

228

(MED
JAZZ/LATIN)
♩ = 96

JUST THE TWO OF US

- RALPH MACDONALD
- WILLIAM SALTER
- BILL WITHERS

INTRO

S. A

B

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Sax - Solo - "Book"

15.05.2020, 23:36

Blue Bossa

Medium-Up Bossa

Kenny Dorham

(As played by Joe Henderson)

$\text{♩} = 160$ C_{MI}^6

(sample bass line)

C_{MI}^6 etc. C_{MI}^6 (trp. w/ ten. 8^{va} b)

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

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

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

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

(trp. ten.) (lower part 2nd x only) play head twice, solo on **A**; after solos continue to **B**.

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

(trp. w/ten. 8^{va} b)

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

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

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

D.S. al Coda

Trumpet plays melody (upper part) throughout.

C_{MI}^6

(Vamp, solo & fade)

ALWAYS AND FOREVER

By Pat Metheny

INTRO

BALLAD ♩ = 58 (EVEN EIGHTHS)



A MELODY

Am9

Dm7

Em7

Fmaj7

G9

E7/G#

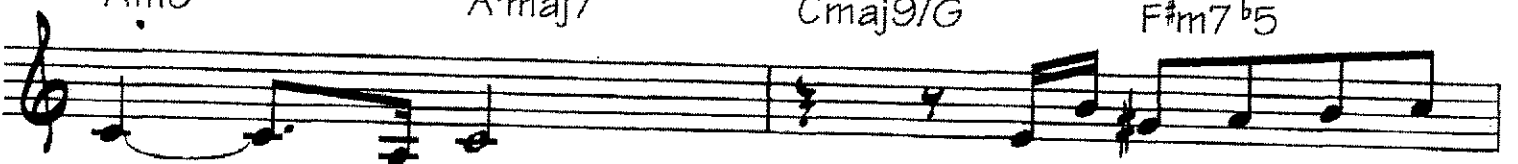


Am9

A^bmaj7

Cmaj9/G

F#m7^b5



Fmaj7

E^bmaj⁶₉

D9

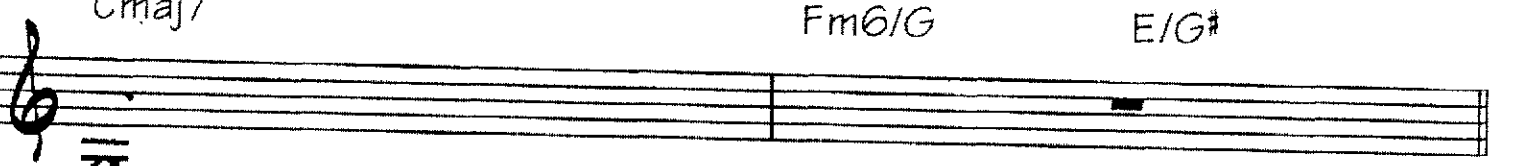
G7sus4



Cmaj7

Fm6/G

E/G#



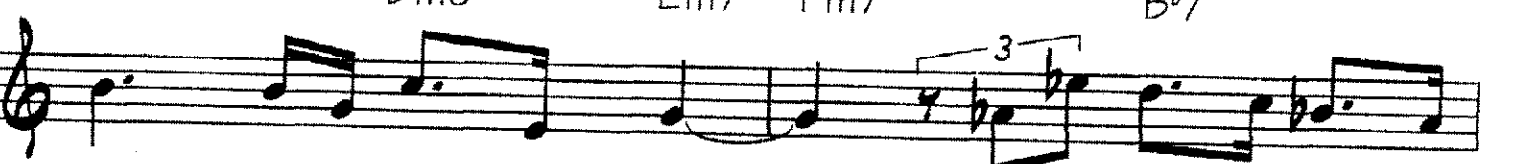
Am9

Dm9

Em7

Fm7

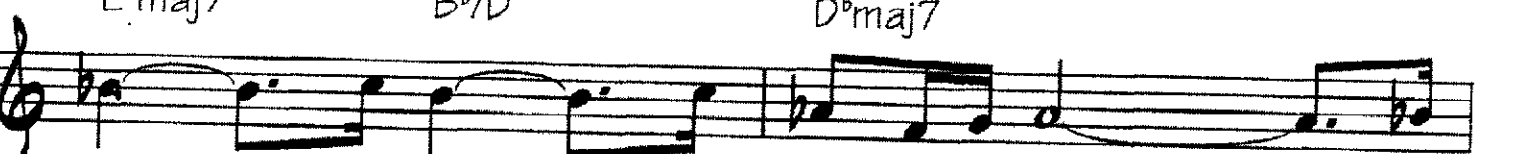
B^b7

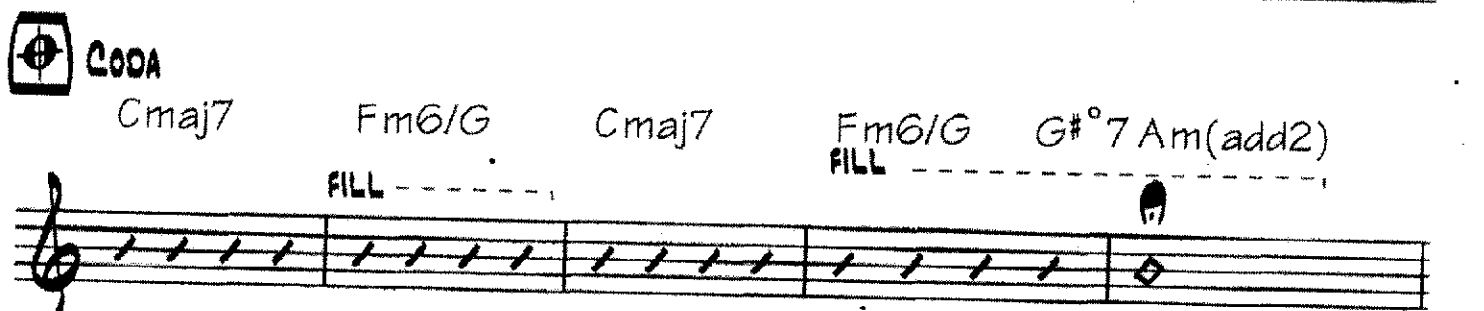
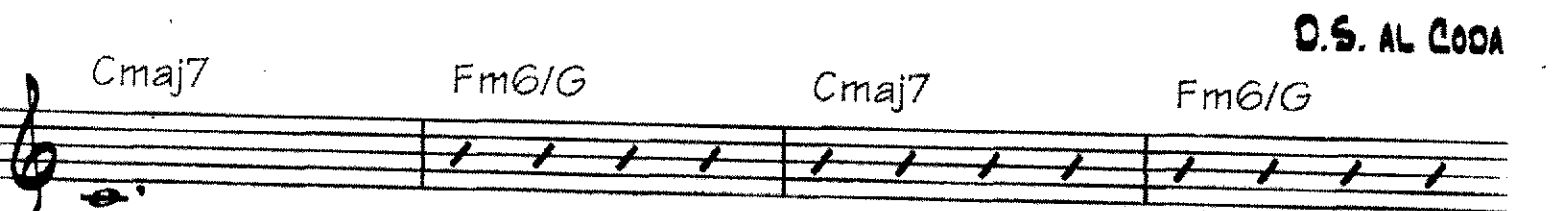


E^bmaj7

B^b/D

D^bmaj7





Cm6 = F7/9

Alte Intro Solo & Stelle
Vervieg

MY FUNNY VALENTINE

- RODGERS/HART

(BALLAD)

Handwritten musical score for "My Funny Valentine" in C minor, featuring chords and melodic lines across ten staves.

Chords written above the staves:

- Staff 1: C- C6, C-(maj7)/B, C-7/Bb, C-6/A
- Staff 2: Ab maj7, F-7, D-7 b5, G7 b9
- Staff 3: C-, C-(maj7), C-7, C-6
- Staff 4: Ab maj7, F-7, Ab-6, Bb7 (b9)
- Staff 5: Eb maj7, F-7, G-7, F-7, Eb maj7, F-7, G-7, F-7
- Staff 6: Eb maj7, G7, C-, Bb-7, A7, Ab maj7, D-7 b5, G7 b9
- Staff 7: C-, C-(maj7), C-7, C-6
- Staff 8: Ab maj7, D-7 b5, G7 b9, C-, Bb-7, A7 (#11)
- Staff 9: Ab maj7, F-7, Bb7 (b9), Eb6, (D-7 b5, G7 b9)

Melodic lines are written on the staves, with some notes marked with dots or slurs.

308.

"MILES DAVIS SEXTET VOL. 1 - JAZZ AT THE PLAZA"
... "MY FUNNY VALENTINE"

Schluß
auf Cm7/9

On the Sunny Side of the Street

Lyric: Dorothy Field
Music: Jimmy McHugh

Med. Swing

(G⁷) **A** C⁶ E⁷ F^{MA}⁷ B^{MI} ^{7(b5)} E⁷

Grab your coat and get your hat, Leave your wor - ry on the door - step,

A^{MI}⁷ D⁷ (E^{b°7}) D^{MI}⁷ G⁷ E^{MI}⁷ A⁷ D^{MI}⁷ G⁷

Just di - rect your feet to the sun - ny side of the street. Can't you

C⁶ E⁷ F^{MA}⁷ B^{MI} ^{7(b5)} E⁷

hear a pit - ter pat? And that hap - py tune is your step,

A^{MI}⁷ D⁷ (E^{b°7}) D^{MI}⁷ G⁷ C⁶

Life can be so sweet on the sun - ny side of the street. I used to

B G^{MI}⁷ C⁷ F^{MA}⁷ C⁷ F⁶ (F⁷ E⁷ E^{b7})

walk in the shade with those blues on pa - rade, But

A^{MI}⁷ D⁷ D^{MI}⁷ G⁹ ^{SUS} G⁷

I'm not a - fraid, This Ro - ver crossed o - ver. If I

C C⁶ E⁷ F^{MA}⁷ B^{MI} ^{7(b5)} E⁷

rev - er have a cent, I'll be rich as Rock - e - fel - ler,

A^{MI}⁷ D⁷ (E^{b°7}) D^{MI}⁷ G⁷ C⁶ (G⁷)

Gold dust at my feet on the sun - ny side of the street.

THE LADY IS A TRAMP

FROM BABES IN ARMS
FROM WORDS AND MUSIC

- RICHARD RODGERS/LORENZ HART

(UP)

Chord symbols: C⁶, E^b9, D-7, G7^b9, C⁷, F/maj7, B^b9, Cmaj7, A7^b9, D-7, G7^b9, F/maj7, G, E, A-7, D-7, C⁶, E^b9, D-7, D-7/C, B-7^b5, E7^b9, A-7, D7^b9, D-7, G⁷, C⁶, (D-7), G⁷.

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HOW HIGH THE MOON

- MORGAN LEWIS

Handwritten musical score for "How High The Moon" by Morgan Lewis. The score is written on ten staves in treble clef with a key signature of one sharp (F#). It includes various musical notations such as notes, rests, and bar lines. Above the staves, there are handwritten chord symbols: D7, F#7, D7, Gmaj7, G6, G-7, C7, Fmaj7, F6, F-7, Bb7, Ebmaj7, A-7, D7, G-7, A-7 b5, D7 b9, Gmaj7, A-7, D7, B-7, Bb7, A-7, D7, Gmaj7, G6, G-7, C7, Fmaj7, F6, F-7, Bb7, Ebmaj7, A-7, D7, Gmaj7, A-7, D7 b9, B-7, Bb7, A-7, D7, G6, and (A-7 D7). The score concludes with a double bar line and a repeat sign.

2.

CHARLIE PARKER - "PARKER"

(Bossa)

BLACK ORPHEUS

- LOUIS BOUFI

Handwritten musical score for "Black Orpheus" by Louis Boufi. The score is written on ten staves, featuring various chords and melodic lines. The key signature is one flat (B-flat), and the time signature is 4/4.

Chords and Melodic Lines:

- Staff 1: $\frac{3}{4}$. A- B-7b5 E7b9 A- B-7b5 E7b9
- Staff 2: A- D-7 G7 Cmaj7 C#7 A7b9
- Staff 3: D-7 G7 C6 Fmaj7
- Staff 4: B-7b5 E7b9 A- B-7b5 E7b9
- Staff 5: A- B-7b5 E7b9 A- B-7b5 E7b9
- Staff 6: E-7b5 A7b9 D-
- Staff 7: D- D-7/C B-7b5 E7b9 A- A-7/G Fmaj7
- Staff 8: B-7b5 E7b9 A- B-7b5 E7b9
- Staff 9: D.S. al fine LAST X ONLY
- Staff 10: A- D-7 A-7 D-7 A-7 D-7 E-7
- Staff 11: A- FINE

... LONGO - "WATER MOMENTS"

ed. Swing
(Intro)

Satin Doll

308
Duke Ellington
Billy Strayhorn
Johnny Mercer

(pn.) (C/G) (A7)

(sample bass line)

A Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A7

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

(A7) (A7) (A7) (A7)

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

Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A7

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

(A7) (A7) (A7) (A7)

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

B Gmi7 C7 Gmi7 C7 Fmi7

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

(spoken)

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

C Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A7

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

(A7) (A7) (A7) (A7)

And that 'n' my Sat - in Doll.

(C/G) N.C.

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

A7(b5) may be played as A7.
Bass plays in 2 for letters A and C of the head, walks in 4 for letter B and for solo

36.

(HAR. JAZZ)

AUTUMN LEAVES

- JOHNNY MERCER

Handwritten musical score for "Autumn Leaves" by Johnny Mercer. The score is written on ten staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on the top staff of each system, and the harmony is indicated by chords written below the staves. The chords are: A-7, D7, Gmaj7, Cmaj7, F#-7 b5, B7, E-, F#-7 b5, B7 b9, E-, A-7, D7, Gmaj7, F#-7 b5, B7 b9, E- Eb, D-7 Db, Cmaj7, B7 b9, E-. The score includes first and second endings marked with "1." and "2.". The piece ends with a double bar line and the word "FINE" written below the staff.

BILL EVANS - "PRELUDE IN JAZZ"

(SLOW
FOUR)

381

THE SHADOW OF YOUR SMILE - JIMMY MANDRE

Chord symbols and musical notation for "THE SHADOW OF YOUR SMILE":

Staff 1: F#-7 B7(a)-(b9) E-7 A7

Staff 2: A-7 D7 Gmaj7 Cmaj7

Staff 3: F#-7 b5 B7 E-7 - - E-7/2

Staff 4: C#-7 b5 F#7 F#-7 B7

Staff 5: F#-7 B7(a)-(b9) E-7 A7

Staff 6: A-7 D7 B-7 b5 E7 alt.

Staff 7: A-7 C-7 F7 B-7 E7 b9

Staff 8: A7 Eb7 A-7 D7 b9 G6 (B7)

Staff 9: FINE

- 108 -

5

Is - n't she love - ly _____
Is - n't she pret - ty _____
Is - n't she love - ly _____

is - n't she
true - ly the
life and love

won - der ful _____
 an - gels _____ best _____
 are the _____ same _____

is - n't she pre - cious
boy I'm so hap - py
life is A - i - sha

less than one mi - nute _____ old _____
we have been hea - ven _____ blessed _____
the mea - ning of her _____ name _____

I ne - ver
I can't be -
Lon - die it

thought through love we'd be
lieve what God has done
could have not been done

ma - king one as love - ly made from love
through us he's gi - ven life to one
wi - thout you who con - ceived the one

but isn't she love - ly _____
but is - n't she love - ly _____
that so ve - ry love - ly _____

made from —
made from —
made from —

love
love
love

G#7(b13)

16.

(12/8, 3/4)

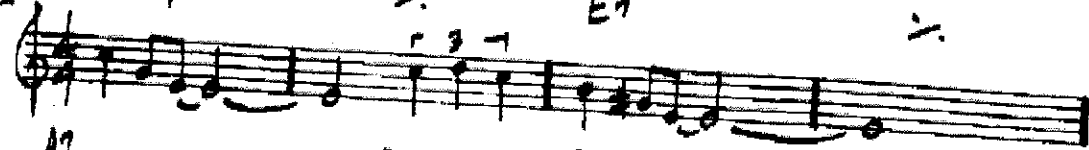
ALL OF ME

- SIMONE & HARRIS

A

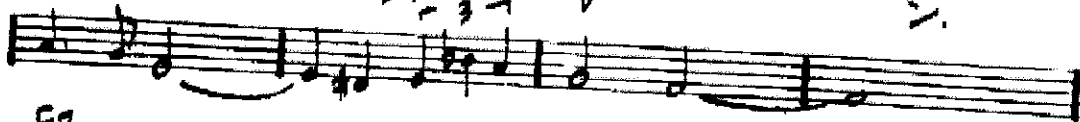
Cmaj7

E7



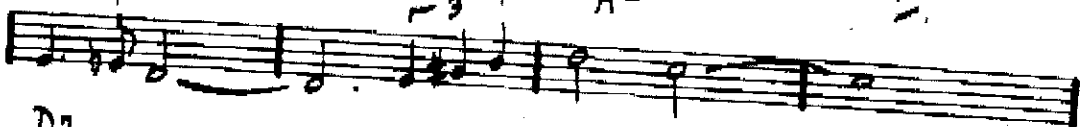
A7

D-



E7

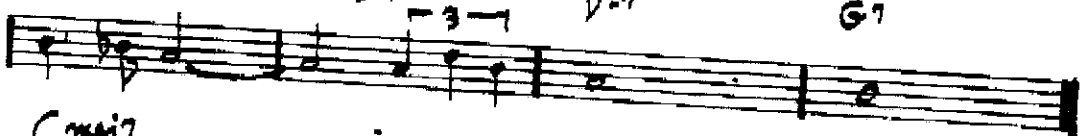
A-



D7

D-7

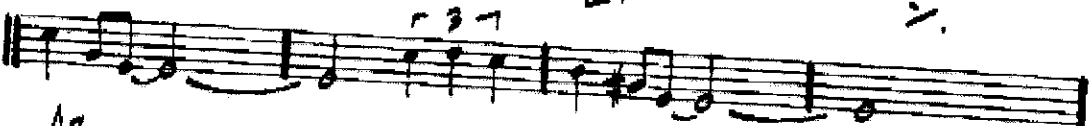
G7



B

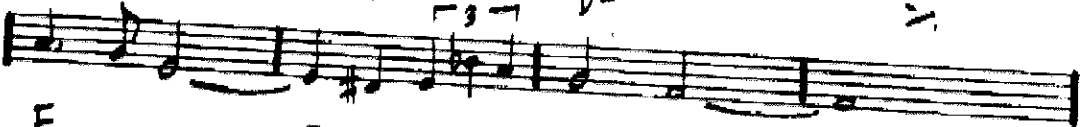
Cmaj7

E7



A7

D-



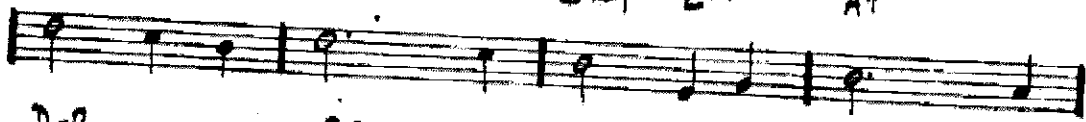
F

F-

Cmaj7

E-7

A7



D-7

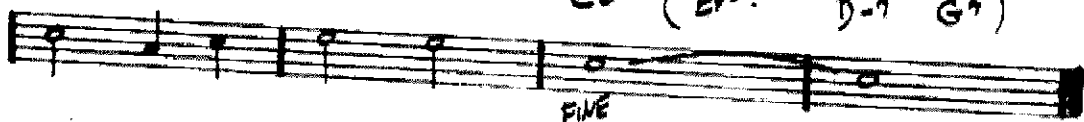
G7

C6

(E♭°)

D-7

G7



FINE

As Time Goes By

Herman Hupfeld

Sheet music for "As Time Goes By" by Herman Hupfeld, featuring piano accompaniment with chords and melodic lines.

The music is written in 4/4 time, key of B-flat major (two flats). The score includes sections A, B, and C, with first and second endings.

Section A:

Chords: F_m^7 B_b^7 B_b^m6 B_b^7 E_b^6 F_m^7 $F^\sharp^o7$ G_m^7

Section B:

Chords: F^7 F_m^7 B_b^7 $E_b^Maj^7$ F_m^7 B_b^7 E_b^6 B_b^m7 E_b^7 $A_b^Maj^7$ C^7

Section C:

Chords: F_m A^o7 C_m A_b^7 F^7 B_b^7 B_b^o7 B_b^7 F_m^7 B_b^7 B_b^m6 B_b^7 E_b^6 F_m^7 $F^\sharp^o7$ G_m^7 F^7 G_m^7 C^7

Final Section:

Chords: F_m^7 B_b^7 E_b^6 B_b^7

(Fim)

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