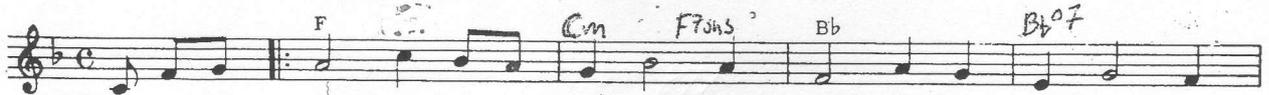
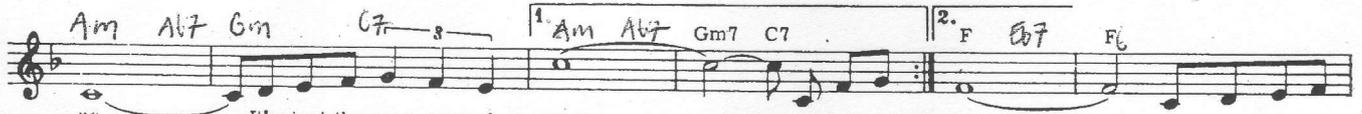


THE NEARNESS OF YOU

NED WASHINGTON and HOAGY CARMICHAEL



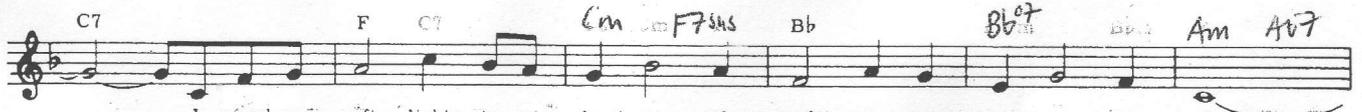
 It's not the pale moon that ex - cites me, that thrills and de - lights me. Oh,
 your sweet con - ver - sa - tion that brings this sen - sa - tion. Oh,



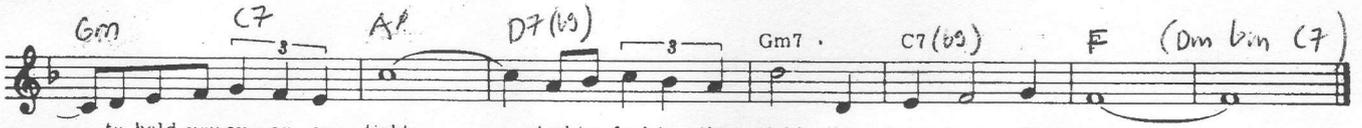
 no ————— It's just the near-ness of you. ————— It is-n't
 no ————— It's just the near-ness of you. ————— When you're in my



 arms ————— and I feel you so close to me ————— All my wild - est dreams come true. —————



 I need no soft lights to en - chant me if you'll on - ly grant me the right —————



 to hold you ev - er so tight ————— And to feel in the night the near-ness of you. —————

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The Way You Look Tonight

Music by Jerome Kern
Lyric by Dorothy Fields

Med.-Up Swing

(instr.)

A

Some love - day when I'm aw - fly low,
with your smile so warm,

When the world is so cold, I will feel a glow just think - ing
And your cheek so soft, There is noth - ing for me but to

of love you, you, And the way you look look to -
Just the way you look to -

night. night. Oh, but you're

B

With each word your ten - der - ness grows, tear - ing my fear

a - part, And that laugh that

wrin - kles your nose touch - es my fool - ish heart.

C F_{MA}^7 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^7 (E^b13)

Love - ly, nev - er, nev - er change, Keep that breath - less

D^7 G_{MI}^7 C^7 C_{MI}^7 (add 11) F^7

charm, Won't you please ar - range it 'cause I love you,

$B^b_{MA}^7$ G_{MI}^7 C^7 F^6 (instr.) D_{MI}^7 G_{MI}^9 C^7 F_{MA}^7 D_{MI}^7

Just the way you look to - night,

G_{MI}^9 C^7 G_{MI}^7 C^7 F^6 D_{MI}^7 G_{MI}^7 C^7

Just the way you look to - night.

(solo break) - - - - -

(fine)

**Solo on form (AABC);
After solos, D.S. al fine.**

Chords in parentheses are optional. Last four bars of letter C may be omitted for solos.

Blue In Green



By Miles Davis

PLAY 7 CHORUSES (♩=54)

G-7(13) A7+9 D- Db7+4 C- F7b9 BbΔ+4

A7+9 D- E7+9 A-Δ D- ⊕

SOLOS

G- A7+9 D- Db7+4 C- F7b9 BbΔ A7+9

D- E7+9 A-Δ D- ⊕

⊕ G-

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Alice In Wonderland

(from "Alice In Wonderland")

Music by Sammy Fain

Lyric by Bob Hilliard

(As performed by Bill Evans.

Lyric as performed by Tom Lellis)

Jazz Waltz

A * D_{MI}^9 (8va ---) G^{13} C_{MA}^9 F_{MA}^9 $B_{MI}^{7(b5)}$ $E^{7(\#9)}$

Al - ice In Won - der - land, How do you get to

A_{MI}^9 E_b^9 D_{MI}^9 G^{13} $E_{MI}^7 (E^{7(\#9)})$ $A_{MI}^7 (A^{7(\#9)})$

Won - der - land? O - ver the hill or un - der - land or

D_{MI}^9 G^{13}_{SUS} G^9 C_{MA}^9 A_{MI}^7 D_{MI}^9 G^{13}

just be - hind the tree. When clouds go

C_{MA}^9 F_{MA}^9 $B_{MI}^{7(b5)}$ $E^{7(\#9)}$ A_{MI}^9 E_b^9

roll - ing by, they roll a - way and leave the sky.

D_{MI}^9 G^{13} $E_{MI}^7 (E^{7(\#9)})$ $A_{MI}^7 (A^{7(\#9)})$ D_{MI}^9 G^{13}_{SUS} G^9

Where is the land be - yond the eye that peo - ple can - not

C_{MA}^7 **B** D^7 (loco) G^9 C_{MA}^9 A_{MI}^7

see? Where do stars go?

D_{MI}^7 G^9_{SUS} G^9 C_{MA}^7 $F\#^{7(\#5)}$ $B^{7(b9)}$

Where is the cres - cent moon? They must be

E_{MI}^7 $A^{7(b9)}$ D_{MI}^9 $C\#^{o7}/D$ $D_{MI}^7 (C\#^{o7}/D)$ D_{MI}^9 A_b^9 G^{13} G^9

some - where in the sun - ny af - ter - noon.

* Bill Evans plays all of this one octave higher, except the first 12 bars of letter B and the ad lib ending.

C D_{MI}^9 (8va---) G^{13} C_{MA}^9 F_{MA}^9 $B_{MI}^7(b5)$ $E^7(\#9)$

Al - ice In Won - der - land, Where is the path to

(Take Coda for Bill Evans' ending)

$(A^7(\#9))$

A_{MI}^9 E^b9 \oplus D_{MI}^9 G^{13} $E_{MI}^7 (E^7(\#9))$ $A_{MI}^7 (A^7(\#9))$

Won - der - land? O - ver the hill or here or there? I

D_{MI}^9 G^{13}_{SUS} G^9 C_{MA}^7 $(A^7(\#9))$

won - der where. **(fine)**

Solo on ABC
After solos,
D.C. al Coda
(Vocal, D.C. al fine)

\oplus (Tag) D_{MI}^9 (8va---) G^{13} G^9/F E_{MI}^7 A_{MI}^9 D_{MI}^9 G^9

(Ad lib to end)

B^{13}_{SUS} $E^b^{13}_{SUS}$ $(loco)$ G^{13}_{SUS}

(sample)

$(Freely)$ $D^b_{MA}^9(\#11)$ $D^b_{MA}^9(\#11)$

$D^b_{MA}^9(\#11)$ $D^b_{MA}^7(\#11)$ C_{MA}^7 C_{MA}^7 (fill)

* Alternate chords for the last 4 bars of letter B.

D_{MI}^7 B^b7 $A^b7(\#11)$ G^7

I Could Write A Book

(from "Pal Joey")

Music by Richard Rodgers

Lyric by Lorenz Hart

Freely

(Verse) G $F\#$ F C/E Cm/Eb G/D $C\#o7$ $D7/C/D$

A B C D E F G I nev - er learned to spell, at least not

$GMA7$ $Ami7$ $Bmi7$ $Ami7$ G $F\#$ F C/E

well. One, two, three, four, five, six, sev - en, I

Cm/Eb G/D $C\#o7$ $D7/C/D$ $GMA7$ $Ami7$ $Bmi7$ $Ami7$

nev - er learned to count a great a - mount.

$Gmi7$ $C9sus$ $C9$ $FMA7$ $(Ami7)$ $A7$ $EMI7$ $A7$

But my bus - y mind is burn - ing to use what learn - ing I've got.

$D7$ $GMA7$ $Dmi7$ $G7$

I won't waste an - y time, I'll strike while the i - ron is hot.

(Ballad or Medium) $(Emi7)$ $G7(b9)$ A $CMA7$ $Ami7$ $Dmi7$ $G7(b9)$ $(Emi7)$ $CMA7$ $Ami7$ $Dmi7$ $G7(b9)$

If they asked me I could write a book, A - bout the

$CMA7$ $(Dmi7)$ $Emi7$ $A7(b9)$ $Dmi7$ $(G7)$ $Bmi7(b5)$ F $E7(b9)$

way you walk and whis - per and look. I could

(C^6 E $E^b\circ7$ $D^{MI}7$ G^7 C^6 $C^{\circ7}$ G^6/B C $C^{\circ7}$)
 $A^{MI}7$ $(F^{MI}6/A^b)$ G^6) $F^{\#MI}7(b5)$ $B^7(b9)$ $E^{MI}7$ $A^7(b9)$

write a pre - face on how we met, so the

(G^6/B $B^b\circ7$)
 $A^{MI}7$ D^7_{SUS} $D^7(b9)$ $D^{MI}7$ G^7 $G^7(b9)$

world would nev - er for - get. And the

($E^{MI}7$)
 B $C^{MA}7$ $A^{MI}9$ $D^{MI}7$ $G^7(b9)$ ($E^{MI}7$)
 $C^{MA}7$ $A^{MI}7$ $D^{MI}7$ $G^7(b9)$

sim - ple se - cret of the plot is just to

$C^{MA}7$ ($D^{MI}7$) $E^{MI}7$ $A^7(b9)$ $D^{MI}7$ (G^7 F / $B^{MI}7(b5)$ $E^7(b9)$)

tell them that I love you a lot, Then the

(C^6 E $E^b\circ7$ $D^{MI}7$ G^7)
 $A^{MI}7$ (A^b7) $G^{MI}7$ $C^7(b9)$ $F^{MA}7$ $B^b9(13)$

world dis - cov - ers as my book ends, How to

(C G $E^7(b9)$)
 $E^{MI}7$ $A^7(b9)$ $D^{MI}7$ $G^7(b9)$ C^6 ($D^{MI}7$ $G^7(b9)$)

make two lov - ers of friends. (fine) If they

Solo on AB
 After solos, D.S. al fine

THERE IS NO GREATER LOVE

Handwritten musical score for the hymn "There is no greater love". The score is written on ten staves, with chords and melodic lines. The chords are written in a handwritten style, often including a '7' for a dominant seventh chord. The melody is written in a treble clef with a key signature of one flat (B-flat major). The score includes repeat signs and various musical notations such as slurs and ties.

Chords and notes for each staff:

- Staff 1: Chords: Bbmaj7, Eb7, Ab7, G7. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 2: Chords: C7, F7. Notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 3: Chords: Bbmaj7, Eb7, Ab7, G7. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 4: Chords: C7, C-7, F7, Bb. Notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 5: Chords: A-7b5, D7, G-, A-7b5, D7, G-. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 6: Chords: A-7b5, D7, G-, C7, F7. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 7: Chords: Bbmaj7, Eb7, Ab7, G7. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 8: Chords: C7, C-7, F7, Bb, (F7). Notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Staff 9: Chords: C7, C-7, F7, Bb, (F7). Notes: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

ALL BLUES

MILES DAVIS

Handwritten musical notation for the first system of 'All Blues'. It consists of two staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is in bass clef. The first measure of the top staff contains a G7 chord. The second and third measures of the bottom staff contain slash marks, indicating they are to be filled in by the performer.

Handwritten musical notation for the second system of 'All Blues'. It consists of two staves. The top staff is in treble clef. The bottom staff contains a C7 chord in the second measure and slash marks in the first and third measures.

Handwritten musical notation for the third system of 'All Blues'. It consists of two staves. The top staff is in treble clef. The bottom staff contains a G7 chord in the first measure and a D7(#9) chord in the third measure, with slash marks in between.

Handwritten musical notation for the fourth system of 'All Blues'. It consists of two staves. The top staff is in treble clef. The bottom staff contains Eb7(#9) and D7(#9) chords in the first measure, a G7 chord in the second measure, and slash marks in the third measure.

MILES DAVIS - "KIND OF BLUE"

MELO. AFRO

A NIGHT IN TUNISIA

- DIZZY GILLESPIE

BASS LINE:

Musical staff 1: Bass line with notes and accidentals. Chords: Eb7, D-, Eb7, D-.

Musical staff 2: Melodic line with notes and accidentals. Chords: Eb7, D-, Eb7, D-.

Musical staff 3: Melodic line with notes and accidentals. Chords: Eb7, D-, E-7b5, A7b5, D-, D-.

Musical staff 4: Melodic line with notes and accidentals. Chords: A-7b5, D7b9, G-, G-7, C7.

Musical staff 5: Melodic line with notes and accidentals. Chords: G-7b5, C7b9, F6, E-7b5, A7b5, D.5.

INTERLUDE

Musical staff 6: Melodic line with notes and accidentals. Chords: D-, E-7b5, Eb7 #11.

Musical staff 7: Melodic line with notes and accidentals. Chords: D-, G7 #11.

Musical staff 8: Melodic line with notes and accidentals. Chords: G-(7#11), G-7, Gb7 #9.

(SOLO BREAK)

Musical staff 9: Melodic line with notes and accidentals. Chords: F#m7b9, E-7b5, A7b5.

SEE AIRRAN - "THE COOKER"