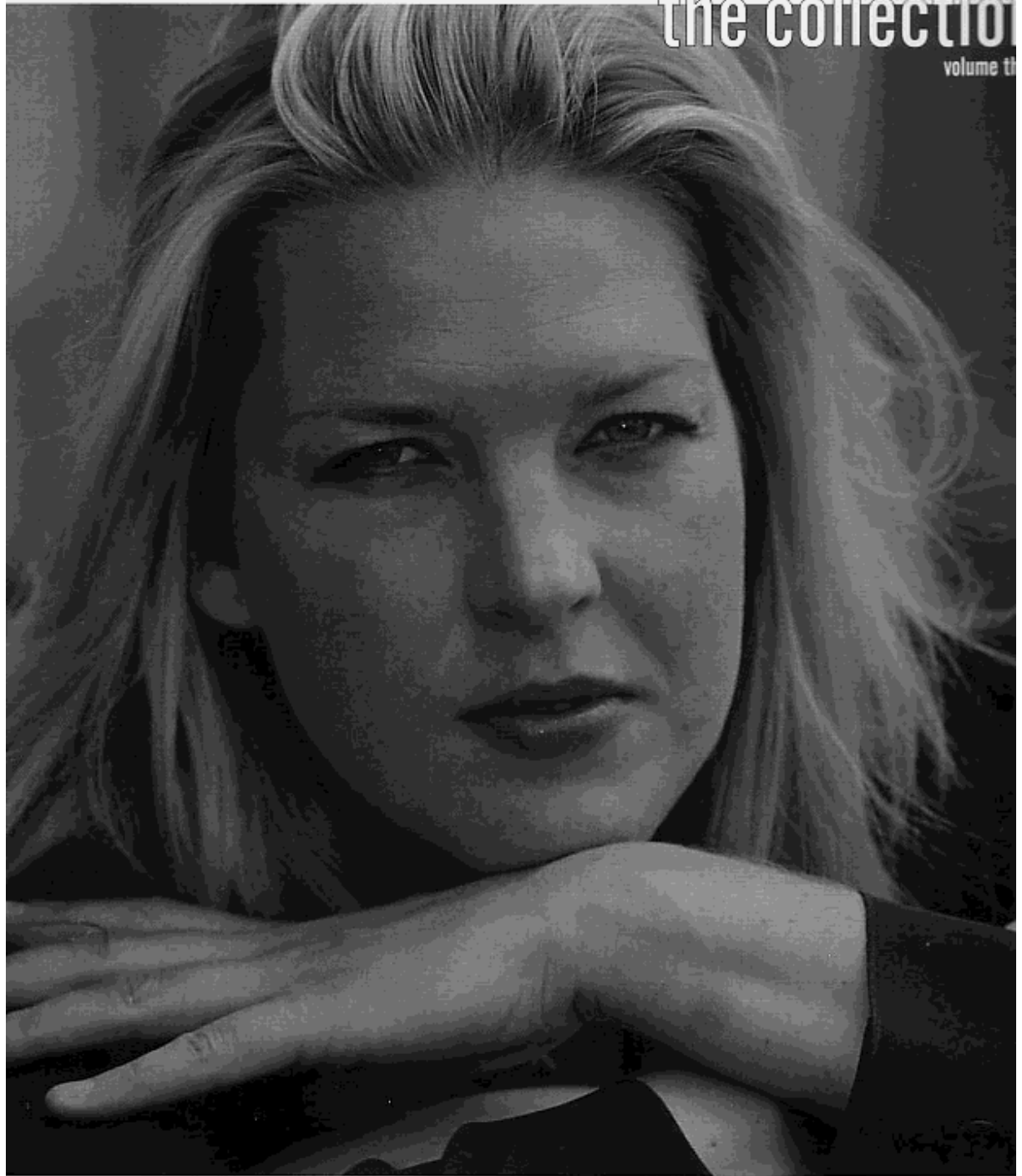


diana krall

the collection

volume 1



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

ALL OR NOTHING AT ALL

Words & Music by Arthur Altman & Jack Lawrence.

Medium Swing ♩ = 144

NC.

First system of piano introduction. Treble clef, bass clef, key signature of two flats, 4/4 time. The right hand has a whole rest. The left hand plays a rhythmic pattern of eighth notes.

Second system of piano introduction. Treble clef, bass clef, key signature of two flats, 4/4 time. The right hand has a whole rest. The left hand continues the rhythmic pattern with triplets in the final two measures.

Third system of piano introduction. Treble clef, bass clef, key signature of two flats, 4/4 time. The right hand has a whole rest. The left hand continues the rhythmic pattern with triplets in the first two measures.

(straight ♩s)

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in treble clef with a soprano clef (8) and contains the lyrics: "All _____ or _____ no-thing at all, _____". The piano accompaniment is in bass clef, key signature of two flats, 4/4 time.

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

If your heart nev - er could yield to me

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

Dm¹¹
A7⁵
Dm¹¹
Eb9¹¹

All or no - thing at all,

Dm¹¹ **Gm⁷**

if it's love there ain't no in-between.

Cm⁷ **Am⁷b⁹** **D7(b9)** **Gm¹¹** **Bdim⁷**

Why be-gin and cry for some-thing that might have been, no I'd

F⁹/C **C7(b9)** **F⁹/C** **G⁷maj⁷/A^b** **A^b13**

— ra-ther— have no-thing at all. Please—

D^bmaj⁷ **B^bm¹¹** **E^bm⁹** **A^b13** **Fm⁷** **B^b7** **E^bm⁷** **A^b13**

— don't, put your lips so close to my check, don't

$D^{\flat}maj^9$ $G^{\flat}13$ Fm^7 $B^{\flat}7$ $E^{\flat}m^7$ $G^{\flat}maj^7/A^{\flat}$ $A^{\flat}13$
 smile or I'll be lost be - yond re - call. The kiss

$E^{\flat}m^7$ $B^{\flat}7$ $E^{\flat}m^7$ $A^{\flat}13$
 in your eyes, the touch of your hand makes me weak, and my heart.

$B^{\flat}m^9$ $Gm^7(b9)$ $G^{\flat}13$ F^7 $A^7(b9)$
 — it may grow diz - zy and fall.

Dm^{11} $A^7(b9)$ Dm^{11} $E^{\flat}11$
 — And if I fell un - der the spell of your call,

Dm¹¹ Gm⁹ G7(#9) G7(b9)

would be caught in the un - der - tow.

Cm⁹ Cm⁹/B^b Am7(b9) D7(#9) Gm⁹ Bdim7

To Coda ⊕

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

Fadd9/C C7(#9) C7(b9) F#7/C

all or no - thing at all.

Guitar solo

Dm¹¹ E^b13 Dm⁹ E⁹

Dm⁹  **E^bmaj⁹** 



Cm⁹  **D7(9b9)**  **D7**  **Gm⁷**  **Bdim⁷** 



Fmaj⁷/C  **C7(9)**  **C7(9)**  **Fmaj⁷/C**  **Em¹¹(b5)**  **A7(9)** 



Dm  **E^b13**  **Dm**  **E^b13#10** 



♣ Coda Fadd9/C C7(b9)

N.C.

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature has one flat (Bb). The time signature is 3/4. The lyrics are "all or no-thing at all." The piano accompaniment includes various textures, including triplets and sixteenth-note runs. Chord diagrams for F13 and Eb13 are provided below the piano parts.

all or no-thing at all.

F13 Eb13 F13 Eb13

Chord diagrams: F13, Eb13, F13, Eb13

Chord diagrams: F13, Eb13, F13, Eb13

Chord diagrams: F13, Eb13, F13, Eb13

Chord diagrams: F13, Eb13, F13, Eb13

Repeat and fade

AND I LOVE HIM

Words & Music by John Lennon & Paul McCartney.

Laid back but with a pulse ♩ = 62

The musical score is presented in a grand staff format, consisting of a vocal line and a piano accompaniment line. The key signature is two flats (B-flat major/C minor) and the time signature is 4/4. The tempo is indicated as 'Laid back but with a pulse' with a quarter note equal to 62 beats per minute. The score is divided into four systems. The first system shows the piano introduction with chords Fm and Cm7. The second system continues the piano accompaniment with chords Fm, Cm7, and Fm. The third system features the vocal melody with chords Cm7, Fm, Gb/Db, and Cm7. The fourth system shows the vocal line with the lyrics 'I give him all my love that's' and the piano accompaniment with chords Fm7, Cm7, and Fm7. Chord diagrams are provided for Fm, Cm7, Fm7, Gb/Db, and Cm7. The piano accompaniment includes various rhythmic patterns such as triplets and sixteenth notes.

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Cm⁷ 16 Fm Cm⁷ 16 A13(F11) 26
 all I do... And if you saw... my love...

Abmaj⁷ 46 Bbm⁹ 3 D7(b9b13) 46
 you'd... love him too... and I...

Ebmaj⁷ Bbm⁹ 46 Eb13sus⁴ Abmaj⁷ 46
 ... love him And I... love him.

D9sus⁴ 46 C 36 C7#9 Fmadd⁹ Cm⁷ 36
 He gives me... ev - 'ry - thing...

System 1:
 Chords: Fm⁹, Cm⁷ (30), Fm⁹
 Lyrics: and tenderly the kiss my

System 2:
 Chords: Cm⁷ (30), A13(#11) (20), A^bmaj⁷ (40), A^bmaj⁷/B^b, A^badd⁹/B^b (40)
 Lyrics: lover brings he brings to me

System 3:
 Chords: D7(#9b13) (40), D7 (50), G²m⁷(b9)/D (50), E^bmaj⁷ (30), E^b13 (60)
 Lyrics: and I love him and I

System 4:
 Chords: A^bmaj⁷ (40), G7(#9b13) (40), Cm(maj⁹) (40), Cm⁶ (30)
 Lyrics: love him A love like

Gm⁹ Cm¹¹ Gm⁹

ours could nev-er die

Cm⁹ Gm⁹ A^bmaj⁹ D⁷(#9b13)

as long as I have you near me

D⁹ C⁷(#9) Fm⁹ Cm⁷

Bright are the stars that shine

Fm^{add9} Fm⁷ Cm⁹ Fm⁹

dark is the sky I know this

Cm¹¹ A¹³(#21) A⁷maj⁷ A^bmaj⁷/B^b

love of mine will nev - er die

D⁷(#9b13) E^bmaj⁹ *To Coda* F[#]m¹¹ B⁷

And I love him

Piano solo

B^bm⁷ Fm⁹

B^bm⁷ Fm⁹

E^b13sus⁴ 6^{tr} A^bmaj⁷ 4^{tr} G7(♯9) 2^{tr} *D.S. al Coda*

This system contains the first three measures of the piano accompaniment. The treble clef staff has a whole rest in each measure. The bass clef staff features a sequence of chords and melodic lines. Chord diagrams are provided above the staff for E^b13sus⁴ 6^{tr}, A^bmaj⁷ 4^{tr}, and G7(♯9) 2^{tr}. The piece concludes with a *D.S. al Coda* instruction.

⊕ *Coda* E^b13sus⁴ 6^{tr} A^bmaj⁷ 4^{tr} D^b13 4^{tr} *And. I.*

This system is marked *Coda* and *And. I.*. It contains the next three measures of the piano accompaniment. The treble clef staff has a whole rest in the first measure, followed by a melodic line in the second and third measures. Chord diagrams are provided for E^b13sus⁴ 6^{tr}, A^bmaj⁷ 4^{tr}, and D^b13 4^{tr}.

E^bmaj⁹ 5^{tr} A13(♯11) 2^{tr}

love him.

This system includes the vocal line with the lyrics "love him." and the corresponding piano accompaniment for the next two measures. Chord diagrams are provided for E^bmaj⁹ 5^{tr} and A13(♯11) 2^{tr}.

A^bmaj⁷ 4^{tr} D^b13 4^{tr} *Repeat ad lib. to fade*

This system is marked *Repeat ad lib. to fade*. It contains the final two measures of the piano accompaniment. Chord diagrams are provided for A^bmaj⁷ 4^{tr} and D^b13 4^{tr}.

BETWEEN THE DEVIL AND THE DEEP BLUE SEA

Words by Ted Koehler.
Music by Harold Arlen.

Bright Swing ♩ = 165

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

drum break

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

drum break

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

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

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Ebmaj7 36 Cm7 36 Fm9 Bb7(9) 46 Db13 46 C13 36 B13 Bb13

Bbm7 Eb13 Abmaj9 Db13 Gm7 C7 Fm7 Bb13 N.C.

G Em7 Am7 D11 G6 Em7 Am7 D

Bb Cm7 Fm(b9) Bb Bb/Ab N.C.

Eb6 Cm7 Fm9 Bb13 G7(b9) C13 F7(b9) Bb13

$B^b m^7$ $E^b 13$ $A^b maj^9$ $D^b 13$ Gm^7 C^7 Fm^7 $B^b 13$ E^b

$A^b maj^7$ $D^b 13$ Gm^7 $C^7(b9 13)$

Fm^{11} $B^b 7(b9 13)$ N.C.

$E^b 6$ Cm^7 Fm^9 $B^b 13$ $Gm^7(b9)$ $C^7(b9)$ Fm^9 $B^b 13$

$B^b m^7$ $E^b 13$ $A^b maj^7$ $D^b 7$ $E^b 6/G$ $C^7(b9 13)$ Fm^{11} $B^b 13$

Ebmaj7/G  30
 C7  30
 Fm9 
 Bb7 
 Gm7  30
 Gb7  20
 Fm7 
 E7 



Eb6 
 Abmaj9  40
 Db13  40
 Gm7  30
 C7  30
 Fm7 
 Bb13 
 Eb 



G 
 Em7 
 Am7 
 D11  50
 Bb  60
 D11  50
 G6  30



Bb 
 Cm7  30
 F7(b9) 
 Bb 
 Bb/Ab  30
 Gm7  30
 Fm7 
 E7 



Eb6 
 Ab 
 F7/A 
 Bb7 
 Ab7  40
 Gm7  30
 C7  30
 Fm7 
 Ab/Bb 



E^b/G Adim A^bmaj⁹ Adim⁷ E^bsus⁴/B^b G^bmaj⁷/B^b B^b(b5)

E^b6 Cm⁷ Fm⁹ B^b13 Gm⁷(b5) C⁷(b9)

Fm⁹ E^b7(b9)(b13) B^bm⁷ A⁷ A^bm⁷ D^b7

Gm⁷ C⁷(b9) Fm⁷ B^b13 E^bmaj⁷ C⁷(b9)(b13)

Fm⁹ B^b7 Gm⁷ C¹³ Fm⁷ B^b13

B^bm⁹ 4ⁿ E^b13 4ⁿ A^bmaj⁹ 4ⁿ D^b13 4ⁿ E^b/B^b B^b7 E^b6

G Em⁷ Am⁷ D¹¹ 4ⁿ G⁶ E⁷

A⁷ D⁷ B^bmaj⁷ Cm⁷ 3ⁿ F13(b9)

B^b B^b/A^b 3ⁿ N.C. E^bmaj⁷ C⁷(#9)

Fm⁶ B^b13 Gm⁷ 3ⁿ C⁷(#9) Fm⁷ B^b(b13)

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

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

B^7 $B^{\flat}m^7$ A^7 $A^{\flat}m^{11}$ $D^{\flat}13(\sharp 9)$ $D^{\flat}7(b9)$ $G^{\flat}13$

drum break

$A^{\flat}maj^7$ Gm^7 $G^{\flat}7$ Fm^{11} $Emaj^{\flat}(b5)$

drum break

N.C.

drums

$E^{\flat}13$

DO NOTHIN' TILL YOU HEAR FROM ME

Words by Bob Russell.
Music by Duke Ellington.

Dirty lazy swing ♩ = 100

The musical score is presented in 4/4 time with a tempo of 100 beats per minute. It features a guitar part with specific chord voicings and a piano accompaniment with a rhythmic bass line. The lyrics are: "Do no - thing till you hear from me pay - no at - ten - tion to what is said Why peo - ple tear the seam of an - y - one's dream..."

Guitar Chords:

- Chord 1: Bb^{13} (Fret 10, strings 1-4)
- Chord 2: $Bb7(b13)$ (Fret 10, strings 1-4)
- Chord 3: F^9 (Fret 1, strings 1-4)
- Chord 4: $D7(b9)$ (Fret 2, strings 1-4)
- Chord 5: G^{13} (Fret 3, strings 1-4)
- Chord 6: C (Fret 0, strings 1-4)
- Chord 7: $Gm7$ (Fret 3, strings 1-4)
- Chord 8: C^7 (Fret 0, strings 1-4)
- Chord 9: $Fmaj7$ (Fret 1, strings 1-4)
- Chord 10: $Bb7$ (Fret 1, strings 1-4)
- Chord 11: $Em7(b9)$ (Fret 0, strings 1-4)
- Chord 12: $A7$ (Fret 2, strings 1-4)

Piano Accompaniment:

- Measures 1-4: Bass line with eighth notes and triplets.
- Measures 5-8: Bass line with eighth notes and triplets.
- Measures 9-12: Bass line with eighth notes and triplets.
- Measures 13-16: Bass line with eighth notes and triplets.

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Dm⁷ G⁷ C B^{b7} A⁷ A^{b7} G⁷

is o - ver my head Do no - thing till you hear from

C Gm⁷ C⁷ Fmaj⁷ Fm⁶

me at least con - si - der our ro - mance

B^{b9} Em^{7(b5)} A^{7(b9#2)}

if you should take the words of o - thers you've heard...

D⁹ G^{7(b9b13)} C C/E F F^{#m7b5} G^{7(b13)} A^{9(#11)}

I have - n't a chance

True I've been seen with some-one new that does -n't mean that

I've been un - true Though we're a - part the words in my heart re -

-veal how I feel a - bout you some kiss may cloud my me - mo - ry

and o - ther arms may hold a thrill but please do no - thing till you

To Coda ♪

Em⁷(b5) A⁷(b9#b13) D⁹(b13) G¹¹ G¹³(b9) C⁹ A¹³(b9) Fmaj⁷/G G⁷(b9b13)

hear it from me— or you nev - er will

C Gm⁷ C⁷ Fmaj⁷ B^{b7}

Em⁷(b5) A⁷ Dm⁷ G¹¹ C A⁷ Dm⁷ G¹¹

C Gm⁷ C⁷ Fmaj⁷ B^{b7}

Em⁷(b5) A⁷ Dm⁷ G⁷(b13) C F⁷ C Cdim Dm⁷ Cdim C A⁷(b5)

D.S. al Coda

♣ Coda

D¹³ G⁷ Em^{7(b5)} A⁷ Dm⁹

or you nev - er will

G¹³ Em^{7(b5)} A⁷ D⁷

G⁷ Em^{7(b5)} Edim/A A⁷

Do no - thing till you

Dm⁹ C/E Fmaj⁷ F^{#m}7(b5) Fmaj⁷/G C(♯11)

N.C. rit.

hear it from me and you nev - er will.

CRAZY

Words & Music by Willie Nelson.

Gently ♩ = 67

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 'Gently' with a quarter note equal to 67 beats per minute. The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system shows the beginning of the piece with a series of guitar chords: Bm7, E7(#9), Am9, D13(#9), Bm7, F7, E7, and E7(#9). The second system contains the first line of lyrics: 'Cra - zy, I'm cra - zy for feel - ing so'. The third system contains the second line of lyrics: 'lone - ly. I'm cra - zy, cra - zy for feel - ing.'. The piano accompaniment features a mix of chords and melodic lines, including triplets in the right hand and a steady bass line in the left hand.

System 1: Bm7, E7(#9), Am9, D13(#9), Bm7, F7, E7, E7(#9)

System 2: Am7, D13(b9), G, F7, E7

System 3: Am7, E7, Am7, D7, C7

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

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

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Bm7 Bb9 Am7 D13(b9) 4# Gadd9 2# F7

so blue... I knew you

E6 Am7 E7 Am7 E7/A Am7

loved me as long as you want - ed, and

D7 G#dim7 Am7 D7(b9) Gadd9 1# Eb9

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

Dm7 D9 Cmaj9 G7#5 Cmaj9 C#dim7

Wor-ry, why do I let my-self

G/D

G F#13 G13 G#13 A13

wor - ry. Won-d'ring

D7 Am7 D13(b9)

what in the world did I do.

G6 F7 E7 Am7 Bdim7

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

Am7 E7 Am7 Cmaj7 Bm7 Am7 G#dim7

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

Am⁷ D⁷(b9) Gadd⁹ Am⁷ D⁷(#9b13)

era - zy — for — lov - ing you. **Guitar Solo**

Gmaj⁷ F⁹ E⁶ E⁷ Am⁷ Bdim⁷

Am⁷ E⁷ Am⁷ D⁷ Am⁷ Am^(#5) D⁷ C

(swung ♩s)

Bm⁷ Bb⁷ Am⁹ D⁷(#9b13) Gmaj⁷ F⁷

E⁷ Am⁷ E⁷ Am⁹

D¹³ G^{#dim7} Am⁷ D^{7(b9b13)} Gmaj⁷ D^{b/E^b}

Dm⁹ D^{b7(b9)} Cmaj⁹ G^{7(b9)} Cmaj⁹ C^{#dim7}

Wor - ry, why do I let my-self

G/D G F^{#13} G¹³ G^{#13} A¹³

wor - ry. Won-d'ring

what in the world did I do.

D⁷ **B^bm⁷** **E^b13(b9)**

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

A^{b6} **G^{b7}** **F⁷** **B^bm⁷** **F^{b9}**

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

B^bm⁷ **F⁷** **B^bm⁷** **D^bmaj⁷** **Cm⁷** **B^bm⁷** **Adim⁷** **rall.**

cra - zy for lov - ing you.

B^bm⁷ **E^b13(b9)** **D^bmaj⁷** **Cm⁷** **C^b13** **B^bm⁷** **A¹³** **A^bmaj⁷** **Guitar**

'DEED I DO

Words & Music by Fred Rose & Walter Hirsch.

Easy Swing ♩ = 138

Musical notation for the first system, featuring a piano accompaniment in 4/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Easy Swing' with a quarter note equal to 138 beats per minute. The system includes a treble clef staff with a triplet of eighth notes and a bass clef staff with a steady eighth-note accompaniment. Chord diagrams for Bdim7 and D7 are shown above the treble staff.

Musical notation for the second system, continuing the piano accompaniment. It features a treble clef staff with a triplet of eighth notes and a bass clef staff with a steady eighth-note accompaniment. Chord diagrams for Fdim7, D7, Gm11, C13, and F7/C are shown above the treble staff.

Musical notation for the third system, continuing the piano accompaniment. It features a treble clef staff with a triplet of eighth notes and a bass clef staff with a steady eighth-note accompaniment. Chord diagrams for Bbmaj7, Am7, A7dim, Gm7, and Gbmaj7dim are shown above the treble staff. The text 'N.C.' is written below the treble staff. The system ends with a double bar line and a triplet of eighth notes in both staves.

Musical notation for the fourth system, including the vocal line and piano accompaniment. The key signature has two flats. The tempo is 'Easy Swing'. The system includes a treble clef staff with the vocal line and a bass clef staff with the piano accompaniment. Chord diagrams for F6, F7, Bbmaj7, and Bbm7 are shown above the treble staff. The lyrics are: "Do I want you, oh my do I, hon -".

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A7(9) 2^{fr} D7(9b13) 4^{fr} Gm7 3^{fr} C7(9) 5^{fr} A13 5^{fr} D7(9) 4^{fr} Gm7 3^{fr} C7 3^{fr}

- ey, in - deed I do.

F6 F7 F7(b13) Bbmaj7 Bbm7

Do I _____ need you, _____ oh my _____ do _____ I, hon - ey, _____

A13 5^{fr} D7(9) 4^{fr} Gm7 3^{fr} C7(9) 5^{fr} F6 F13

_____ in - deed I do.

Bbmaj9 A7(b9) 2^{fr}

I'm glad that I'm the one who found _____ you.

D7(b9) 4tr G13 3tr C13 3tr

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

F6 F7 F7(b13) Bbmaj7 Bbm7

Do I love you... oh my— do— I, hon-

To Coda ◊

A7(b9) 2tr D7(b9b13) 4tr Gm9 3tr C7(b13) 3tr F6 D7 Gm7 3tr C13 3tr

- ey, 'deed I do.

F6 F7(b9) Bbmaj7 Bbm7

A7 D7 G7 C7 A7 D7 G7 C13

This system shows the first four measures of the piece. The guitar part has chord diagrams for A7, D7, G7, C7, A7, D7, G7, and C13. The piano accompaniment features a treble clef with eighth-note triplets and a bass clef with chords and eighth notes.

F13 F7(b9) Bbmaj7 Bbm9 Eb7(b9)

This system covers measures 5-8. The guitar part includes diagrams for F13, F7(b9), Bbmaj7, Bbm9, and Eb7(b9). The piano accompaniment continues with complex rhythmic patterns and triplets in both staves.

Am9 D7(b9) Gm9 C13 F#4 F7 F7(b9) F7(b9)

This system contains measures 9-12. The guitar part features diagrams for Am9, D7(b9), Gm9, C13, F#4, and three instances of F7. The piano accompaniment shows a mix of chords and melodic lines.

Bbmaj9 A7 Dm6 D#dim7 Edim7

Guitar solo

This system includes measures 13-16. The guitar part has diagrams for Bbmaj9, A7, Dm6, D#dim7, and Edim7. A section labeled "Guitar solo" is indicated in the first staff. The piano accompaniment provides harmonic support with chords and a steady bass line.

D⁹ D⁹(b13) D⁹ D⁹(#11) D⁹ G⁹ C¹³

F¹³ G^{b13} F¹³ B^bmaj⁷ B^bm⁷

Am⁷ D⁷(#9b13) Gm⁷ C¹³ F⁹ Dm⁷ D^bm⁷ Cm⁷ F⁷(#9b13)

D.S. al Coda

Coda Gm⁷ C¹³ Am⁷(b5) D⁷ Gm⁹

'deed_ 1 do. Hon - ey,

C¹³ 3^{tr} Am⁷ D 2^{tr} G⁹ 2^{tr}

'deed I do. Hon - cy. 'deed

Am^{7(b5)} 3^{tr} D⁷ Bdim⁷

I do.

D^{b7} 4^{tr} Fdim⁷ D⁷ Gm¹¹

C¹³ 3^{tr} E/C B^bmaj⁷ Am⁷ A^bdim Gm⁷ G^bmaj³#11 2^{tr} N.C.

I'M JUST A LUCKY SO AND SO

Words & Music by Mack David & Duke Ellington.

Grimy Slow Blues ♩ = 68

The musical score is presented in a 4/4 time signature with a tempo of 68 beats per minute. It features a piano accompaniment and a vocal melody. The piano part consists of two staves (treble and bass clef) with various chords and triplets. The vocal melody is written in a single staff with lyrics underneath. The key signature has one flat (B-flat major or D minor).

Chord Progression:

- Row 1: C⁷, F/C, C⁷, F⁷, B^b/F, F⁷, F⁷dim
- Row 2: C/E, B^bD, Am⁷, E^b7(♯9), D⁷(♯9), A^b7, G⁷sus⁴, F⁷/G
- Row 3: C⁷, F⁹, C⁷, Am⁷, A^bdim
- Row 4: Gm⁷, C⁷, F, E⁷, A⁷aug, D⁷, Fmaj⁷/G, G¹³(b9)

Vocal Lyrics:

When I walk down the street... seems ev-'ry - one I meet... gives me a friend - ly hel -
 - lo... I guess I'm... just a luck - y so...

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Em⁷(b5) A⁷ D⁷ Gsus⁴

3 and so

C⁷ F⁷

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

C⁷ Am⁹ A^{b7}(#9) Gm⁷ C⁷

they sing wher - ev - er I go

F⁷ Em⁷(b5) Aaug D⁷ Fmaj⁷/G G¹³

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

and so

Well if you should ask me the a - mount in my bank ac - count

I must con - fess that I'm slip - pin' But that don't bo - ther me 'cause...

con - fi - dent - i - al - ly I've got a dream that's a pip - pin'

C⁷ F⁹ F^{7(b9)}

And... when my day is through... each night I hur - ry to

C⁷ Am⁷ A^bm⁷ Gm⁹ C¹³ To Coda ♪ F⁹ E^{7(b9)} A^{7(b13)}

a love that's faith - ful I know.

D⁷ Fmaj⁷/G G¹³ C⁷ F F[#]dim G¹³ G^bdim⁷/G G⁹

I guess I'm just a luck - y so... a - a - a - and so...




C^{7(b9)} C¹³ F⁷ C⁷



































C7(9) F F^{dim} C/G Cdim/G Dm/G Cdim/G C⁷ *D.S. al Coda*

Coda

Em⁷ A⁷ D Fmaj⁷/G G¹³

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

Em⁷(b9) A⁷ D⁷ Em Fm D⁷/F⁷

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

molto rit.

G⁵ C C⁷ F F^{dim} G⁵ D^{b9} C⁷

just a luck - y so and so

I LOVE BEING HERE WITH YOU

Words & Music by Peggy Lee & Bill Schluger.

Medium Shuffle ♩ = 135

B^bm⁹
6²

Sax solo

E^b7 6¹ **E^dim** 6¹ **B^b6** 6¹ **A13(b9)** 5¹ **A^b13** 4¹ **G7(2b13)** 1¹

Cm⁹ 7¹ **F13** 6¹ **B^b** 7¹ **G7(b9b13)** 7¹ **Cm⁹** 7¹ **F7(b9b13)** 7¹

I love the

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East, I love the West. North and South they're both

the best. But I on - ly love to go there as a guest, 'cause I love.

be-ing here_ with you. I love the sea I love the shore_ I love_

the rocks_ and what_ is more, you and they nev - er

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

ing in the shower, laugh - ing by the hour, life is such a breez -
(see block lyric)

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

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

50

fine cui - sine, — can - dle - light, I love — the scene... But ba -

- by if you know just what I mean, I love be - ing here with

To Coda ⊕

you.

Sax solo

G7(b13) Cm9 F7(b13) Bb7/D G7(b9) Cm7 F7(b9b13)
 Bb13 B13 Bb13 Eb13
 Ab13 Bb13 A13 Ab13 G7(b13)
 Cm9 F13 Bb13

52

Am¹¹ 36

D7(b9) 46

G¹³ 36

D7(b9) 46

G¹³ 36

Gm⁹ 36

F7sus⁴

F7(b9b13)

B^b9

B^bm⁶

E^b13 56

A^b13 46

A¹³ 56

B^b13 66

A¹³ 56

A^b13 46

53

G⁷(b13) Cm⁷ F¹³ F⁷(b13)

B^b13 B¹³ B^b13 E¹³ E^b13 E^b7(9)

A^b13 A¹³ B^b13 A¹³ A^b13sus⁴ A^b13 G¹³sus⁴ G¹³

C^m9 F¹³(9) B^b13 G⁷(b13) C^m9 F¹³ B^b13 B¹³ B^b13 E¹³

Eb13 5b Eb7(#9) 5b Ab13 4b A13 5b Bb13 4b A13sus4 5b A13 5b Ab13sus4 4b

Ab13 4b G13sus4 3b G13 3b Cm9 F13 F7(#9) 3b

D.S. al Coda

Coda Ab13 4b G13 3b G7(b13) 3b Cm9 F13

you. Sax solo

D7(#9) 4b G13 3b G7(b13) 3b Cm9

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

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

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

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

Words & Music by Billy Austin & Louis Jordan.

Medium Swing ♩ = 116

The musical score is presented in three systems, each with a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as Medium Swing with a quarter note equal to 116 beats per minute.

System 1: The vocal line begins with a whole rest, followed by a series of eighth notes. Above the staff are guitar chord diagrams for Gm⁹ (3rd fret), N.C. (Natural Chord), E^b9 (5th fret), D7(#9) (4th fret), and Gm⁹ (3rd fret). The piano accompaniment features a sax solo in the right hand and a bass line in the left hand.

System 2: The vocal line continues with eighth notes and triplets. Above the staff are guitar chord diagrams for N.C., E^b9 (5th fret), D7(#9b13) (4th fret), and Gm⁹ (3rd fret). The piano accompaniment continues with the sax solo and bass line.

System 3: The vocal line concludes with eighth notes and a triplet. Above the staff are guitar chord diagrams for E^b9 (5th fret), D7(#9b13) (4th fret), and Gm⁹ (3rd fret). The piano accompaniment concludes with the sax solo and bass line.

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N.C.

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

love him, yes I love him.

Sax solo

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

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

oh yes I'm gon-na ask him.

(swung)

Gm⁶ Gm⁶/F E^bmaj⁹ D⁷ Gm⁷ D^b13

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

C F13 B^b13 F7(#b13) B^b13 A13(#9) A7(b13) D7(#9b13)

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

Gm⁷ Gm/F E^b9(#10) D⁷(b9) Gm⁹ D^b13

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

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

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

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

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

E^b9 3⁶ D7(2^b) 4⁶ Gm⁹ 3⁶ D^b13 4⁶

is you ain't my ba - by.

C13 3⁶ F13 Fm7(b5) 3⁶ D7(2^bb13) 3⁶ Fm11(b3) 3⁶ G13 3⁶ To Coda ⊕

has my ba - by found some - bo - dy new. Or

C F13 B^b7 Am7(b5) D7

is my ba - by still my ba - by true.

Gm⁹ 3⁶ E^b13 5⁶ D7(2^bb13) 4⁶ Gm⁹ 3⁶ D^b13 4⁶

Chord diagrams: C, F13, Bb13

First system of musical notation. Treble clef, key signature of two flats. Chord diagrams for C, F13, and Bb13 are shown above the staff. The bass line features a steady eighth-note accompaniment. The treble line contains a melodic line with triplets and slurs.

Chord diagrams: A13, Ab13, Gm9, Eb9, E9, D7#9

Second system of musical notation. Treble clef, key signature of two flats. Chord diagrams for A13, Ab13, Gm9, Eb9, E9, and D7#9 are shown above the staff. The bass line continues with eighth-note accompaniment. The treble line features a melodic line with triplets and slurs.

Chord diagrams: Gm9, Db13, C

Third system of musical notation. Treble clef, key signature of two flats. Chord diagrams for Gm9, Db13, and C are shown above the staff. The bass line continues with eighth-note accompaniment. The treble line features a melodic line with triplets and slurs.

Chord diagrams: Cm9/F, F7(b9), Bb13, F7(b9), Bb13

D.S. al Coda

Fourth system of musical notation. Treble clef, key signature of two flats. Chord diagrams for Cm9/F, F7(b9), Bb13, F7(b9), and Bb13 are shown above the staff. The bass line continues with eighth-note accompaniment. The treble line features a melodic line with triplets and slurs. The system concludes with the instruction *D.S. al Coda*.

♩ Coda

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

Freely

I'VE GOT YOU UNDER MY SKIN

Words & Music by Cole Porter.

Freely

Gentle Bossa ♩ = 96

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got you un - der my skin, I have

got you deep in the heart of me. So

deep in my heart you're real - ly a part of me, and I've

got you un - der my skin. 1

Gm⁹ 7^b Gm⁹/C 7^b C¹³ 7^b Fmaj⁷ B⁹maj⁷ Am⁷ D⁷(b9) 4^b

have tried_ so_ not to give in, I've

Gm⁷(b5) C⁷sus⁴(b9) C¹³(b9) 2^b Fmaj⁹

said to my - self_ this af - fair_ it nev - er would go so well_ But

Em⁹ Em⁹/A A¹³ Dmaj⁹ Am⁷/D 4^b

why should I try to re - sist_ when I_ know so_ well that

Gm⁹ 7^b Gm⁹/C 7^b C¹³ 2^b Fmaj⁹ B¹³(#11) Am⁷ D⁹ D⁷(b9) 4^b

I've got you_ un - der_ my skin. I would

System 1:
 Chords: B^b/C, B^bm/C, Fmaj⁹, B^bmaj⁹(4m), Am⁷, D⁷(b9)
 Lyrics: sac-ri-fice an-y-thing come what might for the sake of hav-ing you near, in spite of a

System 2:
 Chords: Gm⁷, Gm⁷/C, C¹³(b9), Fmaj⁹, Caug, Fmaj⁹, Em⁷, A⁷
 Lyrics: warn-ing voice that comes in the night and re-peats in my ear. Don't you know

System 3:
 Chords: Dm⁷, Dm⁷/C, Bm⁷(b5), E⁷, Am, E⁷(b5), Am⁷, D⁹
 Lyrics: you fool, you nev-er can win. Use your men-

System 4:
 Chords: Gm, D⁷(b9), B^b/C, C, Fmaj⁷, Dm⁷, D^bm⁷, Cm⁷, F¹³(b9)
 Lyrics: ta-li-ty wake up to re-al-i-ty. For each time.

B^bmaj⁹ E7(♯9b13) Fmaj⁷ Am⁷/D *To Coda* ☉

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

G13(♯11) 17 Gm⁹ 20 C9(b13) 23 Fmaj⁷ 26 B^bmaj⁷ 29 Am⁷ 32 D7^{b9} 35

got you — un - der my — skin —

Gm⁹ 30 C13 36 Fmaj⁷ 39 B^bmaj⁷ 42 Am⁷ 45 D7 48

Gm⁷ 50 C13 56 Fmaj⁷ 59 B^bmaj⁷ 62 Am⁷ 65 D7 68

Gm7 C3 C3b9 Fmaj7 Bbmaj7 Am7 D7

Gm7 C3 C3b9 Fmaj7 Bbmaj7 Am7 D7 *D.S. al Coda*

I would sa -

Coda G7 Gm9 Bbmaj7/C Dm9 C/Bb

got you un - der my

Dm9 C/Bb Dm9 Fmaj7/Bb Dm9

skin.

This musical score is written for guitar and piano. It consists of four systems, each with a guitar staff and a piano staff. The guitar staff shows a melodic line with various articulations like slurs and accents. The piano staff shows a harmonic accompaniment with chords and moving bass lines. Chord diagrams are provided for the guitar, and tablature is shown in the piano staff.

System 1: Chords: Fmaj7/B^b, Dm⁹, Fmaj7/B^b, Dm⁹.

System 2: Chords: Fmaj7/B^b, Dm⁹, Fmaj7/B^b, Dm⁹.

System 3: Chords: B^bmaj⁷, Dm⁹, Fmaj7/B^b, Dm⁹.

System 4: Chords: B^bmaj⁷, Dm⁹, Fmaj7/B^b, Dm⁹, A^bmaj⁹(#11).

MY LOVE IS

Words & Music by Billy Myles.

Swung quavers
N.C.

The musical score is written for piano and consists of five systems of music. Each system has two staves: a bass staff and a treble staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo/style is 'Swung quavers' and the performance instruction is 'N.C.' (No Chords). The music features a steady bass line of quarter notes in the left hand and a more melodic line in the right hand with various ornaments like slurs, ties, and triplets. The first system shows the beginning of the piece with a triplet of eighth notes in the right hand. The second system continues the melody with a slur and a tie. The third system features a triplet of eighth notes in the right hand. The fourth system has a slur and a tie in the right hand. The fifth system concludes the piece with a final triplet of eighth notes in the right hand.

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Musical notation for the first system, featuring a treble clef staff with rests and a grand staff with piano accompaniment. The piano part includes eighth and sixteenth notes, with a triplet of eighth notes in the right hand.

Musical notation for the second system, including a vocal line starting with the word "My" and piano accompaniment. The piano part continues with eighth and sixteenth notes.

Musical notation for the third system, including a vocal line with lyrics "love my love is moun-tain side" and piano accompaniment. The piano part continues with eighth and sixteenth notes.

Musical notation for the fourth system, including a vocal line with lyrics "firm, so firm it can calm the tide" and piano accompaniment. The piano part continues with eighth and sixteenth notes.

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

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

love — is a moun - tain side — My

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

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

My love for you is an ocean roar, it

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

love is an ocean roar. My

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

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

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

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

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

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

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

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

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

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has four flats (B-flat major or D-flat minor), and the time signature is 8/8. The vocal line begins with a long note on 'love,' followed by a melodic phrase for 'my love is a moun - tain side.' The piano accompaniment provides a steady rhythmic accompaniment with eighth notes and rests.

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

The second system continues the vocal line with 'love is go - ing so slow and that I'll nev - er be free.' The piano accompaniment features a more active melody in the right hand, with eighth notes and a triplet of eighth notes marked with a '3' above the notes.

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

The third system features a vocal line with the lyrics 'love, my love, my love, my love, my'. The piano accompaniment is characterized by a complex rhythmic pattern in the right hand, consisting of multiple triplets of eighth notes, some marked with a '3' above the notes.

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

The fourth system concludes the piece with the vocal line 'love, my love, my love, my love, my love.' The piano accompaniment continues with a similar rhythmic pattern to the previous system, featuring triplets of eighth notes.

'S WONDERFUL

Words & Music by George Gershwin & Ira Gershwin.

Rubato

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

Electric Piano *mp*
Strings/Flutes

Gentle Bossa

$E^b\text{maj}^7$ $E^b\text{dim}$

a tempo *mp* (lazily)

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

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

you should care — for me. —

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E^bmaj⁷ **Gm⁷(b5)** **Gm⁷(b5)/D^b**

It's aw - fully nice, — it's pa - ra -

C⁷(b9) **Fm⁷** **B^b13**

- disc, it's what I love — to

E^bmaj⁷ **D⁷(#9b13)** **Gmaj⁹**

see. You — made — my — life —

D⁷ **Gmaj⁷**

— so gla - mo - rous, *Flute*

F#7 F7 Fm7

you can't blame me for feel - ing a - mo - rous.

Bb7(b9) Ebmaj7 Gbdim7

Oh s'won - der - ful, mar - vel - ous,

Fm7 Bb13

that you should care for

Ebmaj7/5 Ebmaj7

me. 2. S'won - der - ful,

Edim⁷

s'mar - vel - ous

Fm

that you should care for me.

B^b7(b9)

E^bmaj⁹/₆

E^bmaj⁷

It's aw - ful nice,

Gm⁷(b9)

(lazily)

C⁹(b9)

Fm⁹

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

B^b13(b9) E^bmaj⁹/₆ Daug D⁷
 to see. My

dear, it's four leaf clover time,

from now on my hearts work - ing

ov - er time. Oh s'won - der - ful,

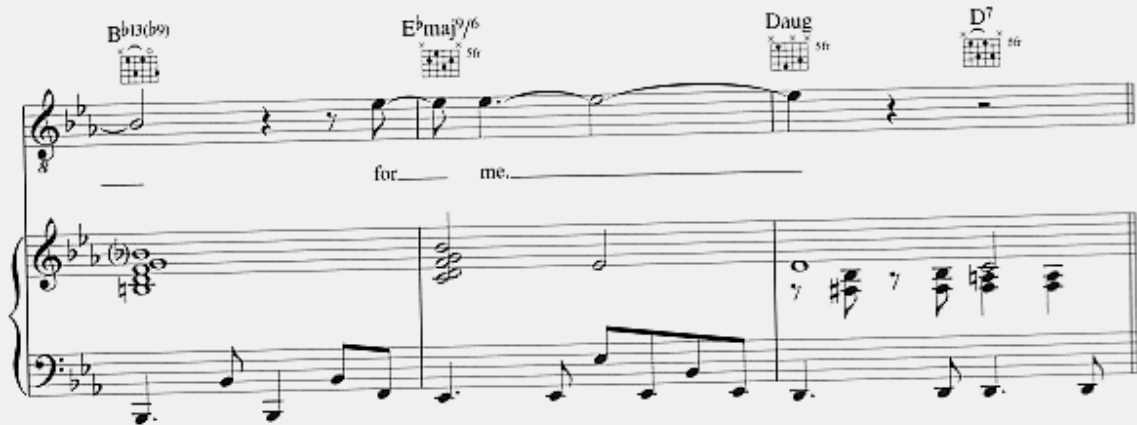
Strings

G^bdim⁷ **Fm⁷**



mar - vel - ous that you should care

Bb13(b9) **E^bmaj⁹/⁶** **Daug** **D⁷**



for me

Gmaj⁷ **D⁷aug** **Gmaj⁹**

Guitar comp.

Piano solo



Guitar comp.

Piano solo

F⁷aug  **F¹³**  **Fm⁷** 



B⁹(b9)  **E^bmaj⁷** 



D⁷(#9)  **D⁷(b9)**  **Fm⁹** 



Bb7(b9) E^bmaj⁹/₆

E^bmaj⁷ Edim⁷

3. S'wonder - ful, ——— it's mar - vel - ous ———

Fm⁷ Bb⁷(b9)

— you — should care ——— for

E^bmaj⁹/₆ E^bmaj⁷

me. ——— It's awf - 'ly nice, ———

Gm⁷(b9) C⁷(b9)

it's pa - ra - dise, —

Flute

Fm⁹ Bb13(b9) Ebmaj⁹/6⁵

it's one — I love — to see.

Daug D⁷ Gmaj⁹ D⁷

You — make my life — so —

Gmaj⁷ F#7

gla - mo - rous, — you can't blame me —

Flutes

F¹³ F^{m7} B^{b7b9}

for feel - ing a - mo - rous. Oh

E^bmaj⁷ G^bdim⁷

s'won - der - ful, it's ma - - vel - ous

F^{m7} B^{b13(b9)}

that you should care for

me.

Strings

Guitar comp. ad lib.

E♭13(#11)
46

2° only

B♭13(b9#11)

Piano

f

mp

E♭13(#11)
46

B♭13(b9#11)

E♭13(#11)
46

Repeat ad lib. to fade

88