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**Note for KEYBOARD, VIBES & ACCORDIAN PLAYERS**

When melody note is also the tonic of the chord,  
eliminate the Major 7th of the chord voicing,  
even though  $\Delta$  is present in the chord symbol.

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## INTRODUCTION

With one exception, these songs represent the cream of the golden age of songwriting in America, extending from the early 1930s to the Fifties. Some of the songwriters are very well-known, such as Rodgers and Hart (**Blue Moon, Spring Is Here**) and Harold Arlen (**Over The Rainbow**). Others were known only within the trade.

Bronislaw Kaper (**On Green Dolphin Street, Invitation**) should be better known . . . jazzmen of an earlier era played his tunes "San Francisco" and "All God's Chillun Got Rhythm," and more than one bathtub baritone has sung his "You're All I Need." John Coltrane recorded his "While My Lady Sleeps." He spent 27 years at the MGM studios writing countless scores; his biggest public success was an Oscar making his "Hi Lili Hi Lo" Song of The Year in 1953.

David Raksin (**Laura**) is another film studio veteran. **Laura** is unquestionably his biggest song success, though some jazzmen like his "Too Late Blues." Jimmy McHugh (**Don't Blame Me**) is a Tin Pan Alley veteran, as are Don Raye and Gene DePaul (**Star Eyes**). Nacio Herb Brown (**You Stepped Out of A Dream**), Sammy Fain (**Secret Love**) and Sam M. Lewis and John Klenner (**Just Friends**).

At least two of the writers represented on this album came out of jazz backgrounds... Johnny Mandel (**The Shadow of Your Smile**) and Edgar Sampson (**Stompin' at the Savoy**), and two more had extensive classical credentials . . . Ferde Grofe (**On The Trail**) and Michael Edwards, nee Michael Slowitzky, (**Once In A While**).

Some of these tunes were around for some time before they were discovered. **Invitation** didn't really come into its own until the Sixties, and **I Left My Heart in San Francisco** was unknown until Tony Bennett was looking for a way to localize a San Francisco performance. **On Green Dolphin Street** wasn't really "discovered" until Cannonball Adderley convinced Miles Davis to record it in 1958. Miles, by the way, helped the jazz success of several of these tunes by recording them (**No Greater Love, Spring Is Here**), but most of these songs don't "belong" to anyone. They're standards that have stood the test of time and, in a number of cases, the test of many different approaches.

Phil Bailey, November, 1984

**NOTE:** CODAS are only played once . . .  
at the end of the last chorus.



# 12. There Is No Greater Love

PLAY 8 CHORUSES (♩ = 196)

\* (Chords in brackets ( ) are only played on 7th and 8th choruses)

Words  
Music

(Play 8x)

B $\flat$  $\Delta$  (F-7 B $\flat$ 7) E $\flat$ 7 (E-7 A7) D7 (E $\flat$ -7 A $\flat$ 7)

C7 C-7 F7 B $\flat$  $\Delta$  (F-7)

D7 (E $\flat$ -7 A $\flat$ -7) G7 (D-7 G7) C7

A $\emptyset$  D7+9 G-7 A $\emptyset$  D7 J7+9

G-7 C7 F7

D7 (E $\flat$ -7 A $\flat$ 7) G7 (D-7 G7) C7 B $\flat$  $\Delta$  C-7 F7

## SOLOS

B $\flat$  $\Delta$  E $\flat$ 7 C7 C-7 F7

(F-7 B $\flat$ 7) (E-7 A7)

B $\flat$  $\Delta$  E $\flat$ 7 C7 F7 B $\flat$  $\Delta$

(F-7 B $\flat$ 7) (E-7 A7) (G7)

A $\emptyset$  D7+9 A $\emptyset$  D7+9 G-7 C7 F7

B $\flat$  $\Delta$  G7 C7 F7 B $\flat$  $\Delta$  C-7 F7

(F-7 B $\flat$ 7) (E-7 A7) (D-7 G7)

C-7 F7 B $\flat$  B $\flat$  $\Delta$

(C7)

ending chord



# 14. Stompin' At The Savoy

PLAY 7 CHORUSES (♩ = 160)

Music by Benny Goodman, Chick Webb

Words

Ab7 DbΔ DbΔ Ab7 DbΔ Gb7

Eb-7 Ab7 1. DbΔ Bb7 Eb-7 Ab7

**BRIDGE**  
Gb7 G7 Gb7 B7

E7 F7 E7 Ab7

DbΔ Ab7 Eb-7 Bb7b9

Eb-7 Ab7 (E7) (AΔ) Ab7+9  
1st x 1st x 1st x

**SOLOS** DbΔ Bb7b9 Eb-7 Ab7

**BRIDGE**  
1. DbΔ Bb7 Δ Db7 Gb7 G7 Gb7

B7 D7 E-7 A7 Eb-7 Ab7 DbΔ DbΔ Ab7

DbΔ Ab7 DbΔ Bb7 Eb-7 Ab7+9

Bb7 Eb-7 Eb-7/Ab Ab7b9 Db Δ Δ Db7+4

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