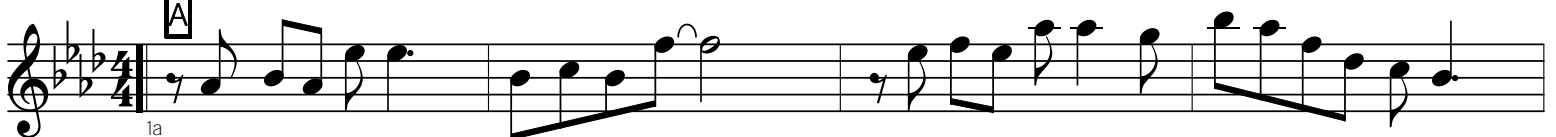


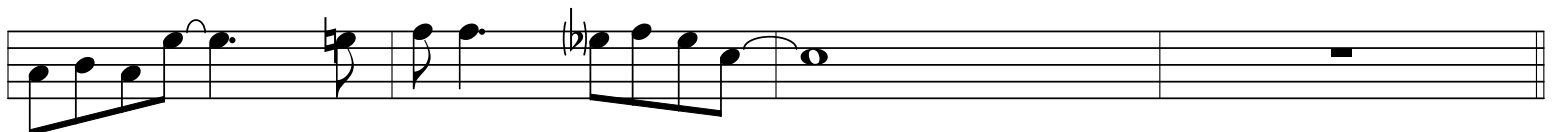
# Ain't misbehavin - Ab

Ab Adim Bbm7 Bdim Ab Ab+ Db Dbm




1a

Ab F7 Bbm7 Eb7 Ab F7 Bb7 Eb7

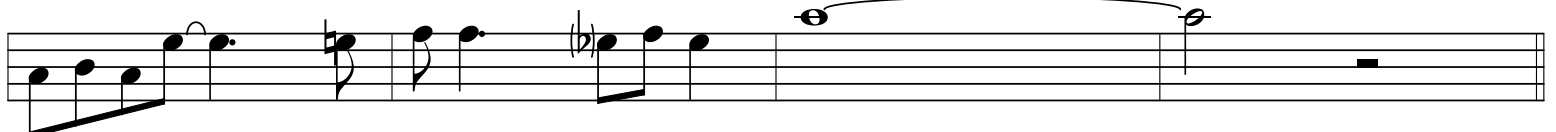


Ab Adim Bbm7 Bdim Ab C7+ Db Dbm



9a

Ab F7 Bbm7 Eb7 Ab Db Ab C7

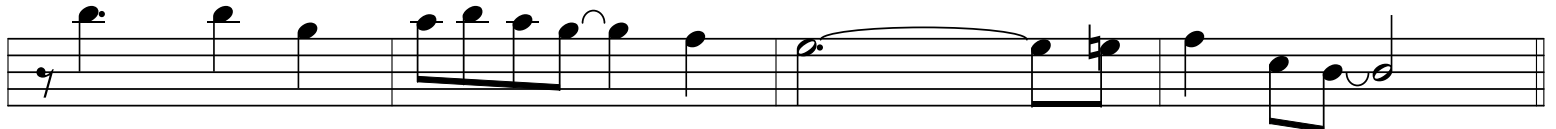


Fm Db7 Bb7 F7




17b

Eb Adim Fm Bb7 Eb7 F7 Bb7 Eb7

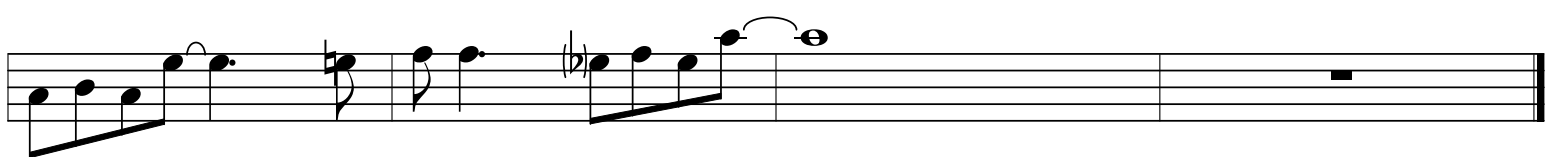


Ab Adim Bbm7 Bdim Ab Ab+ Db Dbm



25a

Ab F7 Bbm7 Eb7 Ab Db Ab Eb7



# Autumn Leaves

Fm7 Bb7 EbMaj7 AbMaj7

1a

Dm7b5 G7 Cm

Fm7 Bb7 EbMaj7 AbMaj7

Dm7b5 G7 Cm Fm Cm

Dm7b5 G7 Cm

17b

Fm7 Bb7 EbMaj7 AbMaj7

Dm7b5 G7b9 Cm F9 Bbm Eb7

Dm7b5 G7b9 Cm Fm Cm

# Blue Bossa

Medium-Up Bossa

Kenny Dorham

(As played by Joe Henderson)

$\text{♩} = 160$

$C_{MI}^6$

(sample bass line) etc. (trp. w/ ten. 8<sup>va</sup> b.)

**A**

$C_{MI}^6$   $F_{MI}^7$   $(B^b7)$

$D_{MI}^7(b5)$   $G7(\#9)$   $C_{MI}^6$

$E^b_{MI}^7$   $A^b7$   $D^b_{MA}^7$

(trp. ten.)

(lower part 2<sup>nd</sup> x only)  $D_{MI}^7(b5)$   $G7(\#9)$   $C_{MI}^6$   $(G7)$

play head twice, solo on **A**; after solos continue to **B**.

**B**

$C_{MI}^6$   $F_{MI}^7$

(trp. w/ten. 8<sup>va</sup> b.)

$D_{MI}^7(b5)$   $G7(\#9)$   $C_{MI}^6$

$E^b_{MI}^7$   $A^b7$   $D^b_{MA}^7$

$D_{MI}^7(b5)$   $G7(\#9)$   $C_{MI}^6$  1.  $(G7)$  2.  $(G7)$

(ten. 8<sup>va</sup> b.) (ten. loco)

D.S. al Coda

$C_{MI}^6$

(Vamp, solo & fade)

Trumpet plays melody (upper part) throughout.

# BLUE MOON

LD

Rodgers

C<sup>Maj7</sup> Am7 Dm7 G9 C<sup>Maj7</sup> Am7 Dm7 G13



CMaj7 Am7 Dm7 G9 CMaj7 Am7 G7susb9



CMaj7 Am7 Dm7 G9 CMaj7 Eb9 AbMaj7 G7#5



CMaj7 Am7 Dm7 G9 CMaj7 F9 Em7 A7



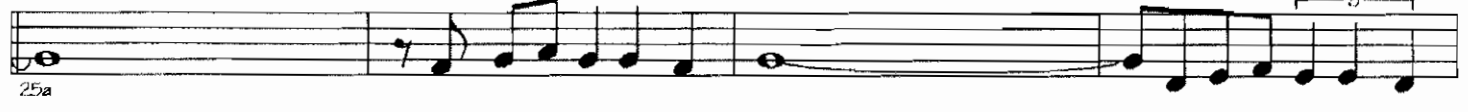
Dm7 G9 C6 Am7 Dm7 G9 C69



Fm7 Bb9 EbMaj7 G6 D9 Dm7 G7



CMaj7 Am7 Dm7 G9 Em7 Am7 Dm7 G13



Em7 Am7 Dm7 G9 CMaj7 Bb13b9 EbMaj7 Ab13b9



# Eleanor Rigby

Lennon/McCartney

Am9 Em7 Am9 Em7

1a

Am9 FMaj7

5a

Bm7b5 E7b9 Am9

FMaj7 Bm7b5 E7b9 Am Gm7 F#m F/C

Bm7b5 E7b9 Am9 FMaj7 Dm7

Bm7b5 E7b9 Am9 E7#9 FMaj7

42b

Am FMaj7

Am Am9 E7#9

43

Detailed description: This is a musical score for the song 'Eleanor Rigby' by The Beatles. It is written in 4/4 time and features guitar chords and piano accompaniment. The score is organized into systems of staves. The first system shows the key signature (one flat) and the time signature (4/4). The second system includes a first ending bracket labeled '1a'. The third system includes a second ending bracket labeled '5a'. The fourth system includes a third ending bracket labeled '42b'. The fifth system includes a fourth ending bracket labeled '43'. The chords are: Am9, Em7, Am9, Em7, FMaj7, Bm7b5, E7b9, Am9, FMaj7, Dm7, Bm7b5, E7b9, Am9, E7#9, FMaj7, Am, FMaj7, Am, Am9, E7#9.

# God Bless The Child

Bb<sup>Maj7</sup> Eb6 Bb<sup>Maj7</sup> Eb6 Fm7 Bb7 Fm7 Bb9  
 EbMaj7 Eb6 Ebm Dm7 G7b9 Cm9 F7  
 Bb6 Am7b5 D7b9 Gm GmMaj7  
 Gm7 Gm6 Dm Am7b5 D7b9 Gm GmMaj7  
 Gm7 Gm6 Dm G7 Cm7b5 F7 BbMaj7 Eb6  
 BbMaj7 Eb6 Fm7 Bb7 Fm7 Bb9 EbMaj7 Eb6  
 Ebm Ebm6 Dm7 G7b9 Cm9 F7 Bb6  
 Bb6

B<sup>b</sup>

# He's Not There - [Lowa Knopfler

Handwritten musical notation for the first staff, featuring a 4/4 time signature, a key signature of one flat, and a melodic line with triplets and slurs.

Verse

Handwritten musical notation for the second staff, starting with a G5 chord and ending with a measure marked (8).

Well its too (a)lc

Handwritten musical notation for the third staff with lyrics "Well its too (a)lc" and various chord annotations like F#, B<sup>b</sup>-, F#, F, and B<sup>b</sup>-.

Don't bother trying to find him He's Not there

Handwritten musical notation for the fourth staff with lyrics "Don't bother trying to find him He's Not there" and chord annotations G, F#, C#, and F<sup>7</sup>.

Chorus

Let me tell you

Handwritten musical notation for the fifth staff with lyrics "Let me tell you" and chord annotations B<sup>b</sup>-, B<sup>b</sup>-, (F# E) B<sup>b</sup>-, E<sup>b</sup>, B<sup>b</sup>-, and (F#) E<sup>b</sup>?

his eyes were

Handwritten musical notation for the sixth staff with lyrics "his eyes were" and a "Lick" section with various chord annotations like B<sup>b</sup>-, E<sup>b</sup>, and various accidentals.

solo over verse 16    chorus + vocals    Vamp + die

Handwritten musical notation for the seventh staff, which is mostly empty with some faint markings.

chorus dead stop

Handwritten musical notation for the eighth staff, which is empty.

# How High The Moon

DMaj7 Dm7 G7

CMaj7 Cm7 F7

BbMaj7 Em7 A7 Dm7 Em7b5 A7b9

DMaj7 Em7 A7 F#m7 F7 Em7 A7

DMaj7 Dm7 G7

CMaj7 Cm7 F7

BbMaj7 Em7 A7 DMaj7 Em7 A7b9

F#m7 F7 Em7 A7 D6 Em7 A7



# It Don't Mean a Thing

Bm Bm/A# Bm/A E7/G# G7 F#7 Bm

1a

E7 Fdim D/F# F#7#5

Bm Bm/A# Bm/A E7/G# G7 F#7 Bm

9a

E7 Fdim D/F# D

Am7 D7 GMaj7

17b

Bm7 E7 A7 F#7

Bm Bm/A# Bm/A E7/G# G7 F#7 Bm

25a

E7 Fdim F#7#5

# Just One of Those Things

Bm7 C#m7 F#7

1a

D7 G#m7b5 Gm6

D/F# Bm7 Em7 A7

DMaj7 Ebdim Em7 C#m7b5 F#7#9

Bm7 C#m7 F#7

17b

D7 G#m7b5 Gm6

D/F# Bm7 Em7 A7

DMaj7 Ebdim Dm7 G7

CMaj7 C#dim Dm7 G7

33a 34b 36b

CMaj7 Bm7 E7

AMaj7 F#m7 Ebm7b5 DmMaj7 Dm7

44a

C#m7 Ebdim Em7 C#m7b5 F#7#9

Bm7 C#m7 F#7

49b

D7 G#m7b5 Gm6

F#m7 B7 Em7 A7

DMaj7

12/06/2004

# Killing Me Softly With His Song

Med. Rock/  
Latin Ballad

♩ = 118

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

Introductory musical staff with chords:  $BbMi7/Eb$ ,  $Eb9$ ,  $BbMi7/Eb$ ,  $Eb9$ .

**A**

I heard he sang a good song, I heard he had a style, And so I came to see him to lis - ten for a while. And there he was this young boy, a stran - ger to my eyes,

**B**

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 he found my letters and read each one out loud.  
I prayed that he would finish but he just kept right on. (Strumming, etc.)

3rd VERSE

He sang as if he knew me, in all my dark despair.  
And then he looked right through me as if I wasn't there.  
But he was there this stranger singing clear and strong. (Strumming, etc.)

222.

# LOVE FOR SALE

COLE PORTER

Handwritten musical score for "Love for Sale" by Cole Porter. The score consists of ten staves of music with various chord annotations above and below the notes. The key signature has two flats (Bb and Eb) and the time signature is common time (C). The chords are as follows:

- Staff 1: EbMaj7, Bbmi (Maj7)
- Staff 2: EbMaj, Bbmi (Maj7)
- Staff 3: EbMaj7, Ebmi7, D7, Db, Dbmi7, Gb7
- Staff 4: Cø7, B7(F1), Bbmi
- Staff 5: EbMaj7, BbMaj7
- Staff 6: EbMaj7, BbMaj7
- Staff 7: Eb, Ebmi7, D7, Db, Dbmi7, Gb7
- Staff 8: Cø7, B7(F1), Bbmi, Bbmi6
- Staff 9: Ebmi7, Ab7, Db, Ebmi7, Fmi7, E7

- LOVE FOR SALE PG 2 -

223.

Handwritten musical score for guitar, featuring chords and melodic lines across eight staves. The notation includes various chord types such as triads, dyads, and full chords, along with melodic phrases and rests.

**Staff 1:** Chords: Ebmi7, Ab7, Db, Ebmi7, Fmi7, GbMaj7. Melody: Quarter notes, eighth notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

**Staff 2:** Chords: Fmi7, Bb7, B7, Bb7, Ebmi6, Ebmi7. Melody: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

**Staff 3:** Chords: Gø7, C7, Gø7, C7, F#mi7, B7, Fø7, E7. Melody: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

**Staff 4:** Chords: EbMaj7, Bbmi (Maj7). Melody: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

**Staff 5:** Chords: EbMaj7, BbMaj7. Melody: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

**Staff 6:** Chords: Eb, Ebmi7, D7, Db, Dbmi7, Gb7. Melody: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

**Staff 7:** Chords: Cø7, B7, Bbmi. Melody: Quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes, quarter notes.

Four empty musical staves for additional notation.

# Lullaby of Birdland

1a

Bm C#7 F#7 Bm Em7 A7

DMaj7 Bm7 Em7 A7 DMaj7 G7 F#7

2

DMaj7 A7 DMaj7 B7 Em7

17b

Em7 A7 DMaj7 B7 Em7

Em7 A7 DMaj7 F#7 Bm C#7 F#7

25a

Bm Em7 A7 DMaj7 Bm7 Em7 A7

DMaj7 A7 DMaj7

# Masquerade (This)

1a

Gm7 GmMaj7 Gm7 C9

Gm7 Eb9 Am7 D7+

Gm7 GmMaj7 Gm7 C9

Eb9 D7+ Gm7 Gb<sup>m7</sup> B7

Fm9 Bb9 EbMaj7 C7

17b

Fm7 Bb9 EbMaj7

Em9 A7+ DMaj7

FMaj7/C A7/C# Am7/D D7+

Gm7 GmMaj7 Gm7 C9

33a



Gm7 Eb9 Am7 D7+

Gm7 GmMaj7 Gm7 C9

Eb9 D7+ Gm7

320.

# NIGHT AND DAY

- COLE PORTER

The musical score is written on ten staves. The first staff begins with a treble clef and a 4/4 time signature. The notes are: G4, A4, B4, C5, G4, F#4, E4, D4. Chord symbols above are D-7 b5, G7, and Cmaj7. A triplet of notes (G4, A4, B4) is marked with a '3' and a bracket. The second staff continues the melody with notes: D4, C4, B3, A3, G3, F#3, E3, D3. Chord symbols are D-7 b5, G7, and Cmaj7. The third staff has notes: D3, C3, B2, A2, G2, F#2, E2, D2. Chord symbols are F#-7 b5, F-7, E-7, and Eb07. The fourth staff has notes: D2, C2, B1, A1, G1, F#1, E1, D1. Chord symbols are D-7, G7, Cmaj7, and Bb7. A first ending bracket covers the notes D1, C1, B1, A1, G1, F#1, E1, D1. A second ending bracket covers the notes D1, C1, B1, A1, G1, F#1, E1, D1. The fifth staff has notes: D1, C1, B1, A1, G1, F#1, E1, D1. Chord symbols are Ebmaj7 and Cmaj7. A triplet of notes (D1, C1, B1) is marked with a '3' and a bracket. The sixth staff has notes: D1, C1, B1, A1, G1, F#1, E1, D1. Chord symbols are Ebmaj7 and Cmaj7. The seventh staff has notes: D1, C1, B1, A1, G1, F#1, E1, D1. Chord symbols are F#-7 b5, F-7, E-7, and Eb07. The eighth staff has notes: D1, C1, B1, A1, G1, F#1, E1, D1. Chord symbols are D-7, G7, D-7, C6, D7, and G7. The score ends with the word 'FINE'.

"STAN GETZ & BILL EVANS"      FRANK SINATRA - "SWINGING AFFAIR"

# ONE NOTE SAMBA

(SAMBA DE UMA NOTA SO)

ANTONIO CARLOS JOBIM

SAMBA

Chord symbols for Section A:

- Measures 1-2: D-7, Db7
- Measures 3-4: C-7, B7#11 (1st ending)
- Measures 5-6: B7#11 (2nd ending), F-7
- Measures 7-8: Bb7, EbΔ

Chord symbols for Section B:

- Measures 9-10: Ab7, D-7
- Measures 11-12: Db7, C-7, B7#11, BbΔ

Chord symbols for Section C:

- Measures 13-14: Eb-7, Ab7
- Measures 15-16: DbΔ, DbΔ
- Measures 17-18: Db-7, Gb7
- Measures 19-20: CbΔ, C07, F7

Chord symbols for Section C (repeated):

- Measures 21-22: D-7, Db7
- Measures 23-24: C-7, B7#11 (1st ending)
- Measures 25-26: B7#11 (2nd ending), F-7
- Measures 27-28: Bb7, EbΔ

Chord symbols for Section C (final):

- Measures 29-30: Ab7, DbΔ
- Measures 31-32: C7, CbΔ, Bb

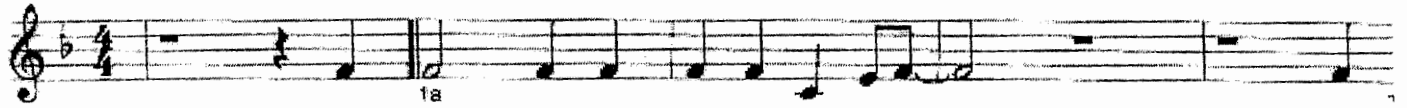
# Route 66

F6

Bb9

F6

F7



Bb9

Bdim

F6



Gm7

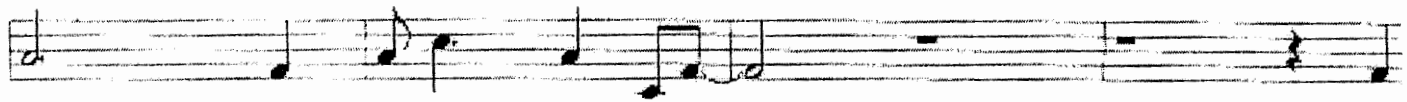
C6

F6

Ab13

G13

Gb13



F6

Bb9

F6

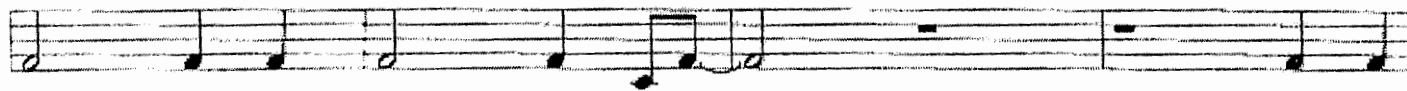
F7



Bb9

Bdim

F6



Gm7

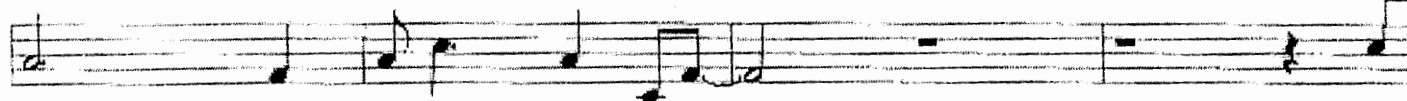
C6

F6

Ab13

G13

Gb13



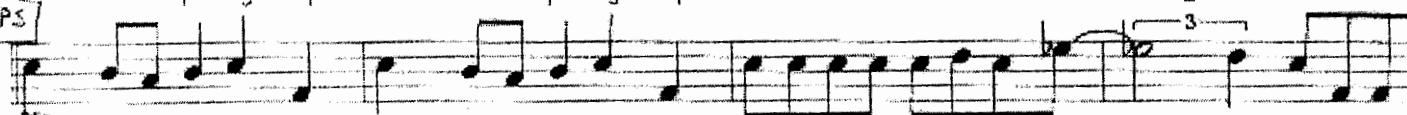
F6

Bb13

F13

Faug

51 OPS



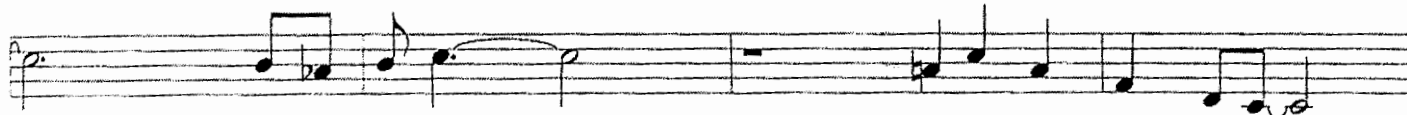
25a

Bb9

Eb9

Am7

D9



Gm7

Bbm7

Eb9

Am7

Ab13

Gm7

Gb13



33a

# SUMMERTIME (double)

1a

Am7 Am

Am7 E7 Am A7

Dm7 Dm7 Cm7 F9

Bm7b5 F E7

17a Am7 Am

Am7 D7 Ebdim

G C F Bm7b5

Am7 Bm7 E7 3X

Detailed description: This is a guitar score for the piece 'SUMMERTIME (double)'. It is written in 4/4 time and consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat major). The score includes various guitar chords such as Am7, E7, Dm7, Cm7, F9, Bm7b5, F, D7, Ebdim, G, C, Bm7, and E7. Melodic lines are written on the staves, featuring triplets and slurs. A first ending bracket labeled '1a' spans the first two measures of the first staff. A second ending bracket labeled '17a' spans the first two measures of the sixth staff. The piece concludes with a double bar line and a '3X' (triple) marking.

©

# TEMPTATION

D. Krahl

INTRO

8va C<sup>-</sup> G<sup>7</sup> G<sup>7</sup> b

C<sup>-</sup> B F<sup>-</sup> C

G<sup>7</sup> 7 duA C (Verse)

16 BAR

C<sup>-</sup> G<sup>7</sup> G<sup>7</sup> C<sup>-</sup>

C<sup>-</sup> G<sup>7</sup> C<sup>-</sup>

F<sup>-</sup> C<sup>-</sup> G<sup>7</sup> C<sup>-</sup>

F<sup>-</sup> C<sup>-</sup> D<sup>7</sup> G<sup>7</sup>

16 16 16 16 16 16

V V solo V Vocal Vamp solo Vamp to fade over 1st 8

Words and music by  
Maceo Pinkard,  
William Tracy,  
and Doris Tauber

# Them There Eyes

Medium-Up Swing

**A** 

I fell in love with you first time I looked in - to them there eyes,



You've got a cer - tain lil' cute way of flirt - in' with them there eyes.



They make me feel hap - py, they make me blue;



No stall - in', I'm fall - in', Go - ing in a big way for sweet lit - tle you.

**B** 

My heart is jump - in', you sure start - ed some - thin' with them there eyes,



You'd bet - ter watch them if you're wise.



They spar - kle, they bub - ble, They're gon - na get you in a whole lot of trou - ble.



You're o - ver - work - in' 'em, There's dan - ger lurk - in' in them there eyes.

(F)

# Time of The Season - Llova Kuepfer

INTRO  $F^-$   $C^\#$

Verse 16  $F^-$   $F^-$   $C^\#9$   $F^-$

$A^\flat$   $F^-$   $A^\flat$   $F^-$

$C^\#$   $C$   $B^\flat$   $F^\natural$

4 16 4 16 (16) 4 16

INTRO Verse INTRO Verse SOLO INTRO Verse

Vamp  $F^-$   $F^-$   $C^\#$   $C^\#$  to Fade

Bass Vamp Out

$F^-$   $B^\flat$   $F^-$   $B^\flat$   $F^-$   $B^\flat$   $F^-$   $B^\flat$



# The Song is You

AbMaj7 Bm7b5 Bbm7 Eb7

1a

AbMaj7 F7 Bbm7 Eb7

Cm7 F7 Bbm7 Eb7

Dbm7 Gb7 Bbm7 Eb7

AbMaj7 Bm7b5 Bbm7 Eb7

17a

AbMaj7 F7 Bbm7 Eb7

Cm7 F7 Bbm7 Eb7

Ab6 Db7 Ab6 Dm7b5 G7

CMaj7 Dm7 G7

CMaj7 Gbm7b5 B7

Em A9

D13 Ab9 G13

AbMaj7 Bm7b5 Bbm7 Eb7

AbMaj7 Ebm7 Ab7 Db6 Gb7

Cm7 F7 Bbm7 Eb7

Ab6 Db7 Ab6 Bbm7 Eb7

The musical score consists of nine staves of music. Each staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The notes are primarily eighth and quarter notes, often beamed together in groups of three (trios). Chord symbols are placed above the staves to indicate the harmonic structure. The progression starts with CMaj7, Dm7, and G7, moving through various chords like Gbm7b5, B7, Em, A9, D13, Ab9, G13, AbMaj7, Bm7b5, Bbm7, Eb7, AbMaj7, Ebm7, Ab7, Db6, Gb7, Cm7, F7, Bbm7, Eb7, and finally Ab6, Db7, Ab6, Bbm7, and Eb7. The score includes several triplet markings and a measure labeled '49a'.

# You'd Be So Nice To Come Home To

1a

Em7 F#<sup>m7b5</sup> B7 Em7

Dm7 G9 CMaj7

F#m7b5 B7#5 F#m7b5 B7#5 Em7 Em/D

C#m7b5 F#7 F#7 F#m7 B7

17b

Em9 F#m7b5 B7 Em7

Dm7 G9 CMaj7

C#dim Bm7 F#m7b5 B7 Em7

A9b5 Am7 D7 GMaj7 F#m7b5 B7

Detailed description: This is a musical score for the song "You'd Be So Nice To Come Home To". It is written in 4/4 time with a key signature of one sharp (F#). The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp. Above the first staff are the chords Em7, F#m7b5, B7, and Em7. The second staff has chords Dm7, G9, and CMaj7. The third staff has chords F#m7b5, B7#5, F#m7b5, B7#5, Em7, and Em/D. The fourth staff has chords C#m7b5, F#7, F#7, F#m7, and B7. The fifth staff has chords Em9, F#m7b5, B7, and Em7. The sixth staff has chords Dm7, G9, and CMaj7. The seventh staff has chords C#dim, Bm7, F#m7b5, B7, and Em7. The eighth staff has chords A9b5, Am7, D7, GMaj7, and F#m7b5, B7. The score includes various musical notations such as eighth notes, quarter notes, half notes, and a triplet. There are also performance markings like "1a" and "17b".

Guitar | B<sup>b</sup> A<sup>b</sup> G<sup>b</sup> F<sup>9</sup>

LUISA

# Wade in the Water

Tempo = 110

Chorus Bbm7 Ab7 Gb7 F7 Bbm7 Ab<sup>m7</sup> Db9 Gb7 F7

Wade in the water

Bbm7 Ab7 Gb7 F7 Bbm7 F<sup>7#9</sup>

Shot

1st Bbm7 Gb7 F7 Bbm7 Gb7 F7

Bbm7 Gb7 F7 Bbm7 F F<sup>7#9</sup>

3rd line no end; Vocal alone to end after B<sup>b</sup> shot

Key of Bb-  
4/4

# Wayfaring Stranger - Eva Cassidy

intro	B <sup>b-</sup>	∕	∕	∕	E <sup>b-</sup>	∕	B <sup>b-</sup>	B <sup>b-</sup>
	B <sup>b-</sup>	∕	B <sup>b-</sup>	∕	F <sup>#7</sup>	F <sup>7</sup>	B <sup>b-</sup>	B <sup>b-</sup>
A section	: B <sup>b-</sup>	∕	∕	∕	E <sup>b-</sup>	∕	B <sup>b-</sup>	B <sup>b-</sup>
	B <sup>b-</sup>	∕	B <sup>b-</sup>	∕	F <sup>#7</sup>	F <sup>7</sup>	B <sup>b-</sup>	B <sup>b-</sup>
B section	F <sup>#7</sup>	∕	B <sup>b-</sup>	∕	F <sup>#7</sup>	∕	F <sup>7</sup>	∕
	F <sup>#7</sup>	∕	B <sup>b-</sup>	∕	F <sup>#7</sup>	F <sup>7</sup>	B <sup>b-</sup>	◇ B <sup>b-</sup> :

Form: Intro over A

vocals: A section B section

A section B section

solo A for solo B section(Vocals)

A section B section Tag to Ritard