

LATER

MASTER RHYTHM
GUITAR, BASS, DRUMS

Lyrics by Lorraine Feather

Music by Eddie Arkin

♩ = 98 BOSSA NOVA

Jazz brushes on snare
Accents on X-stick
Kick
Hi hat
Drums continue Bossa Nova

5

Pno
Gtr -> Bmi^{6/9}
G7^{b5}
F#7^{b5}
Bass

9

Bmi^{6/9}
G7^{b5}
F#7^{b5}
You

2 13

A

Verses 1, 2 & 3

said your mind was reaching toward to-night,
 hov - er - ing_ between the earth and sky.
 ways you feel you'll let me down, you won't,

PIANO SOLO (on D.S. thru 1st ending)

Bmi⁷ Bmi⁷sus C[#]/B C/B^b Ami^{6/9}

17

The ways it might or might not be all right. That's all you
 The la - zi - est of clouds pass me by. My day is
 And all you fear I care about, I don't. Straight up, it's

C[#]/G[#] Emi⁶/F[#] Bmi^{6/9}

Bass - Simile

21

1. wrote, In your note. You signed it "Later." I'm
 The

1. C[#]/G[#] Emi⁶/G F^{#7b5} D/F^{#7}

25

2.

3

Vocal line for measures 25-28. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. There are two fermatas over the first and second measures.

slow, true. Because I know I'll see you later. The
 Can't wait to see you A little later. The

Piano accompaniment for measures 25-28. The right hand has a steady eighth-note accompaniment. The left hand has a steady eighth-note accompaniment. Chords are indicated below the staff: C#7/G# (measures 25-26), Emi6/G (measures 27-28), and Bmi6/9 (measures 29-30).

29

B

Vocal line for measures 29-30. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. There is a fermata over the first measure and a triplet of eighth notes (G4, A4, B4) in the second measure.

hurried breath, the sweet dream dreamed, The object of af- fection... Past
 steps we take, The games we play, The words our friends and neighbors say, The

Piano accompaniment for measures 29-30. The right hand has a steady eighth-note accompaniment. The left hand has a steady eighth-note accompaniment. Chords are indicated below the staff: Ped. Ami7 (measures 29-30), Ami6 (measures 31-32), and Ami7 (measures 33-34). There is a fermata over the first measure and a triplet of eighth notes (G4, A4, B4) in the second measure. An asterisk is placed at the end of the second measure.

31

Vocal line for measures 31-32. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. There is a fermata over the first measure and a triplet of eighth notes (G4, A4, B4) in the second measure.

lovers seem un-like - ly choices, Up - on re - flect - ion.
 de - fi-nitions of love and like, The touch that calms, the doubts that strike,

Piano accompaniment for measures 31-32. The right hand has a steady eighth-note accompaniment. The left hand has a steady eighth-note accompaniment. Chords are indicated below the staff: Ped. Gmi7 (measures 31-32), Gmi6 (measures 33-34), and Gmi7 (measures 35-36). There is a fermata over the first measure and a triplet of eighth notes (G4, A4, B4) in the second measure. An asterisk is placed at the end of the second measure.

33

Vocal line for measures 33-34. The melody starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. There is a fermata over the first measure and a triplet of eighth notes (G4, A4, B4) in the second measure.

Once you said that thing, And it left me wond'r ing.

Piano accompaniment for measures 33-34. The right hand has a steady eighth-note accompaniment. The left hand has a steady eighth-note accompaniment. Chords are indicated below the staff: Ped. C#mi9b5 (measures 33-34) and Ped. F#7b5b9 (measures 35-36). There is a fermata over the first measure and a triplet of eighth notes (G4, A4, B4) in the second measure. Asterisks are placed at the end of both measures.

4 35 **C**

First time you kissed my cheek, So quick, so chaste,

GMaj7 Emi7sus CMaj7^{b5} Ami7sus

37 D. S. Al Coda

I couldn't speak. D. S. Al Coda

Badd9 (no 3rd) D. S. Al Coda

39 **⊕**

This need of yours and mine... The

Ped. C#mi⁹b⁵ * *Ped.* F#7^{b5}b⁹ *

41 **D**

truth will find us down the line, What -

GMaj7 Emi7sus CMaj7^{b5} Ami7sus

43

ev - - er it is. It's

Badd⁹ (no 3rd) Bb^{6/9} Ami^{6/9} Abmi^{6/9}

45

get - ting near the time. Meet me at the place. I

Ped. Gmi⁷ Gmi⁶ Gmi⁷ Gmi⁶ *

47

E

hope to see that love - ly feel - ing light - ing up your face,

Ped. Fmi⁷ Fmi⁶ Fmi⁷ Fmi⁶ *

49

A lit - tle lat - - er. I'm

Ped. Bmi^{9b5} Ped. E7b^{5b9} *

6 51 **F**

on my way. I liked your note. You hold my heart.

F^{Maj}7 D^{mi}7^{sus} B^bMaj⁷^b5 G^{mi}7^{sus}

53

That's all she wrote.

A add9 (no 3rd)

55 **G** PIANO SOLO (Indefinite repeat)

Ami⁷ Ami⁷sus B/A B^b/A^b Gmi⁶/⁹

59

B⁷/F[#] Dmi⁶/E Ami⁶/⁹

63

B⁷/F[#] Dmi⁶/F E⁷^b5 C/E⁷