

# Freddie Freeloader



By Miles Davis

PLAY 11 CHORUSES (♩=96)

## BLUES

BLUES

Bb7

Bb7

Eb7

Bb7

F7

Eb7

Ab7

⊕

The blues section consists of three staves of music in 4/4 time. The first staff starts with a Bb7 chord and contains two measures of music. The second staff starts with an Eb7 chord and contains two measures of music. The third staff starts with an F7 chord, followed by an Eb7 chord, then an Ab7 chord, and ends with a repeat sign and a circled cross symbol (⊕).

## SOLOS

SOLOS

Bb7

Bb7

Eb7

Bb7

F7

Eb7

Ab7

⊕

F7

Eb7

Ab7

⊕

*fine 2nd X*

The solos section consists of four staves of music. The first staff is for Bb7 and contains two measures of music. The second staff is for Bb7 and contains two measures of music. The third staff is for Eb7 and contains two measures of music. The fourth staff is for Ab7 and contains two measures of music. The fifth staff is for F7 and contains two measures of music. The sixth staff is for Eb7 and contains two measures of music. The seventh staff is for Ab7 and contains two measures of music. The eighth staff is for F7 and contains two measures of music. The ninth staff is for Eb7 and contains two measures of music. The tenth staff is for Ab7 and contains two measures of music. The eleventh staff is for F7 and contains two measures of music. The twelfth staff is for Eb7 and contains two measures of music. The thirteenth staff is for Ab7 and contains two measures of music. The section ends with a circled cross symbol (⊕) and the text "fine 2nd X".



# So What

By Miles Davis

There are two recorded versions of this song—Slow & Fast

PLAY 6 CHORUSES (♩=106)  
PLAY 7 CHORUSES (♩=164)

In performance,  
Bass plays melody

Sheet music for the bass line of "So What" by Miles Davis. The music is written in 4/4 time and consists of six lines of music, each representing a chorus. The key signature is D minor (two flats). The first line is marked with a "D-" chord symbol. The second line is marked with a "D-" chord symbol. The third line is marked with a "D-" chord symbol. The fourth line is marked with an "Eb-" chord symbol. The fifth line is marked with a "D-" chord symbol. The sixth line is marked with a "D-" chord symbol. The music is written in a style that suggests a bass line, with many notes beamed together in eighth and sixteenth notes. The final line is marked with a "D-" chord symbol and a "Fade Out On D-" instruction.

SOLOS

8 8 8 8

D- D- Eb- D-

⊕ Fade Out On D-

# All Blues



By Miles Davis

PLAY 8 CHORUSES (♩=104)

## INTRO

INTRO

G7

G7

G7

G7

C7/G

G7

G7

D7+9

E7+9

D7+9

G7

G7

⊕

## SOLOS

SOLOS

G7

C7

G7

D7+9

Eb7+9

D7+9

G7

⊕

D7+9

Eb7+9

D7+9

G7

G7 8

G7

# Bb Blues ("Shuffle-Time")



PLAY 10 CHORUSES (♩ = 88)

By Jamey Aebersold

Learn the 3 scales and chords . . . memorize them. Listen to recordings of jazz blues musicians for ideas. Use swing "eighth" note feel. Bb blues scale will sound fine.

## SOLOS

The blues scale or minor pentatonic scale may be played at anytime in the blues. Use it for variety.

### Bb BLUES SCALE

### Bb Minor Pentatonic Scale



# Solar Flair

By Jamey Aebersold

PLAY 8 CHORUSES (♩ = 104)

Play with an even-eighth feel throughout, not swing feel. Emphasize the 3rds and 7ths of the scale in bars 9 through 12 to outline the key change.

## BOSSA NOVA

Chord progression for BOSSA NOVA:

C- F- DØ G7+9 C- Eb- Ab7 DbΔ DØ G7+9 C- ⊕ G7+9 1st Time Only

## SOLOS

Chord progression for SOLOS:

C- F- DØ G7+9 C- Eb- Ab7 DbΔ DØ G7+9 C- ⊕ G7+9

Chord progression for the final section:

⊕ C- DØ G7+9 C- C- DØ G7+9 C-

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# F Blues ("Tootsie")



PLAY 10 CHORUSES (♩=92)

By Jamey Aebersold

Memorize the scales and chords. Be sure to use Ab in bars 5 and 6! The blues scale will work, but don't use it too much ... gets boring. Bars 9 and 10 use the same fingering.

Chord progression for the first 10 choruses:

- Chorus 1: F7, Bb7, F7, F7
- Chorus 2: Bb7, F7, A-, D7
- Chorus 3: G-, C7, (F7) A7, D7, (G-) G7, C7

1st X Only

## SOLOS

Chord progression for the solo lines:

- Chorus 1: F7, Bb7, F7, F7
- Chorus 2: Bb7, Bb7, F7, A-, D7
- Chorus 3: G-, C7, F7, D7b9, G-, C7

### F BLUES SCALE

### F Minor Pentatonic Scale

Track ends on F7+9  
(Play Blues Scale)

The blues scale or minor pentatonic scale may be played at anytime in the blues. Use it for variety.

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# Autumn Leaves



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)

Chord progression for the first system:

C- F7 BbΔ EbΔ+4

1. D7+9 G- G7+9 2. D7+9 G-

BRIDGE

G- AØ D7b9 G-

C- F7 BbΔ EbΔ(+4) AØ D7+9

G- C7 F- Bb7 Eb7 AØ D7+9 G- (G7+9)

SOLO BREAK

SOLOS

C- F7 BbΔ EbΔ+4 AØ D7+9 G- 1. G7+9 2. G-

BRIDGE

AØ D7+9 G- G- C- F7 BbΔ EbΔ(+4)

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

Ø EØ AØ D7+9 G- EØ AØ D7+9 G-Δ



# 1. Killer Joe



By Benny Golson

PLAY 5 TIMES (♩ = 104)

Sheet music for the main melody of "Killer Joe" in 4/4 time. The melody is written on a single staff with a treble clef. It consists of 16 measures. The first measure is a whole rest. The second measure is a quarter rest. The third measure is a quarter note G4. The fourth measure is a quarter note A4. The fifth measure is a quarter note Bb4. The sixth measure is a half note C5. The seventh measure is a quarter note Bb4. The eighth measure is a quarter note A4. The ninth measure is a quarter note G4. The tenth measure is a quarter note F4. The eleventh measure is a quarter note E4. The twelfth measure is a quarter note D4. The thirteenth measure is a quarter note C4. The fourteenth measure is a quarter note Bb3. The fifteenth measure is a quarter note A3. The sixteenth measure is a whole note G3. Chord symbols are written above the staff: C7, Bb7, C7, Bb7, C7, Bb7, C7, Bb7, C7, Bb7, C7, Bb7, C7, Bb7, C7, Bb7. There are two endings: the first ending is a quarter note Bb4 followed by a quarter note A4, and the second ending is a quarter note Bb4 followed by a quarter note A4.

## SOLOS

Sheet music for the solo section. It consists of 8 measures. The first measure is a quarter note G4. The second measure is a quarter note A4. The third measure is a quarter note Bb4. The fourth measure is a quarter note C5. The fifth measure is a quarter note Bb4. The sixth measure is a quarter note A4. The seventh measure is a quarter note G4. The eighth measure is a quarter note F4. Chord symbols are written above the staff: C7, Bb7, C7, Bb7, C7, Bb7, C7, Bb7.

## BRIDGE

Sheet music for the bridge section. It consists of 16 measures. The first measure is a quarter note G4. The second measure is a quarter note A4. The third measure is a quarter note Bb4. The fourth measure is a quarter note C5. The fifth measure is a quarter note Bb4. The sixth measure is a quarter note A4. The seventh measure is a quarter note G4. The eighth measure is a quarter note F4. The ninth measure is a quarter note E4. The tenth measure is a quarter note D4. The eleventh measure is a quarter note C4. The twelfth measure is a quarter note Bb3. The thirteenth measure is a quarter note A3. The fourteenth measure is a quarter note G3. The fifteenth measure is a quarter note F3. The sixteenth measure is a whole note E3. Chord symbols are written above the staff: Eø, A7b9, Eb-, Ab7, A7, C7, Bb7, C7, Bb7, C7, Bb7, C7, Bb7, C7, Bb7.



Sheet music for the repeat section. It consists of 2 measures. The first measure is a quarter note G4. The second measure is a quarter note A4. Chord symbols are written above the staff: C7, Bb7.

Repeat Over & Over & Fade





## 2. Sugar



PLAY 9 TIMES (♩ = 108)

By Stanley Turrentine

INTRO C- > G7+9 C- 2 G7+9 C- 2 G7+9 C- > G7+9 TUNE

C- C-/A DØ G7+9 C- C-/A DØ G7+9

C- C- DØ G7+9

C- F#7+4 F- Eb7 DØ

DØ G7+9 Ab7 1. Ab7 C- 2. Ab7

### SOLOS

C- C-/A DØ G7+9 C- C-/A DØ G7+9 C- C-

DØ G7+9 C- F#7+4

F- Eb7 DØ G7+9 Ab7 Ab7

Ab7

Repeat Over & Over & Fade Out



C BLUES SCALE



# 13. Mr. P.C.



PLAY 20 TIMES (♩ = 200)

By John Coltrane

## SOLOS

Repeat Over & Over

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# 1. Doxy



By Sonny Rollins

The main melody of 'Doxy' is written in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The second and fourth staves also feature triplets. The third staff includes a measure with a 'z' (accidental) and a 'b' (flat) over a note.

## SOLOS

The solo section consists of five staves of music. Each staff is labeled with chords above it. The first staff has chords: Bb7, Ab7, G7+9, C7, F7, Bb7. The second staff has chords: Bb7, Ab7, G7+9, C7, F7+9. The third staff has chords: Bb7, Eb7, E°. The fourth staff has chords: Bb7, Ab7, G7+9, C7, F7, BbΔ. The fifth staff has chords: BΔ, G7+9, C7, F7. The solo section ends with a double bar line and repeat dots.

(REPEAT & FADE)

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# 2. St. Thomas



16 CHORUSES

By Sonny Rollins

Play 8th and quarter notes short (detached)

## SOLOS

NOTE: On major chords, the Major 7th is not emphasized in the piano voicings. The sound Dan uses is a 6/9 sound, which leaves the Major 7th out. You can play the Major 7th on solos and it will sound fine. A C Major Pentatonic scale could be used throughout the entire song: C D E G A C

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# 3. Blue Seven



12 CHORUSES

By Sonny Rollins

## BLUES

## SOLOS

**Bb7** **Eb7** **Bb7** **Bb7**

**Eb7** **Eb7** **Bb7** **Bb7**

**F7** **Eb7** **Bb7** **F7**

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**By Jamey Aebersold**

**F7                      B<sup>b</sup>7                      F7                      F7                      B<sup>b</sup>7                      B<sup>o</sup>7**



**F7   G-7   A-7   A $\flat$ -7   G-7   C7   F7   B $\flat$ 7   B $\circ$ 7   F7/C   C7**





# 12. Stop, Stop, Stop-Time Blues



PLAY 15 TIMES (♩ = 120)

By Jamey Aebersold

## Blues

Blues melody in F major, 4/4 time. The melody consists of four staves of music. Chords are indicated above the notes: F7, Bb7, F7, Bb7, F7, Bb7, F7, C7, Bb7, F7, C7. There are triplets and slurs throughout the piece.

## SOLOS

Solo section in F major, 4/4 time. The first staff shows four measures with chords F7, Bb7, F7, and Bb7. The second staff shows four measures with chords F7, C7, Bb7, and F7, followed by a double bar line and a C7 chord.

Solo section in F major, 4/4 time. The first staff shows five measures with chords D7, D7 Db7, C7, Bb7, and F7. The second staff shows five measures with chords D7, D7 Db7, C7, Bb7, and F7, followed by a double bar line and the word "Fine".



# Cantaloupe Island

By Herbie Hancock

INTRO

MELODY







# Watermelon Man

By Herbie Hancock

First system of musical notation (treble clef, 4/4 time) with chords F7, Bb7, and C7 indicated above the staff.

SOLOS

Second system of musical notation (treble clef, 4/4 time) with chords F7, Bb7, and C7 indicated above the staff.

Third system of musical notation (treble clef, 4/4 time) with chords F7, Bb7, and C7 indicated above the staff.

Fourth system of musical notation (treble clef, 4/4 time) with chords F7, Bb7, and C7 indicated above the staff.

Fifth system of musical notation (treble clef, 4/4 time) with chords F7, Bb7, and C7 indicated above the staff.

Sixth system of musical notation (treble clef, 4/4 time) with chords F7, Bb7, and C7 indicated above the staff.

ENDING FADES  
OUT ON F7

# HAVE YOU MET MISS JONES



By Lorenz Hart & Richard Rodgers

Play 9 Choruses

Musical notation for the first system, featuring chords and melodic lines:

Chords:  $F^{\Delta}$ ,  $D7b9$ ,  $G-$ ,  $C7$ ,  $A-$ ,  $D-$ ,  $G-$ ,  $C7$ ,  $F^{\Delta}$ ,  $D7b9$ ,  $G-$ ,  $C7$ ,  $A-$ ,  $D-$ ,  $C-$ ,  $F7$ ,  $Bb^{\Delta}$ ,  $Ab-$ ,  $D7$ ,  $Gb^{\Delta}$ ,  $E-$ ,  $A7$ ,  $D^{\Delta}$ ,  $Ab-$ ,  $D7$ ,  $Gb^{\Delta}$ ,  $G-$ ,  $C7$ ,  $F^{\Delta}$ ,  $D7b9$ ,  $G-$ ,  $C7$ ,  $A-$ ,  $D7$ ,  $G-$ ,  $C7$ ,  $F^{\Delta}$ ,  $(G- C7)$

**SOLO**

Musical notation for the solo section, featuring chords and melodic lines:

Chords:  $F^{\Delta}$ ,  $D7b9$ ,  $G-$ ,  $C7$ ,  $A-$ ,  $D-$ ,  $G-$ ,  $C7$ ,  $F^{\Delta}$ ,  $D7b9$ ,  $G-$ ,  $C7$ ,  $A-$ ,  $D-$ ,  $C-$ ,  $F7$ ,  $Bb^{\Delta}$ ,  $Ab-$ ,  $D7$ ,  $Gb^{\Delta}$ ,  $E-$ ,  $A7$ ,  $D^{\Delta}$ ,  $Ab-$ ,  $D7$ ,  $Gb^{\Delta}$ ,  $G-$ ,  $C7$ ,  $F^{\Delta}$ ,  $D7b9$ ,  $G-$ ,  $C7$ ,  $A-$ ,  $D7$ ,  $G-$ ,  $C7$ ,  $F^{\Delta}$ ,  $(G- C7)$ ,  $A-$ ,  $D7$ ,  $G-$ ,  $C7$ ,  $A-$ ,  $D7$ ,  $G-$ ,  $C7$ ,  $F$

# I LOVE YOU



By Cole Porter

Play 9 Choruses

Musical notation for the first system, featuring a treble clef and a key signature of one flat (Bb). The notation includes various chords and melodic lines across six staves.

Chords indicated above the staves: Bb-, C7b9, FΔ, D7+9, G-, C7, FΔ, Bb-, C7b9, FΔ, BΔ, E7+9, AΔ, B-, E7, AΔ, G-, C7, FΔ, AΔ, D7+9, G-, C7, Bb-, C7b9, AΔ, D7+9, G7, G-, C7, FΔ, (A- D7).

**SOLO**

Musical notation for the solo section, featuring a treble clef and a key signature of one flat (Bb). The notation includes various chords and melodic lines across three staves.

Chords indicated above the staves: GΔ, C7b9, FΔ, D7+9, G-, C7, FΔ, GΔ, C7b9, FΔ, BΔ, E7+9, AΔ, B-, E7, AΔ, G-, C7, FΔ, AΔ, D7+9, G-, C7, GΔ, C7b9, AΔ, D7+9, G7, G-, C7, FΔ, (A- D7), *fine*.

# SUMMERTIME



By DuBose Hayward & George Gershwin

Play 10 Choruses

Chord progression for the first system:

- Staff 1: D-
- Staff 2: G-, E $\phi$ , A7+9
- Staff 3: D-, G-, C7
- Staff 4: F $\Delta$ , E $\phi$ , A7+9, D-, E $\phi$ , A7+9

**SOLO**

Chord progression for the solo section:

- Staff 1: D-, (D7+9) G-, E $\phi$ , A7+9
- Staff 2: D-, G- C7 F $\Delta$ , E $\phi$  A7+9 D-, E $\phi$  A7+9

Chord progression for the repeat and fade out section:

- Staff 1: D-, G7

REPEAT AND FADE OUT



### By Thelonious Monk

**NOTE:GbΔ may also be Gb6 or Gb7. It seems to vary on famous recordings.**

## SOLOS

**Bass Pedals C on beats 2 & 4**

**(Miles Davis popularized the melody this way)**



PLAY 8 CHORUSES (♩=184)

# In Walked Bud

By Thelonious Monk

The main musical score consists of seven staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The notation includes various chords and melodic lines with triplets. Chords are labeled above the staves: F-, F-Δ, F-7, Bb7, Eb7, Ab6, Bb7, Eb7+4, Ab6, 1. Ab6 C7+, 2. Ab6, F-, F-, Db7, Db7, F-, F-Δ, F-7, Bb7, Eb7, Ab6, Bb7, Eb7+4, Ab6, ⊕ Ab6 (C7+9), C7+9.

## SOLOS

The solo section consists of five staves of music. The first staff is labeled 'SOLOS' and contains the following chords: F-, F-Δ, F-7, Bb7, Eb7, Ab6, Bb7, Eb7, Ab6. The second staff is labeled 'BRIDGE' and contains the following chords: 1. Ab6 C7+9, 2. AbΔ, F-Δ, F-, Db7, Db7, F-. The third staff contains the following chords: F-, Db7, Db7, F-, F-Δ. The fourth staff contains the following chords: F-7, Bb7, Eb7, Ab6, Bb7, Eb7+4, Ab6, ⊕ Ab6 (C7+9). The fifth staff contains the chord: ⊕ Ab6.

Abrupt Ending

PLAY 3 CHORUSES (♩ = 48)

# 'Round Midnight



By Thelonious Monk, Cootie Williams & Bernie Hanighen

Eb- Eb-/D Eb-/Db C° Ab- Db7 Eb- Ab7  
 B- E7 Bb- Eb7 Ab- Db7 GbΔ Ab7+4  
 1. C7+4 B7+4 F-/Bb Bb7+4 2. C7+4 B7+4 F-/Bb EbΔ  
 BRIDGE  
 C7+4 B7+4 Bb7+4 C7+4 B7+4 Bb7+4  
 Ab- F- Bb7+4 CØ F7+4 Db7 B7 Ab- FØ Bb7+9  
 Eb- Eb-/D Eb-/Db C° Ab- Db7 Eb- Ab7 B- E7 Bb- Eb7  
 Ab- Db7 GbΔ Ab7+4 C7+4 B7+4 F-/Bb EbΔ  
 SOLOS  
 Eb- Eb-/D Eb-/Db C° Ab- Db7 Eb- Ab7 B- E7 Bb- Eb7  
 Ab- Db7 GbΔ Ab7+4 1. C7+4 B7+4 Bb7+4 2. C7+4 B7+4 F-/Bb EbΔ  
 C7+4 B7+4 Bb7+4 C7+4 B7+4 Bb7+4 Ab- F- Bb7+4  
 CØ F7+4 Db7 B7 Ab- FØ Bb7+9 Eb- Eb-/D Eb-/Db C° Ab- Db7  
 Eb- Ab7 B- E7 Bb- Eb7 Ab- Db7 GbΔ Ab7+4 C7+4 B7+4 F-/Bb EbΔ  
 fine





# 1. Quiet Nights Of Quiet Stars (Corcovado)



PLAY 5 CHORUSES (♩ = 132)

Original Words and Music by  
Antonio Carlos Jobim  
English Words by Gene Lees

**D7** **A♭<sup>o</sup>7**

Qui - et Nights of Qui - et Stars, qui - et chords from my — gui - tar

**G-7** **C7** **FΔ**

float - ing on the si - lence that — sur - rounds — us. —

**F-7** **E7♭9** **A7+5**

Qui - et thoughts and qui - et dreams, — qui - et walks by qui - et streams,

**A-7/D** **D7** **D-7** **A♭<sup>o</sup>7**

and a win - dow look - ing on — the moun - tains and the sea. — How love - ly!

**D7** **A♭<sup>o</sup>7**

This is where I want — to be. — Here, with you so close — to me, — un - til —

**G-7** **C7** **FΔ**

— the fi - nal flick - er of — life's em - ber. —

**F-7** **B♭7+4** **E-7** **A-7**

I, who — was lost and lone - ly, — be - liev - ing life was on - ly —



# 1. Quiet Nights Of Quiet Stars – Cont.



**D-7** **G7** **E-7** **A7+5**

a bit-ter, trag-ic joke, have found\_ with you\_

**D-7** **G7** **C** **A7+9**

the mean-ing of ex - is - tence. Oh, my love.\_

## SOLOS

**D7** **A<sup>b</sup>7** **G-7** **C7** **FΔ**

**F-7** **E7<sup>b</sup>9** **A7+5** **A-7/D** **D7** **D-7** **A<sup>b</sup>7**

**D7** **A<sup>b</sup>7** **G-7** **C7** **FΔ**

**F-7** **B<sup>b</sup>7** **E-7** **A-7** **D-7** **G7**

**F-7** **B<sup>b</sup>7** **E-7** **A7** **E<sup>b</sup>-7** **A<sup>b</sup>7** **D-7** **G7** **C** **A7+9**

(Play chords in staff on last chorus only.)

**D-7** **G7** **CΔ** **A7+9** **D-7** **G7**

**CΔ** **B<sup>b</sup>7+4** **2** **2** **CΔ**



## 2. Wave (Vou Te Contar)



PLAY 4 CHORUSES (♩ = 131)

Antonio Carlos Jobim

INTRO

D-7 G7

D-7 G7



DA

Bb7

1. So close your

A-7



eyes,  
ny,

for don't try to fight the

way to be  
ris - ing sea

D7

GA

G-7



a - ware of things your heart a - lone was meant to see,  
don't fight the moon, the stars a - bove and don't fight me.

F#7

B7

B-7

E7



The fun - da - men - tal  
The fun - da - men - tal

lone - li - ness goes when - ev - er  
lone - li - ness goes when - ev - er

Bb7

A7+9

D-7

G7

1.  
D-7 G7

2.  
D-7 G7



two can dream a dream to - geth - er.  
two can dream a dream to - geth - er.

2. You can't de -

G-7

C7

FΔ

FΔ



When I saw you first the time was half past three

F-7

Bb7

EbΔ

EØ

A7+9



when your eyes met mine it was e - ter - i - ty, by now we



## 2. Wave - Cont.



DA B $\flat$ 7 A-7 D7

know the Wave is on its way to be. Just catch the Wave

G $\Delta$  G-7 F $\sharp$ 7 B7

- don't be a - fraid of lov - ing me The fun-da-men-tal lone-

B-7 E7 B $\flat$ 7 A7+9 D-7 G7  $\oplus$  D-7 G7

- li-ness goes when-ev - er two can dream a dream to - geth - er.

### SOLOS

DA B $\flat$ 7 A-7 D7 G $\Delta$  G-7

F $\sharp$ 7 B7 B-7/E E7 B $\flat$ 7 A7+9 D-7 G7 1. D-7 G7 2. D-7 G7

G-7 C7 F $\Delta$  F $\Delta$  F-7 B $\flat$ 7 E $\flat$  $\Delta$  E $\emptyset$  A7+9

DA B $\flat$ 7 A-7 D7 G $\Delta$  G-7

F $\sharp$ 7 B7 B-7/E E7 B $\flat$ 7 A7+9 D-7 G7  $\oplus$  D-7 G7

D-7 G7

% % % etc. and gradual fade out . . .



# 8. The Girl From Ipanema

## (Garôta De Ipanema)



PLAY 4 CHORUSES (♩ = 144)

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

**INTRO** FΔ G♭7+4 FΔ D-7

Play 4 times

1. Tall and tan and young— and love - ly, The Girl—  
2. When she walks she's like— a sam - ba that swings—

G7 G7 G-7

— From Ip - a - ne - ma goes walk - ing, and when— she pass - es, each one—  
— so cool and sways— so gen - tle, that when— she pass - es, each one—

G♭7+4 FΔ 1. G♭7+4 2. FΔ G♭Δ 3 3

— she pass - es goes, "Ahh!" Oh, but I watch her so  
— she pass - es goes, "Ahh!"

B7+4 F#-Δ F#-7 3 3 A-7/D

sad - ly. How can I tell her I love her?

D7 G-7 3 3 B♭-7/E♭ E♭7 3

Yes, I would give my heart glad - ly, But each

A-7 3 D7+9/4 G-7 3 C7♭9/4

day when she walks to the sea, she looks straight a - head not at me.

FΔ D-7 'G7

Tall and tan and young— and love - ly, The Girl— From Ip - a - ne -

G7 G-7 G♭7+4 3 FΔ G♭7+4

- ma goes walk - ing, and when— she pass-es I smile,— but she does-n't see.  
Last chorus only: no, she does-n't see.



## 8. The Girl From Ipanema – Cont.



### SOLOS

FA D-7 G7 G-7 Gb7+4

FA 1. Gb7+4 2. FA GbΔ B7+4

B7 F#-Δ F#-7 A-7/D D7

G-7 Bb-7/Eb Eb7 A-7 D7+9

G-7 C7b9 D7+9 FA D-7 G7

G7 G-7 Gb7+4 FA Gb7+4

FA Gb7+4 FA Gb7+4 FA Gb7+4

etc. and fade out...



# 11. Desafinado (Slightly Out of Tune)



PLAY 3 CHORUSES (♩ = 136)

Music by Antonio Carlos Jobim  
English Words by Jon Hendricks & Jessie Cavanaugh  
Original Words by Newton Mendonca

INTRO FA G-7/C 2 2 2

FA G7+4

Love is like a nev - er end - ing mel - o - dy,

G-7 C7 AØ D7b9

Po - ets have com - pared it to a sym - pho - ny,

G-7 EØ A7+4 D7 AØ D7b9

A sym-pho-ny con - duct - ed by the light - ing of the moon,

G7b9 GbΔ+4

But our song of love is Slight - ly Out of Tune.

FA G7+4

Once your kiss-es raised me to a fe - ver pitch,

G-7 C7 AØ D7b9

Now the orch-es - tra - tion does - n't seem so rich.

G-7 Bb-6 FA E7+9

Seems to me you've changed the tune we used to sing,



# 11. Desafinado – Cont.



AΔ

C7

B-7

E7



Like the Bos - sa No - va love should swing. We used -

We used -

AΔ

Bb°7

B-7

E7



to har - mo - nize two souls in per - fect time,

AΔ

F#-7

B-7

E7



Now the song is dif - f'rent and the words don't e - ven rhyme, 'Cause you -

CA

C#°7

D-7

G7



for - got the mel - o - dy our hearts would al - ways croon, And so what

G-7

D7b9

G-7

C7



good's a heart that's Slight - ly Out of Tune.

FΔ

G7+4



Tune your heart to mine the way it used to be,

G-7

C7

AØ

D7+9



Join with me in har - mo - ny and sing a song of lov - ing, We're

G-7

Eb7

FΔ

Ab°7



bound to get in tune a - gain be - fore too long. There'll be

G7

Bb-7

Eb7



no Des-a - fi - na - do when your heart be - longs to me com - plete - ly. Then you