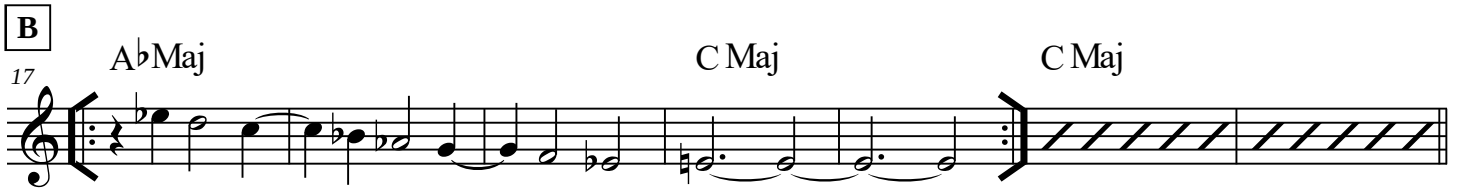
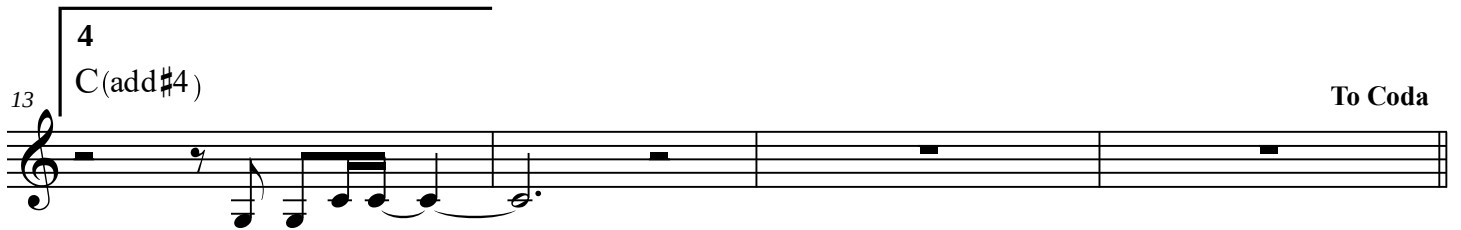
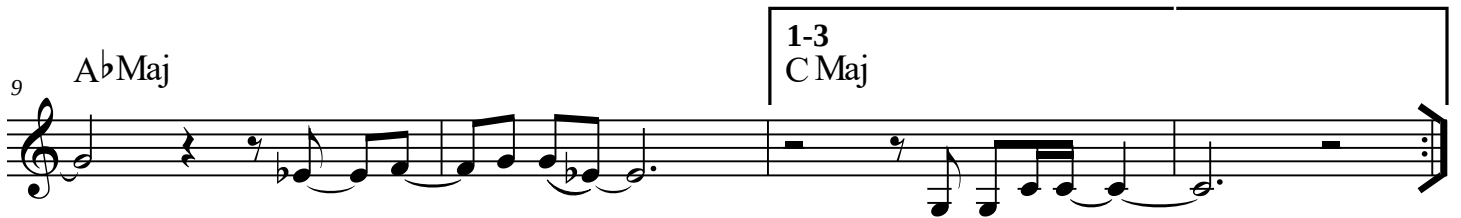
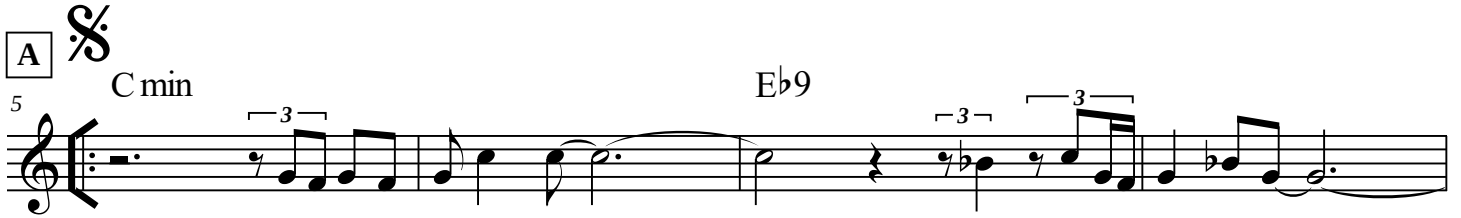
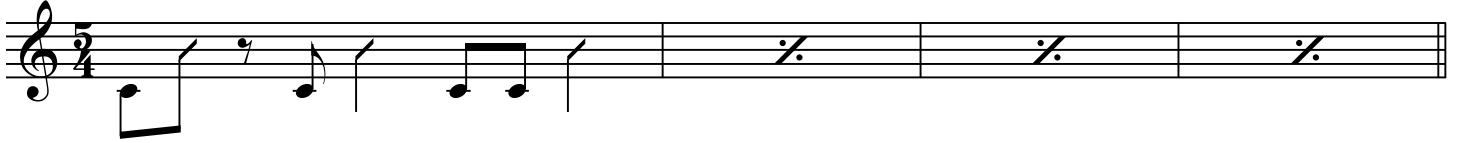


C Instruments

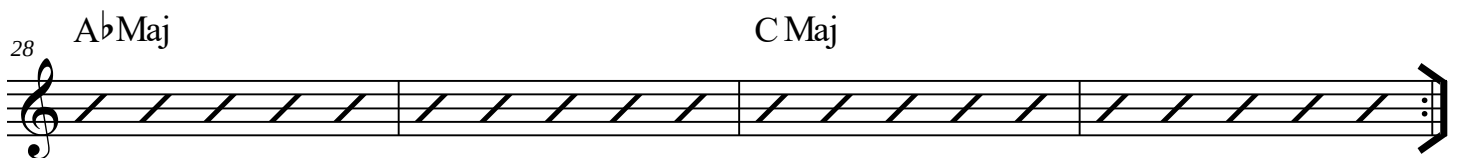
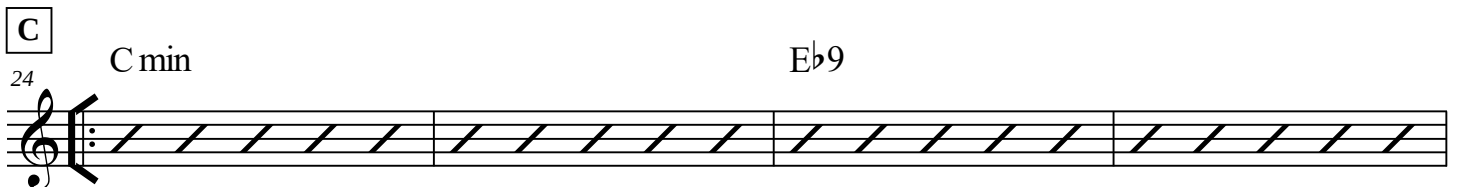
River Man

Nick Drake
Arr. Brad Mehldau

Intro Swing ♩ = 110
C Maj



Solos



After solos, D.S. (take 3rd and 4th endings) al coda

River Man - 2

D $\text{\textcircled{O}}$
32 C13(#11)

Musical staff for measures 32-35. The staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature. The notes are: measure 32: whole rest; measure 33: quarter rest, B-flat, quarter note G, quarter note F; measure 34: quarter note E, quarter note D, quarter note C, quarter note B; measure 35: quarter note A, quarter note G, quarter note F, quarter note E.

36 C-9 C Maj

Musical staff for measures 36-39. The staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature. The notes are: measure 36: whole rest; measure 37: quarter rest, B-flat, quarter note G, quarter note F; measure 38: quarter note E, quarter note D, quarter note C, quarter note B; measure 39: quarter note A, quarter note G, quarter note F, quarter note E.

40 C(add#4)

Musical staff for measures 40-43. The staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature. The notes are: measure 40: quarter note G, quarter note F, quarter note E, quarter note D; measure 41: quarter note C, quarter note B, quarter note A, quarter note G; measure 42: quarter note F, quarter note E, quarter note D, quarter note C; measure 43: quarter note B, quarter note A, quarter note G, quarter note F. The staff ends with a double bar line and repeat dots.

Med. Swing

Along Came Betty

Benny Golson

$\text{♩} = 110$

(A MI^7)

A

B MI^7

B MI^7

E 7

B MI^7

B MI^7

E 7

(trp. w/ ten. 8va b.)

A MA^7

G $\#^7$

G MA^7

F $\#^7$ ($\text{F}\#^7$) F $\#^7$

F $\#^7$

F $\#^7$

G MI^7

C 7

F $\#^7$

G MI^7

C 7

F MA^7

A 7

D MI^7

G 7

C MI^9

B

C MI^9

F 7

(b5)

A MI^7

D 7

G MI^7

G MI^7

F

E MI^7 (b5)

A 7

F MI^7

B b^7

(A MI^7)

(trp. ten.)

C

B MI^7

B MI^7

E 7

B MI^7

B MI^7

E 7

(trp. w/ ten. 8va b.)

C MI^7 (b5)

F 7

B bMI^7 (b5)

E b^7 (#9)

(3)

Till cue

A bMA^7

B MI^7

E 7

On cue

A bMA^7

B MI^7

E 7

(trp. ten.) (#4#)

(trp. ten.)

Solo on form (ABC), Use 'Till Cue' ending.
Take 'On cue' ending to last solo.

D

trp.

ten.

$B^b M I^7$ $B M I^7$ E^7 $B^b M I^7$ $B M I^7$ E^7

$A M A^7$ $G^{\#7}$ $G M A^7$ $F^{\#7}$

(bass walks -----)

$F^{\#} M I^7$ $G M I^7$ C^7 $F^{\#} M I^7$ $G M I^7$ C^7

$F M A^7$ A^7 $D M I^7$ G^7 $C M I^9$

D.S. al Coda (ten. 8va b.)

$E^b 7(\#9)$ $A^b M A^7$

(trp.)
(ten.)

Chords in parentheses are used for the head only.
No kicks during solos. Piano lays out at A during solos.

A FELICIDADE

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Words by Vinicius De Moraes
Music by Antonio Carlos Jobim

Moderate Bossa Nova

§ Cm Ab9 Cm Cm#7 Cm7 Cm6 Gm/D D7b9 Gm Fm7 Bb7 EbM7
 Tris - te _____ za não tem fim. _____ Fe - li - ci - da - de sim. _____ A _____
 Eb6 C7b9 Fm7 Fm7/Eb Dm7b5 G7 Cm Fm Bbm7 Eb7 A7b5
 _____ fe - li - ci - da - de' co - mo a go - ta. Deor - val - ha - nu - ma pe - ta la de flor. _____
 Ab G7 Cm Dm7b5 G7 Cm Dm7b5 G7 G7#5 Cm
 To Coda ⊕
 Bril - ha tran - qui - la de - pois de le - vos - cil - la. E cai co - mo u - na la - gri - ma de a - mor. _____
 Fm7 Bb7b9 Eb Ab7 Eb Bbm7 Eb7 Eb7#5
 _____ A fe - li - ci - da - de do po - bre pa - re - ce. A gran - de ↑ lu são do car - na -
 Ab6 Fm7 Bb7 Eb Am7b5 D7#5
 val. _____ A gen - te tra - bal - ha o a - ho en tei - ro. Por un mo - men - to de -
 Am7b5 D7#5 Gm7b5 C7b9 Fm7b5 Bb7 Eb Dm7b5
 son - ho. _____ Pra - fa - zer a fan - ta - si - a. De rei _____ ou de pi - ra - ta ou jar - di - nei - ra. _____
 G7 Cm Dm7b5 G7 G7#5 Cm D.S. al Coda ⊕ Coda Cm
 _____ E tu - do se a ca - bar na quar - ta fei - ra _____ Tris - rar. _____
 Dm7b5 G7 G7#5 Cm Cm Dm7b5 G7 G7#5
 _____ Pre - ci - sa que ha - ja ven - to sem pa - rar. _____ Pre - ci - sa que ha ja ven - to sem pa -
 Cm Ab9 Cm Cm#7 Cm Cm6 Cm Cm#7 Cm7 Cm6 Cm
 rar. _____ Tris - te - za não tem fim. _____

Jagged Edge - UT

2 34 **C**

CRESC.....

pp

Emaj7(#11) Cmaj7(#11) Amaj7(#11) Fmaj7(#11) Ebmaj7(#11) Cmaj7(#11)/D C⁹ B⁹(sus4)

38

Emaj7(#11) Cmaj7(#11) Amaj7(#11) Fmaj7(#11) Ebmaj7(#11) Cmaj7(#11)/D C⁹ B⁹(sus4)

42

ff

Emaj7(#11) Cmaj7(#11) Amaj7(#11) Fmaj7(#11) Ebmaj7(#11) Cmaj7(#11)/D C⁹ B⁹(sus4)

46

ff

Fmaj7(#11) *ff*

D Solo

50

Em¹¹

58

66

Fmaj7(#11)

Dm⁹

74

Cmaj7

B7(#5)

Sortie Solo

Emaj7(#11)

Gm⁷

C⁷

F⁷

Emaj7(#11) Cmaj7(#11) Amaj7(#11) Fmaj7(#11) Ebmaj7(#11) Cmaj7(#11)/D C⁹ B⁹(sus4)



Fmaj7(#11) Fmaj7(#11)

retour thème

A **B**

Solo batterie pour la fin Ad lib

Emaj7(#11) Cmaj7(#11) Amaj7(#11) Fmaj7(#11) Ebmaj7(#11) Cmaj7(#11)/D C⁹ B⁹(sus4)

Sortie/Fin rit.

Emaj7(#11) Cmaj7(#11) Amaj7(#11) Fmaj7(#11) Ebmaj7(#11) Cmaj7(#11)/D C⁹ B⁹(sus4)

ONMO

UT

Frisell; Holland, Konitz, Wheeler

jazz hard bop

First system of musical notation. It consists of three staves: a treble clef staff with a melody, a chordal staff, and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody starts with a quarter note B-flat, followed by an eighth note G-flat, a quarter note F, and a half note E-flat. The chordal staff shows chords: DbM7, a repeat sign, G7+, and another repeat sign. The bass line is labeled "bass in 2 / walk" and starts with a half note B-flat, followed by quarter notes G-flat, F, and E-flat.

Second system of musical notation. It consists of three staves: a treble clef staff with a melody, a chordal staff, and a bass clef staff. The key signature is three flats and the time signature is 4/4. The melody continues from the first system. The chordal staff shows chords: Cm7, a repeat sign, F7/A, and AbM7. The bass line continues with quarter notes B-flat, G-flat, F, and E-flat.

Third system of musical notation. It consists of three staves: a treble clef staff with a melody, a chordal staff, and a bass clef staff. The key signature is three flats and the time signature is 4/4. The melody has a quarter rest, followed by eighth notes G-flat, F, E-flat, and D-flat. The chordal staff shows chords: Gm11, F#7alt, Bm7, and Bm7/A. The bass line features triplets of quarter notes B-flat, G-flat, and F, followed by quarter notes E-flat, D-flat, and C.

Fourth system of musical notation. It consists of three staves: a treble clef staff with a melody, a chordal staff, and a bass clef staff. The key signature is three flats and the time signature is 4/4. The melody has a quarter rest, followed by eighth notes B-flat, A-flat, G-flat, and F, and a quarter note E-flat. The chordal staff shows chords: GM7, Em9, CM7, and Ab7alt. The bass line has a quarter rest, followed by quarter notes D-flat, C, and B-flat.