

# DIANA KRALL

BOOGIEWOOGIE.RU

## THE GIRL IN THE OTHER ROOM

Published by  
Wise Publications,  
8/9 Frith Street, London, W1D 3JB, England.

Exclusive Distributors:  
Music Sales Limited  
Distribution Centre, Newmarket Road,  
Bury St Edmunds, Suffolk, IP33 3YB, England.

Music Sales Pty Limited  
120 Rothschild Avenue, Rosebery,  
NSW 2016, Australia.

Order No. AM90073  
ISBN 0-7119-3137-2  
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Music arranged by Joe Stilgoe and Evan Jolly.  
Music processed by Paul Ewers Music Design.  
Music edited by Lucy Holliday.  
Guitar voicings by Tom Fleming.

Printed & bound in the United Kingdom.

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

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# Stop This World

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Words & Music by Mose Allison

Slow and bluesy ♩ = 78

N.C.

12/8

F7

Stop this world, let me off, there's

A<sup>b</sup>7 4fr G7 3fr G<sup>b</sup>9 8fr F13 6fr E13 5fr E<sup>b</sup>7 4fr D7 3fr

just too ma-ny pigs in the same trough, there's too ma-ny buz-zards

sit - tin' on the fence, stop this world... it's start - ed

mak - ing sense. Stop this show...

hold the phone... bet - ter... days... this girl... has known.

Bet - ter days... so long... a - go hold the phone... won't you





stop this show. Well it seems my lit - tle play-house is a - fall-en down I





think my\_ lit-tle ship has run a - ground\_ feel\_ like\_ I'm\_ in the





wrong place, my\_ state of mind is a dis - grace. So won't you





stop this game, deal\_ me\_ out I know too\_ well what it's





The image shows a musical score for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment, and guitar-specific notation such as chord diagrams and fret numbers. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "all a - bout I know too well that it had to be, stop this game well it's ruin - in' me". The guitar part features various chords and techniques like triplets and doublets. The piano part includes a section marked "piano solo".

**System 1:**  
Chords: G<sup>b7</sup>, F<sup>m</sup>, E<sup>7</sup> (5fr), E<sup>b7</sup> (4fr), D<sup>13</sup> (3fr), D<sup>b7</sup>, C<sup>m</sup> (3fr).  
Lyrics: all a - bout I know too well that it had to be,

**System 2:**  
Chords: F (5fr), F<sup>7/A</sup> (3fr), B<sup>b</sup> (6fr), B<sup>dim7</sup> (6fr), C<sup>11</sup> (6fr).  
Lyrics: stop this game well it's ruin - in' me

**System 3:**  
Chords: F<sup>7</sup> (6fr), C<sup>7</sup>, F<sup>7</sup> (6fr).  
Lyrics: (none)  
Piano marking: *piano solo*

**System 4:**  
Chords: A<sup>b7</sup> (4fr), G<sup>7</sup>, G<sup>b7</sup>, F<sup>7</sup>.  
Lyrics: (none)  
Piano marking: *piano solo*

**System 5:**  
Chords: G<sup>m7</sup>, E<sup>b7</sup> (4fr), D<sup>7</sup> (3fr).  
Lyrics: (none)

Chord diagrams: D<sup>b</sup>7, C<sup>7</sup>, F, F<sup>7</sup>/A, B<sup>b</sup>, Bdim<sup>7</sup>

The first system of music consists of two staves. The treble staff begins with a D<sup>b</sup>7 chord, followed by a C<sup>7</sup> chord. The bass staff has a single flat key signature. The system concludes with a double bar line.

Chord diagrams: C<sup>7</sup>, F<sup>7</sup>

The second system of music consists of two staves. The treble staff begins with a C<sup>7</sup> chord, followed by an F<sup>7</sup> chord. The bass staff continues the bass line from the previous system. The system concludes with a double bar line.

The third system of music consists of two staves. The treble staff features a series of eighth notes with fingerings '2' and '2'. The bass staff continues the bass line. The system concludes with a double bar line.

Chord diagrams: A<sup>b</sup>7, G<sup>7</sup>

The fourth system of music consists of two staves. The treble staff features a series of eighth notes with triplets and fingerings '3'. The bass staff continues the bass line. The system concludes with a double bar line.

Chord diagrams: G<sup>b</sup>7, F<sup>7</sup>, E<sup>7</sup>, E<sup>b</sup>7, D<sup>7</sup>, D<sup>b</sup>7, C<sup>7</sup>

The fifth system of music consists of two staves. The treble staff features a series of eighth notes with fingerings '2' and '2'. The bass staff continues the bass line. The system concludes with a double bar line.

F
F7
B<sup>b</sup>
Bdim7
C<sup>11</sup>
Fm

*end solo*      Well I \_\_\_\_\_

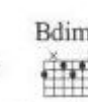
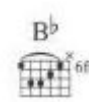
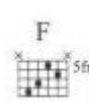
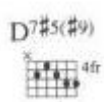
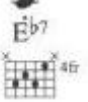
got too smart for my own good. I just don't do the things

know I should. There's bound to be some better way I just

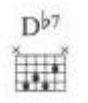
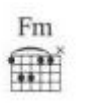
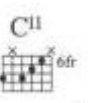
got one thing more to say and that is; stop this game,



8  
deal me out I know too well what it's all a - bout.



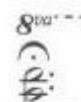
I know too well that it had to be, stop this game well it's



wreck-in' me yeah.

N.C.

rit.



# The Girl in the Other Room

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Words & Music by Diana Krall & Elvis Costello

Medium waltz with a swing

Chords: Cm, Am<sup>7b5</sup>, A<sup>b7(no3)</sup>, Cm<sup>11/G</sup>, Cm, Am<sup>7b5</sup>

8

Musical notation for the first system, including guitar chords and piano accompaniment.

Chords: A<sup>b7(no3)</sup>, Cm<sup>11/G</sup>, Cm, Am<sup>7b5</sup>, A<sup>b7(no3)</sup>

8

The girl in the oth- er room she knows by—

Musical notation for the second system, including guitar chords and piano accompaniment.

Chords: G<sup>7+</sup>, Cm, Cm/B<sup>b</sup>, Fm<sup>9</sup>

8

now there's— some-thing in all of her fears. Now

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

G7 Cm Cm/B<sup>b</sup> A<sup>b</sup>7/9<sup>5</sup>

she wears it thread - bare she sits on the floor, the glass pressed

G7 Cm Am<sup>7</sup>b<sup>5</sup>

tight to the wall. She hears mur - murs low the

A<sup>b</sup>7(no<sup>3</sup>) G7+ Cm Cm/B<sup>b</sup> B

pa - per is peel - ing her eyes star - ing straight at the ceil -

Emaj<sup>7</sup> B<sup>9</sup> B/E Gm N.C. Gm/E

-ing. May - be they're there, or



E<sup>b</sup>13 D7+ Gm Fm7 Csus<sup>2</sup>  


may-be\_ it's noth - ing at all as she draws lip - stick smears on\_ the



Am11 D7 G G/F# Em Em/D Cmaj13 Bm7  

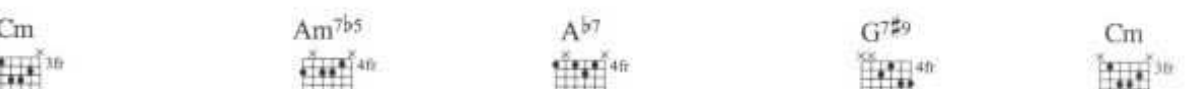

wall. The\_ girl in the oth - er room she\_ pow - ders her face and




B<sup>b</sup>maj7 Am11 N.C.  


stares hard in - to her re - flec - tion.



Cm Am7<sup>b</sup>5 A<sup>b</sup>7 G7<sup>9</sup> Cm  


*piano solo*



The sheet music is arranged in five systems, each with a treble and bass clef. The key signature is C minor (three flats). The music includes various guitar chord diagrams and musical notations:

- System 1:** Chords Cm/B<sup>b</sup> (4fr) and Fm<sup>9</sup> (6fr). Features a triplet in the treble and a 7th fret barre in the bass.
- System 2:** Chords Cm (3fr), Cm/B<sup>b</sup> (4fr), A<sup>b</sup>7 (4fr), D<sup>b</sup>/A<sup>b</sup> (4fr), and Dm7<sup>b</sup>5 (5fr). Includes a triplet in the treble and a 7th fret barre in the bass.
- System 3:** Chords G7#9(#9) (3fr), Cm (3fr), Cm/B<sup>b</sup> (4fr), A<sup>b</sup>maj7 (4fr), and G7 (4fr). Features a triplet in the treble and a 7th fret barre in the bass.
- System 4:** Chords Cm (3fr), Cm/B<sup>b</sup> (4fr), B (7fr), and Bmaj7 (7fr). Includes a triplet in the treble and a 7th fret barre in the bass.
- System 5:** Chords G<sup>b</sup>/B (3fr), Gm (3fr), and Em7<sup>b</sup>5 (3fr). Features a triplet in the treble and a 7th fret barre in the bass.

D<sup>7</sup>
Gm<sup>7</sup>
Fm<sup>7</sup>
E<sup>9</sup>maj<sup>7</sup>

D<sup>7</sup>b9
G
D/F<sup>♯</sup>
Em<sup>7</sup>
Em<sup>7</sup>/D
Cmaj<sup>7</sup>
Bm<sup>7</sup>

B<sup>b</sup>
Am<sup>11</sup>
N.C.

Cm
Am<sup>7</sup>b5
A<sup>b</sup>7
G<sup>7</sup>

The girl in the oth- er room she sti - fles a yawn ad -

Cm
Cm/B<sup>b</sup>
E<sup>b</sup>/F
Fm<sup>9</sup>
Fm<sup>7</sup>

-just - ing the strap of her gown. she toss - es her tress - es,

C<sup>7</sup>sus<sup>4</sup>/G
Cm
Cm/B<sup>b</sup>
A<sup>b</sup>7<sup>b</sup>5

her lov - er un - dres - ses. turn - ing the last lamp - light

Dm<sup>7</sup><sup>b</sup>5
G<sup>7</sup>
Cm<sup>9</sup>
Am<sup>7</sup><sup>b</sup>5
A<sup>b</sup>7

down. What's that voice we're hear - ing? We should be sleep -

G<sup>7</sup>+
Cm
Cm/B<sup>b</sup>
Bmaj<sup>7</sup>
Emaj<sup>7</sup>

- ing. could that be some - one who's weep - ing?

**Chords:** G<sup>b</sup>/B, Emaj<sup>7</sup>, Gm, Em<sup>7b5</sup>, E<sup>b7</sup>, D<sup>7</sup>, Gm, Fm<sup>9</sup>, Cm<sup>9</sup>, Cm/B, Am<sup>11</sup>, D<sup>7</sup>, G, D/F<sup>#</sup>, Em<sup>7</sup>, Cmaj<sup>7</sup>, Bm<sup>7</sup>, B<sup>b6</sup>, Asus<sup>4</sup>, N.C., E<sup>b</sup>

**Lyrics:**
  
 May - be she's there and may - be there's...
   
 no-thing to see, it's just a trace of what used to be... The
   
 girl in the oth-er room... she dark - ens her lash and blush -
   
 - es she seems to look fam - il - iar.

**Performance Notes:** rit.



# Temptation

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Words & Music by Tom Waits

Laid back groove ♩ = 106

Musical notation for the first system, featuring a piano accompaniment with Cm and G7 chords and a bass solo. The bass line is marked "bass solo".

Musical notation for the second system, featuring a piano accompaniment with Cm and G7 chords.

Musical notation for the third system, featuring a piano accompaniment with Cm and N.C. chords.

Musical notation for the fourth system, featuring a vocal line and piano accompaniment with Cm and G7 chords. The lyrics are: "Rust-ed bran-dy in a dia-mond glass ev-'ry-thing is mad".



Cm 3fr G7 3fr  
 — from dreams — time is made from hon-ey slow — and sweet — on - ly the fools —

Cm 3fr Fm  Cm 3fr G7 3fr  
 — know what it means — Temp - ta - tion, — temp - ta -

Cm 3fr Fm  Cm 3fr D7   
 - tion, — temp - ta - tion, — I — can't re -

Gaug7 3fr N.C. Cm 3fr G7 3fr  
 - sist. Well I — know — that he is made of smoke but I have lost my

The image shows a musical score for a piece titled "Boogie Woogie". It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The piano part features a steady eighth-note bass line and chords in the right hand. Chord diagrams for guitar are provided above the vocal line for each system. The lyrics are: "way ay he knows that I am broke but I must pay yeah Temp - ta - tion ooh temp - ta - tion I can't re - sist". The score ends with a "guitar solo" section in the piano part, marked with a triplet and a glissando.

Chord diagrams shown:

- Cm (3rd fret)
- G7 (3rd fret)
- Cm (3rd fret)
- Fm (3rd fret)
- Cm (3rd fret)
- G7 (3rd fret)
- Cm (3rd fret)
- Fm (3rd fret)
- Cm (3rd fret)
- D7 (3rd fret)
- Cm (3rd fret)
- G7 (3rd fret)



Musical notation system 1. Chords: Cm, G7. Includes treble and bass staves with musical notes and chord diagrams.

Musical notation system 2. Chords: Cm, Fm, Cm. Includes treble and bass staves with musical notes and chord diagrams.

Musical notation system 3. Chords: G7, Cm, Fm. Includes treble and bass staves with musical notes and chord diagrams.

Musical notation system 4. Chords: Cm, D7#9, G7. Includes treble and bass staves with musical notes and chord diagrams. Includes the text "Dutch pink" and "end solo".

Cm  3fr G7  3fr Cm  3fr

and It - a - lian blue\_ he's there\_ wait - ing for\_ you\_



G7  3fr Cm  3fr

My will\_ has dis - ap-peared now con-fu-sion is oh so clear, temp -



Fm  Cm  3fr G7  3fr Cm  3fr

- - ta - tion,\_ temp - ta - tion,\_



Fm  Cm  3fr D7  3fr Gaug7  3fr N.C.

temp - ta - tion\_ I can't re - sist.





Cm G7 Cm

Mm wo wo oh

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'Mm' followed by a half note 'wo'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Cm and G7 are provided above the staff.

G7 Cm Edim7

mm wo Mm woo wo wo

Detailed description: This system contains measures 3 and 4. Measure 3 features a triplet of eighth notes 'mm wo'. Measure 4 contains the lyrics 'Mm woo wo wo'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for G7, Cm, and Edim7 are shown above the staff.

Fm Cm G7 Cm

Temp - ta - tion sha - dum - down temp - ta - tion

Detailed description: This system contains measures 5 and 6. Measure 5 has the lyrics 'Temp - ta - tion' and measure 6 has 'sha - dum - down temp - ta - tion'. The piano accompaniment includes a triplet of eighth notes in measure 5. Chord diagrams for Fm, Cm, G7, and Cm are provided above the staff.

Fm Cm D7 G7 N.C.

Temp - ta - tion, I can't re - sist.

guitar solo

Detailed description: This system contains measures 7 and 8. Measure 7 has the lyrics 'Temp - ta - tion,' and measure 8 has 'I can't re - sist.'. The piano accompaniment concludes with a 'guitar solo' section. Chord diagrams for Fm, Cm, D7, and G7 are shown above the staff.

Musical notation system 1. Chords: Cm, G7, Cm. Includes guitar chord diagrams for Cm and G7 with '3fr' marking.

Musical notation system 2. Chords: Cm, G7, Cm. Includes guitar chord diagrams for Cm and G7 with '3fr' marking.

Musical notation system 3. Chords: Fm, Cm, G7. Includes guitar chord diagrams for Fm, Cm, and G7 with '3fr' marking. Includes the instruction 'R..H.'.

Musical notation system 4. Chords: Fm, Cm, D7. Includes guitar chord diagrams for Fm, Cm, and D7 with '3fr' marking.

Musical notation system 5. Chords: Cm, G7, Cm. Includes guitar chord diagrams for Cm and G7 with '3fr' marking. Ends with the instruction 'Repeat to fade'.



# Love Me Like a Man

Words & Music by Chris Smither

Adapted by Bonnie Raitt

Blues Shuffle (♩ = 96+)

N.C.

The musical score is written for piano in 12/8 time, featuring a bluesy melody in the right hand and a steady bass line in the left hand. The key signature has one flat (B-flat). The score consists of five systems of two staves each. The first system includes a triplet in the right hand. The second system features a melodic line in the right hand with grace notes. The third system has a more complex melodic line in the right hand. The fourth system includes a triplet in the right hand. The fifth system features a melodic line in the right hand with grace notes. The score ends with a final chord in the left hand.

C<sup>7</sup> Dm(/C) C F(/C) C<sup>7</sup> Dm(/C) C F(/C)

Men I've been see - ing ba - by, got their soul up - on a shelf... You

(8)

C<sup>7</sup> Dm(/C) C F(/C) C<sup>7</sup> Dm(/C) C

know they could nev - er love me when they can't ev - en love them - selves... And I

(8)

Cm(/F) B<sup>b</sup>(/F) F<sup>7</sup> B<sup>b</sup>(/F) F<sup>7</sup> B<sup>b</sup>(/F) Cm(/F) B<sup>b</sup>(/F)

need some - one to love me, ... some - one who real - ly un - der-

(8)

C<sup>7</sup> Dm(/C) C F(/C) C<sup>7</sup> Dm(/C) C F(/C)

stands, who won't

(8)

G<sup>7</sup> C(/G) Dm(/G) C(/G) F<sup>7</sup> N.C.

put them-selves a - bove me, who'll just love me like a man

(8)

C(/E) F F<sup>dim</sup> G<sup>13</sup>

I've

*cresc.* *f*

C<sup>7</sup> Dm(/C) C F(/C) C<sup>7</sup> Dm(/C) C F(/C)

ne - ver seen such lo - sers dar - lin', ev - en though I tried to find a

*mf*

C<sup>7</sup> Dm(/C) C F(/C) C<sup>7</sup> Dm(/C) C F(/C)

man who could take me home... 'stead of ta - kin' me for a ride. And I need

Cm(/F) B<sup>b</sup>(/F) F<sup>7</sup> B<sup>b</sup>(/F) Cm(/F) B<sup>b</sup>(/F) F<sup>7</sup> B<sup>b</sup>(/F)

some - one to love me, — dar - ling I know you

C<sup>7</sup> Dm(/C) C C<sup>7</sup>#9 C<sup>7</sup> Dm(/F)

can. — Don't you

G<sup>9</sup> F<sup>13</sup>

put your - self a - bove me you just love me like

This musical score is arranged for guitar, piano, and bass. It features a variety of musical notations and guitar-specific instructions. The guitar part includes a 'guitar solo' section and a 'bend up' instruction. The piano part is written in a grand staff (treble and bass clefs). The bass part includes a 'bass cue' section. Chord diagrams are provided for several chords: C7, F, F#dim, G13, C7#9, F13b9, and F9. The score is divided into four systems, each containing staves for guitar, piano, and bass. The guitar staff uses a treble clef, the piano staff uses a grand staff, and the bass staff uses a bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature.

Chord diagrams shown:

- C7
- F
- F#dim
- G13
- C7#9
- F13b9
- F9

Instructions and markings:

- a man
- guitar solo
- bend up
- bass cue

This musical score is arranged in five systems, each containing a guitar part and a piano accompaniment. The guitar part is written in a single staff with a key signature of one flat and a 3/4 time signature. The piano accompaniment is written in two staves (treble and bass clef). Chord diagrams are provided above the guitar staff for various chords, including C#9, Dm(C), G7, Eb(F), Bb(F), F, F6, C, F, F#dim, G, G13, C, and F#9. Performance instructions such as 'bend' are placed above the guitar staff. The piano part features complex textures, including triplets and dense chordal structures. The score concludes with a double bar line and repeat dots.



First system of musical notation. It consists of a guitar staff with three chord diagrams: C, Db9, and C. Below the guitar staff are two staves for piano accompaniment. The piano part features a complex rhythmic pattern with many beamed notes and rests.

*double-time feel to \**

Second system of musical notation. It features guitar chord diagrams for F13, Gb13, and F13. The piano accompaniment continues with a similar complex rhythmic pattern.

Third system of musical notation. It features guitar chord diagrams for Csus4, C7, F(D), C7, Dm(C), C, and F(Ab). The piano accompaniment continues with a similar complex rhythmic pattern.

Fourth system of musical notation. It features guitar chord diagrams for G7, Eb(F), Bb(A), Ab(Bb), and Bb/B. The piano accompaniment continues with a similar complex rhythmic pattern.

This musical score is for the song 'Boogie Woogie'. It is written for guitar and piano. The guitar part is in the key of C major and uses a 12-string configuration. The piano accompaniment is in the key of B-flat major. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system shows the beginning of the piece with the vocal line starting on 'They'. The second system contains the lyrics 'all want me to rock them like my back ain't got no bone.' The third system contains the lyrics 'Wan-na man to rock me like my back - bone... was his own...'. The fourth system contains the lyrics 'Dar - lin' I know you'. The guitar chords are indicated by diagrams above the staff, and the piano accompaniment is shown in a grand staff format.

**Guitar Chords:**  
 Cm<sup>7</sup>, F, NC.(F#), G<sup>13</sup>, C<sup>7</sup>, Dm(/C), C, F(/C), C<sup>7</sup>, Dm(/C), C, F(/C), C<sup>7</sup>, Dm(/C), C, F(/C), Cm(/F), B<sup>b</sup>(/F), F<sup>7</sup>, B<sup>b</sup>(/F), Cm(/F), B<sup>b</sup>(/F), F<sup>7</sup>

**Vocal Lyrics:**  
 They...  
 all want me to rock them like my back ain't got no bone.  
 Wan-na man to rock me like my back - bone... was his own...  
 Dar - lin' I know you

C7  Dm(C)  C  F(C)  C7#9  C7  Dm(F) 

can. Be

G9  C(G)  G9  Gb9  F9 

-lieve me when I tell you, you can love me like a man.

C7  F  F#dim  G13 

C  F13 



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines, with a slur over the first few notes in the treble staff.

NC.(F7)

Second system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines, with a slur over the first few notes in the treble staff.

Third system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines, with a slur over the first few notes in the treble staff.

G13

30

F13

30

Fourth system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines, with a slur over the first few notes in the treble staff. Two guitar chord diagrams are included: G13 (30) and F13 (30).

First system of musical notation. It includes a guitar chord diagram for G7 (x02332) and a piano accompaniment. The piano part consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. The key signature has one flat (Bb).

Second system of musical notation. It includes guitar chord diagrams for C#11 (x34555) and F13 (x34532). The piano accompaniment continues with a treble clef staff featuring some chords and a bass clef staff with a bass line. The key signature has one flat (Bb).

Third system of musical notation. It starts with a 'N.C.(C7)' marking. The piano accompaniment features a treble clef staff with a complex melodic line including a quintuplet and a bass clef staff with a bass line. The key signature has one flat (Bb).

Fourth system of musical notation. It includes a guitar chord diagram for F9 (x34532). The piano accompaniment continues with a treble clef staff with chords and a bass clef staff with a bass line. The key signature has one flat (Bb).

NC.(C7)

Musical notation for the first system, featuring piano accompaniment with chords and melodic lines in both hands. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving bass lines.

G13

G<sup>b</sup>13

F13

Musical notation for the second system, including guitar chord diagrams for G13, G<sup>b</sup>13, and F13. The notation shows a melodic line in the right hand and a bass line in the left hand, with some notes tied across measures.

(C)

(E)

(F)

(F#)

(G)

D<sup>b</sup>13

Musical notation for the third system, showing a sequence of chords: (C), (E), (F), (F#), (G), and D<sup>b</sup>13. The notation features a steady bass line in the left hand and a melodic line in the right hand.

C7#9

NC.

D<sup>b</sup>9

C7#9

NC.

D<sup>b</sup>9

Musical notation for the fourth system, including lyrics: "Came all sad and lone - ly, I feel like I wan - na cry". The notation shows a vocal line in the right hand and piano accompaniment in the left hand.



C7#9 NC.

wan - na man to hold me, not some fool who'll ask me why. And I need

drums  
*P*

Cm7(F) Bb(F) F7 Bb(F) Cm(F) Bb(F) F7 Bb(F)

some-one who'll love me, ba - by, you can

C7 Dm(C) C F(C) C7 Dm(C) C F(C)

Don't you ev - er put

G7 C(G) G7 Gb7 Cm7(F) F9(D)

your - self a - bove me, just love me like a man

C#9 F (F#) (G) Db9

guitar

NC. F13 C#11 C#11 Db9

C F13b9 F13 F13b9 F13 F13b9 F13 C#11

Chord diagrams: C, B<sup>b</sup>9, A7#5(#9), Dm, N.C., C<sup>b</sup>9, C<sup>b</sup>11, C<sup>b</sup>11

The first system of the musical score consists of three staves. The top staff is a single bass clef line with a 7/8 time signature. The middle and bottom staves are a grand staff with a treble clef on top and a bass clef on the bottom. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. Chord diagrams are placed above the staves, corresponding to the chords being played in the piano accompaniment.

Chord diagrams: Dm<sup>11</sup>, Dm<sup>9</sup>, G<sup>13</sup>, Em<sup>7</sup>, A<sup>13</sup>, D<sup>9</sup>, G<sup>13</sup>, D<sup>b9#11</sup>

The second system of the musical score continues the piece. It features the same three-staff layout. A dashed line labeled '8<sup>me</sup>' spans across the middle and bottom staves, indicating an eighth-measure rest. The piano accompaniment continues with various chords and rhythmic patterns.

Chord diagrams: N.C., C<sup>b</sup>9#11, C, F<sup>13</sup>, C#11

The third system of the musical score concludes the piece. It features the same three-staff layout. The piano accompaniment continues with various chords and rhythmic patterns, ending with a final chord.



First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The music consists of eighth and quarter notes in both staves, with a key signature of one flat.

Second system of musical notation. It includes three guitar chord diagrams: C13, F9, and F#dim. The treble clef staff features a four-measure slur and a three-measure slur. The bass clef staff has a piano (*p*) dynamic marking and a *sub.f* marking. The key signature remains one flat.

Third system of musical notation. The treble clef staff contains a series of chords and melodic lines. The bass clef staff continues the accompaniment with chords and moving lines. The key signature is one flat.

Fourth system of musical notation. The treble clef staff has a dense texture of sixteenth notes. The bass clef staff has a forte (*ff*) dynamic marking. The system concludes with a final chord and a fermata.

# Almost Blue

Words & Music by Elvis Costello

Slow, freely and with expression

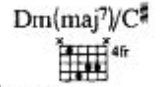
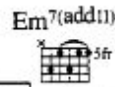
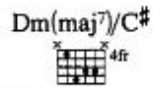
N.C.

Piano introduction in 4/4 time, key of B-flat major. The music is marked 'N.C.' (No Chords). The right hand plays chords in the upper register, while the left hand plays a simple bass line. Performance instructions include 'rit.' (ritardando) and 'quicker'.

Settle into tempo










Piano accompaniment for the first system, continuing from the introduction. It features a steady bass line and chords in the right hand. The tempo instruction 'Settle into tempo' is placed above the staff.

♩ = 56 very slow and gentle

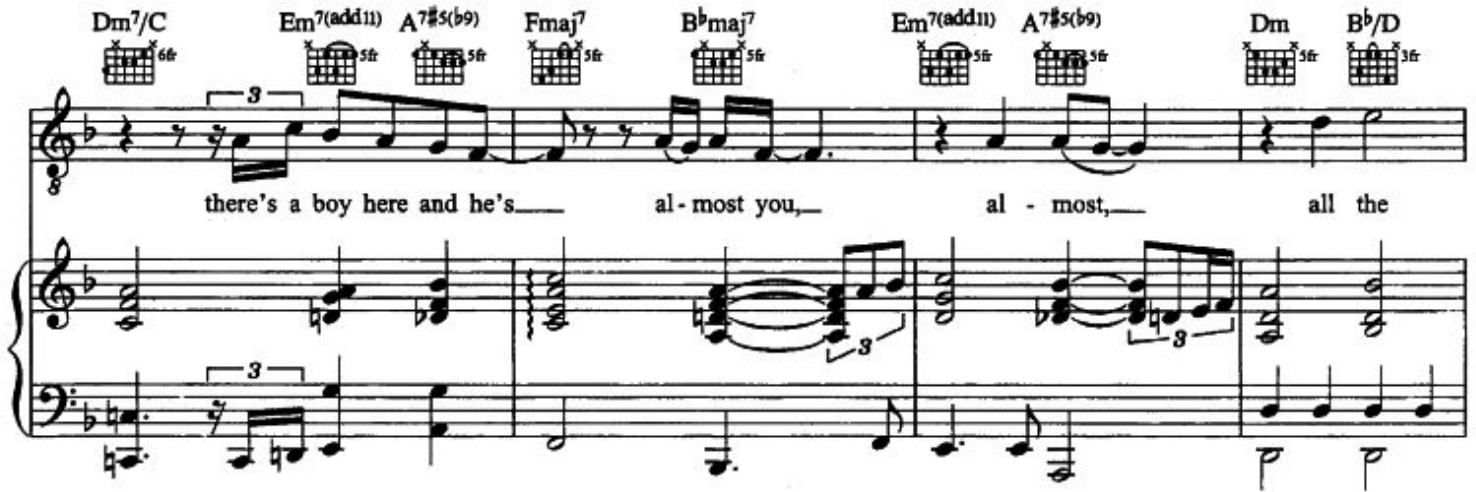


Vocal line and piano accompaniment for the first system. The vocal line is in 4/4 time, starting with a triplet. The piano accompaniment provides harmonic support. Lyrics are: "Al-most blue al - most. do - ing things we used to do".



Dm7/C  6fr  
 Em7(add11)  5fr  
 A7#5(b9)  5fr  
 Fmaj7  5fr  
 Bbmaj7  5fr  
 Em7(add11)  5fr  
 A7#5(b9)  5fr  
 Dm  5fr  
 Bb/D  3fr






there's a boy here and he's al - most you, al - most, all the



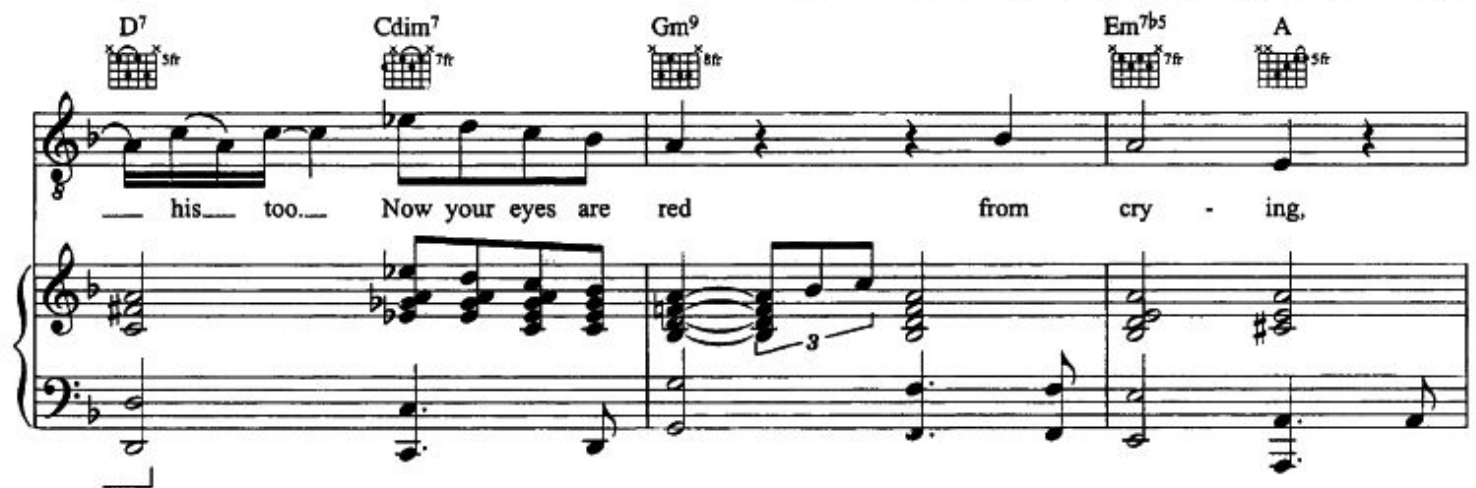
Dm6  3fr  
 Bb/D  3fr  
 Fmaj7  5fr  
 Eb9#11  6fr





things that your eyes once pro-mised I see in



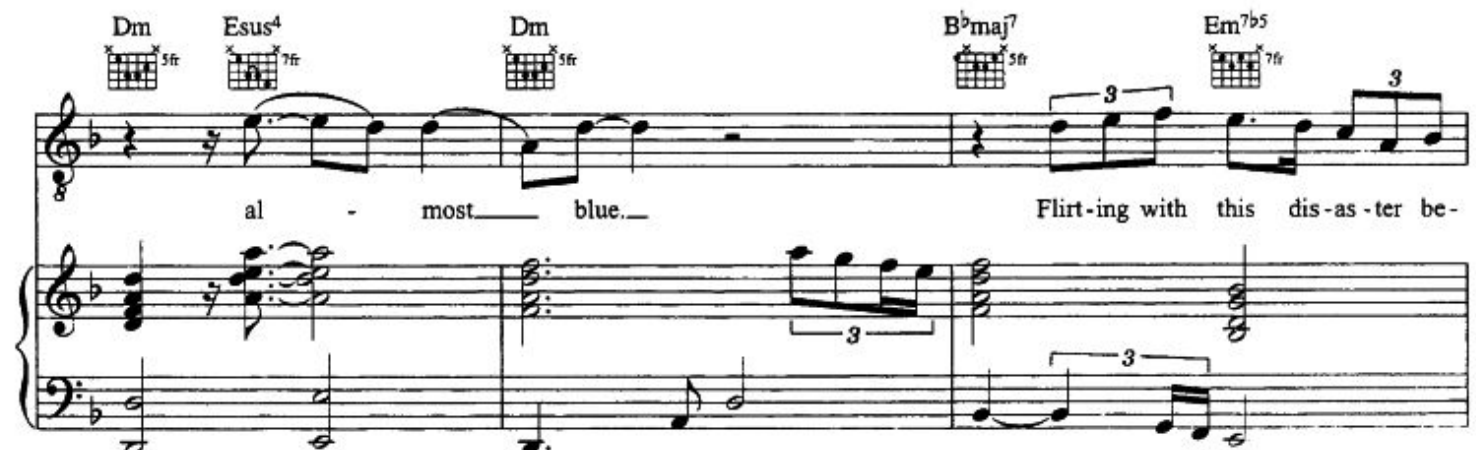
D7  5fr  
 Cdim7  7fr  
 Gm9  8fr  
 Em7b5  7fr  
 A  5fr

his too. Now your eyes are red from cry - ing,



Dm  5fr  
 Esus4  7fr  
 Dm  5fr  
 Bbmaj7  5fr  
 Em7b5  7fr

al - most blue. Flirt-ing with this dis-as-ter be-



Fmaj7 Gm Em7b5 Bb Bb<sup>aug</sup> A7#5

-came me\_ it named me as the fool who on - ly\_ aimed to be,

Dm Dm(maj7)/C# Dm7/C Em7(add11) A7#5(b9) Dm Dm(maj7)/C#

al-most blue, it's al-most touch-ing, it will al-most do,

Dm7/C Em7(add11) A7#5(b9) Fmaj7 Bbmaj7 Em7b5 A7#5 A13b9

there is part of me that's al - ways true, al - ways...

Dm Bb/D Dm6 Bb/D

Not all\_ good things\_ come to an end now\_ it is\_

**Fmaj<sup>7</sup>** **E<sup>b</sup>9#11** **Am/D** **Cdim<sup>7</sup>**

on - ly a cho - sen few — I have seen such

**Gm<sup>9</sup>** **B<sup>b</sup>maj<sup>7</sup>/F** **Em<sup>7</sup>b<sup>5</sup>** **A<sup>7</sup>#<sup>5</sup>**

an un - hap - py cou - - - ple.

**Freely**  
**Dm<sup>9</sup>** **Em<sup>7</sup>b<sup>5</sup>**

Al - most me, al - most you, —

*bass cadenza*

**Dm<sup>9</sup>** **rit.**

al - most blue —

# I've Changed My Address

Words by Elvis Costello & Diana Krall

Music by Diana Krall

Slow blues feel ♩ = 66

A<sup>b</sup>7<sup>b</sup>5

Gaug<sup>7</sup>

A<sup>b</sup>7<sup>b</sup>5

An in - vi - ta - tion came my

Bm<sup>7</sup>

F<sup>#</sup>m<sup>7</sup>/B

Gaug<sup>7</sup>

F13

way know - ing it's dang - er - ous to fol - low that

C<sup>#</sup>m<sup>7</sup>

Cm<sup>6</sup>

C/F<sup>#</sup>

F<sup>#</sup>m11

N.C.

B<sup>7</sup><sup>#</sup>9

girl in her Sun - day suit would have for - bid - den it but since those days I've changed my

D7#9
G13
Bm7

ad - dress... I sit a - lone and drink it in

G7
F13
C#m7b13
Cm6
Cm(maj7)
C/F#

prac - tis - ing blow - ing up smoke rings... I learned of the sad - ness

F#m11
B7#9
C/C#
C

the beau - ty and bit - ter - ness, but since those days I've changed ev - ry - thing.

Eb/F
E/F#
Eb/F
E/F#
N.C.
Ab7

And some - times they would light it up I



Cm G/B Fm<sup>9</sup> A<sup>b</sup>m<sup>9</sup> A<sup>b</sup>/B<sup>b</sup>

ran my hands down... si - lent keys... for se - crets like these... and

C<sup>b</sup>maj<sup>7</sup> Emaj<sup>7</sup>(b<sup>5</sup>) B<sup>b</sup>7<sup>9</sup> B<sup>b</sup>13<sup>9</sup> To Coda ⊕

ev - er since they turn up on my fin - ger prints...

A<sup>b</sup>7<sup>b</sup>5 Bm<sup>9</sup> G<sup>7</sup>

I'm driv - ing back a - cross the bridge red light is hit - ting the rear...

F<sup>7</sup>11 C<sup>♯</sup>m<sup>7</sup>b<sup>13</sup> Cm<sup>6</sup> Cm(maj<sup>7</sup>) C/F<sup>♯</sup> N.C.

view and he'll won - der whe - ther

blonde hair cas-cades on black lea-ther, since then I've changed my ad-dress.

*piano solo*

**F#m11** **B7#9** **F7**  
**A<sup>b</sup>13** **Bm<sup>9</sup>** **G7** **F#7** **F7**  
**E7** **E<sup>b</sup>7** **Bm7/F#** **B7/F#**

The musical score is written in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The third system features a guitar line with chords and a piano accompaniment. The fourth system continues the guitar and piano accompaniment. The fifth system shows a piano solo with intricate triplets in both hands. Chord diagrams are provided for various chords: F#m11, B7#9, F7, Ab13, Bm9, G7, F#7, F7, E7, Eb7, Bm7/F#, and B7/F#.

Ab7 4fr  
Bm7

G7  
F#m11

C#m7b5 4fr  
Cm6  
F#m7b5

B7#9  
C/C# 4fr  
C 3fr  
D.S. al Coda  
end solo

♩ Coda  
Ab9 10fr  
Bm9 7fr  
G9 9fr  
Ac-ces-so-ry af-ter the fact I walked back in where

**Chords:** F#m11, C#m7b13, C6, C/F#, F#m11, B7#9, Em, C#m7b13, Cm6, C/F#, F#m7b5, B7#9, Em, Em7b5, B7, Em, Em7b5, F#m7b5, B7, B7#9, Em.

**Lyrics:**
  
I start-ed the bar plays the sports news to drown out the old ghosts that I knew. Oh
   
well I've changed my ad - dress and as I de - part - ed
   
I on - ly took what I need - ed I guess I've changed my ad - dress, I
   
guess I've changed my ad - dress, I guess I've changed my ad - dress.

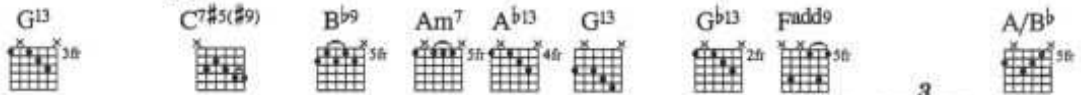
**Tempo:** *molto rit.*



# I'm Pulling Through

Words by Arthur Herzog Jr.  
Music by Irene Kitchings

Laid back swing  $\text{♩} = 64$



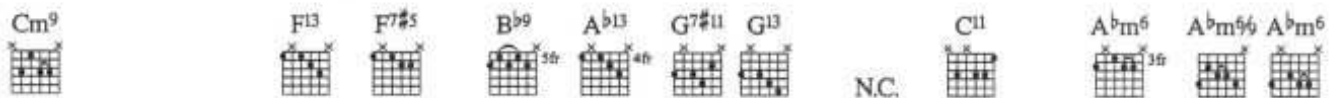
I'm pull-ing through and it's be-

*p*

pedal on each chord change



- cause of you... When I was strand-ed came your help - ing hand...



Lone-ly, hurt, I had not known which way to turn... un - til you said "Try smiles, not tears. Just

*ten.*

B<sup>b</sup>add9/D    D<sup>b</sup>9    C<sup>9</sup>    C<sup>13</sup>b9    Fmaj7    A/B<sup>b</sup>    A<sup>b</sup>7    Gm<sup>7</sup>

laugh and learn." I'm pulling through and it's because of you.

8<sup>th</sup>

Gm<sup>7</sup>    E<sup>b</sup>13(#9)    D7#5(#9)    G7    C<sup>13</sup>b9    Cm<sup>9</sup>    F13    B<sup>9</sup>

You made me see how lovely life could be, lift-ed up my heart and made me

B<sup>b</sup>add9    A<sup>b</sup>13    G7#11    B<sup>b</sup>m<sup>9</sup>    E<sup>b</sup>7    Gm<sup>9</sup>    C<sup>13</sup>b9    Fadd9

count the cost to find I'd gained not lost.

Gm<sup>9</sup> Gm<sup>9</sup>/C C<sup>13</sup> F<sup>9</sup>b Dm<sup>7</sup> Dm<sup>9</sup> Gm<sup>9</sup> C<sup>9</sup>#5

Fmaj<sup>7</sup> Fmaj<sup>7</sup>#5 D7#9 Gm<sup>9</sup> C<sup>13</sup>b9 B<sup>b</sup>13 Am<sup>7</sup> Dm<sup>7</sup>

Dm<sup>11</sup> G<sup>13</sup> A<sup>b</sup>m<sup>11</sup> Gm<sup>9</sup> C7#5(#9)

Fmaj<sup>7</sup> A/B<sup>b</sup> Gm<sup>9</sup> C<sup>13</sup>b9 F<sup>9</sup>

When I thought that hope was real-ly gone, you showed me I was  
 wrong. And you taught me how to car - ry on.  
 Thanks for the lift - ing time, and thanks for your song.  
 I'm pull - ing through and it's be - cause of you.

Detailed description: This is a musical score for a piece titled 'Boogie Woogie'. It is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score is divided into four systems, each containing a vocal line and a piano accompaniment. Above the vocal lines, guitar chords are indicated with diagrams showing fret numbers and string muting (e.g., 'x' for muted strings). The piano accompaniment features a steady bass line and a treble line with frequent triplets. The lyrics are: 'When I thought that hope was real-ly gone, you showed me I was wrong. And you taught me how to car - ry on. Thanks for the lift - ing time, and thanks for your song. I'm pull - ing through and it's be - cause of you.' The score concludes with a final chord, G#5.

Gm<sup>9</sup> Eb<sup>9</sup>#11 D7#5(#9) G<sup>13</sup>sus<sup>4</sup>

I'd do the same for you if your turn came.

bass cue 3

Cm<sup>9</sup> F<sup>13</sup> B<sup>b13</sup> A<sup>b13</sup> G<sup>13</sup>

Hope it ne - ver will, for I've been through the mill. I won't for-

Gm<sup>9</sup> Db<sup>9</sup>#11 C<sup>13</sup>b9 Fadd<sup>9</sup> D7#5(#9) Gm<sup>9</sup> C<sup>13</sup>b9

- get this debt, I'm pull - ing through.

bass cue



**Fmaj7** **B<sup>b</sup>dim7** **Gm<sup>9</sup>** **C<sup>9</sup>** **F13**

*piano solo*

This system contains the first two measures of the piece. The treble clef has a key signature of one flat and a common time signature. It features a melodic line with triplets and slurs. The bass clef provides harmonic support with chords and a bass line. Chord diagrams for Fmaj7, B<sup>b</sup>dim7, Gm<sup>9</sup>, C<sup>9</sup>, and F13 are shown above the staff.

**Gm(add9)** **E<sup>b</sup>9** **D<sup>9</sup>**

This system contains measures 3 and 4. The treble clef continues the melodic development with triplets and slurs. The bass clef features chords and a bass line. Chord diagrams for Gm(add9), E<sup>b</sup>9, and D<sup>9</sup> are shown above the staff.

**D<sup>9</sup>#5** **G<sup>9</sup>#5** **C<sup>7</sup>#5(#9)** **Cm11** **F<sup>7</sup>b9** **F<sup>7</sup>#5**

This system contains measures 5 and 6. It includes a double bar line and the number '11' below the staff. The treble clef has complex melodic lines with triplets and slurs. The bass clef has chords and a bass line. Chord diagrams for D<sup>9</sup>#5, G<sup>9</sup>#5, C<sup>7</sup>#5(#9), Cm11, F<sup>7</sup>b9, and F<sup>7</sup>#5 are shown above the staff.

**B<sup>b</sup>7** **A<sup>b</sup>9** **G<sup>9</sup>** **B<sup>b</sup>m<sup>9</sup>** **E<sup>b</sup>7** **Gm<sup>9</sup>** **C<sup>7</sup>#5(#9)**

This system contains measures 7 and 8. The treble clef continues with melodic lines and triplets. The bass clef has chords and a bass line. Chord diagrams for B<sup>b</sup>7, A<sup>b</sup>9, G<sup>9</sup>, B<sup>b</sup>m<sup>9</sup>, E<sup>b</sup>7, Gm<sup>9</sup>, and C<sup>7</sup>#5(#9) are shown above the staff.

Fmaj<sup>9</sup> Dm<sup>9</sup> D<sup>7</sup>alt Gm<sup>9</sup> Gm<sup>9</sup>/C F<sup>6</sup>9 E<sup>b</sup>9

7<sup>fr</sup> 3<sup>fr</sup> 4<sup>fr</sup> 3<sup>fr</sup> 7<sup>fr</sup> 3<sup>fr</sup> 5<sup>fr</sup>

When I thought that hope was real - ly gone...

Gm<sup>9</sup> C<sup>9</sup> Fmaj<sup>7</sup> Am<sup>7</sup>b5 D<sup>7</sup>b9 Gm(add9) Gm<sup>9</sup>/C B<sup>b</sup>13

3 3 3

you... showed me I was wrong... And you taught me how to

*bass cue*

Am<sup>11</sup> Dm Dm<sup>9</sup> G<sup>9</sup> Gm(add9) C<sup>7</sup>#5/G C<sup>7</sup>#5(b9)

3<sup>fr</sup> 3<sup>fr</sup> 3<sup>fr</sup> 3<sup>fr</sup>

car - ry on, thanks for the lift-ing time\_ and thanks for your song... I'm\_

$F^6$ 
 $A/B^b$ 
 $Gm^9$ 
 $C^{13}$ 
 $F^9$ 
 $Gm^9$ 
 $E^b9\#11$ 
 $D7\#5(\#9)$

pull-ing through and it's be - cause of you I'd do the same for you if

$G^{13}sus^4$ 
 $C^{13}b9$ 
 $C^9b13$ 
 $Cm^{11}$ 
 $F^{13}$

your turn came Hope it ne-ver will, for I've been

*bass cue*

**Straight 8's, rubato**

**rall.**

$B^b13$ 
 $A^b13$ 
 $G^{13}$ 
 $Gm^7$ 
 $D^b13\#11$ 
 $C^{13}b9$ 
 $F^5$ 
 $Fmaj^7$

through the mill I won't for - get this debt, I'm pull - ing through.

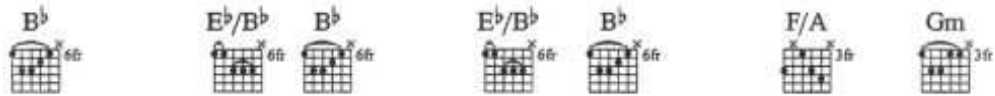
*guitar cue*

*(loco)*

# Narrow Daylight

Words by Elvis Costello & Diana Krall  
Music by Diana Krall

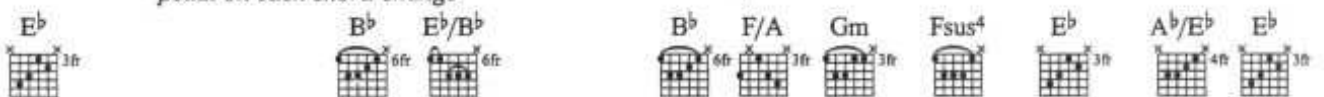
Straight 8ths ballad ♩ = 88



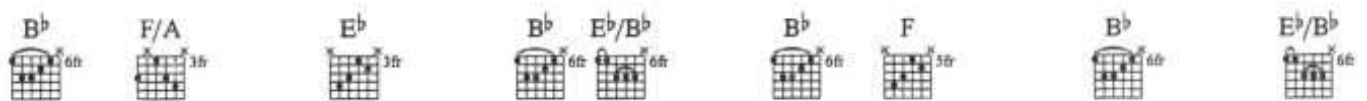
*espress.* Nar - row day - light

*P*

*pedal on each chord change*



en - tered my room... Shin - ing hours... were brief,...



win - ter is o - ver, sum - mer is near, are we strong - er than we be - lieve?\_\_\_\_\_

**Chords:** B<sup>b</sup>, E<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>, F/A, Gm

I walked through halls. of re - pu - ta - tion

**Chords:** E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>, F/A

a - mong the in - fa - mous too. As the cam - era clings. to the

**Chords:** Gm, Gm/F, E<sup>b</sup>, B<sup>b</sup>/D, Cm<sup>7</sup>, Cm<sup>7</sup>/F, F<sup>9</sup>

com - mon thread. be - yond all va - ni - ty, in - to a gaze. to shoot you

**Chords:** B<sup>b</sup>, E<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>, F, B<sup>b</sup>/F

through. Is the kind - ness we count up - on  
 up - on  
*ad lib. 2<sup>o</sup>*





E<sup>b</sup> B<sup>b</sup>/E<sup>b</sup> B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>/A Gm<sup>9</sup> Gm/F

This system contains the first two staves of music. The top staff is a single melodic line in G-flat major. The bottom two staves are a piano accompaniment. Above the top staff are seven guitar chord diagrams for E<sup>b</sup>, B<sup>b</sup>/E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>/A, Gm<sup>9</sup>, and Gm/F. The piano accompaniment features a steady bass line and chords in the right hand.

E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F E<sup>b</sup>add9 E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup>

This system contains the next two staves of music. The top staff continues the melody with a triplet of eighth notes. The bottom two staves continue the piano accompaniment. Above the top staff are eight guitar chord diagrams for E<sup>b</sup>, A<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, F, E<sup>b</sup>add9, E<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>, and E<sup>b</sup>/B<sup>b</sup>.

B<sup>b</sup> Fadd9 B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> F/A Gm<sup>7</sup> D.S. al Coda

Is the kind-ness we count

This system contains the third and fourth staves of music. The top staff continues the melody with a triplet. The bottom two staves continue the piano accompaniment. Above the top staff are six guitar chord diagrams for B<sup>b</sup>, Fadd9, B<sup>b</sup>, E<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>, F/A, and Gm<sup>7</sup>. The label "D.S. al Coda" is placed above the final chord diagram. The vocal line begins with the lyrics "Is the kind-ness we count".

⊕ Coda E<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>/D Gm<sup>7</sup> Cm<sup>7</sup> E<sup>b</sup>/F

up through the rocks to the old wood-en cross... it's a place where I can find some peace..

This system contains the final two staves of music. The top staff continues the vocal line with the lyrics "up through the rocks to the old wood-en cross... it's a place where I can find some peace..". The bottom two staves continue the piano accompaniment. Above the top staff are six guitar chord diagrams for E<sup>b</sup>, E<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>/D, Gm<sup>7</sup>, Cm<sup>7</sup>, and E<sup>b</sup>/F. The label "⊕ Coda" is placed above the first chord diagram.

B<sup>b</sup>addo E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>/F B<sup>b</sup> F/A Gm Gm/F

Nar - row day - light

E<sup>b</sup> B<sup>b</sup>addo E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> F/A Gm F<sup>sus</sup>4 E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>

en - tered my room. Shin - ing hours were brief;

B<sup>b</sup> F/A E<sup>b</sup> B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> poco rall. F

win - ter is ov - er, sum - mer is near. Are we strong - er than we be - lieve?.

E<sup>b</sup> A<sup>b</sup>/B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> slightly slower molto rall. P dim. pp

# Black Crow

Words & Music by Joni Mitchell

Gentle Latin rock ( $\text{♩} = 160$ )

*shaker*

*p*

*(shaker continues throughout)*

*p*

$B^b m(\text{add}9)$   $E^b m^6/B^b$   $B^b m(\text{add}9)$   $E^b m^6/B^b$

*p*

$B^b m(\text{add}9)$   $E^b m^6/B^b$   $B^b m(\text{add}9)$   $E^b m^6/B^b$

There's a

*p*

$B^b m$   $E^b m^{13}/B^b$   $B^b m$   $E^b m^{13}/B^b$

crow fly - ing dark and rag - ged tree to tree...



He's black as the high - way that's lead - ing me...



Now he's div - ing down to pick up on some - thing



shiny. I feel like that



black crow fly - ing in a blue



C/B<sup>b</sup>



sky—

*mf*

B<sup>b</sup>m(add9) E<sup>b</sup>m<sup>13</sup>/B<sup>b</sup> B<sup>b</sup>m<sup>11</sup> E<sup>b</sup>m<sup>6</sup>/B<sup>b</sup>






Took a fer-ry to the high - way— then I drove to a pon-toon plane—

*P* *mf*

B<sup>b</sup>m(add9) E<sup>b</sup>m<sup>13</sup>/B<sup>b</sup> F<sup>7</sup>sus<sup>4</sup> Fadd9






I took a plane to a ta - xi— and a ta - xi to a train.

D<sup>b</sup>m<sup>11</sup> G<sup>b</sup>m<sup>7</sup> G<sup>b</sup>m<sup>11</sup>





I've been trav - 'ling so — long— how— am I ev-er gon - na know my home.



when I see it a - gain? I am like a



black crow fly - ing in a blue,



*guitar solo (loco):*

blue sky.



*mf*

$B^{\flat}m^{11}$   
 $E^{\flat}13/G$   
 $E^{\flat}/F$

$D^{\flat}m^7$   
 $G^{\flat}m^7$

$A^{\flat}m(add9)$

$A^{\flat}m^{11}$   
 $G^{\flat}m^7$   
 $A^{\flat}m^7$

Musical notation for the first system, including guitar chord diagrams for C/B<sup>b</sup> and 5<sup>e</sup>.

Musical notation for the second system, including guitar chord diagrams for B<sup>b</sup>m(add9), E<sup>b</sup>m<sup>9</sup>/B<sup>b</sup>, B<sup>b</sup>m<sup>11</sup>, and B<sup>b</sup>m<sup>6</sup>.

lazily

In search of love and music my whole life has been.


Musical notation for the third system, including guitar chord diagrams for B<sup>b</sup>m<sup>11</sup>, B<sup>b</sup>m<sup>6</sup>, F<sup>13</sup>, and F<sup>7</sup>sus<sup>4</sup>.


Il-lu-mi-na-tion, cor-rup-tion, div-ing, div-ing, div-ing.

Musical notation for the fourth system, including guitar chord diagrams for B<sup>b</sup>m<sup>11</sup>, B<sup>b</sup>m<sup>6</sup>, F<sup>13</sup>, and F<sup>7</sup>sus<sup>4</sup>.


$D^{\flat}m^{11}$   $G^{\flat}m^7$   $G^{\flat}m^{11}$   $G^{\flat}m$   $G^{\flat}m^{11}$   


Div - ing down to pick up on ev - 'ry shi-



$A^{\flat}m^7$   $A^{\flat}m^{11}$   $A^{\flat}m^7$   $A^{\flat}m^{11}$   $A^{\flat}m^7$   $A^{\flat}m^{11}$   $A^{\flat}m^7$   $A^{\flat}m^{11}$   



ny thing. Just like that black.



$G^{\flat}m^{11}$   $A^{\flat}m^{11}$   

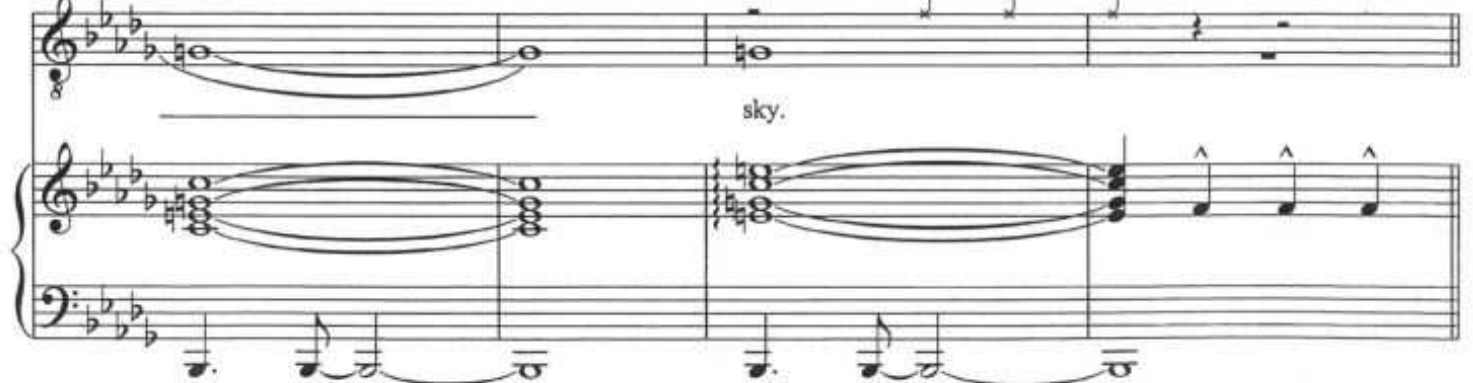

crow fly - ing in a blue.



$C/B^{\flat}$   


sky.

drums





B<sup>b</sup>m<sup>7</sup> 6fr  
B<sup>b</sup>m<sup>11</sup> 4fr  
E<sup>b</sup>m<sup>7</sup> 4fr

*piano solo*

The first system of music consists of two staves. The treble clef staff contains a melodic line with various ornaments and slurs. The bass clef staff provides a harmonic accompaniment. Above the treble staff, three guitar chord diagrams are provided: B<sup>b</sup>m<sup>7</sup> (6fr), B<sup>b</sup>m<sup>11</sup> (4fr), and E<sup>b</sup>m<sup>7</sup> (4fr). The instruction "piano solo" is written below the first few notes of the treble staff.

B<sup>b</sup>m<sup>11</sup> 4fr  
E<sup>b</sup>maj<sup>7</sup>/F 7fr

The second system continues the piano solo. The treble staff features a more active melodic line with slurs and accents. The bass staff continues with a steady accompaniment. Above the treble staff, two guitar chord diagrams are shown: B<sup>b</sup>m<sup>11</sup> (4fr) and E<sup>b</sup>maj<sup>7</sup>/F (7fr).

D<sup>b</sup>m<sup>11</sup> 7fr  
G<sup>b</sup>m<sup>7</sup>  
G<sup>b</sup>m<sup>11</sup> G<sup>b</sup>m<sup>7</sup>

The third system shows a dynamic shift to *f* (forte). The treble staff has a more complex texture with many beamed notes and slurs. The bass staff continues with a rhythmic accompaniment. Above the treble staff, four guitar chord diagrams are provided: D<sup>b</sup>m<sup>11</sup> (7fr), G<sup>b</sup>m<sup>7</sup>, G<sup>b</sup>m<sup>11</sup>, and G<sup>b</sup>m<sup>7</sup>.

G<sup>b</sup>m<sup>11</sup> G<sup>b</sup>m<sup>7</sup> A<sup>b</sup>m<sup>11</sup>

*f*

The fourth system continues the *f* section. The treble staff features dense chordal textures and slurs. The bass staff provides a steady accompaniment. Above the treble staff, three guitar chord diagrams are shown: G<sup>b</sup>m<sup>11</sup>, G<sup>b</sup>m<sup>7</sup>, and A<sup>b</sup>m<sup>11</sup>.

G<sup>b</sup>m<sup>11</sup>

The fifth system concludes the piece. The treble staff has a final melodic flourish with slurs and accents. The bass staff ends with a few notes. Above the treble staff, one guitar chord diagram is provided: G<sup>b</sup>m<sup>11</sup>.

**A<sup>b</sup>m11**

**C/B<sup>b</sup>**

*drums*

*dim.* *p*

**B<sup>b</sup>m11** **E<sup>b</sup>m13/B<sup>b</sup>** **B<sup>b</sup>m(add9)** **E<sup>b</sup>m13/B<sup>b</sup>**

I — looked at the morn - ing af - ter be - ing up — all — night —

**B<sup>b</sup>m(add9)** **E<sup>b</sup>m13/B<sup>b</sup>** **F<sup>7</sup>sus<sup>4</sup>**

I looked at my hag - gard face — I in the bath - room light —

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

D<sup>b</sup>m<sup>7</sup>

D<sup>b</sup>m<sup>6</sup>

D<sup>b</sup>m<sup>7</sup>

G<sup>b</sup>m<sup>7</sup>

I looked out the win - dow and saw

G<sup>b</sup>m<sup>11</sup>

G<sup>b</sup>m<sup>7</sup>

G<sup>b</sup>m<sup>11</sup>

G<sup>b</sup>m<sup>7</sup>

A<sup>b</sup>m<sup>7</sup>

A<sup>b</sup>m<sup>11</sup>

that rag - ged soul

A<sup>b</sup>m<sup>7</sup>

A<sup>b</sup>m<sup>11</sup>

A<sup>b</sup>m<sup>7</sup>

A<sup>b</sup>m<sup>11</sup>

A<sup>b</sup>m<sup>7</sup>

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

take flight I saw a black

G<sup>b</sup>m<sup>7</sup>

A<sup>b</sup>m<sup>7</sup>

crow fly - ing in a blue

C/B<sup>b</sup>  
x 0 0 2 3 5

sky. \_\_\_\_\_

sub p

sub. f

B<sup>b</sup>7sus<sup>4</sup>  
x 0 0 2 3 5

E<sup>b</sup>maj<sup>7</sup>/B<sup>b</sup>  
x 0 0 2 3 5

D<sup>b</sup>m<sup>11</sup>  
x 0 0 2 3 5

Dm<sup>11</sup> D<sup>b</sup>m<sup>11</sup> Dm<sup>11</sup> D<sup>b</sup>m<sup>11</sup>  
x 0 0 2 3 5 x 0 0 2 3 5 x 0 0 2 3 5 x 0 0 2 3 5

lay back

F#6 5th  
 Abm11

Gbm9 7th  
 Oh, I'm like a black crow

*mf*

Abm7 4th  
 C/Bb 16th  
 — fly - ing — in a blue —

*cresc.* *sub. mp*

sky,

*Repeat ad lib. to fade*



# I'm Coming Through

Words by Elvis Costello & Diana Krall

Music by Diana Krall

Gentle Latin rock ♩ = 144

D/C



musical score for the first system, including guitar, piano, and bass parts.

Guitar: D/C chord diagram shown above the staff.

Piano: *cymbal* marking above the first measure, *sim.* marking above the second measure.

Bass: *Ped.* marking below the first measure.

musical score for the second system, including piano and bass parts.

Piano: Continuation of the piano accompaniment.

Bass: Continuation of the bass line.

musical score for the third system, including guitar, piano, and bass parts.

Guitar: Chord diagrams for C% (x02321), D/E (x02321), C% (x02321), and Bm<sup>11</sup> (x02321).

Vocals: lyrics: "looked down at a spark - l'ing band and on - ly saw my mo - ther's hand. The"

Piano: Continuation of the piano accompaniment.

Bass: Continuation of the bass line.

*pedal on chord changes* marking below the piano part.

Am<sup>9</sup> Em<sup>7</sup> F#m<sup>9</sup>

things I've earned they ne-ver came too cheap, but then the like-

C E9

-ness on-ly goes so deep

*guitar cue*

F#m<sup>7</sup> F#m<sup>9</sup>

As clouds ap-proach the fac-ing shore,

and al-though two pairs of shoes sit by.

A<sup>#</sup>m7<sup>b5</sup> Am<sup>7</sup> Eadd9/G<sup>#</sup> Gm<sup>13</sup> F<sup>#</sup>m<sup>7</sup>

the door... I can't pre - tend I don't de - scend... I

C<sup>6</sup>

know I should be joy - ful now, but time means noth - ing... On -

Em<sup>11</sup> Em Em<sup>7</sup> Amadd9

- ly the love you gave to me will save me... I

D/G G<sup>6</sup> D/G Dadd9/G

think she knew... I

*cresc.*

D/G  10fr

Gmaj<sup>9</sup>  9fr

raise my voice and shake the walls, but if I chance to cry at all

*f* *mf*



A<sup>9</sup>  5fr

C/F  5fr

I hope you



F<sup>7</sup>m<sup>7</sup>  7fr

C<sup>9</sup>  7fr

D/E  3fr

N.C.

F<sup>9</sup>  7fr

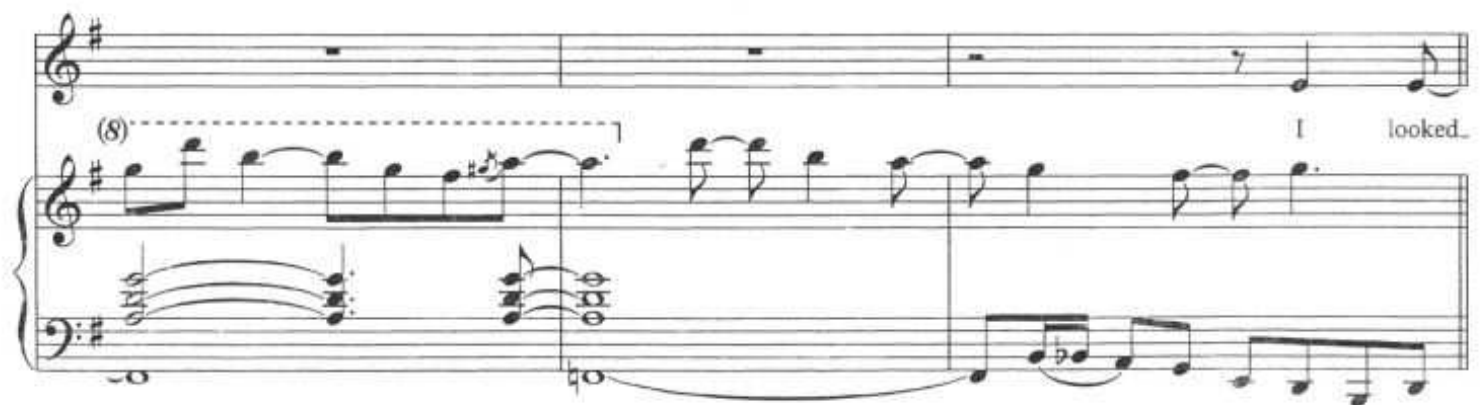
hear me now I'm coming through.

8<sup>va</sup>



(8)

I looked.



C#4 Em7 D/C C#4 Bm/C

down at a twist of lace and on - ly saw my fa -

Bm7 G/B Am9

- ther's face. The things we shared have

Em7 Em11 Dsus4 C

hurt us both so much some - times we each go pla - ces

Emaj7

*guitar cue (8vb.)*

love can't touch



A cal - en - dar marks days...

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The piano part includes a guitar chord diagram for F#m9 (7th fret) and a bass line with a chord diagram for E9b (6th fret).

to keep. The moon shone down...

The second system continues the vocal and piano parts. The piano accompaniment features a complex texture with multiple voices in both hands, including a guitar chord diagram for F#m9 (7th fret).

up - on chilled wat - ers run - ning deep. The

The third system shows the vocal line and piano accompaniment. The piano part has a steady bass line and a more active treble line.

veil so thin that light poured in. The sight

The fourth system concludes the page. It includes a guitar chord diagram for A#m7b5 (5th fret), Am7 (5th fret), Eadd9/G#, Gm13, and F#m9 (7th fret). The piano accompaniment features a guitar part marked '(gt.)' with a complex chordal texture.

C9# D/C Bm7/C D/C

was so as - ton - ish - ing the time meant no - thing. On -

bass cue

Em11 5fr Em7 7fr Am11 3fr

- ly a kiss that felt like this could move me.

D/G 10fr G6 8fr D/G 10fr A7sus4/G 10fr D/G 10fr G6 8fr D/G 10fr

think she knew.

cresc.

D/G 10fr Gmaj9 9fr Em11 5fr

raise my voice and shake the walls, but if I chance to cry at all

f mf

(bs.)

A<sup>9</sup> C/F

I hope you

F<sup>#</sup>m<sup>7</sup> C<sup>9</sup> D/E F<sup>9</sup>#11 guitar solo

hear me now I'm com-ing through.

8<sup>ve</sup>

C<sup>9</sup> Em<sup>9</sup> C<sup>9</sup> Bm<sup>add9</sup>

The image shows a page of sheet music for the song "I Hope You Hear Me Now". It includes a vocal line with lyrics, a piano accompaniment, and a guitar solo section. Chord diagrams are provided for various chords: A<sup>9</sup>, C/F, F<sup>#</sup>m<sup>7</sup>, C<sup>9</sup>, D/E, F<sup>9</sup>#11, C<sup>9</sup>, Em<sup>9</sup>, and Bm<sup>add9</sup>. Performance markings include "N.C." (no capo), "guitar solo", and triplet markings (3).

Am<sup>11</sup> Em<sup>9</sup> B<sup>7</sup>#5 D

This system contains the first two systems of musical notation. The first system includes guitar chord diagrams for Am<sup>11</sup>, Em<sup>9</sup>, B<sup>7</sup>#5, and D. The piano notation consists of a treble clef staff with a melody line and a grand staff (treble and bass clefs) with accompaniment. A triplet of eighth notes is marked with a '3' above the notes in the final measure of the first system.

D/C C E<sup>9</sup>

This system contains the second and third systems of musical notation. The second system includes guitar chord diagrams for D/C, C, and E<sup>9</sup>. The piano notation continues from the first system, with a triplet of eighth notes in the first measure of the second system. The third system shows the continuation of the piano accompaniment.

E<sup>9</sup> F<sup>9</sup> E<sup>9</sup> F#m<sup>11</sup>

This system contains the third and fourth systems of musical notation. The third system includes guitar chord diagrams for E<sup>9</sup>, F<sup>9</sup>, E<sup>9</sup>, and F#m<sup>11</sup>. The piano notation continues, featuring several triplet markings in the treble clef staff.

B B/E F#m<sup>11</sup>

This system contains the fourth and fifth systems of musical notation. The fourth system includes guitar chord diagrams for B, B/E, and F#m<sup>11</sup>. The piano notation continues, showing the final measures of the piece.

A<sup>#</sup>dim Am<sup>7</sup>

First system of musical notation. Treble clef staff contains a melodic line with triplets. Bass clef staff contains a bass line. Guitar accompaniment is shown in the middle staff with chords and fingerings.

Eadd9/G<sup>#</sup> Gm<sup>13</sup> F<sup>#</sup>m<sup>7</sup> C<sup>6</sup>

Second system of musical notation. Treble clef staff contains a melodic line with triplets. Bass clef staff contains a bass line. Guitar accompaniment is shown in the middle staff with chords and fingerings.

Em D/E

Third system of musical notation. Treble clef staff contains a melodic line with triplets. Bass clef staff contains a bass line. Guitar accompaniment is shown in the middle staff with chords and fingerings.





Amadd9 G/A Am<sup>7</sup>

Fourth system of musical notation. Treble clef staff contains a melodic line with triplets. Bass clef staff contains a bass line. Guitar accompaniment is shown in the middle staff with chords and fingerings.



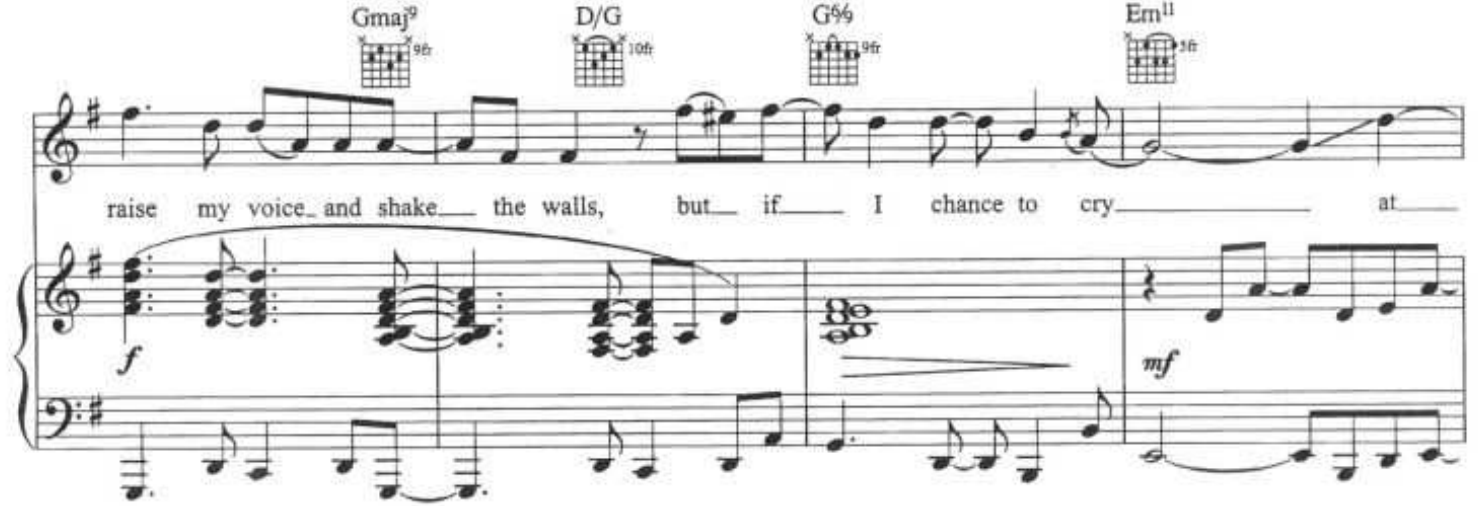
D/G  10th    G  7th    D/G  10th



Gmaj<sup>9</sup>  9th    D/G  10th    G<sup>9</sup>  9th    Em<sup>11</sup>  9th





raise my voice and shake the walls, but if I chance to cry at

*f* *mf*

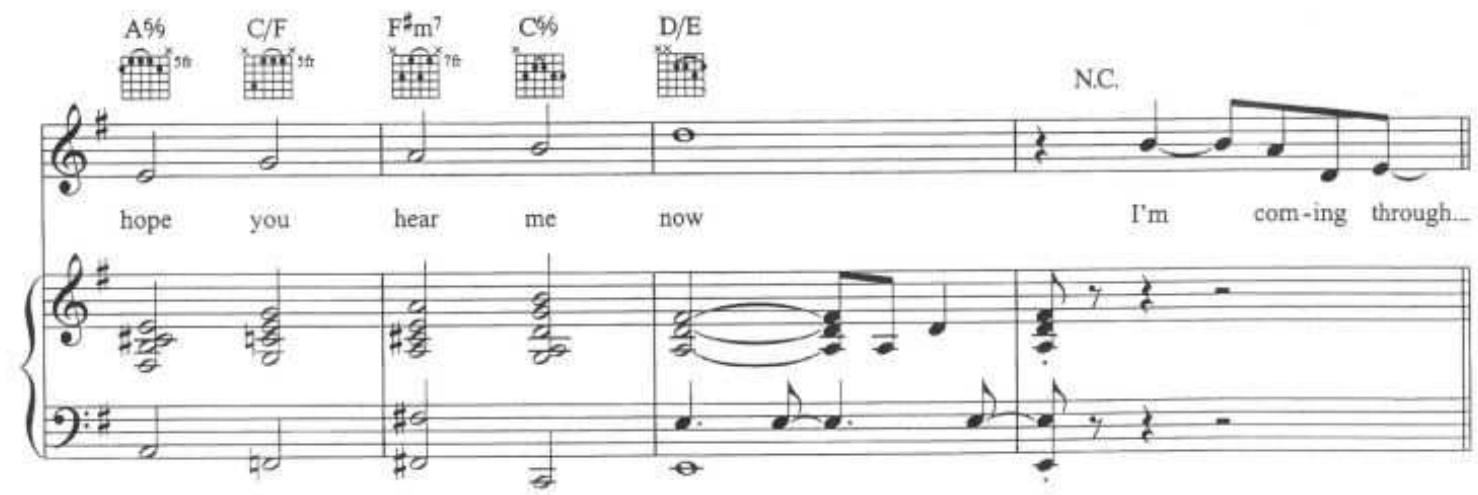


all



A<sup>9</sup>  5th    C/F  3rd    F<sup>#</sup>m7  7th    C<sup>9</sup>  3rd    D/E  3rd    N.C.

hope you hear me now I'm coming through...



F6#11  7th

*ad lib. to fade*

*guitar and bass play ad lib. fills to fade*

Ped.



# Departure Bay

Words by Elvis Costello & Diana Krall  
Music by Diana Krall

Gentle rock ballad ♩ = 108



The first system of music features a guitar part with four measures of chords: Fm7, Eb/G, Ab, Fm7, Eb/G, and Ab5. The piano accompaniment consists of a treble and bass clef with a 4/4 time signature. The melody is mostly rests in the first two measures, followed by a melodic line in the third and fourth measures.







*pedal on each chord change*



The second system shows the vocal melody starting with the lyrics "The fading scent of summer time". The guitar part has two measures: Fm and Db. The piano accompaniment continues with a steady bass line and chords in the right hand.



The third system continues the vocal melody with lyrics "- butus trees and firs. The glistening of rain". The guitar part has two measures: Eb and Fm. The piano accompaniment maintains the same rhythmic pattern.




- soaked moss... Go-ing to the Dai-ry Queen at dusk... Down nar - row roads...



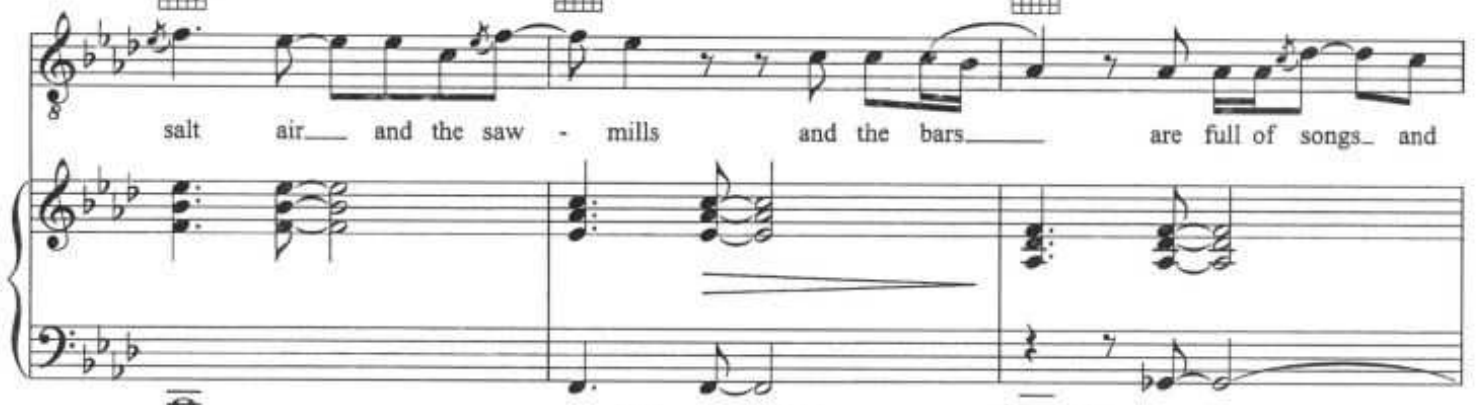



in au - turn... light... The



salt air... and the saw - mills and the bars... are full of songs... and







tears... To the pass-ing of the tug - boats and



E<sup>b</sup>/D<sup>b</sup> D<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>

peo-ple with their big i - deas.

Am(add9) Am F F/G G A<sup>5</sup>

I just get home, and then I leave a - gain.

Am F Cadd9

It's long a - go and far a - way. Now we're

E<sup>b</sup>/F E<sup>b</sup>add9/G E<sup>b</sup> E<sup>b</sup>/F E<sup>b</sup>add9/G Cm

— skim - ming stones, and ex - chan - ging rings. We're



E<sup>b</sup>/F    E<sup>b</sup>add9/G    A<sup>b</sup>maj<sup>7</sup>    A<sup>b</sup>maj<sup>9</sup>    B<sup>b</sup>/C

scat - ter - ing\_ and sail - ing from\_ De - par - - - - ture\_ Bay\_

Cm    Fm(add9)    D<sup>b</sup>maj<sup>7</sup>

The house was bare\_ of Christ - mas lights,\_ it

E<sup>b</sup>    Fm    Fm(add9)    D<sup>b</sup>maj<sup>9</sup>

came down hard that year\_ Out - side\_ in our o - ver - coats,\_

Fm    Gm(add11)    A<sup>b</sup>    A<sup>b</sup>add9

drink - ing down\_ to the bit - ter\_ end\_ Tryin' - to make\_ things right\_

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. Above the vocal lines, guitar chords are indicated with diagrams. The key signature has two flats (B-flat and E-flat). The first system has chords E<sup>b</sup>/F, E<sup>b</sup>add9/G, A<sup>b</sup>maj<sup>7</sup>, A<sup>b</sup>maj<sup>9</sup>, and B<sup>b</sup>/C. The second system has Cm, Fm(add9), and D<sup>b</sup>maj<sup>7</sup>. The third system has E<sup>b</sup>, Fm, Fm(add9), and D<sup>b</sup>maj<sup>9</sup>. The fourth system has Fm, Gm(add11), A<sup>b</sup>, and A<sup>b</sup>add9. The lyrics are: 'scat - ter - ing\_ and sail - ing from\_ De - par - - - - ture\_ Bay\_ The house was bare\_ of Christ - mas lights,\_ it came down hard that year\_ Out - side\_ in our o - ver - coats,\_ drink - ing down\_ to the bit - ter\_ end\_ Tryin' - to make\_ things right\_'. There are triplets in the piano accompaniment of the third system.



like my moth-er— did.



Last year\_ we were laugh - ing, we sang\_ in church so beau - ti - fully... Now her



per-fume's on the bath-room coun - ter and I'm sit-ting in the back pew\_\_\_\_\_ cry-



- ing. I just get home,\_\_\_\_\_ and



G
A<sup>5</sup>
A<sup>5</sup>add9
Am(add9)
Am<sup>7</sup>
Fadd9

C
E<sup>b</sup>/F
E<sup>b</sup>add9/G
E<sup>b</sup>

E<sup>b</sup>/F
E<sup>b</sup>add9/G
Cm
E<sup>b</sup>/F
E<sup>b</sup>add9/G
A<sup>b</sup>maj<sup>7</sup>
A<sup>b</sup>maj<sup>9</sup>

B<sup>b</sup>/C
Cm

then I leave a - gain. It's long a - go and far a - way.

Now we're skim - ming stones, and ex -

-chang - ing rings. We're scat - ter - ing and sail - ing from De -

-par - ture Bay.

Detailed description: This is a musical score for a song. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Above the vocal line, there are guitar chord diagrams for various chords: G, A5, A5add9, Am(add9), Am7, Fadd9, C, Eb/F, Ebadd9/G, Eb, Eb/F, Ebadd9/G, Cm, Eb/F, Ebadd9/G, Abmaj7, Abmaj9, Bb/C, and Cm. The lyrics are: 'then I leave a - gain. It's long a - go and far a - way. Now we're skim - ming stones, and ex - -chang - ing rings. We're scat - ter - ing and sail - ing from De - -par - ture Bay.'

A<sup>b</sup>/C      B<sup>b</sup>/C      Cm<sup>11</sup>

A<sup>b</sup>/C      A<sup>b</sup>maj<sup>9</sup>(#11) A<sup>b</sup>maj<sup>13</sup>      B<sup>b</sup>/C      Cm

Fm(add9)      D<sup>b</sup>      E<sup>b</sup>

song plays on the gra - mo - phone, and thoughts turn back to life.

Fm(add9)      D<sup>b</sup>maj7

We took the long way to get back.

Fm7



E♭add9/G



A♭



like driv-ing o-ver the Ma - la- hat... Now a sea - plane... drones...

*guitar cue*

D♭



Cm11



and time... has flown... I won't miss all the glam -

Fm7



Fm9



A♭/G♭



Fm7



E♭/G



- our while my heart is beat-ing and the li - lacs bloom... But who knew... when I start-



$A^b$ 
 $E^badd11/D^b$ 
 $D^b$ 
 $E^badd11/D^b$

- ed      that I'd find a love and bring him home?—

$D^b$ 
 $Am$ 
 $Fadd9$ 
 $F/G$ 
 $G$

Just get me there, —      and one day — we'll stay..

*guitar cue*

$A^5$ 
 $Am$ 
 $Fadd9$

A — long — time — off and far a —

Cadd9 F/C Eb/F Ebadd9/G Eb

-way. Now we're skim - ming stones, and ex-

This system contains the first two measures of the piece. It features a vocal line starting with a whole note rest followed by a half note 'way'. The piano accompaniment begins with a half note chord in the right hand and a half note bass line in the left hand. Chord diagrams for Cadd9, F/C, Eb/F, Ebadd9/G, and Eb are provided above the staff.

8 Eb/F Ebadd9/G Cm Eb/F Ebadd9/G Abmaj7 Ab6/6

-chan - ging rings. We're scat - ter - ing and div - ing in De-

This system covers measures 3 and 4. The vocal line continues with 'chan - ging rings.' and 'We're scat - ter - ing and div - ing in De-'. The piano accompaniment features a more active right hand with eighth notes and a steady bass line. Chord diagrams for Eb/F, Ebadd9/G, Cm, Eb/F, Ebadd9/G, Abmaj7, and Ab6/6 are shown above the staff.

Bb/C Cm

-par - ture Bay. guitar cue

This system contains measures 5 and 6. The vocal line has a long note for '-par' followed by a rest and then 'ture Bay.'. A 'guitar cue' is indicated above the staff. The piano accompaniment has a sustained chord in the right hand and a moving bass line. Chord diagrams for Bb/C and Cm are provided above the staff.

Fm11 Ebadd9/G Abmaj9 Ab6/6 Bb/C Cm

pochiss. rall. molto rall. 8va

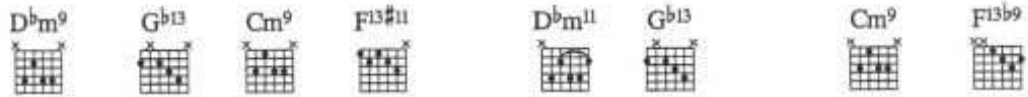
This system covers measures 7 and 8. The piano accompaniment becomes more complex with a 'pochiss. rall.' (very little ritardando) and 'molto rall.' (much ritardando) marking. An '8va' marking indicates an octave shift in the right hand. Chord diagrams for Fm11, Ebadd9/G, Abmaj9, Ab6/6, Bb/C, and Cm are shown above the staff.

# I'll Never Be The Same

Words by Gus Kahn  
Music by Matt Malneck & Frank Signorelli

Very freely, espressively

Colla voce (♩ = c.92)



I'll ne - ver be the same.

*(long)*

*rall.*

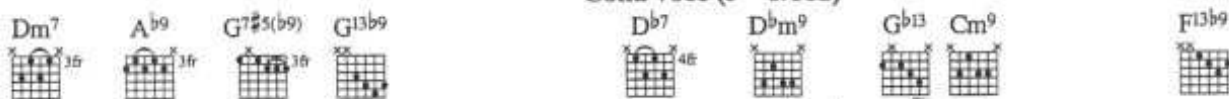
*ten.*

a tempo ♩ = c.54



Stars have lost their mean - ing for me.

Colla voce (♩ = c.112)



I'll ne - ver be the same. —

*ten.*

*ten.*

**rall.**      **a tempo** ♩ = c.54

D<sup>b</sup>7    D<sup>b</sup>m<sup>9</sup>    G<sup>b</sup>13    Cm<sup>9</sup>    F13<sup>b9</sup>    B<sup>b</sup>maj<sup>7</sup>    8<sup>fr</sup>

No-thing's what it once used to be.

*accel.*      *Ped.*

**Swing 8ths (12/8 feel)** ♩ = c.60

C<sup>#</sup>dim<sup>7</sup>    Gm<sup>7</sup>    G<sup>b</sup>m<sup>7</sup>    Fm<sup>7</sup>    A<sup>b</sup>maj<sup>7</sup>    B<sup>b</sup>13<sup>b9</sup>

And the song-birds that sing

*ten.*

D<sup>b</sup>7    C    Fm<sup>7</sup>    Fm<sup>9</sup>    B<sup>b</sup>13<sup>b9</sup>    N.C.

tell me it's spring... I can't be-lieve their song...

E<sup>b</sup> D D<sup>b</sup> Gm<sup>9</sup> C13#11

Once, love was king—

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G minor with lyrics 'Once, love was king—'. The piano accompaniment is in the left hand, featuring a steady eighth-note bass line and chords in the right hand. Chord diagrams for E<sup>b</sup>, D, D<sup>b</sup>, Gm<sup>9</sup>, and C13#11 are shown above the staff. Trills of three notes are marked with a '3' and a bracket.

Gm<sup>9</sup> Cm<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup>6/6 Dm<sup>7</sup> G<sup>7</sup>

N.C. *straight 8ths*

but kings can be wrong. I'll—

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics 'but kings can be wrong. I'll—'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. Chord diagrams for Gm<sup>9</sup>, Cm<sup>7</sup>, Dm<sup>7</sup>, E<sup>b</sup>6/6, Dm<sup>7</sup>, and G<sup>7</sup> are shown. A 'N.C.' (No Chord) instruction is present above the first measure of the piano part, with the instruction 'straight 8ths' written below it. Trills of three notes are marked with a '3' and a bracket.

D<sup>b</sup>m11 G<sup>b</sup>13 Cm<sup>9</sup> F13b9 D<sup>b</sup>m11 G<sup>b</sup>13 Cm<sup>9</sup> F13b9 B<sup>b</sup>maj<sup>7</sup> Cm<sup>9</sup>

ne-ver be the same. There is such an ache in my heart.

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics 'ne-ver be the same. There is such an ache in my heart.' The piano accompaniment features a more complex harmonic texture with chords in the right hand and a bass line in the left hand. Chord diagrams for D<sup>b</sup>m11, G<sup>b</sup>13, Cm<sup>9</sup>, F13b9, D<sup>b</sup>m11, G<sup>b</sup>13, Cm<sup>9</sup>, F13b9, B<sup>b</sup>maj<sup>7</sup>, and Cm<sup>9</sup> are shown. Trills of three notes are marked with a '3' and a bracket.



C<sup>#</sup>dim<sup>7</sup> Gm<sup>7</sup> G<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>13<sup>b9</sup> G<sup>b6</sup> G<sup>b</sup>dim Fm B<sup>b</sup>9

Ne-ver be the same since we're











E<sup>b</sup>maj<sup>7</sup> Fm<sup>7</sup> F<sup>#</sup>dim E<sup>b</sup>/G E<sup>b</sup> E<sup>b</sup>6/6

ap-art. There's such a lot that a smile can

A<sup>b</sup>13 A<sup>7</sup>b<sup>9</sup> A<sup>b</sup>13 B<sup>b</sup>/F B<sup>b</sup>/F<sup>b</sup> E<sup>b</sup>maj<sup>9</sup>

hide. I know down deep in - side.

*straight 8ths*

A<sup>b7#11</sup>  3fr  
 G<sup>7</sup>  3fr  
 G<sup>13</sup>  3fr  
 D<sup>b</sup>   
 G<sup>b13</sup>   
 C<sup>m9</sup>   
 F<sup>13</sup>   
 G<sup>b13</sup>   
 C<sup>m9</sup>   
 F<sup>9</sup> 

I'll ne-ver be the same, ne-ver be the same a - gain...



B<sup>b/D</sup>  3fr  
 A<sup>b7b9</sup>   
 G<sup>7b9</sup>   
 G<sup>13</sup> 



*swing 16ths - double time feel.*

N.C.

*piano solo*



8:16.1



First system of musical notation. Treble clef, bass clef, 4/4 time signature, key signature of two flats. The system contains two measures. The first measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. There are also some chords and rests in the bass line.

*swing 16ths*

Second system of musical notation. Treble clef, bass clef, 4/4 time signature, key signature of two flats. The system contains two measures. The first measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. There are also some chords and rests in the bass line.

Third system of musical notation. Treble clef, bass clef, 4/4 time signature, key signature of two flats. The system contains two measures. The first measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. There are also some chords and rests in the bass line. A dashed line labeled "8<sup>th</sup>" is at the bottom right.

Fourth system of musical notation. Treble clef, bass clef, 4/4 time signature, key signature of two flats. The system contains two measures. The first measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. There are also some chords and rests in the bass line. A dashed line labeled "8<sup>th</sup>" is at the bottom left.

*straight 8ths*

Fifth system of musical notation. Treble clef, bass clef, 4/4 time signature, key signature of two flats. The system contains two measures. The first measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. There are also some chords and rests in the bass line. A dashed line labeled "8<sup>th</sup>" is at the bottom left.

I'll...

(8)  $D^{\flat}m^{11}$   $G^{\flat}13$   $Cm^{\flat}$   $F^{13}$   $G^{\flat}13$   $Cm^{\flat}$   $F^{13}b9$

ne-ver be the same, there is such an ache in my heart..

*push through*

$B^{\flat}maj^7$   $Cm^{\flat}$   $C^{\sharp}dim^7$   $A^{\flat}6$   $Gm^7$   $G^{\flat}m^7$   $Fm^7$   $Fm^{\flat}$   $B^{\flat}13b9$   $B^{\flat}13$

Ne-ver be the same,

$Fm^7$   $B^{\flat}13b9$   $E^{\flat}maj^7$   $Fm^7$   $F^{\sharp}dim$   $E^{\flat}/G$  N.C.

since we're a-part. There's such a

poco rall.

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



A<sup>b</sup>13



A7<sup>b</sup>9



A<sup>b</sup>13



N.C.

ten.



lot that a smile can hide. I know down deep in -

Colla voce (♩ = c.112)

Dm<sup>7</sup>



G7<sup>#</sup>9(#11)



ten.

D<sup>b</sup>m11



G<sup>b</sup>13



Cm<sup>9</sup>



F13



D<sup>b</sup>m11



G<sup>b</sup>13



-side I'll ne-ver be the same, ne-ver be the

Cm<sup>9</sup>



F13<sup>b</sup>9



a little slower ♩ = c.92

Em11



E<sup>b</sup>7<sup>#</sup>11



Dm<sup>7</sup>



D7<sup>#</sup>9(#9)



same a - gain.

pochiss. rall.

G13



Cm<sup>7</sup>



Cm<sup>9</sup>



F7<sup>#</sup>9(#9)



B<sup>b</sup>






# Abandoned Masquerade

Words by Elvis Costello

Music by Diana Krall

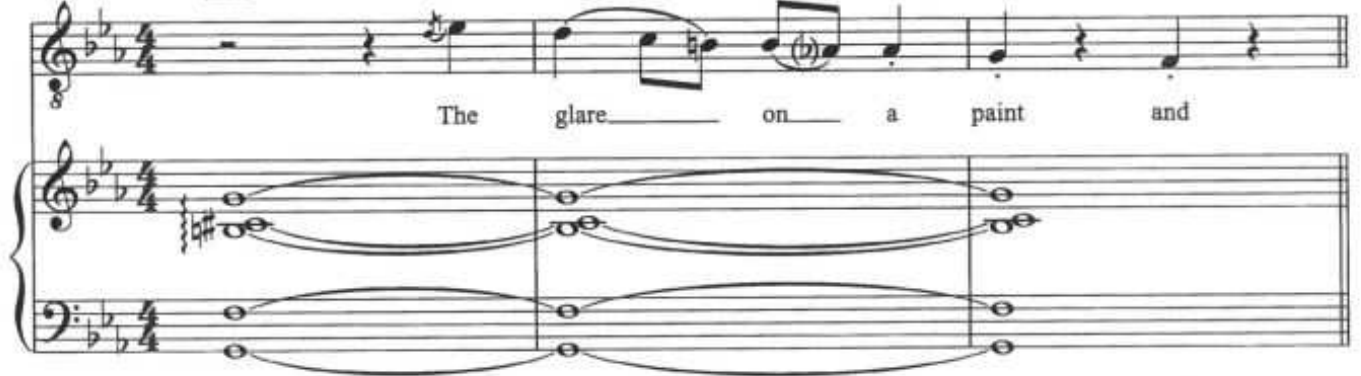
Ballad (half time feel) ♩ = 98

G7#11



*very laid back*

The glare on a paint and



Cm(add9)



plaster face


*cymbal cue*

is covering desire

Edim<sup>7</sup>



*sim.*



Fm(add9)



and disgrace.

We could be lovers, but no -

D<sup>b9</sup>






-one                      sus - pects at all                      once you're                      in - side                      that cos - tume






ball.                      And now I'm sit - ting here                      be - fore                      a mir - ror,





I have the skill                      still                      to dis - guise                      my tears.





Then as the ma - gic starts                      to fade,                      I find my - self                      a -



**A<sup>b</sup>maj7#11**  **G7sus4** 

-ban - don - ing the mas - quer - ade



**Gentle half-time rock**

**G<sup>13</sup>**  N.C. **A<sup>b</sup>13** 

Ev - en though you're suf - fer - ing you try to



**G<sup>13</sup>**  **A<sup>b</sup>13**  **E<sup>b</sup>9** 

hide it and pre - tend you're so non - cha - lant...



Dm11

G13

Ebm

Db

Ab7

Db/Ab

Ebm/Ab

G13(b9)

You can cry a pool of tears and sit be-  
*push through*

N.C.(G)

G13

Ab13

Eb9

-side it, and per-haps you'll know what you want.

Dm11

G13(b9)

I hope you nev - er feel this

Ballad (as before)

Cm(add9)



Edim7



much des - pair... or know the mean - ing of that

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a dotted quarter note on 'much', followed by eighth notes for 'des - pair...'. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line with sustained chords in the left hand. A triplet of eighth notes is marked above the piano accompaniment in the second measure.

Fm11



Fm(add9)

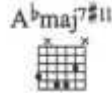


D♭13



emp - ty chair. As the il - lu - sions that we

The second system continues the musical score. The vocal line has a dotted quarter note on 'emp - ty chair.' followed by eighth notes for 'As the il - lu - sions that we'. The piano accompaniment features a similar eighth-note melody. Triplet markings are present above the piano accompaniment in the second and third measures.



made... all fall a - way... in this a - ban - doned... mas - quer -

The third system of the musical score shows the vocal line with a dotted quarter note on 'made...' followed by eighth notes for 'all fall a - way... in this a - ban - doned... mas - quer -'. The piano accompaniment continues with eighth-note patterns. A triplet of eighth notes is marked above the piano accompaniment in the second measure.



Fm(add9)



Fm#5



Fm9(maj7)



Fm5/6



Fm(add9)



G7#5



-ade. \_\_\_\_\_

*piano solo*

*laid back*

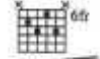
*guitar cue*

*bass cue*

Cm(add9)



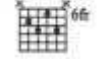
Edim7



Fm(add9)



Edim7



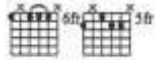
C9



Bbm(add9)



Bbm7 Bbm6



C/A<sup>b</sup>



A<sup>b</sup>maj13



Fmaj7/G



G13



N.C.

Ev-en though you're

Detailed description: This system contains the first line of music. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a walking eighth-note pattern and a treble line with chords and moving lines. The key signature has two flats (Bb and Eb).

Gentle half-time rock

A<sup>b</sup>13



N.C.

G13



suf-fer-ing you try to hide it

Detailed description: This system contains the second line of music. 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 continues with a similar bass line and treble accompaniment. The key signature remains two flats.

A<sup>b</sup>13



A<sup>b</sup>9



E<sup>b</sup>9



Dm11



G13



N.C.

and pre-tend you're so non-cha-lant. You can cry a

Detailed description: This system contains the third line of music. 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 includes a 'guitar cue' section in the treble clef. The key signature remains two flats.

A<sup>b9</sup>



A<sup>b13</sup>



G<sup>13</sup>



pool of tears and sit be - side it,

A<sup>b13</sup>



E<sup>b9</sup>



Dm<sup>11</sup>



then per-haps you'll know what you want.

Ballad (as before)

G<sup>13(b9)</sup>



Cm<sup>(add9)</sup>



I hope you nev-er feel this much des - pair

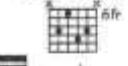
E<sup>dim7</sup>



Fm<sup>(add9)</sup>



Fm<sup>9(maj7)</sup>



or know the mean-ing of that emp - ty chair.

guitar cue

D<sup>b</sup>13

D<sup>b</sup>9

Cadd9

D<sup>b</sup>7

As the il - lu - sions that re - main all fall a - way in

C/A<sup>b</sup>

C#5

Fm(add9)

Fm<sup>6</sup>

this a - ban - doned mas - quer - ade

*guitar cue*

Much slower

*poco rall.*

D<sup>b</sup>13

D<sup>b</sup>9

D<sup>b</sup>sus<sup>4</sup>/C  
  
rall.

Fm<sup>6</sup>  
  
a tempo, rall.

Fm<sup>6</sup>(b5)

*bass cue*

*guitar cue*

15<sup>mb</sup>