

## JAZZ

Killer Joe  
All of me  
Don't mean a thing  
Don't get around  
Sentimental Journey  
Satin Doll  
Sunny Side  
Ghost riders

## BLUES/Country

All Blues  
Afro Blue  
King of the road  
Blue Monk-  
Bluebird-  
Your cheatin heart  
Hoochie Coochie Man  
Happy Trails

## Pop/rock

World running down-The Police  
Low Down-Boz Skaggs  
No sunshine  
What a wonderful World  
Lean on me ~  
Stand by me  
Pretzel Logic\_Steely Dan ~  
Home at last- Steely Dan ~  
Do it again- Steely Dan  
Monkey in your soul-Steely Dan  
What the world needs now

## ORIGINALS

Skooch  
Not Wrong  
Rain  
Def Breakdown  
-Kinda something-

(MED. FAST)

# AFRO BLUE

- JOHN COLTRANE

F-7 G-7 Abmaj7 G-7  
F-7 G-7 Abmaj7 G-7 F-7  
Eb7 and 4 = D7 and Eb7 and F-7  
Eb7 and = D7 and Eb7 and F-7  
F-7 G-7 Abmaj7 G-7  
F-7 G-7 Abmaj7 G-7 F-7  
Eb7 and = D7 and Eb7 and F-7  
Eb7 and = D7 and Eb7 and F-7  
SOLOS: F-7 (16)  
Eb7 G7 Eb7 G7  
F-7 (8)

JOHN COLTRANE - "LIVE AT BIRDLAND"

# ALL BLUES

MILES DAVIS

Handwritten musical notation for the first system of 'All Blues'. It consists of two staves. The top staff is in treble clef with a circled key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef. The first measure contains a G7 chord and a quarter note G. The second and third measures contain a slash (/) indicating a rest.

Handwritten musical notation for the second system of 'All Blues'. It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. The first measure contains a slash (/). The second measure contains a C7 chord and a quarter note C. The third measure contains a slash (/).

Handwritten musical notation for the third system of 'All Blues'. It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. The first measure contains a G7 chord and a quarter note G. The second measure contains a slash (/). The third measure contains a D7(9) chord and a quarter note D.

Handwritten musical notation for the fourth system of 'All Blues'. It consists of two staves. The top staff is in treble clef. The bottom staff is in bass clef. The first measure contains an E7(9) chord and a quarter note E. The second measure contains a D7(9) chord and a quarter note D. The third measure contains a G7 chord and a quarter note G.

Two empty musical staves, one in treble clef and one in bass clef, located below the fourth system of notation.

MILES DAVIS - "KIND OF BLUE"

INTRO last 8ms

# ALL OF ME

— SIMONS & MURKS

Handwritten musical score for guitar, consisting of 10 staves. The notation includes chords and rhythmic markings.

- Staff 1: Chords: Cmaj7, E7. Rhythmic markings: 3 7.
- Staff 2: Chords: A7, D-.
- Staff 3: Chords: E7, A-.
- Staff 4: Chords: D7, D-7, G7.
- Staff 5: Chords: Cmaj7, E7. Rhythmic markings: 3 7.
- Staff 6: Chords: A7, D-.
- Staff 7: Chords: F, F-, Cmaj7, E-7, A7.
- Staff 8: Chords: D-7, G7, (E-7), (D-7), G7.

INTRO with J.P.

Piano

16.

FIVE  
end on C6

# BLUEBIRD

Medium Swing

*Wash - head*

*E $\flat$ 7*



*A $\flat$ 7*



*E $\flat$ 7* *C7 $\flat$ 9* *F.m7*



*B $\flat$ 7* *E $\flat$ 7* *B $\flat$ 7* *E $\flat$ 7* *B $\flat$ 7*



*Play on 6th fret*

# BLUE MONK

THELONIOUS MONK

Handwritten musical notation for the first system of 'Blue Monk'. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains three measures of music: the first measure has a half note G4, a quarter note Ab4, a quarter note Bb4, and a quarter note C5; the second measure has a quarter note D5, a quarter note Eb5, a quarter note F5, and a quarter note G5; the third measure has a quarter note Ab5, a quarter note Bb5, a quarter note C6, a quarter note D6, a quarter note Eb6, a quarter note F6, and a quarter note G6. The lower staff is in bass clef and contains three measures of chords: Bb, Eb7, Bb, and F7.

Handwritten musical notation for the second system of 'Blue Monk'. The system consists of two staves. The upper staff is in treble clef and contains three measures: the first measure has a half note G4, a quarter note Ab4, and a quarter note Bb4; the second measure has a quarter note C5, a quarter note D5, a quarter note Eb5, and a quarter note F5; the third measure has a quarter note G5, a quarter note Ab5, a quarter note Bb5, a quarter note C6, and a half note D6. The lower staff is in bass clef and contains three measures of chords: Bb, Bb7, Eb, and Eb7.

Handwritten musical notation for the third system of 'Blue Monk'. The system consists of two staves. The upper staff is in treble clef and contains three measures: the first measure has a quarter note G4, a quarter note Ab4, a quarter note Bb4, a quarter note C5, a quarter note D5, a quarter note Eb5, a quarter note F5, and a quarter note G5; the second measure has a half note G4; the third measure has a quarter note G4, a quarter note Ab4, a quarter note Bb4, a quarter note C5, a quarter note D5, a quarter note Eb5, a quarter note F5, and a quarter note G5, with a circled '3' below the notes. The lower staff is in bass clef and contains three measures of chords: Bb, F7, Bb, and F7.

Handwritten musical notation for the fourth system of 'Blue Monk'. The system consists of two staves. The upper staff is in treble clef and contains three measures: the first measure has a quarter note G4, a quarter note Ab4, a quarter note Bb4, a quarter note C5, a quarter note D5, a quarter note Eb5, a quarter note F5, and a quarter note G5; the second measure has a quarter note G4, a quarter note Ab4, a quarter note Bb4, a quarter note C5, a quarter note D5, a quarter note Eb5, a quarter note F5, and a quarter note G5; the third measure has a quarter note G4, a quarter note Ab4, a quarter note Bb4, a quarter note C5, a quarter note D5, a quarter note Eb5, a quarter note F5, and a quarter note G5. The lower staff is in bass clef and contains three measures of chords: F7, Bb, and F7 (circled).

"THE THELONIOUS MONK STORY"

"MONK'S GREATEST HITS"

# DO IT AGAIN

Words and Music by WALTER BECKER  
and DONALD FAGEN

Moderately

Tacet

*mf*

Gm7  
3 fr.

In the morn - in' you go gun - nin' for the man -  
know she's no high climb - er then you find -  
swear and kick and beg us that you're not -

— who stole your wa - ter, and you fire till he is done -  
— your on - ly friend in a room with your two tim -  
— a gam - blin' man; then you find you're back in Ve -

— in but they catch you at the bor - der. And the  
er and you're sure you're near the end. Then you  
gas with a han - dle in your hand. Your black

mourn - ers are all sing - in' as they drag -  
love a lit - tle wild one and she brings  
cards can make you mon - ey so you hide

— you by your feet, but the hang - man is - n't hang -  
— you on - ly sor - row; all the time you know she's smil -  
— them when you're a - ble; in the land of milk and hon -

in' and they put you on the street.  
in' you'll be on your knees to - mor -  
ey you must put them on the ta -



Cm7 3 fr.
Dm7 5 fr.
Ebmaj7 6 fr.
Dm7 5 fr.

row. } You go back, Jack, do it a - gain;\_

ble. }

Gm7 3 fr.
Cm7 3 fr.
Dm7 5 fr.

wheel turn-in' 'round\_\_ and 'round.\_\_ You go back, Jack,

Ebmaj7 6 fr.
Dm7 5 fr.
Gm7 3 fr.

do it a - gain.\_\_\_\_\_

1. 2. <span style="margin-left: 20px;">D7sus4</span> 	3. <i>D. S. ♯ (instrumental)</i> D7sus4 and fade 
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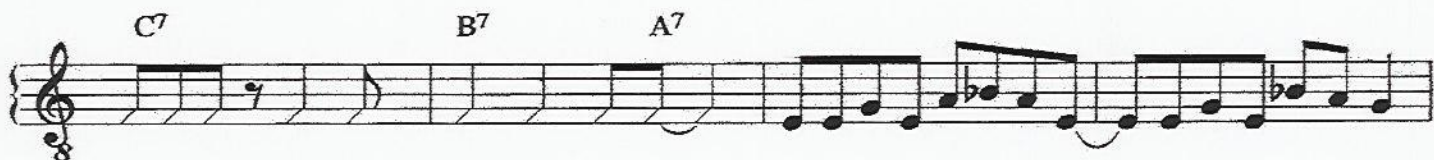
} When you  
Now you

BASS

# Definition; Breakdown

swing, lounge style (110)

Brett Houston



Piano

# Definition: Breakdown

swing, surf/lounge style (110)

Brett Houston

First system of piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The system consists of two staves: a treble staff and a bass staff. The treble staff features four chords: C9, C+7(#9), C9, and C7(b5). Each chord is shown with a full voicing of notes on the staff. The bass staff contains a rhythmic line of eighth notes with a consistent pattern.

Second system of piano accompaniment. The treble staff features four chords: C9/E, C+7(#9)/E, C9/E, and C7(b5)/E. Each chord is shown with a full voicing of notes on the staff. The bass staff continues with the same rhythmic line of eighth notes as the first system.

Third system of piano accompaniment. The treble staff features five chords: C7, B7, C7, Em11, and em11(b9,13). The first three chords (C7, B7, C7) are shown with a simplified voicing of notes. The last two chords (Em11 and em11(b9,13)) are shown with a full voicing of notes. The bass staff continues with the same rhythmic line of eighth notes.

Fourth system of piano accompaniment. The treble staff features five chords: C7, B7, A7, and Em11. The first three chords (C7, B7, A7) are shown with a simplified voicing of notes. The last chord (Em11) is shown with a full voicing of notes. The bass staff continues with the same rhythmic line of eighth notes.

Chord progression: C7, B7, C7, Em11, em11(9b13)

The first system of music consists of two staves. The treble staff contains a melodic line with eighth notes and quarter notes. The bass staff contains a bass line with eighth notes and quarter notes. Above the treble staff, the chords C7, B7, C7, Em11, and em11(9b13) are indicated. The Em11 and em11(9b13) chords are shown with detailed fingering diagrams on the treble staff.

Chord progression: C7, B7, A7, Em11

The second system of music consists of two staves. The treble staff contains a melodic line with eighth notes and quarter notes. The bass staff contains a bass line with eighth notes and quarter notes. Above the treble staff, the chords C7, B7, A7, and Em11 are indicated. The Em11 chord is shown with a detailed fingering diagram on the treble staff.

Chord progression: Dm, C7(#9), Dm, C7(#9)

The third system of music consists of two staves. The treble staff contains a melodic line with eighth notes and quarter notes. The bass staff contains a bass line with eighth notes and quarter notes. Above the treble staff, the chords Dm and C7(#9) are indicated. The C7(#9) chord is shown with a detailed fingering diagram on the treble staff.

Chord progression: Dm, C7(#9), Dm

The fourth system of music consists of two staves. The treble staff contains a melodic line with eighth notes and quarter notes. The bass staff contains a bass line with eighth notes and quarter notes. Above the treble staff, the chords Dm and C7(#9) are indicated. The C7(#9) chord is shown with a detailed fingering diagram on the treble staff.

Clam

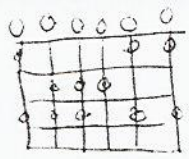
(B)W (G)s (B)s (B)W

# DON'T GET AROUND MUCH ANYMORE

STRAIGHT  
START

Cx7 Dm7 Gx7 Em

The musical score is written on ten staves of music. It includes guitar chords, lyrics, and musical notations such as triplets and accidentals. The chords are: Am7, D9, G9, C6, A9, G9, C6, A9, C9, F, F#dim, C6, Gm7, C7+, F, F#m7b5, B7b9, Em7, Ebdim, Dm7, G9, C6, A9, Am7, D9, G9, C6, Dm7, G9. The lyrics are: (Missed the Saturday) dance, heard they crowded the FLOOR couldn't bear it with out you don't get around much anyMORE. Thought I'd visit the club got as far as the door, they'd have asked me a- bout you don't get around much anyMORE. Well darlin' I guess my mind's more at ease but neverthe- less why stir up memor-ies. Been invited on dates, could have gone but what for, awfully different with out you don't get around much anyMORE. Missed the Saturday



-DUKE ELLINGTON

# DON'T GET AROUND MUCH ANYMORE

SWING

Chords: Cmaj7 D-7 D#m7 E-7

Chords: A7 A-7 D7

Chords: G7 1. C (G7)

Chords: 2. C (C7) F F#dim

Chords: E-7 C C7 C#7 D7 F#-7 b5 B7b9

Chords: E-7 D7b9 G7 Cmaj7 D-7 D#m7 E-7

Chords: A7 A-7 D7 G7

Chords: C

# Ghost riders

Arranged by Brett Houston

Swang it!

A section

Musical notation for the A section, consisting of three staves. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by a quarter note G2, and then a series of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. Above the staff are the chords: Am, Am7, C, C9, Am, Am7. The second staff continues the melody with eighth notes: D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Above the staff are the chords: Am6, Am9, Am, Am7, Am6, Am9. The third staff continues with eighth notes: D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9. Above the staff are the chords: F9, Am, Am7, Am(maj7), Am7.

B section

Musical notation for the B section, consisting of two staves. The first staff begins with a treble clef and a 4/4 time signature. The melody starts with a quarter note G2, followed by a quarter note A2, and then a series of eighth notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. Above the staff are the chords: Am 3, 3, 3, C, C9, C11, C6, Am, Am7, Am. The second staff continues the melody with eighth notes: D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Above the staff are the chords: F9, Am6, Dm9, Am7, G#m7, Am7. A circled annotation above the first staff reads: "for ending, play last 4 ms 3 times".

# HOME AT LAST

Words and Music by WALTER BECKER  
and DONALD FAGEN

Moderate Funky Tempo

*mf*

G#m7 A#m7 G#m7 A#m7 Bmaj7

G#m7 A#m7 G#m A#m7 Bmaj7

Ema7 B Ema7 B

1. I know this su-per high - way, this bright fa-mil - iar sun...

Ema7 D#9 G#m7 A13 G#m7 A#m7 Bmaj7

I guess that I'm the luck - y one.



Emaj7 B Emaj7 B

Who wrote that ti-red sea-song, set on this peace-ful shore.

Emaj7 D#9 G#m7 A13 G#m7

You think you've heard this one before. Well, the

C#m7 G#m9

dan-ger on the rocks is sure-ly past.

C#m7 D#m7

Still I re-main tied to the mast. Could it

C<sup>♯</sup>m7



Bmaj7



be that I have found my home at last? \_\_\_\_\_ Home at last. —

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three sharps (F#, C#, G#). The vocal line begins with the lyrics "be that I have found my home at last?" followed by a long horizontal line and then "Home at last. —". The piano accompaniment consists of chords and moving lines in both the right and left hands.

E<sup>♯</sup>m7



To Coda

The second system of music shows the piano accompaniment. The vocal line is mostly empty, with a few notes. The piano accompaniment continues with chords and moving lines. A diamond symbol with the word "Coda" is at the end of the system.

C<sup>♯</sup>m7



A<sup>♯</sup>m



C<sup>♯</sup>m7



A<sup>♯</sup>m



Bmaj7



The third system of music continues the piano accompaniment. It features several measures with chords and moving lines. The chord diagrams for C#m7, A#m, and Bmaj7 are placed above the staff.

C<sup>♯</sup>m7



A<sup>♯</sup>m



C<sup>♯</sup>m7



1.

A<sup>♯</sup>m



Bmaj7



The fourth system of music concludes the piano accompaniment. It features several measures with chords and moving lines. The chord diagrams for C#m7, A#m, and Bmaj7 are placed above the staff. A first ending bracket is shown at the end of the system.

2. 



 play 4 times  
 After 4 times  
 D. S. al Coda

*ad lib solo* -----





Coda



2. She serves the smooth retsina,  
 She keeps me safe and warm.  
 It's just the calm before the storm.  
 Call in my reservation,  
 So long, hey thanks my friend,  
 I guess I'll try my luck again.

3. Instrumental

#-----PLEASE NOTE-----#  
 This file is the author's own work and represents their  
 interpretation of the song. You may only use this file  
 for private study, scholarship, or research.  
 #-----#

From: asf@pon.net Alice Franceschini  
 Date: September 9, 1997  
 Subject: Happy Trails  
 Album:  
 Written by: Dale Evans

HAPPY TRAILS Dale Evans and Roy Rogers

F F#dim C7  
 Happy trails to you until we meet again  
 C7 C7+ F  
 Happy trails to you, keep smiling until then  
 F7 Bb  
 who cares about the clouds when we're together  
 D7 G9 C7  
 Just sing a song and bring the sunny weather  
 F D7 G7 C7 F  
 Happy trails to you till we meet a gain  
 happy.....

F F  
 2. a gain

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from start x 2

✓ ✓ (G) (B) ✓ end



# Hoochie Coochie Man

Words & Music by Willie Dixon

A/F# A4

Medium tempo

mf A

The gyp-sy wo-man told my mo-ther,

be-fore I was born: "You got a boy child com-in',

goin' be a son- of a gun."— Gon-na make pret-ty wo-men—

jump and shout;— Then the world gon-na know

Chorus  
D7

what it's all a-bout... I'm him,—

A7

Ev - - 'ry - bo - dy knows— I'm him.

*Handwritten: Hoochie*

I'm the hoo - - chie coo - chie man, -

Ev - - 'ry - bo - dy knows. I'm him.

*Verse 2*

I got a black cat bone,  
I got a mojo too.  
I got the Johnny conkeroo;  
I'm gonna mess with you.  
I'm gonna make you girls  
Lead me by my hand;  
Then the world's gonna know  
I'm that hoochie coochie man.

*Chorus*

*Verse 3*

On the seventh hour,  
On the seventh day,  
On the seventh month,  
The seventh doctor said:  
"He was born for good luck."  
And that, you'll see,  
I got seven hundred dollars;  
Don't you mess with me.

*Chorus*

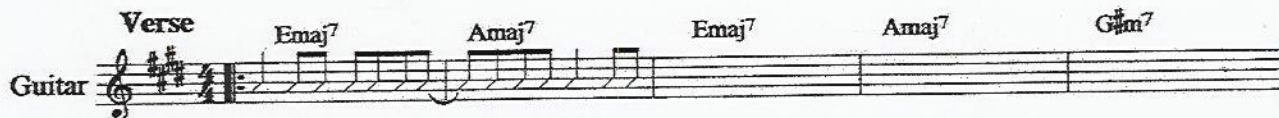
# I'M NOT WRONG

tempo 120 tonality-verse e maj chorus a maj  
Bossa/jazz/funk feel

Brett Houston

**Verse**

Guitar

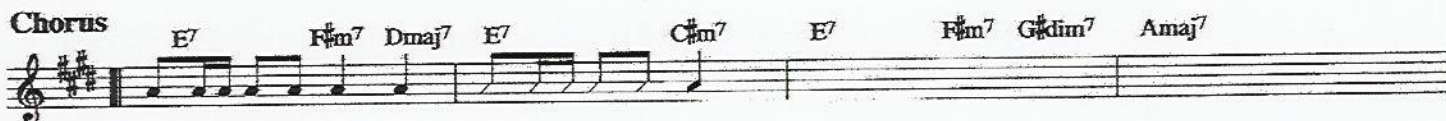


Emaj7 Amaj7 Emaj7 Amaj7 G#m7

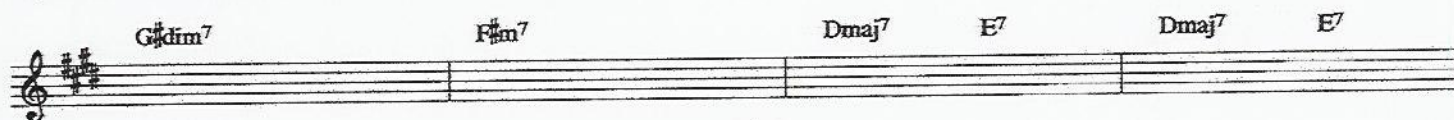


C#m7 F#m7 C#m7 B7 A#dim7

**Chorus**



E7 F#m7 Dmaj7 E7 C#m7 E7 F#m7 G#dim7 Amaj7



G#dim7 F#m7 Dmaj7 E7 Dmaj7 E7



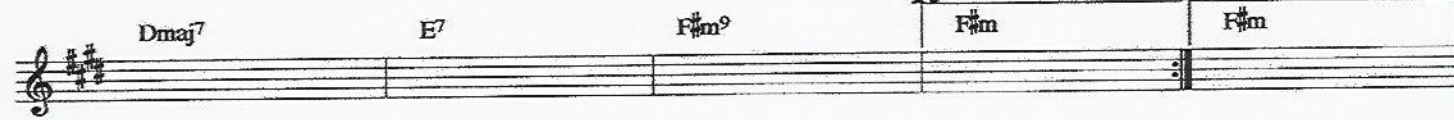
Dmaj7 E7 Amaj7

Delete measure

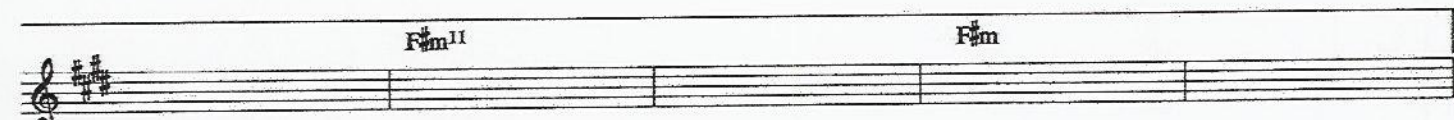
**Break**



Amaj7 Amaj7(b5) F#m/A F#m7/A F#m6/A



Dmaj7 E7 F#m9 1. F#m 2. F#m



F#m11 F#m

**Form**



verse x4 chorus verse x4 chorus Break

Bb / Gm  
(SWING)

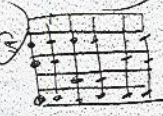
(LAST 4 INTRO)

H S S S H

241.

# IT DON'T MEAN A THING - DUKE

5th Position



Handwritten musical score for guitar and voice. The score includes chord diagrams and lyrics for the song "It Don't Mean a Thing" by Duke Ellington.

Chord diagrams shown include: G-, G-/F#, G-/F, C7/E, Eb7, D7, Bb/D, D+7, Eb maj7, F7, G-, G-/F#, G-/F, C7/E, Eb7, D7, G-, G-, D+7, and Gm.

Lyrics: "It don't mean a thing it it got that swing", "It's no different it's sweet or hot", "Give that rhythm everything you got", "It don't mean a thing it it ain't got that swing".

Other annotations include "Down", "2", "17", "GM end", and "D+7 Gm".



(Am-Gm) (f/om) 179

(B) # (G) s (B) s @ H

# Killer Joe

Benny Golson

Med.-Slow Swing *sch*

A<sup>n</sup> part  
own  
Ⓟ

(Intro) (pn.) (piano simile) till [B]

(sample bass line)

[A] C<sup>13</sup> B<sup>b13</sup> C<sup>13</sup> B<sup>b13</sup>

(horns)

A=16

[B] (Half-Time Feel)

E<sup>MI</sup> 7(b5) A 7(b9) E<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>9 A<sup>b</sup>13(b9)

A<sup>9</sup> A<sup>7</sup>6<sup>9</sup> A<sup>b</sup>7 E<sup>MI</sup>7 A<sup>13</sup>(b9)

[C] (Orig. Feel)

C<sup>13</sup> B<sup>b13</sup> C<sup>13</sup> B<sup>b13</sup>

(piano as in Intro)

C=8

Solo on AABC  
Solos swing throughout.

(Ending)

C<sup>13</sup> B<sup>b13</sup>

Vamp, fill & fade

## **Kinda Somethin**

We've got a crazy kinda somethin  
It keep me smiling in my sleep  
She do what keep my heart a thumpin  
I do that anything she need

We've got a groovy kinda somethin  
.I can't think too much when it feels so good  
She do that keep my motor runnin  
I do that anything she wants

**And when she talks in her sleep, she do that talk all about me  
And when she screams it's out my name, all that she feels I feel the same  
Yeah, I think we got a lil' lovin kinda somethin.**

We've got a somethin kinda somethin  
She's got me fallin on my words  
With her I just can't lose for winning  
She got that that certain, Je ne sais quoi.

# Kinda somethin

1

Intro=2x verse Tempo=95 bpm laidback swing

Brett Houston

Verse = 4x

E Maj<sup>7</sup> D<sup>#</sup> dim<sup>7</sup> C<sup>#</sup>m<sup>7</sup> B<sup>7</sup> A Maj<sup>7</sup> B<sup>7</sup>

Chorus 1x

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

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

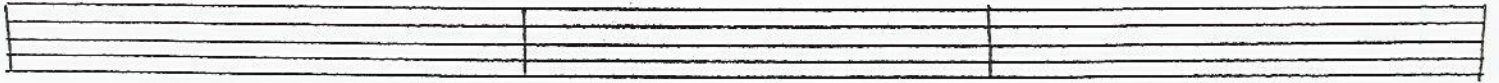
C<sup>#</sup>m<sup>7</sup> B<sup>7</sup> C<sup>#</sup>m<sup>7</sup>

## Form

Intro V V C V(solo) V C (play out on Verse)

# KING OF THE ROAD

Bbm (A7)



BbmMaj7 Eb9 F9 BbmMaj7

Trailers for sale or rent, rooms to let fifty cents.

BbmMaj7 Eb9 F9

No phone no pool, no pets I ain't got no cigarettes-Ah but

BbmMaj7 Eb9 F9 BbmMaj7

two ours of PUSHING broom buys an eight by twelve four bit room. I'm a

BbmMaj7 Eb9 F9 BbmMaj7

man of means, by no means King of the road.

# Lean on me

*Jazz harmony*

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

Some times in our life

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

But, if we are wise

## Lean On Me

C                    f  
Some-times in our lives  
                  C                    g  
We all have pain-we all have sorrow  
C                    f  
But-if we are wise  
                  C                    g                    c  
We know that there's-always tomorrow

### Lean on me

C                    f                    c  
When you're not strong-and I'll be your friend  
                  G  
I'll help you carry on-  
C                    F                    c  
For, It won't be long-'til I'm gonna need  
                  g                    c  
Somebody to lean on

C                    f  
Please swallow your pride  
                  C                    g  
If I have things-you need to borrow  
C                    f  
For, no one can fill  
                  C                    g                    c  
All of your needs-if you won't let them show

                  C                    c  
**You just call on me brother, when you need a hand**  
                  F                    G                    C  
**We all need somebody to lean on**  
                  C                    C  
**I just might have a problem that you'll understand**  
                  F                    G                    C  
**We all need somebody to lean on**

### Lean on me

C                    f                    c  
When you're not strong-and I'll be your friend  
                  G  
I'll help you carry on-  
C                    F                    c  
For, It won't be long-'til I'm gonna need  
                  g                    c  
Somebody to lean on

G                    C  
*Lean on, when you need a friend*  
*Lean on, I'll be there for you*  
*Lean on, you can count on me*

C#m7 Emaj7/F# D.S. al Coda

know that you do and I feel that you do in - side.

CODA C#m7 F#7sus

I don't want to be there. I don't want to be there a lone.

B F#7/A# C#m7 B/D# E(add9) B(add9)

### LOWDOWN

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*E6/cm*

Words and Music by BOZ SCAGGS and DAVID PAICH

Moderately, with a beat

Fm9 Bb13 Fm9 Bb13

Ba-by's in - to run-nin' 'round, hang-in' with the crowd, put-tin' your bus'-ness in the street talk-in' out loud.  
Noth-in' you can't han - die, noth-in' you ain't got, put your mon - ey on the ta - ble drive it off the lot.  
You ain't got to be so bad, got to be so cold, this dog - eat - dog ex - ist - ence sure is get-tin' old.

Fm9 Bb13 Fm9 Bb13

Say-in' you bought her this and that and how much you done spent, I swear she must be-lieve it's all heav-en sent.  
Turn on that old love light and turn a may-be to a yes, same old school boy game got you in - to this mess.  
Got-ta have a Jones for this, Jones for that, this run-nin' with the Jones-es, boy, just ain't where it's - at.

Fm9 Bb13 Fm9 Bb13

Hey, boy, you bet-ter bring the chick a - round to the sad, sad truth, the dirt - y Low - down.  
Hey, son, you bet-ter get on back to town, face the sad, sad truth, the dirt - y Low - down.  
Ah, ha, you gon-na come back a - round to the sad, sad truth, the dirt - y Low - down.

Fm9 Bb13 Fm9 Bb13 Fm9

Who, I won-der won - der, won - der, won - der, who

{ taught her how to talk like that, put those i - deas in your head, got to think-in' like that, boy. }

Bb13 Fm9 Bb13 Bb13 Fm9 Bb13

I won-der, won - der, won - der, won - der who, who.

Repeat and Fade (vocal ad lib.)

# MONKEY IN YOUR SOUL

Words and Music by WALTER BECKER  
and DONALD FAGEN

Moderately  
Tacet

F#m

B

I got one and you want  
Won't you turn that be - bop

D

F#m

B

four; it's so hard to help you. I can't keep up with you no  
down; I can't hear my heart-beat. Where's that fat back chord. I

D

A7

D7

more; and you treat me like it's a sin but you can't look me  
found; hon-ey, don't you think it was wrong to in-ter-rupt my



A7 0 0 0 0      D7 0      G6 0 3 fr.      F#7 0

in. \_\_\_\_\_ You want me here \_\_\_ with you right to the end; no  
 song? \_\_\_\_\_ I'll pack my things \_\_\_ and run so far from here;

F6 3      E7 0      Am 0 0 0 0      G x 0 0 0      C 0 0      F7

thank you, my friend. }  
 good-bye, dear. }      I fear the mon-key in your soul. \_

1. E7 0

2. Am 0      G x 0 0 0      C 0 0      F7

I fear the mon-key in your soul. \_

# no sunshine

Cm Gm Cm Cm Gm Cm

ain't no sunshine

5 Cm Gm Cm Fm A<sup>b</sup> Cm Gm

## Bridge

10 Cm B<sup>b</sup>m Cm B<sup>b</sup>m Cm B<sup>b</sup>m Cm Fm A<sup>b</sup>

I know, I know

## back to verse

16 Cm Gm Cm Cm Gm Cm

ain't no sunshine

20 Cm Gm Cm Fm A<sup>b</sup>

24 Cm Gm Cm Cm Gm Cm

28 Cm Gm Cm Cm

# PRETZEL LOGIC

Am

Words and Music by WALTER BECKER  
and DONALD FAGEN

Moderately (♩ = ♪<sup>3</sup>)  
Tacet

Piano introduction in 4/4 time. The treble clef staff contains a whole rest. The grand staff below features a bass line of eighth notes and a treble staff with chords.

Am7  
0 0 0 0

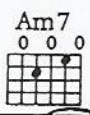
Fmaj7  
0

I would love to tour the South-land — in a trav-ling min-strel  
nev-er met Na-po-le-on, but I plan to find the

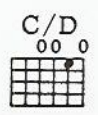
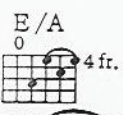
Am7  
0 0 0 0

Dm7  
0

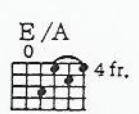
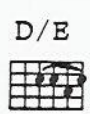
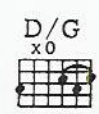
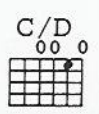
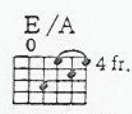
show; — yes, I'd love to tour the South-land —  
time; — I have nev-er met Na-po-le-on,



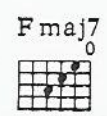
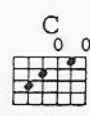
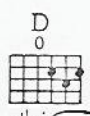
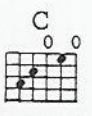
in a trav-'ling min-strel show. — Yes, I'm  
but I plan to find the time. — 'Cause he



dy'n' to be a star — and make them laugh, —  
looks so — fine — up - on that hill; — they



sound just like a rec - ord on the pho-no - graph. Those days are gone for-ev - er,  
tell me he was lone - ly, — he's lone-ly still. — Those days are gone for-ev - er,



o-ver a long — time a - go, oh, yeah. —  
o-ver a long — time a - go, oh, yeah. —

G  
x000

Am7  
0 0 0

1.

I have

2.

D  
0

Am7  
0 0 0

Tacet

F maj7  
0

3

I stepped up on the plat-form, a man gave me the news. — He

Am7  
0 0 0

Tacet

3

Am7  
0 0 0

e







Dm7  
0

said, "You must be jok-ing, son;\_ where did you get those shoes?

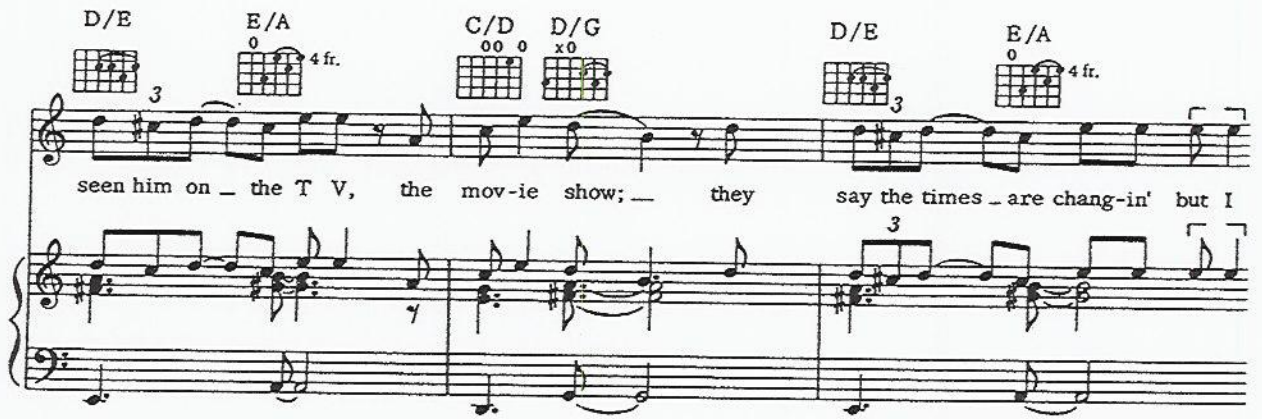
Am7  
0 0 0

Where did you get those shoes?"

Well, I

D/E  3 E/A  4fr. C/D  D/G  D/E  3 E/A  4fr.



seen him on \_ the T V, the mov-ie show; \_ they say the times \_ are chang-in' but I



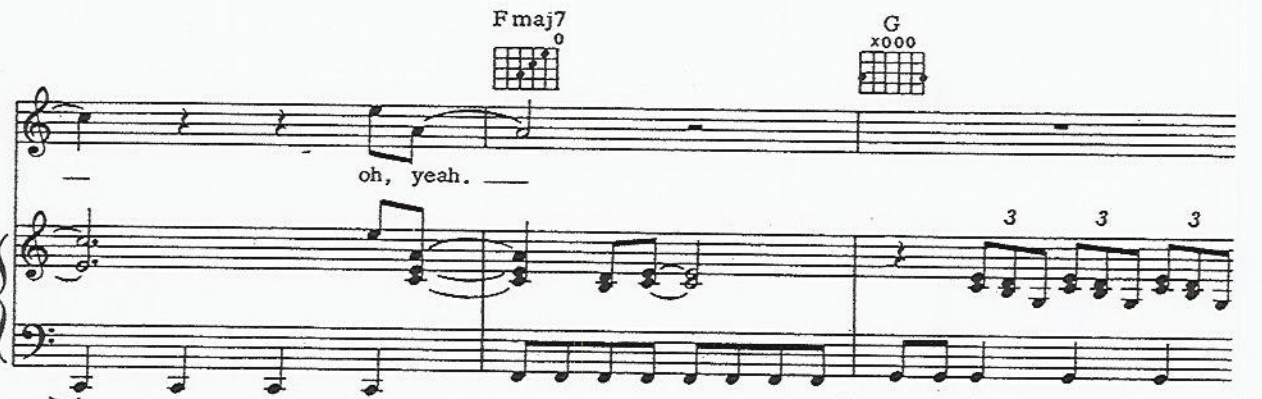
C/D  D/G  D/E  E/A  4fr. C  D  C 

just don't know. \_ These things are gone for -ev -er, o-ver a long - time a - go,.





Fmaj7  G 

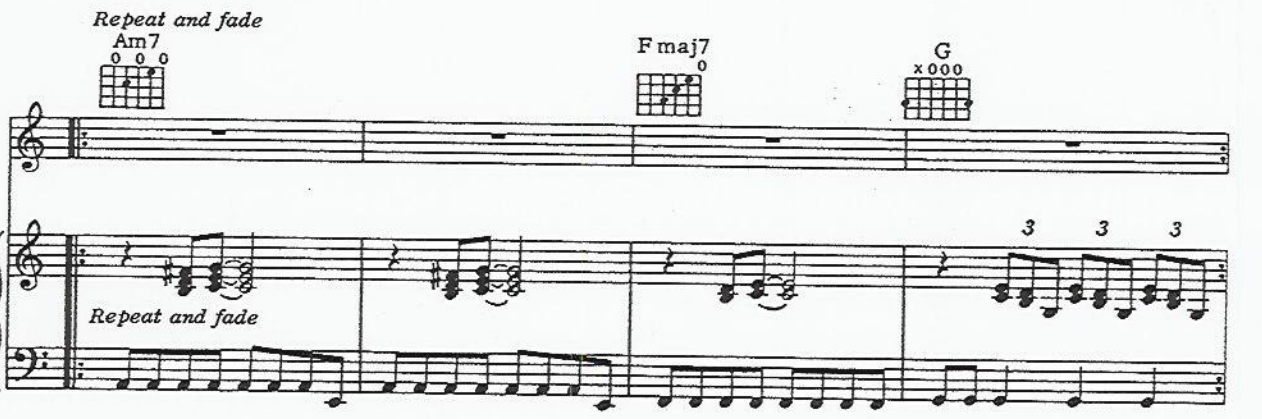
oh, yeah. \_



*Repeat and fade*

Am7  Fmaj7  G 

*Repeat and fade*



# Rain Dance

90-100 smooth groove

Brett Houston

**A section**

repeat /// transition to B

D6/9 Bm6 Em7 A7(+5) A7 A7(+5) D#dim7

**B section**

repeat /// back to A section

E9 Eb9 G#9 A9 A#9 D#9 E9 Eb9 G#9 A9 A#9 G#9 A9 A#dim7

# SATIN DOLL

- DUKE ELLINGTON

D-7 G7 D-7 G7 E-7 A7  
E-7 A7 A-7 D7 Ab-7 Db7  
1. C E-7b5 A7b9 2. C D-7 D#7 E-7  
G-7 C7 Fmaj7 G-7 C7  
A-7 D7 E-7 A7 D7 G7  
D-7 G7 E-7 A7  
A-7 D7 Ab-7 Db7 C (Solo Solo)  
FINE

Duke - "7th Edition"

"Ellington, Vol. 2"



INTRO

G H B5 G5 G H

# SENTIMENTAL JOURNEY

4 bar INTRO - NO PLAY

C6 H x1

C/Am - G/e

12th fret POSITION

D9 G9



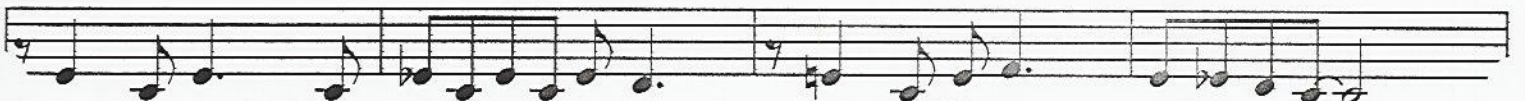
C6 C9 F Bb C6 Am7 G9 C6



C6 D9 G9



C6 C9 F Bb C6 Am7 G9 C6



FMaj7

CMaj7

G/e



D9 G9 A7 Dm7 G9

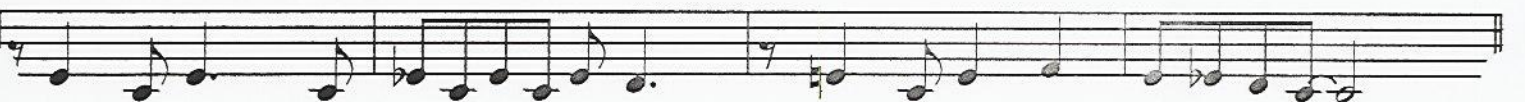
G/e



C6 D9 G9



C6 C9 F Bb C6 Am7 G9 C6



# SKOOCH'S GROOVE

Less than moderate schwing

Brett Houston

Chord system

A13 G13 A13 G13

A13 G13 A13 G13

A13 G13 A13 G13

D7(b5) Dm7(b5) G9 G7(b9) C#7(b9)

# STAND BY ME

CMaj7

Am7

Am7

1a)

FMaj7

GMaj7

CMaj7

CMaj7

CMaj7

Am7

Am7

GMaj7

9a)

FMaj7

GMaj7

CMaj7

CMaj7

CMaj7

CMaj7

Am7

Am7

17b)

FMaj7

GMaj7

CMaj7

CMaj7

# STAND BY ME

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Words and Music by BEN E. KING,  
JERRY LEIBER & MIKE STOLLER

Slowly

When the night has come and the land is dark And the moon is the on-ly light we'll see. No. 1

won't be a - fraid, no I won't be a - fraid Just as long as you stand, Stand By Me. So, dar - ling, dar - ling.

Stand By Me. oh, Stand By Me. Oh, stand, Stand By Me. Stand By Me. If the

sea that we look up - on should tum - ble and fall Or the moun - tain should crum - bie in the sea, I won't

cry. I won't cry, no I won't shed a tear Just as long as you stand, Stand By Me. So, dar - ling, dar - ling.

*1 D.S. al Fine*

**FINE**

Last 4 INTRO

(B)H (G)S (B)S (B)H

# THE SUNNY SIDE OF THE STREET

2/4 Am

157

C6 Bm7 E7 F# G9 Abdim



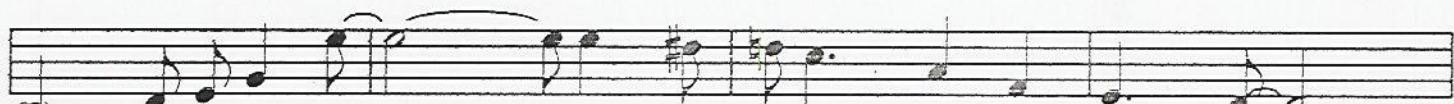
(Grab Your) coat & get your HAT Leave your worry on the doorstep.

Am7 D9 Dm7 G9 C6 G13



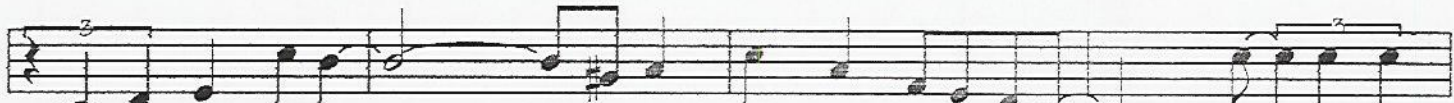
Just direct your feet to the sunny side of the street. Can't you

C6 Bm7 E7 F# G9 Abdim



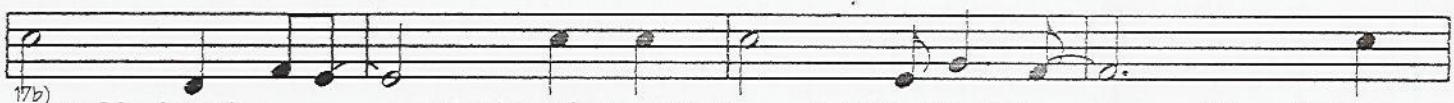
hear that pitter pat? And that happy tune is your step.

Am7 D9 Dm7 G9 C6



Life can be so sweet on the sunny side of the street. I used to

Gm7 C9 F#



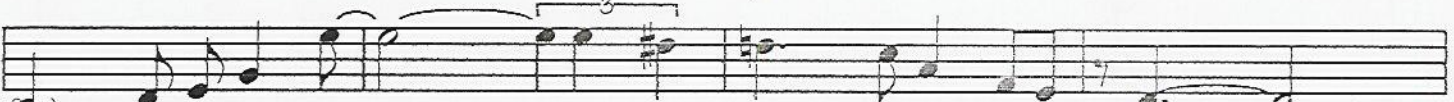
<sup>17b)</sup> walk in the shade with those blues on parade. But

Am7 D9 G9 Dm7 G9



I'm not a- fraid, this Rover crossed over. If I

C6 Bm7 E7 F# G9 Abdim



<sup>a)</sup> never have a cent, I'll be rich as Rockefeller,

Am7 D9 Dm7 G9 C6 G13



gold dust at my feet, on the sunny side of the street. Grab your

# WHAT A WONDERFUL WORLD

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Words and Music by George David Weiss and Bob Thiele

Slowly

F Am B $\flat$  Am Gm7 F A7 Dm

I see trees of green, red ros-es too, I see them bloom for me and you, — and I

D $\flat$  Gm7/C C7 F F+ B $\flat$ M7 C7 F Am B $\flat$  Am

think — to my-self What A Won-der-ful World. — I see skies of blue and clouds of white, the

Gm7 F A7 Dm D $\flat$  Gm7/C C7 F B $\flat$

bright — bless-ed day, the dark — sac-red night, — and I think — to my-self What A Won-der-ful World. —

F C7 F C7

— The col-ors of the rain-bow, so pret-ty in the sky are al-so on the fac-es of

F Dm C Dm C Dm F#dim7

peo-ple go-in' by, I see friends shak-in' hands, — say-in', "How do you do?" They're real-ly say-in'

Gm7 F#dim7 Gm7 C7 F Am B $\flat$  Am Gm7 F A7 Dm

"I love you," I hear ba-bies cry I watch them grow. They'll learn much more than I'll — ev-er know, — and I

D $\flat$  Gm7/C C7 F Am7 $\flat$ 5 D7

think — to my-self What A Won-der-ful World. — Yes, I

Gm7 Gm7/C C7 $\flat$ 9 F B $\flat$ 6 F

think to my-self What A Won-der-ful World. —

# WHEN I FALL IN LOVE

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Words by Edward Heyman  
Music by Victor Young

Moderately

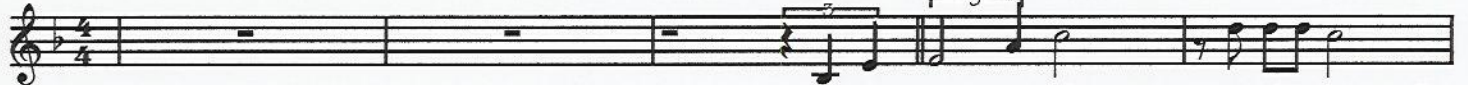
E $\flat$  C7 $\flat$ 9 $\flat$ 5 Fm7 B $\flat$ 7 E $\flat$  C7 $\flat$ 9 $\flat$ 5 Fm7 B $\flat$ 7 E $\flat$  D $\flat$ 9 C9 $\flat$ 5 Fm7

When I Fall In Love it will be for- ev- er, or I'll nev- er fall in love. —

B $\flat$ 7 $\flat$ 9 E $\flat$  Fm7 B $\flat$ 7 Gm7 C7 Fm


# What'a Wonderful World

F Am Gm7 C7b9 F Am Bb Am



I see trees of green, red roses 2,

Gm7 F A7 Dm Db C9sus C7



I see them bloom for me & you, & I think to myself What a wonderful

F F+ BbMaj7 C7 F Am Bb Am



world. I see skies of blue & clouds of white,

Gm7 F A7 Dm Db C9sus C7



the bright blessed day & the dark sacred night, & I think to myself whata won

F Bb6 F C7 F



-derful world.

C7 F Dm C/E Dm/F C/G



Dm/F Gbdim Gm7 Gb<sup>dim</sup> C7 F Am Bb Am



Gm7 F A7 Dm Db C9sus C7



F Am7b5 D7 Gm7 C7b9



F Bb6 F C7b9 F Am Bb Am

Gm7 F A7 Dm Db C9sus C7

I see them bloom for me & you, & I think to myself What a wonderful

F F+ BbMaj7 C7 F Am Bb Am

world. I see skies of blue & clouds of white,

Gm7 F A7 Dm Db C9sus C7

the bright blessed day & the dark sacred night, & I think to myself whata won

F Bb6 F C7 F

-derful world.

C7 F Dm C/E Dm/F C/G

Dm/F Gbdim Gm7 Gb<sup>dim</sup> C7 F Am Bb Am

Gm7 F A7 Dm Db C9sus C7

F Am7b5 D7

Gm7 C7b9 F Bb6 F69



D.C.  
(no repeat)

ba do be do be do bu bu bu bu do.

Additional Lyrics

2. Father, father we don't need to escalate  
 You see, war is not the answer for only love can conquer hate  
 You know we've got to find a way to bring some lovin' here today.  
 Chorus

IX NO Solo

3. Father, father everybody thinks we're wrong  
 Oh but, who are they to judge us simply because our hair is long?  
 Oh you know we've got to find a way to bring some understanding here today.  
 Chorus

INTRO 1st 4 MS

WHAT THE WORLD NEEDS NOW IS LOVE

Copyright © 1965 (Renewed) Casa David and New Hidden Valley Music

Lyric by HAL DAVID  
 Music by BURT BACHARACH

Moderate Jazz Waltz (♩ · ♩ · ♩)

What The World Needs Now Is Love, sweet love. It's the on - ly thing that there's  
 just too lit - tle of. What The World Needs Now Is Love, sweet love.  
 No, not just for some, but for ev - 'ry - one. Lord, we don't  
 need an - oth - er moun - tain, There are moun - tains and hill - sides e -  
 need an - oth - er mead - ow, There are corn - fields and wheat - fields e -  
 nough to climb; There are o - ceans and riv - ers e - nough to cross, E -  
 nough to grow; There are sun - beams and moon - beams e - nough to shine. Oh,  
 nough to last till the end of time. What The  
 lis - ten, Lord if you want to know. What The  
 CODA  
 ev - 'ry - one. No, not just for some, oh, but  
 just for ev - 'ry one.

# When The World Is Running Down

C<sup>9</sup>sus<sup>4</sup>                      D<sup>9</sup>sus<sup>4</sup>                      Em<sup>7</sup>(add11)

Gm

or

Am

Em7

Em lead-melody

# Your Cheatin' Heart

Words & Music by Hank Williams

medium tempo

G11 C C7 F

Your cheat-in' heart will make you weep; You'll cry and heart will pine some-day, And crave the

G7 C G11 C C7

cry and try to sleep. But sleep won't come the whole night love you threw a-way. The time will come when you'll be

F G7 C C7

through; Your cheat-in' heart will tell on you.} When tears come blue; Your cheat-in' heart will tell on you.}

F C D7

down like fall-in' rain, You'll toss a-round and call my

G7 C C7 F

name. You'll walk the floor the way I do; Your cheat-in'

G7 C G11 C F C

heart will tell on you. Your cheat-in' you.

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