





VERSION

MEDIUM LATIN

# Insensatez

Bm1<sup>9</sup> A#<sup>0</sup>



# My Funny Valentine

from BABES IN ARMS  
Words by Lorenz Hart  
Music by Richard Rodgers

*Funny Valentine*

Slowly

*D7<sup>b9</sup><sub>#5</sub>* *Gm(add9)* *Gm9(maj7)*

You're my fun - ny val - en - tine,

*Gm9* *Gm9* *Ebmaj9* *Bb/D*

sweet com - ic val - en - tine, you make

*Cm11* *Cm/Bb* *Am7b5* *Eb13#11* *D13* *Ab13#11* *Gm7*

me smile with my heart. Your looks

*Gm9(maj7)* *Gm9* *C7/G* *Fm9* *Bb9*

are laugh - a - ble, you're un - pho - to - graph - a - ble,

*Ebmaj9* *Dm11* *Ab11* *G11* *Gb11* *Gb13* *F7sus4* *F13b9*

yet, you're my fav - 'rite work of art. Is your -

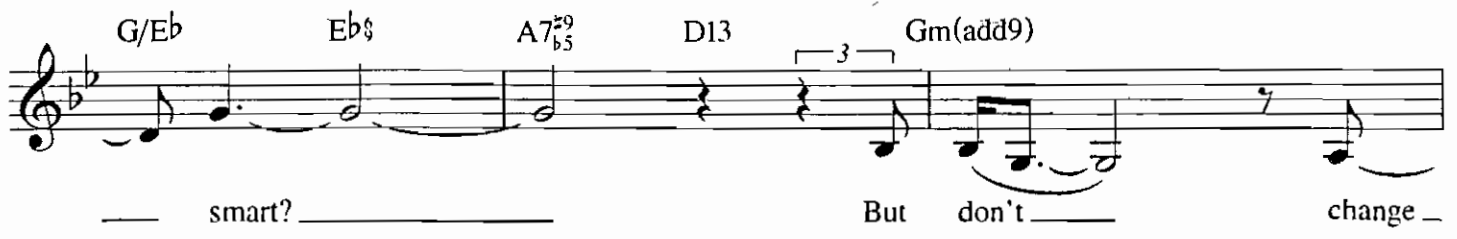
*Bbmaj9/F* *F7sus4* *Bb9/F*

fig - ure less than Greek? Is your mouth a -

*F7sus4* *Bbmaj9* *A7<sup>b9</sup><sub>#5</sub>* *D7b9* *Gm7* *Fm9* *Bb7b9*

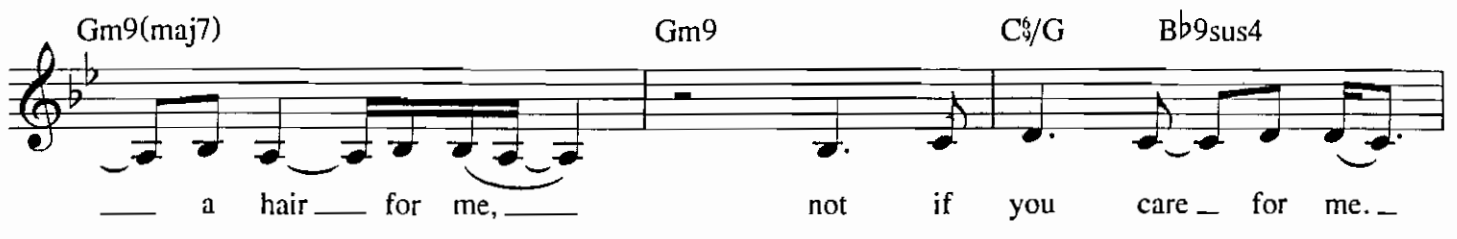
lit - tle weak? When you o - pen it to speak, are you -

G/Eb Eb $\sharp$  A7 $\sharp$ <sub>b5</sub> D13 Gm(add9)



smart? But don't change

Gm9(maj7) Gm9 C $\natural$ /G Bb9sus4



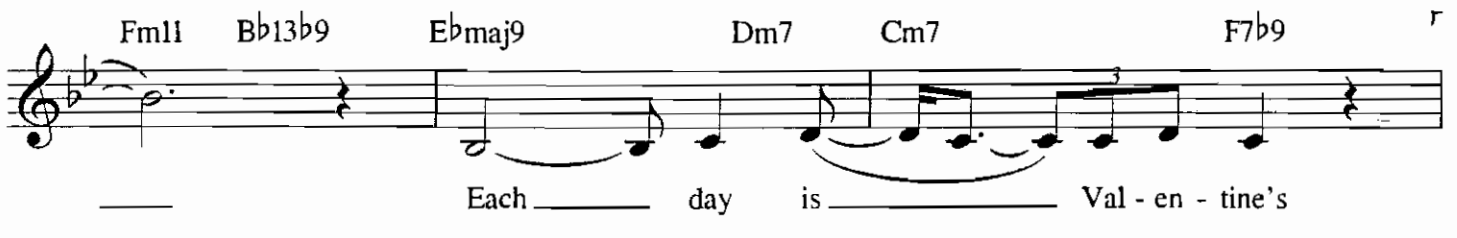
a hair for me, not if you care for me.

Ebmaj9 F/Eb Ebmaj9 A7 $\sharp$ <sub>b5</sub> D13b9 Gm7 C9



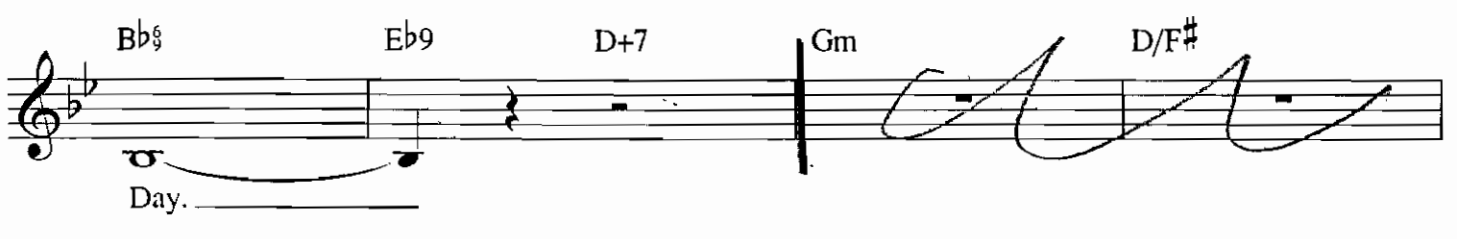
Stay little valentine, stay.

Fm11 Bb13b9 Ebmaj9 Dm7 Cm7 F7b9




Each day is Valentine's

Bb $\sharp$  Eb9 D+7 Gm D/F $\sharp$



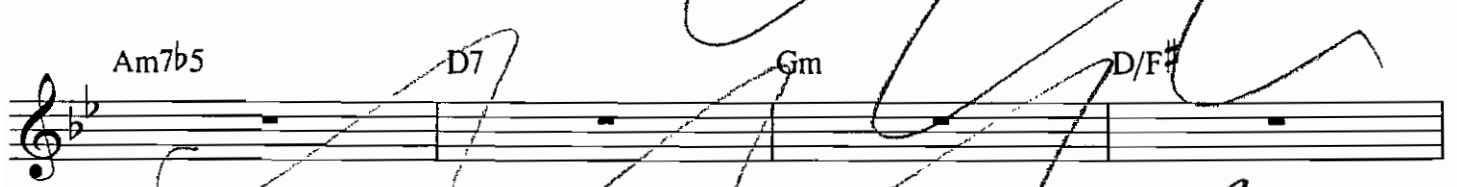
Day.

Gm/F Em7b5 Ebmaj7 Cm7



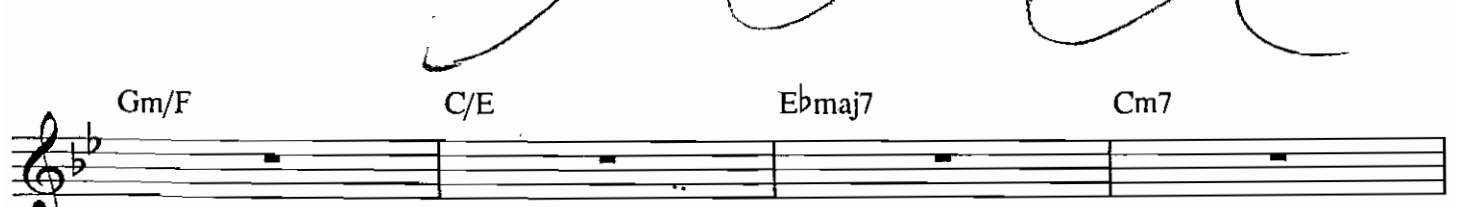
Day.

Am7b5 D7 Gm D/F $\sharp$



Day.

Gm/F C/E Ebmaj7 Cm7



Day.

WOMEN'S KEY

# THE NEARNESS OF YOU

FROM THE PARAMOUNT PICTURE ROMANCE IN THE DARK

WORDS BY NED WASHINGTON  
MUSIC BY HOAGY CARMICHAEL

SLOWLY

CMA7 F6/C CMA79 EM7 Ab9/Eb DM7 G11

Musical staff with notes and chords for the first line of the song.

It's not the

**A** CMA79 F/A G#0 GM7 Db13 C9(#5) F#M7(b5) F0  
CMA7 GM7 C7sus4 C13 FMA7 F0

Musical staff with notes for the second line of the song.

pale moon that ex - cites me. that thrills and de - lights me, Oh,

EM9 A7(b9) DM9 Bb/Ab F/G G7 Gb13(b9) F13 Bb13(#11) G7(#11)  
EM7 Eb7 DM7 G9 EM7 A9 DM11 G13

Musical staff with notes and a triplet for the third line of the song.

no. it's just the near - ness of you. It is - n't

**B** CMA79 G6/B AM7 G#0 GM7 Db13 C9(#5) FMA79  
CMA7 GM7 C7sus4 C13 FMA7

Musical staff with notes for the fourth line of the song.

your sweet con - ver - sa - tion that brings this sen -

F#M11(b5) B7(#9) D#0 EM9 A7(b9) DM11 F9 E9 Eb13 D13 DbMA7 CMA7  
F0 EM7 A7 DM7 G9

Musical staff with notes and a triplet for the fifth line of the song.

sa - tion. Oh, no. it's just the near - ness of

Bb7sus4 Bb9 CMA79 EM7 D#0  
C FM7 Bb9 CMA7

Musical staff with notes for the sixth line of the song.

you. When you're in my

C DM7 AM11 A<sup>b</sup>9 G7sus4 G7<sup>b</sup>9 CMaj9 G7 C7sus4 C9  
 DM7 G7<sup>b</sup>9 CMaj7 C7 G7 C7<sup>b</sup>9

arms \_\_\_\_\_ and I feel you so close to me, \_\_\_\_\_ all my

F#m7(b5) C7<sup>#11</sup> FMaj9 E7<sup>#9</sup> A7<sup>#5</sup> D11 D13 G7sus4 FM6/G  
 FMaj7 B7 EM7 A7 D13 A<sup>b</sup>9(#11) G7sus4

wild - est dreams come true. \_\_\_\_\_ I need no

C CMaj9/G FMaj9 E7<sup>b</sup>9 A7<sup>#9</sup> D9 D#°  
 CMaj7 G7 C7sus4 C13 FMaj7 F°

soft lights to en - chant me if you'll on - ly grant me the

EM9 A7<sup>b</sup>9 DM9 G7<sup>b</sup>9 F° EM7(b5) C/B<sup>b</sup> A7<sup>b</sup>9  
 EM7 E<sup>b</sup>13 DM7 G7 EM7(b5) A7<sup>b</sup>9

right \_\_\_\_\_ to hold you ev - er so tight, \_\_\_\_\_ and to feel in the

D13 B7/G G7<sup>b</sup>9  
 DM7 G7 G7sus4 G9 C<sup>b</sup>9 FM7 B<sup>b</sup>9 CMaj9 EM7 D#°

night the near - ness of you. \_\_\_\_\_ When you're in my

2. EM7(b5) C/B<sup>b</sup> A7<sup>b</sup>9 D13

you, \_\_\_\_\_ and to feel in the night the

G A<sup>b</sup>/G G7 E7(#5) E<sup>b</sup>13 D<sup>b</sup>Maj7 C<sup>b</sup>9



# Twisted

Med. Swing

Blues in C

Music by Wardell Gray  
Lyric by Annie Ross

♩ = 165

(pn.)

**A** **S** My an-a-lyst  
told me that I was right out of my head, the way he de-scribed it he said I'd be  
bet-ter dead than live. I did-n't lis-ten to his jive, I  
knew all a-long he was all wrong, and I knew that he thought  
I was cra-zy but I'm not, oh, no. My an-a-lyst They  
**B** say as a child I ap-peared a lit-tle bit wild with all my cra-zy i-deas, but  
I knew what was hap-p'nin', I knew I was a gen-ius.  
What's so strange when you know that you're a wiz-ard at three?  
I knew that this was meant to be. Well I heard  
**C** lit-tle child-ren were sup-posed to sleep tight, That's why I drank a fifth of

**C7** **F7**

vod-ka one night. My par-ents got fran-tic did-n't know what to do, but

**CMA7** **EMI7** **A7** **Dmi7**

I saw some cra-zy scenes be-fore I came to. Now, do you think I was cra-zy?

**G7** **C6** **A7** **Dmi7** **G7**

I may have been on-ly three but I was swing-in'. They all laughed at

**D**

**C7** **F7** **C7**

A. Gra-ham Bell, They all laughed at Ed-i-son and al-so at Ein-stein, so

**C7** **F7**

why should I feel sor-ry if they just could-n't un-der-stand the rea-son-ing and the log-ic that went

**CMA7** **EMI7** **Ebm7** **Dmi7**

on in my head? I had a brain, it was in-sane, Sol-diers used to laugh at me when

**G7** **C6** **Ebm7**

I re-fused to ride on all those dou-ble deck-er bus-es all be-

**Dmi7** **G7** **C6** break

cause there was no dri-ver on the top.

**D.S. al** **Coda** My an-a-lyst  
(play **A** twice, sing 1st & 6th verses)



**G7** **C6 (Ad lib)** **C7**

I got two. And you know two heads are bet-ter than one.

**2nd VERSE**  
(My analyst) told me that I was right out of my head.  
He said I'd need treatment but I'm not that easily led,  
He said I was the type that was most inclined,  
When out of his sight to be out of my mind and he thought  
I was nuts, no more ifs or ands or buts, oh no.

**6th VERSE**  
(My analyst) told me that I was right out of my head,  
But I said "Dear Doctor, I think that it's you instead,"  
'Cause I have got a thing that's unique and new.  
It proves that I'll have the last laugh on you.  
'Cause instead of one head..(to Coda)

# Anthropology

Charlie Parker  
Dizzy Gillespie

Fast Bebop

**A**  $B\flat 6$   $G 7$   $C_{MI} 7$   $F 7$   $B\flat 6$   $G_{MI} 7$

$C 7$   $F 7$   $B\flat 7$   $E\flat 6$   $E\flat_{MI} 6$

$D_{MI} 7$   $G 7$   $C_{MI} 7$   $F 7$   $D_{MI} 7$   $G 7$   $C_{MI} 7$   $F 7$   $B\flat 6$

**B**  $D 7$   $G 7$

$C 7$   $F 7$

**C**  $B\flat 6$   $G 7$   $C_{MI} 7$   $F 7$   $B\flat 6$   $G_{MI} 7$   $C 7$   $F 7$

$B\flat 7$   $E\flat 6$   $E\flat_{MI} 6$   $D_{MI} 7$   $G 7$   $C_{MI} 7$   $F 7$   $B\flat 6$

Contrapunct = 'Lester Leaps In' - Thelonius Monk

40

BLUE SKIES

J. BERLW

The image shows a handwritten musical score for the piece 'Blue Skies' by Jerome Kern. The score is written on a grand staff (treble and bass clefs) and includes guitar chords and melodic notation. The chords are written above the notes, and the notes are written on the staff. The score is divided into four systems, each with two staves. The chords are: A-, A-/G#, A-/G, A-/F#, Cmaj7, A7(b9), D-7, G7, Cmaj6, B-7b5, E7(b9), G7sus4(b9), and C6. The notation includes eighth and quarter notes, rests, and a repeat sign. The piece is in 4/4 time.

A- A-/G# A-/G A-/F#  
Cmaj7 A7(b9) D-7 G7 Cmaj6 B-7b5 E7(b9)

A- A-/G# A-/G A-/F#  
Cmaj7 A7(b9) D-7 G7 Cmaj6

Cmaj6 G7sus4(b9) C6 G7 Cmaj6  
Cmaj6 G7sus4(b9) C6 B-7b5 E7(b9)

A- A-/G# A-/G A-/F#  
Cmaj7 A7(b9) D-7 G7 Cmaj6 B-7b5 E7(b9)

twice through  
Sax Sob ~~A7~~ vocals B →  
Megan.  
end.



# 17. Bye Bye Blackbird



PLAY 5 CHORUSES (♩ = 200) CD # 2, Track 5

Words by Mort Dixon  
Music by Ray Henderson

KEY of C Swing

INTRO D-7/G F-7/Bb D-7/G E-7 A7 D-7 G7

A CA CHORUS E-7

Pack up all my care and woe, here I go sing - ing low, Bye

E♭7 D-7 G7 D-7 A7+5

bye black - bird. Where some - bod - y waits for me,

D-7 G7 D-7 G7 CA

sug - ar's sweet, so is she, Bye bye black - bird.

B C7 (Bridge) B♭7 A7♭9 D-7

No one here can love and un - der - stand me, Oh what hard luck

A♭7 G7♭9 CA

sto - ries they all hand me. Make my bed and light the light,

E♭ G7 (No Tag!) C (End) D-7 G7

I'll ar - rive late to - night, Black - bird bye bye.

⊕ CODA G7 E♭ A7+9 D-7 G7 F#♭ B7 E-7 A7+9 D-7 G7 C♯4

Bye bye Black - bird bye bye.

# Caravan

20

F7b9 F7b9

LATIN

F7b9 F7b9

F7b9

Bb Bb

**B** Bb7 Bb7

SWING

Eb7

Ab7 Ab7

Db7 C7+9

# \* CLOSE YOUR EYES \*

Petkere

Ballad / Slow Swing

BASS INTRO → [C] end.

Handwritten bass line for the song "Close Your Eyes" by Petkere. The piece is in a ballad/slow swing style. The notation is written on a grand staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The bass line consists of several measures, each with a chord symbol above it. The chords are: (Bbmib6/9), C-(bs), F7(b9), C-(bs), F7(b9), F7(b9#5), Bbmib, (G7alt), C-(bs), F7(b9), Bbmib, C-(bs), F7(b9), C-(bs), F7(b9), F7(b9#5), Bbmib, (G7alt), C-bs, F7(b9), BbMA9, Bb7, F-, Bb7, F-, F-, Bb7, Eb, Gb, F7(b9), C-(bs), F7(b9), C-(bs), F7(b9), F7(b9#5), Bbmib, (G7alt), C-(bs), F7(#5), BbMA7. The piece ends with a double bar line and the word "Coda" written below it. There is a large scribble at the bottom of the page.

med. Swing

# A Fossy Day

Gershwin

The musical score is written on 12 staves. The first staff contains the title and tempo. The second staff begins with a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. The score includes various chord notations such as C6, A7b9, D-, G7, Eb7, D-7, Gmi7, C7, F6, Bb7, Emi7, A7, Dmi7, G7, C7b9, D-, Eb7, Dmi7, G7, C7, F6, Bb7, C6, D-, E-, F6, E-, A-, D-, G7, and C6. There are also rhythmic markings like 'x x x' and 'x' above notes, and a double bar line at the end of the piece.



mid-Swing

# I REMEMBER YOU

Mercer/  
Schottzige

Handwritten musical notation for guitar, featuring chord diagrams and chord names. The notation is organized into systems of two staves each.

**System 1:**

- Staff 1: Chords E $\Delta$ , A-, D $\Delta$ , E $\Delta$ , B $\flat$ -, E $\Delta$
- Staff 2: Chords A $\Delta$ , A $\Delta$ -, D $\Delta$  $\flat$ , E $\Delta$ , F-, B $\Delta$  $\flat$

**System 2:**

- Staff 1: Chords B $\Delta$ -, E $\Delta$  $\flat$ , A $\Delta$ , D-, G $\Delta$ , C $\Delta$
- Staff 2: Chords D-, G $\Delta$ , C $\Delta$ , C-, F $\Delta$  $\flat$ , B $\Delta$  $\flat$

**System 3:**

- Staff 1: Chords F-, B $\Delta$  $\flat$ , E $\Delta$ , A-, D $\Delta$ , E $\Delta$
- Staff 2: Chords G $\Delta$  $\flat$ , C $\Delta$ , F-, A $\Delta$ -, D $\Delta$  $\flat$ , G-

**System 4:**

- Staff 1: Chords C $\Delta$ , F-, B $\Delta$  $\flat$ , E $\Delta$  (C $\Delta$ )
- Staff 2: Chords F-, B $\Delta$  $\flat$ )

The notation includes various chord symbols such as E $\Delta$ , A-, D $\Delta$ , B $\Delta$  $\flat$ , E $\Delta$ , A $\Delta$ , D $\Delta$  $\flat$ , F-, B $\Delta$  $\flat$ , B $\Delta$ -, E $\Delta$  $\flat$ , A $\Delta$ , D-, G $\Delta$ , C $\Delta$ , D-, G $\Delta$ , C $\Delta$ , C-, F $\Delta$  $\flat$ , B $\Delta$  $\flat$ , F-, B $\Delta$  $\flat$ , E $\Delta$ , G $\Delta$  $\flat$ , C $\Delta$ , F-, A $\Delta$ -, D $\Delta$  $\flat$ , G-, C $\Delta$ , F-, B $\Delta$  $\flat$ , E $\Delta$  (C $\Delta$ ), and F-, B $\Delta$  $\flat$ ). Some chords are marked with a '3' indicating a triad or a specific voicing.

(Med-Swing) **I Thought About You** \* Nelson VanHousen

Flute

B $\flat$ - E $\flat$ 7 D- G7 D $\flat$ - G $\flat$ 7 C- F7

-BASS SOLO INTRO-

**A** B $\flat$  A7 A $\flat$ 7#11 G7b9 C7 D $\flat$ 7(13) C7

-PIANO + DRUMS IN 2ND TIME-

C- C-/B $\flat$  A $\flat$  D7#9 G- F- B $\flat$ 7

SAX IN

E $\flat$ A E $\flat$ - A $\flat$ 7 1. B $\flat$ A C- D- G- G-/F

E $\flat$  A7#5 A7 E $\flat$  A7#5 A7 D- G7 C- F7b9

2. B $\flat$ A G- E $\flat$  A7#9 D- G7 C- F7

(S $\flat$ A B $\flat$ A G- G-/F)

B $\flat$  G7 C- F7 D- G7 C- F7

(LAST TIME)

D- G7 C- F7 D- G7 C- F7

Sols: ① Vocals (1st + 2nd time thru)  
 ② Flute (1st + 2nd time thru)  
 ③ Piano 1st only → vocals in 2nd → end.

**BLUES ENDING**

N.B. BASS INTRO/SAX IN (a) B/PIANO + DRUMS IN (a) 2nd time)  
 (LAST TIME CODA)

(med. up)

# Joy Spring

Clifford Brown

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

Intro -  
E-7 Eb7 D-7 G7 CΔ (D-7 G7)

CA7 D-7 G7 CA7 F-7 Bb7

E-7 Eb7 D-7 G7 C Eb-7 Ab7

DbΔ7 Eb-7 Ab7 DbΔ7 Gb-7 B7

Gb-7 E7 Eb-7 Ab7 Db E-7 A7

DA7 D-7 G7 CA7 C-7 F7

BbΔ7 Eb-7 Ab7 DbΔ7 D-7 G7

CA7 D-7 G7 CA7 F-7 Bb7

E-7 Eb7 D-7 G7 C (D- G7)

# KILLING ME SOFTLY WITH HIS SONG

Med. Rock/  
Latin Ballad  
♩ = 118

Music by Charles Fox  
Lyric by Norman Gimbel  
(As sung by Roberta Flack)

Chords:  $Bb_{MI}^7/Eb$   $Eb^9$   $Bb_{MI}^7/Eb$   $Eb^9$

**A**

Chords:  $Bb_{MI}^7$   $Eb^9$   $Ab$   $Db_{MA}^7$   $Bb_{MI}^7$   $Eb^9$   $F_{MI}$   $Bb_{MI}^7$   $Eb^7$   $Ab$   $C^7$

I heard he sang a good song, I heard he had  
a style, And so I came to see him to  
listen for a while. And there he was  
this young boy, a stranger to my eyes,

**B**

Chords:  $F_{MI}$   $Bb_{MI}^7$   $Eb$   $Ab$   $(D^b/A^b Ab Eb^7)$   $F_{MI}$   $B^b/D$   $Eb$   $Db$   $Ab$   $Db$   $G^b_{MA}^7$   $F$

(elec. pn.) Strum-ming my pain with his fin-gers, Sing-ing my life with his words.  
Kill-ing me soft-ly with his song, Kill-ing me soft-ly with his  
song, Tell-ing my whole life with his words, Kill-ing me soft-ly  
with his song. (fine)

2nd VERSE

I felt all flushed with fever, embarrassed by the crowd,  
I felt I found my letters and read each one out loud.

*I thought that he would finish but he just  
kept right on.*

3rd VERSE

He sang as if he knew me, in all my dark despair.  
And then he looked right through me as if I wasn't there.

*But there he was the stranger - clean + strong  
saw in*

# (Med-Swing) ♯ Lullaby of Birdland ♯

Heather

$A\phi7$   $D7$   $G\phi7$   $C7$   $F\phi7$   $Bb$   $Eb$   
 $F-$   $Bb7$   $Eba$   $Aba$   $D7b9$   $G7b9$   $C-$   $A\phi$   $F-$   $Bb7$   $G+7$

**A**

$C-$   $A\phi$   $D7b9$   $G7b9$   $C-$   $A\phi$   $F-$   $Bb7$   
 $G-$   $C-$   $F-$   $Bb7b9$   $Eba$   $D\phi$   $G7b9$   
 $C-$   $A\phi$   $D7b9$   $G7b9$   $C-$   $A\phi$   $F-$   $Bb9$   
 $G-$   $C-$   $F-$   $Bb7b9$   $Eba$   $Bb7sus4$   $Eb6$

**B**

$G\phi$   $C7+9$   $F-$   $F\phi$   $Bb7b9$   $Eba$   
 $G\phi$   $C7+9$   $F-$   $F\phi$   $Bb7b9$   $Eb$   $D\phi$   $G7+9$   
 $C-$   $A\phi$   $D7b9$   $G7b9$   $C-$   $A\phi$   $F-$   $Bb7$   
 $G-$   $C-$   $F-$   $Bb7b9$   $Eb$   $Bb7b9$   $(A\phi7)$   $Eba$   $(G7b9)$

DL

Red Ballad ( \* Midnight Sun \* )

Handwritten musical score for guitar and voice. The score is written on ten staves. The first staff is a vocal line with a treble clef and a key signature of two flats (B-flat major/D minor). The remaining staves are guitar accompaniment with a bass clef and a key signature of two flats. The music is divided into two main sections, A and B, indicated by brackets. Section A spans the first five staves, and Section B spans the last five staves. Chord progressions are written above the guitar staves, and some are also written below. The score includes various chords such as Abma9, Gbma9, F9, Eb(#9), Bb9, A7(#11), Cma7, F9, Bbma9, Bb/Eb, Eb9, C-, B13, G13, and D-11. There are also some handwritten notes like 'Vox.' and '1.' '2.' indicating different parts or variations. The score ends with a double bar line and a final chord progression: (or Abma9 B13 Cma9 A7(#11)).

Section A:

- Staff 1: Vox. line with notes and rests.
- Staff 2: G9, Gbma9
- Staff 3: F9, Ema9
- Staff 4: Eb(#9), 1. Abma9 B13, Ema9 A7(#11), 2. Abma9 B13
- Staff 5: D-11, G13, B Cma7, F9, Bbma9

Section B:

- Staff 6: Bb9, A7(#11), Abma9, Db13(#11)
- Staff 7: G9, Gbma9, B13(#11)
- Staff 8: F9, Ema9, A13(#11)
- Staff 9: Eb(#9), C-, F7, (Bb- Eb7)
- Staff 10: (or Abma9 B13 Cma9 A7(#11))

# \* THE MORE I SEE YOU \*

MED/SWING

MARK GORDON

C F9 Em A7 D- G7 (D- G7)  
 C D- E- A7 D- G7  
 C- B° B<sup>b</sup>MING A7 A<sup>b</sup>Δ G7  
 10 C- /B<sup>b</sup> A- D7 D- (A<sup>b</sup>7) G7  
 14 C F7 C<sup>b</sup>/E A7 D- (A<sup>b</sup>13) G13 (D- G7)  
 18 C D- C/E (B<sup>b</sup>7 A- A<sup>b</sup>-) G- C<sup>9</sup> (G- C7)  
 22 FΔ F6 F-/B<sup>b</sup> B<sup>b</sup>9 CΔ D- D#- E-<sup>7</sup> (E- F13)  
 26 FΔ F6 F-/B<sup>b</sup> B<sup>b</sup>9 CΔ (D- D#- E- F13) D-<sup>7</sup> G7  
 30

Jazz waltz

My Romance

Hofst.

Handwritten musical notation for a jazz waltz. The notation is written on a grand staff (treble and bass clefs) with a 6/8 time signature. The music is primarily chordal, with many notes replaced by slashes, indicating a focus on harmony. The key signature has one flat (B-flat).

Chords and notes written across the staves include:

- Staff 1: FΔ7, E♭13, Dm, DmΔ7, D-, D7, G-, E7
- Staff 2: FΔ7, F7, B♭Δ7, E♭7, FΔ7, F7, B♭Δ7, E♭7
- Staff 3: FΔ7, B-, B♭7b5, A-, A♭7, Dm9, G7
- Staff 4: G-, C7, FΔ7, G-, A-, A♭Δ7, G-, C7
- Staff 5: FΔ7, E♭13, Dm, DmΔ7, D-, D7, G-, C7
- Staff 6: FΔ7, F7, B♭Δ, B♭Δ/A, G-, G-/F, E-, E♭9#11
- Staff 7: D-, D♭9, FΔ7/C, D-, G-, C7, FΔ7



med Swing

# No Moon At All

Chorus  
Main

A

Chords: Cm G/B C7/Bb F/A

Chords: Bb7/Ab Eb/G Ab7 G7 Cm Ab9 D7b9 G7#5

Chords: Cm G/B C7/Bb F/A

Chords: Bb7/Ab Eb/G Ab7 G7 Cm G7b9 Cm Db7

B

Chords: C7 F7

Chords: Bb7 Fm7b9 Bb7 Eb G7/D G7

Chords: Cm G/B C7/Bb F/A

Chords: Bb7/Ab Eb/G Ab7 G7 Cm Ab9 G7b9 D7b9#11

Chords: 2 Cm Ab9 D7b9#11 Cm#7

Chords: Cm Ab9 G7b9 D7b9#11 → REPEAT TO FADE.

Latin/Swing **Nova** ♪ OLD DEVIL MOON D Burlow Lane

Staff 1: Chords C6, G-, C6, G-  
 Staff 2: ~~XXXXXXXXXX~~

[A] LATIN Staff 1: Chords C6, G-, C6, G-

Staff 1: Chords CA, G-, C9sus, C7, 2

[B] SWING Staff 1: Chords FA, FA, Bb13, Bb13

Staff 1: Chords Eb-, Ab7, Db, G13, 1. C6, G-

[A] LATIN Staff 1: Chords C6, G-, AΔ, Ami

Staff 1: Chords AmiΔ7, A-, D7, D-, G7

[A] LATIN Staff 1: Chords 2. C6, G-, AbΔ

Staff 1: Chords CA, G-, CA, Bb, B7, C6, (D-, G7)

N.B. ALL LATIN EXCEPT [B] SECTION = SWING.

[VAMP OUTRO]

Samba

One Note Samba

Jobim

Handwritten musical notation for guitar, consisting of 10 staves. The notation includes chord names and rhythmic markings.

Staff 1:  $\text{G}\sharp 9(\sharp 11)$  |  $\text{B}-7$  |  $\text{B}\flat 7$  |  $\text{A}-7$

Staff 2:  $\text{G}\sharp 9(\sharp 11)$  |  $\text{B}-7$  |  $\text{B}\flat 7$  |  $\text{A}-7$

Staff 3:  $\text{F}9$  |  $\text{B}-7$  |  $\text{B}\flat 7$  |  $\text{A}-7$   $\text{G}\sharp 9(\sharp 11)$   $\text{G}\flat/9$

Staff 4:  $\text{C}-7$  |  $\text{F}9$  |  $\text{B}\flat \Delta 7$

Staff 5:  $\text{B}\flat -7$  |  $\text{E}\flat 9$  |  $\text{G}\sharp \Delta 7$

Staff 6:  $\text{A}-7(\text{bs})$   $\text{D}\Delta 7$  |  $\text{B}-7$  |  $\text{B}\flat 7$  |  $\text{A}-7$

Staff 7:  $\text{G}\sharp 9(\sharp 11)$  |  $\text{B}-7$  |  $\text{B}\flat 7$  |  $\text{A}-7$

Staff 8:  $\text{G}\sharp 9(\sharp 11)$  |  $\text{D}-7$  |  $\text{G}\Delta 7$  |  $\text{C}\Delta 7$

Staff 9:  $\text{F}9$  |  $\text{B}\flat 6/9$  |  $\text{A}9$   $\text{G}\sharp \Delta 7$  |  $\text{G}\flat/9$

Mod Swing

# Our Love Is Here to Stay (Gershwin)

Handwritten musical score for "Our Love Is Here to Stay" in G major, 4/4 time. The score is written on four systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are written in a simple, rhythmic style. Above the notes, various chords are indicated: A7, E9, E-, A7, D6, F#mi, B7, E9, E-, A7, C9, B9, F#mi, B7, E-, A7, D6, G, C#7, F#7, Bmi, E7, E-, A7, A7, F#mi, B7, E-, A7, C9, B7, G#7, G7, F#mi, B7, E-, A7, D6.

Kurt Weill

Mod/Sw

# Mack The Knife

Handwritten musical score for "Mack The Knife" in G major, 4/4 time. The score is written on four systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are written in a simple, rhythmic style. Above the notes, various chords are indicated: D9, G6, A-, A-7, D9, D9, G6, E-, E-7, A-7, A-7, D7, G6, D9, D9.

ARCHIVES  
X125-Xerographic

Mod up in Semis:  $A^b \rightarrow A \rightarrow B^b$   
Vorb 3 Vorb 5

Med. Swing A Sleepin' Bee

Arken + Truman Capote

Handwritten musical score for "A Sleepin' Bee" in Med. Swing. The score is divided into two main sections, A and B, each with three systems of music. The notation includes various chords and melodic lines.

**Section A:**

- System 1: Chords:  $D\Delta^7$ ,  $A\flat^9_{sus}$ ,  $D\Delta^7$ ,  $A\flat^9_{sus}$  (triple),  $D\Delta^7$  (triple),  $G^9(\#11)$ ,  $G\Delta^7$ ,  $B^13_{sus}$
- System 2: Chords:  $D\Delta^7$ ,  $G\Delta^7$ ,  $F^7$ ,  $B\flat^7(b9)$ ,  $E\Delta^7$  (triple),  $A^9(\#11)$ ,  $A\Delta^9$ ,  $G\Delta^9$
- System 3: Chords:  $F^13$ ,  $F^7(b9 \#5)$ ,  $B\flat^7(b9)$ ,  $B\flat^7(b9 \#5)$  (triple),  $E\Delta^13$ ,  $E\Delta^9(\#5)$ ,  $A\Delta^13$ ,  $A\Delta^13(b9)$

**Section B:**

- System 1: Chords:  $D\Delta^13$ ,  $D\Delta^9(\#5)$ ,  $G\Delta^7$ ,  $B^13$ ,  $E\Delta^7$ ,  $F^7$ ,  $G\Delta^6$ ,  $G\Delta^7$ ,  $A\Delta^9_{sus}$ ,  $A\Delta^9$
- System 2: Chords:  $D\Delta^7$ ,  $A\Delta^9_{sus}$ ,  $D\Delta^7$ ,  $A\Delta^9_{sus}$  (triple),  $D\Delta^7$  (triple),  $G^9(\#11)$ ,  $G\Delta^7$ ,  $B^13_{sus}$
- System 3: Chords:  $D\Delta^7$ ,  $G\Delta^7$ ,  $F^7$ ,  $B\flat^7(b9)$ ,  $E\Delta^7$  (triple),  $A^9(\#11)$ ,  $A\Delta^9$ ,  $G\Delta^9$
- System 4: Chords:  $F^13$ ,  $F^7(b9 \#5)$ ,  $B\flat^7(b9)$ ,  $B\flat^7(b9 \#5)$  (triple),  $E\Delta^13$ ,  $E\Delta^9(\#5)$ ,  $A\Delta^13$ ,  $A\Delta^13(b9)$
- System 5: Chords:  $D\Delta^7$ ,  $G\Delta^7$ ,  $F^7$ ,  $B\Delta^7$ ,  $E\Delta^9$ ,  $A\Delta^13$ ,  $F^7$ ,  $B\Delta^7(b9)$
- System 6: Chords:  $E\Delta^9$ ,  $E\Delta^9(\#5)$ ,  $A\Delta^13_{sus}$ ,  $A\Delta^13$ ,  $D\Delta^6$  ( $E\Delta^7$ ),  $A\Delta^7$ ,  $D\Delta^7$  (triple)

Helen  
Med-up Latin/  
Swing

Hammer  
Ramsberg

*Softly* ... \*

Latin

G- A $\phi$ 7 D7 G- A $\phi$ 7 D7

[A] G- A $\phi$ 7 D7 G- C-

G- A $\phi$ 7 D7(b9) G- 1. A $\phi$ 7 D7

2. C- F7 [B] B $\Delta$  C- (G7(b9)<sup>b9</sup>)

SWING

G7(b9) C- A $\phi$ 7

LATIN

D7(b9) G- A $\phi$ 7 D7 G-

C- G- A $\phi$ 7 D7b9 G-

(1- 2) VAMP INTRO TO END repeat of Fav

I.B. ALL LATIN EXCEPT [B] = SWING. Thanks!

# Triste

Med. Bossa Nova

(8 bar intro A6 Bb13)

(F<sup>MA7</sup>) Antonio Carlos Jobim

F<sup>MA7(b5)</sup>/A Bb7#11

**A**

Sad is to live in sol - i - tude,

Far from your tran - quil al - ti - tude;

Sad is to know that no one ev - er can live on a dream that nev -

er can be, will nev - er be, Dream - er a - wake, wake up and see,

**B**

Your beau - ty is an aer - o - plane,

So high my heart can't bear the strain;

A heart that stops when you pass by, on - ly to cause me pain,

Sad is to live in sol - i - tude.

last time: C13 Fmaj7 Bbmaj7



# 21. What Is This Thing Called Love?



PLAY 4 CHORUSES (♩ = 152) CD # 2, Track 9

Words and Music by Cole Porter

KEY of G Swing

INTRO DØ/G

A DØ G7b9 C-7

G pedal

What Is This Thing Called Love?

AØ D7+9 GA

The fun - ny thing called love? Just

DØ G7b9 C-7

who can solve its mys - ter - y? Why

AØ D7+9 GA

should it make a fool of me? I

B G-7 C7 FA

saw you there one won - der - ful day. You

Eb7+11 D7+11 DØ

took my heart and threw it a - way. That's why I ask the Lawd

G7b9 C-7 AØ D7+9

in heav - en a - bove, What Is This Thing Called

CODA

G A-7/D GΔ/D A-7/D GΔ/D A-7/D GΔ/D A-7/D

Love?

Love?

repeat and fade out



BLUESY

# WHEN THE SUN COMES OUT

TED KOEHLER  
HAROLD ARLEN

Ballad

C7 Bb7 Am7 D7 C7 C#o7

D7sus4 D7 Dm7 G7 CΔ7 F7 Bm7 Bb7

Am7 D7 (Bb°7) Bm7 Em7

Bm7b5 E7 Am7

Bb°7 Bm7 E7 A7 D7sus4 D7

C7 Bb7 Am7 D7 C7 C#o7

D7sus4 D7 Dm7 G7 CΔ7 F7 Bm7 Bb7

Am7 Bb°7 Bm7 B7 Em7 F7

B13 E7#9 Am7 D7sus4 D7b9 G:

TAG ENDING

# YARDBIRD SUITE

CHARLIE PARKER

**HORN INTRO**

