

LOVER MAN (Oh, Where Can You Be?)

By JIMMY DAVIS, ROGER "RAM" RAMIREZ
and JIMMY SHERMAN
Arranged by JERRY NOWAK

SWING, BLUES BALLAD STYLE (1 = 72)

Vocal Solo

I DON'T KNOW WHY — BUT I'M FEELING SO SAD —
I WANT TO TRY — SOME-THING

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2 (opt.)
Baritone Sax

Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4 (opt.)

Trombone 1
Trombone 2
Trombone 3 (opt.)
Trombone 4 (opt.)

Guitar

Piano

Bass

Drums

1 2 3

6 7

0701063-2-1
LOVER MAN

I'VE NEU-EE HAD, -
NEU-EE HAD NO KISS-IN'
OH, WHAT I'VE BEEN MISS-IN'
LOU-EE MAN OH WHEEE - CAN YOU BE?
THE NIGHT IS CALM - AND I'M

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax

Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4

Trombone 1
Trombone 2
Trombone 3
Trombone 4

Guitar

Fm7 Gb7 Eb7 Ab7 A+9 Ab9 Db9 Cb9 Fm7/bb Eb7mf Ab7 G7(b9) Cm7 F13

Piano

Bass

Drums

0701 D163-12
LOU-EE MAN

8 9 10 11 12 13

SO ALL A-LONE, — I'D GIVE MY SOUL JUST TO CALL YOU MY OWN, — GOT A MOON-A-BOVE ME, BUT NO ONE TO LOVE ME, LOW-ER MAN, OH WHERE — CAN YOU BE?

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums

14 15 16 17 18 19 20

OP10163-P.3
LOW-ER MAN

21

I'VE HEARD IT SAID THAT THE THRILL OF ROMANCE CAN BE LIKE A HEAVENLY DREAM. I GO TO BED WITH A PRAYER THAT YOU'LL MAKE LOVE TO ME, STRANGE AS IT

TRM.1
TRM.2
TRM.3
TRM.4

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax

Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4

Trombone 1
Trombone 2
Trombone 3
Trombone 4

Guitar

Gm7 Eb9 Fm7 Eb9 Db9 Cb3
C7 C7(b9) Gb7(b9) Gb7(b9) F#3
C3 Gm7/C C3 Db9 C3 Gb3 Fm7 Cb3

Piano
Bass
Drums

07010163-P.4
LOVER MAN

21

22

23

24

25

26

27

TO CODA

37

LOU-ER MAN, OH WHERE CAN YOU BE?

The musical score is arranged in a standard orchestral format with 13 staves. The instruments are: Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar, Piano, Bass, and Drums. The score includes vocal lines for the saxophones and trumpets, and instrumental parts for the other instruments. The key signature is one flat (Bb), and the time signature is 4/4. The score is divided into measures, with measure numbers 35 through 42 indicated at the bottom of the page. The guitar part includes chord diagrams and chord names such as Eb9, Fm7/Bb, Ab9, G#9, Eb13, Cm7, F13, Cm7, F13, Fm7, Bb9, Fm7, Bb13, Eb7(#9), Eb7(#9), Eb7, Ab9, and Ab9. The piano part includes dynamic markings like *f* and *mf*, and articulation like accents. The bass part includes a 'SOLI PLAY' section. The drums part includes a 'TO CODA' section. The score ends with a double bar line and a repeat sign.

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums

44 45 46 47 48 49 50

CODA

Musical score for vocalists (Soprano, Alto, Tenor, Baritone). The lyrics include: "BE? HUG-GIN AND A KISS-(M)! OH WHAT WE'VE BEEN MISSIN' LOU-EE MAN, OH WHERE CAN YOU BE? DUBATO DUBATO DUBATO".

D.S. AL CODA

Musical score for instruments: Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. Includes performance markings such as "SOUL PLAY", "PLAY", "CUP MUTE", and "DUBATO".

DIRECTED

58

57

52

55

54

53

51

52

D701013-7-B
LOU-EE MAN

LOVER MAN

(Oh, Where Can You Be?)

By JIMMY DAVIS, ROGER "RAM" RAMIREZ
and JIMMY SHERMAN
Arranged by JERRY NOWAK

ALTO SAX 1

SLOWLY, BLUES BALLAD STYLE

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ALTO SAX 1

29

mp

30 31 32 33 34 35 36

TO CODA

37

TBN. 2

PLAY SOLI

f

38 39 40 41 42 43 44

45

p

46 47 48

f

TPT. 3

PLAY SOLI

D.S. AL CODA

f

49 50 51 52

⊕ CODA

f

53 54 55

mf

RUBATO

DIRECTED

56 57 58

Lover Man

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ALTO SAX 2

SLOWLY, BLUES BALLAD STYLE

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ALTO SAX 2

29

mp

mf

TO CODA

37

TBN. 3

PLAY - SOLI

f

45

f

TBN. 2

PLAY SOLI

D.S. AL CODA

f

CODA

f

mf

RUBATO

DIRECTED

mf

Lover Man

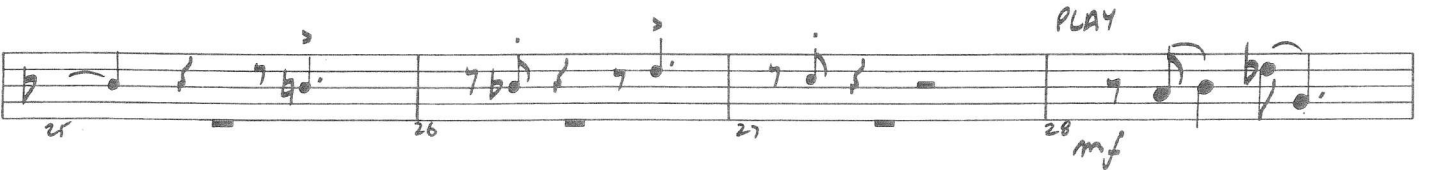
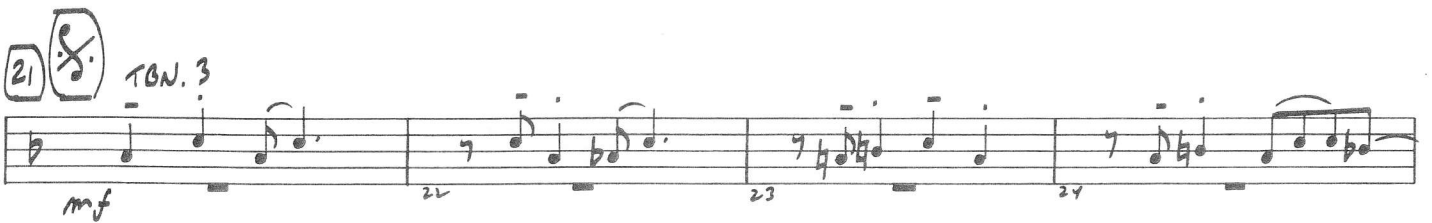
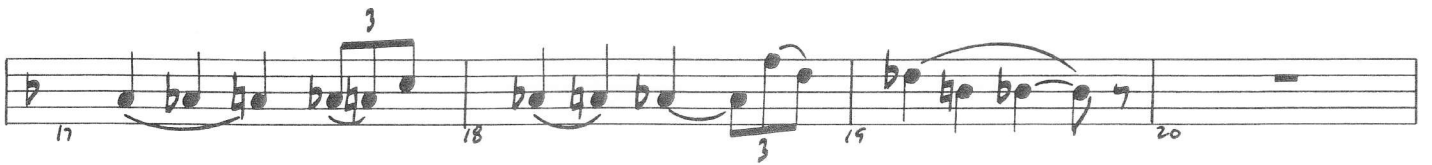
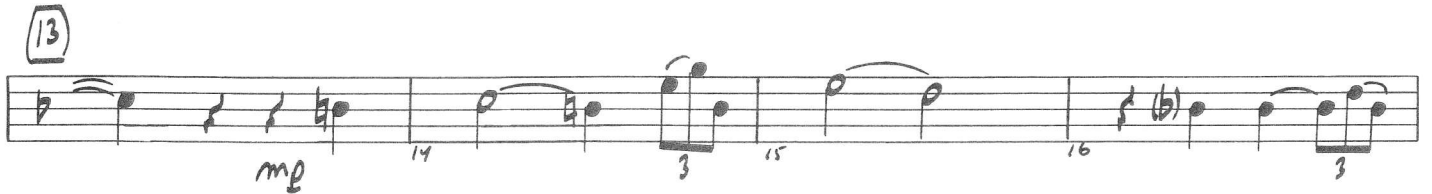
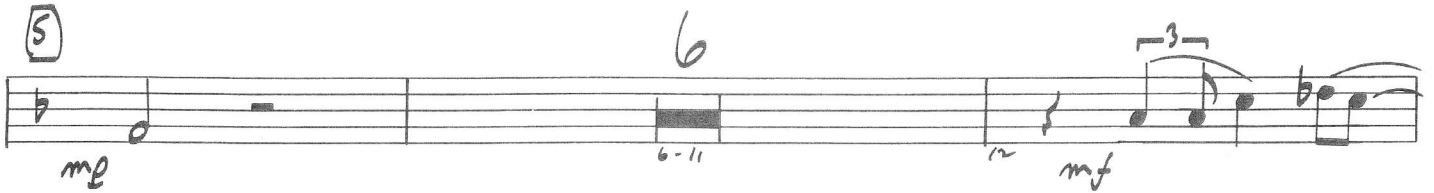
(Oh, Where Can You Be?)

By JIMMY DAVIS, ROGER "RAM" RAMIREZ
and JIMMY SHERMAN

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TENOR SAX 1

SLOWLY, BLUES BALLAD STYLE



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TENOR SAX 1

29

mp

30 31 32

mf

33 34 35 36

TO CODA

37

TBN. 4

PLAY SOLI

f

38 39 40

f

41 42 43 44

45

p

f

46 47 48

TBN. 3

PLAY

D.S. AL CODA

f

49 50 51 52

CODA

f

mf

53 54 55 56

RUBATO

DIRECTED

p

57 58

Lover Man

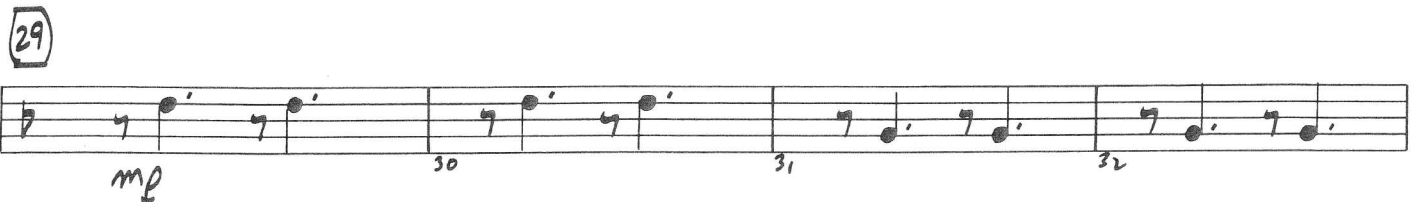
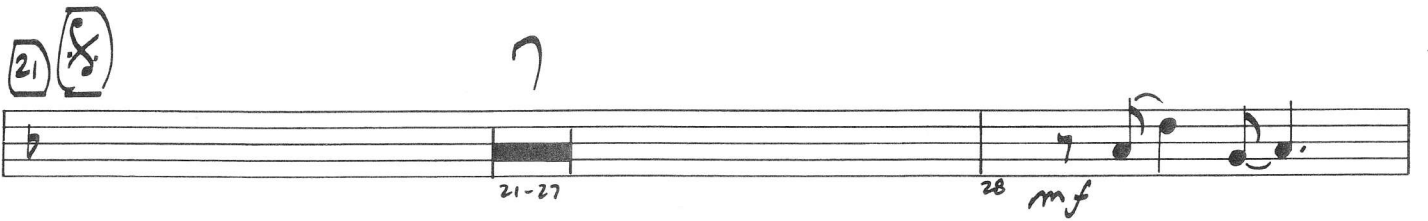
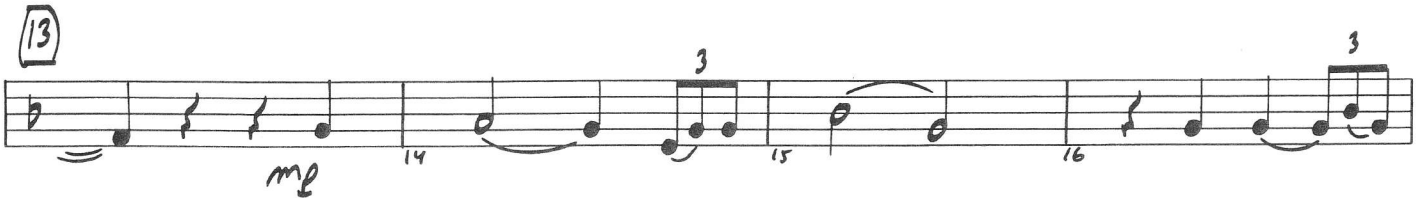
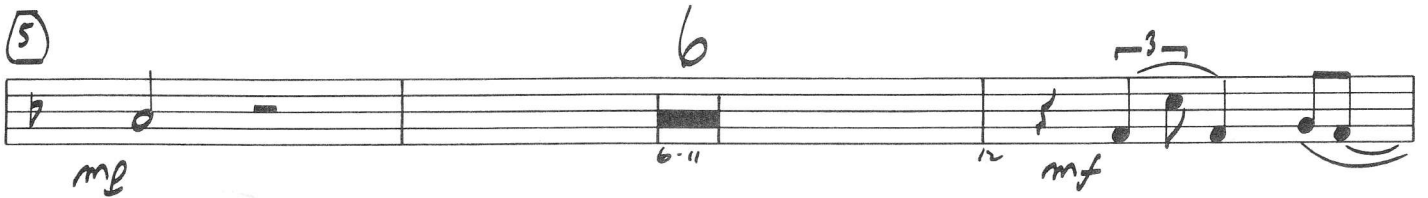
(Oh, Where Can You Be?)

By JIMMY DAVIS, ROGER "RAM" RAMIREZ
and JIMMY SHERMAN

Arranged by JERRY NOWAK

TENOR SAX 2

SLOWLY, BLUES BALLAD STYLE



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TENOR SAX 2

33 *mf* 34 35 36 TO CODA \emptyset

37 2 38 39 *f* 40

41 42 43 44

45 46 47 48 *f*

49-50 2 51 *f* 52 D.S. AL CODA

\emptyset CODA 53 *f* 54 *mf* 55

RUBATO 56 57 58 DIRELTO

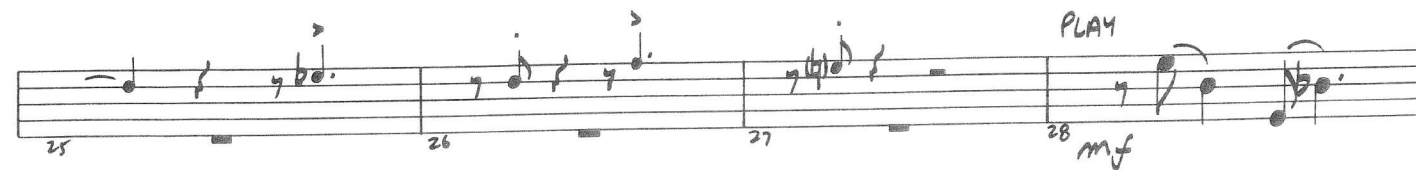
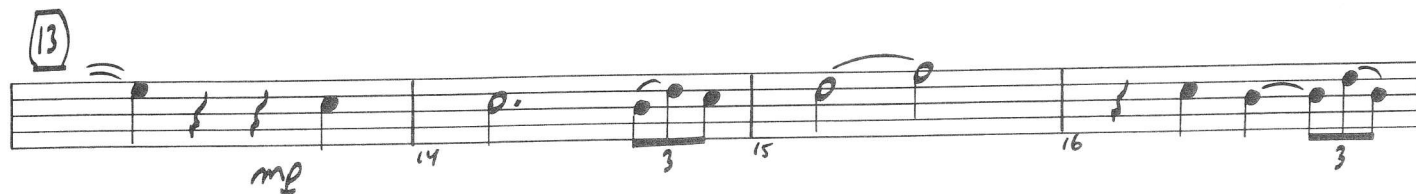
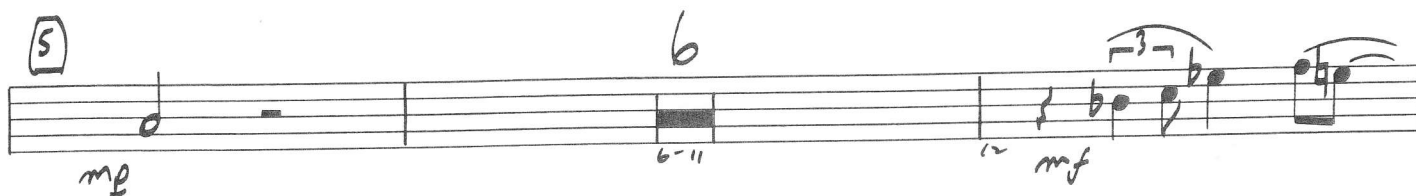
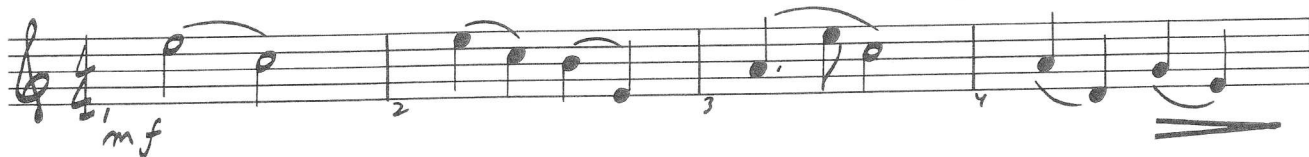
Lover Man

(Oh, Where Can You Be?)

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BARITONE SAX

SLOWLY, BLUES BALLAD STYLE



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BARITONE SAX

29

mp

mf

TO CODA

37

2

f

f

45

p

f

TBN. 4

PLAY SOLI

D.S. AL CODA

f

⊕ CODA

f

mf

RUBATO

DIRECTED

f

Lover Man (Oh, Where Can You Be?)

By JIMMY DAVIS, ROGER "RAM" RAMIREZ
and JIMMY SHERMAN
Arranged by JERRY NOWAK

TROMBONE 1

SLOWLY, BLUES BALLAD STYLE

1 *mf*

5 *mp* 6-11 12 *mf*

13 TO CUP MUTE 14-19 CUP MUTE 20 *mf* 3

21 22 23 24

25 26 27 28

29 OPEN 4 29-32 33 *mf* 34 35 TO CODA

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TROMBONE 1

36 *f* 38 39-40 **2**

41 42 43 44

45 *p* 46 *f* 47 *p* 48 *f*

49 50 51 52 *mf* **D.S. AL CODA**

TO CUP MUTE CUP MUTE

CODA 53 *f* 54 *mf* 55

RUBATO **DIRECTED** 56 57 58

Lover Man

(Oh, Where Can You Be?)

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and JIMMY SHERMAN
Arranged by JERRY NOWAK

TROMBONE 2

SLOWLY, BLUES BALLAD STYLE

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TROMBONE 2

36 **37** *SOLI* **2**

45

49 **50** **51** **52** **53**

TO CUP MUTE *CUP MUTE* **D.S. AL CODA**

54 **55**

CODA *f* *mf*

56 **57** **58**

RUBATO *DIRECTED*

Lover Man

(Oh, Where Can You Be?)

By JIMMY DAVIS, ROGER "RAM" RAMIREZ
and JIMMY SHERMAN
Arranged by JERRY NOWAK

TROMBONE 3

SLOWLY, BLUES BALLAD STYLE

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TROMBONE 3

37 SOLI 2

36 37 38 39-40

41 42 43 44

45

46 47 48

D.S. AL CODA

TO CUP MUTE CUP MUTE

49 50 51 52

⊕ CODA

53 54 55

RUBATO DIRECTED

56 57 58

Lover Man

(Oh, Where Can You Be?)

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TROMBONE 4

SLOWLY, BLUES BALLAD STYLE

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TROMBONE 4

(37) SOLI 2

36 3 38 39-40

41 42 43 44

(45)

46 47 48

D.S. AL CODA

TO CUP MUTE CUP MUTE

49 50 51 52

⊕ CODA

53 54 55

RUBATO

DIRECTED

56 57 58

Lover Man

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Arranged by JERRY NOWAK

TRUMPET 1

SLOWLY, BLUES BALLAD STYLE

Musical score for Trumpet 1, consisting of five staves of music. The score is written in 4/4 time with a key signature of one flat (Bb). The tempo/style is 'SLOWLY, BLUES BALLAD STYLE'. The score includes various musical notations such as triplets, slurs, and dynamic markings (mf). It also includes performance instructions like 'TO CUP MUTE' and 'CUP MUTE', and fingering numbers (5, 7, 6, 5). The score is divided into measures, with measure numbers 1, 4, 12, 13, 14-19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 34, and 35 indicated. The piece concludes with a 'TO CODA' instruction and a coda symbol.

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TRUMPET 1

36 37 37-40 4

41 *f* 42 43 44

45 46 47 48

49 50-51 52 *mf* D.S. AL CODA

TO CUP MUTE 2 CUP MUTE 3

♩ CODA 53 54 55 56

RUBATO DIRECTED 56 57 58

Lover Man (Oh, Where Can You Be?)

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TRUMPET 2

SLOWLY, BLUES BALLAD STYLE

The musical score for Trumpet 2 consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music starts at measure 1 with a mezzo-forte (mf) dynamic and includes triplets and slurs. The second staff continues from measure 4, featuring a '5' in a circle above the staff and a '7' above a bar line, with a '5-11' fingering indicated. The third staff starts at measure 13, marked 'TO CUP MUTE' and '6', with a '6' above the staff and a '6' above a bar line. The fourth staff begins at measure 21, marked 'CUP MUTE' and '3', with a '3' above the staff. The fifth staff starts at measure 25 and includes slurs and accents. The sixth staff begins at measure 29, marked 'OPEN' and '5', with a '5' above the staff and a '3' above a bar line, ending with the instruction 'TO CODA' and a Coda symbol.

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TRUMPET 2

37

36 37-40

41 f 42 43 44

45

45 46 f 47 p 48 f

TO CUP MUTE 2 CUP MUTE 3 D.S. AL CODA

49 50-51 52 mf

⊕ CODA

53 f 54 55 56 57 mf

RUBATO DIRECTED

58 mf 59

Lover Man

(Oh, Where Can You Be?)

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and JIMMY SHERMAN
Arranged by JERRY NOWAK

TRUMPET 3

SLOWLY, BLUES BALLAD STYLE

1 *mf* 3 3 2 3 3 3

4 3 5 7 5-11 12 *mf* 3

13 TO CUP MUTE 6 CUP MUTE 3 *mf*

14-19 20

21 22 23 24

25 26 27 28 3

29-33 OPEN 5 3 35 *mf* TO CODA

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TRUMPET 3

37

4

36 37-40

41 f 42 43 44

45

45 46 47 48 f

TO CUP MUTE 2

CUP MUTE 3 (D.S. AL CODA)

49 50-51 52 mf

⊕ CODA

53 f 54 55 mf

RUBATO

DIRECTED

56 57 58

Lover Man

(Oh, Where Can You Be?)

By JIMMY DAVIS, ROGER "RAM" RAMIREZ
and JIMMY SHERMAN

Arranged by JERRY NOWAK

TRUMPET 4

SLOWLY, BLUES BALLAD STYLE

Musical score for Trumpet 4, consisting of five staves of music in 4/4 time. The key signature has one flat (Bb). The score includes various musical notations such as dynamics (mf), articulation (accents), and performance instructions (TO CUP MUTE, CUP MUTE, OPEN, TO CODA). Measure numbers 1 through 35 are indicated. The score includes several triplet markings and slurs. Handwritten circled numbers 13, 21, and 29 are placed above the staves. A circled '5' is also present above the second staff. A circled 'S.' symbol is above the third staff. A circled '3' is above the fifth staff. A circled '5' is above the fifth staff. A circled '3' is above the fifth staff. A circled '3' is above the fifth staff.

07010162

TRUMPET 4

(37) 4

36 37-40

41 f 42 p 43 f 44 p

(45)

45 p 46 f 47 p 48 f

TO CUP MUTE 2 CUP MUTE 3 (D.S. AL CODA)

49 p 50-51 52 mf

⊕ CODA

53 f 54 mf 55 mf

RUBATO DIRECTED

56 p 57 p 58 p 59 p 60 p

Lover Man (Oh, Where Can You Be?)

By JIMMY DAVIS, ROGER "RAM" RAMIREZ
 and JIMMY SHERMAN
 Arranged by JERRY NOWAK

PIANO/VOCAL

SLOWLY, BLUES BALLAD STYLE

Musical notation for the first system. It features a treble clef staff with four measures of rests. Below it is a grand staff with piano accompaniment. The piano part starts with a *mf* dynamic. Chords are indicated above the piano staff: Cm⁷, F¹³, Cm⁷, F¹³, Bb¹³, G⁷, Cm⁷, F¹³, Cm⁷, F¹³, Bb⁹, G⁷. The piano part is in 4/4 time and begins with a bass line.

Musical notation for the second system. It features a vocal line starting with a circled '5' and a *mf* dynamic. The vocal line has three triplet markings. The lyrics are: "I DON'T KNOW WHY, BUT I'M FEEL-ING SO SAD. I LONG TO TRY — SOME-THING". Below the vocal line is a grand staff with piano accompaniment. Chords are indicated above the piano staff: Cm⁷, F¹³, Cm⁷, F¹³, Fm⁷, Bb¹³. The piano part continues with a bass line.

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I'VE NEV-ER HAD, - NEV-ER HAD NO KISS-IN' OH WHAT I'VE BEEN MISS-IN.'

Fmi⁷ Bb¹³ Eb¹³ Ab¹³ Eb¹³ Ab⁹ A+⁹ Ab⁹

LOU-ER MAN, OH WHERE CAN YOU BE? THE NIGHT IS COLD, - AND I'M

Db⁹ Cb⁹ Fmi⁷/Bb Eb¹³ Ab¹³ G+⁷(b9) Cm⁷ F¹³

(13)

SO ALL A-LONE, - I'D GIVE MY SOUL JUST TO CALL YOU MY OWN, -

Cmi⁷ F¹³ Fmi⁷ Bb¹³ Fmi⁷ Bb¹³

GOT A MOON A-GOVE ME, BUT NO ONE TO LOVE ME, LOU-ER MAN, OH WHERE CAN YOU

Eb¹³ Ab¹³ Eb¹³ Ab⁹ A+⁹ Ab⁹ Db⁹ Cb⁹ Fmi⁷/Bb

PIANO/VOCAL

(21)

BE?
 I'VE HEARD IT SAID THAT THE THRILL OF RO-MANCE CAN

Eb13 D7(b9) Ab9(b9) Gmi7 Gmi/Db C7 C7(b9) Gb7(b9) Gb9/b(b9)

BE LIKE A HEAV-EN-LY DREAM, I GO TO BED WITH A

F13 C13 Gmi7/C F13 Db+9 C13 Gb9 Fmi7 Cb13

PRAY'R THAT YOU'LL MAKE LOVE TO ME, STRANGE AS IT SEEMS,

Bb9 Fmi7 Bb9 Eb7 Db9(b9) Dmi7(b9) G+7 Db9(b9)

(29)
 SOME DAY WE'LL MEET_ AND YOU'LL DRY ALL MY TEARS,_ THEN WHIS-PER SWEET LIT-TLE

Cmi7 F7 Cmi7 F7 Fmi7 Bb7

PIANO/VOCAL

THINGS IN MY EARS, — HUG-GIN' AND A KISS-IN', OH WHAT WE'VE BEEN MISS-IN'

Fmi⁷ Bb⁷ Eb¹³ Ab¹³ Eb¹³ Eb⁷(#9) Ab⁹ A+⁹ Ab⁹

32 33 34

TO CODA ϕ (37)

LOV-ER MAN, OH WHERE CAN YOU BE?

Db⁹ C⁹ Fmi⁷/Bb Eb¹³ Ab⁹ G+⁹ Cmi⁷ F¹³

mf

35 36

Cmi⁷ F¹³ Fmi⁷ Bb⁹ Fmi⁷ Bb¹³ Eb⁷(#9) Ab¹³ Eb⁷(#9) Eb¹³

37 39 40 41

(45)

Ab⁹ A+⁹ Ab⁹ Db⁷ Cb⁷ Fmi⁷/Bb Eb¹³ Ab¹³ D⁹(b5) Db¹³ Cmi⁷ F⁹

42 43 44

PIANO/VOCAL

Musical notation for measures 46-48. Chords: Cm1?, 3 F, Fm1?, Bb9, Fm1?, Bb13. Dynamics: f, p, f.

D.S. AL CODA

Musical notation for measures 49-52. Chords: Eb7(#9), Eb13, Ab9, Eb9, Ab9, A+9, Ab9, Db9, Cb9(b5), Bb13, Bb+7(b9), Eb13, D7(b5), Ab9(b5). Measure numbers: 49, 50, 51, 52.

♩ CODA

Musical notation for measures 53-55. Lyrics: HUG-GIN' AND A KISS-IN', OH WHAT WE'VE BEEN MISS-IN'. Chords: BE?, Eb13, B9, Bb+7(#9), Eb9, Ab13, Eb13, Ab9, A+9, Ab9. Measure numbers: 53, 54, 55.

Musical notation for measures 56-58. Lyrics: LOU-ER MAN, OH WHERE CAN YOU BE?. Chords: Db9, Cb13(b5), Fm1/Bb, Ab13, A7(b5), Fm1,9/Bb, Eb13. Performance markings: RUBATO, WAIT FOR PIANO FILL, DIRECTED, mf. Measure numbers: 56, 57, 58.

Lover Man (Oh, Where Can You Be?)

By JIMMY DAVIS, ROGER "RAM" RAMIREZ
and JIMMY SHERMAN
Arranged by JERRY NOWAK

GUITAR

SLOWLY, BLUES BALLAD STYLE

Handwritten guitar notation for "Lover Man" in B-flat major, 4/4 time. The score is divided into systems of four measures each, with measure numbers 1 through 24 indicated below the staves. Chord voicings are written above the notes. The first system includes a melodic line in the treble clef and a bass line in the bass clef. The second system through the fifth system consist of bass lines in the bass clef. The notation includes various chord voicings such as Cmi7, F13, Eb13, Ab13, Eb9, Ab9, A+9, Db9, Cb9, Fmi7/Bb, Eb13, Ab13, G+(b9), C13, Gmi7/C, F13, Db+9, C9, and Gb9. Performance markings include *mp* and *sim.* (sustained).

System 1 (Measures 1-4):
 Measure 1: Cmi7, F13
 Measure 2: Cmi7, F13, Bb13, G+7
 Measure 3: Cmi7, F13
 Measure 4: Cmi7, F13, Bb9, G+7

System 2 (Measures 5-8):
 Measure 5: Cmi7, F13
 Measure 6: Cmi7, F13
 Measure 7: Fmi7, Bb13
 Measure 8: Fmi7, Bb13

System 3 (Measures 9-12):
 Measure 9: Eb13, Ab13, Eb13
 Measure 10: Ab9, A+9, Ab9
 Measure 11: Db9, Cb9, Fmi7/Bb
 Measure 12: Eb13, Ab13, G+(b9)

System 4 (Measures 13-16):
 Measure 13: Cmi7, F13
 Measure 14: Cmi7, F13
 Measure 15: Fmi7, Bb13
 Measure 16: Fmi7, Bb13

System 5 (Measures 17-20):
 Measure 17: Eb13, Ab13, Eb13
 Measure 18: Ab9, A+9, Ab9
 Measure 19: Db9, Cb9, Fmi7/Bb
 Measure 20: Eb13, D+(b5), Ab9(b5)

System 6 (Measures 21-24):
 Measure 21: Gmi7, Gmi7/bb
 Measure 22: C7, C7(b9), Gb7(b5), Gb7(b5)/9, F13
 Measure 23: C13, Gmi7/C
 Measure 24: F13, Db+9, C9, Gb9

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GUITAR

25 Fm_i^7 Cb^{13} 26 Bb^9 Fm_i^7 Bb^9 27 Eb^7 $Db^9(b5)$ 28 $Dm_i^7(b5)$ G^7 $Db^9(b5)$

(29) Cm_i^7 F^7 30 Cm_i^7 F^7 31 Fm_i^7 Bb^7 32 Fm_i^7 Bb^7

33 Eb^{13} Ab^{13} Eb^{13} $Eb^7(\#9)$ Ab^9 A^9 Ab^9 34 Db^9 Cb^9 Fm_i^7/Bb Eb^{13} Ab^9 G^9 (37) Cm_i^7 F^{13} 36 *To CODA* ϕ *mf*

38 Cm_i^7 F^{13} 39 Fm_i Bb^9 40 Fm_i^7 Bb^{13} 41 $Eb^7(\#9)$ Ab^{13} $Eb^7(\#9)$ Eb^{13} Ab^9 A^7 Ab^9 42

43 Db^7 Cb^7 Fm_i/Bb Eb^{13} Ab^{13} $D^9(b5)$ Db^{13} (45) Cm_i^7 F^9 44 Cm_i^7 F^9 45 Fm_i^7 Bb^9 *p* *f* *p*

48 Fm_i^7 Bb^{13} 49 $Eb^7(\#9)$ Eb^{13} Ab^9 Eb^9 50 Ab^9 A^9 Ab^9 51 Db^9 $Cb^9(b5)$ Bb^{13} $Bb^7(\#9)$ (D.S. AL CODA) Eb^{13} $D^7(b9)$ $Ab^9(b5)$ 52 *f*

ϕ CODA 53 Eb^{13} 54 B^9 $Bb^7(\#9)$ Eb^9 Ab^{13} Eb^{13} 55 Ab^9 A^9 Ab^9 *f*

RUBATO Db^9 DIRECTED 56 57 58 ϕ

Lover Man (Oh, Where Can You Be?)

By JIMMY DAVIS, ROGER "RAM" RAMIREZ
 and JIMMY SHERMAN
 Arranged by JERRY NOWAK

BASS

SLOWLY, BLUES BALLAD STYLE

Handwritten musical notation for Bass, including chord symbols and measure numbers.

Chord symbols: Cm_i^7 , F^{13} , Bb^{13} , G^+ , Fm_i^7 , Eb^{13} , Ab^{13} , A^9 , Ab^9 , Db^9 , Cb^9 , Fm_i^7/Bb , $D^7(b5)$, $Ab^9(b5)$, Gm_i^7 , Gm_i^7/Db , C^7 , $C^7(b9)$, $Gb^7(b5)$, $Gb^7(b5)$, F^{13} , C^{13} , Gm_i^7/C , F^{13} , Db^9 , C^9 , Gb^9 .

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24.

Handwritten markings: mf , $\textcircled{5}$, $\textcircled{13}$, $\textcircled{21}$.

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BASS

Fm_i^7 Cb^{13} Bb^9 Fm_i^7 Bb^9 Eb^7 $Db^9(b5)$ $Dm_i^7(b5)$ G^7 $Db^9(b5)$

(29) Cm_i^7 F^7 Cm_i^7 F^7 Fm_i^7 Bb^7 Fm_i^7 Bb^7

Eb^{13} Ab^{13} Eb^{13} $Eb^7(\#9)$ Ab^9 A^9 Ab^9 Db^9 Cb^9 Fm_i^7/Bb Eb^{13} Ab^9 G^7 (37) Cm_i^7 F^{13}

TO CODA

Cm_i^7 F^{13} Fm_i Bb^9 Fm_i^7 Bb^{13} $Eb^7(\#9)$ Ab^{13} $Eb^7(\#9)$ Eb^{13} Ab^9 A^7 Ab^9

Db^7 Cb^7 Fm_i/Bb Eb^{13} Ab^{13} $D^9(b5)$ Db^{13} (45) Cm_i^7 F^9 Cm_i^7 F^9 Fm_i^7 Bb^9

p *f*

Fm_i^7 Bb^{13} $Eb^7(\#9)$ Ab^{13} Ab^9 Eb^9 Ab^9 A^9 Ab^9 Db^9 $Cb^9(b5)$ Bb^{13} $Bb^7(b9)$ Eb^{13} $D^7(b9)$ $Ab^9(b5)$

D.S. AL CODA

CODA Eb^{13} B^9 $Bb^7(b9)$ Eb^9 Ab^{13} Eb^{13} Ab^9 A^9 Ab^9

RUBATO Db^9 DIRECTED Ab^{13} $A^7(b5)$ Fm_i^9/Bb Eb^{13}

Lover Man

(Oh, Where Can You Be?)

By JIMMY DAVIS, ROGER "RAM" RAMIREZ
and JIMMY SHERMAN

Arranged by JERRY NOWAK

DRUMS

SLOWLY, BLUES BALLAD STYLE

RIDE CYM.

070/0/62

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DRUMS

Musical notation for measures 25-28. Measure 25 has a slash. Measure 26 has a slash and a '6' above it. Measure 27 has a slash. Measure 28 has a slash, a quarter note, and two eighth notes with a '3' above them.

Musical notation for measures 29-32. Measure 29 is circled and contains a slash, a quarter note, and two eighth notes. Measure 30 has a slash. Measure 31 has a slash. Measure 32 has a slash and a '4' above it.

Musical notation for measures 33-36. Measure 33 has a slash. Measure 34 has a slash and a '6' above it. Measure 35 has a slash. Measure 36 has a slash, a quarter note, and two eighth notes with a '3' above them. Above measure 36 is the text "TO CODA" with a circled cross symbol.

Musical notation for measures 37-44. Measure 37 is circled and contains a slash, a quarter note, and two eighth notes. Measures 38-43 have slashes. Measure 40 has a '4' above it, 41 has a '6', and 42 has a '6'. Measure 44 has a slash, a quarter note, and two eighth notes.

Musical notation for measures 45-48. Measure 45 is circled and contains a slash, a quarter note, and two eighth notes. Measure 46 has a slash, a quarter note, and two eighth notes. Measure 47 has a slash, a quarter note, and two eighth notes with a '3' above them. Measure 48 has a slash, a quarter note, and two eighth notes with a '2' above them. Dynamics include *p*, *f*, and *p*.

Musical notation for measures 49-52. Measure 49 has a slash, a quarter note, and two eighth notes. Measure 50 has a slash. Measure 51 has a slash. Measure 52 has a slash, a quarter note, and two eighth notes. A box labeled "D.S. AL CODA" is positioned above measure 52.

Musical notation for the CODA section, measures 53-55. Measure 53 is circled and contains a slash, a quarter note, and two eighth notes. Measure 54 has a slash. Measure 55 has a slash.

Musical notation for measures 56-58. Measure 56 has a quarter note and a slash, with the word "RUBATO" above it. Measure 57 has a quarter note and a slash, with the word "DIRECTED" above it. Measure 58 has a quarter note and a slash, with a circled 'C' above it.