

785.16
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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

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-4. Dynamics: *mf*. Includes fingerings 2, 3, 4 and a double bar line at the end.

Musical staff 2: Treble clef. Measures 5-12. Dynamics: *mp*, *mf*. Includes a circled measure number 5, a '6' above measure 6, and a triplet in measure 12.

Musical staff 3: Treble clef. Measures 13-16. Dynamics: *mp*. Includes a circled measure number 13, a triplet in measure 15, and a circled measure number 16.

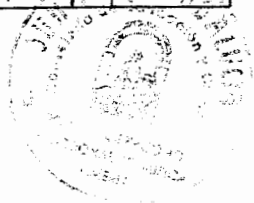
Musical staff 4: Treble clef. Measures 17-20. Dynamics: *mp*. Includes triplets in measures 18 and 19, and a circled measure number 20.

Musical staff 5: Treble clef. Measures 21-24. Dynamics: *mf*. Includes a circled measure number 21, a saxophone icon, and 'TR. 4' above measure 21. Includes a circled measure number 24.

Musical staff 6: Treble clef. Measures 25-28. Dynamics: *mf*. Includes a circled measure number 25, a circled measure number 26, a circled measure number 27, and a circled measure number 28. Includes the word 'PLAY' above measure 28.

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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

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Lover Man

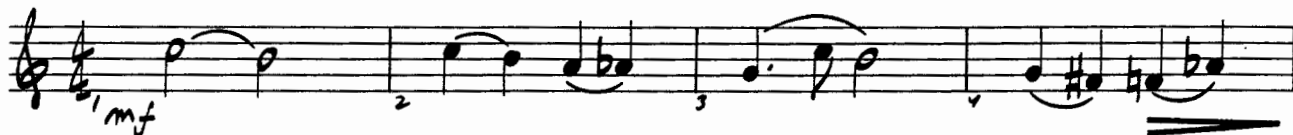
(Oh, Where Can You Be?)

ALTO SAX 2

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

Arranged by JERRY NOWAK

SLOWLY, BLUES BALLAD STYLE



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ALTO SAX 2

29

mp

mf

TO CODA

37

f

TBN. 3

PLAY - SOLI

f

45

f

f

TBN. 2

PLAY SOLI

D.S. AL CODA

CODA

f

mf

RUBATO

DIRECTED

f

Lover Man (Oh, Where Can You Be?)

TENOR SAX 1

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

SLOWLY, BLUES BALLAD STYLE



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TENOR SAX 1

29

29
mp
30 31 32

33 34 35 36
mf
TO CODA

37

37 38 39 40
f
TBN. 4
PLAY SOLI

41 42 43 44
f

45

45 46 47 48
p f p f

TBN. 3

49 50 51 52
f
PLAY
D.S. AL CODA

CODA

53 54 55
f mf

RUBATO

DIRECTED

56 57 58
p

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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

Musical score for Tenor Sax 2, measures 1-32. The score is written in 4/4 time and includes dynamic markings such as *mf* and *mp*. Measure numbers 1, 5, 13, 17, 21, and 29 are circled. Measure 6 contains a chord symbol '6-11'. Measure 21 contains a circled 'X' and a circled '7'. Measure 28 contains a circled '7'. Measure 32 ends with a double bar line.

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TENOR SAX 2

TO CODA ϕ

33 34 35 36

mf

37

2

37-38 39 40

f

41 42 43 44

45

46 47 48

p *f* *p* *f*

2

D.S. AL CODA

49-50 51 52

f

ϕ CODA

53 54 55

f *mf*

RUBATO

DIRETTO

56 57 58

p *f*

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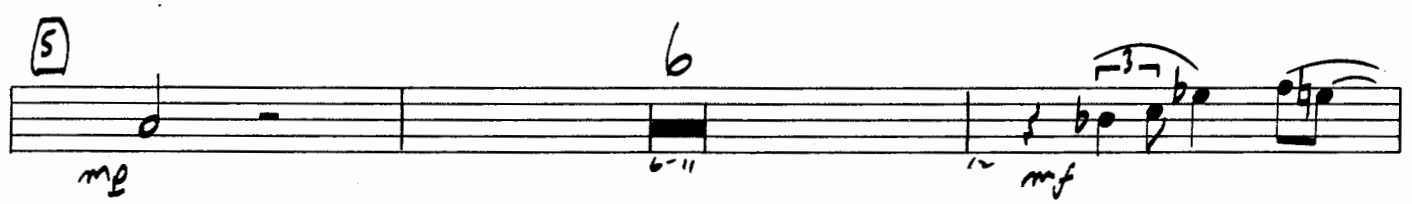
Lover Man

(Oh, Where Can You Be?)

BARITONE SAX

SLOWLY, BLUES BALLAD STYLE

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



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BARITONE SAX

29

Musical staff 29, measures 29-32. Dynamics: *mp*. Measure numbers 29, 30, 31, 32 are indicated below the staff.

Musical staff 33-36. Measures 33-35 contain triplets. Measure 36 is marked "TO CODA" with a double bar line and a circle containing a cross. Dynamics: *mf*. Measure numbers 33, 34, 35, 36 are indicated below the staff.

37

2

Musical staff 37-40. Measures 37-38 are marked with a double bar line. Measure 39 has a dynamic of *f*. Measures 40 and 41 contain triplets. Measure numbers 39, 40 are indicated below the staff.

Musical staff 41-44. Measures 41-42 contain triplets. Measure 43 has a dynamic of *f*. Measure numbers 41, 42, 43, 44 are indicated below the staff.

45

Musical staff 45-48. Measures 46-47 and 48-49 contain triplets. Dynamics: *f*. Measure numbers 46, 47, 48 are indicated below the staff.

Musical staff 49-52. Measure 49 is marked "TGW. 4". Measure 51 is marked "PLAY SOLI" and has a dynamic of *f*. Measure 52 is marked "D.S. AL CODA". Measure numbers 49, 50, 51, 52 are indicated below the staff.

CODA

Musical staff 53-55. Measure 53 has a dynamic of *f*. Measure 55 has a dynamic of *mf*. Measure numbers 53, 54, 55 are indicated below the staff.

RUBATO

DIRECTED

Musical staff 56-58. Measure 56 has a dynamic of *f*. Measure 58 has a dynamic of *f*. Measure numbers 56, 57, 58 are indicated below the staff.

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Lover Man

(Oh, Where Can You Be?)

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

TRUMPET 1

SLOWLY, BLUES BALLAD STYLE

The musical score for Trumpet 1 is written in 4/4 time and consists of five staves of music. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. Handwritten annotations in black ink provide additional performance instructions and fingering.

- Staff 1:** Measures 1-4. Starts with a *mf* dynamic. Includes triplets and a slur over measures 3 and 4.
- Staff 2:** Measures 5-12. Includes a circled '5' above measure 5, a '7' above measure 7, and a '5-11' fingering below measure 7. Measure 12 has a *mf* dynamic and a triplet.
- Staff 3:** Measures 13-20. Includes a circled '13' above measure 13, 'TO CUP MUTE' above measure 14, a circled '6' above measure 16, 'CUP MUTE' above measure 18, and a circled '3' above measure 20. Measure 20 has a *mf* dynamic and a triplet.
- Staff 4:** Measures 21-28. Includes a circled '21' above measure 21 and a circled '8' with a cross symbol above measure 21. Measure 28 has a circled '3' above it.
- Staff 5:** Measures 29-35. Includes a circled '29' above measure 29, 'OPEN' above measure 29, a circled '5' above measure 31, and 'TO CODA' with a Coda symbol above measure 35. Measure 35 has a *mf* dynamic and a triplet.

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TRUMPET 1

36 37 37-40 4

41 *f* 42 43 44

45 46 47 48 *f*

49 TO CUP MUTE 2 CUP MUTE 3 D.S. AL CODA 50-51 52 *mf*

~~♩~~ CODA 53 *f* 54 55 *mf*

RUBATO DIRECTED 56 57 58

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Lover Man

(Oh, Where Can You Be?)

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

TRUMPET 2

SLOWLY, BLUES BALLAD STYLE

1 *mf* 3 3 2 3 3 3

4 3 5 7 12 *mf* 3

13 TO CUP MUTE 6 CUP MUTE 3 14-19 20 *mf*

21 22 23 24

25 26 27 28 3

29 OPEN 5 TO COOA 3 29-33 34 35 *mf*

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TRUMPET 2

37 4

36 3 37-40

41 f 42 43 3 44

45

45 46 3 f 47 p 48 3 f

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

49 50-51 52 mf 3

♩ CODA

53 f 54 55 mf 3

RUBATO DIRECTED

56 57 58

785.11
DAU
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Lover Man

(Oh, Where Can You Be?)

By JIMMY DAVIS, ROGER "RAM" RAMIREZ
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 12 *mf* 3

13 TO CUP MUTE 6 CUP MUTE 3 *mf*

21 22 23 24

25 26 27 28 3

29 OPEN 5 3 35 *mf* TO CODA

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TRUMPET 3

(37) 4

36 37-40

41 f 42 43 44

(45)

46 f 47 p 48 f

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

49 p 50-51 mf 52

⊕ CODA

53 f 54 55 mf

RUBATO DIRECTED

56 p 57 58 mf

785.1
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10V

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

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TRUMPET 4

37

4

45

TO CUP MUTE 2

CUP MUTE 3 D.S. AL CODA

♩ CODA

RUBATO

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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

5 *mf*

13 *mp* TO CUP MUTE *b* CUP MUTE *mf*

21

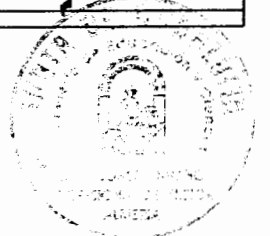
29 OPEN *mf* TO CODA

35

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TROMBONE 1

36 *f* **37** *Solo* 38 39-40 **2**

41 42 43 44

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

49 50 51 52 *mf* **D.S. AL CODA** TO CUP MUTE CUP MUTE

⊕ CODA 53 *f* 54 55 *mf*

RUBATO *DIRECTED* 56 57 58

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DAV
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Lover Man

(Oh, Where Can You Be?)

By JIMMY DAVIS, ROGER "RAM" RAMIREZ
and JIMMY SHERMAN
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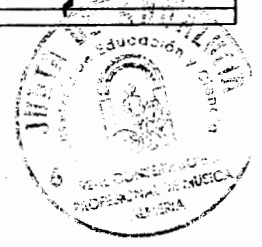
TROMBONE 2

SLOWLY, BLUES BALLAD STYLE

Handwritten musical score for Trombone 2, measures 1 through 35. The score is in B-flat major, 4/4 time, and includes various performance instructions such as *mf*, *mp*, *TO CUP MUTE*, and *OPEN*. It features a mix of eighth and quarter notes, some with slurs and accents, and includes dynamic markings and articulation symbols.

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TROMBONE 2

2

37 SOLI *f* 39-40

41 42 43 44

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

49 50 51 52 TO CUP MUTE CUP MUTE *mf* D.S. AL CODA

⊕ CODA 53 *f* 54 *mf* 55

RUBATO 56 DIRECTED 57 58

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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

Handwritten annotations in the score include circled measure numbers (5, 13, 21, 29), 'TO CUP MUTE', 'CUP MUTE', 'OPEN', and 'TO CODA'. Dynamic markings include *mf* and *mp*. Measure numbers 2, 3, 4, 5, 6-11, 12, 13, 14-19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29-32, 33, 34, 35 are indicated below the staff.

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TROMBONE 3

37 SOLI 2

36 37 38 39-40

41 42 43 44

45

46 47 48

49 50 51 52

mf 3

D.S. AL CODA

TO CUP MUTE CUP MUTE

⊕ CODA

53 54 55 56 57 58

f mf

RUBATO DIRECTED

Lover Man

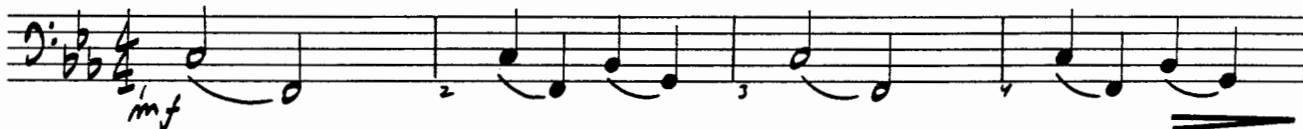
(Oh, Where Can You Be?)

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TROMBONE 4

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

SLOWLY, BLUES BALLAD STYLE



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TROMBONE 4

2

(37) SOLI
36 *f* 3 38 39-40

41 42 43 44

(45) 46 *f* 47 *p* 48 *f*

D.S. AL CODA

49 50 51 TO CUP MUTE 52 CUP MUTE *mf* 3

⊕ CODA

53 *f* 54 *mf* 55

RUBATO

DIRECTED

56 57 58

15 100 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

Chords for measures 1-4: Cmi^7 F^{13} Cmi^7 F^{13} Bb^{13} $G+^7$ Cmi^7 F^{13} Cmi^7 F^{13} Bb^9 $G+^7$

Chords for measures 5-8: Cmi^7 F^{13} Cmi^7 F^{13} Fmi^7 Bb^{13} Fmi^7 Bb^{13}

Chords for measures 9-12: Eb^{13} Ab^{13} Eb^{13} Ab^9 $A+^9$ Ab^9 Db^9 Cb^9 Fmi^7/Bb Eb^{13} Ab^{13} $G+^7(b9)$

Chords for measures 13-16: Cmi^7 F^{13} Cmi^7 F^{13} Fmi^7 Bb^{13} Fmi^7 Bb^{13}

Chords for measures 17-20: Eb^{13} Ab^{13} Eb^{13} Ab^9 $A+^9$ Ab^9 Db^9 Cb^9 Fmi^7/Bb Eb^{13} $D^7(b9)$ $Ab^9(b9)$

Chords for measures 21-24: Gmi^7 Gmi^7/bb C^7 $C^7(b9)$ $Gb^7(b9)$ $Gb^7(b9)$ F^{13} C^{13} Gmi^7/C F^{13} $Db+^9$ C^9 Gb^9

Fingerings: 5, 13, 21, 24

Dynamics: mp, sim.

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GUITAR

Fmi⁷ Cb¹³ Bb⁹ Fmi⁷ Bb⁹ Eb⁷ Db⁹(b5) Dmi⁷(b5) G⁷ Db⁹(b5)

(29) Cmi⁷ F⁷ Cmi⁷ F⁷ Fmi⁷ Bb⁷ Fmi⁷ Bb⁷

EB¹³ Ab¹³ Eb¹³ Eb⁷(#9) Ab⁹ A+⁹ Ab⁹ To CODA Db⁹ Cb⁹ Fmi⁷/Bb Eb¹³ Ab⁹ G⁹ (37) Cmi⁷ F¹³

Cmi⁷ F¹³ Fmi⁷ Bb⁹ Fmi⁷ Bb¹³ Eb⁷(#9) Ab¹³ Eb⁷(#9) Eb¹³ Ab⁹ A+⁷ Ab⁹

Db⁷ Cb⁷ Fmi⁷/Bb Eb¹³ Ab¹³ D⁹(b5) Db¹³ (45) Cmi⁷ F⁹ Cmi⁷ F⁹ Fmi⁷ Bb⁹

Fmi⁷ Bb¹³ Eb⁷(#9) Eb¹³ Ab⁹ Eb⁹ Ab⁹ A+⁹ Ab⁹ Db⁹ Cb⁹(b5) Bb¹³ Bb⁷(b9) Eb¹³ (D.S. AL CODA) D⁷(b9) Ab⁹(b5)

⊙ CODA Eb¹³ B⁹ Bb⁷(#9) Eb⁹ Ab¹³ Eb¹³ Ab⁹ A+⁹ Ab⁹

RUBATO Db⁹ DIRECTED

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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

Cmi⁷ F¹³ Cmi⁷ F¹³ Bb¹³ G⁷ Cmi⁷ F¹³ Cmi⁷ F¹³ Bb⁹ G⁷

mf

5 Cmi⁷ F¹³ Cmi⁷ F¹³ Fmi⁷ Bb¹³ Fmi⁷ Bb¹³

Eb¹³ Ab¹³ Eb¹³ Ab⁹ A⁹ Ab⁹ Db⁹ Cb⁹ Fmi⁷/Bb Eb¹³ Ab¹³ G⁷(b9)

13 Cmi⁷ F¹³ Cmi⁷ F¹³ Fmi⁷ Bb¹³ Fmi⁷ Bb¹³

Eb¹³ Ab¹³ Eb¹³ Ab⁹ A⁹ Ab⁹ Db⁹ Cb⁹ Fmi⁷/Bb Eb¹³ D⁷(b9) Ab⁹(b9)

21 Gmi⁷ Gmi/Db C⁷ C⁷(b9) Gb⁷(b9) Gb⁶/9(b9) F¹³ C¹³ Gmi⁷/C F¹³ Db⁹ C⁹ Gb⁹

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BASS

Fm_7 Cb^{13} Bb^9 Fm_7 Bb^9 Eb^7 $Db^9(b5)$ $Dm_7(b5)$ G_7 $Db^9(b5)$

(29) Cm_7 F^7 Cm_7 F^7 Fm_7 Bb^7 Fm_7 Bb^7

Eb^{13} Ab^{13} Eb^{13} $Eb^7(\#9)$ Ab^9 A_7 Ab^9 Db^9 Cb^9 Fm_7/Bb Eb^{13} Ab^9 G_7 (37) Cm_7 F^{13}

TO CODA ϕ

Cm_7 F^{13} Fm_7 Bb^9 Fm_7 Bb^{13} $Eb^7(\#9)$ Ab^{13} $Eb^7(\#9)$ Eb^{13} Ab^9 A_7 Ab^9

Db^7 Cb^7 Fm_7/Bb Eb^{13} Ab^{13} $D^9(b5)$ Db^{13} (45) Cm_7 F^9 Cm_7 F^9 Fm_7 Bb^9

p *f* *p*

Fm_7 Bb^{13} $Eb^7(\#9)$ Ab^{13} Ab^9 Eb^9 Ab^9 A_7 Ab^9 Db^9 $Cb^9(b5)$ Bb^{13} $Bb^7(\#9)$ Eb^{13} $D^7(b9)$ Ab

f **D.S. AL CODA**

ϕ CODA Eb^{13} B^9 $Bb^7(\#9)$ Eb^9 Ab^{13} Eb^{13} Ab^9 A_7 Ab^9

f

RUBATO Db^9 *mf* Ab^{13} $A_7(b5)$ Fm_7/Bb Eb^{13}

DIRETTED

Lover Man

(Oh, Where Can You Be?)

VOCAL SOLO

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

SLOWLY, BLUES BALLAD STYLE

4 (5) mf 3 3

I DON'T KNOW WHY, — BUT I'M FEEL-ING SO SAD. —

3 3

I LONG TO TRY — SOME-THING I'VE NEU-ER HAD, — NEU-ER HAD NO KISS-IN!

3

OH, WHAT I'VE BEEN MISS-IN'. LOV-ER MAN, OH WHERE CAN YOU BE?

(13) 3

THE NIGHT IS COLD, — AND I'M SO ALL A-LONE, — I'D GIVE MY SOUL JUST TO

3 3

CALL YOU MY OWN, — GOT A MOON A-BOVE ME, BUT NO ONE TO LOVE ME,

(21) 3

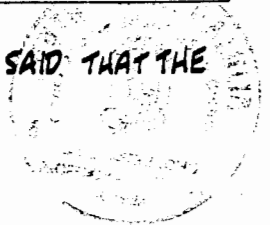
LOV-ER MAN, OH WHERE CAN YOU BE? I'VE HEARD IT SAID THAT THE

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VOCAL SOLO

22 THRILL OF RO-MANCE CAN BE LIKE A HEAV-EN-LY DREAM, _____

25 I GO TO BED WITH A PRAY'R THAT YOU'LL MAKE LOVE TO ME, STRANGE AS IT

28 SEEMS, _____

29

30 SOME DAY WE'LL MEET AND YOU'LL DRY ALL MY TEARS, _____

31 THEN WHIS-PER SWEET LIT-TLE THINGS IN MY EARS, _____

32

33 HUG-GIN' AND A KISS-IN',

34 OH WHAT WE'VE BEEN MISS-IN' _____

35

36 LOU-ER MAN, OH WHERE CAN YOU BE?

To CODA

37

8

45

8

(D.S. AL CODA)

53 BE ?

54 HUG-GIN' AND A KISS-IN',

55 OH WHAT WE'VE BEEN MISS-IN'

RUBATO

56

57

58

LOU-ER MAN, OH WHERE CAN YOU BE? _____

WAIT FOR PIANO FILL

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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 CHM.

Musical notation for measures 1-4. The notation is on a single staff with a treble clef and a 4/4 time signature. It features a series of eighth notes with 'x' marks above them, indicating a ride cymbal pattern. The notes are on the G4, A4, and B4 lines. A dynamic marking 'mf' is present at the beginning. Measure numbers 1, 2, 3, and 4 are indicated below the staff.

Musical notation for measures 5-8. Measure 5 is circled with a handwritten '5'. The notation continues with eighth notes and 'x' marks. Measures 6, 7, and 8 contain rests, indicated by a slash and a dot. Measure numbers 5, 6, 7, and 8 are indicated below the staff.

Musical notation for measures 9-12. Measures 9, 10, and 11 contain rests. Measure 12 features eighth notes with 'x' marks. Measure numbers 9, 10, 11, and 12 are indicated below the staff.

Musical notation for measures 13-16. Measure 13 is circled with a handwritten '13'. The notation continues with eighth notes and 'x' marks. Measures 14, 15, and 16 contain rests. Measure numbers 13, 14, 15, and 16 are indicated below the staff.

Musical notation for measures 17-20. Measures 17, 18, and 19 contain rests. Measure 20 features eighth notes with 'x' marks. Measure numbers 17, 18, 19, and 20 are indicated below the staff.

Musical notation for measures 21-24. Measure 21 is circled with a handwritten '21' and a circled 'S' symbol. The notation continues with eighth notes and 'x' marks. Measures 22, 23, and 24 contain rests. Measure numbers 21, 22, 23, and 24 are indicated below the staff.

07010162

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DRUMS

Musical notation for measures 25-28. Measure 25 has a slash. Measure 26 has a '6' above a slash. Measure 27 has a slash. Measure 28 has a quarter note, a triplet eighth note, and another triplet eighth note.

Musical notation for measures 29-32. Measure 29 has a circled '29' and a quarter note. 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. Measure 35 has a slash. Measure 36 has a quarter note, a triplet eighth note, and another triplet eighth note. Above measure 36 is the text 'TO CODA' with a circled cross symbol.

Musical notation for measures 37-44. Measure 37 has a circled '37' and a quarter note. 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 quarter note and a triplet eighth note.

Musical notation for measures 45-48. Measure 45 has a circled '45' and a quarter note. Measure 46 has a quarter note. Measure 47 has a quarter note. Measure 48 has a quarter note and a triplet eighth note. Dynamics include *p*, *f*, and *f*. A hairpin crescendo is shown from measure 46 to 48. Above measure 48 is a circled '2' and a slash.

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

Musical notation for the CODA section, measures 53-55. Measure 53 has a circled cross symbol and a quarter note. Measure 54 has a quarter note. Measure 55 has a slash.

Musical notation for measures 56-58. Measure 56 has a quarter note. Measure 57 has a quarter note. Measure 58 has a quarter note. Above measure 56 is the word 'RUBATO'. Above measure 57 is the word 'DIRECTED'. Above measure 58 is a circled 'C'.

785.16
DAV
10V

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

Handwritten musical notation for the piano introduction. It consists of four measures in a 4/4 time signature with a key signature of two flats (Bb and Eb). The melody is written in the treble clef, and the accompaniment is in the bass clef. The first measure starts with a mezzo-forte (mf) dynamic. Chord symbols are written above the notes: Cm7, F13, Cm7, F13, Bb13, G+7, Cm7, F13, Cm7, F13, Bb9, G+7.

Handwritten musical notation for the first line of the song. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "I DON'T KNOW WHY, BUT I'M FEEL-ING SO SAD. — I LONG TO TRY — SOME-THING". The piano part includes triplets and chord symbols: Cm7, F13, Cm7, F13, Fm7, Bb13. The dynamic is mezzo-forte (mf).

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07010162



PIANO/VOCAL

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(Bb) Cmi⁷ 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



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) Gb7/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

LOU-ER MAN, OH WHERE CAN YOU BE?

To COOA $\frac{3}{4}$ (37)

Db⁹ C⁹ Fmi⁷/Bb Eb¹³ 3 Ab⁹ G+⁹ Cmi⁷ F¹³

mf

35 36

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

38 39 40 41

Ab⁹ A+⁷ Ab⁹ Db⁷ Cb⁷ Fmi/Bb Eb¹³ Ab¹³ D9(b5) Db¹³ Cmi⁷ F⁹

e

42 43 44

PIANO/VOCAL

46 47 48

Cmi7 *3 F* *Fmi7* *Bb9* *Fmi7* *Bb13*

f *p* *f*

O.S. AL CODA

49 50 51 52

Eb7(#9) *Eb13* *Ab9* *Eb9* *Ab9* *A+9* *Ab9* *Db9* *Cb9(b5)* *Bb13* *Bb+7(b9)* *Eb13* *D7(b5)* *Ab9(b5)*

CODA

53 54 55

BE? *HUG-GIN' AND A KISS-IN'* *OH WHAT WE'VE BEEN MISS-IN'*

Eb13 *B9* *Bb+7(#9)* *Eb9* *Ab13* *Eb13* *Ab9* *A+9* *Ab9*

f

56 57 58

LOU-ER MAN, OH WHERE CAN YOU BE?

RUBATO *WAIT FOR PIANO FILL* *DIRECTED* *mf DIRECTED*

Db9 *Cb13(b5)* *Fmi7/Bb* *Ab13* *A7(b5)* *Fmi7/Bb* *Eb13*

LOVER MAN

(Oh, Where Can You Be?)

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

SLOWLY, BLUES BALLAD STYLE (♩ = 72)

Sheet music for various instruments including Vocal Solo, Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The music includes lyrics: "I DON'T KNOW WHY - BUT I'M FEEL-ING SO SAD - I LONG TO TALK - SOME-THING".

D7010163-01
LOVER MAN

1 2 3

6

7

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I'VE NEVER HAD -
NEVER HAD NO KISS-IN'
OH, WHAT I'VE BEEN MISS-IN'
LOV-ER MAN, OH WHEEE - CAN YOU BE?
THE NIGHT IS COOL - 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

Piano

Bass

Drums

Musical notation for Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, and Baritone Sax. The notation includes melodic lines with slurs and accents, and dynamic markings such as *mf* and *mp*.

Musical notation for Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, and Trombone 4. The notation includes melodic lines with slurs and accents, and dynamic markings such as *mf*.

Musical notation for Guitar and Piano. The notation includes chord diagrams and melodic lines with slurs and accents, and dynamic markings such as *mf*.

Musical notation for Bass and Drums. The notation includes bass lines and drum patterns with 'x' marks indicating hits.

07010163-9.2
LOVE MAN

8

9

10

11

12

13

SO ALL A-LONE,

I'D GIVE MY SOUL JUST TO CALL YOU MY OWN,

GOT A MIND-A-BOOE ME,

BUT NO ONE TO LOVE ME,

LOU-ED MANY OH WHERES - 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

0701063-A3
LAVIE MAN

14

15

16

17

18

19

20

Gm7

F13

Fm7

Gb13

Fm7

Ab13

Eb13

Ab13

Eb13

Ab9

A+9

Ab9

D69

C69

Fm7/Ab

Eb13

D7(b9)

Ab9(b5)

all mute

all mute

mf

mf

mf

mf

mf

mf

mf

mf

mf

SHE HEAD IT SAID THAT THE TRILL OF RO-MANCE CAN BE LIKE A HEAVENLY ODEAN,
I GO TO BED WITH A PRIDE THAT YOU'LL MAKE LOVE TO ME, STRANGE AS IT

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

07010165-P4
LOVE MAN

21

22

23

24

25

26

27

SEAS!
SOME DAY WE'LL MEET AND TALK DEN ALL MY TEARS.
THEY WHISPER SWEET LITTLE THINGS IN MY EARS.
HUGGIN' AND A KISS-IN' OH WHAT WE'VE BEEN MISS-IN'

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

07010163-05 28 29 30 31 32 33 34

40 402A

37

LUU - EE MAU OH WHEE - CAU YOU BE?

SOLO 2

SOLO 1

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

Bass

Piano

Drums

07010163-A.6
1/15/88 MAJ

35

36

37

38

39

40

41

42

Chord progression: Eb9, Cb9, Fm7/bb, Eb13, Ab9 G49, Cm7, F13, Cm7, F13, Fm7, Ab9, Fm7, Gb13, Eb7(9) Ab13 Eb7(9) Eb13, Ab9 A7, Ab9

Instrument parts: 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, Bass, Piano, Drums

Annotations: SOLO 1, SOLO 2, SOLO 3, SOLO 4, SOLO 5, SOLO 6, SOLO 7, SOLO 8, SOLO 9, SOLO 10, SOLO 11, SOLO 12, SOLO 13, SOLO 14, SOLO 15, SOLO 16, SOLO 17, SOLO 18, SOLO 19, SOLO 20, SOLO 21, SOLO 22, SOLO 23, SOLO 24, SOLO 25, SOLO 26, SOLO 27, SOLO 28, SOLO 29, SOLO 30, SOLO 31, SOLO 32, SOLO 33, SOLO 34, SOLO 35, SOLO 36, SOLO 37, SOLO 38, SOLO 39, SOLO 40, SOLO 41, SOLO 42

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

07010163 - 27
LOVE MAN

The musical score is arranged in a standard orchestral layout with instruments listed on the left. The notation includes notes, rests, and articulation marks. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout. Chord symbols are written below the guitar and piano staves, including Db^7 , Cb^7 , Fm/Ab , Eb^13 , Abs , D^13 , Db^13 , Cm^7 , F^9 , Cm^7 , F^9 , Cm^7 , F^9 , Fm^7 , Ab^9 , Fm^7 , Ab^13 , Eb^7 , A^13 , Eb^13 , Ab^9 , Ab^9 , and A^7 . The score is divided into measures numbered 43 through 50. A double bar line is present at measure 47, and a key signature change to two flats is indicated at measure 48.

D.S. AL COODA

SOULFUL

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

07010163-18

51

52

COODA

BE!
HUG-GIN AND A KISS-IN! OH WHAT WE'VE BEEN MISSIN' LOV-ER MAN OH WHEEE
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

53

54

55

56

57

58

LU BATO

WHAT THE HELL MANO FILLO

DIRECTED

LU BATO

DIRECTED

LU BATO

DIRECTED

LU BATO

DIRECTED

LU BATO

DIRECTED

LU BATO

DIRECTED