

(BALLAD)

A CHILD IS BORN

- THAD JONES

Bbmaj7 Eb-Bb Bbmaj7 Eb-Bb

Bbmaj7 Eb-Bb Bb A-7bs D7#9

G-7 D7b9 G-7 D7b9

G-7 C7 C9-F F7

Bbmaj7 Eb-Bb Bbmaj7 Eb-Bb

Bbmaj7 D7#5(#9) Ebmaj7 Ab9 C7b5-Gb

Bbmaj7/F Eb-Gb G-7 C7

C9-F F7 ⊕

⊕ Bbmaj7 Eb-Bb Bbmaj7 Eb-Bb Bbmaj7

|| AFTER SOLOS, D.C. AL[⊕]

A FLOWER IS A LONESOME THING

B. STRANHORN

C_b7(b5)

The score is handwritten in black ink on white paper. It features eight staves of music, each with a different harmonic progression. The first staff starts with C_b7(b5) and includes a grace note. The second staff starts with F#min7 and includes a grace note. The third staff starts with Eb7 and includes a grace note. The fourth staff starts with Dmaj7 and includes a grace note. The fifth staff starts with Eb7 and includes a grace note. The sixth staff starts with Dmaj7 and includes a grace note. The seventh staff starts with Cb7(b5) and includes a grace note. The eighth staff starts with Bb7 and includes a grace note.

6.
MED. SWING

A FOGGY DAY

- GERSHWIN

Fmaj7

A-7b5

D7b9

G-7

C7

Handwritten musical score for a piano or guitar. The score consists of six staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The progression is as follows:

- Measure 1: Fmaj7 (chords shown as eighth-note patterns), D7b9 (chord shown as eighth-note pattern), G-7 (chord shown as eighth-note pattern), C7 (chord shown as eighth-note pattern).
- Measure 2: F6 (chord shown as eighth-note pattern), D-7b5 (chord shown as eighth-note pattern), G7 (chord shown as eighth-note pattern), G-7 (chord shown as eighth-note pattern), C7 (chord shown as eighth-note pattern).
- Measure 3: Fmaj7 (chord shown as eighth-note pattern), C-7 (chord shown as eighth-note pattern), F7 (chord shown as eighth-note pattern), Bb6 (chord shown as eighth-note pattern), Bb-6 (chord shown as eighth-note pattern).
- Measure 4: Fmaj7 (chord shown as eighth-note pattern), A-7 (chord shown as eighth-note pattern), D7 (chord shown as eighth-note pattern), G7 (chord shown as eighth-note pattern), G-7 (chord shown as eighth-note pattern), C7 (chord shown as eighth-note pattern).
- Measure 5: Fmaj7 (chord shown as eighth-note pattern), Ab-7 (chord shown as eighth-note pattern), G-7 (chord shown as eighth-note pattern), C7 (chord shown as eighth-note pattern).
- Measure 6: F6 (chord shown as eighth-note pattern), D-7b5 (chord shown as eighth-note pattern), G7 (chord shown as eighth-note pattern), G-7 (chord shown as eighth-note pattern), C7 (chord shown as eighth-note pattern).
- Measure 7: C-7 (chord shown as eighth-note pattern), F7 (chord shown as eighth-note pattern), Bb6 (chord shown as eighth-note pattern), Eb7 (chord shown as eighth-note pattern).
- Measure 8: F6 (chord shown as eighth-note pattern), G-7 (chord shown as eighth-note pattern), A-7 (chord shown as eighth-note pattern), Bb-6 (chord shown as eighth-note pattern), A-7 (chord shown as eighth-note pattern), D-7 (chord shown as eighth-note pattern), G-7 (chord shown as eighth-note pattern), C7 (chord shown as eighth-note pattern).
- Measure 9: F6 (chord shown as eighth-note pattern), (G-7 C7) (chord shown as eighth-note pattern), C7 (chord shown as eighth-note pattern).

Fmaj7

C-7

F7

Bb6

Bb-6

Fmaj7

A-7

D7

G7

G-7

C7

Fmaj7

Ab-7

G-7

C7

F6

D-7b5

G7

G-7

C7

C-7

F7

Bb6

Eb7

F6

G-7

A-7

Bb-6

A-7

D-7

G-7

C7

F6

(G-7 C7)

Actual Proof

Herbie Hancock

Medium Funk *(Intro)*

$\text{J} = 130$

C_{MI}^7

(light pn. comping)

A *(On cue)*

C_{MI}^7

(flute)

Vamp till cue

$G_{\text{MA}}^{\text{7}(\#11)}$

B_b

pn. fill-----

$E_b_{\text{MI}}^{\text{7}(b5)}$

$A^7(\#9) \ A^{13} \ A^{13}_{\text{SUS}}$

$E_b_{\text{MI}}^{\text{7}(b5)} \ B^7_{\text{SUS}} \ C^{\#7}_{\text{SUS}} \ B_b \ D_{\text{MI}}^7 \ E_{\text{MI}}^7 \ A_{\text{MA}}^9$

$E_b_{\text{MA}}^{\text{7}(\#11)}$

D

NC *(F⁷)*

5 (pn., w/ bs.) 4 3 2 1

Solo on **A**!

After solos, D. C. al Coda

(Flute solo)

(On cue)

C_{MI}^7

$B^9_{\text{SUS}} \ A_{\text{MA}}^9 \ F_{\text{MA}}^7 \ G_{\text{MA}}^7$

$E \ D \ NC$

Vamp till cue

(dr. fill)-----

$E_b_{\text{MA}}^{\text{7}(\#11)}$

D

Sample keyboard comp. for Intro., bars 1 and 2 of letter A and bars 1 and 2 of Coda.

First two bars of A may be repeated.
Head is played twice before solos.

Actual Proof (Bass)

Medium Funk

$\text{J} = 130$ (Intro) C_{MI}^7



Vamp till cue

(On cue)



C_{MI}^7

$G_{\text{MA}}^7(\#11)$

$A^7(\#9)$

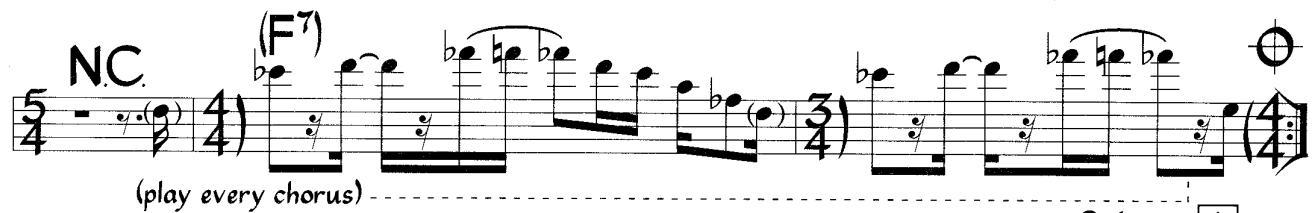
A^{13}

C_{MI}^7

$G_{\text{MA}}^7(\#11)$

$A^7(\#9)$

A^{13}



NC.

(F⁷)

(play every chorus)

Solo on A.

After solos, D. C. al Coda

(On cue)

B^9_{sus} A_{MA}^9 F_{MA}^7 G_{MA}^7

E D

C_{MI}^7

Vamp till cue

$E_{\text{MA}}^7(\#11)$

D

NC.



(dr. fill)

Bass line is freely interpreted (except last two bars of A, which are played every chorus).
First two bars of A may be repeated.
Head is played twice before solos.

4

AFTER THE LOVE HAS GONE

WRITTEN BY: DAVID FOSTER, JAY
GRAYDON, BILL CHAMPLIN
("BALLAD") *Fadd9*

FROM THE RECORD: "I AM" -
- EARTH, WIND & FIRE - 1979
ALSO: "AIRPLAY" - 1980

Fadd9 *Fadd9/A* *Gm7* *CII*

I. FOR A WHILE

Fadd9 *B7m/F* *F* *Fadd9* *A7-9*

(1) EYES WERE ALIVE DEEP INSIDE WE KNOW OUR LOVE WAS TRUE, FOR A
(2) STRONG FOR SO LONG NEVER KNEW THAT WHAT WAS WRONG, BABY WASN'T

Dm7 *G7* *E7* *CII* *G7*

(1) WHILE WE PAID NO MIND TO THE PAST WE KNEW LOVE WOULD LAST EV'RY
(2) RIGHT WE TRIED TO FIND WHAT WE HAD TIL SADNESS WAS ALL THAT WE

Fadd9 *B7m/F* *F* *Fadd9* *A7-9*

(1) NIGHT, SOMETHING RIGHT WOULD INVITE US TO BEGIN THE DANCE
(2) HAD, WE WERE SCARED THIS AFFAIR WOULD LEAD OUR LOVE INTO
(2x 3 3)

Dm7 *G7* *CII* *G7*

SOMETHING HAPPENED ALONG THE WAY [WHAT USED TO BE HAPPY WAS SAD AND YESTERDAY WAS ALL THAT WE HAD]

G7 *Fadd9/A* *Dm7* *Gm7* *F* *HII*

(AFTER THE LOVE HAS GONE - 2)

5

(8m) (7)

SOMETHING HAPPENED ALONG THE WAY AND YESTERDAY WAS ALL WE HAD

EΔ | **HΔD[#]** | **G[#]m7** | **C[#]m7** | **HΔ** | :

C (CHORUS)

OH, AFTER THE LOVE HAS GONE HOW COULD YOU LEAD ME ON

Cm7 | **Fm7** | **B^bm7** | **E^bII** |

AND NOT LET ME STAY AROUND OH

A^bm7 | **D^bII** | **GΔ** | **A^bm7 B^bm9** |

2.

2. FOR A

GΔ | **GII** | **GII C7⁺⁵** |

Dat :8. at CODA

CODA #

SOMETHING HAPPENED ALONG THE WAY WHAT USED TO BE HAPPY WAS SAD

B^bA | **FΔD[#]** | **Dm7** | **Gm7** | **F II** |

18va

SOMETHING HAPPENED ALONG THE WAY (AND) YESTERDAY WAS ALL THAT WE HAD

EΔ | **HΔD[#]** | **G[#]m7** | **C[#]m7** | **HΔ** | :

OH AFTER THE LOVE HAS GONE HOW COULD YOU LEAD ME ON

Cm7 | **Fm7** | **B^bm7** | **E^bII** |

6 (AFTER THE LOVE HAS GONE - 3)

AND NOT LET ME STAY AROUND OH

OH, AFTER THE LOVE HAS GONE (WHAT USED TO BE RIGHT, WAS

WRONG CAN LOVE THAT'S LOST BE FOUND OH, OH

(8va....)

AFTER THE LOVE HAS GONE

(VOICES AS D)

(WHAT) USED TO BE RIGHT WAS WRONG CAN LOVE THAT'S LOST BE FOUND

REPEAT TIL FADE

Agua De Beber

(Water To Drink)

Music by Antonio Carlos Jobim

English lyric by Norman Gimbel

Portuguese Lyric by Vinicius de Moraes

Medium Bossa Nova

(Intro) D_{MI}⁷ E^{7(#9)} A^{7(#5)} D_{MI}⁷ E^{7(#9)} A^{7(#5)}

(Instrumental or vocal "scat")

D_{MI}⁷ B_bM_A⁷ D_{MI}⁷ 1. A_{MI}^{7(b5)} 2. D_{MI}⁷

Your love — is rain, —

S A E^{7(b9)} (G_{MI}⁷ A^{7(#5)}) (G⁹)

— my — heart — the flow - er. — I need — your love* —
— an - oth - er spring - time. — I'll nev - er feel —

G_{MI}⁹ C¹³ F_{MA}⁹ F⁶₉ F_{MA}⁹ F⁶₉

— or — I — will die. — My ver - y life —
— the — sum — mer sun. — Un - less — you're there —

E⁷ E_b⁷ D_{MI}⁶ D_b⁷ F⁹/C F^{7(#9)} E^{7(#9)}

— is — in — your pow - er. — Will —
— to — share — that spring - time, — And like —

E^{7(b9)} (E_{MI}⁷ A^{7(sus)}) (D^{7(b9)})

— I with - er and fade or ** blos-som to — the sky? — Á - gua de be - ber, —
— the rain — and the flow - er our hearts — are one. — Á - gua de be - ber, —

B G¹³ G_{MI}⁹ D_{MI}⁷ (D^{7(b9)})

— Á - gua de be - ber — ca - ma - rá. — Á - gua de be - ber, —
opt. (Give the flow - er wa - ter to drink. —)

G¹³ G_{MI}⁹ D_{MI}⁷ A_{MI}^{7(b5)}

— Á - gua de be - ber — ca - ma - rá. —

(As is each x)

C **D_{M1}⁷** **E⁷(#9)** **A⁷(#5)** **D_{M1}⁷** **E⁷(#9)** **A⁷(#5)**

(Instr. or vocal "scat")

D_{M1}⁷ **B_b_{M1}⁷** **D_{M1}⁷** (Solo pick-ups 2nd x)
I'll nev - er see _____

D_{M1}⁷ **D octaves**

Solo on AB (C as is each x)
After solos, D.S. al Coda

Additional English lyric:

The rain can fall on distant deserts.
The rain can fall upon the sea.
The rain can fall upon the flower.
Since the rain has to fall, let it fall on me.

Água de Beber (Portuguese lyric)

Eu quis amar mas tive medo.
E quis salvar meu coração.
Mas o amor sabe um segredo.
O medo pode matar o seu coração.

Água de beber, Água de beber camará.
Água de beber, Água de beber camará.

Eu nunca fiz coisa tão certa.
Entrei pra escola do perdão.
A minha casa vive aberta.
Abri todas as portas do coração.

Água de beber, Água de beber camará.
Água de beber, Água de beber camará.

(BOP)

AIREGIN

-SONNY ROLLINS

13

F-7

C⁷^{#9}

F-7



F⁷

B^b-7

F⁷^{#9}

B^b-7

D^b major 7

D-7

G⁷

C major 7

C[#]-7

B^b major 7

C-7

F⁷

B^b major 7

B^b-7

E^b-7

A^b major 7

G-7^{b5} C⁷^{b9}

D^b major 7

D-7

G⁷

C-7^{b5}

F⁷

B^b-7

E^b major 7

Ab

(G-7^{b5} C⁷^{b9})

FINE

Salsa 3/2

Alfie

Burt Bacharach
Arr by Brad Smith

A

1 Cmaj⁷ A-⁷ D-⁷ G^{7sus4} Cmaj⁷ D-⁷

7 E-⁷ A^{7b9} D-⁷ G⁷ E-⁷ A⁷

13 D-⁷ 1. Eb⁰⁷ D-⁷

19 G⁷ G^{7#5} 2. Eb⁰⁷ B-⁷ E-⁷

25 A-^{7b5} D^{7sus4} B-⁷ E⁷ A-⁷ D⁷

31 B-⁷ E-⁷ A-^{7b5/D} D^{7sus4} D⁷

Alfie - Salsa 3/2

2

37 G⁷ G^{7**#5**} **A** Cmaj⁷ A-⁷ D-⁷ G^{7sus4}

43 F^{#-7**b5**} F⁷ E-⁷ A-⁷ F^{#-7**b5**} F⁷

49 E-⁷ A-⁷ D^{7**#11**} D-⁷

55 Eb⁰⁷ D-⁷ G⁷

59 Cmaj^{7/G} D-^{7**b5/G**} TO CODA 

 VAMP / CUE LAST TIME

63 Cmaj^{7/G} D-^{7**b5/G**} D-^{7**b5/G**} Amaj⁷ 
rit. 

After last solo DC at CODA

All God's Chillun Got Rhythm (Kahn-Kaper)

Handwritten musical score for piano in G major (one sharp) and common time. The melody consists of eighth and sixteenth notes. The chords indicated above the staff are F_{MA}⁷, D_{M1}⁷, G_{M1}⁷, C⁷, A_{M1}^{7(b5)}, D^{7(b5)}, G_{M1}⁷, and C⁷. The score includes dynamic markings (p, f) and a fermata over the last note.

Handwritten musical score for piano in G major (one sharp) and common time. The melody consists of eighth and sixteenth notes. The chords indicated above the staff are F_{MA}⁷, D_{M1}⁷, G_{M1}⁷, C⁷, A_{M1}^{7(b5)}, D^{7(b5)}, B_{M1}⁷, E⁷, A_{M1}⁷, and D⁷. The score includes dynamic markings (p, f) and a fermata over the last note.

Handwritten musical score for piano in G major (one sharp) and common time. The melody consists of eighth and sixteenth notes. The chords indicated above the staff are G_{M1}⁷, C⁷, 1. F_{MA}⁷, A⁷, D_{M1}⁷, G⁷, and C⁷. The score includes dynamic markings (p, f) and a fermata over the last note.

Handwritten musical score for piano in G major (one sharp) and common time. The melody consists of eighth and sixteenth notes. The chords indicated above the staff are 2. A_{M1}^{7(b5)}, D⁷, G_{M1}⁷, C⁷, and F⁶. The score includes dynamic markings (p, f) and a fermata over the last note.

ALL OF YOU

(Soprano)

A^b-6 E^bmaj⁷ F-7b5 B^b7b9

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All Or Nothing At All

Med. Swing

Music by Arthur Altman
Lyric by Jack Lawrence**A**

A_{M1} **A_{M1}(M_A7)** **A_{M1}7** **A_{M1}6**

All _____ or noth - ing at all, _____

Half a love nev - er ap - pealed to me, _____

If your heart nev - er could yield to me then I'd

rath - er have noth - ing at all.

B

A_{M1} **A_{M1}(M_A7)** **A_{M1}7** **A_{M1}6**

All _____ or noth - ing at all, _____

If it's love there is no in - be - tween, _____

Why be - gin, then cry for some - thing that might have been? No, I'd

rath - er have noth - ing at all.

But

C A^b_{MA}7

Musical score for letter C, first line:

please don't bring your lips so close to my cheek,

Don't

Chords: A^b_{MA}7, B^b_{MI}7, E^b7

A^b_{MA}7D^b/_{A^b}A^b_{MA}7E^b7

smile, or I'll be lost

be - yond re - call,

The

B^b_{MI}7E^b7B^b_{MI}7E^b7 C7

kiss in your eyes, the

touch of your hand makes me

weak,

And my

F_{MI} F_{MI}7 E^bD^b9

C7

E7

heart may grow

diz - zy and

fall.

And if I

DA_{MI}A_{MI}^(MA 7)A_{MI}7A_{MI}6

fell

un - der the spell of your

call,

A_{MI}(G_{MI}7 C7)B^b9

I would

be caught in the un - der - tow,

G_{MI}7D_{MI}7

E7

So, you

see, I've got to say

no,

no,

A_{MI}F_{MI}6

C6

(E7)

All

or noth - ing at all.

Alternate changes for first 4 bars of letter **C**: | A^b A^b+ | A^b6 A^b+ | ² |

Easy Swing

ALL OR NOTHING AT ALL

JACK LAWRENCE
ARTHUR ALTMAN

The sheet music consists of eight staves of musical notation, each starting with a treble clef and a key signature of one sharp (F#). The first staff begins with the chord Am. The second staff begins with Am△7. The third staff begins with Am7. The fourth staff begins with Am6. The fifth staff begins with Gm7. The sixth staff begins with Gm6. The seventh staff begins with Dm9. The eighth staff begins with Eb°7.

Chords indicated in the music:

- Staff 1: Am
- Staff 2: Am△7
- Staff 3: Am7
- Staff 4: Am6
- Staff 5: Gm7
- Staff 6: Gm6
- Staff 7: Dm9
- Staff 8: Eb°7

Other markings in the music include a circled '3' above the Am6 chord in the fourth staff, a sharp sign below the Eb°7 chord in the eighth staff, and a brace spanning the Am△7, Am7, Am6, and Bb7 chords across the four staves.

ALL OR NOTHING AT ALL (P. 2)

D m⁹ G +⁷ C ⁶₉ E_b⁷

A_b A_b+ A_b⁶ A_b+ A_b A_b+ A_b⁶ E_b⁷

A_b[△]₇ A/A_b A_b[△]₇³ B_bm⁷ E_b⁷

B_bm⁷ E_b⁷³ B_bm⁷ C +⁷

F m⁷ D_b⁷ C⁷ E +⁷

A m A m[△]₇³ A m⁷³ A m⁶

A m A m[△]₇ A m⁷ A m⁶³ B_b⁷

G m⁷ D m⁶₉ E 7 #⁹

A m⁷ B_b⁹³ C ⁶₉

(MED.)

ALL THE THINGS YOU ARE

- JEROME KERN / OSCAR HAMMERSTEIN II

C7#9

INTRO

D7#9



HEAD

F-7

Bb-7

Eb7

Abmaj7

D7#9

G7

Cmaj7

C-7

F-7

Bb7

Ebmaj7

Abmaj7

A-7b5

D7

Gmaj7

E7#9

A-7

D7

Gmaj7

F#-7b5

B7

Emaj7

C7#5

F-7

Bb-7

Eb7

Abmaj7

D7#9

Gb7(13)

C-7

B7

Bb-7

Eb7

Abmaj7

(G-7b5 C7b9)

Almost Like Being In Love (Floewe)

Handwritten musical score for "Almost Like Being In Love" (Floewe) consisting of six staves of music.

Staff 1: 4/4 time, key signature of B-flat major. Chords: E^bMA⁷, F^{7(b9)}, B^bMA^{7/D}, C^{#o}.

Staff 2: 4/4 time, key signature of B-flat major. Chords: CM_I⁷, F^{7sus}, 1. B^{b6}, B^{b7}, 2. B^{b6}.

Staff 3: 4/4 time, key signature of B-flat major. Chords: AM_I⁷, D⁷, G_{MA}⁷, G⁶, GM_{II}⁷.

Staff 4: 4/4 time, key signature of B-flat major. Chords: AM_I^{7(b5)}, D⁷, E^bMA⁷, F^{7(b9)}.

Staff 5: 4/4 time, key signature of B-flat major. Chords: B^bMA^{7/D}, C^{#o}, CM_I⁷, C^{#o}, B^{b6/D}, C^{#o}.

Staff 6: 4/4 time, key signature of B-flat major. Chords: CM_I⁷, CM_I⁷, F¹³, B^{b6}, (B^{b7}).

Almost Like Being in Love

Lyric: Alan Jay Lerner
Music: Frederick Lowe

Medium Swing

What a day this has been! What a rare mood I'm in! Why, it's

al - most like be - ing in love. There's a

smile on my face for the whole hu - man race. Why, it's

al - most like be - ing in love. All the

mu - sic of life seems to be, like a

bell that is ring - ing for me. And from the

way that I feel when that bell starts to peal I could

swear I was fall - ing, I could swear I was fall - ing, it's

al - most like be - ing in love.

~~(BASS)~~

ALONE TOGETHER

- DIAZ & SCHWARTZ

The musical score consists of two staves of handwritten music. The top staff is for a voice or instrument and the bottom staff is for a piano. The music is in 6/4 time. Chords are indicated above the notes, such as D-, E-7b5 A7b9, G-, G-7, and B-7. The vocal line includes lyrics like "Doin' it", "Doin' it", "Doin' it", and "(E-7b5 A7)". The piano part includes bass lines and harmonic support. The score is signed off with "FINE".

MILES DAVIS - "COLLECTOR'S ITEMS"
TOM WAIL - RON CARTER DUO - "ALONE TOGETHER"

Med. Swing

Along Came Betty

Benny Golson

$J = 110$ (A_{MI}⁷) **A** B_b_{MI}⁷ B_{MI}⁷ E⁷ B_b_{MI}⁷ B_{MI}⁷ E⁷

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

A_{MA}⁷ G^{#7} G_{MA}⁷ F^{#7} (F^{#7}) F[#]_{MI}⁷

F[#]_{MI}⁷ G_{MI}⁷ C⁷ F[#]_{MI}⁷ G_{MI}⁷ C⁷

F_{MA}⁷ A⁷ D_{MI}⁷ G⁷ C_{MI}⁹

B C_{MI}⁹ F⁷ A_{MI}⁷ D⁷ (b5) G_{MI}⁷ G_{MI}⁷/F

E_{MI}^{7(b5)} A⁷ F_{MI}⁷ B^{b7} (A_{MI}⁷)

(trp.) (ten.)

C B_b_{MI}⁷ B_{MI}⁷ E⁷ B_b_{MI}⁷ B_{MI}⁷ E⁷

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

C_{MI}^{7(b5)} F⁷ B_b_{MI}^{7(b5)} E_b^{7(#9)}

Till cue A_b_{MA}⁷ B_{MI}⁷ E⁷ On cue A_b_{MA}⁷ B_{MI}⁷ E⁷

(trp.) (ten.) (trp.) (ten.)

Solo on form (ABC), Use 'Till Cue' ending.
Take 'On cue' ending to last solo.

D

trp.

B_bM₁7 **B_m7** **E₇**

B_bM₁7 **B_m7** **E₇**

A_M7

G_#7

G_M7

F_#7

(bass walks -----)

F_#M₁7

G_M7 **C₇**

F_#M₁7

G_M7 **C₇**

F_M7

A₇

D_M7

G₇

C_M9

D.S. al Coda (ten. 8va b.)

E_b7(9)

A_bM_A7

(trp.) (ten.)

Chords in parentheses are used for the head only.
No kicks during solos. Piano lays out at A during solos.

AMAPOLA (Pretty Little Poppy)

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By Joseph M. Lacalle
New English Words by Albert Gamse

With Pep B♭

The musical score consists of five staves of music in B-flat major (indicated by a B-flat key signature) and common time. The vocal line starts with a melodic line in B-flat major, transitioning through various chords including B-flat/D, D-flat/Dim7, F7/C, F7, F7#5/B-flat, G7, Cm, and G7. The lyrics are integrated into the melody, with some words underlined. Chords are indicated below the staff at specific points. The vocal line continues with a melodic line in B-flat major, transitioning through various chords including Cm, G7, Cm, E-flat minor 6 (E-flat m6), B-flat/D, D-flat/Dim7, F7/C, F7, and B-flat.

A - ma - po - la _____ my pret - ty lit - tle pop - py. _____ You're like that love - ly flow'r so
B♭/D D♭dim7 F7/C F7

sweet and heav - en - ly _____ since I found you, _____ My heart is wrapped a - round you —
F7#5 B♭

and lov - ing you, it seems to beat a rhaps - o - dy. _____ A - ma - po - la,
G7 Cm G7

the pret - ty lit - tle pop - py _____ must cop - y its en - dear - ing charm from
Cm G7 Cm E♭m6 B♭/D D♭dim7

you. _____ A - ma - po - la, _____ A - ma - po - la, _____ how I
F7/C F7 B♭

Fast Bebop

Anthropology

Charlie Parker
Dizzy Gillespie

A

B^b6 G⁷ C_M⁷ F⁷ B^b6 G_M⁷

C⁷ F⁷ B^b7 E^b6 E_b_M⁶

D_M⁷ G⁷ C_M⁷ F⁷ D_M⁷ G⁷ C_M⁷ F⁷ B^b6

B

D⁷ G⁷

C⁷ F⁷

C

B^b6 G⁷ C_M⁷ F⁷ B^b6 G_M⁷ C⁷ F⁷

B^b7 E^b6 E_b_M⁶ D_M⁷ G⁷ C_M⁷ F⁷ B^b6

ARMANDO'S RHUMBA

CHICK COREA

Brite 2

Unis.

C m⁷ D ⁷ G ⁷ ₃ C m⁷ ₃

C m⁷ D ⁷ G ⁷ ₃ C m⁷

~~S~~ C ⁷ _{b9} F m⁷ D ⁷ _{b9/F#} ³

G m⁷ A_b° ⁷ D ^{7/A}

E_b/B_b

A_b m/B_b

ARMANDO'S RHUMBA (P. 2)

A♭m⁷/B♭ G⁷ C m⁷ ♦ E⁷ F⁷ F♯⁷ G⁷ G+⁷


 C m⁷ D⁷ G 7 b9


 C m⁷ C m⁷ D⁷


 G 7 b9 C m⁷ > > D.S. al Coda


 ♦ E⁷ F⁷ F♯⁷ G⁷ G+⁷ C m A


31.

(BASS)

AS TIME GOES BY - HERMAN HUPFELD

F-7 Bb7 Bb-6 Bb7 Eb7 (F-7 F#7 G-7)

F7 F-7 Bb7 1. Ebmaj7 F-7 Bb7

2. Eb6 Bb-7 Eb7 Abmaj7 C7

F- A° C- Ab7 F7

Bb7 Bb7 Bb7 F-7 Bb7 Bb-6 Bb7

Eb7 (F-7 F#7 G-7) F7 G-7 C7

F-7 Bb7 Eb7 Bb7 Eb7 (Bb7)

PNE

31

As Time Goes By

- HERMAN HUPFELD

(BALLAD)

The score consists of four staves of handwritten musical notation. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a vocal line with eighth and sixteenth notes, accompanied by piano chords D-7, G7, G6, G7, C6, (D-7 D#7 E-7), D7, G7, CM7, D7, G7, C6, G7, C7, FM7, A7, D7, G7, G6, G7, F7, D7, G7, G6, G7, C6, (D-7 D#7 E-7), D7, E7, A7, D7, G7, C6 Bb7 C6 (G7), and ends with a measure labeled 'MB'. The second staff begins with a bass clef and continues the harmonic progression. The third staff starts with a treble clef and the fourth staff with a bass clef.

BILLY HOLIDAY - "SWEET FRUIT"

At Long Last Love

(from "You'll Never Know")

Cole Porter

Medium, Ala Rumba

(Verse) CMI

I'm so in love, And though it gives me joy in -

BbM1/D_b E_b⁹

Ab/C

BbM1⁷E_b⁷

tense, I can't decipher, If I'm a lif - er, Or if it's

Ab⁶GMI⁷ C⁷

FMI

just a first of - fense. I'm so in

CMI/E_bD^{7(b9)}D⁷G⁹_{SUS} G⁹

love, I've no sense of val - ues left at all. Is this a

CMI/E_bAb⁶FMI⁶/AbG⁷

play - time af - faire of May - time, Or is it a wind - fall?

(Medium or Ballad) A (C⁶G⁶Ami⁷G⁶

)

G¹³ S C⁶ Ami⁷ DMI⁷ G⁹C⁶Ami⁷

)

DMI⁷G⁹

Is it an earth - quake or sim - ply a shock? Is it the

Is it an earth - quake or sim -ply a shock? Is it the

Is it an earth - quake or sim -ply a shock? Is it the

good tur - tle soup or mere - ly the mock? Is it a

good tur - tle soup or mere - ly the mock? Is it a

cock - tail, this feel - ing of joy, Or is what I

(F^6/A)
 D_{MI}^7 $D_{MI}^7 G^9$ $C^6 (A^{7(9)}_{\#5}) D_{MI}^7$ G^{13}
 feel the real Mc - Coy? _____ Is it for

(C^6/B)
 $\boxed{B} C^6 A_{MI}^7 D_{MI}^7 G^9$ $A_{MI}^7 C^6 G^6 D_{MI}^7 G^{13}$
 all time, _____ or sim - ply a lark? _____ Is it Gra -

(B^6/D)
 C^{13} $E_{b^7} G_{MI}^7 C^9$ $F^6 F^6 G_{MI}^7 A_{b^7}$ F^6/A
 na - da I see or on - ly As - bu - ry Park? _____ Is it a

$(F^{\#}_{MI} 7^{(\flat 5)})$
 $F_{MA}^7 B^9 E_{MI}^7 A^7$
 fan - cy _____ not worth think - ing of, _____ Or is it at

$D_{MI}^7 G^7 C^6 (D_{MI}^7 G^{13})$
 long last love? _____ Is it an

(fine)

Solo on AB
After solos, D.S. al fine

(♩=220)

AU PRIVATE

-CHARLIE PARKER

F G-7 C7 F G-7
 C-7 F7#5 B♭7 B♭-7 E♭7
 F G-7 A-7 D7 G-7
 C7 F D7b9 Ⓛ G-7 C7
 Ⓛ G-7 C7
 Ⓛ G-7 C7 Fm7
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AFTER SOLOS, D.C. AL Ⓛ
 (TAKE REPEAT)

(BALLAD)

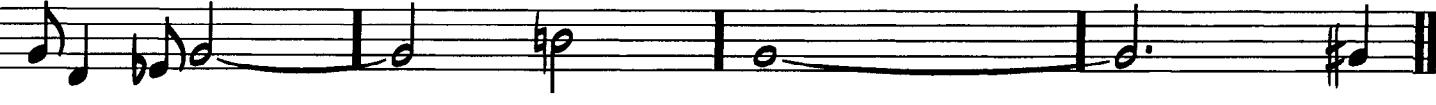
AUTUMN IN NEW YORK

-VERNON DUKE

G-7 A-7 G-7 C-7 F^{maj7} G-7 A-7 D^{7b9}


 G-7 A-7 G-7 C-7 A-7b5 D-7


 G-7 B^{b7} E^{b7} A^{bmaj7} D^{b7} C-7 G^{7b9}


 C-7 E^{b7} A^{bmaj7} G^{7b9} C^{maj7} / / A-7 D^{7b5}


 G-7 A-7 G-7 C-7 F^{maj7} G-7 A-7 / D⁷ D^{b7}


 C-7 D-7 E^{b7} F-7 B^{b7} A^{b7} G^{b7}


 F-7 C^{7#5} F-7 E-7 E^{b7} A^{b7} D^{bmaj7} C^{7#5} F-7 A^{b7}


 G-7 A-7 B^{b7} C^{7b9} F-


Avalon

(V.Rose)

Handwritten musical score for 'Avalon' (V.Rose) consisting of five staves of music. The score includes various chords such as C7, C°, GMI7, F6, E7, E♭7, D7, AMI7(B5), GMI7(MAT), GMI7(B5), D7, F6, AMI7, GMI7, C13(A9), and F6.

The first staff starts with a C7 chord, followed by a C° chord, a GMI7 chord, another C7 chord, a GMI7 chord, a C7 chord, and an F6 chord. The second staff begins with an F6 chord, followed by a C7 chord, a GMI7 chord, another C7 chord, a GMI7 chord, and a C7 chord. The third staff starts with a GMI7 chord, followed by a C7 chord, and an F6 chord. The fourth staff begins with an E7 chord, followed by an E♭7 chord, a D7 chord, an AMI7(B5) chord, and a D7 chord. The fifth staff starts with a GMI7 chord, followed by a GMI7(MAT) chord, a GMI7(B5) chord, an E7 chord, and an F6 chord. The sixth staff ends with an AMI7 chord. The seventh staff starts with a D7 chord, followed by a GMI7 chord, a C13(A9) chord, and an F6 chord.

BEATRICE

Figure 6-76

Figure 6-76 shows a solo on "Beatrice." The note C, common to every scale in "Beatrice," is played on every chord, in every bar. Note also the common use of the F major triad and F minor pentatonic scale. We'll cover pentatonic scales in Chapter 9.

The musical score consists of four staves of music, each with a treble clef and a bass clef. The music is in 4/4 time. Chords indicated above the staves include:

- Staff 1: FΔ, G♭Δ#4, FΔ, E♭Δ#4
- Staff 2: D-7, E♭Δ#4, D-7, B♭-7
- Staff 3: A-7, B♭Δ, Eø, A7alt, D-7
- Staff 4: G-7, G♭Δ#4, F-7, G♭Δ#4

Figures 3 and 5 are marked with a circled '3' below them. The bass line features sustained notes and eighth-note patterns. The treble line includes sixteenth-note runs and eighth-note patterns.

40

(med.)

BEAUTIFUL LOVE

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

E-7b5 A7#5 D-

G-7 F#m7 E-7b5 A7

D- G-7 Bb7#11 A7

¹ D- G7#11 E-7b5 A7

² D- B7(#9) Bb7 A7 D-

Bemsha Swing (T. Monk)

D^b7(b5) CMA⁷ A_MI⁷ A^b_MA⁷ D^b7(b5) CMA⁷ E^b13 D_MI⁷ D^b7(b5)
 CMA⁷ A_MI⁷ A^b_MA⁷ D^b7(b5) CMA⁷ D_MI⁷ G_MI⁷ F#7(b5)
 FMA⁷ D_MI⁷ D^pMA⁷ F#7(b5) FMA⁷ E^b7 A^b_MA⁷ D^b7(b5)
 CMA⁷ A_MI⁷ A^b_MA⁷ D^b7(b5) CMA⁷ B^p7 CMA⁷

Bewitched, Bothered And Bewildered (R. Rodgers)

C C[#]° D_MI⁷ D[#]° C/E E⁺7 F F[#]°
 (F B^b9)
 C/G A_MI⁹ D⁷ | G⁷ A⁷ A^b13(#11) G^{7susG⁷} || G⁷ C⁹ F E_MI¹¹ A⁺⁷
 (A_MI⁷ /G F[#] M¹¹ B⁷) (E_MI⁷ A⁷) (E^b_MI⁹ A^b13)(D_MI⁷ G⁷)
 D_MI⁷ /C B_MI^{7(b5)} E^{+(b9)} A_MI⁹ B^pE⁷ A_MI⁷D⁹ D_MI¹¹ A⁷
 D_MI¹¹ G⁹ /F E_MI⁷ A^{+(b9)} D_MI⁷ G⁷ C C[#]° D_MI⁷ D[#]°
 (E^b_MI⁷ AV13 D_MI⁷ G¹⁵)

Bernie's Tune

(B. Miller - M. Stoller
J. Leiber)

SS D_MI^{6/9}

B_b7(b5) (E⁷ (F_MI⁷)) (B_b7(b5))

E_MI^{7(b5)} A^{7(b9)} D_MI⁶ 1. E_MI^{7(b5)} A⁷

2. C_MI. F⁷ B^{b6} G_MI⁷ C_MI⁷ F¹³ B^{b6} G_MI⁷

(G⁷) (B[°]) (G⁷) (B[°]) (A⁷ E_MI^{7/B}) (C[°] A^{7/C#})

C_MI⁷ F⁷ B^{b6} G_MI⁷ C_MI⁷ F¹³ B^{b7} G_MI⁹ E_MI^{7(b5)} A⁷

D_MI^{6/9} B_b7(b5) (E⁷ (F_MI⁷)) (B_b7(b5))

E_MI^{7(b5)} ♫A⁷ D_MI⁶ E ♫A⁷ CODA A⁷ D_MI⁶

D.S. al Coda

THE BEST THING FOR YOU IS ME

Medium Swing

IRVING BERLIN

24.

(BLUES)

BILLIE'S BOUNCE

CHARLIE PARKER

(LAST 12 BARS ARE TRANSCRIBED FROM)
(PARKER SOLO - SANDY RECORDING)

(SLOW BLUES)

BLACK COFFEE-PAUL FRANCIS WEBSTER/
SONNY BURKE

$F^{7\#9}$ $G^{b7\#9}$ $F^{7\#9}$ $G^{b7\#9}$ $F^{7\#9}$ $G^{b7\#9}$

$F^{7\#9}$ B^{13} B^{b9}

G^{-7} G^{-7}/C $\overbrace{F^{7\#9}}^3$ $D^{7\#9}$ G^{-7} $C^{7\#9}$ $\overbrace{F^{7\#9}}^2$ $G^{b7\#9}$

F B^{7b5} B^{b-7} E^{b7} F^- G^{-7b5} C^{7b9} F^{maj7}

A^{b-7} D^{b7} G^{bmaj7} E^{b-7} A^{b-7} D^{b7} G^{-7} C^7

$F^{7\#9}$ $G^{b7\#9}$ $F^{7\#9}$ $G^{b7\#9}$ $F^{7\#9}$ $G^{b7\#9}$ $F^{7\#9}$ B^{13}

B^{b9} F^{maj7} G^{-7} A^{-7} A^{b7}

G^{-7} G^{-7}/C $\overbrace{F^{7\#9}}^3$ $F^{7\#9}$ $G^{b7\#9}$ $F^{7\#9}$ $(G^{b7\#9})$

BLACKBIRD

Slowly and smoothly

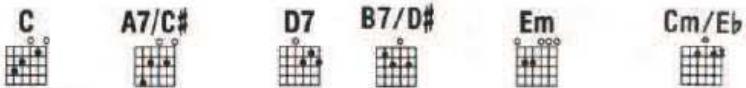
Words and Music b

JOHN LENNON and PAUL McCARTNE



A musical score for 'The Star-Spangled Banner' in G major. The key signature has one sharp. The time signature changes from 3/4 to 4/4. The melody consists of eighth and sixteenth notes. Measures 11 and 12 are shown, followed by a repeat sign and measures 13 through 16.

Black - bird sing-ing in the dead of night
Black - bird sing-ing in the dead of night



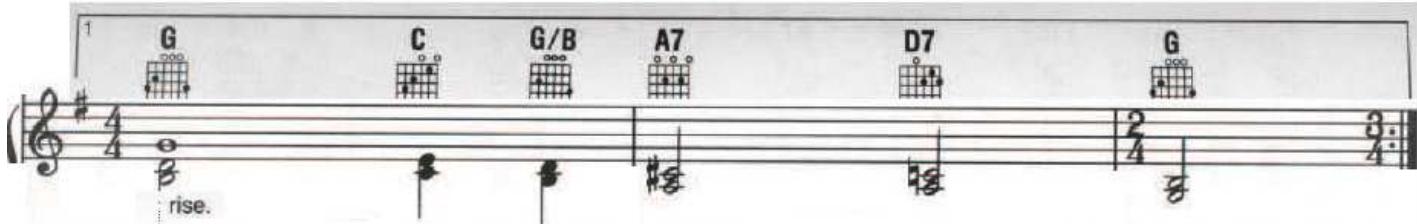
A musical score for piano, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). It contains measures 1 through 2. Measure 1 starts with a whole note followed by a half note. Measure 2 begins with a eighth note, followed by a sixteenth note, another sixteenth note, and a sixteenth note tied to the next note. The bottom staff uses a bass clef and a key signature of one sharp (F#). It contains measures 1 through 2. Measure 1 has a quarter note. Measure 2 has a half note.

Take these bro-ken wings— and learn to fly;
Take these sunk-en eyes— and learn to see;—

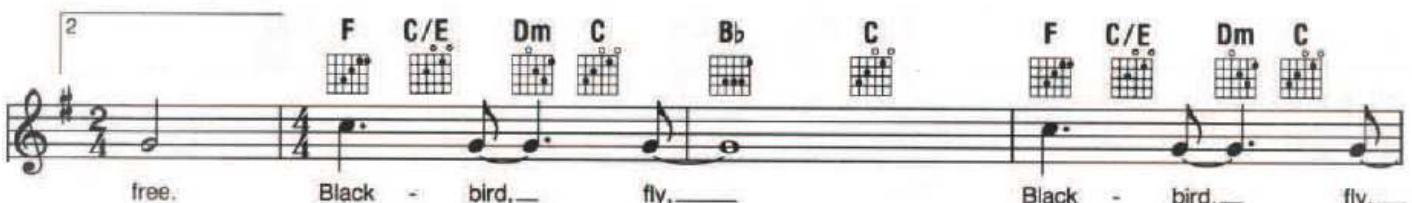


A musical score page showing measures 1 through 10. The key signature is one sharp, indicating G major. The time signature changes from common time (indicated by '8') to 2/4, then back to common time, and finally to 4/4. The melody consists of eighth and sixteenth note patterns, primarily in the soprano and alto voices. Measure 10 concludes with a half note in the bass voice.

All your life _____ you were on - ly wait - ing for this mo - ment to a
All your life _____ you were on - ly wait - ing for this mo - ment to be



rise.



free. **Black** - - **bird,**— **fly,**——— **Black** - - **bird,**— **fly,**—



in - to the light of a dark, black night.

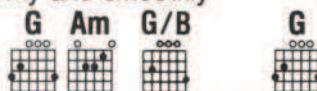
G (DOS) C A7/C# D7 B7/D# Em Cm/Eb
 Gmaj7/DA7/C#Am7/C Cm G/B A7 D7 G F C/E Dm C
 (G/B) A7 D7 G F C/E Dm C
 Bb C F C/E Dm C Bb A7
 Black - bird, fly, in - to the
 D7 G Am7 G/B G
 light of a dark, black night.
 molto rit. a tempo
 Am7/D G Am7 G/B G
 Black - bird sing-ing in the dead of night
 C A7/C# D7 B7/D# Em Cm/Eb G/D A7/C# Am7/C Cm
 Take these bro-ken wings...and learn to fly: All your life
 G/B A7 Am7/D D7 G C G/B A7
 You were on - ly wait - ing for this mo - ment to a - rise, You were on - ly wait - ing for this
 Am7/D D7 G C G/B A7 Am7/D D7 G
 mo - ment to a - rise. You were on - ly wait - ing for this mo - ment to a - rise.

BLACKBIRD

Words and Music b

JOHN LENNON and PAUL McCARTNE

Slowly and smoothly



3 4 - | 4 - | :3 4 - | 4 - |

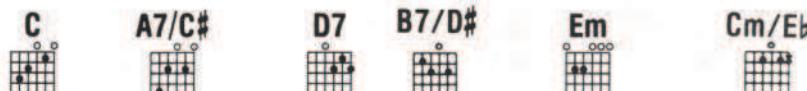
3 4 - | 4 - | :3 4 - | 4 - |

mp

3 4 - | 4 - | :3 4 - | 4 - |

3 4 - | 4 - | :3 4 - | 4 - |

Black - bird sing-ing in the dead of night
 Black - bird sing-ing in the dead of night



4 - | - | - | - | 2 |

Take these bro-ken wings_ and learn to fly;
 Take these sunk-en eyes_ and learn to see;

4 3 8 | - | - | - | 2 |

4 - | - | - | - | 2 |

3 4 - | - | - | - | 2 |



3 2 - | - | - | - | 4 |

All your life you were on - ly wait - ing for this mo - ment to a -
 All your life you were on - ly wait - ing for this mo - ment to be

3 2 - | - | - | - | 4 |

3 2 - | - | - | - | 4 |

3 2 - | - | - | - | 4 |

3 2 - | - | - | - | 4 |

Gmaj7/DA7/C#Am7/C Cm

G/B

A7

D7

G

F C/E Dm C

3
2

Black - bird, fly.

3
2

Bb C F C/E Dm C Bb A7

Black - bird, fly, in - to the

D7 G Am7 G/B G

light of a dark, black night.

G A7 G/B C G/B A7

molto rit. a tempo

Am7/D G Am7 G/B G

Black - bird sing-ing in the dead of night.

C A7/C# D7 B7/D# Em Cm/Eb G/D A7/C# Am7/C Cm

Take these bro- ken wings...and learn to fly; All your life

G/B A7 Am7/D D7 G C G/B A7

You were on - ly wait - ing for this mo - ment to a - rise, You were on - ly wait - ing for this

Am7/D D7 G C G/B A7 Am7/D D7 G

mo - ment to a - rise. You were on - ly wait - ing for this mo - ment to a - rise.

Blackbird

By
JOHN LENNON and
PAUL McCARTNEY

Slow Folk Ballad

The sheet music consists of five staves of musical notation for voice and piano. The first staff starts with G major, followed by a section in C major. The lyrics are: "Black-bird sing-ing in the dead of night." The second staff begins with G major, followed by A7, C major, D9, G major, and C major. The lyrics are: "All your life, You were on-ly wait-ing for this mo-ment to a-rise." The third staff continues with G major, followed by A7, Am7, D5dim, Em, G+, G major, and C major. The lyrics are: "dead of night, Take these sunk-en eyes and learn to see." The fourth staff begins with A7, C major, D9, G major, F major, Em, Dm, C major, Bb major, C major, and F major. The lyrics are: "wait-ing for this mo-ment to be free. Black - bird, fly." The fifth staff starts with Bb major, followed by A7, Dm, Dm7, G major, G major, and G major. The lyrics are: "fly in - to the light of a dark, black night."

Med. Ballad

Blame It On My Youth

Music by Oscar Levant
Lyric by Edward Heyman

A

If I ex - pect - ed love — when first we kissed, Blame it on my youth;

If on - ly just for you — I did ex - ist, Blame it on my youth.

I be - lieved in ev - 'ry- thing, Like a child of three;

You meant more than an - y - thing, All the world to me.

B

If you were on my mind all night and day, Blame it on my youth;

If I for - got to eat and sleep and pray, Blame it on my youth.

If I cried a lit - tle bit when first I learned the truth,

Don't blame it on my heart, — Blame it on my youth.

Blue Gardenia

(from "Blue Gardenia")

Bob Russell
Lester Lee*Freely*(Verse) (D⁷) G⁶A_{Mi}⁷ D⁷ G⁶A_{Mi}⁷ D⁷

A flow - er re - minds me of plac - es we used to walk to.

G⁶F#_{Mi}^{7(b5)} B⁷E_{Mi}⁷⁽¹¹⁾A⁷A_{Mi}⁹ D⁷

Now the eve - ning finds me with on - ly a flow - er to talk to.

(Ballad or Medium)

S:

A

A_{Mi}⁷D¹³_{SUS}D^{13(b9)}G_{MA}⁷(C#_{Mi}⁷ F#⁷)F#⁷

Blue Gar - den - ia, Now I'm a - lone with you

(B_{Mi}⁷ E⁷)E⁷A_{Mi}⁷D^{7(b9)}(B^{7(#5)})G_{MA}⁷ E^{7(b9)}

and I am al - so blue. She has tossed us a - side. And like

(C#_{Mi}⁷ F#⁷)F#⁷

you, gar - den - ia, once I was near her heart.

(B_{Mi}⁷ E⁷)E⁷A_{Mi}⁷D^{13(b9)}

Af - ter the tear - drops start, where are tear - drops to hide?

Solos: (D^{7(b9)})G_{MA}⁷G_{MA}⁹(A_{Mi}⁷ G⁶)G_{MA}⁹C#_{Mi}⁷F#⁷

I lived for an hour. What more can I tell?

(C#_{Mi}⁷ F#⁷)F#^{9(b5)} F#⁹

/ /

B⁹E¹³E_{Mi}⁷ A⁷

Love bloomed like a flow - er. Then the pet - als fell.

C **A_{M1}⁷** **D¹³_{SUS}** **D^{13(b9)}** **G_{M1}⁷** **(C^{9#11})** **B_{M1}⁷(b5)** **E^{7(b9)}**

Blue Gar - den - ia, Thrown to a pass - ing breeze, But

A_{M1}⁷ **D⁹_{SUS}** **D^{7(b9)}** **G⁶** **(E_{M1}⁷** **A_{M1}⁷** **D^{7(b9)})**

pressed in my book of Mem - o - ries. (fine)

Solo on ABC
 After solos, D.S. al fine

53.

(*END*) **BLUE IN GREEN** - MILES DAVIS

53.

(*END*) **BLUE IN GREEN** - MILES DAVIS

C
B-flat

B-flat
A

A
D-7(a)

E
C-7

E
A-7 (G)

E
D-6 (G)

E
A-7 (G)

E
D-7 (G)

C

B-flat
A

A
D-7 (G)

E
A-7 (G)

E
D-6 (G)

C

B-flat
A

A
D-6 (G)

MILES DAVIS - "KIND OF BLUE"

BILL EVANS - "PORTRAIT IN JAZZ"

BLUE TRAIN (BLUE TRANE)

-JOHN COLTRANE

(MEDIUM)

E \flat 7 #9A \flat 7 (#11)E \flat 7 #9B \flat 7 #91. E \flat 7 #92. E \flat 7 #9

FINE

(MED. JAZZ
WALTZ)BLUESETTE-JEAN THIELEMANS/
NORMAN GIMBEL

B^bmaj7

A-7b5

D⁷

G-7

C⁷

F-7

B^b7

E^bmaj7

E^b-7

A^b7

D^bmaj7

D^b-7

G^b7

C^bmaj7

C-7

F⁷

D-7

G⁷

C-7

F⁷

B^{bb}

(G-7)

C-7

F⁷)

(BALLAD)

BODY AND SOUL

-JOHN GREEN/EDWARD HEYMAN/
ROBERT SOUR/FRANK EYTON

E^b-7 B^{b7b9} E^b-7 A^{b7} D^{bmaj7} G^{b7} F-7 E⁰⁷



E^b-7 C-7b5 F7 B^{b7} E^b-7 A^{b7} 3. D^{b6} B^{b7b9} 2. D^{b6}, E⁷ A⁷



D^{mmaj7} E-7 D^{f#} G-7 C7 F^{#7} B-7 E-7 A7 D^{mmaj7}



D-7 G7 C^{mmaj7} E^{b07} D-7 G7 C7 B7 B^{b7},



E^b-7 B^{b7b9} E^b-7 A^{b7} D^{bmaj7} G^{b7} F-7 E⁰⁷



E^b-7 C-7b5 F7 B^{b7} E^b-7 A^{b7} D^{b6} (B^{b7b9})



FINE

Med.-Up Swing

$\text{J} = 222$ (Intro)
(no comping)

Bolivia

Cedar Walton

1., 2., 3. 4. (alto w/ pn.)

(bs. w/ pn., semi-staccato)

Key signature: C major (no sharps or flats). Time signature: Common time.

Notes: The first measure starts with a bass note (G7) followed by a treble line. The second measure continues the treble line. The third measure starts with a bass note (E_{MA}7) followed by a treble line. The fourth measure starts with a bass note (A_{b13(b9)}) followed by a treble line.

A

Soprano (S): The vocal line consists of eighth and sixteenth notes. Chords labeled: E_{MA}7, (B_{b13} sus), A₁₃ sus, A₁₃, D_{MA}7, A_{b13(b9)}.

(Latin)

Chords labeled: G_{MA}7, F_{#7(5)}, B_{MI}7, C_{MA}9(11).

(Swing)

Chords labeled: B_{MI}7, B_{MI}7/A, G_{#MI}7(5), G_{MI}7 C7.

(on repeat)

Chords labeled: F_{MA}7, B_{13(b9)}, B_{bMA}9, A_{7(alt)} break.

B 1st x: no comping
(alto fills)

G⁷

(bs. w/ pn.)

2 2 2

(8)

G⁷

2 2

(alto w/ pn.)

(E_{MA}⁷)

Solo on AB; After solos,
D.S. al Coda (play ABA before taking Coda) (16)

alto fills

G⁷

(bs. w/ pn.)

Vamp till cue

On cue

fill

E_{MA}⁷ E_{b MA}⁷

Head is played twice before and after solos.

Solos are swing throughout.

Kicks are not played for solos.

Chords in parentheses are not used for solos.

Letter B is modal for solos (D Dorian/G Mixolydian).

Bouncin' With Bud

Bud Powell

Med. (-Up) Swing

(Intro)

(melody)

(sample bs. line)

A

B_{b6} C_{M1}⁷ D_{M1}⁷ E_{bM1}⁷ D_{M1}⁷ G⁷ C_{M1}⁷ D⁷

S

(bs. walks in 4)

G_{M1}⁷ C^{#07} C_{M1}⁷ F⁷ B_{b6} F^{7(b5)}

B_{b6} C_{M1}⁷ D_{M1}⁷ E_{b6} D_{M1}⁷ G⁷ C_{M1}⁷ D⁷

G_{M1}⁷ C^{#07} C_{M1}⁷ F⁷ B_{b6} (D⁷)

(pn.)

B

G_{M1} A_{M1}^{7(b5)} D^{7(#9)}_(#5)

(pn., upper notes of block chords)

G^{13(#11)} F^{#13} C_{M1}⁹ F^{7(alt.)}

(melody)

C

B^b6 C_{M1}7 D_{M1}7 E^b_{M1}7 D_{M1}7 G7 D C_{M1}7 D7
 G_{M1}7 C[#]07 C_{M1}7 F7 B^b6

D

(chords follow bs. rhythms)

D7 F[#] G_{M1} D7 G_{M1} B⁰7 C_{M1}7 G7(^{b9}) C_{M1}7 G^{b9}F⁹

(pn.) (fill) solo break - - -

F⁹ B^b6 (B^b6)

Solo on ABC;
After solos, D.C. al Coda.

No kicks during solos.

O

(pn., w/ 8va) B^b6 (N.C.)

(bs.)

background echoes at 5 & 6 and 13 & 14
of letter **A** and bars 5 & 6 of letter **C**:

G_{M1}7 C[#]07

The Boy Next Door

34

Med. Jazz Waltz

Hugh Martin

Ralph Blane

A B_{MA}^7 $G^7(\text{alt.})$ C_{MI}^7 $F^{13(\#11)}$

How can I ignore the boy next door? I

B_{MA}^7 G_{MI}^9 C^9

love him more than I can say.

(F^9/E_b) $D^{7(\#9)}$ B_{MA}^7 G_{MI}^9 F

Does - n't try to please me, Does - n't even tease me,

$E_{MI}^7(\#5)$ $A^7(\#5)$ $D^{7(\#9)}$ $G^7(\#5)$ C^9 F^{13}

And he nev - er sees me glance his way. And though

B B_{MA}^7 $G^7(\text{alt.})$ C_{MI}^7 $F^{13(\#11)}$

I'm heart - sore, the boy next door Af -

B_{MA}^7 $F^{\#7}$ G_{MI}^9 C^{13} $C^{\#7}$

fec - tion for me won't dis - play. I

B_{MA}^7 F (C^9) $E_{MI}^7(\#5)$

just a - dore him, so I can't ig - nore him, The

G^{b13} F^{13} B^{b6} $(G^7(\#5))$ C_{MI}^7 F^7

boy next door.

62

(BALLAD)

BUT BEAUTIFUL - JIMMY VAN HEUSEN / JOHNNY BURKE

Gmaj7 B-7b5 E7b9 A-1
 C#-7b5 F#7b9 Gmaj7 B-7b5 , E1 A7
 D7 D7/C B-1 E-7 A-1 D7 Gmaj7
 E-7 A7 A-7 D7
²A7 D7 D7/C B-1 E-7
 A-1 , F#-7b5 B7 E-7 F7 B-7 Bb7 A-7 D7
 G6 (A-7 D7)
 FINE

Caminhos Cruzados

Antonio Carlos Jobim

Bossa Nova

A

1 C A 7 A Δ 7 C 7 A 7 D - 7 / C B - / A D - 7 b 5 / C B - 7 (b 5) / A

5 C A 7 A Δ 7 C 7 A 7 D - 7 / C B - / A D - 7 b 5 / C B - 7 (b 5) / A

9 C A 7 A Δ 7 B + 7 (b 9) G # 7 (b 5) B b 6 G 6 (#11) A 7 m 4 F # 7 sus 4

13 A 7 (b 9) F # 7 (b 9) D 7 B 9 6 7 (b 7) E 13 (b 9)

17 C A 7 A Δ 7 C 7 A 7 D - 7 / C B - / A D - 7 b 5 / C B - 7 (b 5) / A

21 C A 7 A Δ 7 C 7 A 7 B - 7 G # 7 E 7 C # 7

25 F A 7 B 7 ^{#9} _{#5} E A 7 A 7 ^{b9} _{#5}
 DΔ7 Ab7^{#9}_{#5} DΔ7 Gb7^{b9}_{#5}

29 D 7 E ^b 7 #11 D 7 G 7 (b9)
 B9 C9(#11) B9 E13(b9)

33 C ^b A 7 C 7 D - 7 D - 7 b5
 AΔ7 A7 B-7 B-7(b5)/A

37 C A 7 C 7 F# - 7 b5 F - 6
 AΔ7 A7 Eb7(b5) D-6

41 F A 7 B 7 ^{#9} _{#5} B b 6 A 7 ^{b9} _{#5}
 DΔ7 Ab7^{#9}_{#5} G6(#11) F#7^{b9}_{#5}

45 D 7 F - 7 C A 7
 B9 D-6 AΔ7

SALSA, CUMBIA

CAPULLITO DE ALELÍ

page 1

CLAVE 3-2

E D C#M1 E7/B A



A E7 % A %

E7 % A (G#7 G7)

F#7 % BmI %

E D C#M1 E7/B A | 1. break | 2. A break |

B C#7 % F#M1 %

C#7 % F#M1 %

B7 % E %

B7 % E %

CAPULLITO ... 2 ...

2

E⁷ A E⁷
yo te can - to a tí mi ca - pu - lli - to de a - le - lí, da - me tú a -

E⁷ A E⁷
ro - ma se - duc - tor y un po - qui - to de tu a - mor por - que tu

F#⁷ B^{MII} A F#⁷
sa - bes que sin tí la vi - da es na - da pa - ra mí, tú bien lo

E D C#^{MII} E⁷/_B A A
sa - bes ca - pu - lli - to de a - le - lí. (solo pick-ups) 10 [A]

E D C#^{MII} E⁷/_B A
sa - bes ca - pu - lli - to de a - le - lí.

FINE

(Sample bass)

A E⁷ A E⁷

SALSA
P=80

PIANO

CARA DE PAYASO

A C-7 F7 B_bMA7 G7[#] C-7 F7

CLAVE 2-1

B_bMA7 B⁷ C-7 F7 B_bMA7 G7[#] C-7

F7 F7 B_b7 **B** E_bMA7 Ab7^(m) D-7

G7 C-7 F7 B_bMA7 / A-7^{b3}

D-7 GMA7 / G-7 C7

C-7 F7 **C** C-7 F7 B_bMA7 G7[#]

C-7 F7 T-7 B_b7 E_bMA7 Ab7[#]

B_bMA7 C-7 D-7 G7[#] C-7 F7 B_bMA7 B⁷ (Solos over
A, B, C.
C for solos only) (24) (TOM)

TINALE C-7 F7 B_bMA7 B⁷ VAMP Eb-7 Ab7 B_bMA7

OPEN LOW CUE R.I. - - - - -

* FORM: A-B-C

TRANSCRIPTION: R. CALMEL Berklee
COLLEGE OF MUSIC

CARAVAN

JUAN TIZOL & DUKE ELLINGTON

LATIN & JAZZ

(A) LATIN FEEL
C7^{b9}

F-

Bb7

Eb7

Ab7

G7^{#9}

(B) SWING FEEL
F7

C7^{b9}

C7^{b9}

F-

B

(Cm⁷ Bm⁷ Bbm⁷) (Am⁷(#11)) drum fill

G^bm⁷(#11)

1. : 2.

A B^b B C D^b D

D.S. al fine

CD^b/D (SOLOS)A^{b7sus/G}

As played on John Scofield's "Who's Who"

Play **A** between solo
After solos, play head (AAB)

indef.

CAST YOUR FATE TO THE WIND Ince Guaraldi/Werber

A month of nights, a year of days, Oc - to - ber drift - ing in - to Mays, I
I shift my course a - long the breeze, won't sail up-wind on me - mo - ries, the
There nev - er was, there could - n't be, a place in time for men like me, who'd
So now I'm old, I'm wise. I'm smart, I'm just a man with half a heart, I

set my sail when the tide comes in and I just cast my fate to the wind.
emp - ty sky is my best friend, and I drink the dark and laugh at day, and let their wild - est dreams blow a - way.
wonder how it might have been, had I not cast my fate to the wind.

C7 Bb F Bb 1. C7 Bb C7 Bb F C
F Bb F Bb C F That
time has such a way of chang-ing a man through-out the years. And now I'm re - ar -
Bb F Bb C F D.C. al 3rd/4th verse
rang - ing my life through all my tears. a - lone. There's

STRANGER ON THE SHORE

Acker Bilk

Here I stand, watch-ing the tide go out, so all a - lone and
watched your ship as it sailed out to sea, tak-ing all my
Why oh why, must I go on like this? shall I just be a

blue, just dream-ing dreams of you. I dreams and tak-ing all of me. Fine
1. G9 G-7 C7 2. F/A F7 Bb C7b9 F F7
blue, just dream-ing dreams of you. I dreams and tak-ing all of me. Fine
The sigh - ing of waves, the wail - ing of the wind, the
tears in my eyes burn, plead - ing, my love, re - turn. D.C. al 2nd End (Fine)

58.

CHAMELEON

HERBIE HANCOCK

BASS INTRO)

D: 1^b 4

Bbm^7

Eb^7

4×5) Bbm^7

Eb^7

Bbm^7

Eb^7

(4×5) Bbm^7

$1,2,3$ Eb^7

Bbm^7

Eb^7

$4.$ Eb^7

HERBIE HANCOCK
"HEAD HUNTERS"



AFRO LATIN SLOW GROOVE

CHAN CHAN

VAMP

D- F G⁶ A⁷ D- F G⁶ A⁷

D- F G⁶ A⁷ 1.2. D- F G⁶ A⁷

3. D- F G⁶ A⁷ D- F G⁶ A⁷

D- F G⁶ A⁷ D- F G⁶ A⁷

D- F G⁶ A⁷ D- F G⁶ A⁷ TO CODA

TO CODA DC al CODA, solos on vamp

D- F G⁶ A⁷ D- F G⁶ A⁷

D- F G⁶ A⁷ A⁷ D⁶

rit.

74

(MIDI, BASS)

CHEGA DE SAUDADE (NO MORE BLUES)

- ANTONIO CARLOS JOBIM / VINICIUS DE MORAES

D- D-7/C E⁷/B E7

E-7b5 A7b9 D- E-7b5 A7b9

D- B-7b5 E7 A7

Bbmaj7 A7b9

D- D-7/C E⁷/B E7

E-7b5 A7b9 D- D7b9

G- G-7/F A7/E A7 D- D-7/C

B-7b5 Bb-6 D- A7

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D^{major}7 B^{7#5}
 (F#) P. D# P. E-7
 A7sus4 A7 D7
 F#-7 F7 E-7
 E7 E-7b5 A7
 D^{major}7 D^{major}7
 C# B-7 E7
 F#7 B-7 Bb-7 A-7 D7b9
 G^{major}7 G-7 F#-7 B7 B7#5
 E7 E7 A7sus4 F#-7
 E7 E7 A7sus4 D6 (A7#5)

Chicken Dog

John Scofield

Bass ad lib on Bm...



5 Bm G E7/Gsus4
A four-measure bass line starting with a Bm chord. The bass notes are eighth-note pairs, and the bass line includes slurs and rests. The chords labeled are Bm, G, E7/Gsus4, and Asus4.

9 Bm G E7/Gsus4
A four-measure bass line starting with a Bm chord. The bass notes are eighth-note pairs, and the bass line includes slurs and rests. The chords labeled are Bm, G, E7/Gsus4, and Asus4.

13 D5 B5 G5 D5 B5 G5
A four-measure bass line starting with a D5 chord. The bass notes are eighth-note pairs, and the bass line includes slurs and rests. The chords labeled are D5, B5, and G5.

17 B7 A7 D /F# /G/Gsus4 /A
A four-measure bass line starting with a B7 chord. The bass notes are eighth-note pairs, and the bass line includes slurs and rests. The chords labeled are B7, A7, D, /F# /G/Gsus4, and /A.

Bass ad lib on Bm...

21
A single measure of a bass line in 4/4 time, featuring a bass clef and a key signature of one sharp (F#). The measure begins with a long vertical rest followed by four vertical stems pointing down.

Outro:
25 B E A B B7 C/B G/A
A four-measure bass line starting with a B chord. The bass notes are eighth-note pairs, and the bass line includes slurs and rests. The chords labeled are B, E, A, B, B7, C/B, and G/A.

29 B E A B B7 C/B G/A
A four-measure bass line starting with a B chord. The bass notes are eighth-note pairs, and the bass line includes slurs and rests. The chords labeled are B, E, A, B, B7, C/B, and G/A.

FUNK - The Chicken - Pec Wee Ellis

(Intro B_b)

JAZZ GROOVE

A

To Solos

B

Solos B_b

After Solos Back to A Take CODA 2nd X

CODA

C

time

Cissy Strut

second line new orleans groove

"The Meters"

Nocentelli, Neville, Porter, Modeliste, Rhinelanders

A 1+2

A 3

Musical score for section A1+2 and A3. The score consists of two staves: treble and bass. The key signature is C major (one sharp). The time signature is common time (indicated by '8'). The first measure starts with a treble clef, a C7#9 chord, and a bass note. The second measure starts with a bass note. The third measure starts with a treble note. The fourth measure consists of a treble bassoon-like part.

1. & 3.

Musical score for section 1. & 3. The score consists of two staves: treble and bass. The key signature is C major (one sharp). The time signature is common time (indicated by '8'). The first measure starts with a treble note. The second measure starts with a bass note. The third measure starts with a treble note. The fourth measure consists of a treble bassoon-like part.

2.

Musical score for section 2. The score consists of two staves: treble and bass. The key signature is C major (one sharp). The time signature is common time (indicated by '8'). The first measure starts with a treble note. The second measure starts with a bass note. The third measure starts with a treble note. The fourth measure consists of a treble bassoon-like part.

B

Musical score for section B. The score consists of two staves: treble and bass. The key signature is Ab major (no sharps or flats). The time signature is common time (indicated by '8'). The first measure starts with a treble note. The second measure starts with a bass note. The third measure starts with a treble note. The fourth measure starts with a bass note.

Musical score for section 1. The score consists of two staves: treble and bass. The key signature is Ab major (no sharps or flats). The time signature is common time (indicated by '8'). The first measure starts with a treble note. The second measure starts with a bass note. The third measure starts with a treble note. The fourth measure starts with a bass note.

AABA

Musical score for section 2 to A3. The score consists of two staves: treble and bass. The key signature is Ab major (no sharps or flats). The time signature is common time (indicated by '8'). The first measure starts with a treble note. The second measure starts with a bass note.

Come Rain Or Come Shine (II. A section)

$E_{MA}^b\ 7$ $E^b\ 6$ D_{MI}^{11} G^7 C_{MI}^7 $D^b\ 9$ C_{MI}^7
(G13 G+7) (DMI11 G13) (C9sus) (G+7 G9(#11)) (F9sus F13)

$F13$ $F+9$ B^b11 $Bb13(b9)$ $E_{MA}^b\ 7$ E^b7 E^b+7 $A^9(\#11)$
(A^b MI^7 / G^b) (C9sus F7)

$A^b MI$ B^b7 $E^b MI$ $A^9(\#11)$ $A^b MI^7$ G^b13 $F_{MI}^{11(b5)} B^b7$ $A_{MI}^7(b5)$ $D7(b9)$
(B^b MI^7 / A^b) (G_{MI}^7(b5) C7) (F_{MI}^7 B^b7)

$G_{MI}^7(b5)$ $C7(b9)$ $G\varnothing$ $C7(\#9)$ $G_{MI}^7 C7$ $F13$ B^b9 $E_{MA}^b\ 7$ E^b6 D_{MI}^{11} G^7
(B^b MI^7 / A^b) (G_{MI}^7(b5) C7) (F_{MI}^7 B^b7)

C_{MI}^7 D^b9 C_{MI}^7 $A_{MI}^7(b5)$ $D7$
(A7 D9)

G^7
(G13 G+7) (DMI11 G13) (C9sus) (G+7 G9(#11)) (F9sus F13)

$F7$ $F_{MI}6$ C_{MI}^7 $A_{MI}^7(b5)$ $A^b9(\#11)$ $G7(b9)$ C_{MI}^7 $(C7 F7 B^b9)$
(B^b9sus Bb7(b9)) (CMI7 A+7(b9)) (D+7(b9) G7(\#9))

64.

COMIN' HOME BABY

EARL HAGAN

Handwritten musical score for "Comin' Home Baby" by Earl Hagan. The score consists of three staves of music. The first two staves are for piano, showing chords Gmin, Cmin, Bb7, A7, Ab7, and Gmin. The third staff is for bass. The tempo is marked as quarter note = 120.

COOL BLUES

CHARLIE PARKER

Handwritten musical score for "Cool Blues" by Charlie Parker. The score consists of three staves of music. The first two staves are for piano, showing chords Bb7, Eb7, Bb, Bb, Dm7, and Dm7. The third staff is for bass. The tempo is marked as quarter note = 174.

(BOP)

CONFIRMATION

F^b E-7b5 A⁷ D-

C-7 F⁷ B^{b7} A-7 D⁷

G⁷ C⁷ F^b

E-7b5 A⁷ D- C-7 F⁷ B^{b7}

A-7 D⁷ G-7 C⁷ F^b C- C-(m7)

C-7 F⁷ B^{bmaj7} E^{b-7}

A^{b7} D^{bmaj7} G-7 C⁷

F^b E-7b5 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/A

Ab7



G-7

C7

F7

Fm77

F-7

Bb7

E-7

A7#5

D7

D-7

Ab7

D7/A

Ab7

G-7

C7

F7

Fm77

F-7

Bb7bs

E-7

A-7

D-7

G7b9

E-7

A7#5

D-7

G7

C6

(A7)

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(Jazz)

DAAHOUD

- CLIFFORD BROWN

Eb-7 Ab7 Db7 Gb7 Cbmaj7 F7 Bb7

Eb7 Cb7 Bb7 Eb-(maj7) 1. 2.

Bb7 Eb7 Abmaj7 2.

Ab7 Db7 Gbmaj7 F7 Bb7

Eb7 Ab7 Db7 Gb7 Cbmaj7 F7 Bb7

Eb7 Cb7 Bb7 Eb-(maj7) Ab7 Db7

Gbmaj7, Eb7, Ab7 Cb7 Bb7 Ebmaj7

MAS REACH by CLIFFORD BROWN

DEAR PRUDENCE

Words and Music by

JOHN LENNON and PAUL McCARTNEY

Slowly

Am7/D

D

Am7/D

G/D

A/D

Am7/D

D

D7

Gmaj7/D

Gm(\sharp 7)/D

D

D7

Dear

Pru - dence,
Pru - dence,
Pru - dence,

Gmaj7/D

Gm(\sharp 7)/D

D

D7

won't you come out
o - pen up
let me see

to your
you play?
eyes.
smile.



Gmaj7/D Gm($\#$ 7)/D D D7

Dear _____
Dear _____
Dear _____
Pru-dence,_

Gmaj7/D Gm($\#$ 7)/D D D7

greet the brand new day.
see the sun - ny skies.
like a lit - tle child.

Gmaj7/D Gm($\#$ 7)/D D D/C

To Coda

The sun is up,
The wind is low,
The clouds will be,
the sky is blue,
the birds will sing,
a dai-sy chain,
it's that so

Gmaj7/B



Gm(7)/Bb



D/A



D/C



beau - ti - ful
you are part
let me see

and so are you.—
of ev -'ry -thing.
you smile a - gain.—

Dear _____
Dear _____
Dear _____

Pru - dence,—
Pru - dence,—
Pru - dence,—

C

G

1,3

D7

won't you come out
won't you o - pen up
won't you let me see
won't you see
to play?
your eyes?
you smile?

Gmaj7/D

Gm(7)/D

2

D

G/D

A/D

G/D

Dear _____

Dear _____

Look a -

Gmaj7/B



Gm(7)/Bb



D/A



D/C



beau - ti - ful__ and so are you._ Dear ____
 you are part_ of ev -'ry - thing.. Dear ____
 let me see_ you smile a- gain.. Dear ____
 Pru - dence,_
 Pru - dence,_
 Pru - dence,_

C

G

1,3

D

D7

won't you come out____ to play?____
 won't you open up your eyes?____
 won't you let me see you smile?____

Gmaj7/D



Gm(7)/D



2

D

G/D

A/D



G/D



Dear____

Dear____

Look a -

Gmaj7/B

Gm(\sharp 7)/B \flat

beau - ti - ful, _____ and so are you. _____ Dear _____

D7

C(add9)

G

Pru - dence, —

won't you come out to

D

Am7/D

D

Am7/D

play, —

(Fading out)

G/D

A/D

Am7/D

D(add9)

ppp

DEAR PRUDENCE

INTRO VAMP

OPEN | ON CUE

D A-7/D G/D A/D A-7/D D(add⁹) G-/Bb

D D⁷ G/D G-/D D D⁷ G/D G-/D

D D⁷ G/D G-/D D D⁷ G/D G-/D

D D/C G/B G-/Bb D/A D/C C G

1. 2.

D D⁷ G/D G-/D D G/D A/D G/D

D G/D A/D G/D D G/D A/D G/D

F A♭ G G-/Bb TO CODA

DS al CODA

END VAMP

D A-7/D G/D A/D A-7/D D(add⁹)

(MED. BOSSA)

DESAFINADO-ANTONIO CARLOS JOBIM/
NEWTON MENDONCAA F^{maj7}G^{7b5}G⁻⁷C⁷A^{-7b5}D^{7b9}G⁻⁷A^{7b9}D⁷D^{7b9}G^{7b9}G^{bmaj7}(C^{7b9})G⁻⁷B^{b6}F^{maj7}B^{-7b5} E^{7#9}A^{maj7}B^{b9}B⁻⁷E⁷B A^{maj7}B^{b9}B⁻⁷E⁷

A^{maj7} F^{#7} B-7 E⁷

 Cmaj7 C^{#7} D-7 G7

 G-7 D^{7b9} G7 C^{7b9}

 C Fmaj7 G^{7b5}

 G-7 C7 A-7b5 D7

 G-7 B^{b6} Fmaj7 D7

 G7 B^{b7} E^{b7}

 G7 G-7 C7 F^b (C7)

DESPERADO

Words and Music by
DON HENLEY & GLENN FREY

Slowly

G G7 C Cm6 G Em

A7 D G G9

rit. Des - per - a - do, why don't you

C Cm6 G Em7

come to your sens - es? You been out rid - in' fenc - es for

A7 D7 G Gsus4sus2

so long now. Oh, you're a hard one, I know that

C Cm6 G/D B/D# Em7

you got your rea - sons, these things that are pleas - in' you can

A7 D7 G D/F# Em Bm7

hurt you some-how. Don't you draw the queen of dia - monds. bov. she'll

C G G/F# Em7 C

beat you if she's a - ble you know the queen of hearts is al - ways your best bet.

G D/F# Em Bm7

Now it seems to me some fine things have been

C G Em A7

laid up - on your ta - ble, but you on - ly want the ones that you can't get.

Am7/D D D7 G Dm7/G

Des - per - a - do, oh, you ain't

C Bm Am G D/F# Em

get-tin' no young - er, your pain and your hun - ger, they're

A7 D7 G Dm7/G
 driv - in' you home. And free-dom, oh, free - dom, well, that's just
 C Bm Am G B7/F# Em
 some peo - ple talk - in', your pris - on is walk - in' through this

A7 D7 G D/F# Em Bm7
 world all a - lone. Don't your feet get cold in the win-ter time? The
 C G D/F# Em C
 sky won't snow and the sun won't shine, it's hard to tell the night - time from the

G D/F# Em Bm7
 day You're los - in' all your highs and lows. Ain't it

C G Am7
 fun - ny how - the feel - in' goes - a - way?

Am7/D D D7 G Dm7
 Des - per - a - do, why don't you

C Cm6 G D/F# Em
 come to your sens - es? Come down from your fenc - es,

A7 D7 G Dm7
 o - pen the gate. It may be rain - in', but there's a

C Cm6 G B7/F# Em
 rain - bow a - bove you. You bet - ter let some - bod - y love you,

C G/B Am G/D B7/D# Em
 you bet - ter let some - bod - y love you be -

Am7/D G G7 C Cm6 G
 fore it's too late.

mp rit.

DESPERADO

INTRO

G G⁷ C C⁶ G E- A⁷ D⁷

G G⁹ C C⁶ G E-⁷ A⁷ D⁷

G Gsus⁴ C C⁶ G/D B/D[#] E-⁷ A⁷ D⁷

G E- B⁷ C G G/F[#]₃ E-⁷ C

G D/F[#] E-⁷ B⁷ C G E- A⁷

A-⁷/D D D⁷ G D-⁷/G C B- A- G D/F[#] E-₃

A⁷ D⁷ G D-⁷/G C B- A- G B⁷/F[#] E-

A⁷ D⁷ G E- B⁷ C G D/F[#]

E- C G D/F[#]₃ E- B⁷ C G

A musical score consisting of four staves of music. The top staff shows a bass line with chords above it. The chords are labeled: A⁷, A^{7/D}, D, D⁷, G, D⁷, C, and C⁶. The second staff shows a bass line with chords above it. The chords are labeled: G, D/F[#], E-, A⁷, D⁷, G, D⁷, C, and C⁶. The third staff shows a bass line with chords above it. The chords are labeled: G, B/F[#], E-, C, G/B, A-, G/D, B^{7/D[#], E-, A^{7/D}, and G. The bottom staff shows a bass line with chords above it. The chords are labeled: G, G⁷, C, C⁶, and G.}

Didn't We

(J. Webb)

Handwritten musical score for a piece in 4/4 time, featuring a vocal line and harmonic progression. The score includes lyrics in parentheses and various chord symbols.

Chord Progressions:

- Top staff: D_{MI}⁷/G, C_{MA}⁷, C[#]_O, D_{MI}⁷, D_{MI}⁷/G A₇
- Second staff: (E_Ø A₇) (G⁹)
- Third staff: D_{MI}, D_{MI}(M_A⁷), D_{MI}⁷, G⁺⁹, C_{MA}⁷, B_{MI}^{7(b5)} E_{7(p9)}, A_{MI}
- Fourth staff: (D_{MI}⁷/G G⁺⁹) F[#]_{MI}^{7(b5)}, F_{MA}⁷ E_{MI}⁷, D_{MI}⁷ E_{MI}⁷ F_{MA}⁷
- Fifth staff: A_{MI}(M_A⁷)/G[#], A_{MI}⁷/G, (A^{b7})
- Sixth staff: B^b_{MA}⁷, D_{MI}⁷/G, G⁹, C_{MA}⁷, C[#]_O, D_{MI}⁷
- Seventh staff: (B^{b7}) (E_Ø A₇)
- Eighth staff: D_{MI}⁷/G, A₇, D_{MI}, D_{MI}(M_A⁷), D_{MI}⁷, G⁺⁹, C_{MA}⁷, B_{MI}^{7(b5)} E_{7(p9)}
- Ninth staff: (G⁹) (D_{MI}⁷/G G⁺⁹)
- Tenth staff: A_{MI}, A_{MI}(M_A⁷), A_{MI}⁷/G, (A^{b9}) F[#]_{MI}^{7(b5)}
- Eleventh staff: F_{MA}⁷, A_{MI}⁷/E, D_{MI}⁷ E_{MI}⁷ F_{MA}⁷, D_{MI}, D_{MI}(M_A⁷)
- Twelfth staff: (B^{b7})
- Thirteenth staff: D_{MI}⁷/G, G⁷, C⁶
- Fourteenth staff: (C⁶ A_{MI}⁷) (D_{MI}⁷/G G⁹)

(Bossa)

The Dolphin

Luiz Eça

Intro F#Maj⁷ G^{#11}
Tema A Maj⁷ B^{7/A} A^{b7alt} D^{b7alt}

C Maj⁷ C Maj^{7/G} F#m^{7b5} B⁷

E_m⁷ A^{7sus4} D Maj⁷ F^{7alt}

B_bm^(Δ7) B_bm⁷ B_bm⁶ A^{7alt}

D Maj⁷ E_m⁷ C^{#m7} F#^{7alt}

B_m^{7b5} E^{7sus4 (b9, b13)} D_m⁷ G⁷

B_m⁷ E⁷ C^{#7alt} F#^{7alt}

B^{7alt} E^{7alt} A Maj⁷ B^{7/A}

G^{#7alt} C^{#7alt} F^{#7} B⁷

E Maj⁷ C^{7/E} E Maj⁷ C^{7/E} B Maj⁷ E Maj⁷

(BALLAD)

EASY TO LOVE

(YOU'D BE SO EASY TO LOVE)

- COLE PORTER

D-7 **G-7** **D-7** **G7**

Cmaj7 **F7** **E-7** **A7b5**

D-7 **G7** **Cmaj7** **Fmaj7** **E-7** **A7**

D-7 **G7** **E-7** **E7b5**

2. A7 **D-7** **F-6** **Cmaj7**

E7 **E7b5** **D-7** **G7** **C6** **(F7** **E-7** **A7b5)**

FINE

J=118

intro (optional)

Elsa

Earl Zindars

1 E_{MA}^7 D_{MA}^7 E_{MI}^7 F_{MI}^7

E_{MA}^7 $\text{B}_{\flat}\text{pedal}$ D_{MA}^7 E_{MI}^7 F_{MI}^7

E_{MA}^7 E_{MI}^7 E_{MA}^7 E_{MI}^7

$\text{B}_{\flat}\text{pedal}$ E_{MA}^7 E_{MI}^7 $\text{E}_{\text{MA}}^7(\#)$

A E_{MI}^7 A_{\flat}^7 E_{MI}^7 A_{\flat}^7

D_{MI}^7 G_{\flat}^7 D_{MI}^7 G_{\flat}^7

B_{MI}^7 E^7 $\text{B}_{\flat}\text{MI}^7$ E_{\flat}^7

A_{MI}^7 D^7 F^7 A_{MI}^7

B_{MI}^7 E^7 $\text{B}_{\flat}\text{MI}^7$

3 E_{MA}^7 D_{MA}^7 (2) (2) (2) *fine*

$\text{B}_{\flat}\text{pedal}$

B_{MA}^7 A_{MA}^7 (2) (2) $\text{B}_{\flat}\text{MI}^7(\text{alt})$

$\text{A}_{\flat}\text{pedal}$ *break*

D.S. al fine
Solo on form (ABA)
after solos - D.S. al Coda

rit.

rit.

rit.

Embraceable You (G.Gershwin)

E^b/G G^b F_{MI}^7 $B^b \cdot (C^7)$ F_{MI}^7
 $F_{MI}^7(b5)$ B^b E^b $A^b_{MA}^7$ $D^7(b9)$ $G^7(b9)$ C_{MI}^7 C_{MI}^7/B^b $A_{MI}^7(b5)$ D^7
 (A^b7)
 G_{MI}^7 G_{MI}^7/F $E_{MI}^7(b5)$ E^b_{MI} D_{MI}^7 G^7
 (D^7) C_{MI}^7 F^7 B^b $F_{MI}^7 B^b$
 E^b/G G^b F_{MI}^7 $B^b \cdot (C^7)$ F_{MI}^7
 $F_{MI}^7(b5)$ $B^b(b9)$ E^b C_{MI}^7 $B^b_{MI}^7$ E^b $A^b_{MA}^7$ $D_{MI}^7(b5)$ $G^7(b9)$
 $(E^b7 B^b_{MI}^7(\text{add 11})/F)(F^{\#} E^b/G)$
 C_{MI}^7 C_{MI}^7/B^b $A_{MI}^7(b5)$ $A^b_{MI}^6$ G_{MI}^7 C^7 $F_{MI}^7(b5)$ $B^b(b9)$ E^b $(C^7 F_{MI}^7 B^b)$
 $(C_{MI} C_{MI}(M^a))$ $(C_{MI}^7 F^{13})$ $(E^b/B^b C^7(b9))$ $(G^b_{MI}^7 C^b B^b(b9))$

EMBRACEABLE YOU

Ira/George Gershwin 1930

A G6 B \flat 7 A-7 D7 F7 E7 A-7

Em - brace me, my sweet em - brace - a - ble you. Em - brace me,
I love all the ma - ny charms a - bout you, a - bove all

A-7 \flat 5 E \flat D7 \flat 9 1. G6 A-7 G/B B7 \flat 13 **B** E- E-7/D C \sharp -7 \flat 5 F \sharp 7 \flat 9

you ir - re - place - a - ble you. Just one look at you, my heart grew
I want my

B- B-7/A G \sharp -7 \flat 5 G-6 F \sharp -7 B7 \flat 9 E-7 A7 D7 B \flat 7 A-7 A \flat 7 \sharp 11

tip - sy in me. You and you a - lone bring out the gyp - sy in me.

2. G7 A-7 B \flat -6 G7/B **C** C6 F \sharp -7 \flat 5 B7 \flat 9 E- E-(A7)

arms a - bout you. Don't be a naugh - ty ba - by, come to pa - pa, come to

E-7 A7 G/D E7 \flat 9 A-7 \flat 5 D7 \flat 9 G6

pa - pa do. My sweet em - brace - a - ble you.

EMBRACEABLE YOU

Ira/George Gershwin 1930

A G6 B \flat 7 A-7 D7 F7 E7 A-7

Em - brace me, my sweet em - brace - a - ble you. Em - brace me,
I love all the ma - ny charms a - bout you, a - bove all

A-7 \flat 5 E \flat D7 \flat 9 1. G6 A-7 G/B B7 \flat 13 **B** E- E-7/D C \sharp -7 \flat 5 F \sharp 7 \flat 9

you ir - re - place - a - ble you. Just one look at you, my heart grew
I want my

B- B-7/A G \sharp -7 \flat 5 G-6 F \sharp -7 B7 \flat 9 E-7 A7 D7 B \flat 7 A-7 A \flat 7 \sharp 11

tip - sy in me. You and you a - lone bring out the gyp - sy in me.

2. G7 A-7 B \flat -6 G7/B **C** C6 F \sharp -7 \flat 5 B7 \flat 9 E- E-(A7)

arms a - bout you. Don't be a naugh - ty ba - by, come to pa - pa, come to

E-7 A7 G/D E7 \flat 9 A-7 \flat 5 D7 \flat 9 G6

pa - pa do. My sweet em - brace - a - ble you.

Emily

Music: Johnny Mandel

Lyric: Johnny Mercer

Bright Jazz Waltz

D⁹ D⁷⁽⁹⁾ (As played by Bill Evans)

The musical score consists of ten staves of piano music. The first staff begins with A G_{MA}⁷, followed by E_{MI}⁷, A_{MI}⁹, D⁹, D⁷⁽⁹⁾, G_{MA}⁷. The second staff starts with G¹³⁽⁹⁾, C_{MA}⁷, F¹³, E_{MA}⁷, C[#]_{MI}⁷, F[#]_{MI}⁷⁽¹¹⁾. The third staff includes B⁷⁽⁹⁾, E_{MI}⁷, A¹³, A_{MI}⁷, D^{7(#9)}, G¹³, G^{9(#5)}. The fourth staff features B G_{MA}⁷, E_{MI}⁷, A_{MI}⁹, D_{SUS}⁹, D^{7(alt)}, G⁷. The fifth staff contains C_{MA}⁷, B⁷, E_{MI}⁷, F^{#7(#9)}, B_{MI}⁷, E¹³. The sixth staff shows A_{MI}⁷, D¹³, B_{MI}⁷⁽⁵⁾, F⁷ E⁷, A_{MI}⁷, C_{MI}⁶ C_{MI}⁷. The seventh staff includes B_{MI}⁷, E⁷⁽⁹⁾, A_{MI}⁹, D¹³, G_{MA}⁹, (solo starts) D^{7(#9)}. The eighth staff begins with A_{MI}⁹, D⁷, C[#]_{MI}⁷⁽⁵⁾, C_{MA}⁷, B_{MI}⁷. The ninth staff features B^b^{9(MA7)}, A_{MI}⁷, A^b¹³, (Ad lib.) G_{MI}⁹, C¹³. The tenth staff ends with F_{MI}⁷, B^b¹³⁽⁹⁾, rit., E^b_{MI}⁹.

Solo on form (AB)
After solos, D.C. al Coda

Lyric:

Emily, Emily, Emily has the murmuring sound of May,
All silver bells, coral shells, carousels,
And the laughter of the children at play, say

Emily, Emily, Emily, and we fade to a marvelous view,
Two lovers alone and out of sight, seeing images in the firelight,
As my eyes visualize a family, they see dreamily, Emily, too.

THE END OF A LOVE AFFAIR

75

Ballad

EDWARD REDDING

The musical score consists of ten staves of music for voice and piano. The vocal line is in common time, with a key signature of one flat. The piano accompaniment provides harmonic support with various chords. The lyrics are integrated into the vocal line, and the piano part includes some rhythmic patterns and sustained notes.

Chords listed below the staves:

- 1. G m⁷ C 7 F △ 7 F m⁷ B♭ 7 E♭ △ 7
- E♭ m⁷ A♭ 7 E♭ m⁷ A♭ 7 G m⁷ C 7 [1. F △ 7 D m⁷]
- [2. F △ 7] D m⁷ G 7 D m⁷ G 7 D m⁷ G 7
- D m⁷ G 7 C △ 7 A m⁷ D 7 D m⁷ G 7
- G m⁷ C 7 G m⁷ C 7 F △ 7 F m⁷ B♭ 7
- E♭ △ 7 E♭ m⁷ A♭ 7 E♭ m⁷ A♭ 7 G m⁷ C 7
- C m⁷ F 7 B♭ △ 7 B♭ m⁷ B♭ m⁶ F △ 7
- A♭ ° 7 G m⁷ F♯ ° 7 G m⁷ C 7 F 6

(BDP)

EPISTROPHY

-THELONIOUS MONK /
KENNY CLARKE

Handwritten musical score for a solo instrument, likely trumpet, featuring six staves of music. The score includes dynamic markings such as $\text{C}^{\#7}$, D^7 , $\text{C}^{\#7}$, D^7 , $\text{C}^{\#7}$, D^7 , $\text{C}^{\#7}$, D^7 , B^7 , $\text{D}^{\flat 7}$, D^7 , $\text{C}^{\#7}$, D^7 , $\text{G}^{\flat 7} (\#11)$, and $\text{C}^{\#7}$. The score concludes with the instruction "AFTER SOLOS, D.C. AL."

C part

Estate

Martino/Brighetti

Music staff showing chords: Cm, Fm7, G7(b9), A, Cm7, Dm7(b5). The A chord is boxed. The Cm7 chord is preceded by a double bar line and a repeat sign.

Music staff showing chords: G7, Cm7, Fm7, Bb13. The Bb13 chord is indicated with a bracket over the next measure.

Music staff showing chords: Bbm7, Eb7, AbMaj7, Abm7, G13, G7(b13). The G7(b13) chord is boxed.

To Coda for ending

Music staff showing chords: G9, CMaj7, Gbm7(b5). The CMaj7 chord is handwritten above the staff.

Music staff showing chords: B7, Em7, A7(b13), Fm7. A handwritten note "F# b7" is written above the staff.

Music staff showing chords: Bb13, Bbm7, Eb7(b9), AbMaj7.

Music staff showing chords: Db13, Dm7, G7(b9). The D.S. al CODA instruction is written below the staff.

Music staff showing chords: Cm9, Dm7(b5), G7(b9), Cm9.

ETERNAL TRIANGLE

Medium Up

SONNY STITT

B \flat Δ 7 G m7 C m7 F7 D m7 G7 C m7 F7

F m7 B \flat 7 E \flat 7 | 1. D m7 G7 C m7 F7

2. D m7 G7 C m7 F7 B \flat Δ 7 B m7 E7

B \flat m7 E \flat 7 A m7 D7 A \flat m7 D \flat 7

G m7 C7 G \flat m7 C \flat 7 B \flat Δ 7 G m7

C m7 F7 D m7 G7 C m7 F7 F m7 B \flat 7

E \flat 7 D m7 G7 C m7 F7 B \flat Δ 7

FALLING GRACE

- STEVE SWALLOW

(UP)

B4 | :b0 | *P* | *P* | *P* | *P* | *P* | *P* |

Abmaj7 *D7/F#* *G7*

F-7 *Bb7* *Eb/G* *D7/F#* *G7/F* *C/E*

Fmaj7 *F#-7b5* *B7* *E-7*

A-7 *D7* *Gmaj7* *C-7* *C#07*

Bbmaj7 *Ebmaj7* *E-7b5* *A7* *D7 Db7*

C-7 *F7* *Bbmaj7* *Ebmaj7* *Abmaj7* *Dbmaj7*

Felicidade

Jobim

(CMaj7)
Am7

A (CMaj7
Am7



(CMaj7 Em7 B7 Em7 A7 Dm7 G7



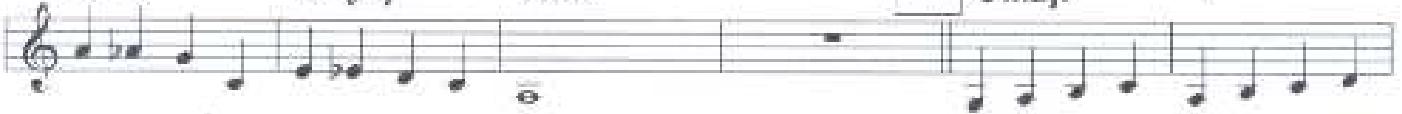
B CMaj7 Bm7(b5) E7(b9) Am7 D7



Gm7 C7 FMaj7 E7 Am D Dm



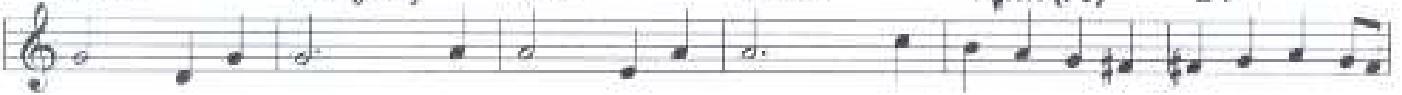
Am7 E7(b9) Am7 C CMaj7



Gm7 C7 FMaj7



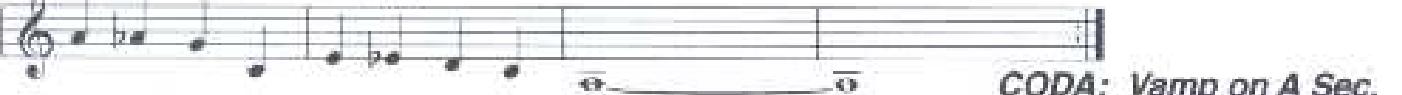
Dm7 G7(b13) C6 Am7 F#m7(b5) B7



Em7 A7 Dm7 E7 Am7 A7/6 D/F# Dm/F



Am7 E7(b9) Am



CODA: Vamp on A Sec.

FINE CORINTHEAN LEATHER

STRAIGHT 8THS JAM FUNK

Qtr note = 150

CHARLIE HUNTER



1

9

17

25

31

VAMP FOR SOLOS on cue DS AL CODA

37

GRADUAL RITARD ----- HOLD

Fly Me to the Moon

Med. Swing

A

D_{MI}7 A_{MI}⁷ D_{MI}⁷ G⁷ C_{MA}⁷ C⁷ (C[#]_{MI}⁷ F[#])

Fly me to the moon____ and let me play a - mong the stars,____ (A⁷/G)

F_{MA}⁷ B_{MI}^{7(b5)} E⁷ A_{MI}⁷ A⁷

Let me see what spring____ is like on Ju - pi - ter and Mars.____ In

(D[#]_F) D_{MI}⁷ G⁷ C_{MA}⁷ E_{MI}⁷ (C[#]_{MI}⁷ F[#])

D_{MI}⁷ E_{MI}⁷ A⁷

oth - er words:_____ hold my hand,_____ In

D_{MI}⁷ G⁷ C_{MA}⁷ B_{MI}^{7(b5)} E⁷

oth - er words:_____ dar - ling kiss me._____ (C[#]_{MI}⁷ F[#])

B

A_{MI}⁷ D_{MI}⁷ G⁷ C_{MA}⁷ C⁷ (C[#]_{MI}⁷ F[#])

Fill my heart with song____ and let me sing for - ev - er more,____ (A⁷/G)

F_{MA}⁷ B_{MI}^{7(b5)} E⁷ A_{MI}⁷ A⁷

You are all I long____ for, all I wor - ship and a - dore.____ In

(D[#]_F) D_{MI}⁷ G⁷ E_{MI}⁷ A⁷

oth - er words:_____ please be true,_____ In

D_{MI}⁷ G⁷ C⁶ (B_{MI}^{7(b5)} E⁷)

oth - er words:_____ I love you._____

E_{MI}⁷ A⁷ D_{MI}⁷ G⁷ C⁶

true,____ In oth - er words:_____ I love you._____

Bart Howard

(C[#]_{MI}⁷ F[#])
C_{MA}⁷ C⁷

(MED. SWING)

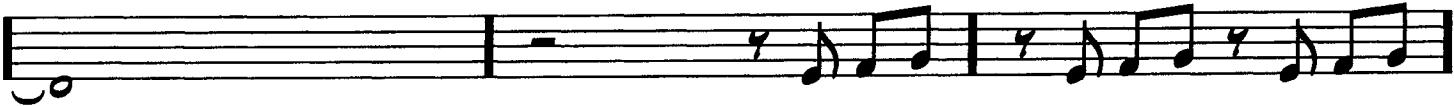
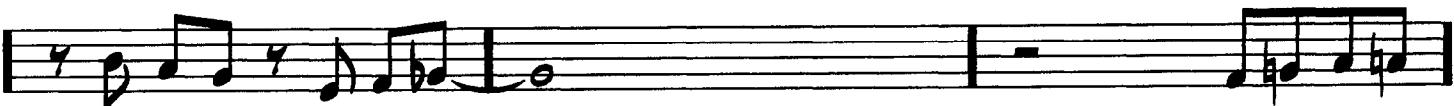
FOUR

-MILES DAVIS

8

E^bmaj⁷E^b-7A^b7

F-7

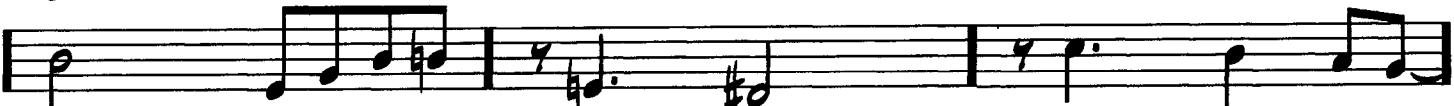
A^b-7D^b7

G-7

F[#]-7

B7

F-7

B^b7

1. G-7

F[#]-7

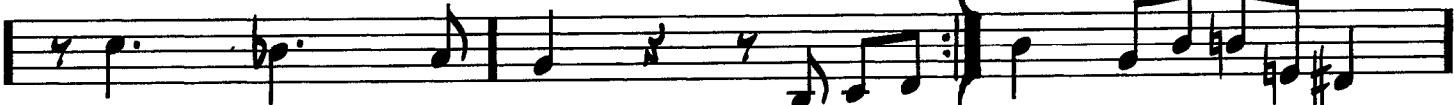
B7



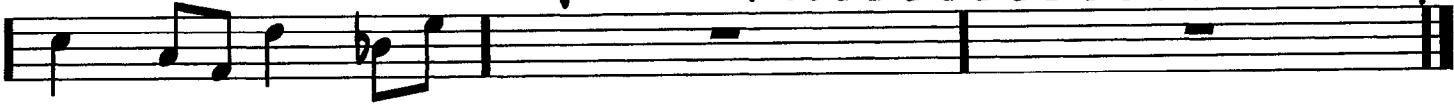
F-7

B^b7

2. G-7

F[#]-7

F-7

B^b7E^bmaj⁷ (SOLO BREAK)(F-7 B^b7)

FINE

AFTER SOLOS, D.S. AL FINE
PLAY PICKUPS, TAKE REPEAT

Four Brothers

Jimmy Giuffre
(As played by Woody Herman)

Med.-Up Swing

$\text{J} = 220$

A B^b_9

F⁹

$B^b_{M1}7$

$C_{M1}7$

$F7$

B

$C^{\#}_{M1}7$ $F^{\#}7$ $B_{MA}7$ $E_{M1}7$ $A7$ $D_{MA}7$

$D_{M1}7$ $G7$ $C_{MA}7$ $C^{\#}07$ $D_{M1}7$ $G7$ $C_{M1}7$ $F7$

C

B^b_9 $B^b_{M1}7$ $E^b7(5)$ $Ab_{MA}7$ F^9

$B^b_{M1}7$ $C_{M1}7$ $F7$ $B^b_{M1}7$ E^b7 $Ab6$

Brass kicks,
bar 4 of **A** & **C**:

(F^9)

Medium-Up Swing $\text{J} = 230$

(Intro) N.C.

Four On Six

John L. "Wes" Montgomery

(bs. & pn.)

(N.C.)

^(add 11)
^(omit 5) B^bMA⁷ G_MI⁷ G[#]_MI⁷ A_MI⁷ ^(add 11)
^(omit 5) D⁷(alt.) N.C.

(gtr.) (bs. & pn.) (bs. continues)

A G_MI⁷ C⁷ G_MI⁷ C⁷ G_MI⁷ C⁷ G_MI⁷

(Stop time) C_MI⁹ F⁷(#11) B^b_MI⁹ E^b(#11) A_MI⁹ D⁷(#9) E^b_MI⁹ A^b9(#11)

(Time) G_MI⁷ C⁷ G_MI⁷ C⁷ G_MI⁷ C⁷ G_MI⁷

B^bMA⁷ G_MI⁷ G[#]_MI⁷ A_MI⁷ (omit 5) D⁷(alt.) G bass solo break

(Solos) G_MI⁷ C_MI⁷ F⁷ B^b_MI⁷ E^b7

(bass walks)

A_MI⁷ D⁷ E^b_MI⁷ A^b7 G_MI⁷ C_MI⁷ F⁷

B^bMA⁷ (G_MI⁷) E^b7 D⁷ G_MI⁷ A7(#5) D⁷

(G_MI⁷) N.C. (gtr. solo) (On Cue) G_MI⁷ (MA 7) After solos, D.C. al Coda

(bs. & pn.) (Vamp & solo till cue) (last x: rit. - - - - -)

Bass line at letter A is like Intro (for G-7 C7 bars).

Fried Bananas (D Gordan)

E^bMA⁷ Gm^{7(b9)} C⁷ Fm⁷
 Am^{7(b9)} D⁷ E^bMA⁷ Ab^bMA⁷ G⁷ 1. C^{7(b9)}
 Fm⁷ Ab^bMA⁷ D^{b7} E^bMA⁷ D^bMA⁷ G⁷
 C^bMA⁷ F^{7(b9)} Fm⁷ B^{b13}
break---
 2. C^{7(b9)} Fm⁷ Ab^bMA⁷ E^bMA⁷
 Gm^{7(b9)} C⁷ Fm⁷ Fm⁷ B^{b7(b9)} E^bMA⁷ Fm⁷ B^{b7}
 Fm⁷ B^{b7(b9)} Gm⁷ C^{7(b9)} Fm⁷
 Fm⁷ B^{b7(b9)} Gm⁷ C⁷ F[#]
 F[#] F[#] (Fm⁷)
 B^{b7} E^bMA⁷ B^{b7} E^bMA⁷

Medium Swing

Tried Dallasas

Dexter Gordon

♩ = 180

EB_MA⁷ G_MI^{7(b5)} C⁷ F_MI⁷

AM_I7(b5) D⁷ EB_MA⁷ A_bB_MA⁷ G^{7(\$5)} 1C^{7(b9)}

F_MI⁷ A_bB_MI⁷ D^b7 E^bB_MA⁷ D_MI⁷ G⁷

C_MI⁷ F^{7(\$11)} F_MI⁷ B^{b13} break

2C^{7(b9)} F_MI⁷ A_bB_MI⁷ E^bB_MA⁷

G_MI^{7(b5)} C⁷ F_MI⁷ F_MI⁷ B^{b7(b9)} E^bB_MA⁷ F_MI⁷ B^b7

F_MI⁷ B^{b7(b9)} G_MI⁷ C^{7(b9)} F_MI⁷

F_MI⁷ B^{b7(b9)} G_MI⁷ C⁷ F[#]⁰⁷

B^b7 E^bB_MA⁷ (F_MI⁷)
B^b7 E^bB_MA⁷ (w/bass + piano)

break

Based on "It Could Happen To You
As played on Dexter Gordon's "Pow

FROM THIS MOMENT ON

COLE PORTER

Medium Bright 2

F m⁶ D m⁷ b₅ G m¹¹ C +⁷ D_b/F F m⁷

E_b m⁷ A_b △⁷ D_b △⁷ G_b 7 #¹¹

A_b △⁷ 1. G m⁷ C 7 2. F m⁷ E_b m⁷

A_b 7 D_b △⁷ D_b m⁷ G_b 13 A_b △⁷

F 7 sus 4 F 7 E_b △⁷/B_b B_b °⁷ B_b 9 sus 4

B_b 9 E_b 7 B_b m⁷ E_b 7 C 7 #⁹

F m⁶ D m⁷ b₅ G m¹¹ C +⁷ D_b/F

F m⁷ E_b m⁷ A_b 7 D_b △⁷ G_b 7 #¹¹

G_b 7 A_b △⁷ D_b 7 C m⁷

F 7 E_b 9 sus 4 E_b 7 A_b △⁷

FULL MOON AND EMPTY ARMS

BUDDY KAYE
TED MOSSMAN
(RACHMANINOFF)

Ballad

The sheet music features a treble clef and a key signature of one flat. The time signature is 2/4. The lyrics are provided in parentheses under each staff.

Chords:

- B_b⁶
- B△7
- B_b△7
- A_b¹³
- G_b/F
- F7
- B_b△7
- D7
- Gm7
- F/A
- B_b△7
- Gm
- Gm△7
- Gm7
- C7
- G_b7♯₁₁
- F7
- B_b⁶
- B△7
- B_b△7
- A_b¹³
- G_b/F
- F7
- B_b△7
- D7
- Gm7
- F/A
- B_b△7
- Cm7
- F7 sus 4
- F7
- B_b⁶

FUNKALLERO

BILL EVANS

Medium -Up Swing

D 7 G +7

C m₉ (A +7) D 7

G +7 C m₉ (B m₇)

B_b m₉ E_b⁷ A_b Δ₇ D_b⁷ C m₇

F m₇ D 7 Φ G +7

C m₉ (A +7)

Φ G +7 C m₉ G_b⁷ F 13#11

CHORDS IN PARENTHESIS FOR SOLOS ONLY

GEORGIA

Hoagy Carmichael/Stuart Gorrell 1930

A F E-7^{b5} A7^{b9} D-7 D-7/C G7/B B^b-6 FΔ7 D7

Geor-gia, Geor-gia, the whole day through, just an old sweet song keeps
Geor-gia, Geor-gia, a song of you, comes as sweet and clear as
Geor-gia, Geor-gia, no peace I find, just an old sweet song keeps

1. G-7 C7 A-7 A^{b7} G-7 C+7 2. G-7 C7 F6

Geor-gia on my mind (Geor-gia on my mind) 2. moon-light through the pines.
3. Geor-gia on my mind.

B D-7 G-7 D-7 B^{b7} D-7 G-7 D-7 G7

Fine Oth-er arms reach out to me, oth-er eyes smile ten-der-ly,
D-7 G-7 D-7 E7 A-7 D7^{b9} G-7 C7^{b9}

still in peace - ful dreams I see the road leads back to you. —
D.C. al 2nd End Fine

655A

THE GIRL FROM IPANEMA (GARÔTA DE IPANEMA)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

Fmaj7 G7
 G-7 Gb7b5 1. Fmaj7 Gb7b5
 2. Fmaj7 Gbmaj7
 B7 F#-7
 D7 G-7
 Eb7 A-7 D7b9(#II)
 G-7 C7b9(#II) Fmaj7
 G-7 G-7 Gb7b5
 Fmaj7 (Gb7b5)

Girl Talk (N. Hefli)

E^b_{MA}7 A7 A^b_{MA}7 F_{MI}7 B^{b7(9)} G_{MI}7 C7(9)

F_{MI}7 G_{MI}7 A^{b6} B^{b9} E^b_{MI}7 A^b_{MI}7 F7(9) F_{MI}7/B^b B^{b7(9)}

G_{MI}7 C7(9) G_{MI}7 A^b_{MI}6 B^b_{MI}6 C7 C_{MI}7/F F9

F_{MI}7/B^b A^b_{MI}7 G_{MI}7 C_{MI}7 1. F_{MI}7 B^{b9}

2. F_{MI}7 B^{b9} E^{b6} (F_{MI}7 B^{b7(9)})

160

(BALLAD)

GOD BLESS' THE CHILD-ARTHUR HERZOG
BILLIE HOLIDAY

E^bmaj⁷ E^b7 Ab^{b6} - E^bmaj⁷ E^b7 Ab^{b6} - B^b-7 E^b7

B^b-7 E^b7 Ab^{b6} Ab-(maj⁷) Ab-6 G-7 C^{7b9}

F-7 B^b7 E^b6 *1. F-7 B^b7* *2. D-7b5 G7*

C- C-(maj⁷) C-7 C-6 G-7 D-7b5 G7

C- C-(maj⁷) C-7 C-6 G-7 C7 F-7b5 B^b7

E^bmaj⁷ E^b7 Ab^{b6} - E^bmaj⁷ E^b7 Ab^{b6} - B^b-7 E^b7 B^b-7 E^b7

Ab^{b6} Ab-6 Ab-(maj⁷) Ab-6 G-7 C^{7b9} F-7 B^b7

E^b6 (F-7 B^b7)

(Ballad) **GOODBYE PORK PIE HAT** - CHARLES MINGUS 175.

MINGUS - "BETTER GIT IT IN YOUR SOUL"

GARY BURTON / RALPH TOWNER - "MATCHBOX"

JOHN McLAUGHLIN - "MY GOAL'S BEYOND"

Fast Swing

J = 302

Got a Match?

Chick Corea

A 1st x: synth. w/ bs.
2nd x: synth.

(bs., 2nd x)

(sample walking line)

Solo on A; After solos, D.C.
al Ending (play head twice)

(Ending)

pn. fill

rall.

GRAND CENTRAL

-JOHN COLTRANE

(J = 258)

F- Bb-7 E^b7 Ab-7 D^b7

G^b-7 B7 Bb- B7b5 Bb-

B7b5 2. Bb- F#-7 B7

F#-7 B7 F#-7 B7 F#-7 B7 F#-7 B7

F#-7 B7 Bb-7 E^e A^e C^e F-

Bb-7 E^b7 Ab-7 D^b7 G^b-7 B7 Bb-

B7b5 Bb- B7b5 Bb-

B7b5 Bb-

FINE

Green Tea

John Scofield

Intro: G^m7 G^m13 G^m7 G^m13 G^m7 G^m13 G^m7 G^m13

Head: G^m7 G^m13 G^m7 G^m13 G^m7 G^m13 G^m7 G^m13

G^m7 G^m13 G^m7 G^m13 G^m7 G^m13 G^m7 G^m13

E^{7(sus4)}

C^m7 F^{7sus4} C^m7 A⁷

21 G^m7 G^m13 G^m7 G^m13 G^m7 G^m13 G^m7 G^m13

© Tomas Karlsson 2002

2

2. G[#]m⁷ G[#]m¹³ G[#]m⁷ G[#]m¹³ G[#]m⁷ G[#]m¹³ G[#]m⁷ G[#]m¹³

Outro:

45 G[#]m⁷ G[#]m¹³ G[#]m⁷ G[#]m¹³ G[#]m⁷ G[#]m¹³ G[#]m⁷ G[#]m¹³

49 G[#]m⁷ G[#]m¹³ G[#]m⁷ D⁷⁺⁹ E⁷⁺⁹

This musical score provides a tablature for a guitar solo. It consists of three staves, each with six horizontal lines representing the strings of a guitar. The top staff shows a repeating sequence of chords and strumming patterns. The middle staff shows a bass line with quarter notes. The bottom staff shows another bass line with quarter notes. Measure numbers 2, 45, and 49 are marked above the staves. Chord symbols such as G[#]m⁷, G[#]m¹³, D⁷⁺⁹, and E⁷⁺⁹ are placed above specific measures. The notation uses standard musical symbols like dots for whole notes, vertical stems for eighth notes, and horizontal stems for sixteenth notes.

Swing Funk
Qtr note = 208



GREASY GRANNY

CHARLIE HUNTER

A

1 E-7 \flat 5 E-9(13) E-7 \flat 5 E-9(13) E-7 \flat 5 B+(maj7)

5 E-7 \flat 5 E-9(13) E-7 \flat 5 E-9(13) D \flat 7 \sharp 9b13

9 E-7 \flat 5 E-9(13) E-7 \flat 5 E-9(13) B+(maj7) 3 3

13 A7 \flat 9 D7sus 1. E- FINE 2. E-

B

19 E-7 \flat 5 E7 \sharp 9/B Bb07 B+7 E-9 G13

25 A-7 B+7 E- E-7 \flat 5 B+(maj7)

31 Bb07 B+7 E-7sus4 A-7 B7 E-9b5 DS al FINE FORM: AABA

The musical score consists of two staves. The top staff (treble clef) starts with a section labeled 'A' containing five measures of chords: E-7b5, E-9(13), E-7b5, E-9(13), and E-7b5, followed by B+(maj7). The bottom staff (bass clef) provides harmonic support. The second section, starting at measure 13, includes chords A7b9, D7sus, E-, FINE, and E-. The third section, starting at measure 19, includes chords E-7b5, E7#9/B, Bb07, B+7, E-9, and G13. The fourth section, starting at measure 25, includes chords A-7, B+7, E-, E-7b5, and B+(maj7). The fifth section, starting at measure 31, includes chords Bb07, B+7, E-7sus4, A-7, B7, and E-9b5. The score concludes with 'DS al FINE' and 'FORM: AABA'.

179.

GREEN DOLPHIN ST. - KAPER/WASHINGTON

A Cmaj 7. C-7 7.

D7/C 7. D7/C Cmaj 7.

B 7. D-7 G7 Cmaj 7.

F7 B7 Ebmaj7 7. (G7)

C 7. D-7 D7/C B-7b5 E7b9 A-7 A/G F#-7b5 G7

E-7 A7 D-7 G7 Cmaj 7. (D-7 G7)

A - LATIN
B **C** - SWING

"SONNY ROLLINS ON IMPULSE!"

BILL EVANS - "THE TOKYO CONCERT"

HARLEM NOCTURNE

DICK ROGERS
EARLE HAGEN

Ballad

The musical score consists of eight staves of music, each with a treble clef and a key signature of one flat (F#). The music is in common time.

- Staff 1:** Starts with a single note followed by eighth notes. Chords: G m△7, C m6.
- Staff 2:** Starts with eighth notes. Chords: C m△7, E♭7, A7, D7, 1. G m6.
- Staff 3:** Starts with eighth notes. Chords: 2. G m6, F7.
- Staff 4:** Starts with eighth notes. Chords: B♭7, F m7, B♭7, F m7, B♭7, F m7.
- Staff 5:** Starts with eighth notes. Chords: B♭7, E♭7, B♭m7, E♭7, B♭m7.
- Staff 6:** Labeled "NO CHORD".
- Staff 7:** Starts with eighth notes. Chords: F7.
- Staff 8:** Starts with eighth notes.

Lyrics are present in the first four staves:

1. I used to live in a little town
In the hills of New Hampshire
I used to live in a little town
In the hills of New Hampshire
2. I used to live in a little town
In the hills of New Hampshire
I used to live in a little town
In the hills of New Hampshire
3. I used to live in a little town
In the hills of New Hampshire
I used to live in a little town
In the hills of New Hampshire

HARLEM NOCTURNE (P. 2)

Musical score for "HARLEM NOCTURNE (P. 2)" consisting of six staves of piano sheet music. The score includes the following chord progressions and performance instructions:

- Staff 1: B♭⁷, F m⁷, B♭⁷, F m⁷, B♭⁷, F m⁷
- Staff 2: B♭⁷, E♭⁷, B♭m⁷, E♭⁷, B♭m⁷
- Staff 3: NO CHORD, G m⁶
- Staff 4: G m△⁷
- Staff 5: C m⁷, C m△⁷
- Staff 6: E♭⁷, A⁷, D⁷, G m⁶

Performance notes include a measure number "3" above the staff 6 measures, and slurs and grace notes throughout the piece.

Harlem Nocturne

Medium Swing Ballad

Lyric by Dick Rogers
Music by Earle Hagen

(G_{MI}) A G_{MI}^(MA7) G_{MI}⁷ C_{MI}⁷

Deep mu - sic fills the night deep in the heart of Har - lem,

C_{MI}⁷ C_{MI}^(MA7) E_b¹³ A⁷ D⁷

— And though the stars are bright, the dark - ness is taunt - ing me.

(G_{MI}⁶ E_b⁹) G_{MI}⁶ break G_{MI}^(MA7) G_{MI}⁷

— Oh, what a sad re - frain, a noc - turne born in Har -

C_{MI}⁷ C_{MI}^(MA7)

— lem, That mel - an - cho - ly strain

E_b¹³ A⁷ D⁷ (G_{MI}⁶ E_b⁹ G_{MI}⁶) F⁹

— for - ev - er is haunt - ing me. The

B B_b⁹ B⁹ B_b⁹ B⁹ B_b⁹ B⁹

mel - o - dy clings a - round my heart strings, It won't let me go when I'm

B_b⁹ E_b⁹ E⁹ E_b⁹ E⁹

lone - ly; I hear it in dreams, and some - how it seems it

F⁷ break - - - - - F⁷ B_b⁹ B⁹

makes me weep and I can't sleep. An in-di-go tune, it

B_b⁹ B⁹ B_b⁹ B⁹ B_b⁹

sings to the moon, the lone-some re-fain of a lov'er; The

E_b⁹ E⁹ E_b⁹ E⁹ F⁷ break - - - - -

mel-o-dy sighs, it laughs and it cries, A moan in blue that

G_{Mi}⁶ G_{Mi}⁶ break - - - - -

wails the long night through. Though with the dawn it's gone.

C G_{Mi} (MA7) G_{Mi}⁷ C_{Mi}⁷

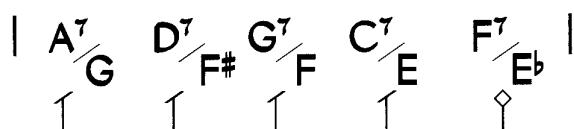
the mel-o-dy lives ev-er, for lone-ly hearts to learn

C_{Mi} (MA7) E_b¹³ A⁷ D⁷ G_{Mi}⁶ (D⁷)

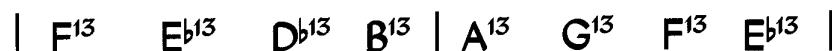
of love in a Har-lem noc-turne.

Melody at bars 7-8 and 15-16 of B is for instrumentalists; vocalists may sing only the notes on beats 1, 2, 3 & 4.

Alternate changes at bar 8 of B:



Alternate changes at bar 15-16 of B:



(MED.)

HAVE YOU MET MISS JONES

-RICHARD RODGERS/LORENZ HART

B-flat major

F^{major}7 F#7 G7

C7 A7 D7

G7 C7 ²C7 F7

B^bmajor7 Ab7 Db7 G^bmajor7 E7 A7

D^{major}7 Ab7 Db7 G^bmajor7 G7 C7

F^{major}7 F#7 G7 C7 Bb7

A7 D7 G7 C7 F^{major}7 (G7 C7)

188.

HELLO, YOUNG LOVERS

- Rodgers / HAMMERSTEIN

A handwritten musical score for 'Hello, Young Lovers' featuring ten staves of music. The score includes lyrics and chords. The first staff starts with F major 7, followed by G-7, A-7, and G-7. The second staff starts with F major 7, F#7, G-7, and C7. The third staff starts with G-7, G-(b6), G-6, and G-(b6). The fourth staff starts with G-7, C7sus4, C7, and 1. F major 7 D7b9. The fifth staff starts with C-7, F7, Bb, and C-7. The sixth staff starts with D-7, C-7, Bb major 7, E-7 b5, and A7 b9. The seventh staff starts with D-7, D-7/C, G-7, and D7. The eighth staff starts with D7, C7 b9, F major 7, and G-7. The ninth staff starts with D7b9, C7 b9, F major 7, and G-7.

HERE'S THAT RAINY DAY

- JIM VAN HEUSEN

191.

The musical score consists of six staves of handwritten music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes lyrics: "I'm gonna get me a coat" (measures 1-2), "I'm gonna get me a coat" (measures 3-4), and "I'm gonna get me a coat" (measures 5-6). Chords shown are F-, C/E, A/B/E, Dm, G-7 B5, C7, Fm7, C-7 F7, Bb-7, B7, Abm7, D7m7, G-7 B5, C7, Fm7, G-7 B5 C7 B5, Bbm7, G-7 C7, A-7, Ab7, Bbm7, G-7 C7, Fm7, and (G-7 B5 C7 B5). The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It includes lyrics: "I'm gonna get me a coat" (measures 1-2), "I'm gonna get me a coat" (measures 3-4), and "I'm gonna get me a coat" (measures 5-6). Chords shown are Bbm7, G-7 C7, Fm7, and (G-7 B5 C7 B5). The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. It includes lyrics: "I'm gonna get me a coat" (measures 1-2), "I'm gonna get me a coat" (measures 3-4), and "I'm gonna get me a coat" (measures 5-6). Chords shown are Bbm7, G-7 C7, Fm7, and (G-7 B5 C7 B5). The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It includes lyrics: "I'm gonna get me a coat" (measures 1-2), "I'm gonna get me a coat" (measures 3-4), and "I'm gonna get me a coat" (measures 5-6). Chords shown are Bbm7, G-7 C7, Fm7, and (G-7 B5 C7 B5). The fifth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It includes lyrics: "I'm gonna get me a coat" (measures 1-2), "I'm gonna get me a coat" (measures 3-4), and "I'm gonna get me a coat" (measures 5-6). Chords shown are Bbm7, G-7 C7, Fm7, and (G-7 B5 C7 B5). The sixth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It includes lyrics: "I'm gonna get me a coat" (measures 1-2), "I'm gonna get me a coat" (measures 3-4), and "I'm gonna get me a coat" (measures 5-6). Chords shown are Bbm7, G-7 C7, Fm7, and (G-7 B5 C7 B5).

HERE'S THAT RAINY DAY

Johnny Burke/Jimmy Van Heusen 1949

The musical score consists of four staves of music in common time, key of C major (indicated by a sharp symbol). The first staff starts with G major chord. The second staff starts with GΔ7 chord. The third staff starts with A-7 chord. The fourth staff starts with D9/C chord.

Chords:

- Staff 1: G, D/F#, B♭7/F, E7^{#11}, E♭Δ7, A♭Δ7, A-7, D7, D7^{b9}
- Staff 2: GΔ7, D-7, G7, C-7, F7sus⁴, F9, B♭Δ7, E♭Δ7
- Staff 3: A-7, D9, C7^{#11}, B+7, E9, A-7, D7^{b9}, CΔ7
- Staff 4: D9/C, B-7, E-7, A13, A-7/D, D7, D7^{b9}, G6

Lyrics:

May-be I should have saved those left over dreams, fun-ny but here's that rainy
Where is that worn out wish that I threw a-side, af-ter it brought my lov-er

day. Here's that rain-y day they told me a-bout, and I
near?

laughed at the thought that it might turn out this way. Fun-ny how

love be-comes a cold rain-y day, fun-ny that rain-y day is here.

HERO

Words and Music by MARIAH CAREY
and WALTER AFANASIEFF

Moderately

1 3

mp

2 4

mf

1 3

p

B:

f
(D.S.) *a tempo*

To Coda Ø

1.

mp

2.

2.

ff

3 1

D.S. al Coda

rall.

CODA

p molto rall.

a tempo

5 1 3

3

rit.

Transcribed by ear for
EDUCATIONAL PURPOSES
por Fernando Freitez(2005)

HOTTENTOT

JOHN SCOFIELD
1998. A Go Go

FUNK

$\text{♩} = 100$

(1) B^{b_7+9}

SNARE DRUMS

(A) N.C. -----, B^{b_7+9}

B^{b_7+9} B^{b_7+9}

(1) C^{b_7+9}

(A) N.C. -----, B^{b_7+9}

B^{b_7+9} B^{b_7+9}

(B) B^{b_7} B^{b_07} $B^{b_{11}}$ $A^{b_{11}}$

A handwritten musical score for a multi-instrument ensemble, likely a jazz band. The score consists of ten staves of music, each with a key signature of B-flat major (two flats) and a time signature of common time (indicated by a 'C').

Staff 1 (Top): Features a treble clef. Measure 22 starts with a dynamic 'N.C.' (Non-Chorus). Measures 23-25 show a rhythmic pattern with 'B^b7+9' written above. Measure 26 begins with 'B^b7+9' and ends with 'SOLO GUIT.'.

Staff 2: Measures 27-29 continue the rhythmic pattern with 'B^b7+9'.

Staff 3: Measures 30-32 show a rhythmic pattern with 'B^b7' (measures 30-31), 'B^b7+9' (measures 32-33), and 'B^b11' (measures 34-35).

Staff 4: Measures 36-38 show a rhythmic pattern with 'B^b7' (measures 36-37), 'B^b7+9' (measures 38-39), and 'A^b11' (measures 40-41).

Staff 5: Measures 42-44 show a rhythmic pattern with 'B^b7+9' (measures 42-43), 'N.C.' (measures 44-45), and 'C^b-7' (measures 46-47).

Staff 6: Measures 48-50 show a rhythmic pattern with 'C^b-7' (measures 48-49), 'SOLO DRUMS.' (measures 50-51), and 'x10' (repeating the pattern).

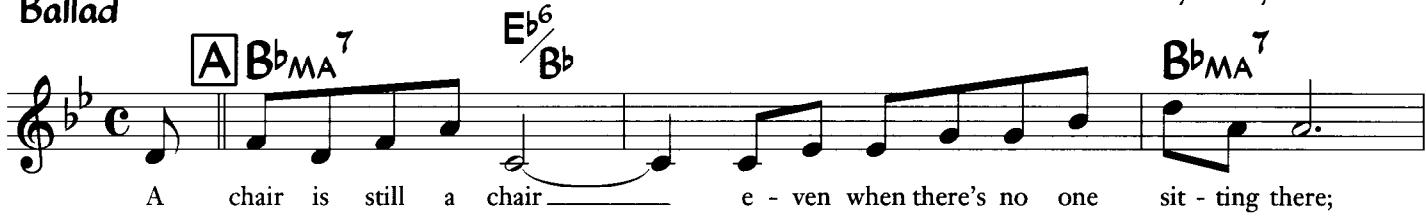
Staff 7: Measures 52-54 show a rhythmic pattern with 'SOLO GUIT.' (measures 52-53), 'B^b11' (measures 54-55), and 'A^b11' (measures 56-57).

Staff 8: Measures 58-60 show a rhythmic pattern with 'N.C.' (measures 58-59), and 'C^b-7' (measures 60-61).

A House Is Not A Home

Music by Burt Bacharach
Lyric by Hal David

Ballad



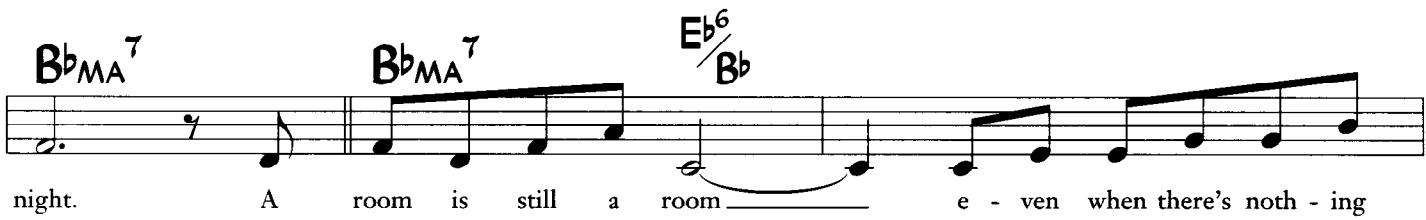
A chair is still a chair even when there's no one sitting there;



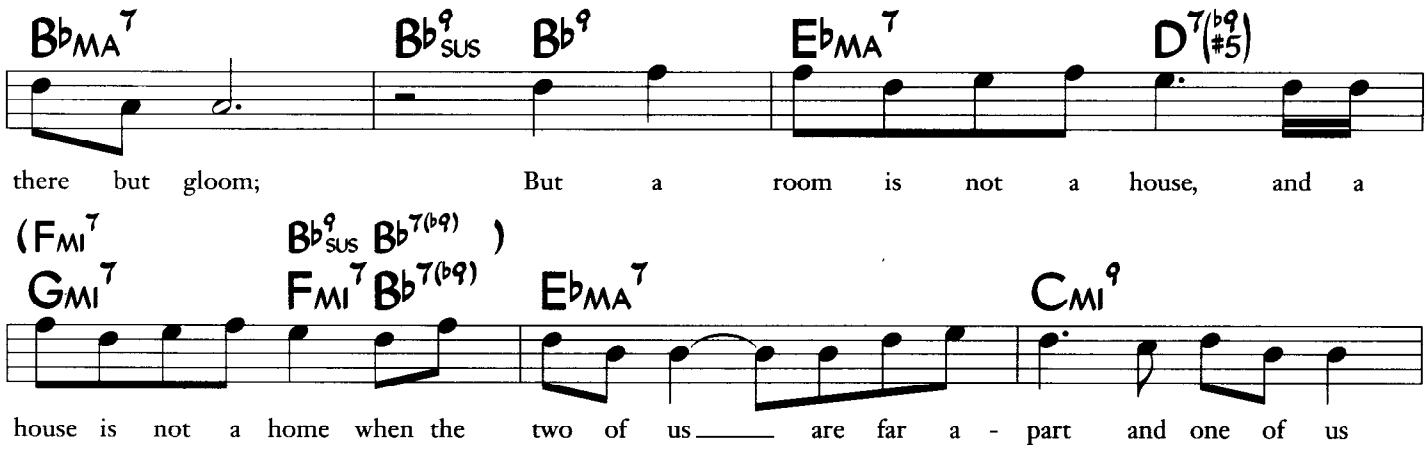
But a chair is not a house, and a house is not a home when there's



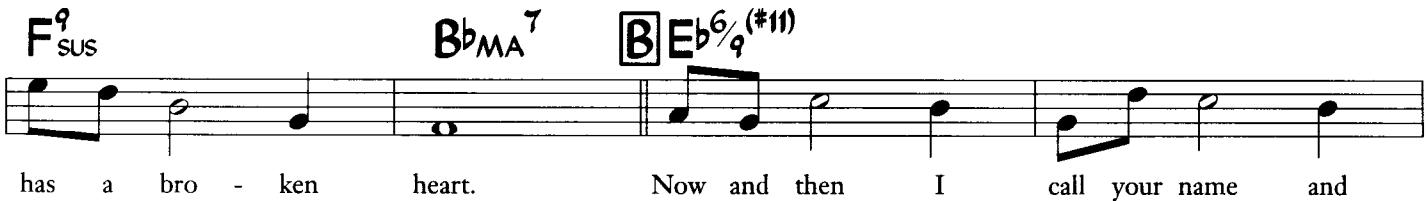
no one there to hold you tight, and no one there you can kiss good -



night. A room is still a room even when there's nothing



there but gloom; But a room is not a house, and a house is not a home when the two of us are far apart and one of us



has a broken heart. Now and then I call your name and



l

When it ends _____ it ends in tears. Dar - ling, have a heart. _____

Don't let one mis - take keep us a - part. I'm not

meant to live a - lone. Turn this house in - to a home. When I climb the stair _____ and turn the

key, Oh, please be there still in love with me.

Bridge in chart (letter B) is as played by McCoy Tyner.
 The original bridge is as follows:

B

 Now and then I call your name and sud - den - ly your face ap - pears. _____

But it's just _____ a cra - zy game. _____ When it ends it ends in tears.

202.

HOW HIGH THE MOON

- MORGAN LEWIS

Gmaj⁷ *x.* *G-7* *C7*

Fmaj⁷ *x.* *F-7* *Bb7*

Ebmaj⁷ *A-7* *D7* *G-7* *A-7 b5 D7 b9*

Gmaj⁷ *A-7* *D7* *B-7 Bb7* *A-7 D7*

Gmaj⁷ *x.* *G-7* *C7*

Fmaj⁷ *x.* *F-7* *Bb7*

Ebmaj⁷ *A-7* *D7* *Gmaj⁷* *A-7 D7 b9*

B-7 Bb7 *A-7 D7* *G6* *(A-7 D7)*

203.

(cont'd)

HOW INSENSITIVE

- A.C. JOBIM

(♩ = 146)

HOW MY HEART SINGS- EARL ZINDARS
ANNE ZINDARS

1st Line:

Key signature: F# major (4 sharps). Time signature: Common time (indicated by a '4'). Measure 1: Cmaj7. Measure 2: Fmaj7. Measure 3: B-7b5. Measure 4: E7b9. Measures 5-8: A-7, Ab7, A7/G, F#-7b5.

2nd Line:

Measure 1: Emaj7. Measure 2: G7. Measure 3: F#-7. Measure 4: B7. Measure 5: B PEDAL (indicated by a dashed line).

3rd Line:

Measure 1: Dmaj7/E. Measure 2: Amaj7/B. Measure 3: Dmaj7/C. Measure 4: Amaj7. Measures 5-8: Cmaj7, B7#9, D.S. AL (indicated by a circle with a diagonal line), D#7.

4th Line:

Measure 1: A-7. Measure 2: Ab7. Measure 3: A-7. Measure 4: D7. Measures 5-8: E-7, A-7, Ab7, G7#5.

5th Line:

Measure 1: C6. Measure 2: G-7. Measure 3: F#-7b5. Measure 4: B7b9.

(Solo Begins)

HUMAN NATURE

Steve Porcaro & John Bettis
Arr by Brad Smith

The sheet music consists of eight staves of musical notation. The top staff shows a piano part with chords G, A, Fmaj⁷, and E⁷. The second staff shows a vocal part with chords G and A. The third staff continues the vocal part with chords G and A, followed by a section starting with G, F#-7, E⁷, and A^{7sus4}. The fourth staff begins with G and A, followed by D, D/C#, B-7, and A. It then leads to a section labeled "TO CODA" with chords E⁷ and A^{7sus4}. The fifth staff starts with E⁷, B-, E⁷, B-, Gmaj^{7/A}, and A^{7sus4}. The sixth staff begins with E⁷ and Gmaj^{7/A}. The seventh staff shows a piano part with chords G and A, followed by Fmaj⁷ and E⁷. The eighth staff continues the piano part with the same chords.

Chords:

- Staff 1: G, A, Fmaj⁷, E⁷
- Staff 2: G, A
- Staff 3: G, A, F#-7, E⁷, A^{7sus4}
- Staff 4: G, A, D, D/C#, B-7, A
- Staff 5: G, F#-7, E⁷, A^{7sus4} (TO CODA)
- Staff 6: E⁷, B-, E⁷, B-, Gmaj^{7/A}, A^{7sus4}
- Staff 7: E⁷, Gmaj^{7/A}
- Staff 8: G, A, Fmaj⁷, E⁷

Performance Instructions:

- Staff 4: 1. (above first measure), 2. (below second measure)
- Staff 6: DS al CODA (at end of section)

208.

I CAN'T GET STARTED

-VERNON DUKE

*Cmaj7 A-7 D-7 G7 E7 A-7 b5
(B-7 E7 Bb7 Eb7)*

D7 (b9 #11) (A-7 D) G7 mut (Ab-7 Db7)

Cmaj7 A-7 D-7 G7 (b9)

E7 A7 D7 G7 mut

1. E7 A7 D7 G7 mut 2. C6 Bb7 (#11) Cmaj7

E-7 A7 E-7 A7 Dmaj7 Gmaj7 Dmaj7

D-7 G7 D-7 G7 E-7 A7 B7 G7 mut

*Cmaj7 A-7 D-7 G7 E7 A-7 b5 D7 (b9 #11) G7 mut
(B-7 E7 Bb7 Eb7) A-7 D7 Ab7 Db7*

Cmaj7 A7 b9 D-7 G7 C6 (D-7 G7)

I Concentrate On You

Med. Ballad or Med. Up* (from "Broadway Melody Of 1940")

Cole Porter

A

E_{bMA}^7 $A_b^{9(b5)}$ E_{bMI}^7

When - ev - er skies look grey to me _____ And trou - ble be -

$(D_{bMI}^7 G_b^9)$ C^6 E_{bMI}^7 A_{bMI}^6 $F_{MI}^{7(b5)}$ $B_b^{7(b9)}$

gins to brew, _____ When - ev - er the win - ter winds

E_{bMI}^7 $(D_{bMI}^7 G_b^7)$ $C_{MI}^{7(b5)} B^{13}$ $B_b^{7(\#5)} B_b^7$ E^6 $(E_{bMI}^7 A_b^7)$ $E_{bMI}^7 A_b^7$

be - come too strong, I con - cen - trate on you. _____

E_{bMA}^7 $A_b^{9(b5)}$ E_{bMI}^7

When for - tune cries "nay nay" to me _____ And peo - ple de -

$D_{bMI}^7 G_b^9$ C^6 D_b^7 A_{bMI}^7 D_b^7

clare "You're through," _____ When - ev - er the Blues be - come

$(E_{bMI}^7 D^7)$ G_b^7/D_b $F^7/C B^7$ $(E_{bMI}^7 A_b^7)$ $E_{bMI}^7 A_b^7$

G_{bMA}^7 $F_{MI}^{7(b5)}$ $B_b^{7(\#5)} B_b^7$ E^6

my on - ly song I con - cen - trate on you. _____ On your

(A_{bMA}^7) A_{bMI}^7 $E_{bMA}^7 C^{7(b9)}$ F_{MI}^7 $B_b^{7(b9)}$

B

$A_{MI}^{7(b5)}$ $A_{bMI}^7 A_{bMI}^6$ C^7/E_b $E_{bMA}^7 (C_{MI}^7)$ F_{MI}^7

smile so sweet, so ten - der, _____ When at first { my your kiss you I } de -

E_{bMA}^7 E^7 A_{bMA}^7 $D_b^9 \text{ sus4-3}$

cline, _____ On the light in your eyes When {you I} sur - ren - der _____

(G_{bMA}^7) C^7/G_b G_{bMA}^7

$G_b MA^7$ $C MI^{7(b5)}$ $F^{7(b9)}$ $B_b MA^7$ $(G^{7(b9)})$
 B_b^7

And once a - gain our arms in - ter - twine.

$(C MI^7)$ $C E^6$ $G MI^7$ $A MI^{7(b5)}$ $(B_b^9(*5))$ $B_b MI^9$
 $F MI^7$ B_b^7

And so when wise men say to me _____ That love's young

(E^9) E^6 $D MI^7$ G^7 $G MI^{7(b5)}$ $C^{7(b9)} C^{7(b9)}$

dream nev - er comes true, _____ To prove that ev - en

$F MI^7$ $B^{9(b5)}$ $B_b^{7(*5)} B_b^7$ 1., Solos, fine
 E^6 (fine) $F MI^7 B_b^7$

wise men can be wrong, I con - cen - trate on you. _____

Solo on ABC
After solos, D.C. al fine

Optional ending

E^6 B_b^9 sus $B_b^{13(b9)}$

you. _____ I con - cen - trate _____ and con - cen - trate _____

$B_b^{13(b9)}$ E^6

on you. _____

Letter A, bars 13-16 and 29-32 and Letter C, bars 13-16 are written as they are most often performed.
The original melody was written:

E^6 B_b^9 sus $B_b^{13(b9)}$

I con - cen - trate on you. _____

I Cover The Waterfront (J Green)

1.

D_{M1}^7 $G+^7$ G_{M1}^7 C^7 F_{MA}^7 G_{M1}^7 A_{M1}^7 $A^{b\circ}$
 $(B^{b\circ}_{MA}^7)$

G_{M1}^7 C^7 F_{MA}^7 $A_{M1}^7(b5)$ $D^7(b9)$
 $(E^{b9} D9 D^{b9} C9)$ (A_{M1}^7) $(D^7(b5) D9)$

$F6$ $F\sharp_{MA}^7$ $F6$ D_{M1}^7 G_{M1}^7 C^7 F_{MA}^7 D_{M1}^7
 (D^7)

G_{M1}^7 C^7 F_{MA}^7 $F6$ A_{M1}^7 D^7 G_{MA}^7 E_{M1}^7
 $(B_{M1}^7 \# B^{b9}(b11))$

A_{M1}^7 D^7 G_{M1}^7 C^7 D_{M1}^7 $G+^7$ G_{M1}^7 C^7

F_{MA}^7 G_{M1}^7 $A_{M1}^7 A^{b\circ}$ G_{M1}^7 C^7 $F6(B^{b7} A_{M1}^7 D^7)$
 $(B^{b\circ}_{MA}^7)$ $(E^{b9} D9 D^{b9} C9)$

I COVER THE WATERFRONT

John Green/Heyman 1933

A

E-7 A7₃ A-7 D7^{b9} G CΔ7₃ B-7 B^{b9} A-7

I cov-er the wat-er-front, I'm watch-ing the sea, will the one I love be
I cov-er the wat-er-front, in search of my love, and I'm cov-ered by a
I cov-er the wat-er-front, I'm watch-ing the sea, for the one I love must

D7_{sus4} D7 1. GΔ7 B-7^{b5} E7^{b9} 2. G D7_{sus4} G

com-ing back to me? bove. *Fine*
star-less sky a me.
soon come back to me.

B

A-7 D7 G₃ B- B^{b7} A-7₃ D7 G₃ G6

Here am I pa-tient-ly wait-ing, hop-ing and long-ing. Oh, how I yearn,

B-7 E7 C^{#7}₃ F^{#7} B-7₃ E7 A-7₃ D7

where are you? Are you for-get-ting, do you re-mem-ber, will you re-turn?
D.C. al 2nd End (*Fine*)

I DIDN'T KNOW WHAT TIME IT WAS

LORENZ HART
RICHARD RODGERS

Medium Swing

F♯m7 B7

E m7 C♯m7**5**

F♯m7 B7

E m7 A7



A m7 D7

E m

E m7/D

C△7

B m7

1. A m7 G m7



2. A m7 D7 G6 (E m7)

F♯m7**5**

B7



E m7 D m7 G7 C△7 B+7

E m7

A 9 sus 4 A 13



A m7 G m7 F♯m7 B7

E m7 C♯m7**5**

F♯m7 B7



E m7 A7

A m7 D7

E m

E m7/D

C△7

B m7



C m7 F7 B m7 E7

A m7 D7 sus 4

G6



160.

(Med. Swing) I HEAR A RHAPSODY

C_{min}⁷ F[#]7 F_{min}⁷ B_b⁷ E_bMaj⁷ A_b⁷ G_{min}⁷(bs) C⁷
 F_{min}⁷(bs) A_b_{min}⁷ B_{min}⁷ B_b⁷ 1. E_bMaj⁷ D⁷ G⁷
 2. E_bMaj⁷ B_b_{min}⁷ A⁷ D⁷ G_{min}⁷ A⁷ D⁷
 G_{min}⁷ C_{min}⁷ F⁷ B^b_A F_m⁷
 D⁷ G⁷ C_{min}⁷ F[#]7 F_{min}⁷ B_b⁷
 E_bMaj⁷ D⁷ C⁷ F_{min}⁷(bs) A_b_{min}⁷ B_{min}⁷ B_b⁷
 E_bMaj⁷ (D⁷ G⁷) ||

JIM HALL - "JIM HALL LIVE!"

I LEFT MY HEART IN SAN FRANCISCO

DOUGLAS CROSS
GEORGE CORY

Swing Ballad

The musical score for "I Left My Heart in San Francisco" is presented in ten staves, each starting with a treble clef and a key signature of one flat (B-flat). The music is in common time. Below each staff, the chords are written in a standard musical notation system.

Chord progression sequence:

- Staff 1: B_b△7 E_b7 D m7 D_b°7 C m7 F 7
- Staff 2: C m7 F +7 B_b△7 G 7 C m7 F 7
- Staff 3: B_b△7 A 7 D m7 E_b7♯11 D m7
- Staff 4: G m G m△7 G m7 C 7 C m7 F 7
- Staff 5: B_b△7 E_b7 D m7 D_b°7 C m7 F 7
- Staff 6: F 7 A m7 D 7
- Staff 7: G +7 G 7 C 7 G m7 C 7
- Staff 8: C m7 F 9 F 7♭9 B_b△7
- Staff 9: (empty staff)
- Staff 10: (empty staff)

190

(MED.)

I LOVE YOU

- COLE PORTER

G-7b5 C7b9 Fm7b7 A-7 D7b9

G-7 C7 F6 A-7 D7b9

G-7b5 C7b9 Fm7b7 B-7 E7

Am7b7 F#-7 B-7 E7 Am7b7 / / D7

G-7 C7 Fm7b7

A-7b5 D7b9 G7 C7

G-7b5 C7b9 Fm7b7 Eb7(#11) D7b9

G7 G-7 C7 F6 (A-7 D7b9)

FINE

(I LOVE YOU)

**(MED.
(BALLAD)) FOR SENTIMENTAL REASONS**

- WILLIAM BEST / DEEK WATSON

Fmaj7 **A♭7** **G-7** **C7**

Fmaj7 **D-7** **G-7** **C7** **F6** **D-7**

G-7 **C7** **Fmaj7** **D7b9** **G-7** **C7** **Gb7♯5**

Fmaj7 **A♭7** **G-7** **C7** **Fmaj7** **D-7**

G-7 **C7** **F6** **D-7** **G-7** **C7**

F6 **B♭-6** **F6** **C7** **B7b5** **Bbmaj7** **B7**

F/C **D7b9** **G-7** **C7** **Fmaj7**

E-7b5 **A7b9** **D-7** **G7**

G7/C **C7** **Gb7♯5** **Fmaj7** **A♭7** **G-7** **C7**

Fmaj7 **D-7** **G-7** **C7** **F6** **D-7**

G-7 **C7** **F6** **D7b9** **G-7** **C7** **Gb7♯5**

⊕ F6 (RIT. LAST x) **G7** **Fmaj7** AFTER SOLOS, D.C. AL **⊕**

I Loves You Porgy

(from "Porgy And Bess")

George Gershwin

Ira Gershwin

Du Bose & Dorothy Heyward

Ballad *

(C⁹_{SUS}) A F_{MA}⁹ C_{MI}⁹ F⁷ B_{BMA}⁷ B_{BMA}⁷ (A_{MI}⁷ D_{MI}⁷) G_{MI}⁹ C⁹_{SUS}

I wants to stay here, but I ain't wor-thy. You is too de-cent to un-der -

F_{MA}⁷ (G_{MI}⁷) A^{7(#5)} A_{MI}⁷ D_{MI}⁹ (A_b^{13(b9)}) G_{MI}⁹ A_{MI}⁷ G¹³

stan' For when I see him he hyp - no - tize me, When he take

(B_{BMA}⁹) G_{MI}⁹ (A_{MI}⁷ B_{BMA}⁹) C⁹_{SUS} 1. F_{MA}⁷ C⁹_{SUS} 2. F_{MA}⁷ (C_{MI}⁹) B_{MI}^{7(b5)} E^{7(b9)} (#5)

hol' of me with his hot han'. I wants to han'.

(E_b^{9(b5)}) B_{MI}⁶ (F#_{MI}^{7(b5)}) B_{MI}^{7(b5)} E^{7(b9)} E^{7(b9)} A_{MI}⁶ (F#_{MI}^{7(b5)})

Some day I know he's com - in' back to call me, He's goin' to han - dle me an'

A_b^{7(#5)} G^{7(#5)} C_{MI}⁶ (F⁷) (A_{MI}^{7(b5)}) D_{MI}^{7(b5)} A_b⁷ (G^{7(b9)}) G^{7(b9)}

hol' me so. It's goin' to be like dy - in', Por - gy, deep in - side me.

(E⁷) B_b^{9(b5)} E_b⁹ A^{7(b9)} D⁷ A_b^{9(b5)} D_b⁹ (G^{7(b9)}) C⁹_{SUS} C F_{MA}⁹ C_{MI}⁹ F⁷

But when he calls, I know I have to go. I loves you, Por-gy, don' let him

(A_{MI}⁷ D_{MI}⁷) B_{BMA}⁷ B_{BMA}⁷ A G_{MI}⁹ C⁹_{SUS} F_{MA}⁷ (G_{MI}⁷) A^{7(#5)}

take me, Don' let him han-dle me an' drive me mad. If you kin

A musical score for a blues song. The score consists of a single staff in G clef, with a key signature of one flat. The chords are indicated above the staff, and the lyrics are written below the notes. The chords are: (A_{M1}⁷) D⁹, D_{M1}⁹, (A_b^{13(b9)}) G¹³, G_{M1}⁹, A_{M1}⁷, B_b^{MA}⁷, G_{M1}⁹(A_{M1}⁷B_b^{MA}⁹) C_{SUS}⁹, F⁶, (C_{SUS}⁹). The lyrics are: keep me, I wants to stay here wid you for - ev - er, an' I'd be glad.

This version is based on several different instrumental versions.

*The original version does not repeat letter A. The form is ABA, with the 1st ending omitted.

The original version has other sections not included in this chart.

The lyrics of letters A and C are sometimes reversed.

I Only Have Eyes For You (H. Warren)

D_MI⁷ B^b/D G⁷ D_MI⁷ B^b/D G⁷
 (D_MI⁷ E^b7) (D_MI⁷ G⁷) (E_MI⁷ A⁺⁷) (D_MI⁷ G⁷)

C_MA⁷ 1. C_MA⁷ F⁷ E_MI⁷ A⁹ E^b_MI⁷ A^{b9}
 (C_MA⁷ D_MI⁶) (E_MI⁷ F⁷)

2. C_MA⁷ E^{+7(b9)} A⁷ E^{b9} D_MI⁷ G⁷ E_MI⁷
 (E_MI⁷ B^{b9})

A^{7(b9)} D_MI^{7(b5)} G⁷ E_MI⁷ E^b_MI⁷ A^{b9} D_MI⁷ B^b/D
 (E_MI⁷ A⁷) (D_MI⁷ E^{b9})

G⁷ D_MI⁷ B^b/D G⁷ C_MA⁷ D_MI⁶ D[#] C/E
 (D_MI⁷ G⁷) (E_MI⁷ A⁺⁷) (D_MI⁷ G⁷)
 B^{b9}(#11) A⁹ A^{+7(b9)} D_MI⁷ D_MI^{7(b5)} G^{7(b9)} C⁶
 (D_MI⁷ G⁷) (D_MI⁷ G⁷) (D_MI⁷ G⁷)

I ONLY HAVE EYES FOR YOU

Warren/Dublin 1934

A

D-7 A^{7^{b9}}₁₃ D-7 G⁷₃ D-7₃ A^{7^{b9}}₁₃₃ D-7 G⁷₃

Are the stars out to - night? I don't care if it's clou - dy or bright, cause I
moon may be high, but I can't see a thing in the sky, cause I
here so am I, may - be mill - ions of peo - ple go by, but they

C^{Δ7}₃ D-7 D^{#7} ¹E-7 F¹³ E-7 A⁷ E[♭]-7 A^{♭7} ²E-7 B^{♭9} A¹³ E^{♭7}

on - ly have eyes for you dear. The for you.
on - ly have eyes.
all dis - ap - pear from

B

D-7 G⁷ F⁷ E-7 A-7 G-7 C^{7^{b9}} F-6 B^{♭7} E-7 A-7

I don't know if I'm in a gar - den, or on a crowd-ed a - ve - nue.

E^{♭7} A^{♭7} D.C. al Coda ^Φ B^{7^{#11}} A⁷ D-7 D-7¹⁵ G^{7^{b9}} C

You are view and I on - ly have eyes for you.

I Remember You (V.Schertzinger)

F_{MA}⁷ B_{MI}⁷ E⁷ F_{MA}⁷ C_{MI}⁷ F⁷
 B_{MA}^{b7} B_{MI}^{b7} E^{b7} 1. A_{MI}⁷ D⁷ G_{MI}⁷ C⁷
 2. F_{MA}⁷ C_{MI}⁷ B⁷ B_{MA}^{b7} E_{MI}⁷ A⁷
 D_{MA}⁷ E_{MI}⁷ A⁷ D_{MA}⁷ D_{MI}⁷ G⁷
 C⁷ G_{MI}⁷ C⁷ F_{MA}⁷ B_{MI}⁷ E⁷
 F_{MA}⁷ A_{MI}⁷⁽¹⁵⁾ D⁷⁽¹⁹⁾ G_{MI}⁷ B_{MI}^{b7} E^{b7}
 F_{MA}⁷ G⁷⁽¹⁵⁾ A_{MI}⁷ D_{MI}⁷ G_{MI}⁷ C⁷ F6 (D_{MI}⁷ G_{MI}⁷ C⁷)

The musical score consists of eight staves of handwritten music. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It includes chords F_{MA}⁷, B_{MI}⁷, E⁷, F_{MA}⁷, C_{MI}⁷, and F⁷. The second staff begins with B_{MA}^{b7}, followed by B_{MI}^{b7} and E^{b7}. A measure of rest is indicated with a bracket labeled '3'. The third staff starts with 2. F_{MA}⁷, followed by C_{MI}⁷ and B⁷. The fourth staff starts with B_{MA}^{b7}, followed by E_{MI}⁷ and A⁷. The fifth staff starts with D_{MA}⁷, followed by E_{MI}⁷ and A⁷. The sixth staff starts with D_{MA}⁷, followed by D_{MI}⁷ and G⁷. The seventh staff starts with C⁷, followed by G_{MI}⁷ and C⁷. The eighth staff starts with F_{MA}⁷, followed by A_{MI}⁷⁽¹⁵⁾, D⁷⁽¹⁹⁾, G_{MI}⁷, B_{MI}^{b7}, and E^{b7}. The ninth staff starts with F_{MA}⁷, followed by G⁷⁽¹⁵⁾, A_{MI}⁷, D_{MI}⁷, G_{MI}⁷, C⁷, and F6 (D_{MI}⁷, G_{MI}⁷, C⁷). Various performance markings such as rests, dynamics, and tempo changes are included throughout the score.

I REMEMBER YOU

Johnny Mercer 1942

A musical score for "I REMEMBER YOU" featuring four staves of music with lyrics below each staff. The key signature is F major (one sharp). The first staff starts with A major (G6) and includes chords C#-7b5, F#7, G6, D-7, G7, CΔ7, C-7, and F7. The second staff starts with B-7, Bb7, 1. A-7, D7, 2. D-7, G7, CΔ7, F#7, B7, and EΔ7. The third staff starts with F#-7, B7, EΔ7, E-7, A7, DΔ7, A-7, D7, and G6. The fourth staff starts with C#-7b5, F#7, G6, CΔ7, B-7b5, E7b9, A-7, C-6, and F7. The lyrics are:

I re-mem-ber you, you're the one who made my dreams come true, a few kiss-es a -
I re-mem-ber you, you're the one who said "I love you too", I do, did - n't you
go._____ I re - mem - ber too a dis - tant bell,
know?_____ and stars that fell like rain out of the blue._____ When my life is
through and the an - gels ask me to re - call_____ the thrill of them
all,_____ then I shall tell them I re - mem - ber you._____

I SHOULD CARE

CAHN
STORDAHL
WESTON

D-7 G7 E-7 A7 D-7 G7 Cmaj7
 E-7 b5 A7 sus4 A7 D-7 -3- F-7 Bb7
 Cmaj7 B-7 b5 E7 G-7 -3- C7 Fmaj7
 B-7 b5 E7 b9 A- D-7 D7 D-7, - G7
 F#-7 b5 B7 b9 E-7 A7 D-7 G7 Cmaj7
 E-7 b5 A7 sus4 A7 D-7 -3- F-7 Bb7
 A-7 B-7 b5 E7 b9 A- - A-7/G D7/F# ^{on: (F#) →}
 → (C/E / Eb / D- / G- /)
 D-7 G7 C6 (F7 E-7 A7)
 FINE

BILL EVANS - "LIVE AT TOWN HALL"

Med. Ballad

I Thought About You

Music by Jimmy Van Heusen
Lyric by Johnny Mercer

A (F_{MA}7) B_{MI}7(b5) B_{b9}(#11) A7 D7(#5) G⁹ A_{b13} G⁹

I took a trip on the train _____ and I thought a - bout you, _____

G_{MI}7 E_{MI}7(b5) A7 D_{MI}7 D_{b7} C_{MI}7 F7

I passed a shad - ow - y lane _____ and I thought a - bout you, _____

B_b_{MA}7 B_b_{MI}7 E_{b13} F_{MA}7 (G_{MI}7 C7) A_{MI}7 B_b_{MA}7

Two or three cars parked un - der the stars, _____ a wind - ing stream, _____

B_{MI}7(b5) E7 B_{MI}7(b5) E7 A_{MI}7 A_{b7} G_{MI}7 C7

Moon shin - ing down _____ on some lit - tle town _____ and with each beam, _____ same old dream. _____

B (F_{MA}7) B_{MI}7(b5) B_{b9}(#11) A7 D7(#5) G⁹ A_{b13} G⁹

At ev - 'ry stop that we made, _____ Oh, I thought a - bout you, _____

G_{MI}7 E_{MI}7(b5) A7 D_{MI}7 D_{b7} C_{MI}7 F7

But when I pulled down the shade, _____ then I real - ly felt blue, _____ I

B_b_{MA}7 B_b_{MI}7 E_{b13} F_{MA}7 D_{MI}7/C B_{MI}7(b5) B_{b9}(#11)

peeked through the crack _____ and looked at the track, _____ the one go - ing back _____ to you, _____ And

A_{MI}7 A_{b7} G_{MI}7 C7 F6 (G_{MI}7 C7)

what did I do? _____ I thought a - bout you. _____

I WISH YOU LOVE

CHARLES TRENET

Ballad

E♭m E♭m△7 E♭m7 E♭m6 Fm7♭5 B♭+7

E♭m E♭m△7 E♭m7 E♭m6 Fm7♭5 B♭7♭9

E♭m E♭m△7 E♭m7 E♭m6 Fm7♭5 B♭7♭9

E♭△7

C m7♭5

B 7♯11

B♭7sus4

B♭9

3

F m7

B♭7

E♭△7

A♭7

G m7

G♭○7

3

F m7

B♭7

E♭△7

A♭9

G m7

C 7

3

I WISH YOU LOVE (P. 2)

F m⁷ G⁷ E_b^{△7} A_b⁷ G m⁷ G_b^{○7}

F m⁷ B_b⁷ E_b^{7 sus 4} E_b⁷

A_b^{△7} A_b^{m7} D_b⁷ E_b⁶ D_b⁹ C 7 b₉

F m⁷ C m⁷ F 7 F m⁷ B_b⁷ C 7

F m⁷ B_b⁷ E_b^{△7} A_b⁷ G m⁷ G_b^{○7}

F m⁷ B_b^{7 sus 4} B_b⁷ E_b

Ideofunk

John Scofield

drum intro

10

drum intro

10

E D

15 E D

A

19 E D

23 E D

27 E D

31 E D

A

35 E D

39 E D

2

B

43 NO(G7)

47

51 F#sus

C

55 F#sus

A

59 E

63 E

D bass interlude:

67

solo:

A x 1000 B C

A Coda: C

156.

(MEDLEYING) IF I WERE A BELL F. LOESSER

The musical score for "If I Were a Bell" by F. Loesser is handwritten on eight staves. The chords labeled are:

- Staff 1: G⁷, Gmin⁷, C⁷, FMaj⁷
- Staff 2: A⁷, D^{7(b9)}, G⁷, Gmin⁷, C⁷
- Staff 3: F⁷, B_b⁷, F⁷, A⁷
- Staff 4: Dmin⁷, Bmin⁷, E⁷, AMaj⁷, E⁷, AMaj⁷, D⁷
- Staff 5: G⁷, Gmin⁷, C⁷, FMaj⁷
- Staff 6: A⁷, D^{7(b9)}, G⁷, Gmin⁷, C⁷
- Staff 7: F⁷, B_b⁷, B⁰, F, E⁷, E_b⁷, D⁷
- Staff 8: Gmin⁷, C⁷, F, (D⁷)

MILES - "MILES DAVIS"

(BALLAD)

IF You COULD SEE ME NOW

TADD DANNERON 157.

Handwritten musical score for "If You Could See Me Now" by Tadd Dameron. The score consists of eight staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a '4'). The vocal line includes lyrics and chords such as EbMaj7, Ab7, Gm7, Gbm7, B7, Fm7, Bb7, 1. G7, C7, Fm7, Bb7, 2. AΦ, Abm7, Gm7, Gb7, F7, Em7, Am7, D7, Bm7, E7, Am, Cm, F7, Cm7, F7, Fm7, Bb7, EbMaj7, Ab7, EbMaj7, Gm7, F#m7, B7, Fm7, Bb7, Eb, and (Gbm7). The score is annotated with various performance markings, including slurs, grace notes, and dynamic changes. The title "IF You COULD SEE ME NOW" is written in large, bold, capital letters at the top of the page.

I'LL BE SEEING YOU

129

IRVING KAHAL

SAMMY FAIN

Ballad or Easy Swing

E \flat △7

G+7

F m7

C 7 \flat 9

F m7

F m7/B \flat B \flat 7E \flat △7

F m7

F \sharp ○7

G m7

C m

C m△7

F m7

B \flat 7

F m7

B \flat +7E \flat △7

C 7

B \flat +7E \flat △7

G+7

F m7

C 7 \flat 9

F m7

F m7/B \flat B \flat 7G m7 \flat 5C 7 \flat 9

F m7

D m7 \flat 5 G 7 \flat 9

C m7

F 13

F m7 \flat 5B \flat 7 \flat 9E \flat 9⁶

I'LL BE

Words and Music by
EDWIN McCAIN

Gently

2
1
5
2

pp

1.

2.

p

s 5

Piano sheet music in G major. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measure 1: Treble staff has a dotted half note followed by an eighth-note grace note and a sixteenth-note grace note. Bass staff has a bass note. Measure 2: Treble staff has a quarter note. Bass staff has a bass note. Measure 3: Treble staff has a quarter note. Bass staff has a bass note. Measure 4: Treble staff has a quarter note. Bass staff has a bass note.

Piano sheet music in G major. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measure 5: Treble staff has a quarter note. Bass staff has a bass note. Measure 6: Treble staff has a quarter note. Bass staff has a bass note. Measure 7: Treble staff has a quarter note. Bass staff has a bass note. Measure 8: Treble staff has a quarter note. Bass staff has a bass note.

Piano sheet music in G major. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measure 9: Treble staff has a quarter note. Bass staff has a bass note. Measure 10: Treble staff has a quarter note. Bass staff has a bass note. Measure 11: Treble staff has a quarter note. Bass staff has a bass note. Measure 12: Treble staff has a quarter note. Bass staff has a bass note.

Piano sheet music in G major. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measure 13: Treble staff has a quarter note. Bass staff has a bass note. Measure 14: Treble staff has a quarter note. Bass staff has a bass note. Measure 15: Treble staff has a quarter note. Bass staff has a bass note. Measure 16: Treble staff has a quarter note. Bass staff has a bass note.

Piano sheet music in G major. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measure 17: Treble staff has a quarter note. Bass staff has a bass note. Measure 18: Treble staff has a quarter note. Bass staff has a bass note. Measure 19: Treble staff has a quarter note. Bass staff has a bass note. Measure 20: Treble staff has a quarter note. Bass staff has a bass note.



Musical score for piano, two staves. Treble staff: measures 4-5, eighth-note chords; measure 6, eighth-note chords followed by a sixteenth-note pattern. Bass staff: measures 4-5, eighth-note chords; measure 6, eighth-note chords.

Musical score for piano, two staves. Treble staff: measures 7-8, eighth-note chords; measure 9, eighth-note chords followed by a sixteenth-note pattern. Bass staff: measures 7-8, eighth-note chords; measure 9, eighth-note chords.

Musical score for piano, two staves. Treble staff: measures 10-11, eighth-note chords; measure 12, eighth-note chords followed by a sixteenth-note pattern. Bass staff: measures 10-11, eighth-note chords; measure 12, eighth-note chords.

Musical score for piano, two staves. Treble staff: measures 13-14, eighth-note chords; measure 15, eighth-note chords followed by a sixteenth-note pattern. Bass staff: measures 13-14, eighth-note chords; measure 15, eighth-note chords.

Musical score for piano, two staves. Treble staff: Measure 1, C major 7th chord (C, E, G, B). Measure 2, F major 7th chord (F, A, C, E). Measure 3, G major 7th chord (G, B, D, F#). Bass staff: Measures 1-3, bass notes: D, E, D.

Musical score for piano, two staves. Treble staff: Measure 4, 1st ending: G major 7th chord (G, B, D, F#) followed by a melodic line. Measure 5, 2nd ending: F major 7th chord (F, A, C, E) followed by a melodic line. Measure 6, G major 7th chord (G, B, D, F#) followed by a melodic line. Bass staff: Measures 4-6, bass notes: D, E, D.

Musical score for piano, two staves. Treble staff: Measure 7, C major 7th chord (C, E, G, B). Measure 8, G major 7th chord (G, B, D, F#). Measure 9, G major 7th chord (G, B, D, F#). Bass staff: Measures 7-9, bass notes: D, E, D.

Musical score for piano, two staves. Treble staff: Measures 10-12, F major 7th chord (F, A, C, E) followed by a melodic line. Bass staff: Measures 10-12, bass notes: D, E, D.

Musical score for piano, two staves. Treble staff: Measures 13-15, G major 7th chord (G, B, D, F#) followed by a melodic line. Bass staff: Measures 13-15, bass notes: D, E, D.

2 1 5 2

To Coda

D.S. al Coda

CODA

1

2

3

4

5

rit. e dim.

4

Musical score for piano, two staves. Treble staff: Measure 1, bass note B. Measure 2, bass note B. Measure 3, bass note B. Bass staff: Measure 1, bass note F. Measure 2, bass note F. Measure 3, bass note F.

Musical score for piano, two staves. Treble staff: Measure 4, bass notes C, G. Measure 5, bass notes C, G. Measure 6, bass notes C, G. Bass staff: Measure 4, bass note E. Measure 5, bass note E. Measure 6, bass note E.

Musical score for piano, two staves. Treble staff: Measure 7, bass notes D, A. Measure 8, bass notes D, A. Measure 9, bass notes D, A. Bass staff: Measure 7, bass note F. Measure 8, bass note F. Measure 9, bass note F.

Musical score for piano, two staves. Treble staff: Measure 10, bass note E. Measure 11, bass note E. Measure 12, bass notes C, G. Bass staff: Measure 10, bass note B. Measure 11, bass note B. Measure 12, bass note B.

Musical score for piano, two staves. Treble staff: Measure 13, bass notes A, E. Measure 14, bass notes A, E. Measure 15, bass notes A, E. Bass staff: Measure 13, bass note F. Measure 14, bass note F. Measure 15, bass note F.

Musical score for piano, three staves. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth notes.

Musical score for piano, three staves. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth notes.

Musical score for piano, three staves. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth notes.

Musical score for piano, three staves. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth notes.

I'LL REMEMBER APRIL

- RAYE - DE PAL
JOHNSTONE

A handwritten musical score for a band, likely a guitar tablature, consisting of ten staves of music. The score includes various chords such as G major 7, G6, G minor 7, A minor 7sus4, D7, B minor 7sus4, E7, A7, F7, Bb major 7, G major 7, F#7, B7, E major 7, A7, D7, G major 7, G6, G major 7, G6, A minor 7sus4, D7, B minor 7sus4, E7, and G. The lyrics "I'm gonna make you forget" are written below the bottom staff.

Ill Wind

Lyric by Ted Koehler
Music by Harold Arlen

Med. Ballad

A

Blow,
ill wind, blow a - way,
Let me rest to -
day,
You're blow - in' me no good,
no good.

Go,
ill wind, go a - way,
Skies are, oh, so
gray a - round my neigh - bor - hood, and that's no good.
You're

B

on - ly mis - lead - in' the sun - shine I'm need - in', Ain't that a shame? It's

so hard to keep up with trou - bles that creep up from out of no - where, when love's to blame.

C

So,
ill wind, blow a - way,
Let me rest to -
day,
You're blow - in' me no good,
no good.

200

(MED SWING) I'M BEGINNING TO SEE THE LIGHT

- DON GEORGE / JOHNNY HODGES / DUKE ELLINGTON / HARRY JAMES

A

G6 C-6 G4 E7 A7 D1 B4-7 E4-7

I'm In The Mood For Love (M. Hug)

C_MI⁷ A_MI⁷ D_MI⁷ G⁷ D_MI⁷ D^{b7(5)} C_MA⁷ D_MI⁷
 E_MI⁷ E^b_D D_MI D_MI(MA⁷) 1. D_MI⁷ G⁷⁽⁵⁾ C_MA⁷ A⁷ D_MI⁷ G⁷
 2. D_MI⁷ G⁷ C⁶ A_MI⁷ D_MI⁷ G⁷ E_MI⁷ A⁷ D_MI⁷ G⁷
 C_MA⁷ A_MI⁷ F[#]_MI⁷⁽⁵⁾ B⁷⁽⁵⁾ E_MI⁷ A_MI⁷⁽⁵⁾ D⁷ D_MI⁷ G⁷
 C_MA⁷ A_MI⁷ D_MI⁷ G⁷ D_MI⁷ D^{b7(5)} C_MA⁷ D_MI⁷
 E_MI⁷ E^b_D D_MI D_MI(MA⁷) D_MI⁷ G⁷ C⁶ (G+⁷)

The musical score consists of six staves of handwritten notation. The first staff uses a treble clef and a common time signature (indicated by a '4'). It features a bass line with eighth-note patterns and a harmonic line above it. The second staff begins with a bass line and includes a harmonic line with a '1.' and '2.' measure indicator. The third staff continues the bass line and harmonic line. The fourth staff begins with a bass line and includes a harmonic line with a '1.' and '2.' measure indicator. The fifth staff begins with a bass line and includes a harmonic line with a '1.' and '2.' measure indicator. The sixth staff begins with a bass line and includes a harmonic line with a '1.' and '2.' measure indicator.

I'M OLD FASHIONED

133

JOHNNY MERCER
JEROME KERN

Medium Swing

The musical score consists of ten staves of music, each starting with a treble clef and a key signature of one flat. The music is in common time. The lyrics are placed above the notes, corresponding to the chords indicated below them. The chords are written in a standard musical notation with a triangle symbol (Δ) over the first note of the chord.

Chords and lyrics from the score:

- Staff 1: $F\Delta^7$, $D+7$, $Gm7$, $C7$, $F\Delta^7$, $D+7$, $Gm7$, $C7$
- Staff 2: $F\Delta^7$, $E m7\flat 5$, $A7$
- Staff 3: $Dm7$, $G13$, $Dm7$, $G7$
- Staff 4: $Gm7$, $Am7$, $B\flat 6$, $B^\circ 7$, $C7$ sus 4, $C7$
- Staff 5: $F\Delta^7$, $Dm7$, $Gm7$, $C7$, $F\Delta^7$, $Bm7\flat 5$, $E7$
- Staff 6: $A\Delta^7$, $Bm7$, $C\sharp m7$, $D\Delta^7$, $E7$, $F\sharp \circ 7$, $Gm7$, $C7$
- Staff 7: $F\Delta^7$, $D+7$, $Gm7$, $C7$, $F\Delta^7$, $D+7$, $Gm7$, $C7$
- Staff 8: $Cm7$, $F7$, $Bm7\flat 5$, $B\flat m6$, $Am7$, $Dm7$, $G13$
- Staff 9: $F\Delta^7/C$, $Dm7$, $Gm7$, $C7$, $F\Delta^7$

Imagination

Music by Jimmy Van Heusen
Lyric by Johnny Burke

(Med. Ballad)

A $E^b_{MA}7$ E^o7 $F_{MI}7$ B^b7 $E^b_{MA}7$ $A^b_{MA}9$ $G_{MI}7(b5)C7$

Im - ag - i - na - tion is fun - ny, It makes a cloud - y day sun - ny,

F_{MI} $C7(b5)$ $F_{MI}7$ B^b7 $G7$ $C7$ $F_{MI}7$ B^b7

Makes a bee think of hon - ey, Just as I think of you, Im - ag - i -

$E^b_{MA}7$ E^o7 $F_{MI}7$ B^b7 $E^b_{MA}7$ $A^b_{MA}9$ $G_{MI}7(b5)C7$

na - tion is cra - zy, Your whole per - spec - tive gets haz - y,

F_{MI} $C7(b5)$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $B^b_{MI}7$ E^b9

Starts you ask - ing a dais - y what to do, what to do.

B $A^b_{MA}7$ $F_{MI}7$ $A_{MI}7$ $D7$ $G_{MI}7$ $E_{MI}7(b5)$ $A7(b9)$

Have you ev - er felt a gen - tle touch and then a kiss and then, and then

$D_{MI}7$ $G_{MI}7$ $C_{MI}7$ $F7$ B^b9sus $B^b7(b5)$

find it's on - ly your im - ag - i - na - tion a - gain? Oh, well, Im - ag - i -

C $E^b_{MA}7$ E^o7 $F_{MI}7$ B^b7 $E^b_{MA}7$ $A^b_{MA}9$ $G_{MI}7(b5)C7$

na - tion is sil - ly, You go a - round wil - ly - nil - ly,

F_{MI} $C7(b5)$ $F_{MI}7$ B^b7 $(D_{MI}7$ $G7$ $D^b7(b11))$ $C7$

For ex - am - ple, I go a - round want - ing you And yet I

F_{MI} $B7(b5)$ B^b9sus B^b7 E^b6 $(F_{MI}7$ $B^b7)$

can't im - ag - ine that you want me, too.

(SAX/ALTO)

223.

IN A SENTIMENTAL MOOD

- DUKE

D- D- (maj7) D-7 D-6

Handwritten musical score for "In A Sentimental Mood" by Duke Ellington. The score consists of two staves. The top staff is for the Alto Saxophone (SAX/ALTO) and the bottom staff is for the Piano. The score includes lyrics and chords written above the notes. The piano part features various chords and bass lines.

Chords and lyrics written above the notes:

- Top Staff (Alto Saxophone):
 - Measure 1: G-, G-(maj7)
 - Measure 2: G-7 / G-6 A7 D-
 - Measure 3: D7 G-7 Gb7 1. Fmaj7
 - Measure 4: 2. Fmaj7 Ab7
 - Measure 5: Dbmaj7 Bb-7 Eb-7 Ab7 Dbmaj7 Bb7 1 Eb7 3 Ab7
 - Measure 6: Dbmaj7 Bb-7 Eb-7 Ab7 G-7 C7
 - Measure 7: D- D- (maj7) D-7 D-6 G- G- (maj7) G-7 / G-6 A7
 - Measure 8: D- D7 G-7 C7 b9 Fmaj7
- Bottom Staff (Piano):
 - Measure 1: (SAX/ALTO) (Piano)
 - Measure 2: (SAX/ALTO) (Piano)
 - Measure 3: (SAX/ALTO) (Piano)
 - Measure 4: (SAX/ALTO) (Piano)
 - Measure 5: (SAX/ALTO) (Piano)
 - Measure 6: (SAX/ALTO) (Piano)
 - Measure 7: (SAX/ALTO) (Piano)
 - Measure 8: (SAX/ALTO) (Piano)

DUKE ELLINGTON - "PIANO REFLECTIONS"

IN MY LIFE

Words and Music by
JOHN LENNON and PAUL McCARTNEY

Moderately

The sheet music consists of six staves of musical notation. The top staff is for the piano, indicated by a treble clef and bass clef. The second staff is for the guitar, indicated by a treble clef and a chord diagram for A. The third staff is for the piano. The fourth staff is for the guitar, indicated by a treble clef and a chord diagram for E7. The fifth staff is for the piano. The sixth staff is for the guitar, indicated by a treble clef and a chord diagram for A. The music is in common time (indicated by '4'). The key signature is two sharps (F# and C#). The lyrics are written below the guitar staves.

Chords: A, E7, A, F#m, A7, D, Dm, A, F#m, A7, D, Dm, A, F#m, A7, D, Dm, A.

Lyrics:

- There are places these I'll remember all my is
- But of all these friends and members there is
- life, no one though some have changed. Some for ever, not lose for their
- com-pares with you. And these mem-ries
- better; mean-ing Some have gone when I think of love and as some re-main. All these
- when I think of love and as some re-main. All these

1. plac - es had their moments with lov - ers and friends I
 2. 3. know I'll never lose af - fec - tion for peo - ple and things that

 still can re - call. Some are dead and some stop and think a
 went be - fore, I know I'll of - ten and are think a

 liv - ing, In my life I've loved them all.
 bout them, In my life I I you more.

 To Coda

no chord

8va -

in 18th century style

1

2

D.S. al Coda

Tho'

8va

CODA

A

E7

Dm

In my life I love you

no chord

slower

A

E7

A

more.

in tempo

In the Wee Small Hours of the Morning

David Mann
& Bob Hilliard

Medium Ballad

Medium Ballad

A C_{MA}7 **C7** **A_{MI}/C** **C+**

In the wee, small hours of the morn - ing, While the

C_{MA}7 **C⁺** **D_{MI}7** **G7** **D_{MI}7** **G7**

whole wide world is fast a - sleep, You lie a - wake and

E_{MI}7(b5) **A7** **F#_{MI}7** **B7** **E_{MI}7 A7 D_{MI}7 G7**

think a - bout the girl, and nev - er ev - er think of count - ing sheep. When your

(C9)
E_{MI}7(b5)

C_{MA}7 **C7** **A_{MI}/C** **C⁺** **C_{MA}7** **E_{MI}7(b5)**

lonely heart has learned its les - son, You'd be hers if on - ly she would

(F_{MA}7)
A7 **(D_{MI}7** **F#_{MI}7(b5)** **E^b7)**
F_{MI}6 **E_{MI}7** **A7**

call; In the wee, small hours of the morn - ing, that's the

D_{MI}7 **A^b9(#11)** **G13** **C_{MA}7** **(D_{MI}7 G7)**

time you miss her most of all.

Alternate changes for first two bars of A & B:

- | | | | | | |
|----|---------------|----------------|----------------|---------|------------------------------|
| 1) | $C^{(add 9)}$ | $F_{MA}^{\#7}$ | C | % | |
| 2) | C_{MA}^7 | B_{MA}^b | 9 | % | |
| 3) | C_{MA}^7 | G^9 | SUS | % | |
| 4) | C_{MA}^7 | $F^{\#7}$ | $F_{MA}^{\#7}$ | $B^b 7$ | $A_{MA}^7 A^b 7 G^9 SUS G^7$ |

Last 4 bars of B may be played as 2 bars (rhythmic values are all halved).

IN WALKED BUD

THELONIOUS MONK

The musical score is handwritten on six staves. Staff 1 starts with a solo section (labeled A) over a F- chord. Staff 2 follows with a harmonic section: Bb7, Eb7, Ab6, Bb7, Eb7^{#11}, Ab6. Staff 3 contains two measures: 1 Ab6 and 2 Ab6. Staff 4 features a solo section (labeled B) over a F- chord. Staff 5 starts with a D_b7 chord. Staff 6 continues the harmonic section from staff 2. Staff 7 concludes with an Ab6 chord.

(MED.)

INVITATION-BRONISLAW KAPER/
PAUL FRANCIS WEBSTER

C-7 [3] [3]

C-7 [3] [3]

F-7 [3]

Bb-7

Eb-7 [3] [3]

Ab-7 [3]

Db-7

C#-7 [3] [3]

F#7#5 [3]

B-7

B-7 [3] [3]

E7#5 [3]

A-7

A-7 [3] [3]

D7#5 [3]

G-7

Eb7b5 [3] [3]

D7b9 [3]

G7#5

B7b5

F-7b5 [3] [3]

Bb7#9 [3]

Eb-(m7) (D7#9 G7#9) [3]

D.C. AL \oplus

219

-RICHARD RODGERS/
LORENZ HART

(MED.)

ISN'T IT ROMANTIC?

(3b1)

E^{b6} $C-7$ $F-7$ B^{b7} E^{bmm7} E^{07} $F-7$ B^{b7}

Handwritten harmonic analysis for the score:

- Staff 1:** E♭⁶, C-⁷, F-⁷, B♭⁷, E♭maj⁷, B♭-⁷, E♭⁷
- Staff 2:** 1. A♭maj⁷, B♭⁷, G⁷, C-⁷, G⁷/B, B♭-⁷, E♭⁷
- Staff 3:** A♭maj⁷, C⁷/G, F-, D-⁷b⁵, G⁷, C-⁷, F⁷, B♭⁹⁷, B♭⁷
- Staff 4:** 2. F-, F-/E♭, D-⁷b⁵, G⁷, C-, C-/B♭, C-/A, A♭-⁶
- Staff 5:** G-⁷, G⁹⁷, F-⁷, B♭⁷, E♭⁹, A♭-⁶, E♭⁹ (B♭⁷)
- Staff 6:** (FINE) (E♭⁹/B♭⁷)

ISOTOPE

-JOE HENDERSON

(MED. SWING)

C⁷ E^{b7} D⁷ G⁷ C⁷

F⁷ B^{b7} C⁷ E-7/AE^{b7}/A^b D⁷ G⁷ C⁷ A⁷ G^{b7} E^{b7}

SOLOS

C⁷F⁷ B^{b7} C A⁷A^{b7} G⁷ C⁷ A⁷ G^{b7} E^{b7}REPEAT HEAD IN/DUT
AFTER SOLOS, D.C. AL ⓁC⁷ A⁷ G^{b7} E^{b7} C⁷

(SWING)

ISRAEL

- JOHN CARISI

D-

D-(#5)

D-6



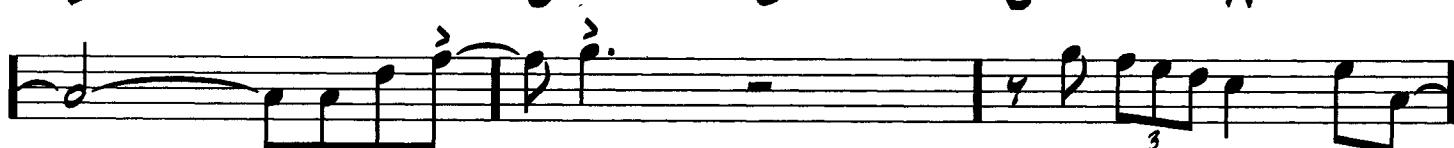
D7b9

G-

G-(#5)

G-6

A7(#9)



Dmaj7

Fmaj7

Bbmaj7



A7

D-

F7

Bb7

A7



It Could Happen To You (Van Heusen)

Handwritten musical score for "It Could Happen To You" by Van Heusen, featuring four staves of music with chords and performance markings.

Staff 1:

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by '4').
- Chords: E^bMA⁷, GMI^{7(b5)}, C⁷, FMI⁷, A^bMI^{7(b5)}, D⁷.
- Performance: Dynamics include p (piano), f (forte), and dynamic markings above the notes.

Staff 2:

- Chords: E^bMA⁷, A^bMA⁷, D^{b9}(#H), C⁹.
- Bass line: (E^bMA⁷ B^bMI⁷ E^b7) (G13 G+⁷) (C⁹ C^{7(b9)}).

Staff 3:

- Chords: FMI⁹, A^bMI(MA⁷), D^{b9}, E^bMA⁷, D^{7(#9)}, D^{b9(#H)}, G⁷.
- Bass line: (CMI CMI(MA⁷)) (CMI⁷ G^{b9}) (FMI⁷ GMI⁷) (A^bMA⁷ B^{b9}).

Staff 4:

- Chords: CMI⁷, F⁷, FMI⁷, B^{b9}.
- Bass line: (CMI CMI(MA⁷)) (CMI⁷ G^{b9}) (FMI⁷ GMI⁷) (A^bMA⁷ B^{b9}).

Staff 5:

- Chords: FMI⁹, A^bMI(MA⁷), D^{b9}, E^bMA⁷, D^{7(#9)}, D^{b9(#H)}, C⁷.
- Bass line: (E^bMA⁷ A^b13) (GMI^{7(b5)} C⁷).

Staff 6:

- Chords: FMI^{11/B^b B^b7, FMI⁷, B^b13, E^b6, (CMI⁷ A^b/B^b B^b13).}
- Bass line: (FMI¹¹ GMI⁷) (A^b6 B^b13).

It Don't Mean a Thing

Fast Swing (If It Ain't Got That Swing)

Duke Ellington

Irving Mills

A **G_{MI}** **G_{MI}^(MA7)** **G_{MI}⁷** **G_{MI}⁶**

It don't mean a thing if it ain't got that swing,

C⁷ **F⁷** **B_b⁶** **D⁷⁽⁵⁾**

doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah. It

G_{MI} **G_{MI}^(MA7)** **G_{MI}⁷** **G_{MI}⁶**

don't mean a thing, all you got to do is sing,

C⁷ **F⁷** **B_b⁶**

doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah. It

B **F_{MI}⁷** **B_b⁷** **E_b⁶**

makes no diff - 'rence if it's sweet or hot; Just

G_{MI}⁷ **C⁷** **F⁷** **D⁷**

give that rhy - thm ev - 'ry thing you got. It

C **G_{MI}** **G_{MI}^(MA7)** **G_{MI}⁷** **G_{MI}⁶**

don't mean a thing if it ain't got that swing, (D⁷⁽⁵⁾)

C⁷ **F⁷** **B_b⁶** **B_b⁶**

doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.

alternate changes, letter **A**:

G_{MI} **F[#]** **G_{MI}** **F** **E** **E_b⁷** **D⁷** **G⁷⁽⁵⁾** **E_{MI}⁽⁵⁾** **E_{MI}⁶** **B_b⁶** **D**

alternate changes, bars 5-8 of **C**:

C⁷ **C^{#7}** **B_b⁶** **D** **G⁷⁽⁵⁾** **C_{MI}⁷** **B_{MA}⁷** **B_b⁶** **(D⁷⁽⁵⁾)**

IT HAD TO BE YOU

Handwritten musical score for piano or organ, featuring eight staves of music with various chords and bass lines.

Chords and Progressions:

- Staff 1: D⁷, G, D⁷, G, E⁷
- Staff 2: A⁷, D⁷, E^b⁹, E^{mi}
- Staff 3: A⁷, D⁷, E^{b7(b5)}, D⁷, D⁷
- Staff 4: G, D⁷, G, E⁷
- Staff 5: A⁷, C^A, F⁷, D⁷, G, B⁷, E^{mi}
- Staff 6: D⁷, D⁷, 1. G, A^{m7}, D⁷
- Staff 7: 2. G, C^{mb}, G^b

Pedal/Bass Lines:

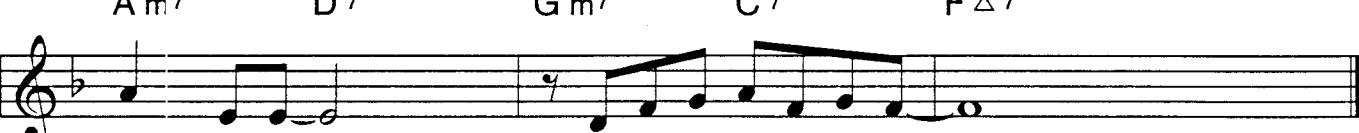
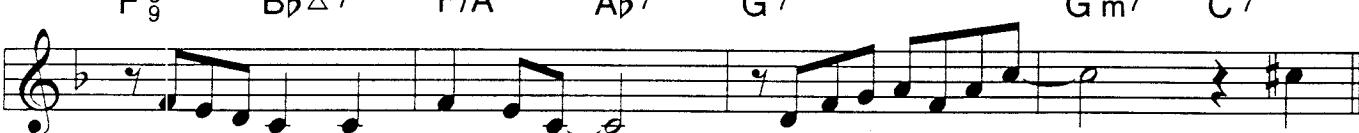
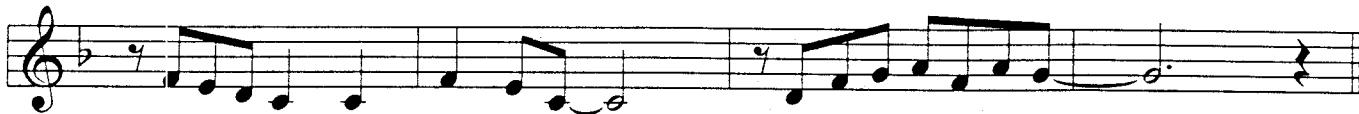
- Staff 2: Bass line consisting of eighth-note patterns.
- Staff 3: Bass line consisting of eighth-note patterns.
- Staff 5: Bass line consisting of eighth-note patterns.
- Staff 6: Bass line consisting of eighth-note patterns.
- Staff 7: Bass line consisting of eighth-note patterns.

IT NEVER ENTERED MY MIND

151

LORENZ HART
RICHARD RODGERS

Ballad

F F+ F⁶ F+ F F add 9 F⁶ F add 9

It Was A Very Good Year

Medium Ballad

(Intro) D_{MI}⁹



Ervin Drake

1. When I was
2. (When I was)

A D_{MI}⁷ S E_bM_A⁷

D_{MI}⁷ F_{MA}⁷ E_bM_A⁷

D_{MA}⁷ C_{MA}⁷

D_{MA}⁷ B D_{MI}⁹

Additional verses plus solos

A_{MI}⁷ A⁷ Last x A_{MI}⁷ A

Additional Verses:

3. When I was thirty-five,
it was a very good year,
It was a very good year
for blue-blooded girls of independent means.
We'd ride in limousines
their chauffeurs would drive
When I was thirty-five.

4. But now the days are short,
I'm in the autumn of the year
And now I think of my life
as vintage wine from fine old kegs.
From the brim to the dregs
it poured sweet and clear,
It was a very good year.

I'VE GOT A CRUSH ON YOU

IRA GERSHWIN

GEORGE GERSHWIN

Ballad

D m⁷ D_b^ø7 C m⁷ F⁷ D m⁷ D_b^ø7

C m⁷ F⁷ B_b^Δ7 G m⁷ C⁷

G m⁷ C⁷ C m⁷ F⁷ D m⁷ D_b^ø7

C m⁷ F⁷ D m⁷ D_b^ø7 C m⁷ E_bm⁷ A_b⁷

D m⁷ G m⁷ C⁷ B_b/F G m⁷

C⁷ F⁷ B_b⁶

I've Got the World on a String

Lyric: Ted Koehler

Music: Harold Arlen

Med.-Slow Swing

A F⁶ E^{b7} D^{7 (A^{b7})} G_{M1}⁷ B^b_{M1}⁶ F_{MA}⁷ B^{b9(#11)}

I've got the world on a string, sit-tin' on a rain-bow, Got the string a-round my fin-

A_{M1}⁷ D⁹ A^b_{M1}⁷ D^{b9} G_{M1}⁷ C⁷ F^{#7} G_{M1}⁷ C¹³ A^{7(#5)} D^{7(#9)}

ger, What a world, what a life, I'm in love.

G_{M1}⁷ C⁷ F⁶ E^{b7} D^{7 (A^{b7})} G_{M1}⁷ B^b_{M1}⁶

I've got a song that I sing, I can make the rain go,

A_{M1}⁷ B^{b9(#11)} A_{M1}⁷ D⁹ A^b_{M1}⁷ D^{b9} G_{M1}⁷ C⁷ F^{#7}

an - y time I move my fin - ger, Luck - y me, can't you -

G_{M1}⁷ C¹³ F⁶ B^{b6} B⁷ F⁶

see, I'm in love. Life is a beau - ti - ful thing,

B E_{M1}⁷ A⁹ D¹³

as long as I hold the string, I'd be a sil - ly so - and -

G⁹ G_{M1}⁹ C¹³

so if I should ev - er let go. I've got the

C F⁶ E^{b7} D^{7 (A^{b7})} G_{M1}⁷ B^b_{M1}⁶ A_{M1}⁷ B^{b9} A_{M1}⁷ D⁹ A^b_{M1}⁷ D^{b9}

world on a string, sit-tin' on a rain-bow, Got the string a-round my fin - ger,

G_{M1}⁷ D⁷ G_{M1}⁷ C¹³ F⁶ (D^{7(#9)}) G_{M1}⁷ C⁷

What a world, What a life, I'm in love.

At faster tempos, changes falling on beats 2 & 4 may be omitted.

I've Got You Under My Skin

(from "Born To Dance")

Cole Porter

Medium

(also done as a Rumba)

(B_b⁷) A F_{MI}⁷ **B_b⁹** **E_b_{MA}⁷** **(G_{MI}⁷ C^{7(b9)})**

I've got you un - der my skin, I've

F_{MI}⁷ **B_b⁹** **E_b_{MA}⁷** **(G_{MI}⁷ C^{7(b9)})**

F_{MI}⁷ **B_b⁷** **E_b_{MA}⁷** **(G_{MI}⁷ C^{7(#5)})**

F_{MI}⁷ **B_b⁹_{SUS}** **B_b⁹** **E_b_{MA}⁷** **(G_{MI}⁷ C^{7(b9)})**

F_{MI}⁷ **B_b⁹** **E_b_{MA}⁷** **E_b⁶**

(A_b_{MI}⁷) **A_b_{MI}⁶** **A_b_{MI}⁷** **B_b^{7(b9)}** **F_{MI}^{7(b5)}** **B_b^{7(b9)}** **E_b_{MA}⁷** **D⁶_/E_b** **E_b⁶** **E_b⁶**

D_{MI}⁷ **G⁹** **(C_{MA}⁷)** **B⁶_/C** **C⁶** **C⁶**

(B_b⁷) **B_b⁹_{SUS}** **E_b_{MA}⁷** **(G_{MI}⁷ C^{7(b9)})**

B * F_{MI}^7 $B_b^{7(b9)}$ E_b^{MA7}
 sac - ri - fice an - y - thing, come what might, for the sake of hav - ing you
 $(E^o7$) G_{MI}^7 $C^{7(b9)}$ F_{MI}^7 $(F_{MI}^{7(b5)}$ $B_b^{7(b9)}$)
 near, In spite of a warn - ing voice that comes in the night and re -
 $(E_b^{MA7}$ G_{MI}^7 G_b^7 $E_b^{MA7} D_{MI}^7$ $G^{7(b9)}$ C_{MI}^7 E_b^7/B_b $A_{MI}^{7(b5)}$ $A_b^{9(\#11)}$)
 $F_{MI}^7 B_b^7$ $C C_{MI}^6$ $F_{MI}^7 B_b^{7(\#5)}$
 peats and re-peats in my ear: _____ "Don't you know, lit - tle fool, _____ you nev - er can
 $(G_{MI}^7 A_b^{MA9})$
 E_b^{MA7} $G_{MI}^7 G_b^{o7}$ F_{MI}^7 B_b^7
 win. _____ Use your men - tal - i - ty. _____ Wake up to re -
 $(G_{MI}^{7(b5)}$ $C^{7(b9)}$ F_{MI}^7
 E_b^{MA7} B_b^{MI7} $E_b^{7(b9)}$ A_b^6)
 al - i - ty." _____ But each time I do, just the
 $(F^{\#o7}$ G_{MI}^7 E_b^6 $C^{7(b9)}$)
 A_b^{MI6} E_b/B_b $G_{MI}^{7(b5)} C^{7(b9)}$
 thought of you makes me stop, be - fore I be - gin, 'Cause I've
 F_{MI}^9 B_b^{13} E_b^6 $(G_{MI}^7 C^{7(b9)})$
 got you _____ un - der my skin.

Letter B, bars 1 through 6, are often played over an Eb pedal.

* Letter B is usually performed as follows:

B F_{MI}^7 B_b^7 E_b^{MA7} E^o7

I've Grown Accustomed To Her Face

(F. Loewe)

F_MI⁷/B_b E_bM_A⁷ A¹³ G_MI⁷ C⁷(#9) F_MI⁷ C⁷(9) F_MI⁷ B⁷

(G_MI⁷ C_MI⁷) (F_MI¹¹ B¹³(#11)) (B^b_SUS B^b₁₃)

A_MI⁷(b5) D⁷ G_MI⁷ C⁷, F_MI⁷ C⁷(9) F_MI⁷ B⁷

(F_MI⁷ G_MI⁷) (A^b_MA⁷ A⁹ B^b⁷)

E_bM_A⁷ A¹³ G_MI⁷ C⁷(#9) F_MI⁷ C⁷(9) F_MI⁷ B⁷

(G_MI⁷ C_MI⁷) (F_MI¹¹ B¹³(#11)) (B^b_SUS B^b₁₃)

A^bM_A⁷ A_MI⁷(b5) D⁷ G_MI⁷ C⁷ F_MI⁷ B⁷ G⁺⁷ C⁷

(D^b₁₃(#11) C⁺⁷/B^b)

A_MI⁷(b5) A^b_MI⁷ G_MI⁷ C⁷ F_MI⁹ B⁷ E^b₆ (B⁷)

(F⁹ B^b_SUS)

I'VE GROWN ACCUSTOMED TO HER FACE

69

Loewe/Lerner 1956

Sheet music for the first line of the song. The key signature is B-flat major (two flats). The chords are E-flat, A-flat 13, G-7, C-7, F-7, B-flat 7, F-7, and B-flat 7. The lyrics are: "I've grown accustomed to her face, she almost makes the day begin, I've grown accustomed to her face, she almost makes the day begin, I've grown accustomed to her face, I've got-ten".

Sheet music for the second line of the song. The key signature changes to A-flat major (one flat). The chords are A-flat 6, A 7, E-flat/B-flat, C 7, A-flat 6, G 7, F-7, and B-flat 7. The lyrics continue the narrative: "cus-tomed to the tune she whis-tles night and noon, her smiles, her frowns, her ups, her downs are sec-ond used to hear hersay, 'Good morning' ev-'ry day, her joys, her woes, her highs, her lows are sec-ond".

Sheet music for the third line of the song. The key signature changes back to B-flat major (two flats). The chords are E-flat, A-flat 13, G-7, C-7, F-7, B-flat 7, F-7, and B-flat 7. The lyrics describe the singer's state of mind: "na-ture to me now, like breath-ing out and breath-ing in, na-ture to me now, like breath-ing out and breath-ing in, I was se- I'm ve-ry".

Sheet music for the fourth line of the song. The key signature changes to A-flat major (one flat). The chords are A-flat 6, A 7, E-flat/B-flat, C 7, F-7, B-flat 7, D-flat 9, and C 7. The lyrics continue: "re-nly in-de-pen-dent and con-tent be-fore we met, sure-ly I could al-ways be that way a-gain and yet, I've grown ac- grate-ful she's a wo-man and so easy to for-get, rath-er like a ha-bit one can al-ways break and yet, I've grown ac-".

Sheet music for the fifth line of the song. The key signature changes to A-flat major (one flat). The chords are A-7sus4, A-flat 7, G-7, C 7sus4, F-7, B-flat 7sus4, and E-flat. The lyrics end the song: "cus-tomed to her looks, ac cus-tomed to her voice, ac cus-tomed to her face, cus-tomed to the trace, of some-thing in the air, ac cus-tomed to her face".

JAZZ CRIMES

JOSHUA REDMAN

Musical score for "JAZZ CRIMES" by JOSHUA REDMAN. The score consists of two staves of jazz notation, each with a treble clef and a bass clef. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one flat (B-flat). The score includes various chords and measures, with measure numbers 4, 7, 10, and 13 indicated. The score concludes with a time signature change and a final measure number 00:58.

Chords and measures:

- Measures 1-3: G_b⁷₁₃, A¹³, B_b⁷₁₃, E_b⁷_{#9}, F⁷_b⁹, E⁷₁₃, C₋₇_b⁵, B⁷_b⁹, D⁹
- Measures 4-6: G_b⁷₁₃, A_b⁷, D_b⁷_b⁹₁₃, G_b⁷₁₃, A¹³, B_b⁷₁₃, E_b⁷_{#9}, F⁷_b⁹, E⁷₁₃
- Measures 7-9: C₋₇_b⁵, B⁷_b⁹, D⁹, G_b⁷₁₃, A_b⁷, D_b⁷_b⁹₁₃, G_b⁷₁₃, A¹³, B_b⁷₁₃
- Measures 10-12: E_b⁷_{#9}, F⁷_b⁹, E⁷₁₃, C₋₇_b⁵, B⁷_b⁹, D⁹, G_b⁷₁₃, A_b⁷, D_b⁷_b⁹₁₃
- Measures 13-15: G_b⁷₁₃, A¹³, B_b⁷₁₃, E_b⁷_{#9}, F⁷_b⁹, E⁷₁₃, C₋₇_b⁵, B⁷_b⁹, D⁹

Measure numbers: 4, 7, 10, 13, 00:50, 00:58.

16

19 E-7 A⁷_{b13} F[#]-7 B⁷_{b9} 01:06 E-7 A⁷

22 Eb-7 Ab⁷ Ab-7b5 Db⁷_{b9} Db⁷sus⁴

FINE

01:22

25 G^b_{b713} A¹³ B^{b713} E^{b7}_{#9} F⁷_{b9} E⁷¹³ C-7b⁵ B⁷_{b9} D⁹

28 G⁷ Ab⁷ Db⁷_{b9b13} G^b_{b713} A¹³ B^{b713} E^{b7}_{#9} F⁷_{b9} E⁷¹³

31 C-7b⁵ B⁷_{b9} D⁹ G⁷ Ab⁷ Db⁷_{b9b13}

OPEN SOLOS G^b_{b7sus4} THEN DS AL FINE

JEANNINE

DUKE PEARSON

A handwritten musical score for "Jeannine" by Duke Pearson. The score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The time signature varies between common time (4/4) and 3/4.

The score includes several sections labeled with letters and symbols:

- Section A:** Features three measures of eighth-note patterns. The first measure has a 4/4 time signature and is labeled with a circled "A". The second measure has a 4/4 time signature and is labeled "Ab-". The third measure has a 3/4 time signature and is labeled "Ab-".
- Section B:** Features a 3/4 time signature. It includes chords B7, E△, A7^{#11}, and Bb-7.
- Section C:** Features a 3/4 time signature. It includes chords Eb7, 1 Ab△, 2 Ab△, 3 Eb-7, and Ab7.
- Section D:** Features a 3/4 time signature. It includes chords Db△, G-7, C7, F△, F△, 3 F-7, and 3 F-7.
- Section E:** Features a 3/4 time signature. It includes chords Bb7, Bb-7, Eb7, and Ab-
- Section F:** Features a 3/4 time signature. It includes chords Ab-, Ab-, Ab-, and Ab-.
- Section G:** Features a 3/4 time signature. It includes chords F#-7, B7, E△, and Ab-
- Section H:** Features a 3/4 time signature. It includes chords A7^{#11}, Bb-7, Eb7, and Ab△.

Measure numbers are indicated by small numbers below the staff lines. For example, in section A, there is a "3" under the first measure and a "2" under the second measure. In section B, there is a "3" under the first measure. In section C, there is a "3" under the first measure and a "2" under the second measure. In section D, there are "3"s under both measures. In section E, there is a "3" under the first measure. In section F, there is a "3" under the first measure. In section G, there is a "3" under the first measure. In section H, there is a "3" under the first measure.

Jeep on 35

John Scofield

Intro:

A⁹ D13 Em⁷ A⁹ D13 Em⁷

A

A⁹ D13 Em⁷ A⁹ D13 Em⁷

A⁹ D13 Em⁷ A⁹ D13 Em⁷

break
Fine

A⁹ D13 Em⁷ A⁹ D13 Em⁷ A⁹ D13 Em⁷

B

19 07

22

24 F⁹ G⁹ Am⁹ B⁹Δ⁹

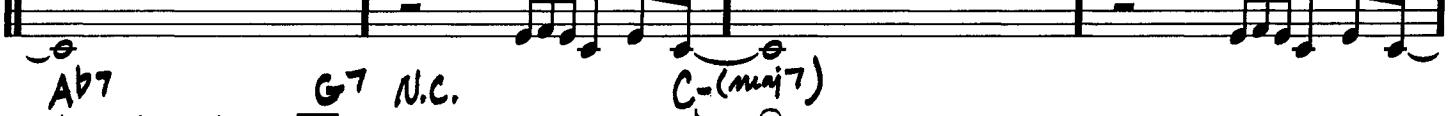
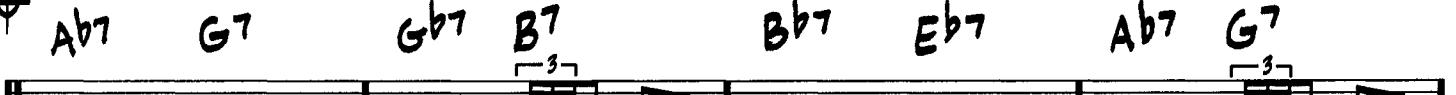
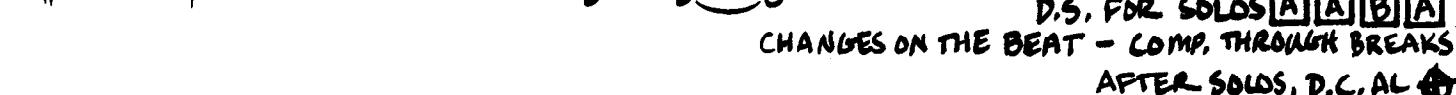
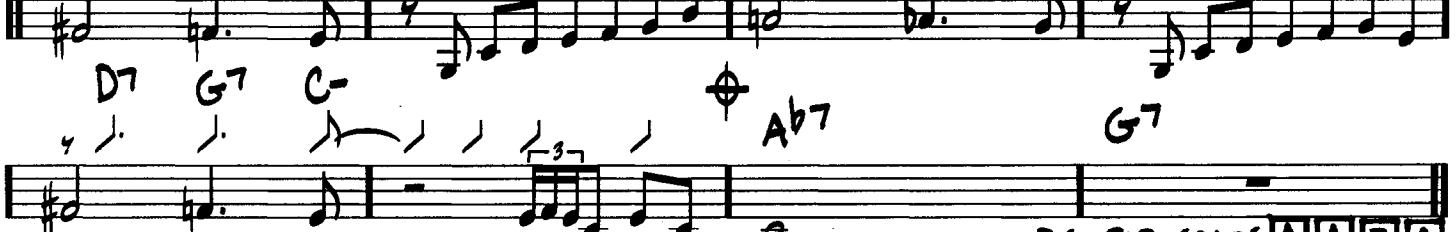
(MED. UP JAZZ)

JORDU

-DUKE JORDAN

N.C.

A $\frac{8}{8}$ D⁷ G⁷ C- N.C.

F⁷ B^{b7} E^{b(maj7)} N.C.D⁷ G⁷ C-1. A^{b7}G⁷ N.C.2. A^{b7}G⁷

D.S. FOR SOLOS [A] [A] [B] [A]

CHANGES ON THE BEAT - COMP. THROUGH BREAKS
AFTER SOLOS, D.C. AL

(MED.)

JOY SPRING

-CLIFFORD BROWN

2029

The musical score consists of two staves of handwritten notation on five-line staff paper. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. The bottom staff begins with a bass clef and a common time signature. The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and performance markings such as '3' over eighth-note groups and 'FINE' are included.

Chords and markings from the score:

- Measure 1: Fmaj7, G-7, C7, Fmaj7, Bb-7, Eb7
- Measure 2: F/A, Ab6, G-7, C7, F6, Ab-7, Db7
- Measure 3: Gbmaj7, Ab-7, Db7, Gbmaj7, B-7, E7
- Measure 4: Bb-7, A7, Ab-7, Db7, Gb6, A-7, D7
- Measure 5: Gmaj7, G-7, C7, Fmaj7, F-7, Bb7
- Measure 6: Ebmaj7, Ab-7, Db7, Gbmaj7, G-7, C7
- Measure 7: Fmaj7, G-7, C7, Fmaj7, Bb-7, Eb7
- Measure 8: F/A, Ab6, G-7, C7, F6, (G-7, C7)
- Measure 9: FINE

JUBILEE

Bobby McFerrin

Freely-Spacy

E pedal

J. = 130

(voice scats till A)

Indef.

E_{M1}⁷

(Samba)

130

C_G/_A

8 (electric piano)

D_{M1}⁷/C

Vamp till cue

(4x's)

A

C_{M1}⁹A_{13(b9)}D_{M1}⁷B_{M1}^{7(b5)}E⁷

S.

There's ex - cite - ment in the air,
 Here's more than you will need,

And ev - 'ry - where there's mu -
 Take a joy - pill, feed -

A_{M1}⁷D⁷D_{M1}⁷G⁷

sic on some hap

to py

share fuel,

Ev - 'ry - one Feel how - ev - er is free, you

C_{M1}⁷

()

E_B_{M1}⁷

()

A_b_{M1}⁷D_{M1}⁷G⁷

With ev - 'ry - thing we're pleased,
 feel your feel - ings through,

It's great to feel the be
 And to thee the be

1. E_{M1}⁷A_{7(b9)}D_{M1}⁷G⁷

tease,

Wel-come in this eve the Ju - bi - lee.

2. E_{M1}⁷A_{7(b9)}D_{M1}⁷G⁷

true,

Wel-come in the new.

Where

B

E_B_{M1}⁷D_B_{M1}⁷C_{M1}⁷

hap - pi - ness a-bounds,

E_B_{M1}⁷D_B_{M1}⁷C_{M1}⁷

There

it can be found.

Here,

B_{M1}^{7(b5)}B_{M1}^{7(b5)}A_{M1}⁷A_b_{7(b5)}G_b_{7(b5)}

Here in - side the heart,

And where no - thing comes a - part.

MA⁷ A^{13(b9)} D_MI⁷ G⁷
 There's a brand - new star a - ris - ing.
 C_MA⁷ E_MI⁷ A^{13(b9)} D_MI⁷ B_MI^{7(b5)} E⁷
 ere, danc - ing on the sea, Not im - poss - i - bly,
 A_MI⁷ D⁷ D_MI⁷ G⁷
 Mir - a - cles the rule. Smile and change your mind,
 C_MA⁷ E^bMA⁷ A^bMA⁷ D_MI⁷ G⁷
 You don't have that much time, Was - ted life's a crime.
 E_MI⁷ A^{7(b9)} D_MI⁷ G⁷
 Life guar - an - tees you'll find the Ju - bi - lee.

C_MI

32

(voice scats "Jubilee") D.S. al coda
 A_MI⁷ D_MI⁷ G⁷ E^bMA⁷ (voice scats)
 here's a brand - new star a - ris - ing. (background vocals con "la")
 (E^bMA⁷) D^bMA⁷ C_MA⁷ E^bMA⁷ D^bMA⁷
 C_MA⁷ B_MI^{7(b5)} B_bI^{7(b5)} A_MI⁷ A^bI^{7(b5)}
 G_MI⁷ G^bI^{7(b5)} F_MA⁷ A_MI⁷ D_MI⁷ G⁷
 Vamp & Fade

played on Bobby McFerrin's LP "Bobby McFerrin"

194.

(MED. ROCK)

BILLY JOEL

JUST THE WAY YOU ARE

8.  D Gm^b/D D G/D D 2

D Maj⁷ Bmⁱ⁷ G Maj⁷ Bmⁱ D⁷

G Maj⁷ Gm^b F#mⁱ⁷ Amⁱ D⁷

G Maj⁷ Gm^b F#mⁱ⁷ Bmⁱ

1. Bmⁱ/E E⁹ G/A

2. Emⁱ G/A D Gm^b/D D G/D D

D Gm^b/D D G/D D G Maj⁷ A⁷

F#mⁱ⁷ B⁷ Emⁱ A⁷



- JUST THE WAY YOU ARE | PG 2 -

Handwritten musical score for "Just the Way You Are". The score consists of three staves:

- The top staff starts with a D chord, followed by a D chord, then Ami/C and Bb chords. It ends with a C chord.
- The middle staff starts with Ami7, followed by D7, then Gmi7 and C7 chords. It ends with a C7 chord.
- The bottom staff starts with G/A, followed by a rest, then (D.S. al 2ND ENDING) and a double bar line.

195.

(CODA FOR OUT CHORUS ONLY)

Handwritten musical score for the coda, consisting of a single staff:

- It begins with a circled D7 chord.
- Following the first measure, there is a Bb chord.
- The next measure contains a C chord.
- The subsequent measures include Ami7, A7, and DMaj7 chords.
- The bass line consists of notes such as D, B, G, and A.

BILLY JOEL - "THE STRANGER"

Killing Me Softly With His Song

Med. Rock/
Latin Ballad

$J = 118$



Music by Charles Fox
Lyric by Norman Gimbel
(As sung by Roberta Flack)

A

I heard he sang a good song,
I heard he had
a style,
And so I came to see him to
lis - ten for a while.
And there he was

Eb7 **Ab** **C7**

this young boy,
a stran - ger to my eyes,

B

F#M1 **BbM7** **Eb**

Strum-ming my pain with his fin - gers,
Sing - ing my life with his words.

Ab (**DbAbAb**) **Eb7** **F#M1** **BbD** **Eb**

(elec.) (pn.)

Kill - ing me soft - ly with his song, Kill-ing me soft - ly with his
song, Tell - ing my whole life with his words, Kill - ing me soft -
ly with his song.

G#M17 **F**

with his song. **(fine)**

2nd VERSE

I felt all flushed with fever, embarrassed by the crowd,
I felt he found my letters and read each one out loud.
I prayed that he would finish but he just kept right on. (Strumming, etc.)

3rd VERSE

He sang as if he knew me, in all my dark despair.
And then he looked right through me as if I wasn't there.
But he was there this stranger singing clear and strong. (Strumming, etc.)

KING OF THE BURGS

16th note FAT funk

LETTUCE

The sheet music consists of two staves of musical notation for a piano or keyboard instrument. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in 4/4 time. The notation is primarily composed of 16th-note chords, indicated by vertical stems and horizontal dashes. The chords are labeled with letters: A, D, C, B, and G-7. Measure numbers are provided at the beginning of each section: 1.2., 9, 13, 17, and 21. The first section (measures 1.2. to 8) consists of a repeating pattern of chords A, D, C, A, D, C, A. The second section (measures 9 to 12) starts with D, followed by a sequence of chords B, C, D^{7(#9)}, B, C, B, C. The third section (measures 13 to 16) starts with B, followed by a sequence of chords C, A, D, C, A-7, Ab-7, G-7, F-7, G-7, F-, G-, Bb-. The fourth section (measures 17 to 20) consists of a repeating pattern of chords F-7, G-7, F-, G-, F-, G-7, F-, G-, Bb-, G-7, F-, G-, F-, G-7, F-, G-, Bb-. The fifth section (measures 21 to 24) starts with G-7, followed by a sequence of chords F-, G-, F-, G-7, F-, G-, Bb-, C-, C-#, D-, G-.

Slowly $\text{J.} = 44$

Kiss From a Rose

Words and Music by
SEAL

The sheet music consists of two staves of musical notation. The top staff starts with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It includes lyrics and fingerings (e.g., 1, 3, 5) above the notes. Chords indicated include Gm, 3F, G/B, G, E♭, F, G, Eb, F, G, F, C, 2G, 2Gm, 4E♭, 3F, E♭, F, G, 5B, B, 1, 3, and Fsus4. The bottom staff also has a treble clef and includes lyrics and fingerings. Chords indicated include G, 2, 5, 3, 2, 1, 3, and F.

A

Ba ya ya ba da da da da ba ya ya Ba ya

G E♭ F

There used to be a grey-ing tow - er a - lone on the

G Eb F

sea You be - came the light on the dark side of

G F C

me. But love re - mains a drug that's the high and not the

pill. But did you know that when it snows, my eyes be - come

large and the light that you shine can't be seen? Ba -

B

by, I com - pare you to a kiss from a rose on the

G Fsus4 F

grev. The more I get of you the strang - er it feels, yeah. —

Medium-Slow Samba

La Samba

Ray Obiedo

(As played by Andy Narell)

d = 90

A 

(steel dr. & flute)



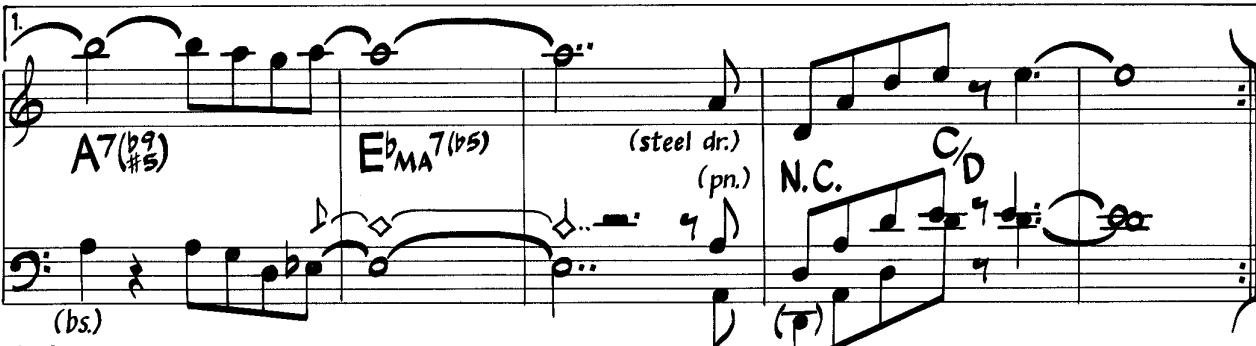




B 





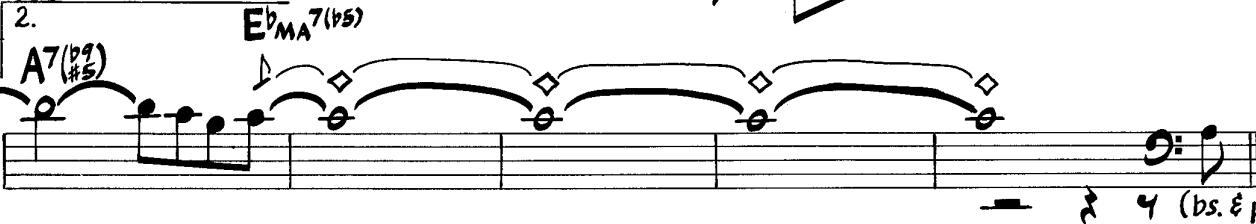
1. 

(bs.)

(steel dr.)
(pn.)

N.C.

C/D

2. 

(bs. & pn.)

C

(steel dr. & flute)

(DmI) (pn. & steel dr.)

(B^bMA⁷)

(DmI)

(B^bMA⁷)

Asus B^{b6/9} Gsus

D

Gsus G7(b5) GM7 A7(b9)(#5) D⁹sus (bs.)

D⁹sus Asus B^{b6/9} Gsus D⁹sus

D^(add 9)
(omit 3)

Percussion break

(fine)

D9sus chords imply Dorian mode for soloing. Melody has stems up at letter C.

Solo on AB
(use 2nd ending each time).
After solos, D.C. al fine.

THE LADY IS A TRAMP

LORENZ HART
RICHARD RODGERS

Medium to Fast Swing

The sheet music consists of ten staves of musical notation for a single instrument, likely piano or voice. Each staff begins with a treble clef and a common time signature. The music is divided into measures by vertical bar lines. Above each measure, the chord is written in capital letters with a symbol indicating its quality (e.g., C Δ 7, A 7 b9, D m7, G 7). The notes are represented by black dots on the staff, with stems and beams indicating rhythm. The first staff starts with C Δ 7. The second staff starts with C Δ 7. The third staff starts with C 7 sus 4. The fourth staff starts with G m7. The fifth staff starts with C 7. The sixth staff starts with F Δ 7. The seventh staff starts with B♭ 7 sus 4. The eighth staff starts with B♭ 7. The ninth staff starts with E m7. The tenth staff starts with A 7.

LAURA

DAVID RASKIN

A

B

C

D

TO SOLOS

Eb-7 Ab7 b9 D-7 G9

F#07 B7 b9 E07 A7 #9 D-7 Db△ C△

"LiebesLied"

K. Wee, L

GMO 7

EMI A7 AM7 D7 K. Weil
 Gmaj7

B7 G CMI B7(ALT.) EMI AM7 AM7(b5)

F#7 17 BM1 BM1(MAJ.7) BM1 FMI

F#7(b5) Bb7 EbM1 257 EbM1 EbM1 AbM1

Abm F#7 Bb7(b9) EbM1

LIKE KENNY

JIM KELLY

SWING BLUES ($\text{♩} = 132$)

 PLAN REPEAT ON D.S.

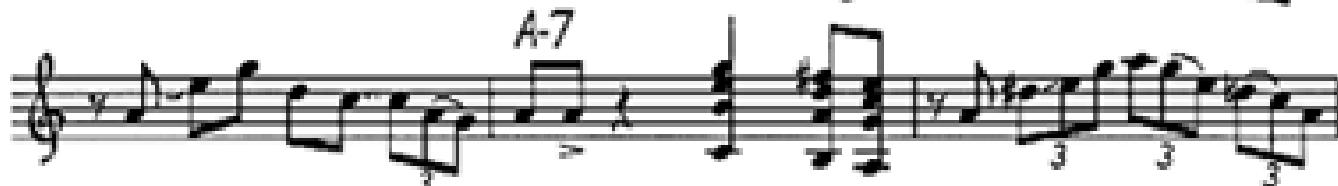
A-7



D-7



A-7



(E7)

F9

E7(9)(E7)

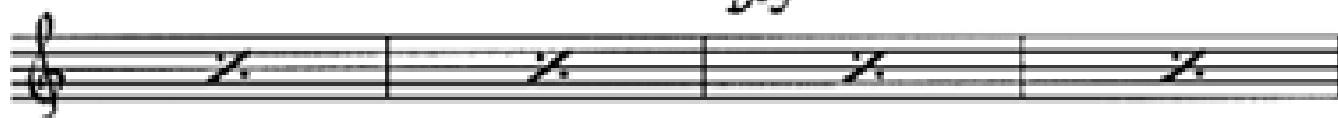
A-7

D/E

FINE
A-7



D-9



A-7

F9

E7(9)



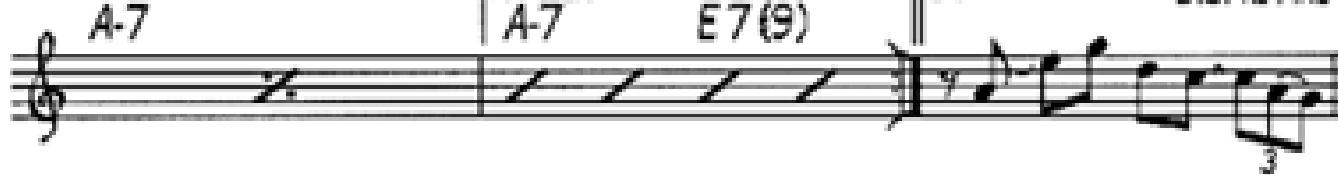
A-7

For Solos
A-7

E7(9)

LAST 4

D.S. AL FINE



(MED.) LIKE SOMEONE IN LOVE

- JIMMY VAN HEUSEN / JOHNNY BURKE

E♭maj⁷ /D C-⁷ /B♭ F⁹/A B♭⁹/A♭ G-⁷ C⁷



F-⁷

B♭⁹

E♭maj⁷

B♭-⁷

E♭⁹



1' A♭⁶

D-⁷

G⁷

Cmaj⁷



C-⁷

F⁹

F-⁷

B♭⁹#⁵



2' A♭⁶

D-⁷

G⁷

Cmaj⁷

F♯⁹



G-⁷ C⁷

F-⁷

B♭⁹

E♭⁹

(F-⁷ B♭⁹)



LI'L DARLIN'

NEAL HEFTI

Swing Ballad

G : D \flat 9 \sharp 11 C 7 sus 4 A m7

D 7 sus 4 D 7 \flat 9 G 9 D \flat 9 \sharp 11 C 7 sus 4 F 7

B 7 \sharp 11 B \flat 6 B \flat m6 F/C C m7 F 7

B \flat 6 B \flat m6 A m7 \flat 5 D 7 \flat 9 1. G 9 D \flat 9 \sharp 11

G 7 G m7 C 7 A m7 \flat 5 D 7 \flat 9

2. G 9 D \flat 9 \sharp 11 C 7 sus 4 C 7 F $\frac{6}{9}$ A m7 D 7 \flat 9

3. G 9 D \flat 9 \sharp 11 C 7 sus 4 C 7 F $\frac{6}{9}$

A m7 \flat 5 D 7 \flat 9 G 9 D \flat 9 \sharp 11 C 7 sus 4 C 7

F $\frac{6}{9}$ B \flat m7/E \flat D m7 D \flat Δ 7 G m7/C F $\frac{6}{9}$



THE LOOK OF LOVE

Lyric by
HAL DAVID

Music by
BURT BACHAR

Medium Rock Ballad (*with much feeling*)

33

Bb maj7 Bb6 A7sus A7 Dm7 G7

and what my heart has heard, well it takes my breath a-way
let's take a lov - er's vow and then seal it with a kiss I can hard-

F Gm7 (C Bass) F

ly wait to hold you, feel my arms a-round you, how long I have wait-ed, wait-ed just to love you, now

Gm7 (C Bass) 1. 2. 3. 3. 3.

that I have found you you've got The Look don't ev - er go, don't ev - er

G9-5 Gm9 F6

go I love you so.

rit.

A Lot Of Livin' To Do

(from "Bye Bye Birdie")

Music by Charles Strouse
Lyric by Lee Adams

Medium (see note at end)

A

G⁹ S C_{MA}⁷ (G⁹_{SUS}) C_{MA}⁷ (G⁹_{SUS})

There are girls just ripe for some kiss - in' And I

C_{MA}⁷ G_{MI}⁷ C⁷ F⁶ (A^{7(b9)}(#5)) D_{MI}⁷

mean to kiss me a few! Oh, those girls

G⁷ E_{MI}⁷ A^{7(b9)}(#5) D_{MI}⁷ G⁷

don't know what they're miss - in', I've got a lot of liv - in' to

E^{7(#5)} A^{7(b9)} D_{MI}⁷ G⁹ C_{MA}⁷ (G⁹_{SUS}) C_{MA}⁷

do! And there's wine all read - y for tast - in',

And there's Cad - il - lacs all shin - y and new!

F⁶ (A^{7(b9)}(#5)) D_{MI}⁷ G⁷ E_{MI}⁷ A^{7(b9)}(#5)

Got - ta move, 'cause time is a - wast - in', There's

D_{MI}⁷ G⁷ C⁶ G_{MI}⁷ C⁷

such a lot of liv - in' to do! There's

B F_{MA}⁹ F_{MI}⁷ B^{b9} E^b_{MA}⁷

mu - sic to play, plac - es to go, Peo - ple to see!

(F_MI⁷) B_b⁶) % G⁷

Ev - 'ry - thing _____ for you and me! _____ Life's a

Musical score for 'All I Want Is You' featuring vocal and piano parts. The vocal part includes lyrics like 'all', 'just', 'wait - in'' and 'you!', 'You're a - live,'. The piano part shows chords: C_{MA}⁷, G_{MI}⁷, C⁷, F⁶, (A^{7(b9)}(#5)), and D_{MI}⁷.

Musical score for 'I Want You To Want Me' featuring chords G⁷, Emi⁷, A^{7(b9)}, and Dmi⁷. The lyrics are: so come on and show it! There's such a lot of.

Normal ending

G⁷ **C⁶** **(A^{7(b9)}/^{#5})** **D_{MI}⁷** **G⁹)**

liv - in' _____ to do! **(fine)** (There are)

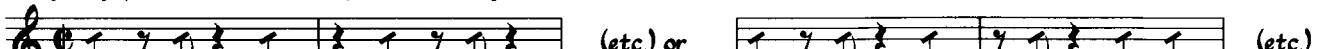
Solo on ABC
After solos,
D.S. al fine

Original final ending

Music staff with chords G⁷, D_{MI}⁷, G⁷, and G⁹_{SUS}. The lyrics are: "liv - in', _____ Such a lot of liv - in', _____ What a _____". Measure 4 includes a 3/4 time signature.

Musical score for 'I'm Gonna Live It Up':
Chords: G⁹_{sus}, G^{7(b9)}, C⁶
Lyrics: lot of ___ / liv - in' ___ / to / do! ___

Originally performed with a Quasi-Latin figure as follows:



LOVE FOR SALE

COLE PORTER

CHOOSE CHORDS IN OR OUT OF PARENTHESIS BEFORE STARTING.

LATIN FEEL [A] $E\flat\Delta$ (OR $E\flat7$) $B\flat-$ (OR $B\flat7$) $E\flat\Delta$ (OR $E\flat7$)

SWING FEEL

$D\flat\Delta$ $F-7$ $B\flat7$ [B] $E\flat7$ $A\flat7^9$

$D\flat\Delta$ $F-7$ $B\flat7$ $E\flat7$ $A\flat7$ $D\flat\Delta$

$F-7$ $B\flat7^9$ $E\flat-$ 3

(ALTERNATE) $A7ALT$ $D7ALT$ $G07$ $C7^9$ LATIN FEEL
 (STANDARD) $E\flat$ $A\flat$ $C7^9$ $F\sharp-7$ $B7$ $F07$ $B\flat7^9$ [C] $E\flat\Delta$ (OR $E\flat7$)

$B\flat-$ (OR $B\flat7$) $E\flat\Delta$ (OR $E\flat7$)

$B\flat-$ (OR $B\flat7$) $E\flat7$ $A\flat7$ $D\flat7$

$G\flat7$ $C07$ $F7^9$ $B\flat-$

LOVE IS A LOSING GAME

Words and Music by Amy Winehouse

J = 80 Steadily

Fdim⁷ **Cmaj⁷** **G⁹**

1. For you I was a flame,
 2. Played out by the band,
 3. Tho' I bat - tle blind,

Fm **Cmaj⁷**

love is a los - ing game,
 love is a los - ing hand,
 love is a fate re - signed,

G⁹

five sto - ry fi - re as you came,
 more mem - ries than I could stand,
 my mind,

8

Fm

Cmaj⁷

love is a los - - ing game.
love is a los - - ing hand.
love is a fate _____ re - signed.

10

Am⁷

Dm

One I wish I nev - er played,
Self pro - fessed, pro - found,
Ov - er fu - tile odds,

12

Fm⁷

Cmaj⁷

oh, what a mess we made,
'til the tips were down,
and laughed at by the gods,

14

Fm⁷

Cmaj⁷

oh, what a mess we made,
'til the tips were down,
and laughed at by the gods,

14

G⁹

and now the final frame,
though you're a gambling man,
and now the final frame,

To Coda ♫

16

Fm

Cmaj⁷

love is a los - ing game.
love is a los - ing hand.
love is a los -

♪ Coda

18

I. **2.**

Fdim⁷

D.% al Coda

Cmaj⁷

- ing game.

ROGERS & HART

(JAZZWALTZ)

LOVER

E♭Maj⁷ *Amin⁷* *D⁷* *Amin⁷*

D♭⁷ *Gmin⁷* *C⁷* *F♯min⁷* *B⁷*

Fmin⁷ *B♭⁷*

1. Gmin⁷ *C⁷* *Fmin⁷* *B♭⁷*

2. E♭Maj⁷ *Fmin⁷/B♭* *E♭Maj⁷* *Amin⁷ D⁷* *GMaj⁷*

Emin⁷ *Amin⁷* *D⁷* *GMaj⁷* *Emin⁷*

Amin⁷ *D⁷* *B♭Maj⁷* *Gmin⁷* *Cmin⁷*

F⁷ *Gmin⁷* *C⁷* *Fmin⁷* *B♭⁷(D.C. al Coda)*

Fmin⁷ *B♭⁷* *E♭Maj⁷* *(C⁷* *Fmin⁷* *B♭⁷)*

DAVE BRUBECK - "GONE WITH THE WIND"

224.

(BALLAD)

LOVER MAN

J. DAVIS /
R. RAMIREZ /
J. SHERMAN

8/24 [Dmi⁷ G⁷] [Dmi⁷ G⁷] [Gmi⁷ C⁷]

Gmi⁷ C⁷ F⁷ B^{b7}

B^{b7} E^{b7} Gmi⁷ C⁷ [1. FMaj⁷, Emi⁷ A⁷] [2. FMaj⁷ B^{b7}]

A^{mi} A^{mi} D⁷ A^{mi} D⁷ 3 G^{Maj} A^{mi} 3

B^{mi}, A^{mi} D⁷ G^{mi} G^{mi} 3 G^{mi} C⁷ 3

F^{Maj} E^{b7} G^{mi} E A⁷ D^{mi} G⁷

D^{mi} G⁷ 3 G^{mi} C⁷ G^{mi} C⁷

F⁷ B^{b7} B^{b7} E^{b7} G^{mi} C⁷

FMaj⁷

256

(MED.)

ULLABY OF BIRDLAND

-GEORGE SHEARING/GEORGE DAVIS WEIS

F- D-7b5 G7b9 C7 F- D-7b5 Bb-7 Eb7



Abmaj7 F-1 Bb-7 Eb7 1. Abmaj7 G-7b5 C7



2. Abmaj7 Eb7 Abmaj7 F1 Bb-7



Bb-7 Eb7 Abmaj7 F1 Bb-7



Bb-7 Eb7 Abmaj7 C7 F- D-7b5 G7b9 C7



F- D-7b5 Bb-7 Eb7 Abmaj7 F-1 Bb-7 Eb7



Abmaj7 Eb7 Ab6



FINE

MAMBO INN

INTRO

The intro section consists of two staves of music. The first staff ends with a fermata over the last note, followed by the word "FINE".

The score is divided into two main sections, A and B, each with two staves of music. The chords for section A are G⁷, C⁷, Fmaj⁷, D⁷, G⁷, C⁷, Fmaj⁷, A- Ab-. The chords for section B are B_b-7, Eb⁷, Abmaj⁷, D⁷, G⁷, G⁷, C⁷, D⁷#9, G⁷, C⁷, Fmaj⁷, A- Ab-, G⁷, C⁷, A-7, D⁷, G⁷, C⁷, F.

INTERLUDE

The interlude section consists of two staves of music. The first staff is labeled "PERCUSSION BREAK". The second staff ends with the instruction "Last X, go to bridge".

Manhattan (R.Rodgers)

F_{MA}⁷ A^b_o G_{M1}⁷ C^{13(b9)} F_{MA}⁷ B^{b13} A_{M1}⁷ A^b_o
 (A_{M1}⁷ A^b_o)

G_{M1}¹¹ C¹³ B^{b9(#11)} A_{M1}⁷ D^{7(b9)} G_{M1}¹¹ C¹³

F_{MA}⁷ A^b_o G_{M1}⁷ C⁷ C^{#o} D_{M1}¹¹ B^{b9} A⁹ A^{b13}
 (A_{M1}⁷ A^b_o)

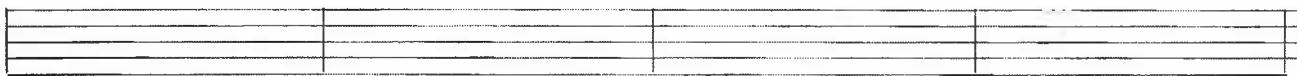
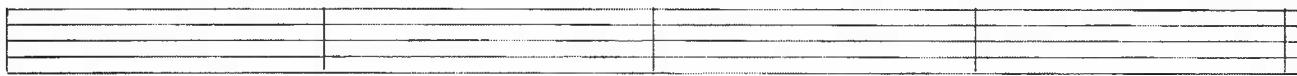
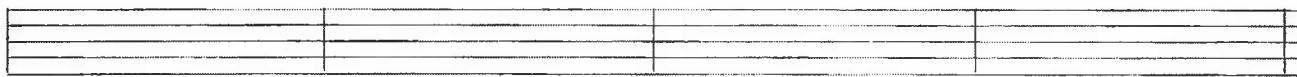
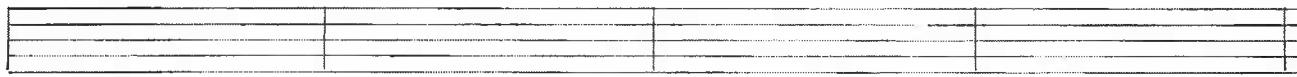
G¹³ G_{M1}⁷ C⁷ G_{M1}⁷ C⁷ (D^{b7(#9)} C⁹)

F_{MA}⁷ A^b_o G_{M1}⁷ C^{13(b9)} F_{MA}⁷ B^{b13} A_{M1}⁷ A^b_o
 (A_{M1}⁷ A^b_o)

G_{M1}¹¹ C¹³ B^{b9(#11)} A_{M1}^{7(b5)} E^{b13(#11)} D^{7sus} D^{7(b9)}_{b5}

G_{M1}⁷ E^{b9} F_{MA}⁷ D_{M1}⁷ /C B_{M1}^{7(b5)} B^{b9}

A_{M1}⁷ A^b_o G⁷ C^{13(b9)} F⁶



||

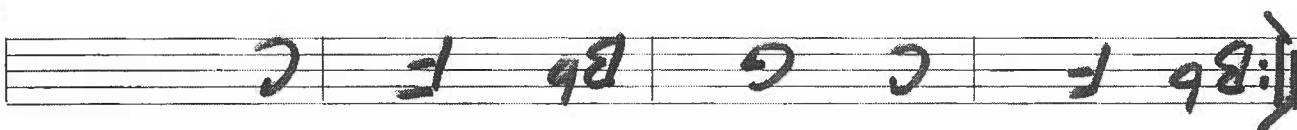
D⁷ G/B/E/G/B/E D⁷

DE AL Ⓛ LAST TIME

E-A-G-A-D⁷ E-A-G-A-D⁷

DE G

DE G



MAYBE I'm MAZED

Slow gospel funk (straight 16th feel)

MAYBE I'M AMAZED

Paul McCartney

INTRO

The musical score consists of six staves of music for a single instrument, likely a guitar or bass. The key signature is A major (no sharps or flats). The time signature is common time.

INTRO: The first staff shows chords D/F# (two measures), D/F (two measures), E-7 (two measures), A7 (one measure), Bb (one measure), F (two measures), C (one measure), and G (one measure). The second staff continues with Bb, F, C, Bb, F, C, and G. The third staff begins with Bb, followed by F, Ab, Eb, and C. The fourth staff starts with D, followed by Dmaj7, D7, G, and D7#9. The fifth staff starts with D, followed by Dmaj7, D7, G, and ends with a D/F#-D/F chord. The sixth staff is labeled "ENDING" and shows chords E-7, A7, D, D/F, G, G/Bb, and D9. A "RITARD" instruction is placed below the G/Bb chord.

Mercy, Mercy, Mercy (Jazzinu)

Handwritten musical score for "Mercy, Mercy, Mercy" (Jazzinu) consisting of four staves of music.

Staff 1: 4/4 time, key signature of B-flat major (two flats). Chords: B^{b7}, E^{b7}, B^{b7}, E^{b7}.

Staff 2: Chords: B^{b7}, E^{b7}, B^{b7}, E^{b7}.

Staff 3: Chords: B^{b7}, E^{b7/B}, B^{b7}, E^{b7/B}, B^{b7}, E^{b7/B}, B^{b7}, E^{b7/B}. The B^{b7} and E^{b7/B} chords are grouped under a brace.

Staff 4: Chords: B^{b7}, E^{b7}, F⁷, E^{b7}, B^{b7}, E^{b7}, F⁷. The E^{b7} and F⁷ chords are grouped under a brace.

Staff 5: Chords: C_{MII}⁷, D_{MII}⁷, G_{MII} F G_{MII} F G_{MII}⁷.

(M.E.D.)

MIDNIGHT MOOD

$D_{b\text{maj}}7$ E^b-7b5
 $\overline{D_b}$

This line consists of two measures. The first measure starts with a bass note followed by a eighth-note chord. The second measure contains a single eighth-note.

$D_{b\text{maj}}7$ E^b-7b5
 $\overline{D_b}$

$D_{b\text{maj}}7$ $G7b5(b9)$

This line consists of three measures. The first two measures are eighth-note chords. The third measure features a triplet of eighth notes followed by a quarter note.

$G^b\text{maj}7$ $C7\#9$ $F-7$ B^b-7

This line consists of four measures. The first three are eighth-note chords, while the fourth is a single eighth note.

E^b-7 E^b-7
 $\overline{A^b}$

A^b-7
 $\overline{D^b}$

- $G7b5(b9)$

This line consists of four measures. The first two are eighth-note chords, the third is a single eighth note, and the fourth is a quarter note.

$G^b\text{maj}7$ $C7\#9$ $F-7$ $B^b7\#9$

This line consists of four measures. The first three are eighth-note chords, while the fourth is a single eighth note.

E^b-7

A^b7

$D_{b\text{maj}}7$

E^b-7b5
 $\overline{D_b}$

FINE

This line consists of four measures. The first three are eighth-note chords, and the fourth concludes with a bass note followed by a fermata.

MILESTONES

Medium to Bright Bop

MILES DAVIS

G m⁷ A m⁷ B_b[△]7 A m⁷ G m⁷ A m⁷ B_b[△]7 A m⁷

1. A m⁷

2. A m⁷ A m⁷

A m⁷

A m⁷

A m⁷ G m⁷ A m⁷ B_b[△]7 A m⁷

G m⁷ A m⁷ B_b[△]7 G m⁷

A m⁷

FORM G m⁷ A m⁷ G m⁷

16 BARS 16 BARS 8 BARS

Miles Davis (John Lewis?)
Milestones

Intro

F Maj7

Fm7 B♭7 E♭Maj7

A♭m7 D♭7

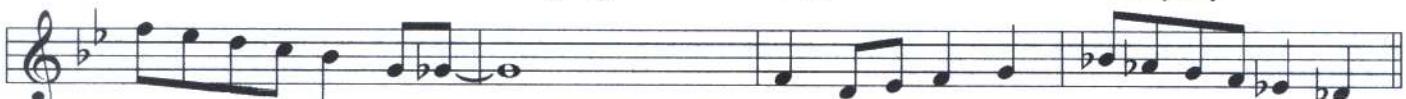


Cm7

F7(b9)

B♭6

G7(alt)



§ A

Cm7

F7(b9)

B♭Maj7

A♭m7 D♭7



Cm7

C♯m7

F♯7

Bm7

E13(#11)

Cm7

F7

B♭Maj7

Fine

B♭Maj7

Bm7 E7

B

AMaj7

Am7

D7



GMaj7

Am7

Bm7

E7(b9)

Am7



D7

B♭m7

E♭13

Bm7

E13



D.S. al Fine

Miles: *Miles Davis All Stars* (w/ Bird on tenor, 1947)

Mulgrew Miller: *Keys to the City*

Joe Henderson: *So Near, So Far*

(MEDIUM SWING)

MINORITY

-GIGI GREYCE



(BALLAD)

MISTY

B-flat major

Chords and lyrics:

- 1st staff: E_bmaj7, B_b-7, E_b7, A_bmaj7
- 2nd staff: A_b-7, D_b7, E_bmaj7, C-7, F-7, B_b7
- 3rd staff: G-7, C7, F-7, B_b7, 2^o E_bb6, D_b9, E_bmaj7
- 4th staff: B_b-7, E_b7b9, A_bmaj7
- 5th staff: A-7, D7, F7, G-7, C7b9, F-7, B_b7
- 6th staff: E_bmaj7, B_b-7, E_b7, A_bmaj7, A_b-7, D_b7
- 7th staff: E_bmaj7, C-7, F-7, B_b7, E_bb6, (C-7, F-7, B_b7)

Mood Indigo

Duke Ellington ²¹⁴
Irving Mills
Albany Bigard

Med. Ballad (1/8's swing)

A

You ain't been blue,
No, no, no.

B

till you've had that mood in - di - go.

That feel - in' goes____ steal - in' down to my shoes, While

I sit and sigh: "Go long blues." (fine)

B

Al - ways get that mood in - di - go____ since my ba - by said good -

bye, In the eve - ning when lights are low,

I'm so lone - some I could cry. 'Cause there's no - bod - y who

cares a - bout me,____ I'm just a soul who's blu - er than blue____ can be.

When I get that mood in - di - go,____ I could lay me down and die.

original melody, bar 7 of **A**:



Solo on AB
After solos, D.C. al fine

MOOD INDIGO

- DUKE ELLINGTON

(MED. SLOW)

A Abmaj⁷ Bb⁷ Bb-7 Eb+⁷ Ab maj⁷ 301.

Abmaj⁷ Bb⁷ Eb+⁷ - B-7 Eb⁷ Eb+⁷

Ab - Ab G Ab Bb⁷ Gb^(E7) -- Eb+⁷

Ab maj⁷ Bb⁷ Bb-7 Eb+⁷ Ab maj⁷

B Ab maj⁷ F7 Bb⁷ Bb-7 Eb⁷ Ab -- Eb⁷

Abmaj⁷ F7 Bb⁷ E7 Eb⁷

Ab⁷ x. Db⁷ E7 -- Eb⁷

Ab maj⁷ Bb⁷ Bb-7 Eb⁷ Ab

Abmaj⁷ F7 Bb⁷ Bb-7 Eb⁷ -

Moonglow

Medium Ballad
(or Medium)

Will Hudson, Eddie de Lange
& Irving Mills

A C⁶

It must have been moon-glow, way up in the blue,

A_{MI}⁷

It must have been moon-glow that led me straight to you.

C⁶

I still hear you say-ing, "Dear one, hold me fast."

A_{MI}⁷

MI7(b5) G (G°7) G6."/>

And I start in pray-ing, "Oh Lord, please let this last."

B G⁷

We seemed to float right through the air.

A⁹

Heaven-ly songs seemed to come from ev-ry-where.

C C⁶

And now when there's moon-glow, way up in the blue,

A_{MI}⁷

I al-ways re-mem-ber that moon-glow gave me you.

Moonlight In Vermont

Music by Karl Suessdorff
Lyric by John Blackburn

Med. Ballad

A

Pen - nies in a stream,
Fall - ing leaves, a sy - ca- more,

Moon - light in Ver - mont.
I - cy fin - ger waves,

Ski trails on a moun - tain - side,
Snow - light in Ver - mont.

B

Tel - e - graph ca - bles, they sing down the high - way and

trav - el each bend - in the road, Peo - ple who meet - in this

ro - man - tic set - ting are so hyp - no - tized by the love - ly

C

Eve - ning sum - mer breeze, Warb - ling of a

mead - ow - lark, Moon - light in Ver - - mont.

(Ending)

You and I and moon - light in Ver - - mont.
(rit.)

Medium Ballad

Moonlight Serenade

Lyric: Mitchell Parish
Music: Glen Miller

A (C^{7(b9)}) A F⁶ A^{b7} G_{MI}⁷

I stand at your gate and the song that I sing is of stars are a - glow and to - night how their light sets me

C⁷ C^{7(#5)} F_{MA}⁷ F⁶ F_{MA}⁷ F⁶

moon - light. I stand and I wait for the dream - ing. My love, do you know that your

F_{MA}⁷ F⁷ D^{7(b9)} B_b_{MI}⁶ A_{MI}⁷ D⁹_{SUS} D_{MI}⁷

touch of your hand in the June night. The roses bring you are and eyes are like stars brightly beam - ing? I are

G_{MI}^{7(b5)} G_{MI}⁷ C¹³ C^{7(b9)} 1. F_{MA}⁷ G_{MI}⁷ C^{7(b9)} 2. F_{MA}⁷ F⁷

sigh - ing a Moon - light Ser - e - nade. The sing you a Moon - light Ser - e - nade.

B B_b_{MA}⁷ E^{b13} A^{7(b9)} A^{7(b9)} D^{7(b9)} D⁷

Let us stray till break of day in love's val - ley of dreams. Just

B_{MI}^{7(b5)} E^{7(b9)} A_{MI}^{7(b5)} D^{7(b9)} G_{MI}⁷ C^{7(b9)}

you and I, a sum - mer sky, a heav - en - ly breeze kiss - ing the trees. So

C F⁶ A^{b7} G_{MI}⁷

don't let me wait, come to me ten - der - ly in the

C⁷ C^{7(#5)} F_{MA}⁷ F⁶ F_{MA}⁷ F⁶

June night. I stand at your gate and I

F_{MA}⁷ F⁷ D^{7(b9)} B_b_{MI}⁶ A_{MI}⁷ D⁹_{SUS} D_{MI}⁷

sing you a song in the moon - light; a love song, my

G_{MI}^{7(b5)} G_{MI}⁷ C¹³ C^{7(b9)} F_{MA}⁷ (G_{MI}⁷ C^{7(b9)})

dar - ling, a Moon - light Ser - e - nade.

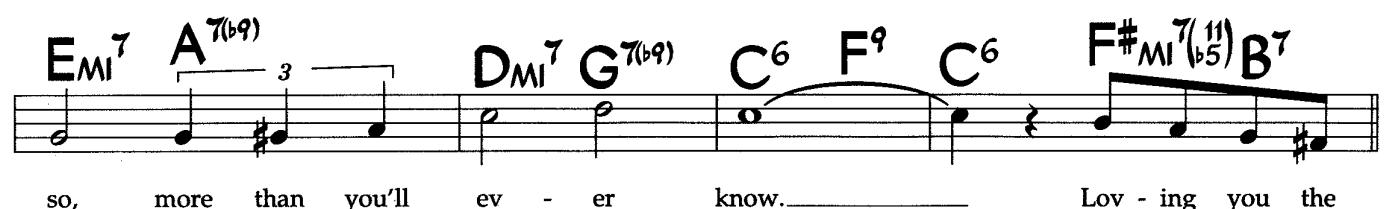
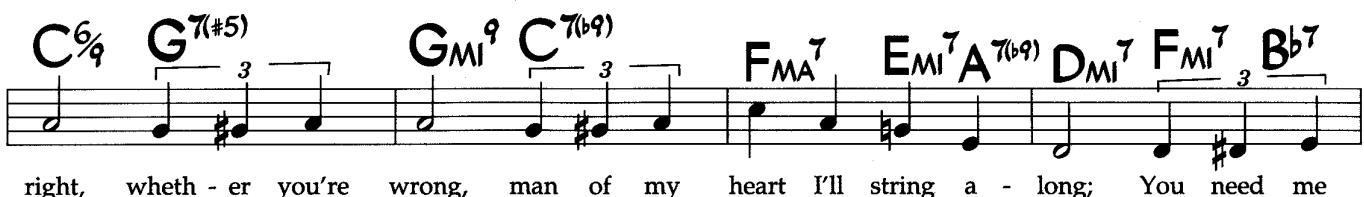
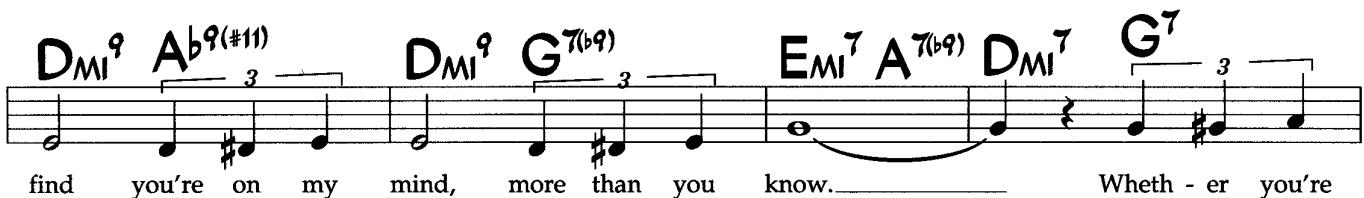
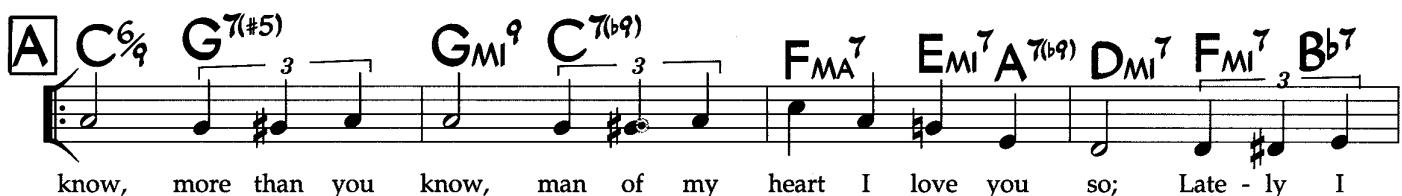
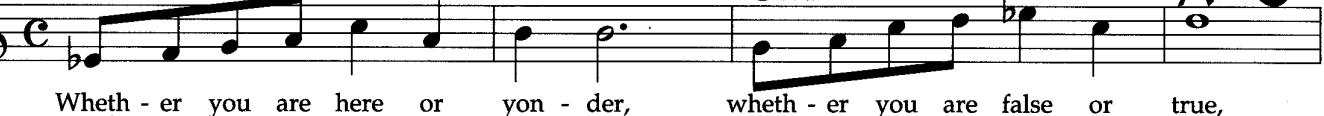
More Than You Know

Lyric: William Rose

& Edward Eliscu

Music: Vincent

Younmans

Med. Ballad(Verse) **C_{MI}⁶**(B⁷_{SUS}) D_{MI}⁷(b⁵) G⁷B^(#5) C_{MI}⁶A_{MI}⁷(b⁵)A^(#11) G^(b⁹)

B E_{MI} C[#]_{MI}^{7(b5)} (C⁹) F[#]_{MI}^{7(b5)} B^{7(#9)} E_{MI}⁷ A_{MI}^{7(b5)} D⁷

way that I do, there's noth - ing I can do a - bout it; Lov - ing may be

G_{MA}⁷ E_{MI}⁷ A⁹_{SUS} A⁹ D⁹_{SUS} D⁹ D_{MI}⁹ G¹³_{SUS} G⁷

all you can give, but hon - ey I can't live with - out it. Oh, how I'd

C C⁶₉ G^{7(#5)} G_{MI}⁹ C^{7(b9)} F_{MA}⁷ E_{MI}⁷ A^{7(b9)} D_{MI}⁷ F_{MI}⁷ B^{b7}

cry, oh, how I'd cry if you got tired and said good - bye, More than I'd

E_{MI}⁷ A^{7(b9)} D_{MI}⁷ G^{13(b9)} C⁶ (A_{MI}⁷ D_{MI}⁷ G⁷)

show, more than you'd ev - er know.

Alternate changes, bar 16 of verse,
bar 8 of **B** & **C**:

E^{b9} D^{9(#11)} D^{b9(#5)}



Medium-Slow Latin

J=111 (Intro)

1st x: elec. pn. w/b's
2nd x: add dr. & gtr.

Morning

Clare Fischer

1.

C

Chords shown: $C_{M1}7(b5)$, $F7(\#5)$, $Bb_{M1}7$, $Eb7$, $C_{M1}7(b5)$, $F7(\#5)$, $Bb_{M1}7$, $Eb7$, $Eb_{M1}7$, $Ab7$, $Db_{MA}7$, $Gb_{MA}7$, $C_{M1}7(b5)$, $F7(\#5)$, $Bb_{M1}7$, $Eb7$.

Solo on form (AABC)

(On Cue)

Chords shown: $C_{M1}7(b5)$, $F7(\#5)$, $Bb_{M1}7$, $Eb7$, $B_{MA}7$, $Bb_{M1}7$.

vamp & solo till cue

Piano figure and kicks are played during solos

As played on Cal Tjader's "Here"

LYRICS (Not present on this recorded version)

What of a morning
That brings a day so gently,
And bathes the leaves
Of memories
That fell so long ago.
I still recall you
In all these early hours,
Though I were there
Once more to share
A love lost long ago.
Crassness of youth,
Concluding only half of the truth,
Exuding only one small percent
Of what I surely felt for you.
And then one morning
That brought a day so gently,
We set apart
Things of the heart
And lost love long ago.

MORNING

CLARE FISCHER

LATIN

The musical score is handwritten on eight staves. The first staff begins with a treble clef and a 4/4 time signature. It features a melodic line with eighth-note patterns and includes chords B-7, E7, A-7, D7, B-7, and E7. The second staff continues with A-7, D7, D-7, G7, E7, A7, B7, and E7. The third staff starts with a measure of A-7 followed by a repeat sign and a measure of A-. The fourth staff begins with B-7, D7, and Gsus4. The fifth staff starts with C6, F7, E7, A7ALT, D7, and Gsus4. The sixth staff begins with B7, E7, and A7. The seventh staff begins with B7, E7, A7, D7, D-7, G7, E7, and A7. The eighth staff concludes with B7, E7, and A-.

Mr. Lucky

(from "Mr. Lucky")

Music by Henry Mancini

Lyric by Jay Livingston & Ray Evans

Medium (or Bright)

(F⁶/C) (F#¹³G¹³, /) **G¹³** **G_{M1}⁹** **(G_{M1}⁹)**
D⁷⁽⁹⁾ **A** **G¹³** **G¹³** **C¹³** **C^{7(b9)}** (**#5**)

They call us luck - y, _____ you and I, _____ luck - y

F_{M1}⁹ **B^{b13}** **B^{b7(b9)}** **E^b_{MA}⁹** **E^{b6}₉** **D_{M1}⁹**
girl, _____ luck - y guy. _____ When you take my hand or

G^{9(b5)} (**F**) **E_{M1}⁷** **(A_{M1}⁷)** **F_{M1}⁹** (**E^b**) **D_{M1}⁷** **G⁷**
touch my cheek _____ I know I'm on a life - time luck - y

G_{M1}⁷ **C⁹** **(D⁷⁽⁹⁾)** **B** **G¹³** **G¹³** **G_{M1}⁹**
streak. A luck - y rain - bow _____ lights the sky _____

(G_{M1}⁹) **C¹³** **C^{7(b9)}** (**#5**) **F_{M1}⁹** **(F^{#13}G¹³, /)** **E^b_{MA}⁹** **(A^{9(b5)})**
When we kiss _____ when we sigh. _____ He: They
She: They

A^b_{MA}⁷ **G⁹** **F** **(E_{M1}^{7(b5)})** **A^{7(b9)}** (**#5**) **E_{M1}⁷** **E^b⁹**
say I'm luck - y, mis - ter luck - y guy _____ and
say you're luck - y, mis - ter luck - y guy _____ but

D_{M1}⁹ **G⁹_{sus}** **C⁶₉** **(D⁷⁽⁹⁾)**
you're the rea - son why.
dar - ling, so am I.

- WASHINGTON/YOUNG

MY FOOLISH HEART

-8. BbMaj7 EbMaj7 D-7 G7 C-7 C-7/Bb

A7sus4 A7 D-7 D7#9 G-7 Bb7 C-7
C-7b5 F7b9 BbMaj7 F-7 B7+7 EbMaj7 (3)

A-7b5 D7 G-7 D7#9 G-7 C7 C-7 G7
C-7 F7

D. D.S. ad (3)

C7 C-7/Bb A-7b5 D7 G7 Eb7 Ad7
BbMaj7 EbMaj7 Ab7 G7 C7 G7 C13 C7 F7sus F7b9
BbMaj7 (G-7 GbMaj7 F7sus+)

(See ON ENTRE FORM)

(BALLAD) MY FUNNY VALENTINE

-RICHARD RODGERS / LORENZ HART

C-

C-(maj7)

C-7

C-6



Abmaj7

F-7

D-7b5

G7b9

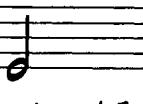


C-

C-(maj7)

C-7

C-6

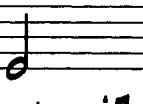


Abmaj7

F-7

F-7b5

Bb7(b9)



Ebmaj7

F-7

G-7

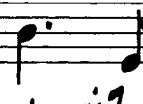
F-7

Ebmaj7

F-7

G-7

F-7



Ebmaj7

G7

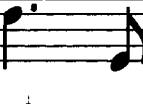
C-

Bb7 A7

Abmaj7

D-7b5

G7b9

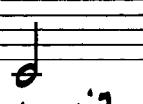


C-

C-(maj7)

C-7

C-6



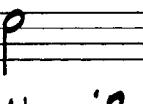
Abmaj7

D-7b5

G7b9

C-

Bb7 A7(#11)



Abmaj7

F-7

Bb7(b9)

Eb6

(D-7b5 G7b9)



258.

148 MY LITTLE SIXTEEN SHIDES C. PARKER

84

CHARLIE PARKER - VERVE 8000 € 2515

BOSSA, SAMBA, SALSA, CALYPSO

CLAVE 2/3

258.

Key: Eb

=148 MY LITTLE SIX-DE-SIDES C. PARKER

A Fmi Bb⁷ Eb Fmi Bb⁷
Eb Fmi Bb⁷ Gmi C⁷ Fmi Bb⁷
1. Eb 2. Eb B Ab Gmi
Fmi Eb Ab Gmi
Fmi Bb⁷ Eb Fmi Bb⁷ Eb
Fmi Bb⁷ Eb Fmi Bb⁷ Gmi C⁷
Fmi Bb⁷ Eb Eb C⁷ F-7 Bb⁷
TO (A) (2ND X ONLY)
(FINE - - - - -)

CHARLIE PARKER - VERVE 8000 € 2515

SONG FORM: A-A-B-A

MY OLD FLAME

SAM COSLOW

BALLAD

The musical score for "My Old Flame" is handwritten on ten staves. The key signature is G major (one sharp). The time signature is 4/4. The score includes the following chords and markings:

- Staff 1:** Starts with a dynamic p . Chords: A (G△), C13, B07, E7^{b9}, A-.
- Staff 2:** Chords: C-7, F7^{b9}, G△, C-7 F7, Bb△, Bb7³, Eb7.
- Staff 3:** Chords: (1X) E-11, A13, (2X) A-11, D9. Measures end with a repeat sign and two endings.
- Staff 4:** Ending 1: A-7, D7^{b9}; Ending 2: C-6, B7.
- Staff 5:** Starts with a dynamic p . Chords: Bb△, G-7, A07, D7^{b9}, G-7, Db9.
- Staff 6:** Chords: C7#11, C-7, C-7/F, A07, D7^{b9}.
- Staff 7:** Chords: E-11, A13, A-11, D7^{b9}, D7#5, G△, C13.
- Staff 8:** Chords: B07, E7^{b9}, A-, C-7 F7, A07, D7^{b9}.
- Staff 9:** Chords: G△, C7 F7, Bb△, Bb7³, Eb7, A-11, D7#5.
- Staff 10:** Chord: G△.

(BALLAD)

MY ONE AND ONLY LOVE

- GUY WOOD/
ROBERT MELLIN

C^{maj7} C/B A-7 A/G D7/F# G7/F C/E F^{maj7} G7 - E-7 A7

D-7 B-7b5 E7#9 A-7 D7 | D-7 G7 E-7 A7 D-7 G7

D-7 G7 C6 F7-7b5 B7 E- F#-7 B7

E- F#-7 B7 E- E7/D# E7/D E7/C#

D-7 A7 D-7 G7 C^{maj7} C/B A-7 A/G D7/F# G7/F

C/E F^{maj7} G7 - E-7 A7 D-7 B-7b5 E7#9 A-7 D7

D-7 G7b9 C6 (D-7 G7)

FINE

(MEDIUM
OR BALLAD)MY ROMANCE

B^bmmi⁷ C-7 D-7 D^b7 C-7 F7 B^bmmi⁷ D7

G- G-(mmi⁷) G-7 G7 C-7 F7 2. B^bmmi⁷ Bb7

Ebmmi⁷ Ab7 Bbmmi⁷ Bb7 Ebmmi⁷ Ab7 Bbmmi⁷

E-7b5 A7b9 D-7 Ab7 G-7 C7 C-7 F7

2. B^bmmi⁷ Bb7 Ebmmi⁷ G7 C-7 C-Bb A-7b5 D7

G-7 Gb7 B^bmmi⁷ F G-7 C-7 F7 Bbb

(C-7 F7) FINE

(- x 2 notes) ||

My Shining Hour

Med.-Up Swing

A

This will be my shining hour,

Music by Harold Arlen
Lyric by Johnny Mercer

D MI9 G7

Calm and happy and bright,

In my dreams, your face will flow - er

through the darkness of the night.

B

Like the lights of home before me,

Or an angel watching o'er me,

This will be my shining hour,

Till I'm with you again.

NAIMA (NIEMA)

- JOHN COLTRANE

(BALLAD)

A $B^{b-7}_{/E^b}$ E^b-7 $A^{maj7}_{/E^b}$ $G^{maj7}_{/E^b}$ $A^{maj7}_{/E^b}$ B $B^{maj7}_{/B^b}$ B^{b13b9} $B^{maj7}_{/B^b}$ B^{b13b9} $B-9(maj7)$
 $/B^b$ $B^{maj7}_{/B^b}$ $A^{maj7}_{/B^b}$ $G^{b9}_{/E^b}$ C $B^{b-7}_{/E^b}$ E^b-7 $A^{maj7}_{/E^b}$ $G^{maj7}_{/E^b}$ $A^{maj7}_{/E^b}$ $\oplus A^{maj7}_{/E^b}$ $A^{maj7}_{/E^b}$ $G^{maj7}_{/E^b}$ $A^{maj7}_{/E^b}$ $A^{maj7}_{/E^b}$ $G^{maj7}_{/E^b}$ $A^{maj7}_{/E^b}$ $A^{maj7}_{/E^b}$ $G^{maj7}_{/E^b}$ A^{maj7} D^{maj7} A^{maj7} D^{maj7} A^{maj7} D^{maj7} A^{maj7}

SOLO A A B C

AFTER SOLOS, D.S. AL

316.

(MED. FAST)
JAZZ

NARDIS

- MILES DAVIS

"BILL EVANS AT THE MONTREUX JAZZ FESTIVAL"

JOE HENDERSON SEXTET - "THE KICKER"

Nature Boy

Eden Ahbez

Med. Ballad*

A
B

7th bar of letters A & B were originally 2 bars each. Melody is straight eights, though rather freely interpreted rhythmically.

NEVER LET ME GO

JAY LIVINGSTON

RAY EVANS

Ballad

G m⁷ C ^{9 sus 4} C ⁹ F m⁷ B_b ^{9 sus 4} B_b ⁹

E_b ⁶ A m⁷ D ⁷ D_b △⁷ G m⁷ C ⁷

C m⁷ F ^{7 b9} B_b m△⁷ E_b ⁷

A_b △⁷ D m^{7 b5} G ^{7 b9} C △⁷ A m⁷ E_b ⁷ D ⁷

G m⁷ C ^{9 sus 4} C ⁹ F m⁷ B_b ^{9 sus 4} B_b ⁹

E_b ⁶ A m⁷ D ⁷ G m G m△⁷ C ⁷

C m⁷ G_b ^{7 #11} F ⁷ E_b m/F B_b ⁶

(MED. LATIN)

NICA'S DREAM

A \times **B_b-(maj7)** **A_b-(maj7)**

B_b-(maj7) **A_b-7** **D_b7**

A_b-7 **D_b7** **G_bmaj7** **D_b9** **C₇#9**

C-7_{b5} **F7#5(b9)** **B_b-(maj7)** **(F7#5)** **B_b- (FINE)**

B (SWING) **E_b-7** **A_b** **F-7** **B_b7b9** - **B_b7#5**

E_b9(#11) **E_b-7** **A_b7** **D_bmaj7** **E-7** **A7**

E_b-7 **A_b** **F-7** **B_b7b9** - **B_b7#5**

E_b9(#11) **E_b-7** **A_b7** **D_bmaj7** **F7#5** N.C.

D.S. AL 2nd ENDING

(MED. UP) THE NIGHT HAS A THOUSAND EYES

-JERRY BRAININ/BUDDY BERNIER

(LATIN)

G/maj7

D7sus4

D7sus4

D7

(SWING)

D-7

G7

Cmaj7

F7

Gmaj7

D7sus4

G7

1. D7sus4

2. Gmaj7

C-7

F7

Bbmaj7

Bb-7

Eb7

Abmaj7

A-7

D7sus4

Gmaj7

E7

Gmaj7

D7sus4

Gmaj7

(D7sus4)

FINE

O Pato

Jaime Silva & Neuza Teixeira
English Lyric - Jon Hendricks

Samba

A D⁶

O pa - to, vi - nha can - tan - do a - le - gre - men - te, quen, — quen,
O pa - to, the duck was danc - ing by the wa - ter, quack, — quack.

E⁹ **E_{MI}⁹** **A⁹**

— quan - do um mar - re - co sor - ri - den - te, pe - diu, pra en - trar tam - bém no
— The rhy - thm made him think he ough - ta, quack, — quack. He was danc - in' to the

D_{MA}⁹ **G⁹** **A^{7(b9)}** **B D⁶**

sam - ba, no sam - ba, no sam - ba. O gan - zo,
sam - ba, the sam - ba, the sam - ba. O goo - so,

D⁶ **E⁹**

gos - tou da du - pla_e fez as - sim, quen, quen, — o - lhou pro cis - ne e dis - se as -
The goose was gai - ly swim - min' by, honk, honk. — He thought he'd give the dance a

E_{MI}⁹ **A⁹** **D_{MA}⁹**

sim, vem, vem, que o quar - te - to fi - ca - rá bem, mui - to bom, — mui - to bem.
try, honk, (honk.) The bos - sa no - va had him danc - in' the new thing, — the new swing.—

C A_{MI}⁷ **A_{MI}⁹ D^{7(b9)}** **G_{MA}⁹**

Na bei - ra da la - go - a fo - ram en - sai
A love - ly swan swam by in all her maj - es -

G⁶ **E⁹** **A¹³** **D_{MA}⁷**

ar pa - ra co - me - çar, o ti - co - ti - co no fu - bá.
ty, then she loos - ened up. "Coo chi - coo, chi - coo," said that swan.

A_{MI}⁷ D⁹ **G_{MA}⁷** **(C⁹) G_{MI}⁶** **F[#]_{MI}⁷ D⁹**

A voz do pa - to e - ra mes - mo um des' - ca - to. Jo - go de
She joined the duck and goose and did the sam - ba, too. You should - a

G_{MA}⁷ (C⁹) G_{MI}⁶ F_{#MI}⁷ (B_{MI}⁷) D⁹ G_{MA}⁷
 ce - na com o gan - zo e - ra ma - to. Mas eu gos - tei do fi - nal
 seen the kind of sam - ba she could do. They did the sam - ba so long

(B_{MI}⁷) E_{MI}⁷ E⁹ B^{7(b9)} B^{7(b9)} A⁹ E_{MI}⁹ A⁹
 D_{MA}⁷ quan - do ca - í - ram ná - gua, en - sai - an - do vo - cal,
 they all fell right in the wa - ter while they were sing - in' a - way,

D_{MA}⁹ E⁹
 quen, quen, quen, quen, quen, quen, quen, quen,
 quack, quack, quack, quack, quack, quack, quack, quack,

E_{MI}⁹ A¹³ D₆⁹
 quen, quen, quen, quen. O pa - to.
 quack, quack, quack, quack. O pa - to.

Additional English lyric for letters A and B, second time:

O Pato, the duck was happy to begin it, quack, quack,
and he was really gettin' in it, quack, quack.
He was dancin' to the samba, the samba, the samba.

O gooso, the goose came fast as he could move, honk, (honk.)
The bossa nova had 'em dancin' the new thing, the new swing.

(to letter C)

Med. Swing (Intro)

Off Minor

Thelonious Monk

(L.H.) (R.H.)

(solo pn.)

(GMI)

(B^b13(^{b9}))

(fine)

(add bs. & dr)

A

GMI

C[#]7

F[#]7

B_{M1}7

B^b7

E^b_{MA}7

D7

(sax)

GMI

B^b13
(pn.)

(D^b13(^{b9}))
(pn.)

(bs.)

(bs. walks)

B

D^b_{MA}7

D7

B^b_{M1}7

E7(^{b9})

B_{M1}7

(B_{M1}7
B^b_{M1}7
E F#(b9) E F/E
E13(^{b9}))

(pn.)

EMI7

A⁹_{sus}

A7

D13(^{b9})

C

Handwritten musical score for section C:

- Measure 1: G_{MI}
- Measure 2: C[#]7
- Measure 3: F[#]7
- Measure 4: B_{MI}7
- Measure 5: B_b7
- Measure 6: E^b_{MA}7, D7

(sax)

Handwritten musical score for section C with harmonic analysis and performance instructions:

- Measure 1: G_{MI}
- Measure 2: B^{13(b9)} (pn.)
- Measure 3: B^{13(b5)}
- Measure 4: (D^{13(b9)}) (pn.)
- Measure 5: (bs. walks)
- Measure 6: (bs.)

*Solo on form (AABC);
After solos, D.S., play head,
then D.C. al fine.*

No kicks during solos. Bass and drums may play on D.C. al fine. First notes of letters A & C may be anticipated by an eighth note each time. Chords in parentheses are not played by piano during head.

OLD DEVIL MOON

BURTON LANE

[INTRO] (KILLER JOE FEEL)



(UP)

OLEO

A B^{b6} G-7 C-7 F⁷ B^{b6} G⁷ C-7 F⁷

B^{b7} E^{bmm7} E^{b-6} D-7 G⁷ C-7 F⁷

C-7 F⁷ B^{b6} **B**

D⁷ G⁷

C⁷ F⁷

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

One For Helen

BILL EVANS

Fast Swing

A

($A^{\flat 13}$)
 $D_m^9(\flat 5)$

G^{+7}

C_m^9

F_m^9

$B^{\flat 9}$

$A_m^7(\flat 5)$

$D^{+7(\flat 9)}$

(G^{13+11})
 $G_m^7(\flat 5)$

$C^{7(\sharp 9)}$

F_m^9

F_m^9/E^{\flat}

D^9

$D^{7(\flat 9)}$

G^{13}

(G^{+7})

C^9

F^{13}

B

$B^{+7(\flat 9)}$

$E^{\flat 9(+11)}$

$A^{\flat 7}$

$D^{+7(\flat 9)}$

C

$G^{\flat 13}$

B^{+7}

E^{13}

A^{13}

($A^{\flat 13}$)
 $D_m^9(\flat 5)$

G^{+7}

$G_m^7(\flat 5)$

$C^{+7(\flat 9)}$

F_m^9

B^{13}

$B^{\flat 13}$

A^{13}

$A^{\flat 13}$

G^{+7}

$C_m^{6/9}$

Love Is Here To Stay (G.Gershwin)

G⁹ D^{b9} C^{9sus} C^{7(b9)} F⁶ B^{b7} F/A A^{b9(#11)}
 (D⁷)

G¹³ G⁺⁹ C^{9sus} C/B^b A⁷ D⁷ B^{M11} E⁷ 1. A^{M17} D⁷
 (A¹³ A⁺⁷) (D⁹ /C B^{M17} B^{M3})

G^{M17} C⁷ F^{M17} B^b_{M19} E^{M17(b5)} A^{7(b9)} D^{M17} G⁹
 (F⁷ B^{b7})

G^{M17} C⁷ 2. A^{M17} D⁷ G^{M17} C⁷ E^{b9(#11)} D⁺⁷
 (C^{9sus} /B^b) (F/A A^{b9(#11)})

G^{M17} A^{b9} A^{M17} D⁷ G^{M17} C⁷ F⁶
 (L)

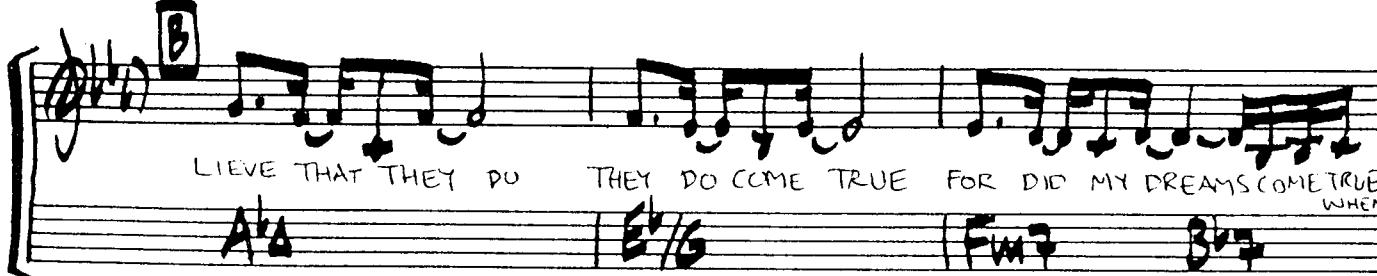
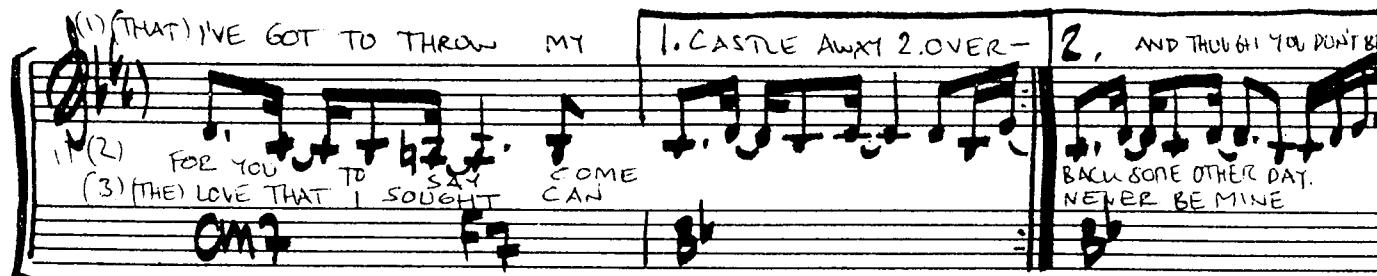
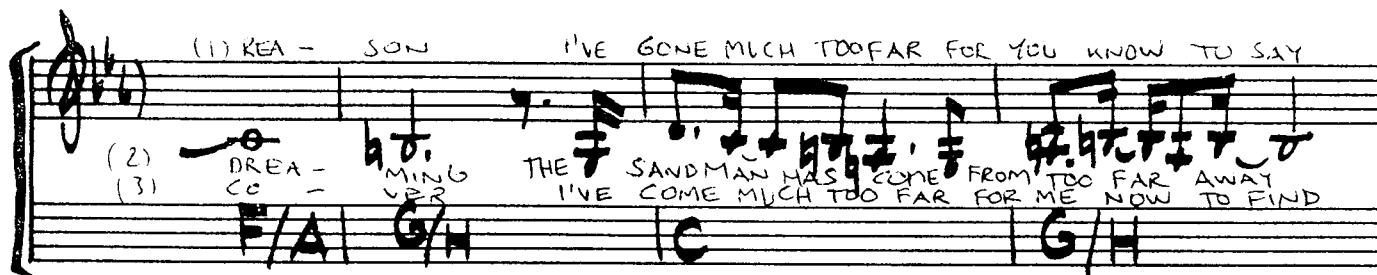
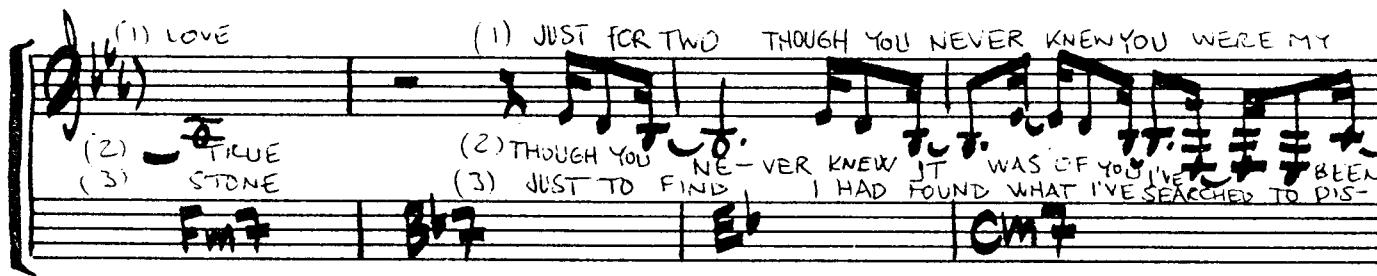
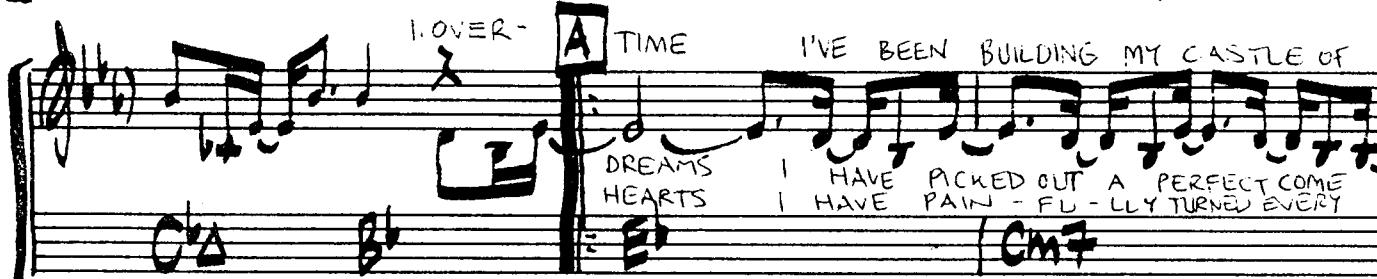
OVERJOYED

WRITTEN BY:
STEVIE WONDER
("BALLAD")

(FROM THE RECORD.
"IN SQUARE CIRCLE"
STEVIE WONDER ~ 1985)



C^bm/D^b C^f | C^a C^f | B^bm/D^b C^f



(OVERJOYED - 2)

207

Handwritten musical notation for the first part of the song 'Overjoyed'. The key signature is A major (no sharps or flats). The lyrics are: 'I LOOKED AT YOU, AND MAYBE TOO, IF YOU WOULD BELIEVE YOU TOO MIGHT BE OVERJOYED'. Chords shown: D, C7, Gm7, F/A, B7/A/B.

Handwritten musical notation for the first verse of 'Overjoyed'. The key signature changes to E major (one sharp). The lyrics are: 'OVER - LOVED O - VER ME'. Chords shown: F#m7, B7/A/B.

Handwritten musical notation for the second verse of 'Overjoyed'. The key signature changes to C major (no sharps or flats). The lyrics are: 'OVER ME AND THOUGH THE ODDS ARE IMPROBABLE'. Chords shown: F#m7, C7, C, Gm7.

Handwritten musical notation for the third verse of 'Overjoyed'. The key signature changes to A major (no sharps or flats). The lyrics are: 'WHAT DO THEY KNOW FOR IN ROMANCE, ALL TRUE LOVE NEED IS A CHANCE, AND MAYBE WITH A'. Chords shown: F/A, Gm7, C7, E, D7.

Handwritten musical notation for the fourth verse of 'Overjoyed'. The key signature changes to C major (no sharps or flats). The lyrics are: 'CHANCE YOU WILL FIND YOU TOO LIKE I OVERJOYED OVERLOVED'. Chords shown: G/A, C7, Gm7.

Handwritten musical notation for the fifth verse of 'Overjoyed'. The key signature changes to E major (one sharp). The lyrics are: 'O - VER YOU'. Chords shown: C7, F#7, E. A bracket labeled 'STRINGS' points to the F#7 chord.

Handwritten musical notation for the sixth verse of 'Overjoyed'. The key signature changes to A major (no sharps or flats). The lyrics are: 'O - VER YOU'. Chords shown: E/A, Fm6, B7, E7.

You'd BE So NICE To Come Home To. 403.

(C)

E₇ A Am₆ E₇ Am₆

Gm₇ C₇ Fmaj₇

Bm₇ E₇ Am Am Am/G

F#m₇(bs) (B₇) (E₇ B₇) (E₇) Bm₇ E₇

(B)

Am₆ E₇ Am₆

3

Gm₇ C₇ Fmaj₇

(B₇) D#DIM Em₇ (E₇) G#DIM Am₇

D₇ G₇ Cmaj₇

LATIN

[BOOGALOO]

OYE COMO YA

TITO PUENTE

[INTRO] Am Am D Am/E Am Am/E

A: Am D7 Am D7

B: Am Am Am/E Am Am D7

PLAY # AND # BETWEEN SOLOS
FOR CODA - PLAY INTRO

Pensativa

Clare Fisher changes

Sheet music for Concert Instruments featuring the piece "Pensativa" by Clare Fisher. The music is arranged in ten staves, each with a different instrument's part. Chords are labeled above each staff.

Staff 1: G_b6⁹, D_b7/G_b, G_bMAJ7#11, D_b7/G_b, G_bMAJ713, E_b7#9

Staff 2: D_MAJ7, A_b7^{b13}, G_MAJ7#11, G_MAJ7#11/F#[#], E-7 11, E-7 11/D

Staff 3: A_b-7^{b5}/D_b, D_b7#11 G7, ¹G_b6⁹, F713, ²G_b6⁹, C#-7 11

Staff 4: C_MAJ7, E7, A-7, F_MAJ7, E7, D-7, G7

Staff 5: C_MAJ7, B-7^{b5}, B_b7#11, A_MAJ7, F#7, B-7^{b5}, E7^{b9}

Staff 6: A_MAJ7, A_b7^{b13}, D-7, G7, G_b6⁹, D_b7/G_b

Staff 7: G_bMAJ7#11, D_b7/G_b, G_bMAJ713, E_b7#9, D_MAJ7, A_b7^{b13}

Staff 8: G_MAJ7#11, G_MAJ7#11/F#[#], E-7 11, E-7 11/D, A_b-7^{b5}/D_b, D_b7#11 G7

Staff 9: G_b6⁹, F713

People Make The World Go 'Round

Med. Slow R & B
(dr. tacet)

N.C. (EMI¹¹)



A

Music score for verse A. The first measure shows a melodic line with eighth and sixteenth notes, followed by a measure of rests. The lyrics "Trash man did-n't get my trash to - day." and "Wall Street los-in' dough on ev - 'ry share." are written below the notes. The section is labeled "el. pn./bs. 8va". The key signature changes to common time (C) at the end of the section.

The lyrics continue in the next measure: "Oh, They're why? Be - cause _ they want more blam-in' it _ on long - er". The section ends with a repeat sign and the label "(add dr.)".

Chords shown: EMI⁹ (marimba), DMI⁹, Ami⁷.

Music score for the bridge section. The first measure shows a melodic line with eighth and sixteenth notes, followed by a measure of rests. The lyrics "pay. hair." are written below the notes. The section ends with a repeat sign and the label "(add dr.)".

The lyrics continue in the next measure: "Bus-es on strike, want a raise in fare, Big men smok-in' in their eas - y chair". The section ends with a repeat sign and the label "(add dr.)".

Chords shown: EMI⁹, C, DMI⁹, C.

Music score for the chorus. The first measure shows a melodic line with eighth and sixteenth notes, followed by a measure of rests. The lyrics "they can help _ pol - lute the fat ci - gar _ with - out a" are written below the notes. The section ends with a repeat sign and the label "(add dr.)".

The lyrics continue in the next measure: "air. care. But". The section ends with a repeat sign and the label "(add dr.)".

Chords shown: DMI⁹, Ami⁷, EMI⁹.

B

Music score for the chorus continuation. The first measure shows a melodic line with eighth and sixteenth notes, followed by a measure of rests. The lyrics "That's what makes _ the world go round, the ups _ and downs, the car - o - sel." are written below the notes. The section ends with a repeat sign and the label "(add dr.)".

Chords shown: Ami⁷, Bmi⁷, Ami⁷, G, FMA⁷.

Thom Bell
Linda Creed
(as performed by the Stylistics)

Chorus:

Music staff: Treble clef, 2/4 time, key signature of two sharps. Chords: F_MI⁷, G/F, A_MI⁷, B_MI⁷, A_MI⁷, (G), F#_MI^{7(b5)}.

Vocal lyrics: Chang-ing peo - ple's heads a - round. Go un - der-ground, young man.

Verse:

(vocal, top notes, with marimba, both notes)

Music staff: Bass clef, 2/4 time, key signature of one sharp. Dynamics: *mf*. Chords: B⁷, A_MI⁷, E_MI⁹.

Vocal lyrics: Peo-ple make the world go 'round. break -----,

Optional solos: on AB

Flugelhorn Solo:

Music staff: Treble clef, 2/4 time, key signature of one sharp. Dynamics: (8) ('round.) (1st x). Chords: E_MI⁷ (like letter A), D_MI⁷, A_MI⁷, E_MI⁹.

Coda: (2nd x) (But) D.S. al Coda

Vamp & fade:

Music staff: Treble clef, 5/4 time, key signature of one sharp. Chords: E_MI⁹, A¹³, A¹³, A_MI⁹.

Vocal lyrics: 'round. Peo-ple make the world go

Flugelhorns, letter A, 2nd x:

Music staff: Bass clef, 5/4 time, key signature of one sharp. Chords: (bs.)

Flugelhorns, letter A, 2nd x:

Music staff: Treble clef, 3/4 time, key signature of one sharp. Chords: (A) (2nd x).

Perdido

FAST SALSA 2 FEEL

Juan Tizol

[INTRO & SHOUT chorus between solos]

1 C⁷ C⁷ D^{b7} D⁷ D⁷ D^{b7} C⁷

6 C⁷ F⁷ 1. B_b E_{b7} D⁷ G^{7b9} 2. B_b A_{b6} A⁶ B_{b6}

11 A C⁷ F⁷ C⁷ F⁷ B_b E_{b7} D⁷ G^{7b9} C⁷ F⁷ C⁷ F⁷

17 1 B_{b6} D⁷ G^{7b9} 2 B_{b6} B D⁷

23 G⁷⁽¹³⁾ C⁷ F⁷⁽¹³⁾

29 C⁷ F⁷ C⁷ F⁷ B_b E_{b7} D⁷ G^{7b9}

33 C⁷ F⁷ C⁷ F⁷ B_{b6} D⁷ G^{7b9}

(when going to shout chorus)

Solos AABA, SHOUT CHORUS between solos,
after last solo go straight to the head,
and play shout chorus as the ending

(RED UP) PICK YOURSELF UP

JEROME KERN

Handwritten musical score for "PICK YOURSELF UP" by Jerome Kern. The score is written on eight staves of music. Chords are written above the notes. The chords include: Gmin7 C7, FMaj7 BbMaj7 EΦ7 A7(b9), Dmin7 G7, C9sus C7, Ami7 D7(b9), Gmin7 C7, FMaj7, Ami7 D7, GMaj7 CMaj7, F#Φ7 B7(b9), Emi7 A7, D7sus D7, Bmi7 E7(b9), Ami7 D7, GMaj7, AbMaj7, Ebmi7, Ab7, FMaj7/G, CMaj9/G, Ami7 D9, Gmin7 C7(b9), Gmin7 C7, FMaj7 BbMaj7 EΦ7 A7(b9), Dmin7 G7, C9sus C7, Ami7 D7(b9), Gmin7 C7, FMaj7.

GEORGE BARNES - "BLUES GOING UP"

OSCAR PETERSON - "JAZZ AT THE PHILHARMONIC"

POINCIANA

BUDDY BERNIER
NAT SIMON

Latin

D 9 sus 4

D 9 sus 4 D 9 G 6/9 1.

2. G 6/9 D 9 sus 4 G △ 7 G 9 sus 4

G 9 F 9 sus 4 F 9 G △ 7

1. D 9 sus 4 2. G △ 7 E♭△ 7

D △ 7 C m7

A m7 D 7 G △ 7

G 9 sus 4 G 9 F 9 sus 4 F 9

G △ 7 D 9 sus 4

D 9 sus 4 D 9 G 6/9

PRELUDE TO A KISS

(BALLAD)

- DUKE ELLINGTON /
IRVING GORDON /
IRVING MILLS

D⁷ G^{7#5} C⁷ F^{Maj7} B⁷ E⁷



A⁷ D-7 G^{7#5} A-7 D⁷



D-7 G7b9 C6 A7#5 D-7 G7b9 C6 B7



E7 C#-7 F#-7b5 B7 G#-7 G7 F#-7 B7



E7 C#-7 F#-7b5 B7 E-7 A7 D-7 E7 E-7 E7



D7 G7#5 C7 Fmaj7 B7 E7 A7 D7



D-7 G7#5 A-7 D7 D-7 G7b9 C6 (A7#5)



PURE IMAGINATION

-LESLIE BRICUSSE/ANTHONY NEWLEY

(MED. BALLAD)

100

Handwritten musical score for "Pure Imagination" featuring lyrics and chords.

Chords:

- C-7
- F7
- Bbmaj7 C-7 C#7
- D-7 G7#9
- C-7 F7
- Bb7 Bbmaj7 D-7 G7#9 Dmaj7
- Ebmaj7 D-7 G7b9 C-7 F7
- Bbmaj7 E7b5 A7#5 D-7
- G7 C-7 F7 C-7
- F7 Bbmaj7 C-7 C#7 D-7 G7#9 C-7
- F7 Dmaj7 F7 F7 Bb6 (D-7 G7b9)

Lyrics:

Come with me and you'll be in a world of pure im-ag-i-na-tion! Come with me and you'll be in a world of pure im-ag-i-na-tion!

na-tion! Take a look see and you'll see in-to ex-pla-nation! na-tion! What we'll will de-fy

your im-ag-i-na-tion! We'll be na-tion! If you want to view par-a-dise, simply look a-round and

view it! An-y-thing you want to, do it!

Want to change the world? There's noth-ing to it! There is no life I know to com-pare with pure im-ag-i-na-tion! Liv-ing there, you'll be free if you tru-ly wish to be!

(BRASS)

QUIET NOW

-DENNY ZEITLIN

A-7 Fmaj7 E7 - $\frac{E-7}{A}$ A-7 D-7 G7 Cmaj7 Bb7(#11) A7#5

$\frac{D-7b5}{Ab}$ - G7 E7 A-7 D7(#11) Ebmaj7 Abmaj7 Db9

This block contains two staves of handwritten musical notation. The top staff uses a common time signature with quarter and eighth notes. The bottom staff uses a common time signature with eighth and sixteenth notes.

B-7 Gmaj7 F#7 - $\frac{F\#-7}{B}$ B-7 E7 A7 Dmaj7 C7(#11) B7#5

$\frac{E-7b5}{Bb}$ - A7 F#7 B-7 E7(#11) F#7 B-7 E7 A7 A-7 D7(#11)

This block contains two staves of handwritten musical notation. The top staff uses a common time signature with quarter and eighth notes. The bottom staff uses a common time signature with eighth and sixteenth notes.

Gmaj7 C9 B-7 Bb7 Abmaj7 Db7 C-7 B7

A7 D7 C#-7 C7 $\frac{F\#-9}{B}$ E7

This block contains two staves of handwritten musical notation. The top staff uses a common time signature with quarter and eighth notes. The bottom staff uses a common time signature with eighth and sixteenth notes.

A-7 Fmaj7 E7 - $\frac{E-7}{A}$ A-7 D-7 G7 Cmaj7 Bb7(#11) A7#5

$\frac{D-7b5}{Ab}$ - G7 E7 A-7 D7(#11) E7 A-7 D-7 G7 Am7 E-7 A-7 Fmaj7 Bbmaj7

This block contains two staves of handwritten musical notation. The top staff uses a common time signature with quarter and eighth notes. The bottom staff uses a common time signature with eighth and sixteenth notes.

E-7 Ebmaj7 Abmaj7 Dbmaj7 Cmaj9 (B-7b5 E7b9)

FINE

FUNK (2 feel) quarter note = 80

Red Baron

Billy Cobham

VAMP build laid back funky 2 feel

Gtr C^{7sus4} G⁷ C^{7sus4} G⁷ C^{7sus4} G⁷ C^{7sus4} MELODY

Gtr C^{7sus4} G⁷ C^{7sus4} G⁷ C^{7sus4} G⁷ C^{7sus4} MELODY

Keys

§

5 G⁷ C^{7sus4} G⁷ C^{7sus4} G⁷ C^{7sus4}

3 3 3 3

9 G⁷ C^{7sus4} G⁷ C^{7sus4} D^{b+maj7} B^{+maj7}

FINE

SOLOS ON VAMP

14 G⁷ C^{7sus4} G⁷ C^{7sus4} MELODY after solos DS al FINE

E7(alt)

A7(alt)

D_Mi^{II}

B_b7^{sus}

E7(alt)

D_Mi^{II}

A7(\$9)

Solos modal, centered around Dminor

D_Mi^{II} B_b7^{sus} D_Mi⁷ D_Mi(MA⁷) D_Mi^{II} A7(\$9)

D_Mi^{II}

B_b7 D_Mi^{II}

(tenor fill)

Sounds one octave lower than written.

Chords on head indicate shifting modes rather than specific changes.

As played on John Coltrane's "A Love Supreme".

RHYTHM-ANING

309

TH. MONK

Handwritten musical score for a band, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The score includes various chords and rests, with specific measures labeled "1. Bb" and "2. Bb". Chords labeled include Cm7, F7, Bb, Bb7/F, E7, E°, Bb/F, G7, and G+7.

(SOLOS OVER RHYTHM CHANGES)

RIBBON IN THE SKY

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c/o EMI APRIL MUSIC INC.

Words and Music by
STEVIE WONDER

Slowly, with expression

Slowly, with expression

Ebm7 Fm7 Bb7sus Ebm7 Fm7 Bb7sus

Oh, so long lowed, for this night I prayed that a star would guide you my way to share so that

Ebm7 Fm7 Bb7sus Ebm11 Ebm/F Ebm/Gb Eb/G Ab7sus Cmaj7 Ab7sus

with me this spe - cial day where a rib - bon's in the sky for our love. If al-

you too will un - der - stand there's a

1

Ebm11 Ebm/F Ebm/Gb Eb/G Ab7sus Cmaj7 Ab7sus

rib - bon in the sky for our love. Doo (Vocal ad lib.)

Ebm7 Ebm6 Ebm7 Fm7 Bb7sus Ebm7 Ebm6 Ebm7 Fm7 Bb7sus

doo doo doo doo doo

Ebm11 Ebm/F Ebm/Gb Eb/G Ab7sus C/A A9 Em7 F#m7 B7sus

doo. This is not a co - in - ci - dence, and far

Em7 F#m7 B7sus Em7 F#m7 B7sus

more than a luck - y chance, but what is that was al - ways meant is our

Em11 Em/F# Em/G E/G# A7sus A7sus Bb7sus Fm7 Gm7 C7sus

rib - bon in the sky for our love, love.. We can't lose with God on our side. We'll find

Fm7 Gm7 C7sus Gm7 Gm7 C7sus

strength in each tear we cry. From now on it will be you and I and our

Fm11 Fm/G Fm/Ab F/A Bb7sus Gm7b5 C7b9 Fm11 Fm7/G Fm7/Ab F/A Bb7sus Fm7 Fm6 Fm7

rib - bon in the sky, rib - bon in the sky, a rib - bon in the sky for our love. Ooh, (Vocal ad lib.)

Gm7 C7sus Fm7 Fm6 Fm7 Gm7 C7sus

oooh oooh. Doo doo ooh

Fm7 Fm6 Fm7 Gm7 C7sus Fm11 Fm7/G Fm7/Ab F/A Bb7sus Eb

There's a rib - bon in the sky for our love.

The musical score consists of ten staves of music. The first staff starts with Ebm7, followed by Fm7, Bb7sus, Ebm7, Fm7, and Bb7sus. The lyrics are: "Oh, so long lowed, for this night I prayed that a star would guide you my way to share so that". The second staff continues with Ebm7, Fm7, Bb7sus, and then a section starting with Ebm11, Ebm/F, Ebm/Gb, Eb/G, Ab7sus, Cmaj7, and Ab7sus. The lyrics are: "with me this spe - cial day where a rib - bon's in the sky for our love. If al - you too will un - der - stand there's a". The third staff begins with "1" above the Ebm11 chord, followed by the same sequence of chords. The lyrics are: "rib - bon in the sky for our love. Doo (Vocal ad lib.)". The fourth staff shows a sequence of chords: Ebm7, Ebm6, Ebm7, Fm7, Bb7sus, Ebm7, Ebm6, Ebm7, Fm7, Bb7sus. The lyrics are: "doo doo doo doo doo". The fifth staff shows a sequence of chords: Ebm11, Ebm/F, Ebm/Gb, Eb/G, Ab7sus, C/A, A9, Em7, F#m7, B7sus. The lyrics are: "doo. This is not a co - in - ci - dence, and far". The sixth staff shows a sequence of chords: Em7, F#m7, B7sus, Em7, F#m7, B7sus. The lyrics are: "more than a luck - y chance, but what is that was al - ways meant is our". The seventh staff shows a sequence of chords: Em11, Em/F#, Em/G, E/G#, A7sus, A7sus, Bb7sus, Fm7, Gm7, C7sus. The lyrics are: "rib - bon in the sky for our love, love.. We can't lose with God on our side. We'll find". The eighth staff shows a sequence of chords: Fm7, Gm7, C7sus, Gm7, Gm7, C7sus. The lyrics are: "strength in each tear we cry. From now on it will be you and I and our". The ninth staff shows a sequence of chords: Fm11, Fm/G, Fm/Ab, F/A, Bb7sus, Gm7b5, C7b9, Fm11, Fm7/G, Fm7/Ab, F/A, Bb7sus, Fm7, Fm6, Fm7. The lyrics are: "rib - bon in the sky, rib - bon in the sky, a rib - bon in the sky for our love. Ooh, (Vocal ad lib.)". The tenth staff shows a sequence of chords: Gm7, C7sus, Fm7, Fm6, Fm7, Gm7, C7sus. The lyrics are: "oooh oooh. Doo doo ooh". The eleventh staff shows a sequence of chords: Fm7, Fm6, Fm7, Gm7, C7sus, Fm11, Fm7/G, Fm7/Ab, F/A, Bb7sus, Eb. The lyrics are: "There's a rib - bon in the sky for our love."

Straight 16ths Funk

RIBBON IN THE SKY

Stevie Wonder

1.

E_b-11 E_b-F E_b-G_b E_b/G A_b⁷sus Bmaj⁷ A_bsus

2.

E_b-11 E_b-F E_b-G_b E_b/G A_b⁷sus D_b

E_b-7 E_b-6 F-7 B_b⁷sus E_b-7 E_b-6 E_b-7

F-7 B_b⁷sus E_b-7 E_b-6 E_b-7

E_b-11 E_b-F E_b-G_b E_b/G A_b⁷sus B/A A⁹

E-7 F[#]-7 B⁷sus E-7 F[#]-7 B⁷sus E-7 F[#]-7 B⁷sus

E-11 E-/F[#] E-/G E/G[#] A⁷sus A⁷sus B_b⁷sus F-7

G-7 C⁷sus F-7 G-7 C⁷sus F-7 G-7 C⁷sus

F-11 F-/G F-/A_b F/A B_b⁷sus G-7_b⁵ C⁷_b⁹ F-11 F-/G F-/A_b F/A B_b⁷sus F-7

F-6 F-7 G-7 C⁷sus F-7 F-6 F-7 G-7 C⁷sus F-7 F-6 F-7

G-7 C⁷sus F-11 F-/G F-/A_b F/A B_b⁷sus E_b

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ROCKER

GERRY MULGAN

D-7 D \flat ^{b9} C-11 *B7+* *Bb G7 C-7* *C7 F7*

D-7 D \flat ^{b9} C-11 *B7+* *D-7(1) E \flat ^{b9} E \sharp 7 1.. A \flat ^{b9}* *E \flat 7 E \flat ^{b9} A13 b9*

D-7 D \flat ^{b9} C-7 F7 \sharp E-7 A7 G-7 F \sharp -7 FΔ7

E-7 A7 + DΔ \flat ^{b9} D5 \flat +9 D-7 G13 b9

CΔ7 E-7 A7 F \sharp -7 FΔ7 E-7 E \flat ^{b9} F \sharp -7 G-7 Ab \flat 7

G-7 F \sharp -7 F7 E-7 A7+ *D-G-7+2*

CHORUSES:

Bb G7 C7 C \flat 10 D7 G7 \sharp 9 C7 F7 G7 B \flat 10 A \flat 10 D7 B \flat 7 C7 F7

D7 C7 Bb E7 A7 DΔ \flat 10 F7 B \flat 7 E7 A7+ D E \flat 7

D-7 G7 C7 B \flat 7 A \flat 7 D-7 G7 C7 C-7 F7 D \flat 7

"SHOUT"
(C-7 D \flat) *B \flat /D G7 C7 C \flat 7 C \sharp 10*

D-7 G-7 C7 F7

Bb7 Gb7 F7 Bb7 E \flat 6 G-6 E \flat 7 Ab7

(CONT'D)

ROCKER-CONT

295

Handwritten musical notation for a jazz piece. The notation consists of two staves. The top staff starts with D-7, followed by G7, C7, F7, D-7, D5, C-, C#, E, F#9, and B9. The bottom staff starts with G7, followed by B7, E7, D5, E6, C-, C#, E, F#9, and B9. The lyrics "(MILES) 'BIRTH OF THE COOL'" are written below the first staff, and "(TO SLUDGE)" is written below the second staff.

ROTATION

BRIGHT. (LOOSE RHYTHM FEEL)

KEITH JARRETT

Handwritten musical notation for "ROTATION" by Keith Jarrett. The notation consists of eight staves of music. The first staff starts with C/G, followed by F-, DΔ/Eb, and a repeat sign. The second staff starts with D/A, followed by A-, F#13, and G7+9. The third staff starts with E7, followed by A7, G7b9/D°, and a repeat sign. The fourth staff starts with E/B, followed by F#Δ/B, F-, G7, C-, D-, and G-. The fifth staff starts with A-4, followed by C-7, AΦ7, D7, GΔ, and a repeat sign. The sixth staff starts with D-, followed by E-, F#-, CΦ7, and a repeat sign. The seventh staff starts with C-4, followed by A7 D13, G-, and a repeat sign. The eighth staff ends with a final G-.

Keith "MYSTERIES"

(BALLAD)

'ROUND MIDNIGHT

-THELONIOUS MONK/
COOTIE WILLIAMS/
BERNIE HANTZHEN

A

E^{b-} / D D^b C^7 $A^{b-9} D^b 7$ $C-7b5$

$B-7$ E^7 B^{b-7} E^{b7} A^{b-7} $D^b 7$ E^{b-} A^{b7b5}

 $C-7b5$ $B^{b7b5}(b9)$ $C-7b5$ $B^{b7b5}(b9)$

B

$C-7b5$ B^{b7b5} B^{b7b5} $C-7b5$ B^{b7b5} B^{b7b5}

 A^{b-7} $F-7^{(no 5th)}$ B^{b7} $C-7b5$ F^7 D^{b9} C^{b9} A^{b-7} $F-7^{(no 5th)}$ B^{b7}

C

E^{b-} / D D^b C^7 $A^{b-9} D^b 7$ $C-7b5$

 A^{b-7} $D^b 7$ E^{b-} A^{b7b5}

364.

(Soprano)

'ROUND MIDNIGHT - MONK

1947

Chords and lyrics:

- 1. B7 Bb7 Eb7
- 2. B7 Bb7 Eb7
- C-7 b5 F-7 b5 Bb7 alt. Eb-7 Ab7
- Ab-7 D7 Gb7 alt. C7 Bb7 Eb7 D7 C7 Bb7
- Eb-7 C-7 b5 F-7 b5 Bb7 alt. Eb-7 Ab7 B7 E7 Bb7 Eb-
- Ab-7 D7 Eb-7 Ab7 C7 Bb7 Eb-

MILES DAVIS - "ROUND MIDNIGHT"

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THE THIRTY-THREE MONK STORY

'Round Midnight (C. Williams - Th. Monk)

Handwritten musical score for 'Round Midnight' featuring six staves of music with various chords and performance markings.

Chords and Key Signatures:

- Staff 1: A_{M1}7(b5), D7(#9)
- Staff 2: G_{M1}7(b5), C7(#9)
- Staff 3: F_{M1}7(b5), B^b7(#9)
- Staff 4: E^bMA7(#11)(#9), B^b7(b5)
- Staff 5: E^bM1, E^bM1/D, E^bM1/D^b, C_{M1}7(b5), A^bM17, D^b7, E^bM17, A^b7
 (C^bMA7, B^b7(#9))
- Staff 6: B_{M1}7, E7, B^bM17, E^b7, A^bM17, D^b7, G^bMA7, G7(#9), A^b9
 (A^b)
- Staff 7: 1. C_{M1}7(b5) 3, B7(b5), B^b7, B^b7(#9)
 2. C_{M1}7(b5), B7(b5), F_{M1}7/B, E_{MA}7(b5)
- Staff 8: E^bMA9/OMUT7, E^bM1/D^b, C_{M1}7(b5) 3, F7(b5), B^b7
 (B7(b5))
- Staff 9: C_{M1}7(b5) 3, F7(b5), B^b7, A^bM17, A^bM17/G^b, F_{M1}7(b5), B^b7(#9)
 (B7(b5)), (E7(b5))

$E^b_{MI}7$ $E^b_{MI}7/D^b$ $C_{MI}7(5)$ $F7(9)$ $B^b_{MI}7$ E^b7 $A^b_{MI}7$ D^b7 $F^b_{MI}7$ $B7$ $F_{MI}7(5)$ $B^b7(9)$


E^b_{MI} E^b_{MI}/D E^b_{MI}/D^b $C_{MI}7(5)$ $A^b_{MI}7$ D^b7 $E^b_{MI}7$ A^b7
 $B_{MI}7$ $E7$ $B^b_{MI}7$ E^b7 $A^b_{MI}7$ D^b7 $G^b_{MA}7$ $G7(6)$ $A7(5)$
 $(A7)$

$C_{MI}7(5)$ $F7(9)$ $F_{MI}7(5)$ B^b7 sus \oplus $E^b_{MA}7$

CODA (BREAK)

D.S. al Coda

$\oplus E^b_{MA}7$ $C_{MI}7(5)$ $F7(9)$ $C_{MI}7(5)$ $F7(9)$
 $F^b_{MI}7$ $B7$ $F^b_{MI}7$ $B7$ $B_{MI}7$ $E7$
 $F_{MI}7(5)$ $B^b7(9)$ $B^b_{MI}7$ $E^b7(5)$ $A^b_{MI}7$ D^b7 $F^b_{MI}7$ $B7$ $F_{MI}7(5)$ $B^b7(9)$
 $E^b_{MA}7(9)$



'S Wonderful

(from "Funny Face")

George Gershwin
Ira Gershwin

Medium or Up Tempo *

(Verse) **F_{MI}⁷** **B_b⁹** **G_{MI}⁷** **(C⁷(b⁹))**
E_b_{MA}⁷

He: Life has just be - gun.
 She: Don't mind tell - ing you,

(A_{MI}⁷(b⁵)) **D⁷(b⁹)** **G_{MI}⁷** **B_b⁷(#⁵)** **B_b⁷(#⁵)** **E_b_{MA}⁷** **B_b_{MI}⁷ E_b⁷**)
F_{MI}⁷ **B_b⁷(#⁵)** **E_b_{MA}⁷** **E_b_{MA}⁷**

Don't know what you've done,
 That you thrill me through

But I'm all a - thrill.
 With a ten - der pash.

(A_b_{MA}⁷) **A_{MI}⁷(b⁵)** **D⁷(b⁹)** **G_{MI}⁷** **C⁷(b⁹)**
SUS4 - 3

How can words ex - press
 When you said you care,

Your di - vine ap - peal?
 'Mag - ine, my e - mosh.

(A_b_{MI}⁶) **B_b⁷(b⁹)** **E_b_{MA}⁷** **C⁷(b⁹)**
SUS4 - 3

You can nev - er guess
 I swore then and there

All the love I feel.
 Per - ma - nent de - vosh.

B_b⁶/F **F¹³_{SUS}** **F⁹** **B_b⁶/F** **(G_b⁹)**
SUS4 - 3

From now one la - dy I in - sist, _____
 You made all oth - er boys seem blah; _____

B_b⁶/F **F¹³_{SUS}** **F⁹** **F_{MI}⁷** **B_b⁹** **B_b⁷(b⁹)**
SUS4 - 3 **(un poco rit.)**

For me no oth - er girls ex - ist. _____
 Just you a - lone fill me with Aah! _____

(G_{MI}⁷(b⁵)) **C⁷(b⁹)**
E⁷ **%**

S **(Medium or Up Tempo)** **A** **E⁶**
E⁷

'S won - der - ful! _____

'S mar - vel - ous! _____

F_{MI}⁷(11) **B_b⁷(13)** **E⁶** **(C⁷(#⁵)** **F⁹**)
C_{MI}⁷ **F_{MI}⁷** **B_b⁷**

You should care _____

for _____

me! _____

(G_{MI}^{7(b5)}) C^{7(b9)} %
 E⁶ E^{o7}

'S aw - ful nice! _____ 'S par - a - dise! _____

F_{MI}⁷⁽¹¹⁾ B_b⁷⁽¹³⁾ (B_b_{MI}⁹ E^{b9}) A_{MI}⁷ D^{7(b9)}
 'S what I love _____ to see! _____ You've My

B G_{MA}⁷ (E_{MI}⁷) A_{MI}⁷ D⁷ (B_{MI}⁷ B_b⁷) A_{MI}⁷ D⁷
 made my life so glam - or - ous, _____
 dear, it's four - leaf clo - ver time. _____

G⁷ C⁹ F⁷⁽¹³⁾ B_b⁹ B_b^{7(b9)}
 You can't blame me for feel - ing am - o - rous. _____
 From now on my heart's work - ing o - ver - time. _____ Oh!

C E^{b6} (C_{MI}⁷ G_b^{o7}) F⁹ %
 'S won - der - ful! _____ 'S mar - ve - lous! _____

F_{MI}⁷ B_b⁷⁽¹³⁾ E^{b6} (C_{MI}⁷ F_{MI}⁷ B_b⁷)
 * That you should care for me! (fine) Solo on ABC
 After solos, D.S. al fine

Jazz performers often alter the phrasing like this:

E^{b6} E^{o7} (etc.)

* The last four bars are most often played as written in the chart. They were originally written as follows:

F_{MI}⁷ B_b^{7sus} B_b¹³ E^{b6} (C_{MI}⁷ F_{MI}⁷ B_b⁷)
 That you should care _____ for me!

DE ORFEU

PIANO

ANTONIO MARIA

LUIZ BONFA

Bright Samba 3/2

A

C Δ 7 % %

B

G Δ 7 Dm7 1. G7 Bb7#11 A7 Dm7 G7

2. G7 C9 % B Gm7

C Δ 7 FΔ7 Fm7 Bb7

EbΔ7 Dm7 G7 C CΔ7 % %

CΔ7 F7#11 Em7 A7 Dm7 G7

Dm7 G7 Dm7 G7

Dm7 G7 C9 Db7#11

CMA7 Db7#11 OPEN D9 TO [A]

FORM: A - A - B - A

Secret Love (S. Fair)

Handwritten musical score for "Secret Love" by S. Fair. The score consists of eight staves of music, each with a key signature of one flat (F#) and a time signature of common time (4/4). The vocal line includes lyrics and chords. The score is divided into sections by vertical bar lines.

Chords and Sections:

- Section 1: E^bMA⁷, FMI⁷, B^{b7}, E^bMA⁷, FMI⁷, B^{b7(b9)}
- Section 2: E^bMA⁷, A^{b7}, GMI⁷, C^{7(b9)}, FMI⁷, B^{b7}, FMI⁷
- Section 3: B^{b7}, FMI⁷, B^{b7}, FMI⁷, B^{b7}
- Section 4: E^bG, [1. FMI⁷, B^{b7}, 2. G+^{7(b9)}, CMI⁷, F⁷, B^bMA⁷]
- Section 5: B^bMA⁷, B^bMI⁷, E^{b7}, A^bMA⁷, A^bMI⁷, D^{b13}, D^{b7}
- Section 6: E^bMA⁷, FMI⁷, GMI⁷, A^bMA⁷, D^{b13}, C⁹, FMI⁷
- Section 7: B^{b7}, E^bG, (C⁷, FMI⁷, B^{b7})

Straight 16th pulse

SEND ONE YOUR LOVE

STEVIE WONDER

INTRO

Gmaj⁷ Dmaj^{7/E} D/E Amaj⁹ Emaj^{7/F#} Bmaj⁹ Gbmaj^{7/Ab} Gb/Ab Db Cmaj⁹

A⁶ G^{#7/D#} Gmaj⁷ F^{#7} D- Gmaj⁷ Amaj⁷ Amaj^{7**5**}

A⁶ G^{#7/D#} Gmaj⁷ F^{#7} D- Gmaj⁷ Amaj⁷ Eb⁹**5**

D⁶ 3 C^{#7/G#} 3 C^{#-7**5**} 3 F^{#7+5} D⁻⁷ 3 G⁷ Amaj⁷ A⁶ Eb^{9**5**}

D⁶ 3 C^{#7/G#} 3 C^{#-7**5**} 3 F^{#7+5} D⁻⁷ 3 G⁹ 3 1. C⁶ B⁶

2. C⁶ B⁶ Bb⁶ A^{7/E} Abmaj⁷ G⁷ Eb⁻⁹ Abmaj⁷

Bbmaj⁷ Bbmaj^{7**11**} 3 Bb⁶ A^{7/E} Abmaj⁷ G^{7**9**} 3 Eb- Abmaj⁷

Bbmaj⁷ E⁶ Eb⁶ Ab⁶ Abmaj⁷ Bbmaj⁷ E⁶ Eb⁶ Ab⁶ Abmaj⁷

Bbmaj⁷ E⁶ Eb⁶ Ab⁶ Abmaj⁷ Gmaj⁷ Dmaj^{7/E} D/E

Amaj⁹ Emaj^{7/F#} Bmaj⁹ Gbmaj^{7/Ab} Gb/Ab Db Cmaj⁹

SEND ONE YOUR LOVE

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Words and Music by
STEVIE WONDER

Moderately

A6 G#7/D# Gmaj7 F#7 Dm Gmaj7

Send her your love — with _ a doz-en ros - es; — make sure that she knows it — with a flow - er from your

Amaj7 Amaj7b5 A6 G#7/D# Gmaj7 F#9

heart. Show him your love, — don't _ hold back your feel - ings. — You _ don't need a

Dm Gmaj9 Amaj7 Eb9 D6 C#7/G#

rea - son — when it's straight from the heart. — { I've heard so man - y say — that the days of ro -
I know that peo - ple say — two hearts beat-ing as —

C#m7b5 F#7#5 Dm7 G9 Amaj7 A6 Eb9b5

mance one are no more — and peo - ple — fall - ing in love is so _ old - fash - ioned. — But
is un - real — and can on ly hap - pen in make-be - lieve sto - ries. — But

D6 C#7/G# C#m7b5 F#7#5 Dm7 G9

wait-ing are they the day_ they once let slip a - way, hid - ing need — to ful - fill — their heart's de - si - re_for_ love's pas -
so blind they all must be_ that they can-not be - lieve what they see, — for a - round — us are mir - a - cles of _ love's glo -

1 C6/9 B6/9 2 C6/9 B6/9 Bb6 A7/E

sion. — Send her your love_ ry. (Instrumental)

Abmaj7 G7 Ebm9 Abmaj7 Bbmaj7 Bbmaj7#11

Show him your

Bb6 A7/E Abmaj7 G7 Ebm Abmaj7

love, — don't hold back your feel - ings. — You don't need a rea - son — when it's com-ing from your heart. —

Bbmaj7 E6 Eb6 Ab6/9 Abmaj7 Bbmaj7 E6 Eb6 Ab6/9 Abmaj7 Bbmaj7 E6 Eb6 Ab6/9 Abmaj7

Huh, — huh, — huh, —

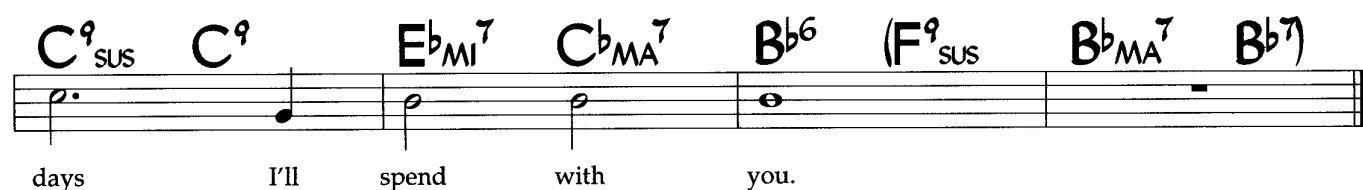
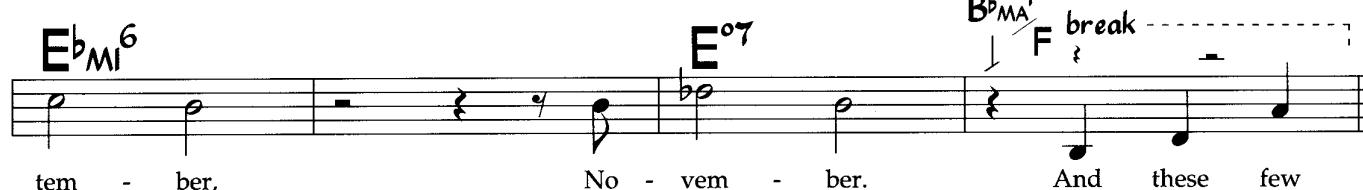
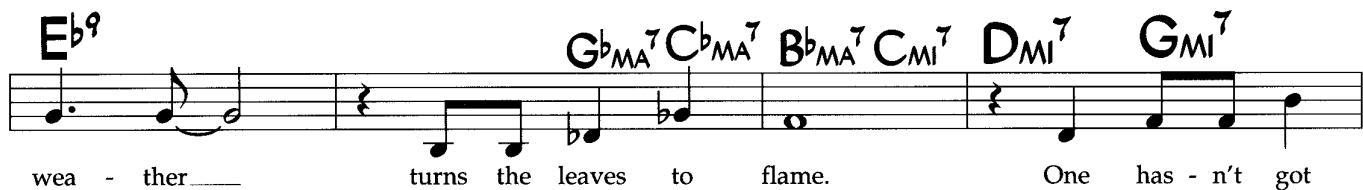
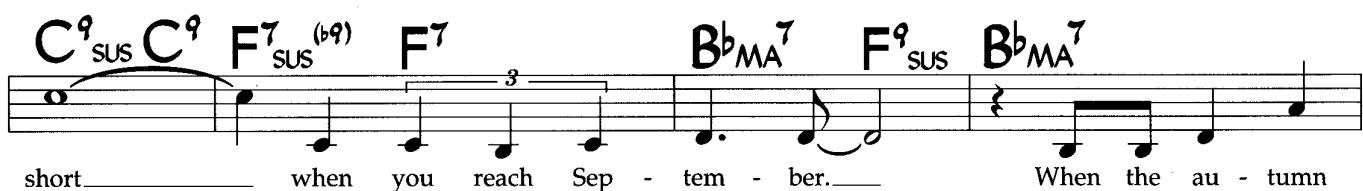
Gmaj9 Dmaj7/E D/E Amaj9 Emaj7/F# Bmaj9 Gbmaj7/Ab Gb/Ab Dbmaj9 Cmaj9

Lyric by

Maxwell Anderson

Music by Kurt Weil

Med. Ballad

A E^b⁹G^b_{MA}⁷ C^b_{MA}⁷ B^b_{MA}⁷ C_{MI}⁷ D_{MI}⁷ G_{MI}⁷

SEPTEMBER SONG

Kurt Weill 1938

A

C-6

A^{b7}

C^{Δ7}

D-7

E-7

A-7

∅

Oh it's a long, long time,
the au - tumn wea - ther,
And these few pre - cious days,
from May to Dec - em - ber,
turns the leaves to flame,
I'll spend with you,
but the days grow one has - n't got
these pre - cious

D7

1. D-7^{b5}

G7^{b9}

C^{Δ7}

G7_{sus}⁴

C^{Δ7}

2. D-7^{b5}

G7^{b9}

short

when you reach Sep - tem - ber.

When the au - tumn time for the wait - ing

C G7_{sus}⁴ C6

B

F-6

٪

F#⁰⁷

٪

F-6

game.

Oh the days dwindle down,

to a prec - ious few,

Sep - tem - ber,

F#⁰⁷

C^{Δ7/G}

D.C. al Coda

∅

D7_{sus}⁴

D7

D-7^{b5}

D^b^{Δ7}

C6

Nov - em - ber,

and these few

days

I'll spend with

you.

Seven Steps to Heaven

Victor Feldman
Miles Davis

(As played by Miles Davis)

Fast Swing

$\text{J} = 278$

(2nd x: add drums)

(Intro) **F¹³** **E_b¹³** **F¹³** **E_b¹³** **(4x's)**

(bass only) (etc.) (pn.)

A (Stop Time)

(trp.) (ten.) **F_{MA}⁷** **B_b_{MA}⁷** **E_{MI}⁷** **A⁷** **D_{MI}^(MA7)** **A_b¹³** **G⁷** dr. fill-----

(bs.)

1.

2.

ten. 8va b.
E_b⁶ **E⁶** **F⁶**

dr. fill-----

ten. 8va b.
E_b⁶ **E⁶** **F⁶**

dr. fill-----

B (Bass walks)

(unis.) **C_{MA}⁷** **D_{MI}⁷** **G⁷** **C_{MA}⁷** **F_{MI}^(trp.)** **B_b⁷**

(pn.) **E_b_{MA}⁷** **A_b_{MI}⁷** **D⁷** **G_b_{MA}⁷** (C⁷) (pn.) **E⁷**

C (Stop Time)

(trp.) (ten.) **F_{MA}⁷** **B_b_{MA}⁷** **E_{MI}⁷** **A⁷** **D_{MI}^(MA7)** **A_b¹³** **G⁷** dr. fill-----

(bs.)

ten. 8va b.

dr. fill

Vamp till cue

D F¹³ (pn.) E^{b13} 2 2 F¹³ solo break

(bs. like Intro)

E (Solos) F_{MA}⁷ E_{MI}⁷ A⁷ D_{MI}⁷ (A^{b7}) G⁷

G_{MI}⁷ C⁷ E^{b6} E⁶ F⁶

F C_{MA}⁷ D_{MI}⁷ G⁷ C_{MA}⁷ F_{MI}⁷ B^{b7}

E^b_{MA}⁷ A^b_{MI}⁷ D^{b7} G^b_{MA}⁷ G_{MI}⁷ C⁷

G F_{MA}⁷ E_{MI}⁷ A⁷ D_{MI}⁷ (A^{b7}) G⁷

G_{MI}⁷ C⁷ E^{b6} E⁶ F⁶

Solo on EEFG. Play **D** between solos. After solos, play **D**, then D.S. al Coda.

E^{b6} E⁶ F⁶ (4x's) F¹³ (pn.) E^{b13} F¹³

ten. 8va b. dr. fill (pn.) Vamp till cue

(On cue)

Fast Samba

Simple Samba

Jim Hall

$\text{d} = 140$

A C_{MA}7 B_{M1}7(b5) E7 A_{M1}7 D7

(gtr.)

B D_{MA}7 C[#]_{M1}7(b5) F[#]7 B_{M1}7 E7

A_{M1}7 D7 G[#]_{M1}7(b5) G_{M1}7 F[#]_{M1}7 B_{M1}7

F_{M1}7 B^b7 B^b_{M1}7 E^b7

A^b_{MA}7 F_{M1}7(b5) C_{MA}7 dr. fill - - - - -

(gtr.)

C F_{MA}7 F_{M1}7 B^b7

E^b_{MA}7 E^b_{M1}7 A^b7

D^b_{MA}7 G^{b9(#11)} b7

F_{M1}7 B^{b9}_{SUS} B^{b13}

D E^b_{MA}7 D_{MI}7(b5) G7 C_{MI}7 F7

E

Solo on ABCD; after solos,
D.C. al Coda

O E⁹(b5) N.C.

Play through 'dr. fill's' for solos. Kicks on beat 4 may be omitted for solos. Bass & piano tacet during drum fills for head.

Freely

The sheet music consists of 12 staves of musical notation, likely for piano or keyboard. The key signature is consistently one flat (F#), and the time signature is common time (indicated by a '4'). The music is divided into measures by vertical bar lines. Above each staff, specific chords are labeled:

- Staff 1: D♭M7, G♭M7
- Staff 2: D♭M7, E♭m7, A♭7
- Staff 3: D♭M7, G♭M7
- Staff 4: E♭7, DM7, BM7, D♭M7, BM7, D♭M7
- Staff 5: D♭M7, G♭M7
- Staff 6: D♭M7, E♭m7, A♭7
- Staff 7: D♭M7, G♭M7
- Staff 8: E♭7, DM7, BM7, D♭M7, BM7, D♭M7
- Staff 9: B♭m, B♭m♯5, B♭m6, A♭7
- Staff 10: B♭m, B♭m♯5, B♭m6, A♭7, D7
- Staff 11: D♭M7, G♭M7

Each staff contains a series of notes and rests, with some notes connected by horizontal lines. Measure numbers are indicated by small numerals above certain notes. The first staff begins with a measure starting on a note, followed by a measure ending on a note, and so on.

SIPPIN' AT BELLS

© 1948 (Renewed 1975) SCREEN GEMS-EMI MUSIC INC.

By MILES DAVIS

Moderately

FM7 B♭7 FM7 G♭m7 C♭7

B♭M7 B♭m7 E♭7 Am7 A♭m7

Gm7 C7 To Coda \oplus F Gm7 G♭7 D.S. al Coda

CODA \oplus F6

SO EASY

Copyright © 1949 by Denton & Haskins Corp.
Copyright Renewed

By TADD DAMERON
and ARTIE SHAW

E♭6 E♭6 Gm7 Gdim

A♭7 E♭6 Gm7 Gdim

324.

SISTER SADIE

HORACE SILVER

♩ = 176

HORACE SILVER - "BLOWIN THE BLUES AWAY"

SISTER SADIE

HORACE SILVER

Bright Swing

G 7 A♭ 7 G 7 A♭ 7

G 7 G 7/B C 7 C♯ 7 G/D

D 7^{#9} G 7 C 7 G 7

C 7 B♭ 7

A 7 D 7^{#9} A♭ 7 G 7

G 7 A♭ 7 G 7 A♭ 7 G 7 G 7/B

C 7 C♯ 7 G/D D 7^{#9} G 7

SMILE

SAMBA

CHARLES CHAPLIN

A F△

The score consists of six staves of music for a single instrument. Staff 1 starts with a quarter note followed by an eighth-note pattern. Staff 2 shows chords F△, Ab7, G-7, and D7 b9. Staff 3 shows chords G-, Bb-7, and Eb7. Staff 4 shows chords F△, G-7, C7 b9, and Gb7. Staff 5 shows chords F△, Ab7, G-7, and D7 b9. Staff 6 shows chords G-7, C7 b9, Ab-7, and Db7 b9. The music is in common time (indicated by a '4') and uses a treble clef.

B G-

C F△

D G-7 C7 b9 Ab-7 Db7 b9

G-7 C7 b9 F

Só Danço Samba (a.k.a Jazz 'n' Samba)

Antonio Carlos Jobim

Vinicius De Moraes

English Lyric - Normal Gimble

Samba ($\text{J} = 74 - 100$)

A $C^6\%$ F^9 D^9

Só dan - çô sam - ba, só dan - çô sam - ba.
The Jazz 'N' Sam - ba, the Jazz 'N' Sam - ba.

Vai, vai, vai, vai, vai.
hear it all a - round.

D_{M1}^9 G^9 $C^6\%$ F^9

dan - çô sam - ba, só dan - çô sam - ba.
Jazz 'N' Sam - ba, the Jazz 'N' Sam - ba.

Vai.
sound.

$C^6\%$ F^9 D^9

dan - çô sam - ba, só dan - çô sam - ba.
Jazz 'N' Sam - ba, the Jazz 'N' Sam - ba.

Vai, vai, vai, vai, vai.
swing - in' soft and low.

D_{M1}^9 G^9 $C^6\%$

dan - çô sam - ba, só dan - çô sam - ba.
Jazz 'N' Sam - ba, the Jazz 'N' Sam - ba.

Vai.
go!

B G_{M1}^7 C^9 $(\#5)$ F_{M1}^7 F^6

Já dan - cei - o twist - a - té - de - mais.
Jet from Ri - o, non - stop U. S. A.

A_{M1}^7 D^9 G^7 $(\#5)$

Mas não sei - me can - sei - do ca - lip - so ao chá chá chá.
This new sound - came one day, - and it's clear that it's here to stay.

C $C^6\%$ F^9 D^9

dan - çô sam - ba, só dan - çô sam - ba.
Jazz 'N' Sam - ba, it's so re - fresh - ing,

Vai, vai, vai, vai, vai.
like a new per - fume.

D_{M1}^9 G^9 $C^6\%$ (F^9)

dan - çô sam - ba, só dan - çô sam - ba.
Jazz 'N' Sam - ba, it's Jazz 'N' Sam - ba.

Vai.
(fine)

A is often played like this

A $C^6\%$ F^9 D^9

D_{M1}^9 G^9 $C^6\%$ $1. F^9$ $2. C^6\%$

Solo on form (ABC).
After solos, D.C. al fine

SOLAR

-MILES DAVIS

(MEO SWING)

C-

G-7



C7

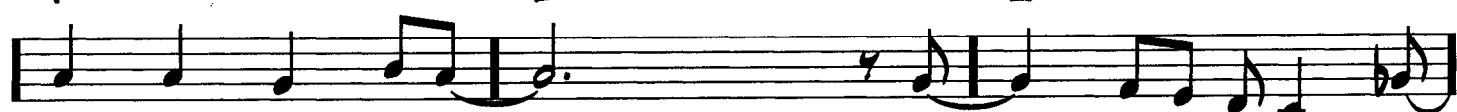
Fmaj7



F-7

Bb7

Ebmaj7



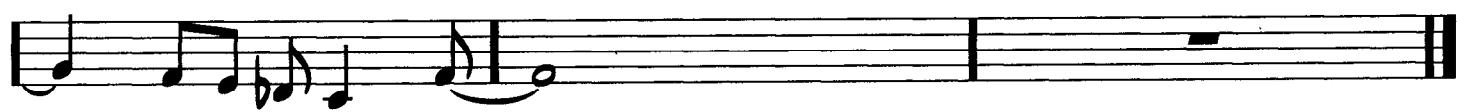
Eb-7

Ab7

Dbmaj7

D-7b5

G7b9



(ROLEX)

SOME SKUNK FUNK

-RANDY BRECKER

N.C.

$C7\#9 D\flat 7\#9$

$C7\#9$

N.C.

 $G\flat(b9)$
 $/D\flat$ $A/D\flat$ $D7\#9$ $\boxed{2.} G/D\flat$ $E\flat D\flat E\flat D\flat$

Db PEDAL -----

 $G/D\flat$
CONT. RHY. SIM. $E\flat D\flat E\flat D\flat$ $E\flat D\flat E\flat D\flat$

B A⁷/D_b

RHY. FILL - - - - -

D_b/A

D7#9

E♭7#9

B7#9 C7#9

C F-7

C/F
(PLAY 3xs)

N.C.

Solo BREAK - - - - -

(AFTER SOLOS)

G-7

FINE

D.S. FOR SOLOS -

TAKE REPEATS

PLAY [B], [D] AS WRITTEN

C G-7

(PLAY 8xs)

D.S. AL FINE
(TAKE REPEAT)

Someday My Prince Will Come

Music by Frank Churchill
Lyric by Larry Morey

Med. Jazz Waltz

A

Some - day my prince will come, Some
 day I'll find my love, And how thrill - ing that mo - ment will
 be, When the Prince of my dreams comes to me.

Chords: B_{MA}^7 , $D7(\#5)$, E_{MA}^7 , $G7(\#5)$, C_{MI}^7 , $G7(\#5)$, C_{MI}^7 , $F7$, D_{MI}^7 , $C^{\#7}$, C_{MI}^7 , $F7$.

B

He'll whis - per, "I love you," And
 steal a kiss or two, Though he's far a - way, I'll
 find my love some day, Some day when my dreams come true.

Chords: B_{MA}^7 , $D7(\#5)$, E_{MA}^7 , $G7(\#5)$, C_{MI}^7 , $F7$, B_{MA}^7 , $D7(\#5)$, E^7 , B_{MA}^7/F , $G7$, $(C_{MI}^7 F7 B^{\#6})$, C_{MI}^7 , $F7$.

2nd VERSE

Some day I'll find my Love, Some one to call my own.
 And I'll know her the moment we meet,
 For my heart will start skipping a beat.
 Some day we'll say and do, Things we've been longing to,
 Though she's far away, I'll find my love some day,
 Some day when my dreams come true.

George and Ira Gershwin

Someone to Watch Over Me

Verse (Rubato)

E♭6 E♭7 A♭Maj7 F7

There's a say-ing old, says that love is blind, though I'm of - ten told, seek and you shall find,
Look ing ev - 'ry-where, have-n't found him yet, he's the one af - fair I can not for - get,

Fmin7 1 B♭7 B♭7/A♭ Gmin7 G♭°7 Fmin7 B♭7

so on - ly look - ing I for a cer-tain man I have in mind.

2 B♭7 E♭6 Am7(5) D7

ev er think of with re - gret.

Gmin7 C Gmin Cmin7 F7

I'd like to add his in - it - ial to my mo - no - gram.

B♭Maj7 B°7 Cmin7 F7 Fmin7 E°7 B♭7(sus4) B♭7

Tell me, where is the shep-herd for this lost lamb?

A In Tempo E♭ E♭7 A♭Maj7 A♭°(Maj7) E♭Maj7/G G♭°7

There's a some - bo - dy I'm long-ing to see, I hope that he I know that I could
I'm a lit - tle lamb who's lost in the wood, I know that I could

Gm7 C7 Fm7 Gm7 A♭Maj7 A°7 B♭7

turns out al - ways to be good some to - one who'll watch o - ver

1 Gm7 C7 Fm7 B_b7 | 2 E_b6 A_bm7 E_b6 E_b7

me. Al - though he

B

A_bMaj7 A_bm(Maj7) B_b7 E_bMaj7

may not be the man some girls think of as hand - some, to

Am7(b5) D7 Am7(b5) D7 Gm7 C7 Fm7 B_b7

my heart he car - ries the key.

C

E_b E_b7 A_bMaj7 A_b°(Maj7) E_bMaj7/G G_b°7 Gmin7 C7

Won't you tell him please to put on some speed, follow my lead, oh, how I need

Fm7 Gm7 A_bMaj7 A[°]7 B_b7 To Coda

Some - one to Watch O - ver Me

E_b6 A_bm7 E_b6 B_b7(sus4)

D.S. al coda for solos

CODA

Gm7(b5) C7 Fm7 Gm7 A_bMaj7

Me. Some - one to

A[°]7 B_b7 E_b6 A_bm7 E_bMaj7

Watch O - ver Me.

-Someone To Watch Over Me/p.2-

SOMETHING

Words and Music by
GEORGE HARRISON

Slowly

B_b

B_b B_bmaj7 B_b7 E_b

Some-thing in the way she moves,
Some-where in her smile she knows,
Some-thing in the way she knows,
At-tracts me like no oth-er
That I don't need no oth-er
And all I have to do is lov-er;
lov-er;
think of her;

C C7 F Gm Gm^(#7) Gm7 C9

Some-thing in the way she woos me.
Some-thing in her style that shows me.
Some-thing in the things she shows me. I don't want to leave her now, You know I be-lieve, and how..

1. E_b D_b F 2. E_b D_b F G To next strain 3. E_b D_b F B_b Fine

G Gmaj7 Em G C F

You're ask-ing me, Will my love grow?
You stick a round now, it may show; I don't know, — I
— know, — I

1. G 2. B_b D.C. al Fine

— don't know, — know.

(MED. LATIN)

SONG FOR MY FATHER

FORM A A B

(MED. UP SWING)

THE SONG IS YOU- JEROME KERN /
OSCAR HAMMERSTEIN II

Cmaj7 **E♭7** **D-7** **G7**

Cmaj7 **A7** **D-7** **G7**

E-7 **A7** **D-7** **G7**

F-7 **B♭7** **E-7** **A7** **D-7** **G7**

E-7 **A7** **D-7** **G7**

C6 **F7** **C6** **F♯-7b5 B7**

E maj 7

F#-7

B7



E maj 7

A#-7b5

D#7



G#-7

C#7



F#7

C7(#11)

B7

G7



C maj 7

E b7

D7

G7



C maj 7

G7 C7

F maj 7

Bb9



E-7

A7

D7

G7

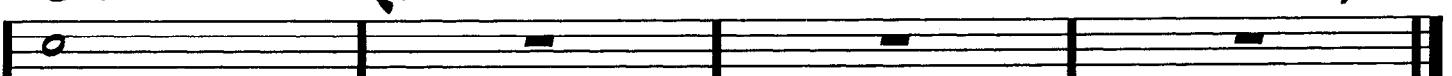


C6

(F7

C6

D7 G7)



SOPHISTICATED LADY

-DUKE ELLINGTON / IRVING MILLS /
MITCHELL PAGE

(BALLAD)

A B_{b-7}

$G_{b7} F^7 E^7 E_{b7} A_{bmaj7}$

$A^7 G^7 G_{b7} F^7 B_{b7}$

$B_{b-7} E_{b7} \oplus [2 \cdot A_{bmaj7}]$

A^7

$\overline{[2 \cdot A_{bmaj7}]}^3$

$A-7 D7$

B $G_{maj7} E-7$

$A-7 D7 B-7b5 E7b9$

$A-7 D7b9 G_{maj7} E-7$

$A-7 D7 G^7 C-7 E_{b7} C-7b5 F7b9$

$\oplus A_{bmaj7} (C-7b5 F7b9)$

D.S. AL \oplus

SOUL EYES

8/4

The musical score consists of two staves of handwritten music. The top staff begins with a 8/4 time signature. It features several chords: Cmi⁷, G7(b9), Cmi⁷, Fmi⁷, Bb7(b9), G^ø7, C7(b9), AbMaj⁷, A^ø7, D7(b9), GMaj⁷, Db7(#II), GbMaj⁷, Fmi⁷, Bb7, EbMaj⁷, D^ø7, G7(b9), Cmi⁷, G7(b9), Cmi⁷, Fmi⁷, Bb7(b9), G^ø7, C7(b9), AbMaj⁷, A^ø7, D7(b9), G^ø7, C7(b9), Fmi⁹, Bb7(b9), EbMaj⁷, (D^ø7, G7(b9)). The bottom staff continues the harmonic progression with chords: Fmi⁷, Bb7(b9), G^ø7, C7(b9), AbMaj⁷, A^ø7, D7(b9), G^ø7, C7(b9), Fmi⁹, Bb7(b9), EbMaj⁷, (D^ø7, G7(b9)). Various performance markings like grace notes, slurs, and dynamic changes are scattered throughout the score.

The Sound of Silence

Words and Music by
PAUL SIMON

Moderately



(1.) Hel - lo dark-ness, my old friend,

(Melody)

p

I've come to talk with you a - gain,
Be - cause a vi - sion soft - ly



creep - ing,
left its seeds while I was sleep - ing,



And the vi - sion _____ that was plant-ed in my brain still re -

Dm F C

mains with - in The Sound Of

Dm



Dm



C



Dm



F

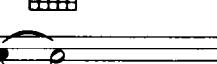


nar - row streets of cob - ble - stone,
ten thou-sand peo - ple, may - be more.

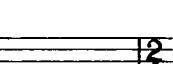
'Neath the ha - lo of a
Peo - ple talk - ing with - out











 street lamp, — I turned my collar to the cold and damp—
 speak - ing, — peo - ple hear - ing with - out lis - ten - ing —



When my eyes were stabbed by the flash of a neon light that split the
Peo - ple writ - ing songs that voi - ces nev - er share and no one



night
dare

and touchedThe
dis - turb The
Sound Sound

Of Si - lence.
Of Si - lence.

(4.) "Fools!" said I, "You do not know

si - lence like a can - cer grows."

mf



"Hear my words that I might teach you,—

Take my arms that I might


reach you." But my words like si - lent rain- drops

fell, and ech- oed in the wells of

si - lence. (5.) And the peo - ple bowed and prayed

f

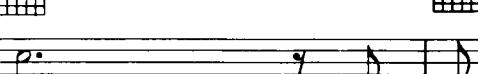
to the ne - on god they made. And the sign flashed out its


 warn - ing. — In the words that it was form - ing, —


 And the signs said "The words of the proph - ets are writ - ten on the sub - way


 walls and ten - e - ment halls" And whis - per'd _____ in The

poco a poco dim.



 Sounds Of Si - lence.

poco a poco ritard.

 (Melody) *p* *pp*

Med. Samba

Spain

Chick Corea

 $\text{d} = 136$ A (elec. pn. & flute 8va)

B NC.

(w/ bs. 8va b. & elec. pn. 15ma b.)

NC.

NC.

1. NC.

B_{SUS}

2. NC.

G_{MA}⁷**C** SambaG_{MA}⁷

(pn. & fl.)

F[#]7

E_{MI}⁷A⁷

D_{MA}⁷G_{MA}⁷

C[#]7F[#]7

B_{MI}B⁷

D.S. al 2nd ending

(elec. pn.)

Solos on **C**. To end each solo, play melody at **C** (use notes in parentheses), then D.S. al 2nd ending. To end last solo, play melody at **C**, D.S. for 8 bars, then D.C. al Coda.

G_{MA}⁷**D**_{B_b}**B_{SUS}**^(add 9)

336.

SPEAK LIKE A CHILD

WAYNE SHORTER

The musical score is handwritten on six staves. It includes the following chords and markings:

- Staff 1: $D_b^7(\#9)$, $\%$, A_b^7 , $E^7(sus)$, A_m^7
- Staff 2: B_b^7 , $B_b m_i^7$, E_b^7
- Staff 3: A_b^7sus , A_b^7 , G^7 , $\%$
- Staff 4: $G_b Maj^7(\#11)$, E_b^7 , $E_b^7 m_i^7$, $D^7(\#9)$, $G m_i^7 C^7$, $F Maj^7 B_b^7$, $1. E_b^7sus$
- Staff 5: A_m^7 , E^7sus , A_m^7 , E^7sus , A_m^7
- Staff 6: E^7sus , $2. F Maj^7(\#5)$, $F# Maj^7(\#11)$, $C Maj^7/C\#$, $B_b Maj^7/C$, $C Maj^7/B$, $B_b m_i^7$, A_m^7 , E^7sus , A_m^7
- Staff 7: E^7sus , A_m^7 , E^7sus , A_m^7 , E^7sus

Speak Low (K. Weill)

Handwritten musical score for "Speak Low" by K. Weill, featuring six staves of music with various chords and performance markings.

Staff 1: G_MI⁹, C¹³, G_MI⁹, C¹³

Staff 2: G_MI⁹, C¹³, F⁶, D¹³, B^b_MI⁹

Staff 3: E^b¹³, B^b_MI⁹, E^b¹³, A_MI¹¹, A_MI⁷, D⁷, G_MI⁷, C⁷

Staff 4: 1. F⁶, A_MI⁷, D⁷; 2. F⁶, F_MI⁷

Staff 5: F_MI⁷, D^b9(#11), D^b7, E^b_MA⁷

Staff 6: D^b7, C⁷, G_MI⁹, C¹³, G_MI⁹

Staff 7: (B_MI⁷(b5) E⁷), (A_MI⁷ D⁷), C¹³, G_MI⁹, C¹³, F⁶, D¹³

Staff 8: (C⁹ /B^b), (A_MI¹¹), A_MI⁷, E^b9(#11), D⁷sus, D⁷(#9), G⁹

Staff 9: G_MI⁷, C⁹, F⁶, (A_MI¹¹ D¹³)

CALYPSO

Medium Swinging
Latin 12, 1234

340

St. Thomas

Sonny Rollins

d=105 **A** C⁶ D_{M17} E_{M17} A⁷ D_{M17} G⁷ C⁶ C⁶

(tenor, 8va b.)

C⁶ D_{M17} E_{M17} A⁷ D_{M17} G⁷ C⁶ C⁶

E_{M17(b5)} B^{b7} A⁷, , , D_{M17} A^{b7(#5)} G⁷, , ,

B C⁶ C⁹/_E F⁶ F^{#07} C⁶/_G G⁷ C⁶, , , (fine)

(Solos)

C⁶ A⁷ D_{M17} G⁷ C⁶

C⁶ A⁷ D_{M17} G⁷ C⁶

E_{M17(b5)} A⁷ D_{M17} G⁷

C⁷ C⁷/_E F⁶ F^{#07} C⁶/_G G⁷ C⁶

Solos may swing.

After solos, D.C. al fine.
Head is played twice before & after solos.

Star Eyes (G DePaul)

Intro Latin Vamp

The musical score consists of ten staves of handwritten music. The first staff is labeled "Intro Latin Vamp". The second staff begins with a 4/4 time signature and a key signature of one flat. It features chords E♭MA⁷, E MA⁷, E♭MA⁷, FMI⁷, B♭7, E♭MA⁷, E♭MI⁷, A♭7, D♭MA⁷, GMI⁷⁽⁵⁾, C⁷⁽⁹⁾, FMA⁷, and a bracketed section for 1. FMI⁷⁽⁵⁾, B♭7. The third staff continues with 2. FMI⁷⁽⁵⁾, B♭7, A7(9), A♭MA⁷, A♭MI⁷, D♭7, G♭MA⁷, FMI⁷⁽⁵⁾, and B♭7. The fourth staff includes E♭MA⁷, FMI⁷, B♭7, E♭MA⁷, E♭MI⁷, A♭7, D♭MA⁷, GMI⁷⁽⁵⁾, C⁷⁽⁹⁾, FMA⁷, and FMI⁷⁽⁹⁾, B♭7. The fifth staff concludes with E♭7, D7, D♭7, C⁷⁽⁹⁾, FMI⁷, FMI^{7/B♭}, and E♭6.

Ending Latin Vamp E♭MA⁷ E MA⁷

A final staff of music, identical to the beginning of the intro Latin vamp, consisting of E♭MA⁷ and E MA⁷.

STAR DUST

HOAGY CARMICHAEL

[INTRO] $D_b\Delta$ G_b7^{*11} $F7^{b9}$

B_b7 E_b7 A_b7 $F7$ B_b7 $^1 G7$ $C7$

E_b7 A_b7 $^2 E_b7$ A_b7 $D_b\Delta$ D_b7

(A) $G_b\Delta$ $G_b\Delta$ G_b7 C_b7^{b9}

$D_b\Delta$ $F7$ B_b7 E_b7 B_b7 E_b7

$^1 A_b7$ E_b7 A_b7 $D_b\Delta$ E_b7 E_07 $F7$ B_b7

E_b9 B_b7 E_b7 A_b7 E_b7 A_b7 D_07 $G7$ BACK TO (A)

$^2 G_b7$ C_b7^{b9} $D_b\Delta$ B_b7 $F7$ B_b7^{b9}

E_b7 A_b7 $D_b\Delta$ A_b7 D_b7^{b9}

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

E-7b5 A7b9 C-7 F7

F-7 Bb7 Ebmaj7 Ab7

Bbmaj7 E-7b5 A7b9 D-7 Bb7 Eb7

Fmaj7 E-7b5 A7b9 A7b5 D7b9

G7#5 C-7

Ab7(7#11) Bbmaj7

E-7b5 A7b9 D-7b5 G7b9

C-7b5 F7b9 Bbmaj7

Bb

-P.Simo

STILL CRAZY AFTER ALL THESE YEARS

F F7/A Bb Eb7
F E-7 Bb A7sus A7 D-7 C-7
F7 Bb B07 Fc C7
D- B07 Fc C7 1. Bb-7 Eb A-7 D7
G-7 A-7 Bb Bb/c Fz Bb A-G- F F/E F/Eb
D7sus D7 Gma.7 A/G G Dma.7 D6
G7b5 G7 F#7 Bb Ema.7 Eb D7
G7b5 G7 Bb/B C F3 F7/A
Bb 3 B0 Fc SOLO/FILL C7sus Bb A-G-
F 3. Bb A+ A-G- F

(MED. SWING)

STOLEN MOMENTS

-OLIVER NELSON

INTRO

C-7

D-7

E♭maj7

D-7



HEAD S:

C-7

C-6

C-7

C-6



BASS CONTINUE SIMILE, FOLLOW CHANGES

F-7

F-6

C-7

C-6



D#7

C/E

F-7

C-7

⊕ G7#5 (TO SOLOS)



(SOLOS ON C MINOR BLUES)

(AFTER SOLOS, D.S. AL ⊕)

⊕ G7#5

C-7

G7#5

F7#5

C-9

RIT. -----

(MED.) STOMPIN' AT THE SAVOY

-BENNY GOODMAN/EDGAR SAMSON/CHICK WEBB

A^{b7} D^{bmaj7}A^{b7} D^{bmaj7}D⁷E^{b-7}A^{b7}D^{b6}B^{b-7}E^{b-7} A^{b7}D^{b6}D^{b7}G^{b7}G⁷G^{b7}B⁷F^{#-7b5}B⁷E⁷F⁷E⁷A⁷A^{b7}D^{bmaj7}A^{b7}D^{bmaj7}D⁷E^{b-7}A^{b7}D^{b6}A^{b7}

- (.)

Straight Street

Medium Swing
J=194

John Coltrane

A

B_bM₁7 B_bM₁7 (B_bM₁7 E⁷) A_m17 D⁷ G_m17 (G_m17 C⁷)

F_m17 B^b7 E_bM₁7 E⁷ G_bM₁7 [G_b7] *

D⁷ A_bM₁7 D_b7 F_m17 B^b7 E_bM₁7

1. 2.

B (6 against 4 feel)

P. fine E_bM₁7 B_bM₁7 B_bM₁7 E_bM₁7 D_bM₁7 G_b7

*Not used on solos

PIANO / BASS

SUMMER TIME

OPEN VAMP

ON CUE

C-7 F⁷ C-7 F⁷ C-7 F⁷ C-7 G⁷_{b13}

Melody pickup

C-7 F⁷ C-7 C⁷_{#9}

F-7 F-6 G^{7sus4} A_b⁷ G⁺⁷

Last melody
2nd X TO CODA

C-7 F⁷ C-7 C-7 F⁷

E^b C-7 A_b⁷ G⁷ C- D-7_{b5} G⁷_{b9}_{b13}

Play head TWICE
Solos on form
Last head 2nd X, take coda

E^b C-7 A_b⁷ G⁷ C- C-

RIT - - - - -

SWAY
(Quien Sera)

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English Words and Music by NORMAN GIMBEL
Spanish Words by PABLO BELTRAN RUIZ

Moderately

The sheet music consists of eight staves of musical notation with corresponding lyrics. The chords are indicated above the notes.

Staff 1: F#dim, B7, F#dim, B7, Em.
When ma - rim - ba rhy - thms start to play, dance with me, make me Sway.

Staff 2: C9#11, C9, B9, C9#11, C9, B7b9, Em6, B7b9 Em6.
Like the la - zy o - cean hugs the shore, hold me close, Sway me more.

Staff 3: N.C., F#dim, B7, F#dim, B7, Em.
Like a flow - er bend - ing in the breeze, bend with me, Sway with ease.

Staff 4: C9#11, C9, B9, C9#11, C9, B7b9, Em6, B7b9 Em6.
When we dance you have a way with me, stay with me, Sway with me.

Staff 5: G6, Bbdim, D7, G.
Oth - er dan - cers may be on the floor, dear, but my eyes will see on - ly you.

Staff 6: B7, D#dim, B7, Em, C9, B7b9.
On - ly you have that ma - gic tech - nique, when we Sway I grow weak.

Staff 7: Em, N.C., F#dim, B7, F#dim, B7, Em.
I can hear the sound of vi - o - lins, long be - fore it be - gins.

Staff 8: C9#11, C9, B9, C9#11, C9, B7b9, Em6, B7b9 Em6.
Make me thrill as on - ly you know how, Sway me smooth, Sway me now.

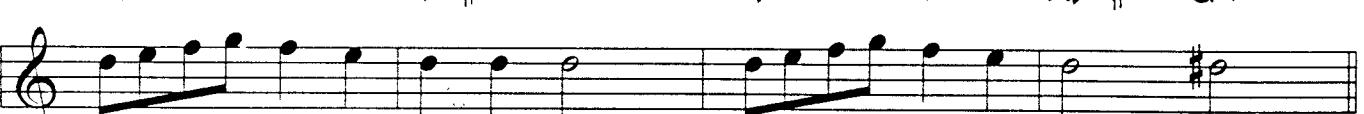
Staff 9: N.C., 2 Em6, B7b9 Em6, C, B7, Em6.
When ma - rim - ba rhy - thms Sway me now. Sway me smooth, Sway me now.

SWEET LORRAINE

MITCHELL PARISH

CLIFF BURWELL

— Ballad or Medium Swing

C Δ 7 B \flat 7 A 7 D m⁷ G 7 G \sharp \circ 7 A m⁷ G m⁷ C 7 F 7 E 7E \flat 7 \sharp 11 D 7 D m⁷ G 7 E m⁷ A 7 D m⁷ G 7C Δ 7 B \flat 7 A 7 D m⁷ G 7 G \sharp \circ 7 A m⁷ G m⁷ C 7 F 7 E 7E \flat 7 \sharp 11 D 7 D m⁷ G 7 C Δ 7 G m⁷ C 7F Δ 7 E m⁷ A 7 D m⁷ C m⁷ F 7 B \flat Δ 7 E m⁷ A 7 D m⁷ C m⁷ F 7B \flat 7 A + 7 A \flat 7 \sharp 11 G 7 B \flat 7 A + 7 A \flat 7 \sharp 11 G + 7C Δ 7 B \flat 7 A 7 D m⁷ G 7 G \sharp \circ 7 A m⁷ G m⁷ C 7 F 7 E 7E \flat 7 \sharp 11 D 7 D m⁷ G 7 C Δ 7

(NED.)

TAKE FIVE

E^b *B^{b-7}* *E^b* *B^{b-7}*

E^b *B^{b-7}* *E^b* *B^{b-7}*

E^b *B^{b-7}* *E^b* *B^{b-7}*

E^b *B^{b-7}* *E^b* *B^{b-7}*

C^{bmaj7} *B^{b-7}* *A^{b-7}*

G^{bmaj7} *C^{bmaj7}* *B^{b-7}*

Ab-7 *F-7* *B^{b-7}* *E^b* *B^{b-7}*

E^b *B^{b-7}* *E^b* *B^{b-7}*

E^b *B^{b-7}* *E^b* *B^{b-7}*

E^b *B^{b-7}* *E^b* *B^{b-7}*

E^b

E^b

Med. Ballad

Tenderly

Music by Walter Gross
Lyric by Jack Lawrence

A $E^b_{MA}7$ $A^b9(\#11)$ $E^b_{MI}9$ A^b13

The eve-ning breeze ca-ressed the trees ten-der- ly, The trem-bl-
 $F_{MI}9$ $D^b9(\#11)$ $E^b_{MA}7$ $(G_{MI}7 \ C7)$
 trees em-braced the breeze ten-der- ly; Then
 $F_{MI}7(\#5)$ B^b13 $F_{MI}7(\#5)$ $(D_{MI}7(\#5) \ G7)$ B^b13 B^b7
 you and I came wan- der-ing by, And
 $C_{MI}7$ $F13$ $F_{MI}7$ B^b7
 lost in a sigh were we. The shore was

B $E^b_{MA}7$ $A^b9(\#11)$ $E^b_{MI}9$ A^b13

kissed by sea and mist ten-der- ly, I can't for-
 $F_{MI}9$ $D^b9(\#11)$ $E^b_{MA}7$ $(G_{MI}7 \ C7)$
 get how two hearts met breath-less ly, Your
 $F_{MI}7(\#5)$ $(D_{MI}7(\#5) \ G7)$ B^b13 B^b7 $C_{MI}7$ $F13 \ F^{\#}07$
 arms o - pened wide and closed me in - side, You took my
 $G_{MI}7 \ C7(\#5)$ $F_{MI}9 \ B^b7$ E^b6 $(F_{MI}7 \ B^b7)$
 lips, you took my love so ten-der- ly.

May be played in 3/4 (subtract one beat from the first note in each bar).

(WED.)

THERE IS NO GREATER LOVE

-ISHAM JONES/MARTY SYKES

B^bmai⁹ E⁹ A⁹b⁹ G⁹

C⁹ C-⁹ F⁹

B^bmai⁹ E⁹ A⁹b⁹ G⁹

C⁹ C-⁹ F⁹ B⁹b⁹

A-⁹b⁹ D⁹ G- A-⁹b⁹ D⁹ G-

A-⁹b⁹ D⁹ G- C⁹ F⁹

B^bmai⁹ E⁹ A⁹b⁹ G⁹

C⁹ C-⁹ F⁹ B⁹b⁹ (C-⁹ F⁹)

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

- HARRY WARREN/MACK GORDON

E^bmai7

D-7b5

G7

C-7

Bb-7

Eb7

Abmai7

Db9

E^bmai7

C-7

F7

F-7

Bb7

E^bmai7

D-7b5

G7

C-7

Bb-7

Eb7

Abmai7

Db9

E^bmai7

A-7 D7

E^bmai7 D7

G-7 C7

F-7 Bb7

Eb (Bb7)

FINE

STRAIGHT EIGHTHS LINEAR FUNK
Qtr note = 208

THURSDAY THE 12TH

CHARLIE HUNTER

PICKUP

A

6 F^{7sus}

10 D_bmaj⁷/F

14 D_bmaj⁷/F

B

18 B_b-7(9) G_bmaj⁷ Eb-7 B_b-7 C⁷#9

23 B_b-7(9) G_bmaj⁷ Eb-7

28 F^{7sus}

The sheet music consists of eight staves of musical notation. Staff 1 (top) shows a treble clef and bass clef staff, with a key signature of one flat. Staff 2 shows a treble clef and bass clef staff, with a key signature of one flat. Staff 3 shows a treble clef and bass clef staff, with a key signature of one flat. Staff 4 shows a treble clef and bass clef staff, with a key signature of one flat. Staff 5 shows a treble clef and bass clef staff, with a key signature of one flat. Staff 6 shows a treble clef and bass clef staff, with a key signature of one flat. Staff 7 shows a treble clef and bass clef staff, with a key signature of one flat. Staff 8 (bottom) shows a treble clef and bass clef staff, with a key signature of one flat.

2

32 F^{7sus}

FILL -----

36 F^{7sus}

FILL -----

40 D_bmaj⁷/F

FILL -----

44 D_bmaj⁷/F

MELODY pickup

FILL -----

48 D_b⁷ D⁷ E_b⁷

C⁷^{#9} G_b⁷ B⁷_{b5}

SOLO BREAK -----

51 F^{7sus}

FINE

DS al FINE

TIME REMEMBERED

-BILL EVANS

4/3

(MED. BALLAD)

B-9

Cmaj7

Fmaj7

E-9



A-7

D-7

G-7

Ebmaj7

Abmaj7

3

A-9

D-9

G-7

C-7

F-9
bp.

E-9

B-9

Eb-9

A-9

C-9

F#-9

B-9

G-9

Ebmaj7

D-9

C-9



FINE

Tomato Kiss

Larry Schneider

Medium Latin

♩ = 160

E^bsus(dorian)B^{7(b5)}/E^b

(3x's)

E^bsusB^{7(b5)}

break -

A

E^bsus (bass)B^{7(b5)}/E^bE^bsusB^{7(b5)}/E^b

(sopr.)

E^bsusB^{7(b5)}/E^bF/G^bF#/^bDE^bsus(E^bsus)E^b7(#9)A^bMI⁷G^{7(#5)}B^b/G^b(B^b/G^b)A^b/EA^b/EG^{7(#5)}

(div.)

(elec. pn.)

(sopranos)

N.C.

G^b/^bD

8:

8

8

8

1. E^bsusB^{7(b5)}/E^bE^bsusB^{7(b5)}/E^bE^bsusB^{7(b5)}/E^bE^bsusB^{7(b5)}

break -

SOLOS

B

E^bsusB^{7(b5)}/E^b

(4x's)

F/G^bF#/^bD

2

E^bsusE^b7(#9)A^bMI⁷G^{7(#5)}

2

G^b_{MA}7(#5)*E^b_{MA}7(#5)D^b_{MA}7(#5)

N.C.

2

G^b/^bD

8:

3

tr -

As played on Bill Evans' "Affinity"

to B for more solos
after solos-D.C. al Coda

Eb sus implies the dorian mode throughout the tune

TWO FOR BLEU

CHARLIE HUNTER

Musical score for "TWO FOR BLEU" by Charlie Hunter, featuring three parts: GTR (Guitar), ORG (Organ), and KEYSBS (Keyboard Bass). The score consists of five staves of music, each with a treble clef and a bass clef. The time signature is 4/4 throughout.

The score includes the following chords:

- Measure 1: D-, D-(b⁶), E⁷b⁹alt, G-⁶, D-⁶, D-/A
- Measure 7: E-, A-(maj⁷), D-, D-(b⁶), E⁷b⁹alt, G-⁶
- Measure 13: D-⁶, D-/A, E-, A-(maj⁷), D-, D-(b⁶)
- Measure 19: E⁷b⁹alt, G-⁶, D-⁶, D-/A, E-, A-(maj⁷)

The keyboard bass part (KEYSBS) provides harmonic support with sustained notes and rhythmic patterns. The organ part (ORG) also provides harmonic support with sustained notes. The guitar part (GTR) features melodic lines and chordal patterns.

25 D- D-(b6) E^{7b9}alt G⁶ D-6 D/A E- A-(maj⁷)

³³ 8 bar open solo A^{7b9} A^{7b9}

41 D⁰⁷
FINE FINE FINE

46 SOLOS D- D-(b6) E^{7alt} G⁻⁶ D- E-^{7b5} A^{7alt}

54 D- D-(b6) E^{7alt} G⁻⁶ D- E-^{7b5} A^{7alt}

62 A^{7b9} A^{7b9}

70 D- D-(b6) E^{7alt} G⁻⁶ D⁰⁷ solo break

After last solo DC al FINE

Med.-Slow Samba $\text{J} = 82$

Um Samba

João Donato & Gilberto Gil
(as sung by Leila Pinheiro)

Intro (perc./gtr. play thru)

(top note of synth. chord)

(bs.)

(synth.)

S:A

(1st x only) *(bs. w/ bs. dr.)*

G9sus (DMI7) *G7(9)G9sus* *(EbMA9)F13sus*

(2nd & 4th x's, notes in parentheses)

(EbMA9)F13sus *(F9sus)F7(#9)* *BbMA9*

B (Steady Samba)

lão.
cão,
B^bMA⁹ Que as a - sas de um sam - ba,
E^bMA⁹ de - vo - rem de um sam - ba,
B^bMA⁹ **G_{MI}⁷** **G^b¹³** **F_{MI}⁹** **B^b¹³**
(bs.) (etc.)

pra um vô - o na na - ve da ins - pi - ra - ção.
as vís - ce - ras cru - as de fo - go e pai - xão.
F_{MI}⁹ **B^b^{13(b9)}** **E^b_{MA}^{7(#5)}** **E^b_{MA}^{9(add 6)}**
D⁹_{SUS} **D^{7(b9)}** **G_{MI}⁹** **C^{13(#11)}**
so - su - a - ve - no te - lha - do es - tre -
as, - re - ple - tas, - ce - le - brem tam -

C^{13(#11)} **1. C_{MI}⁹** **D_{MI}⁷** **A^b^{9(#11)}** **G^{7(b9)}**
la - do de um bar - ra - cão daj - ma - gi - na - ção.
bo - res de um mun - do pa - (2. Um sam -)

2. F⁹_{SUS} **E^b^{13(#11)}** **D^{7(#9)}₅** **G^{7(#9)}** **D.S. al Coda
(w/ repeat)
(repeat 1st &
2nd verses)**

G^{7(b9)} **C (Solo)** **F¹³_{SUS}**
(bs.)

B^bMA⁹ **E^bMA⁹** **D_{MI}⁷** **G⁹_{SUS}** **G^{7(b9)}** **F¹³_{SUS}**
(top note of tutti chords) (Vamp, solo & fade)

Sample gtr. at Intro and **A**:

(etc.)

Note: Chords in parentheses are used 2nd & 4th x's.

428

(MED. WALTZ)

VERY EARLY

-BILL EVANS

A

Cmaj7 B7 Ebmaj7 Ab7

Dbmaj7 G7 Cmaj7 Bb7(=II)

Dmaj7 A-7 F#-7 B7b9

E-9 Ab7 Dbmaj7 1. G7 2. G7#5

B

Bmaj7 Ab7 Dbmaj7 Bb7

Bmaj7 G7 Cmaj7 Ab7

Dbmaj7 G7 Cmaj7 4. D-7 E-7 Fmaj7 G7

D-7 E-7 Fmaj7 G7 D-7 E-7 Fmaj7 G7

(ENDING) D-7/C C#-7 Bbmaj7 Gmaj7 Bmaj7

RIT. D.C. FOR SOLOS

The Way You Look Tonight

Med.-Up Swing

Music by Jerome Kern
Lyric by Dorothy Fields

Instrumental introduction:

F⁶ D_MI⁷ G_MI⁹ C⁷ F_MA⁷ D_MI⁷ G_MI⁹ C⁷

(instr.)

A

Some love - day ly, when I'm aw - fly low, warm,

F_MA⁷ (**E^b13**) **D⁷** **G_MI⁷** **C⁷**

When the world is cold, I will feel a glow just think - ing

And your cheek so soft, There is noth - ing for me but to

of love you, And the way you look to -

C_MI⁷ (add 11) **F⁷** **B^b_MI⁷** **G_MI⁷** **C⁷**

Just the way you look to -

night. night.

F⁶ (instr.) **D_MI⁷** **G_MI⁹** **C⁷** **F_MA⁷** **D_MI⁷** **G_MI⁹** **C⁷** **B^b_MI⁷** **E^b7**

Oh, but you're

B

With each word your ten - der - ness grows, tear - ing my fear

A^b_MA⁷ (**F⁷**) **A⁰7** **B^b_MI⁷** **E^b7** **A^b_MA⁷**

a - part, And that laugh that

(F_MI⁷) **C_MI⁷** **B⁰7** **B^b_MI⁷** **E^b9** **(F⁷)** **A⁰7**

wrin - kles your nose touch - es my fool - ish heart.

B^b_MI⁷ **E^b13** **A^b_MA⁷** **(D^b_MA⁷)** **G_MI⁷ (add 11)** **C⁷**

C

D7 **Gm7** **C7** **Cm7 (add 11)** **F7**

charm, Won't you please ar - range it 'cause I love you,

Bbma7 **Gm7** **C7** **F6 (instr.)** **Dm7** **Gm9** **C7** **Fma7** **Dm7**

Just the way you look to - night.

Gm9 **C7** **Gm7** **C7** **F6** **Dm7** **Gm7** **C7**

Just the way you look to - night. (fine) (solo break) - - - - - Solo on form (AABC);
After solos, D.S. al fine.

Chords in parentheses are optional. Last four bars of letter C may be omitted for solos.

388.

(HED UP) THE WAY YOU LOOK TONIGHT KERN-FIELDS

Handwritten musical score for "The Way You Look Tonight" by Kern-Fields. The score consists of ten staves of music with various chords and markings.

Chords and markings:

- Staff 1: F Maj⁷, D min⁷, G min⁷, C⁷, Eb⁷(#11), D⁷(b9), G min⁷, C⁷.
- Staff 2: C min⁷, F⁷, G min⁷ (with a circled "B" above it), C⁷.
- Staff 3: F Maj⁷, D⁷, G min⁷, C⁷ (boxed), Bb min⁷ E^{b7}.
- Staff 4: Ab Maj⁷, A⁰, Bb min⁷, E^{b7}.
- Staff 5: Ab Maj⁷, A⁰, Bb min⁷, E^{b7}.
- Staff 6: Ab Maj⁷, A⁰, Bb min⁷, E^{b7}.
- Staff 7: Ab Maj⁷, A⁰, G min⁷, C⁷ (with a bracket labeled "D.C. al Coda").
- Staff 8: (TAKE CODA EVERY CHORUS) (circled "B") F Maj⁷, D⁷, G min⁷, C⁷.
- Staff 9: F Maj⁷, D⁷, G min⁷, C⁷.
- Staff 10: F (D⁷ G min⁷ C⁷)

Text at the bottom:

SONNY ROLLINS - "SONNY ROLLINS"
JIM HALL - "JIM HALL LIVE"

Well You Needn't

Medium (-Up) Swing

Thelonious Monk

A

B

C

Gb6 may be replaced by Gb9 throughout.

B Dflat9 Alternate bridge
(letter **B1**):

346 C

(guitar) **WHAT A WONDERFUL WORLD**

-GEORGE DAVID WEISS/BOB THIELE

C^b E-7 Fmaj7 E-7 D-7 Cmaj7

I see trees of green,
red roses too,
I see them bloom

B-7b5 E7b9 A-7 Ab7

D-7 G7

for me and you, and I think to myself what a won-der-ful

Cmaj7 C^b D-7 G7

C^b E-7 Fmaj7 E-7

world. I see skies of blue and clouds of white, the

D-7 Cmaj7 B-7b5 E7b9 A-7 Ab7

bright blessed day, the dark sacred night, and I think to myself

D-7 G7 C^b F7 C^b

what a won-der-ful world.

D-7 G7 Cmaj7

D-7 G7

The
col-ors of the rain-bow, so pret-ty in the sky are al-so on the fac-es of

Cmaj7

A-7

E-7

A-7

E-7

people go - in' by. I see friends shak - in' hands, — say - in', "How do you do!"

They're real-ly say - in', "I love you." I hear ba - bies cry, I

watch them grow, they'll learn much more than I'll ____ ev-er know____ and I

think____ to my - self what a won-der-ful world. I see
AFTER SOLOS, D.C. AL Ⓛ

world. Yes, I think to my - self

what a won - der - ful world. ||

460.

WHAT IS THIS THING CALLED LOVE

- COLE PORTER

(BASS)

G-7 b5 C7 F- .
 G-7 b5 G7 alt. Cmaj7 - - - D7
 G-7 b5 C7 F- .
 G-7 b5 G7 alt. Cmaj7 C-7
 C-7 F7 Bb min7 .
 A#7 . D7 G7
 G-7 b5 C7 F- .
 D7 G7 C6 D7

(BALLAD)

WHEN I FALL IN LOVE

Ebmaj7 C7 F-7 Bb7 Ebmaj7 C7 F-7 Bb7



Ebmaj7 Ab7 Db7 C7 F7 B7b5 Bb7



1. Ebmaj7 A7b5 Abmaj7 Db7 G-7 Abmaj7 G-7b5 C7#5(b9)



F-7 C7b9 F-7 C7#5 F-7 Bb7



2. Ebmaj7 A7b5 Abmaj7 G-7 C7 F-7 Db7



Ebmaj7 C7 F-7 Bb7 Eb6 (F-7 Bb7)



FINE

Leslie Bricusse
Anthony Newley

Med. Ballad*

A

E^b6/9 **F_{MI}7** **B^b7**

Who can I turn to when no body needs me? My
heart wants to know and so I must go where destiny leads me; With
(G7(#9)) Cm9)
no star to guide me and no one beside me, I'll
go on my way and after the day the darkness will find me, And

E^bMA7 **F_{MI}7** **G_{MI}7** **A^bMA7** **B^bMI7** **E^b7**

A^bMA7 **F_{MI}7** **D7(#9)** **G_{MI}7** **C_{MI}7**

(F_{MI}7 **F#07**) **G_{MI}7** **C7** **F_{MI}7** **(A^bMI6** **B^bMI9** **E9(#11)**)

A^bMA7 **D_{MI}7(15)** **(D)** **F#07** **F_{MI}7** **B^b7**

may be to mor row I'll find what I'm af ter, I'll
throw off my sor row, beg, steal or bor row my share of laugh ter; With
A b MA7 D MI 7(15) G7 C MI 9 F7 F#07
you I could learn to, with you on a new day, But
E b G F#07 F MI 9 B b 7 E b 6/9 (F#07 F MI 7 B b 7)
who can I turn to if you turn a way?

B

E^b6/9 **F_{MI}7** **B^b7**

may be to mor row I'll find what I'm af ter, I'll
throw off my sor row, beg, steal or bor row my share of laugh ter; With
A b MA7 D MI 7(15) G7 C MI 9 F7 F#07
you I could learn to, with you on a new day, But
E b G F#07 F MI 9 B b 7 E b 6/9 (F#07 F MI 7 B b 7)
who can I turn to if you turn a way?

*also played as Medium Swing.

First 4 bars of letters A & B and last 2 bars of letter B may be played over a Bb pedal. Play A natural instead of Ab in bar 13 of letter A when alternate changes are used.

Wichita Lineman

Jimmy Webb

Slow Bachata or Light Funk

INTRO

Fmaj⁷/C

G⁷/C

Fmaj⁷/C

G⁷/C

G^{7sus4}

Melody pickup

6 A Bbmaj⁹

F/A

G^{7sus4}

D⁷

A⁷

10 G

D

B D

A^{7sus4/C} /A

14 A^{7sus4} /C

G/B

G

G-/Bb

D/A

18 A^{7sus4}

C Bbmaj⁹

Cmaj⁹

Bbmaj⁹

1.

2.

OPEN VAMP

CUE LAST CHORD

22 G^{7sus4}

G^{7sus4}

Bbmaj⁷

C

Bbmaj⁷

C

G

Head 2x through ABC,

Solos on ABC,

Last head 1x thru ABC,, take 2nd ending outs

(J=104)

WINDOWS

-CHICK COREA

B-7

The score consists of ten staves of handwritten musical notation for piano or keyboard. The notation includes various chords and specific notes with dynamic markings like 'pp.', 'f.', and 'h.p.'. Chords labeled include B-7, G#-7b5, C#-7, F#-7, A-7, D, Emin7 (#11), Ab7, A7, Eb7, Ab-, Emin7, D#-7, C#-7, C#-7/B, Bb-7b5, Eb7, Ab7, Gb, Db7/F, Db7, Emin7, D#-7, C#-7, and C7 (#11). The tempo is marked as J=104.

G#-7b5

C#-7 **F#-7**

A-7 **D**

Emin7 (#11)

Ab7 **A7**

Ab7 **A7**

Emin7 **D#-7** **C#-7** **C#-7/B** **Bb-7b5**

Eb7 **Ab-**

Db7/F **Db7**

Emin7 **D#-7** **C#-7** **C7 (#11)**

WORK SONG

NAT ADDERLY

8 1/2 4 F_{mi}⁷

F_{mi}⁷

G⁹ (C⁷ for HEAD) C⁷

F_{mi}⁷

F⁹ (F⁹) B⁹ (E⁹) G⁹ C⁹ Fmi⁹ (C⁹)

YOU BETTER LEAVE IT ALONE CLIFFORD JORDAN

8 1/2 4 B_b¹³

E⁹ B⁹ B⁹

A⁹ G⁹ Cmi⁹ F¹³

1. B⁹ B⁹ F¹³ 2. B⁹

YARDBIRD SUITE

CHARLIE PARKER

HORN INTRO



PLAY A7^{#9} D-7 G7^{#9}



A C△

F-7 Bb7

C7 Bb7

A7

D7

1 G7

E-7 A7

D-7 G7

2 G7

C△

C△ B7

B E-

F#07 B7^{#9} E-7

A7

D-7

E07 A7^{#9}

D7

D-7

G7 **C** C△

F-7 Bb7

C7

Bb7

A7

D7

D-7 **3** G7

C△

A7^{#9}

D-7

G7^{#9}

Med. Swing (or Ballad)

Yesterdays

Music by Jerome Kern
Lyric by Otto Harbach

A

Handwritten musical score for section A of "Yesterdays". The score consists of four staves of music with lyrics underneath. The first staff starts with a boxed "A" and includes chords D_{MI}, E_{MI}7(b5), A7, D_{MI}, and E_{MI}7(b5). The second staff starts with D_{MI}, C[#], D_{MI}7/C, B_{MI}7(b5), and E7. The third staff starts with A7(#5), D9, G13, and C9. The fourth staff starts with F13, B_{MA}9 (G_{MI}7), E_{MI}7(b5), and A7. The lyrics describe "Yes - ter - days," "Days I knew as hap - py, sweet se - ques - tered days," "Old - en days," and "Days of mad ro - mance and love." The fifth staff starts with a boxed "B" and includes chords D_{MI}, E_{MI}7(b5), A7, D_{MI}, and E_{MI}7(b5). The sixth staff continues with D_{MI}, C[#], D_{MI}7/C, B_{MI}7(b5), and E7, describing "youth was mine, Truth was mine," and "Joy - ous, free and flam - ing life, for - sooth, was mine." The seventh staff starts with A7(#5), D9, G13, and C9, describing "Sad am I, Glad am I," and ends with F13, B_{MA}9 (G_{MI}7), E_{MI}7(b5), A7, and (Ending) D_{MI}. The lyrics for this staff include "For to - day I'm dream - ing of yes - ter - days."

B

Solo on form (AB); (fine)
After solos, D.C. al fine

Last syllable of lyric ("days") is sung on the first bar of the first solo chorus.

Alternate changes for
bars 5 & 6 of letters A & B:

D_{MI} A7/C# D_{MI}7/G/B B_b7 D_{MI} A G#7 C7/G etc.

Handwritten musical score showing alternate changes for bars 5 & 6 of letters A & B. It shows a continuation of the melody with different chord progressions for the alternate changes.

YOU AND I

STEVIE WONDER

SLOWLY

FMA7 Bb/F Bbm/F FMA7 Bb/F Bbm/F

E7sus4 A7(69) DMA7 F#m7(69) B7(69) E7(69) Gm7/Bb C7sus4 C7

FMA7 Bb/F Bbm/F FMA7 Bb/F Bbm/F

E7sus4 A7(69) DMA7 F#m7(69) B7(69) E7(69) Gm7/Bb C7sus4 C7

Gm7 Bbm F D7 G7

C7 F Bb/F Bbm/F F Bb/F Bbm/F

D.C. AL CODA

C7 FMA7 Cm7 F7 BbMA7 Bbm

FMA7 F E7 Eb7 D7 G7 C7.

DbmA7 D C Cb BbmA7 Bb A Ab G7 GbmA7 F

YOU ARE SO BEAUTIFUL

Words and Music by BILLY PRESTON
and BRUCE FISHER

Moderately slow, expressively

The musical score consists of four staves of piano sheet music, arranged in two systems separated by a double bar line. The key signature is three flats, and the time signature is common time (indicated by a '4'). The first system begins with a dynamic of *p*. The second system begins with a dynamic of *mf*.

Staff 1 (Top): Features sixteenth-note patterns in the treble clef. Measure 1 starts with a eighth-note followed by sixteenth-note pairs. Measures 2-3 show sixteenth-note patterns with grace notes. Measures 4-5 show sixteenth-note patterns with grace notes. Measures 6-7 show sixteenth-note patterns with grace notes.

Staff 2 (Second System): Features eighth-note chords in the bass clef. Measures 1-2 show eighth-note chords. Measures 3-4 show eighth-note chords. Measures 5-6 show eighth-note chords. Measures 7-8 show eighth-note chords.

Staff 3 (Third System): Features eighth-note chords in the treble clef. Measures 1-2 show eighth-note chords. Measures 3-4 show eighth-note chords. Measures 5-6 show eighth-note chords. Measures 7-8 show eighth-note chords.

Staff 4 (Bottom): Features eighth-note chords in the bass clef. Measures 1-2 show eighth-note chords. Measures 3-4 show eighth-note chords. Measures 5-6 show eighth-note chords. Measures 7-8 show eighth-note chords.

Piano sheet music in G minor (two sharps) and common time. The music consists of ten staves of two-measure groups. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

You Make Me Feel So Young (J. Myrow)

Handwritten musical score for You Make Me Feel So Young (J. Myrow) featuring a single melodic line with chords indicated above the notes. The score is in 4/4 time and includes lyrics.

Chords:

- B^bMA⁷
- FMI^{7(b5)}/B
- B°
- CMI⁷
- F⁷
- B^bMA⁷
- B°
- FMI^{7/C}
- F⁷
- (G^{7(b9)} G^{7(b9)})
- B^bMA⁷
- B^b7 B^b⁷
- E^bMA⁷
- CMI⁷
- 1. DMI⁷
- D^bo
- F^{7/C}
- F⁷
- (E^{7(b5)})
- (E^bMA⁷ E^bo)
- (B^{7(b5)})
- 2. DMI⁷
- B^bMI⁷ D^bo
- F^{7/C}
- B^{7(b5)}
- B^b7
- E°
- FMI⁷
- F#°
- FMI⁷ B^b7/F
- E°
- FMI⁷
- B^b7
- A^MI^{7(b5)}
- D^{7(b9)}
- GMI⁷
- CMI
- D°
- E^b6 E°
- F⁷
- CMI^{7/G}
- G[#]o A°
- B^bMA⁷
- FMI^{7(b5)/B}
- B°
- CMI⁷
- F⁷
- (G^{7(b9)} G^{7(b9)})
- B^bMA⁷
- B°
- FMI^{7/C}
- F⁷
- B^b/D³
- B^b7
- E^bMA⁷
- CMI^{7(b5)}
- (B^b D⁷)
- DMI⁷
- G^{7(b9)}
- CMI⁷
- F⁷
- DMI⁷
- G^{7(b9)}
- CMI⁷
- F⁷
- CMI^{6/E^b}
- (D^b7)
- (D^b7)
- D⁷
- A^b9(#11)
- G⁹
- G^{7(b9)}
- CMI
- D°
- CMI/E^b
- E°
- F⁷
- B^b6



You'd Be So Nice To Come Home To (C.Porter)

Handwritten musical score for a vocal line, likely a solo part. The score is in G major (indicated by a G with a sharp sign) and common time (indicated by a '4'). The vocal line consists of eight measures of eighth and sixteenth notes. Chords are indicated above the staff, and some chords are grouped in parentheses at the end of measures.

Chords listed from top to bottom:

- Measure 1: G_{M1}⁶
- Measure 1: E_{M1}^{7(b5)}
- Measure 1: A_{M1}^{7(b5)}
- Measure 1: D⁷
- Measure 1: G_{M1}⁷
- Measure 1: C⁹
- Measure 2: (G_{M1} B^{b7})
- Measure 2: (F[#]o #)
- Measure 3: F_{M1}⁹
- Measure 3: B^{b7}
- Measure 3: E^b_{M1}⁷
- Measure 3: /D
- Measure 3: C_{M1}⁷
- Measure 3: /B
- Measure 4: A_{M1}^{7(b5)}
- Measure 4: D⁷
- Measure 4: A_{M1}^{7(b5)}
- Measure 4: D⁷
- Measure 4: G_{M1}⁷
- Measure 4: /F
- Measure 5: (A⁷)
- Measure 5: E_{M1}^{7(b5)}
- Measure 5: B^b_{M1}⁷
- Measure 5: E^{b7}
- Measure 5: A_{M1}^{7(b5)}
- Measure 5: E^{b9(#11)}
- Measure 5: D⁷
- Measure 6: (G_{M1} B^{b7})
- Measure 6: (F[#]o ..)
- Measure 7: F_{M1}⁹
- Measure 7: B^{b7}
- Measure 7: E^{b6}
- Measure 7: (E^{b6} E^{b/D} (C_{M1}⁷))
- Measure 8: E^o
- Measure 8: B^b_{M1}^{7/F}
- Measure 8: F[#]o (A_{M1}^{7(b5)} D⁷)
- Measure 8: G_{M1}⁷
- Measure 9: (C^{#o})
- Measure 9: (B^b/D)
- Measure 9: (E^{b7})
- Measure 9: (E^o)
- Measure 10: C⁹
- Measure 10: C^{7(b9)}
- Measure 10: G^{b7}
- Measure 10: F⁷
- Measure 10: B^{b6}
- Measure 10: (B^{b6} D⁷)
- Measure 11: (B^b/F)
- Measure 11: G^{b7}
- Measure 11: (F⁺⁷)
- Measure 11: F⁷)