

Cal Tjader's Solo  
Lover, Come Back to Me

Concert Key

Romberg, Hammerstein

Album: Jazz at the Blackhawk, Fantasy Records, F-8096

*solo intro* - - - - -

Chord markings:  $A^b$ ,  $Gm7b5$ ,  $C7b9$ ,  $Fm7$ ,  $Bb7$ ,  $B^\circ 7$ ,  $A^b/C$ ,  $Fm7$ ,  $Bb9$ ,  $Eb7$ ,  $A^b$ ,  $Bbm7$ ,  $B^\circ 7$ ,  $A^b$ ,  $Eb7$ ,  $A^b$ ,  $Gm7$ ,  $C7$ ,  $Fm7$ ,  $Bb7$ ,  $A7$ ,  $A^b$ ,  $Fm7$ ,  $Bb9$ ,  $Eb7$ ,  $A^b$

# Lover, Come Back to Me

**B $\flat$ m7** **B $\circ$ 7** **A $\flat$**  **Gm7 $\flat$ 5** **C7 $\flat$ 9** **C $\square$ Fm**  
**Gm7 $\flat$ 5** **C7 $\flat$ 9** **Fm** **Gm7 $\flat$ 5** **C7** **D $\flat$ 7** **C7**  
**Fm** **Gm7** **C7** **Fm** **B $\flat$ 9**  
**E $\flat$ +5** **D** **A $\flat$**   
**Gm7 $\flat$ 5** **C7 $\flat$ 9** **Fm**  
**F7 $\flat$ 9** **B $\flat$ m7**  
**Fm7** **B $\flat$ m7** **E $\flat$ 7** **A $\flat$**   
**E** **A $\flat$**  **A $\flat$**  **Gm7 $\flat$ 5**  
**C7 $\flat$ 9** **Fm7** **B $\flat$ 7** **A7**

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Ab Fm7 Bb7 Eb7

Ab Bbm7 B°7 Ab Eb+5

**F** Ab Gm7b5 C7b9 Fm7

Bb7 A7 Ab 3 3

Fm7 Bb7 Eb7 Ab Bbm7 B°7

Ab C7 **G**Fm Gm7b5 C7

Fm Gm7b5 C7 Db7

C7 Fm Gm7 C7 Fm7

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**B $\flat$ 7** **E $\flat$ 7** **Ab** H

**Gm7 $\flat$ 5** **C7 $\flat$ 9** **Fm**

**F7 $\flat$ 9** **B $\flat$ m7** **Fm7**

**B $\flat$ m7** **E $\flat$ 7** **Ab** **Ab**

I *Unaccompanied* **Ab** **Gm7 $\flat$ 5** **C7**

**Fm7** **B $\flat$ 7** **E $\flat$ 7**

**Ab** **Fm7** **B $\flat$ 7** **E $\flat$ 7**

**Ab** **B $\flat$ m7** **E $\flat$ 7** **Ab** **E $\flat$ 7** **3**

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**J**

Musical notation for section J, measures 1-12. The key signature is three flats (B-flat major/C minor). The notation includes treble clef, a key signature of three flats, and various chord symbols: **Ab**, **Gm7b5**, **C7**, **Fm7**, **Bb7**, **A7**, **Ab**, **Fm7**, **Bb7**, **Eb7**, **Ab**, **Bbm7**, **Eb7**, **Ab**, **Gm7**, **C7**. There are also triplets and a fermata in measure 12.

**K**

Musical notation for section K, measures 13-24. The key signature is three flats. The notation includes treble clef, a key signature of three flats, and various chord symbols: **Fm**, **Gm7b5**, **C7b9**, **Fm**, **Gm7b5**, **C7**, **Db7**, **C7**, **Fm**, **Gm7**, **C7**, **Fm7**, **Bb7**. There are also fermatas in measures 14 and 15.

**L** *Unaccompanied*

Musical notation for section L, measures 25-28. The key signature is three flats. The notation includes treble clef, a key signature of three flats, and various chord symbols: **A7**, **Ab**, **Ab**. There are triplets in measures 26 and 27.

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The musical score consists of ten staves of music in a single system, all in the key of F major (three flats). The notation includes treble clefs, a key signature of three flats, and various rhythmic values. Chord annotations are placed below the staff lines. The chords are: Gm7b5, C7, Fm, F7, Bbm7, Fm7, Bbm7, Eb7, Ab, Ab, Gm7b5, C7b9, Fm7, Bb7, B°7, Ab, Fm7, Bb7, Eb7, Ab, Bbm7, B°7, Ab, Eb7, Ab, C7, and Fm7. There are two boxed letters, 'M' and 'N', positioned above the staff lines. The score is transcribed by C. Bond, © 2004.

# Lover, Come Back to Me

The musical score consists of ten staves of music in the key of B-flat major (three flats). The notation includes various chords and rhythmic patterns:

- Staff 1: **Bb7**, **A7**, **Ab** (with triplets).
- Staff 2: **Fm7** (with triplet), **Bb7** (with triplet), **Eb7**, **Ab**.
- Staff 3: **Bbm7**, **B°7**, **Ab**, **C7**, **Fm** (circled).
- Staff 4: **Gm7**, **C7**, **Fm**, **Gm7b5**, **C7**, **Db7**.
- Staff 5: **C7**, **Fm**, **Gm7**, **C7**, **Fm**, **Bb9**.
- Staff 6: **A9**, **Ab** (with **P** in a box), **Gm7b5**.
- Staff 7: **C7**, **Fm7**, **F7b9**.
- Staff 8: **Bbm7**, **Fm7**, **Bbm7 Eb7**, **Ab**.
- Staff 9: Continuation of the melodic line.

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