

A CHILD IS BORN

Chorus
-THAT SING

4/4

Handwritten musical score for "A CHILD IS BORN". The score is written on ten staves, each with a key signature of one flat (Bb) and a time signature of 4/4. The notes are written in a simple, handwritten style. Chords are indicated by letters and symbols above the staves.

Chords indicated above the staves:

- Staff 1: Bbmaj7, Eb-7/bb, Bbmaj7, Eb-6/bb
- Staff 2: Bbmaj7(a), Eb-7/bb, A-7 b5, D7 #9
- Staff 3: G-7, D+7, G-7, D+7
- Staff 4: G-7, C9, F7alt, F7(13)
- Staff 5: Bbmaj7, Eb-7/bb, Bbmaj7, Eb-7/bb
- Staff 6: Bbmaj7(a), D7 alt., Ebmaj7, Ab9 - C-7b5
- Staff 7: Bb/F, Gb6 (alt), G-7, C9
- Staff 8: F7alt, F7(13)
- Staff 9: F7alt, F7(b9), Bbmaj7, Eb7, Bbmaj7

That Jones - MelLewis - "Jones/Lewis"

ALL BLUES

- MILES DAVIS

First system of musical notation. Treble clef, key signature of two flats (Bb, Eb), 9/8 time signature. The melody consists of eighth and quarter notes. The bass line features a G7 chord in the first measure, followed by two measures with a double bar line and a slash, indicating a continuation of the bass line.

Second system of musical notation. The melody continues with eighth and quarter notes. The bass line features a C7 chord in the second measure, followed by two measures with a double bar line and a slash.

Third system of musical notation. The melody continues with eighth and quarter notes. The bass line features a G7 chord in the first measure, followed by two measures with a double bar line and a slash. The third measure of the system contains a D7(#9) chord.

Fourth system of musical notation. The melody continues with eighth and quarter notes. The bass line features an Eb7(#9) chord in the first measure, followed by a D7(#9) chord in the second measure, and a G7 chord in the third measure. The system concludes with a double bar line and a slash.

MILES DAVIS - "KIND OF BLUE"

All Of Me

Seymour Simons
Gerald Marks

Med. Swing

A C^6 E^7

All of me, why not take all of me?

A^7 $(C\#^{\circ 7})$ D_{MI}^7 D_{MI}^7

Can't you see I'm no good with - out you?

E^7 $(G\#^{\circ 7})$ A_{MI}^7 A_{MI}^7

Take my lips, I want to lose them;

D^{13} D_{MI}^7 (G^7) G^7

Take my arms, I'll nev - er use them.

B C^6 E^7

Your good- bye left me with eyes that cry,

A^7 $(C\#^{\circ 7})$ D_{MI}^7 D_{MI}^7

How can I go on dear with - out you?

F^6 F_{MI}^6 E_{MI}^7 A^9

You took the part that once was my heart, So

D_{MI}^7 G^{13} C^6 $(C\#)$ (D_{MI}^7) G^7

why not take all of me.

the rhythm:  may be performed:  throughout.
(e.g. bars 1, 3, 5, 9, etc.)

Bar 13 of **B** may be played: D_{MI}^7 

18.

ALL THE THINGS YOU ARE

- HANAUERSTEN/KERN

Handwritten musical score for "All the Things You Are" by Hanauerstien/Kern. The score consists of ten staves of music in G major, featuring various chords and melodic lines. The chords are: F-7, Bb-7, Eb7, Abmaj7, Dbmaj7, G7, Cmaj7, C-7, F-7, Bb7, Ebmaj7, Abmaj7, D7, Gmaj7, A-7, D7, Gmaj7, F#-7, B7, Emaj7, C+7, F-7, Bb-7, Eb7, Abmaj7, Dbmaj7, Db-7, C-7, Bb7, Bb-7, Eb7, Abmaj7, and a final section with G7 and C7. The score ends with the word "FINE".

- "SOUND BYTES - "SOUND BYTES HAWK"

AUTUMN JOY

BALLAD

FRED BOYEN

$B\flat\Delta 7$ $E\flat 7$ $E\flat^{7(b5)}$ $D-7$ $E\flat 7(b5)$ $E\flat 7$ $E\flat 7(b5)$ $D\Delta 7$

25 HARMONICA

F G/F $E-7$ $A-7$ $D13$ F/G

$B\flat\Delta 7$ $E\flat 7$ $E\flat^{7(b5)}$ $D-7$ $E\flat 7(b5)$ $E\flat 7$ $E\flat 7(b5)$ $D\Delta 7$

F G/F $E-7$ $A-7$ $D13$ $A\flat/B\flat$

$E\flat\Delta 7$ $F/E\flat$ $D\flat 7$ $G7(b5)$ $C\flat 7$ $B7(b5)$ $B\flat\Delta 7$

$B\flat-7$ $E\flat 13$ $C-7$ $F7$ $F-7/B\flat$ F/G

singing $B\flat$ A $A\flat$

$B\flat\Delta 7$ $E\flat 7$ $E\flat^{7(b5)}$ $D-$ $D-^C$ $D-/B$ $B\flat\Delta 7$ $B\flat/C$ $F2$

All of me

~~F₆~~ | F₆ | ~~A₇~~ | A₇ |

D₇ | D₇ | ~~G_{m7}~~ | G_{m7} |

~~A₇~~ | A₇ | ~~D_{m7}~~ | | |

G_B | G_B | G_{m7} | C |

F₆ | F₆ | A₇ | A₇ |

D₇ | D₇ | G_{m7} | | |

B_b | B_b_m | A_{m7} | D₉ |

G_{m7} | C_B | F₆ | G_{m7} C₇ ||

F A B_b B C D E F | F

circle lick

Autumn Leaves

(Les Feuilles Mortes)

Music by Joseph Kosma
English Lyric by Johnny Mercer

Med. Swing

A

Chords: C_{Mi}^7 , F^7 , $(B_{Mi}^7 E^7 B_{bMA}^7)$, $(B_{bMi}^7 E_{b7}^7)$

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

Chords: $A_{Mi}^7(b5)$, D^7 , G_{Mi}

leaves of red and gold; I see your

Chords: C_{Mi}^7 , F^7 , $(B_{Mi}^7 E^7 B_{bMA}^7)$, $(B_{bMi}^7 E_{b7}^7)$

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

Chords: $A_{Mi}^7(b5)$, D^7 , G_{Mi}

hands I used to hold. Since you

B

Chords: $A_{Mi}^7(b5)$, D^7 , G_{Mi}

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

Chords: C_{Mi}^7 , F^7 , $(B_{Mi}^7 E^7)$, B_{bMA}^7 , E_{bMA}^7

hear old win - ter's song, But I

Chords: $A_{Mi}^7(b5)$, D^7 , G_{Mi} , $(D^7/F\#)$, C^9 , F_{Mi}^7 , B_{b7}

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

Chords: $(A_{Mi}^7(b5) E_{bMA}^7)$, $(D^7 A_{Mi}^7(b5) D^7(\#5))$, G_{Mi} , (G^7)

au - tumn leaves start to fall.

[Melody is freely interpreted rhythmically.]

Pit + Sax

Beatrice



END = 3x laatste 4 maken

Beautiful Love

Medium Swing

Music by V. Young,
W. King & E. Van Alstyne
Lyric by Haven Gillespie
(As played by Bill Evans)

1. Beau - ti - ful love, you're all a mys - ter - y, Beau - ti - ful

Handwritten chords: E_M 7(b5), A⁷(#5) G₇ b5, D_M Cm7, (D⁷) C₄

love, what have you done to me? was con -

Handwritten chords: G_M 7 F_M 7, C⁷ B₂ 13, F_M 7 E_b 7, E_M 7(b5), A⁷ G₇ b5

tent - ed till you came a long, thrill - ing my

Handwritten chords: D_M Cm7, G_M 7 F_M 7, B^{b7} (E⁷) A_b 13, A⁷ G₇

1. soul with your song, Beau - ti - ful

Handwritten chords: D_M Cm7, B⁷(b5) (G⁷(#11)) A₇ b5, E_M 7(b5), A⁷ S₇

2. love, will my dreams come true?

Handwritten chords: D_M Cm7, B⁷(#9), B^{b7} A_b b5, A⁷ D₂ b5, D_M Cm7

2nd VERSE

(Beautiful) love, I've roamed your paradise;
Searching for love, my dreams to realize.
Reaching for heaven, depending on you.

Originally written in 3/4. Note in bar 11 originally an F. Alternate changes in parentheses.

BLACK ORPHEUS - LOUIS BONFI

(BASS)

♩. A- B-7b5 E7b9 A- B-7b5 E7b9

A- D-7 G7 Cmaj7 C#o7 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- ♩.

D.S. al ♩.

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

A- FINE

INTRO

$\text{D}\phi$ | G^b_7 | C^b_7 | $\%0$ ||
 C^b_7 B^b | C ||

BLUE BOSSA

5/4

REMY MURRAY

$\text{C}-7$ $\text{F}-7$ $\text{D}-7 \text{ b}5$ $\text{G}7$ $\text{C}-7$ $\text{Eb}-7$ $\text{Ab}7$ $\text{Dbmaj}7$ $\text{D}-7 \text{ b}5$ $\text{G}7$ $\text{C}-7$ $\text{D}-7 \text{ b}5$ $\text{G}7$

PLAY LAST 4 BARS TWICE MORE TO END

JOE HENDERSON - "PAGE ONE"

PSA in 3/4 M

59.

BODY AND SOUL

- GREEN

Handwritten musical score for "BODY AND SOUL" by GREEN. The score is written on six staves, each with a key signature of one flat (Bb) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten chord symbols and performance markings.

Chord symbols and markings include:

- Staff 1: Eb-7, Bb7(M), Eb-7 D7, Dbmaj7, Gb7, F-7, Eo7
- Staff 2: Eb-7, C-7b5, F7, Bb-7, Eb7, Eb-7 Ab7 1., Db6 Bb7, 2. Db, A7
- Staff 3: Dmaj7, E-7(A7/E), D/F#, G-7 C7, F#-7 B-7 E-7, A7, Dmaj7
- Staff 4: D-7, G7, Cmaj7, Eb6, D-7, G7, C7 B7 Bb7
- Staff 5: Eb-7, Bb7(b9), Eb-7, D7, Dbmaj7, Gb7, F-7, Eo7
- Staff 6: Eb-7, C-7b5, F7, Bb-7, Eb7, Eb-7 Ab7, Db6 (Bb7)

Performance markings include a "3" indicating a triplet and a "FINE" marking at the end of the piece.

JOHN COCHRANE - "COCHRANE'S SOUND"
JOES MONTGOMERY - "MARCH 6, 1925 - JUNE 15, 1965"

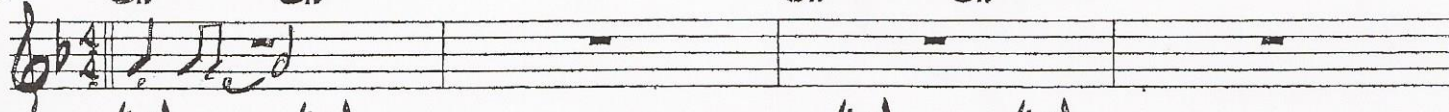
BOSSA FOR SOMEONE

(Boyer H.)

Tango

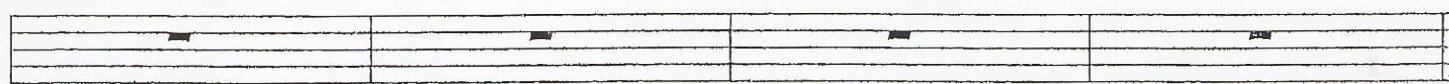
G $\flat$ Δ7(b5) G $\flat$ Δ7(b5)

G $\flat$ Δ7(b5) G $\flat$ Δ7(b5)



G $\flat$ Δ7(b5) G $\flat$ Δ7(b5)

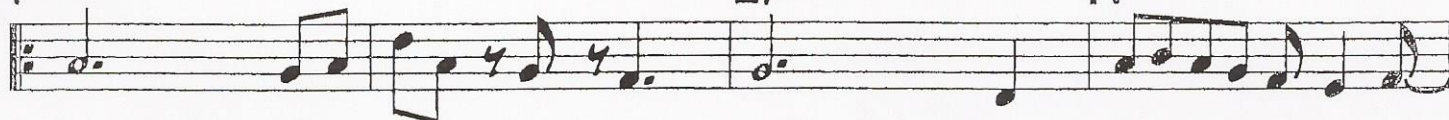
G $\flat$ Δ7(b5) G $\flat$ Δ7(b5)



FΔ7

EΔ7

A7(b5)



D- D- D- D $\flat$ -C-7

F7



B $\flat$ Δ7

B $\flat$ -9

E $\flat$ 7 $\sharp$ 2

D7(#9)



G13

G-7

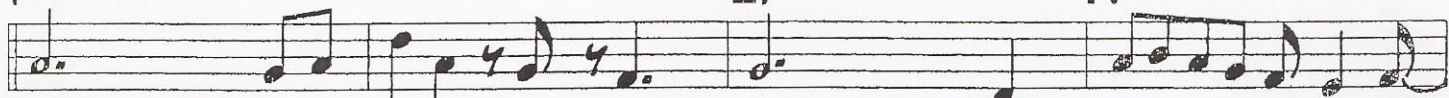
G $\flat$ 7(b5)



FΔ7

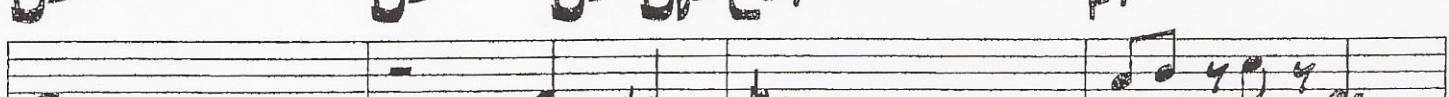
EΔ7

A7(b5)



D- D- D- D $\flat$ -C-7

F7

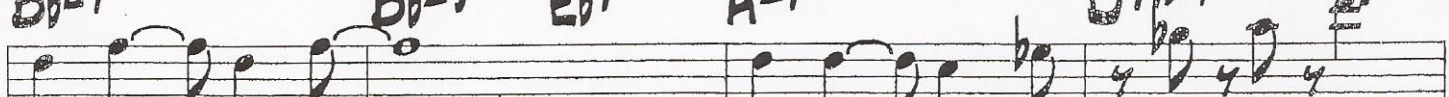


B $\flat$ Δ7

B $\flat$ -9

E $\flat$ 7 $\sharp$ 2

D7(b5)



G-7

G $\flat$ 7(b5)

FΔ7



8

B w 3 p

Handwritten musical notation on five staves. Chords are written above the notes.

Staff 1: F-7, Bb13, EbΔ7

Staff 2: Eb-9, Ab13, DbΔ7

Staff 3: DbΔ7, G7(b5), CΔ7

Staff 4: BbΔ7, Bb13, A-7, D7(b5)

Staff 5: G-7, Gb7(b5), FΔ7 (with a triangle above it), and a double bar line with "BK" written above it.

Handwritten musical notation on five staves. Chords are written above the notes.

Staff 1: FΔ9, EbΔ9, FΔ9, EbΔ9 (with a circled "C" and "TAG" written above the first measure)

Staff 2: FΔ9, EbΔ9, FΔ9, EbΔ9

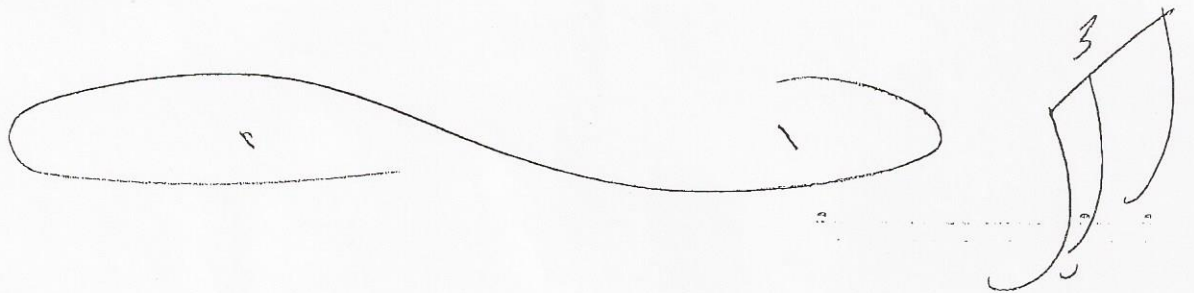
Staff 3: FΔ9, EbΔ9, FΔ9, EbΔ9

Staff 4: FΔ9, EbΔ9, FΔ9, EbΔ9

Staff 5: FΔ9, EbΔ9, FΔ9, EbΔ9

Handwritten musical notation on one staff. Chord is written above the notes.

FΔ9



CARAVAN

JUAN TIZOL & DUKE ELLINGTON

LATIN & JAZZ

(A) LATIN FEEL
C7^{b9}

C7^{b9}

(B) SWING FEEL
F7

F-

Bb7

Eb7

Ab7

(C) LATIN FEEL
C7^{b9}

G7^{#9}

C7^{b9}

C7^{b9}

F-

74.
(BOSSA)

CHEGA DE SAUDADE (NO MORE BLUES)

- JOHIM

D- D-7/C E7/B E7 b9

E-7 b5 A7 b9 D- E-7 b5 A7 b9

D- D-7/C E7/B E7 A- 3

Bb maj7 E-7 b5 A7 b9

D- D-7/C E7/B E7

E-7 b5 A7 b9 D- D7 b9

G- G-7/F A7 b9/E D- D-7/C

B-7 b5 E-7 b5 A7 b9 D- A7

Dmaj7 B7 b13/D# E-7

Handwritten musical score for Chopin's No. 75, Op. 25. The score consists of eight staves of music with various chords and accidentals. The chords are: E-7, A7, D0, Dmaj7, F#-7, F0, E-7, E7, E-7b5, A7b9, Dmaj7, Dmaj7/C#, B-7, E7, F#7, B-7, Bb-7, A-7, D7b9, Gmaj7, C7, F#-7, B7, E7, E-7, A7/G, F#-7, B7, E7, E-7, A7, D, (E-7b5 A7b9).

ANTONIO CARLOS JOBIM - "THE COMPOSER OF DESAFUADO, PLAYS"
 GARY BURTON - "ALONE AT LAST"

Sunny

Intro

4/4 || B⁻⁷ E⁷ | % | A⁻⁷ D⁷ | % |

| E⁷(#9) | E⁷(#9) | A⁻⁷ | % |

[| A^{m7} | G^{m7} | ~~E⁷(b9)~~ | F^{Δ7} | B^φ E⁷ : |]

| A^{m7} | C⁷ | F^{Δ7} | B^{b7} (13b5) |

| B^φ | E⁷(#9) | A^{m7} D⁷ | % ||

| A^{m7} D⁷ | E⁷(#9) | A^{m7} | % | % | % ||]

Drum Solo on [| A^{m7} D⁷ : |] [| B^{m7} E⁷ : |]

7xSOLO

EL PNO CAR (WIRLY!) : TREMOLO

CHICKEN

(ORGEL JAZZ)

+ JV 10!

Pee Wee Ellis

50 INTRO BASS
Bb7

15

+ DRUMS / PERC.

Bb7

Eb7

D7

G7

C7

Bb7

Bb7

Eb7

D7

G7

C7

Bb7

37

END

M 153

NOG IN MELODIE

5'50

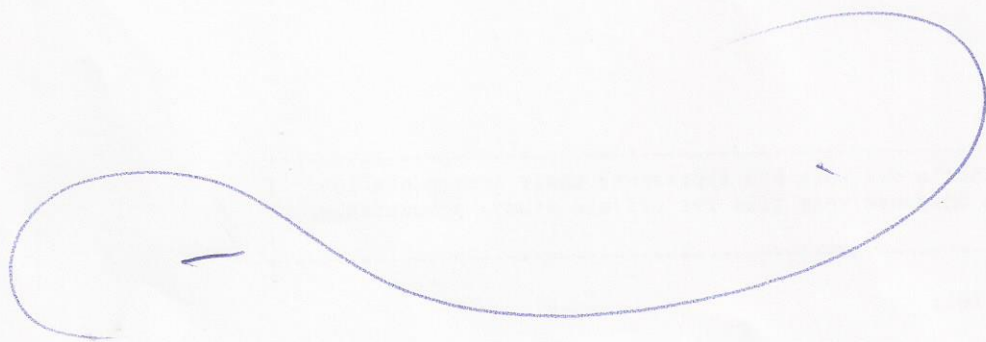
~~Funky!~~

Chithir! con l'anne

$\frac{4}{4} || C_7 (\#9) \quad | \quad \% \quad | \quad C_7 \quad | \quad \% \quad |$

$| F_7 \quad | \quad \% \quad | \quad C_7 \quad | \quad \% \quad |$

$| G_7 \quad | \quad F_7 \quad | \quad C_7 \quad | \quad \% \quad |$



COME RAIN OR COME SHINE

MERCER-ARLEN

Handwritten musical score for "Come Rain or Come Shine" in G major, 4/4 time. The score includes two systems of music with various chords and melodic lines.

System 1:

- Chords: $Fm\flat 7$ ($C\flat 7$), $E\phi 7$, $A7$, Dmi
- Melody: $G7$, $C7$, $Fm\flat 7$, $Cmi7$, $F7$
- Chords: $B\flat m7$, $C7(b9)$, Fm , $B\flat m$, $A\flat m7$, $Gm7$, $C7$
- Chords: $Fm6$, $B\flat 7$, $E\flat m$, $A\flat 7$, $A\phi 7$, $D7(b9)$, $Gmi7$, $C7$

System 2:

- Chords: $F\sharp m$, $B7$, $E\phi m7$, $A7$
- Chords: $A\phi m$, $D7$, $Dm7$, $G7$
- Chords: $Dmi7$, $B\phi 7$, $E\phi 7$, $A7(b9)$, Dmi , $A\flat 7$, ($G7$ $C7$)

BILL EVANS - "PORTRAIT IN JAZZ"

WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

(BOSSA)

CORCOVADO - ("QUIET NIGHTS...")

- JOHNNY

(INTRO - SLOWLY)

Handwritten musical score for "CORCOVADO" by Jobim. The score is written on ten staves in 4/4 time. It includes various musical notations such as notes, rests, and bar lines. Chord symbols are written above the staves, including A-, Bb7, A-, A-/G, D/F#, F#7, D7/A, G-7, C7sus4, F#7, Fm7, Fm7, D7, D-7, Abo, D7/A, Abo, G-7, C7sus4, F#7, Fm7, Fm7, F-7, F-6, E-7, A-7, D-7, G7b9, E-7, A7, D-7, G7, and C6. There are also dynamic markings like 'f' and 'p'. The score ends with a double bar line and the word 'FUE'.

THE DAYS OF WINE AND ROSES

105.
- MANCINI

Handwritten musical score for "The Days of Wine and Roses" by Mancini. The score is written on ten staves, with chords and notes indicated. The key signature is one flat (Bb), and the time signature is 4/4.

Staff 1: Fmaj7, ~~E7~~ A7(b5)/Eb, D7(b5/b9), D7(b5/b9), D7#9, - - -

Staff 2: G-7, =, Bb-, Eb7

Staff 3: A-7, D-7, G-7, C7

Staff 4: E-7(b5), A7(b9), D-7, G7, { G-7, Am7, Bb7, C7, gb7b5

Staff 5: Fmaj7, Eb7, D7(b5/b9), D7(b5/b9), D7 - - -

Staff 6: G-7, =, Bb-, Eb7

Staff 7: A-7, D-7, B-7 b5, Bb7

Staff 8: A-7, D-7, G-7, C7b1, F6, (G-7, C7)

Staff 9: (FINE) | Am7 Dm7 | Gm7 C7b1 | Am7 Dm7 | Gm7 gb7b5 | F#Ag ||

ART FARNER - "INTERACTION"

112.

DESAFINADO

- JORJIN

Handwritten musical score for guitar, titled "DESAFINADO" by JORJIN. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines. The key signature is one flat (Bb).

Chords and Chord Progressions:

- First System:** Fmaj7, G-7, C7, A-7 b5, D7 b9.
- Second System (1.):** G-7, A7 b9, D7, D7 b9, G7 b9, Gbmaj7.
- Third System (2.):** G-7, Bb-, A-7, B-7 b5, E7 #9, Amaj7, Bb7, B-7, E7.
- Fourth System:** Amaj7, F#-7, B-7, E7, Cmaj7, C#7, D-7, G7.
- Fifth System:** G-7, A-7 b5, D7 b9, G-7, C7 b5.

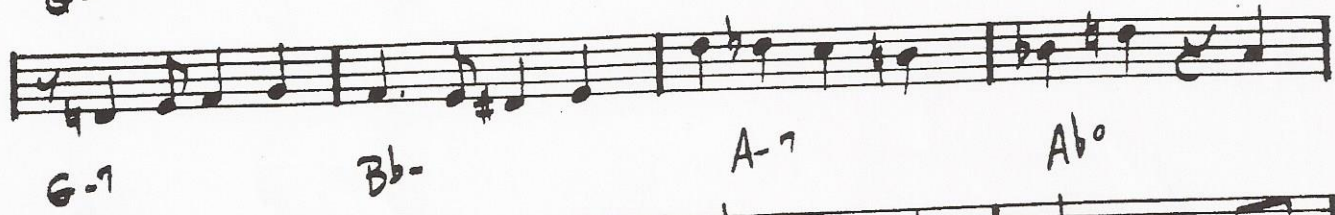
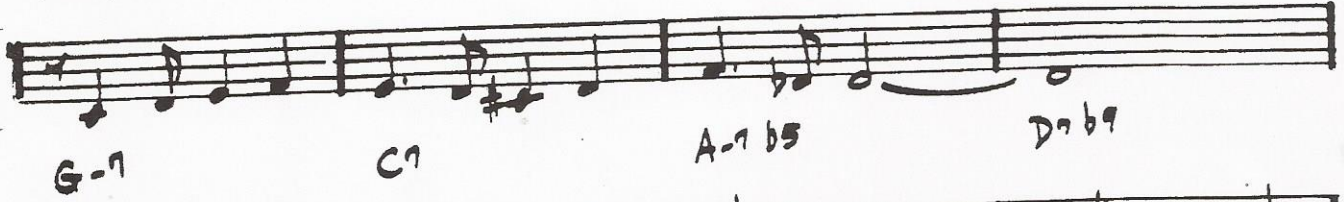
The score includes a key signature change to one flat (Bb) and a time signature of 4/4. The notation includes various chord symbols (e.g., Fmaj7, G-7, C7, A-7 b5, D7 b9, Gbmaj7, Bb7, F#-7, C#7, D-7, C7 b5) and melodic lines with accidentals (sharps and flats).

DESAFINADO - P.2

113.

Fmaj7

G7 b5



1. STAN GETZ/CHARLIE BIRD - "DESAFINADO"

2. ANTONIO CARLOS JOBIM - "GETZ/GILBERTO"

3. "THE COMPOSER OF DESAFINADO, PLAYS"

126.

-DUKE ELLINGTON

(SWING) DON'T GET AROUND MUCH ANYMORE

Handwritten musical score for "Don't Get Around Much Anymore" by Duke Ellington. The score is written on ten staves in treble clef with a key signature of one sharp (F#). It includes various musical notations such as eighth notes, quarter notes, and rests, along with handwritten chord symbols and first/second endings. The piece concludes with a double bar line on the final staff.

Chord symbols and musical markings include:

- Staff 1: Cm^{7b9} , $D-7$, $D\#7$, $E-7$
- Staff 2: $A7$, $A-7$, $D7$
- Staff 3: $G7$, 1. C , $(G7)$
- Staff 4: 2. C , $(C7)$, F , $F-$
- Staff 5: $E-7$, C , $C7$, $C7$, $D7$, $F\#-7b5$, $B7b9$
- Staff 6: $E-7$, $D7b9$, $G7$, Cm^{7b9} , $D-7$, $D\#7$, $E-7$
- Staff 7: $A7$, $A-7$, $D7$, $G7$
- Staff 8: C

DUKE - "70th BIRTHDAY"

$\left(\begin{array}{c} F \text{ minor} \\ \text{7} \end{array} \right) \mid \begin{array}{c} A \flat \\ B \flat \end{array} \mid \begin{array}{c} B \flat \\ C \end{array} \right)$

Solo x2

Medium Latin/Rock
 $\text{♩} = 92$

Feel Like Makin' Love

Eugene McDaniels
 (As sung by Roberta Flack)

The musical score is written for a vocal line and a bass line. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The tempo is marked as Medium Latin/Rock with a quarter note equal to 92 beats per minute.

First System:

- Vocal: Stroll-in' in the park - watch-in' win - ter turn - to spring.
- Bass: F_{MI}^9 (sample bass line), $B^{\flat}13_{SUS}$ (etc.), $E^{\flat}MA^7$, $D^{\flat}7$.

Second System:

- Vocal: Walk-in' in the dark - see-in' lov - ers do their thing.
- Bass: $D^{\flat}7$, $C7\#9$, F_{MI}^9 , $B^{\flat}13_{SUS}$.

Third System:

- Vocal: Ooo - That's the time - I feel like mak - in' love.
- Bass: $E^{\flat}MA^7$, $A7(b5)$, $A^{\flat}MA^7$, G_{MI}^7 .

Fourth System:

- Vocal: to you. That's the time - I feel like mak - in' dreams.
- Bass: F_{MI}^7 , C_{MI}^7 , $A^{\flat}MA^7$, G_{MI}^7 .

Fifth System:

- Vocal: come true. Oh - by drum fill -
- Bass: $D^{\flat}7$, C_{MI}^7 , $E^{\flat}7$, $E^{\flat}7$, $F^{\flat}7$.

Handwritten notes include "solo" above the first system, "solo" above the fifth system, and "by drum fill" with an arrow pointing to the $F^{\flat}7$ chord.

2nd VERSE
 When you talk to me,
 When you're moanin' sweet and low
 When you're touchin' me,
 And my feelings start to show. That's the time....(etc.)

3rd VERSE
 In a restaurant, holding hands by candlelight.
 When I'm touchin' you, wanting you with all my might.
 That's the time...(etc.)

To end, sing first verse and fade.

Ende 2x

Flamingo

Music: Ted Grouya
Lyric: Ed Anderson

Med. Ballad

A F_{MA}^7 (D_{MI}^7) G_{MI}^7 C^7 F_{MI}^7 B^b9

Fla - min - go, — like a flame in the sky, Fly - ing o - ver the

D^b9 G_{MI}^7 C^7 F_{MA}^7 D^7 G_{MI}^7 C^7

is - land to my lov - er near by; — Fla -

F_{MA}^7 (D_{MI}^7) G_{MI}^7 C^7 F_{MI}^7 B^b9

min - go, — in your trop - i - cal hue, Speak of pas - sion un -

D^b9 G_{MI}^7 C^7 F^6 $B^b_{MI}^6$ F_{MA}^7 (B^{13})

dy - ing and a love that is true. The

B $B^b_{MI}^7$ E^b9 $A^b_{MA}^7$ b^9 A^{o7} F^7

wind sings a song to you as you go, A song — that I

$B^b_{MI}^7$ E^b9 $G_{MI}^7(11)$ C^7

hear be - low the mur - mur - ing palms. — Fla -

C F_{MA}^7 (D_{MI}^7) G_{MI}^7 C^7 F_{MI}^7 B^b9

min - go, — when the sun meets the sea, Say fare - well to my

D^b9 G_{MI}^7 C^7 F_{MA}^7 (D_{MI}^7) G_{MI}^7 C^7

lov - er and hast - en to me.

FOOTPRINTS

- WAYNE SHORTER



" - - - - - "

WAYNE SHORTER - "ADAM'S APPLE"

164.

FREDDIE THE FREELANDER

- MILES DAVIS

(MED. SLOW)



MILES - "KIND OF BLUE"

Fred's "opening" Blues

Theme: 2 times 2 beat

$\frac{4}{4}$ | C_7 C_7/E | F_7 $F_{\#}^{\circ 7}$ | C/g C_7 | G_m7 C_7 |
| F_7 $F_{\#}^{\flat 7}$ | F_7 $F_{\#}^{\circ 7}$ | C $E\phi$ | A_7 E_b^{13} |
| D_m7 | G^{13} | C A_7 | D_7 G_7 ||

Solo's | C_7 | F_{13} | C_7 | ϕ |
| F_{13} | ϕ | C $E\phi$ | A_7 E_b^{13} |
| D_m7 | G^{13} | C A_7 | D_7 G_7 ||

After solo's 2 times themes

