

## Japanese Bowl

19  $E_b$   $A_b$   $A_bM7$   $Fm$   $Fmadd9$

I'm like one of those Ja - pa - nese bowls I was made long \_\_\_\_\_ a - go - I have some

22  $D_b$   $D_bM7$   $D_b6$   $E_b/G$   $E_b7$   $E_bsus4$   $E_b$   $A_b$   $A_bM7$

cracks, you can see \_\_\_\_\_ See how they shine \_\_\_\_\_ of gold.

25  $Fm$   $Fmadd9$   $D_b$   $D_bM7$   $D_b6$   $E_b/G$   $E_b7$   $E_bsus4$   $E_b$   $A_b$

## Notes:

-- $A_b$  is the original key. But Peter sings it two octaves below written pitch, putting his voice in a low tessitura, and giving a special intimate sonic quality. But this key will also work well for higher voices singing at pitch, or one octave lower than notated.

--The rhythms in the lead sheet follow, to a considerable extent, Peter's phrasings in order to suggest his style. But, naturally, they are not meant to be followed slavishly; singers should follow their own taste.

--For the guitar part, Peter uses a capo on the first fret and plays 'G major' chord shapes.

--The rhythm of the chords in the coda differs slightly from Peter's performance, following instead the model of the piano part in the choral arrangement. Performers may adjust as desired!