

DINOSAUR
EDITION

THE SHEA BOOK

OCTOBER 2013 - CONTAINS MANY ERRORS

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THIS BOOK IS NOT FOR PUBLIC DISTRIBUTION.

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

* * * *

**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**



12.
(MED.)

ALICE IN WONDERLAND

- FRAN/HILLIARD

The musical score is written on ten staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody consists of quarter notes. Chords are written above the staff: D-7, G7, Cmaj7, Fmaj7, B-7 b5, and E7. The second staff continues the melody with chords A-7, Eb7, D-7, G7, E-7, and A-7. The third staff features a first ending bracket over the notes E-7, A7, D-7, G7, and a second ending bracket over Cmaj7, A-7. The fourth staff has chords D7, G7, E-7, A-7, and D-7. The fifth staff includes G7, Cmaj7, Fmaj7, F#-7, and B7 b9. The sixth staff contains E-7, A7, D-7, A7, D-7, A7, D-7, Ab7, and G7. The seventh staff has D-7, G7, Cmaj7, Fmaj7, and B-7 b5. The eighth staff shows E7, A-7, Eb7, D-7, and G7. The ninth staff contains E-7, A-7, D-7, G7, and Cmaj7. The final staff concludes with a long note on the C5 line.

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

D7#9 D7#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 D Δ Db-7

C-7 B Δ Bb-7 Eb7 A Δ C7^{b9}

All the things you arrrrrrrr

Jerome Kern

Pirate 5

F_{mi}⁷ E⁷ A⁷ A^b_{ma}⁷ D^b_{ma}⁷ G⁷ C_{ma}⁷

C_{mi}⁷ B⁷ E⁷ E^b_{ma}⁷ A^b_{ma}⁷ D⁷ G_{ma}⁷

A_{mi}⁷ D⁷ G_{ma}⁷ F[#]_{mi}^{7b5} B⁷ E_{ma}⁷

F_{mi}⁷ E⁷ A⁷ A^b_{ma}⁷ D_{mi}^{7b5} D^b_{mi}⁷ C_{mi}⁷ B^{o7} B^b_{mi}⁷ E^{b7}

Anacrusis

SHEA MARSHALL

A $G^{\flat} \Delta 7 (\#11)$ $F 7 (b9)$ $B^{\flat} - 7$ $E 6$

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

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

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

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

A^{\flat} / C $B 13$ $D^{\flat} \Delta 7 / E^{\flat}$

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

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

April 11, 1954

Shea Marshall

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

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

$F_{mi}7$ $A_b_{mi}7$ D_b7 $G_b_{MA}7$

$B7(b5)$ To Coda \oplus $E_{MA}7$ $C7(b5)$ $E_b7(\#9)$

$D_{MA}7(\#11)$ $B_{MA}7(\#11)$

$D_{MA}7(\#11)$ $B_{MA}7(\#11)$

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

$A_b_{mi}7$ D_b7 $G_{mi}7(b5)$ $C7(alt)$

D.C. al Coda

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

Form AAB

ARISTARCHUS

CONCERT PITCH

STRAIGHT 8THS

SHEA

A $A\flat\Delta 9$ $G\flat/A\flat$ $G\flat\Delta 7\sharp 11$ $F\flat/G\flat$

$B\flat\Delta 7$ $A7+$ $F9sus$

$A\flat 9sus$ $E9sus$

$A\Delta 9$ $E/G\sharp$ $F\sharp-7$ $E\flat 7sus$

B $A\flat\Delta 7$ $B\Delta 7$ $G\flat\Delta 7$ $A\Delta 7$ $A\flat\Delta 7$ $B\Delta 7$ $G\flat\Delta 7$ $A\Delta 7$

$A\flat\Delta 7$ $B\Delta 7$ $G\flat\Delta 7$ $A\Delta 7$ $A\flat\Delta 7$ $B\Delta 7$ $G\flat\Delta 7$ $F\Delta 7$

$F\Delta 7$ $A\flat\Delta 7$ $E\flat\Delta 7$ $G\flat\Delta 7$ $F\Delta 7$ $A\flat\Delta 7$ $E\flat\Delta 7$ $G\flat\Delta 7$

$F\Delta 7$ $A\flat\Delta 7$ $E\flat\Delta 7$ $G\flat\Delta 7$ $F\Delta 7$ $A\flat\Delta 7$ $E\flat\Delta 7$ $A\flat\Delta 9$

BACK TO A

ARMAGEDDON

-WAYNE SHORTER

(INTRO)

E7 Eb7 Db7 #11

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

Gb/c F7 #11 Bb-7 Gb7 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 (B \flat , E \flat). The staff contains a sequence of notes: A \flat , G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat . There are rests and a repeat sign at the end.

Cm7 D7 G7 \flat 9

Musical staff 2: Treble clef, key signature of two flats. The staff contains notes: G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat . There is a triplet of notes at the end.

Cm7 Cm7 D7

Musical staff 3: Treble clef, key signature of two flats. The staff contains notes: G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat . There are rests and 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 contains notes: G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat . There are accents 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 contains notes: A \flat , G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat . There are rests and 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

Optional 7 floaty

BEATRICE

SAM RIVERS

Chords: F Δ , Gb Δ , F Δ , Eb Δ , D-, Eb Δ , D-, C-, Bb-, A-, Bb Δ , E Δ 7, A7, D-, G-, Gb Δ , F-, Gb Δ

SOLOS

DC. AL CODA

Chords: G-, Gb Δ

Chords: 1 F-, Gb Δ ; 2 F-, Gb Δ 7

D.S. for solos over A (open)
Last time play melody
and take second ending to coda

Black Hole Sun

Soundgarden

A Ab^o7 Ab-7/8 Gb^o7 F-7
E^o7 Eb7sus
5 Ab^o7 Ab-7/8 Gb^o7 F-7
9 E^o7 Eb7sus Ab^o7 Gb^o7 A^o13
15
B F^o7 E7sus A G bb9
18 F^o7 E7sus D-7 D^o7/Eb D-7 C
22 F^o7 E7sus A G bb9
28 F^o7 E7sus **C** D-7 D^o7/Eb
32 **C** D A-C E7 VAMP UNISON - DRUM SHIT A^o7 (19)
36

C INSTRUMENTS "BLUESETTE"

JAZZ WALTZ ♩ = 160

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. Chords: BbΔ7, A-7b5, D7.

Musical staff 2: Treble clef. Chords: G-7, C7, F-7, Bb7.

Musical staff 3: Treble clef. Chords: EbΔ7, Eb-7.

Musical staff 4: Treble clef. Chords: Ab7, DbΔ7, Db-7.

Musical staff 5: Treble clef. Chords: Gb7, CbΔ7.

Musical staff 6: Treble clef. Chords: C-7b5, F7, D-7, Db7.

Musical staff 7: Treble clef. Chords: E-7, F7.

Empty musical staves for accompaniment.

BLUES FOR JOHNNY TRUANT

SWING

JEFF LISMAN

MEDIUM UP/UP

F7sus

BΔ7(#11) G-7

C7 Bb-7 Eb7 G-7

C7 F7sus

LAST TIME ONLY

BLOWING CHANGES

F7sus

Bb7sus BΔ7(#11)

G-7 C7 Bb-7 Eb7 G-7 C7

F7sus

Bones

Med. Swing

Michael Kiwanutka

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_{Mi}7₃

D^b7

E^b6

E^o7

F_{Mi}7₃

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_{Mi}7

A^b7

B^b7

E^b6

E^o7

F_{Mi}7₃

D^b7
4 times

E^b6

B^b7

E^b A^b7

E^b6

3 times

Rit. last time

139

Fl. I *cant.* *p* *mf* II *mf cant.*

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr-be *pp* *sempre simile*

Cel.

Arpa I

Arpa II

Arpa III

139

V-ni I *arco* *mf cant.* *arco* *p* *poco*

V-ni II *p* *arco* *mf cant.*

V-le *p*

V-c. *pizz.* *p*

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.

16 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.)}

(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

5 A-13 G Δ 7 F \sharp 7 F Δ 7 \sharp 11

9 E-7 G Δ 7/O C \sharp -7(b5) C7

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

17 F-7 A b Δ 7/E b B b /O E b 7sus

B A b Δ 7/E b E b 7sus

25 A b Δ 7/E b E b 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

THE CAPE VERDEAN BLUES

By Horace Silver

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Moderate Samba

Chord progression: Cm D7 Cm G7 Ab7 G7

Chord progression: Ab7 G7 D7 Cm D7 Cm To Coda ⊕

Chord progression: D7 Cm G7 Ab7 G7 Ab7 G7

Chord progression: D7 Cm D7 Cm Bb7 B7 Bb7 Cm

Chord progression: D7 Cm D7 Ab7 G7 Cm D7 Cm

Chord progression: Bb7 B7 Bb7 Cm D7 Cm D7

Chord progression: Ab7 G7 Cm D7 D.C. al Coda

⊕ CODA D7 Cm

Center Desert

Shea Marshall

Db DMA7/E BMA7/A AMA7

Ebm11 CMA7 Abmi7 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

CHARIOTS

Medium Rock

JOHN SCOFIELD

INTRO E7 E7/G# A7 A7/C# E7 E7/G# A7 A7/C#

E7 A7 E7 A7

E7 F#m7 F#m7/G G/G# A B7 E7 A7

E/B \flat A m C#7#9 D7sus4 E7#9 B \flat 7#11 E7

A E m 11/B C#7#9 D7sus4 E7#9 C#7#9

C#7 E7 A7 E7 A7

E7 F#m7 F#m7/G G/G# A B7 E7 A7

E7 A7

SOLO CHANGES

F#m7 F#m7/G G/G# A B7 E7

$\text{♩} = 150$

(Intro)

(2nd x)

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

F⁷ **B^{b7}** **F⁷** **B^{b7}**

(alto & trp.)

S **A**

F⁷ **B^{b7}** **F⁷** **B^{b7}**

(on repeat)

F⁷ **B^{b7}** **F⁷** **B^{b7}** **D^bMA⁷**

D^bMA⁷ **E^bMA⁹** **F⁷** (piano fill/solo break)

Solo on **A**.

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

D^bMA⁷ **E^bMA⁹** **F⁷** pn. fill **D^bMA⁷**

D^bMA⁷ **E^bMA⁹** **F⁷** pn. fill **D^bMA⁷** **F⁷**

f

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 $A\Delta^{13}$ $B\Delta^{13}$ $C\sharp\Delta7$

f

22 $A\Delta7$ $D\Delta7$ $G\sharp-11$

C
25 $C\sharp-7(b6)$ B^6 $A\Delta7$ $D\sharp-7(b6)$ $C\sharp-7(b6)$ B^6 $A\Delta7$ B^6 $A\Delta7$ *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 1
AΔ7 B₉⁶ AΔ7 Last x
GΔ13

2nd Solo:

D
63 C[#]-7 G[#]-7 C[#]-7 G[#]-7 C[#]-7 G[#]-7 1
A-7 B-7

(horn backgrounds, on cue)

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

(Bass)

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

Deep Field

BALLAD ♩ = 76

(STILL UNFINISHED)

SHEA MARSHALL

5

9

13

17

21

25

29

29

Detour Ahead

Lou Carter-Herb Ellis-
John Frigo

(As played by Bill Evans)

Med. Ballad

A CMA^7 $F\#13$ $B7(\#9)$ FMA^7 EMI^7 AMI D^7 DMI^7 G^7

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

GMI^7 C^7 FMA^7 $Bb13$ CMA^7 AMI^7 A^b13 DMI^7 G^7

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

CMA^7 $F\#13$ $B7(\#9)$ FMA^7 EMI^7 AMI D^7 DMI^7 G^7

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

GMI^7 C^7 FMA^7 $Bb13$ CMA^7 AMI^7 (GMI^7) $F\#MI^7$ B^7

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

B EMI $B^7(alt)$ EMA^7 $F\#MI^7$ B^7

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

EMI $B^7(alt)$ EMA^7 D^b13

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

C CMA^7 $F\#13$ $B7(\#9)$ FMA^7 EMI^7 AMI

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

D^7 DMI^7 G^7 GMI^7 C^7 FMA^7 $Bb13$

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

CMA^7 $E^7(\#9)$ AMI^7 E^b9 D^7 G^7_{sus} G^7 CMA^7 $(G^7(\#5))$

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).

DOXY

SONNY ROLLINS

SLOW TO MEDIUM SWING

Musical score for "DOXY" by Sonny Rollins. The score is in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff starts with a circled 'A' and contains the notes Bb, Eb, D, G, C, F with a triplet. The second staff has a circled 'B' and contains notes Bb, C, F, Bb with a triplet. The third staff has a circled 'C' and contains notes Bb, Eb, E, Bb, Eb. The fourth staff contains notes D, G, C, F, Bb with a triplet.

ST. THOMAS

SONNY ROLLINS

LATIN

Musical score for "ST. THOMAS" by Sonny Rollins. The score is in 4/4 time with a key signature of one flat (Bb). It consists of three staves of music. The first staff starts with a circled 'A' and contains notes C⁶₉, F7, E-7, A7, D-7, G7, C⁶₉. The second staff has a circled 'B' and contains notes E⁰7, Bb7^{#11}, A7^{#9}, Ab7^{#11}, D-7, G7. The third staff contains notes C⁶₉, C⁷/_E, F, F^{#0}7, C/_G, G7, C⁶₉.

DOPEY

2-FEEL

RELAXED SWING - BASS FEELS IN "2"

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 $\Delta 7$

B7sus Eb/B

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 TO NEXT LINE ON CUE

E B C#- G#- C G

Dream On

Aerosmith

Bass enters 2nd time, include F

F_{MI} F_{MI}^7 F_{MI}^6 Bb_{MI}/F F_{MI} F_{MI}^7 F_{MI}^6 Bb_{MI}/F

F_{MI} F_{MI}^7 F_{MI}^6 Bb_{MI}/F F_{MI} F_{MI}^7 F_{MI}^6 Bb_{MI}/F

D_{MI}^7b5 Db_{MA}^7 Bb_{MI}^6 Gb_{MA}^7 Db_{MA}^7 G_{MI}^7b5 C^7

1.

F_{MI} E^b Db B_{MA}^7 Bb_{MA}^7 Ab_{MA}^7

G_{MA}^7 F_{MI}

Same stuff from the intro

2.

F_{MI} E^b Db G_{MA} F_{MI} E^b

D_{MI}^7b5 Db C^7

Bb7 C7 Db7 Eb7 Fm1

Bass do stuff

Bb7 GbMA7 DbMA7 C7alt Fm1

Bass do crazier stuff

Bb C Db Eb Fm1 Gm1

Ab Bb C

Fm1 Eb Db GbMA

Fm1 Eb Dm17b5 Db7

C Fm1

Drive

Incubus

INTRO Bb_{MI} Gb Eb_{MI}

A Bb_{MI} Gb Eb_{MI} Bb_{MI} Gb Eb_{MI}

Bb_{MI} Gb Eb_{MI} Bb_{MI} Gb Eb_{MI}

B Gb $Eb7$ Gb $Eb7$

Gb $Eb7$ Gb $Eb7$

C Bb_{MI} Gb Eb_{MI} Bb_{MI} Gb Eb_{MI}

Bb_{MI} Gb Eb_{MI} Bb_{MI} Gb Eb_{MI}

ENDING Bb_{MI} Gb Eb_{MI} Bb_{MI} Gb Eb_{MI} Bb_{MI}

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

JOHNNY MERCER

JOHNNY MANDEL

Easy 3

C⁶/₉ Am⁷ Dm⁷ G⁷
 C⁶/₉ Gm⁷ C⁷ F^Δ⁷ B^b₉
 A^Δ⁷ F[#]m⁷ Bm⁷ E⁷ sus 4
 Am⁷ D⁷ Dm⁷ G⁺⁷
 C⁶/₉ Am⁷ Dm⁷ G⁷
 C^Δ⁷ C⁺⁷ F^Δ⁷ E⁷_{b9}
 Am⁷ B⁷_{b9} Em⁷ A⁷
 Dm⁷ G⁷ B^b₇[#]₁₁ A⁷ A⁷/_G
 F[#]m⁷_{b5} Fm⁷ Em⁷ A⁷
 Dm⁷ G⁷ C⁶/₉

Emulsion

Shea Marshall

Staff 1: G7#11 F G7#11 F G7#11 F G7#11 F
Intro/Drum Vamp

Staff 2: G7 F G7 F G7 F G7 F

Staff 3: EbMA7 DbMA7#11 EbMA7 DbMA7#11 G7 F G7 F

Staff 4: CMA7 BbMA7 CMA7 BbMA7 AbMA7 GbMA7 AbMA7 GbMA7

Staff 5: 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

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

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

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

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

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

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

33 rit.

3-2 son

Fifty Ways to Leave Your Lover

Paul Simon

A Bb6 F Eb D7 Gm1 E7alt

A7 D7 Gm1 F

Eb D7 Gm1 Cm1 Gm1

Gm1 Cm1 Gm1

B Bb7 Db7 Eb7

Bb7 Bb7 Db7

Eb7 Bb7

Flim

Bass tacet first time through form

Aphex Twin

A

System 1: Measures 1-5. Treble clef, key signature of two flats, 4/4 time. Chords: B^b, E^b, C-, G-, B^b.

B

System 2: Measures 6-10. Treble clef, key signature of two flats, 4/4 time. Chords: E^b, C-, G-, B^b, E^b. Measure 8 contains a repeat sign.

C

System 3: Measures 11-16. Treble clef, key signature of two flats, 4/4 time. Chords: B^b/D, E^b, C-, G-, E^b, F/C. Bass line starts at measure 17. Measure 15 contains a repeat sign.

8vb

System 4: Measures 17-22. Treble clef, key signature of two flats, 4/4 time. Bass line continues from measure 17. Measure 21 contains a repeat sign.

FOOLS WE MORTALS BE

(COMPOSER)

♩ = 82

Bb Bb+ Bb6 Bb+

Bb Bb+ Bb6 Bb+

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

Bb G7 C7 F7

Bb Bb+ Bb6 Bb+

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

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

Eb7

E°7

C7

F7

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+

Bb6

Bb+

Bb

Bb+

Bb6

Bb+

18 FOOL MAKE A FOOL OF ME SO YOU

Bb

G7

C7

F7

Bb

Bb+

Bb6

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)

C¹³_{SUS} (Intro) **C¹³** **B^{b13}_{SUS}** **B^{b13}** **C¹³_{SUS}** **C¹³** **B^{b13}_{SUS}** **B^{b13}** **C¹³_{SUS}** (4x)

(bs.) (sample bass line)

A

(ten.)

C¹³ **B^{b13}_{SUS}** **B^{b13}** **C¹³_{SUS}** **C¹³**

D^{b13}_{SUS} **D^{b13}** **C¹³_{SUS}** **C¹³** **B^{b13}_{SUS}** **B^{b13}**

C¹³_{SUS} **C¹³** **G^{b13}_{SUS}** **G^{b13}** **F¹³_{SUS}** **F¹³**

E^{b13}_{SUS} **E^{b13}** **D¹³_{SUS}** **D¹³** **D^{b13}_{SUS}** **D^{b13}** **C¹³_{SUS}**

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

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

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

$\text{♩} = 213$

A

B (Solos)

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

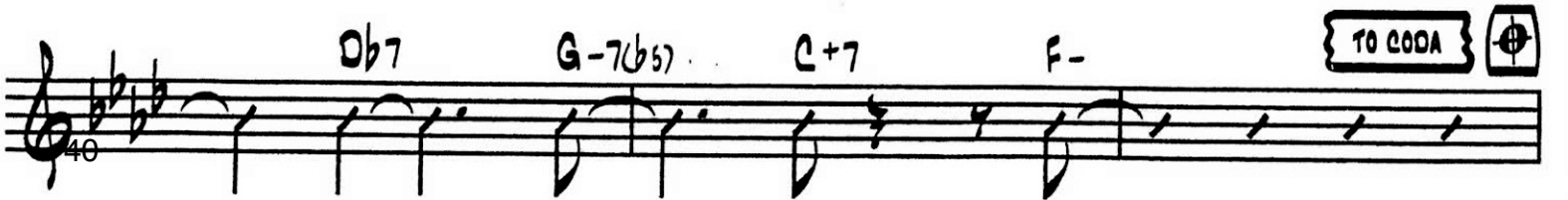
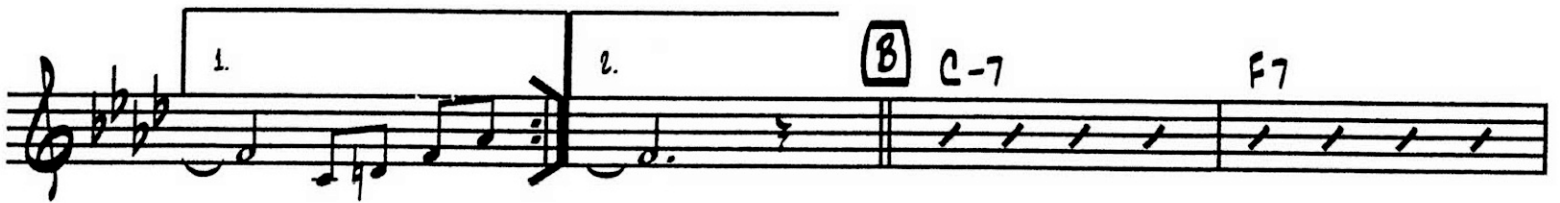
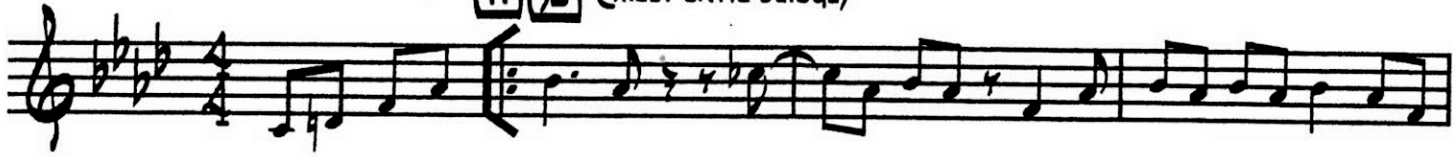
Bass plays in two for heads, 4 for solos.

FUNK IN DEEP FREEZE

COMP. HANK MOBLEY

MED. SWING $\text{♩} = 126$

A **S** (TACET UNTIL BRIDGE)



SOLOS



F- Db7 G-7(b5) C7 F- Bb7 Eb7 Ab7 Db7

1. G-7(b5) C7 2. G-7(b5) C7 F- C-7

F7 Bb7 Eb-7 Ab7

Db7 G-7(b5) C7 F- Db7 G-7(b5) C7

F- Bb7 Eb7 Ab7 Db7 G-7(b5) C7 F-

LAST X O.S. AL CODA



CODA

Bb7 Eb7 Ab7 Db7 G-7(b5) C+7 F-

Bb7 Eb7 Ab7 Db7 G-7(b5) C+7 B7 Bb7

GAVIOTA

Medium Latin
(Bolero - Guajira)

CLARE FISCHER

INTRO Cm⁹ Eb⁷ E⁷ F⁷ F⁷ G⁷ Cm⁹ Eb⁷ E⁷ F⁷

First system of musical notation for the introduction, showing treble and bass staves with chords and melodic lines.

F⁷ G⁷ Cm⁹ Eb⁷ E⁷ F⁷ F⁷ G⁷ Cm⁹

Second system of musical notation for the introduction, showing treble and bass staves with chords and melodic lines.

Eb⁷ E⁷ F⁷ **A** Cm⁹

Third system of musical notation for the introduction, showing treble and bass staves with chords and melodic lines, ending with a 'SIMILAR' section.

Cm⁹/B^b Ab^Δ7 Fm⁷ Dm⁷b⁵ G⁷ G⁷b⁹/C C⁶₉

Fourth system of musical notation for the introduction, featuring a treble staff with chords and melodic lines.

E+⁷♯⁹ Am⁷ G⁶₉ F[♯]m⁷b⁵ Fm⁷ Em⁷

Fifth system of musical notation for the introduction, featuring a treble staff with chords and melodic lines.

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 continues with 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 continues with 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 continues with 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 continues with 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 4/4 time and consists of five staves of music. The key signature is three flats (B-flat major or D-flat minor). The score includes various chord progressions and melodic lines with triplets and slurs. The chords are: Eb7(#9), B9, EΔ7, A7(b5), Db7, B7, Db7, Eb7(#9), Ab-7, B7, FΔ7, Bb7, C7, F7, B7, EΔ7, A7, Ab7, Bb7, Db7, Eb7(#9), B7, EΔ7, A7, and Ebmi9(Δ7). Measure numbers 4, 7, 10, and 15 are indicated at the start of their respective staves.

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 it. The third staff begins with a measure rest and a '13' below it. The fourth staff begins with a measure rest and a '22' below it. The fifth staff begins with a measure rest and a '27' below it. The sixth staff begins with a measure rest and a '32' below it. The seventh staff begins with a measure rest and a '40' below it. 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).

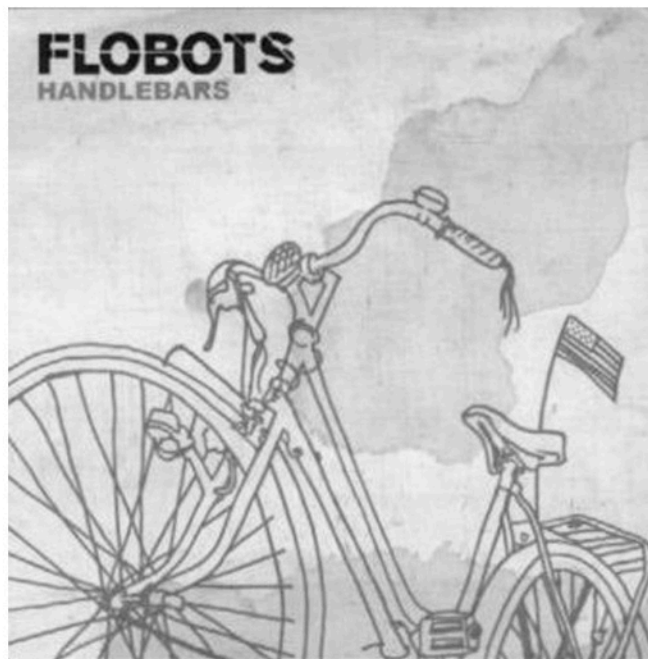
Handlebars

Flobots

Musical notation for the first staff, showing a treble clef, 4/4 time signature, and four measures of music with chords: D-, A-7, FΔ7, and C7sus.

Musical notation for the second staff, showing a bass clef, 4/4 time signature, and four measures of music with chords: BbΔ7, G-7, FΔ7, E-7(b9), and A7.

4



HAPPY PEOPLE

KENNY GARRETT

A-

BASS VAMP

(A) A-

F D- A-

(B) A D F G A

SOLOS: A 2X, OPEN AT B

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 Maj7/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, and C/Bb. The score is marked with a circled '8' and the text 'OPEN SOLOS'.

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"

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 rest, a quarter note (Bb4), a quarter note (A4), a quarter note (G4), and a quarter rest. The second staff continues with a quarter note (F4), a quarter note (E4), a quarter note (D4), and a quarter note (C4). The third staff begins with a quarter note (Bb3), a quarter note (A3), a quarter note (G3), and a quarter note (F3). The fourth staff continues with a quarter note (E3), a quarter note (D3), a quarter note (C3), and a quarter note (Bb2). The score includes various chords and melodic lines, with some measures containing triplets. The chords are: Eb7, Bb7, E7, Eb7, Bb7, F-7, Bb7, Eb7, Bb7, G7, C7, F7, Bb7, and E7.

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** BASS ENTERS RIGID TIME E

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

A E F#-7 D A E

F#-7 D **B** A ADD9 E Δ7 F#-7 A (ADD3) 7sus4(b9) D Δ7

PIANO ONLY

F#-7 A ADD9 E Δ7 F#-7

A (ADD3) 7sus4(b9) D Δ7 F#-7 E

C BASS ENTERS A 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 **QUIETLY** **A** **E** **F#-** **DΔ7** **F#-**

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

BUILD

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

85 **DΔ7** **A** **F#-** **E**

OPEN FOR SOLOS

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

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

53

Worked by Shea

Human Racing

(first draft)

St. Vincent

Straight 8th

A E_{MA}7

(Vocals)

D_b9

E_{MA}7

D_b9

B F#7

C7

B7

A_b°7

F#7

F_{M1}7_{b5}

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**

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 chords and a final bass line. The chords are: 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 final staff is a bass line starting with a 55 measure marker.

Bill Evans - "How My Heart Sings"

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: EbMaj7, DMaj7, F#Maj7, FMaj7, A7(alt.), BbMaj7, Bbm7, Bbm7, Dm7, Bm7, Abm7, Fm7, Abm7, Gbm7, Fm7, (D.C. al CODA), Bb7.

Handwritten musical notation for the second system of "Humpty Dumpty", including a CODA section. It consists of two staves of music with various chord annotations.

Chord annotations: (CODA), F#Maj7, EMaj7, Dm7, Dbm7, F#7, BMaj7(#), BMaj7(#11), Bb7(alt.), Ebm7, C7(sus), G/A.

CHICK COREA - "THE MAD HATTER"

I Can't Help It

Susaye Green
Stevie Wonder

(As performed by Michael Jackson)

Medium Pop Ballad

$\text{♩} = 102$

(synth., tacet 1st x)

(elec. pn. ad lib. chords)

$A^{13(\#11)}$

$A^{\flat}MA^9$

$A^{13(\#11)}$

Musical notation for the first system, including treble and bass staves with chords and a synth part.

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

(vocal 8va b.)

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

$A^{\flat}MA^9$

$A^{13(\#11)}$

$A^{\flat}MA^9$

Musical notation for the second system, including treble and bass staves with chords and vocal line.

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

$A^{13(\#11)}$

$A^{\flat}MA^9$

Musical notation for the third system, including treble and bass staves with chords and vocal line.

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

FMI^9

$B^{\flat}13$

Musical notation for the fourth system, including treble and bass staves with chords and vocal line.

1.

run - ning of - ten through my mind,

yeah.

$D^{\flat}MI^9$

$E^{\flat}7(\#9)$

$E^{\flat}MA^9$ $F^{\sharp}MI^7$ $G^{\sharp}MI^7$ $A^{\flat}MA^7$

Musical notation for the fifth system, including treble and bass staves with chords and vocal line.

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

$Eb9$ $Eb_{mi}6$ $Bb_{MA}7$ $Db9$ $C_{mi}7$ $G7$ $C_{mi}7$ $A7$

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

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

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

I'M SORRY

(MELODY IS ONLY LOOSELY TRANSCRIBED)

MIKE MAINIERI

STRAIGHT

BbΔ7

A7#9

Ab7

F-/G

G7



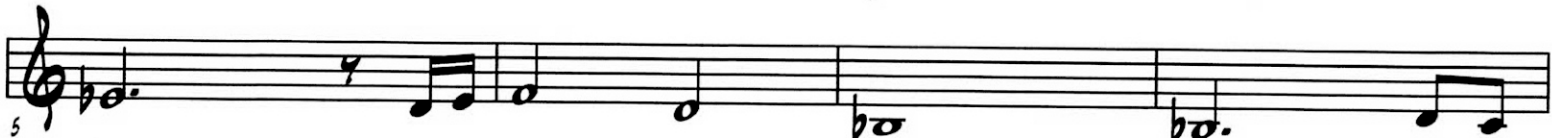
C-7(b5)

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

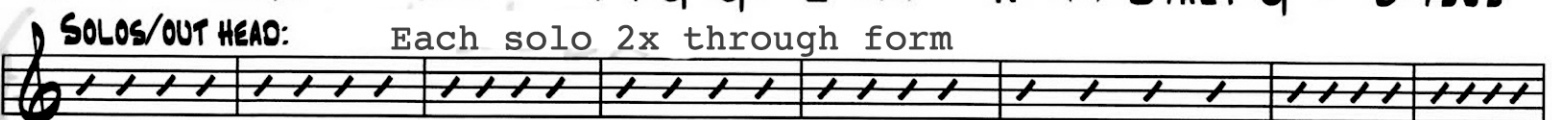
C-7(b5)

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

IN A MELLOW TONE

DUKE ELLINGTON

(TOMMY FLANAGAN)

(TRADITIONAL)

F#-9 B7 E7 A7ALT D7ALT G7b9
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 F7ALT Bb-7 Eb7 Eb-7
AbΔ Eb-7 DbΔ

Musical staff 2: Treble clef, key signature of three flats. The staff contains the next two measures of the melody.

Ab7 DbΔ B DbΔ Db-7 Gb7 C7
DbΔ AbΔ

Musical staff 3: Treble clef, key signature of three flats. 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. The staff contains the next two measures of the melody.

Eb7 D7ALT Db7*9 C7ALT
Bb7 Eb7 AbΔ

Musical staff 5: Treble clef, key signature of three flats. The staff contains the next two measures of the melody.

B7 Bb-7 A7 Eb-7
AbΔ Eb-7 DbΔ

Musical staff 6: Treble clef, key signature of three flats. The staff contains the next two measures of the melody.

Ab7 G7ALT AbΔ
DbΔ D07

Musical staff 7: Treble clef, key signature of three flats. 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. The staff contains the final two measures of the melody, ending with a double bar line.

Infant Eyes

Wayne Shorter

Ballad

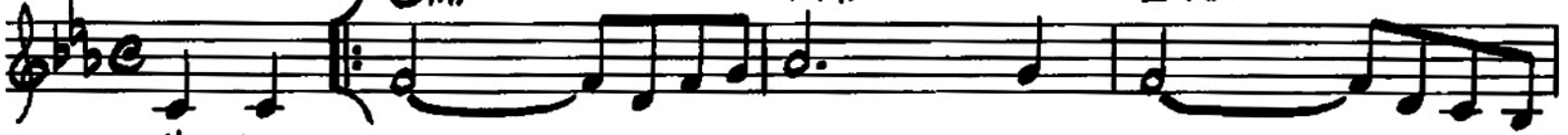
$\text{♩} = 53$

A

G_{mi}^7

F_{mi}^7

E_{bmi}^7



$A^{13}(b9)$ (ten)

G_{bmi}^7

F^9_{sus}

E_{bmi}^7



B_{b9}_{sus}

$B_{b7}(alt)$

B

E_{bmi}^7

$E_{mi}^7/D\#$

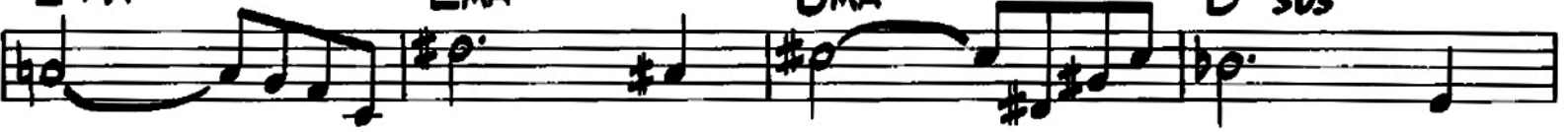


$E_{bmi}^7(\#11)$

E_{mi}^7

B_{mi}^7

B_{b9}_{sus}



A_{bmi}^7

E_{b9}_{sus}

$D^7(alt)$

C

G_{mi}^7



F_{mi}^7

E_{bmi}^7

$A^{13}(b9)$

G_{bmi}^7



F^9_{sus}

E_{bmi}^7

B_{b9}_{sus}



As played on Wayne Shorter's "Speak No Evil"

fine

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 -

Istahan

Med. Ballad

Duke Ellington
& Billy Strayhorn

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

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

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

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

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

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

$G^{\flat}MA^7$ $C7(\flat 9)$ $F7(\sharp 11)$ $B^{\flat}7$ break

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

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

I REMEMBER YOU

VICTOR SCHERTZINGER

HORN INTRO

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

F Δ C-7 F7 Bb Δ Bb-7 Eb7

1	Ab Δ	G-7	Gb7	2	F Δ	C-7	F7
	A-7	D7	G-7				

B Bb Δ E-7 A7 D Δ E-7 A7

D Δ D-7 G7 C Δ G-7 C7

C F Δ B-7 E7 F Δ C-7 F7
A07 D7^{b9}

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)

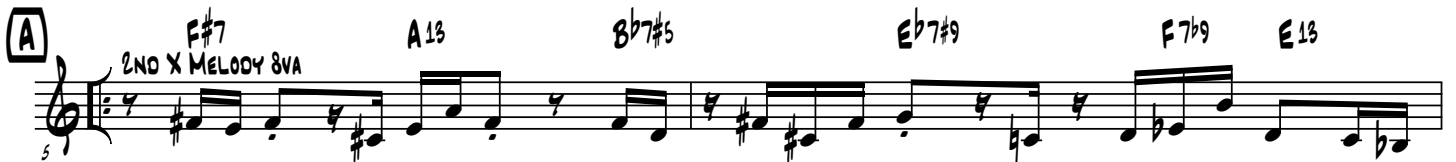
F#7 A13 Bb7#5 Eb7#9 F7b9 E13 C7#9 B7b9 D7 G#7 G#-7 C#7



(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



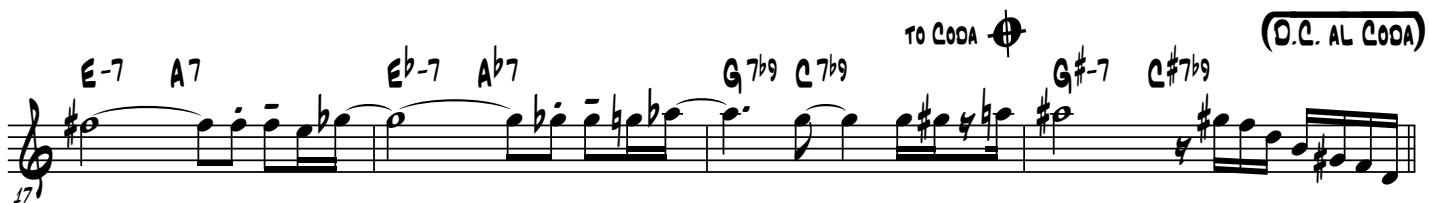
C7#9 B7b9 D7 G#7 G#-7 C#7



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

21

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

26

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

34

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

38

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

42

(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

47

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

52

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

54

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

56

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

58

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**

The musical score is written for guitar instruments in 4/4 time. It consists of six staves of music. The key signature changes from C major to D minor in the fifth measure of the first staff. The notes are written in a rhythmic pattern, and the chords are indicated by circled letters: C, F, G7, D7, and C9. The word "FINE" is written in a box in the fifth measure of the fifth staff.

D.C. TO FINE

KNIVES OUT

RADIOHEAD

B_{M1}⁷ A F[#]_{M1} G_{M1}⁷

F[#]_{M1} F[#]_{M1}/E A^b7^b9/E^b

B_{M1}⁷ A F[#]_{M1} G_{M1}⁷

F[#]_{M1} F[#]_{M1}/E A^b7^b9/E^b

A^b_{M1} A^b/G^b D^b_{M1} B_{M1}⁷#11

A F[#]_{M1} A^b7^b9/E^b

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**

La Sitiera

Son

Music and lyrics by:
A. Brito and R. Lopez

♩ = 120

1 Si-tie - ra mi - a di-me quehas he - cho denues - tro dul - ceho - gar

5 cu - na queun dí - a fue laa - le - grí - a de to - doaquel si - tial.

9 La - gri - mas vier - te la si - tie - rí - a quetien - dea de - so - lar

13 yes por no ver - te rei - na queun dí - a fuis - tes deaquel lu - gar.

17 El jil - gue - ro sea - le - jó dea - quel fron - do - soa - ga - rro - bo

21 yhas - ta la ma - ta de Jo - bo nos dá muestras de do - lor.

25 Pues la si - tie raha mar - cha - do y yoe - na - mo - ra - do llo - ro por sua - mor.

29 Yes pa - ra la si - tie - rí - a cual si fueraun dí - a que le fal - tael sol.

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." (ritardando) marking is present at the end of the piece.

LAURA

LYRICS: JOHNNY MERCEE

MUSIC: DAVID RAKSIN

FREELY

VERSE

GΔ7 A-7 D7 GΔ7 A-7 D7

You know the feel - ing of some - thing half re - mem - bered of

GΔ7 AbΔ7 A-7 D9sus D7

some - thing that nev - er hap - pened, yet you re - call it well.

BbΔ7 C-7 C#Δ7 Bb7/Δ Eb-7(b9) A7(b9)

You know the feel - ing of rec - og - niz - ing some - one that

D9 A+7 A-7/D D7 Bb-7/Eb Eb7

you've nev - er met as far as you could tell, well.

BALLAD

A-9 D7(b9) GΔ7 GΔ9

Lau - ra _____ is the face in the mist - y light. _____

G-9 C7(b9) FΔ9 FΔ9

Foot - steps _____ that you hear down the hall. _____

F-7 Bb9sus Bb7(b9) EbΔ7 C-7

The laugh _____ that floats on a sum - mer night _____ that you can

A-7(b9) D7(b9) D9 B-7 E+7(#9)

nev - er quite _____ re - call. _____ And you see

A-9 D7(b9) GΔ7 G♯

Lau - ra on the train that is pass - ing through.

G-9 C7(b9) FΔ9 F♯

Those eyes, how fa - mil - iar they seem.

F-7 F-7/Eb D-7(b5) G7(b9) CΔ9 A-9 D9(b5)

She gave your ver - y first kiss to you. That was

Eb-7 D13(b9) Ab9 G+7 G7 C♯ B-7(b5) E7(♯9)

Lau - ra, but she's on - ly a dream.

FΔ7 ENDING D♭Δ7 B♭Δ7 G♭Δ7 CΔ7(♯5)

dream.

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

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

DRAFT

LITHIUM

NIRVANA

B_M7 C_M7#11 F_M7 G_M7 A_M7 B_M7 D^b13_{sus} A^b13_{sus} B^b13_{sus} B_M7

2XS

A

B_M7 C_M7#11 F_M7 G_M7 A_M7 B_M7 D^b13_{sus} A^b13_{sus} B^b13_{sus} B_M7

1. 2.

C_M7#11 F_M7 G_M7 A_M7 B_M7 D^b13_{sus} A^b13_{sus} B^b13_{sus} B_M7 A^b13_{sus}

B

Open for Solos only on D.C.

B^b13_{sus} G^b_M7#11 E^b_M7 D^b_M7 C7^{alt} B_M7

Repeat ONLY on D.C.

A^b13_{sus} G^b9 F7^{alt}

Bb¹³_{sus} G_{MA}⁷ Eb_{MA}^{7#11} A_{MA}⁷

Open Drum Solo

(C)

B_{mi}⁷ C_{MA}^{7#11} F_{mi}⁷ G_{mi}⁷ A_{mi}⁷ B_{MA}⁷ Db¹³_{sus} Ab¹³_{sus} Bb¹³_{sus} B_{mi}⁷

Open solo

Rhythm courtesy E.G. Teichmann

(D)

Last time

Ab¹³_{sus} Bb_{mi}⁷ Ab⁷_{sus} F⁷_{sus}

Bb_{mi}⁷ E⁷ F⁷_{sus} Eb⁹ D_{MA}^{7#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 4/4 time signature, indicated by the "MED SWING" marking. The chords are written above the notes, and the notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The chords are: Dmaj7/A, A7sus4, Dmaj7/A, A7sus4, F#-7, E-7, A7, Dmaj7, B-7, E-7, A7, Dmaj7, B-7, Bb7, A7, E-7, A7, Dmaj7/A, A7sus4, Dmaj7/A, A7sus4, A-7, D7, Gmaj7, Gmaj7(#5), G7(13), G7, B-7, B-7/A, Ab7, Db7, F#-7, B7, E-7, A7sus4, Dmaj7, A7sus4.

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 has one flat (B-flat). 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 JARRET

INTRO

Musical staff 1: Intro section. Chords: Dmaj7, Dmaj7(#5), Dmaj7, Dmaj7(#5).

Dmaj7

:

E7

:

Musical staff 2: Melodic line for the first system.

Gmaj7

Bb7

A7

Dmaj7

Ebmaj7

Musical staff 3: Melodic line for the second system.

Dmaj7

:

E7

:

Musical staff 4: Melodic line for the third system.

Gmaj7

Bb7

A7

Dmaj7

:

Musical staff 5: Melodic line for the fourth system.

F#-7

:

E-7

:

Musical staff 6: Melodic line for the fifth system.

F#-7

:

A-7

D7

Musical staff 7: Melodic line for the sixth system.

Gmaj7

G-7

D/F#

F07

Musical staff 8: Melodic line for the seventh system.

E-7

Bb7

A7

Dmaj7

Ebmaj7

:

82

Musical staff 9: Melodic line for the eighth system.

INTRO "F..."

Mad World

Tears for Fears

Intro

Musical notation for the Intro section, featuring a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), 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 the A section, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The melody continues with eighth and quarter notes. Chord symbols Ebmi, Gbma7, Dbma7, and Ab9 are placed above the staff.

Musical notation for the second line of the A section, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The melody continues with eighth and quarter notes. Chord symbols Ebmi, Gbma7, Dbma7, and Ab9 are placed above the staff.

Musical notation for the third line of the A section, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The melody continues with eighth and quarter notes. Chord symbols Ebmi, Gbma7, Dbma7, and Ab9 are placed above the staff.

Musical notation for the fourth line of the A section, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The melody continues with eighth and quarter notes. Chord symbols Ebmi, Gbma7, Dbma7, and Ab9 are placed above the staff.

B

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

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

Musical notation for the third line of the B section, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The melody continues with eighth and quarter notes. Chord symbols Ebmi, Cb7, Ab9, and Fbma7 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) with guitar chords indicated above the notes. The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of 10 staves of music. The chords are as follows:

- Staff 1: BbMaj7, Bb+, Bb6, BbMaj7, Bb+, Bb6, Fmi7
- Staff 2: Fmi7, Bb7, EbMaj7, Eb+, Eb6
- Staff 3: Ebmi6, Cø7, F7(b9), BbMaj7, Bb6, Dmi7, G7, Cmi7
- Staff 4: F7, BbMaj7, Bb+, Bb6, BbMaj7, Bb+, Bb6
- Staff 5: Fmi7, Bb7
- Staff 6: EbMaj7, Eb+, Eb6, Ebmi6, Cø7, F7(b9)
- Staff 7: Bb, BbMaj7, Dmi7, G7
- Staff 8: Cmi7, F7, Dmi7, G7(b9)
- Staff 9: Cmi7, F7, Bb6, (Cmi7 F7)

The score includes various musical notations such as rests, beams, and slurs. A page number "84" is written in the bottom left corner.

Mambo Inn

Mambo

Mario Bausá

♩ = 160

1

5

9

13

17

21

25

29

Chords: F, D7#9, Gm7, C9, Fmaj7, D7#9, Gm11, C9, Fmaj7, Gm7, C9, Am7, D7(b9), Gm11, C9, Fmaj7, Bbm7, Eb13, Abmaj7, Dbmaj7, Dm11, G13, Gm7, C7(#11), Gm7, C9, Fmaj7, D7#9, Gm11, C9, Fmaj7, Gm7, C9, Am7, D7(b9), Gm11, C9, Fmaj7

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

E-7

Midnight Sun

Lionel Hampton & Johnny Mercer

In 3

① **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. $A\flat_{MA}7$ $D_{mi}7$ $G7\flat9$

② **B** $C_{MA}7$ $C_{mi}7$ $F7$ $B\flat_{MA}7$

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

$A\flat_9$ $B7$ $B\flat_{mi}7$ $A7\#9$

MINORITY

GIGI GRyce

The main musical notation consists of five staves of music in 4/4 time, key of F major (three flats). The first staff begins with a repeat sign and a first ending bracket. Chord symbols are placed above the notes: F-, D07, G-7, and C7 b9. The second staff continues with F-, D07, C-7, and F7. The third staff features Bb-7, Eb7, Ab-7, and Db7. The fourth staff includes Gb-7, Cb7 (with a triplet of eighth notes), G-7, and C7. The piece concludes with a double bar line and a circled crosshair symbol.

SOLOS

A single staff of music in the key of F major, consisting of five empty lines for improvisation.

DC. AL CODA

The coda section begins with a circled crosshair symbol, followed by a staff of music in the key of F major. It contains a diamond-shaped symbol and a triangle-shaped symbol, both with a curved line above them, indicating specific musical instructions or effects.

Mo' Better Blues

BRANFORD MARSALIS/TERENCE BLANCHARD

The musical score is written in G major (one sharp) and 4/4 time. It consists of two systems, each with a treble and bass staff. The first system covers measures 1 and 2. The second system covers measures 3 and 4. Chord symbols are placed below the notes.

System 1:

- Measure 1: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note G4. Bass staff has a whole rest.
- Measure 2: Treble staff has a half note G4, quarter note A4, quarter note B4, quarter note G4. Bass staff has a whole note chord G.

System 2:

- Measure 3: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note G4. Bass staff has a whole note chord C/D.
- Measure 4: Treble staff has a quarter note G4, quarter note A4, quarter note B4, quarter note G4. Bass staff has a whole note chord G.

Chord Symbols:

- Measure 1: G C G
- Measure 2: C B- A-
- Measure 3: A⁷ C/D
- Measure 4: G C G

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

Musical notation for the first system, measures 1-4. Chords: Cm7(b9) F7(#5), Bbm7 Eb7, Cm7(b9) F7(#5), Bbm7 Eb7.

Musical notation for the second system, measures 5-8. Chords: Ebm7 Ab7, DbMA7 GbMA7, Cm7(b9) F7(#5), Bbm7 Eb7.

Solo on form (AABC)

Musical notation for the solo section, measures 9-12. Chords: Cm7(b9) F7(#5), Bbm7 Eb7, BMA7, Bbm7. Includes "fill" and "(On Cue)" markings.

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)

p

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)

p

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*

HAPPY GO LUCKY LOCAL (NIGHT TRAIN)

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb). Chords Eb7 and Bb7 are indicated above the staff. The melody consists of eighth and quarter notes.

Musical staff 2: Treble clef, key signature of two flats. Chords Eb7, Bb7, and F7 are indicated above the staff. The melody continues with eighth and quarter notes.

Musical staff 3: Treble clef, key signature of two flats. A circled 'D' is above the staff, followed by the chord Bb7. The melody features eighth notes and quarter notes.

Musical staff 4: Treble clef, key signature of two flats. Chords Eb7 and Bb7 are indicated above the staff. The melody continues with eighth notes and quarter notes.

Musical staff 5: Treble clef, key signature of two flats. Chords Eb7 and Bb7 are indicated above the staff. The melody continues with eighth notes and quarter notes.

SOLOS Bb BLUES

Musical staff 6: Treble clef, key signature of two flats. The staff is empty, indicating a solo section.

DC. AL FINE

Nocturne

STRING QUARTET NO.2

Alexander Borodin

The musical score is written in 3/4 time and consists of six staves. The key signature has two flats (B-flat and E-flat). The first four staves each contain four measures of music. The fifth staff contains four measures, and the sixth staff contains four measures. The chords are as follows:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	F	C7	Bb	C7
2	D7	Gm7	Gm7b5	C7
3	F	C7	Bb	C7
4	D7	Gm7	Em7b5	A7
5	Dm7	G7	Bbm6	F
6	Bbm6	F	Bbm6	C13b9

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 Bb4, followed by eighth notes Gb4, F4, and E4. The second measure contains a quarter note D4, followed by eighth notes C4, Bb3, and Ab3. The third measure contains a quarter note Gb3, followed by eighth notes F3, E3, and D3, with a circled '3' indicating a triplet. The lower staff is in bass clef and contains two measures of chords: F9 and Eb9, followed by a double bar line and a repeat sign.

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 Gb3, followed by eighth notes F3, E3, and D3. The second measure contains a quarter note C3, followed by eighth notes Bb2, Ab2, and Gb2. The third measure contains a quarter note F2, followed by eighth notes Eb2, D2, and C2. The lower staff contains two measures of chords: Ab9 and Db9, followed by a double bar line and a repeat sign.

The third system of musical notation consists of two staves. The upper staff continues the melody. The first measure contains a quarter note Bb3, followed by eighth notes Ab3, Gb3, and F3, with a circled '3' indicating a triplet. The second measure contains a quarter note E3, followed by eighth notes D3, C3, and Bb2. The third measure contains a quarter note Ab2, followed by eighth notes Gb2, F2, and E2. The lower staff contains two measures of chords: F9 and Eb9, followed by a double bar line and a repeat sign, and then D9 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 Gb2, followed by eighth notes F2, Eb2, and D2. The second measure contains a quarter note C2, followed by eighth notes Bb1, Ab1, and Gb1. The third measure contains a quarter note F1, followed by eighth notes Eb1, D1, and C1. The lower staff contains two measures of chords: C9 and F9, followed by a double bar line and a repeat sign, and then Bb9 and Eb9. 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

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

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-SLIDE 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, F#7, F6, F-7(b5), E-7, D-7, D-7(b5), C7

Over the Rainbow

Lyric: E. Y. Harburg
Music: Harold Arlen

Medium

(Verse) E_b^6 C_{MI}^7 F_{MI}^7 B^b7 E_b^{MA7} C_{MI}^7

When all the world is a hope - less jum - ble and the rain - drops tum - ble all a -

F_{MI}^7 B^b7 E_b^6 E^o7 F_{MI}^9 B^b13 E_b^6 C_{MI}^7 F_{MI}^7 B^b7

round, hea - ven o - pens a mag - ic lane.

E_b^6 C_{MI}^7 F_{MI}^7 B^b7 E_b^{MA7}

When all the clouds dark - en up the sky - way, there's a rain - bow high - way to be

D_{MI}^7 G^7 C_{MI} F^7_{sus} F^7 F_{MI}^7 B^b9_{sus}

found, lead - ing from your win - dow - pane to a place be - hind the

F_{MI}^7 B^b9_{sus} F_{MI}^7 B^b7

sun, just a step be - yond the rain.

A E_b^6 C_{MI}^7 G_{MI}^7 E_b^{MA7} E_b^7 A^b_{MA7} B^b9_{sus} G_{MI}^7 C^7

Some - where o - ver the rain - bow, way up high,

A^b_{MA7} D^b7 E_b^{MA7} $C^{7(b9)}$ F^7 B^b7 E_b^6 F_{MI}^7 B^b7

there's a land that I heard of once in a lull - a - by.

E_b^6 C_{MI}^7 G_{MI}^7 E_b^7 A^b_{MA7} A_{MI}^7 D^7 G_{MI}^7 C^7

Some - where o - ver the rain - bow skies are blue,

10 A^b_{MA7} D^b7 E_b^{MA7} $C^{7(b9)}$ F^7 B^b7 E_b^6 B^b7_{sus}

B E^b6 $(F_{MI}^7 E^b)$ F_{MI}^7 B^b7

day I'll wish up - on a star and wake up where the clouds are far be -

(E^b6) G_{MI}^{11} C^7 $F_{MI}^7 E^b$ B^b7 E^b6

hind me. Where trou - bles melt like lem - on drops, a

$A_{MI}^{7(b5)}$ $D^{7(b9)}$ G_{MI}^7 (C_{MI}^9) $G^b{o7}$ F_{MI}^7 B^b9

way, a - bove the chim - ney tops that's where you'll find me.

C $A_{MI}^{7(b5)}$ $D^{7(b9)}$ G_{MI}^7 $E_{MI}^{7(b5)}$ $A^{7(b5)}$ $A^b_{MA}^7$ $(A_{MI}^7 D^7)$ (B^b9_{SUS}) G_{MI}^7 C^7

Some - where o - ver the rain - bow blue - birds fly.

(F_{MI}^7) $A^b_{MA}^7$ D^b7 (G_{MI}^7) $E^b_{MA}^7$ $C^{7(b9)}$ F^7 B^b7 E^b6 F_{MI}^7 B^b7

Birds fly o - ver the rain - bow, why then, oh why can't I?

Solo on **A**, **B**, **C**.
After solos, D.S. al Coda.

E^b6 B^b9_{SUS} $E^b_{MA}^7$ F_{MI}^7 B^b9

I? If hap - py lit - tle blue - birds fly be - yond the rain - bow, why oh why can't
(rit.)

E_{MA}^7 $E^b_{MA}^7$

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

1:

3:

6:

9:

12:

16:

22:

24:

Pretty Butterfly

Handwritten musical score for "Pretty Butterfly". The score consists of ten staves of music, each with guitar chords written above it. The chords are: **Staff 1:** Abmaj7, Ab6, D-7b5, G7(b9), Bb-7. **Staff 2:** C-7b5, F7(b9), Bb-9, C-7, F7. **Staff 3:** Bb13, Bb-9, Db-7, Gb7, Bmaj7, B6. **Staff 4:** F#-7, B7, E-9, G-9, C7(b9). **Staff 5:** D-9, Db9(#11), C13. **Staff 6:** Bb-9, Eb13, Abmaj7, Ab6, D-7b5, G7(b9). **Staff 7:** Bb-7, C-7b5, F7(b9), Bb-9. **Staff 8:** C-7, F7, Bb-7, Db-7, (1.2. Ab6, Bb-7/Eb). **Staff 9:** LAST X ONLY, Ab6, Ab-(maj7), 2, Ab9.


Pure Imagination

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




Musical staff for section A, first line. The staff is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The melody begins with a quarter rest, followed by quarter notes Gb, Ab, Bb, and Cb. A repeat sign follows. The melody continues with quarter notes Eb, F, G, and Ab, then a dotted quarter note Bb, followed by eighth notes Cb, Bb, Ab, and Gb. The line ends with quarter notes F, Eb, and Ab.

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



Musical staff for section A, second line. The melody continues with eighth notes Gb, Ab, Bb, and Cb, followed by a quarter note Eb. A double bar line follows. The melody then continues with quarter notes F, G, Ab, and Bb, followed by a dotted quarter note Cb, eighth notes Bb, Ab, and Gb, and finally quarter notes F, Eb, and Ab.

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



Musical staff for section A, third line. The melody continues with quarter notes Eb, F, G, and Ab, followed by a quarter note Bb. A double bar line follows. The melody then continues with eighth notes Cb, Bb, Ab, and Gb, followed by quarter notes F, Eb, and Ab.

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



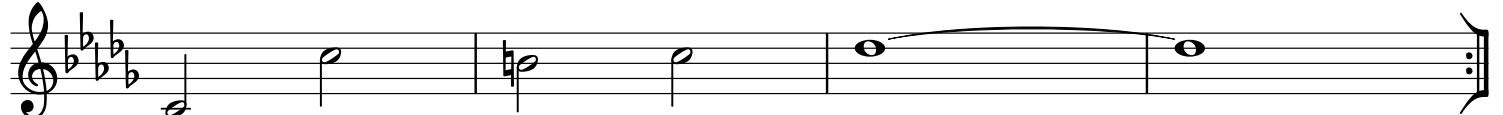
Musical staff for section A, fourth line. The melody continues with a quarter note Eb, followed by a dotted quarter note F. The melody then continues with eighth notes Gb, Ab, Bb, and Cb, followed by quarter notes Eb, F, and Ab. The line ends with a double bar line.

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



Musical staff for section A, fifth line. The melody continues with quarter notes Eb, F, G, and Ab, followed by a quarter note Bb. The melody then continues with eighth notes Cb, Bb, Ab, and Gb, followed by quarter notes F, Eb, and Ab.

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



Musical staff for the ending. The melody consists of four chords: F_{ma}7, B7, C7, and Db_{ma}7. Each chord is represented by a single note on the staff: F, B, C, and Db. The notes are held for a full measure each, with a double bar line at the end.

Push th' Little Daisies

WEEN

Straight 8ths

INTRO:

Musical notation for the Intro section, featuring a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody consists of eighth 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, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth notes. 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, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth notes. 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, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth notes. 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, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth notes. 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, a 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, a 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.

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

23

Subtle Swing

River Man

Nick Drake

Intro

A_{MA}7

A

A_{mi}7

C⁹#11

F_{MA}7

¹⁻³A_{MA}7

4. A_{MA}7^{b5}

FINE

B

F_{MA}7

A_{MA}7

Solos

A_{mi}7

C⁹#11

F_{MA}7

A_{MA}7^{#11}

After Solos, D.S. al Fine

Roses

OUTKAST / ANDRE 5000

E- D C Δ 7 B-7 B \flat -7

A-7 G Δ 7 F Δ 7 E-7 D7 B7(b9)

E- D C Δ 7 B-7 B \flat -7

A-7 G Δ 7 F Δ 7 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 $F\#_{MI}^7$ $B^{7(\#9) (\#5)}$

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

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

\ominus 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 **C** Cmi7 F7(b9)

BbMA7 Ami7 D7 GMA7 F#13

BMA7 Bb13 EbMA7 A7(b9)

DMA7 Ab7(b9) DbMA7 G7sus

G7sus G7 to second head

rit. G7sus G7 Cmi13

Sareen Jurer (Second Head)

(G7) D Cmi7 G7(#5) C7sus FMA7
 B7(#5) EMA7 Bb7sus EbMA7 G7 EbMA7
 E 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

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

G7_{sus4} **CΔ7** **F13** **E-7** **E^b7** **D-7** **G7** **CΔ7**
 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.}**FΔ7** **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.}**FΔ7** **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** **G7_{sus4}** **C**
 I'm oh so glad we met the se - cond time a - round.

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

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

11 D \flat Δ 7 F Δ 7 D \flat Δ 7 F Δ 7 FINE

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

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

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

27 A \flat Δ 7 G Δ 7 E \flat Δ 7

31 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

35 120

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

SILENT NIGHT

SHEA'S REHARM

F Δ 7

E $b\Delta$ 7

F Δ 7

E $b\Delta$ 7



F Δ 7

E $b\Delta$ 7

D-7

B ϕ 7



C 9 SUS

E $b9$ SUS



B $b\Delta$ 7

B ϕ 7

C 13

A7(b9)/C \sharp



D-7

E $b13$

C7/E

F Δ 7



C 9 SUS

E $b9$ SUS

A7/C \sharp



B $b\Delta$ 7

A $b\Delta$ 7

G $b\Delta$ 7



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

B (Solos) 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 first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by complex chord voicings and rhythmic patterns. The chords are: G-9, C-7/F, G-9, D♭Δ9 b5, G-11, D♭7+11, C-11, G♭Δ7, EΔ7, AΔ7 b5, B♭6, B13, C7/4, B♭-11, C-11, C-11, A-11, C-7, F7, A-11, C-7, F7 b9, B♭-Δ7.1, A♭-Δ7, G♭Δ7, EΔ7, DΔ7, CΔ7, and D.C. The score includes performance markings such as "FINE", "(IX ONLY)", and "126".

FREDDIE "SKY DIVE"

Smells Like Teen Spirit

SCORE

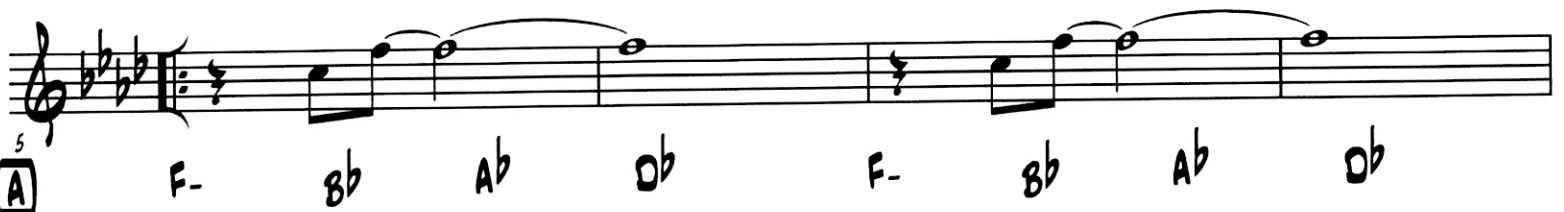
NIHVANA

SHEA'S ARRANGEMENT

F- Bb Ab Db



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



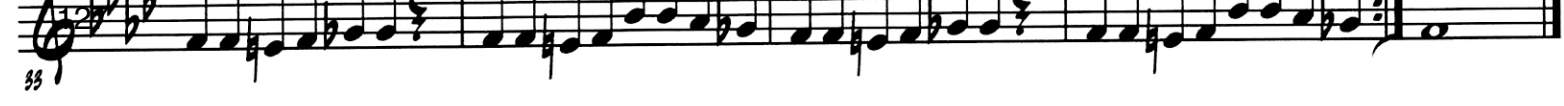
Musical staff 6: Treble clef, key signature of three flats. The staff contains a melodic line with a repeat sign. Chords F-, Bb, Ab, and Db are indicated below the staff.



Musical staff 7: Treble clef, key signature of three flats. 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. 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. 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 F#7 Bb13 (SOLOS) (HEAD) A-7 D-7 G-7 C7

F#6 Ab° G-7 D7(b9)

G-7 C7 Bb-7 Eb7

F#7 Eb° A7 D-11 G7 G-7 C13

B F#7 Bb13 (SOLOS) (HEAD) A-7 D-7 G-7 C7

F#6 Ab° G-7 D7(b9)

29

G-7 C7 Ab-7 Db7

33

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_{MI}^{11}
(add bass)

(E_{MI}^{11}) $F\#_{sus}$ $F\#$

G $F\#^7$

E_{MI}^7 A^7 D_{MA}^7 G_{MA}^7
(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}

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 chord diagrams circled 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...

Star Dust

Hoagy Carmichael

In Ab

Intro

Musical notation for the Intro section, featuring a 4/4 time signature and a key signature of three flats (Ab). The melody is written on a single staff. Chord symbols are placed above the staff: Ab_{MA}7, Db_{MA}7#11, C7b9, F7, Bb_{MI}7, Eb7, C_{MI}7, F_{MI}7, D_{MI}7, G7, Bb_{MI}7, Eb7, Bb_{MI}7, Eb7, Ab_{MA}7, Ab7.

A

Musical notation for the first part of the A section. Chord symbols are placed above the staff: Db_{MA}7, Db_{MI}(MA7), Db_{MI}7, Gb7b9, Ab_{MA}7, C_{MI}7, F7, Bb_{MI}7, F7, Bb_{MI}7.

Musical notation for the first ending of the A section. Chord symbols are placed above the staff: Eb7, Bb_{MI}7, Eb7, Ab_{MA}7, Bb_{MI}7B^o7, C_{MI}7, F7.

Musical notation for the second ending of the A section. Chord symbols are placed above the staff: Bb9, F_{MI}7, Bb7, Eb7, Bb_{MI}7, Eb7, A_{MI}7b5 D7. A bracket labeled "Back to A" spans the final two measures.

Musical notation for the first part of the second ending of the A section. Chord symbols are placed above the staff: Db_{MI}7, Gb7b9, Ab_{MA}7, F_{MI}7, C_{MI}7, F7b9.

Musical notation for the final part of the second ending of the A section. Chord symbols are placed above the staff: Bb_{MI}7, Eb7, Ab_{MA}7, Eb_{MI}7, Ab7b9.

STAR TREK

C D^b/C C A^b13



C Eb9(#5)



DΔ7 Db7



E^bΔ7 G7(#9)



C D^b/C C A^b13



C F7(b5) E7



FΔ7 B^b7(b5) E^b7 A7



D-7 D^bΔ7/C C A^bΔ7/B^b



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

A **G** **D**

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

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

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

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

C7 F7 C7 F7 **SOLOS - OPEN** **1 2** **D.S. AL CODA**

C **G 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 music is in 4/4 time and has a key signature of one flat. The first staff contains a melodic line with a repeat sign at the beginning. The second staff contains a rhythmic accompaniment consisting of eighth notes.

G-7

F

Two staves of musical notation for the second system of the intro. The first staff continues the melodic line from the first system, ending with a double bar line and repeat dots. The second staff continues the rhythmic accompaniment. Measure numbers 5 and 6 are indicated at the start of the staves.

TUNE:

F

A-

The first staff of the tune, showing a melodic line in 4/4 time with a key signature of one flat. It begins with a repeat sign and contains several measures of music.

G-

Bb

Bb-(Δ7)

4 TIMES

The second staff of the tune, showing a rhythmic accompaniment. It features a series of eighth notes and rests. Measure number 5 is indicated at the start.

F

C

The third staff of the tune, showing a rhythmic accompaniment. It features a series of eighth notes and rests. Measure number 9 is indicated at the start.

Bb

A-

BbΔ7/C

The fourth staff of the tune, showing a melodic line. It contains several measures of music, including a whole note and a half note. Measure number 13 is indicated at the start.

F

C

The fifth staff of the tune, showing a rhythmic accompaniment. It features a series of eighth notes and rests. Measure number 17 is indicated at the start.

Bb

A-

BbΔ7/C

The sixth staff of the tune, showing a melodic line. It contains several measures of music, including a whole note and a half note. Measure number 21 is indicated at the start.

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

C $\text{D}^{\flat}\Delta 7$ $\text{F}\sharp-7$ $\text{B}7(\text{b}9)$ $\text{D}^{\flat}\Delta 7$ $\text{F}7(\text{b}9)$ $\text{B}^{\flat}7(\text{b}5)$

33

$\text{E}^{\flat}-7$ $\text{A}^{\flat}7(\text{b}9)$ $\text{D}^{\flat}\Delta 7$ $\text{G}^{\flat}\Delta 7(\sharp 11)$ $\text{F}7(\text{b}9)$ $\text{B}^{\flat}7(\text{b}9)$

37

$\text{E}^{\flat}-7$ $\text{A}^{\flat}7(\text{b}9)$ $\text{D}^{\flat}\Delta 7$ $\text{B}^{\flat}7(\text{b}9)$ $\text{E}^{\flat}-7$ $\text{A}^{\flat}7(\text{b}9)$

41

$\text{D}^{\flat}\Delta 7$ $\text{D}^{\flat}\Delta 7$ $\text{D}^{\flat}\Delta 7$ $\text{B}^{\flat}7(\text{b}9)$

45

ENDING
 RIT.

TUNE

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". The score consists of ten staves of music. The first nine staves contain the main melody and accompaniment, with various chords and a second ending. The tenth staff is a second ending for the out.

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. F
- 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)

$F\#mi^7$

(flugel.)

(fl. w/muted flugel.)

A

$GMA^7(\#11)$ $F\#mi^7$

$GMA^7(\#11)$ $F\#mi^7$ $CMA^7(\#11)$ BMA^7
(flugel.)

BMA^7 GMA^7 EMA^7 CMA^7 BMA^7 GMA^7 EMA^7 CMA^7
(w/flute)

B

B^9_{sus} $B^9(\#5)$ EMA^7 $E^7(\#9)$ $E^b7(\#9)$

DMA^7 $C\#7(\#9)$ $CMA^7(\#11)$ BMA^7
(elec. pn.) (flugel)

BMA^7 GMA^7 EMA^7 CMA^7 BMA^7 GMA^7 EMA^7 CMA^7

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.

$C_{MA}7$ $B_{MA}7$ $G_{MA}7$ $E_{MA}7$ $C_{MA}7$ $B_{MA}7$ $G_{MA}7$ $E_{MA}7$ $C_{MA}7$ (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

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The chords and melodic lines are as follows:

Staff 1: F7 Eb7 D7 Gmi7 D7 Gmi7

Staff 2: A7 Dmi7 G7 Abmi7 Db7 G7#5 C7

Staff 3: Cmi7 F7 BbMA7 G7b5 C7

Staff 4: FMA7 Eb7 D7 G7 C7 F7 (C7)

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 D7_b9 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

The Things Left Unsaid

Dr. Dan Puccio

Staff 1: Chords: B \flat , A \flat , G min7

Staff 2: Chords: A \flat Maj7, E \flat Maj7, F sus4, F

Staff 3: Chords: B \flat , A \flat , G min7

Staff 4: Chords: D \flat /F, G \flat , G \flat /A \flat

Staff 5: Chords: B \flat min7, E \flat 7

Staff 6: Chords: B \flat min7, E \flat 7

Staff 7: Chords: D min7, G7

Staff 8: Chords: A \flat Maj7, E \flat Maj7, E \flat /F

33 B \flat A \flat

37 G min7 A \flat Maj7 E \flat Maj7

41 D min7 G min7 E \flat /F

45



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*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-

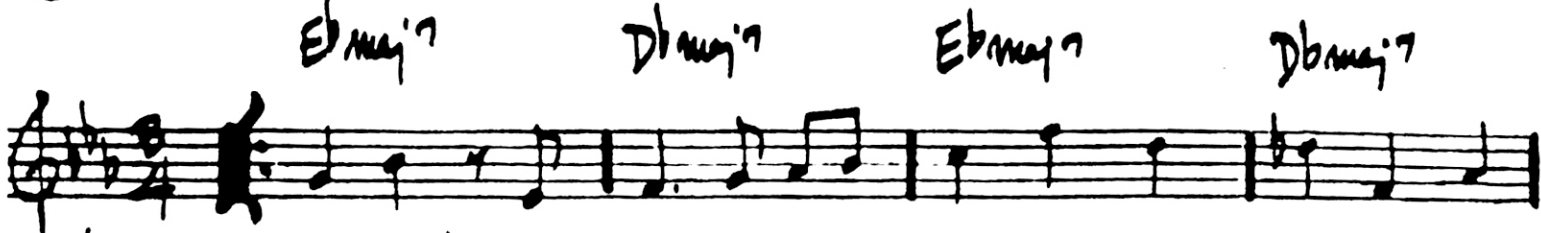
B \flat Δ C- B \flat Δ F-7 B \flat 7 END PEDAL

D E \flat Δ E \flat 7 A7*9 D-7 G7

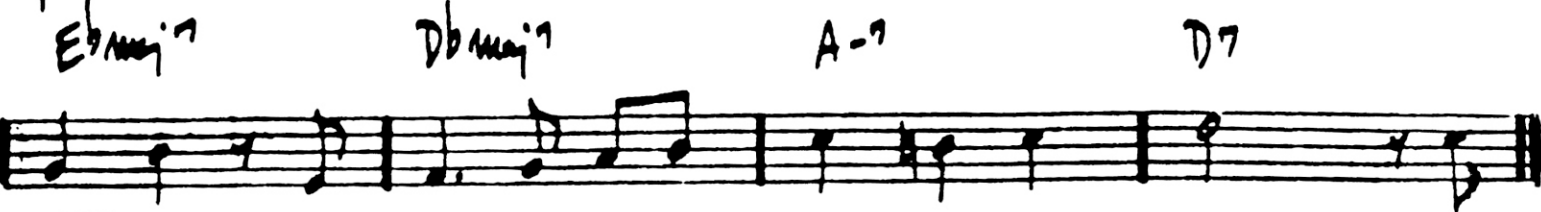
C-7 F7 B \flat Δ

Three Flowers - MCCOM TYMOR

Ebmaj7 *Dbmaj7* *Ebmaj7* *Dbmaj7*



Ebmaj7 *Dbmaj7* *A-7* *D7*



1. *Gmaj7* *F7* *Gmaj7* *F7*



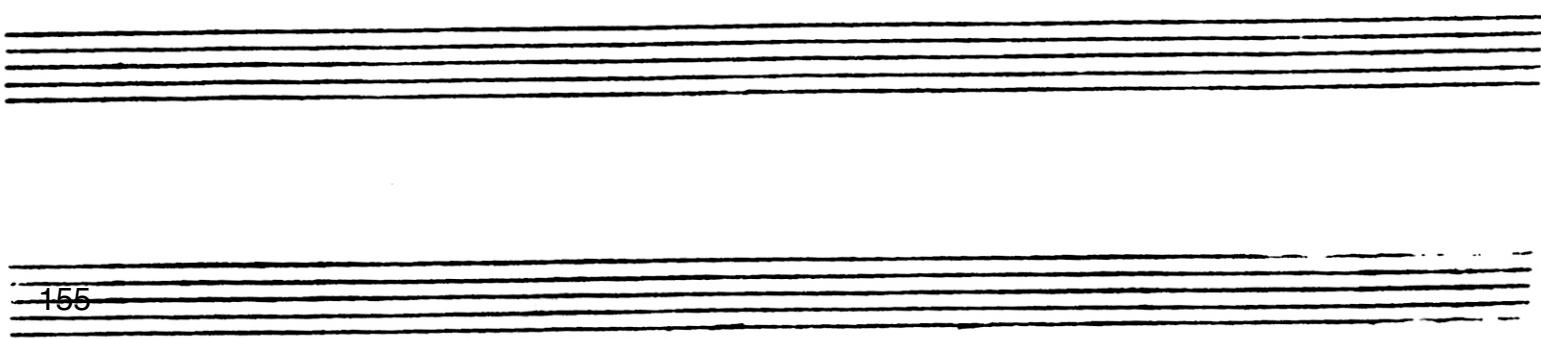
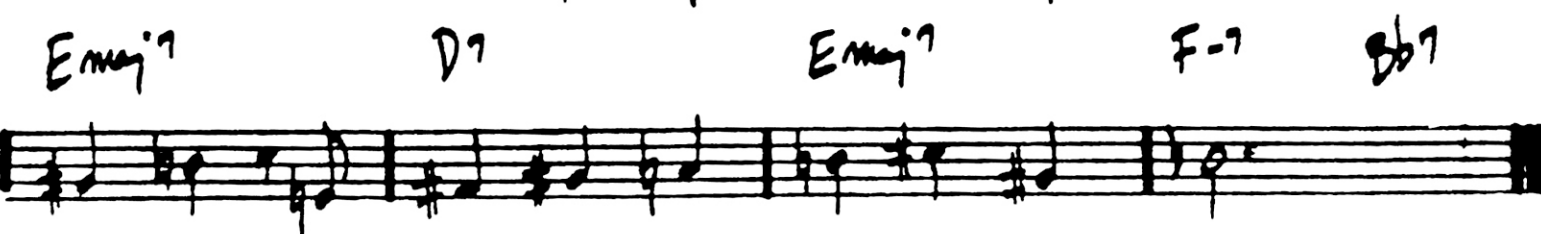
Ebmaj7 *D7* *Ebmaj7* *F-7* *Bb7*



2. *Gmaj7* *F7* *Gmaj7* *F7*



Ebmaj7 *D7* *Ebmaj7* *F-7* *Bb7*



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.

**Slow
Purdie
Shuffle**

Three Views Of A Secret

Jaco Pastorius

A 2nd x: [N.C.]

1st x: strings w/ voices
2nd x: harmonica w/ voices

B

(harmonica)
[F/G on D.S.]

C

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G¹³ F[#]M⁷ G[#]M⁷ A^M7 (flute) A^MA⁹

cresc. f

(On Cue) C[#]bass C[#]7(#9) B bass C[#]/A (4x's)

(bowed basses)

D.S. al Coda One (⊕¹)
(Back to B)

⊕¹ A^MA⁷ B^M7 E^MA⁷ G[#]M⁷ C[#]M⁷

G¹³ F[#]M⁷ G[#]M⁷ A^M7 B¹³(b9)_{SUS}

E^{6/4} G[#]M⁷ C[#]M⁷ G¹³

F[#]M⁷ G[#]M⁷ A^M7 C/D

cresc.

D G^MA⁷ B^M7 E^M7 B^b13

f

A^M9 B¹³_{SUS} C¹³_{SUS} D¹³_{SUS} (4x's)

D.C. al Coda Two (⊕²)
(Back to Top)

⊕² E⁷(#9) C[#]7(#9) C¹³ A⁷

(Vamp & fade)

Harmonica sounds one octave higher than written. Melody is rather freely interpreted (except at letter A). Bass walks at letter D.

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 notes are: A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F# (quarter), G (quarter), A (quarter). Chords above the staff are: B_{MI}⁹, C_{MA}^{7(#11)}, F_{MA}^{7(#11)}, and E_{MI}⁹. The second staff has a whole rest followed by a triplet of eighth notes: B, C, D. Chords are: A_{MI}⁹, D_{MI}⁹, G_{MI}⁹, E_bMA^{7(#11)}, and A_bMA^{7(#11)}. The third staff has a whole rest followed by eighth notes: B, C, D, E, F, G, A, B. Chords are: A_{MI}⁹, D_{MI}⁹, G_{MI}⁹, and C_{MI}⁹. The fourth staff has a whole rest followed by eighth notes: B, C, D, E, F, G, A, B. Chords are: 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 has a whole rest followed by eighth notes: B, C, D, E, F, G, A, B. Chords are: E_bMI⁹, A_{MI}⁹, C_{MI}⁹, and F#MI⁹. The sixth staff has a whole rest followed by eighth notes: B, C, D, E, F, G, A, B. Chords are: B_{MI}⁹ (with a sharp below the B), G_{MI}⁹, and E_bMA^{7(#11)}. The seventh staff has eighth notes: B, C, D, E, F, G, A, B. Chords are: D_{MI}⁹ and C_{MI}⁹. The piece ends with a double bar line and the word '(fine)' written below the staff.

Melodic rhythm is rather freely interpreted.

TRIPLE PLAY

- HAL GALPER

(WING)

E^b maj⁷ D^b7 C-7 F7

Musical staff with notes and rests.

E-7 A⁷ D maj⁷ B^b7

Musical staff with notes and rests.

E-7 A⁷ C[#]7 sust

Musical staff with notes and rests.

G maj⁷(#11) E maj⁷(#11)

Musical staff with notes and rests.

C maj⁷(#11) A^b maj⁷(#11)

Musical staff with notes and rests.

C maj⁷(#11) A^b maj⁷(#11) G^b maj⁷(#11) E maj⁷(#11)

Musical staff with notes and rests.

E^b maj⁷ D^b7 C-7 F^b7

Musical staff with notes and rests.

F-7 B^b7 E^b6 D^b/E^b

Musical staff with notes and rests.

B/E^b D^b/E^b

Musical staff with notes and rests.

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 clef 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

Very Early

Bill Evans

Medium Jazz Waltz

A

B

solo break

rit.

Melody is rather freely interpreted rhythmically.

WALK TALL

CANNONBALL ADELRY

Handwritten musical score for "Walk Tall" by Cannonball Adderly. The score is written on a grand staff with treble and bass clefs. It features a 4/4 time signature and includes various chords such as G7, C7, Bmi7, D7sus, and Am7. The notation includes eighth and sixteenth notes, rests, and a repeat sign. A "VAMP" section is indicated with a double bar line and repeat dots.

WALTZING MATILDA

TRADITIONAL AUSTRALIAN

MEDIUM/SLOW SAMBA
OR AFRO CUBAN FEEL

Chord progression for the first section:

(A) Eb Δ D \circ 7 G7 C-7 $\frac{C-7}{Bb}$ A \circ 7 D7 b9

Chord progression for the second section:

G-7 1 C7 F-7 Bb7

Chord progression for the third section:

2 C7 F-7 Bb7 Eb Δ (B) Eb Δ

Chord progression for the fourth section:

Bb-7 Eb7 Ab Δ A \circ 7 D7 G-7

Chord progression for the fifth section:

C7 F-7 Bb7 (C) Eb Δ

Chord progression for the sixth section:

D \circ 7 G7 C-7 $\frac{C-7}{Bb}$ A \circ 7 D7 G-7

Chord progression for the seventh section:

C7 F-7 Bb7 Eb \oplus SOLOS

DC. AL CODA

Chord progression for the final section:

\oplus G-7 C7 F-7 Bb7 Eb Δ

G-7 C7 F-7 Bb7 Eb

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)}

1. D MI⁷ D MI⁷ C 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 C E MI^{7(b5)} A^{7(b9)} D MI⁷ D MI⁷ C A^{b7} G⁷

Solo on AABC
After solos, continue to **D**

D (March-like) G MI C MI⁷ B^b A MI^{7(b5)} D^{7(b9)} G MI G MI⁷ F

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

mf

f

A-7

A-7

UP AN OCTAVE 2ND X THROUGH

mp

A-7

A-7

A-7

11

F-(A7)/Ab

C6/G

F#7(A17)

B7(b9) E7(#9)

19

UP AN OCTAVE 2ND X THROUGH

F A7

OPEN FOR SOLOS

25

A-7

F-(A7)/Ab

C6/G

F#7(A17)

E7(#9)

F A7(#11)

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

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 triplets. 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. Measure numbers 5, 9, 12, 16, 20, 24, and 28 are indicated at the start of their respective staves.

(ON THE) SUNNY SIDE OF THE STREET

JIMMY MC HUGH

MEDIUM SWING

Chord progression for the first staff: C^9 $B-7$ $E7$ $F\Delta$ $B07$ $E7$

Chord progression for the second staff: $A-7$ $D7$ $D-7$ $G7$ $E-7$ $A7$ $D-7$ $G7$

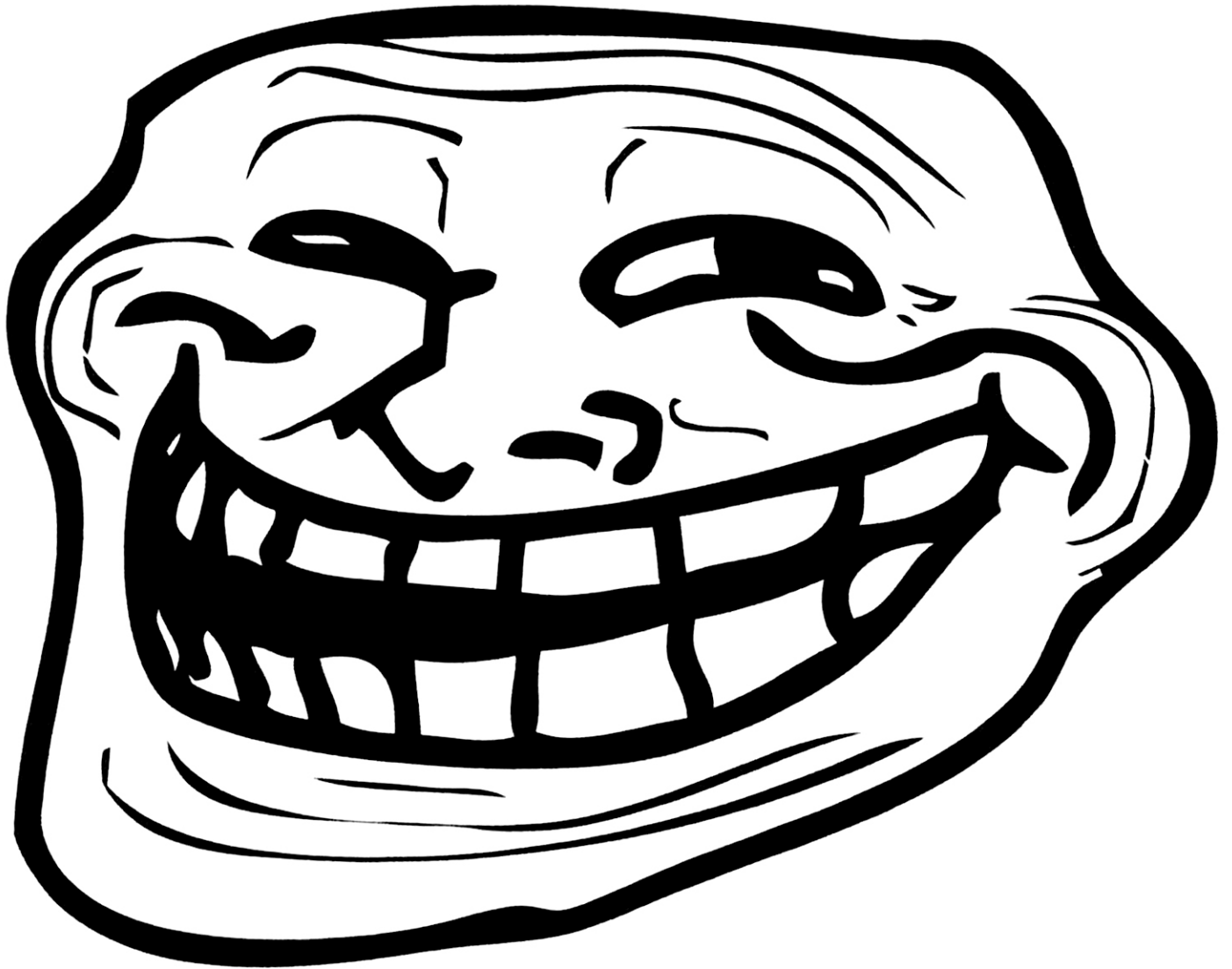
Chord progression for the third staff: C^9 $G-7$ $C7$ $F\Delta$ $C7$ F^9 $F7$ $E7$ $Eb7$ C B Bb

Chord progression for the fourth staff: $A-7$ $D7$ $D-7$ $Gsus$ $G7$ C^9

Chord progression for the fifth staff: $B-7$ $E7$ $F\Delta$ $B07$ $E7$ $A-7$ $D7$

Chord progression for the sixth staff: $D-7$ $G7$ C^9

Appendix A



Tunes Shea thinks he can sing

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
 F#m7 B^b13 C C/B

(B) F#m7 B^b13 C C/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
cheats 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."

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