

# When Lights Are Low

Medium Slow Jazz  
(or Med. Up)

Lyric: Spencer Williams  
Music: Benny Carter

**A**

( $E^b_{MA} \ F_{MI}$ ) ( $E^b_{MA} \ B^{b13(b9)}$ ) ( $G_{MI} \ F_{MI}$ ) ( $E^b_{MA} \ B^{b13(b9)}$ ) ( $E^b_{MA} \ F_{MI}$ ) ( $E^b_{MA} \ B^{b13(b9)}$ ) ( $G_{MI} \ C^{7(b9)}$ )

Sweet mu - sic, soft and mel - low, sooth - ing and slow,

$F_{MI} \ B^{b13}$  ( $D^{b7(\#11)}$ ) ( $C^7 \ C^{7(\#5)}$ ) ( $F_{MI} \ B^{b7}_{SUS} \ B^{b7}$ ) ( $E^b_6 \ (E^9)$ )

strains of a mel - low cel - lo, when lights are low.

( $E^b_{MA} \ F_{MI}$ ) ( $E^b_{MA} \ B^{b13(b9)}$ ) ( $G_{MI} \ F_{MI}$ ) ( $E^b_{MA} \ B^{b13(b9)}$ ) ( $E^b_{MA} \ F_{MI}$ ) ( $E^b_{MA} \ B^{b13(b9)}$ ) ( $G_{MI} \ C^{7(b9)}$ )

Dear, we're so close to - geth - er, I love you so.

$F_{MI} \ B^{b13}$  ( $D^{b7(\#11)}$ ) ( $C^7 \ C^{7(\#5)}$ ) ( $F_{MI} \ B^{b7}_{SUS} \ B^{b7}$ ) ( $E^b_6$ )

Why think a - bout the wea - ther when lights are low?

**B** ( $A^{b_{MI}} \ D^{b7(b9)}$ ) ( $D^{b7}_{SUS} \ D^{b7(b9)}$ ) ( $G^{b_{MA}}$ ) ( $B_{MI} \ E^{7(b9)}$ ) ( $E^{7(b9)}$ ) ( $A_{MA}$ )

Two hearts re - veal - ing, mu - sic hath charms.

$D_{MI} \ G^{7(b9)}$  ( $G^{7(b9)}$ ) ( $C_{MA}$ ) ( $C_{MI}$ ) ( $F^{13}$ ) ( $F_{MI} \ B^{b7(b9)}$ )

Life's so ap - peal - ing with in - spi - ra - tion in your arms. Our

**C** ( $E^b_{MA} \ F_{MI}$ ) ( $E^b_{MA} \ B^{b13(b9)}$ ) ( $G_{MI} \ F_{MI}$ ) ( $E^b_{MA} \ B^{b13(b9)}$ ) ( $E^b_{MA} \ F_{MI}$ ) ( $E^b_{MA} \ B^{b13(b9)}$ ) ( $G_{MI} \ C^{7(b9)}$ )

lips meet - ing soft and ten - der, love's all a - glow.

$F_{MI} \ B^{b13}$  ( $D^{b9(\#11)}$ ) ( $C^7 \ C^{7(\#5)}$ ) ( $F_{MI} \ B^{b7}_{SUS} \ B^{b7}$ ) ( $E^b_6 \ (B^{b7})$ )

Why should - n't we sur - ren - der when lights are low?

Optional: Use chords in parentheses for solos.

# When Lights Are Low

Medium Slow Jazz

Music: Benny Carter

(As played by Miles Davis)

♩ = 120

**Intro**

(solo pn.)  
mp  
(bs. & dr. tacet)

(trp.)

**A** F<sup>MA7</sup> G<sup>MI7</sup> A<sup>MI7</sup> G<sup>MI7</sup> F<sup>MA7</sup> G<sup>MI7</sup> A<sup>MI7</sup> D<sup>7(#9)</sup>

(trp.) (bs. in 2 on head)

G<sup>MI7</sup> (G<sup>MI9</sup> F) E<sup>b9(#11)</sup> D<sup>7(#9)</sup> G<sup>MI7</sup> C<sup>9</sup> SUS 1. F<sup>6</sup> C<sup>7(alt)</sup> 2. F<sup>6</sup> B<sup>9(b5)</sup>

**B** B<sup>b6</sup> C<sup>MI7</sup> D<sup>MI7</sup> C<sup>MI7</sup> B<sup>b6</sup> C<sup>MI7</sup> D<sup>MI7</sup> G<sup>7</sup>

(bs. in 4 on head)

C<sup>MI7</sup> A<sup>b9(#11)</sup> G<sup>7</sup> C<sup>MI7</sup> F<sup>9</sup> SUS B<sup>b6</sup> C<sup>7(alt)</sup>

**C** F<sup>MA7</sup> G<sup>MI7</sup> A<sup>MI7</sup> G<sup>MI7</sup> F<sup>MA7</sup> G<sup>MI7</sup> A<sup>MI7</sup> D<sup>7(#9)</sup>

(bs. in 2 on head)

G<sup>MI7</sup> (G<sup>MI9</sup> F) E<sup>b9(#11)</sup> D<sup>7(#9)</sup> G<sup>9</sup> C<sup>9</sup> SUS F<sup>6</sup> (C<sup>7</sup>) (solo pick-ups)

G<sup>MI9</sup> C<sup>9</sup> SUS F<sup>MA7</sup>

Solo on form (AABC)  
(Solos in 4)  
After solos, D.S. al Coda  
(with repeat)