

# **Charlotta book**

## **vol. 1**

## CHORD SYMBOLS

The chord symbols used in this book follow (with some exceptions) the system outlined in "Standard Chord Symbol Notation" by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spellings:

- 1) The full range of chords normally encountered, given with a C root, and
- 2) Some more unusual chords, all of which appear in tunes in this book. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords).

(No Chord)

N.C. C bass C C<sup>6</sup> C<sup>6/9</sup> C (add 9)  
 C<sup>MA7</sup> C<sup>MA7</sup>(add 13) C<sup>MA9</sup> C<sup>MA13</sup> C<sup>7</sup> C<sup>9</sup> C<sup>13</sup>  
 C<sup>Mi</sup> C<sup>Mi</sup><sup>6</sup> C<sup>Mi</sup><sup>6/9</sup> C<sup>Mi</sup>(add 9) C<sup>Mi7</sup> C<sup>Mi7</sup>(add 11) C<sup>Mi7</sup>(add 13)  
 C<sup>Mi9</sup> C<sup>Mi11</sup> C<sup>Mi13</sup> C<sup>Mi</sup>(MA7) C<sup>Mi9</sup>(MA7) C<sup>Mi7</sup>(b5) C<sup>Mi9</sup>(b5) C<sup>Mi11</sup>(b5)  
 C<sup>dim.</sup> C<sup>o7</sup> C<sup>o7</sup>(add MA7) C<sup>+</sup> C<sup>SUS</sup> C<sup>7</sup><sup>SUS</sup> C<sup>9</sup><sup>SUS</sup> C<sup>13</sup><sup>SUS</sup> C<sup>7</sup><sup>SUS</sup>4-3  
 C<sup>MA7</sup>(b5) C<sup>MA7</sup>(#5) C<sup>MA7</sup>(#11) C<sup>MA9</sup>(#11) C<sup>MA13</sup>(#11) C<sup>7</sup>(b5) C<sup>9</sup>(b5)  
 C<sup>7</sup>(#5) C<sup>9</sup>(#5) C<sup>7</sup>(b9) C<sup>7</sup>(#9) C<sup>7</sup>(b9) C<sup>7</sup>(#9) C<sup>7</sup>(b9) C<sup>7</sup>(b9)  
 C<sup>7</sup>(#11) C<sup>9</sup>(#11) C<sup>7</sup>(#11) C<sup>7</sup>(#11) C<sup>13</sup>(b5) C<sup>13</sup>(b9) C<sup>13</sup>(#11) C<sup>7</sup><sup>SUS</sup>(b9) C<sup>13</sup><sup>SUS</sup>(b9)  
 C/E C/G E/C B<sup>b</sup>/C C<sup>(add 9)</sup>/E C<sup>(add 9)</sup>(omit 3) C<sup>7</sup>(omit 3) C<sup>Mi7</sup>(omit 5)  
 C<sup>#MA7</sup><sup>SUS</sup>(b5) F<sup>#7</sup><sup>SUS</sup>(add 3) B<sup>b</sup>(add b13) A<sup>+</sup>(add #9) G<sup>#Mi7</sup>(add 11)  
 F/F<sup>#</sup> E<sup>+</sup>/G G<sup>7</sup><sup>SUS</sup>/A G<sup>MA7</sup>(#5)/F<sup>#</sup> E<sup>b</sup><sup>MA7</sup>(#5)/F B<sup>MA7</sup><sup>SUS</sup>/F<sup>#</sup>

# Autumn Leaves

(Les Feuilles Mortes)

Music by Joseph Kosma  
English Lyric by Johnny Mercer

Med. Swing

**A**

Chords:  $C_{MI}^7$   $F^7$   $(B_{MI}^7 E^7)$   $(B^b_{MA}^7 E^b^7)$   $(B^b_{MI}^7 E^b^7)$   $(E^b_{MA}^7)$

The fall - ing leaves \_\_\_\_\_ drift by my win - dow, \_\_\_\_\_ The au - tumn

Chords:  $A_{MI}^7(\flat 5)$   $D^7$   $G_{MI}$

leaves \_\_\_\_\_ of red and gold; I see your

Chords:  $C_{MI}^7$   $F^7$   $(B_{MI}^7 E^7)$   $(B^b_{MA}^7 E^b^7)$   $(B^b_{MI}^7 E^b^7)$   $(E^b_{MA}^7)$

lips, \_\_\_\_\_ the sum - mer kiss - es, \_\_\_\_\_ The sun - burned

Chords:  $A_{MI}^7(\flat 5)$   $D^7$   $G_{MI}$

hands \_\_\_\_\_ I used to hold. Since you

**B**

Chords:  $A_{MI}^7(\flat 5)$   $D^7$   $G_{MI}$

went a - way \_\_\_\_\_ the days grow long, \_\_\_\_\_ And soon I'll

Chords:  $C_{MI}^7$   $F^7$   $(B_{MI}^7 E^7)$   $(B^b_{MA}^7 E^b^7)$   $(E^b_{MA}^7)$

hear \_\_\_\_\_ old win - ter's song, \_\_\_\_\_ But I

Chords:  $A_{MI}^7(\flat 5)$   $D^7$   $G_{MI}$   $(D^7/F\#)$   $C^9$   $F_{MI}^7$   $B^b^7$

miss you most of all, my dar - ling, \_\_\_\_\_ When

Chords:  $(A_{MI}^7(\flat 5))$   $(E^b_{MA}^7)$   $(A_{MI}^7(\flat 5))$   $(D^7)$   $(A_{MI}^7(\flat 5))$   $(D^7(\flat 5))$   $G_{MI}$   $(G^7)$

au - tumn leaves start to fall.

<sup>1</sup>Melody is freely interpreted rhythmically.

Med.- Slow Swing  
(Dixieland)

# Basin Street Blues

Spencer Williams

(F7) **A** B $\flat$  C $\text{MI}^7$  C $\#^{\circ 7}$  B $\flat$  D B $\flat$  C $\text{MI}^7$  C $\#^{\circ 7}$  B $\flat$  D B $\flat$  D D $\flat$  M $\flat$  C $\text{MI}^7$  F $^9$  B $\flat$  D D $\flat$  M $\flat$  C $\text{MI}^7$  F $^9$

Won't-cha come a-long with me, (instr.) - - - - - To the Mis-sis - sip - pi? (instr.) - - - - -

B $\flat$  B $\flat$ 7/A $\flat$  E $\flat$ 6/G E $\flat$  M $\flat$ 6/G $\flat$  B $\flat$ /F break - - - - - F7

We'll take the boat to the land of dreams, - Steam down the riv - er down, to New - Or - leans. - The

B $\flat$  C $\text{MI}^7$  C $\#^{\circ 7}$  B $\flat$  D B $\flat$  C $\text{MI}^7$  C $\#^{\circ 7}$  B $\flat$  D B $\flat$  D D $\flat$  M $\flat$  C $\text{MI}^7$  F $^9$  B $\flat$  D D $\flat$  M $\flat$  C $\text{MI}^6$  F $^9$

band's there to meet us, (instr.) - - - - - Old friends to greet us, (instr.) - - - - -

B $\flat$  B $\flat$ 7/A $\flat$  E $\flat$ 6/G E $\flat$  M $\flat$ 6/G $\flat$  B $\flat$ /F break - - - - -

Where all the light and the dark folks meet, - Heav - en on earth, they call - it Ba - sin Street. -

**B** B $\flat$  D7 G $^9$

Ba - sin Street - is the street where the e - lite -

G $^9$  C $^9$  F13

al - ways meet, - In New Or - leans, - Land of dreams, - You'll

B $\flat$  D C $\#^{\circ 7}$  C $\text{MI}^7$  F $^9$  B $\flat$

nev - er know how nice it seems or just how much it real - ly means, (A $^7$  Glad to be, - G $^7$ )

D7 G $^9$

Yes, sir - ree, - where wel - come's free, - Dear to me, - Where

C $^9$  F13 B $\flat$  B $\flat$ 7 D E $\flat$ 6 E $^{\circ 7}$  B $\flat$ /F B $^{\circ 7}$  C $\text{MI}^7$  F7

I can lose - my Ba - sin Street blues. -

Solo on **B**;  
after solos, D.S. al Coda.



# BERNY BLUES (FILUTA)

Michal Filek

## INTRO

Chords:  $D^{\flat}\Delta$ ,  $C-7/G$ ,  $F-7$ ,  $G^{\flat}\Delta\#11$ ,  $B^{\flat}-7$ ,  $F/G$ ,  $G^{\flat}\Delta\#11$ ,  $C7$ ,  $D^{\flat}$ ,  $B^{\flat}-11$ ,  $E^{\flat}7$ ,  $C^{\infty}/G^{\flat}$

♩80

## A

Chords:  $F-7$ ,  $D^{\flat}\Delta$ ,  $C-7$ ,  $G^{\flat}\Delta$ ,  $F-7$ ,  $B^{\flat}-7$ ,  $D^{\flat}\Delta$ ,  $C-\Delta$ ,  $E^{\flat}7\#11$ ,  $D-7$ ,  $A^{\flat}\Delta$ ,  $G7$ ,  $G^{\flat}\Delta\#11$ ,  $C^{\infty}/G^{\flat}$

## B

Chords:  $F-7$ ,  $D^{\flat}\Delta$ ,  $B^{\flat}-7$ ,  $C-7$ ,  $D^{\flat}\Delta$ ,  $B^{\flat}-7$ ,  $D^{\flat}\Delta$ ,  $G^{\flat}\Delta\#11$ ,  $C7\#11$



# Blue Bossa

Medium-Up Bossa

$\text{♩} = 160$

Kenny Dorham

(As played by Joe Henderson)

*C<sub>Mi</sub><sup>6</sup>*

(sample bass line)

etc.

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

**A**

*C<sub>Mi</sub><sup>6</sup>* *F<sub>Mi</sub><sup>7</sup>* *(B<sup>b</sup>7)*

*D<sub>Mi</sub><sup>7(b9)</sup>* *G<sup>7(#9)</sup>(b9)* *C<sub>Mi</sub><sup>6</sup>*

*E<sup>b</sup><sub>Mi</sub><sup>7</sup>* *A<sup>b</sup>7* *D<sup>b</sup><sub>MA</sub><sup>7</sup>*

*D<sub>Mi</sub><sup>7(b9)</sup>* *G<sup>7(#9)</sup>(b9)* *C<sub>Mi</sub><sup>6</sup>* *(G<sup>7</sup>)* 

(trp. ten.) (lower part 2<sup>nd</sup> x only)

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

**B**

*C<sub>Mi</sub><sup>6</sup>* *F<sub>Mi</sub><sup>7</sup>*

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

*D<sub>Mi</sub><sup>7(b9)</sup>* *G<sup>7(#9)</sup>(b9)* *C<sub>Mi</sub><sup>6</sup>*

*E<sup>b</sup><sub>Mi</sub><sup>7</sup>* *A<sup>b</sup>7* *D<sup>b</sup><sub>MA</sub><sup>7</sup>*

(ten. loco)

*D<sub>Mi</sub><sup>7(b9)</sup>* *G<sup>7(#9)</sup>(b9)* *C<sub>Mi</sub><sup>6</sup>* 1. *(G<sup>7</sup>)* 2. *(G<sup>7</sup>)*

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

**D.S. al Coda**

 *C<sub>Mi</sub><sup>6</sup>*

(Vamp, solo & fade)

Trumpet plays melody (upper part) throughout.

Med. Swing

## Blues On The Corner

McCoy Tyner

♩ = 118

A

(ten.)

(pn.)

B $\flat$ 7 E $\flat$ 7 (E $\circ$ 7) B $\flat$ 7 B $\flat$ 7sus A $\flat$ 7sus

F $\sharp$ 7sus E7sus D7sus E $\flat$ 7 B $\flat$ 7(#9)

(B $\flat$ 7) E $\flat$ 7sus D7(alt.) G7(alt.) C $\flat$ 7

sample fill

F7sus B $\flat$ 7 G7(#9) C7(alt.) F7(alt.)

(Solo on B $\flat$  blues)

head is played twice before and after solos.

drum fill

C7(alt.) F7(alt.) B $\flat$ 7(#11) E7(#9)

Tenor has the melody throughout.

## Creek

Bright Samba  
♩ = 272Victor Brasil  
(As played by Airtó)

**(bs.)**  $F^{13}$   $F^{13}_{sus}$   $F^{13}$   $F^{13}_{sus}$   
etc. (bass rhythm continues through letter **A**)

**A**  $F^7$   $B^b$   $F^7$   
(sop, fl., & elec. pn.) (pn. plays lower line)

$F^7$   $B^b$   $F^7$   
piano fill

$B^b7$   $E^b7$   
(pn. plays chords)

$C^7$   $F^7$   
(pn. plays upper line)

$F^7$   $F^{13}$   $F^{13}_{sus}$   $F^{13}$   $F^{13}_{sus}$   
(pn. tacet) piano fill  
2<sup>nd</sup> x: solo starts

**B**  $F^7$  (a)

$B^b7$   $E^b7$   $C^7$   $F^7$   
after solos, D.S. al Coda

$F^{13}$   $F^{13}_{sus}$   
(bs.)  
Vamp, Solo, and Fade

$F^7$  bass during solos:  
or

Piano doesn't play chords when doubling melody or playing harmony. Sop. & fl. play melody throughout.  
Play head twice before solos, once after.



# Don't Get Around Much Anymore

432

Med. Swing  
(G13)

Music by Duke Ellington  
Lyric by Bob Russell

(CMA7) (CMA7 DMI7 EbMI7 EMI7) % )

Missed the Sat-ur-day dance, Heard they crowd-ed the floor,

(D7) DMI7 G13sus G13 C6

Could-n't bear it with-out you, Don't get a-round much an-y more.

(CMA7) (CMA7 DMI7 EbMI7 EMI7) % )

G13 A7

Thought I'd vis-it the club, Got as far as the door,

(D7) DMI7 G13sus G13 C6 C7

They'd have asked me a-bout you, Don't get a-round much an-y more.

[B] F6 (Bb9) F#o7 C6/G C7

Dar-ling, I guess my mind's more at ease, But

F6 F#MI7(b5) B7(b9) EMI7 EbO7 DMI7 G7

nev-er-the-less, Why stir up mem-o-ries? Been in-vit-ed on dates,

(CMA7) (CMA7 DMI7 EbMI7 EMI7) % )

[C] A7

Might have gone but what for? Aw-fully dif-frent with-out

(D7) DMI7 G13sus G13 C6 (DMI7 G7)

you, Don't get a-round much an-y more.

Bars 3 & 11 of letter [A] and bar 3 of letter [C] may also be played: | 7 1 1 1 1 | No kicks during solos.

Med.- Slow  
Straight-Eighths

# Elm

Richie Beirach

$\text{♩} = 110$

(Intro)

1.

2.

Piano

$F^{\#o7}/G$   $G_{Mi}$

**A**

$F^{\#o7}/G$   $G_{Mi}$

$F^{\#o7}/G$   $G_{Mi}$

$A^b/C$   $D^7/C$   $B^b_{MA}9(\#5)$   $E^7(\#9)$   $E^b_{MA}9(\#11)$

$A_{Mi}7(\text{add } 11) \flat 5$   $A^b_{MA}9(\#11)$

Play head twice,  
then solo on **A**.  
After solos, D.S. al Coda.

⊕

$A_{Mi}7(\text{add } 11)$  (r5)

$A^b_{Mi}A9(\#11)$

$G$  (b)

**B**

$C_{Mi}A7/G$

$F\#o7/G$

$G(\text{add } 9)$

$G$

$F\#o7/G$

$G_{sus}(\text{add } 9)$

$G$

$G$

$F_{Mi}A7/C$

$D7/C$

$G/B$   $B^+$

$E^b_{Mi}A7/B^b$

$A_{Mi}7(\text{add } 11)$  (r5)

$A^b_{Mi}A9(\#11)$

$G_{sus}(\text{add } 9)$

$G(\text{add } 9)$   $G(\text{add } 9)$  (add r13) (add 9)

(rit.)

## Footprints

Wayne Shorter

Medium Swing  $\frac{6}{4}$  (Intro) $\text{♩} = 174$ 

(bass only) (add pn. & dr.) (4x's)

**A**

(trp. ten.) (bass)  $5:3$   $C_{MI}^{11}$

$5:3$   $C_{MI}^{11}$   $F_{MI}^{11}$

$5:3$   $C_{MI}^{11}$   $(F7(\#11))$   $E7(\#9)$   
 $F\#_{MI}^{11}(\#5)$   $F_{13}(\#11)$

$(D7(\text{alt.}) \quad G7(\#5))$   
 $E7(\text{alt.}) \quad A7(\text{alt.})$   $C_{MI}^{11}$

Play head twice  
before and after solos.**(Ending)**

(On cue)  $C_{MI}^{11}$   
Vamp till cue

Upper line is melody. Harmony line is optional.

## Four Brothers

Jimmy Giuffre  
(As played by Woody Herman)

Med.-Up Swing

♩ = 220

**A**  $B^b9$   $B^b_{MI}7$   $E^b7(\#5)$   $A^b_{MA}7$

(saxes)

$F9$   $B^b_{MI}7$   $C_{MI}7$   $F7$

$B^b_{MI}7$   $E^b7$   $A^b_{MA}7$   $F7$   $B^b_{MI}7$   $E^b7$   $A^b6$

**B**  $C\#_{MI}7$   $F\#7$   $B_{MA}7$   $E_{MI}7$   $A7$   $D_{MA}7$

$D_{MI}7$   $G7$   $C_{MA}7$   $C\#7$   $D_{MI}7$   $G7$   $C_{MI}7$   $F7$

**C**  $B^b9$   $B^b_{MI}7$   $E^b7(\#5)$   $A^b_{MA}7$   $F9$

$B^b_{MI}7$   $C_{MI}7$   $F7$   $B^b_{MI}7$   $E^b7$   $A^b6$

Brass kicks  
bar 4 of **A** & **C**: $(F9)$



Medium-Up Swing  $\text{♩} = 230$ 

## Four On Six

John L. "Wes" Montgomery

(Intro) N.C.



(N.C.)



N.C.

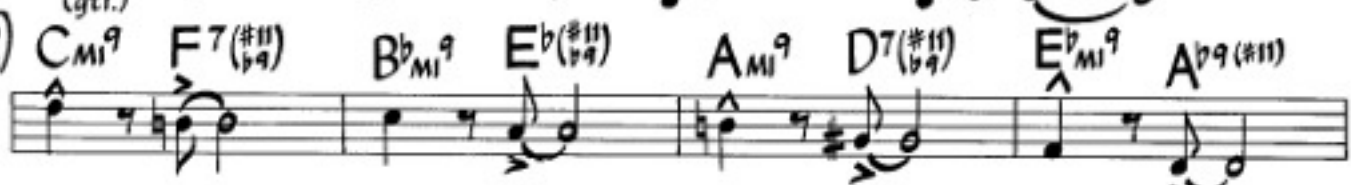
(bs. &amp; pn.)

(bs. continues)

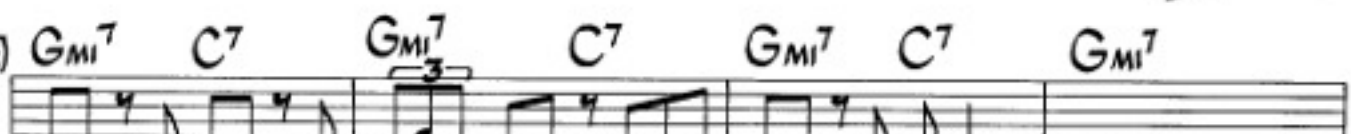
A



(Stop time)



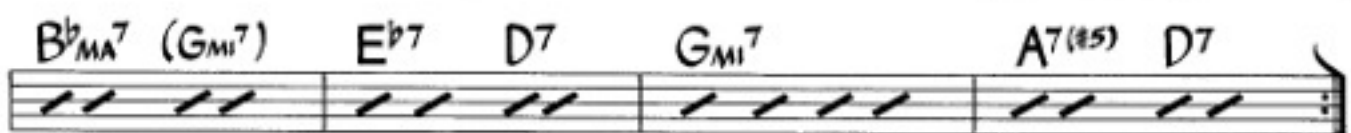
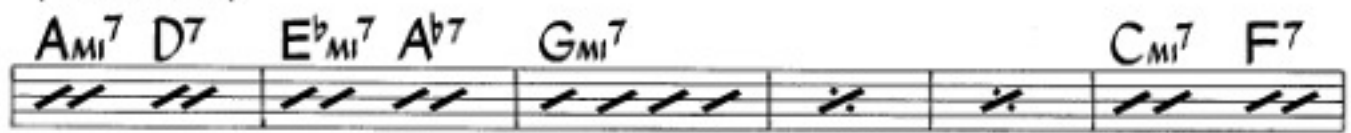
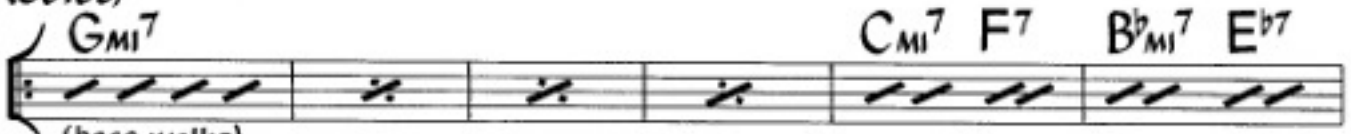
(Time)



G bass solo break

B

(Solos)



After solos, D.C. al Coda



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

## Four

Music by Miles Davis  
Lyric by Jon Hendricks

Med. Swing

$\text{♩} = 178$

$E^b_{MA}7$  **A** ( $E^b_{MA}7$ )



Of the won - der - ful things that you get out of life there are four \_\_\_\_

And they may

stop time - - - - -

( $F_{MI}7$ )



not be man - y, but no - bod - y needs an - y more, \_\_\_\_

Of the man - y

stop time - - - - -

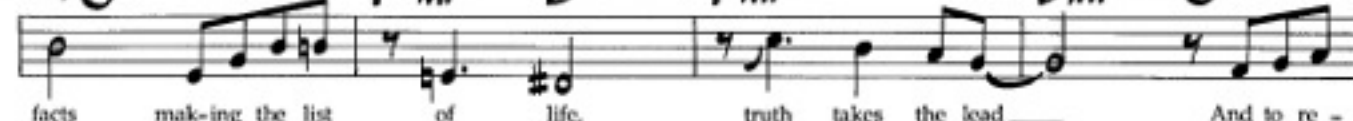
$E^b_{MA}7/G$

$F^{\#}_{MI}7$   $B7$

$F_{MI}7$

( $B^b7$ )

$D_{MI}7(b5)$   $G7(b5)$



facts mak - ing the list of life, \_\_\_\_

truth takes the lead \_\_\_\_

And to re -

$E^b_{MA}7/G$

$F^{\#}_{MI}7$   $B7$

$F_{MI}7$

$B^b7$  break

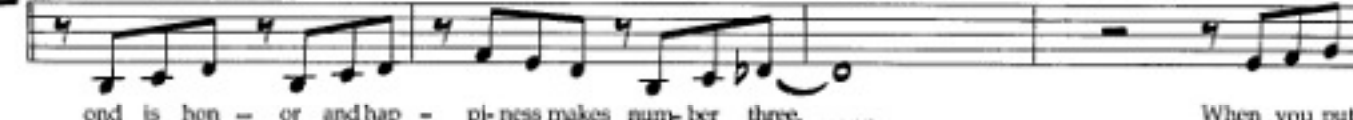


lax know - ing the gist \_\_\_\_ of life, \_\_\_\_

it's truth you need. \_\_\_\_

Then the sec -

**B** ( $E^b_{MA}7$ )



ond is hon - or and hap - pi - ness makes num - ber three. \_\_\_\_

When you put

stop time - - - - -

( $F_{MI}7$ )



them to - geth - er you'll know what the last one must be. \_\_\_\_

Ba - by so the

stop time - - - - -

$E^b_{MA}7/G$

$F^{\#}_{MI}7$   $B7$

$F_{MI}7$

$D_{MI}7(b5)$   $G7(b5)$



truth, hon - or and hap - pi - ness

and one thing more \_\_\_\_

mean - ing on - ly  
(to coda) mean - ing love and

$G_{MI}7$

$F^{\#}_{MI}7$

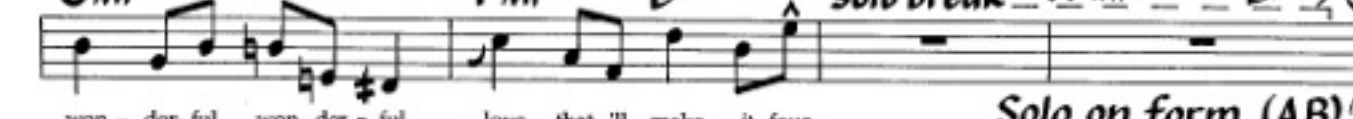
$F_{MI}7$

$B^b7$

$E^b6$  solo break

( $F_{MI}7$ )

$B^b7$ )



won - der - ful, won - der - ful love that - ll make it four.

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

# Gee Baby, Ain't I Good To You

Med.-Slow Swing (Bluesy)

Music by Don Redman  
Lyric by Don Redman & Andy Razaf

**A**

Love \_\_\_\_\_ makes me treat you the way \_\_\_\_\_ that I do,

Gee ba - by, ain't I good \_\_\_\_\_ to you. There's noth - in' too good for a

girl \_\_\_\_\_ that's so true, Gee ba - by, ain't I good \_\_\_\_\_ to you.

**B**

Bought you a fur coat for Christ - mas, a dia-mond ring... A Cad-il - lac car,

An' ev - ry - thing. \_\_\_\_\_ Love \_\_\_\_\_ makes me treat you the way \_\_\_\_\_ that I do,

Gee ba - by, ain't I good \_\_\_\_\_ to you.

Melody is freely interpreted, in a blues style.

## Hideaway

Dave Sanborn

Med. Funk

(Intro)

♩ = 132

(elec. pn.)

Chords:  $A\flat 7_{sus}$ ,  $A\flat 7$ ,  $A\flat 7_{sus}$ ,  $A\flat 7$ ,  $G\flat 7_{sus}$ ,  $G\flat 7$ ,  $G\flat 7_{sus}$ ,  $G\flat 7$

(bass)

Chords:  $A\flat 7_{sus}$ ,  $A\flat 7$ ,  $A\flat 7_{sus}$ ,  $A\flat 7$ ,  $G\flat 7_{sus}$ ,  $G\flat 7$ ,  $G\flat 7_{sus}$ ,  $G\flat 7$

(alto)

Chords:  $A\flat 7_{sus}$ ,  $A\flat 7$ ,  $A\flat 7_{sus}$ ,  $A\flat 7$ ,  $G\flat 7_{sus}$ ,  $G\flat 7$ ,  $G\flat 7_{sus}$ ,  $G\flat 7$ ,  $A\flat 7_{sus}$

Chords:  $A\flat 7_{sus}$ ,  $D 9(\#11)$ ,  $D\flat 9$ ,  $E 7$ ,  $E\flat 7$ ,  $A\flat 7_{sus}$

**A** (2<sup>nd</sup> x: (E on D.S.) alto solo)

Chords:  $A\flat 7_{sus}$  (elec. pn.),  $A\flat 7$ ,  $D 9(\#11)$ ,  $D\flat 9$ ,  $D\flat$ ,  $E\flat$ ,  $D 9(\#11)$ ,  $D\flat 9$

Musical score for the first system, featuring guitar and bass lines. The key signature is B major (three sharps). The score includes the following chords and markings:

- Chords:  $D\flat 9$ ,  $D\flat 9$ ,  $E7$ ,  $A\flat 7_{sus}$ ,  $A\flat 7$ ,  $D9(\#11)D\flat 9$ ,  $D\flat 9$ ,  $C7(\#5)$ ,  $B13$ ,  $B\flat 7(\text{omit } 5)$ ,  $E7$ ,  $G\flat 7$ ,  $G7$ ,  $A\flat 7_{sus}$ .
- Markings:  $\oplus$ , 1., 1-3., 4.

**[B]** (alto solo continues)  
 Musical score for the second system, featuring guitar and bass lines. The key signature is B major. The score includes the following chords and markings:

- Chords:  $E9$ ,  $E7$ ,  $E\flat 7(\#9)$ ,  $A\flat 7_{sus}$ .
- Markings: 2., (elec. pn.), 1-3., 4., (D.S. al Coda).

Musical score for the "Solos" section, featuring guitar and bass lines. The key signature is B major. The score includes the following chords and markings:

- Chords:  $E9$ .
- Markings:  $\oplus$ , (Solos), (elec. pn.), [On Cue: rit. & end], [to end], Vamp & solo till cue.

Bass line is played with some variation. Elec. pn. comp figure at Coda may be dispensed with for extended solos. Drums play lighter during intro, heavier starting at letter A.



# Chega De Saudade

Music by  
Antonio Carlos Jobim  
Lyric by Jon Hendricks  
& Jessie Cavanaugh

Med. Bossa Nova

(No More Blues)

**A**  $D_{MI}$   $(D_{MI}^{7/C})$   $E^7(B)$

No more blues, I'm goin' back home, No, no

$(B^{\flat}_{MI}6)$   $A^7(b9)(\sharp 5)$   $D_{MI}$   $E_{MI}^7(b9) A^7$

more blues, I promise no more to roam.

$D_{MI}$   $B_{MI}^7(b9) E^7$   $A_{MI}$

Home is where the heart is, the funny part

$B^{\flat}_{MA}7$   $B^{\flat}6$   $A^7(b9)$

is my heart's been right there all a long.

**B**  $D_{MI}$   $(D_{MI}^{7/C})$   $E^7(B)$

No more tears and no more sighs, And no

$(B^{\flat}_{MI}6)$   $A^7(b9)(\sharp 5)$   $(D^7)$   $D_{MI}$   $D^7(b9)$

more fears, I'll say no more good-byes. If travel beck-

$G_{MI}$   $A^7$   $D_{MI}$   $(D_{MI}^{7/C})$

- ons me I swear I'm gonna refuse, I'm gonna set-

$(B^{\circ}7)$   $E^7(b9)$   $(B^{\flat}_{MI}6)$   $A^7(b9)(\sharp 5)$   $D_{MI}$   $E_{MI}^7 A^7$

- tle down and there'll be no more blues.

**C**

Ev - 'ry day while I am far a - way my thoughts turn home -

- ward, for - ev - er home - ward. I trav -

- elled 'round the world in search - of hap - pi - ness, But all my hap -

- pi - ness I found was in my home - town.

**D**

No more blues, I'm goin' back home, No, no

more blues, I'm through with all my wan - drin' now, I'll set -

- tle down and live my life and build a home and find a wife, when we

set - tle down there'll be no more blues, Noth - in' but hap - pi - ness, when we

set - tle down there'll be no more blues.

Chords in parentheses are optional.

## I Mean You

Thelonious Monk  
Coleman Hawkins

Med. Swing

♩ = 162 (Intro)

Musical notation for the Intro section, featuring a piano solo. The key signature is B-flat major (two flats). The tempo is marked as Med. Swing with a quarter note equal to 162 beats per minute. The notation includes a treble clef and a bass clef. The piano part is marked "(solo pn.)". Chords are indicated as  $(E\flat 7 \text{ sus})$  and  $(E\flat 13)$ .

Musical notation for section A, first system. The key signature is B-flat major. The notation includes a treble clef and a bass clef. The piano part is marked "(bass walks)". Chords are indicated as  $(F 6)$  and  $(D\flat 7)$ . A note in the treble clef is marked with an upward arrow. A performance instruction "(2nd x: w/ bari sax 8va b.)" is written above the staff.

(add  
bs. &  
dr.)

Musical notation for section A, second system. The key signature is B-flat major. The notation includes a treble clef and a bass clef. Chords are indicated as  $(D 7)$ ,  $(G\text{mi} 7)$ , and  $(C 7 \text{ sus})$ .

Musical notation for section A, third system. The key signature is B-flat major. The notation includes a treble clef and a bass clef. Chords are indicated as  $(A\text{mi} 7 D 7)$ ,  $(G\text{mi} 7 C 7)$ , and  $(F 6)$ . A performance instruction "(bari, 8va b.)" is written above the staff. First and second endings are marked with "1." and "2." above the staff.

Musical notation for section B. The key signature is B-flat major. The notation includes a treble clef and a bass clef. Chords are indicated as  $(E\flat 9)$ ,  $(D\flat 7)$ ,  $F 6$ ,  $D\flat 7$ ,  $G\flat 7$ , and  $(G\text{mi} 7 C 7)$ . A triplet of eighth notes is marked with a "3" above the staff. A performance instruction "(pn. w/ bari 8va b.)" is written below the staff.

Musical notation for section C. The key signature is B-flat major. The notation includes a treble clef and a bass clef. Chords are indicated as  $(F 6)$ ,  $(D\flat 7)$ , and  $(D 7)$ . A note in the bass clef is marked with an upward arrow.

**D**

( $G_{mi}7$ ) ( $C^7_{sus}$ ) ( $F^6$ )

( $E^b7_{sus}$ ) ( $E^b13$ ) (hold to end) (fine)

**E** (Solos)

$F^6$   $Db7$   $D7$   $G_{mi}7$

$C^7$   $A_{mi}7$   $D7$   $G_{mi}7$   $C^7$   $F^6$

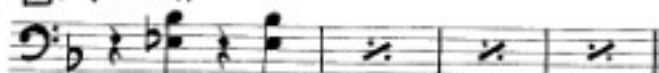
**F** ( $E^b9$ )  $Db7$   $F^6$   $Db7$   $G^b7$   $G_{mi}7$   $C^7$

**G**  $F^6$   $Db7$   $D7$

$G_{mi}7$   $C^7$   $F^6$   $G_{mi}7$   $C^7$

Solo on EEFG;  
After solos, D.C. al fine.

Bass at letter **D**: ( $E^b7_{sus}$ )



Bass walks in 4 for head and solos. (Alternatively, bass may play pedal on 2 & 4 for first 6 bars of letters A & C during head).  
Chords at letters A & C are for bass (during head, piano plays written notes only).

# ICE SHAKER

## Bass and Guitar

Tempo [ 95 ]

Michal Filek

The musical score is written for bass and guitar in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is divided into four systems, each with a treble and bass staff. The first system begins with a treble staff containing a whole rest followed by a melodic line, and a bass staff with a whole rest followed by a rhythmic bass line. The second system continues the melodic and bass lines. The third system concludes with a double bar line and the word "STOP". The fourth system shows a key signature change to one flat (B-flat) and a time signature change to 3/4, with a guitar-specific notation "4x" above the treble staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like accents (>).

Chord progressions and markings include:

- System 1: Cm7
- System 2: Fm7, Cm7
- System 3: Gm7, Fm7, Cm7, STOP
- System 4: Gm7, Cm7, 4x



Med. Swing

## In Walked Bud

Thelonious Monk

**A**

*(pn. w/ ten.)*

$F_{MI}$   $F_{MI}^{(MA7)}$   $F_{MI7}$   $Bb7$   $Eb7$

$Ab6$   $F7$   $Bb_{MI7}$   $Eb7$   $Ab6$   $G_{MI7(b9)}$   $C7$   $Ab6$

**B**

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

$F_{MI7}$   $Db7$

$F_{MI7}$   $Db7$   $(C7(b9))$

*(pn.)*

**C**

*(unis.)*

$F_{MI}$   $F_{MI}^{(MA7)}$   $F_{MI7}$   $Bb7$   $Eb7$

$Ab6$   $F7$   $Bb_{MI7}$   $Eb7$   $Ab6$   $(G_{MI7(b9)} C7)$

Alternate counter melody,  
bars 3 & 4 and 7 & 8  
of letter **B**:

$Db7$

No chords during head (except at letter B). Tenor plays the A natural in bar 6 of letters A & C.

INTRO  $E^b\text{maj}^7$   $E^b\text{m}^7$   $B^b\text{maj}^7$   $B^b7$   $E\text{dim}^7$

5  $E^b\text{maj}^7$   $E^b\text{m}^7$   $B^b\text{maj}^7$   $G\text{m}^7$   $G^b\text{maj}^7(\flat 5)$   $F^7$

THEMA 9  $B^b\text{maj}^7$   $B\text{dim}^7$   $C\text{m}^7(\flat 5)$   $F^7$   $B^b\text{maj}^7$   $G\text{m}^7$   $G^b\text{maj}^7(\flat 5)$   $F^7$

13  $B^b\text{maj}^7$   $G\text{m}^7$   $C^7(\flat 5)$   $F^7$   $C\text{m}^7$   $F^7$   $B^b\text{maj}^7$   $F^7$   $B^b\text{maj}^7$   $B^b7(\flat 5)$

18  $E^b\text{maj}^7$   $E^b\text{m}^7$   $B^b\text{maj}^7$   $B^b7$

22  $E^b\text{maj}^7$   $E^b\text{m}^7$   $B^b\text{maj}^7$   $G\text{m}^7$   $G^b\text{maj}^7(\flat 5)$   $F^7$

26  $B^b\text{maj}^7$   $B\text{dim}^7$   $C\text{m}^7(\flat 5)$   $F^7$   $B^b\text{maj}^7$   $G\text{m}^7$   $G^b\text{maj}^7(\flat 5)$   $F^7$

30  $B^b\text{maj}^7$   $G\text{m}^7$   $C^7(\flat 5)$   $F^7$   $C\text{m}^7$   $F^7$   $B^b\text{maj}^7$

34  $B^b\text{maj}^7$   $B^b\text{maj}^7$

# Killing Me Softly With His Song

Med. Rock/  
Latin Ballad  
♩ = 118

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

**A**

I heard he sang a good song, I heard he had  
a style, And so I came to see him to  
lis - ten for a while. And there he was  
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.)

Medium-Slow Funky Rock  
♩ = 85

## Mercy, Mercy, Mercy

Josef Zawinul

(As played by Cannonball Adderley)

(trp. & alto) *mp* B<sup>7</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

(sample bs. line)

B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

(trp. alto) *cresc.* B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7

B<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup> F F<sup>9</sup><sub>sus</sub> B<sup>b</sup> mf B<sup>b</sup>/D E<sup>b</sup> F *mp*

Cm1<sup>7</sup> Dm1<sup>7</sup> (pn. w/alto) f Gm1 F Gm1 F Gm1

Musical score for trumpet and piano. The score consists of two staves. The top staff is for the trumpet, and the bottom staff is for the piano. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score is divided into four measures. Measure 1: Trumpet plays a quarter note G<sub>4</sub>, quarter note A<sub>4</sub>, quarter note B<sub>b4</sub>, quarter note C<sub>5</sub>. Piano accompaniment consists of a half note chord C<sub>MI7</sub>. Measure 2: Trumpet plays a quarter note D<sub>5</sub>, quarter note E<sub>5</sub>, quarter note F<sub>5</sub>, quarter note G<sub>5</sub>. Piano accompaniment consists of a half note chord D<sub>MI7</sub>. Measure 3: Trumpet plays a quarter note G<sub>5</sub>, quarter note A<sub>5</sub>, quarter note B<sub>b5</sub>, quarter note C<sub>6</sub>. Piano accompaniment consists of a half note chord G<sub>MI</sub>, followed by a half note chord F, then a half note chord G<sub>MI</sub>, and finally a half note chord F. Measure 4: Trumpet plays a whole note chord G<sub>MI</sub>. Piano accompaniment consists of a whole note chord G<sub>MI</sub>. The tempo marking *molto rit.* is placed below the piano staff between the second and third measures. The piano part ends with a *pn. fill* indicated by a dashed line and a fermata. A circled cross symbol is at the beginning of the first measure.

Alto phrasing follows trumpet.



**Intro: GROOVE**

A7 A7

A7 ECHO

A7 ECHO

A7 ECHO

A7 ECHO

A7 GROOVE A7 GROOVE

## Misty

Music by Erroll Garner  
Lyric by Johnny Burke

Med. Ballad  $B\flat 13$  **A**

$E\flat_{MA}7$   $B\flat_{MI}9$   $E\flat_{13}(b9)$   $A\flat_{MA}7$

Look at me, I'm as help-less as a kit-ten up a tree, and I feel like I'm

$A\flat_{MI}9$   $D\flat_{13}$   $E\flat_{MA}7*$   $C_{MI}7$   $F_{MI}7$   $B\flat_7$

cling-ing to a cloud; I can't un-der-stand, I get mist-y just hold-ing your

$G7$   $C7$   $F9$   $B\flat_{13}$   $E\flat_{MA}7$   $B\flat_{MI}9$   $E\flat_{13}(b9)$

hand. Walk my way and a thou-sand vi-o-lins be-gin to

$A\flat_{MA}7$   $A\flat_{MI}9$   $D\flat_{13}$   $E\flat_{MA}7*$   $C_{MI}7$

play, Or it might be the sound of your hel-lo, that mu-sic I hear, I get

$F_{MI}7$   $B\flat_7$   $E\flat_6$   $B\flat_9sus$   $E\flat_6$

mist-y the mo-ment you're near.

You can say that you're

**B**  $B\flat_{MI}7$   $(B\flat_{MI}(MA7))$   $B\flat_{MI}7$   $E\flat_7(b9)$   $A\flat_{MA}7$   $(B\flat_{MI}7 E\flat_7)$

lead-ing me on, but it's just what I want you to do;

$A\flat_6$   $A_{MI}7(add 11)$   $D7$   $F7$

Don't you no-tice how hope-less-ly I'm lost, that's why I'm fol-low-ing

$B\flat_7$   $E\flat_7$   $F_{MI}7$   $B\flat_{13}$   $E\flat_{MA}7$   $B\flat_{MI}9$   $E\flat_{13}(b9)$

you. On my own, would I wan-der thru this won-der-land a-

$A\flat_{MA}7$   $A\flat_{MI}9$   $D\flat_{13}$   $E\flat_{MA}7*$   $C_{MI}7$

lone, nev-er know-ing my right foot from my left, my hat from my glove, I'm too

$F_{MI}7$   $B\flat_7$   $E\flat_6$   $(F_{MI}7 B\flat_{13})$

mist-y and too much in love.

\* can also be played as  $G_{MI}7$

# Samba Betty - Filek 2004

latin 120

**Téma**

Chords: Dm7, Em7, A7(9), Ebm7, Ab7, Dm7, Am7, Dm7, A7, Dm7, D7, Gm7, C7, Fmaj7, F7, Fm7, Bb7, Ebmaj7, Em7(b5), A7, Dm7, Em7, A7(9), Ebm7, Ab7, Dm7, Am7, Dm7, A7, FINE

**Special**

Chords: Dm7, Em7, A7(9), Ebm7, Ab7, Dm7, Am7, Dm7, A7, Dm7, D7, Gm7, C7, Fmaj7, F7, Fm7, Bb7, Ebmaj7, Em7(b5), A7, Dm7, A7(9), Ebm7, Ab7, Dm7, Am7, Dm7, A7

Med. Swing

## Satin Doll

Duke Ellington  
Billy Strayhorn  
Johnny Mercer

(Intro)

(pn.)

(C/G)

(A7)

(sample bass line)

A

$D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$   $E_{MI}^7$   $A^7$   $E_{MI}^7$   $A^7$

Cig-a-rette hold - er which wigs me, O-ver her should - er, she digs, me,

( $A_{MI}^7(b5)$   $D^7$   $A_{MI}^9$   $D^b9$ )

$D^7$   $D^b9$   $CMA^7$  (A7)

Out cat-tin', that Sat - in Doll.

$D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$   $E_{MI}^7$   $A^7$   $E_{MI}^7$   $A^7$

Ba-by shall we - go out skip-pin', Care-ful, a - mi - go, you're flip-pin',

( $A_{MI}^7(b5)$   $D^7$   $A_{MI}^9$   $D^b9$ )

$D^7$   $D^b9$   $CMA^7$

Speaks Lat-in, that Sat - in Doll. She's

B

$G_{MI}^7$   $C^7$   $G_{MI}^7$   $C^7$   $F_{MA}^7$

no-bod-y's fool, so I'm play - ing it cool as can be, I'll

$A_{MI}^7$   $D^7$   $A_{MI}^7$   $D^7$   $G^7$  (spoken)

give it a whirl - but I ain't for no girl - catch-ing me, Switch - e-roo-ney.

C

$D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$   $E_{MI}^7$   $A^7$   $E_{MI}^7$   $A^7$

Tel - e-phone num - bers, well, you know, Do-ing my rhum - bas with u - no,

( $A_{MI}^7(b5)$   $D^7$   $A_{MI}^9$   $D^b9$ )

$D^7$   $D^b9$   $CMA^7$  ( $E_{MI}^7$   $A^7$ )

And that 'n' my Sat - in Doll.

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

(C/G)

N.C.

(bs. w/ pn. 15<sup>ma</sup> b.)

Ami7(b5) may be played as Ami7.

Bass plays in 2 for letters A and C of the head, walks in 4 for letter B and for solos.



## Solar

Miles Davis

Medium Swing

♩ = 165

First system of musical notation for 'Solar'. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains a melodic line starting with a repeat sign. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line. Chord symbols are placed above the bass staff: C<sub>Mi</sub>(MA7) in the first measure, (G<sub>Mi</sub>7) above the second measure, C<sub>Mi</sub>7 above the third measure, and G<sub>Mi</sub>7 C7 above the fourth measure. Annotations include '(muted trp.)' above the first measure of the top staff and '(melody on repeat)' below the first measure of the bottom staff.

Second system of musical notation. The top staff continues the melodic line from the first system, with the annotation '(melody both times)' above the first measure. The bottom staff contains chord symbols: F<sub>MA</sub>7 in the first measure, F<sub>Mi</sub>7 in the second measure, and B<sup>b</sup>7 in the third measure. The bass staff is filled with diagonal lines, indicating a double bass part.

Third system of musical notation. The top staff continues the melodic line. The bottom staff contains chord symbols: E<sup>b</sup><sub>MA</sub>7 in the first measure, E<sup>b</sup><sub>Mi</sub>7 A<sup>b</sup>7 in the second measure, D<sup>b</sup><sub>MA</sub>7 in the third measure, and D<sub>Mi</sub>7(<sup>bs</sup>) G7 in the fourth measure. The bass staff is filled with diagonal lines.

**(Ending)**

Ending section of musical notation. The top staff shows a melodic line that concludes with a long note. The bottom staff contains the chord symbol C<sub>Mi</sub> 6/9 in the first measure. The bass staff is filled with diagonal lines.

*(bs. plays C pedal)*

Head is played twice before and after solos. Melody is freely interpreted.



# Someday My Prince Will Come

Music by Frank Churchill

Lyric by Larry Morey

Med. Jazz Waltz

**A**

Some - day my prince will come, Some

day I'll find my love, And how thrill - ing that mo - ment will

be, When the Prince of my dreams comes to me.

**B**

He'll whis - per, "I love you," And

steal a kiss or two, Though he's far a - way, I'll

find my love some day, Some day when my dreams come true.

## 2nd VERSE

Some day I'll find my Love, Some one to call my own.  
 And I'll know her the moment we meet,  
 For my heart will start skipping a beat.  
 Some day we'll say and do, Things we've been longing to,  
 Though she's far away, I'll find my love some day,  
 Some day when my dreams come true.

Bass Solo

Chords: C<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> C<sup>7</sup> F<sup>#</sup>

Chords: F<sup>7</sup> F<sup>7</sup> C<sup>#</sup> C<sup>7</sup> Em<sup>7(b5)</sup> A<sup>7</sup>

Chords: D<sup>7</sup> Dm<sup>7(b5)</sup> G<sup>7</sup> C<sup>7</sup> Dm<sup>7(b5)</sup> G<sup>7</sup>

THEMA

Chords: C<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> C<sup>7</sup> F<sup>#</sup>

Chords: F<sup>7</sup> F<sup>7</sup> C<sup>#</sup> C<sup>7</sup> Em<sup>7(b5)</sup> A<sup>7</sup>

Chords: D<sup>7</sup> Dm<sup>7(b5)</sup> G<sup>7</sup> C<sup>7</sup> 1. Dm<sup>7(b5)</sup> G<sup>9</sup> 2. G<sup>7</sup>

SOLOS

Chords: C<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> C<sup>7</sup> F<sup>#</sup>

Chords: F<sup>7</sup> F<sup>7</sup> C<sup>#</sup> C<sup>7</sup> Em<sup>7(b5)</sup> A<sup>7</sup>

Chords: D<sup>7</sup> Dm<sup>7(b5)</sup> G<sup>7</sup> C<sup>7</sup> Dm<sup>7(b5)</sup> G<sup>7</sup>

1. Tutti  
2. Tutti+Solo

38  $C^7$   $C^7$   $C^7$

42  $F^7$   $F^7$   $C\sharp^7$   $C^7$   $Em^7(\flat 5)$   $A^7$

46  $D^7$   $Dm^7(\flat 5)$   $G^7$   $C^7$   $Dm^7(\flat 5)$   $G^7$

THEMA

50  $C^7$   $C^7$   $G^7$   $C^7$   $C^7$   $F\sharp^7$

54  $F^7$   $F^7$   $C\sharp^7$   $C^7$   $Em^7(\flat 5)$   $A^7$

58  $D^7$   $Dm^7(\flat 5)$   $G^7$   $C^7$   $C^7$

62

66

70

# The Song Is You

Music by Jerome Kern  
Lyric by Oscar Hammerstein II

Med.-Up Swing

**A**

*C*<sub>MA</sub><sup>7</sup> *E*<sup>b</sup><sub>o</sub><sup>7</sup> *D*<sub>MI</sub><sup>7</sup> *G*<sup>7</sup>

I hear mu - sic when I look at you, A beau - ti - ful

*C*<sub>MA</sub><sup>7</sup> *A*<sup>7</sup> *D*<sub>MI</sub><sup>7</sup> *G*<sup>7</sup>

theme of ev - 'ry dream I ev - er knew, Down deep in my

(*C*<sub>MA</sub><sup>7</sup>) *E*<sub>MI</sub><sup>7</sup> *A*<sup>7</sup> *D*<sub>MI</sub><sup>7</sup> *G*<sup>7</sup>

heart I hear it play, I feel it

(*E*<sup>7</sup>(*b*<sub>9</sub>)) *F*<sub>MI</sub><sup>7</sup> (*A*<sub>MI</sub><sup>7</sup> *B*<sup>b</sup><sup>7</sup>) (*E*<sub>MI</sub><sup>7</sup> *A*<sup>7</sup> *D*<sub>MI</sub><sup>7</sup> *G*<sup>7</sup>)

start, then melt a - way.

**B**

*C*<sub>MA</sub><sup>7</sup> *E*<sup>b</sup><sub>o</sub><sup>7</sup> *D*<sub>MI</sub><sup>7</sup> *G*<sup>7</sup>

I hear mu - sic when I touch your hand, A beau - ti - ful

*C*<sub>MA</sub><sup>7</sup> *A*<sup>7</sup> *D*<sub>MI</sub><sup>7</sup> *G*<sup>7</sup>

mel - o - dy from some en - chant - ed land, Down deep in my

(*C*<sub>MA</sub><sup>7</sup>) *E*<sub>MI</sub><sup>7</sup> *A*<sup>7</sup> *D*<sub>MI</sub><sup>7</sup> *G*<sup>7</sup>

heart I hear it say Is this the

*C*<sup>6</sup> (*F*<sup>7</sup>) *C*<sup>6</sup> *F*<sub>MI</sub><sup>7</sup>(*b*<sub>5</sub>) *B*<sup>7</sup>

day?

**C**  $E_{MA}7$   $F\#_{MI}7$   $B7$

I a - lone have heard this love - ly strain,

$E_{MA}7$   $A\#_{MI}7(b5)$   $D\#7$

I a - lone have heard this glad re - frain,

$G\#_{MI}$   $C\#9$

Must it be for - ev - er in - side of me, why can't I

$F\#13$   $(C9)$   $B13$

let it go, why can't I let you know, Why can't I

**D**  $C_{MA}7$   $E^b7$   $D_{MI}7$   $G7$

let you know the song my heart would sing? That beau - ti - ful

$C_{MA}7$   $G_{MI}7$   $C7$   $F6$   $B^b9$

rhap - so - dy of love and youth and spring, The mu - sic is

$(C_{MA}7)$   $E_{MI}7$   $A7$   $D_{MI}7$   $G7$

sweet, The words are true, The song is

$C6$   $(F7)$   $C6$   $D_{MI}7$   $G7$  )

you.



## Triste

Med. Bossa Nova

(F<sub>MA</sub><sup>7</sup>) Antonio Carlos Jobim

**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.

# Walzend M.Filek - 2004

Pomalu, teckovane

The musical score is written in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The tempo/style is 'Pomalu, teckovane'. The melody consists of eighth and quarter notes, with some measures containing rests. Chords are indicated above the staff. The score is divided into two systems, each with four staves. The first system starts with a repeat sign. The second system also contains a repeat sign. The final measure of the second system ends with a double bar line.

Chords: D, D, G, D, D, Bm<sup>7</sup>, <sup>1.</sup>Em<sup>7</sup>, A<sup>7</sup>, <sup>2.</sup>Em<sup>7</sup>, A<sup>7</sup>, D, D, A, A, D, D, A, A, G, D, D, D, D, G, E<sup>7</sup>, D, D, A<sup>7</sup>, D.

## Med. Bossa Nova

## Wave

Antonio Carlos Jobim

(Intro)

*D*<sub>MI</sub><sup>7</sup> *G*<sup>7</sup> *D*<sub>MI</sub><sup>7</sup> *G*<sup>7</sup>

So close your

**A** *D*<sub>MA</sub><sup>7</sup> *B*<sup>b07</sup> *A*<sub>MI</sub><sup>7</sup>

eyes, for that's a love-ly way to be

*D*<sup>7(b9)</sup> *G*<sub>MA</sub><sup>7</sup> *G*<sub>MI</sub><sup>6</sup>

A - ware of things your heart a - lone was meant to see

*F*<sup>#13</sup> *F*<sup>#7(#5)</sup> (*B*<sup>9sus</sup>) *F*<sub>MI</sub><sup>7</sup> *B*<sup>7(b9)</sup> *E*<sup>9</sup>

The fun - da - men - tal lone - li - ness goes when - ev - er

*B*<sup>b7</sup> *A*<sup>7</sup> *D*<sub>MI</sub><sup>7</sup> *G*<sup>7</sup> *D*<sub>MI</sub><sup>7</sup> *G*<sup>7</sup>

two can dream a dream to - geth - er. You can't de -

**B** *D*<sub>MA</sub><sup>7</sup> *B*<sup>b07</sup> *A*<sub>MI</sub><sup>7</sup>

- ny, don't try to fight the ris - ing sea

*D*<sup>7(b9)</sup> *G*<sub>MA</sub><sup>7</sup> *G*<sub>MI</sub><sup>6</sup>

Don't fight the moon, the stars a - bove and don't fight me,

**F#13** **F#7(#5)** **(B<sup>9</sup>SUS)**  
**F#MI<sup>7</sup>** **B7(b9)** **E<sup>9</sup>**

The fun - da - men - tal lone - li - ness goes when - ev - er

**Bb7** **A7** **DMI<sup>7</sup>** **G7** **DMI<sup>7</sup>** **G7**

two can dream a dream to - geth - er.

**C** **GMI<sup>7</sup>** **C<sup>9</sup>/Bb** **AMI<sup>7</sup>**

When I saw you first the time was half past three,

**Bb<sup>9</sup>SUS** **Bb<sup>9</sup>/Ab** **GMI<sup>7</sup>** **A7(b9)**

When your eyes met mine it was e - ter - ni - ty. By now we

**DMA<sup>7</sup>** **Bb07** **AMI<sup>7</sup>**

know the wave is on its way to be,

**D7(b9)** **GMA<sup>7</sup>** **GMI<sup>6</sup>**

Just catch the wave, don't be a - fraid of lov - ing me,

**F#13** **F#7(#5)** **(B<sup>9</sup>SUS)**  
**F#MI<sup>7</sup>** **B7(b9)** **E<sup>9</sup>**

The fun - da - men - tal lone - li - ness goes when - ev - er

**Bb7** **A7** **DMI<sup>7</sup>** **G7** **DMI<sup>7</sup>** **G7**

two can dream a dream to - geth - er.

## Well You Needn't

Thelonious Monk

Medium (-Up) Swing

**A** F<sup>6</sup> G<sup>b6</sup> F<sup>6</sup> G<sup>b6</sup>

F<sup>6</sup> G<sup>b6</sup> F<sup>6</sup> 1. (F<sup>6</sup>) 2. (F<sup>6</sup>)

**B** G<sup>7</sup> A<sup>b7</sup>

A<sup>7</sup> B<sup>b7</sup> B<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup> G<sup>7</sup> G<sup>b7</sup>(#11)

**C** F<sup>6</sup> G<sup>b6</sup> F<sup>6</sup> G<sup>b6</sup>

F<sup>6</sup> G<sup>b6</sup> F<sup>6</sup>

G<sup>b6</sup> may be replaced by G<sup>b9</sup> throughout.

**B** D<sup>b9</sup> Alternate bridge (letter **B**):

D<sup>9</sup>

E<sup>b9</sup> E<sup>9</sup> E<sup>b9</sup> D<sup>9</sup> D<sup>b9</sup> C<sup>9</sup> B<sup>9</sup> C<sup>7</sup>

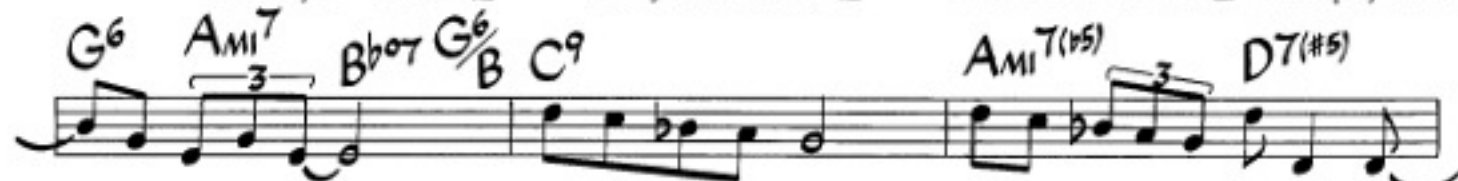


# Willow Weep For Me

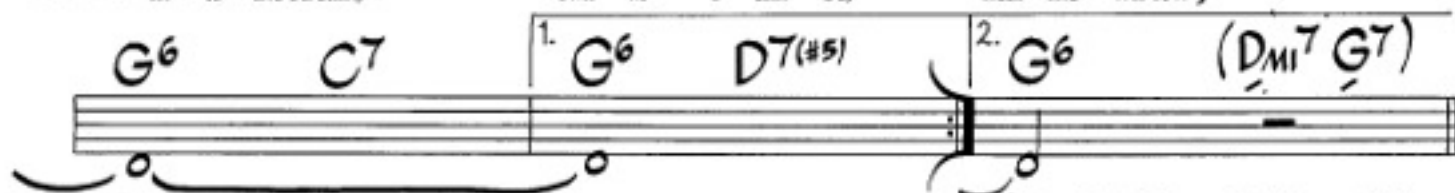
Ann Ronell

Med. Ballad **A**

1. Will-ow weep for me, — wil-low weep for me, — Bend your branch-es green — a-long the stream —  
 2. Gone my lov - er's dream, — love-ly sum-merdream, — Gone and left me here — to weep my tears —



— that runs to sea, — Lis - ten to my plea, — lis - ten wil-low } and weep for me. —  
 — in - to the stream, — Sad as I can be, — hear me wil-low }



Whis-per to the wind — and say that love has sinned — to leave my heart a - break-ing and



mak - ing a moan, — Mur-mur to the night — to hide her star-ry light, — So



none will find me sigh - ing and cry - ing all a - lone. — Oh,



weep-ing wil-low tree, — weep in sym-pa-thy, — Bend your branch-es down — a - long the ground —



— and cov-er me, — When the sha-dows fall, — bend oh wil-low and weep for me. —



3rd & 4th bars of letters **A** & **C** may also be played:  
 G6 C7 G6 D(b)7(#5)

# Yesterdays

Music by Jerome Kern  
Lyric by Otto Harbach

Med. Swing (or Ballad)

**A**

Yes - ter - days, Yes - ter - days,  
Days I knew as hap - py, sweet se - ques - tered days,  
Old - en days, Gold - en days,  
Days of mad ro - mance and love. Then gay

**B**

youth was mine, Truth was mine,  
Joy - ous, free and flam - ing life, for - sooth, was mine,  
Sad am I, Glad am I,  
For to - day I'm dream - ing of yes - ter days.

(Ending)  $(D_{MA}^7)$   
 $D_{MI}$

Solo on form (AB); **(fine)**  
After solos, D.C. al fine

Last syllable of lyric ("days") is sung on the first bar of the first solo chorus.

Alternate changes for  
bars 5 & 6 of letters A & B:

$D_{MI}$   $A^7/C^\#$   $D_{MI}^7/C$   $G/B$   $B^b7$   $D_{MI}/A$   $G^\#07/C^\#$   $G$  etc.