

Carisch
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CHET BAKER SOLOS

VOLUME 2



ABOUT THE MUSIC

Chet Baker was, without a doubt, one of the most instinctively melodic improvisers in the history of jazz. Countless musicians have been inspired and amazed by his ability to create such powerful music through relatively modest means. His choice of notes was impeccable, his phrasing always fresh and unpredictable and his intimate, lyrical style of playing still serves as an excellent model for all aspiring jazz musicians and truly epitomizes the phrase "less is more".

This book contains eleven transcriptions from three albums that Chet recorded on the SteepleChase label from the late seventies through the mid-eighties. Two of the albums, "Daybreak" and "Someday My Prince Will Come", are part of a wonderful set of live recordings done in Montmartre in 1979 and feature Chet along with Doug Raney and Niels-Henning Ørsted Pedersen. The transcriptions contained in this book from these albums – *Gnif*, *Love Vibrations*, and *You Can't Go Home* – are all previously unissued tracks that are presently included in the CD formats. Transcriptions of the originally issued tracks are available in an earlier book of Chet Baker solos published by Advance Music. The other transcriptions in this book all come from a duo album featuring Chet Baker and Paul Bley entitled "Diane". This recording finds both Chet and Paul Bley adapting their styles to one another to create some beautifully unpretentious music.

Throughout each of these transcriptions, markings have been frequently and carefully placed in order to reflect Chet's varied phrasing and articulations. When combined with thorough study of the recordings, examination of these markings will hopefully be helpful in getting at the heart of Chet's personal sound. In the three solos from the trio recordings, the chord symbols provided are generally the same for each chorus, reflecting the basic changes for the tune. In the solos from the duo recording, the chord symbols vary from chorus to chorus in an effort to reflect the specific substitutions and colorations that Paul Bley used. I feel that since Chet's musical choices (on this recording in particular) relied heavily on the sounds he was hearing around him, the study of those specific sounds and Chet's reactions to them can greatly increase our understanding of the music.

Chet Baker is certainly a musician worthy of serious study, and the music represented in these transcriptions holds valuable insight for jazz musicians, regardless of instrument or ability. I hope that studying and playing this music bring you as much enjoyment as it has brought me. (Joel Mott)

TABLE OF CONTENTS

Diane (1985)

(SteepleChase SCCD-31207)

If I Should Lose You.....	5
You Go To My Head	6
How Deep Is The Ocean	7
Pent-up House	10
Everytime We Say Goodbye	12
Diane.....	14
Skidadidlin'	15
Little Girl Blue	17

Daybreak (1979)

(SteepleChase SCCD-31142)

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You Can't Go Home Again	18
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Someday My Prince Will Come (1979)

(SteepleChase SCCD-31180)

Gnid	22
Love Vibrations	24

Chet Baker's solo on the chord changes to

If I Should Lose You

Freely D7alt. G- A° D7#9 G- F-7 Bb7

EbΔ F-7 Bb7 EbΔ EbΔ C-7

F7 BbΔ A° D7b9 G-Δ G-7 C7 C-7 D7alt. delayed

G- A° D7b9 G-7 F-7 Bb7

EbΔ C-11 F-9 Bb7 EbΔ Bb13 EbΔ

C-7 F7b9 BbΔb5 BbΔ D7b9 G-7

C-6 C-7 F7 Dø G7b5b9 G7b9

C-7 F7 Dø G7alt.

Freely C-7 BbΔ D7#5#9 G-Δ Piano solo

Chet Baker's solo on the chord changes to
You Go To My Head

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The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five systems of music, each with a specific set of chords indicated above the staff.

- System 1:** Chords are DΔ, F#-7, G-7, C7, and FΔ. The melody features a triplet of eighth notes under F#-7 and a triplet of eighth notes under G-7. The system ends with a "delayed" measure indicated by a dashed line.
- System 2:** Chords are Eø, A7#5b9, D-Δ, D-, E7#5b9, and A7#5b9. The melody includes a triplet of eighth notes under E7#5b9 and a triplet of eighth notes under A7#5b9.
- System 3:** Chords are D-, B-9, E-7, A7b9, and DΔ. The melody features a triplet of eighth notes under B-9 and a triplet of eighth notes under A7b9. The system ends with a "delayed" measure indicated by a dashed line.
- System 4:** Chords are G-7/F, C7, FΔ, Bb7b5, and A7#5b9. The melody includes a triplet of eighth notes under C7 and a triplet of eighth notes under Bb7b5.
- System 5:** Chords are D-7, E7#5b9, A13, A7#5b9, DΔ, A-7, and D7b9. The melody features a triplet of eighth notes under E7#5b9 and a triplet of eighth notes under A7#5b9. The system ends with a "delayed" measure indicated by a dashed line.

How Deep Is The Ocean?

Chet Baker's solo on the chord changes to "How Deep Is The Ocean?" is presented in a single system of eight staves of music. The key signature is one flat (B-flat major / D minor), and the time signature is common time (C). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with triplet markings and slurs. Above the staff, a series of chord changes are indicated, corresponding to the solo's progression. The chords are: D-Δ, D-6, A-, D-, Bø, E7b9, A-, Bø, E7b9, A-Δ, A-6, G-7, C7, C-7, F7, B7alt., Bb7, F-7, Bb7, E7#9, E7b9, A7sus, A7#5#9, D-, Eø, A7#5, D-9, E7b9, A-Δ, A-6, Bø, E7b9, A-, G-7, C-7, Aø, D7b9, BbΔ, Eb13, FΔ, Eb7, D7b9, G7, C7b9, FΔ, and A7#5b9. The solo begins with a D-Δ chord and ends with an A7#5b9 chord.

Chord changes indicated above the staff:

D-Δ D-6 A- D- Bø E7b9 A- Bø E7b9 A-Δ A-6 G-7 C7 C-7 F7 B7alt. Bb7 F-7 Bb7 E7#9 E7b9 A7sus A7#5#9 D- Eø A7#5 D-9 E7b9 A-Δ A-6 Bø E7b9 A- G-7 C-7 Aø D7b9 BbΔ Eb13 FΔ Eb7 D7b9 G7 C7b9 FΔ A7#5b9

HOW DEEP IS THE OCEAN?

2nd Chorus

D- trades phrases with piano E $\emptyset$ A7 $\flat$ 9 D- B $\emptyset$ E7 $\flat$ 9

A-7 B $\emptyset$ E7 $\flat$ 9 A- C7sus

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

B $\flat$ 7sus E7 $\flat$ 9 B $\flat$ 7 A7 $\flat$ 9

D- E $\emptyset$ A7 $\flat$ 9 D- B $\emptyset$ E7 $\flat$ 9 delayed--

A- Δ B $\emptyset$ E7 $\flat$ 9 A-7 G-7 C7

C-7 F7 B7alt. B $\flat$ Δ E $\flat$ 13

F Δ D7 $\sharp$ 5 $\sharp$ 9 G-7 C7 $\flat$ 9 F Δ A7alt.

3rd Chorus

D- Δ A7sus A7 $\flat$ 9 D- B $\emptyset$ E7 $\flat$ 9

A- B $\emptyset$ E7 $\flat$ 9 A- B $\flat$ /A
 C-7 F7 B7alt. B $\flat$ 7 F-7
 B $\flat$ 13 E7 $\sharp$ 9 E $\flat$ 7 A7alt.
 D- E $\emptyset$ A7 $\flat$ 9 D- Δ B $\emptyset$ E7 $\flat$ 9
 A- B $\emptyset$ E7 $\flat$ 9 A- G-7 C7
 C-7 A $\emptyset$ D7 $\flat$ 9 B $\flat$ Δ E $\flat$ 13
 F Δ E $\flat$ 7 D7 $\sharp$ 5 $\sharp$ 9 G7 $\flat$ 5 C7 $\flat$ 9
 Freely F Δ

Musical notation for the song "How Deep Is the Ocean?". The notation is in G major (one sharp) and 4/4 time. The chords and melodic lines are as follows:

- Staff 1: A- B $\emptyset$ E7 $\flat$ 9 A- B $\flat$ /A
- Staff 2: C-7 F7 B7alt. B $\flat$ 7 F-7
- Staff 3: B $\flat$ 13 E7 $\sharp$ 9 E $\flat$ 7 A7alt.
- Staff 4: D- E $\emptyset$ A7 $\flat$ 9 D- Δ B $\emptyset$ E7 $\flat$ 9
- Staff 5: A- B $\emptyset$ E7 $\flat$ 9 A- G-7 C7
- Staff 6: C-7 A $\emptyset$ D7 $\flat$ 9 B $\flat$ Δ E $\flat$ 13
- Staff 7: F Δ E $\flat$ 7 D7 $\sharp$ 5 $\sharp$ 9 G7 $\flat$ 5 C7 $\flat$ 9
- Staff 8: Freely F Δ

Chet Baker's solo on the chord changes to

Pent-Up House

B-7 E7#5 AΔ AΔ F#7alt.

B-7 E7b9 AΔ BbΔ AΔ Eb13 3

E-7 A7b9 D-7 G7b9 3 3

B-7 E7b9 AΔ BbΔ AΔ

2nd Chorus
B-7 E7 AΔ AΔ F#7 3

B-7 E7 AΔ AΔ delayed

E-7 A7 D-7 G7 3

B-7 E7#9 AΔ BbΔ AΔ tr tr

3rd Chorus
B7 E7 AΔ E7#5b9 AΔ F#7

PENT-UP HOUSE

B-7 E7#5#9 AΔ BbΔ AΔ
 E-7 A7 DΔ G9sus
 B-7 E7 E7b9 AΔ Bb7
 4th Chorus B-7 E7 E7b9 AΔ BbΔ AΔ
 B-7 E7 E7b9 AΔ E7#5b9 AΔ
 E-7 A7 D-7 G7
 B-7 E7 AΔ AΔ F#7
 5th Chorus B-7 E7 AΔ BbΔ AΔ B-7 E7
 AΔ AΔ E-7 A7b5 A7 D-7 G7b5 G7
 B-7 E7#5#9 AΔ E7#5b9 AΔ F#7 B-7 Piano solo

Chet Baker's solo on the chord changes to

Every Time We Say Goodbye

Freely

Chord changes and musical notation details:

- Staff 1: GΔ, B7/D#, B-7/F#, B7/D#, GΔ, E7^b9, A-7, D7/A
- Staff 2: B-7, Bb7, EbΔ, Ab7^b5, B-7, E7[#]5[#]9, Aø, D7^b9
- Staff 3: B-7, Bbø, A-7, D7, Bø, E7^b9, A-7, D7/A
- Staff 4: C-7, F7, BbΔ, EbΔ, C-9, Bb-6, A-7, D13, Ab7
- Staff 5: B-7, C°, B-7, C-6, B-7, E7^b9, A-7, D7sus, D7
- Staff 6: B-7, Bb6, EbΔ/Bb, Ab13, GΔ, E7[#]9, C-7, C-6, A-7, D7
- Staff 7: B-7, E7^b5[#]9, A-7, D7, Bø, E7[#]5[#]9, CΔ, F13
- Staff 8: B-7, E7^b9, A-7, A-7, AbΔ, GΔ, G-7/D, EbΔ/D, D7[#]5

Piano solo

GΔ B7/D $\sharp$ E-7 B7/D $\sharp$ B-7 E7 $\sharp$ 5 $\sharp$ 9 A-7 D7/A
 B-7 B $\flat$ 6 EbΔ/B $\flat$ Ab13 GΔ E7 $\sharp$ 9/B A $\emptyset$ A $\emptyset$
 B-7 B $\flat$ $\circ$ A-7 D7 B $\emptyset$ E7 $\sharp$ 5 $\sharp$ 9 CΔ
 C-7 F7 B $\flat$ Δ B $\flat$ -7 Eb7 A-7 A $\emptyset$ D7
 GΔ B7 $\sharp$ 5/G E-7/G B7 $\sharp$ 5/G GΔ E7 $\sharp$ 5 $\sharp$ 9 A-7 D7/A
 B-7 B $\flat$ 6 EbΔ Ab13 B-7 E7 $\sharp$ 9 A-7 D7/A
 B-7 B $\flat$ $\circ$ A-7 D7 B $\emptyset$ E7 $\flat$ 9/B CΔ C-6
 B-7 E7 $\flat$ 9/B A-7 Ab7 G/D AbΔ $\flat$ 5/D
 CΔ/D D7 $\sharp$ 5 $\sharp$ 9 G/D AbΔ $\flat$ 5/D G-/D AbΔ $\flat$ 5/D

Chet Baker's solo on the chord changes to

Diane

Sheet music for Chet Baker's solo on the chord changes to "Diane". The music is written in treble clef, key of D major (one sharp), and 3/4 time. The solo consists of eight lines of music, each corresponding to a set of chord changes.

Line 1: A-9, D7, GΔ, E7^b9. The melody features a triplet of eighth notes, a delayed eighth note, and a triplet of eighth notes.

Line 2: A-9, D7[#]5, GΔ, E7^b9. The melody features a half note, a triplet of eighth notes, and a triplet of eighth notes.

Line 3: A-9, D13, B-7, E7^b5[#]9. The melody features a triplet of eighth notes, a delayed eighth note, and a triplet of eighth notes.

Line 4: C[#]-7, F[#]7, B7, E7[#]5^b9, A-7, G[#]Δ. The melody features a triplet of eighth notes, a triplet of eighth notes, a triplet of eighth notes, a triplet of eighth notes, a triplet of eighth notes, and a triplet of eighth notes.

Line 5: A-9, D7^b9, GΔ, D7[#]5, E7[#]5^b9. The melody features a triplet of eighth notes, a triplet of eighth notes, a triplet of eighth notes, a triplet of eighth notes, and a triplet of eighth notes.

Line 6: A-7, D13, B-7, E7^b9. The melody features a triplet of eighth notes, a triplet of eighth notes, a triplet of eighth notes, and a triplet of eighth notes.

Line 7: A-7, D7, B7^b9, E-7, A7^b9. The melody features a triplet of eighth notes, a triplet of eighth notes, a triplet of eighth notes, and a triplet of eighth notes.

Line 8: E7^{sus}, E7, A-7, D7^b9, GΔ/D, D7[#]5. The melody features a triplet of eighth notes, a triplet of eighth notes, a triplet of eighth notes, and a triplet of eighth notes. The final measure is labeled "back to melody".

Chet Baker's solo on the chord changes to

Skidadiidin'

This musical score is for Chet Baker's solo on the song "Skidadiidin'". It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score consists of 11 staves of music, each with specific chord changes indicated above the notes. The chords include A7, Ab7, G7, C7, E7#5#9, A-7, D7#5#9, G7, Ab7b5, C-7, Bb-7, Bb-6, G7#5#9, C7, G7 under piano solo, A7b5#9, D7b9, A7, Ab7, G7, C7, C#o, G7, Abo, A7#5#9, D7#5#9, G9, Ab7#5, G-7, and D7#5#9. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings like accents and slurs. There are also triplets and a section labeled "2nd Chorus" and "3rd Chorus".

A7 Ab7 G7 C7 G7 G7

C7 C7 F13 G7 E7#5#9

A-7 D7#5#9 G7 Ab7b5 G7 Ab7b5

2nd Chorus G7 C-7 Bb-7 Bb-6 G7#5#9

C7 C7 G7 under piano solo G7

A7b5#9 D7b9 G7 A7 Ab7

3rd Chorus G7 G7 G7 G7

C7 C#o G7 Abo

A7#5#9 D7#5#9 G9 Ab7#5 G-7 D7#5#9

SKIDADIDLIN'

4th Chorus

G-9

5th Chorus

Piano solo

11

12

6th Chorus

G7

C7

G7

G7

C7sus

C7sus

G7sus

G7sus

D7#5#9

D7#5#9

G-9

Ab7b5

7th Chorus

G-9

Dø/Ab

G-9

G-9

C7#11

C#o

GΔ

E7b9

A7

D7b9

G7

A7

Ab7

8th Chorus

G7

Db13

C7

G7

G7sus

C7

C7b5

GΔ

E7#5#9

A7

D7#5

G7

Chet Baker's solo on the chord changes to

Little Girl Blue

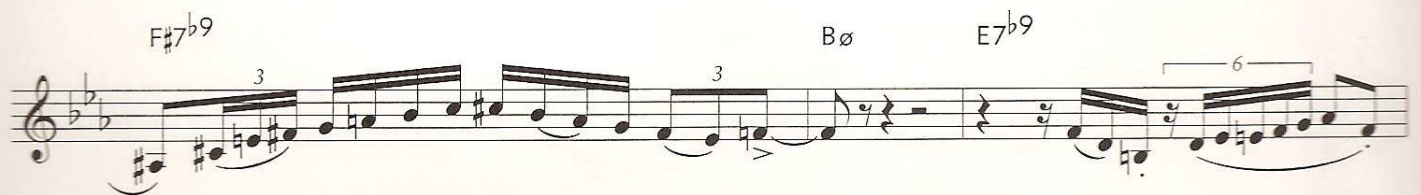
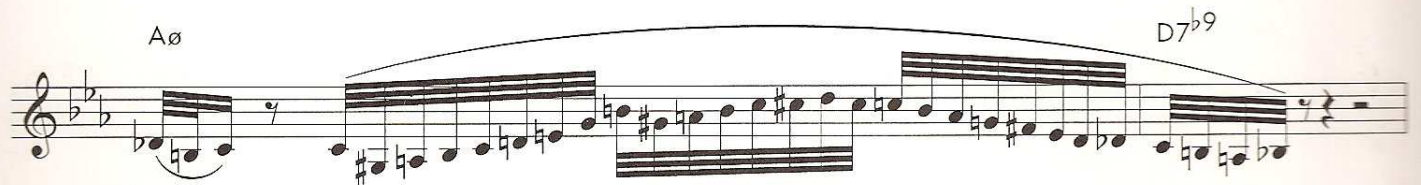
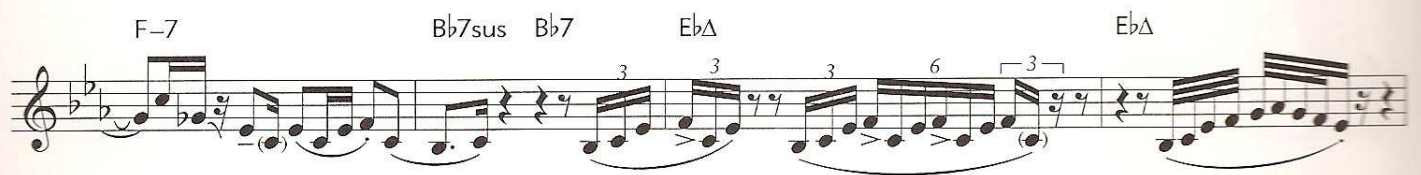
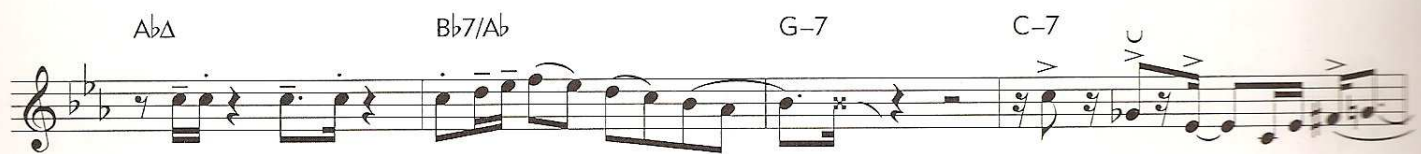
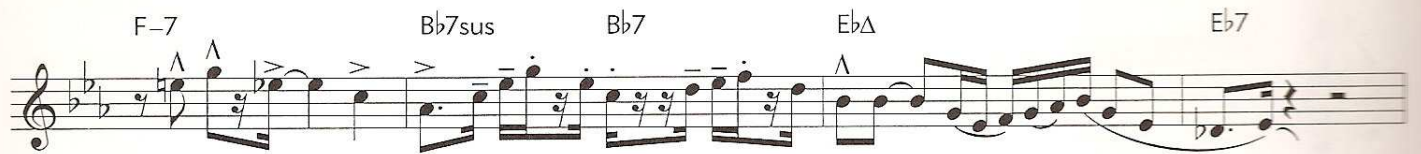
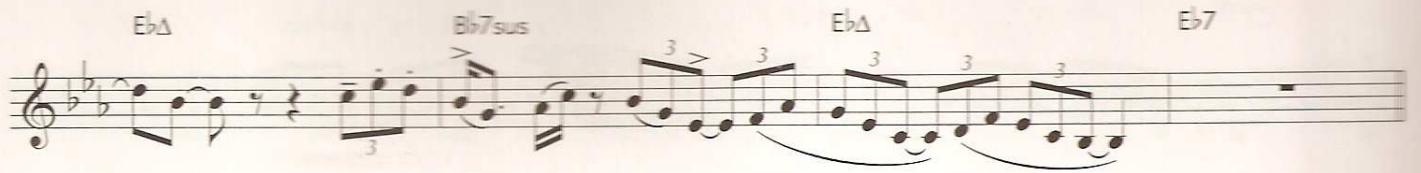
A-7/D D7alt. GΔ E-7 A-7 D13 B-7 GΔ
 D-7 G13 CΔ⁹ C-7 C-6 B-7 E7^{#5b9}
 A-7/D A-7 Ab^o7 A-7 D7^{b9} G/D AbΔ^{b5}/D
 A-7/D D7^{b9} GΔ E7alt. A-7 D7 B-7 GΔ
 D-7 G7^{b9} CΔ⁹ F13
 B-7 E-7 E7^{#9} A-7/D A-7 E7^{b9} A-7 D7sus D7^{#5}
 G/D AbΔ^{b5}/D GΔ/D D9 A-7/D A-7/D A-7 D7 B-7 D6/F[#]
 GΔ B7^{#5#9} E-9 F[#]∅ B7 EΔ/B E7^{#5b9} A-7 D7^{b9}
 GΔ E7^{b9} G/D A-7/D GΔ/D AbΔ^{b5}/D A-7/D D7

Chet Baker's solo on the chord changes to
You Can't Go Home Again

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of eight staves of music, each with specific chord changes indicated above the staff. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, along with triplet markings (indicated by a '3' and a bracket) and slurs. The chords are as follows:

- Staff 1: AbΔ, Bb7/Ab, G-7, C-7
- Staff 2: F-7, Bb7sus, Bb7, EbΔ, Eb7
- Staff 3: AbΔ, Bb7/Ab, G-7, C-7
- Staff 4: F-7, Bb7sus, Bb7, EbΔ, EbΔ, Aø
- Staff 5: D7b9, GΔ, GΔ
- Staff 6: C#ø, F#7b9, Bø, E7b9
- Staff 7: Aø, D7b9, G-7
- Staff 8: C7, F-7, Bb7sus, Bb7

YOU CAN'T GO HOME AGAIN



YOU CAN'T GO HOME AGAIN

C7^{b9} F-7 Bb7sus Bb7
 EbΔ Bb7sus EbΔ
 Eb7 3rd Chorus AbΔ Guitar and bass solos
 AbΔ Bb7/Ab G-7 C-7 6
 F-7 Bb7sus Bb7 EbΔ Eb7
 AbΔ Bb7/Ab G-7 C-7 3
 F-7 Bb7sus Bb7 EbΔ EbΔ Aø 3
 D7^{b9} GΔ GΔ C#ø 3
 F#^{b9} Bø 3-0-3-0-3 E7^{b9}

YOU CAN'T GO HOME AGAIN

A $\emptyset$ D7 $\flat$ 9 G-7 C7 $\flat$ 9
 F-7 B $\flat$ 7sus B $\flat$ 7 E $\flat$ Δ B $\flat$ 7sus E $\flat$ Δ E $\flat$ 7
4th Chorus
 A $\flat$ Δ B $\flat$ 7/A $\flat$ G-7 C-7 F-7 B $\flat$ 7sus B $\flat$ 7
 E $\flat$ Δ E $\flat$ 7 A $\flat$ Δ B $\flat$ 7/A $\flat$
 G-7 C-7 F-7 B $\flat$ 7sus B $\flat$ 7
 (A $\flat$ -7/E $\flat$) E $\flat$ Δ A $\emptyset$ D7 $\flat$ 9 G Δ
 G Δ C $\sharp$ $\emptyset$ F $\sharp$ 7 $\flat$ 9 B $\emptyset$ E7 $\flat$ 9
 A $\emptyset$ D7 $\flat$ 9 G $\emptyset$ C7 $\flat$ 9 F-7
 B $\flat$ 7sus A $\flat$ Δ E Δ E $\flat$ Δ
 rit.

The musical score is written for piano and consists of ten staves. The key signature has three flats (B-flat, E-flat, A-flat). The notation includes various chords such as A $\emptyset$, D7 $\flat$ 9, G-7, C7 $\flat$ 9, F-7, B $\flat$ 7sus, B $\flat$ 7, E $\flat$ Δ , E $\flat$ 7, A $\flat$ Δ , B $\flat$ 7/A $\flat$, C-7, F-7, B $\flat$ 7sus, B $\flat$ 7, E $\flat$ Δ , E $\flat$ 7, A $\flat$ Δ , B $\flat$ 7/A $\flat$, G-7, C-7, F-7, B $\flat$ 7sus, B $\flat$ 7, (A $\flat$ -7/E $\flat$), E $\flat$ Δ , A $\emptyset$, D7 $\flat$ 9, G Δ , G Δ , C $\sharp$ $\emptyset$, F $\sharp$ 7 $\flat$ 9, B $\emptyset$, E7 $\flat$ 9, A $\emptyset$, D7 $\flat$ 9, G $\emptyset$, C7 $\flat$ 9, F-7, B $\flat$ 7sus, A $\flat$ Δ , E Δ , and E $\flat$ Δ . The score includes numerous triplet markings (indicated by a '3' over a group of notes) and a 'rit.' (ritardando) marking at the end. The music is primarily composed of eighth and sixteenth notes, often beamed together in groups.

Chet Baker's solo on the chord changes to

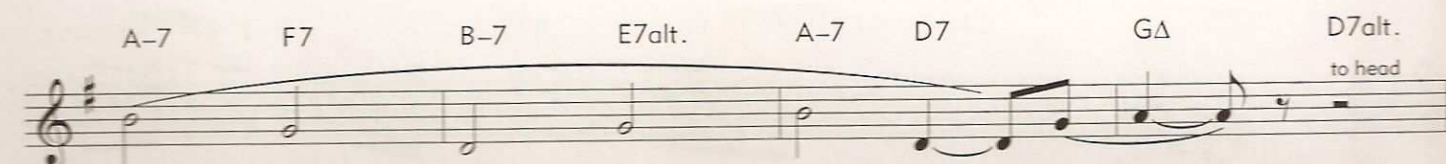
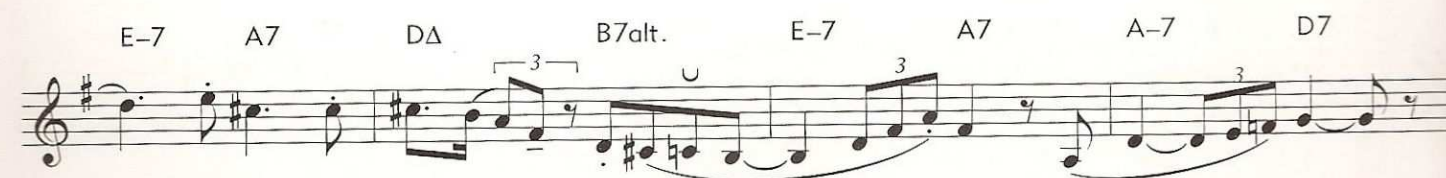
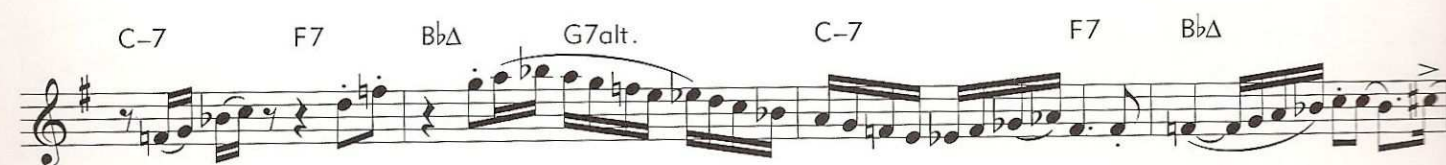
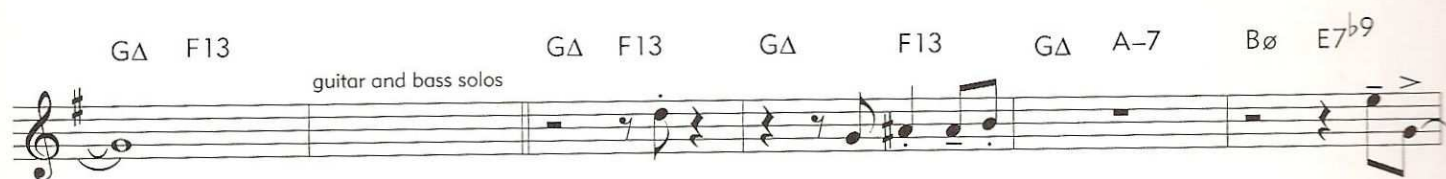
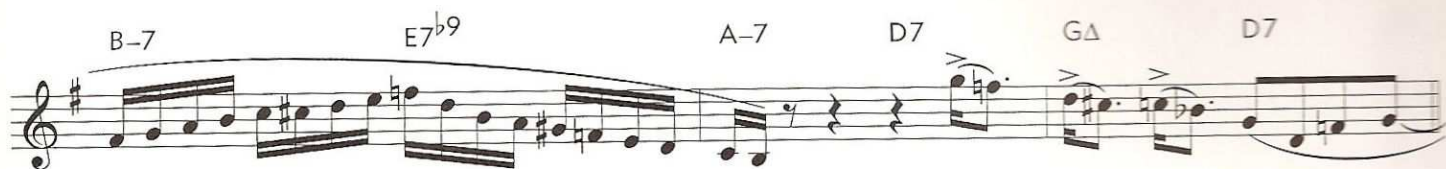
Gnid

The musical score is written for a solo in treble clef, 4/4 time, with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, often beamed together in groups of three or four. Chord changes are indicated by letters above the staff, and some notes are marked with accents (>) or slurs. A 'delayed' section is indicated by a dashed line. The score is divided into eight systems, each containing a line of music with chord changes above it.

Chord changes and musical notation details:

- System 1: GΔ, F13, GΔ, F13, GΔ, A-7, Bø, E7^b9. Includes a 'delayed' section.
- System 2: A-7, F13, B-7, E7alt., A7, A-7, D7^b9. Includes a triplet of eighth notes.
- System 3: GΔ, F13, GΔ, F13, GΔ, A-7, Bø, E7^b9. Includes a triplet of eighth notes.
- System 4: A-7, F7, B-7, E7alt., A-7, D7alt., GΔ. Includes a triplet of eighth notes.
- System 5: C-7, F7, BbΔ, G7alt., C-7, F7, BbΔ. Includes a triplet of eighth notes.
- System 6: E-7, A7, DΔ, B7alt., E-7, A7. Includes a triplet of eighth notes.
- System 7: A-7, D7, GΔ, F13, GΔ, F13. Includes a triplet of eighth notes.
- System 8: GΔ, A-7, Bø, E7alt., A-7, F13. Includes a triplet of eighth notes.

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Chet Baker's solo on the chord changes to

Love Vibrations

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Chet Baker's solo on the chord changes to "Love Vibrations". The solo is written in G major, 4/4 time, and consists of 32 measures.

Chord Progression:

- Measures 1-4: E $\emptyset$, A7 $\flat$ 9, D-7, G13
- Measures 5-8: G-7, C7sus, C7 $\sharp$ 5 $\flat$ 9, F Δ , B13, B $\flat$ 13, E7 $\sharp$ 5 $\flat$ 9
- Measures 9-12: A-7 (trill), F/A, A-6, A-7, D7 $\flat$ 9
- Measures 13-16: G-7, A $\emptyset$, D7 $\flat$ 9, G-7, D $\flat$ 13, C7, (B $\flat$ -7, E $\flat$ 7)
- Measures 17-20: E $\emptyset$, A7 $\flat$ 9, D-7, G13
- Measures 21-24: G-7, C7sus, C7 $\sharp$ 5 $\flat$ 9, E $\flat$ Δ 9, E7 $\sharp$ 5 $\flat$ 9, F Δ 9, C-7, F7
- 2nd Chorus** (Measures 25-28): E $\emptyset$, A7 $\flat$ 9, D-7, G13
- Measures 29-32: G-7, C7sus, C7 $\sharp$ 5 $\flat$ 9, F Δ , B13, B $\flat$ 13, E7 $\sharp$ 5 $\flat$ 9

The solo features a variety of rhythmic patterns, including eighth notes, quarter notes, and triplet eighth notes. The melody is characterized by its smooth, flowing lines and frequent use of grace notes and trills.

LOVE VIBRATIONS

A- F/A A-6 A-7 D7^{b9}

The first staff of music is in G major (one sharp). It begins with a half note A, followed by a quarter rest, then a quarter note F, a quarter note A, and a quarter note G. A triplet of eighth notes (F, A, G) is marked with a '3' and a bracket. This is followed by a half note A, a quarter rest, and a quarter note G. The staff ends with a half note A and a quarter rest.

G-7 Aø D7^{b9} G-7 D^b13 C7 B^b-7 E^b7

The second staff of music continues the melody. It starts with a half note G, followed by a quarter rest, then a quarter note A, a quarter note G, and a quarter note F. A triplet of eighth notes (A, G, F) is marked with a '3' and a bracket. This is followed by a half note G, a quarter rest, and a quarter note F. The staff ends with a half note G and a quarter rest.

Eø A7^{b9} D-7 G13

The third staff of music continues the melody. It starts with a half note E, followed by a quarter rest, then a quarter note A, a quarter note G, and a quarter note F. A triplet of eighth notes (A, G, F) is marked with a '3' and a bracket. This is followed by a half note E, a quarter rest, and a quarter note F. The staff ends with a half note E and a quarter rest.

G-7 C7sus C7^{#5b9} E^bΔ⁹ E7^{#5b9} FΔ⁹ C-7 F7

The fourth staff of music continues the melody. It starts with a half note G, followed by a quarter rest, then a quarter note A, a quarter note G, and a quarter note F. A triplet of eighth notes (A, G, F) is marked with a '3' and a bracket. This is followed by a half note G, a quarter rest, and a quarter note F. The staff ends with a half note G and a quarter rest.

3rd Chorus Eø A7^{b9} D-7 G13

The fifth staff of music is the start of the 3rd Chorus. It begins with a half note E, followed by a quarter rest, then a quarter note A, a quarter note G, and a quarter note F. A triplet of eighth notes (A, G, F) is marked with a '3' and a bracket. This is followed by a half note E, a quarter rest, and a quarter note F. The staff ends with a half note E and a quarter rest.

G-7 C7sus C7^{#5b9} FΔ B13 B^b13 E7^{#5b9}

The sixth staff of music continues the melody. It starts with a half note G, followed by a quarter rest, then a quarter note A, a quarter note G, and a quarter note F. A triplet of eighth notes (A, G, F) is marked with a '3' and a bracket. This is followed by a half note G, a quarter rest, and a quarter note F. The staff ends with a half note G and a quarter rest.

A- F/A A-6 A-7 D7^{b9}

The seventh staff of music continues the melody. It starts with a half note A, followed by a quarter rest, then a quarter note F, a quarter note A, and a quarter note G. A triplet of eighth notes (F, A, G) is marked with a '3' and a bracket. This is followed by a half note A, a quarter rest, and a quarter note G. The staff ends with a half note A and a quarter rest.

G-7 Aø D7^{b9} G-7 D^b13 C7 E^b7

The eighth staff of music continues the melody. It starts with a half note G, followed by a quarter rest, then a quarter note A, a quarter note G, and a quarter note F. A triplet of eighth notes (A, G, F) is marked with a '3' and a bracket. This is followed by a half note G, a quarter rest, and a quarter note F. The staff ends with a half note G and a quarter rest.

Eø A7^{b9} D-7 G13

The ninth staff of music continues the melody. It starts with a half note E, followed by a quarter rest, then a quarter note A, a quarter note G, and a quarter note F. A triplet of eighth notes (A, G, F) is marked with a '3' and a bracket. This is followed by a half note E, a quarter rest, and a quarter note F. The staff ends with a half note E and a quarter rest.

G-7

C7sus

C7#5b9

EbΔ⁹

E7#5b9

FΔ⁹

C-7

F7



4th Chorus

Eø

A7b9

D-7

G13



G-7

C7sus

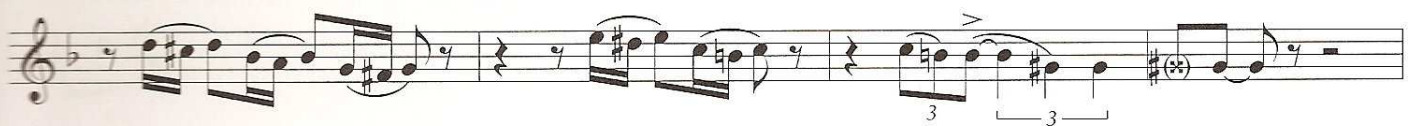
C7#5b9

FΔ

B13

Bb13

E7#5b9



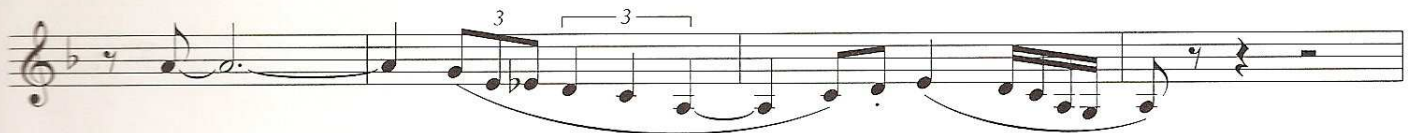
A-

F/A

A-6

A-7

D7b9



G-7

Aø

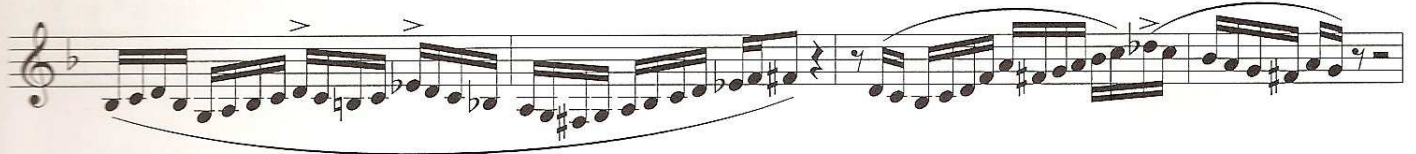
D7b9

G-7

Db13

C7

Eb7



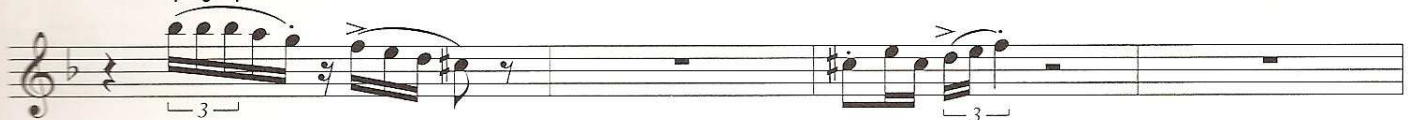
Eø

1-0-1

A7b9

D-7

G13



G-7

C7sus

C7#5b9

EbΔ⁹

E7#5b9

FΔ⁹

5th Chorus

Eø

A7b9

D-7

G13



G-7

C7sus

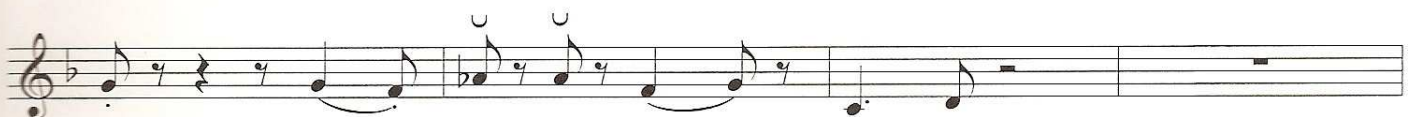
C7#5b9

FΔ

B13

Bb13

E7#5b9



A- F/A A-6 A-7 D7^{b9}
 G-7 A $\emptyset$ D7^{b9} G-7 D $\flat$ 13 C7 E $\flat$ 7
 E $\emptyset$ A7^{b9} D-7 G13
 G-7 C7sus C7^{#5b9} E $\flat$ Δ ⁹ E7^{#5b9} F Δ ⁹ C-7 F7
 6th Chorus
 E $\emptyset$ A7^{b9} D-7 G13
 G-7 C7sus C7^{#5b9} F Δ B13 B $\flat$ 13 E7^{#5b9}
 A- F/A A-6 A-7 D7^{b9}
 G-7 A $\emptyset$ D7^{b9} G-7 D $\flat$ 13 C7 B $\flat$ -7 E $\flat$ 7
 E $\emptyset$ A7^{b9} D-7 G13

LOVE VIBRATIONS

G-7 C7sus C7#5b9 EbΔ⁹ E7#5b9 FΔ⁹ C-7 F7

7th Chorus
Eø A7b9 D-7

Guitar and bass solos

8th Chorus
Eø A7b9 D-7 G13

G-7 C7sus C7#5b9 FΔ B13 Bb13 E7#5b9

A- F/A A-6 A-7 D7b9

G-7 Aø D7b9 G-7 Db13 C7 Eb7

Eø A7b9 D-7 G13

G-7 C7sus C7#5b9 EbΔ⁹ E7#5b9 FΔ⁹ C-7 F7

9th Chorus
Eø A7b9 D-7 G13

LOVE VIBRATIONS

G-7 C7sus C7#5b9 FΔ B13 Bb13 E7#5b9 0-3-0

A- F/A A-6 A-7 D7b9

G-7 Aø D7b9 G-7 C7 Bb-7 Eb7

Eø A7b9 D-7 G13

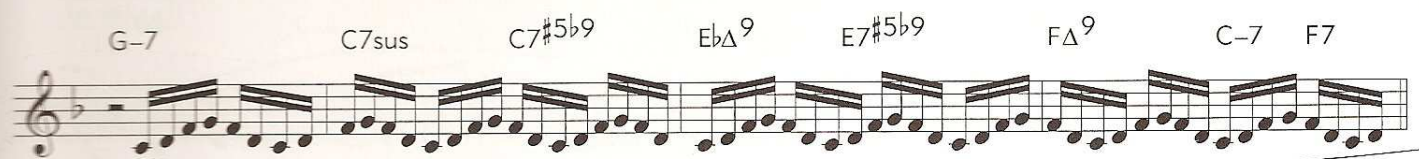
G-7 C7sus C7#5b9 EbΔ9 E7#5b9 FΔ9 F7

10th Chorus
Eø A7b9 D-7 G13

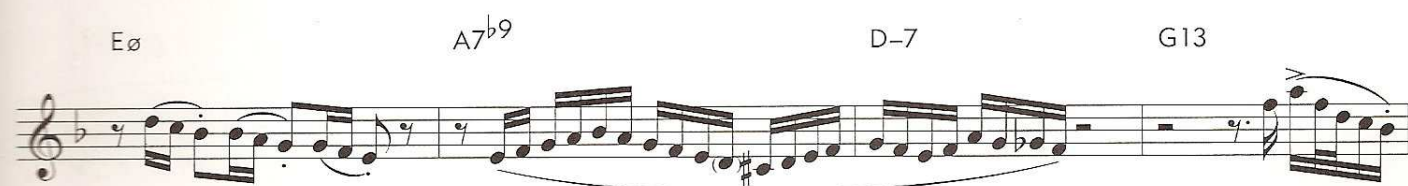
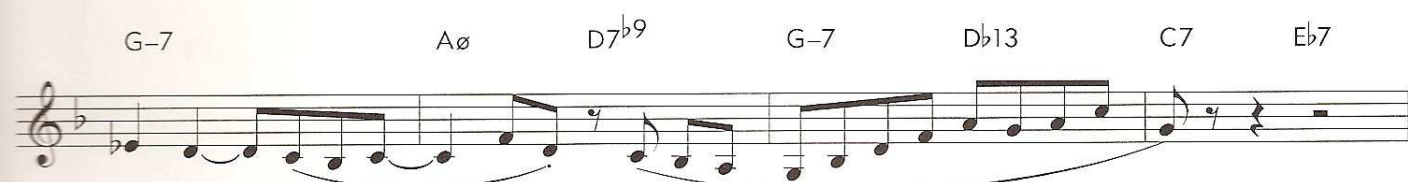
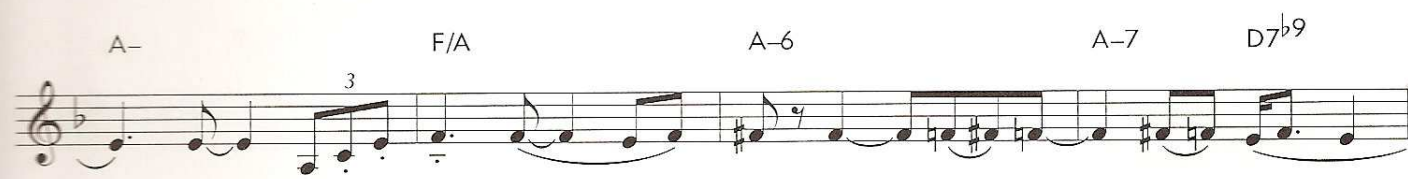
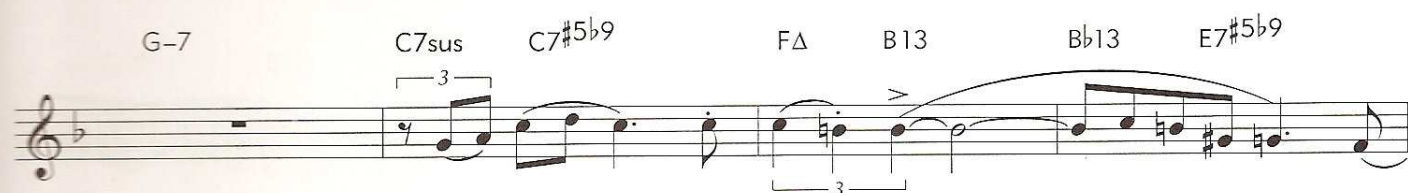
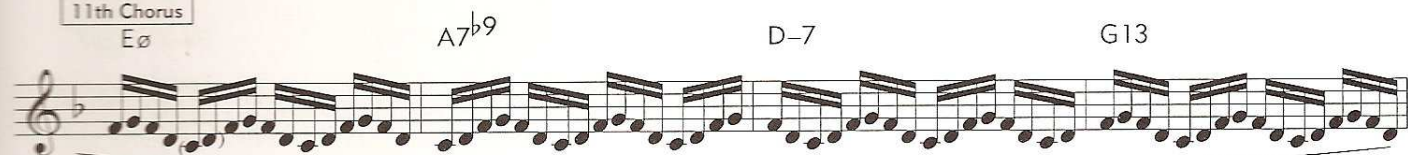
G-7 C7sus C7#5b9 FΔ B13 Bb13 E7#5b9

A- F/A A-6 A-7 D7b9

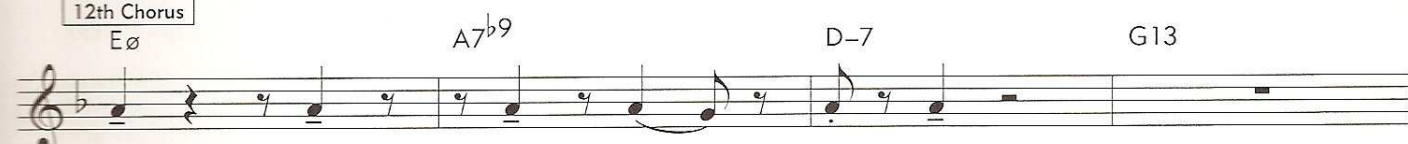
G-7 Aø D7b9 G-7 Db13 C7 Bb-7 Eb7



11th Chorus



12th Chorus



LOVE VIBRATIONS

G-7 C7sus C7#5b9 FΔ B13 Bb13 E7#5b9

A- F/A A-6 A-7

G-7 Aø D7b9 G-7 Db13 C7 Eb7

Eø A7b9 D-7 G13

G-7 C7sus C7#5b9 Aø D7b9

G-9 C7 Freely EbΔ EΔ FΔ⁹