

**THE
GREG & BLAINE
BOOK**

FIRST EDITION

12

(SWING)

AFTERNOON IN PARIS

-JOHN LEWIS

1

2

3

4

5

6

FINE

18.

ALL THE THINGS YOU ARE

- HAMMERSTEIN/KERN

F-7 B_b-7 E_b7 Abmaj7

D_bmaj7 G7 Cmaj7 ∵

C-7 F-7 B_b7 Ebmaj7

Abmaj7 D7 Gmaj7 ∵

A-7 D7 Gmaj7 ∵

F#-7 B7 Emaj7 C+7

F-7 B_b-7 E_b7 Abmaj7

D_bmaj7 D_b-7 C-7 → 3 → B⁺7

B_b-7 E_b7 Abmaj7 (G7 C7)

25.

(30)

ANTHROPOLOGY

- CHUCK PARSON

B^b6 G⁷ C-7 F⁷ B^b G-7

C-7 F⁷ F-7 B^b7 E^b7 A^b7

1. D-7 G⁷ C-7 F⁷ 2. C-7 F⁷ B^b6

D7 G7 F7

C7 F7 G7 F7

B^b G⁷ C-7 F⁷ B^b G-7 C-7 F⁷

F-7 B^b7 E^b7 A^b7 C-7 F⁷ B^b6

BARBADOS

F G7 C7 F C7 F7
B^b7 F D7
G7 C7 F G7 C7
2. (F)

40

(MEDIUM)

BEAUTIFUL LOVE

- VICTOR YOUNG/WAYNE KING/EGBERT VAN ALSTYNE/HAVEN GILLESPIE



The musical score consists of four staves of handwritten notation. The first staff starts with a bass clef, a key signature of one flat, and a 4/4 time signature. It features a bass line with notes and rests, and a harmonic progression above it: E-7b5, A7#5, D-, G-7, C7, Fm7, E-7b5, A7. The second staff begins with a bass note followed by a bass line with a harmonic progression: D-, G-7, B7#11, A7. The third staff starts with a bass note followed by a bass line with a harmonic progression: D-, G7#11, E-7b5, A7. The fourth staff starts with a bass note followed by a bass line with a harmonic progression: D-, B7(#9), B7, A7, D-. The score concludes with a final measure consisting of three eighth-note rests.

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4. Beatrice

PLAY 9 TIMES (♩ = 132)

By Sam Rivers

SOLOS

For Ending, play last 4 bars
3 times and end on GbΔ+4

(MEO SWING)

BLUES FOR ALICE

- CHARLIE PARKER

F^b E-7 A7(b9) D-7 G7

C-7 F7 B^{b7} B^{b-7} E^{b7}

A-7 D7 A^{b-7} D^{b7} G-7

C7 A-7 D-7 G-7 C7

CHEROKEE

(INDIAN LOVE SONG)

-RAY NOBLE

(FAST)

The musical score consists of ten staves of handwritten music. The first staff starts with a key signature of two flats and a tempo marking of 120 BPM. The chords are Bbmaj7, F7#5, F7, Bb7, and Ebmaj7. The second staff begins with A♭9, followed by B♭6, and ends with D7. The third staff starts with C7, followed by a measure with two C7s, then D75, G7b9, and C7. The fourth staff starts with F7#5, followed by a measure with two C7s, then F7, B♭6, and a long sustained note. The fifth staff starts with C#-7, followed by F#7, Bbmaj7, and a long sustained note. The sixth staff starts with B-7, followed by E7, Amaj7, and A♭. The seventh staff starts with A-7, followed by D7, Gmaj7, and a long sustained note. The eighth staff starts with G-7, followed by C7, C7, and F7#5. The ninth staff starts with Bbmaj7, followed by F7#5, F7, Bb7, and Ebmaj7. The tenth staff starts with A♭9, followed by B♭6, and ends with D7. The eleventh staff starts with C7, followed by C7, F7, B♭6, and a bracketed ending (C7, F7#5). The score concludes with a 'FINE' marking.

78

(MED. SWING)

CHERYL

-CHARLIE PARKER

C^7 $D-7$ $G-7$

C^7 $G-7$ C^7 $F-7$

C^7 $E-7b5$ $A-7$ $D-7b5$ $G-7$

C^7 $F-6$ $F\#7$ $C7/G$ $G-7$ C^7

(BOP)

CONFIRMATION

F^b E-7^{b5} A⁷ D-

C-7 F⁷ B^{b7} A-7 D⁷

G⁷ C⁷ F^b

E-7^{b5} A⁷ D- C-7 F⁷ B^{b7}

A-7 D⁷ G-7 C⁷ F^b C- C-(maj7)

C-7 F⁷ B^{b7} maj7 E^{b-7}

A^{b7} D^{b7} maj7 G-7 C⁷

F^b E-7^{b5} A⁷ D- C-7 F⁷

B^{b7} A-7 D⁷ G-7 C⁷ F

(Bossa) QUIET NIGHTS OF QUIET STARS
(CORCOVADO)

-ANTONIO CARLOS JOBIM/GENE LEES

D⁷/AA^{b7}

The musical score is handwritten in black ink on ten staves. It starts with a key signature of D⁷/A and a time signature of 8/4. The first staff begins with a G-7 chord. Subsequent staves feature chords such as C⁷, F⁷, F^{maj7}, F-7, B^{b7}, E-7, A^{7#5}, D⁷, D-7, A^{b7}, D⁷/A, A^{b7}, G-7, C⁷, F⁷, F^{maj7}, F-7, B^{b7bs}, E-7, A-7, D-7, G^{7b9}, E-7, A^{7#5}, D-7, G⁷, C⁶, and (A⁷). The score is written on five-line staff paper.

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THE DAYS OF WINE AND ROSES

105.
- MANGINI

The musical score consists of two staves of handwritten music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melody line with various note heads and rests, and associated chords written above the notes. The chords include Fmaj7, Eb7, D7(5/9), D7(4/9), D7, G-7, Bb-, Eb7, A-7, D-7, G-7, G-7, C7, E-7(5/9), A7(4/9), D-7, G7, G-7, C7, Fmaj7, Eb7, D7(5/9), D7(4/9), D7, G-7, C7, G-7, Bb-, Eb7, A-7, D-7, B-7 b5, Bb7, A-7, D-7, G-7, C7, F6, (G-7 C7), and ends with a bracket labeled '(FINE)'. The bottom staff continues the melody and harmonic progression, ending with a melodic flourish. The entire score is written in black ink on white paper.

ART FARMER - "INTERACTION"

DEXTERITY

- CHARLIE PARKER -

(308)

Bb C-7 F7 b9 Bb G7 C-7 F7

Bb Bb⁷ Eb Ab⁷ 1. D-7 Db⁷ C-7 F7

2. C-7 F7 ab7. Bb A-7 D7 A-7 D7

D-7 G7 G-7 C7

C-7 F7 Bb C-7 F7 b9

Bb G7 C-7 F7 Bb Bb⁷ Eb Ab⁷

C-7 F7 ab7. Bb

FINE

-CHARLIE PARKER

(UP TEMPO)

DONNA LEE

A Abmaj7 F7 Bb7

Bb7-4 Eb7 Abmaj7 Eb7 D7

Dbmaj7 Db7 Gb7 Abmaj7 F7(b9)

Bb7 Bb7-7 Eb7

B Abmaj7 F7 Bb7

G-7b5 C7(b9) F7 C7

F7 G-7b5 C7 F-7 Bb7 Bb7

C7 F7 Bb7 Eb7 Abmaj7 (F7(b9) Bb7 Eb7)

DON'T GET AROUND MUCH ANYMORE

(MED. SWING)

DUKE ELLINGTON / BOB RUSSEL

C^{maj7} *D-7 D^{#7} C/E*

The musical score consists of two staves of handwritten music. The top staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a bass line with notes labeled C, B, B^bA, and D. Above the bass line, there are several melodic lines with various notes and rests. The bottom staff begins with a bass clef, a key signature of one sharp, and a 4/4 time signature. It features a bass line with notes labeled G, C^b, G, and F. Above the bass line, there are several melodic lines with various notes and rests. Both staves include handwritten chord labels such as C^{maj7}, D-7, D^{#7}, C/E, G, C^b, G, F, F^{#7}, E-7, E^{b7}, D-7 N.C., C^{maj7}, D-7, D^{#7}, C/E, C, B, B^bA, D, G, C^b, (E^{b7}, D-7, G), and G.

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FALLING GRACE

- STEVE SWALLOW 147.

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation includes various note heads, stems, and rests, with some notes having three stems. Chords are indicated by Roman numerals and letters (e.g., A-7, D-7, G-7, C-7, E-7, B7, F#-7, Bb7, Abmaj7, Ebmaj7, D-7, D7, C#-7, Gmaj7). The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef and a common time signature. The third staff starts with a bass clef and a common time signature. The fourth staff starts with a bass clef and a common time signature. The fifth staff starts with a bass clef and a common time signature. The sixth staff starts with a bass clef and a common time signature.

GARY BURTON / STEPHANE GRAPPELLI - "PARIS ENCOUNTER"

BILL EVANS - "INTUITION"

GARY BURTON / CHICK COREA

Foolin' Myself

Piano **B_b** **F^{7#5}** **B_b** **F_{M1}⁷**

Pno. 5 **E_b_{M1}⁷** **D_{M1}^{7b5}** **C⁷** **C_{M1}⁷** **F⁷**

Pno. 9 **B_b** **F^{7#5}** **B_b** **F_{M1}⁷**

Pno. 13 **E_b_{M1}⁷** **D_{M1}^{7b5}** **C_{M1}⁷** **F⁷** **B_b**

Pno. 17 **F_{M1}⁷** **B_b⁷** **E_b_{M1}⁷**

Pno. 21 **G_{M1}⁷** **C⁷** **C_{M1}⁷** **F⁷**

Pno. 25 **B_b** **F^{7#5}** **B_b** **F_{M1}⁷**

Pno. 29 **E_b_{M1}⁷** **D_{M1}^{7b5}** **C_{M1}⁷** **F⁷** **B_b**

-JOHN COLTRANE

(UP)

GIANT STEPS

B^{maj7} D⁷ **G^{maj7} B^{b7}** **E^{bmaj7}** **A-7 D⁷**

G^{maj7} B^{b7} **E^{bmaj7} F#⁷** **B^{maj7}** **F-7 B^{b7}**

E^{bmaj7} **A-7 D⁷** **G^{maj7}** **C#-7 F#⁷**

B^{maj7} **F-7 B^{b7}** **E^{bmaj7}** **C#-7 F#⁷**

FINE

GREEN DOLPHIN ST. - KAPER/WASHINGTON

A Cmaj⁷ :- C-⁹ :-

D⁹/C -- D♭/C Cmaj⁷ :-

B D-⁹ G⁹ Cmaj⁷ :-

F⁹ B♭⁹ E♭maj⁷ :- (G⁹)

C D-⁹ D⁹/C B-⁹b5 E⁹b9 A-⁹ A⁹/G F⁹#⁹b5 G⁹

E-⁹ A⁹ D-⁹ G⁹ Cmaj⁷ (D-⁹ G⁹)

A - LATIN
B **C** - SWING

"SONNY ROLLINS ON IMPULSE!"
BILL EVANS - "THE TOKYO CONCERT"

(MED.)

HAVE YOU MET MISS JONES

-RICHARD RODGERS/LORENZ HART

Fmaj7 F#7 G-7

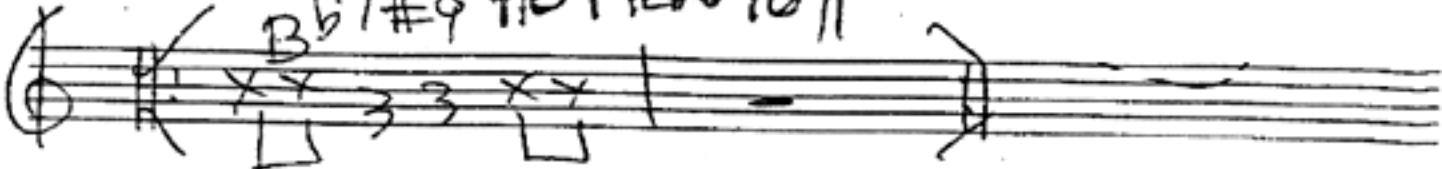
Bbmaj7 Ab7 Db7 Gbmaj7 E7 A7

Dmaj7 Ab7 Db7 Gbmaj7 G-7 C7

Fmaj7 F#7 G-7 C7 Bb7

A7 D7 G-7 C7 Fmaj7 (G-7 C7)

B♭7♯9 HOT TENT TOT



(A) B♭7♯9

+ -- BREAK - - - - - - - -

Handwritten musical notation for a guitar solo. The first measure shows a B♭7♯9 chord with a bass note. The second measure consists of a series of eighth-note patterns: XX, 33, XY, followed by a rest. The third measure starts with a circled A (A), followed by a B♭7♯9 chord and a break indicated by three dashes.

(B) B♭7♯9 (8 BARS)

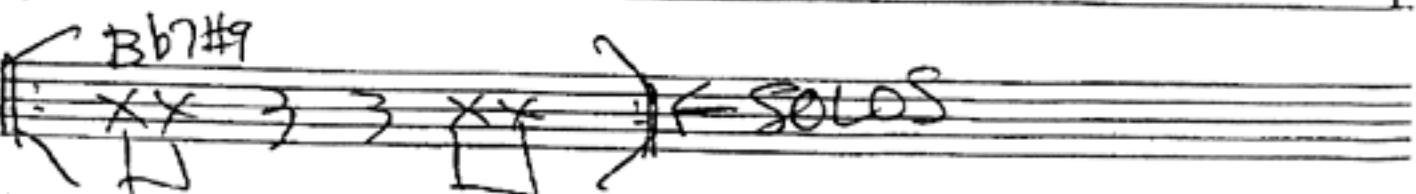
Handwritten musical notation for a guitar solo. The first measure shows a B♭7♯9 chord with a bass note. The second measure consists of a series of eighth-note patterns: XX, 33, XY, followed by a rest. The third measure starts with a circled A (A), followed by a B♭7♯9 chord and a break indicated by three dashes.

PLAY (A) AGAIN

(C) B♭7♯9 | 4 TIMES | G7(13) B♭

Handwritten musical notation for a guitar solo. The first measure shows a B♭7♯9 chord with a bass note. The second measure consists of a series of eighth-note patterns: XX, 33, XY, followed by a rest. The third measure starts with a circled A (A), followed by a B♭7♯9 chord and a break indicated by three dashes.

PLAY (A) AGAIN



(WED)

I REMEMBER YOU-VICTOR SCHERTZINGER/
JOHNNY MERCER

Fmaj7 **B-II E7 Fmaj7** **C7 F7**

I re-mem-ber you. — You're the one who made my dreams come true.
 I re-mem-ber you. — You're the one who said "I love you, too."

Bbmaj7 **Eb7** **A7 D7** **G7 C7**

a few kiss-es a-go. —
 I do. — Did-n't you know?

2. Fmaj7 **C7 F7** **Bbmaj7** **E7 A7**

I re-mem-ber too a distant bell.

Dmaj7 **E7 A7** **Dmaj7** **D7 G7**

and stars that fell like rain, out of the blue..

Cmaj7 **G7 C7** **Fmaj7** **B-II E7**

When my life is through

Fmaj7 **A7b5 D7** **G7** **Bb7 Eb7**

and the an-gels ask me to re-call the thrill of them all..

A7 **B7b5 Bb7** **A7 D7** **G7 C7**

then I shall tell them I re - mem - ber you..

Fmaj7 (D7 **G7 C7)**

(MED.)

JOY SPRING

-CLIFFORD BROWN 2029

The musical score consists of two staves of handwritten notation on five-line staff paper. The key signature is one flat (F#), and the time signature is 4/4. The music is divided into measures by vertical bar lines. Chords are written above the staves, and various performance markings like grace notes, slurs, and dynamics are included. The first staff begins with Fmaj7, followed by G-7, C7, Fmaj7, Bb-7, Eb7, F/A, Ab6, G-7, C7, F6, Ab-7, Db7, Gbmaj7, Ab-7, Db7, Gbmaj7, B-7, E7, Bb-7, A7, Ab-7, Db7, Gb6, A-7, D7, Gmaj7, G-7, C7, Fmaj7, F-7, Bb7, Ebmaj7, Ab-7, Db7, Gbmaj7, G-7, C7, Fmaj7, G-7, C7, F/A, Ab6, G-7, C7, F6, (G-7, C7), and ends with FINE. The second staff continues the pattern from the first staff.

249.

JUST FRIENDS

- KLEMMER / LEWIS

Handwritten musical score for "JUST FRIENDS" by Klemmer / Lewis. The score consists of eight staves of music, each with a different harmonic progression. The staves are arranged in two columns of four. The first column starts with G7, followed by Gmaj7, A-7, and A7. The second column starts with Cmaj7, followed by C-7, D7, and D7. The third column starts with F7, followed by Eb7, E-7, and Eb7. The fourth column starts with Bb-7, followed by B-7, E-7, and E-7. The lyrics "JUST FRIENDS" are written above the first staff. The score is in common time and includes various rests and note heads.

SONNY ROLLINS - "SONNY MEETS HAWK"

-UP SWING

LIMEHOUSE BLUES

-P. BRAHAM &
D. FURBER 1921

A

C⁷

A⁷

G

B⁷

E-

A⁷

D⁷

D^{b7}

B

C⁷

A⁷

G

E⁷

A-

C-^b

D⁷

G

G⁷

280

(up)

MOMENT'S NOTICE

JOHN COLTRANE

A

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7

D-7 G7 Eb-7 Ab7 Dbmaj7 D-7 G7

C-7 Bb-7 Eb7 Abmaj7 Db7

G-7 C-7 F-7 Bb7 Eb/Bb F/Bb

G/Bb F/Bb Eb N.C.
(FILL-----)

B

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7

D-7 G7 Eb-7 Ab7 Ebmaj7 D-7 G7

C-7 Bb-7 Eb7 Abmaj7 Db7

G-7 C7 Ab-7 Db7 Gbmaj7 F-7 Bb7

A handwritten musical score on four staves. The first staff starts with a 2-measure repeat sign followed by a C7 chord. It then moves through F-7, B♭7, E♭/B♭, and F-7/B♭ chords. The second staff begins with G-7/B♭, followed by F-7/B♭, E♭/B♭, F-7/B♭, G-7/B♭, and ends with a blank staff. The third staff starts with E♭ and is labeled '(SOLO BREAK)' with a dashed line. The fourth staff is mostly blank, with a few vertical dashes and a double bar line near the end.

SOLOS ON [B], TAKE REPEAT
CHORDS PLAYED ON BEAT
AFTER SOLOS, D.S. AL Ⓛ

A handwritten musical score on four staves. The first staff starts with a Ⓛ symbol followed by an E♭7#9 chord. The subsequent three staves are mostly blank, with a few vertical dashes indicating measure lines.

DLEO

-SONNY ROLLINS

309

A

B^{b6} G-7 C-7 F⁷ B^{b6} G⁷ C-7 F⁷
F-7 B^{b7} E^{bmm7} E^{b-6} D-7 G⁷ ^{1.}C-7 F⁷
^{2.}C-7 F⁷ B^{b6} B

C⁷ / / / | x | F⁷ / / / | x |

D⁷ / / / | x | G⁷ / / / | x |

C⁷ / / / | x | F⁷ / / / | x |

A B^{b6} G-7 C-7 F⁷ B^{b6} G⁷ C-7 F⁷
F-7 B^{b7} E^{bmm7} E^{b-6} D-7 G⁷ C-7 F⁷ B^{b6}
FINE

ON THE SUNNY SIDE OF THE STREET

-JIMMY McNAUL/DOROTHY FIELDS

B4

C6 E7 F6 G7 G#7

Grab your coat, and get you hat,
hear a pitter pat? — leave your wor-ry on the door-step.—
And that hap-py tune is your step.—

A-7 D7 D-7 G7 Cmaj7 G7

Just di-rect your feet
Life can be so sweet to the sun-ny side_of the street.— Can't you
on the

D-7 G7 C6 Bb9 A-7 Ab7 G7 C7

sun-ny side_of the street. I used to walk in the shade with those

Fmaj7 F6 A-7 D7

blues on pa - rade, — but I'm not a - fraid, — this

G7 D-7 G7 C6 E7

Ro-ver crossed o-ver. If I nev - er have a cent, — I'll be

F6 G7 G#7 A-7 D7

rich as Rock - e - fel - ler. — Gold dust at my feet, — on the

D-7 G7 C6 (G7)

sun-ny side_of the street.—

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(MED. SWING)

PERI'S SCOPE

-BILL EVANS

D-7 G7 E-7 A-7 D-7 G7 Cmaj7 A-7

D-7 G7 Cmaj7 E7

Fmaj7 G7 E-7 A-7 D-7 G7 G7/C - C7

Fmaj7(#11) B7#5(#9) Bb7#5 A7#5

D-7 G7 E-7 A-7 D-7 D#7 E-7b5 A7#5

D-7 E-7 Fmaj7 Fmaj7/G Cmaj9 (Fmaj7/G) E-7 A7#5

FINE

(M.M. SWING)

QUASIMODO

- CHARLIE PARKER



AFTER SOLOS, D.S. AL Ⓛ
(PLAY PICKUPS) (TAKE REPEAT)

RELAXIN' AT THE CAMARILLO

- CHARLIE PARKER

INTRO

C B^b A^b G^b E D D^b B C

THEME-BLUES

C⁷

F⁷C⁷A^{7b9}

D-7

G⁷

Cmaj7

A⁷

D-7

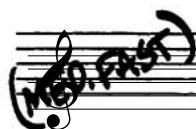
G⁷

⊕

⊕ C⁷AFTER SOLOS, D.C. AL ⊕
(TAKE REPEAT)

ROSETTA

-EARL HINES/
HENRY WOOD



F^{major} **E⁷** **E^{b7}** **D⁷**

Ro - set - ta, my Ro - set - ta, in my
told me that you love me, nev - er

G⁷ **C⁷** **A-7** **D⁷** **G-7** **C⁷**

heart, dear, there's no one but you.

G⁷ **C⁷** **F⁶** **B-7^{b5}** **E⁷**

leave me for some - bod - y new.

A-7 **B-7^{b5}** **E⁷** **A-7** **D-7** **G⁷**

You've made my whole life a dream;

C^{major} **A⁷** **D-7** **G⁷** **G-7** **C⁷**

I pray you'll make it come true. Ro -

F^{major} **E⁷** **E^{b7}** **D⁷**

set - ta, my Ro - set - ta, please say

G⁷ **C⁷** **F⁶** **(G-7 C⁷)**

I'm just the one dear for you.

(MEO. SWING)

SOLAR

-MILES DAVIS

C-



G-7

C7

Fmaj7



F-7

Bb7

Ebmaj7



Eb-7

Ab7

Dbmaj7

D-7bs

G7b9



(MED JAZZ) SOME DAY MY PRINCE WILL COME

367

-FRANK CHURCHILL/LARRY MOREY

B^bmaj7 D7#5 Ebmaj7 G7#5

B^b 3 [D. | P | #. | D | D.

C-7 G7#5 C7 F7

D-7 C#7 C-7 F7

D-7 C#7 C-7 F7

F-7 Bb7 Eb E7

Bb/F C-7/F F7 Bb

(MED. DR. BALLAD) STELLA BY STARLIGHT - VICTOR YOUNG/
NED WASHINGTON

E-7b5 A7b9 C-7 F7

F-7 B-7 E^bmaj7 Ab7

Bbmaj7 E-7b5 A7b9 D-7 B-7 E7b9

Fmaj7 E-7b5 A7b9 A-7b5 D7b9

G7#5 C-7

Ab7(#+II) Bbmaj7 3

E-7b5 A7b9 D-7b5 G7b9

C-7b5 F7b9 Bbmaj7

B-7

THERE IS NO GREATER LOVE

-ISHAM JONES/MARTY SYKES

B^bmai⁹ E⁹ A⁹⁹⁵ G⁹

C⁹ C-⁹ F⁹

B^bmai⁹ E⁹ A⁹⁹⁵ G⁹

C⁹ C-⁹ F⁹ B^b⁹

A-⁹⁹⁵ D⁹ G- A-⁹⁹⁵ D⁹ G-

A-⁹⁹⁵ D⁹ G- C⁹ F⁹

B^bmai⁹ E⁹ A⁹⁹⁵ G⁹

C⁹ C-⁹ F⁹ B^b⁹ (C-⁹ F⁹)

(up) **THERE WILL NEVER BE ANOTHER YOU**

-HARRY WARREN/MACK GORDON

Ebmaj7

D-7b5

G7



C-7

Bb-7

Eb7



Abmaj7

Db9

Ebmaj7

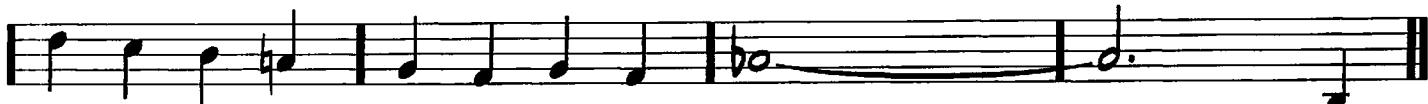
C-7



F7

F-7

Bb7



Ebmaj7

D-7b5

G7



C-7

Bb-7

Eb7



Abmaj7

Db9

Ebmaj7

A-7 D7



Ebmaj7 D7

G7 C7

F-7 Bb7

Eb (Bb7)



FINE

THEY CAN'T TAKE THAT AWAY FROM ME

- GEORGE GERSHWIN/IRA GERSHWIN

(MED.SWING)

F⁶ Fmaj⁷ F/A Ab⁷ G-⁷

The way you wear your hat, —
the way you sip your tea, —
the way you sing off key, —

B^b/C C-⁷ F⁹ B^bmaj⁷ D¹

the mem'-ry of all that,
the way you haunt my dreams, } no, no, they can't take that a-way from me! —

G-⁷ B^b/C F⁶ A-⁷ E⁷ A-⁷ E⁷

— The way your smile just beams, — We may nev-er, nev-er meet a-gain on the
bump-y road to love, still I'll al-ways, al-ways keep the mem'-ry of:

A-⁷ F#-⁷b⁵ B⁷ B-⁷ E⁷ A-⁷ E⁷ A-⁷ D⁷ G⁷

bump-y road to love, still I'll al-ways, al-ways keep the mem'-ry of:

B^b/C F⁶ Fmaj⁷ F/A Ab⁷ G-⁷

the way you hold your knife, — the way we danced till three, —

B^b/C C-⁷ F⁹ B^bmaj⁷ C¹

the way you've changed my life. — No, no! They can't take that a-way from me! —

F⁶ B^b-⁶ A⁷#⁵ D⁷b⁹ G-⁷ C¹³ F (G-¹ C¹)

No! They can't take that a-way from me! —

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Walkin' Up

BILL EVANS

Fast swing

[A] C Maj⁷ B^b Maj⁷ A^b Maj⁷ G^b Maj⁷ F Maj⁷ B^{7(b9)} E Maj⁷ A Maj⁷

A^b Maj⁷ D^b Maj⁷ G^b Maj⁷ B Maj⁷ E Maj⁷ A Maj⁷ D Maj⁷ G Maj⁷

[B] E^b m⁷ (Dorian)

A^b Pedal - - - - -

D m⁷ (Dorian) (solo: G⁷)

G Pedal - - - - -

[A] C Maj⁷ B^b Maj⁷ A^b Maj⁷ G^b Maj⁷ F Maj⁷ B^{7(b9)} E Maj⁷ A Maj⁷

A^b Maj⁷ D^b Maj⁷ G^b Maj⁷ B Maj⁷ E Maj⁷ A Maj⁷ D Maj⁷ G Maj⁷ Ø

Solos on form AABA
(Lydian Mode on all Maj7 chords)
After solos D.C. al Coda

Ø G^b Maj^{7(#4)} F Maj^{7(#4)} E Maj^{7(#4)} E^b Maj^{7(#4)} D Maj^{7(#4)} D^b Maj^{7(#4)} C Maj^{7(#4)}

*An 8 bars Intro may be played on Dm7 (Dorian) over G Pedal.

—ANTONIO CARLOS JOBIM

(BOSSA)

WAVE

INTRO

D-9 G¹³ D-9 G¹³ D-9 G¹³ D-9 G¹³

B **#** **4**

460.

WHAT IS THIS THING CALLED LOVE

(SALO)

- COLE PORTER

G-7 b5 C7 F- ∴.

D-7 b5 G7 alt. Cmaj7 - - - D7

G-7 b5 C7 F- ∴.

D-7 b5 G7 alt. Cmaj7 C-

C-7 F7 Bbmaj7 ∴.

Ab7 D-7 G7

G-7 b5 C7 F- ∴.

Dm7 G+7 C6 D7

WHO CAN I TURN TO (WHEN NOBODY NEEDS ME)

(MED. BALLAD)

- LESLIE BRICUSSE/
ANTHONY NEWLEY

E^bmaj7

F-7

B^b7

E^bmaj7 F-7 G-7 A^bmaj7 B^b-7 E^b7

A^bmaj7

A-7^{b5} D7^{b9} G-7 C-7

F-7 F#07 G-7 C7 F-7 B^b7

2. A^bmaj7 D-7^{b5} G7 C-7 F7 F#07

E^b/G G^b07 F-7 B^b7 E^bb (F-7 B^b7)

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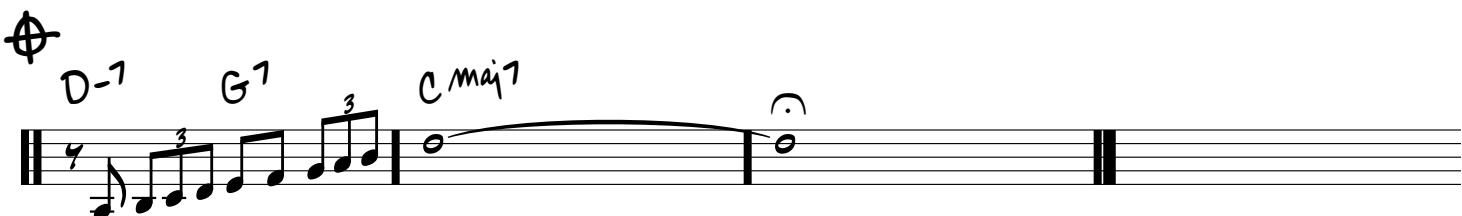
(MED. UP)

YARDBIRD SUITE

- CHARLIE PARKER



AFTER SOLOS, D.C. AL Ⓛ
(TAKE REPEAT)



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You Stepped Out of a Dream

Medium Swing
(or Latin)

Lyric: Gus Kahn
Music: Nacio Herb Brown

A C_{MA}⁷ (D_b⁷) D_b_{MA}⁷

You stepped out of a dream. You are too

(B_b_{MI}⁷) E_b⁷ E_b⁷ A_b_{MA}⁷

won - der - ful to be what you seem. Could there be

B G_{MI}⁷ C⁷ F_{MA}⁷

eyes like yours? Could there be lips like yours? Could there be

A_{MI}⁷ D⁷ E_b_{MI}⁷ A_b⁷ D_{MI}⁹ G¹³

smiles like yours, hon - est and tru - ly?

C C_{MA}⁷ (D_b⁷) D_b_{MA}⁷

You stepped out of a cloud. I want to

(B_b_{MI}⁷) E_b⁷ E_b⁷ G_b^{9(#11)} F⁷

take you a - way, a - way from the crowd, and have you

D D_{MI}^{7(b5)} G⁷ (E_{MI}⁷) C_{MA}⁷ (F_{9(#11)}) E_{MI}⁷ A_{MI}⁹ A_{MI}⁷

all to my - self, a - lone and a - part, out of a

D_{MI}⁷ G⁷ C_{MA}⁷ (A⁷) D_{MI}⁷ G⁷

dream, safe in my heart.

YOU'D BE SO NICE TO COME HOME TO

(A)

PORTER

Musical score for section A. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. Chords indicated above the staff are D7(b9SUS4), Gm⁶, Em⁷(b5), Am⁷(b5), D7(b9), Gm⁶, D7(b9), and Gm⁶.

5 Fm⁹ Bb⁷ Ebmaj⁷

Musical score for section A continuation. The key signature changes to E-flat major (one flat). The melody continues with eighth and sixteenth notes. Chords indicated above the staff are Fm⁹, Bb⁷, and Ebmaj⁷.

(B)

9 Am⁷(b5) D7 Am⁷(b5) D7(b9) Gm⁶

Musical score for section B. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. Chords indicated above the staff are Am⁷(b5), D7, Am⁷(b5), D7(b9), and Gm⁶.

13 Em⁷(b5) A7(b9) Am⁷(b5) D7(b9)

Musical score for section B continuation. The key signature changes to E-flat major (one flat). The melody continues with eighth and sixteenth notes. Chords indicated above the staff are Em⁷(b5), A7(b9), Am⁷(b5), and D7(b9).

(C)

17 Gm⁶ Em⁷(b5) Am⁷(b5) D7(b9) Gm⁶ D7(b9) Gm⁶

Musical score for section C. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. Chords indicated above the staff are Gm⁶, Em⁷(b5), Am⁷(b5), D7(b9), Gm⁶, D7(b9), and Gm⁶. A measure number '3' is shown above the staff.

21 Fm⁹ Bb⁷ Ebmaj⁷

Musical score for section C continuation. The key signature changes to E-flat major (one flat). The melody continues with eighth and sixteenth notes. Chords indicated above the staff are Fm⁹, Bb⁷, and Ebmaj⁷.

(D)

25 E⁰⁷ Bb⁶/F F#⁰⁷ Gm⁶

Musical score for section D. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. Chords indicated above the staff are E⁰⁷, Bb⁶/F, F#⁰⁷, and Gm⁶.

29 C⁹ Gb⁷ F7(b⁹) F7(b⁹) Bb⁶ Am⁷(b5) D7(b9)

Musical score for section D continuation. The key signature changes to B-flat major (two flats). The melody continues with eighth and sixteenth notes. Chords indicated above the staff are C⁹, Gb⁷, F7(b⁹), F7(b⁹), Bb⁶, Am⁷(b5), and D7(b9).