

# Body and Soul

Lyric by Edward Heyman,  
Robert Sour and Frank Eyton  
Music by Johnny Green

## Medium Ballad

**A**

$F_{MI}^7$   $C^7$   $F_{MI}^7$   $B^b9$   $E^b_{MA}^7$   $A^b9$

My heart is sad and lone - ly, For you I sigh, for

$G_{MI}^7$   $(F^{\#}_{MI}^7 B^7)$   $F^{\#o7}$   $F_{MI}^7$   $D_{MI}^{7(b5)}$   $G^7$

you, dear, on - ly, Why have - n't you seen it?

$C_{MI}^7$   $F_{MI}^7$   $B^b7$   $E^b6$   $G_{MI}^{7(b5)}$   $C^7$   $F_{MI}^7$   $C^7$   $F_{MI}^7$   $B^b9$

I'm all for you, bod - y and soul. I spend my days in long - ing

$E^b_{MA}^7$   $A^b9$   $G_{MI}^7$   $(F^{\#}_{MI}^7 B^7)$   $F^{\#o7}$   $F_{MI}^7$

and won - d'ring why it's me you're wrong - ing, I tell you I

$D_{MI}^{7(b5)}$   $G^7$   $C_{MI}^7$   $F_{MI}^7$   $B^b7$   $E^b6$   $F^{\#}_{MI}^7 B^7$

mean it, I'm all for you, bod - y and soul.

**B**

$E_{MA}^7$   $F^{\#}_{MI}^7$   $G^{\#}_{MI}^7$   $A_{MI}^6$

I can't be - lieve it, It's hard to con - ceive it, that

$G^{\#}_{MI}^7$   $C^{\#}_{MI}^7$   $F^{\#}_{MI}^7 B^7$   $E_{MA}^7$   $E_{MI}^7$   $A^7$

you'd turn a - way ro - mance. Are you pre - tend - ing? It

$F^{\#}_{MI}^7$   $F^o7$   $E_{MI}^7$   $A^7$   $D^7$   $D^b7$   $C^7$

looks like the end - ing un - less I could have one more chance to prove, dear,

My life a wreck you're mak - ing, You know I'm yours for  
 just the tak - ing, I'd glad - ly sur - ren - der  
 my - self to you, bod - y and soul.

Chords in parentheses are optional (especially used for solos).

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# Confirmation

by CHARLIE PARKER

The main musical notation consists of seven staves of music in G major, 4/4 time. The melody is written in treble clef. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' in a circle) and an accent (^) over the final note of the seventh staff.

**SOLOS**

Handwritten guitar solo notation on a six-line staff. The notation includes a key signature of one sharp (F#) and a time signature of 4/4. Above the staff, the following chord progression is written: GA, F#ø, B7+9, E- A7 D- G7 C7 B- E7 A7 A- D7. The solo itself consists of a series of rhythmic patterns and accidentals.

Handwritten guitar solo notation on a six-line staff, continuing the progression from the first solo. The chord progression above the staff is: GA, F#ø, B7+9, E- A7 D- G7 C7 B- E7 A- D7 GA.

**(BRIDGE)**

Handwritten guitar bridge notation on a six-line staff. The chord progression above the staff is: D- G7 CA CA F- Bb7 EbΔ A- D7 GA. There is a slash (/) under the CA chord in the second measure.

Handwritten guitar solo notation on a six-line staff. The chord progression above the staff is: F#ø, B7+9, E- A7 D- G7 C7 B- E7 A- D7 GA.





# Just Friends

Music: John Klenner

Lyric: Sam M. Lewis

Medium Swing

(A<sup>7</sup>) **A** D<sup>MA</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

Just friends, \_\_\_\_\_ lov - ers no more, \_\_\_\_\_ Just

A<sup>MA</sup><sup>7</sup> C<sup>MI</sup><sup>7</sup> F<sup>7</sup>

friends, \_\_\_\_\_ but not like be - fore, \_\_\_\_\_ To

B<sup>MI</sup><sup>7</sup> E<sup>7</sup> (G<sup>#MI</sup><sup>7(b5)</sup> C<sup>#7</sup>) A<sup>MA</sup><sup>7</sup> F<sup>#MI</sup><sup>7</sup>

think of what we've been and not to kiss a - gain seems like pre -

B<sup>9</sup> B<sup>MI</sup><sup>7</sup> E<sup>7</sup> E<sup>MI</sup><sup>7</sup> A<sup>7</sup> E<sup>7</sup> A<sup>7</sup>

tend - ing \_\_\_\_\_ it is - n't the end - ing, \_\_\_\_\_ Two

**B** D<sup>MA</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

friends \_\_\_\_\_ drift - ing a - part, \_\_\_\_\_ Two

A<sup>MA</sup><sup>7</sup> C<sup>MI</sup><sup>7</sup> F<sup>7</sup>

friends, \_\_\_\_\_ but one brok - en heart, \_\_\_\_\_ We

B<sup>MI</sup><sup>7</sup> E<sup>7</sup> (G<sup>#MI</sup><sup>7(b5)</sup> C<sup>#7</sup>) F<sup>#MI</sup><sup>7</sup>

loved, we laughed, we cried, and sud - den - ly love died, The sto - ry

B<sup>9</sup> B<sup>MI</sup><sup>7</sup> E<sup>7</sup> A<sup>6</sup> (E<sup>MI</sup><sup>7</sup> A<sup>7</sup>)

ends and we're just friends.



18.

WALKER/STEIN/KROU

ALL THE THINGS YOU ARE

Handwritten musical score for the song "All the Things You Are". The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat major). The music is in 4/4 time. The notation includes various chords and melodic lines. The chords are: G-7, C-7, F7, BbΔ7, EbΔ7, A7, DΔ7, D-7, G-7, C7, FΔ7, BbΔ7, E7, AΔ7, B-7, E7, AΔ7, G#-7, C#7, F#Δ7, D+7, G-7, C-7, F7, AbΔ7, EbΔ7, Eb-7, D-7, C#o7, C-7, F7, BbΔ7, A7, D7. There are also some markings like "3" and "p". The word "FINE" is written at the end of the score.

SONNY ROLLINS - "SONNY MEETS HAWK"

126.

(MED)

# HAVE YOU MET MISS JONES

ROGERS  
HART

Handwritten musical score for the song "Have You Met Miss Jones" by Rogers Hart. The score is written on a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of several staves of notes and rests, with various chords written above and below the staves. The chords include GΔ7, G#07, A-7, D7, B-7, E-7, A-7, D7, D-7, G7, CΔ7, Bb-7, Eb7, AbΔ7, F#-7, B7, EΔ7, Bb-7, Eb7, AbΔ7, A-7, D7, GΔ7, G#07, A-7, D7, C7, B-7, E7, A-7, D7, GΔ7, and (A-7, D7). There are also some circled numbers like 2 and 3, possibly indicating fingerings or measures.

McCLOY TYNER - "RE-EVALUATION YEARS"

57.

(JAZZ)

# BLUES FOR ALICE

- CHARLIE PARKER

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4; the third measure has a quarter note F#4, a quarter note E4, and a quarter note D4. The lower staff is in bass clef and contains three measures of chords: Gmaj7, C#7b9, and E7 A7.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains three measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4, with a circled '3' below the first two notes; the second measure has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4, with a circled '3' below the first two notes; the third measure has a quarter note F#4, a quarter note E4, and a quarter note D4. The lower staff is in bass clef and contains three measures of chords: D-7, G7, C7, C-7, and F7.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains three measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4; the third measure has a quarter note F#4, a quarter note E4, and a quarter note D4, with a circled '3' above the first two notes. The lower staff is in bass clef and contains three measures of chords: Bb-7, E7, Bb-7, E7, and A-7.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains three measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4; the third measure has a quarter note F#4, a quarter note E4, and a quarter note D4. The lower staff is in bass clef and contains three measures of chords: G, G, E7, A-7, and D.

CHARLIE PARKER - "SWEDISH SINAPS"



Fast Bebop

# Anthropology

Charlie Parker  
Dizzy Gillespie

**A** C<sup>6</sup> A<sup>7</sup> D<sub>Mi</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sub>Mi</sub><sup>7</sup>

D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> F<sub>Mi</sub><sup>6</sup>

1. E<sub>Mi</sub><sup>7</sup> A<sup>7</sup> D<sub>Mi</sub><sup>7</sup> G<sup>7</sup> 2. E<sub>Mi</sub><sup>7</sup> A<sup>7</sup> D<sub>Mi</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup>

**B** E<sup>7</sup> A<sup>7</sup>

D<sup>7</sup> G<sup>7</sup>

**C** C<sup>6</sup> A<sup>7</sup> D<sub>Mi</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup> A<sub>Mi</sub><sup>7</sup> D<sup>7</sup> G<sup>7</sup>

C<sup>7</sup> F<sup>6</sup> F<sub>Mi</sub><sup>6</sup> E<sub>Mi</sub><sup>7</sup> A<sup>7</sup> D<sub>Mi</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup>

# II. SWINGIN'

B♭ TRUMPET/CLARINET

SWING

Chords: G major 7, F#m7(b5), B7(#5), Em7, Dm7, G7, C7, Bm7, E9, A13, Am7, D7, G major 7, F#m7, B7, Em7, Dm7, G7, C7, Bm7, E7(#5), Am7, D7, F7, G7, Dm7, G7, C major 7, Dm7, Ebo7, C7/E, Em7, A7, Am7, D7, G major 7, F#m7(b5), B7(#5), Em7, Dm7, G7

C7 Bmi7 E7 Ami7 D7 G

③ Gmaj7 F#mi7(b5) B7(#5) Emi7 Dmi7 G13

Cmaj7 F13 Bmi7 E7 A7 Ami7 D7

Gmaj7 B7(#5) Emi7 Dmi7 G7(#5)

C7 Bmi7 E7 Ami7 D7 G

④ Dmi7 A7 Dmi7 G13 Cmaj7 G13 Cmaj7

Emi7 A7 Ami7 D7

⑤ Gmaj7 F#mi7(b5) B7(#5) Emi7 Dmi7 G7

C7 F7 Bmi7 E7 Ami7 D7 F13 G13



# III. FUNKY

B♭ TRUMPET/CLARINET

FUNK (SWING FEEL)

E $\mu$ 7



A $\mu$ 7

B $\mu$ 7sus

E $\mu$ 7

A7



B $\mu$ 7sus

C $\mu$ 7

①

D $\mu$

E $\mu$ 7



E7

D $\mu$

F#7(#9)



B7(#9)

②

E $\mu$ 7

A $\mu$ 7

B $\mu$ 7sus



E $\mu$ 7

C7

B $\mu$ 7sus

E $\mu$ 7



③

E $\mu$ 7



Emi7 C7 B7(#5)

Emi7 A7 G7

C7 Bmi7 Emi7 A7 Emi7 B7(#5)

4 Emi7 B7(#5) Emi7 B7(#5)

Emi7 B7 B7(#5)

5 Emi7 E7(#9) A7 Bmi7 Cmaj7

Emi7 Dmi7 C7 Bmi7 Emi7 A7

Cmaj7 Fmaj7 Dmi7 Bmi7 Emi7 B7(#5) Emi7

# XII. SWING-O-RAMA

B♭ TRUMPET/CLARINET

MED. UP SWING

Musical score for B♭ Trumpet/Clarinet of "XII. SWING-O-RAMA". The score is in 4/4 time, key of B♭ major, and consists of seven staves of music. The tempo is marked "MED. UP SWING". The score includes various musical notations such as eighth notes, quarter notes, and rests, along with chord symbols above the staff. The first staff begins with a treble clef, a key signature of two flats (B♭ major), and a 4/4 time signature. The first measure contains a whole rest, followed by a series of eighth notes. The second staff continues with eighth notes and quarter notes. The third staff features a sequence of eighth notes and quarter notes, ending with a double bar line. The fourth staff starts with a circled "1" and contains eighth notes and quarter notes. The fifth staff continues with eighth notes and quarter notes. The sixth staff features a sequence of eighth notes and quarter notes, ending with a double bar line. The seventh staff starts with a circled "2" and contains eighth notes and quarter notes, ending with a double bar line.

Chord symbols: Cm7, F7, Eb9, G7(#9), Ab13, Bb13, D7(#9), G7(#5).



Chord progression: Cm7 F7 Cm7 F7 Eb9 D9 Db9 Cm7

③ Chord progression: F7 Cm7 F7 Cm7 F7 Cm7 F7

Chord progression: Eb9 D7(#9) G7(#9) Cm7 A7(#5) D7(#9) G7(#5)

④ Chord progression: Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7

Chord progression: Cm7 F7 Cm7 F7 Eb9 D7(#9) G7(#9)

⑤ Chord progression: Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7

Chord progression: Eb9 D7(#9) G7(#9) F9 Eb9 F9



②

Dmi7

Fmi9

Emi9

A7(#9)

③

D7(#9)

G9sus

④

Bbmaj7/C

Fmaj9

⑤

Dmi7

D7(#9)

G9sus

IMPROVISE

G9sus

Blow!

# XIV. MALCOM'S TUNE

B♭ TRUMPET/CLARINET

MED. SWING (2 FEEL)

Musical score for B♭ Trumpet/Clarinet, titled "XIV. MALCOM'S TUNE". The piece is in 4/4 time with a medium swing feel. The score consists of eight staves of music, each with a treble clef and a key signature of one flat (B♭). The music is written in a single melodic line. Above the staves, various chords are indicated, including Cmaj7, B♭13, A11, A7(#9), Dmi7, Cmaj7, F#7(#9), B7(#5), Emi9, C13, Emi9, A13, A11, D7, Dmi7, G7, Cmaj7, B♭13, A11, A7(#9), Dmi7, Cmaj7, F#7(#9), B7(#5), Emi9, and Fmi9. The score includes first, second, and third endings, marked with circled numbers 1, 2, and 3 respectively. The first ending leads back to the beginning of the piece, the second ending leads to a different section, and the third ending concludes the piece. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

EMi9 Ami7 A#o7 Bmi7 E7 Ami7 D7

Gmaj7 Dmi7 G7 (4) Cmaj7 F7(b5)

Gmaj7 A13 Ami7 E7(9) Ami7 D13

Gmaj9 Dmi7 G7 (5) Cmaj7 Bb13

A11 A7(#9) Dmi7 Cmaj7

F#mi9 B7(#5) Emi13 C7 (6)

Emi7 Bb07 Bmi7 E9

Ami7 D9 G11 Cmaj7 Bb11 E7(9) Ebmaj9



# XV. THE END

B♭ TRUMPET/CLARINET

MED. UP SWING

A6/9 F#7 Bmi7 E7

C#mi7 F#7 Bmi7 E7 Emi7 A7 Dmi7 G7

C#mi7 F#7 Bmi7 E7 A6/9 Bmi7 C#7

C#mi7 F#7(#9) Bmi7 E7 A11 A13 Dmi7 D#o7

E11 A11 <sup>1</sup> G#mi7 C#7(#9)

C#mi7 F#9 F#mi7 B13

Bmi7 E7 <sup>2</sup> A6/9 Bmi7 C#7

C#mi7 F#7 Bmi7 E7 Emi7 A7 Dmi7 D#o7

Dmaj7/E E7(#9) **3** A6/9 Bmi7 E7

C#mi7 F#7 Bmi7 Fmi9 Emi7 A7(#5) Dmaj7 G13

C#7 F#7 Bmi7 E7 **4** A6/9 F#7 Bmi7 E9

C#mi7 F#7 Bmi7 E7 A11 A7(#9) Dmaj7 G13

E11 A13 **5** C#11 C#13

F#11 F#9 B11 B13

E11 E9 E7(#9) **6** A6/9 F#7 Bmi7 C67

C#mi7 F#7 Bmi7 F9 E11 Emi7 A7 Dmaj7 G13

C#mi7 C13 Bmi7 Bb13 A7 F#7(#9) C#mi7 C13 Bmi7 Bb13 A6/9