

diana krall

the collection

volume two



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

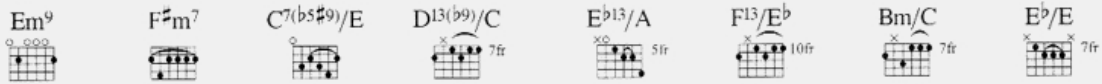
BÉSAME MUCHO

Original Words & Music by Consuelo Velazquez.

English Words by Sunny Skylar.

Moderato

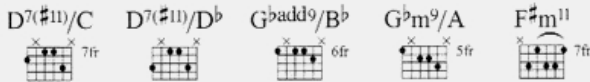
Em⁹ F[#]m⁷ C⁷(b5[#]9)/E D¹³(b9)/C E^b1³/A F¹³/E^b Bm/C E^b/E



Orchestra



D⁷([#]11)/C D⁷([#]11)/D^b G^badd⁹/B^b G^bm⁹/A F[#]m¹¹

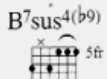


poco rall.



Slightly faster (slow/medium Latin)

B⁷sus⁴(b⁹)



Flutes (1st time only)

(Classical Guitar: 2nd time only)



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Em¹¹ *Lazily* **F#m7(b5)/E**

Bé - sa - me, bé - sa - me mu - cho,

Am⁹ **E7(b9)** **Am** **B7(b9)** **Em⁹** **Em¹¹**

Co - mo si fue - ra es - ta no - che la úl - ti - ma vez;

Bm¹¹ **E7(b9)** **A/C#** **Cm⁹**

Bé - sa - me, bé - sa - me mu - cho,

Em⁷ **G7/D** **A7(b9)/C#**

Que ten - go mie - do per - der - te te, per - der -

(Orch.)

F⁷m⁷(b5)/C 2fr **B⁷(#9b13)/C** 6fr **B⁷(#9b13)** 6fr **Em¹¹** 5fr
 - te des - pués. Bé - sa - me, bé - sa - me.

(+ similar guitar comp)

Am⁹/E 5fr **E⁷(b9)/F** 7fr **Am** 5fr **E⁷(b9)** 6fr **Am⁷(11)** 3fr **B⁷(b9)** 4fr
 - mu - cho, Co - mo si fue - ra es - ta no - che la úl - ti - ma.

- vez. Bé - sa - me, bé - sa - me.

Em¹¹ 5fr **Bm⁷(b5)** **E⁷(#5b9)**

- mu - cho, Que ten - go mie - do per - der -

A/C² 2fr **F¹³/C** **Em¹¹** 5fr **G/D** 3fr

- mu - cho, Que ten - go mie - do per - der -

A7(b9)/C# 3fr Am/C B7 Em11 5fr to Coda

te — per - der - te des - pués. (Gtr.)

Coda

F#m7(b5) B7(b9) Em7 5fr

Quie - ro sin - cere - te — muy cer - ca mi - rar - me en tus
 (Original Spanish version: te - ner - te —)

F#m7(b5) B7(b9) B7(b9) B7(b9) Em11 5fr Em7 5fr Flute

o - jos, ver - te jun - to a mí.

Am/E 5fr B/D# 4fr B7/D# 4fr G11/D 5fr G7/D 4fr

pien - sa que tal vez — ma - ña - na — yo — ya es - ta - ré le -

A add2/C#

A7(b9)/C#

Am9/C

B7(#9)/C

4fr 3fr 3fr

- jos, - muy le - jos de ti.

Em11 (lazily)

Em7

Am/E

E7(b9)/F

5fr 5fr 5fr 7fr

Bé - sa - me, bé - sa - me mu - cho,

Am

E7(b9)

Am7

B7(b9)

Gmaj7

Gmaj9

5fr 6fr 5fr 4fr 3fr 9fr

co - mo so fue - ra es - ta no - che la úl - ti - ma vez;

Bsus4

E7(b9)

A/C#

Cm9

7fr 6fr 2fr 3fr

Bé - sa - me, bé - sa - me mu - cho, que -

Em⁷ 5fr Em/D 5fr A^{7(b9)/C#} 3fr

ten - go mie - do _____ per - der - te, _____

F#m^{7(b5)/C} 2fr B⁷ Em¹¹ 5fr

D.S. al Coda

per - der - te _____ des - pués. _____

Coda

F#m^{7(b5)/C} 2fr B^{7(#9)} Em¹¹ 5fr Em^{9/D} 5fr

Quie - ro sin - cere - te _____ muy cer - ca, Mi - rar - me en tus
 (Original Spanish version: te - ner - te _____)

+ orchestra
add guitar rhythms

F#m^{7(b5)/C} 2fr B^{7(#9)} Em¹¹ 5fr Am/E 5fr

o - jos, ver - te jun - to a mí, _____ pien - sa que

B/D# 4fr Dm11 5fr G13/D 3fr C#m11 F#7/C#

tal vez ma - ña - na yo ya es - ta - ré le - jos, muy le - jos de -

Cmaj7add6 B7(b9)/C B7(b9) Em11 5fr *Lazily*

ti. Bé - sa - me, bé - sa - me -

Am9/E 5fr Am/E 5fr E7(b9)/F 7fr Bb7/C 6fr Am7 5fr C7/E 3fr Am7 5fr B7(b9) 4fr

mu - cho, co - mo si fue - ra es - ta no - che la úl - ti -

Gmaj9 3fr Bm7 7fr C7/E

- ma vez; Bé - sa - me, bé - sa -

A/C# 2fr Dm/C 6fr Em11 5fr G/D 3fr A7(b9)/C# 3fr

- me - mu - cho, que - ten - go - mie - do - - - - - per - der - te, -

Am/C 2fr F7/C 2fr Bm11(b5) 5fr C#7/E 6fr Aadd2/C# 4fr

per - der - te des - pués. - - - - -

F13/C 2fr Bm7(b5) 5fr Bb9 3fr Bb13(b9) 3fr

A7(b9)/Bb 5fr A7/Bb 5fr A7(#5)/Bb 5fr Dm7/A 3fr Dm6/A 3fr

Gm⁹/D 3fr Dadd²sus⁴ 5fr Dm⁷ 3fr G¹³/D 3fr Gm⁷/D 3fr Gm⁹ 3fr

Musical notation for the first system, including guitar chords and piano/orchestra parts.

Dm⁹ 3fr Gm⁹ 3fr Dm⁹ 3fr

Piano fills 1st time

Orch.

Piano fills 2nd time

Musical notation for the second system, including piano fills and orchestral parts.

Gm⁹ 3fr Dm⁹ 3fr Gm⁹ 3fr

Musical notation for the third system, including guitar chords and piano/orchestra parts.

Dm⁹ 3fr Gm⁹ 3fr *Last time if no fade* Dm⁹ 3fr

Repeat & fade

Musical notation for the fourth system, including guitar chords and piano/orchestra parts.

CRY ME A RIVER

Words & Music by Arthur Hamilton.

Soulful swing ♩ = 58



Now you say you're lone - ly



You cried the whole night through, Well, you can cry me a riv - er,

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A⁹ (straight 4fr) Am¹¹ 3fr (swung) D⁹ 4fr G F^{#m7(11)} 3fr B^{7(#5)} 7fr Em Em aug⁵ 7fr
 Cry me a riv - er, I cried a riv - er o - ver you. Now you say you're

Em⁶ 5fr Em⁷ 5fr Am¹¹ 3fr D⁷ 3fr G 3fr F^{#m11} 7fr B^{7(#5)} 7fr
 sor - ry For be - ing so un - true. Well, you can

Bm^{7(b5)} 6fr E^{7(#9)} 6fr Em⁹ 5fr A¹³ 5fr Am⁹ 10fr D⁷ 10fr G^{add9} 7fr C^{dim} 8fr F[#] 6fr
 cry me a riv - er, Cry me a riv - er, I cried a riv - er o - ver you.

Bm^{add9} 7fr Bm⁶ 6fr C^{#m7(b5)} 8fr F^{#7} 7fr Bm⁹ 7fr G^{#7(#9)} 10fr
 You drove me, near - ly drove me, out of my head, While you nev - er shed a tear.

C#m7(b5) 8fr F#7 7fr Bm9(maj7) 5fr Bm6 6fr C#m7(b5) 4fr F#7

Re - mem - ber, I re - mem - ber all that you said?

Bmaj7 F#m7 7fr B7 7fr Em9 Em aug5 5fr

Told me love was too pleb - ci - an Told me you were through with me and Now you_ say you

Em6 5fr Em7 5fr Am7 5fr Cmaj7/D 4fr Gmaj7 3fr F#m7(11) 9fr B7 7fr

love me. Well, just to prove_ you do, Come_ on and

Bm7(b5) 6fr E7(#9b13) 5fr Em9 5fr A13 5fr to Coda Am9 10fr D13 10fr

cry me a riv - er, cry me a riv - er, I cried a riv - er o - ver you...

Gmaj7 10fr F#m7(b5) 9fr B7sus4 Em Emaug5 Em6 Em7 5fr

Guitar solo:

Am11 3fr D9 4fr Gmaj7 3fr F#7(b5) B7 Bm7(b5/11) E7 5fr

D.S. al Coda

A7sus4 5fr A7 5fr Am7 5fr D7 3fr Gmaj7 3fr C#dim7 4fr F#7 7fr

⊕ Coda

Am7 5fr Cm9/D 5fr G13 3fr Db9 3fr C9 Am7 5fr D9sus4 5fr

I cried a riv-er o-ver you.

I cried a riv-er o-ver you.

G13 3fr D9 3fr C 3fr Am7 4fr D9 4fr G13 3fr D9 3fr C 3fr

slide

I cried a riv - er o - ver you,

Am7 5fr D9sus4 5fr G13 3fr D9 3fr C 3fr Am7 5fr D7(9) 4fr

I cried a riv - er o - ver you.

G13 3fr D9 3fr C 3fr Am7 5fr D9 4fr G13 3fr D9 3fr C 3fr

(8) loco 3

Am7 5fr D9 4fr G13 3fr D9 3fr C 3fr C B9 C

Ped.

FLY ME TO THE MOON (IN OTHER WORDS)

Words & Music by Bart Howard.

Freely

poco rall. Move along (stride feel)

N.C.

Bdim⁷ 6fr

Am⁷ 10fr A⁷ 10fr D7(#5) 10fr

accel.

Medium swing

Am⁷ 5fr Bbadd⁹ 3fr G13/B 2fr Gm⁹ 8fr Gdim⁷ 9fr G7(b9) 9fr F6add⁹ E¹¹ 7fr A13(#9)

Dm⁷ 3fr Gm7(11) C⁷ C⁷/E 5fr F6add⁹ 7fr F7(#9) 5fr

Fly me to the moon let me play among the stars

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B^bmaj⁷ 6fr A⁷ 5fr Dm 5fr (straight ♩s)

let me see what spring is like on Jup - i - ter and Mars in oth-

Gm⁷ 8fr (straight ♩s) C¹³ 8fr (swung) Gm⁷ 8fr Fmaj⁹ 7fr B^b13(♯11) 6fr Am⁷ 5fr Dm⁷ 3fr

- er words hold my hand, (lazily)

Gm⁹ 8fr B⁷ 7fr C⁹ 7fr Fadd⁹ 5fr A⁷ 5fr

in oth - er words dar - ling kiss me.

Dm⁷(11) 5fr Gm¹¹ C¹³ 8fr (straight ♩s) F6add⁹ 7fr F7(♯9b13) 7fr

Fill my life with song let me sing for ev - er more.

B^bmaj⁹ 7fr (swung) Gm¹¹ 8fr Fdim 7fr E⁷(b⁹) 6fr A⁷(b⁹b¹³) 5fr (straight ♪s)

You are all I long for all I wor - ship and a -

Dm 5fr (swung) B^b 6fr Gdim⁷ 2fr A^bdim⁷ 3fr

- dore in oth - er words

Am⁷ 5fr (straight ♪s) D⁷sus⁴ 5fr D⁷(b⁹b¹³) 4fr Gm⁹ 3fr (swung) B^bmaj⁷/C 6fr

please be true, in oth - er words I love you.

Fadd⁹ 5fr Em⁷(b⁵) 7fr A⁷ 5fr Dm⁷ 3fr Gm⁹ 8fr B^bmaj⁷/C 6fr C¹³(b⁹) 5fr

Piano solo:

(optional bass line)

Fdim7 7fr
 Fmaj9 7fr
 F9(#5) 8fr
 Bbmaj9 7fr
 Bbmaj7/E 7fr

(straight ♩s)

A13(#9) 5fr
 A7(b5) 4fr
 A7(b9)/D 4fr
 Dm7 3fr
 Gm7 8fr

Csus4 6fr
 C7(b9) 8fr
 Fmaj9 7fr
 Bb13 6fr
 Bb7(b13) 6fr
 Bb9 5fr
 Am7 5fr
 D7(b9b13) 4fr

Gm9 8fr
 C13(b9#11) 6fr
 F6 6fr

A7(b9) 2fr Dm7 3fr G7(b9) 9fr Gm7 8fr C11(b13) 8fr

The first system of music features a guitar chord diagram for A7(b9) at 2 frets, Dm7 at 3 frets, G7(b9) at 9 frets, Gm7 at 8 frets, and C11(b13) at 8 frets. The musical score consists of three staves: a treble clef staff with a key signature of one flat, a middle staff with a treble clef, and a bass clef staff. The music includes various chord voicings, some with accidentals, and a triplet of eighth notes in the bass staff.

Fmaj7 8fr F7(#5#9) 7fr Bbmaj9 7fr Em7(b5) 7fr A7(b5) 4fr

The second system of music features a guitar chord diagram for Fmaj7 at 8 frets, F7(#5#9) at 7 frets, Bbmaj9 at 7 frets, Em7(b5) at 7 frets, and A7(b5) at 4 frets. The musical score continues with three staves, showing complex chord voicings and a triplet of eighth notes in the bass staff.

Dm7 3fr Gm7 3fr Bb/Ab Fmaj7/A 3fr A7(b5/13) 5fr

The third system of music features a guitar chord diagram for Dm7 at 3 frets, Gm7 at 3 frets, Bb/Ab, Fmaj7/A at 3 frets, and A7(b5/13) at 5 frets. The musical score continues with three staves, showing complex chord voicings and a triplet of eighth notes in the bass staff.

Dm 5fr Gm7 3fr F/A 3fr Bb 6fr Bm7(b5) 6fr Bb/C 6fr C13 3fr F 5fr

The fourth system of music features a guitar chord diagram for Dm at 5 frets, Gm7 at 3 frets, F/A at 3 frets, Bb at 6 frets, Bm7(b5) at 6 frets, Bb/C at 6 frets, C13 at 3 frets, and F at 5 frets. The musical score continues with three staves, showing complex chord voicings and a triplet of eighth notes in the bass staff.

Heavier swing

Em7(b5) A7(#9) 6fr Dm 5fr Gm7 3fr (lazily)

2nd time - Guitar solo:

1st time - Piano solo:

C7(#9) Fmaj7 F7 Bbmaj9

Gm9 3fr A7(b5) 4fr Dm9 3fr D7 2fr C9 B9

Bbmaj7 Gm7 3fr C9sus4 C7 F/C G/B 5fr C/Bb 5fr

The score is written in 8/8 time and consists of six systems. Each system includes a guitar staff and a piano staff. The guitar part features various chords and techniques such as bends, slides, and triplets. The piano part provides harmonic support with chords and melodic lines. The piece is marked 'Heavier swing' and includes performance instructions like '2nd time - Guitar solo' and '1st time - Piano solo'. The tempo is indicated as '(lazily)'.

Am⁷ 5fr D⁷ 3fr Fdim 8fr Gm⁷ 8fr

C¹³(b9) 5fr A⁹ 4fr D⁷(b9) 4fr F/E^b 5fr

Dm⁷ 5fr Gm⁷ 8fr C⁷(b9/11) 6fr B^b/C 6fr

F⁷(#5#9) 7fr B^bmaj⁹ 7fr

E7(9b13) 6fr A13 Dm 5fr Bb7 6fr

G#dim7 3fr E7(#9) 6fr A13 5fr D7(b9) 4fr Ab7 4fr

Gm7 3fr C7 F/C Dm7 3fr

F 5fr Bb13 6fr A13 5fr Dm 5fr Gm7 8fr

2nd time only - vocal: (vocal)

Fly _____ 3 (Gtr. solo) 3 me to the moon and let me

Guitar solo:

C¹³ 8fr F6add9 7fr F7(♯9b13) 7fr B♭6add9 5fr

8 play 'pon the stars Let me see what spring is like,

A¹³ 5fr Dm7 5fr Gm⁹ 8fr (straight ♭s) B♭/C 6fr A¹³ 5fr (swung)

8 on Jup-i-ter and Mars, in oth-er words hold my hand,

F6 6fr B♭13 6fr A¹³ 5fr D7(♯9) 4fr Gm⁹ 8fr

In oth-er words

(optional bass line)

B♭maj7/C 8fr F6 6fr A7 5fr

8 dar-ling kiss me. Fill my

8 life with song, — let me sing — for — ev - er - mor

8 — You — are all I long for, — all I —

(straight ♩s) (swung)

8 — wor - ship and a - dore. — In — oth - er — words

(straight ♩s)

8 please be true, — oth -

(swung)

(optional bass line)

Gm7 8fr E7 5fr A13(#9) 5fr

er words, in oth - er words, _____

(optional bass line)

D7(#9) 4fr Gm7 8fr Bbm7 6fr Eb9 5fr

8va ----- | in oth - er words, in oth -

Am7(11) 3fr A13(#9) 5fr D7(#9) 9fr

er words, _____ in oth -

(bass line)

N.C. Fdim(add maj7/9) 11fr

er words_ I love_ you. 8va ----- |

FRIM FRAM SAUCE

Words & Music by Redd Evans & Joe Ricardel.

Saucy, upbeat swing ♩ = 116

E^b7 E^b7/G A^b7 Adim⁷ E^b7/G C7(b9) F7(b9) B^b7

Adim⁷ A^b7 Gdim C7 Fm⁹ B^b11 E^b6

I don't want

E^b6 C7(#9) F⁹

French - fried pot - a - toes, Red, ripe tom - a - toes, I'm nev - er sat - is - fied.

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Cm7 8fr Bm7 7fr B⁹m7 6fr A7(b5) 4fr A^{b7} 4fr Adim7 4fr E^{b6} 4fr C7 5fr

I want the Frim Fram Sauce with the oss and fay with shif -

Fm7 6fr B^{b7}(b9) 3fr E^{b6} 4fr C7 5fr Fm⁹ 6fr B^{b7} 6fr E^{b6} 4fr C7 5fr

- a - fa on the side. I don't want pork chops and bac - on. That won't a-wak-en

F⁹ 3fr Cm7 8fr Bm7 7fr B⁹m7 6fr A7(b5) 4fr A^{b7} 4fr Adim7 3fr

my ap - pet - ite IN - SIDE. I want the Frim Fram Sauce with the

E^{badd9} 3fr C7(#9) 3fr Fm⁹ 6fr B^{b7}(b9) 3fr E^{b6} 4fr

oss and fay with shif - a - fa on the side. Well, you know, a

B^bm⁷ E^b7 A^bmaj⁷ F⁷ B^bm⁷ E^b7 A^bmaj⁷ B^bm⁷ Bdim⁷ A^bmaj⁷

girl, she real-ly got to eat, and a girl, she should eat right. Five—

Cm⁷ F⁷ B^bmaj⁷ G⁷ Cm⁷ F⁷ B^b7 B^b7(b9)

— will get you ten I'm gon-na feed my-self right to-night. I don't want

E^b6 C⁷ F⁹

fish - cakes and rye bread, you heard what I said. Wait - er, please, I

E^b7(#9)/B E^b7(#9)/B^b A^b7 Adim⁷ E^b6 C⁷ to Coda

want mine fried. I want the Frim Fram Sauce with the oss and fay with shif -

F⁹ 7fr B⁹(b⁹) 3fr E^{b6} 4fr E^{b6} 4fr A^b 4fr

- a - fa on the side. Shoo, doo - doo - doo - ya, doo, doo;
 (tacet on repeat)

(2nd time: Guitar solo)

F⁹ 7fr

shu - ba doo - ya doo da shee - ya - did - 'n' doo...

A^{b7} 4fr Adim E^{b/B^b} Cm 8fr F⁹ 7fr

B^{b11} 4fr E^{b6} 4fr F⁹ 7fr

A^b7 4fr Adim E^b6/B^b 4fr C7 8fr

First system of musical notation. Treble clef, two flats key signature. Right hand features a series of triplets. Bass clef accompaniment consists of quarter and eighth notes.

Fm7 6fr B^b7 6fr E^b 3fr B^bm9 6fr E^b7aug⁵(b9) 5fr A^bmaj7 3fr F7(#9) 7fr

Second system of musical notation. Treble clef, two flats key signature. Right hand continues with triplets and some chords. Bass clef accompaniment includes some chords and moving lines.

B^bm9 6fr E^b7(#9) 5fr G(b9) A^bmaj7 4fr Cm9 F11 8fr

Third system of musical notation. Treble clef, two flats key signature. Right hand features complex chordal textures and triplets. Bass clef accompaniment includes triplets and chords.

B^bmaj7 6fr G7 3fr Cm9

Fourth system of musical notation. Treble clef, two flats key signature. Right hand features final chords and triplets. Bass clef accompaniment includes triplets and chords.

F7(#9)

Bb13

Eb7



Musical notation for the first system, including treble and bass staves with triplets and a key signature of two flats.

F9



Musical notation for the second system, including treble and bass staves with triplets and a key signature of two flats.

Ab7

Adim7

Eb6

C7(b9)



Musical notation for the third system, including treble and bass staves with triplets and a key signature of two flats.

Fm9

Bb7

1.

Eb

C7(b9)

Fm7

Bb7

2.

Eb6

D.S. al Coda



Musical notation for the fourth system, including treble and bass staves with a key signature of two flats.

I don't want

Musical notation for the fifth system, including treble and bass staves with triplets and a key signature of two flats.

⊕ Coda

Fm⁹
6fr

B^b7(b⁹)
3fr

Cm⁷
8fr

Bm⁷

B⁹m⁷
6fr

A¹³
5fr

A^b7
4fr

- a - fa on the side.

Adim⁷
4fr

Gm⁷
3fr

F[#]m⁷(11/13)

3 3 3

B⁷
7fr

Fm⁹
6fr

B^b7(#⁹)

3 3 3

E^b7
4fr

N.C.

Ooh, with shif - a - fa on the side.

HIT THAT JIVE JACK

Words & Music by John Alston & Campbell "Skeets" Tolbert.

Bright swing $\text{♩} = 110$

Chords: G^{13} 3fr, A^{b13} 4fr, A^{13} 5fr, A^{b13} 4fr

Chords: G^{13} 3fr, A^{b13} 4fr, A^{13} 5fr, B^{b13} 6fr, B^{13} 7fr, C^{13} 8fr

Chords: $Gadd9$, E^7 5fr, A^{m11} 3fr, D^{13} 4fr, B^{m7} 7fr, E^7 5fr, A^7 5fr, D^7 3fr

Hit that jive Jack, put it in your poc - ket 'till I get back,

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G^{add9} G/B C^{add9} C^{#dim7} G/D E⁷ Am D⁷ G D⁷

Going down - town to see a man_ and I ain't got time to shake your hand.

G E⁷ Am¹¹ D¹³ Bm⁷ E⁷ A⁷ D⁷

Hit that jive Jack put it in your poc - ket 'till I get back,

G⁷ G⁷/B C⁷ C^{#dim7} G/D D⁷ G

time and time_ waits for no man_ and I ain't got time to shake your hand.

Dm⁹ Dm⁹/G G¹³ Cmaj⁹ Gmaj⁷/A

Stand - in' on the cor - ner all full of jive_ but you know that

A¹³ 5fr Am⁹ 5fr D¹³ 4fr Gadd⁹ E⁷ Am¹¹ D¹³

you're my boy_ so I'm forced to give_ you five, shad- ee - a - da. Hit that jive Jack,

Bm⁷ 7fr E⁷ 5fr A⁷ 5fr D⁷ 3fr Gadd⁹ G/B 5fr Cadd⁹ 7fr C^{#dim7} 8fr

put it in your poc- ket 'till I get back. Going down - town to see a man_ and I

G/D 7fr Em 7fr Am⁷ 7fr D⁷ 3fr G 3fr D¹³ 4fr Gadd⁹ E^{7(b9)} 6fr Am¹¹ 3fr D⁷ 3fr

ain't got time to shake your hand. Hit that jive_ Jack and put it in your

Bm⁷ 7fr E⁷ 5fr A⁷ 5fr D⁷ 3fr G⁷ 3fr C⁷ 8fr C^{#dim7} 8fr

poc- ket 'till I get back, I'm going down - town to see a man_ and I

G/D 7fr E7 5fr A7 5fr D7 3fr G 3fr D7 3fr Gadd9 E7(b9) 6fr Am11 3fr D9 4fr

ain't got time to shake your hand. Hit that jive Jack and put it in you

Bm7 7fr E7 5fr A7 5fr D7 3fr G7 3fr C7 8fr C#dim7 8fr

poc- ket 'till I get back, time and time_ wait for no man_ and I

G/D 7fr E7 5fr Am7 5fr D7sus4 3fr G 3fr Dm9 3fr Fmaj7/G 3fr G13 3fr Cmaj9

ain't got time to shake your hand. Stand - ing on the cor - ner all full of jive_

Gmaj7/A 2fr A9 4fr Am9 5fr D13 4fr

but you know that you're my boy_ so I'm forced to give_ you five, shad - e - a - da.

Gadd9 E7(b9) Am11 D7 Bm7 E7 A7 D7

Hit that jive Jack and put it in your poc-ket 'till I get back, I'm

G7 C7 C#dim7 Gadd9 Em7 Am7 D G D7

going down - town to see a man and I ain't got time to shake your hand.

G6 E7 A7 D7 G13 E7 A7 D7

2nd time - Guitar solo:

1st time - Piano solo:

(Optional Bass line)

G7 C7 C#dim7

B7(b13)/G 2fr E7(#9) 6fr A13 5fr D7(#9) 4fr G 3fr E7(#9) 6fr A13 5fr D7(#9) 4fr

This system contains the first two systems of music. The top staff is a guitar line with various chords and fret positions indicated above it. The bottom two staves are piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

G13 3fr C 3fr C#dim7 3fr G/D 3fr

This system contains the third and fourth systems of music. The guitar line continues with chords like G13, C, C#dim7, and G/D. The piano accompaniment features a more active bass line with some triplets and slurs.

Dm9 3fr G7(b13) 3fr C6add9 G13 3fr C6add9

This system contains the fifth and sixth systems of music. The guitar line includes chords such as Dm9, G7(b13), C6add9, G13, and another C6add9. The piano accompaniment continues with a steady bass line and melodic fragments in the right hand.

A13 5fr Bbm7 6fr Eb13 5fr Am7 5fr D9 4fr

This system contains the seventh and eighth systems of music. The guitar line features chords like A13, Bbm7, Eb13, Am7, and D9. The piano accompaniment concludes with a final melodic phrase in the right hand and a sustained bass line.

G 3fr E7(#9) 6fr A7 5fr D7 3fr B7(#5) 7fr E7(#9) 6fr A7 5fr D13 4fr G7(b13) 3fr

C9 C#dim7 3fr B7 7fr E7 5fr A13 5fr D7(#9) 4fr G7(b13) 3fr E9 6fr

Am7 5fr D9 4fr B13 7fr E7(#9) 6fr A13 5fr D7(#9) 4fr G13 3fr G7(b13) 3fr

C9 C#dim7 3fr G/D 3fr G13 3fr E7 5fr

A⁹ 4fr D⁷ 3fr G¹³ 3fr E⁷ 5fr A⁷ 5fr D⁷ 3fr G¹³ 3fr G^{7(b13)} 3fr

The first system of music features a guitar part with a melodic line in the upper register and a piano accompaniment in the lower register. The guitar part includes several trills and slurs. The piano accompaniment consists of chords and moving lines in both hands.

C⁹ C^{#dim7} 3fr G/D 3fr Dm⁹ 3fr

The second system continues the musical piece. The guitar part has a melodic line with some slurs. The piano accompaniment features a bass line with some triplets and chords.

G¹³ 3fr G^{7(b13)} 3fr C^{6add9} Gmaj⁷/A 3fr

The third system shows the guitar part with a melodic line and a piano accompaniment with some triplets and chords.

A¹³ 3fr B^{9m7} 6fr E^{b13} 5fr Am⁷ 5fr D⁹ 4fr G^{9(b13)} E^{7(#9)} 6fr

The fourth system concludes the page with a guitar part featuring a melodic line and a piano accompaniment with triplets and chords.

A¹³ 5fr D7([#]9) 4fr B¹³ 7fr E7([#]9) 6fr A¹³ 5fr D7([#]9) 4fr G¹³ 3fr G¹³/B 2fr

Musical notation for the first system, including guitar chords and a guitar solo section. The solo is marked with a double bar line and the instruction "(rpt. for guitar solo)".

C⁷ C⁷dim7 3fr G/D 3fr

(rpt. for guitar solo) N.C.
 Hit that jive...

Musical notation for the second system, including lyrics and guitar chords. The solo is marked with a double bar line and the instruction "(rpt. for guitar solo)".

C⁷ 8fr N.C.

— Jack ba - da - da, put in in your poc - ket Hit that jive...

Musical notation for the third system, including lyrics and guitar chords.

B^b13 6fr B^b7(b13) 6fr B^b 6fr

— Jack ba - da - da, put in in your poc - ket Hit that jive...

Musical notation for the fourth system, including lyrics and guitar chords.

E^b9 5fr Edim 6fr B^b/F 6fr E^b7/B^b 4fr B^b13 6fr B^b7(b13) 6fr B^b 6fr

— Jack ba - da - da, put it in your poc - ket Hit that jive

E^b9 5fr Edim7 6fr B^b/F 6fr E^b7/B^b 4fr Fm7 6fr

— Jack ba - da - da, put it in your poc - ket Boo - doo - dle - y - ap - bop

B^b13 6fr B^b7(#9b13) 6fr E^bmaj7 6fr D^b9 3fr C 3fr

- bah - day!... Boo - doo - dle - y - ap - bop - bah - day!... Boo - doo - dle - y - ap - bop -

G7(b13) 3fr Cm11 E^bmaj7/F 7fr F7(#9) 7fr

- bah - day!... Boo - doo - dle - y - ap - bop - bah - day!...

B^b13 6fr G7(b9) 9fr Cm11 8fr F13 7fr B^bmaj7/D 5fr G7(b9) 9fr Cm11 8fr F13 7fr

Hit that jive Jack, put it in your poc - ket 'till I get back,

B^b6 5fr B^b/D 3fr E^b9 5fr Edim7 6fr N.C. C13(#11) 8fr

going down - town to see a man... and I ain't got time, I

N.C. A^b13(#11) 4fr C 5fr E^bm7 4fr

ain't got time. I ain't got time to shake your hand, gon - na

N.C. A^b13 4fr A13 5fr B^b13 6fr

put it in your poc - ket 'till I get back. Hit that jive Jack.

I REMEMBER YOU

Words by Johnny Mercer.

Music by Victor Schertzinger.

Medium Bossa ♩ = 113

The musical score is arranged for guitar and piano. It consists of three systems of staves. The top staff of each system is for guitar, and the bottom two staves are for piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Medium Bossa' with a quarter note equal to 113 beats per minute. The score includes various guitar chords and piano accompaniment. The guitar part starts with a 'N.C.' (Natural Chord) instruction. The piano part features a rhythmic bass line and harmonic accompaniment.

System 1:

- Guitar: N.C. (Natural Chord), B^bmaj⁹
- Piano: Bass line with eighth notes, chords in the right hand.

System 2:

- Guitar: G^bmaj⁷/B^b, A^badd⁹, G^bmaj⁷/B^b
- Piano: Chords in the right hand, bass line continues.

System 3:

- Guitar: B^bmaj⁹, G^bmaj⁷/B^b
- Piano: Chords in the right hand, bass line continues.

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A^badd⁹

G^bmaj⁷/B^b

B^bmaj⁹



I re - mem - ber you,

you're the one who

Em⁷(b⁵)

A⁷

B^bmaj⁷

7fr

5fr

6fr

A^b/C

A^bm/C^b

Gm/B^b

G^b/B^b

A^bdim⁷/B^b

B^bmaj⁷

made my dreams come true

a few

kiss - es a - go -

G^bmaj⁷/B^b

B^bmaj⁷

G^bmaj⁷/B^b

B^bmaj⁷

I re - mem - ber you,

you're the one who said I love you too, I do,

- 'nt you know. I re - mem - ber too, a

dis - tant bell, and stars that fell like rain out of

the blue. When my life is through

Dm7
3fr

Fm9
6fr

B^b13
6fr

E^bmaj7
6fr

and the an - gels ask me to re - call

G^b/A^b

B^bmaj7/F

Edim/F

To Coda

the thrill of them all. Then I shall

Dm/F

Bdim7/F

Cm7/F

F7(b9)

B^bmaj9(#11)

tell them I re - mem - ber you.

B^badd9
3fr

A^b/B^b

B^b13
6fr

E^bmaj⁷ 6fr E^bm⁷ 6fr B^bmaj⁷ 6fr Cm⁷/B^b

B^bmaj⁷ 6fr A^b6/B^b

E^bmaj⁹/B^b 5fr E^bm⁷/B^b 4fr B^bmaj⁷ 6fr B^b7(b⁹) 3fr D.S. al Coda

⊕ Coda

Dm/F Fdim⁷ Cm⁷/F F⁷(b⁹)

tell — them I re — mem — — — ber

B^bmaj⁹(#11)

E^bm^{add9}/B^b

you.

B^badd⁹

E^bm^{add9}/B^b

B^b7sus⁴

G^b6/B^b

G^bmaj⁷/B^b

F⁷sus⁴/B^b

E^b7sus⁴/B^b

F⁷sus⁴/B^b

G^bmaj⁷/B^b

Rall.

B^bmaj⁹

LOST MIND

Words & Music by Percy Mayfield.

Easy swing ♩ = 73

Chord diagrams: G^b13 (8fr), F⁹ (7fr), G^b13 (8fr), F⁹ (7fr), G^b13 (8fr).

If you could be so kind_ to help me find my mind_

Chord diagrams: F⁹ (7fr), B^b13 (6fr).

I'd_ like to thank you in ad - vance. Know_ this be - fore you start, my

Chord diagrams: A^b13 (4fr), G¹³ (3fr), C¹³ (2fr), G^b13 (2fr).

soul's been torn a - part_ I lost my mind in a wild rom - ance. My

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F13 Gb13 F13 Gb13 F13

fut- ure is my past, _ it's mem- or- y will last, _ I live to love _ the days _ gone _

Bb13 6fr

by. _ Each day that comes and goes is like the

Ab13 G13 Bb/C F6

one be- fore, _ my mind _ is lost 'til the day _ I die. _ Words _ would fail me _

Bbm9 F13

if I tried to des- cribe _ him, though I know _

he's not what he should have been. He was

dev - il with the face of an an - gel, he was

cruel and sweet, sweet and cruel as home made sin... If

to CODA

you could be so kind_ to help me find my mind, I'd like to thank you in ad-

(straight ♩s) { (swung)

B^b13 6fr

-vance. Know this be - fore you start my soul's

A^b13 4fr G¹³ 5fr B^b/C 6fr

— been torn a - part, I lost my mind in a wild rom - ance.

F⁶ 6fr G^b13 2fr F¹³ G^b13 2fr F¹³ G^b13 2fr

Guitar solo:

F¹³ B^b7

A^b7  4fr
 G7(♯9)  4fr
 B^b/C  6fr
 G^b7  2fr



F13  2fr
 G^b13  2fr
 F13(♯9)  2fr
 G^b13  2fr
 F13(♯9)/E^b  2fr



B^b9  2fr
 A^b13  4fr



G7(♯9b13)  3fr
 B^b/C  2fr
 F13  2fr
 F7(♯9)  2fr

D.S. al Coda

Words— would fail me—



⊕ CODA

F⁹ 7fr G^{b13} 8fr F⁹ 7fr G^{b13} 8fr F⁹ 7fr

you could be so kind to help me find my mind, I'd like to thank you in ad-

B⁹13 6fr E^b 6fr B^{b7} 6fr A^{b13} 4fr

- vance. Know this be-fore you start, my soul's been torn a-part, I lost my

G¹³ 3fr B^b/C F E7 E^{b7} 4fr D7 3fr

mind in a wild rom - ance. I lost my

N.C. F¹³ G^{b13}/E F¹³ G^{b13}/E F¹³ G^{b13}/E F¹³

mind in a wild rom - ance. Rom - ance.

MAYBE YOU'LL BE THERE

Words & Music by Rube Bloom & Sammy Gallop.

Slowly

Fmaj⁹ 7fr D^bmaj⁹ 3fr F/A 3fr D^b/A^b 3fr G⁷ 3fr G^bmaj⁷(#11)

The first system of music is in 4/4 time and B-flat major. It features a guitar part with five chord diagrams: Fmaj⁹ (7fr), D^bmaj⁹ (3fr), F/A (3fr), D^b/A^b (3fr), G⁷ (3fr), and G^bmaj⁷(#11). The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Freely

Fmaj⁹ 7fr

Dm⁹ 3fr

A tempo ♩ = 49

Gm⁹

C¹³(b9) 2fr

Fmaj⁹ 7fr

Each time I see a crowd_ of peo-ple just like a fool I_ stop and

The second system continues the piano accompaniment and includes the lyrics: "Each time I see a crowd_ of peo-ple just like a fool I_ stop and". The guitar part features chords Fmaj⁹ (7fr), Dm⁹ (3fr), Gm⁹, C¹³(b9) (2fr), and Fmaj⁹ (7fr).

Em¹¹(b5) 3fr

A⁷(b9) 5fr

B^bmaj⁷ 6fr

B^bm^{6add9} 5fr

Am⁹ 5fr

D⁷(#9b13) 4fr

stare. It's real-ly not the prop-er thing to do,

The third system continues the piano accompaniment and includes the lyrics: "stare. It's real-ly not the prop-er thing to do,". The guitar part features chords Em¹¹(b5) (3fr), A⁷(b9) (5fr), B^bmaj⁷ (6fr), B^bm^{6add9} (5fr), Am⁹ (5fr), and D⁷(#9b13) (4fr).

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Dm⁹ G¹³ Gm⁹ C¹³ C^{7(b9)} Fmaj⁹ Dm⁹

but may - be you'll be there.

I go out walk - ing af - ter

Gm⁹ Gm^{7/C} C^{7(b9)} Fmaj⁷ Em^{7(b5)} A^{7(b9)}

mid - night

'long the lone - ly thor - ough - fare,

B^bmaj⁷ E^b7(♯11)/G E^b7(b9♯11)/G Am⁷ D¹³ D^{7(b9)} G⁹ B^b/C C^{7(b9)}

it's not the time or place

to look for you,

but may - be you'll

Fmaj⁹ Bm^{7(b5/11)} E^{7(♯9)}

be there.

You said your arms would al - ways

Am⁹ 5fr Dm⁹ Am^{7(b5)} 4fr D^{7(#9)} 4fr

hold me, — you said your lips were mine a - lone — to

Gm¹¹ Am^{7(b5/11)} D^{7(b9)} 4fr

kiss. Now af - ter all those things — you

Gm⁹ G¹³ C^{7(b5)}

told me, — how could it end like this?

Fmaj⁹ 7fr Dm⁹ Gm⁹ B^bmaj^{7/C} 6fr Fmaj⁹ 7fr

Some day if all my prayers are ans - wered, I'll hear a foot - step on the

To Coda

Em⁷(b5) 7fr
A⁷(b9) 2fr
B^bmaj⁹ 5fr
B^bm⁶(addmaj⁷) 5fr
Am⁷ 5fr
D⁷(b9) 4fr
D¹³(b9) 7fr

stair. The anx-ious heart, I'll hur-ry to the door,

Gm⁹
B^b/C 6fr
C⁷(b9) 5fr
Fadd⁹/C 7fr

and may-be you'll be there. Guitar solo: (swung)

Fmaj⁷ 8fr
Dm⁹
Gm⁹
C¹³ 8fr

Fmaj⁷ 8fr
Em⁷(b5) 7fr
A⁷(b9) 2fr

B^bmaj⁷ 6fr B^bm⁶ 5fr Am⁷ 5fr D⁷(b⁹) 4fr

G⁹ 9fr B^bmaj⁷/C 8fr C¹³ 8fr F⁶ 6fr

D.S. al Coda

⊕ CODA

Gm⁹ rall. C¹³(b⁹) A tempo N.C. Fmaj⁹ 7fr

and may - be you'll be there.

D^bmaj⁹ rall. F/A 3fr D^b/A^b 3fr G⁷ 3fr G^bmaj⁷(#11) F⁶add⁹

ONLY TRUST YOUR HEART

Words & Music by Benny Carter & Sammy Cahn.

Moderately ♩ = 80

Gm/A 3fr D7(♯9) 4fr Gm⁹ 8fr Cm⁷ 8fr

The first system of music consists of a guitar staff and a piano accompaniment. The guitar staff has four measures with chord diagrams for Gm/A (3fr), D7(♯9) (4fr), Gm⁹ (8fr), and Cm⁷ (8fr). The piano accompaniment features a treble and bass clef with a 4/4 time signature. The melody in the treble clef includes a triplet of eighth notes in the second measure. The bass line provides harmonic support with chords and single notes.

Fm⁷ 6fr B^b7(♯9) 6fr E^bmaj⁷ 6fr

The second system continues the piece. The guitar staff has three measures with chord diagrams for Fm⁷ (6fr), B^b7(♯9) (6fr), and E^bmaj⁷ (6fr). The piano accompaniment features a treble and bass clef. The treble clef has a melodic line with a 9-measure slur in the first measure. The bass line continues with chords and single notes.

B^bm⁹ 6fr E^b13 5fr A^bmaj⁷ 4fr D7(♯9) 4fr

The third system continues the piece. The guitar staff has four measures with chord diagrams for B^bm⁹ (6fr), E^b13 (5fr), A^bmaj⁷ (4fr), and D7(♯9) (4fr). The piano accompaniment features a treble and bass clef. The treble clef has a melodic line with a 3-measure slur and an 8va marking. The bass line continues with chords and single notes.

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Gm⁹ 8fr Cm⁷ 8fr Fm⁹ 6fr B^b7(b⁹b13) 6fr

(8)---7 loco

3

3

7

E^bmaj⁹ 6fr A¹³ 5fr A^bmaj⁷ 4fr D7(#⁹b13) 4fr

Nev - er trust the stars _____ when you're

Gm¹¹ 8fr Cm⁷ 8fr Fm⁹ 6fr

- bout to fall in love, _____ look for hid - den signs _____

B^b13(b⁹) 3fr B^b7(b⁹b13) 6fr E^bmaj⁷ 6fr B^bm⁹ 6fr E^b7(#⁹) 5fr

— be - fore you start to sigh.

A^bmaj⁷ 4fr

D7(♯9b13) 4fr

Gm¹¹ 8fr

nev - er trust the moon when you're a - bout to taste

Cm⁷ 8fr

Fm⁹ 6fr

Bb13(b9) 3fr

B^b7(b9b13) 6fr

his kiss, he knows all the lines and he knows

E^bmaj⁷ 6fr

B^bm⁷ 6fr

E^b7(♯9) 5fr

A^bmaj⁷ 4fr

how to lie.

Just wait—

C7(♯9)

Fm⁹ 6fr

E^bm⁹ 4fr

A^b13 4fr

for a night

when the

Dm7(b5) 5fr G7(b9) Cm9 F13 Bbm7 6fr Eb13 5fr

skies are all bare and then if you still care.

Am11(b5) 7fr D7(#9b13) 4fr Gm9 8fr G9 9fr

Nev - er trust your dreams when you're a - bout to fall

Cm9 8fr Fm11 6fr Bb13

in love, for your dreams

Db13 9fr C7sus4 8fr C7 8fr To Coda

may quick - ly fall a - part. So

Fm⁹ 6fr C^bmaj⁷/D^b 7fr E^bmaj⁷ 6fr A^b13 4fr

if you're smart

Gm⁷ 8fr C⁷(b13) 8fr Fm⁹ 6fr B^b13(b9) 3fr B^b7(b9b13) 6fr

real - ly smart on - - - ly trust your

E^bmaj⁷ 6fr A13(b5) 5fr A^bmaj⁷ 4fr

heart.

D⁷(#9) 4fr Gm⁹ 8fr G⁷(b9) 9fr Cm⁹ 8fr

Fm⁹ 6fr B^b13(b9) 3fr B^b7(b9b13) 6fr E^bmaj⁷ 6fr

(swung ♩s)

B^bm⁹ 6fr E^b13 5fr A^bmaj⁷ 4fr D7(#9b13) 4fr

(straight ♩s)

Gm⁹ 3fr Cm⁹ Fm⁹ 6fr

B^b7(#5b9) E^bmaj⁹ 6fr B^bm⁷ 6fr E^b13 5fr

D.S. al Coda

♩ Coda

Fm⁹ 6fr A^bm⁹ 4fr D^b13 3fr E^bmaj⁹ 6fr A^b13 4fr Gm⁷ 8fr C⁷(b13) 8fr Fm⁹ 6fr

if you're smart, real - ly - smart on -

rall.

B^b13(b9) 3fr Am⁷(b5/11) D⁷(#9b13) 4fr Gm⁹ 8fr Cm⁹

-ly trust_ your_ heart_

Fm¹¹ 6fr B^b13(b9) 3fr F^bmaj⁷(b5) // D/E^b

On - ly trust_ your_ heart_

PICK YOURSELF UP

Music by Jerome Kern.
Words by Dorothy Fields.

Medium swing ♩ = 116

A^badd9/D A^b6/E^b B^bm⁹ A^bmaj⁹/C A^b6/G B^b13/A^b Fm11 E^b13/C A^badd9/D

First system of musical notation, including guitar chords and piano accompaniment.

A^b6/E^b Fm7/B^b A^bmaj⁹/C D^bmaj¹³/G A7(b5#9) D7(#9)/C F7(#9) B^bm7 E^b9

Second system of musical notation, including guitar chords and piano accompaniment.

Noth-ing's im-pos-si-ble L

A^badd9 D^b9 G7sus⁴ G^b7(b5) Fm7 B^b13 B^b7(b13) B^bm7 D^b/E^b E^b/D^b

Third system of musical notation, including guitar chords and piano accompaniment.

— have found for when my chin is on the ground, I pick my - self up, dust.

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Cm⁷ 8fr Fm⁷ 6fr B^bm⁷ 6fr D^b/E^b 6fr A^b 4fr Adim⁷ 4fr B^bm⁷ 6fr Bdim⁷ 7fr

my - self off, start all o - ver a - gain.

Cm⁷ 8fr F⁹ 7fr B^bmaj⁷ 6fr E^b6add⁹ 5fr Am⁷ (11) 3fr A^b7(b5) 3fr

Don't lose your con - fi - dence if you slip, be grate - ful for a

Gm⁷ 3fr C⁹ E^b/F 8fr F/E^b 10fr Dm⁷ 3fr G⁷(b13) 3fr

pleas - ant trip, and pick your - self up, dust your - self off and

Cm⁷ F⁹sus⁴ F⁹ 7fr B^b6add⁹ 5fr F[#]7 6fr B⁶ 6fr C[#]m⁷ 9fr

start all o - ver a - gain. Work like a soul in -

D[#]m7 11fr G[#]7(b9) 10fr C[#]m7 9fr F[#]13 8fr B6add9 6fr

- spired _____ 'til the bat - tle of the day is won, you

Cm7/B^b 6fr Fm7/B^b 6fr Cm7/B^b 6fr Cm9 6fr Fm9 6fr B^bm7 6fr Cm7 F7(#5)

may be _____ sick and tired _____ but you'll _____ be a man _____ my _____ son.

B^bm11 4fr E^b13 5fr A^b6 4fr D7(b9) 4fr Cm7 3fr C7(b13) 8fr

Don't you re - mem - ber the fam - ous men _____ who had to fall _____ to

To Coda

Fm 6fr B^b13 6fr D^b/E^b 6fr E^b/D^b 8fr Cm9 F7(b13)

rise a - gain, they picked them - selves up, dust _____ them - selves off _____ and

$B^b m^{7(11)}$ 4fr $E^b 13$ 5fr A^b 4fr $B^b m^9$ 6fr $E^b 13$ 5fr $A^b maj7$ 4fr $D^b maj7$ 4fr

start - ed all o - ver a - gain. *Piano solo:*

$G m^{7(11)}$ $C^7(b9)$ $F m^{11}$ 6fr $B^b 13(\#11)$ 6fr D^b/E^b 6fr E^b/D^b 8fr

$C m^7$ 8fr $F^7(\#9)$ 7fr $B^b m^9$ 6fr $E^b 13$ 5fr $A^b maj7$ 8fr

Guitar solo: $C m^7$ $F 13$ $B^b 6$ 5fr $E^b maj^9$ 5fr $A^7(b5\#9)$ 4fr $D^7(\#9b13)$ 4fr $G m^9$ 3fr C

E^b/F F/E^b 10fr Dm⁷ 10fr G⁷ 8fr Cm⁹ 8fr F⁹ 7fr B^b6 6fr G^b9 8fr D.S. al Coda

This system contains guitar chord diagrams for E^b/F, F/E^b (10fr), Dm⁷ (10fr), G⁷ (8fr), Cm⁹ (8fr), F⁹ (7fr), B^b6 (6fr), and G^b9 (8fr). The notation includes a treble clef with a melodic line featuring a triplet of eighth notes, and a grand staff with piano accompaniment.

⊕ Coda

B^bm¹¹ 4fr E^b13 5fr A^b6 3fr A^badd9/D 4fr A^b6/E^b 3fr B^bm⁹ 6fr A^bmaj⁹/C 4fr

start - ed all o - ver a - gain.

This system features guitar chord diagrams for B^bm¹¹ (4fr), E^b13 (5fr), A^b6 (3fr), A^badd9/D (4fr), A^b6/E^b (3fr), B^bm⁹ (6fr), and A^bmaj⁹/C (4fr). The vocal line includes the lyrics "start - ed all o - ver a - gain." and the piano accompaniment provides harmonic support.

A^b6/G 4fr B^b13/A^b 6fr Fm¹¹ 6fr E^b13/C 4fr A^badd9/D 4fr A^b6/E^b 3fr Fm⁷/B^b 4fr A^bmaj⁹/C 4fr

This system contains guitar chord diagrams for A^b6/G (4fr), B^b13/A^b (6fr), Fm¹¹ (6fr), E^b13/C (4fr), A^badd9/D (4fr), A^b6/E^b (3fr), Fm⁷/B^b (4fr), and A^bmaj⁹/C (4fr). The piano accompaniment continues with a steady bass line and chordal textures.

A^b7sus⁴ 4fr D^b/E^b 6fr A^bmaj⁹ 10fr

Start all o - ver a - gain.

This system features guitar chord diagrams for A^b7sus⁴ (4fr), D^b/E^b (6fr), and A^bmaj⁹ (10fr). The vocal line includes the lyrics "Start all o - ver a - gain." and the piano accompaniment concludes the piece.

STRAIGHTEN UP AND FLY RIGHT

Words & Music by Nat King Cole & Irving Mills.

Medium swing ♩ = 125

N.C.

8th

Buzz - ard took a mon - key for a ride in the air, mon - key thought that ev - 'ry - thing was

(8)

on the square, buzz - ard tried to throw the mon - key off of his back, but the

(8)

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B \flat 13 6fr B13 7fr C13 8fr N.C.

mon - key turned a - round and said "Hey, lis - ten Jack. Straight-en up and fly

(8).....

right, straight - en up and stay right, straight - en up and

fly right, cool down ba - ba, don't you blow your top. Ain't no use in

jiv - in', what's the use in div - in' staight - en up and fly

— right, cool down ba - ba don't you blow your top." Well the

E⁷ 5fr A⁷ 5fr

buzz - ard told the mon - key "You are chok - ing me, Re - lease you hold and I will

D⁹ 4fr Am⁷ 5fr D⁷ 3fr

set you free," Mon - key looked the buzz - ard right dead in the eye and said

G¹³ 3fr C⁹

"Your sto - ry's so touch - ing but it sounds just like a lie." So straight - en up and

F⁹ 7fr F^{#dim7} 7fr E7(b⁵9) 6fr A7(b⁹) D⁹ 4fr G¹³ 3fr G7([#]5) 3fr

fly right, a straight - en up and stay right,

C¹³([#]9) 7fr C⁷/E 5fr Fadd⁹ F^{#dim7} 7fr C⁶/G

straight - en up and fly right, cool down_ ba - ba don't you

C¹³ 8fr A7(b¹³) 5fr D⁹ 4fr G¹³ 3fr C A7(b¹³) 5fr

blow_ your_ top.

D⁹ 4fr G¹³ 3fr C F¹³ F^{#dim7}

E7(#9) 6fr A13 5fr D9 4fr G13 3fr C13 8fr Bb13 6fr A7(b13) 5fr D9 4fr G13(b9)

The first system of piano accompaniment features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The music is in a key with one flat (Bb) and a 3/4 time signature. The bass line consists of a steady eighth-note accompaniment. The treble line has a more complex rhythmic pattern with some triplets and slurs. The system concludes with a fermata over the final chord.

C Bb13 6fr A7(#9) 5fr D9 4fr G13 3fr C13 8fr

The second system continues the piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The music is in a key with one flat (Bb) and a 3/4 time signature. The bass line consists of a steady eighth-note accompaniment. The treble line has a more complex rhythmic pattern with some triplets and slurs. The system concludes with a fermata over the final chord.

F 8fr F#dim7 7fr C6/G 9fr F#dim7/G 10fr G9 9fr F#dim7/G 10fr C6/G 8fr B7(#5) 7fr

The third system continues the piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The music is in a key with one flat (Bb) and a 3/4 time signature. The bass line consists of a steady eighth-note accompaniment. The treble line has a more complex rhythmic pattern with some triplets and slurs. The system concludes with a fermata over the final chord.

E7 5fr E7(#9) 6fr E9 6fr A7(b13) 5fr E7(#9) 6fr A7(b13) 5fr

The fourth system continues the piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The music is in a key with one flat (Bb) and a 3/4 time signature. The bass line consists of a steady eighth-note accompaniment. The treble line has a more complex rhythmic pattern with some triplets and slurs. The system concludes with a fermata over the final chord.



Musical notation for the first system, including treble and bass staves with chords and triplets.



Musical notation for the second system, including treble and bass staves with chords and triplets.



Musical notation for the third system, including treble and bass staves with chords and triplets.



Musical notation for the fourth system, including treble and bass staves with chords and triplets.

E7(#9) 6fr A7(b13) 5fr D9 4fr G13 3fr C9

The first system of music features a guitar part with five chord diagrams: E7(#9) at the 6th fret, A7(b13) at the 5th fret, D9 at the 4th fret, G13 at the 3rd fret, and C9. The piano accompaniment consists of two staves. The right hand plays a melodic line with eighth notes and rests, while the left hand provides a harmonic accompaniment with chords and single notes.

F9 7fr F#dim7 8fr E7(#9) 6fr A7(b13) 5fr D9 4fr G13 3fr

The second system of music features a guitar part with six chord diagrams: F9 at the 7th fret, F#dim7 at the 8th fret, E7(#9) at the 6th fret, A7(b13) at the 5th fret, D9 at the 4th fret, and G13 at the 3rd fret. The piano accompaniment continues with similar melodic and harmonic patterns.

C9 Bb13 A7(b13) 5fr D9 4fr G13 3fr C9 Bb13 A7(b13) 5fr

The third system of music features a guitar part with seven chord diagrams: C9, Bb13, A7(b13) at the 5th fret, D9 at the 4th fret, G13 at the 3rd fret, C9, Bb13, and A7(b13) at the 5th fret. The piano accompaniment includes a triplet in the right hand.

D9 4fr G13 3fr C9 F9 7fr F#dim7 8fr C/G 8fr Cdim/G 7fr G9sus4 10fr

The fourth system of music features a guitar part with eight chord diagrams: D9 at the 4th fret, G13 at the 3rd fret, C9, F9 at the 7th fret, F#dim7 at the 8th fret, C/G at the 8th fret, Cdim/G at the 7th fret, and G9sus4 at the 10th fret. The piano accompaniment features a triplet in the right hand and a melodic line in the left hand.

Cdim/G 7fr C/G 8fr E7

Buzz - ard told the mon - key "You are chok - ing me, Re-

A9 6fr D9(11) 4fr

- lease your_ hold and I will set you free,"_ Mon - key looked the buzz - ard right

D9 4fr G13 3fr

dead in the eye and said "Your sto - ry's so touch - ing, but it sounds just

C13 8fr C7alt/E 7fr F7 F#dim7 C6/G A7(b9b13) 5fr

like a lie."_ So staight - en up, straight - en up, straight - en up, straight - en up and

Dm⁷ 3fr G1³ 3fr C⁶ C⁶/E 5fr Fmaj⁹ 7fr F[#]dim⁷ 8fr

fly right, staight - en up and fly right, cool

C/G 8fr Dm⁹ 10fr G1³(b9) 9fr C1³ 8fr Drum solo 3 3 3 3 3

down ba - ba don't you blow your top.

D⁹ 4fr B^b1³(#11) 6fr

D⁹ 4fr G1³(b9) N.C. Cmaj⁹(#11)

WHY SHOULD I CARE?

Words & Music by Clint Eastwood, Linda Thompson & Carole Bayer Sager.

Rubato

A/E F[♯]/E Bm⁷/E Dm/E E⁷(b⁹) Amaj⁷/E D[♯]m⁷(b⁵) Dm⁷ G¹³

This system shows the first three measures of the piece. It includes guitar chord diagrams for A/E, F[♯]/E, Bm⁷/E, Dm/E (5fr), E⁷(b⁹) (6fr), Amaj⁷/E, D[♯]m⁷(b⁵), Dm⁷ (3fr), and G¹³ (3fr). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

F[♯]m⁽¹¹⁾/E Cdim⁷/E E⁹sus⁴ Bm Bm(maj⁷) Bm⁷ E⁹sus⁴

Was there some - thing more I could have done? Or was

This system covers the next three measures, corresponding to the lyrics. It includes guitar chord diagrams for F[♯]m⁽¹¹⁾/E, Cdim⁷/E, E⁹sus⁴, Bm, Bm(maj⁷), Bm⁷, and E⁹sus⁴. The piano accompaniment continues with the same melodic and bass lines.

A F[♯]m⁹ Bm Bm(maj⁷)

I not meant to be the one? Where's the life— I thought we would

This system covers the final three measures of the page. It includes guitar chord diagrams for A, F[♯]m⁹, Bm, and Bm(maj⁷). The piano accompaniment concludes the piece.

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a tempo

Bm7 E7(b9) Aadd9 A Aaug Aadd9 A G/F# F#7(#5b9) Bm Bm(maj7)

share? And should I care? And will some-one else get more

Bm7/E E7(b9) Amaj7 C#7(#9) F#m E9sus4 A/C#

of you? Will she go to sleep more sure of you? Will she

Dmaj7 Bm9 E9sus4 E7(b9) Aadd9 A E11

wake up know - ing you're still there? Why should I care?

Aadd9 A Asus2/E E9sus4

There's al - ways one to turn and walk a - way,

D/E 7fr E⁹ 6fr Amaj7/E 5fr F#m⁹ 7fr Dm⁶/F 7fr

and one who just wants to stay— But who said that love is al-ways

E7(b9) 6fr Aadd9 Dm⁶/A Amaj7 F#7(b9) 8fr

fair? And why— should I— care?

Tenor Sax solo:

Bm 7fr Bm(maj7) 7fr Bm7 7fr E7(b9) 6fr Amaj7 5fr C#7(#9) 6fr F#m⁹ 7fr

Bm7 7fr E⁹sus4 7fr E7(b9) 6fr A 5fr E⁹ 6fr

Amaj7
5fr

A add9/E

Amaj7/E

Bm

Should I leave you a - lone here in the dark?

Bm7

E7/B
5fr

Asus2/E

A/E

Amaj7/E

F#m9
7fr

C#7aug5/E#
6fr

Hold - ing my brok - en heart While a prom - ise still hangs in the

a tempo (faster)

E13
5fr

E13(b9)
5fr

rall.

N.C.

A13
5fr

D6/A
3fr

Dm/A

Asus4

A

D#m7(b9)

E13(b9)
5fr

air. Why should I care? Why should I

Rubato

Fmaj7

Gadd9
3fr

Amaj9
5fr

care. (Tenor Sax)