

Autumn Leaves Vols 4



PLAY 4 CHORUSES (♩=100)

By Joseph Kosma & Johnny Mercer

3rds and 7ths are very important. This song tends to hang around G-. Look for common tones throughout.
Good notes to begin a phrase with are 1, 3 and 5 of the chord/scale.

Famous Recording: Cannonball Adderley (Blue Note BST-81595/B22-446338)

Chords: C-, F7, BbΔ, EbΔ+4

Chords: AØ, D7+9, G-, D7+9, G-

Section: BRIDGE
Chords: G-, AØ, D7b9, G-

Chords: C-, F7, BbΔ, EbΔ(+4), AØ, D7+9

Chords: G-, C7, F-, Bb7, Eb7, AØ, D7+9, G-, (G7+9)

SOLO BREAK

Section: SOLOS
Chords: C-, F7, BbΔ, EbΔ+4, AØ, D7+9, G-, G-

Section: BRIDGE
Chords: AØ, D7+9, G-, G-, C-, F7, BbΔ, EbΔ(+4)

Chords: AØ, D7+9, G-, C7, F-, Bb7, Eb7, AØ, D7+9, G-, (G7+9)

Chords: EØ, AØ, D7+9, G-, EØ, AØ, D7+9, G-Δ

©1947, 1950 ENOCH ET CIE, ©Renewed 1975, 1978 ENOCH ET CIE
Sole Selling Agent for United States of America (Including its Territories and Possessions) and Dominion of Canada: MORLEY MUSIC CO., by agreement with Enoch Et Cie
All Rights Reserved International Copyright Secured Used By Permission

2. Jeannine

Vol 65



PLAY 4 TIMES (♩ = 160)

By Duke Pearson

Chord symbols in the main score include: Ab-, B7-, EA, A7+4, Bb-, Eb7, AbΔ, AbΔ, Eb-, Ab7, DbΔ, FA, FA, F-, Bb7, Bb-, Eb7, Ab-, Ab-, F#, B7, EA, A7+4, Bb-, Eb7, AbΔ, AbΔ.

SOLOS

Ab- F#- B7 EA A7+4 Bb- Eb7 AbΔ AbΔ

Ab- F#- B7 EA A7+4 Bb- Eb7 AbΔ Eb- Ab7

BRIDGE

DbΔ G- C7 FA FA F- Bb7 Bb- Eb7

Ab- F#- B7 EA A7+4 Bb- Eb7 AbΔ AbΔ ⊕

Copyright © 1960, Renewed 1988 by UPAM MUSIC CO., a division of Copam Enterprises, Inc.
International Copyright Secured. All Rights Reserved. Used by Permission.

⊕ Ending fades out on Ab-

Star Eyes Vol 34

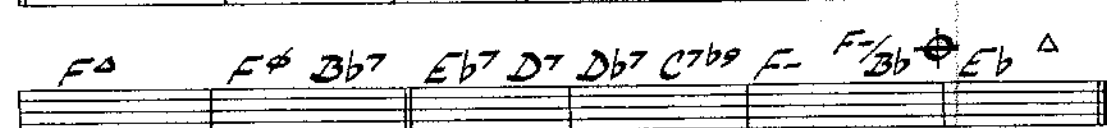
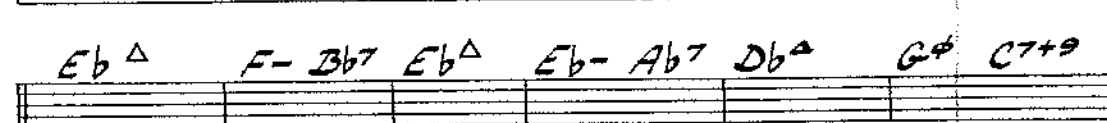
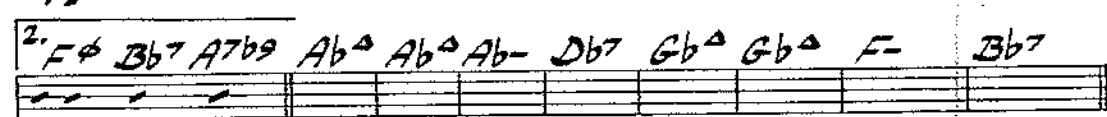
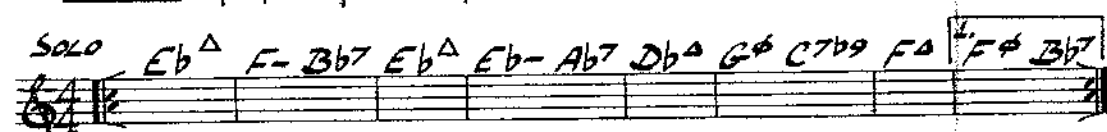
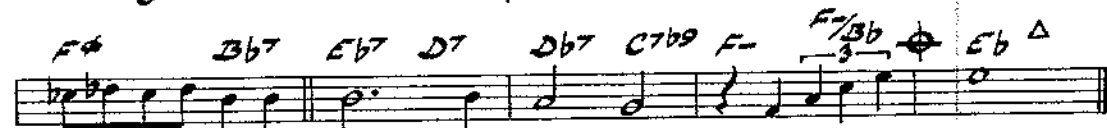
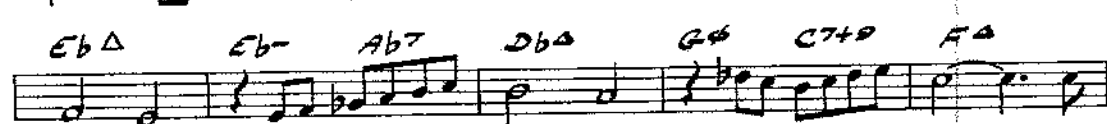


SIDE 2/TRACK 2
PLAY 8 CHORUSES

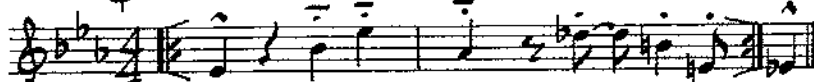
By Don Raye & Gene dePaul

♩=204

INTRO: (PLAY 2 X)



⊕ PLAY 3X WITH ABRUPT ENDING



©1943 (Renewed 1971) Leo Feist, Inc.
Assigned to CBS Catalogue Partnership

All rights controlled and administered by CBS Feist Catalog
Used by Permission International Copyright Secured All Rights Reserved

The Girl From Ipanema

(Garôta De Ipanema) Vol 31



SIDE 1/TRACK 1
PLAY 4 CHORUSES

Music by Antonio Carlos Jobim
English Words by Norman Gimbel
Original Words by Vinicius DeMoraes

♩=146

Chords: FΔ, G7, G-, Gb7, FΔ, Gb7, FΔ, GbΔ, B7+4, B7+4, F#-, A-/D, D7, G-, G-, Bb/Eb, Eb7, A-, D7+9, G-, C7b9, FΔ, G7, G7, G-, Gb7, FΔ, Gb7, ⊕

SOLO

Chords: FΔ, G7, G-, Gb7, FΔ, Gb7, FΔ, GbΔ, B7+4, B7, F#-, A-/D, D7, G-, Bb/Eb, Eb7, A-, D7+9, G-, C7b9, FΔ, G7, G-, Gb7, FΔ, Gb7, ⊕, ⊕, FΔ, Gb7, FΔ, Gb7, FΔ

© Copyright 1963 by Antonio Carlos Jobim and Vinicius DeMoraes, Brazil
Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA) New York, N.Y. For All English Speaking Countries
Used by Permission All Rights Reserved International Copyright Secured



Summer Samba

(So Nice) *Ula 3!*

SIDE 2/TRACK 4
PLAY 6 CHORUSES

Original Words & Music by
Marcos Valle & Sergio Valle
English Words by Norman Gimbel

♩ = 165

First Chorus:

Staff 1: *FΔ* *B∅* *E7+9*

Staff 2: *BbΔ* *Eb7*

Staff 3: *A-* *D7b9* | *1. G-* *E∅* *A7+9*

Staff 4: *D-* *G7* *G-* *Bb7* *C7*

Second Chorus:

Staff 5: *2. G-* *C7b9* *FΔ* *Bb7* *FΔ* *G7/C*

SOLO

Staff 1: *FΔ* *B∅* *E7+9*

Staff 2: *BbΔ* *Eb7+4*

Staff 3: *A-* *D7b9* | *1. G-* *E∅* *A7+9*

Staff 4: *D-* *G7* *G-* *Bb7* *C7*

Staff 5: *2. G-* *C7b9* *FΔ* *Bb7* *FΔ* *G7/C*

Staff 6: *∅* *Bb7* *FΔ* *Bb7* *FΔ* *Bb7* *FΔ* *Bb7* *Fb+4*

One Note Samba Vol 31

(Samba De Umá Nota So)



SIDE 2/TRACK 5
PLAY 7 CHORUSES

Music by Antonio Carlos Jobim
Original Words by Newton Mendonca

$\text{♩} = 218$

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven systems of music. The first six systems each contain a treble clef staff with a melody line and a bass clef staff with a bass line. The seventh system is a 'SOLO' section consisting of a single treble clef staff. Chord symbols are placed above the notes in the treble staff and below the notes in the bass staff. The score ends with a double bar line and repeat dots.

Chord symbols: D-, Db7, C-, B7+4 (F7), D-, Db7, C-, B7+4 (F7), F-, Bb7, EbΔ, Ab7, D-, Db7, C-, B7+4, Bb, Eb-, Ab7, DbΔ, DbΔ, Db-, Gb7, BΔ, CΔ, F7, D-, Db7, C-, B7+4 (F7), D-, Db7, GbΔ, F7+4, F-, Bb7+4, EbΔ, Ab7, DbΔ, C7, BΔ, Bb, EbΔ, Ab7, DbΔ, C7, BΔ, Bb, D-, DbΔ, C7, BΔ, Bb.

© Copyright 1961, 1962 by Antonio Carlos Jobim and Mrs. Newton Mendonca, Brazil
Sole Selling Agent DUCHESS MUSIC CORPORATION (MCA) New York, N.Y. For All English Speaking Countries
Used by Permission All Rights Reserved International Copyright Secured



5. Chicago Song



PLAY 4 CHORUSES (♩ = 72)

Vol 103

By Marcus Miller

Funk

INTRO D-7/G C-7 D-7/G C-7

D-7/G C-7 D-7/G C-7 D-7/G

A

C-7 D-7/G C-7 D-7/G

C-7 D-7/G C-7 GbΔ/Ab

Eb-7 F-7/Bb Eb-7 F-7/Bb

C-7 D-7/G C-7 G7+5

B

C-7 D-7/G C-7 D-7/G

C-7 D-7/G C-7 GbΔ/Ab

Eb-7 F-7/Bb Eb-7 F-7/Bb

Copyright © 1987 Sunset Burgundy, Inc.
 All rights controlled and administered by Universal - MCA Music Publishing, A Division of Universal Studios, Inc.
 All Rights Reserved Used by Permission

5. Chicago Song – Cont.



C-7 D-7/G C-7 D-7/G

C DbΔ D-7/G G7^{b9}/₅ C-7

DbΔ D-7/G G7^{b9}/₅ Eb-7/A^b N.C.

SOLOS

C-7 C-7 C-7 C-7

Eb-7 Eb-7 C-7 C-7

C-7 C-7 C-7 C-7

Eb-7 Eb-7 C-7 C-7

DbΔ D-7/G G7+9 C-7 DbΔ D-7/G G7+9 Eb-7/A^b

1-2. 3.

N.C. N.C.

ritard



3. Snakes



PLAY 4 CHORUSES (♩ = 120)

Vol 103

By Marcus Miller

Funk

INTRO Percussion

Bass line

2

D-7/G

continue bass line

A G-7

G-7

B EbΔ/G GA EbΔ/G

GA G-7 GA

G-7 D7(b9) G-7

G-7

G-7

G-7 G-7



3. Snakes - Cont.



C SOLOS (Play 4 times)

G-7

G-7



G-7

G-7



E \flat /G

G Δ

E \flat /G

G Δ

G-7

G Δ

G-7

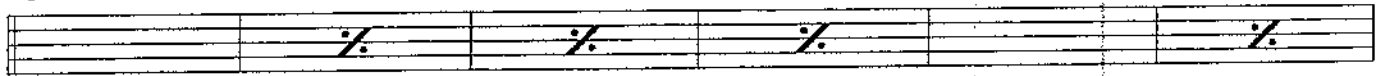
D7+9



D

G-7

G-7



G-7

E

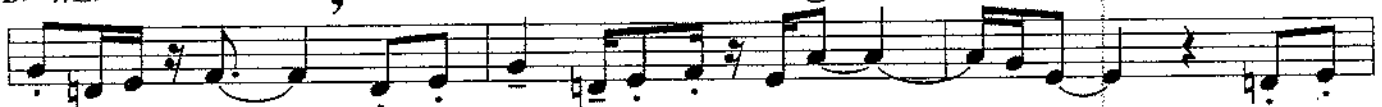
E \flat 7+9



B \flat -7/E \flat

B/E \flat

E \flat 7+9

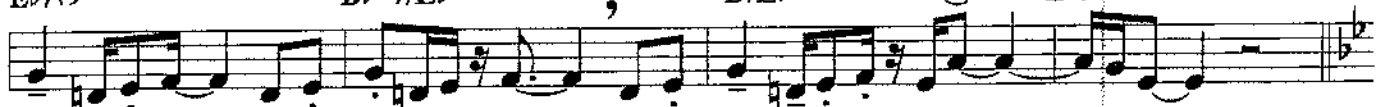


E \flat 7+9

B \flat -7/E \flat

B/E \flat

E \flat 7+9



G-7



G-7

Cadd9/G G-7



ritard



12. What It Is

Vol 81



FORM: Melody **A** **A** **B** ;

Solo on Vamp **C** (Open); Melody **B** **A** to 2nd Ending

By DAVID LIEBMAN

(♩ = 122)

A Slow Funk

E^b7+9 **A^b7** **E^b7+9** **D7+9**

E^b7+9 **A^b7** **E^b7+9** **C7+9**

A7 **D7⁹₃** **F7+9** **B7⁹₃**

12. What It Is - Cont.

1. **B \flat -7** **C-7** **D \flat Δ** **C-7** **B \flat -7** **B/ Δ** **D \flat 7** **E7+9**

2. **B/ Δ** **D \flat 7 $\frac{11}{9}$** (on D.C. only) **B** **A \flat -7/B \flat** **D \flat Δ /B \flat** **E Δ /B \flat**

Fine

2. *pp*

Fine

A Δ /E **A \flat Δ /E \flat** **A7 \flat 5** **D \flat 7+11** **C Δ** **C6** **C Δ +5** **B7+9** **B \flat 7+9**

C SOLOS: VAMP (Open)

E \flat 7+9 **A \flat 7** **E \flat 7+9** **D7+9**

After Solos go to **B**, then **A**, then *Fine*

EVERY BREATH YOU TAKE

Copyright © 1983 Magnetic Publishing Ltd.
Published in the U.S.A. and Canada by Regatta Music, Inc.
Rights in the U.S.A. and Canada administered by Megal Songs, Inc.

Words and Music by
STING

Medium Rock

G **Em** **C**
 Ev - ry Breath You _ Take ev - ry move you _
D **G** **G**
 make, ev - ry bond _ you break ev - ry step _ you take, I'll be watch - ing you.
Em **C** **Dsus** **Em**
 Ev - ry sin - gle _ day ev - ry word you _ say, ev - ry game _ you play ev - ry night _ you stay,
D7sus **G** **Em** **C**
 I'll be watch - ing you. Oh, can't you _ see you be - long to me.
D **Dsus** **G** **C** **Am7** **G**
 How my poor heart _ aches _ with ev - ry step _ you take. Ev - ry move you _ make
A7 **D** **D7sus** **G**
 Ev - ry vow you _ break, ev - ry smile _ you take ev - ry claim _ you stake, I'll be watch - ing you.
Em **Eb** **F**
 To Coda ⊕
 Since you've gone _ I been lost _ with - out _ a trace, I dream at night I can on -
Eb **F**
 - ly see _ your face. I took a - round but it's you I can't _ re - place, I feel so cold and I long for your _ em - brace.
Eb **G** **Em**
 I keep cry - ing bab - y bab - y please. _

C D Em G D.S. al Coda

Oh can't you...

C80A Em C D Dsus Em

Ev - ry move_ you make Ev - ry step_ you take, I'll be watch - ing you.

Em C D7sus G Repeat and Fade

I'll be watch - ing you.

Misty

Music by Erroll Garner
Lyric by Johnny Burke

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

$E\flat MA^7$ $B\flat MI^9$ $E\flat 13(b9)$ $A\flat MA^7$

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

$A\flat MI^9$ $D\flat 13$ $E\flat MA^7*$ $C MI^7$ $F MI^7$ $B\flat 7$

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

G^7 C^7 F^9 $B\flat 13$ $E\flat MA^7$ $B\flat MI^9$ $E\flat 13(b9)$

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

$A\flat MA^7$ $A\flat MI^9$ $D\flat 13$ $E\flat MA^7*$ $C MI^7$

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

$F MI^7$ $B\flat 7$ $E\flat 6$ $B\flat 9sus$ $E\flat 6$

mist-y the mo-ment you're near. You can say that you're

B $B\flat MI^7$ $(B\flat MI^7 MA^7)$ $B\flat MI^7$ $E\flat 7(b9)$ $A\flat MA^7$ $(B\flat MI^7 E\flat 7)$

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

$A\flat 6$ $A MI^7(Add 11)$ D^7 F^7

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

$B\flat 7$ $E^o 7$ $F MI^7$ $B\flat 13$ $E\flat MA^7$ $B\flat MI^9$ $E\flat 13(b9)$

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

$A\flat MA^7$ $A\flat MI^9$ $D\flat 13$ $E\flat MA^7*$ $C MI^7$

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

$F MI^7$ $B\flat 7$ $E\flat 6$ $(F MI^7 B\flat 13)$

mist-y and too much in love.

* can also be played as $G MI^7$

'Round Midnight

Music by Thelonious Monk
& Coote Williams
Lyric by Bernie Hanighen

Ballad

(Optional ad lib)

(Intro)

A (Ballad)

It be-gins to tell 'tound mid-night, 'round mid-night, I do pret-ty welli till

opt. solos:

af - ter sun - down, Sup-per-time I'm feel - ing sad, But it

real - ly gets bad 'round mid-night. Mem-'ries al-ways start 'round

mid-night, 'round mid-night. Have-n't got the heart to stand those mem - 'ries,

when my heart is still with you, and old mid - night knows it too. When some

qua - rel we've had needs mend - ing, does it mean that our love is

end - ing? Dar - ling I need you; late - ly I find you're
 out of my arms and I'm out of my mind. Let our love take wing 'round
 mid - night 'round mid - night. Let the an - gels sing for your re - turn - ing.

(AbMI⁷ D^{b7} G^bMA⁷ FMI^{7(b5)} B^{b7(#5)} CMI^{7(b5)} F^{7(#5)})
(B^{b7}MI⁷ E^{b7} AbMI⁷ D^{b7} F[#]MI⁷ B⁷ FMI^{7(b5)} B^{b7(b9)} C E^bMI⁷ D D^b)
(CMI^{7(b5)} (F^{7(b9)}) AbMI⁷ D^{b7} CMI^{7(b5)} F^{7(b9)} opt. solos: (F⁷ E^bMA⁷) B^bMI⁷ E⁷ B^bMI⁷ E^{b7})
(AbMI⁷ D^{b7} (E^bMI⁷) G^bMA⁷ (G^{7(#9)}) Ab^{13(#11)} CMI^{7(b5)} F⁷ FMI^{7(b5)} B^{b7(b9)})

1. Interlude
E^bMA⁷ break---

Let our love be safe and sound when old mid - night comes a - round.

D (Double x feel) (opt. 8va) 2. Solos

ff *(dr. fill)* *(bs.)* *(bass solo)* *(dr.)* *(round.)*

B^{b9}SUS *B^{b7(#9)}* *B^{b7(#5)}* *E^bMA⁷ B^{b7(#5)}*

Last x *(Optional ad lib. to end)* *(Optional Double x Latin Feel)* *break---* *E* *CMI^{7(b5)} F^{7(b9)} CMI^{7(b5)} F^{7(b9)}*

round. Just let our love take wing, and let the an - gels sing your re -
 turn - ing. Please let our love be safe and sound when old
 mid - night comes a - round. Ooo.

(Freely) *(E^bMA⁷ AbMA⁷ G^bMA⁷ E^{7(b9)} E^bMI^{9(MA7)})*
FMI^{7(b5)} B^{b13(b9)} B^bMI⁷ E^{b7} AbMI⁷ D^{b7} F[#]MI⁷ B⁷ E^{7(b9)} E^bMA^{9(b5)}

There are many different versions of this tune. The Intro, Interlude and "Last x" ending are optional.

Bernstein: Symphonic Dances from *West Side Story* ("Mambo")

Mambo
Meno presto (♩ = 132)

400

Musical score for measures 400-403. The score is in 2/4 time and features a piano accompaniment. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. The dynamic marking is *ff*. There are two first endings, each marked with a '2' and a repeat sign.

404

8va

Musical score for measures 404-410. The score is in 2/4 time and features a piano accompaniment. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. The dynamic marking is *ff*. The right hand part is marked with *8va* (8va) and *loco* (loco).

410

loco

Musical score for measures 410-416. The score is in 2/4 time and features a piano accompaniment. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. The dynamic marking is *ff*. The right hand part is marked with *loco* (loco).

Copland: Appalachian Spring (7-10)

7

pizz

p

8

f non legato (bell like)

pizz

p

9

p

10

p

10

1 2

p

Shepherd's Hey

English Morris Dance

Piano (*ad lib*)

60 **Trumpets** 65 *fff* *pesante*

70 *fff*

75 *ff* *fff* *fff* *fff*

80 *fff* *fff accel. poco a poco*

85 *ff* *ped.* *hold pedal down till ** *90* *resc.*

95 *molto*

100 **PRESTISSIMO** *top* *fff* *fff* *fff* *fff*

Blessings on the keys and on the pedals of both pianos