

Djypsy Djazz Djamb Book



**224 “Gypsy Jazz” tune transcriptions
with chord changes, lead sheets,
and historical notes, transcribed for YOU!**

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This set of charts is intended as a transcription for folks who own audio, print, or digital chart files of these tunes and wish to have them for personal or educational use in a consistent format.

NOT for commercial use.

AFTER YOU'VE GONE

INTRODUCED BY AL TOLSON IN 1918. IT FIRST BECAME A HIT FOR MARION HARRIS IN 1919. BESSIE SMITH RECORDED A VERSION IN 1927. DJANGO RECORDED IT AT A PRIVATE SESSION IN 1934, AND IN 1937 WITH QHCF & FREDDY TAYLOR ON VOCAL, AND FINALLY IN 1949 WITH STEPHANE ON VIOLIN.

HENRY CREAMER - LYRICS

TURNER LAYTON - MUSIC

1918

UP SWING ♩ = 252

C⁶ Cm⁶ G⁶ E⁷

AF - TER YOU'VE GONE... AND LEFT ME CRY - IN' AF - TER YOU'VE GONE... THERE'S NO DE - NY - IN'

A⁷ D⁷ G⁶ BREAK ON HEAD ----- Dm⁷ G⁷

YOU'LL FEEL BLUE... YOU'LL FEEL BAD... YOU'LL MISS THE DEAR - EST FRIEND THAT YOU E - VER HAD...

C⁶ Cm⁶ G⁶ E⁷

THERE'LL COME A TIME... NOW, DON'T FOR - GET IT, THERE'LL COME A TIME... WHEN YOU'LL RE - GRET IT.

Am⁷ E⁷/B Am⁷/C Cm⁶

SOME - DAY, WHEN YOU ARE LONE - LY.

G B⁷ Em⁷ A⁷

YOUR HEART WILL BREAK LIKE MINE AND YOU'LL WANT ME ON - LY.

G⁶ E⁷ Am⁷ D⁷ G⁶ (Dm⁷ G⁷)

AF - TER YOU'VE GONE... AF - TER YOU'VE GONE A - WAY.

AIN'T MISBEHAVIN'

INTRODUCED IN "HOT CHOCOLATES" AT CONNIE'S INN IN 1927. MOVED ON BROADWAY TO HUDSON THEATER WITH LOUIS ARMSTRONG, 1929. DJANGO RECORDED IT ONCE W/ QHCF IN 1937

THOMAS "FATS" WALLER
1927

MED SWING ♩ = 170

A Eb6 C7 Fm7 Bb7 Eb6 Ab6 Abm6

NO ONE TO TALK WITH. ALL BY MY SELF. NO ONE TO WALK WITH. OH, I'M HAPPY ON THE SHELF.
I KNOW FOR CERTAIN THE ONE I LOVE. I'M THROUGH WITH FLIRTIN' YES IT'S JUST YOU I'M THINK - IN' OF

Eb6 C7 Fm7 Bb7

AIN'T MIS - BE - HAV - IN' SAV - IN' ALL MY LOVE FOR

1. G7 C7 F7 Bb7 2. Eb6 Abm6 Eb6 G7

YOU. BE - LIEVE ME. YOU.

B Cm Ab7 F7 C7

LIKE JACK HORNER IN THE CORNER DON'T GO NO WHERE. WHAT DO I CARE?

Bb6 G7 Cm7 F7 Bb6 C7 F7 Bb7

YOU'RE KISSES ARE WORTH WAITING FOR. BELIEVE ME.

A Eb6 C7 Fm7 Bb7 Eb6 Ab6 Abm6

I DON'T GO OUT LATE. DON'T CARE TO GO. I'M HOME ABOUT EIGHT. JUST ME AND MY RA - DI - O

Eb6 C7 Fm7 Bb7 Eb6 (Cm7 Fm7 Bb7)

AIN'T MIS - BE - HAV - IN' SAV - IN' ALL MY LOVE FOR YOU!

AIRMAIL SPECIAL

THIS TUNE WAS RECORDED BY THAT "OTHER" GUITARIST, CHARLIE CHRISTIAN IN 1940 AND 1941, THE FIRST GREAT ELECTRIC GUITAR SOLOIST WITH BENNY GOODMAN. HE WAS A MAJOR EARLY FORCE IN THE DEVELOPMENT OF BEBOP, AS EXEMPLIFIED BY THIS TUNE, BUT DIED AT AGE 25 IN 1942.

UP TEMPO ♩ = 240

CHARLIE CHRISTIAN

1940

A

B

A

ALTERNATE "SHOUT CHORUS" A SECTION:

ALL OF ME

VAUDEVILLE STAR, BELLE BAKER INTRODUCED TUNE ON DETROIT RADIO 1931. HAVING JUST LOST HER HUSBAND, SHE BROKE DOWN ON AIR. THE PRESS PICKED UP THE STORY AND IT BECAME A BIG HIT IN '32 AFTER PAUL WHITEMAN RECORDED IT IN DEC. OF '31. DJANGO RECORDED IT ONCE IN 1940 W/ QHCF AND ROSTAING, NEVER W/ GRAPPELLI.

MED. SWING ♩ = 190

SEYMOUR SIMONS - MUSIC

GERALD MARKS - LYRICS

1931

A C⁶ E⁷

ALL OF ME, WHY NOT TAKE ALL OF ME?
YOUR GOOD - BYES THEY LEFT ME WITH EYES THAT CRY.

A⁷ Dm⁷

CAN'T YOU SEE I'M NO GOOD WITH - OUT YOU?
HOW CAN I GO ON DEAR WITH - OUT YOU?

B 1. E⁷ Am⁷

TAKE MY LIPS I WANT TO LOSE THEM.

D⁷ Dm⁷ G⁷

TAKE MY ARMS. I'LL NEVER LOSE THEM. OH.

C 2. F⁶ Fm⁶ Em⁷ A⁹

YOU TOOK THE PART THAT ONCE WAS MY HEART? SO

Dm⁷ D⁷ G⁷ C⁶ (Dm⁷ G⁷)

WHY NOT TAKE ALL OF ME?

ALL THE THINGS YOU ARE IN A FLAT

FROM KERN'S LAST MUSICAL, "VERY WARM FOR MAY" 1939. IT WAS A FLOP, BUT THE TUNE WAS A HIT FOR TOMMY DORSEY AND ARTIE SHAW IN '39 AND '40
DJANGO RECORDED IT W/ GRAPPELLI IN ROME, 1949 IN B FLAT.

JEROME KERN - MUSIC

OSCAR HAMMERSTEIN - LYRICS 1947

SWING BALLAD ♩ = 152

A Fm⁶ Bbm⁶ Eb⁷ Ab⁶

YOU ARE THE PROMISED GIFT OF SPRING - TIME THAT

Db⁶ G⁷ C⁶

MAKES THE LONE - LY WIN - TER SEEM LONG.

A1 Cm⁷ Fm⁷ Bb⁷ Eb

YOU ARE THE BREATH - LESS HUSH OF EVEN - ING THAT

Ab⁶ D⁷ G⁶

TREM - BLES ON THE BRINK OF A LOVE - LY SONG, YOU ARE THE

B Am⁷ D⁷ G⁶

AN - GEL GLOW THAT LIGHTS A STAR. THE DEAR - EST

F#m⁷ B⁷ E⁶ C⁷(#5)

THINGS I KNOW ARE WHAT YOU ARE.

A Fm⁷ Bbm⁷ Eb⁷ Ab

SOME - DAY MY HAP - PY ARMS WILL HOLD YOU, AND

Db⁶ Dbm⁷ Cm⁷ B⁷

SOME - DAY I'LL KNOW THAT HAP - PY MO - MENT WHEN

Bbm⁷ Eb⁷ Ab⁶ (G⁷ C⁷)

ALL THE THINGS YOU ARE, ARE MINE!

ALMOST LIKE BEING IN LOVE

FROM "BRIGADOON" WHICH OPENED ON B'WAY MAR. 1947. RECORDED IN THE SAME YEAR BY SINATRA (5 WEEKS AT #20), MIDRED BAILEY, AND MARY MARTIN.
NEVER RECORDED BY DTANGO, BUT OFTEN BY MORE RECENT GYPSY JAZZ GROUPS.
(HANS'CHE WEISS ENSEMBLE, PEARL DTANGO, ETC.)

ALAN J. LERNER - WORDS
FREDERICK LOEWE - MUSIC
1947

MEDIUM SWING ♩ = 192

[A] **Bb7** **Eb** **F7** **Bb** **Dm7 G7**

WHAT A DAY THIS HAS SEEN! WHAT A RARE MOOD I'M IN! WHY IT'S
SMILE ON MY FACE FOR THE WHOLE HU - MAN RACE...

Cm7 **F7** **Bb6** **1. Fm7 Bb7** **2. Bb6**

AL MOST LIKE BE - ING IN LOVE! THERE'S A ALL THE

[B] **Am7** **D7** **GMAJ7**

MU - SIC OF LIFE SEEMS TO BE _____ LIKE A

Gm7 **C7** **Am7** **D7**

BELL THAT IS RING - ING FOR ME. _____ AND FROM THE

[A] **Eb** **F7** **Bb** **Dm7 G7**

WAY THAT I FEEL WHEN THAT BELL STARTS TO PEAL I COULD

Cm7 **Db°7** **Bb6/D** **Db°7**

SWEAR I WAS FALL - ING, I COULD SWEAR I WAS FALL - ING, IT'S

Cm7 **F7** **Bb6** **Fm7 Bb7**

AL - MOST LIKE FALL - ING IN LOVE.

ALORS?... VOILÀ!

FROM TCHAVOLO'S YEAR 2000 CD OF THE SAME NAME. THIS TUNE HAS BECOME A GYPSY JAZZ STANDARD.

TCHAVOLO SCHMITT
2000

SWING ♩ = 180

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a G chord. The second staff includes chords G/B, Bb°7, Am7, and D7. The third staff includes Am7, F#°7, B7, Em, and F#7. The fourth staff includes B, F#7, B, Am7, and D7. The fifth staff includes G, G7, and C. The sixth staff includes Cm, Bm7, E7, Am7, and D7. The seventh staff includes G, Eb7, and B. The eighth staff includes G, E7, Am7, D7, G, G#°7, Am7, and D7. The score includes various rhythmic notations such as eighth notes, quarter notes, and triplet markings.

AM I BLUE?

HARRY AKST, A STAFF WRITER FOR IRVING BERLIN, ALSO WROTE "BABY FACE" AND "DINAH." "AM I BLUE?" WAS A HIT FOR ETHEL WATERS IN 1929.

GRANT CLARKE - LYRICS
HARRY AKST - MUSIC
1929

BALLAD ♩ = 108

A

AM I BLUE? _____ AM I BLUE? _____ AIN'T THESE TEARS _____ IN MY
YOU'D BE TOO _____ IF EACH PLAN _____ WITH YOUR

EYES TEL-LIN' YOU? _____ AM I BLUE OUGH. _____ THERE WAS A
MAN DONE FELL THROUGH _____

B

TIME _____ I WAS HIS ON - LY ONE. _____ BUT NOW

I'M _____ THE SAD AND LONE - LY ONE. LORD - Y. WAS I

A

GAY? _____ 'TIL TO - DAY, _____ NOW HE'S

GONE. AND WE'RE THROUGH. AM I BLUE? _____

ANNIVERSARY SONG

OR... THE WAVES OF THE DANUBE

MOVIE COMPOSER SAUL CHAPLIN AND AL JOLSON ADAPTED THIS SONG ORIGINALLY WRITTEN AS A WALTZ BY ROMANIAN COMPOSER IOSIF IVANOVICI IN 1880. AN ORCHESTRATION OF IT BECAME THE THEME OF THE 1889 PARIS EXPOSITION. THE ORIGINAL SHEET MUSIC BY JOLSON AND CHAPLIN CREDITS IVANOVICI FOR THE MUSIC. JOLSON AND CHAPLIN WROTE THE WORDS AND CHAPLIN ADAPTED THE MUSIC. DJANGO RECORDED THE TUNE WITH ROSTAING ON CLARINET IN 1947 IN 4/4 TIME. ANOTHER VERSION IN 1950, WITH ANDRE EKYAN AND DJANGO ON ELECTRIC REPEATS THE "B" SECTION AS WELL AS THE "A."

IOSIF IVANOVICI

1880

ATTRIBUTED IN US TO AL JOLSON

SAUL CHAPLIN

1946

FORM: AAB OR AAB8

SWING ♩ = 176

A

E7 Am A7

Dm6 Am E7 Am

B

Dm G7 C

Bø7 E7 Am

Dm Dm Am

F7 E7 Am

ANOUMAN

ONE OF THE LAST (AND MOST BEAUTIFUL) TUNES DJANGO WROTE. RECORDED IN JANUARY 1953. IT IS THOUGHT THAT "ANOUMAN" REFERS TO THE HINDU WHITE MONKEY-GOD, HANUMAN.

DJANGO REINHARDT
1953

SLOW BALLAD ♩ = 64

A Dm Em⁶ A⁷ Dm

F7 Bb⁹ Em⁷ A⁷ Dm⁷

1. Em A⁷ D^o G⁷ (Cm⁷ F⁷ Bb⁷ Eb⁷) 2. Em⁷ A⁷

OPTIONAL EXTRA BAR

B Am D⁷ Am⁷ D⁷ Gm⁷ C⁷ Gm⁷ C⁷

Bm⁷ E⁹ Bm⁷ E⁹ A⁷ Em⁷ Eb¹³

A Dm Em⁷ A⁷ Dm

Cm⁷ F⁷ Bb Em⁷ A⁷

Dm⁷ Em⁷ A⁷(b9) d.c. Dm⁹

LAST BAR
LAST TIME ONLY

APPEL (IN)DIRECT

FIRST RECORDED BY DTANGO IN JUNE, 1938, LATER IN 1940. CREDITED BY SOME AS THE FIRST "MODAL THEME" IN JAZZ HISTORY, 20 YEARS AHEAD OF MILES DAVIS

DTANGO REINHARDT
1938

UP SWING ♩ = 240

B C B C B C B C

Musical staff with 4/4 time signature and rhythmic notation for the first system.

A C C

Musical staff with treble clef, key signature of one sharp (F#), and melodic notation for the first section of the A chord.

C C G⁷

Musical staff with treble clef, key signature of one sharp (F#), and melodic notation for the second section of the A chord, including a G⁷ chord with an 8va marking.

A C C

Musical staff with treble clef, key signature of one sharp (F#), and melodic notation for the first section of the A chord.

C C

Musical staff with treble clef, key signature of one sharp (F#), and melodic notation for the second section of the A chord.

B D^b D^b

Musical staff with treble clef, key signature of two flats (Bb), and melodic notation for the first section of the B^b chord.

D^b D^b G⁷

Musical staff with treble clef, key signature of two flats (Bb), and melodic notation for the second section of the B^b chord, including a G⁷ chord.

A C C

Musical staff with treble clef, key signature of one sharp (F#), and melodic notation for the first section of the A chord.

C (LAST TIME ONLY!) C G⁷ C

Musical staff with treble clef, key signature of one sharp (F#), and melodic notation for the second section of the A chord, including a double bar line and a "LAST TIME ONLY!" marking.

⊕ LAST TIME ONLY!

Musical staff with treble clef, key signature of one sharp (F#), and melodic notation for the final section of the piece.

ARE YOU IN THE MOOD?

RECORDED 3 TIMES BY DTANGO. FIRST IN MAY 1936. GRAPPELLI'S INTRO FROM THAT RECORDING IS TRANSCRIBED HERE. TWO OTHER RECORDINGS WITH A BIG BAND WERE MADE IN LATE 1945. THERE IS ALSO A MUCH A LATER RECORDING BY STEPHANE WITH LARRY CORYELL, PHILLIPE CATHERINE AND NIELS-HENNING ØRSTED PEDERSON.

SLOW SWING ♩ = 104

DTANGO REINHARDT,
STÉPHANE GRAPPELLI
1936

INTRO $G^6/9$ $B7(9)$

The intro consists of two staves of music in G major, 4/4 time. The first staff features a melodic line with eighth-note patterns and a bass line with a steady eighth-note accompaniment. The second staff continues the melodic line with a more complex rhythmic pattern, including a triplet of eighth notes.

$E7(b9)$ *RUBATO - SLOWER...*

The rubato section is a single staff of music in G major, marked 'RUBATO - SLOWER...'. It begins with a whole rest followed by a half note G, then a quarter note A, a quarter note B, and a quarter note C#. The final measure contains a half note G and a quarter note A.

A TEMPO

A $A7/C\#$ $D9(\#5)/C$ $A7/C\#$ $D9(\#5)/C$ G $D7/A$ G $E7$

The first A section consists of a single staff of music in G major, marked 'A TEMPO'. It features a rhythmic pattern of eighth notes and quarter notes. The chord progression is indicated above the staff: $A7/C\#$, $D9(\#5)/C$, $A7/C\#$, $D9(\#5)/C$, G , $D7/A$, G , and $E7$.

A $A7/C\#$ $D9(\#5)/C$ $A7/C\#$ $D9(\#5)/C$ G $D7(9)$ $B7$

The second A section consists of a single staff of music in G major, marked 'A TEMPO'. It features a rhythmic pattern of eighth notes and quarter notes. The chord progression is indicated above the staff: $A7/C\#$, $D9(\#5)/C$, $A7/C\#$, $D9(\#5)/C$, G , $D7(9)$, and $B7$. A triplet of eighth notes is marked with a '3' below the staff.

B C Cm^6 C Cm^6 G $F\#7b9/C\#$ $B7$ $E7$

The B section consists of a single staff of music in G major, marked 'A TEMPO'. It features a rhythmic pattern of eighth notes and quarter notes. The chord progression is indicated above the staff: C , Cm^6 , C , Cm^6 , G , $F\#7b9/C\#$, $B7$, and $E7$.

A $A7/C\#$ $D9\#5$ $A7/C\#$ $D9\#5/C$ G'/B Eb'/Bb D^9 G

The final A section consists of a single staff of music in G major, marked 'A TEMPO'. It features a rhythmic pattern of eighth notes and quarter notes. The chord progression is indicated above the staff: $A7/C\#$, $D9\#5$, $A7/C\#$, $D9\#5/C$, G'/B , Eb'/Bb , D^9 , and G . A triplet of eighth notes is marked with a '3' below the staff.

ARMANDO'S RHUMBA

FROM CHICK COREA'S 1976 ALBUM, "MY SPANISH HEART" ALBUM. "ARMANDO'S RHUMBA" FEATURED STANLEY CLARK ON BASS,
AND JEAN LUC-PONTY ON VIOLIN. "ARMANDO" IS COREA'S FATHER'S NAME. THE "HOT CLUB OF SAN FRANCISCO"
RECORDED IT ON THEIR 1994 "QHCSF" CD, AND THE ROSENBERG TRIO PERFORM IT ON THEIR 1992
"LIVE AT THE NORTH SEA FESTIVAL" DVD..

CHICK COREA
1976

UP RHUMBA ♩ = 210

INTRO IN UNISON:

A Cm D7 G7 Cm

B C7(b9) Fm7 D7(b9)/F# Gm7

Ab07 D7/A Eb/Bb

Abm7 G7 Cm7 TO (LAST X ONLY) E7 F7 F#7 G7 G7#5

NOTE: BELOW IS AN ALTERNATE A SECTION. CHICK COREA USED THIS ALTERNATE 'A' IN UNISON ONLY AS THE LAST 'A' IN EACH SOLO. SOLOIST FINISHED SOLO ON THE FOLLOWING B. (EACH SOLO GOES 3 TIMES THROUGH CHANGES.) AND IN THE FINAL HEAD: A B A1 B THEN TO CODA.

THE HEAD COULD BE A. B. A1. B EACH TIME. THE ROSENBERGS NEVER USE THE ALTERNATE 'A1' AT ALL:

ALTERNATE

A1 Cm7 D7 G7 Cm7

⊕ LAST TIME ONLY: E7 F7 F#7 G7 G7#5 Cm

ARTILLERIE LOURDE

REMINISCENT OF ERSKINE HAWKINS' "TUXEDO JUNCTION," "HEAVY ARTILLERY" WAS RECORDED FIRST IN 1944 WITH A BIG BAND, AND AGAIN IN '47, AND '48 W/ FIRST GERARD LEVEQUE, AND THEN HUBERT ROSTAING ON CLARINET, AGAIN W/ GRAPPELLI IN THE ROME SESSIONS IN '49, AND FINALLY IN 1950 W/ ANDRÉ EKRYAN ON SAX.

DJANGO REINHARDT
1944

MED. SWING ♩ = 134

A

C Am7 A^b7 G7 C Am7 A^b7 G7

C Am7 A^b7 G7 C Am7 B C BREAK ---| 2., 3. B C BREAK ----|

PLAY OVER CHANGES -
SAMPLE HORN SOLO

B

C7 C7 B^b7 B^b7

A^b7 A^b7 3 G7 3 G7

A

C Am7 A^b7 G7 C Am7

A^b7 G7 C Am7 A^b7 G7 C Am7 B C BREAK ----|

AUTUMN LEAVES, OÙ LES FEUILLES MORTES

JOSEPH KOSMA SET THIS POEM BY JACQUES PRÉVERT AND IT WAS INTRODUCED BY YVES MONTAND IN THE 1946 FILM "LES PORTES DE LA NUIT" OR "GATES OF NIGHT." JOHNNY MERCER WROTE THE ENGLISH LYRICS. IT WAS INTRODUCED BY JO STAFFORD. EDITH PIAF RECORDED IT IN BOTH LANGUAGES. POP PIANIST ROGER WILLIAMS HAD A UNIQUE SOLO PIANO HIT WITH THIS TUNE IN 1955. THE ONLY PIANO SOLO TO EVER MAKE THE U.S. POP CHARTS.

JOSEPH KOSMA - MUSIC

SLOW SWING ♩ = 130

JACQUES PRÉVERT - FRENCH, JOHNNY MERCER - ENGLISH WORDS

1946

A

C'EST UNE CHAN - SON QUI NOUS RES - SEM - BLE. TOI. TU M'AI
 TOUS LES DEUX EN - SEM - BLE. TOI QUI M'AI
 THE FAL - LING LEAVES DRIFT BY THE WIN - DOW. THE AU - TUMN
 LIPS. THE SUM - MER KIS - SES. THE SUN - BURNED

MAIS ET JE T'AI - MAIS. NOUS VI - VIONS MOI QUI T'AI - MAIS. MAIS LA
 MAIS. - OF RED AND GOLD. I SEE YOUR I USED TO HOLD. SINCE YOU
 HANDS

B

VIE SEP - ARE CEUX QUI S'AI - MENT. TOUT DOU - CE
 WENT A - WAY THE DAYS GROW LONG - ER. AND SOON I'LL

MENT. SANS FAIRE DE BRUIT ET LA
 HEAR OLD WIN - TER'S SONG. BUT I

C

MER EF - FA - CE SUR LE SAB - LE LES
 MISS YOU MOST OF ALL. MY DAR - LING. WHEN

PAS DES A - MANTS DES - U - NIS.
 AU - TUMN LEAVES SE - GIN TO FALL.

AVALON

INTRODUCED BY AL JOLSON IN 1920. VINCENT ROSE IS CREDITED W/ MELODY, BUT ADAPTED, IN PART, FROM PUCCINI'S ARIA "E LUCEVAN LE STELLE" FROM TOSCA. SWITCHING FROM MINOR TO MAJOR. SONG GLORIFIES THE TOWN ON CATALINA ISLAND IN CALIFORNIA. DJANGO RECORDED IT WITH STEPHANE AND THE QHCF IN 1935.

AL JOLSON - WORDS
VINCENT ROSE - MUSIC
1920

Up ♩ = 278

The musical score is written in G minor (one flat) and 4/4 time. It consists of 11 staves of music. The lyrics are: "I FOUND MY LOVE IN A - VA - LON - BE - SIDE THE BAY. I LEFT MY LOVE IN AV - A - LON AND SAILED A WAY. I DREAM OF HER AND A - VA - LON FROM DUSK TO DAWN. AND SO I THINK I'LL TRAV - EL ON TO A - VA - LON." The chords are: Gm7, C7, F6, D7, Gm7, C7, F, F6, Am7, D7, Gm7, Bbm7, C7, F, Gm7, C7, F6.

I FOUND MY LOVE IN A - VA - LON - BE -
SIDE THE BAY. I
LEFT MY LOVE IN AV - A - LON AND
SAILED A WAY. I
DREAM OF HER AND A - VA - LON FROM
DUSK TO DAWN. AND
SO I THINK I'LL TRAV - EL ON TO
A - VA - LON.

B-612

WRITTEN AND RECORDED BY GONZALO BERGARA ON HIS ALBUM "PORTENA SOLEDAD" AND HIS DVD "LIVE AT THROCKMORTON THEATER." PURCHASE AT [HTTP://WWW.GONZALOVERGARA.COM/](http://www.gonzalobergara.com/). B-612 IS ALSO THE NAME OF THE HOME ASTEROID IN SAINT-EXUPÉRY'S BOOK "THE LITTLE PRINCE."

GONZALO BERGARA

Bbm⁶ 2008

LIVELY

A F^{6/9} G⁷ Bbm⁶

C⁷ 1. F^{6/9} F^{#o} Gm⁷ C⁷ 2. F^{6/9}

B F^{#7} C^{o7} F⁷ Bbm⁷ F^{7/A}

Fm/Ab E^b/G Ebm Bbm

Ebm Bbm C⁷

A F^{6/9} G⁷

Bbm⁶ C⁷ F^{6/9}

SOLO CHANGES:

F^{6/9} G⁷ Bbm⁶ C⁷ F^{6/9}

D⁷ G⁷ C⁷ F^{6/9}

BABIK

THIS BEBOP INSPIRED TUNE WAS RECORDED TWICE IN 1947. THE FIRST RECORDING IS ALSO DJANGO'S FIRST ON ELECTRIC GUITAR. DJANGO EVOKES DIZZY GILLESPIE'S 'SALT PEANUTS' IN THE BRIDGE OF THIS TUNE. BABIK IS THE NAME OF DJANGO'S SECOND SON, BORN 1944. OFTEN SUBTITLED '81-80P.' THE INTRO IS OUR SUGGESTION, BUT THE CODA IS DJANGO'S.

DJANGO REINHARDT
1947

♩ = 280

INTRO: C7 C7 C7 C7 Bb7 Am7 C7b5

A F6 F#° Gm7 C7 F6 F#° Gm7 C7

F6 F#° Gm7 C7^{1.} F6 Ab7 Db9 F#7 |^{2.} F C7 F6

B A7b5 D7b5/Ab G7b5 C7b5/Gb

A F6 F#° Gm7 C7 F6 F#° Gm7 C7

F6 F#° Gm7 C7 F6 C7 F6

(AL CODA LAST TIME ONLY)

BARBES BROOKLYN

FROM STEPHANE WREMBEL'S 2006 CD RELEASE OF THE SAME NAME. THE NAME REFERS TO A CLUB IN BROOKLYN WHERE WREMBEL OFTEN PLAYS. ALSO THE NAME OF A METRO STOP IN PARIS CLOSE TO MONTMARTRE. SEE MORE AT [HTTP://WWW.STEPHANEWREMBEL.COM](http://www.stephanewrembel.com)

STEPHANE WREMBEL

2006

Up ♩ = 248

INTRO W/ BASS:

Chords: C C B B Bb Bb A A

CHORDS SAME RHY AS BASS RHY 1ST 8:

Chords: Cm⁶ Cm^{6/9} G^{7(b9)} Cm^{6/9} C^{7(b9)} Fm Cm^{6/9}

SHOTS ON EACH CHORD:

Chords: Gm⁹ A^{b7} G⁷ A^{b7} G Cm⁶ Gm⁹ A^{b7}

SOLOS CHANGES

- POMPE:

Chords: G^{Δ7} Cm G⁹ Fm G⁷ G⁷ Cm G⁷ G^{Δ7} G⁹ Cm G⁷

AFTER SOLOS D.S AL CODA

Chords: Gm(maj⁹) A^{b7} G^{MAJ7} G⁷ A^{b7} G⁹ G Cm⁶ Gm⁹ A^{b7} G⁷ G⁷ G^{7b9}

BAYVIEW STOMP

A TUNE WRITTEN IN 2011 AT DORE COLLER'S RESIDENCE AT BAYVIEW TERRACE, A STREET IN MILL VALLEY, CA. BY THE MEMBERS OF THE HOT CLUB OF MARIN.

HOT CLUB OF MARIN

UP SWING ♩ = 210

KIT EAKLE, DORE COLLER, & NED RIPPLE

2011

A

Bb7 **Ab7** **Bb7** **C7**

Bb7 **Ab7** **F#7** **F7** ¹**Bb6** ²**Bb6**

B

D7(b5) **C#7(b5)**

C7(b5) **F9** **B13** **F9** **B13** **B7,**

Bb7 **Ab7** **Bb7** **C7**

Bb7 **Ab7** **F#7** **F7** **Bb6**

BECAUSE

FIRST APPEARED ON "ABBEY ROAD" IN 1969. REPUTED TO HAVE BEEN WRITTEN TO THE CHORDS OF BEETHOVEN'S "MOONLIGHT SONATA," PLAYED BACKWARDS.
MANY MODERN GYPSY JAZZ GROUPS HAVE ADAPTED BEATLES SONGS IN DJANGO'S STYLE. THE HOT CLUB OF MARIN
HAS ADAPTED THIS ONE IN A HIGHLY UNLIKELY ARRANGEMENT. THE SONG'S TITLE IS THE ONLY EXPLANATION.

1ST TIME BALLAD À LA BEATLES ♩ = 102

THEN REPEAT AD LIB W/ SOLOS, 'UP SWING' ♩ = 204

JOHN LENNON
PAUL MCCARTNEY
1969

Dm7 **Em7^{b5}** **A7**
B^b7 **Dm7** **B^b7** **B^b13** **E^b** **E^b0** VIOLIN ENTERS...
Dm7 **Em7^{b5}** **A7**
B^b7 **Dm7** **B^b7** **B^b7(13)**
E^b **E^b0** **G** **A7** LAST TIME TO CODA
E^b **E^b0**

BEI MIR BIST DU SCHÖN

ORIGINALLY WRITTEN IN YIDDISH FOR MUSICAL "I WOULD IF I COULD" IN 1933. RIGHTS WERE SOLD FOR \$30 AND ANDREW SISTERS RECORDED IT IN 1937 WITH NEW LYRICS BY SAMMY CAHN, BECOMING THEIR FIRST HIT. RECORDED BY DJANGO WITH A BIG BAND AND VOCALIST LEO MARIANE IN 1938 IN BOTH FRENCH AND ENGLISH.

SHALOM SECUNDA - MUSIC

SAMMY CAHN - WORDS

1937

INTRO AD LIB:

Am Bø7 E7 Am Bø7 E7

OF ALL THE BOYS I'VE KNOWN, AND I'VE KNOWN SOME, UN-TIL I FIRST MET YOU, I WAS LONE-SOME. AND WHEN YOU SWELL, I HAVE TO AD-MIT YOU DE-SERVE EX-PRES-SIONS THAT REAL-LY FIT YOU, AND SO I'VE

Am Dm 1. F7 E7 2. F7 E7

CAME IN SIGHT, DEAR, MY HEART GREW LIGHT AND THIS OLD WORLD SEEMED NEW TO ME. YOU'RE REAL-LY THINGS THAT YOU DO TO ME. BEI

A MEDIUM SWING ♩ = 172

Am

MIR BIST DU SCHÖN. PLEASE, LET ME EX-PLAIN, BEI A - GAIN. I'LL EX-PLAIN. IT

E7 Am G7 1. F7 E7 2. Am

MIR BIST DU SCHÖN MEANS YOU ARE GRAND. BEI - I COULD SAY MEANS YOU'RE THE FAIR - EST IN THE LAND.

B Dm Am

"BEL - LA, BEL - LA, E - VEN SAY "VOON - DER - BAR," EACH LAN - GUAGE

Dm E7

ON - LY HELPS ME TELL YOU HOW GRAND YOU ARE. I'VE

A Am

TRIED TO EX - PLAIN "BEI MIR BIST DU SCHÖN." SO

E7 Am G7 F7 E7

KISS ME AND SAY YOU UN - DER - STAND.

BELLEVILLE

FIRST RECORDED BY DJANGO IN 1942. THERE ARE 6 OTHER VERSIONS, 2 IN 1945, '46, '47, AND 1950 (A SOLO VERSION). THE NAME REFERS TO A DISTRICT OF PARIS.
 THE KEY CHANGE AT THE END OF THIS ARRANGEMENT IS LOOSELY BASED ON THE FIRST RECORDING, IN WHICH THE DRUMS TAKE A 4 BAR BREAK, AND THEN THE BAND COMES IN IN "F," A NEW KEY.

DJANGO REINHARDT

1942

UP SWING ♩ = 212

A

D F^o7 Em⁷ A⁷ D F^o7 Em⁷ A⁷

D F^o7 Em⁷ A⁷ D A⁷ D

B

Gm D

F# G^o G#m⁷ F# A⁷

D F^o7 Em⁷ A⁷ D F^o7 Em⁷ A⁷

D F^o7 Em⁷ A⁷ D A⁷ ⊕ D

⊕ D.C. FOR SOLOS
 LAST X D.C. AL CODA

RHYTHM BREAK.
 MODULATE TO F

A

F Ab^o7 Gm C⁷ F Ab^o7 Gm C⁷

F Ab^o7 Gm C⁷ F C⁷ F

B

Bbm F A Bb^o Bm⁷ A C⁷

F Ab^o7 Gm C⁷ F Ab^o7 Gm C⁷

F Ab^o7 Gm C⁷ Dm Gm C⁷ F F⁷

BENEATH THE SOUTHERN CROSS

(NO OTHER LOVE HAVE I)

WRITTEN BY RICHARD RODGERS IN 1952 FOR THE THEME SONG OF TELEVISION SERIES "VICTORY AT SEA," A SHOW FEATURING TRUE STORIES ABOUT WORLD WAR II NAVAL BATTLES IN THE PACIFIC. IN 1953 RODGERS RE-USED THE TUNE FOR THE MUSICAL "JULIET AND ME," WITH WORDS BY HAMMERSTEIN, CALLING IT "NO OTHER LOVE HAVE I."


TANGO ♩ = 120

RICHARD RODGERS

1952

INTRO:

C C#7b5 C C#7b5



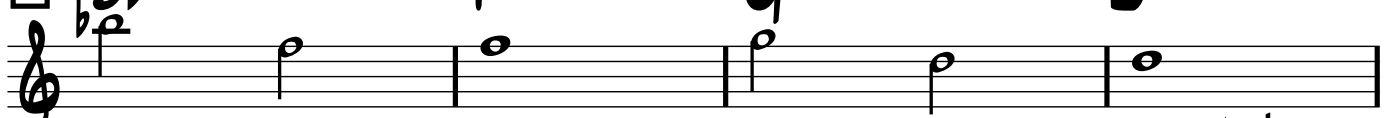
A C F C C F C B7




Dm7 D7 C#7b5 C



B Bb F7 G D7



E7 A7 D7 C#7b5



A C F C C F C B7



Dm7 D7 C#7b5 C



BEYOND THE SEA OÙ "LA MER"

WRITTEN BY PROLIFIC FRENCH SINGER/SONG WRITER, CHARLES TRÉNET IN 1943 AND RECORDED IN 1946 AS "LA MER." DJANGO RECORDED IT IN 1949. IN THE US IT BECAME A HUGE HIT FOR BOBBY DARIN WITH UNRELATED WORDS BY JACK LAWRENCE IN 1959.

MODERATO ♩ = 132

CHARLES TRÉNET

1943

INTRO: F Dm7 Gm7 C7 F Dm7 Gm7 C7

A F Dm7 Gm7 C7 F Dm7 Gm7 C7

F6 A7 Dm7 C7 F F7 Bb Am7 Gm7 C7 C#o

1. Dm7 Gm7 C7 2. Dm7 Bb7 Gm7 C7 F E7

B A F#m7 Bm7 E7 A F#m7 Bm7 E7 A6 A7 BREAK - 1 G7

C Am7 Dm7 G7 C Am7 Dm7 G7 C6 Gm7 C7

A F Dm7 Gm7 C7 F Dm7 Gm7 C7 F A7 Dm7 C7

F F7 Bb D7 Gm7 C7 F Dm7 Gm7 C7 F

REPEAT 3 X AND VAMP OUT
LAST X ONLY

BILLET DOUX

WRITTEN BY MAURICE YVAIN, A NOTED FRENCH SONG WRITER WHO WROTE AN EARLY OPERETTA STARRING MAURICE CHEVALIER (LA-HAUT) IN 1923. "BILLET DOUX" (LOOSELY TRANSLATED AS "LOVE LETTERS") WAS PUBLISHED IN 1921. IT WAS RECORDED BY DJANGO WITH QHCF IN 1937, AND LATER WITH HUBERT ROSTAING IN 1947. WRITTEN AS A FOX TROT, DJANGO'S EARLIER RECORDING PLAYS IT AS A BALLAD AND THEN BREAKS INTO DOUBLE TIME AFTER THE SECOND CHORUS. THIS TRANSCRIPTION OF THE MELODY IS FROM THE ORIGINAL FRENCH SHEET MUSIC.

MAURICE YVAIN

1921

BALLAD ♩ = 116 THEN

A UP SWING ♩ = 232

G G/B Bb° D7/A Ab° D7/A

B E7 A7

A7 D7 Db7 D7

A G G/B Bb° D7/A Ab° D7/A

D7 B7 E7 **C** Am7 Bb°

1., 3., 4. ETC.

G E7 A7 D7 G (D7)

2. DOUBLE TIME GUITAR BREAK REPLACES THE LAST 2 BARS OF 2ND CHORUS IN DJANGO'S 1937 VERSION, SWITCHING BALLAD TO UP TEMPO

G G#° D7/A Bb° Bm7 Bb7 D7

BISTRO FADA

FROM "MIDNIGHT IN PARIS"

WRITTEN AND RECORDED BY WREMBEL IN 2010. IT IS THE THEME FOR THE 2011 WOODY ALLEN MOVIE "MIDNIGHT IN PARIS."
THE NAME REFERS TO A FRENCH BISTRO IN WILLIAMSTOWN, BROOKLYN, NY.

STÉPHANE WREMBEL

2010

UP WALTZ ♩ = 190

FORM: INTRO, AABACCBA CODA

INTRO:

Em

Em/G

B7/F#

1. B7/F#

2. B7/F#

A ~~Em~~ Em

BISTRO FADA

CHORD CHART

FORM: INTRO, AABACCBA CODA

INTRO:

Em Em/G B7/F# ^{1.} B7/F# | ^{2.} B7/F#

A Em 2 3 4 5 6 B7 2 3 4 5 6 7 8 Em B7

Em 2 3 4 5 6 Am 2 3 4 Em B7 Em ^{1.} Em

^{2.} Em SEQUE TO **B** | ^{3.} Em SEQUE TO **C**

B B7 Em B7 Em B7 Em B7 Em

B7 B7 Em ^{1.} Em | ^{2.} Em

C G B7 E7 Am ^{1.} Am

D7 G F# B7

^{2.} Am C C#° G E7 A7 D7 G B7

Em Em

D.S. AL CODA

BLACK AND WHITE

RECORDED BY DJANGO AND STEPHANE AND THE QHCF IN THEIR FAMOUS JANUARY, 1938 SESSIONS IN LONDON.
THE INTRO IS MY OWN ADDITION IN PERFORMANCE WITH THE HOT CLUB OF MARIN.

DJANGO REINHARDT
1938

INTRO: SLOW - OUT OF TIME

COUNT IN - UP!

Chords: E7/B, Gm⁶/B^b, D7/A, Fm⁶/A^b, C⁶, D⁹, Dm⁷, G⁷, C⁶/⁹

FORM = ABA

A

Chords: E7/B, Gm⁶/B^b, D7/A, Fm⁶/A^b, C/G, A^b₉, C⁶, A⁷

B

Chords: Dm, A⁷, B⁷, Em, G⁷(⁹)

A

Chords: E7/B, Gm⁶/B^b, D7/A, Fm⁶/A^b, C⁶, D⁷, Dm⁷, G⁷, C⁶

BLUE DRAG

WRITTEN BY RUSSIAN-AMERICAN COMPOSER JOSEF MYROF (OR 'MYROW'). IT WAS RECORDED BY THE EARL HINES ORCHESTRA IN 1932.
DTANGO FIRST RECORDED IT IN 1935.

JOSEF MYROW
1932

♩ = 102

INTRO BASS ONLY...

ADD GUITARS:

Dm A7 Gm7 A7 Dm Am7 Gm7 A7

Bass line for the first system, starting with a double bar line and a repeat sign. The notes are: F2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, 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G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, 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C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, 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G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, 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BLUE SKIES

THIS IRVING BERLIN STANDARD WAS INTRODUCED IN THE 1926 MUSICAL, "BETSY" FEATURING BELLE BAKER, AND WAS A HIT FOR THE "KNICKERBOCKERS" IN 1927. DJANGO RECORDED TWICE, ONCE IN 1940 AND AGAIN IN ROME WITH GRAPPELLI IN 1949. A CODA IS ADDED HERE AS AN HOMAGE TO THELONIOUS MONK'S TUNE BASED ON THIS ONE, "IN WALKED BUD."

IRVING BERLIN -

WORDS AND MUSIC

1926

MED. SWING ♩ = 172

A Am Am/G# Am7/G Am7/F#

CΔ7 A7 ^{1.} Dm7 G7 C6 Bø7 E7(b9) || ^{2.} Dm7 G7 C6

B CΔ7 Fm7 C6 Fm6 C6 G7 C6

CΔ7 Fm7 C6 Fm6 C6 Bø7 E7(b9)

A Am Am/G# Am7/G Am7/F#

CΔ7 A7(b9) Dm7 G7

TO CODA LAST TIME ONLY!

D.C. TO SOLOS ON CHANGES

Coda Cm6

PIZZ.
VIOLIN AND BASS ONLY (COULD BE INTRO AS WELL)

ARCO

BLUES EN MINEUR

FIRST RECORDED IN 1940. DJANGO RE-RECORDED IT MANY TIMES IN DIFFERENT SETTINGS AND WITH IMPROV EVEN IN THE HEAD. THIS VERSION BASED ON 1949.
ROME RECORDING WITH STEPHANE. VERSIONS WERE ALSO RECORDED IN 1942 WITH PIANO ACCOMPANIMENT (DJANGO PLAYS GUITAR AND VIOLIN!)
AND WITH LEVEQUE ON CLARINET IN 1947.

DJANGO REINHARDT

1942

♩ = 200

INTRO:

Gm Eb7/Bb D7/A Gm Eb7/Bb D7/A

Musical notation for the intro, consisting of two measures. The first measure contains a Gm chord and the second measure contains an Eb7/Bb chord. The melody is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody consists of eighth and quarter notes.

TUNE STARTS

12 BAR:

Musical notation for the 12-bar blues tune, consisting of 12 measures. The key signature is two flats (Bb and Eb) and the time signature is 4/4. The melody is written in treble clef. The chords are: Gm (measures 1-4), Cm6/G (measures 5-8), D7 (measures 9-10), Eb7/Bb (measure 11), and D7 (measure 12). The melody features various rhythmic patterns, including triplets and slurs. The final measure ends with a double bar line.

BLUES FOR HAITI

WRITTEN BY DORE COLLER, GUITARIST WITH THE HOT CLUB OF MARIN, SHORTLY AFTER THE 2010 HAITIAN EARTHQUAKE DISASTER.

LATIN FEEL ♩ = 152

FORM = AAB

VAMP ON CHANGES UNTIL CUE

DORE COLLER

2010

Em F7 B7 Em F7 B7

A Em B7 Em G7

Am7 1. B7 Em B7

2. D9 G G7

B C F7 G Em G

G7 C F7 B7 Em F7 B7

BLUES FOR IKE

THE LAST RECORDED ORIGINAL THEME BY DJANGO. RECORDED ON ELECTRIC GUITAR ON BEHALF OF NORMAN GRANZ ON THE JAZZ AT THE PHILHARMONIC TOUR IN PARIS, MARCH 10, 1953, SHORTLY AFTER THE ELECTION OF IKE EISENHOWER AS PRESIDENT IN THE US. ALSO THE ONLY TUNE EVER ISSUED BY DJANGO AS A 25 CM RECORD - WHAT WE, IN NORTH AMERICA, CALLED A "45."

BLUES SWING ♩ = 120
(FIRST X
VLN PIZZ.)

DJANGO REINHARDT
1953

The main musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music. The first system has four measures with chords Bb6, Eb9, Bb, and Bb7. The second system has four measures with chords Eb9, Eb9, Bb6, Cm7, Dm7, and G7b9. The third system has four measures with chords Cm7, F9, and a section marked 'LAST TIME ONLY' with a repeat sign. The fourth system has two measures with first and second endings. The first ending has chords Bb, Cm7, C#o, Bb6/D, and F9. The second ending has chords Bb, Cm7, C#o, and Bb6. Below the second ending, there are sixteenth-note patterns with fingerings: 2 3 1 3 2 3 1.

SOLO CHANGES

The solo changes section provides chord progressions for improvisation. It is written in 4/4 time with a key signature of two flats. The first line shows four measures with chords Bb6, Eb9, Bb, and Bb7. The second line shows four measures with chords Eb9, Eb9, Bb6, Cm7, Dm7, and G7b9. The third line shows first and second endings: 1. Cm7 | F9 | Bb Cm7 C#o | Bb6/D F9 Bb :|| 2. Cm7 C#o | Bb6 ||

BLUESETTE

A STANDARD BY THE UBIQUITOUS, DJANGO INSPIRED, FELLOW BELGIAN HARMONICA PLAYER, GUITARIST, AND WHISTLER, THIELEMANS.
IT HAS BEEN COVERED BY GYPSY JAZZ GROUPS FROM THE FERRÉ BROTHERS TO THE ROSENBERG TRIO AND BEYOND.
THIELEMANS FIRST RECORDED IT IN 1962.

TOOTS THIELEMANS
1962

WALTZ TIME ♩ = 172

B \flat Δ 7 **A \emptyset 7** **D7** **B \flat Δ 7** **A \emptyset 7** **D7**

B \flat Δ 7 **A \emptyset 7** **D7**

Gm7 **C7** **Fm7** **B \flat 7**

E \flat Δ 7 **E \flat m7** **A \flat 7**

D \flat Δ 7 **D \flat m7** **G \flat 7**

B7 **C \emptyset 7** **F7** ^{1.} **Dm7** **D \flat 7** **Cm7** **F7**

^{2.} **Dm7** **D \flat 7** **Cm7** **F7** **B \flat MAJ7**

BODY AND SOUL

WRITTEN IN LONDON FOR GERTRUDE LAWRENCE. "BODY AND SOUL" WAS POPULARIZED BY PAUL WHITEMAN IN HIS 1930 RECORDING AND WAS A PART OF THE S'WAY REVUE "THREE'S A CROWD" THAT SAME YEAR. A HUGE POPULAR TUNE, RECORDED BY VIRTUALLY EVERY JAZZ ARTIST. JAZZSTANDARDS.COM (A SOURCE FOR THESE NOTES) RATES IT AS THE #1 JAZZ STANDARD. COLEMAN HAWKINS' 1939 RECORDING OF THE TUNE IS OFTEN CONSIDERED TO MARK THE BEGINNING OF MODERN JAZZ. DJANGO RECORDED IT ONCE W/ STÉPHANE AND QHCF IN 1937 (IN "E FLAT" HENCE THIS TRANSCRIPTION OF GRAPPELLI'S HEAD, RATHER THAN THE ORIGINAL "D FLAT"), AGAIN IN 1938 IN "C" WITH LARRY ADLER ON HARMONICA (1) & STÉPHANE ON PIANO.

BALLAD ♩ = 86

JOHNNY GREEN

1930

A Fm7 C7 Fm7 Bb7 Eb Ab7 Gm7 Gb^o7

Fm7 D^o7 G7 Cm7 Bb7₃ 1. Eb6 C7 || 2. Eb6 B7

B E^Δ7 Gbm7 E^Δ7 Am⁶ Abm7 B7 E^Δ7

Em7 A7 Gbm7 F^o7 Em7 A7 D7 Db7 C7

A Fm7 C7 Fm7 Bb7 Eb Ab7 Gm7 Gb^o7

Fm7 D^o7 G7 Cm7 Bb7₃ Eb6 (C7)

BOSSA DORADO

FIRST INTRODUCED ON DORADO SCHMITT AND CLAUDIO FAVARI'S 2ND CD, "NOTRE HISTOIRE," IN 1986 THIS TUNE HAS BECOME A GYPSY JAZZ CLASSIC. DORADO SCHMITT FIRST CAME TO PUBLIC NOTICE DOING THE SOUND TRACK FOR THE FILM ON THE HISTORY OF THE GYPSY OR NOMADIC ROM PEOPLE "LATCHO DROM."

DORADO SCHMITT PLAYS THIS IN EM, BUT EVERYONE ELSE SEEMS TO USE DM.

DORADO SCHMITT

♩ = 184

1986

1. 2.

A Dm7 E7b9

Em7b5 A7b9 A7#5

A Dm7 E7b9

Em7b5 A7b9 Dm7 A7#5

B D7 Gm7

E7b9 A7

A Dm7 E7b9

Em7b5 A7b9 Dm7 Eø7 A7

BRIC-À-BRAC

THIS TUNE IS BY DJANGO'S BROTHER, JOSEPH, OFTEN CALLED "NIN-NIN" REINHARDT. ORIGINALLY RECORDED IN 1956 OR 57, IT APPEARS ON A MORE RECENT REISSUE CD CALLED "JOSEPH REINHARDT JOUE DJANGO." THE TUNE HAS ALSO BEEN RECORDED BY DUTCH GYPSY JAZZ ENSEMBLE, "PIGALLE 44" ON A CD ALSO TITLED "BRIC-À-BRAC."

UP SWING ♩ = 208

JOSEPH REINHARDT
c. 1956?

A

Ab **G**

B

Am7 **A°** **D7**

A

Ab **G**

D.C. FOR SOLO
LAST HEAD "AL CODA"

BRICKTOP

"BRICKTOP" WAS THE NICKNAME OF THE RED-HAIRED BLACK SINGER AND MANAGERESS OF A POPULAR MONTMARTRE NIGHTSPOT, ADA SMITH. DJANGO RECORDED THIS TUNE FIRST IN JUNE, 1937, THEN AGAIN IN NOVEMBER. MORE THAN 10 YEARS LATER IT WAS RECORDED TWICE MORE, FIRST IN 1948 AND FINALLY IN THE FAMOUS ROME SESSIONS IN 1949.

STÉPHANE GRAPPELLI

DJANGO REINHARDT

1937

Up ♩ = 200

INTRO:

A/C# C° G/B A/C# C° G/B

A/C# C° G/B Bb° F/A Ab7 G6/9

VIOLIN ABOVE (PIZZ)

GUITAR BELOW

A A/C# C° G/B A/C# C° G/B

A/C# C° G/B Bb° F/A Ab7 G6/9

SWITCH: GUITAR ABOVE

VIOLIN BELOW (PIZZ)

B A/C# C° G/B A/C# C° G/B

A/C# C° G/B Bb° F/A Ab7 G6/9

BRIGHT MISSISSIPPI

THELONIOUS MONK RECORDED THIS TUNE, BASED ON "SWEET GEORGIA BROWN," FIRST ON HIS SEMINAL ALBUM "MONK'S DREAM" ISSUED IN 1963. WE INCLUDE IT HERE AS A WONDERFUL VARIATION ON THAT GYPSY JAZZ CLASSIC. LISTEN TO ALLEN TOUSSAINT'S VERSION ON HIS 2009 CD OF THE SAME NAME FOR AN EXAMPLE OF THE BREADTH OF POSSIBILITIES OF THIS MONK TUNE. LIKE "SWEET GEORGIA," ORIGINALLY WRITTEN IN A FLAT.

MEDIUM UP ♩ = 182

THELONIOUS MONK
1963

The musical score for "Bright Mississippi" is presented in ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "MEDIUM UP" with a quarter note equal to 182 beats per minute. The score includes various chord annotations: E7, A7, D7, Gmaj7, F#07, B7, Em7, Bb7(b9), Am7, D7, G6, and G6/9. The music features a mix of eighth and quarter notes, with some rests and a final double bar line. A circled cross symbol is placed above the first staff and below the eighth staff.

C'EST SI BON

WRITTEN BY BETTI IN 1947 AND ORIGINALLY RECORDED BY ANGELE DURAND IN FRENCH AND GERMAN. A MINOR HIT IN THE U.S. FOR JOHNNY DESMOND IN 1949. THE SONG WAS POPULARIZED IN ENGLISH BY EARTHA KITT IN 1953 AND BECAME HER SIGNATURE TUNE. LOUIS ARMSTRONG AND YVES MONTAND ALSO RECORDED IT. BIRELI LAURENE'S RECORDING, AMONG OTHERS, HAS HELPED MAKE IT A STANDARD IN THE GYPSY JAZZ WORLD.

HENRI BETTI - MUSIC

ANDRE HORNEZ - FRENCH LYRICS

1947

SWING ♩ = 180

2ND x 8VA

C# Cm7 Bm7(♯5) Bb13 Am7 AbΔ7 GΔ7^{1.} NC. ^{2.} NC. Bm7 Bb7

A Am7 D7 G Bm7 E7

DE PAR - TIR - N'IM - PORTE OU. BRAS DES - SUS BRAS DES - SOUS.
DE SE DIRE - DES MOTS DOUX. DE PE - TIT RIEN DU TOUT.

1. Am7 D7 **2.** GΔ7 GΔ7 Bm7 Bbm7 D7 G Fm7 Bb7

EN CHAN - TANT DES CHAN SONS. C'EST SI BON. MAIS QUI EN DI SENT LONG. EN VOYANT

B EbΔ7 G7 Ab6 Bb7 EbΔ7 EbΔ7

NOT - RE MI - NE RA - VIE LES PA - SSANTS

Em7 A7 Am7 D7 Bm7 Bbm7

DANS LA RUE. NOUS EN - VI - ENT. C'EST SI BON.

A Am7 D7 GΔ7 Am7 Bm7 Bbm7

DE QUET - TER DANS SES YEUX. UN ES - POIR MER - VEIL - LEUX.

Am7 D7 D7/C Bb7 E7

QUI DONNE LE FRIS - SON. C'EST SI

C Am7 Cm6 G6 Bm7 Em7

SON CES PE - TIT'S SEN - SA - TIONS CA VAUT MIEUX QU'UN MIL -

A♭7 Am7 D7 G6 (Am7 Bm7 Bb7)

LION. C'EST TELL' - MENT. TELL' - MENT SON.

CARAVAN

BARNEY BIGARD AND HIS JAZZOPATERS INTRODUCED "CARAVAN" IN 1936. HITTING #4 ON "THE CHARTS" IN 1937. A MONTH LATER ELLINGTON ISSUED HIS RECORDING. WHILE DJANGO NEVER RECORDED IT, THE ASSOCIATION OF GYPSIES AND CARAVANS HAVE MADE IT A POULAR GYPSY JAZZ JAM TUNE.

BRIGHT LATIN ♩ = 180

DUKE ELLINGTON

JUAN TIZOL

1936

A

CAVALERIE

DJANGO RECORDED THIS TUNE TWICE. FIRST IN 1937 WITH STÉPHANE IN A RECORDING THAT WAS NEVER ISSUED, AND AGAIN IN 1943 - THE ONLY CURRENTLY AVAILABLE RECORDING. IT WAS RECORDED WITH THE CLARINET DUO OF GERARD LEVÉQUE AND ANDRÉ LLUIS. THE TUNE IS REMINESCENT OF JUAN TIZOL'S COMPOSITION, "CARAVAN," WHICH WAS FIRST RECORDED WITH DUKE ELLINGTON AND BARNEY BIGARD IN 1936.

DJANGO REINHARDT

1937

MEDIUM-UP SWING ♩ = 185

INTRO:

C⁹

D^b9 C⁹

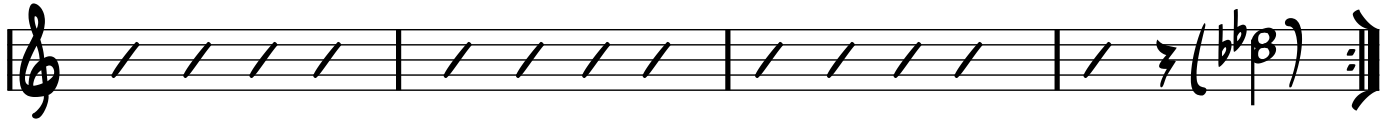
D^b9



C⁹

D^b9 C

D^b9

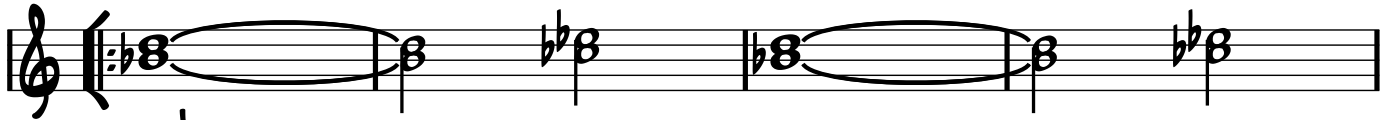


A C⁹

D^b9

C⁹

D^b9



C⁹ 1.

D^b9 C

D^b9

2. C⁹ D^b9 C

G^b9

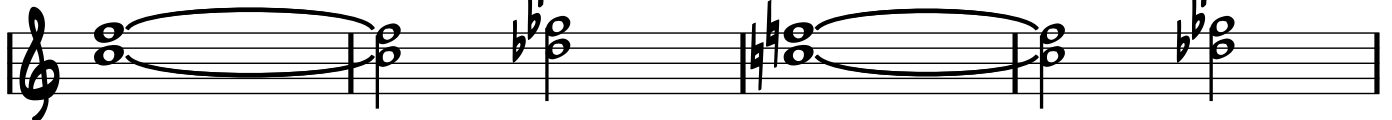


B F⁹

G^b9

F⁹

G^b9



F⁹

A^b9

G⁹

G^b9

F⁹

E⁹

E^b9

D^b9



D.S. AL CODA EVERY X

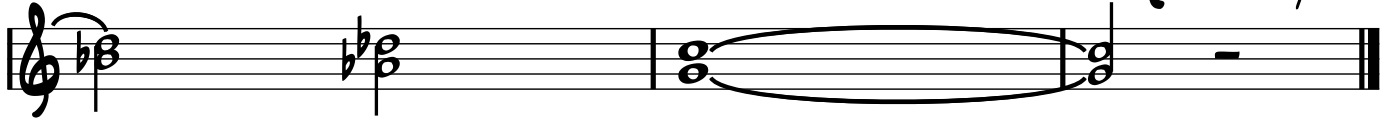
♩

C⁹

D^b9

C

(D^b9)



CHARLESTON

INTRODUCED IN THE BROADWAY SHOW, "RUNNIN' WILD," IN 1923, THIS TUNE BY THE GREAT STRIDE PIANIST, JAMES P. JOHNSON, USHERED IN THE ROARING TWENTIES. DJANGO AND STEPHANE RECORDED IT ONCE IN THE CLASSIC 1937 ERA. THE INTRO AND HEAD HERE IS BASED ON THAT RECORDING.

INTRO: VIOLIN Up Swing ♩ = 202

JAMES P. JOHNSON

1920

GUITAR

GUITAR: Bb F7 Db F7 Bb F7 VIOLIN: Bb (START POMPE)

A

Bb D7 G7 C7 F7 Bb/D Db Cm7 F7

A

Bb D7 G7 Dm A7 Dm F7

B

Bb7 Eb Bb7 Eb F7

A

Bb D7 G7 C7 F7 Bb Bb Db Cm7 F7

CHEROKEE

ORIGINALLY A PART OF AN "INDIAN SUITE" WRITTEN BY BRITISH BAND LEADER, RAY NOBLE. IT WAS PICKED UP BY CHARLIE BARNET AND HIS ORCHESTRA REACHING #15 ON THE CHARTS IN 1939. BUT IT REALLY TOOK CHARLIE PARKER TO ESTABLISH IT AS A JAZZ STANDARD. PARKER WROTE "KO-KO" TO THE CHANGES FOR THE TUNE. WHILE DTANGO NEVER RECORDED IT, STEPHANE DID LATER, AND IT HAS BEEN RECORDED BY MANY MODERN "GYPSY JAZZ" GROUPS.

FAST SWING ♩ = 260

RAY NOBLE
1938

A Bb^6 $Fm7$ Bb^7 $Eb^{\Delta 7}$ Ab^9

Bb^6 C^9 $Cm7$ $G7(b9)$ $Cm7$ $F7\#5$

1. $Cm7$ $F7$ Bb^6

2. $Cm7$ $F7$ Bb^6

B $C\#m7$ $F\#7$ $B^{\Delta 7}$ $Bm7$ $E7$ $A^{\Delta 7}$

$Am7$ $D7$ $G^{\Delta 7}$ $Gm7$ $C7$ $Cm7$ $F7\#5$

A Bb^6 $Fm7$ Bb^7 $Eb^{\Delta 7}$ Ab^9

Bb^6 C^9 $Cm7$ $F7\#5$ Bb^6 $(Cm7 F7)$

CHICAGO

WRITTEN BY FRED FISHER, A GERMAN IMMIGRANT TO THE U.S. IN 1922. FISHER ALSO WROTE THE FATS WALER HIT "YOUR FEETS TOO BIG," AMONG OTHERS. "CHICAGO" WAS FEATURED IN A GINGER ROGERS/FRED ASTAIRE MOVIE, "THE STORY OF VERNON AND IRENE CASTLE," IN 1939, AND THE FRANK SINATRA MOVIE "JOKERS ARE WILD." DJANGO FIRST RECORDED IT IN APRIL 1937.

FRED FISHER - 1922

EASY SWING ♩ = 170 F

F#° Gm7 C7 Gm7 C7

CHI - CA - GO. CHI - CA - GO. THAT TOD-DL - IN' TOWN. THAT TOD-DL - IN' TOWN. CHI - STATE STREET. THAT GREAT STREET. I JUST WAN - NA SAY. I JUST WAN - NA SAY. THEY

CA - GO. CHI - CA - GO. I'LL SHOW YOU A - ROUND. I LOVE IT. DO THINGS. THEY

BET YOUR BOT - TOM DOL - LAR YOU'LL LOSE THE BLUES. IN CHI - CA - GO. CHI - CA - GO. THE

FOLKS WHO VI - SIT ALL. WAN - NA SET - TLE DOWN. ON

DON'T DO ON BROAD - WAY. YOU'LL

HAVE THE TIME. THE TIME OF. YOUR LIFE. BRING ALL YOUR FRIENDS. ALL YOUR KIDS. AND YOUR WIFE TO CHI -

CA - GO. CHI - CA - GO. MY HOME - TOWN.

CHINA BOY

Up ♩ = 232

INTRODUCED BY HENRY E. MURTAGH IN VAUDEVILLE. RECORDED BY PAUL WHITEMAN IN 1929.
STÉPHANE AND DJANGO RECORDED IT UNDER THE NAME OF "STÉPHANE GRAPPELLI AND HIS HOT FOUR" IN 1955.

DICK WINFREY

PHIL BOUTELJE - 1922

A

F F F

A1

G7 G7

Bbm Bbm F Eb7

B

Ab Eb7 Ab

Ab Eb7 Ab C7

A2

F F

F C7 F

CHINATOWN, MY CHINATOWN

JEROME AND SCHWARTZ WERE A SONWRITING TEAM FROM 1901 TO 1913. THEIR 1910 HIT "CHINATOWN, MY CHINATOWN" HAS BEEN THEIR MOST ENDURING TUNE. DJANGO AND STEPHANE RECORDED IT TWICE WITHIN A FEW MONTHS OF EACH OTHER IN 1935. THE MELODY HERECOMBINES THE 2 VERSIONS BY GRAPPELLI. HE PLAYS IT 8VA. BOTH VERSIONS ARE IN D, BUT MOST GYPSY JAZZERS SEEM TO PLAY IT IN C.

Up ♩ = 278

WILLIAM JEROME - WORDS

JEAN SCHWARTZ - MUSIC

1910

A C⁶ G⁷ C⁶

B G⁷ E⁷ Am

A C⁶ G⁷ C⁶

C F Ebm C⁶ Gm⁶ A⁷

CLAIR DE LUNE

WRITTEN BY THE FRENCH-HUNGARIAN FILM COMPOSER, JOSEPH KOSMA, WHO ALSO WROTE "AUTUMN LEAVES" AND THE MUSIC FOR FRENCH FILM CLASSICS, "CHILDREN OF PARADISE" AND "LA GRANDE ILLUSION" AMONG OTHERS. RECORDED BY DJANGO IN 1947 WITH HUBERT ROSTAING ON CLARINET IN E FLAT. ROBIN NOLAN TEACHES IT IN D.

JOSEPH KOSMA

BALLAD ♩ = 86

Ebm7 Eb7 Abm⁶ Abm7 Db7 Gb G^{o7}

Abm⁶ Bb7 Ebm Bb Cb7 Bb7

Ebm7 Eb7 Abm⁶ Abm7 Db7 Gb G^{o7}

Abm⁶ Bb7 Ebm Cm7^{b5}/Eb Cb7₃ Bb7 Ebm (Bb7)

CLOPIN CLOPANT

"CLOPIN CLOPANT" IN FRENCH MEANS, COLLOQUIALLY, TO DRAG YOUR FEET, OR PLOD, OR MOPE ALONG. THE COMPOSER, BRUNO COQUATRIX, WAS OWNER OF THE MUSIC HALL "PARIS OLYMPIA," BRINGING UP AND COMING STARS TO PARIS. BUT HE WAS FIRST KNOWN AS A SONG WRITER. THIS TUNE WAS FIRST RECORDED BY HENRI SALVADOR, A DJANGO INSPIRED GUITARIST, TURNED SINGER IN 1947. DJANGO AND STÉPHANE RECORDED IT IN 1949, AS DID JEAN SABLON IN 1950. THE SINGER OFTEN CREDITED WITH INTRODUCING DJANGO TO PARISIAN SOCIETY.

PIERRE DUDAN - LYRICS
BRUNO COQUATRIX - MUSIC
1947

BALLAD ♩ = 108

ET JE M'EN VAIS CLOP - IN CLO - PANT_ DANS LE SO - LEIL ET DANS LE VENT, DE TEMPS EN
VAIS CLO - PIN CLO - PANT_ EN PRO ME - NANT MON CŒUR D'EN - FANT_ COMME S'EN VOLE

TEMPS LE CŒUR CHAN - CELLE Y A DES SOU - V'NIRS QUI S'A MON
UNE HI - RON - DE - LLE... LA VIE S'EN FU - IT À TI - RE -

1. CEL - LENT... ET JE M'EN D'AI - LE ÇA FAIT SI MAL AU CŒUR D'EN FANT

QUI S'EN VA SEUL, CLOP - IN CLOP - ANT_

COMES LOVE

COMES LOVE WAS WRITTEN IN 1938 AND RECORDED BY CLARINETIST, ARTIE SHAW WITH VOCALIST HELEN FORREST. BENNY GOODMAN RECORDED IT THE NEXT YEAR. BILLIE HOLIDAY ALSO DID A DEFINITIVE VERSION. IN 1957 ELLA FITZGERALD RECORDED IT WITH LOUIS ARMSTRONG. MORE RECENT VERSIONS INCLUDE RECORDINGS BY DIANA KRALL AND NORA JONES, AND GYPSY JAZZ GROUPS, "THE HOT CLUB OF SWEDEN" AND SAN FRANCISCO'S "GAUCHO."

LEW BROWN, SAM STEPT, &
CHARLIE TOBIAS
1938

MED. SWING ♩ = 120

A

COME A RAIN-STORM. PUT YOUR RUB-BERS ON YOUR FEET. COMES A SNOW-STORM. YOU CAN GET A LIT-TLE HEAT. COMES
FI - RE THEN YOU KNOW JUST WHAT TO DO. BLOW A TI - RE YOU CAN BUY AN-OTH-ER SHOE. COMES
THE HEAT WAVE. YOU CAN HUR - RY TO THE SHORE. COMES A SUM - MONS YOU CAN HIDE BE-HIND THE DOOR. COMES
MEAS - LES. YOU CAN QUAR - AN - TINE THE ROOM. COMES A MOUS - IE. YOU CAN CHASE IT WITH A BROOM. COMES

LOVE. _____ NOTH - ING CAN BE DONE. _____ COMES A

B

DON'T TRY _____ HI - DIN' 'CAUSE THERE IS - N'T A - NY USE. _____
THAT'S ALL _____ BRO - THER. _____ IF YOU'VE EV - ER SEEN IN LOVE. _____

YOU'LL START _____ SLID - IN' _____ WHEN YOUR HEART - TURNS ON _____ THE JUICE! _____
YOU'LL KNOW _____ BRO - THER _____ WHAT IT IS _____ I'M SPEAK - ING OF. _____ COMES A

A

HEAD - ACHЕ YOU CAN LOSE IT IN A DAY. COMES A TOOTH - ACHЕ. SEE YOUR DEN - TIST RIGHT A - WAY.
NIGHT - MARE. YOU CAN AL - WAYS STAY A - WAKE. COMES DE - PRES - SION. YOU CAN GET AN - O - THER BREAK. COMES LOVE. _____

_____ NOTH - ING CAN BE DONE! _____ COMES A

LAST TIME
AL CODA

DIM. EACH TIME... _____ FF

COQUETTE

FIRST RECORDED BY GUY LOMBARDO AND HIS ROYAL CANADIANS IN 1928. MANY HAVE COVERED IT, INCLUDING FATS DOMINO WHO RECORDED IT IN 1958. PAUL MCCARTNEY MADE A DOMINO-INSPIRED VERSION IN 1999. DTANGO RECORDED IT IN 1946.

MEDIUM-UP SWING ♩ = 180

JOHNNY GREEN & CARMEN LOMBARDO

1928

A D^6 Em^7 A^7

Em^7 A^7 $F\#m^7$ B^7 Em^7 A^7

A D^6 Em^7 A^7

Em^7 A^7 D^6

B Am^7 D^7 $G\Delta^7$ Am^7 Bb° G

Bm^7 E^7 Em^7 A^7

A D^6 Em^7 A^7

Em^7 A^7 D (A^7b9)

CORCOVADO - (QUIET NIGHTS)

CORCOVADO MEANS "HUNCHBACK" IN PORTUGUESE AND REFERS TO THE PEAK DOMONATING THE RIO DE JANEIRO LANDSCAPE. MILES DAVIS RECORDED IT AS "QUIET NIGHTS" IN 1962 IN AN ALBUM OF THE SAME NAME. IT BECAME A CHART HIT FOR ANDY WILLIAMS. "QUIET NIGHTS," WITH ENGLISH WORDS BY GENE LEES. ANTONIO CARLOS JOBIM 1962

INTRO: OUT OF TIME . . . CUE CHANGES

OPTIONAL VAMP BETWEEN SOLOS SOLOIST SIGNAL IN CHANGES...

CRAZY RHYTHM

WRITTEN FOR THE 8'WAY. "HERE'S HOW." THE TITLE OF THE SONG HAS BEEN TAKEN BY JAZZ GROUPS, NIGHT CLUBS, RECORD ALBUMS AND BOOKS EVER SINCE. THE TUNE WAS FEATURED IN THE 1950 FILM "TEA FOR TWO" (IRVING CEASAR ALSO WROTE THE LYRICS TO THAT TUNE) STARRING DORIS DAY. DJANGO RECORDED IT FIRST IN 1935 WITH ALIX COMBELLE ON SAX AND STEPHANE ON PIANO. AGAIN IN 1937 WITH COLEMAN HAWKINS AND BENNY CARTER. IN 1947 WITH STEPHANE AND THE QHCF. AND FINALLY IN 1953 WITH HUBERT FOL ON SAX.

IRVING CEASAR - WORDS
 JOSEPH MEYER, AND
 ROGER W. KAHN - MUSIC
 1928

UP SWING ♩ = 220

A

F F Ab^o7

Gm7 C7 F D7 ^{1.} Gm7 C7 ^{2.} F

B

Cm7 F7 Bb

Bbm⁶ A7 D7 G7 C7

A

F F Ab^o7

Gm7 C7 F (D7 Gm7 C7)

CRÉPUSCULE

"CRÉPUSCULE" REFERS TO THE ATMOSPHERE AROUND EITHER THE RISING AND/OR SETTING OF THE SUN. THERE IS A TRADITION IN FRANCE OF MUSICAL "CRÉPUSCULES." FRENCH CLASSICAL COMPOSER, MASSENET, WROTE A FAMOUS ONE. WHILE THE TUNE HERE IS SLOW, IT SWINGS HARD. DJANGO RECORDED IT TWICE: ONCE IN 1941, AND AGAIN IN 1947, BOTH TIMES WITH HUBERT ROSTAING ON CLARINET..

DJANGO REINHARDT

1941

INTRO-OUTRO AD LIB. : PLAY CHORDS ONCE ONLY AND LET RING....

Introductory musical notation in 4/4 time, featuring chords **F** and **Fm⁶**. The tempo is marked **BLUESY SWING FEEL** with a metronome setting of **♩ = 102**. The key signature has one flat (Bb).

Section **A** musical notation. Chords include **F**, **F7**, **Bb**, **Bbm**, **F₃**, and **C7**. It includes a first ending with a **BREAK** and a second ending with a **C#7** chord.

Section **B** musical notation. Chords include **F#**, **G#m**, **F#**, **G#m**, **F#**, **G#m**, **F#**, **C#7**, **F#**, **G#m⁶**, **F#**, **C#7**, **F#**, and **C7**. It includes a **BREAK** section.

Section **A** musical notation. Chords include **F**, **Bb**, **Bbm**, **F7**, **F₃**, and **C7**. The section concludes with the instruction **D.S. FOR SOLOS' LAST X D.C. AL CODA**.

Final musical notation section. Chords include **C7**, **C⁹**, **C7**, **F**, and **C⁹**. The piece ends with a double bar line.

DANCE ME TO THE END OF LOVE

THIS SONG BY ONE OF OUR GREATEST POETS. HE REPORTS THAT HE WAS INSPIRED TO WRITE THIS SONG BY READING THAT A STRING QUARTET WAS OFTEN HIRED TO PLAY IN THE NAZI DEATH CAMPS AS DETAINEES WERE HERDED INTO THE GAS CHAMBERS. THE SONG FIRST APPEARED ON COHEN'S 1984 ALBUM "VARIOUS POSITIONS." IT WAS COVERED IN A GYPSY JAZZ-INFLUENCED STYLE BY MADELEINE PEYROUX ON HER 2004 RELEASE " CARELESS LOVE," FROM WHICH THIS ARRANGEMENT IS DERIVED.

LEONARD COHEN
1984

SLOW SWING ♩ = 136

GUITARS ENTER:

ETC...

Bbm7 Fm7 Bbm7 Fm7

DANCE ME TO YOUR BEAUTY WITH A BURNING_ VIOLIN_ DANCE ME THROUGH THE PANIC 'TIL I'M GATHERED_ SAFELY IN.

Bbm7 Fm7 C7/G

LIFT ME LIKE AN OLIVE BRANCH AND SE MY HOMEWARD_ DOVE_ DANCE ME TO THE

Fm7 C7/G Fm7

END OF LOVE_ DANCE ME TO THE END OF LOVE.

Bbm7 Fm7 Bbm7 Fm7

LET ME SEE YOUR BEAUTY WHEN THE WITNESSES ARE GONE. LET ME FEEL YOU MOVING LIKE THEY DO IN BABYLON.

Bbm7 Fm7 C7/G

SHOW ME SLOWLY WHAT I ONLY KNOW THE LIMITS_ OF_ DANCE ME TO THE

Fm7 C7/G Fm7

END OF LOVE_ DANCE ME TO THE END OF LOVE.

LAST TIME TAG LAST 4 BARS OVER BASS LINE BELOW (LAST TIME)

DANSE NORVEGIENNE

THIS EXCERPT FROM EDVARD GRIEG'S NORWEGIAN DANCE No. 2 WAS RECORDED TWICE BY DJANGO. BOTH TIMES WITH CLARINET (ONCE WITH HUBERT ROSTAING IN PARIS IN 1947 AND ONCE WITH ANDRÉ EKMAN IN ROME IN 1950). THE INTRO AND CODA WERE DERIVED FROM BOTH RECORDINGS.

BALLAD ♩ = 98

EDVARD GRIEG
1880

INTRO:

D Gm⁶ Em⁷ A⁷

D Gm⁶ D Gm⁶ D Bm⁷ Em⁷ A⁷

(E^b)
Am⁶ B⁷ Em⁷ A⁷ (E^b)
Am⁶ B⁷ Em⁷ A⁷

(E^b)
Am⁶ D⁷ G Gm D Bm⁷ Em⁷ A⁷ D A⁷

TO OUTRO LAST X ONLY

OUTRO:

D Gm⁶ Em⁷ A⁷ Dmaj⁹

OUTRO OUT OF TIME...

LAST X ONLY

DAPHNE

FIRST RECORDED IN 1937, BUT RECORDED AT LEAST 8 TIMES IN TOTAL. THIS THEME IS ONE OF THE QHCF SIGNATURE TUNES AND IS BASED ON THE SECONDARY HARMONICS ON THE VIOLIN'S D AND A STRINGS SET AGAINST "RHYTHM CHANGES" (I.E. THE CHORDS FOR "I GOT RHYTHM," BUT IN THE KEY OF D, RATHER THAN F OR B FLAT). IT WAS RECORDED BY DTANGO IN 1937, 3 TIMES IN '38, TWICE IN '40, THEN AGAIN IN 1947 AND AT THE ROME SESSIONS IN 1949.

MEDIUM SWING

DTANGO REINHARDT
STÉPHANE GRAPPELLI

1937

INTRO:

D/A D7 G⁶ G[#]° D^b A7 D A7

[A] D/A Bm Em/B A7 D/A Bm Em/B A7

D D7 G Bb7/Ab D A7 1. D A7 2. D Bb7

[B] Eb/Bb Cm Fm/C Bb7 Eb/Bb Cm Fm/C Bb7

Eb/Bb Cm Fm/C Bb7 Eb/Bb A7

[A] D/A Bm Em/B A7 D/A Bm Em/B A7

D D7 G Bb7/Ab D D D

D.S. FOR SOLOS

LAST X AL CODA

DARK EYES

THIS SONG IS OFTEN MISTAKENLY LABELLED A TRADITIONAL GYPSY SONG. THE MELODY IS BY LITTLE-KNOWN CLASSICAL COMPOSER, FLORIAN HERMANN, IN A PIECE HE CALLED "VALSE HOMMAGE." THE WORDS OF 19TH CENTURY UKRAINIAN POET YEVHEN HREINKA WERE ADDED WHEN IT WAS PUBLISHED AS A ROMANCE IN 1884. THE GREAT RUSSIAN BASS, FEODOR CHALIAPIN, POPULARIZED IT IN HIS OWN ADAPTATION IN THE EARLY 20TH CENTURY. IT WAS RECORDED IN RUSSIAN BY AL TOLSON IN THE MOVIE "WONDER BAR," IN 1934. DJANGO RECORDED IT UNDER THE FRENCH TITLE "LES YEUX NOIRS" TWICE IN 1940 AND AGAIN IN 1947.

FLORIAN HERMANN - MUSIC

1884

RUBATO ♩ = 50

À LA TANGO VALSE...

COUNT IN ... UP TEMPO ♩ = 200

The musical score is written in G minor (one flat) and 4/4 time. It begins with a rubato tempo of 50. The melody is on a treble clef staff. The accompaniment is on a bass clef staff. The first five staves are in a slow, rubato tempo. The sixth staff starts with a 'COUNT IN ... UP TEMPO' instruction, changing the tempo to 200. The score concludes with a double bar line and repeat sign.

DIMINUSHING

RECORDED TWICE, WITH GRAPPELLI IN 1947, AND AGAIN IN 1951 WITH HUBERT FOL ON SAX. THIS STRANGE TUNE, SOMETIMES CALLED "DIMINUSHING BLACKNESS," TAKES THE SOLOIST ON A JOURNEY INTO THE UNKNOWN...

EASY SWING ♩ = 125

A D9#11 D9#11 DJANGO REINHARDT
1947

Musical notation for section A, first system. Treble clef, 4/4 time. Chords: D9#11, D9#11. Includes first and second endings.

B G♭6/9 D♭7(9) G♭6/9 D♭7(9) G♭6/9 D♭7(9) G♭6/9 G6

A D9#11 D9#11

A♭m7 D♭9#11 C6/9 ⊕

D.C. FOR SOLOS
LAST X D.S. AL CODA

⊕ C6/9 D9#11 D♭9#11

ROLL

N.C. D♭9#11 C9#11

VLN. ARCO

VLN PIZZ. W/ GUITAR. BASS IN UNISON

DINAH

INTRODUCED BY EDDIE CANTOR IN "KID BOOTS" IN 1923. IT HAS BECOME AN ENDURING STANDARD. DTANGO RECORDED IT 3 TIMES: IN 1934, 1937, AND 1947. HE ALSO BASED HIS COMPOSITION "DINETE" ON ITS CHANGES.

HARRY AKST - MUSIC

SAM M. LEWIS, JOE YOUNG - WORDS

1923

EASY SWING ♩ = 184

A

DI - NAH. IS THERE A - NY - ONE FI - NAH IN THE STATE OF CAR - O -

LI - NAH? IF THERE IS AND YOU KNOW HER. SHOW HER TO ME.

A

DI - NAH. WITH HER DIX - IE EYES BLAZ - IN' HOW I LONG TO SIT AND

GAZE IN - TO THE EYS OF MY DI - NAH LEIGH.

B

EV' - RY NIGHT. WHY DO QUAKE WITH FRIGHT? BE - CAUSE MY

DI - NAH MIGHT CHANGE HER MIND A - BOUT ME.

A

DI - NAH. IF SHE SHOULD WAN DER OFF TO CHI - NA. I WOULD HOP AN O - CEAN

LIN - AH JUST TO BE WITH MY DI - NAH LEIGH!

A

DINETTE

("DINAH" CHANGES)

DTANGO RECORDED THIS TUNE 3 TIMES, ALWAYS WITH CLARINET OR SAX (1941 w/ ROSTAING, '47 w/ GERARD LEVEQUE, '50 w/ EKYAN).
 STEPHANE NEVER RECORDED IT WITH HIM, HENCE THE HORN KEY OF A FLAT.

EASY SWING ♩ = 172

DTANGO REINHARDT
 1941

A

A

B AD LIB OVER BRIDGE CHANGES

DJANGO

WRITTEN BY MODERN JAZZ QUARTET PIANIST, JOHN LEWIS, SHORTLY AFTER DJANGO'S DEATH IN 1953. THIS TUNE APPEARED FIRST ON THE MJQ ALBUM TITLED "DJANGO". IT CERTAINLY MAKES OFFICIAL THE MODERN AMERICAN JAZZERS ACKNOWLEDGEMENT OF DJANGO'S IMPORTANCE. SOMETIMES JUST THE HEAD AND ITS CHANGES ARE USED. BUT, THE MJQ PLAY THE HEAD AS A BALLAD, AND IMPROVISE ON THE ACCOMPANYING CHANGES IN SWING TEMPO, RETURNING TO THE SLOW MELODY AT THE END.

SLOW 4 ♩ = 76

JOHN LEWIS
1953

Em Am B7b9 Em

E7(b9) Am7 D7(b9) GΔ7

C CΔ7 F#ø7 F#7/E B/D# B

Em Am⁶ B7 Em

Em Am B7 E7(SUS) Em FINE

SOLO CHANGES ON NEXT PAGE...

2 SOLO CHANGES - MED SWING (OPTIONAL)

B Em C#m7^{b5} F#7 B7 E7^{b9} Am7 D7 G7

1. C7 F#7 B7 2. C7 B7 Em⁶

C E7^{b9} Am⁶/E E7^{b9} Am⁶/E

BASS PEDAL 'E' THROUGH **C**

E7^{b9} Am⁶/E E7 E7^{b9}

D Am F#m7^(b5) B7 E7 A7 Dm7 G7 C7

F7 F7 C7 1. C7 2. (B7)

SOLO ON '88CD': PLAY **E** BETWEEN SOLOS
LAST TIME 'DC' AL FINE.

DOUBLE TIME:

E Em⁹ Em Em⁷/A Am B⁺ B7 A^{o7}/E Em

Em⁹ Em Em⁷/A Am B⁺ B7 A^{o7}/E Em

TO **B** FOR NEXT SOLO

DJANGOLOGY

DJANGO RECORDED THIS TUNE FIRST IN 1935 WITH THE QMCF. NOTE THE TRUNCATED BRIDGE, AN UNUSUAL FORM MONK WOULD LATER USE TO GREAT EFFECT. THIS INTRO HERE IS TRANSCRIBED FROM THE ORIGINAL 1935 RECORDING. IT WAS RECORDED AGAIN AT LEAST 7 TIMES IN '37, '38, '42, 3 TIMES IN '45 IN BIG BAND ARRANGEMENTS, AND '49 WITH STEPHANE IN ROME.

DJANGO REINHARDT

1935

VIOLIN/GUITAR INTRO - FREELY:

Violin/Guitar Intro notation in G major, 4/4 time. The first staff contains a melodic line with triplets and slurs. The second staff contains a bass line with triplets and slurs. Chord markings above the second staff include F7 LET RING, E7 LET RING, Eb7 TREM., and D7 TREM. - COUNT IN.

EASY SWING ♩ = 172

[A] C#m7(b5) Cm G/B Bb°

First system of the main melody in G major, 4/4 time. The first staff has a treble clef and the second has a bass clef. Chord markings are C#m7(b5), Cm, G/B, and Bb°.

[A] C#m7(b5) Cm G/B Bb°

Second system of the main melody. Chord markings are C#m7(b5), Cm, G/B, and Bb°. The second staff ends with a circled G6 and the word FINE.

[B] Ab Eb7 Ab A E7 A

Bridge notation in G major, 4/4 time. Chord markings are Ab, Eb7, Ab, A, E7, and A.

[A] C#m7(b5) Cm G/B Bb°

Third system of the main melody. Chord markings are C#m7(b5), Cm, G/B, and Bb°. The second staff ends with a circled G.

D.S. AL FINE (LAST TIME: AL CODA)

(LAST TIME ONLY)

Coda notation in G major, 4/4 time. Chord markings are A6/9, CΔ7(#11), F7, and C6. The second staff ends with a circled C6 and the word FINE. Fingering numbers XII, VII, and XII are written below the final notes.

DON'T EXPLAIN

BILLIE HOLIDAY IS SAID TO HAVE WRITTEN THIS TUNE AFTER HER HUSBAND CAME HOME WITH LIPSTICK ON HIS COOLAR. ONE OF OUR FAVORITE HOLIDAY TUNES. RECORDED ORIGINALLY IN 1944 WITH TOOTS CAMARATA AND HIS ORCHESTRA. PERHAPS NINA SIMONE'S 1964 VERSION IS THE BEST KNOWN PERFORMANCE.

BILLIE HOLIDAY - MUSIC
ARTHUR HERZOG, JR. - WORDS

SLOW BALLAD $\text{♩} = 82$

A Dm Dm/C Gm^6/Bb A^7 Dm Dm/C

HUSH QUIET NOW. NOW. DON'T EXPLAIN. JUST SAY YOU'LL RE -

MAIN. GAIN. I'M SKIP GLAD THAT YOU'RE LIP - BACK. STICK. DON'T EX -

1. $F\Delta^7$ $Bb\Delta^7$ Am^7 $G^{\circ}7/D^b$ C^7b^9 A^7 Bb^7 | 2. F Bbm^7b^5 E^7b^9 A^7b^9

PLAIN. PLAIN.

B Dm^7 Gm^7 C^7 $F\Delta^7$ $Bb\Delta^7$ Em^7b^5 Bb^7 A^7b^9

YOU KNOW THAT I LOVE YOU. AND THAT LOVE EN-DURES. ALL MY THOUGHTS ARE OF YOU. FOR I'M SO COM-LETE-LY YOURS.

CRY TO HEAR FOLKS CHAT-TER. AND I KNOW YOU CHEAT. RIGHT OR WRONG, DOESN'T MAT-TER. WHEN YOU'RE WITH ME. SWEET.

A Dm Dm/C Gm^6/Bb A^7 Dm Dm/C E^7/B Bb^7b^5 A^9

HUSH. NOW. DON'T EX - PLAIN. YOU'RE MY JOY AND PAIN.

MY LIFE'S YOURS. LOVE. DON'T EX - PLAIN.

DON'T PANIC

THE HOT CLUB OF SAN FRANCISCO IS ONE OF THE BEST KNOWN AND MOST ACTIVE AMERICAN GYPSY JAZZ GROUP. PAUL MEHLING, ITS LEADER, IS ALSO A FINE COMPOSER. THIS TUNE, FROM THE HOT CLUB OF SAN FRANCISCO'S 2ND CD IN 1994, "QHCSF - (QUINTETTE OF THE HOT CLUB OF SAN FRANCISCO). THE HCSF MUSIC CAN ALL BE FOUND ONLINE AT [HTTP://WWW.HCSF.COM](http://www.hcsf.com). USED BY PERMISSION PAZZO PUBLISHING BMI

Up ♩ = 284

FORM = ABABCAB

PAUL MEHLING
1994

A

Cm Ab7

A

Cm G7

B

Fm7 Cm

1.

C⁰ G7 Ab7 G7

2.

C⁰ BREAK FINE

C

Db7 Cm

Cm₃ Ab7 G7 D.C. AL
2ND ENDING - FINE

DOUBLE SCOTCH

SOMETIMES CALLED "DOUBLE WHISKEY," I PREFER SCOTCH. DJANGO FIRST RECORDED THIS BEBOP INSPIRED RIFF ON RHYTHM CHANGES (REFERRED TO IN FRANCE AS "ANATOLE CHANGES") IN 1950 WITH THE ANDRÉ EKMAN AND THE QHCF, THEN AGAIN IN A RADIO RECORDING WITH GERARD LÉVÊQUE IN A BIG BAND VERSION, AND AGAIN IN A 1951 LONDON SESSION.

UP BUT EASY ♩ = 172

DJANGO REINHARDT - 1950

A C/G Am Dm/A G⁷ C/G Am Dm/A G⁷

C/G C⁷ F Fm C/G ^{1.} D^{b9} | ^{2.} G⁷ C/G

B E⁷ A⁷

D⁷ G⁷

A C/G Am Dm/A G⁷ C/G Am Dm/A G⁷

C/G C⁷ F Fm C/G G⁷ C/G

LAST X ABRUPT END ON '2'

DOUCE AMBIENCE

RECORDED TWICE BY DTANGO, FIRST IN 1943, THEN AGAIN IN '47, BOTH TIMES WITH GERARD LEVEQUE ON CLARINET.

MED. SWING ♩ = 192

DTANGO REINHARDT

INTRO: $D7^{(9)}$ $E\flat 7^{(9)}$ $E7^{(9)}$ $F\flat/9$

$B\flat\flat$ $E\flat\Delta 7$ $\oplus Am7$ D^9

A Gm^6 Am^6 $D7$ Gm^6 Am^6 $B\flat\flat$ Bm^6

Cm^6 $B\flat\Delta 7$ 1. $A\flat 7$ $D7$ 2. $A7$ $D7$ Gm^6

B Abm^6 Abm^6

Am^6 $F7$ $E7$ $E\flat 7$ $D\flat 7$ $D7$

A Gm^6 Am^6 $D7$ Gm^6 Am^6 $B\flat\flat$ Bm^6

Cm^6 $B\flat\Delta 7$ 3 $A7$ $D7$ Gm^6

D.S. FOR SOLOS.

LAST TIME D.C. (INTRO) AL CODA

\oplus (CODA ONLY)

DUKE AND DUKIE

WRITTEN SHORTLY AFTER HIS TOUR WITH ELLINGTON, THE TUNE IS REMINISCENT OF CTAM BLUES, THOUGH NOT IN 12 BAR BLUES FORM. DUKE AND DUKIE WERE EVIDENTLY NAMES DJANGO GAVE TO 2 KITTENS HE HAD AT THE TIME. RECORDED TWICE AT A 1947 SESSION WITH HUBERT ROSTAING. MODERN VERSIONS BY THE ROSENBERG TRIO AND HOT CLUB OF DETROIT ARE MUST HEAR VERSIONS AS WELL.

SWING ♩ = 200

DJANGO REINHARDT
1947

C/G F#°

D°7 C/G

C/G F#°

D°7 C/G

SOLOS:

C/G F#° Dm7(b5) (F°/Ab) C/G

D.C. AL CODA
AFTER SOLOS

D°7 C/G C/G

ELENA'S BOSSA

WRITTEN AND RECORDED BY ARGENTINIAN GUITARIST NOW LIVING IN LOS ANGELES, GONZALO BERGARA ON HIS 2008 ALBUM "PORTENA SOLEDAD" AND HIS DVD "LIVE AT THROCKMORTON THEATER." PURCHASE AT [HTTP://WWW.GONZALOSBERGARA.COM/](http://www.gonzalobergara.com/).

GONZALO BERGARA

♩ = 160

INTRO: Am F E7 1. Am 2. Am

A Am F E7 1. Am E7 2. Am A7

B Dm7 G7 CΔ7 FΔ7 B07 E7 Am A7

B Dm7 G7 CΔ7 FΔ7 B07 E7 ⊕ Am E7 STOP! LET IT RING...

AFTER SOLOS D.S. AL CODA

⊕ Am F E7 1. 2. 3. Am 4. Am

EMBRACEABLE YOU

INTRODUCED BY ALLEN KEARNS & GINGER ROGERS IN HER FIRST STARRING ROLE ON BROADWAY IN "GIRL CRAZY," 1930. HOWEVER ETHEL MERMAN SINGING "I GOT RHYTHM," STOLE THE SHOW. RED NICHOLS AND HIS FIVE PENNIES HAD THE FIRST HIT RECORD OF THE TUNE, BUT BUDDY HACKETT'S RECORDING IN 1939 IS CONSIDERED THE STANDARD. DJANGO RECORDED IT WITH STEPHANE IN LONDON RIGHT AFTER REUNITING IN JANUARY, 1946. STEPHANE'S INTRO IS TRANSCRIBED HERE. THE RECORDING DOUBLE'S THE TEMPO AND MODULATES TO E FLAT FOR THE SOLOS.

GEORGE GERSHWIN - MUSIC

IRA GERSHWIN - WORDS

1930

SLOW SWING ♩ = 118

INTRO: LET EACH CHORD RING

Em G E7 Am A A7 A7 F#°7

POMPE! G6 [A] G6 G° D7 Am7 Ab°

EM - BRACE ME. MY SWEET EM - BRACE - A - BLE YOU

Am F7 D7 G6 B7

EM - BRACE ME. YOU IR - RE - PLACE - A - BLE YOU

[B] Em C#°7 F#7 Bm E7

JUST ONE LOOK AT YOU MY HEART GREW TIP - SY IN ME

D D#° Em A7 D7 G#° Am D7

YOU AND YOU A - LONE BRING OUT THE GYP - SY IN ME

[A] G6 Bb° Am7 Ab°

I LOVE ALL THE MA - NY CHARMS A - BOUT YOU

Am F7 D7 G Dm G7

A - BOVE ALL, I WANT THESE ARMS A - BOUT YOU

[C] C F#°7 B7 Em C#°7 Cm

DON'T BE A NAUGH - TY SA - BY COME TO PA - PA. COME TO PA - PA DO.

Bm Bbm A°7 D7 G (Am D7)

My SWEET EM - BRACE - A - BLE YOU.

ESTATÉ

ITALIAN. BRUNO MARTINO. PROVES NOT ALL GREAT BOSSA TUNES ARE WRITTEN BY SOUTH AMERICANS. WRITTEN IN 1960. ESTATE HAS BECOME A JAZZ STANDARD. AMONG RECORDINGS FROM CHET BAKER TO JOÃO GILBERTO TO BOBBY HUTCHERSON. IS A YEAR 2000 RECORDING OF A GUITAR DUET WITH BIRELI LAQRENE AND SYLVAIN LUC. NOTE THAT THE PHRASES ARE ALL 14 BARS IN LENGTH.

BRUNO MARTINO

1960

SLOW BOSSA ♩ = 170

A

Chords: Bm^7 , Em^7 , $F\#7(b9)$, Bm^7 , Em^7 , A^7 , Am^7/D , D^7 , $G\Delta^7$, C^7 , $F\#7$, $F\#+7$, $F\#7$, $F\#+7$

B

Chords: $B\Delta^7$, $Fm^7(b5)$, $Bb^7(b9)$, Ebm^7 , $A^7(b9)$, $G\Delta^7$, $F\#7(b9)$, Am^7 , $D^7(b9)$, $G\Delta^7$, $C^7(b9)$, $F\#7$, $F\#+7$

A

Chords: $Bm^7/F\#$, Em^7 , $F\#7(b9)$, Bm^7 , Em^7 , A^7 , Am^7/D , D^7 , $G\Delta^7$, C^7 , $F\#7$, $F\#+7$, $Bm^6/9$

D.C. LAST X ONLY


EXACTLY LIKE YOU

HARRY RICHMAN AND GERTRUDE LAWRENCE INTRODUCED "EXACTLY LIKE YOU" IN LEW LESLIE'S "INTERNATIONAL REVIEW," IN FEB. 1930. THE SHOW CLOSED EARLY DUE TO THE DEPRESSION BUT THIS SONG AND "ON THE SUNNY SIDE OF THE STREET" FROM IT BECAME STANDARDS. LOUIS ARMSTRONG RECORDED THE FIRST JAZZ VERSION ALSO IN 1930. WHEN BENNY GOODMAN RECORDED IT IN 1936, IT WAS LIONEL HAMPTON'S FIRST RECORDED VOCAL APPEARANCE. DJANGO RECORDED IT TWICE IN 1937 WITH GRAPPELLI AND THE QJCF - THE SECOND TIME IN A BBC BROADCAST FROM PARIS.

JIMMY MCHUGH - MUSIC
DOROTHY FIELDS - WORDS
1930

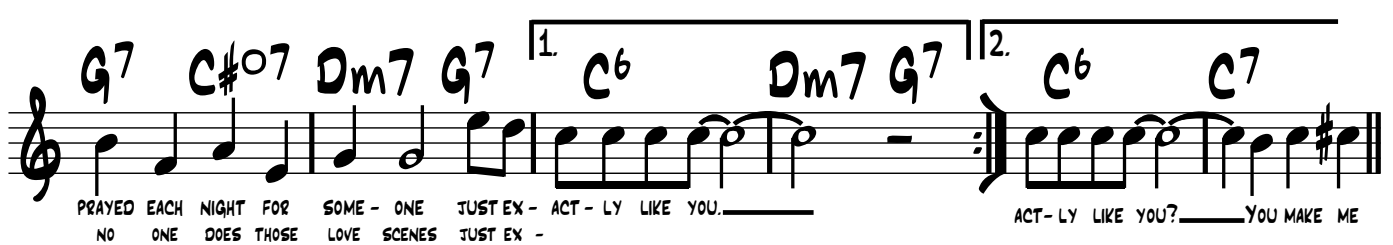
MEDIUM SWING ♩ = 172

A C⁶ D⁹




I KNOW WHY I WAIT - ED. KNOW WHY I'VE BEEN BLUE. I WHEN
WHY SHOULD WE SPEND MO - NEY ON A SHOW FOR TWO

G⁷ C^{#0}7 Dm⁷ G⁷ 1. C⁶ Dm⁷ G⁷ 2. C⁶ C⁷



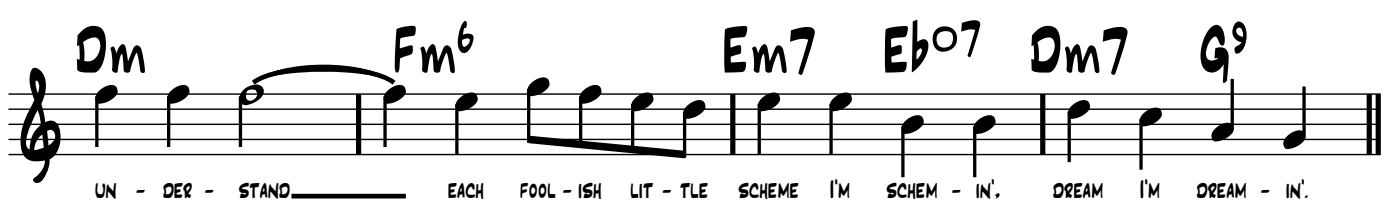
PRAYED EACH NIGHT FOR SOME - ONE JUST EX - ACT - LY LIKE YOU. ACT - LY LIKE YOU? YOU MAKE ME
NO ONE DOES THOSE LOVE SCENES JUST EX -

B FMAJ⁷ Fm C



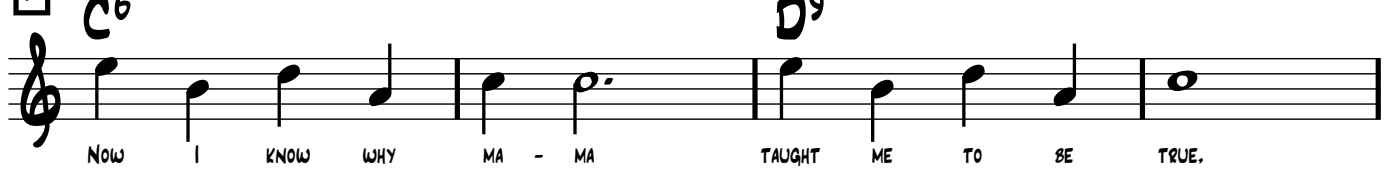
FEEL SO GRAND I WANT TO HAND THE WORLD TO YOU. YOU SEEM TO

Dm Fm⁶ Em⁷ Eb⁰7 Dm⁷ G⁹



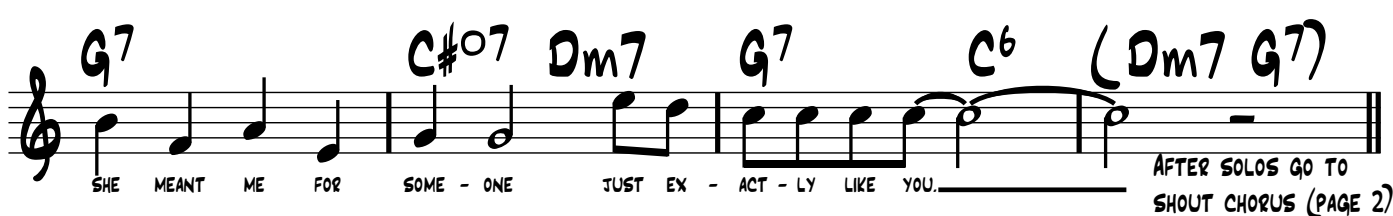
UN - DER - STAND EACH FOOL - ISH LIT - TLE SCHEME I'M SCHEM - IN'. DREAM I'M DREAM - IN'.

A C⁶ D⁹



NOW I KNOW WHY MA - MA TAUGHT ME TO BE TRUE.

G⁷ C^{#0}7 Dm⁷ G⁷ C⁶ (Dm⁷ G⁷)



SHE MEANT ME FOR SOME - ONE JUST EX - ACT - LY LIKE YOU. AFTER SOLOS GO TO SHOUT CHORUS (PAGE 2)

2 VIOLIN 8^{VA}-----

C⁶ D⁹

(8)-----

C# C⁶

FMAJ⁷ Fm C⁶ C⁷

VIOLIN 8^{VA}-----

FMAJ⁷ Fm Em⁷ Am⁷ Dm⁷ G⁹

(8)-----

C⁶ D⁹

(8)-----

C# C⁶

(8)-----

C# C⁶

C# C⁶

dim. poco a..... poco.....

C# C⁶

pp *f*

FINE AND DANDY

INTRODUCED IN A MUSICAL OF THE SAME NAME IT WAS RECORDED BY DJANGO IN 1953 WITH HUBERT FOL ON ALTO SAX. STÉPHANE RECORDED IT A NUMBER OF TIMES INCLUDING AN ALBUM OF THAT NAME AND A GREAT VERSION WITH EARL 'FATHA' HINES ON THEIR CD 'STÉPHANE GRAPPELLI MEETS EARL HINES.'

GYPSY GUITARIST, FAPY LAFERTIN AND VIOLINIST TIM KLIPHUIS RECORDED IT AS THE TITLE CUT OF THEIR 2003 ALBUM.

MUSIC - KAY SWIFT

WORDS - PAUL JAMES - 1930

Up Swing ♩ = 270

A

F Δ 7 Ab $^{\circ}$ Gm7 C7

B

Cm7 F7 Bb Δ 7

Eb7 Ab7 C7

A

F Δ 7 Ab $^{\circ}$ Gm7 C7

Am7 Ab $^{\circ}$ Gm7 C7

B1

Cm7 F7 Bb6 Eb7

F Δ 7 Dm7 Gm7 C7 F (Dm7 Gm7 C7)

FLECHE D'OR

RECORDED ONLY ONCE IN 1952, AT PARIS DECCA WITH HUBERT FOL ON ALTO SAX. THE TITLE MEANS "GOLDEN ARROW" IN ENGLISH. IT COMES FROM THE NAME OF THE FIRST CLASS PULLMAN TRAIN BETWEEN CALAIS AND PARIS, AND ANOTHER TRAIN BETWEEN DOVER AND LONDON. EACH CONNECTS TO FERRY SERVICE BETWEEN FRANCE AND ENGLAND. THE INTRO COMES FROM STEPHANE WREMBEL'S RECORDING OF FLECHE D'OR (THE TUNE IS FIENDISHLY DIFFICULT BOTH TO PLAY AND TO NOTATE WITH THE TRIPLET ACROSS THE BAR AT THE END OF EACH A SECTION. I HAVE TRIED 2 DIFFERENT WAYS TO NOTATE. WHICH DO YOU FIND MORE READABLE?).

UP ♩ = 224

FORM = AABBA

DJANGO REINHARDT

1952

INTRO: $Bm7$ $F\#7 Bm7$ BASS SOLO

A Bm Bm^6 $F\#9$ $Bm7$ Bm^6 $F\#9$

Bm Bm^6 $F\#9$ Bm $C7b5$

A Bm Bm^6 $F\#9$ Bm Bm^6 $F\#9$

Bm Bm^6 $F\#9$ Bm $C7b5$ FINE

B $E9\#11$ $E9\#11$ G^9 $F\#9$ F^9

$E9\#11$ $E9\#11$ 1. $F\#7\#9$ 2. $F\#7\#9$ D.S. AL FINE

FLEUR D'ENNUI

FLEUR D'ENNUI WAS RECORDED BY THE 1943 VERSION OF THE QHCF WITH GERARD LEVÉQUE ON CLARINET. SELDOM PLAYED FOR MANY YEARS, IT WAS PICKED UP BY JOE PASS IN A TRIBUTE ALBUM TO DJANGO IN 1964, AND HAS ENJOYED SOMETHING OF A REVIVAL AMONG PLAYERS SINCE.

GYPSY SOLERO

(SOLERO BASS PATTERN FOR HEAD)

DJANGO REINHARDT

♩ = 140

1943

A F F7

Chords: $Gb7/Db$, C^{13}/Db , $F6/C$, C^9 , Db^9 BREAK

A F F F7

Chords: $Gb7/Db$, C^{13}/Db , F/C , Bbm , F BREAK, $Ab7$

B Db Ab7 Db Eb7/G D7/F#

Chords: Db/F , $C7$, $F\#o7$, $C7$ BREAK

A F F F7

Chords: $Gb7/Db$, C^{13}/Db , $F6$, Bbm , $F6$

SOLO CHANGES SWING RHYTHM

A F F C7 F C7 F Gb9 Gb9 C7 1. F C7 BREAK 2.3. F C#7 F BREAK

Chords: F , F , $C7$, F , $C7$, F , Gb^9 , Gb^9 , $C7$, F , $C7$ BREAK, F , $C\#7$, F BREAK

FINE

B Db Ab7 Db7 Ab7 Db C7 BREAK

Chords: Db , $Ab7$, $Db7$, $Ab7$, Db , $C7$ BREAK

AFTER SOLOS PLAY LAST A SECTION OF HEAD & VA BOLERO STYLE, AND OUT.

D.S. AL FINE
FOR SOLOS.

FLEUR DE LAVANDE

INTRODUCED ON NEW GENERATION GYPSY GUITARIST, FAPY LAFERTIN IN 1991 ON THE ALBUM OF THE SAME NAME. HIS MORE RECENT (2003) RECORDING WITH TIM KLIHUIS ON THE ALBUM "FINE AND DANDY" IS PROBABLY THE DEFINITIVE PERFORMANCE.

FAPY LAFERTIN
1991

Dm C B^b7 A⁷ Dm C B^b7 A⁷

A Dm A⁷ Dm A⁷ Dm D⁷ D⁷

1. Gm A^o Gm7/B^b C⁷ C⁷

F G^o F/A B^b7^b9/D A7^b9/C[#]

2. 3. Gm7 A^o Gm7/B^b A7^b9 Gm Dm Dm

B^b7^b9 A7^b9 Dm Dm (E⁷)

B Am E⁷ Am E⁷ Am

Gm D⁷ Gm D⁷ Gm

C⁷ C⁷ F F

B^b7^b9 B^b7^b9 A7^b9 A7^b9

**D.S. AL FINE
(2ND ENDING ONLY)**

A FOGGY DAY

INTRODUCED BY FRED ASTAIRE IN MUSICAL "DAMEL IN DISTRESS" 1937. NOT A COMMON GYPSY JAZZ TUNE. IT WAS RECORDED BY DAVID GRISMAN AND MARTIN TAYLOR IN 1999

GEORGE & IRA GERSHWIN - 1937

MEDIUM SWING ♩ = 170

A

F F#07 Gm7 C7

A FOG - GY DAY IN LON - DON TOWN.

F D07 G7 C7

IT HAD ME LOW. IT HAD ME DOWN.

B

F Cm7 F7 BbΔ7 Eb7

I VIEWED THE MORN - ING WITH SUCH A - LARM.

Am7 D7 G7 C7

THE BRI - TISH MU - SE - UM HAD LOST IT'S. LOST IT'S CHARM.

A

F F#07 Gm7 C7

HOW LONG I WON - DERED THIS THING LAST? BUT THE

F D07 G7 C7

AGE OF MIR - A - CLES HAD - N'T PAST.

C

Cm7 F7 Bb6 Eb7 F6 Gm7 Am7 Bbm6

FOR SUD - DEN - LY I SAW YOU THERE. AND IN FOG - GY LON - DON TOWN THE SUN WAS

Am7 Dm7 Gm7 C7 F6 (Gm7 C7)

SHI - NING EV' - RY WHERE.

OFF BEAT C BASS PEDAL - - - -

FOLIE À AMPHION

"AMPHION" IS A SMALL VILLAGE NEAR ANNECY, FRANCE, WHERE ACCORDING TO HUBERT ROSTAING, DJANGO PLAYED ONE MEMORABLE EVENING. THE TUNE "STOP" HAS BEEN LABELLED "FOLIE À AMPHION" MANY TIMES, SO IF THIS ISN'T THE TUNE YOU ARE EXPECTING, LOOK UP "STOP" INSTEAD. DJANGO RECORDED IT ONCE IN NOVEMBER, 1947. IN THAT VERSION THE FINAL CLARINET SOLO MODULATES TO B FLAT.

SWING $\text{♩} = 210$

DJANGO REINHARDT
1947

A

Am7 Cm⁶ G^Δ7/B B^b°

Am E7 A7 D7 G[♯]°

A

Am7 Cm⁶ G^Δ7/B B^b°

Am E7 Am D7 G⁶

B

Dm7 G7 C⁶

A7 Am7 D7 G[♯]°

A

Am7 Cm⁶ G^Δ7/B B^b°

Am E7 Dm E7

A7 D7/Ab G⁶ (G[♯]°)

FOR SENTIMENTAL REASONS

RECORDED FIRST BY A PRECURSOR TO THE "INK SPOTS" CALLED "THE FOUR DOTS" OF WHICH PAT BEST WAS A MEMBER. LEADER DEEK WATSON, WHO WENT ON TO FOUND THE "INK SPOTS," ALSO WAS CREDITED WITH THE WORDS, BUT WATSON CLAIMS NOT. IT BECAME A #1 HIT FOR NAT KING COLE IN 1946. DJANGO RECORDED IT TWICE - IN 1947 WITH ROSTAING ON CLARINET, AND IN 1949 WITH GRAPPELLI.

SLOW BALLAD ♩ = 70

WILLIAM "PAT" BEST

1945

A

F Dm7 Gm7 C7 F Dm7 Gm7 C7

I LOVE YOU FOR SEN - TI - MEN - TAL REA - SONS. I HOPE YOU DO BE -

F Dm7 G7 C7 F D7 Gm7 C7 C7#5

LIEVE ME. I'LL GIVE YOU MY HEART.

A

F Dm7 Gm7 C7 F Dm7 Gm7 C7

I LOVE YOU AND YOU A - LONE WERE MEANT FOR ME PLEASE GIVE YOUR LOV - ING

F Dm7 Gm7 C7 F Gm7 G#° F/A

HEART TO ME AND SAY WE'LL NE - VER PART. I

B

Gm7 C7 F F#°7 Gm7 C7 F

THINK OF YOU EV' - RY MORN - ING. DREAM OF YOU EV' - RY NIGHT.

E°7 A7 Dm7 G7 C7 C7#5

DAR - LING. I'M NEV - ER LONE - LY WHEN - EV - ER YOU'RE IN SIGHT. I

A

F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm7

LOVE YOU FOR SEN - TI - MEN - TAL REA - SONS. I HOPE YOU DO BE - LIEVE ME.

G7 C7 1. F Ab°7 Gm7 C7 C7#5 2. F Bbm7 Eb9 F

I'VE GIV - EN YOU MY HEART. I HEART.

FOR SEPHORA

THIS TUNE, BY STOACHELO ROSENBERG, WHO SOME SEE AS THE INHERITER OF THE DJANGO CROWN, HAS BECOME A GYPSY JAZZ STANDARD. FIRST RECORDED IN 1991 ON THE ROSENBERG TRIO'S 2ND CD, "GIPSY SUMMER." THERE ARE YOUTUBE VIDEOS OF STOACHELO TEACHING THIS SONG, AND IT ALSO APPEARS ON HIS LIVE IN VIENNA DVD.

STOACHELO ROSENBERG

1991

LATIN ♩ = 180

Em Em(maj7) Em7 ^{1.} A7 ^{2.} A7 BREAK -----1

A Em Am

A Em Am

B Am D7 G CMAJ7

B Am D7 G CMAJ7

GEORGIA ON MY MIND

"GEORGIA ON MY MIND" WAS WRITTEN IN 1930 AT THE SUGGESTION OF SAXOPHONIST, FRANKIE TRUMBAUER. CARMICHAEL HAD ALREADY WRITTEN STARDUST BUT IT HADN'T YET BEEN A HIT. HOAGY SANG IT ON THE FIRST RECORDING IN '30 WITH A BAND THAT INCLUDED SIX BEIDERBECKE, JACK TEAGARDEN, JIMMY DORSEY, JOE VENUTI AND EDDIE LANG. BUT IT TOOK FRANKIE TRUMBAUER TO MAKE A HIT THE NEXT YEAR.

OF COURSE THESE DAYS THE SONG IS IDENTIFIED WITH THE RAY CHARLES VERSION FROM 1960.

DTANGO RECORDED IT 1936 WITH THE QHCF AND VOCALIST FREDDY TAYLOR.

HOAGY CARMICHAEL - MUSIC
STUART GORRELL - WORDS

1930

SLOW BALLAD

$\text{♩} = 82$

F6 A7 Dm7 C Bø7 Bb7

GEOR - GIA. _____
GEOR - GIA. _____

GEOR - GIA. _____
GEOR - GIA. _____

THE WHOLE DAY _____
A SONG OF _____

THROUGH YOU _____
JUST AN COMES AS _____

Am7 D7b9 1. Gm7 C7b9 Am7 D7b9 Gm7 C7b9

OLD SWEET SWEET AND _____
SONG CLEAR _____
KEEPS AS _____

GEOR - GIA. _____
ON MY MIND. _____

2. Gm7 C7b9 F6 Bbm6 F6 A7

MOON - LIGHT _____
THROUGH THE PINES. _____

Dm7 Gm7 Dm7 Bb7 Dm7 Gm7 Dm7 G7

O - THER ARMS REACH OUT TO ME _____
O - THER EYES SMILE TEN - DER - LY _____

Dm7 A7 F6 E7 Am7 D7b9 Gm7 C7b9

STILL IN PEACE - FUL DREAMS I SEE THE ROAD LEADS _____
BACK TO YOU. OH. _____

F6 A7 Dm7 C Bø7 Bb7

GEOR - GIA. _____
GEOR - GIA. _____

NO PEACE I _____
FIND JUST AN _____

Am7 D7b9 Gm7 C7b9 F6 Bbm6 F6 Gm7 C7

OLD SWEET SONG _____
KEEPS GEOR - GIA. _____
ON MY MIND. _____

H. C. Q. STRUT

THIS TUNE, RECORDED IN LONDON IN AUGUST, 1939, WAS THE LAST ORIGINAL RECORDED BY THE STRING QUINTET BEFORE THE WAR. LIKE "DAPHNE," "HCQ STRUT" USES THE VOICINGS OF NATURAL HARMONICS ON THE VIOLIN AS THE BASIS FOR THE MELODY. ON SEPTEMBER 3RD, ENGLAND DECLARED WAR, AND DJANGO RETURNED IMMEDIATELY TO PARIS, WHILE STEPHANE GRAPELLI REMAINED IN ENGLAND. THE VIOLIN HARMONICS ARE NOTATED IN THE INTRODUCTION. THEY SOUND 2 OCTAVES HIGHER THAN THE FIRST 4 BARS OF THE MELODY.

MED. SWING $\text{♩} = 172$

DJANGO REINHARDT/
STEPHANE GRAPELLI
1939

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, and is annotated with chords: A7, D7, G6, A7, D7, G6. The lower staff is in bass clef and contains a bass line with notes and rests, annotated with chords: A7, D9, G9, E9, Bb0, D9. There are also some fingerings indicated above the notes in the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, and is annotated with chords: A7, D7, G, A7, D7, G, A7, D7, G, E7. The lower staff is in bass clef and contains a bass line with notes and rests, annotated with chords: A7, D7, G, C, C#0, G, G7. There are also some fingerings indicated above the notes in the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, and is annotated with chords: A7, D7, G, A7, D7, G, A7, D7, G, E7. The lower staff is in bass clef and contains a bass line with notes and rests, annotated with chords: A7, D7, G, E7, A7, D7, G. There are also some fingerings indicated above the notes in the upper staff.

LAST TIME ONLY
TAG ENDING

The last system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, and is annotated with chords: A9, D9, G6, A9. The lower staff is in bass clef and contains a bass line with notes and rests, annotated with chords: A9, D9, G6, A9. There are also some fingerings indicated above the notes in the upper staff.

HONEYSUCKLE ROSE

RECORDED AT LEAST 7 TIMES BY DTANGO. THE CLASSIC 1938 QHCF ARRANGEMENT WITH SHOUT CHORUS IS REPRESENTED HERE. DTANGO HAD RECORDED THE TUNE PREVIOUSLY WITH COLEMAN HAWKINS IN 1937. IT WAS ALSO RECORDED AT A DTANGO PERFORMANCE WITH THE DUKE ELLINGTON ORCHESTRA IN CHICAGO DURING HIS ABBREVIATED TOUR OF THE U.S. IN 1946. SOUNDING WONDERFULLY URBANE AND ELLINGTONIAN.

THOMAS WALLER - MUSIC

ANDY RAZAF - WORDS

1929

MEDIUM SWING

♩ = 180

INTRO:

Musical notation for the intro, consisting of two staves of music in G minor, 4/4 time. The first staff contains the melody, and the second staff contains the accompaniment. The key signature has two flats (Bb and Eb).

A Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

Musical notation for the first line of the A section, featuring a melody line and a chord line above it. The chords are Gm7 and C7, alternating in a 4-beat pattern.

EV' - RY HO NEY BEE FILLS WITH TEA LOU- SY WHEN THEY SEE YOU OUT WITH ME. I DON'T BLAME THEM
WHEN YOU'RE PAS- SIN' BY. FLO- WERS DROOP AND SIGH AND I KNOW THE RE- ASON WHY YOU'RE MUCH SWEE- TER

F6 F7/A Bb6 C7 F6 (C7) F6

Musical notation for the second line of the A section, including a melody line and a chord line. It ends with a triplet of eighth notes.

GOOD- NESS KNOWS HO - NEY- SUCK - LE ROSE. WELL.

B F7 Cm7 F7 Bb6

Musical notation for the first line of the B section, featuring a melody line and a chord line. The chords are F7, Cm7, F7, and Bb6.

DON'T BUY SU - GAR YOU JUST HAVE TO TOUCH MY CUP.

Musical notation for the second line of the B section, including a melody line and a chord line. The chords are G7 and C7.

YOU'RE MY SU - GAR OH SO SWEET WHEN YOU STIR IT UP.

A Gm7 C7 Gm7 C7 Gm7 C7

Musical notation for the first line of the A section, featuring a melody line and a chord line. The chords are Gm7 and C7, alternating in a 4-beat pattern.

WHEN I'M TA - KIN' SIPS FROM YOUR TAS - TY LIPS SEEMS THE HO - NEY FAIR - LY DRIPS

Gm7 C7 F6 F7/A Bb6 C7 F6

Musical notation for the second line of the A section, including a melody line and a chord line. The chords are Gm7, C7, F6, F7/A, Bb6, C7, and F6.

YOU'RE CON- FEC- TION GOOD- NESS KNOWS HO- NEY- SUCK- LE ROSE.

SOLO OVER AABA
THEN PLAY SHOUT CHORUS
(NEXT PAGE) OUT

2 LAST CHORUS VIOLIN AND GUITAR HARMONY (VLN ON TOP)

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

F6 F7/A Bb6 C7 F6 Bb7 Am7 D7

VIOLIN SOLO OVER BRIDGE CHANGES

F7 Cm7 F7 Bb6 G7 C7

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

F6 F7/A Bb6 C7 F6 F7/A Bb6 C7

F6 F7/A Bb6 C7 F6 F7/A F6 FMAJ7

HOT LIPS

HENRY BUSSE WAS A TRUMPETER AND A FOUNDING MEMBER THE PAUL WHITEMAN ORCHESTRA. WHITEMAN AND THE ORCHESTRA RECORDED "HOT LIPS," A SONG ABOUT A TRUMPET PLAYER, IN JUNE, 1922. IT WAS A HIT AT NUMBER ONE FOR 6 WEEKS. DJANGO AND STEPHANE RECORDED THEIR VERSION WITH THE QHCF IN APRIL 1937. THE HEAD HERE IS DERIVED FROM GRAPPELLI'S PERFORMANCE.

MED. SWING ♩ = 172

HENRY BUSSE - WORDS

HENRY LANGE, LOU DAVIS - MUSIC

1922

A

Bb **F7**

B

Bb **F**

C7 **F** **F7**

A

Bb **F7** **Bb7**

C

D7 **Gm**

C7 **F7** **Bb** **Bb6 (F7)**

HOW HIGH THE MOON

INTRODUCED BY ALFRED DRAKE IN 1940 DURING THE REVIEW FOR "TWO FOR THE SHOW." BENNY GOODMAN HAD A HIT WITH IT THE SAME YEAR. LES PAUL AND MARY FORD'S VERSION IN #1 HIT IN 1951 WAS THE FIRST MULTI-TRACK RECORDING EVER. IT IS OFTEN CONSIDERED THE BEBOP ANTHEM, AS CHARLIE PARKER, AND MANY OTHERS, BASED TUNES (E.G. ORNITHOLOGY) ON ITS CHANGES. OTANGO RECORDED IT FIRST IN 1945 WITH THE "JAZZ CLUB MYSTERY HOT BAND." HE LATER RECORDED IT WITH STEPHANE IN 1947 AND IN THE '49 IN ROME SESSIONS. LES PAUL IDOLIZED OTANGO, AND PROBABLY SPURRED HIS RECORDING IT IN '51.

MORGAN LEWIS - MUSIC
 NANCY HAMILTON - WORDS
 1940

UP SWING ♩ = 208

A

SOME - WHERE THERE'S MU - SIC. _____ HOW FAINT THE TUNE. _____ SOME - WHERE THERE'S
 MU - SIC. _____ IT'S WHERE YOU ARE. _____ SOME - WHERE THERE'S

HEA - VEN. _____ HOW HIGH THE MOON. _____ THERE IS NO
 HEA - VEN. _____ HOW NEAR. HOW FAR? _____ THE DARK - EST

B

MOON A - BOVE WHEN LOVE IS FAR _____ A - WAY TOO. _____ TILL _____ IT COMES
 NIGHT WOULD SHINE IF YOU WOULD COME _____ TO ME

TRUE _____ THAT YOU LOVE ME AS I LOVE YOU. SOME - WHERE THERE'S

12.

SOON. _____ UN - TIL YOU WILL. HOW STILL MY HEART HOW HIGH THE MOON? _____

HUNGARIA

DTANGO AND STEPHANE RECORDED HUNGARIA 4 TIMES IN 1939 AND 3 IN THE SAME 2 DAY SESSION IN MARCH. DTANGO RECORDED IT AGAIN DURING THE WAR IN 1941. WITH ANDRE EKYAN ON SAX. WHAT THE TUNE HAS TO DO WITH HUNGARY IS UNCERTAIN. AS IT IS PERHAPS DTANGO'S MOST "AMERICAN" SOUNDING TUNE. BUT HUNGARIA HAS BECOME A FAVORITE OF THE GYPSY JAZZ REVIVAL. PERHAPS BIRELI LAQRÈNE'S VERSION IS THE BEST KNOWN OF RECENT PERFORMANCES. THE INTRO HERE IS DERIVED FROM ONE OF THE 1939 SESSIONS.

FAST ♩ = 250

INTRO:

(GUITAR ROLL)

DTANGO REINHARDT
1939

(IMPROVISE HEAVILY EVEN ON THE HEAD)

I CAN'T GET STARTED

INTRODUCED BY BOB HOPE, WHO SANG IT TO EVE ARDEN IN "ZEIGFELD FOLLIES OF 1936." WHILE SHE MADE SNIDE REMARKS AFTER EVERY LINE! SUNNY BERIGAN'S 1937 VERSION IS CONSIDERED DEFINITIVE. DJANGO AND STEPHANE RECORDED IT ONLY ONCE AT THE ROME SESSIONS IN 1949

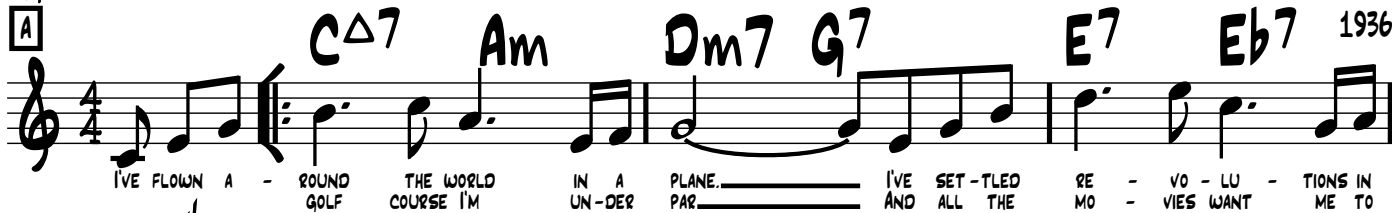
VERNON DUKE - MUSIC

IRA GERSHWIN - WORDS

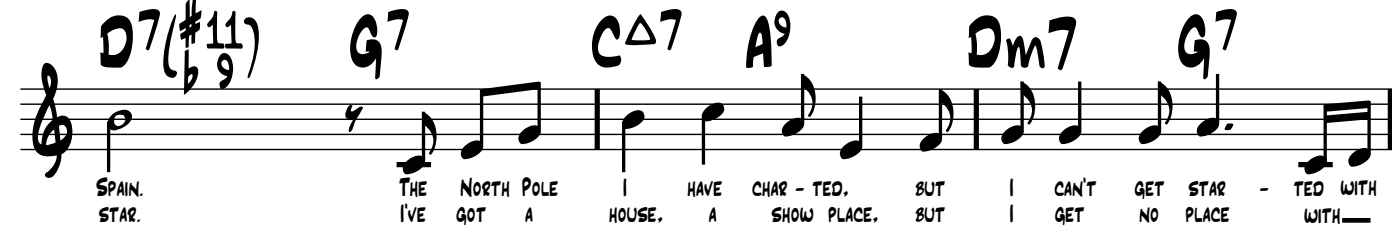
1936

SWING BALLAD ♩ = 108

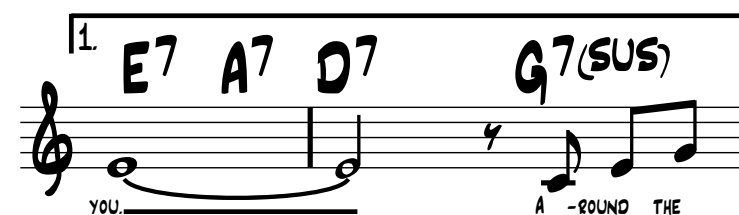
A

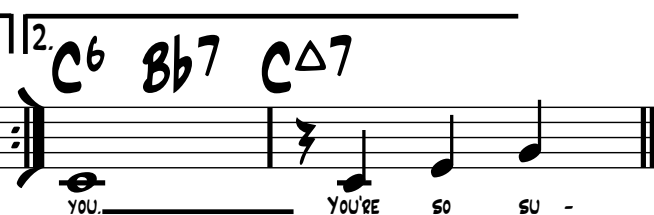


I'VE FLOWN A - ROUND GOLF THE WORLD COURSE I'M IN A UN- DER PLANE. I'VE SET - TLED RE - VO - LU - TIONS IN AND ALL THE MO - VIES WANT ME TO



SPAIN. STAR. THE NORTH POLE I HAVE CHAR - TED. BUT I CAN'T GET STAR - TED WITH I'VE GOT A HOUSE. A SHOW PLACE. BUT I GET NO PLACE WITH

1.  YOU. A - ROUND THE

2.  YOU. YOU'RE SO SU -

B



PREMIE. LY - RICS I WRITE OF YOU: SCHEME. JUST FOR A SIGHT OF YOU:




DREAM. BOTH DAY AND NIGHT OF YOU: AND WHAT GOOD DOES IT DO? IN NINE-TEEN-

A



TWEN - TY NINE I SOLD SHORT IN ENG - LAND I'M PRE - SENT - ED AT COURT. BUT YOU'VE GOT



ME DOWN - HEAR - TED. BE - CAUSE I CAN'T GET STAR - TED WITH YOU.

I CAN'T GIVE YOU ANYTHING BUT LOVE

INTRODUCED IN 1928 BY AIDA WARD AND WILLARD MCLEAN IN THE HIT SHOW "BLACKBIRDS," IN A CAST THAT INCLUDED ETHYL WATERS AND 'BOTANGLES' ROBINSON. THIS SONG WAS THE HIT OF THE SHOW. CREDITED TO JIMMY MCHUGH, THERE IS STRONG EVIDENCE THAT IT WAS ACTUALLY WRITTEN BY FATS WALLER, AND THAT HE SOLD IT, AS THEY SAY, FOR A SONG. DJANGO AND STEPHANE RECORDED IT FIRST IN 1936 WITH A VOCAL BY FREDDY TAYLOR. DJANGO RECORDED IT AGAIN IN '44, '47, AND IN '49 WITH STEPHANE AGAIN IN THE ROME SESSIONS, AND FINALLY IN '51.

DOROTHY FIELDS - WORDS

JIMMY MCHUGH - MUSIC

1928

MEDIUM UP ♩ = 140

A

G G/B Bbø7 Am7 D7

I CAN'T GIVE YOU AN - Y - THING BUT LOVE, SA - BY.

G Em7 Am7 D7

THAT'S THE ON - LY THING I'VE PLEN - TY OF. SA - BY.

B

G7 CΔ7

DREAM A - WHILE. SCHEME A - WHILE. YOU'RE SURE TO FIND

A7 D7

HAP - PI - NESS AND I GUESS. ALL THOSE THINGS YOU'VE AL - WAYS PINED FOR.

A1

G G/B Bbø7 Am7 D7

GEE. I'D LIKE TO SEE YOU LOOK - IN' SWELL. SA - BY.

Dm7 G7 CΔ7

DIA - MOND BRAC - LETS WOOL - WORTH'S DOES - N'T SELL. SA - BY

C

CΔ7 C#° GΔ9/D E7

'TIL THAT LUCK - Y DAY, YOU KNOW DARNED WELL. SA - BY.

Am7 A7 D7 G G7 C Cm G D7 G6

I CAN'T GIVE YOU AN - Y - THING BUT LOVE.

I FOUND A NEW BABY

WRITTEN BY SPENCER WILLIAMS, WHO ALSO CO-WROTE "CARELESS LOVE" WITH W.C. HANDY AND WHO WAS JOSEPHINE BAKER'S PIANIST AND SONGWRITER IN PARIS. THIS TUNE WAS INTRODUCED BY CLARENCE WILLIAMS' (NO RELATION) "BLUE FIVE" IN 1926. THE MILLS BROTHERS (1934) AND TOMMY DORSEY (1939) EACH MADE RECORDINGS THAT MADE THE POP CHARTS. DTANGO FIRST RECORDED IT WITH FRANK "BIG BOY" GOUDIE, A NEW ORLEANS MUSICIAN WHO WAS LIVING IN PARIS IN 1935, WITH STÉPHANE GRAPPELLI ON PIANO. DTANGO RECORDED IT 3 MORE TIMES INCLUDING 2 FASCINATING DUETS WITH JUST HE AND GRAPPELLI FROM 1937.

JACK PALMER - WORDS
SPENCER WILLIAMS - MUSIC
1926

"DIXIE 1 BEAT" ♩ = 220

A

Dm A7 Dm D7

G7 C7 F A7 F

B

A7 Dm

G7 C7 A7

A

Dm A7 Dm D7

G7 C7 F (A7)

I GOT RHYTHM

THIS TUNE IS THE SOURCE OF "RHYTHM CHANGES" - THE MOST COMMON PROGRESSION IN JAZZ. COUNTLESS STANDARDS ARE SET TO VARIATIONS ON THESE CHANGES. THE TUNE WAS INTRODUCED BY EHYL MERMAN ON 8'WAY IN 1930 IN THE SHOW, "GIRL CRAZY." IT MARKED HER FIRST BROADWAY APPEARANCE. GEORGE GERSHWIN CONDUCTED THE RED NICHOLS BAND AT THE PREMIERE. THE GROUP INCLUDED BENNY GOODMAN, GLENN MILLER, JACK TEAGARDEN, JIMMY DORSEY, AND GENE KRUPA! DJANGO RECORDED THE TUNE 6 TIMES: FIRST IN 1935 WITH "STEPHANE GRAPPELLI'S HOT FOUR", THEN IN 1937 WITH "DICKY WELLS

AND HIS ORCHESTRA, TWO TAKES IN 1938 WITH HARMONICA PLAYER, LARRY ADLER, IN 1949 ROME SESSIONS WITH STEPHANE, AND FINALLY IN A 1950 RADIO LUXEMBOURG BROADCAST.

GEORGE GERSHWIN - MUSIC

IRA GERSHWIN - WORDS

1930

BRIGHTLY ♩ = 180

A Bb $Gm7$ $Cm7$ F^9 $Dm7$ Db° $Cm7$ $F7$

Bb Bb^b Eb $C^{\circ}7$ $\oplus Bb$ $F7$ ^{1.} Bb $Cm7$ $B7$ ^{2.} Bb $Eb7$

B $D7$ $Am7$ F° $F^{\#}7$ G $D7^{\#5}$ $Dm7$ $G7$

$C7$ $Gm7$ Eb° $E^{\circ}7$ G^b7^b5 $F7$

D.C. AL CODA

$\oplus Bb$ $F7$ Bb

ALTERNATE CODA LAST TIME ONLY:

$\oplus Bb$ $F7$ $Dm7$ $G7$ $C7$ $F7(b9)$ Bb

I LOVE YOU

NOT TO BE CONFUSED WITH THE COLE PORTER TUNE OF THE SAME NAME. THIS SONG WAS WRITTEN IN 1923 FOR THE SHOW, "LITTLE JESSE JAMES."
 PAUL WHITEMAN RECORDED IT A YEAR LATER WITH HIS ORCHESTRA AND THERE IS A SINATRA RECORDING FROM 1953. DJANGO RECORDED THIS TUNE
 (NOT THE COLE PORTER TUNE) TWICE IN 1947, THE FIRST TIME WITH ROSTAING ON CLARINET,
 AND LATER THE SAME YEAR WITH GRAPPELLI ON VIOLIN.

HARLAN THOMPSON - WORDS
 HARRY ARCHER - MUSIC

1920

SWING ♩ = 178

A

I LOVE YOU. I LOVE YOU IS

ALL THAT I CAN SAY I

B

LOVE YOU. I LOVE YOU THE

SAME OLD WORDS I'M SA - YING IN THE SAME OLD WAY I

A

LOVE YOU. I LOVE YOU THREE

WORDS THAT ARE DI - VINE AND

B

NOW. MY DEAR. I'M WAI - TIN' TO HEAR THOSE

WORDS THAT MAKE YOU MINE.

I LOVE YOU

COLE PORTER'S "I LOVE YOU" IS SAID TO HAVE BEEN WRITTEN ON A BET THAT HE COULDN'T WRITE A SOPHISTICATED SONG ON THESE "3 LITTLE WORDS." IT BECAME THE HIT FROM HIS 1944 SHOW, "MEXICAN HAYRIDE." IT WAS A NUMBER 1 HIT FOR SING CROSSBY, ALSO IN 1944. DJANGO NEVER RECORDED THIS TUNE. IT HAS BEEN CONFUSED WITH ANOTHER SONG OF THE SAME NAME BY HARRY ARCHER. VERSIONS BY BILL EVANS AND JOHN COLTRANE HAVE HELPED MAKE IT A JAZZ STANDARD, AND IT WORKS WELL IN THE GYPSY JAZZ FORMAT, BUT IS MAINLY LISTED HERE TO DISTINGUISH IT FROM ITS ARCHER NAMESAKE, WHICH HAS PROVED FAR LESS LASTING THAN THIS COLE PORTER SONG..

SWING ♩ = 172

COLE PORTER
1944

A

Gm7^{b5} C7^{b9} FMAJ⁷ FMAJ⁷

I LOVE YOU WHIS-PERS THE AP - RIL BREEZE, I

Gm⁷ C⁷ FMAJ⁷

LOVE YOU E - CHO THE HILLS I

A

Gm7^{b5} C7^{b9} FMAJ⁷ Bm⁷ E⁷

LOVE YOU THE GOL - DEN DAWN A - GRES AS ONCE

AMAJ⁷ Bm⁷ E⁷ AMAJ⁷

MORE SHE SEES DAF - FO - DLS It's

B

Gm⁷ C⁷ FMAJ⁷

SPRING A - GAIN WHEN BIRDS ON THE WING A - GAIN START TO

Am7^{b5} D7^{b9} G⁷ C⁷

SING A - GAIN THAT OLD MEL - O - DY I

A

Gm7^{b5} C7^{b9} FMAJ⁷ Am7^{b5} D⁷

LOVE YOU IT IS THE SONG OF SONGS AND IT

G⁷ Gm⁷ C⁷ F⁶

ALL BE - LONGS TO YOU AND ME.

I SAW STARS

WRITTEN BY IN ENGLAND BY THE AMERICAN TEAM OF SIGLER, GOODHART AND AL HOFFMAN. DJANGO RECORDED THE TUNE 3 TIMES IN 1934, FIRST WITH "PATRICK ET SON ORCHETRE", AGAIN WITH "DELAUNAY'S JAZZ - AN EARLY VERSION OF THE QHCF INCLUDING STEPHANE ON VIOLIN, AND IN ONE OF THE EARLIEST QHCF RECORDINGS IN DECEMBER OF THAT YEAR. THEY RECORDED IT ONLY ONCE MORE MANY YUEARS LATER IN 1949 AT THE ROME SESSIONS.

MAURICE SIGLER, AL GOODHART,
AND AL HOFFMAN
1934

MED. SWING ♩ = 190

A C C#°7 Dm7 G7 C C#°7 Dm7 G7

Gm7 C7 F Fm ^{1.} C G7 C G7 ^{2.} C G7 C B7

B Em B7 Em A7

Dm A7 Dm G7

A C C#°7 Dm7 G7 C C#°7 Dm7 G7

Gm7 C7 F Fm C G7 C (G7)

I SURRENDER, DEAR

"I SURRENDER, DEAR." PLAYED A HUGE PART IN SING CROSBY'S RISE TO FAME AS IT WAS HIS FIRST SOLO HIT IN 1931. IT LED TO HIS FIRST RADIO SHOW AND A MOVIE SHORT OF THE SAME NAME PRODUCED BY MAX SENNET. BEGINNING CROSBY'S FILM CAREER. EVERYONE HAS COVERED IT SINCE INCLUDING SEVERAL VERSIONS BY THELONIOUS MONK. DTANGO AND STEPHANE RECORDED AN WONDERFUL VERSION IN THEIR 1949 ROME SESSIONS.

HARRY BARRIS - MUSIC
GORDON CLIFFORD - WORDS
1931

BALLAD ♩ = 90

A Dm C#°7 Dm7 E7 Am7 G7

WE'VE PLAYED THE GAME OF KEEP - A - WAY, BUT IT COSTS MORE THAN I CAN PAY.
I MAY SEEM PROUD. I MAY ACT GAY. THAT'S JUST A POSE. I'M NOT THAT WAY.

C D7 Dm7 G7 C (A7)

WITH - OUT YOU I CAN'T MAKE MY WAY, I SUR - REN - DER. DEAR.
'CAUSE DEEP DOWN IN MY HEART I SAY, I SUR - REN - DER. DEAR.

B E7 Am E7 Am

THOSE MEAN THINGS THAT WE WERE DO - ING MUST HAVE BEEN PART OF THE GAME.

E7 Am Dm7 G7 C#°7

LEND - ING A SPICE TO THE WOO - ING. I DON'T CARE WHO'S TO BLAME!

A Dm C#°7 Dm7 E7 Am7 G7

WHEN STARS AP - PEAR, AND SHA-DOWS FALL, THEN YOU'LL WILL HEAR MY POOR HEART CALL.

C D7 Dm7 G7 C (A7)

TO YOU MY LOVE, MY LIFE, MY ALL, I SUR - REN - DER, DEAR!

I THOUGHT ABOUT YOU

AMONG THE FIRST COLLABORATIONS OF THIS GREAT SONG WRITING TEAM, MERCER WROTE THE WORDS WHILE RIDING A TRAIN FROM DENVER TO CHICAGO. IN 1939 MILDRED BAILEY HAD THE FIRST HIT WITH IT RECORDED WITH THE BENNY GOODMAN ORCHESTRA IN 1940. NOT ASSOCIATED WITH GYPSY JAZZ, IT IS STILL AN ELEGANT TUNE THAT FITS NICELY INTO THE GYPSY JAZZ FORMAT AND HAS BEEN DONE BY A FEW GYPSY JAZZ ENSEMBLES (E.G., HOT CLUB DE NORVEGE).

SWING BALLAD ♩ = 120

JOHNNY MERCER - WORDS

JIMMY VAN HEUSEN - MUSIC

1939

A

C B⁹ B^{b9} A⁹ D⁹ D^{#9} D⁹

I TOOK A TRIP ON A TRAIN AND I THOUGHT A- BOUT YOU.
AND EV' -RY STOP THAT WE MADE I THOUGHT A - BOUT YOU.

Dm7 Bm7 E7 Am7 G^{#m7} Gm7 C7

I PASSED A SHA - DO - WY LANE AND I THOUGHT A - BOUT YOU.
AND WHEN I PULLED DOWN THE SHADE THEN I REAL - LY FELT BLUE.

B

F Fm ^{1.} C^{Δ7} Dm7 Em7 F^{Δ7}

TWO OR THREE CARS PARKED UN - DER THE STARS A WIN - DING STREAM.
PEAKED THROUGH THE CRACK AND LOOKED AT THE TRACK THE

F^{#∅7} B7 F^{#∅7} B7 Em7 A7^{b9b5} Dm7 G7 ^{1.}

MOONSHIN - ING DOWN ON SOME LIT - TLE TOWN AND WITH EACH BEAM THE SAME OLD DREAM.

^{2.} C Am7 D⁹ Dm7

ONE GO - ING BACK TO YOU AND WHAT DID I DO?

Dm7 G7 C C

I THOUGHT A - BOUT YOU.

I WON'T DANCE

WRITTEN BY JEROME KERN AND OSCAR HAMMERSTEIN FOR THE 1934 MUSICAL "THREE SISTERS," WHICH FLOPPED. THE WORDS WERE REWRITTEN BY FIELDS AND MCHUGH FOR THE RKO FILM, ROBERTA IN 1935. THOSE ARE THE WORDS USED HERE. LOUIS ARMSTRONG AND ELLA FITZGERALD'S RECORDED IT AS DID BLOSSOM DEARIE, BOTH IN 1957. DJANGO RECORDED THE TUNE IN HIS 1946 "PARIS SWING" SESSION WITH HUBERT ROSTAING ON SAX.

OSCAR HAMMERSTEIN

DOROTHY FIELDS

JIMMY MCHUGH - WORDS

JEROME KERN - MUSIC

1934

SWING ♩ = 164

A CΔ7 Eb7 Dm7 G7 CΔ7 C#o7 Dm7 G7

I WON'T DANCE. DON'T ASK ME I WON'T DANCE. DON'T ASK ME
 YOU KNOW WHAT. YOU'RE LOVE - LY YOU KNOW WHAT. YOU'RE SO LOVE - LY
 WON'T DANCE. WHY SHOULD I? I WON'T DANCE.

CΔ7 A7 Dm7 G7 CΔ7 C7

AND YOU WON'T DANCE. WHAT MA - DAME WITH YOU MY HEART WON'T
 YOU KNOW WHAT YOU DO TO ME I'M LIKE AN
 WON'T DANCE. MER - CI BEAU - COUP. I KNOW THAT

FΔ7 Fm7 G7 ⊕^{1.} C6 Eb7 Dm7 G7 |^{2.} C6 F7 C7

LET MY FEET DO THINGS THEY SHOULD DO I FEEL SO
 O - CEAN WAVE THAT'S BUMPED ON THE SHORE
 MU - SIC LEADS THE WAY TO RO - MANCE

B FΔ7 Fm7 G7 C Dm7 G7

AS SO - LUTE - LY STUMPED ON THE FLOOR

AbΔ7 Ab7 DbΔ7 Db7

WHEN YOU DANCE, YOU'RE CHAIR-MING AND YOU'RE GEN - TLE SPE - C'LY WHEN YOU DO THE CON - TI - NEN - TAL

B7 C

BUT THIS FEEL - ING IS - N'T PURE - LY MEN - TAL FOR HEA - VEN

E7 Am7 Dm7 G7 D.C. AL CODA

REST US. I'M NOT AS - BES - TOS AND THAT'S WHY

⊕ C7 FΔ7 Dm7 G7b9 CΔ7 (C#o7 Dm7 G7)

DANCE. SO IF I HOLD YOU IN MY ARMS I WON'T DANCE.

I'LL NEVER BE THE SAME

VIOLINIST MALNECK AND PIANIST SIGNORELLI WROTE THE TUNE WHILE IN THE WHITEMAN ORCHESTRA TOGETHER. JOE VENUTI RECORDED IT FIRST, AS "LITTLE BUTTERCUP," THEN GUS KAHN ADDED LYRICS AND A NEW TITLE AND IT WAS RECORDED BY MILDRED BAILEY WITH WHITEMAN IN 1932. GUY LOMBARDO ALSO RECORDED IT THE SAME YEAR. THE TUNE WAS RECORDED BY BILLIE HOLIDAY WITH TEDDY WILSON'S BAND IN 1937 WHEN SHE MET LESTER YOUNG FOR THE FIRST TIME - A GREAT MOMENT IN JAZZ LEGEND. DJANGO AND STEPHANE RECORDED IT IN ROME IN 1949 TWICE. GRAPPELLI LATER RECORDED IT MANY TIMES, INCLUDING ONCE WITH JOE VENUTI ON THEIR CD "VANUPELLI BLUES."

MATT MALNECK &
FRANK SIGNORELLI - MUSIC
GUS KAHN - WORDS
1932

SWING BALLAD $\text{♩} = 89$

A

A

B

B

A

A

C

C

I'LL SEE YOU IN MY DREAMS

INTRODUCED BY ISHAM JONES AND THE RAY MILLER ORCHESTRA. IT WAS #1 ON THE CHARTS FOR 6 WEEKS IN 1925. DJANGO RECORDED IT SOLO ACCOMPANIED BY "BARO" FERRET AND EMMANUEL SOUDIEUX IN 1939. HIS SOLO HAS INSPIRED MANY GUITARISTS SINCE, MAKING THE TUNE A SOLO GUITAR CLASSIC WITH RECORDINGS BY LES PAUL, CHET ATKINS, AND MERLE TRAVIS TO NAME A FEW.

GUS KAHN - LYRICS
 ISHAM JONES - MUSIC
 1924

A SWING ♩ = 192

Bb **Bbm6**

I'LL SEE YOU IN MY DREAMS, AND I'LL
 HOLD YOU IN MY DREAMS.

B **D7**

SOME - ONE TOOK YOU RIGHT OUT OF MY ARMS

STILL I FEEL THE THRILL OF YOUR CHARMS. OH, THOSE

A **Bb** **Bbm6**

LIPS THAT ONCE WERE MINE. AND

TEN - DER EYES THAT SHINE.

C **D7** **A7** **Dm**

THEY WILL LIGHT MY WAY TO - NIGHT WHEN I

SEE YOU IN MY DREAMS.

I'M CONFESSIN'

GUY LOMBARDO HAD THE FIRST HIT RECORDING OF THIS TUNE IN 1930. LOUIS ARMSTRONG'S PERFORMED IT OFTEN AND HELPED TO POPULARIZE IT. AND LES PAUL AND MARY FORD HAD A 1952 HIT VERSION. STEPHANE AND DTANGO RECORDED IT IN 1934 AT THEIR VERY FIRST RECORDING SESSION, FROM WHICH THE GUITAR INTRO HERE IS DERIVED.

AL J. NEIBERG - WORDS

DOC DAUGHERTY & ELLIS REYNOLDS - MUSIC

1930

INTRO - FREELY

A EASY SWING ♩ = 100

G D+7 G D+7 G Bm7 E9

I'M CON-FES-SIN' THAT I LOVE YOU TELL ME, DO YOU LOVE ME TOO?
 IN YOUR EYES I READ SUCH STRANGE THINGS, BUT YOUR LIPS DE-NY THEY'RE TRUE.

A7 DSUS D7 1. G Bm Am7 D7 2. G

I'M CON FES-SIN' THAT I NEED YOU, HON EST I DO, NEED YOU EV'-RY MO-MENT!
 WILL YOUR ANS-WER REAL-LY CHANGE THINGS, MA-KING ME BLUE?

B Dm7 G7 Dm7 G7 C G7(#5) C

I'M A - FRAID SOME - DAY YOU'LL LEAVE ME, SAY - IN' CAN'T WE STILL BE FRIENDS?

A7 Em7 A7 Am E7 B7

IF YOU GO, YOU KNOW YOU'LL GRIEVE ME, ALL IN LIFE ON YOU DE - PENDS.

A G D+7 G D+7 G Bm7 E9

AM I GUES-SIN' THAT YOU LOVE ME? DREA-MIN' DREAMS OF YOU IN VAIN.

A7 DSUS D7 ⊕ G Am7 D7

I'M CON - FES - SIN' THAT I LOVE YOU, O - VER A - GAIN! D.S. (LAST TIME AL CODA)

⊕ F# C#7 F#

I' SE MUGGIN'!

THIS NONSENSE, JIVE SONG BY THE IRREPRESSIBLE VIOLINIST STUFF SMITH, WAS A HIT IN 1936, GETTING HIS BAND, THAT INCLUDED COZT COLE ON DRUMS, BOOKED AS THE HOUSE BAND AT THE ONYX CLUB. DJANGO AND STEPHANE RECORDED IT WITH A 'STUFF-STYLED' VOCAL BY FREDDY TAYLOR IN 1936. FREDDY WAS PROBABLY EMULATING STUFF AS MUCH AS LOUIS ARMSTRONG IN HIS VOCALS WITH THE HOT CLUB.

STUFF SMITH
1935

MEDIUM SWING ♩ = 180

VIOLIN INTRO:

D Bm Em7 A7 D Bm Em7 A7

A D Bm Em7 A7 D Bm Em7 A7

I' SE MUG GIN' BOOM. (SHA- DEE- YA - DA) WE' SA MUG-GIN' BANG! (SHA- DEE- YA - DA)

D Bm Em7 A7 D BREAK (HEAD ONLY)-----|

I' SE MUG GIN' BOOM. (SHA- DEE- YA - DA) SA BOOP DEE-OP BOO BOO DEE-OH!

B D D7/C G Gm D D7/C G Gm

NO - BO - DY KNOWS JUST HOW IT START-ED SOME - BO - DY JUST BLEW IT THROUGH A HORN.
NOW IT'S THE CRAZE, THE NEW SEN - SA - TION. NOW IT'S WHAT THE BANDS ARE ALL PLAY - IN'

D D7/C G Gm D BREAK (HEAD ONLY)-----|

SOME-BOO - Y PLAYED IT ON THE FID - DLE. SOME-BOO - Y SANG IT AND A SO-ONG WAS BORN.
NOW IT'S THE SWING THAT ROCKS THE NA - TION. DON'T TRY TO STOP ME 'CAUSE I'M GO - IN' IN-SANE!

A D Bm Em7 A7 D Bm Em7 A7

I' SE MUG GIN' BOOM. (SHA- DEE- YA - DA) WE' SA MUG-GIN' BANG! (SHA- DEE- YA - DA)

D Bm Em7 A7 D BREAK (HEAD ONLY)-----|

I' SE MUG GIN' BOOM. (SHA- DEE- YA - DA) SA BOOP DEE-OP BOO BOO DEE-OH!

I'VE GOT MY LOVE TO KEEP ME WARM

INTRODUCED BY DICK POWELL AND ALICE FAYE IN "ON THE AVENUE," IN 1937. IT WAS A HIT IN 1949 FOR LES BROWN. IT HAS BECOME A PART OF THE HOLIDAY TRADITION IN THE US.
DJANGO RECORDED IT AS A SOLO WITH GRAPPELLI ON PIANO IN 1938. DJANGO DOUBLE TIMES THE TUNE THE SECOND TIME THROUGH.

MED. SWING ♩ = 140

IRVING BERLIN
1937

A

Chords: F, Ab⁰7, Gm⁷, C⁷, B⁰7, E⁷, Gm⁷, C⁷, Gm⁷, C⁶, Am⁷, D⁷(b⁹), Gm⁷, C⁷, F⁶, 1. Db⁷ C⁷, 2. B⁰7, E⁷

B

Chords: Am, E⁷, Am⁷, D⁷, Gm⁷, C⁷, B^b7, A⁷

A

Chords: F, Ab⁰7, Gm⁷, C⁷, B⁰7, E⁷, Gm⁷, C⁷, Gm⁷, C⁷, Am⁷, D⁷(b⁹), Gm⁷, C⁷, F⁶, (Gm⁷ C⁷)

I'VE NEVER BEEN IN LOVE BEFORE

FROM THE HIT 1950 MUSICAL, "GUYS AND DOLLS." IT WAS ALSO RECORDED BY CHET BAKER ON HIS FIRST VOCAL ALBUM, AND SINATRA IN '64. BARBARA STEISAND RECORDED IT ON HER 1993 "BACK TO BROADWAY" ALBUM.

FRANK LOESSER
1950

MEDIUM SWING ♩ = 180

A G^{6/9} Em7 Am7 D7 G^{Δ7} C7(♯11) Bm7 E+7

I'VE NE - VER SEEN IN LOVE SE - FORE. NOW ALL AT ONCE IT'S
I'VE NE - VER SEEN IN LOVE SE - FORE. I THOUGHT MY HEART WAS

Am7 Am7 D7 G ^{1.} Am7 D7 ^{2.} Dm7 G7

YOU AND YOU FOR E - VER MORE. I'VE BUT THIS IS
SAFE I THOUGHT I KNEW THE SCORE.

B C^{Δ7} Am7 D7 G^{Δ7} F[♯]Ø7 B7b9

WINE THAT'S ALL TOO STRANGE AND STRONG. I'M FULL OF FOOL - ISH

Em7 Em7/D C[♯]Ø7 F[♯]7 B^{Δ7} Am7 D7(♯5)

SONG AND OUT MY SONG MUST POUR. SO PLEASE, FOR -

A G^{6/9} Em7 Am7 D7 G^{Δ7} C7(♯11) Bm7 E+7

GIVE THIS HELP - LESS HAZE I'M IN. I'VE REAL - LY NE - VER

Am7 Am7 D7 G^{6/9}

BEEN IN LOVE SE - FORE.

IN A SENTIMENTAL MOOD

INTRODUCED BY ELLINGTON IN 1935. FEATURING TOBY HARDWICK ON ALTO. IN THE '30S IT WAS THE THEME SONG FOR AT LEAST 9 RADIO SHOWS.
THE VERSION BY ELLINGTON AND JOHN COLTRANE IN THEIR 1962 CD IS NOT TO BE MISSED.
DJANGO AND STEPHANE RECORDED IT WITH THE QHCF IN 1937.

DUKE ELLINGTON - MUSIC

IRVING MILLS, MANNY KURTZ - WORDS

1935

BALLAD ♩ = 102

A Dm Dm(maj7) Dm7

IN A SEN - TI - MEN - TAL MOOD, I CAN SEE THE STARS COME
THROUGH MY ROOM, DRIFTS A ME - LO - DY SO
STRANGE AND SWEET WHILE YOUR LO - VING AT - TI -
TUDE IS LIKE A FLAME THAT LIGHTS THE GLOOM. ON THE WINGS OF EV' - RY
BLISS YOU MAKE MY PAR - RA - DISE COM - PLETE

Gm Gm(maj7) Gm7 Gm⁶ A7

Dm D7 Gm7 C7 1. FΔ7 BREAK ----- 2. FΔ7 Ab7

B DbΔ7 Bbm7 Ebm7 Ab7 DbΔ7 Bb7 Eb7 Ab7

ROSE PE - TALS SEEM TO FALL IT'S ALL I COULD DREAM TO CALL YOU MINE
MY HEART'S A LIGH - TER THING SINCE YOU MADE THIS NIGHT A THING DI - VINE. IN A SEN - TI - MEN - TAL

DbΔ7 Bbm7 Ebm7 Ab7 Gm7 C7 BREAK -----

A Dm Dm(maj7) Dm7 Gm Gm(maj7) Gm7 Gm⁶ A7

MOOD, I'M WITH - IN A WORLD SO HEAV - EN - LY FOR I NE - VER DREAMED THAT
YOU'D BE LO - VIN' SEN - TI - MEN - TAL ME.

Dm D7 Gm7 C7(b9) FΔ7

IT DON'T MEAN A THING

DUKE'S VOCALIST, IVIE ANDERSON, INTRODUCED THIS SONG IN 1932. IT WAS AN IMMEDIATE HIT. THE MILLS BROTHERS FOLLOWED IT UP WITH A HIT OF THEIR OWN THE SAME YEAR. IT IS CREDITED WITH POPULARIZING THE TERM "SWING" IN IT'S MUSICAL SENSE. DTANGO AND STEPHANE RECORDED IT UNDER THE NAME "STEPHANE GRAPPELLI AND HIS HOT FOUR" IN 1935.

DUKE ELLINGTON - MUSIC

IRVING MILLS - WORDS

1932

INTRO VERSE - OUT OF TIME (♩ = 100)

Gm D7 Gm D^b7 D7^b5 Cm D7 D⁹ D7

UP SWING ♩ = 200

A Gm Gm/F# Gm/F Gm/E E^b7 D7 G7#5

C7 C#07 B^b6/D C7 F7 B^b6 D7#5

A Gm Gm/F# Gm/F Gm/E E^b7 D7 G7#5

C7 C#07 B^b6/D C7 F7 B^b6 D7#5

B Fm7 B^b7 E^b6 Gm7 C7 F7 D7

A Gm Gm/F# Gm/F Gm/E E^b7 D7 G7#5

C7 C#07 B^b6/D C7 F7 B^b6 (D7#5)

IT HAD TO BE YOU

THIS SONG FIRST WRITTEN IN 1924. HAS BEEN IN INNUMERABLE MOVIES, INCLUDING "THE ROARING TWENTIES" IN 1939, CASABLANCA IN 1942, AND THE 1951 MOVIE BASED ON THE LIFE OF GUS KAHN, THE LYRICIST AND HIS WIFE, "I'LL SEE YOU IN MY DREAMS," STARRING DANNY THOMAS. DJANGO RECORDED IT FIRST WITH MICHEL WARLOP ON VIOLIN AND STEPHANE ON PIANO IN 1937. STEPHANE RECORDED IT ACCOMPANIED BY ONLY DJANGO IN '38, AND DJANGO RECORDED IT AGAIN WITH GERARD LEVEQUE ON CLARINET IN 1947.


SWING ♩ = 164

ISHAM JONES - MUSIC

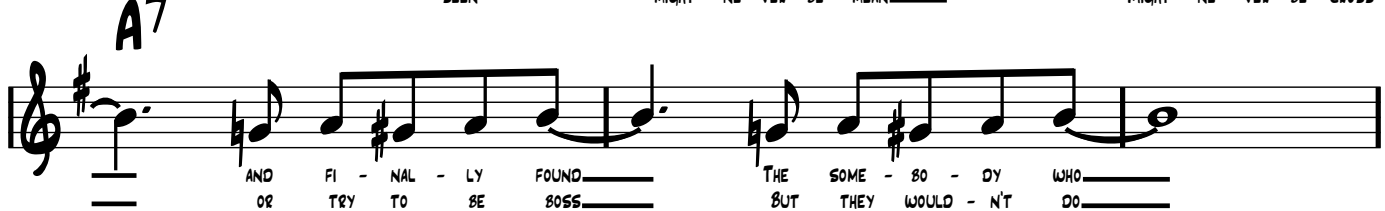
GUS KAHN - WORDS

1924

A



IT HAD TO BE YOU, SEEN - IT HAD TO BE YOU, MIGHT NE-VER BE MEAN - I WAN-DERED A-ROUND, MIGHT NE-VER BE CROSS



AND FI - NAL - LY FOUND - THE SOME - BO - DY WHO - OR TRY TO BE BOSS - BUT THEY WOULD - N'T DO -

B

1.



COULD MAKE ME BE TRUE - COULD MAKE ME BE BLUE - AND E - VEN BE GLAD



JUST TO BE SAD, - THIN - KING OF YOU - SOME O - THERS I'VE SEEN

A

2.



FOR NO - BO - DY ELSE - GAVE ME THE THRILL - WITH ALL YOUR FAULTS - I LOVE YOU STILL - IT HAD TO BE YOU -



IT HAD TO BE YOU, - IT HAD TO BE YOU, -

IT'S ALRIGHT WITH ME

WRITTEN THE YEAR DJANGO DIED. IT WAS A PART OF PORTER'S MUSICAL "CAN-CAN" WHICH MADE A STAR OF GWEN VERDON. A MOVIE VERSION IN 1960 FEATURED FRANK SINATRA SINGING IT. IT HAS BECOME POPULAR AMONG MODERN GYPSY JAZZ GROUPS.

COLE PORTER
1953

A SWING ♩ = 180

Am Am/G# Am7 Am⁶

Am7 Am⁶ Dm7 G7

Em7^{b5} A7^{b9} D7 Bm7^{b5} E7^{b9}

2.

Dm7 G7 C^{6/9} Em7^{b5} A^{b7b9} D^{#m7b5}

Dm7 G7^{b9} CMAJ7 Em7^(b9) A^{b7b9}

D^{#m7b5} D7 Dm7^{b5} G7^{b9} Bm7^{b5} E7

D.S. AL

D7 Dm7 G7 CMAJ7 C7

FMAJ7 Dm7 G^{9(SUS)} C^{6/9}

IT'S ONLY A PAPER MOON

THE FIRST COLLABORATION BETWEEN HARBURG AND ARLEN. THEY WOULD LATER WRITE "SOMEWHERE OVER THE RAINBOW" TOGETHER. IT WAS WRITTEN AS PART OF A SHOW "THE GREAT MAGOO," WHICH WAS NOT SUCCESSFUL BUT THE TUNE UNDER THE TITLE "IF YOU BELIEVED IN ME," WAS A HIT FOR PAUL WHITEMAN IN 1933. THE TITLE WAS CHANGED AND IT WAS ADDED TO THE MOVIE, "TAKE A CHANCE," IN 1945 BOTH ELLA FITZGERALD AND BENNY GOODMAN HAD HIT RECORDINGS OF IT. DJANGO RECORDED IT ONLY ONCE WITH STEPHANE IN THE 1949 ROME SESSIONS.

HAROLD ARLEN - MUSIC

YIP HARBURG - WORDS

SWING ♩ = 168

A G Ab^ø7 Am7 D7 Am7 D7 G^Δ7 Am7 D7¹⁹³²

SAY IT'S ONLY A PAPER MOON. SAIL - ING OV - ER A CARD BOARD SKY. YES IT'S ON - LY A CAN - VAS SKY. HANG - ING O - VER A MUS - LIN TREE.

Dm7 G7 C^Δ7 A^ø7 D7 G⁶ Am7 D7

BUT IT WOULD N'T BE MAKE - BE - LIEVE IF YOU BELIEVED IN ME. OH WITH

B C^Δ7 C[#]ø7 G^Δ7/D A^ø7 D7 G⁶ G7

OUT YOUR LOVE. IT'S A HON - KY TONK PA - RADE. WITH -

C^Δ7 C[#]ø7 G^Δ7/D B^ø7 E7 Am7 D7

OUT YOUR LOVE. IT'S MEL - O - DY PLAYED ON A PEN - NY AR - CADE.

A G Ab^ø7 Am7 D7 Am7 D7 G^Δ7 Am7 D7

IT'S A BAR - NUM AND BAI - LEY WORLD. JUST AS PHON - EY AS IT CAN BE.

Dm7 G7 C^Δ7 A^ø7 D7 G⁶ (Am7 D7)

BUT IT WOULD - N'T BE MAKE BE - LIEVE IF YOU BE LIEVED IN ME.

J'ATTENDRAI (TORNERAI)

"J'ATTENDRAIS" MEANS "I WILL WAIT" IN FRENCH. IT WAS MADE POPULAR IN 1938 BY RINA KELLY, SINGING IN FRENCH, BUT THE SONG ORIGINALLY APPEARED AS "TORNERAI" MEANING "YOU WILL RETURN" IN ITALIAN, AND WAS WRITTEN BY DINO OLIVERI IN 1933. IT WAS RECORDED BY THE QHCF IN 1939 AND THERE IS VIDEO ON YOUTUBE OF THEM PLAYING THIS TUNE, THE ONLY KNOWN MOVIE EXTANT OF DJANGO PLAYING. WATCH IT!

EASY SWING ♩ = 172

DINO OLIVERI
1933

The musical score is written in 4/4 time with a tempo of 172 beats per minute. It consists of six staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a simple, accessible style. Chords are indicated by letters above the notes. The key signature has one flat (Bb). The score ends with a double bar line.

Chords: C, F7(b5), C^b, A⁹, Dm, A⁷, Dm, Dm⁷, G⁷, Dm, G⁷, C^b, C^b/₉, Gm^b, C⁹, Fmaj7, Fm, C, A⁹, Dm, G⁷, C.

JAPANESE SANDMAN

PAUL WHITEMAN'S FIRST RECORD, 1920. DJANGO RECORDED WITH DICKY WELLS AND HIS ORCHESTRA INCLUDING BILL COLEMAN ON TRUMPET IN 1937 AND WITH QHCF IN 1939.

RICHARD A. WHITING - MUSIC
RAYMOND EGAN - LYRICS
1920

MEDIUM SWING ♩ = 170

F D7

F A

F F7 Bb

F F#

JE SUIS SEUL CE SOIR

THE TITLE MEANS "I'M ALONE TONIGHT" IN FRENCH. ORIGINALLY RECORDED BY PAUL DURAND "AVEC SON GRAND ORCHESTRE," AND A 1941 HIT FOR CHANTEUSE LEO MARITANE, WHO LATER FELL FROM FAVOR AS A COLLABORATOR. DJANGO RECORDED IT IN 1942 WITH A LARGE ORCHESTRA IN BRUSSELS. HE STARTS IN C AND MODULATES TO E♭ ON THE SECOND TIME THROUGH.

PAUL DURAND - MUSIC

ROSE NOËL, JEAN CASANOVA - WORDS

1940

MED. SWING ♩ = 190

A FORM: 'AB AC'

Section A, first system. Treble clef, 4/4 time. Chords: C, B7. Includes a triplet of eighth notes.

B

Section B, first system. Treble clef, 4/4 time. Chords: Dm7, G7, C, Am6. Includes a triplet of eighth notes.

C

Section C, first system. Treble clef, 4/4 time. Chords: F6, Fm6, C, A9. Includes a triplet of eighth notes.

Section C, second system. Treble clef, 4/4 time. Chords: Dm7, G7, C6 (C#°7), Dm7, G7. Includes a triplet of eighth notes.

JITTERBUG WALTZ

INTRODUCED IN 1942 WHILE FATS WAS ON A 6 WEEK STINT AT THE PANTHER CLUB IN CHICAGO. HE RECORDED IT IN MARCH ON THE ORGAN FOR RCA AT THE PINNACLE OF HIS CAREER. WORDS HAVE BEEN PENNED FOR IT, FIRST FOR DINAH WASHINGTON IN 1957, AND AGAIN FOR THE 1978 MUSICAL "AIN'T MISBEHAVIN'," BUT IT WAS CONCEIVED IT AS AN INSTRUMENTAL.

SWING WALTZ ♩ = 170

THOMAS "FATS" WALLER

1942

A C(MAJ7)

1. F7

2. A7

B D7

Fm6

D7

G7

Em7 Ebø7 Dm7 G7

D.C. AL CODA

(EVERY X)

C

Fm6

C

(G7)

JUST FRIENDS

INTRODUCED BY ROB MACKENZIE AND HIS ORCHESTRA IN 1931. IT FIRST BECAME A HIT FOR RUSS COLUMBO WITH LEONARD JOY'S ORCHESTRA IN 1932. BILLIE HOLIDAY, CHET BAKER, AND CHARLIE PARKER, ON HIS "CHARLIE PARKER WITH STRINGS" ALBUM FROM 1950, PRODUCED BY NORMAN GRANZ, HAVE HELPED MAKE IT A STANDARD.

JOHN KLENNER - MUSIC
SAM M. LEWIS - WORDS

1931

MED. SWING ♩ = 184

A $C\Delta 7$ $Cm7$ $F7$

JUST FRIENDS LO - VERS NO MORE. JUST

$G\Delta 7$ $Bbm7$ $Eb7$

FRIENDS BUT NOT LIKE BE - FORE. TO

B $Am7$ $D7$ $G\Delta 7$ $Em7$

THINK OF WHAT WE'VE SEEN AND NOT TO KISS A - GAIN SEEMS LIKE PRE -

$A9$ $Am7$ $D7$ $Dm7$ $G7$

TEN - DING. IT IS - N'T THE EN - DING. TWO

A $C\Delta 7$ $Cm7$ $F7$

FRIENDS DRIF - TING A - PART. TWO

$G\Delta 7$ $Bbm7$ $Eb7$

FRIENDS BUT ONE BRO - KEN HEART. WE

81 $Am7$ $D7$ $F\#o7$ $Em7$

LOVED WE LAUGHED WE CRIED THEN SUD - DEN - LY LOVE DIED. THE STO - RY

$A9$ $Am7$ $D7$ $G6$ $(Dm7 G7)$

ENDS AND WE'RE JUST FRIENDS.

JUST ONE OF THOSE THINGS

INTRODUCED IN 1935 IN THE B'WAY MUSICAL "JUBILEE." TEDDY WILSON RECORDED A FINE VERSION WITH COLEMAN HAWKINS IN 1944, AND AGAIN WITH BENNY GOODMAN AND RED NORVO IN 1945. DJANGO RECORDED IT TWICE IN 1947 WITH ROSTAING ON CLARINET.

COLE PORTER
1937

UP SWING ♩ = 200

A Dm Em7 A7 F7 B \emptyset 7 Bbm⁶

F/A Dm7 Gm7 C7

F Δ 7 F $\#$ o7 ^{1.} Gm7 E \emptyset 7 A7($\#$ 9) ^{2.} Fm7 Bb7

B Eb Δ 7 E \emptyset 7 Fm7 Bb7 Eb Δ 7 Dm7 G7

C Δ 7 Am7 F $\#$ o7 Fm(maj7) Fm7

Em7 F $\#$ o7 Gm7 E \emptyset 7 A7

A Dm7 Em7 A7 F7 Bb \emptyset 7 Bbm⁶

Am7 D7 Gm7 C7 F Δ 7 (A7)

LA VIE EN ROSE

THIS WAS, OF COURSE, EDITH PIAF'S SIGNATURE TUNE, FIRST APPEARING IN 1946, AND ON ALMOST EVERY RECORD OF PIAF'S THEREAFTER. DJANGO NEVER RECORDED IT BUT ALMOST EVERYONE ELSE HAS, AND IT IS SUCH A PART OF FRENCH MUSICAL CULTURE THAT IT MUST BE CONSIDERED A GYPSY JAZZ TUNE AS WELL.

EDITH PIAF - WORDS
LOUIS GUGLIEMI - MUSIC
1946

INTRO: RUBATO

C⁶ C[#]° Dm7 G7 C^Δ7 E^Ø7 A7 G7

BALLAD ♩ = 72

C C^Δ7 C⁶ Am7 Dm7 G7

Dm7 G7 Dm7 G7 Am7 G7

C C^Δ7 Gm⁹ C7 F⁶

Fm C Em7 D7 Dm7 G7

C⁶ Em7 Am7 Dm7 G7 C (G7[#]5)

LADY BE GOOD

WRITTEN FOR THE SHOW OF THE SAME NAME IN 1924, STARRING FRED AND ADELE ASTAIRE. LADY BE GOOD WAS AN IMMEDIATE HIT. IT WAS ALSO AN INSTRUMENTAL HIT FOR PAUL WHITEMAN AND HIS ORCHESTRA THE FOLLOWING YEAR. LADY BE GOOD IS ONE OF VERY FEW '20'S TUNES THAT MADE THE TRANSITION TO MODERN JAZZ STANDARD, HAVING BEEN THE FIRST TUNE COUNT BASIE RECORDED FOR JOHN HAMMOND IN 1936, AND PLAYING MAJOR ROLES IN THE RECORDING CAREERS OF LESTER YOUNG, ELLA FITZGERALD AND CHARLIE PARKER. DJANGO AND STEPHANE RECORDED IT 3 TIMES: ONCE EARLY IN THEIR ASSOCIATION, IN 1934, ONCE IN A 1937, A 3 VIOLIN VERSION, WITH EDDIE SOUTH AND MICHEL WARLOP, AND ONCE AFTER THE WAR IN A SURPRISINGLY MODERNIZED VERSION FROM 1948. THE INTRO/OUTRO HERE IS OUR OWN ADDITION.

GEORGE GERSHWIN - MUSIC
 IRA GERSHWIN - WORDS
 1924

Up ♩ = 228
 (GERSHWIN'S ORIGINAL MARKING WAS "SLOW AND GRACEFULLY")

INTRO:

A

B

A

D.S. AL CODA
 LAST TIME ONLY

LAZY BONES

A TIN PAN ALLEY SONG. WRITTEN IN 1933. LAZY BONES WAS A HIT FOR MILDRED BAILEY THAT YEAR AND THE MILLS BROTHERS IN 1934. CARMICHAEL AND MERCER CLAIM TO HAVE WRITTEN THE WHOLE TUNE, MUSIC AND WORDS, IN 20 MINUTES. NOT USUALLY ASSOCIATED WITH GYPSY JAZZ IT IS A PERSONAL FAVORITE. IT IS TRANSCRIBED HERE FROM A HOAGY CARMICHAEL RECORDING.

LAZY SWING ♩ = 106

HOAGY CARMICHAEL - MUSIC

JOHNNY MERCER - WORDS

A C F C F C F G⁺ C C⁷ 1933

LA - ZY BONES SLEEP IN' IN THE SUN. HOW YOU EX PECT TO GET YOUR DAYS WORK DONE? YOU'LL
LA - ZY BONES SLEEP - IN' IN THE SHADE. HOW YOU GON-NA GET YOUR CORN - MEAL MADE? YOU'LL

D⁰⁷ C^{#07} C⁰⁷ B⁰⁷ Dm⁷ 1. Ab^{7b5} G⁷ C G⁷
NEV - ER GET YOUR DAYS WORK DONE. SLEEP - IN' IN THE NO - ON DAY SUN.
NEV - ER GET YOUR CORN MEAL MADE.

2. Ab⁷ G⁷ C F/C C⁷ **B** F Dm⁷ Am⁷ Dm⁷
SLEEP - IN' IN THE EVE NIN' SHADE. NOW WHEN THOSE 'TAT - ERS NEED SPRAY IN'. I BET YOU KEEP PRAY-IN' THAT THE

C G⁷ C F⁷ Eb⁷ D⁷ G⁷ D⁹ G⁷
BUGS DROP OFF OF THE VINE. AND WHEN YOU GO FISH IN'. I BET YOU KEEP WISH IN' THAT THE FISH DON'T GRAB AT YOUR LINE.

A C F C F C F C C⁷

LA - ZY BONES LOAF - IN' ALL THE DAY. HOW YOU 'SPECT TO MAKE A DIME THAT WAY? YOU'LL

D⁰⁷ C^{#07} C⁰⁷ B⁰⁷ Dm⁷ Ab^{7b5} G⁷ C
NEV - ER MAKE A DIME THAT WAY. YOU NEV - ER HEAR A WORD I SAY. D.C.

OPTIONAL

TAG LAST X: E⁷ A⁷ D⁷ G⁷ C

SLEEPIN' ALL THE DAY. YOU'RE A GOOD-FOR-NOTH - IN' LA - ZY BONES!

LENTEMENTE MADEMOISELLE

RECORDED TWICE BY DJANGO, FIRST IN MARCH, 1942. ROSTAING'S INTRO FROM THAT RECORDING IS TRANSCRIBED HERE.. THE LAST TIME THROUGH DJANGO CHANGES TO A BOLERO RHYTHM AND MODULATES TO F. A LATER 1947 RECORDING HAS MICHEL DE VILLERS ON CLARINET. A NICE MODERN RECORDING BY THE GROUP, ZAITI IS ALSO AVAILABLE.

INTRO: RUBATO

DJANGO REINHARDT

1942

Bbm LET RING-----|

SLOW SWING ♩ = 104

A **Bbm7 Eb7(9) Am⁶ Bbm⁶ Eb7(9) Am⁶**

B **Cø7 F7 Bbm**

A **Bbm7 Eb7(9) Am⁶ Bbm⁶ Eb7(9) Am⁶**

LIMEHOUSE BLUES

THE LIMEHOUSE DISTRICT WAS THE WATERFRONT AREA OF LONDON, AND BECAME THAT CITY'S CHINATOWN. THE WORDS, BY DOUGLAS FURBER, WERE ABOUT IT'S OPIUM DENS AND WERE NOTORIOUSLY RACIST. THE SONG WAS INTRODUCED IN ENGLAND IN 1922 BY JACK HYLTON'S JAZZ BAND. BUT GERTRUDE LAWRENCE BROUGHT IT TO THE U.S. ON B'WAY IN "ANDRE CHARLOT'S REVUE OF 1924." PAUL WHITEMAN RECORDED IT AS AN INSTRUMENTAL THAT YEAR. DJANGO AND STEPHANE RECORDED IT IN 1935, '36, '37, AND '38, AND FINALLY, DJANGO RECORDED IT WITH A BIG BAND IN 1940. THE CODA HERE IS FROM THE 1936 VERSION.

UP SWING ♩ = 148

PHILLIP BRAHAM - MUSIC
1922

A

C9#11 (C#9) C7

B

GMAJ7 B7 Em7

A

C7#11 (C#9) C7 C7

C

G7 B7 E7 Am7 E7 Am7

(LAST TIME 'AL ⊕ ?)

⊕

G7 Ab7 A° B7 D7 NC D7 G

LOVE LETTERS

WRITTEN IN 1945 FOR THE MOVIE OF THE SAME NAME IT WAS NOMINATED FOR AN ACADEMY AWARD THAT YEAR. IT WAS RECORDED BY DICK HAYMES ALSO IN '45 AND REACHED #11 ON THE HIT PARADE. OTHER RECORDINGS INCLUDE NAT KING COLE'S 1957 VERSION AND ELVIS PRESLEY'S IN 1966.

♩ = 112 BALLAD

EDWARD HEYMAN - WORDS

VICTOR YOUNG - MUSIC

1945

A

LOVE LET - TERS STRAIGHT FROM YOUR HEART

KEEP US SO NEAR WHILE A - PART

B

I'M NOT A - LONE IN THE NIGHT

WHEN I CAN HAVE ALL THE LOVE YOU WRITE.

A

I ME - MO - RIZE EV' - RY LINE.

I KISS THE NAME THAT YOU SIGN.

C

AND DAR - LIN. THEN I READ A - GAIN RIGHT FROM THE START

LOVE LET - TERS STRAIGHT FROM YOUR HEART.

LULU SWING

LULU REINHARDT (NOT TO BE CONFUSED WITH LULO REINHARDT) IS THE SON OF NOTO REINHARDT AND WAS BORN INTO A GYPSY COMMUNITY IN ALSACE ON THE FRENCH SIDE OF THE BORDER. HE PLAYED AND IS STRONGLY ASSOCIATED WITH THE TITI WINTERSTEIN QUINTET. THE TUNE HAS BECOME A FAVORITE IN GYPSY JAZZ JAMS.

SWING ♩ = 164

LULU REINHARDT

INTRO: GUITARS ONLY

Intro: Guitars Only

Chords: D C#/D D C#/D

Section A

Chords: D E7

Section A

Chords: Em7 A7

Section 1

Chords: D D7

BREAK ON HEAD

Section B

Chords: G G#o7 D

Section B

Chords: E7 Eb7 A7

Section A

Chords: D E7

Section A

Chords: Em7 A7 D (Em7 A7)

BREAK ON THE HEAD

D.S. (LAST TIME AL CODA)

Section D

Chords: D D9/A

BREAK

MA PREMIERE GUITARE

SACHA DISTEL WROTE THIS TUNE. HE WAS A FRENCH SINGER AND JAZZ GUITARIST PERHAPS BEST KNOWN FOR TURNING DOWN A MARRIAGE PROPOSAL FROM BRIGITTE BARDOT. HE ALSO WROTE "THE GOOD LIFE," WHICH HAS BECOME ASSOCIATED WITH TONY BENNETT IN THE U.S. DISTEL WAS A HUGE SUCCESS IN FRANCE, HAVING HIS OWN TV SHOW AND MANY HIT RECORDS BEFORE HIS DEATH IN 2003. THE SONG TELLS OF THE DISTEL'S OBSESSION WITH DJANGO. DISTEL MADE A RECORDING OF IT WITH GRAPPELLI.

SWING ♩ = 168

JEAN BROUSSELE

SACHA DISTEL

1965

A Am A7 Dm

MABEL

DEDICATED TO MABEL MERCER, A BLACK CHANTEUSE WHO STEPHANE OFTER ACCOMPANIED ON PIANO AT 'BIG APPLE,' A CABARET ON RUE PIGALLE, WHICH WAS HEADQUARTERS FOR THE GHCF IN 1937, WHEN THE TUNE WAS WRITTEN AND RECORDED (2 TAKES ARE EXTANT). THERE IS ALSO A 1940 VERSION WITH CLARINET.

DTANGO REINHARDT/STEPHANE GRAPELLI

1937

SWING ♩ = 190

(C^b)

INTRO:

Chord symbols: G7(9) F7(9) G7(9) F7(9)
Cm⁶ F⁹ A^b9 Cm⁶ G⁹

A

Chord symbols: C/G Eb⁰ F#⁰ Eb⁰ G7(9) C/G G7(9)
C/G Eb⁰ F#⁰ Eb⁰ G7(9) C/G G7(9)

B

Chord symbols: C7(9) Db7(9) C7(9) Bb7(9)
C7(9) Db7(9) 1. C7(9) STOP! 2. C7(9) STOP!

D. S. FOR SOLOS
LAST X - AL CODA

CODA

Chord symbol: C7(9) STOP!

(BASS PLAYS IN UNISON ON LAST BAR)

MANOIR DE MES RÊVES

DTANGO FIRST RECORDED "MANOIR" (OFTEN CALLED "DTANGO'S CASTLE") IN 1943. THERE ARE 10 OTHER RECORDED VERSIONS. THE LAST COMING IN 1953, 2 MONTHS BEFORE HIS DEATH. ONE WAS ALSO A DUET

FREELY OUT OF TIME:

WITH GRAPPELLI RECORDED IN '49 IN ROME.

DTANGO REINHARDT

1943

E⁹ LET RING ----- | **E⁹ E^{b9} LET RING** ----- |

IN TIME: ♩ = 100 DREAMILY WITH LIGHT SWING

D^{6/9} A⁷ D^{6/9} D A⁷/B^b

D A⁷/B^b D⁶ A⁷/B^b A^m7 D D⁷

G^{6/9} G A⁷ D B^m E⁷ E⁷ B^b7 A⁷ (STOP)

D^{6/9} D A⁷/B^b D A⁷/B^b

D A⁷/B^b A^m7 D⁷ D⁷(b⁹)

G^{6/9} E⁷ E⁷

F^m/B^b A⁷/B^b D G^m6 D (A⁷/B^b)

MARIE

ORIGINALLY WRITTEN IN WALTZ TIME. "MARIE WAS A HIT FOR RUDY VALLEE IN 1929 AND LATER A #1 HIT FOR TOMMY DORSEY IN 1937. DJANGO RECORDED IT IN 1949 WITH STEPHANE IN ROME.

MEDIUM SWING ♩ = 170

IRVING BERLIN
1928

MA - RIE. THE DAWN IS BREAK - ING. MA -
RIE. YOU'LL SOON BE WA - KING TO
FIND. YOUR HEART IS BREAK - ING AND
TEARS. WILL FALL. AS YOU RE - CALL THE MOON.
IN ALL ITS SPLEN - DOR. THE
KISS. SO VE - RY TEN - DER. THE
WORDS "WILL YOU SUR - REN - DER" TO
ME. MY MA - RIE.

Handwritten Chords: Bb, B07, F, Am7, Abm7, Gm7, C7, D7, G7, C7, Bb, B07, F, Am7, Abm7, Gm7, C7, F, Bbm6, C7, F6, (F+7)

MELODIE AU CRÉPUSCULE

FIRST RECORDED IN JULY OF 1943 W/ VIOLIN SECTION LED BY MICHEL WARLOP. 4 OTHER VERSIONS, ONE IN '46 AND 3 IN 1947. "CRÉPUSCULE" MEANS "TWILIGHT," OR "SUNSET."

DJANGO REINHARDT
1943

BALLAD ♩ = 94

INTRO:

Em F^o D^{6/9}

D^{6/9} Bm⁷ E⁹ E⁹ E^{b9} A7 (STOP IN HEAD) B7b9 / F#

TUNE BEGINS:

A Em Em/D A/C# A7#5 D^{6/9} Gm⁶ D^{6/9} Bm

Em E^{b9} D^{6/9} C^{6/9} C#^{6/9} D^{6/9} B7b9

A1 Em Em/D A/C# A7#5 D^{6/9} Gm⁶ D^{6/9} C#⁹

F# D#m⁷ G#m⁷ C#⁹ F# G#m⁷ Bm⁷ F# A# B7b9

B Em C⁹/G B7b9 Em C#m7b5 F#7

Bm/F# Bm/A E/G# E⁹ C7/Bb A7 BREAK (HEAD ONLY)

A2 Em Em⁷/D A/C# A7#5 F#m7b5 B7b9/D# Bb7b9/F

Em E⁹/Bb A13 D^{6/9} Gm⁶ D B7b9

TAG ENDING:

F#^o Em B7 Em A7/G A7 D^{6/9} G⁹ G#⁹ A⁹ A#⁹ B⁹ C⁹ C#⁹ D⁹ D#¹¹

MÉNILMONTANT

MÉNILMONTANT IS A PART OF PARIS NEAR BELLEVILLE. THE SONG IS BY CHARLES TRÉNET, WHO ALSO WROTE "LA MER," BETTER KNOWN IN THE U.S. AS "BEYOND THE SEA." DJANGO AND STEPHANE RECORDED MÉNILMONTANT IN ROME IN 1949.

MED. SWING ♩ = 180

CHARLES TRÉNET
1938

A

B

D.S. AL CODA

MINOR SWING

FAST SWING ♩ = 200

DJANGO'S MOST OFTEN PLAYED THEME. THIS TUNE WAS FIRST RECORDED IN 1937. THERE ARE 4 OTHER VERSIONS, BUT ALL MUCH LATER - THE NEXT ONES IN MARCH AND AUGUST OF 1947, THEN AGAIN IN '48, '49 AND '50.

DJANGO REINHARDT
1937

NC

MONTMARTRE

THE FAMOUS SECTION OF PARIS IS EVOKED IN THIS TUNE, RECORDED IN 1939 WITH REX STEWART AND BARNEY BIGARD, MEMBERS OF THE DUKE ELLINGTON BAND DURING AN ELLINGTON VISIT TO PARIS. THE EDITOR (A VIOLINIST) WAS FIRST INTRODUCED TO DJANGO WITH THIS TUNE THAT WAS THE THEME SONG OF SAN FRANCISCO BAY AREA JAZZ CRITIC AND BROADCASTER, PHIL ELWOOD. IT WAS RECORDED IN A FLAT - AN IMPOSSIBLE KEY IN WHICH TO PLAY THE HORN LINES AS DOUBLE STOPS ON THE VIOLIN, SO TRANSPOSED HERE TO 'A'.

UP SWING ♩ = 184

DJANGO REINHARDT

1939

A

A

B

A

MOOD INDIGO

STRONGLY ASSOCIATED WITH ELLINGTON, THIS TUNE WAS BROUGHT TO THE BAND BY BARNEY BIGARD, BUT IT NOW APPEARS IT WAS WRITTEN, AT LEAST IN PART, BY BIGARD'S TEACHER, LORENZO TIO. ELLINGTON FIRST RECORDED IT IN 1930. THE BOSWELL SISTERS RECORDED THE FIRST VOCAL VERSION IN 1933 WITH JIMMY DORSEY AND EDDIE LANG.

DUKE ELLINGTON

IRVING MILLS

ALBANY BIGARD

MED. BALLAD = 116

A

YOU AIN'T SEEN BLUE. NO. NO. NO.
 YOU AIN'T SEEN BLUE. TILL YOU'VE HAD THAT MOOD IN - DI - GO.
 THAT FEE - LIN' GOES STEA - LIN' DOWN TO MY SHOES WHILE
 I SIT AND SIGH. 'GO 'LONG 'BLUES'.

B

AL - WAYS GET THAT MOOD IN - DI - GO. SINCE MY SA - BY SAID GOOD - BYE.
 IN THE E - V'NIN' WHEN LIGHTS ARE LOW. I'M SO LONE SOME I COULD CRY.
 'CAUSE THERE'S NO - SO - DY WHO CARES A BOUT ME. I'M JUST A SOUL WHO'S BLUER THAN BLUE CAN BE. WHEN
 I GET THAT MOOD IN - DI - GO. I COULD LAY ME DOWN AND DIE.

SOLO ON AB

LAST TIME AFTER SOLOS:

D.C. A FINE ('A' ONLY!)

MOONGLOW

MOONGLOW WAS INTRODUCED BY THE GREAT JAZZ VIOLINIST, JOE VENUTI, IN 1933. IT WAS WRITTEN BY BIG BAND LEADER, WILL HUDSON FOR HIS OWN THEME SONG, BUT HIS DETROIT BAND COULDN'T MAKE IT DURING THE DEPRESSION. AFTER VENUTI, BOTH CAB CALLOWAY AND THEN BENNY GOODMAN RECORDED IT, SCORING GOODMAN HIS FIRST BIG HIT IN 1934. HE RECORDED IT AGAIN 2 YEARS LATER, INTRODUCING LIONEL HAMPTON IN A SMALLER GROUP. DJANGO AND STEPHANE RECORDED IT IN 1935 AS "STEPHANE GRAPPELLI AND HIS HOT FOUR."

WILL HUDSON, EDDIE DE LANGE

IRVING MILLS

1933

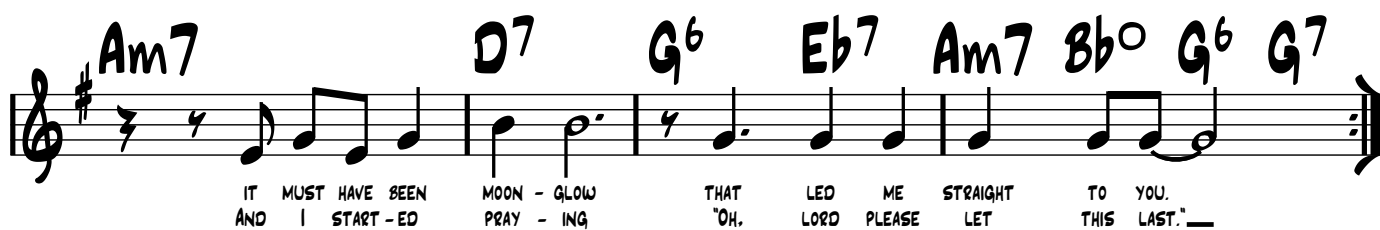
MED. BALLAD ♩ = 118

A C⁶ F⁹ G⁶ A⁷



IT MUST HAVE BEEN MOON - GLOW WAY UP IN THE BLUE.
I STILL HEAR YOU SAY - ING 'DEAR ONE HOLD ME FAST."

Am⁷ D⁷ G⁶ Eb⁷ Am⁷ Bb^o G⁶ G⁷



IT MUST HAVE BEEN MOON - GLOW THAT LED ME STRAIGHT TO YOU.
AND I START - ED PRAY - ING 'OH, LORD PLEASE LET THIS LAST."

B G⁷ Gb⁷ F⁷ E⁷



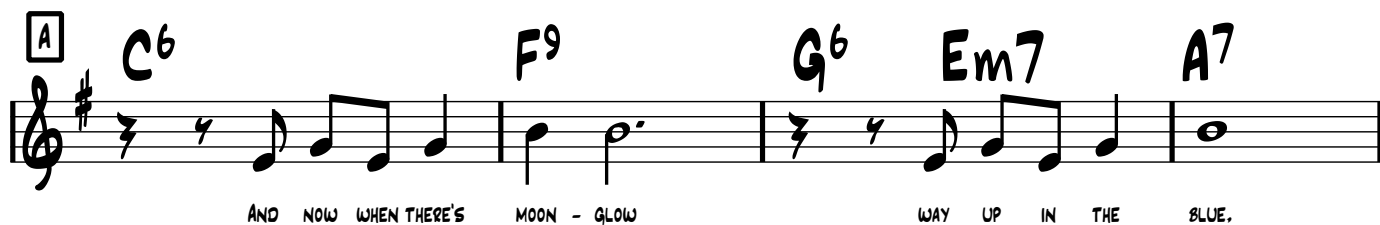
WE SEEMED TO FLOAT RIGHT THROUGH THE AIR.

A⁷ Am⁷ D⁷ G⁷



HEAV - EN - LY SONGS SEEMED TO COME FROM EV - 'RY - WHERE.

A C⁶ F⁹ G⁶ Em⁷ A⁷



AND NOW WHEN THERE'S MOON - GLOW WAY UP IN THE BLUE.

Am⁷ D⁷ G⁶ Eb⁷ Am⁷ Bb^o G⁶ G⁷



I AL - WAYS RE - MEM - BER THAT MOON - GLOW GAVE ME YOU.

MOPPIN' THE BRIDE

OR "DANSE NUPTIALE"

ONE OF DJANGO'S MOST 'BOPISH' TUNES. BASED ON 'RHYTHM CHANGES' (CHORDS FOR GERSHWIN'S 'I GOT RHYTHM.') OFTEN CALLED "ANATOLE" CHANGES IN FRANCE. THIS TUNE WAS RECORDED TWICE IN 1947 WITH STEPHANE AND THE QHCF, BUT WAS REPORTEDLY PLAYED OFTEN DURING THAT PERIOD, AS DJANGO EXPLORED THE WORLD OF BEBOP.

880P ♩ = 240

DJANGO REINHARDT

1947

A B \flat B \circ Cm7 F7 B \flat D \flat \circ Cm7 F7

B \flat B \flat 7 Eb C7 F7 1. B \flat F9 2. B \flat

B D7(b9)/A G7(b9)/Ab

C7(b9)/A F7(b9)/Ab

A B \flat B \circ Cm7 F9 B \flat D \flat \circ Cm7 F9

B \flat B \flat 7 Eb C7 F7 B \flat

MY BLUE HEAVEN

WRITTEN IN 1924 BY DONALDSON (WHO ALSO WROTE "MAKIN' WHOOPIE," "LITTLE WHITE LIES," AND "YESSIR, THAT'S MY BABY," AMONG SOME 600 OTHERS). IT BECAME A HUGE HIT IN 1928 FOR CROONER, GENE AUSTIN. RECORDED MANY TIMES SINCE, PERHAPS MOST FAMOUSLY BY FATS DOMINO IN 1956. DJANGO RECORDED IT WITH STEPHANE IN ROME IN 1949.

WALTER DONALDSON - MUSIC

GEORGE WHITING - LYRICS

1924

A MED SWING ♩ = 170

WHEN WHIP-POOR-WILLS CALL, _____
(RIGHT) _____

AND EVE-NIN' IS NIGH _____
A LIT-TLE WHITE LIGHT _____

THEN HUR-RY TO MY _____
WILL LEAD YOU TO _____

BLUE

HEA - VEN.

JUST TURN TO THE RIGHT

YOU'LL SEE A

SMI - LIN' FACE, A

FI - RE - PLACE, A

CO - ZY ROOM _____

A

LIT - TLE NEST THAT

NES - TLES WHERE THE

ROS - ES BLOOM _____

MY MOL - LY AND ME _____

AND SA - BY MAKES THREE _____

WE'RE HAP - PY IN MY _____

BLUE

HEA - VEN.

MY FRIEND DAWG

WRITTEN FOR DAVID GRISMAN BY DAVID GRISMAN QUINTET FLUTE PLAYER, MATT EAKLE IN THE 1990'S AND RECORDED BY GRISMAN AND EAKLE ON THE GRISMAN QUINTET'S 2006 CD "DAWG'S GROOVE."

UP LATIN ♩ = 160

MATTHEW EAKLE

1994

INTRO: **N.C.**

Dm A7

FORM: AAB

A

Dm7 Bb7 A7 Dm7

Dm7 Bb7 A7 Dm7

D7 Gm7 C7 F

1. Dm 2. Dm

B

D7 Gm7 C7 F A7 C#07 Dm

D7 Gm7 C#07 Dm A7 Dm

MY MELANCHOLY BABY

IN SPITE OF ITS STEREOTYPE AS THE CLASSIC DRUNKEN REQUEST, AND IT'S AGE (PUBLISHED IN 1911, IT FIRST HIT THE CHARTS IN 1915 FOR WALTER VAN BRUNT), THE TUNE HAS BEEN A JAZZ FAVORITE. ELLA FITZGERALD MADE HER RECORDING DEBUT WITH IT AND TEDDY WILSON IN 1936.

OTANGO AND STEPHANE RECORDED IT TWICE IN 1939 AND 1949. OTANGO ALSO RECORDED IT WITH THE "ARTHUR BRIGGS ORCHESTRA" IN 1940.

GEORGE A. NORTON - WORDS

ERNIE BURNETT - MUSIC

1911

BALLAD OR MEDIUM SWING

A

COME TO ME MY MEL - AN - CHOL - Y SA - BY.
EV - RY CLOUD MUST HAVE A SIL - VER LI - NING.

CUD - DLE UP AND DON'T BE BLUE.
WAIT UN - TIL THE SUN SHINES THROUGH.

B

1.

ALL YOUR FEARS ARE FOOL - ISH FAN - CY MAY - BE.

YOU KNOW DEAR, THAT I'M IN LOVE WITH YOU.

C

2.

SMILE MY HON - EY DEAR, WHILE I KISS A - WAY EACH TEAR, OR

ELSE I SHALL BE MEL - AN - CHOL - Y TOO.

My Romance

RICHARD RODGERS - MUSIC

"My Romance" was introduced in the extravaganza, "Jumbo," in 1935, which included Jumbo the elephant on stage, and Paul Whiteman entered on a white horse. Never recorded by Django, it is still a great tune for improvisation in the Gypsy Jazz style.

LORENZ HART - WORDS

1935

MEDIUM SWING

A ♩ = 142

Lyrics: MY RO - MANCE DOESN'T HAVE TO HAVE A MOON IN THE SKY. MY RO - MANCE DOES N'T NEED A BLUE LA - GOON STAND - ING BY. NO MONTH OF MAY. NO TWINK - LING STARS. NO HIDE A - WAYS NO SOFT QUI - TARS. MY RO - MANCE DOES - N'T NEED A CAST - LE FAR OFF IN SPAIN. NOR A DANCE TO A CON - STANT - LY SUR - PRI - SING RE - FRAIN. WIDE A -

Chords: CΔ7 Em7 Eb° Dm7 G7 CΔ7 E7(#5) Am E7(#5) Am7 A7(#5) Dm7 G7 CΔ7 C7 FΔ7 CΔ7 C7 FΔ7 CΔ7 F#Δ7 B7 Em7 Bb7 Am9 D7 Dm7 G7 CΔ7 Em7 Eb° Dm7 G7 CΔ7 E7(#5) Am E7(#5) Am7 A7(#5) Dm7 G7 CΔ7 C7 FΔ7 A7(#5) Dm7 Dm7/C Bm7(b5) E7 Am Ab7 CΔ7/G Am7 Dm7 G7 C6 Am7 Dm7 G7

MY SERENADE

RECORDED ONCE ONLY IN 1937 AND HIGHLY IMPROVISED EVEN IN THE HEAD. THIS CHART IS AN ATTEMPT TO
RENDER A SIMPLIFIED HEAD. IMPROVISE AROUND IT FREELY.

DTANGO REINHARDT

1937

BALLAD OR MED SWING

A

B

A

NATURE BOY

A HOLLYWOOD STREET PERSON, ALEX ABERLE, WHO CHANGED HIS NAME TO "EDEN AHBEZ," LEFT THIS TUNE ON A TATTERED PAPER BACKSTAGE AT A NAT "KING" COLE CONCERT. IT TURNED OUT TO BE BASED ON A YIDDISH SONG, "BE STILL MY HEART." COLE LIKED IT, RECORDED IT IN 1948 AND IT BECAME A HUGE INTERNATIONAL HIT. SVEND ASMUSSEN MADE A RECORDING OF IT IN 1948 AS WELL. DJANGO AND STEPHANE RECORDED IT IN 1949

EDEN AHBEZ
1947

Em F#ø7 B7 Em F#ø7 B7

THERE WAS A BOY. A VER - Y STRANGE EN - CHANT - ED BOY. THEY SAY HE WAN - DERED
THEN ONE DAY, ONE ONE MAG IC DAY HE CAME MY WAY, AND AS WE SPOKE OF

Em Em(maj7) Em7 Em⁶ Am⁶ Em F#ø7

VER - Y FAR, VER - Y FAR O - VER LAND AND SEA; A
MAN - Y THINGS, FOOLS AND - KINGS THIS HE SAID TO ME: "THE

B7 Em

LIT - TLE SHY., AND SAD OF EYE, BUT
GREAT - EST THING YOU'LL EV - ER LEARN IS

1. F#7(b9) B7

VER - Y WISE WAS HE. AND

2. F#7(b9) B7#5 Em (F#ø7 B7)

JUST TO LOVE AND BE LOVED IN RE - TURN.

NIGHT AND DAY

INTRODUCED IN 1932 BY FRED ASTAIRE IN HIS FIRST APPEARANCE WITHOUT HIS SISTER ADELE AND LAST APPEARANCE ON B'WAY, IN THE SHOW "GAY DIVORCE." THE TITLE CHANGED TO "THE GAY DIVORCEE" WHEN THE MOVIE WAS MADE. IN 1935 RECORDED BY DJANGO FIRST IN 1938 AND 5 MORE TIMES INCLUDING A 1953 VERSION, THE LAST YEAR OF HIS LIFE, ON ELECTRIC GUITAR.

INTRO: RUBATO

COLE PORTER

Musical notation for the first system of the introduction. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. A first ending bracket covers the next four measures. The second staff continues the melody with quarter notes D5, E5, F#5, and G5. Chord symbols are placed above the notes: A7, Bb7, B7, Dm, A7, Dm, A7, and Dm.

COUNT IN:

Musical notation for section A, consisting of five staves. The first staff starts with a boxed 'A' and a first ending bracket. The melody features a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Chord symbols include Eø7, A7, and DΔ7. The second staff continues the melody with similar chords. The third staff introduces G#ø7, Gm7, F#m7, and Fø7. The fourth staff continues with Em7, A7, and DΔ7. The fifth staff concludes with a first ending bracket leading to a C7 chord.

Musical notation for section B, consisting of five staves. The first staff starts with a boxed 'B' and a first ending bracket. The melody features a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Chord symbols include FΔ7 and DΔ7. The second staff continues with FΔ7 and DΔ7. The third staff introduces G#ø7, Gm7, F#m7, and Fø7. The fourth staff continues with Em7, A7, Em7, and D6. The fifth staff concludes with a first ending bracket leading to a (E7 A7) chord.

NOCTURNE

A RECORDING FROM 1938 IN LONDON WITH DJANGO AND STÉPHANE PLAYING ALONE IN A DUET IS THE ONLY TIME THIS TUNE WAS RECORDED BY EITHER DJANGO OR STÉPHANE. IT SEEMS VERY COMPOSED - WITH LITTLE IMPROVE, THOUGH EACH INSTRUMENT DOES TAKE A 'SOLO.'

DJANGO REINHARDT
STÉPHANE GRAPPELLI - 1938

MODERATE SWING BALLAD ♩ = 100

INTRO: Cm7 Db7 Cm7 Bb9#5

A F⁹/C E⁹/B Eb/Bb Eb/G F/A Bb⁷/Ab Eb/G

E⁹ Eb⁹ D⁹ Gb⁷ F⁹ E⁹ Eb⁹ D⁹ Abm⁶ Eb^{Δ7}/Bb

B Abm⁶ Eb/G Bb^o Db^o Abm⁶/B Eb/G

Abm⁶ Eb/G E⁹ A Bb Bb⁷#5

A F⁹/C E⁹/B Eb/Bb Eb/G F/A Bb⁷/Ab Eb/G

E⁹ Eb⁹ D⁹ Gb⁷ F⁹ E⁹ Eb⁹ D⁹ Abm⁶ Eb^{Δ7}/Bb

LAST X TAG LAST FOUR
WITH RITARD...

NOTO SWING

LULU REINHARDT IS ONE OF THE BEST OF A NEW GENERATION (BORN 1952) OF GYPSY GUITARISTS FOLLOWING THE DJANGO TRADITION. "NOTO" IS THE NAME OF HIS FATHER. "NOTO SWING" HAS BECOME A STANDARD IN GYPSY JAZZ "JAMS." FIRST RECORDING WAS ON TITI WINTERSTEIN'S 1993 "GYPSY FEELINGS."

UP SWING! ♩ = 240

PUMP LIKE CRAZY:

LULU REINHARDT

1993

INTRO: **Am** **Bb7**

A **Am** **Bb7**

E7 **Am** **E7** **Am**

B **Dm7** **G7** **C**

F7 **E7**

A **Am** **Bb7**

E7 **Am** **(E7)**

NUAGES

PERHAPS DJANGO'S BEST KNOWN MELODY, AND CERTAINLY THE ONE THAT IS MOST WIDELY ACCEPTED AS A STANDARD IN THE JAZZ WORLD AT LARGE. THE FIRST VERSION WAS RECORDED IN 1940, AFTER STEPHANE AND DJANGO WERE SEPARATED BY THE OUTBREAK OF WW II. THERE ARE 12(?) OTHER VERSIONS RECORDED BY DJANGO.

BALLAD ♩ = 84

DJANGO REINHARDT

1940

A NC. Bbm⁶ A^o D7 G GMAJ7/B BREAK -----

Bbm⁶ Eb A^o D7 G GMAJ7

B F#^o B7 F#^o Em⁹

A7 Ab7 A7 D7 Gm⁶ Abm⁶ Am⁶ BREAK -----

A1 Bbm⁶ Eb A^o D7 GMAJ7 GMAJ7 BREAK -----

Ebm Ab7b9 G7 CMAJ7 C

C Cm7 GMAJ7 GMAJ7/B BREAK -----

Bbm⁶ Eb A^o D7 G

NUITS DE SAINT-GERMAIN-DES-PRÈS

NAMED AFTER THE CLUB IN PARIS WHERE DJANGO BEGAN CONNECTING WITH A NEW, YOUNGER GENERATION OF FRENCH JAZZ MUSICIANS. A TRUE BE-BOP THEME THAT DESERVES TO BE BETTER KNOWN.

Up ♩ = 266

DJANGO REINHARDT

1952

A Fm7 F#m7 Gm7 F#m7

Fm7 Bb7

1. Eb6 Fm7 Gm7 C7 || 2. Eb6

B Bbm7 Eb7 Ab6/9

Cm7 F7 Fm7 Bb7 C7#5

A Fm7 F#m7 Gm7 F#m7

Fm7 Bb7 Eb6

OISEAUX DES ÎLES

RECORDED IN 1940 WITH A TWIN CLARINET HARMONY LINE WITH BOTH HUBERT ROSTAING AND ALIX COMBELLE. WE HAVE NOT SEEN ABLE TO FIND THE TITLE'S REFERENCE, BUT THIS IS DEFINITELY A "TRAIN SONG," WITH A RHYTHMIC TRAIN INSPIRED "POMPE" HEAVILY ACCENTING THE OFF-BEAT.

MEDIUM BOUNCE/SHUFFLE ♩ = 190

DJANGO REINHARDT
1940

A

F6

C7 C7 F6 F6 F6

B

F7 E7 Eb7 D7 Db7 C7 C7

A1

C7 C7 F6 F6 F6

SOLO CHANGES:

A

F6

C7 F6

B

F7 E7 Eb7 D7 Db7 C7 C7

A1

F6 C7 F6

AFTER SOLOS
D.C. AL CODA (8VS)

F6

ONE BEAUTIFUL EVENING

GUITARIST FRANK VIGNOLA IS ONE OF THE FOREMOST PROponents OF THE GYPSY JAZZ STYLE IN THE US. BASED IN NEW YORK, HE OFTEN PLAYED WITH LES PAUL IN HIS LATER YEARS AND HAS PLAYED WITH MARK O'CONNOR, AND DAVID GRISMAN. HE ESTABLISHED AN EARLY HOT CLUB TRIBUTE BAND IN 1988. ONE BEAUTIFUL EVENING WAS RECORDED FIRST ON MARK O'CONNOR'S 2003 CD "IN FULL SWING." FIND OUT MORE AT [HTTP://WWW.FRANKVIGNOLA.COM/](http://www.frankvignola.com/)

SLOW BALLAD ♩ = 50

FRANK VIGNOLA
2003

A NC. Am Dm7 Ab^o7 C/G C/Gb F

1. B^o7 E7 Am Am BREAK Am

2. B^o7 E7 Am

B Dm⁶ Am7

Dm⁶ E7 E7 BREAK Am

A Dm7 Ab^o C/G C/Gb F

B^o7 E7 Am

ORIENTAL SHUFFLE

RECORDED ONLY ONCE IN 1936 DURING THE CLASSIC QHCF PERIOD WITH STÉPHANE ON VIOLIN.

DJANGO REINHARDT
STÉPHANE GRAPPELLI

EASY SWING! ♩ = 110
GUITAR ONLY INTRO:

A F C+ F D7

G7 C7 F Db7 Gb7 C7

A F C+ F D7

G7 C7 F C7 F

B F7 Bb A7 Bb

G7 G7 NC (Gm7 C7 IN SOLOS ONLY)

A F C+ F D7

G7 C7 F C7 F

OUT OF NOWHERE

EASY SWING ♩ = 142

FORM = ABAC

BING CROSBY'S FIRST SOLO #1 HIT IN 1931. RECORDED BY DJANGO WITH COLEMAN HAWKINS, PARIS, 1937 AND AGAIN WITH GRAPPELLI IN 1939

JOHNNY GREEN - MUSIC
EDDIE HEYMAN - LYRICS, 1931

A



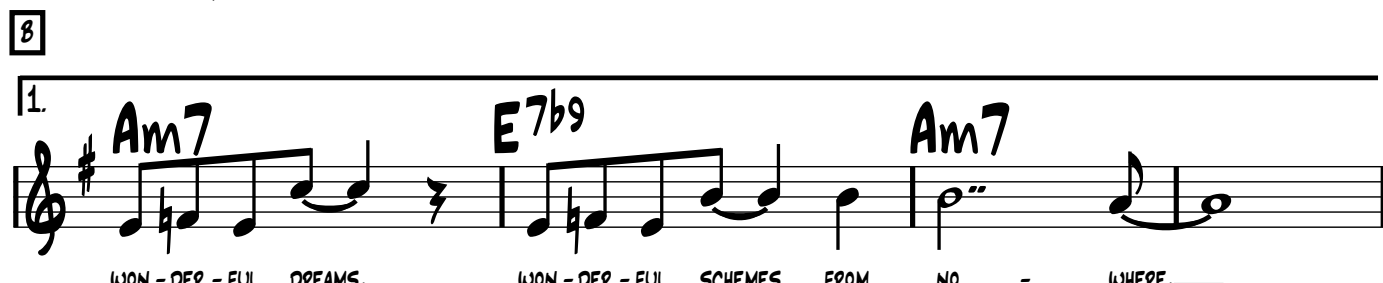
YOU CAME TO ME FROM OUT OF NO - WHERE. AND
IF YOU SHOULD GO BACK TO YOUR NO - WHERE. JUST



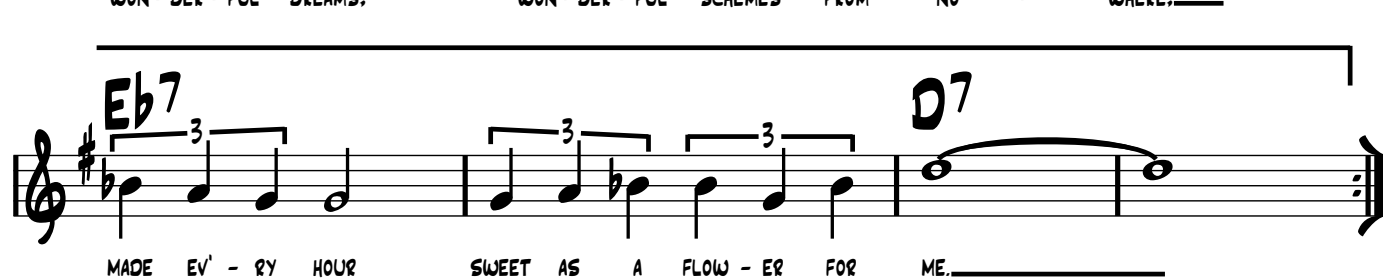
YOU TOOK MY HEART AND FOUND IT FREE. SUCH
LEAV - ING ME WITH A MEM - O - RY. OH.

B

1.



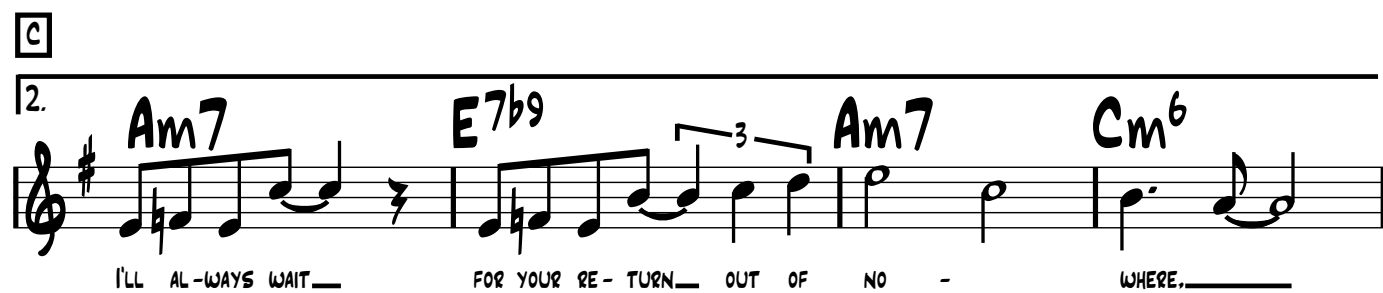
WON - DER - FUL DREAMS. WON - DER - FUL SCHEMES FROM NO - WHERE.



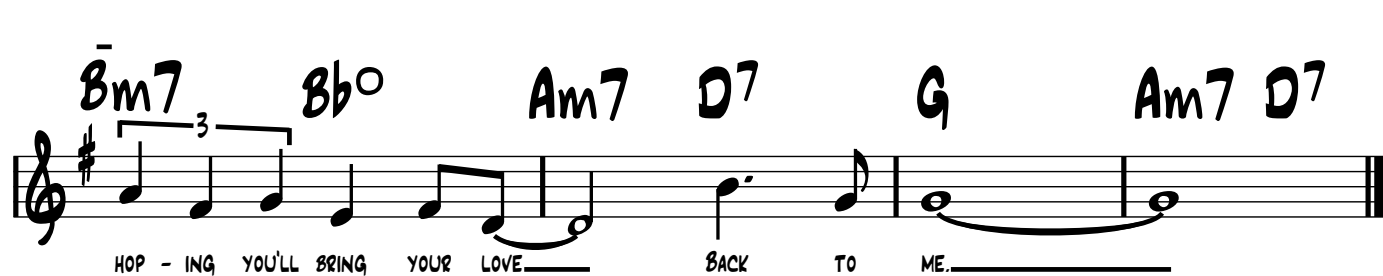
MADE EV' - RY HOUR SWEET AS A FLOW - ER FOR ME.

C

2.



I'LL AL - WAYS WAIT FOR YOUR RE - TURN OUT OF NO - WHERE.



HOP - ING YOU'LL BRING YOUR LOVE BACK TO ME.

PAQUITO

THIS TUNE BY THE YOUNG GYPSY GUITARIST NININE GARCIA, RECORDED IN 2004 ON HIS CD, "MY DREAM OF LOVE," HAS BECOME A FAVORITE AT JAMS. ROBIN NOLAN HAS AN ONLINE LESSON TEACHING HIS VERSION OF THE TUNE ON YOUTUBE.

MEDIUM SWING ♩ = 168

NININE GARCIA
2004

A Em^9 C^7

Am^7 Em^7 $B^7(SUS)$ Em^7 $E^7(b9)$

B Am^7 Dm^7 Bm^7 Em^7

$C\#^{\circ}7$ $F\#^7$ $F\#^7b5$ B^7

A Em^9 C^7

Am^7 Em^7

THE PEACOCKS

THIS IS, PERHAPS, PIANIST AND ACCOMPANIST JIMMY ROWLES' BEST KNOWN TUNE. HE WAS ELLA FITZGERALD'S ACCOMPANIST FOR A TIME. THE TUNE WAS RECORDED ON THE HOT CLUB OF SAN FRANCISCO'S SELF-TITLED FIRST ALBUM, FEATURING DAVID GRISMAN FLUTE PLAYER, MATT EAKLE, IN 1995. IT CAN BE PLAYED WITH A "BLUE DRAG" FEEL.

JIMMY ROWLES

1975

SLOW SWING ♩ = 92

A

Bbm **Bbm(maj7)** **Bbm7** **Bbm⁶**

Bbm **Bbm/A** **F#m7** **Fm7** **Bb¹³**

Ebm7 **C7(#9)** **F7** **Bbm (F7 ALT.)** **FINE**

B

Cm7^{b5} **F7** **Bbm**

Cm7^{b5} **F7** **Bbm** **Bbm(maj7)**

Ebm7^{b5} **Ab7** **Dbm(maj7)**

Eb7^{b5} **C7(#9)** **F7 ALT.**

D.C. AL FINE

SOLO ON AABA - LAST HEAD AL CODA

Bbm **C7(#9)** **F7** **Bbm(maj7)**

rit.

PENNIES FROM HEAVEN

INTRODUCED BY SING CROSSBY IN A MOVIE OF THE SAME NAME. THIS TUNE WAS NOMINATED FOR AN ACADEMY AWARD THAT YEAR. AS RECORDED BY CROSSBY AND JIMMY DORSEY'S BIG BAND. BILLIE HOLIDAY RECORDED IT WITH TEDDY WILSON IN 1937. DJANGO ACCOMPANIED ANDRÉ EKLYAN IN A '37 RECORDING, AS WELL, AND A BBC RADIO BROADCAST OF 'PENNIES' FROM PARIS WITH STÉPHANE AND QMCP, ALSO IN 1937. HELPED BOOST THEIR POPULARITY IN ENGLAND.

JOHN BURKE - WORDS

ARTHUR JOHNSON - MUSIC

1936

MED. SWING ♩ = 190

C Dm7 Em7 Eb° Dm7 G7

EV - RY TIME IT RAINS. YES, IT RAINS PEN - NIES FROM HEA - VEN.

C Dm7 Em7 Eb° Dm7 G7

DON'T YOU KNOW EACH CLOUD IT CON - TAINS PEN - NIES FROM HEA - VEN.

C7 F

YOU'LL FIND YOUR FOR - TUNE FAL - LING ALL O - VER TOWN.

D7 G7

BE SURE THAT YOUR UM - BREL - LA IS UP - SIDE DOWN.

C Dm7 Em7 Eb° Dm7 G7

TRADE THEM FOR A PACK - AGE OF SUN - SHINE AND FLO WERS.

C7 F

IF YOU WANT THE THINGS THAT YOU LOVE YOU MUST HAVE SHO - WERS.

Dm7 F Fm Em A7

SO WHEN YOU HEAR IT THUN - DER DON'T RUN UN - DER A TREE. THERE'LL BE

Dm7 D7 G7 1. C Dm G7 2. C Ab7 C

PEN - NIES FROM HEA - VEN FOR YOU, YES, AND FOR ME. ME.

PENTUP HOUSE

WRITTEN IN 1955 BY SONNY ROLLINS FOR HIS FIRST ALBUM AS A LEADER AFTER "SAXOPHONE COLOSSUS." "SONNY ROLLINS PLUS 4." IT HAS BECOME A FAVORITE OF JAZZ VIOLINISTS, INCLUDING GRAPPELLI, WHO RECORDED AN ALBUM CALLED "PENT UP HOUSE" IN 1962, AND LATER A DUET VERSION OF IT WITH DIDIER LOCKWOOD.

SONNY ROLLINS
1955

UP SWING ♩ = 184

NC C Δ 7 D7(b9) C Δ 7/D D7(b9) G Δ 7 Ab 9 G Δ 7

BREAK C Δ 7 D7(b9) C Δ 7/D D7(b9) G Δ 7 Ab 9 G Δ 7

BREAK Dm7 G7(b9) Dm7 G7(b9) Cm 9

F13 C Δ 7 D7(b9) C Δ 7/D D7(b9)

1. G Δ 7 Ab 9 G Δ 7 BREAK 2. G Δ 7 Ab 9 G Δ 7 NC

SOLO CHANGES

Am7 D7 GMAJ7 (E7) Am7 D7

GMAJ7 Dm7 G7 Cm7 F7

Am7 D7 GMAJ7 (E7)

PEOPLE WILL SAY WE'RE IN LOVE

FROM THE GROUND BREAKING MUSICAL "OKLAHOMA!," INTRODUCED BY JOAN ROBERTS AND ALFRED DRAKE.
3 VERSIONS MADE "THE CHARTS." BING CROSBY, FRANK SINATRA AND THE INK SPOTS ALL HAD HITS WITH THIS TUNE.

RICHARD RODGERS - MUSIC
OSCAR HAMMERSTEIN - WORDS
1943

MEDIUM SWING ♩ = 172

A

C CΔ7 C G7

DON'T THROW SOU- QUETS AT ME, DON'T PLEASE MY FOLKS TOO MUCH.
DON'T SIGH AND GAZE AT ME, YOUR SIGHS ARE SO LIKE MINE.

CΔ7 D9 Dm7

DON'T LAUGH AT MY JOKES TOO MUCH. PEO - PLE WILL
YOUR EYES MUST - N'T GLOW LIKE MINE. PEO - PLE WILL

1. G7(b9) CΔ7 A7 Dm7 G7 | 2. G7 CΔ7

SAY WE'RE IN LOVE. SAY WE'RE IN LOVE.

B

Cm7 F7 Cm7 F7(b9) BbΔ7

DON'T START COL - LEC - TING THINGS.

Dm7 E7 G° A7 D7 G7

GIVE ME MY ROSE AND MY GLOVE.

A

CΔ7 Am D7

SWEET - HEART, THEY'RE SUS - PEC - TING THINGS.

C G7 CΔ7 Am7 Dm7 G7

PEO - PLE WILL SAY WE'RE IN LOVE.

PETITE FLEUR

WRITTEN AND RECORDED LATER IN THE GREAT SIDNEY BECHET'S CAREER IN 1952. PETITE FLEUR BECAME A HIT FOR THE CHRIS BARBER JAZZ BAND IN 1959. IT HAS BECOME A GYPSY JAZZ FAVORITE.

SIDNEY BECHET

1952

♩ = 180

Handwritten musical score for "Petite Fleur" by Sidney Bechet. The score is in G minor, 4/4 time, with a tempo of 180. It consists of ten staves of music with various chords and melodic lines. Chords include Gm, A7, D7, Gm/F, A7/E, A7/Eb, D7, Bb, Cm, Cm/Bb, Aø7, F7, Aø7, Aø7/G, D7/F#, D7, Gm, Gm/F, Eø7, A7, D7, Eb7, D7, D7, Gm, Gm/F, Aø7/Eb, D7, Gm, Cm, Gm, G7, Cm, Cm/Bb, F7/A, F7/G, F7, Bb, Eb, D7, D7, Gm, Gm/F, Aø7/Eb, D7, Gm, Cm, Gm.

PICK YOURSELF UP

INTRODUCED BY FRED ASTAIRE AND GINGER ROGERS IN THE MOVIE, "SWINGTIME" IN 1936. THEIR DANCE TO THE TUNE HAS BEEN CALLED ONE OF THEIR GREATEST DUETS. BARACK OBAMA QUOTED THE LYRICS IN HIS 1ST INAUGURAL ADDRESS!
WE LEARNED IT FROM A JOHN PIZZARELLI VERSION ON HIS 2003 CD "KNOWING YOU."

JEROME KERN - MUSIC
DOROTHY FIELDS - WORDS

MED. UP ♩ = 200

A Gm7 C7 FMAJ7 BbMAJ7 Eø7 A7b9 Dm7 G7 1936

NOTHING'S IM POSSIBLE... I HAVE FOUND. SO WHEN MY CHIN IS ON THE GROUND. I

C9(SUS) C Am7 D7b9 Gm7 C7 FMAJ7 BbMAJ7

PICK MY - SELF UP. DUST MY - SELF OFF. AND START ALL OVER AGAIN.

A1 Am7 D7 GMAJ7 CMAJ7 F#ø7 B7b9 Em7 A7

DON'T LOSE YOUR CONFIDENCE IF YOU SLIP. BE GRATEFUL FOR A PLEASANT TRIP. AND

D7(SUS) D7 Bm7 E7b9b5 Am7 D7 GMAJ7

PICK YOUR SELF UP. DUST YOUR SELF OFF. AND START ALL OVER AGAIN.

B AbMAJ7 Ab7 Ebm7 Ab7

WORK LIKE A FOOL IN - SPIR - ED 'TIL THE BAT - TLE OF THE DAY IS WON

FMAJ7/G Gb CMAJ7/G Gb Am7 D9 Gm7 F#o

YOU MAY BE SICK AND TIR - ED BUT YOU'LL BE A MAN. MY SON.

A Gm7 C7 FMAJ7 BbMAJ7 Eø7 A7b9 Dm7 G7

DO YOU RE - MEM - BER THE FA - MOUS MEN WHO HAD TO FALL TO RISE A - GAIN. SO

C7(SUS) C7 NC C7(SUS) C7 Am7 D7b9 Gm7 C7 FMAJ7

TAKE A DEEP BREATH... PICK YOUR SELF UP DUST YOUR SELF OFF. START ALL OVER AGAIN!

PLACE DE BROUCKÈRE

THE TITLE REFERS TO THE PUBLIC SQUARE IN BRUSSELS, BELGIUM, WHERE THIS TUNE WAS WRITTEN. DJANGO RECORDED THE TUNE 6 TIMES. THE FIRST, IN 1942, WAS RECORDED WITH A BIG BAND IN BRUSSELS. THE 2ND WITH ANOTHER LARGE GROUP IN 1943. THE LAST 4 TIMES WERE WITH CLARINET OR SAX. GRAPPELLI NEVER RECORDED IT WITH DJANGO.

DJANGO REINHARDT

Up ♩ = 244

A $Bb7$ $Eb7$ $Ab7$ $Db7$ $Gb7$ $F7$ 1. 2. 3. $Bb7$ BREAK ----- | 4. (2. BETWEEN SOLOS) $Bb7$ SOLO BREAK --- | 1942

3X (1ST AND LAST X. 1X ONLY BETWEEN SOLOS)

B SOLOS ON B FLAT
BLUES: Bb $Bb7$

C Gb $Db7$ Gb B°

1. Gb B° Gb A° $Abm7$ $G7$

2. Gb F $C7$ $F7$ $F7/Eb$ $Gb7/Db$ $F7/C$

D.C. FOR EVERY SOLO
LAST X POCO A POCO DIM. A FINE

PORTER'S LOVE SONG TO A CHAMBERMAID

THIS SONG IS BY JAMES P. JOHNSON, THE GREAT STRIDE PIANIST AND MENTOR TO FATS WALLER AND ART TATUM. WORDS ARE ATTRIBUTED TO ANDY RAZAF. FATS WALLER'S LYRICIST. THOUGH WRITTEN BY HIS MENTOR, THE TUNE IS PROBABLY MOST ASSOCIATED WITH FATS WALLER, HIMSELF.

INTRO -

FREELY:

Fm7 Bb7 Eb Gm7

JAMES P. JOHNSON - MUSIC

C7 ANDY RAZAF - WORDS

THOUGH MY PO - SI - TION IS OF LOW DE - GREE, AND ALL THE OTH - ERS MIGHT LOOK DOWN ON ME
I AM THE HAP - PI - EST OF TROU - SA - DORS, THINK - ING A - BOUT YOU WHILE I CLEAN THE DRAWERS.

1. Fm7 Bb7 Eb Fm7 Bb7 Eb | 2. Fm7 Bb7 Fm7 Bb7 Eb

I'LL GO SMI - LING THROUGH, THAT'S IF I HAVE YOU! IN MY LEI - SURE TIME, I MADE UP THIS RHYME: I WILL BE YOUR

MEDIUM SWING ♩ = 180

A

O - IL MOP IF YOU BE MY OIL THEN WE BOTH WILL
WASH BOARD. IF YOU BE MY TUB. THINK OF ALL THE

MING - LE, EV' - RY TIME WE TOIL I WILL BE YOUR
MON - DAYS WE COULD RUB - A - DUB.

B

I WILL BE YOUR CLOTHES PIN. BE MY PUL - LEY LINE.

WE'LL HANG OUT TO - GETH - ER. WOULD - N'T THAT BE FINE? IF YOU BE MY

A

RAZ - ZOR. I WILL BE YOUR BLADE. THAT'S A POR - TER'S

LOVE SONG TO A CHAM - BER - MAID.

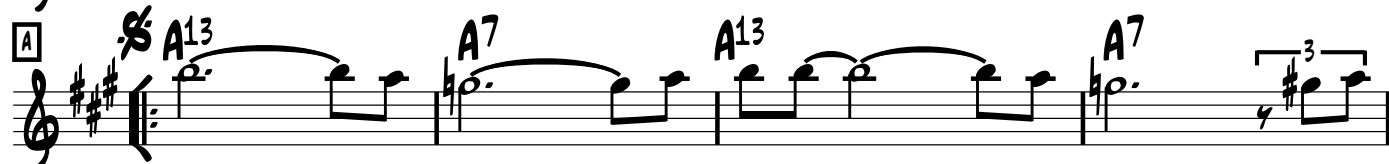
PORTO CABELLO

PORTO CABELLO WAS A MAJOR PORT IN VENEZUELA. DTANGO SEEMS TO BE INCORPORATING THE NEW "LATIN JAZZ" FEEL INTO HIS MUSIC AT THE SAME TIME AMERICAN BEBOP MUSICIANS WERE. THE TUNE SEEMS TO HAVE HAD INFLUENCE ON JOHN LWEIS A FEW YEARS LATER WHEN HE WROTE "DTANGO" ON REINHARDT'S DEATH IN 1953. HE USED THE SLOW INTRO TO AN UP TEMPO IMPROVISATIONAL SECTION, AND THE OPENING NOTES OF EACH TUNE SEEM RELATED. DTANGO RECORDED THIS TUNE TWICE IN 1947, ONCE IN A RADIO BROADCAST, AND ONCE IN A BRUSSELS RECORDING SESSION.

SLOW LATIN ♩ = 98

DTANGO REINHARDT

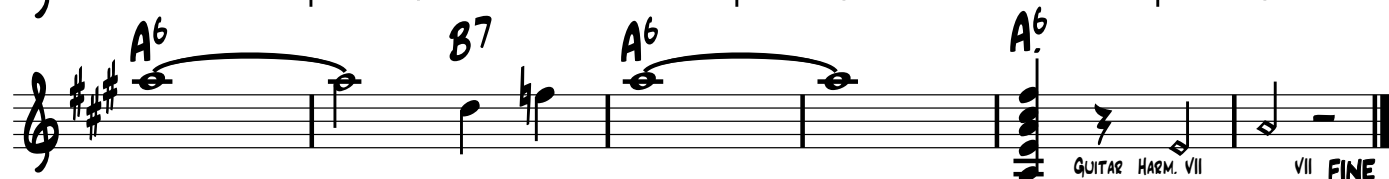
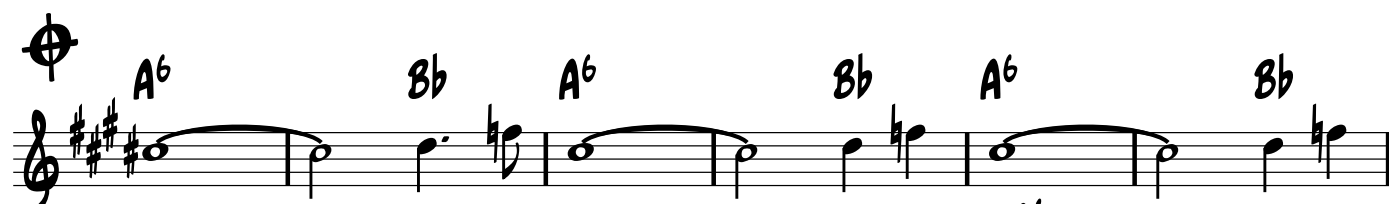
B♭7 1947



BOB FEEL ♩ = 264



SEQUE TO CHANGES
ON PAGE 2



R. VINGT-SIX (R. 26)

WRITTEN IN 1947, THIS IS THE LAST COMPOSITION CREDITED TO BOTH GRAPPELLI AND REINHARDT. RECORDED IN TWO SESSIONS IN 1947, THERE WERE 2 RECORDING SESSIONS IN 1948, ONE EACH WITH GRAPPELLI AND ROSTAING, WHICH ARE NOT READILY AVAILABLE. THE TITLE IS REPUTED TO BE AN ADDRESS/APARTMENT NUMBER OF ONE OF THE COMPOSERS' FRIENDS, LIKE DAPHNE AND HQG STRUT. THE TUNE IS BASED ON SECONDARY HARMONICS ON THE D, A AND E STRINGS.

DJANGO REINHARDT/
STEPHANE GRAPPELLI

MEDIUM SWING

1947

A

D Bm7 Em7 A7 D/A Bm Em7 A7

1. D6 D7(9) G6 Gm6 Em7/B Eb7(9)

2. D6 D7(9) G6 Gm6 D6 A7 D6 D7

B

G6 G#0 D6

F#m B7(b9)/F# Em/G A7

A

D Bm7 Em7 A7 D/A Bm Em7 A7

D6 D7(9) G6 Gm6 D6 A7 D6 A7

D.C. FOR SOLOS
LAST X AL CODA

D6 D7(9) G6 Gm6 D6 A7 D6

HARM. - 1

RHYTHME FUTUR

♩ = 164

A UNIQUE DJANGO COMPOSITION INSPIRED BY THE MUSIC FROM THE MOVIE, "KING KONG," RECORDED IN 1940 AND AGAIN IN 1947.

DJANGO REINHARDT

1940

(JUST REPEAT 1ST 4 BARS ON DA CAPO)

Sheet music for "RHYTHME FUTUR" by Django Reinhardt, featuring guitar and bass notation with various chords and a repeat sign.

Chords: C7/F#, F#7(#5), G7(#5), Ab7(#5), A7(#5), G7(#5), Ab7(#5), A7(#5), Bb7(#5), B7(#5), C7(#5), B7(#5), C7(#5), Db7(#5), D7(#5), Eb7(#5), E7(#5), D7(#5), C7(#5), Bb7(#5), Ab7(#5), G7(#5), C7/F#, G7, Ab7, Dm7/Ab, G7, Ab7, G7, Ab7, G7, Ab7, G7, Db7, G7, Ab7, G7, Ab7, G7, G7#5, A7#5, B7#5, C#7#5, D7#5, Eb7#5, Eb7#5.

Repeat Sign: (JUST REPEAT 1ST 4 BARS ON DA CAPO)

Endings: D.C. AL CODA

ROSE ROOM

ART HICKMAN LED A BAND IN THE ROSE ROOM OF THE ST. FRANCIS HOTEL IN SAN FRANCISCO AND INTRODUCED THE TUNE THERE IN 1917. IN 1919 THEY WENT TO NYC AND RECORDED IT FOR COLUMBIA. IT HIT THE CHARTS IN 1920. THE JOSEPH C. SMITH ORCHESTRA HAD RECORDED IT A YEAR EARLIER IN 1918 FOR VICTOR. THE ELLINGTON ORCHESTRA ALSO HAD A HIT OF IT IN 1932. ELLINGTON LATER USED ITS CHANGES FOR "IN A MELLOW TONE."
"THE QHCF RECORDED THE TUNE ONCE IN 1937."

ART HICKMAN

HARRY WILLIAMS - WORDS & MUSIC

1917

EASY SWING ♩ = 140

A

G7 C7 F F6

Cm¹¹ F7 Bbmaj⁹ Bb⁶

B

Bbm⁷ Eb⁹ 1. FMAJ⁷ Eb⁹(#11) D⁷

G⁷ G⁷ Gm⁷ C#⁹#11 C⁹ D⁷

2.

FMAJ⁷ Eb⁹(#11) D⁷ G⁷

Gm⁷ C¹³(b⁹) F⁶ (E⁷(b⁹)) Eb⁹ D⁷

ROSETTA

FIRST RECORDED BY HINES AND HIS ORCHESTRA IN 1933 AND AGAIN IN 1934. THE WORDS WERE WRITTEN BY THE ORCHESTRA'S ARRANGER, HENRI WOODE.
IT BECAME BOB WILLS' THEME SONG AFTER HERECORDED IT IN 1938. DJANGO RECORDED IT FOR GARNET CLARK'S BAND FIRST IN 1935.
AND LATER WITH ANDRÉ EKMAN IN 1940 AND WITH STÉPHANE IN ROME IN 1949.

EARL "FATHA" HINES - MUSIC

HENRI WOODE - WORDS

1933

MEDIUM-UP SWING

A ♩ = 190

Ro - SET - TA. MY RO - SET - TA. IN MY
TOLD ME THAT YOU LOVED ME. NE - VER

HEART, DEAR, THERE'S NO - ONE BUT YOU!
LEAVE ME FOR YOU SOME - BO - DY NEW!

B

YOU MADE MY WHOLE LIFE A DREAM

I PRAY YOU'LL MAKE IT COME TRUE. RO -

A

SET - TA. MY ROSE - T - TA. PLEASE SAY

I'M JUST THE ONE, DEAR, FOR YOU.

'ROUND MIDNIGHT

THELONIOUS MONK'S BEST KNOWN TUNE AND THE MOST RECORDED JAZZ STANDARD BY A JAZZ MUSICIAN. MONK WROTE IT IN 1936 WHEN HE WAS 18. BUT IT'S FIRST RECORDING CAME FROM COOTIE WILLIAMS' BAND IN 1944. HE ADDED WORDS IN '49. MONK FIRST RECORDED IT AS A LEADER IN 1947. MILES DAVIS' PERFORMANCE AT THE 1955 NEWPORT FESTIVAL, AND RECORDING WITH COLTRANE IN 1956 HELPED IT BECOME REGARDED AS A MASTERPIECE OF JAZZ. THE HOT CLUB OF SAN FRANCISCO RECORDED IT ON THEIR QHCSF CD IN 1994.

COOTIE WILLIAMS, THELONIOUS SPHERE MONK - MUSIC

BERNIE HANIGHEN - WORDS

1944

BALLAD ♩ = 72

A Ebm /D /Db Cø7 Abm7 Db7 Ebm7 Ab⁹

IT BE GINS TO TELL. 'ROUND MID - NIGHT. 'ROUND MID - NIGHT. I DO PRET TY WELL. TILL
MEM'RIES AL-WAYS START 'ROUND MID-NIGHT. 'ROUND MID-NIGHT. HAVE-N'T GOT THE HEART TO

Bm7 Fb7 Bbm7 Eb7 Abm7 Db7 Ebm Cø7

AF - TER SUN - DOWN. SUP - PER - TIME I'M FEE - LIN' SAD; BUT IT
STAND THOSE MEM' - RIES WHEN MY HEART IS STILL WITH YOU. AND OL'

1. Bø7 Fø7 Bb7(b5b9) | 2. B7b5 Bb7sus Ebm⁶

REAL - LY GETS BAD 'ROUND MID NIGHT. MID - NIGHT KNOWS IT TOO. WHEN A

B Cø7 B7b5 Bb7b5 Cø7 B7b5 Bb7b5

QUAR - REL WE HAD NEEDS MEN - DING. DOES IT MEAN THAT OUR LOVE IS EN - DING? DAR -

Abm7 Db7 Gb B7 Cø7 F7 Bb7 Ab⁹ Gb⁹ Fb⁹ Fø7 Bb7

LIN' I NEED YOU. LATE - LY I FIND YOU'RE OUT OF MY HEART. AND I AM OUT OF MY MIND.

A Ebm /D /Db Cb7 Fø7 Bb7 Ebm7 Ab⁹ Bm7E7Bbm7Eb7

LET OUR HEARTS TAKE WING 'ROUND MIDNIGHT. 'ROUND MID - NIGHT. LET THE AN - GELS SING, FOR YOUR RE - TUR - NING.

Abm7 Db7 Ebm Cø7 Bø7 Bb7sus Ebm⁶

TILL OUR LOVE IS SAFE AND SOUND. AND OLD MID-NIGHT. YES WHEN OL' MID-NIGHT COMES A - ROUND.

RUSSIAN LULLABY

INTRODUCED BY DOUGLAS STANBURY IN SAMUEL ROTHAFELS "ROXY THEATER." IN 1927. "RUSSIAN LULLABY" WAS RECORDED BY ROGER WOLFE KAHN AND HIS ORCHESTRA THAT YEAR, BECOMING A POPULAR HIT. OSCAR ALEMAN, DTANGO'S MAIN RIVAL AS A SOLO GUITARIST IN PARIS IN THE 30'S, RECORDED IT. THE GRATEFUL DEAD HEARD HIS RECORDING, INTRODUCING IT TO A NEW GENERATION OF ROCK FANS IN 1974. THERE IS ALSO A GREAT RECORDING OF STUFF SMITH WITH DIZZY GILLESPIE AND OSCAR PETERSON IN 1957. AS A RUSSIAN IMMIGRANT, IT HAD SPECIAL MEANING TO IRVING BERLIN.

MED. SWING ♩ = 180 IRVING BERLIN
1927

A Dm7 Dm/C# Dm/C

EV - RY NIGHT YOU'LL HEAR HER CROON.

Dm A7 Dm C7

RUS - SIAN LUL - LA - BY. OH.

B F F7 Bb Bbm6 Db7

JUST A LIT - TLE PLAIN - TIVE TUNE. WHEN

Bb Bbm F D7 G7 C7 F

SA - BY STARTS TO CRY. WELL IT'S

C A7 Bb7 A7

ROCK - A - BYE MY SA - BY.

Dm Dm Cm F7 Bb7

SOME - WHERE THERE MAY BE A

D A7 Dm Gm6

LAND THAT'S FREE FOR YOU AND ME AND A

Dm A7 Dm Bb A7 Dm

RUS - SIAN LUL - LA - BY.

1.2. ETC. LAST TIME ONLY

SEPTEMBER SONG

INTRODUCED BY WALTER HUSTON IN 1938 IN "KNICKERBOCKER HOLIDAY," BECOMING AN IMMEDIATE HIT.
 DTANGO RECORDED IT 5 TIMES. THE FIRST 3 IN 1947 WITH CLARINET. AGAIN IN '50 AND THEN IN '53
 WITH ELECTRIC GUITAR AND ONLY A RHYTHM SECTION BEHIND HIM.

KURT WEILL - MUSIC
 WALTER ANDERSON - WORDS
 1938

BALLAD ♩ = 96

A C7 Eb7 G

A7 Cm6 D7 G

A C7 Eb7 G

A7 Cm6 D7 G G7

B Cm6 C#°7

Cm6 C#°7 G/D

A C7 Eb7 G

A7 Cm6 D7 G Cm6 G (G7)

SEVEN COME ELEVEN

RECORDED BY BENNIE GOODMAN AND CHARLIE CHRISTIAN WITH LIONEL HAMPTON, VIBES, FLETCHER HENDERSON, PIANO, ARTIE BERNSTEIN, BASS AND NICK FATOL DRUMS.
 THIS TUNE, RECORDED SHORTLY AFTER MEETING GOODMAN, IS OFTEN CONSIDERED TO BE CLEAR EVIDENCE OF CHARLIE CHRISTIAN'S
 CONTRIBUTIONS TOWARDS THE LATER DEVELOPMENT OF BE-BOP.

BENNIE GOODMAN
 CHARLIE CHRISTIAN
 1939

UP ♩ = 230

FORM: AABA

INTRO: (VIOLIN PLAYS BASS LINE 2ND & 3RD X - THEN HARMONIZE MELODY ON REPEAT)

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of four systems of staves. The first system shows the bass line starting with a repeat sign and a first ending bracket. The second system shows the melody in the treble clef with a second ending bracket and a first ending bracket. The third system continues the melody and bass line with various chord markings (A-flat, A-flat) above the staff. The fourth system concludes the piece with a first ending bracket and a second ending bracket leading to a 'FINE' marking.

The chord chart is written in the key of B-flat major and consists of eight measures. The chords are: G7, C7, F7, Bb7, and Eb7. The first measure is marked with a boxed 'B'. The notation uses slashes for notes and a double bar line at the end.

D.S AL 2ND ENDING -
 FINE

SHEIK OF ARABY

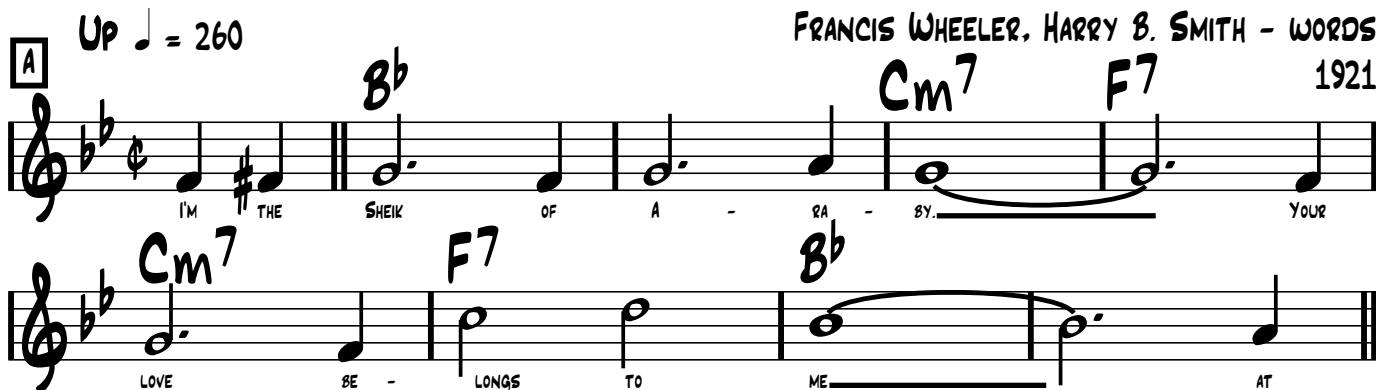
INTRODUCED BY THE CLUB ROYAL ORCHESTRA IN 1921, IT FOLLOWED UP ON THE 1921 FILM "THE SHEIK" STARRING VALENTINO AT THE HEIGHT OF HIS POPULARITY. THE RECORDING BY THE CLUB ROYAL IN 1922 WAS A HIT. ANOTHER RECORDING IN 1930 BY RED NICHOLS' BAND INCLUDED BAND MEMBERS GENE KRUPA, BENNY GOODMAN, GLENN MILLER AND JACK TEAGARDEN. ALL OF WHO LATER RECORDED IT WITH THEIR OWN GROUPS. DJANGO RECORDED IT ONCE WITH NOËL CHIBOUST ET SON ORCHESTRE IN 1940 AS "LE SHEIK."

TED SNYDER - MUSIC

FRANCIS WHEELER, HARRY B. SMITH - WORDS

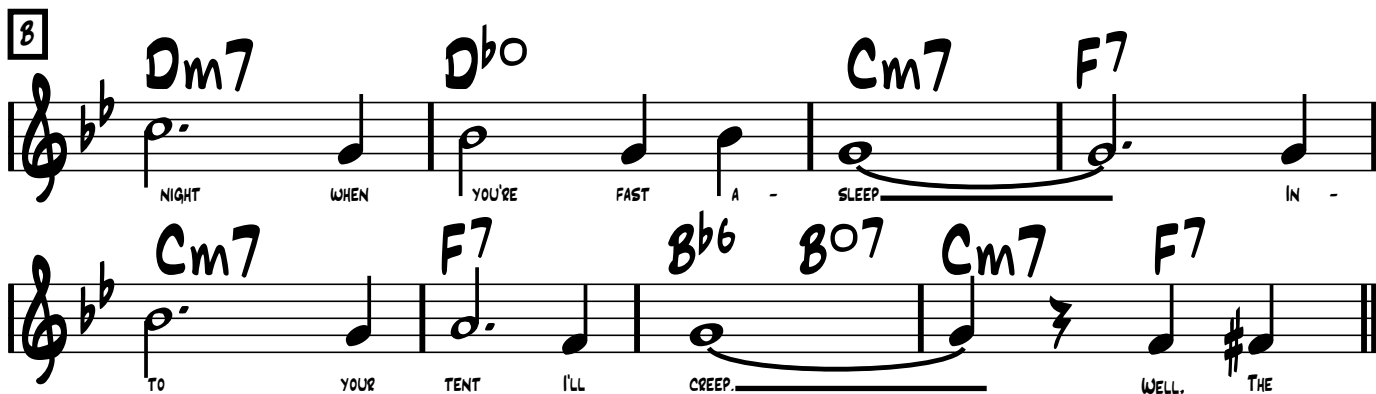
1921

A Up ♩ = 260

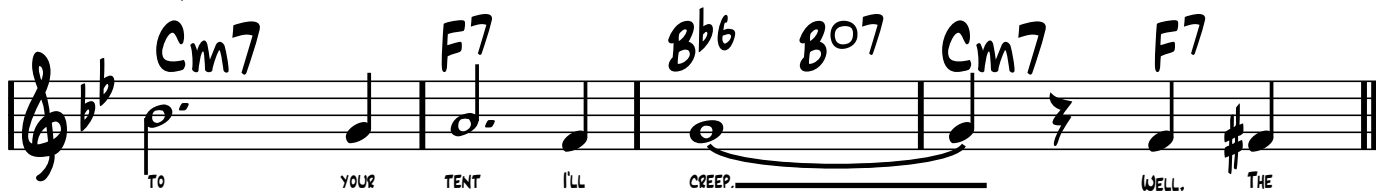


I'M THE SHEIK OF A - RA - BY. YOUR
LOVE SE - LONGS TO ME AT

B

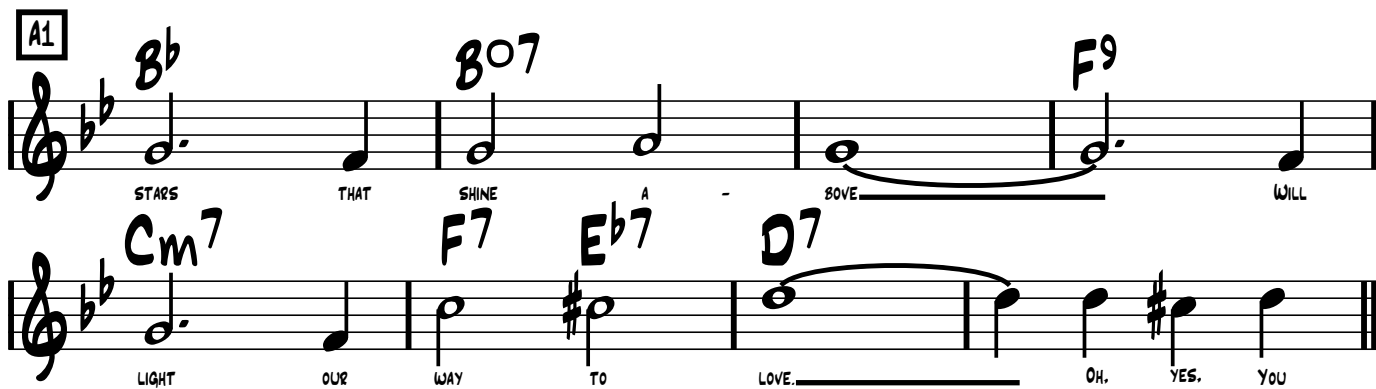


NIGHT WHEN YOU'RE FAST A - SLEEP IN -

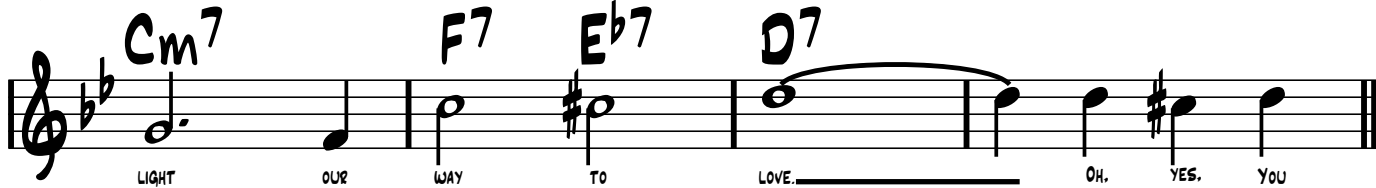


TO YOUR TENT I'LL CREEP. WELL. THE

A1

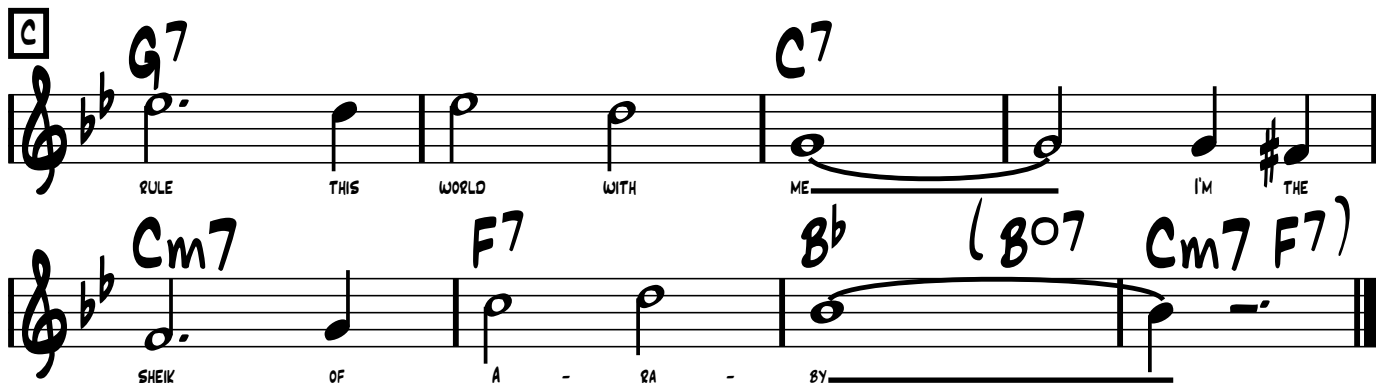


STARS THAT SHINE A - SOVE WILL

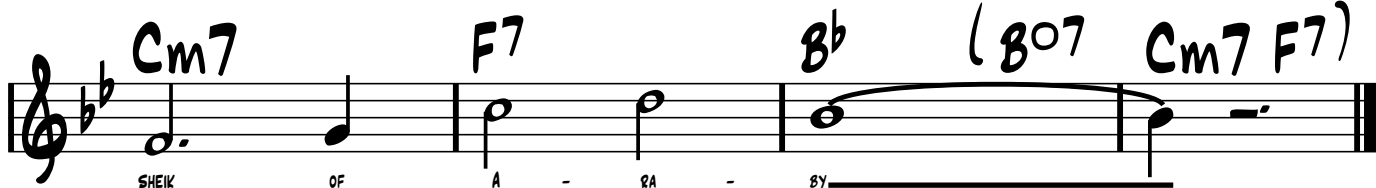


LIGHT OUR WAY TO LOVE. OH. YES. YOU

C



RULE THIS WORLD WITH ME I'M THE



SHEIK OF A - RA - BY

SHINE

PUBLISHED IN 1910, AND PERFORMED BY ADA WALKER, FAMOUS BLACK VADEVILLIAN, GEORGE WALKER'S WIFE, IN "HIS HONOR, THE BARBAR." THERE WAS REPORTEDLY AN ACTUAL PERSON CALLED "SHINE," WHO WAS WITH WALKER IN THE NYC 1900 RACE RIOTS WHEN BOTH WERE BADLY BEATEN. WHILE THE WORDS SEEM QUITE RACIST TODAY, THEY WERE VIEWED AS ANTI-RACIST AT THE TIME. A FILM VERSION OF LOUIS ARMSTRONG PERFORMING IT IN A FILM SHORT "RHAPSODY IN BLACK AND BLUE" IS ON YOUTUBE, AND NOT TO BE MISSED. DJANGO RECORDED IT W/ STEPHANE AND THE QHCF AND FREDDY TAYLOR ON VOCALS IN 1936.

FORD DABNEY - MUSIC

CECIL MACK & LEW BROWN - WORDS

1910

UP TEMPO ♩ = 240

A

C C/Eb Dm7 G7

'CAUSE MY TEETH ARE PEAR - LY

C C/Eb C Dm7 G7

JUST BE - CAUSE MY HAIR IS CUR - LY

B

E7 Bm7 E7 Am7 F7

JUST BE - CAUSE I AL - WAYS WEAR A SMILE.

D7 Am7 D7 G7

LIKE TO DRESS UP IN THE LAT - EST STYLE.

A1

C C/Eb Dm7 G7

'CAUSE I'M GLAD I'M LIV - IN'

E7 Am E7 Am

AND 'CAUSE I TAKE MY TROU - BLES WITH A SMILE

C

Dm7 G7 C#m7 A7

JUST BE - CAUSE MY CO - LORS SHAD - Y JUST A LIT - TLE DIF - FERENT MAY - BE

Dm7 G7 G(#5) 1.2. ETC. LAST TIME C F7 C

THAT'S WHY THEY CALL ME "SHINE."

SI TU SAVAIS

WRITTEN BY GEORGES ULMER, A DANIE WHO GREW UP IN SPAIN AND BECAME A CITIZEN OF FRANCE AND WROTE MUSIC FOR THE MOVIES. "SI TU SAVAIS" (IF YOU KNEW) WRITTEN AS EARLY AS 1938, WAS RECORDED BY ULMER IN 1944. IT'S VERY SIMILAR TO THE AMERICAN STANDARD BY MATT DENNIS, "ANGEL EYES," AND MAY HAVE INSPIRED IT. DJANGO RECORDED IT ONCE IN 1947, WITH QHCF INCLUDING GRAPPELLI.

GEORGES ULMER

1938

MED. SLOW SWING ♩ = 100

Handwritten musical score for "Si Tu Savais" in G major, 4/4 time, med. slow swing. The score consists of four systems of two staves each. Chords are written above the notes. The key signature has two sharps (F# and C#). The time signature is 4/4. The score includes first and second endings, and sections labeled A, B, and A.

System 1: Chords: Bm, C⁹, Bm, C⁹, Bm, G⁷, Bm, A⁷, D, F#⁷, Bm, C⁹, Bm, B⁰.

System 2: Chords: G⁷, F#⁷, G⁷, F#⁷, Bm.

System 3: Chords: G⁷, G⁷, Bm, Bm, G⁷, G⁷, F#⁷, F⁷, F#⁷, C⁹.

System 4: Chords: Bm, C⁹, Bm, G⁷, Bm, A⁷, F#⁷, Bm, C⁹, Bm, B⁰, G⁷, F#⁷, Bm.

SKIP IT

A STUFF SMITH SIGNATURE TUNE THAT HE RECORDED AT LEAST AS EARLY AS 1944. HE AND STÉPHANE GRAPPELLI RECORDED IT TOGETHER ON THEIR ALBUM "STUFF AND STEFF." IN 1965 A COUPLE OF YEARS BEFORE STUFF'S PASSING. THAT VERSION IS MUCH SLOWER THAN THE USUAL UP-TEMPO ON OTHER STUFF RECORDINGS. IT IS THAT TEMPO THAT IS MARKED HERE. STUFF RECORDED IT MANY TIMES INCLUDING ON A 1955 DIZZY GILLESPIE AND OSCAR PETERSON ALBUM.

STUFF SMITH
1944?

MED. SWING ♩ = 130

A $Bb\Delta 7$ $Gm7$ $Cm7$ $F7$ $Bb\Delta 7$ $Gm7$ $Cm7$ $F7$

$Bb\Delta 7$ $Gm7$ $Cm7$ $F7$ $Bb\Delta 7$ ^{1.} $B7$ $F9$ ^{2.} $Cm7$ $Bb7$

B $Eb\Delta 7$ $Ebm7$ $Bb7$ $Bb9$

$Eb\Delta 7$ $Ebm7$ Bb $Gm7$ $F7$

A $Bb\Delta 7$ $Gm7$ $Cm7$ $F7$ $Bb\Delta 7$ $Gm7$ $Cm7$ $F7$

$Bb\Delta 7$ $Gm7$ $Cm7$ $F7$ $Bb\Delta 7$ $F7$ $BbMAJ7$

A SMOOTH ONE

RECORDED IN 1941 BY BENNY GOODMAN WITH CHARLIE CHRISTIAN, ELECTRIC GUITAR, COOTIE WILLIAMS TRUMPET,
GEORGE AULD, ALTO, JOHNNY GUANERI, PIANO, ARTIE BERNSTEIN, BASS, DAVE TOUGH DRUMS.

MEDIUM BOUNCE ♩ = 152

BENNY GOODMAN
1941

A $B^{\circ}7$ Bb^6 F^6/A F^6 $B^{\circ}7$ Bb^6 F^6/A F^6

B° Bb^6 F^6/A F^6 G^7 C^7 F^6

B Bb^6 $B^{\circ}7$ F^6 Cm^7 F^7

Bb^6 $B^{\circ}7$ F^6 D^7 $G^{\circ}7$

A $B^{\circ}7$ Bb^6 F^6/A F^6 $B^{\circ}7$ Bb^6 F^6/A F^6

$B^{\circ}7$ Bb^6 F^6/A F^6 G^7 C^7 F^6

SOLITUDE

HURRIEDLY WRITTEN FOR A 1934 RECORDING SESSION WHEN ONE MORE TUNE WAS NEEDED, ELLINGTON IS SAID TO HAVE WRITTEN IT IN 20 MINUTES, WHILE WAITING TO START THE SESSION. ELLINGTON DIDN'T RECORD IT WITH WIRDS UNTIL HIS 1940 IVIE ANDERSON VERSION. THE QHCF WITH DJANGO AND STEPHANE RECORDED IT IN 1937. ORIGINALLY IN D FLAT, MOST NOW PLAY IT IN E FLAT, BUT THE HOT CLUB RECORDED IT IN C.

BALLAD OR MED SWING

IRVING MILLS & EDDIE DELANGE - WORDS

DUKE ELLINGTON - MUSIC

1934

♩ = 110

A

IN MY SOLI - TUDE YOU HAUNT ME WITH
SOLI - TUDE YOU TAUNT ME WITH

RE - VER - IES OF DAYS GONE BY. IN MY
MEM - O - RIES THAT NE - VER DIE.

B

SIT IN MY CHAIR. I'M FILLED WITH DES - PAIR. THERE'S NO - ONE COULD BE SO SAD. WITH
SIT IN MY CHAIR. I'M FILLED WITH DES - PAIR. THERE'S NO - ONE COULD BE SO SAD. WITH

GLOOM EV' - RY WHERE. I SIT AND I STARE. I KNOW THAT I'LL SOON GO MAD. IN MY
GLOOM EV' - RY WHERE. I SIT AND I STARE. I KNOW THAT I'LL SOON GO MAD. IN MY

A

SOLI - TUDE I'M PRAY - ING. 'DEAR
SOLI - TUDE I'M PRAY - ING. 'DEAR

LORD A - SOVE. SEND BACK MY LOVE.

SOME OF THESE DAYS

SHELTON BROOKS FIRST HIT WAS WRITTEN FOR THE SHOW, "LAST OF THE RED-HOT MAMAS," AND WAS INTRODUCED BY SOPHIE TUCKER. SHE ADOPTED IT AS HER THEME SONG FOR THE NEXT 55 YEARS. SHE RECORDED IT FIRST IN 1911. DJANGO AND STEPHANE RECORDED IT AT ONE OF THEIR EARLY DATES IN 1935.

SHELTON BROOKS - MUSIC

1909

SWING ♩ = 168

SOME OF THESE DAYS _____ YOU'RE GON-NA MISS ME HON-EY. _____ SOME OF THESE DAYS

_____ YOU KNOW YOU'LL FEEL SO LONE-LY. _____ YOU'LL MISS MY

HUG - GING. _____ YOU'LL MISS MY KISS - ING. _____ YOU'LL MISS ME.

HON - EY. _____ WHEN YOU'RE A - WAY. _____ I FEEL SO LONE

- LY. _____ JUST FOR YOU ON - LY. _____ FOR YOU KNOW, HON-

- EY. _____ YOU'VE HAD YOUR WAY. _____ AND WHEN YOU LEAVE

_____ ME. _____ YOU KNOW IT WILL GRIE - VE. _____ ME. _____ I'LL MISS MY

LIT - TLE BA - BY _____ SOME OF THESE DAYS. _____

SOMEBODY LOVES ME

INTRODUCED IN THE 1924 MUSICAL "GEORGE WHITE'S SCANDALS." IT ALSO BECAME ANOTHER HIT FOR PAUL WHITEMAN THAT YEAR. RECORDED ONLY ONCE BY DJANGO IN A DUET WITH EDDIE SOUTH IN 1937. THEY BEGIN IN G BUT MODULATE ON EVERY REPEAT OF THE CHANGES.

MEDIUM SWING ♩ = 170

GEORGE GERSHWIN

1924

A G C7 G Eb7

SOME - SO - DY LOVES ME. I WON - DER WHO.

G Eb7 D7 G G#o7 Am7 D7

I WON - DER WHO IT CAN BE.

A G C7 G Eb7

SOME - SO - DY LOVES ME. I WISH I KNEW.

G C#7 F#7 Bm7 E7

WHO HE(SHE) CAN BE WOR - RIES ME. FOR EV - ERY

B Am G#o7 Am G#o7 Am

BOY(GIRL) - WHO PAS - SES ME I SHOUT. HEY. MAY - BE

Em7 A7 Em7 A7 Am7 D7

YOU WERE MEANT TO BE MY LO - VING SA - BY.

A G C7 G Eb7

SOME - SO - DY LOVES ME. I WON - DER WHO.

G E7 Am7 D7 G (G#o7 Am7 D7)

MAY - BE IT'S YOU.

SOMEONE TO WATCH OVER ME

INTRODUCED IN 1926 MUSICAL "OH, KAY!" BY GERTRUDE LAWRENCE. IT HAS BECOME ONE OF THE MOST BELOVED STANDARDS SINCE. DJANGO NEVER RECORDED IT, BUT STÉPHANE HAS RECORDED IT SEVERAL TIMES, INCLUDING A RECORDING FROM THE '50'S WITH MAURICE VANDER ON HARPSICHORD, REISSUED IN A CD TITLED "IMPROVISATIONS."

G. GEORGE GERSHWIN - MUSIC

IRA GERSHWIN - WORDS

1926

BALLAD ♩ = 90

A Eb Δ 7 Eb7 A7b5 Ab \circ Gm7 F $\#$ \circ Fm 6 Gm7 C+7

THERE'S A SOME - SO - DY I'M LON GIN' TO SEE I HOPE THAT HE, TURNS OUT TO BE
I'M A LIT TLE LAMB WHO'S LOST IN THE WOOD I KNOW I COULD, AL - WAYS BE GOOD

F7 A \circ Bb7(SUS) ^{1.} Gm7 C7 Fm7 Bb7 ^{2.} Eb Δ 7

SOME - ONE WHO'LL WATCH O - VER ME OH, ME
TO ONE WHO'LL WATCH O - VER

B Bbm7 Eb7 Ab Δ 7 Ab Δ 7 A \circ Eb Δ 7/Bb

AL - THOUGH HE MAY NOT BE THE MAN SOME GIRLS THINK OF AS HAND - SOME TO

Am7b5 D7 Gm7 C7b9 Fm7 Bb7b9

MY HEART HE CAR - RIES THE KEY. OH,

A Eb Δ 7 Eb7 A7b5 Ab \circ Gm7 F $\#$ \circ Fm 6 Gm7 C+7

WO N'T YOU TELL HIM PLEASE TO PUT ON SOME SPEED FOL - LOW MY LEAD, OH, HOW I NEED

F7 A \circ Bb7(SUS) Eb Δ 7(C7 Fm7 C7)

SOME - ONE TO WATCH O - VER ME.

SOPHISTICATED LADY

INTRODUCED IN A 1933 RECORDING THAT HAD "STORMY WEATHER" ON ITS REVERSE SIDE, SOPHISTICATED LADY WAS ON THE CHARTS FOR 16 WEEKS. ART TATUM'S FIRST RECORDING SESSION THAT SAME YEAR INCLUDED "SOPHISTICATED LADY." DJANGO RECORDED THE TUNE ON ELECTRIC GUITAR WITH ANDRE EKMAN ON SAX IN 1950.

DUKE ELLINGTON - MUSIC

IRVING MILLS & MITCHELL PARISH - WORDS

1933

BALLAD ♩ = 100

A $Bb m^7$ $G b^7 F^7 E^7 E b^7 A b$ $A b G^7 G b^7 F^7$

THEY SAY IN - TO YOUR EAR - LY LIFE RO - MANCE CAME AND IN THIS HEART OF YOURS BURNED A
WITH DIS - IL - LU - SION DEEP IN YOUR EYES YOU LEARNED THAT FOOLS IN LOVE SOON GROW

$B b^7$ $B b m^7$ $E b^7$ $A b^6$ $C \emptyset^7 F^9$ $A b^6$ $A m^7$ D^7

FLAME A FLAME THAT FLICK - ERED ONE DAY AND DIED A - WAY THEN. SEE YOU NOW
WISE THE YEARS HAVE CHANGED YOU, SO - MEHOW I

B G $E m^7$ $A m^7$ D^7 $B m^7$ E^7 $A m^7$ D^7

SMO - KING, DRIN - KING, NE - VER THIN - KING OF TO - MOR - ROW, NON - CHA - LANT,

G $E m^7$ $A m^7$ D^7 $G \Delta^7$ $B \emptyset^7$ $C m^7$ $B b m^7$ $C \emptyset^7 F^7$

DIA - MONDS SHIN - ING, DAN - CING, DIN - ING WITH SOME MAN IN A RE - STAU RANT IS THAT ALL YOU REAL - LY WANT?

A $B b m^7$ $G b^7 F^7 E^7 E b^7 A b$ $A b G^7 G b^7 F^7$

NO, SO - PHIS - TI - CA - TED LA - DY, I KNOW, YOU MISS THE LOVE YOU LOST LONG A -

$B b^7$ $B b m^7$ $E b^7$ $A b^6$ $(C \emptyset^7 F^7)$

GO AND WHEN NO - SO - DY IS NIGH YOU CRY!

ST. LOUIS BLUES

WRITTEN IN 1914, IT TOOK A FEW YEARS FOR W. C. HANDY'S CLASSIC TO BECOME A HIT. BUT IT WAS A MODEST HIT IN 1916 FOR THE "PRINCE ORCHESTRA." PERHAPS THE CLASSIC RECORDING IS BY BESSIE SMITH AND LOUIS ARMSTRONG IN 1925. FROM 1930 UNTIL "STARDUST" OVERTOOK IT 20 YEARS LATER, IT WAS THE MOST RECORDED SONG OF ALL TIME. DJANGO RECORDED IT 7 TIMES, FIRST IN 1935 (TWICE - FIRST ACCOMPANYING HORN PLAYER FRANK GOUDIE, THEN WITH GRAPPELLI A MONTH LATER) AND THE LAST WITH ANDRÉ EKMAN IN 1950.

BLUES ♩ = 116

W.C. HANDY
1914

A

B TANGO RHYTHM:

C BLUES FEEL:

STOMPIN' AT DECCA

RECORDED ONLY ONCE BY DJANGO AND STÉPHANE AT THE DECCA STUDIOS IN LONDON, JAN. 31, 1938

MEDIUM FAST SWING ♩ = 170

DJANGO REINHARDT
STÉPHANE GRAPPELLI
1938

A

Chords: G, Eb7, G, Em7, Am7, D⁹, G, Em7, Am7, D⁹

A

Chords: G, Am7, D^{7b9}, G, Cm⁶, G

B

Chords: B⁷, E⁷, A⁷, Am7, Ab⁰, Am7, D⁷

A

Chords: G, Em7, Am7, D⁷, G, Cm⁶, G

STOP

(NOT "FOLIE À AMPHION")

DJANGO RECORDED THIS TUNE ONLY ONCE ON JULY 6, 1947. IT HAS BEEN LABELLED INCORRECTLY AS "FOLIE À AMPHION" ON THE ALBUM AND IS STILL OFTEN INCORRECTLY LISTED. BUT, ACCORDING TO THE ROBIN AND WATREMEZ BOOK, "COMPLETE DJANGO," IT'S TITLE IS "STOP." IT IS DEFINITELY A DIFFERENT TUNE THAN THE NOV. 8, 1947 RECORDING OF "FOLIE À AMPHION."

DJANGO REINHARDT
1947

Up SWING ♩ = 230

A

Bb **Bb7**

Eb **Ebm** **Bb** **F7** **Bb**

8 **Db7/Ab** **Gb6** **Db7/Ab** **Gb6**

C7/G **F6** **C7** **Gb7** **F7**

A **Bb** **Bb7**

Eb **Ebm** **Bb** **F7** **Bb** STOP ---|

STORMY WEATHER

ORIGINALLY WRITTEN FOR CAB CALLOWAY FOR THE COTTON CLUB 1933 REVIEW. BUT HE LEFT THE CLUB AND ELLINGTON TOOK OVER FOR HIM. SINCE ELLINGTON DIDN'T SING, ETHEL WATERS WAS HIRED FOR REVIEW AND IT WAS A HUGE HIT. DUKE ELLINGTON PERFORMED IT AGAIN IN THE 1933 MOVIE SHORT "BUNDLE OF BLUES." LENA HORNE SANG IT IN THE MAJOR 1943 MOVIE 'STORMY WEATHER,' AND HAS BEEN STRONGLY ASSOCIATED WITH IT SINCE. DJANGO AND STEPHANE RECORDED IT IN 1949, AND DJANGO RECORDED IT AGAIN WITH ANDRE EKMAN IN 1950.

TED KOEHLER
HAROLD ARLEN
1933

SWING BALLAD ♩ = 108

A

Ab⁶ F⁷ Bbm⁷ Eb⁷ Ab F⁷ Bbm⁷ Eb⁷

DON'T KNOW WHY THERE'S NO SUN UP IN THE SKY. STORM-Y WEA- THER SINCE MY MAN AND I AIN'T TO
BARE. GLOOM AND MIS-'RY EV' - RY-WHERE. STORM-Y WEATH-ER JUST CAN'T GET MY POOR SELF TO

Ab F⁷ Bbm⁷ Eb⁷(#5) 1. Ab F⁷ Bbm⁷ Eb⁷

GETH-ER KEEPS RAIN - IN' ALL THE TIME LIFE IS
GETH-ER I'M WEAR - Y ALL THE

2.

Ab Db Ab D⁷(b9) Bbm⁷ Eb⁷(#5) Ab Ab⁷

TIME THE TIME SO WEAR - Y ALL THE TIME.

B

Db^Δ⁷ 3 D⁰⁷ Ab/Eb Db^Δ⁷ 3 D⁰⁷ Ab/Eb Ab⁷

WHEN HE WENT A- WAY THE BLUES WALKED IN AND MET ME. IF HE STAYS A- WAY OLD ROCK-IN' CHAIR WILL GET ME.

Db^Δ⁷ 3 D⁰⁷ Ab/C F⁷ Cm⁷ Fm⁷ Bb⁷ Eb⁷

ALL I DO IS PRAY THE LORD A - SOVE WILL LET ME WALK IN THE SUN ONCE MORE. CAN'T GO

A

Ab⁶ F⁷ Bbm⁷ Eb⁷ Cm⁷ F⁷ Bbm⁷

ON EV' - RY THING I HAD IS GONE. STORM-Y WEATH-ER KEEPS RAIN - IN' ALL THE TIME

Cm⁷ B⁷ Bbm⁷ Eb⁺⁷ Ab^Δ⁷

TIME KEPS RAIN - IN' ALL THE TIME.

STRANGER IN PARADISE

INTRODUCED IN THE 1953 MUSICAL "KISMET," BY RICHARD KILEY AND DORETTA MORROW ON B'WAY. VIC DAMONE AND ANN BLYTH PERFORMED IT IN THE 1955 FILM. ALL THE MUSIC IN "KISMET" WAS BASED ON THEMES BY THE RUSSIAN COMPOSER BORODIN. THIS TUNE WAS BASED ON HIS "GLIDING DANCE OF THE MAIDENS" FROM HIS POLOVTSIAN DANCES. THE TUNE WAS A HUGE HIT IN '53 FOR TONY BENNETT AND MARKED HIS RECORDING DEBUT IN THE U.K.

FORM: AABAA

SWING OR LATIN

R.C. WRIGHT & CHET FORREST

ON A THEME BY ALEXANDER BORODIN

1953

A Gm^7 C^7 F Dm^7

Gm^7 Bbm^6 C^7 F Am^7 D^7

A Gm^7 C^7 F Dm^7

Gm^7 Bbm^6 C^7 F **FINE**

B Db^7 $Gb^{\Delta 7}$

$C^{\circ 7}$ F^7 Bbm

$D^{\Delta 7}$ $G^{\Delta 7}$

Gm^7 C^7 F Am^7 D^7 **D.C. AL FINE**

SUGAR

ETHEL WATERS MADE THE FIRST RECORDING OF "SUGAR" IN 1926 AND PAUL WHITEMAN HAD A HIT WITH IT 2 YEARS LATER. EDDIE CONDON MADE IT A STANDARD OF CHICAGO JAZZ IN A BAND WITH GENE KRUPA ON DRUMS AND FRANK TESHMAKER ON CLARINET, BOTH RECORDING FOR THE FIRST TIME. DJANGO RECORDED IT WITH STEPHANE IN 1937 AND AGAIN WITH ANDRE EKMAN IN 1940.

MACEO PINKARD
EDNA ALEXANDER
SIDNEY MITCHELL

1926

Up ♩ = 278

A

G E7 A7 D7 GΔ7 D+ G Bb^{o7}

SU - GAR. I CALL MY SA - BY MY SU - GAR I NE - VER MAY - BE MY

Am7 G#^{o7} D7 D+ G^{b6} E7 Am7 D7

SU - GAR THAT SU - GAR SA - BY OF MINE HE'S SPE - CIAL RA - TION

A

G E7 A7 D7 GΔ7 D+ G Gm

FUN - NY. HE NE - VER ASKS FOR MY MO - NEY ALL THAT I GIVE HIM IS

D D#^{o7} Em7 A7 D7 Am7 G#^{o7} D7/A D7

HO - NEY AND THAT HE CAN SPEND A - NY TIME. I'D MAKE A

B

G7 Dm7 G7

MIL - LION TRIPS TO HER LIPS. IF I WERE A BEE BE - CAUSE HE'S

C

G7 Cm7 D7

SWEE - TER THAN CHOC' - LATE CAN - DY TO ME: HE'S CON - FEC - TIO - NA - RY

A

G E7 A7 D7 GΔ7 D+ G

SU - GAR. I NE - VER CHEAT ON MY SU - GAR CAUSE I'M TOO SWEET ON MY

Am7 G#^{o7} D7 G^{b6} Am7 D7

SU - GAR THAT SU - GAR SA - BY OF MINE.

SWEET AND LOVELY

INTRODUCED BY GUS ARNHEIM AND HIS COCOANUT GROVE ORCHESTRA, THE HOUSE BAND AT THE COCOANUT GROVE IN 1931. IT BECAME THEIR THEME SONG, AND WAS AN EARLY HIT FOR THEIR SINGER, ONE HARRY LILLIS "BING" CROSSBY, AFTER HE LEFT THE BAND. HE HAD ANOTHER HIT WITH IT IN 1944 ON THE SOUND TRACK OF THE MOVIE, "TWO GIRLS AND A SAILOR." THELONIOUS MONK, LIKE MANY JAZZ GREATS, RECORDED IT SEVERAL TIMES. THERE IS A FINE GRAPPELLI RECORDING ON THE 1978 ALBUM "SWEET CHORUS - THE DEFINITIVE BLACK AND BLUE SESSIONS" WITH BUCKY PIZZARELLI, ROLAND HANNA, & GEORGE DUUVIER. THE DUTCH GYPSY JAZZ GROUP, PIGALLE 44 ALSO HAS A FINE VERSION ON THEIR 2002 "BRIC-A-BRAC CD.

MED. TO SLOW SWING ♩ = 116

HARRY TOBIAS - WORDS
CHARLES DANIELS (AKA JULES LEMARE) - MUSIC
1931

FORM: AABA

A Gm7 C7 Gm7 C7

SWEET AND LOVE - LY _____ SWEET - ER THAN THE ROS - ES IN MAY. _____
SKIES A - BOVE ME _____ NEV - ER WERE AS BLUE AS HER EYES. _____
SWEET AND LOVE - LY _____ SWEET - ER THAN THE ROS - ES IN MAY. _____

F7 BbΔ7 Eb7 CΔ7 G7 C6/9 FINE

SWEET AND LOVE - LY _____ HEAV - EN MUST HAVE SENT HER MY WAY. _____
AND SHE LOVES ME. _____ WHO WOULD WANT A SWEET - ER SUR - PRISE? _____
AND SHE LOVES ME. _____ THERE IS NOTH - ING MORE I CAN SAY. _____

B Fm7 Bb9 CΔ7 Fm7 Bb9 CΔ7

WHEN SHE NES - TLES IN MY ARMS, SO TEN - DER - LY _____ THERE'S A THRILL THAT WORDS CAN - NOT EX - PRESS.

Abm7 Db9 EbΔ7 Ebm7 Ab9 Dm7 G7

IN MY HEART A SONG OF LOVE IS TAUNT - ING ME. _____ ME - LO - DY HAUNT - ING ME. _____ D.C. AL FINE

SWEET CHORUS

A CLASSIC DJANGO/STÉPHANE COLLABORATION. IT WAS RECORDED FIRST IN 1936, AGAIN WITH GRAPPELLI AND THE QHCF IN '37, AND THEN WITH ROSTAING ON CLARINET AND ELECTRIC GUITAR IN 1947. GRAPPELLI RECORDED IT SEVERAL TIMES IN HIS POST-DJANGO CAREER. THE INTRO HERE IS DERIVED FROM DJANGO'S INTRO ON THE FIRST RECORDING.

STÉPHANE GRAPPELLI
DJANGO REINHARDT
1936

EASY SWING ♩ = 108

INTRO: IMPROVISE ON **D7(#5)** ARPEGGIOS

A **G D7/A G C7**

1. **F7 D7 G D7(#5)**

2. **F7 D7 G Cm G**

B **D7(#5) G**

A **G D7/A G C7**

SWEET GEORGIA BROWN

BEN BERNIE AND HIS ORCHESTRA HAD AN IMMEDIATE #1 HIT ON ITS RELEASE IN 1925. TWO MORE VERSIONS WERE HITS THAT SAME YEAR. IT'S BEEN EVER-POPULAR SINCE, INCLUDING A 1932 BING CROSBY VERSION AND BROTHER BONES' 1949 HIT THAT BECAME THE HARLEM GLOBE TROTTERS THEME. MILES DAVIS' "DIG" AND MONK'S "BRIGHT MISSISSIPPI" ARE BASED ON IT. DJANGO RECORDED IT 7 TIMES, THE 1ST IN '35 WAS UNISSUED. THE SECOND IN '37 IS WITH COLEMAN HAWKINS' ALL STAR JAM BAND, 2 MORE IN '37: A DUET WITH GRAPPELLI AND A TRIO WITH BASS AND EDDIE SOUTH ON VIOLIN, AGAIN IN '38 W/STEPH & THE QHCF, AND AT THE 1949 ROME SESSIONS. THE FINAL 1950 VERSION IS WITH EKYAN ON SAX.

Up ♩ = 216

BEN BERNIE, MACEO PINKARD
& KEN CASEY - WORDS AND MUSIC
1925

A **E7** **E7**

NO GAL MADE HAS GOT A SHADE ON SWEET GEOR - GIA BROWN.

A7 **A7**

TWO LEFT FEET BUT OH, SO NEAT HAS SWEET GEOR - GIA BROWN.

B **D7** **D7**

THEY ALL SIGH, AND WANT TO DIE FOR SWEET GEOR - GIA BROWN. I'LL TELL YOU JUST

G **D+7** **G** **F#m7** **B7**

WHY, YOU KNOW I DON'T LIE, NOT MUCH! YES.

A **E7** **E7**

IT'S BEEN SAID SHE KNOCKS 'EM DEAD WHEN SHE LANDS IN TOWN.

A7 **A7** **B7**

SINCE SHE CAME, WHY IT'S A SHAME, HOW SHE COOLS 'EM DOWN, WELL.

C **Em** **B7** **Em** **B7**

FEL - LAS SHE CAN'T CATCH ARE FEL - LAS SHE AIN'T MET!

G **F#7** **F7** **E7** **A7** **D7** **1. G7 F#7 F7** **2. G**

GEOR - GIA NAMED HER GEOR - GIA CLAIMED HER SWEET GEOR - GIA BROWN!

SWEET LORRAINE

SWEET LORRAINE IS STRONGLY ASSOCIATED WITH NAT "KING" COLE. HE INITIALLY ONLY PLAYED PIANO, BUT IN 1938 A CUSTOMER, AND THEN THE CLUB OWNER INSISTED THAT NAT SING "SWEET LORRAINE." HIS PERFORMANCE WAS SUCH A SUCCESS THAT THE OWNER "CROWNED" HIM "KING" COLE, AND SO HISTORY AND A NAME WAS MADE. WRITTEN BY HIS PIANIST, RUDY VALLEE INITIALLY RECORDED IT IN 1928, AND JOE VENUTI RECORDED IT IN 1933. BUT TEDDY WILSON WAS THE FIRST TO MAKE IT A HIT IN 1935

MITCHELL PARISH - WORDS
CLIFF BURWELL - MUSIC

MEDIUM SWING OR BALLAD ♩ = 116

A D7 G6 F7 E7 Am7 D7 B7b9 Em7 D7 C7 B7b9

I'VE JUST FOUND TOY I'M AS HAP - PY AS A SA - BY BOY WITH AN - OTH - ER BRAND NEW
PAIR OF EYES THAT ARE BLU - ER THAN THE SUM - MER SKIES. WHEN YOU SEE THEM YOU WILL

E7 A7 Am7 D7 ^{1.} Bm7 E7 Am7 D7 ^{2.} G6 C7 C#07 G6 Dm7

CHOO CHOO TOY WHEN I'M WITH MY SWEET LOR - RAINE. A RAINE.
RE AL - LIZE WHY I LOVE MY SWEET LOR -

B C6 G7 E7 Am7 G7 FMAJ7 E7 Am7 Gm7 C7

WHEN IT'S RAIN - ING I DON'T MISS THE SUN. FOR IT'S IN MY SWEET - IE'S SMILE.

F7 E7 Eb9 D7 F7 E7 Eb9 D7 D7(#5)

JUST TO THINK THAT I'M THE LUCK - Y ONE WHO WILL LED HER DOWN THE AISLE. EACH...

A G6 F7 E7 Am7 D7 B7b9 Em7 Dm7 G7(#5) C7 B7b9

NIGHT I PRAY THAT NO - BOD - Y STEALS HER HEART A - WAY JUST CAN'T WAIT UN - TIL THAT

E7 A7 Am7 D7 G6 (C7 C#07 G6 D7)

HAP - PY DAY. WHEN I MAR - RY SWEET LOR - RAINE.

SWEET SUE

THE 1ST RECORDING WAS PROBABLY BY EARL BURTNETT AND HIS LOS ANGELES HOTEL BILTMORE ORCHESTRA. THEY HAD A 1928 HIT WITH IT, OR IT MAY HAVE BEEN A CHICAGO BAND THAT COMPOSED. VICTOR YOUNG WAS PLAYING WITH THE MILLS BROTHERS' HIT WAS RECORDED IN 1932. DJANGO FIRST RECORDED IT IN 1935 WITH THE QHCF AND VOCALIST JERRY MANGO, IN 1937 WITH MICHEL WARLOP ON VIOLIN AND STÉPHANE GRAPPELLI ON PIANO, TWICE IN 1940, AND IN 1945 WITH, OF ALL THINGS, PENNY-WHISTLE!

VICTOR YOUNG - MUSIC
WILL J. HARRIS - WORDS
1928

Up ♩ = 216

A

EV - ry STAR A - SOVE. KNOWS THE ONE I LOVE. SWEET
MOON ON HIGH. KNOWS THE RE - ASON WHY OH.

SUE. JUST. YOU AND THE NO ONE
SUE. JUST YOU

B

ELSE IT SEEMS. E - VER SHARES MY DREAMS. WITH - OUT

YOU. DEAR. I DON'T KNOW WHAT I'D DO. IN THIS

A

HEART OF MINE. YOU LIVED ALL THE TIME. SWEET

SUE. JUST YOU.

SWING 39

THE ORIGINAL "SWING" TUNE BY DJANGO AND STEPHANE ACTUALLY WRITTEN IN 1939. THE LATER ONES WERE ALL WRITTEN A YEAR BEFORE THEIR "NUMBER," PRESUMABLY IN ANTICIPATION THAT DJANGO WAS AHEAD OF HIS TIME. THE CLASSIC QHCF HARMONY LINES START OUT VIOLIN ABOVE, GUITAR BELOW AND SWITCH AFTER THE SOLOS.

EASY SWING ♩ = 160

DJANGO RECORDED IT IN A RADIO BROADCAST W/ CLARINET IN '47, AND AGAIN IN ROME W/ GRAPPELLI IN 1949.

DJANGO REINHARDT

FORM: AABA

(FIRST TIME: N.C.1.)

STÉPHANE GRAPPELLI

1939

A

Bb6 *C9(G° LAST TIME ONLY)*

Bb6 *D9* *D9*

D#9 1. *D9* *D9/C* *D9/Bb* *D9/A* *D.S. AL*

2. *D#9* *D9* *G6* (PLAY TO BRIDGE ONLY) *FINE*

B *D9* *D#9*

D9 *D#9* *D9* *D#9* *D9* *D#9* *D.S. AL 2ND ENDING FINE*

D#9 *D9* *G6* *D#9* *D9* *G6* *D9* *LAST X ONLY AL CODA*

G6 *D9* *G6* *D9* *G6*

SWING 42

SWING 42 WAS ONLY RECORDED 3 TIMES, AND THE ONLY SATISFACTORY VERSION IS THE FIRST W/ HUBERT ROSTAING ON CLARINET IN 1941. TWO VERSIONS WITH STEPHANE, RECORDED IN UNISON W/ DJANGO IN '48 AND '49 SHOW HOW IMPORTANT THE LOWER CLARINET HARMONY IS TO THE TUNE. ONE SOLUTION FOR THE VIOLIN IS TO PLAY THE 1ST 3 NOTES IN THE A SECTION UP 8VA. VIOLA OR 5 STRING CAN REACH THE LOWER HARMONY.

DJANGO REINHARDT
1941

GUITAR ABOVE
CLARINET/VIOLA
OR VIOLIN BELOW

A C Am7 Dm7 G7 C Am7 Dm7 G7

E^o A7 Dm7 G7 C Am7 Dm7 G7

A C Am7 Dm7 G7 C Am7 Dm7 G7

E^o A7 Dm7 G7 C Am7 Dm7 B7

B E C#m7 F#m7 B7 E C#m7 F#m7 B7

E C#m7 F#m7 B7 E G7

A C Am7 Dm7 G7 C Am7 Dm7 G7

E^o A7 Dm7 G7 C (G7)

SWING 48

LAST OF THE "SWING YEAR" NUMBERS DJANGO WROTE WAS ACTUALLY RECORDED IN 1947. THIS TUNE LOOKS TO THE FUTURE OF JAZZ, WITH ITS 12 BAR BLUES FORMAT, ITS SOPPISH STYLE FEATURING AN ELECTRIC GUITAR UNISON HEAD WITH HUBERT ROSTAING ON CLARINET, AND DRUM SOLO WITH HEAVY USE OF THE HIGH HAT.

UP BLUES ♩ = 200

DJANGO REINHARDT

1947

Gm⁶

Cm⁶

Eb⁷ D⁷ Gm⁶

SOLO CHANGES

Gm⁶

Cm⁶

Eb⁷ D⁷ Gm⁶

SWING 51

THIS TUNE, BY TONY RICE, GUITARIST IN THE DAVID GRISMAN QUINTET, APPEARS ON THE QUINTET'S FIRST RECORDING ISSUED IN 1977. THE ALBUM HELPED POPULARIZE A NEW FUSION BETWEEN SWING JAZZ AND BLUEGRASS AND FORESHADOWS THE FUTURE UNION OF GRISMAN WITH STÉPHANE GRAPPELLI THAT WOULD SPUR RENEWED AMERICAN INTEREST IN DTANGO AND GYPSY JAZZ.

♩ = 200 TONY RICE
1977

NC DMAJ^7 Dm^7

G^{13}

F^7 Bb^7b^5

$\text{DMAJ}^7\#^{11}$ Dm^7

G^{13} Asus^4 A^7

Bm^7 CMAJ^7

$\text{C}\#^{\text{m}^7}$ $\text{F}\#^7$ Bm^7 E^7

Asus^4 A^7 A^7NC

A^7 $\text{D}\Delta^7$

D.S. (LAST TIME AL CODA)

SWING '54

DORE COLLER WROTE THIS TUNE FOR HIS GROUP "THE HOT CLUB OF MARIN."

DORE COLLER
2007

SWING ♩ = 160

INTRO:

BASS PEDAL F B^b F7 B^b F7 [A] B^b B^o Cm7 Ebm7

Dm7 Ebm7 A^b7 Dm7 G7 Cm7 F7

1. B^b E^o F7 | 2. B^b Ebm7 A7

[B] D E^b Ebm7 Gm7 F[#]m7 Gm7 C7

F9 G^o Gm7 C7 Cm7 F7

[A] B^b B^o Cm7 Ebm7 Dm7 Ebm7 A^b7 Dm7 G7

Cm7 F7 B^b F7 B^b Dm7 G7

D.S. AL CODA

Cm7 F7 B^b F7 B^b F7 B^b

SWING 85

TITI WINTERSTEIN AND LULU REINHARDT, 2 YOUNG, SECOND GENERATION, GERMAN BORN GYPSIES JOINED FORCES IN 1978 TO CREATE THE "TITI WINTERSTEIN QUARTET."
IN 1985 THEY RECORDED THE CLASSIC ALBUM "DITNEE TO KOWA ZIRO" WHICH INTRODUCED "SWING '85."

TITI WINTERSTEIN &
LULU REINHARDT
1985

MEDIUM SWING ♩ = 172

Am G F E Am G F E

A Am Dm F7 E7 E7 Am

F Dm⁶ E7 Am

B G7 C

E7 Am⁶ F7 E7

A Am Dm F7 E7 E7 Am

F Dm⁶ E7 Am, BREAK -----

SWING DE PARIS

RECORDED FIRST IN 1938 WITH STEPHANE AND THE QHCF. THEN AGAIN IN 1940. WITH ROSTAING ON CLARINET AND FINALLY IN 1949 WITH GERARD LEVEQUE.

SWING ♩ = 180

PLAY HEAD W/ALL INSTRUMENTS IN UNISON

DJANGO REINHARDT

1938

N.C.

1. 3 3

2. BREAK -----

A SOLO ON AABA (A= 12 BAR BLUES IN C)

C **C7**

F **C** **C/E** **E^b07**

Dm7 **G7** **C**

B

A **Bm7** **E7** **A** **Bm7** **E7** **Bm7** **D7**

1. 2.

A

C **C7**

F **C** **C/E** **E^b07**

Dm7 **G7** **C** **G7**

AFTER SOLOS D.C TO HEAD 2X
LAST X BASS SOLO

SWING GITAN

ANGELO DEBARRE'S "SWING GITAN," SEEMS TO HAVE BEEN FIRST RELEASED ON HIS 2002 CD, "PORTRAIT OF ANGELO," BUT IS ALREADY CONSIDERED A GYPSY JAZZ CLASSIC. DEBARRE REPRESENTS A NEW GENERATION "GITAN," OR GYPSY GUITARIST BORN IN ST.-DENIS, FRANCE IN 1962. SEE THE LIVE VERSION WITH FLORIN NICULESCU ON VIOLIN ON YOUTUBE. A CHICAGO GROUP LED BY GUITARIST ALFONSO PONTICELLI HAS ALSO ADOPTED THE NAME.

UP SWING ♩ = 260

A ANGELO DEBARRE
2002

Chords: Gm, A7

Chords: A \emptyset 7, D7, Gm

B

Chords: Ab, Gm

Chords: A7, D7

A

Chords: Gm, A7

Chords: A \emptyset 7, D7, Gm

B1

Chords: Ab, Gm

Chords: A7, A \emptyset 7, D7, Gm, (D7)

SWING GUITARS

RECORDED AT LEAST 7 TIMES. FIRST IN 1936. THEN WITH BILL COLEMAN IN 1937. ONCE MORE WITH STEPH AND QHCF IN '38. TWICE IN '45 WITH A BIG BAND. AND TWICE AGAIN IN 1947. FIRST WITH CLARINET. THEN W/ GRAPPELLI ONCE MORE.

DJANGO REINHARDT
STEPHANE GRAPPELLI
1936

UP SWING ♩ = 234

A

C **Eb°** **Dm** **G7** **C** **Eb°** **Dm** **G7**

C **C7** **F** **Fm** **C** **G7** **C** **G7** **C** **C7**

B

F **F#°**

D7 **Db9**

A

C **Eb°** **Dm** **G7** **C** **Eb°** **Dm** **G7**

C **C7** **F** **Fm** **C** **G7** **C**

TCHAVOLO SWING

TCHAVOLO SCHMITT'S "TCHAVOLO SWING" WAS INTRODUCED IN THE FILM "LATCHO DROM," IN 1993. A DOCUMENTARY ON THE "ROM" CULTURE AND ITS HISTORY. THE FILM MARKS A BEGINNING OF A NEW, BROADER PUBLIC AWARENESS OF GYPSY MUSIC AND THE SOURCES OF GYPSY JAZZ. THE TUNE AND MOVIE HAVE BECOME CLASSICS.

TCHAVOLO SCHMITT
1993

INTRO/OUTRO: Dm^9 C^{13} Bb^{13} A^{13} Dm^9 C^{13} Bb^{13} A^{13} A^7

A1 Dm Dm Gm^6 A^7 A^7 Dm A^7

A2 Dm Dm Dm Gm^6 Eb^7 Dm Bb^7 A^7 Dm

FINE
(OUTRO - SEE INTRO)

B C^7 F A^7 Dm^6

2. Bb^7 A^7 tr D.S. AL FINE

FORM: **A1** **A2** **A1** **A2** **B** **A2** LAST X AL CODA
(OUTRO - SEE INTRO)

TEA FOR TWO

TEA FOR TWO WAS INTRODUCED ON B'WAY IN 1925 IN "NO. NO NANETTE." BY LOUISE BROODY AND JOHN BARKER AT THE GLOBE THEATER. BUT THE SONG HAD ALREADY BEEN A HIT IN A PRE-BROADWAY RUN IN CHICAGO. THOUGH OFTEN SEEN AS CORNY AND DATED, ART TATUM REVIVED IT MAKING HIS REPUTATION ON IT IN AN EARLY "CUT" SESSION WITH JAMES P. JOHNSON AND FATS WALLER, AND INDEED REINVENTED JAZZ WITH HIS SUBSTITUTIONS IN HIS 1939 RECORDING. DJANGO RECORDED IT 5 TIMES BETWEEN 1937 AND '39. THE INTRO HERE IS FROM STEPHANE'S PERFORMANCE WITH HIM IN '39. BUT THEY PLAYED IT IN A.

VINCENT YOUMANS - MUSIC
IRVING CEASAR - WORDS

INTRO AD LIB:

Ab Bbm7 Ab Bbm7 Ab Eb7 Ab C7 Fm Gb7 Fm C7¹⁹²⁴

Fm Gb7 Fm Ab7 Db Eb7 Ab Db Dbm Ab Bb7 Eb⁹

Ab Bbm7 Ab Bbm7 Ab Ebm7 Ab Db7 D7 Eb7

EASY SWING ♩ = 128

Bbm7 Eb7 Bbm7 Eb7 Ab Db7 Cm B^{o7}

Bbm7 Eb7 Bbm7 Eb7 ^{1.} Ab Bbm7 Cm7 Db

Dm7 G7 Dm7 G7 C F7 Em7 A7

Dm7 G7 Dm7 G7 C Eb7

2. C^{o7} F7 Bbm7 F7 Gb7 F7 A^{o7} Bbm7

C+ Dbm⁶ Ab⁶/C B^o Bbm7 Eb7 Ab⁶ Bbm7 Ab B^{o7})

TEARS

RECORDED FIRST W/ THE QHCF IN 1937. "TEARS" IS A FINE EXAMPLE OF COMBINING GYPSY AND JAZZ ELEMENTS. THERE ARE 2 OTHER RECORDINGS. IN 1940 IT WAS RECORDED IN A BIG BAND VERSION. AND AGAIN WITH STEPHANE IN 1947.

MED. BALLAD ♩ = 112

DJANGO REINHARDT
STEPHANE GRAPPELLI
1937

Chords: Cm Cm/Eb Dm7^{b5} G⁷ Cm Cm/Eb Dm7^{b5} G⁷

Chords: E^{o7} Fm⁷ B^{b7}/B Cm⁷/B^b

Chords: A^{b7}/A G^{SUS}/A^b G⁷ Cm⁶ G⁷^{#5}

FINE

Chords: C Em⁷ Dm⁷ G⁷ G⁷^{#5} C B^bm⁷ Dm⁷ G⁷

Chords: C F^{MAJ}⁷ D⁷ C^{#7}

Chords: C Em⁷ Dm⁷ G⁷ G⁷^{#5} C B^bm⁷ Dm⁷ G⁷

Chords: C F^{MAJ}⁷ D⁷ C^{#7} Cm G⁷

DC AL FINE -
(LAST TIME TO CODA)

Chords: Cm Cm/Eb D^b^o G⁷^{b5} Cm Cm/Eb D^b^o G⁷^{b5}

Chords: Cm Cm/Eb D^b^o G⁷^{b5} (BASS TACET) C

THEM THERE EYES

FIRST PUBLISHED IN 1930. IT WAS INTRODUCED BY GUS ARNHEIM IN THE 1931 FILM "LET'S DO THINGS," SUNG BY ZAZU PITTS AND THELMA TODD. LOUIS ARMSTRONG, BING CROSBY, AND DUKE ELLINGTON ALL RECORDED IT THAT SAME YEAR. THE BILLIE HOLIDAY VERSION IN 1939 HAS BECOME A CLASSIC. DJANGO AND STEPHANE RECORDED IT TWICE, IN '38, AND ONCE EACH IN '47, AND '49.

MACEO PINKARD

WILLIAM TRACY & DORIS TAUBER

1930

A MED. UP SWING ♩ = 180

D6 **D6** **A7** **D6**

I FELL IN LOVE WITH YOU FIRST TIME I LOOKED IN - TO THEM THERE EYES!

D6 **B7** **E7**

YOU'VE GOT - TA CER - TAIN LI'L CUTE WAY OF FLIRT - IN' WITH THEM THERE EYES.

B **Em7** **A7** **F#7** **Bm7**

THEY MAKE ME FEEL SO HAP - PY. THEY MAKE ME FEEL SO BLUE...

E7 **A7**

NO STALL IN', I'M FALL - IN' FALL - IN' IN A GREAT BIG WAY FOR YOU.

A **D6** **D6** **A7** **D6**

MY HEART IS JUMP - IN'. YOU SURE START - ED SOME - THIN' WITH THEM THERE EYES.

D7 **GΔ7**

YOU BET TER WATCH OUT FOR THOSE BROWN EYES IF YOUR WISE.

C **GΔ7** **G#07** **D6/A** **E7** **A7**

THEY SPARK - LE. THEY SUB BLE. THEY'RE GON - NA GET YOU IN A WHOLE LOT OF TROUS LE

D6 **C#7** **C7** **B7** **E7** **A7** **D6** **(A7)**

YOU'RE OV - ER WORK - IN' 'EM. THERE'S DAN - GER LURK - IN' IN THEM THERE EYES!

THREE LITTLE WORDS

INTRODUCED IN 1930 BY BING CROSBY AND THE RHYTHM BOYS, ACCOMPANIED BY DUKE ELLINGTON AND THE ORCHESTRA IN THE RKO FILM "CHECK AND DOUBLE CHECK." THEIR RECORDING LATER THAT YEAR WAS ELLINGTON'S FIRST #1 HIT. THE FILM SHOWS DUKE'S TRUMPET SECTION SINGING. THE FILM INDUSTRY WAS AFRAID OF THE PUBLIC'S REACTION TO SHOWING CAUCASIANS PERFORMING WITH AFRICAN AMERICANS. DJANGO AND STÉPHANE RECORDED IT IN 1938


BURT KALMAR - WORDS

HARRY RUBY - MUSIC

1930

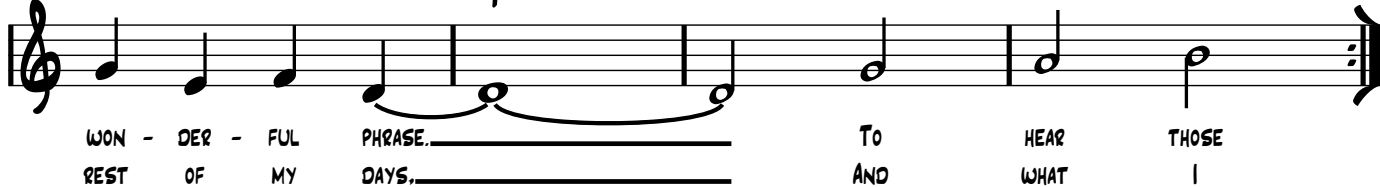
MED. SWING

A $C\flat/9$ $Ab7$ $(Eb\flat m7)$ $Ebm\flat Eb\circ$




THREE LIT - TLE WORDS. OH THAT'S WHAT I'D GIVE FOR THAT

$Dm7$ $G7$ $Dm7$ $Eb9$ $D9$ $Db9$




WON - DER - FUL PHRASE. TO HEAR THOSE
REST OF MY DAYS. AND WHAT I

B $C7$ $Gm7$ $C7$ $Gm7$ $C7$



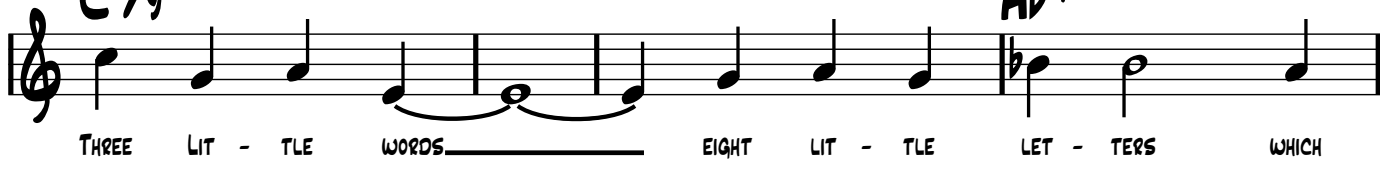
FEEL IN MY HEART. THEY TELL SIN - CER - LY.

$F\Delta7$ $F6$ $Bb7$ $A7$ $Ab7$ $G7$



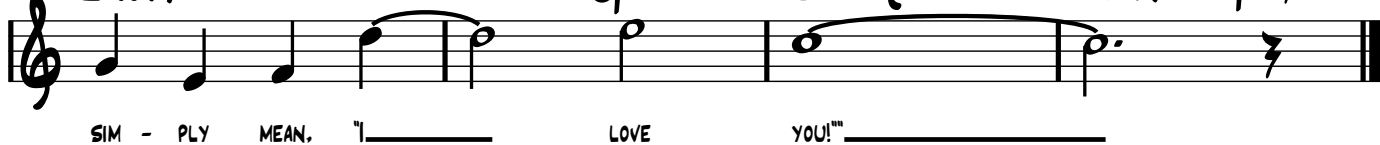
NO OTH - ER WORDS. CAN TELL IT HALF SO CLEAR - LY

A $C\flat/9$ $(Eb\flat m7 Eb\flat Eb\circ)$ $Ab7$



THREE LIT - TLE WORDS. EIGHT LIT - TLE LET - TERS WHICH

$Dm7$ $G7b9$ C $(C\sharp\circ7 Dm7 G7)$



SIM - PLY MEAN. "I LOVE YOU!"

'TIS AUTUMN

THIS SONG HAS NO PARTICULAR REASON FOR BEING IN A GYPSY JAZZ COLLECTION! IT HASN'T BEEN RECORDED BY ANY GYPSY JAZZ ARTISTS! BUT IT WOULD WORK WELL IN THE STYLE. IT HAS BEEN ADDED HERE BECAUSE THE AUTHOR LIKES IT, AND REALIZED IT WAS IN NO OTHER MAJOR FOLIO. IT WAS WRITTEN BY HENRY NEMO, WHO ALSO WROTE "LET A SONG GO OUT OF MY HEART," FOR ELLINGTON. HE HAD A REPUTATION AS A "HIPSTER," WHO HELPED POPULARIZE "TIVE TALK," A REPUTATION SUPPORTED BY HIS CAMEO ROLE IN THE 1947 MOVIE, "SONG OF THE THIN MAN," THE LAST OF THE SIX MOVIES IN THE "THIN MAN" SERIES. THE SONG WAS WRITTEN IN '41 FOR GLENN MILLER, BUT ONLY BECAME A STANDARD AFTER THE 1949 VERSION BY NAT "KING" COLE BECAME A HUGE HIT.

HENRY NEMO

1941

SWING BALLAD ♩ = 80

A Eb Eb6 Ebm BbΔ7 Gm Dø7 G7

OLD FA-THER TIME CHECKED, SO THERE'D BE NO DOUBT; CALLED ON THE NORTH WIND TO COME ON OUT,
TREES SAY THEY'RE TIRED, THEY'VE BOURN TOO MUCH FRUIT; CHARMED ON THE WAY SIDE, THERE'S NO DIS-PUTE.

Cm F Eb9 C7 Eb9 F7 1. Eb9 Bb 2. Eb9 Bb

THEN CUPT HIS HANDS SO PROUD-LY TO SHOUT, LA-DI DAH DI DAH-DI DUM, 'TIS AU TUMNI! THE...
NOW SHEDDING LEAVES, THEY DON'T GIVE A HOOT LA-DI-DAH DI-DAH-DI-DUM, 'TIS AU TUMNI! THEN THE

B Fm7 Bb7 Ab/C Bb7 Eb(SUS4) Ab/C Eb6

BIRDS GOT TO-GE-THER TO CHIRP A-BOUT THE WEATHER M-MMM - M-M-M-MM MMM MM-MMM AF-TER

Gm7 C7 Gm7 C7 F7 G7 C7 F7

MA-KIN' THEIR DE-CI-SION, WITH BIR-DIE LIKE PRE-CI-SION, TURNED A BOUT, AND MADE A BEE-LINE TO THE SOUTH. MY

A Eb Ebm BbΔ7 Gm Dø7 G7

HOL-DING YOU CLOSE REAL-LY IS NO CRIME ASK THE BIRDS AND THE TREES AND OLD FA-THER TIME.

Cm F Eb C7 Eb F7 Eb9 Bb

IT'S JUST TO HELP THE MER-CU-RY CLIMB, LA-DI-DAH DI-DAH-DI-DUM, 'TIS AU-TUMNI!

TONIGHT

THIS SONG FROM WEST SIDE STORY IS NOT A USUAL GYPSY JAZZ TUNE, BUT WE LOVE PLAYING IT À LA DJANGO.

MED. BALLAD ♩ = 110

LEONARD BERNSTEIN - MUSIC
STEPHEN SONDHEIM - WORDS

1956

A

Chords: G, A7/G, G, A7/G

Chords: G, Em7, F#m, F7

A1

Chords: Bb, C7/Bb, Bb, C7/Eb, C7/Bb

Chords: Cm⁹, Am7^{b5}, D, D7/C

B

Chords: Eb, Cm7, Am7^{b5}, D7

Chords: Db⁶, Dbm⁶, A7, A7/Eb

A

Chords: G, A7/G, G, Em7

Chords: Bm7, Am7, D7(SUS4), 1. G, G, 2. G, G

TOPSY

EDDIE DURHAM WAS AN IMPORTANT AND INVENTIVE PIONEER IN JAZZ. HE IS CREDITED AS THE FIRST EVER TO RECORD PLAYING ELECTRIC GUITAR. HE WAS ALSO A FINE ARRANGER FOR BENNIE MOTEN, JIMMY LUNCEFORD, AND EVENTUALLY COUNT BASIE. HE WROTE TOPSY FOR BASIE. DJANGO RECORDED IT IN 1947 WITH HUBERT ROSTAING ON CLARINET.

MED. SWING ♩ = 184

EDDIE DURHAM

INTRO:

1937

Cm Cm/Bb Ab7 G7 Cm Cm/Bb Ab7 G7

First staff of the Intro section, showing a treble clef, key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody consists of quarter notes: C4, Bb4, Ab4, G4, F4, Eb4, D4, C4.

A Cm Cm/Bb Ab7 G7 Cm Cm/Bb Ab7 G7

Second staff of the Intro section, marked with a boxed 'A'. The melody continues with quarter notes: C4, Bb4, Ab4, G4, F4, Eb4, D4, C4, followed by a whole rest.

Cm Cm/Bb Ab7 G7 Cm C7

Third staff of the Intro section, continuing the melody with quarter notes: C4, Bb4, Ab4, G4, F4, Eb4, D4, C4, followed by a whole rest.

A1 Fm C7 Fm C7 Fm G7

Fourth staff of the Intro section, marked with a boxed 'A1'. The melody consists of quarter notes: F4, Eb4, D4, C4, Bb4, Ab4, G4, F4, followed by a whole rest.

Cm Cm/Bb Ab7 G7 Cm C7

Fifth staff of the Intro section, continuing the melody with quarter notes: C4, Bb4, Ab4, G4, F4, Eb4, D4, C4, followed by a whole rest.

B C7 F7

Sixth staff of the Intro section, marked with a boxed 'B'. The melody consists of quarter notes: C4, Bb4, Ab4, G4, F4, Eb4, D4, C4, followed by a whole rest.

Bb7 Eb

Seventh staff of the Intro section, continuing the melody with quarter notes: C4, Bb4, Ab4, G4, F4, Eb4, D4, C4, followed by a whole rest.

A Cm Cm/Bb Ab7 G7 Cm Cm/Bb Ab7 G7

Eighth staff of the Intro section, marked with a boxed 'A'. The melody continues with quarter notes: C4, Bb4, Ab4, G4, F4, Eb4, D4, C4, followed by a whole rest.

Cm Cm/Bb Ab7 G7 Cm (G7)

Ninth staff of the Intro section, continuing the melody with quarter notes: C4, Bb4, Ab4, G4, F4, Eb4, D4, C4, followed by a whole rest.

TROUBLANT BOLERO

RECORDED FIRST WITH ROSTAING ON CLARINET IN 1948. IT WAS RECORDED AGAIN WITH STÉPHANE IN ROME IN 1949, WITH FULL ORCHESTRA ON RADIO LUXEMBOURG IN 1951, AND WITH ROGER GUERIN ON TRUMPET AND HUBERT FOL ON SAX IN 1953

BOLERO ♩ = 110

DJANGO REINHARDT

INTRO BASSLINE:

1948

Em7 A13

A EΔ7 E7 E6 Em(maj7) Em7 A7

D6/9 C7 B7(SUS)/F# B7 BREAK F7 12. C7 B7 E6/9 E7 BREAK

B Am Am7 D7/A Bb° G/B E7b9/G#

Am Am/G F#m7b5 B7 B7 F7

A EΔ7 E7 E6 Em(maj7) Em7 A7

D6/9 C7 B7 E6/9 E6/9 STOP

TSAWASSEN DRAG

FORM=AABA

WRITTEN BY THE FIDDLE PLAYER OF THE HOT CLUB OF MARIN DURING A LONG WAIT TO BOARD THE TSWASSEN FERRY.
TSWASSEN IS THE CANADIAN PORT FOR THE FERRY FROM VANCOUVER TO VICTORIA ON VANCOUVER ISLAND.

KIT EAKLE
1993

MEDIUM-SLOW SWING ♩=102

A

Chords: Cm G7/B Ab7 G7
DbΔ7 Dm7(b5) Ab7 G7
Cm G7/B Ab7 G7 DbΔ7 Ab7 G7 Cm7

B

Chords: Cm7 F9 Bb6 Bbm7 Eb7
Ab6 Dø7 G7 Cm Dø7 G7

A

Chords: Cm G7 Ab7 G7 DbΔ7 Dø7 Ab7 G7
Cm G7 Ab7 G7 DbΔ7 Ab7 G7 Cm7

LAST TIME ONLY: REPEAT 2X AND RIT.

ULTRAFOX

THE TUNE IS NAMED FOR THE RECORD LABEL THAT FIRST ISSUED RECORDINGS BY THE QUINTET DE LE HOT CLUB DE FRANCE. RECORDED IN 1935.
THIS WAS THE FIRST TUNE RECORDED UNDER THAT NAME.

DTANGO REINHARDT
STEPHANE GRAPPELLI

MODERATE SWING ♩ = 175

INTRO: $Bb7$ LET RING-----| 4 $Bb7$ $B7$ LET RING-----| 4 $B7$ 1935

$C7$ LET RING-----|

A F $F7$ Bb Bbm F $F7$ Bb Bbm

F/A $C7$ $B7$ $Bb7$ $A7$ $D7$ $G7$ $C7$

$C7$ F $Gm6$ Ab F Bbm $E7$

B A Bb $Bm7$ C $A/C\#$ $F7$ $E7$ $G7$

C $C\#$ $Dm6$ $D\#$ C/E $Db7$ $C7$

A F $F7$ Bb Bbm F $F7$ Bb Bbm

F/A Ab $C7$ F $C7\#5$

$F6$ LET RING-----| $F6$ LET RING-----| $Bb7$ LET RING-----| $F7$ $C7$ $C7/G$ $F6/9$

VIOLIN AD LIB.

D.S. FOR SOLOS
LAST X AL CODA

UNDECIDED

INTRODUCED BY JOHN KIRBY AND HIS ONYX CLUB BOYS WHEN THEY REPLACED STUFF SMITH AT THE HARLEM CLUB. THEY RECORDED IT IN 1939. AS DID ELLA FITZGERALD WITH CHICK WEBB'S ORCHESTRA. ELLA HAVING THE BIGGER HIT. DJANGO AND STEPHANE RECORDED IT TWICE, TEN YEARS APART, IN 1939 AND '49.

UP SWING ♩ = 210

SID ROBIN - WORDS
CHARLIE SHAVERS - MUSIC
1937

A C F7

FIRST YOU SAY YOU WILL AND THEN YOU DON'T, AND THEN YOU SAY YOU WILL AND THEN YOU WON'T. YOU'RE
NOW YOU WANT TO PLAY, AND THEN IT'S NO, AND WHEN YOU SAY YOU'LL STAY, THAT'S WHEN YOU GO.

D7 G7 1. C A7 Dm7 G7 2. C

UN-DE-CID-ED NOW, SO WHAT ARE YOU GON - NA DO? _____ YOU'VE BEEN

B Gm7 C7 Gm7 C7 F

SITTIN' ON THE FENCE AND IT DOESN'T MAKE MUCH SENSE, 'CAUSE YOU KEEP ME IN SUSPENSE AND YOU KNOW IT. THEN YOU

Am D7 Am D7 G7

PROMISE TO RETURN, WHEN YOU DON'T I REALLY BURN. WELL I GUESS I'LL NEV-ER LEARN, AND I SHOW IT

A C F7

IF YOU'VE GOT A HEART, AND IF YOU'RE KIND, _____ THEN DON'T KEEP US A-PART MAKE UP YOUR _____ MIND. YOU'RE

D7 G7 C (A7 Dm7 G7)

UN - DE - CID - ED NOW, SO WHAT ARE YOU GON - NA DO? _____

UNDER PARIS SKIES

RECORDED BY EDITH PIAF IN 1954. THIS SONG HAS BECOME A GYPSY JAZZ STANDARD, EVOKING PARIS AT THE TIME OF DJANGO'S DEATH. THE COMPOSER, HUBERT GIRAUD, ACTUALLY BEGAN HIS CAREER PLAYING HARMONICA WITH THE QHCF.

FORM: AABACA

FAST WALTZ ♩ = 178

HUBERT GIRAUD
1954

A

Am Dm

E7 Am Dm Am ^{1.} E7 ^{2.} Am

B

Dm G7 C

Dm E7

D.C. AL CODA
(EVERY TIME)

C

A E7(SUS) AΔ7

Em A7 DΔ7

Dm7 A C#7 F#m F°7 F#m E7 A E7

A Bb°7 Bm7 E7

A

Am Dm

E7 Am Dm Am (E7)

VETTE

VETTE WAS WRITTEN IN 1943, BUT THE ONLY EXTANT RECORDING IS FROM 1947 WITH HUBERT ROSTAING ON CLARINET, AND DJANGO ON ELECTRIC GUITAR. "VETTE" REPUTEDLY REFERS TO AN UNKNOWN FRIEND OF DJANGO'S NAMED "YVETTE."

SWING ♩ = 208

A DJANGO REINHARDT
1943

Chords: $G^{\flat/9}$, C , $G^{\flat/9}$, $Cm^{\flat 6}$, $G^{\Delta 7/8}$, $E^{\flat 7}$, $D^{\flat 9\#5}$

1. $Am7$ $D7(\flat 9)$ $G^{\flat/9}$ | 2. $Am7$ $A^{\flat 7}$ $G^{\flat/9}$ ($D7$)

FINE

B

Chords: $B^{\flat 7}$, $E^{\flat 6/9}$, $B^{\flat 7}$, $E^{\flat 6/9}$, A^7 , $D^{\flat/9}$, A^7 , $D^{\flat/9}$, D^7

D.C. AL 2ND ENDING
EVERY X

VIPER'S DREAM

FLETCHER ALLEN WAS A SAXOPHONIST AND CLARINET PLAYER WHO PLAYED WITH BENNY CARTER. HE WAS IN PARIS AND RECORDED ON SOME BIG BAND DATES WITH DJANGO. THIS TUNE WAS FIRST RECORDED BY FREDDY TAYLOR, WHO OFTEN SANG WITH THE QHCF, IN 1935. DJANGO AND STEPHANE AND THE QHCF RECORDED IT IN 1937. ONE SOURCE ALSO GIVES ALLEN AS COMPOSER OF "BLUE DRAG."

MED. SWING ♩ = 182

INTRO: **C⁶** **A⁷** **D⁷** **G⁷** **C⁶** FLETCHER ALLEN 1935

FIRST TIME: VIOLIN 8VA

A **F⁶** (NOTE THAT **A** IS 11 BARS LONG.)

B = SOLO ON 12 BLUES IN C 2X

SOLO OVER STRAIGHT 'C' BLUES CHANGES FOR 2 CHORUSES THEN D.S. WITH REPEAT TO NEXT SOLO. LAST TIME AL CODA

VOUS ET MOI

RECORDED IN 1942 IN BRUSSELS WITH DJANGO ON VIOLIN AND GUITAR AND IVON DE BIE ON PIANO. DJANGO PLAYS VIOLIN AT A SWING BALLAD TEMPO FIRST TIME THROUGH. THEN THE PIANO DOES A 4 BAR DOUBLE TIME INTRO AND DJANGO PICKS UP THE GUITAR AND SOLOS IN THE UP TEMPO. THE PIANO SLOWS IT BACK DOWN ON THE BRIDGE, AND DJANGO PLAYS THE VIOLIN OUT ON THE LAST A.

ROBERT BOSMANS

SWING BALLAD ♩ = 110

A

B

A

VOUS QUI PASSE SANS ME VOIR

WRITTEN FOR AND FIRST RECORDED IN 1936 BY ICONIC FRENCH SINGER, JEAN SABLON. DJANGO AND STÉPHANE RECORDED IT IN 1949, AND CHARLES TRENET, THE GREAT COMPOSER WHO WROTE IT, RECORDED HIS OWN VERSION IN 1954, ALMOST 20 YEARS AFTER IT WAS INTRODUCED. THERE IS ALSO A WONDERFUL RECORDING BY EDDIE SOUTH FROM A RADIO BROADCAST AVAILABLE. DJANGO'S INTRO IS TRANSCRIBED HERE.

CHARLES TRENET
1936

INTRO:

GENTLY SWUNG BALLAD ♩ = 110

A

G Am⁷ D⁷ G Bm Bbm Am⁷ D⁷

G G⁷ C Cm G/B Bb^{o7} Am⁷ D⁷ C Cm G G⁷

B

C Cm E⁷ A⁷

G Em F#⁷ B D⁷

A

G Am⁷ D⁷ G Bm Bbm Am⁷ D⁷

G G⁷ C Cm G (Bb^{o7} Am⁷ D⁷)

WEBSTER

A BEBOP TUNE FROM LATE IN DJANGO'S CAREER. THE TUNE IS NOT, AS IS OFTEN ASSUMED, ABOUT BEN WEBSTER, THE GREAT SAXOPHONIST, BUT ABOUT A BRAND OF TAPE RECORDER THEN COMING INTO USE. CHANGES WERE INSPIRED BY "COQUETTE," RECORDED WITH STEPHANE IN ROME, 1949.

Up ♩ = 200

DJANGO REINHARDT
1949

A Eb A° Fm7 E7

B Bbm Eb7(9) Ab6

A Eb A° Fm7 E7

BREAK FOR SOLO

WHAT A DIFFERENCE A DAY MADE

ORIGINALLY WRITTEN IN 1934 IN SPANISH BY THE GREAT MEXICAN COMPOSER, MARIA GREVER, WHO STUDIED WITH DEBUSSY AND WROTE OVER 800 SONGS, INCLUDING THIS SONG AND "VOLVERE". STANLEY ADAMS WROTE THE ENGLISH WORDS AND IT WAS A HIT FOR THE DORSEY BROTHERS, ALSO IN 1934. IN 1959 DINAH WASHINGTON WON A GRAMMY WITH IT AND IT BECAME HER THEME SONG. THERE ARE 3 DTANGO CUTS OF IT. FIRST IN 1935 ACCOMPANYING COLEMAN HAWKINS WITH MICHEL WARLOP'S ORCHESTRA, THEN FOR FRENCH REED MAN, ALIX COMBELLE, AND FINALLY IN THE 1949 ROME SESSIONS WITH STEPHANE ON VIOLIN.

MARIA GREVER - MUSIC
& STANLEY ADAMS - WORDS
1934

BALLAD ♩ = 112

A NC. Am7 D7(SUS) D7 GΔ7 C7 Bm7 E7

WHAT A DIFF' - RENCE A DAY MAKES. TWEN - TY FOUR LIT - TLE HOU - URS. BROUGHT THE SUN AND THE
FLOW - ERS. WHERE THERE USED TO BE RAIN MY YES - TER - DAY WAS

B F#Δ7 B7 Em Em

BLUE. DEAR. TO - DAY I'M PART OF YOU. DEAR. MY LONE - LY NIGHTS ARE
THROUGH. DEAR. (SINCE YOU SAID YOU WERE MINE) WHAT A DIFF' - RENCE A

A Am7 D7(SUS) D7 G(MAJ7) C7 Bm7 E7

DAY MAKES. THERE'S A RAIN - BOW BE - FORE ME. SKIES A - BOVE CAN'T BE
STOR - MY. SINCE THAT MO - MENT OF BLISS. THAT THRIL - LING KISS (IT'S HEA - VEN

B1 C7 F9 GΔ7 BbΔ7

WHEN YOU FIND RO - MANCE ON YOUR ME - NU) WHAT A DIFF' - RENCE A
DAY MADE AND THE DIFF' - RENCE IS YOU.

WHAT A LITTLE MOONLIGHT CAN DO

ORIGINALLY RECORDED BY BILLIE HOLIDAY IN 1935. WITH TEDDY WILSON AND HIS ORCHESTRA. HARRY WOODS WROTE A NUMBER OF HITS, INCLUDING "SIDE BY SIDE," AND "TRY A LITTLE TENDERNESS." THE TUNE IS OFTEN COVERED BY "GYPSY JAZZ" GROUPS WITH VOCALISTS. A PRIME EXAMPLE IS BIRELI LAGRÈNE AND GIPSY PROJECT WITH SARA LAZARUS ON THEIR 2006 CD, "IT'S ALRIGHT WITH ME."

HARRY WOODS
1934

Up ♩ = 278

A

*G*⁶ *Bm*⁷ *D*⁷ *Am*⁷ *D*⁷ *Am*⁷ *D*⁷

OOH. OOH. OO - OOH. WHAT A LIT - TLE MOON-LIGHT CAN DO - OO - OO

*Am*⁷ *Am*⁷ *E*⁷ *Am*⁷ *D*⁷ *G*⁶ *Dm*⁷ *G*⁷

OOH. OOH. OO OOH. WHAT A LIT - TLE MOON-LIGHT CAN DO TO YOU.

B

C^{Δ7} *F*⁷ *G*⁶ *Am*⁷ *Bm*⁷ *E*⁷

YOU'RE IN LOVE - YOUR HEARTS A - FLUT - TER AND ALL DAY LONG - YOU ON - LY STUT - TER 'CAUSE

*A*⁷ *A*⁷ *Am*⁷ *G*^{#07} *Am*⁷ *Bb*⁰⁷

YOUR POOR TONGUE - JUST WILL NOT UT - TER THE WORDS. 'I LOVE YOU."

A

*G*⁶ *Bm*⁷ *D*⁷ *Am*⁷ *D*⁷ *Am*⁷ *D*⁷

OOH. OOH. OO - OOH. WHAT A LIT - TLE MOON - LIGHT CAN DO - OO - OO

*Am*⁷ *F*^{#07} *B*⁷ *Em*⁷ *Eb*⁷ *Dm*⁷ *G*⁷

WAIT A - WHILE - 'TIL A LIT - TLE MOON-BEAM COMES PEEP - ING THROUGH -

B1

C^{Δ7} *F*⁷ *G*⁶ *Am*⁷ *Bm*⁷ *E*⁷

YOU'LL GET SOLD. - YOU CAN'T RE - SIST HER. AND ALL YOU'LL SAY - WHEN YOU HAVE KISEED HER IS

*Am*⁷ *Bm*⁷ *E*⁷ *Am*⁷ *D*⁷ *G*⁶ (*Am*⁷ *D*⁷)

OOH. OOH. OOH. WHAT A LIT - TLE MOON-LIGHT CAN DO.

WHAT IS THIS THING CALLED LOVE?

INTRODUCED IN LONDON BY BRITAIN'S "RADIO SWEETHEART #1," ELSIE CARLISLE IN "WAKE UP AND DREAM," A PORTER REVIEW. THE REVIEW WAS NOT A SUCCESS IN THE U.S., BUT THE TUNE WAS A HIT IN 1930 FOR LEO REISMAN AND HIS ORCHESTRA. IT BECAME A BEBOP STAPLE, WITH MANY CHARLIE PARKER VERSIONS AND A BILL EVANS VERSION HIS 1959 "PORTRAIT IN JAZZ" ALBUM. SEVERAL BOP TUNES ARE BASED ON THE CHANGES INCLUDING TADD DAMERON'S "HOT HOUSE." GRAPPELLI AND DJANGO RECORDED IT IN 1947 AND AGAIN IN '49.

MED. SWING ♩ = 190

COLE PORTER
1929

A

G⁷ **C⁷** **F^m**

WHAT IS THIS THING CALLED LOVE. THIS WHO CAN SOLVE ITS MYSTERY? WHY

D⁷ **G⁷** **C^Δ7** **D⁷** || **G⁷** **C^Δ7** **C^m**

FUN - NY THING CALLED LOVE? JUST SHOULD IT MAKE A FOOL OF ME?

B

C^m7 **F⁷** **B^bΔ⁷**

SAW YOU THERE ONE WON - DER - FUL DAY. YOU

A^b7 **D^m7** **G⁷**

TOOK MY HEART AND THREW IT A - WAY. THAT'S WHY I

A

G⁷ **C⁷** **F^m**

ASK THE LORD IN HEA - VEN A - BOVE "WHAT

D^b7 **G⁷#⁵** **C^b** **D⁷**

IS THIS THING CALLED LOVE?"

WHEN DAY IS DONE

HENRY BUSSE WAS A GERMAN IMMIGRANT COMING TO THE US IN 1912. HE BECAME A PART OF PAUL WHITEMAN'S BAND, AND FOUND THIS SONG WHILE WHITEMAN WAS ON TOUR IN GERMANY. HE BROUGHT IT BACK AND HAD DESILVA WRITE LYRICS, AND IT BECAME A HIT RECORDED BY MILDRED BAILEY AND WHITEMAN'S ORCHESTRA, AND MADE BUSSE FAMOUS. DJANGO, STEPHANE AND THE QHCF RECORDED IT ONLY ONCE, IN 1937. BUT WITH A GREAT DJANGO INTRO.

THEY PLAY IT AS A BALLAD THE FIRST TIME THROUGH - DJANGO PLAYING THE HEAD, THEN DOUBLE TIME.
WITH STEPH ON THE HEAD.

SWING ♩ = 196

(FIRST TIME AS A BALLAD,
REPEAT HEAD DOUBLE TIME)

ROBERT KATSCHER - MUSIC

JOHNNY DESILVA - WORDS

1938

A

G⁶ F^{#7} Am⁶ G^{#0} Am⁶

B

G⁷ Bm⁷ E⁷ A⁷

D⁷ G⁶ G^{#0} Am⁶ D⁷

A

G⁶ F^{#7} Am⁶ G^{#0} Am⁶

D⁷ C⁷ B⁷

C

G⁶ Dm⁷ G⁷ C⁶ B⁷

G/B Eb/Bb Am⁶ D⁷ G⁶ (D⁷)

WHISPERING

WHISPERING WAS THE FIRST IN A LONG SERIES OF HITS FOR PAUL WHITEMAN "AND HIS AMBASSADOR ORCHESTRA" IN 1920. SO THIS TUNE CAN BE SEEN AS MARKING THE BEGINNING OF "THE JAZZ AGE." GERSHWIN MADE AN EARLY PIANO-ROLL THAT IS AVAILABLE USING "WHISPERING" AS THE THEME FOR A SET OF VARIATIONS. DIZZY GILLESPIE BASED "GROOVIN' HIGH," ON IT'S CHANGES.

VINCENT ROSE - MUSIC

JOHN SHOENBERGER, RICHARD COBURN - WORDS

1920

MED SWING ♩ = 170

E_b6 **D7**

WHIS - PER - ING WHILE YOU UD - DLE NEAR ME.
WHI - PER - ING WHY YOU'LL NEV - ER LEAVE ME.

E_b6 **D_b7** **C7**

WHIS - PER - ING SO NO ONE CAN HEAR ME.
WHIS - PER AND SAY YOU'LL NEV - ER GRIEVE ME.

F7 **B_b7**

EACH LIT - TLE WHIS - PER SEEMS TO CHEER ME.
WHIS - PER AND SAY THAT YOU'LL BE - LIEVE ME.

1. **E_b** **Gm7** **G_b°** **Fm7** **B_b7** **Fm7** **B_b7#5**

I KNOW IT'S TRUE. THERE IS NO - ONE. DEAR. BUT YOU

2. **Fm7** (**C7** **Fm7** **C7**) **Fm7** **Abm⁶** **E_b6** (**E^o7** **Fm7** **B_b7**)

WHIS - PER - ING THAT I LOVE YOU.

THE WORLD IS WAITING FOR SUNRISE

ERNEST SEITZ WAS A CONCERT PIANIST WHO WROTE THE TUNE WHEN HE WAS 12, BUT EMBARRASSED ABOUT WRITING A POP TUNE. HE USED A NOM DE PLUME "RAYMOND ROBERTS" WHEN IT WAS FIRST PUBLISHED. IT WAS RECORDED BY BENNY GOODMAN, DUKE ELLINGTON, JACK TEAGARDEN AND FRITZ KREISLER. DJANGO & STEPHANE RECORDED IT IN THEIR 1949 ROME SESSION, AND LES PAUL AND MARY FORD HAD A MILLION SELLING HIT OF IT IN 1951. THERE IS A HOME RECORDING OF THE TUNE BY JOHN LENNON AND PAUL MCCARTNEY FROM THE LATE '50s.

JEAN LOCKHART - WORDS

ERNEST SEITZ - MUSIC

1918

DOUBLE TIME SWING FEEL ♩ = 126

A G^+ C C° C E^7

DEAR ONE, THE WORLD IS WAIT - ING FOR THE SUN - RISE:

F C A^7 D^7 G^7 G^+

EV' - RY ROSE IS HEAV - Y WITH DEW THE

A C C° C E^7

THRUH ON HIGH, HIS SLEEP - Y MATE IS CALL - ING

F C A^7 Dm^7 G^7 C (G^+)

AND MY HEART IS CALL - ING YOU _____

YOU TOOK ADVANTAGE OF ME

INTRODUCED IN THE 1928 MUSICAL "PRESENT ARMS" BY JOYCE BARBOUR AND BUSBY BERKELEY. DTANGO AND STEPHANE RECORDED IT WITH MICHEL WARLOP JOINING STEPHANE IN A VIOLIN DUO IN 1937.

RICHARD ROGERS - MUSIC

LORENZ HART - WORDS

MED SWING ♩ = 170

A

I'M A SEN - TI - MEN - TAL SAP. THAT'S ALL. WHAT'S THE USE OF TRY - ING NOT TO FALL? I
I'M JUST LIKE AN AP - PLE ON A BOUGH AND YOU'RE GON - NA SHAKE ME DOWN SOME - HOW. So.

HAVE NO WILL. YOU'VE MADE YOUR KILL. 'CAUSE YOU TOOK AD - VAN - TAGE OF ME!
WHAT'S THE USE. YOU'VE COOKED MY GOOSE. 'CAUSE YOU TOOK AD - VAN - TAGE OF ME!

B

I'M SO HOT AND SO - THERED THAT I DON'T KNOW MY EL - BOW FROM MY EAR I

SUF - FER SOME - THING AW - FUL EACH TIME YOU GO AND MUCH WORSE WHEN YOU'RE NEAR

A

HERE I AM WITH ALL MY BRID - GES BURNED JUST A BABE IN ARMS WHERE YOU'RE CON - CERNED SO

LOCK THE DOORS AND CALL ME YOURS 'CAUSE YOU TOOK AD - VAN - TAGE OF ME.