

THE

piano • vocal • guitar

2ND EDITION

MANHATTAN TRANSFER **SONGBOOK**

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BOY FROM NEW YORK CITY

Moderate and very steady

Words and Music by JOHN TAYLOR

Bb Eb Bb7 Eb Bb Eb Bb7 Eb

(Bkgr.) Oo - wah oo - wah cool, cool Kit-ty, Tell us a-bout The Boy From New York Ci - ty.

Bb Eb/Bb Bb7 Eb/Bb Bb7 Eb/Bb Bb7 Eb/Bb

1 Oo - wah oo - wah, come on, Kit-ty, Tell us a-bout The Boy From New York Ci - ty.

1. He's kind - a
2. He's real - ly
3. He can

Bb Eb/Bb Bb7 Eb/Bb Bb Eb/Bb Bb7 Eb/Bb

tall, down, dance. He's real - ly And he's no and make ro - fine. clown, mance, Some He has the And that's

Bb Eb/Bb Bb7 Eb/Bb Bb Eb/Bb Bb7 Eb/Bb

day fin - est when I hope - est I pent - house I've fell in to make ev - er love him er with mine, seen just all in one mine. town. glance. And he's And he's He was

B Ab/Eb Eb7 Ab/Eb Eb Ab/Eb Eb7 Ab/Eb

neat _____ and oh so sweet, _____ And just the
 cute _____ in his mo - hair suit, _____ And he
 shy, _____ And so was I. _____ And now I

Bb Eb/Bb Bb7 Eb/Bb Bb Eb/Bb Bb7 Eb/Bb

way he looked at me swept me off my feet. _____
 keeps his pock - ets full of spend - ing loot. _____
 know we'll nev - er ev - er say good - bye. _____

F7 Eb7

Ooh _____ ee, _____ you ought to come and see _____ how he
 Ooh _____ ee, _____ you ought to come and see _____ his pret - ty
 Ooh _____ ee, _____ you ought to come and see _____ He's the

Bb Eb/Bb Bb7 Eb/Bb Bb Eb/Bb To Coda Bb7 Eb/Bb

walks, _____ And how he talks _____
 bar, _____ And his brand new car _____
 most _____ from coast to coast. _____

2 **Bb7** **Eb/Bb** **Eb** **Ab/Eb** **Eb7** **Ab/Eb**

Ev - 'ry time he says he loves me,

Bb **Eb/Bb** **Bb7** **Eb/Bb** **Eb** **Ab/Eb** **Eb7** **Ab/Eb**

chills run down my spine. Ev - 'ry time he wants to kiss me, ooh, He

C7 **F7** **D.S. al Coda** $\frac{3}{4}$

makes me feel so fine, Yeah!

CODA **Bb7** **Eb/Bb**

Bb **Eb/Bb** **Bb7** **Eb/Bb** **Bb** **Eb/Bb** **Bb7** **Eb/Bb**

Oo - wah oo - wah, come on, Kit-ty, Tell us a-bout The Boy From New York Ci - ty.

(lead vocal ad lib)

Repeat and Fade

A NIGHTINGALE SANG IN BERKELEY SQUARE

Lyric by ERIC MASCHWITZ
Music by MANNING SHERWIN

Moderately

That

E_b Cm Gm E_b7 A_b G7

cer - tain night, The night we, met, There was ma - gic a - broad in the
 strange it was, How sweet and strange, There was ne - ver a - dream to com -

Cm A_bm6 E_b B_b7 E_b7 A_bm6

air pare There were an - gels din - ing at night the Ritz, And A
 With that ha - zy, cra - zy night we met, When A

E_b Cm Fm7 B_b7 E_b Cm Fm7 B_b7

Night - In - Gale Sang In Ber - k'ley Square
 Pronounced (Bar - kley) This



may heart be of right mine I may be and wrong, fast, But Like a mer - ry - go - round in a

perfect - ly will - ing to



swear fair That For when we you were dan - cing and smiled check at to me check And A



Night - In - Gale Sang In Ber - K'ley Suae
(Bar - kley)



The moon that lin - gered o - ver Lon - don town, Poor puz - zled moon, he
When down came steal - ing up all gold and blue To in - ter - rupt our



woe a frown, How could he know we two were so in love the
re - dez - vous, I still re - mem - ber how you smiled and said "Was

Bm7 Edim Fm7 Bb7 Eb Cm

whole darn world seemed up - side down The streets of town were
that a dream or was it true?" Our home - ward step was

Gm Eb7 Ab G7 Cm Abm6

paved just with stars light It was such a ro - man - tic af - fair And
just as light As the tap - dan - cing feet of As - taire And

Eb Bb7 Eb7 Abm6 Eb Cm Fm7 Bb7

as we kissed and said "good - night" A Night - In - Gale Sang In Ber - k'ley
like an e - cho far a - way A Night - In - Gale Sang In (Ber - k'ley)

1 Eb Cm Fm7 Bb7 2 Eb Cm Fm7 Bb7

Square How Square I know 'cause I was

Bbm6 C7 Abm6 Ab Bb7 Eb Cm7 Abm6 Eb

there That night in Ber - k'ley Square
(Ber - k'ley)

TUXEDO JUNCTION

Words by BUDDY FEYN
 Music by ERSKINE HAWKINS
 WILLIAM JOHNSON and JULIAN DASH

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

Way down south in Bir

Third system of musical notation, including vocal line and piano accompaniment.

ming-ham, I mean south in Al - a - bam's - an old place where peo

Fourth system of musical notation, including vocal line and piano accompaniment.

ple go to dance the night a - way. They all drive or walk

E^b7 F7 B^b E^b7 F7 B^b E^b7 E^dim

for miles_ to get jive, that south - ern style, slow_ jive that makes_ you want_ to dance_

B^bm F7 B^b E^b7 B^b7

'til break_ of day_ It's a junc - tion where the town folk meet.

E^b7 B^b6 G^m7 C^m7 F7

At each func - tion, in their tux they_ greet_ you. Come on

B^b E^b7 F7 B^b E^b7 F7 B^b

down, for - get_ your care... Come on down, you'll find_ me there... So long town! I'm head-

E^b7 E^dim B^bm B^b

in' for_ Tux - e - do Junc - tion now_

BIRDLAND

Words by JON HENDRICKS
 Music by JOSEF ZAWINUL

Moderately fast

Guitar Tacet

1,2

mf

1,2

3

Five thousand light years from Bird - land, but I'm still preach - in' the rhy -
 from the land of the Bird - land, An' I'm still feel - in' the spir -

(b) (b)

- thm. Long - gone up tight years from Bird - land, An' I'm still teach - in' it wit
 - it. Five thousand light years from Bird - land, but I know peo - ple can hear

(b) (b)

1 2

em. Years - it. Bird named it, Bird made it. Bir

Gm F/G F/Bb Eb/Bb Dm7

F/C Cm7 F/B Em C9 F/Eb

heard it then played it. Well stat-ed! Bird-land,

Em F Gb G Em Gm F G

it hap-pened down in Bird-land.

Guitar Tacet

In the mid - dle of heard that hub I re - mem
dy heard that word, that they named

ber it one af - ter jazz club Bird. Where the rhy - thm swooped feet and swirled, down on Fif - the jazz cor-

1 2

ty ner sec of - ond the Street. Ev-'ry - bo - world. And the cats they gigger in

there were be - yond com - pare. Bird - land, I'm sing - in' Bird - land.

G C G

Bird - land, ol' swing - in' Bird - land.

C G Bm7-5

G Bm Em G/B Cmaj7 C#m7-5 Bm7 E7

{ Down them stairs, lose them cares. Where?
Bird would cook, May would look. Where?

Am7 D7sus G Bm Em Am Cm7-5 D7sus Cmaj7

Down in Bird - land. To tal came swing, bop was king there,
 Down in Bird - land. Miles came through, Trane came, too. There,

1 Am Cmaj7 Am7 2 Am Cmaj7 Am7 G Bm Em G C#9-5 C9-5 Bm7

down in Bird - land. down in Bird - land. Ba - sie blew, Blak - ey, too. Where?

E7 Am D7sus Bm Em Am C#9-5 C9-5 Bm7

Down in Bird - land. Can - non - ball played that hall. There,

E7 Am7 D7sus Last Time To Coda G

down in Bird - land. Yeah.

Vocal ad lib (Repeat as needed)

G

There may never be nothin' such as that no mo', no mo'. Down in
 Birdland, that's where it was at. I know, I know. Back in them days
 bop was ridin' high. Hello! 'n goodbye!

Vocal ad lib

Ddim



Dbdim



Cdim



Bdim



1-6

Bbdim



A dim



Abdim



Gdim



7 on cue

How well those cats remember their first Birdland gig. To play in Birdland is an honor we still dig. Yeah, that club was like- in another world sure enough- Yeah, baby, all o' the cats had the cookin' on. People just sat on they was steady lookin' on. Then Bird,

he came 'n spread the word. Bird - land

Yes, in-deed he did, yes, in-deed he did, yes, in-deed he did

yes, in-deed he real - ly did,

yes, in-deed he did. Pork - er played at Bird - land. yes, in-deed, told the

truth way down in Bird - land. Yes, in - deed he did Char - lie Park-

er played in Bird - land. Yes in-deed he real - ly did, Char - lie Par-

ker played in Bird - land. Bird named it, Bird made it. Bird

Gm F/G F/Bb Eb/Bb Dm7

heard it, then played it. Well stat-ed! Bird - land,

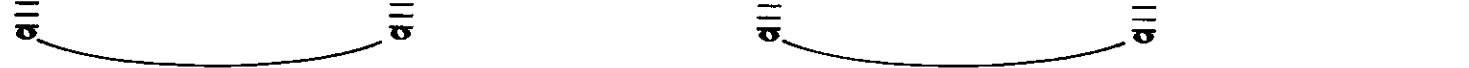
F/C Cm7 F/B Em C9 F/Eb

it hap - pened down in Bird - land. Ev - 'ry - bo -

Em F Gb G Em Gm F

dy dug that beat ev-'ry bo - dy stamped their feet Ev-'ry bo-

Guitar Tacet



D.S. al Coda

dy digs be bop an' they'll nev er stop.

CODA

Down them stairs, lose them cares. Yeah, down in Bird-land. To Miles
Bird would cook, May would look. Yeah, down in Bird-land. Bird-land. Bird-land.
Ba-sie blew, Blak-ey, too. Yeah, down in Bird-land. Bird-land. Bird-land.

tal swing, bop was king. Yeah, down in Bird-land.
came through, 'Trane came, too. Yeah, down in Bird-land.
non-ball played that hall. Yeah, down in Bird-land.

(Solo Scat Sing ad lib during Repeat and fade)

Pay the gate, don't be late. It's a date. Whatlay' know.
If y' dig, then you'll dig it's a groove. Quite a groove,
'Cause y' t' move. Come in twos, pay your dues. What can you lose?
Just your blues! So lose them! The band swingin' one and all and
what a ball! Yeah! Music is good, music is better than good. Pretty good,
very nice, really very good. Things are being like they should. Very good,
very good, very good. All y' gotta do is lend an ear an' listen to it.
Then you dig a little sooner than soon. You'll be diggin'
everything - diggin' all the music. What a ball!
How y' gonna figure out a way t' bring it all about amid a
lot o' other music on the set'n on the scene, know what I mean?
How y' gonna separate the music from the scene?
Gonna have t' keep the memory clean. Y' gonna hear
a lotta' sound- a lotta' soun'...

JAVA JIVE

Lightly, with an easy beat

Words by MILTON DRAKE
Music by BEN OAKLAND

Introduction for piano in 4/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat).

F Fdim C7 Gm7 C7 F6 Edim F6

Chord diagrams for the first system: F (x321333), Fdim (x321333), C7 (x320333), Gm7 (x320333), C7 (x320333), F6 (x321333), Edim (x321333), F6 (x321333).

I love cof - fee, I love tea, I love the ja - va jive and it loves me.

Vocal line and piano accompaniment for the first system. The piano accompaniment includes chords and a bass line.

F F/Eb Bb/D Bbm F/C Gm F C7 F

Chord diagrams for the second system: F (x321333), F/Eb (x321333), Bb/D (x320333), Bbm (x320333), F/C (x321333), Gm (x320333), F (x321333), C7 (x320333), F (x321333).

Cof-fee and tea and the jiv - in' and me, a cup, a cup, a cup, a cup, a cup!

Vocal line and piano accompaniment for the second system. The piano accompaniment includes chords and a bass line.

Fdim C7 Gm7 C7 F6 Edim F6

Chord diagrams for the third system: Fdim (x321333), C7 (x320333), Gm7 (x320333), C7 (x320333), F6 (x321333), Edim (x321333), F6 (x321333).

I love ja - va, sweet and hot, Whoops! Mis - ter Mo-to, I'm a cof - fee pot.

Vocal line and piano accompaniment for the third system. The piano accompaniment includes chords and a bass line.

F **F/Eb** **Bb/D** **Bbm** **F/C** **Gm** **F** **C7** **F** **F7**

Shoot me the pot— and I'll pour me a shot,— a cup, a cup, a cup, a cup, a cup! Oh,

Bb7 **F6**

slip me a slug— from that won - der-ful mug,— and I'll cut a rug,— till I'm snug— in the jug.— } A Drop

Guitar Tacet **Gm7-5** **C7** **Guitar Tacet**

slice of on-ion and a raw one.— Draw one.— Wait-er, wait-er, per - co - la - tor!
 me a nick-el in my pot, Joe,— tak - in' it slow.—

F **Fdim** **C7** **Gm7** **C7** **F6** **Edim** **F6**

I love cof - fee, I love tea,— I love the ja - va jive and it loves me.—

F F/Eb Bb/D Bbm F/C Gm F C7 F6

To Coda

Cof-fee and tea and the jiv-in' and me, a cup, a cup, a cup, a cup, a cup.

F Cdim C7 F Cdim

Bos-ton bean, soy bean, li-ma bean, string bean.

F F7 Bb Dbdim F/C Cdim C7

D.S. al Coda

I'm not keen for a bean unless it is a cheer-y cof-fee bean:

CODA Bb/D Bbm F/C Gm F C7 F F6

jiv-in' and me, a cup, a cup, a cup, a cup, a cup.

BODY AND SOUL

Words by EDWARD HEYMAN,
ROBERT SOUR and FRANK EYTON
Music by JOHN GREEN

Moderately, smoothly

mp
Ped.

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: Dm, G7sus, G7, Cmaj9, G7+5, C, and Cdim. The left hand plays a simple bass line with some triplets.

Dm G7sus G7 Cmaj9 G7+5 C Cdim

Diagrammatic representations of the following chords: Dm, G7sus, G7, Cmaj9, G7+5, C, and Cdim.

My heart is sad and lone - ly; for you I sigh, for you, dear, on - ly.

Dm7 G7 E7 Am Dm7 G7 C6 A7

Diagrammatic representations of the following chords: Dm7, G7, E7, Am, Dm7, G7, C6, and A7.

Why have-n't you seen it? I'm all for you, Bod-y And Soul.

Dm G7sus G7 C G7+5 C Cdim

Diagrammatic representations of the following chords: Dm, G7sus, G7, C, G7+5, C, and Cdim.

I spend my days in long - ing, and won-d'ring why it's me you're wrong - ing,

Dm7 **G7** **E7** **Am** **Dm7** **G7** **C** **D \flat** **A \flat 7**

I tell you I mean it, I'm all for you, Bod-y And Soul. I can't be-lieve it, it's

hard to con-ceive it that you'd turn a-way ro - mance_ Are you pre-tend-ing? It

D \flat **G \flat** **D \flat** **A \flat 7** **D \flat** **C \flat m7** **F \sharp 7**

looks like the end-ing un - less I could have one more chance to prove, dear. My life a wreck you're

Bmaj7 **B** **C \flat m7** **F \sharp 7** **B7** **B \flat 7** **A7** **Dm**

mak - ing. You know I'm yours for just the tak - ing. I'd glad - ly sur - ren - der

G7sus **G7** **C** **G7+5** **C** **Cdim** **Dm7** **G7** **E7**

my-self to you, Bod-y And Soul.

Am **Dm7** **G7** **C6** **G7+5** **Cmaj9** **C9**

Musical notation for the final section of the page, including triplets and a double bar line.

CANDY

Words and Music by MACK DAVID,
JOAN WHITNEY and ALEX KRAMER

Moderately slow

mf

B **Ebm** **Bb** **Bbdim**
 "Can - dy," I call my sug - ar "Can - dy" be - cause I'm sweet on

Cm7 **F7** **Cm7** **F7** **Bb6** **Fdim** **F7** **Bbdim** **Bb6** **C9** **Bb7** **Bb7+5**
 "Can - dy" and "Can - dy's" sweet on me. {He} un - der -
 {She}

B **Ebm** **Bb** **Bbdim**
 stands me, my un - der - stand - ing "Can - dy" and "Can - dy's" al - ways

Cm7



F7



F9



F7-9



Bb



hand

y

when I need sym - pa - thy.

I

D



C#



C



Am7 Ddim



D7



G



D+



G7



Gdim



G7



wish

that

there

were

four

of

{him
her}

so

I

could

love

much

more

of

{him.
her.

mf

C7



F7



Cm7



F7



Bb7



Bb7+5



He }
She }

has tak - en

my com - plete heart,

got a sweet tooth

for my sweet - heart.

Eb



Ebm



Bb



Bbdim



"Can - dy",

it's gon - na

be

just

dan - dy,

The day

I take

my

mine.

Cm7



F7



F9



F7-9



Bb



Cb9 F7-9



Bb



"Can - dy"

and make

{him
her}

mine

all

mine.

The Ra-Da-Da-Da Song

CHANSON D'AMOUR

(Song Of Love)

Words and Music by WAYNE SHANKLIN

Moderately

Smoothly



Chan - son d'a

(Instrumental)

mf



mour, ra da da da da, play en - core.



Here in my heart,



ra da da da da, more and more.

F



Gm7



C7



F



G9



Chan - son d'a
Chan son d'a

Gm7



C7



C+



mour, ra da da da da, a - dore
mour, ra da da da da, a - dore,

F



A7



D7



Cm6



D7



Each time I hear
Each time I hear

Gm



C7



ra da da da da, Chan-son d'a - mour.
ra da da da da, Chan-son d'a - mour.

F6



2 F6



F



3 3

GLORIA

By ESTHER NAVARRO

Moderate Rock $\text{♩} = \text{♩}^3$

Guitar Tacet

C Dm G
 Glo - ri - a Glo - ri - a it's not Ma - rie.

C Am7 Dm G C Am7 Dm G
 Glo - ri - a it's not Che - rie. Glo - ri - a But she's not in love with

C Am7 Dm G C Am7 Dm G
 me. Can't you see it's not Ma - rie,

C Am7 Dm G C Am7 Dm G To Coda ⊕
 Glo - ri - a it's not Che - rie. Glo - ri - a But she's not in love with

C Dbmaj7 C F Fm

me. And may-be she'll want me, but

who am I to know. And may-be she'll want me, but

D7 G D.S. al Coda F G

who am I to know Oh she's not in love with

C C Am Dm G

me.

Spoken: Well I love you Gloria And I want you to be my favorite. And every night when I go to bed alone I always dream of you.

Rubato

C Am Dm G C

And I don't dream of Marie. And I don't dream of Cherie, I only dream of - - - Glo - ri - a

SCOTCH AND SODA

Moderately Slow - like Blues

Words and Music by DAVE GUARD

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with chords and moving lines. Dynamics include *mp* and *p*.

Abmaj7 **Db7** **Eb6** **Gm7** **C9**

Scotch and so - da, mud in your eye, ba- by, do I feel high, oh me, — oh

This system contains the first four measures of the song. It includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the staff. Dynamics include *mf*.

F7 **Fm7** **Bb7** **Dm** **Abm** **G7** **Abmaj7**

my, do — I — feel high. Dry mar-tin - i,

This system contains the next four measures. It includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the staff.

Db7 **Eb6** **Gm7** **C9** **F7**

jig-ger of gin, oh, what a spell you've got me in, — oh my,

This system contains the final four measures of the song. It includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the staff. Dynamics include *mf*.

Fm7 Bb7 Eb9 D7(#9) Eb9 Ab6

do I feel high. People won't believe me, They'll

mp

B Fm7 Bb7 Ebmaj7 F9 Bb7 Bbdim

think that I'm just ing. But I could feel the way I feel, and still be on the

wa gon. All I need is one of your smiles, sun-shine of your eyes,

Fm7 Bb7 Abmaj7 Db7 Eb6

oh me, oh my, do I feel high-er than a kite can

mf

Gm7 C9 F7 Fm7 Bb7 Gm7

fly! Give me lov-in', ba-by, I feel high.

C7 Fm7 Bb7 Ab7 Eb6 Db9 Eb6

mf

YOU CAN DEPEND ON ME

Words and Music by CHARLES CARPENTER,
LOUIS DUNLAP and EARL HINES

Fast "4"

mf

Though

(On repeat, ad lib "scat singing")

Am7 A9 Gmaj7 G6 Gmaj7 Am7 Am7-5

you say we're through, I'll al - ways love you, And You Can De -

D7 G6 D11 Am7 A9

pend On Me. _____ Though some one you've met, Has

Gmaj7

G6

Gmaj7

Am7

Am7-5

D7

G6



made you for - get, You know you can count on me.

G7

C6

I wish you suc - cess, Loads of hap - pi - ness, But

A9

Am7-5

Am7

D11

D9

I must con - fess, I'll be lone - ly; if

Am7

A9

Gmaj7

G6

Gmaj7

Bbdim

Am7

Am7-5

you need a friend, I'm yours to the end, And You Can De -

D7

¹G6

Gmaj7

Bbm

²G6

Am7

D9

G6

pend On Me. Though Me.

ON A LITTLE STREET IN SINGAPORE

Words by BILLY HILL
Music by PETER De ROSE

Light Swing beat

C6



On

Dm7



G7



C6



G



A Lit-tle Street In Sing-a - pore we'd meet be-side a lo-tus cov-ered

G



C6



Dm7



G



C6



door. A veil of moon-light on her love-ly face,



how pale the hands that held me in em - brace. My



sails to - night are filled with per - fume of Shal - i - mar, with



tem - ple bells to guide me to the shore. And then I'll hold her in my



arms and love the way I loved be - fore On



A Lit - tle Street In Sing - a - pore. pore.

SPICE OF LIFE

Words and Music by ROD TEMPERTON
and DEREK BRAMBLE

Moderately

Gm7 Am7 Dm7 Abmaj9 Gm9 Bbmaj9 Am7 Gm7

Bbmaj7 Am7 Gm7 Bbmaj7

Am7 Gm7 Bbmaj9 Am7/C C#dim7

Dm9

Down on the cor - ner there's a rea - son to smile ___ when ___ those
Caught in the mad - ness of a sum - mer ro - mance ___ at ___ a

Gm7



Dm9



eve - nin' sha - dows fall; _____ some kind of feel - in', that it's
 moon - light ren - dez - vous; _____ lost in the spir - it of a

Gm9



Em7b5



A7#5b9



hard to de - ny _____ once the ne - on lights start to call.
 sen - su - al dance that can cast a spell o - ver you.

Bbmaj7



Dm7



Ebmaj7



Peo - ple out there search - in' for ac - tion; day - time dis - trac - tion slip - pin'
 All you need's a night to re - mem - ber; fly - in' to - geth - er on the

Bb/C



Gm9



Bbmaj9



right on est by. To - night, let's taste _____
 high - est high. To - night, let's taste _____

Gm9

Bbmaj9

the spice of life. A - keep it sweet
 the spice of life; a lit - tle mu -

Gm9

Bbmaj9

un - til the morn - in' light. Watch fan -
 sic and some can - dle - light. Put pas -

Gm9

ta - sy un - fold, and
 sion in con - trol, and

1
 Bb/C

2
 Bb/C

Am7

let the lov - in' flow. — let the lov - in' flow. —
 I want you — to know. —

A7

Could be the start of a

Dm7 G7 Gm7

mil - lion dreams we share. So

Dm7/C Bbmaj7/C Dm9

lay back in the feel - in' let the eve - nin' take you there.

Instrumental solo

Gm7

Dm9



Musical notation for the first system, including treble and bass staves.

Gm9



Am7



Musical notation for the second system, including treble and bass staves. The text "End solo" is written at the end of the system.

Bbmaj7



Dm7



Ebmaj7



Musical notation for the third system, including treble and bass staves. The lyrics "All we need's a night to re-mem - ber; fly - in' to - geth - er on the" are written below the treble staff.

Bb/C



Cb/Db



Abm9



Cbmaj9



Musical notation for the fourth system, including treble and bass staves. The lyrics "high - est high. To - night, let's taste ___ we'll taste ___" are written below the treble staff.

Abm9

Cbmaj9



the spice of life, a lit - tle mu -
 the spice of life, a - keep it sweet -

Abm9

Cbmaj9



- sic and some can - dle - light, put pas -
 un - til the morn - in' light. Watch fan -

Abm9

- sion in con - trol, ooh and,
 ta - sy un - fold, ooh that's the

Repeat and fade

Cb/Db



Abm9



Optional Ending

Cb/Db



N.C.

let the lov - in' flow. All night, on - ly way to go.
 on - ly way to go. To - night,

BLUE CHAMPAGNE

By FRANK RYERSON & JIMMY EATON

Slowly

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one flat (Bb) and a common time signature (C). The music consists of a series of chords and melodic lines in both hands.

Three A. M. no-where else to go. It's three A. M. and I miss you so.

Chord diagrams for the first system of lyrics:

- F:
- D9:
- Gm7:
- C7:
- F:
- D9:
- G7:
- C7:

Coup-les are de-part-ing, soon they'll all be gone, now an-oth-er day is start-ing still I lin-ger on with

Chord diagrams for the second system of lyrics:

- Fdim:
- C7:
- Eb9:
- D9:
- Gm7:
- Dm7:
- G7:
- Gm:
- C7:

F Fdim C7 F Db7 Bbm

Blue Cham-pagne, pur-ple shad-ows and Blue Cham-pagne, with the ech-oes that

mf

F Fdim Bbm Bb F Dm7 Gm7 Bbdim

still re-main I keep a blue ren-dez vous.

F Fdim C7 F Db7 Bbm

Bub-bles rise like a foun-tain be-fore my eyes and they sud-den-ly

F Fdim Bbm Bb F Bb F A7 Dm F+

cryst-al-ize to form a vis-ion of you. All of the plans we started,

Dm7 **C9** **F** **Gm7** **C+** **F** **A7**

all the songs we sang, each lit - tle dream we knew

Dm **F+** **Dm7** **G9** **F** **G9** **Db7** **Gm7** **C7**

seems to o - ver-take me like a boom-er - ang. Blue is the spar - kle, gone is the tang, each

F **Fdim** **C7** **F** **Db7** **Bbm**

old re - frain_ keeps re-turn-ing as I re - main_ with my mem-'ries and

F **D7** **Bbm** **C9** **F** **Gb7** **F**

Blue Cham-pagne_ to toast the dream that was you

LOVE FOR SALE

Words and Music by COLE PORTER

Smooth "Country" beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: Bb major, Eb major, Ab major, and Bb major. The left hand plays a simple bass line with quarter notes: Bb, Eb, Ab, Bb.

Chord diagram: Eb

Love _____ For

The first system of the vocal melody is on a single staff. It begins with a whole rest, followed by a half note Eb, and then a quarter note G. The lyrics "Love" and "For" are written below the staff.

Chord diagram: Bbm

Chord diagram: Eb

Sale, _____ ap - pe - tiz - ing young Love For

The second system of the vocal melody is on a single staff. It begins with a whole rest, followed by a half note Bb, and then a quarter note Eb. The lyrics "Sale," "ap - pe - tiz - ing", "young", "Love", and "For" are written below the staff.

Chord diagram: Bbm

Chord diagram: Eb

Chord diagram: Ab7

Sale. _____ Love that's fresh and still un - spoiled,

The third system of the vocal melody is on a single staff. It begins with a whole rest, followed by a half note Bb, and then a quarter note Eb. The lyrics "Sale.", "Love that's fresh and", "still", and "un - spoiled," are written below the staff.

Db **Ebm** **Bbm** **F7+5** **Bbm**

love that's on - ly slight - ly soiled, Love _____ For Sale _____

Bb7 **Eb** **Bb**

Who _____ will buy? _____
Love _____ For Sale, _____

Eb **Bb** **Eb**

Who would like to sam - ple my sup - ply? _____ Who's pre - pared to
ap - pe - tiz - ing young Love For Sale. _____ If you want to

Ab7 **Db** **Ebm** **Bbm** **F7+5**

To Coda

pay the price for a trip to par - a - dise? Love _____ For
buy my wares, fol - low me and _____

Bbm **Bb7** **Ebm7** **Ab7** **Db**

Sale. _____ Let the po - ets pipe of love _____ in their child - ish

Ebm7

Ab7

Db

Bbm



way,

I know ev - 'ry type of love

bet - ter far than they.

Bb7

Ebm

Gb

Ebm

If you want the thrill of love,

I've been through the mill of love;

Old love,

Edim

C7

B7

Bdim

Bb7+5

D.S. al Coda

CODA

Ebm

new

love,

ev - 'ry love but true.

climb the stairs.

F7+5

Bbm

Love.

For Sale.

Bbm

Ebm

F7

Repeat and Fade

Love

For

Sale.

A GAL IN CALICO

Moderately

Words by LEE RUBIN
Music by ARTHUR SCHWARTZ

mf

The piano introduction consists of two staves. The right hand starts with a series of chords and a melodic line, while the left hand provides a steady bass accompaniment. The tempo is marked 'Moderately' and the dynamics are 'mf'.

E_b

Met A Gal In Cal - i - co
Take my gal in Cal - i - co

The first system of the song features a vocal line with lyrics and a piano accompaniment. The key signature is E-flat major (three flats). A guitar chord diagram for E-flat major is shown above the staff.

Fm7 **B_b9** **E_b**

down in San - ta Fe; used to be her Sun - day beau -
down in San - ta Fe; guess I bet - ter let her know

The second system continues the song with lyrics and piano accompaniment. Chord diagrams for Fm7, B-flat 9, and E-flat major are provided above the staff.

Fm7 **B_b9** **E_b** **Edim**

'til I rode a - way. Do I want her, do I want her
that I feel this way. Is she wait - in', is she wait - in?

The third system concludes the song with lyrics and piano accompaniment. Chord diagrams for Fm7, B-flat 9, E-flat major, and E-diminished are provided above the staff.

Bb7 **Fm7/C** **Eb** **G7/D**

love? Yes, sir - ee! Will I win her? Will I win her
 She bet - ter be. Am I hop - in' to be rop - in'

F9 **Bb9** **Eb** **Fm7**

love? Wait 'n see! Work - in' with a ro - de - o, go from town to
 her? Yes, sir - ee! Gon - na quit the ro - de - o, gon - na set - tie

Bb9 **Eb** **Fm7** **Bb9**

town. See most ev - 'ry kind - a gal, ev - 'ry kind - a gown. **But**
 down; buy a bolt of cal - i - co for a wed - din' gown. **Then**

Eb **Bbm7** **Abmaj7** **Fm7-5** **Bb7** **Eb** **Cm7**

who made my heart sing } Yip - pee Yi! Yip - pee Yo! My lit - tle gal in
 will I fence her in? }

Fm7 **Bb7** **Eb** **Eb** **Fm7** **Bb7** **Eb**

cal - i - co. co.

FOUR BROTHERS

Words by JON HENDRICKS
Music by JIMMY GIUFFRÉ

Quickly, with a light bounce

Piano introduction in G major, 4/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with chords. A dynamic marking of *f* (forte) is present at the beginning.

D9



Dm7



G7



C



A7



Take a seat an' cool it 'cause un - less you o - ver - rule it we are read - y to show you some blow - in' - Our

Dm7



Em7



A7



Dm7



G7



C6



rom - pin' an' our stomp - in' is a lot of fun - Four Broth - ers who are blow - in' our horns - So

D9



Dm7



G7



C



A7



set - tle down an' lis - ten 'cause you don't know what you're miss - in' an' we're read - y to give you a show - in' - Our

Dm7



Em7



A7



Dm7



G7



C



mov-in' it and groov-in' it has just be-gun_ Four Broth-ers who are blow-in' our horns... We

Fm7



Bb7



Ebmaj7



Abm7



Db7



Gb



got a lit-tle mes-sage that you're gon-na en-joy_ Ain't no sense in dog-gin' the facts... So

F#m7



B7



Emaj7



C#7



F#m7



B7



Em



A7



set-tle in your eas-y chair an' if you ev-er had a care for-get it, it's time to re-lax... You

D9



Dm7



G7



C



A7



might as well ad-mit it we're the best that ev-er did it but in ease you ain't too sure of know-in',_ We're

Dm7



Em7



A7



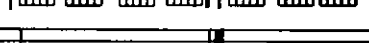
Dm7



G7



1 C F7 E7 Eb7 2 C B7 C



gon-na let you lis-ten to us one by one... Four Broth-ers who are blow-in' our horns...

TWILIGHT TONE

Moderate Disco Feel ♩ = 126

Lyrics by ALAN PAUL
Music by ALAN PAUL and JAY GRAYDON

The piano introduction consists of two staves. The right hand plays a melodic line with a triplet of eighth notes in the third measure. The left hand provides a bass line with chords and a triplet of eighth notes in the third measure. Dynamics include *mf* and *f*.

Dm7 **Dm(+7)** **Dm7**

1. When I hear this mel-o-dy, this strange il-lu-sion takes o-ver me.
 2. Un-pre-ten-tious, girl from Mem-phis saw the fu-ture through her third eye.
 3. (Inst. solo) 4. (see additional lyrics)

The first system of lyrics is accompanied by a vocal line and piano accompaniment. The piano part features chords and a bass line. The vocal line includes a triplet of eighth notes in the third measure.

G(add 9)/B **G9** **Gm7**

Through a tun-nel of the mind, per-haps a pres-ent or fu-ture time,
 Peo-ple came with skep-ti-cism, pick-ing, test-ing her pre-ci-sion,

The second system of lyrics is accompanied by a vocal line and piano accompaniment. The piano part features chords and a bass line.

A7+5 **A7** **Dm7** **Dm(+7)**

no, oh. Out of no-where comes this sound, this mel-o-dy that keeps spin-ning round
 Sud-den-ly they heard this sound, this mel-o-dy that keeps spin-ning round

The third system of lyrics is accompanied by a vocal line and piano accompaniment. The piano part features chords and a bass line.

Dm7



G(add 9)/B



G9



Gm7



A7+5



Dm7



and 'round;
and 'round.

A

pyr - a - mid - al lo - co - mo - tion
sign - post up a - head is call - ing

from this mystic un - known zone.
from this mystic un - known zone.

To Coda

Chorus

Bb6



1,3

A7



Am7



Hear-in' the twi - light,

hear - in' the twi -

Gm9



A7(#9)



Dm11



light,

twi - light, tone.

2

A7



Am7



Abmaj7



Gsus



G



hear-in' the twi - light,

hear - in' the twi -

Fm6/9 **F6** **A7+5** **A7(#9)** **Dm11** **Guitar Tacet**

light, Twi - light Tone.

D.S. (3rd verse, 3rd ending, 4th verse) al Coda **CODA** **Bb6**

Hear-in' the Twi - light,

A7 **Am7** **Abmaj7** **Gsus** **G** **Bb6** **Repeat ad lib and fade**

hear - in' the Twi - light, hear - in' the Twi -

Verse 4:

On a cold and rainy night,
 One Mister Miller had a rare flight.
 Glen was up there boppin' a rhythm,
 Then the engine stopped to listen with him
 Play that beat, oh, oh.
 Suddenly he heard this sound,
 This melody that keeps spinning 'round and 'round.
 Now he resides and plays trombone
 In the mystic unknown zone. (To Chorus:)

TRICKLE, TRICKLE

Words and Music by
CLARENCE BASSETT

Bright Shuffle

C6



Dup *mf* de do do dup; Trick - le, Trick - le; splash, splash; tell

3. (Instr. solo ad lib)

mf

F6



C6



me how long will this rain last. The rain keeps drop - ping; there ain't

F6



G6



Dm/G



C6



no stop - ping; tell me how long will this rain last.

F6



Trick - le, Trick - le; slop, slop; just got to see my sweet

C6 **F6**

gum - drop. She's there wait - ing, and I'm hes - i - tat - ing; tell

G6 **Dm/G** **C6** Repeat for Instr. solo 2nd time only To Coda

me) just when the rain will stop. Ron-nie, dig my clothes here, boy;—
 4. how long will this rain last. 2. (see additional lyrics)

F7 **C6** **E7** **A7**

a one but-ton roll. Well, you know I'm sharp as a tack; can you

D7 **G7** **C6**

lend me your Cad - il - lac? Got to go, got to go to the par -

C7 F7 C6 E7

ty, yeah; — please lend me your short. — Well, a - if I can't take it, you

A7 D7 G7 C6

1st time D.S.
2nd time D.S. al Coda

know I can't make it; I won't see my ba - by no more. —

CODA Dm G7sus C6 B/C C6

Tell me how long will it last. —

Verse 2: Ronnie, she's sweet, she's fine, yeah boy;
And I love her so.
Well, if I can't make this party,
Man, she's sure to blow.
Got to go, got to go to the party, yeah;
Please lend me your short.
Well, a-if I can't take it, you know I can't make it;
I won't see my baby no more. (To Chorus:)

THAT CAT IS HIGH

Words and Music by J. MAYO WILLIAMS

Fast Swing

First system of piano introduction. Treble clef, bass clef, 4/4 time. Dynamics: *f*. Includes a triplet of eighth notes in the treble.

Second system of piano introduction. Treble clef, bass clef, 4/4 time. Dynamics: *mf*.

Vocal and piano accompaniment, first system. Treble clef, bass clef, 4/4 time. Chords: F6, D7. Lyrics: "That Cat Is High, look at that look in his eye. You".

Vocal and piano accompaniment, second system. Treble clef, bass clef, 4/4 time. Chords: G7, C7, F6. Lyrics: "Oh, man he's high, yes, high - er than a kite. That Cat Is High know I would-n't lie, the cat's high - er than a kite. Boy is he high".

D7

G7

oh, look at that, look in his eye. Man, I would-n't lie, the cat's
 look at that, two black eyes. Oh my, oh my, the cat's

C7

F6

A7

D7

high - er than a kite. When you see him stum - blin' up and down the street,
 high - er than the sky. When you see him tip - ping round and round the block,

G7

C7

oh, you know that cat's been drink - in', got no shoes up - on his feet.
 you know that cat is ver - y beat good clean down to his socks.

F6

D7

G7

Man, he's high. I said That Cat Is High. Yes, he's high.
 That Cat Is High, look at that look in his eye. Oh my, oh

C7

F6

F6

my, man, he's high - er than a kite.
 the cat's high - er than the sky.

OPERATOR

By WILLIAM SPIVERY

Rubato

Freely

D

G7

G#dim

Op - er - a - tor, give me in - for -

mf *mp*

D

Bm7

D

D7

G7

G#dim

D

ma - tion; in - for - ma - tion, give me long dis - tance; long

D7

G7

D

Spirited Gospel beat

D

Guitar Tacet

dis - tance, give me heav en, Oh, Op - er - a - tor, in - for - in - for -

mf

D7

G7

D

ma - tion, tell me Je - sus on the line. Op - er - a - tor, in - for - ma - tion, tell me why, why. Op - er - a - tor, in - for -

D7 A E7 A D

- ma-tion, I'd like to speak to a friend of mine. Oh, pray - er is the num - ber,
 - ma-tion, don't try to tell me what num - ber to call. Oh, my moth - er used this num - ber when

D7 G7 Gm7 A7 D

faith is the ex - change, heav - en is the street and Je - sus is his name, Oh Op - er - a - tor, in - for -
 I was ver - y small, and ev - 'ry time she dialed it, she al - ways got a call. Oh, Op - er - a - tor, in - for -

1 G7 G D/F# Em7 Em7/A D G/B A7 2 G7

ma - tion please give me Je - sus on the line Op - er - ma - tion,

G D/F# Em7 Em7/A D Bb7 Eb Eb7

please give me Je - sus on the line. *f* Op - er - a - tor, in - for - ma - tion, please

Ab7 **Eb**

hur-ry if you can... Op - er - a - tor, in - for - ma - tion please con-

Bb **F7** **Bb7** **Eb** **Eb7**

nect me with the man... Oh don't wor - ry 'bout the mon-ey, I will pay the charge; just

Ab7 **Abm7** **Bb7** **Eb** **Eb7**

get me on the line, I'm call - in' from the heart. Op - er - a - tor in - for -

Ab7 **Eb** **Cm7** **F7-9** **Bb7** **Ab** **Fm7** **Eb**

ma - tion, please give me Je - sus on the line.

POINCIANA

(Song Of The Tree)

Words by BUDDY BERNIER
Music by NAT SIMON

Moderately, with a light rhythmic feel

pp mp pp mp mp

Poin - ci -

Fmaj9

Eb/F

an - a, your bran-ches speak to me of love,

Bbm7

Bbm7/Eb

Fmaj9

F

C7

pale moon is cast-ing shad-ows from a - bove. Poin - ci -

Fmaj9



Eb/F



an - a, some-how I feel the jun- gle heat, with -

Bbm7



Bbm7/Eb



Fmaj9



F



in me there grows a rhyth- mic sav- age beat.

Bbm



Gm7/C



Gm6



Love is ev - 'ry-where, its mag - ic per - fume fills the air;

B



C7



to and fro you sway; my heart's in time, I've learned to care. Poin - ci -

Fmaj9



Eb/F



an - a, though skies may turn from blue to gray,

Bbm7 **Bbm7/Eb** **Fmaj9** **Gm7** **C7**

my love will live for - ev - er and a day. Poin - ci -

2Fmaj9 **F6** **Fmaj9** **F6** **C7** **Bb/C**

day. Blow, trop - ic

C7 **Bb/C** **C7** **Bb/C**

wind, sing a song thru the

Db/F **Fmaj9** **C7** **Bb/C** **C7**

tree. Tree, sigh to me,

Bb/C **C7** **Bb/C** **Db/F** **F** **Repeat and fade**

soon my love I will see.

POPSICLE TOES

Moderately (♩ = ♩³)

By MICHAEL FRANKS

Am/G# C/G F#m7-5 Guitar Tacet Am/G# C/G

F#m7-5 Guitar Tacet Am/G# C/G F#m7-5 Guitar Tacet E7 And

A7 D7

when God gave out rhy - thm, He sure was good to you. You can add,
 been Miss Penn-syl - va - nia with all this pul - chri-tude. Home come you
 nic - est North A - mer - i - ca this sail - or ev - er saw. I like to

A7 B7 E7

al - sub - tract, mul - ti - ply, and di - vide by two. I
 feel - ways load your Pen - tax when I'm in the nude? We ought to
 your warm Bra - zil and touch your Pan - a - ma But your Ti -

A7

D7

know to-day's your birth - day, and I did not buy no rose. But I wrote
 have a birth - day par - ty, and you can wear your birth - day clothes. Then we can
 er - ra del Fu - e - gos are near - ly al - ways froze. We got - ta

A7

E7

Eb7

D7

A7

— this song in - stead, and I call it "Pop - si - cle Toes."
 — hit the floor and go ex - plore those Pop - si - cle Toes.
 see - saw un - til we un - thaw those Pop - si - cle Toes.

Am7

D9

Gmaj7

Pop - si - cle Toes,

Gm7

C9

Fmaj7

Pop - si - cle Toes are al - ways froze.

Cm7



F9



Bbmaj7



Pop - si - cle Toes, _____

you're so brave

Bbm7



Eb9



Abm7



1,2



Guitar Tacet

_____ to ex - pose _____

all those

Pop - si - cle Toes _____

Am/G#



C/G



F#m7-5



Guitar Tacet

Am/G#



C/G



A#m7-5



Guitar Tacet

Am/G#



C/G



F#m7-5



Guitar Tacet

E7



3

D.S. $\frac{3}{4}$ and Fade

You must have _____
You got the _____

S.O.S.

Moderately, with strong rhythm

Lyrics and Music by
PHILLIP SWERN and GERRY SHURY

mf

3 3 3 3

Cm7

F9

I'm go - ing un - der,
My ship was sink - ing,

I'm slip - ping fast.
my hope has gone.

Cm7

F7

F9

Just like a drown - ing wo - man I keep
This is my third time down and I don't have the strength to go on

B **Ab** **Fm7** **Eb**

I need a touch of some ten-der sweet love, the kind to pull me through,
 I need af-fec-tion, a new di-rec-tion, to guide me to the shore;

Abmaj7 **F6** **G**

I'm like a ship that's lost on the o-cean, I'm call-ing out to you
 the kind of love that just can't be bro-ken, the way it was be-fore

Cm7 **F7** **Ab7** **G+**



I'm send-ing out an S. O. S. Some-bod-y save me, throw me a love line

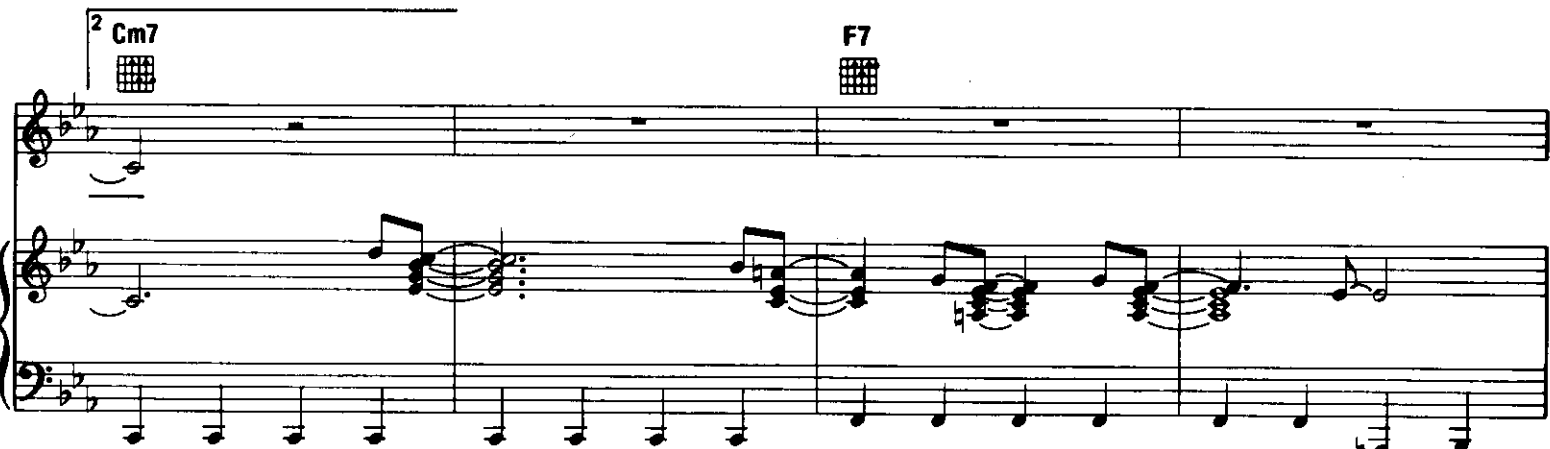
Cm **F7** **To Coda**

please. I'm send-ing out an S. O. S. Some-bod-y save me, some-

Ab **G7** **Cm7** **F7**

- bod-y res-cue me.

2 Cm7  F7 



Cm7  F7  D.S. (lyric 2) al Coda 




CODA  Ab  G7  Cm7  F7 





- bod-y res - cue me. An S. O. S. Oh, yeah.



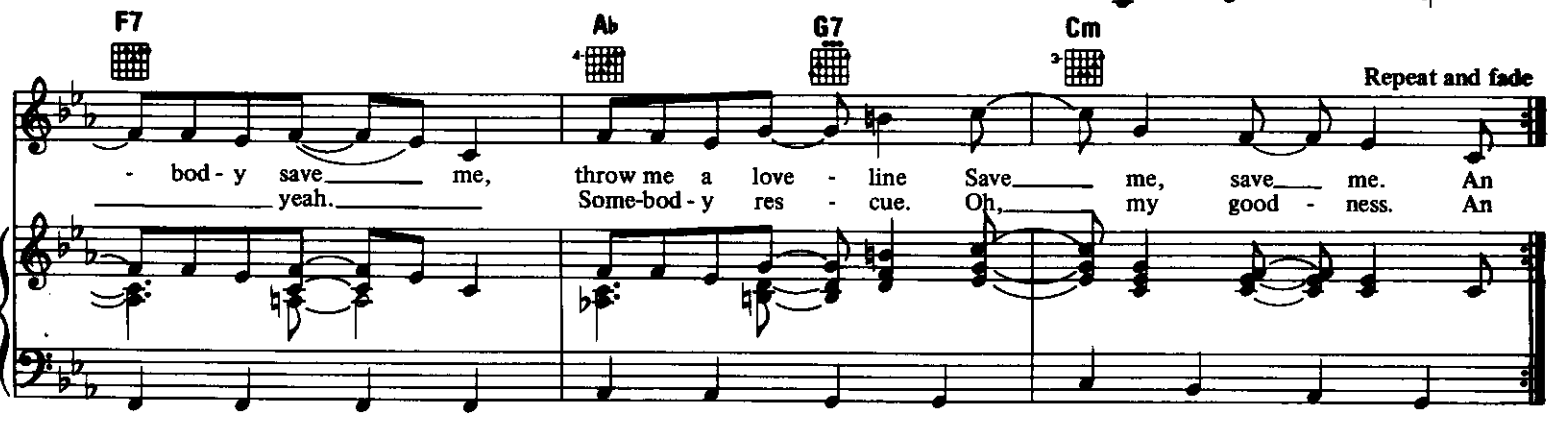
Ab  G7  Cm  Cm7 

Some-bod - y res - cue. Oh, my good - ness. An S. O. S. Some - Oh



F7  Ab  G7  Cm  Repeat and fade

- bod - y save me, throw me a love - line Save me, save me. An
 yeah. Some-bod - y res - cue. Oh, my good - ness. An



ROUTE 66

By BOBBY TROUP

Medium Jazz 4

First system of musical notation. The vocal line begins with the lyrics "If you". The piano accompaniment features a bass line with eighth notes and chords in the right hand. Dynamics include *f* and *mf*.

F6

Bb9

E

F6

ev - er

plan to mo - tor west;

trav - el

Bb9

F6

my way, take the high - way that's the best.

Get your

Gm7

C13

F

F13

Eb13

C13

kicks

on

Route

Six - ty - Six!

It

F6 Bb9 E F6

winds from Chi - ca - go to L. A., more than

Bb9 F6 Gm7

two thousand miles all the way. Get your kicks on

C13 F F13 Eb13 C13 F/C

Route Six - ty - Six! Now you go thru Saint Loo-ey

Bb9 F/C F7 Bb9

Jop - lin, Mis-sour - i and Ok - la - hom - a Cit - y is might - y pret - ty. You'll see Am - ar -

F6/9 F Bdim F Gm7 C7

il - lo, Gal - lup, New Mex - i - co; Flag - staff, Ar - i - zon - a;

Gm7 **C7** **Dm7/C** **Cdim** **C9sus** **C7**

don't for - get Wi - no - na, King - man, Bar - stow, San Ber - nar - din - o. Won't

mp cresc. *f* *mf*

F6 **Bb9** **E** **F6**

you ——— get hip to this time - ly tip: ——— When you —

f *mf*

Bb9 **F6**

— make that Cal - i - for - nia trip. — Get your

f *mf*

Gm7 **C13** **F** **D7** **C#7** **C7** **C11** **F** **Gm7** **G#dim**

kicks on Route Six - ty - Six! — If you —

mf *f*

F **Gm7** **C13** **F** **E13** **F13**

Get your kicks on Route Six - ty - Six! —

dim. *p* *f*