

**T-Rex
Edition**

THE SHEA BOOK

DECEMBER 2013 - CONTAINS MARGINALLY FEWER ERRORS

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THIS BOOK IS NOT FOR PUBLIC DISTRIBUTION.

**SUPER SECRET CLASSIFIED CHARTS
FOR PERFORMANCE ON SHEA'S GIGS ONLY.**

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**SOME CHARTS CONTAIN SURPRISES.
SOME ARE DOWNRIGHT WRONG.
BE CAREFUL. PROCEED WITH CAUTION**

* * * *

**ALSO, SORRY IF YOUR TUNE ENDED UP IN MY BOOK
WITHOUT YOUR PERMISSION
THEM'S THE BREAKS**



Ain't Misbehavin'

Fats Waller

A

$Bb6$ $B^{\circ}7$ $C_{mi}7$ $C^{\#o}7$ $D_{mi}7$ $F_{mi}7 E7$ $Eb6$ $Ab9$

Bb $Db7$ $C_{mi}7$ $F9$ $D7$ $G7$ $C7$ $F7$

$Bb6$ $B^{\circ}7$ $C_{mi}7$ $C^{\#o}7$ $D_{mi}7$ $F_{mi}7 E7$ $Eb6$ $Ab9$

Bb $Db7$ $C_{mi}7$ $F9$ Bb Eb Bb $D7$

B

G_{mi} $Eb7/G$ $C7/G$ $G7$

F $F^{\#o}7$ $G_{mi}7$ $C9$ $F7$ $G7$ $C7$ $F7$

$Bb6$ $B^{\circ}7$ $C_{mi}7$ $C^{\#o}7$ $D_{mi}7$ $F_{mi}7 E7$ $Eb6$ $Ab9$

Bb $Db7$ $C_{mi}7$ $F9$ $Bb6$ ($G7$ $C_{mi}7$ $F7$)

(MED.)

ALICE IN WONDERLAND

- FRIE/HILLIARD

D-7 G7 Cmaj7 Fmaj7 B-7 b5 E7

A-7 Eb7 D-7 G7 E-7 A-7

D-7 G7 1. E-7 A7 D-7 G7 2. Cmaj7 A-7

G7 E-7 A-7 D-7

G7 Cmaj7 Fmaj7 F#-7 B7 b9

E-7 A7 D-7 A7 D-7 A7 D-7 A7 G7

D-7 G7 Cmaj7 Fmaj7 B-7 b5

E7 A-7 Eb7 D-7 G7

E-7 A-7 D-7 G7 Cmaj7

ALL OF YOU

Cole Porter

The musical score for "All of You" by Cole Porter is presented in 4/4 time. It consists of ten staves of music, each with chord annotations above the notes. The chords are as follows:

- Staff 1: F^6/C , C_{MA}^7 , D_{MI}^7b5 , G^7b9
- Staff 2: F^6/C , C_{MA}^7 , F_{MI}^7 , Bb^7
- Staff 3: C^6 , A^7 , D_{MI}^7 , G^7
- Staff 4: E_{MI}^7 , A^7b9 , D_{MI}^7 , G^7
- Staff 5: F^6/C , C_{MA}^7 , D_{MI}^7b5 , G^7b9
- Staff 6: F^6/C , C_{MA}^7 , E_{MI}^7 , A^7
- Staff 7: F_{MA}^7 , $F\#_{MI}^7b5$, B^7b9 , E^7 , Bb^9 , A^7
- Staff 8: D_{MI}^7 , A^7/E , D_{MI}^7/F , G^7 , C^6 , $(D_{MI}^7 G^7)$

All Or Nothing At All

Med. Swing

Music by Arthur Altman
Lyric by Jack Lawrence

A

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

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^bMA^7 B^bMI^7 E^b7

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

A^bMA^7 D^b/Ab A^bMA^7 E^b7

smile, or I'll be lost be - yond re - call, _____ The

B^bMI^7 E^b7 B^bMI^7 E^b7 C^7

kiss in your eyes, the touch of your hand makes me weak, _____ And my

FMI FMI^7/E^b D^b9 C^7 E^7

heart may grow diz - zy and fall. _____ And if I

D AMI $AMI^{(MA^7)}$ AMI^7 AMI^6

fell un - der the spell of your call, _____

AMI $(GMI^7 C^7)$ B^b9

I would be caught in the un - der - tow, _____

GMI^7 DMI^7 E^7

So, you see, I've got to say no, _____ no,

AMI FMI^6 C^6 (E^7)

All _____ or noth - ing at all.

Alternate changes for first 4 bars of letter **C**: A^b A^b+ | A^b6 A^b+ | \sharp | $\frac{2}{\sharp}$ |

ALL THE THINGS YOU ARE

JEROME KERN

INTRO

D67#9 D67#9 C7*9 C7*9

CAUTION: DEMOLISHED CHANGES

(A) F-7 B-7 E7 E-7 A7^{b9} Ab Δ Db Δ

D-7 G7 C Δ (B) C-7 F#-7 B7

B-7 E7^{b9} Eb Δ Ab Δ A-7 D7 G Δ

(C) A-7 D7 G Δ

F#-7 B7 E Δ C+ (D) F-7

B-7 E7 E-7 A7^{b9} Ab Δ D07 Db-7

C-7 B07 Bb-7 Eb7 A Δ C7^{b9}

3

All the things you arr

Jerome Kern/
Arr. Kenny Werner

Pirate 5

The musical score is written in 5/4 time and consists of four staves. The key signature has one flat (B-flat). The chords and melodic lines are as follows:

Staff 1: D_{mi}^7 G_{mi}^7 C^7 F_{MA}^7 $B^b_{MA}^7$ E^7 A_{MA}^7

Staff 2: A_{mi}^7 D_{mi}^7 G^7 C_{MA}^7 F_{MA}^7 B^7 E_{MA}^7

Staff 3: $F^{\#}_{mi}^7$ B^7 E_{MA}^7 $E^b_{mi}^7 b^5$ A^b7 $D^b_{MA}^7$

Staff 4: D_{mi}^7 G_{mi}^7 C^7 F_{MA}^7 $B_{mi}^7 b^5$ $B^b_{mi}^7$ A_{mi}^7 $G^{\#}0^7$ G_{mi}^7 C^7

Anacrusis

SHEA MARSHALL

A $G^{\flat}\Delta 7(\#11)$ $F7(b9)$ $B^{\flat}-7$ E^{\flat}

$B^{\flat}-7$ $E^{\flat}7$ $C^{\Delta}7$ $F7(\#9)$ $B^{\flat}-7$ $G^{\flat}7(\#5)$

$F7$ $E^{\Delta}7$ $D^{\Delta}7$ $D^{\flat}\Delta 7/E^{\flat}$ $G^{\flat}\Delta 7/A^{\flat}$

B $G^{\flat}\Delta 7(\#11)$ $F7(b9)$ $B^{\flat}-7$ $E^{\flat}-7$ $A^{\flat}7(b9)$

$D^{\flat}\Delta 7$ $G^{\flat}\Delta 7$ $D^{\flat}-(\Delta 7)/E$ $D^{\flat}\Delta 7/E^{\flat}$ $D^{\Delta}7$

A^{\flat}/C $B13$ $D^{\flat}\Delta 7/E^{\flat}$

C $A^{\flat}\Delta 7/E^{\flat}$ $D^{\flat}\Delta 7/E^{\flat}$

$A^{\flat}\Delta 7/E^{\flat}$ $G^{\flat}\Delta 7/A^{\flat}$

Angel Eyes

Matt Dennis

A

A_{mi} $F7^{#11}$ A_{mi} $F7$ $E7$ A_{mi} $F\#_{mi}7^{b5}$ $B_{mi}7^{b5}$ $E7^{#9}$

A_{mi} $F7^{#11}$ $A_{mi}7$ $D7$ $G_{mi}7$ $C7$ $F7$ $E7$ $A_{mi}7$ $F7$ $E7$

A_{mi} $F7^{#11}$ A_{mi} $F7$ $E7$ A_{mi} $F\#_{mi}7^{b5}$ $B_{mi}7^{b5}$ $E7^{#9}$

A_{mi} $F7$ $E7$ $A_{mi}7$ $D7$ $G_{mi}7$ $C7$ $F7$ $E7$ A_{mi} $D9$

B

$G_{mi}7$ $C7$ $F_{MA}7$ $G_{mi}7$ $C7$ $F_{MA}7$

$F\#_{mi}7$ $B7$ $E_{MA}7$ $Bb_{mi}7$ $Eb7$ $B_{mi}7$ $E7$

A_{mi} $F7^{#11}$ A_{mi} $F7$ $E7$ A_{mi} $F\#_{mi}7^{b5}$ $B_{mi}7^{b5}$ $E7^{#9}$

A_{mi} $F7^{#11}$ $A_{mi}7$ $D7$ $G_{mi}7$ $C7$ $F7$ $E7$ A_{mi} Ending $F7$ $E7^{#9}$ A_{mi}

A Night in Tunisia

Dizzy Gillespie

Latin Feel

Bass intro B7 Bbmi9 B7 Bbmi9

A B7 Bbmi9 B7 Bbmi9

B7 Bbmi9 Cm7b5 F7#9 1. Bbmi9

2. Bbmi9 B Swing Feel Fmi7b5 Bb7#9 Ebmi

Ebmi7b5 Ab7#9 DbMA Cm7b5 F7#9

C Latin Feel B7 Bbmi9 B7 Bbmi9

B7 Bbmi9 Cm7b5 F7#9 Bbmi Play only when going to tag

TAG

C_{M1}

Play tag at end of head
and end of each solo

B7#11

B_bM₁

E_b7#11

E_bM₁(MA7)

D7#9

⊕

D_b

4 bar solo break

Solos over A A B C

Play tag at end of each solo

After final solo, D.S. al Coda

⊕

D7#9

D_b

April 11, 1954

Shea Marshall

F_{mi}7 **E_b7** **D_b7** **C7(#5)**

F_{mi}7 **D_{MA}7** **G7(b5)** **C7(#5)**

F_{mi}7 **A_bmi7** **D_b7** **G_bMA7**

B7(b5) **To Coda** **E_{MA}7** **C7(b5)** **E_b7(#9)**

D_{MA}7(#11) **B_{MA}7(#11)**

D_{MA}7(#11) **B_{MA}7(#11)**

E_{MA}7 **A7(b5)**

A_bmi7 **D_b7** **G_{mi}7(b5)** **C7(alt)**

D.C. al Coda

C7 **F_{mi}7** **Fine** **Montuno 4xs** **Then solos over form**

Form AAB

ARISTARCHUS

CONCERT PITCH

STRAIGHT 8THS

SHEA

A

AbΔ9 G6/Ab GbΔ7#11 F6/Gb

AbΔ7 A7+ F9sus

Ab9sus E9sus

AΔ9 E/G# F#-7 Eb7sus

B

AbΔ7 BΔ7 GbΔ7 AΔ7 AbΔ7 BΔ7 GbΔ7 AΔ7

AbΔ7 BΔ7 GbΔ7 AΔ7 AbΔ7 BΔ7 GbΔ7 FΔ7

FΔ7 AbΔ7 EbΔ7 GbΔ7 FΔ7 AbΔ7 EbΔ7 GbΔ7

FΔ7 AbΔ7 EbΔ7 GbΔ7 FΔ7 AbΔ7 EbΔ7 AbΔ9

BACK TO A



J. Brotman, S. Marshall, I. Goudelis, E.G. Teichmann
With R.W. Powers

Photo by Bill Goodman

ARMAGEDDON

-WAYNE SHORTER

(INTRO)

E7 Eb7 Db7 #11

Gb/c F7 b13 #11 Bb-7 Eb7 Db7 #11

Gb/c F7 b13 #11 Bb-7 Gb7 Bb-7 Gb7

Bb-7 Gb7 Bb-7 Gb7

Eb7 E7 Eb7 Gb7

Bb-7 Ab-7 Ab-7 Db7 Eb7 Gb7

Bb-7 Gb7 1. Bb-7 B7

2. Bb-7 B7 [NO ANTICIPATION ON SOLOS]

ARMANDO'S RHUMBA

CHICK COREA

Brite 2



ARMANDO'S RHUMBA (P. 2)

A \flat m7/B \flat G7 Cm7 \emptyset E7 F7 F \sharp 7 G7 G+7



Musical staff 1: Treble clef, key signature of two flats. The staff contains a sequence of notes and rests corresponding to the first set of chords. It begins with a quarter rest, followed by a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter rest, then a quarter note E \sharp , a quarter note F, and a quarter note G \sharp . The staff concludes with a quarter note G and a quarter note A, with a repeat sign at the end.

Cm7 D7 G7 \flat 9



Musical staff 2: Treble clef, key signature of two flats. The staff begins with a quarter rest, followed by a quarter note C \flat , a quarter note D \flat , a quarter note E \flat , and a quarter note F \flat . This is followed by a quarter rest, then a quarter note G \flat , a quarter note A \flat , and a quarter note B \flat . The staff concludes with a quarter note C \flat and a quarter note D \flat , with a triplet of three eighth notes over the final two notes and a repeat sign at the end.

Cm7 Cm7 D7



Musical staff 3: Treble clef, key signature of two flats. The staff begins with a quarter note C \flat , a quarter note D \flat , a quarter note E \flat , and a quarter note F \flat . This is followed by a quarter rest, then a quarter note G \flat , a quarter note A \flat , and a quarter note B \flat . The staff concludes with a quarter note C \flat and a quarter note D \flat , with a repeat sign at the end.

G7 \flat 9 Cm7 > > *D.S. al Coda*



Musical staff 4: Treble clef, key signature of two flats. The staff begins with a quarter note G \flat , a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . This is followed by a quarter rest, then a quarter note D \flat , a quarter note E \flat , and a quarter note F \flat . The staff concludes with a quarter note G \flat and a quarter note A \flat , with accents over the final two notes and a repeat sign at the end.

\emptyset E7 F7 F \sharp 7 G7 G+7 Cm \wedge



Musical staff 5: Treble clef, key signature of two flats. The staff begins with a quarter rest, followed by a quarter note E \sharp , a quarter note F, and a quarter note G \sharp . This is followed by a quarter rest, then a quarter note A, a quarter note B, and a quarter note C. The staff concludes with a quarter note D and a quarter note E, with a repeat sign at the end.

BANANAS

SECOND LINE

SHEA MARSHALL

D7

G9



D7

A9



D7

F#7

B-7

Bb7(b5)

A-7

Ab7(b5)



G7

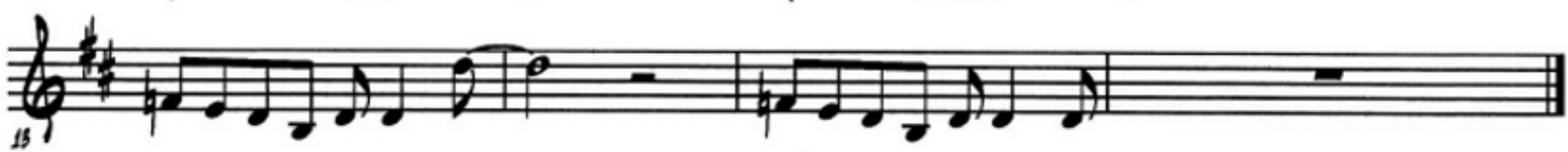
D/F#

C7

G

A7sus

D7



BATTLESTAR GALACTICA

Gaeta's Lament

lyrics by Michael Angeli
music by Bear McCreary

VERSE

Bm C^Δ Bm C^Δ Em G

A - lone she_ sleeps in the shirt of_ man_ with_ my three_ wishes clutched
first that she_ be_ spared the_ pain_ that_ comes from a dark and
she finds love_ may it always stay true_ this I wish for the second wish

Bm C^Δ 1.2. Bm C^Δ 3. Bm C^Δ

in her_ hand_ The But
lau - ghing rain_ When
I made_ too_

PRE-CHORUS

Em Em/F# G Em Em/F# G

wish no more, my life, you can take_ To

CHORUS

B C^Δ Em G^Δ

have her, please, just one day_ wake_ To

B C^Δ B⁷ Em

have her, please, just one day wake

BEATRICE

SAM RIVERS

The musical score for "Beatrice" is written in 4/4 time with a key signature of one flat (Bb). It consists of five staves of music. The first four staves contain the main melody, and the fifth staff is an ending section. Chords are indicated above the notes.

Staff 1: F_{MA}^7 G_{bMA}^7 F_{MA}^7 E_{bMA}^7

Staff 2: D_{MI}^7 E_{bMA}^7 D_{MI} C_{MI} B_{bMI}

Staff 3: A_{MI} B_{bMA}^7 E_{MI}^{7b5} A^7 D_{MI}^7

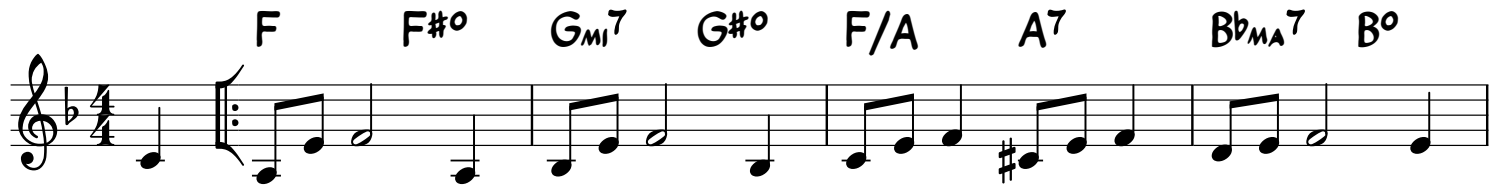
Staff 4: G_{MI} G_{bMA}^7 F_{MI} G_{bMA}^7

Staff 5 (ENDING): G_{MI}^7 G_{bMA}^7 F_{MI} G_{bMA}^7 (On Cue:)

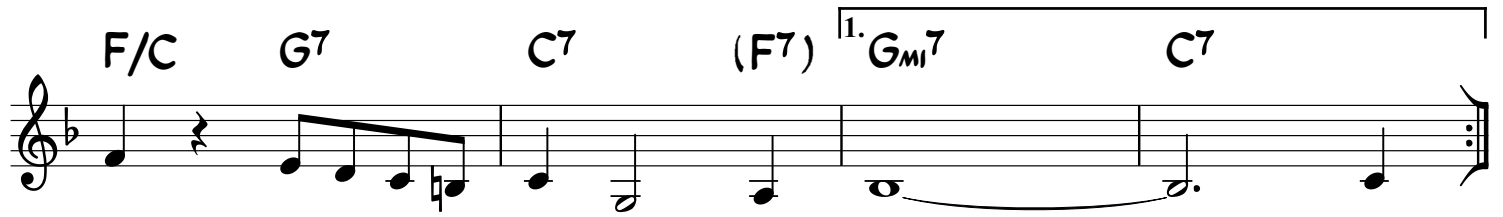
Bewitched

Rodgers & Hart

F F#° G_{mi}⁷ G#° F/A A⁷ B_bMA⁷ B°



F/C G⁷ C⁷ (F⁷) 1. G_{mi}⁷ C⁷



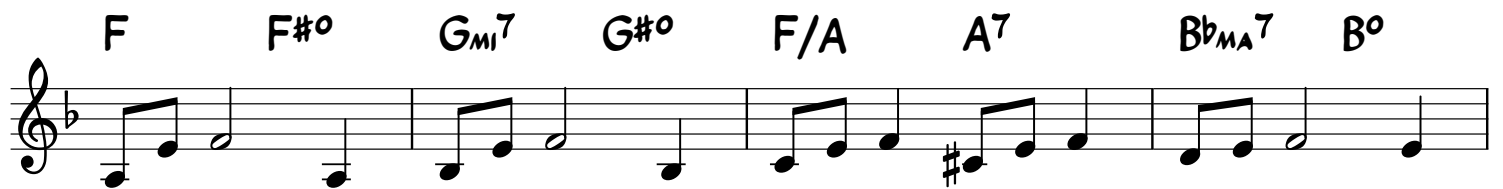
2. B_bMA⁷ A_{mi}⁷ D⁷ G_{mi}⁷ D_{mi}⁷



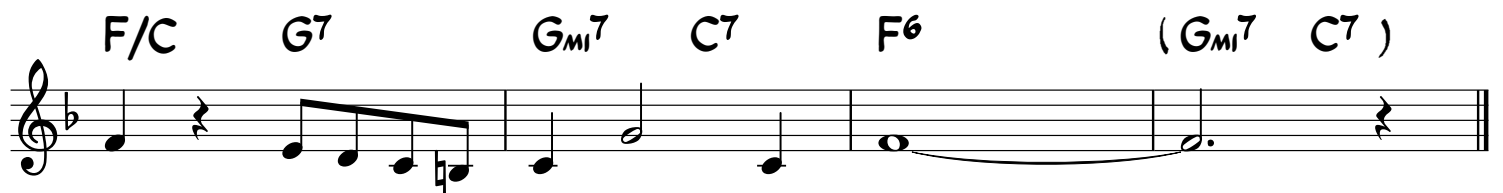
G_{mi}⁷ C⁷ G_{mi}⁷ C⁷ A_{mi}⁷ D⁷#⁹ G_{mi}⁷ C⁷



F F#° G_{mi}⁷ G#° F/A A⁷ B_bMA⁷ B°



F/C G⁷ G_{mi}⁷ C⁷ F⁶ (G_{mi}⁷ C⁷)



D.S. for solos over A (open)

Last time play melody
and take second ending to coda

Black Hole Sun

Soundgarden

A $A\flat\Delta7$ $A\flat-7/8$ $G\flat\Delta7$ $F-7$
B $F\Delta7$ $E7\Delta7$ A G $B\flat9$

VERGE

SOLOS

MELODY

D.S. FOR SOLO

VAMP

UNISON - DRUM SHIT

$A\Delta7$ (19)

Bluesette

In D

Toots Thielemans

$D_{MA}7$ $C\#_{MI}7b5$ $F\#7$

$B_{MI}7$ $E7$ $A_{MI}7$ $D7$

$G_{MA}7$ $G_{MI}7$ $C7$

$F_{MA}7$ $F_{MI}7$ $Bb7$

$E_{bMA}7$ $E_{MI}7b5$ $A7$

$F\#_{MI}7$ $F7$ $E_{MI}7$ $A7$

BLUES FOR JOHNNY TRUANT

SWING

MEDIUM UP/UP

JEFF LISMAN

Bb7sus

Musical staff 1: Treble clef, 4/4 time. Chord: F7sus. Notes: G4, A4, Bb4, C5.

Musical staff 2: Treble clef, 4/4 time. Chord: Bb7(#11). Notes: Bb3, C4, D4, Eb4. Chord: G-7. Notes: G4, A4, Bb4, C5.

Musical staff 3: Treble clef, 4/4 time. Chord: C7. Notes: C4, D4, Eb4, F4. Chord: Bb-7. Notes: Bb3, C4, D4, Eb4. Chord: Eb7. Notes: Eb3, F3, G3, Ab3. Chord: G-7. Notes: G4, A4, Bb4, C5.

Musical staff 4: Treble clef, 4/4 time. Chord: C7. Notes: C4, D4, Eb4, F4. Chord: F7sus. Notes: F4, G4, Ab4, Bb4. Includes a circled 'X' symbol and the text "LAST TIME ONLY".

BLOWING CHANGES

Musical staff 5: Treble clef, 4/4 time. Chord: F7sus. Four measures of rhythmic notation (diagonal slashes).

Musical staff 6: Treble clef, 4/4 time. Chord: Bb7sus. Four measures of rhythmic notation (diagonal slashes).

Musical staff 7: Treble clef, 4/4 time. Chord: G-7. Notes: G4, A4, Bb4, C5. Chord: C7. Notes: C4, D4, Eb4, F4. Chord: Bb-7. Notes: Bb3, C4, D4, Eb4. Chord: Eb7. Notes: Eb3, F3, G3, Ab3. Chord: G-7. Notes: G4, A4, Bb4, C5. Chord: C7. Notes: C4, D4, Eb4, F4.

Musical staff 8: Treble clef, 4/4 time. Chord: F7sus. Notes: F4, G4, Ab4, Bb4. Includes a circled 'X' symbol.

Med. Swing
Or in 5

Bones

Michael Kiwanuka

Intro

E^b6

D7

G7

A^b7

Verse

E^b6

D7

G7

A^b7

E^b6

D7

G7

A^b7

Chorus

E^b6

E^o7

F_M7

D^b7

E^b6

E^o7

F_M7

D^b7

E^b6

B^b7

E^b A^b7 E^b6

After last solo:

2 Verses then
open for solos

Bridge

G7

A^b7

E^b6

B^b/D

C7

F_M7

A^b7

B^b7

E^b6

E^o7

F_M7

D^b7

4 times

E^b6

B^b7

E^b A^b7 E^b6

3 times

Rit. last time

BUTTERFLY

Medium Latin/Funk

♩ = 124

break- F_{MI}^7 A_{MI}^7 F_{MI}^7 A_{MI}^7 NC.

A

day wings, lights your rain - bow

F_{MI}^{11} A_{MI}^{11} F_{MI}^{11} D_{MI}^{11}

(pn.) (horns)

way, waves, Rest your Touch my

F_{MI}^{11} A_{MI}^{11} F_{MI}^{11} D_{MI}^{11}

wings. mind. Stay a - while. Be so fine.

NC. Bb^{13}_{SUS} NC. $A^7(\#9)(\#5)$ $A^b_{MA}^7/B^b$ $A^b_{MA}^7(\#5)/B^b$ $A^b_{MA}^7/B^b$

(perc. break)

You're the sun in my sky, But - ter - fly. (horns)
When you're gone peo - ple cry, But - ter - fly.

Bb^{13} $E^b^{13}_{SUS}$ $E^b^7(\#9)(\#5)$ $A^b^{13}_{SUS}$ Cbass $C^7(\#9)(\#5)/E^b$

break- F_{MI}^7 A_{MI}^7 F_{MI}^7 A_{MI}^7 F_{MI}^7

You don't know the peace you bring. You show me the se - crets and the ways to

F_{MI}^7 A_{MI}^7 F_{MI}^7 A_{MI}^7 NC.

love ev - ry mo - ment of the day, and flow - ers you kiss all come to life. 2. Soar - ing

FINE

B ^(solo)
 F_{MI}⁹ A^{7(#9)} A^{b13}_{SUS}

B^b_{MI}⁹ B^b_{MA}⁹ G^b_{MA}⁷/_B D^b_{MA}^{9(#11)}

D_{MI}⁹ E^b_{MA}⁹ E_{MA}⁹ E^b_{MA}⁹ B_{MA}⁹ D_{MI}¹¹ G^{7(alt.)}

(#11) (#11) (#11) (#11)

(horns)

C C_{MI}⁹ F⁷ F_{MI}⁹ B^{b13}

E^b_{MI}⁷⁽¹¹⁾ A^{b13} E^b_{MI}⁷⁽¹¹⁾ A^{b13} E_{MA}⁷

D F_{MI}⁹ (F_{MI}⁹ C^{7(#9)})

Vamp till cue

(Back to B for additional solos)

(On cue)
 After
 last
 solo:

F_{MI}⁷ A_{MI}⁷ F_{MI}⁷ A_{MI}⁷ F_{MI}⁷

To give all the love we knew, to see all the light that we can see, and

F_{MI}⁷ A_{MI}⁷ F_{MI}⁷ A_{MI}⁷ N.C.

teach all our chil - dren not to lie, and may - be one day we'll learn to fly. 2. Soar - ing

D.S.S. al fine
 (2nd verse)

CANDLE WAX

CONCERT PITCH

JEFF LISMAN

STRAIGHT EIGHTHS

A E-7 G Δ 7/O C \sharp -7(b5) C Δ 7 \sharp 11



A-13 G Δ 7 F \sharp 7 F Δ 7 \sharp 11



E-7 G Δ 7/O C \sharp -7(b5) C7



F-7 A \flat 7/E \flat D-7(b5) C Δ 7 B7 ⊕ LAST TIME ONLY



F-7 A \flat 7/E \flat B \flat /O E \flat 7sus



B A \flat 7/E \flat E \flat 7sus



A \flat 7/E \flat E \flat 7sus



2 **A^bΔ7/E^b** **CANOLE WAX** **E^b7₆5₄3**

29

A^bΔ7/E^b **D^bΔ7** **C^Δ7#11** **B7** **TO TOP**

SOLO OVER AAB FORM. DC AL CODA LAST TIME ONLY

33

A-6 **B^bΔ7** **G^Δ7/B** **C^Δ9**

37

C[#]-7(b9) **G^Δ7/D** **B7/D[#]** **E-**

41

ON CUE **A-6** **B^bΔ7** **G^Δ7/B** **E-7** **C-9** **F7**

45

B^b **B^b7** **E^b/B^b** **E^b-/B^b**

50

Can't Help Lovin' Dat Man

Jerome Kern

A

Bb_{MA}^7 G_{MI}^7 C_{MI}^7 F^7 Bb_{MA}^7 F_{MI}^7 Bb^7 Eb^6 Ab^9

Fish got to swim and birds got to fly I got to love one man 'til I die

D_{MI}^7 G_{MI}^7 Gb^7 C^7 F^7 Bb_{MA}^7 Db^o7 C_{MI}^7 F^7

Can't help lov in' that man of mine.

Bb_{MA}^7 G_{MI}^7 C_{MI}^7 F^7 Bb_{MA}^7 F_{MI}^7 Bb^7 Eb^6 Ab^9

Tell me he's la - zy tell me he's slow, tell me I'm cra - zy may-be I know,

D_{MI}^7 G_{MI}^7 Gb^7 C^7 F^7 Bb_{MA}^7 F_{MI}^7 Bb^7

Can't help lov in' that man of mine.

B

Eb^6 E^o7 Bb_{MA}^7 C^7

When he goes a - way that's a rain - y day

D_{MI}^7 Db_{MA}^7 C_{MI}^7 C^7 C_{MI}^7/F F^7b9

and when he comes back that day is fine the sun will shine

Bb_{MA}^7 G_{MI}^7 C_{MI}^7 F^7 Bb_{MA}^7 F_{MI}^7 Bb^7 Eb^6 Ab^9

He can come home as late as can be home with-out him ain't no home to me

D_{MI}^7 G_{MI}^7 Gb^7 C^7 F^7 Bb_{MA}^7 Db^7 Gb_{MA}^7 F^7

Can't help lov in' that man of mine.

Samba

The Cape Verdean Blues

Horace Silver

I know it would make more sense to start the sections 2 bars later (after the breaks), but it looked messy so I'm doing it like this. If you don't like it, make your own book.

(A) Break _____ C_{m1} $D\flat 7$ C_{m1}

$G7$ $A\flat 7$ $G7$ $G7$ $A\flat 7$

$G7$ C_{m1} $D\flat 7$

(B) Break _____ $B\flat 7$ $B7$ $B\flat 7$

C_{m1} $D\flat 7$ C_{m1} $D7$

$A\flat 7$ $G7$ C_{m1} $D\flat 7$

Center Desert

Shea Marshall

Db DMA7/E BMA7/A AMA7

Ebm11 CMA7 Abm7 Db7

CMA7 A7 GMA7 E7

EbMA7 D7sus GbMA7/Ab AMA7/B DbMA7/Eb

F7 DMA7/E AMA7/B

Db7#9 F7 EMA7 Gb7

Ending Vamp/Drum Solo

$\text{♩} = 150$

(Intro)

(2nd x)

1st x: bass only
2nd x: add dr. & pn.

F7 Bb7 F7 Bb7

(alto & trp.)

S **A**

F7 Bb7 F7 Bb7

(on repeat)

F7 Bb7 F7 Bb7 DbMA7

DbMA7 EbMA9 F7

(piano fill/solo break)

Solo on **A**.
After solos, D.S. al Coda
(repeat before taking Coda).

DbMA7 EbMA9 F7

pn. fill

DbMA7

DbMA7 EbMA9 F7

pn. fill

DbMA7 F7

f

Come Rain or Come Shine

Mercer/Arlen

Staff 1: Bb_{MA7} A_{mi7b5} $D7$ G_{mi}

Staff 2: $C7$ $F7$ Bb_{MA7} F_{mi7} $Bb7$

Staff 3: Eb_{mi7} $F7b9$ Bb_{mi} Eb_{mi} Db_{mi7} C_{mi7} $F7$

Staff 4: Bb_{mi6} $Eb7$ Ab_{mi7} $Db7$ D_{mi7b5} $G7$ C_{mi7} $F7$

Staff 5: Bb_{MA7} A_{mi7b5} $D7$ G_{mi}

Staff 6: B_{mi7} $E7$ A_{mi7} $D7$

Staff 7: D_{mi7} $G7$ G_{mi7} $C7$

Staff 8: G_{mi7} E_{mi7b5} A_{mi7b5} $D7b9$ G_{mi} $Db7$ $C7$ $F7$

Crazy

Gnarls Barkley

CEE-LO GREEN & DANGER MOUSE
FROM "LAST MAN STANDING"
BY GIAN FRANCO REVERBERI AND
GIAN PIERO REVERBERI

A C-7 EbΔ7

5

9

13

B C-7 EbΔ7

17

21

25

29

Crooked Creek

Jon Cowherd

Guitar alone first 2x (8vb)

$Bb-7(b6)$ $A\flat^6$ $G\flat\Delta7$ $A\flat sus2/C$

p

A
3 $Bb-7(b6)$ $A\flat^6$ $G\flat\Delta7$ $A\flat sus2/C$ $Bb-7(b6)$ $A\flat^6$ $G\flat\Delta7$ $A\flat sus2/C$

p

7 $Bb-7(b6)$ $A\flat^6$ F/A $A\flat 13$ $C\sharp-7(b6)$ B^6 $A\Delta7$ $G\flat/A\flat$

11 $Bb-7(b6)$ $A\flat^6$ $G\flat\Delta7$ $A\flat sus2/C$ $Bb-7(b6)$ $A\flat^6$ $G\flat\Delta7$ $A\flat sus2/C$

15 $Bb-7(b6)$ $A\flat^6$ F/A $A\flat-7$ $G\flat\Delta7$ $F-7(b6)$ $E\Delta 13$ $E\flat-7$

B
19 $A\Delta 13$ $B\Delta 13$ $C\sharp\Delta 7$

22 $A\Delta 7$ $D\Delta 7$ $G\sharp-11$

C
25 $C\sharp-7(b6)$ B^6 $A\Delta 7$ $D\sharp-7(b6)$ $C\sharp-7(b6)$ B^6 $A\Delta 7$ B^6 $A\Delta 7$ *To Coda*

mp

1st Solo:

A
30 B^b-7(b6) A^b₉⁶ G^bΔ7 A^bsus2/C B^b-7(b6) A^b₉⁶ G^bΔ7 A^bsus2/C

p

34 B^b-7(b6) A^b₉⁶ F/A A^b13 C[#]-7(b6) B₉⁶ AΔ7 G^b/A^b

38 B^b-7(b6) A^b₉⁶ G^bΔ7 A^bsus2/C B^b-7(b6) A^b₉⁶ G^bΔ7 A^bsus2/C

42 B^b-7(b6) A^b₉⁶ F/A A^b-7 G^bΔ7 F-7(b6) EΔ13 E^b-7

46 AΔ13 BΔ13 C[#]Δ7 AΔ7 DΔ7 G[#]-11

f

C'
52 C[#]-7(b6) B₉⁶ AΔ7 B sus2/D[#]

p

58 C[#]-7(b6) B₉⁶ AΔ7 B₉⁶ AΔ7 Last x GΔ13

2nd Solo:

D
63 C[#]-7 G[#]-7 C[#]-7 G[#]-7 C[#]-7 G[#]-7 A-7 B-7

(horn backgrounds, on cue)

67 Last x A-7 B-7 C[#]-7 AΔ7(#11) D.C. al Coda

(Bass)

Cry Me a River

Arthur Hamilton

A A_{mi} F/A A_{mi}^6 A_{mi}^7 D_{mi}^7 G^7

C_{MA}^7 B_{mi}^7 E^7 E_{mi}^7 A^{7b9} A_{mi}^7 D^9

A_{b9} G^7_{sus} 1. C^6_9 G^+7 2. C^6_9 $B^7\#9$

B E_{mi}^7 $C\#_{mi}^7b5$ $C^7\#11$ B^7b9 E_{MA}^7 $C\#_{mi}^7b5$

$F^7\#9$ B^7b9 E_{mi}^7 $C\#_{mi}^7b5$ $C^7\#11$ B^7b9

E_{MA}^7 B_{mi}^{11} E^7 **C** A_{mi} F/A

A_{mi}^6 A_{mi}^7 D_{mi}^7 G^7 C_{MA}^7 B_{mi}^7 E^7 E_{mi}^7 A^{7b9}

A_{mi}^7 D^9 A_{b9} G^7_{sus} C^6_9

BOBBY TIMMONS

DAT DERE

Handwritten musical score for "Dat Dere" by Bobby Timmons. The score is written on ten staves in a 4/4 time signature. It features a variety of chords including C-, Eb7, Aø7, Ab7, Dø7, G7, Dø7, G7+, C-, G7+9, C-7, G7, C-, G7, D7, G7, C-7, Ab7, Dø7, G7, G7+9, and D.C. The notation includes eighth and sixteenth notes, triplets, and rests. A double bar line with a '2' above it indicates a second ending. The piece concludes with a double bar line and "D.C."

Deep Field

BALLAD ♩ = 76

(STILL UNFINISHED)

SHEA MARSHALL

Handwritten musical score for "Deep Field" by Shea Marshall. The score is in 3/4 time and consists of eight staves of music. Each staff includes handwritten guitar chords and musical notation. The chords are: CΔ7, EΔ7, DΔ7(#11), AbΔ7/Bb, AΔ7/B, EΔ7(#11), CΔ7, BΔ7, GΔ7, EΔ7, EΔ7/F#, Asus, G-6/A, GΔ7, Ab7(#9), EΔ7, DΔ7, CΔ7, BΔ7, BbΔ7, AbΔ7, GΔ7, FΔ7, EΔ7, DbΔ7, EΔ7, DbΔ7.

Detour Ahead

Lou Carter-Herb Ellis-
John Frigo
(As played by Bill Evans)

Med. Ballad

A CMA⁷ F#13 B⁷(#9) FMA⁷ EMI⁷ AMI D⁷ DMI⁷G⁷

Smooth road, clear day, — but why am I the on - ly one trav - ling this way?

GMI⁷ C⁷ FMA⁷ B^b13 CMA⁷ AMI⁷ Ab¹³ DMI⁷G⁷

How strange the road to love should be so eas - y, Can there be a de - tour a - head?

CMA⁷ F#13 B⁷(#9) FMA⁷ EMI⁷ AMI D⁷ DMI⁷G⁷

Wake up, slow down, — Be - fore you crash and break your heart, gul - li - ble clown,

GMI⁷ C⁷ FMA⁷ B^b13 CMA⁷ AMI⁷(GMI⁷) F#MI⁷(b5) B⁷

You fool, you're head - ed in the wrong di - rec - tion, Can't you see the de - tour a - head? The

B EMI⁷ B⁷(alt) EMA⁷ F#MI⁷(b5) B⁷

far - ther you trav - el, the hard - er to un - rav - el the web he spins a - round you; Turn

EMI⁷ B⁷(alt) EMA⁷ Db¹³

back while there's time, Can't you see the dan - ger sign? Soft should - ers sur - round you.

C CMA⁷ F#13 B⁷(#9) FMA⁷ EMI⁷ AMI

Smooth road, clear night, — Oh luck - y me, that sud - den - ly

D⁷ DMI⁷G⁷ GMI⁷ C⁷ FMA⁷ B^b13

I saw the light; I'm turn - ing back a - way from all this trou - ble,

CMA⁷ E⁷(#9) AMI⁷ Eb⁹ D⁷ G⁷SUS G⁷ CMA⁷ (G⁷(#5))

Smooth road, smooth road, no de - tour a - head.

Changes from Bill Evans' "Waltz for Debby" album.
Solos on this recording are double-time (and head very slow).

DOPEY

2-FEEL

3

6

10

RELAXED SWING - BASS FEELS IN "2"

15

18

2

OPEN FOR SOLOS

A $\Delta 7(\#11)$ C $\Delta 7(\#11)$

A $\Delta 7(\#11)$ G $\Delta 7(\#11)$ DC AL CODA

C $\Delta 7$ G/B A-7 G $\Delta 7$

mf

B7sus Eb/B

B7sus Eb/B

m2

A-9/B B7sus

A-9/B B7sus

OPEN REPEAT - PLAY MELODY AND/OR BLOW

E B C#- G#- A B C G

E B C#- G#- A B C G

E B C#- G#- A B C G TO NEXT LINE ON CUE

E B C#- G#- A B C G TO NEXT LINE ON CUE

E B C#- G#- C G

E B C#- G#- C G



M.S. Lander

Photo by Bill Goodman


DOXY

Sonny Rollins


A F7 Bb7 A7 D7 G7 C7₃ F7




F7 Bb7 A7 D7 G7 C7₃



B F7 Bb7 B^o7



F7 Bb7 A7 D7 G7 C7₃ F



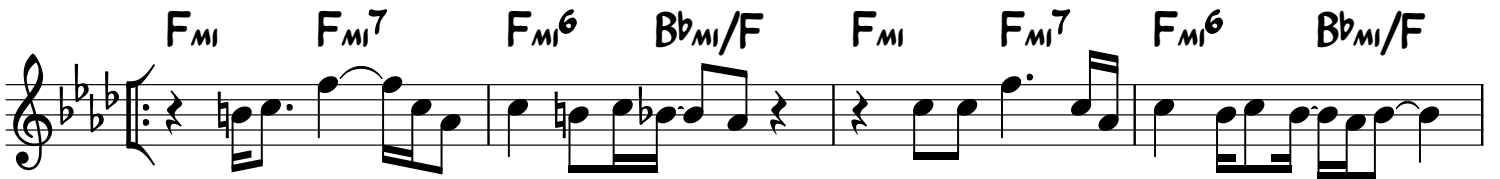
Detailed description: This image shows the musical score for the jazz standard 'Doxy' by Sonny Rollins. The score is written in 4/4 time and the key of B-flat major (one flat). It is divided into two main sections, A and B. Section A consists of two staves of music. The first staff begins with a circled 'A' and contains the first four measures, with chords F7, Bb7, A7, and D7. The second staff continues with measures 5-8, with chords G7, C7 (triplets), and F7. Section B also consists of two staves. The first staff begins with a circled 'B' and contains measures 9-12, with chords F7, Bb7, and B^o7. The second staff contains measures 13-16, with chords F7, Bb7, A7, D7, G7, C7 (triplets), and F. The notation includes eighth notes, quarter notes, and rests, with some measures containing triplet markings.

Dream On

Aerosmith



Bass enters 2nd time, include F



F_{M1} F_{M1}⁷ F_{M1}⁶ B^b_{M1}/F F_{M1} F_{M1}⁷ F_{M1}⁶ B^b_{M1}/F



F_{M1} F_{M1}⁷ F_{M1}⁶ B^b_{M1}/F_{M1} F_{M1}⁷ F_{M1}⁶ B^b_{M1}/F ^{1.} D_{M1}^{7b5} D^b_{M1}A⁷



B^b_{M1}⁶ G^b_{M1}A⁷ D^b_{M1}A⁷ G_{M1}^{7b5} C⁷



F_{M1} E^b D^b B_{M1}A⁷ B^b_{M1}A⁷ A^b_{M1}A⁷

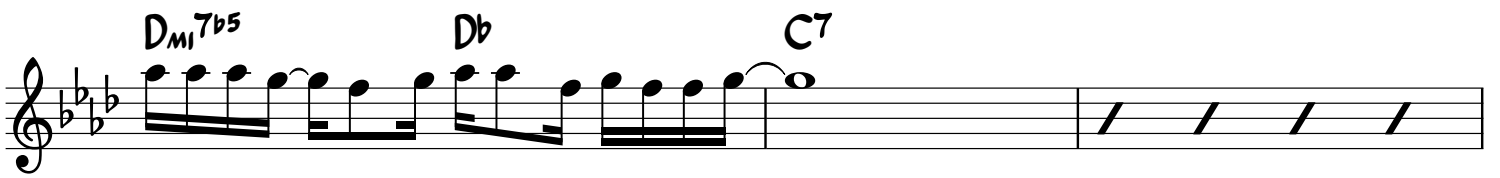


G^b_{M1}A⁷ F_{M1}

Same stuff from the intro



2. F_{M1} E^b D^b G^b_{M1}A F_{M1} E^b



D_{M1}^{7b5} D^b C⁷

Bb7 C7 Db7 Eb7 F_{M1}

Bass do stuff

Bb7 Gb_{MA7} Db_{MA7} C7alt F_{M1}

Bass do crazier stuff

Bb C Db Eb F_{M1} G_{M1}

Ab Bb C

F_{M1} Eb Db Gb_{MA} F_{M1} Eb

D_{M1}^{7b5} Db7 C

F_{M1}

Drive

Incubus

INTRO

Bb_{M1}

Gb

E^b_{M1}

A

Bb_{M1}

Gb

E^b_{M1}

Bb_{M1}

Gb

E^b_{M1}

Bb_{M1}

Gb

E^b_{M1}

Bb_{M1}

Gb

E^b_{M1}

B

Gb

E^b7

Gb

E^b7

Gb

E^b7

Gb

E^b7

C

Bb_{M1}

Gb

E^b_{M1}

Bb_{M1}

Gb

E^b_{M1}

Bb_{M1}

Gb

E^b_{M1}

Bb_{M1}

Gb

E^b_{M1}

ENDING

Bb_{M1}

Gb

E^b_{M1}

Bb_{M1}

Gb

E^b_{M1}

Bb_{M1}

AN ELEPHANT IN A MATCHBOX IS NEITHER FISH NOR FOWL

MED. UP

SHEA MARSHALL

F Δ 7 Eb-7 Ab7 Db Δ 7 Bb-7 Eb7
 A-7 Ab-7 Db7 G-7 Db-7 F#7
 B Δ 7 Ab7 Db9 D-7 G7
 C Δ 7 A-7 Ab-7 Db7 F# Δ 7 C7
 F Δ 7 Eb-7 Ab7 D-7 G7
 G-7 C7 C-7 F7 Bb Δ 7 Eb9
 Bb Δ 7/C Db Δ 7/Eb F Δ 7/G F# Δ 7/Ab
 ALL ON THE AND OF 4
 A Δ 7/B B Δ 7/Db Db Δ 7/Eb C7ALT

Emily

Mercer/Mandel

The musical score for "Emily" is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score consists of ten staves of music, each with chord annotations above the notes. The chords are as follows:

- Staff 1: $A\flat\epsilon$, $F_{mi}7$, $B\flat_{mi}7$, $E\flat7$
- Staff 2: $A\flat\epsilon$, $E\flat_{mi}7$, $A\flat7$, $D\flat_{MA}7$, $G\flat9$
- Staff 3: $F_{MA}7$, $D_{mi}7$, $G_{mi}7$, $C7_{sus}$
- Staff 4: $F_{mi}7$, $B\flat7$, $B\flat_{mi}7$, $G+7$
- Staff 5: $A\flat_{MA}7$, $F_{mi}7$, $B\flat_{mi}7$, $E\flat7$
- Staff 6: $A\flat_{MA}7$, $C+7$, $D\flat_{MA}7$, $C7\flat9$
- Staff 7: $F_{mi}7$, $G7\flat9$, $C_{mi}7$, $F7$
- Staff 8: $B\flat_{mi}7$, $E\flat7$, $G\flat7\#11$, $F7$, $F7/E\flat$
- Staff 9: $D_{mi}7\flat5$, $D\flat_{mi}7$, $C_{mi}7$, $F7$
- Staff 10: $B\flat_{mi}7$, $E\flat7$, $A\flat\epsilon$

Emulsion

Shea Marshall

G7#11 **F** **G7#11** **F** **G7#11** **F** **G7#11** **F**

Intro/Drum Vamp

G7 **F** **G7** **F** **G7** **F** **G7** **F**

E♭_{MA}7 **D♭_{MA}7#11** **E♭_{MA}7** **D♭_{MA}7#11** **G7** **F** **G7** **F**

C_{MA}7 **B♭_{MA}7** **C_{MA}7** **B♭_{MA}7** **A♭_{MA}7** **G♭_{MA}7** **A♭_{MA}7** **G♭_{MA}7**

G7#11 **F** **G7#11** **F** **G7#11** **F** **G7#11** **F**

ERASTUS PLAYS THE OLD KAZOO

♩ = 170

INTRO:

Em C7 Em C7 B7

B7

1. SOLO BREAK
Em //

F#m7b5 B7

2. SOLO BREAK
Em //

F#7 E7 Eb7

D7 C#dim G G#dim

A7 D7

FORM:

G C#dim D7

1. D7 G E7 A7 D7

2. D7 G C7 G

B7 Bm7 E7 A7

A7 Am7 D7 G

G C#dim D7 G C7 G

use "shave & a haircut" ending

ETERNAL TRIANGLE

Medium Up

SONNY STITT

$B\flat\Delta 7$ $G m7$ $C m7$ $F 7$ $D m7$ $G 7$ $C m7$ $F 7$

$F m7$ $B\flat 7$ $E\flat 7$ 1. $D m7$ $G 7$ $C m7$ $F 7$

2. $D m7$ $G 7$ $C m7$ $F 7$ $B\flat\Delta 7$ $B m7$ $E 7$

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

$G m7$ $C 7$ $G\flat m7$ $C\flat 7$ $B\flat\Delta 7$ $G m7$

$C m7$ $F 7$ $D m7$ $G 7$ $C m7$ $F 7$ $F m7$ $B\flat 7$

$E\flat 7$ $D m7$ $G 7$ $C m7$ $F 7$ $B\flat\Delta 7$

Detailed description: This is a musical score for the jazz standard 'Eternal Triangle' by Sonny Stitt. The piece is in 4/4 time and the key signature has two flats (B-flat major or D-flat minor). The score consists of seven staves of music. The first staff begins with a 4-measure phrase starting on a whole note B-flat, followed by eighth notes. The second staff contains two first endings: the first ending is a 4-measure phrase ending on a whole note F, and the second ending is a 4-measure phrase ending on a whole note E. The third staff contains two second endings: the first ending is a 4-measure phrase ending on a whole note E, and the second ending is a 4-measure phrase ending on a whole note B-flat. The fourth staff continues with eighth notes and quarter notes. The fifth staff features a 4-measure phrase ending on a whole note G. The sixth staff continues with eighth notes and quarter notes. The seventh staff concludes with a 4-measure phrase ending on a whole note B-flat. Chord symbols are placed above the staff lines, and some notes have triplets or slurs. The piece ends with a double bar line.

Falling Grace

Medium Swing (in 2)

Steve Swallow

A

Chords: A^bMA^7 , $D^7/F^\#$, GMI , FMI^7 , B^b7 , E^bMA^7/G , $D^7/F^\#$, GMI/F , C/E , FMA^7 , $F^\#MI^{7(b5)}$, B^7 , EMI , AMI^7 , D^7 , GMA^7

B

Chords: CMI^7 , $C^\#o^7$, B^bMA^7/D , E^bMA^7 , $EMI^{7(b5)}$, A^7 , DMI^7 , D^b7 , CMI^7 , F^7 , B^bMA^7 , E^bMA^7

(Ending)

Chords: A^bMA^7 , D^bMA^7

3-2 son

Fifty Ways to Leave Your Lover

Paul Simon

A D⁶ A G F[#]7 B_m1 G[#]7alt

C[#]7 F[#]7 B_m1 A

G F[#]7 B_m1 E_m1 B_m1

B_m1 E_m1 B_m1

B D7 F7 G7

D7 D7 F7

G7 D7

Flim

Bass tacet first time through form

Aphex Twin

A

System 1: Measures 1-5. Chords: B^b, E^b, C-, G-, B^b. The bass line is mostly tacet, with some notes in measures 2 and 5.

B

System 2: Measures 6-10. Chords: E^b, C-, G-, B^b, E^b. Measure 8 contains a repeat sign.

C

System 3: Measures 11-15. Chords: B^b/D, E^b, C-, G-, E^b, F/C. Measure 11 starts with a repeat sign.

BASS PLAYS LINE

System 4: Measures 16-21. Bass line is active. Measure 16 starts with a repeat sign. Measure 21 ends with a repeat sign.

System 5: Measures 22-27. Bass line is active. Measure 22 starts with a repeat sign. Measure 27 ends with a repeat sign.

FOOLS WE MORTALS BE

E. Rogers, Ling & Taub

$\text{♩} = 82$ Bb Bb^+ Bb^6 Bb^+ Bb Bb^+ Bb^6 Bb^+

1 LET A FOOL FOOL MAKE A FOOL OF ME SO YOU
TAKE MY HEART FROM ME SO YOU

Bb $\text{G}7$ $\text{C}7$ $\text{F}7$ Bb Bb^+ Bb^6 Bb^+

5 SEE SEE WHAT FOOLS WE MORTALS BE I LET A OH HOW I
WHAT FOOLS WE MORTALS BE

Eb Eb Bb Bb

10 WAIT ED I WAIT ED I WAITED SO LONG FOR YOU ONLY TO FIND THAT YOU WERE NE VER STRONG FOR ME I

$\text{Eb}7$ $\text{E}^{\circ}7$ $\text{C}7$ $\text{F}7$

14 WANT ED YOU I NEED ED YOU I'M NOT SUC CEED ED YOU FOR YOU CAN SEE THIS WILL NE VER E VER BE I LET A

Bb Bb^+ Bb^6 Bb^+ Bb Bb^+ Bb^6 Bb^+

18 FOOL MAKE A FOOL OF ME SO YOU

Bb $\text{G}7$ $\text{C}7$ $\text{F}7$ Bb Bb^+ Bb^6 Bb^+

22 SEE WHAT FOOLS WE MORTALS BE I LET A

Friday Night at the Cadillac Club

Bob Berg

Med.-Up Shuffle

$\text{♩} = 190$

(organ comp figure)

(Intro)

(bs.) (sample bass line)

Chord progression: C^{13}_{sus} , C^{13} , Bb^{13}_{sus} , Bb^{13} , C^{13}_{sus} , C^{13} , Bb^{13}_{sus} , Bb^{13} , C^{13}_{sus} (4x)

A

(ten.)

Chord progression: C^{13} , Bb^{13}_{sus} , Bb^{13} , C^{13}_{sus} , C^{13}

Chord progression: Db^{13}_{sus} , Db^{13} , C^{13}_{sus} , C^{13} , Bb^{13}_{sus} , Bb^{13}

Chord progression: C^{13}_{sus} , C^{13} , Gb^{13}_{sus} , Gb^{13} , F^{13}_{sus} , F^{13}

Chord progression: Eb^{13}_{sus} , Eb^{13} , D^{13}_{sus} , D^{13} , Db^{13}_{sus} , Db^{13} , C^{13}_{sus}



C^{13} B^{13}_{sus} B^{13} $B^b_{13}_{sus}$ B^b_{13}

$A^{7(\#9)(\#5)}$ F_{MA}^7/G

$A^b_{MA}^{7(\#5)}$ G $G^{7(\#9)(\#5)}$ C^{13}

$B^b_{13}_{sus}$ B^b_{13} $E^b_{13}_{sus}$ E^b_{13} $D^b_{13}_{sus}$ D^b_{13} C^{13}_{sus}

Solo on **A** (fine)
 After solos, D.S. al fine
 (Head is played twice
 before and after solos)

Figures written  are played 

Organ comp figure and written bass line (bars 17-20)
 are played for solos, with variation.

FROM NOW ON

TOM HARRELL

Swing

C7#9 Fm7 Ebm7 Ab7 DbΔ7
 Dm7b5 G7b9 CΔ7 Gb7 FΔ7 E7 AΔ7
 Bm7 E7 Am7 D7 Gm7 C7 FΔ7
 F#m7b5 B7#9 EΔ7 AΔ7 Em7 A7b9 AbΔ7 DbΔ7
 C7#9 Fm7 Ebm7 Ab7 DbΔ7
 Dm7b5 G7b9 CΔ7 Gb7 FΔ7 E7 AΔ7

LATIN INTERLUDE

Bb/C
 Bb/C

Med.-Up Swing

Funkallero

Bill Evans

♩ = 213

A

(pn.)

D7 G7(#5) CMI⁶/₉

D7 G7(#5) CMI⁶/₉

(add 11) (add #11) B^bMI⁹ B^bMI⁹ B^bMI⁹ E^b9 A^bMA⁷ D^b9 CMI⁷ FMI⁷

D7 G7(#5) CMI⁶/₉ (on repeat)

B (Solos)

D7 G7(#5) CMI⁶/₉ (A7(#5))

D7 G7(#5) CMI⁶/₉ (BMI⁹)

B^bMI⁹ B^bMI⁹ E^b9 A^bMA⁷ D^b9 CMI⁷ FMI⁷

D7 G7(#5) CMI⁶/₉ (A7(#5))

After solos, D.C. al Coda
(play head twice)

CMI⁶/₉ G^b13 F¹³(#11)

(rit.)

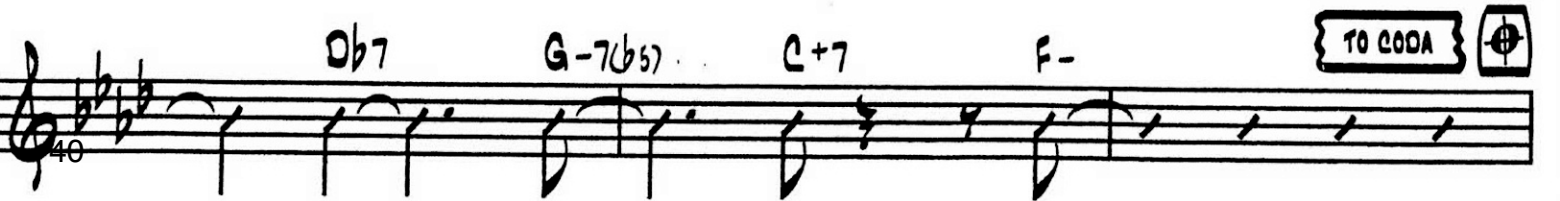
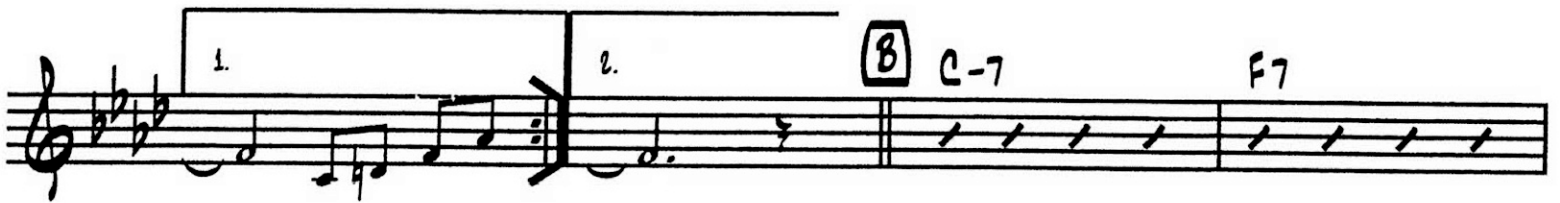
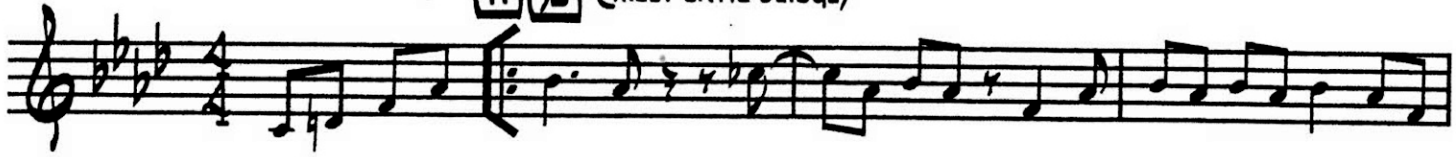
Bass plays in two for heads, 4 for solos.

FUNK IN DEEP FREEZE

COMP. HANK MOBLEY

MED. SWING $\text{♩} = 126$

A **S** (TACET UNTIL BRIDGE)



SOLOS



F- Db7 G-7(b9) C7 F- Bb7 Eb7 Ab7 Db7

1. G-7(b9) C7 2. G-7(b9) C7 F- C-7

F7 Bb7 Eb-7 Ab7

Db7 G-7(b9) C7 F- Db7 G-7(b9) C7

F- Bb7 Eb7 Ab7 Db7 G-7(b9) C7 F-

LAST X O.S. AL CODA



CODA

Bb7 Eb7 Ab7 Db7 G-7(b9) C+7 F-

Bb7 Eb7 Ab7 Db7 G-7(b9) C+7 B7 Bb7

GAVIOTA

Medium Latin
(Bolero - Guajira)

CLARE FISCHER

INTRO Cm⁹ Eb⁷ E⁷ F⁷ F⁷ G⁷ Cm⁹ Eb⁷ E⁷ F⁷

The first system of the intro consists of two staves. The treble staff contains a series of chords and rhythmic patterns, while the bass staff provides a steady accompaniment. The key signature is two flats (Bb and Eb).

F⁷ G⁷ Cm⁹ Eb⁷ E⁷ F⁷ F⁷ G⁷ Cm⁹

The second system continues the musical notation from the first system, maintaining the same key signature and rhythmic structure.

Eb⁷ E⁷ F⁷ **A** Cm⁹

The third system concludes the intro with a section marked 'SIMILAR', where the musical notation is replaced by diagonal lines to indicate a similar pattern.

Cm⁹/Bb Ab^Δ7 Fm⁷ Dm⁷b⁵ G⁷ G⁷b⁹/C C⁶₉

The first system of the main piece features a single treble staff with a melodic line. The key signature remains two flats.

E+⁷♯⁹ Am⁷ G⁶₉ F[♯]m⁷b⁵ Fm⁷ Em⁷

The second system continues the melodic line from the first system, with various chord changes indicated above the staff.

GAVIOTA (P. 2)

A7^b9 D7[#]9 G7^b9 F7[#]9 E m7^b5
 A⁺7 D m7 G7[#]9 G7^b9
B C m7 C m7/B^b A^bΔ7 F m7 D m7^b5 G7
 G7^b9/C C₆ E⁺7[#]9 A m7 A m7/G F[#] m7^b5 F7
 E m7 A⁺7 D7 G⁺7
 E⁺7[#]9 A⁺7 D7
 G⁺7 **C** C m⁹ E^b7 E7 F7 F7 G7 C m⁹

Solo on A and B, Play C as Interlude and tag

GEE BABY, AIN'T I GOOD TO YOU

DON REDMAN

A

Section A consists of three staves of music in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The notes are G4, A4, Bb4, C5, Bb4, A4, G4. Above the staff are chords G7, Eb7, D7, and G7. A triplet of Bb4, C5, Bb4 is marked above the first three notes. The second staff has notes Bb4, A4, G4, F4, E4, D4, C4. Above the staff are chords C7, F7, Bb6, D7, G7, and Eb7. A triplet of Bb4, A4, G4 is marked above the first three notes. The third staff has notes Bb4, A4, G4, F4, E4, D4, C4. Above the staff are chords D7, G7, C7, F7, Bb6, and Bb7. A triplet of Bb4, A4, G4 is marked above the first three notes.

B

Section B consists of three staves of music in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The notes are Bb4, A4, G4, F4, E4, D4, C4. Above the staff are chords Eb6, Eo7, Bb6/F, Bb7, Eb6, and Eo7. A triplet of Bb4, A4, G4 is marked above the first three notes. The second staff has notes Bb4, A4, G4, F4, E4, D4, C4. Above the staff are chords Am17b5, D7, G7, Eb7, D7, and G7. A triplet of Bb4, A4, G4 is marked above the first three notes. The third staff has notes Bb4, A4, G4, F4, E4, D4, C4. Above the staff are chords C7, F7, Bb6, and (Ab7 G7). A triplet of Bb4, A4, G4 is marked above the first three notes.

Get Lucky

Daft Punk

No need for form, it's effectively
4 measures long.

Bmi D F#mi E E

Bmi D F#mi E

Bmi D F#mi E

Bmi D F#mi E

Bmi D F#mi E

Bmi D F#mi E

Bmi D F#mi E

GOLD DIGGER

Ab-7



EΔ7

EΔ

Eb-



BΔ

AΔ



Ab-

Gb7sus



F7(#9)

EΔ7



42

(D.C. AL FINE)

Goodbye Pork Pie Hat

Charles Mingus
shea's chart

BALLAD

The musical score is written in treble clef with a key signature of three flats (B-flat major) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a repeat sign and contains a triplet of eighth notes. The second staff starts at measure 4 and also features a triplet. The third staff begins at measure 7 and includes a triplet. The fourth staff starts at measure 10. The fifth staff begins at measure 15 and concludes with a double bar line. Chord symbols are placed above the notes, and some notes are marked with a '3' and a bracket to indicate triplets. The final measure of the piece ends with a fermata over a whole note.

Chord progression: $E^b7(\#9)$ B^9 $E^{\Delta7}$ $A^7(b5)$
 D^b7 B^7 D^b7 $E^b7(\#9)$ A^b-7 B^7
 $F^{\Delta7}$ B^b7 C^7 F^7 B^7 $E^{\Delta7}$
 A^7 A^b7 B^b7 D^b7 $E^b7(\#9)$ B^7
 $E^{\Delta7}$ A^7 $E^bmi9(\Delta7)$

Gymnopédie - 1ère

(1888)

Erik Satie

8vb

5

13

22

27

32

40

Chords: G Δ 7, D Δ 7, F \sharp -, B-, E-, E-7, D-, A-, E-/D, D-7, E-/D, D-7, E-, F \sharp -, B-, A/E, E-7, A-7, D, E-, D-/E, F/E, F/E, A-7, D-

FORM

ENDING

Detailed description: This is a guitar sheet music for Erik Satie's 'Gymnopédie - 1ère'. The score is written in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. It consists of eight staves of music. The first staff is a whole staff with a dashed line above it labeled '8vb'. The second staff begins with a measure rest and a '5' below the staff. The third staff begins with a measure rest and a '13' below the staff. The fourth staff begins with a measure rest and a '22' below the staff. The fifth staff begins with a measure rest and a '27' below the staff. The sixth staff begins with a measure rest and a '32' below the staff. The seventh staff begins with a measure rest and a '40' below the staff. The score includes various guitar chords and melodic lines. The chords are: G Δ 7, D Δ 7, F \sharp -, B-, E-, E-7, D-, A-, E-/D, D-7, E-/D, D-7, E-, F \sharp -, B-, A/E, E-7, A-7, D, E-, D-/E, F/E, F/E, A-7, D-. There are also markings for 'FORM' and 'ENDING'.

HACKENSACK

T. MONK

Musical staff 1: Treble clef, 4/4 time signature. Chords: F, Bb7, F.

Musical staff 2: Bass clef. Chords: D7, Gmi7, C7, F.

Musical staff 3: Treble clef. First ending: 1. Gmi7 C7. Second ending: 2. F7 Bb7.

Musical staff 4: Bass clef. Chords: B0, F, D7.

Musical staff 5: Treble clef. Chords: G7, G7, Gmi7, C7.

Musical staff 6: Bass clef. Chords: Abmi7, Db7, F, Bb7.

Musical staff 7: Treble clef. Chords: F, D7, Gmi7.

Musical staff 8: Bass clef. Chords: C7, F, (Gmi7 C7).

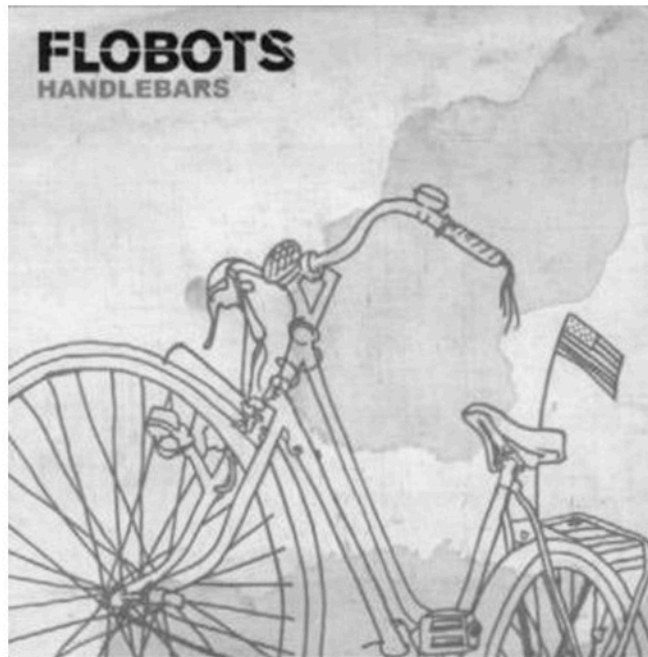
Handlebars

Flobots

D- A-7 FΔ7 C7sus

BbΔ7 G-7 FΔ7 E-7(b9) A7

4



Harlem Nocturne

Rogers/Hagen

A $D_{mi}(MA7)$ G_{mi}^6 $G_{mi}(MA7)$

$Bb7$ $E7$ $A7$ D_{mi}^6 D_{mi}^6

B $F7$ $C_{mi}7$ $F7$ $C_{mi}7$ $F7$ $C_{mi}7$ $F7$

$Bb7$ $F_{mi}7$ $Bb7$ $F_{mi}7$ No chord $C7$

$F7$ $C_{mi}7$ $F7$ $C_{mi}7$ $F7$ $C_{mi}7$ $F7$ $Bb7$ $F_{mi}7$

$Bb7$ $F_{mi}7$ No chord D_{mi}^6

C $D_{mi}(MA7)$ G_{mi}^6 $G_{mi}(MA7)Bb7$ $E7$ $A7$

D_{mi}^6

(BALLAD)

HARLEQUIN

W. SHORTER

Handwritten musical score for guitar, featuring a 4/4 time signature and a key signature of one sharp (F#). The score consists of several staves of music with various chord voicings and melodic lines. Chords include Eb/Ab, Db/Eb, E/A, Bb/C, C/Bb, E/F#, E7, Dmi7/G, AMaj7/B, Bmi7, AMaj7, Ebmi7, Ebmi7/Db, Bmi7, E/F#, Emi7, E7, G Maj/A, Db/F, Cmi7/E, Eb7(b9), Ab7, Ab7, Bmi7, E7, Bmi7, Eb7, Ami7, D7, E/F#, E7, Dmi7/G, AMaj7/B, Bmi7, AMaj7, CMaj7/D, C13, Bmi7, E+7, A7(#9), Cmi7/F, F13, Cmi7/F, F13, and (3xs).

C#mi7

(D.S. al CODA)

Handwritten musical score for guitar, featuring a 4/4 time signature and a key signature of one sharp (F#). The score consists of a single staff of music with various chord voicings. Chords include Eb/Ab, Db/Eb, E/A, Bb/C, C/Bb, Eb/Ab, Db/Eb, E/A, Bb/C, C/Bb, and a circled C#mi7. The number 50 is written at the beginning of the staff.

WEATHER REPORT - "HEAVY WEATHER"

Heyoka

Kenny Wheeler

Handwritten musical score for "Heyoka" by Kenny Wheeler. The score is written on seven staves in treble clef with a 3/4 time signature. The chords and notes are as follows:

- Staff 1: $Fm_7(\#11)$, $B-9$, $C\#7(\#9)$
- Staff 2: $F\#-7$, $Bb-7$, $A_m_7(\#11)$
- Staff 3: $A_b m_7(\#11)$, $B m_7(\#11)$
- Staff 4: $D m_7(\#11)$, $G m_7(\#11)$, $F m_7(\#11)$, $A_b m_7(\#11)$, $D_b m_7(\#11)$, $G_b m_7(\#11)$
- Staff 5: $F\#-7$, $E_b 7(sus)$, $A m_7(\#11)$, $G\#$
- Staff 6: $A_b 13$

KENNY WHEELER - "GNO HIGH"

Hide and Seek

IMOGEN HEAP

PIANO ONLY

A E F#-7 D A E

F#-7 D A E F#-7 D

A E F#-7 D **(A)** A BASS ENTERS RIGID TIME E

F#-7 D A E F#-7 D

A E F#-7 D A E

F#-7 D **(B)** Aadd9 EΔ7 F#-7 A(Add3)7sus4(b9) DΔ7

PIANO ONLY

F#-7 Aadd9 EΔ7 F#-7

A(Add3)7sus4(b9) DΔ7 F#-7 E

(C) A BAND ENTERS E F#-7 D A E

HIDE AND SEEK

55 **F#-7** **D** **A** **E** **F#-7** **D**

61 **A** **E** **F#-7** **D**

65 **Q** QUIETLY **A** **E** **F#-** **DΔ7** **F#-**

73 **A** **E** **F#-** **DΔ7** **G-/A** **E**

BUILD -----

81 **E** **D** **A** **F#-** **E**

85 **DΔ7** **A** **F#-** **E**

OPEN FOR SOLOS

89 **F** ON CUE **A** **E** **F#-** **E**

93 **A** **E** **F#-** **E** **A**

53

Hook, Line, and Sinker

SHEA MARSHALL

The musical score is written in 4/4 time and consists of four staves. The key signature has two flats (Bb and Eb). The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It features a triplet of eighth notes (G4, A4, Bb4) on the first beat, followed by a quarter note (Bb4), a quarter rest, and a quarter note (G4). The second staff continues with a quarter note (F4), a quarter note (Eb4), and a quarter note (D4). The third staff has a quarter note (C4), a quarter note (Bb3), and a quarter note (A3). The fourth staff concludes with a quarter note (G3), a quarter note (F3), and a quarter note (Eb3). Chord symbols are placed above the staves: Eb7, Bb7, E7, Eb7, Bb7, F-7, Bb7, Eb7, Bb7, G7, C7, F7, Bb7, and E7. Measure numbers 5, 9, and 13 are indicated at the start of their respective staves. The piece ends with a double bar line and repeat dots.

HOW MY HEART SINGS

-EARL ZINDARS

Handwritten musical score for "How My Heart Sings" by Bill Evans. The score consists of ten staves of music with various guitar chord notations written above and below the notes. The chords include E-7, A-7, D-7, G7, Cmaj7, Fmaj7, B-7b5, E7, A-7, Ab0, A-7/G, F#-7b5, Emaj7, G#-7, C#7, F#-7, B7, Dmaj7/E, Amaj7/E, Dmaj7/E, Amaj7/E, Cmaj7/D, Gmaj7/D, Cmaj7/D, Cmaj7, B7, D.S., A-7, Ab0, A-7/G, D7/F#, E-7, A-7, Ab7, G7, C6, G-7, F#-7b5, B7 alt. The score ends with a double bar line and the number 55.

Worked by Shea

Human Racing

(first draft)

St. Vincent

Straight 8th

A E_MA⁷

(Vocals)

D_b9

E_MA⁷

D_b9

B F#7

C7

B7

A_b°7

F#7

F_M1^{7b5}

E_b7

D7

D_b7

TO CODA after
3rd verse (out)

C **E_{MA}7**

(Instrumental part)

D_b9

D_b9 **E_{MA}7**

Vamp, drums tacet 1x

D_b9 **D_{MA}7**

HUMPTY DUMPTY CHICK COREA

Handwritten musical notation for the first system of "Humpty Dumpty". It consists of five staves of music with various chord annotations above and below the notes.

Chord annotations include: EbMaj7, DMaj7, F#Maj7, FMaj7, A7(alt.), BbMaj7, Bbm7, Bbm7, Dm7, Bm7, Abm7, Fm7, Abm7, Gbm7, Fm7, and Bb7. The notation includes a double bar line with a repeat sign and a section marked "D.C. al CODA".

Handwritten musical notation for the second system of "Humpty Dumpty", which is the CODA section. It consists of two staves of music.

Chord annotations include: F#Maj7, EMaj7, Dm7, Dbm7, F#7, Bbm7(#), Bbm7(#11), Bb7(alt.), Ebm7, C7(sus), and G/A. The section begins with a double bar line and a CODA symbol.

CHICK COREA - "THE MAD HATTER"

I CAN'T GET STARTED

VERNON DUKE

A D_{mi7b5} $G7$ C_{mi7} $F7$
 A_{bMA} F_{mi7} B_{bmi7} E_{b7}



G_{mi7} $C7$ $F\#_{mi7}$ $B7$ F_{mi7} B_{b7} E_{mi7} $A7$
 $C7$ F_{mi7b5} B_{b7} E_{b7sus} A_{bMA7} F_{mi7}

B_{bmi7} E_{b7b9} 1. C_{mi7b5} $F7$ B_{bmi7} E_{b7}

2. A_{b6} G_{b7} A_{bMA7} **B** C_{mi7} $F7$ C_{mi7} $F7$



B_{bMA7} E_{bMA9} B_{bMA7} E_{bMA9} B_{bmi7} E_{b7} B_{bmi7} E_{b7}

C_{mi7} $F7$ B_{bmi7} E_{b7} **C** D_{mi7b5} $G7$ C_{mi7} $F7$
 A_{bMA} F_{mi7}



B_{bmi7} E_{b7} G_{mi7} $C7$ $F\#_{mi7}$ $B7$ F_{mi7} B_{b7} E_{mi7} $A7$
 $C7$ F_{mi7b5} B_{b7} E_{b7sus}

A_{bMA7} $F7$ B_{bmi7} E_{b7} A_{bMA7} B_{bmi7} E_{b7}



Medium Pop Ballad

I Can't Help It

Susaye Green
Stevie Wonder

(As performed by Michael Jackson)

♩ = 102

(synth., tacet 1st x)

(elec. pn. ad lib. chords)

Chords: $A^{13(\#11)}$, A^bMA^9 , $A^{13(\#11)}$

(bs.) **A** **S**

(vocal 8va b.)

Look - ing in my mir - ror
Help - less like a ba - by,

Chords: A^bMA^9 , $A^{13(\#11)}$, A^bMA^9

Took me by sur - prise.
sen - su - al dis - guise.

Chords: $A^{13(\#11)}$, A^bMA^9

I can't help but see you
I can't help but love you,

Chords: F^{MI^9} , B^b13

1.

run - ning of - ten through my mind, yeah.

Chords: D^bMI^9 , $E^b7(\#9)$, E^{MA^9} , $F^{\#MI^7}$, $G^{\#MI^7}$, A^{MA^7}

2.

It's get - ting bet - ter all the time. I can't

$D^b M I^9$ $E^b 7(\#9)(\#5)$ $A^b M A^9$

B

help it. If I want - ed to I would - n't help it ev - en if I could. I can't

$F M I^9$ $D^b M I^9$ $E^b 7(\#9)(\#5)$

1.

help it. If I want - ed to I would - n't help it, no I can't

$F M I^9$ $(D^b M I^9)$ $E^b 7(\#9)(\#5)$

(tacet 2nd x)

2.

C (Ad lib. vocal)

help it, no.

$D^b M I^9$ $E^b 7(\#9)(\#5)$ $A^{13}(\#11)$

$A^b M A^9$ $A^{13}(\#11)$ $A^b M A^9$

D.S. for 2nd verse and solos.
Last x vamp & fade on **C**.

Second verse:

Love to run my fingers softly while you sigh.
Love came and possessed you, bringing sparkles to your eyes.
Like a trip to heaven, heaven is the prize.
And I'm so glad I found you, yeah. You're an angel in disguise.
I can't help it. etc.

I'll String Along With You

In Bb

Warren-Dubin

A

$Bb_{MA}7$ $C_{mi}7$ $F7$ $Bb_{MA}7$ $D7$ $G7$

$C_{mi}7$ $D7$ $G7$ $C_{mi}7$ $F7$ $Bb_{MA}7$ $F7$

$Bb_{MA}7$ $C_{mi}7$ $F7$ $Bb_{MA}7$ $D7$ $G7$

$C_{mi}7$ $D7$ $G7$ $C_{mi}7$ $F7$ $Bb_{MA}7$

B

$Eb9$ $Eb_{mi}6$ $Bb_{MA}7$ $Db07$ $C_{mi}7$ $G7$ $C_{mi}7$ $A7$

$Bb_{MA}7$ $Bb7$ $Eb_{MA}7$ $Ab9$ $C9$ $F7\#5$

$Bb_{MA}7$ $C_{mi}7$ $F7$ $Bb_{MA}7$ $D7$ $G7$

$C_{mi}7$ $D7$ $G7$ $C_{mi}7$ $F7$ $Bb_{MA}7$

I'M SORRY

(MELODY IS ONLY LOOSELY TRANSCRIBED)

MIKE MAINIERI

STRAIGHT

BbΔ7

A7#9

Ab7

F-/G

G7



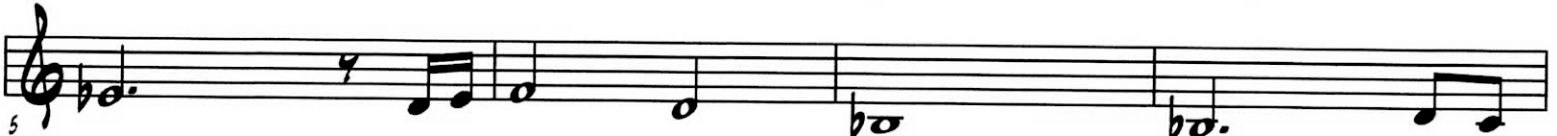
C-7(b5)

A-7(b5)

D7ALT

G-7

Bb7sus



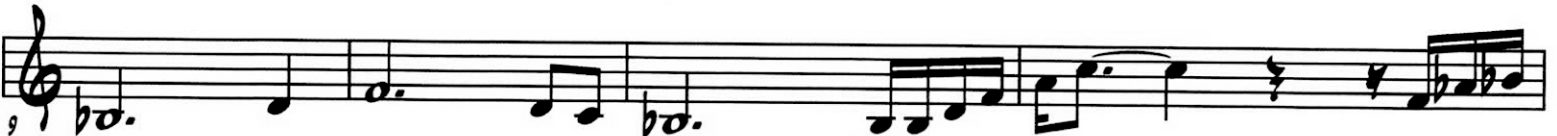
EbΔ7

A-7(b5)

D7ALT

G-

C7



Bb-7

Eb7

C-7

Bb/D

Eb

Eo7 F7sus



BbΔ7

A7#9

Ab7

F-/G

G7

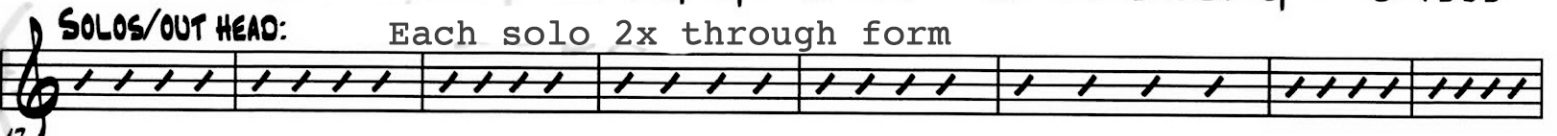
C-7(b5)

A-7(b5)

D7ALT

G-7

Bb7sus



SOLOS/OUT HEAD:

Each solo 2x through form



EbΔ7

A-7(b5)

D7ALT

G-

C7

Bb-7

Eb7

C-7

Bb/D

Eb

Eo7

F7sus



C-7

Bb/D

Eb

Eo7

F7sus

Eb

C-

Ab

F-

Db

BbΔ7



DIRECTED



...богатейший материал для освещения его личности с этой стороны оказался в данных того самого негласного наблюдения за ним, которое велось охранным отделением; при этом выяснилось, что амурные похождения Мишка не выходят из рамок ночных оргий с девицами лёгкого поведения и шансонетными певицами, а также иногда и с некоторыми из его просительниц.

IN A MELLOW TONE

DUKE ELLINGTON

(TOMMY FLANAGAN)

(TRADITIONAL)

F#-9

B7

E7

A7ALT

D7ALT

G7^{b9}

(A) Bb7

Eb7

AbΔ

Musical staff 1: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time signature. The staff contains the first two measures of the melody.

C7ALT
AbΔ

Bb-7
Eb-7

Eb7
Ab7

Eb-7
DbΔ

Musical staff 2: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time signature. The staff contains the next two measures of the melody.

Ab7
DbΔ

(B) DbΔ

Db-7

Gb7

C7
AbΔ

Musical staff 3: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time signature. The staff contains the next two measures of the melody.

F7ALT
F7

Bb7

Eb7
Bb-7

Musical staff 4: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time signature. The staff contains the next two measures of the melody.

Eb7

(C) D7ALT
Bb7

Db7*9
Eb7

C7ALT
AbΔ

Musical staff 5: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time signature. The staff contains the next two measures of the melody.

B7
AbΔ

Bb-7
Eb-7

A7
Ab7

Eb-7
DbΔ

Musical staff 6: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time signature. The staff contains the next two measures of the melody.

Ab7
DbΔ

(D) DbΔ

G7ALT
D07

AbΔ

Musical staff 7: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time signature. The staff contains the next two measures of the melody.

F7

Bb7

Eb7

D7*11 -----

AbΔ G7

Gb7

F7

Musical staff 8: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time signature. The staff contains the final two measures of the melody.

Back Home Again In INDIANA

The Firehouse Jazz Band

James Hanley & Ballard MacDonald - 1917
 Rec. by Eddie Condon 1928, Red Nichols
 1929, Casa Loma Orch. 1932, Earl Hines
 1939, Art Tatum 1940, Bobby Hackett &
 Jack Teagarden 1957, etc.

Concert Pitch

Verse:

A

I have al - ways been a wand - 'rer,
 O - - - ver land and sea,
 Yet a moon-beam on the wa - ter
 Casts a spell o'er me. A
 vis - ion fair I see, A - -
 gain I seem to be: Back home a -

B

Chorus:

gain in In - di - an - a, And it
 seems that I can see The gleam - ing
 can - dle light still shin - ing bright Thru the
 syc - a - mores for me. The new - mown

C

hay, sends all its fra - grance From the
 fields I used to roam. When I
 dream a - bout the moon - light on the Wa - bash, Then I
 long for my In - di - an - a home. Back home a -

In Walked Bud

John Williams

A C_{MI} $C_{MI}(MA7)$ $C_{MI}7$ $F7$ $Bb7$

8vb

$Eb6$ $F7$ $Bb7$ $Eb6$ $Eb6 (G7)$

A C_{MI}

$Ab7$ C_{MI}

$Ab7$

B C_{MI} $C_{MI}(MA7)$ $C_{MI}7$ $F7$ $Bb7$

$Eb6$ $F7$ $Bb7$ $Eb6$ $Eb6 (G7)$

It was the first time I ever saw a girl like her.
I never saw her again.

IN YOUR OWN SWEET WAY

DAVE BRUBECK

as played by Miles Davis on the album Workin'

A

$D_{mi}7b5$ $G7$ $C_{mi}7$ $F7$ $F_{mi}7$ $Bb7$ $E_{bMA}7$ $A_{bMA}7$

$C\#_{mi}7$ $F\#7$ $B_{MA}7$ $E_{MA}7$ $Bb7alt$ $E_{MA}7$ E_{b9b5}

$D_{mi}7b5$ $G7$ $C_{mi}7$ $F7$ $F_{mi}7$ $Bb7$ $E_{bMA}7$ $A_{bMA}7$

$C\#_{mi}7$ $F\#7$ $B_{MA}7$ $E_{MA}7$ $Bb7alt$ $E_{MA}7$ E_{b9b5}

B

$A_{mi}7$ $D7$ $G_{MA}7$ $A_{mi}7$ $D7$ $G_{MA}7$

$G_{mi}7$ $C7$ $A_{mi}7$ $D7$ $G_{mi}7b5$ $Db7$ $C7$ $F_{mi}7$

C

$D_{mi}7b5$ G^{13b9} C_{mi}^{13} $F7$ $F_{mi}7$ $Bb7$ $E_{bMA}7$ $A_{bMA}7$

$C\#_{mi}7$ $F\#7$ $B_{MA}7$ $E_{MA}7$ $Bb7alt$ $E_{MA}7$ E_{b9b5}

D

$B_{MA}7/Db$ $B_{MA}7\#5/Db$ A_{bmi}/Db $B_{MA}7\#5/Db$ $Db_{mi}7$ $B_{MA}7\#5/Db$ A_{bmi}/Db $B_{MA}7\#5/Db$

I REMEMBER YOU

VICTOR SCHERTZINGER

HORN INTRO

PLAY Ab-7 G-7 Gb7^{b9} **A** FΔ B-7 E7

FΔ C-7 F7 BbΔ Bb-7 Eb7

1	AbΔ	G-7	Gb7	2	FΔ	C-7	F7
	A-7	D7	G-7				

B BbΔ E-7 A7 DΔ E-7 A7

DΔ D-7 G7 CΔ G-7 C7

C FΔ B-7 E7 FΔ C-7 F7
A07 D7^{b9}

I REMEMBER YOU

$Bb\Delta$
 $G-$

$Bb-7$ $Eb7$ $F\Delta$ $B\emptyset7$ $Bb-7$

$A-7$ $Ab7$ \oplus $G-7$ $C7^{b9}$ F

SOLOS

D.S. **A** AL CODA

$G-7$ $C7$ $C-7$ $B7$ $Bb-7$ $Eb7$

STANDARD ENDING
 $A-7$ $Ab7$

\oplus

$G-7$ $C7$ F

EXTENDED ENDING
 $Eb-7$ $D7$ $Db-7$ $Gb7$

FINE

$F\#-7$ $F7$ $E-7$ $A7$ $A-7$ $Ab7$ $G-7$ $C7$ $F\Delta$

Istahan

Med. Ballad

Duke Ellington
& Billy Strayhorn

A $D^{\flat}MA^7$ $B^{\flat}MA^7$ $B^{\flat}7(\#5)$ $E^{\flat}9$

$(E^{\flat}7(\#9))$ $D^{\flat}MI^6$ A^{\flat} $A^{\flat}13(\#9)$ $D^{\flat}MA^9$

$GMI^7(\#5)$ $C7(\#9)$ FMI^6 $AMI^7(\#5)$ $D7(\#9)$ GMI^6

$GMI^9(\#5)$ $C7(\#5)$ FMA^7 EMA^7 $E^{\flat}MA^7$ DMA^7

B $D^{\flat}MA^7$ $B^{\flat}MA^7$ $B^{\flat}7(\#5)$ $E^{\flat}9$

$(E^{\flat}7(\#9))$ $D^{\flat}MI^6$ A^{\flat} $A^{\flat}13(\#9)$ $D^{\flat}7(\#11)$

$G^{\flat}MA^7$ $C7(\#5)$ $F7(\#11)$ $B^{\flat}7$ break

$E^{\flat}13$ $A^{\flat}13(\#9)$ $A^{\flat}9(\#5)$ $D^{\flat}MA^{13}$ $(FMA^7 EMA^7 E^{\flat}MA^7 DMA^7)$

$D^{\flat}MA^{13}$ $E^{\flat}13$ $A^{\flat}13(\#9)$ $A^{\flat}9(\#5)$ $D^{\flat}MA^{13}$

I Thought About You

Van Heusen

Staff 1: $Bb_{MA}7$ $A7$ $Ab9$ $G7b9$ $C7$ $G_{MI}7$ $C7$

Staff 2: $C_{MI}7$ Ab^{13} Gb^{13} F^{13} $D7b9$ $G_{MI}7$ $Gb7$ $F_{MI}7$ $Bb7$

Staff 3: $Eb_{MA}7$ $Ab9$ $Bb_{MA}7$ $C_{MI}7$ $D_{MI}7$ $G_{MI}7$

Staff 4: $E_{MI}7b5$ $A7$ $E_{MI}7b5$ $A7$ $D_{MI}7$ $G7$ $C_{MI}7$ $F7b9$

Staff 5: $Bb_{MA}7$ $A7$ $Ab9$ $G7b9$ $C7$ $G_{MI}7$ $C7$

Staff 6: $C_{MI}7$ Ab^{13} Gb^{13} F^{13} $D7b9$ $G_{MI}7$ $Gb7$ $F_{MI}7$ $Bb7$

Staff 7: $Eb_{MA}7$ $Eb_{MI}7$ $Ab7$ $Bb_{MA}7$ $G_{MI}7$ $E_{MI}7b5$ $A7$

Staff 8: $D_{MI}7$ $G7$ $C_{MI}7$ F^{13b9} $Bb6$ $G7$ $C_{MI}7$ $F7$

It's All Right With Me

COLE PORTER

IN A

(A) A_{mi} $A_{mi}(MA7)$ $A_{mi}7$ $A_{mi}6$ $A_{mi}7$ $A_{mi}6$

$D_{mi}7$ $G7$ $E_{mi}7b5$ $A7b9$

1. $D7$ $B_{mi}7b5$ $E7b9$ 2. $D_{mi}7$ $G7$ $C6$

(B) $E_{mi}7b5$ $A7b9$ $D7$ $D_{mi}7b5$ $G7b9$ $C_{MA}7$

$E_{mi}7b5$ $A7b9$ $D7$ $D_{mi}7b5$ $G7b9$ $B_{mi}7b5$ $E7$

(C) A_{mi} $A_{mi}(MA7)$ $A_{mi}7$ $A_{mi}6$ $A_{mi}7$ $A_{mi}6$ $D_{mi}7$

$G7$ $E_{mi}7b5$ $A7b9$ $D7$ $D_{mi}7$ $G7$

$C_{MA}7$ $C7$ $F_{MA}7$ $D_{mi}7$ $G9sus$ $C6$ ($B_{mi}7b5$ $E7$)

I'VE FOUND A NEW BABY

It's kind of a
big deal

♩ = 220

A⁷ Dm A⁷ Dm D⁷



G⁷ C⁷ F A⁷



Dm A⁷ Dm D⁷



G⁷ C⁷ F B^b7 F



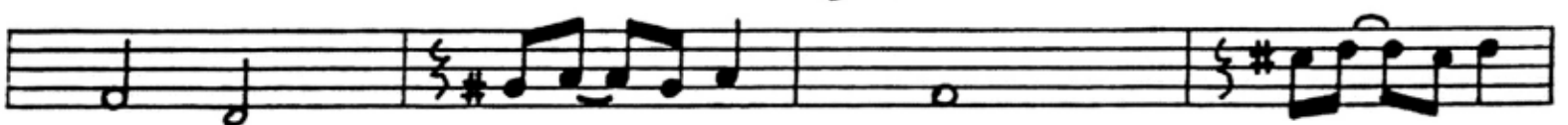
A⁷ Dm Dm⁷



G⁷ C⁷ A⁷



Dm A⁷ Dm D⁷



G⁷ C⁷ F B^b7 F



JAZZ CRIMES

JOSHUA REOMAN

TRANSCRIBED BY ADAM ROBERTS

(RHYTHM SECTION VAMP)

F#7 A13 Bb7#5 Eb7#9 F7b9 E13 C7#9 B7b9 D7 G#7 G#-7 C#7



(VAMP CONTINUES)

A F#7 A13 Bb7#5 Eb7#9 F7b9 E13

2ND X MELODY 8VA



C7#9 B7b9 D7 G#7 G#-7 C#7



F#7 A13 Bb7#5 Eb7#9 F7b9 E13



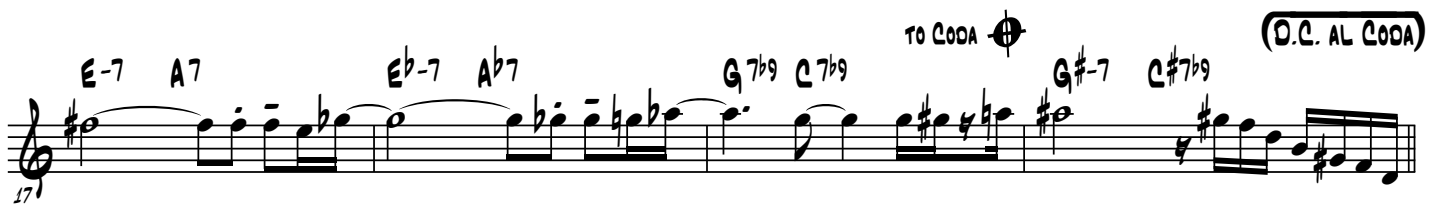
C7#9 B7b9 D7 G#7 G#-7 C#7



B E-7 A7 Eb-7 Ab7 F7b9 Bb7b9 F#-7 B7b9



E-7 A7 Eb-7 Ab7 G7b9 C7b9 TO COCA ⊕ (D.C. AL COCA)



(D) **INTERLUDE**
 G#-7 C#7b9 B7 A7 G7 F#7sus F#o7

(C) **(OPEN FOR SOLOS) LAST SOLO CUES OUT**
 C/F# F#7sus F#7

(D) F#7 A13 Bb7#5 Eb7#9 F7b9 E13 C7#9 B7b9 D7 G#7 G#-7 C#7 **(x4)**

E-7 A7 Eb-7 Ab7 F7b9 Bb7b9 F#-7 B7b9

E-7 A7 Eb-7 Ab7 G7b9 C7b9 ¹ G#-7 C#7b9 ² G#-7 C#7b9 B7A7G7

(E) **(OPEN DRUM SOLO)**
 F#7 A13 Bb7#5 F#7 A13 Bb7#5 ^{1.3 (000 X's)} E13 ^{2.4 (EVEN X's)} Eb7#9 E13

(F) **(WITH VAMP)**
 F#7 A13 Bb7#5 Eb7#9 F7b9 E13

C7#9 B7b9 D7 G#7 G#-7 C#7

F#7 A13 Bb7#5 Eb7#9 F7b9 E13

C7#9 B7b9 D7 G#7 C#7b9 C#7b9

Med.-Slow Swing

Killer Joe

Benny Golson

(Intro) (pn.)

(sample bass line)

(piano simile till **B**)

A

(horns)

(Half-Time Feel)

B

(Orig. Feel)

C

(piano as in Intro)

Solo on AABC
Solos swing throughout.

(Ending)

Vamp, fill & fade

G INSTRUMENTS - "King Of The Road"

BRIGHTLY ♩ = 144

**Beware of
random key
modulation
without
notice**

Handwritten musical score for guitar instruments in 4/4 time. The score consists of six staves of music. The key signature is C major. The tempo is marked 'BRIGHTLY' with a quarter note equal to 144 beats per minute. The score includes various chords and melodic lines. A 'FINE' marking is present in a box on the fifth staff.

Chords shown in the score:

- C
- F
- G7
- D7
- C9

The 'FINE' marking is located on the fifth staff, indicating the end of the piece.

D.C. TO FINE

KNIVES OUT

RADIOHEAD

16TH-NOTE STRAIGHT GROOVE

E_m7 **D** **B_m** **C_MA7**

B_m **B_m/A** **A^b7_{SUS}^{b9}**

E_m7 **D** **B_m** **C_MA7**

B_m **B_m/A** **A^b7_{SUS}^{b9}**


D^b_m **D^b7/B** **F#_m** **F#7/E**

D **B_m** **A^b7_{SUS}^{b9}**

Walking Ballad

Kochab

Shea Marshall

E^bΔ7 **C-7** **BΔ7** **FΔ7** **B^b7(b9)** **E^bΔ13**


F-7 **B^b7sus4(b9)** **F[#]-7** **B9** **A/B** **EΔ7** **B^b7sus4(b9)** **G/E^b** **A^b-/B^b**


E^bΔ7 **C-7** **BΔ7** **FΔ7** **B^b7(b9)** **E^bΔ13**


F-7 **B^b7sus4(b9)** **F[#]-7** **B9** **A/B** **A^b-7** **D^b-7** **D^b7(#9)** **F[#]-7** **B7(b9)B7**


EΔ7 **F[#]-7** **EΔ7/A^b** **B^bΔ7** **F[#]-/B** **CΔ7** **C[#]-7** **C[#]7(#9)**


F[#]-7 **B7(b9)** **G[#]-7** **C[#]7(b9)** **F[#]Δ7** **AΔ7/B** **B7(b9)**


EΔ7 **D^b-7** **CΔ7** **F[#]Δ7** **B-7** **E7**


A-7 **D7** **G-7** **F-/C** **C7** **F-7** **B^b7(#9)** **E^bΔ7** **EΔ7**


Last Date

(IF YOU SEE AT LEAST 3 COWBOY HATS IN THE AUDIENCE, PLAY THIS TUNE)

FLOYD CRAMER

$\text{♩} = 70$

Musical score for "Last Date" by Floyd Cramer. The score is written in 4/4 time with a tempo of 70. It consists of 28 measures across eight staves. The key signature has one flat (B-flat). The score includes various musical notations such as chords (C, F, G, C7, A-), triplets, and first/second endings. A "RIT." marking is present at the end of the piece.

Staff 1: Measure 1-4. Chords: C, F, C, F. Includes a circled letter 'A' at the start.

Staff 2: Measure 5-8. Chords: C, F, C, G, C, F. Measure 5 is marked with a '5' below the staff.

Staff 3: Measure 9-11. Chords: C, G, C, G, C7. Includes first and second endings marked '1.' and '2.'.

Staff 4: Measure 12-15. Chords: F, G, C, C7, F, G, C, C7. Measure 12 is marked with a circled letter 'B'.

Staff 5: Measure 16-19. Chords: F, G, C, A-, F, G. Measure 16 is marked with a '16' below the staff.

Staff 6: Measure 20-23. Chords: C, F, C, G, C, F. Measure 20 is marked with a circled letter 'C'.

Staff 7: Measure 24-27. Chords: C, F, C, G, C, F. Measure 24 is marked with a '24' below the staff.

Staff 8: Measure 28. Chords: C, G, C. Measure 28 is marked with a '28' below the staff. Includes a tempo change marking "70 RIT." at the end.

Let Go

Frou Frou

A

8

8

B

8

8

C

8

LIBERTY CITY

LEAD SHEET

JACO PASTORIUS

INTRO/VAMP BETWEEN SOLOS **G7**

1 **G7sus** **F9(#11)** **E7(#9)(b9)** **Ab13** **A13** **D7(#9)(b9)** **C9sus**

5 **B9(#11)** **E7(b9)(b5)** **A9** **D9sus**

9 **G7sus** **F9(#11)** **E7(#9)(b9)** **Ab13** **A13** **D7(#9)(b9)** **C9sus**

13 **B9(#11)** **E7(b9)(b5)** **A9** **D9sus** **F#7(b9)** **B9sus**

17 **E** **G#-7** **C#-7** **Bb9** **A9** **G#7** **F#-11** **B9sus**

21 **E** **G#-7** **C#-7** **Bb9** **A9** **G#7** **F#7** **B9sus**

25 **C#-7** **G#-7** **B-7** **Bb9** **A9** **G#7** **F#7** **B9sus**

29 **E** **G#-7** **C#-7** **Bb9** **A#7** **G#-7** **F#7** **A7 D9sus**

33 **C#-7** **G#-7** **B-7** **Bb9** **A9** **G#7** **F#7** **B9sus**

Life Goes On

(minor)

Beatles

Bb-

Bb- **F7** **Bb-**

Form/solos

Bb- **Eb-** **Bb-** **F7** **Bb-**

Bb- **F7** **Gb7** **Cm7(b5)** **F7** **Bb-**

Bb- **F7** **Gb7** **Cm7(b5)** **F7** **Bb-7 Bb7**

Eb- **Bb-7** **F7** **Bb-7** **Bb7**

Eb- **Gb7** **F7**

Bb-7 **F7** **Gb7** **Bb-7** **F7** **Bb-7** **F7** **F7** **Bb-**

1. 2.

CODA (potentially open)

LILLIE

CANNONBALL ADDERLEY SEXTET

SAM JONES
ARR. SHEA

A $F_{\Delta 7}$ $F_{MA7(\#5)}$ $Bb_{\Delta 7}/F$ $F7(\#5)$ $G-7$ $B_{\Delta 7} Bb7$ $A-7$ $F7$

$Bb_{\Delta 7}$ $Bb-7$ $Eb7$ $F_{\Delta 7}/A$ F $B_{\Delta 7}$ $E7$ $A-7$ $D7$ $G-7$ $Gb7$

5

$F_{\Delta 7}$ $F_{MA7(\#5)}$ $Bb_{\Delta 7}/F$ $F7(\#5)$ $G-7$ $B_{\Delta 7} Bb7$ $A-7$ $F7$

9

$Bb_{\Delta 7}$ $Bb-7$ $Eb7$ $F_{\Delta 7}/A$ F $Bb_{\Delta 7}$ $G-7$ $C7$ $F_{\Delta 7}$ $B_{\Delta 7} E7$

13

B $A-7$ $F_{\Delta 7}/A$ $A-6$ $A-7$ $A-(\Delta 7)$ $F\#_{\Delta 7}$ $B_{\Delta 7}$ $G7$

17

$C_{\Delta 7}$ $A-7$ $D-7$ $G7$ Bb/C $G7_{ALT}$ $C7$ $Gb7$

21

C $F_{\Delta 7}$ $F_{MA7(\#5)}$ $Bb_{\Delta 7}/F$ $F7(\#5)$ $G-7$ $B_{\Delta 7} Bb7$ $A-7$ $F7$ $Bb_{\Delta 7}$ $Bb-7$ $Eb7$ $F_{\Delta 7}/A$ F

25

$Bb_{\Delta 7}$ $G-7$ $Gb7$ $Bb-7$ $C-7$ $D_{\Delta 7}$ $G-7$ $Gb_{\Delta 7}$ $F_{\Delta 7}$

31

77

LISTEN HERE

STRAIGHT 8THS

EDDIE HARRIS

A single staff of music in bass clef, 4/4 time signature. It contains a melodic line of eighth notes. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are repeat signs at the beginning and end.

(A) C7 F C7 F

Two staves of music in treble clef, 4/4 time signature. The first staff has a melody starting on the 5th line (G4) and includes chords C7 and F. The second staff continues the melody and includes chords C7 and F. Measure numbers 5 and 9 are indicated at the start of the first and second staves respectively.

DRAFT

LITHIUM

NIRVANA

A

B

 Open for Solos only on D.C.

Repeat ONLY on D.C.

Bb13sus GMA7 EbMA7#11 AMA7

Open Drum Solo

Bmi7 CMA7#11 Fmi7 Gmi7 Ami7 BMA7 Db13sus Ab13sus Bb13sus Bmi7

Open solo

Rhythm courtesy E.G. Teichmann

D

Ab13sus Bbmi7 A7b9 Ab7sus F7sus Bbmi7

Last time

A7b9 E7 F7sus Eb9 DMA7#11

1. 2.

(MED SWING)

KERN/DE SYLVA

LOOK FOR THE SILVER LINING

Handwritten musical score for the song "Look for the Silver Lining" by Kern/De Sylva. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The music is in a medley tempo. The chords are written above the notes, and some are crossed out with a diagonal line. The notation includes quarter notes, eighth notes, and rests.

Staff 1: D_{maj}^7/A A^7_{sus4} D_{maj}^7/A A^7_{sus4}

Staff 2: $F\#-7$ $E-7$ A^7 D_{maj}^7 $B-7$

Staff 3: $E-7$ A^7 D_{maj}^7

Staff 4: $B-7$ B^b7 A^7 $E-7$ A^7

Staff 5: D_{maj}^7/A A^7_{sus4} D_{maj}^7/A A^7_{sus4}

Staff 6: $A-7$ D^7 G_{maj}^7 $G_{maj}^7(\#5)$ $G^7(13)$ G^7

Staff 7: $B-7$ $B-7/A$ A^b7 D^b7 $F\#-7$ B^7

Staff 8: $E-7$ A^7_{sus4} D_{maj}^7 A^7_{sus4}

THE LOOP

Medium

CHICK COREA

The musical score for "The Loop" by Chick Corea is written in 3/4 time and consists of ten staves of music. The key signature is one flat (B-flat major/D minor). The chord symbols are as follows:

- Staff 1: F Δ 7, Dm7, Gm7, C7C \sharp °7, Dm7
- Staff 2: Dm7/C, Bm7 \flat 5, B \flat m Δ 7, B \flat Δ 7/A, A \flat °7, Gm7
- Staff 3: A7, Dm7, E7, Am7, D7, Gm7, C7
- Staff 4: F Δ 7, Dm7, Gm7, C7C \sharp °7, Dm7
- Staff 5: Dm7/C, Bm7 \flat 5, B \flat m Δ 7, F/A, A \flat °7
- Staff 6: Gm7, A7, Dm7, G7, Gm7
- Staff 7: C7, B7 \sharp 11, B \flat Δ 7, B°7, F/C, B \flat m7/D \flat
- Staff 8: Dm7, B \flat m7/D \flat , F/C (4), B°7
- Staff 9: B \flat Δ 7, E \flat 7, Am7, D7
- Staff 10: A \flat m7, D \flat 7, Gm7, C7

LUCIOLE

JW

♩ = 87

BASS INTRO

C

C/B^b

F/A

C

GMIN

E^b

B^b

F

C

GMIN

C

C/B^b

F/A

C

FILL GMIN

E^b

B^b

F

C

GMIN

E^b

B^b

F

C

C/B^b

F/A

C

GMIN

E^b

B^b

E^b

C

ENDING ONLY

(BOSSA)

LUCKY SOUTHERN

- KEITH SACKET

INTRO

Musical staff 1: Intro melody with chords Dmaj7, Dmaj7(#5), Dmaj7, and Dmaj7(#5).

Dmaj7

:

E7

:

Musical staff 2: Continuation of the intro melody.

Gmaj7

Bb7

A7

Dmaj7

Ebmaj7

Musical staff 3: Continuation of the intro melody.

Dmaj7

:

E7

:

Musical staff 4: Continuation of the intro melody.

Gmaj7

Bb7

A7

Dmaj7

:

Musical staff 5: Continuation of the intro melody.

F#-7

:

E-7

:

Musical staff 6: Continuation of the intro melody.

F#-7

:

A-7

D7

Musical staff 7: Continuation of the intro melody.

Gmaj7

G-7

D/F#

F07

Musical staff 8: Continuation of the intro melody.

E-7

Bb7

A7

Dmaj7

Ebmaj7

Musical staff 9: Continuation of the intro melody.

Lullaby of Birdland

George Shearing

A C_{mi} D⁷ G⁷ C_{mi} F_{mi}⁷ B^b₇

E^b_{MA}⁷ C_{mi}⁷ F_{mi}⁷ B^b₇⁹ |¹E^b_{MA}⁷ A^b₇ G⁷

2. E^b_{MA}⁷ B^b₇ E^b_{MA}⁷ **B** C⁷ F_{mi}⁷

F_{mi}⁷ B^b₇ E^b_{MA}⁷ C⁷

F_{mi}⁷ F_{mi}⁷ B^b₇ E^b_{MA}⁷ G⁷

C C_{mi} D⁷ G⁷ C_{mi} F_{mi}⁷ B^b₇

E^b_{MA}⁷ C_{mi}⁷ F_{mi}⁷ B^b₇⁹ E^b_{MA}⁷ B^b₇ E^b_{MA}⁷

Mad World

Tears for Fears

Intro

Musical notation for the Intro section, featuring a treble clef, a key signature of three flats (B-flat major), and a 4/4 time signature. The melody consists of a sequence of eighth and quarter notes. Chord symbols Ebmi, Ab, Ebmi, and Ab are placed above the staff.

A

Musical notation for the first line of section A, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The melody consists of eighth and quarter notes. Chord symbols Ebmi, GbMA7, DbMA7, and Ab9 are placed above the staff.

Musical notation for the second line of section A, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The melody consists of eighth and quarter notes. Chord symbols Ebmi, GbMA7, DbMA7, and Ab9 are placed above the staff.

Musical notation for the third line of section A, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The melody consists of eighth and quarter notes. Chord symbols Ebmi, GbMA7, DbMA7, and Ab9 are placed above the staff.

Musical notation for the fourth line of section A, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The melody consists of eighth and quarter notes. Chord symbols Ebmi, GbMA7, DbMA7, and Ab9 are placed above the staff.

B

Musical notation for the first line of section B, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The melody consists of eighth and quarter notes. Chord symbols Ebmi, Ab9, Ebmi, and Ab9 are placed above the staff.

Musical notation for the second line of section B, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The melody consists of eighth and quarter notes. Chord symbols Ebmi, Ab9, Ebmi, and Ab9 are placed above the staff.

Musical notation for the third line of section B, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The melody consists of eighth and quarter notes. Chord symbols Ebmi, B7, Ab9, and Ema7 are placed above the staff.

MAKE SOMEONE HAPPY

STYNE-
GREENE-
CONDEN-

Handwritten musical score for the song "Make Someone Happy". The score is written on a grand staff (treble and bass clefs) and includes guitar chords and melodic lines. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into systems of two staves each. The chords and notes are as follows:

System 1:
Staff 1: $BbMaj^7$ Bb^+ $Bb6$ $BbMaj^7$ Bb^+ $Bb6$ Fmi^7
Staff 2: Fmi^7 $Bb7$ $Ebmaj^7$ Eb^+ $Eb6$

System 2:
Staff 1: $Ebmib^6$ $C\emptyset^7$ $F7(b9)$ $BbMaj^7$ $Bb6$ Dmi^7 G^7 Cmi^7
Staff 2: $F7$ $BbMaj^7$ Bb^+ $Bb6$ $BbMaj^7$ Bb^+ $Bb6$

System 3:
Staff 1: Fmi^7 $Bb7$
Staff 2: $Ebmaj^7$ Eb^+ $Eb6$ $Ebmib^6$ $C\emptyset^7$ $F7(b9)$

System 4:
Staff 1: Bb $BbMaj^7$ Dmi^7 G^7
Staff 2: Cmi^7 $F7$ Dmi^7 $G^7(b9)$

System 5:
Staff 1: Cmi^7 $F7$ $Bb6$ $(Cmi^7 F7)$
Staff 2: 84 $F7$ $Bb6$ $(Cmi^7 F7)$

MAN IN THE BOX

SCORE

ALICE IN CHAINS
SHEA

E-7 OPEN (A) E-7

A13 GΔ7(#11) FΔ7(#11)

(B) E-7

G E-7 E7

(C) E-7 GΔ7 DΔ7 AΔ7 E-7 GΔ7 DΔ7 AΔ7

E-7 GΔ7 DΔ7 AΔ7 E-7 GΔ7 DΔ7 AΔ7

BACK TO (A)

E-7

Midnight Sun

Lionel Hampton & Johnny Mercer

In 3

(A) $A\flat_{MA}7$ $E\flat7+$ $A\flat_{MA}7$ $A\flat_{mi}7$ $D\flat9\#11$

$G\flat_{MA}7$ $D\flat7+$ $G\flat_{MA}7$

$G\flat_{mi}7$ $B9\#11$ $E_{MA}7$ $B7+$

$E_{MA}7$ $E_{mi}7$ $A9\#11$ $E\flat7\#9$

1. $C_{mi}7$ $B7$ $B\flat_{mi}7$ $E\flat7$ 2. $A\flat_{MA}7$ $D_{mi}7$ $G7\flat9$

(B) $C_{MA}7$ $C_{mi}7$ $F7$ $B\flat_{MA}7$

$B\flat_{MA}7$ $B\flat_{mi}7$ $E\flat7$

$A\flat9$ $B7$ $B\flat_{mi}7$ $A7\#9$

© C

$A^b_{MA}7$ E^b7+ $A^b_{MA}7$ $A^b_{mi}7$ $D^b9\#11$

$G^b_{MA}7$ D^b7+ $G^b_{MA}7$

$G^b_{mi}7$ $B^9\#11$ $E_{MA}7$ B^7+

$E_{MA}7$ $E_{mi}7$ $A^9\#11$ $E^b7\#9$

$A^b_{MA}7$

Mo' Better Blues

BRANFORD MARSALIS/TERENCE BLANCHARD

First system:
Melody: G A B C G F# E D C B A G
Chords: G C G C B- A-

Second system:
Melody: G A B C G F# E D C B A G
Chords: A⁷ C/D G C G

Monk's Dream

Monk

Chords: C_{MA7} F7 $Bb7b5$ C_{MA7} F7 $Bb7b5$

Chords: C_{MA7} F7 $E7/B$ $Bb7$ A7 $Ab7$ G7

Chords: C_{MA7} F7 $Bb7b5$ C_{MA7} F7 $Bb7b5$

Chords: C_{MA7} F7 $E7/B$ $Bb7$ A7 $Ab7$ G7

Chord: C7

Chords: C_{MA7} F7 $Bb7b5$ C_{MA7} F7 $Bb7b5$

Chords: C_{MA7} F7 $E7/B$ $Bb7$ A7 $Ab7$ G7

Medium-Slow Latin

Morning

Clare Fischer

$\text{♩} = 111$

(Intro)

1stx: elec. pn. w/bs
2ndx: add dr. & gtr.

Pn.

Chords: $C_{MI}7(b5)$ $F7(\#5)$ $B^b_{MI}7$ E^b7 $C_{MI}7(b5)$ $F7(\#5)$ $B^b_{MI}7$ E^b7

Chords: $E^b_{MI}7$ A^b7 $D^b_{MA}7$ $G^b_{MA}7$ $C_{MI}7(b5)$ $F7(\#5)$ $B^b_{MI}7$ E^b7 $B^b_{MI}7$ E^b7 (vibes)

A

Chords: $C_{MI}7(b5)$ $F7(\#5)$ $B^b_{MI}7$ E^b7 $C_{MI}7(b5)$ $F7(\#5)$ $B^b_{MI}7$ E^b7

(piano simile)

Chords: $E^b_{MI}7$ A^b7 $D^b_{MA}7$ $G^b_{MA}7$ $C_{MI}7(b5)$ $F7(\#5)$ $B^b_{MI}7$ E^b7 $B^b_{MI}7$ E^b7

B

Chords: $E^b_{MI}7$ A^b7 $D^b_{MA}7$ G^b7 $F_{MI}7$ $B^b7(\#9)$

Chords: $E^b_{MI}7$ A^b7 $B7$ B^b7/F

C

Chords: $C_{MI}7(b9)$ $F7(\#5)$ $B^b_{MI}7$ E^b7 $C_{MI}7(b9)$ $F7(\#5)$ $B^b_{MI}7$ E^b7

Chords: $E^b_{MI}7$ A^b7 $D^b_{MA}7$ $G^b_{MA}7$ $C_{MI}7(b9)$ $F7(\#5)$ $B^b_{MI}7$ E^b7

Solo on form (AABC)

Chords: $C_{MI}7(b9)$ $F7(\#5)$ $B^b_{MI}7$ E^b7 $B_{MI}7$ $B^b_{MI}7$

fill

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 Bell

Radiohead
Arr. Chris Potter

Intro:

A-9 C#-7(b6) C Δ 7 F#-7

p

Head/Solos:

A
5 A-9 C#-7(b6) C Δ 7

p

8 F#-7 F Δ 7(#11) C#-7(b6)

11 G(add 9) D/F# G(add 9) D/F#

mf

A'
15 A-9 C#-7(b6) C Δ 7

p

18 F#-7 F Δ 7(#11) C#-7(b6)

21 G D/F# G/B C Δ 7(#11)

mf

B E-9 G#-9 E-9

25 *f*

G#-9 E-9 G#-9

28

G(add 9) D/F# G(add 9) D/F#

31

G D/F# *open vamp* B-7(b6)

35 *pp*

MY BABY JUST CARES FOR ME

WALTER DONALDSON

A Eb Δ Ab7^{#11} Eb Δ Ab7^{#11}

Eb Δ
G Gb \flat 7 F-

B D \flat 7 G7 C- D \flat 7 G7

C- F7^{#11} F-7 B \flat 7

C Eb Δ Ab7^{#11} Eb Δ Ab7^{#11}

G \flat 7 Gb \flat 7 F-

D Ab Δ A \flat 7 D7 Ab-7 Db7 G-7 C7

F-7 B \flat 7 E Δ (Eb FINAL X ONLY)

My Foolish Heart

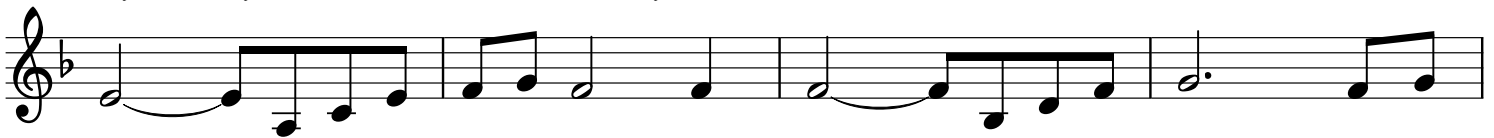
V. Young

A

F_{MA}⁷ B_bMA⁹ A_{mi}¹¹ D⁷⁺ G_{mi}⁷ G_{mi}⁷/F E¹¹ E¹³⁺



A_{mi}⁷ A^{7#9} D_{mi}⁷ A_b¹³ G_{mi}⁷ D_b⁹ C^{7b9}



F_{MA}⁷ F⁷ B_b⁶ E_{mi}^{7b5} A⁷

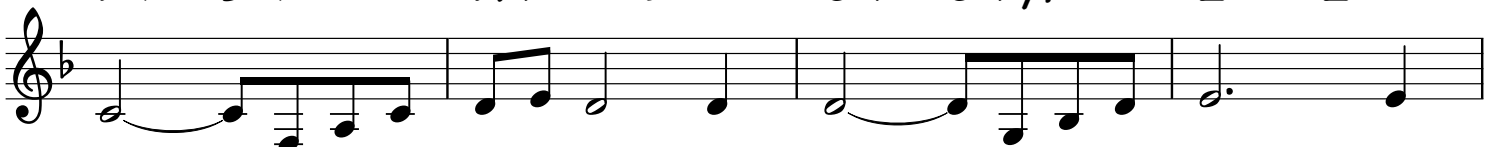


D_{mi} D_{mi}(MA⁷) D_{mi}⁷ G⁷ C_{MA}⁷ A_{mi}⁷ A_b⁹ G_{mi}⁷ C⁹⁺



B

F_{MA}⁷ B_bMA⁹ A_{mi}¹¹ D⁷⁺ G_{mi}⁷ G_{mi}⁷/F E¹¹ E¹³⁺



A_{mi}⁷ A^{7#9} D_{mi}⁷ A_b¹³ G_{mi}⁷ G_{mi}⁷/F E_{mi}⁷ A^{7#9}



D_{mi}⁷ B_bmi⁷ E_b⁷ F_{MA}⁷ B_bMA⁷ E_b^{13#11} D^{7sus}



G_{mi}⁷ D⁷⁺ D_b⁷ C⁷ F⁶ (D_{mi}⁷ D_bMA⁷ C⁷)



My One and Only Love

GUY WOOD

A Bb_{MA7} G_{MI7} C_{MI7} $F7$ $F\#^{\circ}7$ G_{MI7} Eb_{MA7}

E_{MI7b5} $A7$ D_{MI7} $G7$ C_{MI7} A_{MI7b5} $D7$ G_{MI7} $C7$

1. C_{MI7} $F7$ D_{MI7} $G7$ C_{MI7} $F7$ 2. C_{MI7} $F7$ Bb_{MA7} E_{MI7b5} $A7$

B D_{MI7} B_{MI7b5} E_{MI7b5} $A7b9$ D_{MI7} B_{MI7b5}

E_{MI7b5} $A7b9$ D_{MI} $D_{MI}(MA7)$ D_{MI7} G^9

C_{MI7} Db_{MA7} $Gb7$ $F7$ **C** Bb_{MA7} G_{MI7}

C_{MI7} $F7$ $F\#^{\circ}7$ G_{MI7} Eb_{MA7} E_{MI7b5} $A7$ D_{MI7} $G7$

C_{MI7} A_{MI7b5} $D7$ G_{MI7} $C7$ C_{MI7} $F7b9$ Bb_{MA7}

Nakamarra

Hiatus Kaiyote

Intro

$E\flat_{MA}7$ $D\flat_{MA}7$

$E\flat_{MA}7$ $D\flat_{MA}7$

$E\flat_{MA}7$ $D\flat_{MA}7$

$E\flat_{MA}7$

Verse

$A\flat_{MA}7/E\flat$

$E\flat_{MA}7$

$B\flat7_{sus}$ $C_{MA}7\#11$

$B\flat7_{sus}$

$E\flat_{MA}7$ $A\flat_{MA}7$

$E\flat_{MA}7$

$B\flat7_{sus}$ $C_{MA}7\#11$

$B\flat7_{sus}$

$E\flat_{MA}7$

$E\flat_{MA}7$

$B\flat7_{sus}$ $C_{MA}7\#11$

$B\flat7_{sus}$

Chorus

$E\flat$ $D\flat_{MA}7$

$E\flat$ $D\flat_{MA}7$

$E\flat$ $D\flat_{MA}7$

$E\flat$

$E\flat$ $D\flat_{MA}7$

$E\flat$ $D\flat_{MA}7$

$E\flat$ $D\flat_{MA}7$

$E\flat$

back to Verse

Bridge

$C_{MA}7\#11$

$A\flat_{MA}7$

$/C /E\flat$ $D\flat_{MA}7$

$C_{MA}7\#11$

$A\flat_{MA}7$

$E\flat$ $B\flat7$

Chorus

$E\flat$ $D\flat_{MA}7$

$E\flat$ $D\flat_{MA}7$

$E\flat$ $D\flat_{MA}7$

$E\flat_{MA}7$

D.S. for solos (Verse/Chorus)

Ending

F_{MA} $E\flat_{MA}7$ $D\flat_{MA}7$

F_{MA} $E\flat_{MA}7$ $D\flat_{MA}7$

$F_{MA}7$ $E\flat_{MA}7$

$G\flat_{MA}7/D\flat$

NIGHT TRAIN

BLUES SHUFFLE

DUKE ELLINGTON

(A) $Bb7$

$Eb7$ $Bb7$

$Eb7$ $Bb7$ $F7$

(B) $Bb7$

$Eb7$ $Bb7$

$Eb7$ $Bb7$ FINAL X ONLY

(C) $Bb7$ $Eb-$ $Bb7$ FINE

HAPPY GO LUCKY LOCAL (NIGHT TRAIN)

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb). Chords: Eb7, Bb7. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff 2: Treble clef, key signature of two flats (Bb, Eb). Chords: Eb7, Bb7, F7. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff 3: Treble clef, key signature of two flats (Bb, Eb). Chord: D Bb7. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff 4: Treble clef, key signature of two flats (Bb, Eb). Chords: Eb7, Bb7. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff 5: Treble clef, key signature of two flats (Bb, Eb). Chords: Eb7, Bb7. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

SOLOS Bb BLUES

Musical staff 6: Treble clef, key signature of two flats (Bb, Eb). An empty staff with a double bar line at the end.

DC. AL FINE

No Controversy

SHEA MARSHALL

G-7 F-7 Bb7 EbΔ7 D7ALT

Musical staff 1: Treble clef, 4/4 time signature, first measure repeat sign. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords: G-7, F-7, Bb7, EbΔ7, D7ALT.

G-7 F-7 Bb7 EbΔ7 D7ALT

Musical staff 2: Treble clef, 4/4 time signature. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords: G-7, F-7, Bb7, EbΔ7, D7ALT.

G-7 F#7(#9) F-7 Bb7 EbΔ7 D7 Db7

Musical staff 3: Treble clef, 4/4 time signature. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords: G-7, F#7(#9), F-7, Bb7, EbΔ7, D7, Db7.

C-7 Bb7 A7 D7ALT

Musical staff 4: Treble clef, 4/4 time signature. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords: C-7, Bb7, A7, D7ALT.

C9sus (BRIDGE/INTERLUDE) Eb9sus

Musical staff 5: Treble clef, 4/4 time signature. Staff contains rhythmic slashes. Chords: C9sus (BRIDGE/INTERLUDE), Eb9sus.

D9sus F9sus

Musical staff 6: Treble clef, 4/4 time signature. Staff contains rhythmic slashes. Chords: D9sus, F9sus.

C9sus Eb9sus

Musical staff 7: Treble clef, 4/4 time signature. Staff contains rhythmic slashes. Chords: C9sus, Eb9sus.

D9sus F9sus D7ALT

Musical staff 8: Treble clef, 4/4 time signature. Staff contains rhythmic slashes. Chords: D9sus, F9sus, D7ALT.

29 96

Nocturne

STRING QUARTET NO.2

Alexander Borodin

The musical score is written for a string quartet in 3/4 time. It consists of six staves of music. The first four staves have a treble clef, and the last two have a bass clef. The key signature has two flats (B-flat and E-flat). The score includes various chords and melodic lines. The chords are: F, C7, Bb, C7, D7, Gm7, Gm7b5, C7, F, C7, Bb, C7, D7, Gm7, Em7b5, A7, Dm7, G7, Bbm6, F, Bbm6, F, Bbm6, C13b9. There are also some triplets and rests indicated in the notation.

No One Does it Like You

Department of Eagles

Swing

(Chart reads straight down)

Ami FMA7/G CMA7 G G7



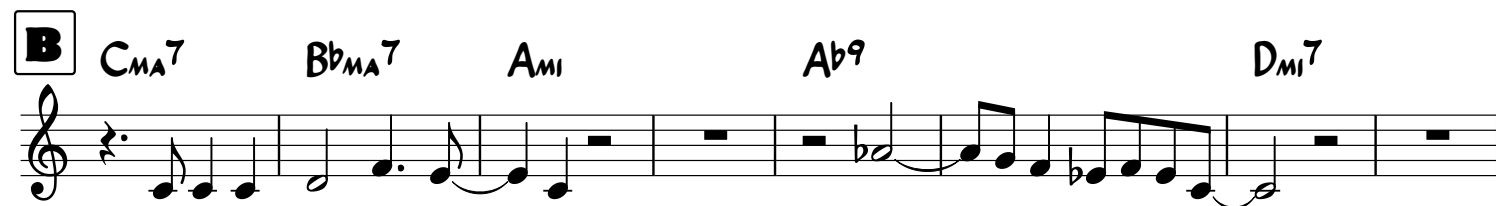
A CMA7 Ami7 FMA7 CMA7 Ami7 Ab9




CMA7 Ami7 FMA7 CMA7 Ami7 FMA7



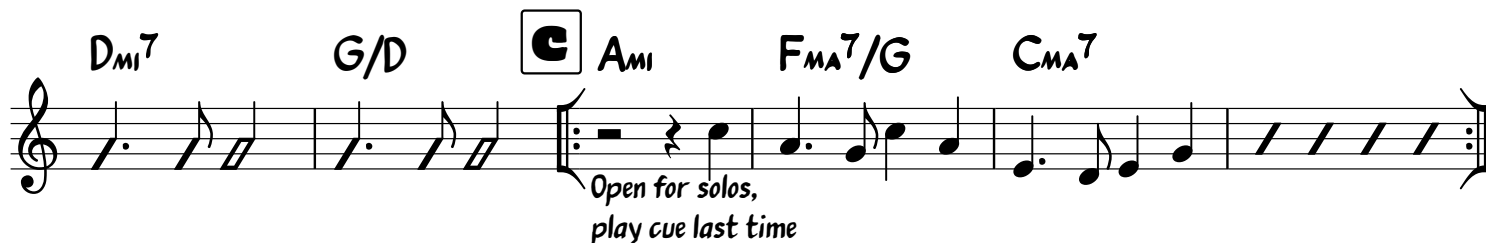
B CMA7 BbMA7 Ami Ab9 Dmi7



CMA7 BbMA7 Asus Ami Ab9 Dmi7

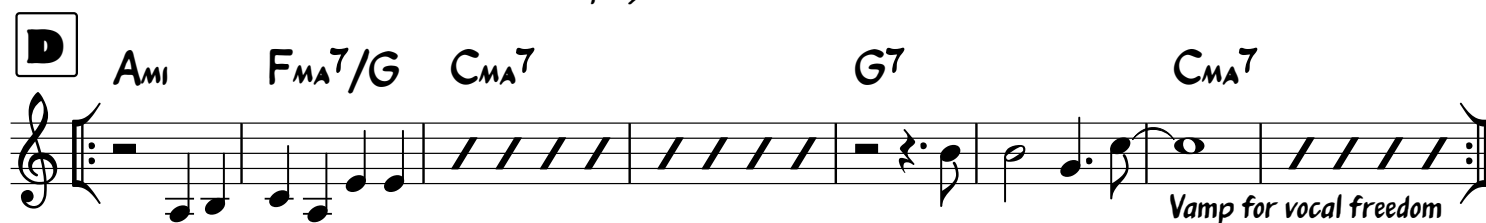


Dmi7 G/D **C** Ami FMA7/G CMA7



Open for solos,
play cue last time

D Ami FMA7/G CMA7 G7 CMA7



Vamp for vocal freedom

Rhythm

NORWEGIAN WOOD

BEATLES (ARR. SHEA)

3

7

11

15

19

23

26

30

38

E D⁹ E D⁹ E D⁹ E

E D E D E D E D E-7 A7 G7(#11) A7 G7(#11)

E-7 A7 G7 F7 E^b7 E D E D E D E D

NOSTALGIA IN TIMES SQUARE - CHARLES MINGUS

Slow "stop time"

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a double bar line and a repeat sign. The first measure contains a quarter note Bb, followed by eighth notes Gb, F, and E. The second measure contains a quarter note D, followed by eighth notes C, Bb, and A. The third measure contains a quarter note G, followed by eighth notes F, E, and D, with a circled '3' indicating a triplet. The lower staff is in bass clef and contains the following chords: F9, Eb9, and two measures with a slash indicating a rest.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system. The first measure contains a quarter note G, followed by eighth notes F, E, and D. The second measure contains a quarter note C, followed by eighth notes Bb, A, and G. The third measure contains a quarter note F, followed by eighth notes E, D, and C. The lower staff contains the following chords: a slash, Ab9, and Db9, followed by a slash.

The third system of musical notation consists of two staves. The upper staff continues the melody. The first measure contains a quarter note Bb, followed by eighth notes Ab, Gb, and F, with a circled '3' indicating a triplet. The second measure contains a quarter note E, followed by eighth notes D, C, and Bb. The third measure contains a quarter note A, followed by eighth notes G, F, and E. The lower staff contains the following chords: F9, Eb9, a slash, and G9.

The fourth system of musical notation consists of two staves. The upper staff continues the melody. The first measure contains a quarter note G, followed by eighth notes F, E, and D. The second measure contains a quarter note C, followed by eighth notes Bb, A, and G. The third measure contains a quarter note Bb, followed by eighth notes Ab, G, and F. The lower staff contains the following chords: C9, F9, Bb9, Eb9, and F. A box above the third measure of the upper staff contains the text "1st x only...".

ODE TO BILLIE JOE

BOBBIE GENTRY

C7

G-7

C7



C7

G-7

C7



F7



C7

G-7

C7



F7



C7 N.C.

Bb7 N.C.

C7

G-7



Driving, straight 6/8
somewhere between
major and minor

Oh Comely

Neutral Milk Hotel

Piano intro using this stuff

A E C

B E C

E C

E C

E C

G C

C E G C

Back to A for open vamp

E G C

Bass solo under this - use both thirds for E

E G C

Open for other instruments

E G C

Cue for end

E C

Off on 4

(ONCE I HAD A) SECRET LOVE

BOBBY SHERWOOD

(A) Eb Δ F-7/Bb Eb Δ F-7/Bb

SOLOS HEAD F#-7 B7
F-7 Bb7

1 F-7 Bb7 b9 G-7 C7 b9 F-7 Bb7 b9

2 Eb Δ D07 G7 b9 **(B)** C-7 F7

Bb Δ Bb-7 Eb7

Ab Δ Ab-7 Db7 **(C)** Eb Δ F-7

G07 C7 b9 F-7 Bb7 b9

118 Eb Δ F-7 Bb7 b9

ONE MINT JULEP

RUDOLPH TOOMBS

Chord progression for the first staff: F7, Bb9, F7, Bb9

Chord progression for the second staff: C7, Gm9, G-7/C, F7

Chord progression for the third staff: A7, Ab7

Chord progression for the fourth staff: G7, C7

Chord progression for the fifth staff: F7, Bb9, F7, Bb9

Chord progression for the sixth staff: F7, Bb9, F7, Bb9

Chord progression for the seventh staff: C7, Gm9, G-7/C, F7

Chord progression for the eighth staff: A7

OUT OF YOUR SIGHT

HOLLY PYLE

C C+ C6 C+ F F6 FΔ7 F6

FELT SO A-COM - PLISHED - NO TEARS ROUND TO HY - DRATE - MY PIL-LOW NOW

C C+ C6 C+ F F6 FΔ7 F6

9 SUDDENLY YOU'VE MOVED - ON - A NEW GIRL TO SHARE - A SIL - HOU - ETTE WITH YOU - NO

C C+ C6 C+ F F6 FΔ7 F6

17 REMNANTS OF PAIN - FROM - YOUR UN EXPECT-ED TIME - LY - DE - PAR-TURE BUT WHEN

C C+ C6 C+ F F6 FΔ7 F6

25 YOU SPEAK OF HER - I CAN'T PRE VENT MY - SELF - FROM THE LURE - OF BREAK - IN DOWN -

C C+ C6 C+ F F6 FΔ7 FΔ7

33 - - - - - FOR GET A BOUT - ME

F6 E-7 D-7 C C7

41 I'M A BUMPTO DRIVE O - VER - YOU'VE REACHED YOUR DESTINA - TION - NO - NEED TO LOOK - BACK - AND NOW THAT IT'S - DONE -

F6 E-7 D-7 D7

49 - WHO NEEDS TO BE - SO - BER - NO NEED FOR RE-MIND - ERS - OF - WHAT I - LACK -

C C+ C6 C+ F F6 FΔ7 F6

55 - - - - - EACH

EACH

2 **OUT OF YOUR SIGHT**

63 DAY WAS GRUDGING ON WITH A SLOW BUT STEADY ASCENT BUT THIS

71 NEW INFORMATION LEAVES ME NOTHING BUT THE DOWN-SLOPE I'M

79 OUT OF DISTRACTIONS THIS PRISON BEARS NO TUNNEL LIGHT

87 HOPED THAT YOU MISSED ME INSTEAD I AM COMPLETELY OUT OF YOUR SIGHT

95 FOR GET A BOUT ME

103 I'M A BUMPTO DRIVE OVER YOU'VE REACHED YOUR DESTINATION NO NEED TO LOOK-BACK AND NOW THAT IT'S DONE

111 WHO NEEDS TO BE SOBER NO NEED FOR REMINDERS FOR GET A BOUT ME I'M A BUMP TO DRIVE

119 OVER YOU'VE REACHED YOUR DESTINATION NO NEED TO LOOK-BACK AND NOW THAT IT'S DONE WHO NEEDS TO BE SO-

127 BER NO NEED FOR REMINDERS...

Chords: C, C+, C6, F, F6, FΔ7, F6, E-7, D-7, D-7(b5), C7, F6, E-7, D-7(b5)

OVER THE RAINBOW

Harold Arlen

INTRO

Rubato

C⁶ A_{mi}⁷ D_{mi}⁷ G⁷ C_{MA}⁷ A_{mi}⁷

D_{mi}⁷ G⁷ C⁶ C^{#o7} D_{mi}⁷ G¹³ C⁶ A_{mi}⁷ D_{mi}⁷ G⁷

C⁶ A_{mi}⁷ D_{mi}⁷ G⁷ C_{MA}⁷

B_{mi}⁷ E⁷ A_{mi}⁷ A_{mi}⁷/G D⁷_{sus} D⁷ D_{mi}⁷

Set up time

G⁹_{sus} D_{mi}⁷ G⁹_{sus} D_{mi}⁷ G⁷

A

C⁶ A_{mi}⁷ E_{mi}⁷ C_{MA}⁷ C⁷ F_{MA}⁷ G⁹_{sus} E_{mi}⁷ A⁷

F_{MA}⁷ B^{b7} C_{MA}⁷ A⁷_{b9} D⁷ G⁷ C⁹ D_{mi}⁷ G⁷

C⁶ A_{mi}⁷ E_{mi}⁷ C⁷ F_{MA}⁷ F^{#mi}⁷ B⁷ E_{mi}⁷ A⁷

F_{MA}⁷ B^b7 C_{MA}⁷ A⁷_{b9} D⁷ G⁷ C⁶ G⁷_{sus}

B C⁶/G F_{MI}/G E_{MI}⁷ A⁷ D⁷ G⁷

C⁶/G F_{MI}⁷_{b5} B⁷_{b9} E_{MI}⁷ E^bo⁷ D_{MI}⁷ G⁹

C F_{MI}⁷_{b5} B⁷_{b9} E_{MI}⁷ C_{MI}⁷_{b5} F_{MI}⁷ F_{MA}⁷ G⁷_{sus} E_{MI}⁷ A⁷

F_{MA}⁷ B^b7 C_{MA}⁷ A⁷_{b9} D⁷ G⁷ C⁶ Proceed after last verse

Ending G¹³_{sus} A_{MA}⁷/G

Open Drum Solo, play figure if desired

IO/G Open Last Time

C_{MA}⁷/G G⁷_{sus} D_{MA}⁷ C_{MA}⁷

Rit.

(BALLAD)

PANNONICA

AMaj7 Cmi7 F7 Bmi7 G7 C C7
 F7 Bb7 EbMaj7 D7alt. Cmi7 F7 E7 BbMaj7
 Emi7 A7(b9) Ami7 D7sus Ebsus G#Maj7
 Bmi7 E7(b9) A7 3- Emi7 G#Maj7 C#7 F#7 F7 E7(b9)

AMaj7 Cmi7 F7 Bmi7 G7 3-
 C C7 F7 Bb7 EbMaj7 D7alt.
 Cmi7 F7 E7 Bmi7 E7(b9) BbMaj7

Perla Marina

Canción

Sindo Garay

Adagio

1 Dmaj7 A9/C# Am7/C Em7/B
Per - la Ma - ri - na queen hon - dos ma - res

5 Gm7/Bb A7 Abdim A7 D9
vi - vees - con - di - da en los co - ra - les.

9 Am7 D7 Gsus4 G F#° B7(b9) Em7
Ce - la - je tier - no dea - llá de O - rien - te

13 Gm9 C9 Dmaj7 Bbdim A7+5 1 Dmaj7
tier - na vio - le - ta del mes dea - bril.

17 2 Bbmaj7 3 F7 F#m7 Gm9
bril. Tu e - res el an - gel con quién yo

21 D/A D Ebmaj7 3 Em7(b5) A7
sue - ño, ex - tra - ñoi - dí - lio de los po -

25 Dmaj7 D9 A9/C# Am7/C
e - tas. Al - ma su - bli - me pa - ra las

29 G/B Gm7/Bb D/A Abdim A7+5
al - mas que te com - pren - dan fiel co - mo

33 Ebmaj7 Bbmaj7 Asus4 D9
yo.

PINBALL NUMBER COUNT

||: 7 Gm^7 F/G Gm^7 Abm^7 B^5 C^5 $C7(\#9)/E$

8^{vb}.....|

3 Gm^7 F/G Gm^7 F/G Gm^7 Gm^7 $Db7(\#9)$

6 Gm^7 F/G Gm^7

9 $C7(\#9)$ $Db7(\#9)$ Ab^{13}

12 Gm^7 F/G Gm^7 F Gm^7

16 REPEAT FORM UNTIL AFTER SOLOS, THEN GO TO CODA

22 Gm^7 F/G Gm^7 Abm^7 B^5 C^5 $C7(\#9)/E$

8^{vb}.....|

24 Gm^7 F/G Gm^7 F/G Gm^7

105

Prelude to a Kiss


Ellington

Bb⁹ Eb⁹ Ab⁷ Db^{MA}⁷ G⁹ C⁹ F⁷ Bb^{MI}⁷




If you hear a song in blue, like a flower crying for the dew,

Bb^{MI}⁷ Eb⁷ F^{MI}⁷ Bb¹³ Bb^{MI}⁷ Eb⁷^{b9} Ab^{MA} C^{MI}⁷ F⁷



that was my heart serenading you, my prelude to a kiss.

Bb⁹ Eb⁹ Ab⁷ Db^{MA}⁷ G⁹ C⁹ F⁷ Bb^{MI}⁷



If you hear a song that grows from my tender sentimental woes,

Bb^{MI}⁷ Eb⁷ Ab⁶ Cb⁰⁷ Bb^{MI}⁷ Eb⁷^{b9} Ab^{MA}⁷ D^{MI}⁷^{b5} G⁷



that was my heart trying to compose a prelude to a kiss.

C^{MA}⁷ A^{MI}⁷ D^{MI}⁷^{b5} G⁷ E^{MI}⁷ A^{MI}⁷ D^{MI}⁷ G⁷



Though it's just a simple melody with nothing fancy, nothing much,

C^{MA}⁷ A^{MI}⁷ D^{MI}⁷^{b5} G⁷ C⁷ F⁷ Bb^{MI} B^{MI} C^{MI} B⁹



you could turn it to a symphony, a Schubert tune with a Gershwin touch. Oh,

Bb⁹ Eb⁹ Ab⁷ Db^{MA}⁷ G⁹ C⁹ F⁷ Bb^{MI}⁷



how my love song gently cries for the tenderness within your eyes, my

Bb^{MI}⁷ Eb⁷ Ab⁶ Cb⁰⁷ Bb^{MI}⁷ Eb⁷^{b9} Ab^{MA}⁷



love is a prelude that never dies, a prelude to a kiss.

Pretty Butterfly

Handwritten musical score for "Pretty Butterfly" in 7/8 time. The score consists of ten staves of music with guitar chords written above the notes. The chords are: **(A)** Abmaj7, Ab6, D-7b5, G7(b9), Bb-7, C-7b5, F7(b9), Bb-9, C-7, F7, Bb13, Bb-9, Db-7, Gb7, **(B)** Bmaj7, Bb6, F#-7, B7, E-9, G-9, C7(b9), D-9, Db9(#11), C13, Bb-9, Eb13, **(C)** Abmaj7, Ab6, D-7b5, G7(b9), Bb-7, C-7b5, F7(b9), Bb-9, C-7, F7, Bb-7, Db-7, (1.2. Ab6, Bb-7/Eb), and Ab6, Ab-(maj7), Ab9. A double bar line is present after the 8th staff, and the text "LAST X ONLY" is written above the 10th staff. A double bar line with a "2" below it is also present in the 10th staff.

Pure Imagination

Ⓐ Eb_{mi}7 Ab7 Db_{ma}7 Eb_{mi}E^o7 F_{mi}7 Bb7 Eb_{mi}7 Ab7

C_{ma}7 Db_{ma}7 Bb7 Eb_{mi}7 Ab7 Db_{ma}7 Eb_{mi}E^o7 F_{mi}7 Bb7

Eb_{mi}7 Ab7 F_{ma}7 Ⓑ Gb_{ma}7 F_{mi}7 Bb7 Eb_{mi}7 Ab7

Db_{ma}7 G_{mi}7b5 C7 F_{mi}7 Bb7 Eb7 Ab7

Ⓒ Eb_{mi}7 Ab7 Db_{ma}7 Eb_{mi}E^o7 F_{mi}7 Bb7 Eb_{mi}7 Ab7

Ending (A_{ma}7)
F_{ma}7 B7 C7 Db_{ma}7

Push th' Little Daisies

Straight 8ths

WEEN

INTRO:

Musical notation for the Intro section, featuring a treble clef, key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody consists of eighth notes and quarter notes. Chord symbols above the staff are Bb6, F-7, Eb, and Gb7.

Top of form:

Musical notation for the first line of the 'Top of form' section, featuring a treble clef, key signature of two flats, and a 4/4 time signature. The melody starts with a repeat sign. Chord symbols above the staff are Bb6 and F-7.

Musical notation for the second line of the 'Top of form' section, featuring a treble clef, key signature of two flats, and a 4/4 time signature. Chord symbols above the staff are Eb and Gb7.

Musical notation for the third line of the 'Top of form' section, featuring a treble clef, key signature of two flats, and a 4/4 time signature. Chord symbols above the staff are Bb6 and F-7.

Musical notation for the fourth line of the 'Top of form' section, featuring a treble clef, key signature of two flats, and a 4/4 time signature. Chord symbols above the staff are Eb and Gb7.

Musical notation for the fifth line of the 'Top of form' section, featuring a treble clef, key signature of two flats, and a 4/4 time signature. The melody consists of eighth notes with accents. Chord symbols above the staff are Bb, F7, Bb, and F7.

Musical notation for the sixth line of the 'Top of form' section, featuring a treble clef, key signature of two flats, and a 4/4 time signature. The melody consists of eighth notes with accents. Chord symbols above the staff are Bb, F7, Bb, and F7.

362.

RED CLAY

- FREDDIE HUBBARD

(ROCK)

FREE BLOWING:

(C-7) (Ab7)

(G7) (C-7)

(RHYTHM SECTION:)

A

(4) C-7(11) Bb-7(11) Db7sus4 Eb7sus4 1. F7sus4 G7sus4 2. F7sus4 G7sus4

(TRUMPET:)

B

F7sus4 G7sus4 C-7(11) Bb-7(11)

Db7sus4 Eb7sus4 1. F7sus4 G7sus4 2. F7sus4 G7sus4

C-7(11) Bb-7(11) Db7sus4 Eb7sus4 F7sus4 G7sus4

(SOLOS:)

D

C-7 Bb-7 Eb7 Ab7sus4 Db7b9 G7



R.W. Powers

'Horking that Tibulous'

Photo by Bill Goodman

Remembering the Rain

Straight 8ths Ballad

Bill Evans

A A Δ 7 E-9 A Δ 7 A 9 SUS E b 9(#11)

D Δ 7 E b 7 A b 7(#5) C#-9 F#7(#5) B-9 C#7(#5)

5

B F#-7 E-9 (E b 7(#5)) D Δ 7 C Δ 7

B-9 B-9/A G#7sus4(b9) G#7(#5) C#-7 A13(b9)

13

D Δ 7 G 9 SUS G 9 A Δ 7 G 9 F#-7 B b 7 C#/B B-7 E 9 SUS G#7/E

16

C A Δ 7/E G Δ 7/E A Δ 7/E G Δ 7/E

A Δ 7/E G Δ 7/E A Δ 7/E G Δ 7/E

19

23

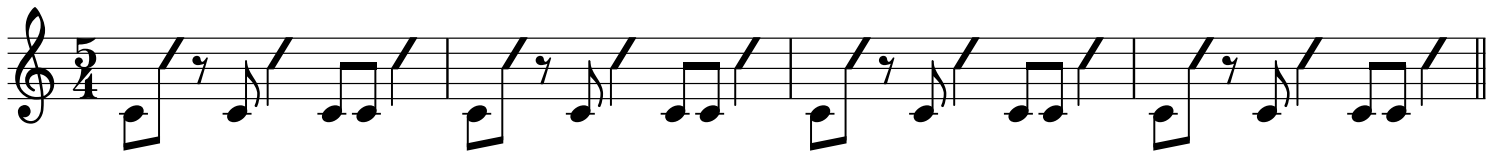
Subtle Swing

River Man

Nick Drake

Intro

C_{MA}7



A

C_{MI}7

E^b9#11



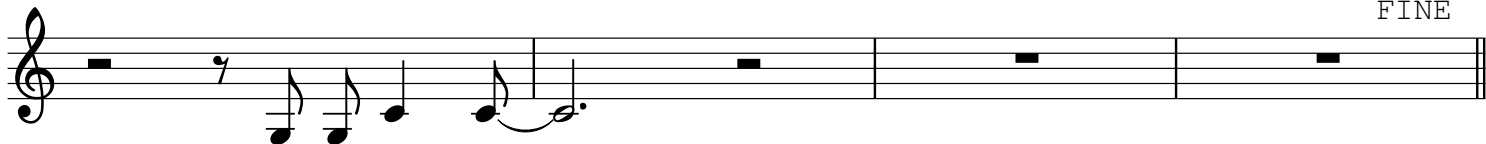
A^bMA7

¹⁻³C_{MA}7



^{4.}C_{MA}7^{b5}

FINE



B

A^bMA7

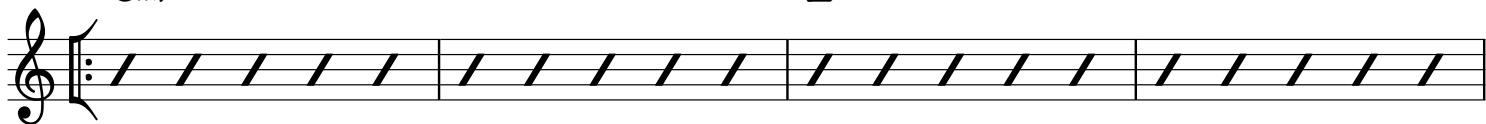
C_{MA}7



Solos

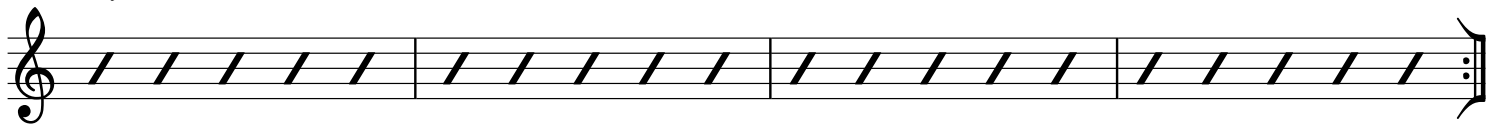
C_{MI}7

E^b9#11



A^bMA7

C_{MA}7#11



After Solos, D.S. al Fine

Roses

OUTKAST / ANDRE 5000

E- D CΔ7 B-7 Bb-7



A-7 GΔ7 FΔ7 E-7 D7 B7(b9)



E- D CΔ7 B-7 Bb-7



A-7 GΔ7 FΔ7 E-7 D7 B7(b9)



YEAH, I DIDN'T BOTHER TRANSCRIBING THE VERSE ACCURATELY

I DON'T CARE

Sail Away

Medium Bossa

Tom Harrell

A $J = 139$ E_{MI}^7 $A^{7(alt)}$ $D_{MI}^{7(11)}$ $G_{SUS}^{7(b9)}$

F_{C}^{o7} (flug.) A_{MI}^7 G $D_{F\#}$ $G_{SUS}^{(addb9)}$ F

E_{MI}^7 $B^b_{MI}^7$ E^b9 $D_{MI}^{7(11)}$ $G_{SUS}^{7(b9)}$

F_{C}^{o7} A_{MI}^7 $F_{MI}^{7(11)}$ $B^b_{SUS}^{7(b9)}$ A^b

G_{MI}^7 $C^{7(b9)}$ $F_{MI}^{7(11)}$ $B^b_{SUS}^{7(b9)}$

$A^b_{Eb}^{o7}$ C_{MI}^7 C_{MI}^7/B^b $A_{MI}^{7(11)}$ $D^{7(b9)}$

B G_{MA}^7/D D_{MI}^7 $A_{C\#}$ A/B $B^{7(alt)}$

(gtr.) $E_{MA}^{7(\#5)}$ A_{MA}^7 $D^{\#}_{MI}^{7(11)}$ $G^{\#13}_{SUS}$ B^{13}_{SUS}

$(B^b_{MI}^7)$ $E^b_{SUS}^9$ $E^b_{(b5)}^{7(b9)}$ E^9_{SUS} E^9_{SUS} $E^{7(\#9)}$

A_{MA}^7 $A_{MA}^7/G^{\#}$ $F^{\#}_{MI}^7$ C_{MA}^7/D $B^b_{MA}^7/C$ $A^b_{MA}^7/B^b$ $G^{7(alt)}$

112 (gtr.) (flug.)

C E_{MI}^7 $A^{7(alt.)}$ $D_{MI}^{7(11)}$ $G_{SUS}^7 (b9)$

(unis.)

$C^{6/9}$ A_{MI}^7 G $F\#_{MI}^7$ $B^{7(\#9)}$

$C^{(add 9)}$ B^b $A^{7(alt.)}$ $D_{MI}^{7(11)}$ G_{SUS}^9 $G^{13(b9)}$ \oplus

C_{MA}^7 / G G^{13}_{SUS} C_{MA}^7 / G G^{13}_{SUS} F

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

\oplus C_{MA}^7 / G G^{13}_{SUS} C_{MA}^7 / G G^{13}_{SUS}

(sample flug. fill)

F $D / F\#$ E_{MI} / G $E / G\#$ (etc.) F / A $B^b_{MA}^7$ G / B C_{MI}^9

(unis.) (rit.)

Medium Swing
♩ = 144

Sareen Jurer

Earl Zindars

(G7) A Cmi7 G7(#5) C7sus FMA7
B7(#5) EMA7 Bb7sus 1. EbMA7 G7 2. EbMA7
B DMA7 D7(#9) Ami7(b5) E7(#9) EbMA7 Eb7
Ab7 A13 Dmi7(b5) G7 CMA7 Cmi7 F7(b9)
BbMA7 Ami7 D7 GMA7 F#13
BMA7 Bb13 EbMA7 A7(b9)
DMA7 Ab7(b9) DbMA7 G7sus
G7sus G7 to second head
G7sus G7 Cmi13
rit.

Sareen Jurer (Second Head)

Handwritten musical score for "Sareen Jurer (Second Head)". The score is written on eight staves in 3/4 time. It features various chords and melodic lines with triplets and slurs. The chords are: (G7) D, Cmi7, G7(#5), C7sus, FMA7, B7(#5), EMA7, Bb7sus, EbMA7, G7, EbMA7, DMA7, D7(#9), Ami7(b5), E7(#9), EbMA7, Eb7, Ab7, A13, Dmi7(b5), G7, F, Cmi7, F7, BbMA7, Ami7, D7, GMA7, F#13, BMA7, Bb13, EbMA7, A7(b9), DMA7, Ab7(b9), DbMA7, G7sus, G7sus, G7. The score ends with a double bar line and the instruction "Back to first head".

SCOTCH 'N' SODA

- GUARD

Abmaj7 Db9 Eb6 G-7 C7

F7 F-7 Bb7 1. Eb- C7 F-7 Bb7

2. Eb9 Bb-7 Eb9 Eb+7 Abmaj7 =

Eb - F-7 Bb7 Ebmaj7 F9 =

Bb7 F-7 Bb7 Abmaj7 Db9

Eb6 G-7 C7 F7 F-7 Bb7

G-7 C7 F-7 Bb7 ~~Ab~~ Eb

Bb-7 Eb7

11617

THE SECOND TIME AROUND

Van Heusen/ Cahn 1945

G^{7sus4} **C^{Δ7}** **F¹³** **E-7** **E^b7** **D-7** **G7** **C^{Δ7}**
 Love is love - li - er the se - cond time a - round, — just as won - der - ful with
 Love's more comf' - ta - ble the se - cond time you fall, — like a friend - ly home the

A7 **D-7** **B-7^{b5}** **E7^{b9}** **A-7** **G-7** **C7**
 both feet on the ground. — It's that se - cond time you hear your love song
 se - cond time you call. — Who can say — what led us to this

^{1.}**F^{Δ7}** **D^{b7}** **F/C** **A-7** **D7** **G7**
 sung, — makes you think per - haps, that love like youth is wast - ed on the young. Love's more

^{2.}**F^{Δ7}** **E^b9** **D9** **D-7** **G7** **E^{sus4}** **B^b13**
 mir - a - cle we found? There are those who'll bet love comes but once and yet,

A7 **A-7** **D7** **G^{7sus4}** **C**
 I'm oh so glad we met the se - cond time a - round. —

Seven Days

Sling

F_{MA}7

A **F_{MA}7** **A^b_{MA}7** **E^b_{MA}7** **C_{MA}7**

B^b_{MA}7 **F_{MA}7** **A^b_{MA}7**

E^b_{MA}7 **C_{MA}7** **A_{MA}7**

B **B^b_{MA}7** **B_{Mi}7^{b5}** **C⁶** **A⁷/C[#]** **D_{Mi}7** **B^b_{MA}7** **C⁶**

A⁷/C[#] **D_{Mi}7** **E^b7^{b5}** **D_{Mi}7** **E^b7^{b5}** **D_{Mi}7**

B^b_{Mi}(MA⁷) **F_{MA}7**

Back to A

C **E^b7^{b5}** **F_{MA}7^{#11}**

Open for Solos, then D.S. back to B

Sialia

SHEA MARSHALL

(INTRO) F Δ 7 D \flat Δ 7 F Δ 7 D Δ 7

D \flat Δ 7 B \flat Δ 7 A \flat Δ 7 G Δ 7 E \flat Δ 7

(A) D \flat Δ 7 F Δ 7 D \flat Δ 7 F Δ 7

D \flat Δ 7 F Δ 7 D \flat Δ 7 F Δ 7 **FINE**

(B) D \flat Δ 7 B \flat Δ 7 G \flat Δ 7 F Δ 7 D \flat Δ 7

G Δ 7/A F Δ 7/G D \flat Δ 7/E \flat C Δ 7/D B Δ 7 C Δ 7

(SOLOS) F Δ 7 D Δ 7 D \flat Δ 7 B \flat Δ 7

A \flat Δ 7 G Δ 7 E \flat Δ 7

D \flat Δ 7 F Δ 7 D \flat Δ 7 F Δ 7 D \flat Δ 7 F Δ 7 D \flat Δ 7 F Δ 7

SILENT NIGHT

SHEA'S REHARM

FΔ7 EbΔ7 FΔ7 EbΔ7

FΔ7 EbΔ7 D-7 BΔ7

C9sus Eb9sus

BbΔ7 BΔ7 C13 A7(b9)/C#

D-7 Eb13 C7/E FΔ7

C9sus Eb9sus A7/C#

BbΔ7 AbΔ7 GbΔ7

Med. Swing (in 2)

Silver's Serenade

Horace Silver

$\text{♩} = 144$

D^{13} A E_{MI}^9 F_{MI}^9 E_{MI}^9 C_{MI}^9 $B^b_{MI}^9$ A_{MI}^9 $B^b_{MI}^9$ A_{MI}^9 F_{MI}^9 $E^b_{MI}^9$ $A^b_{MI}^9$ A_{MI}^9
 (trp.) (ten.) (ten. 8va b.)
 $B^b_{MA}^9$ C_{MI}^9 D_{MI}^9 $E^b_{MA}^9$ A_{MI}^7 $D^{7(b9)}$ (D^{13})
 (1st x only)

(Solos)
B E_{MI}^9 $B^b_{MI}^9$

A_{MI}^9 $E^b_{MI}^9$

A_{MI}^9 C_{MI}^9 C_{MI}^9 B^9

$B^b_{MA}^9$ C_{MI}^9 D_{MI}^9 $E^b_{MA}^9$ A_{MI}^9 D^{13}

After solos, D.C. al Coda (repeat before taking Coda)

$D^{7(b9)}$ G^6_9 (Freely)

SING A SONG OF SONG

K. GARRETT

VAMP (4x) E C D E

E C D E

5 BASS SIM.

E C D E

6 TIMES

9 BRIDGE:

C#M7 B7 C#M7 B7 C#M7 B7/D#

13

C#M7 D#M7 E F#7 Bm7 Gm7 Em7 Cm9

16

E C D E

20 SOLOS

TRANSCRIBED BY SHEA MARSHALL
KENNY GARRETT - "SONGBOOK"

Sitgreaves Rain

SHEA MARSHALL

3/4

Bb-11 Gb7(#11) Eb-7 D7(#9)

5

Db/F E7 Eb-7 C7(#5)

9

F/A FINE F/Bb

13

Db/F

17

Bb7/Db

21

Gb7/Ab D7/E Bb7/A Ab7(b9)

25

Eb-7/Db Gb-(b7)/Db

29

Eb-7/Db C7 F7(b9)

(LATIN)

SKY DIVE

FREDDIE HUBBARD

Handwritten musical score for "Sky Dive" by Freddie Hubbard. The score is written in G major and 4/4 time. It consists of ten staves of music. The notation includes various chord voicings and melodic lines. Key chord voicings include G-9, C-7/F, D \flat Δ 9 b5, G-11, D \flat 7+11, C-11, G \flat Δ 7, E Δ 7, A Δ 7 b5, B \flat 6, B13, C7/4, B \flat -11, C-11, C-11, A-11, C-7, F7, A-11, C-7, F7 b9, B \flat - Δ 7.1, A \flat - Δ 7, G \flat Δ 7, E Δ 7, D Δ 7, C Δ 7, and D.C. The score ends with a "FINE" marking and a page number "126" in the bottom left corner.

FREDDIE "SKY DIVE"

Smells Like Teen Spirit

SCORE

NIHVANA

SHEA'S ARRANGEMENT

F- Bb Ab Db

Musical staff 1: Treble clef, key signature of three flats (F, C, G), 4/4 time signature. The staff contains a melodic line with a repeat sign. Chords F-, Bb, Ab, Db, and F- are indicated below the staff.

Musical staff 2: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a repeat sign. Chords F-, Bb, Ab, and Db are indicated below the staff.

Musical staff 3: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a repeat sign. Chords F-, Bb, Ab, and Db are indicated below the staff.

Musical staff 4: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a repeat sign. Chords F-, Bb, Ab, and Db are indicated below the staff.

Musical staff 5: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a repeat sign. Chords F-, Bb, Ab, and Db are indicated below the staff.

Musical staff 6: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a repeat sign. Chords F-, Bb, Ab, and Db are indicated below the staff.

Musical staff 7: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a repeat sign. Chords F-, Bb, Ab, and Db are indicated below the staff.

Musical staff 8: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a repeat sign. Chords F-, Gb, F-, Gb, F-, Gb, and F-, Gb are indicated below the staff.

Musical staff 9: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a repeat sign. Chords F-, Gb, F-, Gb, F-, Gb, and F-, Gb are indicated below the staff.

Smile

LATIN

Charlie Chaplin
Arr. Chris Champion

INTRO Eb7 6US4 C7 6US4

A FΔ7 B♭13 (SOLOS) (HEAD) B♭13 A-7 D-7 G-7 C7

F6 A♭° G-7 D7(b9)

G-7 C7 B♭-7 Eb7

FΔ7 E♭ A7 D-11 G7 G-7 C13

B FΔ7 B♭13 (SOLOS) (HEAD) B♭13 A-7 D-7 G-7 C7

F6 A♭° G-7 D7(b9)

29

G-7 C7 Ab-7 Db7

35

G-7 C7 Eb7sus4 C7sus4

39

 Eb7sus4 C7sus4 F#7

Med. Samba

Spain

Chick Corea

♩ = 136 **A** (elec. pn. & flute 8va)

NC.
(elec. pn.)

E_M11
(add bass)

(E_M11)

F#_{SUS}

F#

G

F#7

E_M7

A7

D_MA7

G_MA7

(sample bass line)

C#7

F#7(+9)

B_{SUS}

B

B^(add 9)

(last x: D.C. al Coda)

B NC.

(w/ bs. 8va b. & elec. pn. 15ma b.)

NC.

NC.

1. NC. **B_{SUS}** **NC.** 2. **NC.** **G_{MA}⁷**

C (Samba) **G_{MA}⁷**

(pn. & fl.)

F[#]7

E_{MI}⁷

A⁷

D_{MA}⁷

G_{MA}⁷

(elec. pn.)

C[#]7

F[#]7

B_{MI}

B⁷

(elec. pn.)

D.S. al 2nd ending

G INSTRUMENTS "SPEAK SOFTLY" GOD FATHER

Mod. ♩ = 116

The musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The music is written in a simple, melodic style with various chords indicated by circled letters above the notes. The chords include G7, C-, F-, C-, C-, F-, F-7, Ab0, G7(b9), C-, F-7, G7(b9), G+, C-, Bb7, Eb, Db, D7, G7, C-, F-, C-, C-, C-, F-, F-7, Ab0, G7(b9), C-, F-7, G7(b9), G+, C-, and C-. The score concludes with a double bar line and the instruction "Ritard..." written below the final staff.

Ritard...

SPIDER MAN

PAUL FRANCIS WEBSTER AND BOB HARRIS

C-



F-

C-



5

A^b

G⁷

C-

G⁷

G^{b7}

C⁷



9

F-⁷

B^{b7}

E^{bΔ7}

A^{b7}

D^{b7}

G⁷

C-⁷

C⁷



14

F-⁷

B^{b7}

E^{bΔ7}

A^{b7}

D^{b7}

A^{bΔ7}

G⁷



18

C-



22

F-

C-



26

A^b

G⁷

C-

G⁷



30

Star Dust

Hoagy Carmichael

In Ab

Intro

Musical notation for the Intro section, consisting of two staves. The first staff contains the first four measures with chords: Ab_{MA7} , $Db_{MA7}\#11$, $C7b9$, $F7$, Bb_{MI7} , and $Eb7$. The second staff contains the next six measures with chords: C_{MI7} , F_{MI7} , D_{MI7} , $G7$, Bb_{MI7} , $Eb7$, Bb_{MI7} , $Eb7$, Ab_{MA7} , and $Ab7$. The key signature is three flats (Ab) and the time signature is 4/4.

A

Musical notation for the first part of the A section, consisting of two staves. The first staff contains the first four measures with chords: Db_{MA7} , $Db_{MI}(MA7)$, Db_{MI7} , and $G7b9$. The second staff contains the next five measures with chords: Ab_{MA7} , C_{MI7} , $F7$, Bb_{MI7} , $F7$, and Bb_{MI7} . The key signature is three flats (Ab) and the time signature is 4/4.

Musical notation for the first ending of the A section, consisting of one staff. It contains six measures with chords: $Eb7$, Bb_{MI7} , $Eb7$, Ab_{MA7} , $Bb_{MI7}B^{\circ}7$, C_{MI7} , and $F7$. The key signature is three flats (Ab) and the time signature is 4/4.

Musical notation for the second ending of the A section, consisting of one staff. It contains six measures with chords: $Bb9$, F_{MI7} , $Bb7$, $Eb7$, Bb_{MI7} , $Eb7$, and $A_{MI7}b5 D7$. A bracket above the staff indicates a repeat sign and the instruction "Back to A". The key signature is three flats (Ab) and the time signature is 4/4.

Musical notation for the first part of the second ending of the A section, consisting of one staff. It contains five measures with chords: Db_{MI7} , $G7b9$, Ab_{MA7} , F_{MI7} , C_{MI7} , and $F7b9$. The key signature is three flats (Ab) and the time signature is 4/4.

Musical notation for the second part of the second ending of the A section, consisting of one staff. It contains four measures with chords: Bb_{MI7} , $Eb7$, Ab_{MA7} , Eb_{MI7} , and $Ab7b9$. The key signature is three flats (Ab) and the time signature is 4/4.

STAR TREK

C D^b/C C A^b13



C E^b9(#5)



D^Δ7 D^b7



E^bΔ7 G7(#9)



C D^b/C C A^b13



C F7(b5) E7



F^Δ7 B^b7(b5) E^Δ7 A7



D-7 D^bΔ7/C C A^bΔ7/B^b



Stolen Moments

Oliver Nelson

Intro G_{mi7} A_{mi7}/G Bb_{MA7}/G A_{mi7}/G

A G_{mi7} G_{mi6} G_{mi7} G_{mi6}

C_{mi7} C_{mi6} G_{mi7} G_{mi6}

B A_{sus} $Bbsus$ $Bsus$ $Csus$ $Dbsus$ $Csus$ $Bsus$ $Bbsus$

A_{mi} $Bb^{\circ}7$ B_{mi} C_{mi} $D7alt$

Break

Solos over 12 bar G minor blues

Storm Doors

Robert Powers

HEAD: \flat_9 $\flat-/C$ $A\Delta(\#11)$

\flat $\flat-/C$ $G\Delta(\#11)$

$F-9$ $\flat\Delta(\#11)$

$F-9$ $\flat\Delta(\#11)$

$C\Delta(\#11)/B$ $A-7$ $B\flat\Delta(\#11)$ $A\flat\Delta(\#11)$

SOLOS: \flat_9 $\flat-/C$ $A\Delta(\#11)$ \flat $\flat-/C$ $G\Delta(\#11)$

$F-9$ $\flat\Delta(\#11)$ $F-9$ $\flat\Delta(\#11)$

INTERLUDE AFTER EACH SOLO:

$C\Delta(\#11)/B$ $A-7$ $B\flat\Delta(\#11)$ $A\flat\Delta(\#11)$

Ted Koehler

Stormy Weather

in C

Harold Arlen

(A) $C_{MA7} C^{\#07}$ D_{MI7} $G7$ C_{MA7} $C^{\#07}$ D_{MI7} $G7$



C^6 $C^{\#07}$ D_{MI7} $G7^{\#5}$ C^6 $A7^{\#9}$ D_{MI7} $G7$ C_{MA7} $C^{\#07}$



D_{MI7} $G7$ C_{MA7} $C^{\#07}$ D_{MI7} $G7$ C^6 $C^{\#07}$



D_{MI7} $G7^{\#5}$ C^6 F^9 E_{MI7} $C^{\#07}$ D_{MI7} $G7^{\#5}$ C^6 C^7



(B) F^6 $F^{\#07}$ C^6/G C^7 F^6 $F^{\#07}$ C^6/G C^7



F^6 $F^{\#07}$ C^6/G A^7 C^6/G $G^{\#07}$ A_{MI7} D^7 G^7



(C) $C_{MA7} C^{\#07}$ D_{MI7} $G7$ C_{MA7} $C^{\#07}$ D_{MI7} $G7$ C^6 $C^{\#07}$



D_{MI7} $G7^{\#5}$ C^6 $A7^{\#9}$ D_{MI7} $G7^{\#5}$ C^6 $A7^{\#9}$ D_{MI7} $G7$



STRANGE BEAUTY

A $Bb7sus(b9)$ $D-7(b9)$ $G7(b9)$

$C-7$ $F7(b9)$

$F-7$ $Bb7sus$

$E-7$ $C-7$ $F-7$

$Bb7sus(b9)$

$Bb7sus(b9)$

B $A-7$ $D13$

$F-7$ $Eb\Delta7/G$ $Ab\Delta7$ $Bb7sus$

$A-7$ $F-7$

$Bb7sus(b9)$

STREETBEATER

Quincy Jones
Arr. Shea

BASS

G

5

A **G** **D**

C **E \flat F G** **A- B \flat 7 G/B**

9

B **C7 F7 C7 A \flat 7 A7 B \flat 7 B7**

13

C7 F7 C7 A \flat 7 A7 B \flat 7 B7 **To CODA**

17

C **G F A \flat B \flat C7**

21

D **C7 F7 C7 F7**

25 **SOLOS - OPEN** **D.S. AL CODA**

30 **C** **F A \flat B \flat C7**

Such Great Heights

INTRO:

F

A-7

Postal Service

Two staves of musical notation for the first system of the intro. The first staff contains a treble clef, a key signature of one flat, and a 4/4 time signature. The music begins with a repeat sign and consists of a series of eighth and sixteenth notes. The second staff continues the melodic line with similar rhythmic patterns.

G-7

F

Two staves of musical notation for the second system of the intro. The first staff begins with a measure rest and then continues with eighth and sixteenth notes. The second staff continues the melodic line. Measure numbers 5 and 6 are indicated at the start of the first and second staves respectively.

TUNE:

F

A-

The first staff of the tune, starting with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with quarter and eighth notes, including some rests.

G-

Bb

Bb-(Δ7)

4 TIMES

The second staff of the tune, continuing the melodic line with quarter and eighth notes. Measure number 5 is indicated at the start.

F

C

The third staff of the tune, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The music consists of quarter notes with some rests. Measure number 9 is indicated at the start.

Bb

A-

BbΔ7/C

The fourth staff of the tune, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a few notes and rests. Measure number 13 is indicated at the start.

F

C

The fifth staff of the tune, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The music consists of quarter notes with some rests. Measure number 17 is indicated at the start.

Bb

A-

BbΔ7/C

The sixth staff of the tune, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a few notes and rests. Measure number 21 is indicated at the start.

142

21

SUNNY

Light Rock

BOBBY HEBB

A m7

G m7

C7

F Δ7

B m7

E7



A m7

G m7

C7

F Δ7

B m7

E7



A m7

G m7

C7

F Δ7

B b7



B m7 b5

E7 #9

A m7

E7 #9



Sunrise

Shea Marshall

Verse $E\Delta7$ $C\Delta7$ $A\flat-7$ $D\flat7(b9)$ $F\sharp-7$ $E\flat/B$ $D\Delta7/E$

$D\flat\Delta7/E\flat$ $E\flat13(b9)$ $D\flat/B$ $B\flat13(b9)$ $E\flat-7$ $A\flat7(\sharp5)$

A $D\flat\Delta7$ $F\sharp-7$ $B7(b9)$ $D\flat\Delta7$ $F7(b9)$ $B\flat7(b5)$

$E\flat-7$ $A\flat7(b9)$ $F\Delta7$ $D-7$ $E\flat-7$ $A\flat7(b9)$

$D\flat\Delta7$ $F\sharp-7$ $B7(b9)$ $D\flat\Delta7$ $F7(b9)$ $B\flat7(b5)$

$E\flat-7$ $A\flat7(b9)$ $D\flat\Delta7$ $F\sharp-7$ $B7(\sharp5)$

B $E\Delta7$ $G-7$ $C7(b9)$ $F\Delta7$ $D7(b9)$ $G-7$ $A\flat-7$ $D\flat7$

$G\flat\Delta7$ $E\Delta7$ $A7(b9)$ $D\Delta7$ $G\Delta7(\sharp11)$ $E\flat-7$ $A\flat7(b9)$

SUNRISE

Handwritten musical score for "Sunrise" in B-flat major, 4/4 time. The score consists of four staves of music with various chords and performance markings.

Staff 1: Measure 33. Chords: $Bb\Delta7$, $F\#-7$, $B7(b9)$, $Bb\Delta7$, $F7(b9)$, $Bb7(b5)$.

Staff 2: Measure 37. Chords: $Eb-7$, $Ab7(b9)$, $Bb\Delta7$, $Gb\Delta7(\#11)$, $F7(b9)$, $Bb7(b9)$.

Staff 3: Measure 41. Chords: $Eb-7$, $Ab7(b9)$, $Bb\Delta7$, $Bb7(b9)$, $Eb-7$, $Ab7(b9)$. Includes a "TUNE" section with a repeat sign.

Staff 4: Measure 45. Chords: $Bb\Delta7$, $D\Delta7$, $Bb\Delta7$, Bb . Includes "ENDING" and "RIT." markings. A final chord is marked "8VA".

THE SURREY WITH THE FRINGE ON TOP

Rodgers/Hammerstein 1943

G G Δ 7/F \sharp E-7 G/D G G Δ 7/F \sharp E-7 G Δ 7/D

Chicks and ducks and geese bet-ter scur-ry, when I take you out in the sur-rey,
 Watch that fringe and see how it flut-ers when I drive them high-step-pin' strut-ers.
 Two bright side-lights wink-in' and blink-in', ain't no fin-er rig I'm a-think-in',

G Δ 7 C Δ 7 B-7 E-7 A7 ¹A-7D7 ²A-7 D7

when I take you out in the sur-rey with the fringe on top. pop. The
 Nos-ey pokes-'ll peek thru their shut-ters and their eyes will
 you can keep your rig if you'rethinkin' 'at I'd

D-7 G7 C D-7 G7 C

wheels are yel-ler, the up-hol-ster-y's brown, the dash-board's gen-u-ine leath-er, with

E-7 A7 D B-7 E-7 A7 A-7 D7

is-in-glass cur-tains ya' can roll right down, in case there's a change in the wea-ther.

C E7/B A-7 F9 G G \sharp o7 A-7 D7 G

keer to swap fer that shin-y lit-tle sur-rey with the fringe on the top.



Sweet Georgia Brown

Handwritten musical score for "Sweet Georgia Brown" in G major, 4/4 time. The score consists of 11 staves of music with various chords and a second ending.

Chords and markings:

- Staff 1: D7
- Staff 2: G7
- Staff 3: C7
- Staff 4: F, C7, E7mi7, A7
- Staff 5: D7
- Staff 6: G7
- Staff 7: Dmi, A7, Dmi, A7
- Staff 8: F, (E7), Eb7, D7, G7, C7, 1. F7, E7, Eb7
- Staff 9: 2. F7
- Staff 10: 2ND ENDING FOR OUT

Medium
Straight $\frac{1}{8}$ s

Tell Me A Bedtime Story

Herbie Hancock

$\text{♩} = 124$

$GMA^7(\#11)$ (Intro)

$F\#mi^7$

A

B

C B^7_{sus} A^7_{sus} $G^{\#}_{mi}7$ $E_{mi}7$ (fl.) $D^{\flat}_{mi}7$ $E^{\flat}_{mi}7$ $E_{mi}7$ $F^{\#}_{mi}7$ (flugel.)

$G_{MA}7(\#11)$ $F^{\#}_{mi}7$ (elec. pn.)

$E_{mi}7$ A^7 $D_{MA}7$ $C_{MA}7$ $B_{MA}7$

$B_{MA}7$ $G_{MA}7$ $E_{MA}7$ $C_{MA}7$ $B_{MA}7$ $G_{MA}7$ $E_{MA}7$ $C_{MA}7$

Form on recording is: Intro, A B C melody, A B Piano solo, C melody, B C melody, coda. Drums play double-time feel except during the 4 bars beginning with $B_{MA}7$ (3 times) and the 5/4 section.

$C_{MA}7$ $(3x's)$ $B_{MA}7$ $G_{MA}7$ $E_{MA}7$ $C_{MA}7$ $B_{MA}7$ $G_{MA}7$ $E_{MA}7$ $C_{MA}7$ mp $rit.$

As played on Herbie Hancock's "Fat Albert Rotunda"

Thanks for the Fish

Shea Marshall

Staff 1: F7 Eb7 D7 G_{mi}7 D7 G_{mi}7
Staff 2: A7 D_{mi}7 G7 A_b_{mi}7 D_b7 G7#5 C7
Staff 3: C_{mi}7 F7 B_b_{MA}7 G7_b5 C7
Staff 4: F_{MA}7 Eb7 D7 G7 C7 F7 (C7)

The Nearness of You

Hoagy Carmichael

A Db_{MA7} Ab_{mi7} $Db7_{sus}$ Gb_{MA7} $Gb07$

F_{mi} $F7$ Eb_{mi7} $Ab7$ F_{mi} $E07$ $Eb_{mi7}Ab7$ Db_{MA} $B7$ $Db6$

B Eb_{mi7} $Ab7$ Db Ab_{mi7} $Db7$

Gb_{MA7} $F_{mi}7b5$ $Bb7$ $Eb7$ $Ab7$

C Db_{MA7} Ab_{mi7} $Db7_{sus}$ Gb $Gb07$

F_{mi} $E7$ Eb_{mi} $Ab7$ $F_{mi}7b5$ $Bb7b9$

Eb_{mi} $Ab7b9$ Db_{MA7} $(Eb_{mi7} Ab7)$

The Things Left Unsaid

Dr. Dan Puccio

Staff 1: Chords: B^b, A^b, G min7

Staff 2: Chords: A^bMaj7, E^bMaj7, F sus4, F

Staff 3: Chords: B^b, A^b, G min7

Staff 4: Chords: D^b/F, G^b, G^b/A^b

Staff 5: Chords: B^bmin7, E^b7

Staff 6: Chords: B^bmin7, E^b7

Staff 7: Chords: D min7, G7

Staff 8: Chords: A^bMaj7, E^bMaj7, E^b/F

33 B \flat A \flat

37 G min7 A \flat Maj7 E \flat Maj7

41 D min7 G min7 E \flat /F

45



THIER'S TEARS

Bossa

CLARE FISCHER

F m F m/E_b 3 D_bΔ7#11 C7#9

D_bΔ7#11 C7 3 F m

F7#9 B_bm7 E_b7

A7#9 D7b9 A_bΔ7#11 G7 C₆ G_b7#11

F m F m/E_b 3 D_bΔ7#11 C7#9

D_bΔ7#11 C7 3 F m

F7#9 B_bm7 E_b7

D_bΔ7 G+7#9 C+7 F m₆

150

THIS I DIG OF YOU

LEE MORGAN & HANK MOBLEY

PEDAL F TO **B**

A B \flat Δ C- B \flat Δ C-

B \flat Δ C- B \flat Δ F-7 B \flat 7 END PEDAL

B E \flat Δ E \flat 7 A7* \flat 9 D-7 G7

D \flat -7 G \flat 7 C-7 F7

PEDAL F TO **D**

C B \flat Δ C- B \flat Δ C-

B \flat Δ C- B \flat Δ F-7 B \flat 7 END PEDAL

D E \flat Δ .. E \flat 7 A7* \flat 9 D-7 G7

C-7 F7 B \flat Δ

Three Flowers - MCCOM TYMOR

E^bmaj⁷ D^bmaj⁷ E^bmaj⁷ D^bmaj⁷

Musical staff with notes and rests corresponding to the first set of chords.

E^bmaj⁷ D^bmaj⁷ A-⁷ D⁷

Musical staff with notes and rests corresponding to the second set of chords.

1. Gmaj⁷ F⁷ Gmaj⁷ F⁷

Musical staff with notes and rests corresponding to the first measure of the first ending.

E^bmaj⁷ D⁷ E^bmaj⁷ F-⁷ B^b7

Musical staff with notes and rests corresponding to the second measure of the first ending.

2. Gmaj⁷ F⁷ Gmaj⁷ F⁷

Musical staff with notes and rests corresponding to the first measure of the second ending.

E^bmaj⁷ D⁷ E^bmaj⁷ F-⁷ B^b7

Musical staff with notes and rests corresponding to the second measure of the second ending.

Slow
Purdie
Shuffle

Three Views Of A Secret

Jaco Pastorius

A 2nd x: [N.C.]

mf 1st x: strings w/ voices
2nd x: harmonica w/ voices

A 7, F#7(b9) A/B, E9 sus, E9, G#7(#5), C#MI7, Bb13

A 7, F#7(#9), A7, C9, A7, F#7 A/B, E bass [E7(#9)]

B

mf (harmonica) [F/G on D.S.]

B Ab13, G13, GbMA9, B13(#11), C#7(#9), G#13

B C#7(#9), G#13, C#MA9, B#, B9(#11), E13 sus

B AMA7, D9, C#MI7, BMA7, EMA7

B F#MI7, G#MI7, AMI7(add 11), B13(b9) sus

C

C EMA7, G#MI7, C#MI7, G13, F#MI7

C G#MI7, AMI7, B13(b9) sus, E6/4, G#MI7, C#MI7

Musical notation for the first system. The top staff is for flute, starting with a G^{13} chord and moving through $\text{F}^{\#}\text{MI}^7$, $\text{G}^{\#}\text{MI}^7$, AMI^7 , and AMA^9 . Dynamics include *cresc.* and *f*. The bottom staff is for bowed basses, starting with a $\text{C}^{\#}\text{bass}$ chord and moving through $\text{C}^{\#7}(\#9)/\text{G}^{\#}$, B bass , and $\text{C}^{\#}/\text{A}$. It includes a triplet and a repeat sign with "(4x's)".

D.S. al Coda One (\oplus^1)
(Back to B)

Musical notation for the second system, starting with a Coda One symbol (\oplus^1). The staff contains chords AMA^7 , BMI^7 , EMA^7 , $\text{G}^{\#}\text{MI}^7$, and $\text{C}^{\#}\text{MI}^7$. It includes a triplet.

Musical notation for the third system with chords G^{13} , $\text{F}^{\#}\text{MI}^7$, $\text{G}^{\#}\text{MI}^7$, AMI^7 , and $\text{B}^{13}(\text{b}9)\text{sus}$.

Musical notation for the fourth system with chords $\text{E}^{9/4}$, $\text{G}^{\#}\text{MI}^7$, $\text{C}^{\#}\text{MI}^7$, and G^{13} . It includes a triplet.

Musical notation for the fifth system with chords $\text{F}^{\#}\text{MI}^7$, $\text{G}^{\#}\text{MI}^7$, AMI^7 , and C/D . Dynamics include *cresc.*

Musical notation for the sixth system, starting with a letter **D** in a box. The staff contains chords GMA^7 , BMI^7 , EMI^7 , and $\text{B}^{\flat}13$. Dynamics include *f*. It includes a triplet.

Musical notation for the seventh system with chords AMI^9 , B^{13}sus , C^{13}sus , and D^{13}sus . It includes a repeat sign with "(4x's)".

D.C. al Coda Two (\oplus^2)
(Back to Top)

Musical notation for the eighth system, starting with a Coda Two symbol (\oplus^2). The staff contains chords $\text{E}7(\#9)$, $\text{C}^{\#7}(\#9)$, C^{13} , and A^7 . It ends with the instruction **(Vamp & fade)**.

Harmonica sounds one octave higher than written. Melody is rather freely interpreted (except at letter A). Bass walks at letter D.

TIME OF THE SLEAZIN'

THE ZOMBIES

F_{mi7}

F_{mi7} **Db⁹** **F_{mi7}**

F_{mi7} **Db⁹** **F_{mi7}**

Ab_{MA7} **F_{mi7}** **Ab_{MA7}** **F_{mi7}**

Db_{MA7} **Bb_{mi7}** **Gb_{MA7}** **G_{MA7}**

YES, THIS CHORD IS INTENTIONAL.

Time Remembered

Straight 8ths

Bill Evans

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo/style is 'Straight 8ths'. The score consists of seven staves of music. The first staff begins with a boxed 'A' and a key signature change to one sharp. The chords are: B_{MI}⁹, C_{MA}^{7(#11)}, F_{MA}^{7(#11)}, and E_{MI}⁹. The second staff contains chords: A_{MI}⁹, D_{MI}⁹, G_{MI}⁹, E_bMA^{7(#11)}, and A_bMA^{7(#11)}. The third staff contains chords: A_{MI}⁹, D_{MI}⁹, G_{MI}⁹, and C_{MI}⁹. The fourth staff contains chords: F_{MI}¹¹ (with a flat below the F), E_{MI}⁹, and B_{MI}⁹ (with a sharp below the B). The fifth staff contains chords: E_bMI⁹, A_{MI}⁹, C_{MI}⁹, and F_#MI⁹. The sixth staff contains chords: B_{MI}⁹ (with a sharp below the B), G_{MI}⁹, and E_bMA^{7(#11)}. The seventh staff contains chords: D_{MI}⁹ and C_{MI}⁹, ending with a double bar line and the word '(fine)' written below the staff. The score includes various musical notations such as slurs, ties, and a triplet of eighth notes in the second staff.

Melodic rhythm is rather freely interpreted.

TRA VEGLIA E SONNO" MAZURKA

MOD. ♩ = 30

Handwritten musical notation for the first system of "Tra Veglia e Sonno" Mazurka. The system consists of six staves of music. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music is written in a single melodic line. The second staff is in bass clef and contains a bass line. The third, fourth, fifth, and sixth staves continue the melodic line. Chords are indicated by circled letters above the notes: G-, A07, D7, G-, G-, D7, D7, G-, G-, G-, D7, G-, G-, C-, D7, G-, G-, C-, D7, G-, G-, C-. A double bar line is present at the end of the sixth staff, with the instruction "D.C. to 1st STRAIN - 1X - THEN TO TRIO" written below it.

D.C. to 1st STRAIN - 1X - THEN TO TRIO

Handwritten musical notation for the second system of "Tra Veglia e Sonno" Mazurka. The system consists of three staves of music. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music is written in a single melodic line. The second and third staves continue the melodic line. Chords are indicated by circled letters above the notes: Gmaj, D7, D7, G, G, D7, D7, G, G, D7, D7, G. The system ends with a double bar line and a final chord G.

TRIPLE PLAY

- HAL GALPER

(WING)

E^b maj⁷ D^b7 C-7 F7

Sently (Slow Swing)

Tones For Joan's Bones

Chick Corea

$\text{♩} = 90$ (Intro)

Chord progression for Intro: E_{mi}^9 , $E_{mi}^7(b5)$, E_{bMA}^7 . Includes triplet markings.

$\text{♩} = d$ (Medium Swing) Light & Lyrical*

Section A, System 1: D_{MA}^7 , $B_{bMA}^7(b5)$. Includes triplet markings.

Section A, System 2: $F7(b9)/D$, $F7$, B_{bMA}^7 , A_{bMi}^7 , G_{bMA}^7 , $F7$. Includes triplet markings.

Section A, System 3: $B_{bMi}^7(b5)$, $E_{b7}(\#9)$. Includes triplet markings.

Section A, System 4: A_{bMi}^7 , A_{bMi}^7/Gb , $B_{b7}(b9)/F$, $E_{MA}^7(\#11)$. Includes triplet markings.

B $d = d$.

Section B: E_{bMA}^7 , $G_{bMA}^7(\#11)$, F_{MA}^7 , A_{bMA}^7 . Includes triplet markings.

♩ = d

Chords and notes in the score include: CMA7, EbMA7(#11), DbMi(MA7), A7(#9), DMA7, BbMA7(b5), F7(b9)/D, F7, BbMA7, Emi7, A7, F#7(b9)/A#, Bmi7, E7(#11), Emi7, F#mi7, Fmi7, Bb7, EbMA7, Dmi7, Cmi7, F7, Emi7, F#mi7, GMA7, A7(b9), EbMA7(#11), and fine.

As played on Chick Corea's "Inner Space"

Solo on form (ABC)

Two Weeks

Grizzly Bear

First system of musical notation. The treble clef staff contains a series of chords: F, Ami/E, C, F, Ami/E, C. The bass clef staff contains a simple bass line with notes and rests.

A F Ami/E C F Ami/E C

Lefty continues

Second system of musical notation. The treble clef staff contains a series of chords: F, Ami/E, C, F, Ami/E, C. The bass clef staff contains a simple bass line with notes and rests. The text "Lefty continues" is written above the treble staff, and "Bass has melody" is written below the bass staff.

F Ami/E C F Ami/E C

Third system of musical notation. The treble clef staff contains a series of chords: F, Ami/E, C, F, Ami/E, C. The bass clef staff contains a simple bass line with notes and rests.

B

Bb F Gmi Bb F Gmi

Fourth system of musical notation. The treble clef staff contains a series of chords: Bb, F, Gmi, Bb, F, Gmi. The bass clef staff contains a simple bass line with notes and rests.

Bb F Gmi Bb F Gmi

Fifth system of musical notation. The treble clef staff contains a series of chords: Bb, F, Gmi, Bb, F, Gmi. The bass clef staff contains a simple bass line with notes and rests.

Under It All

KURT ROSENWINKEL

STRAIGHT 8TH BALLAD

A $B_{sus}/D\#$ $A2/C\#$ E/B $Bb-11$ $Ab-$



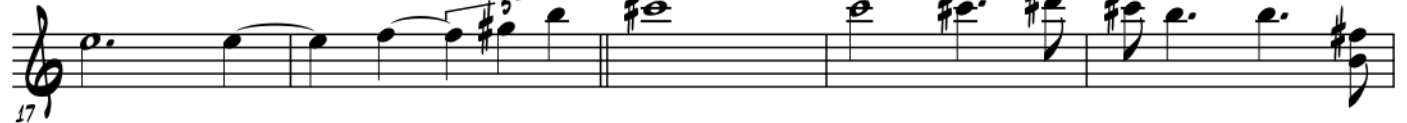
$B_{sus}/F\#$ E $B_{sus}/D\#G\#7$ $A2/C\#$ B



$Bb-11$ $Ab-$ $B_{sus}/F\#$ E **FINE** 1. 2.



$F\Delta7/E$ $D-9$ Ab_{sus} **B** $F\#_{sus}$ $A\Delta7$ $F\#_{sus}$



C/D $A\Delta7$ $F\#_{sus}$ $A\Delta7$ $F\#_{sus}$ $G\#7(\#9)$



$Db-$ $E5/B$ $Ab\Delta7/C$ $Db-$ $E5/B$ $Ab\Delta7/C$



$Db-$ $E\Delta7$ $Ab\Delta7/G$ $Db-$ $G\#-7$ $F\#-7$ $B7$



(D.C. AL FINE)

35



VALERIE

$\text{♩} = 92$

The musical score is written in a single system with ten staves. Each staff contains a line of music with lyrics underneath. Handwritten guitar chords are placed above the staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked as quarter note = 92. The lyrics are: 'WELL SOME TIMES I GO OUT BY MY SELF AND I LOOK A CROSS THE WA TER AND I THINK OF ALL THETHINGS OF WHAT YA DOIN IN MY HEAD I PAINT A PICT URE COS SINCE I COME HOME WELL MY SO DY'S BEEN A MESS AND I MISS YOUR GIN-GER HAIR AND THE WAY YOU LIKE TO DRESS WONT YOU COME ON O VER STOP MAK-IN' A FOOL OUT OF ME WHY DON'T YOU COME ON O VER VA ER - IE VA LE RIE VA - E RIE VA LE RIE DID YOU HAVE TO GO TO JAIL PUT YOUR HOUSE - UP FOR SALE DID YOU GET A GOOD LAW YER I HOPE YOU DID-N'T CATCH A TAN HOPE YOU FIND THE RIGHT MAN WHO' LL FIX IT FOR YA ARE YOU'.

Chords: EbΔ7, F-7, Bb7, EbΔ7, F-7, AbΔ7, G-7, F-7, Bb7, AbΔ7, G-7, F-7, Bb13, EbΔ7, F-7, Bb7, EbΔ7, F-7, Bb7 (REPEAT FOR SOLOS ONLY), EbΔ7, F-7.

Lyrics:
WELL SOME TIMES I GO OUT BY MY SELF AND I LOOK A CROSS THE WA TER AND I
THINK OF ALL THETHINGS OF WHAT YA DOIN IN MY HEAD I PAINT A PICT URE COS
SINCE I COME HOME WELL MY SO DY'S BEEN A MESS AND I MISS YOUR GIN-GER HAIR AND THE WAY YOU LIKE TO DRESS
WONT YOU COME ON O VER STOP MAK-IN' A FOOL OUT OF ME WHY DON'T YOU COME ON O VER VA -
ER - IE VA LE RIE VA -
E RIE VA LE RIE DID YOU
HAVE TO GO TO JAIL PUT YOUR HOUSE - UP FOR SALE DID YOU GET A GOOD LAW YER I HOPE YOU
DID-N'T CATCH A TAN HOPE YOU FIND THE RIGHT MAN WHO' LL FIX IT FOR YA ARE YOU

VALERIE

E \flat Δ 7 **F-7**

33 SHOP PING A NY WHERE CHANGE THE CO LOR OF YOUR HAIR AND ARE YOU BU SY DID YOU

E \flat Δ 7 **F-7**

37 HAVE TO PAY THAT FINE YOU'D BEEN OOD GING ALL THE TIME ARE YOU STILL DIZ 2Y COS

A \flat Δ 7 **G-7** **A \flat Δ 7** **G-7**

41 SINCE I COME HOME WELL MY SO DY'S BEEN A MESS AND I MISS YOUR GIN-GER HAIR AND THE WAY YOU LIKE TO DRESS

A \flat Δ 7 **G-7** **B \flat 7**

45 WONT YOU COME ON O VER STOP MAK-IN' A FOOL OUT OF ME - - WHY DON'T YOU COME ON O VER VA -

E \flat Δ 7 **F-7**

49 - ER - IE VA LE RIE VA -

E \flat Δ 7 **F-7**

53 - E RIE VA LE RIE DID YOU

Very Early

Bill Evans

Medium Jazz Waltz

A

C_{MA}^7 $B^{\flat 9}$ $E^{\flat}_{MA}{}^7$ $A^{\flat 13(b9)}$ $D^{\flat}_{MA}{}^7$

G^{13} C_{MA}^7 $B^{\flat 9(\#11)}$ $D_{MA}{}^7$ $A_{MI}{}^7$ $F^{\#}_{MI}{}^7(add 11)$

$B^{13(b9)}$ $E_{MI}{}^7(add 11)$ $A^{\flat 13}$ $D^{\flat}_{MA}{}^7$ 1. G^9_{SUS} 2. $G^7(\#5)$

B

$B_{MA}{}^9$ $A^{\flat 13(b9)}$ $D^{\flat}_{MA}{}^7$ $B^{\flat 13}$ $B_{MA}{}^7$

G^{13}_{SUS} G^{13} C_{MA}^7 $A^{\flat 9}$ $D^{\flat}_{MA}{}^9$ $G^{13(b9)}$ $C_{MA}{}^9$

$A^7(b9)$ $D_{MI}{}^7$ C_{MA}^7/E F G^7 \oplus C_{MA}^7 G^{13}

solo break - - - - -

\oplus $D_{MI}{}^7$ C_{MA}^7/E F G^7 $D_{MI}{}^7$ $C^{\#}_{MI}{}^7$ $B^{\flat}_{MA}{}^9$ $G_{MA}{}^7$ $B_{MA}{}^7$

rit.

Melody is rather freely interpreted rhythmically.

WALK TALL

CANNONBALL ADERLY

Handwritten musical score for "Walk Tall" by Cannonball Adderly. The score is written on ten staves. The first staff is a treble clef with a key signature of one flat and a 4/4 time signature. The music consists of eighth and quarter notes with various chords. The second staff is a bass clef with a key signature of one flat and a 4/4 time signature, featuring a bass line with eighth and quarter notes. The third staff is a treble clef with a key signature of one flat and a 4/4 time signature. The fourth staff is a bass clef with a key signature of one flat and a 4/4 time signature. The fifth staff is a treble clef with a key signature of one flat and a 4/4 time signature. The sixth staff is a bass clef with a key signature of one flat and a 4/4 time signature. The seventh staff is a treble clef with a key signature of one flat and a 4/4 time signature. The eighth staff is a bass clef with a key signature of one flat and a 4/4 time signature. The ninth staff is a treble clef with a key signature of one flat and a 4/4 time signature. The tenth staff is a bass clef with a key signature of one flat and a 4/4 time signature. The score includes various chords such as G7, C7, Bmi7, D7sus, and Am7. There is a "VAMP" section in the seventh staff.

WALTZING MATILDA

TRADITIONAL AUSTRALIAN

MEDIUM/SLOW SAMBA
OR AFRO CUBAN FEEL

Chord progression for the first system: EbΔ, D07, G7, C-7, C-7/Bb, A07, D7b9.

Chord progression for the second system: G-7, C7, F-7, Bb7.

Chord progression for the third system: C7, F-7, Bb7, EbΔ, Bb-7, Eb7, AbΔ, A07, D7, G-7.

Chord progression for the fourth system: C7, F-7, Bb7, EbΔ.

Chord progression for the fifth system: D07, G7, C-7, C-7/Bb, A07, D7, G-7.

Chord progression for the sixth system: C7, F-7, Bb7, Eb, SOLOS.

DC. AL CODA

Chord progression for the final section: G-7, C7, F-7, Bb7, Eb.



S. Marshall, *REDACTED*, M. Grege, R. W. Powers, E. M. R. Laffey

West End Circle

Shea Marshall

$E^b_{mi}7$ $B7$ $E^b_{mi}7$ $B7$

$E^b_{mi}7$ $B7$ $E^b_{mi}7$ $B7$ $E^b_{mi}7$ $B7$ $E^b_{mi}7B7$

$A^b_{mi}7$ $E_{MA}7$ $A^b_{mi}7$ $E_{MA}7$ $E^b_{mi}7$ $B7$ $E^b_{mi}7B7$

$A^b_{MA}7$ $B_{MA}7/D^b$ $E_{MA}7/F^\#$ $D_{MA}7/E$ $E^b_{mi}7$ $B7$ $E^b_{mi}7$ $B7$

Whisper Not

Benny Golson

Medium Swing

(in 2) **A** CMI CMI⁷ B^b A MI⁷ D^{7(b9)} G MI G MI⁷ F³ E MI⁷ A^{7(b9)}

D MI⁷ D MI⁷ C³ 1. E MI^{7(b5)} A^{7(b9)} D MI⁷ E MI⁷ F MI⁷ G^{7(b9)}

2. E MI^{7(b5)} A^{7(b9)} D MI⁷ E MI⁷ F MI⁷ B^{b7}

B A MI^{7(b5)} (D⁷) D⁷ C E F⁷ G MI⁷ (in 4) C⁷

E MI^{7(b5)} A^{7(b9)} D MI^{7(b5)} G^{7(b9)}

(in 2) **C** C MI C MI⁷ B^b A MI⁷ D^{7(b9)} G MI G MI⁷ F³ E MI⁷ A^{7(b9)}

D MI⁷ D MI⁷ C³ E MI^{7(b5)} A^{7(b9)} D MI⁷ D MI⁷ C A^{b7} G⁷

Solo on AABC
After solos, continue to **D**

(March-like) **D** G MI⁷ C MI⁷ B^b A MI^{7(b5)} D^{7(b9)} G MI⁷ F³

EMI^{7(b5)} A⁷ DMI⁷ DMI⁷/_C EMI^{7(b5)} A⁷

1. DMI⁷ EMI⁷ FMI⁷ 2. DMI⁷ EMI⁷ FMI⁷ B^{b7}

D.S. al Coda

⊕ DMI⁷ DMI⁷/_C G/B B^bMI⁶ F/A A^{b13}

GMI⁷ A^{7(b9)} GMI⁷ DMI⁹

Counter-melody, bars 1-4 of **C** and **A** (2nd x)

Chord in parentheses is used for solos.
Solos are in 4, no kicks.

WILL YOU STILL LOVE ME TOMORROW

BY: GERRY GOFFIN, CAROLE KING

ARR: JEFF LISMAN

STRAIGHT EIGHTHS - MODERN, MYSTERIOUS

Musical notation for the first system, measures 1-4. Treble and bass staves. Dynamics markings: *mf* (measures 1-2), *f* (measures 3-4).

Musical notation for the second system, measures 5-8. Treble and bass staves. Chord symbols: **A-7** (measures 5-6), **A-7** (measures 7-8). Performance instructions: **UP AN OCTAVE 2ND X THROUGH** (measures 7-8). Measure numbers 5 and 5 are written below the staves.

Musical notation for the third system, measures 11-14. Treble and bass staves. Chord symbols: **F-(A7)/Ab** (measure 11), **C6/G** (measure 12), **F#7(A17)** (measure 13), **B7(b9)** (measure 14), **E7(#9)** (measure 14). Measure number 11 is written below the staves.

Musical notation for the fourth system, measures 19-24. Treble and bass staves. Chord symbols: **F A7** (measure 19). Performance instruction: **UP AN OCTAVE 2ND X THROUGH** (measures 20-24). Measure number 19 is written below the staves.

Musical notation for the fifth system, measures 25-30. Treble and bass staves. Chord symbols: **A-7** (measure 25), **F-(A7)/Ab** (measure 26), **C6/G** (measure 27), **F#7(A17)** (measure 28), **E7(#9)** (measure 29), **F A7(#11)** (measure 30). Performance instruction: **OPEN FOR SOLOS** (measures 25-30). Measure number 25 is written below the staves.

37

D7sus C7sus Bb7sus

37

D9/F# G7sus

45

45

D9/F# Bb7sus B7sus BbA7(#11) D9/F#

50

50

G7sus A7/C# D-7 C/E

55

55

D.S. al 6x - DRUMS OUT 1ST AND 2ND TIME, EXPLODE 3RD TIME

F#7 G7sus Ab7

C PEDAL

60

60

1, 2, 3, 4, 5

6

SLIGHT RITARD

60

1, 2, 3, 4, 5

6

Willow Weep for Me

Ann Ronell

A F6 Bb7 F6 Bb7 F6 Gmi7 C7



F6 B7#9 Bb9 Gmi7b5 C7#5



F6 Bb7 1. F6 C7#5 2. F6 Cmi7 F7



Section A consists of three staves of music in 4/4 time. The first staff begins with a repeat sign and contains the first three measures. The second staff contains the next three measures. The third staff contains the final two measures, with a first ending (1.) and a second ending (2.).

B Bbmi Bbmi6 Fmi F7 Bbmi7 Eb7 Abmi7 Db7



F#mi7 B7 Cmi7b5 F7 Bbmi Bbmi6 Fmi F7

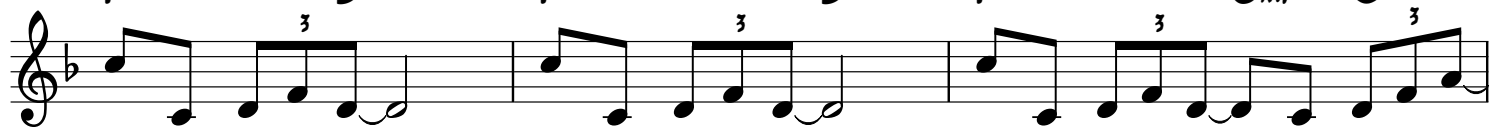


Bbmi7 Eb7 Abmi7 Db7 Gb7 Gmi7 C7




Section B consists of three staves of music in 4/4 time. The first staff contains the first three measures. The second staff contains the next three measures. The third staff contains the final three measures.

C F6 Bb7 F6 Bb7 F6 Gmi7 C7



F6 B7#9 Bb9 Gmi7b5 C7#5 F6 Bb7 F6 C7#5



Section C consists of two staves of music in 4/4 time. The first staff contains the first three measures. The second staff contains the next three measures.

Words

BALLAD

SHEA MARSHALL

Musical score for the ballad "Words" by Shea Marshall. The score is written in 4/4 time and consists of ten staves of music. The key signature is one flat (Bb). The score includes a melodic line with various chord voicings and fingerings. The chords are: AbΔ7, GbΔ7, DΔ7/E, AbΔ7, Ab7(b9), DbΔ7, F7(#9), Bb-7, Eb7(b9), CΔ7, F7(b9), Bb-7, B-7, Bb-7, Eb7(b9), AbΔ7, GbΔ7, Eb-7, AbΔ7, Ab7(b9), Bb-7, Eb7(b9), C-7, F7(b9), Eb-7, Ab7, DbΔ7, Gb7, D-7, G7(b9), CΔ7, BΔ7, GΔ7/B, Eb-7, Ab7(b9), DbΔ7(#11), CΔ7, BΔ7(#11), FΔ7, Bb7(b9), EbΔ7, C-7, B-7, Bb-7, Eb7(b9), AbΔ7, GbΔ7, Eb-7, D7(b9), DbΔ7, C7(b9), Gb7(#11), F13(b9), Bb-7, Eb7(b9), C-7, B13, Bb-7, Eb7(b9), Eb7(b9), AbΔ6/9. The score includes measure numbers 5, 9, 12, 16, 20, 24, and 28. The piece ends with a double bar line at measure 28.

You Don't Know What Love Is

G. De Paul

1 $C_{mi}7$ $A_{mi}7b5$ A_b7 $G7$ $C_{mi}7$ D_b7 A_b7b5

$D_{mi}7b5$ $G7$ $C_{mi}7$ $B7$ $B_b_{mi}7$ E_b7 A_b13 $D_{mi}7b5$ $G7$

$C_{mi}7$ $A_{mi}7b5$ A_b7 $G7$ $C_{mi}7$ D_b7 A_b7b5

$D_{mi}7b5$ $G7$ $C_{mi}7$ $B7$ $B_b_{mi}7$ E_b7 A_b13 $G7$ $C_{mi}7$ $F\#9$

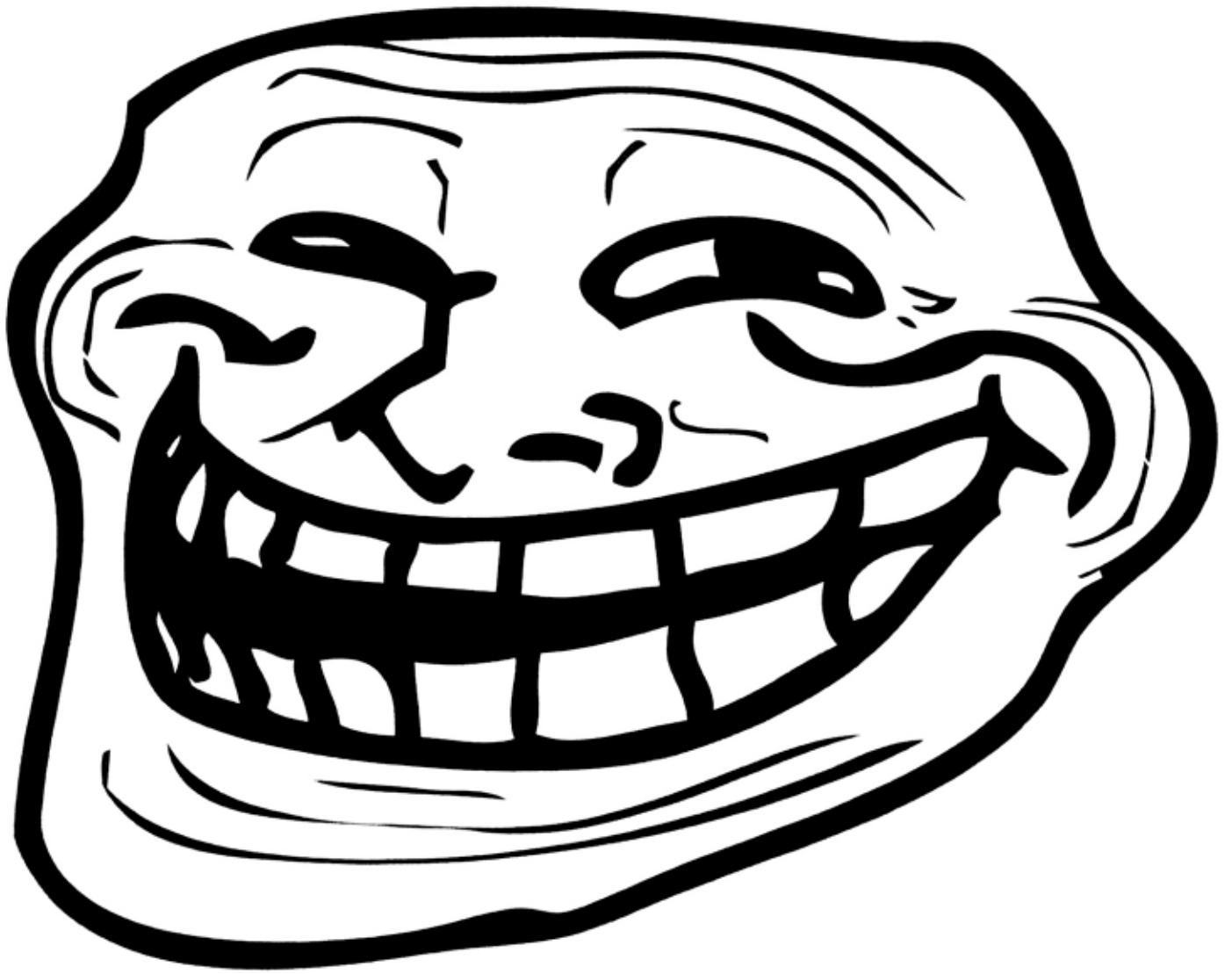
2 $F_{mi}7$ B_b7 $E_b_{ma}7$ $A_b_{ma}7$ $G_{mi}7b5$ $C7$ $F_{mi}7$ B_b7 $E_b_{ma}7$

$A_{mi}7$ $D7$ $G_{ma}7$ $A_b9\#11$ $G7$

$C_{mi}7$ $A_{mi}7b5$ A_b7 $G7$ $C_{mi}7$ D_b7 A_b7b5

$D_{mi}7b5$ $G7$ $C_{mi}7$ $B7$ $B_b_{mi}7$ E_b7 A_b13 $G7$ $C_{mi}7$

Appendix A



Bein' Green

(ADMIRAL BYRD'S VERSION)

(A) C B+7 B^b7(#11) Asus7 A7

1 IT'S NOT EA-SY BE-ING GREEN HAV-ING TO SPEND EACH DAY THE COL-OR OF THE LEAVES WHEN YOU COULD BE SOMETHING SO MUCH
 D-7 A^b+7(#9) Gsus7 C G⁺⁷ Pizz.

5 NIC-ER LIKE RED OR YEL-LOW AQUAMARINE OR SOMETHING MORE COLORFUL LIKE THAT. IT'S NOT
 C B+7 B^b7(#11) Asus7 A7

9 EA-SY BE-ING GREEN IT SEEMS YOU BLEND IN WITH ALL SORTS OF OR-DI-NA-RY THINGS AND PEO-PLE TEND TO PASS YOU O -
 D-7 A^b+7(#9) Gsus7 G7 C G-7 C7

13 - VER 'CAUSE YOU'RE NOT STAN-DING OUT LIKE FLASHY SPARKLES IN THE WATER OR STARS IN THE SKY. GREEN'S THE
 B F^o7 B^b13 C C/B

(B) 17 COL-OR OF SPRING GREEN CAN BE COOL AND FRIEND-LY LIKE GREEN CAN BE
 AMIN AMINM7 AMIN7/D D7 DMIN7 F-/A^b G13(b9)

21 BIG LIKE A MOUN-TAIN IM - POR-TANT LIKE A RI-VER OR TALL LIKE A TREE GREEN IS
 C B+7 B^b7(#11) Asus7 A7

25 ALL THAT YOU CAN BE IT SORT OF MAKES YOU WON-DER WHY WHY WON-DER WHY WON-DER I'M
 D-7 A^b+7(#9) Gsus13 C G7

29 GREEN AND THAT WILL DO JUST FINE BE- SIDES IT'S ALL I WANT TO BE.
 I THINK IT'S BEAUTIFUL.

Ce n'est pas facile d'être vert,
D'avoir Au quotidien la verdoyance des feuilles,
ou autre couleur que l' on préfère
ou la teinte des choses qu'on cueille,

Ce n'est pas facile d'être vert
On dirait qu'on se fond dans le décor
avec les gens qui passent indifférents
sans contraste aux étoiles de la voûte céleste.

Mais le Vert est la couleur du Printemps,
Affable, voire même sympathique
et grand comme un grandiose océan,
une montagne, ou un séquoia géant.

Quand le Vert est, et rien d'autre;
Ça vous fait rêver, et vous demander pourquoi
Je suis vert, tout va bien, c'est tranquille,
et je crois que ça m'ira.

THE GENERAL

DISPATCH

B^b

F

C-

G-



E^b

B^b

F



there was a decorated general with
a heart of gold, that likened him to
all the stories he told
of past battles, won and lost, and
legends of old a seasoned veteran in
his own time

on the battlefield, he gained
respectful fame with many medals
of bravery and stripes to his name
he grew a beard as soon as he could
to cover the scars on his face
and always urged his men on

but on the eve of a great battle
with the infantry in dream
the old general tossed in his sleep
and wrestled with its meaning
he awoke from the night
just to tell what he had seen
and walked slowly out of his tent

all the men held tall with their
chest in the air, with courage in
their blood and a fire in their stare
it was a grey morning and they all
wondered how they would fare
till the old general told them to go home

[CHORUS:]

He said: I have seen the others
and I have discovered
that this fight is not worth fighting
I have seen their mothers
and I will no other
to follow me where I'm going

So, take a shower, shine your shoes
you got no time to lose
you are young men you must be living
Take a shower, shine your shoes
you got no time to lose
you are young men you must be living
go now you are forgiven

but the men stood fast with their
guns on their shoulders not knowing
what to do with the contradicting orders
the general said he would do his own
duty but would extend it no further
the men could go as they pleased

but not a man moved, their eyes gazed straight ahead
till one by one
they stepped back and not a word was said
and the old general was left with his
own words echoing in his head
he then prepared to fight

[CHORUS]

go now you are forgiven

LOUISIANA 1927

SCORE

RANDY NEWMAN

INTRO RUBATO



G B7 E-7 D-7 G7 C G7/B A7 D7sus



G B7 E-7 D-7 G7 C D7sus G D7sus



What has happened down here is the wind has changed
Clouds roll in from the north and it started to rain
Rained real hard and rained for a real long time
Six feet of water in the streets of Evangeline

The river rose all day
The river rose all night
Some people got lost in the flood
Some people got away alright
The river have busted through clear down to Plaquemines
Six feet of water in the streets of Evangeline

CHORUS

Louisiana, Louisiana
They're tyrin' to wash us away
They're tryin' to wash us away
Louisiana, Louisiana
They're tryin' to wash us away
They're tryin' to wash us away

President Coolidge came down in a railroad train
With a little fat man with a note-pad in his hand
The President say, "Little fat man isn't it a shame
what the river has done
To this poor crackers land."

NOSEY JOE

BULL MOOSE JACKSON

Handwritten musical notation for the song "Nosey Joe". The notation consists of five staves of music in G major (one sharp) and 4/4 time. The first staff starts with a treble clef and a key signature of one sharp. The second staff has a measure with a fermata and a "BREAK" instruction. The third staff has a measure with a fermata. The fourth staff has a measure with a fermata. The fifth staff has a measure with a fermata. Chord symbols are written above the staves: Bb7, Eb7, Bb7, Eb7, F7, Eb7, Bb7.

There's a man in town
 All the women know
 He goes by the name of Nosey Joe
 He don't care if they're married
 He takes his pick
 Long as they're women
 He's ready to stick

His big nose in their business
 His big nose in their business
 That's Nosey Joe
 The nosiest guy I know

He ain't good lookin'
 And he ain't big and strong
 That guy's got a nose that's four foot long
 I'm tellin' you women, this ain't no jive
 If you get too close this man will drive

His big nose in your business
 His big nose in your business
 That's Nosey Joe
 The nosiest guy I know
 The nosiest guy I know

I saw him just the other day
 Tried to steal my gal away
 He offered her money
 He offered her love
 She said "thank you sir
 But please don't shove"

Your big nose in my business
 Your big nose in my business
 That's Nosey Joe
 The nosiest guy I know

Old Nosey finally lost his life
 Messin' with my buddy's wife
 My buddy he caught him with his chick
 Chopped off his nose
 Now he can't stick

His big nose in your business
 His big nose in your business
 That's Nosey Joe

SMELLS LIKE TEEN SPIRIT

Load up on guns
Bring your friends
It's fun to lose and to pretend
She's overborne and self-assured
Oh no, I know a dirty word

Chorus-
Hello, hello, hello, hello, how low?
Hello, hello, hello, hello, how low?
Hello, hello, hello, hello, how low?
Hello, hello, hello, hello

With the Lights out
it's less dangerous
Here we are now
entertain us
I feel stupid
and contagious
Here we are now
entertain us
A mulatto an albino
A mosquito my libido

I'm worse at what I do best
And for this gift I do feel blessed
Our little group has always been
And always will until the end

Hello, hello, hello, hello, how low?
Hello, hello, hello, hello, how low?
Hello, hello, hello, hello, how low?
Hello, hello, hello, hello

With the Lights out
it's less dangerous
Here we are now entertain us
I feel stupid and contagious
Here we are now entertain us
A mulatto an albino
A mosquito my libido

And I forget
just why I taste
Oh yeah I guess
it makes me smile
I found it hard
it's hard to find
Oh well whatever nevermind

Hello, hello, hello, hello, how low?
Hello, hello, hello, hello, how low?
Hello, hello, hello, hello, how low?
Hello, hello, hello, hello

With the Lights out
it's less dangerous
Here we are now entertain us
I feel stupid and contagious
Here we are now entertain us
A mulatto an albino
A mosquito my libido

A denial
A denial
A denial
A denial

(ON THE) SUNNY SIDE OF THE STREET

JIMMY MC HUGH

MEDIUM SWING

The musical score is written in 4/4 time and consists of six staves of music. The key signature is one sharp (F#), and the tempo is marked 'MEDIUM SWING'. The score includes various chords and musical notations:

- Staff 1: **A** C⁹ B-7 E7 F Δ B \emptyset 7 E7
- Staff 2: A-7 D7 D-7 G7 ¹ E-7 A7 D-7 G7
- Staff 3: ² C⁹ **B** G-7 C7 F Δ C7 F⁹ $\frac{F7}{C}$ $\frac{E7}{B}$ $\frac{Eb7}{Bb}$
- Staff 4: A-7 D7 D-7 G^{sus} G7 **C** C⁹
- Staff 5: B-7 E7 F Δ B \emptyset 7 E7 A-7 D7
- Staff 6: D-7 G7 C⁹

Fly me to the moon

Let me play among the stars

Let me see what spring is like

On Jupiter and Mars

In other words, hold my hand

In other words, baby, kiss me

Fill my heart with song and

Let me sing forever more

You are all I long for

All I worship and adore

In other words, please be true

In other words, I love you

Love is lovelier the second
time around
Just as wonderful with both
feet on the ground

It's that second time you
hear your love song sung
Makes you think perhaps
that love, like youth, is
wasted on the young

Love's more comfortable
the second time you fall
Like a friendly home the
second time you call

Who can say
what brought us to
this miracle we've found?

There are those who'll bet
love comes but once and yet
I'm oh so glad we met the
second time around

Who can say
what brought us to
this miracle we've found

There are those who'll bet
love comes but once and yet
I'm oh so glad we met the
second time around

How lucky can one guy be?
I kissed her and she kissed me
Like a fella once said
"Ain't that a kick in the head?"

I got sunshine enough to spread
It's just like the fella said
Tell me quick
Ain't that a kick in the head?

The room was completely black
I hug her and she hugged back
Like a sailor said quote
"Ain't that a hole in a boat?"

My head keeps spinnin'
I got to sleep and keep grinnin'
If this is just the beginnin'
My life is gonna be beautiful

My head keeps spinnin'
I got to sleep and keep grinnin'
If this is just the beginnin'
My life is gonna be beautiful

She's telling me we'll be wed
She's picked out a king size bed
I couldn't feel any better
Or I'll be sick

Tell me quick
Oh, ain't that a kick?