

# diana krall

the collection  
volume 1



Complete piano transcriptions of 12 classic songs, including lyrics and guitar chord boxes

# ALL OR NOTHING AT ALL

Words & Music by Arthur Altman & Jack Lawrence.

Medium Swing ♩ = 144  
NC.

First system of piano introduction. Treble clef with a whole rest. Bass clef contains a melodic line in B-flat major, 4/4 time, starting with a quarter rest followed by eighth notes.

Second system of piano introduction. Treble clef with a whole rest. Bass clef continues the melodic line with eighth notes and includes triplet markings over the final three notes of the system.

Third system of piano introduction. Treble clef with a whole rest. Bass clef continues the melodic line with eighth notes and includes triplet markings over the first two notes of the system.

(straight ♩s)

Vocal line: All \_\_\_\_\_ or \_\_\_\_\_ no-thing at all, \_\_\_\_  
Piano accompaniment: Treble clef with a whole rest. Bass clef contains a melodic line in B-flat major, 4/4 time, with eighth notes.

© Copyright 1940 MCA Music Publishing (A Division of Universal Studios Incorporated), USA.  
UNIVERSAL/MCA Music Limited.  
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

half a love nev - er ap - pealed to me.

If your heart nev - er could yield to me

then I'd ra - ther have no - thing at all.



All or no - thing at all,

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 7/8. Chord diagrams are provided for various guitar positions, often with fret numbers (e.g., 5<sup>tr</sup>, 3<sup>tr</sup>, 4<sup>tr</sup>, 5<sup>tr</sup>, 4<sup>tr</sup>, 4<sup>tr</sup>) and some with a slash indicating a barre.

**System 1:**  
 Chords: Dm<sup>11</sup> (5<sup>tr</sup>), Gm<sup>7</sup> (5<sup>tr</sup>)  
 Lyrics: if it's love there ain't no in-between.

**System 2:**  
 Chords: Cm<sup>7</sup> (3<sup>tr</sup>), Am<sup>7</sup>b<sup>9</sup>, D7(b9) (4<sup>tr</sup>), Gm<sup>11</sup> (3<sup>tr</sup>), Bdim<sup>7</sup> (5<sup>tr</sup>)  
 Lyrics: Why be-gin and cry for some-thing that might have been, no I'd

**System 3:**  
 Chords: F<sup>9</sup>/C, C7(b9), F<sup>9</sup>/C (3<sup>tr</sup>), G<sup>7</sup>maj<sup>7</sup>/A<sup>b</sup>, A<sup>b</sup>13 (4<sup>tr</sup>)  
 Lyrics: — ra-ther have no-thing at all. Please—

**System 4:**  
 Chords: D<sup>b</sup>maj<sup>7</sup> (4<sup>tr</sup>), B<sup>b</sup>m<sup>11</sup> (4<sup>tr</sup>), E<sup>b</sup>m<sup>9</sup> (4<sup>tr</sup>), A<sup>b</sup>13 (4<sup>tr</sup>), Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>m<sup>7</sup>, A<sup>b</sup>13 (4<sup>tr</sup>)  
 Lyrics: — don't, put your lips so close to my check, don't

D<sup>b</sup>maj<sup>9</sup>   G<sup>b</sup>13   Fm<sup>7</sup>   B<sup>b</sup>7   E<sup>b</sup>m<sup>7</sup>   G<sup>b</sup>maj<sup>7</sup>/A<sup>b</sup>   A<sup>b</sup>13  
 smile or I'll be lost be - yond re - call. The kiss

E<sup>b</sup>m<sup>7</sup>   B<sup>b</sup>7   E<sup>b</sup>m<sup>7</sup>   A<sup>b</sup>13  
 in your eyes, the touch of your hand makes me weak, and my heart.

B<sup>b</sup>m<sup>9</sup>   Gm<sup>7</sup>(b<sup>9</sup>)   G<sup>b</sup>13   F<sup>7</sup>   A<sup>7</sup>(b<sup>9</sup>)  
 — it may grow diz - zy and fall.

Dm<sup>11</sup>   A<sup>7</sup>(b<sup>9</sup>)   Dm<sup>11</sup>   E<sup>b</sup>11  
 — And if I fell un - der the spell of your call,

5

— would be caught in the un-der-tow...

So you see I've got to say no, no

all or no-thing at all.

*Guitar solo*

6

**System 1:**  
 Chords: Dm<sup>9</sup>, E<sup>b</sup>maj<sup>9</sup>

**System 2:**  
 Chords: Cm<sup>9</sup>, D7(♯9)4tr, D7, Gm<sup>7</sup>, Bdim<sup>7</sup>

**System 3:**  
 Chords: Fmaj<sup>7</sup>/C, C7(♯9), C7(b9), Fmaj<sup>7</sup>/C, Em11(b5), A7(♯9)

**System 4:**  
 Chords: Dm, E<sup>b</sup>13, Dm, E<sup>b</sup>13#10

7

Musical score for guitar, featuring a melody line and a piano accompaniment. The score is divided into four systems, each with a treble and bass clef staff. Chord diagrams are provided for various chords:

- System 1:  $Dm^{11}$ ,  $Gm^9$  (36)
- System 2:  $Cm^7$  (36),  $D^7(b9)$  (46),  $D^7(b9)$  (46)
- System 3:  $Gm^9$  (36),  $Bm^7(b5)$ ,  $Fmaj^7/C$
- System 4:  $C^7(b9)$ ,  $C^7(b9)$ ,  $Fmaj^7/C$ ,  $G^b maj^7/A^b$ ,  $A^{b13}$  (46), *D.S. al Coda*

8



♣ Coda  $F^{b}add/C$   $C7(b9)$  N.C.

all or no-thing at all.

$F^{13}$   $E^{b13}$   $F^{13}$   $E^{b13}$

$F^{13}$   $E^{b13}$   $F^{13}$   $E^{b13}$

9

The image displays a musical score for guitar and piano, organized into four systems. Each system consists of a guitar staff and a piano staff. The guitar staff shows chord diagrams for F13, Eb13, F13, and Eb13. The piano staff shows the corresponding accompaniment, including a tremolo effect in the third system. The score concludes with a double bar line and the instruction "Repeat and fade".

**System 1:** Guitar chords: F13, Eb13, F13, Eb13. Piano accompaniment with eighth notes.

**System 2:** Guitar chords: F13, Eb13, F13, Eb13. Piano accompaniment with chords and eighth notes.

**System 3:** Guitar chords: F13, Eb13, F13, Eb13. Piano accompaniment with a tremolo effect in the right hand.

**System 4:** Guitar chords: F13, Eb13, F13, Eb13. Piano accompaniment with triplets and chords. The system ends with a double bar line and the instruction "Repeat and fade".

# AND I LOVE HIM

Words & Music by John Lennon & Paul McCartney.

Laid back but with a pulse ♩ = 62

The musical score is written in 4/4 time with a tempo of 62 beats per minute. It consists of a piano accompaniment and a vocal line. The piano part includes chords such as Fm, Cm7, Fm7, Gb/Db, and Cmadd11. The vocal line includes the lyrics "I give him all my love that's".

Chord diagrams are provided for the following chords:

- Fm
- Cm7
- Fm7
- Gb/Db
- Cmadd11

Lyrics: I give him all my love that's

© COPYRIGHT 1964 NORTHERN SONGS.  
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Cm<sup>7</sup> 16      Fm      Cm<sup>7</sup> 16      A13(F11) 26  
 all I do...      And if you saw my love...

A<sup>b</sup>maj<sup>7</sup> 46      B<sup>b</sup>11 3      D<sup>7</sup>(F<sup>b</sup>11) 46  
 you'd love him too...      and I...

E<sup>b</sup>maj<sup>7</sup>      B<sup>b</sup>m<sup>9</sup> 46      E<sup>b</sup>13sus<sup>4</sup>      A<sup>b</sup>maj<sup>7</sup> 46  
 ... love him      And I... love him.

D<sup>9</sup>13sus<sup>4</sup> 46      C 36      C<sup>7</sup>9      Fm<sup>add9</sup>      Cm<sup>7</sup> 16  
 He gives me... ev - 'ry - thing...

12

The image shows a musical score for the song "A Love Like You". It consists of four 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 score includes guitar chord diagrams and fingerings for the vocal line, and piano accompaniment for the piano.

**System 1:**

- Chords: Fm<sup>9</sup>, Cm<sup>7</sup> (3rd finger), Fm<sup>9</sup>
- Vocal line: and ten - der - ly the kiss my

**System 2:**

- Chords: Cm<sup>7</sup> (3rd finger), A D<sup>7</sup> (1st finger), A<sup>b</sup>maj<sup>7</sup> (4th finger), A<sup>b</sup>maj<sup>7</sup>/B<sup>b</sup>, A<sup>b</sup>add<sup>9</sup>/B<sup>b</sup> (4th finger)
- Vocal line: lov - er brings he brings to me

**System 3:**

- Chords: D<sup>7</sup>(<sup>b</sup>b13) (4th finger), D<sup>7</sup> (5th finger), G<sup>2</sup>m<sup>7</sup>(<sup>b</sup>b5)/D (5th finger), E<sup>b</sup>maj<sup>7</sup> (3rd finger), E<sup>b</sup>13 (6th finger)
- Vocal line: and I love him and I

**System 4:**

- Chords: A<sup>b</sup>maj<sup>7</sup> (4th finger), G<sup>7</sup>(<sup>b</sup>b13), Cm<sup>7</sup>(maj<sup>9</sup>), Cm<sup>6</sup> (3rd finger)
- Vocal line: love him A love like

Gm<sup>9</sup> Cm<sup>11</sup> Gm<sup>9</sup>  
 ours could nev-er die

Cm<sup>9</sup> Gm<sup>9</sup> A<sup>b</sup>maj<sup>9</sup> D<sup>9</sup>(#9b13)  
 as long as I have you near me

D<sup>9</sup> C<sup>9</sup>(#9) Fm<sup>9</sup> Cm<sup>7</sup>  
 Bright are the stars that shine

Fm<sup>add9</sup> Fm<sup>7</sup> Cm<sup>9</sup> Fm<sup>9</sup>  
 dark is the sky I know this

14

Cm<sup>11</sup>      A<sup>13</sup>(#11)      A<sup>7</sup>ma<sup>7</sup>      A<sup>7</sup>ma<sup>7</sup>/B<sup>b</sup>

love of mine will nev - er die

D<sup>7</sup>(#9b9)      E<sup>7</sup>ma<sup>9</sup>      To Coda      F<sup>#</sup>m<sup>11</sup>      B<sup>7</sup>

And I love him

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

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

*Piano solo*

15

The sheet music is arranged in five systems, each with a treble and bass clef staff. The key signature has two flats (B-flat major). The systems are as follows:

- System 1:** Treble clef starts with a  $B^b m$  chord. Bass clef has a whole note. Treble clef continues with eighth notes. Bass clef has a quarter note followed by a half note. Treble clef has a  $Fm^9$  chord. Bass clef has a quarter note followed by a half note. Treble clef has a  $Dm^7(b9)$  chord. Bass clef has a quarter note followed by a half note.
- System 2:** Treble clef starts with a  $D^b maj^7$  chord. Bass clef has a quarter note followed by a half note. Treble clef has eighth notes. Bass clef has a quarter note followed by a half note. Treble clef has a  $C$  chord. Bass clef has a quarter note followed by a half note. Treble clef has a  $Fm^9$  chord. Bass clef has a quarter note followed by a half note.
- System 3:** Treble clef starts with a  $Cm^7$  chord. Bass clef has a quarter note followed by a half note. Treble clef has eighth notes. Bass clef has a quarter note followed by a half note. Treble clef has a  $B^b m^7$  chord. Bass clef has a quarter note followed by a half note. Treble clef has a  $Fm^9$  chord. Bass clef has a quarter note followed by a half note.
- System 4:** Treble clef starts with a  $B^b m^7$  chord. Bass clef has a quarter note followed by a half note. Treble clef has eighth notes with a triplet of three eighth notes. Bass clef has a quarter note followed by a half note. Treble clef has a  $Fm^9$  chord. Bass clef has a quarter note followed by a half note. Treble clef has a  $B^b m^7$  chord. Bass clef has a quarter note followed by a half note. Treble clef has a triplet of three eighth notes. Bass clef has a quarter note followed by a half note.
- System 5:** Treble clef starts with a  $Fm^9$  chord. Bass clef has a quarter note followed by a half note. Treble clef has a triplet of three eighth notes. Bass clef has a quarter note followed by a half note. Treble clef has a  $D^7(b9(b13))$  chord. Bass clef has a quarter note followed by a half note. Treble clef has a  $D^b maj^7$  chord. Bass clef has a quarter note followed by a half note.



$E^b_{13} \text{sus}^4$   $A^b \text{maj}^7$   $G^7(\#9)$  *D.S. al Coda*

$E^b_{13} \text{sus}^4$   $A^b \text{maj}^7$   $D^b_{13}$  *And. I.*

$E^b \text{maj}^9$   $A^13(\#11)$

love him.

$A^b \text{maj}^7$   $D^b_{13}$  *Repeat ad lib. to fade*

17

# BETWEEN THE DEVIL AND THE DEEP BLUE SEA

Words by Ted Koehler.

Music by Harold Arlen.

Bright Swing ♩ = 165

$A^{\flat}maj^9$   $Gm^7$   $G^{\flat}b^13$   $Fm^{11}$   $B^{\flat}13(\sharp 9)$   $B^{\flat}7(b13)$   $E^{\flat}b9$

drum break

$A^{\flat}maj^9$   $Gm^7$   $G^{\flat}b^13$   $Fm^{11}$   $B^{\flat}13(\sharp 9)$   $B^{\flat}7(b13)$   $E^{\flat}b9$

drum break

N.C.

$E^{\flat}6$   $Cm^7$   $Fm^9$   $B^{\flat}13$   $Gm^7(b9)$   $C^7(b9)$   $Fm^9$   $B^{\flat}13$

$B^{\flat}m^7$   $E^{\flat}b13$   $A^{\flat}maj^7$   $D^{\flat}9$   $Gm^7$   $C^7$   $Fm^7$   $B^{\flat}13$   $E^{\flat}$

N.C.

© COPYRIGHT 1931 MILLS MUSIC INCORPORATED, USA.  
 EMI MUSIC PUBLISHING LIMITED (50%)/REDWOOD MUSIC LIMITED (50%)  
 ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

The sheet music is arranged in four systems, each with a treble and bass clef staff. Above the treble clef staff, guitar chord diagrams are provided for various chords, often with fingering numbers (e.g., 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup>, 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup>, 12<sup>th</sup>, 13<sup>th</sup>, 14<sup>th</sup>, 15<sup>th</sup>, 16<sup>th</sup>, 17<sup>th</sup>, 18<sup>th</sup>, 19<sup>th</sup>, 20<sup>th</sup>, 21<sup>st</sup>, 22<sup>nd</sup>, 23<sup>rd</sup>, 24<sup>th</sup>, 25<sup>th</sup>, 26<sup>th</sup>, 27<sup>th</sup>, 28<sup>th</sup>, 29<sup>th</sup>, 30<sup>th</sup>, 31<sup>st</sup>, 32<sup>nd</sup>, 33<sup>rd</sup>, 34<sup>th</sup>, 35<sup>th</sup>, 36<sup>th</sup>, 37<sup>th</sup>, 38<sup>th</sup>, 39<sup>th</sup>, 40<sup>th</sup>, 41<sup>st</sup>, 42<sup>nd</sup>, 43<sup>rd</sup>, 44<sup>th</sup>, 45<sup>th</sup>, 46<sup>th</sup>, 47<sup>th</sup>, 48<sup>th</sup>, 49<sup>th</sup>, 50<sup>th</sup>, 51<sup>st</sup>, 52<sup>nd</sup>, 53<sup>rd</sup>, 54<sup>th</sup>, 55<sup>th</sup>, 56<sup>th</sup>, 57<sup>th</sup>, 58<sup>th</sup>, 59<sup>th</sup>, 60<sup>th</sup>, 61<sup>st</sup>, 62<sup>nd</sup>, 63<sup>rd</sup>, 64<sup>th</sup>, 65<sup>th</sup>, 66<sup>th</sup>, 67<sup>th</sup>, 68<sup>th</sup>, 69<sup>th</sup>, 70<sup>th</sup>, 71<sup>st</sup>, 72<sup>nd</sup>, 73<sup>rd</sup>, 74<sup>th</sup>, 75<sup>th</sup>, 76<sup>th</sup>, 77<sup>th</sup>, 78<sup>th</sup>, 79<sup>th</sup>, 80<sup>th</sup>, 81<sup>st</sup>, 82<sup>nd</sup>, 83<sup>rd</sup>, 84<sup>th</sup>, 85<sup>th</sup>, 86<sup>th</sup>, 87<sup>th</sup>, 88<sup>th</sup>, 89<sup>th</sup>, 90<sup>th</sup>, 91<sup>st</sup>, 92<sup>nd</sup>, 93<sup>rd</sup>, 94<sup>th</sup>, 95<sup>th</sup>, 96<sup>th</sup>, 97<sup>th</sup>, 98<sup>th</sup>, 99<sup>th</sup>, 100<sup>th</sup>). The diagrams show the fret and string positions for each chord. Some diagrams include a circled 'X' to indicate a muted string. The bass clef staff contains the piano accompaniment, including eighth and sixteenth notes, rests, and triplet markings. The key signature is B-flat major (two flats). The piece concludes with the instruction "N.C." (No Chords).

19

The image displays six systems of piano accompaniment for a jazz piece. Each system consists of a grand staff (treble and bass clefs) with guitar chord diagrams positioned above the treble clef staff. The music is written in a 3/4 time signature with a key signature of two flats (B-flat major/C minor).

**System 1:** Chords include B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>13, A<sup>b</sup>maj<sup>9</sup>, D<sup>b</sup>13, Gm<sup>7</sup>, C<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup>13, and E<sup>b</sup>. The bass line features a walking bass pattern with a flat sign over the first measure.

**System 2:** Chords include A<sup>b</sup>maj<sup>7</sup>, D<sup>b</sup>13, Gm<sup>7</sup>, and C<sup>7</sup>(9b13). The bass line continues the walking bass pattern.

**System 3:** Chords include Fm<sup>11</sup> and B<sup>b</sup>7(b9b13). The system concludes with a section marked "N.C." (No Chords) in the treble clef.

**System 4:** Chords include E<sup>b</sup>6, Cm<sup>7</sup>, Fm<sup>9</sup>, B<sup>b</sup>13, Gm<sup>7</sup>(b9), C<sup>7</sup>(b9), Fm<sup>9</sup>, and B<sup>b</sup>13. The bass line features a walking bass pattern.

**System 5:** Chords include B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>13, A<sup>b</sup>maj<sup>7</sup>, D<sup>b</sup>7, E<sup>b</sup>6/G, C<sup>7</sup>(9b13), Fm<sup>11</sup>, and B<sup>b</sup>13. The bass line continues the walking bass pattern.

The page number "20" is centered at the bottom of the page.

The image displays five systems of piano accompaniment for a piece in B-flat major. Each system consists of a grand staff (treble and bass clefs) with guitar chord diagrams positioned above the treble clef staff. The chords are as follows:

- System 1:** E<sup>b</sup>maj<sup>7</sup>/G, C<sup>7</sup>, Fm<sup>9</sup>, B<sup>b</sup>7, Gm<sup>7</sup>, G<sup>b</sup>7, Fm<sup>7</sup>, E<sup>7</sup>
- System 2:** E<sup>b</sup>6, A<sup>b</sup>maj<sup>9</sup>, D<sup>b</sup>13, Gm<sup>7</sup>, C<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup>13, E<sup>b</sup>
- System 3:** G, Em<sup>7</sup>, Am<sup>7</sup>, D<sup>11</sup>, B<sup>b</sup>, D<sup>11</sup>, G<sup>6</sup>
- System 4:** B<sup>b</sup>, Cm<sup>7</sup>, F<sup>7</sup>(b9), B<sup>b</sup>, B<sup>b</sup>/A<sup>b</sup>, Gm<sup>7</sup>, Fm<sup>7</sup>, E<sup>7</sup>
- System 5:** E<sup>b</sup>6, A<sup>b</sup>, F<sup>7</sup>/A, B<sup>b</sup>7, A<sup>b</sup>7, Gm<sup>7</sup>, C<sup>7</sup>, Fm<sup>7</sup>, A<sup>b</sup>/B<sup>b</sup>

The musical notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures feature triplets and slurs. The bass line often provides a steady accompaniment with eighth notes, while the treble line features more melodic and harmonic movement.

E<sup>b</sup>/G <sup>7n</sup>    Adim <sup>4n</sup>    A<sup>b</sup>maj<sup>9</sup> <sup>4n</sup>    Adim<sup>7</sup> <sup>4n</sup>    E<sup>b</sup>sus<sup>4</sup>/B<sup>b</sup>    G<sup>b</sup>maj<sup>7</sup>/B<sup>b</sup>    B<sup>b</sup>(b5)

E<sup>b</sup>6    Cm<sup>7</sup> <sup>7n</sup>    Fm<sup>9</sup>    B<sup>b</sup>13    Gm<sup>7</sup>(b5)    C<sup>7</sup>(b9)

Fm<sup>9</sup>    E<sup>b</sup>7(b9)(b13)    B<sup>b</sup>m<sup>7</sup>    A<sup>7</sup>    A<sup>b</sup>m<sup>7</sup> <sup>4n</sup>    D<sup>b</sup>7 <sup>4n</sup>

Gm<sup>7</sup> <sup>3n</sup>    C<sup>7</sup>(b9)    Fm<sup>7</sup>    B<sup>b</sup>13    E<sup>b</sup>maj<sup>7</sup>    C<sup>7</sup>(b9)(b13)

Fm<sup>9</sup>    B<sup>b</sup>7    Gm<sup>7</sup> <sup>7n</sup>    C<sup>13</sup> <sup>7n</sup>    Fm<sup>7</sup>    B<sup>b</sup>13

22

Bbm<sup>9</sup> (4n)    Eb<sup>13</sup> (4n)    Abmaj<sup>9</sup> (4n)    Db<sup>13</sup> (4n)    Eb/Bb    Bb<sup>7</sup>    Eb<sup>6</sup>

G    Em<sup>7</sup>    Am<sup>7</sup>    D<sup>11</sup> (4n)    G<sup>6</sup>    E<sup>7</sup>

A<sup>7</sup>    D<sup>7</sup>    Bbmaj<sup>7</sup>    Cm<sup>7</sup> (3n)    F13(b9)

Bb    Bb/Ab (3n)    N.C.    Ebmaj<sup>7</sup>    C7(b9)

Fm<sup>9</sup>    Bb<sup>13</sup>    Gm<sup>7</sup> (3n)    C7(b9)    Fm<sup>7</sup>    Bb(b13)

23

The page contains five systems of musical notation, each with a treble and bass clef staff. Above the treble clef staff, guitar chord diagrams are provided for various chords. The notation includes melodic lines, chords, and drum parts.

**System 1:** Chords:  $B^b m^9$ ,  $E^b 13$ ,  $A^b maj^9$ ,  $D^b 13$ ,  $Gm^7$ ,  $C^7$ ,  $Fm^7$ ,  $B^b 13$ .

**System 2:** Chords:  $A^b maj^7$ ,  $Gm^7$ ,  $G^b 7$ ,  $Fm^{11}$ ,  $B^b 13(\sharp 9)$ ,  $B^b 7(b 13)$ ,  $F^{\sharp 9}$ .

**System 3:** Chords:  $B^7$ ,  $B^b m^7$ ,  $A^7$ ,  $A^b m^{11}$ ,  $D^b 13(\sharp 9)$ ,  $D^b 7(b 9)$ ,  $G^b 13$ .

**System 4:** Chords:  $A^b maj^7$ ,  $Gm^7$ ,  $G^b 7$ ,  $Fm^{11}$ ,  $Emaj^9(b 5)$ .

**System 5:** Chords:  $E^b 13$ . Includes "N.C." (No Chords) and "drums" notation.

The page number 24 is centered at the bottom.



# DO NOTHIN' TILL YOU HEAR FROM ME

Words by Bob Russell.  
Music by Duke Ellington.

Dirty lazy swing ♩ = 100

The musical score is presented in 4/4 time with a tempo of 100 beats per minute. It features a 'Dirty lazy swing' feel. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano part includes various rhythmic patterns, including triplets and syncopated rhythms. The guitar part provides harmonic support with specific chord voicings.

**System 1:**

- Chords:  $Bb^{13}$ ,  $Bb7(b13)$ ,  $F^9$ ,  $D7(b9)$
- Vocal line: (Silence)
- Piano accompaniment: (Silence)

**System 2:**

- Chords:  $G^{13}$  N.C.,  $C$ ,  $Gm^7$ ,  $C^7$
- Vocal line: Do no - thing till you hear from me pay — no at - ten - tion to
- Piano accompaniment: (Silence)

**System 3:**

- Chords:  $Fmaj^7$ ,  $Bb^7$ ,  $Em^7(b9)$ ,  $A^7$
- Vocal line: what is said Why peo - ple tear the seam of an - y - one's dream —
- Piano accompaniment: (Silence)

© COPYRIGHT 1943 HARRISON MUSIC CORPORATION.  
EMI MUSIC PUBLISHING LIMITED (50%)/CHELSEA MUSIC PUBLISHING LIMITED (50%).  
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Dm<sup>7</sup> G<sup>7</sup> C B<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup> G<sup>7</sup>  
 is o - ver my head Do no - thing till you hear from

C Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Fm<sup>6</sup>  
 me at least con - si - der our ro - mance

B<sup>b9</sup> Em<sup>7(b5)</sup> A<sup>7(b9#2)</sup>  
 if you should take the words of o - ters you've heard...

D<sup>9</sup> G<sup>7(b9b13)</sup> C C/E F F<sup>#m7b5</sup> G<sup>7(b13)</sup> A<sup>9(#11)</sup>  
 I have - n't a chance

26

**Chords:** A<sup>b</sup>, B<sup>b</sup>m<sup>7</sup>/A<sup>b</sup>, E<sup>b</sup>7(b9), A<sup>b</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>, Cmaj<sup>7</sup>, Fm<sup>6</sup>, Em<sup>7(b9)</sup>, A<sup>7</sup>aug, Dm<sup>7(b9)</sup>, G<sup>13</sup>, C, C<sup>9</sup>/G, C<sup>7</sup>, F, B<sup>b</sup>9.

**Lyrics:**  
 True I've been seen with some-one new that does -n't mean that  
 I've been un - true Though we're a - part the words in my heart re -  
 -veal how I feel a - bout you some kiss may cloud my me - mo - ry  
 and o - ther arms may hold a thrill but please do no - thing till you

**Page Number:** 27

*To Coda* ♪

Em<sup>7</sup>(b5) A<sup>7</sup>(b9#b13) D<sup>9</sup>(b13) G<sup>11</sup> G<sup>13</sup>(b9) C<sup>9</sup> A<sup>13</sup>(b9) Fmaj<sup>7</sup>/G G<sup>7</sup>(b9b13)

hear it from me— or you nev - er will

C Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b7</sup>

Em<sup>7</sup>(b5) A<sup>7</sup> Dm<sup>7</sup> G<sup>11</sup> C A<sup>7</sup> Dm<sup>7</sup> G<sup>11</sup>

C Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> B<sup>b7</sup>

Em<sup>7</sup>(b5) A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>(b13) C F<sup>7</sup> C Cdim Dm<sup>7</sup> Cdim C A<sup>7</sup>(b5) *D.S. al Coda*

The musical score is presented in a standard format with a vocal line and piano accompaniment. The piano part is divided into four systems, each with a treble and bass clef. The first system includes the vocal line with lyrics. The second system features a complex piano accompaniment with triplets and a five-measure phrase. The third system continues the piano accompaniment with more triplets. The fourth system concludes the piece with a final vocal line and piano accompaniment. Chord diagrams are provided for each chord change, and the piece ends with a 'D.S. al Coda' instruction.

**Coda**

$D^{13}$   $G^7$   $Em^7(b9)$   $A^7$   $Dm^9$

or you nev - er will

$G^{13}$   $Em^7(b9)$   $A^7$   $D^7$

Do no - thing till you

$Dm^9$   $C/E$   $Fmaj^7$   $F^{\#}m^7(b9)$   $Fmaj^7/G$   $C(\#11)$

hear it from me and you nev - er will.

*R.H.*

29

# CRAZY

Words & Music by Willie Nelson.

Gently ♩ = 67

Bm<sup>7</sup> E<sup>7</sup>(#9) Am<sup>9</sup> D<sup>13</sup>(#9) Bm<sup>7</sup> F<sup>7</sup> E<sup>7</sup> E<sup>7</sup>(#9)

Cra - zy, I'm cra - zy for feel - ing so

lone - ly. I'm cra - zy, cra - zy for feel - ing.

Am<sup>7</sup> D<sup>13</sup>(b9) G F<sup>7</sup> E<sup>7</sup>

Am<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> C<sup>7</sup>

© COPYRIGHT 1961 PAMPER MUSIC, USA.  
 ACUFF-ROSE MUSIC LIMITED.  
 ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Bm<sup>7</sup> B<sup>b9</sup> Am<sup>7</sup> D<sup>13(b9)</sup> Gadd<sup>9</sup> F<sup>7</sup>

so blue... I knew you

E<sup>6</sup> Am<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> E<sup>7/A</sup> Am<sup>7</sup>

loved me as long as you want - ed, and

D<sup>7</sup> G<sup>7dim7</sup> Am<sup>7</sup> D<sup>7(b9)</sup> Gadd<sup>9</sup> E<sup>b9</sup>

then some day you'd leave me for some - bo - dy new.

Dm<sup>7</sup> D<sup>b9</sup> Cmaj<sup>9</sup> G<sup>7#5</sup> Cmaj<sup>9</sup> C<sup>7dim7</sup>

Wor-ry, why do I let my-self

31

G/D

G F#13 G13 G#13 A13

wor - ry. Won-d'ring

what in the world did I do.

Cra - zy for think - ing that my love could hold you.

I'm cra - zy for try - ing, and cra - zy for cry - ing, and I'm

32



era - zy — for — lov - ing you.

Guitar Solo

(swung ♪s)

33

Detailed description: This is a musical score for a piece titled 'Boogie Woogie'. It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams and fret numbers, and a piano accompaniment with treble and bass staves. The first system has lyrics 'era - zy — for — lov - ing you.' and includes a 'Guitar Solo' section. The second system features a '(swung ♪s)' instruction. The third system continues the piano accompaniment. Chord diagrams are provided for various chords such as Am7, D7(b9), Gadd9, D7(#9b13), Gmaj7, F9, E6, E7, Am7, Bdim7, Am7, E7, Am7, D7, Am7, Am(#5), D7, C, Bm7, Bb7, Am9, D7(#9b13), Gmaj7, and F7. Fingering and articulation marks like '3', '4', and '2' are present throughout the score.

**System 1:**  
 Chords: E7, Am7, E7, Am9  
 Lyrics: (none)

**System 2:**  
 Chords: D13, G#dim7, Am7, D7(#9b13), Gmaj7, Db/Eb  
 Lyrics: (none)

**System 3:**  
 Chords: Dm9, Db7(#9), Cmaj9, G7#5, Cmaj9, C#dim7  
 Lyrics: Wor - ry, why do I let my-self

**System 4:**  
 Chords: G/D, G, F#13, G13, G#13, A13  
 Lyrics: wor - ry. Won-d'ring

The score is written for guitar and piano. The guitar part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#). The music features various chord voicings and melodic lines with triplets. The lyrics are: "Wor - ry, why do I let my-self wor - ry. Won-d'ring".

what in the world did I do.

Cra - zy for think - ing that my love could hold you.

I'm cra - zy for try - ing, and cra - zy for cry - ing, and I'm

cra - zy for lov - ing you.

Guitar

35

# 'DEED I DO

Words & Music by Fred Rose & Walter Hirsch.

Easy Swing ♩ = 138

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system shows the beginning of the piano introduction with a tempo of 138 beats per minute. The second system continues the piano accompaniment with various chords. The third system includes the vocal melody with lyrics: "Do I want you, oh my do I, hon-". The fourth system continues the piano accompaniment and includes the final vocal notes.

**Chords and Fingerings:**

- Bdim<sup>7</sup> (Fingerings: 1, 2, 3, 4, 5)
- D<sup>7</sup> (Fingerings: 1, 2, 3, 4, 5)
- Fdim<sup>7</sup> (Fingerings: 1, 2, 3, 4, 5)
- D<sup>7</sup> (Fingerings: 1, 2, 3, 4, 5)
- Gm<sup>11</sup> (Fingerings: 1, 2, 3, 4, 5)
- C<sup>13</sup> (Fingerings: 1, 2, 3, 4, 5)
- F<sup>7</sup>/C (Fingerings: 1, 2, 3, 4, 5)
- B<sup>b</sup>maj<sup>7</sup> (Fingerings: 1, 2, 3, 4, 5)
- Am<sup>7</sup> (Fingerings: 1, 2, 3, 4, 5)
- A<sup>b</sup>dim (Fingerings: 1, 2, 3, 4, 5)
- Gm<sup>7</sup> (Fingerings: 1, 2, 3, 4, 5)
- G<sup>b</sup>maj<sup>7</sup> (Fingerings: 1, 2, 3, 4, 5)
- N.C. (No Chords)
- F<sup>6</sup> (Fingerings: 1, 2, 3, 4, 5)
- F<sup>7</sup> (Fingerings: 1, 2, 3, 4, 5)
- B<sup>b</sup>maj<sup>7</sup> (Fingerings: 1, 2, 3, 4, 5)
- B<sup>b</sup>m<sup>7</sup> (Fingerings: 1, 2, 3, 4, 5)

© COPYRIGHT 1926 KEITH Prowse MUSIC PUBLISHING LIMITED.  
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

A7(9) 2<sup>fr</sup>    D7(9b13) 4<sup>fr</sup>    Gm7 3<sup>fr</sup>    C7(9) 5<sup>fr</sup>    A13 5<sup>fr</sup>    D7(9) 4<sup>fr</sup>    Gm7 3<sup>fr</sup>    C7 3<sup>fr</sup>

- ey,                      in - deed I        do.

F6                      F7                      F7(b13)                      Bbmaj7                      Bbm7

Do I \_\_\_\_\_ need you, \_\_\_\_\_ oh my \_\_\_\_\_ do \_\_\_\_\_ I,    hon - ey, \_\_\_\_\_

A13 5<sup>fr</sup>    D7(9) 4<sup>fr</sup>    Gm7 3<sup>fr</sup>    C7(9) 5<sup>fr</sup>    F6                      F13

\_\_\_\_\_ in - deed I        do.

Bbmaj9                      A7(b9)

I'm glad that        I'm the one who found \_\_\_\_\_ you.

**Chords:** D7(b9) 4tr, G13 3tr, C13 3tr, F6, F7, F7(b13), Bbmaj7, Bbm7

Mm, that's why I'm al - ways hang - ing round you.

Do I love you, oh my do I, hon-

**To Coda**

**Chords:** A7(b9) 2tr, D7(b9b13) 4tr, Gm9 3tr, C7(b13) 3tr, F6, D7, Gm7 3tr, C13 3tr, F6, F7(b9), Bbmaj7, Bbm7

ey, 'deed I do.

38

The page contains musical notation for guitar, organized into four systems. Each system includes a guitar staff with chord diagrams and a piano accompaniment with treble and bass staves.

**System 1:** Chord diagrams for A7, D7, G7, C7, A7, D7, G7, and C13. The piano accompaniment features a bass line with triplets and a treble line with eighth notes.

**System 2:** Chord diagrams for F13, F7(9), Bbmaj7, Bbm9, and Eb7(9). The piano accompaniment continues with complex rhythmic patterns and triplets.

**System 3:** Chord diagrams for Am9, D7(9), Gm9, C13, F9, F7, F7(9), and F7(9). The piano accompaniment includes a guitar solo section in the treble staff.

**System 4:** Chord diagrams for Bbmaj9, A7, Dm6, D#dim7, and Edim7. The piano accompaniment continues with a bass line and treble accompaniment.

**Page Number:** 39

The musical score is written in B-flat major and 4/4 time. It consists of three systems of music, each with a vocal line, a piano accompaniment (right and left hands), and guitar chord diagrams.

**System 1:**

- Chords: D<sup>9</sup>, D<sup>9</sup>(b13), D<sup>9</sup>, D<sup>9</sup>(#11), D<sup>9</sup>, G<sup>9</sup>, C<sup>13</sup> 3<sup>tr</sup>

**System 2:**

- Chords: F<sup>13</sup>, G<sup>b13</sup>, F<sup>13</sup>, B<sup>b</sup>maj<sup>7</sup>, B<sup>b</sup>m<sup>7</sup>

**System 3:**

- Chords: Am<sup>7</sup>, D<sup>7</sup>(#9b13) 4<sup>tr</sup>, Gm<sup>7</sup> 3<sup>tr</sup>, C<sup>13</sup> 3<sup>tr</sup>, F<sup>6</sup>, Dm<sup>7</sup> 5<sup>tr</sup>, D<sup>b</sup>m<sup>7</sup> 4<sup>tr</sup>, Cm<sup>7</sup> 3<sup>tr</sup>, F<sup>7</sup>(#9b13)

**Coda:**

- Chords: Gm<sup>7</sup> 3<sup>tr</sup>, C<sup>13</sup> 3<sup>tr</sup>, Am<sup>7</sup>(b5) 4<sup>tr</sup>, D<sup>7</sup> 3<sup>tr</sup>, Gm<sup>9</sup> 3<sup>tr</sup>

**Vocal Line:**

'deed\_ 1 do. Hon - ey,

**Piano Accompaniment:**

The piano accompaniment features a steady bass line in the left hand and a more melodic line in the right hand. It includes several triplet figures in the right hand.



The image shows a musical score for guitar, featuring a vocal line and a piano accompaniment. The score is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The lyrics are: 'deed I do. Hon - cy, 'deed I do.

The score is divided into several systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for various chords, including C13, Am7, D, G9, Am7(b5), D7, Bdim7, Db7, Fdim7, D7, Gm11, C13, F/C, Bbmaj7, Am7, Abdim, Gm7, Gbmaj(b9), and N.C. (Natural Chord). The piano accompaniment includes triplets and other rhythmic patterns.

Chord diagrams shown:

- C13 (36)
- Am7
- D (26)
- G9 (26)
- Am7(b5) (36)
- D7
- Bdim7
- Db7 (46)
- Fdim7
- D7
- Gm11
- C13 (36)
- F/C
- Bbmaj7
- Am7
- Abdim
- Gm7
- Gbmaj(b9) (26)
- N.C.

# I'M JUST A LUCKY SO AND SO

Words & Music by Mack David & Duke Ellington.

Grimy Slow Blues ♩ = 68

The musical score is presented in a piano style with a 4/4 time signature and a tempo of 68 beats per minute. It features a key signature of one flat (Bb). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes a steady bass line with triplets and chords in the right hand. Chord diagrams are provided for various chords throughout the piece.

**System 1:** Chords: C<sup>7</sup>, F/C, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>/F, F<sup>7</sup>, F<sup>7</sup>dim. The piano part features a bass line with triplets and a right hand with chords and triplets.

**System 2:** Chords: C/E, B<sup>b</sup>D, Am<sup>7</sup>, E<sup>b</sup>7(F<sup>7</sup>), D<sup>7</sup>(F<sup>7</sup>), A<sup>b</sup>7, G<sup>7</sup>sus<sup>4</sup>, F<sup>7</sup>/G. The piano part continues with the bass line and chords.

**System 3:** Chords: C<sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>, Am<sup>7</sup>, A<sup>b</sup>dim. The vocal line begins with the lyrics: "When I walk down the street... seems ev-'ry - one I meet... gives me a friend - ly hel -".

**System 4:** Chords: Gm<sup>7</sup>, C<sup>7</sup>, F, E<sup>7</sup>, A<sup>7</sup>aug, D<sup>7</sup>, Fmaj<sup>7</sup>/G, G<sup>13</sup>(b<sup>9</sup>). The vocal line continues with the lyrics: "- lo... I guess I'm... just a luck - y so...".

© COPYRIGHT 1954 PARAMOUNT MUSIC CORPORATION/FAMOUS MUSIC CORPORATION, USA.  
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Em<sup>7(b9)</sup> A<sup>7</sup> D<sup>7</sup> Gsus<sup>4</sup>

3 and so

C<sup>7</sup> F<sup>7</sup>

The birds in ev - 'ry tree all sing so mer - ri - ly

C<sup>7</sup> Am<sup>9</sup> A<sup>b7(#9)</sup> Gm<sup>7</sup> C<sup>7</sup>

they sing wher - ev - er I go

F<sup>7</sup> Em<sup>7(b9)</sup> Aaug D<sup>7</sup> Fmaj<sup>7</sup>/G G<sup>13</sup>

I guess I'm just a luck - ky so - o - o

43

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many triplets and sixteenth-note patterns. The guitar part is indicated by chord diagrams and chord names above the staff.

**System 1:**

- Chords: C, F, F#dim, C
- Vocal: - and so

**System 2:**

- Chords: F, C
- Vocal: Well if you should ask me the a - mount in my bank ac - count

**System 3:**

- Chords: F, C, Dm7, Ebdim7, C, Bm7(b5), E
- Vocal: I must con - fess that I'm slip - pin' But that don't bo - ther me 'cause...

**System 4:**

- Chords: Am, Am(maj7), Am7, D7, Dm7/G, G#
- Vocal: - con - fi - dent - i - al - ly I've got a dream that's... a pip - pin' -

44

C<sup>7</sup> F<sup>9</sup> F<sup>7(b9)</sup>  
 And... when my day is through... each night I hur - ry to

C<sup>7</sup> Am<sup>7</sup> A<sup>b</sup>m<sup>7</sup> Gm<sup>9</sup> C<sup>13</sup> To Coda ♪ F<sup>9</sup> E<sup>7(b9)</sup> A<sup>7(b13)</sup>  
 a love that's faith - ful I know...

D<sup>7</sup> Fmaj<sup>7</sup>/G G<sup>13</sup> C<sup>7</sup> F F<sup>#</sup>dim G<sup>13</sup> G<sup>b</sup>dim<sup>7</sup>/G G<sup>9</sup>  
 I guess I'm just a luck - y so... a - a - a - and so...

C<sup>7(b9)</sup> C<sup>13</sup> F<sup>7</sup> C<sup>7</sup>  
 (Piano accompaniment continues with triplets and chords)

Gm<sup>7</sup> C<sup>7</sup>(2b13) F<sup>9</sup> D<sup>7</sup> G<sup>13</sup>  
 E<sup>7</sup>(9) E<sup>9</sup> A<sup>7</sup>(b13) D<sup>7</sup>(9) Fmaj<sup>7</sup>/G G<sup>7</sup>(b13)  
 C<sup>7</sup> F<sup>7</sup>  
 C<sup>7</sup> Am<sup>7</sup> A<sup>b</sup>m<sup>7</sup> Gm<sup>7</sup> G<sup>7</sup> C<sup>7</sup>  
 F<sup>7</sup> E<sup>7</sup>(9) A<sup>7</sup>(b13) D<sup>9</sup> Fmaj<sup>7</sup>/G

46

C7(9) F F<sup>♯</sup>dim C/G Cdim/G Dm/G Cdim/G C<sup>7</sup> *D.S. al Coda*

*Coda*

Em<sup>7</sup> A<sup>7</sup> D Fmaj<sup>7</sup>/G G<sup>13</sup>

I guess I'm just a luck - y just a luck - y

Em<sup>7</sup>(b9) A<sup>7</sup> D<sup>7</sup> Em Fm D<sup>7</sup>/F<sup>♯</sup>

so - o - o - o and so I guess I'm

*molto rit.*

G<sup>5</sup> C C<sup>7</sup> F F<sup>♯</sup>dim G<sup>5</sup> D<sup>b9</sup> C<sup>7</sup>

just a luck - y so and so

47

# I LOVE BEING HERE WITH YOU

Words & Music by Peggy Lee & Bill Schluger.

Medium Shuffle ♩ = 135

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

*Sax solo*

**E<sup>b</sup>7**

**E<sup>dim</sup>**

**B<sup>b</sup>6**

**A13(b9)**

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

**G7(2b13)**

**Cm<sup>9</sup>**

**F13**

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

**G7(b9b13)**

**Cm<sup>9</sup>**

**F7(b9b13)**

I love the

© COPYRIGHT 1961 BMG MUSIC PUBLISHING LIMITED.  
 ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



**B<sup>b</sup>13** **B13** **B<sup>b</sup>13** **E<sup>b</sup>13**  
 East, I love the West. North and South they're both  
 the best. But I on - ly love to go there as a guest, 'cause I love.

**A<sup>b</sup>11** **B<sup>b</sup>13** **A13** **A<sup>b</sup>13** **G7(b13)**  
 be - ing here with you. I love the sea I love the shore, I love  
 the rocks and what is more, you and they nev - er

**Cm7** **F7(b13)** **Dm7** **G7** **Cm7** **F7(b13)** **B<sup>b</sup>13** **B13** **B<sup>b</sup>13**  
**E<sup>b</sup>13** **A<sup>b</sup>11** **B<sup>b</sup>13** **A<sup>b</sup>13** **A<sup>b</sup>13**

49

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

- ing in the sho - wer, laugh - ing by the hour, - life... is such a breez -  
 (§ see block lyric)

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

oh I love... to hear you say my name. I love... good wine

Chord diagrams: G7(b13) 36, Cm9, F7(b13), Bb13, Am11 36, D7(b9b13) 46, G13 36, C13 36, F7sus4, F7(b13), Bb13, B13.

B<sup>b</sup>13                      E<sup>b</sup>13                      A<sup>b</sup>11  
 fine    cui - sine, —                      can - dle - light,    I love —                      the scene...    But ba -

B<sup>b</sup>13                      A13                      A<sup>b</sup>13                      G7(b13)                      Cm<sup>9</sup>                      F7(b13)                      To Coda ⊕  
 - by if you know just what I mean,                      I love be - ing here with

B<sup>b</sup>7                      F7(#9)                      B<sup>b</sup>13                      B13                      B<sup>b</sup>13  
 you.                      *Sax solo*

E<sup>b</sup>13                      A<sup>b</sup>11                      B<sup>b</sup>13                      A13                      A<sup>b</sup>13  
 5tr                      4tr                      6tr                      5tr                      4tr

G<sup>7</sup>(b13)<sub>36</sub> Cm<sup>9</sup> F<sup>7</sup>(b13) B<sup>b</sup>7/D<sub>36</sub> G<sup>7</sup>(b9)<sub>36</sub> Cm<sup>7</sup><sub>36</sub> F<sup>7</sup>(b9b13)<sub>36</sub>

B<sup>b</sup>13 B13 B<sup>b</sup>13 E<sup>b</sup>13<sub>56</sub>

A<sup>b</sup>13<sub>46</sub> B<sup>b</sup>13<sub>62</sub> A13<sub>56</sub> A<sup>b</sup>13<sub>46</sub> G<sup>7</sup>(b13)<sub>36</sub>

Cm<sup>9</sup> F13<sub>36</sub> B<sup>b</sup>13<sub>36</sub>

52

Am<sup>11</sup> D7(b9) G<sup>13</sup> D7(b9)

G<sup>13</sup> Gm<sup>9</sup>

F<sup>7</sup>sus<sup>4</sup> F<sup>7</sup>(b9b13) B<sup>b</sup><sub>9</sub> B<sup>b</sup>m<sup>6</sup>

E<sup>b</sup><sub>13</sub> A<sup>b</sup><sub>13</sub> A<sup>13</sup> B<sup>b</sup><sub>13</sub> A<sup>13</sup> A<sup>b</sup><sub>13</sub>

53

G<sup>7</sup>(b13)<sub>20</sub> Cm<sup>7</sup><sub>30</sub> F<sup>13</sup> F<sup>7</sup>(b13)  
 B<sup>9</sup>13 B<sup>13</sup> B<sup>b</sup>13 E<sup>13</sup> E<sup>b</sup>13 E<sup>b</sup>9#9  
 A<sup>b</sup>13 A<sup>13</sup> B<sup>9</sup>13 A<sup>13</sup> A<sup>b</sup>13sus<sup>4</sup> A<sup>b</sup>13 G<sup>13</sup>sus<sup>4</sup> G<sup>13</sup><sub>16</sub>  
 Cm<sup>9</sup> F<sup>13</sup>(#9) B<sup>b</sup>13 G<sup>7</sup>(b13) Cm<sup>9</sup> F<sup>13</sup> B<sup>b</sup>13 B<sup>13</sup> B<sup>b</sup>13 E<sup>13</sup>

54

**Chord Progression 1:** Eb13, Eb7(#9), Ab13, A13, Bb13, A13sus4, A13, Ab13sus4

**Chord Progression 2:** Ab13, G13sus4, G13, Cm9, F13, F7(#9)

**Chord Progression 3 (Coda):** Ab13, G13, G7(b13), Cm9, F13

**Chord Progression 4:** D7(#9), G13, G7(b13), Cm9

*D.S. al Coda*  
*Coda*  
*Sax solo*  
 you.

55

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The first system contains two measures of music with guitar chords: F13, Dm7(b9), D7(#9), G13, and G7(b9). The second system contains two measures with guitar chords: Cm9, F13, Dm7(b9), D7(#9), G13, and G7(b9). The third system contains two measures with guitar chords: Dm7, Ebmaj7, Edim, N.C., Ab13, Db9, F13, and Bb13. The lyrics are: "I love be-ing here... with you..."

**System 1:**

- Measure 1: F13, Dm7(b9), D7(#9)
- Measure 2: G13, G7(b9)

**System 2:**

- Measure 1: Cm9, F13
- Measure 2: Dm7(b9), D7(#9), G13, G7(b9)

**System 3:**

- Measure 1: Dm7, Ebmaj7, Edim, N.C.
- Measure 2: Ab13, Db9, F13, Bb13

**Lyrics:**

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

**Lyrics below the score:**

I love Ella's singing, Basie's band is swinging,  
 'Cause they're something else you know,  
 They know how to play it, they know how to say it,  
 They just wind it up and let it go.

Oh, Cary Grant and Chet Baker,  
 Oh, their charm just takes me over here,  
 Don't get me wrong, how do you say  
 I love being here with you.



# IS YOU IS OR IS YOU AIN'T MY BABY?

Words & Music by Billy Austin & Louis Jordan.

Medium Swing ♩ = 116

The musical score is arranged in three systems, 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 tempo is marked 'Medium Swing' with a quarter note equal to 116 beats per minute.

**System 1:** The vocal line begins with a whole rest, followed by a quarter rest, and then a melodic phrase. Above the staff are guitar chord diagrams for Gm<sup>9</sup> (3rd fret), N.C. (Natural Chord), E<sup>b</sup><sub>9</sub> (5th fret), D<sup>7</sup>(#9) (4th fret), and Gm<sup>9</sup> (3rd fret). The piano accompaniment features a 'Sax solo' section with a melodic line in the right hand and a bass line in the left hand.

**System 2:** The vocal line continues with a melodic phrase starting with a quarter rest and a triplet of eighth notes. Above the staff are guitar chord diagrams for N.C., E<sup>b</sup><sub>9</sub> (5th fret), D<sup>7</sup>(#9b13) (4th fret), and Gm<sup>9</sup> (3rd fret). The piano accompaniment continues with a similar melodic and bass line structure.

**System 3:** The vocal line concludes with a melodic phrase starting with a quarter rest and a triplet of eighth notes. Above the staff are guitar chord diagrams for E<sup>b</sup><sub>9</sub> (5th fret), D<sup>7</sup>(#9b13) (4th fret), and Gm<sup>9</sup> (3rd fret). The piano accompaniment concludes with a final melodic and bass line.

© COPYRIGHT 1943 & 1944 LEEDS MUSIC CORPORATION, USA.  
 UNIVERSAL/MCA MUSIC LIMITED.  
 ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

N.C.

I got-ta guy who's al - ways late, ev - ry time we have a date, but I

love him, yes I love him.

*Sax solo*

I'm gon-na walk right up to his gate,

see if I can get it straight, 'cause I want him,

58

oh yes I'm gon-na ask him.

(swung)

Is you is or is you ain't my ha-by.

Way you're act-ing late-ly makes me doubt.

You have al-ways been my ba-by, ba-by,

Guitar chord diagrams:

- Gm<sup>6</sup> 36
- Gm<sup>6</sup>/F 36
- E<sup>b</sup>maj<sup>9</sup> 46
- D<sup>7</sup> 36
- Gm<sup>7</sup> 36
- D<sup>b</sup>13 36
- C 36
- F13 36
- B<sup>b</sup>13 36
- F7(#9b13) 36
- B<sup>b</sup>13 36
- A13(#9) 36
- A7(b13) 36
- D7(#9b13) 36
- Gm<sup>7</sup> 36
- Gm/F 36
- E<sup>b</sup>9(#10) 36
- D<sup>7</sup>(b9) 36
- Gm<sup>9</sup> 36
- D<sup>b</sup>13 36

seems the flame in your heart has gone out. Well a

fel - low is a crea - ture who has al - ways

— been strange, just when you think you're his, you know he's...

— gone and made a change. So is you is or

60

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The guitar chords are indicated above the vocal line, and the piano accompaniment is shown in grand staff notation.

**System 1:**

- Chords: E<sup>b</sup>9, D7(2b), Gm<sup>9</sup>, D<sup>b</sup>13
- Vocal: is you ain't my ba - by,

**System 2:**

- Chords: C<sup>13</sup>, F13, Dm7(b9), D7(2b13), Fm11(b9), G13
- Vocal: has my ba - by found some - bo - dy new. Or
- Section: *To Coda* (Coda symbol)

**System 3:**

- Chords: C, F13, B<sup>b</sup>9, Am7(b9), D7
- Vocal: is my ba - by still my ba - by true.

**System 4:**

- Chords: Gm<sup>9</sup>, E<sup>b</sup>13, D7(2b13), Gm<sup>9</sup>, D<sup>b</sup>13

The piano accompaniment features a steady bass line and chordal textures in the right hand, often using triplets and sixteenth-note patterns.

C  
 F13  
 Bb13

A13 5tr  
 Ab13 4tr  
 Gm9 3tr  
 E7(9) 5tr  
 Eb9 5tr  
 D7(9) 4tr

Gm9 3tr  
 Db13 4tr  
 C

Cm9/F  
 F7(9)  
 Bb13  
 F7(9)  
 Bb13

*D.S. al Coda*

62

♩ Coda 

is my ba - by still — my ba - by true. *Sax solo*

*E♭9* *D7(♯9)* *Gm9* *E♭9*

*Gm9* *E♭9* *D7(♯9b13)* *Gm9*

*C13(E♭)* *Freely*

63

# I'VE GOT YOU UNDER MY SKIN

Words & Music by Cole Porter.

Freely

Dm Dm/C Bm7(b9) E7(b9)

Am Am(maj7/13) C/D D9(#11) Fmaj7/G G9(b9) Bb/C A7(b9b5)

Gentle Bossa ♩ = 96

Dm<sup>9</sup> C/B<sup>b</sup> Dm<sup>9</sup> C/B<sup>b</sup>

Dm<sup>9</sup> C/B<sup>b</sup> Dm<sup>9</sup> A<sup>b</sup>(9)

I've

© COPYRIGHT 1936 CHAPPELL & COMPANY INCORPORATED, USA.  
 WARNER/CHAPPELL MUSIC LIMITED.  
 ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



**System 1:**  
 Chords: Gm<sup>9</sup> 36, C<sup>13</sup> 36, Fmaj<sup>7</sup>, B<sup>b</sup>maj<sup>7</sup>, Am<sup>7</sup>, D<sup>9</sup>  
 Lyrics: got you un - der my skin, I have

**System 2:**  
 Chords: Gm<sup>7</sup> 36, C<sup>13</sup> 36, Fmaj<sup>7</sup>, B<sup>b</sup>maj<sup>7</sup>, Am<sup>7</sup>, D<sup>7(b9)</sup> 46  
 Lyrics: got you deep in the heart of me. So

**System 3:**  
 Chords: Gm<sup>9</sup> 36, Gm<sup>9</sup>/C 36, C<sup>13</sup> 36, Fmaj<sup>7</sup>, B<sup>b</sup>maj<sup>7</sup>, Am<sup>7</sup>, D<sup>9</sup> 46, D<sup>7(b9)</sup> 46  
 Lyrics: deep in my heart you're real - ly a part of me, and I've

**System 4:**  
 Chords: Gm<sup>9</sup> 36, Gm<sup>9</sup>/C 36, C<sup>13</sup> 36, Fmaj<sup>7</sup>, B<sup>b</sup>m<sup>7</sup>, Am<sup>7</sup>, D<sup>9(#11)</sup> 46  
 Lyrics: got you un - der my skin. 1

8 have tried\_ so\_ not to give in, I've

8 said to my - self\_ this af - fair\_ it nev - er would go so well\_ But

8 why should I try to re - sist\_ when I\_ know so\_ well that

8 I've got you\_ un - der\_ my skin. I would

**Chords:** B<sup>b</sup>/C, B<sup>b</sup>m/C, Fmaj<sup>9</sup>, B<sup>b</sup>maj<sup>9</sup>(4m), Am<sup>7</sup>, D<sup>7</sup>(b9)

sac - ri - fice an - y - thing come what might for the sake of hav - ing you near, in spite of a

**Chords:** Gm<sup>7</sup>, Gm<sup>7</sup>/C, C<sup>13</sup>(b9), Fmaj<sup>9</sup>, Caug, Fmaj<sup>9</sup>, Em<sup>7</sup>, A<sup>7</sup>

warn - ing voice that comes in the night and re - peats in my ear. Don't you know -

**Chords:** Dm<sup>7</sup>, Dm<sup>7</sup>/C, Bm<sup>7</sup>(b5), E<sup>7</sup>, Am, E<sup>7</sup>(b5), Am<sup>7</sup>, D<sup>9</sup>

you fool, you nev - er can win. Use your men -

**Chords:** Gm, D<sup>7</sup>(b9), B<sup>b</sup>/C, C, Fmaj<sup>7</sup>, Dm<sup>7</sup>, D<sup>b</sup>m<sup>7</sup>, Cm<sup>7</sup>, F<sup>13</sup>(b9)

- ta - li - ty - wake up to re - al - i - ty. For each time -

67

**Chords for the first system:** B<sup>b</sup>maj<sup>9</sup>, E7(♯9b13), Fmaj<sup>7</sup>, Am<sup>7</sup>/D. *To Coda* ♯

I do, just the thought of you makes me stop be-fore I be-gin. Be-cause I've

**Chords for the second system:** G13(♯11), Gm<sup>9</sup>, C9(b13), Fmaj<sup>7</sup>, B<sup>b</sup>maj<sup>7</sup>, Am<sup>7</sup>, D7<sup>b9</sup>.

got you un-der my skin.

**Chords for the third system:** Gm<sup>9</sup>, C13, Fmaj<sup>7</sup>, B<sup>b</sup>maj<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>.

**Chords for the fourth system:** Gm<sup>7</sup>, C13, Fmaj<sup>7</sup>, B<sup>b</sup>maj<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>.

68

Gm<sup>7</sup> C<sup>3</sup> C<sup>3</sup><sup>b9</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

Gm<sup>7</sup> C<sup>3</sup> C<sup>3</sup><sup>b9</sup> Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> *D.S. al Coda*

I would sa -

Coda G<sup>7</sup> Gm<sup>9</sup> B<sup>b</sup>maj<sup>7</sup>/C Dm<sup>9</sup> C/B<sup>b</sup>

got you un - der my

Dm<sup>9</sup> C/B<sup>b</sup> Dm<sup>9</sup> Fmaj<sup>7</sup>/B<sup>b</sup> Dm<sup>9</sup>

skin.

The image displays a page of musical notation, likely for a piano piece, featuring four systems of music. Each system consists of a grand staff (treble and bass clefs) and a guitar chord diagram above it. The chord diagrams are labeled as follows:

- System 1: Fmaj7/B<sup>b</sup>, Dm<sup>9</sup>, Fmaj7/B<sup>b</sup>, Dm<sup>9</sup>
- System 2: Fmaj7/B<sup>b</sup>, Dm<sup>9</sup>, Fmaj7/B<sup>b</sup>, Dm<sup>9</sup>
- System 3: B<sup>b</sup>maj<sup>7</sup>, Dm<sup>9</sup>, Fmaj7/B<sup>b</sup>, Dm<sup>9</sup>
- System 4: B<sup>b</sup>maj<sup>7</sup>, Dm<sup>9</sup>, Fmaj7/B<sup>b</sup>, Dm<sup>9</sup>, A<sup>b</sup>maj<sup>7</sup>(9#11)

The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number 70 is centered at the bottom.

# MY LOVE IS

Words & Music by Billy Myles.

Swung quavers  
N.C.

The musical score is written for piano and consists of five systems. Each system has two staves. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo/style is indicated as 'Swung quavers' and 'N.C.' (No Chords). The right hand (RH) plays a melodic line with various ornaments, including slurs, ties, and triplets. The left hand (LH) plays a steady bass line with swung quaver patterns. The score ends with a double bar line and repeat dots.

© COPYRIGHT 1961 LARK MUSIC LIMITED.  
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.





My love for you is — moun-tain side — it

stands so firm you can calm — the tide that's why my love — my

love — is a moun - tain side — My

love, my love — is an o - cean roar — So

strong, so strong that you can't let you go.

My love for you is an ocean roar, it

grows so strong that can't let you go that's why my love, my

love is an ocean roar. My

love is long - er than for - ev - er... and end - less as the laws... of time...

to nine - ty nine years... and for nev - er in my

heart you will still be mine... be - cause... my... love my

love... is a deep blue... sea... so...

8  
 deep so deep that I'll nev - er be free my

8  
 love for you is a deep blue sea... its grown so strong that... nev - er be free that's why my

8  
 love, my love... is a deep blue sea, my love... my—

8  
 love, my love... is a deep blue sea. My love, my—

love, my love is a moun - tain - side. My love, my

love is go - ing so slow and that I'll nev - er be free. My love, my

love, my love, my love, my love, my

love, my love, my love, my love, my love.

# 'S WONDERFUL

Words & Music by George Gershwin & Ira Gershwin.

## Rubato

$E^b\text{maj}^9/6$   $E^b/B^b$   $Dm^7$   $E^b\text{maj}^9/6$   $B^7(\#9)$   $B^9(\#11)$

Electric Piano  
Strings/Flutes *mp*

## Gentle Bossa

$E^b\text{maj}^7$   $E^dim$   
*a tempo* *(lazily)*

1. S'won - der - ful, — s' mar - vel - ous, —

*mp*

$Fm^9$   $B^b7$   $E^b\text{maj}^9/6$

you\_ should care\_ for\_ me\_

© COPYRIGHT 1927 (RENEWED) CHAPPELL & COMPANY INCORPORATED, USA.  
 WARNER/CHAPPELL MUSIC LIMITED.  
 ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

The musical score is written in 8/8 time and B-flat major. It consists of four systems of music, each with a vocal line and a piano accompaniment.

**System 1:** The vocal line begins with the lyrics "It's aw - fully nice, — it's pa - ra -". The piano accompaniment features a steady bass line and chords. Chord diagrams are provided for  $E^b\text{maj}^7$ ,  $Gm^7(b5)$ , and  $Gm^7(b5)/D^b$ .

**System 2:** The vocal line continues with "- disc, it's what I love — to". The piano accompaniment continues with similar harmonic support. Chord diagrams are provided for  $C^7(b9)$ ,  $Fm^7$ , and  $B^b13$ .

**System 3:** The vocal line has the lyrics "see. You — made — my — life —". The piano accompaniment includes a double bar line. Chord diagrams are provided for  $E^b\text{maj}^7$ ,  $D^7(\#9b13)$ , and  $G\text{maj}^9$ .

**System 4:** The vocal line concludes with "so gla - mo - rous,". The piano accompaniment features a *Flute* entry in the right hand. Chord diagrams are provided for  $D^7$  and  $G\text{maj}^7$ .

F#7 F7 Fm7  
 you can't blame me for feel - ing a - mo - rous.

Bb7(b9) Ebmaj7 Gbdim7  
 Oh s'won - der - ful, mar - vel - ous,

Fm7 Bb13  
 that you should care for

Ebmaj7/5 Ebmaj7  
 me. 2. S'won - der - ful,

Detailed description of the musical score: The score is written in 8/8 time with a key signature of two flats (Bb and Eb). It consists of four systems of music. Each system includes a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). Above the vocal line, guitar chord diagrams are provided for F#7, F7, and Fm7 in the first system; Bb7(b9), Ebmaj7, and Gbdim7 in the second; Fm7 and Bb13 in the third; and Ebmaj7/5 and Ebmaj7 in the fourth. The piano accompaniment features a steady bass line and chords in the right hand, with some triplet markings in the second system. The vocal line is melodic and expressive, with lyrics written below the notes.



Edim<sup>7</sup>

s'mar - vel - ous

Fm

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

E<sup>b</sup>maj<sup>7</sup>/b<sup>9</sup>

that you should care for me.

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

It's aw - ful nice,

Gm<sup>7</sup>(b<sup>9</sup>)

(lazily) C<sup>7</sup>(b<sup>9</sup>)

Fm<sup>9</sup>

it's pa - ra - dise, it's one I love.

81

Musical score for "Boogie Woogie" featuring vocal lines and piano accompaniment. The score is in 8/8 time and B-flat major. It includes guitar chord diagrams for various chords.

**Chord Diagrams:**

- $B^{\flat}13(b9)$
- $E^{\flat}maj^{\flat}9$
- $Daug$
- $D^7$
- $Gmaj^7$
- $D^7$
- $Gmaj^7$
- $F^{\sharp}7(b9)$
- $F13$
- $Fm^7$
- $B^{\flat}7(b9)$
- $E^{\flat}maj^7$

**Vocal Lyrics:**

- to see. My
- dear, it's four leaf clover time,
- from now on my hearts work - ing -
- ov - er time. Oh s'won - der - ful,

**Instrumentation:**

- Vocal line (Soprano)
- Piano accompaniment (Right and Left Hand)
- String section (labeled "Strings")
- Guitar (indicated by chord diagrams)

**G<sup>b</sup>dim<sup>7</sup>** **Fm<sup>7</sup>**

mar - vel - ous — that you — should care —

**B<sup>b</sup>13(b9)** **E<sup>b</sup>maj<sup>9</sup>/6** **Daug** **D<sup>7</sup>**

for — me. —

**Gmaj<sup>7</sup>** **D<sup>7</sup>aug** **Gmaj<sup>9</sup>**

Guitar comp. | Piano solo

83

**F<sup>7</sup>aug** **F<sup>13</sup>** **Fm<sup>7</sup>**

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

**D<sup>7</sup>(#9)** **D<sup>7</sup>(b9)** **Fm<sup>9</sup>**

84

**Bb7(b9)** **E<sup>b</sup>maj<sup>9</sup>/6**  
**E<sup>b</sup>maj<sup>7</sup>** **Edim<sup>7</sup>**  
**Fm<sup>7</sup>** **Bb<sup>7</sup>(b9)**  
**E<sup>b</sup>maj<sup>9</sup>/6** **E<sup>b</sup>maj<sup>7</sup>**

3. S'won - der - ful, — it's mar - vel - ous —  
 — you — should care — for  
 me. It's awf - 'ly nice, —

85

Gm<sup>7</sup>(b9) C<sup>7</sup>(b9)  
 it's pa - ra - dise, —  
 Flute 3

Fm<sup>9</sup> Bb13(b9) Ebmaj<sup>9</sup>/6<sup>5</sup><sub>9</sub>  
 it's one — I love — to see.

Daug<sup>9</sup> D<sup>7</sup> Gmaj<sup>9</sup> D<sup>7</sup>  
 You — make my life — so —

Gmaj<sup>7</sup> F#7  
 gla - mo - rous, — you can't blame me —  
 Flutes

86

F<sup>13</sup> F<sup>m7</sup> B<sup>b7b9</sup>  
 for feel - ing a - mo - rous. Oh

E<sup>b</sup>maj<sup>7</sup> G<sup>b</sup>dim<sup>7</sup>  
 s'won - der - ful, it's ma - vel - ous

F<sup>m7</sup> B<sup>b13(b9)</sup>  
 that you should care for

87

me.

Strings

Guitar comp. ad lib.

$E^b B D(\#A)$   
46

$B^b D(\#A) F$

2<sup>o</sup> only

Piano

$f$

$mp$

$E^b B D(\#A)$  46

$B^b D(\#A) F$

$E^b B D(\#A)$  46

Repeat ad lib. to fade

88