

VOLUME 97



Standards With Strings

**I Cover The Waterfront
Fools Rush In
You Go To My Head
September In The Rain
You're My Everything
You And The Night And The Music
Autumn In New York
When Your Lover Has Gone
Namely You
Lover, Come Back To Me**

Book and CD Set
For ALL Instrumentalists and Vocalists

Jamey Aebersold Jazz





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Strings Arranged By **LENNIE NIEHAUS**

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PLAY-A-LONG CD INFORMATION:

STEREO SEPARATION: **RIGHT CHANNEL** = Piano, Strings, Drums; **LEFT CHANNEL** = Bass, Strings, Drums
Tuning Notes: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING:

Steve Allee, Piano; Tyrone Wheeler, Bass; Steve Davis, Drums;
Peter McHugh, Violins; Alan Oldfield, Synth Strings.

Back Cover photo of Charlie Parker and strings by **DUNCAN SCHIEDT**
Engraving by **DAVID SILBERMAN**
Cover Design by **JASON A. LINDSEY**

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Introduction

By Phil Bailey

An idea whose time has come — a play-a-long album with strings! Jamey Aebersold has chosen ten standards, commissioned arrangements from Lennie Niehaus and realized the accompaniments on this album with a mix of live musicians and a synthesizer. Known in the business as a “hybrid score,” this method makes it possible to produce rich orchestral scoring on a modest budget. Niehaus said, “I wrote the scores in my Los Angeles studio and sent them to Alan Oldfield, a synthesizer programmer in Texas who is also fine jazz pianist, so I knew the string parts would have the right feel when he recorded them. He sent the parts, recorded with a click track, to Jamey in Indiana. The live musicians then recorded their parts while listening through headphones to the click track.” Violinist Peter McHugh, a former concertmaster of the Louisville Orchestra, doubled the synthesized violin parts to give them an acoustic feel.

The idea of jazz musicians playing with strings goes back at least to the Paul Whiteman band of the '20s (with Bix Beiderbecke often featured), and some strange mythology has grown up with it. First, the idea (perpetuated in a number of Hollywood movies) of the primitive jazz musician who hopes to achieve legitimacy by playing with a (civilized) symphony orchestra. Second, the purist's suspicion that a jazz musician using strings has “sold out” to commercial considerations. Third, performances that include string sections inherently don't swing. Years ago of these myths had a kernel of truth to them, but advances in music education, changes in establishment attitudes toward jazz, and changes in public taste have relegated them all to the status of quaint fables.

Today's ideas on using strings in a jazz ensemble began during the early '40s when many of the leading white swing bands had string sections. Artie Shaw, Gene Krupa and Tommy Dorsey all toured with big bands augmented by string sections 9 to 15 strong, and Glenn Miller's Army Air Force band had a complement of 20 strings plus oboes and French horns! With the end of World War II in 1945, the big bands reverted to the standard brass-reeds-rhythm format for budgetary reasons, but many of the string players from these bands, now accustomed to playing in popular music situations, found employment in the recording and film studios.

Charlie Parker heard the Artie Shaw band with strings in the early '40s and was impressed. He later said, “Why, I asked for strings as far back as 1941 and then, years later [1949] when I went with Norman [producer Norman Granz], he okayed it.” The first Parker sessions, which included Jimmy Carroll's arrangement of Just Friends and Joe Lipman's of Autumn In New York, were a commercial success. In the following decade Dizzy Gillespie, Clifford Brown, Chet Baker, Jack Teagarden and others made albums with strings. In this early period the string parts had a preponderance of whole notes, while the rhythm section musicians did the swinging. In recent years, though, a growing body of string players comfortable with jazz rhythms has emerged, making it possible for today's arrangers to use string sections in a more idiomatic way. When Lennie Niehaus was asked about influences on his string writing, he said he couldn't think of any because from his first date with strings in 1955 he wrote for them much as he would for saxophones.

Discography

When learning to play in various styles, you should check out the masters, so it will be useful for you to hear how the great soloists sound with strings, and also how arrangers write scores to support them. The following albums focus on the standard repertoire. The arrangers as well as the soloists are listed.

For those interested in some of Lennie Niehaus's arrangements in a real-world situation (though not the particular arrangements on this album), the following are recommended:

Lennie Niehaus Vol. 4: The Quintets & Strings (Contemporary OJCCD-1858-2)(1955)

Alto sax, bass and drums with three violas (no violins) and one cello.

Bird: Movie Sound Track (Columbia)(1988). Four tracks with strings.

Eastwood After Hours Malpaso/Warner Bros. 9 46546-2)(1996) Three tracks with strings, featuring James Carter, James Moody and Joshua Redman on one each.

Other soloist-with-strings albums of standards, arranged by soloist, followed by arranger(s) and year:

Cannonball Adderley with Strings/Jump for Joy (Richard Hayman, 1955)(Mercury 528 699-2)

Chet Baker with Strings (Jack Montrose/Shorty Rogers, 1954)(Columbia CK 46174; 4 tks also on Sony 64779)

Nick Brignola/Metropole Orch. (various, 1994 & 97)(Koch 3-6905-2)

Clifford Brown with Strings (Neal Hefti, 1955)(Emarcy 558 078-2)

Paul Desmond: Late Lament (Bob Prince, 1961)(Bluebird 5778-2-RB11)

Bill Evans from Left to Right (Michael Leonard, 1969-70)(Verve 557 451-2)

Scott Hamilton with Strings (Alan Broadbent, 1992)(Concord CCD-4538)

Milt Jackson & Strings: Feelings (Jimmy Jones, 1976)(Pablo OJCCD-448-2)

J.J. Johnson: Tangence (Robert Farnon, 1994)(Gitanes 526 588-2)

Lee Konitz/Metropole Orch. (Lex Jaspar/Rob Pronk, 1988 & 1992)(Koch 3-6900-2)

Wynton Marsalis: Hot House Flowers (Bob Freedman, 1984)(Columbia SCD 39530)

Wynton Marsalis: The Midnight Blues (Bob Freedman, 1998)(Columbia CK 68921)

Marian McPartland: Silent Pool (Alan Broadbent, 1996)(Concord CCD-4745-2)

Wes Montgomery: Fusion (Jimmy Jones, 1963)(Riverside OJCCD-368-2)

James Moody: Young At Heart (Gil Goldstein, 1996)(Warner Bros. 9 46227-2)

David Fathead Newman: Mr. Gentle, Mr. Cool (Bob Freedman, 1994)(Kokopelli KOKO 1300)

Charlie Parker with Strings: The Master Takes (Jimmy Carroll/Joe Lipman, 1949-50)(Verve 523 984-2; 523 448-2)

George Robert/Metropole Orch. (various, 1993 & 94)(Mons MR 874-781)

Claudio Roditi/Metropole Orch. (Rob Pronk)(Mons MR 874-767)

Renee Rosnes: Without Words (Bob Freedman, 1992)(Blue Note 98168)

George Shearing: How Beautiful Is the Night (Robert Farnon, 1992)(Telarc CD-83325)

Bobby Shew/Metropole Orch. (Lex Jaspar, 1986 & 88)(Mons MR 874-821)

Clark Terry (Lex Jaspar/Rob Pronk, 1988 & 94)(Mons MR 874-815)

A note on symphonic jazz: The Metropole Orchestra is employed by Radio Nederland of Holland. It has 50-60 musicians including the standard big band, at least 20 strings, and chairs for oboe, french horn, percussion, etc. Those interested in a more "symphonic" approach to jazz (original material) might listen to the following:

Bill Holman/Metropole Orch. (1996)(Koch 3-6903-2)

Clare Fischer/Metropole Orch. (1991, 1997)(Koch 3-6907-2)

Several other arranger/composers, such as Patrick Williams, Lalo Schiffrin, Eddie Sauter and Vince Mendoza have tried applying jazz techniques to their works for similar orchestras. The Innovations Orchestra material recorded by Stan Kenton in the early fifties (Capitol CDP 59965; with arrangements by Pete Rugelo, Johnny Richards, Robert Graettinger, etc.) is worth investigating.

A unique hybrid — Jazz soloist with strings, but the strings are equal partners with the soloist — is Focus, featuring Stan Getz with Eddie Sauter's compositions (Verve 521 419-2).

Phil Bailey
12-23-2001

LYRICS

"I COVER THE WATERFRONT"

Lyrics By Edward Heyman

Music By John Green

I Cover The Waterfront,
I'm watching the sea,
Will the one I love be coming back to me?
I Cover The Waterfront,
In search of my love,
And I'm covered by a starless sky above.
Here I am patiently waiting, hoping and longing.
Oh! How I yearn! Where are you?
Are you forgetting? Do you Remember? Will you return?
I Cover The Waterfront,
I'm watching the sea,
For the one I love must soon come back to me.

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"FOOLS RUSH IN"

Lyrics By Johnny Mercer

Music By Rube Bloom

Fools Rush In where angels fear to tread,
And so I come to you, my love,
My heart above my head.
Though I see the danger there,
If there's a chance for me,
Then I don't care.
Fools Rush In where wise men never go,
But wise men never fall in love,
So how are they to know?
When we met I felt my life begin;
So open up your heart and let this Fool Rush In.

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"YOU GO TO MY HEAD"

Lyrics By Haven Gillespie

Music By J. Fred Coots

You Go To My Head and you linger like a haunting refrain,
And I find you spinning 'round in my brain,
Like the bubbles in a glass of champagne.
You Go To My Head like a sip of sparkling Burgundy brew,
And I find the very mention of you,
Like the kicker in a julep of two.
The thrill of the thought that you might give a thought to
My plea casts a spell over me.
Still I say to myself "Get a hold of yourself,
Can't you see that it never can be"
You Go To My Head with a smile that makes my temperature
rise,
Like a summer with a thousand July's,
You intoxicate my soul with your eyes
Tho' I'm certain that this heart of mine
Hasn't a ghost of a chance in this crazy romance,
You Go To My Head.

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"SEPTEMBER IN THE RAIN"

Lyrics By Al Dubin

Music By Harry Warren

The leaves of brown came tumbling down, remember?
In September, In The Rain.
The sun went out just like a dying ember
That September In The Rain.
To every word of love I heard you whisper,
The rain-drops seemed to play a sweet refrain.
Though Spring is here, to me it's still September,
That September, In The Rain.

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"YOU'RE MY EVERYTHING"

Lyrics By Mort Dixon and Joe Young

Music By Harry Warren

You're My Everything underneath the sun.
You're My Everything rolled up into one.
You're my only dream, my only real reality,
You're my idea of a perfect personality.
You're My Everything, everything I need.
You're the song I sing and the book I read.
You're a way beyond belief
And just to make it brief,
You're my winter, summer, spring, my ev'ry thing.

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"YOU AND THE NIGHT AND THE MUSIC"

Lyrics By Howard Dietz

Music By Arthur Schwartz

You And The Night And The Music
Fill me with flaming desire,
Setting my being completely on fire!
You And The Night And The Music
Thrill me, but will we be one,
After the night and the music are done?
Until the pale light of dawning and daylight,
Our hearts will be throbbing guitars,
Morning may come without warning,
And take away the stars.
If we must live for the moment,
Love till the moment is through!
After the night and the music die
Will I have you?

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"AUTUMN IN NEW YORK"

Lyrics and Music By Vernon Duke

Autumn In New York, why does it seem so inviting?
Autumn In New York, it spells the thrill of first nighting,
Glittering crowds and shimmering clouds in canyons of steel,
They're making me feel I'm home.
It's Autumn In New York, that brings promises of new love;
Autumn In New York is of ten mingled with pain.
reamers with empty hands may sigh for exotic lands;
It's Autumn In New York, It's good to live it again.
Autumn In New York, the gleaming rooftops at sundown.
Autumn In New York, it lifts you up when you're run down,
Jaded roués and gay divorcees who lunch at the Ritz,
Will tell you that "It's divine!"
This Autumn In New York, transforms the slums into Mayfair;
Autumn In New York, you'll need no castles in Spain.
Lovers that bless the dark on benches in Central Park
Greet Autumn In New York, It's good to live it again.

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"WHEN YOUR LOVER HAS GONE"

Lyrics and Music By E.A. Swan

When you're alone, who cares for star-lit skies?
When you're alone, the magic moonlight dies;
At break of dawn, there is no sunrise,
When Your Lover Has Gone
What lonely hours, the evening shadows bring,
What lonely hours, when mem'ries lingering;
Like faded dawn, there is no sunrise,
When Your Lover Has Gone
Life can't mean anything,
When Your Lover Has Gone

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"NAMELY YOU"

Lyrics By Johnny Mercer

Music By Gene DePaul

You deserve a (boy/gal) who's willin'
Namely me.
One who'd love to raise your chillun
Namely me.
Standin' there in the doorway waitin' at the close of day.
With you all the way to love, honor and obey.
You deserve two arms to hold you.
Namely mine.
There to comfort and enfold you.
Rain or shine.
I deserve someone (strong and handsome/sweet and tender)
Bashful and shy and true.
And I know just the one who'll do.
Namely You.

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"LOVER, COME BACK TO ME"

Lyrics By Oscar Hammerstein II

Music By Sigmund Romberg

The sky was blue, and high above
The moon was new and so was love.
This eager heart of mine was singing;
"Lover, where can you be?"
You came at last, love had it's day,
That day is past, you've gone away.
This aching heart of mine is singing;
"Lover, Come Back To Me!"
When I remember ev'ry little thing you used to do.
I'm so lonely, ev're road I walk along
I've walked along with you,
No wonder I am lonely.
The sky is blue, the night is cold,
The moon is new, but love is old,
And while I'm waiting here,
This heart of mine is singing:
"Lover, Come Back To Me!"

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Guide for JAZZ and SCAT Vocalists

by Dennis Dillbeck



"SURVIVAL MANUAL"
For Aspiring Jazz Singers

Jamey Abernold Jazz 

This book and CD examines some of the problems that vocalists encounter and how to deal with them. For the vocalist that feels alone in the world of instrumentalists. Includes chapters on Jargon, Preparing Songs, Chord Voicings, Scat Singing, Scales and Chords For Scat Singing, Ear Training and Tips . . . all supported by actual examples on the demonstration CD.

CODE: SCAT

Soloing

by Jamey Aebersold

1. Keep your place - don't get lost. If you do get lost LISTEN to the rhythm section. The drummer will often give a little crash at the beginning of new sections. If you hit a note that is not what you intended, move it up or down a half-step and you'll probably be back in the scale (or chord). Remember, jazz music usually moves in two, four and eight bar phrases. You're never far from a new phrase beginning.

2. Play right notes. This really means play the notes you hear in your head...the notes you would sing with your mouth. Having the scales and chords in front of you on a piece of paper is merely a guide. They don't provide the actual music that's going to be played. THAT comes from YOUR imagination. If you've got the scales, chords, and chord/scale progression MEMORIZED it provides courage to your imagination and allows you to operate from a more creative natural basis. It allows you to take some chances. It helps remove FEAR.

3. Using REPETITION and SEQUENCE is natural in music. It's found in all types and styles of music. The novice improviser often feels that if they repeat an idea, everyone knows they are going to repeat it, so why do it; plus it's not original enough for your EGO so you don't play it. WRONG! The listener needs to hear some repetition and sequence or else they can't remember anything you play. Repetition and Sequence are the glue that holds solos together. The usual number of times something is repeated depends on you but the average is 2 or 3 and then your mind will tell you when to repeat and/or when to use sequence. It's a part of the way we hear music played by others.

4. CHORD TONES (the 1, 3, 5, & 7 of a scale) are great notes to begin and end a phrase with. Just sing a phrase and see if you don't follow this simple rule. Our ears HEAR chord tones first so it's natural to begin and end there. Plus, it gives us and the listener what we're listening for - *harmonic stability*.

5. SOUND: Be sure that you are getting a good, full sound on your instrument (or voice). Don't let the scales and chords or the progression or tempo intimidate you. Sound is foremost and is the FIRST thing a person latches onto when you sing or play. It leaves a lasting impression. So, be yourself and let your voice or instrument ring out. It's the main ingredient of your musical personality.

6. LISTENING: There's no way anyone is going to play jazz or improvise well without **listening** to those musicians who have come before. Through listening alone you can find ALL the answers. Each musician is a result of what they have listened to. It's easy to determine who people have listened to by listening to them play. We all tend to use imitation and it's good to do this. Some feel that if they listen to others they'll just sound like them. This is not true but your ego will try to convince you it's true. The ego hates competition or what it perceives to be competition. Don't let it fool you. If no one listened to anyone else, why play music? Music is for everyone and truly is a Universal Language.

7. Everyone has the ability to improvise - from the youngest child to the senior citizen. You have to have desire and set aside time to work at it until moving your fingers becomes automatic and the distance between your mind and fingers grows smaller and smaller to where you think an idea and your fingers are already playing it. It's not magic. If it is, then magic equals hard work and perseverance. When asked, "What is the greatest obstacle to enlightenment?" the Buddha replied, "Laziness." ***I agree!***

NOMENCLATURE

+ or # = raise 1/2 step - or b = lower 1/2 step H = Half step W = Whole step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage—most-used to least-used. The symbol that is boldface is the one I use most often. Notice that throughout this book you will see **CΔ** and **C** to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (-) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C-). ∅ means half-diminished (C∅). C-Δ means a minor scale/chord with a major 7th. -3 means 3 half-steps (a minor 3rd).

CHORD/SCALE TYPE

ABBREVIATED CHORD/SCALE SYMBOL

* MAJOR (Ionian) (WWHWWWH) C D E F G A B C	C Δ Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW) 5th mode of Major C D E F G A Bb C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWWH) 2nd mode of Major C D Eb F G A Bb C	C- C7 Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (VWWHWWH) 4th mode of Major C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	C∅ Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	C∅#2 C∅+2, C∅9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (VWWHWHW) 4th mode of Melodic Minor C D E F# G A Bb C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (VWWWWWW) C D E F# G# Bb C	C7+ C7aug, C7+5, C7+5 ⁺⁴
DOMINANT SEVENTH Using a Dim. Scale (HWHWHWHW) C Db D# E F# G A Bb C	C7b9 C7b9+4, C13b9+11 ^{+9 +9}
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWW) 7th mode of Melodic Minor C Db D# E F# G# Bb C	C7+9 C7alt, C7b9+4, C7b9+11 ^{+9+5 +9b13}
LYDIAN AUGMENTED (Major with #4 & #5) (VWWHWHH) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+4 CΔ+5 ⁺⁵
MELODIC MINOR (ascending only) (WHWWWWWH) C D Eb F G A B C	C-Δ Cmin(maj7), CmiΔ, C-Δ (Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D Eb F G Ab B C	C-Δ CmiΔ, C-Δ (Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A Bb C	G- C G-7, C7sus4, C7sus, C4, C11
* BLUES SCALE (use at player's discretion) (-3WHH-3W) (1, b3, 4, #4, 5, b7, 1) C Eb F F# G Bb C	(There is no chord symbol for the Blues scale) Used mostly with dominant and minor chords

* These are the most common chord/scales in Western music.

I believe in a reduced chord/scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited.

When we speak of "quality" we mean whether it is Major, Minor, Dim., or whatever.

I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters and alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. That is why I prefer **C, C7, C-, C∅, C7+9, C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's, 13th's are the same as 6th's. Example: Key of C ... the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F-(phry).



1. I Cover The Waterfront



PLAY 2 CHORUSES (♩ = 69)

Words by Edward Heyman
Music by John Green

G7 G7+5 G-7 G-7/C C7b9 FA G-7 A-7 Ab7

(1st time only)

1. A-7 D7b9 Ab7+4

2. F Bb7 F D7b9 G-7 C7 FA D7 G-7 C7

FA A-7 D7b9 B-7 E-7 A-7 D7

G-7 C7 Ab7+4 G7 G7+5 G-7 C7b9 FA G-7

A-7 Ab7 G-7 G-7/C C7b9 F Bb7 A-7 D7

SOLOS

G7 G7+5 G-7 G-7/C C7b9 FA G-7 A-7 Ab7 G-7 C7 C7/Bb

1. A-7 D7b9 Ab7+4 2. FA Bb7 FA D7b9 G-7 C7 FA D7

G-7 C7 FA A-7 D7b9 B-7 E-7 A-7 D7 G-7 C7 Ab7+4 G7 G7+5

G-7 C7b9 FA G-7 A-7 Ab7 G-7 G-7/C C7b9 FA Bb7 A-7 D7

CODA

B0 Bb-7 Eb7 A-7 D7 G-7 Gb7+4 FA+4



2. Fools Rush In



PLAY 5 CHORUSES (♩ = 120)

Words by Johnny Mercer
Music by Rube Bloom

Chords: D-7, G7, E-7, A-7, D-7, G7, CΔ, C7b9, FΔ, D-7, E7+9, A-7, A-Δ, A-7, D7, A-7, D7, D-7/G, E7+9, A7+9, D-7, G7, E-7, A-7, D-7, G7, Bb7, CΔ, A-7, D-7, D-7/G, G7b9, C, (F7), EØ, A7+9

SOLOS

Chords: D-7, G7, E-7, A-7, D-7, G7, CΔ, C7b9, FΔ, D-7, E7+9, A-7, A-Δ, A-7, D7, A-7, D7, D-7/G, E7+9, A7+9, D-7, G7, E-7, A-7, D-7, G7, Bb7+9, A7b9, D-7, Bb7, CΔ, A-7, D-7, D-7/G, G7b9, CΔ, F7, EØ, A7+9

CODA

Chords: AbΔ, DbΔb5, CΔ



3. You Go To My Head



PLAY 2 CHORUSES (♩ = 88)

Words by Haven Gillespie
Music by J. Fred Coots

GENTLE BOSSA NOVA

INTRO Eb-7 Ab7 Eb-7 Ab7

(CHORUS)

1. EbΔ G-7 Ab-7 Db7 GbΔ 3 F7+9 Bb7+9

2. Eb-7 CØ F7+9 Bb7+9 EbΔ 3 C-7 (1st time) F-7 Bb7 2. Bb-7 Eb7

AbΔ 3 A°7 3 EbΔ/Bb F-7/Bb 3 EbΔ

A-7 3 D7 3 D7/C 3 B-7 3 E7b9 3 A-7 3 D7 3 G7 3 C7 3 F7 3 Bb7

EbΔ 3 G-7 3 Ab-7 3 Db7 3 GbΔ 3 F7+9 3 Bb7+9

Eb-7 3 CØ 3 F7+9 3 Bb7+9 3 EbΔ 3 Bb-7 3 Eb7b9

AbΔ 3 Db7+4 3 EbΔ 3 C-7 3 C-7/Bb 3 AØ 3 D7+9

F-7/Bb 3 Bb°7 3 F-7/Bb 3 Bb7 3 EbΔ 3 C-7 3 F-7 3 Bb7



3. You Go To My Head – Cont.



SOLOS

$E_b\Delta$	$G-7$	A^b-7	D^b7	$G^b\Delta$	$F7+9$	B^b7+9

E_b-7	$C\emptyset$	$F7+9$	B^b7+9	1. $E_b\Delta$	$C-7$	$F-7$	B^b7	2. $E_b\Delta$	B^b-7	E^b7

$A^b\Delta$	$A^{\circ}7$	$E_b\Delta/B^b$	$F-7/B^b$	$E_b\Delta$

$A-7$	$D7$	$B-7$	$E7^b9$	$A-7$	$D7$	$G7$	$C7$	$F7$	B^b7

$E_b\Delta$	$G-7$	A^b-7	D^b7	$G^b\Delta$	$F7+9$	B^b7+9

E_b-7	$C\emptyset$	$F7+9$	B^b7+9	$E_b\Delta$	B^b-7	E^b7^b9

$A^b\Delta$	D^b7	$E_b\Delta$	$C-7$	$C-7/B^b$	$A\emptyset$	$D7+9$

$F-7/B^b$	$B^b\circ7$	$F-7/B^b$	B^b7	\oplus	$E_b\Delta$	$C-7$	$F-7$	B^b7

\oplus CODA

E_b-7	A^b7	E_b-7	A^b7	$E_b\Delta$ (\odot)



4. September In The Rain



PLAY 4 CHORUSES (♩ = 160)

Words by Al Dubin
Music by Harry Warren

JAZZ WALTZ

Chord progression for the first chorus:

G-7 C7 C7+5 F-7 Bb7 Bb7+5 G-7 C7^{b9}₅ F7 Bb7^{b9}₅

Chord progression for the second chorus:

EbΔ Ab7 G-7 C7+9 F-7 F-7 Db7 F-7 Bb7b9

Chord progression for the third chorus:

EbΔ (1st time only) C7^{b9}₅ 1. F-7 Bb7b9 2. EbΔ

Chord progression for the fourth chorus:

Bb-7 Eb7 Bb-7 Eb7 AbΔ AbΔ C-7 F7 C-7 F7 Bb7 F-7 Bb7 EbΔ Ab7 G-7 C7+9 F-7 Db7 F-7 Bb7b9 Eb C7 F-7 Bb7b9



4. September In The Rain – Cont.



SOLOS

E^bΔ **A^b7** **G-7** **C7+9** **F-7**

F-7 **D^b7** **F-7** **B^b7^b9**

1.	E^bΔ	C7+⁹₅	F-7	B^b7^b9
2.	E^bΔ	E^bΔ		

B^b-7 **E^b7** **B^b-7** **E^b7** **A^bΔ**

A^bΔ **C-7** **F7** **C-7** **F7**

B^b7 **F-7** **B^b7** **E^bΔ** **A^b7**

G-7 **C7+9** **F-7** **F-7** **D^b7**

F-7 **B^b7^b9** **⊕ E^bΔ** **C7** **F-7** **B^b7^b9**

⊕ CODA

A⁰ **D7+⁹₅** **G⁰**

C7+⁹₅ **F⁰** **F-7/B^b** **B^b7** **E^bΔ**



5. You're My Everything



PLAY 5 CHORUSES (♩ = 138)

Words by Mort Dixon and Joe Young
Music by Harry Warren

E-7 Eb-7 Ab7 D-7 G7 E-7 A7 D-7

CA F#-7 B7 E-7 A7 D-7

D-7/G F-6 E-7 Eb-7 Ab7 D-7

BØ E7+9 A-7 D7 D-7/G G7

CA F#-7 B7 E-7 A7 D-7

D-7 BØ E7+9 A-7 G-7 C7

FA Bb7+4 E-7 Eb-7 D-7 G7 C (D-7 G7)

SOLOS

CA F#-7 B7 E-7 A7 D-7 D-7/G F-6 E-7 Eb-7 Ab7

D-7 BØ E7+9 A-7 D7 D-7/G G7 CA F#-7 B7 E-7 A7

D-7 BØ E7+9 A-7 G-7 C7 FA Bb7+4 E-7 Eb-7 D-7 G7 C D-7 G7

CODA

E7+9 A-7 D-7 D-7/G G7 F#Ø F-7

E-7 Eb-7 D-7 DbΔ CA F7 CA (♩)



6. You And The Night And The Music



PLAY 5 CHORUSES (♩ = 126)

Words by Howard Dietz
Music by Arthur Schwartz
Arranged by LENNIE NIEHAUS

Chorus:

C-6/G DØ/G C-6/G Ab7+4 G7+9

C-7 DØ G7+9 C7b9 F-7 DØ

G7 (1st x) CA (A7+9) 1. D-7 G7+9 2. CA Ab7

Eb-7 Ab7 G7 D-7 G7 Ab7 A-7 D7b9

G7 DØ G7 G7+9 C-7 DØ G7+9 C7b9

F-7 DØ G7 Ab7+4 G7 C-7 G7+9

SOLOS

C-7 DØ G7+9 C7b9 F-7 DØ G7

1. CA A7+9 D-7 G7+9 2. CA Ab7 Eb-7 Ab7 G7 D-7 G7

Ab7 A-7 D7b9 G7 DØ G7 G7+9 C-7 DØ G7+9

C7b9 F-7 DØ G7 Ab7+4 G7 C-7 G7+9

CODA

C-7 AØ DØ G7+5 EbΔ AΔ D7+9 G7+5 Db7 C-Δ



7. Autumn In New York



PLAY 3 CHORUSES (♩ = 69)

Words and Music by Vernon Duke

G-7 A-7 G-7 C7 C7+5 FΔ *Bb7 A-7 D7b9

*When playing melody use BbΔ

G-7 A-7 G-7 C7 C7+5 AØ D7+9 G-7

Bb-7 Eb7 AbΔ AbΔ G7b9 C-7 D-7 G7 G7+5

CΔ CΔ A-7 D7+9 G-7 A-7 G-7 C7 C7+5

FΔ FΔ C-7 D-7 Eb-7 F7+9

Bb-7 Bb-7 C7b9 F-7 C7+5 F-7 E-7 Eb-7 Ab7 DbΔ Ab7 Ab7+5

DbΔ Db7 G-7 A-7 Bb-7 C7+9 F-6 **Bb7 F-6 D7+9

**3rd time only

SOLOS

G-7 A-7 G-7 C7 C7+5 FΔ Bb7 A-7 D7b9 G-7 A-7 G-7 C7 AØ D7+9

G-7 Bb-7 Eb7 AbΔ AbΔ G7b9 C-7 D-7 G7 CΔ CΔ A-7 D7+9

G-7 A-7 G-7 C7 FΔ C-7 D-7 Eb-7 F7+9 Bb-7 Bb-7 C7b9

F-7 C7+5 F-7 E-7 Eb-7 Ab7 DbΔ Ab7 DbΔ Db7 G-7 A-7 Bb-7 C7+9 F-6 Bb7 F-6 †(D7+9)

3rd time ritard for ending . . . FINE

†1st 2 choruses only; last time end on F-6



8. When Your Lover Has Gone



PLAY 6 CHORUSES (♩ = 138)

Words and Music by E. A. Swan

BOSSA NOVA (or Jazz Samba)

AbΔ Db7+4 Bb7 Bb-7 Eb7

AbΔ Db7+4 Bb7

Gb7+4 AbΔ C7+9 1. F-7 Bb7 B°7

C-7 F7 Bb-7 Eb7 AbΔ F7 Bb-7 Eb7 2. F-7

F-7 Db-7 C-7 F7+9 Bb-7 Eb7^{b9}₅ AbΔ Bb-7 Eb7

SOLOS

AbΔ Db7+4 Bb7 Gb7+4 AbΔ C7+9

1. F-7 Bb7 B°7 C-7 F7 Bb-7 Eb7 AbΔ F7 Bb-7 Eb7 2. F-7

F-7 Db-7 C-7 F7+9 Bb-7 Eb7^{b9}₅ AbΔ Bb-7 Eb7

⊕ CODA

AbΔ Db7+4 Bb7 Eb7^{b9}₅ AbΔ (⊙)



9. Namely You



PLAY 5 CHORUSES (♩ = 138)

Words by Johnny Mercer
Music by Gene DePaul

INTRO $B\flat\Delta$ $E\flat 7$ $B\flat\Delta$ $E\flat 7$ $B\flat\Delta$ $E\flat 7$ $B\flat\Delta$ $E\flat 7$

$B\flat\Delta$ $E\flat 7$ $D-7$ $G-7$ $C-7$ $F7$ $B\flat\Delta$ $D7+9$

$G-7$ $G-\Delta$ $G-7$ $C7$ 1. $C-7$ $F7$ $B\flat\Delta$ $B\flat 7$

$E\flat\Delta$ $E\flat\Delta/D$ $C-7$ $F7$ $A\emptyset$ $D7+9$ $G-7$ $G-7$ $C7\flat 5$

$F\Delta$ $D7$ $G-7$ $C7$ $C-7$ $F7$ 2. $C-7$ $F7$ $F-7$ $B\flat 7$

$E\flat\Delta$ $E\flat\Delta/D$ $C-7$ $F7$ $A\emptyset$ $D7\flat 9$ $G-7$ $A\flat 7$

$B\flat\Delta$ $E\flat 7$ $D-7$ $D7\flat 9$ $G-7$ $C-7$ $F7$ Φ $B\flat$ $C-7/F$

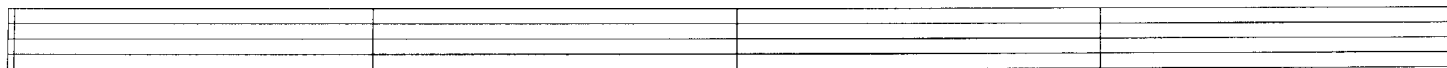


9. Namely You – Cont.

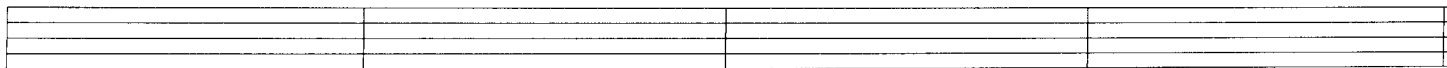


SOLOS

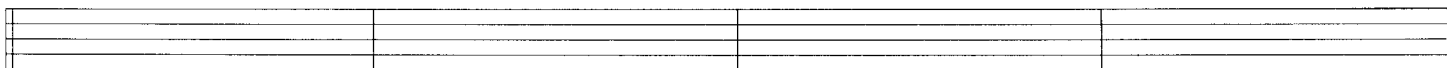
B \flat Δ E \flat 7 D-7 G-7 C-7 F7 B \flat Δ D7+9



G-7 G- Δ G-7 C7 1. C-7 F7 B \flat Δ B \flat 7



E \flat Δ E \flat Δ /D C-7 F7 A \emptyset D7+9 G-7



G-7 C7 \flat 5 F Δ D7 G-7 C7 C-7 F7



2.

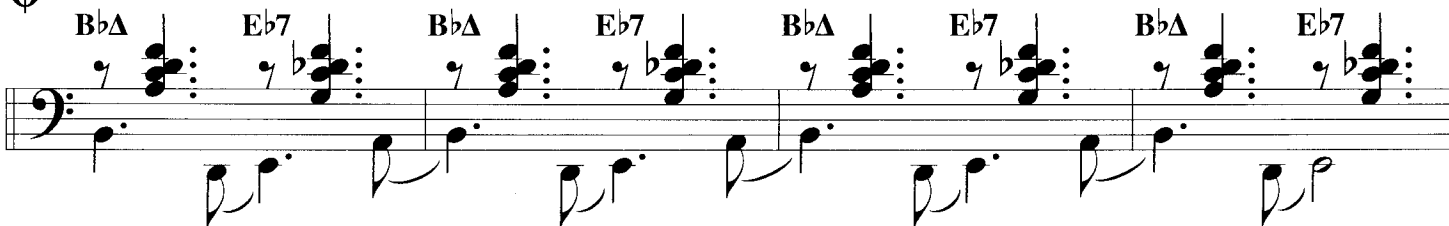
C-7 F7 F-7 B \flat 7 E \flat Δ E \flat Δ /D C-7 F7 A \emptyset D7 \flat 9



G-7 A \flat 7 B \flat Δ E \flat 7 D-7 G-7 C-7 F7 \emptyset B \flat C-7/F



\emptyset CODA





10. Lover, Come Back To Me

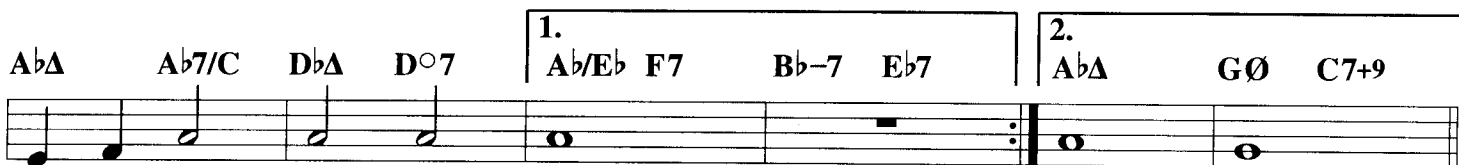


PLAY 4 CHORUSES (♩ = 184)

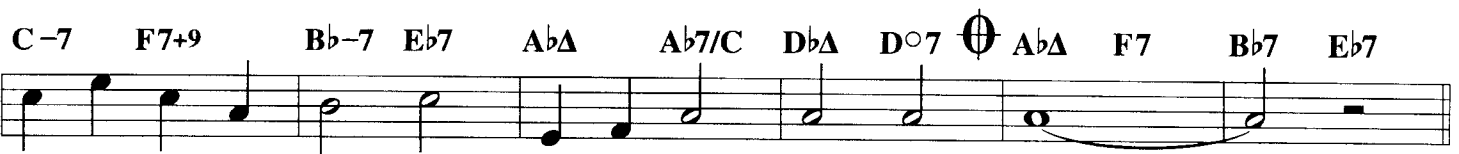
Words by Oscar Hammerstein II
Music by Sigmund Romberg



1st time in two
A♭Δ



SWING





10. Lover, Come Back To Me – Cont.



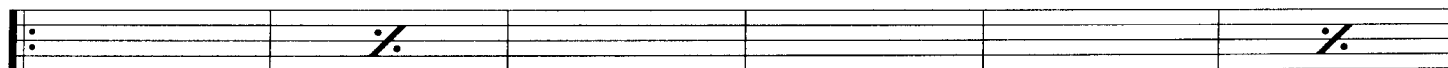
SOLOS

AbΔ

GØ

C7b9

F-7



Bb7

BØ7

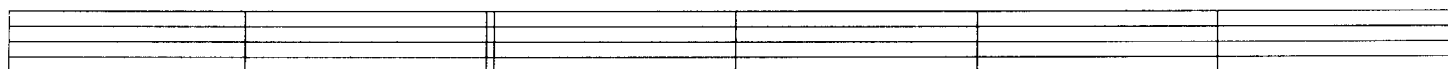
Ab/C

F-7

Bb7

Bb-7

Eb7



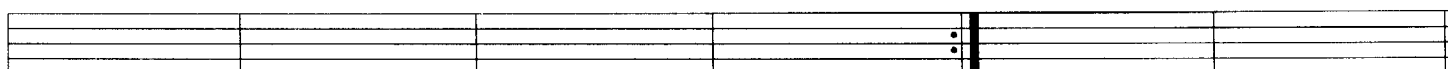
AbΔ Ab7/C DbΔ DØ7

1.

Ab/Eb F7 Bb-7 Eb7

2.

AbΔ GØ C7+9



SWING

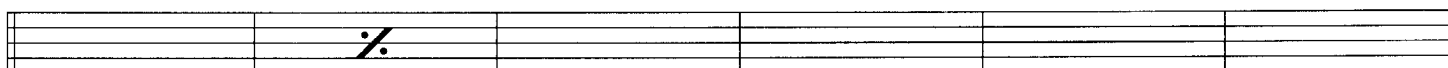
F-7

Bb-7

F-7

G-7

C7



Ab-7 Db7

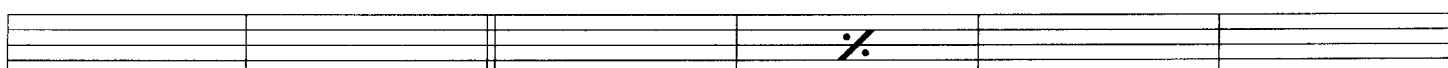
G-7

C7

F-7

Bb-7

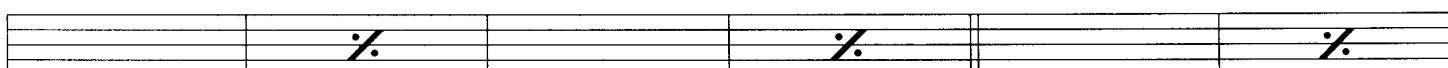
F-7



Bb7

Eb7

AbΔ



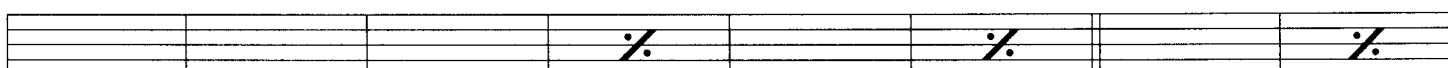
GØ

C7b9

F-7

F7

Bb-7



C-7 F7+9

Bb-7 Eb7

AbΔ

Ab7/C

DbΔ

DØ7

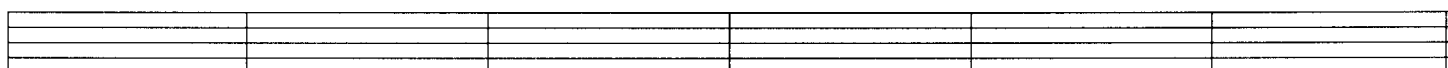
⊕

AbΔ

F7

Bb7

Eb7



⊕ CODA

Ab

F7

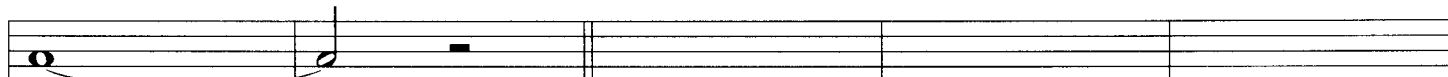
Bb7

Eb7

C-7/Eb

EbØ7

Bb-7/Eb



Eb7

C-7

F7+9/5

Bb-7

Eb7b9

AbΔ+4
(⊙)

