

Funkish
Bob shakers
Med. BOSSA

AIN'T NO LOVE AT ALL

T. GAUTHIER

INTRO VAMP F#M7

C7sus

(A) F#M7 C7 F7 BbM7 E7

F#M7 C7 F7 BbM7 E7

A7 Ab7 Gm7 C7

F#M7 D7(alt) Gm7 C7

F#M7 Bb7 F#M7 F7

BbM7 C/Bb A7/C D7/C Gm7 C7 F#M7

C7 D7/Bb Bm9/D E7/D A7 D7 Gm7 C7(b9)

F#M7 C7 F7 BbM7 E7

F#M7 C7 F7 BbM7 E7

A7 Ab7 Gm7 C7

F#M7 Bb7 F#M7 (Gm7 C7)

VAMP ON INTRO AS DESIRED FOR ENDING

Van's The Man

Bob Montgomery

$$d = 72$$

A

Fmaj⁹

C

Fmaj⁹

C

Fmaj⁹

B

Fm⁷

Em⁷

Dm⁷

C

Fm⁷

Em⁷

Dm⁷

C

C

C

Fmaj⁹

C

Fmaj⁹

D

C

Fmaj⁹

Dm⁷

Em⁷

Fm⁷

G⁷

C

A handwritten musical score for guitar. The top staff starts with a 'C' chord, followed by '(Guitar chop)' in parentheses, another 'C' chord, 'Fmaj9', a 'C' chord, and 'Fmaj9'. The bottom staff continues with 'C', 'Fmaj9', 'C', 'Fmaj9', and ends with a 'C' chord.

INTRO | Aⁿ AUG | % | . . - . | |

19.

(BALLAD)

BUILD

ALONE TOGETHER

- DIETZ & SCHWARTZ

D- E-7b5 A7b9 D- E-7^{b5} A7b9

D- A7b5 D7b9 G- G-7

B-7 E7 G-7 C7 F F7 E-7b5 A7

1. Dmaj7 E-7b5 A7 2. Dmaj7 =.
A-7b5 D7b9 3-3-1 G- =.
G-7b5 C7b9 3-3-1 F F7 E-7b5 A7b9
D- E-7b5 A7b9 D- E-7^{b5} A7b9
D- Bb7 A7 D- (E-7b5 A7)
FINE

The musical score consists of six staves of handwritten notation. The first staff starts with a bass clef, followed by a treble clef, and then a bass clef. The second staff starts with a bass clef. The third staff starts with a bass clef. The fourth staff starts with a bass clef. The fifth staff starts with a bass clef. The sixth staff starts with a bass clef. The notation includes various note heads, stems, and rests. Chords are indicated above the staves, such as D-, E-7b5, A7b9, D- (in parentheses), E-7^{b5}, A7b9, A-7b5, D7b9, G-, G-7, B-7, E7, G-7, C7, F, F7, E-7b5, A7, Dmaj7, E-7b5, A7, 2. Dmaj7, =., A-7b5, D7b9, 3-3-1, G-, =., G-7b5, C7b9, 3-3-1, F, F7, E-7b5, A7b9, D-, E-7b5, A7b9, D-, E-7^{b5}, A7b9, D-, Bb7, A7, D-, (E-7b5, A7), and FINE.

NO ECHO!! Another Blues

A handwritten musical score for a blues piece. It consists of three staves of music. The top staff shows a bass line with eighth-note patterns and chords F⁷, F⁷, and F⁷. The middle staff shows a guitar or piano line with chords B^{b7}, B^{b7}, F⁷, F⁷, and C⁷. The bottom staff shows a bass line with eighth-note patterns and chords B^{b7}, F⁷, and F⁷. The score includes various performance markings like 'x.', 'x.', and 'x.'. Chords are indicated above the notes.

Bass Walks 4

Drums *Implied* Shuffle but strong 4

Swung 8th notes.

Intro 8 bars of (F⁷) (stop for pickups)
{@ bar 8}

Ending = stop on the IV chord

Keep chunking simple

BOB'S EXERCISE

BOB MONTGOMERY

LYDIAN SCALES

CMAS7

F7411

BASS WALKS 4 ON FIRST 8

CM_{A1}7

F7411

7

ObMa37L40

CM_{Ag}T

ObMa17L40

BASS SAMBA RHYTHM (3-3-2), DRUMS STAY SWING

CMAG7

D_bM_{A17}L₄₉

CM_A7

BREAK FOR SOLO FILL

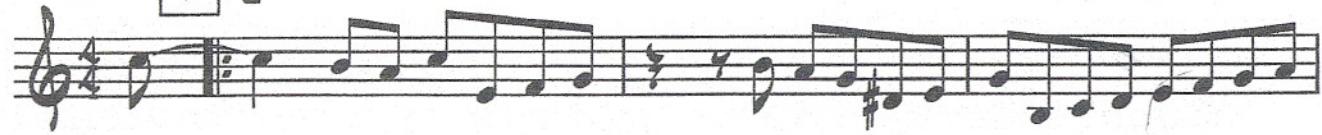
303M

BONGO BEEP

MEDIUM SWINGING LATIN

BY CHARLIE PARKER

A C7



F7



C7

E7

A7

Dm7



G7

C7

(Dm7)

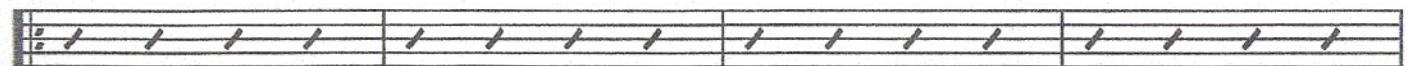
G7



TO SWING FOR SOLOS:

B

C7



F7

C7

E7

A7



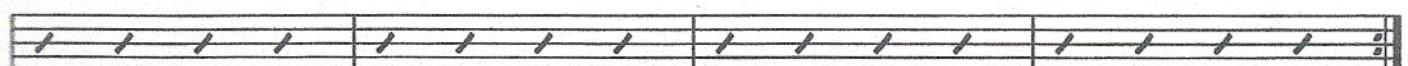
Dm7

G7

C7

Dm7

G7



THE BOY NEXT DOOR

F#Maj7 **D7ALT** **Gm7** **C7#11**

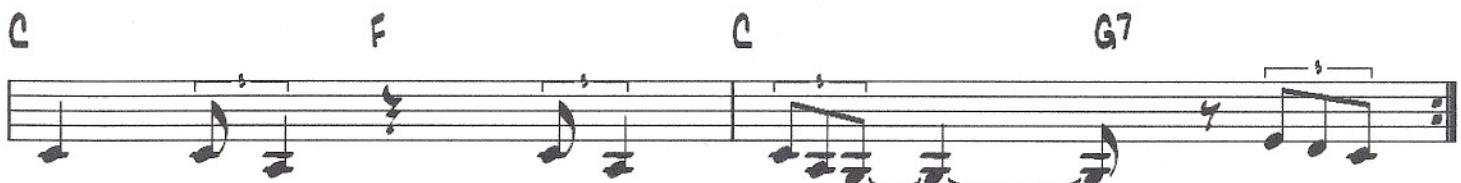
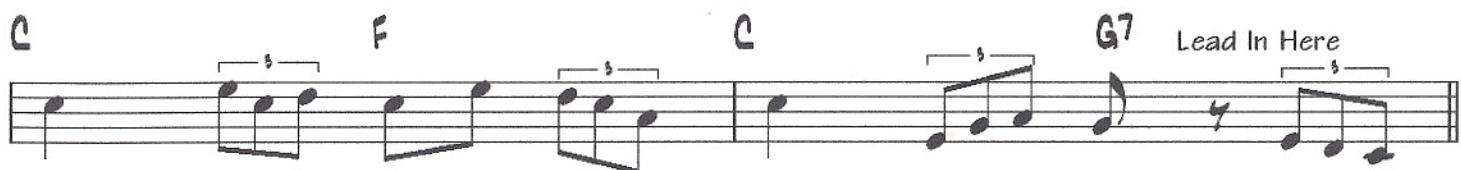
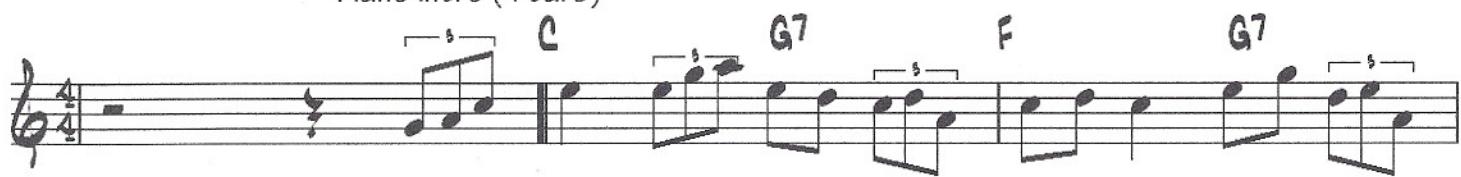
How can I ig- nore the boy next door? I
F#Maj7 **Dm7** **G9**
 love him more than I can say.
Gm7 **C7** **F#Maj7** **Dm7** **Dm7/C**
 Doesn't try to please me, Doesn't e- ven tease me.
Bm7b5 **E7b9** **Am7** **Aboim** **Gm7** **C7**
 And he nev- er sees me glance his way. And though
F#Maj7 **D7ALT** **Gm7** **C7#11**
 I'm heart- sore, the boy next door Af-
F#Maj7 **Dm7** **G7** **Aboim**
 fec- tion for me won't dis- play.
F#Maj7/C **Bm7b5**
 just a- dore him, so I can't ig- nore him, The
C7 **F#Maj9** **D7b5** **Gm7** **C7**
 boy next door.

BRING IT ON HOME TO ME

12/8 FEEL

SAM COOKE

Piano Intro (4 bars)



BOB M

BYE BYE BLUES

F

Handwritten musical score for "Bye Bye Blues". The first line starts with a key signature of two flats (B-flat major) and a time signature of common time (4/4). The melody begins with a note on the first line, followed by a note on the second line, then a note on the first line with the lyrics "Bye" written below it. This is followed by a note on the second line with the lyrics "Blues" written below it.

D^b7

The second line continues the melody with notes on the first and second lines, corresponding to the lyrics "Bye" and "Blues". The chords E7, E7, and D7 are indicated above the staff.

The third line features notes on the first and second lines, with the lyrics "Bye" and "Blues" below them. The chords G7, C7, and C7sus are indicated above the staff.

The fourth line includes notes on the first and second lines, with the lyrics "Bells", "ring,", "birds", and "sing." below them. The chords FMA17, Fm, GM7, C7, GM7, and C7sus are indicated above the staff.

The fifth line shows notes on the first and second lines, with the lyrics "sun", "is", "shin-", "ing", "No", "more", "pin-", and "ing" below them. The chords F, D^b7, E7, E7, D7, Gm7, C7, and C7sus are indicated above the staff.

The sixth line consists of notes on the first and second lines, with the lyrics "Just", "we", "two", and "two" below them. The chords F, D^b7, E7, E7, D7, Gm7, C7, and C7sus are indicated above the staff.

The seventh line features notes on the first and second lines, with the lyrics "smil-", "ing", and "through" below them. The chords F, D^b7, E7, E7, D7, Gm7, C7, and C7sus are indicated above the staff.

The eighth line includes notes on the first and second lines, with the lyrics "Don't", "sigh", "don't", and "cry," below them. The chords F, D^b7, E7, E7, D7, Gm7, C7, and C7sus are indicated above the staff.

The ninth line shows notes on the first and second lines, with the lyrics "Bye" and "Bye" below them. The chords F, D^b7, E7, E7, D7, Gm7, C7, and C7sus are indicated above the staff. A small "3x" is written at the end of this line.

(H. KROTHIN) CARAVAN

DUKE ELLINGTON

F melodic minor
F major
G diminished

F#m7 **G7** **C9**

F#m7 **C minor blues**

F7 **G7** **F#7**

Bb7 **F#m7** **Bb7**

Eb7 **Eb9** **Eb7(b9)**

AbMaj7 **F melodic minor** **C7** **F#m6** **Eb9** **C7** **D.C. al FINE**

(BRUIT)

CHICKEN FEATHERS

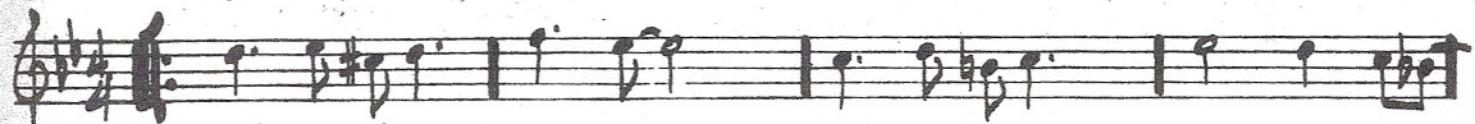
- STEVE KUHN

G-

Bb7

EbMaj7

A-7 b5 D7

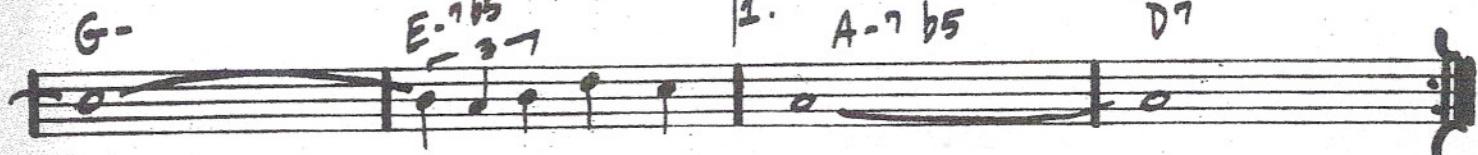


G-

E-7 b5

1. A-7 b5

D7



2. A-7 b5

D7

D-7 b5

> - 3 -



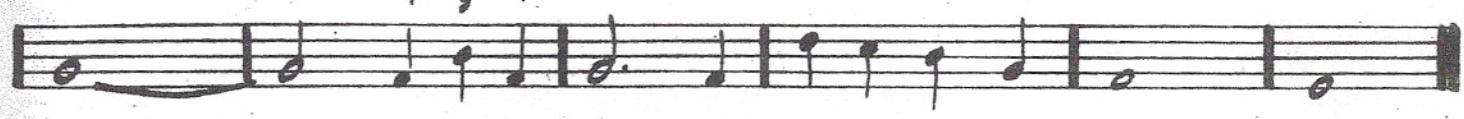
E-7 b5

> - 3 -

F-7

>

A-7 b5 D7 b9

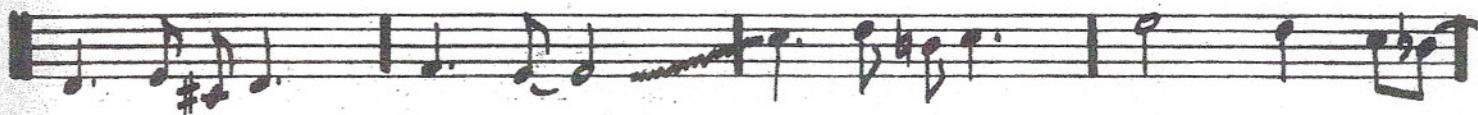


G-

Bb7

EbMaj7

A-7 b5 D7



G-

E-7 b5

A-7 b5

D7

G-



STEVE KUHN - "CHICKENFEATHERS"

CRYSTAL SILENCE

C scale @ F

- Chick Corea

(chords)

A-

E-

Fmaj7 #11

B-7

F scale @ Bb

Bb maj7 - 3 -

A-

B- C Dsus4 E7b9

A-

F scale

Bb maj7 #11

2.

D-

A melodic minor
E7 #9

D-

E7 #9

Fmaj7 (C scale)

G7 sus4 (G mix)

A-

IN HERE

D

A-

Bb

F-7

C

G-7

E melodic

B7 (b13)

E7sus4 - E7 -

A-7

E-

C scale

Fmaj7 #11

- 3 -

B-7

F scale

Bb maj7

- 3 -

A-

B- C Dsus4 E7b9 A-

F scale

Bb maj7

B- C Dsus4 E7b9 A- A-

100.

ENDINGS: || Fmaj7/A - | A- ||

CHICK COREA - "BIRDS TO PREY"
GARY BURTON & CHICK COREA - "CRYSTAL SILENCE"

End | F7 | G7sus4 | A- | A- |

DEAR HEART

ARR. B.MONTGOMERY

LEAD

FMA7 F6 F7 B♭ B° F G9

DEAR HEART, WISH YOU WERE HERE TO WARM THIS

Gm7 C7 C+7 FMA7 F6 F7 B♭ B°

NIGHT. MY DEAR HEART. SEEMS LIKE A YEAR SINCE

FMA7 D° C7 F F7 B♭ B° M6

YOU'VE BEEN OUT OF MY SIGHT. A SIN - GLE ROOM, A

F A7 Dm7 G9 Gm7 C7 C+7

TA BLE FOR ONE, IT'S A LONE SOME TOWN ALL RIGHT BUT

FMA7 F6 F7 B♭ B° F G9

SOON I'LL KISS YOU HEL - LO AT OUR FRONT

Gm7 C7 C+7 FMA7 F6 F7

DOOR AND DEAR HEART I WANT YOU TO

B♭ B° F Dm7 Gm7 C7

KNOW I'LL LEAVE YOUR ARMS NEV ER

FMA7 Gm7/F Am7/F Gm7/F FMA7

MORE.

$\text{d} = 150$

DEAR PRUDENCE

J. LENNON

EVEN EIGHTHS

BASS FEEL = / d d d d /

BASS PLAYS A LOW F NOTE ON BEAT THREE OF MEASURES 5 THROUGH 17.

ARR. T. GAUTHIER

Tim Q ending!!

INTRO F Eb/F Bb/F BbM7/F

BLUESY PIANO ADD L18

REPEAT 4 TIMES & TAKE PICKUP INTO HEAD

(A) [S] F/C F/Eb Bb/D BbM7/Db

F/C F/Eb Bb/D BbM7/Db BbM7/Db

(B) F/C F/Eb Bb/D BbM7/Db

F Eb Bb/D

F (HOLD -----)

DECRES.

(D.S. DURING SOLOS)

(C) F Bb/F Cmin/F Bb/F Bb/F

Ab B Bb7 F (HOLD -----)

DECRES.

SOLOS OVER (A) & (B) ONLY.

End = First 4 bars of (C) repeated
until que (D) to end

72.

DEEP PURPLE

Handwritten musical score for Deep Purple, featuring a single melodic line on five-line staff paper. The score includes lyrics and chords written below the notes. The key signature is C major (no sharps or flats). The time signature appears to be common time (indicated by a 'C').

The score consists of eight lines of music, each starting with a different note (F, F#, G, G#, A, B, B#, C) and ending with a different note (F, F#, G, G#, A, B, B#, C). The lyrics are: "F Maj7", "Eb7", "D7 sus", "D7", "Gm7", "Bbm7", "Bbm7b6", "Am7", "G#7", "Gm7", "Csus", "C7", "F", "F#7", "Gm7", "C7", "F", "F#7", "Gm7", "C7(13)", "F Maj7", "Eb7", "D7 sus", "D7", "Gm7", "Bbm7b6", "Am7", "Ab7", "Gm7", "Gm7", "C7(b9)", "[L.F] F#7", "Gm7", "C7", "[L.F] Bb9", "F".

Dot Com Blues

Intro

The musical score consists of four staves of handwritten notation. The top staff shows a bass line with chords C7#9 G13, C7#9 G13, C7#9 G13, and C7#9 F13. The second staff shows a bass line with chords F13, C7#9, F13, C7#9, C7#9 G13, and C7#9 A7#9. The third staff shows a bass line with chords Dm7, Em7, Fma7, and G7. The fourth staff shows a bass line with chords C7#9 G13 and C#7 G13.

C INSTRUMENTS "EDELWEISS"

MOD. $\text{J}=108$

A handwritten musical score for C instruments, specifically for the piece "EDELWEISS". The score consists of six staves of music, each with a different instrument's name written above it in a circle. The instruments are: Bassoon (Bb), Flute (F¹), Trombone (Bb/D), Clarinet (E^b/G), Bassoon (Bb/F), Oboe (G-7), Clarinet (C-7), Trombone (Bb), Flute (F¹), Trombone (Bb/D), Clarinet (E^b/G), Bassoon (Bb/F), Oboe (F¹), Bassoon (Bb), Oboe (F¹/A), Clarinet (E^b/G), Oboe (C⁷/E), Trombone (F¹), Bassoon (Bb), Oboe (F¹/A), Clarinet (E^b/G), Trombone (Bb/G), Bassoon (Bb), and Oboe (F¹). The music is in common time (indicated by a '4') and has a key signature of one flat (indicated by a 'b'). The tempo is marked as MOD. $\text{J}=108$. The score includes dynamic markings such as 'p' (piano) and 'f' (fortissimo). There are also several rests and a repeat sign with a '1' and '2' indicating a section to be repeated.

BASS & DRUMS START

ELEANOR FUNKBY

LENNON/MCCARTNEY
ARR. BOB MONTGOMERY



EM7 Bass/Kick Line 16ba EM7

A7/E

A7/E

Hand-drawn musical staff showing a bass/kick line pattern. The staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). It consists of four measures. The first measure shows a note followed by a rest. The second measure shows a note followed by a rest. The third measure shows a note followed by a rest. The fourth measure shows a note followed by a rest.

C/E

C/E

EM7

EM7

Hand-drawn musical staff showing a C/E chord progression. The staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). It consists of four measures. The first measure shows a note followed by a rest. The second measure shows a note followed by a rest. The third measure shows a note followed by a rest. The fourth measure shows a note followed by a rest.

(A) Trade 2s on last [A]

Hand-drawn musical staff showing a bass line with a C69 chord. The staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). It consists of four measures. The first measure shows a note followed by a rest. The second measure shows a note followed by a rest. The third measure shows a note followed by a rest. The fourth measure shows a note followed by a rest.

Hand-drawn musical staff showing a bass line with a C69 chord. The staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). It consists of four measures. The first measure shows a note followed by a rest. The second measure shows a note followed by a rest. The third measure shows a note followed by a rest. The fourth measure shows a note followed by a rest.

(B)

EM7

A7/E

C/E

EM7

Hand-drawn musical staff showing a bass line with chords EM7, A7/E, C/E, and EM7. The staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). It consists of four measures. The first measure shows a note followed by a rest. The second measure shows a note followed by a rest. The third measure shows a note followed by a rest. The fourth measure shows a note followed by a rest.

EM7

A7/E

C/E

EM7

Hand-drawn musical staff showing a bass line with chords EM7, A7/E, C/E, and EM7. The staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). It consists of four measures. The first measure shows a note followed by a rest. The second measure shows a note followed by a rest. The third measure shows a note followed by a rest. The fourth measure shows a note followed by a rest.

Solo form = AAB Intro Intro

BOBM

JAM!
End on B (focus on f#)

Back to top!

BASS SOLO OVER INTRO

EMILY

Handwritten musical score for a piece titled "EMILY". The score consists of ten staves of music, each with a key signature of one flat (B-flat) and a time signature of common time (indicated by a '3'). The music is divided into measures by vertical bar lines. Chords are labeled above the staff, and specific notes are indicated by stems and dots.

The chords listed in the score are:

- B♭Maj7
- Gm7
- Cm7
- F7^{b9}
- B♭Maj7
- Gm7
- Fm7
- B♭7^{b9}
- E♭Maj7
- A♭7
- Gm7
- E♭7
- A♭7
- D7
- B♭Maj7
- Gm7
- Cm7
- F13
- B♭Maj7
- Fm7
- B♭7
- E♭Maj7
- A♭7^{b5}
- D7
- G7
- A7^{b5}
- Dm7
- G9
- Cm7
- F7
- A♭7^{b5}
- G7^{b9}
- Cm7
- B7^{b5}
- Dm7
- G7^{b5}
- A7
- F7^{b9}
- B♭Maj7
- Gm7
- Cm7
- F7^{b9}

EUROPA

F#7/Bb Bb7 E1Maj7
 AbMaj7 Dm7b5/G G7#5b9
 Cm7 CMaj7
 1 FM7 Bb7 E1Maj7 AbMaj7
 Dm7b5/G G7b9 Cm
 FM7/Bb Bb7 E1Maj7 AbMaj7
 Dm7b5/G G7b9 CM7
 CMaj7 FM7 Bb7
 2 EbMaj7 AbMaj7 Dm7b5/G G7b9
 CM7

OPTIONAL ENDING 1: BACK TO TOP, FINE AT END OF A SECTION.
 OPTIONAL ENDING 2: VAMP ON | CM7 | FM7 | WITH DOUBLE TIME FEEL

BOB M

FUNNY HOW TIME SLIPS AWAY

WILLIE NELSON
ARR. B. MONTGOMERY

LEAD

WELL, HEL - LO THERE,
I HOPE THAT HE'S DO - IN'
LONG LONG.
I.
NEW LOVE?
2.
GO NOW,
3.

MY, IT'S BEEN A LONG
GUESS I'LL SEE YOU
A -

TIME. "HOW'M I DO - IN'?" OH, I GUESS THAT I'M DO-IN'.
FINE. HEARD YOU TOLD HIM THAT YOU'D LOVE HIM 'TIL THE END OF
ROUND. DON'T KNOW WHEN THOUGH. NEV - ER KNOW WHEN I'LL BE BACK IN

FINE. IT'S BEEN SO LONG NOW, AND IT SEEMS THAT IT WAS
TIME. NOW THAT'S THE SAME THING, THAT YOU TOLD ME, SEEMS LIKE
TOWN. BUT RE - MEM - BER, WHAT I TELL YOU, THAT IN

ON - LY YES - TER DAY. GEE AIN'T IT FUN - NY HOW TIME SLIPS A-WAY.
JUST THE OTH - ER DAY. GEE, AIN'T IT FUN - NY HOW TIME SLIPS A-WAY.
TIME YOU'RE GON - NA PAY. AND IT'S SUR - PRISING HOW TIME SLIPS A-WAY

15 F Bb F Bb C7
2. HOW'S YOU2
3. GOT - TA

Guitar plays w/ bass first 8 bars & sim. on same sections

GREEN DOLPHIN STREET

GM_A7

Lov- er one lovely day

A7/G **AbM_A7/G** **GM_A7**

Love came planning to stay

Am7 **D7** **GM_A7**

Green Dol- phin street sup- plied the set- ting the

C7 **F7** **BbM_A7** **D7**

set- ting for love be- yond for- get- ting And

GM_A7

Through these moments a- part

A7/G **AbM_A7/G** **GM_A7**

memories live in my heart

Am7 **Am/G** **F#M7b5** **B7b9** **Em7** **Em7/D** **C#M7b5** **F#7**

when I re- call the love I found on, I could kiss the

E7 **E7** **Am7** **D7** **GM_A7** *PLAY BASS WINE* **Am7** **D7**

ground on Green Dol- phin Street

Hey Good Lookin

Intro: $\text{G}^{\#}$ [: A^7 D^7 G $G D^7$] ||

[id. G G = | $d.$ d | G G = |
 A^7 D^7 G D^7] ||

| $2\ G$ $G7$ | C G |
| $d.$ | $d7$ | d | | d | | d | |

| C G | C G |
| d | d | | d | | d | |

| A^7 D^7 | $d.$ | G |
| d | d | | d | | d | |

| G | A^7 D^7 |
| $d7$ | d | = | d | | d | |

| G |
| d | ||

Straight 8 Zydeco

166

stops first X

(166)

HOLY LAND

-CEDAR WALTON

Bb 4/4

C- A7b5 D7b5 G7#5 C-

F-7 Bb7 Ebmaj7 D7b5 G7#5 C-

A7b5 Abmaj7 D7b5 G7#5 C-

2. C-

Solo

C- C- C- C- D7b5 G7#5 C- C- 2x

D7b5 G7#5 C- C- D7b5 G7#5 C- C- 2x

Bass Solo: Trade 4s w/ Bob and Tim Then 4s w/ drums
Abrupt ending

12/8 feel
slow blues Hootie Blues S STITT

F⁷

B_b⁷

F⁷ F#⁷ F⁷



B_b⁷

B_b⁷ B⁰⁷

F⁷/C

Gmin⁷ Amin^{7b5} D^{7b9}

Gmin⁷

C⁷

F⁷ E/A B_b⁷ B⁰ C⁷

I'M AN OLD COWHAND

JOHNNY MERCER

Handwritten musical score for "I'M AN OLD COWHAND" by JOHNNY MERCER. The score is in 4/4 time and B-flat major. It consists of five staves of music with corresponding chords written above them.

Staff 1: Chords A (F-7), Bb7, EbΔ, Ab7

Staff 2: Chords G-7, (C-7), C7^{#9}, F-7, Bb7, EbΔ

Staff 3: Chords D07, G7ALT, B (C-7), G-7, C-7

Staff 4: Chords G-7, C-7, F-7, Bb7

Staff 5: Chords EbΔ, C7, F-7, Bb7, 1 EbΔ, 2 EbΔ

I FALL IN LOVE TOO EASILY

CAHN/STYNE

Fm7 B79 EbMaj7 AbMaj7 Dm7s G79 Cm7 A7s

I fall in love too eas-i- ly.

I fall in love too fast,

Dm7s G79 Cm7 Cm7/Bb Am7s Ab7sus GmMaj7

I fall in love too ter-ri- bly hard

for love to ev- er last.

Am7s D79 G7 D79 Gm7s C79 Fm7 C7s

My heart should be well schooled,

'cause I've been fooled

in the past,

and still I

Fm7 B9 D7sus C7 Fm7 B13 EbMaj7 G7

fall

in love too eas-i- ly

I fall in love too fast.

BOSM

If You're Happy & You Know It

A handwritten musical score for a three-part vocal arrangement. The top staff is for Treble clef voices, the middle staff for Bass clef voices, and the bottom staff for Alto clef voices. The music consists of four measures. Measure 1: Treble starts with a dotted half note followed by an eighth-note pattern (C, C#°, G7, G7). Bass has a sustained eighth note (C). Alto has a sustained eighth note (G7). Measure 2: Treble continues eighth-note pattern (C, C#°, G7, G7). Bass has a sustained eighth note (F). Alto has a sustained eighth note (F#°). Measure 3: Treble continues eighth-note pattern (C, C#°, G7, G7). Bass has a sustained eighth note (C). Alto has a sustained eighth note (A7±9). Measure 4: Treble starts with a dotted half note followed by an eighth-note pattern (D7, G7, C). Bass has a sustained eighth note (D7). Alto has a sustained eighth note (G7). The piece concludes with a double bar line and repeat dots.

232.
(MED. SWING)

IN YOUR OWN SWEET WAY - DAVE BRUBECK

X: A-7 b5 D7 b9 G-7 C7 C-7 F7 Bb6 Ebmaj7

Bb-7 D7 Gbmaj7 Cbmaj7 C-7 b5 F7 b9 1. Bbmaj7 #11 2. Bbmaj7 #11

E-7 b5 A7 b9 Dmaj7 E-7 A7 Dmaj7

D-7 G7 Cmaj7 Eb-7 Ab7 G7

A-7 b5 D7 b9 G-7 C7 C-7 F7 Bb6 Ebmaj7

Fine

INTERLUDE BETWEEN EACH CHORUS:

(Eb DORIAN)

Dave Brubeck "Greatest Hits"

D.S.



JIVE SAMBA

Med. Rock

NAT ADDERLEY

F 7^{#9} (C melodic minor)
F blues

1.

2. F 7^{#9} Bb7 (E^b maj.) F 7^{#9} (COUNT!)

F 7^{#9}

Bb7 F 7^{#9} (COUNT!)

F 7^{#9}

JOHN BROWN'S BODY

ARR. B. MONTGOMERY

Stately Intro Only

Handwritten musical score for the Stately Intro Only section. The score consists of two staves. The top staff is in common time (indicated by a '4') and starts with a C note. The chords listed are C, G/B, Am, C/G, Am, G/B, C, and C7. The bottom staff continues the melody with chords F, Am/E, Dm, F/C, C, G/B, C, and G7.

Handwritten musical score for the second part of the Stately Intro Only section. The score consists of two staves. The top staff starts with a C note and lists chords C, G/B, Am, C/G, E/G♯, E7/B, Am, and Am7. The bottom staff continues the melody with chords D7, D7/C, G/B, G, C, F/C, and C.

Handwritten musical score for the Swing Head and Solos section. The score consists of two staves. The top staff starts with a C6 note and lists chords C6, C6, C6, C6, and C7. The bottom staff continues the melody with chords F6, F6, C6, C6, and G7.

Handwritten musical score for the next section of the Swing Head and Solos section. The score consists of two staves. The top staff starts with a C6 note and lists chords C6, C6, E7, and Am7. The bottom staff continues the melody with chords D7, G7, C6, F/C, C, and C7.

Handwritten musical score for the final section of the Swing Head and Solos section. The score consists of two staves. The top staff starts with a C6 note and lists chords C6, F/C, C, and C7. The bottom staff continues the melody with chords D7, G7, C6, F/C, C, and C7.

LA VIE EN ROSE

Lovigood & David

C INSTRUMENTS

AABA

LAST DATE

FLOYD CREAMER

INTRO - (ONCE ONLY)

LEAD

This image shows a handwritten musical score for a lead guitar. The score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time (indicated by 'C') and 8/8 time (indicated by '8'). Chords are labeled above the staff, including G7, C, F, and B7. Performance markings such as 'A' and 'B' are also present. The score is organized into measures, with measure numbers 1 through 57 indicated at the beginning of each staff.

B. MONTGOMERY

2 LAST DATE

41

C A M D7

G7 A C

F C

F C

F C G7

C F C G7

C (G7)

SAMPLE BASS LINE:

67

C F

Late In The Evening

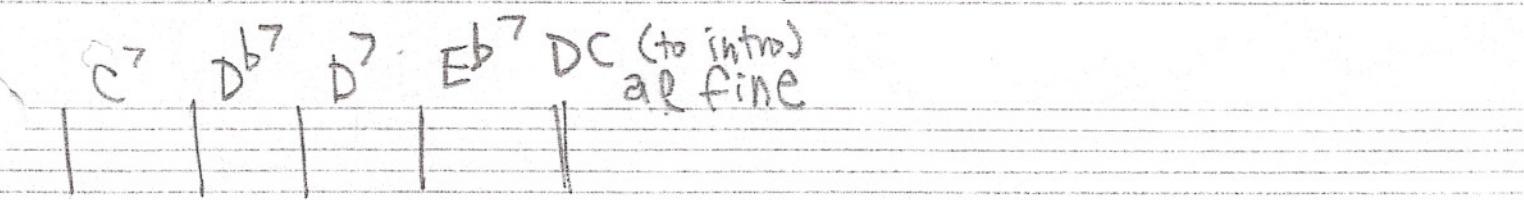
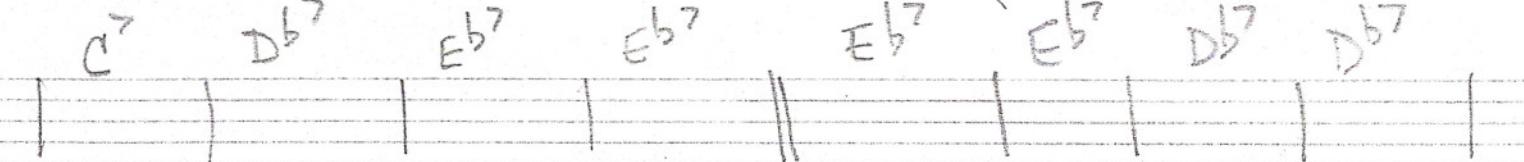
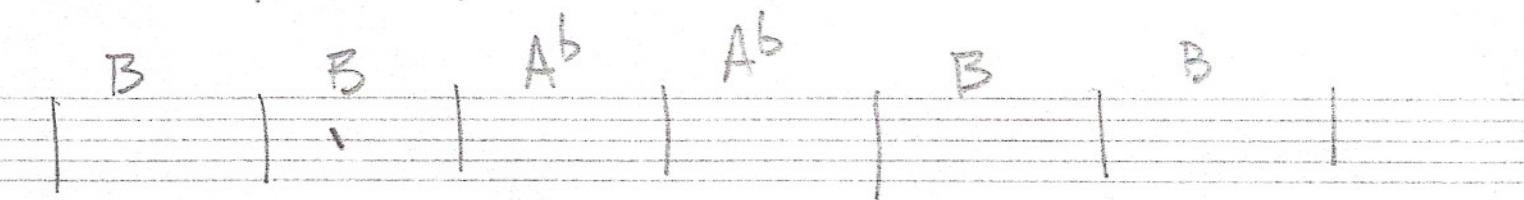
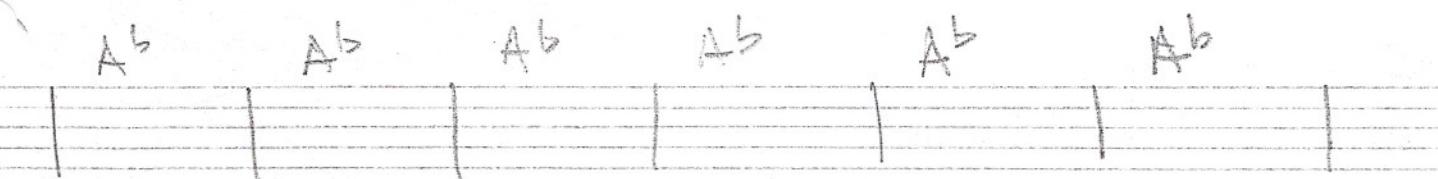
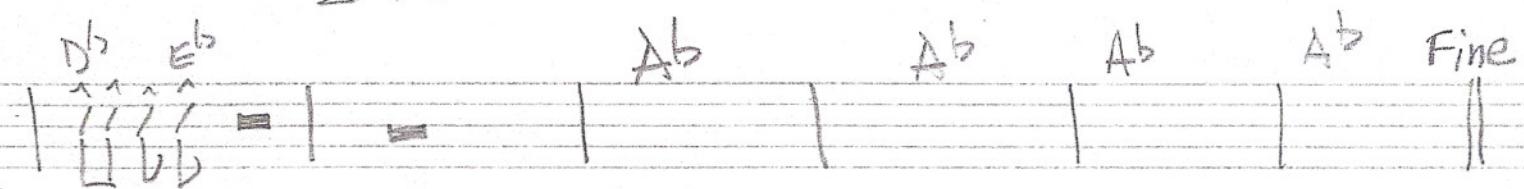
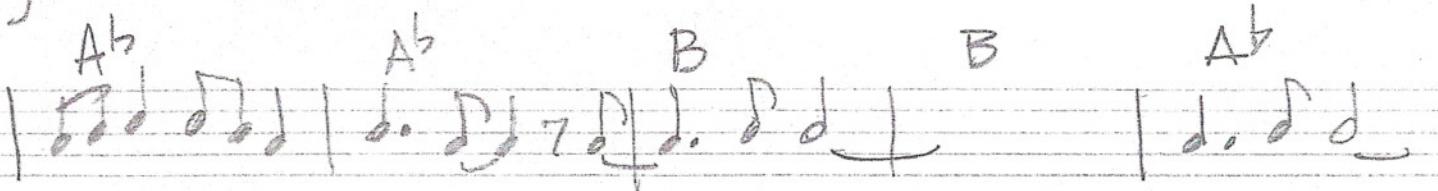
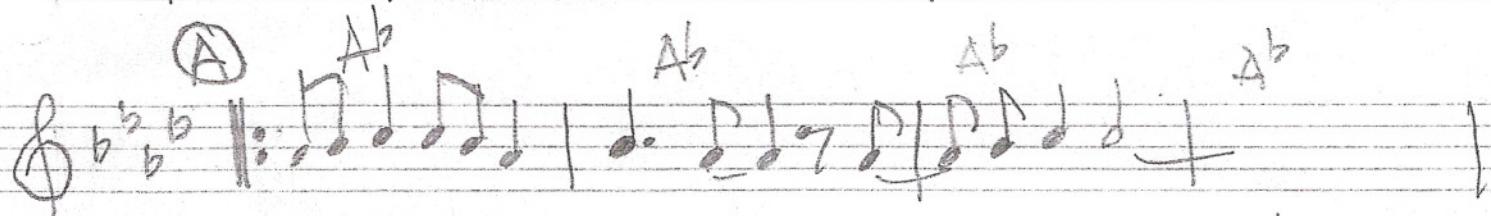
Intro F

The tablature consists of six horizontal staves, each representing a guitar string. Chords are indicated by vertical bar lines and letters (F, C, B♭). Strumming patterns are shown above the strings, with some strokes having arrows indicating direction. A section labeled "verse" starts with a B♭ chord. A "3+ 8th chords" section follows, featuring a complex strumming pattern over three measures. A "B♭ verse" section is marked with a circle and a B♭ chord. The final section is labeled "D.S. al Coda".

Ⓐ Vamp out on F.

Linus and Lucy Repeat optional
Cue on melody

Intro : Ab | Ab | Ab | Ab : ||



LOW RIDER

WAR

SET GROOVE

Handwritten musical score for 'Low Rider'. The score consists of two staves. The top staff is for bass with a bass clef, showing a continuous line of eighth notes. The bottom staff shows chords: G7, F7, C7, G7, F7, C7. The bass line continues throughout.

BASS LINE CONTINUES THROUGHOUT.

Handwritten musical score for 'Low Rider'. The score consists of two staves. The top staff is for bass with a bass clef, showing a continuous line of eighth notes. The bottom staff shows chords: A, G7, F7, C7, G7, F7, C7. The bass line continues throughout.

Handwritten musical score for 'Low Rider'. The score consists of two staves. The top staff is for bass with a bass clef, showing a continuous line of eighth notes. The bottom staff shows chords: B, G7, F7, C7, G7, F7, C7. The bass line continues throughout.

Handwritten musical score for 'Low Rider'. The score consists of two staves. The top staff is for bass with a bass clef, showing a continuous line of eighth notes. The bottom staff shows chords: C, G7, F7, C7, G7, F7, C7. The bass line continues throughout. The score ends with a coda section labeled '(D.S. AL CODA)' and 'AFTER SOLOS'.

Handwritten musical score for 'Low Rider'. The score consists of two staves. The top staff is for bass with a bass clef, showing a continuous line of eighth notes. The bottom staff shows chords: C, G7, F7, C7, G7, F7, C7. The bass line continues throughout.

Handwritten musical score for 'Low Rider'. The score consists of two staves. The top staff is for bass with a bass clef, showing a continuous line of eighth notes. The bottom staff shows chords: CODA G7, F7, C7, F7, C7, F7, C7. The bass line continues throughout.

REPEAT AND JAM OVER CODA MELODY AS DESIRED.

PLAY **A** AGAINST CODA, AND FADE TO END. End after 4th **[A]**

End w/ guitar noodling.

T.G.

DS for multiple solos, Interlude between each one

MY FAVORITE THINGS

Up

E^m (no thirds) D C B E^m D C B

E^m (no thirds) D C B E^m D C B

A^m^7 D^7 Gm^27 Cm^27 Gm^27 Cm^27 F\#m^7b5 B^7

8. (before each solo)

Solos (AAB)

E^m E^m Cm^27 Cm^27

A^m^7 D^7 Gm^27 Cm^27 Gm^27 Cm^27 F\#m^7b5 B^7

E^m^7 F\#m^7 E^m^7 F\#m^7 A^m^7 A^m^7

A^m^7 D^7 Gm^27 Cm^27 Gm^27 Cm^27 F\#m^7b5 B^7 DS

END

E^m^7 F\#m^7b5 B^7 E^m^7 E^m^7 Cm^27 Cm^27

Cm^27 A^7 Gm^27 C C D^7

E^m (wildly) D C B E^m D Repeat/Fade C B

MY ROMANCE (REVISITED IN THE 80'S)

STRAIGHT 8THS (CLOCK TICK)

The musical score consists of six staves of handwritten notation. The first staff starts with a 6/4 time signature, followed by a 4/4. The lyrics "STRAIGHT 8THS (CLOCK TICK)" are written above the first measure. Chords indicated are CMaj9, AM, AM/G, FMaj9, and CMaj9. The second staff begins with FMaj7, followed by CMaj7, FMaj7, and CMaj7. The third staff includes chords F#M7b5, B7b9, EM7, Bb13, Am9, D9, Gsus, and CMaj9. A note is written "Gsus (EXTRA MEASURE!)" above the sus chord. The fourth staff starts with CMaj9, followed by AM, AM/G, FMaj9, and CMaj9. The fifth staff includes FMaj9, FMaj9, G7, AM, FMaj9, G7, CMaj9, and FMaj9. The sixth staff starts with FMaj7, followed by G7, CMaj9, FMaj9, and ends with a final CMaj9. The lyrics "(TWO EXTRA MEASURES!)" are written above the final CMaj9 chord.

BOB M

Solo = distortion

New Song Spring 2011

Bob M.

F¹³ F^{#13} GΔ7 N.C. Play

F¹³ F^{#13} GΔ7 N.C. out

F¹³ F^{#13} GΔ7 N.C. out

(Lyd) CΔ7 #4 CΔ7 CΔ7 CΔ7

GΔ7 GΔ7 GΔ7 GΔ7

CΔ7 #4 CΔ7 CΔ7 CΔ7

GΔ7 GΔ7 GΔ7 GΔ7

FΔ7 #4 CΔ7

NINETY-NINE YEARS WALTZ

LEAD

The musical score consists of four staves of handwritten notation for a lead instrument. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '3'). The first staff begins with a measure of two eighth notes followed by a measure of one eighth note followed by a dotted half note. The second staff begins with a measure of one eighth note followed by a dotted half note. The third staff begins with a measure of one eighth note followed by a dotted half note. The fourth staff begins with a measure of one eighth note followed by a dotted half note.

13

17

Ode To Billie Joe

Trade last head w/ Bob & play last line together

Bobbie Gentry

F7 C-7 F7 C-7

This is the first line of a handwritten musical score. It consists of four measures of music for a single instrument, likely a guitar or banjo. The key signature is one flat (F major). The first measure starts with an F7 chord, followed by a series of eighth-note chords. The second measure starts with a C-7 chord. The third measure starts with an F7 chord, followed by another series of eighth-note chords. The fourth measure starts with a C-7 chord. The music is written in common time.

F7 C-7 F7 C-7

This is the second line of the handwritten musical score. It consists of four measures of music, continuing from the previous line. The key signature remains one flat. The first measure starts with an F7 chord. The second measure starts with a C-7 chord. The third measure starts with an F7 chord. The fourth measure starts with a C-7 chord. The music is written in common time.

8b7 8b7

This is the third line of the handwritten musical score. It consists of four measures of music, continuing from the previous lines. The key signature changes to two flats (B-flat major). The first measure starts with an 8b7 chord. The second measure starts with an 8b7 chord. The third measure starts with an F7 chord. The fourth measure starts with a C-7 chord. The music is written in common time.

F7 C-7 F7 C-7

This is the fourth line of the handwritten musical score. It consists of four measures of music, continuing from the previous lines. The key signature changes back to one flat. The first measure starts with an F7 chord. The second measure starts with a C-7 chord. The third measure starts with an F7 chord. The fourth measure starts with a C-7 chord. The music is written in common time.

8b7 8b7

This is the fifth line of the handwritten musical score. It consists of four measures of music, continuing from the previous lines. The key signature changes back to two flats. The first measure starts with an 8b7 chord. The second measure starts with an 8b7 chord. The third measure starts with an F7 chord. The fourth measure starts with a C-7 chord. The music is written in common time.

Play back to here

F7 E-7 F7 C-7

This is the final line of the handwritten musical score. It consists of four measures of music, continuing from the previous lines. The key signature changes back to one flat. The first measure starts with an F7 chord. The second measure starts with an E-7 chord. The third measure starts with an F7 chord, with a handwritten note "Play <" above it and an arrow pointing to the beginning of the measure. The fourth measure starts with a C-7 chord. The music is written in common time.

279.

OUR LOVE IS HERE TO STAY

B. Gershwin

1. A major

2. C major

OVER THE RAINBOW

E. Y. HARBURG
HAROLD ARLEN

Ballad

Chords indicated above the staff:

- Staff 1: E \flat Δ 7, C m7, G m7, E \flat 7, A \flat Δ 7, D 7, G m7, C 7
- Staff 2: F m7, D \flat 7, E \flat Δ 7, G m7, C 7, F m7, B \flat 7, 1. E \flat Δ 7, F m7/B \flat
- Staff 3: 2. E \flat Δ 7, E \flat Δ 7, F m7, B \flat 7
- Staff 4: G m7, C 7, F m7, B \flat 7, E \flat Δ 7
- Staff 5: A m7 \flat 5, D 7 \flat 9, G m7, C 7, F m7, B \flat 7, E \flat Δ 7, C m7
- Staff 6: G m7, E \flat 7, A \flat Δ 7, D 7, G m7, C 7
- Staff 7: F m7, D \flat 7, E \flat Δ 7, G m7, C 7, F m7, B \flat 7, E \flat Δ 7

PICNIC

GEORGE W. DUNING
ARR. B. MONTGOMERY

LEAD

G7sus4 CMA7 DM7 G7 C DM6 AM7 AM6 AM6 D7

DM7 G7 DM7 G7 C AM7 DM7 G7sus4

CMA7 DM7 G7 C DM6 AM7 AM6 AM6 D7

DM7 G7 DM7 G7 C Bb7(\$II) CMA7

DM7 G7 C (C[#]) DM7 G7 C

AM (AM(MA7)) AM7 D7 DM7 G7 G7sus4

CMA7 DM7 G7 C DM6 AM7 AM6 AM6 D7

DM7 G7 DM7 G7 C Bb7(\$II) CMA7 (G7sus4)

33

309.

TH. MONK

RHYTHM-A-NING

Handwritten musical score for "Rhythm-A-Ning" by Thelonious Monk. The score consists of two staves of music with lyrics underneath. The first staff starts with a C major chord (C, E, G) followed by a F major chord (F, A, C). The second staff begins with a B flat major chord (B flat, D, F). The lyrics are: "C major F major B flat B flat major E flat major E major". The score includes a section labeled "1. Bb" and another labeled "2. Bb". The music continues with a D major chord (D, F#, A) and a G major chord (G, B, D). The lyrics are: "D major G major C major F major B flat B flat major E flat major E major". The score concludes with a B flat major chord (B flat, D, F) and a B flat major chord (B flat, D, F).

(SOLO AFTER RHYTHM CHANGES)

SAY IT (OVER AND OVER AGAIN)

LOESSER/MCHUGH
COLTRANE/TYNE & BRIDGE

B♭Maj7 G7 Cm7 F7 B♭b6 G7^{b9} Cm7 Am7^{b5} D7^{b9}

Gm7 C7 Cm7 F7 B♭Maj7 G7 Cm7 F7 B♭Maj7 Am7 D7

(BASS PEDAL ON 2 AND 4)
GM₁₃7/D AM7/D GM₁₃7/D AM7/D GM₁₃7/D AM7/D GM₁₃7/D AM7/D

GM₁₃7/D AM7/D GM₁₃7/D AM7/D GM₁₃7/D AM7/D Am7 D7 Cm7 F7

B♭Maj7 G7 Cm7 F7 B♭b6 G7^{b9} Cm7 Am7^{b5} D7^{b9}

Gm7 C7 Cm7 F7 B♭Maj7 Cm7 F7

Search For Peace

McCoy Tyner

Medium Ballad

♩ = 58

A

(pn. w/ ten. 8va b.)

B

(bs. - straight 1/8's)

C

Solo on form (AABC);

After solos, D.C. al Coda (no repeat)

Chords in parentheses not used during solos.

C¹³

pn. fill - - - - -

SHE'S LEAVING HOME

FORM AAB

LENNON/MCCARTNEY
ARR. BOB MONTGOMERY

LEAD

Chords labeled in the score:

- 1. $EbMA7$
- $DbMA7$
- $AbMA7$
- $FM7$
- $CM7$
- $F13$
- $Bb13$
- $FM7$
- $EbMA7$
- $FM7/Bb$
- $EbMA7$
- $FM7/Bb$
- $EbMA7$
- $Eb7$
- $F13$
- $CM7$
- $F13$
- ENDING $CM7$
- $DbMA7$
- $AbMA7$
- $DbD7\#11$

Other markings:

- 1. $Bb13$
- 2. $Bb13$
- TO TOP

THE SINGLE PETAL OF A ROSE

ELLINGTON

The score is handwritten on ten staves of music. The first staff starts with a C major 7 chord (CMA7) and ends with an F major 7 chord (FMA7). The second staff begins with a C major 7 chord (CMA7), followed by D-7 and G7 chords. The third staff starts with a C major 7 chord (CMA7) and ends with an F major 7 chord (FMA7). The fourth staff begins with a D7 chord, followed by B♭ major 7 (B♭MA7), C major 7 (CMA7), and B♭ major 7 (B♭MA7) again. The fifth staff starts with an A- chord, followed by A major 7 (A M7(♯5)), A minor 6 (AM6), G7, and a B7 chord. The sixth staff begins with an A- chord, followed by A major 7 (A M7(♯5)), A minor 6 (AM6), G7, and a B7 chord. The seventh staff starts with a C major 7 chord (CMA7) and ends with an F major 7 chord (FMA7). The eighth staff begins with a C major 7 chord (CMA7), followed by D-7 and G7 chords. The ninth staff starts with a C major 7 chord (CMA7) and ends with an F major 7 chord (FMA7). The tenth staff begins with a D7 chord, followed by B♭ major 7 (B♭MA7), C major 7 (CMA7), and B♭ major 7 (B♭MA7) again.

54.

C Inst. "Somewhere My Love"

"DR. ZHIVAGO"

Mod. | = 120

Handwritten musical score for C instrument, "Somewhere My Love" (Dr. Zhivago). The score consists of eight staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The music is divided into measures by vertical bar lines. Chords are indicated above the staff by circles containing letters: G, D7, Am7, A7, C, F, Bb, D7(b9), G, G, D7, Am7, D7, G, G, D7, Am7, D7, G. Measures 1-2: G, D7, Am7, G, D7. Measures 3-4: Am7, D7, A7, G, C, F, Bb, D7(b9), G. Measures 5-6: G, D7, Am7, D7. Measures 7-8: Am7, D7, G, G, D7, Am7, D7. Measures 9-10: Am7, D7, G. Measures 11-12: G, D7, G, G, D7, Am7, D7. Measures 13-14: Am7, D7, G. Measures 15-16: G, D7, G, G, D7, Am7, D7. Measures 17-18: Am7, D7, G. Measures 19-20: G, D7, G, G, D7, Am7, D7. Measures 21-22: Am7, D7, G. Measures 23-24: G, D7, G, G, D7, Am7, D7. Measures 25-26: Am7, D7, G. Measures 27-28: G, D7, G, G, D7, Am7, D7. Measures 29-30: Am7, D7, G. Measures 31-32: G, D7, G, G, D7, Am7, D7. Measures 33-34: Am7, D7, G. Measures 35-36: G, D7, G, G, D7, Am7, D7. Measures 37-38: Am7, D7, G. Measures 39-40: G, D7, G, G, D7, Am7, D7. Measures 41-42: Am7, D7, G. Measures 43-44: G, D7, G, G, D7, Am7, D7. Measures 45-46: Am7, D7, G. Measures 47-48: G, D7, G, G, D7, Am7, D7. Measures 49-50: Am7, D7, G. Measures 51-52: G, D7, G, G, D7, Am7, D7. Measures 53-54: Am7, D7, G. Measures 55-56: G, D7, G, G, D7, Am7, D7. Measures 57-58: Am7, D7, G. Measures 59-60: G, D7, G, G, D7, Am7, D7. Measures 61-62: Am7, D7, G. Measures 63-64: G, D7, G, G, D7, Am7, D7. Measures 65-66: Am7, D7, G. Measures 67-68: G, D7, G, G, D7, Am7, D7. Measures 69-70: Am7, D7, G. Measures 71-72: G, D7, G, G, D7, Am7, D7. Measures 73-74: Am7, D7, G. Measures 75-76: G, D7, G, G, D7, Am7, D7. Measures 77-78: Am7, D7, G.

SPRING AIN'T HERE

PAT METHENY

INTRO = DRUMS/PERC. 8 BARS

DRUMS = EVEN EIGHTHS

C_M¹¹ F_M⁷ C_M¹¹ F_M⁷ C_M¹¹ F_M⁷ C_M¹¹ F_M⁷
 C_M¹¹ F_M⁷ C_M¹¹ F_M⁷ C_M¹¹ F_M⁷ C_M¹¹ F_M⁷
 G_M⁷ F_M⁷ G_{7sus4} G₇ Ab_{MA7}
 G_{13(b9)} C_M⁷ F₇ F₇ Ab_{MA7/8b8b} Ab_{MA7/8b} 8b_{13(b9)}
 C_M¹¹ F_M⁷ C_M¹¹ F_M⁷ C_M¹¹ F_M⁷ C_M¹¹ F_M⁷
 C_M¹¹ F_M⁷ C_M¹¹ F_M⁷ C_M¹¹ F_M⁷ G_M¹¹ C_{7(b9)}
 F_M⁷ B_{b7(b5)} Eb_{MA7} F_M⁷ G_M⁷ Ab_{MA7} D_{b/Gb} F_M¹¹ Ab/B_b
 Eb_{M7/D} Eb_{M7/D} SIM. SIM.
 C_M¹¹ F_M⁷ C_M¹¹ F_M⁷ C_M¹¹ F_M⁷ C_M¹¹ F_M⁷
 C) FINE C)

C_M¹¹ F_M7 C_M¹¹ F_M7 C_M¹¹ F_M7 C_M¹¹ F_M7
 G_M7 F_M7 E_b G_{7sus4} G₇ A_{bMaj7}
 G_{13(b9)} C_M7 F_F F₇ F_{#M9} B_{7(b9)} F_{M9} B_{b7}
 (SOLOS) C_M¹¹ F_M7 C_M¹¹ F_M7 C_M¹¹ F_M7 C_M¹¹ F_M7
 G_M7 F_M7 G_{7sus4} G₇ A_{bMaj7}
 G_{13(b9)} C_M7 F₁₃ F_{#M9} B₇ F_{M9} B_{b13(b9)}
 C_M¹¹ F_M7 C_M¹¹ F_M7 C_M¹¹ F_M7 C_M¹¹ F_M7
 C_M¹¹ F_M7 C_M¹¹ F_M7 C_M¹¹ F_M7 G_M7 C_{7(b9)}
 F_{M9} B_{b7(b5)} E_{bMaj7} A_{bMaj7}
 F_M7 G_M7 A_{bMaj7} E_{bMaj7/Bb} A_{bMaj7/C} E_{bMaj7/Bb} A_{bMaj7} G₊₇

AFTER SOLOS:
(D.C. AL FINE)

SPRING AIN'T HERE

-2-

REPEAT BAR 29 SEVEN TIMES
THEN JUMP BAR 32 FOR ENDING

SUMMERTIME

GEORGE/IZA GERSHWIN

A^m₆ E⁷ A^m₆ E⁷ A^m₆ E⁷ A^m₆ A⁷

The musical score consists of eight staves of handwritten music. Each staff begins with a key signature of one sharp (F#) and a common time signature (4/4). The first staff contains the lyrics "Sum- mer time" with chords D^m₇, F⁹, E⁷, F¹³, and E⁷. The second staff contains "and the liv-in's eas- y" with chords D^m₇, F⁹, E⁷, F¹³, and E⁷. The third staff contains "Fish are jump-in'" with chords A^m₆, E⁷, A^m₆, E⁷, A^m₆, E⁷, and A^m₆. The fourth staff contains "and the cot-ton is high," with chords D^m₇, F⁹, E⁷, F¹³, and E⁷. The fifth staff contains "Oh your dad-dy's rich" with chords C^mA^m₇, A^m₇, B^mF^b₆, E⁷₄₅, A^m₆, E⁷, A^m₆, and D⁷. The sixth staff contains "and your ma is good look- in'" with chords D^m₇, A^m₇, B^mF^b₆, E⁷₄₅, A^m₆, E⁷, A^m₆, and E⁷. The seventh staff contains "So hush, lit- tle ba- by, don't you cry." with chords D^m₇, A^m₇, B^mF^b₆, E⁷₄₅, A^m₆, E⁷, A^m₆, and E⁷. The eighth staff contains "One of these morn- in's you're goin' to rise up sing- in'" with chords D^m₇, A^m₇, B^mF^b₆, E⁷₄₅, A^m₆, E⁷, A^m₆, and A⁷. The ninth staff contains "Then you'll spread your wings and you'll take to the sky." with chords D^m₇, F⁹, E⁷, F¹³, and E⁷. The tenth staff contains "But till that morn-in'" with chords A^m₆, E⁷, A^m₆, E⁷, A^m₆, E⁷, A^m₆, and D⁷. The eleventh staff contains "there's a noth-in' can harm you" with chords C^mA^m₇, A^m₇, B^mF^b₆, E⁷₄₅, A^m₆, E⁷, A^m₆, and E⁷. The twelfth staff contains "With Dad- dy and Mam-my stand- in' by." with chords B^{OBM}, A^m₇, B^mF^b₆, E⁷₄₅, A^m₆, E⁷, A^m₆, and E⁷.

Sunny

Springfield

Rock on head / Funk on solos

Am7 Gm7 C9 FMaj7 Bm7b5 E7#9

Am7 Gm7 C9 FMaj7 Bm7b5 E7#9

Am7 Gm7 F#7#11 FMaj7 Bb7#11

Bm7b5 E7#9 Am7 C13 B13 E7#9

Repeat and blow over last 2 measures for ending.

AABA (Coda)

TEN MINUTES AGO

RICHARD RODGERS
ARR. B. MONTGOMERY

LEAD

1. GMA7 D7sus4 D7

GMA7 D7sus4 D7

GMA7 F7#11 E7 Cm6 TO CODA

1. GMA7 A7 AM7 D7

2. GMA7 AM7 D7 GMA7 G7

CMA7 (D7) GMA7 E7 AM7 D7

GMA7 G7 CMA7 (D7) GMA7 EM7

A9 AM7 D7 (D.C. AL CODA)

3. GMA7 D7 DM7 G7 C AM7 Eb7

D7 GMA7 D7sus4 GMA7 (D7sus4)

4.

1. GMA7 D7sus4 D7

2. GMA7 D7sus4 D7

3. GMA7 F7#11 E7 Cm6 TO CODA

4. GMA7 A7 AM7 D7

5. GMA7 AM7 D7 GMA7 G7

6. CMA7 (D7) GMA7 E7 AM7 D7

7. GMA7 G7 CMA7 (D7) GMA7 EM7

8. A9 AM7 D7 (D.C. AL CODA)

9. GMA7 D7 DM7 G7 C AM7 Eb7

10. D7 GMA7 D7sus4 GMA7 (D7sus4)

11.

TIME IS TIGHT

Booker T. Jones

INTRO

BASS/GUITAR

(A) ORGAN LEAD
BASS/GUITAR LIKE INTRO

BASS SIMILAR

G BASS RHYTHM

ORGAN LEAD

(A) BASS GUITAR LIKE INTRO

F C C F

G D G

GUITAR LEAD

BASS/ORGAN LIKE INTRO

To CODA ♪

D.S. AL CODA

GET TO CUE'D END

GUITAR LEAD FROM SECTION "C" ON C

TRY A LITTLE TENDERNESS

E♭Maj7 **Cm7** **Fm7** **B♭7** **E♭Maj7** **B♭m7**


```

    She may be weary
    You know she's wait-ing,
    Wo-men do get weary
    just an-tic-i-pa-ting
    Wea-ring things she
    the same shab-by
    may nev-er pos-
    dress,
    sess.
    And when she's weary.
    While she's with-out them
    Try a lit-tle ten-
    der-
    ness
    ness
    It's
    not just
    sen-ti-men-tal,
    she has her grief and
    care,
    And a
    word
    that's soft and gen-tle,
    makes it eas-i-er
    to bear.
    You won't re-gret it.
    Wo-men don't for-get it,
    Love is their whole hap-pi-ness.
    It's all so eas-y
    Try a lit-tle ten-der-
    ness.
  
```

SOSM

Guitar Intro

Tune '88

Funk Guitar on 2nd head

G9 Guitar Solo First

Jeff Lorber

Handwritten musical score for guitar intro in G9 chord. The score consists of two staves. The first staff starts with a treble clef, a common time signature, and a G9 chord. It features a sixteenth-note pattern followed by a break indicated by an 'X'. The second staff continues with a similar pattern, ending with another 'X'.

Handwritten musical score for guitar solo in C9 chord. The score consists of two staves. The first staff starts with a treble clef, a common time signature, and a C9 chord. It features a sixteenth-note pattern followed by a break indicated by an 'X'. The second staff continues with a similar pattern, ending with another 'X'.

Handwritten musical score for guitar solo in Ebmaj7 chord. The score consists of two staves. The first staff starts with a treble clef, a common time signature, and a G9 chord. It features a sixteenth-note pattern followed by a break indicated by an 'X'. The second staff continues with a similar pattern, ending with another 'X'.

Handwritten musical score for guitar solo in E7, F7, F#7, G7, G#7 chords. The score consists of two staves. The first staff starts with a treble clef, a common time signature, and a G7 chord. It features a sixteenth-note pattern followed by a break indicated by an 'X'. The second staff continues with a similar pattern, ending with another 'X'.

also chromatic run starts on G and ends on B

Handwritten musical score for guitar solo with a chromatic run. The score consists of two staves. The first staff starts with a treble clef, a common time signature, and a G7 chord. It features a sixteenth-note pattern followed by a break indicated by an 'X'. The second staff continues with a similar pattern, ending with another 'X'.

Handwritten musical score for guitar solo coda in G9 chord. The score consists of two staves. The first staff starts with a treble clef, a common time signature, and a G9 chord. It features a sixteenth-note pattern followed by a break indicated by an 'X'. The second staff continues with a similar pattern, ending with another 'X'.

Handwritten musical score for guitar solo coda with a cue and a play 3 times instruction. The score consists of two staves. The first staff starts with a treble clef, a common time signature, and a G9 chord. It features a sixteenth-note pattern followed by a break indicated by an 'X'. The second staff continues with a similar pattern, ending with another 'X'.

Van's The Man

Bob Montgomery

= 72

A

B

C

D

E

Very Early

Bill Evans

Medium Jazz Waltz

Handwritten musical score for "Very Early" by Bill Evans, Medium Jazz Waltz.

The score consists of six staves of music:

- Staff 1:** C_{MA}⁷, B^{b9}, E^b_{MA}⁷, A^{b13(b9)}, D^b_{MA}⁷
- Staff 2:** G¹³, C_{MA}⁷, B^{b9(#11)}, D_{MA}⁷, A_{MI}⁷, F[#]_{MI}^{7(add 11)}
- Staff 3:** B^{13(b9)}, E_{MI}^{7(add 11)}, A^{b13}, D^b_{MA}⁷, ¹G⁹_{SUS}, ²G^{7(#5)}
- Staff 4:** B_{MA}⁹, A^{b13(b9)}, D^b_{MA}⁷, B^{b13}, B_{MA}⁷
- Staff 5:** G¹³_{SUS}, G¹³, C_{MA}⁷, A^{b9}, D^b_{MA}⁹, G^{13(b9)}, C_{MA}⁹
- Staff 6:** A^{7(b9)}, D_{MI}⁷, C_{MA}⁷/E, F, G⁷, C_{MA}⁷, G¹³

A bracket labeled "solo break" spans the last two measures of Staff 6.

Handwritten musical score for "Very Early" by Bill Evans, continuing from Staff 6.

The staff shows a sequence of chords: D_{MI}⁷, C_{MA}⁷/E, F, G⁷, D_{MI}⁷, C[#]_{MI}⁷, B^b_{MA}⁹, G_{MA}⁷, B_{MA}⁷.

A "rit." (ritardando) marking is placed under the F chord, and a "rit." marking is also present at the end of the staff.

Melody is rather freely interpreted rhythmically.

Wack Wack.

B: F' | F | F'' | F | F' | F | F'' | F |
| E^b | E^b | E^b | E^b | F' | F | F'' | F |
| C⁷ | - | B^b | - | F' | F | F'' | F :||

Medium Slow

What's Going On

Marvin Gaye,
Al Cleveland & Renaldo Benson

(Intro)

(Sax solo)

E^b MA⁷

(gtr.) ↓ ↓ - ↓ ↓ ↓ ↓ - ↓ ↓ etc.

(sample bs.) etc.

A E^b MA⁷

(On D.S.)

Moth - er, mo - ther, there's too man - y of you cry - in'.
 Fath - er, fa - ther, we don't need to es - ca - late.

C - MI⁷

E^b MA⁷

Broth - er, broth - er, broth - er, there's far too man - y
 War is not the an - swer for on - ly love can

C - MI⁷

F - MI⁷

of you dy - in'. You know we've got to find a way
 con - quer hate.

F - MI⁷

B^b 13 sus

B^b 13 sus

B^b 13 sus

to bring some lov - in' here to - day. Yeah

B

F - MI⁹

Pick - et lines, and pick - et signs, Don't pun - ish me with bru -

F - MI⁹

B^b 13 sus

B^b 13 sus

B^b 13 sus

(background) Sis - ter, Broth - er, Sis - ter, Broth - er, Sis - ter, Broth - er,

B^b 13 sus

F - MI⁹

B^b 13 sus

B^b 13 sus

tal - i - ty. Talk to me so you can see, oh, what's

Sis - ter, Broth - er, Sis - ter, Broth - er, Sis - ter, Broth - er,

E^b MA⁷

go - in' on,

C MI⁷

what's go - in' on,

yeah, what's

What's go - in' on,

what's go - in' on,

E^b MA⁷

go - in' on,

ah, what's

C MI⁷

go - in' on.

(ad lib. vocal)

what's go - in' on,

what's go - in' on,

C A^b MI⁹ (ad lib. vocal)

(top note of chords)

A^b MI⁹

B^b 13_{SUS}

To Top

D.S. (no repeat)

Vamp & fade on **C**

3rd verse:
Back to intro after solos
Fade to end

Mother, mother, ev'rybody thinks we're wrong.
Ah, but who are they to judge us simply 'cause our hair is long.
You know we've got to find a way (to) bring some understanding here today. (to letter B)

Sample bs. at **B**:

F MI⁹ **B^b 13_{SUS}** **F MI⁹** **B^b 13_{SUS}**

etc.

(MED. UP)

~~WINDOW~~ Wohniw

A handwritten musical score consisting of six staves of music. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The music includes various note heads, stems, and rests. There are also some markings like 'G' and 'C' on the second staff, and 'S' and 'Mai' on the fifth staff.

A handwritten musical score consisting of six staves of music. The music is written in a style that suggests it is for a solo instrument or a small ensemble. Each staff is divided into measures by vertical bar lines. The notes are represented by dots, and rests are indicated by dashes. Dynamics are shown with symbols like '>', 'p', and 'f'. The first staff starts with a note followed by a rest, then a note with a dynamic 'p'. The second staff begins with a note followed by a rest, then a note with a dynamic 'f'. The third staff starts with a note followed by a rest, then a note with a dynamic 'p'. The fourth staff begins with a note followed by a rest, then a note with a dynamic 'f'. The fifth staff starts with a note followed by a rest, then a note with a dynamic 'p'. The sixth staff starts with a note followed by a rest, then a note with a dynamic 'f'.

ending: || $\overline{G} \text{ major}$ | $C - 7$ | $\overline{\text{D}} \text{ minor (F#E)}$ |

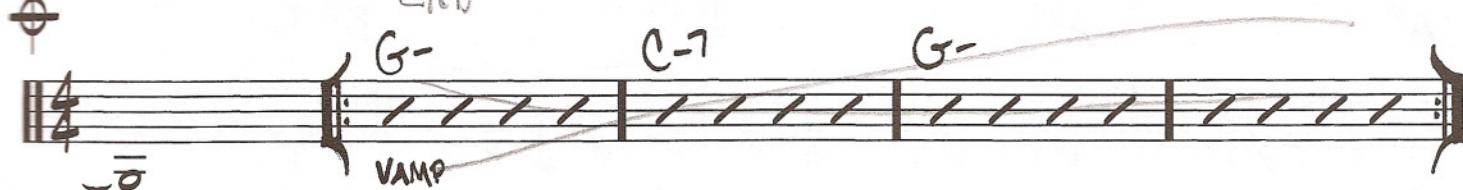
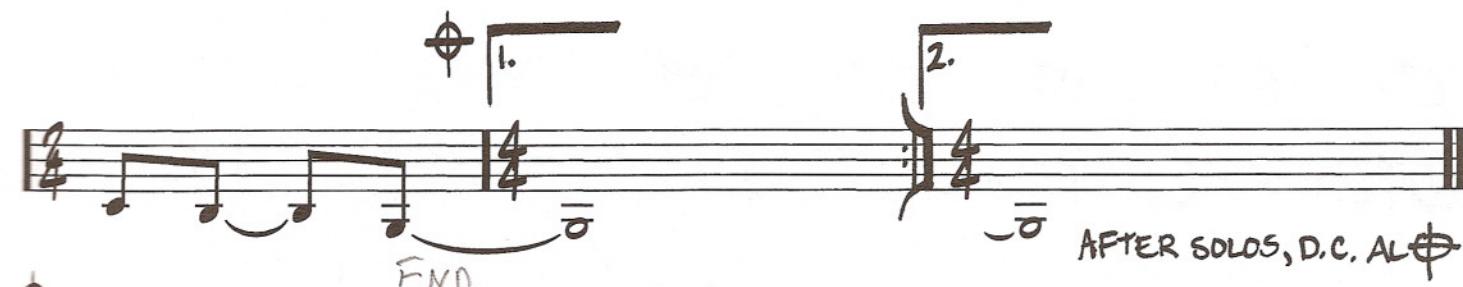
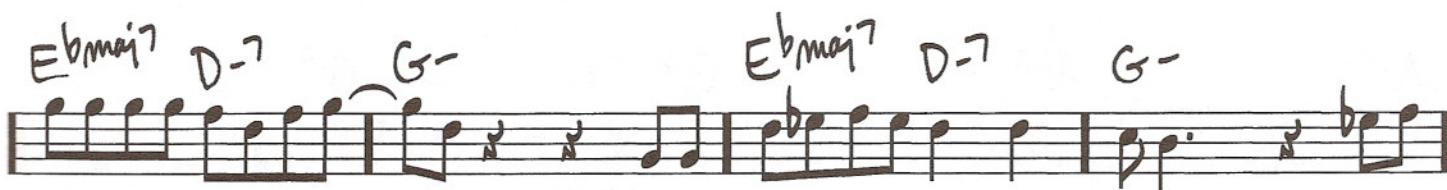
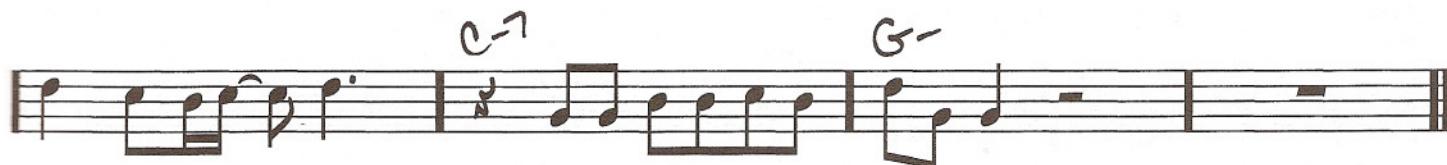
Chick Corea - "Inner Space"

467

(MED. REGGAE
OR FUNK)I SHOT THE SHERIFF

- BOB MARLEY

Solos over form



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414

Tim intro

(SLOW POP)

A SONG FOR YOU

Think G minor

- LEON RUSSELL



D-

Piano

A7/C#

F/C

Guit



I've been so many places in my life and time.

I song a lot of songs I've made

B-7b5

Bb Piano

A-7

G-7 Guitar

A-7

some bad rhyme

I've acted out my love in stages

with ten-thousand people watching

Bbmaj7 Piano

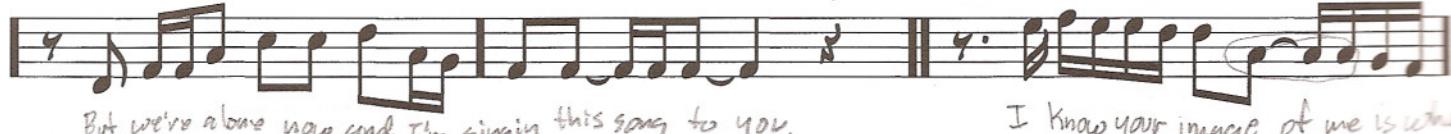
F/C

Bb/C

F A7/C#

D-

Guitar



But we're alone now and I'm singin this song to you,

I know your image of me is what I

A7/C#

F/C Piano

B-7b5



hope to be

I treated you unkindly but darlin can't you see.

There's

Bb Guitar A-7

G-7 Piano A-7

Bbmaj7 Guitar F/C A-7/C



no one more important to me.

Darling can't you please see through me.

Cause we're alone now and I'm

Bb/C

F

D- Piano A7#5/C#

D-1/C

B-7b5



Singin this song to you.

You told me precious secrets all true

Withholding nothing

Bb Guitar F/C C G-7/F F C/E D-
Rando A7#5/C#

You came out in front and I

was hidin

But now I'm so much better and if my

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#45
Intro
Lick

D-7/C B-7b5 B^b ^{Guitar}
 words don't come ³ to - geth - er Listen to the melody cause my love is in there hid - ug I

A-7 G7^{xm} G⁹ B^b/C C7 F/C ^{Guitar}

D-Piano A⁷/C[#] F/C ^{Guitar}
 Take you in a place where there's no space and time I I love you for my life. You are a friend

B-7b5 B^b Piano A-7 G-7 ^{Guitar} A-7
 of mine And when my life is ov - er Re - mem ber when we were together

B^b Piano F/C A-7/C B^b/C F (A⁷)
 we were alone and I was singin' this song to you

(MED.
SWING)THE DAYS OF WINE AND ROSES

-JOHNNY MERCER/HENRY MANCINI









