sup>** 5fr **A<sup>b</sup>13** 4fr

be a bore 'cause I love be - ing here with you.

**G7#9** **Cm7** 3fr **F11** 6fr **B<sup>b</sup>13** 6fr

Sing - ing in the show - er, laugh - ing by the hour, life is such a bree -

**D<sup>7</sup>sus<sup>4</sup>** 10fr **D7#5** 10fr **G<sup>7</sup>** 8fr



zy game. I love all kinds of wea - ther as long as we're to - ge - ther,

oh I love to hear you say my name. I love good wine, fine cui - sine,

can - dle - light, I love the scene, but ba - by if you know just what

I mean, I love be - ing here with you.

*2° only*

*3*

**C<sup>9</sup>** **F11**

**Faug<sup>7</sup>** **Bb7#9** **B13** **Bb13** **E<sup>9</sup>**

**E<sup>9</sup>** **E<sup>b9</sup>** **B<sup>b13</sup>** **A<sup>13</sup>** **A<sup>b13</sup>**

**G7#9** **Cm<sup>7</sup>** **F11** **B<sup>b13</sup>**

The musical score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and guitar chord diagrams. The lyrics are: 'zy game. I love all kinds of wea - ther as long as we're to - ge - ther, oh I love to hear you say my name. I love good wine, fine cui - sine, can - dle - light, I love the scene, but ba - by if you know just what I mean, I love be - ing here with you.' The guitar chord diagrams are placed above the vocal line and include fret numbers (e.g., 6fr, 5fr, 4fr, 3fr). The piano accompaniment features a steady bass line and a more melodic treble line with various chord voicings and articulations like slurs and accents.



B $\flat$ 13 6fr    B13 7fr    B $\flat$ 13 6fr    E $\flat$ 9 5fr    E9 6fr    E $\flat$ 9 5fr

The first system of music features a guitar part with six measures of chords: B $\flat$ 13 (6fr), B13 (7fr), B $\flat$ 13 (6fr), E $\flat$ 9 (5fr), E9 (6fr), and E $\flat$ 9 (5fr). The piano accompaniment consists of a treble and bass clef. The treble clef has a melodic line with triplets and slurs, while the bass clef provides a steady accompaniment.

B $\flat$ 13 6fr    A13 5fr    A $\flat$ 13 4fr    G7#9 4fr    Cm7 3fr

The second system of music features a guitar part with five measures of chords: B $\flat$ 13 (6fr), A13 (5fr), A $\flat$ 13 (4fr), G7#9 (4fr), and Cm7 (3fr). The piano accompaniment continues with a treble and bass clef, featuring melodic lines with triplets and slurs.

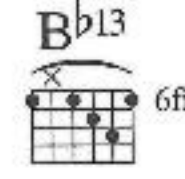
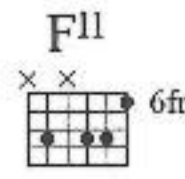
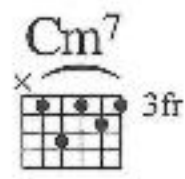
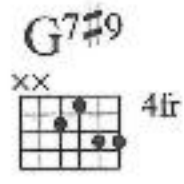
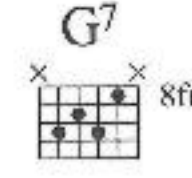
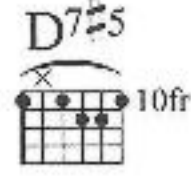
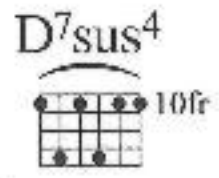
F11 6fr    B $\flat$ 13 6fr    B $\flat$ 7#9 6fr    B $\flat$ 13 6fr

The third system of music features a guitar part with four measures of chords: F11 (6fr), B $\flat$ 13 (6fr), B $\flat$ 7#9 (6fr), and B $\flat$ 13 (6fr). The piano accompaniment continues with a treble and bass clef, featuring melodic lines with triplets and slurs.

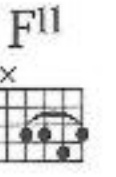
E $\flat$ 9 5fr    E9 6fr    E $\flat$ 9 5fr    B $\flat$ 13 6fr    A13 5fr    A $\flat$ 13 4fr

The fourth system of music features a guitar part with six measures of chords: E $\flat$ 9 (5fr), E9 (6fr), E $\flat$ 9 (5fr), B $\flat$ 13 (6fr), A13 (5fr), and A $\flat$ 13 (4fr). The piano accompaniment continues with a treble and bass clef, featuring melodic lines with triplets and slurs.

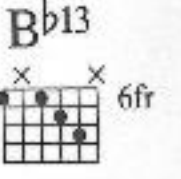
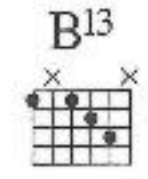
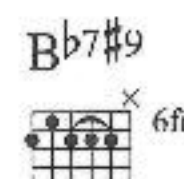


I love El - la's sing - ing, Ba - sie's band is swing - ing 'cause they're some - thing else.

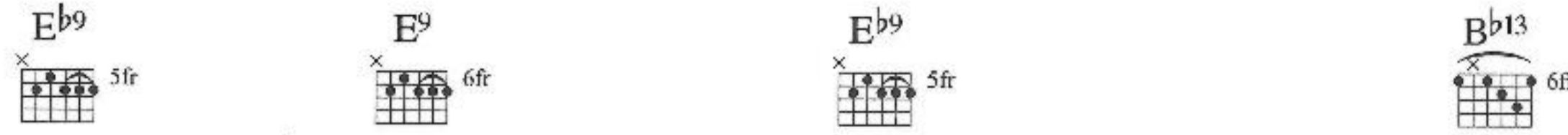


you know, they know how to play it, they know how to say it,

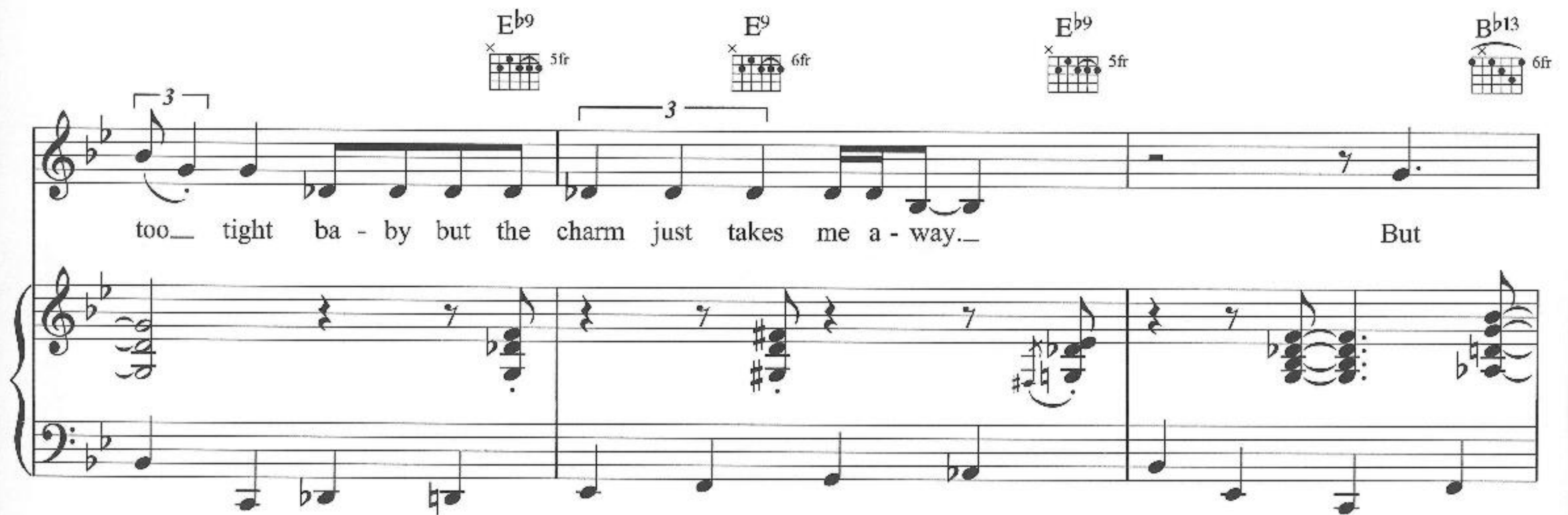



they just wind it up and let it go. Ca - rey Grant, ooh,



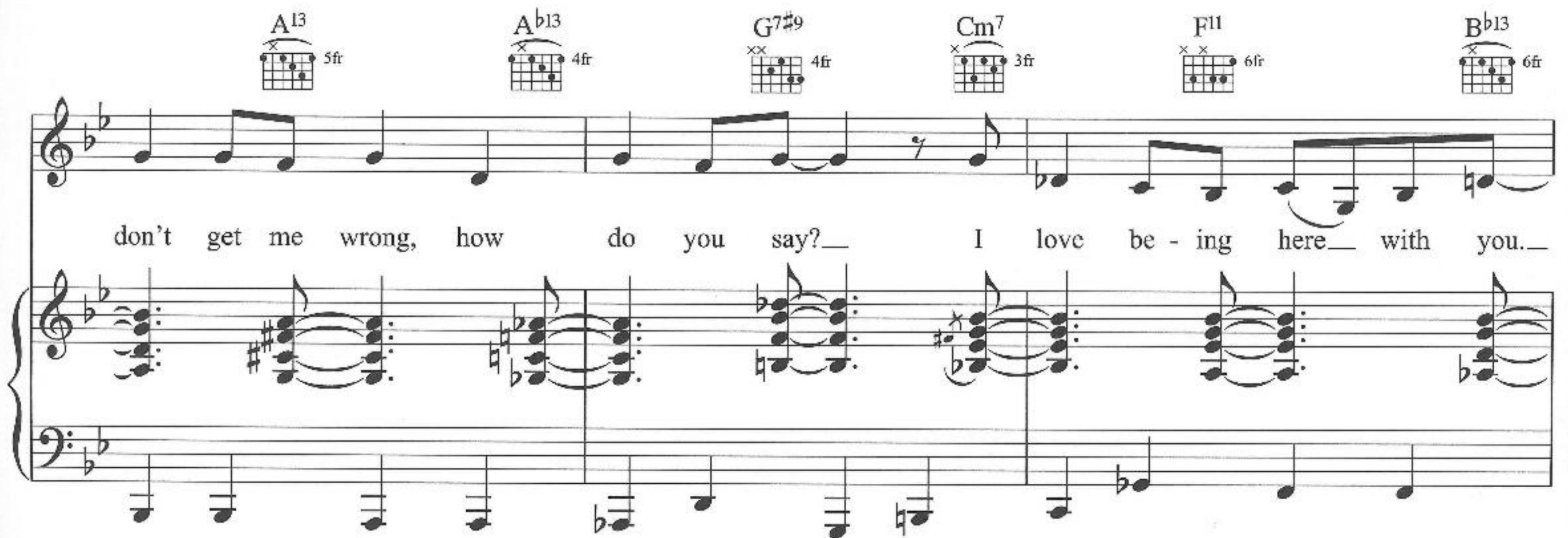



too\_ tight ba - by but the charm just takes me a - way... But



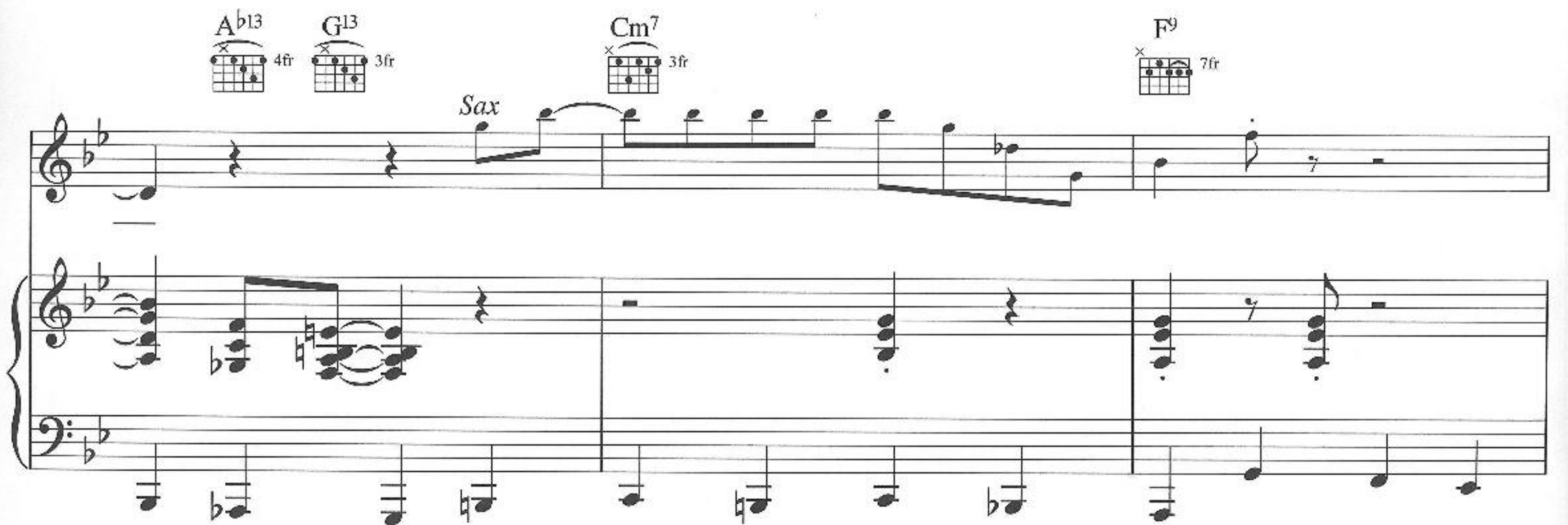


don't get me wrong, how do you say?\_ I love be - ing here\_ with you.\_





*Sax*









F<sup>9</sup> 7fr      D7<sup>#9</sup> 4fr      straight ♪s      G<sup>13</sup> 3fr      G<sup>b13</sup> 2fr

Cm<sup>7</sup> 3fr      F<sup>9</sup> 7fr      D7<sup>#9</sup> 4fr

G<sup>13</sup> 3fr      G<sup>b13</sup> 2fr      Dm<sup>7</sup> 3fr      E<sup>b</sup>maj<sup>7</sup> 5fr      D<sup>b</sup>/E 6fr

B<sup>b</sup>/F 6fr      N.C.      A<sup>b</sup>6/9 3fr      D<sup>b</sup>6/9 8fr      F<sup>13</sup> 12fr      B<sup>b</sup>7 11fr

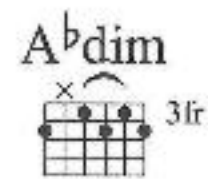
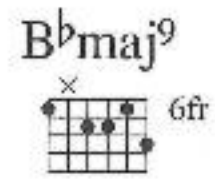
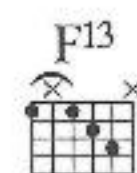
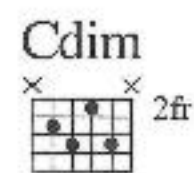
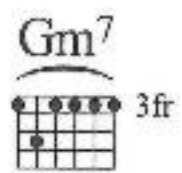
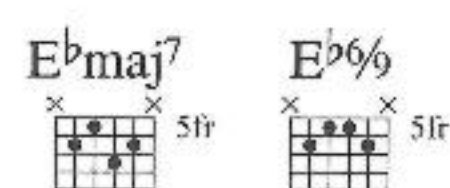
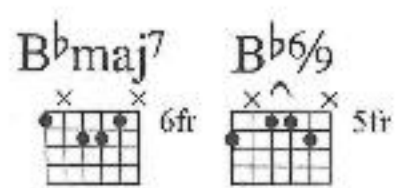
love be - ing here — with you.



# I MISS YOU SO

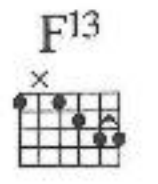
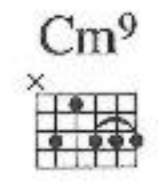
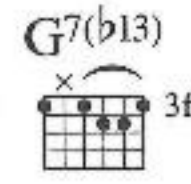
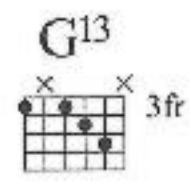
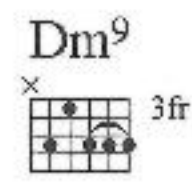
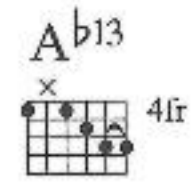
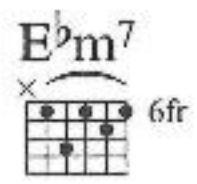
Words & Music by Jimmy Henderson, Bertha Scott & Sid Robin.

## Medium Ballad

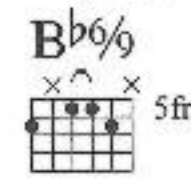
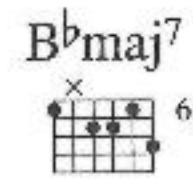
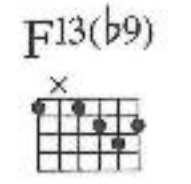
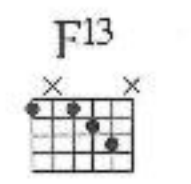
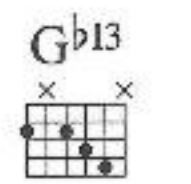
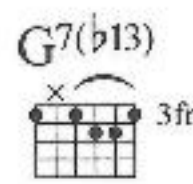
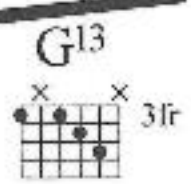
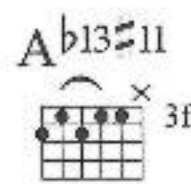




Those hap - py hours\_ I spent with you, \_ that love - ly\_ af - ter -

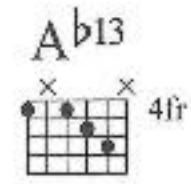
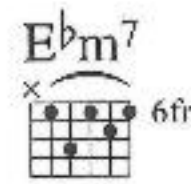
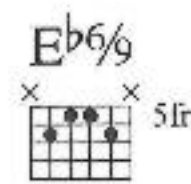
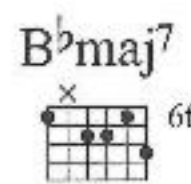
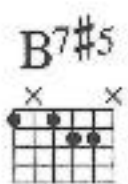




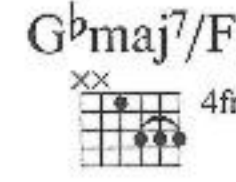
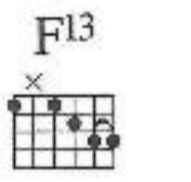
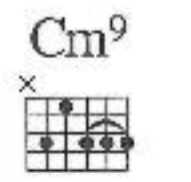
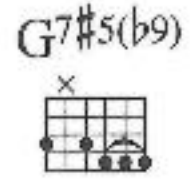
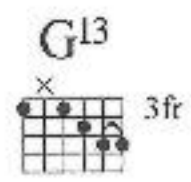
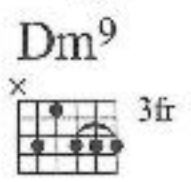
glow. Most of all, I miss you



so. Your sweet ca - res - ses,

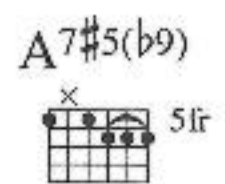
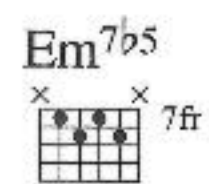
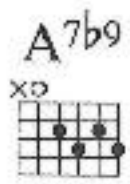
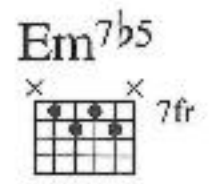
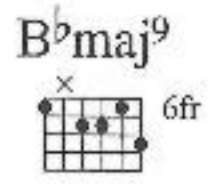


each ren - dez - vous, your voice so soft and low, most of

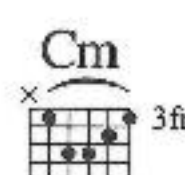
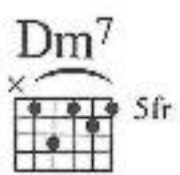


all, I miss you so.

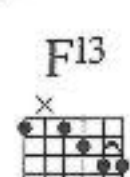
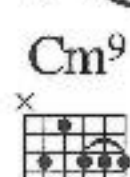
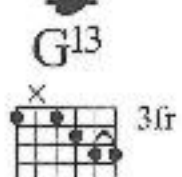
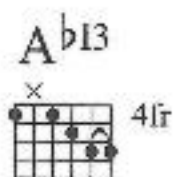




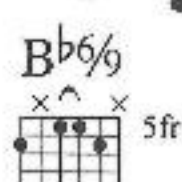
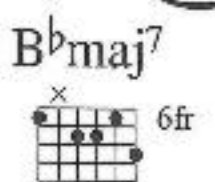
You once filled my heart with no re-



rets, no fears. Now you'll find my





heart, filled to the top with tears.

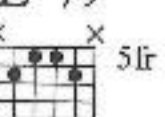


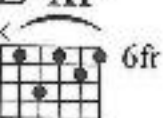
I'll always love you and want you too.

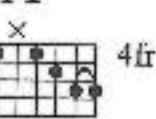


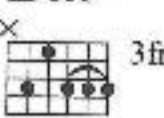
To Coda 

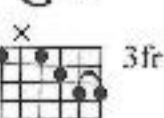
E<sup>b</sup>maj<sup>7</sup>  


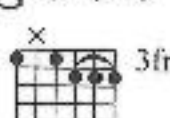
E<sup>b</sup>6/9  


E<sup>b</sup>m<sup>7</sup>  


A<sup>b</sup>13  


Dm<sup>9</sup>  


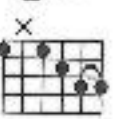
G<sup>13</sup>  



G<sup>7</sup>#5(b9)  


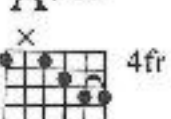
Musical staff with lyrics: How much? You'll ne - ver know. Most of all,

Piano accompaniment for the first system, including treble and bass staves.

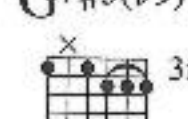
Cm<sup>9</sup>  


F<sup>13</sup>  


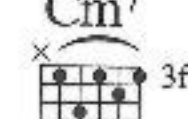
B<sup>b</sup>6  


A<sup>b</sup>13  


G<sup>13</sup>  


G<sup>7</sup>#5(b9)  


C<sup>9</sup>#11  

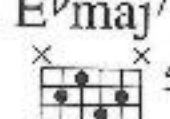

Cm<sup>7</sup>  


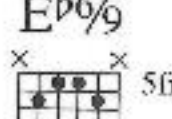
Musical staff with lyrics: I miss you so.

Piano accompaniment for the second system, including treble and bass staves.

B<sup>b</sup>maj<sup>9</sup>  



B<sup>b</sup>7#5  

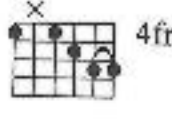

E<sup>b</sup>maj<sup>7</sup>  


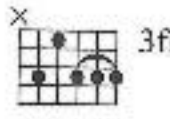
E<sup>b</sup>6/9  


Musical staff with a fermata over the first measure.

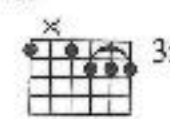
Piano accompaniment for the third system, including treble and bass staves.


E<sup>b</sup>m<sup>7</sup>  



A<sup>b</sup>13  


Dm<sup>9</sup>  


G<sup>13</sup>  


G<sup>7</sup>#5(b9)  


Cm<sup>9</sup>  


F<sup>13</sup>  


Musical staff with a fermata over the first measure.

Piano accompaniment for the fourth system, including treble and bass staves.



A<sup>b</sup>13 4fr      G13 3fr      G<sup>b</sup>13 2fr      F13

The first system of music features four guitar chord diagrams at the top: A<sup>b</sup>13 (4fr), G13 (3fr), G<sup>b</sup>13 (2fr), and F13. The piano accompaniment consists of a treble and bass clef. The treble clef has a melodic line with triplets and quartets. The bass clef provides a harmonic accompaniment with sustained notes.

B<sup>b</sup>maj<sup>9</sup> 6fr      B<sup>b</sup>7#5 6fr

The second system features two guitar chord diagrams: B<sup>b</sup>maj<sup>9</sup> (6fr) and B<sup>b</sup>7#5 (6fr). The piano accompaniment continues with a melodic line in the treble clef and a bass line in the bass clef.

E<sup>b</sup>maj<sup>7</sup> 5fr      E<sup>b</sup>m<sup>7</sup> 6fr      A<sup>b</sup>13 4fr

The third system features three guitar chord diagrams: E<sup>b</sup>maj<sup>7</sup> (5fr), E<sup>b</sup>m<sup>7</sup> (6fr), and A<sup>b</sup>13 (4fr). The piano accompaniment continues with a melodic line in the treble clef and a bass line in the bass clef.

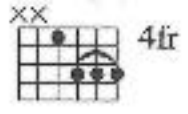
Dm<sup>9</sup> 3fr      G13 3fr      G7#5(b9) 3fr      Cm<sup>9</sup>      F13

The fourth system features five guitar chord diagrams: Dm<sup>9</sup> (3fr), G13 (3fr), G7#5(b9) (3fr), Cm<sup>9</sup>, and F13. The piano accompaniment continues with a melodic line in the treble clef and a bass line in the bass clef.

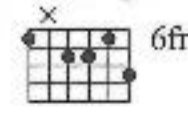


D.S. al Coda

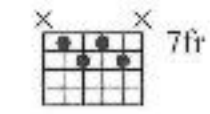
G<sup>b</sup>maj<sup>7</sup>/F



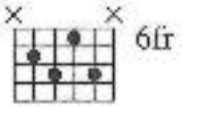
B<sup>b</sup>maj<sup>9</sup>



Em<sup>7</sup>b<sup>5</sup>



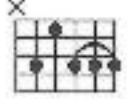
A<sup>7</sup>b<sup>9</sup>



Musical notation for the first system, including treble and bass staves with piano accompaniment.

⊕ Coda

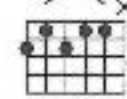
Cm<sup>9</sup>



F13



A<sup>b</sup>13#11

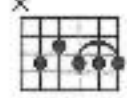


G7#5(b9)

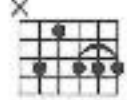


Musical notation for the second system, including lyrics: "I miss you so. I'll always love you, most of" and a glissando mark.

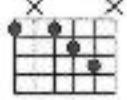
C<sup>9</sup>



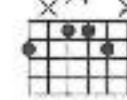
Cm<sup>9</sup>



F13



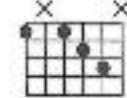
B<sup>b</sup>6/9



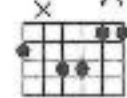
Musical notation for the third system, including lyrics: "all, I miss you so."

poco rall.

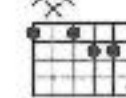
A<sup>b</sup>13



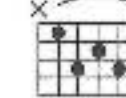
G<sup>b</sup>maj<sup>7</sup>#11



F7#5(#9)



B<sup>b</sup>maj<sup>7</sup>



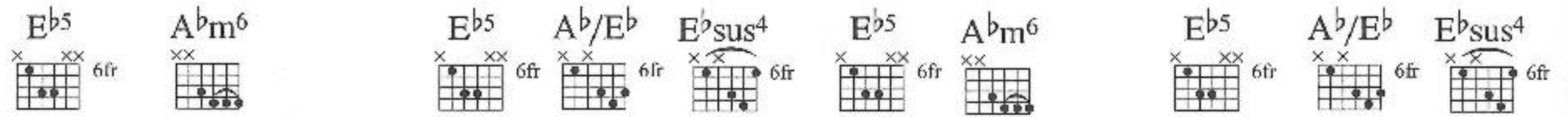
Musical notation for the fourth system, including piano accompaniment with double bar lines and fingerings.



# JUST THE WAY YOU ARE

Words & Music by Billy Joel.

$\text{♩} = 120$  Modern latin ballad



8

*espr.*

1° Rubato  
2° Latin



8

1. Don't go chang - ing and try and please me;  
2. Don't go try - ing some new fa - shion,

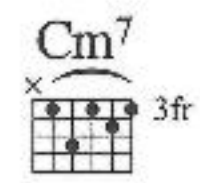
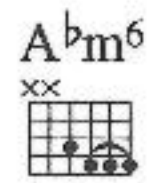
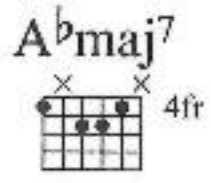
*Cue notes 2° only* *etc.*



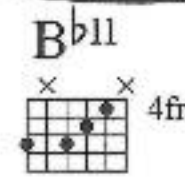
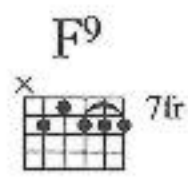
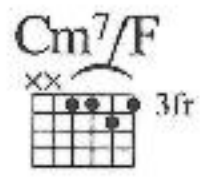
8

you ne - ver let me down be - fore.  
don't change the co - lour of your hair.

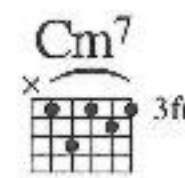
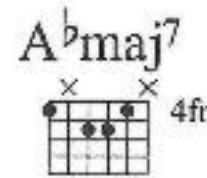
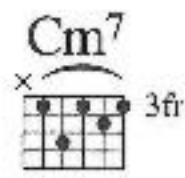
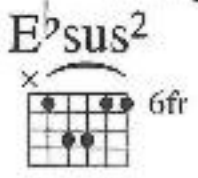




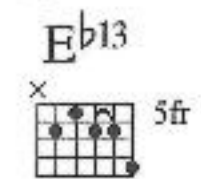
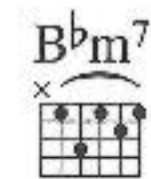
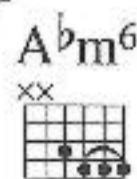
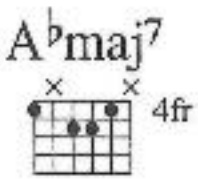
8 Don't i - ma - gine — you're too fa - mi - liar,  
You al - ways — have my un - spo - ken pas - sion



8 and I don't see — you a - ny - more. — I —  
al - though I might — not seem — to care. — I —

**A tempo latino**

8 — would not leave — you — in times of — trou - ble; —  
— don't — want cle - ver — con - ver - sa - tion, —



8 we ne - ver could have come — this — far, — mmm. —  
I ne - ver want to work — that — hard, — mmm. —



$A^{\flat}maj7$   $A^{\flat}m6$   $E^{\flat}/G$   $Bdim$   $Cm7$

8

I took the good times, I'll take the bad times,  
I just want some - one that I can talk to,

$Cm7/F$   $B^{\flat}11$   $E^{\flat}5$   $A^{\flat}m6$   $E^{\flat}5$   $A^{\flat}/E^{\flat}$   $E^{\flat}sus4$

8

I'll take you just the way you are.  
I want you just the way you are.

**1.**  $E^{\flat}5$   $A^{\flat}m6$   $E^{\flat}5$   $A^{\flat}/E^{\flat}$   $E^{\flat}sus4$  **2.**  $E^{\flat}5$   $A^{\flat}m6$   $B^{\flat}m7$   $E^{\flat}9$

8

$A^{\flat}maj7$   $B^{\flat}13$   $Gm7$   $C7^{\sharp}5(\sharp 9)$

8

I need to know that you will al - ways be



**Fm<sup>11</sup>** **B<sup>b</sup>13sus<sup>4</sup>** **E<sup>b</sup>**

8 the same old some - one that I knew. Oh

**Bmaj<sup>7</sup>** **D<sup>b</sup>7** **B<sup>b</sup>m<sup>7</sup>** **E<sup>b</sup>9**

8 what will it take 'till you believe in me?

**A<sup>b</sup>m<sup>9</sup>** **B<sup>b</sup>11**

8 The way that I believe in you. I

**E<sup>b</sup>sus<sup>2</sup>** **Cm<sup>7</sup>** **A<sup>b</sup>maj<sup>7</sup>** **Cm<sup>9</sup>** **E<sup>b</sup>13**

8 said I love you, and that's for - ev - er,

Detailed description: This is a musical score for a song. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). Above the vocal lines, guitar chord diagrams are provided for various chords. The key signature is B-flat major (two flats). The time signature is 8/8. The lyrics are: 'the same old some - one that I knew. Oh', 'what will it take 'till you believe in me?', 'The way that I believe in you. I', and 'said I love you, and that's for - ev - er,'.



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

8 And this I pro - mise from the heart,

Detailed description: This system contains the first three measures of the piece. The guitar part features three chord diagrams:  $A^b\text{maj}^7$  (4fr),  $A^b\text{m}^6$ , and  $E^b/G$ . The vocal line begins with the lyrics 'And this I promise from the heart,'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

$B^b\text{m}^7$   $E^b9$   $A^b\text{maj}^7$   $A^b\text{m}^6$   $E^b/G$   $B\text{dim}$

8 mmm I could not love you a - ny bet -

Detailed description: This system contains measures 4-6. The guitar part includes chord diagrams for  $B^b\text{m}^7$ ,  $E^b9$ ,  $A^b\text{maj}^7$  (4fr),  $A^b\text{m}^6$ ,  $E^b/G$ , and  $B\text{dim}$ . The vocal line has a vocalization 'mmm' followed by the lyrics 'I could not love you a - ny bet -'. The piano accompaniment continues with harmonic support.

$C\text{m}^7$   $C\text{m}^7/F$   $B^b11$

8 - ter I love you just the way you are.

Detailed description: This system contains measures 7-9. The guitar part features chord diagrams for  $C\text{m}^7$  (3fr),  $C\text{m}^7/F$  (3fr), and  $B^b11$  (4fr). The vocal line concludes with the lyrics '- ter I love you just the way you are.'. The piano accompaniment provides accompaniment for the vocal line.

$E^b5$   $A^b\text{m}^6$   $E^b5$   $A^b/E^b$   $E^b\text{sus}^4$   $E^b5$   $A^b\text{m}^6$   $E^b\text{maj}^9$

8

rall.

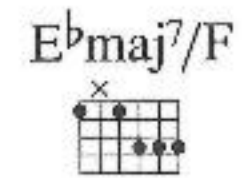
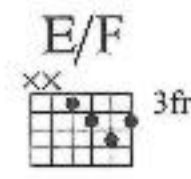
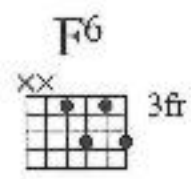
Detailed description: This system contains measures 10-12. The guitar part includes chord diagrams for  $E^b5$  (6fr),  $A^b\text{m}^6$ ,  $E^b5$  (6fr),  $A^b/E^b$  (6fr),  $E^b\text{sus}^4$  (6fr),  $E^b5$  (6fr),  $A^b\text{m}^6$ , and  $E^b\text{maj}^9$  (5fr). The piano accompaniment features a 'rall.' (ritardando) marking and concludes the piece with a final chord.



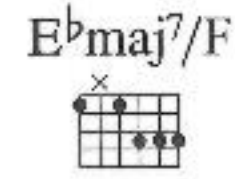
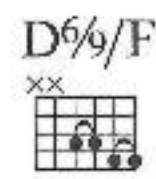
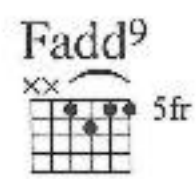
# THE LOOK OF LOVE

Words by Hal David.  
Music by Burt Bacharach.

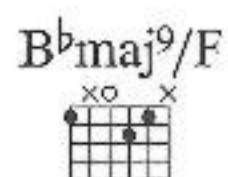
♩ = 90 Latin Ballad



2<sup>ed</sup>.

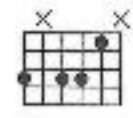


*cresc.*

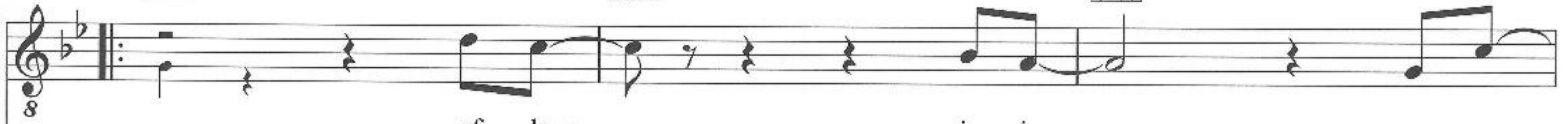
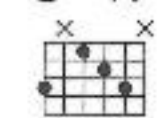


1. The look

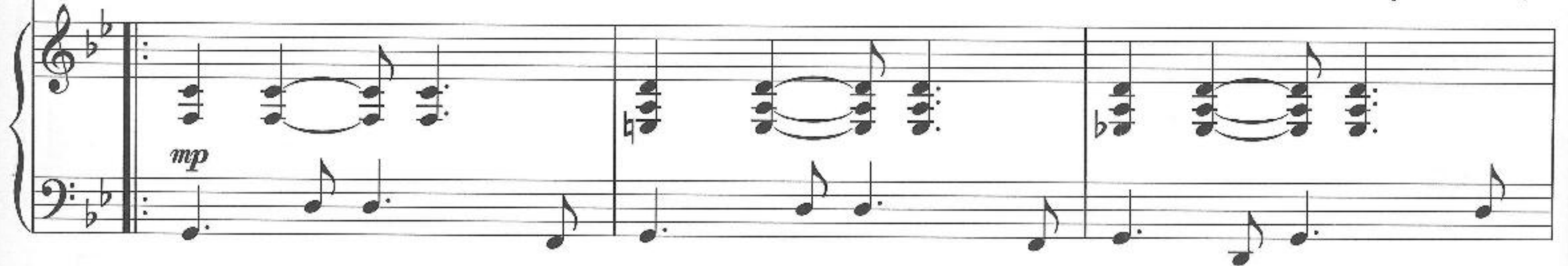
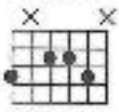
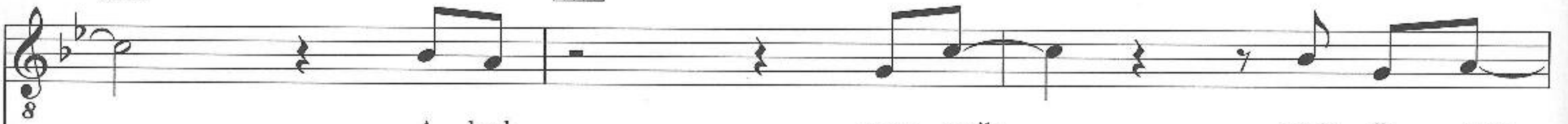
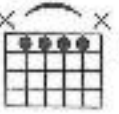
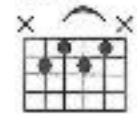
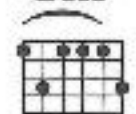
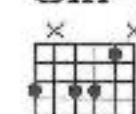
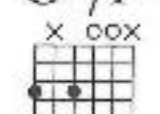
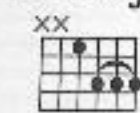
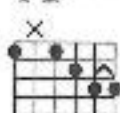
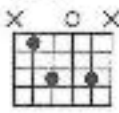
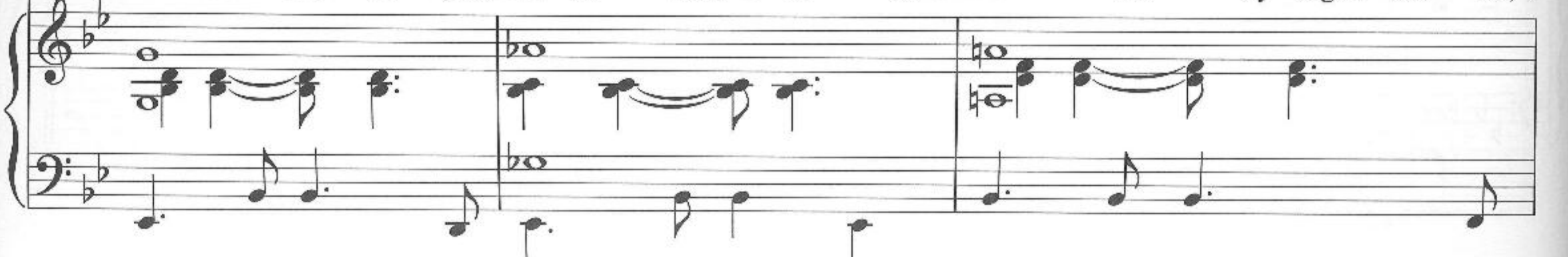


Gm<sup>11</sup>G<sup>6</sup>

G(b6/4)



(2.) look

of love\_\_\_\_  
of love,\_\_\_\_is in\_\_\_\_  
is on\_\_\_\_your eyes\_\_\_\_  
your face,\_\_\_\_*mp*G<sup>6</sup>B<sup>b</sup>maj<sup>13</sup>A look  
a lookyour smile\_\_\_\_  
that time\_\_\_\_can't dis - guise\_\_\_\_  
can't e - rase\_\_\_\_D<sup>11</sup>D<sup>7</sup>b<sup>9</sup>Gm<sup>9</sup>Gm<sup>11</sup>G<sup>7</sup>(F)The look  
Be mineof love,\_\_\_\_  
to - night,\_\_\_\_E<sup>b</sup>maj<sup>7</sup>A<sup>b</sup>13B<sup>b</sup>maj<sup>7</sup>B<sup>b</sup>6it's say - ing so\_\_\_\_ much more\_\_\_\_ than just\_\_\_\_  
let this be just\_\_\_\_ the start\_\_\_\_ of so\_\_\_\_words\_\_\_\_ could ev - er say,\_\_\_\_  
ma - ny nights like this,\_\_\_\_



**Fm7** **Bb7b9** **Ebmaj9**

8 and what my heart has heard, well it  
let's take a lo - vers vow and then

**D11** **D7b9** **Bbmaj7/F**

8 takes my breath a - way. } I can hard - ly wait to hold you, feel  
seal it with a kiss. }

**Cm7/F** **Bbmaj7/F** **Cm7/F**

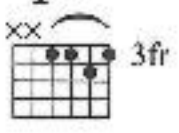
8 my arms a - round you, how long I have wait - ed?

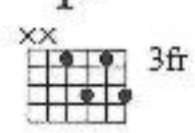
**Bbmaj9/F** **Ebmaj7/F** **F11** **N.C.**

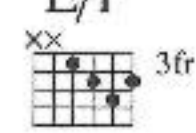
8 Wait - ed just to love you now that I have found you, 2. You've got the



2.


F11  
 3fr

F6  
 3fr

E/F  
 3fr

Don't ev - er go, don't ev - er



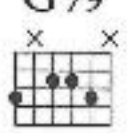
E<sup>b</sup>maj<sup>7</sup>/F  


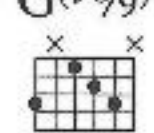
F13(b9)  


Funkier  
 Gm<sup>11</sup>  


go, I love you so.




G<sup>6</sup>/<sub>9</sub>  


G(b<sup>6</sup>/<sub>9</sub>)  


G<sup>6</sup>/<sub>9</sub>  




B<sup>b</sup>maj<sup>13</sup>  
 5fr





**D11** **D7#5(#9)** **Gm9**

**G11** **G7/F** **Ebmaj7** **A b13**

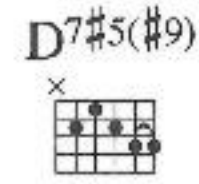
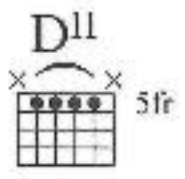
**Bbmaj7** **Fm7** **Bb7b9**

8va

**Ebmaj9**

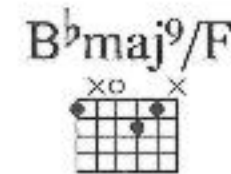
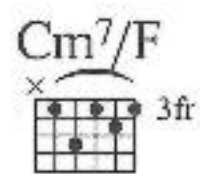
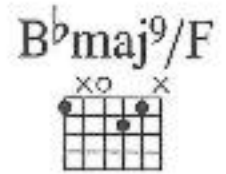
(8)





8

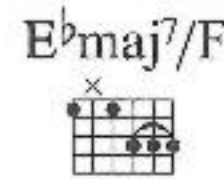
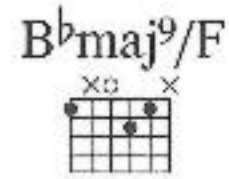
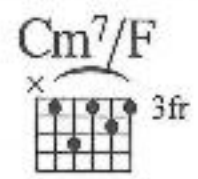
I can



8

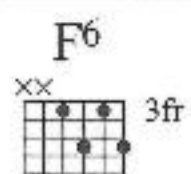
hard-ly wait to hold you, feel my arms a-round you, how long I have

Ped.



8

wait - ed, wait - ed just to love you now that I have found you,



8

don't ev - er go, don't ev -



**E<sup>b</sup>maj<sup>7</sup>/F** **F13(b9)** **Gm<sup>7</sup>/F**

8 - er go, — don't ev - er go, —

Musical notation for the first system, including vocal line and piano accompaniment.

**D<sup>9</sup>/F** **E<sup>b</sup>maj<sup>7</sup>/F** **G<sup>b</sup>7<sup>#11</sup>/F**

Musical notation for the second system, including piano accompaniment.

**B<sup>b</sup>maj<sup>9</sup>/F** **F7<sup>b9</sup>**

Musical notation for the third system, including piano accompaniment.

**B<sup>b</sup>maj<sup>9</sup>** 6fr

**molto rall.**

Musical notation for the fourth system, including piano accompaniment with triplets and a deceleration marking.



# LOVE LETTERS

Words by Edward Heyman.  
Music by Victor Young.

Ballad, rubato at first

G/D 7fr   
 Gmaj<sup>7</sup>/D 7fr   
 C/D 8fr   
 Cm(add9)/D 8fr   
 C/D 8fr   
 Gsus<sup>4</sup>/D 7fr   
 G/D 7fr   
 Am<sup>9</sup> 5fr   
 D11/13 5fr   
 D7b9 4fr

*p espr.*

Gmaj<sup>7</sup> 2fr

Em<sup>11</sup> 2fr

The sky may be star - less,

the night may be moon - less,

Am<sup>9</sup> 5fr

Am<sup>9</sup>(maj<sup>7</sup>) 5fr

Am<sup>9</sup> 5fr

Bsus<sup>4</sup> 2fr

B<sup>7</sup> 2fr

Em<sup>11</sup> 2fr

E7(b9)/B 2fr

but deep in my heart there's a glow.

For deep in my heart I



know that you love me, you love me, be - cause you told me so.

Love let - ters straight from your heart,

keep us so near — while we're a - part.

I'm not a - lone in the night, when I can have — all the



8 love you write. I me - mo - rise ev - 'ry line,

8 I kiss the name that you sign,

8 and dar - ling\_ then I read a - gain, right from the start;

8 love let - ters straight from your heart.



**B<sup>b</sup>maj<sup>7</sup>** **D<sup>7</sup>/A** **Gm<sup>7</sup>**

8

**Cm<sup>9</sup>** **F11** **B<sup>b</sup>maj<sup>7</sup>**

2

**Em<sup>7b5</sup>** **A<sup>7b9</sup>** **Dm<sup>7</sup>**

2

**Dm<sup>7b5</sup>** **G13** **G7(b13)**

2 3



**Cm<sup>9</sup>** **F13(b9)** **B<sup>b</sup>maj<sup>7</sup>**

8 I me-mo- rise ev-'ry

**G<sup>9</sup>sus2/4** **G11** **Cm<sup>9</sup>** **B<sup>b</sup>13** **B<sup>b</sup>sus4** **B<sup>b</sup>7b9**

8 line, I kiss the name that you sign,

**E<sup>b</sup>maj<sup>7</sup>** **A<sup>b</sup>13** **B<sup>b</sup>maj<sup>7</sup>** **C<sup>7</sup>13(b9)**

8 and dar - ling then I read a - gain, right from the start,

**molto rall.** **Dm7(b5)** **F13(b9)/C** **F13(b9)** **C<sup>b</sup>maj<sup>9</sup>** **B<sup>b</sup>maj<sup>9</sup>** , N.C.

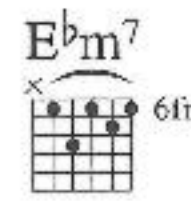
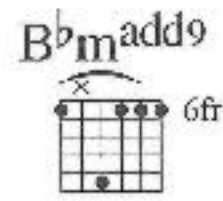
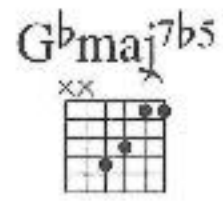
8 love let - ters straight from your heart.



# THE NIGHT WE CALLED IT A DAY

Words by Tom Adair.  
Music by Matt Dennis.

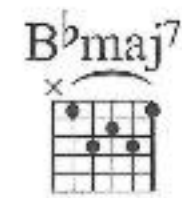
♩ = 88 freely



Musical score for the first system, including guitar chords and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a triplet of eighth notes in the first measure.

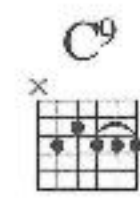
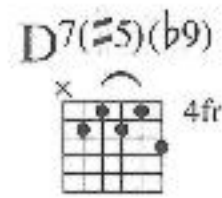
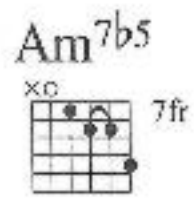


Freely  
N.C.



Musical score for the second system, including guitar chords and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a triplet of eighth notes in the first measure.

There was a moon out in space, but a



Musical score for the third system, including guitar chords and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a triplet of eighth notes in the first measure.

cloud drift - ed ov - er its face. You kissed me and went on your way,



**a tempo**

**Cm11** **B9b5** **Bbadd9** **B9b5**

the night we called it a day. I heard the song of the

**Bbmaj7** **Am11** **Dm7b5** **Gm9**

spheres, like a mi - nor la - ment in my ears.

**Ebmaj9** **Dm7** **D9** **Cm11** **B9b5** **Bb11** **Bb13**

I had - n't the heart left to pray, the night we called it a day.

**Ebmaj7** **F/Eb** **Dm7b5**

Soft through the dark, the hoot of an owl in



Gm<sup>9</sup> Am<sup>7b5</sup> D<sup>7b9</sup> Gm<sup>7</sup>

the sky. Sad though his song,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note G4 and a half note A4. The piano accompaniment features a 7/8 time signature and includes a triplet of eighth notes in the right hand. Chord diagrams are provided above the staff: Gm<sup>9</sup> (x23333), Am<sup>7b5</sup> (x22334), D<sup>7b9</sup> (x23457), and Gm<sup>7</sup> (3fr, 23333).

Gm<sup>7b5</sup> C<sup>7b9</sup> F<sup>7sus4</sup> G<sup>7b9</sup> B<sup>9b5</sup> B<sup>9</sup>

no blu - er was he than I. The moon went down and stars were

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with various chords and a steady bass line. Chord diagrams are provided: Gm<sup>7b5</sup> (xx2333), C<sup>7b9</sup> (x23457), F<sup>7sus4</sup> (23333), G<sup>7b9</sup> (x23457), B<sup>9b5</sup> (x23457), and B<sup>9</sup> (x23457).

B<sup>b</sup>maj<sup>7</sup> Am<sup>7b5</sup> D<sup>7#9</sup> D<sup>7b9</sup> Gm Gm<sup>7</sup>

gone, the sun did - n't rise with the dawn.

Detailed description: This system contains the next two measures. The vocal line has a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a B<sup>b</sup>maj<sup>7</sup> chord in the first measure. Chord diagrams are provided: B<sup>b</sup>maj<sup>7</sup> (x23333), Am<sup>7b5</sup> (x22334), D<sup>7#9</sup> (x23457), D<sup>7b9</sup> (x23457), Gm (3fr, 23333), and Gm<sup>7</sup> (3fr, 23333).

Gm Em<sup>7b5</sup> F<sup>7sus7</sup> B<sup>9b5</sup>

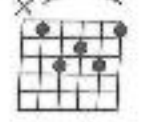
There was - n't a thing left to say, the night we called it a

Detailed description: This system contains the final two measures. The vocal line has a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a triplet of eighth notes in the right hand. Chord diagrams are provided: Gm (3fr, 23333), Em<sup>7b5</sup> (xx2233), F<sup>7sus7</sup> (23333), and B<sup>9b5</sup> (x23457).

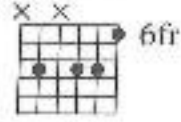


*più mosso*

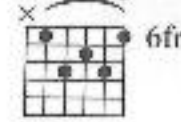
B<sup>b</sup>maj<sup>7</sup>



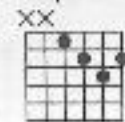
E<sup>b</sup>/F



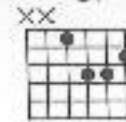
E<sup>b</sup>maj<sup>7</sup>



D/E<sup>b</sup>



Daug/E<sup>b</sup>

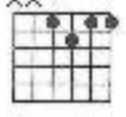


day.

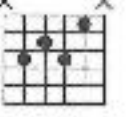
Soft through the dark,

the

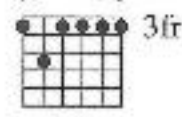
F/E<sup>b</sup>



D<sup>7</sup>



Gm<sup>7</sup>

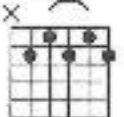


hoot

of an owl

in the sky.

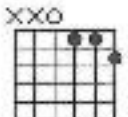
B<sup>7</sup>b<sup>9</sup>



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



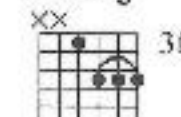
D<sup>7</sup>b<sup>5</sup>



Gm

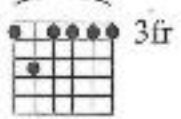


Fmaj<sup>7</sup>

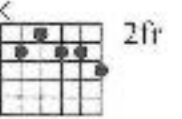


Sad though his song,

Gm<sup>7</sup>



C<sup>13</sup>



Cm<sup>7</sup>



G<sup>b</sup>maj<sup>7</sup>



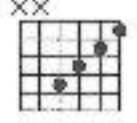
no blue - er was he

than I.

The moon went



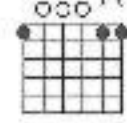
G<sup>b</sup>maj7 (b5)



G<sup>b</sup>maj7



F<sup>6/9</sup>



down, stars were gone,

Fm7

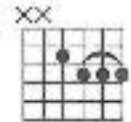


Dm7



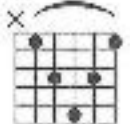
but the sun did - n't rise with the dawn.

Em7(b5)



There was - n't a thing left to say,

B<sup>b</sup>add9



B<sup>9</sup>b5



B<sup>b</sup>maj<sup>9</sup>



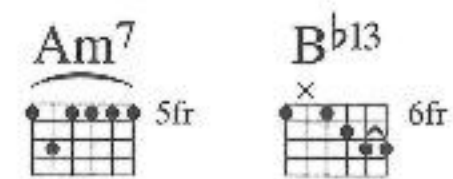
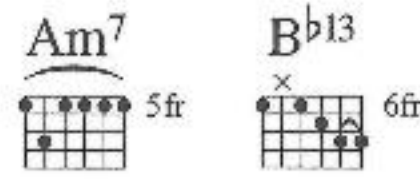
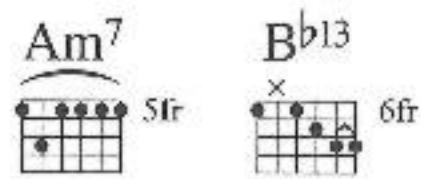
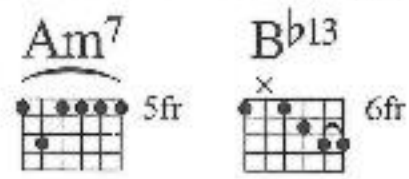
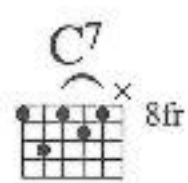
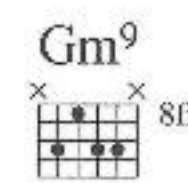
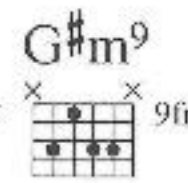
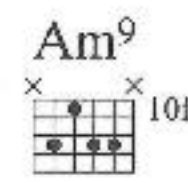
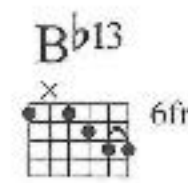
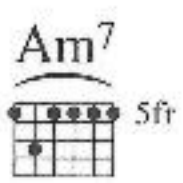
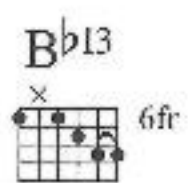
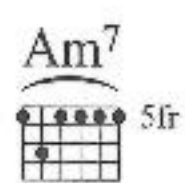
the night we called it a day.



# PEEL ME A GRAPE

Words & Music by David Frishberg.

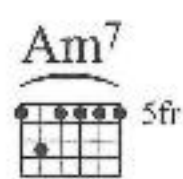
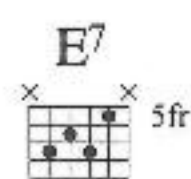
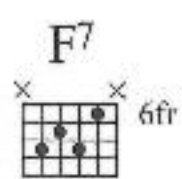
Cool medium swing

1. Peel me a grape,  
2. Pop me a cork,

crush me some ice,—  
french me a fry,—

skin me a peach, save the  
crack me a nut, bring a



fuzz for my pil - low.  
bowl full of bon - bons.

Talk to me nice,—  
Chill me some wine,—



Am<sup>9</sup> 10fr G<sup>#m</sup><sup>9</sup> 9fr Gm<sup>9</sup> 8fr C<sup>9</sup> 8fr F<sup>7</sup> 6fr C<sup>9</sup>

talk to me nice, you've got to wine me and dine me.  
keep stand - ing by, just en - ter - tain me, cham - pagne me.

F<sup>9</sup> 7fr C<sup>9</sup> 8fr F<sup>9</sup> 7fr

Don't try to fool me, be - jewel me, ei - ther a - muse me,  
Show me you love me, kid - glove me, best way to cheer me,

1. C<sup>9</sup> Bm<sup>7b5</sup> 6fr E7(#5)(#9) 6fr N.C.

or lose me. I'm get - ting hun - gry, peel me a  
cash - mere me.



Am<sup>7</sup>  
5fr

B<sup>b</sup>13  
6fr

Am<sup>7</sup>  
5fr

B<sup>b</sup>13  
6fr

Am<sup>7</sup>  
5fr

B<sup>b</sup>13  
6fr

Am<sup>7</sup>  
5fr

B<sup>b</sup>13  
6fr

8 grape.

2.

Bm<sup>7b5</sup>  
6fr

E<sup>7</sup> (#5)(#9)  
6fr

Am<sup>7</sup>  
5fr

B<sup>b</sup>13  
6fr

8 I'm get-ting hun - gry,

peel

Am<sup>7</sup>  
5fr

B<sup>b</sup>13  
6fr

Am<sup>7</sup>  
5fr

B<sup>b</sup>13  
6fr

Am<sup>7</sup>  
5fr N.C.

8 me.

A<sup>7</sup> sus<sup>4</sup>  
5fr

A<sup>7</sup>  
5fr

Dm<sup>9</sup>  
3fr

8 Here's how to be an ag - ree - ab - le chap:

Love

me and leave me



in lu - xu - ry's lap, hop when I hol - ler, skip when I snap, when

I say, "Do it," jump to it. 3. Send out for scotch, —

boil me a crab, — cut me a rose, make my tea with the pet - als.

Just hang a - round, — pick up the tab, ne - ver out - think me, —



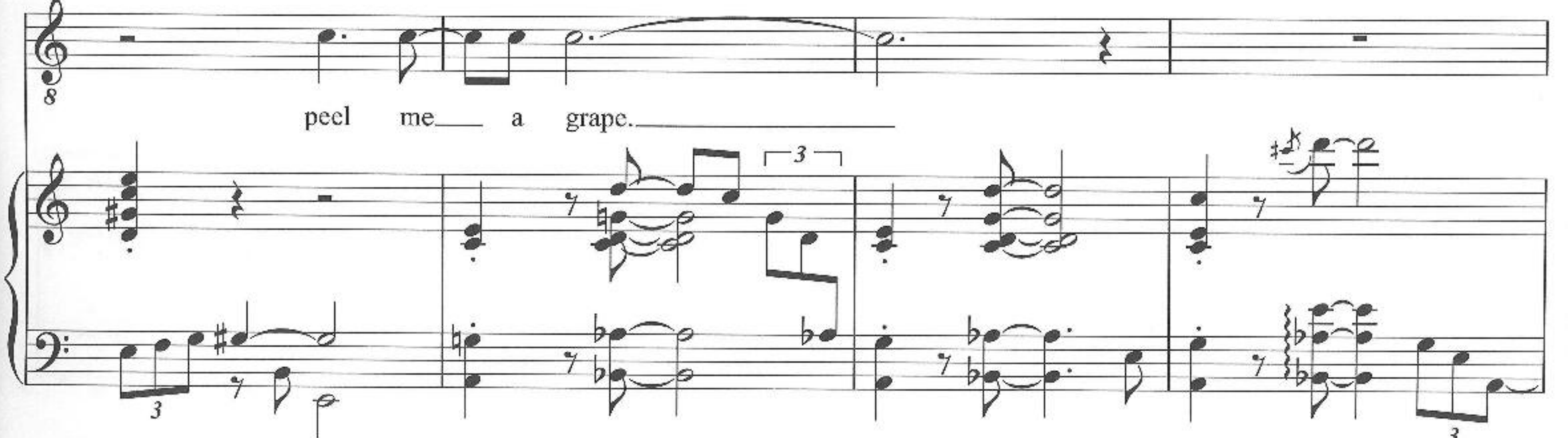

  
 just\_\_ mink me,      po - lar bear rug me,      don't\_\_ bug me,      new\_\_




  
 thun - der - bird me,      you\_\_ heard me.      I'm\_\_ get - ting hun - gry,




  
 peel me\_\_ a grape.




  
 Slow - ly.





F7 E7 Am7 B<sup>b</sup>13

5fr 6fr

Am7 Am9 G#m9 Gm9 C7 F7

5fr 10fr 9fr 8fr 8fr 7fr

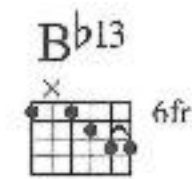
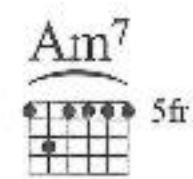
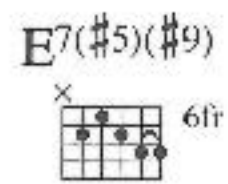
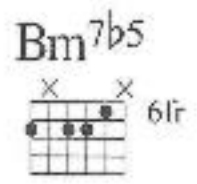
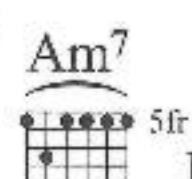
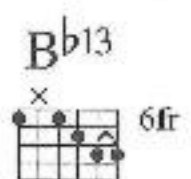
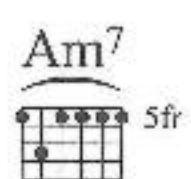
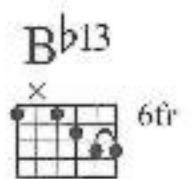
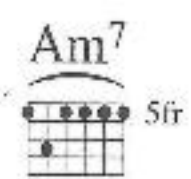
C7 F9

8fr 7fr

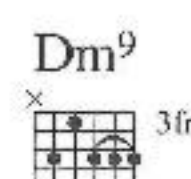
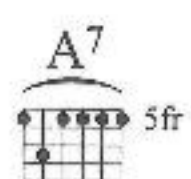
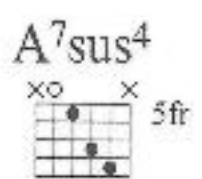
C7 F9 C7

8fr 7fr



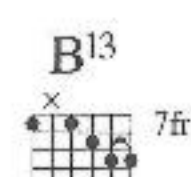
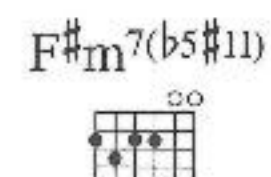
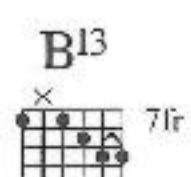



N.C.



Here's how to be an ag - ree - ab - le chap:

Love me and leave me in



lu - xu - ry's lap,

hop when I hol - ler,

skip when I snap,

when



Am<sup>7b5</sup>

E<sup>7(#5)(#9)</sup>

N.C.

Am<sup>7</sup>

B<sup>b13</sup>

8 I say, "Do it," mmm...

Am<sup>7</sup>

B<sup>b13</sup>

Am<sup>7</sup>

B<sup>b13</sup>

N.C.

8 Send out for scotch,

Am<sup>7</sup>

B<sup>b13</sup>

Am<sup>7</sup>

B<sup>b13</sup>

Am<sup>9</sup>

G<sup>#m9</sup>

Gm<sup>9</sup>

C<sup>7</sup>

8 boil me a crab, cut me a rose, make my

F<sup>7</sup>

E<sup>7</sup>

Am<sup>7</sup>

B<sup>b13</sup>

Am<sup>9</sup>

G<sup>#m9</sup>

Gm<sup>9</sup>

C<sup>7</sup>

8 tea with the petals. Just hang a - round, pick up the tab, ne - ver out-



F7

C7

F9

8 think me, — just — mink me, po - lar bear rug me,

C7

F9

C7

8 don't bug me, new — thun - der - bird me, you — heard me.

Bm7b5

E7(#5)(#9)

Am7

Bb13

Am7

Bb13

8 I'm — get - ting hun - gry, Peel — me

Am7

Bb13

Am7

Bb13

Am7

Bb13

Am7

8 a grape. —

*Repeat ad lib. and fade*



Exclusive distributors:

Music Sales Limited  
8/9 Frith Street, London,  
W1D 3JB, England.

Music Sales Pty Limited  
120 Rothschild Avenue, Rosebery,  
NSW 2018, Australia.

Order No. AM975304  
ISBN 0-7119-9647-4  
This book © Copyright 2003 by Wise Publications.

Unauthorised reproduction of any part of this  
publication by any means including photocopying  
is an infringement of copyright.

Compiled by Nick Crispin.  
Cover photograph Tony Buckingham/Redfearns.  
Music arrangements by Simon Lesley,  
Derek Jones, Andy Fisher and John Bell.  
Music processed by Paul Ewers Music Design.  
Music edited by Lucy Holliday.

Printed in the United Kingdom by  
Caligraving Limited, Thetford, Norfolk.

[www.musicsales.com](http://www.musicsales.com)

Please note that the guitar chords used in this book  
represent a full realisation of the harmony as implied  
by Diana Krall's arrangements, and are not intended  
to be a direct representation of the chords as played  
in the piano part.

Your Guarantee of Quality:

As publishers, we strive to produce every book  
to the highest commercial standards.

The book has been carefully designed to  
minimise awkward page turns and to make  
playing from it a real pleasure.

Particular care has been given to specifying  
acid-free, neutral-sized paper made from pulps which  
have not been elemental chlorine bleached.

This pulp is from farmed sustainable forests  
and was produced with special regard for the  
environment.

Throughout, the printing and binding have been  
planned to ensure a sturdy, attractive publication  
which should give years of enjoyment.

If your copy fails to meet our high standards,  
please inform us and we will gladly replace it.