

JAZZ CHORD SOLOS For GUITAR



Arranged by
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Introduction

“Chord soloing” is a guitar style whereby the melody is played with chord and bass accompaniment. This satisfying and challenging style allows the soloist to become a self-sufficient unit by making complete use of his or her instrument. The earliest jazz guitarists played chord solos. Contemporary players such as George Benson, Pat Martino and Larry Coryell, though famous for their single-note soloing, have recorded beautiful chord solos as well. In fact, every well-rounded jazz guitarist utilizes chord soloing at one time or another.

This collection of chord solo arrangements includes jazz standards, bebop tunes, contemporary jazz hits and pop tunes. A glance at the titles reveals a tasty selection, representing some of the best writers in jazz history: Jerome Kern, Miles Davis, Charlie Parker and Herbie Hancock.

The tunes in this folio are presented in a manner that will allow all students of chord soloing to benefit, regardless of their musical background. The basic melody and chord structure is written above the guitar arrangement. This allows the student to see how chord substitutions and variations are used to embellish and enrich a piece of music. Chord grids and tablature are provided, in addition to standard musical notation, to make these arrangements accessible to “ear musicians”, as well as those who read music.

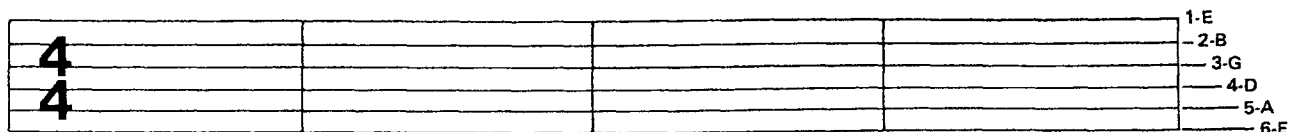
If you like jazz, I’m sure you will enjoy studying these arrangements. They will give you new ideas and insights into the chord style of guitar soloing.

FRED SOKOLOW

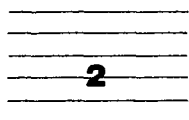
THE BASICS: How to Read Tablature

The guitar solos in this book are written both in tablature and in the standard music notation. You can use either system.

In tablature, the 6 lines on the staff represent the 6 strings of the guitar as follows:

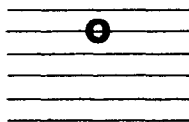


A number on a line tells you where to fret the string.



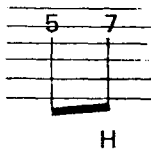
This example:

means "play the 4th string on the second fret."

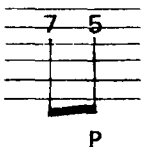


This example:

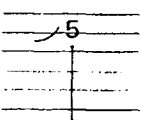
means "play the 2nd string unfretted."



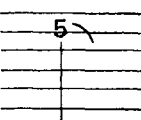
H indicates that the note is sounded by a left-hand "hammer-on"



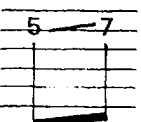
P indicates that the note is sounded by a left-hand "pull-off"



Slide up to the note from a fret or two back.



Slide down from the note.



Slide from the 1st note to the 2nd.

Beauty And The Beast

Music by
WAYNE SHORTER

Funk beat

Vamp: F7

Chord diagrams for F7 and Bb are provided. The bass staff shows fret numbers: 1, (2), 1, (2), 1, (2), 0, 2, 3, 1, (2), 1, (2), 1, (2), 0, 2, 3. The drum line consists of hits (H) on the 1, 3, 5, 7, and 9 beats.

F7

E7#9

Am

Chord diagrams for F7, E7#9+11, E7#9, Am7, Am9, and Am7 are provided. The bass staff shows fret numbers: 1, 3, 5, 0, 0, 8, 9, 12, 5, 12, 12, 5, 7, 5, 5, 7, 5, 5, 5, 5.

B7#9

E7#9

Am

B7 9+5

E7 9+11

E7 9

Am7

Am9

Am7

T	3	3	5	3	6	8	12	12	5	5	5	7	5	5
A	2				7	8	12	12	5	5	5	7	5	5
B	2				7	0	11	11	7	5	5	7	7	6

Gm

C7#9

Fm

Gm7

C7#9

C7

Fm7

Fm7

T	11	13	10	13	11	8	12	8	9	9	9	8	8	8
A	10				9	11	11	11	8	8	8	10	8	10
B	12				8	10	10	10	8	8	8	10	8	8

Ebm

Ab9

Dbmaj7

To Coda

Ebm11

Ab7

Ab9

Ebm11

D7b5

F#9b5

Dbmaj7

T	4		8	11	11	11	9	9	9	4	0	0	0	0
A	7	9	7	11	11	11	9	9	9	4	0	0	0	0
B	6			11	11	11	9	9	9	4	4	6	5	5

C7#9

D. C. al Coda

Musical notation for the first system. It features a treble clef staff with a key signature of one flat and a common time signature. The melody consists of a few notes. Below the treble staff is a guitar chord diagram for C7#9+5. At the bottom are the bass lines for Treble (T), Alto (A), and Bass (B) clefs, with fret numbers indicated below the notes.

C7#9

Musical notation for the second system. It features a treble clef staff with a key signature of one flat and a common time signature. The melody continues. Below the treble staff are two guitar chord diagrams: C7#9 and C7. At the bottom are the bass lines for Treble (T), Alto (A), and Bass (B) clefs, with fret numbers indicated below the notes.

Bm

E7

Am

D7

Musical notation for the third system. It features a treble clef staff with a key signature of one flat and a common time signature. The melody continues. Below the treble staff are seven guitar chord diagrams: Bm11, F7, E7, E7+, Am11, Eb, and D7. At the bottom are the bass lines for Treble (T), Alto (A), and Bass (B) clefs, with fret numbers indicated below the notes.

Gm7b5

C7#9

D.C., repeat Vamp and fade

Musical notation for the fourth system. It features a treble clef staff with a key signature of one flat and a common time signature. The melody continues. Below the treble staff are four guitar chord diagrams: Gm7b5, Gm7b5, Gm7+, and Gm7b5. At the bottom are the bass lines for Treble (T), Alto (A), and Bass (B) clefs, with fret numbers indicated below the notes.

Catavento

Music by
MILTON NASCIMENTO

Fast Bossa

Abmaj7 Gm

Abmaj7 11 Gm7 10 Fm7 8

T 4 10 10 11 10 11 10 11 9
A 4 12 12 12 11 10 10 10 8
B 4 11 13 13 11 11 10 10 8

Fm Eb

Fm9 6 Eb(add 9)(G base) 8 Eb(G base) 8 Eb 8

T 8 8 8 10 10 8 8 10 8
A 8 8 8 8 8 8 8 8 8
B 8 8 8 10 10 10 8 8 8

Abmaj7 Gm

Ab maj7 11

Gm7 10 Fm7 8

T 10 10 11 10 11 10 10 11 9

A 12 12 12 12 11 10 12 10 10

B 11 10 11 10 11 10 10 10 8

Fm Eb

Fm9 6

Eb(add 9)(G base) 8

Eb(G base) 8

T 8 8 8 10 10 8 8 10 8

A 8 8 8 8 8 8 8 8 8

B 8 8 8 10 10 10 10 10 10

Eb Eb/D Eb/Db Ab/C

Eb 8

Eb(D base) 8

Eb(Db base) 8

Ab(C base) 6

Db 9

T 8 8 8 8 8 8 8 8 8

A 9 10 8 8 8 8 8 8 10

B 11 11 10 9 8 8 8 8 11

Ab Eb

Ab Eb

8 9 6

T 8 8 8 8 8

A 7 8 8 8 8 10 8 8 8 8 8

B 10 8 8 8 8 11 11 8 8 10

Eb/D Eb/D \flat Ab/C Ab Eb

Eb (D \flat bass) 8 Ab (C bass) 6 Db 9 Ab 8 Eb 11

T 8 8 8 8 8 8 8 8 8 8 11 11

A 8 8 10 8 8 8 8 8 8 8 10 12 8 12 8 12

B 8 8 8 8 8 8 8 8 8 8 8 8 11 10 10 10 10 12 8 12

A \flat maj7 Gm7

A \flat maj7 11 Ab maj7 11 Gm7 10 Ab maj9 10 Gm7 10

T 10 10 10 10 10 10 10 10 10 11 10 11 11 11 10 10 12 12 10 10

A 12 12 12 12 12 10 10 12 12 12 12 10 12 12 12 12 12 10 12 10

B 11 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

E \flat

Musical notation for the first system. The top staff is a treble clef with a key signature of two flats. The second staff is a guitar staff with two treble clefs. Below the guitar staff are the bass lines for Treble (T), Alto (A), and Bass (B) guitars. Chord diagrams are provided for Gm7 (10) and E \flat (8).

E \flat /D

E \flat /D \flat

Musical notation for the second system. The top staff is a treble clef with a key signature of two flats. The second staff is a guitar staff with two treble clefs. Below the guitar staff are the bass lines for Treble (T), Alto (A), and Bass (B) guitars. Chord diagrams are provided for E \flat (D base) (8) and E \flat (D \flat base) (8).

A \flat /C

A \flat

E \flat

Musical notation for the third system. The top staff is a treble clef with a key signature of two flats. The second staff is a guitar staff with two treble clefs. Below the guitar staff are the bass lines for Treble (T), Alto (A), and Bass (B) guitars. Chord diagrams are provided for A \flat (C base) (6), D \flat (9), A \flat (8), and E \flat (11).

(They Long To Be) Close To You

Words by
HAL DAVID

Music by
BURT BACHARACH

Slow Ballad

$\frac{3}{4}$ Fmaj7

1. Why do birds sud - den - ly ap -
2. stars fall down from the
3. why all the girls in

Fmaj9 7 F (add 9) F F (add 9)

T 4 8 3 1 3 5
A 4 9 1 1 1
B 4 7 10 2 2 8

E7sus

E7

Em

pear sky town ev - 'ry time you you are you walk all a -
ev - 'ry time you fol - low you

Bm11 5 E7 6 Em7 7

T 5 7 5 8 7 8 9 9 8
A 7 7 0 7 7 9 9 9
B 7 7 7 7 7 7 7 7

Am F

near? }
by? }
round }

Just like me —

Am7 E7 Am7 C9 Fmaj7 F(add 9)

T 8 7 5 3 2 1
A 9 7 5 2 2 2
B 7 7 5 3 1 2

Cmaj7 To Coda

they long to be close to you. —

Fmaj7 F(add 9) C6 Cmaj9

T 2 1 3 2 1 3
A 2 2 2 2 4 5
B 1 2 3 3 3 5

1. 2. Cmaj7 C7

Why do

Cmaj7 Cmaj7 Gm7 Gb7

T 0 0 0 2
A 0 0 0 3
B 2 7 10 3 2

Bridge

F

On the day that you were born the an - gels got to - geth - er and de -

Chord diagrams: F, F6, Fmaj7, F6, F, F6, Fmaj7, F6

Fret numbers: T (1, 1, 0, 0, 1, 0, 0, 0), A (2, 2, 0, 0, 2, 2, 0, 0), B (1, 1, 2, 0, 2, 2, 0, 0)

Em

A7

cid - ed to cre - ate a dream come true. So they

Chord diagrams: Em7, Em11, Em7, Em11, A13, A7+, A7

Fret numbers: T (8, 8, 10, 10, 8, 7, 10, 8), A (7, 7, 9, 9, 7, 7, 9, 0), B (7, 7, 7, 7, 5, 5, 5, 7)

Fadd9

F

Fmaj7

F6

sprink - led moon dust in your hair of gold and star - light in your eyes of

Chord diagrams: F (add 9), F, Fmaj7, Dm7, Dm6

Fret numbers: T (8, 8, 8, 8, 8, 8, 8, 8), A (10, 10, 10, 10, 10, 10, 10, 10), B (12, 12, 12, 12, 10, 10, 10, 10)

Fret numbers: T (8, 8, 8, 8, 8, 8, 8, 8), A (10, 10, 10, 10, 9, 7, 7, 8), B (8, 8, 8, 8, 8, 8, 8, 8)

G7

D. S. $\frac{3}{4}$ al Coda \oplus

blue.

That is

Chord diagrams for G7 (sus4):

- Diagram 1: 10 (T), 10 (A), 10 (B)
- Diagram 2: 3 (T), 5 (A), 5 (B)
- Diagram 3: 0 (T), 0 (A), 0 (B)

Fingerings: 10, 10, 10, 12, 10 (T); 0, 0, 0 (A); 0, 0, 0 (B)

Coda \oplus

Cmaj7

F

Just like me, —

Chord diagrams for Gm7, C11, C9, Fmaj7, F(add 9):

- Gm7: 0 (T), 0 (A), 0 (B)
- C11: 1 (T), 0 (A), 0 (B)
- C9: 0 (T), 0 (A), 0 (B)
- Fmaj7: 2 (T), 2 (A), 2 (B)
- F(add 9): 1 (T), 1 (A), 1 (B)

Fingerings: 0, 0, 0 (T); 0, 5, 0 (A); 0, 0, 0 (B)

Cmaj7

they long to be close to you. —

Chord diagrams for Fmaj7, F(add 9), C6, Cmaj9, D♭maj9, Cmaj9:

- Fmaj7: 2 (T), 2 (A), 2 (B)
- F(add 9): 1 (T), 1 (A), 1 (B)
- C6: 0 (T), 0 (A), 0 (B)
- Cmaj9: 0 (T), 0 (A), 0 (B)
- D♭maj9: 3 (T), 3 (A), 3 (B)
- Cmaj9: 0 (T), 0 (A), 0 (B)

Fingerings: 2, 1, 1, 2, 2 (T); 5, 0, 0 (A); 1, 0, 0 (B)

Dolphin Dance

Music by
HERBIE HANCOCK

Moderate Swing

$E\flat$ maj7
 $B\flat$ m7/ $E\flat$
 $E\flat$ maj7
 D m7 \flat 5

G 7
 $\%$ C m
 G m

G 7 $\#$ 9
 G 7+5 \flat 9
 C m9
 C m7
 A \flat maj7 \flat 5
 G m7

T 4 8 8 9 6 6 8 6 8 6 8 8 9 6 6 8 8 9 6 6

A 4 7 7 7 0 0 7 7 0 0 7 7 0 0 7 7 0 0 7 7 0 0

B 4 6

Cm Am D7

Cm9 Cm7 Bbm7(6) A11 Ab7b5

T	3	4	0	8	0	3	5	5	5	4
A	3	9	0	6	5	7	5	7	5	4
B	1	9	0	6	5	5	5	4	4	.

Gmaj7 Abm Fm11

Gmaj7 Gmaj7 Abm7 Db9 Fm11

T	4	2	0	7	7	4	2	4	6
A	4	4	4	4	4	4	4	4	5
B	4	5	5	6	4	4	4	4	0

Cm

E9b5 Cm9 Cm7

T	8	0	0	8	0	8	0
A	4	7	7	7	7	8	4
B	9	7	7	7	7	1	5

Am11

Am11

Cm7 3
Cm7 8
Bbm9 6
Am11 7
Ab9b5 10

T 0 0 8 8 10 10
A 4 8 11 8 8 11
B 9 8 0 9 7 11

D7

Gmaj7

Dm7/G

D7
Gmaj7
Dm7/G

Gmaj7 10
Dm7(G base) 10
Dm9(G base) 10
Dm7(G base) 10

T 10 10 12 13 10 12 10
A 11 11 11 12 10 10 10
B 11 10 10 10 10 10 10

A/G

G7/Eb

A/G
G7/Eb

A(G base) 9
A7 5
G7(Eb base) 4

T 0 5 7 6 6
A 0 8 4 4 4
B 10 7 5 5 5

Cm7/F F13

F11 B7#9 F13b9

T	6	6	6	8	8	8	3	3	3
A	8	8	8	8	8	1	2	2	2
B	8	8	8	2	2	2	2	2	1

F11 Em A7

F11 Em11 A13

T	3	3	3	4	8	5	5	5	5
A	9	9	9	4	7	7	7	6	6
B	9	9	9	7	7	5	5	5	5

Eb9b5 D11 D7

Eb9b5 E9b5 Eb9b5 D9b5 Eb9b5 Cmaj9 Cmaj7 (D base) D13b9

T	5	0	5	4	5	5	10	7	7
A	6	7	6	5	6	6	12	5	4
B	6	7	6	5	6	6	10	5	5

Bm E7 Dm

Bm7 Bm9 Bm7 E13 Dm7

T	7	9	7	6	7	7	12	18
A	7	7	7	6	7	7	14	18
B	7	7	7	7	7	7	12	12

C#m F#7 Bm7/E

C#m(mus) C#m7 C#m7 C#m7 F#13 F#7 Bm7(E base)

T	14	12	7	4	11	2	7
A	12	12	5	5	11	2	7
B	16	13	4	4	8	3	7
B	11	11	4	4	0	2	7

Am9/E Bm7/E To Coda

Am9(E base) Bm7(E base)

T	7	14	12	12	12	14	7	7	12	14
A			12	12	12	14	7	7	7	7
B			12	12	12	14	7	7	7	7

Am9/E Bbm9/Eb

Am9 (E base) 10

Bbm9 (Eb base) 6

Eb maj7+5 6

T 12 12 8 8 0 11 6

A 12 12 8 8 0 11 6

B 12 10 8 8 0 11 6

Ebmaj7#5 Abmaj7+/Eb G7

D.S. (for ad lib. solos) at Coda

Eb maj7 +5 6

Ab maj7+5 (Eb base) 11

G7+9 9

G7b9 9

T 6 11 11 10 11 9

A 7 12 10 10 10 10

B 9 14 10 10 10 10

Coda

Am9/E Bm7/E Am9/E Bm9/E

Am9 (E base) 10

Bm7 (E base) 7

Am9 (E base) 10

Bm9 (E base)

T 12 14 7 7 12 12 2

A 12 14 7 7 12 12 2

B 12 14 7 7 12 12 2

Georgia On My Mind

Words and Music by
HOAGY CARMICHAEL

Moderate Swing

F A7

Geor - gia, — Geor - gia,

Fmaj7 Em11 Eb7

T 4 10 8 10 8 5 8 8
A 4 9 10 9 10 7 7 0
B 4 10 8 10 7 7 8 0

Dm7 Bb Dm7 Bbm6 Am7 D7

{ the whole day through, just an old sweet song keeps
a song of you, comes as sweet and clear as
no peace I find, just an old sweet song keeps

Dm7 Cm6 Bb6 Bbm6 Am7 Am7 D9 Ab9b5

T 5 10 8 8 5 8 12 10
A 5 10 8 8 5 8 10 11
B 7 7 7 8 5 7 10 11

1.

Gm7 C7 To Coda \oplus Am7 D7

Geor - gia on my mind.
 moon - light through the
 Geor - gia on my

Guitar chord diagrams:
 Gm7 (10), Gm11 (10), C13 (8), C7+5 (8), C7 (8), Am7 (5), D7b9 (4)

T: 11 18 10 9 8 5 5 4
 A: 10 10 9 9 9 5 5 6
 B: 10 12 8 8 8 5 5 5

2.

Gm7 C7 F Bb7

pin.

Guitar chord diagrams:
 Gm7, Am7 (5), Gm7 (5), Gm7, Am7 (5), C9, F, Bb13 (6), Fmaj7

T: 8 5 6 8 5 3 1 1 8 0
 A: 8 5 0 8 5 3 1 1 7 1
 B: 8 5 5 8 5 3 0 0 0 3

F A7 Dm Gm7 Dm Bb7

Oth - er arms reach out to me.

Guitar chord diagrams:
 A7+5 (5), A7 (5), Dm (5), Gm7, Gm9 (3), Dm7 (5), Bb7 (6)

T: 6 5 7 6 6 6 7 0
 A: 7 6 7 7 7 7 7 7
 B: 1 3 5 5 5 5 5 0

Dm Gm7 Dm G7

Oth - er eyes — smile ten - der - ly. —

Dm 5 Gm7 Gm9 3 Dm7 5 Dm7 5 G7 5

T 0 0 5 8 5 7
A 7 7 0 6 6 6
B 5 5 0 5 7 5

Dm Gm7 F E7

Still in peace - ful dreams I see, — the

Dm 5 Gm7 Gm9 5 Fmaj7 8 Bm7b5 9 Fdim 9

T 0 0 5 8 10 12 10
A 7 7 0 8 10 10 9
B 5 5 0 8 10 9 9

Am7 D7 Gm7 C7 *D. C. al Coda* ☼

road leads back to you.

Am7 7 Am7 Adim 7 D7b9 4 Gm7 5 C13 2 C9

T 8 5 8 5 0 5 4 3
A 9 5 7 4 0 5 4 3
B 7 5 7 4 5 2 2 3

Coda

Am7 D7

mind. _____ Just an

Am7 D7

Am11 Am7 Am7 D7b9 D7 D7

T 10 8 5 4 0 4 3 10 10

A 8 8 5 5 0 4 3 10 10

B 7 7 5 5 4 3 4 10 10

Gm7 Slowly C7

old sweet song keeps Geor - gia on my

Gm7 Gm7 Gm7 Gm9 Gm11 Gb7#9 C13

T 13 10 6 5 8 5 5

A 11 11 6 8 6 5 5

B 10 10 7 3 7 3 3

F C7 F

mind.

F C7#9 F7

T 1 4 1

A 2 3 2

B 3 3 3

A Child Is Born

Music by
THAD JONES

Jazz Waltz

B♭maj7 E♭m/B♭ B♭maj7 E♭m/B♭

B♭maj7 E♭m (B♭bass) B♭maj7 E♭m (B♭bass)

T 3 4 1 6 3 4 1 6
A 2 3 2 3
B 3 4 2 4
1 1 1 1

B♭maj7 E♭m/B♭ B♭ Am7 D7 Gm

B♭maj7 E♭m (B♭bass) B Am11 D7#9 Gm7

T 3 4 1 6 6 10 12 8
A 2 3 7 12 12 8
B 3 4 6 12 10 8
1 1 1 12 9 3

Musical notation for the first system. Chord labels: D7, Gm, D7, Gm. Includes guitar chord diagrams and fretboard diagrams for T, A, and B strings.

Chord labels: D7, Gm, D7, Gm.

Guitar chord diagrams:
 D7b9:

Fretboard diagrams:
 T: 4 6 6
 A: 5 3 3
 B: 5 3 3

Musical notation for the second system. Chord labels: C7, F7sus, F7, Bbmaj7. Includes guitar chord diagrams and fretboard diagrams for T, A, and B strings.

Chord labels: C7, F7sus, F7, Bbmaj7.

Guitar chord diagrams:
 C7:

Fretboard diagrams:
 T: 8 8 8
 A: 9 8 8
 B: 10 8 8

Musical notation for the third system. Chord labels: Ebm/Bb, Bbmaj7, Ebm/Bb, Bbmaj7, D7#9. Includes guitar chord diagrams and fretboard diagrams for T, A, and B strings.

Chord labels: Ebm/Bb, Bbmaj7, Ebm/Bb, Bbmaj7, D7#9.

Guitar chord diagrams:
 Ebm (Bbbass):

Fretboard diagrams:
 T: 4 1 6
 A: 3 2 3
 B: 1 1 1

Ebmaj7 Ab7 Bbmaj7 D7 Gm

E^b maj9,6 Ab 9 Bmaj7 B^b maj7 E^b m (B^bbase) D7^b9+5 Gm7

T 13 13 11 2 4 4 1 6 8
 A 12 11 11 3 3 5 4 5 3
 B 13 11 2 1 4 5 4 5 3

C7 F7sus F7 *To Coda* ⊕ Bbmaj7 *D. C. al Coda* ⊕

C7 E^b maj7 (F base) F13 B^b maj7 E^b m (B^bbase) Bmaj7

T 8 10 1 3 1 4 4 4
 A 8 8 2 3 3 3 3 3
 B 10 8 1 3 1 4 4 2

Coda ⊕ Bbmaj7 Ebm/Bb Bbmaj7 Ebm/Bb Bbmaj9

B^b maj7 E^b m (B^bbase) B^b maj7 E^b m (B^bbase) B^b maj9

T 1 1 1 1 5
 A 2 0 2 3 6
 B 1 1 1 1 7

Gone With The Wind

Words by HERB MAGIDSON
Music by ALLIE WRUBEL

Moderate Swing

Fm Bb7 Eb Fm Bb7

Gone now with the wind. — Just like a leaf that has
all is gone. — Gone is the rap - ture that

Fm9 E9b5 Eb maj7 Edim Fm7 Bb7+5

T 8
A 4 8 7 7 7 8 8 8 8 8 7 7 7 7 7 7 7 7 7 7
B 4 6 7 7 7 8 8 10 10 10 6 6 6 6 6 6 6 6 6 6

Eb Am D7 G

blown a - way. — Gone with the wind,
thrilled my heart. — Gone with the wind,

Eb maj7 Cm7 Am7 Ab7 Adim Gmaj7,6 G# dim

T 6 6 3 8 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
A 8 8 4 8 7 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
B 6 6 3 7 5 7 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Am D7 Em To Coda G Cm

my ro-mance has flown a-way. — } Yes-ter-day's kiss -
 the glad-ness that filled my heart. — }

Am7 5 D7 5 Bm7 9 Em7 7 Gm7 10

T	8	7	8	7	10	10	10	10	10	10	10	10
A	5	5	5	5	11	10	10	10	10	10	10	10
B	7	5	7	7	9	9	7	10	12	12	12	12

Gb° Fm Bb7

es are still on my lips. —

Gb dim 10 Gb dim 7 Fm7 8 Fm7 8 Bb7 8 Bb9+ 6

T	11	8	11	8	11	10	8	8	8	8	8
A	11	7	8	8	10	8	10	7	7	7	7
B	10	7	10	10	8	8	6	7	7	7	7

Eb C7 Fm7

I had a life-time of heav-en at my fin-ger-

Eb maj7 6 Gm7 (D bass) 5 Db 6 9 C7 8 C7 8 Fm7 8 Gb9b5 8

T	8	0	0	0	11	8	9	8	11	8	8	8
A	7	7	7	7	10	8	8	8	11	9	9	9
B	8	5	5	5	11	10	10	10	8	9	9	9

D. C. al Coda

Coda

Bb7 Bb dim

tips, but

B7b5 6 Bb dim 6

T 0 0 0 0
A 8 8 8 8
B 7 7 7 7

Fm Cm

Just like a flame

Fm7 13 Cm7 10 Am7b5 7

T 10 10 10 10 11 11 11 11
A 10 10 10 10 12 12 12 12
B 10 10 10 10 10 7 8 8

Fm Bb7 C7 Fm

love burned bright-ly, then be-came an emp-ty smoke-ring that has

Fm6 8 Bb7 6 Gm11 8 C#7 9 C7 8 Fm7 (sus) 8 Fm7 8 C7+ 8

T 10 8 6 9 0 0 11 9 8 11 9 9 8 11 9 9 8
A 10 10 7 7 10 10 10 10 10 10 10 10 11 8 10 8
B 8 6 6 6 10 9 9 8 8 8 8 8 8 8 8 8

F9 Bb7 Eb

gone, gone with the wind.

F9 7 Eb6 (add 9) 5 Emaj9 6 Eb maj9 5

T 8 0 0 6 0 0 0 7 7 0 7 7
A 8 7 7 7 7 7 7 8 8 7 7 7
B 7 7 7 7 5 5 5 7 7 8 8 8

Here's That Rainy Day

Lyric by JOHNNY BURKE
Music by JAMES VAN HEUSEN

Slowly

G Bb

May - be I should have saved those
Where is that worn out wish that

Gmaj7 Bb maj7 Gm7 Bb 6

Eb Ab

left I o - ver dreams;
I threw a side,

Eb maj7 Eb 6 Gmaj7 Ab maj7 Ab maj7

Am D7

fun - ny, but here's that rain - y
af - ter it brought my lov - er

Am11 3

A^b7^b5 3

Adim 2

Adim 5

Adim 8

T	2	2	2	2	2	2	2
A	5	5	5	5	5	5	5
B	5	5	5	4	1	4	7

1. G Cm

day. Here's that

Gmaj7 5

Gmaj7

Dm7 5

G13 3

G7

Cm 8

Cm(maj7) 8

T	7	7	7	8	8	11	11
A	7	7	5	4	4	8	8
B	5	8	5	3	3	10	9

F7 B^b

rain - y day they told me a

Cm7 8

Cm7 8

F7#9 7

F7 8

B^b maj7 8

B^b maj7 6

Dmaj7 5

T	11	8	9	10	10	6	7
A	8	8	8	8	8	7	6
B	8	8	7	10	8	7	7

Chorus

about, and I laughed at the thought that it

Chords: Eb, Am

Chord Diagrams:
 Eb maj7 (6), Dmaj7 (5), Eb maj7 (6), Am (5), Am (maj7) (5), Am7 (5)

Fingerings:
 T: 8, 7, 8, 8, 8, 8
 A: 7, 7, 8, 5, 5, 5
 B: 6, 5, 6, 0, 5, 0

might turn out this way.

Chords: D7, G, Am, D7

Chord Diagrams:
 D9(F#bass) (7), Am7 (5), D7#9 (4), Ab7 (4), Bm7 (7), Bb7 (6), Am7 (5), Ab7 (4), Ab13 (4), Ab7 (4)

Fingerings:
 T: 8, 5, 6, 7, 7, 5, 5, 4, 0, 4
 A: 9, 5, 5, 5, 7, 5, 5, 5, 5, 5
 B: 7, 5, 4, 4, 7, 0, 5, 4, 4, 4

near? Fun - ny how

Chords: G, G7, C

Chord Diagrams:
 Dm6 (5), Dm7 (5), G7, Dm7 (5), G7 (5), Cmaj7 (10), Am7 (12)

Fingerings:
 T: 7, 5, 0, 0, 5, 7, 12, 12, 12
 A: 0, 0, 3, 0, 0, 0, 12, 12, 10
 B: 7, 5, 4, 7, 5, 5, 10, 10, 14

D7 G A7

love be - comes a cold rain - y day.

Chord diagrams: D13, Am7, Bm7, Am7, Bm7, B7, Em7, A13, F9

Fret numbers: T (12, 12, 11, 10), A (12, 11, 10), B (10, 10, 9, 7, 7, 7, 10, 10, 11, 0, 7, 7, 5, 7, 7, 5, 8, 8, 7, 8)

Am D7 G Em

Fun - ny, — that rain - y day is here.

Chord diagrams: Bm11, Bb7, Ab7b5, Adim, Adim, G#7#9, G6 (add 9), B6 (maj7)

Fret numbers: T (7, 7, 6, 3, 2, 5, 3, 3), A (7, 7, 7, 5, 2, 6, 5, 2), B (7, 7, 0, 4, 1, 4, 4, 2, 2, 2, 2, 8, 7, 7, 0)

Am D7 G

Chord diagrams: A7, Ab maj7, Gmaj9, Gmaj9, Gmaj9

Fret numbers: T (8, 8, 6, 5, 2, 2, 3), A (8, 8, 6, 4, 2, 2, 3), B (7, 7, 5, 4, 0, 0, 3)

I Go To Rio

Lyric and Music by
PETER ALLEN & ADRIENNE ANDERSON

Latin beat, in 2

A7sus A7 (3 times) A7sus A7

1. When my ba - by, when my
me - oh, I go

A7sus A7

Gmaj9 (A base)

A13 A7

A7sus A7 Dadd9 D

ba - by smiles at me — I go to Ri - o
wild and then I have — to do the Sam - ba

Gmaj9 (A base) A13 A7 D (add 9) D D

T 7 7 7 5 7 5 6 7 5 7 5 7 5

A 7 7 7 5 0 7 0 0 9 7 7 7

B 5 5 5 5 5 5 5 7 7 7 7 5

Dadd9 *To Coda* 1.

de Ja - nei - ro. My oh
and La Bam - ba.

Dmaj7 Bm7

T 7 7 7 5 7 5 7 7 7 7 9

A 7 7 7 5 0 7 7 7 7 7 7

B 5 5 5 5 5 7 7 7 7 7 7

2.

C/D

Now I'm not the kind of

Bm7 C (D base) Cmaj7 (D base) C6 (D base) C (D base)

T 8 5 7 5 5 5 5 8

A 7 7 7 5 5 5 5 5

B 7 5 5 5 5 5 5 5

per - son with a pas - sion - ate per -

Chord diagrams: D9 (2), C (3), C6 (D base) (5), C (D base) (3), D9 (2)

T: 2 2 2 3 5 2 2
 A: 5 5 5 5 5 5 5
 B: 5 5 5 5 5 5 5

sua - sion for danc - in' or ro -

Gmaj7

Chord diagrams: D7 (3), Gmaj7 (2), Gmaj7 (2)

T: 5 5 5 2 3 5 5
 A: 5 5 5 4 4 4 4
 B: 5 4 5 5 4 4 4

manc - in'. But I give in to the

Bb/C C/D

Chord diagrams: Bb (C base), Cmaj7 (D base) (5), C6 (D base) (5), C (3)

T: 1 3 3 1 7 5 5 5 5 5
 A: 3 3 3 3 5 5 5 5 5 5
 B: 5 5 5 5 5 5 5 5 5 5

rhy - thm and my feet fol - low the beat - ing of my

D9 C C (D base) D9

T 2 2 3 3 2 2 2 2 3 2 2 2 2 2 2 2 2 2 2 2

A 5

B 5

heart. _____ Woah, _____ when my

B7(sus) B7

T 2 5 5 5 5 5 5 4 7 9 7 9 9 7

A 2 2 2 2 2 2 2 4 7 9 7 9 9 9

B 2 4 4 4 4 4 4 2 7 9 7 9 9 9

D.S. $\frac{3}{4}$ (1st verse) al Coda \oplus

Coda \oplus

I'm a Sal - sa fel - low. When my

D A7sus A7

Bm7 Gmaj9 (A base) A13 A7

T 7

A 7 7 7 7 7 7 7 5 5 5 7 7 7 7 7 7 7 7 7 7

B 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5

A7sus A7 C#m7b5 F#7

ba - by smiles at me the sun _____ lights _____ up . my

Gmaj9(A base) 5 A13 5 Em7 7 C#m11 7 C#m7b5 8 C7b5 7

T 7 7 7 5 7 7 8 10 7 8 7 8 9 9 8 8

A 5 5 5 6 6 9 9 9 9 9 8 8 8 8

B 5 5 5 5 5 5 7 9 9 9 8 8

Bm E7

life and I feel free at last, _____

Bm7 F#7 2 Bm7 5 E7 5

T 3 3 5 5 3 3 5 5 2 2 5 5

A 2 2 4 4 2 2 4 4 4 4 7 7 7

B 2 2 2 2 2 2 4 2 2 2 7 7 7

A7sus A7 Dsus D Repeat and fade

what a blast. _____

A7(sus)(add 9) 5 A7 5 D(sus) 5 D 5

T 7 5 5 5 8 8 7 7 7 7 7 7 7 7

A 7 7 8 8 7 7 7 7 7 7 7 7 7 7

B 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Maiden Voyage

Music by
HERBIE HANCOCK

Medium

Intro. D11

C (D bass)

3	3	0	0	0	0
5	5	5	5	5	5
5	7	5	7	5	7
5	5	5	5	5	5

F11

E^b (F bass)

0	0	0	0	0	0
4	4	4	4	4	4
3	7	0	7	0	7
3	3	3	3	3	3

♩ D11

D9

C (D base)

T: 0 0 0 0 0 0

A: 0 0 0 0 0 0

B: 5 5 5 5 5 5

F11

E♭ (F base) F9

E♭ (F base)

T: 0 0 0 0 0 0

A: 0 0 0 0 0 0

B: 5 5 5 5 5 5

To Coda

1.

2.

T: 0 0 0 0 0 0

A: 0 0 0 0 0 0

B: 0 0 0 0 0 0

E^b11

D^b (E^b bass)

T	1	1	1	1	2	2	2	2	1	1	1	1
A	1	1	1	1	2	2	2	2	1	1	1	1
B	1	1	1	1	2	2	2	2	1	1	1	1

D^bm7(6)

T	1	2	4	5	5	7	6	6	6	6	6	6
A	1	2	4	5	5	7	6	6	6	6	6	6
B	1	2	4	5	5	7	6	6	6	6	6	6

D^bm7 D^bm D^bm7(6)

Coda

D. S. $\frac{3}{4}$ al Coda

F11 Repeat Intro. and fade

T	6	6	6	6	6	6	6	6	6	6	6	6
A	4	4	4	4	4	4	4	4	4	4	4	4
B	4	4	4	4	4	4	4	4	4	4	4	4

E^b (F bass)

T	2	2	2	2	3	3	3	3	2	2	2	2
A	2	2	2	2	3	3	3	3	2	2	2	2
B	2	2	2	2	3	3	3	3	2	2	2	2

I Won't Last A Day Without You

Lyric by PAUL WILLIAMS
 Music by ROGER NICHOLS

Moderately

A C#m D E7

1. Day af - ter day I must face a world of strang - ers where I
 2. So man - y times when the cit - y seems to be with - out a

Amaj7 5 A6 6 C#m7 4 D add9 4 Dmaj9 4 Bm9 2 E7 (sus) 2 E7 2

T 4 5 5 7 5 5 5 5 5 2 0 0
 A 4 0 0 0 4 4 4 7 7 0 2 1
 B 4 0 0 7 0 0 0 4 4 0 0 0

F#m Bm E7

don't be - long, I'm not that strong.
 friend - ly face, a lone - ly place.

F#m9 2 Bm7 2 Bm11 5 Bb7b5 5

T 2 4 4 3 5 5 5 5 5
 A 2 2 2 2 2 2 7 7
 B 2 2 2 2 4 4 7 6

A C#m D E7

It's nice to know that there's some-one I can turn to who will
 It's nice to know that you'll be there if I need you and you'll

Amaj7 5 A6 6 C#m7 4 D(add 9) 4 Dmaj9 4 Bm9 4 E7(sus) 0 E7 0

T 5 5 7 5 5 5
 A 6 0 0 4 4 4
 B 6 0 7 6 6 4
 B 5 4 4 5 5 2

F#m Bm E7 Chorus:

al - ways care, you're al - ways there. When there's
 al - ways smile, it's all worth-while.

F#m9 Bm7 2 E7 D(E bass) 5 E9 6

T 2 4 4 3 5 5
 A 2 2 2 2 3 3
 B 2 2 2 4 4 2
 B 2 2 2 7 7 7

A A7 D Bm E7

no get - ting o - ver that rain - bow, when my

A 12 Amaj7 12 A9 9 A9+5 5 Dmaj7 5 Bm7 D(E bass) 5 E9 6

T 14 14 14 0 7 9 5 7 5 2 5 7
 A 14 14 12 0 0 0 7 7 7 3 7 7
 B 14 14 12 5 7 7 7 7 7 4 7 7
 B 12 12 12 5 5 4 2 4 5 7 7

A A7 D Bm E7

small - est of dreams won't come true, I can

Chord diagrams: A (12), Amaj7 (12), A9 (9), A9+5 (5), Dmaj7 (5), C#m7 (4), Bm7, Dmaj7 (E bass) (7)

T	14	14	14	0	7	0	5	7	5	3	5	9	10
A	14	13	12	6	6	6	6	6	4	2	7	7	7
B	14	14	12	5	5	5	5	5	4	4	7	7	7

A A7 D A

take all the mad - ness the world has to give, but I

Chord diagrams: A (12), Amaj7 (12), Em7 (12), G (A bass) (12), Dmaj7 (9), Dmaj7 (5), A (C# bass) (2), F#m7 (4)

T	12	12	12	10	0	5	5	5	5	5	5	5	5
A	14	14	12	12	10	7	7	2	2	2	6	6	6
B	14	14	12	12	12	7	7	2	2	2	4	4	4

Bm E7 To Coda C 1. A Bm E7

won't last a day with - out you.

Chord diagrams: Bm7 (7), C#m7 (9), Bm11 (5), Bb7b5 (5), Amaj7 (5), Bm11 (5), A (C# bass) (7), Bm11 (5)

T	10	9	10	5	5	5	5	5	5	5	5	5	5
A	7	9	10	7	0	7	7	9	9	9	7	7	7
B	7	9	7	0	0	7	7	7	7	7	7	7	7

Bridge:

2.

A F#m B7

you. Touch me and I end up

Amaj7 5 Bm11 5 A (C#bass) 7 C#7 4 F#m9 F#m7 F#m7 G#m7 B7(sus) 7

T 5 5 5 0 4 0 2 2 2 4 7
 A 0 7 9 4 2 2 2 4 9 7
 B 0 7 7 0 2 2 2 4 7 7
 B 5 7 9 4 2 2 2 4 7 7

E F#m B7

sing - ing. Trou - bles seem to up and dis - ap -

Emaj9 Emaj7 C#m7 4 F#m9 G#m7 4 Amaj7 4 B13 7

T 2 4 5 5 7 4 5 4 4 5 7 0
 A 4 4 4 4 4 2 6 7 5 9 8
 B 2 2 0 0 4 4 4 7 7 7 7
 B 2 2 2 4 4 4 5 7 7 7 7

C#7sus C#7 D#m G#7

pear. You touch me with the love you're

C#7(sus) 4 C#9 4 G#m9 4 C#7 4 A#m7 6 D#m7 6 G#13 4 G#7(sus) 4

T 4 4 6 4 0 0 4 0 6 6
 A 7 4 4 4 0 0 0 0 6 6
 B 4 0 4 6 6 6 0 4 4 4
 B 4 4 4 4 0 0 4 4 6 6

C# **A#m** **B**

bring - ing. I can't real - ly lose when you're

C#maj9 **C#maj7** **A#m7** **Fm7** **A#m7** **Bmaj7**

T 4 6 0 9 9 11 2 4 2
 A 5 6 0 9 9 10 3 3 3
 B 4 4 6 10 8 8 4 4 2

C#7sus **C#7** **Bm** **E7** *D.C. al Coda (3rd verse)*

near, when you're near my —

C#7(sus) **G#m7** **C#7** **Bm7** **E7**

T 4 7 6 4 2 5 4 2
 A 4 7 4 0 2 2 2 4
 B 0 4 4 2 4 2

Coda **A**

you. —

Amaj7 **Bm11** **A (C#base)** **Bm11** **Amaj9**

T 5 5 5 5 12
 A 6 7 9 7 13
 B 5 7 7 7 11

3rd Verse: Love, if all my friends have forgotten half their promises, they're not unkind, just hard to find.
 One look at you and I know that I could learn to live without the rest. I found the best.
 (Chorus)

Moonlight In Vermont

Words and Music by
JOHN BLACKBURN and CARL SUESSDORF

Slow Ballad

D Em7 A7

Pen - nies in a stream,
I - cy fin - ger waves,
eve - ning sum - mer breeze,

D6 F#m7 Bm7 Bm11 Em9 D#7#9

T 4 7 7 5 3 5 7 7 6 7
A 4 7 7 0 2 2 7 7 } 0 7
B 4 7 7 4 4 2 5 7 6 5 0 7

D Bm7 C9

fall - ing leaves, a syc - a - more.
ski trails on a moun - tain - side.
warb - ling of a mea - dow - lark.

D6 F#m7 Bm7 Bm7(A base) Gm6 C9b5

T 7 7 5 2 3 0 2 2 3 3
A 7 7 6 4 2 2 0 0 2 3
B 5 4 2 5 4 3 3 2 3 2 2

To Coda ⊕

1. 2.

Em7 A7 D D

Moon - light in Ver - mont. mont.

Snow - light in Ver -

Moon - light in Ver -

Em9 5 D#maj7 5 A11 4 D 3 A11 5 A7 5 D

T 7 5 9 9 5 7 9 2 9

A 7 7 4 2 2 4 0 7 2 2 4

B 5 7 5 4 5 5 5 4 0 4 2 4

Bridge

G#m7 C#7 F# G#m7 C#7

Tel - e-graph cables, they sing down the high-way, and trav - el each bend in the

G#m11 G7b5 F#maj7 D#m7 G#m11 G9b5

T 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 10 9 7

A 4 4 3 3 3 3 3 3 4 4 4 4 4 4 10 10 10

B 4 4 3 2 2 2 2 2 4 4 4 4 4 4 10 10 10

F# Am7 D7

road. Peo - ple who meet in this

F#maj7 4 F#maj7 G#m7 Adim 4 F#(A#bass) 4 Am11 3 G7b5 3

T 6 3 3 3 3 3 3 3 3 3 3 3 3

A 0 2 4 5 0 5 0 0 0 0 0 0 0

B 4 2 4 4 4 4 5 0 5 4 4 4 4

D. C. al Coda

G Em7 Am7 D7 G Gdim

ro - man-tic set - ting are so hyp-no-tized by the love - ly

Chord diagrams: Gmaj7, Em7, Am11 (3), G#7b5 (10), Gmaj7 (5), A7b9 (5)

Tablature: T 9 0 0 0 0 0; A 4 4 4 4 4 4; B 9 5 5 11 11 5

Coda

D Em7 D#7

mont. You and me and moon - light in Ver -

Chord diagrams: D, Em9 (5), E9 (6), E13 (6), D#9 (5), D#13 (5)

Tablature: T 3 2 4 7 7 7 9 6 8; A 4 4 5 7 7 7 7 6 6; B 4 5 4 5 3 4 7 7 6 6

D

mont.

Chord diagrams: D6,9 (4), G13 (3), E (D base) (4)

Tablature: T 5 5 5 5; A 4 4 4 4; B 5 5 5 5

Polka Dots And Moonbeams

Words and Music by
JOHNNY BURKE and JAMES VAN HEUSEN

Slow Ballad

G Em7 C D7

1. A coun - try dance was be - ing held in a gar - den.
 2. The mu - sic start - ed and was I the per - plexed one.
 3. Now in a cot - tage built of li - lacs and laugh - ter

Gmaj7 Am7 Bm7 Em7 Bm7 Cmaj7 Bm7 D9

T 4 0 5 7 8 10 7 10 7 5 8 7 5
 A 4 4 5 7 7 7 7 5 5 7 7 4
 B 4 4 5 7 9 7 7 5 5 7 7 5

G Em7 C B7


I felt a bump and heard an "Oh, beg your par - don."
 I held my breath and said "May I have the next one?"
 I know the mean - ing of the words "ev - er af - ter."

Gmaj7 Am7 Bm7 Em7 G7 Cmaj7 Bm7 Am7 F#m11 F7

T 0 5 7 8 10 12 10 12 10 8 7 10 10
 A 4 5 7 9 10 12 10 12 11 9 9 8 8
 B 4 5 7 9 12 10 10 9 7 9 10 8 8

Em7 Cm6 G Bm7 Bbm7

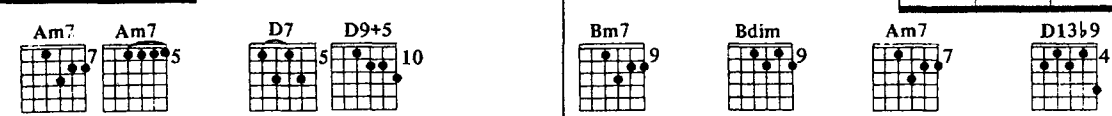
Sud - den - ly I saw pol - ka dots and moon - beams
 In my fright - ened arms, pol - ka dots and moon - beams
 And I'll al - ways see pol - ka dots and moon - beams



T	8	10	8	10	8	10	8	7	7	5	8	7	10	8	0
A	7				8			7	7	5		7			8
B	7				7			5	5	5		7			8

1. Am7 D7 Bm7 E7 Am7 D7

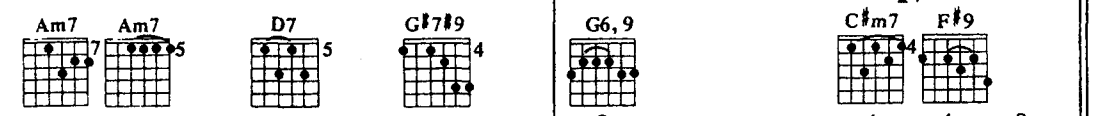
all a - round a pug - nosed dream.



T	8	5	8	7	12	14	10	10	8	7
A	9	9	8	5	11		11	11	9	5
B	7	5		7	10		0	9	7	5

2. Am7 D7 G F#7

spark - led on a pug - nosed dream. There were



T	8	5	8	7	7	9	4	4	9
A	9	9	8	5	5	9	4	4	2
B	7	5		7	4	2	6	2	2

Bridge

B G#7 C#m7 F#7

ques - tions in the eyes of oth - er danc - ers

Bmaj7 Bmaj7 G#9 D#dim C#m7 C#m7 F#7 F#9+5

	2	11	11	14	13	12	11	10	12	0	4
T	4	11	11	16		12		10	12	5	8
A	0	11	11	14		13		10		6	3
B	4	9	10	13		11		10		4	2
B	2		11								

B G#m7 C#m7 F#7

as we float - ed o - ver the floor. There were

Bmaj7 D#m11 G#m9 G#m7 G#m7 C#m11 F#7 F#9 F#7b9

	2	4	0	0	7	11	14		11	9	8
T	4	4	9	0	7	11	14		11	9	8
A	0	0	4	4	8	11	13		9	9	9
B	4	8	4	4	6	0	11		8	8	8
B	2	6							11	10	9

B G#7 C#m7 F#7

ques - tions, but my heart knew all the an - swers,

Bmaj7 Bmaj7 G#7b9 D#dim C#m7 C#m7 F#7 F#7

	7	11	11	14	13	12	11	10	0	2
T	7	11	10	13		12		10	12	5
A	8	11	11	14		13		10		0
B	8	9	10	13		11		10		4
B	7		11							

G#m7 G#dim Am7 D7

and per - haps a few things more.

G#m7 E7b9 Am11 Am7 Am7 D7b9

T 7 7 0 7 8 10 8 5 4
A 8 7 0 8 8 8 5 5
B 6 6 7 6 7 7 5 4

Coda

Am7 D7 Bm7 E7

when I kiss the pug - nosed _____ dream,

Am7 Am7 D7 D9+5 Bm7b5 E7

T 8 5 8 7 12 14 10 10 10
A 8 5 8 7 11 10 10 9
B 7 5 7 7 10 9 9 9

Am7 D7 G ritard

when I kiss the pug - nosed dream.

Am7 Am7 D7 G#7b9 Ebmaj7 Abmaj7 Gmaj9

T 8 7 5 8 7 7 8 8 2
A 9 5 5 5 5 5 8 1 3
B 7 5 7 4 1 1 1 2

You And Me Against The World

Lyric and Music by
PAUL WILLIAMS and KEN ASCHER

Slowly

G7 Cmaj7

You and me _____ a - gainst the world,
me _____ a - gainst the world,

Dm9 3 D^b7 4 Cmaj7 3 Dm7 5 C (E base) 5

T 5 0 3 5 0 5 8
A C 5 4 5 7 5 5
B 5 4 0 5 7 7 5

Fmaj7 Cmaj7

some - times it feels like you and me _____ a - gainst the world.
some - times it feels like you and me _____ a - gainst the world,

Fmaj9 7 Dm11 5 G13 3 Cmaj7 3 Dm11 3 Dm9 3 Cmaj7 3

T 0 8 10 0 0 5 8 5 0 5 0 5
A 9 7 5 4 0 4 5 5 5 4 5
B 0 8 7 3 0 3 3 3 5 5

E7 Am

When all the oth - ers turn their backs and walk a - way,
and for all the times we cried, I

Bm11 **Bb 7b5** **E+** **Am**

T 5 5 0 5 1 0
A 7 7 0 7 7 1
B 7 7 0 0 2 2

C Cdim

you can count on me to stay.
al - ways thought that God was on our side.

Am(maj7) **C (G base)** **C6** **Cdim** **Cdim** **Cdim**

T 5 5 5 5 8 5 2
A 6 7 5 7 5 5 4
B 7 7 0 0 9 7 0

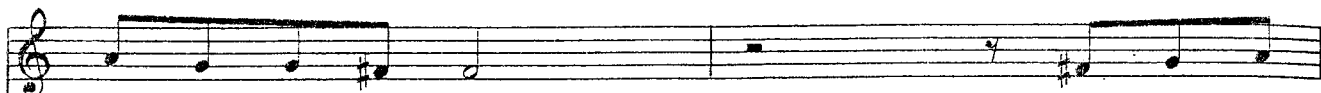
1. Verse B7 Em

Re-mem-ber when the cir - cus came to town, and you were

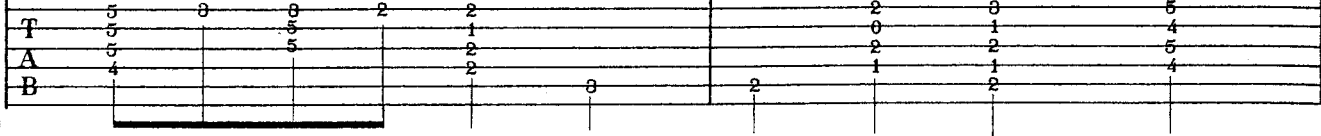
B7 **F#m11** **B7+** **Em7** **B7** **Em** **Cdim** **Em7**

T 7 7 7 8 7 0 0 0 0 0 0 0
A 7 8 0 7 8 0 0 0 0 0 0 0
B 7 0 0 7 7 2 2 1 2 2 2 2

B7

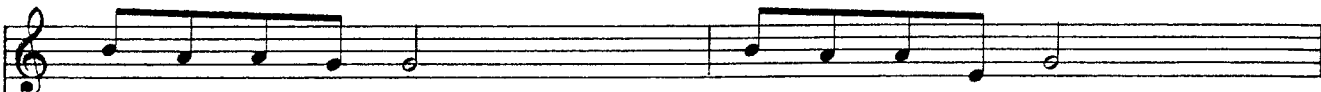


fright - ened by the clown, was - n't it

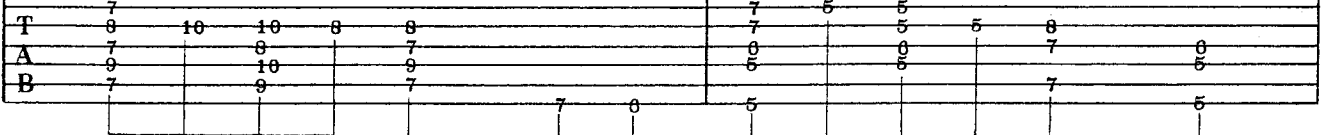
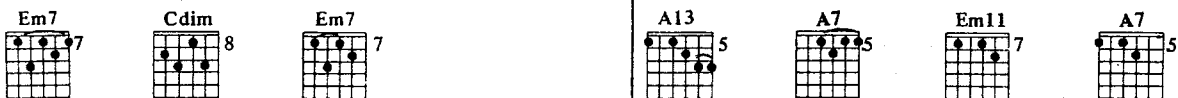


Em

A7



nice to be a - round some - one that you knew,

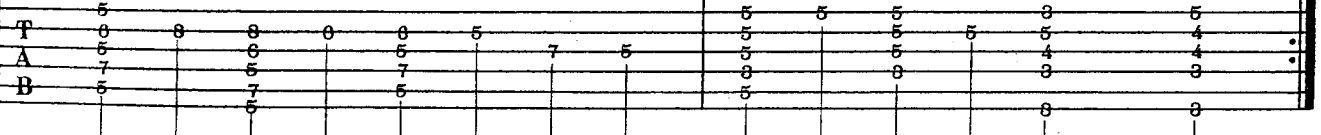


Dm7

G7



some - one who was big and strong and look - ing out for you and



2.

B7 Em C7

And when one of us is gone, and one is left a -

B7 7 C13 8 B7 7 Em7 7 Gm9 8 C13 8

T 7 8 7 10 10 8 7 10 8 10 7 8 8 10 10 10 8 8
 A 7 8 8 7 9 9 9 10 8 10 9 8 0
 B 7 8 9 7 7 7 7 9 10 8 0

F6 Fm Em

lone to car-ry on, well, then re - mem - ber - ing — will have to do.

F6 F6 Fm6 Bb 7b5 5 Em7 7

T 8 1 3 0 3 1 5 0 8 10 8 10 9 10 7 8
 A 2 2 2 2 0 1 7 0 7 7 7 10 9 10 7
 B 3 3 3 3 0 0 0 0 7 7 7 10 9 10 7

Dm Em7b5

Our mem - o - ries a - lone will get us through.

Eb9b5 5 Dm7 5 Dm11 5 Em7b5 7 Bb 13 6

T 5 5 5 8 8 0 8 5 8 8
 A 5 5 5 7 5 7 7 7 7 7
 B 0 5 5 5 7 7 7 7 7 0

A7 Dm

Think a - bout the days of me and you,

A7 5 Em11 7 Eb9b5 5 Dm7 5 Em7 7 F(add 9) Ab7 4

T 5 0 5 7 8 5 8 5 8 8 10 1 5 4

A 5 0 7 6 6 7 7 10 2 5

B 5 7 0 5 7 5 7 8 3 4

G7 C

of you and me a - gainst the world.

G7 (sus) 3 Dbmaj7 4 Cmaj7 3 Dm7 5 C (E bass) 5

T 3 0 3 0 3 5 5 6 8 8

A 5 3 5 0 4 5 6 5 5

B 3 5 4 0 3 5 5 7 7

Fmaj7 Cmaj9 Cmaj9

Fmaj7 8 Fmaj7 Cmaj9 3 Cmaj9 3

T 10 1 3 3 5 3 3 3

A 9 2 4 4 4 4 4 4

B 8 3 3 5 5 5 3

Seems Like Old Times

Words and Music by
CARMEN LOMBARDO and JOHN JACOB LOEB

Slow Ballad



D7

Seems like old old times, times,

Guitar chord diagrams: G7b5, Ab7b5, D7#5b9, D7.

Bass line: T 4 2 0, A 4 4 5, B 4 0 4. Second system: 0 4 5, 4 5 5, 5 4 4, 5.

G7

hav - ing you dates to walk with, seems like old times,
din - ner and flow - ers, just like old times,

Guitar chord diagrams: D7#5b9, D7, D7#5b9, D7, A7, Ab7b5, G13, G9+, G7.

Bass line: 0 5 10 0, 4 5 6 3, 5 5 4, 5 3 3, 5 3 3.

Gm7

C7

hav - ing you to talk with, and it's still a thrill just to
 stay - ing up for hours, — mak - ing dreams come true, do - ing

G13 3 Dm7 10 G7 3 G7b5 Gm7 5 Gm7 C13 2 C9

T	5	3	10	10	10	3	2	0	0	5	2	3
A	4	10	10	10	4	3	0	0	0	0	2	0
B	3	10	10	10	3	5	0	0	0	3	0	0
B	3	10	10	10	3	5	0	0	0	3	0	0

^{1.} F D7 G7
 have my arms a - round you, still the thrill that it

F6 8 Eb maj7 8 D7#5b9 4 D7 4 G9(B base) 5 G7 3 Dm7 5 G7 3

T	10	10	10	3	0	5	5	0	0	0	0	3
A	10	8	8	4	5	5	0	0	0	0	0	0
B	10	8	4	4	4	4	5	5	5	5	5	0
B	0	5	5	5	4	3	7	0	0	0	0	0

C7

was the day I found you. Seems like

Gm7 5 C7 3 Gm7 C7 G7b5 Ab7b5 3

T	0	5	5	5	0	1	2	3	0	0	0	0
A	7	5	5	0	0	0	4	5	5	0	0	0
B	5	5	5	0	0	0	3	4	4	0	0	0
B	5	5	5	0	0	0	3	4	4	0	0	0

2.

F Cm6 D7 G7

things we used to do, seems like old times,

F6 8 Am7b5 7 Am7b5 7 D7b9#5 4 D7 4 D7 10 G13 3 G9+5 4 G9 3

T	10	10	10	8	4	5	10	5	4	5
A	10	8	8	4	5	10	5	4	4	3
B	10	7	7	4	4	10	4	3	3	3
B	8			5	5			0		0

Gm7 C7 To Coda ⊕ F D. S. al Coda ⊕

be - ing here with you. Seems like

Gm7 3 Gm9 3 Db9+5 3 C13 2 F6,9 F G7b5 3 Ab7b5 3

T	0	0	5	5	1	1	2	0	0
A	0	0	4	4	0	0	4	0	0
B	0	0	4	4	0	0	3	4	4
B	0	5			1		0		4

Coda

F

you.

B9b5 Bb9 Ab13 4 Gb maj7 Fmaj7

T	1	1	0	1	0
A	2	1	0	2	1
B	2	0	4	0	2
B	2	1	4	4	0

These Foolish Things

Words by
HOLT MARVELL

Music by
JACK STRACHEY and HARRY LINK

Slow Ballad

E^b Cm7 Fm7 B^b7

1. A cig - a - rette that bears a lip - stick's tra - ces,
 2. A tink - ling pia - no in the next a - part - ment,
 3. The winds of March that make my heart a danc - er,

E^b Fm7 Gm7 Cm11 Cm7 F7(G^bbase) Fm9 Fm9 B^b13(B^bbase) B7

T 4 4 1 3 6 4 1 4 1 1 8 8
 A 4 3 1 3 3 3 2 1 7 7 7
 B 4 5 1 3 5 5 1 3 2 1 0 0 0 7 0

E^b Cm7 F9 B^b7

an air - line tick - et to ro - man - tic pla - ces,
 those stumb - ling words that told you what my heart meant,
 a tel - e - phone that rings, but who's to an - swer?

E^b Fm7 Gm7 Cm11 Cm7 G^b7b5 F9 B^b13 E9

T 4 4 1 3 6 4 1 4 8 8 8 6 7 7
 A 4 3 1 3 3 3 2 1 8 8 7 7 7 7
 B 4 5 1 3 3 3 2 1 8 7 0 0 0 7 0

Eb7 Ab C7 To Coda

and still my heart has wings. These fool - ish
 a fair-ground's paint ed you swings. These fool - ish
 Oh how the ghost of you clings. These fool - ish

Chords: Eb9, Bbm9, Bbm7, Bbm11, A9b5, Abmaj7, Gm7b5, C7b9#5, Gdim

T	6	8	6	11	11	11	8	4	0
A	0	6	6	10	12	12	2	6	5
B	6	5	0	8	12	13	9	2	5

1. F9 Fm7 Bb7 2. F9 Bb7

things re-mind me of you. things re-mind me of

Chords: F9, F7, Fm7, Bb7, Abm9, Db9, F9, Bb7b5, Bb7(usa), Bb7

T	8	1	1	4	1	1	1	3	4	0	8	1	3	4	1
A	8	2	2	2	1	1	1	4	4	0	8	1	3	4	1
B	7	1	1	1	1	3	4	8	4	0	7	2	3	3	3
B	9				1	1	1	4	4		9	1	1	1	1

Eb D7 Gm7 D7

you. You came, you saw,

Chords: Eb6, Eb, Am7b5, D7, Gm7, Gm,maj7, Am7b5, D7b9

T	4	4	4	3	0	0	8	5		
A	5	0	5	5	0	0	8	4	0	
B	6	6	5	4	3	4	5	5	5	
B	6	6	5	5	0	0	7	7	4	8

Gm7 C9 Bb Gm7

you con - quered me. When you did

Gm Gm(maj7) Gm7 C13 Ebm6 Bbmaj7 Gm7

T 10 10 10 10 8 10 10 10 11

A 12 11 10 9 5 10 11 11

B 10 10 10 8 0 8 10 10

D. C. al Coda

Cm7 F7 Bb7 Bbdim Fm7 Bb7

that to me, I knew some-how this had to be.

Cm7 Cdim F7 Bb7 Bbdim Bbdim Fm7 E7#9

T 8 10 8 2 1 0 0 0 4 6 4 3

A 8 8 2 1 1 0 5 3 4 4 4 2

B 8 8 1 1 0 5 3 3 5 3 2 1

Coda

F9 ritard Bb7 3 Eb

things re - mind me of you.

F9 Bb7b5 Bb7 (sus) Bb7 Bmaj7 Emaj7 Ebmaj7

T 8 1 3 4 1 4 4 4 3

A 8 1 1 1 3 4 4 3

B 7 2 0 0 4 2 4 1

Tune-Up

Music by
MILES DAVIS

Medium Swing

Em A7

Em11 Em7 A7b5 A7

T 4 4
A 4 4
B 4 4

Dmaj7 Dm

Dmaj7 D Em Dmaj7 Dm11 Dm7

T 7 5 7 0 8 0
A 0 7 4 0 5 5
B 5 6 5 7 5 5

G7 Cmaj7

G7b5 G7 Cmaj7 Dm7 Cmaj7

T	2	0	5	5	6	5
A	4	4	4	4	5	4
B	0	0	0	0	5	0

Cm F7 Bbmaj7

Cm7 Gb13 F7 Cm11 F7 Bbmaj7 Gm7

T	4	4	4	1	3	5	10	10	10
A	0	3	2	4	0	4	10	10	11
B	0	2	1	0	0	0	10	10	10
		2	1				9	9	12
									10

Gm To Coda Em F7

Gm11 Em11 F7

T	8	5	5	10	5	9	5	9
A	11	8	8	8	7	8	8	8
B	10	7	7	10	7	8	8	8

2.

Bbmaj7 Em A7 Em

B^b maj7 Em11 A7 Em11

T 5 5 10 5 5 5 5

A 0 6 7 6 8 8 7

B 8 8 9 7 7 7 7

B 0 7 7 5 7 7 7

A7 Dmaj7 D. C. al Coda

A7 E^b9^b5 Dmaj7 E^b dim

T 5 5 5 5 5

A 0 0 0 0 7

B 5 0 7 5 7

B 5 0 5 0 7

Coda

Em A7 3 D

Em11 E^b7^b5 A G E (D bass)

T 5 6 9 7 4

A 7 6 10 8 5

B 7 0 9 7 4

B 7 7 7 7 5

What The World Needs Now Is Love

Words by
HAL DAVID

Music by
BURT BACHARACH

Jazz Waltz

3/4

Bm7 Em7

What the world needs now is

C (D base) Bm7 Em7

T 3 5 8 10 10 7 8 7 8
A 4 6 5 7 7 7 7 7 7
B 4 5 5 7 7 9 9 9 9

Bm7 Em7 C6

love, sweet love. It's the on - ly thing

Bm7 Em7 D (F# base) D# (F base) C6 (E base)

T 10 10 7 8 10 9 5 8 5 8
A 7 7 7 7 7 7 5 5 5 5
B 9 9 7 9 9 8 7 7 7 7

C Bm7 D7 3

that there's just too lit - tle of. What the

Am7 5 Am7 5 Bm7 7 D13 4 D9 4 C(D base) 3

T 5 8 7 7 5 5 7 5 5 5 5 5 5 5 5

A 5 5 5 5 7 7 7 5 4 5 5 5 5 5 5

B 6 5 7 9 0 7 7 5 4 5 5 6 5 5 5

Bm7 Em7 Bm7

world needs now is love, sweet

Bm7 7 Em7 7 Bm7 7

T 10 10 7 8 7 8 10 7 10 10 7 7

A 7 7 7 9 7 7 7 7 7 7 7 7 7 7 7

B 9 9 7 7 9 7 9 7 7 7 7 7 7 7 7

Em7 C6

love. No, not just for some,

Em7 7 D(F# base) 7 D(F base) 6 C6(E base) 5 C(E base) 5

T 7 8 9 5 5 5 5 5 5 5 5 5 5 5

A 7 7 7 5 5 5 5 5 5 5 5 5 5 5

B 7 9 0 0 0 5 7 5 5 5 5 5 5 5

C B7 To Coda

but for ev - 'ry one.

Am7 Am7 F#m11 F7 F9

T	5	8	10	10	10	8	10	8
A	5	5	9	9	9	8	8	8
B	5	7	9	9	9	7	7	7

Em7

Lord, we don't need an - oth - er moun - tain.
 Lord, we don't need an - oth - er mead - ow.

Em9 Em9 Bm7 Em9

T	7	7	7	8	10	7	7	7
A	7	7	7	7	7	7	7	7
B	7	7	7	7	9	7	7	7

Dm9 G7

There are moun - tains and hill - sides e -
 There are corn - fields and wheat - fields e -

Em9 Ebm9 Dm9 G13 G+ G7+

T	7	7	0	5	9	7	5	7	8
A	7	7	0	5	9	7	5	8	4
B	7	7	0	5	9	7	5	9	4

C Dm9

nough to climb. There are oceans and
 nough to grow. There are sun - beams and

Cmaj9 3 Cmaj7 3 Am7 5 Dm9 3

T 0 5 5 0 5 3 7
 A 4 4 5 5 3 5
 B 0 0 0 5 5 5

G7 C Em7

riv - ers e - nough to cross, e - nough to last
 moon - beams e - nough to shine. Oh lis - ten, Lord,

G13 3 G+ 7 G7+ Em Em,maj7 G

T 5 7 3 0 3 3 3 0
 A 5 6 4 4 0 0 0 0
 B 0 0 0 0 2 0 0 0

A7 D7 D. S. *al Coda*

till the end of time. } What the
 if you want to know. }

A7(C#base) 2 A6(C#base) 2 Am7 5 C(D base) 3

T 0 2 0 0 5 5 0
 A 2 2 2 5 5 5 5
 B 4 2 4 7 7 0 5 5 5

Coda

B7 C6 C

No, not just for some, oh, but

T	8	7	6	5	8	5	8	5	8
A	8	7	7	5	5	5	5	5	5
B	8	7	7	5	7	5	5	5	5

Bm7 E7 C6

just for ev

T	10	12	7
A	7	9	5
B	9	10	5

D7 G

'ry one.

T	7	8	4	5
A	5	2	8	4
B	5	8	4	5

Yardbird Suite

Music by
CHARLIE PARKER

Moderate Swing

C Bb7 Ab7 C Bb7 To Coda ⊕

C6/9 Bb7 Ab7 Cmaj7 Bb13 A7

T 8 8 5 0 4 4 4 0 8 8 5 8 5 5

A C 7 7 7 7 5 7 5 7 4 7 7 0 6 5

B 7 7 7 7 6 4 4 0 3 0 0 0 0 5

A7 D7 1. G7

A7+5 D9 G7 G7

T 5 6 5 6 8 5 5 5 5 0 8 5 6 5 6

A 7 7 5 4 4 7 3 3 3 7 3 3 0

B 5 5 5 5 5 5 4 3 0 0 0 0 0

C Edim Dm7 Db7 2. G7

C (E bass) 5 A7 5 D7 (max) 5 C#9b5 3 F (G bass) 1 1 1 1 1 1 C 0 0

T 0 5 5 6 8 4 4 1 1 1 1 1
 A 5 5 5 5 5 4 4 2 2 2 2 2
 B 7 6 5 4 3 4 4 0 0 0 0 0

Bridge

C B7 Em B7

F7 C B7 Em F#m7 B7

T 1 1 0 0 2 0 0 5 5 5
 A 2 2 2 2 0 0 0 4 4 4
 B 3 3 2 2 0 0 0 4 4 4

Em A7 Dm

Em7 7 G G# A A7+ Dm7 5 A7 5 Dm7 5

T 6 10 8 7 0 0 1 2 5 5 5
 A 7 9 9 9 0 0 1 2 6 6 6
 B 7 0 0 0 0 0 1 2 7 7 7

D. C. al Coda

A7 D7 Dm G7

Em11 7 A7+ 5 Dm D9 4 Ab 7b5 3 G7+

T 8 8 5 5 5 3 5 0 4
 A 7 6 7 5 7 5 4 8 8
 B 7 5 7 5 4 4 3

Coda

A7 D7

A A7+ 5 D9 4 D9 4

T 5 0 4 5 5 5 5 5
 A 6 6 5 5 5 4 4 4
 B 5 5 5 5 5 5 5 9

G7 Cmaj9

F F# G Bb maj9 8 Bmaj9 9 Cmaj9 10

T 5 6 7 8 10 9 10 10 10
 A 7 0 7 10 11 11 12 12
 B 5 6 7 8 9 9 10 10

Yesterdays

Words and Music by
JEROME KERN & OTTO HARBACH

Moderate Swing

Dm Em7b5 A7

1. Yes ter days,
(2.) youth was mine.

Dm6 Bm7b5 Em7b5 A7+

T 5 6 7 8 8 8 8 8
A 4 7 8 8 8 8 8
B 5 7 7 7 7 7 5

Dm Em7b5 A7 Dm

yes ter days, days I knew as
Truth was mine. Joy ous, free and

Dm7 Bm7b5 Em7b5 A7+ Dm Dm9(maj7) Dm7 G7

T 5 4 5 8 8 5 8 8 8 8
A 6 5 7 7 7 8 7 5 4
B 5 7 7 8 5 6 5 5 8

Bm7b5

E7

hap - py sweet se - ques - tered days.
flam - ing life for - sooth was mine.

Chord diagrams and fret numbers:
 B^b7 (4, 5, 7, 8, 10, 12)
 A (2, 2, 5, 7, 8, 10)
 G7 (5, 7, 8, 10, 12)
 F (8, 10, 12)
 Dm6 (10, 12)
 Bm7b5 (7, 7, 12, 12, 12)
 E7 (12, 12, 12, 12, 12)
 E7+(b9) (8, 6, 7, 7, 7)
 E7b9 (6, 6, 7, 7, 7)

T	4	5	7	8	10	12	7	12	12	12	8	7
A	3	2	0	10	12	0	12	12	12	12	6	6
B	3	2	5	10	14	7	7	12	12	12	6	6

A7

D7

Old en days.
Sad am I,

Chord diagrams and fret numbers:
 A7+(b9) (11)
 A7 (10)
 D13 (10)
 D7+ (10)
 D7 (10)

T	10	10	10	10	10	12	11	10	10
A	11	11	11	11	11	12	11	11	11
B	12	12	12	12	12	10	10	10	10

G7

C7

F7

gold en days,
glad am I, days for of
to

Chord diagrams and fret numbers:
 G13 (10)
 G7 (8)
 C13 (8)
 C7+ (5)
 C7 (8)
 Cm9 (8)
 F7 (8)

T	12	11	12	0	10	0	10	0	10	10
A	10	11	12	0	10	0	10	0	10	10
B	10	9	0	0	0	0	0	0	0	0

1.

Bb Em7b5 A7

mad ro - mance and love. 2. Then gay
 day I'm dream - ing of

Chord diagrams and fret numbers for guitar accompaniment:
 Bb (add 9) 6, Bb 6, Bb 6, Em11 5, Eb9b5 5

Fret numbers for guitar accompaniment:
 T: 0 0 0 0 5 5 5 5 5 5 5
 A: 7 7 7 7 8 8 8 8 0 0 0
 B: 8 8 8 7 7 7 7 0 0 0 7

2. A7 Dm

yes ter days.

Chord diagrams and fret numbers for guitar accompaniment:
 A7+ 5, Dm9(maj7) 5, Dm6,9 3, Dm(maj7)

Fret numbers for guitar accompaniment:
 T: 5 5 0 5 5 5 2
 A: 7 0 0 0 0 4 0
 B: 0 0 5 7 5 5 5

An alternate way to play measures 5-6:

Dm

days I knew as hap - py sweet se

Chord diagrams and fret numbers for guitar accompaniment:
 Dm 5, A (Cbass) 2, F (Cbass), G (B bass), Bb7 6, A7 5, G7 5, F 8

Fret numbers for guitar accompaniment:
 T: 5 1 3 0 5 7 8
 A: 7 2 0 0 7 6 10
 B: 7 2 0 0 0 5 10
 B: 5 4 3 2 0 7 0