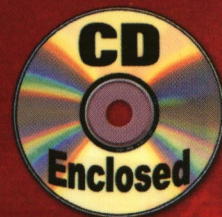


VOLUME 94

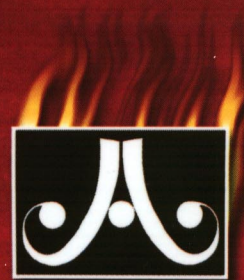


HOT HOUSE

Chi Chi
Estate
Good-Bye
Hot House
Crazy Rhythm
On A Clear Day
The Old Country
Close Your Eyes
As Time Goes By
All Or Nothing At All
Blue and Sentimental

Play-a-long Book and CD Set
For ALL Instrumentalists and Vocalists

Jamey Aebersold Jazz







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- | | |
|---------------------------|----------------------------------|
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| 2. <i>On A Clear Day</i> | 8. <i>Close Your Eyes</i> |
| 3. <i>The Old Country</i> | 9. <i>Blue And Sentimental</i> |
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NOTE: Any codas (⊕) that appear will be played only once on the recording at the end of the last recorded chorus.

PLAY-A-LONG CD INFORMATION:

STEREO SEPARATION: RIGHT CHANNEL = Piano, Drums; LEFT CHANNEL = Bass, Drums
Recording Engineer: Steve Good
Tuning Notes: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING:

JAMES WILLIAMS - piano; CHRISTIAN MCBRIDE - bass; JEFF 'TAIN' WATTS - drums

Proof-reading by TERRY SUMMA
Engraving by DAVID SILBERMAN
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INTRODUCTION

Make no mistake about it — this album features a tight rhythm section that'll make you sound good. Recorded in the wee hours after one of several hot concerts on a tour in March, 2000, the group committed the tunes to ADAT with a minimum of problems.

The tunes represent the variety you might encounter on a jam session. A vaudeville revue tune, several nice ballads from the 30s, some classic jazz originals and even an Italian tune. The oldest is *Crazy Rhythm*, built from a two bar kernel that's been jacked with in various ways. It was a great musician favorite for many years. Joseph Meyer and bandleader Roger Wolfe Kahn wrote the music and Irving Caesar, who wrote words for many hits in the 20s (*Swanee*, *Tea For Two*, *I Want to Be Happy*, etc.), was the lyricist.

Two of the ballads have band connections. Gordon Jenkins' *Goodbye* was Benny Goodman's closing theme, and *Blue and Sentimental*, originally a feature for tenorman Herschel Evans, was the Count Basie band's theme before *One O' Clock Jump* came along. The lyrics were written about a decade after the music, which Basie had in the band's book for about a year before it was recorded in 1938. *Close Your Eyes* was composed by Bernice Petkere, one of a handful of woman songwriters who had some success in the 30s. Frank Sinatra recorded *All or Nothing at All* when he was with Harry James in 1939. The record sold only a few thousand copies, but when a musician's union recording ban was in effect in 1943 Columbia Records reissued it, selling close to a million copies and giving a big boost to Sinatra's solo career. The play-a-long version was inspired by John Coltrane's recording of the early 1960s. You may want to check out an earlier play-a-long version on Volume 44 "Autumn Leaves" — the tempo is almost the same, but the feel is a lot different. *As Time Goes By* was one of two big hits composed by Herman Hupfeld (the other was *When Yuba Plays the Rhumba on the Tuba*), though it really didn't catch on until 12 years after its composition, turning up in the film "Casablanca" (who can forget Humphrey Bogart saying to Dooley Wilson, "Play it, Sam.").

Among more recent tunes, *Estate* (Italian for "Summer" and pronounced es-TAH-tay) was published in 1960 but wasn't discovered by the jazz world for another two decades. *On a Clear Day (You Can See Forever)* was the title song of a 1966 Broadway show — composer Burton Lane's first since the 1940s. Lane, a protege of George Gershwin, wrote several other jazz-friendly tunes, *How About You*, *Old Devil Moon* and *Too Late Now* among them.

Two of the jazz originals are built on familiar chord patterns. *Hot House* is arranger/composer Tadd Dameron's line on *What Is This Thing Called Love* (the changes, played by different rhythm sections, also appear on play-a-long Volumes 15, 41 and 74). *Chi-Chi*, named by Charlie Parker for a girlfriend of New York disk jockey Symphony Sid, is a blues. Nat Adderley first recorded his *The Old Country* instrumentally in 1960; Nancy Wilson recorded it with Cannonball Adderley's quintet the following year.

The musicians on this album were on a James Williams 'Magical Trio' concert tour at the time of recording. Pianist Williams came to prominence with Art Blakey and the Jazz Messengers in the late 70s and has balanced a busy playing career with several teaching stints. In the last decade Christian McBride has established himself as one of the greatest living jazz bassists and at this writing is still on the sunny side of 30! Jeff Tain Watts was the original drummer in the Wynton Marsalis Quintet and later was part of the Tonight Show house band led by Branford Marsalis; McCoy Tyner, Michael Brecker, Robin Eubanks and others have used him on tours and record dates.

Dare to be great! Crank up the CD player and play with these guys.

Phil Bailey, April 2000

DISCOGRAPHY

The following is a selective list of recordings believed to be in print in the U.S. at presstime:

All or Nothing at All (1940)

Words and music by Jack Lawrence and Arthur Altman.
Popularized (1943) by Hany James and his Orchestra with vocal by Frank Sinatra.

Don Braden (RCA 09026 63297-2)
George Cables Trio (Steeplechase SCCD 31334)
Betty Carter (vcl/bass duet)(Verve 314 523 600-2)
Cyrus Chestnut (Alfa Jazz ECD 22152-2)
John Coltrane (Impulse MCAD-5885)
Chris Connor (Evidence ECD 22110-2)
Joey DeFrancesco (Big Mo 2029)
Trudy Desmond (Jazz Alliance TJA-10024)
Ella Fitzgerald (Pablo OJCCD 864-2)
Bill Henderson w. Peterson (Verve 837 937-2)
Billie Holiday (Verve 314 519 825-2)
Shirley Horn (Verve 314 529 555-2)
Freddie Hubbard (Blue Note B2 35282)
Harry James feat. Frank Sinatra (of tangential jazz interest)
(Columbia CK 66377)
Steve Khan Trio (Polydor 517690-2; Bluemoon R2 79179)
Diana Krall (Impulse IMPD-233)
Jim McNeely (Steeplechase SCCD 31256)
Johnny Pace w. Chet Baker (Riverside OJCCD-433-2)
Doug Raney Quartet (Steeplechase SCCD 31409)
Jim Rotondi Quintet w. Alexander (Criss Cross Criss 1156)
Wayne Shorter (2 takes)(Vee Jay VJ 014)
Steve Slagle (Double-Time DTRCD-107)
Mike Smith (Delmark DE-480)
Dave Stryker (Steeplechase SCCD 31455)
Mark Turner (Warner Bros. 9 47631-2)
Sarah Vaughan (Roulette CDP 7 94983 2)
Patrick Williams (EMI 72438 21045 2 0)

As Time Goes By (1931)

Words and Music by Herman Hupfeld. First recording by Rudy Vallee. Sung by Dooley Wilson in the film "Casablanca" in 1942.

Jesse Andrus (DBK 70017)
Joe Bonner (Steeplechase SCCD 31239)
Ruby Braff (Concord CCD-4504) (Concord CCD 79741)
Bob Brookmeyer (Blue Note CDP 27324 2)
Rosemary Clooney (Concord CCD-4685)
Natalie Cole (Elektra 9 61496-2)
Chris Connor (Enja ENJ-7061 2)
Ella Fitzgerald (Pablo PACD-5308-2)
Erroll Garner (Telarc CD-83378; EmArcy 832 994-2)
Dexter Gordon (Blue Note CDP 46397 2)
Stephane Grappelli (Denon 81757 9130 2; CY -77130)
Jimmy Hamilton (Who's Who CD-21029)
Billie Holiday (2 takes)(Commodore CMD-2-401)
Freddie Howard (Alfa/Compose 7101-2; Enja ENJ-7025 2)
Dick Hyman-Derek Smith (Arbors ARCD 19197)
Vince Jones (Intuition INT 3070-2)
Duke Jordan (Steeplechase SCCD 71232; 31247)
Matt Mathews (Biograph BCD 120; Dawn DCD 110)
Joanie Pallatto (Southport S-SSD 0046)
Lalo Schifrin (Atlantic 7 82506-2; East-West 4509-92004-2)
Sonny Stitt (Evidence ECD 22088-2) (32 Jazz 32076)
Teddy Wilson (Kay Penton vocal) (Musicraft MVSCD-58)
Teddy Wilson Quintet (BLCD 760152)

Blue and Sentimental (1939)

Words & music by Count Basie, Jerry Livingston and Mack David. Recorded as an instrumental by Count Basie in 1938; Lyrics added in 1947.

Gene Ammons (Prestige PCD-24058-2)
Count Basie (w. Herschel Evans)(Decca GRD-655; Masters of Jazz 85; Classics 504)
Count Basie Sextet (Verve 314 519 819-2)
Ruby Braff (Concord CCD-4478)

John Colianni (piano alone)(Concord CCD-4643)
Teddy Edwards/Houston Person (High Note HCD 7002)
Ella Fitzgerald (Verve 839 838-2)
Gene Harris/Philip Morris Big Band (Concord CCD-4337)
Milt Jackson/Count Basie (Pablo OJCCD-740-2)
Willis Jackson (32 Jazz 32018)
Michel Legrand (Ben Webster feature)(Philips 830 074-2)
Dave McKenna/Gray Sargent (duo)(Concord CCD-4552)
Jay McShann (New World 80358-2)
Newport All Stars (Vache/Hamilton feat.)(Concord CCD-4401)
Ike Quebec (Blue Note CDP 84098 2)
The Ritz (Denon 81757 7999 2)
Sonny Stitt (Roulette CDP 98582 2)
Buddy Tate (Black Lion BLCD 760175)
Toots Thielemans (EmArcy 314 510 133-2)
Phil Woods (Chesky JD3)

Chi-Chi (1953)

Music by Charlie Parker. First recording by Charlie Parker.

Steve Grossman (Dreyfus FDM 36550-2)
Charlie Parker (Verve 825 671-2; 314 527 815-2)
Max Roach (Debut OJCCD-202-2)

Close Your Eyes (1933)

Words and music by Bemice Petkere. Popularized by Ruth Etting.

Gene Ammons (Prestige OJCCD-297-2)
Tony Bennett (Columbia CGK 40424)
Art Blakey w. Morgan, Shorter (Dragon DRCD 182)
Ray Brown (Telarc CD-83373)
Jeanie Bryson (Telarc CD-83391)
Benny Carter (Verve 314 533 182-2)
Kurt Elling (Blue Note CDP 7243 8 30645 2)
Ethel Ennis (Hildner Productions 7 838 67)
Loston Harris (N2K N2K-10012)
Jo Jones Trio (EmArcy 314 512 534-2)
Roger Kellaway (piano alone) (Concord CCD-4470)
Abbey Lincoln (Hank Jones piano alone) (Verve 314 519 697-2)
Marian McPartland (Concord CCD-4561)
Houston Person (Prestige OJCCD-332-2)
Oscar Peterson w. Russ Garcia Orch. (Verve 314 529 699-2)
Jason Rebello (RCA Novus 01241 63161-2)
Poncho Sanchez (Concord CCD-4847-2)
Janis Siegel (Atlantic 7 81989-2)
Slam Stewart/Major Holley (Delos DE 1024)
Toots Thielemans (EmArcy 314 510 133-2)
Mark Vinci (Iris ICD-1008)
Ben Webster w. Kenny Drew Trio (Black Lion 760151)
Ronnie Wells (Jazz Karma 906-CD)

Crazy Rhythm (1928)

Music by Joseph Meyer and Roger Wolfe Kahn, words by Irving Caesar. Introduced in the musical Here's Howe

Sidney Bechet (Black Lion BLCD 760902; 7622-2)
Tony Bennett (Columbia CGK 40424)
Richard Carr/Bucky Pizzarelli (Savant SCD 2010)
Benny Carter (Impulse IMPD-229)
Red Garland (Prestige OJCCD-392-2)
Erroll Garner (EmArcy 834 935-2)
Stephane Grappelli (Fantasy OJCCD-441-2)
Stan Getz/J. J. Johnson (Verve 831 272-2)
Lionel Hampton (RCA 2433-2-RB)
Coleman Hawkins (Disques Swing CDSW 8403)
Woody Herman (Evidence ECD 22010-2)
Cleo Laine (DRG CDXP 2101)
Rob McConnell and the Boss Brass (Concord CCD-4661)
Red Norvo (Fantasy OJCCD-641-2)
Bud Powell (Verve 314 517 955-2)
Stuff Smith (w. Gillespie, Peterson) (Verve 314 521 676-2)
Ralph Sutton/Jay McShann (Chiaroscuro CR(D) 306)
Art Tatum (GNP Crescendo GNPD 9025) (Pablo PACD-2405-434-2)

(Discography continued on page 81)...



1. Crazy Rhythm

(from "Here's How")



PLAY 10 TIMES (♩ = 118)

Words by Irving Caesar
Music by Joseph Meyer
and Roger Wolfe Kahn

A FΔ FΔ A-7 D7

Cra - zy Rhy - thm here's the door - way, I'll go my way, you'll go your - way,

G-7 C7 FΔ G-7 C7

Cra - zy Rhy - thm, from now on we're through.

FΔ FΔ A-7 D7

Here is where we have a show - down, I'm too high-hat, you're too low - down.

G-7 C7 FΔ

Cra - zy Rhy - thm, here's good - bye to you. They say that

B C-7 F7 BbΔ

when a high-brow meets a low - brow walk - ing a - long Broad - way,

Bb-7 Eb7 A7 D7 G7 C7

Soon the high-brow he has no brow. Ain't that a shame, and you're to blame.

C FΔ G7

What's the use of Pro - hi - bi - tion? You pro - duce the same con - di - tion.

G-7 C7 FΔ G-7 C7

Cra - zy Rhy - thm, I've gone cra - zy, too.

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1. Crazy Rhythm – Cont.



SOLOS

FΔ FΔ A-7 D7

G-7 C7 FΔ G-7 C7


FΔ FΔ A-7 D7

G-7 C7 FΔ

C-7 F7 BbΔ

Bb-7 Eb7 A7 D7 G7 C7

FΔ G7

G-7 C7  FΔ G-7 C7



AØ D7+9 $\frac{G-7}{C}$ pedal

$\frac{Bb-7}{Eb}$ pedal G-7 walk C7

F
^

abrupt ending



2. On A Clear Day



(You Can See Forever)

(from "On A Clear Day (You Can See Forever)")

PLAY 5 TIMES (♩ = 132)

Words by Alan Jay Lerner
Music by Burton Lane

A GΔ C7+4

On a clear day — Rise and look a - round you — And you'll

GΔ B-7 E7 **B** A-7

see who — you are. — On a clear day — How it will as -

F7+4 B-7 Bb7 A-7

tound you — That the glow of your be - ing out - shines ev - 'ry

D7 **C** D-7 G7 D-7

star. You feel part of — ev - 'ry moun - tain, sea and

G7 CΔ A7 A-7

shore. You can hear, from far and near, a world you've nev - er heard be -

D7 **D** GΔ BØ E7+9

fore. And on a clear day, — On that clear day, — You can

A-7 B-7 CΔ B-7 A-7 D7b9 ⊕ GΔ A-7 D7+9

see for - ev - er and ev - er - more. BREAK

D pedal

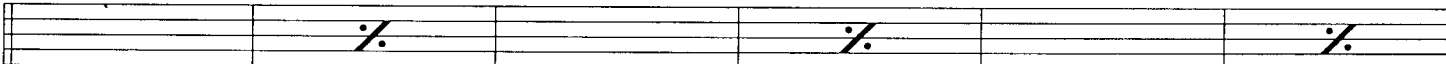


2. On A Clear Day - Cont.

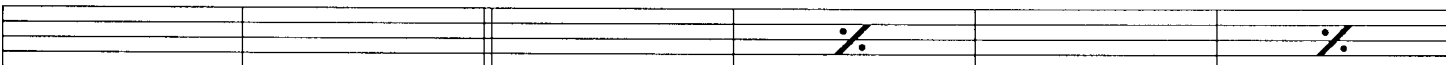


SOLOS

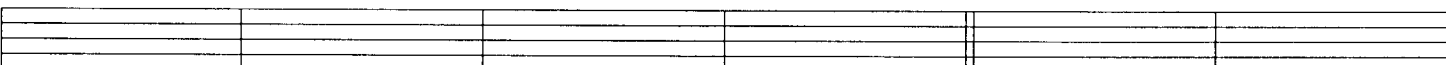
GΔ **C7+4** **GΔ**



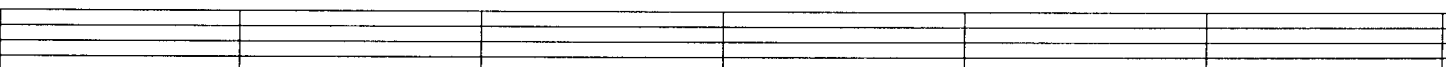
B-7 **E7** **A-7** **F7+4**



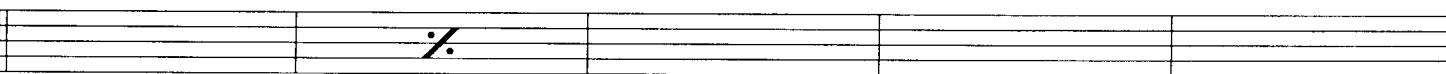
B-7 **B♭^o7** **A-7** **D7** **D-7** **G7**



D-7 **G7** **CΔ** **A7** **A-7** **D7**

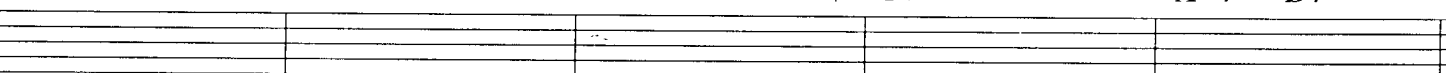


GΔ **BØ** **E7+9** **A-7** **B-7**

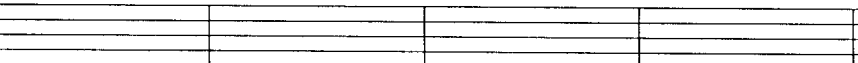


D pedal - - - - -

CΔ **B-7** **A-7** **D7♭9** **♭** **GΔ** **A-7** **D7+9**



G7 **F7** **G7** **F7**



etc. and fade out



(The Old Man From)

3. The Old Country

PLAY 8 TIMES (♩ = 92)

Med. Ballad

Composed by Nat Adderley
Words by Curtis R. Lewis

D-6 EØ A7b9 D-6

Hey, you old man sit - tin' by the lone - some road,
You ain't sired no chil - lun, ain't none by your side,

D-6 D7^{b9}/₅ G-7 G-7/C C7b9 FΔ

It's 'bout time you're quit - in' life's old tire - some load.
You left all your wo - men. Ain't you sa - tis - fied?

FΔ EØ A7b9 D-7 D-7/C

You're so sad and lone - ly, got no fam - i - ly.
Don't just sit there cling - in' to a mem - o - ry

B7^{b9}/₅ Bb7+4 EØ A7b9 D-7

Just an old man from some old coun - try.
Of a love left in some old coun - try.

3rd verse: (Out chorus)
Don't nobody need you, old man,
'Cause nobody calls your name.
Nobody even whispers.
What a dog-gone shame.
So the cold grim reaper
Has no sympathy.
You won't see your homeland
'Cept through me.

SOLOS

D-6 EØ A7b9 D-6 D-6 D7^{b9}/₅ G-7 G-7/C C7b9 FΔ

FΔ EØ A7b9 D-7 D-7/C B7^{b9}/₅ Bb7+4 EØ A7b9 D-7

B7+4 Bb7+4 EØ A7+9 D-7 B7+4 Bb7+4 EØ A7+9 D-7

ritard for ending



4. Chi Chi



PLAY 20 TIMES (♩ = 176)

By Charlie Parker

Musical notation for the main melody of "Chi Chi". The piece is in 4/4 time with a tempo of 176 beats per minute. The melody is written on a treble clef staff. Chord symbols are placed above the notes: $A\flat\Delta$, $G\emptyset$, $C7$, $F-7$, $E\flat-7$, $A\flat7$, $D\flat7$, $D\flat-7$, $C-7$, $B-7$, $B\flat-7$, $D\flat-7$, $C-7$, $F7\flat9$. The notation includes slurs, accents, and a triplet of eighth notes. A first ending bracket covers the final two measures, with a second ending marked with a repeat sign and a double bar line.

SOLOS

SOLOS

Chord symbols for the solo section: $A\flat\Delta$, $G\emptyset$, $C7$, $F-7$, $E\flat-7$, $A\flat7$, $D\flat7$, $D\flat-7$, $C-7$, $B-7$, $B\flat-7$, $D\flat-7$, $C-7$, $F7\flat9$. The solo section consists of three staves of empty musical notation with the chord symbols placed above them. A first ending bracket covers the final two measures of the solo section, with a second ending marked with a repeat sign and a double bar line.

Chord symbol: $A\flat\Delta$



5. Estaté



PLAY 3 TIMES (♩ = 112)

By Bruno Martino and
Bruno Brighetti

Slow Bossa Nova

A-7 D-7

Es - ta - té, you bathe me in the glow -
ta - té, oh how the gold - en sun

E7+9 A-7 D-7

of your - ca - ress - es. You turn my ea - ger "no" -
heat bends the wil - low. Your blos - soms send their per -

G7 G-7/C C7 FΔ

to ten - der yes - es. You sweep a - way my sor -
fume to my pil - low. Oh who could know you half -

Bb7+4 B-7/E

1. E7+9 2. E7

row with your sigh. Es -
as well as I. I al - ways feel you

AΔ EbΔ Ab7

near me in eve - ry song the morn - ing breeze com -

Db-7 Gb7 D-7 G7

pos - es, in all the ten - der won - der of the

G-7 C7 FΔ Bb7+4

ros - es, each time the set - ting sun shines on the

B-7/E E7 A-7


sea. Es - ta - té, and

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5. Estaté – Cont.



D-7 **E7+9** **A-7**
 when you sleep be - neath a snow - y cov - er, I'll
D-7 **G7** **G-7/C** **C7**
 keep you in my heart just like a lov - er, and
FΔ **Bb7+4** **B-7/E** **E7b9** 
 wait un - til you come a - gain to me.

SOLOS

A-7 **D-7** **E7+9** **A-7** **D-7** **G7**
 : / / :
G-7/C **C7** **FΔ** **Bb7+4** **B-7/E**

1.
E7+9

2.
E7

AΔ **EbØ** **Ab7** **Db-7** **Gb7** **D-7**
 : / / :
G7 **G-7** **C7** **FΔ** **Bb7+4** **B-7/E** **E7**
A-7 **D-7** **E7+9** **A-7** **D-7**
 : / / :
G7 **G-7/C** **C7** **FΔ** **Bb7+4** **B-7/E** **E7b9** 
 **A-7** **D7** **G-7** **C7** **F-7** **E7+9** **A-7**
 : / / :

Play 3x's



6. As Time Goes By



(from "Casablanca")

PLAY 4 TIMES (♩ = 104)

Words and Music by
Herman Hupfeld

Ballad

INTRO F-7

A^b-7

F-7

B^b7^b9



B^b pedal

You

A

F-7 B^b7 F-7 A^b-7 D^b7 E^bΔ F-7 G-7 C-7



must re-mem-ber this, a kiss is still a kiss, A sigh is just a sigh; The

F7 F[#]7 F-7 B^b7 D^b7 C7 F7 C7+5



fun - da - men - tal things ap - ply, As time goes by. And

B

F-7 B^b7 F-7 A^b-7 D^b7 E^bΔ F-7 G-7 C-7



when two lov-ers woo, they still say, "I love you," On that you can re-ly; No

F7 F[#]7 F-7 B^b7 E^b B^b-7 E^b7



mat-ter what the fu - ture brings, As time goes by.

C

A^bΔ G^o C7^b9 F-7



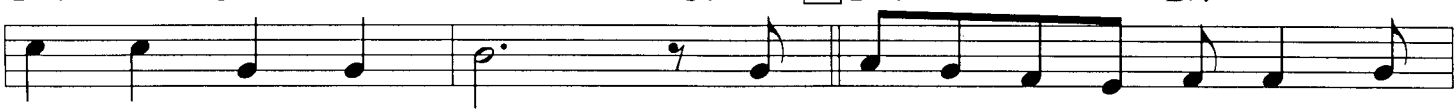
Moon - light and love — songs nev - er out of date, Hearts full of pas - sion,

A^o D7^b9 G-7 C-7 F7 C-7 F7



jeal - ous - y and hate; Wo - man needs man — and man must have his mate, That

F-7 C7^b9 F-7 B^b7 C7^b9 D F-7 B^b7



no man can de - ny. It's still the same old sto - ry, a



6. As Time Goes By – Cont.



F-7 Ab-7 Db7 EbΔ F-7 G-7 C7b9

fight for love and glo - ry, A case of do or die! The

F7 F#o7 G-7 C7b9 F-7 Bb7 EbΔ (C7)

world will al - ways wel - come lov - ers, As time goes by.

SOLOS

F-7 Bb7 F-7 Ab-7 Db7 EbΔ F-7 G-7 C-7

F7 F#o7 F-7 Bb7 Db7 C7 F7 C7+5

F-7 Bb7 F-7 Ab-7 Db7 EbΔ F-7 G-7 C-7

F7 F#o7 F-7 Bb7 Eb Bb-7 Eb7

AbΔ GØ C7b9 F-7 AØ D7b9

G-7 C-7 F7 C-7 F7 F-7 C7b9 F-7 Bb7 C7b9

F-7 Bb7 F-7 Ab-7 Db7 EbΔ F-7 G-7 C7b9

F7 F#o7 G-7 C7b9 F-7 Bb7 EbΔ (C7)

Ø EΔ+4 EbΔ+4



7. Hot House



PLAY 10 TIMES (♩ = 216)

Words and Music by
Tadd Dameron

SWING **A** GØ C7+4 F-7

DØ 3 G7b9 CA

B GØ C7+4 F-7

DØ G7b9 CA

C C-7 F7b9 3 BbΔ

Ab7b9 G7b9

D GØ C7+4 F-7

DØ 3 G7b9 CA Ø

Bars 1-4 of **A** and **D** are often played:



7. Hot House – Cont.

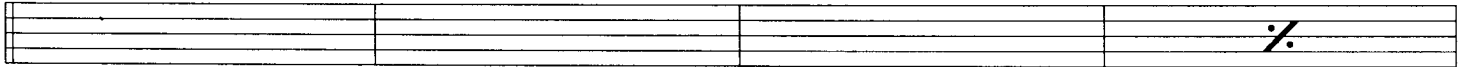


SOLOS

GØ

C7+4

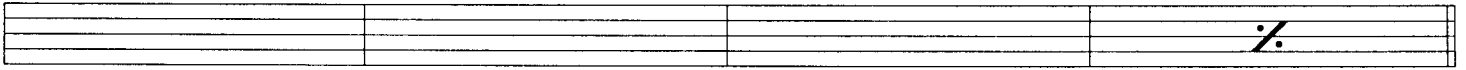
F-7



DØ

G7b9

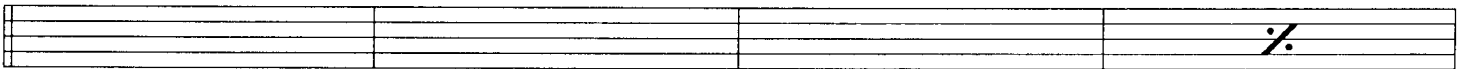
CΔ



GØ

C7+4

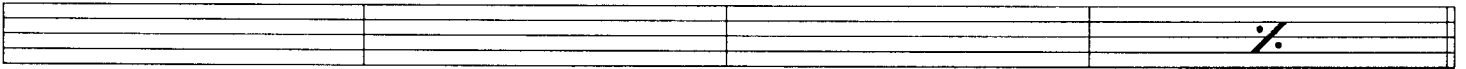
F-7



DØ

G7b9

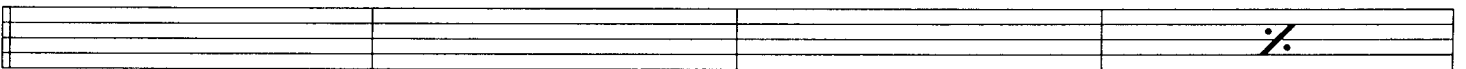
CΔ



C-7

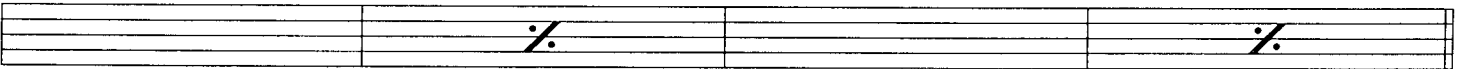
F7b9

BbΔ



A**b**7^b₄

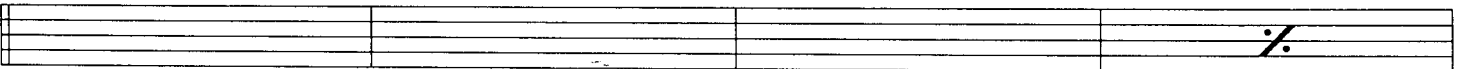
G7^b₄



GØ

C7+4

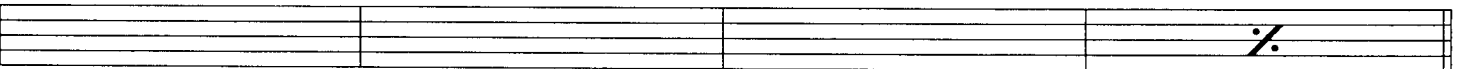
F-7



DØ

G7b9

CΔ



CΔ+4



CΔ+4





8. Close Your Eyes



PLAY 10 TIMES (♩ = 252)

Words and Music by
Bernice Petkere

A FØ Bb7 FØ

Close your eyes. Rest your head on my shoul-der and

Bb7+9 Eb-7 FØ Bb7+9 Eb-7

sleep. Close your eyes and I will close mine. Close your

B FØ Bb7 FØ Bb7+9

eyes. Let's pre-tend that we're both count-ing sheep. Close your

Eb-7 FØ Bb7+9 EbΔ

eyes. Oh, this is di-vine. Mu-sic

C Bb-7 Eb7 Bb-7 Eb7

play some-thing dream-y for danc-ing while we're here ro-manc-ing. It's

Ab7 B7 Bb7

love's hol-i-day and love will be our guide. Close your

D FØ Bb7 FØ Bb7+9

eyes. When you o-pen them, dear, I'll be near, by your

Eb-6 FØ Bb7+9 Eb-7

side, so won't you close your eyes.

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8. Close Your Eyes – Cont.



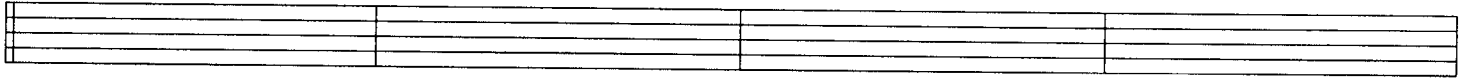
SOLOS

FØ

Bb7

FØ

Bb7+9

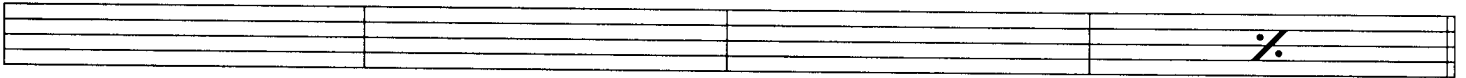


Eb-7

FØ

Bb7+9

Eb-7

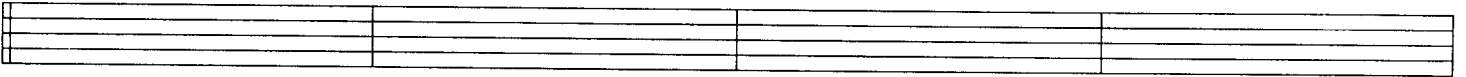


FØ

Bb7

FØ

Bb7+9



Eb-7

FØ

Bb7+9

EbΔ

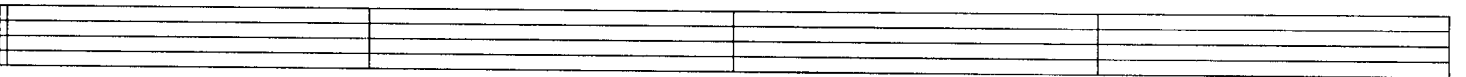


Bb-7

Eb7

Bb-7

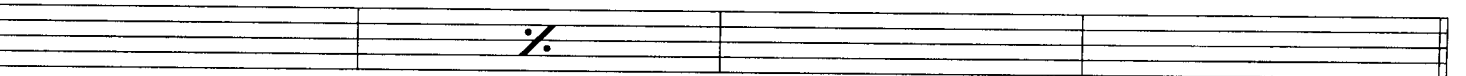
Eb7



Ab7

B7

Bb7

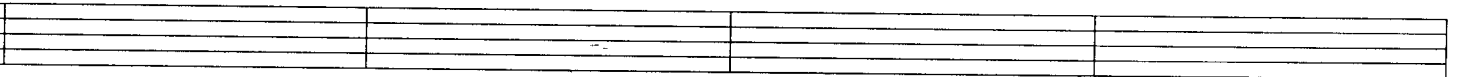


FØ

Bb7

FØ

Bb7+9



Eb-6

FØ

Bb7+9

Eb-7



FØ

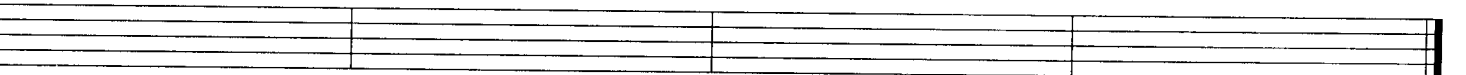
Bb7+9

Eb-7

FØ

Bb7+9

Eb-Δ



no ritard



9. Blue And Sentimental



PLAY 7 TIMES (♩ = 84)

By Count Basie, Jerry Livingston and Mack David

Ballad

A EbΔ Db7 C7 F7 Bb7

Blue and sen - ti - men - tal,

my dreams are blue dreams,

F7 Bb7 G-7 C7 F-7 Bb7 EbΔ Db7 C7

just won't come true dreams, I find.

Blue and sen - ti - men - tal,

F7 Bb7 F7 Bb7 Eb7 Bb-7 Eb7

I can't for - get you,

my heart won't let you

out of my mind.—

It

B

AbΔ A°7 Eb/Bb Bb7+5 Eb7 AbΔ A°7

rains all the time since you said "Good - bye."—

The skies and my eyes and my

C

Eb/Bb C7 F-7 Bb7 EbΔ Db7 C7 F7 Bb7

heart all cry.—

Blue and sen - ti - men - tal,

if you don't want me

F7 Bb7 Eb7 D7 Db7 C7 F7 Bb7 ⊕ Eb F-7 Bb7

why do you haunt me and keep me feel - ing

blue — and sen - ti - men - tal?

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9. Blue and Sentimental – Cont.



SOLOS

E \flat Δ D \flat 7 C7 F7 B \flat 7 F7 B \flat 7

G-7 C7 F-7 B \flat 7 E \flat Δ D \flat 7 C7 F7 B \flat 7

F7 B \flat 7 E \flat 7 B \flat -7 E \flat 7 A \flat Δ A \circ 7

E \flat /B \flat B \flat 7+5 E \flat 7 A \flat Δ A \circ 7 E \flat /B \flat C7 F-7 B \flat 7

E \flat Δ D \flat 7 C7 F7 B \flat 7 F7 B \flat 7

E \flat 7 D7 D \flat 7 C7 F7 B \flat 7 \emptyset E \flat F-7 B \flat 7

\emptyset E \flat 7 D7 D \flat 7 C7 F7 B \flat 7 E \flat 7 D7 D \flat 7 C7

F7 B \flat 7 A \emptyset A \flat -7 G-7 F \sharp \circ 7

long ----- long -----

F-7 B \flat 7 E Δ +4 E Δ +4 E \flat Δ +4



10. Good-Bye



PLAY 2 TIMES (♩ = 56)

Words and Music by
Gordon Jenkins

Ballad **A**

Ab7 Ab7+5 G7+5 G7b9

I'll nev-er for-get you, I'll nev-er for-get you. I'll

C-7 C-7/Bb AØ Ab7 C-7/G Ab7

nev-er for-get how we prom-ised one day, to love one an-oth-er for-

G7b9 C-6 DØ G7b9 CA

ev-er that way. We said we'd nev-er say, Good-bye.

CA **B** G7b9 DØ G7b9 CA

But that was long a-go, now you've for-got-ten, I know.

CA F-7 Bb7b9 EbΔ Ab7+5 G7

No use to won-der why, let's say fare-well with a sigh; Let love die. But

C Ab7 Ab7+5 G7+5 G7b9

we'll go on liv-ing our own way of liv-ing, so

C-7 C-7/Bb AØ Ab7 C-7/G Ab7

you take the high-road and I'll take the low. It's time that we part-ed, it's

G7b9 C-6 DØ G7b9 CA CA

much bet-ter so. But kiss me as you go, Good-bye.



10. Good-Bye – Cont.



SOLOS

Ab7 Ab7+5 G7+5 G7b9

C-7 C-7/Bb AØ Ab7 C-7/G Ab7 G7b9 C-6

DØ G7b9 CΔ CΔ

G7b9 DØ G7b9 CΔ CΔ

F-7 Bb7b9 EbΔ Ab7+5 G7

Ab7 Ab7+5 G7+5 G7b9

C-7 C-7/Bb AØ Ab7 C-7/G Ab7 G7b9 C-6

DØ G7b9 CΔ CΔ ⊕

⊕ DØ G7b9 CΔ

ritard for ending



11. All Or Nothing At All



PLAY 4 TIMES (♩ = 164)

Words by Jack Lawrence
Music by Arthur Altman

INTRO

Ab-7 Ab-7 E7+9

A-7 A-Δ 3 A-7 A-6 A-7

All or noth - ing at all!

{ Half a
If it's

A-Δ A-7 3 Bb7 G-7

love nev - er ap - pealed to me!
love, there is no in - be - tween.

If your
Why be - gin then

EØ A7 3 D-7 G7 G7

heart nev - er could yield to me,
cry for some - thing that might have been.

then I'd } rath - er have
No, I'd }

D-7 G7

1. CΔ BØ E7+9	2. CΔ Bb-7 Eb7
------------------	-------------------

noth - ing at all.

all. But

AbΔ AbΔ+5 3 AbΔ AbΔ+5

please don't bring your lips so close to my cheek. Don't

AbΔ Db/Ab AbΔ 3 Eb7

smile or I'll be lost be - yond re - call.

The

Bb-7 3 Eb7 3 Bb-7 GØ C7+9

kiss in your eyes the touch of your hand makes me weak, and my



11. All Or Nothing At All - Cont.



F-7 Db7 G-7/C BØ E7+9

heart may grow diz - zy and fall. And if I

A-7 A-Δ A-7 A-6 A-7

fell un - der the spell of your call, I would

A-Δ A-7 Bb7 G-7 EØ A7+9

be caught in the un - der tow. So, you see I've got to say

D-7 E7b9 A-7 DØ D-7/G CΔ BØ E7+9

no! No! All or noth - ing at all!

SOLOS

A-7 A-Δ A-7 A-6 A-7 A-Δ A-7 Bb7

G-7 EØ A7 D-7 G7 G7 D-7 G7 1. CΔ BØ E7+9

2. CΔ Bb-7 Eb7 AbΔ AbΔ+5 AbΔ AbΔ+5 AbΔ Db/Ab AbΔ

Eb7 Bb-7 Eb7 Bb-7 GØ C7+9 F-7 Db7

G-7/C BØ E7+9 A-7 A-Δ A-7 A-6 A-7 A-Δ A-7

Bb7 G-7 EØ A7+9 D-7 E7b9 A-7 DØ D-7/G CΔ BØ E7+9

⊕ DbΔ+4 CΔ DbΔ+4 CΔ DbΔ+4

etc. and fade out ...

Estate (1960)

Music by Bruno Martino, words by Bruno Brighetti.
English lyric by Joel Siegel. Influential recording by
Joao Gilberto (1977)

Willie Akins (Catalyst CP01199)
Meredith D'Ambrosio (Sunnyside SSC 1069 D)
Monty Alexander (piano alone)(Concord CCD-4658)
Chet Baker Sextet (Red Record 123 206-2)
Gene Bertoncini/Kenny Poole (guitar duo)(J Curve JCR298)
Ed Bickert/Lorne Lofsky (Concord CCD-4414)
Joanne Brackeen (Concord CCD-4602)
Ray Brown (Capri 74034-2)
Ray Brown (Benny Green feature)(Telarc CD-83405)
Royce Campbell w. Strings (Paddle Wheel KICJ 248;
CMG CMD 8056)
George Colligan Trio (Steeplechase SCCD 31382)
Manfredo Fest (Concord CCD-4766-2)
Joao Gilberto (Warner Bros. 9 45165-2)
Slide Hampton (Twin CD 898)
John Hendricks (Hendricks lyric)(Denon 81757 6302 2)
Shirley Horn (Audiophile APCD-224)(Verve 833 235-2)
(Verve 314 511 879-2)
Vic Juris Quartet (Steeplechase SCCD 31353)
Roger Kellaway (Chiaroscuro CR(D) 315)
Bob Kindred (Jazzmania JCD-6006)
Dave Liebman (Arkadia 71041)(Fresh Sound FSNT 026 CD)
Sylvain Luc/Bireli LaGrene (guitar duo) (Dreyfus FDM 36604-2)
Claire Martin (Honest HON CD 5066)
Susannah McCorkle (Concord CCD-4418)
Hendrik Meurkens (Concord CCD-4531)
Al McKibbon (Blue Lady/Chartmaker 1080)
Michel Petrucciani (Blue Note CDP 80589 2)
Doug Raney Quartet (Steeplechase SCCD 31341)
Antoine Roney (32 Jazz 32097)
Renee Rosnes (Blue Note CDP 98168 2)
Woody Shaw Quartet (IN+OUT 7003-2)
Harry Skoler (Brownstone BRCD 9905)
Toots Thielemans (Concord CCD-4355)
Trio Idea (Italian) + Jerry Bergonzi (Red Record 123 261-2)
Roseanna Vitro (Concord CCD-4587)
Grover Washington, Jr. (Columbia CK 64319)
Richard Wyands Trio (Criss Cross CRISS 1105 CD)

Good-bye (1935)

Music and words by Gordon Jenkins. Closing theme
of Benny Goodman and his Orchestra. Revived 1985
by Linda Ronstadt with Nelson Riddle and his Orches-
tra.

Cannonball Adderley with Bill Evans (Riverside OJCCD-105-2)
Gene Ammons (Chess GRD-801)
Terence Blanchard (Columbia CK 47354)
Thomas Chapin (Arabesque AJ 0115)
Jodie Christian (piano alone)(Del Mark DD-454)
John Colianni (piano alone) (Concord CCD-4643)
Chris Connor (Enja ENJ-7061 2) (Bethlehem 30052)
Eddie Daniels/Gary Burton (GRP GRD-9665)
Dominique Eade (RCA 09026 68858-2)
Ron Eschete (Concord CCD-4665)
Bill Evans (Verve 837 757-2) (Milestone MCD-9151-2)
Jon Faddis (Chesky JD166)
Erroll Garner (Savoy SVY-17025-26)
Benny Goodman (Columbia/Legacy C2K 48836)(RCA 07863-66470-2)
Bunky Green (Delos DE 4020)
Jim Hall (Telarc CD-83436)
Jimmy Heath (Riverside OJCCD- 6006-2)
Eddie Henderson (Milestone MCD-9254-2)
Ahmad Jamal (Telarc CD-83339)
J. J. Johnson (Columbia CK 44443)
Jimmy Knepper (Criss Cross CRISS 1024 CD)
Wynton Marsalis (Columbia CK 40461)
Oscar Peterson (Verve 823 447-2)
Renee Rosnes (Blue Note CDP 99997 2)
Charlie Rouse/Julius Watkins (Biograph BCD 134/135)
Jess Stacy (Koch KOC-CD-8506)
Bill Stewart (Evidence ECD 22202-2)
Timeless All-Stars (Curtis Fuller feature) (Delos CD 4006)
Ben Tucker (John Colianni feature) (Dolphin 6005-2)
Steve Turre (Verve 314 559 787-2)

Hot House (1945)

Music by Tadd Dameron. Introduced by Dizzy Gillespie
with Charlie Parker.

Svend Asmussen (Phontastic NCD 8804)
Benny Bailey Quintet (TCB TCB 96102)
Nick Brignola (Reservoir RSR CD 112)
Anthony Braxton (Hat Art CD 6160(2))
Alan Broadbent/Gary Foster (duet)(Concord CCD-4562)
Bobby Broom (Criss Cross CRISS 1135)
John Coltrane (Rhino R2 71255)
Larry Coryell (guitar alone)(Acoustic Music 319.1159.2)
Sonny Criss (Fresh Sound FSR-CD 0156)
Barbara Dennerlein (Verve 314 527 664-2)
Eric Dolphy (Enja 3007/9-2)
Dizzy Gillespie (Musicraft MVSCD-53; Savoy SV 0152;
Laserlight 15731; 17071) (Rhino R2 72260)
Jimmy Heath Quartet (Steeplechase SCCD 31370)
Ron Holloway (Milestone MCD-9257-2)
Steve Lacy/Mal Waldron (duet) (RCA 3098-2-N)
Andy LaVerne (piano alone) (Steeplechase SCCD 31375)
Joe Lovano/Gonzalo Rubalcaba (Blue Note CDP 7 46395 2)
Tete Montoliu Trio (Steeplechase SCCD 31029)
Clay Moore (Viewpoint VP0001)
Charlie Parker (Debut OJCCD-044-2) (Savoy ZDS 4411)
(Roost CDP 57061 2)
Bud Powell Trio (Steeplechase SCCD 36017) (Delmark DE 406)
Bud Powell with Johnny Griffin (Black Lion BLCD 760121)
Emily Remler (Concord CCD-4453; CCD-4356)
Gonzalo Rubalcaba (Blue Note CDP 30490 2)
Arturo Sandoval (N2K N2K-10023)
Straight Ahead (w. Regina Carter) (Atlantic 82492-2)
Supersax (Capitol CDP 96264 2)
Lew Tabackin (Concord CCD-4411)
Dave Young (duet w. Mulgrew Miller)(Justin Time JUST 76-2)

The Old Country (1960)

Music by Nat Adderley, words by Curtis Lewis. First
recording by Nat Adderley; first vocal recording by
Nancy Wilson and Cannonball Adderley.

Cannonball Adderley Quintet (Status 1009)
Nat Adderley (Riverside OJCCD 791-2)(Rhino R2 72965)
(Enja ENJ-7027-2)
Brian Buchanan (Jazz Focus 2)
Shirley Horn (Verve 314 523 486-2) (Steeplechase SCCD 31203)
Keith Jarrett Trio (ECM 1317)
Sam Jones (Riverside OJCCD-6008-2) (Riverside OJCCD-1789-2)
Dianne Reeves (Blue Note CDP 38268 2)
Tierney Sutton (A AL 73111)
Melissa Walker (Enja ENJ-9335 2)
Nancy Wilson (w. Cannonball Adderley quintet)(Capitol CDP 7 48455 2)

On a Clear Day (You Can See Forever) (1966)

Music by Burton Lane, words by Alan Jay Lerner. In-
troduced by John Cullum in the Broadway show On a
Clear Day You Can See Forever.

Louie Bellson/Ray Brown/Paul Smith (Voss D2 72933)
Dee Dee Bridgewater (Impulse MCAD-6331)
Sonny Criss (Prestige OJCCD-655-2)
Bill Evans (piano alone) (Verve 833 801-2)
Red Garland Trio (32 Jazz 32091)
Gabrielle Goodman (JMT 697 124 046-2)
Richard Groove Holmes (Prestige PRCD-24187-2)
Irene Kral (TDK TDCN-5143E)
Cleo Laine (Koch KOC 7940)
Anita O'Day (Star Line SLCD-9004)
Joe Pass/NDR Big Band (ACT 9100-2)
Oscar Peterson (Verve 314 513 830-2) (Pablo OJCCD-627-2)
Larry Ridley (Jann Parker vocal) (Strata-East SECD 9018)
Howard Roberts Quartet (V. S. O. P. 2102)
Frank Sinatra (Reprise 1017-2)
Singers Unlimited (MPS 821 858-2; 831 373-2)
Denis Solee/Beegie Adair (Green Hill GHD 5143)
Tuck and Patti (Windham Hill WD 0116)
Stanley Turrentine (Impulse GRD-104)