Morusque's

Fake Book

2025 07 29

A can

Barry Harris

I'm a

2 F-7 Bb7 G-7 F#o F-7 Bb7 E-7 A7

can you can see I'm a ca - an so quick - ly dis-car - ded by men a

10 AbΔ G7 C-7 Db-7 Gb7 CbΔ F-7 Bb7

flip off my top my con - tents go "plop" in a pan I've been

18 F-7 Bb7 EbΔ F#o F-7 Bb7 E-7 A7

crushed a - gain and a again the gar-bage trucks give me such pain I'm

26 AbΔ G7 C-7 F7 F-7 E7 EbΔ

crushed and all sore to be used ne-ver more a - las a-lack a - las a-lack a - las a-lack

34 GΔ A-7 D7 GΔ A-7 D7 GΔ

At one time I was full Then a - gain I was flat

42 C-7 F7 BbΔ D-7 G7 C-7 F7 F-7 Bb7

The

50 F-7 Bb7 EbΔ F#o F-7 Bb7 E-7 A7

pret - ti-est girl touch my tin I was thrilled by the feel of her skin but

58 AbΔ G7 C-7 F7 F-7 Bb7 G-7b5 C7

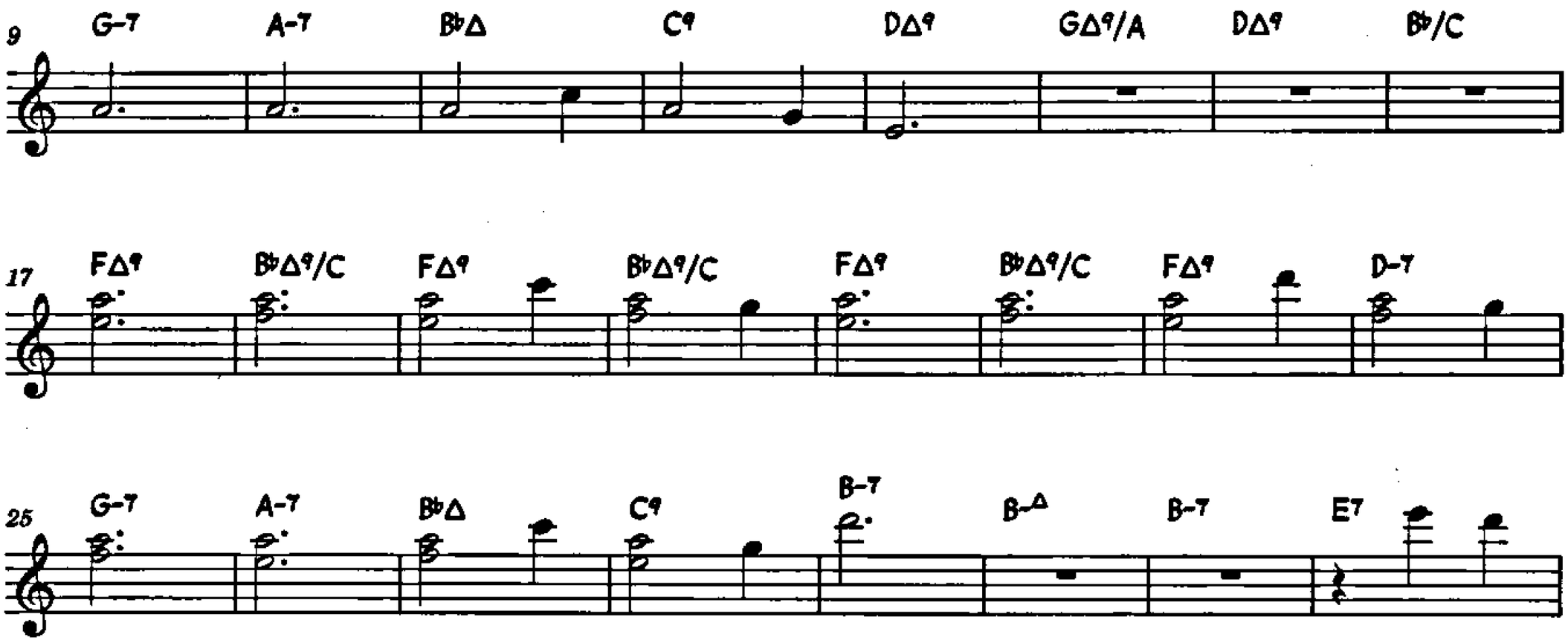
to my dis - may she turned to walk a - way and I sat on the shelf a - no-ther day

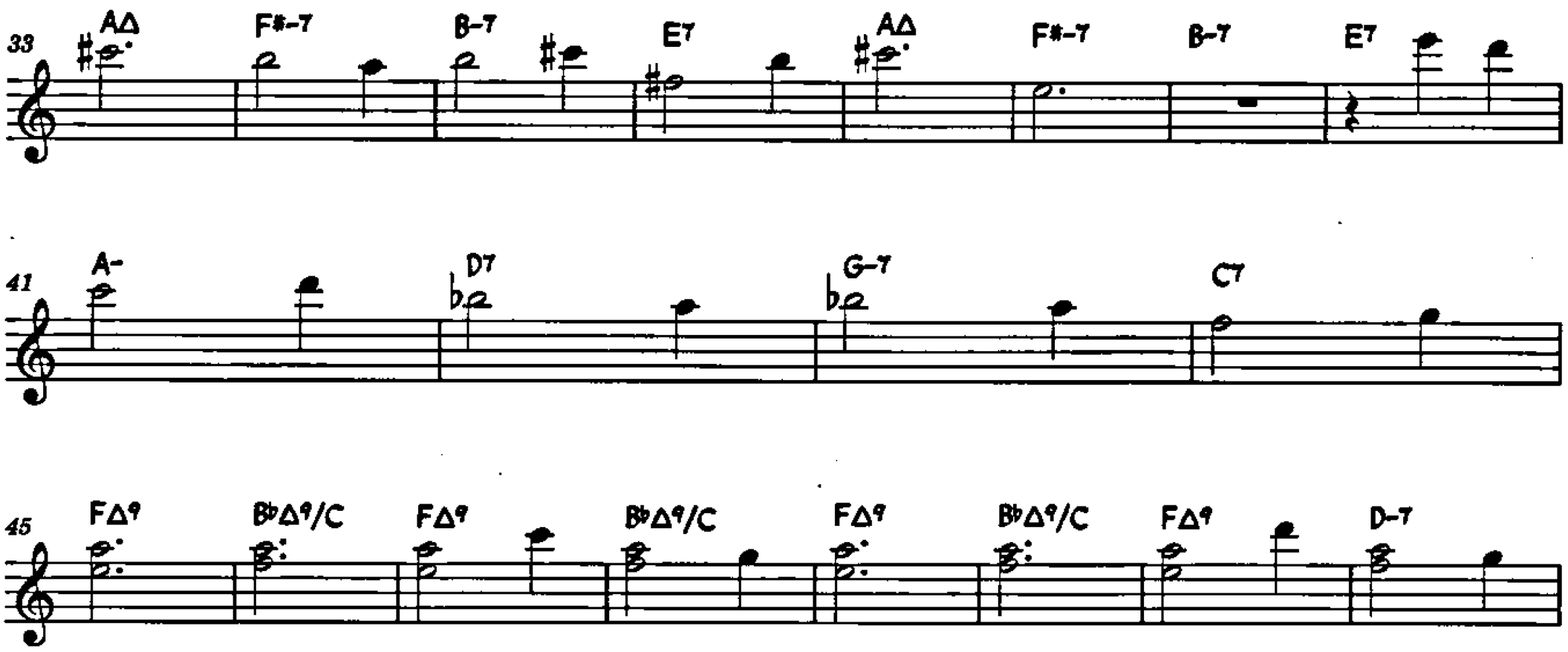
A cœur valse

Jack Dieval

♩ = 180









Adagio of Spartacus and Phrygia

Aram Khachaturian



(MED. SWING) (NIV. 1)

A FOGGY DAY

— GERSHWIN

Fmaj7 A-7b5 D-b9 G-7 C7

a foggy day in London town

F6 D-7b5 G7 G-7 C7

had me low and had me down

Fmaj7 C-7 F7 Bb6 Bb-6

I viewed the morning with a - laun

Fmaj7 A-7 D7 G7 G-7 C7

the british museum had lost its charm

Fmaj7 Ab-7 G-7 C7

how long I wondered could this thing last

F6 D-7b5 G7 G-7 C7

but the age of miracles hadn't passed

C-7 F7 Bb6 Eb7

for sadly I saw you there and in

F6 G-7 A-7 Bb-6 A-7 D-7 G-7 C7

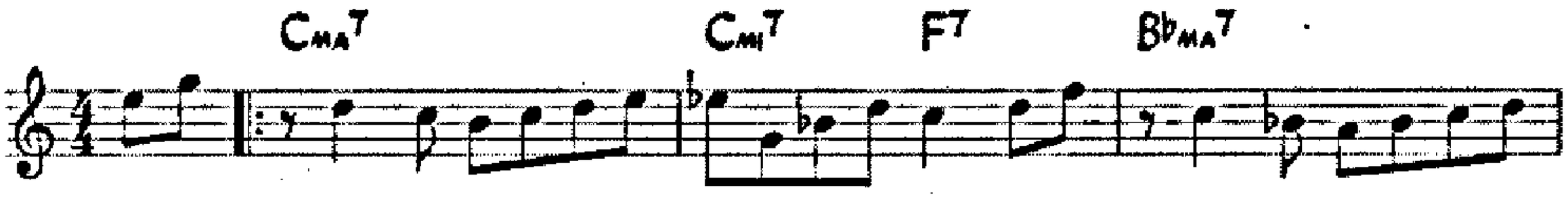
foggy london town the sun was shining ever -

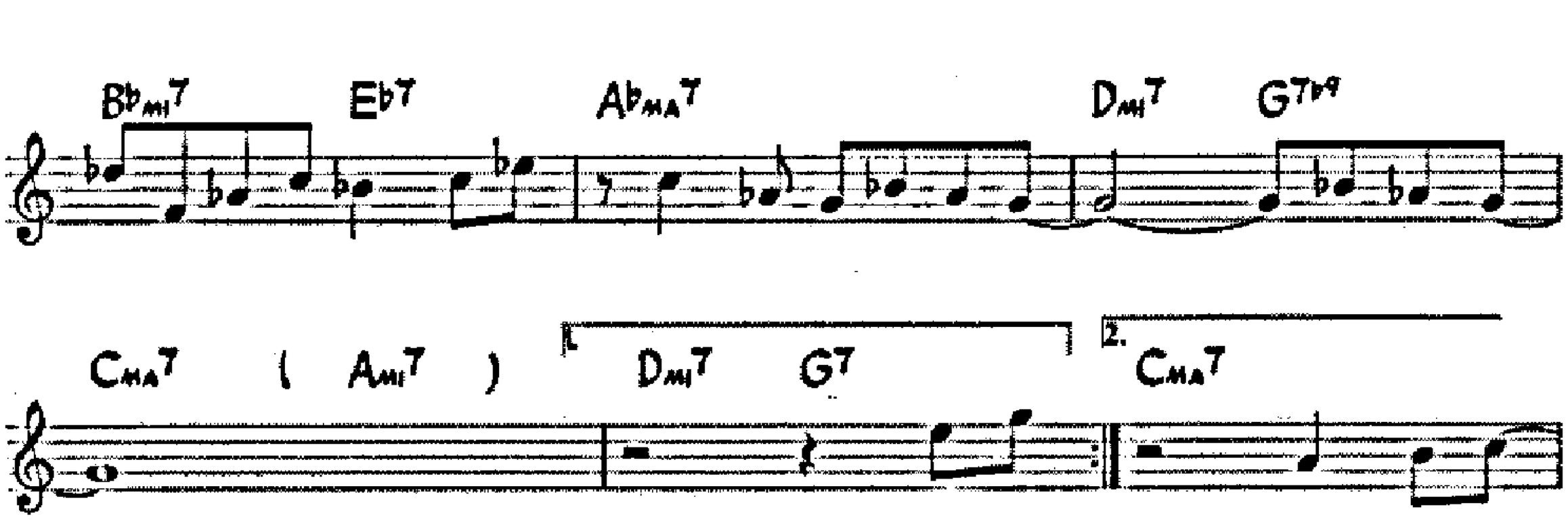
F6 (G-7 C7)

where FINE

Afternoon In Paris

John Lewis





droit devant moi je cours les routes
en vagabond de grand chemin
je fuis l'amour et ma déroute
parfois je verse des pleurs sur mes jours anciens -

ce n'est que de l'eau
ce n'est que de l'eau camarade -

lorsque l'orage vient je goutte
la terre qui se change en parfum
et si la pluie pèse ses gouttes
je chante auprès de mon arbre j'en attends la fin -

Quand un obstacle me déroute
je le contourne et ce matin
c'est l'océan qui barre ma route
tant pis je vais le sauter pour aller plus loin -

(P. Batoch)

16

(MED. BOSSA NOVA)

ÁGUA DE BEBER

(WATER TO DRINK)

- ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES



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Aguas de março

Antonio_Carlos_Jobim

C/Bb Am6 Fm6/Ab C6/G

É pau, é pedra é o fim do ca-mi-no é un res-to de to-co é, um pou-co so-zi-nho é, um ca-co de vi-

6 F#7+ F△ Bb7#11 C69 G7/C C7 D9/F#
Gm7 C7 Am6/F# Fm6 C6add9/G Gm7 C7 C/Bb

-dro é, a vi-da é o sol é a noi-te, é a mor-te é. o la co é o an zol é pe-ro-ba do cam-po é o nó da ma-dei-ra cain-gá can-

12 F-6 C G7/C C7 D7/F#
C6add9/G Gm7 C7 D7/C

-deia é. o man-ti-ta pe-rei-ra é ma-dei-ra de ven-to tom-bo da ri-ban-cei-ra é, o mis-té-rio pro-fun-

16 Bb7 C△ Gm7 C7 D7/C Fm6/C
Fm6/C C6add9/G

-do, é o quei-ra nao quei-ra é o ven-to ven-tan-do, é o fim da la-dei-ra é a vi-ga é o vao fes-ta da cu-me-ei-

21 C/G F#7+ FA Bb7(13) C
C7/G Fm6 C/Bb

-ra é a chu-va cho-ven-do é con-ver-sa ri-bei-ra Das á-guas de mar-co é o fim da can-sei-ra é, o pé é, o

26 C/Bb
Am6 Fm6/Ab C6add9/G Gm7 C7

chao é, a mar-cha es-tra-dei-ra pas-sa-ri-nho na mao pe-dra de a-ti-ra deira é u-ma ave no céu e u-ma ave no chao

31 C C/Bb A-6
D7/C Fm6/C

e um re-ga-to uma-fonte é um pe-da-co de pao é un fon-du do po-co é o fim do ca-mi no no ros-tro o des-gos-to,

36
Fm6 C/Bb Am6

é um pou-co so-zi-nho É, um estrepe e, un prego é uma pon-ta é, um pon-to é um pin-go pin gan-

40
Fm6/Ab C6add9/G Gm7 C7 D7/C

-do é uma con-ta é, um con-to é um peixe e um gus-to é uma pra-ta bri-lhan-do é a luz da man-hn-

Aguas de Março p-2

2

44 **Fm6/C** **C6add9/G** **Gm7** **Gm7** **D7/C** **Fm6/C**

-na é,o ti-jo-lo che-gan-do é a le-nha e.o dia___ é o fim da pi-ca-da é,a ga-rra-fa de ca-nha o,es til-hal-no ma.es-tra

49 **Fm6/C** **D7/C** **Fm6/C** **C/Bb**

- é.o pro-je-to da ca-sa é o cor-po na ca-ma e.o ca-rro en-gui-ca-do e a la-ma e,a la-ma É.um pas so e.uma

54 **Am6** **Fm6/Ab** **C7/G** **Fm6**

ponte é um sa-po é uma ra é un res-to de ma-to na luz da ma-nha-na___ Sao as a-guas de mar___ co fe-chan do o ve-

59 **C7/G** **Fm6** **C/Bb** **Am6**

-rao E.a pro-me-ssa de vi da no te-u co-ra cao-rao É.uma cobra e.um pau é Jo-a-o é Jo - sé é un es-pi-nhp ma-mao

64 **Fm6/Ab** **C7/G** **Fm6** **C7/G** **Fm6**

é um cor-te no pe___ Sao as a-guas de mar___ co fe-chan do o ve - rao E.a pro-me-ssa de vi da no te-u co-ra cao-

69 **C/Bb** **Am6** **Fm6/Ab** **C/Bb**

-rao pau, é pedra é o fim do ca-mi-no é un res-to de to-co é,um pou-co so-zi-nho É.um pas so e.uma ponte

74 **Am6** **Fm6/Ab** **C7/G** **Fm6**

é um sa-po é uma ra eúm be-llo-ho-ri-zon-te é uma fe-bre ter-ca___ Sao as a-guas de mar co fe-chan do o ve-rao

79 **C7/G** **Fm6**

E.a pro - me - ssa de vi da no te - u co - ra cao - rao

AIN'T MISBEHAVIN'

(RUBATO)

- ANDY RAZAF/THOMAS "FATS" WALLER/HARRY BROOKS

VERSE

E♭ B7 E E♭ B7 E

Though it's a fick - le age, With flirt-ing all the rage,

E♭ G7 C7 F7 B♭7 E♭ B♭+7

Here is one bird with self - con - trol,_ Hap-py in - side my cage.

E♭ B7 E E♭ B7 E

I know who I love best, Thumbs down for all the rest,

E♭ C- F9 G A7 D7 G B♭7

my love was giv - en, heart and soul,_ so it can stand the test.

CHORUS

E♭ E°7 F-7 (B♭+7/F♯) F♯°7 E♭/G (G+7) E♭7

No one to talk with, all by my-self, No one to walk with, but

A♭ A♭- E♭ (F♯7) C7 F-7 B♭7

I'm hap - py on___ the shelf, Ain't mis - be - hav - in', I'm sav-in' my love for

1

G7 C7 F7 B♭+7 E♭ E°7

you.___ I know for cer - tain,

2

E6 C7 F7 B6

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Airport Sadness

Brad Mehldau

F F♯o G- B♭-(11)/F B♭-Δ/F E♭ F /C /D Esus D7/E E

6 Asus4(9) A- Asus9/G C/G Fsus F(9) A♭(♯11) C A7/C♯ A7♭9/C♯

10 D- B7/D♯ C/E G7sus/D G7/D C♯-7 F♯-7 A/F D- A♭6/E♭ B♭/D

15 B♭ F-/A♭ G7♭9/A♭ Gsus G B♭-/D♭ C F7 Cø/G♭ B♭-/F D♭ D♭7 G♭sus G♭

20 C♭ D♭ B♭7/D B♭7♭9/D E♭- G♭sus/D♭ C♭6/E♭ C♭/G♭ G♭7sus/D♭ G♭/D♭

24 Cø F7 B♭6 B♭ Csus/B♭ C/B♭ F/A C/D F/C B♭ C7sus C7 F(9)

A JAPANESE WALTZ

Medium

CHICK COREA



Ajouter sel et poivre à votre convenance



Alabama Song

Kurt Weill

C-(M)

Oh

3 C-Δ(M7) C-(M7) C-Δ(M7) C-(M7) C-Δ(M7) C-(M7) C-Δ(M7) F#ø/C# F#ø/C# F#ø/C# F#ø/C#

show us the way to the next whi-skey bar Oh don't ask why Oh don't ask why

11 C-(M7) C-(M) C-(M7) C-(M) C-(M7) C-(M) C-(M7) C-(M) C-(M7) C-(M) C-(M7) C-(M)

Oh we must find the next whi-skey bar or if we don't find the next whi-skey bar I

18 F#ø/C# F#ø/C# F#ø/C# F#ø/C#

tell you we must die I tell you we must die I

22 C-(M) F#-/C# C-(M) F#-/C# C-(M) C-6/C# C# D7(#5b9) E-/B E/B

tell you I tell you I tell you we must die Oh

28 GΔ G#

moon of A - la - ba - ma we now must say good - bye We've

36 A7(#5)/G A-(#5)/G A#/G D7/G G G(M7)

lost our good old Ma - ma and must have whi-skey oh you know why Oh

44 GΔ G#

moon of Al - a - ba - ma we now must say good - bye we've

52 A#/G G-7 G-6 D7(#5)/G 1. GΔ

lost our good old Ma - ma and must have Whi-skey oh you know why

2.

60 D7(#5)/G G6 G

Whi - skey oh you know why

Aladin

Michel Legrand

C D-7 C/E CΔ F C/E D-7 G7 C E7 A-7 C/G F D/F♯

Si tu ga-rdes ton en-fan-ce à po-rtée de ta main tu ren-con-tre-ras je pen-se mon a-mi a-la-

9 Gsus G7 C D-7 C/E CΔ FΔ F6 G G♯o A- Dø/A♭

-din po - te et prin-ce de Chi - ne ar - tiste et bal - la - din sei-gneur des qua-tre col-

15 CΔ/G A-7 D-7 G7(13) C A♭7

-lin - es et roi des ma - gi - ciens la

18 D♭ E♭-7 D♭/F D♭Δ G♭ D♭/F E♭-7 A♭7 D♭ F7 B♭-7 D♭/A♭

vieil-le lam-pe ma - gi-que que sa main car-res - sait fai - sait jail-lir en mu - si-que de

24 G♭ E♭/G A♭sus A♭7 D♭ E♭-7 D♭/F D♭Δ G♭Δ G♭6 A♭ Ao

l'or et des pa - lais mais sa plus bel-le for - tu - ne é - tait la fille d'un roi prin-

30 B♭- E♭ø/B♭♭ D♭Δ/A♭ B♭-7 E♭-7 A♭7(13) D♭ A7

-ces - se de plei - ne lu - ne qui vi - vait sous son toit l'hi -

34 D E-7 D/F♯ DΔ G D/F♯ E-7 A7 D F♯7

-stoire est tou-jours la mê - me hi - er et au - jourd' - hui on n'a que ce que l'on

39 B-7 D/A G E/G♯ Asus B♭7

ai - me pour é - clai - rer sa vie tu

42 E♭ F-7 E♭/G E♭Δ A♭Δ A♭6 B♭ Bo C- Fø/C♭ E♭Δ/B♭ C-7

peux trou-ver la ri-ches-se tu ne pos-sè-des rien mê - me si tu pos-sè - des la

48 F-7 B♭7(13) E♭ F-/E♭ E♭ A♭/E♭ E♭/B♭ F-7/B♭ E♭

lam - pe d'a - la - din

Alfie

transcribed by Noel Riedel

Hal David — Burt Bacharach

Cmaj7 (A-7) /C (G#dim7) D-7 G7 Cmaj7 (D-7) E-7 A7b9

what's it alla bout Alfie is it just a moment we live what's it
only fools are kind Alfie then I guess all the time it is wise to be cruel and if

D-7 G7 E-7 A7 D-7 Eb07 /C

all a-bout when you sort it out Alfie are we meant to take more than we give or
life be longs only to be strong Alfie what will you leave be-hind when you're old and gray

D-7 G7 G7#5 Eb07 B-7 (E-7)

are we meant to be kind and if golden rule as true as I be-

(D)

A-7b5/D D7sus4 B-7 E7 A-7 D7 B-7 (E-7)

lieve that's there heaven a-bove Alfie I know there's something much

A-7b5/D D7sus4 D-7 G7 G7#5 Cmaj7 (A-7)

more than nothing than money than all the things that we can't be-lieve in I believe in love

/C

D-7 (G7) F#-7b5 F7 E-7 A-7 F#-7b5 F7

Alfie without true love you just exist Alfie until you find the love you've

E-7 A-7 D7#11 D-7 Eb07 /C

missed you're nothing Alfie when you walk let your heart lead the way and

D-7 G7 C7b9 D-7b5/C C7b9 Cmaj7

you'll find love any-day Alfie Alfie

Alla Fiera Dell'Est

A. Branduardi

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Arranged and TablEdited by
Nicola Mandorino (2014)



16.

ALL OF ME

Ted Swann — Simons & Marks

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 | (Eb° | D-7 | G7)

FINE

18.

ALL THE THINGS YOU ARE

- HAMMERSTEIN/KERN

F-7 Bb-7 Eb7 Abmaj7
You are the promised kiss of springtime that
Db maj7 G7 C maj7
makes the lonely winter song long
C-7 F-7 Bb7 Eb maj7
You are the breathless hush of evening that
Ab maj7 D7 G maj7
trembles on the brink of a lovely song you are the
A-7 D7 G maj7
angel glow that lights a star. the dearest
F#-9 B7 E maj7 (C+7)
things I know are what you are
F-7 Bb-7 Eb7 Ab maj7
some day my happy arms will hold you and
Db maj7 Db-7 C-7 B°7
some day I'll know that moment di- vine when
Bb-7 Eb7 Ab maj7 (G7 C7)
all the things you are are mine - FINE

"FALLING STARS HANK"

ALONG CAME BETTY

BENNY GOLSON

Medium Swing

B♭m7 B m7 B♭m7 B m7 E7

C'est fini cette fois c'est bien fini

A△7 A♭7 G△7 G♭7

je mets les voiles et je me casse je m'en vais sans laisser de traces

G♭m7 G m7 G♭m7 G m7 C7

au revoir et c'est sans grand espoir voi-

F△7 A+7 D m7 G7

3

-ci mes compagnons véritablement je laisse ma place définitivement

C m7 F7 A m7♭5 D7 G m7 G m7/F

j'ai bien essayé de croire que tu pourrais changer en m'adaptant à ce train d'enfer qu'est la

E m7♭5 A7♯9 F m7 B♭7

3

vie à tes côtés très peu merci

B♭m7 B m7 B♭m7 B m7 E7

sèche tes larmes et n'en fais pas un drame adieu

C m7♭5 F7♭9 B♭m7♭5 E♭7♯9 A♭△7

3

la vie à deux et tes yeux dans mes yeux (je pars)

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208

A MAN AND A WOMAN
(UN HOMME ET UNE FEMME)

- FRANCIS LAI / PIERRE BAROUH / JERRY KELLER

(Med. Ballad)

Dmaj7

When hearts are pass-ing in the night, in the lone - ly night,
si-lence of the mist, of the morn - ing mist,

C#7

than they must hold each oth-er tight, oh, so ver - y tight
when lips are wait-ing to be kissed, long-ing to be kissed,

Cmaj7

and take a chance that in the light, in to - mor - row's light
where is the rea - son to re - sist and de - ny a kiss

F#-7 B7

they'll stay to - geth - er,
that holds a prom - ise
so much in
of hap - pi -

Emaj7 1. N.C. 2. Emaj7

love.
ness?
And in the
Though yes - ter -

D-7 G7b9 Cmaj7

day still sur-rounds you with a

D-7 G7 C6

warm and pre-cious mem - o - ry,

F#-7 B7 Emaj7

may - be for to - mor - row we can build a

E-7 A7 Dmaj7 N.C.

new dream for you and me. This glow we

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Amazing Grace

words by
John Newton, 1725-1807



'Twas grace that taught my heart to fear, and grace my fears relieved;
How precious did that grace appear the hour I first believed.

Through many dangers, toils and snares, I have already come;
'Tis grace hath brought me safe thus far, and grace will lead me home.

When we've been there ten thousand years, bright shining as the sun,
We've no less days to sing God's praise than when we'd first begun.

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Amour, Amour

Jacques Demy — Michel Legrand

Intro

D.S. al Coda

3ª al Coda

24.

ANGEL EIES

- DENNIS/BRENT

C-7 C-7/Bb Ab7 / :/. :/. D-7b5 G7b9

C-7 C-7/Bb Ab7 G7 1. :/. 2. C-6

Bb-7 Eb7 Abmaj7 A° Bb-7 Eb7b9 Abmaj7 Dbmaj7

A-7 D7 Gmaj7 Cmaj7 C#-7 F#7 D-7 G+7

D.C. al

C-7 C-7/Bb Ab7 Galt. C-6

FINE

A Nightingale Sang In Berkeley Square

Music by MANNING SHERWIN
Words by ERIC MASCHWITZ

ric Maschwitz

A Nightingale Sang In Berkeley Square

Manning Sherw

♩ = 70

A

Eb Cm7 G-7 Bb-7 Eb7 AbΔ DØ G7

That cer - tain night, The night we met, There was mag - ic a - broad in the
may be right, I may be wrong but I'm per - fect - ly wil - ling to

C-7 Ab-6 EbΔ F-7 EbΔ Abm6 EbΔ C-7

air. There were an - gels din - ing at the Ritz, and A NIGHT-IN-GALE SANG IN
swear That when you turn'd and smiled at me

F-7 Bb7 1 EbΔ C-7

BER - K'LEY SQUARE. I

2 EbΔ Cm AØ D7

SQUARE.

B

GΔ E-7 A-7 D7 B-7 Bbo A-7 D6

The moon that lin - gered o - ver Lon - don town, Poor puz - zled moon, he wore a frown,

GΔ E-7 A-7 D7 B-7 E-7 F-7 Bb7

How could he know we two were so in love The whole darn world seemed up - side down. The

A

EbΔ C-7 G-7 Bb-7 Eb7 AbΔ DØ G7 C-7 Ab-6 EbΔ F-7

streets of town were paved with stars it was such-a ro-man-tic af - fair and as we kiss'd an

EbΔ Ab-6 EbΔ C-7 F-7 Bb7 Eb

said "good - night" a NIGHT-IN-GALE SANG IN BER - K'LEY SQUARE.

(ED. AFRO)

A NIGHT IN TUNISIA

-DIZZY GILLESPIE

BASS LINE:

Eb7 D- Eb7 D-

D- Eb7 D-

E-7b5 A7b5 D- 1. 2.

A-7b5 D7b9 G- G-7 C7

G-7b5 C7b9 F6 E-7b5 A7b5 D.S. 2x

INTERLUDE E-7b5 D- 1. Eb7#11

1. D- G7#1

1. G-(maj7) G-7 Gb7#1

(SOLO BREAK)

LEE MORGAN - "THE COOKER"

From: "Anonimo veneziano"

ANONIMO VENEZIANO

Music by S. CIPRIANI



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Another Birthday

Jeremy Siskind
Nancy Harms
Lucas Pino

Swing A♭6 G♭7♯11 C∅9 F7alt B♭-7 F7 E♭7♯11

Blow out the can-dles make a wish I wish for not a-no-ther birth-day in-

5 B♭-7 E7 E♭7 A♭Δ G∅ C7♯9

-vite all your friends and make be-lieve pre-tend it's not a-no-ther birth-day

9 F-6 B♭7 E♭- A♭7alt

wrin-kles may dee-pen and hairs may turn grey new weight will a-ppear in the mid-sec-tion

13 D♭-Δ B♭∅9 E♭7 A♭-Δ E7 A7 D7 G7 C7 F7 B♭7 E♭7

one hard-ly needs a spe-cial day to be re-min-ded time only runs in one di-rec-tion

18 A♭6 G♭7♯11 C∅9 F7alt B♭-7 F7 E♭7♯11

o-pen the pre-sents sing the song the whole oc-ca-sion feels so chil-dish

22 E♭-7 C♭-7/B♭ E♭-7 A♭7 D♭6/9 A♭-7 D♭7

be a good sport and play a-long ho-nor this day you turn se - ni-lish yes I'm

26 G♭Δ C∅9 F7 B♭-Δ E♭7♯11 D♭7♯11

lu-cky to be toas-ted year-ly by fa-mi-ly and friends but the

30 C-9 F7 B♭- F7♯9 B♭-7 E♭7 A♭ E♭7

next time that we ga-ther to toast a-no-ther birth-day I hope the birth-day girl is one of them.

APRÉS UN RÊVE (After a Dream)

(originally for voice and piano)

Gabriel Fauré

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Aquarela do Brasil

Ary Barroso

GMA7 AMI7 D9

Col melody

AMI D9 GMA7

D.S. al Coda

AMI D9 G6 G7 F#7 F7 E7 F6 E7

Big rhumba strumming

ff

E7 F6 E7 E7 F6 E7 AMI AMI#5 AMI6 AMI#7 AMI7

sub mp

CMI6 GMA7 EMI7 A9 D9

Aqui em Evora

Bevinhos -

f .2

14 F#- G#-

19 D#Ø A#-7 D#7

25 F#- G#-

30 A- D-

35 E^{Ø}/B♭ B-7 E

41 D-7 E-9

45 A-7 B-7

3 3 3

50 F#^{Ø}/C B7/D# B-7 B♭/C B♭7 E7

3

A Spoonful of Sugar

Richard M Sherman and Robert B Sherman
arr. Joni Jackson



Jackson - 2021

(SLOW) # AS TIME GOES BY — HERMAN HUPFELD

F-7 Bb7 Bb-6 Bb7 Eb6 (F-7 F#07 G-7)

F7 F-7 Bb7 1. Ebmaj7 F-7 Bb7

2. Eb6 Bb-7 Eb7 Abmaj7 C7

F- A° C- Ab7 F7

Bb7 Bb° Bb7 F-7 Bb7 Bb-6 Bb7

Eb6 (F-7 F#07 G-7) F7 G-7 C7

F-7 Bb7 Eb6 Db7 Eb6 (Bb7)

FINE

BILLIE HOLIDAY — "STRANGE FRUIT"

At the Airport Terminal

Words and Music by
bill wurtz

♩ = 136

F Bb F Bbm6 F Dm Gm7 C7 F F C7 F

At the air - port ter - mi - nal the planes are land - ing.

F C7 F F

BDZHW - ZHWZHW - ZHWZHW - ZHWZHW - ZHWZHW-ZHW-ZHW-ZHWZHWZHW Trav - el - ing some - where, and it

C7 F F C7 F F C7 F

feels fan - tas - tic roll - ing a - cross the ter - mi - nal floor. BLLDL - LDLDL - LDLDL - LDLDL - LDLDL-LDL-LDL And the

Dm7 C Bb Csus4 Dm7 C Bb Csus4

skies so high, and the ground so low, and I think I'm dy - ing but I'm just be - ing born. At the

F C7 F F C7 F

air - port ter - mi - nal the planes are land - ing, and through the ter - mi - nal we all shall go

Bb C F C7sus4 F

At the air - port ter - mi - nal I feel so un - u - su - al, and eve - ry - bod - y here is hav - ing an

C7sus4 F F C7sus4 F

un - u - su - al day. It's ten twen - ty - four in an un - u - su - al time zone, and I'm feel - ing fine in an

C7sus4 F Dm7 C Bb Csus4 Dm7 C

un - u - su - al way And we're go - ing so high as I'm fly - ing so low, and I'm say - ing good - bye to the

Bb Csus4 F Bbm6 F F C7

world I know. At the air - port ter - mi - nal the planes are land - ing. Through the ter - mi - nal we all can

At the airport terminal p-2

F — grow — | DbM7 — And it's time to let | Eb5 — go. | But I'm

DbM7 — ly-ing down on the ter-mi-nal floor. | Eb5 — | DbM7 — And I'm run-ning toward the ter-mi-nal

Eb5 — door. | Eb Db — | N.C. — And I'm eat-ing por-ridge, but I've heat-ed it for the wrong a-mount of time. At the

F — air-port ter-mi-nal I feel so i-mag-i-na-tive, | C7 — i-mag-in-ing where all the | F — planes are go-ing

F C F — When I'm there I'll i-mag-ine where I came from. | Bb — | F — Then I'll i-mag-ine my | Gm7 — way back home. | F/C — | Csus4 C7 F —

Dbadd9 — But it's eight for-ty-five, and I'm | Ebsus4 — on the next flight. | Fm7 — It's go-ing a-round the | Absus2 — world. And we'll

Dbadd9 — fly through the night, till the | Ebsus4 — day be-comes bright, | Fm7 — un-til the night re-turns. | Absus2 — | Dbadd9 — | Ebsus4 —

Fm7 — When will the night re-turn? | Absus2 — | Dbadd9 — | Ebsus4 — | Fm7 — | Bbadd9 — Hey! At the | F — air-port ter-mi-nal the

C7 — planes are land-ing. | F — | F — DRDRDRDR - DRDRDRDR - DRDRDRDR - DRDRDRDR - DRDRDRDR - DRDR-DRDR-DRDRDRDRDRDR | C7 — | F —

F — One day soon we'll all be to-geth-er. | C7 — Un-til then the | F — ter-mi-nal carries me | F — through | Csus4 — | Bbsus2 — | Bbadd9 — | F —

AUTUMN IN NEW YORK

– VERNON DUKE

G-7 A-7 Bb6 C7 Fmaj7 G-7 A-7 D7

G-7 A-7 Bb6 C7 A-7b5 D7

G-7 Bb-7 Eb7 Abmaj7 – – – – D-7b5

C-7 D-7 Gb7 Cmaj7 C7 C+7

G-7 A-7 Bb6 C7 Fmaj7 G-7 A-7 – D7 Db7

C-7 D-7 Eb-6 F7 Bb-6 Ab-7 Gb7

F-7 C7 F- Ab7 Dbmaj7 Ab7 Dbmaj7 – – Ab7

G-7 A-7 Bb-6 Cb9 F-

36.

(MED. JAZZ)

AUTUMN LEAVES

Joseph Kosma
JOHNNY MERCER



BILL EVANS - "PORTRAIT IN JAZZ"

A WINK AND A SMILE

featured in the TriStar Motion Picture SLEEPLESS IN SEATTLE

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1500 Broadway, New York, NY 10036

Music by MARC SHAIMAN
Lyrics by RAMSEY McLEAN

Moderate Swing (♩. = ♩³♪)

𝄋 C6 — Ab7 — C6 — Dm7 — D♯m7

I re - mem - ber the days of just keep - ing time, of hang - ing a - round in

(D.S.) *Instrumental solo*

Em7 — A7 — D9 — Dm7 — G13 — C — A7♯5(♯9) — D13 — G7

sleep - y towns for - ev - er; back roads emp - ty for miles. Well, you

Solo ends Give me a wink and a smile. *Instrumental solo*

C6 — Ab7 — C6 — Em7 — A7

can't have a dream and cut it to fit, but when I saw you, I knew we'd go to - geth -

Solo ends

D9 — G13 — G7♭13 — C6 — Ab7 — C6 — C9 — F

- er like a wink and a smile. Leave your old ja -

We'd go to - geth - er like a wink and a smile. Now my heart hears

C — C7♯5(♭9) — F7 — C7 — Am — Am(maj7) — Am7 — D9

lop - y by the rail - road track. We'll get a hip dou - ble dip tip top - py

mu - sic; such a sim - ple song. Sing it a - gain; the notes nev-er end.

To Coda 𝄌

Ab9♯11 — G7 — D7♭9 Ab7 G7 — G7♯5 — C6 — Ab7

two - seat Cad - il - lac. So you can rev her up and don't go slow; it's

This is where I be - long.

C6 — Em7 — A7 — D9 — G7 — G7♭13

on - ly green lights and "all rights." Let's go to - geth - er with a wink and a smile.

C6 — N.C. — D.S. al Coda

CODA 𝄌

Ab7 — Ab7♯5 — Db6 — A7

Just the sound of your voice, the light in your eyes; we're

Db6 — Fm7 — Bb7 — Eb9 — Gbmaj7/Ab — Ab9

so far a - way from yes - ter - day, to - geth - er, with a wink and a smile.

Freely

Db7 — C7 — Cb7 — Bb7 — E7 — Eb9 — Ab13 — Ab13♯5 — Db

We go to - geth - er like a wink and a smile.

Transcribed by
Frieder Schmidt

Babooshka

Leadsheet

Words & Music by
Kate Bush

♩ = 105 swing 8ths

Gm C/E D/F♯ Gm C/E D/F♯

5 Gm C/E D/F♯ Gm C/E D/F♯ Dm

(Ba - boosh - ka.) (Ba - boosh - ka.)

9 (Dm) Csus2/4 B♭ D/F♯

A

She wan - ted to test her hus - band, she knew ex - act - ly what to do:

11 B♭Δ Am7(11) Gm7 Cadd9/E D/F♯

A pseu - do - nym to fool him, she could - n't have made the worst move.

15 Dm Csus2/4 B♭ D/F♯

She sent him scen - ted let - ters and he re - ceived them with a strange de - light,

18 B♭Δ Am7(11) Gm7 Cadd9/E D/F♯

just like his wife, but how she was be - fore the tears

21 Gm7 Cadd9/E D/F♯ Gm7 Cadd9/E

and how she was be - fore the years flew by and how she was when she was

24 Gm7 Am7 B♭

beau - ti - ful. She signed the let - ter:

all your Babooshka...

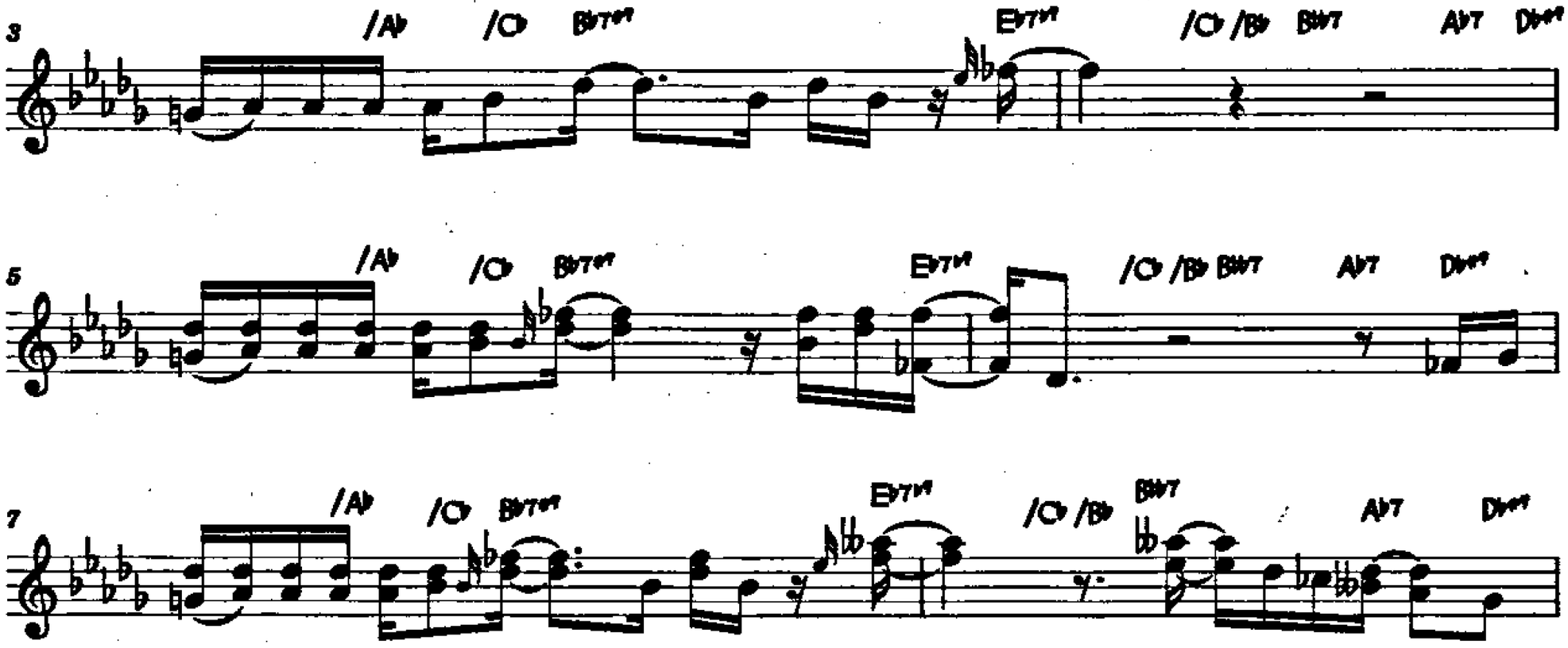
D- C G- D/F♯ G /A /B♭ /C

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Bachi

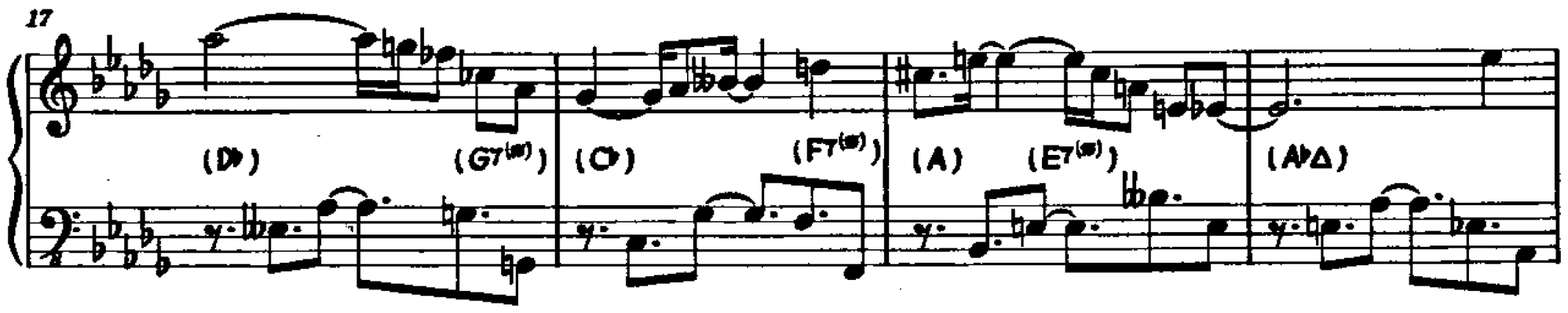
Clare Fischer

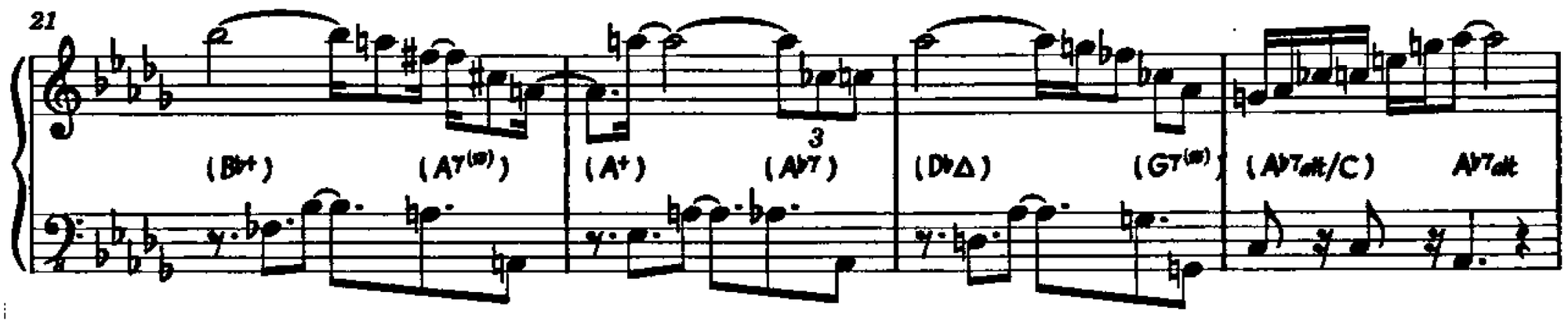


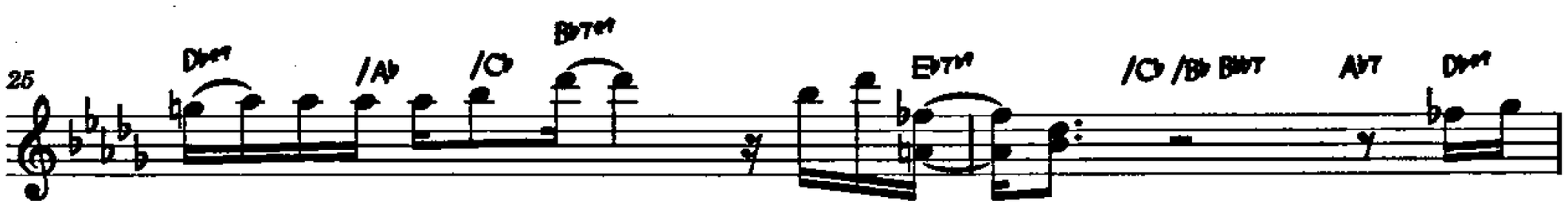


Bach

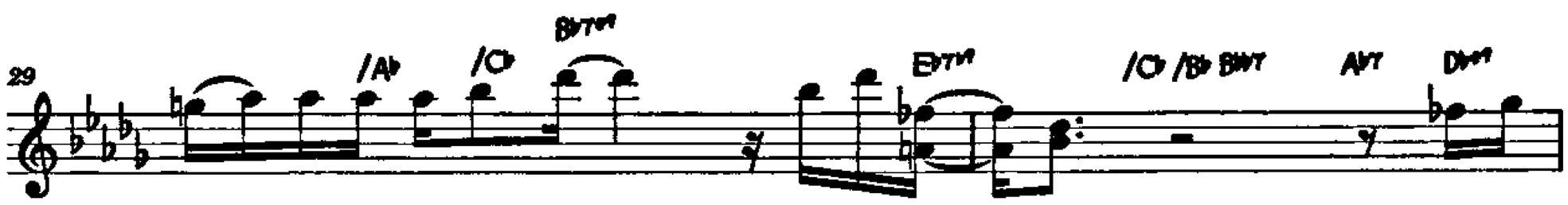
p. 2


17
(D♭)
(G7(alt))
(C)
(F7(alt))
(A)
(E7(alt))
(A♭Δ)


21
(B♭+)
(A7(alt))
(A+)
3
(A♭7)
(D♭Δ)
(G7(alt))
(A♭7alt/C)
A♭7alt


25
D♭m7
/A♭
/C
B♭7♯9
E♭7♯9
/C /B♭ B♭7
A♭7
D♭m7


27
/A♭
/C
B♭7♯9
E♭7♯9
/C /B♭
B♭7
A♭7
D♭m7


29
/A♭
/C
B♭7♯9
E♭7♯9
/C /B♭ B♭7
A♭7
D♭m7


31
/A♭
/C
B♭7♯9
E♭7♯9
A♭7
D♭-6♯11


33

16.

MED. UP (BLUES)

BAGS' GROOVE

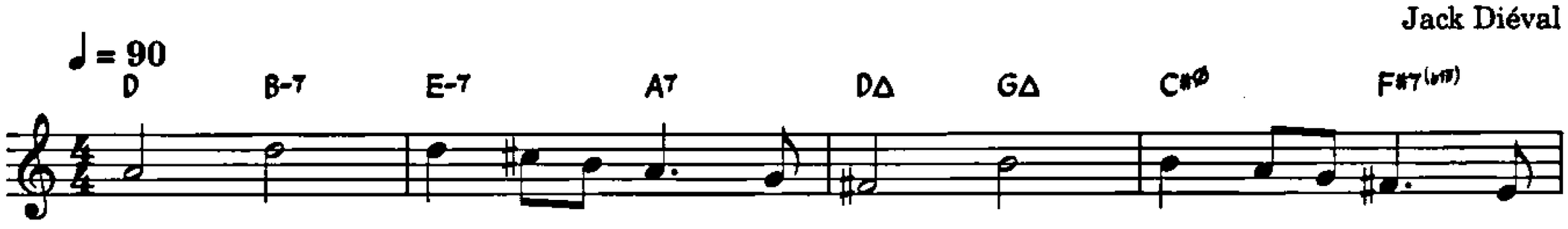
MILT JACKSON

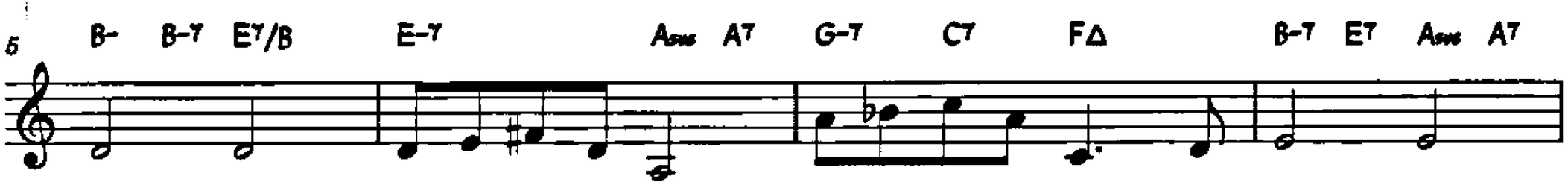


MILT JACKSON - BLUE NOTE BLP-5011

Bal des debs

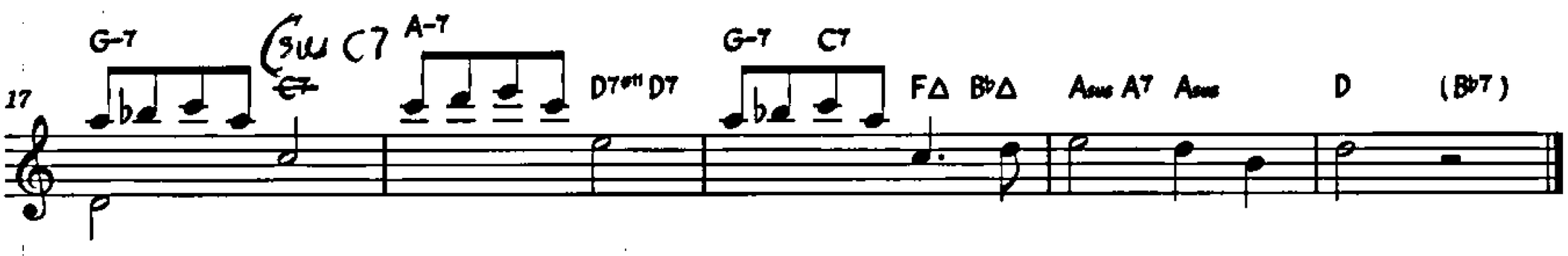
Jack Diéval





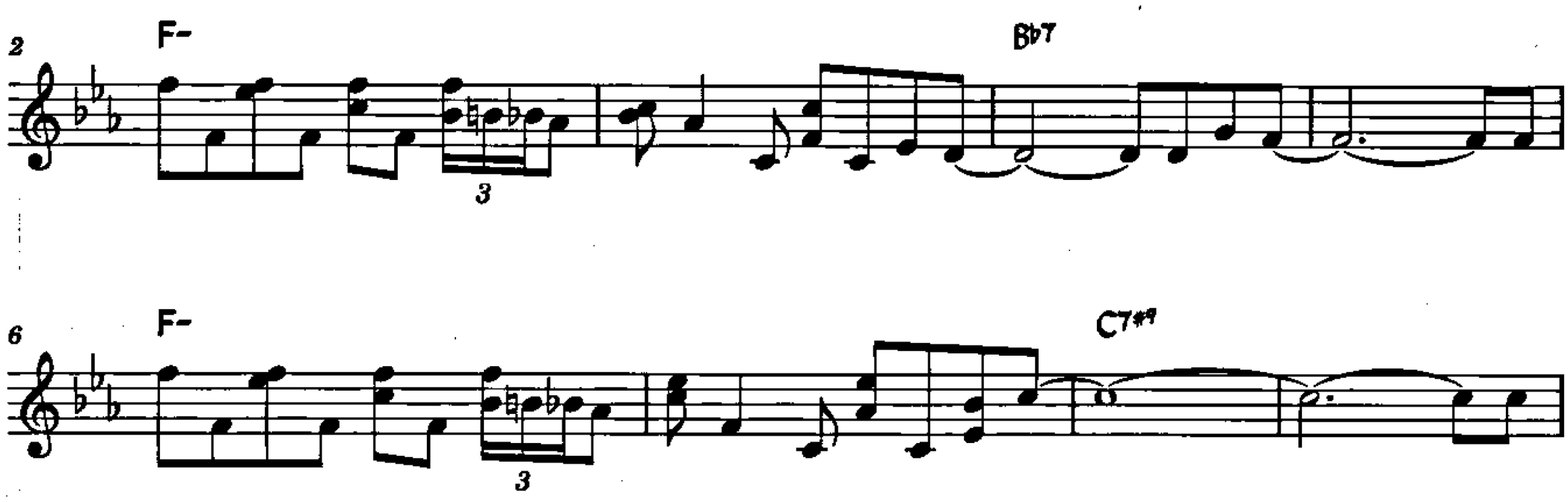


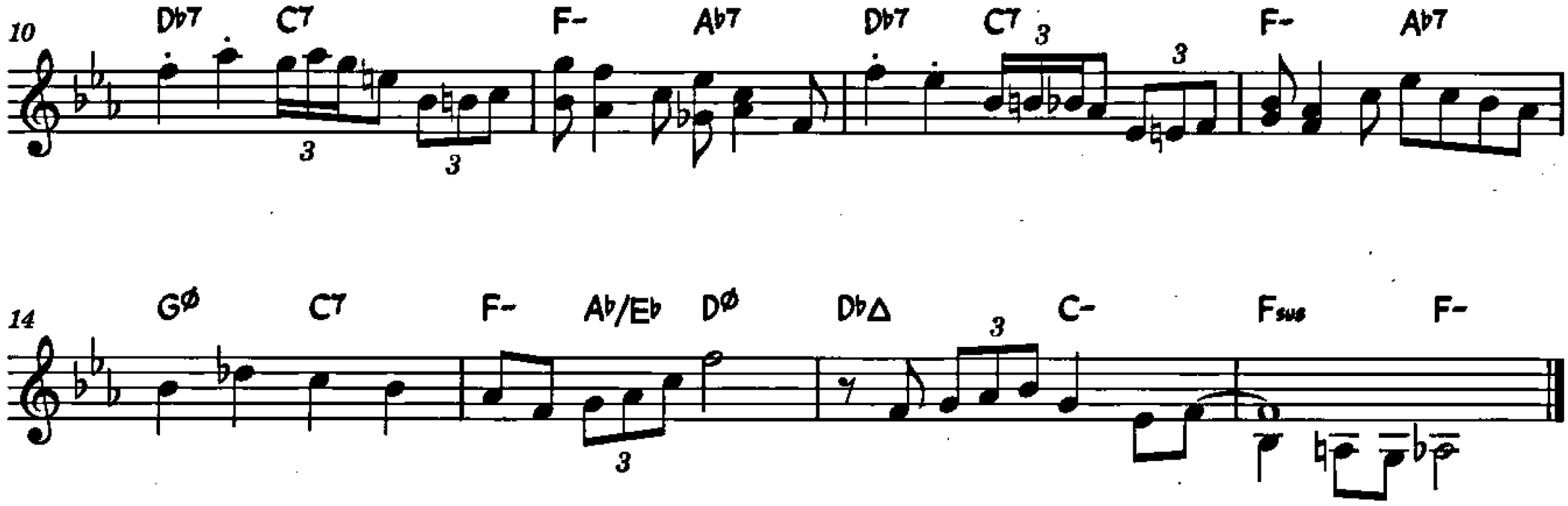




ballad of the lonely robot



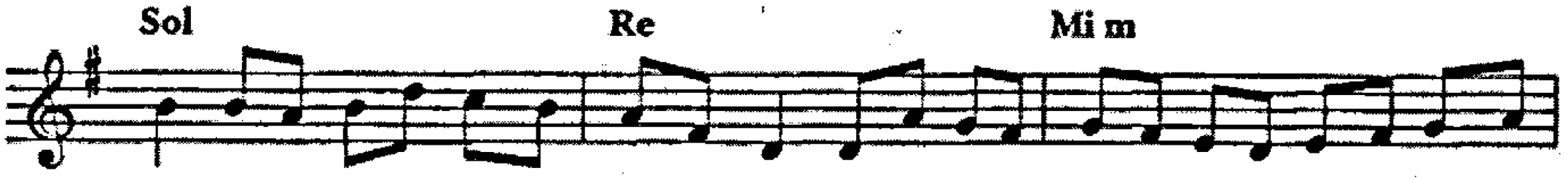




Ballo in Fa diesis minore











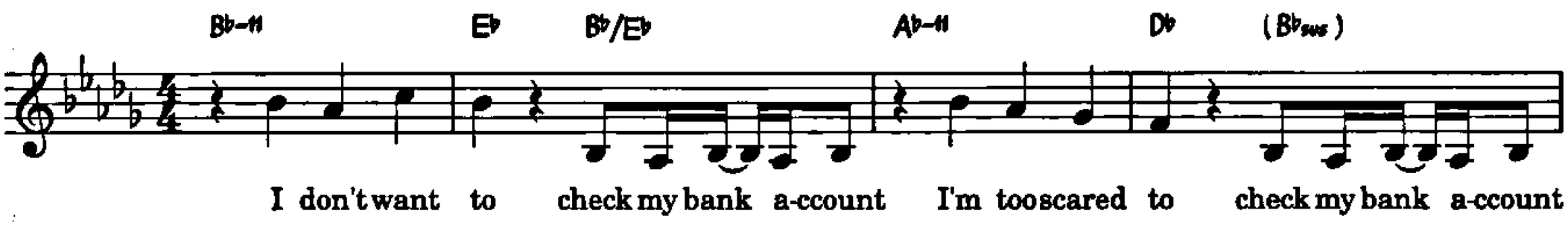
1. Sono io la morte e porto corona,
io son di tutti voi signora e padrona
e così sono crudele, così forte sono e dura
che non mi fermeranno le tue mura.

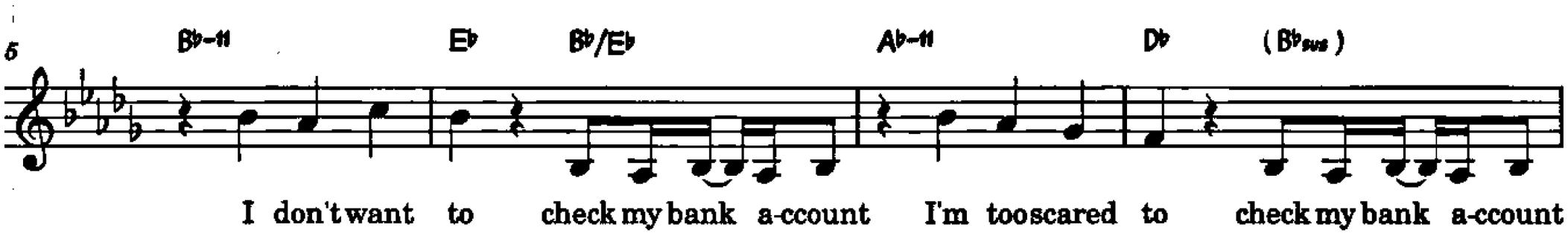
2. Sono io la morte e porto corona,
io son di tutti voi signora e padrona
e davanti alla mia falce il capo tu dovrai chinare
e dell'oscura morte al passo andare.

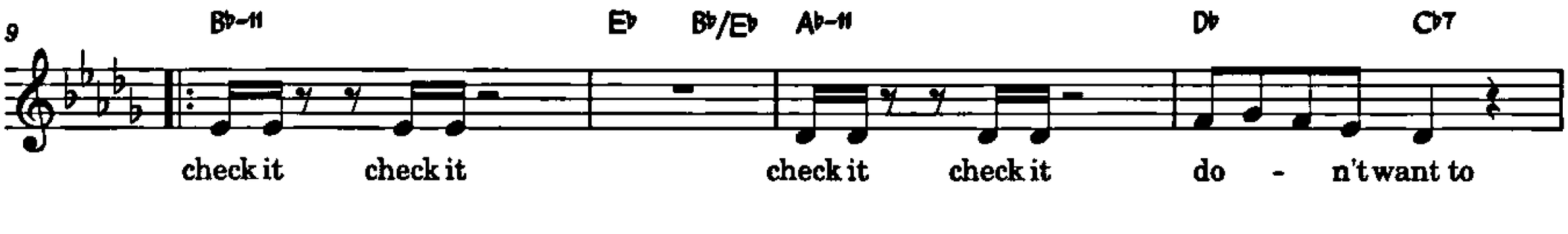
Rit. Sei l'ospite d'onore del ballo che per te suoniamo,
posa la falce e danza tondo a tondo:
il giro di una danza e poi un altro ancora
e tu del tempo non sei più signora.

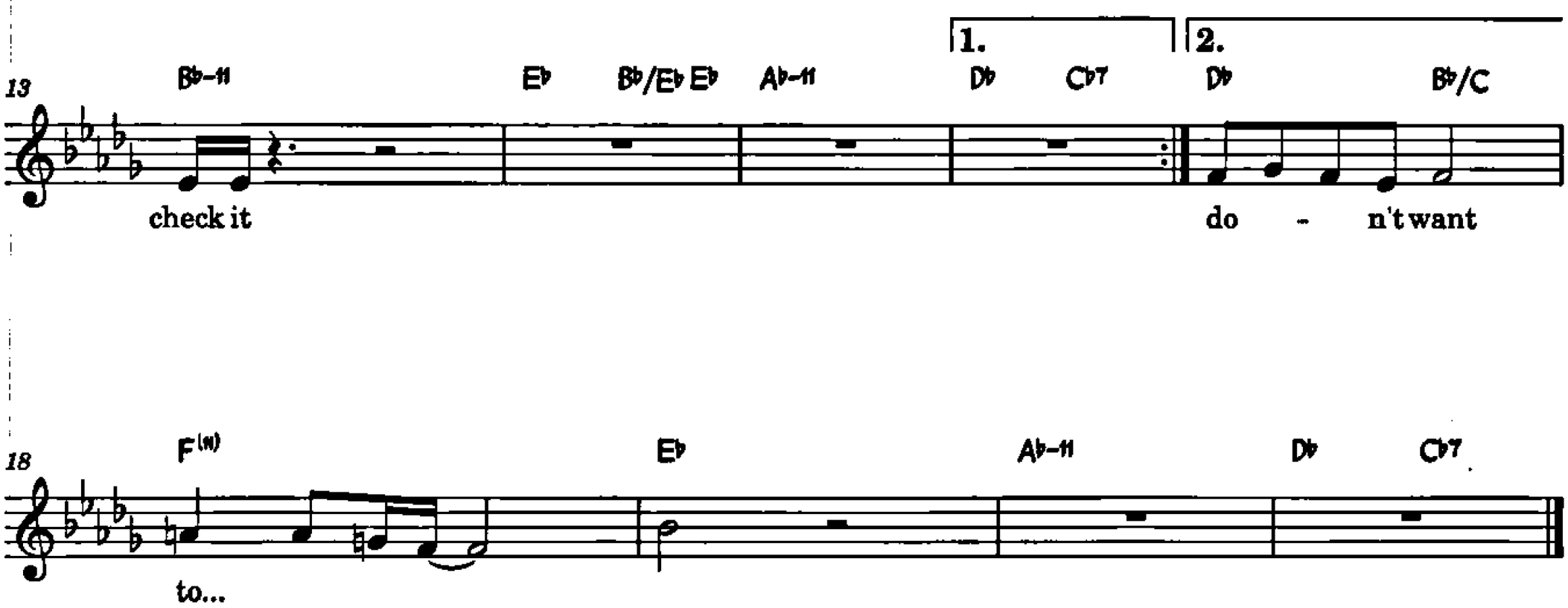
Bank account

Louis Cole









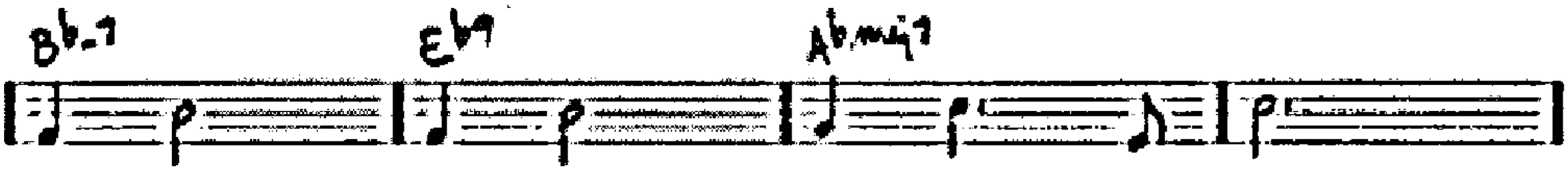
BAUBLES, BANGLES AND BEADS

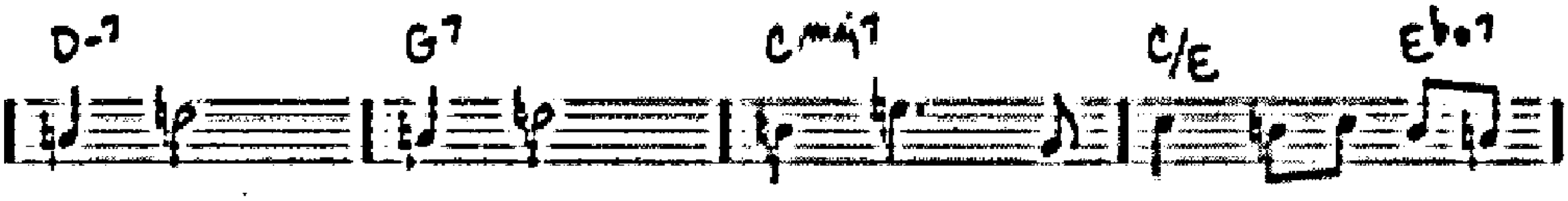
(JAZZ WALTZ)

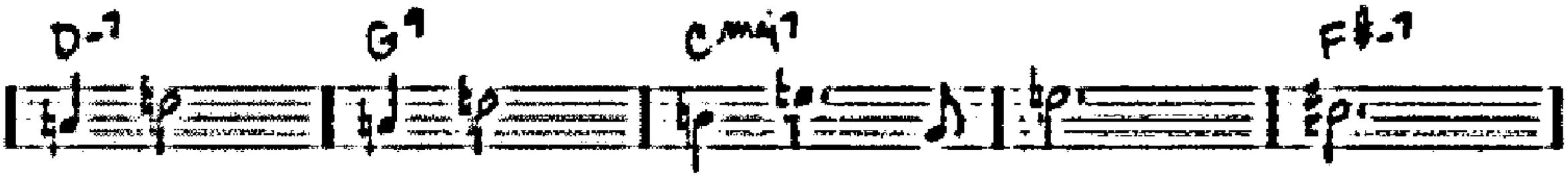
FROM KISMET

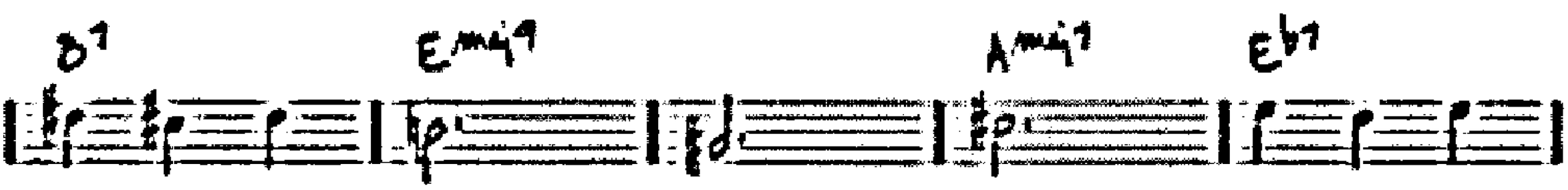
– ROBERT WRIGHT/GEORGE FORREST
(MUSIC BASED ON THEMES OF A. BORODIN)

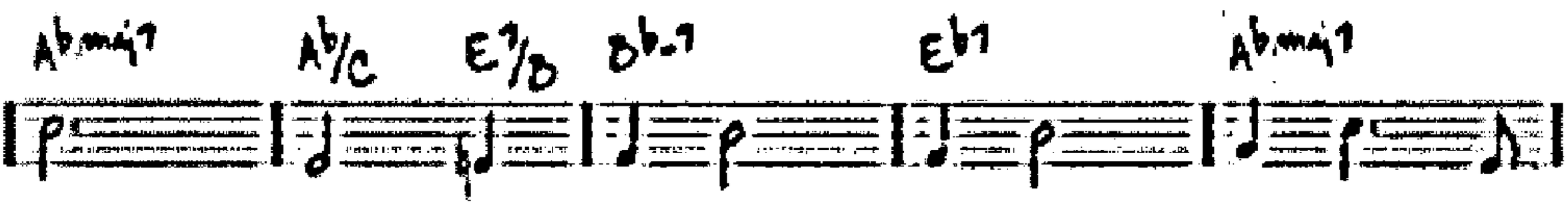


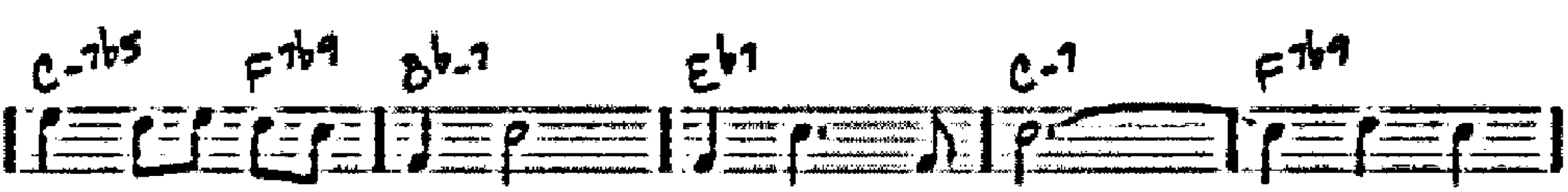














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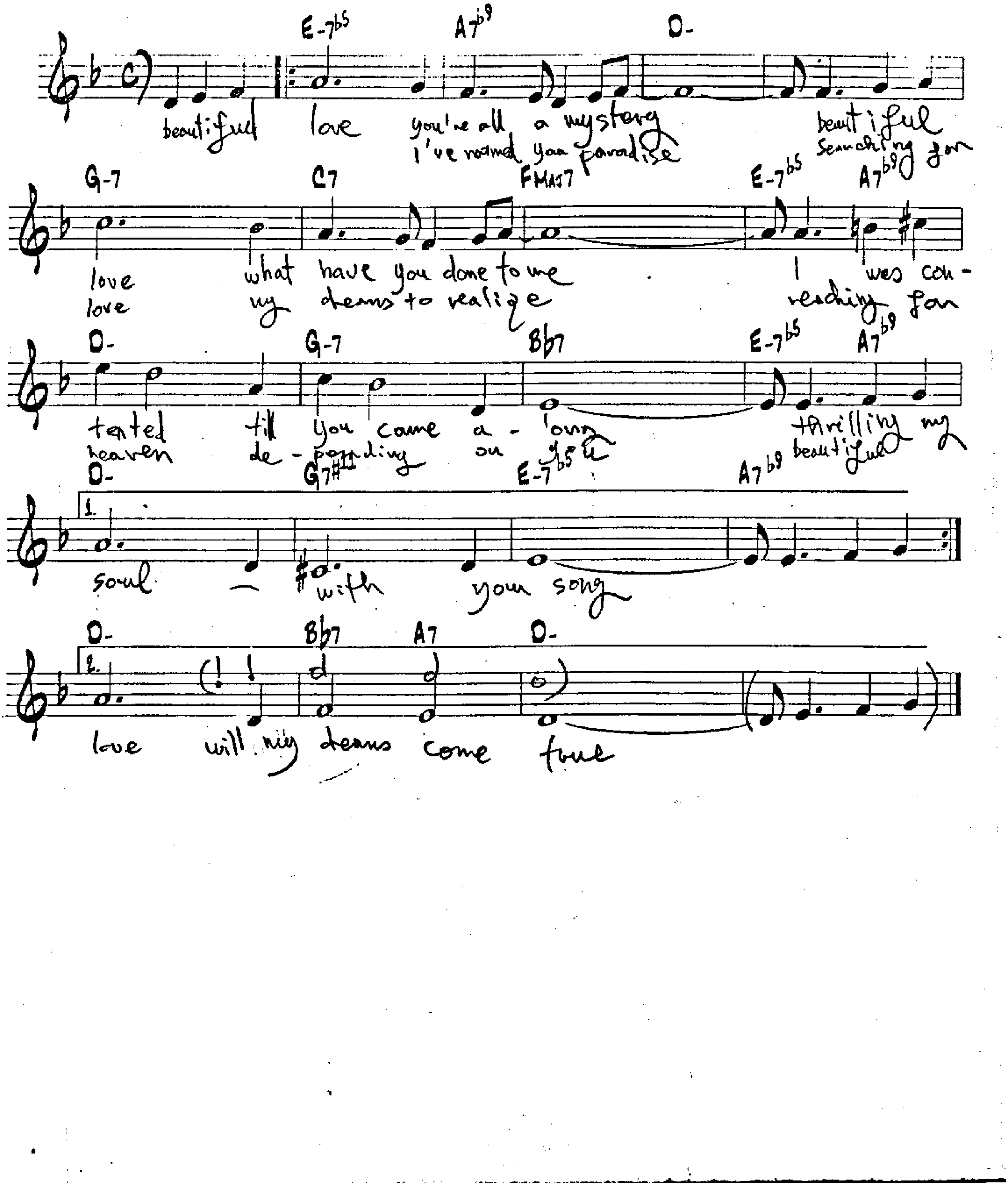
Baubles Bangles & Beads

somehow as played in Borodin's 2nd string quartet



BEAUTIFUL LOVE (UT)

VICTOR YOUNG



Bebê

Baião

Hermeto Pascoal

♩ = 90

Am/A | Am/A | Am5+/A | Am5+/A

Intro

A

Am | Am5+

Am | C#m | Dm | G | G(#5) | C6 | F | F(#5)

1. | 2.

Bb6 | Bb6 | Bm7(b5) | E7 | Bb6 | Am9 | Am9

al Coda

B

Em7(b5) | A | Dm7(b5) | G7

1. | 2.

Cm7(b5) | F7b5 | Bb | B | C | C# | D | Eb | Bb | B7(b5)

C

CØ | B7 | Bb-7 | A7 | E/G#

G7

1. | 2.

F# | G | G# | A | A# | B | F#maj7

BØ | A#7 | A-7 | G#7 | D#/Fx

F#7 | E#maj7 | Am | F/A | Am6

Coda

BEGIN THE BEGUINE

(BEGUINE)

FROM JUBILEE

- COLE PORTER

C C♭ Cmaj7 C♭ C C#o7

D-7 G7 D-7

G7 Cmaj7 C♭ C C♭

Cmaj7 C♭ C#o7 D-7 G7

D-7 G7

C C-7 F7 B♭

B♭-7 E♭7 A♭maj7 A o7

G A♭ G F-7 G7

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Berceuse de Jocelyn

B.Godard

♩ = 70
Andantino

♩ = 65
Quasi récit

14

E-

p ca chés dans ce tasile où dieu nous a conduit

20

E- F/A C/E G

unis par le mal- heur du vont les longues nuits reposons tous deux endor-

27

D- A- D- A- G7

rit.

- us sombres voiles ou prions au regard compatissant tou- tes les

♩ = 65
Andante

33

C G7/D C/E F C/E D-7 F-A G7 C G7/D

mp on ne l'éveille pas encore pour qu'un rouge de ton rê- ve en dé- rou- le fil

C/E Et FA D7/F# C/G G7 C C/E G7/D G7

38

d'or emf leur per elle il sache - mp dolce con espress.

C C/E G7/D G7 C A- E- D-7 G7

43

rit.

le jour à pâle a lui vierge sainte veiller mf sur

C

48

lui

BERIMBAU

Bh

Baden Powell

Intro

E-7 A/E 𝄎 E-7 E-7 A/E

5 E-7 A/E 𝄎 E-7 E-7 A/E

A

9 E-7 B-7

13 G/E F#/E F/E

17 E-7 B-7

Tussenspel

21 E-7 A/E 𝄎 E-7 E-7 A/E

25 E-7 A/E 𝄎 E-7 E-7 A/E

B

29 A-7 D13 Gmaj7 D-/G G7 (G6/9)

33 C7 1. B7 F F 2. B7

Bernie's Tune

B. Miller



Emin7(b5) A7 Dmin (Emin7(b5) A7)



B Bb MAJ Gmin7 Cmin7 F7 Bb MAJ Gmin7 Cmin7 F7



Bb MAJ Gmin7 Cmin7 F7 Bb6 A7



A Dmin Bb7



Emin7(b5) A7 Dmin (Emin7(b5) A7)



BÉSAME MUCHO - CONSUELO VELAZQUEZ

(KISS ME MUCH)

(BALLAD)

SLOWLY

D-6 G-6

D7♭9 G-6 A7♭9 D-6 E-7 A7

D7 C/E D7/F♯ D7♭9 G-6

D- D-/C B♭7 A7 D-6

G-6 D-6 A7 D-6 D7♭9

G-6 D-6 E7 B♭7 A7

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BESS, YOU IS MY WOMAN NOW

DuBOSE HEYWARD
IRA GERSHWIN
GEORGE GERSHWIN

Ballad



BEWITCHED

— RODGERS & HART

C C#° D-7 D#° C/E E7 Fmaj7 F#°

C/G D7 G7 (C7) 1. D-7 G7

2. Fmaj7 E-7 A7 D- :.

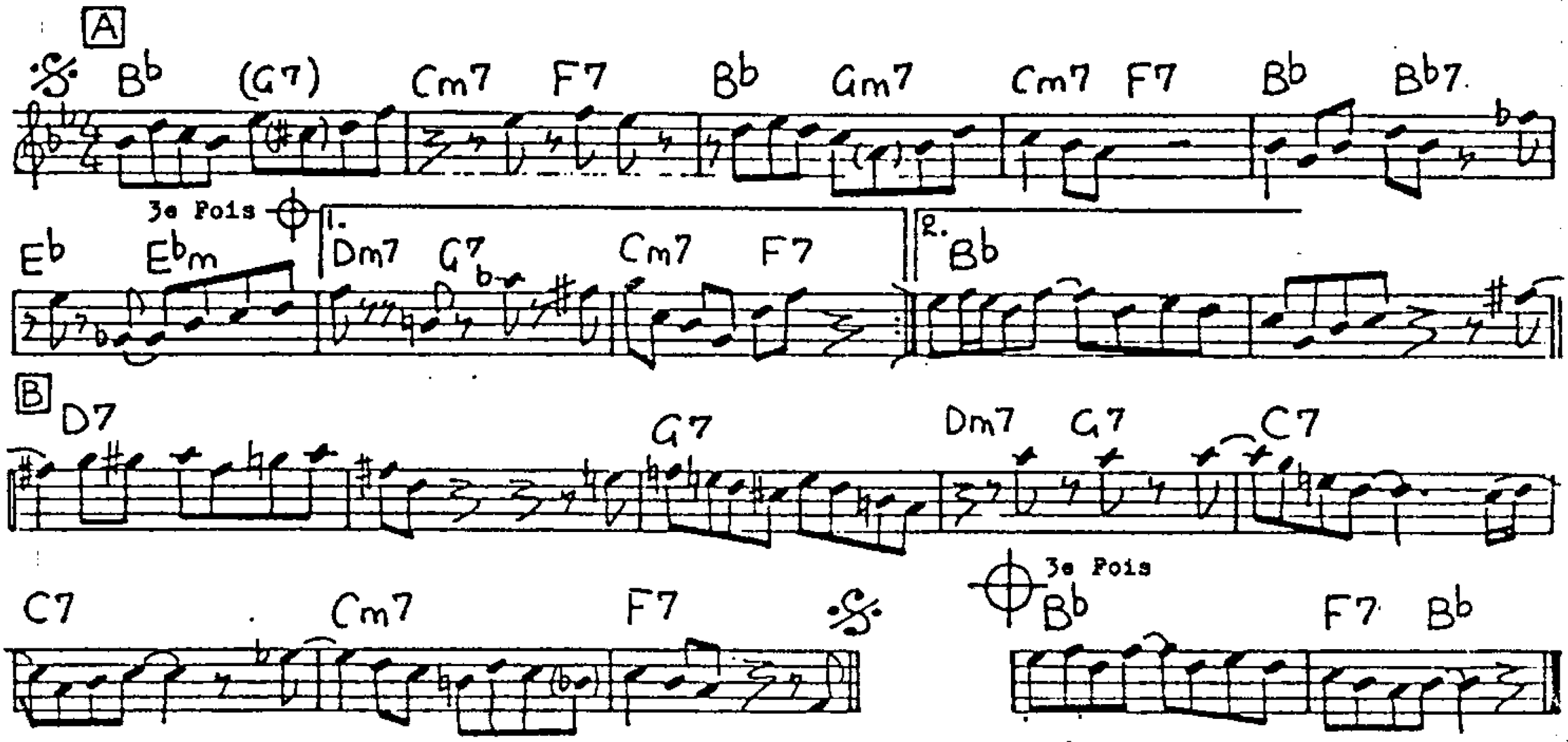
A- :. D-7 G7 D-7 G7

E-7 A7 #9 D-7 G7 C C#° D-7 D#°

C/E E7 Fmaj7 F#° C/G D7 D-7 G7

C6 (D-7 G7)

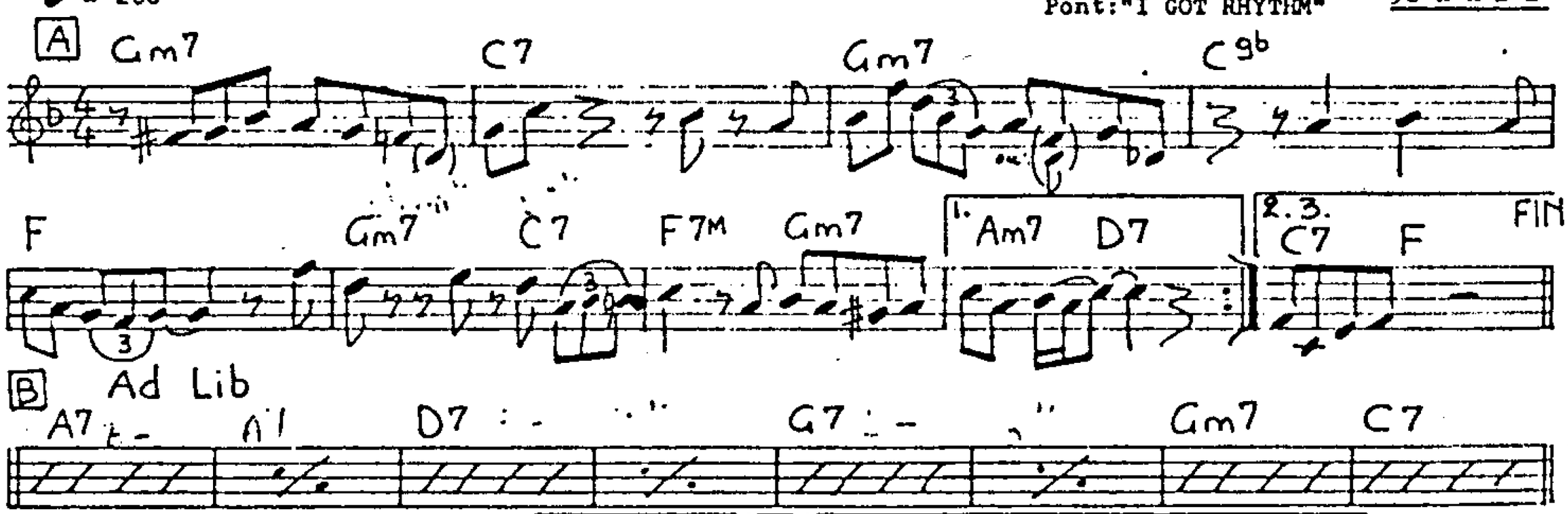
♩ = 200 VERSION C.PARKER FEVRIER/MARS 1945 "I GOT RHYTHM" 32 A A B A



C.Parker45[1]-46-49-50[2]-51-D.Gillespie46-63(Double Six)-C.Parker/D.Gillespie51
J.Carroll61-B.Harris61-C.Jordan57-Vi Redd62-T.Dameron48-D.Byas64-P.Woods57
C.Thornhill47-Embers Quintet59-Anachronic Jazz Band76

SCRAPPLE FROM THE APPLE (Charlie PARKER 1947)

♩ = 200 VERSION C.PARKER 4 NOVEMBRE 1947 DIAL TAKE B "HONEYSUCKLE ROSE" Pont:"I GOT RHYTHM" 32 A A'B A'



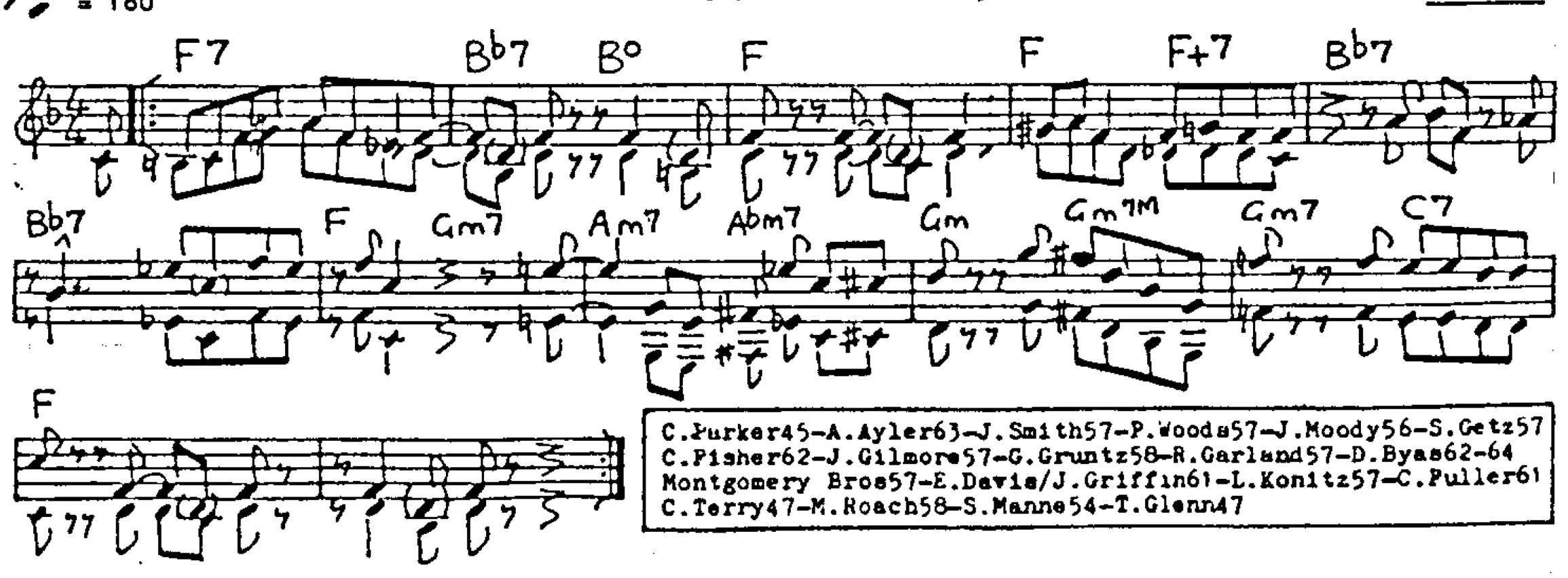
"Scrapple":plat cuisiné Américain
"the Apple":(la pomme), surnom de la ville de New York

C.Parker47-49[5]-50[2]-51-D.Reece56-G.Ammons61-P.Woods57
Kentonians56-S.Stitt56-T.Edwards60-S.Getz57-W.Gray50
C.Payne56-B.DeFranco61-C.Fuller61-D.Gordon63-R.Mitchell55

DA CAPO

BILLIE'S BOUNCE (Charlie PARKER 1945)

(niv.3) ♩ = 160 VERSION C.PARKER 26 NOVEMBRE 1945 SAVOY TAKE 5 12-BLUES



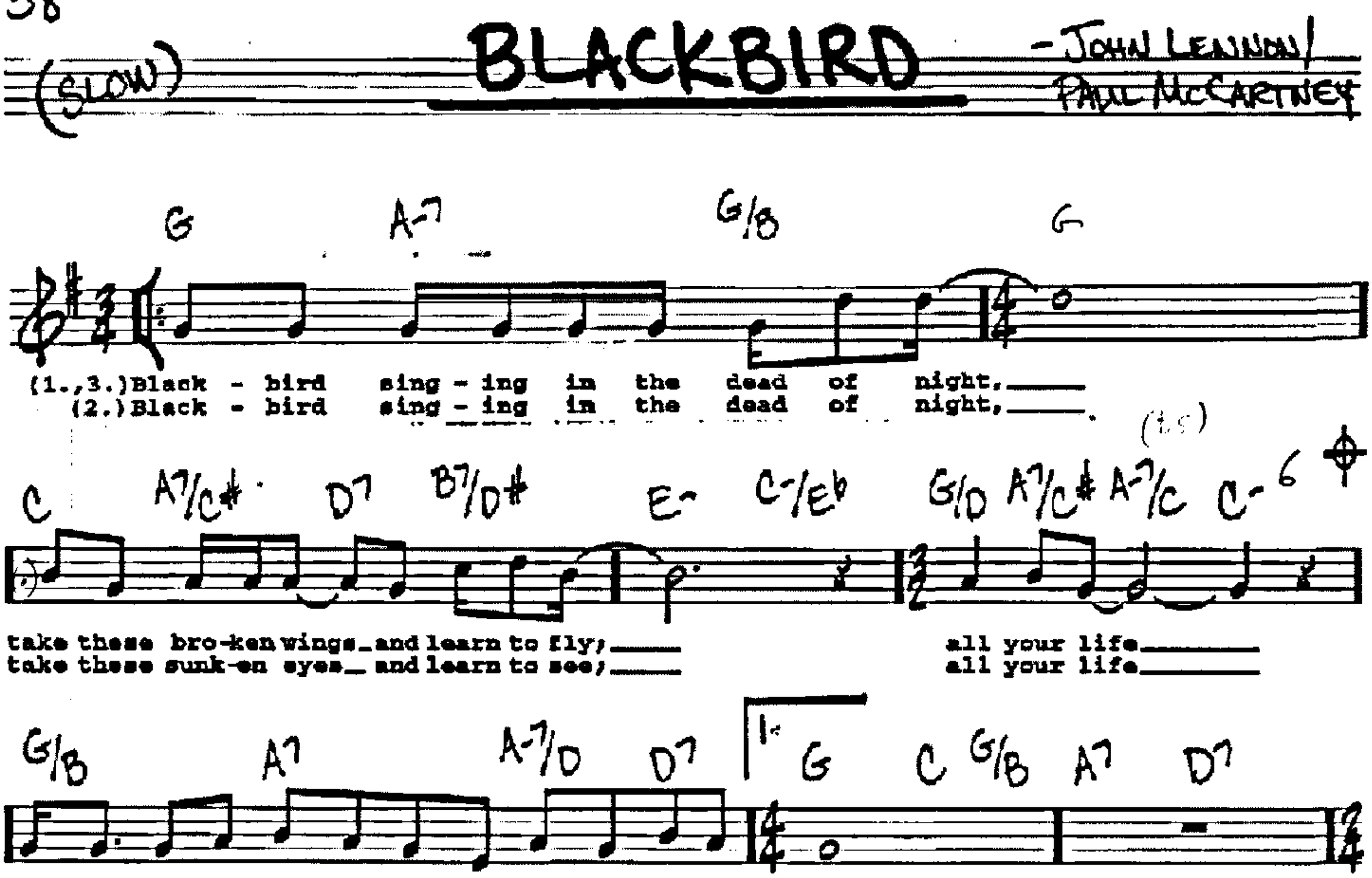
C.Parker45-A.Ayler63-J.Smith57-P.Woods57-J.Moody56-S.Getz57
C.Fisher62-J.Gilmore57-G.Gruntz58-R.Garland57-D.Byas62-64
Montgomery Bros57-E.Davis/J.Griffin61-L.Konitz57-C.Fuller61
C.Terry47-M.Roach58-S.Manne54-T.Glenn47

38

(SLOW)

BLACKBIRD

– JOHN LENNON/ PAUL MCCARTNEY



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36

(SLOW BLUES)

BLACK COFFEE

-PAUL FRANCIS WEBSTER/ SONNY BURKE

F7#9 Gb7#9 F7#9 Gb7#9

I'm feel-in' might-y lone-some, have-n't slept a wink. I
talk-in' to the shad-ows, one o'-clock to four. And

F7#9 Gb7#9 F7#9 B15 Bb9

walk the floor and watch the door and in be-tween I drink black cof-fee.
Lord, how slow the mo-ments go when all I do is pour black cof-fee.

F7#9 Gb7#9 F7#9 D7#9

Love's a hand - me - down broom. I'll
Since the blues caught my eye. I'm

G-7 G-7/C F7#9 D7#9

nev - er know a Sun - day in this week - day room.
hang-ing out on Mon - day my Sun-day dreams to dry.

G-7 C7#9 F7#9 Gb7#9 F B7b5

I'm Now a

Bb-7 Eb7 F- G-7b5 C7b9

man is born to go a - lov-in'. a wom-an's born to weep and

Fmaj7 Ab7 Db7 Gbmaj7 Eb-7

fret, to stay at home and tend her ov - en, and

Ab-7 Db7 G-7 C7

drown her past re - grets in cof-fee and cig - a-rettes. I'm

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BLACK ORPHEUS

— LOUIS BONFI

Bossa

𝄋 A- B-7b5 E7b9 A- B-7b5 E7b9

A- D-7 G7 Cmaj7 F#ø7 A7b9

D-7 G7 C6 Fmaj7

B-7b5 E7b9 A- B-7b5 E7b9

A- B-7b5 E7b9 A- B-7b5 E7b9

E-7b5 A7b9 D-

D- D-7/C B-7b5 E7b9 A- A-7/G Fmaj7

B-7b5 E7b9 A- B- E7

D.S. al 𝄋

A- D-7 A-7 D-7 A-7 D-7 E-7

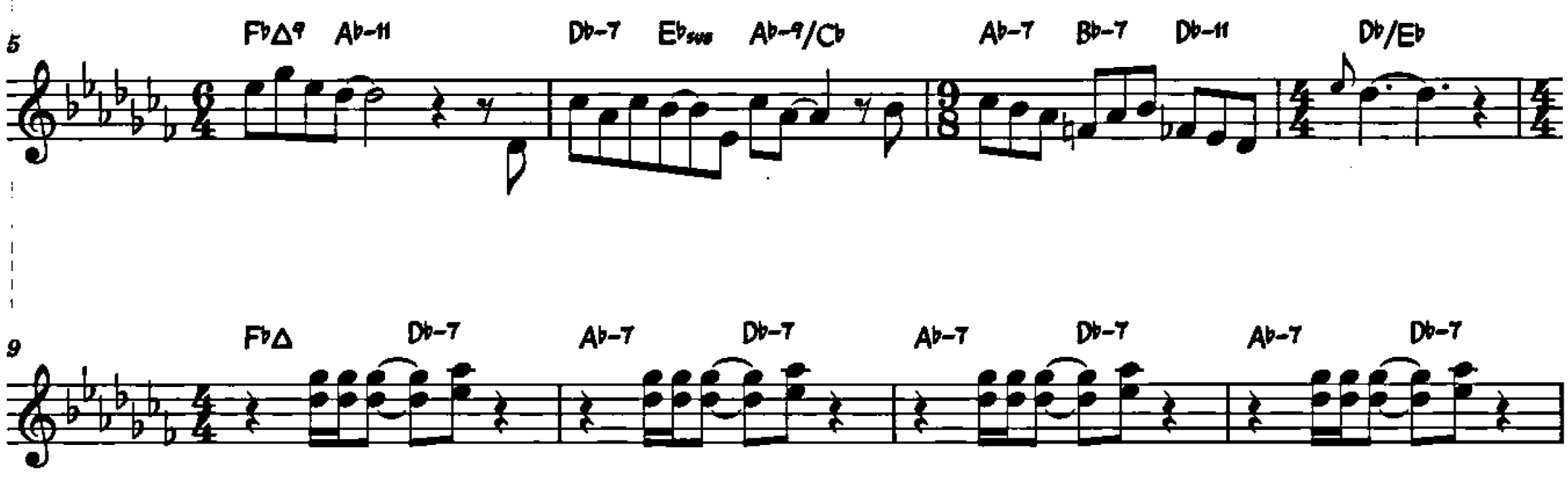
A- FINE

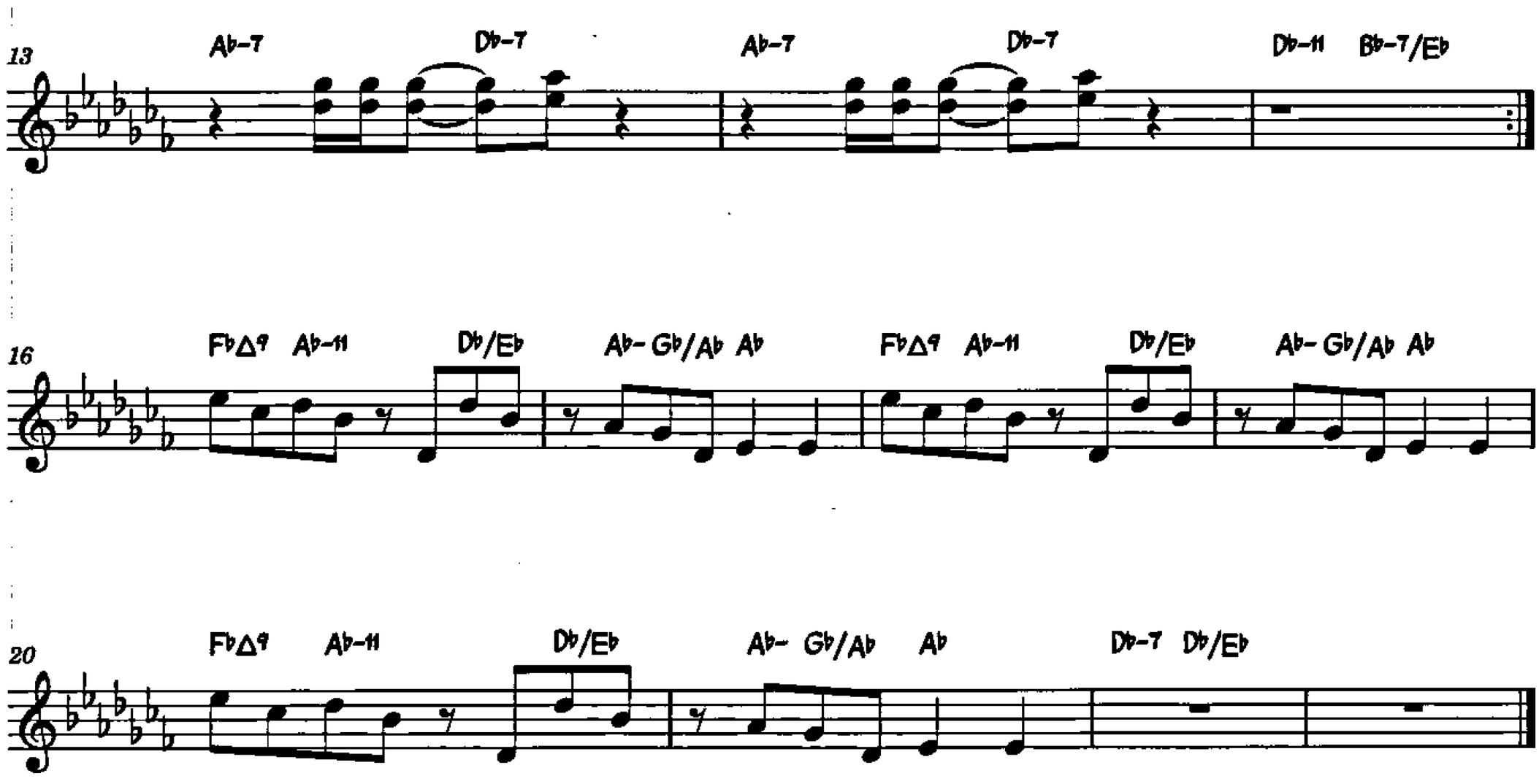
WAYNE SHORTER – "SHORTER MOMENTS"

Blow Away

Kate Bush







Blueberry Hill

Al Lewis, Larry Stock and Vincent Rose

Verse ♩= 65

C A7 F6 G7 C F6 C A7 F6 G7 C

Do you re - call a year a - go to night? We stood and watched the gold-en sun de - scend - ing

E- B E- A-6 B7 E- G7 C A7 D7 G7

We had just be-gun, Why did there have to be an end - ing? Do you re - call a year a - go to - night?

A

17 C F C

I found my thrill On Blue-ber - ry Hill On Blue-ber - ry

22 G7 C CΔ7 C6 C7

Hill When I found you The moon stood

26 F C

still On Blue - ber - ry Hill And lin - ge - red

30 G7 C B♭7 C F6

til my dreams came true The wind in the

B

34 C C6 CΔ7 F6 C C6 C7 B7

wil - low played Love's sweet mel - o - dy; But all of those

38 E- B7 E- B7 E G7 C7

vows we made were nev - -er to be Tho' we're a -

42 F C G7

-part Tou're part of me still For you were my thrill On Blue-ber - ry

48 1 C B♭7 C C7 2 C F6 C

Hill. I found my Hill

1940

BLUE BOSSA

5%
· KENNY DORHAM



PLAY LAST 4 BARS TWICE MORE TO END

JOE HENDERSON - "PAGE ONE"

BLUE IN GREEN

- MILES DAVIS

(Bm)

ENDING:

MILES DAVIS - "KIND OF BLUE"

BILL EVANS - "PORTRAIT IN JAZZ"

BLUE MONK

THELONIUS MONK



"THE THELONIUS MONK STORY"

"MONK'S GREATEST HITS"

Blue Pepper

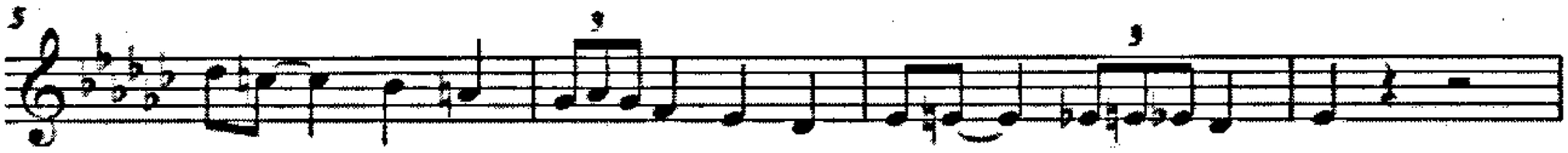
(Far East of the Blues)

Transcribed by Christopher Belt

Duke Ellington

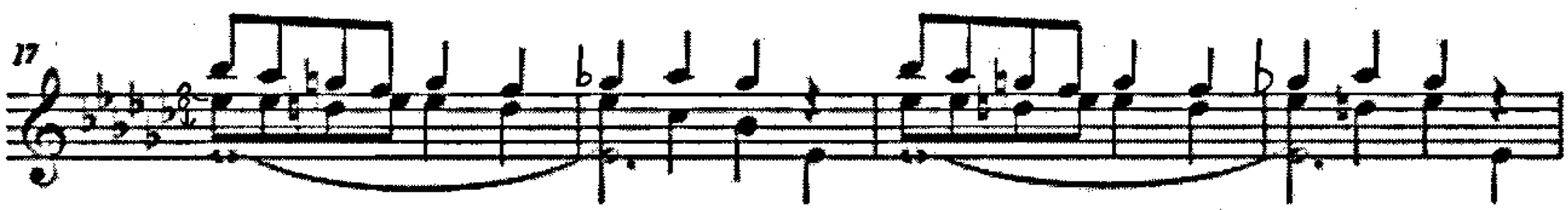
Eb7

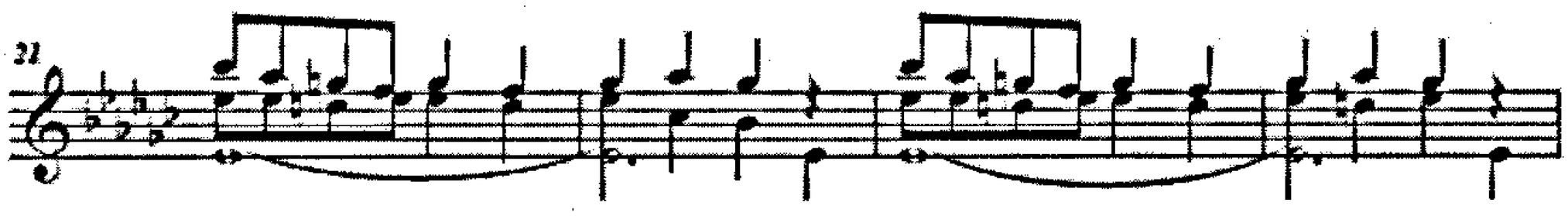


















56.

BLUESETTE

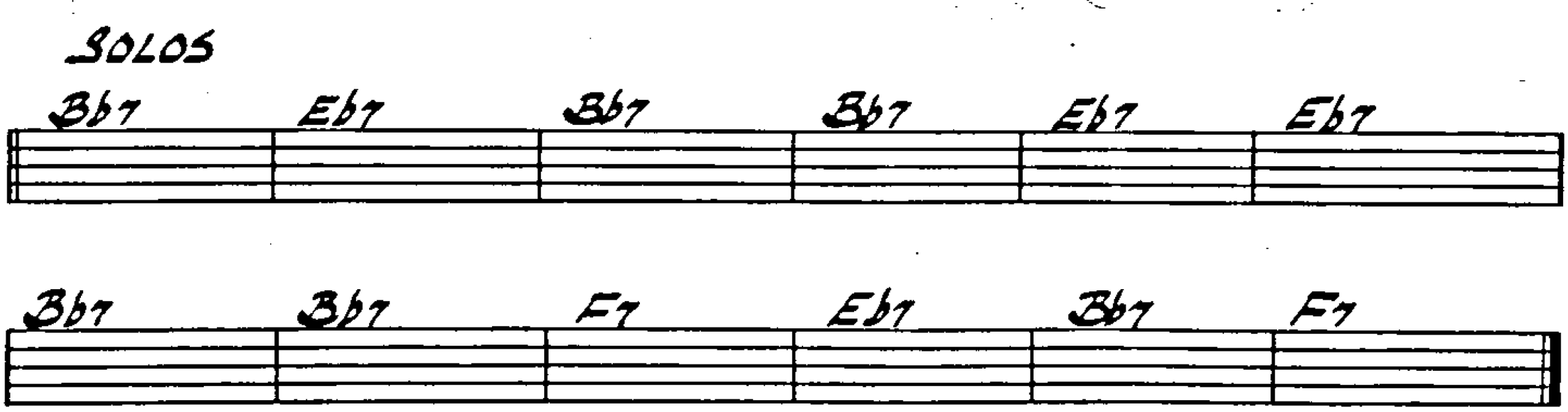
— TOOTS THIELEMANS

Blue Seven

Bass Clef Progression
SIDE 1, TRACK 3

by SONNY ROLLINS





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BLUES IN THE NIGHT

(BLUES)

– JOHNNY MERCER/HAROLD ARLEN



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(normalement c'est en E6) -

BLUE TRAIN
(BLUE-TRANE)

- JOHN COLTRANE

(FRED.)

C7#9

F-7(#11)

C7#9

G7#9

1. C7#9

2. C7#9

FINE

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BODY AND SOUL

(A67)

Heyman, Sour
Eyton & Green 1930

Swing

Eb-7 Bb7 Eb-7 D7 Db Gb7 F-7 E°7

Eb- Eb-7 Db C∅7 F7 Bb-7 Eb7 Eb-7 Ab7 Db Bb7

Eb-7 Bb7 Eb-7 D7 Db Gb7 F-7 E°7

Eb- Eb-7 Db C∅7 F7 Bb-7 Eb7 Eb-7 Ab7 Db Bb7

D E-7 D/F# G-7 F#- B- E- A7 D E7

D G7 C Eb°7 D-7 G7 C7 B7 Bb7/

Eb-7 Bb7 Eb-7 D7 Db Gb7 F-7 E°7

Eb- Eb-7 Db C∅7 F7 Bb-7 Eb7 Eb-7 Ab7 Db Bb7

db 2020

(Brahms)

SYMPHONY NO. 3 IN F, OP. 90
Third Movement Theme

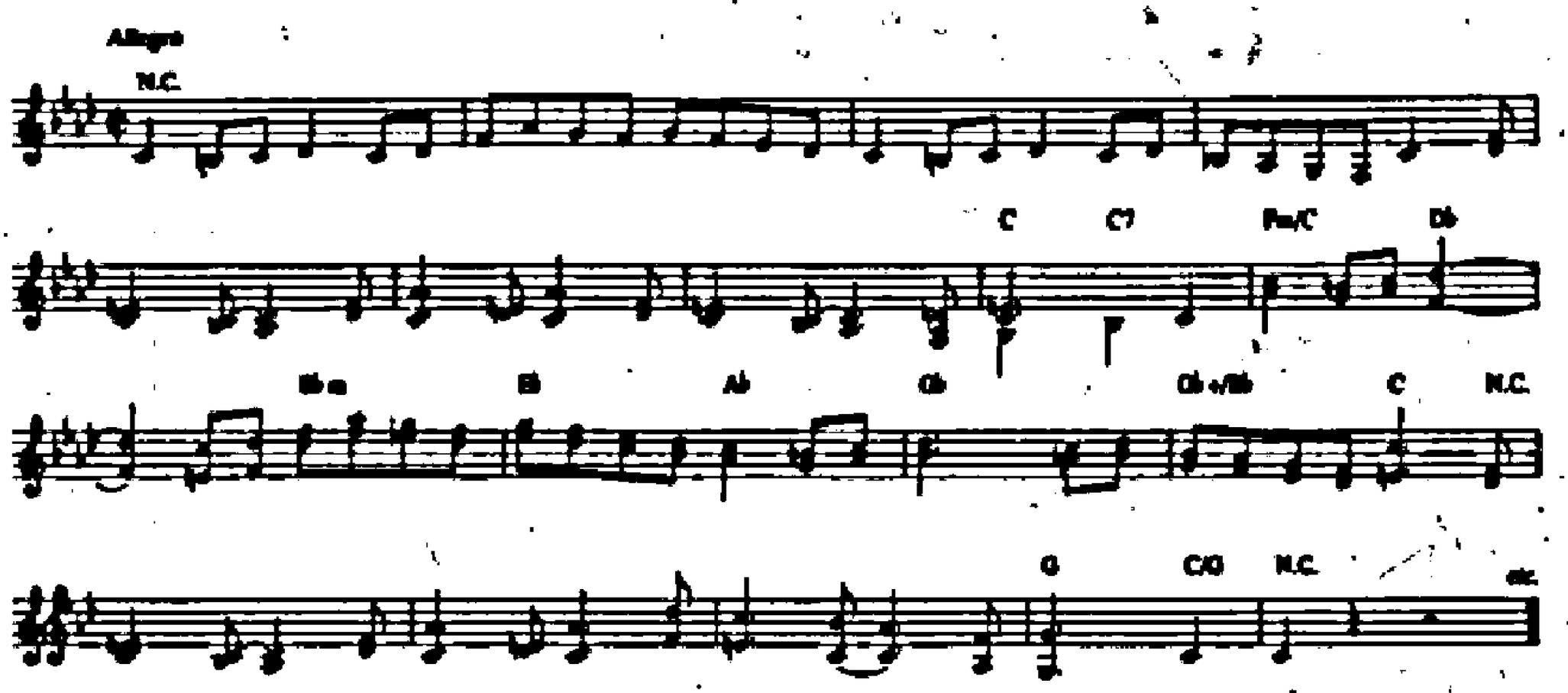
Johannes Brahms



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SYMPHONY NO. 3 IN F, OP. 90
Fourth Movement Theme

Johannes Brahms



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SYMPHONY NO. 4 IN E MINOR
First Movement Theme

Johannes Brahms



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BRAZILIAN LIKE

FROM "BOTH WORLDS" - CREYFUS JAZZ

MICHEL PETRUCCIANI

SAMBA
♩=88

Bb-7 (Db/Ab) Db7/Ab Gbdim7 Gbdim7

Bb-7/F % C7(b9) F7(b9)

(F7)

Bb-7 G7 G7

C-7 (F) F7 Gb07 Db/F

Eb-7 Db07 C7(b9) F7(b9)

Bb-7 Bb7(b9) Eb-7 Absus Ab7b13
Ab7 Db7

(Db7)

Db07 G7(b5) Gb7 C7(b9) F7(b9)

Bb-7 (C/Bb) % ((b/Bb) % (Bb-) %

Breakfast At Tiffany's

H Mancini

♩ = 112
Swing F

Am7 D7 Gm7 Am7 Bbm7 Eb7

Ab Fm7 Dm7 G7 Em7 Eb7 Dm7 G7

Gm7 C7 **A** Fm7 Bb7 Gm7 ~~F#6/9~~ F#7 BΔ7

~~Bb6/9~~ EbΔ7 Ebm7 Ab Fm7 ~~Abm7b5~~ Db7 Ebm7

~~F#m7b5~~ DbΔ9 Db Gm7 C7 **B** F Am7 D7

Gm7 Am7 Bbm7 Eb7 Ab Fm7 Dm7 G7 Em7 Eb7

Ab Fm7 Dm7 G7 C6

Brigitte

Olivier Bloch Lainé
Brigitte Fontaine

E-11

Bri-gitte tou-jours au fond des ca - fés

5 F#-11

comme au fond d'un

9 E-11

bois tu ne veux pas qu'on te voie

13 F#-11

pour - quoi ?

17

21 E-11

Bri-gitte tou-jours tu t'en vas chan-ter

25 F#-11

cri - er sur les

29 E-11

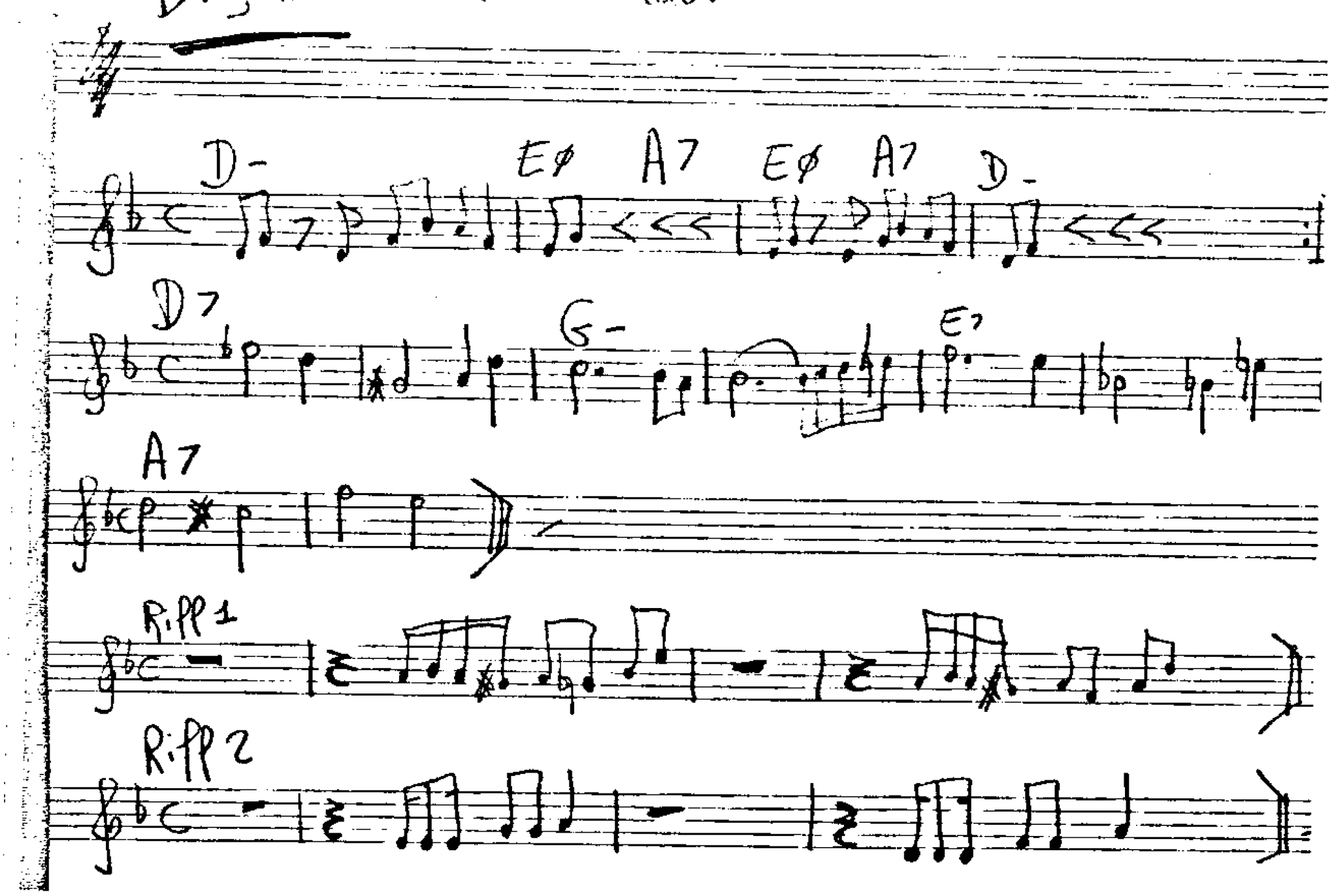
toits et tout le mon - de te vois

33 F#-11

pour - quoi ?

37

Brigitte - Ft. Salvador -



Buenas noches mi amor

Letra esp. J. Mc. de Hilarión
Letra M. Fontenoy
Music M. Gibaud



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50.

BUT NOT FOR ME

G. GERSHWIN



BYE BYE BLACKBIRD

DEXTER/HENDERSON

F

A♭° Gmi7 C7

Gmi7 C7

Gmi7 C7 F

F7 Am7(b5) D7

Gmi7 B♭m Eb7 G-7 C7

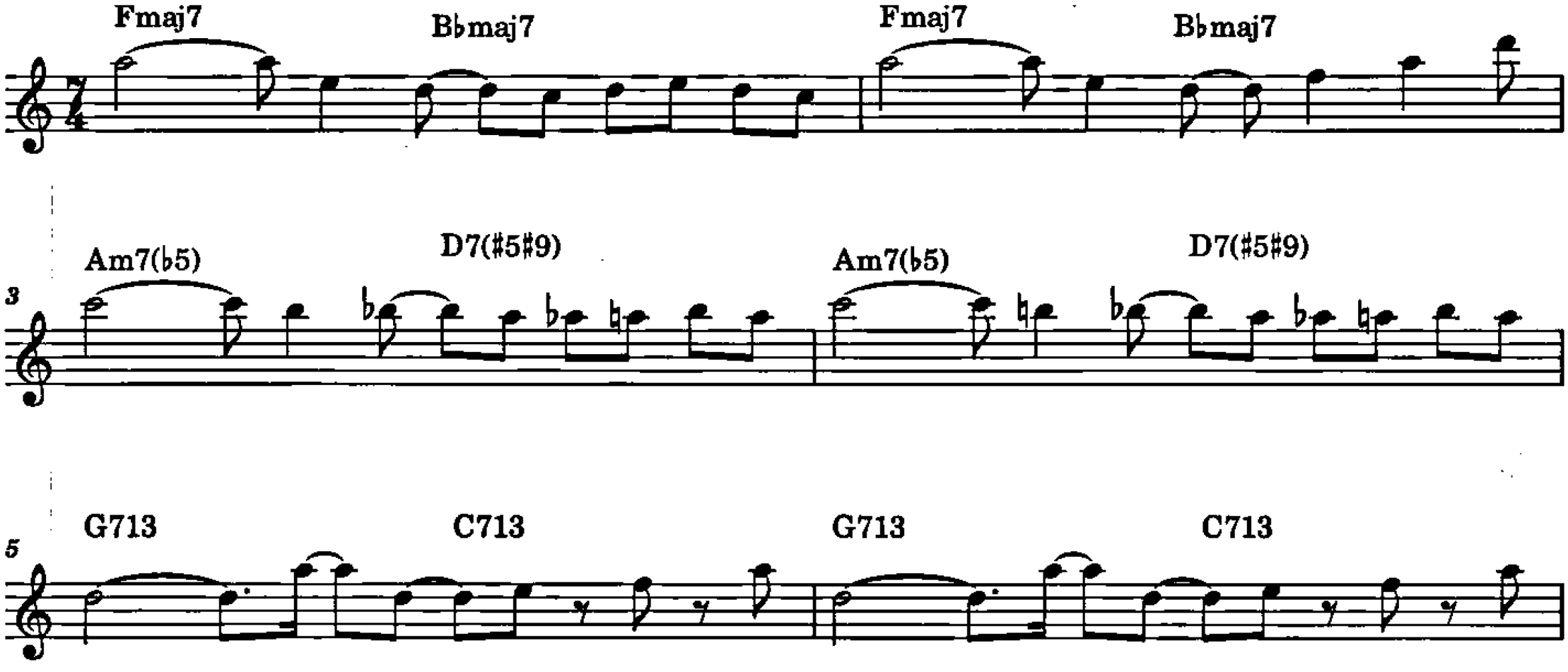
F Am7(b5) D7

Gmi7 C7 F

MC'S DANCE "ROUND MIDNIGHT"

Capivara

Hermeto Pascoal



Capivara

p.2

15 Cmaj7 Ebmaj7 Cmaj7 Ebmaj7 Dmaj7 Fmaj7 Dmaj7 Fmaj7

D.C. al Coda

19 Dbmaj7 Emaj7 Dbmaj7 Emaj7 Ebmaj7 Gbmaj7 Ebmaj7 Gbmaj7

23 Cmaj7 Ebmaj7 Dmaj7 Fmaj7

Para ⊕⊕ ao sinal

25 Dbmaj7 Emaj7 Ebmaj7 Gbmaj7

Solos

27 Fmaj7 B7(sus4) Bbmaj7 Dbmaj7 G7(sus4) Gbmaj7

29 Amaj7 Eb7(sus4) Dmaj7 Bbmaj7 Gm7 F#maj7 Ebm7

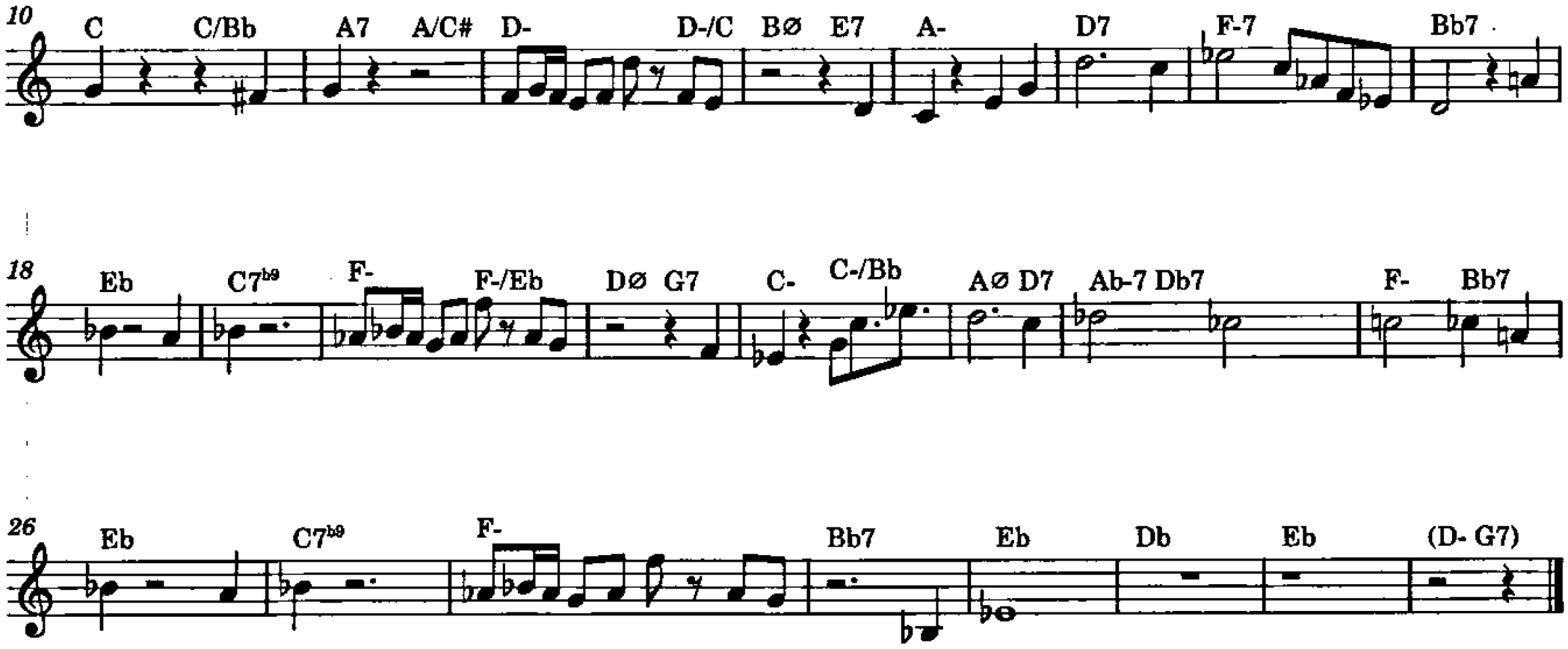
⊕⊕

31 F/A A/F

Caprice

Giovanni Mirabassi





CARAVAN

DUKE ELLINGTON

G°7

FINE

Fmi

F7 Gb°7 F+7

Bb7 Fmi7 Bb7

Eb7 Eb9 Eb7(b9)

AbMaj7 C7 Fmi6 Eb°7 C7 D.C. al FINE

CANTABILE

FROM "TRIO IN TOKYO" - CREYFUS JAZZ

MICHEL PETRUCCIANI



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Piano LEAD

Cantaloupe Island

Intro

Fmi7 Bb Fmi Bb

Head

5 Fm7

9 Db7 Bbmi Db9 Bbmi

13 Dmi7(11)

17 Fmi7

(Intro Vamp)

62. Cantaloupe Island — H. Hancock

F-7 | Db7 | D-7sus4 | F-7

Footprints — W. Shorter

C-7 | F-7 | C-7 | Db+ C+ B+ / Ab Db Fb | Bbb | Ab Ab | G+/D G+/C | C-7

CREPUSCULE WITH NELLIE — Monk

Bb7 | Eb7 | Ab7 | Db7 | Gb | C-7 | F7 b9 | B-7 | Bb-7(Eb7) | Ab | 1 Gb7 | 2 Gb7 | Ab-7 | Ab | B-7 | Bb-7 | (Ab Bb- C- Db) | (Eb Db C- Bb-) | Bb- C- Bb- | Ab- Ab∆7 | Bb∆7 | Ab∆ | Bb∆ D.C.+3

Gb7 | Ab6 | Bb∆ | B∆ | C∆

Can't Take My Eyes Off You

Frankie Valli

E E△

You're just too good to be true. Can't my eyes off of you.
Par - don the way that I stare. There's thing else to cam-pare.

5 E7 A

You'd be like hea- ven to touch. I wan-na hold you so much.
The sight of you leaves me weak. There are no words left to speak

9 A- E

At long last love has ar-rived and I thank god I'm a - live.
but if you feel like I feel please let me know that's it's real.

13 F#/E F#ø/E E 1.

You're just too good to be true. Can't take my eyes off of you.
You're just too good to be true. Can't take my eyes off of you.

18 2. F#-7 B7 E△

23 F#-7 B7 E△ C#7#9

27 F#-7 A/B B7

I love you ba - by and if it's quite al - right I need you
oh pret - ty ba - by don't bring me down I pray oh pret - ty

30 G#-7 C#-7 1. F#-7 A/B B7 E△

ba - by to warm the lone - ly night I love you ba - by trust in me when I say
ba - by now that I've found you stay and let me

35 2. F#-7 D7 D7 (to G)

love you ba - by let me love you You're just too

CARELESS LOVE

F C7 F Gmi7 C7

F F F#° Gmi7 C7

F F7 F#/A Bb Db7

F D7(#9) Gmi7 C7 F (Ab° Gmi7 C7)

"C" JAM BLUES

DUKE ELLINGTON

4 4

Caro papa

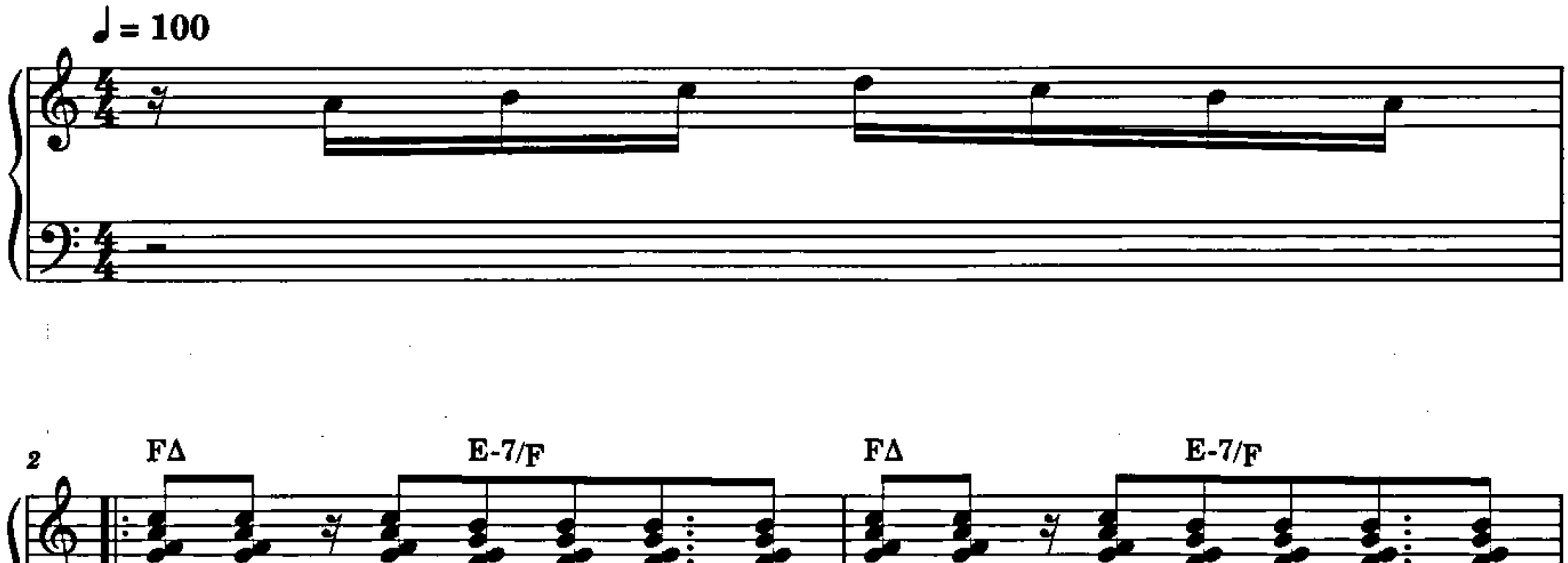
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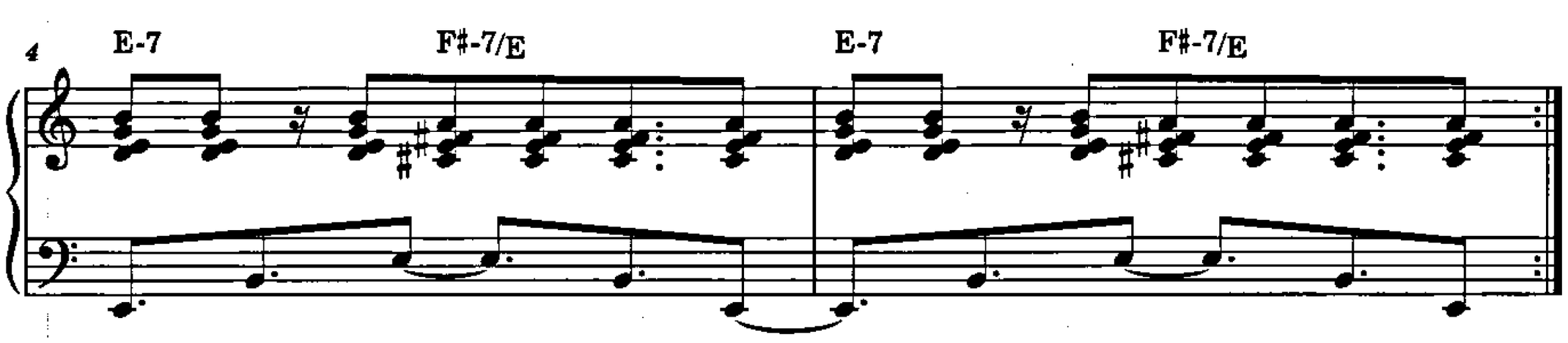
9

13

Ça va derrière ?

♩ = 100





CEORA

- LEE MORGAN

(Bossa)

A Abmaj7 Bb-7 Eb7 Abmaj7 Eb-7 Ab7

Dbmaj7 D-7 G7 C-7 F7 Stop!

Bb-7 Eb7 C-7 F7

D-7 G7 C-7 F7 Bb-7 Eb7

Abmaj7 Bb-7 Eb7 Abmaj7 Eb-7 D+7

B

Dbmaj7 D-7 G7 C-7 F7

Bb-7 Eb7 C-7♭5 F7

Bb-7 Eb7 sus4 Abmaj7. 1. Bb-7 Eb7

ENDING Bb-7 Eb7 Abmaj7

C'EST SI BON

(IT'S SO GOOD)

-HENRI BETTY/IRVING SEELEY/ANDRE HORNEZ

(MED.)

C-7 F7 B♭maj7 E♭maj7

D-7 G7 C-7 1. F7 B♭6 E♭7

D-7♭5 G7♭9 2. F7 B♭6 A♭-7 D♭7

G♭maj7 E♭-7 A♭-7 D♭7 G♭maj7

G-7 C7 C-7 F7 / D-7 D♭-7

C-7 F7 B♭maj7 E♭maj7 D-7 G7

C-7 F7 D-7♭5 G7♭9

C-7 E♭-6 B♭maj7

D♭-7 G♭7 C-7 F7 B♭6 (C-7 F7)

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58.

CHAMELEON

HERBIE HANCOCK

BASS INTRO)





Champagne Quail -

H. Mancini -



CHAN CHAN (UT)

F. REPILADO MUNOZ

EMIN G AMIN B7

EMIN G AMIN B7

EMIN G AMIN B7

EMIN G AMIN B7

Chanson des sœurs jumelles

Jacques Demy & Michel Legrand

♩ = 250

A7alt D9 G7alt C9

Noussommesdeuxsoeurs ju melles Néessous le si gne des Gémeaux Mi fa sol

5 FΔ BbΔ Eø A7(b13) G-7 C7(13) A-7 D7(13)

la mi ré Rémifa solsolsolré do Aimantla ritournelle Lescalembourset lesbonsmots

12 G-7 C7(13) FΔ G-7 C7

Mi fa sol la mi ré ré mi fa sol sol sol ré do

SOLANGE

17 FΔ6 Eø A7 D- C-7 F7

Jen'enseignerai pastoujours l'art de l'arpège J'ai vé cu jusque là de leçons de solfège

25 BbΔ C C7/Bb A-7 D-7 Bø E7 A-7 D-7 G-7 C7

Mais j'en ai jusque là, la province m'ennuie Je veux vivre à pré sent De mon art à Pa ris

DELPHINE

33 FΔ6 Eø A7 D- C-7 F7

Jen'enseignerai pastoutema vie ladanse À Parismoiaus si je tente rai machance

41 BbΔ C C7/Bb A-7 D-7 Bø E7 G-7

Pourquoi passer mon temps à enseigner des pas Alorsque j'aien vie D'aller à l'Opé

48 C7 A7alt D9 G7alt C9 FΔ BbΔ

ra Noussommesdeuxsoeurs jumelles Néessousle si gnedesGémeaux Mi fa sol la mi ré

54 Eø A7(b13) G-7 C7(13) A-7 D7(13)

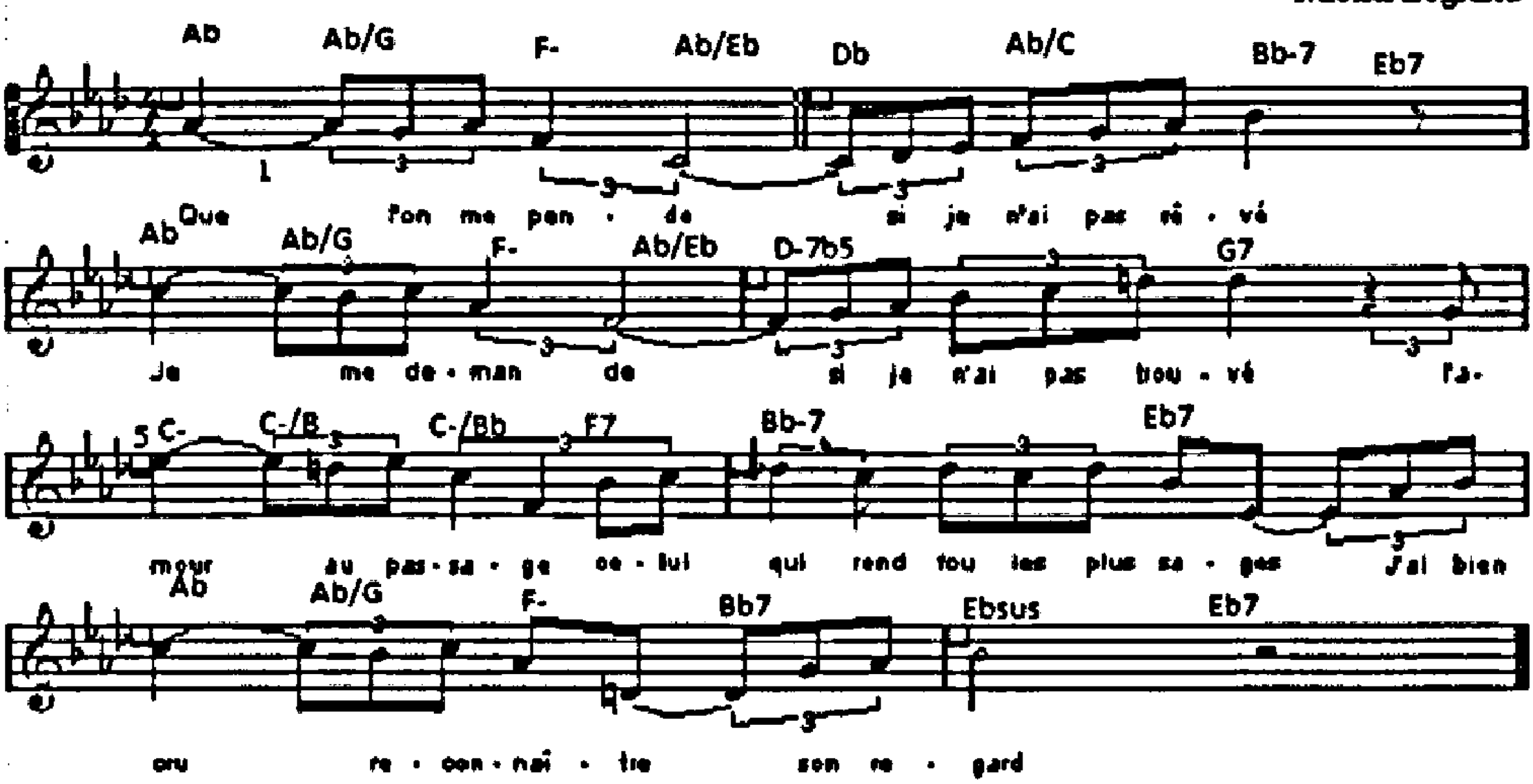
Rémi fa sol sol sol ré do Deuxcoeursqua tre prunelles À embar queral le gretto

60 G-7 C7(13) FΔ (G-7 C7)

Noussommesdeuxsoeurs ju melles Néessous le si gne des Gé meaux!

CHANSON DU PRINCE

Michel Legrand



www.virtualsheetmusic.com

76

(MED. SWING)

CHEEK TO CHEEK

-IRVING BERLIN



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Low resolution sample

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Chega De Saudade (A.C. Jobim)

Dmi7 Dmi7/C Bmi7(b5) E7(b9) A+7(b9)

no more blues I'm going back home no more blues

A7(b9) Dmi7 Emi7(b5) A7(b9) Dmi7 Dmi7/C Bmi7(b9) E7(b9)

I promise no more to roam home is where the

Ami7 B♭MA7 B♭6 Emi7(b5)

heart is the funny part is my heart's (A7(b9) been there all along)

A7(b9) Dmi7 Dmi7/C Bmi7(b5) E7(b5)

no more fears and no more sighs

A+7(b9) A7(b9) Dmi7 Ami7(b5) D7(b9) Gmi7

no more tears I've said my last goodbyes (D7(b9) travel) be-cause me

A7 Dmi7 Dmi7/C B° A+7(b9)

I swear I'm gonna re- (Dmi7 fuse I'm gonna sit (E7(b5) down and) there'll be no more blues

Dmi Emi7 A7 DMA7 B+7/D♯ Emi7

Every day when I am far a-way

Emi7 A9sus A7 D° DMA7

my thoughts turn homeward forever homeward I've

F♯mi7 F° Emi7

travelled round the world in Seach of happiness but all the


BMI7 E7 EMI7(b5) A7(b9) DMA7 (DMA7/C#)
(E9 Happiness I found
B MI7 (BMI7/A) E7
F#7
I'm (E7 going back BMI7/F#) (G° home E7/G#) (F#7 me C#MI7/G#) (A° does F#7/A#)
BMI7 BbMI7 AMI7 D7(b9) GMA7 C7
though with all (Bb7(b5) this wandering (Ab7(b5) now I'll settle down and (GMI7 never room and
F#MI7 B7 E7 EMI7 A7/G
find a room and make a home when we settle down there'll be no more blues
F#MI7 B7 E7 EMI7 A7 D6 (EØ A7)
(F#7 nothing but happiness. when we settle down there'll be no more blues -

Cherokee

Ray Noble

A

B♭6 B♭7 E♭ A♭9

Sweet (brave child) Indian maiden (warrior) prairie since first I met you

B♭6 C9 1Cm7 G7♭9 Cm7 F+7 2Cm7 F7 B♭6

I can't forget you Cherokee sweet heart Cherokee
my heart enthralling

B C♯m7 F♯7 B Bm7 E7 A

Dreams of summertime of lovertime gone by

Am7 D7 G Gm7 C7 Cm7 F7(♯5)

Throng my memory so tenderly and sight my

A3 B♭6 B♭7 E♭ A♭9

Sweet Indian maiden one day I'll hold you

B♭6 C9 Cm7 F7 B♭6 (Cm7 F7)

In my arms fold you Cherokee To Coda

⊕ Cm7 B♭6 B♭13♯11

Chim Chim Cher-ee

from Walt Disney's MARY POPPINS

Words and Music by Richard M. Sherman and Robert B. Sherman



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Christiana's Song

Eugen Cicero

B♭ B♭/C B♭/D C-7 B♭ F7/A B♭ B♭/C B♭/D E♭/D

B♭ A♭7 G7 C-7 G♭7 F7 B♭ A♭7 G7 C-7 G♭7 F7

5 B♭ C-7 B♭/D A-7 D7 G-7 E∅ A7 D-7 G7 C-7 F7

9 B♭ A♭7 G7 C-7 G♭7 F7 B♭ A♭7 G7 C-7 G♭7 F7

13 B♭ C-7 B♭/D A-7 D7 G-7 E∅ A7 D-7 G7 C-7 F7 B♭

17 D△ A7 D B-7 B♭7 A

21 F E♭7 D7 G-7 B∅ C7 F6 E7♯9 E♭7 D7♯9 D♭7alt C7(♭13) F7

(D♭7 D♭-7 G♭7 C-7 F7)

25 B♭ A♭7 G7 C-7 G♭7 F7 B♭ A♭7 G7 C-7 G♭7 F7

29 B♭ C-7 B♭/D A-7 D7 G-7 E∅ A7 E♭-7 A♭7 C-7 F7 A-9 D7

33 F♯-9 B7 E♭-7 A♭7 C-7 F7 B♭

CHLOE MEETS GERSHWIN

FROM "BOTH WORLDS" - CREYFUS JAZZ

MICHEL PETRUCCIANI

MEDIUM SWING
♩=160



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Chloe meets Genesha p. 2



(some tunes from Chrono Cross)



Chusen Kale Mazel Tov

Trad.

1

2

3

Dmin

Gmin
A

Dmin

F

Fmin

G

Dmin
Cmin

Dmin

Close To You

Bacharach / David

♩ = 100

A

Gmaj7 F#7sus F#7 F#m7 Bm7

Why do birds sud-den-ly ap - pear ev-'ry time you are near?

5 G D6 Dmaj7

Just like me they long to be close to you Why do

A

9 Gmaj7 F#7sus F#7 F#m7 Bm7

stars fall down from the sky ev - 'ry time you walk by?

13 G D6 Dmaj7 D6 Dmaj7

Just like me they long to be close to you

B

17 G G6 Gmaj7 G6 G G6 Gmaj7 G6 F#m B11 B9

On the day that you where born the an-gels got to-geth-ther and de - cid-ed to cre-ate a dream come true. So, they

21 G4/4Bb G Gmaj7 G6 A

sprink-led moon dust in your hair of gold and star-light in your eyes of blue. That is

A

25 Gmaj7 F#7sus F#7 F#m7 Bm7

why all the {boys} in town fol - low you all a - round.
girls

29 G D6 Dmaj7 D6 Dmaj7

Just like me they long to be close to you.

33 G G4/4Bb G G4/4Bb D6 Dmaj7 D6

Just like me they long to be close to you.

COLORS

FROM "BOTH WORLDS" - DREYFUS JAZZ

MICHEL PETRUCCIANI



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Cm7
%
%
Eb7
Bb7
Ab7
Db7(#9)
Fb7(#9)
Eb7(#9)
Cm7
Ab7
%
Db7
Bb7
Gm7
Cm7
%
Fm7
Cm7
Ab7
%
Db7
Bb7
Gm7
Cm7
Eb7
Ab7
Db7
Gb7
Cm7

Colour 92

Come Candela

By Mongo Santamaria

(♩ = 192)

GUARACHA (unison)



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COME PRIMA

Taccani



(-) CONFIRMATION

F E-7♭5 A7 D- C-7 F7

F-7 B♭7 A-7♭5 D7 G7 C7♭9

F (E-7♭5) A7 D- C-7 F7

F-7 B♭7 A-7♭5 D7 G-7 C7 F

C- C-(maj7) C-7 F7 B♭7

E♭-7 A♭7 D♭maj7 G-7 C7 alt.

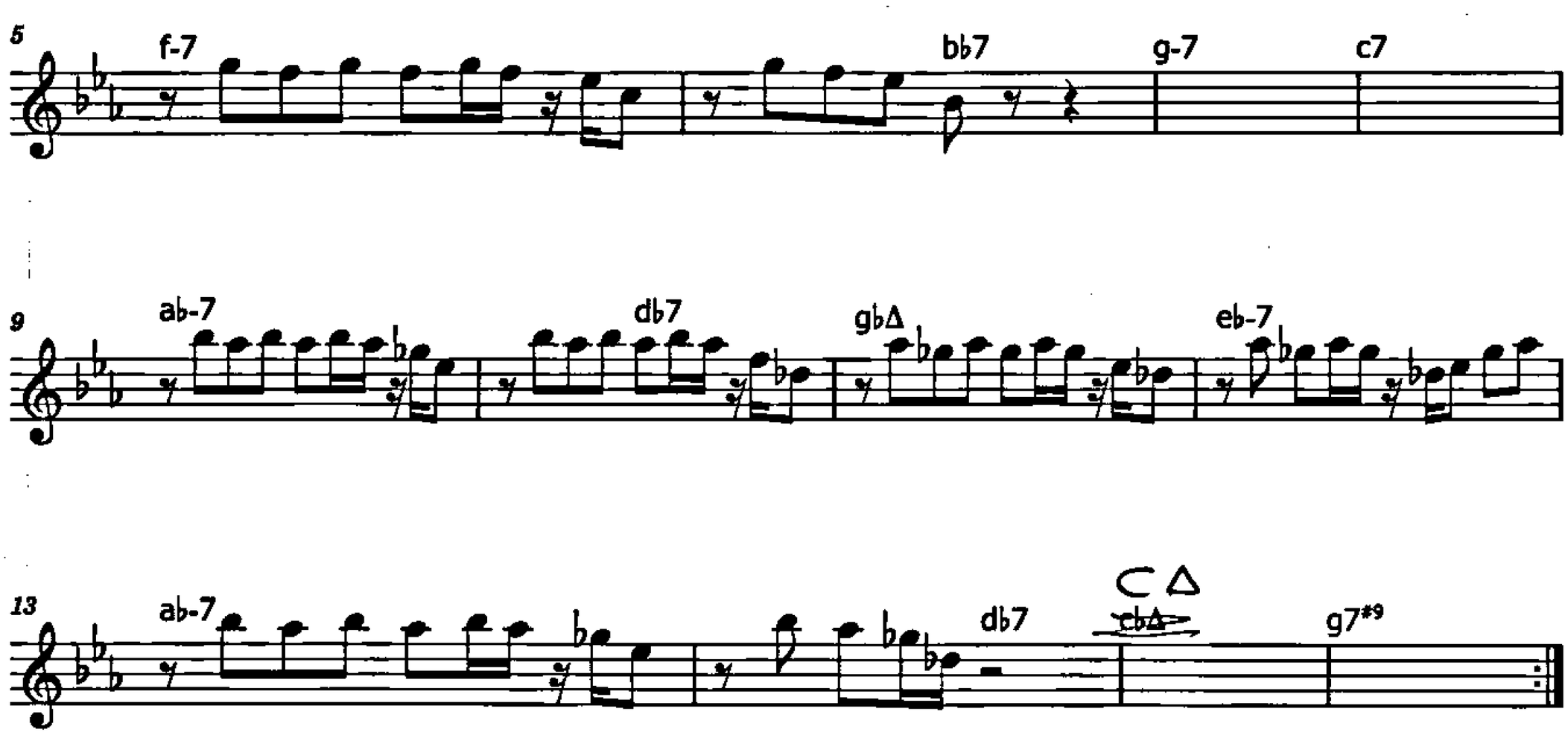
F E-7♭5 A7 D- C-7 F7

F-7 B♭7 A-7♭5 D7 G-7 C7 F

(-) D. SOLO - "NOW'S THE TIME"

cool down





Coquille



of quiet stars

CORCOVADO - ("QUIET NIGHTS...") - JOBIM

(BOSSA)

(INTRO - SLOWLY)

A- Ab07 G-7 C7

F#m7♭5 B♭7 A- A-/G D/F♯ F7 (w/ Bass)

D7/A 𝄎 Ab° 𝄎

G-7 C7sus4 F° Fmaj7 Fmaj7

F-7 B♭7 E-7 A7(♭13)

D7 𝄎 D-7 Ab°

D7/A 𝄎 Ab° 𝄎

G-7 C7sus4 F° Fmaj7 Fmaj7

F-7 F-6 E-7 A-7

D-7 G7/A E-7 A7

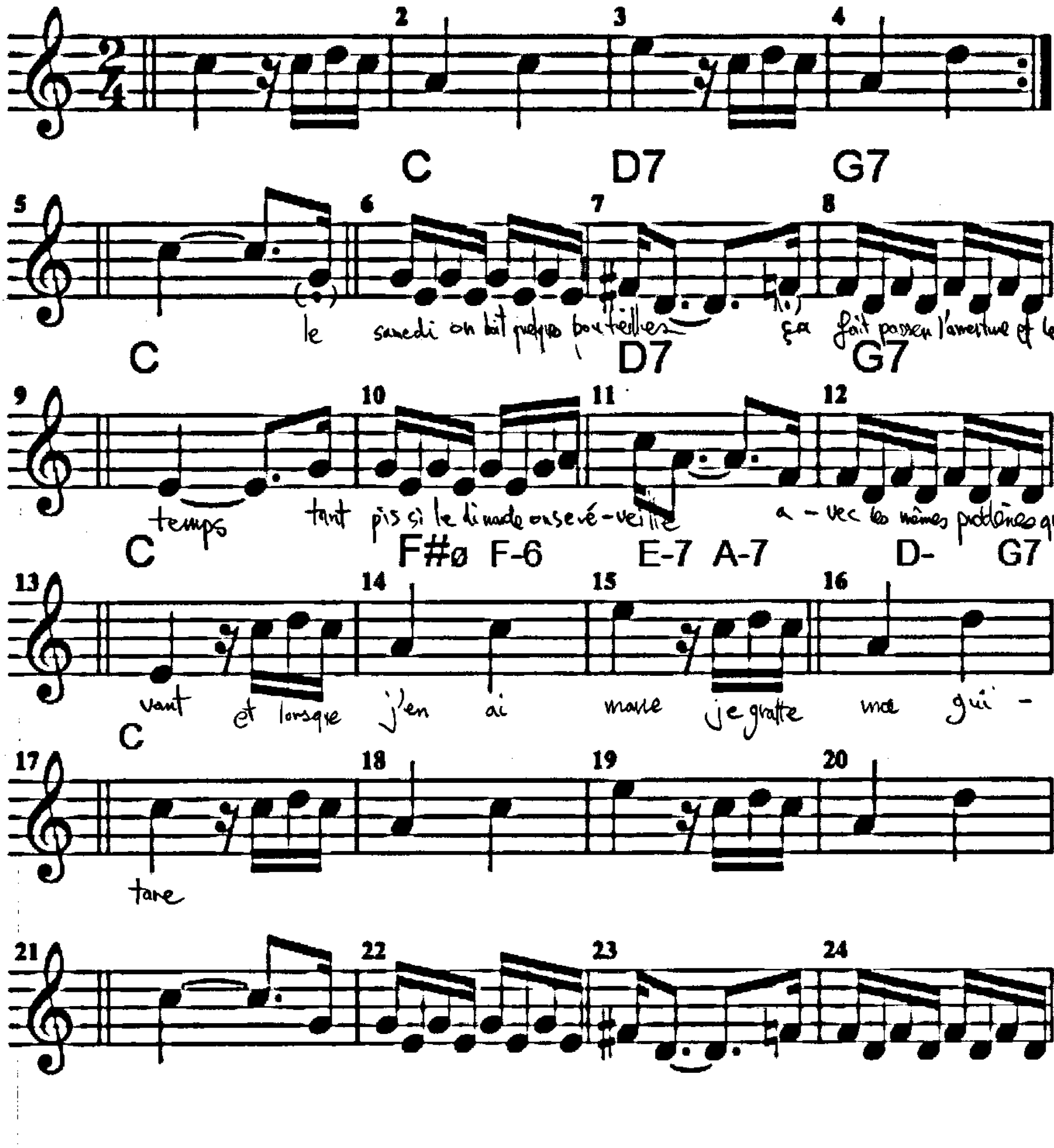
D-7 G7 (LAST X ONLY) FINE

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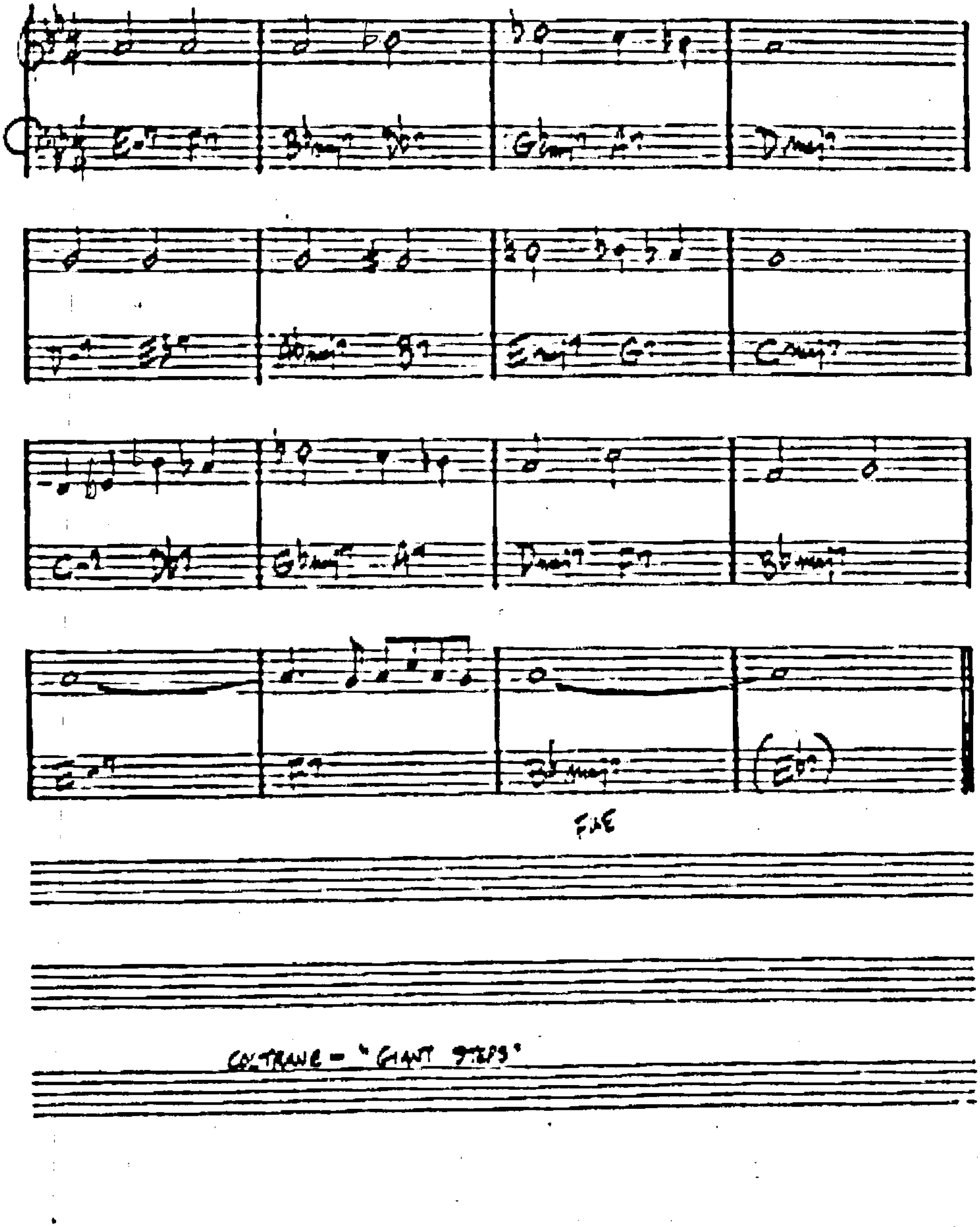
Transc por Cris do Cavaco

COTIDIANO NRO.2

Toquinho e Vinícius



COUNTDOWN — JOHN COLTRANE



FINE

COLTRANE - "GIANT STEPS"

Crepuscule With Nellie

Monk

ballad

Swing

Piano

𝄋 Bb7 Eb7 Ab13b9 Db7

Cmi7

5

Pno.

Gb7 F7b9 Bmi7 E7 Bbmi7 Eb7

8

Pno.

1. 2.

Ab Gb7 Gb7 Abmi7 Ab Bmi7 Bbmi7

13

Pno.

Fmi Cmi7 Bbmi7 Gma7 Abma7

17

Pno.

Dma7 Eb7 Gbma7 Gma7 Abma7 Ama7 Bbma7 D.S. al Coda

19

Pno.

Gb7 Abma7 Bb B C

23

Pno.

Croque la vie

Gérard Anfonsso

♩ = 100



CRY ME A RIVER

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Administered by Chappell & Co., Inc. throughout the world

Words and Music by Arthur Hamilton

Slowly and Rhythmically

Cm C+ Cm6 Cm7 Fm7 B♭7 B♭7♯5 E♭M7 Dm7 G7 Gm7♭5 C7♯5

Now you say you're lone- ly, you cry the long night thru; well, you can Cry Me A Riv- er,

F9 Fm7 Fm7/B♭ E♭6 D7♭9 G7 Cm C+ Cm6 Cm7

Cry Me A Riv- er, I cried a riv- er o- ver you. Now you say you're sor- ry

Fm7 B♭7 B♭7♯5 E♭M7 Dm7 G7 Gm7 C7♯5 F9

for be- in' so un- true; well, you can Cry Me A Riv- er, Cry Me A Riv- er,

Fm7 Fm7/B♭ E♭6 Am7♭5 D7♭9 Gm Cm6 D7

I cried a riv- er o- ver you. You drove me, near- ly drove me out of my head, while

Gm Em7♭5 Cm6/E♭ D7 Gm Cm6/E♭ D7sus D7

you nev- er shed a tear. Re- mem- ber? I re- mem- ber all that you said;

G Dm7 G7 Cm C+ Cm6 Cm7

told me love was too ple- be- ian, told me you were thru with me, an' Now you say you love me,

Fm7 B♭7 B♭7♯5 E♭M7 Dm7 G7 Gm7 C7♯5 F9

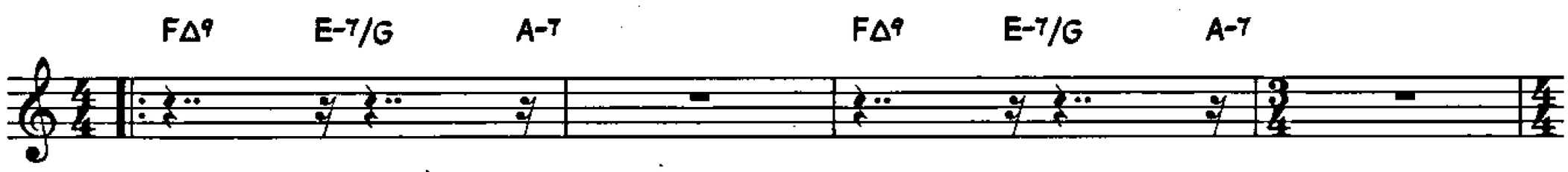
well, just to prove you do, come on, an' Cry Me A Riv- er, Cry Me A Riv- er,

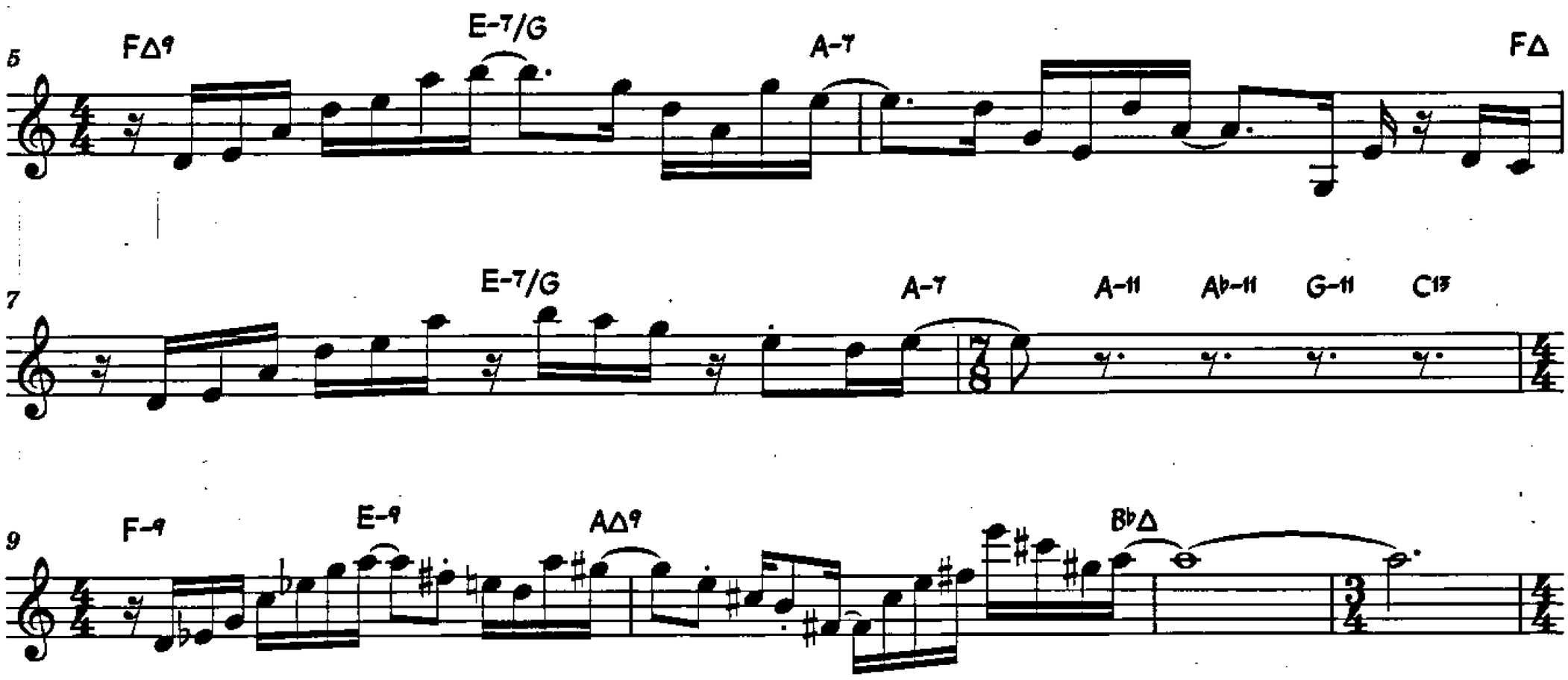
Fm7 Fm7/B♭ 1. E♭6 G7♯5♭9 2. E♭6

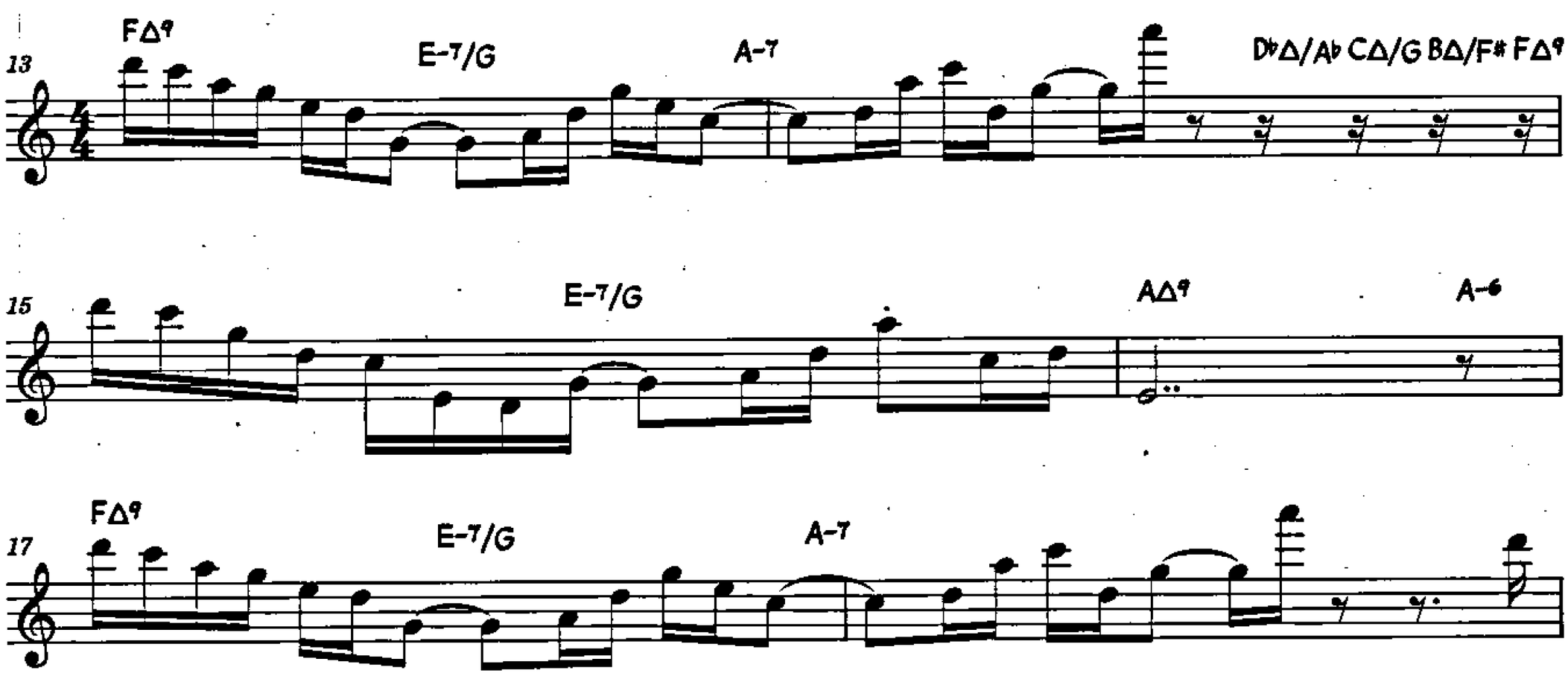
I cried a riv- er o- ver you. you.

Dandy Snail Only Pays With Bitcoin

♩ = 110 Swing









Flute

Danny Boy

Londonderry Air

Traditional



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(Tutti)

Med. Ballad

Darn That Dream

Music by Jimmy Van Heuser
Lyric by Eddie DeLange

A

G6 B♭MI7 E♭7 AMI7 B7(♭5) EMI7 D7 (A/C♯) CMI6 BMI7(♭5) E7

Darn that dream I dream each night, You say you love me and you hold me tight,

AMI7 F9 BMI7 B♭MI7 AMI7 D7 BMI7 B♭7 AMI7 D7

But when I a- wake you're out of sight, oh, Darn that dream.

G6 B♭MI7 E♭7 AMI7 B7(♭5) EMI7 D7 (A/C♯) CMI6 BMI7(♭5) E7

Darn your lips and darn your eyes, They lift me high a- bove the moon - lit skies,

AMI7 F9 BMI7 B♭MI7 AMI7 D13 G6 FMI7 B♭7

Then I tum- ble out of par - a - dise, oh, Darn that dream.

B

E♭MA7 CMI7 FMI7 B♭7 GMI7 F♯MI7 B7 FMI7 B♭7

Darn that one track mind of mine, It can't un- der - stand that you don't care.

E♭MA7 CMI7 (AMI7(♭5) D7 GMI) GMI AMI7 D7 B♭MI7 E♭7 AMI9 D13

Just to change the mood I'm in I'd wel- come a nice old night - mare.

C

G6 B♭MI7 E♭7 AMI7 B7(♭5) EMI7 D7 (A/C♯) CMI6 BMI7(♭5) E7

Darn that dream and bless it, too, With - out that dream I nev- er would have you,

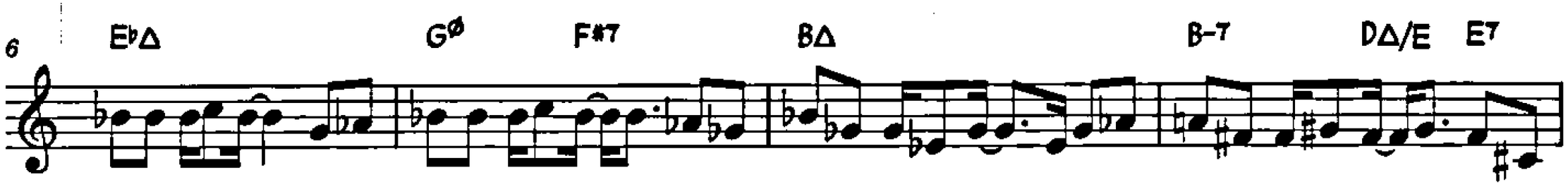
AMI7 F9 BMI7 B♭MI7 AMI7 D13 G6 (AMI7 D7)

But it haunts me and it won't come true, oh, Darn that dream.

Bars 6 & 14 of **A** and bar 6 BMI7 B♭°7

Dentifrice


CΔ
E-7
A13
A7(b13)
D-7
F-7
Bbsus
Bb7

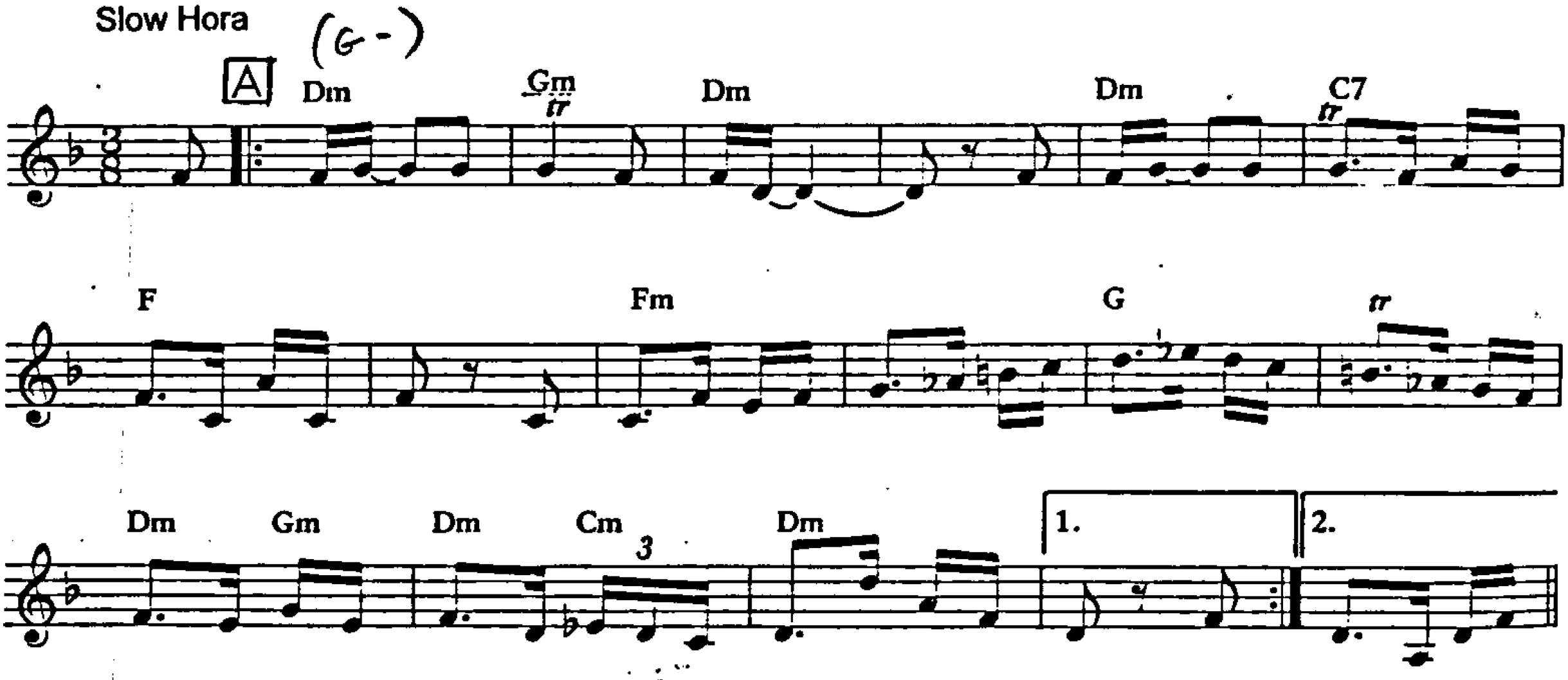

6
EbΔ
Gø
F#7
BΔ
B-7
DΔ/E
E7


10
AΔ
F#7(#9)
F#7b13
F#sus
F#7b9
B-9
B-
B-Δ
B-7
D-
D-Δ
Gsus4
G7



DER GASN NIGUN

THE STREET TUNE



112.

DESAFINADO

— JOBIM



113.



1. STAN GETZ/CHARLIE BIRD - "DESAFINADO"
2. ANTONIO CARLOS JOBIM - "GETZ/GILBERTO"
3. THE CHRISTMAS ALBUM

(niv. 1)

Desire

Tom Scott

Med. Funk (Intro)

♩= 120

D_{MI}^{9} (alto solo starts 3rd x) G_{MI}^{9} (4x's)

A

D_{MI}^{7} $D_{MI}^{(MA7)}$ D_{MI}^{7} D_{MI}^{6} $B\flat_{MA}^{7}/D$ (4th x - alto)

C^{13}_{SUS} F_{MA}^{7} $E_{MI}^{7(\flat5)}$ A^{7} D_{MI}^{7} $D_{MI}^{(MA7)}$ D_{MI}^{7}

D_{MI}^{6} $B\flat_{MA}^{7}/D$ $A^{7(\flat9)}/C\sharp$ F_{MA}^{7}/C F^{9}_{SUS} $F^{13(\flat9)}$

B

$B\flat_{MI}^{9}$ $E\flat^{13(\sharp9)}$ $A\flat^{9}_{SUS}$ $A\flat^{13(\flat9)}$

$D\flat_{MA}^{9}$ G^{13} $G^{13(\sharp11)(\flat9)}$ C^{13}_{SUS} $A^{7(alt.)}$

De - (spoken)

C

D_{MI}^{9} (D_{MI} $D_{MI}^{9(MA7)}$ D_{MI}^{7} G^{13}/D) G_{MI}^{11} (alto fill)

sire (horns) De -

D_{MI}^{9} ($D_{MI}^{9(MA7)}$ D_{MI}^{7} G^{13}/D $B\flat_{MA}^{9}/D$) A_{MI}^{11} (alto fill)

sire De -

Solo on form (ABCC);
After solos, D.S. al fine

D

$B\flat_{MA}^{7}$ $E\flat^{9}$ $A^{13(\flat9)}$ $A^{7(\sharp5)}$

D^{9}_{SUS} D^{9} G^{9}_{SUS} $G^{9(\sharp11)}$ C^{9}_{SUS} $A^{7(\sharp9\,\sharp5)}$

E

D_{MI}^{9} G_{MI}^{9}

(Vamp, solo & fade) (fine)

Djangology

(Violin)

Music by
Django Reinhardt & Stéphane Grappelli



Dodes'ka-den

Toru Takemitsu



Doing the Things

Louis Cole

DΔ

Tra - vel in time to rub our own backs, run-ning a ma -

3 BΔ9/C♯

- ra - thon for the free snacks, let's try and re - move

4 F♯sus F♯11 A7(♯11 ♯9) A7(♭9♯9)

the fis - ting hand yeah yeah, do-ing the things

6 DΔ BΔ9/C♯

you wish you did say-ing the things you wish you said do it be-fore

8 F♯sus F♯11 E-7 A7

you wake up dead,

10 DΔ BΔ9/C♯ F♯sus F♯11 A7(♯11 ♯9)

this time let's do - it diff-erent yeah yeah,

14 DΔ BΔ9/C♯ F♯sus F♯11 E-7 A7

this time let's do it diff-erent eve - ry - one

18 DΔ BΔ9/C♯ F♯sus F♯11 A7(♯11 ♯9)

22 DΔ BΔ9/C♯ F♯sus F♯11 E-7 A7

DONNA LEE

(UP TEMPO)

— CHARLIE PARKER

A

Ab (3) F7 Bb7 𝄎

Bb-7 Eb7 (3) Ab Eb-7 D7

Db Db-7 Ab F7 (3)

Bb7 𝄎 Bb-7 Eb7 (3)

B

Ab (3) F7 Bb7 𝄎

C7 𝄎 (3) F- C7 #9

F- C7 F- Ab°

Ab F7 Bb-7 Eb7 Ab (Bb-7 Eb7)

"CHARLIE PARKER MEMORIAL - VOL. 2" "10TH MEMORIAL CONCERT"

Soweit en Eb

(BALLAD)

DON'T BLAME ME

-Jimmy McHugh/
Dorothy Fields



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DON'T WORRY, BE HAPPY (UT)

BOBBY MC FERRIN

THEME : VOIX OU HAUT = VOIX PRINCIPALE



CHANT 1



DO YOU KNOW THE WAY TO SAN JOSE

Copyright © 1967 (Renewed) Casa David and New Hidden Valley Music

Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately

F B♭6 F C7sus

Do you know the way to San__ Jo - se? I've been a - way so long. I___ may go
You can real - ly breathe in San__ Jo - se. They've got a lot of space. There'll be a

C7 F B♭6 F

wrong and lose__ my way. Do you know the way to San__ Jo - se? I'm go - ing back to
place where I___ can stay. I was born and raised in San__ Jo - se. I'm go - ing back to

C7sus C7 Am7 Dm7

find some__ peace of mind in San__ Jo - se. L. A. is a great__ big free - way.
find some__ peace of mind in San__ Jo - se. Fame and for - tune is___ a mag - net.

Am7 Dm7 Am F♯m7♭5 Gm7/F

Put a hun-dred down__ and buy__ a car.___ In a week may-be two, they'll make__ you a
It can pull you far___ a - way__ from home.__ With a dream in your heart you're nev - er a -

C/E Gm7 C N.C. C7

star. Weeks turn in - to years. How quick__ they pass,___ and all the stars__ that nev - er were___
lone. Dreams turn in - to dust and blow__ a - way,___ and there you are___ with-out a friend.__

F B♭6

___ are park - ing cars___ and pump - ing gas.___
___ You pack your car___ and ride__ a - way.___ I've got lots of friends in San__ Jo - se.

Fmaj7 F B♭6 Fmaj7 Repeat and Fade

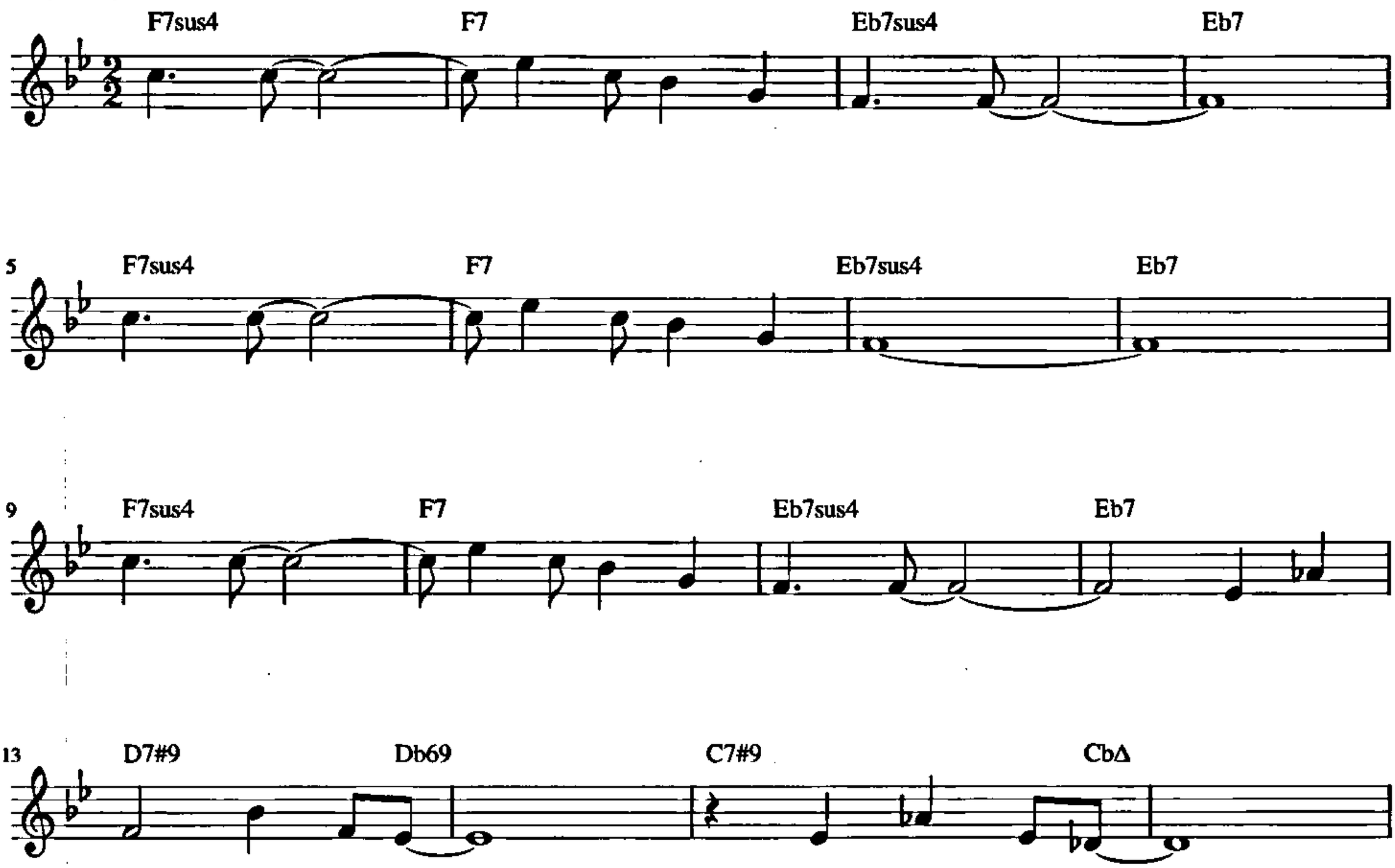
(Instrumental)

Do you know the way to San__ Jo - se?
Can't wait to get back to San__ Jo - se.

(Instrumental)

Dave Holland & Kenny Barron - Dr. Do Right

♩ = 90



Dream A Little Dream Of Me

(version *The Mamas & The Papas*)

Gus Kahn — Fabian Andre, Wilbur Schwandt

C Cdim7 Ab7 G7 C A7

Stars shin-ing bright a - bove you Night breez-es seem to whis-per I love you

F Fm C Ab7 G7

Birds sing-ing in the syc - a - more trees Dream a lit - tle dream of me

C Cdim7 Ab7 G7 C A7

Say night-y night and kiss me Just hold me tight and tell me you'll miss me

F Fm C Ab7 G7 C E7

While I'm a - lone and blue as can be Dream a lit - tle dream of me

A F#m7 Bm7 E7 A F#m7 Bm7 E7

Stars fad - ing but I ling - er on dear Still crav - ing your kiss

A F#m7 Bm7 E7 A F#m7 Ab7 G7

I'm long - ing to ling - er til dawn dear Just say - ing this

C Cdim7 Ab7 G7 C A7

Sweet dreams til sun beams find you Sweet dreams that leave all worr-ies be-hind you

F Fm C Ab7 G7 C

But in your dreams what - ev - er they be Dream a lit - tle dream of me

CΔ/G Ab7/Gb FΔ E-7 D-7 DbΔ

DREAMSVILLE

(BALLAD)

– HENRY MANCINI/
– JAY LIVINGSTON/ RAY EVANS



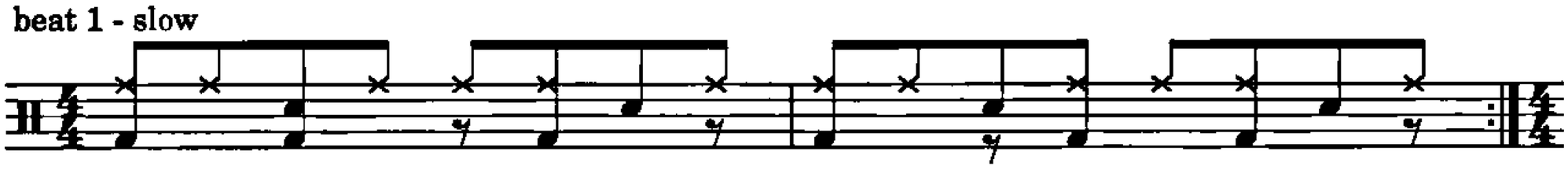
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LOUIS COLE

Drum Beats Tutorials

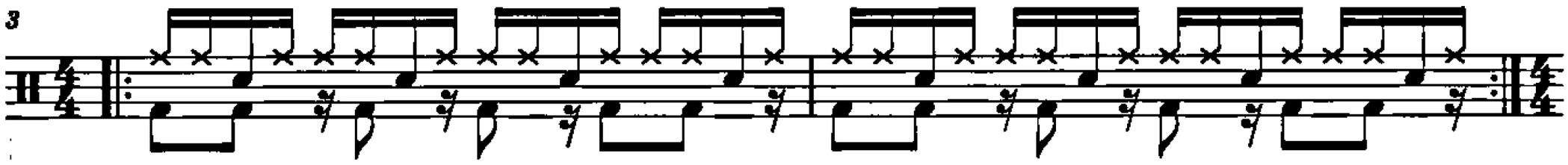
Transcription by Felipe Marini

beat 1 - slow



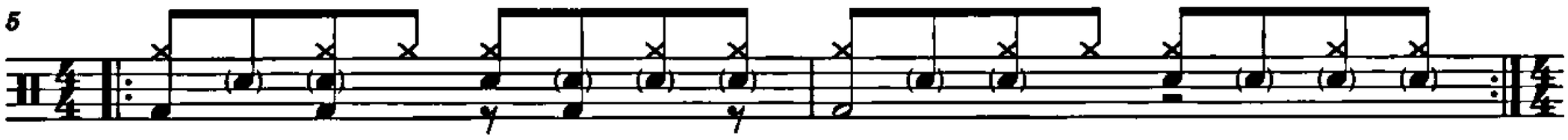
beat 1 - fast

3



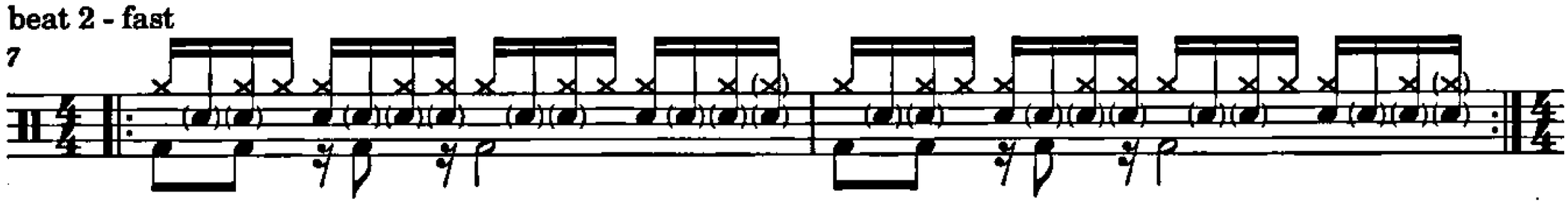
beat 2 - slow

5



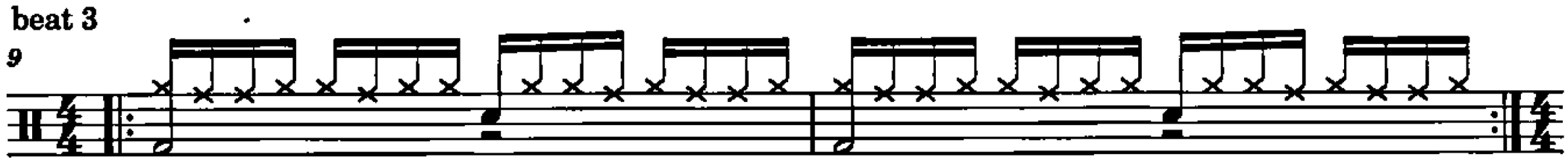
beat 2 - fast

7



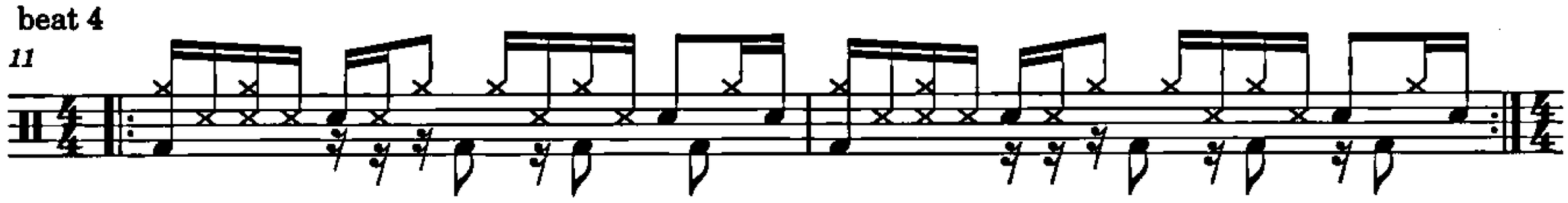
beat 3

9



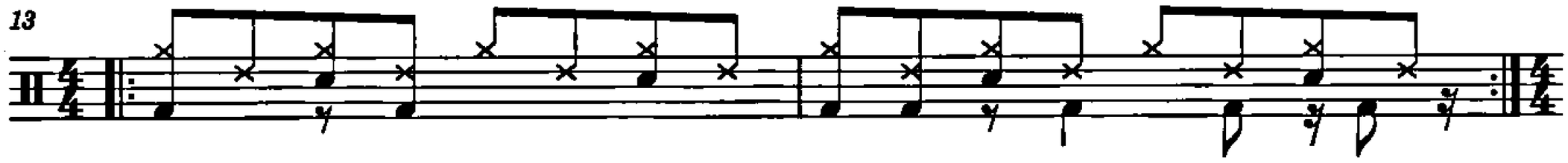
beat 4

11



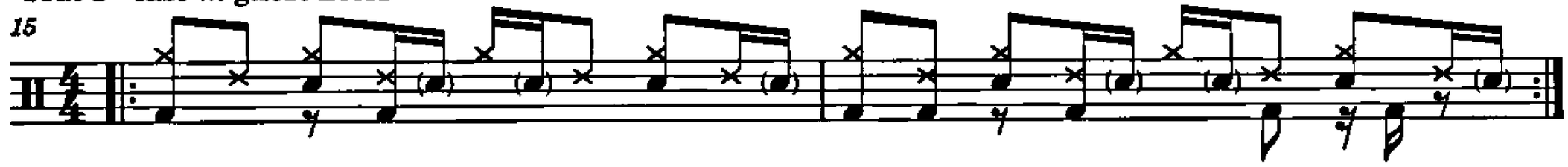
beat 5 - slow clean

13



beat 5 - fast w. ghost notes

15



(Dvořák)

SLAVONIC DANCE NO. 2

Antonin Dvořák



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HUMORESQUE

Antonin Dvořák



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SYMPHONY NO. 9 "FROM THE NEW WORLD"

Second Movement Theme

(1C) (1C)

Antonin Dvořák



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Early Autumn (R.Burns-W.Herman)

B9(#11) B♭MA7 EMI7(♭5) A7 A♭MA7

DMI7(♭5) G7 G♭MA7 CMI7(♭5) F7 1. DMI7 D♭7

CMI7 B9(#11) 2. B♭MA7 CMI7 C♯° B♭/D D♭°. CMI7 F13

B♭/D D♭-D♭° CMI7 F7 B♭MA9 B♭MI7 E♭7

A♭MA7 D♭13 CMA7 B7(♭9) CMI7(♭5) F9 B♭MA7

(CMA7 B7 B♭9 A7(#9)) (A♭7 GMA7 G♭13(♭9) F9)

EMI7(♭5) A7 A♭MA7 DMI7(♭5) G7 G♭MA7

CMI7(♭5) F7 B♭MA7 B♭6

(1)

Med.- Slow
Straight-Eighths

Elm

Richie Beirach

♩ = 110

(Intro)

1. 2.

Piano

F#°7/G GMI GMI

A

F#°7/G GMI

F#°7/G GMI

A♭/C D7/C B♭MA9(#5) E7(#9) E♭MA9(#11)

AMI7(add 11) A♭MA9(#11) EMI11

Play head twice, then solo on A.

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Elm
(2)

A MI 7 (add 11 b5)
A♭ MA 9 (#11)
G
B
C MA 7 / G
F#07 / G
G (add 9)
G
F#07 / G
G SUS (add 9)
G
F MA 7 / C
D7 / C
G / B
B+
E♭ MA 7 / B♭
A MI 7 (add 11 b5)
A♭ MA 9 (#11)
G SUS (add 9)
G (add 9)
G (add b13 add 9)
(rit.)

El paso del ñandú

Quilapayún



Emmanuel

Michel Colombier

♩ = 53

Eb- Eb-7 Cb△/Eb Ab-9 /Bb/Cb

Dbsus Db Gb△/Db Gb△ /Ab/Bb

Cb△ Fø/Cb Fø /Gb/Ab

Bbsus Bb7 Eb-b13 Eb- /F /Gb /Ab/Bb

Eb- Eb-7 Cb△/Eb Ab-9 /Bb/Cb

Dbsus Db Gb△/Db Gb△ /Ab/Bb

Cb△ Fø/Cb Fø /Gb/Ab

Bbsus Bb7 Eb

Empire of Light
Tin Hat Trio

A D#ø DΔ G C#-7 F#-7 B-7 F E7

End - less night wan-ting but to hold you not so far a - way.

9 A D#ø DΔ G C#-7 F#-7 B-7 F E7

One more time swee-ter than the first time swee-ter end - less - ly.

17 A D#ø DΔ G C#-7 F#-7 B-7 F E7

In my dreams qui-et as a pho-to-graph next to you smi-ling wa-ving.

25 A D#ø DΔ G C#-7 F#-7 B-7 F E7

In my tears kno-wing you would cry for me woul-dn't you miss me. I miss

33 A D#ø DΔ G C#-7 F#-7 B-7 F E7

you...

41 A D#ø DΔ G C#-7 F#-7 B-7 B♭Δ B♭Δ A7#9 B♭Δ A7#9 B♭Δ G- Esus E7

57 A D#ø DΔ G C#-7 F#-7 B-7 F E7

Same blue skies that cheered me on a new day they're not so far be - hind.

65 A D#ø DΔ G C#-7 F#-7 B-7 B♭7

Same tall tree that sha-ded us a short time leaves me lon-ging.

73 A D#ø DΔ G C#-7 F#-7 B-7 F E7

In my eyes gen-tle as a fal-ling star where you are glo-wing bright-ly.

81 A D#ø DΔ G C#-7 /C C#-7

In my dreams qui-et as a pho-to-graph know-ing you would cry for me

88 /C C#-7 F#-7 B-7 F E7 A

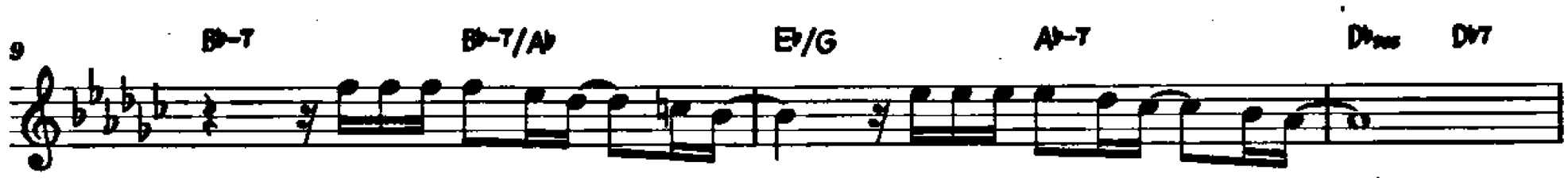
now you're wat-ching o-ver me end-less-ly I'll be drea-ming of you.

Entre vous deux

Michel Legrand











Epistrophy

Monk

C♯7 D7 C♯7 D7 C♯7 D7 C♯7 D7

D♯7 E7 D♯7 E7 D♯7 E7 D♯7 E7

D♯7 E7 D♯7 E7 D♯7 E7 D♯7 E7

C♯7 D7 C♯7 D7 C♯7 D7 C♯7 D7

F♯m6 F♯m6 F♯m6 F♯m6

B7 B7 D♭7 D7

D♯7 E7 D♯7 E7 D♯7 E7 D♯7 E7

C♯7 D7 C♯7 D7 C♯7 D7 𝄋 C♯7 D7

𝄋 C♯7 D7 G♭7♯11

ESTATÉ

Bossa Nova

BRUNO MARTINO
JOEL E. SIEGEL

B m7 E m7 F♯7♭9

B m7 E m7 A7 A m7/D

D7 G△7 C7 1 F♯7 F♯+7

2. F♯7 F♯+7 B△7 F m7♭5

B♭7♭9 E♭m7 A♭7♭9 G△7 F♯7♭9

A m7 D7♭9 G△7 C7♭9 F♯7

F♯+7 B m7/F♯ E m7 F♯7♭9

B m7 E m7 A7 A m7/D

D7 G△7 C7 F♯7 F♯+7 B m6/9

Et à votre droite cinq maçons



Evening in Paris

Quincy Jones

♩ = 65

6 G- E♭/G A/G A♭/G G- E♭/G G- E♭/G

6 G- E♭/G G- E♭/G G- E♭/G D♭/G D7♭5/G

10 G- G-/F G-/E C-/E♭ B♭Δ/D A7 D-Δ6 A♭7 G7(♭9♯5) C- C-/B♭ Aø D7♯9

14 Eø A7 D♭ma6 D7 G- G-/F♯ G-/F B♭7 E♭9 D7♯9 G- E♭9 B♭/D Eø B♭-7 E♭7 A-7 D7 G- Eø E♭7 D7

22 C-9 F13♭9 B♭Δ B-7 C-9 C♯ø D-7 G7♭9

26 C-7 C-9 F7 B♭Δ B♭/A G- G-/F Eø A7 D♭ma6 D7

30 G- Eø A7 D♭ma6 D7 G- G-/F♯ G-/F B♭7 E♭9 D7♯9 G- G-/F E♭9 A♭7 D-7 Eø B♭- A-7 D7 G- Eø E♭7 D7

38 C-9 F13♭9 B♭Δ B♭/A B-7 C-9 C♯ø D-7 D♭7 G7 C-7 F7 B♭Δ B♭/A G- G-/F Eø A7 C-/D D7

FALLING IN LOVE WITH LOVE — ROGERS/HART

Bbmaj7 Bb6 Bbmaj7 Bb6

C-7 F7 C-7 F7

C-7 F7 C-7 F7

Bbmaj7 Bb6 Bbmaj7 Bb6

Bbmaj7 Bb6 Bbmaj7 Bb6

1. A-7 D7 A-7 D7

G- G-(maj7) G-7 C7

C-7 F7

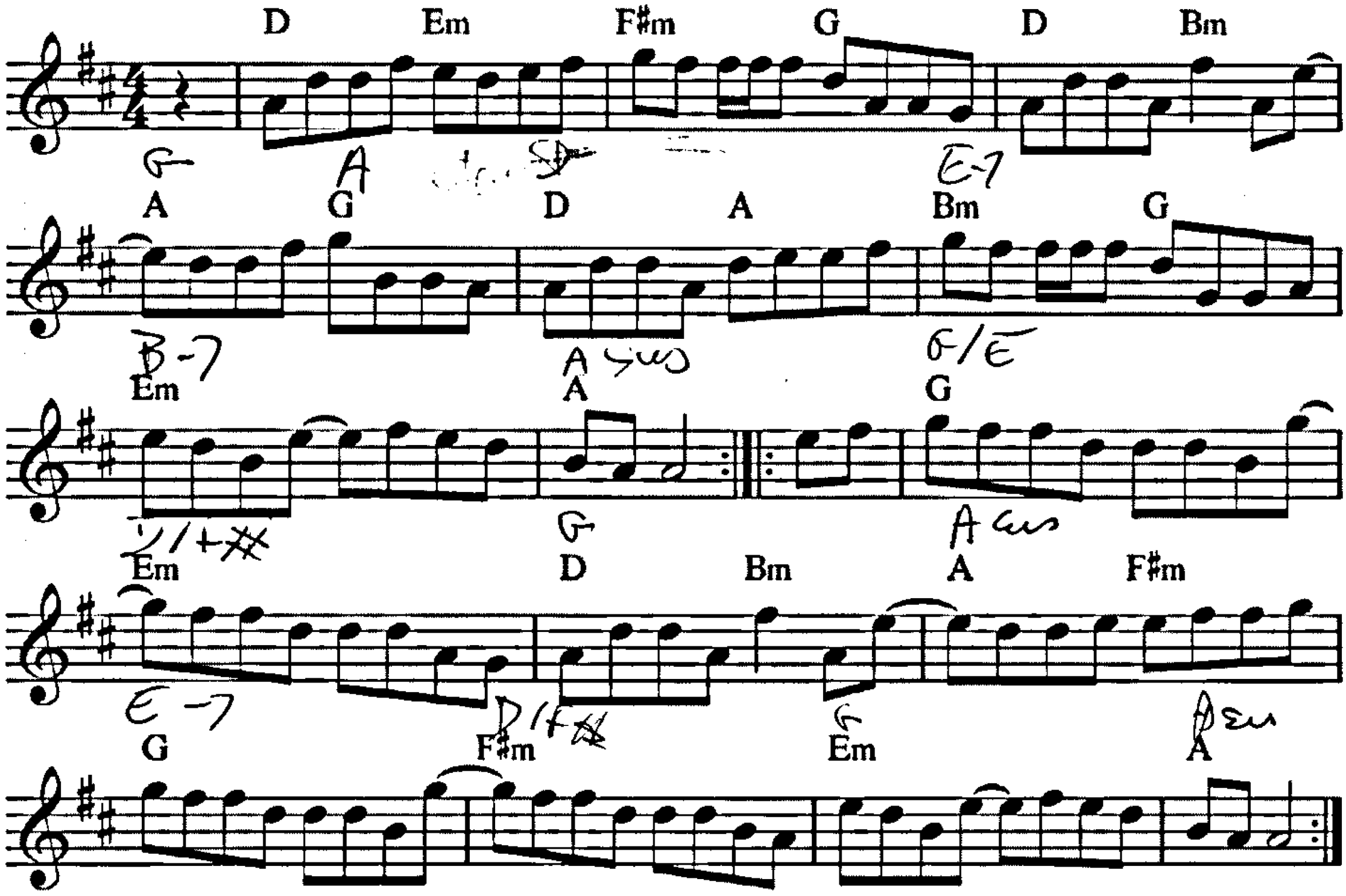
2. A-7 D7 Ab7 G-7

C-7 Gb7b9 C-7 F7

Bbmaj7 (C-7 F7)

(FWB)

Farley Bridge (*Duncan Chisholm*)



Solo instrument in E♭

Fascinating Rhythm

Song from "Lady, Be Good!"
for a Solo Instrument in C / B♭ / E♭ and Piano

George Gershwin (1898–1937)
Arr.: Johan van Slageren

Moderato

(Piano)

rit.

a tempo

mf

p

mf

f

p

f

p

D- G7 G- C7 G- C7 G- C7 G- C

F D-7 G7 C A-7 D7 G-7

D-7 G7 D-7 G7 D-7 G7

D- G7 G- C7 G- C7 G- C7 F

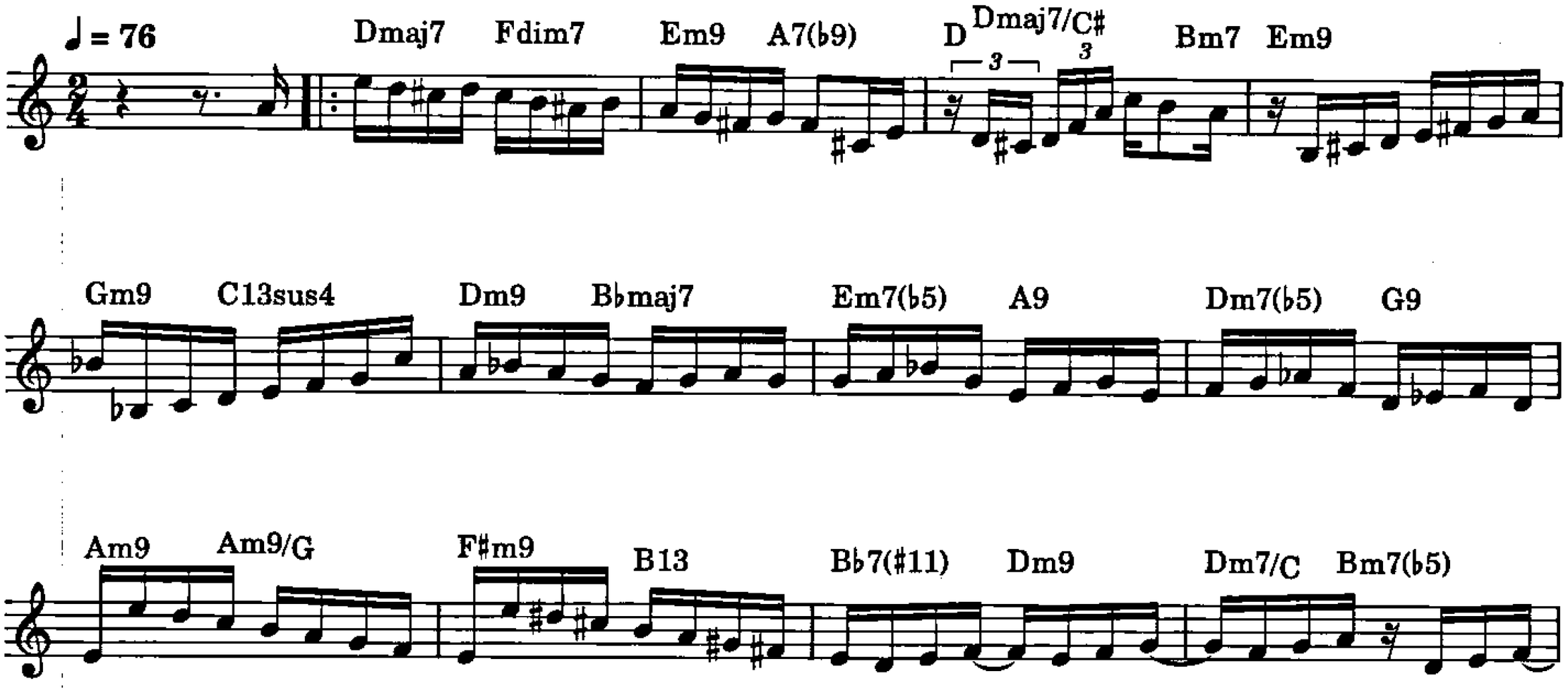
G- C7 F E7 A7 D7

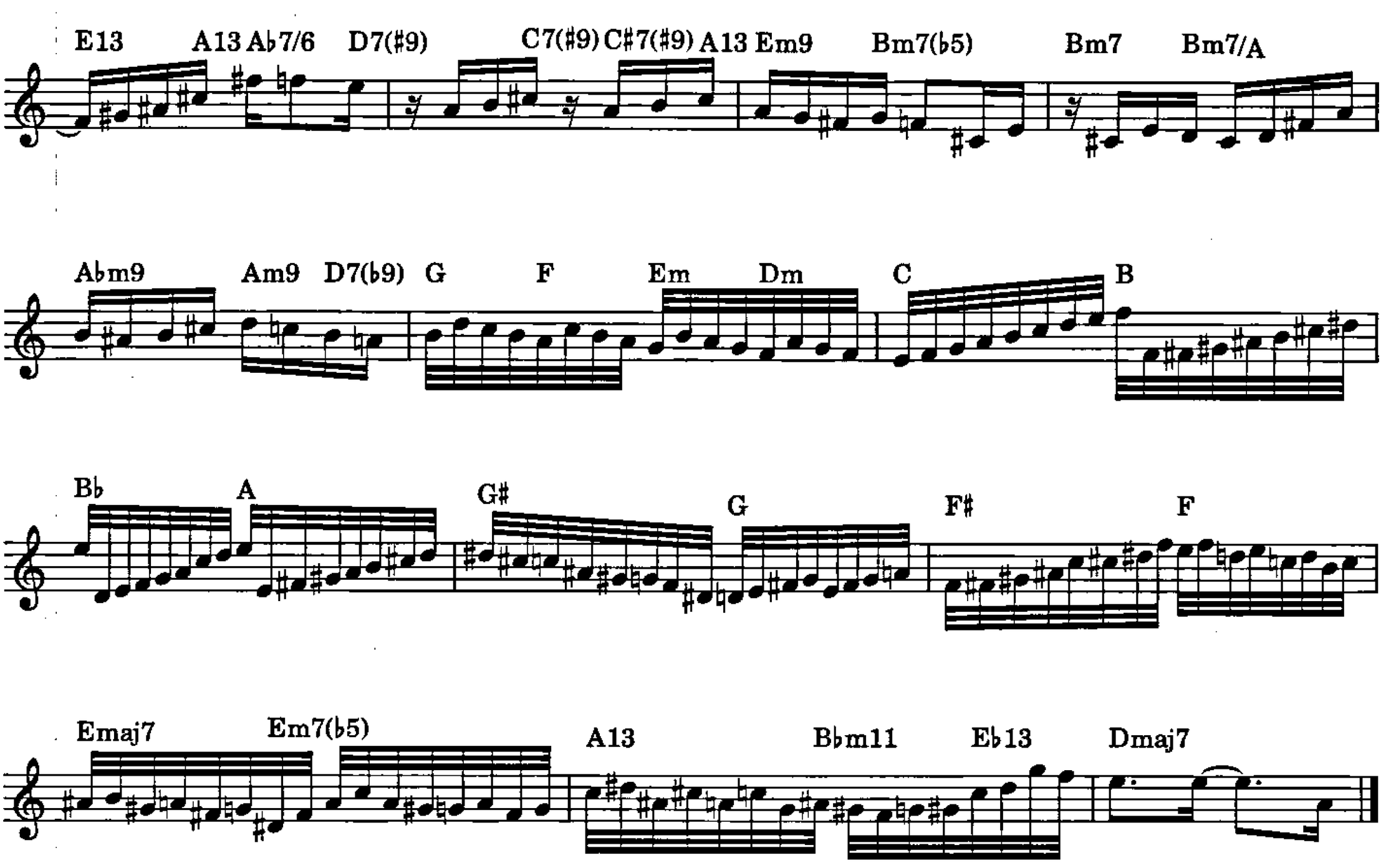
D- G7 D-7 G7 C

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Fátima

Hermeto Pascoal







(Fauré)

BERCEUSE

from the "Dolly" Suite
(originally for piano)

Gabriel Fauré



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LYDIA

(originally for voice and piano)

Gabriel Fauré

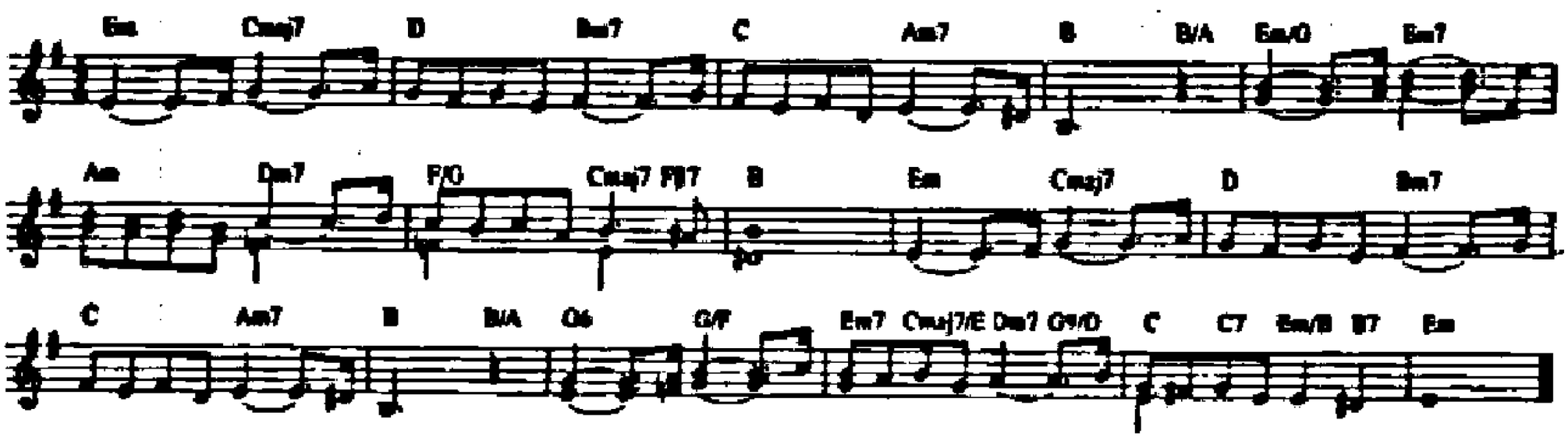


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PAVANE

(originally for orchestra)

Gabriel Fauré



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FEED THE BIRDS
from Walt Disney's MARY POPPINS

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Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Moderately



5432 Rythm bridge
(practice tune from some video)

Barry Harris ?

♩ = 250
Swing

Bb Bb/D Eb Eo Bb/F G-7 C-7 F7 Bb Bb/D Eb Eo Bb/F G-7 C-7F7

9 Bb Bb/D Eb Eo Bb/F G-7 C-7 F7 Bb Bb/D Eb Eo Bb/F G-7 F7 Bb6

17 1.

25 2. C-7 BΔ F#7 B7 E7 A7 D7 G7 C7 F7 Bb Bb/D Eb Eo F7 Bb

34 3. F7 Bb6 F#7 B7 E7 A7 D7 G7

38 C7 F7 Bb Bb/D Eb Eo Bb/F

44 Bb7

49 Eb Eo Bb/F F B7 Bb

56 D7

62 G7 Ab7 G7 C7 Db7 C7 Gb7

66 F7 Gb7 F7 Cb7 Bb

Fly Me to the Moon

Bart Howard

Med. Swing

A

Ami7 Dmi7 G7 (C#mi7 F#7) Cma7 C7

Fly me to the moon and let me play a - mong the stars, (A7/G)

Fma7 Bmi7(b5) E7 Ami7 A7

Let me see what spring is like on Ju - pi - ter and Mars. In

(D/F# Dmi7) (Dmi/F G7) (Emi7) Cma7 Emi7 A7

oth - er words: hold my hand, In

Dmi7 G7 Cma7 Bmi7(b5) E7

oth - er words: dar - ling kiss me.

B

(C#mi7 F#7)

Ami7 Dmi7 G7 Cma7 C7

Fill my heart with song and let me sing for - ev - er more, (A7/G)

Fma7 Bmi7(b5) E7 Ami7 A7

You are all I long for, all I wor - ship and a - dore. In

(D/F# Dmi7) (Dmi/F G7) ⊕ Emi7(♭9) A7

oth - er words: please be true, In

Dmi7 G7 C6 (Bmi7(b5) E7)

oth - er words: I love you.

⊕ Emi7 A7 Dmi7 G7 C6

true, In oth - er words: I love you.

Originally in 3/4.

Fonctionnaire

Blair





fonctionnaire

p. 2

73 A+/D♭ A+/E♭ D♭/A♭ D/C G/B F/A A+/D♭ C+/D

Les prê - tres du cul - te n'ont pas as - sez de poils.

77 Bo/F Bo/A♭ GØ GØ/B♭ Do/F Do/A♭ Asus A7

On ne sait plus chauf - fer les ca - thé - dra - les.

81 A F# D B G# E+ D♭ C G/B

Les lois mo - ra - les sont é - crites en trop pe - tit.

85 G E- C A- F# BØ F-6 G/B

Les a - gents du ma - lin ont l'air tout dé - ca - tit.

89 C A/C# D D#o E- F#7 A- B7

Le pa-ys se cou - vre de prê-tres gi - ro - vagues qui s'en vont de portes en por - tes

97 E A7 D/C G A C- E♭- BØ C#ØB7

dire à ceux qui ou-vrent la rai-son noble et vague qu'ils ont de voir la rei-ne morte.

105 E- A/C# D/C G/B

Dire à ceux qui ou - vrent la rai son noble et vague qu'ils

109 C B7 F#Ø

ont de voir la rei - ne morte. Mais il y

113 B B/D# E A7 F BØ A/C# E/B

a des - sous leurs gué-ril - las de grand cœurs pleins de vase et d'am - bre et je

121 B B/D# F B♭ E♭ A G/B

crains de sui-vre des che - mins qui mè-nent si loin de ma chambre.

Fonctionnaire

P. 3

129 D- D-/A A D- D/F# G- C7 F A7

La prin-cesse en lar - mes s'en - fuit au point du jour trou-ver a-bri sous mon siè - ge,

137 D G- D-/A E-/B A

la mi - lice en ar - mes m'en - cercle et me prend pour le

141 D- Bø G#o A Bb D-/A G#o A7

pa - tri - o - te qui l'a prise au piège.

145 D- D-/A A D- D/F# G- C7 F A7

La fou-le joy - eu - se m'ac - clame et mon cœur doute de-vant les hon - neurs in - si - gnes

153 D G- D-/A Ab Db Gb Cb E- G7

dont la mal-heu - reu-se qui a croi-sé ma rou-te bien mal-gré moi m'a ren-du di - gne.

161 C A/C# D- G/B E- A/C# B/D# B/F#

J'ai bien de la pei - ne mais je suis dé-ci - dé à tout prendre et à me taire.

169 E- A/C# D/C G7/B C B7 B/D# F#-7 b5

J'ai ven-du ma rei-ne mais j'ai ga-gné aux dés mes ga-lons de fonc-tion - naire. Et il

177 B B/D# E A7 F Bø A/C# E/B

pleut et j'ou-vre grand les yeux sur la ville et ses clo-chers d'or. Et il

185 B B/D# F Bb Bb-/Db EØ/D Ab-Δ

pleut et j'ai un pied qui veut s'en - fuir et un qui col - la - bore.

FOOTPRINTS

— WAYNE SHORTER



... AS PLAYED BY "MILES DAVIS" WAYNE SHORTER - "ADAM'S APPLE"

For all we know

Sachal Vasandani



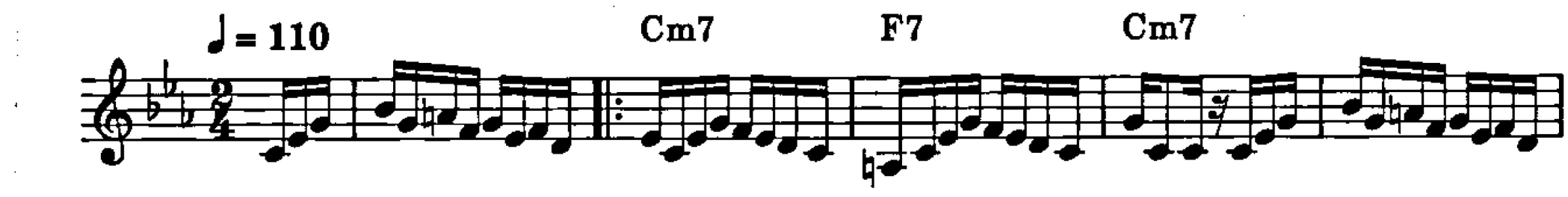
FOR LENA AND LENNY

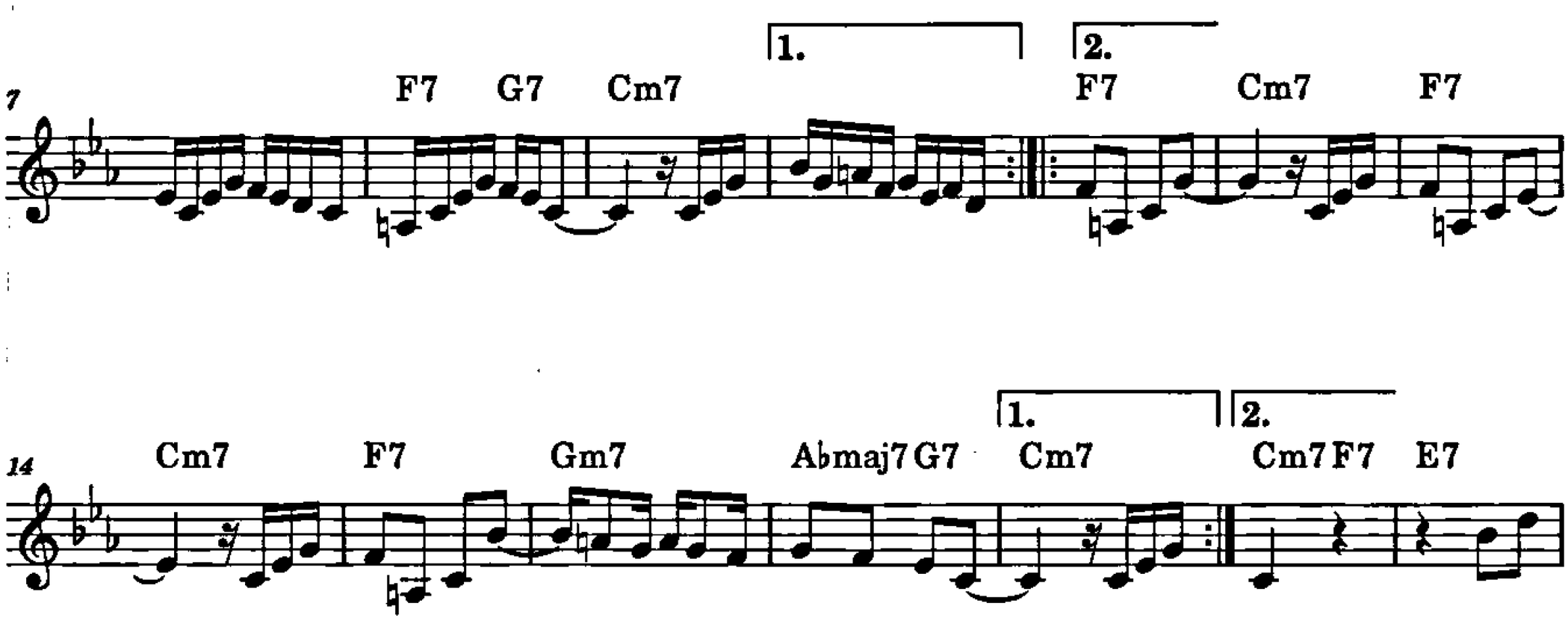
By QUINCY JONES

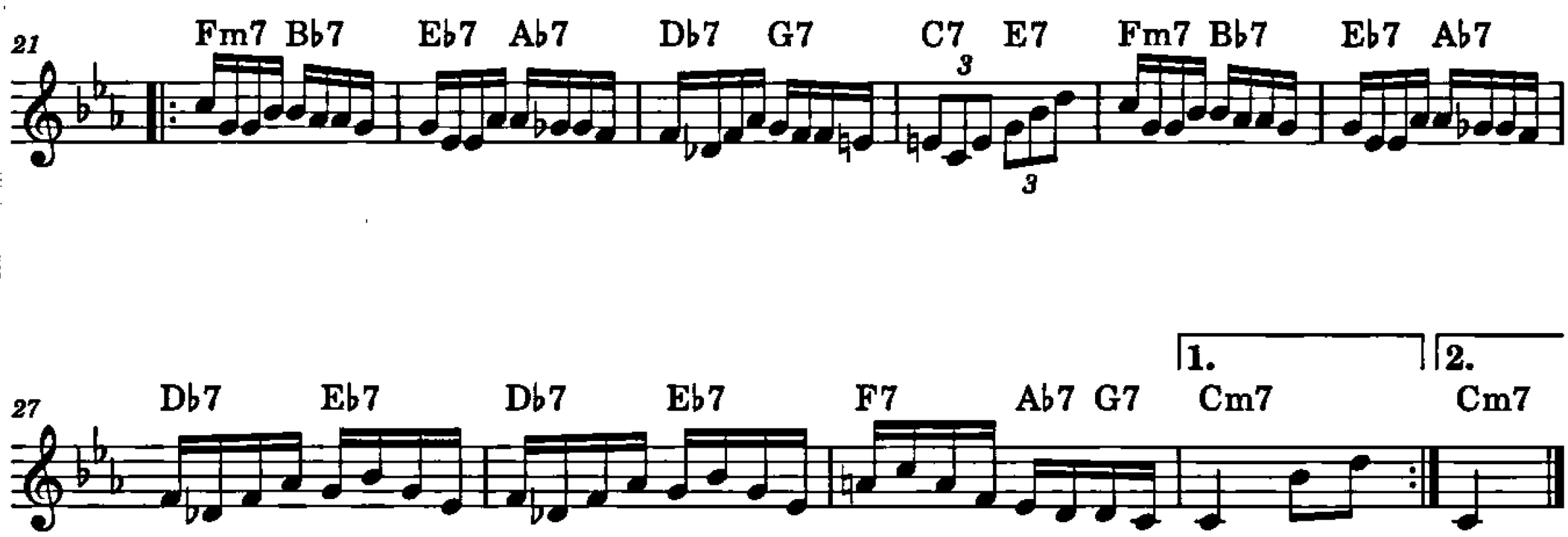


Forró Brasil

Hermeto Pascoal







Transcrição: Felipe Siles

(nw. 5)

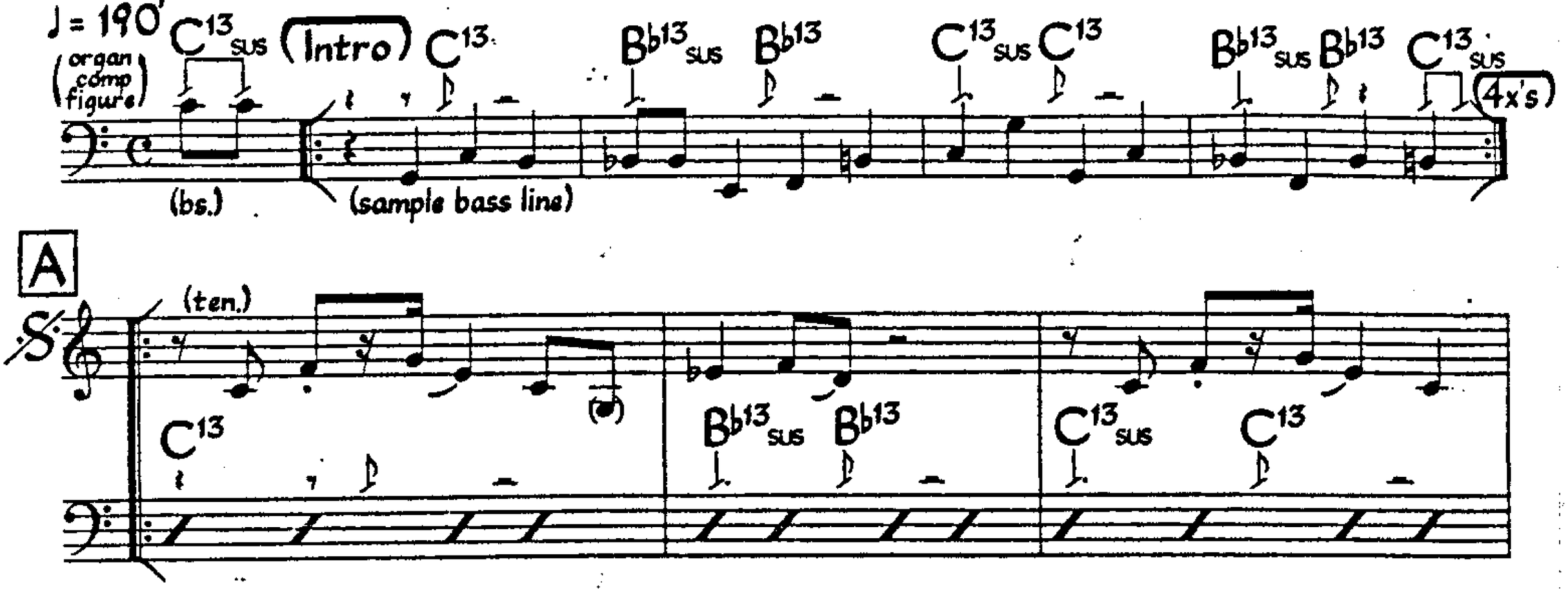
(1)

11

Friday Night at the Cadillac Club

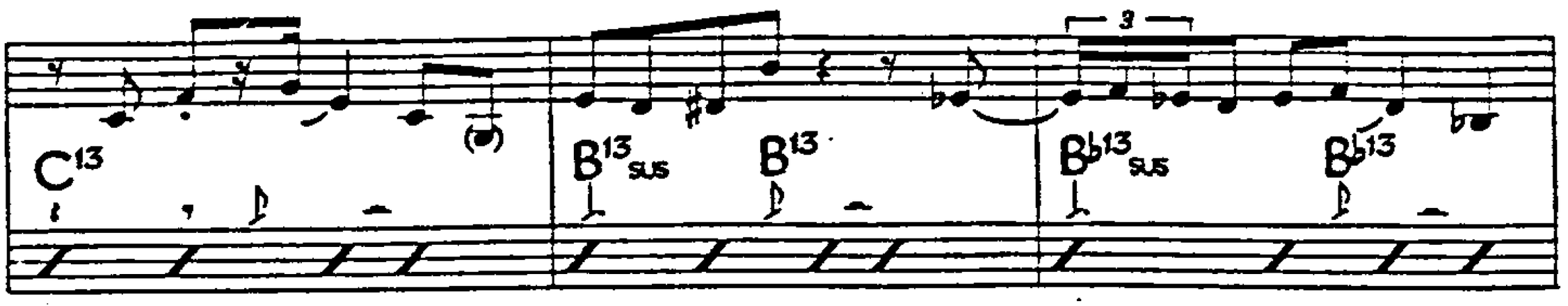
Med.-Up Shuffle

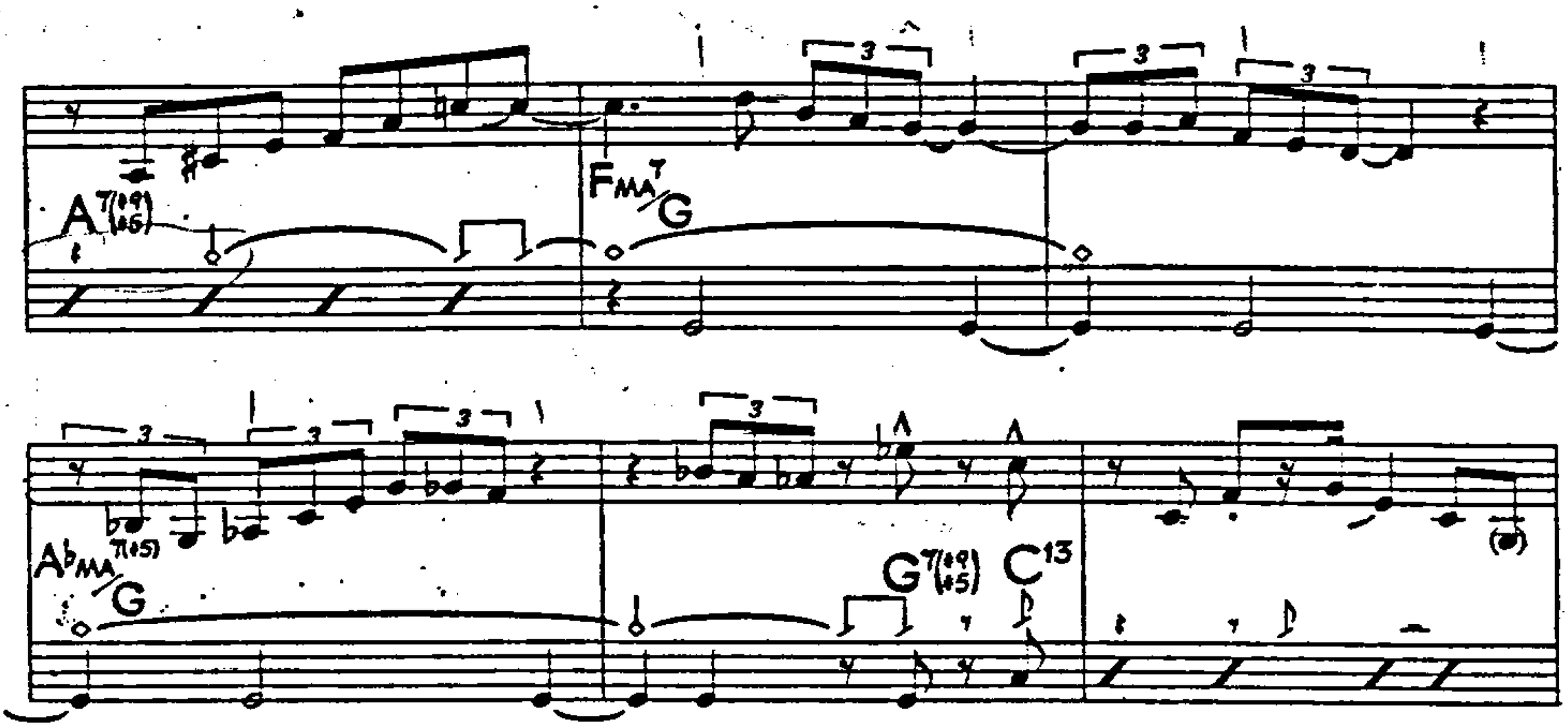
Bob Berg

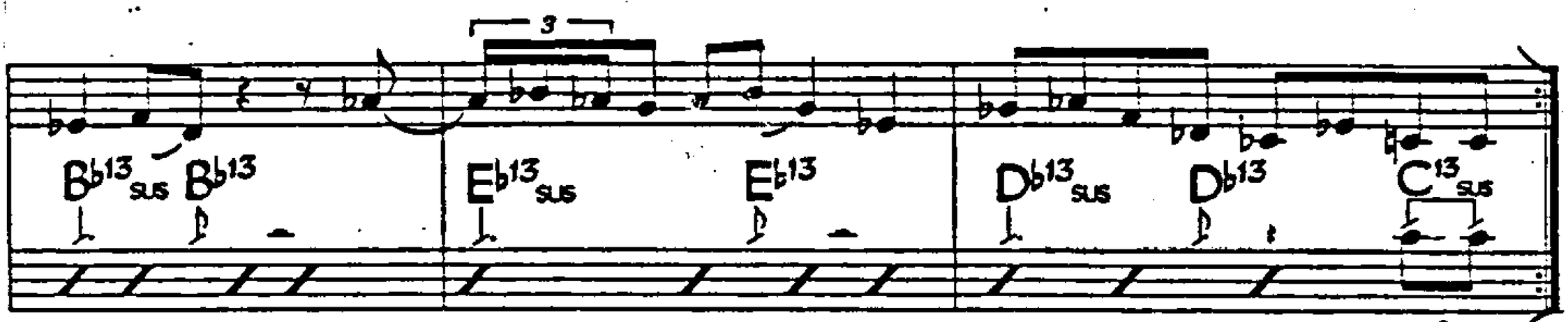


(2)

Friday Night







Solo on A (fine)
After solos, D.S. al fine
(Head is played twice before and after solos)

ou: Blues en Do

Figures written  are played 

Organ comp figure and written bass line (bars 17-20) are played for solos, with variation.

GENTLE RAIN

— LOUIS BONFI

(Bossa)



Gently Johnny

Paul Giovanni

♩ = 60

G-7 I put my

5

hand on, on her knee and she said "do you want to see?" I put my
tigh "do you want to try?"

G-7 C(11) D-7(11) G-7

9

hand on, on her breast and she said "do you want to be kissed?" Gent - ly
belly "do you want to fill me?"

G-7 C(11) D-7(11) G-7

13

John - ny gent - ly John-ny gent - ly John - ny my jin-ga-lo. Gent - ly

G-7 C(11) D-7(11) G-7

17

John - ny gent - ly John-ny gent - ly John - ny my jin-ga-lo

G-7 C(11) D-7(11) G-7

(BALLAD)

GEORGIA

HOAGY CARMICHAEL

FMaj7 Eø7 A7 Dmi Dmi/C G/B Bbmi7 Eb7

(E7) Georgia Georgia the whole day through just an

FMaj7 D7 | 1. Gmi7 C7 Ami7 D7 Gmi7 C7(+5)

old sweet song keeps Georgia on my mind

2. Gmi7 C7(b9) FMaj7 Emi7 A7 Dmi (Gmi6) A7/C#

(Dmi7) Dmi/C ab moonlight (Bb7) D° Dmi (Gmi6) A7/C# (Dmi7) Dmi/C (G7) B° Dmi Dmi/C# reach

out to me other arms

Dmi/C Bmi7 E7 Ami7 D7 Gmi7 C7 FMaj7

offers (Ab7) eyes smile tenderly (G7) still in peaceful

dreams I see the roads led back to you

Eb7 A7 Dmi Dmi/C G/B Bbmi7 Eb7 Gmi7 A7 (E7) D7

Georgia no peace I find just an old sweet song keeps

Gmi7 C7(b9) FMaj7 (Gmi C7)

Georgia on my mind

Get Away, Jordan

Take 6

♩ = 105
Swing

A♭Δ9(13) A♭Δ♯11 A♭Δ G♭7sus G♭7 A♭/F♭ B♭ø/E♭

5 A♭6 A♭7(13) (G7, Ab7) E♭-7 G♭6

9 A♭Δ (/C) F-7 3 B♭7(13) F-7 B♭7(13) E♭7sus A♭7

13 A♭7 A♭Δ9 A♭6 A♭7(13) E♭-7 G♭6

17 A♭Δ F-7 3 B♭7 F-7 B♭7 E♭7sus A♭7

21 A♭7 D♭7 F♭Δ/G♭ C♭Δ6 F-7 B♭7 E♭7sus A♭7

25 A♭7 D♭7 F♭Δ/G♭ C♭Δ6 F-7 B♭7 E♭7sus A♭7

(FAST) 170.

GIANT STEPS

– COLTRANE



COLTRANE – "GIANT STEPS"

60. # GIRL TALK

NEAL HEFTI

SWING 8THS Tempo: Ebs 8 Bars measure x 2



KENNY BURRELL - "COOL GUITAR" / TENDER GENDER

GOOD BAIT

TADD DAMERON

(Fast Swing) GOT-A-MATCH-?

-Chick Corea

D-7 A7/C# D-7/C

G7/B G-7 D7/F#

G-/F G-/E E-7 A7

F-7 B♭7 E♭maj7 E-7♭5 A7

D-7 E-7♭5 A7♯5(♯9) D-7

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(Gounod)

FUNERAL MARCH OF A MARIONETTE

(originally for orchestra)

Charles Gounod



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JULIET'S WALTZ SONG

from *Romeo and Juliet* (opera)

Charles Gounod

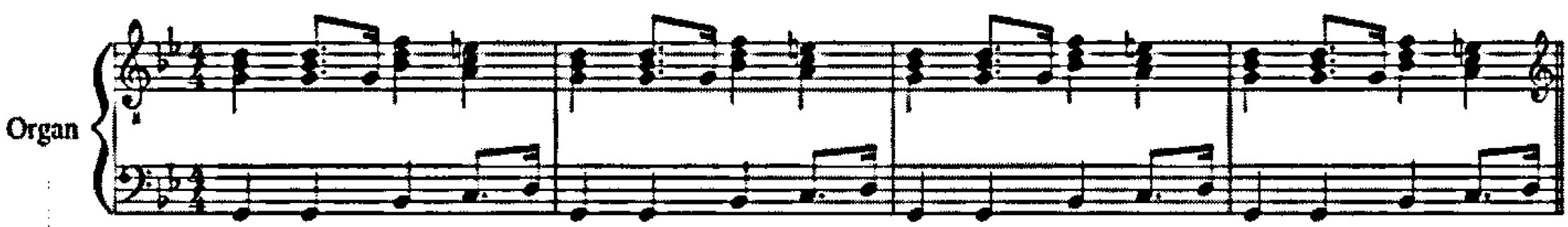


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Green Onions

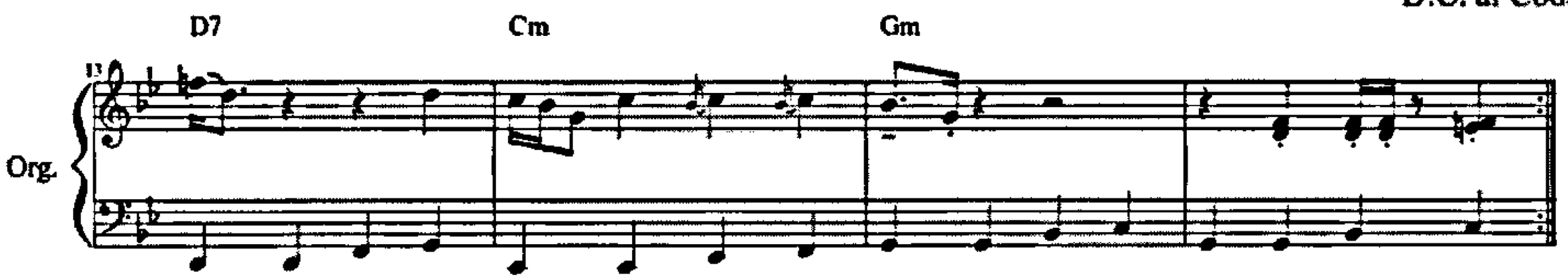
Booker T. Jones, Steve Cropper, Al Jackson, Jr. & Lewie Steinberg

Moderate jazzy beat









Greensleeves



(Grieg)

PIANO CONCERTO IN A MINOR, Op. 6
First Movement Theme

Edvard Grieg



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SOLVEJG'S SONG
from *Peer Gynt*
(originally for soprano and orchestra)

Edvard Grieg



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GUADELOUPE

FROM "BOTH WORLDS" - DREYFUS JAZZ

MICHEL PETRUCCIANI

LATIN

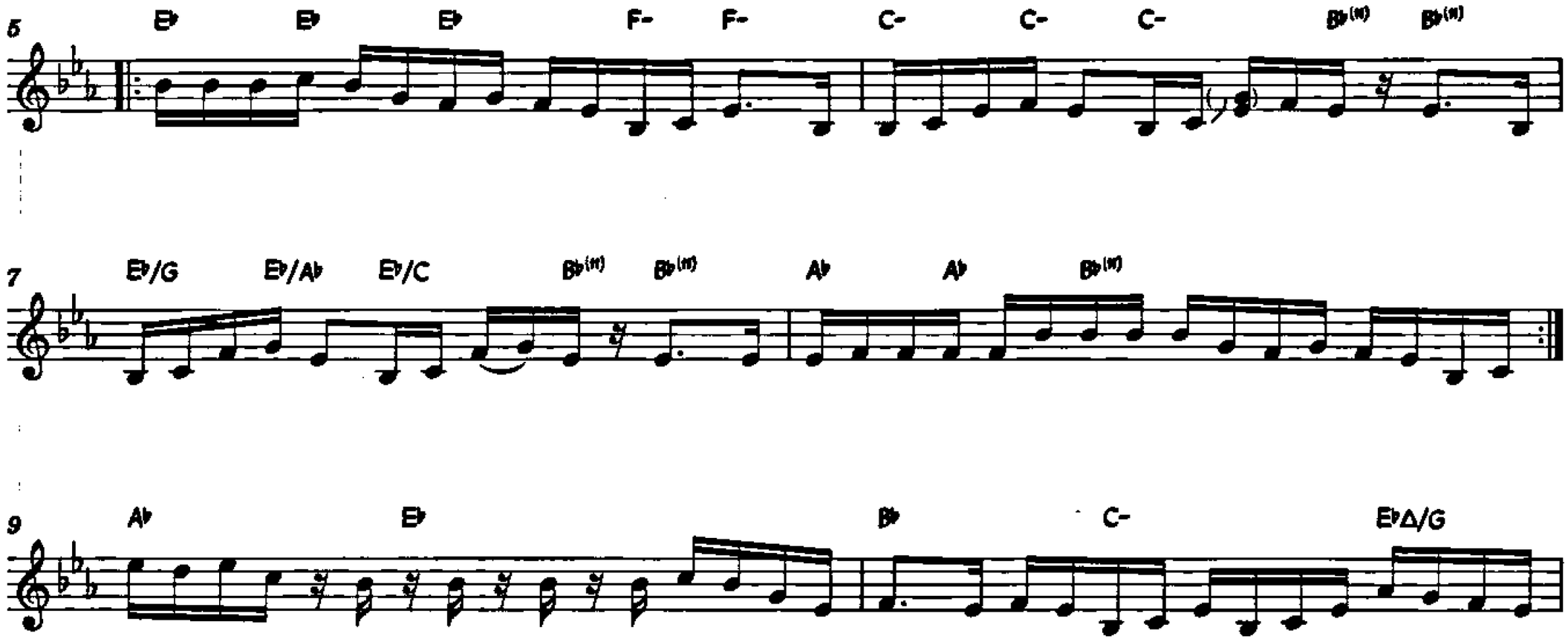


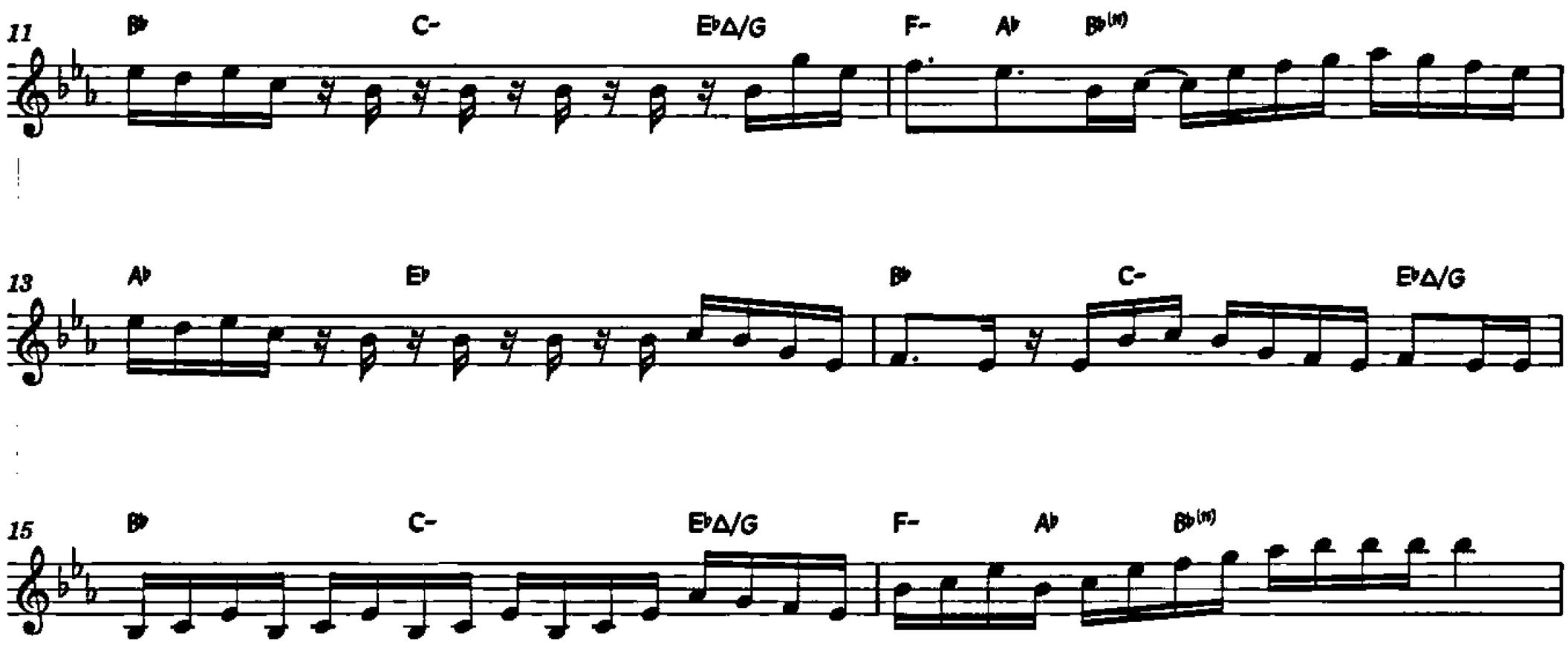
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Haf

The Trials of Cato







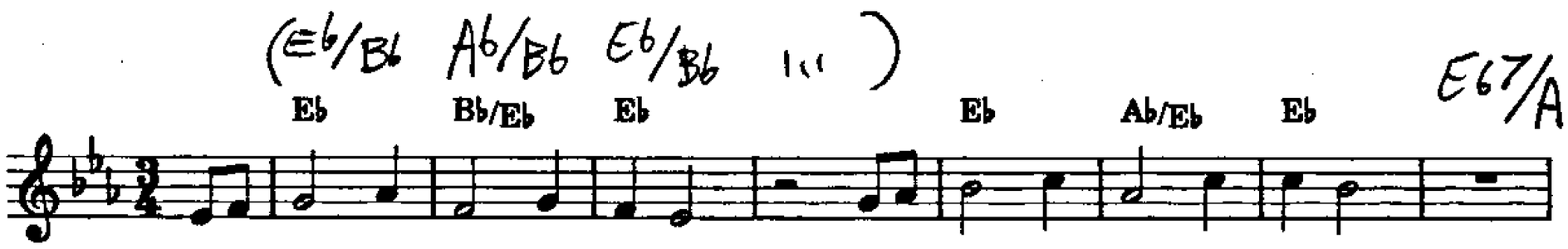


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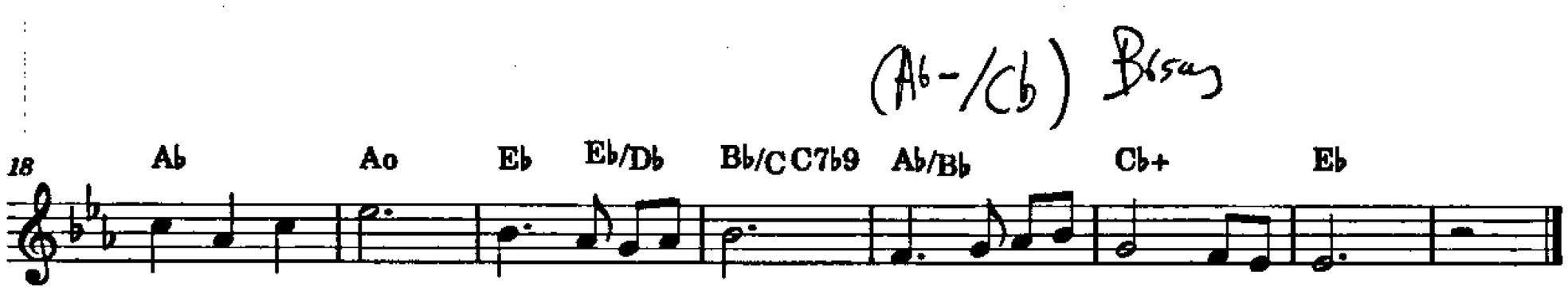
p.2


21
E♭ F- C- B♭(n) E♭/G E♭/A♭ E♭/C B♭(n) A♭ B♭(n)
25
E♭ F- C- B♭(n) E♭/G E♭/A♭ E♭/C B♭(n) A♭ B♭(n)
29
C-7 B♭(n)/D
31
E♭ E♭/A♭ A♭ E♭ E♭ E♭ E♭/D E♭/C B♭(n) B♭(n)
E♭ E♭ A♭ E♭ E♭ A♭ A♭ A♭ B♭(n) B♭(n)
33
E♭ E♭/D E♭/C E♭ E♭/D E♭/C E♭/G E♭/A♭ B♭(n)
A♭/E♭ E♭ E♭ A♭/E♭ E♭ E♭ A♭ F-7 B♭(n)
35
C-7 B♭(n)/D A♭ B♭(n)
39
C-7 B♭(n)/D A♭ F-7

Hai, salcîm de vara







Hang Gliding

Maria Schneider

♩ = 160

A♭♯11 C-♮omit7/G C-7 C-7(11)

11 F♭Δ♯11/A♭ F♭Δ D♭-(9) E♭-7(♭13) A♭- A♭-(9)

21 D♭-9(11) G♭6sus2 A♭sus2(11) A♭(9) A♭sus2(11)

29 F♭Δ9 D♭-7(11) E♭-7(♭13)

35 A♭-9(11) A♭-7(11) A♭-9(11) GΔ♯9♯11/B G♯9

43 G-(9)/B♭ GΔ9/B

49 E-7/A A7(11)/G D(9)/F♯

55 E♭6/F F/E♭ B♭Δ/D /A

61 G♭/B♭ A♭7sus D♭/F

67 B♭-11 D(♭11)/F♯ D/E D(♭11) E/C♯

Hang gliding

p. 2

77 F#-11 B-7(11) D(9)/F# C#-7(11)

85 D(9) D#-7(11) /Bb D(9)/E B-7(11) F#-7(b13)

93 G#-7(11) D#-7(b13) B-7(11) /F# C#-7(11)

101 D(9) /A Eb-7(11) /Bb D6/E /B

107 F#-7(b13) G#-7(11)omits D#-7(b13)

113 E(9 #11) /D# C#-7(11) D#-(b13)

119 G#-9(11) G#-7(11) G#-9(11) CΔ/E CΔ6 G2/B

129 E-11 A-7(13) Dsus4(9)

137 E(9 #11)

HAVE YOU MET MISS JONES

– ROGERS & HART

Fmaj7 F#07 G-7 C7

A-7 D-7

1. G-7 C7 2. C-7 F7

Bbmaj7 Ab-7 Db7 Gbmaj7 E-7 A7

Dmaj7 Ab-7 Db7 Gbmaj7 G-7 C7

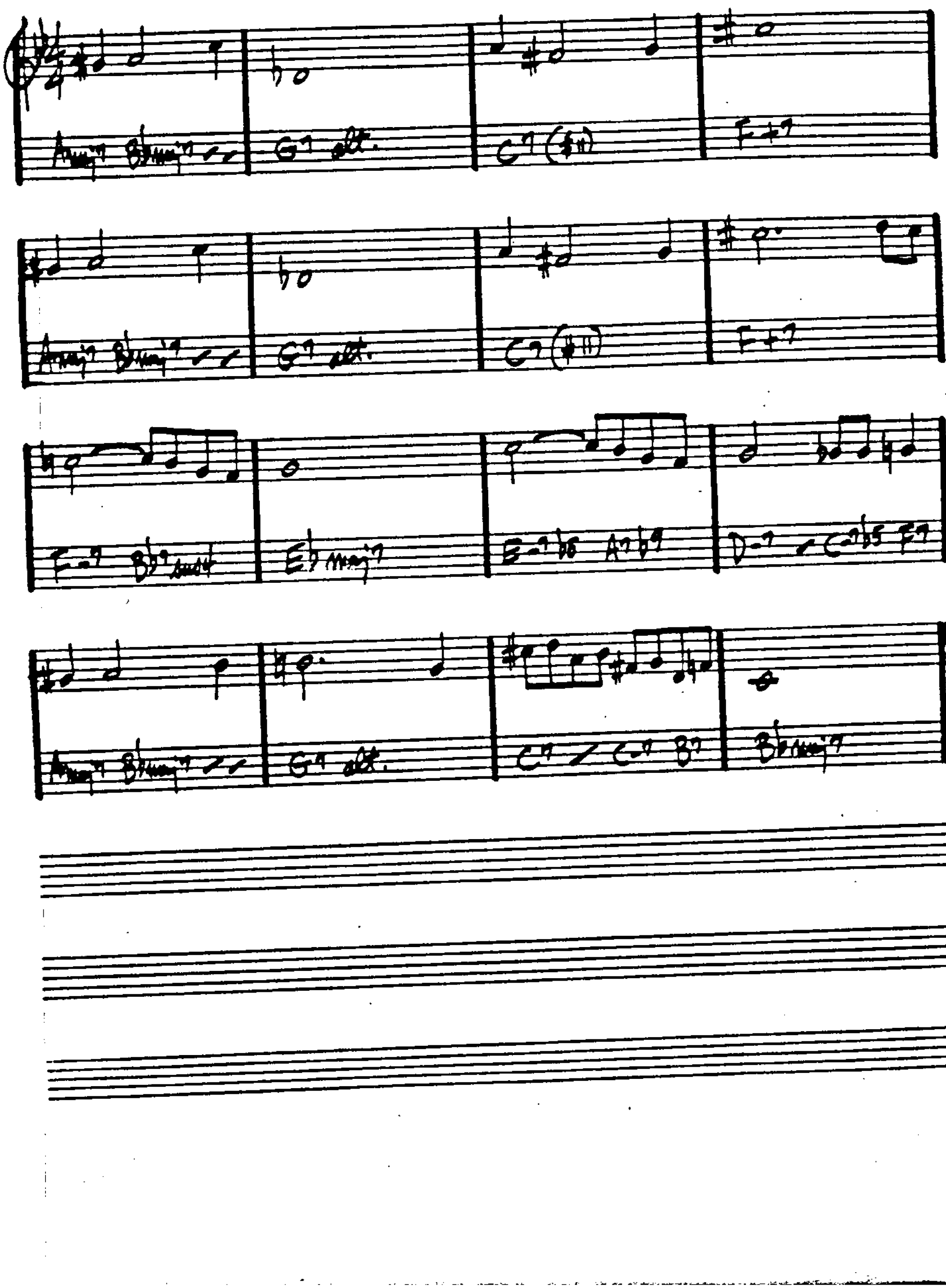
Fmaj7 F#07 G-7 C7 Bb7

A-7 D7 G-7 C7 Fmaj7 (G-7 C7)

(BALLAD)

HEAVEN

-DUKE ELLINGTON



Here's to life

Artie Butler

F-7 Bbsus Bb7 EbΔ AbΔ

5 D-b5 (9) G7b13 Csus

9 F-7 Bbsus Bb7b13 EbΔ

12 AbΔ D-b5 G7#9 CΔ

17 F-7 G7b9 C- D-b5/C C- F-7 G7b9 Bb/C C7

25 F- D7 G7 C- Bb-7 Eb AbΔ ~~F/G~~ G5#9

30 C- Bb-7 Eb7 AbΔ F/G G7 C- C-Δ Bb-7 Eb7

36 AbΔ D7 G7 C- Bb-7 Eb AbΔ F/G

41 C- Bb-7 Eb7 AbΔ DbΔ G7 C-6

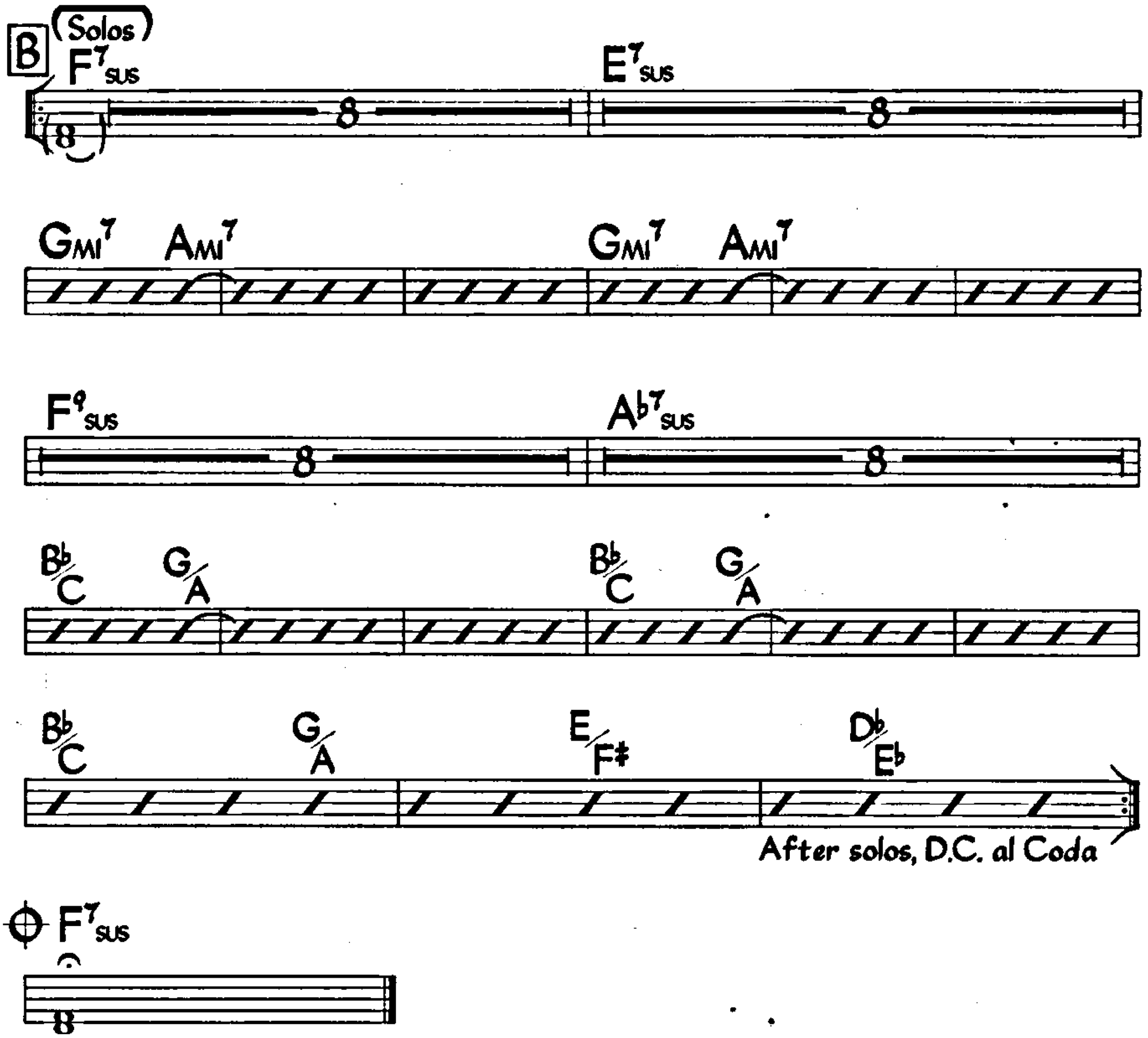
192.
(MED. UP JAZZ)

HERZOG

- BOBBY HUTCHERSON



(Hengo p2) -


B
(Solos)
F7sus
E7sus
GMi7
AMi7
GMi7
AMi7
F9sus
Ab7sus
Bb/C
G/A
Bb/C
G/A
Bb/C
G/A
E/F#
Db/Eb
After solos, D.C. al Coda
F7sus

HIDDEN JOY

FROM "MARVELLOUS" - DREYFUS JAZZ

BALLAD

♩=60

MICHEL PETRUCCIANI



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HOME

FROM " PLAYGROUND " - BLUE NOTE

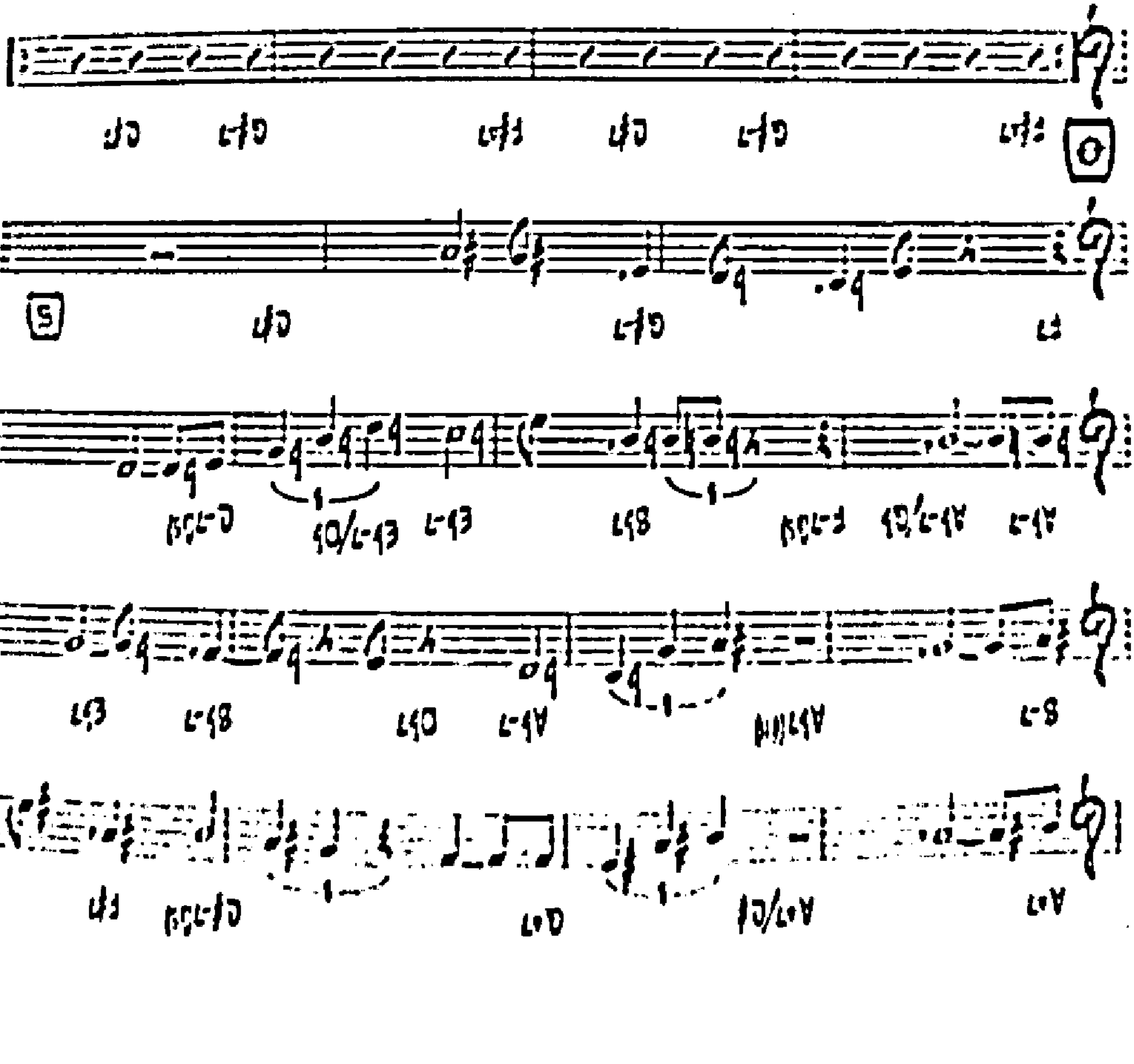
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BOSSA NOVA

♩=120



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HONEYSUCKLE ROSE









144.

(Record Single)

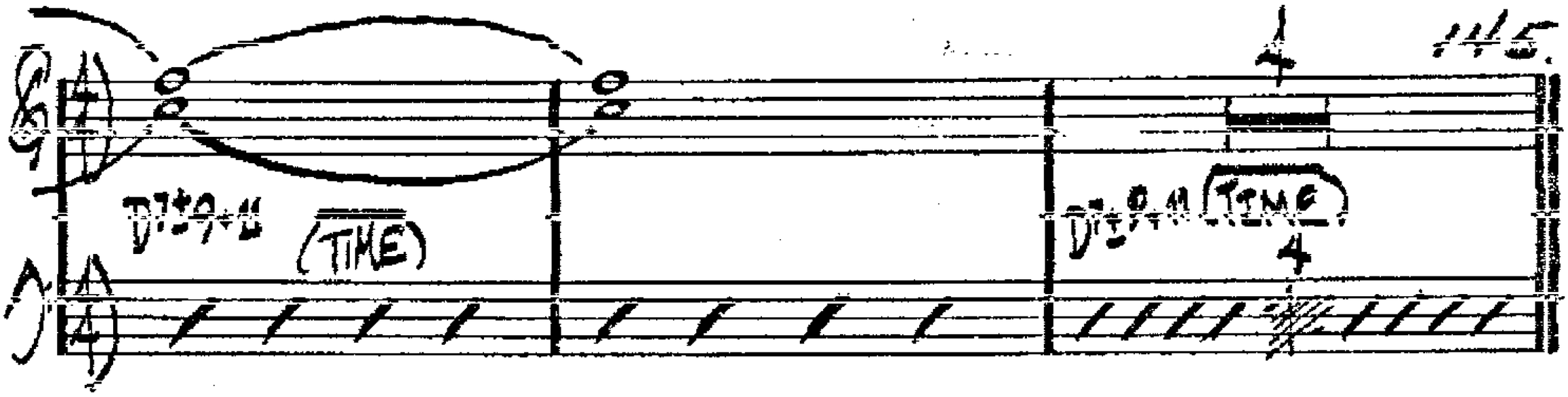
HORIZON

MILES DAVIS

(C7sus) (TIME) Dbmaj7 D7±9+11

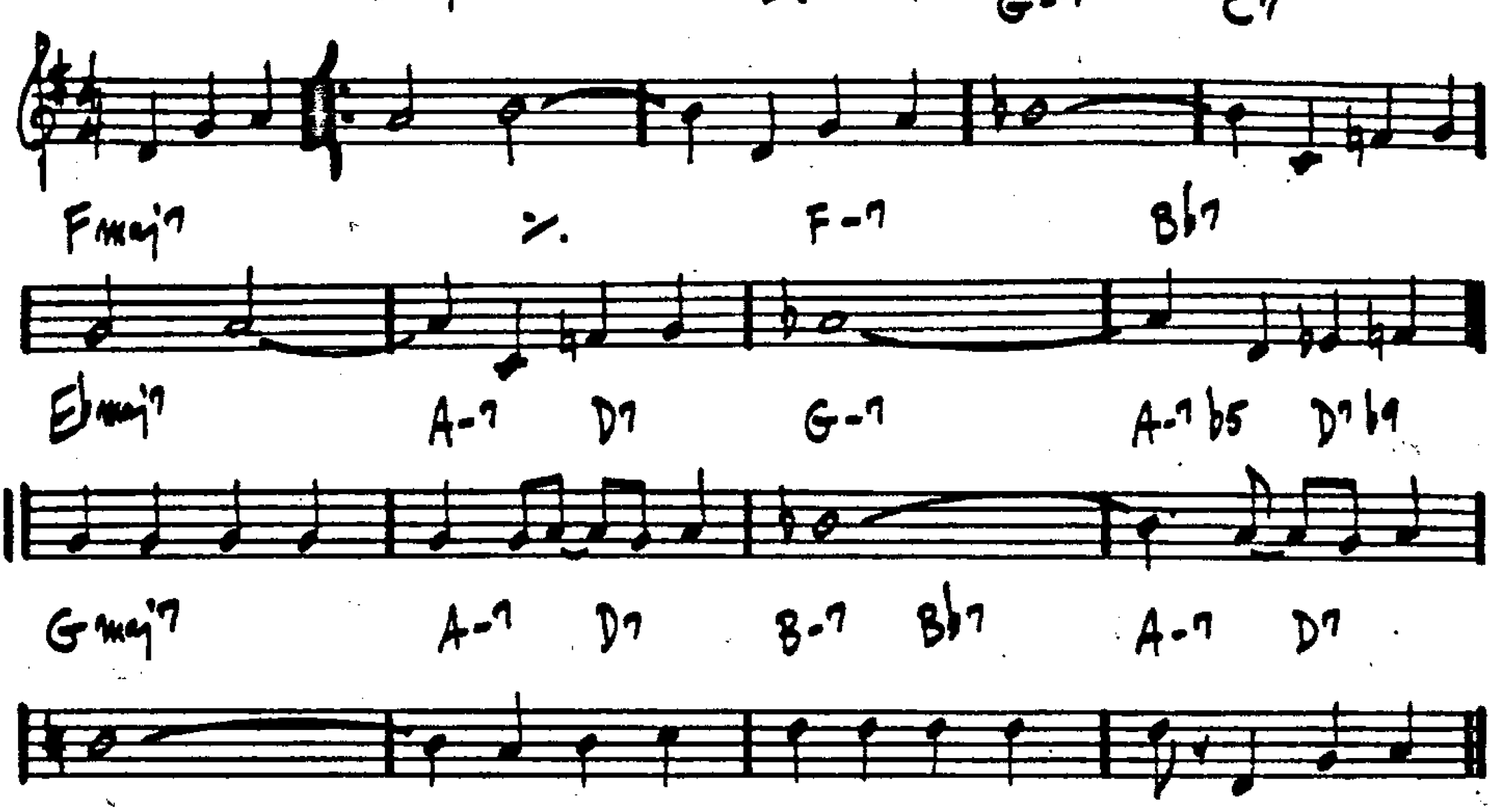
D7±9+11 Cø7/F F7sus

Cø7/F


(TIME)
(TIME)
(TIME)
4
(PLAY TIME ON SOLOS)
(TIME)
(TIME)

HOW HIGH THE MOON - MORGAN LEWIS

Gmaj7 % G-7 C7

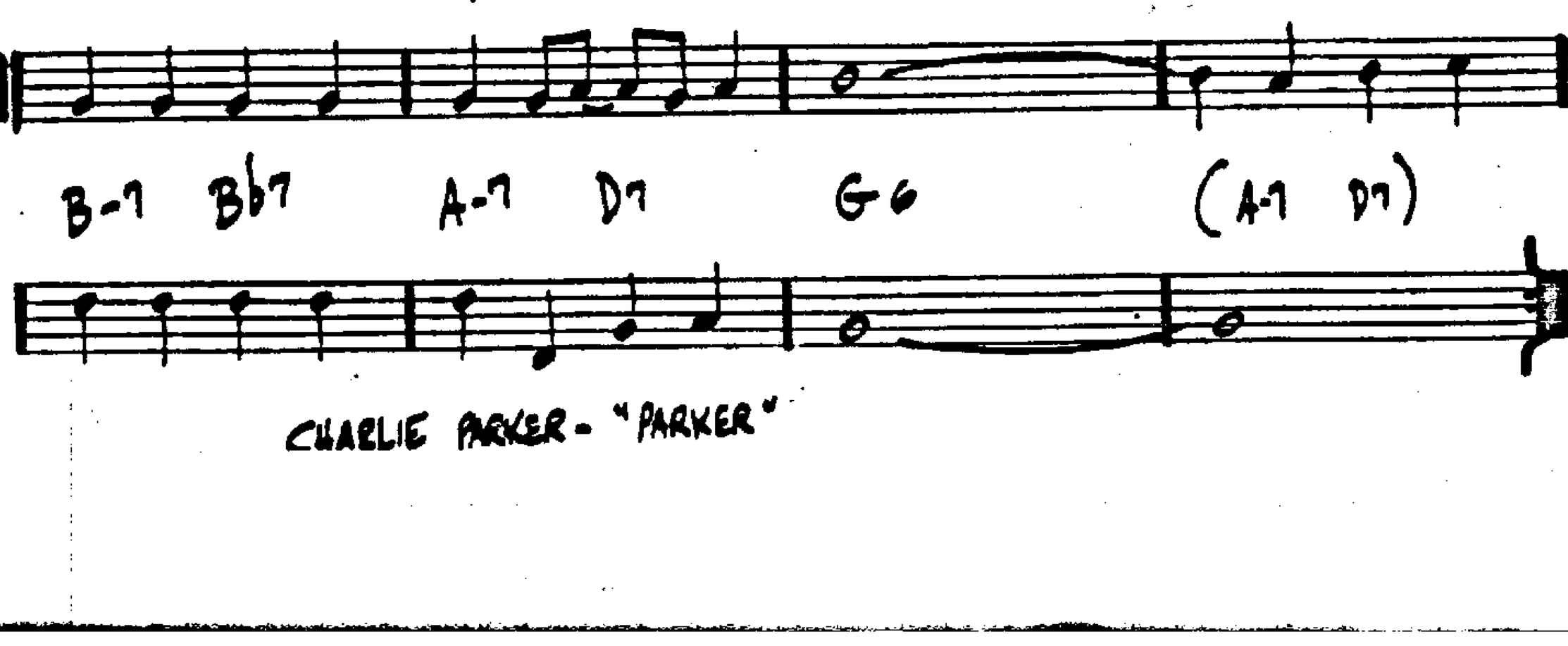


Fmaj7 % F-7 Bb7

Ebmaj7 A-7 D7 G-7 A-7 b5 D7 b9



Gmaj7 A-7 D7 B-7 Bb7 A-7 D7



Gmaj7 % G-7 C7

Fmaj7 % F-7 Bb7

Ebmaj7 A-7 D7 Gmaj7 A-7 D7 b9

B-7 Bb7 A-7 D7 G6 (A-7 D7)

CHARLIE PARKER - "PARKER"

HOW INSENSITIVE

- A.C. Jobim

D-9 | | C#07 | |

How | in sen si tive | I must have

C-6 | | G7/B | |

seemed | when he | told me that he | loved me

Bbmaj7 | | Ebmaj7 | |

how | un moved and cold | I must have

E-7b5 | A7b9 | D-7 | (Db13)

Seemed | when he | told me so sincere. ly

C-7 | | B07 | |

why | he must have asked | did I be just

Bbmaj7 | E-7b5 A7 | D-7 | Db7

(G-7)

turn | and | stare in | icy | silence

C-9 | (F7) | B-7 (E7/B) | (E7b9)

what | was I to say | what can you

Bbmaj7 | A7 | D-7 |

say | when a love affair is over

How Little We Know

Hoagy Carmichael, Johnny Mercer (1944)

C-7



intro A6Δ D♭-9 A-9 B♭-7 E♭7

HUB ART

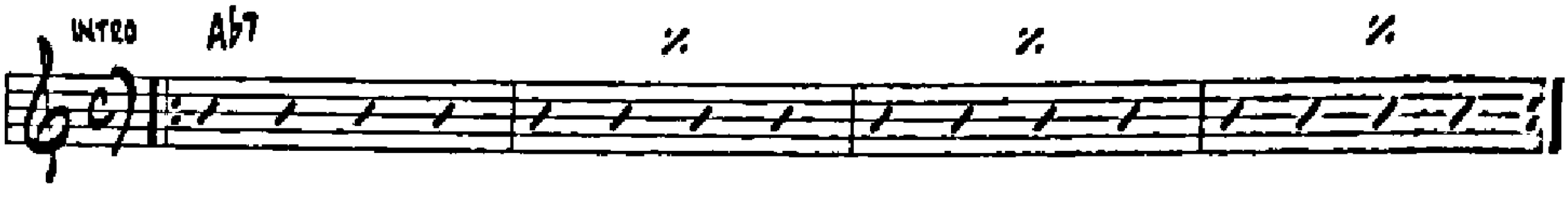
FROM " CONFERENCE DE PRESSE VOL 2 " - DREYFUS JAZZ

SWING

♩=190

MICHEL PETRUCCIANI

INTRO



THEME



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I Am Woman

Helen Reddy — Ray Burton

A

8 CΔ7 F

I am wo - man hear me roar in num - bers
(you can) bend but nev - er break me 'cause it
(I am) wo - man watch me grow see me

2 E-7 A- F

too big to ig-nore and I know too much to go back and pre - tend
on ly serves to make me more de ter mined to a chieve my fi - nal goal
stand ing toe to toe as I spread my lov in' arms a cross the land

4 Gsus G CΔ7 F

'cause I've heard it all be - fore and I've been
And I come back ev - en strong-er, not a
But I'm still an em - bry - o - with a

6 CΔ7 FΔ7 D

down there on the floor, No - one's ev - er gon - na keep me down a -
nov - ice any - y long-er 'cause you've deep - ened the con - vic - tion in my
long, long way to go un - til I make my broth - er un - der -

8 G Eb

gain.
soul.
stand.
Oh,

B

10 Bb Eb Bb

Yes, I am wise. but it's wis - dom born of pain, Yes, I paid the price. but

12 Eb D- C-7 Bb C-7

look how much I gained. If I have to I can do an-y thing. I am strong. I am in-
I am

14 Bb To Coda Eb C 1. 2. D.S. al Coda

vin-ci-ble, I am wom-an. 2. You can 3. I am

CODA

16 EbΔ9 Eb6 EbΔ9 Eb6 EbΔ9 Eb6

wom - an! I am wom - an! I am wom - an!

I Can't Get Started

Cmaj7 A-7 D-7 G7 E7 A-7 b5
(B-7 B♭7 A♭7 E♭7)

D7(b9 #11) G7 alt Cmaj7 A-7 D-7 G7(b9)
(A-7 D7 A♭7 D♭7)

1. E7 A7 D7 G7 alt 2. C6 B♭7(#11) Cmaj7

E-7 A7 E-7 A7 Dmaj7 Gmaj7 Dmaj7

D-7 G7 D-7 G7 E-7 A7 D7 G7 alt

Cmaj7 A-7 D-7 G7 E7 A-7 b5 D7(b9 #9) G7 alt
(B-7 B♭7 A♭7 E♭7) (A-7 D7 A♭7 D♭7)

Cmaj7 A♭7b9 D-7 G7 C6 (D-7 G7)

ICH GROLLE NICHT

(Bitterness)

(originally for voice and piano)

Robert Schumann



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I GOT PLENTY O' NUTTIN'

from PORGY AND BESS ®

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Music and Lyrics by GEORGE GERSHWIN,
DuBOSE and DOROTHY HEYWARD and IRA GERSHWIN

Moderately

I GOT RHYTHM

(MED. SWING)

FROM AN AMERICAN IN PARIS AND GIRL CRAZY

– GEORGE GERSHWIN/IRA GERSHWIN



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If You Love Me

Marguerite Monnot

C E Am A-/G F Dm G

If the sun should tum-ble from the sky, If the sea should sud-den - ly run dry, If you

9 C C+ F Dø C A7 D7 G

lo - ve me, rea - lly me, pen, I won't care, If it

17 C E Am A-/G F Dm G

seems that e - v'ry - thing is lost, I will smile and ne - ver count the cost, If you

25 C C+ F Dø C A- D- G C

lo - ve me, rea - lly me, hap-pen, Dar - ling I won't care.

34 Am Em Am Am Em Am Am Em Am

Shall I catch a shoo-ting star, Shall I bring it where you are, if you want me to, I will,

42 Em F G C Dm Em Am Dm D E

You can set me a - ny task, I'll do a - ny-thing you ask, If you on-ly say you love me still, When at

51 C E Am A-/G F Dm G

last our life on earth is through, I will share e - ter - ni - ty with you, If you

59 C C+ F Dø C/G A7 D7 G7 C C+

lo - me, rea - lly love me, let it hap-pen, I won't care If you lo - me, rea-

69 F Dø C Dm F G C

lly love me, hap - pen, Dar - ling I won't care.

If You Want the Rainbow

Mort Dixon, Oscar Levant, Billy Rose

B♭- E♭ᵐᵃʲ A♭-⁶ B♭- A♭/E♭

What does it mat-ter if rain comes you way and rain-drops pat - ter all day? The

6 C- C-⁶ F-⁶ B♭⁷ E♭⁷

rain des-cen-ding should not make you blue, a hap-py end-ing is wai-ting for you.

10 A♭ A♭⁷ D♭ D♭- A♭

Take your share of trou-ble, face it and don't com-plain,

14 F-⁷ B♭⁷ B♭⁶ E♭⁷ A♭ B♭-⁷ E♭⁷

if you want the rain-bow you must have the rain.

18 A♭ A♭⁷ D♭ D♭- A♭

Hap - pi - ness comes dou-ble af - ter a lit - tle pain,

22 F-⁷ B♭⁷ B♭⁶ E♭⁷ A♭ A♭⁷

if you want the rain-bow you must have the rain. What if your

26 D♭ D♭-⁶

love af - fair should break up, as they some-times will?

30 A♭/C F-⁷ B♭⁷ B♭-⁷ E♭⁷

Ah, when you kiss and make up oh what a thrill!

34 A♭ A♭⁷ D♭ D♭- A♭

Sad - ness ends in glad-ness sho-wers are not in vain, so

38 F-⁷ B♭⁷ B♭⁶ E♭⁷ A♭

if you want the rain-bow you must have the rain.

I Heard It Through The Grapevine (UT)

Norman Whitfield
Barret Strong

Riff Intro

Chant

E- E- B A7

E- B A7

C#- A7 E- A7

E- A7 E- A E-

A7 E- A7

E- (Riff Intro)

Riff ad lib pour finir

Intro riff / grille / solos sur E / grille et fin -

I intend to be blue



1.I in tend to be blue, girl, all night, not to smile with - out you
2.I in tend to be blue in my heart and to wel - come my tears
3.I in tend to be blue as the sea till that dream will come true:



by my side. I in - tend to be sad and to cry.
as they start. I in - tend to keep you on my mind.
you with me. So there's on - ly one thing I will do:



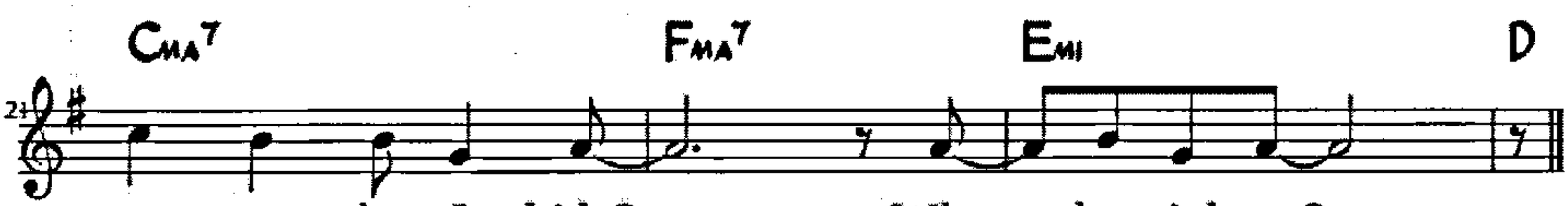
1.2.3.I in-tend to be blue, blue, blue. *fine* 2.Who is that mem'-



ry in my soul? Who could leave so deep a hole if I let



no-bo-dy in? Who is that you I keep in side? Who's that



po - em that I hide? Who has it been?

Matthias Stempfle 1998. Alle Rechte beim Verfasser.

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(MED.)

I'LL NEVER FALL IN LOVE AGAIN

- BURT BACHARACH/HAL DAVID



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I'll TAKE ROMANCE

Oscar Hammerstein II — From the 1937 film *I'll Take Romance* — Ben Oakland



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(MED.)

I LOVE YOU

— COLE PORTER



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: SPLIT TRACK/MELODY
: FULL STEREO TRACK

/ERSION

I'M BEGINNING TO SEE THE LIGHT

FROM SOPHISTICATED LADIES

WORDS AND MUSIC BY
DON GEORGE, JOHNNY HODGES,
DUKE ELLINGTON AND HARRY JAMES

SWING

Ami7 D7 Bmi7 E+7 Ami7 D7

mf

ne-ver cared much for moon lit skies
never went in for after glow

1 or never winked back at candle light On the

Bbmi7 Eb7 Ami7 D7 Bmi7 E+7 (alt)

fire - fliles but
mistle toe but

now that the stars are in your eyes I'm be -
now that you've turned the lamp down low I'm be -

A9 D7SUS D7 1. G6/9 E+7 2. G6/9 Ab9 A9 Bb9

ginning to see the light
ginning to see the light

B9 Bb9

used to ramble through the park shadow box-ing in the dark

A9 Eb9 D9 E+7 E+7/D

then you came and caused a spark that's a flame a-larm fire now

C#mi7(b5) C9 Bmi7 E+7 Ami7 D7 Bbmi7 Eb7

never made love by lantern shine I never saw rainbows in my wine but

TO CODA

Ami7 D7 Bmi7 E+7 A9 D7SUS D7 G6/9 E+7

now that your lips are burning mine I'm be - ginning to see the light -

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(USED) # I MEAN YOU — THELONIOUS MONK / COLEMAN HAWKINS

INTRO (E♭7) E♭9

A Sx UNISON

F6 D♭7

D7 G-7 C7

F6 G-7 C7 1.(F6)

B E♭9 F6

D♭7 G♭7

C F6 D♭7 D7

G-7 C7 F6 1.

(E♭7) E♭9 UNISON

FINE

2.(F6) (SOLOS ONLY)

SOLO A A B C

TAKE 2ND ENDING C ON SOLOS

AFTER SOLOS, D.S. AL FINE (TAKE REPEAT)

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Imitation of Life

Sammy Fain and Paul Francis Webster

Piano

(Ebdim) Cmaj7 Ebdim Dm7 G7 Gm7 C7

What is love with-out the giv - ing? With-out love you're on - ly

F Fm C Am Dm7 G7 C Ebdim Dm7 G7 G7+5

Pno.

liv - ing an im - i ta - tion, an im - i - ta - tion of life Skies a -

Cmaj7 Ebdim Dm7 G7 Gm7 C7 F Fm

Pno.

bove in fla-ming co - lor With-out love they're so much dul - ler, a false cre -

C Am Dm7 G7 C Fm C B7 Em B7

Pno.

a - tion, an im - i - ta - tion of life would the song of the lark be

Em B7 Em B7 Em D7/F# G Em7

Pno.

half as sweet? Would the moon be as bright a - bove? Ev - ry day would be grey and

Am7 D7 Am7 D9 Dm7 G7 G7+5 Cmaj7 Ebdim

Pno.

in - com plete with-out the one you love. Lips that kiss and tell you

Dm7 G7 Gm7 C7 F Fm C Am

Pno.

clear - ly with-out this our lives are mere - ly an im - i - ta - tion, an im - i -

Dm7 G7 C

Pno.

ta - tion of life.

I'm Moody

Jack Fulton / Milton Samuels

F G-7 F/A G-7

I'm

3 F G-7 F/A G-7 F G-7 F/A G-7

moo - dy here I go a-gain moody why do I get so

7 A-7 D7 G-7 Csus7 AbΔ DbΔ GbΔ Gb7alt

moo- dy at the sound of your name

11 F G-7 F/A G-7 F G-7 F/A G-7

drea- mer am I on-ly a drea- mer if I'm only a

15 A-7 D7 G-7 Eb7 Csus C7b9 FΔ Bb- FΔ

dream er then my heart's unaware it's a lost love affair I tell my-

21 Bø E7 A- F/A F#ø/A A- D7 GΔ B- E7

-self there's no one else your heart is yearning for your lips are burning for that we're not through but then I

29 A- A-Δ A-7 D7 G-7 G7(13) G7(b13) Csus A-7 Ab7 G-7 F#7

panic at the thought I may be losing you and if I'm losing you what will I do? oh I'm

37 F G-7 F/A G-7 F G-7 F/A G-7 A-7 D7 G-7 Eb7 Csus C7b9 FΔF-7 FΔ

moody here I go again moody I will always be moody it will cling like a vine 'til you say you are mine -

Impression de fraîcheur

♩ = 100

4

7

1.

2.

10 A-7 D7 GΔ D/E E7 A7(♯11) A♭7(♭13) G-7 Csus C7 F-Δ

18 B♭Δ C7 A-9 D13 B-7 C♯-7 D-7 E-7 E♭/F Gsus

26

I'M THROUGH WITH LOVE

GUS KAHN
MATT MALNECK
FUD LIVINGSTON

Ballad

E♭△7 Cm7 Fm7 B♭7 B♭m7 E♭7

I'm through with love i'll never fall again said adieu to love dont

A♭△7 D♭7 Gm7 C7♭9 Fm7 C-7

ever all again for I must have you or no one

1. Fm7 B♭7 E♭△7 Fm7 B♭7 2. Fm7 B♭7

and so I'm through with love I've*

Am7♭5 D7♭9 Gm Gm+5 Gm6 Gm+5 Gm Gm+5

why did you leave me to think you could care! you didn't need me for

Gm6 Gm+5 B♭/F Gm7 Cm7 F7

you hot your share of slaves a-round you to hound you and swear good-bye-

Gm7 C7♭9 Fm7 B♭7 E♭△7 Cm7

with deep e-motion de-vo-tion to you good-bye to spring and

Fm7 B♭7 B♭m7 E♭7 A♭△7 D♭7

all it meant to me it can ne-ver bring the thing that used to be for I

Gm7 C7♭9 Fm7 C+7 Fm7 B♭7 E♭6/9

must have you or no one and so I'm through with love-

* locked my heart I'll keep my feelings there I have stocked my heart with icy frigid air
and I need to care for no one and so I'm through with love -

(UP) # IMPRESSIONS — COLTRANE



JOHN COLTRANE - "IMPRESSIONS"

Impressions ~ A Forest of Glass

Muikrad

♩ = 130

Dsus9 B♭Δ G-6 Asus A7

9 Dsus9 (D) B♭Δ

13 G-6 Asus A7

17 B- E7

21 B- D-(9)/F

25 B♭Δ E♭Δ

29 B♭Δ E♭Δ

35 D- F#sus(♭9) D- F#sus(♭9) D- D-(9) A-/D D-(9) A-/D

43 D-

51 Dsus9 B♭Δ G-6 D-/F E-9

59 E-9 G E-9

67 B-9 A-9 B-9 C6 C°6 E-

222.

IN A MELLOW TONE

— DUKE ELLINGTON

A | Bb7 | Eb7 | Abmaj7 |

Eb-7 | Ab7 | Dbmaj7 |

Db | D°7 | Ab maj7/Eb | F7 |

Bb7 | Eb7 | F7 |

B | Bb7 | Eb7 | Abmaj7 |

Eb-7 | Ab7 | Dbmaj7 | Db7 |

Db7 | D°7 | Abmaj7/Eb | F7 |

Bb7 | Eb7 | Ab | (G7 | Gb7 | F7) |

DUKE - "IN A MELLOW TONE"

(BALLAD)

IN A SENTIMENTAL MOOD — DUKE

D- D-(maj7) D-7 D-6

G- G-(maj7) G-7 / G-6 A7 D-

D7 G-7 Gb7 1. Fmaj7 2. Fmaj7 Ab7

Dbmaj7 Bb-7 Eb-7 Ab7 Dbmaj7 Bb7 Eb7 Ab7

Dbmaj7 Bb-7 Eb-7 Ab7 G-7 C7

D- D-(maj7) D-7 D-6 G- G-(maj7) G-7 / G-6 A

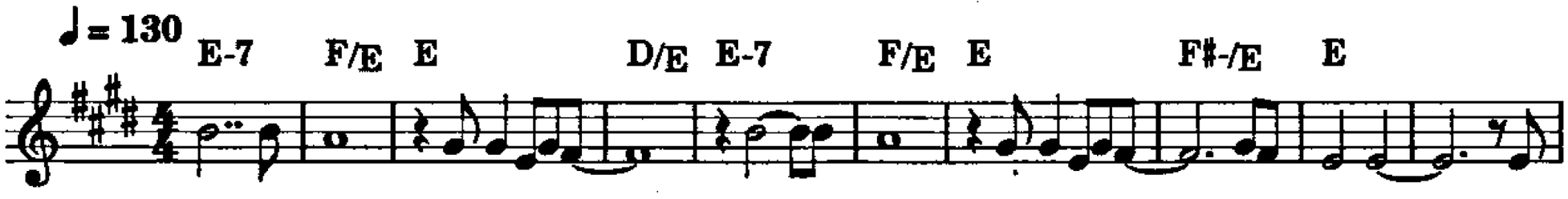
D- D7 G-7 C7 b9 Fmaj7

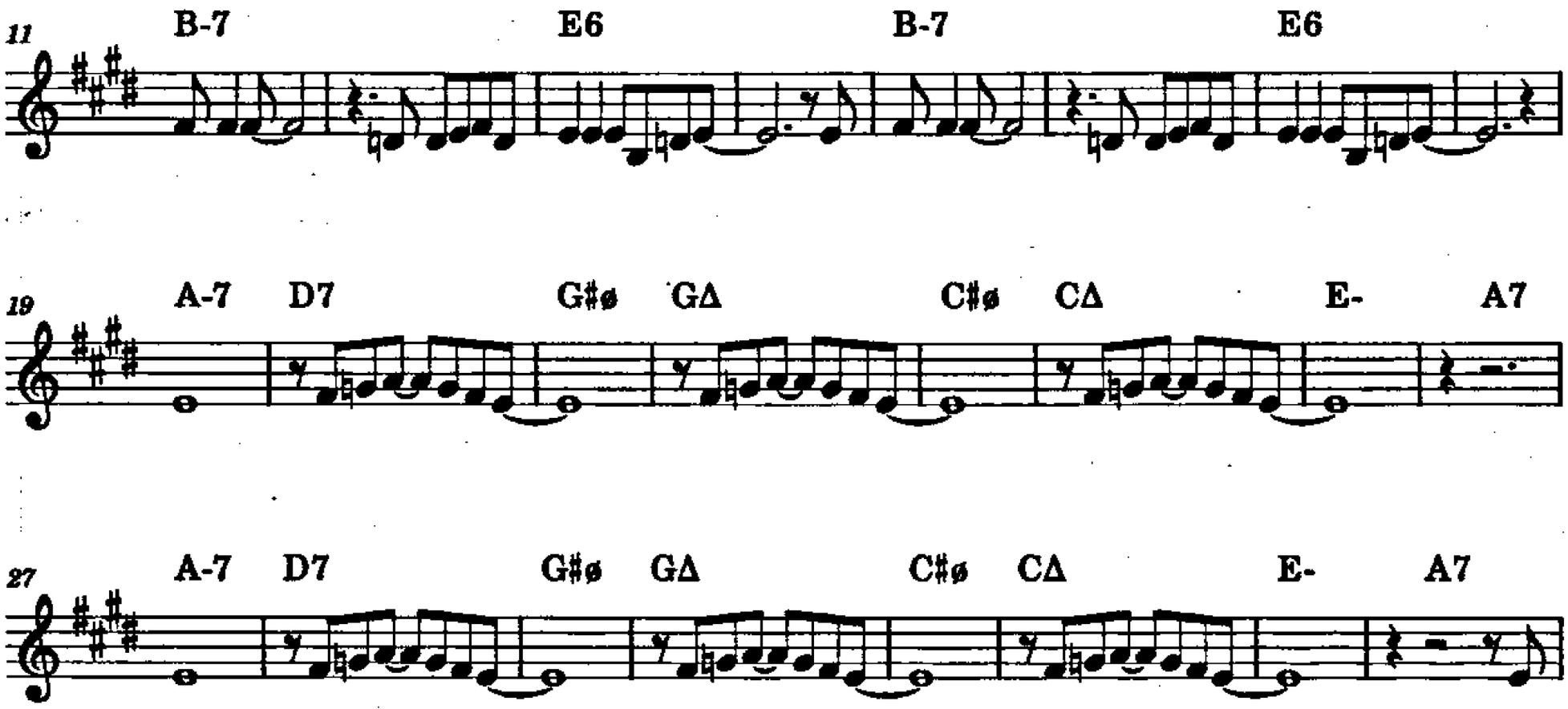
DUKE ELLINGTON — "PIANO REFLECTIONS"

Initiation

(Brésil)

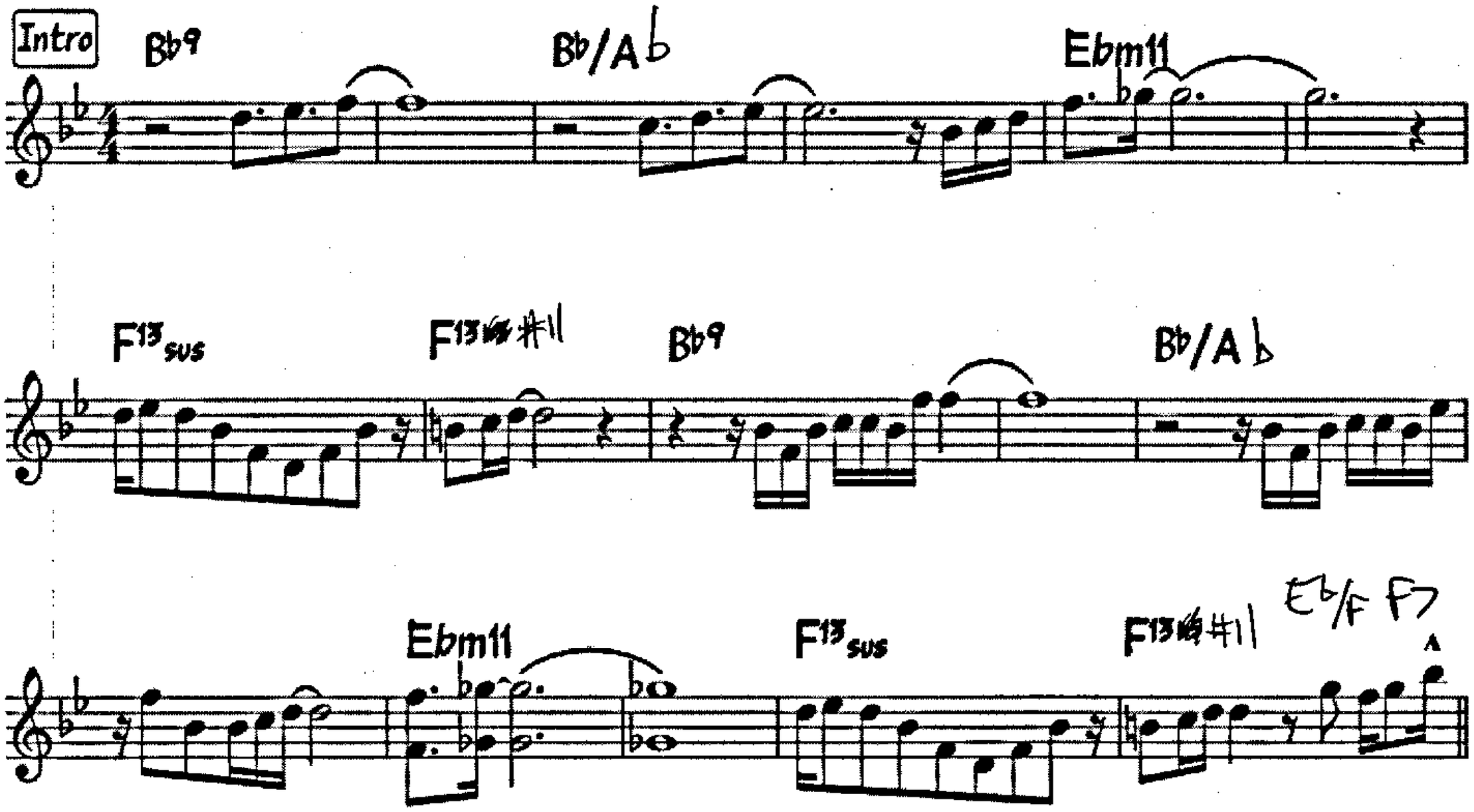
Pierre Vassiliu







In the Stone


Intro
Bb9
Bb/Ab
Ebm11
F13sus
F13b9#11
Bb9
Bb/Ab
Ebm11
F13sus
F13b9#11
Eb/F F7
A
Strophe
Bb9
Bb/Ab
Ebm11
F13sus
F13b5
Refrain
Bb9
Ebm11
Ebm/Ab
F13sus
F13b5
Interlude
Bb
Fsus
Bb/D
Bb
Ab9
Eb9
Ending
Bb
Bb/D
Fsus
Ab9
Bb
1.
Eb9
2.
Eb9

234.

INVITATION

KAPER/WASHINGTON

C-7 | F7 | Bb7 (#9)

Eb-7 | Ab7 | Db7 (b9 #11)

Db-7 | Gb7 | Gb7 (alt.) | B-7

B-7 | E7 | E7 (alt.) | A-7

A-7 | D7 | D7 (alt.) | G-7

F-7 b5 | Eb7 | D7 (alt.) | G7 alt.

D.C. al Fine

B7 #11 | F7 (alt.) | Bb7 (alt.) | Eb-(maj7)

"THE MASTER - JOHN COLTRANE"

Bill Evans - "Intuition"

(cont.)

Ins

E- A- D/F# E-

1. 2.

7 G E- Bsus4 G B- E-

13 E- A- A- E- C B-

18 E-

1. 2.

I SAY A LITTLE PRAYER

(ROCK)

- HAL DAVID/BURT BACHARACH

F#-7 B-7

E A/maj7 G#-7

C#7 F#-7 B-7

E A/maj7

G#-7 C#7 D E/D

C#-7 A/C# A D E/D

C#-7 A/C# G/A A D E/D

C#-7 A/C# A G/A A D E/D, C#7

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25/9/13

NAME: JEREMY JAMES KONG ZEON
STUDENT ID: 133007
STYLE: BLUES SHUFFLE

♩ = 120

ISN'T SHE LOVELY

COMPOSER: STEVIE WONDER
ARRANGER: DAVID SANBORN

INTRO

Cm9 | F7(13) | Ab/Bb | Ebmaj7 (G7b9)

TEMPO RUBATO — AD LIB. .....

5 CONT'

Cm9 | F7(13) | Ab/Bb | Ebmaj7 (A7)

9 CONT'

Abmaj7 | G+7 (13) | Cm9 | F7(13)

FLOW INTO .....

13

Ab/Bb | Eb

A17

17

Cm9 | F7(13) | Ab/Bb | Ebmaj7

21

Cm9 | F7(13) | Ab/Bb | Ebmaj7

B25

25

Abmaj7 | G+7 | Cm9 | F7(13)

29

Ab/Bb | Eb

FINE

(SLOWLY) IT AIN'T NECESSARILY SO

– GEORGE GERSHWIN/DU BOSE & DOROTHY HEYWARD/IRA GERSHWIN

G- C G- C

It ain't nec - es - sar - i - ly so, It
Da - vid was small, but oh my! Li'l

G- C G- C7 Db7

ain't nec - es - sar - i - ly so, De t'ings dat yo' li' - ble To
Da - vid was small, but oh my! He fought big Go - li - ath Who

C7 Db7 A7 D7

read in de Bi - ble, It ain't nec - es - sar - i - ly
lay down an' di - eth! Li'l Da - vid was small, but oh

1. G- C7 Eb9 C/D 2. G-

so. Li'l my! Oh,

G- C G- C G- C

Jo - nah, he lived in a whale, Oh, Jo - nah, he lived in de
Mo - ses was found in a stream, Li'l Mo - ses was found in a

G- C7 Db7 C7 Db7

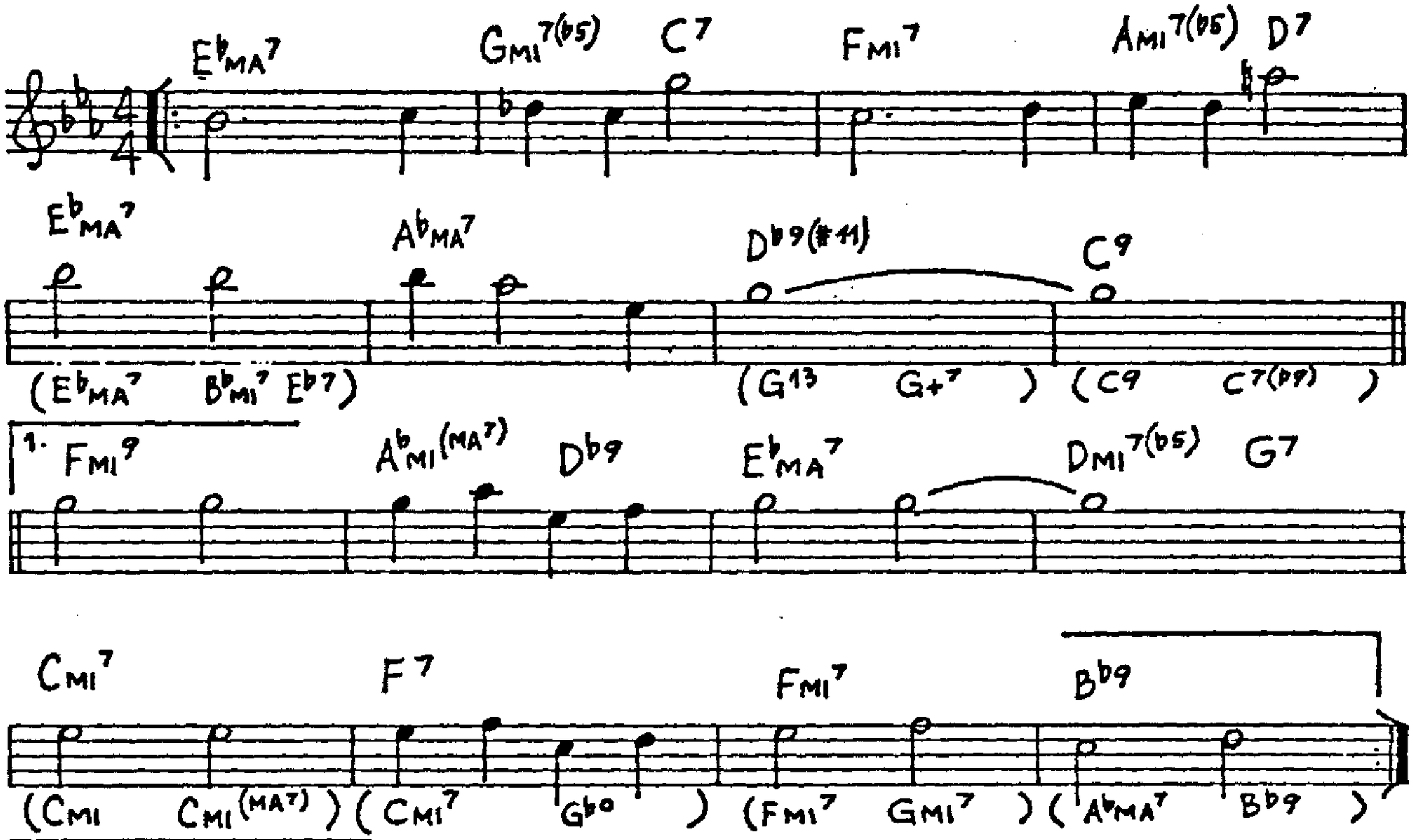
whale, Fo' he made his home in Dat fish - 's ab - do - men, Oh,
stream, He float - ed on wa - ter Till Ole Phar - oah's daugh - ter, She

A7 D7 1. G- C7 Eb9 C/D 2. G-

Jo - nah, he lived in de whale. Li'l
fished him, she says, from that stream. It

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It Could Happen To You (Van Heusen)



(Swing)

IT DON'T MEAN A THING — DUKE

G- G-/F# G-/F C7/E Eb7 D7

G- C7 C#o7

Bb/D F. D+7 E. B7

F-7 Bb7 Eb maj7

G-7 C7 F7 D7

G- G-/F# G-/F C7/E Eb7 D7 G-

G- C7 C#o7 D+7

I GOT IT BAD

DUKE

Gmaj7 Emi7 A7 %

Ami7 B7 E7 A7 D7 1. G6 Emi7 Ami7 D7

2. G6 Db7(#11) Cmaj7 %

Cmi6 F7 Gmaj7 F7 Bmi7 E7

Ami7 D7 Gmaj7 Emi7

A7 % Ami7 B7 E7 A7 D7

G6 (Ami7 D7)

It hurts to say goodbye

Jack Gold, Arnold Goland



Oscar Hammerstein II

It Might As Well Be Spring

Richard Rodgers

A1 CΔ D-7 E-7 A7 D-7 G7 CΔ G-7 C7

I'm as rest-less as a wil-low in a wind-storm I'm as jump-y as a pup-pet on a string I'd

F#Ø F7#11 E-7 A7 D-7 G7 E-7 A7 D-7 G7

say that I had spring fev - er but I know it is - nt spring I am

A2 CΔ D-7 E-7 A7 D-7 G7 CΔ G-7 C7

star - ry eyed and vague-ly dis-con - tent - ed like a night-in-gale with-out a song to sing Oh

F#Ø F7#11 E-7 A7 D-7 G7 CΔ G-7 C7

why should I have spring fe - ver when it is - nt ev - en spring

B FΔ D-7 G-7 C7 G-7 C7 FΔ E-7 A7

I keep wish-ing I were some - where else, walk-ing down a strange new street

D-7 D-7/C BØ E7 A-7 D7 D-7 G7

hear - ing words that I have nev - er heard from a man I've yet to meet I'm as

A3 CΔ D-7 E-7 A7 D-7 G7 CΔ G-7 C7

bus - y as a spi-der spin-ning day dreams I'm as gid - dy as a ba - by on a swing I

F#Ø F7#11 E-7 A7 D-7 G7 E7 A7#9

have-n't seen a cro - cus or a rose bud or a rob - in on the wing But I

C D7 G7 C6 D7 F-6

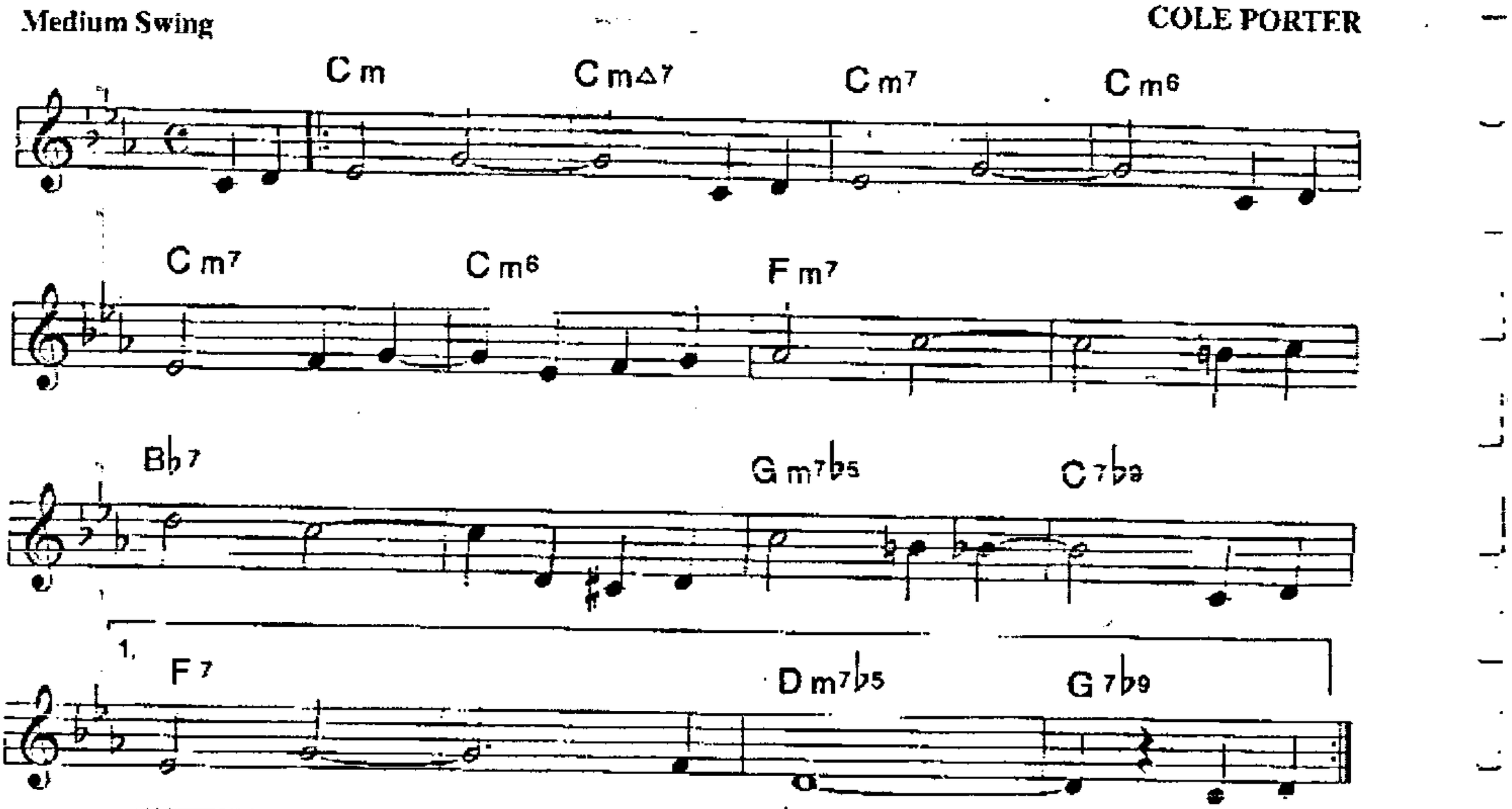
feel so gay in a mel - an - cho - ly way that it might as well be spring it

E-7 A-7 D-7 G7 C6 (D-7 G7)

might as well be spring

IT'S ALL RIGHT WITH ME

Medium Swing **COLE PORTER**



IT'S ALL RIGHT WITH ME (P. 2)



(MED. DISCO)

I WILL SURVIVE

- DINO FEKARIS/FREDERICK J. PERREN

A-7 D-7

At first I was a - fraid,_ I was pet - ri - fied;_ kept think - in' I____
all the strength__ I had____ not to fall a - part;_ kept try - in' hard_

G C maj7

___ could nev - er live__ with - out you by_____ my side. But then I
___ to mend__ the piec - es of my bro - ken heart. And I___ spent, oh,_

F maj7 B-7b5

spent so man - y nights_ think - in' how you did me wrong,_ and I grew
___ so man - y nights_ just feel - in' sor - ry for___ my - self.__ I used to cry,_

E aug4 E

strong, and I_____ learned how to get a - long.____ And so you're
_____ but now___ I hold ___ my head up high.____ And you see

A-7 D-7

back from out - er space.__ I just walked
me, some - bod - y new.____ I'm not that

G C maj7

in to find_ you here__ with that__ sad look up - on___ your face. I should have changed_
chained up lit - tle per - son still in love__ with you._ And so you

F maj7 B-7b5

___ that stu - pid lock, I should have made____ you leave_ your key, if I'd - 've known__
felt like drop - pin' in__ and just ex - pect me to be free. Well now, I'm

E aug4 E

___ for just_ one sec - ond you'd be back to both - er me.
sav - in' all__ my lov - in' for some - one who's lov - in' me.
} Go on,__ now

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(MED. OR BALLAD)

I WILL WAIT FOR YOU

MICHEL LEGRAND/
JACQUES DEMY/
NORMAN GIMBEL



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I WISH (UT)

STEVIE WONDER

SAMPLE BASS LINE
INTRO X4



A1)



B)



A2) = REFRAIN



PONT (D-7)



(BALLAD ED. 3:01 MED)

I WISH YOU LOVE

-CHARLES TRENET/
ALBERT BEAUCAIRE

C7M F-7 B♭7

I wish you bird - birds in the spring to give your
by. a lem - on - ade to cool you

G-7 G♭7 F-7

heart a song to sing; and then a kiss,
is some leaf - y glade; I wish you health,
but more than and more than

1. B♭7 E♭6 A♭m7 G-7♭5 C7M

this I wish you love. And in on -
1. B♭7 B♭-7 E♭7

wealth, I wish you love.
A♭m7 A♭-7 D♭7 E♭m7 A♭m7 G-7♭5 C7♭5

by break-ing
heart and I a - gree that you and I could nev-er be, so with my
F-7 C-7 F7 F-7 B♭7 G-7♭5 C7M

heat, my ver-y heat, I set you free.
F-7 B♭7 G-7 G♭7

I wish you
shel - ter from the storm, a co-zy fire to keep you warm, but most of
F-7 B♭7 E♭6 (G-7♭5 C7M)

all, when snow-flakes fall, I wish you love.

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F- C7 F-

F7 B6-7 Eb7 Ab

B6- F- C7 F7

B6- F- C7 F- Eb Ab Bb-7 Eb7 Eb7

Ab Ab Bb-7 Eb7 Eb7 Ab C7

Jitterbug Waltz

Swing
♩ = 140

Fats Waller

E♭j△ A♭7

9 E♭j△ Gm7 C7 Gm7 C7

17 F7 A♭m7 D♭7 B♭7

25 F7 B♭7 1. Gm7 C7♭9 Fm7 B♭7 2. E♭69 A♭j△

35 C7 B7 B♭7 E♭69 A♭j△ D♭7 Gm7 C7♭9 F7 B♭7 E♭j△

43 A♭j△ D♭7 Gm7 C7 F7 B♭7 E♭69 B♭11

53 E♭j△ A♭7

61 E♭j△ Gm7 C7 Gm7 C7

69 F7 A♭m7 D♭7 B♭7

77 F7 B♭7 E♭69 A♭69 C7 B7 B♭7 E♭69

9. Johnny Come Lately

PLAY 9 CHORUSES
(♩ = 208)

Music by Billy Strayhorn



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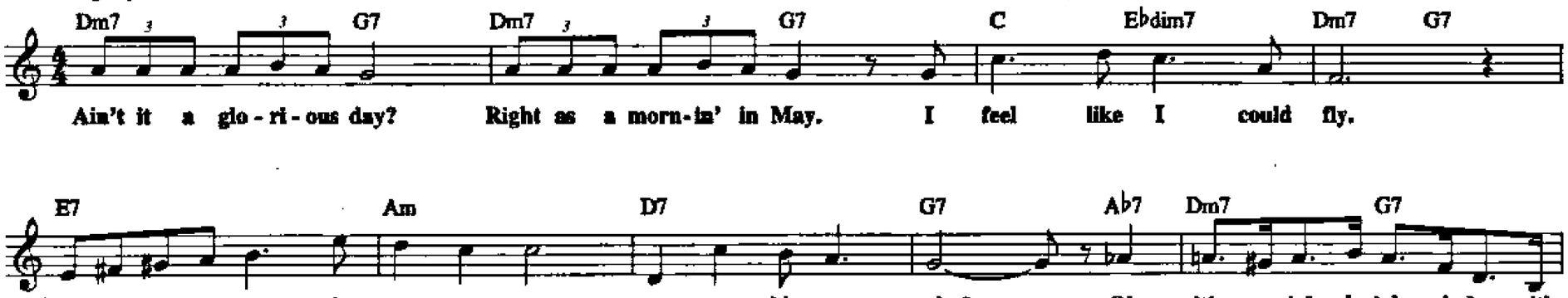
JOLLY HOLIDAY

from Walt Disney's MARY POPPINS

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and ROBERT B. SHERMAN

Brightly





(MEDIUM SWING)

JORDU

- אלי יקיר

1.

2.

FINE

FORM: AABA

Journey Home

Maria Schneider

♩. = 110

G#-7 F#/A# D#-9 D#-7 G△ Asus A D△ Esus E F#sus F#

5 G#-7 F#/A# D#-9 D#-7 G△ Asus A D△ Esus F#sus F#

9 D/F# F#-7 D#ø/F# G#ø/F# F5/F# Bsus/F# D/F# F#-11 Bsus/F# B/F#

13 F#(♭13)/A# G(#11)/B C#7/E# F#(♭13)/E B-/D B/D# D9/C D△ Esus F#(11) A#-7 D#-11

17 A11 D△9 C#7/G# F#(♭13)/E B/D# D9 C9 B-7 E7 F#sus F# G#-7

21 F#/A# E6/9 E♭-11 D△ G△ B-7 A A#-7 D#-7

25 G#-7 A#-7 E♭-△11 E♭-11 G△(#11) Asus A D△ Esus F#sus F#

29 G△(#11) A D△ E F#sus11

(Low) # JOY SPRING — CLIFFORD BROWN

F maj7 G-7 C7 F maj7 Gb-7 Eb7

A-7 Ab7 G-7 C7 F Ab-7 Db7

Gb maj7 Ab-7 Db7 Gb maj7 B-7 E7

B-7 A7 Ab-7 Db7 Gb A-7 D7

G maj7 G-7 C7 F maj7 F-7 Bb7

Eb maj7 Ab-7 Db7 Gb maj7 G-7 C7

F maj7 G-7 C7 F maj7 Bb-7 Eb7

A-7 Ab7 G-7 C7 F (G-7 C7)

FINE

JUST THE TWO OF US

- RALPH MACDONALD
WILLIAM SALTER
BILL WITHERS

INTRO

Dbmaj7 C7 F-7 Eb-7 Ab7 Dbmaj7 C7 F-7

Dbmaj7 C7#5 F-7 Eb-7 Ab7 Dbmaj7 C7#5 F-7

SAX A

Dbmaj7 C7 F-7 Eb-7 Ab7

I see the crys-tal rain-drops fall, and the beau - ty of it
We look for love; no time for tears. Wast - ed wa - ter's all that
I hear the crys-tal rain-drops fall on the win - dow down the

Dbmaj7 C7 F-7 Dbmaj7 C7

all is when the sun comes shin-ing through
s, and it don't make no flow-ers grow.
all, and it be - comes the morn-ing dew.

to make those rain-bows in my
Good things might come to those who
And dar - ling, when the morn-ing

F-7 Eb-7 Ab7 Dbmaj7 C7 F-7

end, when I think of you some-time, and I want to spend some time with you.
sit, not for those who wait too late. We've got to go for all we know.
mes and I see the morn-ing sun, I want to be the one with you.
} Just the

Dbmaj7 C7 F-7 A7#11/Eb Eb-7 Ab7 Dbmaj7 C7 F-7

two of us, we can make it if we try. Just the two of us. (Just the two of us.) Just the

Dbmaj7 C7 F-7 A7#11/Eb Eb-7 Ab7 Dbmaj7 C7 F-7

two of us building cas-tles in the sky. Just the two of us, you and I.

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JUST YOU JUST ME

JESSE GREER

Eb6 G#7/Db C7 Fmi7 Bb7

Eb7 Ab6 Abmi Cmi/Bb Db7 Eb6

Eb6 G#7/Db C7 Fmi7 Bb7

Eb7 Ab6 Abmi Cmi/Bb Bb7 Eb6

Eb7 Ab6 Abmi Cmi/Bb Bb7 Eb6

Eb6 Cmi7 F7 Bb7

Eb6 Gb7/Db C7 Fmi7 Bb7

Eb7 Ab6 Abmi Cmi/Bb Bb7 Eb6

just he just she and what a perfect plot just say you love me
oh gee oh my it's finally springtime birds on the wingtime
and what a lovely day for love just me just you just we
a bit of paradise might here for us two

just you just me
let's find a cozy spot
to cuddle and coo
just us just we
* I've missed an awful lot
my trouble is you

oh gee what are you charms for?
what are my arms for?
Use your imagination -
just you just me
I'll tie a lover's knot
** around wonderful you

* we've missed an
awful lot
what bless it will be -

** just say you
love me

// just the two of us
// like a few of us

Kenny 'll make it

J. Aebersold



200.

KILLER JOE

BENNY GOLSON

C7 Bb7 C7

Slm. BASS – [A] SEC.

Bb7 C7 Bb7

C7 Bb7 D: Eø (NO PULSE)

A7(#5 #9) Ebmi7 Ebmi7/Ab Ab7(b9)

A7(13) Ebmi7/Ab Ab7(b9) Emi7

A7(b9) C7 Bb7

C7 Bb7 (BASS AS BEFORE) C7

Bb7 C7 Bb7

KILLING ME SOFTLY (WITH HIS SONG) (UT)

N. GIMBEL/C. FOX

! LA CHANSON COMMENCE PAR UN REFRAIN RUBATO + INTERLUDE

COUPLET

Bb-7 Eb Ab Db

Bb-7 Eb F-7

Bb-7 Eb7 Ab C7

APRES SE COUPLET

F-7 Bb-7 Eb Ab

REFRAIN

F-7 Bb-7 Eb7 Ab

F-7 Bb7 Eb Db

Ab Db Gb

INTERLUDE

F7 Eb7 Eb9

1.&2.

FIN

Khebar

J=Zork

G- D7 C-7

D7 A8 D7

G- D7 G-

D7

Intro + Chorus

E♭ D7 D7 G- D7 G- G7 C- A7 G- D7

LA CHAMPAGNE

FROM "MICHEL PLAYS PETRUCCIANI" - BLUE NOTE

MICHEL PETRUCCIANI

BALLAD

♩=63



© 1988 BY MIKE P. MUSIC PUBLISHING INC

La chanson de Léonard

Roger Pouly - Christophe Izard

Gb△ Ab∅/Cb Gb△ Ab∅/Cb

être un oi - seau tout blanc — m'en - vo - ler dans le vent
être un poi - sson d'ar - gent — li - bre dans l'o - cé - an
être un chien é - lé - gant — a - vec un petit ru - ban
a - voir comme les pin - goins — de l'eau froide dans mon bain

5 Gb△ Eb-7

ê - tre beau — ê - tre grand
ê - tre beau — ê - tre grand
a - vec du — poil tout blanc
de - voir comme — les four - mis

6 Ab-7 A° Bb-7 Ab-7 Db7 Cb△ C°

a - voir des yeux d'en - fant — la sou - plesse du ja - guar
a - voir des yeux d'en - fant — ne plus a - voir ce nez
fri - sé é - vi - demm - ent — ê - tre fier et cos - taud
trans-por - ter des co - lis — ou comme les lions du zoo

11 Gb/Bb Eb7

la vi - tesse du gué - pard
ri - di - cu - le je sais
no - ble comme un tau - reau
vivre derr - ière des ba - rreaux

13 1. Ab9 Ab-7 Ab∅ Dbsus♭9

j'en ai tant rê - vé — que j'en au - rais pleu - ré
j'en ai tant rê - vé — que j'en au - rais pleu - ré

16 2. Ab9 Ab-7 Db7 Gb△

j'en ai tant rê - vé — que j'en au - rais pleu - ré
j'en au - rais trem - blé — si je l'a - vais rê - vé
et ma vie c'est vrai — je ne veux pas en chan - ger
car j'ai-me m'a - mu - ser — et je peux chan - ter

19 Ab∅/Cb Gb△/Bb Ab∅/Cb

si j'ai la tê - te d'un pî - tre — a - près tout tant pis

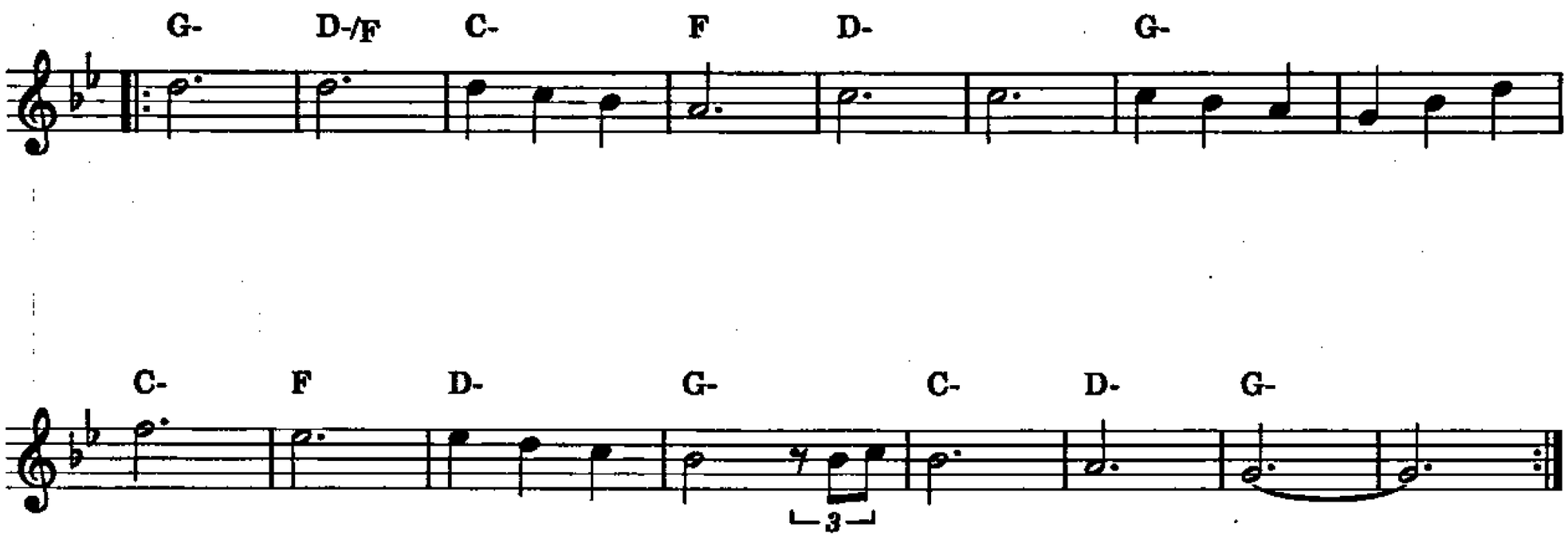
23 Gb△ Ab∅/Cb Gb△ Ab7 Db7

je vis co-mme je veux vi - vre — a - vec mes a - mis

La chanson d'Hélène

Philippe Sarde





La danse des mains

Michel Prandi

♪ = 310

F-/C F- G A-9 (b9) Ab F-Δ F/G G7

9 G#-9 EΔ C#-7 CΔ9 A-9 F-Δ F/G G7

17 F-/C F- G A-9 Ab F-Δ F/G G7

25 G#-9 EΔ EΔ C A-7 F(b5) G7

33 C A/B EΔ E#- E- AbΔ9 F-6

43 F-/C F- G/B A-9 AbΔ F- F/G G7

51 G#-9 EΔ EΔ C A-7 F(b5) G7

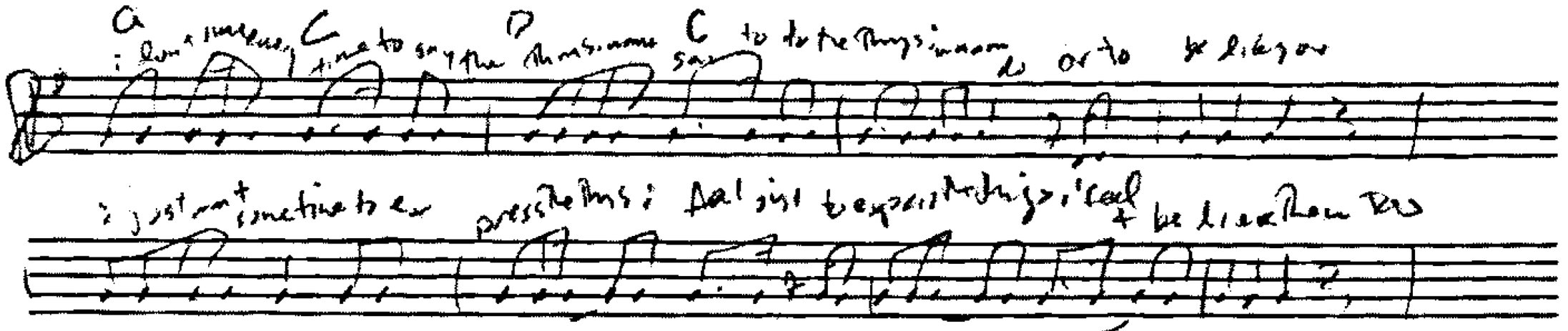
59 C- F- G7 A-9 AbΔ F- F/G G7

67 G#-9 EΔ EΔ C A-7 F(b5) G7

75 F-6

La de da

9.17.12
(from 7.24.08)



256.

LADY BIRD

— TADD DAMERON



(apb Tmar) –

l'air mignonne

Simon Ripel

A D A E

6 A D A E A

10 D A D A F#- A E A

14 B- A/C# D E F#- A E A >coda

Like Sky walker walks on Sunshine – David Stone

18 A D/A A B- (2nd coda) D/A

22 F#- (2nd coda) A D/A A D (2nd coda) D/A Esus4 1. 2. E A

27 D A E A D E(11)

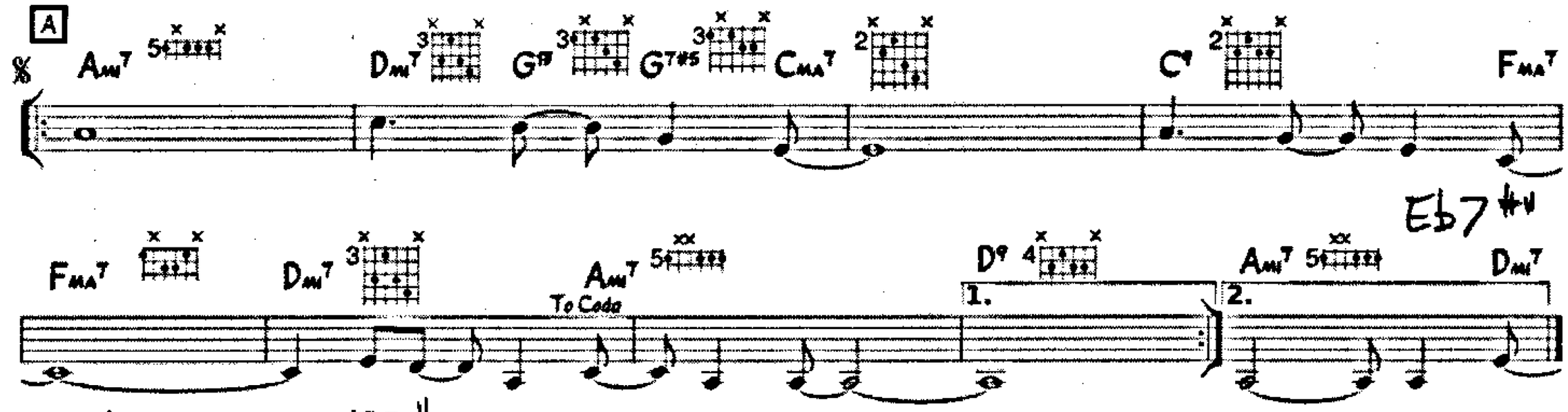
31 1. D A E A D E A

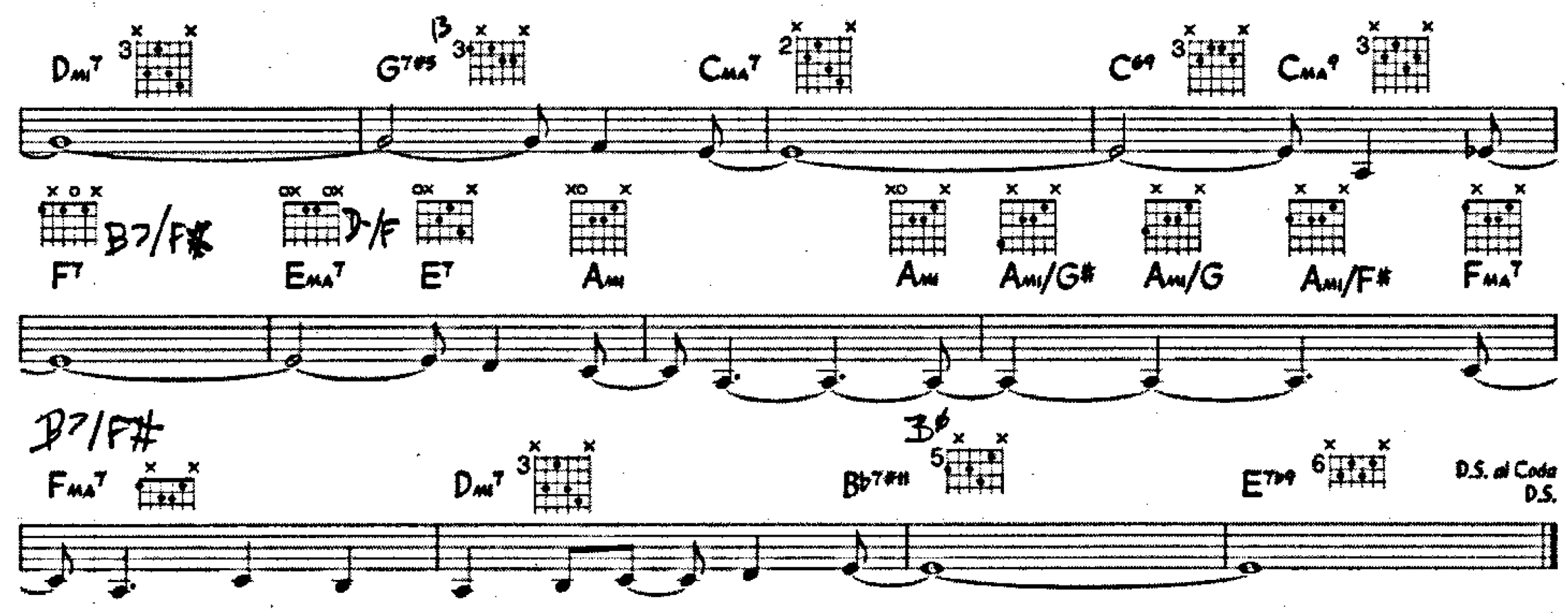
35 2. D A E A D E(11) >coda A

Lamento no morro

Antônio Carlos Jobim
Arr.: Mini Hammes









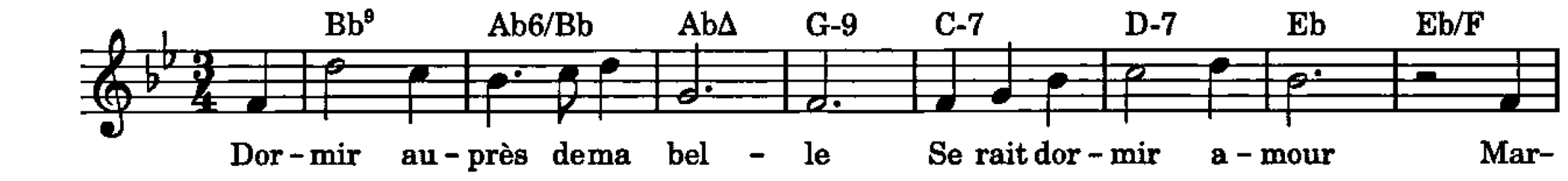
La nuit tout est permis

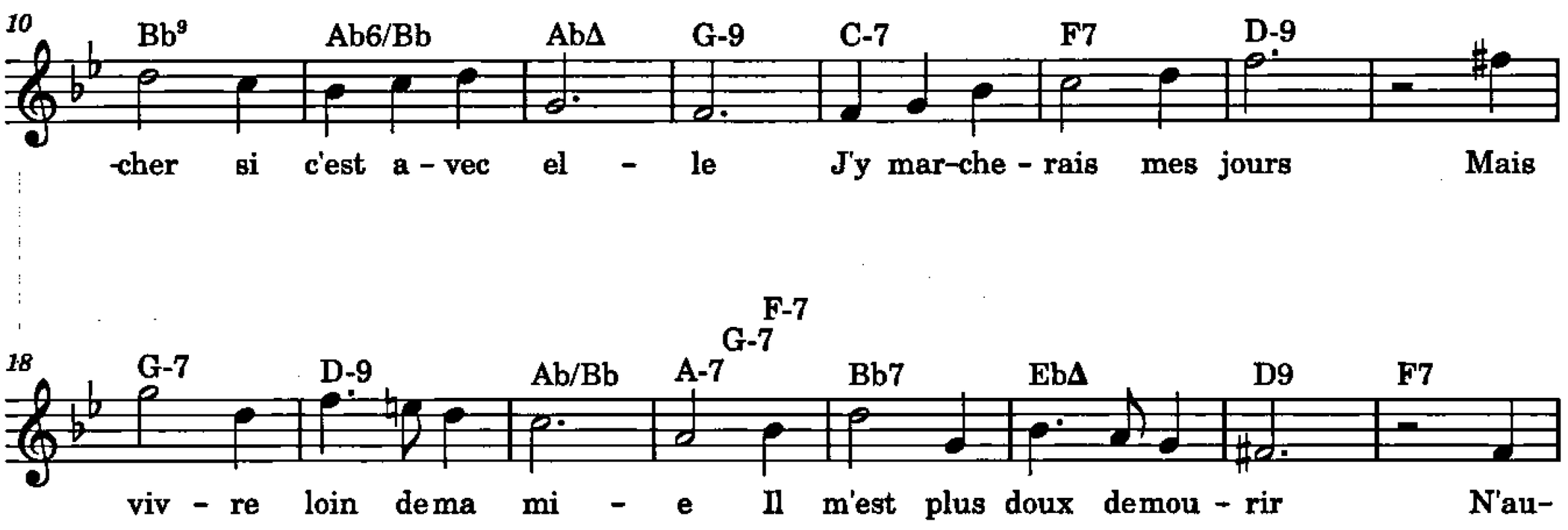
Annkrist



La plus courte chanson

Gilles Vigneault







La rentrée

♩ = 100

F | E♭ | B♭/D | D♭ (C)

4 A-7/C | D7♭9 | G7(♯9) | G

6 B♭-Δ | G7♭9/B | F/C | D7

8 G-7 | F/A | B♭ | B° | B♭/C | C7(♯11♭9)

10 F | E♭ | B♭/D | D♭

12 A-7/C | D7♭9 | G7(♯9) | G

14 B♭-Δ | G7♭9/B | F/C | D7

16 G7 | C7(♭13) | F | A♭9 | G13 | G♭9 | F7

Laura

Lyric: Johnny Mercer
Music: David Raksin

Ballad or Medium

A

Ami9 D7(b9) G6/9 (D9sus) G6/9

Lau - ra is the face in the mist - y light,

Gmi9 C7(b9) FMA9 (C7sus) FMA9

foot - steps that you hear down the hall.

Fmi7 Bb7sus Bb7(b9) EbMA7 (Cmi7)

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

Ami7(b5) D7(b9 b5) D7 (Bmi7) GMA7 (Bb9(b11)) E7(#5)

nev - er quite re - call. And you see

B

Ami9 D7(b9) G6/9 (D9sus) G6/9

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

Gmi9 C7(b9) FMA9 (C7sus) FMA9

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

(Fmi7 Fmi7 Fmi7/Eb Bb7(b9) Dmi7(b5) G7(b9) Emi7) CMA9 Ami11 D7

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

(Ebmi7 Ab7 Dmi7 G9) D7(13 b9) (b13) G9 C6/9 (Bmi7(b5) E7(b9))

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

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La vie en rose original

Marlene Dietrich

D

E- A7 E-

A7

D/F# D-/F E- Eb7 D

G A7 G-7 3 3 3 E7 3 3

rit ... A7 D

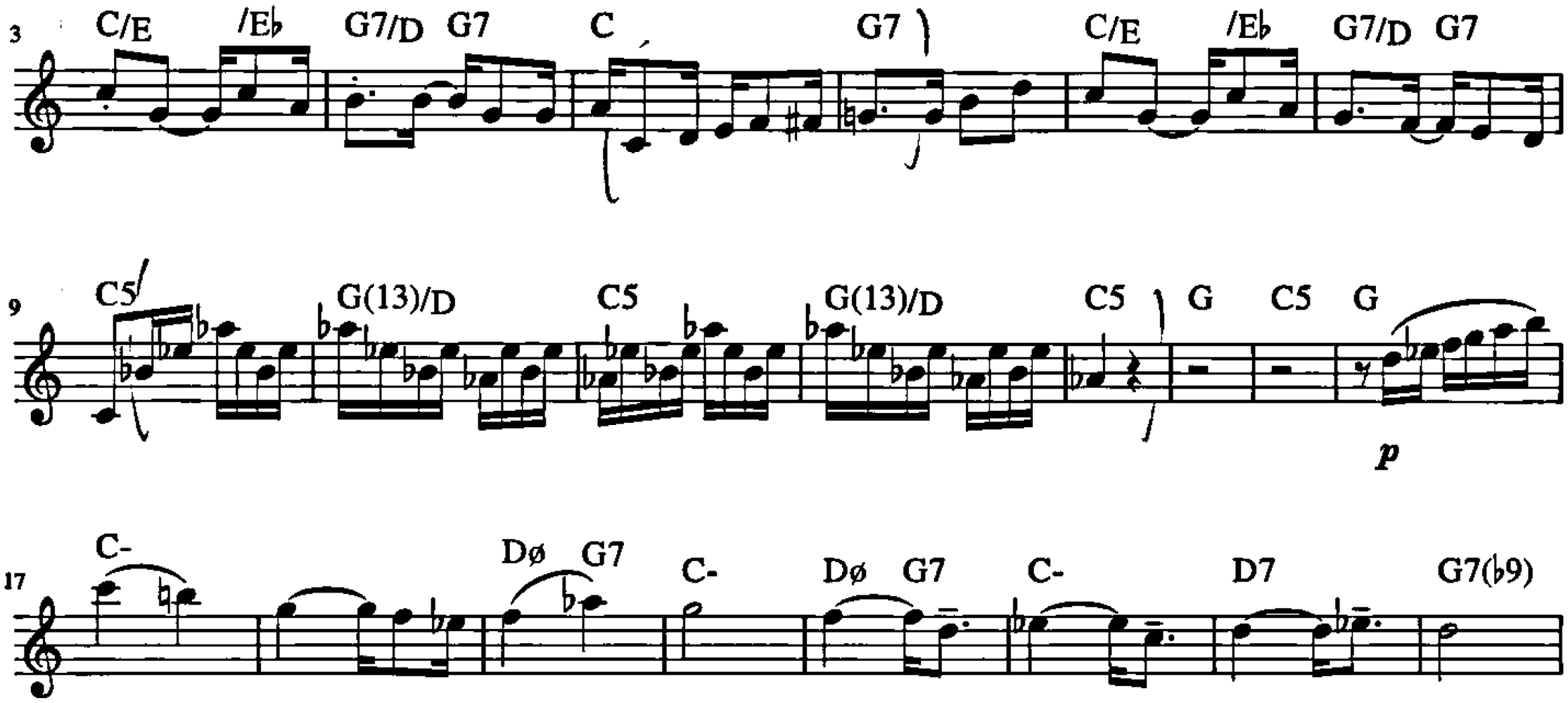
E-7

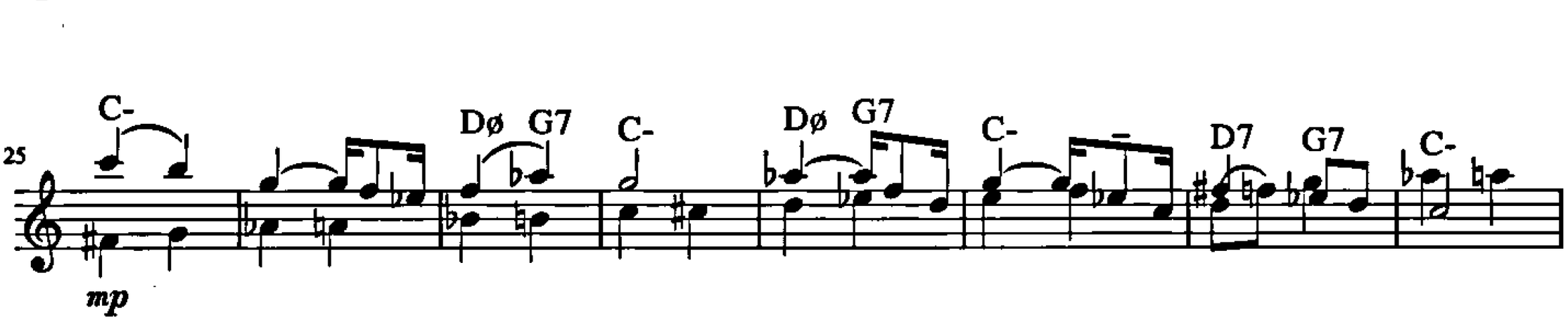
rit ... A7 Bb C D

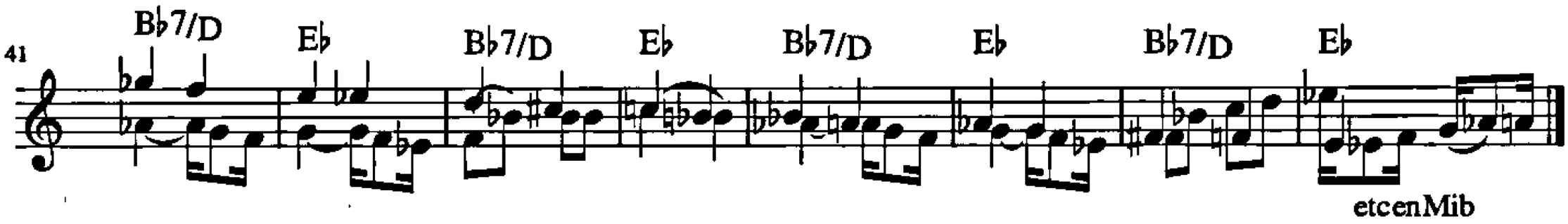
Le Boeuf sur le toit

Darius Milhaud









Le cinéma

Claude Nougaro

Très lent

Cm Cm/B♭ Cm/A♭ G7

Cm Gm7/B♭ A♭7M G7 Cm Gm7/B♭ A♭7M G7

Cm Gm7/B♭ A♭7M G7 Cm Gm7/B♭ A♭7M G7 A♭7M G7

Tempo médium

C6 Gm7 C6 Gm7 C6 Gm7

C6 Gm7 A Em7 A Em7 A Em7

break

F#6 C#m7 F# G F# G F# A G F#6 C#m6

très rythmé

E♭7 B♭m7 E♭7 B♭m7 E♭7 B♭m7 E♭7 D♭7

Très vif

C7

C7♭9 C7 B7 B♭7 A7 A♭7 G7 G♭7 F7 E7 E♭7 D7

CODA

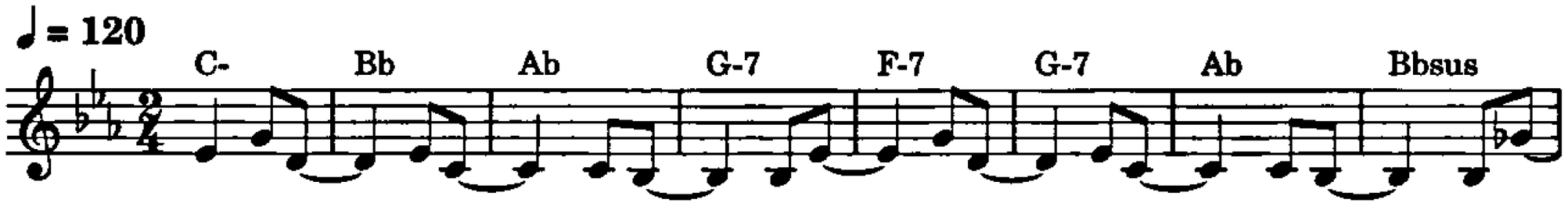
D♭7 Cm7 Cm/B♭ Cm/A♭ G7 Cm6 Cm/B♭ Cm/A♭ G7 Cm

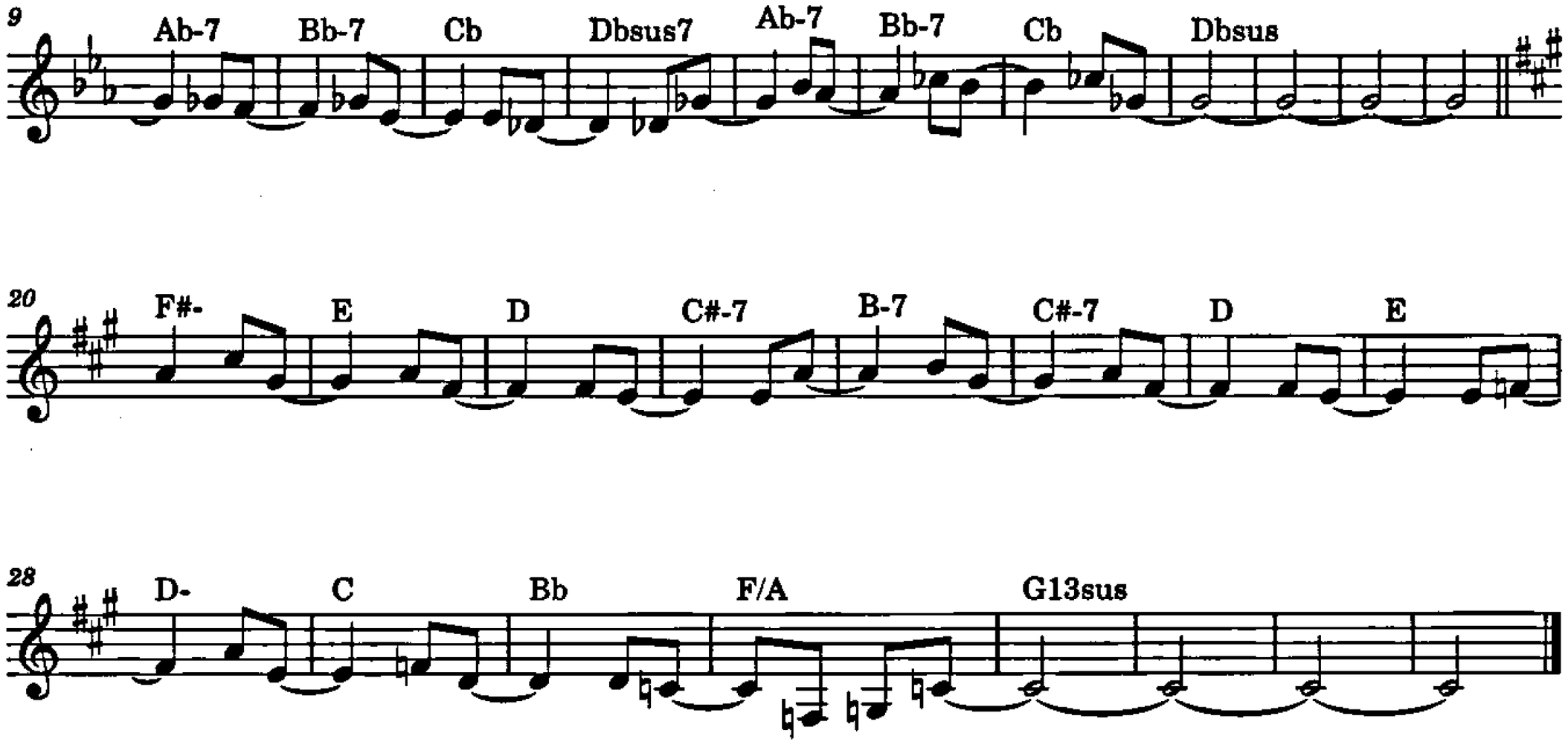
le compte est bon



Le sable et l'écume

Michel Prandi





(niv. 2/3)

(1)

Eddy Louiss

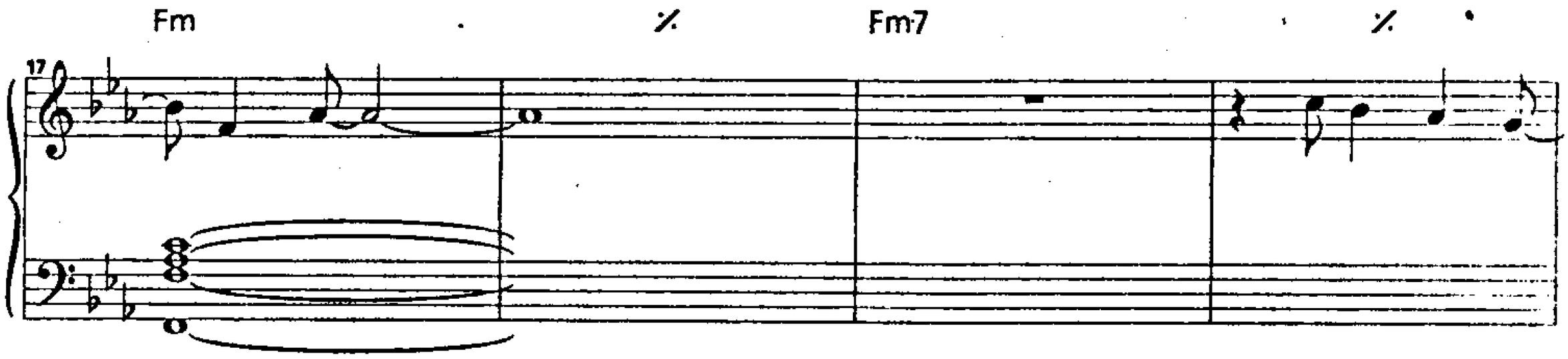
Les Grelots

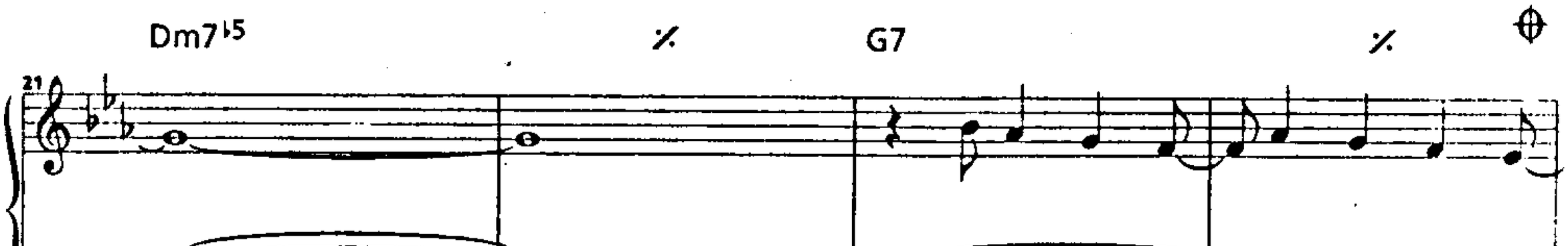
● = Medium

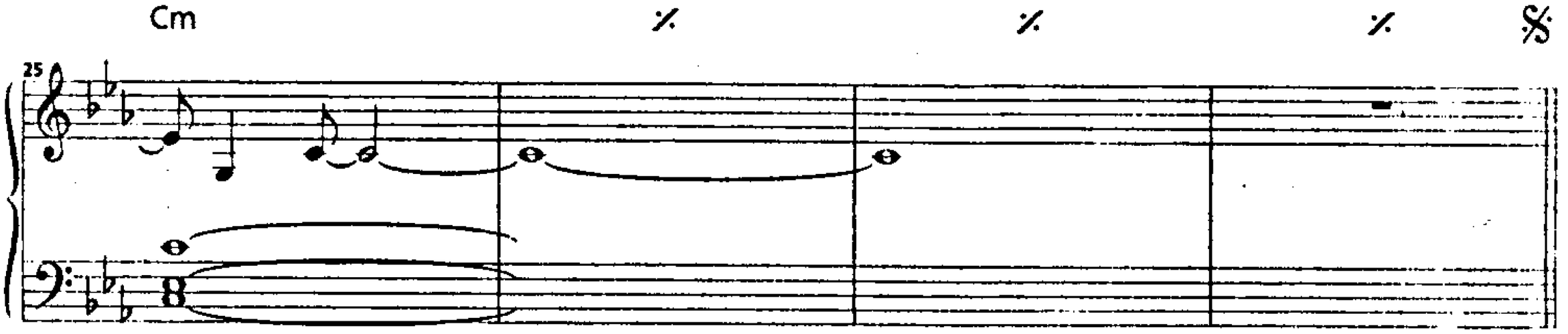
Bossa

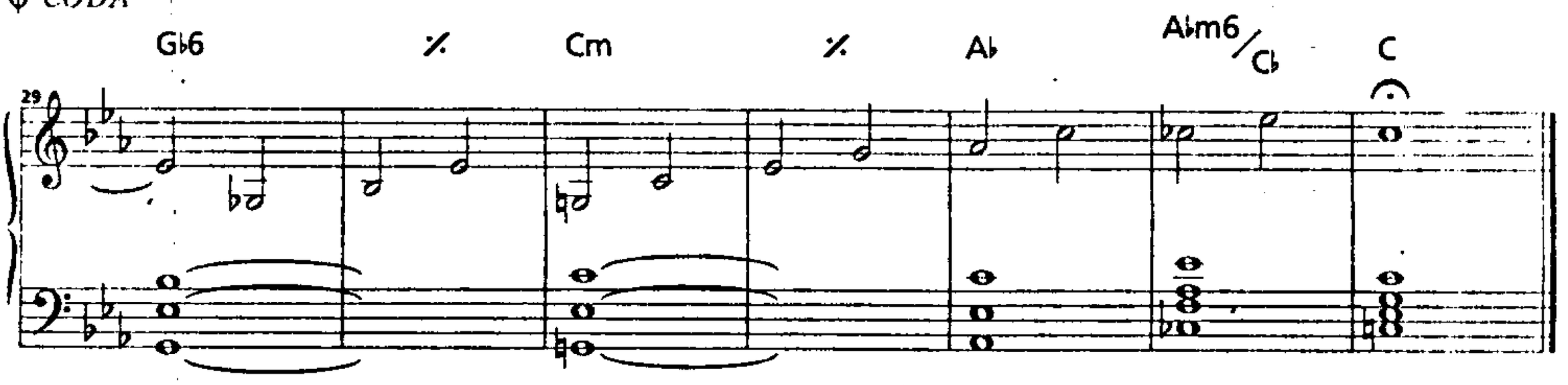


(2) Les Grelots







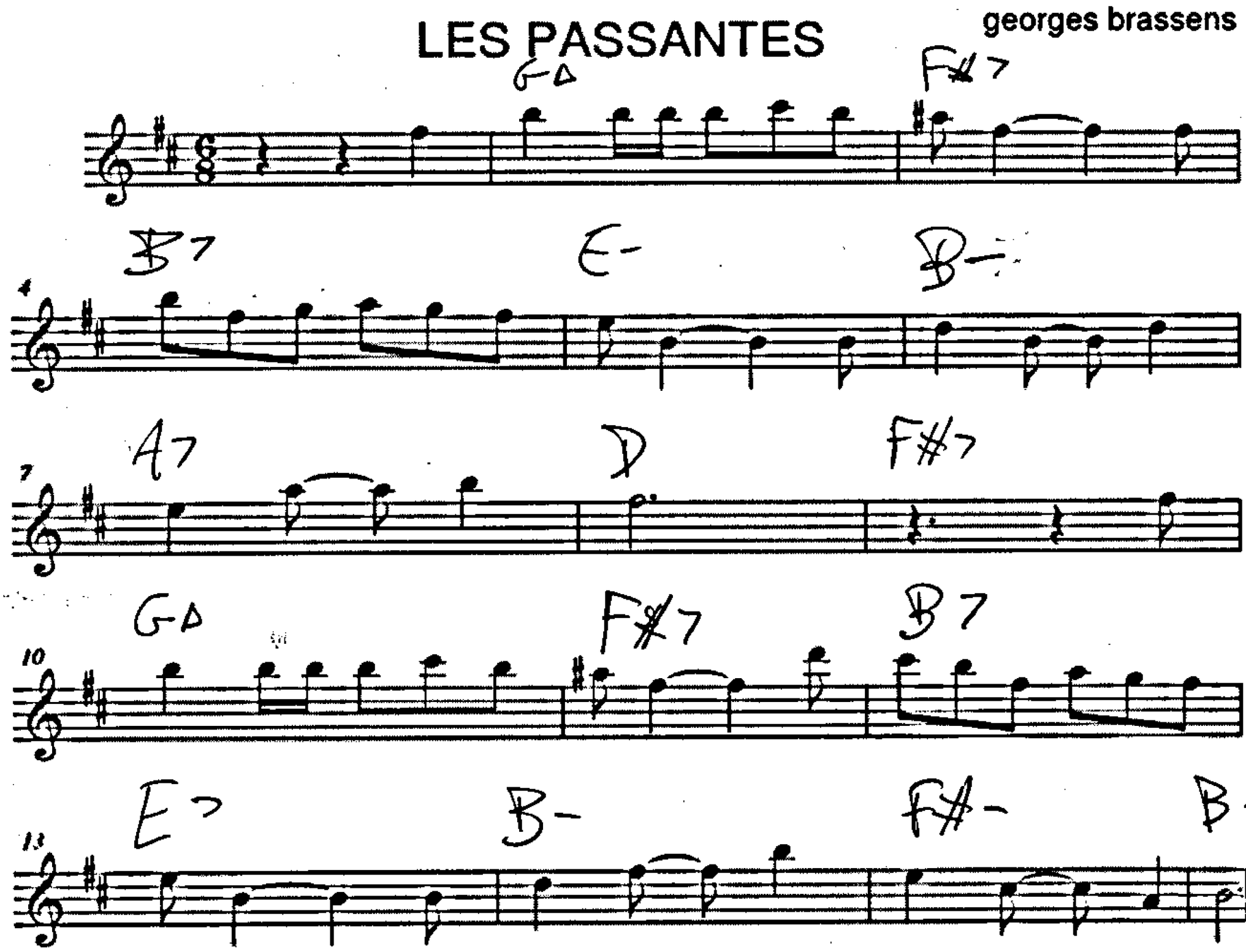


« Conférence de presse. Volume 1 » / Eddy Louiss - Michel Petrucciani (Dreyfus, 1994)

© Eddy Louiss

LES PASSANTES

georges brassens



Je veux dédier ce poème
À toutes les femmes qu'on aime
Pendant quelques instants secrets
À celles qu'on connaît à peine
Qu'un destin différent entraîne
Et qu'on ne retrouve jamais
À celle qu'on voit apparaître
Une seconde à sa fenêtre
Et qui, presto, s'évanouit
Mais dont la svelte silhouette
Est si gracieuse et fluette
Qu'on en demeure épanoui

À la compagne de voyage
Dont les yeux, charmant paysage
Font paraître court le chemin
Qu'on est seul, peut-être, à comprendre
Et qu'on laisse pourtant descendre
Sans avoir effleuré la main
À celles qui sont déjà prises
Et qui, vivant des heures grises
Près d'un être trop différent
Vous ont, inutile folie
Laissé voir la mélancolie
D'un avenir désespérant

Chères images aperçues
Espérances d'un jour déçues
Vous serez dans l'oubli demain
Pour peu que le bonheur survienne
Il est rare qu'on se souvienne
Des épisodes du chemin
Mais si l'on a manqué sa vie
Ou songe avec un peu d'envie
À tous ces bonheurs entrevus
Aux baisers qu'on n'osa pas prendre
Aux cœurs qui doivent vous attendre
Aux yeux qu'on n'a jamais revus

Alors, aux soirs de lassitude
Tout en peuplant sa solitude
Des fantômes du souvenir
On pleure les lèvres absentes
De toutes ces belles passantes
Que l'on n'a pas su retenir

Chanson du répertoire des "P'tits Loups du Jazz"

Les P'tits loups du Jazz

(1992)

OLIVIER CAILLARD

Tempo di swing ♩ = 126

Bb Ic C#o Bb/D Dbo

Voi-ci Mes-sieurs Mes-dames Mes-sieurs Mes-dames de très grands mu-si - ciens
Des pe - tis loups qui font du jazz le soir_

11 C-7 F7 Bb7 Id Eb E°

grands mu-si-ciens ils vont faire du ram da - a - a-am da - a - a-am é - cou - tez
du jazz le soir ils sont tous un peu fou-ou-ou-ou ou-ou - ou-ou ils chantent et

15 F F7 C-7 (F7) Bb

1. 2. **To Coda**

voir si ça vous fait du bien C'est l'or-chestre des P'tits Loups dansent sur la mu-sique très tard

18 D7 G7

Le trom-bone mar-mone la con - tre-basse

22 C7 F7

prend toute la place le vio-lon a vrai ment l'son la bat - terie swing

26 etc -

Voi-ci Mes-sieurs Mes-dames Mes-sieurs Mes-dames le con-cert des P'tits Loups___ des pe-tits loups

30 **D.S. al Coda**

on va chan-ter pour vou-ou-ou-ous Vou-ou - ou-ous si vous vou - lez chan-tez donc a - vec nous

34

Oui main - te - nant on va ren-trer chez- nous ! chez nous !

Olivier Caillard : *Les p'tits loups du jazz*

Les vacances de la veuve moustachue

ヒゲの未亡人





Les yeux noirs



L'étrange Docteur Personne

Caravelli

𝄋 ♩ = 75 C5

2 4x

3 C5

5 C5

7 C-6

9 G/B C7♭9/B♭

11 Aø G5

13 D.C.

15 G5 C5

17

LET'S CALL THE WHOLE THING OFF

(MED.)

FROM SHALL WE DANCE

- GEORGE GERSHWIN/IRA GERSHWIN



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198. LET'S FALL IN LOVE ARLEN/KOEHLER

A♭maj6 F-7 B♭-7 E♭7 A♭maj6 F-7 B♭-7 E♭7

A♭maj6 F-7 B♭-7 E♭7 C7(♭9) F7(♭9) B♭-7 E♭7

A♭maj6 F-7 B♭-7 E♭7 A♭maj6 F-7 B♭-7 E♭7

A♭maj6 F-7 B♭-7 E♭7 C7(♭9)

F-7 B♭7 D-7♭5 G7(♭9)

C-7 F7(♭9) B♭-7 E♭7 C-7♭5 F7(♭9) B♭-7 E♭7

A♭maj6 F-7 B♭-7 E♭7 A♭maj6 F-7 B♭-7 E♭7

A♭maj7 F-7 B♭-7 E♭7 A♭6maj F-7 B♭-7 E♭7

Li BERTANGO

Thème A

Am B

Thème B

E7 Am

Thème A'

Am/G F#dim

F dim E7

Thème C A7 D#dim Rém

Sol7 Sidim Do Mi7

Thème A''

www.paul-beuscher.com

L'IBERTANGO

Thème D

Cm D7

G7 4 fois

Structure

A+A'

A+A'
B

A+A'
B

C puis A''

A
A

D x4

A

Am	Am	B	B
E7	E7	Am	Am
Am/G	Am/G	F#dim	F#dim
Fdim	Fdim	E7	E7

C

A7	C#dim	Dm	Dm
G7	Bdim	C	E7

D

Cm	Cm	D7	D7
G7	G7	Cm	Cm

B : sur grille A + A'

A'' : sur grille A

STRUCTURE

A+A' | A+A' | A+A' | C+A | A+A | D x4

www.paul-beuscher.com

(FAST LATIN) LET AWAKE

MARCH GOODLEY



LIKE SOMEONE IN LOVE

- VAN HEUSE
BURKE



JOHN COLTRANE - "LUSH LIFE"
"COLTRANE TIME"

LI'L DARLIN'

NEAL HEFTI

Swing Ballad



LATIN - MED.

LIL'S PARADISE

CHARLES TOLLIVER 197.

Db) A Bb-9 A-7 Ab-6,9 Gb-Δ7 G7 Ab13

Ab13 B7 Bb7 G7

Gb-Δ7 G7 Ab13 Db6,9 Eb-7/4

E Db6,9 Eb-7/4 B7 F Db6,9 Eb-7/4

B Tr. Eb-11

Tr. Gb-11

Tr. Eb-11

B7♭13 Bb7♭13 A7♭13 Ab7♭13

D.C.

BLOWING, A

Bb- Ab-6 Gb-Δ7 Ab7 B765 Ab13

Db6 Eb-11 2 B AS IS + A

Lily

Pierre Perret

D Emin D A7

On la trou - vait plu - tôt jo - lie, Li - ly
Elle cro - yait qu'on é - tait é - gaux, Li - ly

D Emin D A7

Elle ar - ri - vait des So - ma - lies Li - ly
Au pays de Vol - taire et d'Hu - go Li - ly

A G F♯min Emin

Dans un ba - teau plein d'é - mi - grés Qui ve - naient tous de leur plein
Mais pour De - bus - sy en re - vanche il faut deux noirs pour u - ne

D A D A7

gré Vi - der les pou - belles à Pa - ris
blanche Ça fait un sa - cré dia - tan - guo

D G A Bmin

Elle ai - mait tant la li - ber - té Li - ly

Bmin F♯7 Bmin

Elle é - tait de fra - ter - ni - té Li - ly

G A D A

Un hô - te - lier rue Se - cré - tan L'a pré - ci - sé en ar - ri -

F♯ C♯7 F♯ A7

vant Qu'on ne re - ce - vait que des Blancs

Elle a déchargé des cageots Lily
Elle s'est tapé les sales boulots Lily
Elle crie pour vendre des choux-fleurs
Dans la rue ses frères de couleur
L'accompagnent au marteau-piqueur
Et quand on l'appelait Blanche-Neige Lily
Elle se laissait plus prendre au piège Lily
Elle trouvait ça très amusant
Même s'il fallait serrer les dents
Ils auraient été trop contents
Elle aima un beau blond frisé Lily
Qui était tout prêt à l'épouser Lily
Mais la belle-famille lui dit nous
Ne sommes pas racistes pour deux sous
Mais on veut pas de ça chez nous

Elle a essayé l'Amérique Lily
Ce grand pays démocratique Lily
Elle n'aurait pas cru sans le voir
Que la couleur du désespoir
Là-bas aussi ce fût le noir
Mais dans un meeting à Memphis Lily
Elle a vu Angela Davis Lily
Qui lui dit viens ma petite sœur
En s'unissant on a moins peur
Des loups qui guettent le trappeur
Et c'est pour conjurer sa peur Lily
Qu'elle lève aussi un poing rageur Lily
Au milieu de tous ces gugusses
Qui foutent le feu aux autobus
Interdits aux gens de couleur

Mais dans ton combat quotidien Lily
Tu connaîtras un type bien Lily
Et l'enfant qui naîtra un jour
Aura la couleur de l'amour
Contre laquelle on ne peut rien
On la trouvait plutôt jolie, Lily
Elle arrivait des Somalies Lily
Dans un bateau plein d'émigrés
Qui venaient tous de leur plein gré
Vider les poubelles à Paris.

LITTLE PEACE IN C FOR YOU

FROM "FLAMINGO" - DREYFUS JAZZ

MICHEL PETRUCCIANI

MEDIUM SWING



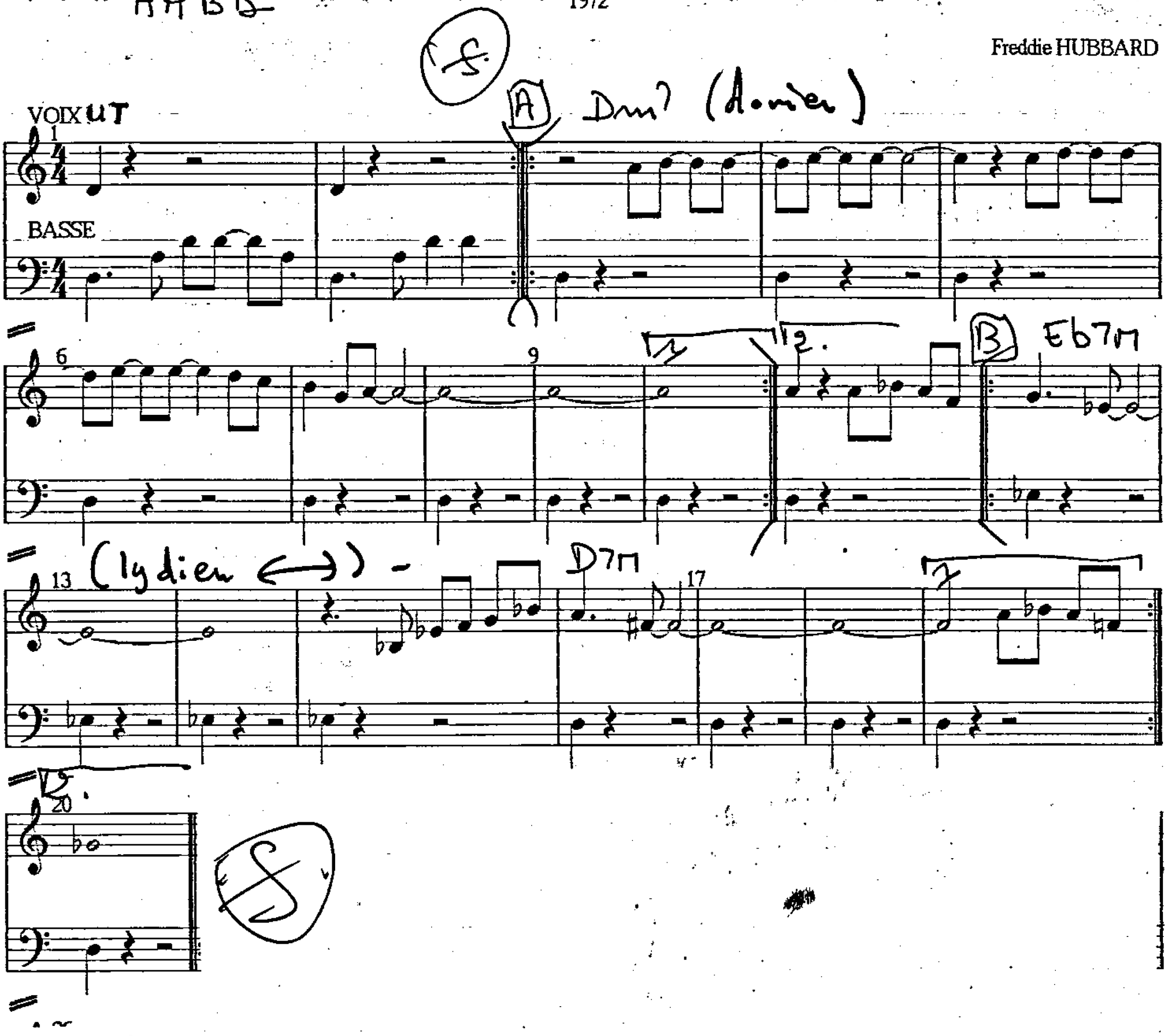
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AABB

LITTLE SUNFLOWER

1972

Freddie HUBBARD



DEUG C - AVRIL 2005

LITTLE SUZANNE

CEDRIC CHAUVEAU



272.

LONG AGO AND FAR AWAY - KERN / GERSHWIN

F6 D-7 G-7 C7 Fmaj7 G-7 C7

F6 G-7 C7 A-7 D7 G-7 C7

1. Ab6 Bb-7 Eb7 Abmaj7 G7

Cmaj7 A-7 – – D7 G-7 C7

2. C-7 F7 Bbmaj7 Eb7

F6 D-7 G-7 C7 F6 (G-7 C7)

LOOKING UP

LATIN UP

♩=120

FROM "MUSIC" - BLUE NOTE

MICHEL PETRUCCIANI

A♯07 A7 D♯07 G7 (Sus)

A♯07 A7 D♯07 C♯7

F♯-7 B7 E♯07 C♯-7

D♯-7 % G♯7 %

C♯-7 C♯-7/B A♯07 B7

1 FOIS

C♯-7 G7(♭5) F♯7 G♯7

C♯-7 C♯-7/B A♯-7(♭5) D♯7

2 FOIS

G♯7 A7 G♯7 D7

C♯-7 C♯-7/B A♯07 B7

3 FOIS

E A/E E D/E

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E- D(/E) E- F♯/E

Love Duet (from Tosca)

Giacomo Puccini



LOVE FOR SALE

(MED.)

FROM THE NEW YORKERS

- COLE PORTER



© 1930 (Renewed) WB MUSIC CORP.

LOVE LETTER

FROM "THEATRE DES CHAMPS ELYSEES" - DREYFUS JAZZ

BALLAD

MICHEL PETRUCCIANI

© 1995 BY MIKE P. MUSIC PUBLISHING INC

LUCI

Guilherme Klein

(A) (4/4) F#- / D / F#- /

Ab / F-7 / G /

(B) A /

(C) E-7 / E° / DbMaj7 / DMaj7

B-7 / B-/Ab / Ab m7b5 / Dbass

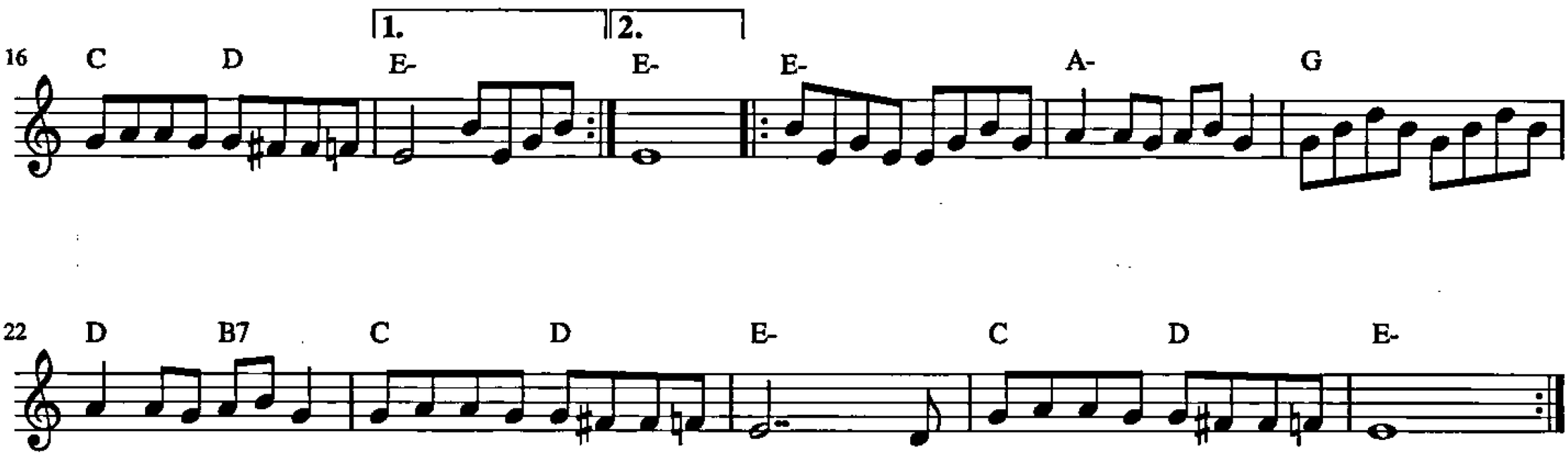
Ab sus 4 / Eb-7 / Eb° /

C-/Bass E / C-/Bass D / G- / G-/Db / G-/A / G7

(B) D/F# / A9 (C) E-7 / E° / D·A / D

(14) Iúil - Lúnasa







Lullaby

Wiegenlied (Cradle Song)

Johannes Brahms (1833-1897)
arr. E Muirhead

Andante [♩ = 100]



LULLABY

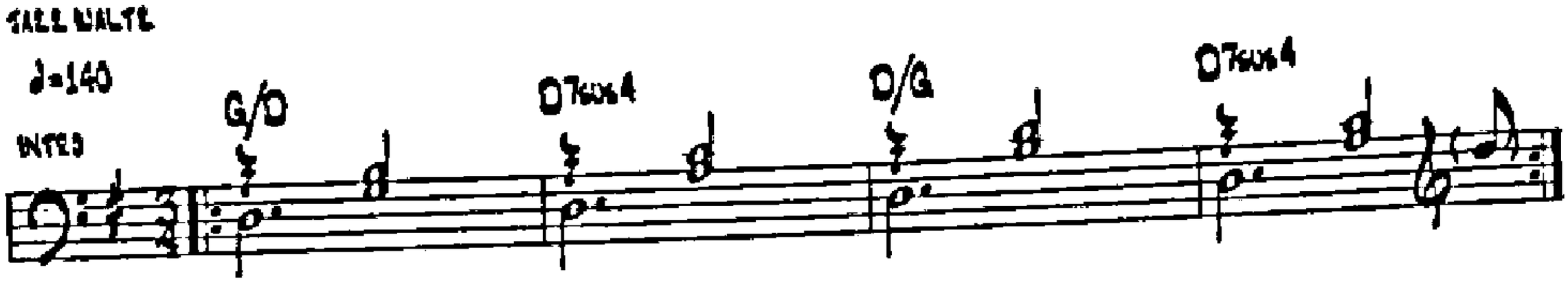
FROM "MUSIC" - BLUE NOTE

MICHEL PETRUCCIANI

TAKE WALTZ

♩=140

INTRO



THEME



© 1989 BY MIKE P. MUSIC PUBLISHING INC

Lullaby (2)

B-7
E7
A-7
D7
G Δ7
D7sus4
G Δ7
D7sus4
G Δ7
Db7
C-7
F7
F#ø7
E-7
A7
E-7
A7
D7
%
A-7
D7

Lullaby of Birdland

Music by George Shearing
Lyric by George David Weiss

Med. Swing

Cm Am7♭5 D7♭5 G7 Cm Am7♭5 Fm7 Bb7

Lul - la - by of bird-land, that's what I___ al - ways hear,___ when you sigh.___

Eb maj7 Cm7 Fm7 Bb7 Eb maj7 Dm7♭5 G7

Nev - er in my word-land could___ there be ways_ to re - veal___ in a phrase___ how I feel._

Cm Am7♭5 D7♭5 G7 Cm Am7♭5 Fm7 Bb7

Have you e - ver-heard two tut - le - bill and coo___ when they love?_

Eb maj7 Cm7 Fm7 Bb7 Eb maj7 Bb7 Eb maj7

That's the kind of ma - gic mus - ic we make_ with our lips___ when we kiss!

C7 Fm7 Fm7 Bb7 Eb maj7 G7

And there's a weep - y old wi - low,___ he real - ly knows how to cry.___

Cm Fm7 Fm7 Bb7 Eb maj7 G7

That's how I'll cry on my pil_ low,___ if you should tell me fare - well___ and good-bye.

Cm Am7♭5 D7♭5 G7 Cm Am7♭5 Fm7 Bb7

Lul - la - bye of bird-land whis - per low___ kiss me sweet,_ and we'll go___

Eb maj7 Cm7 Fm7 Bb7

fly - ing high in bird - land, high___ in the sky___ up a_ bove___

Eb maj7 Eb7

___ be - cause we're in love!

©1952

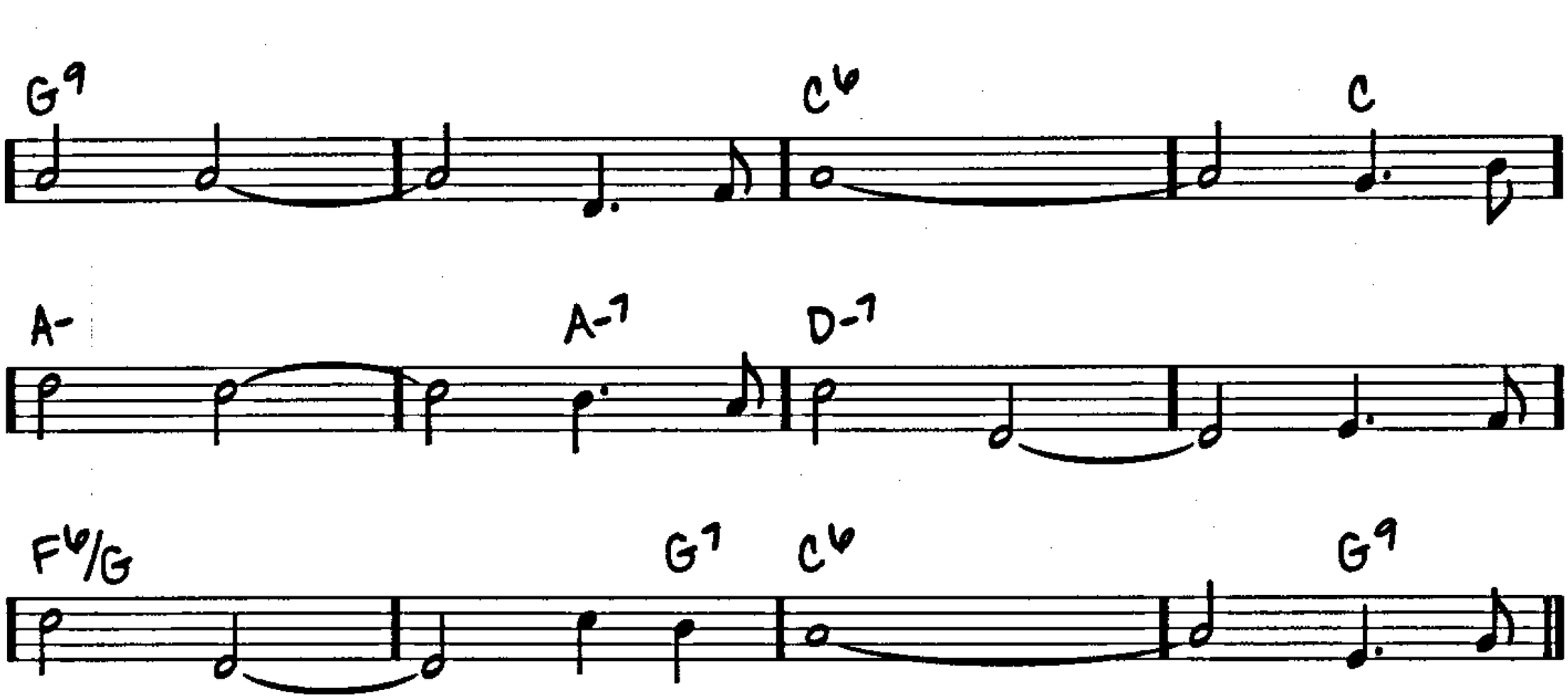
MACK THE KNIFE

FROM THE THREEPENNY OPERA

(MED.)

- MARC BLITZSTEIN/BERT BRECHT/KURT WEILL







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Madrid

Brad Mehldau

Medium, even 8th's (♩ = 96)









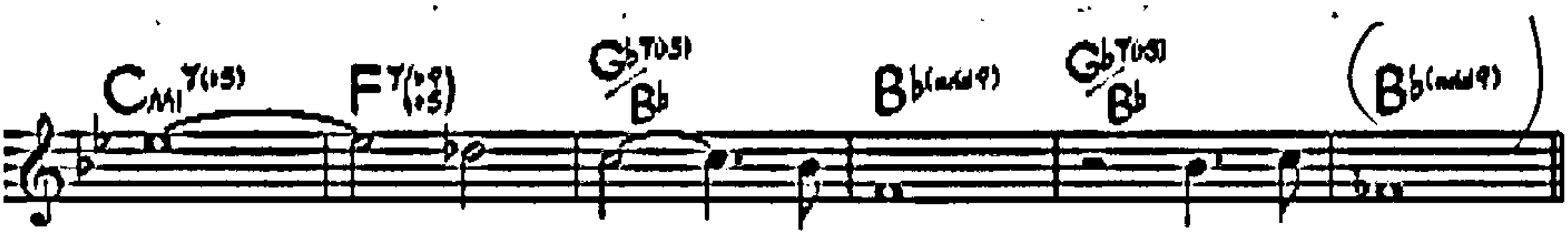








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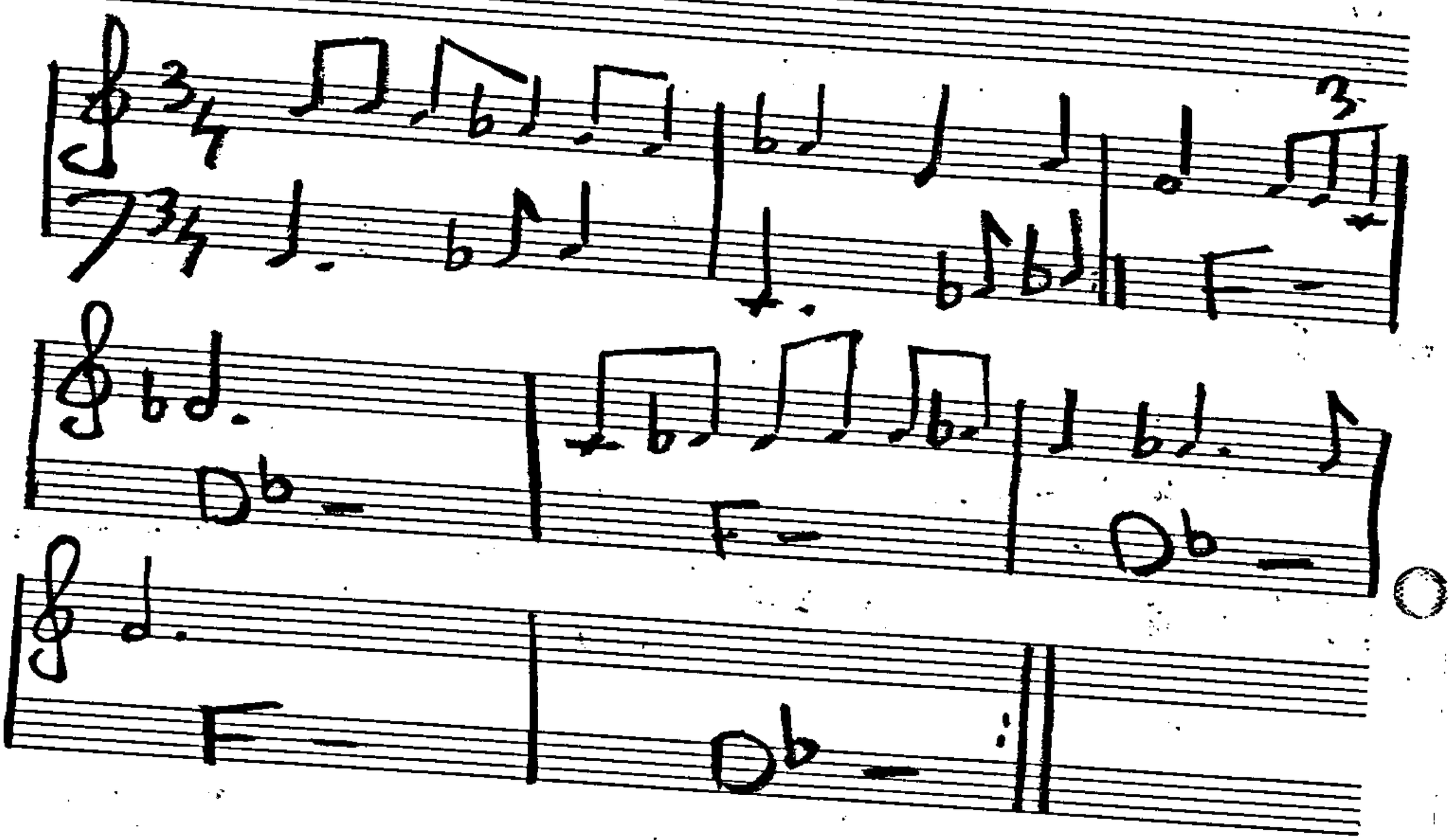


Solo on tune (A B C)
Take Tag last x.



Mahlah

J. Zorn



MAIDEN VOYAGE

- HERBIE HANCOCK

(PLAY CHORDS AT (A) FOR INTRO)



HERBIE HANCOCK - 'MAIDEN VOYAGE' END ON D7 sus4

Make It Easy On Yourself

Burt Bacharach and Hal David

E♭ Cm E♭ Cm C

If you real-ly love him and there's noth-ing I can do, don't

E♭ E♭+ Cm E♭9 B♭m9

try to spare my feel-ings, just tell me that we're through; And make it

Cm Fm7 E♭9 E♭9 Cm Fm7 D♭ E♭

eas-y on your-self, make it eas-y on your-self 'cause

D♭ B♭m7 E♭6 A♭ B♭6 B♭7

break-ing up is so ver-y hard to do. And

E♭ Cm E♭ Cm C

if the way I hold you can't com-pare to his ca-ress no

E♭ E♭+ Cm E♭9 B♭m9 E♭9

words of con-so-la-tion will make me miss you less. My dar-ling,

Cm Fm7 D♭ E♭9 Cm Fm7 D♭ E♭

if this is good-bye, I just know I'm gon-na cry so,

D♭ B♭m7 E♭6 A♭ A♭6 B♭m6 E♭9

run to him be-fore you start cry-in' too; And make it

Cm Fm7 D♭ E♭9 Cm Fm7 D♭ E♭

eas-y on your-self, make it eas-y on your-self 'cause

D♭ B♭m7 E♭6 A♭

break-ing up is so ver-y hard to do. oo

Cm D♭ E♭6 A♭maj7

Whoa o oh Oh

Mannix

Lalo Schifrin

♩ = 200 G D-7 G D-7 D-/G

9 C B7#11 B7 E-7 A7 B-7 Bb7 EbΔ D7#9

4 4

17 B-7 Bb7 EbΔ D7b9

21 G D-7 G D-7 D-/G

29 C B7#11 B7 E-7 A7

33 D#-7 G#7 C#-7 F#7sus F#7

37 BΔ B#o C#-7 F#9

41 D#-7 G#- E-7 A7

45 F#-7 B-7 B-7/A G#-7 C#7

49 A-7 (Aø) C/D D7#11 D7 B-7 Bb7 EbΔ D7sus D7

Marins, amis, amants ou maris

Michel Legrand

♩ = 190

Fø Bb7 Eb-

Les ma - rins sont bien plus mar - rants que tous les
Le ha - sard qui fait bien les cho - ses d'ha - bi -
Si les ro - ses de notre a - mour ne fleu - ris -
Tu a - vais tout pour me sé - duire le nez la
Si mes beaux yeux chè - re Mar - quise ne te font
Il ne faut pas que tu m'en veuilles ou je vais
En - vo - lez - vous mes tour - te - relles, par - tez vo -

4 Ab-7 Db7 GbΔ

fo - rains ré - ú - nis. Les ma -
tu - de s'est trom - pé en se -
sent plus qu'en é - pines et si
bouche le front les cheveux. Si tu
plus mou - rir d'a - mour, si un
me mettre à pleu - rer, mon ma -
ya - gez au long cours, puis - que

6 CbΔ Db7 Gb CbΔ Fø Bb7

rins font de mau - vais ma - ris mais les ma - rins font de bons
mant des ro - ses fa - nées au coeur de nos deux so -
tu pré - fères l'ai - gue ma - rine ce - la ne vaut pas même un
a - vais eu les yeux bleus j'au - rais pu d'a - mour pour toi
ma - rin t'a fait la cour qu'est-ce que tu veux que je
quil - la - ge va cou - ler et j'ai dé - jà la larme
ni nos yeux ni nos dis - cours ne vous font plus fré - mir

9 Eb-7 Ab-7 Db7

a - mants. Ma - rins a - mis a - mants ou
- li - tudes en se - mant des ro - ses
dis - cours veux - tu pour ça que je t'as -
mou - rir si tu a - vais eu les
te dise ? Veux - tu que je me scan -
à l'oeuil. Mon ma - quil - la - ge va
d'a - mour, en - vo - lez - vous mes tou -

11 Gb CbΔ Fø Bb7 Eb-7

3

ma - ris les ma - rins sont tou - jours ab - sents.
fa - nées au coeur de nos deux so - li - tudes.
- sas - sines ou veux - tu que je meure d'a - mour ?
yeux bleus j'au - rais pu pour toi mou - rir d'a - mour.
- da - lise ? Veux - tu que je meurre de ja - lou - sie ?
cou - ler et j'ai dé - jà la larme à l'oeuil.
- tes belles, bon vo - yage et bel - les a - mours.

MEDITATION

- A.C. JOBIM

C6 | % | B7#11 | B7

C6 | % | A7 | %

D-7 | % | Bb7 | %

E-7 | A7b9 | D-7 | G7

Fmaj7 | % | Bb7 | %

E-7 | Eb07 | D-7 | G7

D.C. al ♩

Bb7 | A7b9 | A7 | G7#9 | C6 | (D-7 | G7)

Antonio Carlos Jobim - "The Composer of Desafinado, Plays"

Meditation (Thais) Massenet

D G E-9 A7 G/B

p 3 5 p

10 A/C# A+7b9/C# D C/E B7 E-

f pp f < f

17 D/A G/A E/A A7 Asus D C/E F#7 E-/G A

p f p mf f

26 G/B B- A-/C C C7 F/C F/A Bb/Db F-/C

p ff

33 Bb- F-/Ab G-7b5 Bb-/F V G-7b5 F-/Ab A+7 V

sf

38 D G E-9

p pp 3 5

45 A7 G/B A/C# D/C G/B D/A C/G B/F#

p f p f f f ff

53 E- D/A G/A G/A A7 D C#7 D

p f

61 Eb7 D G/B F#7/A# A7(13) D

p p f sf p ppp

MELANCHOLIA

As recorded in *The Duke Plays Ellington* (1953)

Ab(9) Db6/Ab

Slow and freely

DUKE ELLINGTON
Trans. Albert de la Fuente



www.youtube.com/adlfm

2 melancholia

26

Ab7(b9) Db6/9 F7(#9) Eb13 Ab7(sus4)

31

Ab7(b9) Dbmaj9 Gbm7 Gbmaj7 Gm7(b5) C7alt.

36

Fmaj7 Bbm6 Bb7 Db/Eb Eb13

40

Ebm7/Ab Ab7(b9) Db6/9 F7(#9) Bbm Eb13

45

Ab7(sus4) Ab7(b9) Dbmaj9 Gb(add2)/Db Dbmaj7

rit. e morendo

MENILMONTANT (UT)

CHARLES TRENET

Bb M7 Bb MIN7 Eb7

Mé nil mon tant mais oui ma dame C'est là que
- vois ma petite église où les ma-

FM A 7 Ab MIN7 Ob

j'ai laissé mon coeur c'est là que je
-riages allaient gaiement quand je re-

GMIN7 C7 DMIN7 A7

vies retrou ver mon âme toute ma
vois ma vieille mai - son grise à même la

DMIN7 G7 GMIN7 C7 CMIN7 F7

flamme tout mon bon - heur quand je re-
brise par- le elle ne re-

GMIN7 C7 FM A 7 A7

le d'en - tom elles me re content

D7 G7

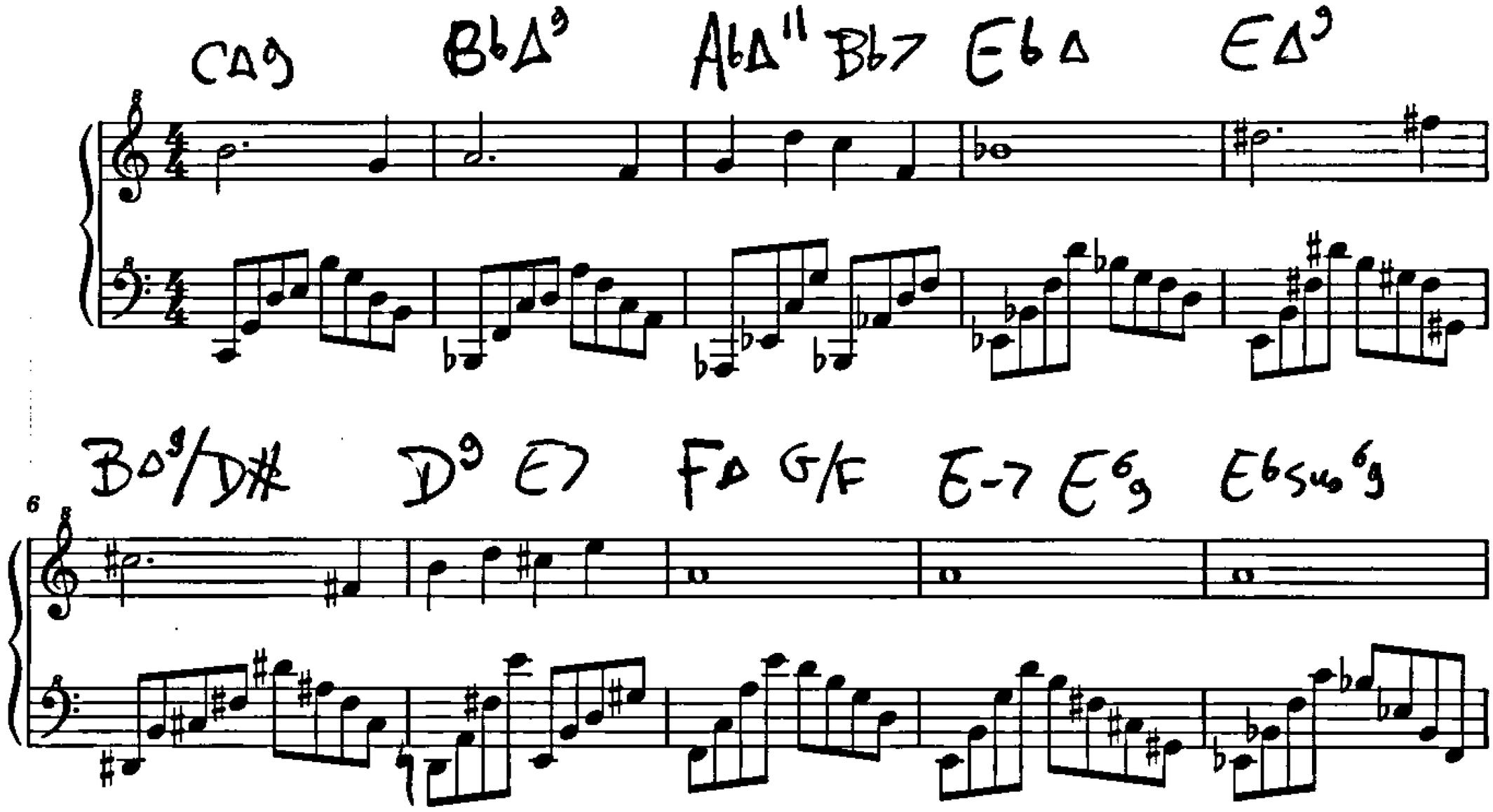
comme autre fois de jo- lis contes

C7 CMIN7 F7

beaux jours passés je vous re- vois un rendez *A

*- vous une musique des yeux rêveurs tout un roman
tout un roman d'amour poétique et pathétique Ménilmontant -

mildly important
information



Minor Swing

Django Reinhardt

Am Dm Am Dm

Am Dm 1. Am Bass Break 2. Bass Break

Am Dm

E7 Am

Dm Am

Bb E7 Am F9 E7

Am Dm

E7 1. Am BASS BREAK 2. Am

Mission Impossible Theme

Lalo Schifrin

♩ = 90

Dsus⁴ G- Bass patterns on next page*

G- B♭- C- G- F- F#- G- B♭- C- G- F- F#-

A NC

G- B♭- C- G- F- F#- NC

B C-

G- To Coda

C D5 E♭5 F5 D5 E♭5 F5 D5 E♭5 F5 (D-) play 3x

play 3x

B♭sus⁴/E♭ Csus⁴/F Asus⁴/D B♭sus⁴/E♭ Csus⁴/F

D.S. al Coda

Asus⁴/D

F sus⁴/E♭ E♭/D♭ G5 (END) Fine

MISTY

Ebmaj7 Bb-7 Eb7 Abmaj7

look at me
Ab-7 walk ing Db7 way

I'm
Ebmaj7 lone as

helpless as a kitten up a
loop C-7 viding begin F-7

free
play Bb7

and
on it's

feel like I'm
wig be the

cling ing to a cloud
1. Sound of your hello G-7 C7

that
F-7

Can't
Bb7 music

3
understand

near
2. Eb6

3
I get misty

I get misty

just holding your hand
whatever you're

Bb-7 Eb7 (b9) near Abmaj7

can't you see that you're

feeling me on
A-7 D7

and it's just what I want you to do
F7 G-7b5 C7b9

don't you notice how

F-7 Bb7

helplessly I'm lost
Ebmaj7

that's why I'm following you
Bb-7 Eb7 Abmaj7

on my
Ab-7 Db7

own
Ebmaj7

when I
C-7

wonder through this wonderland alone
F-7 Bb7 Eb6

never knowing my
right foot from my left my
(F-7 Bb7)

hat from my glove I'm too misty and too much in love -

MOANIN' (UT)

BOBBY TIMMONS



SOLOS :

CONCERT PROGRESSIONS

Side 2—Track 1

MODAL VOYAGE

by Jamey Aebersold



280 [A BB]

(UP)

MOMENT'S NOTICE

—JOHN COLTRANE

[A] C#-7 F#7 D-7 G7 Cmaj7 F-7 Bb7

B-7 E7 C-7 F7 Bbmaj7 B-7 E7

A-7 G-7 C7 Fmaj7 Bb7

E-7 A-7 D-7 G7 C/G D-7/G

E-7/G D-7/G C/G D-7/G E-7/G D-7/G C N.C. (FILL - - - - - - - - -)

[B] % C#-7 F#7 D-7 G7 Cmaj7 F-7 Bb7

B-7 E7 C-7 F7 Bbmaj7 B-7 E7

A-7 G-7 C7 Fmaj7 Bb7

1. E-7 A7 F-7 Bb7 Ebmaj7 D-7 G7

2. E-7 A7 D-7 G7 C6 D-7 E-7 D-7 (C6 D-7 E-7) F-7 C Δ (D G)

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Moment's Notice (J.Coltrane)

Emi7 A7 Fmi7 Bb7 Eb MA7 Abmi7 Db7

Dmi7 G7 Ebmi7 Ab7 Db MA7(#11) Dmi7 G7

Cmi7 B7(b9) Bbmi7 Eb7 Ab MA7 Abmi7 Db7 1. Gmi7 C7(b13) Abmi7 Db7

Gb6 Fmi7 Bb7 2. Gmi7 C7(#9) Fmi7 Bb7 Eb6/9 Fmi7

Gmi7 Fmi7 Eb6/9 Fmi7 Gmi7 Fmi7 Eb MA7 (Fmi7 Bb7)

Monterey Blues (W.Montgomery)

𝄋 Bb7 (Eb7) Bb7

Bb7 Eb7 Bb7

Bb7 F7 Eb7 Bb7 G7(#9)

1. C7 F7 2. C7 F7 Bb7

D.S. al CODA

CODA

MON AMIE LA ROSE (UT)

CECILE CAULIER/
JACQUES LACOME

E-

on est bien peu de

E- D7 E- A-6 E-

choses et mon amie la rose me l'a dit ce matin à l'amour je suis

A-6 E- A-6 E- B7

née baptisée de rosée je me suis épanouie heureuse et amoureuse aux rayons du soi

E- D C B7

leil me suis fanée la nuit me suis réveillée vieille pourtant j'étais très

E- B7 E- D6 E-

belle oui j'étais la plus belle des fleurs de ton jardin

E- (A-6) E- (A-6) E-

(on est bien peu de choses c'est mon amie la rose qui l'a dit ce matin) -

E-

vois le dieu qui m'a faite me fait courber la tête
et je sens que je tombe et je sens que je tombe
mon coeur est presque nu j'ai le pied dans la tombe
déjà je ne suis plus -
tu m'admirais hier et je serai poussière
pour toujours demain -

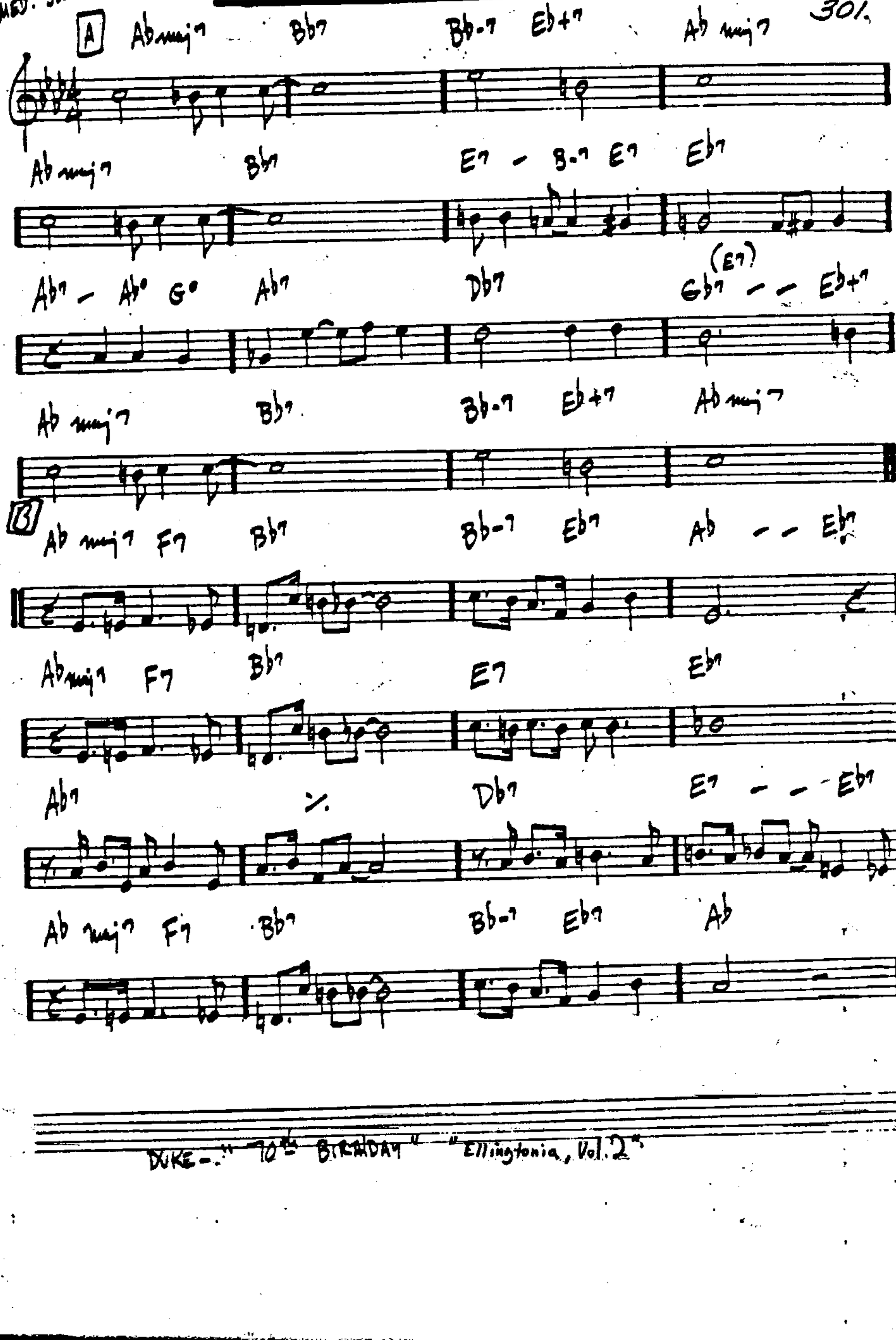
il est monté ce matin
la lune cette nuit a veillé mon amie
moi en rêve j'ai vu éblouissante et nue
son âme qui dansait bien au delà des mers
et qui me souriait -
croit celui qui peut croire -
moi j'ai besoin d'espoir
sinon je ne suis rien -

MOOD INDIGO

- DUKE ELLINGTON

(MED. SLOW)

30%



DUKE - "10th BIRTHDAY" "Ellingtonia, Vol. 2"

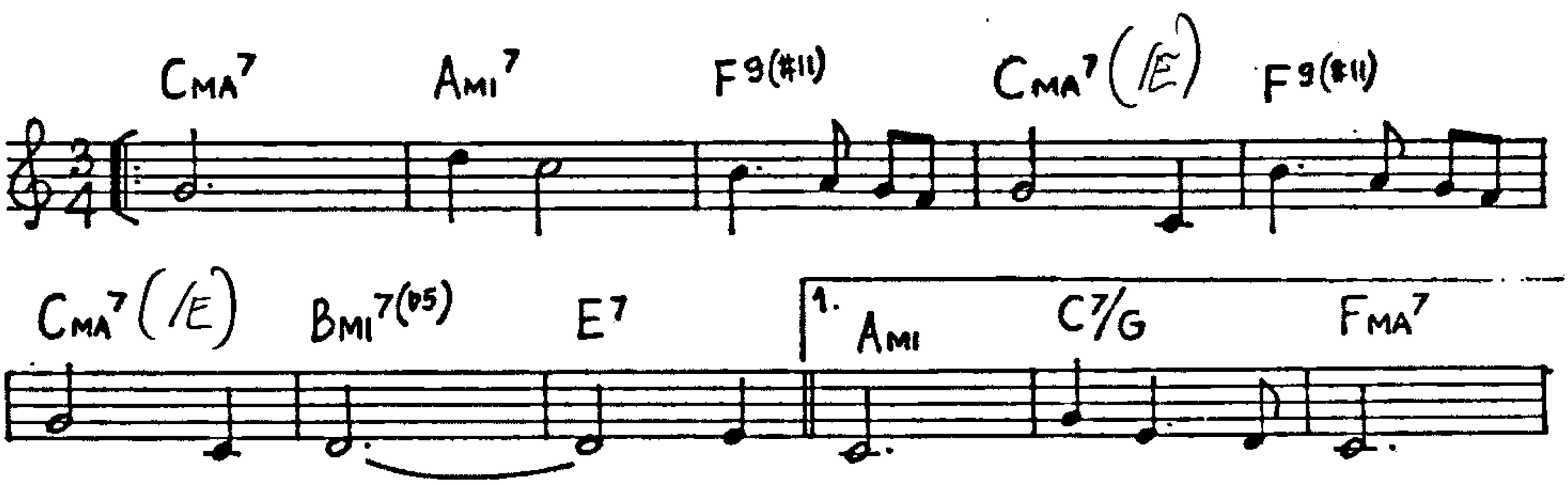
MOONLIGHT IN VERMONT

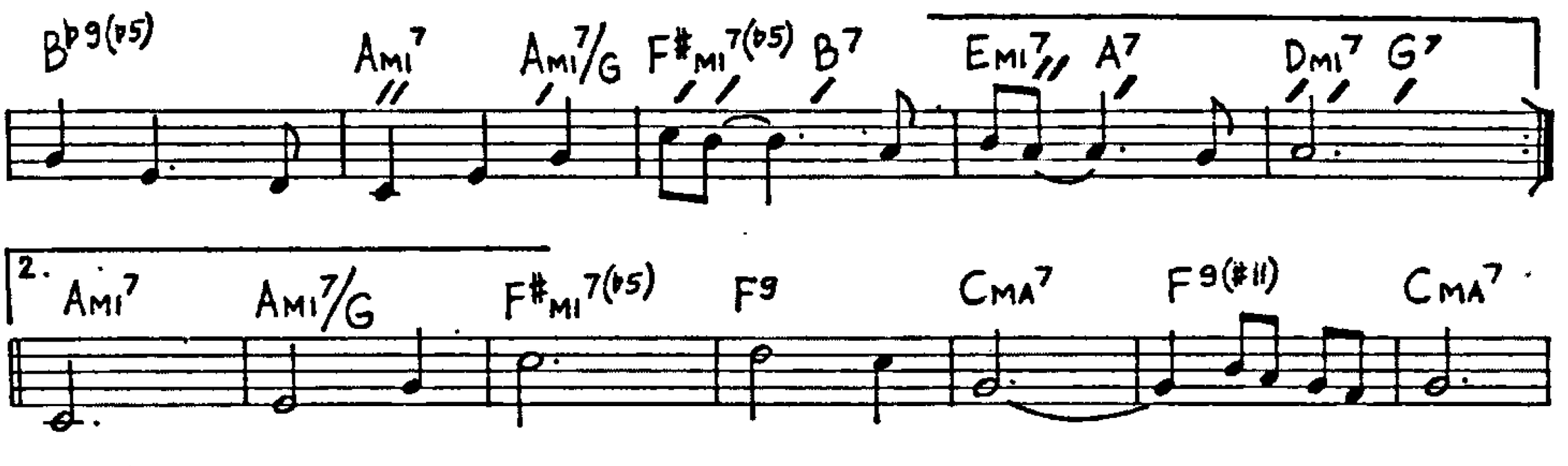
JOHN BLACKBURN
KARL SUESSDORF

Ballad



Moon River (H. Mancini)







MOOSE THE MOOCHE

C. PARKER

Morceau pour la compilation
Rue des Gardes

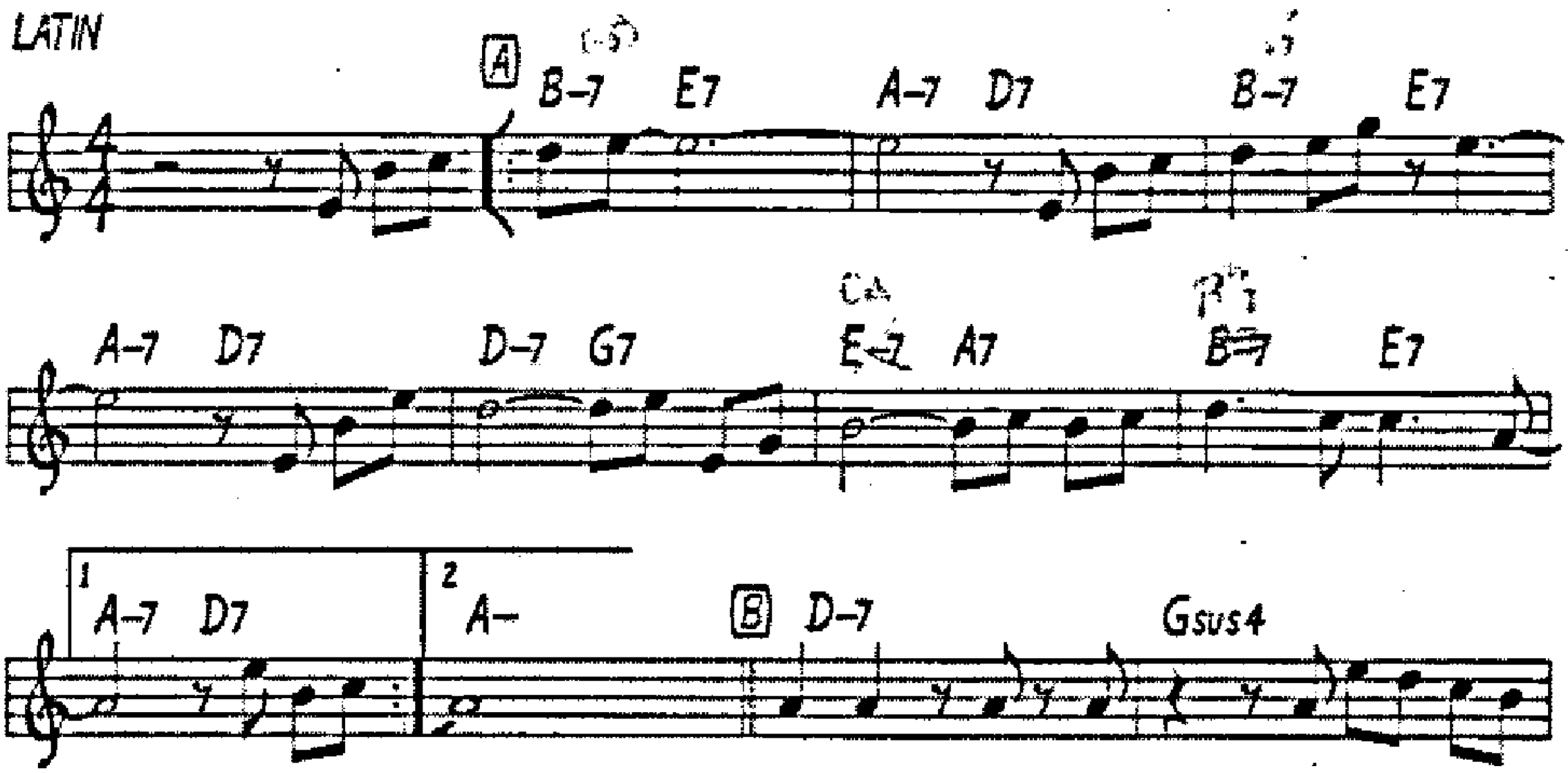
♩ = 200

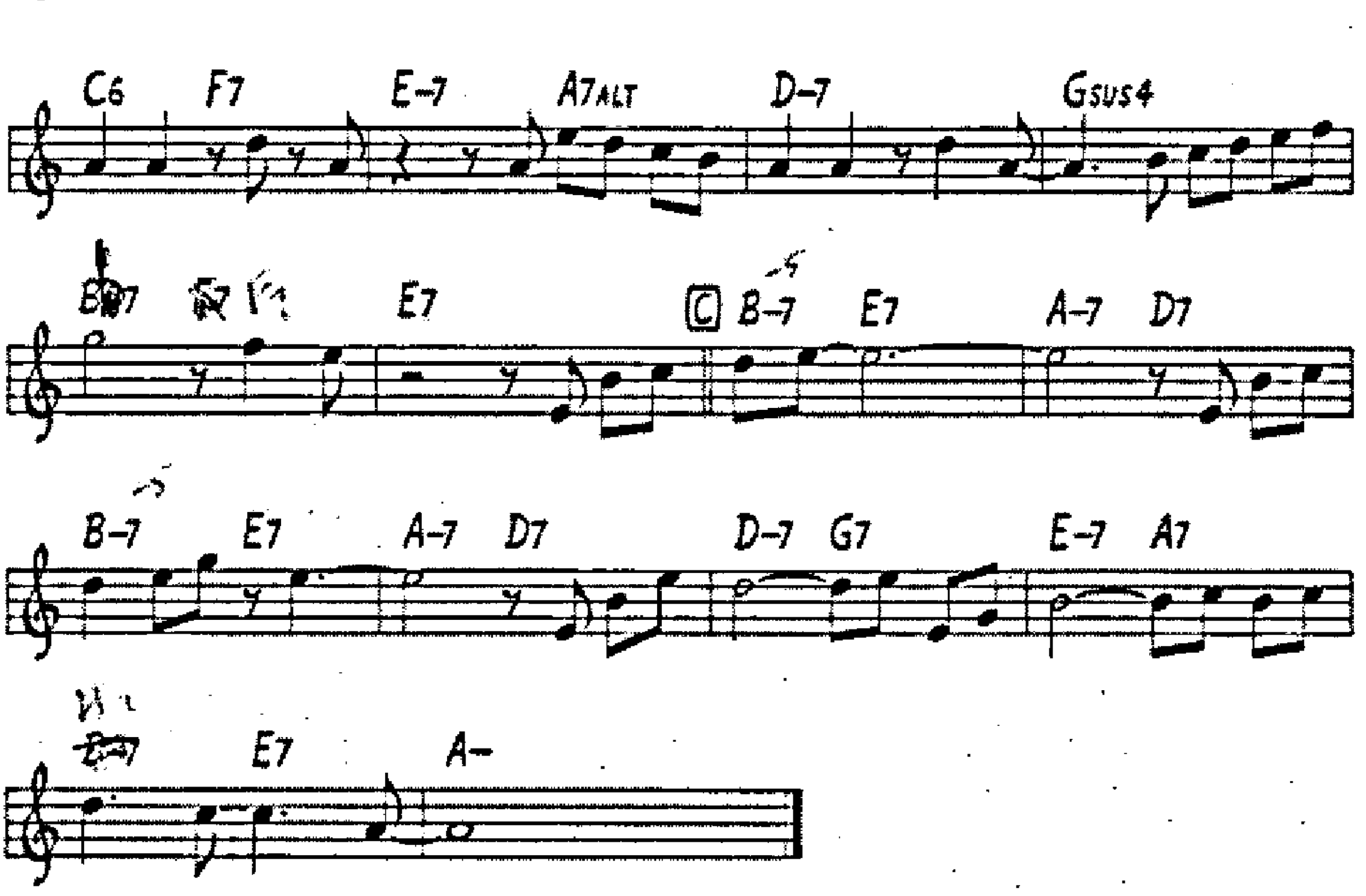
Swing



MORNING

CLARE FISCHER

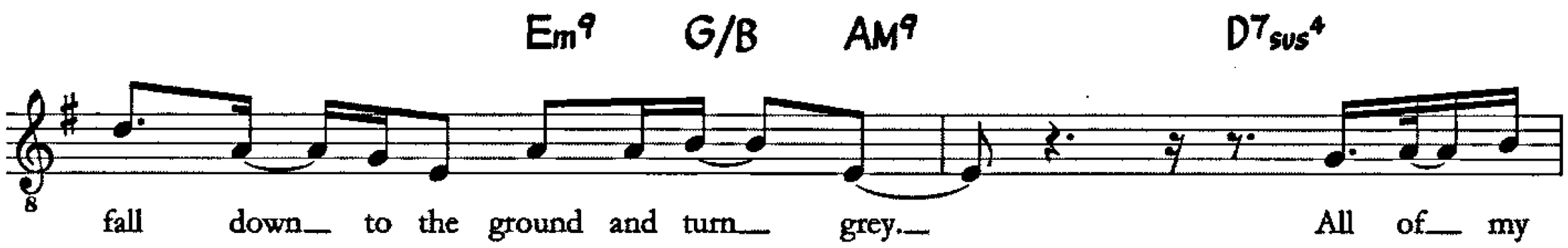


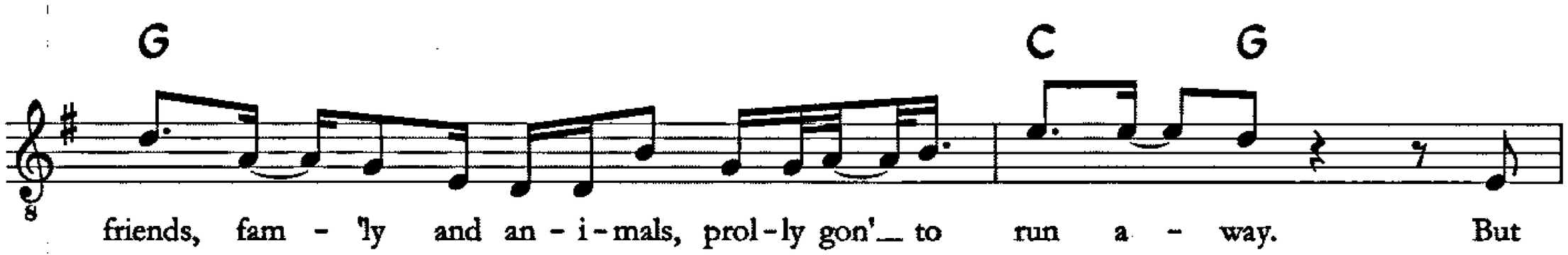


Mount St. Helens is about to Blow Up

Words and Music by bill wurtz







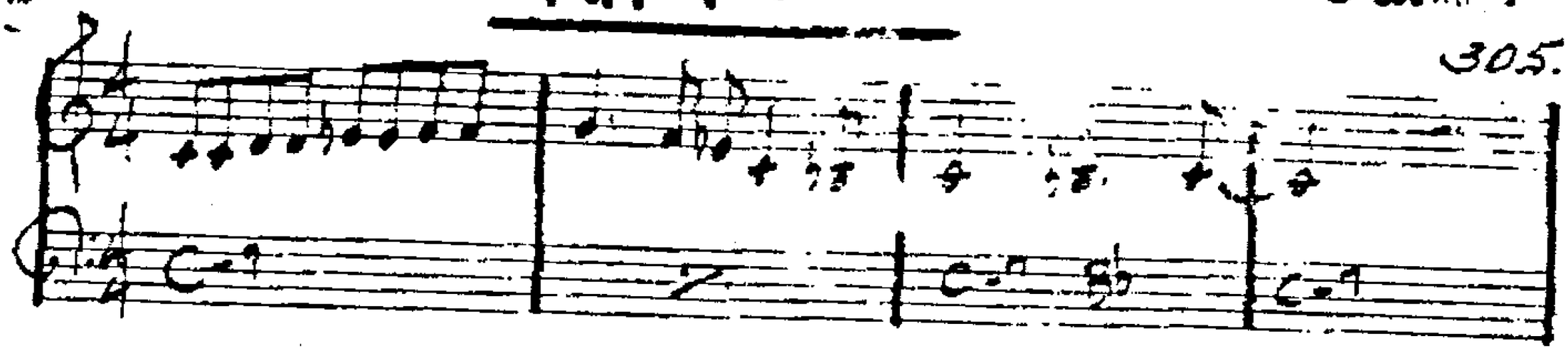


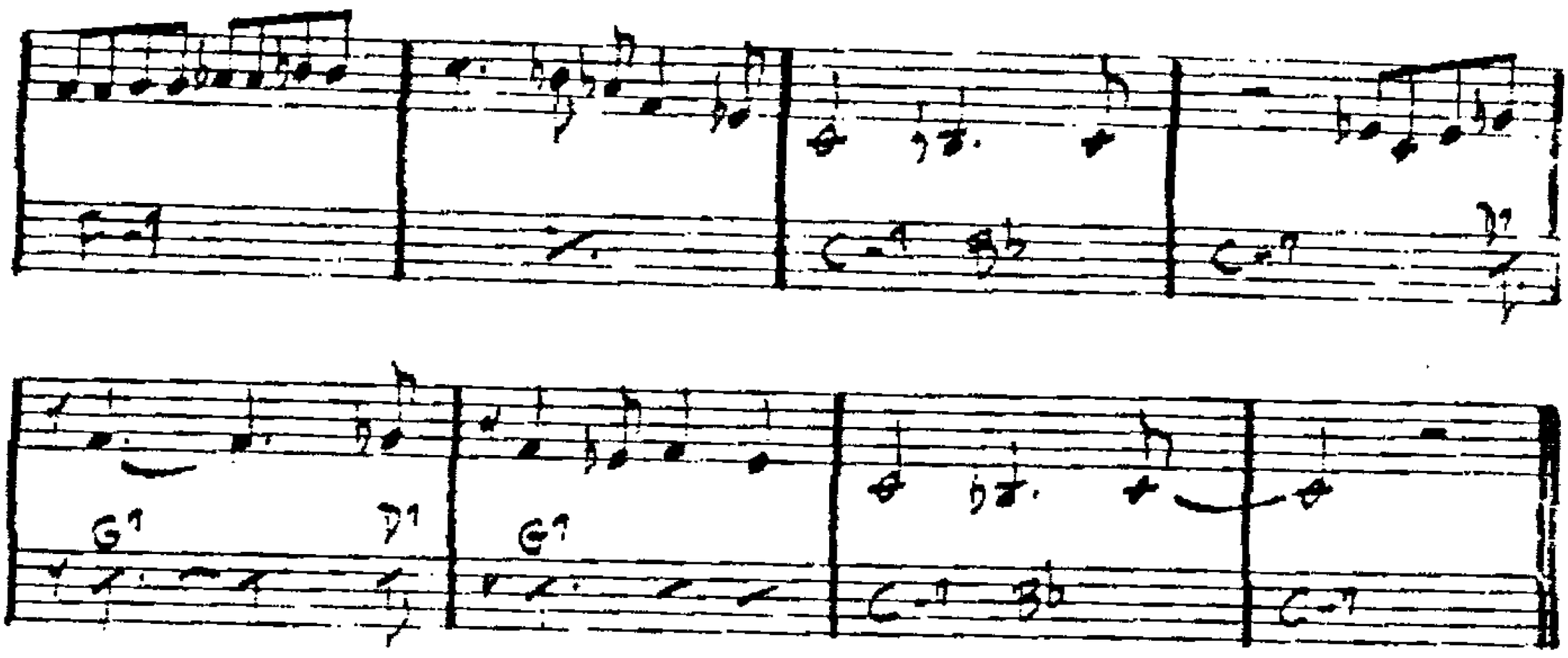
MOTOWN UP

MR. P.C.

— COLTRANE

305.





JOHN COLTRANE "GIANT STEPS"

MEMPHIS UNDERGROUND

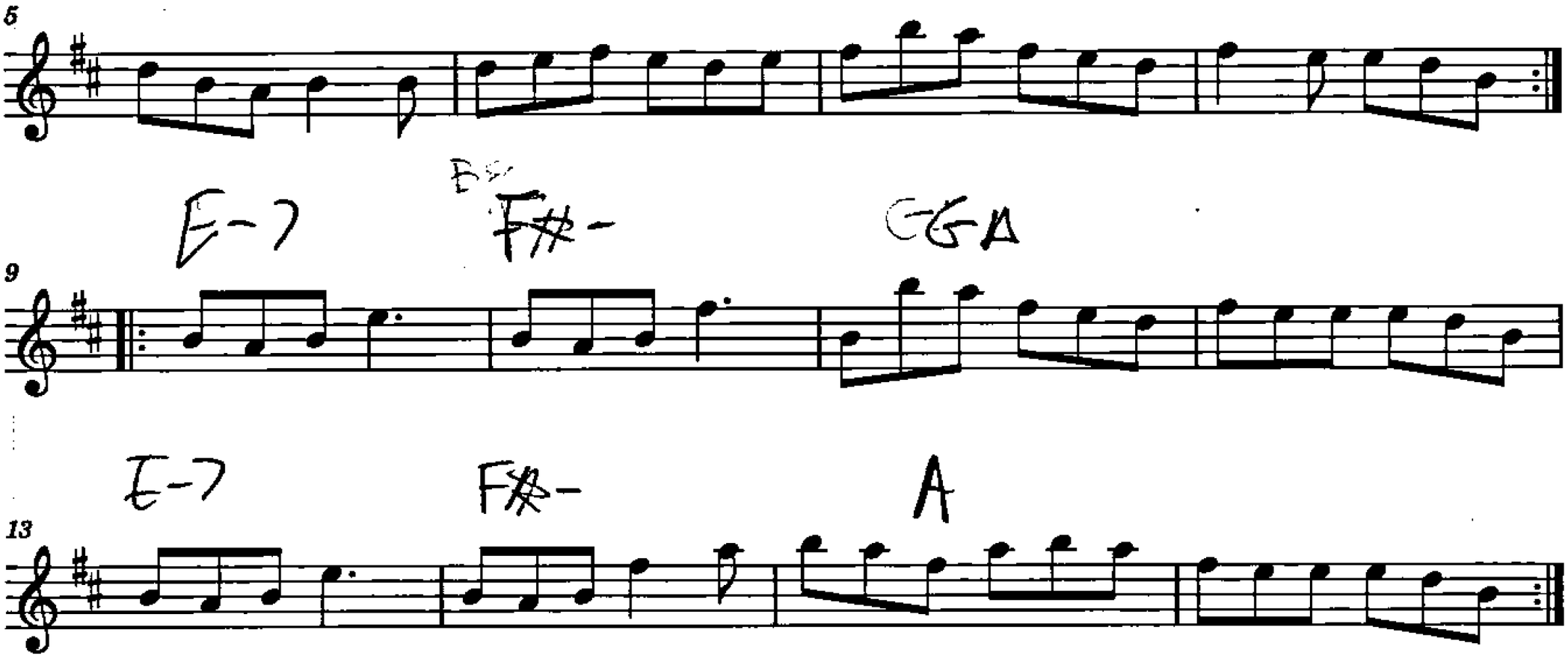
— HERBIE HANCOCK

ROCK



Muireann's Jig





(Mussorgsky) -

PICTURES AT AN EXHIBITION

Promenade

(originally for piano, later for orchestra)

Modest Mussorgsky

Allegro giusto nel modo russico, senza allegrezza, ma pesante



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O MORNING STAR HOW FAIR AND BRIGHT

(Wie schön leuchtet der Morgenstern)

(chorale)

Philipp Nicolai



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MY FAVORITE THINGS

– RICHARD RODGERS

E-7 F#-7 E-7 F#-7 Cmaj7

Cmaj7 rain drops on roses and whiskers on kittens bright copper

cream colored ponies and crisp apple A-7 strudels [:] doorbells and

sleigh bells and warm woolen mittens brown paper packages

Gmaj7 Cmaj7 schnitzel with Gmaj7 noodles Cmaj7 wild geese F#-7 b5 tied up B7 b9 with

with their strings these are a fun of my favorite things

Emaj7 F#-7 Emaj7 F#-7

girls in white dresses with blue satin sashes snowflakes that

Amaj7 Amaj7 A-7 D7

stay on my nose and eyelashes silver white winters that

Gmaj7 Cmaj7 Gmaj7 Cmaj7 F#-7 b5 B7 b9

melt into spring these are a fun of my favorite things

E-7 F#-7 b5 B7

when the dog bites when the bee stings

E-7 Cmaj7

when I'm feeling sad

Cmaj7 A7

simply remember my favorite things and

Gmaj7 Cmaj7

then I don't feel so

G6 Cmaj7 G6 Cmaj7

bad

Gmaj7 Cmaj7 F#-7 b5 B7

-WASHINGTON/YOUNG

MY FOOLISH HEART

-Sx. Bbmaj7 Ebmaj7 D-7 G7 C-7 C-7/Bb

A7alt4 A7 D-7 D7b9 G-7 Db7 C-7

C-7b5 F7b9 Bbmaj7 F-7 Bb+7 Ebmaj7

3

A-7b5 D7 G-7 D7b9 G-7 C7 C-7 G+7

C-7 F7

C-7 C-7/Bb A-7b5 D7 G-7 Eb-7 Ab7

Bbmaj7 Ebmaj7 Ab7 G7 C-7 G7 C13 C+7 F7alt F7b9

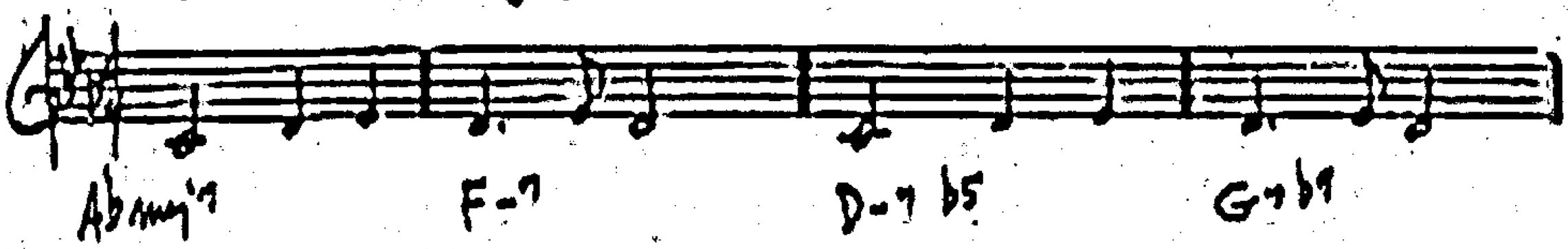
Bbmaj7 (G-7 Gbmaj7 F7alt)

(Solo on Entire Form)

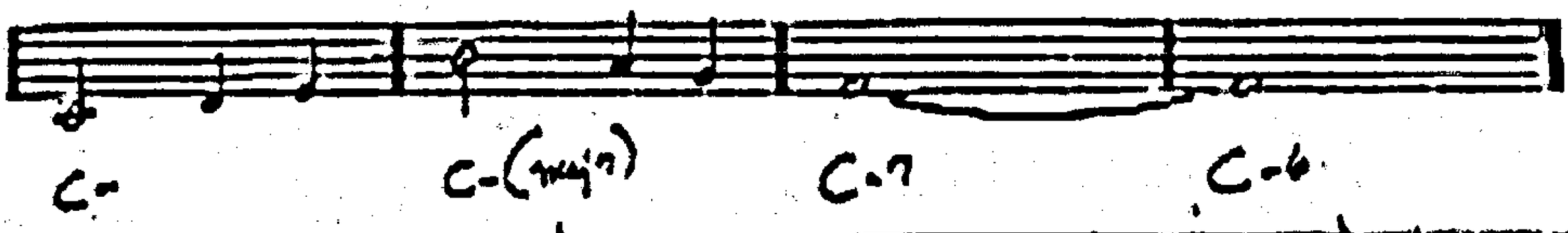
MY FUNNY VALENTINE

(BALLAD) - RODGERS/HART

C- C-(maj7) C-7: C-6



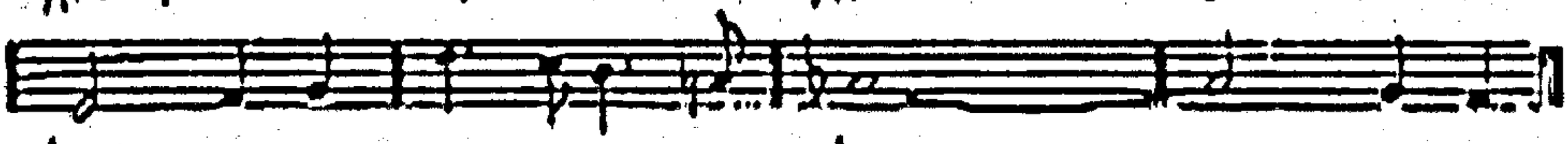
Abmaj7 F-7 D-7 b5 G7 b9



C- C-(maj7) C-7 C-6



Abmaj7 F-7 Ab-6 Bb7 (b9)



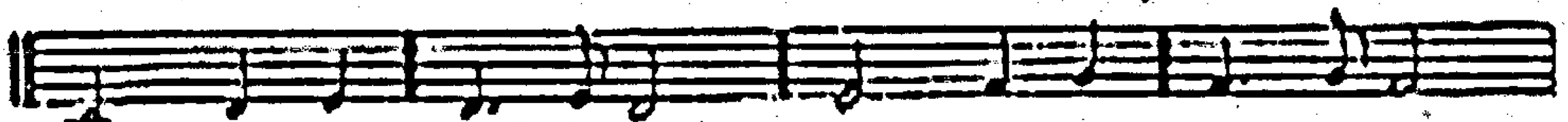
Ebmaj7 F-7 G-7 F-7 Ebmaj7 F-7 G-7 F-7



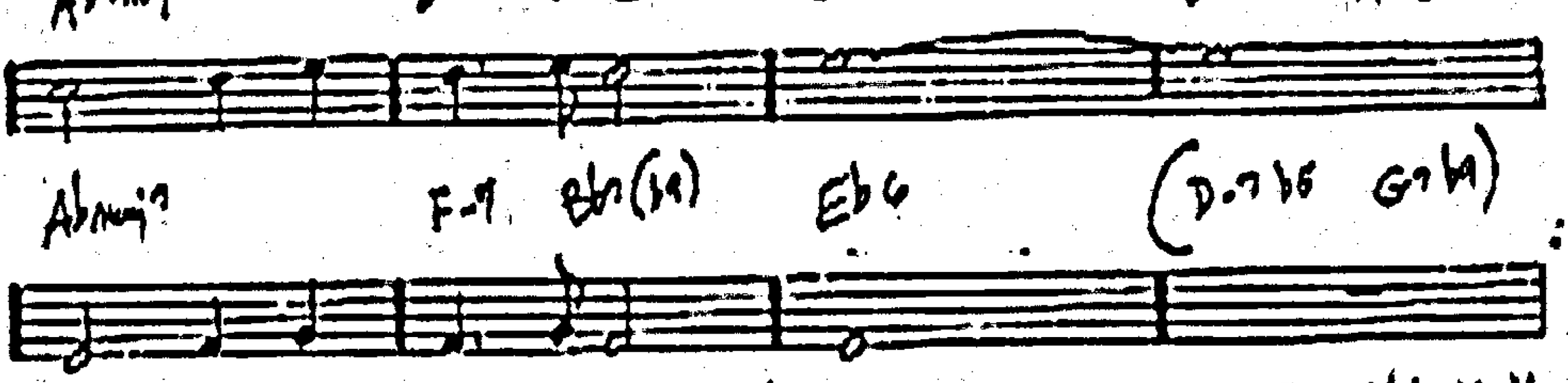
Ebmaj7 G7 C- Bb-7 A7 Abmaj7 D-7 b5 G7 b9



C- C-(maj7) C-7 C-6



Abmaj7 D-7 b5 G7 b9 C- Bb-7 A7(#11)



Abmaj7 F-7 Eb7(b9) Eb6 (D-7 b5 G7 b9)

"MILES DAVIS SEXTET Vol. 1 - JAZZ AT THE PLAZA" Miles - "My Funny Valentine"

228

MY HEART BELONGS TO DADDY

-COLE PORTER

C-

While tour-ing off a game of golf I may make a play for the
I in-vite a boy some night to dine on my fine fa-ther

D-7♭5 G7 D-7♭5 G7

dad-dy; but when I do I don't fol-low through 'cause my
hus-band, I just a - dore his ask-ing for more, but my

D-7♭5 G7 1. C- 2. C-

heart be-longs to dad-dy. If
heart be-longs to dad-dy, I'm

C-

heart be-longs to dad-dy, so I sim-ply could-n't be bad. Yes, my

D-7♭5 G7 (b) CMAJ7

heart be-longs to dad-dy. da-da, da-da-da, da-da-da - da - oh! So I

CMAJ7 C7 FMAJ7

want to wed you, lad-die, tho' I know you're per-fect-ly well, that my

F- C D-7♭5 G7 C- (D-7♭5 G7)

heart be-longs to dad-dy 'cause my dad-dy, he treats it so well.

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My Man

(Barbra Streisand Ballad Version -- for simpler version, see next page)

English Words by Channing Pollock

Maurice Yvain

E- (A-/D C9 B- E-7) C9#11 B7

It's cost me a lot, but there's one thing that I've got, it's my man. Cold and not much for looks, and no he - ro out of books, is my man. Two or

5 B9 (C7 B7 C7#11b9 C9 B7b9) 1. E- D CΔ7 B7 2. E- B7

wet, tired you bet, but all that I soon for - get with my man. He's love him! I
three girls has he, that he likes as well as me, but I

B

10 E- B7 E- B7 E- F#7

don't know why I should, He is - n't good, He is - n't true, He beats me too, what can I do?

14 B D7 C G6/9 C6 G9/B C7/Bb D7/A G-7b5

Oh, my man I love him so, he'll nev - er know, All my life is just des - pair, But I don't

18 D7 A-7 Db/Ab D7/A A-7 B-7 CΔ7 D13 B-7 Bb9

care, When he takes me in his arms the world is bright and right:

22 A-7o4 D7 C2 G A-7 Bb07 G/B D-9 G7#5

What's the dif - f'rence if I say I'll go a - way, When I know I'll come back on my knees some

26 C6/9 C#Ø7 G/D E-7 A13 A-7 D7b9 G

day? For what - ev - er my man is, I am his for - ev - er more!

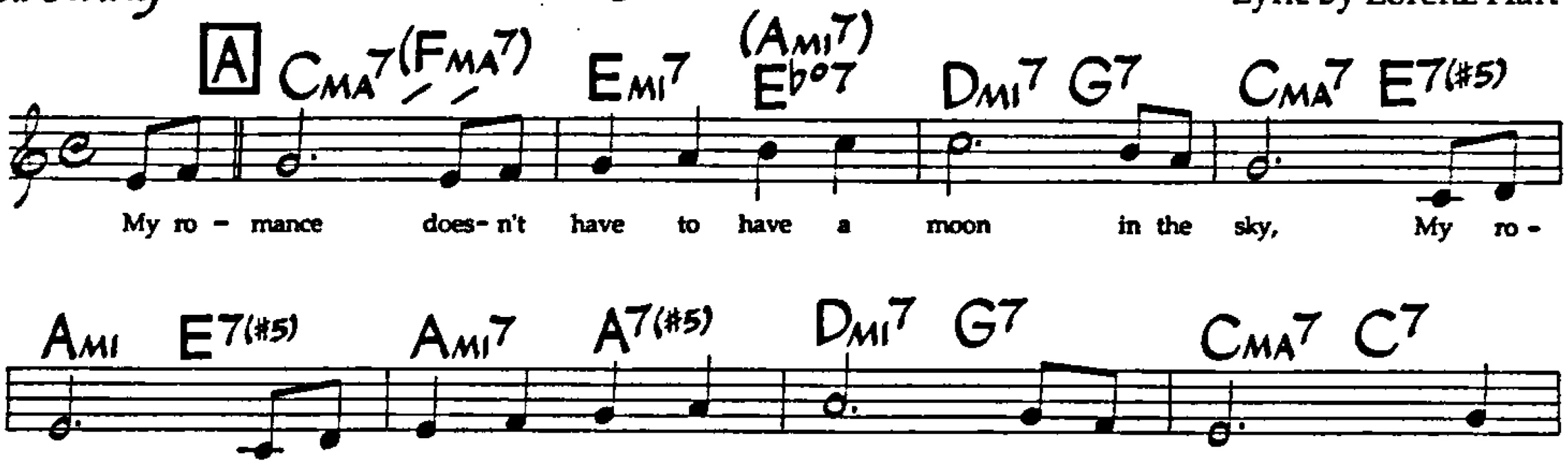
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(niv. 1) ·

My Romance

Med. Swing

Music by Richard Rodgers
Lyric by Lorenz Hart



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My Sweet Lord

George Harrison

♩ = 121

Ronnie Mack/George Harrison*

F D- F D-

F F#o G- C G- C

My Sweet Lord

G- C G- C

um, my Lord, um, my Lord I rea-lly want to

F D- F D- F

see You. Rea-lly want to be with You. Rea-lly want to see You, Lord, but it takes

know You. Rea-lly want to go with you. Real-ly want to show you, Lord, that it won't

Gb°7 D7 G- C G- C G- C

so long my Lord. My sweet Lord mm. my Lord

take long my Lord.

G- C F F7

mm. my Lord I rea-lly want to see You. Real-ly want to see YOU.

D7 G

Real-ly want to see You, Lord. Real-ly want to see You, Lord, but it takes

Ab°7 E7 A- D A- D A- D

so long, my Lord, My sweet Lord, mm my. Lord

A- D

Repeat and Fade

My, my sweet Lord, My sweet Lord.

1970 (Renewed) *for authorship see https://en.wikipedia.org/wiki/My_Sweet_Lord

NASCIMENTO

BARRY HARRIS

INTRO: VAMP ON LAST 4 BARS

B♭Δ F♯ø Bb7(b9)

Eb-7 Eb-7/Db C♯ø F7(b9)

1ST B♭Δ A♯ø D7 GΔ F♯ø B7

EΔ E♭ø Ab7 DbΔ C♯-7 F7

2ND B♭Δ A♯ø D7 B♯ø 5 E7ALT

A-7 D7

GΔ C7(♯11) GΔ C7(♯11)

GΔ C7(♯11) GΔ C7(♯11)

Nature Boy

Eden Ahbez

Dm Eø A7 Gm Dm Eø A7 Gm

There was a boy a ver-y strange, en-chant-ed boy. They say he wan-dered

D-6 (lF) Eø (lm) A7 A7

Dm F+ Dm7 Ddim Gm Dm Gm Dm

ver-y far, ver-y far o-ver land and sea. A lit-tle shy and sad of eye

E7#9 D-6 Eø A7

E#7-9 E#7 E#7+ A7 Em Gm

but ver-y wise was he. And then one day, one ma-gic day he

D-7 Eø A7 D-6 (lF)

Em Gm Dm F+ Dm7 Ddim Gm Dm

passed my way and as we spoke of ma-ny things, fools and kings, this he said to

Eø (lm) A7 E#7-9

Gm Dm

me: The great est thing you'll e-ver learn Is just to love and

A7

Gm A7 Dm Gm A7 E#7-9 A7-9 A7+5 Dm

be loved in re-turn. There just to love and be loved in re-turn

Nice Work If You Can Get It

George and Ira Gershwin

B♭7 E♭ A♭-7 D♭ G7 C7 A♭

Hold- ing hands at mid - night 'neath a star- ry sky,

C/D E-7 A- D5/D G

Nice work, if you can get it, and you can get it if you try

B♭7 E♭ A♭-7 D♭ G7 C7 A♭

Stroll ing with the one girl, Sigh- ing sigh af - ter sigh,

C/D E-7 Am7 A7 D5/C G

Nice work, if you can get it, and you can get it if you try

Em F♯ G♯ Em A7

Just im- ag - ine some one Wait- ing at the cot - tage door,

Dm Em7 A+7 D

Where two hearts be - come one who could ask for an- y- thing more?

B♭+7 E♭ A♭+7 D♭ G7 C7 A♭

Lov - ing one who loves you, and then ta -king that vow,

C/D E-7 Am7 F7 E7

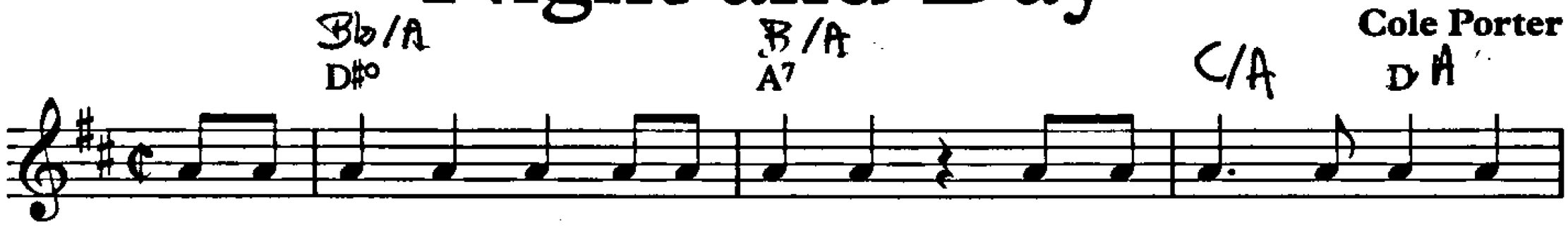
Nice work, if you can get it, and if you get it

Am7 D7 G

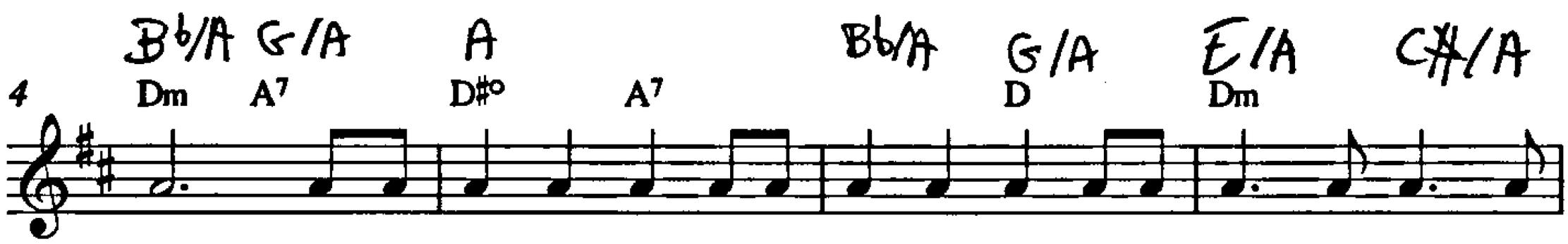
won't you tell me how?

Night and Day

Words and Music by
Cole Porter



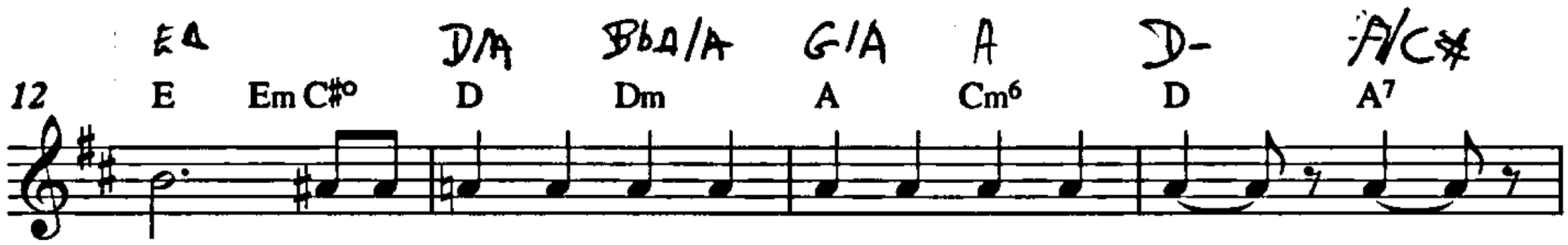
Like the beat, beat, beat, of the tom-tom; When the jun - gle shad-ows



fall, Like the tick, tick, tock of the state - ly clock, as it stands a-gainst the



wall, Like the drip, drip, drip, of the rain - drops, When the sum - mer show'r is



through; So a voice with - in me keeps re - peat - ing, you,_ you,_



you._

Night and day, you are the one
Only you beneath the moon and under the sun
Whether near to me or far
It's no matter darling where you are
I think of you
Night and say

day and night, why is it so
That this longing for you follows wherever I go?
In the roaring traffic's boom
In the silence of my lonely room
I think of you
Night and day

night and day
Under the hide of me
There's an oh, such a hungry yearning, burning inside of me
And its torment won't be through
'Til you let me spend my life making love to you
Day and night, night and day
This torment would never be through
'Til you let me spend my life making love to you
Day and night, night and day

Night And Day (C. Porter)



166

(FAST BLUES)

NOW'S THE TIME

- CHARLIE PARKER



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NUAGES

(MED. SLOW)

- DJANGO REINHARDT / JACQUES LARUE

B♭-7 E♭7 A-7♭5 D7♭9

See the white and fluff - y clouds a - dore the

G6 A-7 B-7 B♭-7 E♭7 A-7♭5 D7♭9

sun, as he shines his light on each and ev - 'ry

G6 F♯-7♭5 B7

one. Still, those clouds can hide his light, till the day be-comes like

E-7 A7 A♭7

night. So my light heart would dark - en,

A7 D7 A-7 D7

too, if I ev - er lost you. As the clouds be - gin to

B♭-7 E♭7 A-7♭5 D7♭9 G6

shed their tears of rain, so my ach - ing heart would

E♭-7 A♭7 D-7♭5 G7♭9 Cmaj7

shed its tears of pain. Till that hap - py mom-ent

C-7 F7 C-7 F7 G6 A-7 B-7

when dark-ened clouds roll by and them white and fluff - y clouds a -

B♭-7 E♭7 A-7♭5 D7♭9 G6 C9 G6

dore the sun once a - gain.

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Oblivion

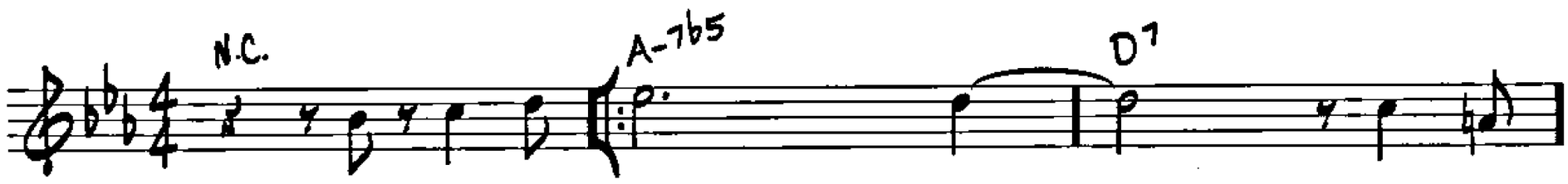
Astor Piazzolla



OBLIVION

(FAST SWING)

– EARL "BUD" POWELL



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OCEANS IN THE SKY

STEVE KUHN

MED. FAST 6/8 (♩. = 137)

(A) Dm7 — D△

MELODY IS PLAYED 8VA ON REPEAT

Cm7 — Ebm7

F#m7

Fm7

SOLO ON HEAD CHANGES

AFTER SOLOS, D.C. AL CODA

G#m7 — Bm7

G#△ — B△

G#m7 — Bm7 BIT.

B△

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On a Clear Day

Alan Jay Lerner — Burton Lane

♩ = 152

D7+9 G△7 C7+4

On a clear day rise and look a - round you and you'll

G△7 B-7 E7

see who you afre on a

B

A-7 F7+4

clear day how it will as - tound you that the

B-7 B♭o7 A-7 D7

glow of your be - ing out - shines ev - ry star You feel

C

D-7/G G7 D-7 G7

part of ev - ry moun - tain, sea and shore. you can

C△7 A7 A-7 D7

hear from far and near a world you've nev - er heard be - fore and on a

D

G△7 Bø E7+9

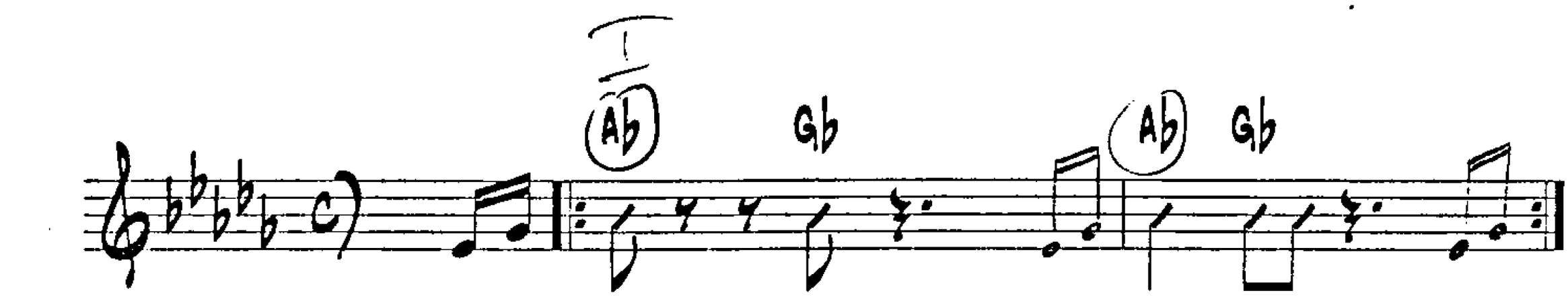
clear day on that clear day you can

A-7 B-7 C△7 B-7 A-7 D7+9 G (A-7 D7+9)

see for - ev - er and ev - er more

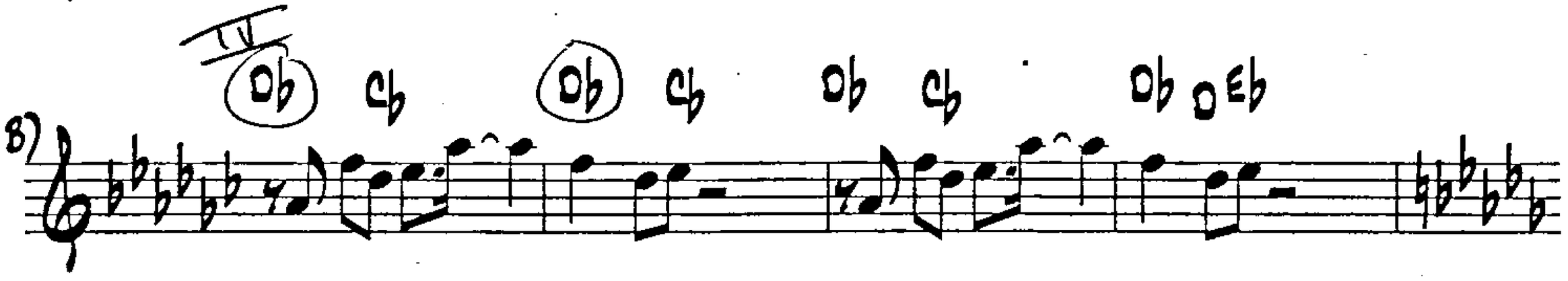
ON BROADWAY (UT)

D'APRES G. BENSON

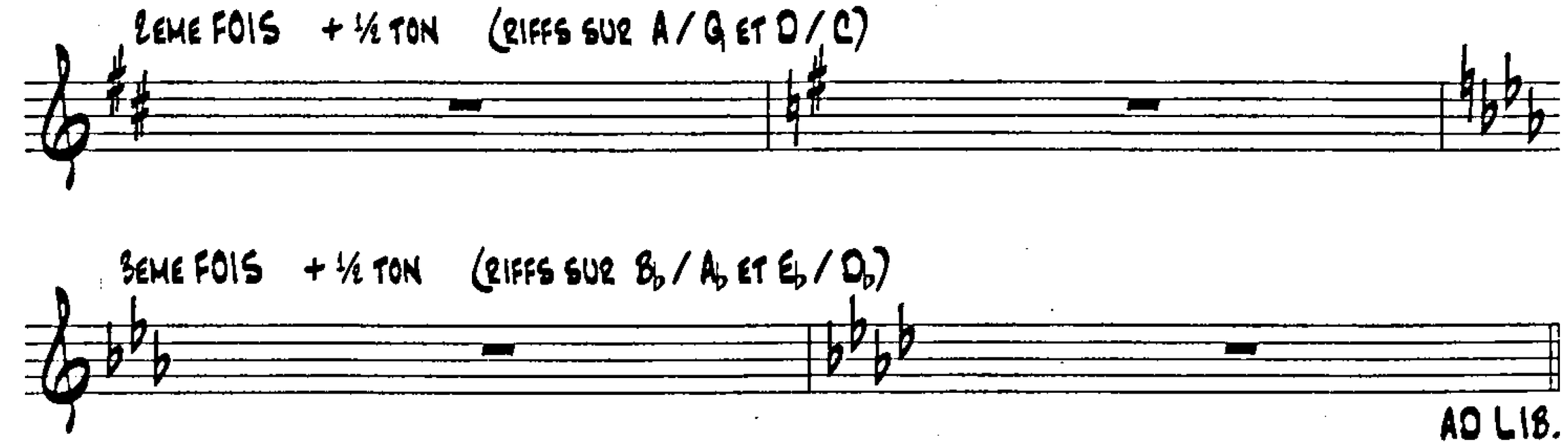










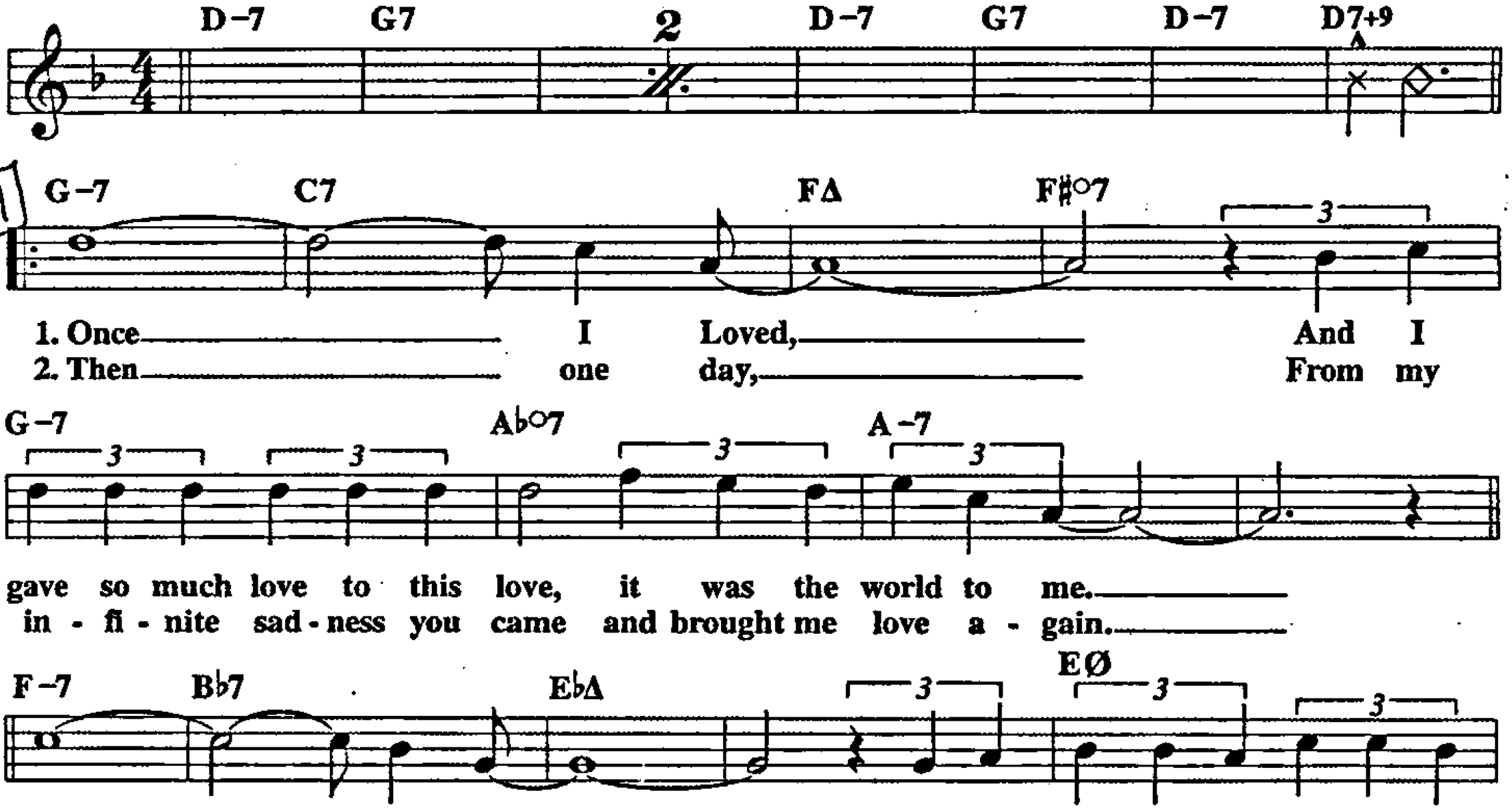


10. Once I Loved
(O Amor En Paz)

Music by Antonio Carlos Jobim
English Words by Ray Gilbert
Original Words by Vinicius DeMoraes

PLAY 4 CHORUSES (♩ = 164)

INTRO

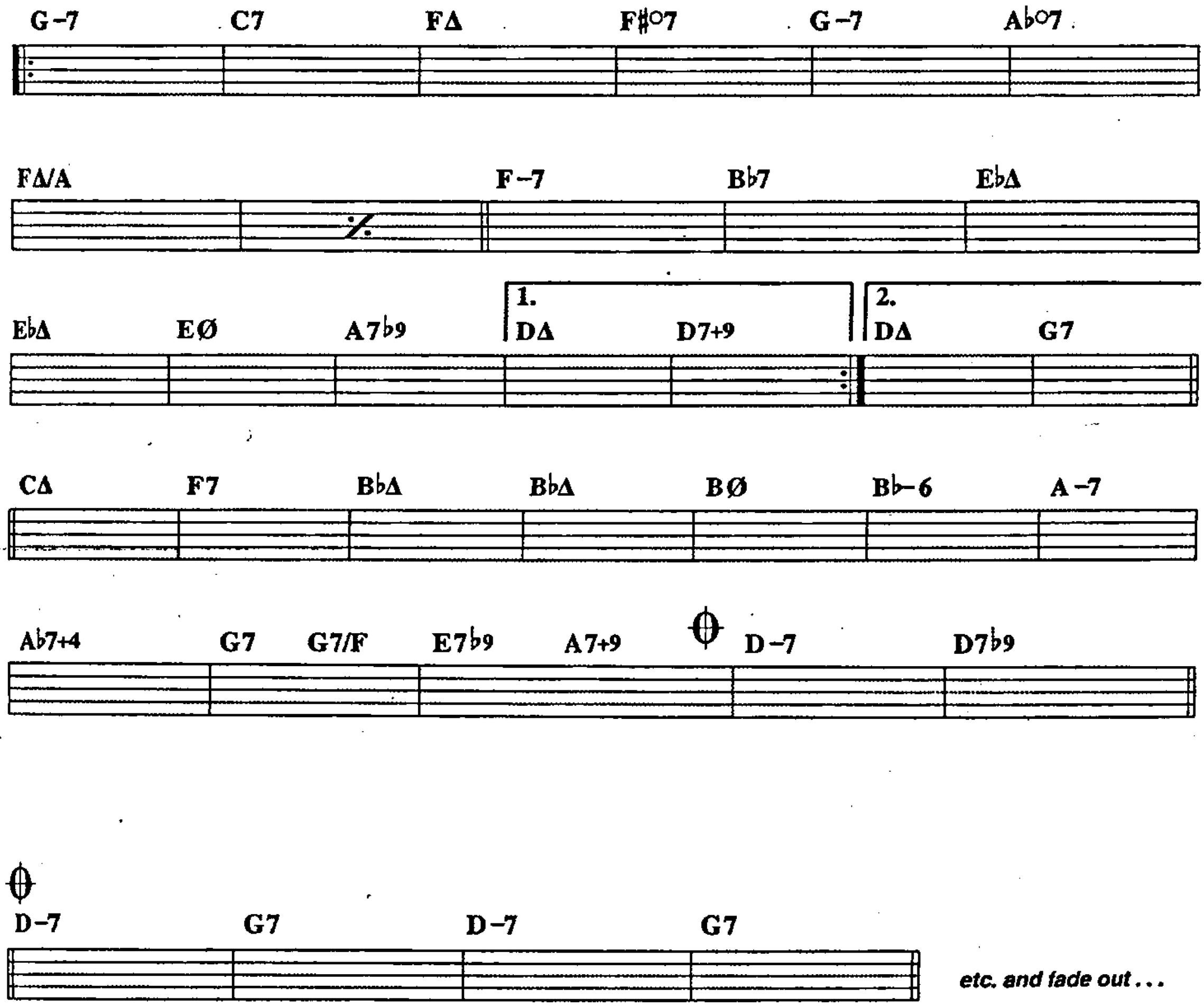


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10. Once I Loved – Cont.



SOLOS



etc. and fade out . . .

6

ONCE UPON A SUMMERTIME

Tempo = 96

Michel Legrand



ONE NIGHT IN THE HOTEL

FROM "PROMENADE WITH DUKE" - BLUE NOTE

SALE WALTZ

MICHEL PETRUCCIANI



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Onde anda você

Vinicius de Moraes
Hermano Silva



Ned Washington

On Green Dolphin Street

Bronislau Kaper

Latin ♩=145

CΔ7 C-7

Lov - er, one love - ly day.

5 D7/C Db/C CΔ7

Love came, plan - ning to stay.

Swing

9 D-7 G7b9 CΔ7

Green Dol - phin Street sup - plied the set - ting, the

13 F-7 Bb7b9 EbΔ7 G7

set - ting for nights be - yond for - get - ting. And

Latin

17 CΔ7 C-7

through these mo - ments a - part,

21 D7/C Db/C CΔ7

mem - 'ries live in my heart.

Swing

25 D-7 D-/C B-7b5 E7b9 A-7 A-/G F#-7b5 B7b9

When I re - call the love I found on, I could kiss the

29 E-7 A7 D-7 G7 CΔ7 (D-7 G7)

ground On Green Dol - phin Street.

On the Beach

(introduction, from "The Revolt of Mamie Stover")

Hugo Friedhofer

7

13

19

26

On the Sunny Side of the Street

Lyric: Dorothy Fields
Music: Jimmy McHugh

Med. Swing

(G7) A C6 E7 FMA7 BMI7(b5) E7

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

AMI7 D7 (Eb°7) DMI7 G7 EMI7 A7 DMI7 G7

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

C6 E7 FMA7 BMI7(b5) E7

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

AMI7 D7 (Eb°7) DMI7 G7 C6

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

B GMI7 C7 FMA7 C7 F6 (F7 E7 Eb7 / C B Bb)

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

AMI7 D7 DMI7 G9SUS G7

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

C C6 E7 FMA7 BMI7(b5) E7

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

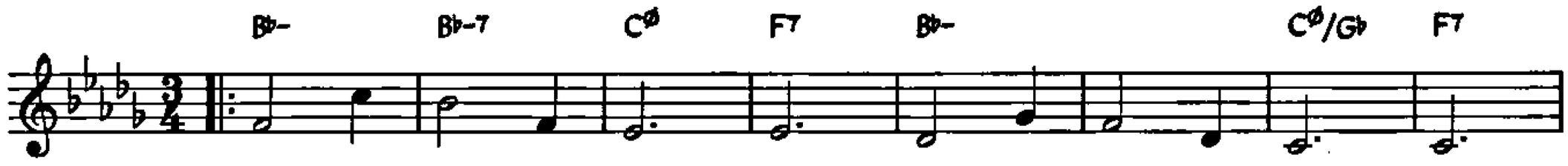
AMI7 D7 (Eb°7) DMI7 G7 C6 (G7)

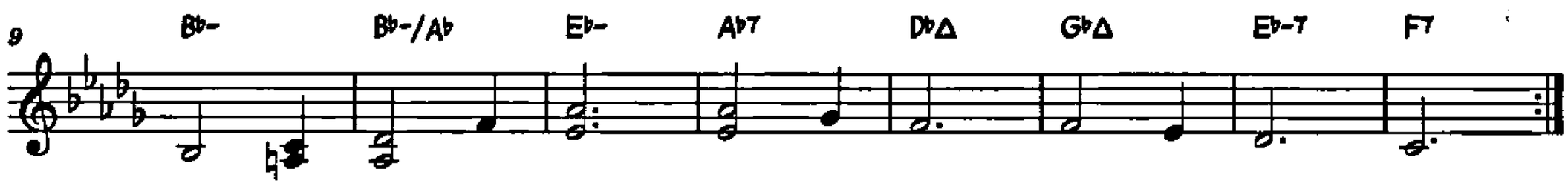
Gold dust at my feet on the sun - ny side___ of the street.

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On aura tout vu

Philippe Sarde



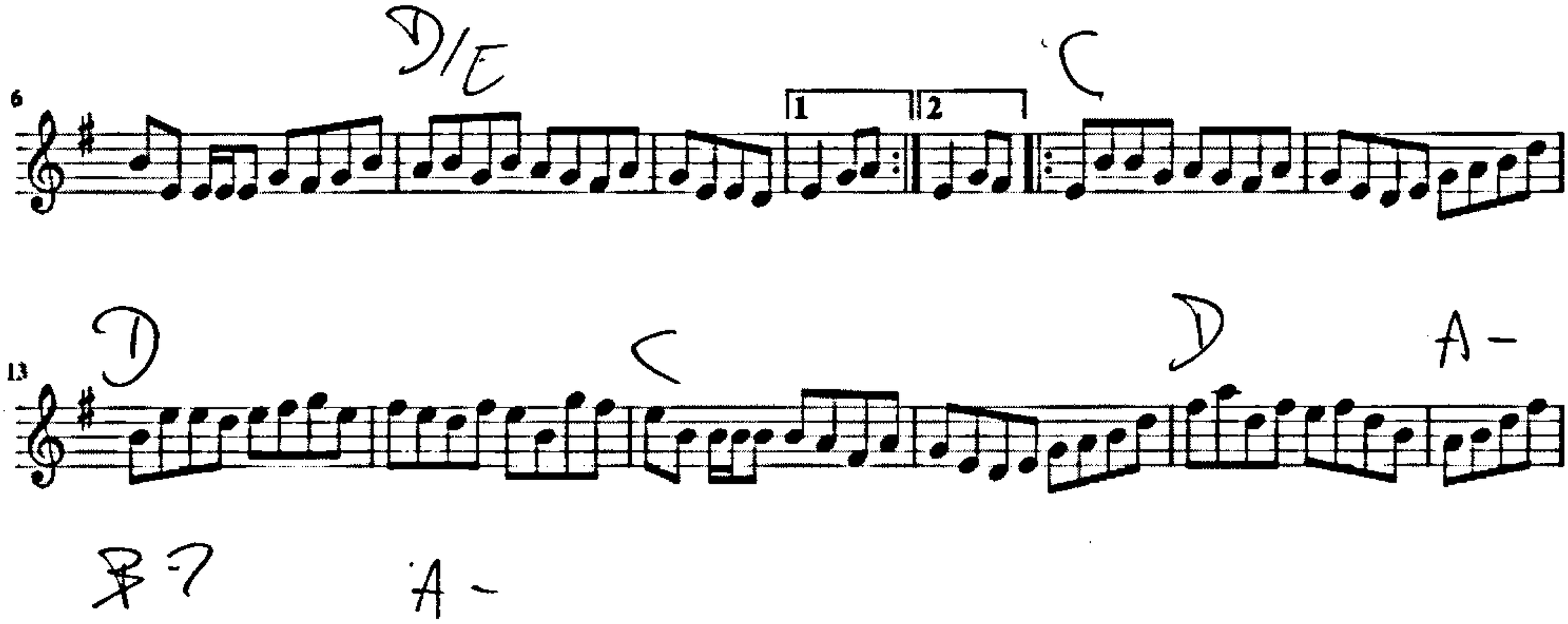






On The Wings Of A Skorie #3







On va s'arrêter un moment au drive



O Pato


D6
E7(9)
Em7(9)
A7(13)
D7M(9)
E7(9)
Em7(9)
A7(13)
D7M(9)
Ami7
(E-7)
E7b9
G7M
G6
E7(9)
A7(13)
(A7)
D7M
Ami7
D7b9
G7M
Gmi6
F#mi7
D7(9)
G7M
Gmi6
F#mi7
D7(9)
G7M
D7M
(#)
E7(9)
A7(13)
A7b13
D7M(9)
E7(9)
E-7
A7oA

Go to www.guitarnick.com
lots of free guitar tabs & video lessons

O Que Sera

Chico Buarque de Hollanda
(easy arrangement)

Arranged and TablEdited by
Nicola Mandonno (2014)

Am Δ -7 6 Em A7

Dm Δ -7 6 Dm6 E7

Am Δ -7 6 Em A7b9

Dm F-6 Dm6 E7

Am Δ -7 6 Fm

C (A-/E) F7/Eb (6b) D7 E7 (sus4) (7) Am D/E

Oriental Bass

Bass Fizz Theme

Renaud García-Fons
Mawi Asiens

♩= 114



(HEAD UP)

ORNITHOLOGY

- CHARLIE PARKER



"THE COMPREHENSIVE CHARLIE PARKER"

"LIVE PERFORMANCES - VOL. I"

Otoño Porteño

Astor Piazzolla

A- A-♭5 G♯o/A E7/A A- A-♭5 G♯o/A E7/A

5 G-/B♭ A7(♭13) D-♭5 F-Δ/A♭ G7(13) C F5/D G5/E

9 A- A-♭5/C Bø E7 A- A-♭5/C Bø E7

1.

13 G-/B♭ A7(♭13) D- D-/E D-/F F-/A♭ G7 C G5/D E-

2.

17 A-(♯11)

21 A- A-♭5 Bø/A E7/A E5

1.

26 A- F/A F♯ø/A A-7 A7 D-

31 B♭/D Bø/D E7alt

2.

35 A-7 F♯ø/A F/A B7alt E7♭9

40 A- A-♭5/C Bø E7 A- A-♭5/C Bø E7

44 G-/B♭ A7(♭13) D- D-/E D-♭5/F F-/A♭ G7 C G5/D C/E A7alt

Otoño Porteño

49 D- Bb7/F E-7 Gø/Bb A7 D- Bb7/F E-7 Gø/Bb A7

53 D-b5 Eø/D

58 D- Bb/D Bø/D 1. D-7 D7

62 G- Eb/G Eø/G E7alt A7alt

67 2. D-7 Bø/D Bb/D Eø A7

72 D-b5 /E /F /E D-b5 /E /F /E D-b5 /E /F /E D-b5 /E /F /D

76 E-b5 /F# /G /F# E-b5 /F# /G /F# E-b5 /F# /G /F# E-b5 /F# /G /E

80 F#- F#ø/A G#ø C#7 F#- F#ø/A G#ø C#7 E5

85 A- A-b5/C Bø E7 A- A-b5/C Bø E7

89 G-/Bb A7(b13) D- D-/E D-/F F-/Ab G7 C G5/D E-

93 A- A-b5 G#o/A E7/A A- A-b5 G#o/A E7/A (Esus) (A5#11) A-

Our Love Is Here to Stay

Ira Gershwin — George Gershwin

E7 B♭7 A7sus A7M D6 G7

It's ver - ry clear___ our love is here to stay___

D6/F♯ F7M6 E7 E7+ A7sus A7M/G F♯7 F♯7+

Not for a year___ but ev - er and a day___

B7sus G♯m7 G7 F♯m7 B7 Em7 A7 Dm6 G7

The ra - di - o___ and the te - le - phone and___ the mo - vies that we know.

C♯m7M6 F♯7M6 Bm7 E7 A7sus/G

___ may just___ be fan - cies and in time may go___

D6/F♯ F7M6 E7 B♭7 A7sus A7M6 D6 G7

But, Oh my dear,___ our love is here to stay___

D6/F♯ F7M6 E7 E7+ A7sus A7M/G F♯7 F♯7+

To - ge - ther we're___ go - ing a long, long way___

B7sus G♯m7 G7 F♯m7 B7 Em7 A7 C7M6 B7/A

In time the roc___ ies may tum - ble Gi - bra - lter may crum - ble they're on - ly made of clay.

E6/G♯ G7 To Coda F♯m7 F7M6#4 Em7 A7 D6 D6 G7 F♯m7 B7♭9♭5

___ But___ our love is here to stay

F♯m7 F7M6#4 Em7 A7 F♯m7 F7M6#4 E7 A7

our love is here our love is here to

F♯m7 F7M6#4 Em7 A7 D6 E♭7 D7M6

our love is here to stay___

1938

Out Of This World

Music by Harold Arlen
Lyric by Johnny Mercer

Med. Latin*



*may also be played as Med. Swing; or letter C and solos may swing.

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Over the Rainbow

Lyric: E. Y. Harburg
Music: Harold Arlen

Medium

(Verse) E^{b6} C_{MI}^{7} F_{MI}^{7} B^{b7} $E^{b}_{MA}{}^{7}$ C_{MI}^{7}

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

F_{MI}^{7} B^{b7} E^{b6} E^{o7} F_{MI}^{9} B^{b13} E^{b6} C_{MI}^{7} F_{MI}^{7} B^{b7}

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

E^{b6} C_{MI}^{7} F_{MI}^{7} B^{b7} $E^{b}_{MA}{}^{7}$

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

D_{MI}^{7} G^{7} $C_{MI}^{(add\,9)}$ C_{MI} B^{b} F^{7}_{SUS} (A^{b7}) F^{7} $F_{MI}^{7(add\,11)}$ B^{b9}_{SUS}

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

$F_{MI}^{7(add\,11)}$ B^{b9}_{SUS} F_{MI}^{7} B^{b7}

sun, just a step be - yond the rain

A E^{b6} $(A_{MI}^{7\flat5}\ D^{7\flat9})$ C_{MI}^{7} G_{MI}^{7} $(E^{b}_{MA}{}^{7})$ E^{b7} $A^{b}_{MA}{}^{7}$ $(A_{MI}^{7}\ D^{7})$ (B^{b9}_{SUS}) G_{MI}^{7} C^{7}

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

(F_{MI}^{7}) $A^{b}_{MA}{}^{7}$ D^{b7} (G_{MI}^{7}) $E^{b}_{MA}{}^{7}$ $C^{7(\flat9)}$ F^{7} B^{b7} E^{b6} F_{MI}^{7} B^{b7}

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

E^{b6} $(A_{MI}^{7\flat5}\ D^{7\flat9})$ C_{MI}^{7} G_{MI}^{7} $(E^{b}_{MA}{}^{7})$ E^{b7} $A^{b}_{MA}{}^{7}$ $(A_{MI}^{7}\ D^{7})$ (B^{b9}_{SUS}) G_{MI}^{7} C^{7}

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

(F_{MI}^{7}) $A^{b}_{MA}{}^{7}$ D^{b7} (G_{MI}^{7}) $E^{b}_{MA}{}^{7}$ $C^{7(\flat9)}$ F^{7} B^{b7} E^{b6} B^{b7}_{SUS}

and the dreams that you dare to dream real - ly do come true. Some

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over the rainbow p.2

B E^{b6} (Fmi7 Eb) F_{MI}^{7} B^{b7}

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

(Eb6 Fmi7 Eb) G_{MI}^{11} C^{7} F^{7} B^{b7} 1 E^{b6}

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

$A_{MI}^{7(b5)}$ $D^{7(b9)}$ G_{MI}^{7} (Cmi9) $G^{b\circ7}$ F_{MI}^{7} B^{b9}

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

C E^{b6} (Ami7(b5) D7(b9)) C_{MI}^{7} G_{MI}^{7} (Eb MA7) E^{b7} $A^{b}_{MA}{}^{7}$ (Ami7 D7) (B^{b9}_{sus}) G_{MI}^{7} C^{7}

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

(Fmi7) $A^{b}_{MA}{}^{7}$ D^{b7} (Gmi7) $E^{b}_{MA}{}^{7}$ $C^{7(b9)}$ F^{7} B^{b7} O E^{b6} F_{MI}^{7} B^{b7}

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

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

O E^{b6} B^{b9}_{sus} $E^{b}_{MA}{}^{7}$ F_{MI}^{7} B^{b9}

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

(rit.)

E^{b6}

I?

OVERTURE TO DON GIOVANNI (opera)

Opening Themes

Wolfgang Amadeus Mozart



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Joe Maneri - Paniots Nine

♩ = 230

Eb- Eb-11 Ab-b5(13) Eb- Eb-11 Ab-b5(13)

3 Eb- Eb-11 Ab-b5(13)

4 Bb7alt

5 Eb- Eb-11 Ab-b5(13) Eb- Eb-11 Ab-b5(13)

7 Eb- Eb-11 Ab-b5(13) Fb7b9#11

9 E7b9#11

11

12

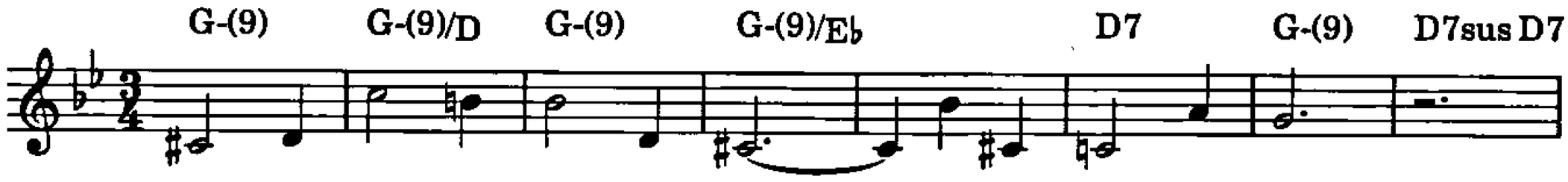
13 Bb7 C-

15 F- F7

16 Bb7

Paris

Brad Mehldau















pause-pipi



340.

(BALLAD) # PEACE — HORACE SILVER



HORACE SILVER - "THAT HEALIN' FEELIN' "

344.

(BOSSA)

PENSATIVA

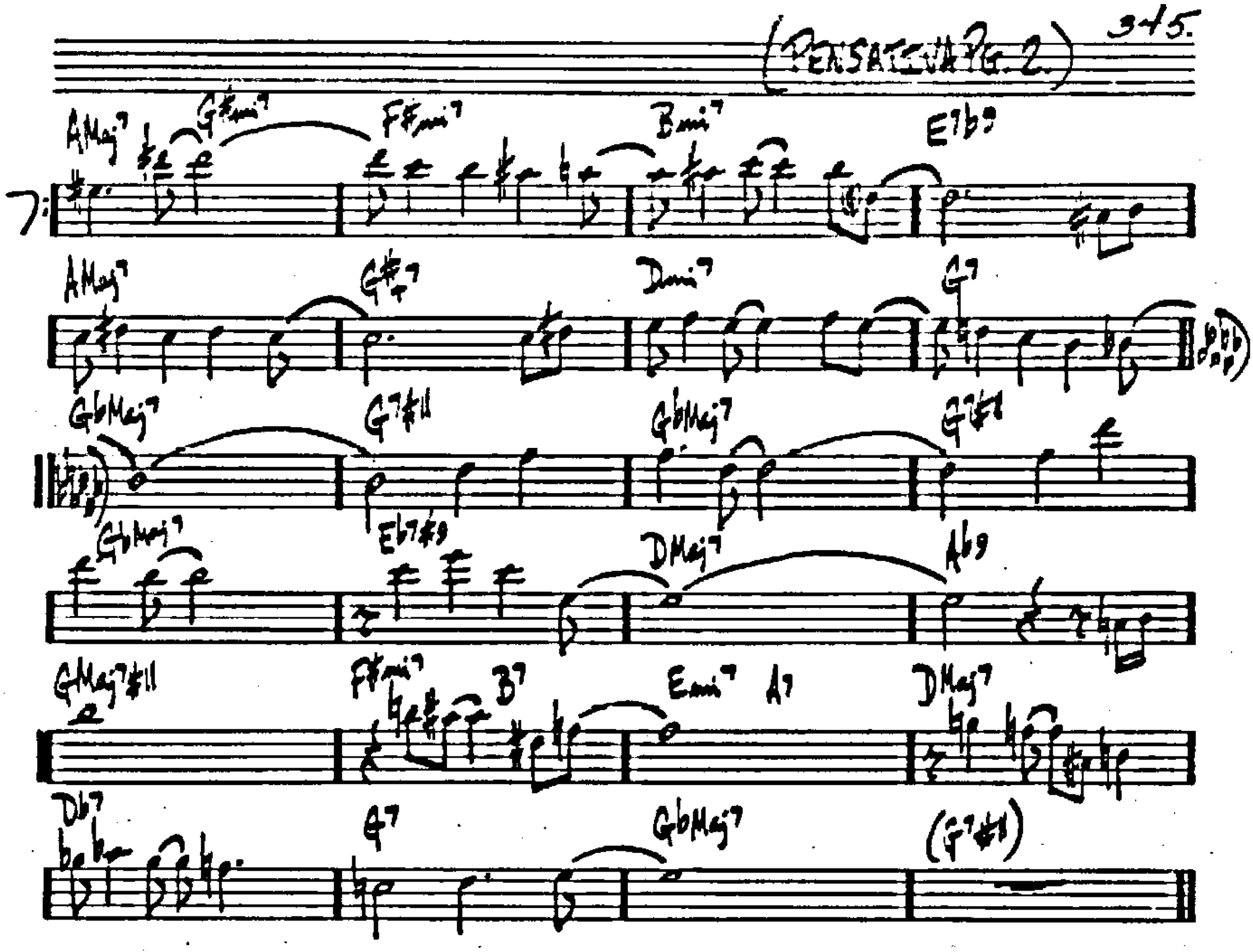
- CLARE FISCHER

-INTRO-



Freddie Hubbard - "The Night of the Cookers - Vol. 1"

(PENSATIVA 2G.2)



FREDDIE HUBBARD - "THE NIGHT OF THE COOKERS - VOL. 1"

PERESINA

McCOY TYNER

271

-LATIN-
(VAMP FIG)

(F SUS4)

Eb△/F Gb△/F Eb△/F Db△/Eb F SUS4

VAMP FIG.

D.S. F SUS4 VAMP FIG.

A F-7 Db7/4 Db7 Ab△7 G-7 C9

B D-9 G7/4 G13 D-9 Ab13 G13

Eb△7b5 Ab7+b9 A7+ Bb△9 B- Bb△9 Eb△7b5 Ab7b9 A7+ E7+#9

(A2) F-7 Db7 Ab△7 G-7 C7 (1X)

CODA: B SECTION, D.S. ; CHORUSES ALL A B

McCOY: "EXPANSIONS"

Perfidia

Alberto Dominguez

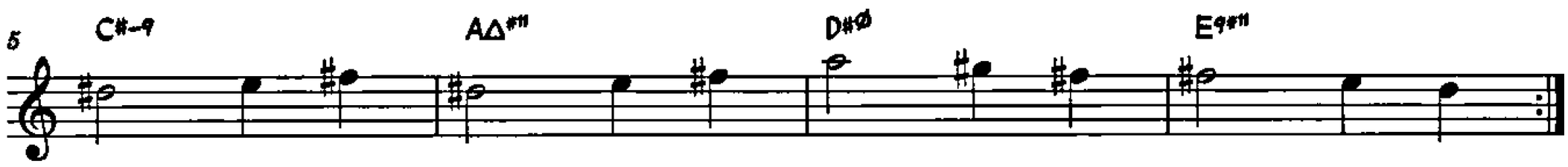


2017 Jim Kostal

Perpetua

Renaud Garcia-Fons, Jean-Louis Matinier





PETITE FLEUR

SIDNEY BECHET

Gmi A7 D7 D7 Gmi

Gmi Gmi/F A7/E A7/Eb D7 Gmi Cmi/Bb

D7 Bb Cmi

Eø7 F7 Bb Aø7 Aø/G D7/F# D7

Gmi Gmi/F Eø7 A7 D7 Eb7

D7 D7 Gmi Gmi/F

Aø7/Eb D7 Gmi Cmi Gmi G7

G7 Cmi Cmi Cmi/Bb F7/A F7/G F7

Bb Eb D7 D7 Gmi

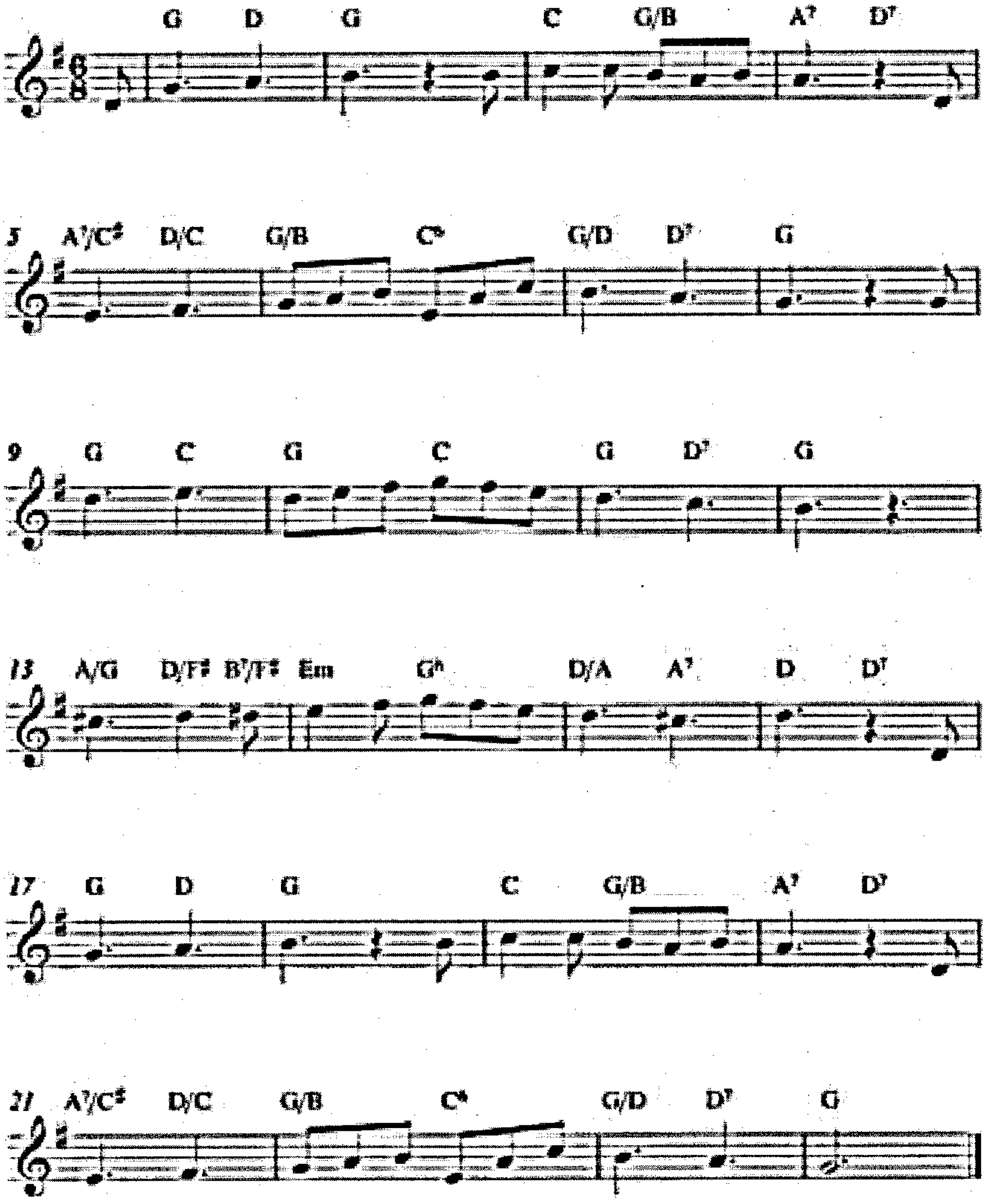
Gmi/F Aø7/Eb D7 Gmi Cmi Gmi

Flute

Plaisir D'Amour

The Pleasure Of Love

Jean Paul Égide Martini (1741-1816)



Free flute sheet music at
http://www.capolastomusic.com

(L'Amour Est Bien) Plus Fort Que Nous

for contralto and baritone voices

Words by Pierre Barouh **Music by Francis Lai**

♩ = ca 64 (Swing 8ths)

Bm7 Em7 Bm7 Em7

(F#m7 G A F#m7)

A (org., on repeat)

𝄋 Bm7 (break) Em7 A7 D△

(female) A-vec no-tre pas-sé pour gui-de, on se de-vait d'ê-tre lu - ci-de.

G△ C#7#9 F#7 Bm7 To Coda ⊕

mais no-tre mé-fiance est à bout, l'a-mour est bien plus fort que nous.

B (G#m7 G△ F#sus F#7)

C#7#9 F#7 Bm7 B7 Em7 A7 D△ G△

(male) Qu'on es-père ou qu'on se ré - si - gne, quand il le veut il nous dé - si - gne,

G#m7 C#7#9 F#△ D#7#9 G#m7 C#7sus C#7

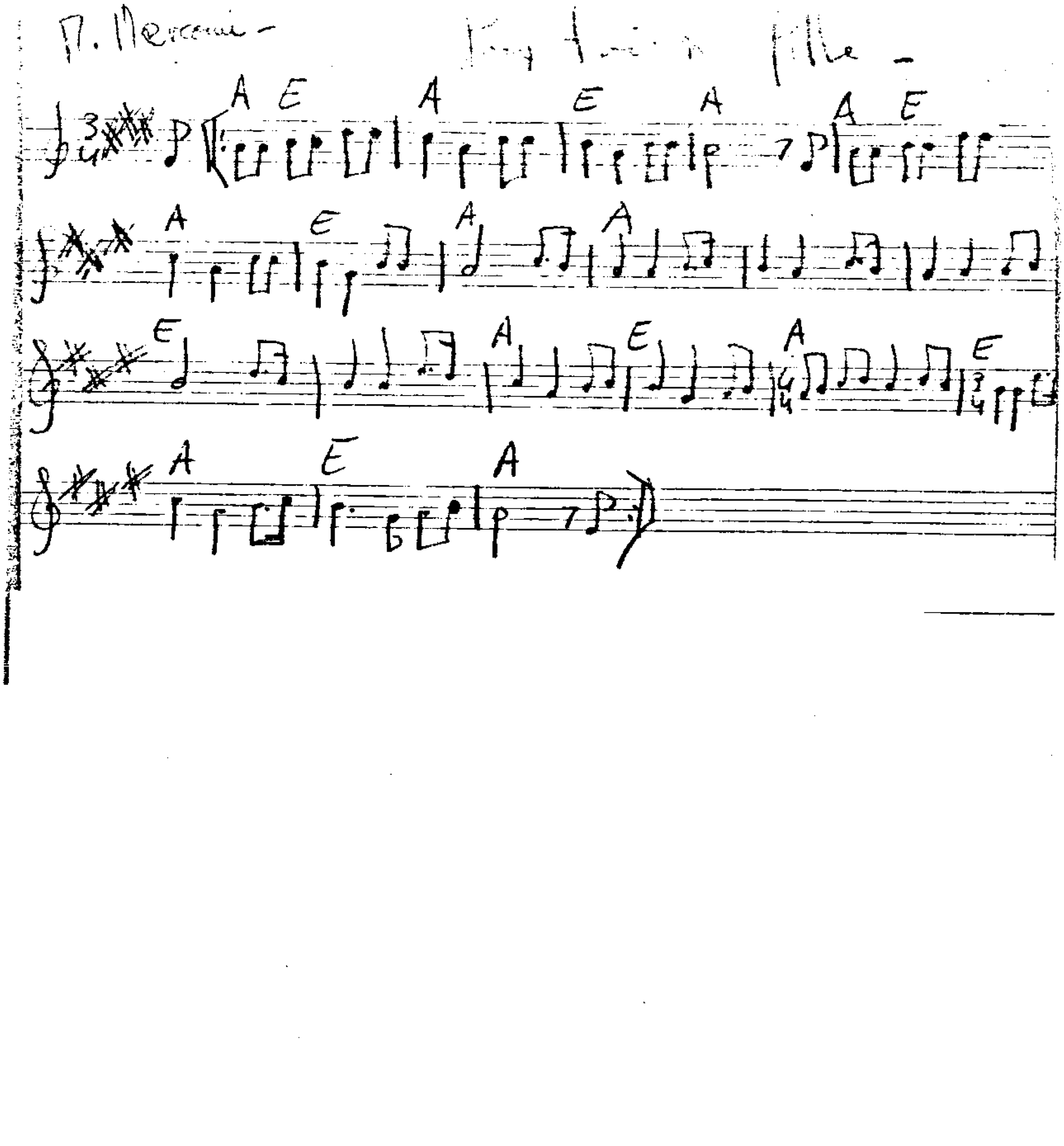
voi - là ça de - vait ê - tre nous, l'a-mour est bien plus fort que

A#m7 D#7#9 G#m7 C#7#9 F#7sus F#7

nous.

(organ) 2nd x: D.S. al Coda

Transcribed by Ville V. (2011)


A E A E A A E
A E A E A E
A E A

Polovetzian Dances (Borodin) -

PER LA GLORIA D'ADORARVI

(originally for voice and baroque accompaniment)

Giovanni Battista Bononcini



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FIRST THEME FROM POLOVETZIAN DANCES

from Prince Igor

Alexander Borodin



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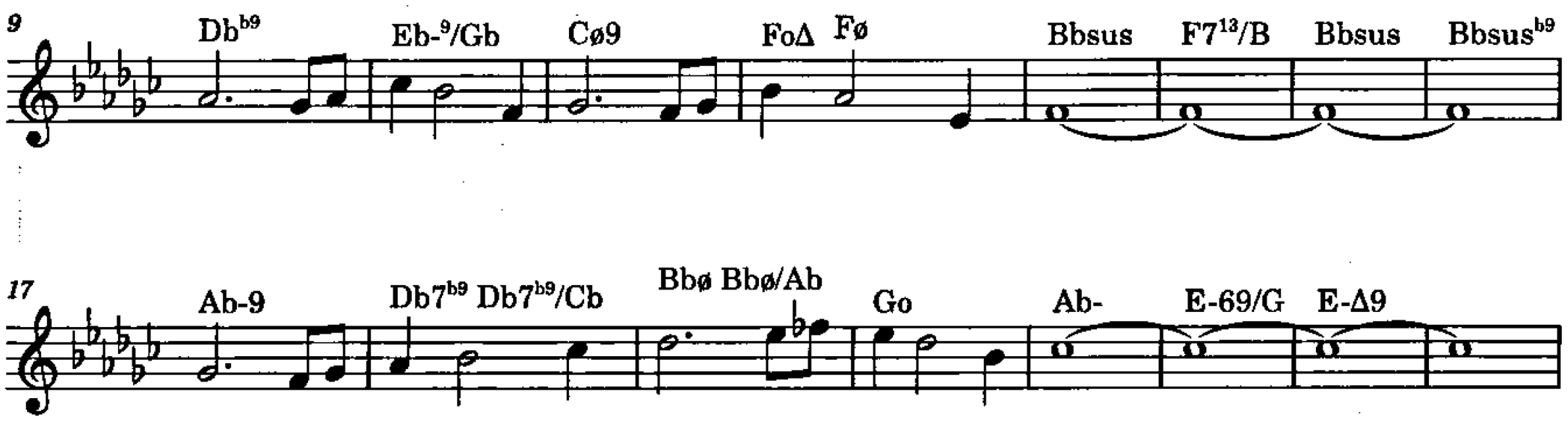
Préaux


F-7
Ab7
D-7
Eb7
6
F-7
Ab7
G-ø
C7
10
F-7
Ab7
D-7
Db7
14
EΔ
DΔ
CΔ
BbΔ
Ab7
C7
F-6

Scrijabin Prelude Op. #16

as played by Beirach & Hübner & Mraz
in "Around Scrijabin Prelude Op. #16"







Chopin Prelude E minor, Op 28, No 4 Leadsheet

Frédéric Chopin

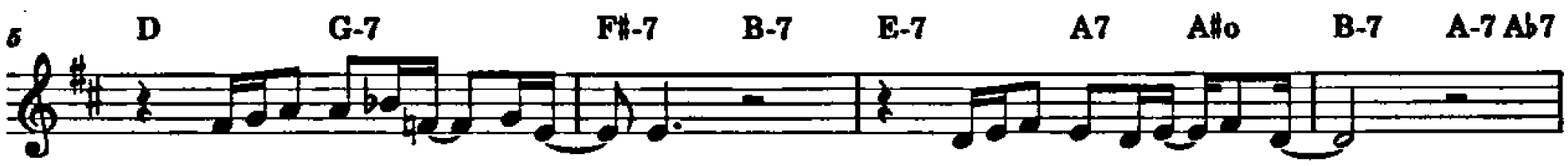


https://musescore.com/ericfontainejazz/chopin-prelude-e-mair-op28-no4

Prix d'amis

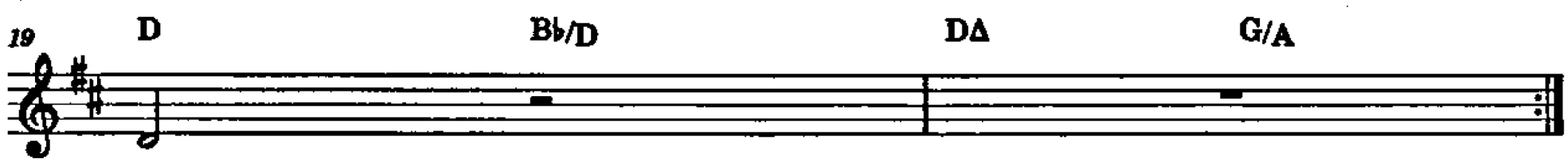
Gérard Anfosso











(Prokofiev)

DANCE OF THE HOURS
from *La Gioconda*

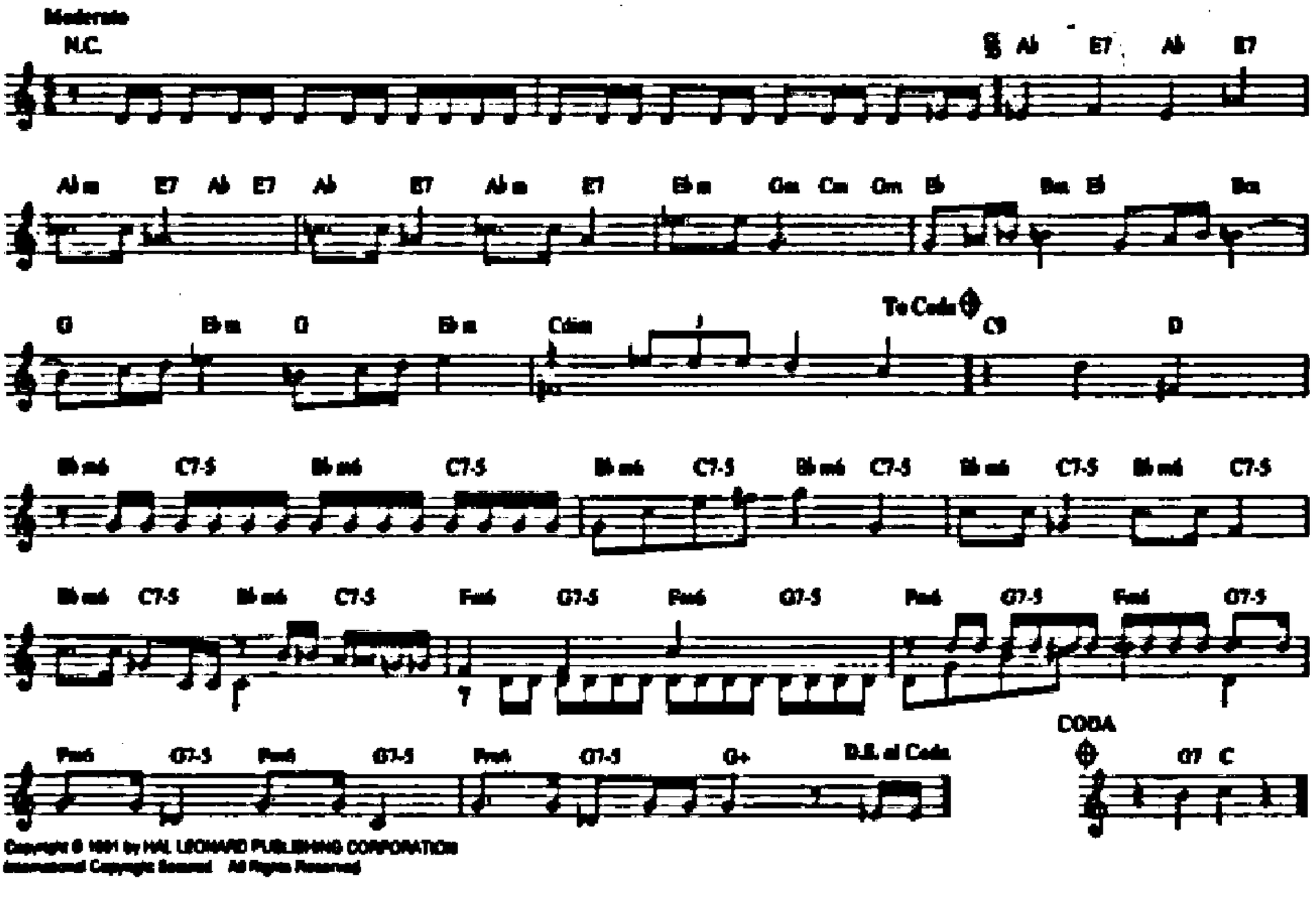
Amilcare Ponchielli



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LOVE OF THREE ORANGES MARCH (opera)

Serge Prokofiev



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PETER AND THE WOLF (ballet)
Opening Theme

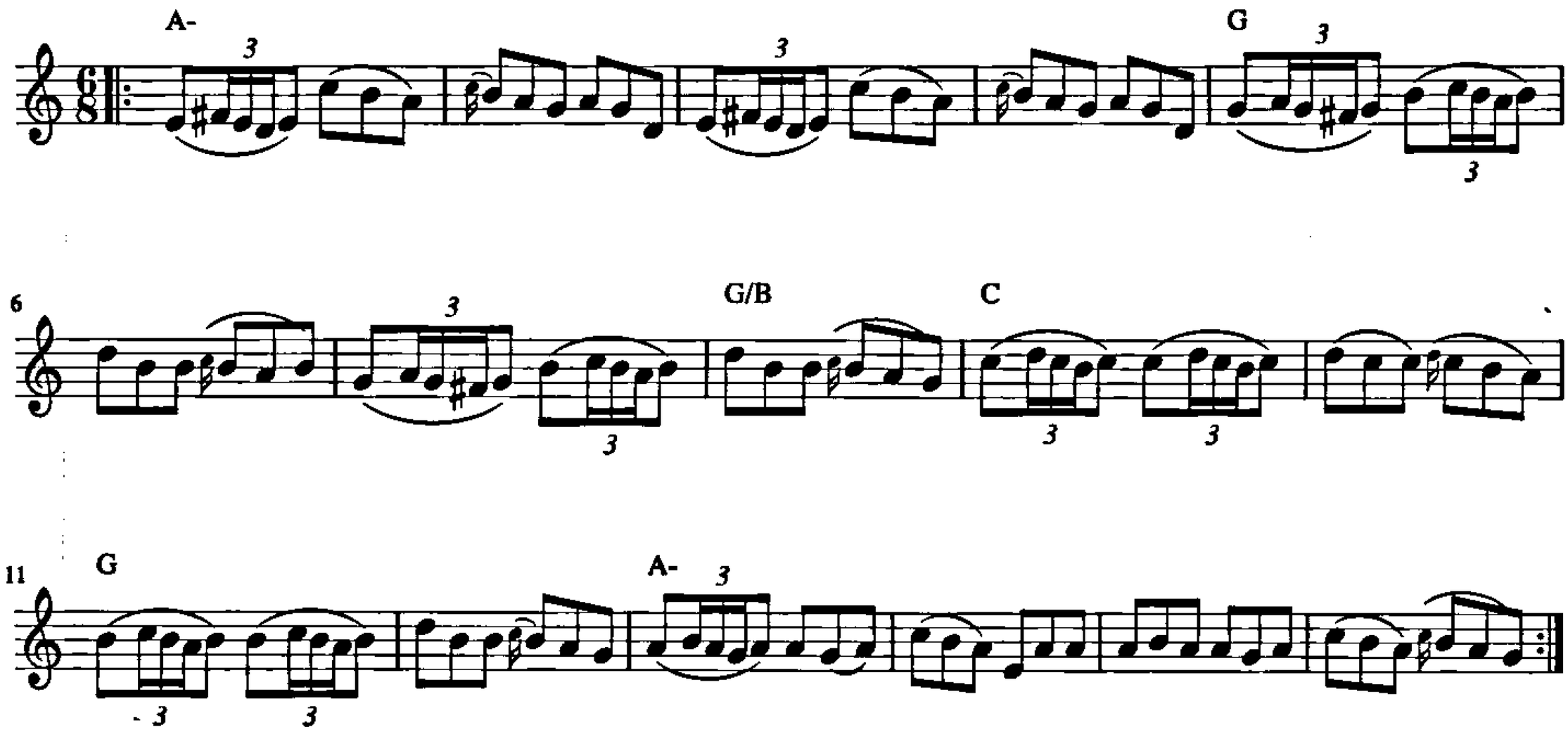
Sergei Prokofiev



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Promenton

Trevor Jones - Le dernier des Mohicans



Promises, Promises

Hal David — Burt Bacharach

♩ = 155

G A/G F♯-7 C D/C

PROM-IS - ES, PROM-IS - ES, I'm all through with PROM-IS - ES, PROM-IS - ES,
PROM-IS - ES, PROM-IS - ES, this is where those PROM-IS - ES, PROM-IS - ES,

B-7 A-7 C/D GΔ7

now! I don't know how I got the nerve to walk out.
end! I won't pre - tend that what was wrong can be right.

10 CΔ7 FΔ7 CΔ7 FΔ7 B♭Δ7

If I shout, re - mem-ber I feel free. Now I can look at my -
Ev-'ry night I'll sleep now, no more lies. Things that I prom-ised my -

17 B♭9♯11 A-7 D9 GΔ9 1. 2.

self and be proud, I'm laugh - ing out loud! Oh,
self fell a - part, but I found my heart.

25 G A/G C D/C B-7

Prom - is - es, their kind of prom - is - es can just de - stroy your life. Oh,

28 G A/G C D/C B-7

prom - is - es, those kind of prom - is - es take all the joy from life! Oh,

31 G A/G C D/C NC

PROM-IS - ES, PROM-IS - ES, my kind of prom-is - es can lead to

36 GΔ7 G6/9 D-7/G

joy and hope and love, yes

40 BΔ7 B6 BΔ7 B6 BΔ7 GΔ9 GΔ7 GΔ9 GΔ7 G

PROUD MARY

C

4/4 | D | 𝄎 | 𝄎 | 𝄎 |

| 𝄎 | 𝄎 | 𝄎 | 𝄎 |

| A | 𝄎 | Bm | G |

C

| D | 𝄎 | D | A D | 𝄎 |

| C / A | C / A | C / A G | F | G :‖

(Puccini)

E LUCEVAN LE STELLE
from *Tosca* (opera)

Giacomo Puccini



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CHI BEL SOGNO DI DORETTA
from *La Rondine* (opera)

Giacomo Puccini



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(MED. BRIGHT)

PUTTIN' ON THE RITZ

- IRVING BERLIN

VERSE

G/B B♭o7 A- D7 G/B B♭o A- D7

Have you seen the well-to-do up and down Park Av-e-nue,

B♭/D C♯o7 C- F/C F7 B♭/D C♯o7 C- F/C F7

on that fam-ous thor-ough-fare with their nos-es in the air.

D♭ D♯o7 E- A7 D♭ D♯o7 E- A7

High hats and Ar-row col-lars, white spats and lots of dol-lars,

B- E7 A7 D7

spend-ing ev-'ry dime for a won-der-ful time.

CHORUS

G- G-A G-7 G-6 G-b6 G-

If you're blue and you don't know where to go to, why don't you

D/G D7(b9) G- G-/F E♭9 D7

go where fash-ion sits, put-tin' on the Ritz.

G-

Dif-f'rent types who wear a day coat, pants with stripes and cut-a-

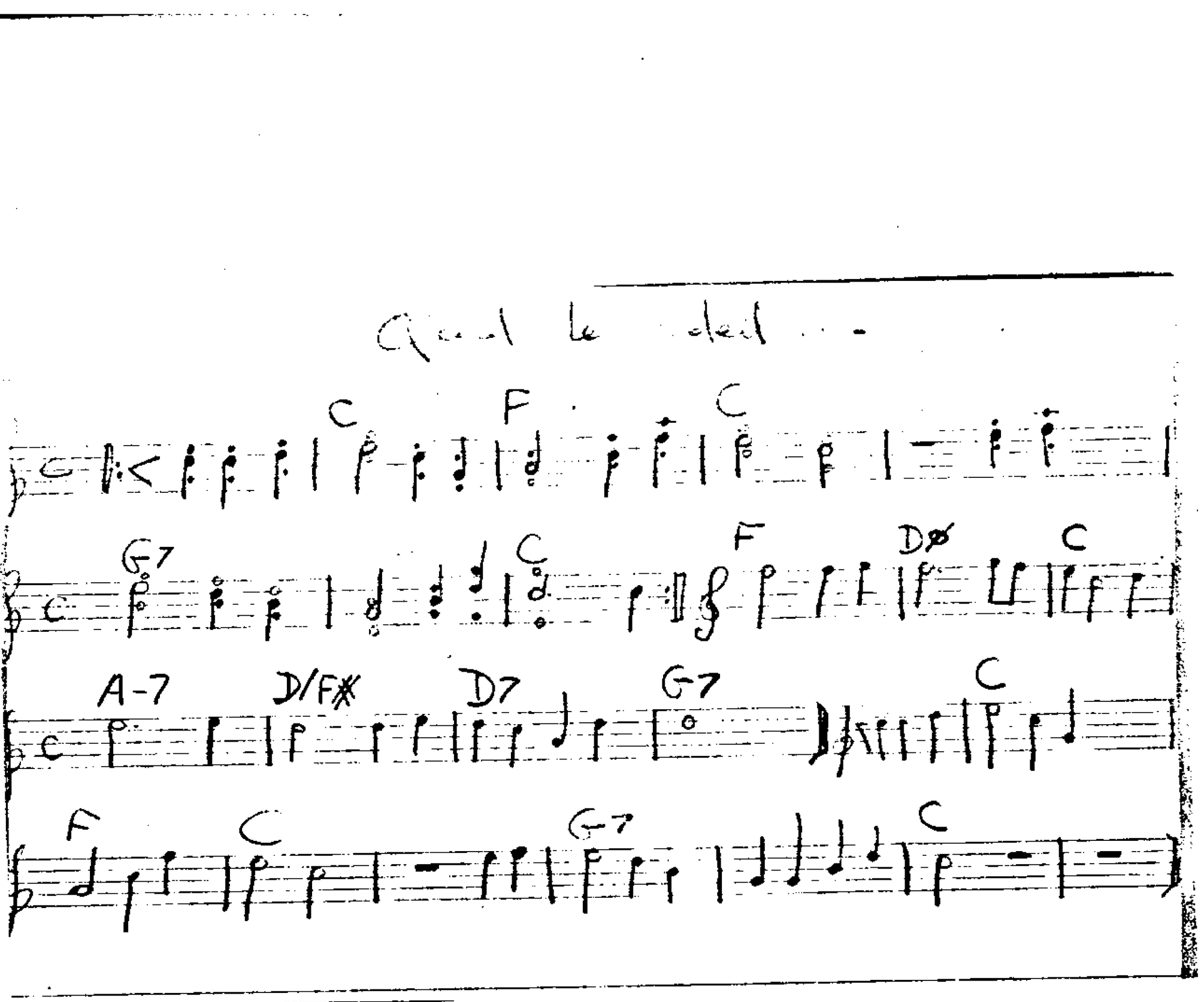
D7(b9) G- G-/F E♭9 D7

way coat, per-fect fits, put-tin' on the Ritz.

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Low resolution sample

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C
F
C
G7
C
F
D∅
C
A-7
D/F#
D7
G7
C
F
C
G-7
C

(Les Vacances De Monsieur Hulot)

Quel temps fait-il à Paris?

♩. ♫
♩ = 120

Alain Romans

Eb∆ (F-) Bb7

Fm7 Bb7 ~~Dm7~~ Dbm7 Cm7 Bb7 Ebmaj7 Edim

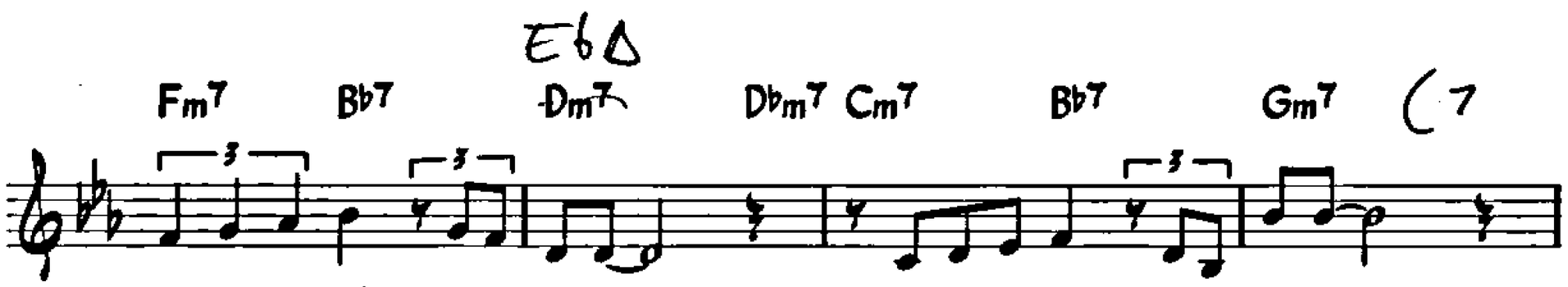


Fm7 Bb7 Ebmaj7 E° Fm7 Bb7 (sus→7)



Eb∆

Fm7 Bb7 Dm7 Dbm7 Cm7 Bb7 Gm7 (7



A

Abmaj7 Bb7 Ebmaj7 Edim Fm7 Bb7 Ebmaj7



QUIZAS, QUIZAS, QUIZAS (Ut)

Osvaldo Farrés

Cm Fm Cm

Fm G7 Cm Cm G7 Cm

Cm Fm G7 Cm

Fm G7 Cm Cm G7 Cm

F6 G7 G7 C

F6 G7 G7 C

Cm Fm G7 Cm

Fm Cm G7 Cm G7 Cm

1.

G7 Cm Cm

2.

RACHID

FROM "PLAYGROUND" - BLUE NOTE

SALE WALTZ

MICHEL PETRUCCIANI

♩=160



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(Rachmaninoff) –

PIANO CONCERTO NO. 2 IN C MINOR
Op. 18
First Movement Theme

Sergei Rachmaninoff

(/Ab) (/G)





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PIANO CONCERTO NO. 2 IN C MINOR
Op. 18
Third Movement Theme

Sergei Rachmaninoff





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RAINDROPS KEEP FALLIN' ON MY HEAD

(MED.)

- BURT BACHARACH / HAL DAVID



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(Ravel)

PIANO CONCERTO NO. 3
First Movement Theme

Sergei Rachmaninoff



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PAVANE POUR UNE INFANTE DEFUNTE
(Pavane for a Dead Princess)
(originally for piano, later orchestrated)

Maurice Ravel



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Reality

Paroles de
Jeff Jordan

Musique de
Vladimir Cosma

INSTRUMENT SOLISTE

♩ = 74

G D/F♯ Dm/F E⁷ Cm/E♭ D⁷

5 𝄋 G D/F♯

Met you by sur - prise_ I did n't re - a - lize_
If you do ex - ist_ He knew, don't re - sist_

7 Dm/F E⁷ D/F♯ E/G♯

That my life would change_ for e - ver
Show me your new way_ of liv - ing

9 Am C⁷

Saw you stan - ding there_ I did - n't know I'd care_
Tell me that it's true_ _ Show me what to do_

11 Bm⁷ Em⁷ A⁹ D⁷

There was some — thing spe - cial in the air_
I feel some - thing spe - cial a - bout you_

13 G B⁷ Em⁷

Dreams are my_ re - a - li - ty_ The on - ly kind_ of real fan - ta -

A⁷ A-7 D7 [C] B-7 E-7 1 A- F♯ 2 A - D7 G

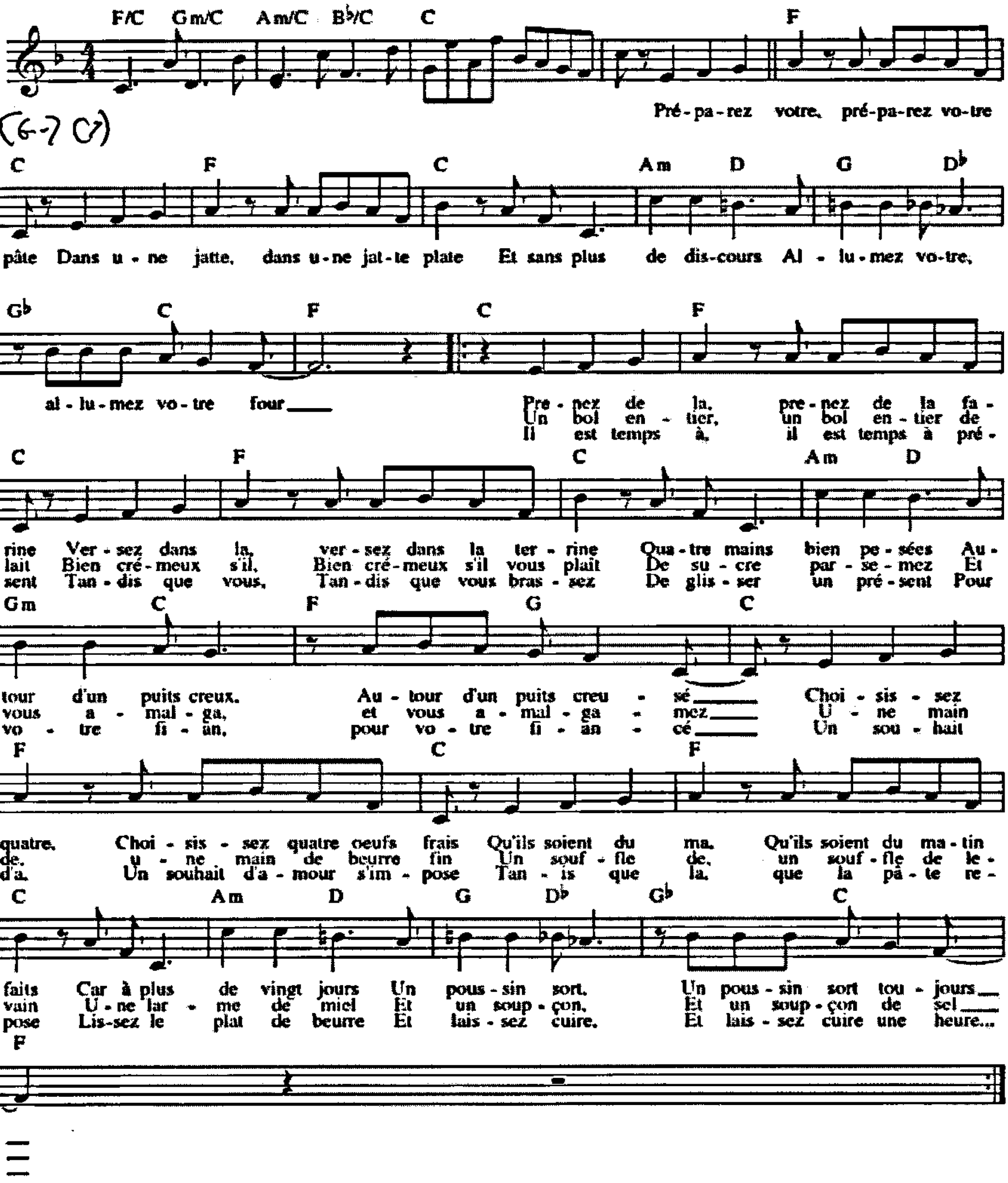
Recette des lasagnes



Recette pour un

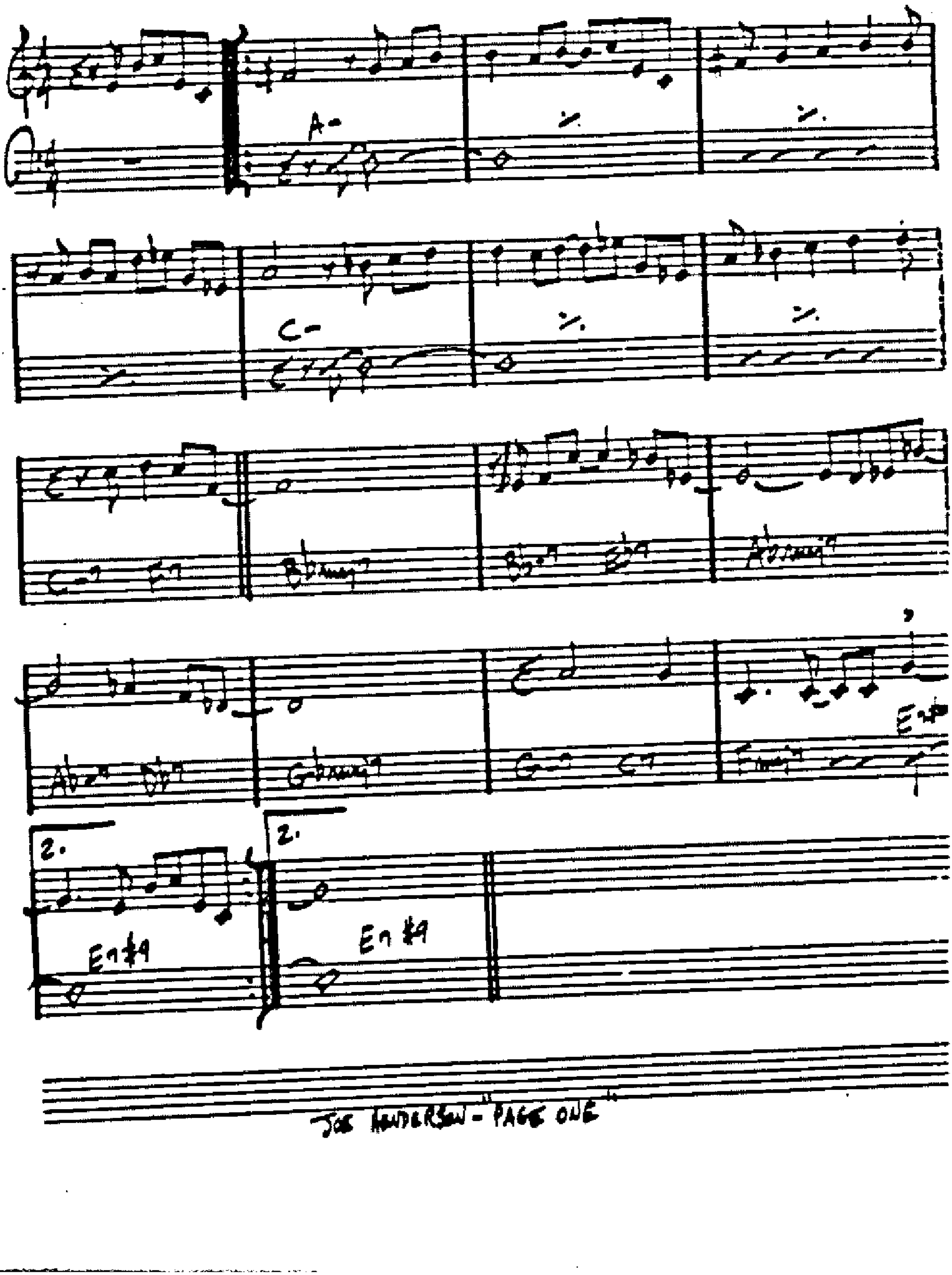
Cake d'amour

Michel Legrand



RECORDAME

- JOE HENDERSON



RESIGNATION



Thinking

Louis Cole

A-7 B-7 E-7 E-♭7 A-7

4 B-7 C♯-7 F♯-7 A-7

No

6 B-7 E-7 E-♭7 A-7

one knows what I'm say - ing but I know you know I'm
feel like a pla - net when you o - rbit like a moon Say-
times shit gets sca - ry when you don't lock the door I like

8 B-7 C♯-7 F♯-7 A-7

sorry that I throw you but that's the way it go - es I
- ing you're no toy but I don't know if that is true Some
thin - king a - bout you gon - na think a - bout you more

10 B-7 E-7 E-♭7 A-7 B-7 C♯-7 F♯-7 A-7

I've been thin-king a-bout you some-times a lit-tle I've been thin-king a-bout you some-times a lit-tle

14 B-7 E-7 E-♭7 A-7 B-7 C♯-7 F♯-7 (A-7)

I've been thin-king a-bout you some-times a lit-tle I've been thin-king a-bout you some-times a lit-tle

18 D7 G△♭7 C♯7 F♯△♭7 C7 F△♭7 B7♭♭6 B7 A-7

thin -

20 B-7 E-7 E-♭7 A-7

- king about you some-times thin - king about you some-times thin

22 B-7 C♯-7 F♯-7 A-7

- king about you some-times thin - king about you some-times thin

A normalement c'est en F♯, pas en G

360.

(MED. UP)

RE-INCARNATION OF A LOVE BIRD

CHAS. MINGUS



V.S.

(CONTINUED NEXT PG.)

Reincarnation of a Lovebird

Medium Up Swing

Charles Mingus

A

F♯m | D^maj7 | G♯m^7(♭5) | C♯^7(♯5) | F♯m

6 D^9(♯11) | G♯m^7(♭5) | C♯^7(♯5) | F♯m | D^7(♯9)

11 Bm^7 | E^7 | G♯^7(♯9/♯5) | C♯^7(♯5)

15 F♯m **To Coda** G♯m^7(♭5) C♯^7 **B** F♯m | D^9(♯11)

19 G♯m^7(♭5) | C♯^7 | F♯m | D^9(♯11) | G♯m^7(♭5)

24 C♯^7(♯5) | F♯m | D^7(♯9) | Bm^7

28 E♭^maj7 | G♯^7 | C♯^7(♯9/♯5) | F♯m

C Half-Time Ballad

33 F♯m^7 | B^7 | F♯m^7 | B^7 | E^maj7 | A^9(♯11)

D A tempo

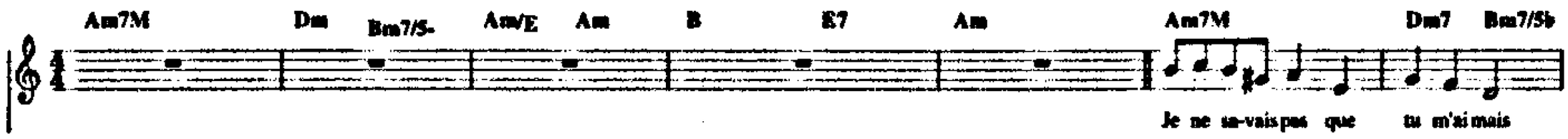
36 E^maj7 | A^9(♯11) | Am^7 | D^7 | G^maj7 | C^7

D.C al Coda

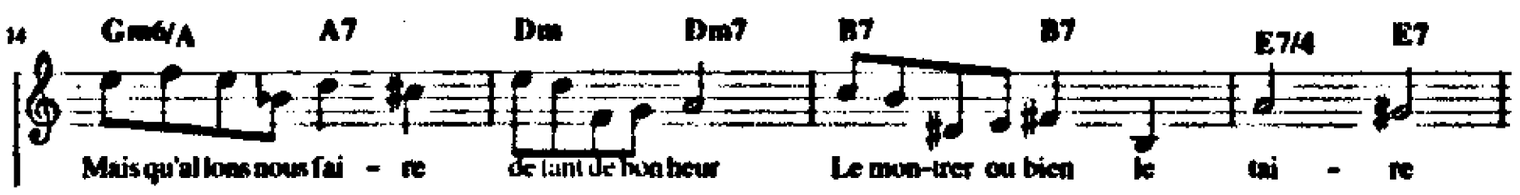
40 Bm^7(♭5) | B♭^7 | Am^7 | D^7(♭9) | G♯^7 | C♯^7

Reves Secrets d'un Prince et d'une Princesse

M. LEGRAND







Je ne savais pas que tu m'aimais
En êtes-vous certain désormais ?
Il aura suffi d'un anneau d'or
Il aura fallu qu'on nous jette un sort

Mais qu'allons-nous faire, de tant de bonheur
Le montrer ou bien le taire ?

Tous deux nous ferons de notre vie
Ce que d'autres n'ont jamais su faire
Nos amours resteront légendaires
Et nous vivrons longtemps après la vie

Mais qu'allons-nous faire, de tout cet amour
Le montrer ou bien le taire ?
Nous ferons ce qui est interdit
Nous irons ensemble à la buvette
Nous fumerons la pipe en cachette
Nous nous gaverons de pâtisseries

Mais qu'allons-nous faire, de tous ces plaisirs ?
Il y en a tant sur Terre

- Nous ferons ce qui est interdit
- Nous irons nous promener la nuit
- Nous irons ensemble à la buvette
- Nous ferons tous deux des galipettes
- Nous fumerons la pipe en cachette
- Nous irons ensemble à la buvette
- Nous nous gaverons de pâtisseries
- Nous ferons tout ce qui est interdit

Romantic but not blue

Michel Petrucciani

F- Bb/F Db+ Csus C7 Dø G7 Csus C7 Co C7

5 D- G/D Bb7 A13b9 Bø E7 A13 A7 G-7 C7/G

9 F- Bb/F Db7 Csus C7 Fsus F7 Bø E7 A-7 D7

13 G-7 G#o A-7 D/E A7 D-7 G7 Csus C7 Co C7

17 F- Bb/F Db7 C7alt C-7 F13 Bø E7 A-7 D7

21 G-7 G#o A-7 Dsus D7 Ab-7 Db7/Ab G-7 C7

24 F- F-6 Db/F F- (Fo) Db7 C7

27 F- F-6 Db7 C7 Dø G7 Csus C7 Co C7

31 D- D-6 Bb7 A7 Bø E7 A13 A7 G-7 C7

35 F- F-6 Db7 C7 C-7 F7 Bø E7 A-7 D7

39 G-7 G#o A-7 D7 Ab-7 Db7 G-7 C7

42 F-/C F-6/C Db/F F- (Fo) Db7 C7

45 F- Bb/F Db7 Csus C7 Dø G7 Csus C7 Co C7

49 D- G/D Bb7 A13 Bø E7 A13 A7 G-7 C7

53 F- Bb/F Db7 C7alt Fsus F7 Bø E7 A-7 D7

57 G-7 G#o A-7 D7 Ab-7 Db7/Ab Csus C7

60 F-7 F-6 Db/F F- (Fo) Db7 C7 F-

Ronbay



(BAND) 'ROUND MIDNIGHT — MONK

Eb- C-7 b5 F-7 b5 Bb7 alt. Eb-7 Ab7

B-7 E7 Bb-7 Eb7 Ab-7 Db7 Gb-7 Ab7

1. B7 Bb7 Bb7 2. B7 Bb7 Eb-7

C-7 b5 F7 b7 Bb C-7 b5 F7 b7 Bb7

Ab-7 Db7 Gb-7 Cb7 Bb7 Eb7 Db7 Cb7 Bb7

Eb- C-7 b5 F-7 b5 Bb7 alt. Eb-7 Ab7 B-7 E7 Bb-7 Eb

Ab-7 Db7 Eb-7 Ab7 Cb7 Bb7 Eb-

MILES DAVIS "'ROUND MIDNIGHT"
"THE "JAZZLORDS" MONK STORY"

Up tempo

♩ = 230

RUN RUN RUN

Cédric Chauveau

INTRO

A-7 D7 C-7 F7 B♭Δ B♭Δ/A G-7 A♭7

G-7 G-7/F EØ A7 D-7

A Bass & Drum : play as intro (same accents)

A-7 D7 C-7 F7 B♭Δ B♭Δ/A G-7 A♭7

1. G-7 G-7/F EØ A13♭9 D-7 E7alt E7alt

2. G-7 G-7/F EØ A13♭9 D-7 A♭Δ

B Walk

G-7 C-7 F13♭9 B♭Δ

E♭sus4 E♭sus4 B-7 E7alt

A Bass & Drum : play as intro

A-7 D7 C-7 F7 B♭Δ B♭Δ/A G-7 A♭7

G-7 G-7/F EØ A13♭9 D-7 E♭Δ

(JAZZ WALTZ)

SAGA OF HARRISON CRADDEATHERS 3/4

- STEVE KUHN

Late this night she waits a - lone she tries to accept the
Now and then I think of when his teeth were so soft and
truth
white the pain is in - tense her heart is so sore and
he laughd when he heard the songs on a distant
bruised
night wish - ing that the
sad - ness had not come for its claim to soon one
smile was gone his lips spoke of si - lent then
life is so short so many things left to sing and
least he could do cries more than his life could bring
to cry ing what a soft - ly shame for what the
one who can not shame me to turn though the pain she
tears die bleed to be lost and found be -
low the ground he's laughing in the child at play his
face of a child a chill on a sunlight day
life was so short it's hard to be-lieve to day
A SOLOS: E-7 (ADORIAN)
B D-7 (ADO.)
C Ab (lyd.) F C-7 (DORIAN) Ab (lyd.) C-7

STEVE KUHN - "LIVE IN NEW YORK"

(AFTER SOLOS, D.C. al ∅)

Sail Away

Tom Harrell

A

E-7 A+7 D-7 Dø/G

A♭o/C Fo7/C A-7 A-7/G D/F♯ Dø/G Dø/F

E-7 B♭-7 E♭7 D-7 Dø/G

Fo7/C A-7 /G F-7 Fø/B♭ Fø/A♭

G-7 C7(♭9♭5) F-7 Fø/B♭

A♭o7/E♭ C-7 C-7/B♭ (Aø) A-7 D7(♭9♭5)

B

G△7/D D-7 A/C♯ A/B B+7

(E♭o9) A♭9 A/

E+(△7) A△7 E♭-7 A♭sus B sus

TOM HARRELL

(B♭-7)

E♭SUS E♭7(♭9♭5) E-7 ESUS E7ALT

A△7 A△7/G♯ F♯-7 C△7/D B♭△7/C A♭△7/B♭ (/A♭) G7ALT

C E-7 A+7 D-7 Dø/G

(F♯ø)

C6/9 A-7 A-7/G F♯-7 B7ALT

(B67)

CADD9/B♭ A+7 D-7 GSUS G13(♭9) D

C△7/G GSUS C△7/G GSUS GSUS/F

D

C△7/G GSUS C△7/G GSUS

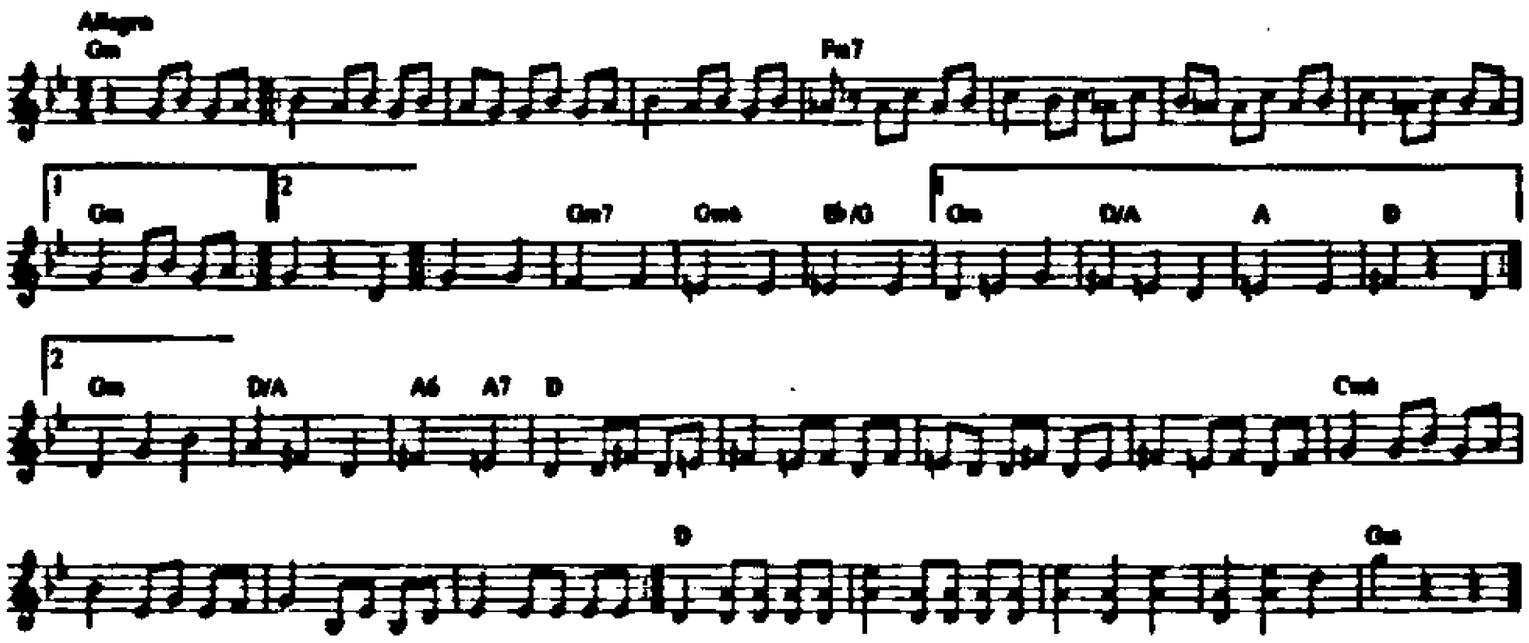
F D/F♯ E-7/G E/G♯ F/A B♭△7 G/B C-7

(Saint-Saëns)

DANSE MACABRE

(originally for voice and piano)

Camille Saint-Saëns



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MON CŒUR S'OUVRE A TA VOIX

from *Samson And Delilah* (opera)

Camille Saint-Saëns



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(Saint - Saëns)

MELODY IN F

(originally for piano)

Anton Rubenstein



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THE SWAN

(Le Cygne)

from *Carnival of the Animals* (orchestral suite)

Camille Saint - Saëns



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Sa maison

Claude Nougaro / Michel Legrand



SAMBA DE ORFEU

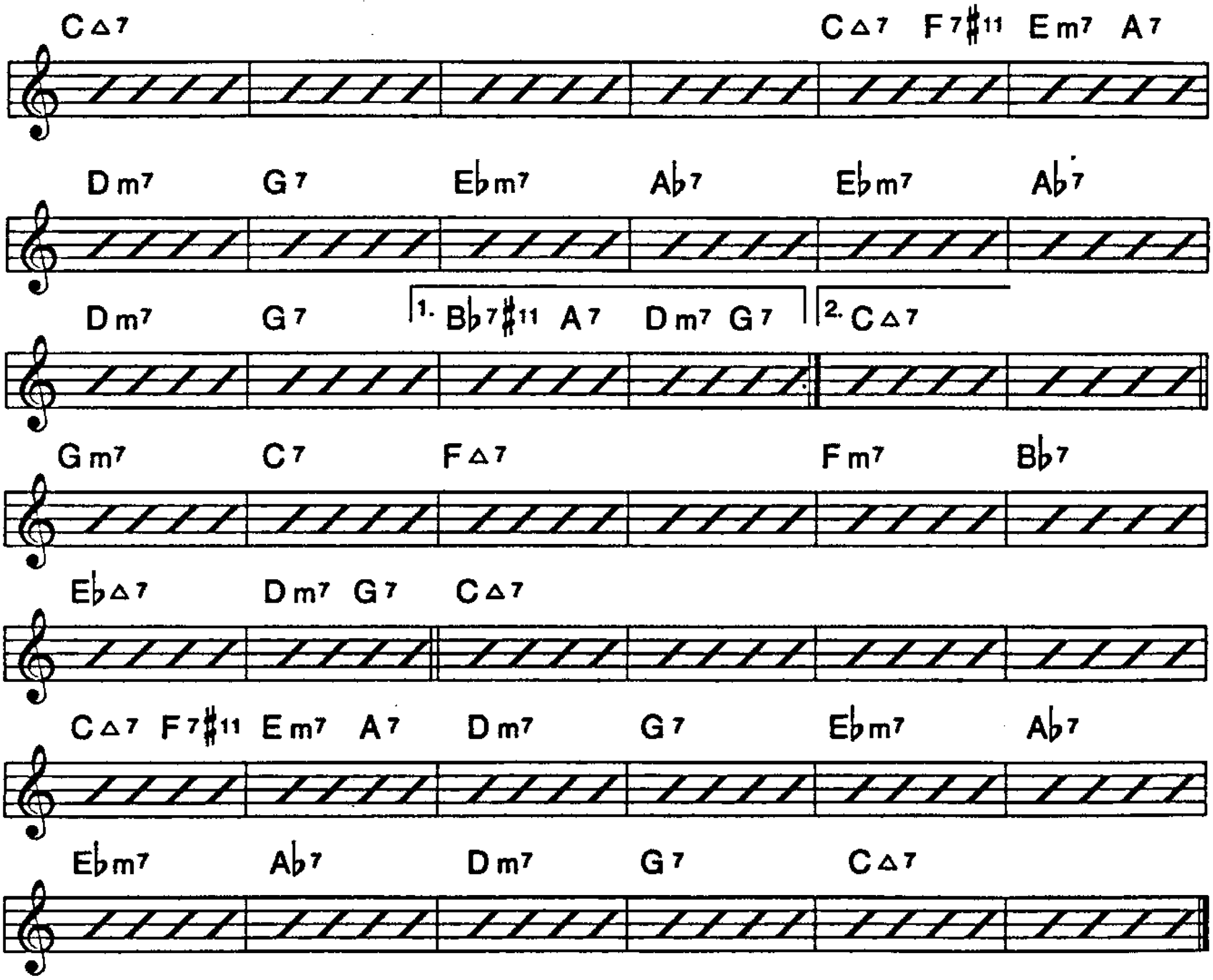
ANTONIO MARIA
LUIZ BONFA

Bright Samba





OPTIONAL SOLO CHANGES



Satin Doll

Duke Ellington
Billy Strayhorn
Johnny Mercer

Med. Swing

(Intro)

(pn.)

(C/G)

(A7)

(sample bass line)

A

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

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

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

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

B

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

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

C

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

And that 'n' my Sat - in Doll.

(C/G) N.C.

(bs. w/ pn. 15ma b.)

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

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.

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Savage Jungle Inn

Clint Bajakian ×
Peter McConnell
Michael Land

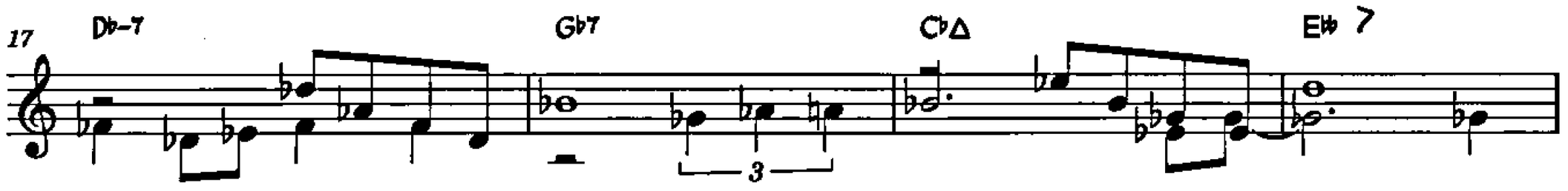
♩ = 140













Save The Last Dance For Me

B♭ (B♭7) (B♭6) (C-7 F7)

You can dance ev-'ry dance with the guy who gave you the eye let him hold you tight.
know that the mus-ic is fine, like sparkling wine. go and have your fun.

(F#7 F7) F#7 (F-7)

You can smile ev-'ry smile for the man who held your hand 'neath the

10 B♭ Laught and sing but while we're a-part don't give your heart to

(F7 B♭7 E♭)

pale moon light. (D-7 G-7) But don't for-get who's taking you home and in whose arms you're

14 B♭ an-y-one. F7 (C-7 F7)

gon-na be. So dar-lin', save the last dance for

18 1 B♭ 2 B♭ (Tacet)

me. Oh I me. Ba-by don't you know I

22 F7 B♭

love you so? Can't you feel it when we touch? I can nev-er nev-er

26 F7 B♭ B♭

let you go. I love you, oh, so much You can

30 B♭ F7

dance, go and car-ry on til the night is gone and it's time to go.

34

If he asks if you're all a-lone can he take you home you must

38 B♭ F7 B♭ E♭

tell him no. 'Cause don't for-get who's tak-ing you home and in whose arms you're

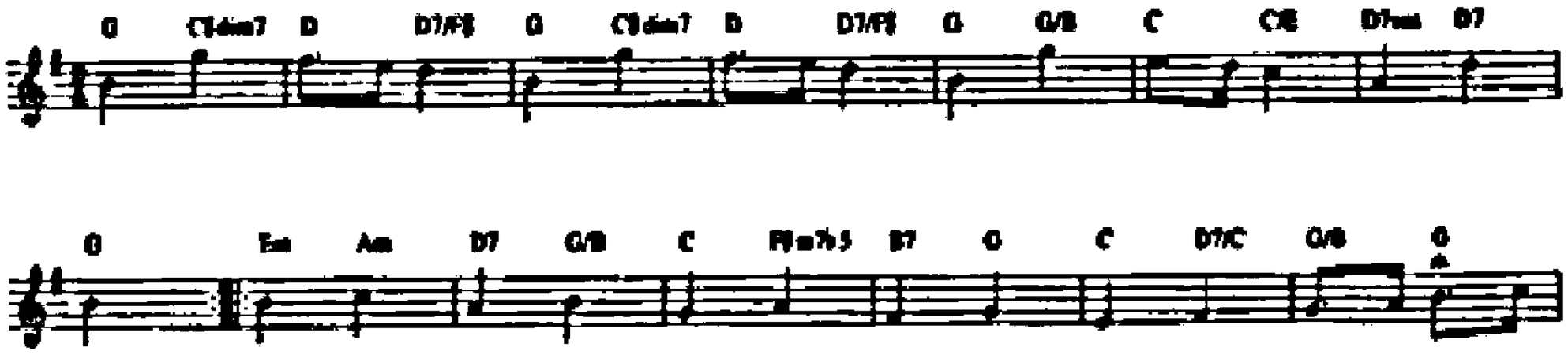
42 B♭ F7 B♭

gon-na be. So dar-lin', save the last dance for me.

(Schumann)

ABOUT STRANGE LANDS AND PEOPLE
from *Scenes from Childhood*, Op.15
(originally for piano)

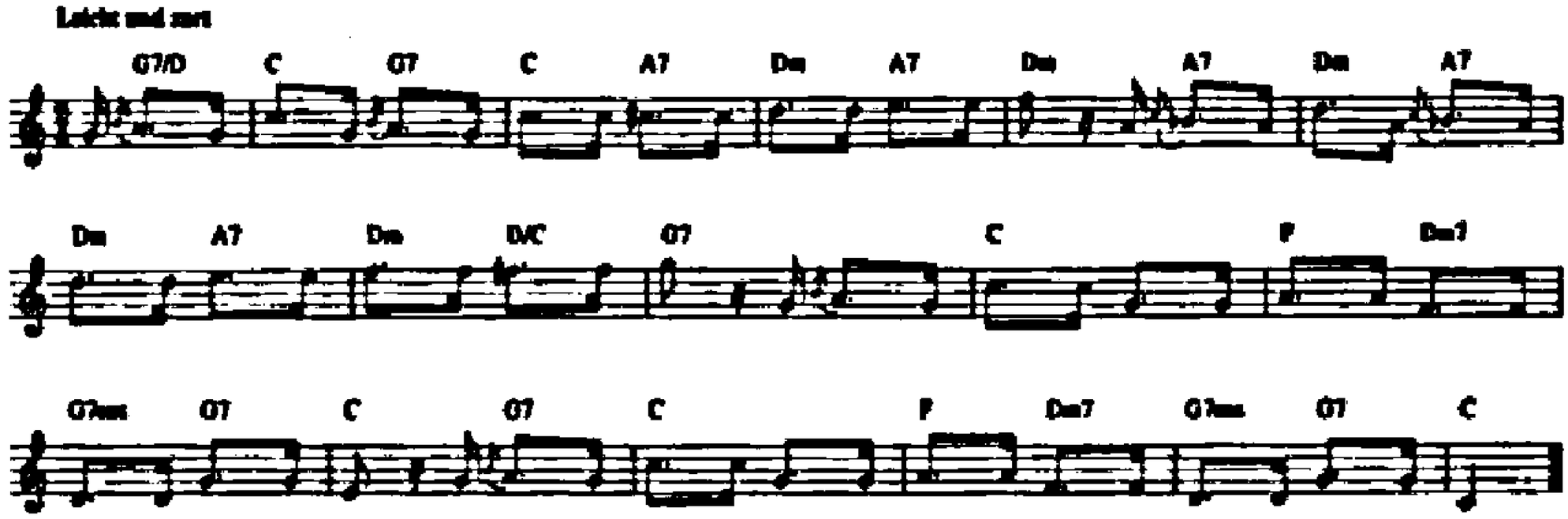
Robert Schumann



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ARABESQUE
Op. 18
(originally for piano)

Robert Schumann



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THE HAPPY FARMER
from *Album for the Young*, Op. 68, No. 10
(originally for piano)

Robert Schumann



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SEPTEMBER

(MED.)

– MAURICE WHITE/AL MCKAY/ALLEE WILLIS

INTRO

Dmaj7 C#-7 B-7 | 1.,2. C#-7 F#-7 | 3. C#-7 F#-7

(GUITAR)

G/A (HORNS)

(HORNS)

N.C.

Do you re-

𝄋 VERSE

Dmaj7 C#-7 B-7 C#-7 F#-7 Dmaj7 C#-7 B-7

mem-ber the twen-ty-first night___ of Sep-tem-ber? Love was
ring-ing in the key___ that our souls___ were___ sing-ing as we
with you, hold-ing hands_ with your heart,___ to see___ you on-ly
cem-ber found the love_____ we shared___ in Sep-tem-ber,___ on-ly blue_

C#-7 F#-7 Dmaj7 C#-7 B-7 C#-7 F#-7

chang-ing the mind's___ pre-tend-ers while_ chas-ing the clouds_ a-way.___
danced in the night.___ Re-mem-ber how the stars stole the night___ a-way.___
blue talk and love.___ Re-mem-ber how we knew love was here___ to stay?_
___ talk and love.___ Re-mem-ber___ the true love we share_ to-day.___

G/A 1., 3. 2., 4.

Our hearts were ___
Now De- ___ } Ha, ha,___ ha.

CHORUS

B-7 E7 C#-7 F#-7 B-7 E7 C#-7 F#-7

Ba-de-ya,_ say, do you re-mem-ber? Ba-de-ya,_ danc-ing in Sep-tem-ber,

B-7 E7 C#-7 F#-7 G/A To ⊕

ba-de-ya,___ nev-er was a cloud-y day.___

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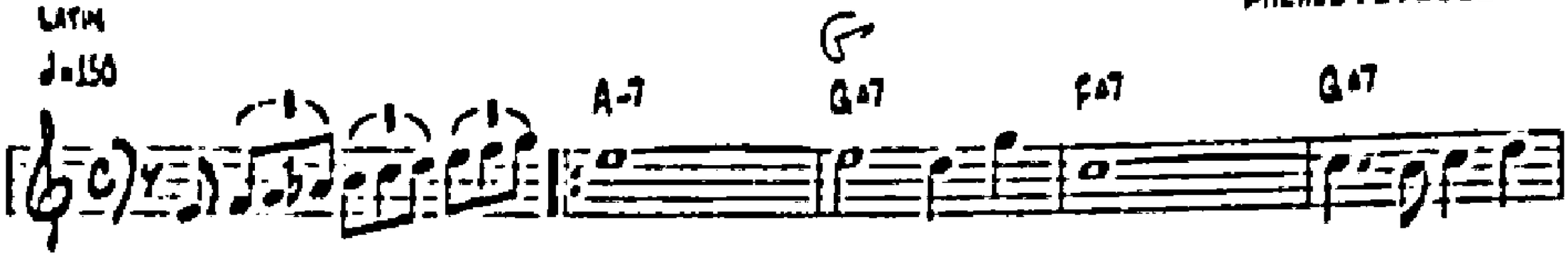
SEPTEMBER SECOND

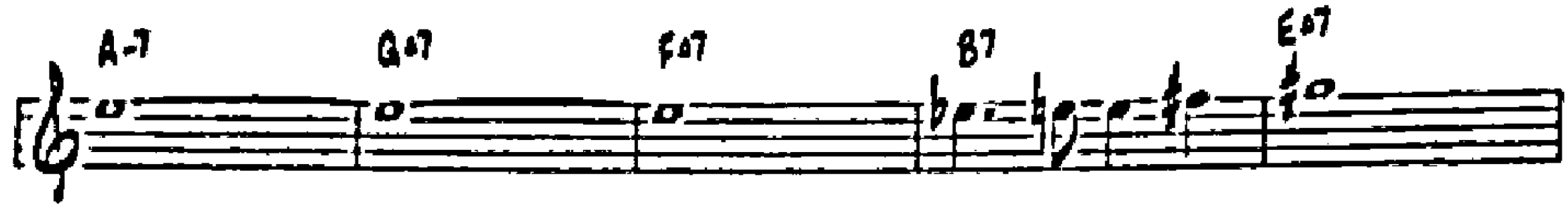
FROM "PLAYGROUND" - BLUE NOTE

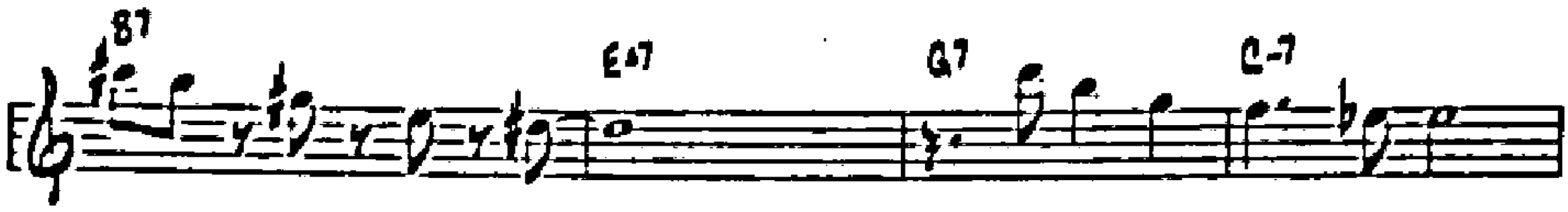
MICHEL PETRUCCIANI

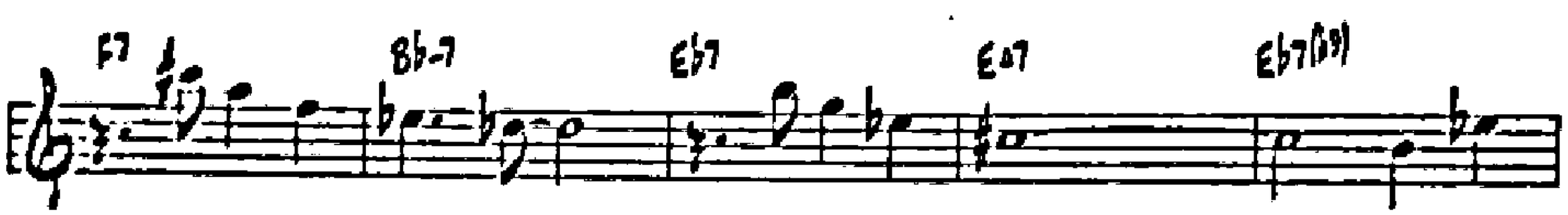
LATIN

♩=150



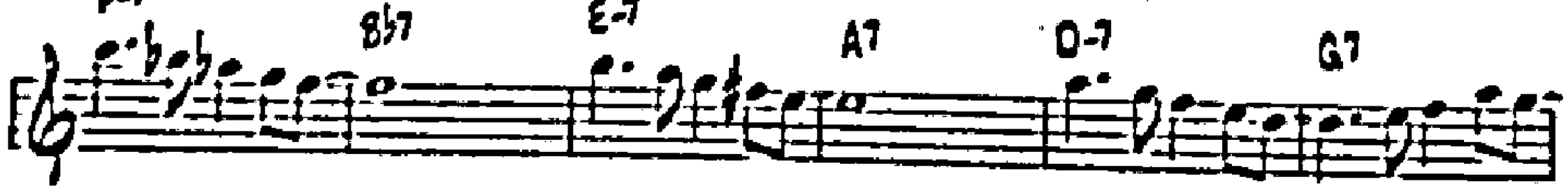




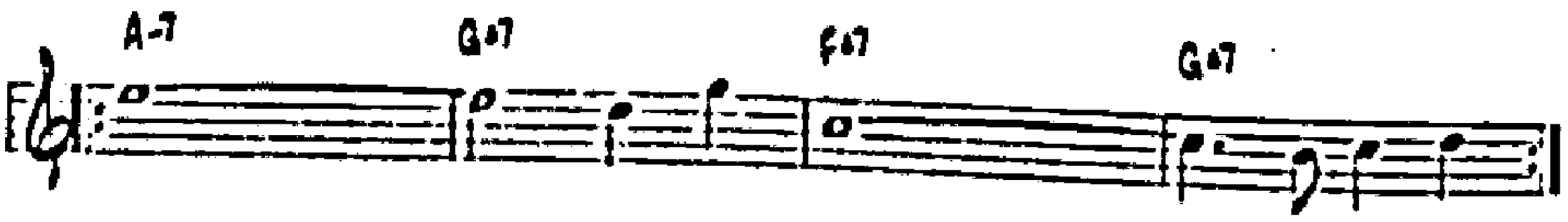












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264

(BALLAD)

SEPTEMBER SONG

- KURT WEILL / MAXWELL ANDERSON

(/C) C/B C/Bb
F7 F-7 Bb7 Cmaj7 D-7 E-7 A-7

Oh, it's a long, long while from May to De - cem - ber, but the days grow

D7 (/A) F-7/Ab G7 Cmaj7 G7 Cmaj7

short when you reach Sep - tem - ber. When the au - tumn

F7 F-7 Bb7 Cmaj7 D-7 E-7 A-7

weath - er turns the leaves to flame, one has-n't got

D7 D-7 G7 Cmaj7 C7

time for the wait-ing game. Oh, the

F- F#07

days dwin-dle down to a pre - cious few, Sep -

F- F#07 G7#5#4

tem - ber, No - vem - ber! And these few

F7 F-7 Bb7 Cmaj7 D-7 E-7 A-7

pre-cious days I'll spend with you. These pre-cious

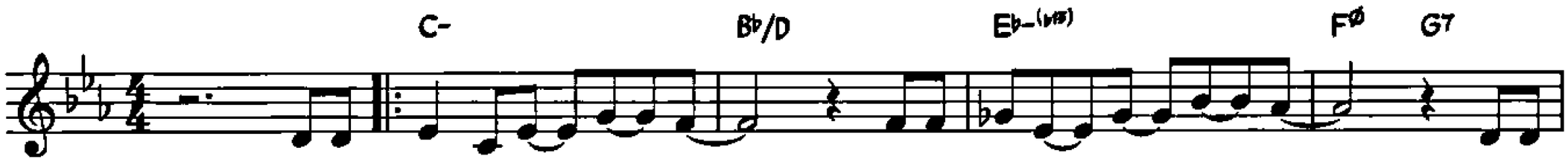
D7 F-7 G7#5#4 C6

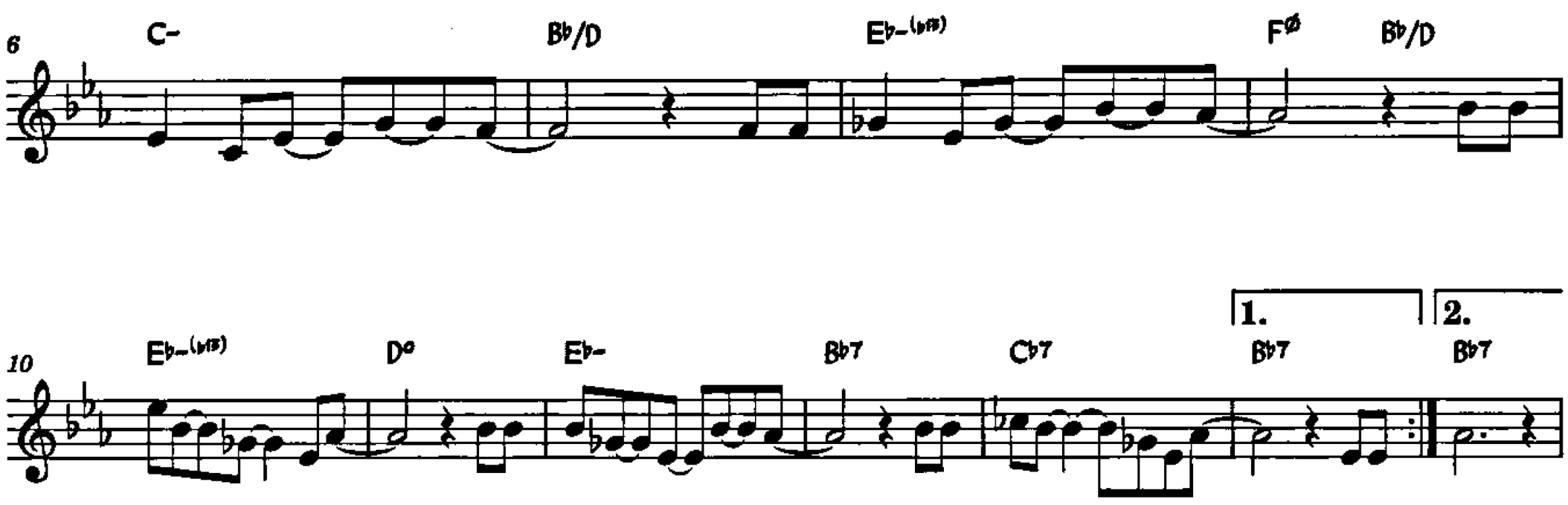
days I'll spend with you.

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Sereia

Bévinda







SHE DID IT AGAIN

FROM "MICHEL PLAYS PETRUCCIANI" - BLUE NOTE

FAST SWING

MICHEL PETRUCCIANI

♩=220

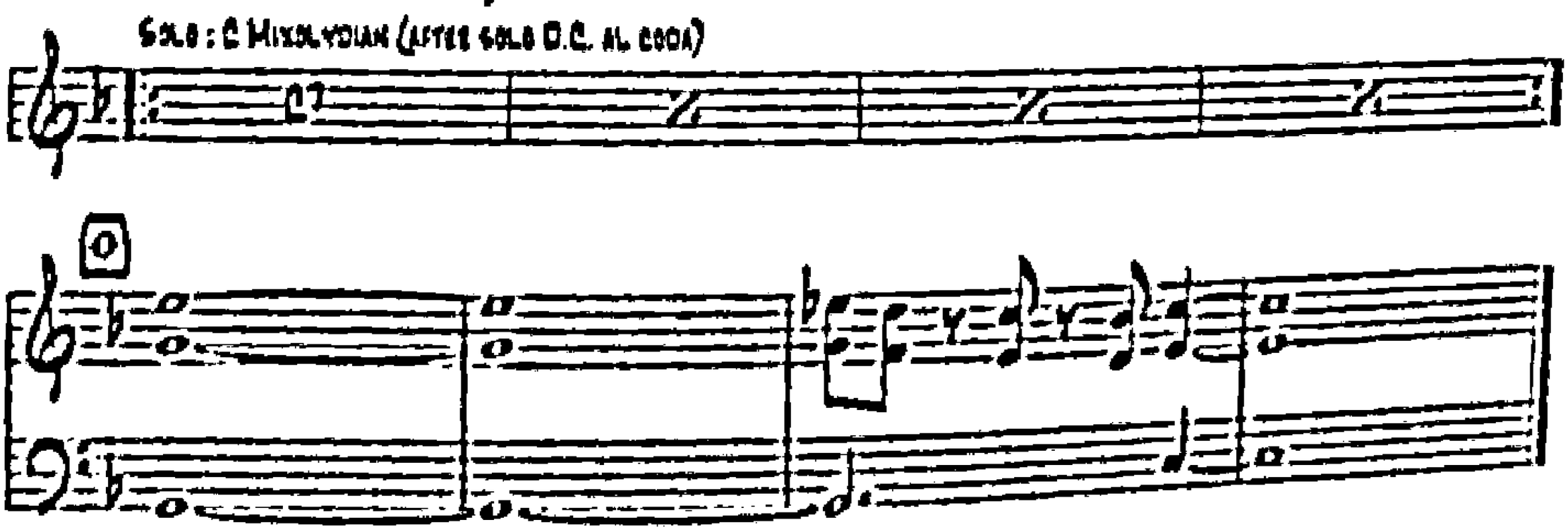
INTRO



THEME



SOLO : C MIXOLYDIAN (AFTER SOLO D.C. AL CODA)



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SHEHERAZADE

Themes from Part Two

(orchestral suite)

Nicolai Rimsky-Korsakov

(E E-)

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SHEHERAZADE

Themes from Part 3

(originally for orchestra)

Nicolai Rimsky-Korsakov



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SIDEWINDER

(SOUL JAZZ)

-LEE MORGAN



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Simplement

Michel Legrand





Singin' in the rain

Je chante sous la pluie

A. Freed
N. Herb Brown
Copydominique@gmail.com

♩ = 120

F Gm7 F

4 B♭ C7 F (G-7 C7) F

9 (G-7 C) F F#o Gm7 C7 G-7

15 G7 G-7 C7 C7 F

21 F F6 F F6 F

27 (F#o) Gm7 C7 G-7 C7 (1x)

(G-7 C7) etc

1.

33 C7 F

SISTER SADIE (UT)

HORACE SILVER

STRUCTURE AABA



Skylark

(H. Carmichael)



SMILE

John Turner & Geoffrey Parsons — From the movie "Modern Times" — Charles Chaplin

C CM7 Em7 Am7

SMILE, tho' your heart is ach - ing, SMILE, e - ven tho' it's break-ing.

C6 Cdim7 Dm7 A7

When there are clouds in the sky, you'll get by. If you

Dm7 FM7 Fm7 (Or: Fm6→) Bb7 (Or: →Fdim7→ →G7) (Or: →G7sus4→)

SMILE through your fear and sor - row, SMILE and may - be to - mor - row,

CM7 Am7 Dm7 G7

you'll see the sun come shi - ning through for you.

C CM7 Em7 Am7

Light up your face with glad - ness. Hide ev' - ry trace of sad - ness.

C6 Cdim7 Dm7 A7

Al - tho' a tear may be ev - er so near. That's the

Dm7 FM7 Fm7 (Or: Fm6→) Bb7 (Or: Fdim7→ →G7) (Or: G7sus4→)

time you must keep on tryi - ing. SMILE what's the use of cry - ing?

CM7 Am7 Dm7 G7 C6

You'll find that life is still worth while, if you just SMILE.

Jazz Lead Sheet — Faris Keeling — Duluth MN

(BALLAD) SMOKE GETS IN YOUR EYES

FROM ROBERTA

- OTTO HARBACH/JEROME KERN



ALSO PLAYED ♩ BOSSA - DOUBLE RHYTHM VALUES

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CONCERT PROGRESSIONS

SNAP, CRACKLE & POP

Side 1—Track 3

by Jamey Aebersold



SO DANÇO SAMBA

A

B

A

FINE

GRILLE D'ACCORDS

1	C6/9	/	D9	/
	Dm7	G13/G13b	C6	C6
2	G m7	C7(9b)	FΔ	FΔ
	Am7	D9	G13	G13b/G13
3	C6/9	/	D9	/
	Dm9	G13/G13b	C6	C6

330.

SOFTLY AS A MORNING SUNRISE

HAMMERSTEIN — ROMBERG

Cmi7 Dø7 G7 Cmi7 Fmi7

Cmi7 Dø7 G7(b9) Cmi7 1. Dø7 G7

2. Fmi7 Bb7 EbMaj7 Fmi7 C7(b9)

C7(b9) Fmi7

G7(b9) Cmi7 Dø7 G7 Cmi7

Fmi7 Cmi7 D7(b5) G7(b9) Cmi7

Cmi7

ERIC DOLPHY - "WHERE"

LEE KONITZ - "WINDOWS"

SOLAR

— MILES DAVIS



MILES DAVIS - "WALKIN' "

SOLITUDE

- DUKE ELLINGTON

(PIANO)

Dbmaj7 — — Bb-7

Eb7 Eb-7

Ab7 Dbmaj7 1. Ab7 Ab7 2. Dbmaj7 Db7

Gbmaj7 G° Db6/Ab Ab-7 Db7

Gbmaj7 G° Db6/Ab Bb7 b9 Eb-7 Ab7

Dbmaj7 — Eb7 E° Dbmaj7/F G7 b5 Gbmaj7 Eb7 — — Bb7

Eb-7 Ab7 Dbmaj7 (Eb-7 Ab7)

FINE

"MASTERPIECES BY ELLINGTON"

388.

(MED. JAZZ WALTZ)

SOMEDAY MY PRINCE WILL COME - CHURCHILL

some - day my prince will come
Some - day my prince is Spring here

B♭Maj7 D7+5 E♭Maj7 G+7

some - day we'll meet a - gain and a -
some - day I'll love a - new and the

C-7 G+7 C7 F7

1. way to his castle we'll go to be hap -
way to his castle we'll go to be hap -

D-7 C-7 C-7 F7

-py for- ever I know -
-py for- ever I know -

D-7 D♭7 C-7 F7

2. birds will sing and- wedding bells will ring some
birds will sing and- wedding bells will ring some

F-7 B♭7 E♭ E♭

day when my dreams come true -
day when my dreams come true -

B♭/F C-7/F F7 B♭ B♭

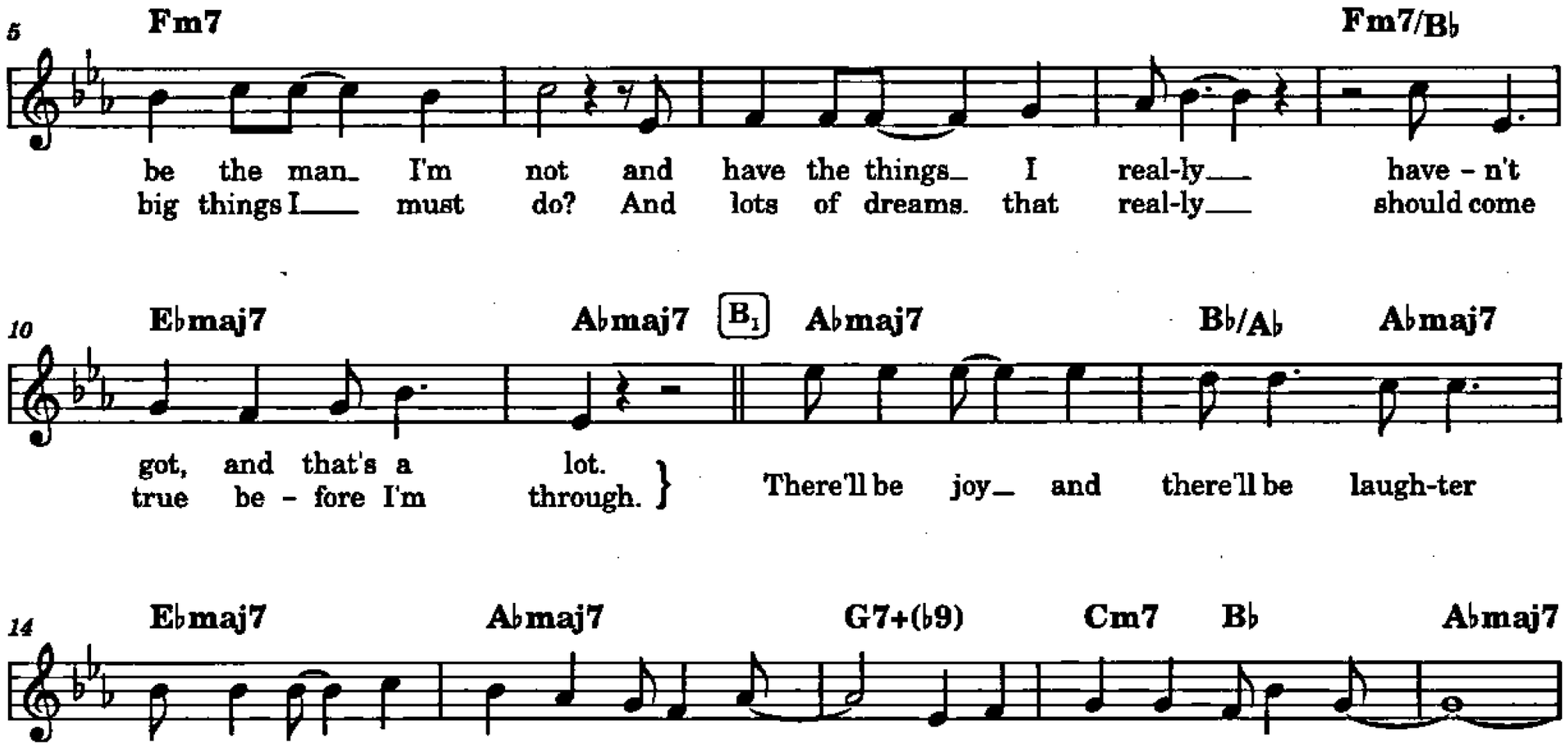
Mike Dann - "Comedia M.D. ..."

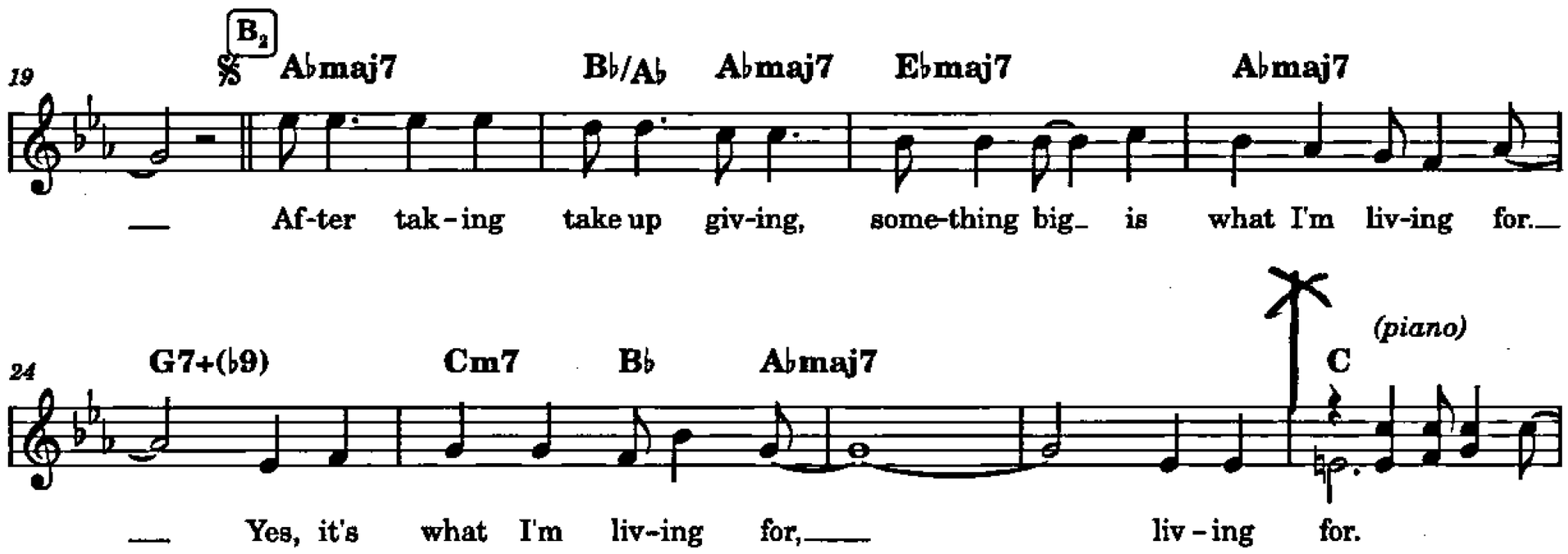
Something Big

Words by
Hal David

Music by
Burt Bacharach

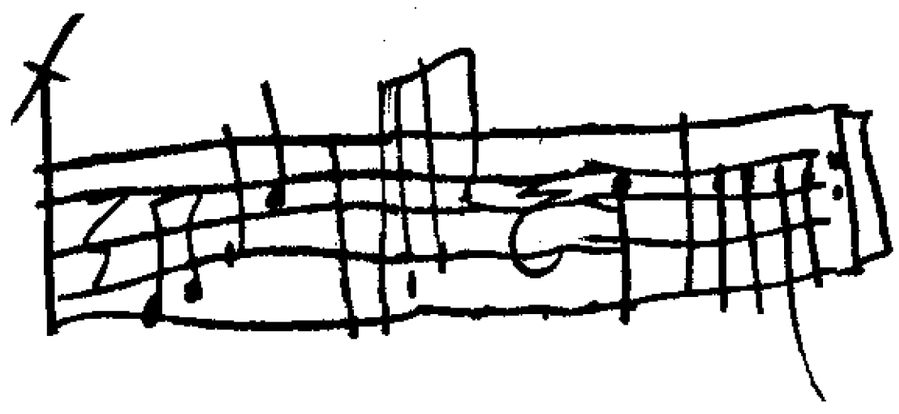








1971



Something for Sellers

Henry Mancini



SOMETIME AGO

Sergio Mihanovich

CMaj7 G7sus4 CMaj7 G7sus4

(A7/F#) (F7)

CMaj7 G7sus4 E7 A7

1. Dmi7 G7 E7 Ami7

D7 Ebmi7 Ab7 Dmi7 G7

2. Dmi7 G7 Emi7 A7

Dmi7 G7 Bb7 A7

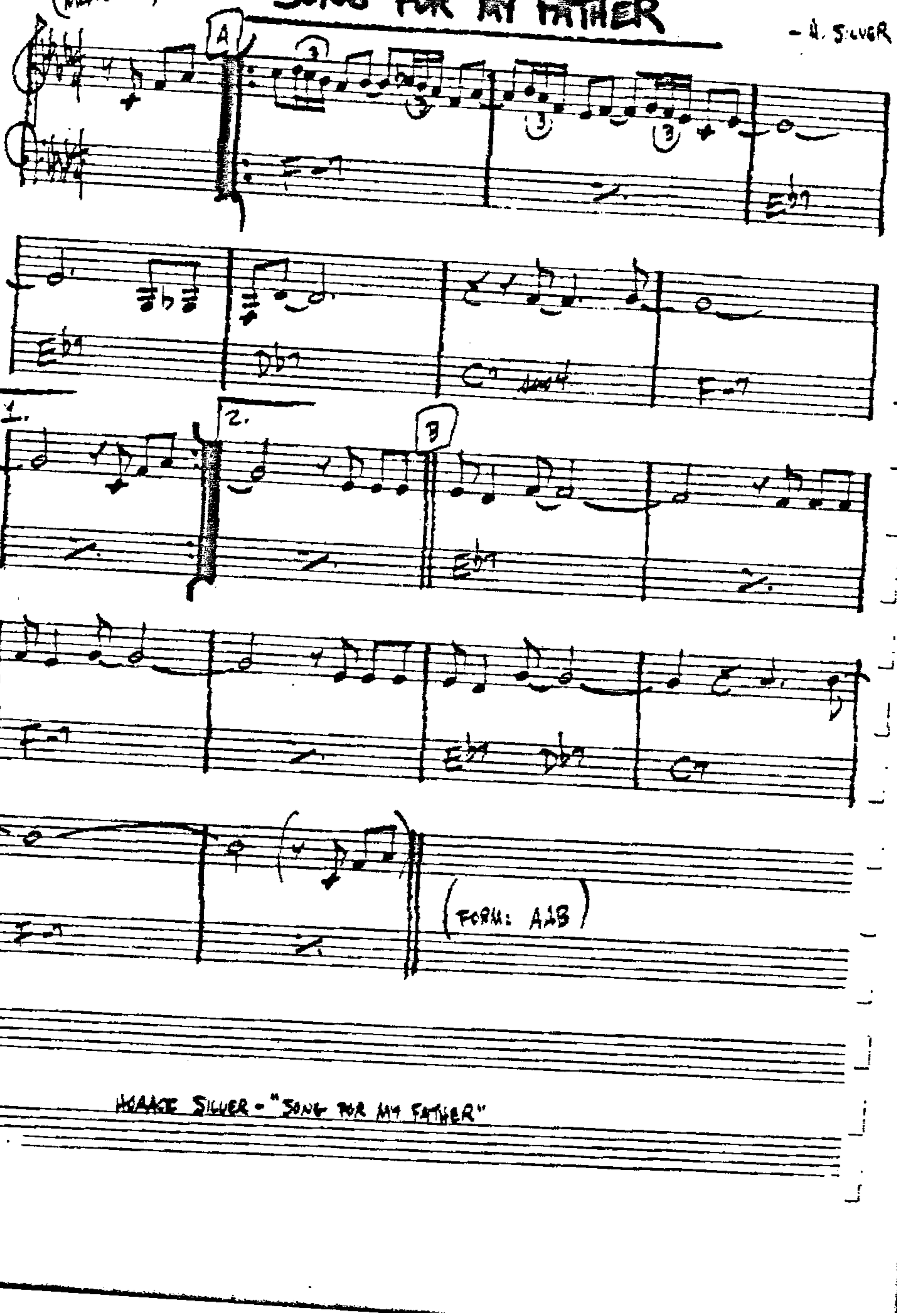
Dmi7 G7 (Sub 7) CMaj7 (Dmi7 G7)

"ALL CHORUS & SOLI THEN INTERLUDE"

394.
(MED. LATIN)

SONG FOR MY FATHER

– H. SILVER



HORACE SILVER – "SONG FOR MY FATHER"

SOPHISTICATED LADY

Duke Ellington

(Abo AbMaj7)

1.

2.

(D.S. al ⊕)

Coda ⊕ AbMaj7

Med Jazz

So What

Miles Davis

Emll Dmll

Bass Line 8va

D-7 (Dorian)

7fr. 5fr.

4

Emll Dmll

Emll Dmll

7fr. 5fr.

7fr. 5fr.

8

Emll Dmll

To Coda

1.

2.

7fr. 5fr.

11

Fmll $E^{\flat}$mll

Eb-9 (Dorian)

8fr. 6fr.

Fmll $E^{\flat}$mll

8fr. 6fr.

15

Fmll $E^{\flat}$mll

8fr. 6fr.

Fmll $E^{\flat}$mll

8fr. 6fr.

SOLOS ON ENTIRE FORM

D-7	D-7	Eb-7	D-7

Spain

Chick Corea

B- A B- E- G F#7 B-

(concierto de Aranjuez)

G F# E- Asus A7 Do DΔ G7 F#7 B-

E-11 F#sus

GΔ F#7

E-7 A7 DΔ C7#9 F#7 B

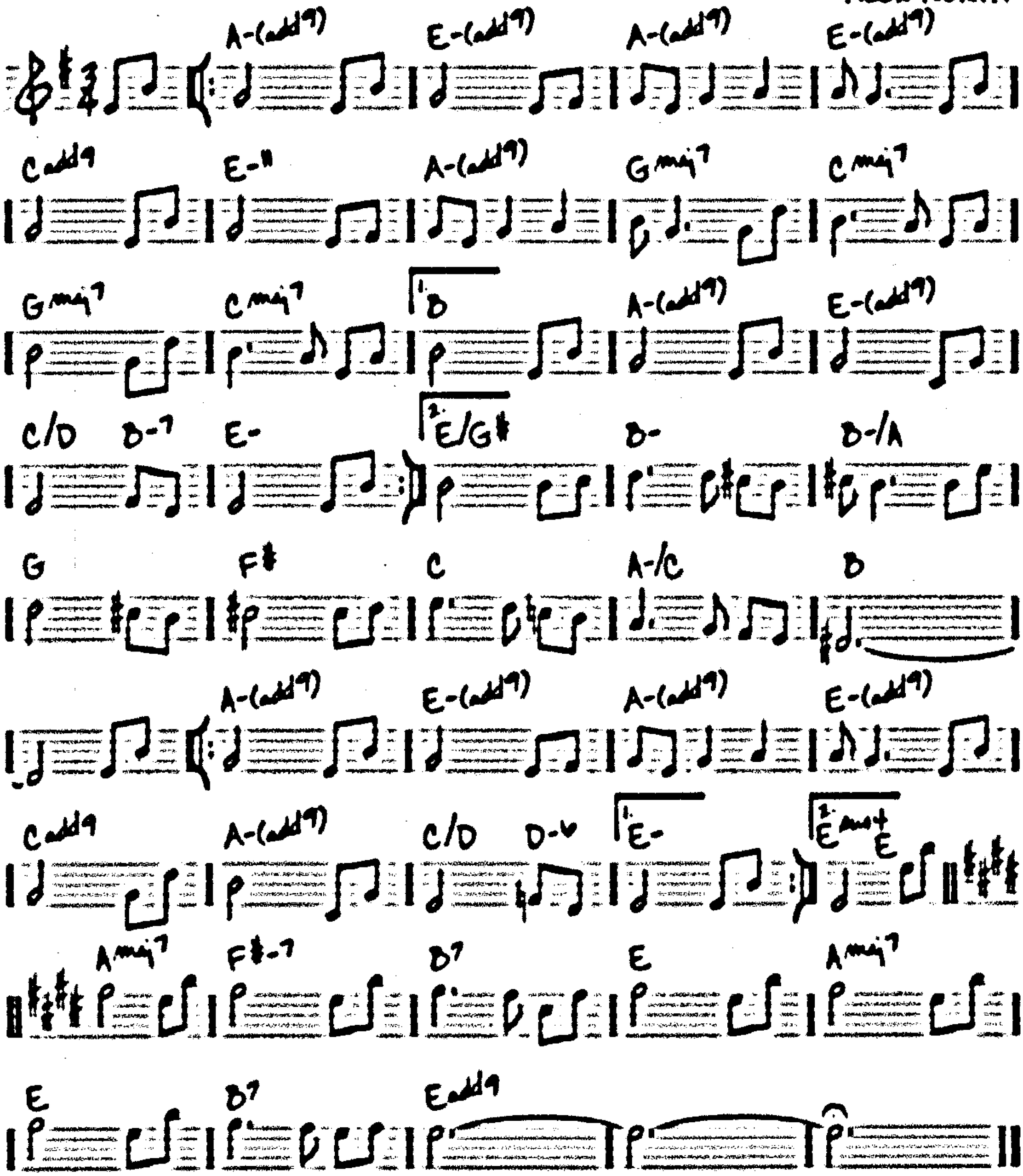
F#7 E- A7 DΔ GΔ

GMaj

F#7 B- B7

(MED.) # SPARTACUS-LOVE THEME

- ALEX NORTH



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Kurt Weill
337.

SPEAK LOW

Gmi7 C7 Gmi7 C7 Gmi7

C7 Aø D7 Gmi7 C7sus4 Bbmi7

Eb7 Ami7 D7 Gmi7 C7 1. F6 BbMaj7 Ami7 D7

2. GMaj7 EMaj7 FMaj7 AbMaj7 af- Db7

EbMaj7 Ami7 Db7 C7

Gmi7 C7 Gmi7 C7

Gmi7 C7 Aø D7

Gmi7 Eb7 D7

Gmi7 C7sus4

STAY AWAKE
from MARY POPPINS

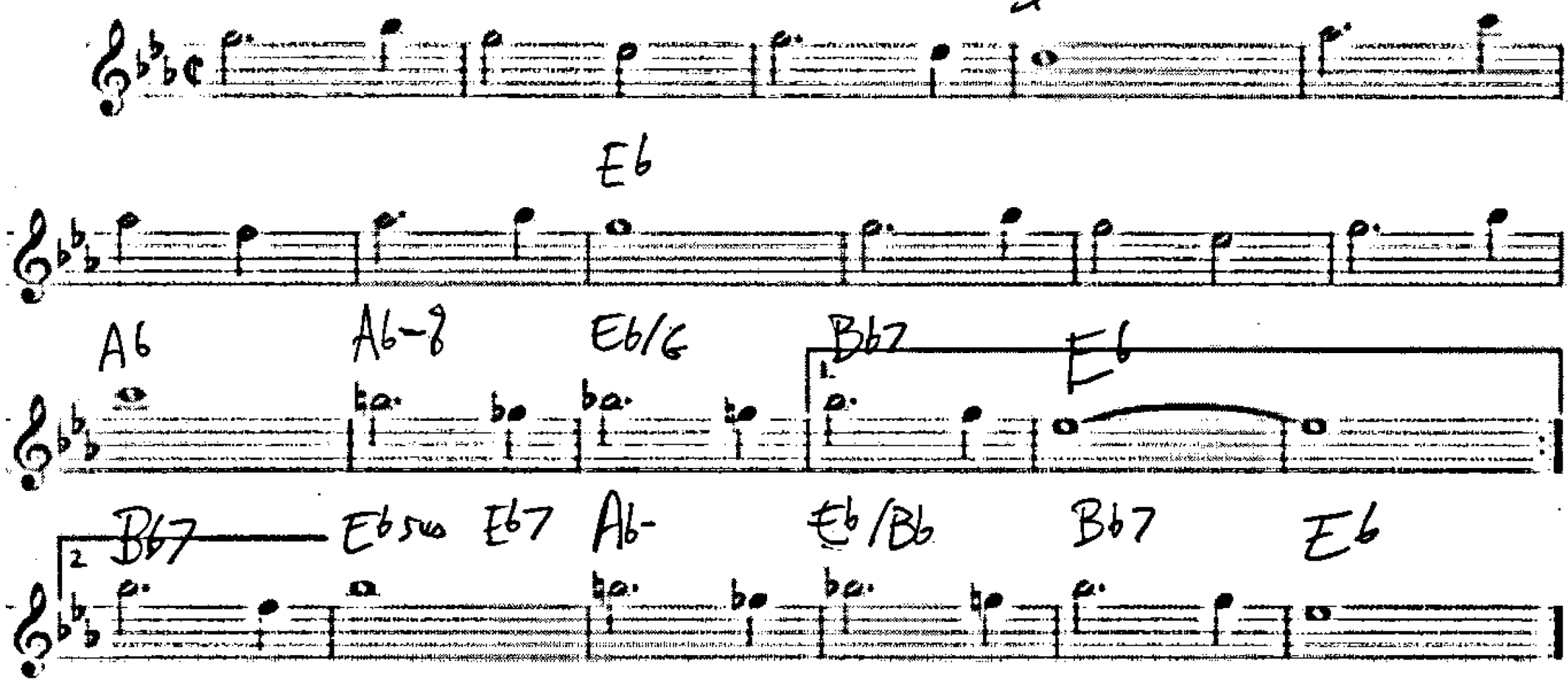
FLUTE

Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Eb

Slowly and tenderly

Bb7



STELLA BY STARLIGHT

—VICTOR YOUNG

E-7 b5 A7 b9 C-7 F7

F-7 Bb7 Eb maj7 Ab7

Bb maj7 E-7 b5 A7 b9 D-7 Bb-7 Eb7 C 7alt

F maj7 G-7 C7 A-7 b5 D7 b9

G+7 C-7

Ab7 Bb maj7

E-7 b5 A7 b9 D-7 b5 G7 b9

C-7 b5 F7 b9 Bb maj7

(CODA)

408. MILES DAVIS - "MY FUNNY VALENTINE"

Stiff Upper Lip

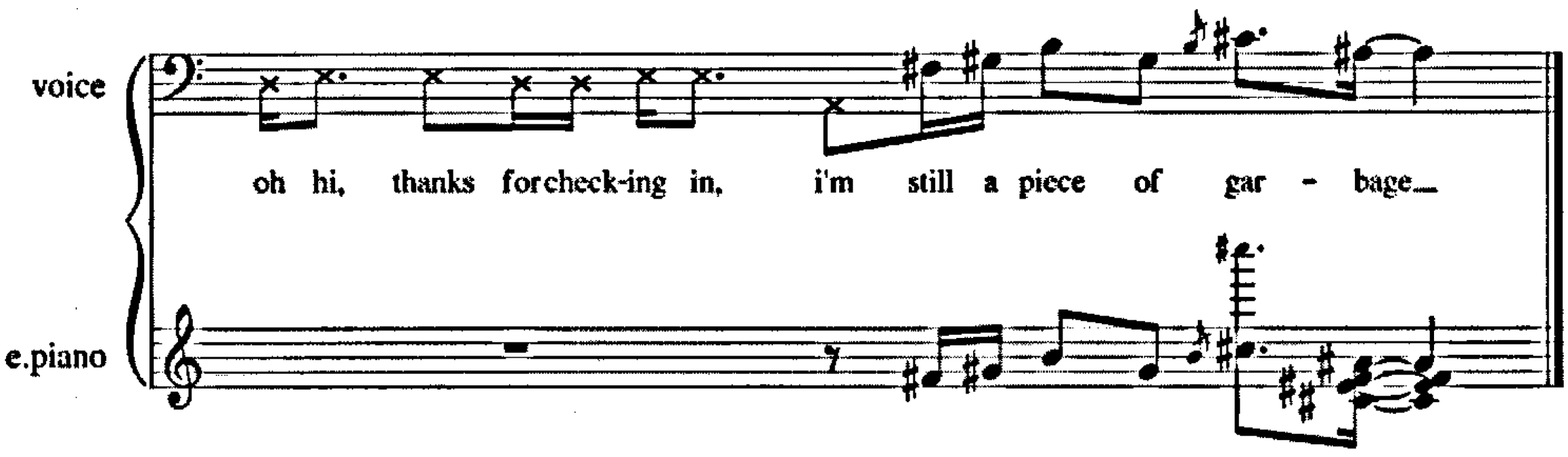
George Gershwin



still a piece of garbage

bill wurtz

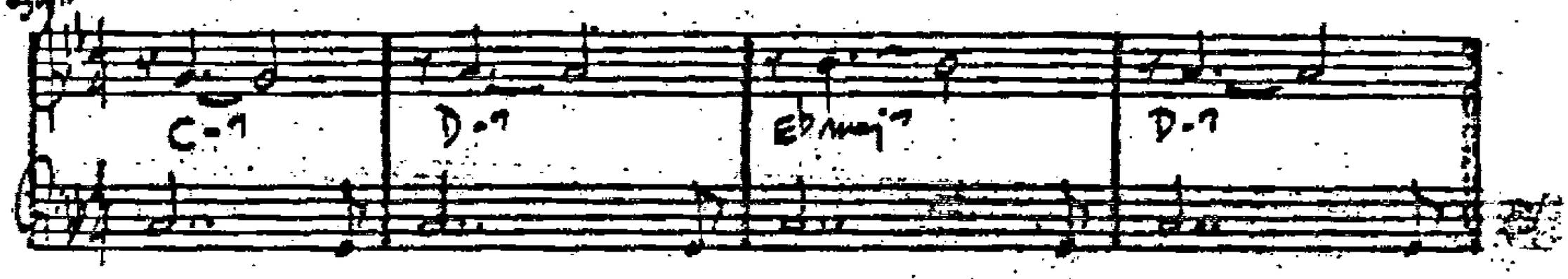
transcribed by andrew lee



STOLEN MOMENTS

(MED. SLOW SWING)

- OLIVER NELSON









STOMPIN' AT THE SAVOY

(Ab7) Dbmaj7 Ab7 Dbmaj7 D07

Eb-7 Ab7 Db6 Bb-7 Eb-7 Ab7

1. Db6 Db7 Gb7 G7 Gb7

2. Db6 B7 F#-7 b5 B7 E7 F7 E7

A7 Ab7 Dbmaj7 Abo

Dbmaj7 D07 Eb-7 Ab7

Db6 Ab7

FINE

ART FARMER - "LIVE AT THE HALF NOTE"

STRAIGHT, NO CHASER - MONK



THELONIUS MONK - "WHO'S AFRAID OF THE BIG BAD MONK?"

MILES DAVIS - "MILESTONES"

(CALYPSO) ST. THOMAS

SONNY ROLLINS

C Emi7 A7 Dmi7 G7 C G7

C Emi7 A7 Dmi7 G7 C G+7

C (Eø7) Bb7 A7 Dmi7 Dø7 G7

C C7 F F#° Dmi7 G7 C

SERENE

ERIC DOLPHY

EbMaj7 Ab7(#11) Db7(b9)

Eb7 Ab7 D7(b5) EbMaj7

(3)

Dbmi7 Gb7 Fø7 Bb7 Bmi7 E7

1. Ab7(#11) 2. Ab7(#11)

SUMMER SAMBA

— MARCUS & PAUL SERGIO
M/S. VALLE

(BOSSA)

1.

2.

SUMMERTIME

G. GERSHWIN

Ami (B♭7) Ami (E7) (Ami) (A7)

Dmi (F7) F♯mi7 B7 E7

Ami (B♭7) Ami D7

C Ami D7 E7 (F/G) Ami (D7) (Bmi7) (E7)

(slow) SWINGIN' SHEPHERD BLUES

MOE KOFFMAN

C C

C9 C7 F9 C Dmi7

C A7 Dmi7 G7

C C9 F6 A♭7 G7 C

Sunny

New York Jazz Lounge

Arrange

Am7 Gm7 C9 FΔ BØ E7

A-7 Gm7 C9 FΔ BØ E7

An7 Gm7 C9 FΔ Bb7

Bm7 E7 Am7 BØ E7 (A- C9 F9 E7#9)

SWEET GEORGIA BROWN

BERNIE/PINKARD & CASEY

D7 D7

G7 G7

C7 C7

F C#7 F Emi7 A7

D7 D7

G7 G7 A7

Dmi A7 Dmi A7

F (E7) Eb7 D7 G7 C7 1F7 E7 Eb7

2.F (2ND ENDING FOR OUT)

420.

TAKE FIVE

— PAUL DESMOND

Eb- Bb-7 Eb- Bb-7

Eb- Bb-7 Eb- Bb-7 Eb- Bb-7

Eb- Bb-7 Eb- Bb-7 Eb- Bb-7

Cbmaj7 Ab-6 Bb-7 Eb-7 Ab-7 Db7

Gbmaj7 Cbmaj7 Ab-6 Bb-7 Eb-7

Ab-7 Db7 F-7 Bb7 Eb- Bb-7

Eb- Bb-7 Eb- Bb-7 Eb- Bb-7

Eb- Bb-7 Eb- Bb-7 Eb- Bb-7

Eb-

DAVE BRUBECK "TIME OUT"
"GREATEST HITS"

TAKE THE 'A' TRAIN

- ELLINGTON / STRAYHORN

421.



DUKE - 70th BIRTHDAY

TEA FOR TWO

IRVING CAESAR
VINCERT YOUMANS

Medium Swing



Tenderly

L:Jack Lawrence (1946) M:Walter Gross

E♭MA7 A♭9♯11 E♭MI9 A♭13

breeze ca-ressed the trees ten-der - ly. The tem-bling

FMI9 D♭7♯11 E♭MA7 A♭7 GMI7♭5 C7♭9

trees em - bra - ced the breeze ten - der - ly; (DMI7♭5) (G7) Then

FMI7♭5 B♭13 FMI7♭5 B♭13 B°7

you and I came wan - der - ing by. And

CMI7 F13 FMI7 B♭7 B♭7♭9

lost in a sigh were we. The shore was

E♭MA7 A♭9♯11 E♭MI9 A♭13

kissed by sea and mist ten - der - ly, I can't for -

FMI9 D♭9♯11 E♭MA7 FMI7 GMI7 C7♭9

get how two hearts met breath-less - ly Your

FMI7♭5 B♭13 B°7 CMI7 F13 F♯°7

arms o - pened wide and closed me in - side you took my

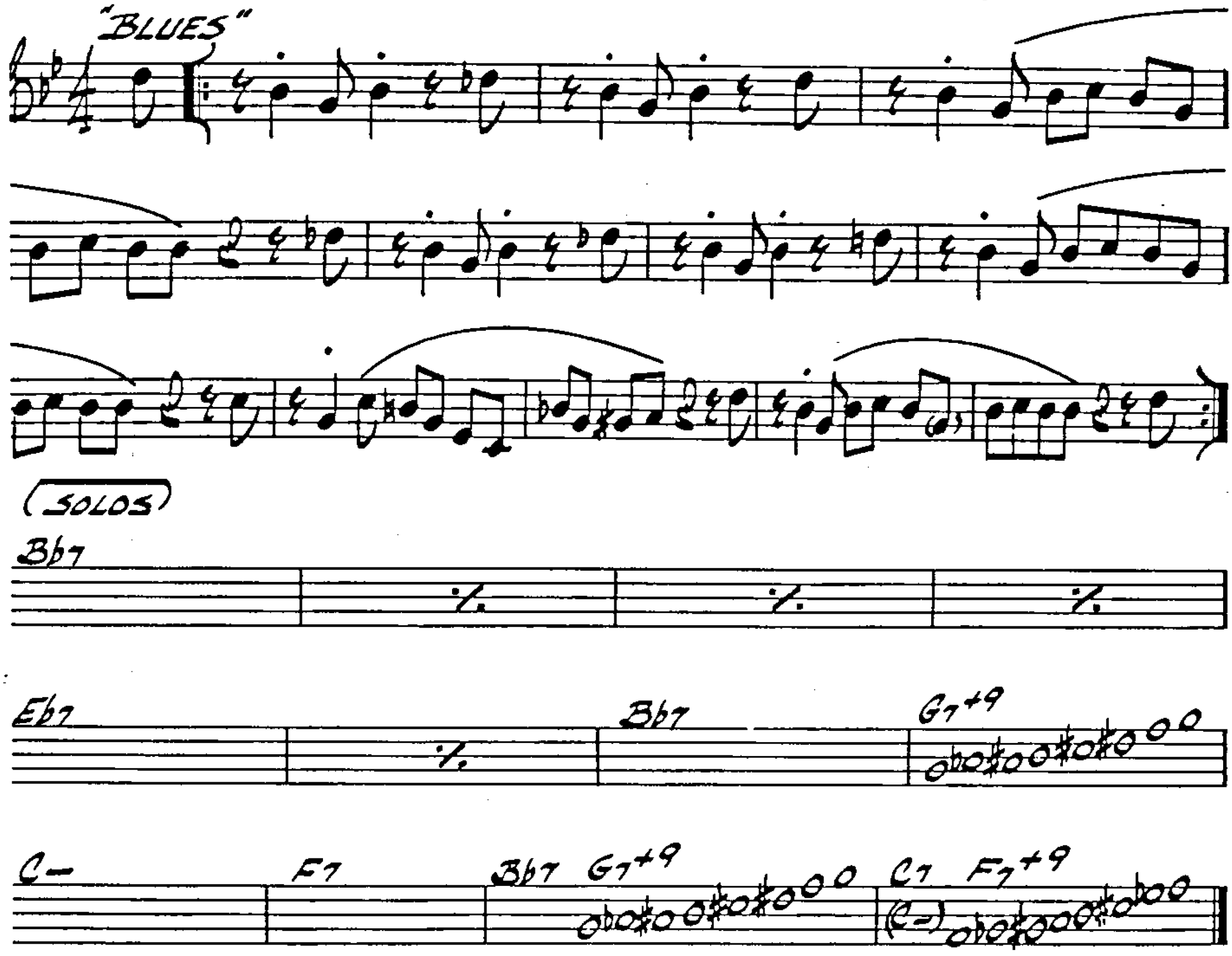
GMI7 C7♯5 FMI9 B♭7♭9 E♭6 FMI7 B♭9

lips, you took my move so ten - der - ly.

ncert Progression
)E 2, TRACK 1

Tenor Madness

by SONNY ROLLINS



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E 2, TRACK 1

Solid

by SONNY ROLLINS



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The breeze song

Barry Harris

C C7 F E7 A- A-Δ A-7 D7

When the breeze blows in the trees it sings a
when birds sing to greet the dawn they sing a

5 FΔ Bø E7 A- F♯ø F-6

song that makes two hearts live on to all those passed and
song to last us all day long and when the day is

9 C C+7 FΔ F+ F6 D- Gsus

gone who live and love and share the bree - ze
gone the warmth the glow from the song of love take us a -

1. 2.

13 C A-7 D-7 G7 C E♯ A7

song And The
- long

17 D-D-Δ D-7 G7 C A7 D-D-Δ E7 A- C+/F♯

breeze, the breeze and love en-twine to sing, to sing a song di - vine a

25 FΔ Bø E7 A- C/G F♯ø B7 EΔ D- G7

song that speaks so soft-ly in a spe-cial way the song the same to-day as yes-ter day in e-ve-ry way and

33 C C7 F E7 A- A-Δ A-7 F♯ø

when two hearts come to re - call the song, its

37 FΔ C/E D- G AbΔ DbΔ CΔ

beau - ty makes their love stay strong

The Cat

Partitur

Jimmy Smith
lalo schifrin



© 2001, G. Lacke

The Chicken

Jaco Pastorius



The Christmas Song

(Chestnuts Roasting On An Open Fire)

Arrangement by Stephen Bulat

Words & Music by Mel Torme
& Robert Wells

Ballad

A Db Ebm7 Fm7 Bb7 Ebm7 Ab7 Db Abm7 Db7 Gb F7

Chest-nuts roast-ing on an o-pen fire Jack Frost nip-ping at your nose

5 Bbm7 Gbm7/A Db/Ab Gm7 C7 F Fbm7 B7 E Ebm7 Ab7

Yule-tide ca-rols be-ing sung by a choir. And folks dressed up like Es-ki-mos Ev-ery so joy

9 Db Ebm7 Fm7 Bb7 Ebm7 Ab7 Db Abm7 Db7 Gb F7

ful a tune-key and some mis-tle-toe Help to make the sea-son bright.

13 Bbm7 Gbm7/A Db/Ab Gm7 C7 Fm7 Bb7 Ebm7 Ab7 Db

Ti-ny tots with their eyes all a-glow Will find it hard to sleep to-night. They know that

B Abm7 Db7 Abm7 Db7 Abm7 Db7 Gb

San-ta's on his way. He's load-ed lots of toys and goo-dies on his sleigh And ev-ery

21 Gbm7 B7 E Eb7 A7(b5) Ab7(b5) Ab7(b9)

mo-ther's child is gon-na spy To see if re-indeer real-ly know how to fly. And

25 Gm7(b5) Gb Fm7 Bb7 Ebm7 Ab7 Db Abm7 Db Gb F7

so, I'm of-fer-ing this sim-ple phrase To kids from one to nine-ty two. A-

29 Bbm7 Gbm7/A Db/Ab Gm7 C7 Fm7 Bbm7 Ebm7 Ab7 Db

lthough it's been said ma-ny times, ma-ny ways "Mer-ry Christ-mas To you."

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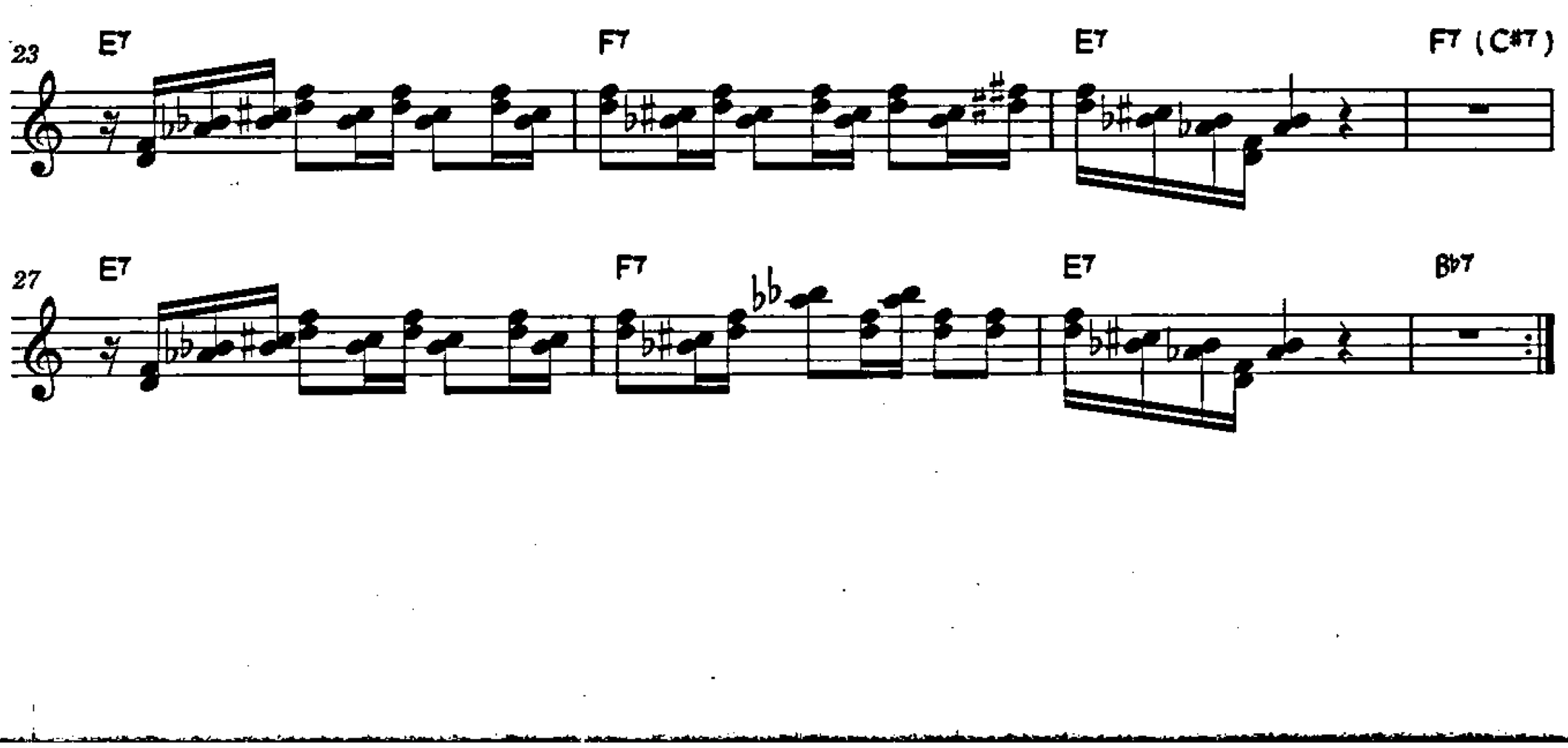
The Conversation

David Shire

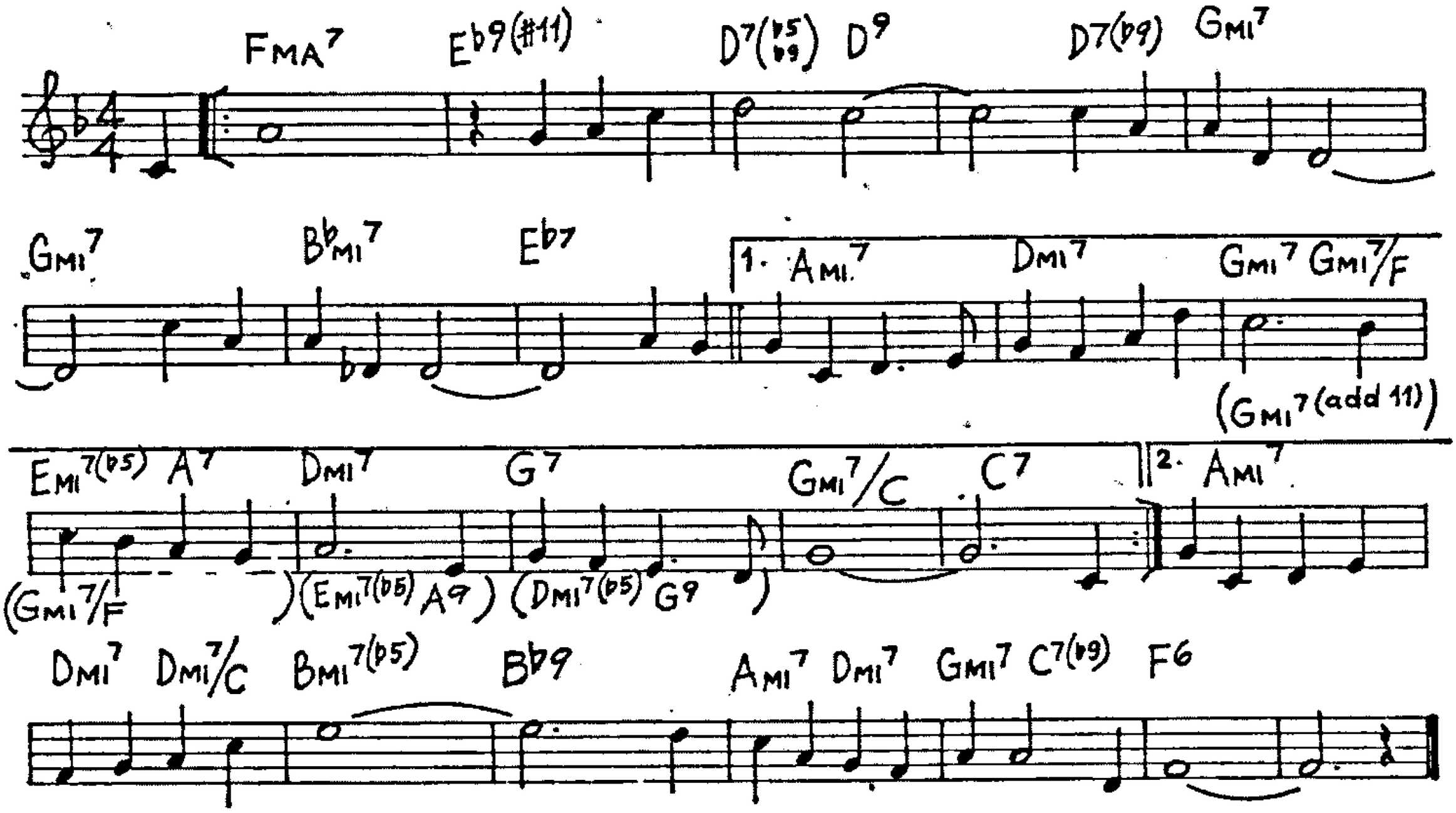








The Days Of Wine And Roses (H. Mancini)



THE GIRL FROM IPANEMA

-JOBIM

ASA

Fmaj7 | G7 | Gb7 | F#7 | B7 | Fmaj7 | Gb7 |

2. Fmaj7 | Gbmaj7 | F#7 | B7 | Fmaj7 | D7 | G-7 | C7 | F#7 | B7 | Emaj7 | Eb7 | A-7 | D7b9 | G-7 | C7b9 | Fmaj7 | G7 | G-7 | Gb7 | Fmaj7 | (Gb7) |

ANTONIO CARLOS JOBIM - "GETZ/GILBERTO" "The Composer of DESAFINADO, PLAY"

The Look of Love

Hal David — Burt Bacharach

♩ = 93

D-7 A-7

THE LOOK___ OF LOVE___ is in___ your eyes,___ A look_
THE LOOK___ OF LOVE___ is in your face, A look_

6 B♭Δ7 A7sus4 A7

___ your smile___ can't dis - guise___ THE LOOK_
___ that time___ can't e - rase.. .. Be_ mine___

10 D- D7 B♭Δ7 B♭-

___ OF LOVE___ It's say ing so___ much more_ than just
___ to-night___ let this be just___ the start_ of so

14 FΔ7 F7 B♭Δ7 B♭6

words could ev er - say___ And what my heart___ has heard,. well, it
man - y nights like this___ Let's take a lov - er's vow___ and then

18 A7sus4 D-7 G7 F6

takes my breath a - way.___ I can hard - ly wait to hold you, feel_
seal it with___ a kiss.___

21 G-7 F6

___ my arms a-round you, How long I have wai - ted, wait-ed just to love you,

24 G-7 1 2 G-7 D-7

now that I have found you. You've got THE please don't ev - er go,

27 G- D- G- D-

I love you so. don't ev - er go.___

(SONG) # THE MAN I LOVE

GEORGE GERSHWIN

C6 A♭7 G7 C C7 Cmi7

Gmi A♭7 A7 Fmi6 G7

C FMaj7 Emi G7 C C7 Cmi7 Gmi7

A♭7 A7 Fmi6 G7 G7sus G7 C F

C F7 E7 Ami7 B7 G7 B° Ami E7

Ami7 B7 G7 B° Ami E° F G7

C C7 Cmi7 Gmi A♭7 A7

Fmi G7 G7sus G7 C F 1. C G7 2. C

Thème Concerto

from "Les Demoiselles de Rochefort" (transcription de l'original) **Michel Legrand**

F#-

Piano

C#/E#

C#ø/E

Pno.

B/D#

B-/D

Pno.

F#-/C#

G/B

G#sus(b7)

Pno.

G/B

G#sus(b7)

G/B

G#sus(b7)

F#-

1.

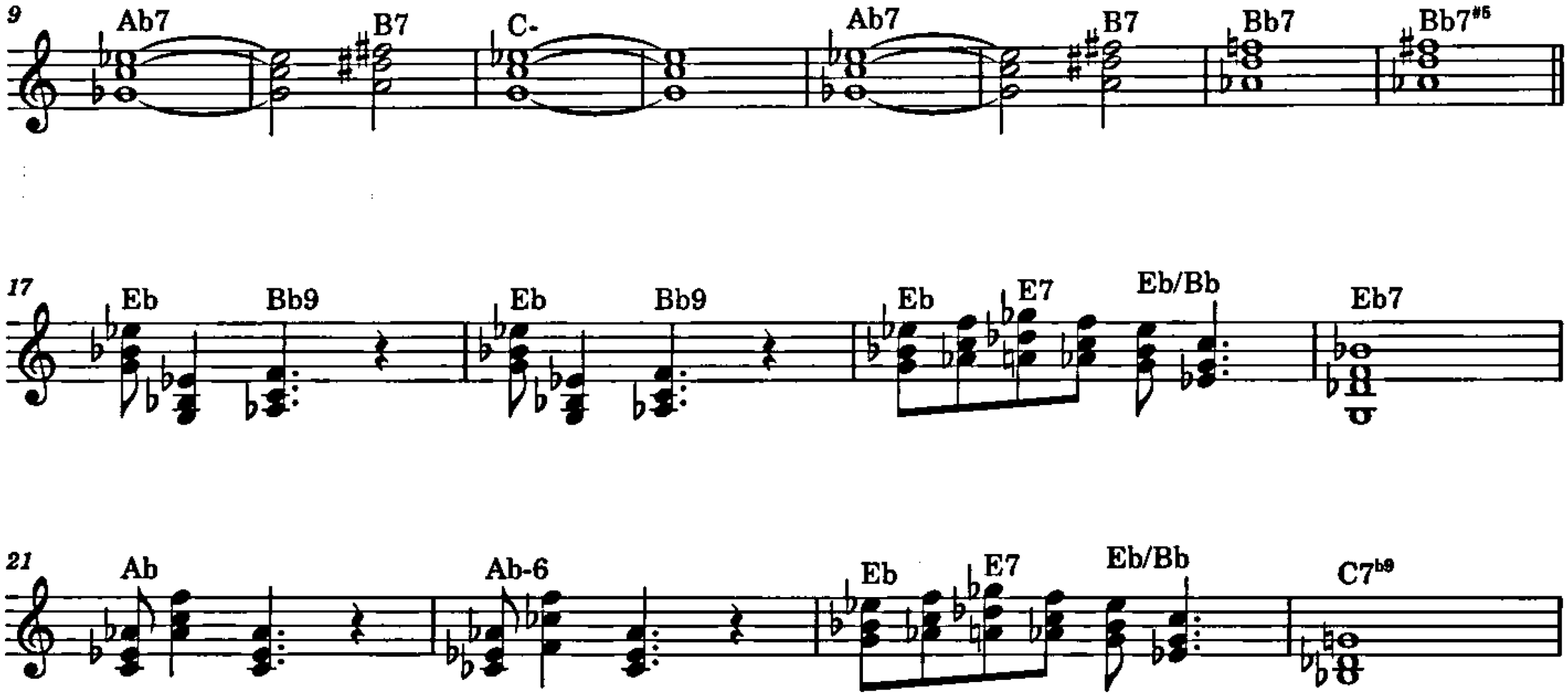
2.

Pno.

The Mooche

Duke Ellington







There is a garden

Felix Kubin

♩ = 140 (G6)

I wash my
I burn my

2 A B-7 E7 A

hands in the wa-ter of the toi - let I wash my hands in the beau-ty of your tears and eve-ry
tongue in the X-ray of the sun-shine I burn my tongue in the beau-ty of your grace and eve-ry

6 F#-7 B-7 E7sus E7 A6

time I see you smile I feel like drow-ning in the Nile I break my
time I feel your ire I know I'll end up in hell - fire I lose my

10 A B-7 E7 A

feet on the path-way to for-give-ness I break my feet on the beau-ty of your stares and eve-ry
mind at the sight of all the beau - ty I lose my mind at the sight of your de - light and eve-ry

14 F#-7 B-7 Bø Esus E7 A E7

step I try to take I re - a - lize it's all a fake
time I sense your shine I feel a crack a - long my spine

18 A C#-7 D A6 D A B7 E7

There is a gar - den full of beau - ty there is a gar - den I will ne-ver see

26 A C#-7 D A6 D-6 A F#-7 Bø D-6 A

there is a de - sert full of dis-grace and in this de - sert I will find my place

-JYMES/JAMES

THERE IS NO GREATER LOVE

Bbmaj7 Eb7 Ab7 G7

C7 % F7 %

Bbmaj7 Eb7 Ab7 G7

C7 C-7 F7 Bb %

A-7b5 D7 G- A-7b5 D7 G-

A-7b5 D7 G- C7 F7

Bbmaj7 Eb7 Ab7 G7

C7 C-7 F7 Bb (F7)

—WARREN/GORDON.

(VP) # THERE WILL NEVER BE ANOTHER YOU

Ebmaj7 𝄩 D-7b5 G7b9

C-7 𝄩 Bb-7 Eb7

Abmaj7 F-7b5 Bb7 Ebmaj7 C-7

F7 (C-7 F7) F-7 Bb7

Ebmaj7 𝄩 D-7b5 G7b9

C-7 𝄩 Bb-7 Eb7

Abmaj7 F-7b5 Bb7 Ebmaj7 G-7 C7

Ebmaj7 D7 G7 C7 F-7 Bb7 Eb (Bb7)

(FINE)

the road

Bill Wurtz
transcribed by MaxCooljazz



the road p.2

Ab⁹/₉ Gm¹¹ C⁷ˢᵘˢ Fmaj⁷ Bm⁷ᵇ⁵ E⁷ᵇ⁹ Cm⁷ C⁷ Eᵇ⁹ˢᵘˢ D⁷ˢ⁹ˢ¹¹

each day I re - mem-ber where I'm trying to go and it just ain't a-ny where that I can go-

Dᵇmaj⁷ E/B Eᵇ/Bᵇ F♯⁶

-o - - o but

C⁷ˢᵘˢ Bᵇ⁹/₉ Bᵇm⁹/₉

now I know now I kno - ow

Aᵇmaj¹³ Gm¹¹ C⁷ˢᵘˢ Am⁷ Eᵇ

now it's all un - der con - trol

C♯m¹¹ Eᵇ⁷ˢᵘˢ

now I can fi - ind the road

Cᵃᵈᵈ⁴/Aᵇ Eᵇ⁹ˢᵘˢ Cᵃᵈᵈ⁴/Aᵇ

the ro - o - o -

Eᵇ⁹ˢᵘˢ Abmaj¹³ 3 3

-o - o - a - d I found the road so

The Ron Burgundy Tribute



These Foolish Things (J. Strachey-H.Link)

E♭ CMI7 FMI9 B♭7(♭9) E♭ CMI7 F9 B♭+7

(FMI9 B♭13 A♭°) (E♭/G CMI7) (E9)

B♭MI7 A9(#11) A♭6/9 GMI7(♭5) C7

1. F9 FMI7/B♭ B♭7(♭9)

(E♭7 B♭MI7 A9(#11)) (A♭6/9 D♭7(♭5) C+7)

2. F9 B♭7(♭9) E♭ D7(♭9)

GMI AMI7(♭5) D7

(GMI EMI7(♭5))

GMI GMI(MA7) GMI7 EMI7(♭5) E♭MI(MA7) DMI7 GMI7 CMI7 F7

(C9 E♭MI(MA7)) (B♭MA7/B♭ GMI7)

B♭7 E° FMI7 B♭7 E♭ CMI7 FMI9 B♭7(♭9)

(B♭7 GMI7 G♭MI7) (E7) (FMI9 B♭13 A♭°)

E♭ CMI7 F9 B♭+7 B♭MI7 A9(#11) A♭6/9 GMI7(♭5) C7

(E♭/G CMI7) (E9) (E♭7 B♭MI7 A9(#11)) (A♭6/9 D♭7(♭5) C+7)

F9 B♭7(♭9) E♭

(SLOW BOSSA)

THE SHADOW OF YOUR SMILE

-JOHNNY MANDEL

F#-7 B7(9)—(b9) E-7 A7

the shadow of your smile when you are gone will color all my
A-7 D7 G maj7 C maj7

dreams and light the dawn look into my
F#-7 b5 B7 E-7 E-7/D

eyes my love and see all the lovely
C#-7 b5 F#7 F#-7 B7

things you are to me our wistful little
F#-7 B7(9)—(b9) E-7 A7

star was far too high a teardrop kissed you
A-7 D7 B-7 b5 E7 alt.

lips and so did I now when I re-
A-7 C-7 F7 B-7 E7 b9

mem-ber spring all the joy that love can bring I will be re-
A7 Eb7 A-7 D7 b9 G6 (B7)

mem-ber-ing the shadow of your smile. FINE

The Song Is You

Oscar Hammerstein II

Jerome Kern

♩ = 164

CΔ7 E♭o7 D-7 G7

I HEAR MU - SIC when I look at you, a beau - ti - ful
I HEAR MU - SIC when I touch your hand, a beau - ti - ful

5 CΔ7 A7 D-7 G7

theme of ev - 'ry dream I ev - er knew, Down deep in my
mel - o - dy from some en - chant - ed land, Down deep in my

9 E-7 A7 D-7 G7

heart I hear it play, I feel it
heart I hear it say

13 F-7 B♭7 D-7 G7

start, then melt a - way.

17 G7 C6 F7 C6 F#ø7 B7

Is this the day?

22 EΔ7 F#-7 B7

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

26 EΔ7 A#-7♭5 D#7

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

30 G#- C#7

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

34 F#7 C7+11 B7 G7

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

A2) let you know the song my heart would sing? That beau - ti - ful
rhap - so - dy of love and youth and spring, The mu - sic is
sweet, The words are true, The song is you.

398

(FAST JAZZ)

THE SORCERER

– HERBIE HANCOCK



HERBIE HANCOCK - "SPEAK LIKE A CHILD"

MILES DAVIS – "SORCERER"

The Summer Knows

Michel Legrand (1971)

Fm Fm/E Fm/D♭

The sum - mer smiles, the sum - mer knows, and un - a - shamed, she

Dm7(♭5) B♭m B♭m/A

sheds her clothes. The sum - mer smoothes the rest - less sky, and

B♭m/A♭ Cm7(♭5) C11 C7(♭9)

lov - ing - ly she warms the sand on which you lie. The

F B♭m6/F F

sum - mer knows, the sum - mer's wise, She sees the doubts with -

Cm7/F B♭maj7 B♭6 Bm7(♭5) E7(♭9)

in your eyes, and so she takes her sum - mer time, Tells the

Amaj7 E7(♭9) Amaj7 E7(♭9) A♭maj7 B♭7(♭9) A♭maj7 D7(♭9)

moon to wait and the sun to lin - ger, Twists the world 'round her sum - mer fin - ger,

G Cm7(♭5) F/C

Lets you see the won - der of it all. And if you've learned your

Cm7(♭5)/C F/C B♭m6/C

les - son well, There's lit - tle more for her to tell, One

Fm/C Cm7(♭5)/C Fm

last car - ress, it's time to dress for fall

The Two Lonely People

Bill Evans

F-$^{6}_{9}$ B♭-9 C7alt F-$^{6}_{9}$ B♭-9 C7alt F-$^{6}_{9}$(omits) F-9/E♭

9 D♭-11 G♭7 C♭Δ9 A♭-7 F$^{\phi}$ B♭7$^{\flat9}$ E♭-9 E♭^{sus4}/D♭

17 B-7 C$^{\sharp}$7$^{(\flat13)}$ F♯-7 A7$^{(\sharp9\flat5)}$ DΔ G♯7alt C♯-7 F♯7$^{\flat9}$

25 B-9 E7$^{(\sharp9\flat5)}$ A-11 D7$^{\flat9}$ G-9 C7$^{\flat13}$ FΔ B♭

33 E♭Δ A7$^{\flat13}$ D-7 F7 B♭Δ E7$^{\flat9}$ A-9 D7$^{(\sharp9\flat5)}$

41 G-9 A7$^{\flat13}$ D-11 F7$^{(\flat9)}$ B♭Δ B$^{\phi}$ E7$^{\flat9\flat13}$ A-9 D9^{sus}

49 G-7 A7 D-7 C$^{\sharp\phi}$ C-7 F$^{\sharp9}$ B♭Δ A7 D-9 G7$^{\flat9}$

57 C-9 F7$^{\flat9\flat13}$ B♭-9 E7$^{\flat9}$ A♭-9 D7 G♭Δ9 C7$^{\flat9}$

65 F-$^{6}_{9}$ B♭-9 C7alt F-$^{6}_{9}$ B♭-9 C7alt F-$^{6}_{9}$(omits) C7

(Bm) THE VERY THOUGHT OF YOU

- Ray Noble

(/Ab)

Ab maj7 Bb-7 C-7 Bb-7 Ab6 Bb-7 C-7 Bb-7

Ab6 Bb-7 Bo7 Ab6/C Bb7

Bb-7 Eb7 G-7b5 C7b9 F-7 F-7/Eb 1. D-7b5 G7b9

C-7 F-7b5 Bbmaj7 Bb-7 Eb7

2. D07 Bb-7 A07 Bb-7 Eb7 Ab6

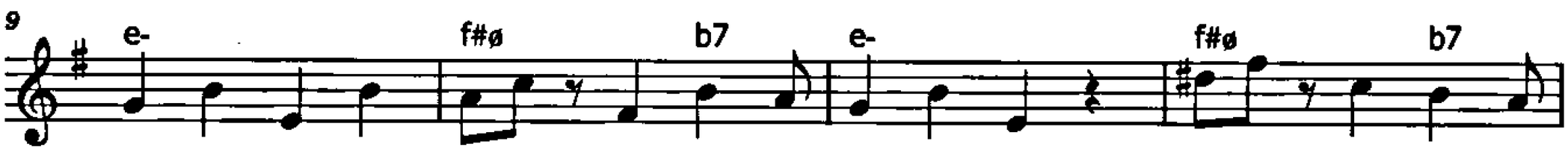
(Bb-7 Eb7)

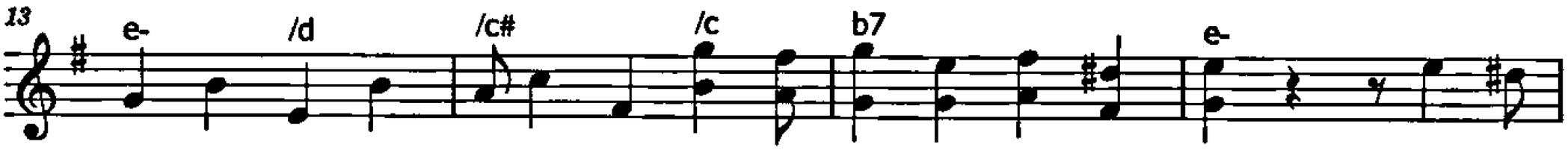
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the way you
compute tonight





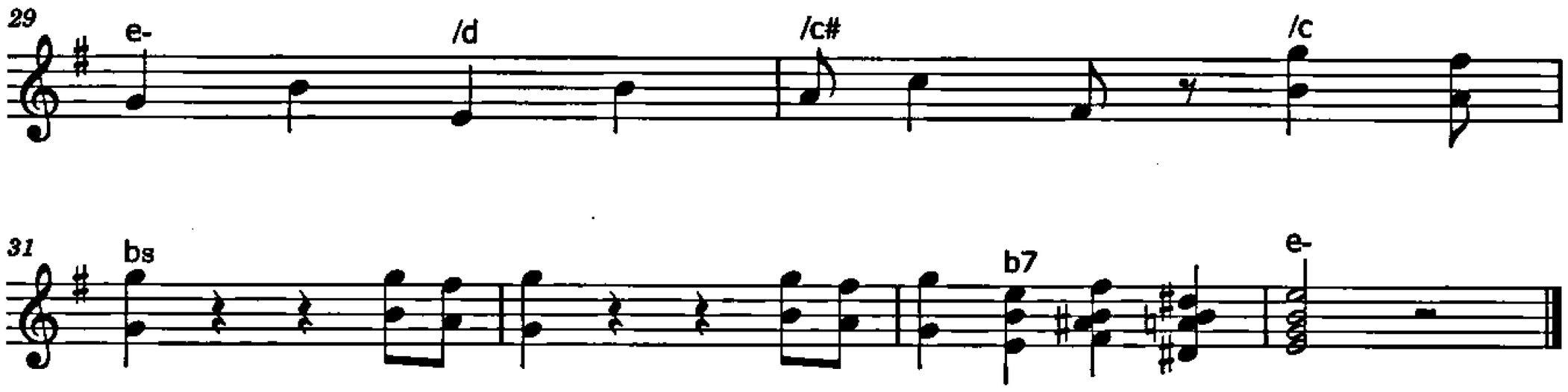












(intro.) (1)

The Way You Look Tonight

Music by Jerome Kern
Lyric by Dorothy Fields

Med.-Up Swing

F6 DMI7 GMI9 C7 FMA7 DMI7 GMI9 C7

(instr.)

A

FMA7 DMI7 GMI7 C7

Some – day when I'm aw – fly
love – ly, with your smile so
low,
warm,

FMA7 (Eb13) D7 GMI7 C7

When the world is cold, I will feel a glow just think – ing
And your cheek so soft, There is noth – ing for me but to

CMI7(add 11) F7 BbMA7 GMI7 C7

of you, And the way you look to –
love – you, Just the way you look to –

F6(instr.) DMI7 GMI9 C7 FMA7 DMI7 1. GMI9 C7 2. BbMI7 Eb7

night.
night.
Oh, but you're

B

(F7)
AbMA7 A°7 BbMI7 Eb7 AbMA7

With each word your ten – der – ness grows, tear – ing my fear

(FMI7 CMI7 B°7) BbMI7 Eb9 AbMA7 (F7) A°7

a – part, And that laugh that

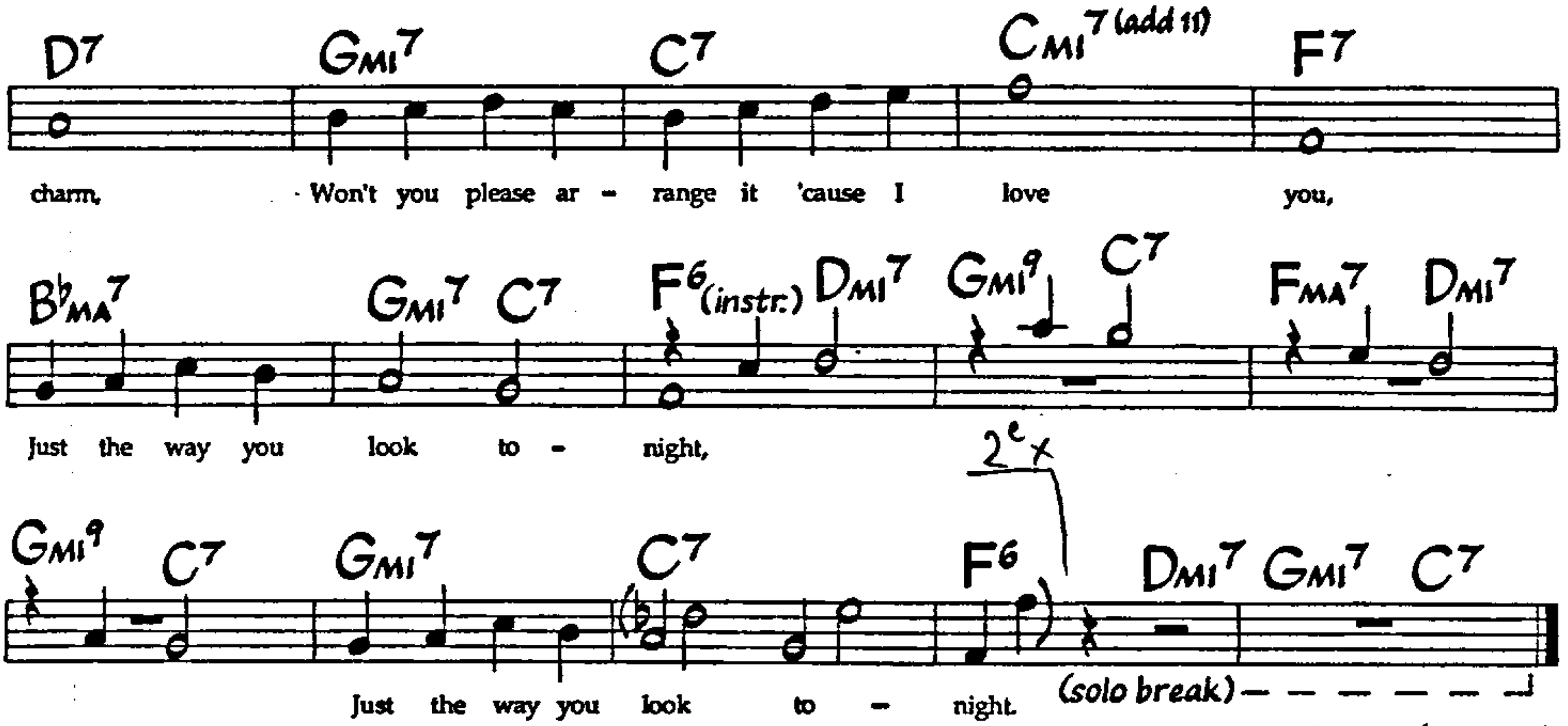
BbMI7 Eb13 AbMA7 (DbMA7) GMI7(add 11) C7

wrin – kles your nose touch – es my fool – ish heart.

Authorized Selling Agent in Japan: Hitch Nota

(2) The Way You Look Tonight





(fine)

Solo on form (AABC);
After solos, D.S. al fine.

Chords in parentheses are optional. Last four bars of letter C may be omitted for solos

THE WINDMILLS OF YOUR MIND

Michel Legrand

♩= 115

Em Em Em Em Em Em B7

B7 Em E7 Am7 D7

GM7 CM7 F♯m7-5 B7 A♯°

B7 1.Em 2.Em Em Am7

D7 GM7 G7 CM7 F♯7

Bm E7 Am D7 GM7

E-/B B7

CM7 F♯m7-5 B7 Em Em

B7 B7 A♯° Em/B B7

Em

THEY CAN'T TAKE THAT AWAY FROM ME

(Bb7sus4) Eb – – Gb° F-7 Bb7sus4

Bb-7 Eb7 1. Ab C7 (F7) Bb7sus4

Ab Db7 Eb G- C7 G- C7

G- A+7 A-7 D7 G- C7 G-7 G-b5 C7

F7 Bb7sus4 Eb – – Gb°

F-7 Bb7sus4 Bb-7 Eb7

2. Ab Bb7 C- Db7 Eb E° F-7 Bb7

Eb (3b7 sus4)

Thinking

Louis Cole

A-7 B-7 E-7 E-9 A-7

4 B-7 C#-7 F#-7 A-7

No

6 B-7 E-7 E-9 A-7

one knows what I'm say - ing but I know you know I'm
feel like a pla - net when you o - rbit like a moon Say-
times shit gets sca - ry when you don't lock the door I like

8 B-7 C#-7 F#-7 A-7

sorry that I throw you but that's the way it go - es I
- ing you're no toy but I don't know if that is true Some
thin - king a - bout you gon - na think a - bout you more

10 B-7 E-7 E-9 A-7 B-7 C#-7 F#-7 A-7

I've been thin-king a-bout you some-times a lit-tle I've been thin-king a-bout you some-times a lit-tle

14 B-7 E-7 E-9 A-7 B-7 C#-7 F#-7 (A-7)

I've been thin-king a-bout you some-times a lit-tle I've been thin-king a-bout you some-times a lit-tle

18 D7 GΔ9 C#7 F#Δ9 C7 FΔ9 B7♭9 B7 A-7

thin -

20 B-7 E-7 E-9 A-7

- king about you some-times thin - king about you some-times thin

22 B-7 C#-7 F#-9 A-7

- king about you some-times thin - king about you some-times thin

TIME TO KNOW

BE WALTZ

YOKO KANNO

intro - D- C- D- C- B- A- B- A- Eb- Db- Eb- Db- C Δ 𝄎 D7#11 𝄎

swing CΔ Bb- Ab Δ Db Δ C% 6% C%

C#-7 F#7 C#-7 F#7 BΔ C#/F# BΔ

C-7 Falt Bb-7 Ebalt AbΔ

Eb-7 Ab7 C#-7 F#7 G#Δ D#-7 G#Δ D#-7

Db-7 DbΔ

Db-7 Gb6 Gbt

E/D Db- CΔ B-7* Bb-7 Ab-7 Ab-7 Bb-7 A-7

Ab-7 Gb7 Gb-7 Ab-7 Ab-7 Bb-7 Ab-7 Ab-7 Bb-7 Ab-7 Ab-7 Gb7 Gb7 A-7 G7

Gb-7 E-7 D-6 Eb-7 Eb-7

DΔ D/C BbΔ AbΔ GΔ FΔ GΔ FΔ EbΔ DbΔ EbΔ DbΔ

CΔ Db7#11 coda F#A E-7 DΔ D#/C#

*Bb- F#/A Db/Ab G7#11 ⇨coda -

Tin Leg


♩ = 170 Swing


2
F△ A♭-7 D♭ C△ E7 A△ C#-7 F#7
6
B-7 E7 A△ E♭7 A♭ G7 D♭ C7
10
F△ A♭-7 D♭ C△ E7 A△ C#-7 F#7
14
B-7 E7 A△ F#7 B-7 B♭ E7 A C7

Conor Grimmins — Toasty —

[intro]

Asus G/A D/A

(Intro A B A B C D C D E F E F)

[A]

3 Asus G/A D/A

5 Asus G/A D/A

1.

7 G/A D/A

2.

[B]

8 F G Asus C G/B E-

10 F G Asus E-7 E-

12 F G Asus C Dsus E-7

14 F Dsus C D Esus Esus Asus

[C]

16 A D/A D(#11)

18 A D/A D(#11)

[D]

20 A/C# D A/C# D A/E

22 A/C# D Esus

24 A/C# D AM7/E D

26 A/C# D D D(#11) A/E D

B- A B- A

[E]

28 B-7

B- A G E- A F#/A#

30

1.

G E- A F#/A#

32

2.

B- A B- F#- A F#/A#

[F]

33 G A Esus7 F#-

B- A G E- A F#/A#

Esus G A B-

35

1.

B-

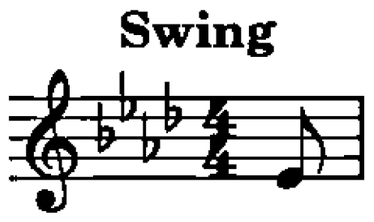
Esus

37

2.

Tomorrows

Swing





Tonight

Stephen Sondheim — Leonard Bernstein



1957 (Renewed)

Top Shelf

♩ = 85 (swing 1/16)

2 E-7 A$^{\sharp 9}$ CΔ B-7

6 E-7 A$^{\sharp 9}$ CΔ B-7

10 C$^{7(\sharp 9)}$ B$^{\flat 9(\sharp 11)}$ E-7 G^{9} 1 C$^{7(\sharp 9)}$ B$^{7(\sharp 9)}$ E-7 G^{9} (/B$^{\flat}$)

14 2 C$^{7(\sharp 9)}$ B$^{7(\sharp 9)}$ (#9)

TRAINING

FROM "BOTH WORLDS" - DREYFUS JAZZ

MEDIUM SWING

MICHEL PETRUCCIANI

♩=200



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J=120

(2nd THRU OUT)

4/35.

TRANCE

- STEVE KUHN

DRUMS STRAIGHT 8's: Bmaj7 % % B-7 % %

( )

Bmaj7 % % B-7 %

Bbmaj7 % % Db-/Bb

Bb-7 (add4) % Ab-7 Bb-7 b5 %

Ab-7 (add4) % Gmaj7 Eb-7 D-7 Ebmaj7 C-7 (add4)

OPEN

CW CUE: Bb-7 Ab-7 Bb-

( )

Ab-7 (add4) CW CUE: Ab-7 Bb-7 Ab-7 Bb-7 (add4) CW

OPEN OPEN D.C. al

C-7 D-7

OPEN

FINE

STEVE KUHN - "TRANCE"

TRILOGY IN BLOIS

FROM "LIFE IN BIGVALLEY" - SUITE NO. 2

INTRO PART 1 : MORNING SUN IN BLOIS

MICHEL PETRUCCIANI

BASS



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trilogy in Blois intro p.1 p.2



TRILOGY IN BLOIS

FROM "LIVE IN GERMANY" - DREYFUS JAZZ

THEME PART 1 : MORNING SUN IN BLOIS

SWING

♩=160

MICHEL PETRUCCIANI



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TRILOGY IN BLOIS

FROM "LIVE IN GERMANY" - DREYFUS SALE

PART 2 : NOON SUN IN BLOIS

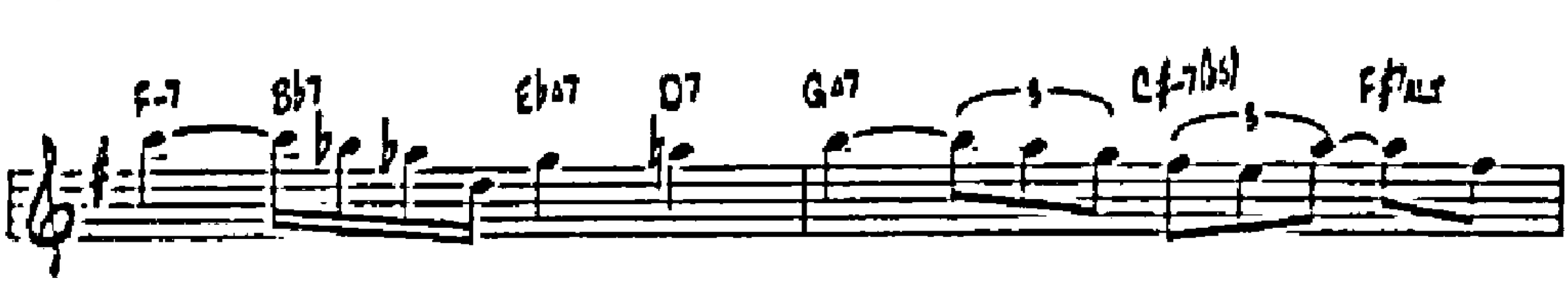
MICHEL PETRUCCIANI

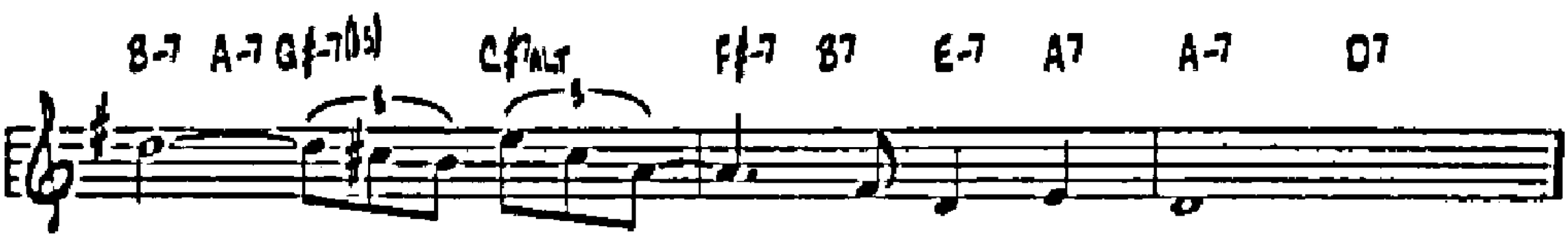


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TRILOGY IN BLOIS

FROM "LIVE IN GERMANY" - CREYFUS 7812

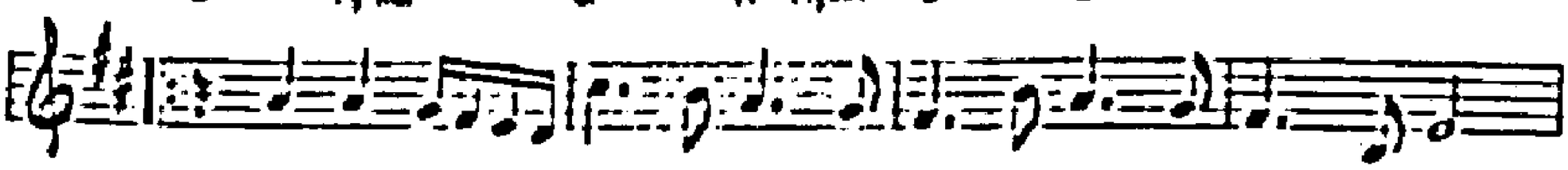
PART 3: NIGHT SUN IN BLOIS

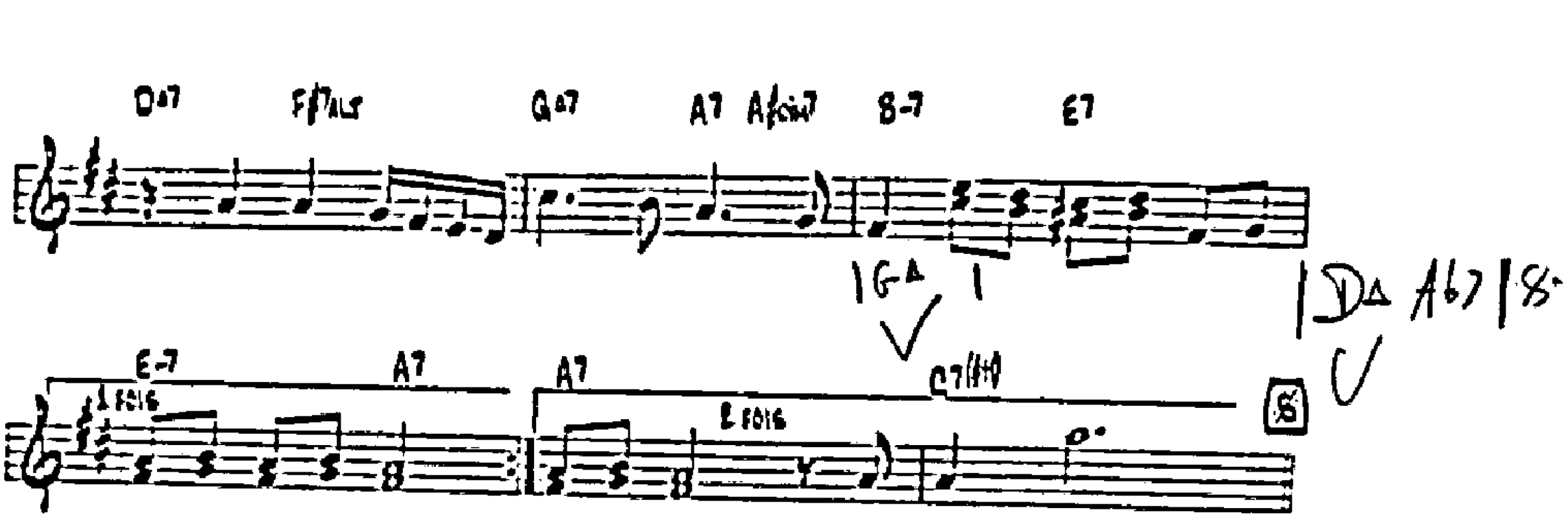
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436.

TRISTE

A.C. JOBIM

(BOSSA)

A Bb Bbmaj7 Gbmaj7/Bb B7

Bb Bbmaj7 D-7 G-7b9

C-7 A-7b5 D7 G-7 A7 Al.

Dmaj7 (D6)(F7) E-7 A7 D-7 G7 C-7 F7

B Bb Bbmaj7 Bb-7 Eb7

Db Bbmaj7 F-7 Bb7

Ebmaj7 Ab7 D-7 G-7 C7

C-7 F7 Bb-7 Eb7 %.

%. %.

A.C. JOBIM "WAVE"

Trombone, guitare et compagnie

(1964)

Michel Legrand

C- /Bb /Ab /G /Bb /Bb

Voix

C-

5 Couplet

Le trom - bone est un mon - sieur ni jeu - ne ni trop vieux à l'air grave et se - neux

9

La gui - tare est u-ne fille qui traine sa drôle de vie dans les boites à whis - ky.

13 F-

Le pia - no est un gail - lard qui bringue a - vec les Noirs et dort a-vec Mo - zart.

17 C-

Le tri - angle est un lu - tin mais seuls quel - ques ma - lins croient qu'il ne sert a rien.

Bb-7 Eb7 C-7 F7#11 Bb-7 Eb7 Ab6 Bb-7 Bb

21 Refrain

Ils sont bien trente ou qua-tre - vingts qui s'a - mu - sent bien tous les sous a-vec tous

C-7 F7 D-7 G7#11 Aø D7alt G7

25

leurs co - pains, leurs cou-sins ger - mains ils s'en - ten-dent mieux que tous les lar-rons en fou - re.

C-7

29 Couplet

Le ban - jo est un bon gros ca - du - que au bou - lot et ça lui don-ne chaud.

33

Le tu - ba fait ce qu'il peut, il swin - gue de son mieux mais ça l'es - souf - fl'un peu!

Try To Remember

Tom Jones — Harvey Schmidt

♩ = 99

C (/E) D-7 G7 C

Try to re - mem - ber the kind of Sep - tem - ber when life was
Try to re - mem - ber when life was so ten - der that no one
Deep in De - cem - ber it's nice to re - mem - ber al - tho' you

6 (A-7) D-7 G7 C D-7

slow and oh, so mel-low... Try to re - mem - ber the kind of Sep -
wept ex - cept the wil-low... Try to re - mem - ber when life was so
know the snow will fol-low... Deep in De - dem - ber it's nice to re -

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

tem - ber when grass was green and grain was yel - low.
ten - der that dreams were kept be - side your pil - low.
mem - ber with - out a hurt the heart is hol - low.

B

17 E-7 (A7) A-7 D-7 G7

Try to re - mem - ber the kind of Sep - tem - ber when
Try to re - mem - ber when life was so ten - der that
Deep in De - cem - ber, it's nice to re - mem - ber the

21 CΔ7 FΔ7 B♭ G7

you were a ten - der and cal - low fel - low.
love was an em - ber a - bout to bil - low.
fire of Sep - tem - ber that made us mel - low.

A2

25 C D- G7

Try to re - mem - ber and if you re - mem - ber then
Try to re - mem - ber and if you re - mem - ber then
Deep in De - cem - ber our hearts should re - mem - ber and

1 (Sus)

29 C FΔ7 G7

fol - low. Fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low,

2

33 C FΔ7 G7 C

fol - low. Fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low.

TUTU

As played on Miles Davis' "Tutu" (1986, Warner Bros.)

In Two - Swing 8ths

♩ = 72

Marcus Miller

G5 trumpet enters 2nd time (ad lib.)

(synth.)

(Gm) (trumpet ad lib.)

(drop D tuned fretted bass)

(sample feetless bass fill)

3

Gm add4

trumpet & synth.

Gm6/9

Gm△#11

synth.

Eb/G

Gm

1.

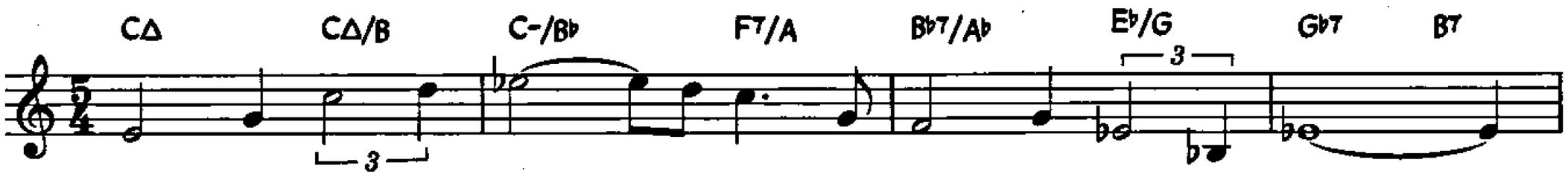
(Gm) trumpet ad lib.

Transcribed by Ville V. (2011)

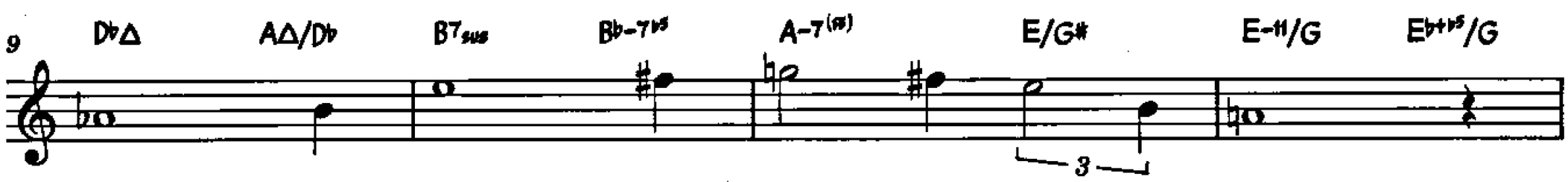
29 Palms

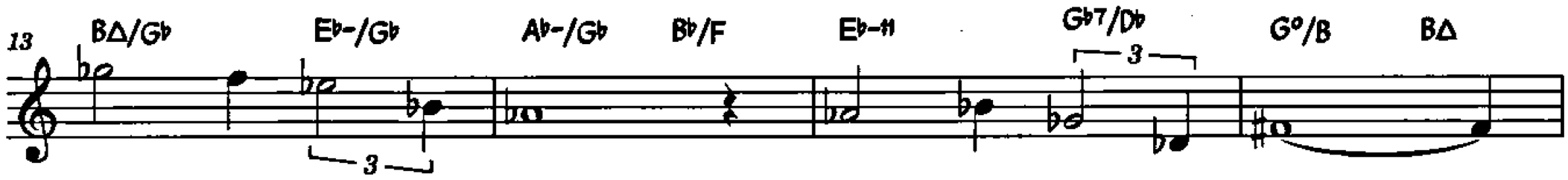
Brad Mehldau

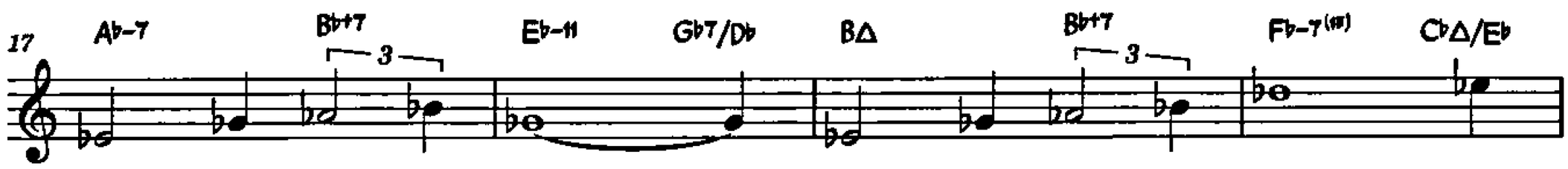
♩ = 126



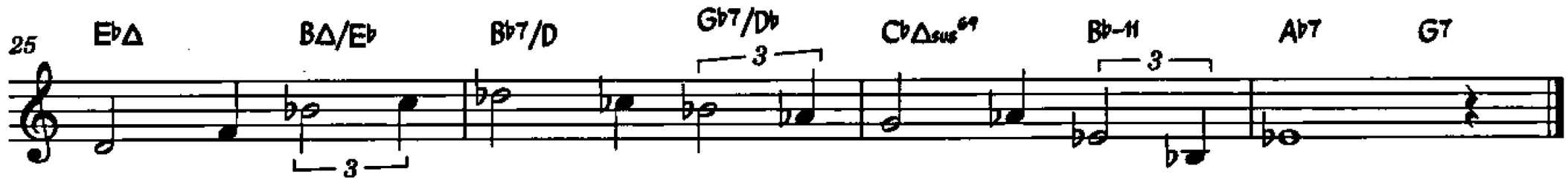












TWO SLEEPY PEOPLE

(Used?)

- Hoagy Carmichael / Frank Loesser

E♭6 G♭07 F-7 B♭7 E♭6 C7♭9 F-7 B♭7

Here we are, out of sig-a-ret-tes,. hold-ing hands and yawn-ing. look how late it gets.
Here we are, in the co-zy chair. pick-ing out a wish bone from the fric-a-see.

E♭maj7 C7♭9 F-7 D♭7#11 1.C-7 F7

two sleep-y peo-ple, by dawn's ear-ly light, and too much in love to say "good-
two sleep-y peo-ple with noth-ing to say and

F-7 B♭7 2.C-7 F7 B♭7 E♭6 E♭7 A♭maj7 B♭7

night." too much in love to break a-way. Do you re-mem-ber the nights we used to

G-7 F-7 E♭maj7 D-7♭5 G7 C-7 G♭07 F-7 B♭7

lie-gor in the hall? Fa-ther did-n't like you at all. Do you re-

E♭6 B♭7 E♭maj7 D07 C7 F7

mem-ber the rea-son why we mar-ried in the fall? To rent this lit-tle nest,. and

F-7 B♭7 B♭7♭5 E♭6 G♭07 F-7 B♭7

get a bit of rest. Well, here we are just a-bout the same.

E♭6 C7♭9 F-7 B♭7 E♭maj7 C7♭9

fog-gy lit-tle fol-ly, drow-sy lit-tle game, two sleep-y peo-ple, by

F-7 D♭7♭9 C-7 F7 B♭7 E♭6

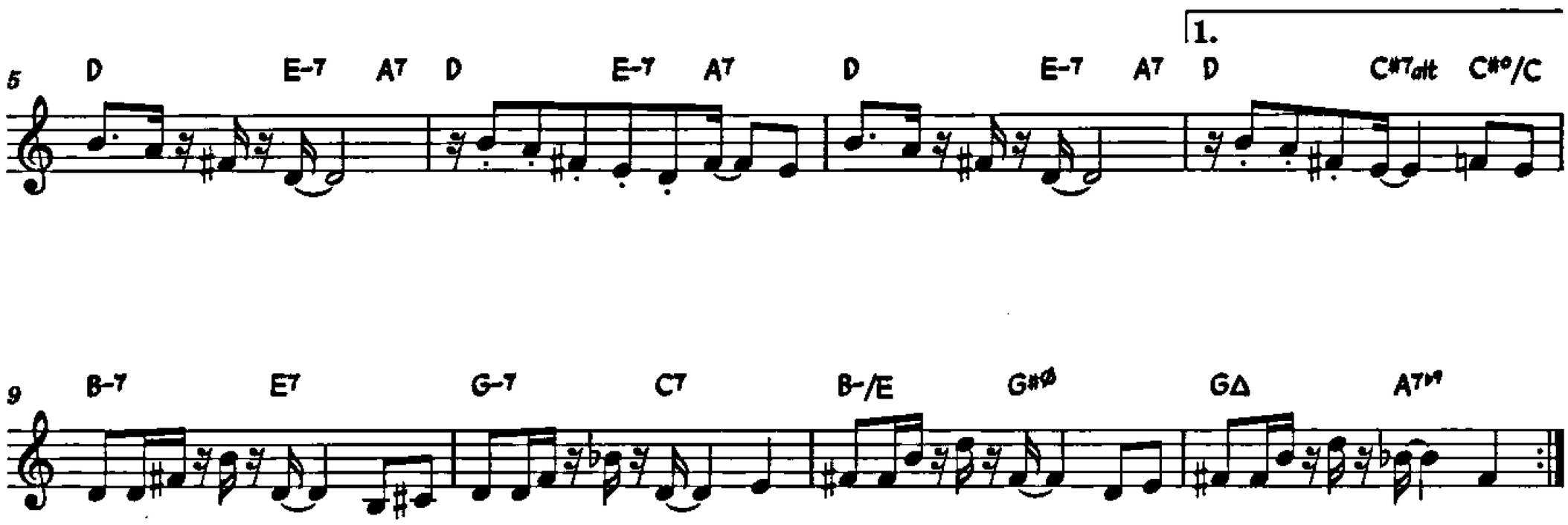
dawn's ear-ly light, and too much in love to say "good-night."

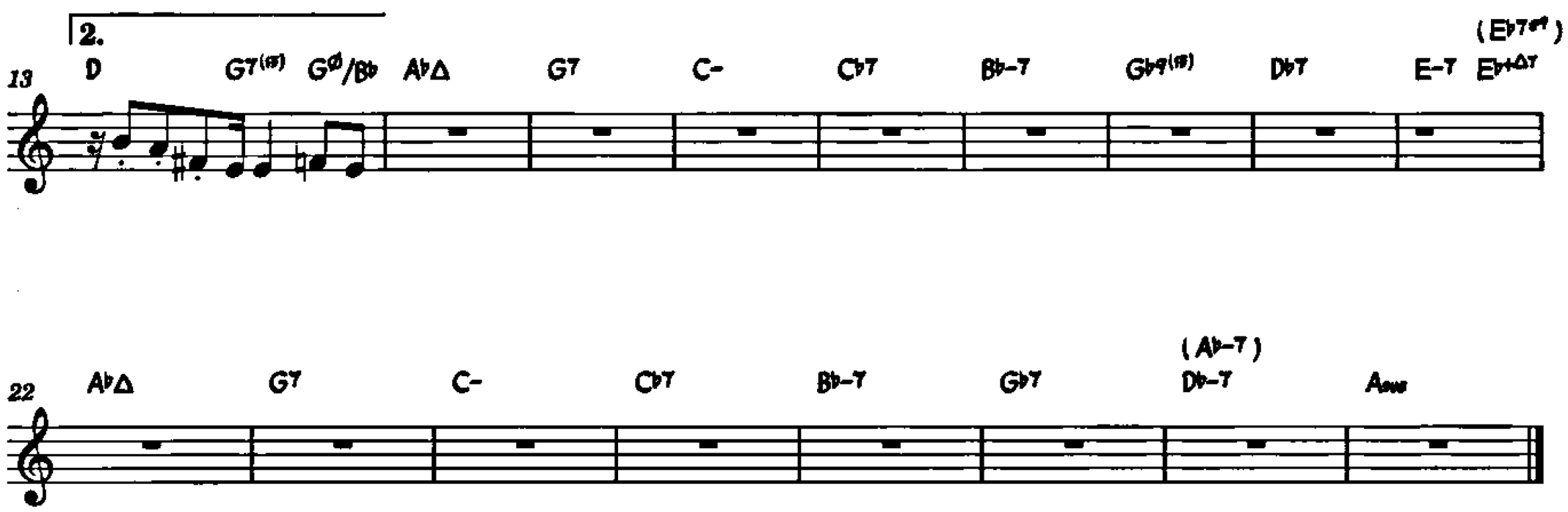
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Upepidde

Renaud Garcia-Fons, Jean-Louis Matinier







(Used To Be A) Cha-Cha

Jaco Pastorius



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used to be a cha cha p. 2

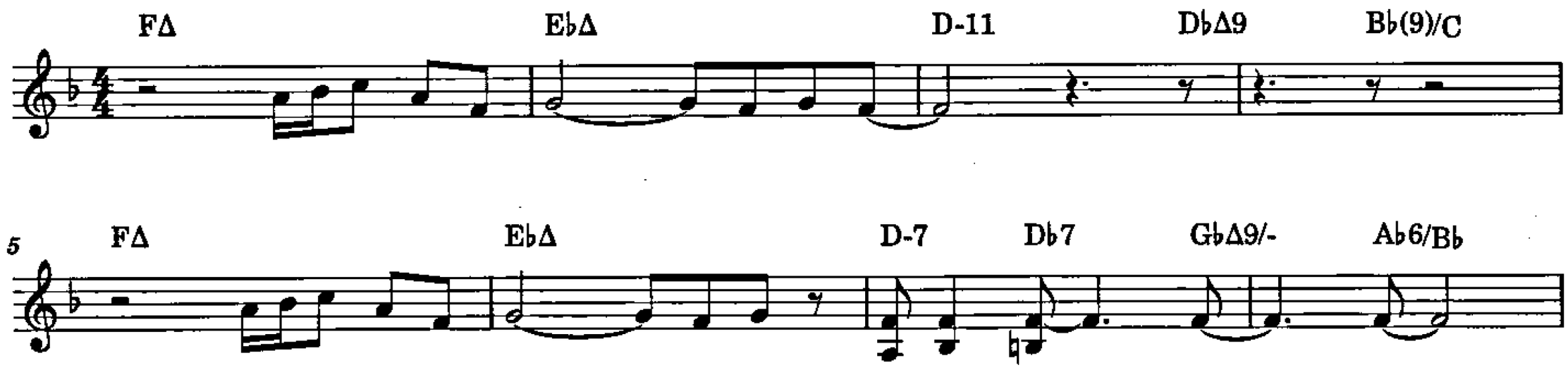


Solo on A (indef.)
B (use bass line, indef.; may use DMA7 or DMI7)
C (once)

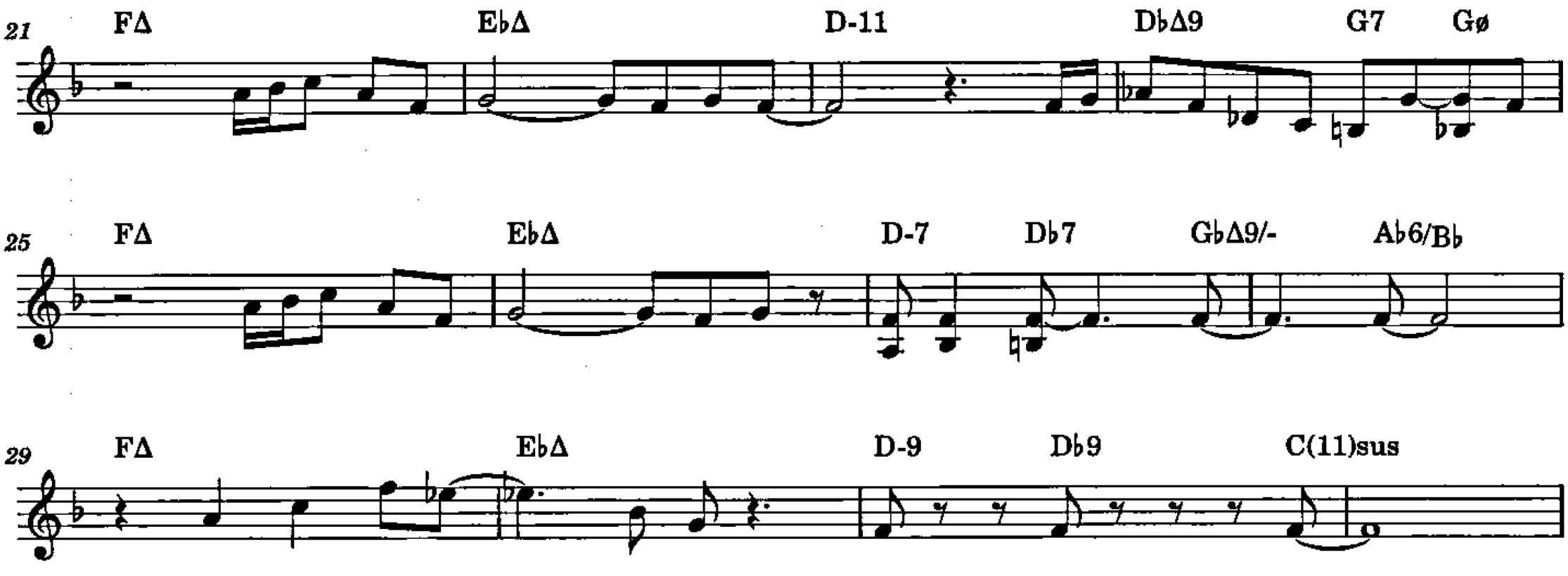
Piccolo sounds one octave higher than written.

After solos, D.S. (w/ pickup) al fine.

Uwazumosurikae









uwdsumoşunifra e p.2

41 FΔ EbΔ D-11 DbΔ9 G-7/C

45 FΔ EbΔ D-7 Db7 GbΔ9/- Ab6/Bb

49 FΔ EbΔ D-7 DbΔ(13) Bb/C

53 Bb- Eb7 AbΔ F7 B7

57 Bb- Eb7 Ab+ DbΔ

61 G7alt 3 (13#11) G7alt C7sus C9

65 F(9) Ebsus Eb F(9) Ebsus Eb

69 F(9) Ebsus Eb F(9) Ebsus Eb

73 FΔ EbΔ D-11 DbΔ9 Bb(9)/C

77 FΔ EbΔ D-7 Db7 GbΔ9/- Ab6/Bb

81 FΔ EbΔ 3 D-11 Db13

85 Gb_9^6 Cb7 BbΔ AbΔ BbΔ AbΔ BbΔ AbΔ BbΔ AbΔ

Valsa

João Gilberto

(F#) (G /A /B /C#m /D /E)

𝄋 D△7 D/A Em(9) A9 Am7 D7(#5)

7 G△7 F#7 F△7 E7(#5) Em7 A7 F#-7 B9

15 Gm7 C9 D△7 D9 G△7 Gm6 F△7 D7(#9)

1. 2.

23 G△7 F#7 F7 E7(#5) E♭△7(#5) E♭△7 D△7 A7(#5) D6(9)

B7/F#

32 G7(#5) D△7 G7(#5) F#7 Gm7 Gm6 F#7 F#-7

E7

40 ~~Em7~~ Em6 D9 G7 Gm7 C9 F#-(#5) B9

E7

48 ~~Em7~~ A9 D7(#5) G7 F#m7 B9 G#ø C#7

56 F#ø B7 G#ø C#7/G F#ø B7/F E♭ E♭△7 D△7 G7(#5)

66 F#7(#5) B9 E7(#5) A9 D7(#5) D7(#5) G△7 F#7 F△7 E7(#5) Em7

77 A7 E♭ø/F# B9 Gm7 C9 D△7 D9 G△7 Gm6 F△7 D7(#9)

88 G△7 F#7 F△7 E7(#5) E♭△7(#5) E♭△7 D△7 D6(9)

Valse Hot

Bass Clef Progression
SIDE 1, TRACK 4

by SONNY ROLLINS



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Wailing of the Willow

Harry Nilsson

♩ = 145

D♭Δ G♭Δ

Oh lis - ten to the wai - ling of the wil - low, lis-ten to me cry - ing on my pi - low,

6 E♭-7 A♭7 D♭Δ6

cry - ing for I know my love is gone from me.

10 D♭Δ G♭Δ

Li-ving in a world of di - fferent pla - ces, star-ing at a dif - ferent mi - llion fa - ces,

14 E♭-7 A♭7 D♭Δ6

yet I see a face in ev - ery face I see. Oh

18 B♭-Δ F7alt/A A♭-7 D♭7 G♭Δ

love mustlack a sense of hu - mor, it laughs wheno - ther peo-ple cry. Oh

26 G♭-7 D7#11 B♭-6 B-6 B♭-6 A♭7(#5)/A

love would love to hear the ru - mor that you and I have fi - nally said good-bye I know

34 D♭Δ G♭Δ

that ev - ery heart was made for brea - king and my love was rea - dy for the ta - king,

38 E♭-7 A♭7 D♭Δ6 B♭7(#9 #5)

still I won't com-plain for so - meday love will call a - gain.

42 E♭-7 G♭-9

Must I take a me - mory as a to - ken to re-place a heart that love has bro - ken?

46 D♭Δ6 G♭Δ D♭Δ6 G♭Δ D♭Δ6 G♭Δ D♭Δ6 G♭Δ D♭Δ6 G♭Δ D♭Δ6 G♭Δ D♭Δ6 G♭Δ D♭Δ6 G♭Δ

Will the wai-ling wil-low al - ways weep for me? Must I see a face in e - very face I see?

54 D♭Δ6 G♭Δ D♭Δ6 G♭Δ D♭Δ6 G♭Δ D♭Δ6 G♭Δ D♭Δ6 G♭Δ D♭Δ6 G♭Δ

Lis-ten to the wai-ling of the wil-low tree. Lis-ten to the wai-ling of the wil-low tree.

Walkin' Home with the Blues

Hugo Friedhofer

D- C-omits C-7 F7 B♭Δ G-7omits E-11omits A7♭13

5 D7sus♭9 D7 G7sus G7 B♭+/F♯ B♭/F D-/F Bø E7alt G-/A A7

9 D- C-omits C-7 F7 B♭Δ G-7omits E-11omits A7♭13

13 D7sus D7 G7sus G7 B♭+/F♯ B♭/F D-/F E7♯9 E9 A7♯9 D

17 G- C7 A-7 D7 G-7 C7 F D-7

21 Bø E7 C♯-7 F♯-7 B-7 E7 A7♭9

25 D- C-omits C-7 F7 B♭Δ G-7omits E-11omits A7♭13

29 D7sus D7 G7sus G7 B♭+/F♯ B♭/F D-/F E7♯9 E9 A7♯9 D-

Walk On By

Words by Hal David
Music by Burt Bacharach



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CD

17 : SPLIT TRACK/MELODY

16 : FULL STEREO TRACK

C VERSION

WALK ON BY

LYRIC BY HAL DAVID
MUSIC BY BURT BACHARACH

MEDIUM SWING

Cmi7 mf

F7(b9) B♭mi7 Cmi7 D♭MA7 Cmi7 Fmi7

Cmi7 D♭MA7 E♭7sus N.C. A♭MA7 D♭MA7

A♭MA7 D♭MA7 A♭MA7 D♭MA7 TO CODA 𝄌 A♭MA7 G+7(b9)

SOLOS (4 CHORUSES)

Cmi7 F7(b9) B♭mi7 Cmi7

D♭MA7 Cmi7 Fmi7 Cmi7 D♭MA7 E♭7sus A♭MA7

D.C. AL CODA

D♭MA7 A♭MA7 D♭MA7 A♭MA7 D♭MA7 A♭MA7 G+7(b9)

𝄌 CODA A♭MA7 A♭/G♭ A♭MA7 A♭/G♭ A♭MA7 D♭MA7

1ST X ONLY

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(MED. JAZZ WALTZ)

WALTZ FOR DEBBY

-BILL EVANS/ GENE LEES



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Watch What Happens

Michel Legrand



* dès que j'ai vu Geneviève j'ai su que je l'attendais
depuis cette rencontre ma vie a pris un autre sens
à tout instant c'est elle que je vois, je ne vis
que pour elle, je ne pense plus qu'à elle - **

Medium-Up Latin/Funk
♩= 140

Waterwings

Don Grusin
(As played by Lee Ritenour)

A
A/E (add 9)
(sop. 8va)
B/E
E
E/G# (add 9)
A (add 9)
F#/A#
C#dim./B
B
(4x's)
(Piano fill) (B phrygian)
(fine)
B
B13(#9) sus
(bs. w/ voice)
(a tempo)
B7(#11 b13)
Emi11
Emi7
F#mi7
Gmi9
A13(b9)
(no voice_ _ _ _ _ _)
DMA9
Ab13(b5)
C
Ami11
(bs w/ voice)
Ab6/9
GMA13(#11)
Db13(b5)
F#mi11
B7(#11 b13)

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WataWings p.2

E MA 13(b5)

B b13(b5)

D

A MI 9

D 7(alt.) [A b13/D]

(G b13(b5))

1st x: gtr. plays bottom line (switching where marked)
2nd x: add flute on upper line (no switching)

(G b13(b5) G MA 7)

G MA 7

D b13(#11)

F# MI 11

C 9sus

B 9sus 1st x:

D 13(b5)

E b7(#9 #5)

E MA 7

1st x:

B b13(b5)

(Pn. Solo)

E

B 9sus

B 13(b9)

E b/E

E MA 7

D 9sus

F#/G

G MA 7

(Vamp till cue)

(On Cue)

F

F 9sus

G MA 7

(4x's)

(pn. solo continues)

Bass solos on letter B (indef.)
then D.S. al Coda (observe both repeats)

E MA 7

C# MI 11

D.C., vamp and solo on letter A, end on cue

Drums play light fills at most except for time at letter D and for solos.

Wave

A.C.Jobim



We Have All the Time in the World

Vocals

Music by John Barry
Lyrics by Hal David
Arr. by Jon Angermuller



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WE'LL BE TOGETHER AGAIN - FISCHER/LAINE

G7 C6 -/- Ab7 D-7 G7 A-7 D7 #11

Bb-7 Eb7 Abmaj7 Dbmaj7 1. D-7 b5 G7

2. D-7 b5 G7 C6 Ab7 Gb7 C-6

Ab7 G7 C-6 D-7 b5/Ab G7 C-7 b5/Gb F7

A-7 b5 Ab7 G7 C6 -/- Ab7 D-7 G7

A-7 D7 #11 Bb-7 Eb7 Abmaj7 Dbmaj7

D-7 b5 G7 C6 (D-7 G7)

No tears no fears
remember there always tomorrow
so what if we have to part
we'll be together again

FINE

WELL YOU NEEDN'T — THELONIUS MONK

F7 Gb7 F7

Gb7 F7 Gb7

1. F7 2. F7

G7 Ab7

A7 Bb7 B7 Bb7 A7 Ab7 G7 C7

F7 Gb7 F7 Gb7

F7 Gb7 F7

MAIN - "THE THELONIUS MONK SEXTET"

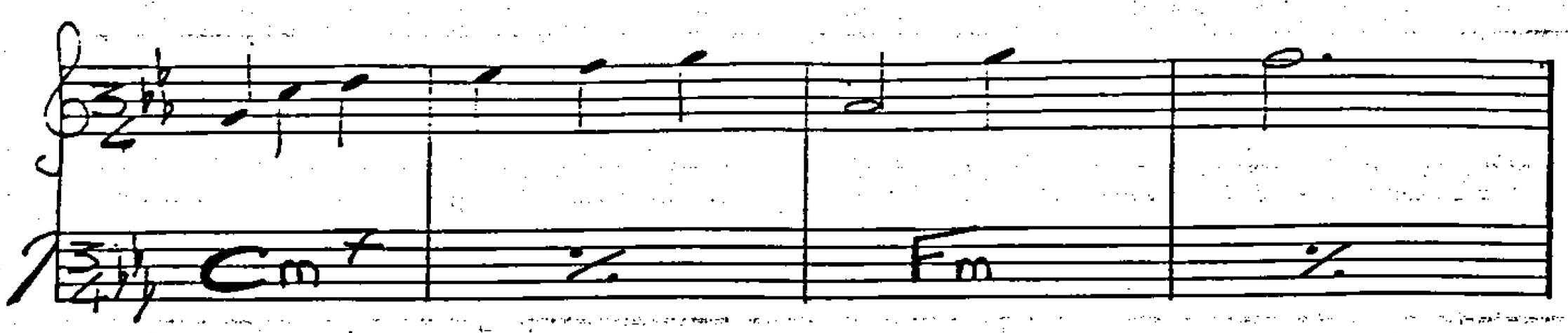
"THE THELONIUS MONK STORY"

"MILES DAVIS PLAYS JAZZ CLASSICS"

(Tutti)

we will meet again

(Bill. Evans)



WHAT A DIFFERENCE A DAY MADE

STANLEY ADAMS
MARIA GREVER

Medium Swing



What Are You Doing For The Rest Of Your Life

(M. Legrand)

Ami7 Ami7/G F6 E7

Ami Ami(ma7)/G# Ami7/A Ami7(o4/6) F#mi7(b5) FMA7 (D#)-Δ (D-7) (D-6)

(Bø) (E7)

Dmi Dmi(ma7)/C# Dmi7/C Bmi7(b5) (Bø)

1. Bmi7/E E7

2. AMA7 Bmi7 E7

Bmi7 E7 AMA7 Ab mi7 Db7(b9) Gb MA7

(F#mi7) (Eb mi7)

Gmi7 C7(b9) FMA7 Ami Ami(ma7)/G# Ami7/G F#mi7(b5)

FMA7 Dmi Dmi(ma7)/C# Dmi7/C Bmi7(b5)

Bmi7/E E7 F6 Bmi7(b5)/D E7 FMA7

F7(b5) Ami/E Bmi7/E E7 Ami7

lead sheet

What A Wonderful World

George White&Bob Thiele

♩=80

F Am7 Bb Am7 Gm7 C7 F Bb

I see trees of green red ro-ses too I see them bloom

5 Em7(b5) A7 Dm Dbmaj7 Gm7(b5) C7 F B7(b5) Bb C7

for me and you and I think to my-self what a won-der ful world I see

10 F Am7 Bb Am7 Gm7 C7 F Bb Em7(b5) A7 Dm

skies of blue and clouds of white, the bright - bles-sed day, the dark - sa-cred night and I

14 Dbmaj7 Gm7(b5) C7 F Gm7(b5) F

think to my-self what a won-der - ful world The

18 C(sus4) C7 Bbm6/C F C(sus4) C7 Bbm6/C F

co-lours of the rain-bow so pre-ty in the sky, are al-so on the fa-ces of peop-le go-ing by, I see

22 Dm Am7 Dm Am7 Dm7 D7/F# Gm F/A C(sus4)

friends sha-kin' hands say-ing "how do you do!" they're real-ly say-ing "I love You", I hear

26 F Am7 Bb Am7 Gm7 C7 F Bb Em7(b5) A7 Dm Dbmaj7

ba-bies cry, I watch them grow. They'll learn much more than I'll ne-ver knowand I think to my-self

31 Gm7 C7 F Eb7 D7(b9) Gm7 F/A Bb G/B C(sus4) C7 F Bbm6/F F

what a won-der-ful world Yes, I think to my-self What a won-der-ful world

What's it for -

Yoko Kanno



WHAT S IT FOR

PAROLES - TIM JENSEN
MUSIQUE - YOKO KANNO

I M NOT TOO SURE THAT I CAN GO MUCH FARTHER
I M REALLY NOT SURE THINGS ARE EVEN GETTING BETTER
I M SO TIRED OF THE ME THAT HAS TO DISAGREE
AND SO TIRED OF THE ME THAT S IN CONTROL

I WOKE UP TO SEE THE SUN SHINING ALL AROUND ME
NOW COULD IT SHINE DOWN ON ME ?
YOU D THINK THAT IT WOULD NOTICE
I CAN T TAKE ANYMORE
I HAD TO ASK MYSELF,
"WHAT S IT REALLY FOR ?"

EVERYTHING I TRIED TO DO, IT DIDN T MATTER
AND NOW I MIGHT BE BETTER OFF JUST ROLLING OVER
CAUSE YOU KNOW I TRIED SO HARD BUT COULDN T CHANGE A THING
AND IT HURTS SO MUCH I MIGHT AS WELL LET GO

I CAN T REALLY TAKE THE SUN SHINING ALL AROUND ME
WHY WOULD IT SHINE DOWN ON ME ?
YOU D THINK THAT IT WOULD NOTICE
I NO LONGER BELIEVE
CAN T HELP TELLIN MYSELF,
"IT DON T MEAN A THING"

I WOKE UP TO SEE SUN SHINING ALL AROUND ME
NOW COULD IT SHINE DOWN ON ME ?
SUN SHINING ALL IT S BEAUTY
WHY WOULD IT SHINE DOWN ON ME
YOU D THINK THAT IT WOULD NOTICE
I CAN T TAKE ANYMORE
JUST HAD TO ASK MYSELF
"WHAT S IT REALLY FOR ?"

When I Fall In Love (V.Young)



WHEN MOSQUITOES BUZZ

Cédric Chauveau

𝄋 [A] G-7 A-7♭5 /C D7 G-7 /F

5 E♭Maj7 /D C-7 /B♭

1. 7 A7 D7 G-7

2. 9 A7 D7 G-7 D♭7

[B] 11 C-7 F7 B♭Maj7 Bo

15 C-7 F7 B♭7 A7 (♭9) A♭7 G7

19 C-7 F7 D-7♭5 G7

23 C-7 B♭-7 A7♭9 D7 D.S. al C

[C] 𝄋 ad lib (solo drs)

27 E♭Maj7 D-7 C-7 B♭Maj7 A7 D7 G-7

31 E♭Maj7 D-7 C-7 B♭Maj7 A7 D7 G-7

When You Wish Upon A Star (Washington Harline)

CMA7 A+7(b9) DMI A DMI7 G7 C° C C/E Eb°

(CMA7 C#°) (G7 B+7(b9)) (EMI7 A7)

DMI7 G9 (F°) 1 1·EMI7 AMI7 DMI7 G7 | 2·C6 DMI7 G13(b9)

CMA7 C6 DMI7 G7(b9) C° CMA7 AMI AMI7 D9(#11) D9

DMI7(b5) G7 DMI7 G7(b9) CMA7 A+7(b9) DMI DMI7 G7

(CMA7 C#°) (G7 B+7(b9))

C° C C/E Eb° DMI7 (A7) DMI7 G7(b9) C6

(EMI7 A7)

442

WHISPERING

(MED)

-RICHARD COBURN/
JOHN SCHONBERGER/
VINCENT ROSE

C F#-7 B7

C A7#5 A7

D7 G7

1. C E-7 Eb07 D-7 G7 D-7 G7

2. D-7 G7 Bb7 C (D-7 G7)

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WHISPER NOT

BENNY GOLSON

Cmi Cmi/Bb Aø7 D7(b9) Gmi Gmi/F Eø7 A7(b9)

Dmi B♭ Emi7 A7(b9) Dmi7 Emi7 Fmi7 G7(b9)

Cmi Cmi/Bb Aø7 D7(b9) Gmi Gmi/F Eø7 A7

Dmi Dmi/C Emi A7(b9) Dmi Emi Fmi7 B♭7

𝄋 Aø7 D7(b9) Gmi7 C7

Eø7 A13(b9) Dø7 G13(b9)

Cmi Cmi/Bb Aø7 D7 Gmi Gmi/F Eø7 A7

Dmi Bø7 Emi7 A7(b9) Dmi (FINE) A♭7 G+7

SOLOS, THEN (C) SECTION OUT

(C) Cmi Cmi/Bb Aø7 D7(b9)

Gmi Gmi/F Eø7 A7 Dmi7 Bø7 Emi7 A7

Dmi7 Emi7 1. G7 2. (D.S. al FINE)

Willow's Song

Paul Giovanni



Willow Weep For Me (A. Ronnel)

G6 (D-7) C7 G6 C7 G6 G#o AMI7 B♭o BMI7 EMI7 DMI7 D♭7

(W C (W)) — C-7 — F7 — G6 (BMI7 AMI7/C G7/D D♭7)

1. C7 G7 C7 Aø D7 G6 C7 G6 D+7

(D♭7(♭5))

2. C7 Aø D7 G6 C7 G6 D♭7 CMI7 CMI7/B♭ Aø D7

C-7 B♭7 (G7) A♭7 G Sus G7

GMI7 G7 GMI7 C7 FMI7 B♭7 E♭MI7 A♭7 DMI7 G7

CMI7 CMI7/B♭ AMI7(♭5) D7 GMI7 G7 GMI7 C7 FMI7 B♭7

E♭MI7 A♭7 AMI7 D7 G6 C7 G6 C7.

G6 G#o AMI7 B♭o BMI7 EMI7 DMI7 D♭7 C7 G7

(BMI7 AMI7/C G7/D D♭7) (D♭7(♭5))

C7 AMI7(♭5) D7 G6

Wise

Ihor

D G/D D G/D A/D D G/D D G/D A/D

5 D G/D D A/D D G/D D A/D

7 D D/F# G A5 D G/D D A/D

9 D G/D D G/D D G/D D Asus/D

11 Asus 1. x3

13 2. G A5 3. Asus

15 F#- E/F# F#- E/F#

17 F#- E/F# F#- E/F#

19 F#- F#-/B B5 C#-7omit5

21 1 F#- F#-/B B5 C#-7omit5

23 2. F#- F#-/B B5 C#-7omit5

Wise

25 (F#-)

27

29 D F#- F#-/A C#- D F#-/C# B- C#-

31 D F#- F#-/A F#sus D E7

33 A D A D/E

35 A D B- Esus

37 F#- D F#- D/E

39 F#- D B- Esus

41 A D/A A Esus

43 A D 1. B- Esus

45 2. B- Esus Esus(9)

Wizardry -

G. Jarvis & R. Hartshorne

A- E C G A- E A- F G

Violin

Violin

A- E C G A- E A- F G

5

Vln.

Vln.

G C F C G C B♭ E

9

Vln.

Vln.

A- E A- E A- E A- E

14

Vln.

Vln.

WORK SONG

NAT ADDERLY

Fmi7 Fmi7

Fmi7 G7(C7 for HEAD) C7

Fmi7 Fmi7

F7(#9) Bb7 (Eb7) G7 C7 Fmi7 (C7)

YOU BETTER LEAVE IT ALONE

CLIFFORD JORDAN

Bb13 Eb13 Eb7 Bb13

Ab13 G+7 Cmi9 F13

1. Bb13 F13 2. Bb7

write a song on the count of 3

Words and Music by
bill wurtz

♩ = 108

E D^{add9} E D^{add9} G A^{add9}

i'm gon-na write a song_ on the count of 3____ i'm gon-na do it right. on the count of 3____ 1___2 3

N.C. F♯m G♯m^{7} A^{add9} D^{add9} E D^{add9}

oh, it looks like you be-lieved____ me. one time i put too much change_ in the laun-dry ma-chine.__ the

A C A^{add9} D♯m^{7} G♯^{7} C♯m^{7} Bm A^{add9}

laun-dry ma-chine,_ oh___ the laun-dry was clean.__ well i guess that makes me one clean son of a gun,____ ooh ah.____

E D^{add9} A C A^{add9}

hey hey hey,___ look at me,_ i'm a cra-zy ma-chine._ i say what i mean,_ when-ev-er i please.__ well i

E D^{add9} A C A^{add9}

guess that's just my lit-tle way_ of chas-ing_my dreams.__ it helps me get free,_ to say what i mean.__ well i

D♯m^{7} G♯^{7} C♯m^{7} Bm A^{add9} F♯m^{7} B^{7} E

guess that makes me one lean mean ma-chine,____ ooh eeh,_ but i know____that's just the way_ it's got-ta be.____

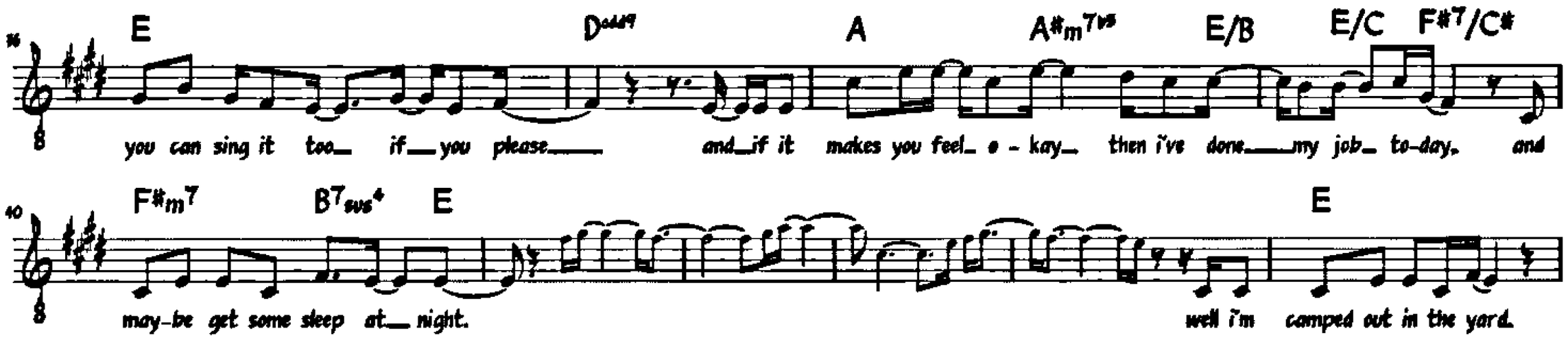
A E A E A G♯m^{7} C♯m^{7}

there are mir-a-cles_ in kan-sas, you can see them on__ t-v.___ but how much do those folks_get paid._ to

F♯^{7} B^{11} C B^{11} E D^{add9}

say_ what they're see-ing is a mys-ter-y?_ i'm gon-na sing a tune._ on the count of 3____

write a song on the count of 3 p.2







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XLENTO

HANK MOBLEY

G-7 Eø7 Aø7 D7 G-7 C7 F-7 Bb7

Eb13 " Ab7 G-6 C7 F-7 Bb7

Eb13 D7+9 G-

YEAH

HORACE SILVER
"HORACE-SCOPE"

Eb6,9 Eb6,9 2X

Db-7 Gb7 B-7 E7 A-7 D7 G-7 C7

F-7 Bb7 Eb C7 F-7 Bb7 Eb

E-7 A7 D-7 G7 Db-7 Gb7 BΔ7 F7

B-7 E7 AΔ7 Bb7+

SEND-OFF- Eb6,9 E6,9 1. E6,9 2. E6,9

FAST SWING

392

YES OR NO

— WAYNE SHORTER



472.

(BALLAD)

YESTERDAY

- LENNON / MCCARTNEY

F G B♭ F 𝄋 F

E-7 A7 D- – – D-/C B♭maj7 C7

F – – E- D-7 G7 B♭ F

E-7 A7 D- C B♭maj7 – C7 Fmaj7

E-7 A7 D- C B♭maj7 – C7 F

F E-7 A7 D- – – D-/C B♭maj7 C7

F – – E- D-7 G7 B♭ F

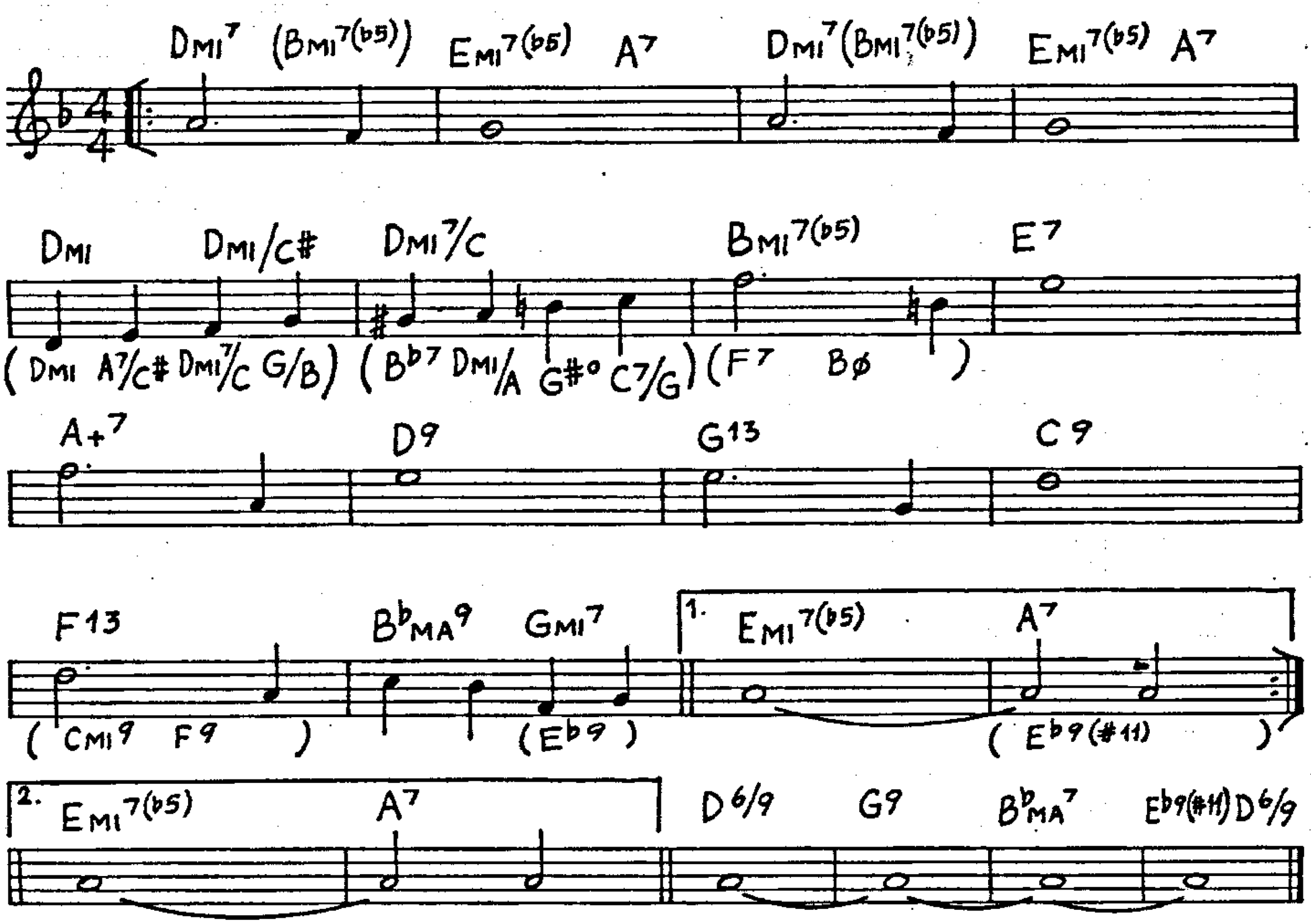
D.S. al FINE

D- G B♭ F

ENDING

RITARD . . . . . FINE

Yesterdays (J.Kern)



Yo soy María

Astor Piazzolla

♩ = 150

A- FΔ/A

Yo soy Ma - rí a de Bue-nos Ai - res

5 F#Ø/A A-7 A7♯9

de Bue-nos Ai - res Ma - rí - a no ven quién soy yo
soy la más bru - ja can - tan - do y a-man - do tam - bién

9 D-7 Gsus G7 CΔ FΔ

Ma - rí - a tan-go Ma - rí - a del ar-ra-bal Ma-rí - a no-che Ma - rí - a pas-ión fa-tal
Si el ban-don-eón me pro - vo-ca tia-rá ta-tá le muer-do fer-te la bo-ca tia-rá ta-tá

13 1.BØ B7 Esus E7

Ma - rí - a del a - mor de Bue-nos Ai-res soy yo

17 A- FΔ/A

Yo soy Ma - rí a de Bue-nos Ai - res

21 F#Ø/A A-7 A7♯9

Si en es - te bar - rio la gen - te pre-gun - ta quién soy

25 D-7 G7 E-7 A-7 D-7 G7 CΔ

Pron - to muy bien la sa-brán Las hem-bras que me en-vi-sia-rán

33 F-7 B♭7 E♭Δ C-7 AØ D7♯9 Gsus E7

Y ca-da ma - cho a mis pies como un ra - tón en mi tram-pa ha de ca - er

41 2. BØ E7 A-

con diez es - pas - mos en flor que yo ten - go en mi ser

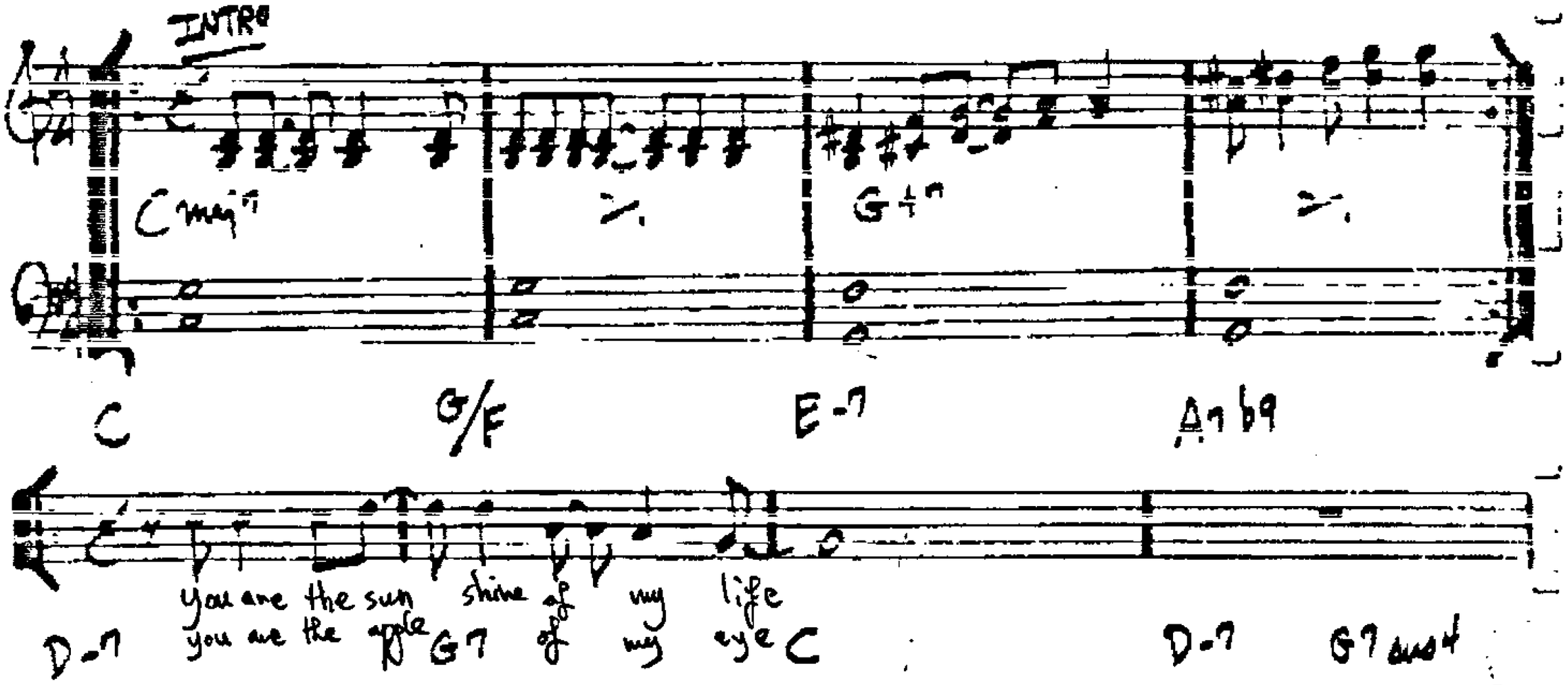
↳ B♭- (1)

Siempre me digo | Dale María! | Cuando un misterio me viene trepando la voz |
Y canto un tango que nadie jamás cantó | Y sueño un sueño que nadie jamás soñó |
Porque el mañana es hoy | Con el ayer después, che!

474

(Bock) # YOU ARE THE SUNSHINE OF MY LIFE

-STEVIE WONDER



x

You must have known that I was lonely because you came to my rescue
and I know that this must be heaven how could so much love be inside you? -

476.

(BARON) # YOU DON'T KNOW WHAT LOVE IS - RAYE/DePAUL

F-7 Db9 C7b9 F- C7b9 Db7

G-7b5 C7b9 F-6 Ab7 |1. Db7 G-7b5 C7b9

|2. Db7 C7b9 F-6 Bb-7 Eb7 Abmaj7

Bb-7 Eb7alt Abmaj7 D-7 G7 Cmaj7

Db9 C7b9 F-7 Db9 C7b9

F- C7b9 Db7 G-7b5 C7b9 F-6 Ab7

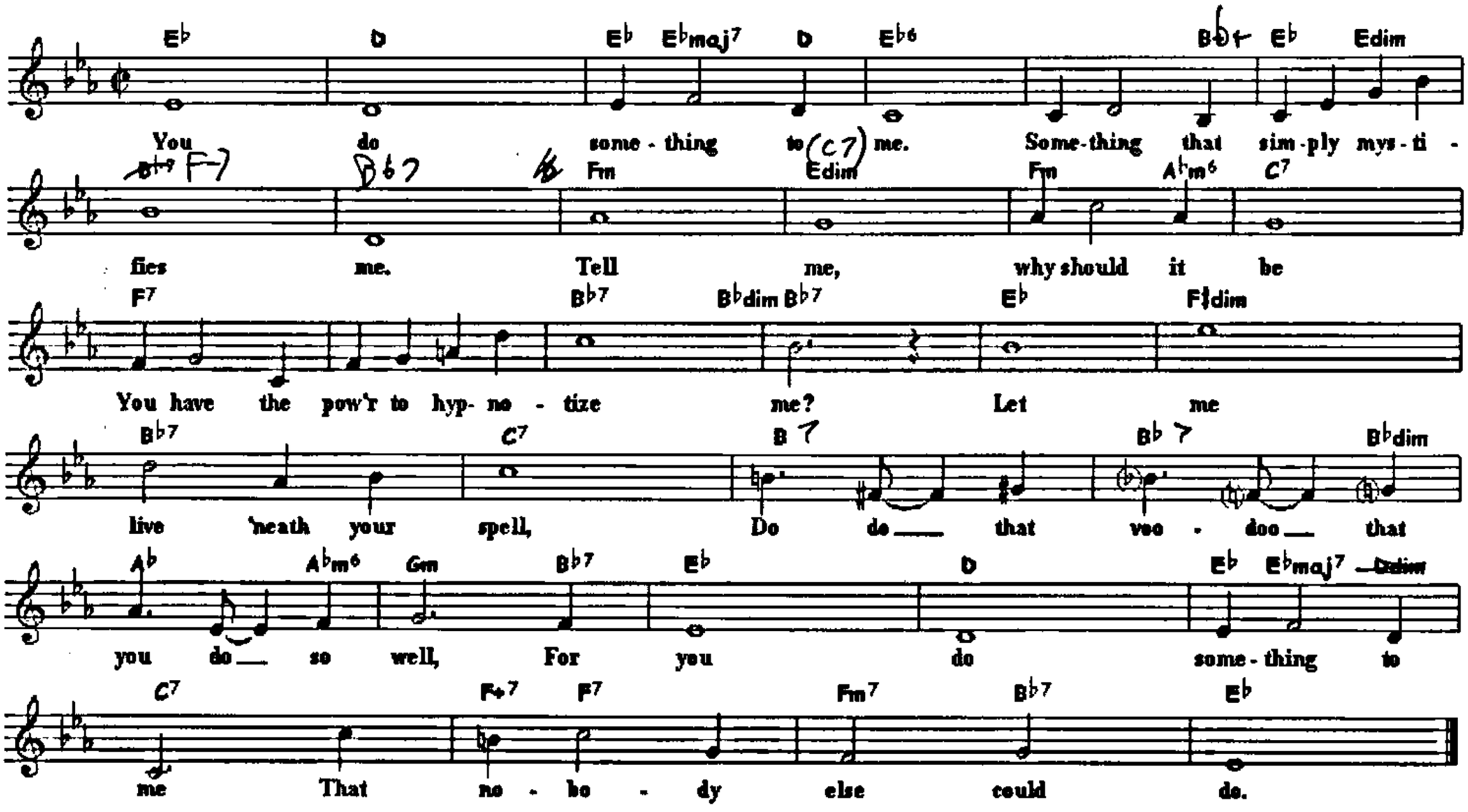
Db7 C7b9 F-6

SONNY ROLLINS - "SAXOPHONE COLOSSUS"

MILES DAVIS - "WALKIN"

You Do Something To Me

Cole Porter (1929)



YOU GO TO MY HEAD

HAVEN GILLESPIE
J. FRED COOTS

Medium Swing




Am7 D7 G△7 Bb7 Eb△7
See that it never can be you go to my head
Abm7 Db7 Gb△7 F+7 Bb+7
with a smile that makes my temperature rise like a summer with a
Ebm7 Cm7b5 F+7 Bb+7 Eb△7
thousand Julys you intoxicate my soul with your eyes
Bbm7 Eb7 Ab△7 Db7#11
though I'm certain that this heart of mine
Eb△7 Gm7 Am7b5 D7b9 Gm7 C7b9
haven't a ghost of a chance in this crazy ro- mance
Fm7 Bb+7 Eb△7
you go to my head.

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YOU MUST BELIEVE IN SPRING

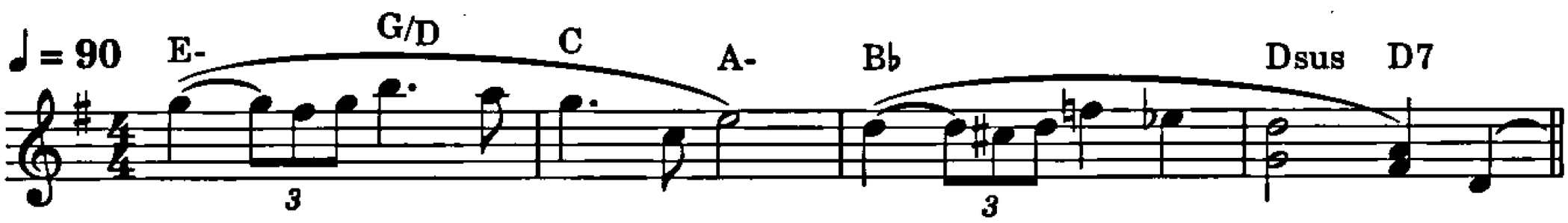
MICHEL LEGRAND

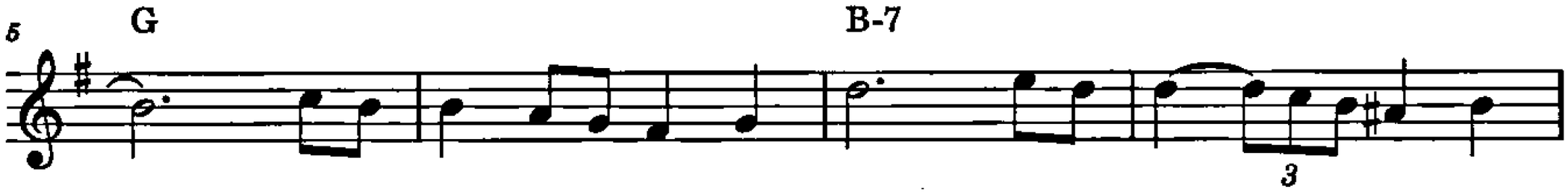
Ballad



Your Eyes

V. Cosma















You Taught My Heart To Sing

Double Time Bossa Feel ♩ = 90

McCoy Tyner/Sammy Cahn

A

C△9 Dm7/C C△9 Dm7/C C△9 Bm7(♭5) E7(♭9 ♯5)

We meet and it be gins. The sound of vi-o lins. The song of birds high on the

4 Am9 D9(♯11) Dm9 G9(sus4) C△9 Dm7/C C△9 Dm7/C

wing You taught my heart to sing

8 C△9 Dm7/C C△9 Dm7/C C△9 Bm7(♭5) E7(♭9 ♯5)

Why does this heart of mine feel like a val-en tine. You smile and sud-den ly it's

11 Am9 D9(♯11) Dm9 G9(sus4) C△9 Dm7/C C△9 C9 B7(♯5)

spring You taught my heart to sing

B

15 B♭m9 E♭9 A♭△9 Fm7 Bm9 E9 A△9

My heart was an emp-ty shell Then you came a - long

19 D♭m9 G♭13(♭9) C♭△9 B♭m(maj7) E♭7(♭9) Am9 D13(♭9) Dm9 G9

Now my heart's a car - o - sel filled with song

ZOOM!

G- D7b9 G- Ab C7 Eb7+9 D7+9

C- G7b9 C- Db G Ab7+9 G7+11 C7b9

F- Bb7 Bb-7 Eb13 D7+b9

C-Δ9 F-7 Bb9 Bb-9 Eb13 D7+b9

G-9 D7b9 G- Ab D7 Eb7+9 D7+9 G7

C- G7b9 C- Db G7 F-7 G7+9 C7

F- F-7 Bb7,13 Eb7 Dφ7b9 G7+

C-Δ9 Eb13 A-11 Ab7+11 G-

Nikriz Longa
D- A D- A D- A Bø [D- A D-]
D- A D- A D- A Bø [D- A D-]
D D E- A D B- A A
D D E- A D B- A A

kürdîli-hicazkâr
(. ternaire)
D..... D..... D..... D.....
D... G-... F... FAD. D... G-... F... FAD.
C.....F-. Bø...FEbD. C.....F-. Bø...FEbD.
D.....BøD As...BøBbAD D.....BøD As...BøBbAD
D.....G-. F... FAD. D.....G-. F... FAD.
(. binaire)
D..... D..../F#/EbD D..... D..../F#/EbD
(chorus)
D // G- // D // Eb // D // Cs // D

bint el chalabiya
(melo .GGG[AbG][AbC]G.)
C- . G7 . Ab G7 C- . . . . .
C-... C-..F- F-/C/FDøG7C- AbG7/DC- F-DøG7C- F-G7C-
C-.G7.Ab.G7. F-.G.F-.G. F-.C-.F-.G7.

هالاسمر اللون هل اسماراني تعبان يا قلب خيو هواك رماني عشاق-سوريا
G- D G- D
G- C- C- D
G- D G- D
C- C- C- D

Hijaz Mandera
(.....)
D7 D7 D7 D7
D7 D7 D7 D7
D7 D7 D7 D7
D7 D7 D7 D7
G D7 C D7
G D7 C [D7...G..]
G D7 C D7
G D7 C [D7...G..]
E- E- E- E-
E- E- E- E-
E- E-
G/D D7(b13) D7 D7
G/D D7(b13) D7 D7
G/D D7(b13) D7 D7
G/D D7(b13) D7 D7
C- C- C- C-
C- C- C- D7
C- C- C- C-
C- C- C- D7
C- C- C- C-
C- C- C- D7
(chorus)
D7 D7 D7 D7

autres choses pas trouvées sous forme de leadsheet :
Alan Price - Groovy time
Alan Price - Lucky man
Alan Price - Poor people
Angelo Branduardi - Ninna Nanna
Bernard Herrmann - the citizen kane song
Bernard Herrmann - vertigo love scene
Bernard Herrmann - the fashion show
Bojan Z - the joker
Burt Bacharach - knowing when to leave
Chico Buarque - Partido alto
Clare Fischer - Guarabe
Claude-Henri Vic - Les yeux bleus
David Pack - biggest part of me
David Shire - farewell my lovely
EST - The Well-Wisher
Eric Clapton - tears in heaven
Fabienne Thibeault - l'enfant et l'eau
Francis Lai - va manger ta soupe
Françoise Hardy - message personnel
Gabriel Fauré - les berceaux
Gabriel Fauré - sicilienne
Gabriel Fauré - élégie
Gabriel fauré - clair de lune
Giaccomo Puccini - mme butterfly
Gilles Vigneault - Berceuse pour Julie
Gilles Vigneault - Petite berceuse du début de la colonie
Haruomi Hosono - honeymoon
Henri Salvador - Coutufon Et Foncoutu
Henri Salvador - Faut rigoler
Henri Salvador - Gondolier
Henri Salvador - Jazz Mediterranée
Henri Salvador - Je Peux Pas Travailler
Henri Salvador - Minnie, Petite Souris
Henri Salvador - Moi j'préfère la marche à pied
Henri Salvador - blouse du dentiste
Henri Salvador - syracuse
Jack Dieval - Do not disturb
Jack Dieval - L'Heure Bleue
Jack Dieval - en prenant la flèche d'or
Jack Dieval - safari
Jack Dieval - tendre dialogue
Jacques Brel - ne me quitte pas
Jean Sibelius - valse triste
Lalo Schiffrin - That Night
Lalo Schiffrin - fuse theme from MI
Lee Ritenour - dreamwalkin
Louis Cole - Below the valleys
Louis Cole - Mean it
Louis Cole - F it up
Louis Cole - When you're ugly
Louis Cole - Blimp
Michel Delpech - les fleurs s'ennuient
Michel Legrand - Between Yesterday And Tomorrow
Michel Legrand - La chanson d'un jour d'été
Michel Legrand - La lune
Michel Legrand - La partie de tennis
Michel Legrand - Le rouge et le noir

Michel Legrand - Pourquoi
Michel Legrand - de delphine à l'ancien
Michel Legrand - la chanson de simon dame
Michel Legrand - nous voyageons de ville en ville
Michel Legrand - sans toi
Mollie Drake - Dream your dreams
Nacio Herb Brown & Arthur Freed - alone
Nick Perrito ? - c'mon smile
Pierre Barouh - Samba Saravah
Take Six - sunday's on the way
Take six - goldmine
Vladimir Cosma - hello marylin
Vladimir Cosma - édouard et ses filles

autres morceaux du set Kanar à vérifier :
Bert Kalmar, Harry Ruby and Oscar Hammerstein - A kiss to build a dream on (c)
Freddie Hubbard - Little sunflower D-
Gogo - la course : A7 D- A7 D- G- C7 F B7
Henri Mancini - A shot in the dark (e)
John Williams - cantina
Marin Marais - folia A-
Melina Mercouri - Je suis grecque E-
Michael Ferrie - wings of a skorie - e : beeebecebeeegf#gba
Michael Galasso - blue
Tin Hat - March of the smallest feet
Tin Hat - The longest night A- B..C.FE
Wojciech Kilar - le roi et l'oiseau
unknown - it takes a worried man (g)
unknown - The ash grove (aka le bateau est fini) G
unknown - dem bones G

quelques compos qui ont été dans le set Kanar :
Baluchons (D-) ADGE...[EF]GCDA.F.A
Crowntakers 1 A : C#DEAG / AGF#ED / C#DC#BC#DE
Crowntakers City explo A- : CDEAGF
Crowntakers The last Step G- : DGABbGAEG
Célébration lourde E- violon
Hors du grenier (D-) A....ABC#EDFEGFDAA....
La danse des gens anormaux (A-) E.....GAF#..ED#EDC#C....
Le compte est bon (C) CEFG
Remplissage momentané (E-) E.B.ACB.ACBEF#...
abandonner D
cette ville est trop grande pour moi (C-) G.C.Eb..Eb.D.Eb.F...
chien fatigue d : abaf#edba
cicadas D : F#ADF#EDC#D
creek Eb
des pains au miel (F-) Eb.....D.EbF.Bb.C.....
décompte G
entrée maison A- : EAEC#BC#D
foliage c
fox a : c#ed#f#dedcbba
investigations (F-) FabCFD
j'ai perdu mon A-
l'attrape B- : F#EF#EDC#
mat capetien E- : GF#EF#GAF#GF#BDBB
nuages transversaux E- : GF#EF#G
où avez vous trouvé cette tanière ? D- : DEFGA F G E D
où est elle ? F : GFAF
piquets du plan (D) F#.....A..F#..D.E
president de la terre C
ritual of the seasons d- : addfefgec
sortir du sol (A-) AABBCCDDEE
toilettage moussaillon D : ABDDF#EDEDA
tracas surnaturels A
voleur de légumes C
well (violon,cello) e-

bandes son du jeu du set Kanar ou jouables :
A&P - pol parasol
Al Lowe - Larry C E.F.F#.G.AEG.A.EGAGC
Bajakian, McConnell, Land - New York - Biff The Doorman
Ben Babbitt - Nameless Interiors
Ben Houge - Isle of despair
Ben Houge - Quintarra
Ben Houge - Mines - C- ....Eb.F.G...Bb...C...C.Bb.G.Bb
Ben Houge - Vendigroth
Clint Bajakian - Snuckey's Greatest Muzaks
Clint Bajakian - doug the moleman
Dabu & Simon Swerwer - Strike The Earth
Dan Kehler - Health Spa
David Wise - Aquatic Ambiance
Frank Klepacki - Pool Of Sorrow
Glenn Stafford - warcraft II human (c d eb d ab g d c)
Graham Jarvis & Rob Hartshorne - Wizardry Hall
Hirokazu Ando, Jun Ishikawa - Kirby 1 Stage Music 1
Hiroki Kikuta - Pandora
Hiroyuki Masuno - The First Story's End
Ippo Yamada, Ryo Kawakami, Yu Shimoda, Hiroki Isogai - Thunder Tornado
Jun Chikuma - Buy something
Jun Chikuma - Daybreak
Jun Chikuma - Eolis
Jun Chikuma - Evil place
Jun Chikuma - Mistland
Jun Chikuma - Overworld
Junichi Masuda & Go Ichinose - Pokemon opening G G..BD.....GF..EEbD
Kazunori Miyake - (Gradius) Navigation
Kazunori Miyake - (Gradius) The Ancient Planet
Keiichi Suzuki, Hirokazu Tanaka, Hiroshi Kanazu, Toshiyuki Ueno - Heartless Hotel
Kenji Ito - Open the World p1
Kenta Nagata - Dragon Roost Island
Koji Kondo - Kokiris F
Koji Kondo - Windmill Hut
Koji Kondo - Zelda's lullaby
Koji Kondo - smb2 ending Theme
Koji Kondo - smb2 interiors Theme
Koji Kondo - smb2 level Theme
Koji Kondo - smb3 Overworld 2
Koji Kondo - smb3 minigame C
Koji Kondo - zelda z3light2
Kumi Tanioka - Amidatti and Eleonor too
Kumi Tanioka - Departure
Kumi Tanioka - Leaving the Body Freely
Kumi Tanioka - Overlooking the Great Ocean
Mario Gonzalez - cheetahmen
Masashi Hamauzu - "y-"3
Masato Nakamura - Green hills zone
Masato Nakamura - Marble zone
Masato Nakamura - sonic special (e f g e e c e)
Michael Land - Largo's Theme
Michael Land - Lechuck Theme E-
Michael Land, Peter McConnell, Clint Bajakian - Marco de Pollo F-
Michael Land, Peter McConnell, Clint Bajakian - Stars and Slime Forever
Michael Land, Peter McConnell, Clint Bajakian - The Human Show
Michael Land, Peter McConnell, Clint Bajakian - bumpus
Michael Land, Peter McConnell, Clint Bajakian - fishworld (s&m)

Michael Land, Peter McConnell, Clint Bajakian - mano meche E-
Michael Land, Peter McConnell, Clint Bajakian - woodtick E-
Michiko Naruke - Into the Wilderness
Miki Higashino - An old irish song
Miki Higashino - Due Fiumi
Miki Higashino - Far Mountain
Miki Higashino - Glorious Island Fortress 1 DC#DA.DBGB
Miki Higashino - Glorious Island Fortress 2 D.DA.ABC#BA.AG.EF#DEDCD..
Miki Higashino - suikoden 2 carrot A- A.A.E..ED.D.E...F#.G.A..GF#.G.E...
Miki Higashino - suikoden some city BBD DEAF#G# ED BD
Miki Higashino - suikoden some city GF#EDEDC# DC#ADC#AG
Nobuo Uematsu - Besaid Island
Nobuo Uematsu - Blackjack
Nobuo Uematsu - Border Village Dali C EFG..EA.GD.
Nobuo Uematsu - FF1 underwater temple
Nobuo Uematsu - FFV Theme
Nobuo Uematsu - FFVII Theme
Nobuo Uematsu - Home sweet home
Nobuo Uematsu - II Overworld Theme
Nobuo Uematsu - Love will Grow
Nobuo Uematsu - Melodies of life
Nobuo Uematsu - Mystic forest A CBAGFE
Nobuo Uematsu - Sandy Badlands
Nobuo Uematsu - Sarutabaruta
Nobuo Uematsu - The Place I'll Return To Someday
Nobuo Uematsu - ahead on your way G AGF#GABDF#EE
Nobuo Uematsu - ff7 rufus
Nobuo Uematsu - ff7 shinobi
Nobuo Uematsu - ff7 tifa
Nobuo Uematsu - ff8 overworld
Nobuo Uematsu - kefka
Nobuo Uematsu - kefka A- ABCDECFEDECB
Nobuo Uematsu - searching for friends
Nobuo Uematsu - the day after
Nobuo Uematsu - the phantom forest
Ogeretsu Kun, Manami Ietel, Yuukichan's Papa - CRASHMAN STAGE
Ogeretsu Kun, Manami Ietel, Yuukichan's Papa - Dr.WILY STAGE 1
Ogeretsu Kun, Manami Ietel, Yuukichan's Papa - FLASHMAN STAGE
Pagno - aegrunta A- A.CEE.G.E.
Paul Wickens - some puzzle music
Peter Mc Connell ? - The enlightened florist
Philippe Vachey - Village
Radix - Rainy summerdays
Reed Richards - twentyfour and up
Reed Richards - urethra franklin
Soyo Oka - Village
Stan LePard - Earth Season
Stan LePard - Fire Season
Stan LePard - Is It Adventure
Stan LePard - Storm Season
Stéphane Picq - Carthag Sietch
Tim Follin - Equinox Overworld
Tim Follin - Solstice Overworld
Tomáš Dvořák - The Glasshouse With Butterfly
Yae - Starry Moonlit Night
Yasunori Mitsuda - Aruni (Eb) Bb.G..[AbG]FEbF.Bb
Yasunori Mitsuda - Chrono Trigger theme
Yasunori Mitsuda - Dancing the tokage
Yasunori Mitsuda - Dream of the shore near another world - D- : DDFDFA

Yasunori Mitsuda - Drowning Valley
Yasunori Mitsuda - Earth Dragons Island
Yasunori Mitsuda - Frozen Flame
Yasunori Mitsuda - Home Gardove
Yasunori Mitsuda - Home Mabure
Yasunori Mitsuda - Memories of green
Yasunori Mitsuda - Radical Dreamers
Yasunori Mitsuda - Robo Gang Johnny
Yasunori Mitsuda - Scars left by time
Yasunori Mitsuda - Schala's theme
Yasunori Mitsuda - Sealed door
Yasunori Mitsuda - Secret of the forest
Yasunori Mitsuda - The Brink of Time
Yasunori Mitsuda - The dead sea
Yasunori Mitsuda - Time Circuits
Yasunori Mitsuda - Wind Scene
Yoko Kanno - A Stroll
Yoko Kanno - Be a frog
Yoko Kanno - Cecil's Garden
Yoko Kanno - Egg
Yoko Kanno - Flower of yesterday's
Yoko Kanno - Highland Clock
Yoko Ueno - Stupid Ducks
Yuukichan's Papa - Duck Tales Amazon C ..C.E.G.A.GA.GE.D
Yuzo Koshiro - Birth of the People
Zepsi- Geoffrey the Fly
the rain book - Beautiful Grasslands
xtd - microtune

rab de pardes -

We'll be together again

No tears, no fears
Remember there's always tomorrow
So what if we have to part
We'll be together again
Your kiss, your smile
Are memories I'll treasure forever
So try thinking with your heart
We'll be together again
Times when I know you'll be lonesome
Times when I know you'll be sad
Don't let temptation surround you
Don't let the blues make you bad
Someday, someway
We both have a lifetime before us
For parting is not good bye
We'll be together again
Times when I know you'll be lonesome
And times when I know you'll be sad
But don't let temptation surround you
Don't let the blues make you bad
Someday, someway
We both have a lifetime before us
For parting is not good bye
We'll be together again

—

Summetime

Summertime and the livin' is easy
Fish are jumpin' and the cotton is high
Oh, your daddy's rich and your ma is good lookin'
So hush, little baby, don't you cry
One of these mornings
You gonna rise up singin'
Yes, you'll spread your wings
And you'll take to the sky
Mm, but 'til that morning
There is nothin' can harm you
Yes, with daddy and mommy standin' by

—

Walk on by

If you see me walking down the street
And I start to cry each time we meet
Walk on by, walk on by
Make believe
That you don't see the tears
Just let me grieve
In private 'cause each time I see you
I break down and cry
And walk on by
I just can't get over losing you
And so if I seem, broken and blue
Walk on by, Walk on by
Foolish pride
That's all that I have left
So let me hide
The tears and the sadness you gave me
When you said goodbye
Walk on by (don't stop)

—

What a difference a day made

What a difference a day made, twenty four little hours
Brought the sun and the flowers where there use to be rain
My yesterday was blue dear
Today I'm a part of you dear
My lonely nights are through dear
Since you said you were mine
Oh, what a difference a day made
There's a rainbow before me
Skies above can't be stormy since that moment of bliss
That thrilling kiss
It's heaven when you find romance on your menu
What a difference a day made
And the difference is you, is you

—

You must believe in spring

Je l'ai cherchée partout j'ai fait le tour du monde
De Venise à Java de Manille à Angkor
De Jeanne à Victoria de Vénus en Joconde
Je ne l'ai pas trouvée et je la cherche encore

Je ne connais rien d'elle et pourtant je la vois
J'ai inventé son nom j'ai entendu sa voix
J'ai dessiné son corps et j'ai peint son visage
Son portrait et l'amour ne font plus qu'une image

Elle a cette beauté des filles romantiques
Et d'un Botticelli le regard innocent
Son profil est celui de ces vierges mythiques
Qui hantent les musées et les adolescents

Sa démarche ressemble aux souvenirs d'enfant
Qui trottent dans ma tête et dansent en rêvant
Sur son front, ses cheveux sont de l'or en bataille
Que le vent de la mer et le soleil chamaillent

Je pourrais vous parler de ses yeux, de ses mains
Je pourrais vous parler d'elle jusqu'à demain
Son amour, c'est ma vie mais à quoi bon rêver?
Je l'ai cherchée partout je ne l'ai pas trouvée

Il pourrait nous parler de ses yeux, de ses mains
Il pourrait nous parler d'elle jusqu'à demain
Son amour, c'est sa vie mais à quoi bon rêver?
Il l'a cherchée partout il ne l'a pas trouvée

Est-elle loin d'ici? Est-elle près de moi?
Je n'en sais rien encore mais je sais qu'elle existe
Est-elle pécheresse ou bien fille de roi?
Que m'importe son sang puisque je suis artiste
Et que l'amour dicte sa loi

—