

piano · vocal · chords

PETER CINCO



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All of the songs in this book have special meaning to me. They have affected me on a personal level and have each played a role in my development as a musician. Some of these songs are originals and are brand-new, and some of these songs are old standards that have been around for a long time. Despite when they were written, these songs represent the music of my life. I'm glad to be sharing it with you.

Peter

I CHANGED THE RULES

Words and Music by
PETER CINCOTTI
and CYNTHIA CINCOTTI

Up-tempo swing $\text{♩} = 176 (\text{♩} = \text{♩}^{\sim 3})$

C7(#9)

Musical notation for the first system. It consists of a grand staff with a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The piano part features a complex accompaniment with triplets and slurs, marked with a mezzo-forte (mf) dynamic.

Musical notation for the second system, continuing the piano accompaniment from the first system. It maintains the same key signature and time signature, with the piano part featuring intricate chordal textures and rhythmic patterns.

Musical notation for the third system. It includes a vocal line with lyrics and piano accompaniment. Above the vocal line, the lyrics are: "1. Don't keep on ask - ing where I've been... I'm not some" and "2. 3. (Inst. solo ad lib...)". The piano part provides harmonic support with chords labeled Fm7, G7, C7, and Fm7. The piano part also includes chords Fm7, G7, C7, and Fm7.

G7 C7 F7

guy you dis-ci-pline. Stop that cry - in'; no

Bb13 Eb9 A7(#9) D7(b9) G7(b9) C7 Fm9 D7(#9)

use jus - ti - fy - in'. Ba - by, I changed the rules.

G13(#11) C7alt Fm9 G7 C7

Don't keep me wait - ing at the door.

Fm7 G7 C7

I'm not some cat that you ig - nore.

r.h.

F7 B \flat 7 E \flat 7

Keep on whin - in',— and I'll keep on de - clin - in'.— Ba -

l.h.

A7($\sharp 9$) D7($\sharp 5$) G7($\flat 9$) C7 Fm Cm7(4) F13

by,— I changed the rules.—



B \flat 7 F7 Cm7(4) F7

(1. 4.) You can't stop me from shoot-in' the breeze.—
 (2. 3.) (*Inst. solos cont....*)

B \flat 7 F7 E \flat m7($\flat 5$) A7($\sharp 5$)

I al - ways say and do as I please.

Dm7 G13 Dm11

But, don't stop try - in'; you know I'm grat - i -



G13 G13(#11)

fy - in'. Keep the pace; you're in -



Gm11 C7(#9) Fm9

the race. You feel the



G13(#11) C7(#9)

heat right by my side.



Fm G7

Stay close; I'll take you for a ride.

C7 F7

Stim - u - lat - in'; real

Bb7 Eb7(#9) A7(#9) D7(#9)

in - tox - i - cat - in'. Ba - by,

1.

G7(b9) C7(#9) Fm7 N.C.

I changed the rules.

2. *... end 1st solo* 3.
Fm9 D7(#9) G7(#5) C7(#9) Fm7

Musical notation for the first system. The top staff (treble clef) contains rests for the first two measures, followed by a repeat sign and a rest for the third measure. The grand staff below shows piano accompaniment with chords and moving lines in both hands.

D.S. 4.
... end 2nd solo

C7(#9) F13 F7 D7sus Gm7(b5) C7(b9) F2 D7(#9)

Musical notation for the second system. The top staff (treble clef) contains rests for the first two measures, followed by the lyrics "I changed the rules." under the notes. The grand staff below shows piano accompaniment.

G13 C7(#9) F7 D7 Gm7(b5) C7 N.C. C7(#9)

Musical notation for the third system. The top staff (treble clef) contains rests for the first two measures, followed by the lyrics "I changed the rules." under the notes. The grand staff below shows piano accompaniment.

N.C. *gva*-----

Musical notation for the fourth system. The top staff (treble clef) contains a long note with a fermata. The grand staff below shows piano accompaniment.

COMES LOVE

Words and Music by
LEW BROWN, SAMMY STEPT
and CHARLES TOBIAS

Moderate bluesy swing $\text{♩} = 112$ ($\text{♩} = \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}}$)

*(Gm /F Eb7 D7

Gm /F Eb D7)

1. Comes a

Gm D7

rain - storm, put your rub-bers on your feet. Comes a snow - storm, you can

2. 3. (Inst. solo ad lib...)

Am7(b5) D7(#9)

get a lit - tle heat. Comes_ love, noth - ing can...

* Chords in parentheses indicate implied harmonies.

Comes Love - 4 - 1
PFM0319

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Gm F Eb D7 Gm

— be done... Comes a fire, then you

D7

know just what to do. Blow a tire, you can buy an-oth-er shoe.

Am7(b5) D7(#9) Gm F

Comes love, noth - ing can be done.

Eb D7 G13

(1.) Don't try hid - ing;
 (2.) (1st solo cont...
 (3.) That's all, broth - er, if you've_

cresc. *mf*

Cm7

G7(#5)

Cm7

F13

it is - n't an - y use. You'll start
 ev - er been in love. That's all,

Bbmaj7

Am7(b5) D7(#9)

slid - ing when your heart turns on the juice. Comes
 broth - er; you know just what I'm speak - in' of. Comes

cresc.

Gm

D7(#9)

a head - ache, you can lose it in a day. Comes a tooth - ache, see your
 a night - mare, you can al - ways stay a - wake. Comes de - pres - sion, you can

mp

Am7(b5)

1. 2.

D7(#9)

den - tist right a - way. Comes love, noth - ing
 get an - oth - er break. Comes love,

3.

Gm F Eb D7 D7(#9)

— can be done. (2.)... end 1st solo noth - ing

Detailed description: This system contains the first system of music. The vocal line is on a single staff with lyrics 'can be done.' and 'noth - ing'. The piano accompaniment is on a grand staff (treble and bass clefs). The key signature has two flats (Bb, Eb). The chord progression is Gm, F, Eb, D7, and D7(#9). A repeat sign is present after the first two measures. The second ending is marked '(2.)... end 1st solo'.

Gm F Eb D7 Gm F

can be done. (Inst. solo ad lib. to end)

Detailed description: This system contains the second system of music. The vocal line continues with 'can be done.' and is followed by '(Inst. solo ad lib. to end)'. The piano accompaniment continues on the grand staff. The chord progression is Gm, F, Eb, D7, Gm, and F. A repeat sign is present after the first two measures.

Eb D7 Gm F Eb D7

Detailed description: This system contains the third system of music, which is purely instrumental piano accompaniment on a grand staff. The chord progression is Eb, D7, Gm, F, Eb, and D7. A repeat sign is present after the first two measures.

Gm F Eb7(#9) D7(#9) Gm11 C13(#11)

rit.

Detailed description: This system contains the fourth system of music, which is purely instrumental piano accompaniment on a grand staff. The chord progression is Gm, F, Eb7(#9), D7(#9), Gm11, and C13(#11). A 'rit.' (ritardando) marking is present in the piano part. A repeat sign is present after the first two measures.

SWAY

English Lyric by
 NORMAN GIMBEL
 Spanish Words and Music by
 PABLO BELTRAN RUIZ

Moderate bossa nova $\text{♩} = 104$

Em11 N.C.

mf (Drum fill)

Detailed description: This system shows the beginning of the piece. The top staff is a vocal line with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. It starts with a whole rest and is labeled 'Em11' and 'N.C.'. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a similar pattern. The dynamic marking 'mf' is placed below the piano part. A box labeled '(Drum fill)' covers the end of the piano part.

Em11 N.C.

1. When ma-rim-ba rhy-thms

Detailed description: This system continues the piano accompaniment from the first system. The vocal line enters in the second measure with a treble clef, key signature of one sharp, and a 4/4 time signature. It is labeled 'Em11' and 'N.C.'. The lyrics '1. When ma-rim-ba rhy-thms' are written below the vocal line. The piano accompaniment continues with the same rhythmic pattern as in the first system.

F#m7(b5) B7(b9) Em11

start to play, — dance with me, make me sway.

Detailed description: This system contains the vocal line with lyrics. The top staff has a treble clef, key signature of one sharp, and a 4/4 time signature. The lyrics are 'start to play, — dance with me, make me sway.' The notes are: 'start' (quarter), 'to' (quarter), 'play,' (quarter), '—' (quarter rest), 'dance' (quarter), 'with' (quarter), 'me,' (quarter), 'make' (quarter), 'me' (quarter), 'sway.' (quarter). The piano accompaniment continues in the grand staff below. Chord changes are indicated above the vocal line: F#m7(b5) for the first measure, B7(b9) for the second measure, and Em11 for the third measure. A triplet of eighth notes is marked above the 'make me sway.' phrase.

A7* F#m7(b5) B7(b9)

Like the la - zy o - cean_ hugs the shore,_ hold me close,

* 2nd time only.

Em11 N.C. F#m7(b5)

sway me more. Like a flow - er bend - ing in the breeze,_

B7 Em9 A13

bend with me, sway with ease._ When we dance, you

F#m7(b5) B7(#9) Em11

have a way_ with me;_ stay with me,_ sway with me.

NC. $\frac{3}{4}$ Am6 D7(b5)

Oth - er danc - ers may be on the floor, dear, but my eyes will

Gmaj7 B7 C7 B7

see on - ly you. On - ly you have that mag - ic tech - nique.

Em11 NC.

When we sway, I go weak. I can hear the sound of

F#m7(b5) B7 Em9

vi - o - lins long be - fore it be - gins.

Sua

A13 F#m7(b5) B7(#9)

Make me thrill as on-ly you know how;_ sway me smooth,_

(Sua)

1. 2.

Em11 N.C. Em11

sway me now._

N.C. D.S. al Fine 3. A7

Oth - er danc - ers may sway me now._

Repeat ad lib. and fade

Em11 A7

(lead vocal and piano ad lib.)

MISS BROWN TO YOU

Words and Music by
LEO ROBIN, RICHARD A. WHITING
and RALPH RAINGER

Moderate swing ♩ = 112 (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)

D \flat 7 Ddim7 A \flat 7/E \flat F7 B \flat 7 E \flat 7 A \flat 13 D7(#9)

mf

3

3

D \flat 7 Ddim7 A \flat 7/E \flat F7 B \flat 7 E \flat 9 A \flat 13 N.C. G7 C7

3

3

3

3

F7

B \flat 13

3

3

3

1. Who do ya think is com - in' to town? You'll nev - er guess who. The

2. 3. (Inst. solo ad lib...)

Eb9 Db9 C7(#9) F13 Bb13
 lov - a - ble, — hug - ga - ble, — Em - i - ly Brown; she's Miss Brown to

G7 C7 F7
 you. What if the rain comes — pat - ter - ing down?

Bb13 Eb9 Db9
 My — heav - en is blue. Ten - nes - see's — send - ing me

C7(#9) F13 Bb7 Eb13 Ab13
 Em - i - ly Brown; she's — Miss Brown — to you. — *...end 2nd solo*

Ebm9 Ab7(#5) Ebm9 D9(b5) Dbmaj7 Ebm7

(1. 3.) I know, - I know her eyes will thrill ya.
 (2.) (1st solo cont....)

Edim7 Dbmaj7 Gm11 C9 Gm11 C7(#9)

But go slow;

1. 3. *To Next Strain* | 2.

F13 NC. Gb13 F7(#9) Gb13 F7(#9) Gb13

don't you all get too fa-mil-iar.

F13 Bb13

Why do ya think she's com-in' to town? You just wait_ and you see. The

E \flat 7 D \flat 9 C7(#9) F13 B \flat 7(\flat 9) E \flat 9(#5)

3 3 3

lov - a - ble, hug - ga - ble, lit - tle Miss Brown; she is "ba - by" to me.

1. A \flat 13 N.C. 2. A \flat 13 G7 C7 3. A \flat 13 F7 B \flat 7 E \flat 7

... end 1st solo She is "ba - by" to me.

A \flat 13 F7 B \flat 7 E \flat 7 A \flat 13 D7(#9) D \flat 7 Ddim7

Yeah, she's "ba - by" to me.

A \flat 7/E \flat F7 B \flat 7 E \flat 9 E \flat 7(#9) A \flat 13 A \flat 13(#11)

LOVERS, SECRETS, LIES

Words and Music by PETER CINCOTTI
and CYNTHIA CINCOTTI

Freely (♩ = 120)

N.C. Bm7 C#7(#9) F#13 Bm13

I raise my glass to our hap - py end - ing.

mf
(with pedal)

B7(#9) Em11 C#7(#9)

I sip my wine to our grand de - mise.

F#13 Bm7 C#7(#9) F#13 Bm13

This game we played is fi - nal - ly o - ver.

B7(#9) Em11 F#7 Bm9

8va Lov - ers, se - crets, lies. *8va*

rit.

Moderate swing ♩ = 120 (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)

NC. Bm13 Em9

(8va) And now, at last, the spell is bro - ken.

A 13(b9) Gm/D Dmaj7

The truth can now be spo - ken.

F#13 F#7alt Bm9

Heart - ache is just a to - ken.

Em9 F#7 Bm9

Lov - ers, — se - crets, lies. —

(Inst. solo ad lib....)

C#7(#9) F#13 Bm7 G#m7(b5) C#7(#9) F#13 Bm13

Em9 C#7(#9)

F#13 Bm9 C#7(#9) F#13 Bm9

Em9 F#7 Bm7

G7 ...end solo) Cm9 D7(^{#9}/₅) G7(#9) Cm9

No_ lone - ly nights to wait and won-der.

Fm9 D7(^{#9}/₅)

No_ se-cret sites_ for a ren - dez - vous.

G13 Cm9 D7(#9) G13 Cm13

My_ emp-ty heart is well pro - tect-ed.

Fm9 G7(#5) Cm9

Lov - ers, se - crets, lies.

D7(#9) G13 Cm9 C7(#9) Fm9

For - get the pain; for - get the yearn - ing.

Bb13(b9) Ebmaj7

My life is now re - turn - ing.

G7 G7(#5) G7 Cm9

My heart's no long - er burn - ing.

Fm9 G7 G7(b9 #5)

Lov-ers, se - crets,

Cm7 Am7(b5) D7 G7 Cm7 Am7(b5)

lies. (Inst. solo ad lib...)

D7 G7(#5) Cm7 Am7(b5) D7 G7

N.C. Cm9

8va

AIN'T MISBEHAVIN'

Music by
THOMAS "FATS" WALLER and HARRY BROOKS
Words by ANDY RAZAF

Medium swing ♩ = 104 (♩ = ³♩)

* (C C#dim7 Dm7 G7 Em7 A7 Dm7 G7)

The piano introduction is in 4/4 time. The right hand plays whole notes: C, C#dim7, Dm7, G7, Em7, A7, Dm7, G7. The left hand plays a bass line starting with a half note C, followed by quarter notes G, F#, E, D, C. There are triplets of eighth notes in the left hand: (E, D, C), (B, A, G), and (F#, E, D).

mf

(Bass)

chords implied first time through

C6 C#dim7 Dm7 G13 Gm7 C9

1. No one to talk with, all by my - self. No one to walk with, but
2. *Inst. solo ad lib.*

The vocal line starts with a quarter rest, followed by quarter notes G, F#, E, D, C. The piano accompaniment has a bass line with quarter notes G, F#, E, D, C and chords in the right hand: C6, C#dim7, Dm7, G13, Gm7, C9. There are triplets of eighth notes in the left hand: (E, D, C), (B, A, G), and (F#, E, D).

Fmaj7 Bb13 Em7 A7 Dm7 G13

I'm hap - py on the shelf. Ain't mis - be - hav - in', sav - in' my love for

The vocal line continues with quarter notes G, F#, E, D, C. The piano accompaniment has a bass line with quarter notes G, F#, E, D, C and chords in the right hand: Fmaj7, Bb13, Em7, A7, Dm7, G13. There are triplets of eighth notes in the left hand: (E, D, C), (B, A, G), and (F#, E, D).

*Chords in parentheses indicate implied harmonies.

Ain't Misbehavin' - 5 - 1
PFM0319

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Em7 A9 Dm7 G13 C6 C#dim7

you. I know for cer - tain the

Dm7 G13 Gm7 C9 Fmaj7 Bb13

one I ___ love, ___ I'm through with flirt - in', it's you that I'm think - in' of.

Em7 A7 Dm7 G13 C

Ain't mis - be - hav - in', sav - in' my love ___ for you.

(play both times)

E7(#9) Am9 F/A

Like Jack Hor - ner in the cor - ner

Am6 A13 Gmaj9 Em11

don't go no - where, what do I care. Your kiss - es

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment consists of a bass line with a quarter note G2, a quarter note A2, and a quarter note B2, and a treble line with a quarter rest, a quarter note G4, and a quarter note A4. The key signature has one sharp (F#).

Am11 D7(b9) G13 Dm9 G13

are worth wait - in' for, be - lieve___ me.

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a bass line with a quarter note G2, a quarter note A2, and a quarter note B2, and a treble line with a quarter rest, a quarter note G4, and a quarter note A4. The key signature has one sharp (F#).

C6 C#dim7 Dm7 G13 Gm7 C7(#9)

I don't stay out late, no place to go___ I'm home a - bout eight, just

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a bass line with a quarter note G2, a quarter note A2, and a quarter note B2, and a treble line with a quarter rest, a quarter note G4, and a quarter note A4. The key signature has one sharp (F#).

Fmaj7 Bb13 E7(#9) A7(#9) D7(#9) G7(#5) *To Coda* ⊕

me and my ra - di - o. Ain't mis - be - hav - in', sav - in' my love___ for

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a bass line with a quarter note G2, a quarter note A2, and a quarter note B2, and a treble line with a quarter rest, a quarter note G4, and a quarter note A4. The key signature has one sharp (F#).

1. | 2.

C

you. you.

3

“Stride” piano solo (♩=♩)

Am

F/A

Am6₃

A7

Gmaj7

Em7

“Swing” (♩=♩³)

Am7

D13(♭9)

G13

A♭13

Dm7

G13

C

C#dim7 Dm9 G13 Gm7 C13

Musical notation for the first system, featuring treble and bass staves. The treble staff contains a melodic line with triplets and slurs. The bass staff provides harmonic accompaniment with chords and bass lines. Chords are indicated above the staff: C#dim7, Dm9, G13, Gm7, and C13.

F13 Bb13 E7(#9) A13 D7(#9) G13

Musical notation for the second system. The treble staff includes markings for *loco* and *8va* (octave up). It features complex chordal textures and triplets. Chords are indicated above the staff: F13, Bb13, E7(#9), A13, D7(#9), and G13.

C9 Db13 C9 Db13 C9 F9 E7(#9) D.S. al Coda

Musical notation for the third system. The treble staff has an *8va* marking. It consists of sustained chords and bass lines. Chords are indicated above the staff: C9, Db13, C9, Db13, C9, F9, and E7(#9). The system concludes with the instruction *D.S. al Coda*.

⊕ Coda

Musical notation for the Coda section. It includes a vocal line in the upper treble staff and piano accompaniment in the lower staves. The lyrics are "you, all my love." Chords are indicated above the staff: C13 and F9.

C13(#11)

Musical notation for the final system. The treble staff features a melodic line with triplets. The bass staff provides harmonic support. The chord C13(#11) is indicated above the staff.

COME LIVE YOUR LIFE WITH ME

(The Godfather Waltz)

Words by
LARRY KUSIK and BILLY MESHEL
Music by NINO ROTA

Freely (♩ = 76)

B♭m9

mf
(with pedal)

E♭m9 B♭m9

No one can buy to - mor-row. No one can sell their sor-row.

F7 B♭m9 E♭m9 B♭m9

But, when you look in - to my eyes, dar-ling, - you'll al-ways see

Slowly ♩ = 76

F7 B♭m9 G♭maj7(#11) Cm7(b5) F7 N.C.

love; I will give you love. Come live your life with me.

Eb13 Bbm7 Eb13 Bbm9 Eb13 Bbm9 E13(#11)

Ebm9 Bbm9

1. We'll have our good times, and e - ven in sad times,...

2. (Inst. solo ad lib...)

Ebm9 Bbmaj9

with love, we will find a way.

Ebm9 Bbm9

Noth-ing else mat-ters but lov-ing each oth-er.

Fm7 C7 Fm9 To Coda

the way that we do to - day. ... end solo)

rit.

Freely (♩ = 76)

Bm7 Ebm9 Bbm9

Here in our world to - geth - er, love will go on for - ev - er.

F7 Bb7 Ebm9

Warm in the shel - ter of my arms, dar - ling, you'll al - ways

Bbm9 F7 F7(b9) Bbm9

be. Love, I will give you love.

Cm7(b5) F7 Bbm9

Slowly ♩ = 76

Come live your life with me.

D.S. al Coda

♩ Coda

Bbm9

Ebm9

Here in our world to - geth - er, —

love__ will go on_____ for - ev - er. —

Warm in the shel - ter of my arms, —

dar - ling, you'll al - ways be.

rit.

Freely (♩ = 76)

F7 Bbm9 Gbmaj7(#11) Cm7(b5)

Love, I will give you love. Come live your

Slowly ♩ = 76
N.C.

F7 Ebm

life with me.

Bbm7 Fm7 C7

rit.

Fm9

rubato

8va

SPINNING WHEEL

Words and Music by
DAVID CLAYTON THOMAS

Moderately bright swing (freely) ♩ = 126

Cmaj9 Bmaj7 B♭maj9 Amaj9 A♭maj9 Gmaj9

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system has a dynamic marking of *mf*. The second system includes the instruction "2nd time - improvisation, 3rd time with variation". The third system features a repeat sign and a first ending. The fourth system includes a triplet in the right hand. Chord symbols are placed above the notes in the right hand.

Cmaj9 Bmaj7 B♭maj9

2nd time - improvisation, 3rd time with variation

A♭maj9 Gmaj9 E7(#9) A13

D7(#9) G F7 E7(#9) A13 D7(#9) G F7

E7(#9) A13 D7(#9) G NC. D7

E7(#9) A13 D7(#9) G F7

E7(#9) A13 D7(#9) G F7 E7(b5) A7(b5)

D7(b5) G7 NC. D7

C6 Bb Ab

Gmaj7 6 8va-----15ma- C6 Bb6

Ab6 Gmaj7 E7(b5) A7(b5)

D7 Ab7 G7 N.C. E7(b5) A13 D7(#9) G7 F7

E7(#9) A13 D7(#9) G7 N.C. D7(#11) 8va-----, 15ma-----

1.2.

(15ma)----- 8va----- loco D7 rit.

3.

ARE YOU THE ONE?

Words and Music by
PETER CINCOTTI, CYNTHIA CINCOTTI
and PIA CINCOTTI

Moderately bright rubato

Ebmaj9 *G7(#5)* *Cm9* *F7*

The ques - tion that I pose is real - ly eas - y, it

Fm9 *Bb13(b9)* *G13* *C7* *F13* *Bb13(b9)*

came to me__ the mo - ment you walked by. It

Ebb6 *Dm7(b5)* *G7(#5)* *Cm7* *F9*

seemed to me__ you looked at me so sweet - ly the

Medium swing ♩ = 132

Fm9 B♭13(♭9) E♭/B♭ F#dim7/B♭ Fm7/B♭ D♭9/B♭

mo - ment that I stared in - to your eyes. — 1. Are

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The tempo is marked 'Medium swing' with a quarter note equal to 132 beats per minute. The first measure of the vocal line is 'mo - ment that I', followed by 'stared in - to your eyes.' and a double bar line. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of 'mf' is present in the piano part.

E♭ Dm7(♭5) G7 Cm Cm(maj7) Cm7 F7

you the one — to steal my heart — com - plete - ly? Are
2. (Inst. solo ad lib...)

The second system continues the piece. The vocal line starts with 'you the one —' followed by 'to steal my heart — com - plete - ly?' and ends with 'Are'. A second ending is indicated by '2. (Inst. solo ad lib...)'. The piano accompaniment continues with chords and moving lines. The key signature remains two flats.

Fm7 B♭7 G7 C7 F7 B♭7

you the one — that I am — to a - dore? — Are

The third system features the vocal line with 'you the one — that I am — to a - dore? —' and 'Are'. The piano accompaniment continues with chords and moving lines. The key signature remains two flats.

E♭ Dm7(♭5) G7 Cm7 F7

we the pair — that slips a - way — dis - creet - ly? Are

The fourth system features the vocal line with 'we the pair — that slips a - way — dis - creet - ly?' and 'Are'. The piano accompaniment continues with chords and moving lines. The key signature remains two flats.

Fm7 Bb7 Eb

you the one_ that I have wait-ed for? ... end solo)

Bbm7 Eb7 Ab Db7 Gm7

We can toast the moon, sit-ting by a fire_ We can sail the seas_ on an o-ccean lin - er

C7 Fm7 Bb7

and then walk hand in hand_ for oth - ers to ad - mire. } Are and then drink pink cham-pagne, our life could be no fin - er. }

Eb Dm7(b5) G7 Cm Cm(maj7)

you the one_ to paint the town_ so bright - ly?

Cm7 F7 Fm7 Bb7

Are you the one I simply can't ignore?

G7 C7 F7 Bb7 Eb

Are we the pair that

Dm7(b5) G7 Cm7 F7

dance together night-ly? Are

1.

Fm7 Bb7 Eb

you the one that I have waited for?

2.

Fm7 Bb7 Gm7(b5)

you the one?__ Are you the one?__

C7 Fm7 Bb7

Are you the one?__ Oh, are

Gm7(b5) C7 Fm7

you the one?__

Bb7 Gm7(b5) C7

Repeat ad lib. and fade

YOU STEPPED OUT OF A DREAM

Music by NACIO HERB BROWN
Lyric by GUS KAHN

Up-tempo swing ♩ = 152 (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$ $\overset{\sim}{\underset{\sim}{\text{J}}}$)

Cmaj7 Db13 Cmaj7 Db13

Cmaj7 Db13 Cmaj7 Db13

Cmaj7 Dbmaj7

1. You stepped out of a dream. — You are

2. 3. (Inst. solo ad lib...)

E \flat 9(\flat 5) A \flat maj7

too won - der - ful to be what you seem.

Gm11 C7(\sharp 9/ \sharp 5)

Could there be eyes like yours? Could there be

F \flat 6 Fmaj9 Am9 D7(\flat 9/ \sharp 5)

lips like yours? Could there be smiles like

E \flat m9 A \flat 13(\flat 9) Dm9 G13(\flat 9/ \sharp 11)

yours, hon - est and true ly? _____



Cmaj7

D♭maj7

(1. 4.) You stepped out of a cloud.____
 (2. 3.) (Solos cont....

E♭13(♭9)

G♭13

I want___ to take___ you a - way___ from the crowd,___

F13(♭9)

Dm7(♭5)

G7(♯5)

and have you all to my - self, a - lone___

Cmaj7

F9

Em9

A7(♭9)

Dm7

Dm7

G13

___ and a - part.____ Out___ of a dream,___ in - to my

1.

Cmaj7 D♭13 Cmaj7 D♭13

heart.

This system contains the first four measures of the piece. The vocal line has a whole rest in the first measure, followed by a half note G4 in the second, a half note F4 in the third, and a half note E4 in the fourth. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The chords are C major 7, D-flat 13, C major 7, and D-flat 13.

2. 3.

C♯9 A7sus Dm9 G13 C♯9 A7(♯9) D9 G7(♯9) D.S. al Fine

... end solo) ... end solo)

This system contains measures 5 through 8. The vocal line has a whole rest in measure 5, a half note G4 in measure 6, a half note F4 in measure 7, and a half note E4 in measure 8. The piano accompaniment continues with eighth-note bass lines and chords. The chords are C major 9 sharp 9, A7 sus, D minor 9, G13, C major 9 sharp 9, A7 (9 sharp 9), D9, and G7 (9 sharp 9). The system ends with a double bar line and a D.S. al Fine marking.

4.

Cmaj7 D♭13 Cmaj7 D♭13

heart, in - to my heart...

This system contains measures 9 through 12. The vocal line has a whole rest in measure 9, followed by a half note G4 in measure 10, a half note F4 in measure 11, and a half note E4 in measure 12. The piano accompaniment continues with eighth-note bass lines and chords. The chords are C major 7, D-flat 13, C major 7, and D-flat 13.

Cmaj7 D♭13

This system contains measures 13 through 16. The vocal line has a whole rest in measure 13, followed by a half note G4 in measure 14, a half note F4 in measure 15, and a half note E4 in measure 16. The piano accompaniment continues with eighth-note bass lines and chords. The chords are C major 7 and D-flat 13.

from THE MUPPET MOVIE

RAINBOW CONNECTION

Words and Music by
PAUL WILLIAMS
and KENNETH L. ASCHER

Rubato (♩ = 72)

Amaj9 D/A Amaj9 D(9)/F# A D A D(9)/F#

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It features a melody in the right hand and a bass line in the left hand. The melody consists of quarter notes and eighth notes, with some rests. The bass line is a simple eighth-note accompaniment. The dynamic marking is *mp* (mezzo-piano). The instruction "(with pedal)" is written below the first few measures.

A(9) F#m11 Bm7 D/E E7(b9) A(9)/C# F#m11

Why are there so man - y songs a - bout rain - bows, and what's on the oth - er

The vocal line starts with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4), then a quarter note (C5), a quarter note (B4), and a quarter note (A4). The piano accompaniment provides harmonic support with chords and a bass line.

Bm7 D/E E7(b9) Amaj7 Fm11 Bm7 3 D/E

side? Rain - bows are vi - sions but on - ly il - lu - sions,

The vocal line continues with a quarter note (G4), a quarter note (F#4), a quarter note (E4), a quarter note (D4), a quarter note (C4), a quarter note (B3), a quarter note (A3), and a quarter note (G3). The piano accompaniment continues with chords and a bass line.



A(9)/C# F#m11 Bm7 Dmaj7

and rain-bows have noth-ing to hide. So we've been told,
What's so a - maz-ing

a tempo

Bm6/D C#m11

and some choose_ to be - lieve it; I know they're wrong;
that keeps_ us star - gaz - ing and what do we think

E/F# F#7 Bm7 D/E

wait and see. }
we might see? } Some - day we'll find it,

C#m9 E/F# F#9 Bm7 Dmaj7/E E7(b9)

the rain - bow con - nec - tion; the lov - ers, the dream - ers, and

1.
 A(9) F#m7 Bm7 D/E E13(b9)/D A(9)/C# F#m7

me.

Bm11 D/E E7(b9) A F#m7 Bm7 D/E E7(b9)/D

A(9)/C# F#m7 Bm7 Em7 G/A

D.S. $\frac{\text{♩}}{\text{♩}}$

2.

A

me.

E/G# F#m11 A/E D A/C#

All of us un-der its spell; we know_ that it's prob-a-bly

mf

Bm7/E Cm7/F Bbmaj9 Gm9

mag - ic. Have you been half a - sleep

The first system of music features a vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The vocal line starts with a whole note rest, followed by a quarter note 'mag', a quarter note 'ic.', and then a triplet of eighth notes: 'Have', 'you', 'been'. This is followed by a quarter note 'half', a quarter note 'a-', and a quarter note 'sleep'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking 'f' is present in the piano part.

Cm7 Eb/F F7 Bbmaj9 Gm9

and have you heard voic - es? 'Cause I've heard them call - ing my

The second system continues the piece. The key signature changes to one flat (Bb). The vocal line begins with a quarter note 'and', followed by a quarter note 'have', a quarter note 'you', a quarter note 'heard', and a quarter note 'voic - es?'. This is followed by a quarter note rest, a quarter note ''Cause', a quarter note 'I've', a quarter note 'heard', a quarter note 'them', a quarter note 'call - ing', and a quarter note 'my'. The piano accompaniment continues with chords and a bass line.

Cm7 F7 Bbmaj9 Gm9 Cm7 Eb/F F7

name. Is this the sweet sound that calls the young sail - ors?

The third system continues. The key signature remains one flat. The vocal line starts with a quarter note 'name.', followed by a quarter note rest, a quarter note 'Is', a quarter note 'this', a quarter note 'the', a quarter note 'sweet', a quarter note 'sound', a quarter note rest, a quarter note 'that', a quarter note 'calls', a quarter note 'the', a quarter note 'young', a quarter note 'sail - ors?'. The piano accompaniment features a steady chordal accompaniment in the right hand and a bass line in the left hand.

Bbmaj9 Gm9 Ebmaj7

The voice might be one and the same.

The fourth system concludes the piece. The key signature remains one flat. The vocal line starts with a quarter note 'The', a quarter note 'voice', a quarter note rest, a quarter note 'might', a quarter note 'be', a quarter note 'one', a quarter note 'and', a quarter note 'the', and a quarter note 'same.'. The piano accompaniment continues with chords and a bass line, ending with a triplet of eighth notes in the right hand.

E♭maj9 Dm9

I've heard it too many times to ignore it. It's something that I'm s'posed to

F/G G7 Cm7 Cm7/F Dm7 F/G G13(♭9)

be. Some-day we'll find it, the rain-bow con- nec - tion, the

Cm7 F7(♭9) B♭(9) Gm7

lov - ers, the dream - ers and me.

Cm7 F7 B♭

rall.

6 8va 15ma



i changed the rules
comes love
are you the one?
sway
miss brown
lovers, secrets, lies
ain't misbehavin'
come live your life with me
spinning wheel
you stepped out of a dream
rainbow connection

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