

Simple Isn't Easy

songs by **Red Mitchell**

Limited Edition

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Introduction

When Red left the USA for Sweden in 1968, he promised himself that he would learn to verbalize his feelings. He was fed up with the increasing violence that had come into Hollywood's studio world where he spent nine years as MGM's 1st bassist. His marriage was breaking up and he felt deeply troubled over the recent assassinations of Martin Luther King and Robert Kennedy. His passion for equality in all aspects of race, gender and politics led him to Sweden. He had been there in 1954 with Red Norvo and Billie Holiday. In Europe, he believed, he could get back to just playing jazz and writing songs that would express his thoughts on love and hate, politics and greed, nature and music.

Rarely does a day or week go by that I don't think of one of Red's lines. "Simple isn't easy", "Love drives out hate, hate drives out love", "Envy's so little that when people feel it they shrink right before your eyes," or "You can take your funny money and run honey". His lyrics are relevant in today's world. I can just about hear him singing about "poles apart", the "sun and the water" and "the purest heart" (dedicated to his dog, Lady) and, of course, his love themes and his humorous play on words. His passion for jazz as a means of communication to bring people together with love went deeper than any desire for fortune or fame. He loved playing for people in his living room and in small venues, country libraries or small bars in the city.

I had the privilege of spending the last 10 years of Red's life with him on a journey "to compose himself" as he used to say. He received two Swedish Grammy awards for recordings that combine his incomparable talent on the bass, piano and composition. I believe he reached his goal in verbalizing his feelings and I know that he touched the hearts of everyone he met. You couldn't help but feel his great humanity and dedication to the art of music.

This songbook is part of an effort to publish all of Red's works and to promote his legacy. I couldn't have done it without the help of several musicians including Bill Charlap, Jim Ferguson, Brian Healy, Roger Kellaway, but most of all Bill Mays. Thank you to Susan Mingus for giving permission from Jazz Workshop Inc. to publish Red's lyric to Good-bye Pork Pie Hat. Jan and Ric Mancuso have helped tremendously with the final publishing details.

Diane Mitchell

Red 's songs are so personal they're almost extensions of Red himself--artful, soulful, and seasoned with both rage and humor.

It's uncanny how Red's spirit shines through each one of these songs as you examine it or play it.

Talk about straight from the heart-- Red Mitchell had that gift all right.

Dave Frishberg,

May 28, 2003

Red Mitchell – biography

Born Keith Moore Mitchell in New York City on September 20, 1927, Red showed an early interest in both music and how things work. While growing up in New Jersey, he was encouraged by both his mother, who loved nature and poetry, and his engineer father, who loved music and could explain how things worked. After nine years of piano lessons, four years of alto sax and clarinet and an engineering scholarship to Cornell University, he started playing bass in the army in 1947.

His first steady jazz gig was on 52nd street in 1948, playing in a trio opposite Charlie Parker's quintet. By the 1950s he had achieved early recognition for his recordings and performances with Charlie Ventura, Woody Herman, the Red Norvo Trio, the Gerry Mulligan Quartet, Andre Previn, Hampton Hawes and Billie Holliday among others. His second record as a leader, *Presenting Red Mitchell*, with Billy Higgins, Lorraine Geller and James Clay is still selling. Starting with a recommendation by Barney Kessel, he became involved in film and TV music.

In 1959 he became 1st bassist at MGM; and with Harold Land as co-leader formed a quintet in the early 1960s. Since 1966, in response to the demands of composers such as Henry Mancini, he changed the tuning of his bass to fifths. This combined with amplifying it so that it sounds acoustic, makes possible a much greater range of notes, colors, dynamics and chords.

In order to get back to playing only jazz Red moved to Stockholm in 1968. He was welcomed in Sweden and around Europe, forming several groups and playing with visiting friends. Between 1977 and 1990 he spent about three months a year in New York City playing mostly at Bradley's with his favorite piano partners. Guitar and bass performances with Jim Hall, Herb Ellis, Joe Pass, Joe Beck and others brought attention to his "incomparable mastery" of the jazz bass. Leonard Feather called him "the best bass soloist in jazz".

He received recognition also for his singing, piano playing and original songs in 1986 and 1991 when he won the Swedish Grammy Awards. He wrote 122 songs, all of which he called "Tell it like it is music." In the words of the Grammy committee, "Firmly rooted in the immortal mainstream of jazz, having enriched Sweden's music life for 23 years, on his new record he performs as pianist, master bass player and vocal artist; also as the author of song lyrics that are both fierce and full of love. Here is a virile poetry, an almost burlesque humor and a playfulness that is rich in both intelligence and heart."

Red pursued his interest in jazz education with his course entitled, "Communication", "Bass Workshop" and "The Fifth-Tuned Bass" and taught students both privately and at music schools and clinics in Europe and the USA. Two of his better known students are Charlie Haden and J.J. Wiggins.

In September 1991 he and Horace Parlan visited Moscow as the first privately sponsored jazz musicians to perform in the Soviet Union. Russian television followed them from the airport to concert halls, Red's master class and studio recording sessions.

A trio recording with Red, Horace and Viachislav Preobrazhenski (VP for short) was released entitled, *We All Hope*.

Starting in the late 1980s Red began working extensively with Roger Kellaway with whom he had recorded in Los Angeles in the 1960s. From 1987 to 1992 they collaborated on eight CDs including *Life's a Take*, the first of the Concord Records Maybeck Recital Hall Duo Series. Indeed, the duo format dominated his recording sessions from the middle 1970s with many of his favorite musician friends including Clark Terry, Lee Konitz, Herb Ellis, Kenny Barron, Hank Jones, Bill Mays, Warne Marsh, Jimmy Rowles and many others. His discography by this time had gained him the reputation of being one of the most recorded bassists in jazz.

On November 8, 1992 Red died of a stroke just 10 months after he and his wife, Diane, had returned to the USA where they had settled in Salem, Oregon. A Memorial Fund has been set up in his name to complete unfinished projects and further the legacy of his life and his mastery of the acoustic bass. A Red Mitchell Memorial Fund Scholarship was awarded to bassist Larry Holloway on February 8, 1997. A poetry book entitled "Keith 'Red' Mitchell - Selected Poems 1968 – 1992" was published by Red Inc Music Company in 1999.

Red Mitchell was dedicated to music and communication. His personality and his playing were often described as being larger than life. Jim Hall said, "Red played the most gorgeous melodic solos of anybody on any instrument. I think maybe he and Lester Young were in the same league. The fact that it was coming out of a stringed-bass was mind-boggling." And the classical bass soloist Gary Karr, said, "I have always judged talent, whether its jazz or classical, on the sound a person produces because the sound is your signature. I think Red's signature was sure genius."

Music

OK, Every nation has its own
Traditions and its language,
And to take good care of them is really laudable;
And the language and the traditions find
Their way into the music
With results that now and then are really audible

But the function of the music is
To get beneath our differences –
Communicate directly, soul to soul.
It's the nearest thing to
Universal language we've developed
And its purpose is to make the whole world whole.

By

Red Mitchell

A Declaration Of Interdependence

Music & Lyrics by Red Mitchell

$\text{♩} = 84$

Mod. swing

1
 Black and white, red and green,
 Class - ics, jazz, rock and roll,

5
 yel - low, beige, in be - tween;
 a - vant garde, gos - pel, soul;

9
 Now is the time for love and a de - clar - a - tion of
 Now is the time for love and a de - clar - a - tion of

13
 in - ter - de - pen - dence.
 in - ter - de - pen - dence.

17
 North and South, East and West,
 Sci - ence tries, sci - ence fails,

21
 rich and poor, worst and best;
 thea - ter cries, mus - ic wails;

25
 Now is the time for love and a de - clar - a - tion of
 Now is the time for love and a de - clar - a - tion of

A Declaration Of Interdependence

29 in - ter - de - pen - dence here and now. When you start
in - ter - de - pen - dence here and now. Well O. K.

33 a new nat - ion you've got to de - clare your in - ten - tion to be in - de -
we've been giv - en the urge to pro - tect num - ber one: our own selves and our

37 pen - dent; but it's time
own; _____ but our own

41 to be - gin a new world where we're all a - ware of how
does - n't mean just some folks like ourselves but all forms of life. You know

45 tot - al - ly we are mu - tu - al - ly de - pen - dent.
life is - n't some - thing we own; it's on loan. _____

49 Wo - men, men, young and old,
You and me, them and us,

53 straight and gay, shy and bold;
we're all we, what's the fuss?

A Declaration Of Interdependence

57 G-7 C7^{#5} C-7 F7sus F13 F7

Now is the time for love and a de-clar-a-tion of
 Now is the time for love and a de-clar-a-tion of

61 F-13 G-7 A^bΔ A^o B^bsus7 B^bsus7 E^bΔ *Fine*

in-ter-de-pen-dence here and now. A - men!
 in-ter-de-pen-dence here and now. A - men!

65 *Solo changes* E^bΔ D^o G7^{#5} C-7 E^b7/B^b

71 A^o A^{b7b5} G-7 C7^{#5} C-7 F7

77 F-13 G-7 A^bΔ A^o B^bsus7 B^bsus7 B^bsus7 E^b2

1.3.

2.

82 D^o G7^{b9} 2 C-7 G7^{b9}

88 C-7 C^o F7^{b9} B^bΔ A7^{#5} A^bΔ

94 A^o D7^{b9} G-7 C7^{b5} F-7 B^bsus7

repeat back to bar 65 and take 3rd ending; after solos D.C. al Fine

A Dreamer's Lullabye

Music & Lyrics by Red Mitchell

$\text{♩} = 78$ *Walking ballad*

1 

Lay down your pret-ty head and fan - ta-size, you've done what you can do to-day.
had a lot of dreams you've dreamed yourself, you've tak - en on a lot of life.

5 

To - mor-row I'll be here to kiss your eyes, so cud-dle up and dream a-way.
You've had to put your own stuff on the shelf to be a moth-er and my wife.

9 

You've It's hard to say why some will play while

13 

oth - ers work so hard. There must be times when noth - ing rhymes and

17 

you just drop your guard. If an-y-one can do the things that you have

21 

cho-sen for your-self to try I think it will be you, with mus - ic too, a

25 

dream - er's lul - la - bye.

As You Are

Music: Nils Lindberg/Lyrics: Red Mitchell

$\text{♩} = 60$
Ballad

1 You're part of na - ture as you are 'cause na - ture

4 made sure ev - 'ry star. Ev - 'ry moon that sets in

7 mo - tion, ev - 'ry o - cean, ev - 'ry stone, would have a

10 na - ture all it's own. And when you say you're all a -

13 lone, you're the blue note in a love song. What a

16 love song. Am I wrong? Aren't our lives just a part of our

Chords: E^b-7 A^b7 $D^b\Delta$ E^b-7/D^b $D^b\Delta$ $F-7$ B^b7 $G-7$ $C-$ $/B^b$ A^\emptyset G/A^b $G-7$ $C-7$ $F-9$ B^b7 $/A^b$ $G7^{\#5}$ $C7$ $F-7$ B^b7 $E^b\Delta$ $F-/E^b$ $E^b\Delta$ $G-7$ $C7$ $A-7$ $D-7$ $/C$ B^\emptyset B^b7^b5 $A-7$ $D-7$ $G-7$ $C7$ $/B^b$ A^\emptyset $D7$ $G-7$ $C7$

As You Are

19 mu-sic? The things we feel as real as a theme? Birds that

A-7 D-7 G-7 C7^{b9} FΔ G-7/F FΔ

22 screech at the beach and e-ven each pain-filled heart play a part in na-ture's per-fect

F-7 B^b7 A^b7^{b5} G-7 C-7 A^o A^b7^{b5}

25 scheme. As na-ture grows things so do we. But na-ture

G7 C7 F-7 B^b7 E^bΔ F-/E^b E^bΔ

28 knows things we can't see. When the time comes for a

G-7 C7 A-7 D-7 /C B^o B^b7^{b5}

31 change of heart, there's a rea-son a change of sea-son. As na-ture

A-7 D-7 G-7 C7 A^o D7^{b9}

34 sees you prune a-way the old start some-thing new and bold. You know she

B^bΔ B^o FΔ/C C^{#o} D-7 B^b A- A7 D- B^b7^{b5}

37 loves you as you are.

A-7 D- G-7 C7 FΔ G-7/F FΔ

Beautiful

Music & Lyrics by Red Mitchell

Rubato

1 Here's a song that's a con- tra- diction but it's based on the truth, not fic- tion. It's a

4 bal- lad, but it's not too slow or sad. Starts in a min- or key, but if you ask me, I'm

7 glad. There's a song to be sung to a beau- ti - ful, young hu- man be - ing, as a

10 per- son, not a she thing just to be had.

♩ = 80 *Walking ballad Tpo*

13 1. Beau- ti - ful, that's what they all must call you, beau- ti - ful, there must be
2. Beau- ti - ful, you're warm and wise with peo- ple; beau- ti - ful, it's in your

16 times when all you want to do is just re - lax and just be
eyes. Do peo - ple re - al - ize that through your eyes comes so much.

Beautiful

1. $B7^{\#9}/E^b$ $E^b\Delta$ 2. G^\emptyset $C7^b9$

19 you. soul.

F^\emptyset $B^b7^{\#9}$ A^b7 G^- $C7^{\#9}$ $C7$ F^- B^b7

23 Most of us don't have that rare gift you've got: beau - ty in - side,
Most of us don't have such love - ly fac - es or such beau - ty

$B7^{\#9}/E^b$ $E^b\Delta$ A^\emptyset $D7^b9$ $C7^{\#11}$ B^- $E7^{\#9}$ $E7$

26 clas - sic fea - tures. See - - - ing you, we have to ask our - selves what gifts
in - side of us. See - ing you we have to look in - side and

A^- $D7$ $E^b7^{\#9}/G$ $G\Delta$ G^\emptyset $C7^b9$

29 have we as nor - mal crea - tures. That's not bad; some - times we need
ask our - selves could some - one love us. And that's not bad; some - times we

G^\emptyset D^b7 $C7$ D^b13 D^b13/A^b G^\emptyset $A^b\emptyset$ D^b7 $C7^b9$

32 re - mind - ing; we've all had some - thing that need - ed find - ing; thank
need re - mind - ing that we've had some - thing that need - ed find - ing.

F^- $F-7^{\#5}$ $F-6_3$ B^b7 C^b7 $E\Delta$ $E^b\Delta$

35 you, love, it's real - ly beau - ti - ful to know you.
Thank you, love, it's real - ly beau - ti - ful to know you.

Big 'N' And The Bear

Music & Lyrics by Red Mitchell

$\text{♩} = 80$

voice & solo bass

comp. bass

1

B^b7 E^b7 E° $F-7$

Big 'N'
Be good

and
if

the
you

Bear
care

B^b7 E^b E^b

4

Be - gin
Be great

bass
if

lines
you

there
dare

$F-6$ $G7$ $C-7$ B°

7

Be - cause
Be - hind

$C-7$ $C^{\#-7}$ $D-7$ $G7$

1. $G^{\#7}$ $A7$

2. & 3. $G^{\#7}$ $A7$ B^b7

10

we are
Wal - ter

heir
Page

to
and

that there

Jack the Bear!

Blues For A Crushed Soul

Music & Lyrics by Red Mitchell

♩ = 70

1

It seems — as though one more soul's — been crushed
 I know how it feels, it's hap - pened to me
 the for - ces of might might be on the right
 There must be some space, some place on this earth

3

by au - thor - i - ty of the ma - jor - i - ty;
 and it's hap - pen - ing more and — more —
 but they're al - so in front and be - hind — us;
 in be - tween How - ard Marx and Karl Hughes;

5

they sure — know how — to make — you feel
 It seems — as though we who be - lieve in our souls
 the left is be - left — of hu - man - i - ty now
 it seems that the fight — is o - ver the right

7

like a mean - ing - less lit - tle mi - nor - i - ty.
 are los - ing some weird world — war;
 and the large — grey mass has ma - ligned — us.
 to ex - press our u - nique hu - man views. —

9

Blues For A Crushed Soul

13

As Shakes-peare has said, "the play's the thing;"
 When I get blue I get up and do
 The grey light of Swe - den is some-thing like Eden,

15

the re - al - i - ty's on the stage;
 some mu - sic that says how I feel.
 a myth - i - cal place to ex - ist;

17

now more than ev - er I think he was right
 That's when some grey chills col - or my sound,
 but the world's still in need of this med - i - um's med - i - um;

19

in this sur - re - al - is - tic age.
 for a mo - ment my life is for real.
 mys - ti - cal truth through a mist

21

1.2
A-7/C D7 G-7 C7

25

It seems, I don't know.

Blues For Tiny

Music by Red Mitchell

$\text{♩} = 100$

F7 B \flat 7 F7 C-7 F7

1

B \flat 7 F7 D7

6

G7 C7 F7 C7

10

Bureau Blues

Music & Lyrics by Red Mitchell

♩ = 74

F7 B^b7 B^o C- D^b7 C- F7 B^b7

1 Watch out for bur - eau - cra - cy; whoa, that's a mean ol' mule. Watch
 be - hind hy - po - cri - sy; rules with a smil - in' face. Hides
 not true de - mo - cra - cy; push - in' the folks a - round. That's
 new ar - is - to - cra - cy, still has - n't paid it's dues. This
 eau, Bur - eau, Bur - eau; you with the dirt - y drawers. Bur -

B^o F7^{#9} B^b7 A^o D7 G7^o

6 out for bur - eau - cra - cy; whoa, that's a mean ol' mule. Kicks
 be - hind hy - po - cri - sy; rules with a smil - in' face. Sure
 not true de - mo - cra - cy; push - in' the folks a - round. Tak -
 new ar - is - to - cra - cy, still has - n't paid it's dues. Some
 eau, Bur - eau, Bur - eau; you with the dirt - y drawers. Air

D^b7 C7^{#5} B^o B^b- A- A^b7 G7 G^b7 F7

10 and leaves you feel - in' like a fool. Hides
 knows how to put you in your place. That's
 in' bread for put - tin' peo - ple down. This
 day they'll be sing - in' Bur - eau Blues. Bur -

G7 D^b7 C7 B^o B^b- A- D7 G7

14 out all your files and close your doors. File -
 a - way your airs and fire your whores. Nat -

G7 D^b7 C7 B^o B^b- A- A^b7 G7 G^b7 F7

18 ure has some ways to set - tle scores (More than you know).

Corruptus Interruptus

Music & Lyrics by Red Mitchell

♩ = 106

Mod. swing

1 C- B^b7 A7₃ D7

Cor - rup - tus In - ter - rup - tus, swal - low and fol - low, you've got to give the dev - il his
Cor - rup - tus In - ter - rup - tus, swal - low and fol - low, they've bought and sold the Pres - i - dent
Cor - rup - tus In - ter - rup - tus, still want - a fol - low? You want - a give the greed - y your

5 G7 C- F7₃ B^b- E^b7₃

due; ren - der un - to Cae - sar that which is Cae - sar's or Cae -
too. The friend - ly face of a war - mon - g'ring ra - cist is ly -
bread? With an - y luck they will get your last buck; - you'll be stuck

8 D^o G7 C- C-₃

sar will be seiz - in' you. When in Rome -
in' while smil - in' at you. Talk a - bout spec - ial in - terests
be - tween need - y and dead. I did find a new way, -

11 A7 D7 G7

do as the Ro - mans; it does - n't mat - ter what you call home;
and friends in Ne - va - da where bus - 'ness - men and crooks are the same.
a mo - dus vi - ven - di; the hard - est part was learn - ing to hang

14 C- F7 B^b- E^b7 D^o₃ G7

if you're a - live in the world - to - day, - for - get it, you're liv - in' in Rome.
They're in - to banks and in - sur - ance and tanks - and greed is the name of the game.
with - out a line or a drink or a min - or; it all start - ed off with a bang.

17 C- A7 B^b7 E^b E^o F-₃

'Cause they've got a dis - co in Mos - cow and lots - a pizz - er - i - as too;
The world could be Dan - te's in - fer - no depend - ing on who we think we are;
Just learn to laugh at your part - ner; laugh at, not with, your dear - est friend;

Corruptus Interruptus

21 a brand new ca-si-no in Cai-ro; don't let the is-ms wor-ry you.
we could burn it up with our e-go but we're just a plan-et, not a star. To
'cause dope is the stu-pid-est smart-'ner and stu-pid is fun-ny in the end. Cor-

26 Or-gan-ized bus-'ness, big-ger than ev-er, _____ whores and hor-ses, bank-ers and dope,
clean up my cor-rupt-ion I sing to ex-ter-nal-ize, and hope a song will do it for me;
rup-tus In-ter-rup-tus, I've got-ta quit now; _____ I think I'm get-ting hooked on this song;

29 pol-i-tics and wea-pons, go for your-self ex-cept
sug-ar, salt and cof-fee are com-ing from slave-'ry and
it's non-ad-dict-ive and I'm non-vin-dic-tive but

32 thou shalt not mur-der the Pope. Well, I'm gon-na cut down their
I'm still a slave to all three; jazz is my way to get
how come a hab-it's so strong? Show me a Jones that's not

35 scope (they're not get-ting my bread an-y-more); this is my swan song to dope; I
free; some-bod-y brew me some tea;
wrong; this thing's al-read-y too

38 fi-nal-ly learned to say "nope." I'm so clean I can clean soap!

43 long. (Get me outta here) Show me the road to Hong Kong (or an-y-where) some-bod-y ring me a gong.

Envy

Music & Lyrics by Red Mitchell

Rubato

1 En - vy's so lit - tle that when peo - ple feel it they

3 shrink right be - fore your eyes. That's why this mel - o - dy

6 has a few in - ter - vals small - er than nor - mal size.

♩ = 82 Ghetto Larghetto

9 En - vy is love de - nied; false as the faults of pride;
En - vy is need - less greed; jeal - ous de - sire, not need;

13 held in e - mo - tion you don't dare ex - press, turned in - side out to a
hat - ing to see some - one else get some bread, hat - ing the day some - one

16 "no" from a "yes," un - de - served put - downs, a big ver - bal mess,
else gets a - head, shrink - ing from win - ning, just whin - ing in - stead;

19 sound - ing so small and snide. en - vy is small in - deed. Now You know that en - vy's been

Envy

22 felt by us all and one at a time, as a prob - lem, it's small.——

25 But when a whole coun - try de - nies love this way some souls can be crushed and some

28 just move a - way;—— and then, as with peo - ple, the spir - it's di - min - ished; a

31 big na - tion's small - er, a small one is fin - ished. Now here is what we could do:

35 change things before we're through; when you feel en - vy just say so right out;

39 say it with love and say what it's a - bout; once you've ex - pressed it you

42 won't need to pout; then you'll be glad you're you. I hope you're glad you're you.

Finally

Music & Lyrics by Red Mitchell

♩ = 66

C FΔ F7 E- A7 D- /C# /C

1
 Fi - nal - ly I know it's right. Why did it take so
 Fi - nal - ly I'm safe at home. Now I can play my
 Fi - nal - ly it's fi - nal now. We've been on hold so
 Fi - nal - ly I'm free of hate. I could be called a
 Fi - nal - ly a dream came true; I'll pinch you and you'll
 It was real - ly worth the wait; now both our lives are

B^o E7 A- F#^o F- E- A13^{b9} A7^{#9}

4
 long? Guess I had to learn to fight just to
 part. No more games a - way from home. My sweet
 long. Can't ex - plain the why, or how; it just
 dove. Cli - max - es can come or wait; ev - 'ry
 see. Ev - 'ry - thing I feel is you; you and
 whole. Fi - nal - ly I've found my mate; I love

D13^{#11} D- G7 C G7 C

1. 3. 4. 6. 2. 5.

7
 learn to fight was heart. I'll
 heart is your warm heart. I'll
 had to be a song. free. I'd
 day's an act of love.
 I are real - ly soul.
 you with all my

F#^o B7^{b9} E- A7 D- G7 Csus C

10
 ne-ver un-der-stand all the for-ces a-round us, with - in us, and may-be a - bove us. The
 hes-i-tate to say that there's on - ly one per-son who's perfect for each of four bill-ion. Yet

B^o E7 A- A^{b7} A- D7 D- G7

14
 for-ces that have formed us and brought us to - get - her all I real - ly know is I love us.
 I can say for sure that the odds of our meet - ing were much less than one in a mill-ion.

Foreigners

Music & Lyrics by Red Mitchell

$\text{♩} = 58$

F A7^{#9} B^b B^o A-/C B^b7

I've been on the road now, a - round the
 when I'm on my home ground, or e - ven
 When I'm where I come from we do talk
 You can drive your car in; it's not that

A^o D7 G- A- B^b B^o D^b7^{b5} C7 F 3

2nd X: G-
1st X: D7

world now, and ev - 'ry - where I go I'm a for-eign-ner.
 home - bound, then ev - 'ry - bod - y else is a for-eign-ner.
 dumb some; if you're not from New York you're a for-eign-ner.
 far in; but with those Jer - sey plates you're a for-eign-ner.

1. D^b13^{#11} C13^{#11} 2. A^b0 F/A A7

But

B^b6 B^o F/C


3 3 3 3

You know how the world looks from out-er space? A small dis-tant ball with some

Now if what I am de-pends on where you are or the oth-er way around

Foreigners


E⁰ A7 D- A7^{#5} D-7 G7



swirl-ing weath-er. Well, what-ev-er we call our-selves or this place, we're

13 then it seems as though we've gone too far and the

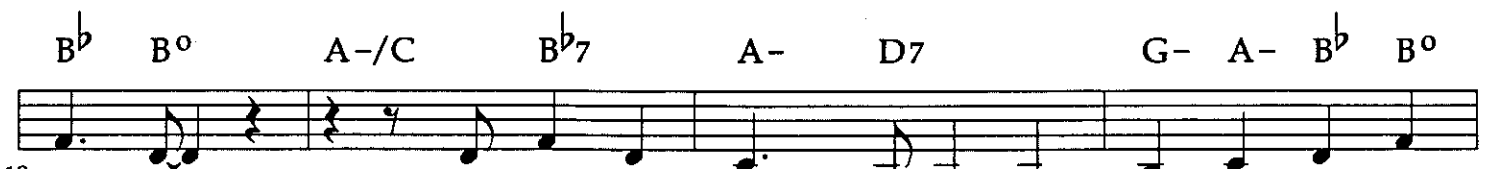
G- D7 D^b7 C7 F A7^{#5}



all on this thing to- geth- er. So choose your point of

16 whole sub- ject sounds un- sound. Are you xen - o -

B^b B⁰ A-/C B^b7 A- D7 G- A- B^b B⁰



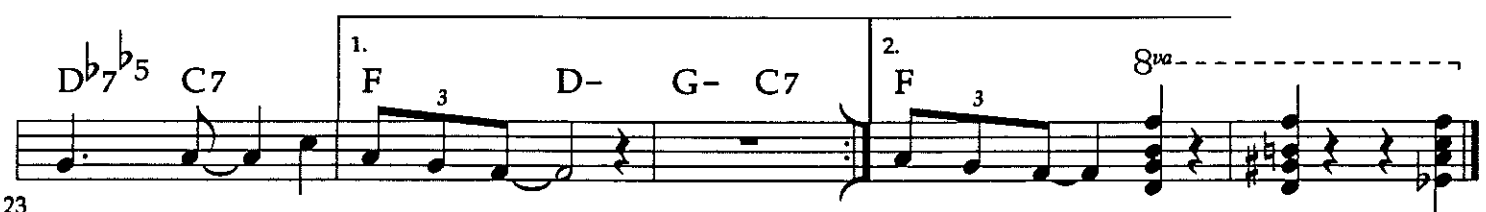
view now, pho- bic? it's up to you now; we're eith- er all at
You might not know it but have you ev- er

19

D^b7^{b5} C7

1. F D- G- C7

2. F 8va



home or all for-eign-ers
been scared of for- eign-ers? Boo!

23

Goodbye Pork-Pie Hat

Music: Charles Mingus/Lyrics: Red Mitchell

$\text{♩} = 74$

1 The hat is just a sym-bol of a soul that's here to stay; a Min-gus and his fing-ers made the bass play show and tell. A

4 soul so deep and sim - ple it - 'll nev - er go a - way. The gen - ius a - mong think - ers, and com - pos - er non - par - eil. His

6 mu - sic that he gave us is the mu - sic that will save us if we just mu - sic is so hu - man 'cause the whole band is com - mu - ni - cat - ing the

8 let it; we're in - debt - ed for - ev - er. Thanks for - ev - er. es - sence of our mess - age for - ev - er. Thanks for - ev - er.

11 Good - bye pork - pie hat but Les - ter nev - er; Souls this great don't ev - er die, no, nev - er.

13 lest we for - get it; Charles Both Prez and Ming - us are here!

Heaven's Here

Music & Lyrics by Red Mitchell

$\text{♩} = 86$
Mod. swing

1 This is hea-ven, hea-ven's here; in this world and in this year;
This is hea-ven, hea-ven's here; not some oth - er time or sphere.

5 found the cen - ter, here and now; how I wish I knew just how.
I could take you an - y - where, we'd find our blue hea - ven there.

9 This is where I want - a be, kiss - es that I want - a see.
This is how it's s'posed to be, hold - ing you this close to me;

13 This is real - ly par - a - dise, hea - ven may not be this nice.
church - es say that hea - ven waits, talk a - bout those pearl - y gates.

17 I think if you real-ly tried, real-ly tried for all you're worth
I don't claim to real-ly know, per-haps I should be more chaste;

21 you could lo - cate eith - er side, hea-ven or hell, here on earth.
we reap most - ly what we sow, it's just a mat - ter of taste.

Heaven's Here

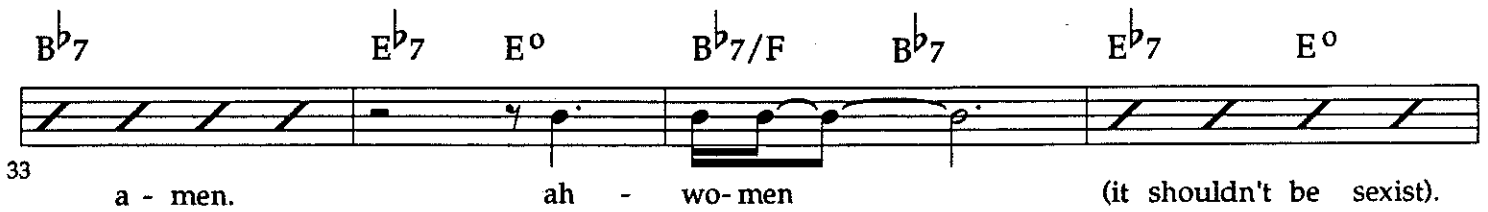
25 B^b B^b-7 E^b7 A^b A^b-7 D^b7



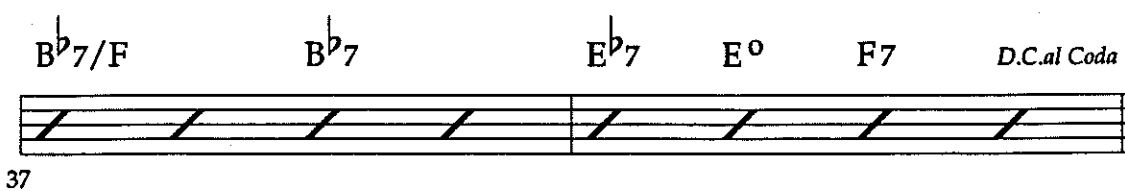
29 G^b C^{\emptyset} $F7$ B^b7 E^b7 \oplus



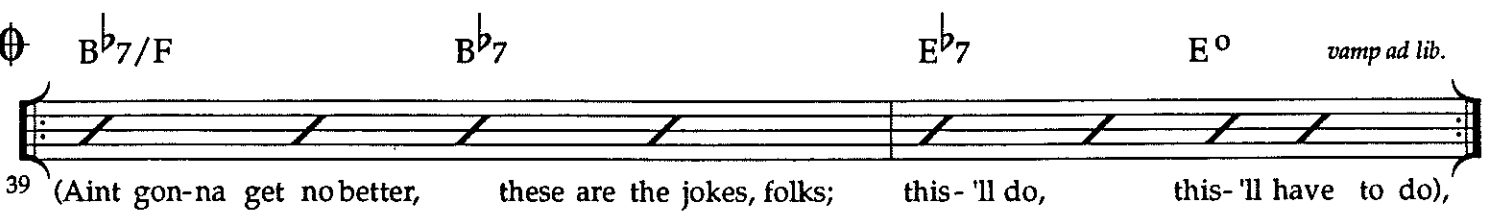
33 B^b7 E^b7 E° B^b7/F B^b7 E^b7 E°



37 B^b7/F B^b7 E^b7 E° $F7$ *D.C.al Coda*



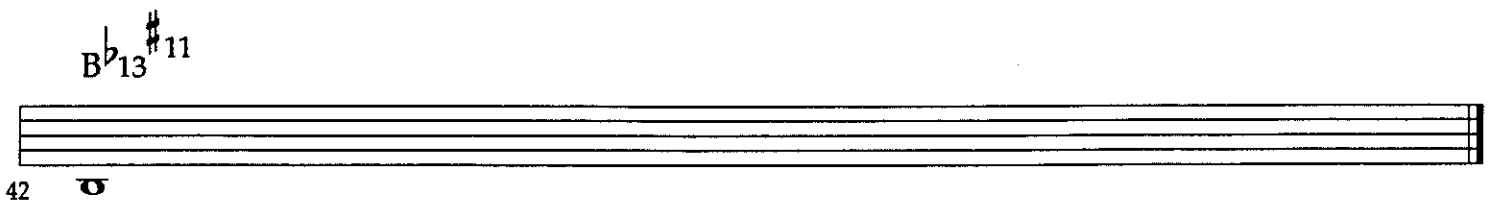
39 \oplus B^b7/F B^b7 E^b7 E° *vamp ad lib.*



41 B^b7/F B^b7 -



42 $B^b13^{\#11}$



How You Sound

Music & Lyrics by Red Mitchell

$\text{♩} = 104$

Rubato, like a recitative D \emptyset

G7



1 I just read an is-sue of Down-beat, which I'll nev-er do ev-er a-gain. They

C-7 F7 D \emptyset G7 C-7 F7 A \flat 7



6 put down Bird and Lou-ie and El-la; they put down Bill Ev-ans and then they

G7 C-7 F7 D \emptyset G7



10 went on to say that Bird was a show-off and Bill did-n't play mel-od-ic - 'ly. So

C-7 F7 D \emptyset G7 C-7 F7



14 that's why I wrote this whole verse on one note just to make sure those guys hear the

D \emptyset G7 C-7 E \flat -6 D-7 G7



17 mel-o-dy. One should nev-er un-der-est-i-mate the wrath of so-ur grapes; it's turned

C-7 F7 D \emptyset G7 C-7 F7



20 man-y mus-ic lov-ers in-to soul-de-vour-ing apes. If you start-ed lov-ing mus-ic why the

D \emptyset G7 C-7 E \flat -6 D \emptyset G7 C-7 F7



23 hell did you for-sake it? Is it pos-si-ble you tried to play and just plain did-n't make it? And,

D \emptyset G7 C-7 F7 D-7 G7 C-7 F7



26 if so, why not help your love, as man-y peo-ple do? If you take bread to hurt in-stead, then

How You Sound

29 *D*⁰ *G*7 *C*-7 *F*7 *D*⁰ *G*7
 real-ly, who needs who? The man who can write from a loft-y height a-bout

33 *C*-7 *F*7 *D*⁰ *G*7 *C*-7 *F*7 *D*⁰ *G*7
 jazz just has-n't been born yet. There'll be some chang-es missed if you in-sist on

37 *C*-7 *F*7 *D*⁰ *G*7 *Piano fill* *C*-7 *F*7
 lis-ten-ing through your lorgn-ette. With your to-tal sub-jec-tiv-i-ty you've cor-

41 *D*⁰ *G*7 *C*-7 *F*7 *D*⁰ *G*7
 rupt-ed your vo-ca-tion and you've wound-ed man-y peo-ple with your ver-bal mas-tur-ba-tion. To

44 *C*-7 *F*7 *D*⁰ *G*7 *C*-7 *F*7
 crit-i-cize in hind-sight is-n't real-ly hard to do. It just in-volves re-port-ing from the

47 *D*⁰ *G*7 *Piano fill* *C*-7 *F*7 *D*⁰ *G*7 *C*-7 *F*7 *D*⁰ *G*7
 ass-hole's point of view. At part-ies you're a lit-tle shy and sel-dom buy a round; a

51 *C*-7 *F*7 *D*⁰ *G*7 *C*-7 *F*7 *N.C.* *pickups in Tempo* ♩ = 70
 lit-tle bit ef-fem-i-nate but in print HOW YOU SOUND!

54 *B*^b7 *E*^b7 *B*^b7
 Don't put me in a box, Jack, not e-ven when I'm dead.

How You Sound

58 E^b7 E^o B^b/F E^b7 $D7$ $G7$
 'Cause I'm no-bod-y's jack-in-the-box. Now just re-mem-ber what I said.

$C-7$ *Piano fill* $F7$ $D7$ $G7$ $C7$ $F7$

62

66 B^b7 E^b7 B^b7
 Just get out-ta here with that la-bel, Ma-bel, it's just not gon-na fit.

E^b7 E^o B^b/F E^b7 $D7$ $G7$

70 Just dis-ap-pear with that la-bel, Ma-bel, it's sure not gon-na fit my shit.

$C-7$ *Piano fill* $F7$ $D7$ $G7$ $C7$ $F7$

74

78 B^b7 E^b7 B^b7
 You wan-na la-bel your-self? Well, O. K., there's a ver-y stick-y la-bel say-in' "crit-ic."

E^b7 E^o B^b/F E^b7 $D7$ $G7$

82 But are you sure you wan-na live that way, on a job that's com-plete-ly par-a - sit-ic?

$C-7$ *Piano fill* $F7$ $D7$ $G7$ $C7$ $F7$

86

How You Sound

90 B^b7 E^b7 B^b7
 Why don't you peo-ple get your own band and make a rec-ord that we can re-view?

93 E^b7 E^o B^b/F E^b7
 We have heard how you sound in per-son; we'd like to hear you

97 $D7$ $G7$ $N.C.$ *silent bar*
 play some too, and then, just to be fair we would on-ly com-pare you to you.

101 $G7$ *Big fill* $C-7$ $/D$ E^b E^o $F7$ B^b7 $G7$
 How you sound, How you

106 $C7$ $F7$ B^b7 $G7$
 sound, How you'd sound in the round. How you

110 $C7$ $F7$ B^b7 $G7$
 sound on pap-er, How you sound, soul - rap - er,

Repeat ab lib., speaking words, increasingly agitated:
 1. 2. 3. etc.
 114 $C7$ $F7$ D^o $G7$
 How you sound! How you sound!! How you sound!!! I mean!!!

118 *out* B^b13 $\#11$
 HOW YOU SOUND!!

I Can't Believe It But I Do

Music & Lyrics by Red Mitchell

$\text{♩} = 92$

The musical score is written in 4/4 time with a tempo of 92 beats per minute. It consists of ten staves of music, each with a corresponding line of lyrics. The chords are indicated above the notes. The lyrics are: 'I have al - ways thought that no one had it all; I thought I would al - ways love but nev - er fall; then, sud - den - ly, it came to you! I can't be - lieve it but I do. — You've got ev - 'ry - thing I love wrapped up in one. You've got brains and mem - branes and you love some fun. You tic - kle too good to be true. I can't be - lieve it but I do. — I have been so wrong.'

1 I have al - ways thought that no one had it all; I thought

6 I would al - ways love but nev - er fall; then,

10 sud - den - ly, it came to you!

14 I can't be - lieve it but I do. — You've got

18 ev - 'ry - thing I love wrapped up in one. You've got

22 brains and mem - branes and you love some fun. You

26 tic - kle too good to be true.

30 I can't be - lieve it but I do. —

34 I have been so wrong.

I Can't Believe It But I Do

38 G-7 C7 F6 F#° G-7 G#°
 So wrong for so long.

42 A-7 D7 B-7 E7
 You have been so right

46 A-7 D7 D-7 G7
 It's just that you've been out - a sight! Do you

50 C Bb7b5 A7
 real - ly mean that you feel this way too? 'Cause the

54 D-7 A7b5 G7 G#°
 mir - a - cle of love is still so new. It's

58 A-7 D7
 beaut - i - ful but is it true?

62 D-7 G7 Gsus7 C
 I can't be - lieve it but I do_____

66 D-7 G7 E-7 A7
 Why did - n't I meet you soon - er? You are my pa - ja - ma tun - er.

70 D-7 G7 Gsus7 C
 I can't be - lieve it but I do!_____

I Do Love Love

Music & Lyrics by Red Mitchell

$\text{♩} = 114$

1 I do love love; most when I feel it. I do hate
love; can you per - ceive this? Love drives out

6 hate, most when I feel and can't con - ceal it. Am I so
hate, hate drives out love, I do be - lieve this. Love leads to

10 diff - erent? Am I so strange? Is hu - man
more love, war leads to war. It sounds so

14 na - ture a - bout to change? The high - est
sim - ple but that's the score. When we make

18 highs come when we're giv - ing; when all the
love where does the pain go? That must - y

22 juic - es flow that let us know we're liv - ing. Is this the
smell that makes us well could make a train go. That's nat - ure's

I Do Love Love

26 $F\Delta$ $F-$ $B\flat 7$ $E7\sharp 9$ $A7\flat 9$

real war? Which side with - in will win? Good God a -
 per - fume, it's sec - ret's deep, deep, deep. Good God a -

30 $D7\flat 9$ $D\emptyset/G$ C $D-7$ $D\flat\Delta$

bove I do love love. Love won't hurt
 bove I do love love.

34 $E\emptyset$ $A7\flat 9$ $D7\flat 9/A\flat$ $D-$

love. Great Cae - sar's ghost I do love

38 $F\sharp 7\flat 5$ $F7\sharp 9$ $E7\sharp 9$ $E\flat 13$

love. I do love love. I do love

42 $D7$ $D\flat\Delta$ C

love. I do love love.

I Thought Of You

Music & Lyrics by Red Mitchell

♩ = 58

Ballad

1

While you were gone we got it on, your friend and I; just non-cha-lant-ly filled a want, I

5

don't know why. But there was some-thing miss-ing, we were kiss-ing when I knew; I thought of

8

you, I thought of you. She called my snore a li-on's roar** but

11

that you knew. You al-so knew that I could nev-er lie to you. It's

14

al-ways been the truth that's brought us near-er, made us new, and that's still true, thank God for

17

you.

**"I snored, he heard, he said I purred" (women's version)

I'm A Homebody

Music & Lyrics by Red Mitchell

♩ = 130

C7 /E F7 F#° C/G A7

I'm a home-bod-y.
I'm a home-bod-y.

For me to stay at home's the
I've nev-er been a real one -

1

D7 G7 C7 /E F7 F#°

on - ly way to go. Get a home-bod-y and you'll be glad you did
night-er type of guy. I'm a no - bod-y when I am on the road;

4

C/G Bb7 B7 C /E F7 F#°

'cause if he's miss-ing you will know where he is hid. I'm a stay at home
I can't i - dent - i - fy with liv - ing like a toad. I'm a home-bod-y.

7

C/G A7 D7 G7 C7 /E

'cause that's the on - ly place where I can be a - lone. I can play at home and
It's all the same with jazz and rag-time, Bach and rock. I'm a no - bod - y un -

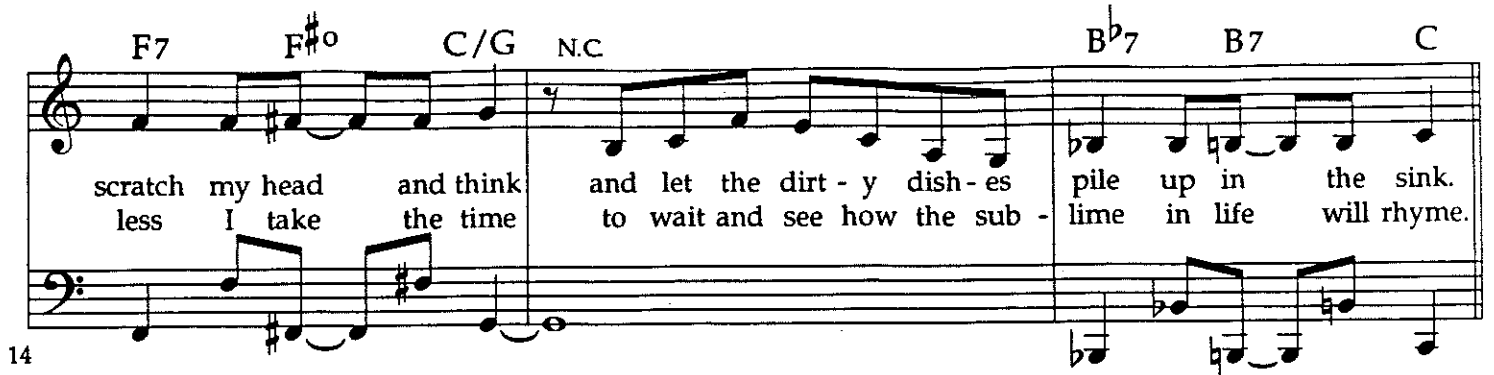
11

I'm A Homebody

14

F7 F#° C/G N.C. Bb7 B7 C

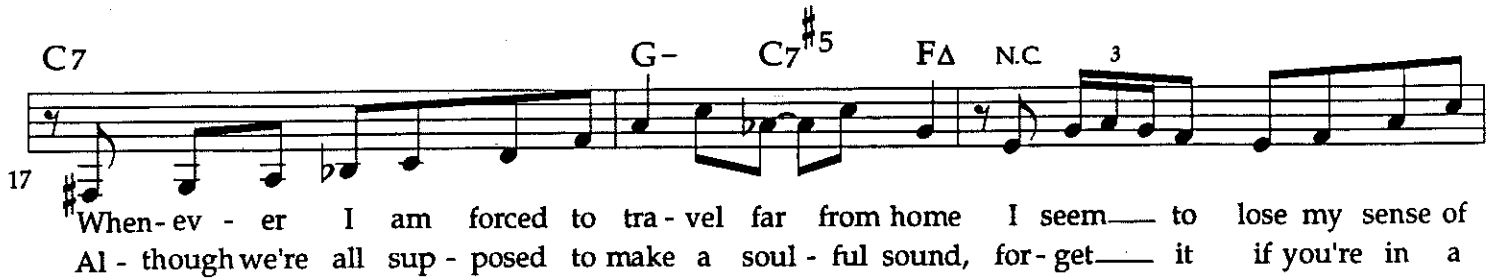
scratch my head and think
less I take the time
and let the dirt - y dish - es
to wait and see how the sub -
pile up in the sink.
lime in life will rhyme.



17

C7 G- C7#5 FΔ N.C. 3

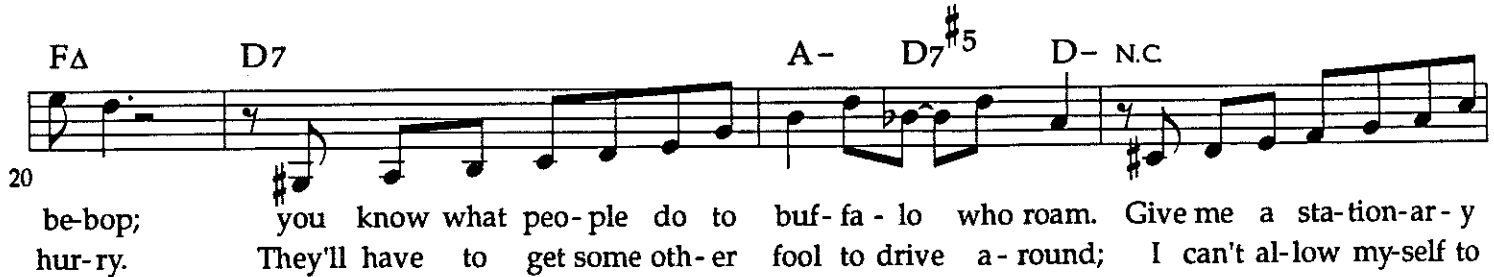
When - ev - er I am forced to tra - vel far from home I seem — to lose my sense of
Al - though we're all sup - posed to make a soul - ful sound, for - get — it if you're in a



20

FΔ D7 A- D7#5 D- N.C.

be-bop; you know what peo-ple do to buf - fa - lo who roam. Give me a sta-tion-ar-y
hur-ry. They'll have to get some oth-er fool to drive a - round; I can't al-low my-self to

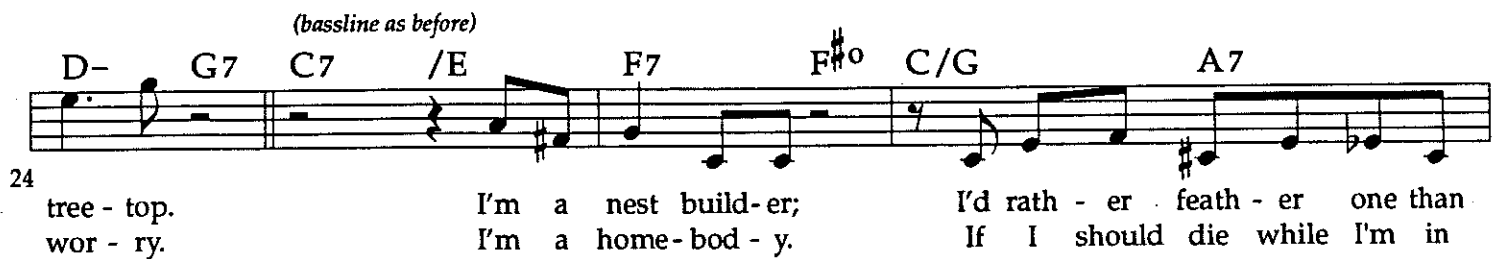


24

(bassline as before)

D- G7 C7 /E F7 F#° C/G A7

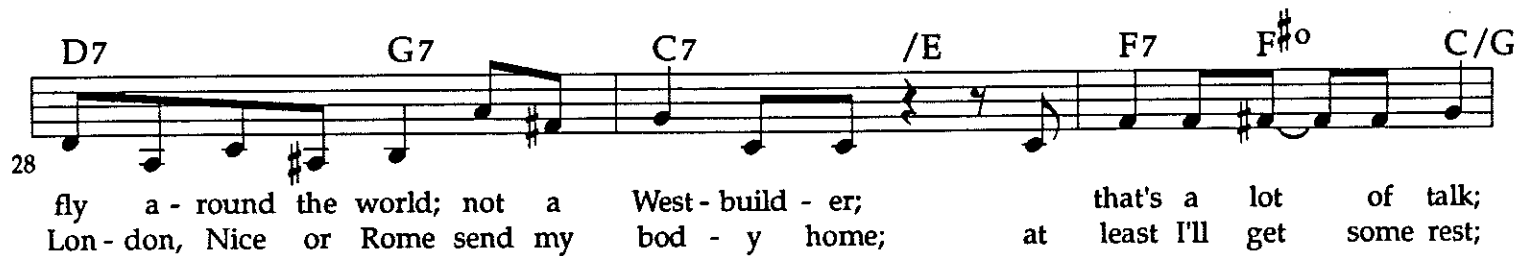
tree - top. I'm a nest build - er; I'd rath - er feath - er one than
wor - ry. I'm a home - bod - y. If I should die while I'm in



28

D7 G7 C7 /E F7 F#° C/G

fly a - round the world; not a West - build - er; that's a lot of talk;
Lon - don, Nice or Rome send my bod - y home; at least I'll get some rest;



31

N.C. Bb7 B7 C

I'm just as hap - py just to go where I can walk.
in - stead of play - ing I will try to smell my best.



It's Always A Friend

Music & Lyrics by Red Mitchell

$\text{♩} = 104$

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music, each with a line of lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "It's always a friend who's there near the end and just wants to help you. A real life-time friend on whom you depend to help you see this through. What I didn't see was how it would be with them without me; of course, now I'm free; so where do I go? I really don't know, but life's not a total waste. That's twice that I showed good taste."

1 It's al - ways a friend who's there near the end and

6 just wants to help you. A real life - time friend on

12 whom you de - pend to help you see this through. What

18 I did - n't see was how it would be with them with - out me; of

24 course, now I'm free; so where do I go? I real - ly don't know, but

30 life's not a to - - tal waste. That's

34 twice that I showed good taste.

It's Time To Emulate The Japanese

Music & Lyrics by Red Mitchell

♩ = 64

Slowly, with love

1

It's time to learn to learn. We've al - most lost our
 Some peo - ple seem to know how nat - ions' souls can
 Em - u - late is the word; in case you have - n't
 That's what Jap - an has done; a chal - lenge, sure, but

4

turn. We're not in bal - ance with the birds and bees.
 grow. It's time to em - u
 heard to em - u - late means e - qual or ex - cel.
 one can take it as a

9

late the Jap - an - ese. The peo - ple there are so a -
 comp - li - ment as well. When work is fun the juic - es

13

ware of how to care it's hard - ly fair. Let's em - u -
 run; we feel at one with what we've done. The hu - man

16

late, com - mu - ni - cate; let's share a fate we all cre - ate.
 soul can choose a goal, a use - ful role can make us whole.

It's Time To Emulate The Japanese

$A^{\flat}\Delta$ $D^{\flat}9$ C^{\emptyset} $F7$ $B^{\flat}-$ $A\Delta^{\#5}$ $A^{\flat}-11$ $G-11$ $C7$

20 Time for a les - son now; — here's to a real here's how. It's
 Now is the time to start; — I feel with all my heart. It's

$F-$ $B^{\flat}9$ $B^{\flat}-$ $E^{\flat}7sus$ A^{\flat} $E^{\flat}7sus$ A^{\flat}

24 time to em - u - late the Jap - an - ese.
 time to em - u - late the Jap - an - ese.

Jam For Your Bread

Music by Red Mitchell

$\text{♩} = 90$

1 $G\Delta$ $C7$ $G\Delta$ $C7$

5 $G\Delta$ $B-7$ $E7$ $A-7$ 1. $D7$ 3

9 $A-7$ $F\#\emptyset$ $B7$ $E-$

13 $A7$ $A-7$ $D7$

17 2. $D7$ $G\Delta$ $F\#\emptyset$ $B7$ $E-$ $B\flat-7$

21 $E\flat7$ $B-7$ $E7$ $\oplus A-7$ $D7$ $G\Delta$ $E-7$ $A-7$ $D7$ Last X to Coda Top for solos

26 3 Xs $\oplus A-7$ $D7$ 1.2 $G\Delta$ $E-7$ 3. $G\Delta$

Leavin' Blues

Music & Lyrics by Red Mitchell

Tempo: almost a drag

1 When it's time, time to leave, I just
home, leav - in' you, I turn

4 grieve. Don't know why I don't cry, I just
blue. It's so true, I get blue, through and

8 die. No ex - cuse, what's the use? Leav - in'
through, from my head to my shoes. Leav - in'

12 Blues. Blues. Leav - in'

Chords: F7, B^b7, B^o, C-, G7^{#5}, G^b13, F7, B^b7, E7^{#9/B}, F7/C, B7, B^b-, E^b7, A^o, D7^{b9}, G^o, G7^{#9}, A^b7^{#9}, D^b7, G7^{#9}, C7^{#5}

Chord Progression 1: F7, B^b7, F7, D7, G7, C7, F7

Chord Progression 2: F7, B^b7, F7

Life's A Take (Red's Blues)

Music by Red Mitchell

$\text{♩} = 106$

Mod. Groove



1



6



10



14



18



22

Lonely Islands

Music & Lyrics by Red Mitchell

$\text{♩} = 76$



1 Some-times, al-though we're touch-ing, I know we're lone-ly;

5 ev-en though we're like one it's quite clear we're two. As

9 clear as the lone-ly sun is our minds can be worlds a-part; if

13 we are, then, ev-'ry-one is a-lone at heart.

17 This kind of pain I love like the rain in Ap-ril.

21 Pain, lov-ing you, good pain, kiss-ing you good night. A-

25 lone on our lone-ly is-lands wher-ev-er we go from here

29 I'll go a-lone, but with you near.

Looking For A Friend

Music & Lyrics by Red Mitchell

$\text{♩} = 60$

F- E+ A^b/E^b D \emptyset

1 Ev-'ry-bod-y's got an e-go; Ev-'ry e-go's got a bod-y,

D^b₇ A^b-₇ D^b₇ C[#]₇^{#5} F- /E^b D^b₇ C₇

5 E-ven if it's just a sim-ple blade of grass.

F- E+ A^b/E^b D \emptyset

9 If you ask this sim-ple ques-tion You will get this sim-ple ans-er: "Would you

D^b₇ C[#]₇^{#5} F- B^b₇^{b5} B^b₇

13 like to stay a-live?" "You bet your ass!" So if we

E^b-₇ A^b₇ D^b Δ B^b-₁₁

17 know what we want Why not try find-ing a sane di-rec-tion?

G^b Δ F₇ B^b₇ E^b-₇ A^b₇ G \emptyset C[#]₇^{#5} F-

21 A maj-or course cor-rect-ion now. There is one thing that I

E+ A^b/E^b D \emptyset

26 do know And I'm sure it's some-thing you know: The

Looking For A Friend

29 D^b_7 $D^b_7 C7^{\#9}$ $D^b_7 C7^{\#9}$
scape-goat race trick got to go, doo dah, doo dah.

33 F^- E^+ A^b/E^b D^{\emptyset}
You gon-na treat the Reds like Red-skins? That's a thought that chills my mar-row. For

37 D^b_7 $C7^{\#5}$ F^- $B7^b5$ B^b_7
one thing these folks have got a much big-ger ar-row. The world's too

41 E^b-7 A^b_7 D^b_{Δ} B^b-7 $/A^b$
small and we all want to live. Let's change our tune and call it

45 $G^b_7^b5$ $F7^{\#9}$ $E7^{\#5}$ $E^b_{13}^b9$ A^b 1.
 D^b_7 $C7$
Look - ing for a friend._____

49 2.
 D^b_7 $G^b_7^b5$ $F7^{\#9}$ $E7^{\#5}$ $E^b_{13}^b9$ A^b 5
This is not the end._____

53 D^b_7 $G^b_7^b5$ $F7^{\#9}$ $E7^{\#5}$ $E^b_{13}^b9$ A^b
Look a - round the bend._____

57 D^b_7 $G^b_7^b5$ $F7$ $E7^{\#5}$ $E^b_{13}^b9$ A^b D^b_7
We've got bread to spend._____

Looking For A Friend

62 $G^{\flat}7^{\flat}5$ $F7^{\sharp}9$ $E7^{\sharp}9$ $E^{\flat}13^{\flat}9$ A^{\flat} $D^{\flat}7$

Peo-ple we could send.

66 $G^{\flat}7^{\flat}5$ $F7^{\sharp}9$ $E7^{\sharp}9$ $E^{\flat}13^{\flat}9$ A^{\flat} D° $D^{\flat}-\Delta$ $C-7$

Look-ing for a friend.

71 $F7$ $B^{\flat}7$ $E^{\flat}7$ $A^{\flat}7$ $D^{\flat}7$ D° $E^{\flat}7$ A^{\flat} $D7^{\sharp}5$

Now once upon a time there were many friendly Redskins.

76 $D^{\flat}7$ D°

And I mean there must be some friendly Red today;

80 A^{\flat}/E^{\flat} $F7$ $B7$ $B^{\flat}-7$

I mean, Take me for ex-ample. You don't think I know what peo-ple will say? I am ful-ly pre-pared

85 $D^{\flat}7$ $D7$ $E^{\flat}7$ $G^{\flat}7$ $G7$ $A^{\flat}7$ D^{\flat} D° A^{\flat}/E^{\flat}

to get blown a - way! Oh yeah.

91

Love's Not Only The Blues

(To Allan, my on-stream off-spring)

Music & Lyrics by Red Mitchell

♩ = 60
Ballad

1 I'm glad you know the blues, but not first-hand; I'm glad you can ex-cuse and
day you were con-ceived I won't for-get; not ev-'ry-one believed I

5 un-der-stand; that's where you're com-ing from: Love's not on-ly the
won a bet; what a great day for love! Love's not on-ly the

8 blues. The blues. I'm glad you've got a mom and

14 dad who've giv-en all they had; my thought will al-ways

18 be "Thank them for me." It's great to not be blue, I hope you miss the

22 chang-es I've been through, and you know this: you're my life-time's best news:

25 Love's not on-ly the blues.

Meadow Skies

Music & Lyrics by Red Mitchell

Verse $\text{♩} = 78$

1 It was just a par - tic - u - lar jux - ta - po - si - tion that hap - pened one day.

4 I can't say I in - ven - ted the col - ors. It just seemed to hap - pen this way.

7 You looked up and you said to me it's sad that on - ly I can see
said to you It's love - ly if the skies are blue

11 the blue be - yond your eyes Blue mead - ow skies I looked down and I
but I have nev - er seen such love - ly green

17 mead - ow in - stead of town A - lone with blue and green

22 and white and brown And now when - ev - er you and I see mead - ows as we're

27 pass - ing by we see each oth - ers eyes and mead - ow skies You looked up and you

Chords: G7, A^b-, D^b7, G-, C7, B^b-7, A^o, D7, F Δ , B^b Δ , B^o, B^b-6, A-7, A^b7, G-, G^b7, F Δ ^b5, F Δ ^b5, F, B^o, E7, A Δ , B^b0, B^o, E7, A Δ , B^b Δ , B^o, B^b-6, A-7, A^b7, G-, G^b7, F Δ ^b5, F Δ ^b5

My Woman

Music & Lyrics by Red Mitchell

$\text{♩} = 64$

1 I just love my wo-man, on - ly her.

5 You know that it's not the same with ev - ery-one.

9 I have loved a num-ber; man - y do.

13 But in this case the num-ber I love is one (not two). And it's fun

17 to love one, long as she is the one. I'd be done

21 if the sun ev - er set on us.

25 I just want my wo-man, no one else.

29 And the best thing is she's a one man wo - man!

My Woman

Blowing changes:

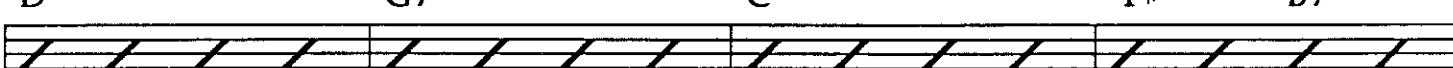
33 D° G7 C E- A7



37 D° G7 C6 F7 E- A7



41 D° G7 C F#- B7



45 E C#7#9 F#- B7 E Db-



49 D-7 G7 CΔ F7#11



53 E° A7 D- F7 E- A7



57 D° G7 E-7 A7



61 D7 D- G7 C F7 E- A7



No Time To Kill

Music & Lyrics by Red Mitchell

$\text{♩} = 74$

1 Come to me now, my love. I know you al-ways will. But
We've wait-ed long e-nough. It's hard to wait, but still, we've

5 now's the time and there's no time to kill. 1. G- G^b7 B Δ E Δ
earned this time, I'm cer-tain I'm corr-ect.

9 2. G- G^b0 F- E Δ E^b Δ A \emptyset D7
No time to kill. The first great burst in -

13 G- G7 C- A \emptyset D7
side will be the fire - works burn - ing in -

17 G- C7 B- E7 E^b F- G- F-
side me. Move me a - round my love. I

21 E^b F- G- A^b- D^b7 G7 C7 A \emptyset A^b-6
hope that I'll ful-fill your wild - est dreams; it real - ly seems there

25 G- G^b7 F7 E Δ E^b Δ E Δ
is no time to kill.

Now What Are We Gonna Do?

Music & Lyrics by Red Mitchell

$\text{♩} = 60$
Rubato
E \flat G/D C- E \flat 7/B \flat

1

If you've ev - er been billed as ap - pear - ing some - where when the

A \flat 6 F7/A E \flat /B \flat G/B C- D \flat 7 E \flat G/D

4

man - age - ment knew that you would - n't be — there, then you've had all the feel - ings that

C- E \flat 7/B \flat A \flat 6 F7/A E \flat /B \flat G/B C- /B \flat A \circ A \flat 7

7

led to this — song and the song is ad - dressed to the ones who did — wrong. Now

Tpo, gospel feel:
 $\text{♩} = 86$
G7 \flat 9 C7 \sharp 9 F7 \sharp 9

10

once I was taught an old Af - ri - can thought that was eas - y to feel, as you'll

B \flat 9 E \flat 13 A \flat F7/A C- /B \flat G/B

13

see: that one's soul and one's name — are one and the same: if you

C- D \circ E \flat 6 F7 B7 \flat 5 B \flat 7 E \flat G/D

16

in - jure my name — you hurt me. My name is my soul and you've

Now What Are We Gonna Do?

19 C- E^b7/B^b A^b6 F7/A E^b/B^b G/B C- D^b7

mis - hand - led it; if I had my — choice I'd pre - fer to get — hit; neith - er I

22 E^b G/D C- E^b7/B^b A^bΔ D^bΔ E^b

nor — you have got eyes to sue. — Now, what are we gon - na do?

25 E^b G/D C- E^b7/B^b

Your name is your soul and you've al - so hurt — that; now a

28 A^b6 F7/A E^b/B^b G/B C- D^b7 E^b G/D

whole lot of peo - ple have heard where you're — at. You sound like a friend but a

31 C- E^b7/B^b A^bΔ D^bΔ E^b

friend - ship can — end. Now, what are we gon - na do? It may

34 G7^b9 C7[#]9 F7[#]9

not have been an in - ten - tion - al sin but the men - tions came in just the same.
thing to do To a free - lance mus - ic - ian is false - ly ex - ploit his good name.

37 B^b9 E^b13 A^b F7/A C-/B^b G/B

All my friends came and paid and they wait - ed and stayed, drug at me
Those few times when our bod - ies are not in po - sit - ion our souls

Now What Are We Gonna Do?

40 C- D^o E^b₆ F7 B7^b₅ B^b₇ E^b G/D

'cause you mis-used my name.—— It seems as though you with the
end up tak - ing the blame.—— So please don't—— call, eit - her

43 C- E^b₇/B^b A^b₆ F7/A E^b/B^b G/B C-D^b₇

pow-er and— might have more feel - ing for that than for do - ing things— right. I would
cash or col— lect, and if some - one wants me have them call me dir— ect. And I'll

46 E^b G/D C- E^b₇/B^b A^b_Δ D^b_Δ E^b

love to re - late with-out feel - ing this— hate. Now,—— what are we gon - na do?
see you a - round when I'm out with my— hound. Now,—— what are we gon - na do?

49 A^b_Δ D^b_Δ E^b 1.

Well,—— I'll do a song for you. The worst
You—— know what my hound will do;

52 E^b₇ A^b_Δ D^b_Δ E^b 2.

Then—— may - be I'll think of you. Good——

55 A^b_Δ D^b_Δ E^b


bye—— and tood - le - oo!

ritard.


On A Keyboard

Music & Lyrics by Red Mitchell


$\text{♩} = 66$

1  F7

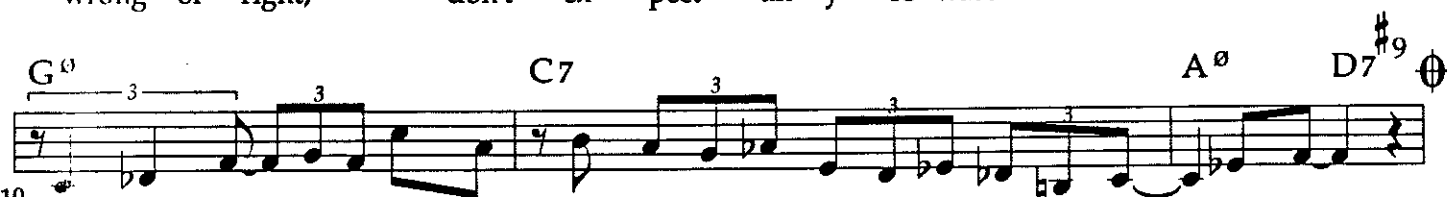
When-ev - er you think that you know it all, more [#] or less,
where you're from,

3  B^b7 F7 D^b-7 C-7 F7

try your hand on a key-board. You'll find you're com - pet - ing with all the thumbs
North or South, or a sea-board; and some - 'll be call - ing you black or white,

6  B^b7 B^b-7 A-7 D7

in the world; you won't get time to be bored.
wrong or right, don't ex - pect an - y re - ward.

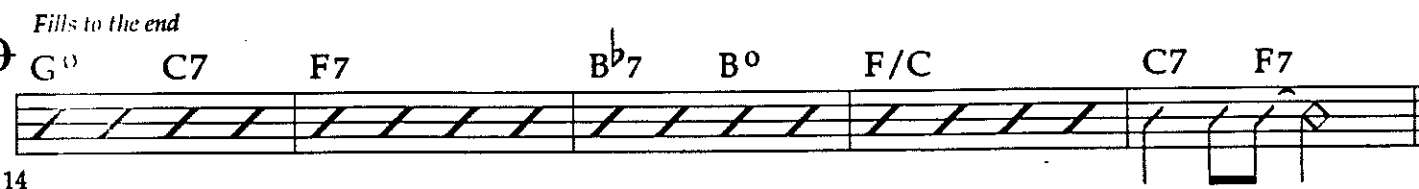
10  G^ø C7 A^ø D7^{#9}

Try your luck on a "C" Chord, see if you can ac-tual-ly make it sound like you.
You'll need both on a key-board and some-'ll be wish-ing you lot - sa luck, like me!

13  D^b7 C7

Some peo - ple will tell you that they can hear

Fills to the end

14  G^ø C7 F7 B^b7 B^ø F/C C7 F7

One Long String

Music & Lyrics by Red Mitchell

$\text{♩} = 56$

1 Lots of tunes have moons and Junes and rests and spac - es,

7 breath - ing plac - es. Sing - ers sing, mu - si - cians swing; the

13 bread comes in; the sing - ers win. Now, how a - bout a

19 tune that's out for an - y - one who has to shout? I

25 think I'll do one with no spac - es fea - tur - ing gui -

31 tars and bass - es, and I'll call it One Long

37 String.

(For ending: repeat last 8 bars with fermata)

Only Lonely

Music & Lyrics by Red Mitchell

$\text{♩} = 62$ $B^b\Delta$ A - $B^b\Delta$ B^b- B - E7 $F7^b5$ B^b7^b5

1 On - ly lone - ly, noth - ing I can't solve. Noth - ing trag - ic,
On - ly lone - ly, this will go a - way. Noth - ing's per - fect,

E^b7^b5 E^b-11 D - G7 $F\#\emptyset$ $F7^b5$ E - E^b7^b5 D - 11 /C B - E7

4 why should I dis - solve? On - ly lone - ly me a - gainst the world a - gain;
life will be O. K. On - ly now I won - der how I lived be - fore;

A - /G $F\#\emptyset$ B7 E - 11 $E^b\emptyset$ D - C - $B^b\Delta$ A -

7 all the dirt - y world - ly words are hurled a - gain. On - ly lone - ly,
"Bet - ter to have loved and lost..." is true no more. Not so: on - ly

$B^b\Delta$ B^b- B - E7 $F7^b5$ B^b7^b5 E^b7^b5 E^b-11 D - G7

10 things could be much worse. Miss - ing mag - ic, no one's cast a curse.
lone - ly real - ly hurts. Want - ed free - dom, got my just des - erts.

$F\#\emptyset$ $F7^b5$ E - E^b7^b5 D - 11 /C B - E7 A - $B^b\Delta^b5$

13 Ev - 'ry - thing is just the way I want - ed it: peace - ful, qui - et,
Life is full of ups and downs and turn a - rounds. Time heals all wounds,

$E^b\Delta^b5$ D9 D - G7sus A^b9 B^b9 C

16 I will try it; on - ly lone - ly am I.
large and small wounds; on - ly lone - ly for now.

Poles Apart

Music & Lyrics by Red Mitchell

♩ = 96

st. 8th feel

1 Poles a - part; far, what a way to start; we are play - ing
not from where we are; we are liv - ing

6 trag - ic roles like poles a - part. Noth - ing's What's the farth - est
ver - y near Si - ber - i - a.

11 place where there are trac - es of the hu - man race? It's not hard to see;

16 we won't be free un - til all peo - ple are free. Souls a - part, peo - ple with a

21 heart, we are man - y more than half South Af - ri - ca. We're not just a

27 mount - ain clan, Af - ghan - is - tan. War in Nic - a - rag - ua too: what can we

33 do? War is just a bus - 'ness plan, I - raq, I - ran.

38 Some do bus - 'ness ev - 'ry - where, A - mer - i - ca.

Rainy Night

Music & Lyrics by Red Mitchell

$\text{♩} = 118$

$G^{\flat}7$ $F-11$ $E7$ $E^{\flat}\Delta$ $E-7$ $A7^{\flat}5$ $D\emptyset$ $G7$ $C-$ $F7$ $B^{\flat}-7$ $E^{\flat}7$

1 It starts to rain, but soft - ly. The air is
cool, but friend - ly, and I em -

On solos: $A^{\flat}\Delta$ -----

$E^{\flat}-7$ $A^{\flat}-7$ $D^{\flat}7_{\text{sus}}$ $D^{\flat}7$ $G^{\flat}\Delta$ $F^{\sharp}-7$ $B7$

6 ris - ing; the leaves up - turned, the drops sur -
brace you, and you're up - turned. I love to

$E\Delta$ $F\emptyset$ $B^{\flat}7$ \oplus $A\emptyset$ $A^{\flat}7^{\flat}5$ $G-11$ $G^{\flat}7^{\flat}5$ $F-7$ $G^{\flat}7$ $F-11$ $E7$

10 pris - ing. And it's a rain - y night. The rain is
face you. I love a rain - y night

\oplus $A\emptyset$ $A^{\flat}7^{\flat}5$ $G-11$ $G^{\flat}7^{\flat}5$ $F13$ $E7^{\sharp}9$

14 rain - y night. Am I right?
ritard.

Rosie's Spirit

Music & Lyrics by Red Mitchell

$\text{♩} = 84$

1 Dance, dance, Ros - ie, go on! Yeah! Ev - en if it's some fast

or: (B7 B \flat 7 A7 A \flat -) B- B \flat - A \flat \emptyset A \flat 7 D \flat 7 G- F \sharp - F7/B B-9 E7

5 swing - in' be bop or pop. With your spi - rit you

9 dance, prance, burn, turn a - roun.' Down, up 'n' a - dam by Les -

13 ter, with Ted - dy Ed - wards, or Bird's good friend, Joe

17 Mai - ni. Did it spir - it - ed ('n) za - ny; did it so it looked

21 chor - e - o - graphed; no - one laughed. Half - the town - came down

Chords: E \flat Δ C7 \flat 9 F- Δ B \flat 7 A \flat 7 G- C7 F- B \flat 7 \sharp 11

Chords: E \flat Δ C7 \sharp 9 F- Δ B \flat 7 A \flat 7 G- C7 F- B \flat 7 \sharp 11

Chords: B \flat 7 B- B \flat - A \emptyset A \flat - D \flat 7 G- F \sharp - F7/B B-9 E7

Chords: B \flat -6 Δ B \flat -11 A7 \sharp 11 A \flat Δ A \flat -

Chords: G- A \flat 7 G- C7 \sharp 9 C-9 F7

Rosie's Spirit

24 F- B- E7 E^b_Δ C7^{#9} F-^Δ B^b₇ A^b₇ G-

just — to see the great-est, hip strip ev - er. Oo-eee!

27 C7 F- B^b₇^{#11} B- B^b- A[∅] A^b₇ D^b₇

She does-n't ev - en take all of her things off, swings off;

31 G- F[#]- F7/B B-9 E7 D/E^b E7^{#11} Solo break 1st X; FINE last X

you can hear Ros - ie's spir - - - - it!

Simple Isn't Easy

Music & Lyrics by Red Mitchell

Fats Waller's influence

$\text{♩} = 84$

B \flat G7 C- F7 D- G7 C- F7



1 Sim - ple is - n't eas - y it's the hard - est thing.
Truth - ful - ness is just a mess un - less you swing.

D- G7 C- F7 B \flat 1st X: (G7 C- F7)



5 If you're sim - ple peo - ple think you're la - zy.
If you're truth - ful peo - ple think you're cra - zy.

A \emptyset D7 G7 \sharp 11



9 There are things there can't be too much of;

G \emptyset C7 F7 \sharp 11



13 sim - ple things like hon - est - y and love.

B \flat G7 C- F7 D- G7 C- F7



17 Love to see the day when we can say we're free.

D- G7 C- F7 D7 G7 E \flat -6 A \flat 7



21 Free - dom is - n't free; it costs much more than lux - u - ry; it's plain to see

G- C7 C- F7 B \flat Fine G- C- F7



25 why sim - ple is - n't ea - sy;

Soft And Warm

Music & Lyrics by Red Mitchell

$\text{♩} = 122$

1 At folk cat - e - gor - ies I have sel - dom laughed; heard
The list of your vir - tues — is hard to start; I

4 jokes and some stor - ies and I've felt a draft; but if one group must
think I'll be - gin it — with sweet and smart; your lips, your hips, your

7 be the norm there's noth - ing wrong with soft and warm. There's
walk, your form; you're hip and soul - ful, soft and warm. I

10 right and there's left — and there's where you're at; there's lib - bers and fib - bers — and
love how you cud - dle and you cootch - ie - coo; you kiss like an an - gel and the

13 thin and fat. I do sup - port a true re - form but
dev - il too; now hold your tongue, don't get me wrong, just

16 what I love is soft and warm. Don't touch my bod - y;
give me time to do this song. O. K., we ar - gue;

Soft And Warm

20 B-7 E7 A-7 B-7 C-7 F7 B^bΔ G7

not un - less you're warm like a tod - dy. Don't try the
most - ly when I'm right you will ar - gue; some - times I'm

23 C-7 F7 F[#]-7 B7 F7 B^b7[#]5 B^b7

hard sell; I don't e - ven want your card; well, just
wrong, too, but that - 'll be a - noth - er song. You are

26 E^b6 C7 F-7 B^b7 G-7 C7

do to your broth - ers — and sis - ters too what you wish that oth - ers would
cute in the morn - ing and you're cute at night, you're beaut - i - ful wheth - er you're

29 F-7 B^b7 B^b-7 E^b7 A-7 A^b-7

do to you. Be tough e - nough to stay in form but
wrong or right; with you I'll weath - er an - y storm, I

32 G-7 F[#]-7 B7 EΔ E^bΔ

do your stuff with soft and warm.
love your love, so soft and warm!

Talking

Music & Lyrics by Red Mitchell

$\text{♩} = 84$
Bossa nova

1 What does talk - ing do for you and me? You

5 say we learn.

9 Thought of walk - ing out with - out my key but

13 I'd re - turn. But,

17 oh, these ground swells, like the

21 sea be - fore a storm;

25 may - be talk - ing helps us see the shore and

29 then set sail once more.

The Genius To Compose

Music & Lyrics by Red Mitchell

Verse-rubato

To com - pose, which comes from La - tin, on - ly means to place to - ge - ther. It can
gen - ius is a ver - y spe - cial guid - ing light or spir - it. I'm con -

be some silk and sa - tin or it could be wood and leath - er. And a
vinced that al - most ev - 'ry - one has got some and can hear it.

$\text{♩} = 68$

Har - mo - ny! I love har - mo - ny! And I love a rhyme and a
Ev - 'ry - thing seems to rhyme and swing and a song can say al - most
Duke?

mel - o - dy. These are some of na - ture's gifts as
an - y - thing. How old is the mu - sic of the

sure - ly as a rose — un - i - verse? Who knows? —

When a child plays with build - ing blocks and comes up with some - thing

The Genius To Compose

20 $G^{\flat}\Delta 9$ $G-7$ G° $A^{\flat}-7$ $B^{\flat}-7$ $C7^{\flat 9}$ $B7^{\sharp 9}$ $B^{\flat}-7^{\sharp 5}$ $E7/D$ $E^{\flat}-7$ $D^{\flat}\sharp 9$

new or when we make love, one on one,

23 $C7^{\sharp 9}$ $F7^{\sharp 9}$ F° $B^{\flat}7$ $E^{\flat}\Delta$ $G7^{\sharp 9}$

that's com - pos - ing, too. Feel - ings run to ro -

26 A^{\flat} $B^{\flat}-7$ $C-7$ $D^{\flat}7$ D° $G7$ $G7^{\sharp 9}$ $C-9$ $B7$ $B^{\flat}-9$ $E^{\flat}7$

mance and fun but the lust for life is the deep - est one.

29 A° $A^{\flat}-7$ $A^{\flat}-6$ $G-$ $G7^{\flat 9}/B$ $C-7$ F^{\sharp}/E $F-11$ $F^{\sharp 7}\sharp 11$ $F9$ $E\Delta 9$ Φ

Lust and love are par - ents of the gen - ius to com -

32 $E^{\flat}\Delta 9$ $F-$ $B^{\flat}7sus$ *D.S. for Solos & take Coda*

pose. How a - bout a li'l

33 $E^{\flat}\Delta$

pose,

The Purest Heart

Music & Lyrics by Red Mitchell

♩ = 82

Gospel feel

1 The pur- est heart I know is yours; I love my
kind of love is yours; the kind that's
life is in your smile; when you are
spir - it up a - bove; if there's a

6 luck just know - ing you. Your heal - ing
kind and just like you. A per - fect
hap - py so am I. To learn from
rea - son for us too. If Moth - er

10 feel - ing real - ly cures like noth - ing
bal - ance that en - dures 'cause you re -
you may take a while but all my
Nat - ure dreamed up love she let me

1. 2. 3. 14 else in life can do. The pur - est
spond to pure love too. The love of
life I'll real - ly try. If there's a

4. 18 know by send - ing you You
Du

22 love - ly love - ly love - ly love - ly love - ly la - dy
lil - la lil - la lil - la lil - la lil - la hun - den

The Sun And The Water

Music & Lyrics by Red Mitchell

♩ = 62

1

I'd like to talk to you, son, a - bout us - ing the sun and the wa - ter and may - be
 sor - ry that we've been a - bus - ing the bal - ance of na - ture. We've been mis -
 raise some big debts if you'd place some big bets on the sunshine. Use just a
 mind a re - quest that you find out the best use of wa - ter. We don't de -

4

you'll have a son and a daugh - ter to tell this to, too. We've _____ tak - en
 us - ing our tal - ents in dan - ger - ous ways in our haste. So, _____ though it's
 health - y per - cent of the wealth we have spent on the moon. Choose _____ be - tween
 serve it if we can't con - serve it in this day and age. Har _____ ness the

6

them so for grant - ed so long we've been wrong and un - true. _____ ut _____ it's _____ the
 hard to be - lieve we'll be leav - ing you all kinds of waste. _____ But you use _____ the
 weap - ons in space and the whole hu - man race pret - ty soon. _____ As far as _____ we
 tides and the i - ons, they're hard - er that li - ons to cage. _____ But now we're _____ a -

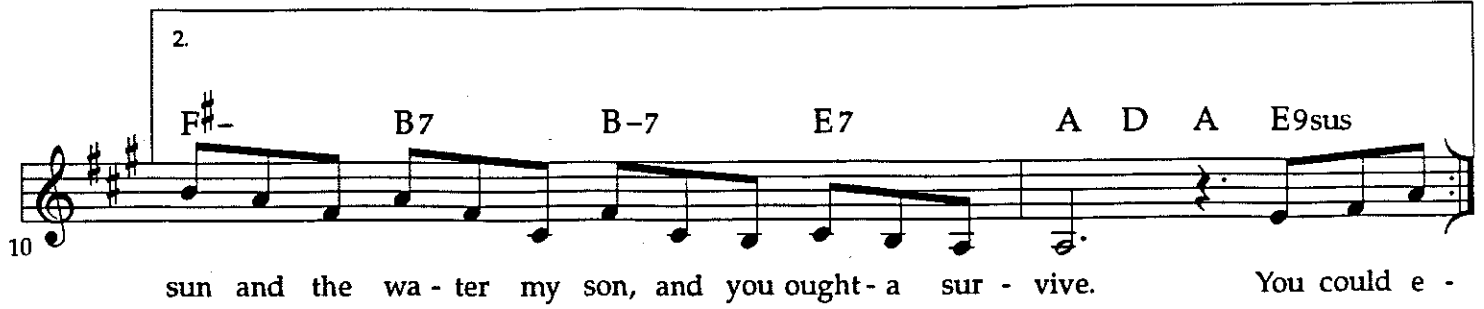
1.3.

8

sun and the wa - ter who've won and they've kept us a - live. I am so
 know that's the best way to go 'til the Mar - tians ar - rive. Hope you don't

The Sun And The Water

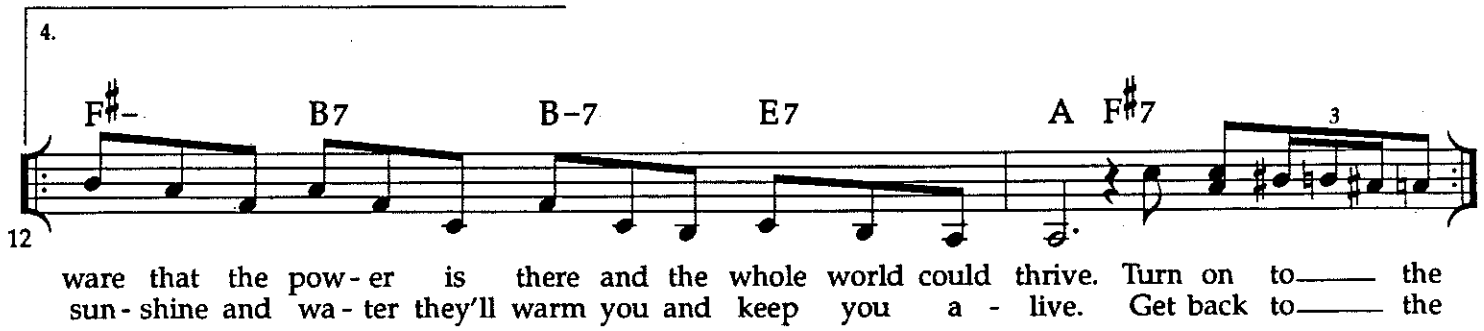
2.



10

sun and the wa - ter my son, and you ought - a sur - vive. You could e -

4.



12

ware that the pow - er is there and the whole world could thrive. Turn on to — the sun - shine and wa - ter they'll warm you and keep you a - live. Get back to — the



14

pure sun and wa - ter so your son and daugh - ter sur - vive.

Two Moons

Music by Red Mitchell

$\text{♩} = 68$

1. $F\Delta$ $D7$ $G-$ $C7$ $A-7$ $D7$ $G-7$ $C7$

6. $Eb7$ $D7$ D^b7 $C7$ F $D7^{\#9}$ $G-$ $C7$

2. F B^b7 $A-$ $D7$ $G-$ $C7$ F $D-$

10. F B^b7 $A-$ $D7$ $G-$ $C7$ F $D-$

14. $G-$ $C7$ F $G-$ A^b0 $A-$ B^b- E^b7 $A^b\Delta$ $D^b\Delta^b5$

18. $D-$ $G7$ $G-$ $C7$ $F\Delta$ $D7$ $G-$ $C7$

22. $A-7$ $D7$ $G-7$ $C7$ E^b7 $D7$ D^b7 $C7$

26. F $D7^{\#9}$ $G-$ $C7$

What I Am

Music & Lyrics by Red Mitchell

♩ = 104

B^b- E^b7 A- D7 A^b- D^b7 G- C7 F[#]- B7

1 Straw-ber-ry nose, sug-ar-cube teeth, pear-shaped bod-y and my
I'm just like you, an an-i-mal too; got my own bag just like a
Can-dy and cake, good-ies and treats, face ful-la hick-eyes and I

F7^b9 B^b9 E^b B^b- E^b7 A- D7 A^b- D^b7 G- C7

4 real name's Keith; bet my whole soul on the whole hu-man race, write
kan-ga-roo. Some-times a bear, some-times an elf, I'm
still love sweets. Sin-gle track mind, no good at lies, world's

F[#]- B7 F7 B^b7 E^b E^b7 A^b

7 songs some-times and I play some bass. My face is my mis-
a mot-ley crew all by my-self. My face is my mis-
worst mem-'ry so I im-pro-vise. My face is my mis-

A^o E^b/B^b B7 C7^b5 3 B7 B^b- E^b7 A^b7 3 A^o

10 for-tune, my bass is pret-ty, for-tu-nate-ly for me; my ace in the hole is the hole
for-tune, my bass is pret-ty, for-tu-nate-ly for me; my ace in the hole is the hole
for-tune, my bass is pret-ty, for-tu-nate-ly for me; my ace in the hole is the hole

E^b/B^b G7/B C- 3 F9 3 F7 B^b7

14 in my ear: I hear Diz-zy and Bird and Les-ter, Sar-ah and La-dy.
in my ear: I hear Son-ny and Trane and Dex-ter, Wayne and Miles D.,
in my ear: I hear El-ling-ton, Hamp-ton Hawes, Carl Per-kins and Ba-sie,

1. B^b- E^b7 A- D7 A^b- D^b7 G- C7 F[#]- B7

17 That's what I am and that's what I do, hope that helps you when you're

What I Am

20 *F7 B^b7 E^b7 B^b- E^b7 A^bΔ A^b- D^b7 G^bΔ*
 feel-in' blue, I said what I meant and meant what I said. My

23 *F[#]- B7 EΔ F[#]9 B^b7[#]5 E^b7 C- F9*
 name's Keith but you can call me Red. *2* *C- F9*
 Quin-i-chette, Al and Zoot, Bill Ev-ans and

26 *F7 B^b7 C- F9 F7 B^b7*
 Scot - ty, Jab - bo and Satch, and Roy, Red Al-len and C. T. (and Eroll!).

29 *3. C- F9 F7 B^b7 C- F9*
 Il-li-nois, Ben and Sweets, the Li-zard and Peg- gy, Ol-i-ver, Milt, Ma-hal-ia Jack-son and

32 *F7 B^b7 C- F9 F7 B^b7*
 Chub - by, well I could go on all night I've learned from so man - y.

35 *B^b- E^b7 A- D7 A^b- D^b7 G- C7 F[#]- B7*
 That's what I am and that's what I do; hope that helps you with your

38 *F7^b9 B^b7 E^b7 B^b- E^b7 A^bΔ A^b- D^b7 G^bΔ*
 in - ter-view. I said what I meant and meant what I said. My

41 *F[#]- B7 EΔ F[#]9 B^b7[#]5 E^b7*
 name's Keith but you can call me Red.

When I Have You

Music & Lyrics by Red Mitchell

♩ = 62

G-7^{#5} G^{b0} F⁰ B^{b7} A⁰ A^{b-7} G⁰ C7

I'll al-ways want to hold you, to have and to hold and mold you; I
Some - times our needs can wor-sen, but no - one can own a per-son; yet,

F-7 B^{b7} F^{#-7} B7 EΔ F⁰ B^{b13}

know that that's wrong but that's what this song's a - bout: I need you.
I can't de - ny that that's what I try to do when I have

E^{b7}^{#9} A^{b7}^{b5} E^{bΔ} A^{b7}^{b5}

9 You sear my soul; I
you.

E^{bΔ} A^{b7} A⁰ A^{b-6} G- G^{b-6} F- F^{#0}

13 love you; let on - ly me be a - bove you;

G-7^{#5} G^{b0} F⁰ B^{b7} A⁰ A^{b-7} G⁰ C7

17 some - times I feel that mar-riage went out with the horse-drawn car-riage; but

F-7 B^{b7} F^{#-7} B7 EΔ F⁰ B^{b7}^{#5}

21 like all those fools I'd like all those rules to hold when I have

1. 2 etc. out

E^{bΔ} A^{bΔ} A^{b0} E^{bΔ}

25 you. you.

When I'm Singing

Music & Lyrics by Red Mitchell

$\bullet = 88$

Rubato

1 When a sing - er sings a song and you see no-one in the room you might

4 think there's some - thing's wrong, you'd think the day would end in gloom. But there's

6 al - ways some - one list - en - ing, one pair of ears will do. La - dy

8 Day — had a way to make it seem like her and you. When I'm

10 sing - ing I'm at home; this is my
swing - ing I feel great; I am in

14 na - tural state no mat - ter where I roam. I am a
tune with all the un - i - verse and fate. So when I'm

Chords: D-, B \emptyset , E \emptyset , A7 \flat 9, C/B \flat , G \flat /C, F/C, A7 \sharp 5/C \sharp , D-9, G7, G-, C7, B \flat -6, A-, A7 \sharp 5, B \flat Δ , B \flat -6, A-, D-, G7, D-, G7, G-, Tempo C13 \flat 9, F, B \flat 7, A-, D9, D-, G7, G-, C7, F6, B \flat 13 \sharp 11

When I'm Singing

18 E^\emptyset B^b7 $A7$ D^- $G7$

soc - ial soul and this is what I do. I love com -
down and out don't wor - ry 'bout a thing. I'll be just

1. D^- $G7$ G^- $C13^b9$

mu - ni - ca - ting just like this with you. When I'm

2. D^- $G7$ G^- $C7$ E^b7^b5 $D7$

fine as soon as I get up and sing I get so
proud when I'm al - lowed to do my thing It's just like

30 G^- C Ped. Count Bas - ie

what's his name said Ring - a - Ding Ding.

("What's his name--
you know, the little
guy with the big
mouth")

Where's Don Ellis Now?

Music & Lyrics by Red Mitchell

$\text{♩} = 96$
Samba feel

1 One, two, three, four, five, six, sev - en, one, two, three, four, five,

4 six, sev - en, eight, one, two, three, four, five, six, sev - en, eight, nine,

7 Where's Don El - lis now? Hope the

10 met - er con - fus - es you, that's what it's sup - posed to do.

14 It's a chore to sing one on four and three comes be - fore two. Might - y white - a y'all

18 ten, e - le - ven,

Chords: D-, G7, E-, A7, D-, G7, E-, A7, D-, G7, B^b7, A7, A^b7, G7, 1. C, C[#]0, 2. C, G-7, C7, F, G-, G[#]0, FΔ/A, A-7, D7, B-, E-7, A-7, D7, G7, D-, G7, C

Wonderful

(not by Lawrence Welk)

Music & Lyrics by Red Mitchell

$\text{♩} = 52$

1 C- F7 D- G7 C7 F7

Won-der-ful, won-der-ful, won-der-ful. No need to won-der
 Fi-nal-ly, fi-nal-ly, fi-nal-ly. Hon-est-ly I can
 Won-der-ful, won-der-ful, won-der-ful. I'm look-ing for-ward

7 F- B \flat 7 E \flat Δ E \emptyset A7 D- G7

now. All of my life I've been won-der-ing;
 say noth-ing is fight-ing in-side of me;
 to spend-ing the rest of a won-der-ful

13 C- F7 (2nd. X) 1. D- G7 2. F- B \flat 7

won-der-ing who and how. way.
 you are my on-ly

19 E \flat Δ E- A7 D- G7 C- F7

I've flown a-way; I've just had to play but you've played a-long some-

25 D- G7 G7/F E \emptyset A7 A7/G F \sharp - B-

how. You're un-der-stand-ing, nev-er de-mand-ing;

31 E- A7 D- G7 D.C. al Coda

that's how I know how my life will go now.

35 C- F7 C/B \flat

won-der-ful life with you.

You Can Take Your Funny Money And Run, Honey

Music & Lyrics by Red Mitchell

$\text{♩} = 124$

1 B^b $G-7$ $C7^b9$ $F7sus$ $D-$ $G7$

Look, I was here be-fore you were and I know the lay of the land;
I've done my share of one-night - ers and my price is high-er than yours;

4 $C-11$ $F7$ B^b7 $/D$ E^b7 E^o

you're not the tramp that can vamp me; You can
I turned a trick and got sick once; You can

7 $FPed.$ 1. $N.C.$ 2. $N.C.$

take your fun-ny mon-ey and run, hon-ey. hon-ey. If you in -
take your fun-ny mon-ey and run,

10 A^o $D7^b9$ A^o $D7^b9$ $G7^b5$ $G7$ $G7^{\#5}$ $G13$ A/G

sist up-on a list of ev-'ry les-son, ev-'ry gift, there's no way to keep on giv -

13 $G13^{\#11}$ G^o $C7^b9$ G^o $C7^b9$ $F7^b5$

ing. If you can tell us how to sell each oth-ers' souls, then, what the hell, there's no way

16 $F7$ $F7^{\#5}$ $F13$ G/F $F13^{\#11}$ B^b $G-7$

to keep on liv - ing. Most of my bud-dies are gone

19 $C7^b9$ $F7sus$ $D-$ $G7$ $C-11$ $F7$

now, on - ly a few of us left; died

You Can Take Your Funny Money And Run, Honey

22 B^b7 /D E^b7 E^o FPed.

from the blight of one-night - ers; You can take your fun-ny mon-ey and run,

25 N.C. $F7^{\#5}$ B^b7 $G7^{\#5}$ $C7^b9$ $F7$ B^b13 $G13$ $C13$

hon-ey. Fuck you, you whore, no more, no more,

29 $F7sus$ B^b9 Play solos on "rhythm" changes, then DC al Coda

no more

31 N.C. $F7^{\#5}$ B^b7 B^b7 $E7^{\#5}$ E^b7

hon-ey. Now you know what MacArthur was s'posed to have said

34 $F7^{\#5}$ $B^b13^{\#11}$

when he left all those guys on Corregidor, for dead? He was s'posed to have said, "I shall return," but that could have been a lie, I mean,

38 $G13^b9$ $G7$ $C-7$

what he prob'ly said was more like, uh huh, "Bye!" And that's what I'm tryin' to tell you, baby, but you just don't seem to see. It's like, uh

42 $C-7$ $F7$ B^b7 E^b7 E^o $F7^{\#5}$ $B^b13^{\#11}$

bye, bye ba-bby but you can't buy me!

You People Need Music

Music by Red Mitchell

$\text{♩} = 62$ *Ballad*

1 B^b_- $B^b_-7^{\#5}$ B^b_-6 $B^b_-7^{\#5}$

4 B^b_- $G7$ $C7$ $F7$ B^b_- $B^b_-7^{\#5}$ *Fill* -----
2nd. X only: ()

7 1. B^b_-6 $B^b_-7^{\#5}$ 2. B^b_-6

11 E^b_- A^b7 D^b D^0 E^b_- A^b7 D^b D^0

15 $G7$ $C7$ F $F^{\#0}$ G^- $C7$ $G^b13^{\#11}$ $F7$

19 B^b_- $B^b_-7^{\#5}$ B^b_-6 $B^b_-7^{\#5}$ B^b_- $G7$ $C7$ $F7$

23 B^b_- $B^b_-7^{\#5}$ B^b_-6 $B^b_-7^{\#5}$ B^b_-6 $B^b_-7^{\#5}$ B^b_-6 $B^b_-7^{\#5}$

Last time:

27 B^b_-6 G^b7 $F7^{\#5}$ B^b_-
Ritard.

You're Me

Music & Lyrics by Red Mitchell

$\text{♩} = 92$

1 I nev - er thought I'd love a per - son just like me and
some-times I con - fuse us ev - en phy - sic - 'ly. When

6 when we met we ditt-en - o* yet that it could be. You read
we're to - geth - er I love you or is it me? You're smart,

10 my head.
my heart.

14 My needs are your deeds and vi - ce ver - sa. And
Sure - ly

18 you're me.

Solos - open

21

Last time on solos

25

D.C. al Fine

*ditteno = New Jerseyese for "didn't know"