

# JAZZ TUNES

# BELGIUM

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December 13

Soty

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Vento

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Before a song (with Chrystel Wautier)

B town (with Chrystel Wautier)

**SADI**

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La maîtresse

Majorette's delight

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The same

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**SELS Jack**

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You just hit the one you say you love

You've changed my life completely

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The art of love

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Délégué

Pali

**VERSCHUEREN Etienne**

Juul's ears

Little thumb

Walking with Gene

**VRANCKX Ernst**

Nymphony

**VRANKEN Margaux**

Ballade

Good to see you

Nostalgia

**WAUTIER Chrystel**

Before a song (with Cédric Raymond, see C. Raymond)

B town (with Cédric Raymond, see C. Raymond)

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Residue

The same but different

**WISSELS Diederik**

Abraxis

As one (Lyrics by David Linx)

Isla de Lobos

Last portrait

Les jardins de la paresse

Only at night part 1

Only at night part 2

Yet I wonder (Lyrics by David Linx)

**WOLF Anne**

D'août

Misterios do curacao

**ZURSTRASSEN Pirly**

Avenue du ciel

Tango

Valse pour EvBi

# Autumn in Forest

Medium-up swing

Phil Abraham

Cmaj<sup>7</sup> Gm<sup>7</sup> Cmaj<sup>7(+5)</sup> C<sup>7</sup>

Fmaj<sup>7</sup> Bm<sup>7(b5)</sup> E<sup>7(#9)</sup> Am<sup>7</sup> A<sup>b</sup>maj<sup>7</sup>

G<sup>7</sup>sus<sup>4</sup> G<sup>b</sup>maj<sup>7(#11)</sup> Fmaj<sup>7</sup>

Cm<sup>7</sup> Fmaj<sup>7(+5)</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Em<sup>7(b5)</sup> A<sup>7(#9)</sup>

Dm<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup><sup>7</sup>

Em<sup>7</sup> A<sup>7</sup> Dmaj<sup>7</sup>

Am<sup>7</sup> Dmaj<sup>7(+5)</sup> D<sup>7</sup> Dm<sup>7</sup> Gmaj<sup>7(+5)</sup> G<sup>7</sup>

Cmaj<sup>7</sup> F<sup>#</sup>m<sup>7(b5)</sup> B<sup>7(#9)</sup> Em<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> D<sup>7</sup>sus<sup>4</sup> G<sup>7</sup>

# Solos : tb/g/b Charlie et le Pam

Fast jazz waltz

Phil Abraham

Intro tb ad lib ending with 4X

The musical score consists of 12 staves of music in 3/4 time, key of B-flat major. The first staff shows an introductory melodic line with a repeat sign and a 4X ending. The subsequent staves contain a series of chords and melodic lines, often with triplets and accents. The chords are: Bb7, B7, C7, Db7, C7, B7, Bb7, A7, A7, Ebmaj7, Ab7, Bbmaj7, Dm7(b5), G7(b9), C7, Cm7, F7, Bbmaj7(#11), Fm7, Bb7sus4, Ebmaj7, Ab7, Bbmaj7, Dm7(b5), G7(b9), Cm, Dm7(b5), G7(#9), Cm, Ab7, Bbmaj7, D+7, Gm, Em7(b5)A7(#9), Dm7, G7(b9), Cm, F7(b9), Bbmaj7, Bmaj7, Fm7, Bb7, Bbmaj7.

# Esquisse

Solos : tb/g/b

Phil Abraham

The musical score for 'Esquisse' is written for ten staves in 4/4 time, with a key signature of one sharp (F#). The chords and melodic lines are as follows:

- Staff 1: F7, E7, Am7, Eb+7, D7, Gmaj7, Ab7, G7
- Staff 2: Cm7, Gb+7, F7, Bbmaj7, Am7, D13
- Staff 3: Gm7, Ebmaj7, Em7, Cmaj7
- Staff 4: Am7, Fmaj7, F#m7, Dmaj7
- Staff 5: Bm7, Gmaj7, Abm7, Db7
- Staff 6: Gbmaj7, F7sus4, Bmaj7, E7, F7, E7
- Staff 7: Am7, Eb+7, D7, Gmaj7, Ab7, G7
- Staff 8: Cm7, Gb+7, F7, Bbmaj7, Am7, D13
- Staff 9: Coda (Coda symbol), Gm

# Moquerie

Open swing style

Phil Abraham

The musical score for "Moquerie" is written in 4/4 time and consists of eight staves of music. The first four staves feature a simple harmonic progression with quarter notes: Cmaj7, Bø, Am7, G7; Ebmaj7, Dm7, Cmaj7, Bø; Bb7(#9), Eb7, C7(b9); and Bb7, Ab7, Gb7, F7. The fifth and eighth staves contain more complex melodic lines with chords and a glissando effect. The sixth and seventh staves continue the harmonic progression with Db7, C7, Bb7, Ab7; and G6/9, C7.

Chords: Cmaj7, Bø, Am7, G7, Ebmaj7, Dm7, Cmaj7, Bø, Bb7(#9), Eb7, C7(b9), F7(#9), Bb7, Ab7, Gb7, F7, Db7, C7, Bb7, Ab7, G6/9, C7, F7(#9).

Annotations: gliss.

# Oui mais bon !

Phil Abraham

♩ = 200

*a tempo* B♭ Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>



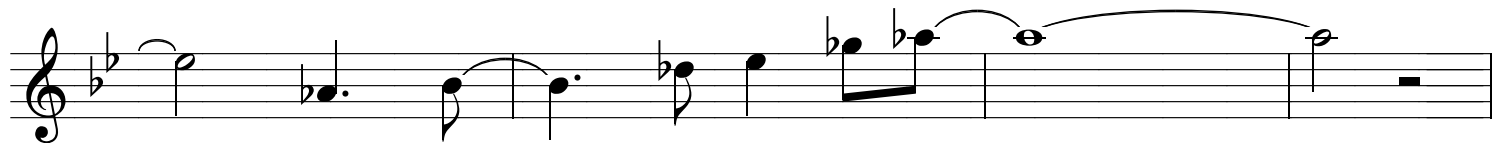
B♭ Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> 1/2 t° B♭ Bdim Cm<sup>7</sup> A♭<sup>7</sup>



*a tempo* D♭ B♭m<sup>7</sup> E♭m<sup>7</sup> A♭<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup> E♭m<sup>7</sup> A♭<sup>7</sup>



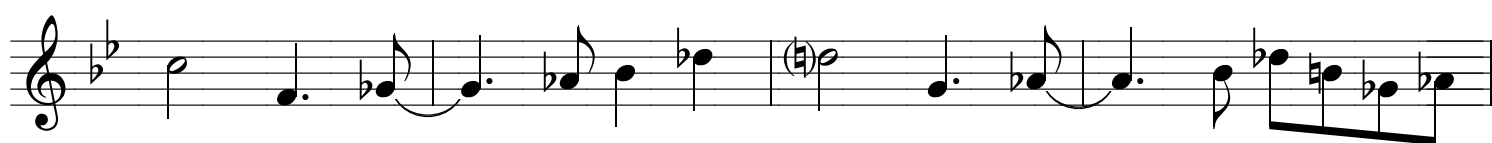
D♭ B♭m<sup>7</sup> E♭m<sup>7</sup> A♭<sup>7</sup> 1/2 t° D♭ Ddim E♭m<sup>7</sup> D7(b9)



*a tempo* Gm<sup>7</sup> Am<sup>7</sup>(b5) Dm<sup>11</sup>(phryg) A♭m<sup>7</sup> B♭m<sup>7</sup>(b5) E♭m<sup>11</sup>(phryg)



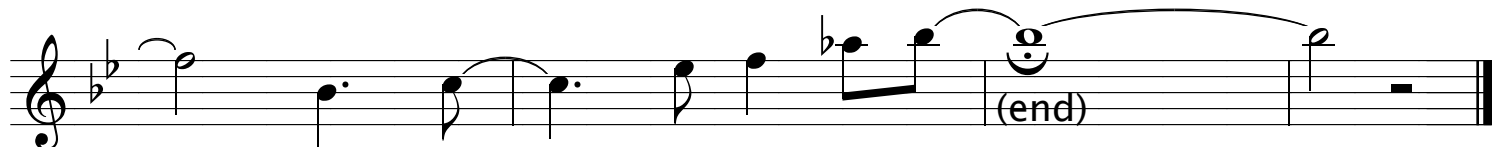
B♭m<sup>7</sup> E♭m<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup> Fm<sup>7</sup>(b5) B♭<sup>7</sup>(#9)



E♭ Cm<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup>



E♭ Cm<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup> 1/2 t° E♭ Edim Fm<sup>7</sup> Cm<sup>7</sup>F<sup>7</sup>





# FORWARD

(Philippe Aerts)

Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup> Fmaj<sup>7</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup>

5 Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> D<sup>7</sup>

9 Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup> Fmaj<sup>7</sup> Bm<sup>7</sup>(b<sup>5</sup>) E<sup>7</sup>

13 Amaj<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Amaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

17 Gm<sup>7</sup> G<sup>7</sup> C<sup>7</sup>(b<sup>9</sup>) Fmaj<sup>7</sup> /:

21 Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

25 Gm<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup> Fmaj<sup>7</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup>

29 Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> /:

# KEEP HOPE ALIVE

Philippe Aerts

1 Dmaj7  $\frac{3}{4}$  Ab<sup>9</sup>  $\frac{3}{4}$

5 Gmaj7  $\frac{3}{4}$  C#m7(b5) F#7(b9)

9 Bm7 Bm7/A Gmaj7 F#m7(b5) B7

13 Em7 Em7/D Cm7 F7

17 Bbmaj7  $\frac{3}{4}$  E9  $\frac{3}{4}$

21 Ebmaj7  $\frac{3}{4}$  Am7(b5) D7

25 Gm7 Gb7 Fm7 Bb7 Ebmaj7 Ebm7 Ab7

29 F(sus4)  $\frac{3}{4}$  A(sus4)  $\frac{3}{4}$

# HOPE FOR THE WORLD.

Ballad ♩ = 66

COMPOSED BY FABRICE ALLEMAN

**Ebmaj7      Abmaj7/Eb      Ebmaj7      Abm(maj7)      G7(b9)**

**Cm<sup>9</sup>      Fm<sup>11</sup>      G7(b9)      Dm7(b5)      G7(b9)      B<sup>o7</sup>/C      Cm      Gb<sup>9</sup>(b5)**

**Fm<sup>11</sup>      Ebm<sup>11</sup>      Dm<sup>9</sup>      G7(b9)      F#m<sup>9</sup>      B<sup>9</sup>      1. Fm<sup>7</sup>      Bb7(sus4)      B<sup>o7</sup>**

**12. Fm<sup>7</sup>      Bb7(sus4)      Bb7**

2 Ebmaj7 Ab/Eb Abm/Eb Ebmaj7 Dm<sup>9</sup> C#m<sup>9</sup> F#<sup>9</sup>

Musical notation for measures 2-13, including a treble clef staff with a melodic line and a grand staff with piano accompaniment. The key signature has two flats (Bb, Eb).

13 Bmaj7 Emaj7 Em7 Ebm7 Ab7 Dm7(b5) G7(b9)

Musical notation for measures 14-17, including a treble clef staff with a melodic line and a grand staff with piano accompaniment. The key signature has two flats (Bb, Eb).

17 Cm7 Fm11 G7(b9) Dm7(b5) G7(b9) C<sup>o</sup>7 Cm Gb9(b5)

Musical notation for measures 18-21, including a treble clef staff with a melodic line and a grand staff with piano accompaniment. The key signature has two flats (Bb, Eb).

21 Fm7 Ebm11 Dm<sup>9</sup> Db<sup>9</sup> Cm7 B7 Bb7(SUS4) Bb7 B<sup>o</sup>7

Musical notation for measures 22-25, including a treble clef staff with a melodic line and a grand staff with piano accompaniment. The key signature has two flats (Bb, Eb).

25 C<sup>o</sup>7 Cm<sup>9</sup>

Musical notation for measures 26-29, including a treble clef staff with a melodic line and a grand staff with piano accompaniment. The key signature has two flats (Bb, Eb).

SOLO ON FORM

# Loop the loop

Fabrice ALLEMAN

## INTRO

Musical notation for the Intro section, measures 1-4. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the notes.

Chords:  $Bbm^9/Eb$   $Cm^9/F$   $Fm^7/Bb$   $Gm^7/C$

### 5 **A**

Musical notation for section A, measures 5-8. The key signature is B-flat major. The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the notes.

Chords:  $Bbm^9/Eb$   $Cm^9/F$   $Fm^7/Bb$   $Gm^7/C$

Musical notation for section A, measures 9-12. The key signature is B-flat major. The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the notes. A first ending bracket is shown above the staff.

Chords:  $Bbm^9/Eb$   $Cm^9/F$   $Fm^7$   $C^7(sus4)$   $B^7(sus4)$   $Bb^7(sus4)$

Musical notation for section A, measures 13-16. The key signature is B-flat major. The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the notes. A second ending bracket is shown above the staff.

Chords:  $Bbm^9/Eb$   $Cm^9/F$   $Bb^7(sus4)$   $C^7(sus4)$   $D^b7(sus4)$   $E^b7(sus4)$

Musical notation for section B, measures 17-20. The key signature is B-flat major. The time signature is 4/4. The melody is in the treble clef. The dynamic marking *mp* is present. Chords are indicated below the notes.

Chords:  $Fmaj7$   $Bb/F$   $C/F$   $Bb/F$

Musical notation for section B, measures 21-24. The key signature is B-flat major. The time signature is 4/4. The melody is in the treble clef. Chords are indicated below the notes. A first ending bracket is shown above the staff.

Chords:  $Fmaj7$   $Bb/F$   $C/F$   $Bb/F$

Musical notation for section B, measures 25-28. The key signature is B-flat major. The time signature is 4/4. The melody is in the treble clef. Chords are indicated below the notes. A second ending bracket is shown above the staff.

Chords:  $C/F$   $Bb/F$

27

Bbm<sup>9</sup>/Eb Cm<sup>9</sup>/F Fm<sup>9</sup>/Bb Gm<sup>9</sup>/C

31 **To coda**  $\phi$

Am<sup>9</sup>/D Bm<sup>9</sup>/E Em<sup>9</sup>/A F#m<sup>9</sup>/B

35 **C**

C<sup>7</sup>alt. fill in

39 **D** Fmaj7 Bb/F C/F Bb/F

Fmaj7 Bb/F C/F Bb/F

*mp*

43 Fmaj7 Bb/F C/F Bb/F

Fmaj7 Bb/F C/F Bb/F

47 **E** Abmaj7 Db/Ab Eb/Ab Db/Ab

Abmaj7 Db/Ab Eb/Ab Db/Ab

*f*

51 Abmaj7 Db/Ab

Abmaj7 Db/Ab

1. Eb/Ab Db/Ab

55 Abmaj7 Bbm7 Dbmaj7

Abmaj7 Bbm7 Dbmaj7

57

**F**

Dbm<sup>9</sup>/Gb Ebm<sup>9</sup>/Ab Abm<sup>9</sup>/Db Bbm<sup>9</sup>/Eb

61

Cm<sup>9</sup>/F Dm<sup>9</sup>/G Gm<sup>9</sup>/C Am<sup>9</sup>/D

**SAX SOLO**

open solo

Bbm<sup>9</sup>/Eb Cm<sup>9</sup>/F Fm<sup>7</sup>/Bb Gm<sup>7</sup>/C repeat ad lib.

Fmaj<sup>7</sup> on cue Bb/F C/F Bb/F

73 Fmaj<sup>7</sup> Bb/F C/F Bb/F

77 Bbm<sup>9</sup>/Eb Cm<sup>9</sup>/F Fm<sup>9</sup>/Bb Gm<sup>9</sup>/C

81 Am<sup>9</sup>/D Bm<sup>9</sup>/E Em<sup>9</sup>/A F#m<sup>9</sup>/B

85 C<sup>7</sup>alt.

89 Fmaj<sup>7</sup> Bb/F C/F Bb/F

93 Fmaj<sup>7</sup> Bb/F C/F Bb/F end of solo

PIANO SOLO

97 **vamp** Bbm<sup>9</sup>/Eb Cm<sup>9</sup>/F Fm<sup>7</sup>/Bb Gm<sup>7</sup>/C **repeat ad lib.**

101 Fmaj7 on cue Bb/F C/F Bb/F

105 Fmaj7 Bb/F C/F Bb/F

(accents optional)

109 Bbm<sup>9</sup>/Eb Cm<sup>9</sup>/F Fm<sup>9</sup>/Bb Gm<sup>9</sup>/C

113 Am<sup>9</sup>/D Bm<sup>9</sup>/E Em<sup>9</sup>/A F#m<sup>9</sup>/B

117 C<sup>7</sup>alt.

121 Fmaj7 Bb/F C/F Bb/F

125 Fmaj7 Bb/F C/F Bb/F

129 **E** Abmaj7 Db/Ab Eb/Ab Db/Ab

133 Abmaj7 Db/Ab 1. Eb/Ab Db/Ab

137 2. Abmaj7 Bbm7 Dbmaj7



139

Dbm<sup>9</sup>/Gb Ebm<sup>9</sup>/Ab Abm<sup>9</sup>/Db Bbm<sup>9</sup>/Eb

143

**D.C. al Coda**

Cm<sup>9</sup>/F Dm<sup>9</sup>/G Gm<sup>9</sup>/C Am<sup>9</sup>/D

**DRS SOLO (OPEN)**

147 **CODA**

C<sup>7</sup>alt. vamp

1st x

151 sax cue

C<sup>7</sup>alt. fill in

155

**Fine**

Bbm<sup>9</sup>/Eb Cm<sup>9</sup>/F Fm<sup>7</sup>/Bb Gm<sup>7</sup>/C

# FLYING ZONE

NICOLA ANDRIOLI

## INTRO

Intro musical notation in 4/4 time. The first measure contains a whole note chord E $\Delta$ . The second measure contains a whole note chord G $\Delta$ /D. The piece ends with a repeat sign.

3 **(A)** E $\Delta$  D $\Delta$ /F $\sharp$  C $\sharp$ -9/G $\sharp$  G $\Delta$ 9 A $\Delta$ 9  $\text{:}$

Musical notation for system 1, measures 3-8. The right hand plays a melodic line with eighth and quarter notes. The left hand provides harmonic support with chords and bass lines. Measure 8 ends with a repeat sign.

9 F $\sharp$  B-/D F $\Delta$  C/E G/D  $\text{:}$   $\text{:}$   $\text{:}$

Musical notation for system 2, measures 9-16. The right hand continues the melodic line. The left hand features chords and bass lines. Measure 16 ends with a repeat sign.

17 D $\flat$  A $\flat$ 7sus B $\flat$ 9/D F-7 G-9  $\text{:}$

Musical notation for system 3, measures 17-22. The right hand plays a melodic line with eighth notes. The left hand provides harmonic support with chords and bass lines. Measure 22 ends with a repeat sign and a triplet of eighth notes.

23 C $\sharp$ -13 A $\Delta$ /E 1. A- $\Delta$  A- $\Delta$ /B 2. A- $\Delta$  A- $\Delta$ /B

Musical notation for system 4, measures 23-28. The right hand plays a melodic line with eighth notes and triplets. The left hand provides harmonic support with chords and bass lines. Measure 28 ends with a repeat sign.

## (B)

Musical notation for section B, measures 29-34. The right hand plays a melodic line with eighth notes and accents. The left hand provides harmonic support with chords and bass lines. Measure 34 ends with a repeat sign.

Chords: C-Δ, G-7, D-7, A-7, B7sus

Chords: GbΔ, Bb-Δ, Eb-7, GbΔ(#5), DbΔ(#5), F-7, AbΔ

Chords: C-Δ, G-7, D-7, A-7, B7sus

GO TO A AND SOLOS

Chords: EΔ, GΔ/D, EΔ(#11), EΔ, D-13

Chords: EΔ, GΔ/D, AΔ/C#, C/Ab, GbΔ/Bb

Chords: BΔ/D#, F#Δ(ADD4)/C#, FΔ/C, E

# LES MONTGOLFIERES

NICOLA ANDRIOLI

♩ = 135

(A)

E-(b5)

B-Δ/D

CΔ(MIN7)

B-Δ

∞

REPEAT A

(B)

D-b6

A-b2/C

C-6

A♭Δ9/C

BΔ/E♭

C-/E♭

E♭7sus

(C)

C7/E

F-11

B♭Δ/D

D♭6

EΔ#11/B

D♭Δ#11

D♭7sus

B♭-/D♭

B-Δ/D <sup>8va</sup>-----1 (D) Ab-7 Bb/Ab G-7

AbΔ/G BΔ/Gb Bb/Gb F-7

E-(b5) (E) E-(b5) B-Δ/D

CΔ(min7) B-Δ (F) D-b6 A-b2/C C-7

G-/Bb Bb- F-/Ab

Ab- Eb-/Gb RALL F- C

# PULSAR

NICOLA ANDRIOLI

INTRO

A

$B_{ADD^2/G}$   $B_{ADD^2/A}$   $B_{ADD^2/A^\#}$   $B_{ADD^2/D^\#}$

1.

5  $C_{ADD^2/B}$   $C_{ADD^2/E}$   $D_{b_{ADD^2/E}}$   $D_{b_{ADD^2/F}}$   $A_{ADD^2/F}$   $A_{ADD^2/G}$

10  $A_{ADD^2/G^\#}$   $A_{ADD^2/C^\#}$   $C^4$   $B^4$   $A^4$   $G^4$   $F^\#4$   $E^4$   $D^4$  | 2.  $B_{b-6}$   $A_{b-\Delta}$

15  $F^\Delta$   $F^\Delta/G$   $F^\Delta/G^\#$   $A^\Delta/C^\#$   $C^4$   $B^4$   $A^4$   $G^4$   $F^\#4$   $E^4$   $E_{b7}^{SUS}$

B

19  $D_{b\Delta}$   $B_{b-7}$   $F_{-9/A_{b}}$   $C^\Delta/G$   $D-7$

2  
25 A-9 G-7 F#Δ F#-7 A/F F-7

C  
31 Bb- ∴ ∴ ∴ ∴

36 ∴ Bb- A#

42 GA/F#

SOLO ON A

45 F#IONIAN

# My TTT

♩ = 140

PIANO

FINE

PNO

PNO

12

PNO

18

PNO

22



PNO

26

PNO

30

PNO

34

PNO

39

PNO

43

# LES ROSES DE SAADI

EVE BEUVENS

BALLAD ♩ = 48

**A**

Musical notation for section A, measures 1-4. The key signature has one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated below the bass line. Trills and triplets are marked above the melody.

Chords: A- F-MAJ7, A- D7, G E<sup>b</sup>, G E7B9

**B**

Musical notation for section B, measures 5-8. The key signature changes to two sharps (F# and C#). The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated below the bass line. Trills and triplets are marked above the melody.

Chords: F# F#-B6, F#, A F, A F

5

Musical notation for section B, measures 9-12. The key signature has two sharps (F# and C#). The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated below the bass line. Trills and triplets are marked above the melody.

Chords: C E<sup>b</sup>, C E7, F# F#-B6, F#

9

Musical notation for section C, measures 13-16. The key signature has two flats (Bb and Eb). The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated below the bass line. Trills and triplets are marked above the melody.

Chords: F7sus4, D7sus4, B7sus4, A<sup>b</sup>7sus4, G7sus4

13

Musical notation for section D, measures 17-20. The key signature has one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated below the bass line. Trills and triplets are marked above the melody.

Chords: A- F-MAJ7, A- D7, F G7, A- G7, A- G7

17

REPEAT ONLY FOR ENDING

# LES ROSES DE SAADI

BALLAD ♩ = 48

MUSIC : EVE BEUVENS  
LYRICS : FRANÇOIS VAIANA

**A**

CAN YOU SEE, IN MY ARMS, THE ROSES I ONCE OWNED. THEY SIMPLY WERE SUBLIME,

A- F-MAJ7 A- D7 G E<sup>b</sup>

DIVINE, BUT THEN I HAD TO LET THEM GO YOU'D

G E7B9 F#- F#-B6 F#-

**B**

AGREE HAD YOU BEEN WITH ME, YOU WOULD SAY, LET THEM BE.

A F A F C E<sup>b</sup>

7

I PICKED MORE THEN I COULD BEAR, AND OVERWHELMED I THREW THEM AT THE SEA.

C E7 F#- F#-B6 F#-

10

**C** F7sus4 D7sus4 B7sus4 A<sup>b</sup>7sus4 G7sus4

BEAUTY, (SPOKEN) BEAUTY DOESN'T BELONG, DOESN'T BELONG TO ONE DOESN'T BELONG TO ONE WHO LOVES

13

**D**

CAN YOU TAKE FROM MY AMRS THE ROSES I ONCE OWNED AND SET THEM FREE.

A- F-MAJ7 A- D7 A- G7 A- G7 A- G7

FINE

17

# Augmented tree

Music by Michel Bisceglia

**A** ♩ = 82

Piano

Pno.

Pno.

Pno.

Pno.

**B**

Pno.

26 Ebm<sup>9</sup>

Pno.

31 Cm<sup>9</sup>

Pno.

34

Pno.

37 C<sup>b</sup>maj<sup>9</sup>/F D<sup>b</sup>maj<sup>9</sup>/F C<sup>b</sup>maj<sup>9</sup>/F D<sup>b</sup>maj<sup>9</sup>/F

Pno.

LEAD

# "Neena"

Music by Michel Bisceglia

♩ = 86 Straight

B<sup>b</sup>Δ<sup>7</sup>/D D<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>Δ<sup>7</sup>/D D<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>Δ<sup>7</sup>/D D<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>Δ<sup>7</sup>/D D<sup>7</sup>sus<sup>4</sup> **A** B<sup>b</sup>Δ<sup>7</sup>/D D<sup>7</sup>sus<sup>4</sup>

6 B<sup>b</sup>Δ<sup>7</sup>/D D<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>Δ<sup>7</sup>/D D<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>Δ<sup>7</sup>/D D<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>Δ<sup>7</sup>/D D<sup>7</sup>sus<sup>4</sup>

10 B<sup>b</sup>Δ<sup>7</sup>/D D<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>Δ<sup>7</sup>/D D<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>Δ<sup>7</sup>/D D<sup>7</sup>sus<sup>4</sup> **B** E<sup>b</sup>Δ<sup>7</sup>/G G<sup>7</sup>sus<sup>4</sup>

14 E<sup>b</sup>Δ<sup>7</sup>/G G<sup>7</sup>sus<sup>4</sup> E<sup>b</sup>Δ<sup>7</sup>/G G<sup>7</sup>sus<sup>4</sup> E<sup>b</sup>Δ<sup>7</sup>/G G<sup>7</sup>sus<sup>4</sup> E<sup>b</sup>Δ<sup>7</sup>/G G<sup>7</sup>sus<sup>4</sup>

17 B<sup>b</sup>Δ<sup>7</sup>/D D<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>Δ<sup>7</sup>/D D<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>Δ<sup>7</sup>/D D<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>Δ<sup>7</sup>/D D<sup>7</sup>sus<sup>4</sup>

21 **C** E<sup>b</sup>Δ<sup>7</sup>(b5) G<sup>b</sup>Δ<sup>7</sup>(b5) A<sup>13</sup>(b9) (b13) A<sup>b</sup>-11 G<sup>alt</sup>7 D<sup>7</sup>(#9) D<sup>b</sup>Δ<sup>7</sup>/E<sup>b</sup>

27 C-11 A<sup>7</sup>(alt)B<sup>b</sup>/A<sup>b</sup>7 G-9 A-7/D G-9 A-7/D G-9 A-7/D F-9 B<sup>b</sup>-9 E<sup>b</sup>-9 A<sup>b</sup>-9

Recorded on the album "Second Breath" by Michel Bisceglia Trio

# Nathalie

Hendrik Braeckman

Em<sup>7</sup> A<sup>7</sup> Abm<sup>7</sup> Gb/Bb

5 Cm<sup>7</sup> B<sup>7</sup>alt. Em<sup>7</sup> Cmaj<sup>7</sup>

9 Am<sup>7</sup> D<sup>7</sup> B/A Em/G

13 Fmaj<sup>7</sup> Ebmaj<sup>7</sup>(#5) G#m<sup>7</sup> C#m<sup>7</sup>

17 Amaj<sup>7</sup> G#m<sup>7</sup> Gmaj<sup>7</sup> Bm<sup>7</sup>

21 Am<sup>7</sup> G#m<sup>7</sup> C#7 Cmaj<sup>7</sup>

25 D<sup>7</sup>(sus9) C/D Gmaj<sup>7</sup> G/Eb G/E

29 G/Eb Em Fmaj<sup>7</sup>(#11) F#7(b9) Fmaj<sup>7</sup>(#11)



# Conversations With the Ducks

Bas Bulteel

♩ = 196

5  $Dm(maj9)$   $Bb9(\#11)$

10 1.  $A7ALT$   $Dm6$

10 2.  $A7(b13)$   $Dm6$   $D7(b9)$

13  $Gm7$   $C7ALT$   $Fmaj7$

16  $E\emptyset7$   $A7(b9)$

19  $Dm$   $D7$   $Gm7$

22  $C7ALT$   $Fmaj7$

25  $Bb7$   $Bb7$   $A7$

28 N.C.  $Dm(maj7)$   $Bb7$

32  $A7(\#9)$   $Dm6$   $\text{⊕}$   $Em7(b5)$   $A7$

AFTER SOLOS  
D.C. TO CODA

2 37   $Bb7$   $Ab7(\#11)$   $F\#7(\#11)$   $E7(\#11)$



Musical staff with notes and rests. The staff contains a sequence of notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4. There are rests in the first and third measures.

40  $Dm^6$   $G7(\#11)$



Musical staff with notes and rests. The staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. There are rests in the first and last measures.

# Changement de vitesse

♩=116

Guy CABAY-

**A**  $\frac{Bb}{G^7}$   $\frac{A}{C^7}$   $\frac{Ab}{F^7}$   $\frac{G}{Bb^7}$   $\frac{Bb}{D^7}$   $\frac{A}{G^7}$   $\frac{Ab}{C^7}$   $\frac{G}{F^7}$   $\frac{Gb}{Bb^7}$

$\frac{Bb}{D^7}$   $\frac{A}{G^7}$   $\frac{Ab}{C^7}$   $\frac{G}{F^7}$   $\frac{Gb}{Bb^7}$

**B** (Eb6) Dm6 G7(sus) C13(sus) Fm11 Bb13(sus) Eb Ab^A

G7 C-7 F7 Gm7 Ab^A Bb7 G7/B C-7 Bb7

Eb D13 G7 C7 Gb7(b5) F7 Bb7 Eb

Eb6 Dm6 G7(sus) C13(sus) Fm7 Bb7 F#-7 B7(sus4)

1. Cm7 F9 Bb7(sus) Eb

B $\flat$ / $G^7$  A/ $C^7$  A $\flat$ / $F^7$  G/ $B\flat^7$  B $\flat$ / $D^7$  A/ $G^7$  A $\flat$ / $C^7$  F/ $F^7$  G $\flat$ / $B\flat^7$  B $\flat$ / $D^7$  A/ $G^7$  A $\flat$ / $C^7$  F/ $F^7$  G $\flat$ / $B\flat^7$

To coda

2. B $\flat^7$ sus

To coda only

D.S. al Coda

Fine

Solo

A $\flat^7$  D $\flat^7$ sus C $m^{11}$  E $\flat^7$ (#9) 8 $\flat\flat$  2

1. A $\flat^7$  G $^7$  C $m^{11}$  F $^7$  F $m^7$  B $\flat^7$

2. A $\flat^7$  G $^7$  C $^7$  F $m^7$  B $\flat^7$  B $\flat m^7$  E $\flat^7$

A $\flat^{\Delta}$  E $\flat$  D $\flat^{\Delta}$  E $\flat$

A $\flat m^7$  D $\flat^7$  G $m^7$  C $^7$  F $\sharp m^7$  B $^7$  F $m^7$  B $\flat^7$

A $\flat^7$  D $\flat^7$ sus C $m^{11}$  E $\flat^7$ (#9) 2

A $\flat^7$  G $^7$  C $^7$  F $^7$  F $m^7$  B $\flat^7$  E $\flat$

B $\flat$ 7sus 7 3 B $\flat$ 7sus 7 3

B7sus 7 3 B7sus B7sus C7sus C#7sus D7sus

E $\flat$ 7 C7 F7 B $\flat$ 7 *Ad lib. till cue*

E $\flat$ 7 A $\flat$  D $\flat$ 7sus B $\flat$ /D7 A/G7 A $\flat$ /C7 G/F7 G $\flat$ /B $\flat$ 7

*End of first solo* *To new solo*

*End of last solo* *To segno coda and fine*

# Ephémérides MMXVI

♩=54

Guy CABAY

Ballad

**A** Ab G7 Cm Db C7 Fm Fm/Eb

Dm7(b5) G7 Cm Cm/Bb Ab<sup>Δ</sup> Bb7 Eb(4) Eb7

**B** Ab G7 Cm Db C7 Fm Fm/Eb

Dm7(b5) G7 Cm Cm/Bb Ab<sup>Δ</sup> Bb7 Eb(4) Eb

**C** Ebm7 F7 Bbm7 Bb7 Ebm D7(b5) Dbm7

C7(b5) Bm7 E9 A7(b13/9) A Bbm7 Eb7 Ab **To coda**

**D** Ab G7 Cm Db C7 Fm Fm/Eb

Dm7(b5) G7 Fm/Ab G7 Ebm/Gb F7 Bb7 E<sup>Δ</sup> Eb7sus Eb7

Ab G7 Cm Db C7 Fm Fm/Eb Dm<sup>7(b5)</sup> G7 Cm Cm/Bb Ab<sup>Δ</sup> Bb<sup>7</sup> Eb<sup>7</sup>

Ab G7 Cm Db C7 Fm Fm/Eb Dm<sup>7(b5)</sup> G7 Cm Cm/Bb Ab<sup>Δ</sup> Bb<sup>7</sup> Eb

Ebm F7 Bbm<sup>7</sup> Bb<sup>7</sup> Ebm<sup>7</sup> Ab<sup>7</sup> Db C#m<sup>7</sup> F#<sup>7</sup> B<sup>Δ</sup> E<sup>Δ</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Absus Ab Eb<sup>7</sup>

Ab G7 Cm Db C7 Fm Fm/Eb Dm<sup>7(b5)</sup> G7 Cm Cm/Bb Ab<sup>Δ</sup> Bb<sup>7</sup> Eb<sup>7</sup>

Ab G7 Cm Db C7 Fm Fm/Eb

Dm<sup>7(b5)</sup> G7 Fm/Ab G7 Ebm/Gb F7 Dbm/Fb Eb<sup>7</sup>

rall. . . rit. . .  
Dm<sup>7(b5)</sup> Dbm<sup>6</sup> Ab/C G/B Bbm<sup>7</sup> A<sup>Δ</sup>(b5) E/F# Absus Ab

# Flamenco in Blue and Green

Guy CABAY-

Lento

**A** **FINE**

C7(#11) D7(#11) Esus(b9) Asus B<sup>b</sup>13 Asus<sup>9</sup> E<sup>7</sup>sus Asus<sup>9</sup> A

**B**

Esus<sup>7</sup> F<sup>Δ</sup> Esus<sup>7</sup>

**C** **FINE**

C7(#11) D7(#11) Esus(b9) Asus B<sup>b</sup>13 Asus<sup>9</sup> E<sup>7</sup>sus Asus<sup>9</sup> A

*Repeat ad lib. till cue*

Esus<sup>7</sup> F<sup>Δ</sup> E<sup>7</sup>

A B<sup>b</sup>13 A *New solo or to B*



# Dance for Victor

Philip Catherine

Musical notation for measures 1-2. Chords:  $F\#m7(b5)$ ,  $F7(b5)$ ,  $F\#m7(b5)/E$ ,  $F7(b5)$ .

Musical notation for measures 3-4. Chords:  $F\#m7(b5)$ ,  $F7(b5)$ ,  $E7(SUS4)$ ,  $E7$ .

**A** Musical notation for measures 5-6. Chords:  $Em7(b5)$ ,  $A7(b9)$ ,  $Dm7$ ,  $D7$ .

Musical notation for measures 7-8. Chords:  $Gm7$ ,  $C7$ ,  $F\Delta$ ,  $Bb\Delta$ .

Musical notation for measures 9-10. Chords:  $Bm7(b5)$ ,  $E7$ ,  $Am7$ ,  $Am7/G$ .

Musical notation for measures 11-12. Chords:  $F\#7(b5)$ ,  $F7(b5)$ ,  $E7(SUS4)$ ,  $E7$ .

**B** Musical notation for measures 13-14. Chords:  $Bbm7(b5)$ ,  $Eb7(b9)$ ,  $Abm7$ ,  $Ab7$ .  
(MELODY IS OPTIONAL ON B)

Musical notation for measures 15-16. Chords:  $C\#m7$ ,  $F\#7$ ,  $B\Delta$ ,  $E\Delta$ .

## Dance for Victor

17  $Fm7(b5)$   $Bb7$   $Ebm7$   $Ebm7/Db$

19  $C7(b5)$   $B7(b5)$   $Ab/Bb$   $Bb/Ab$

**A** 21  $Em7(b5)$   $A7(b9)$   $Dm7$   $D7$

23  $Gm7$   $C7$   $F\Delta$   $Bb\Delta$

25  $Bm7(b5)$   $E7$   $Am7$   $Am7/G$

27  $F\#7(b5)$   $F7(b5)$   $E7(SUS4)$   $E7$

29  $F\#m7(b5)$   $F7(b5)$   $F\#m7(b5)/E$   $F7(b5)$

31  $F\#m7(b5)$   $F7(b5)$   $F\#7(\#9)$   $B7$   $E7(SUS4)$   $\overset{\circ}{A}$

RALL.

# l'Eternel Désir

Philip Catherine

INTRO

Musical notation for the Intro section, measures 1-6. The key signature is one sharp (F#) and the time signature is 3/4. The notes are: 1. G4 (quarter), 2. A4 (quarter), 3. G4 (quarter), 4. A4 (quarter), 5. G4 (quarter), 6. F#4 (quarter).

Chords: G $\Delta$ 7, A/G, G, A/G, G $\Delta$ 7, A/G, G, F#7(SUS4), F#7

A

Musical notation for section A, measures 9-12. The notes are: 9. B4 (quarter), 10. A4 (quarter), 11. G4 (quarter), 12. F#4 (quarter).

Chords: Bm, A, G $\flat$ , G, F#m/A, G/B

Musical notation for section A, measures 13-16. The notes are: 13. A4 (quarter), 14. G4 (quarter), 15. F#4 (quarter), 16. E4 (quarter).

Chords: A, E7/G#, G $\flat$ , F#7(SUS4), F#7/E

Musical notation for section A, measures 17-20. The notes are: 17. D4 (quarter), 18. C4 (quarter), 19. B3 (quarter), 20. A3 (quarter).

Chords: Dm, Gm7, C7, F, B $\flat$

Musical notation for section A, measures 21-24. The notes are: 21. F4 (quarter), 22. E4 (quarter), 23. D4 (quarter), 24. C4 (quarter).

Chords: F/A, Gm7, C7, F, B $\flat$ , F, F#7(b9)

B

Musical notation for section B, measures 25-28. The notes are: 25. B4 (quarter), 26. A4 (quarter), 27. G4 (quarter), 28. F#4 (quarter).

Chords: Bm, A, G, G, F#m/A, G/B

Musical notation for section B, measures 29-32. The notes are: 29. A4 (quarter), 30. G4 (quarter), 31. F#4 (quarter), 32. E4 (quarter).

Chords: A, E7/G#, Em/G, F#7(SUS4), F#7/E

## l'Eternel Désir

33 **Dm** **Gm<sup>7</sup>** **C<sup>7</sup>** **F** **B<sup>b</sup>**

37 **D<sup>b</sup>** **F<sup>7</sup>/C** **B<sup>b</sup>m** **G<sup>b</sup>/B<sup>b</sup>**

41 **Bm** **A** **G**

## INTERLUDE

45 **G<sup>Δ</sup>7** **A/G** **G** **A/G**

49 **G<sup>Δ</sup>7** **A/G** **G** **F<sup>Δ</sup>7(SUS4)** **F<sup>Δ</sup>7**

53 **Bm** **A** **G<sup>6</sup>**

A TEMPO

56 **Bm** **G<sup>Δ</sup>7** **Bm/F<sup>Δ</sup>** **Em<sup>7</sup>** **Bm/D** **Em<sup>7</sup>/F<sup>Δ</sup>** **Bm<sup>11</sup>**

8<sup>va</sup>

# Galleries des princes

Philip Catherine

**A**  $\$$   
Am G F E7

6 Am G7 C A7

10 Dm Am/C G/B E7

14 Am7 F#o7 B7 B7/D# E7(SUS4) E7

**B** 18 Amaj7 Dmaj7 G#o7 C#7

22 F#maj7 Bmaj7 F#o7 Bb7

26 B C#7 F#m6 E7

30 Am F#o7 B7 B7/D# E7(SUS4)  $\oplus$  E7  $\$$

$\oplus$  34 E7 E7/D C#o7 F#7 B#o7 E7 E7/D

39 C#o7 F#7 B#o7

42 E9 E7 D/F# E7/G# Am

S L O W E R

# Ozone

Philip Catherine

**A1**

E Dbm7 Gb7 Ebm7 Ab7 Bbm7 Eb7

5 DΔ7 DΔ7(♯5) Abø7 Db7 Am(Δ7) Am7 Am6 F♯ø7 B7

9 F F6 FΔ7 F♯ø7 B7(SUS4) B7

**A2**

13 E Dbm7 Gb7 Ebm7 Ab7 Bbm7 Eb7

17 Ab(SUS4) Ab **B** G7(♯11/5)

21 Cm11 F7 Bbm7 Eb7

25 GbΔ7 Cø7 F7 ⊕ EΔ7 Gb(SUS4) Gb

29 Ab(SUS4) Ab

31 ⊕ EΔ7 Gb(SUS4) Gb Ab(SUS4) Ab REPEAT 3 TIMES

LAST X RIT. . . . .

# Twice a Week

Philip Catherine

5  $G7(b13)$   $Cm7$  ( $F9$ )  $B7(b13)$   $Em7$  ( $A9$ )

5  $Eb7(b13)$   $Abm7$  ( $Db9$ )  $G7(b13)$   $Abmaj7$

9  $Dm7(b5)$   $Dbmaj7$   $D7(\#9)$   $Gm7$   $Bbm7$   $Cm7$   $Dbmaj7$   $\Phi$

14  $G$  PHRYGIAN

18

22  $\Phi$   $Dm^{11}$   $Db9(\#11)$   $Cm7$   $F13$

# Back home

Jean-Pierre Catoul

♩ = 95  
even 8ths

Musical notation system 1 (measures 1-5). Treble clef, bass clef, key signature of two sharps (F# and C#), common time. Measure 1 starts with a first ending bracket. Measure 2 contains a circled 'S' symbol. Trills are marked with '3' and a slur. Chords in the bass clef are GΔ/B, DΔ, and GΔ.

Musical notation system 2 (measures 6-9). Treble clef, bass clef, key signature of two sharps. Trills are marked with '3' and a slur. Chords in the bass clef are E-7, G-6/A, A7<sup>b9</sup>, G-6/D, and DΔ.

Musical notation system 3 (measures 10-13). Treble clef, bass clef, key signature of two sharps. Trills are marked with '3' and a slur. Chords in the bass clef are C#0, F#7<sup>b13</sup>, G-2, B<sup>b</sup>/C, and C7<sup>b9</sup>.

Musical notation system 4 (measures 14-18). Treble clef, bass clef, key signature of two sharps. Trills are marked with '3' and a slur. Chords in the bass clef are C#0/F, C7<sup>b9</sup>/F, FΔ, E0, A7<sup>b9</sup>, B<sup>b</sup>0, and B<sup>b</sup>0. A first ending bracket is present over measures 17 and 18.

**SOLOS**

Musical notation system 5 (measures 19-22). Treble clef, key signature of two sharps. Chords are B-7, GΔ/B, B-7<sup>11</sup>, and B7<sup>#9</sup>. The B-7<sup>11</sup> chord has a '11' above it.

Musical notation system 6 (measures 23-26). Treble clef, key signature of two sharps. Chords are E-Δ, E-7, E-6, and B<sup>b</sup>-7.



27

A-7    A-#5    A-6    D7sus4

31

G-7    C7<sup>13</sup><sub>b9</sub>    C#<sub>0</sub>    F#7<sub>b13</sub>

*After solo, D.S. al Coda*

*ritard.*

35

B<sub>b</sub><sub>0</sub>    B-7<sup>9</sup>

# New impressions

Jean-Pierre Catoul

**A**

Melody

1

Chords:  $A^b_{2/C} E/C$ ,  $A^b_{2/C}$ ,  $G_{2/B} E^b/B$ ,  $G_{2/B}$

5

Chords:  $G^{\#}_{2/A^{\#}} D/D^{\#}$ ,  $B^9_{6} A-7/D^{\#}$ ,  $B^b_{2/D} G^b/E$ ,  $A^b_{\Delta} \#11 A^b/D^b$

**PONT**

9

Chords:  $A^b_{2/C} E/C$ ,  $D^b_{2/C} A/C$ ,  $C-7^4 B/C$ ,  $C^9_{6} B^b-7^6/C$

**B**

13

17

21

**INTERLUDE : OPEN : DRS SOLO**

26

**OPEN SOLO GRILLE A : VIOLON**

on cue

30

34

on cue

**PONT**

$A^{\flat} 2/C E/C$        $D^{\flat} 2/C A/C$        $C_{-7}^4 B/C$        $C_6^9 B^{\flat} 6/C$

38

**B**

42

46

50

**INTERLUDE : OPEN : BASS SOLO**

always, except last X

55

59

**OPEN SOLO GRILLE A : GUITAR**

62

66

on cue D.C. AL CODA

**PONT VAMP AND FADE**

70

Recorded on the CD "Jean-Pierre Catoul & Peter Hertmans : Restless" (Quetzal QZ 109)

# Ostinato

Jean-Pierre Catoul

**A** ♩ = 132 even 8ths  
1st x without melody

1 5 9 13

**Chord Symbols:**

- System 1: C-7#5, G7b9, C-7#5, G7b9
- System 2: C-7#5, G7b9, C-7#5, G7b9, E7b9
- System 3: A-7#5, E7b9, A-7#5, E7b9
- System 4: A-7#5, E7b9, A-7#5, E7b9, G7b9

**B** SOLOS

17

6/4 : C-7#5 5/4 G7<sup>b9</sup> 6/4 C-7#5 5/4 G7<sup>b9</sup> 6/4

21

6/4 C-7#5 5/4 G7<sup>b9</sup> 6/4 C-7#5 5/4 G7<sup>b9</sup> E7<sup>b9</sup> 6/4

25

6/4 A-7#5 5/4 E7<sup>b9</sup> 6/4 A-7#5 5/4 E7<sup>b9</sup> 6/4

29

6/4 A-7#5 5/4 E7<sup>b9</sup> 6/4 A-7#5 5/4 E7<sup>b9</sup> C#7<sup>b9</sup> 6/4

**C** 33

6/4 F#-7#5 5/4 C#7<sup>b9</sup> 6/4 F#-7#5 5/4 C#7<sup>b9</sup> 6/4

37

Chords:  $F\#-7\#5$ ,  $C\#7^b9$ ,  $F\#-7\#5$ ,  $C\#7^b9$   $B^b7^b9$

41

Chords:  $E^b-7\#5$ ,  $B^b7^b9$ ,  $E^b-7\#5$ ,  $B^b7^b9$

45

Chords:  $E^b-7\#5$ ,  $B^b7^b9$ ,  $E^b-7\#5$ ,  $B^b7^b9$   $G7^b9$

**D** **VAMP & FADE**

49

Chords:  $C-7\#5$ ,  $G7^b9$ ,  $C-7\#5$ ,  $G7^b9$

After solos, either play A and jump to D, or go directly to D (no head)

Recorded on the CD "Jean-Pierre Catoul & Peter Hertmans : Restless" (Quetzal QZ 109)



# Nicou

André Charlier

ballad

The musical score for "Nicou" is written in 3/4 time and consists of seven staves of music. The melody is primarily composed of half notes and quarter notes, with some eighth notes in the later sections. Chords are indicated above the staff lines.

**Staff 1:** Chords: C $\Delta$ , C7sus4, C $\Delta$ , C7sus4, C $\Delta$ , C7sus4.

**Staff 2:** Chords: B $\emptyset$ , E7alt, A $^-$ , B/A, B $\flat$ /A, C7 $\sharp$ 11/A. Marking: To Coda  $\oplus$ .

**Staff 3:** Chords: B $\flat$  $\Delta$ , F $\Delta$ , F-7 $\flat$ 13. Marking:  $\text{trill}$ .

**Staff 4:** Chords: F $\Delta$ , C $\sharp$ 7 $\sharp$ 9, C7sus4. Marking:  $\text{trill}$ .

**Staff 5:** Chords: B-7, E7 $\flat$ 9, no chord, F-11, B-11, D-7, C $\sharp$ 7alt.

**Staff 6:** Chords: F $\Delta$ , F-7 $\flat$ 13, F $\Delta$ , F-7 $\flat$ 13. Marking:  $\oplus$  Coda.

**Staff 7:** Chords: F $\Delta$ , B-11.

## Arabesque

**A1** E(add9)/G#      /:      Bmaj7/F#      /:

5 E(add9)      /:      B(add9)/D#      /:

9 C#m7(add11)      /:      F#7(sus4)      F#7

13 B(add9)      /:      E(add9)      /:

17 Bbø7      /:      Bbø7/Eb      Eb7

21 Ebm7/Ab      /:      B(add9)/F#      /:

25 Fø7      /:      Emaj7      /:

29 Abm/Eb      /:      Eb7(sus4)      Eb/Db

**A2**  
33 Abmaj7/C      /:      Ebmaj7/Bb      /:

37 Ab(add9)      /:      Eb(add9)/G      /:

41 Fm7(add11)      /:      Bb7(sus4)      Bb7

45 Ebmaj9      /:      Abmaj13      /:

49 Dø9      /:      Dø7/G      G7(b9)

53 Dø7/C      /:      Eb(add9)/Bb      /:

57 Aø7      /:      Abmaj7      /:

61 Cm/G      /:      G7(sus4)      Gm7

65 C(add9)      /:      Em/B      B/A

Solos over form in 3/4 without time signature changes

# Cascatinha

SAMBA

**A** F F#° Gm7 C7

6 F/A A<sup>b</sup>° Gm7 C7

10 **B** F E7 E<sup>b</sup>7 D7

14 Gm7 /: /: C7

18 **A** F F#° Gm7 C7

22 F/A A<sup>b</sup>° Gm7 C7

26 **C** F A° B<sup>b</sup> B°

30 F/C B°/C F7/C B°/C B<sup>b</sup>m6/C F

Detailed description: This is a musical score for a piece titled 'Cascatinha' in the style of Samba. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature. It consists of three main sections: Section A (measures 1-9), Section B (measures 10-17), and Section C (measures 26-33). Section A is marked with a box 'A' and contains two lines of music. Section B is marked with a box 'B' and contains two lines of music, with a repeat sign over measures 14-15. Section C is marked with a box 'C' and contains two lines of music. Chord symbols are placed above the notes, and some are enclosed in boxes. The notation includes eighth and sixteenth notes, rests, and various accidentals.

## Cascatinha

34

F                      F<sup>#o</sup>                      Gm<sup>7</sup>                      B<sup>b</sup>/C    C/B<sup>b</sup>

39

F/A                      A<sup>bo</sup>                      Gm<sup>7</sup>                      Gm<sup>7</sup>                      C<sup>7</sup>

43

F                      E<sup>7</sup>                      E<sup>7</sup>    E<sup>b7</sup>                      D<sup>7</sup>

47

G<sup>7</sup>                      Gm<sup>7</sup>                      Gm<sup>7</sup>                      B<sup>b</sup>/C    B<sup>b13</sup>    B<sup>13</sup>                      C<sup>13</sup>

51 F F#° Gm7 C7

55 F/A A° Gm7 C7

59 F A° Bb B°

63 F/C B°/C F7/C B°/C Bbm6/C F

Solos on ABAC After Solos D.C. al CODA

67 F F

even 8ths

## Goldmine

♩ = 102

A1

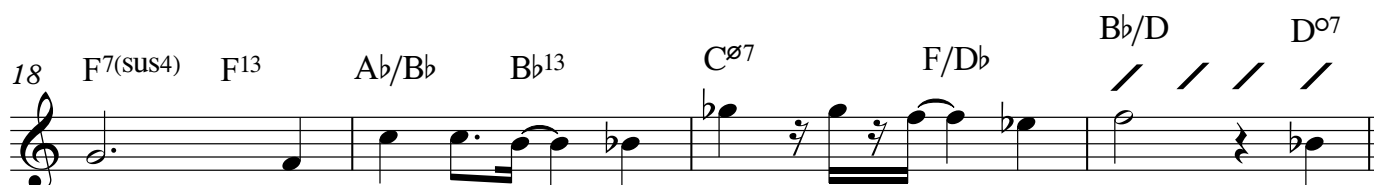
♩ Ebm(maj7) Ebm<sup>6</sup> / / /



5 Ab<sup>13</sup> G<sup>7(b13)</sup> Cm(maj7) Cm<sup>6</sup> Em(maj7) Em<sup>6</sup> Em(maj7) Em<sup>6</sup>



14 Cm(maj7) Cm<sup>6</sup> / / /



A2

22 Ebm(maj7) Ebm<sup>6</sup> / / /



26 Db<sup>9(sus4)</sup> C<sup>7(#9)</sup> B<sup>13</sup> Bb<sup>7(b13)</sup> Ebm(maj7) Ebm<sup>6</sup> Gm(maj7) Gm<sup>6</sup>



30 Gm(maj7) Gm<sup>6</sup> F<sup>7(sus4)</sup> F<sup>7(b9)</sup> Ab/Bb Bb<sup>7</sup> Bb/Gb Ebm<sup>6</sup>



**B**  
35 B $\flat$ (add9) Ebm $^6$ /B $\flat$  C $^7$ /B $\flat$  Ebm $^6$ /B $\flat$

39 B $\flat$ (add9) Ebm $^6$ /B $\flat$  C $^7$ /B $\flat$  Ebm $^6$ /B $\flat$

43 A $\emptyset^7$  D $^7$  Gm(maj7) Gm $^6$  /: F $^7$ (sus4) F $^7$ (b9) A $\flat$ /B $\flat$  B $\flat^7$

**A3**  
48 Ebm(maj7) Ebm $^6$  /: /: /: /:

52 Abm $^7$  Abm $^7$ /G $\flat$  F $^7$ (#11) B $\flat^{13}$  C $\emptyset^7$  F/D $\flat$  B $\flat$ /D D $\emptyset^7$

After solos D.S.al CODA

/: /: C $\emptyset^7$  A $\emptyset^7$  Abm $^6$  Gbm $^6$  F $^{13}$  B $\flat^7$ (b9) Ebm(maj7)

rall. . . . .



A1 :THEME PIANO SOLO

A2 :THEME PIANO and GUITAR (TACET drums and bass)

B and A3 :THEME with full band

GUITAR SOLO with PIANO COMPING (1 structure)

PIANO SOLO with GUITAR COMPING (1 structure)

1 THEME

CODA

# I Don't Care

INTRO

F7

B<sup>b</sup>7/F

ad lib

A

3 F Gm<sup>7</sup> G<sup>#o</sup> F/A F/C E<sup>7</sup>(#9) A<sup>7</sup> B<sup>b7</sup> A<sup>b</sup> E<sup>b</sup>/G Fm<sup>7</sup> E<sup>b</sup>

7 E<sup>b</sup> A<sup>9</sup>(#11) A<sup>b9</sup> G Am<sup>7</sup> A<sup>#o</sup> G/B G/D F<sup>#7</sup>(#9) B<sup>7</sup> Em<sup>7</sup>

11 Dm<sup>7</sup> C G/B A<sup>7</sup> D<sup>7</sup>sus<sup>4</sup> G B<sup>7</sup>/F<sup>#</sup> Em<sup>7</sup> C<sup>#7</sup>(#9)

15 C<sup>#7</sup>(#9) A<sup>9</sup> B<sup>b</sup> B<sup>o</sup> F/C NC

B

27 F Gm<sup>7</sup> G<sup>#o</sup> F/A F/C A<sup>7</sup> A<sup>7</sup>/C<sup>#</sup> Dm<sup>7</sup> Cm<sup>7</sup> B<sup>b</sup> F/A G<sup>7</sup> C<sup>7</sup>sus<sup>4</sup>

31 F B<sup>9</sup>(#11) B<sup>b9</sup> G Am<sup>7</sup> A<sup>#o</sup> G/B G/D F<sup>#7</sup>(#9) B<sup>7</sup> C<sup>7</sup>

35 C<sup>7</sup> C<sup>7</sup> B<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> B<sup>b</sup> B<sup>o</sup> F/C NC

39 F<sup>7</sup> B<sup>b7</sup>/F F<sup>7</sup> A<sup>b7</sup> G<sup>7</sup> C<sup>7</sup>

Solos on F Blues

Even 8ths

## Introspection

♩ = 63

## Intro

B $\flat$ (add9sus4)/F      B $\flat$ (add9)/F      F      /

*pp*

B $\flat$ (add9sus4)/F      B $\flat$ (add9)/F      F      /

Bass

## A

1 B $\flat$ (add9sus4)/F      B $\flat$ (add9)/F      F      /

*pp*

5 B $\flat$ (add9sus4)/F      B $\flat$ (add9)/F      F      /

## B

9 D $\flat$ (add9)/A $\flat$       A $\flat$       B $\flat$       F      /

14 A $\flat$ (add9)/E $\flat$       E $\flat$       B $\flat$ (add9)      D $\flat$       /

## Introspection

18  $A\flat/E\flat$   $E\flat$   $D\flat$   $F$   $\text{ff}$   $\text{pp}$   $\text{After Solos D.S. al CODA}$

This system of music begins at measure 18. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with notes corresponding to the chords  $A\flat/E\flat$ ,  $E\flat$ ,  $D\flat$ , and  $F$ . The dynamics are marked  $\text{ff}$  (fortissimo) for the first part and  $\text{pp}$  (pianissimo) for the second part. A double bar line with repeat dots is followed by a section labeled "After Solos D.S. al CODA". The lower staff is in bass clef and contains a simple bass line with a few notes.

$B\flat(\text{add}9\text{sus}4)/F$   $B\flat(\text{add}9)/F$   $F$   $\text{Ad lib then fade out}$

This system of music continues from the previous system. The upper staff is in treble clef and contains a section of rhythmic slashes, indicating a solo or improvisation. The chords  $B\flat(\text{add}9\text{sus}4)/F$ ,  $B\flat(\text{add}9)/F$ , and  $F$  are indicated above the staff. The instruction "Ad lib then fade out" is written below the staff. The lower staff is in bass clef and contains a simple bass line with a few notes.

INTRO (piano with drums, bass enters last bar)

2 THEMES

FLUGELHORN SOLO (2 structures)

PIANO SOLO (2 structures)

1 THEME

CODA

♩ = 100

# Little Baïon

Olivier Collette  
2014

[A1]

Fm                     $\text{\textcircled{/}}$                     G $\text{\textcircled{7}}$                     C $\text{\textcircled{7}}$ /G

5                    C/A $\text{\flat}$                     F/A                    F $\text{\textcircled{7}}$ (sus4)/B $\text{\flat}$                     B $\text{\flat}$ m/A $\text{\flat}$                      $\text{\textcircled{3}}$

9                    G $\text{\textcircled{7}}$                     C $\text{\textcircled{7}}$                     Fm(add9)                    Fm/E $\text{\flat}$

13                    D $\text{\textcircled{7}}$                     G $\text{\textcircled{7}}$ (omits5)                    G $\text{\textcircled{7}}$ /C                    C $\text{\textcircled{7}}$

[A2]

17                    Fm                     $\text{\textcircled{/}}$                     E $\text{\textcircled{7}}$                     C $\text{\textcircled{7}}$ /E

21                    E $\text{\flat}$ m $\text{\textcircled{6}}$                     E $\text{\flat}$  $\text{\textcircled{7}}$                     B $\text{\flat}$ (add9)/D                     $\text{\textcircled{/}}$                      $\text{\textcircled{3}}$

25                    G $\text{\textcircled{7}}$                     C $\text{\textcircled{7}}$                     D $\text{\flat}$  $\text{\textcircled{7}}$                     D $\text{\textcircled{7}}$

29                    A $\text{\flat}$ /E $\text{\flat}$                      $\text{\textcircled{/}}$                     E $\text{\flat}$  $\text{\textcircled{7}}$ (sus4)                    E $\text{\flat}$  $\text{\textcircled{7}}$

[B]

33                    A $\text{\flat}$                      $\text{\textcircled{/}}$                     E $\text{\flat}$  $\text{\textcircled{7}}$ (sus4)/B $\text{\flat}$                     E $\text{\flat}$  $\text{\textcircled{7}}$ /B $\text{\flat}$

37                    A $\text{\flat}$ /C                    C $\text{\textcircled{7}}$                     D $\text{\flat}$                     D $\text{\textcircled{7}}$                      $\text{\textcircled{3}}$

## Little Baïon

41  $A\flat/E\flat$   $F/E\flat$   $B\flat/D$   $E\flat/D\flat$

45  $A\flat/C$   $D/C$   $G/B$   $C/B\flat$

49  $F/A$   $B\flat/A\flat$   $E\flat/G$   $G^7$   $C^7(\text{sus}4)$   $C^7$

**A3**

55  $Fm$   $\text{r}$   $G\emptyset^7$   $C^7/G$

59  $C/A\flat$   $F/A$   $F^7(\text{sus}4)/B\flat$   $B\flat m/A\flat$

63  $G\emptyset^7$   $C^7$   $Fm(\text{add}9)$   $A\flat^{13}$

67  $B\flat^9$   $C^7$   $Fm$   $D\emptyset^7$   $G\emptyset^7$   $C^7$

Solos ad lib over AABA then D.C. al CODA

73  $A\flat^{13}$   $B\flat^9$   $G^7$   $C^7$

On Cue

Improvise ad lib

77  $A\flat^{13}$   $B\flat^9$   $G^7$   $C^7$   $Fm$

rall. . . . .

Piece recorded on Olivier Collette's album entitled "Conceptions".

# Missing

A

Dm<sup>7</sup> Gm<sup>6</sup>/D Dm<sup>7</sup> B<sup>b</sup>ma<sup>7</sup>  
 5 Dm<sup>7</sup> B<sup>b</sup>ma<sup>7</sup>/D Dm<sup>7</sup> B<sup>b</sup>ma<sup>7</sup>  
 9 Bm<sup>7</sup> /: Dm<sup>7</sup>  
 12 F/E E<sup>7</sup>(b<sup>9</sup>)sus<sup>4</sup> E<sup>7</sup>(b<sup>9</sup>)sus<sup>4</sup> /: E<sup>7</sup>(b<sup>9</sup>)  
 16 Am<sup>7</sup> Dm<sup>6</sup>/A Am<sup>7</sup> Fma<sup>7</sup>  
 20 Am<sup>7</sup> Fma<sup>7</sup>/A B<sup>7</sup>(b<sup>9</sup>) /:  
 24 Em<sup>7</sup> Am<sup>6</sup>/E Em<sup>7</sup> D<sup>6</sup>  
 28 Cma<sup>7</sup> D/C Cma<sup>7</sup> /:  
 32 C<sup>#</sup>m<sup>7</sup> /: Bma<sup>7</sup>/D<sup>#</sup> /:  
 36 Ema<sup>7</sup>b<sup>6</sup> /: /: /:



**B**

40 C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>6</sup>/C<sup>#</sup> C<sup>#</sup>m<sup>7</sup> A<sup>m</sup>a<sup>7</sup>

44 C<sup>#</sup>m<sup>7</sup> A<sup>m</sup>a<sup>7</sup>/C<sup>#</sup> C<sup>#</sup>m<sup>7</sup> A<sup>m</sup>a<sup>7</sup>

48 B<sup>b</sup>m<sup>7</sup> / D<sup>b</sup>m<sup>7</sup>

51 E/E<sup>b</sup> E<sup>b</sup>7(b<sup>9</sup>)sus<sup>4</sup> E<sup>b</sup>7(b<sup>9</sup>)sus<sup>4</sup> / E<sup>b</sup>7(b<sup>9</sup>)

55 E<sup>m</sup>a<sup>7</sup> F<sup>#</sup>/E E<sup>m</sup>a<sup>7</sup> C<sup>#</sup>m<sup>7</sup>

59 E<sup>m</sup>a<sup>7</sup> F<sup>#</sup>/E B<sup>b</sup>7(b<sup>9</sup>) /

63 A<sup>b</sup>m<sup>7</sup> D<sup>b</sup>7/A<sup>b</sup> A<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup>

67 A<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>m<sup>7</sup> /

71 D<sup>m</sup>7 / C<sup>m</sup>a<sup>7</sup>/E /

75 F<sup>m</sup>a<sup>7</sup>b<sup>6</sup> / / /

# Raga For Rafa

Fm(add9)      ⁄

§ **A**

3 Fm(add9)      ⁄      C+maj7/F      Ab+maj7/F

7 C/Db      Dbmaj7(#11)      Db/G      G13(b9)

11 Ab+maj7/C      ⁄      C/Db

14 ⁄      Fm(add9)      ⁄      ⊕

Solos on A, after solos D.S. al CODA

## Raga For Rafa

17 

20 

23 

26 

28 

30 

# Rony's Samba

Ab<sup>9</sup>(#11)13

5

9 G<sup>13</sup> G<sup>7b13</sup> G<sup>b9</sup> F<sup>9</sup> F<sup>9</sup>

13 Fm<sup>7</sup> Bb<sup>7</sup> Eb<sup>9</sup>sus<sup>4</sup> Eb<sup>9</sup>

17 Ebm<sup>7</sup> Ab<sup>7</sup> Dbma<sup>7b6</sup> Bb<sup>7</sup>(#9)

21 Ebm<sup>7</sup> F<sup>13</sup> Bbma<sup>7b6</sup>

25 Am<sup>7</sup>(b5) D<sup>13</sup> Gm<sup>7</sup> C<sup>13</sup>(#11)

29 Eb/F F<sup>9</sup> E<sup>o</sup> Ebm<sup>6</sup>

33 Dm<sup>7</sup> G<sup>9</sup> 1<sup>st</sup> Ab<sup>9</sup>(#11)

Detailed description: The image shows a musical score for 'Rony's Samba' by Olivier Collette. It is written in a treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The score consists of nine staves of music. The first staff (measures 1-4) features a constant eighth-note accompaniment with a slash symbol above it, and the chord Ab<sup>9</sup>(#11)13 is indicated above the first measure. The second staff (measures 5-8) continues the accompaniment with slashes, followed by a melodic line starting in measure 7 with notes G4, A4, Bb4, and C5. The third staff (measures 9-12) contains a melodic line with notes G4, Ab4, Bb4, C5, and Eb5, with chords G<sup>13</sup>, G<sup>7b13</sup>, G<sup>b9</sup>, F<sup>9</sup>, and F<sup>9</sup> indicated above. The fourth staff (measures 13-16) continues the melodic line with notes Eb5, F5, G5, and Ab5, with chords Fm<sup>7</sup>, Bb<sup>7</sup>, Eb<sup>9</sup>sus<sup>4</sup>, and Eb<sup>9</sup> indicated. The fifth staff (measures 17-20) has notes Bb5, C6, Bb5, and Ab5, with chords Ebm<sup>7</sup>, Ab<sup>7</sup>, Dbma<sup>7b6</sup>, and Bb<sup>7</sup>(#9) indicated. The sixth staff (measures 21-24) has notes G5, F5, Eb5, and D5, with chords Ebm<sup>7</sup>, F<sup>13</sup>, Bbma<sup>7b6</sup>, and a slash above the final measure. The seventh staff (measures 25-28) has notes C5, Bb4, Ab4, and G4, with chords Am<sup>7</sup>(b5), D<sup>13</sup>, Gm<sup>7</sup>, and C<sup>13</sup>(#11) indicated. The eighth staff (measures 29-32) has notes F4, Eb4, D4, and C4, with chords Eb/F, F<sup>9</sup>, E<sup>o</sup>, and Ebm<sup>6</sup> indicated. The ninth staff (measures 33-36) has notes Bb4, Ab4, G4, and F4, with chords Dm<sup>7</sup>, G<sup>9</sup>, and Ab<sup>9</sup>(#11) indicated. The first Ab<sup>9</sup>(#11) chord is marked with a first ending bracket and a slash above it. The piece concludes with a final melodic flourish in measure 36.

## Rony's samba

2.

39 C<sup>13</sup> G<sup>b9</sup> C<sup>b</sup>ma<sup>7</sup> /: /: /:

45 B<sup>b</sup>ma<sup>7</sup><sub>6/9</sub> A<sup>b9</sup>(#11)<sub>13</sub> //

49 B<sup>b</sup>ma<sup>7</sup><sub>6/9</sub> //

After Solos D.S. al Coda

53 Fm<sup>7</sup> B<sup>b7</sup> E<sup>13</sup>(#11) E<sup>b7</sup> D<sup>7</sup><sub>b13</sub> G<sup>7</sup>(#9)

59 C<sup>7</sup> G<sup>b7</sup> Fm<sup>7</sup><sub>11</sub> B<sup>b7</sup>

63 E<sup>13</sup>(#11) E<sup>b7</sup> D<sup>9</sup> G<sup>13</sup><sub>b9</sub> G<sup>7</sup><sub>b13</sub>

67 C<sup>7</sup> G<sup>b7</sup> **ad lib** Fm<sup>7</sup><sub>11</sub> B<sup>b7</sup>

71 **on cue** C<sup>b</sup>ma<sup>7</sup> /: **ad lib**

# Waltz for Charlie

$B\flat$ maj7     $Fm^7/B\flat$      $B\flat^7$

5  $E\flat/B\flat$      $Ebm^6/B\flat$

9  $Gm^7/B\flat$      $E\emptyset^7/B\flat$  4:3

13 1.  $Cm^7/B\flat$      $F^7/B\flat$

17 2.  $Cm^7/B\flat$      $F^7$      $B\flat$

21  $C\sharp m^7$      $F\sharp^7$      $Bmaj^7$

25  $Bm^7$      $E^7$      $Amaj^7$

29  $Am^7$      $D^7$      $Gmaj^7$

33  $Gm^7$      $C^7$      $Cm^7$      $F^7$

Detailed description of the musical score: The score is written in 3/4 time with a key signature of two flats (B-flat major/C minor). It consists of 33 measures. The first measure is a repeat sign. Chords are indicated above the staff. Slashes (/) indicate where the music ends. A 4:3 ratio is indicated above a triplet of notes in measure 9. The score ends with a double bar line and repeat dots in measure 33.

## Waltz for Charlie

37  $B\flat$ maj7  $\text{‰}$   $Fm^7/B\flat$   $B\flat^7$

41  $E\flat/B\flat$   $\text{‰}$   $E\flat m^6/B\flat$   $\text{‰}$

45  $Gm^7/B\flat$   $\text{‰}$   $E\emptyset^7/B\flat$   $\text{‰}$

4:3

49  $Cm^7/B\flat$   $F^7$   $B\flat$   $\text{‰}$

After solos D.C. al CODA

53  $Cm^7/B\flat$   $F^7$   $C\sharp m^7$   $F\sharp^7$

57  $Cm^7$   $B^7$   $\text{‰}$   $B\flat$ maj7

rall. . . . .

Piece recorded on Olivier Collette's album entitled "Conceptions".

# Minor drop

Francis Coppiters

♩ = 230 swing **THEME**

1

Sax

Gt

B

$D-\Delta D-7 D-6$

$D-\Delta D-7 D-6$

5

$G-\Delta G-7 G-6$

$G-\Delta G-7 G-6$

9

$C-7$

$F7b5$   $Bb-7$

$Eb7b5$   $Ab-7$

Piano & drs accents, bass keeps walking



13

13 14 15 16

**A<sup>♭</sup>-7** **D<sup>♭</sup>7<sup>b</sup>5** **G-7** **A7**

17 18

**G-7** **A7**

19 20 21 22 23 24

**D-** **C** **C** **D-** **D-7** **A7<sup>b</sup>9**

**SOLOS**

**D-7** / / **D7**

**G-7** / / /

**C-7** **F7** **B<sup>♭</sup>-7** **E<sup>♭</sup>7**

**A<sup>♭</sup>-7** **D<sup>♭</sup>7** **G-7** **A7**

*After solos, D.C. al Fine with repeat*

# INNER WAVES

Bart Defoort

Lively

Musical notation for measures 1-2. The piece is in 7/4 time and B-flat major. The right hand plays a melody of quarter notes: Bb, D, F, G, Bb, D, F, G. The left hand plays a bass line of quarter notes: Bb, D, F, G, Bb, D, F, G. Both hands have a repeat sign at the end of the second measure. Chords are labeled as Db(sus4) in both measures.

Musical notation for measures 3-4. Measure 3 starts with a fermata over a whole note Bb in the right hand. The right hand melody continues with quarter notes: D, F, G, Bb, D, F, G. The left hand continues with quarter notes: Bb, D, F, G, Bb, D, F, G. Chords are labeled as Dm7 in measure 3 and Fm7 in measure 4.

Musical notation for measures 5-6. Measure 5 starts with a fermata over a whole note Eb in the right hand. The right hand melody continues with quarter notes: G, Bb, D, F, G, Bb, D, F. The left hand continues with quarter notes: Bb, D, F, G, Bb, D, F, G. Chords are labeled as Ebmaj7 in measure 5 and Bbm7 in measure 6.

Musical notation for measures 7-8. Measure 7 starts with a fermata over a whole note Eb in the right hand. The right hand melody continues with quarter notes: G, Bb, D, F, G, Bb, D, F. The left hand continues with quarter notes: Bb, D, F, G, Bb, D, F, G. Chords are labeled as Ebm7 in measure 7 and F#7(sus4) in measure 8.

Musical notation for measures 9-10. Measure 9 starts with a fermata over a whole note Ab in the right hand. The right hand melody continues with quarter notes: Bb, D, F, G, Bb, D, F, G. The left hand continues with quarter notes: Bb, D, F, G, Bb, D, F, G. Chords are labeled as Abmaj7(#5) in both measures.

11

Musical notation for measures 11 and 12. Measure 11 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. The chord E7(sus4) is indicated below the bass line. Measure 12 continues the bass line and features a treble clef with a melodic line of a dotted quarter note and a half note. The chord E7(sus4) is indicated below the bass line.

13

Musical notation for measures 13 and 14. Measure 13 has a treble clef with a whole rest and a bass clef with a bass line of eighth notes. The chord E7(sus4) is indicated below the bass line. Measure 14 has a treble clef with a whole rest and a bass clef with a bass line of eighth notes. The chord E7(sus4) is indicated below the bass line.

15

Musical notation for measures 15 and 16. Measure 15 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. The chord E7(sus4) is indicated below the bass line. Measure 16 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. The chord E7(sus4) is indicated below the bass line.

17

Musical notation for measures 17 and 18. Measure 17 features a treble clef with a melodic line of a dotted half note and a bass clef with a bass line of eighth notes. The chord Cm7 is indicated below the bass line. Measure 18 has a treble clef with a whole rest and a bass clef with a bass line of eighth notes. The chord Cm7 is indicated below the bass line.

19

Musical notation for measures 19 and 20. Measure 19 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. The chord Cm7 is indicated below the bass line. Measure 20 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. The chord Cm7 is indicated below the bass line.

21

Musical notation for measures 21 and 22. Measure 21 features a treble clef with a melodic line of a dotted half note and a bass clef with a bass line of eighth notes. The chord Db(sus4) is indicated below the bass line. Measure 22 features a treble clef with a melodic line of a dotted half note and a bass clef with a bass line of eighth notes. The chord Db(sus4) is indicated below the bass line.



23

Musical score for two staves (treble and bass clef). The key signature has one flat (B-flat). The first measure of the treble staff contains a whole rest, and the bass staff contains a sequence of notes: B-flat, A, G, F, E, D, C, B-flat. The second measure of the treble staff contains a whole note chord labeled D $\flat$ (sus4), and the bass staff contains a sequence of notes: B-flat, A, G, F, E, D, C, B-flat. The piece concludes with a double bar line.

# NO MORE CHURCH

Bart Defoort

Musical notation for measures 1-4. The key signature has one flat (Bb) and the time signature is common time (C). The bass line contains the following chords: Cm/Eb, D7, Dbmaj7, and C6.

Musical notation for measures 5-8. The key signature has one flat (Bb) and the time signature is common time (C). The bass line contains the following chords: Bb(sus4), Bb7(sus4), Am7, and Am/G.

Musical notation for measures 9-12. The key signature has one flat (Bb) and the time signature is common time (C). The bass line contains the following chords: F#m7(b5), B7alt., Em7, and Eb7.

Musical notation for measures 13-16. The key signature has one flat (Bb) and the time signature is common time (C). The bass line contains the following chords: Abmaj7, Dbmaj7, Dm7, and Dm7/G.

Musical notation for measures 17-20. The key signature has one flat (Bb) and the time signature is common time (C). The bass line contains the following chords: F#m7(b5), Dm7/F, C6/E Dm7, and C6 C/G.

Musical notation for measures 21-24. The key signature has one flat (Bb) and the time signature is common time (C). The bass line contains the following chords: F#m7(b5), Dm/F, C/E Dm, and C6 B7alt. A double bar line with repeat dots is at the end of measure 24.

2

25

Musical score for piano accompaniment, measures 25-28. The score is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score consists of four measures. The first measure has a whole rest in the treble staff and a dotted half note in the bass staff. The second measure has a whole rest in the treble staff and a half note in the bass staff. The third measure has a whole rest in the treble staff and a dotted half note in the bass staff. The fourth measure has a whole rest in the treble staff and a dotted half note in the bass staff. The notes in the bass staff are: G2 (dotted), F2, E2, D2, C2, B1, A1, G1. The chord symbols are: Cm/Eb, D7, Dbmaj7, and C6.

Chord symbols: Cm/Eb, D7, Dbmaj7, C6

# NOSTALGIC BROTHERHOOD

C SCORE

KRIS DEFOORT

SOULFUL BALLAD ♩ ≈ 60

Ab Gm7(b5) Fm7 DbMAJ13

Ab DbMAJ7 Gm7(b5) C7ALT.

Fm Cm Fm Cm

DbMAJ7 Eb% DbMAJ7 Eb% Db/F Eb/G

Ab Gm7(b5) Fm7 DbMAJ13

Ab DbMAJ7 Gm7(b5) C7ALT.

**Staff 1:**  $Fm^7$   $Cm^7$  (triplet)  $\frac{16}{6}$

**Staff 2:**  $Fm^7$   $\frac{16}{6}$  (triplet)  $E_b7(\#11)$

**Staff 3:**  $Bbm^7$   $Cm^7$   $D_bMAJ^7$   $E_b7sus^4$   $G_b7(\#11)$   $F^7_{ALT.}$  (triplet)

**Staff 4:**  $Bbm^7$   $Cm^7$   $E_b7sus^4$   $E_b7(b9)$

**Staff 5 (AFTER SOLOS):**  $A_b$   $G_b$   $G$   $A_b$

\* KRIS DEFOORT TRIO : "MONKS DANCE" (W.E.R.F. 131)



# "OH, LUCKY ME."

KRIS DEFOORT

**A** BALLAD ♩ ≈ 55  
F#m7

Em%9 Db7(#9) A7

F#m7 Em%9

1. Db7sus4(#9) DMAJ7(#11)

**B** Db7(#9) F#7 G7 Ab7(b13) AMAJ7 Bb°

B7sus4 CMAJ7/B GMAJ7/B FMAJ7/B E% Ab7(b13)

E% Ab7(b13) Abm11

AFTER SOLOS: ♪

SOLOS:  
F#m7

Em<sup>6</sup>/<sub>9</sub>      Db7(#9)      A7

F#m7      Em<sup>6</sup>/<sub>9</sub>      1. Db7sus4(#9)      D<sup>+</sup>MAJ7(#11)

2. Db7sus4(#9)      D<sup>+</sup>MAJ7(#11)

Db7(#9)      Ab7(b13)<sub>9</sub>      A<sup>+</sup>MAJ7      Bb<sup>o</sup>

B7sus4      C<sup>+</sup>MAJ7/B      G<sup>+</sup>MAJ7/B      F<sup>+</sup>MAJ7/B      E<sup>6</sup>/<sub>9</sub>      Ab7(b13)<sub>9</sub>

AFTER SOLOS: D.C AL CODA

\* KRIS DEFOORT SOLO PIANO: "LIVE IN TOKYO" (W.E.R.F. 101)

\* DEFOORT/TURNER/THYS/BLACK: "NEW SOUND PLAZA" (W.E.R.F. 102)

# Time for Some Sun

Fabien Degryse

D-7 F#A/C Bb6 F#A/A

6 Bb7/Ab Eb#A/G A/G Dm/F

10 D-7 F#A/C Bb6 F#A/A

14 Bb7/Ab Eb#A/G A/G D#A/F#

18 D#A B-7 C-7 C#7(b9)

22 F#A C7(b9) F#A A7(b13)

26 D-7 Dm/C Bb#A A7(b9)

30 D-7 F#A/C Bb#A F#A/A

34 Bb7/Ab Eb#A/G A7(b9) Dm

# Where do we go ?

Fabien Degryse

A-7 A-6 A-(b6) A-6 A-7 A-6 A-(b6) A-6

10 A-7 A-6 A-(b6) A-6 C $\Delta$ (#5) F#7alt.

18 F $\Delta$  F $\Delta$ (#5) F6 F $\Delta$ (#5) D-7 D-( $\Delta$ ) Bb $\Delta$  Bb-( $\Delta$ )

26 A-7 D7 Db $\Delta$ 9 Db9 G $\emptyset$ 7 C7(b9)

34 F-7 F-6 F-(b6) F-6 F-7 F-6 F-(b6) F-6

42 F-7 F-6 F-(b6) F-6 Db $\Delta$ (#5) Db6 G7alt.

50 F# $\Delta$  F#7 F#6 F#7 B $\Delta$  B7 B6 B7

58 C $\Delta$  B7(b9) E-7 E-6 E-(b6) E-

66 A7/E D $\Delta$ /E B7(b5)/E

74 E7(b9sus4) E7(b9) A-7 A-6 A-(b6) A-6

ending = vamp

# WOLFKEN

chords

(F. DERUYTTER)

♩ = 208

TACET

A

PLAY

Dm<sup>13</sup>

TACET

WALK

Bb<sup>9</sup>

Ebmaj7

Dm<sup>13</sup>

1.

G<sup>13(b9)</sup>

Cm<sup>13</sup>

Dbm<sup>13</sup>

(TACET)

2.

Dm<sup>13</sup>

Dmaj9

Dm<sup>13</sup>

G<sup>13(b9)</sup>

Cm<sup>13</sup>

Cm<sup>9(b5)</sup>

F7(b9)

BASS + PIANO

B

Gm<sup>7(SUS4)</sup>

Ab<sup>6/9</sup>

Bb<sup>9</sup>

F(SUS4)

(TACET)

WOLFKEN

PLAY

Dm<sup>13</sup> (TACET) Bb<sup>9</sup>

Bb<sup>9</sup> Bb<sup>9</sup> A SOLO PICK UP

(OPEN TILL CUE)

SOLO CHANGES

C7(SUS4) % Gm7(SUS4) %

Ab<sup>6/9</sup> % Bb<sup>9</sup> % (AD LIB TILL CUE)

Ebmaj7 % Dm<sup>13</sup> %

Dmaj9 % Dm<sup>13</sup> %

G<sup>13(b9)</sup> % Cm<sup>13</sup> F<sup>13(b9)</sup> LAST SOLO: DS AL CODA

BASS + PIANO

Gb<sup>9</sup> C+7(#9) Dbm<sup>9</sup>

NEXT SOLO: Abmaj7 Bbmaj7 (AD LIB TILL CUE BACK TO C)

Bb<sup>9</sup> % % % (REPEAT AND FADE)

# LULLABY

C. DEVISSCHER

OPEN PIANO INTRO CUE  $Bm^7$   $Bbm^7$   $Am^7$   $G^7sus^4$   $FMA^7(\sharp 11)$

6 **A**  $Em^7$   $Am^7$   $D^7$   $GMA^7$

10  $CMA^7$   $F\sharp$   $B^7$   $Em^7$

14  $Am^7$   $D^7$   $Bm^7$   $Em^7$

18  $Am^7$   $D^7$   $FMA^7(\sharp 11)$  **1**

PLAY ONLY 1ST TIME

22 **B**  $Fm^9$   $Gm^7$   $DbMA^7(\sharp 11)$  **2.**

26  $Abm^9$   $Bbm^7$   $Bm(ma^7)$   $\{Cb(ma^7)\}_3$

30  $Dm^7$   $Am^7$   $Dm^7$   $Fm^9$

34  $Gm^7$   $AbMA^7$   $Am^7$   $Bm^7$

**CODA**  $Bm^7$   $Bbm^7$   $Am^7$   $G^7sus^4$   $FMA^7(\sharp 11)$

$Bm^7$   $Bbm^7$   $Am^7$   $G^7sus^4$   $DbMA^7(\sharp 11)$

# No other way

♩ = 185

L. Di Maio

INTRO

Musical notation for the Intro section, measures 1-2. The key signature is one flat (Bb) and the time signature is 6/4. The first measure contains a Cm7 chord in the bass line and a whole note Bb in the treble line. The second measure contains a whole rest in the treble line and a whole note Bb in the bass line. Both measures end with repeat signs.

Musical notation for section A, measures 3-6. Measure 3 starts with a triplet of eighth notes in the treble line: Bb, Ab, G. The bass line has Cm, Ab/Eb, Cm, Ab5. Measure 4 has a similar triplet in the treble line. Measure 5 has a triplet of eighth notes in the treble line: Bb, Ab, G. The bass line has Cm, Ab/Eb. Measure 6 has a whole note Bb in the treble line and Cm, Ab5 in the bass line.

Musical notation for section A, measures 7-10. Measures 7-10 are mostly rests in the treble line. The bass line contains Cm7, followed by three measures with repeat signs.

Musical notation for section A, measures 11-14. Measure 11 has a triplet of eighth notes in the treble line: Bb, Ab, G. The bass line has Cm, Ab/Eb. Measure 12 has a similar triplet. Measure 13 has a triplet of eighth notes in the treble line: Bb, Ab, G. The bass line has Cm, Ab/Eb. Measure 14 has a whole note Bb in the treble line and Cm, Ab5 in the bass line.

Musical notation for section A, measures 15-18. Measures 15-18 are mostly rests in the treble line. The bass line contains Cm7, followed by three measures with repeat signs.

Musical notation for section B, measures 19-22. Measure 19 has a triplet of eighth notes in the treble line: Bb, Ab, G. The bass line has G/B. Measure 20 has a triplet of eighth notes in the treble line: Bb, Ab, G. The bass line has C#7(#9) with a 5# below the 9. Measure 21 has a whole note Bb in the treble line and F#m7(add11) in the bass line. Measure 22 has a whole rest in the treble line and a whole rest in the bass line.



23

F#m7(add11) Dmaj7(#5) Ebm7

27

B6(#11) Dm7 E7(b9)/G# E7(b9)/G#

30

N.C. Am7 Abmaj7(add13)

## SOLO

36

Cm7

40

G/B C#7(#9/#5) F#m7 Dmaj7(#5)

46

Ebm7 Bmaj7(#11) Dm7 E7(b9)/G#

50

Am7(b6) Abmaj7

# Song for Jo Jo

Theme

Bass

Bb7

5

Bb7

9

Bb7

12

Bb7

1.

16

Bb7

2.

20

Eb7

24 Eb7

Musical notation for measures 24-26. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (Bb and Eb). Measure 24: Treble clef has a half note Eb, a quarter rest, a quarter rest, and a quarter note Bb. Bass clef has a half note Eb, a quarter rest, a quarter rest, and a quarter note Bb. Measure 25: Treble clef has a quarter note Bb, a quarter rest, a quarter rest, and a quarter rest. Bass clef has a quarter note Bb, a quarter rest, a quarter rest, and a quarter rest. Measure 26: Treble clef has a quarter rest, a quarter rest, a quarter rest, and a quarter note Bb. Bass clef has a quarter rest, a quarter rest, a quarter rest, and a quarter note Bb.

27 Eb7

Musical notation for measures 27-31. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (Bb and Eb). Measure 27: Treble clef has a quarter note Eb, a quarter note Bb, a quarter note Bb, and a quarter note Bb. Bass clef has a quarter note Eb, a quarter note Bb, a quarter note Bb, and a quarter note Bb. Measure 28: Treble clef has a half note Eb, a quarter rest, a quarter rest, and a quarter note Bb. Bass clef has a half note Eb, a quarter rest, a quarter rest, and a quarter note Bb. Measure 29: Treble clef has a quarter note Bb, a quarter rest, a quarter rest, and a quarter rest. Bass clef has a quarter note Bb, a quarter rest, a quarter rest, and a quarter rest. Measure 30: Treble clef has a quarter note Bb, a quarter rest, a quarter rest, and a quarter rest. Bass clef has a quarter note Bb, a quarter rest, a quarter rest, and a quarter rest. Measure 31: Treble clef has a quarter note Bb, a quarter rest, a quarter rest, and a quarter rest. Bass clef has a quarter note Bb, a quarter rest, a quarter rest, and a quarter rest.

32 Eb7

Musical notation for measures 32-35. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (Bb and Eb). Measure 32: Treble clef has a half note Eb, a quarter rest, a quarter rest, and a quarter note Bb. Bass clef has a half note Eb, a quarter rest, a quarter rest, and a quarter note Bb. Measure 33: Treble clef has a quarter note Bb, a quarter rest, a quarter rest, and a quarter rest. Bass clef has a quarter note Bb, a quarter rest, a quarter rest, and a quarter rest. Measure 34: Treble clef has a quarter rest, a quarter rest, a quarter rest, and a quarter rest. Bass clef has a quarter rest, a quarter rest, a quarter rest, and a quarter rest. Measure 35: Treble clef has a quarter rest, a quarter rest, a quarter rest, and a quarter note Bb. Bass clef has a quarter rest, a quarter rest, a quarter rest, and a quarter note Bb.

# One Day

♩ = 110

**A**

Musical notation for measures 1-5. Measure 1 is a whole rest. Measures 2-5 feature a piano accompaniment of eighth notes in the bass clef and a melody in the treble clef. Chords are Am (measures 2-3) and Am/G (measures 4-5). Repeat signs are present at the end of measures 2, 3, 4, and 5.

Musical notation for measures 6-9. Measure 6 is a whole rest. Measures 7-9 feature a piano accompaniment of eighth notes in the bass clef and a melody in the treble clef. Chords are Fmaj7 (measures 7-8) and Cmaj9/E (measures 9). Repeat signs are present at the end of measures 7, 8, and 9.

Musical notation for measures 10-13. Measure 10 is a whole rest. Measures 11-13 feature a piano accompaniment of eighth notes in the bass clef and a melody in the treble clef. Chords are Eb6 (measures 11-12) and Eb(#5) (measures 13). Repeat signs are present at the end of measures 11, 12, and 13.

Musical notation for measures 14-17. Measure 14 is a whole rest. Measures 15-17 feature a piano accompaniment of eighth notes in the bass clef and a melody in the treble clef. Chords are Eb (measures 15), D7(sus4) (measures 16), D7 (measures 17), Gm7(b6) (measures 18), Gm7(add9) (measures 19), and Gm7/F (measures 20).

Musical notation for measures 18-21. Measure 18 is a whole rest. Measures 19-21 feature a piano accompaniment of eighth notes in the bass clef and a melody in the treble clef. Chords are Eb/Bb (measures 19), Ebmaj7(#11) (measures 20), Ebm7 Dm7 (measures 21), Dm7 (measures 22), and Dm7/A (measures 23). The instruction "Bass & Piano" is written in the bass clef.

Musical notation for measures 22-25. Measure 22 is a whole rest. Measures 23-25 feature a piano accompaniment of eighth notes in the bass clef and a melody in the treble clef. Chords are Dm7/A (measures 23), Bm7 (measures 24), and Bbmaj7(#11) (measures 25). Repeat signs are present at the end of measures 23, 24, and 25.

2



27  $A\flat\text{maj}7$  / / /

INTERLUDE

31

35

$B\text{maj}7(\#11)$   $B\text{bm}7(\text{add}9)$   $A\text{maj}7$   $A\text{bm}7(\text{add}9)$   $G\text{maj}7(\#11)$  /

*piano fill*

40

$B\text{m}$  /  $F\text{maj}7(\#5)$  / §

*Fill piano solo 4 Bars*

44



$A\flat\text{maj}7$   $C\text{m}7$

# MIXED FEELINGS

JEAN-PAUL ESTIÉVENART

## INTRO BASS & DRUMS ADOLIB

GUITAR

ACOUSTIC BASS

## THEME

5

GTR.

A.B.

AMIN AMIN/G F C/E F

10

GTR.

A.B.

AMIN/G A/C# DMIN EMIN FMA57#11 AbMA57

DMIN EMIN FMA57#11 AbMA57

17

GTR.

A.B.

AMIN AMIN/G F

2

MIXED FEELINGS

25

1. AMIN/G AMIN AMIN/G F AMIN/G

GTR.

A.B.

28

2. ACCEL.

GTR.

A.B.

31

AMIN FMIN7 DbMA7 EMIN/G

GTR.

A.B.

35

DbMA7 FMIN7 Db/C EMIN/G AMIN

GTR.

A.B.

RIT.

RIT.

AMIN BASS SOLO RUBATO

39

BASS SOLO RUBATO

GTR.

A.B.

42

GTR.	A MIN	A MIN/G	F M	C/E
A.B.	A MIN	A MIN/G	F M A7	C/E

46

GTR.	F M	A MIN/G	A/C#	A/C#
A.B.	F M A7	A MIN/G	A/C#	A/C#

50

GTR.	D MIN	E MIN	F M	A <sup>b</sup> M	A <sup>b</sup> M
A.B.	D MIN	E MIN	F M A7	A <sup>b</sup> M A7	A <sup>b</sup> M A7

55

GTR.	B <sup>b</sup> M	G/B	E7
A.B.	B <sup>b</sup> M A7	G/B	E7



# Bees and bumblebees

Fabian Fiorini / Greg Houben

♩ = 132 Rhumba

## A THEME

1

1 F-Δ C7 F-Δ C7

5

5 F-Δ<sup>6</sup> C7 F-Δ<sup>6</sup> B7sus4→3

9

9 B<sup>b</sup>-Δ F7 B<sup>b</sup>-Δ G7

13

13 C-Δ A<sup>b</sup>-Δ C-Δ A<sup>b</sup>∅ D<sup>b</sup>7

17

17 G<sup>b</sup>Δ G∅ C7 F-6 C7

21

21 F-6 C7 F<sub>Δ</sub>-6 (C7)

**B**

Musical notation for measures 26-29. Treble clef contains a melodic line with a repeat sign at measure 26. Bass clef contains chords: F-Δ, C7, F-Δ, B<sup>b</sup>7<sup>b</sup>13.

Musical notation for measures 30-33. Treble clef contains a melodic line with a repeat sign at measure 30. Bass clef contains chords: E<sup>b</sup>Δ, E<sup>b</sup>Δ<sup>#</sup>5, E<sup>b</sup>7<sup>b</sup>5, A7<sup>b</sup>13, A<sup>b</sup>Δ<sup>#</sup>11, G7<sup>13</sup>.

**SOLOS**

SOLOS section with two staves of chords. Treble clef: F-Δ, C7, F-Δ, C7, F-6, C7, F-6, B7. Bass clef: G<sup>b</sup>Δ, G<sup>o</sup>, C7, F-6, C7, F-Δ<sup>6</sup>, C7, F-Δ<sup>6</sup>, B<sup>b</sup>7<sup>b</sup>13.

*After solos, D.C. al Coda*

Chord progression for the D.C. al Coda section: E<sup>b</sup>Δ, E<sup>b</sup>Δ<sup>#</sup>5, E<sup>b</sup>7<sup>b</sup>5 (A7<sup>b</sup>13), A<sup>b</sup>Δ<sup>#</sup>11, G7<sup>13</sup>.

Musical notation for the Coda section. Treble clef contains a melodic line with a repeat sign. Bass clef contains chords: F-6, C7, F-6.

# A Reminder of Finer Songs

In memory of Rick Taylor

Paul Flush

Freely  $D\flat 6/9$   $C13(b9)$   $Fm7$   $B\flat 7(b9)$   $E\flat m7$   $A\flat 13(b9)$   $D\flat 6/9$

5  $Gm7(b9)$   $C7(b9)$   $Fm7$   $Fm7/E\flat$   $Dm7(b9)$   $C13(b9)$   $C7(b9)$   $C6/9$

9  $Fmaj9$   $B7(b9)$   $Em9$   $Em7/D$   $C\sharp m7(b9)$   $C13(\sharp 11)$   $B7sus4$   $B7$

13  $Em7$   $A13(b9)$   $Dmaj7$   $Gmaj7$   $Em7$   $C(add9)/D$   $Dsus4$   $D$

17  $D6/9$   $C\sharp 13(b9)$   $F\sharp m7$   $B+7(b9)$   $Em7$   $A13(b9)$   $D6/9$

21  $G\sharp m7(b9)$   $C\sharp 7(b9)$   $F\sharp m7$   $F\sharp m7/E$   $D\sharp m7(b9)$   $C\sharp 13(b9)$   $C\sharp 7(b9)$   $D\flat 6/9$

25  $C\flat maj9$   $C7(b9)$   $Fm9$   $Fm7/E\flat$   $Dm7(b9)$   $D\flat 13(\sharp 11)$   $C7sus4$   $C7$

29  $Fm7$   $B\flat 13(b9)$   $E\flat maj7$   $A\flat maj7$   $Fm7$   $A\flat(add9)/E\flat$   $E\flat sus4$   $E\flat$

# Catch The Passing Moment

© Paul Flush

**A** Eb maj<sup>9</sup> Bb maj<sup>7</sup>/D Cb maj<sup>7</sup>(b<sup>9</sup>)

Am<sup>7</sup> s<sup>+</sup> F7(b<sup>9</sup>)/A Bb<sup>m</sup> F7(b<sup>9</sup>)/A Bb<sup>m</sup>

C<sup>13</sup>(b<sup>9</sup>) F7(#<sup>9</sup>) Bb<sup>m</sup>(maj<sup>7</sup>) Bb<sup>m</sup><sup>7</sup>

Eb<sup>9</sup> Cb maj<sup>7</sup>(b<sup>9</sup>) Bb<sup>m</sup>(maj<sup>7</sup>)/F C<sup>13</sup>(b<sup>9</sup>) Fmaj<sup>7</sup> Fine

**B** Am<sup>7</sup>/D Eb<sup>9</sup>(b<sup>9</sup>) Em<sup>9</sup> Ab<sup>m</sup><sup>7</sup>/Db Ab<sup>13</sup>(b<sup>9</sup>)/Db Db<sup>6</sup>/9

C/Db Fm<sup>9</sup> Dm<sup>7</sup>(b<sup>9</sup>)/C C<sup>13</sup>(b<sup>9</sup>) Bb<sup>13</sup>(b<sup>9</sup>) Bb<sup>7</sup><sup>+</sup>

Gm<sup>7</sup> Am<sup>7</sup> s<sup>+</sup> Ab<sup>m</sup><sup>7</sup>/Db Ab<sup>13</sup>(b<sup>9</sup>)/Db Db<sup>6</sup>/9

C/Db Fm<sup>9</sup> Dm<sup>7</sup>(b<sup>9</sup>)/C C<sup>13</sup>(b<sup>9</sup>) Bb<sup>13</sup>(b<sup>9</sup>) Bb<sup>7</sup><sup>+</sup>

D.C. al Fine

Use AA - B - A for melody  
then AA - B for solos  
After last solo finish with A only  
(no repeat, rall last four bars)

# My Duck Has Flown

© Paul Flush

Slowly

Cmaj7 C+ Am7 Am7/D Fm7 Fm7/Bb Abm7 Abm7/Db

1. Cmaj7 2. Cmaj7 Bm7 E7 A13 Dm9

Bb7(b9) Bbm7/Eb Eb7(b9) D11 E/D

to Coda last time

Cmaj7/F Cm(maj7) Fm7 Fm7/Bb Ebm7 Ebm7/Ab Cmaj7

Solos over sequence  
then D.C al Coda  
(play repeat)

Coda

Abm7 Abm7/Db Cmaj7 Fmaj7(#11) Amaj7(b9)

# The New Rumpty Song

© Paul Flush

(No repeat in solos)

4  
F F/A Bbm7 Eb9 F F/A Bbm7 Eb9

4  
F F/A Bbm7 Eb9 Db11 Db9 Cm7 E7

Anything you like! It's Jazz!

8 Am D7(b9) Am D7(b9)

12 Am D7(b9) Am D7(b9)

16 G13 C9 G13 C9

20 G13 C9 G13 C9 E7

24 F F/A Bbm7 Eb9 F F/A Bbm7 Eb9

28 F F/A Bbm7 Eb9 Db11 Db9 Cm7 E7

D.C. for Solos

32 Random Drum Fill On Cue: > Random Drum Fill On Cue: >

E7 C+7 F

# Le chant des Sirènes

Alexandre Furnelle

Piano

$\text{♩} = 140$

Bm<sup>b</sup>6

Ped. Ped. Ped. Ped.

5

Ped. Ped. Ped. Ped.

9

F/A

Ped. Ped. Ped. Ped.

13

B-b5/A

B<sup>o</sup>/G#

Ped. Ped. Ped.

17

G6

Ped. Ped. Ped. Ped.

21

Ped. Ped. Ped. Ped.

25

F#(b2)

Ped. Ped. Ped. Ped.

29

Ped. Ped. Ped. Ped.

33

Bm<sup>♭</sup>6

Ped. Ped. Ped. Ped.

37

Ped. Ped. Ped. Ped.

Recorded on the cds "Alexandre Furnelle : Le chant des sirènes" (Mogno j013)  
& "Alexandre Furnelle / Peter Hertmans Duo : Sous les grands arbres" (Quetzal QZ135)



# LENA

IGOR GEHENOT

## A UNISSON WITH BASS

D-11 Bb $\Delta$ <sup>13</sup> C<sup>6</sup> C<sup>6</sup>

D-11 Bb $\Delta$ <sup>13</sup> C<sup>6</sup> C<sup>6</sup>

D-11 Bb $\Delta$ <sup>13</sup> C<sup>6</sup> C<sup>6</sup> D-11 Bb $\Delta$ <sup>13</sup> C<sup>6</sup> C<sup>6</sup>

AA-FINE

## B

G-11 Eb $\Delta$ <sup>13</sup> F<sup>6</sup> F<sup>6</sup>

G-11 Eb $\Delta$ <sup>13</sup> F<sup>6</sup> F<sup>6</sup>

G-11 Eb $\Delta$ <sup>13</sup> F<sup>6</sup> F<sup>6</sup> G-11 Eb $\Delta$ <sup>13</sup> F<sup>6</sup> F<sup>6</sup>

## C

C-11 Ab $\Delta$ <sup>13</sup> Bb<sup>6</sup> Bb<sup>6</sup>

C-11 Ab $\Delta$ <sup>13</sup> Bb<sup>6</sup> Bb<sup>6</sup>

C-11 Ab $\Delta$ <sup>13</sup> Bb<sup>6</sup> Bb<sup>6</sup> C-11 Ab $\Delta$ <sup>13</sup> Bb<sup>6</sup> Bb<sup>6</sup>

# Ô LAC

IGOR GEHENOT

**A**

UNISSON BASS PIANO

C<sup>-b13</sup> D<sup>b-b13</sup> E<sup>b-#11</sup> E<sup>11</sup> D<sup>b6/F</sup>

G<sup>b-9</sup> A<sup>b</sup> G<sup>7#11sus4</sup> F<sup>-</sup> C/E C-/E<sup>b</sup> D<sup>7</sup> C-/E<sup>b</sup> D<sup>7</sup> E F<sup>#</sup>

**B**

G<sup>-b13</sup> G<sup>-b13/A</sup> G<sup>bΔ</sup> B<sup>b/F</sup> E<sup>b-6</sup> E<sup>b-</sup>

B<sup>-Δ7</sup> B<sup>-Δ7/C#</sup> D<sup>-</sup> E<sup>sus</sup> F<sup>-9</sup> G<sup>sus</sup> F/A G/B ⊕

INTERLUDE AD LIB.

D<sup>bΔ/C</sup> % % % % 7

D.C AL CODA

⊕ C<sup>-13</sup> (D<sup>bΔ7#11/C</sup>)

C<sup>11</sup> (C)

# First Visions

Manuel Hermia

Ballad = 70, eventually rubato

Musical notation for measures 1-4. The piece is in 4/4 time. Measure 1 features a triplet of eighth notes in the right hand and a whole note in the left hand. Measure 2 has a dotted quarter note in the right hand and a quarter note in the left hand. Measure 3 has a dotted half note in the right hand and a whole note in the left hand. Measure 4 has a whole note in the right hand and a whole note in the left hand. Chords are indicated as  $A\flat 7(b5)$  in measure 1 and  $Gm 7(b5)$  in measure 3.

Musical notation for measures 5-8. Measure 5 features a triplet of eighth notes in the right hand and a whole note in the left hand. Measure 6 has a dotted quarter note in the right hand and a quarter note in the left hand. Measure 7 has a dotted half note in the right hand and a whole note in the left hand. Measure 8 has a whole note in the right hand and a whole note in the left hand. Chords are indicated as  $A\flat 7(b5)$  in measure 5 and  $Gm 7(b5)$  in measure 7.

Musical notation for measures 9-12. Measure 9 features a triplet of eighth notes in the right hand and a whole note in the left hand. Measure 10 has a dotted quarter note in the right hand and a quarter note in the left hand. Measure 11 has a dotted half note in the right hand and a whole note in the left hand. Measure 12 has a whole note in the right hand and a whole note in the left hand. Chords are indicated as  $A m(maj7)$  in measure 9 and  $C 7(\#11)$  in measure 11.

Musical notation for measures 13-16. Measure 13 features a triplet of eighth notes in the right hand and a whole note in the left hand. Measure 14 has a dotted quarter note in the right hand and a quarter note in the left hand. Measure 15 has a dotted half note in the right hand and a whole note in the left hand. Measure 16 has a whole note in the right hand and a whole note in the left hand. Chords are indicated as  $A m(maj7)$  in measure 13 and  $B maj7(\#11)$  in measure 15.

Musical notation for measures 17-19. Measure 17 features a triplet of eighth notes in the right hand and a whole note in the left hand. Measure 18 has a dotted quarter note in the right hand and a quarter note in the left hand. Measure 19 has a dotted half note in the right hand and a whole note in the left hand. Chords are indicated as  $B\flat maj7(\#11)$  in measure 17 and  $B maj7(\#11)$  in measure 19.

Musical notation for measures 20-23. Measure 20 features a dotted half note in the right hand and a whole note in the left hand. Measure 21 has a triplet of eighth notes in the right hand and a whole note in the left hand. Measure 22 has a dotted half note in the right hand and a whole note in the left hand. Measure 23 has a whole note in the right hand and a whole note in the left hand. Chords are indicated as  $A maj7$  in measure 21 and  $(\#9 \#11)$  in measure 22.

# Beauty where it is

Michel HERR

♩ = 50

**A**

①  $D^{\flat}-7^9/A^{\flat}$   $F-7$   $E^{\circ}$   $E-6$   $A^{\flat}7_{sus4}$   $G^{\flat}-/A^{\flat}$

⑤  $D^{\flat}\Delta^{\#5}$   $A\Delta^{\#5\rightarrow 6}$   $G^{\flat}2/B^{\flat}$   $G-7/C$   $F^{\#}/C7$   $F^{\#}-7$   $F/B7$

⑨  $E^{\flat}\circ$   $E^{\flat}\circ/A^{\flat}$   $A^{\flat}7^{\flat 9}$   $D^{\flat}-\Delta^7$   $E/C$   $A-\Delta/C$  <sup>6</sup>

⑬  $B7_{sus4}$   $E^6/B$   $B^{\flat}\circ$   $B^{\flat}\circ/E^{\flat}$   $E^{\flat}7^{\flat 9}$   $A-7$   $B-7$   $E^{\flat}\Delta^{\#11}$   $D7_{sus4}$

solos : <sup>13</sup>  $A-7$   $E^{\flat}\Delta^{\#11}$

**B**

⑰  $D^{\flat}-7^9/A^{\flat}$   $F-7$   $E^{\circ}$   $E-6$   $A^{\flat}7_{sus4}$   $G^{\flat}-/A^{\flat}$

⑳  $D^{\flat}\Delta^{\#5}$   $A\Delta^{\#5\rightarrow 6}$   $G^{\flat}2/B^{\flat}$   $G-7/C$   $A7^{\#5}/C^{\#}$   $D7_{sus4}$   $B^{\flat}/D$

25

$E^b$   $E^b/A$   $A^b7^b9$   $D^b_{- \Delta} 7$   $E/C$   $A_{- \Delta}/C^6$

1 (theme)

29

$B7_{sus4}$   $G^o/B$   $B7_{sus4}$   $A_{-6}/B$   $A_{-7}$   $C_{\Delta}/G$   $F\#_{-7}^4$

2. (solos) *After solos D.C. al Coda*

33

$A_{-7}$   $D7_{sus4}$

35

$B7_{sus4}$   $C7^{\#9} \xrightarrow{\#11} 9$   $B7_{sus4}$   $A_{- \Delta}/B$   $B^b_{\Delta} \#11$   $B^b7^{\#9}$   $C_{\Delta}/G$  *ritard.*

*fine*

39

$F\#_{-7}^4$

Recorded on the CD Michel Herr : "Notes of life" (Igloo records Igl 142)  
 on the CD Fabrice Alleman : "Udiverse", with chamber orchestra (Cypres records CYP 0610)

# Chemistry and mystery

Michel HERR

♩ = 94

**INTRO**

Musical notation for the first system of the Intro. The bass line contains chords: E-7/B, F#-7/B, E-7/B, F#-7/B.

Musical notation for the second system of the Intro. The bass line contains chords: E-7/B, F#-7/B, E-7/B, F#-7/B, Bb7#11, Bb7#11.

**THEME & SOLOS**

Musical notation for the first system of the Theme & Solos. The bass line contains chords: A-7, E-7, CΔ, B7alt, E-7<sup>11</sup>.

Musical notation for the second system of the Theme & Solos. The bass line contains chords: CΔ, C-7, 6, E-7, E-7/D, C#<sub>o</sub>, F#7<sup>b13</sup>, B7sus4, B7<sup>b9</sup>.

Musical notation for the third system of the Theme & Solos. The bass line contains chords: E-7/B, F#-7/B, E-7/B, F#-7/B.

Musical notation for the fourth system of the Theme & Solos. The bass line contains chords: E-7/B, F#-7/B, E-7/B, F#-7/B, Bb7#11, Bb7#11.

**B**

25  
A-7 E-7 CΔ B7alt E-7<sup>11</sup>

29  
D<sup>b</sup>7alt C-7 B7alt E<sup>b</sup>Δ/B<sup>b</sup> B<sup>b</sup>-7/E<sup>b</sup> E<sup>b</sup>7<sup>9</sup> A-7 D7

33  
G-7 G-7/F E<sub>o</sub> A7 E<sup>b</sup><sub>o</sub>/A<sup>b</sup> A<sup>b</sup>7<sup>b9</sup>

theme A<sup>b</sup>-7 G-7 F-6

**C**

37  
C<sup>#</sup>-7 G<sup>#</sup>-7 EΔ D<sup>#</sup>7alt G<sup>#</sup>-7

41  
EΔ A7sus4 G<sup>#</sup>-7 B/F<sup>#</sup> F<sub>o</sub> B<sup>b</sup>7<sup>b9</sup><sup>b13</sup> B<sup>b</sup><sub>o</sub>/E<sup>b</sup> E<sup>b</sup>7<sup>b9</sup>

**D**

45  
A-7 E-7 CΔ B7alt E-7<sup>11</sup>

49  
CΔ C-7 6 E-7 E-7/D C<sup>#</sup><sub>o</sub> F<sup>#</sup>7<sup>b9</sup><sup>b13</sup> B7sus4 B7<sup>b9</sup>

Musical notation for measures 53-56. The bass clef contains the following chords: F-7, D<sup>b</sup>Δ, D-7, and A<sup>b</sup>-7. The treble clef contains a melodic line with notes: B<sup>b</sup>4, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5.

*D.S. for solos, then theme al Coda*

Musical notation for measures 57-60. The bass clef contains the following chords: D<sup>b</sup>Δ, E<sup>b</sup>/D<sup>b</sup>, D<sup>b</sup>Δ, and E<sup>b</sup>/D<sup>b</sup>. The treble clef contains a melodic line with notes: D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. A repeat sign is at the end of measure 60. The label (B<sup>b</sup>-7) is positioned below the bass clef.

Musical notation for measures 61-64. The bass clef contains the following chords: D<sup>b</sup>Δ, E<sup>b</sup>/D<sup>b</sup>, D<sup>b</sup>Δ, and E-7<sup>13</sup><sub>9</sub>. The treble clef contains a melodic line with notes: D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. A *ritard.* marking is above the treble clef. A repeat sign is at the end of measure 64.

Recorded on the CD Michel Herr "Positive" (Igloo Igl 308)



# Distant echoes

Michel HERR

♩ = 185

jazz feel

**A** F-7 G-7/C

F-7 G-7/C

F-7

A-7 FΔ

E-7<sup>9</sup>

B/C CΔ

B-7<sup>6</sup>

A<sup>b</sup>7<sup>#</sup>9

C- / D<sup>b</sup> D<sup>b</sup>-7

AΔ A7<sup>#</sup>11<sup>9</sup>

The musical score consists of ten staves of music, each with specific chord voicings and articulations:

- Staff 1:**  $A^b7_{sus4}$  and  $A^b7^{\#11}_9$  (with <sup>13</sup> above the 9). Both chords are marked with a slash (/).
- Staff 2:**  $D7_{sus4}$  chord, marked with a slash (/). The staff ends with a *cresc.* marking.
- Staff 3:** Section **B** begins. Chords are  $F-7$  and  $G-7/C$ , both marked with a slash (/).
- Staff 4:**  $F-7$  and  $G-7/C$  chords, both marked with a slash (/).
- Staff 5:**  $F-7$  and  $G-7/C$  chords, both marked with a slash (/). A 4-measure bracket is shown above the final notes.
- Staff 6:**  $A-7$  and  $F\Delta$  chords, both marked with a slash (/).
- Staff 7:**  $E-7^9$  and  $E-7/D$  chords, both marked with a slash (/). A 4-measure bracket is shown above the final notes.
- Staff 8:**  $C^{\#0}$  and  $C7^{\#11}_9$  (with <sup>13</sup> above the 9). Both chords are marked with a slash (/). The staff ends with a double bar line and a fermata.
- Staff 9:**  $B-7^6$  and  $D\Delta/A$  chords, both marked with a slash (/). A 4-measure bracket is shown above the first notes.
- Staff 10:**  $A^b7^{\#9}$  (with <sup>b13</sup> above the 9) and  $A^b7^{\#9}$  chords, both marked with a slash (/). A 4-measure bracket is shown above the final notes.

The musical score is written for guitar in treble clef. It consists of several systems of staves. The first system has four staves. The first staff contains a whole note chord  $C_{-} D_{b}^{\circ}$  with a slash, followed by a whole note chord  $D_{b}^{-7}$  with a slash. The second staff contains a whole note chord  $A^{\Delta}$  with a slash, followed by a whole note chord  $A7^{\#11}_{9}$  with a slash and a '13' above it. The third staff contains a whole note chord  $A_{b}7_{sus4}$  with a slash, followed by a whole note chord  $A_{b}7^{\#11}_{9}$  with a slash and a '13' above it. The fourth staff contains a whole note chord  $D7_{sus4}$  with a slash. The second system has three staves. The first staff starts with a whole note chord  $B^{-7}_{6}$  with a slash and a '4' below it, followed by a whole note chord  $A_{b}7^{\#9}$  with a slash. The second staff contains a whole note chord  $C_{-} D_{b}^{\circ}$  with a slash, followed by a whole note chord  $D_{b}^{-7}$  with a slash. The third staff contains a whole note chord  $A^{\Delta}$  with a slash, followed by a whole note chord  $A7^{\#11}_{9}$  with a slash and a '13' above it. The fourth staff contains a whole note chord  $A_{b}7_{sus4}$  with a slash, followed by a whole note chord  $A_{b}7^{\#11}_{9}$  with a slash and a '13' above it. The fifth staff contains a whole note chord  $D7_{sus4}$  with a slash and the instruction 'vamp and fade out' above it.

Recorded on the CD Michel Herr "Notes of life" (Igloo Igl 142)

# H and C's Dance

Michel HERR

♩ = 145 (even 8ths)

**INTRO**

①  $E m^9$   $E m^9$   $C 7 \flat 9 / \# 11$   $A m (\Delta 7) / F$   $A m^9$   $A m (\Delta 7) / F$   $A m^9$   $G \# 7 \# 5$

**THEME** (latin)

⑬ ten sax and fl-h *g<sup>vb</sup>* (rhythm section)

⑰  $D m^7$   $A \flat 7 \# 11 / 9$   $G^7 \text{ sus } 4$   $G 7 \flat 9$  *loco*

(swing)

⑳  $C m^7$   $A \flat \Delta$   $C m$   $A \flat \Delta$   $A 7 \# 9$

㉕  $B \flat m^7$   $G \flat \Delta \# 11$   $G \emptyset$   $C^7$   $F \Delta \# 5$  *pn*

Musical notation for measures 29-32. Treble clef with a melodic line starting on G4. Bass clef with chords: F $\Delta$ #5, 6,  $\Delta$  7, A<sup>7</sup> sus4, A<sup>7</sup> sus4 A<sup>7</sup>, A<sup>b</sup>∅. Measure 32 has a 13 →  $b$ 13 alteration.

Musical notation for measures 33-36. Treble clef with a melodic line. Bass clef with chords: A<sup>b</sup>∅, D<sup>b</sup>7<sup>b</sup>9, F#m<sup>7</sup>, B7<sup>b</sup>9<sup>13</sup>, B7<sup>b</sup>9<sup>#11</sup>.

Musical notation for measures 37-40. Treble clef with a melodic line. Bass clef with chords: E<sup>7</sup> sus4, B<sup>b</sup> $\Delta$ #11/E, and a final B<sup>b</sup>7<sup>#11</sup>9 chord. A double bar line with repeat slashes follows.

Musical notation for measures 41-45, labeled "(latin)". Treble clef with a melodic line. Bass clef with chords: A m<sup>9</sup>, A m<sup>( $\Delta$ 7)</sup>/F, A m<sup>( $\Delta$ 7)</sup>/F, and A<sup>b</sup>7<sup>#5</sup>.

**SOLOS**

Musical notation for measures 49-52. Bass clef with chords: D<sup>b</sup>m<sup>7</sup>, C m<sup>7</sup>, E m<sup>7</sup>, and E<sup>b</sup>7<sup>#9</sup>.

Musical notation for measures 53-56. Bass clef with chords: D m<sup>7</sup>, A<sup>b</sup>7<sup>#11</sup>9<sup>13</sup>, D m<sup>7</sup>, and G<sup>7</sup>.

Musical notation for measures 57-60, labeled "(swing)". Bass clef with chords: C m<sup>7</sup>, A<sup>b</sup> $\Delta$ #11, C m<sup>7</sup>, A<sup>b</sup> $\Delta$ , and A<sup>7</sup> alt.

Musical notation for measures 61-64. Bass clef with chords: B<sup>b</sup>m<sup>7</sup>, G<sup>b</sup> $\Delta$ #11, G<sup>∅</sup>, and C<sup>7</sup>.

Musical notation for measures 65-68. Bass clef with chords: F $\Delta$ #5, F $\Delta$ , E m<sup>7</sup>, and A<sup>7</sup>#5.

Musical notation for measures 69-72. Bass clef with chords: F $\Delta$ #5, F $\Delta$ , E m<sup>7</sup>, and A<sup>7</sup>#5.



# Notes of Life

(in memory of Jacques Pelzer)

Michel Herr

♩ = 90 (even eights)  
bass / drs tacet

**A**

Chords: D-7, D<sup>b</sup>7<sup>alt</sup>, C7<sup>sus4</sup>, B7<sup>alt</sup>

Chords: B<sup>b</sup>A<sup>#11</sup>, A-7, F A<sup>#11</sup>, E7<sup>sus4→3</sup>

5

Chords: F A, B<sup>b</sup>7<sup>#11</sup><sup>b9</sup>, C/G, B<sup>0</sup> E7

9

Chords: A-7, D7<sup>sus4</sup>, D-7, E<sup>b</sup>-7, E-7, A7<sup>b9</sup><sup>b13</sup>

13

**B** bass / drs play

Chords: D-7, D<sup>b</sup>7<sup>alt</sup>, C7<sup>sus4</sup>, B7<sup>alt</sup>

17

Chords: B<sup>b</sup>A<sup>#11</sup>, A-7, F7<sup>sus4→3</sup>, E7<sup>sus4→3</sup>

21

25

29

## SOLOS

(last changes)

Always, except last x

Last x : continue



**A**

69

73

77

81

**B**

85

89

93

bass / drs end here

97

101 *p*

105

109

*ritard*

113

bass plays (arco)

*fine*

Recorded on the CD : Michel Herr "Notes of life" (Igloo records Igl 142)

# Pages and chapters

Michel HERR

**A** ♩ = 108

System A, measures 1-4. Treble clef: whole rest in measure 1, melodic line starting in measure 2. Bass clef:  $A^b_2/C$ ,  $G_2/B$ ,  $B^b_\Delta$ .

System A, measures 5-8. Treble clef: whole rest in measure 5, melodic line starting in measure 6. Bass clef:  $G^b_2/B^b$ ,  $A^{b13}$ ,  $A_7\#9$ .

System A, measures 9-12. Treble clef: melodic line starting in measure 9. Bass clef:  $A^b_7sus4$ ,  $G^b_{-6}/A^b$ ,  $F_7/D^b$ ,  $G^b_\Delta$ ,  $G_7\#9$ .

System B, measures 13-16. Treble clef: melodic line starting in measure 13. Bass clef:  $F^\#_{-7}{}^9$ ,  $C_7\#9$ ,  $F^\#_{-7}{}^9/B$ ,  $A^b/B$ ,  $E_6/B$ ,  $D^b/A$ ,  $A_6$ .

System B, measures 17-20. Treble clef: melodic line starting in measure 17. Bass clef:  $B^b_0$ ,  $B^b_0/E^b$ ,  $E^b_7\#9$ ,  $A_{-7}{}^9$ ,  $E^b_7^9$ ,  $A_{-7}{}^9/D$ ,  $B/D$ .

**C**

21

25

29

33

36

*mp* *mf*

$G^2/B$   $G^b2/B^b$   $A\Delta$

$F^2/A$   $A^b7^{\#9}$

$G7^{sus4}$   $D^b/G$   $F^{\#0}$   $F-7^9$   $F-6$

$E^b\Delta/B^b$   $A^b7^{\#9}$   $E^b7^{\#9}$   $E^b-7^9/A^b$

$D-7^9/G$   $G7^{\#11}$   $B7^{\#9}$   $C\Delta^9$

Lead sheet

SOLOS

39  $A^b_2/C$   $G_2/B$   $B^b_\Delta$   $G^b_2/B^b$   $A7^{\#9}$ <sup>b13</sup>

47  $A^b_7sus4$   $G^b_{-6}/A^b$   $F_7/D^b$   $D^b_\Delta$   $G7^{\#11}$ <sup>13</sup><sub>9</sub>

51 **D**  $F^{\#-7}$   $F^{\#-7}/B$   $E_\Delta^{\#5}$   $A_\Delta$   $B^b_\emptyset$   $B^b_{-7}/E^b$   $A_{-7}/D$   $D7^{\#9}$ <sup>13</sup>

59 **E**  $G_2/B$   $G^b_2/B^b$   $A_\Delta$

63  $F_2/A$   $A^b_7^{\#9}$ <sup>b13</sup>  $A^b_7sus4$

67  $G7sus4$   $G7^{\#9}$ <sup>13</sup>  $F^{\#}_\emptyset$   $F_{-7}$   $F_{-6}$   $E^b_\Delta/B^b$   $A7^{\#9}$ <sup>b13</sup>

73  $E^b_{-7^9}/A^b$   $D_{-7}/G$   $G7alt$   $B7^{\#9}$   $C_\Delta^{\#11}$

*After solos, D.C. al Coda*

77

$B7^{\#9}$   $C_\Delta^9$   $E^b_{-7^9}/A^b$   $D_{-7^9}/G$   $B7^{\#9}$

81

$C_{-7}$   $A7^{\#9}$ <sup>b13</sup>  $E^b_{-7^9}/A^b$   $D_{-7^9}/G$

85

**Solo**  $A_\emptyset^{\#11}$   $A^b_\Delta^{\#11}$   $C_{-7^9}/G$  **Bass**  $B7^{\#11}$ <sup>b13</sup><sub>#9</sub>

*8va*

Recorded on the CD Michel Herr "Positive" (Igloo Igl 308)

# Pretext

♩ = 220

*fast swing*

Michel HERR

**A**

A  $\Delta^{\flat} \#11$  D  $\Delta$  E  $\Delta^{\#11}$  G  $\Delta^{\flat} \#11$  F7 $\flat 9$  %

% % A  $\Delta^{\flat} \#11$  B-7 E  $\Delta^{\#11}$  G  $\Delta^{\flat} \#11$  D7 $\#9$

9 D7 $\#9$  % % %

**B**

13 *p*

17 A  $\Delta^{\flat} 7^{\flat 9}$  G7 $\flat 9$  C7 $\text{alt}$  *f*

21 C7 $\text{alt}$  F7 $\text{sus}4$

25 **C**

*fine*

Open solo on F 7

on cue **D**

28

**E INTERLUDE**

33

*p*

37

*f*

next soloist fills in

**A<sup>b</sup>7<sup>9</sup> G7<sup>13</sup>**

**C7alt**

41

Open solo on F 7

*After last soloist, D.C. al Fine*

# Song for Lucy

main theme from the movie " Just Friends "

Michel Herr

♩ = 76 jazz ballad

**THEME & SOLOS**

1 2 3 4

Chords: G7#5, C-, A7, Aø, A<sup>♭</sup>-7, G-7, C-7

5 6 7 8

Chords: F-7, B<sup>♭</sup>7sus4, E-7, A7sus4→3

9 10 11 12

Chords: D-, D<sup>♭</sup>7#9, C-7, Bø, B<sup>♭</sup>-7, A-7, D-7, A<sup>♭</sup>7#11

13 14 15 16

Chords: G-7, C7sus4→3, F#-7, B7sus4→3

17 18 19 20

Chords: EΔ/B, F°/B, F#-7/B, A-7, A<sup>♭</sup>7#5



21

D<sup>b</sup>-7    Δ    B-7    B<sup>b</sup>-7    A-7    F7<sub>sus4</sub>→3

25

E-7    D<sup>b</sup>-7    C-7    B-7

28

E-7    E/G#    A-7    D7<sub>sus4</sub>    D7<sup>b</sup>9

31

EΔ    E7<sub>sus4</sub>    EΔ    A-7/E

35

EΔ    E7<sub>sus4</sub>    EΔ    A<sup>b</sup>7#5    G7<sub>sus4</sub>    G7#5

39

vamp

on cue

*fine*

EΔ    E7<sub>sus4</sub>    EΔ    A-7/E    EΔ

Recorded on the CD Michel Herr / Archie Shepp "Just Friends" (AMC 50047), the CD Brussels Jazz Orchestra "The Music of Michel Herr" (WERF 067/068), the CD Félix Simeant "Intensive act" (Igloo Igl 125), the CD Ivan Paduart "Herritage" (September 5163)

# Thinking of you

Michel HERR

♩ = 130 **INTRO**

1 **C-7** **A<sup>b</sup>Δ** **C-7** **D<sup>b</sup>Δ**

**THEME & SOLOS**

5 **D-7** **B<sup>b</sup>Δ<sup>#11</sup>** **A<sup>b</sup>-7** **EΔ** **E7<sup>9</sup>**<sub>3</sub>

9 **E<sup>b</sup>-7** **A<sup>b</sup>-7/E<sup>b</sup>** **A<sup>b</sup>7/E<sup>b</sup>** **A<sup>b</sup>-7/E<sup>b</sup>** **B7sus4→3**  
(optional for last theme)

13 **E-7** **CΔ<sup>#11</sup>** **B<sup>b</sup>-7** **A7<sup>#9</sup>**

17 **D-7** **G7<sup>#11</sup>**<sub>9</sub> **G7alt**

21 **9/8 feel** **C-7** **A<sup>b</sup>Δ** **C-7** **D<sup>b</sup>Δ<sup>#11</sup>**<sub>3</sub>

25 **C-7** **A<sup>b</sup>Δ** **C-7** **D<sup>b</sup>Δ<sup>#11</sup>**

29 **C<sup>#</sup>-7** **AΔ<sup>#11</sup>** **C<sup>#</sup>-7** **DΔ<sup>#11</sup>**<sub>3</sub>

33 **C<sup>#</sup>-7** **AΔ<sup>#11</sup>** **C<sup>#</sup>-7** **C7<sup>#9</sup>**

37 **3/4 feel** **D-7** **B<sup>b</sup>Δ<sup>#11</sup>** **A<sup>b</sup>-7** **G7<sup>#9</sup>**

41 **C**Δ **F-/C** **C<sup>9</sup><sub>6</sub>** **F-/C** **E<sup>b</sup>-7** **⊕**

**INTERLUDE**

(after last soloist)

*D.S. al Coda*

45 **C**Δ **F-/C** **C**Δ **F-/C** **E<sup>b</sup>-7** (2nd x)

*p*

49 **C**Δ **F-/C** **C**Δ **F-/C**

9/8 feel repeat ad lib.

crescendo until melody

53 **C-7** **A<sup>b</sup>Δ** **C-7** **D<sup>b</sup>Δ<sup>#11</sup>**

**MELODY**

57 **C-7** **A<sup>b</sup>Δ** **C-7** **D<sup>b</sup>Δ<sup>#11</sup>**

61 **C-7** **A<sup>b</sup>Δ** **C-7** **D<sup>b</sup>Δ<sup>#11</sup>**

65 **C-7** **A<sup>b</sup>Δ** **C-7** **D<sup>b</sup>Δ<sup>#11</sup>**

69 **C-7** **A<sup>b</sup>Δ** **C-7** **D<sup>b</sup>Δ<sup>#11</sup>**

73 **3/4 feel** **C<sup>#</sup>-7** **E7<sup>#11</sup><sub>9</sub>** **AΔ** **G<sup>#</sup>7<sup>b</sup><sub>9</sub>** **C<sup>#</sup>-7** **D<sup>#</sup>7<sup>9</sup>** **DΔ**

77 **9/8 feel** **C<sup>#</sup>-7** **AΔ** **C<sup>#</sup>-7** **DΔ<sup>#11</sup>**

81 **3/4 feel** **C<sup>#</sup>-7** **E7<sup>#11</sup><sub>9</sub>** **AΔ** **G<sup>#</sup>7<sup>b</sup><sub>9</sub>** **C<sup>#</sup>-7** **D<sup>#</sup>7<sup>9</sup>** **DΔ**

85 (slowly) **B<sup>b</sup> Phryg. fine**

Recorded a.o. on the CD  
Michel Herr "Intuitions" (Igloo Igl 073)

# Le voyage oublié

Michel Herr

♩ = 130 even 8ths

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a boxed 'A' and contains measures 1-4 with chords E-, D/E, C/E, and E-. The second staff (measures 5-8) continues with E-, D/E, C/E (with a triplet), and E-. The third staff (measures 9-12) features E/G#, A-7, D7sus4, D7b9#11, F#-7, and B7alt. The fourth staff (measures 13-16) includes E-, D-7 9, C#0, CΔ#11 9 7, and B7sus4 → 3 b9. The fifth staff (measures 17-20) is a repeat sign with a boxed 'B', containing E-, D/E, C/E, and E- with a '2nd x' instruction. The sixth staff (measures 21-24) starts with a boxed 'C' and contains E-, D/E, C/E, and E-. The seventh staff (measures 25-28) continues with E-, D/E, C/E (with a triplet), and E-. The eighth staff (measures 29-32) includes E/G#, A-7, G-7, F#-7, B7b9 13, CΔ, and FΔ. The ninth staff (measures 33-36) contains Bb7b5, A7, D7sus4, Db7#9, C7 9, B7sus4, and E-, ending with the word 'fine'. Below this staff is the instruction '3 fermatas for ending'. The tenth staff (measures 37-40) is a repeat sign with a boxed 'D', containing E-, D/E, C/E, and E-.

**SOLOS**

41 **E**

45

49

53

57

61

last x play melody

End of last Solo/Theme

65 **F**

69

73

77

Recorded on the CD Michel Herr "Intuitions" (Igloo Igl 073)

# After the pain

Medium Waltz

Peter Hertmans

play first 8 bars as intro &  
ending ad lib

The musical score is written in 3/4 time and consists of eight staves of piano accompaniment. The key signature has one flat (B-flat). The first two staves are marked as an 8-bar intro and ending ad lib. The score includes various chords such as Dm, Bb/D, C/D, F7sus4, Bbmaj7, Am7, G/Ab, Bb7sus4, Cm7, Db7sus4, Eb7sus4, Ab7sus4, Ab13(b9), Dbmaj7(+5), Ab2/C, Abm11, A9, Dm, Bb/D, C/D, Bb/D, Gm7, Ab/C, Bbmaj7(+5), F7sus4, Bbmaj7(+5), and A7alt. The notation includes quarter notes, eighth notes, and triplets, with some notes beamed together. There are also rests and dynamic markings like 'ad lib'.

Chord progression for the first 8 bars (intro):

- Staff 1: Dm, Bb/D, C/D, Bb/D
- Staff 2: Dm, Bb/D, C/D, Bb/D
- Staff 3: F7sus4, Bbmaj7, Am7, /
- Staff 4: G/Ab, /, Bb7sus4, Cm7, Db7sus4, Eb7sus4
- Staff 5: Ab7sus4, Ab13(b9), Dbmaj7(+5), Ab2/C
- Staff 6: Abm11, A9, Dm, Bb/D
- Staff 7: C/D, Bb/D, Gm7, Ab/C
- Staff 8: Bbmaj7(+5), F7sus4, Bbmaj7(+5), A7alt

# EVER SINCE

LYRICS: PAUL BERNER

MUSIC: PETER HERTMANS

4  $E_b(ADD2)/G$   $D(ADD2)/F\#$   $Bm^{11}$   
WHEN YOU'RE GONE, LET THE DARK, RED WIND BLOW ON AND

5  $Bb\%$   $D/Eb$   $Bb\%$   $D/Eb$   
ON HIGH AND

9  $Bb(ADD2)/D$   $A(ADD2)/C\#$   $C^{MAJ7}(\#11)$   
DRY E - VER SINCE YOU LEFT ME HERE TO

13  $C/F$   $E/F$   $C/F$   $E/F$   
CRY WITH - OUT

17  $C^{MAJ7}(\#11)/B$   $E_b^{MAJ7}(\#5)$   $C_m(MAJ7)/D$   
YOU I FEEL THE SUN BURN, MY TEARS TURN TO

21  $E_m^9$   $B(ADD2)/D\#$   $D(ADD2)/F\#$   $D7(\#9)$   
SALT, AND FADE A WAY DUST AND

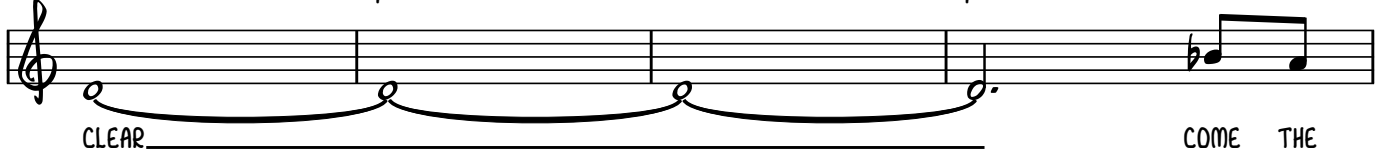
25  $E_b(ADD2)/G$   $D(ADD2)/F\#$   $Bm^{11}$   
BONE, E - VER SINCE YOU LEFT ME HERE A -

29  $Bb\%$   $D/Eb$   $Bb\%$   $D/Eb$   
LONE NOW YOU'RE

33  $E_b(ADD2)/G$   $D(ADD2)/F\#$   $Bm^{11}$   
HERE AND THE RI - VER FLOWS, IT RUNS SO


2

37 Bb%  
D/Eb Bb% D/Eb



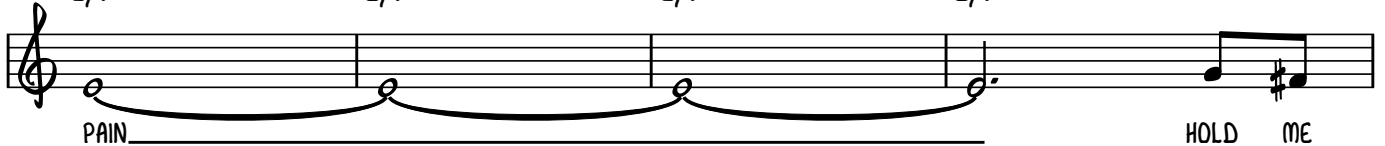
CLEAR. COME THE

41 Bb(ADD2)/D A(ADD2)/C# C(maj7(#11))




RAIN. WASH MY THIRST A - WAY. AND KILL THE

45 C/F E/F C/F E/F



PAIN. HOLD ME

49 C(maj7(#11))/B Eb(maj7(#5)) Cm(maj7)/D




NOW. I FEEL YOUR WET SKIN. THE WARMTH IN. YOUR

53 Em9 B(ADD2)/D# D(ADD2)/F# D7(#9)



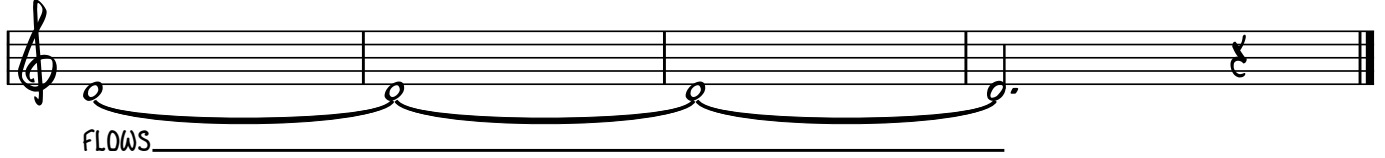
TOUCH. IS HERE. TO STAY NOW LOVE

57 Eb(ADD2)/G D(ADD2)/F# Bm11



FLOWS. E - VER SINCE THE RAIN, IT O - VER -

61 Bb%



FLOWS.



# Merci Philip

♩ = 128

Peter Hertmans

Am7(b6)

5 B7(b9sus4)

9 Am7(b6)

13 Bb/E

# ONE FOR RICHIE

PETER HERTMANS

♩ = 110

Db/C C/Db Bb/E A/F  
 5 G/F# F#/G Fmaj7(#5) Ebmaj7(#5)  
 9 F#/E E/D# C/Db Bb(ADD2)/D  
 13 C/Ab Bb/E 1. Fmaj7(#5)  
 17 2. C(ADD2) A/B Eb/B  
 21 C/B B/C Eb/F A/F  
 25 Gb/F Dbmaj7(#5) Db/C C/Db  
 29 Bb/E A/F G/F# F#/G  
 33 Fmaj7(#5) Ebmaj7(#5) F#/E E/D#  
 37 C/Db Bb(ADD2)/D C/Ab Bb/E  
 41 C(ADD2)

# PEACE

PETER HERTMANS

A(SUS4)                      A(SUS4)/G                      A(SUS4)                      A(SUS4)/G

5 A(SUS4)                      A(SUS4)/G                      A(SUS4)                      A(SUS4)/G

9 F#m11                      Fmaj7(#11)                      F#m11                      Fmaj7(#11)  
 FLUTE

13 F#m11                      Fmaj7(#11)                      F#m11                      Fmaj7(#11)

17 A(SUS4)                      A(SUS4)/G                      A(SUS4)                      A(SUS4)/G

21 A(SUS4)                      A(SUS4)/G                      A(SUS4)                      A(SUS4)/G

# Something you said

Peter Hertmans

The musical score is written in 4/4 time and consists of ten staves. Each staff contains a melodic line with various chord annotations above it. The chords are: Bmaj7(#11), Gmaj7(#11), Em11, Em7/D, C#m7(b5), F#7, Ebmaj7(#11), Bmaj7(#11), Abm11, Abm7/Gb, Fm7(b5), Bb7(b9), Emaj7(#11), Cmaj7(#11), Am11, Am7/G, F#m7(b5), B7(b9), Cmaj7(#11), Abmaj7(#11), Fm11, Fm7/Eb, Dm7(b5), G7(b9), and Dbmaj7(#11). The notation includes slurs, ties, and repeat signs.

# THE CHOSEN ONE

♩ = 90

PETER HERTMANS

4/4 Ebmaj7 % 3 Am11 %

5 Dbmaj7 % 3 Gm11 %

9 Gbmaj7(#11) % 3 Gm11 %

13 F/Gb C/Db Eb/E Bb/B C(ADD2)/E Gbmaj7(#11)

17 Ebmaj7 % 3 Am11 %

21 Dbmaj7 % 3 Gm11 %

25 Gbmaj7(#11) % 3 Gm11 %

29 Abmaj7(#11) Dbmaj7 Gbmaj7(#11) C(SUS4)

# The One Step

♩ = 190

Peter Hertmans

Em<sup>11</sup> C/E B<sup>b</sup>/E E<sup>maj7</sup>(#5) A<sup>b</sup>/C

6 D<sup>b</sup>/C B/C G(sus4) E<sup>b</sup>(add2)/G G(sus4)

11 E<sup>b</sup>(add2)/G G(sus4) E<sup>b</sup>(add2)/G G(sus4)

15 E<sup>b</sup>(add2)/G B<sup>b</sup>m<sup>11</sup> G<sup>b</sup>/B<sup>b</sup> E/B<sup>b</sup> B<sup>b</sup>maj7(#5)

20 D/F<sup>#</sup> G/F<sup>#</sup> F/F<sup>#</sup> C<sup>#</sup>(sus4) A(add2)/C<sup>#</sup>

25 C<sup>#</sup>(sus4) A(add2)/C<sup>#</sup> C<sup>#</sup>(sus4)

28 A(add2)/C<sup>#</sup> C<sup>#</sup>(sus4) A(add2)/C<sup>#</sup>

# THE PIANO ROOM

PETER HERTMANS

♩ = 160

Amin Fmin/Ab Cmin/G Abmin

5 Ebmin/Gb Bmin/F# F#min Dmin/F

9 Amin Fmin/Ab Cmin/G Abmin

13 Ebmin/Gb Bmin/F# F#min Dmin/F

17 A<sup>2</sup>/C# F<sup>2</sup>/A

21 Cmaj<sup>9</sup>/G Ab<sup>2</sup>/C

25 Ebmaj<sup>7</sup>/Bb Bmaj<sup>7</sup>/Bb

29 F#<sup>2</sup>/A# D<sup>2</sup>/F#

33 Amin Fmin/Ab Cmin/G Abmin

37 Ebmin/Gb Bmin/F# F#min Dmin/F

# Tritone Song

Peter Hertmans

♩ = 90

A<sup>7</sup>(sus4)                      A maj<sup>7</sup>(#5)                      C<sup>7</sup>(sus4)

4      C maj<sup>7</sup>(#5)                      E<sup>b</sup>7(sus4)                      E/D

♩ = 180

7      A/C#      E<sup>b</sup>/D<sup>b</sup>      A<sup>b</sup>/C      D/C      G/B      C#/B 5

11      C maj<sup>7</sup>/F#      F#<sup>7</sup>(sus4)      C maj<sup>7</sup>/F#      F#(sus4)



13 A7(sus4) Amaj7(#5)

15 C7(sus4) Cmaj7(#5) Eb7(sus4)

18 E/D A/C# Eb/Db Ab/C D/C

21 G/B C#/B Cmaj7/F# F#7(sus4)

23 Cmaj7/F# F#7(sus4) Cmaj7/F# F#7(sus4) Cmaj7/F# F#7(sus4)

# Enfance

Steve Houben

♩ = 60

## INTRO

1  $E^b$  comping figure based on :

## THEME & SOLOS

5  $E^b$   $F^-/E^b$   $F^7/E^b$   $E^b$   $E^b D-C$

9  $C^-$   $D/C$   $G7/B$   $C/B^b$   $A\emptyset$

*After solos, last theme to Ending*

13  $A^b$   $A^b-6$   $E^b/G$   $F7^9$   $A^b$   $B^b7^b13$   $B/E E^b$

## ENDING

$A^b$   $A^b-6$   $E^b/G$   $F7^9$   $A^b$   $B^b7^b13$   $B/E E^b$

Recorded on the album "HLM" (Houben/Loos/Maurane) (Igloo IGL 043c)  
& Steve Houben Quartet : "Blues circumstances" (Igloo IGL 102)

# Horta

Steve Houben

♩ = 120 Rhumba / Drums

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 1 starts with a treble clef and a common time signature 'C'. The bass line consists of a rhythmic pattern of eighth notes, indicated by diagonal slashes. Measure 4 features a triplet of eighth notes in the treble and a single eighth note in the bass.

## A THEME & SOLOS

Musical notation for measures 5-8. Measure 5 begins with a treble clef and a common time signature 'C'. The bass line contains a whole note chord 'G-' followed by two measures with a slash '/' and a final measure with a whole note chord 'G-' and a fermata. Measure 8 includes a fermata over a whole note in the treble and a slash '/' in the bass.

Musical notation for measures 9-12. Measure 9 starts with a treble clef and a common time signature 'C'. The bass line contains a whole note chord 'G-' followed by two measures with a slash '/' and a final measure with a whole note chord 'D7'. Measures 10-12 feature a melodic line in the treble with triplets of eighth notes.

Musical notation for measures 13-16. Measure 13 starts with a treble clef and a common time signature 'C'. The bass line contains a whole note chord 'Aø' followed by two measures with a slash '/' and a final measure with a whole note chord 'D7'. Measures 14-16 feature a melodic line in the treble with triplets of eighth notes.

Musical notation for measures 17-20. Measure 17 starts with a treble clef and a common time signature 'C'. The bass line contains a whole note chord 'Aø' followed by two measures with a slash '/' and a final measure with a whole note chord 'D7'. Measures 18-20 feature a melodic line in the treble with triplets of eighth notes.

Musical notation for measures 21-22. Measure 21 starts with a treble clef and a common time signature 'C'. The bass line contains a whole note chord 'G-' followed by a measure with a slash '/'. Measure 22 features a whole note in the treble and a slash '/' in the bass.

**B**

23

$E\flat 7^9$   $A\flat 7$

27

$A 7 \flat 13$   $D 7$

**A**

31

$G -$

35

$G -$   $A\flat$   $D 7$

39

$A\flat$   $D 7$   $A\flat 7$

43

$A\flat$   $D 7$   $G -$   $D 7$

*After solos, D.S. al Fine*

*fine*

Recorded on the CD "Brussels Jazz Promenade" (Live Music LM 001/92)

♩ = 100

# The road to Granada

Steve Houben

## INTRO

bolero (even eights)

Intro musical notation: Bass clef, common time signature. The first measure contains a whole note chord 'D=' followed by three measures of a repeat sign. The piece ends with a double bar line and repeat dots.

## THEME & SOLOS

Section A, measures 5-8: Treble clef, bass clef. Measure 5: Treble clef has a whole rest; bass clef has a whole note chord 'D=' followed by three measures of a repeat sign. Measures 6-8: Treble clef has eighth-note triplets and a quarter note; bass clef has three measures of a repeat sign.

Section A, measures 9-12: Treble clef, bass clef. Measure 9: Treble clef has a half note; bass clef has a whole note chord 'C/B' followed by three measures of a repeat sign. Measure 10: Treble clef has a whole rest; bass clef has a whole note chord 'A7<sup>b9</sup>' followed by three measures of a repeat sign. Measures 11-12: Treble clef has a half note; bass clef has three measures of a repeat sign.

Section A, measures 13-16: Treble clef, bass clef. Measure 13: Treble clef has a whole rest; bass clef has a whole note chord 'D=' followed by three measures of a repeat sign. Measures 14-16: Treble clef has eighth-note triplets and a quarter note; bass clef has three measures of a repeat sign.

Section A, measures 17-20: Treble clef, bass clef. Measure 17: Treble clef has a half note; bass clef has a whole note chord 'C/B' followed by three measures of a repeat sign. Measure 18: Treble clef has a whole rest; bass clef has a whole note chord 'D-7<sup>9</sup>' followed by three measures of a repeat sign. Measures 19-20: Treble clef has a half note; bass clef has three measures of a repeat sign.

Section B, measures 21-24: Treble clef, bass clef. Measure 21: Treble clef has a half note with a sharp sign; bass clef has a whole note chord 'D/E' followed by three measures of a repeat sign. Measures 22-24: Treble clef has eighth-note triplets and a quarter note; bass clef has three measures of a repeat sign.

Section B, measures 25-28: Treble clef, bass clef. Measure 25: Treble clef has a half note; bass clef has a whole note chord 'G<sup>07</sup>' followed by three measures of a repeat sign. Measure 26: Treble clef has a half note; bass clef has a whole note chord 'A<sup>b07</sup>' followed by three measures of a repeat sign. Measure 27: Treble clef has a half note; bass clef has a whole note chord 'A7' followed by three measures of a repeat sign. Measure 28: Treble clef has a whole rest; bass clef has three measures of a repeat sign.

Musical notation for measures 29-32. The system consists of a treble clef staff and a bass clef staff. Measure 29 is a whole rest in the treble and a bass clef with a flat key signature and a **D-** chord. Measures 30-32 contain a melodic line in the treble with triplets and a bass line with a flat key signature and a slash **/:** in each measure.

Musical notation for measures 33-36. The system consists of a treble clef staff and a bass clef staff. Measure 33 is a whole note in the treble and a bass clef with a flat key signature and a **C/B<sup>b</sup>** chord. Measures 34-36 contain a melodic line in the treble and a bass line with a flat key signature and a slash **/:** in each measure. Measure 35 has a **D-7<sup>9</sup>** chord. The system ends with a double bar line and repeat dots.

Recorded on the CD "Steve Houben Quartet : Blue circumstances" (Igloo Igl 102)  
& the CD "Steve Houben / Boyan Vodenitcharov : Les valse" (Mogno J011)

# Bobby's minor

Bobby Jaspar

♩ = 220 swing

## THEME

1

D-7 E $\emptyset$  A7 D-7 A $\flat$ -7 D $\flat$ 7 G-7

5

G-7 G-7 E $\flat$ 7 D-7

9

B $\flat$ 7 A7 (E $\flat$ 7) D-7

## SOLOS

D-7 E $\emptyset$  A7 D-7 A $\flat$ -7 D $\flat$ 7

G-7 G-7 E $\flat$ 7 D-7

*After solos, D.C. al Coda*

B $\flat$ 7 A7 (E $\flat$ 7) D-7 E $\emptyset$  A7 $\flat$ 9

Drums solo

29

ritard.

D-7<sup>9</sup> B $\flat$ -7<sup>9</sup> G $\flat$ -7<sup>9</sup> E $\flat$ -7<sup>9</sup> G7 $\sharp$ 11<sub>9</sub><sup>13</sup>

# Cette chose

Bobby Jaspar

♩ = 200 swing

## INTRO

1

lead (= tb)

(2nd voice = ten sax)

Piano

Bass

5

**A** **THEME**

9

**B<sup>b</sup>7<sup>13</sup><sub>b9</sub>**

**A<sup>b</sup>7<sup>13</sup><sub>b9</sub>**

bass walks

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



13

Chords:  $C \emptyset$ ,  $F7_{alt}$ ,  $B^b \Delta^{#11}$ ,  $B^b \Delta^{#11}$

**B**  
17

Chords:  $B^b = 7$ ,  $E^b 7$ ,  $A^b \Delta B^b = 7 C = 7$ ,  $B^b = 7 A^b \Delta$

21

Chords:  $A^b = 7$ ,  $D^b 7^9$ ,  $C = 7$ ,  $F7^{13}$

Chords:  $A^b = 7$ ,  $D^b 7$ ,  $C = 7$ ,  $F7$

**C**  
25

29

**SOLOS** (changes of "What is this thing called love ?")

*D.S. (with repeat) al Fine*

# Clarinescapade

Bobby Jaspar



## THEME

### A

Musical notation for measures 1-5 of section A. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 1 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass line is a whole rest. Chords for measures 2-5 are: A-7 A-6, G-7 G-6, F-7 F-6, and E7 E<sup>b</sup>Δ.

Musical notation for measures 6-10 of section A. The melody continues with eighth notes: G5, F5, E5, D5, C5, B4, A4, G4. Measure 10 includes a trill (tr) on G4. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. Chords for measures 6-10 are: E<sup>b</sup>-7 E<sup>b</sup>-6, E<sup>b</sup>-7 E<sup>b</sup>-6, B<sup>b</sup>Δ, C-7, D-7, and B<sup>b</sup>7/DD<sup>b</sup>o.

Musical notation for measures 11-13 of section A. The melody features triplet eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. Chords for measures 11-13 are: E<sup>b</sup>-7 E<sup>b</sup>-6, E<sup>b</sup>-7 E<sup>b</sup>-6, B<sup>b</sup>Δ, C-7, D-7, and B<sup>b</sup>7/DD<sup>b</sup>o.

Musical notation for measures 14-17 of section A. The melody continues with triplet eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. Chords for measures 14-17 are: E<sup>b</sup>-7 E<sup>b</sup>-6, E<sup>b</sup>-7 E<sup>b</sup>-6, B<sup>b</sup>Δ, C-7, D-7, and B<sup>b</sup>7/DD<sup>b</sup>o.

### B

Musical notation for measures 18-21 of section B. The melody continues with eighth notes: G5, F5, E5, D5, C5, B4, A4, G4. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. Chords for measures 18-21 are: A-7 A-6, G-7 G-6, F-7 F-6, and E7 E<sup>b</sup>Δ.

22 *tr*  
 E<sup>b</sup>-7 E<sup>b</sup>-6 E<sup>b</sup>-7 E<sup>b</sup>-6 B<sup>b</sup>Δ C-7 D-7 D7<sup>#</sup>9 G7<sup>b</sup>9 <sup>#</sup>11 <sup>b</sup>13

26 C<sup>-</sup>7 B<sup>b</sup>/D E<sup>b</sup>Δ E<sup>o</sup> F7sus4 G7<sup>#</sup>9 <sup>b</sup>13

28 C<sup>#</sup>-7 B/D<sup>#</sup> E<sup>Δ</sup> F<sup>o</sup> F<sup>#</sup>7sus4 G<sup>#</sup>7<sup>#</sup>9 <sup>13</sup>

30 C<sup>-</sup>7 B<sup>b</sup>/D E<sup>b</sup>Δ E<sup>o</sup> F7sus4 B<sup>b</sup>9 <sup>6</sup> pick-up to solos

**SOLOS**

A<sup>o</sup> D7 G-7 F-7 B<sup>b</sup>7 E<sup>b</sup>Δ

E<sup>b</sup>-7 % B<sup>b</sup>Δ C-7 D-7 G7

C7 % C<sup>#</sup>-7 C<sup>#</sup>-7 F<sup>#</sup>7

C-7 F7 B<sup>b</sup>9 G7 C-7 F7 *After solos, D.S. al Coda*

The image displays a piano accompaniment score for the piece "Clarinescapade". The score is written in B-flat major (two flats) and 4/4 time. It consists of three systems of music, each with a grand staff (treble and bass clefs). The first system includes a key signature change to B-flat major and a common time signature change. The first two measures of the first system feature a piano introduction with a bass line starting on a half note B-flat and a treble line starting on a quarter note B-flat. The third measure of the first system contains the first of three chords: D-flat 7 9. The second system contains the second chord, C 7 9, and the third system contains the third chord, F 7 #9. The bass line in the first system has an accent (>) over the first note. The bass line in the second system has accents (>) over the first, third, and fifth notes. The bass line in the third system has accents (>) over the first and third notes. The treble line in the first system has a slur over the last three notes, with an accent (>) over the first note of the slur. The treble line in the second system has a slur over the last three notes. The treble line in the third system has a slur over the last three notes. The score ends with a double bar line at the end of the third system.

Recorded on the album : Bobby Jaspar "Clarinescapade" (Swing CDSW8413 & Fresh sound)

# Flute blues

Bobby Jaspar

♩ = 142 swing

## THEME

First system of musical notation for the theme, featuring a treble and bass clef with a piano accompaniment. The bass line is labeled "(bass)".

Second system of musical notation for the theme, continuing the melody and accompaniment.

Third system of musical notation for the theme, including a first ending bracket and a fermata.

Fourth system of musical notation for the theme, including a second ending bracket and a "walk" instruction with chords C-7 and F7.

## SOLOS

Chord progression for the first line of solos: B $\flat$ 7, E $\flat$ 7, B $\flat$ 7, and a repeat sign.

Chord progression for the second line of solos: E $\flat$ 7, a repeat sign, B $\flat$ 7, and G7.

After solos, D.C. al coda after repeat

Chord progression for the third line of solos: C-7, F7, B $\flat$ 7, G7, C-7, F7, and a repeat sign.

Fourth system of musical notation, including a fermata and a final chord E $\flat$ 7 $\flat$ 5.

♩ = 136 swing

# Memory of Dick

Bobby Jaspar

## INTRO

Measures 1-4 of the Intro. The key signature has three flats (B-flat major/D-flat minor). The time signature is common time (C). Measure 1 starts with a treble clef and a bass clef. The bass line has a B-flat chord. Measure 2 has a repeat sign. Measure 3 has a C7 chord. Measure 4 has a C7b9 chord. There are triplets in measures 1, 2, and 4.

Measures 5-8 of the Intro. Measure 5 has a treble clef and a bass clef. The bass line has an E-flat-6/G-flat chord. Measure 6 has an E-flat-6 chord. Measure 7 has a C chord. Measure 8 has a C chord. There are triplets in measures 5, 7, and 8.

## A THEME

Measures 9-12 of the Theme. Measure 9 has a treble clef and a bass clef. The bass line has a B-flat chord and a (G empty) chord. Measure 10 has C7 and F7 chords. Measure 11 has a B-flat chord. Measure 12 has A-flat-7 and D-flat-7 chords. There are triplets in measures 9, 10, and 11.

Measures 13-16 of the Theme. Measure 13 has a treble clef and a bass clef. The bass line has a G-flat chord. Measure 14 has G-7 and C7 chords. Measure 15 has F- and F-7 chords. Measure 16 has F-7 and B-flat-7 chords. There are triplets in measures 13, 14, and 15.

Measures 17-20 of the Theme. Measure 17 has a treble clef and a bass clef. The bass line has an E-flat-7 chord. Measure 18 has E-flat-7 and A-flat-7 chords. Measure 19 has D-flat, E-flat, E, and D-flat/F chords. Measure 20 has F, G, G-sharp, and F/A chords. There is a triplet in measure 19.

## B

Measures 21-24 of the Theme. Measure 21 has a treble clef and a bass clef. The bass line has a B-flat chord. Measure 22 has C7 and F7 chords. Measure 23 has a B-flat chord. Measure 24 has A-flat-7 and D-flat-7 chords. There is a triplet in measure 21.

25

$G^{\flat}\Delta^9$   $G^{\flat}_6$

$G-7$   $C7^{\flat}13$   $F- F-7 F-6$   $B^{\flat}7$

29

$E^{\flat}-7$   $E^{\flat}-7/A^{\flat} A^{\flat}7$   $D^{\flat}\Delta$   $C7$   $F7^{\flat}13$

SOLOS

33

$B^{\flat}-$   $C7$   $F7$   $B^{\flat}-$   $A^{\flat}-7$   $D^{\flat}7$

$G^{\flat}\Delta$   $G-7$   $C7$   $F-$   $F-\Delta$   $F-7$   $B^{\flat}7$

$E^{\flat}-7$   $E^{\flat}-7$   $A^{\flat}7$   $D^{\flat}\Delta$   $F7$

$B^{\flat}-$   $C7$   $F7$   $B^{\flat}-$   $A^{\flat}-7$   $D^{\flat}7$

$G^{\flat}\Delta$   $G-7$   $C7$   $F-$   $F-\Delta$   $F-7$   $B^{\flat}7$

$E^{\flat}-7$   $E^{\flat}-7$   $A^{\flat}7$   $D^{\flat}\Delta$   $C\emptyset$   $F7^{\flat}13$  :

*After solos, D.S. al Coda*



57

F-7 B<sup>b</sup>7 E<sup>b</sup>-7 A<sup>b</sup>7

60

D<sup>b</sup>Δ C∅ F7<sup>b</sup>13 B<sup>b</sup>-

64

C7 C7<sup>b</sup>9 E<sup>b</sup>-6/G<sup>b</sup> F7

68

C∅

71

B<sup>b</sup>-2


Recorded on the LPs Bobby Jaspar "Cool jazz sounds"  
& "Modern jazz au club Saint Germain"

# Tutti flutti

Bobby Jaspar

**THEME** ♩ = 210 swing

Musical notation for the theme, consisting of two staves in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 7/8. The melody is written in a swing style.

 bass walks  
piano : just 2nd voice, no chords

**A**

Musical notation for the first system, measures 1-4. The bass line features a walking bass pattern with triplets and accents. Chords are indicated below the staff: CΔ, B∅, E7, B∅, E7.

Musical notation for the second system, measures 5-8. The bass line continues with triplets and accents. Chords are indicated: A-, G-7, C7. The notes in measures 7 and 8 are marked "even 8ths".

Musical notation for the third system, measures 9-12. The bass line continues with triplets and accents. Chords are indicated: D-7, D-7, G7, CΔ, A-7.

Musical notation for the fourth system, measures 13-16. The bass line continues with triplets and accents. Chords are indicated: D7, D-7, G7. The notes in measure 16 are marked "break".

**B**

17 **C** $\Delta$  **B** $\emptyset$  **E7** **B** $\emptyset$  **E7**

21 **A-** **G-7** **C7**

even 8ths - ,  
even 8ths

25 **F** $\Delta$  **D-7** **G7** **C** **F#-7** **B7**

29 **C** **D-7** **C/E** **F-7** **D-7** **G7**<sup>13</sup> **G-7/C**

pick-up to solo  
piano chords  
bass walks  
break

**SOLOS**

(Changes of "There will never be another you")

*After solos D.S. (or to B) al Coda*

# Stan

Robert Jeanne

bossa nova ♩ = 140

**INTRO** 3X

**THEME**

1 **G-7** **D7<sup>b9</sup>** **G-7** **G7**

5 **C-7** **F7** **B<sup>b</sup>Δ**

9 **E<sup>b</sup>-7** **A<sup>b</sup>7<sup>b9</sup><sup>13</sup>** **B<sup>b</sup>Δ** **1 F-7 B<sup>b</sup>7**

13 **E<sup>b</sup>Δ** **F/E<sup>b</sup>** **D-7** **G-7**

17 **D<sup>b</sup>Δ** **G<sup>b</sup>Δ** **C-** **F7**

21 **2 F-7 B<sup>b</sup>7**

22 **E<sup>b</sup>Δ** **F/E<sup>b</sup>** **D-7** **A<sup>o</sup>** **D7<sup>b9</sup>**

26 **G-7** **D7<sup>b9</sup>** **G-7** **G7**

*After solos, D.S. al Coda*

30 **D7<sup>b9</sup>** **G-7** **D7<sup>b9</sup>** **E<sup>b</sup>Δ<sup>#11</sup>**

34 **G-**

# LEADSHEET

# Anna

as played by Bert Joris quartet  
recorded on "MAGONE" Dreyfus Music

COMPOSED BY BERT JORIS

Slow Jazzwaltz

The musical score is written for piano and bass in 3/4 time. The key signature has three flats (B-flat major or D-flat minor). The score is divided into two main sections, A and B.

**Section A:** Starts with a piano introduction. The bass line features a triplet pattern. Chords include  $Bb-9$ ,  $F-9$ ,  $Db\Delta$ ,  $C7sus4$ ,  $Ab-B$ , and  $Bb7sus4-9$ . The piano part has a melodic line with triplets. The section ends with a first ending (1st) and a second ending (2nd) leading to a  $F-9$  chord and a  $E_{ALT}$  chord.

**Section B:** Features a melodic line with various chords:  $Eb-11$ ,  $A_{ALT}$ ,  $Ab-11$ ,  $D_{ALT}$ ,  $C\#-11$ ,  $C\#-6$ ,  $B\Delta7$ ,  $Bb7sus4-9$ ,  $Eb-MA7$ ,  $Eb-7$ ,  $Ab7sus4-9$ ,  $C\#-11$ ,  $F\#-11$ ,  $B-11$ ,  $E7$ ,  $A\Delta7$ ,  $Ab_{ALT}$ ,  $Ob\Delta7$ , and  $B7(b5)$ . The section concludes with a triplet and a four-note phrase.

FORM: **AABA**

# CONNECTIONS

Bert Joris

Medium latin

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of seven staves of music. The first staff begins with a tenor saxophone line (labeled 'ten') and guitar chords: D-(MA7), A<sup>tp</sup>, D-6, A, E7(b9), A, and A7(b9). The second staff continues with chords: D-7, D7(b9), F#, G-(MA7), G-7, C<sup>sus4</sup>, and C7. The third staff features chords: FΔ7, F<sup>aug</sup>, F6, B∅, and E7(b9). The fourth staff includes chords: A-(MA7), A-7, D<sup>sus4</sup>, D7(b9), G-(MA7), G-7, C<sup>sus4</sup>, and C7. The fifth staff has chords: F#-7, B-7, BbΔ7+11, and A7(b9). The sixth staff shows chords: D-, A, E7(b9), A, and A7alt. The seventh staff starts with a D- chord and ends with a double bar line. The score includes various musical notations such as rests, slurs, and articulation marks.

## For the time being

Bert Joris

## RUBATO INTRO

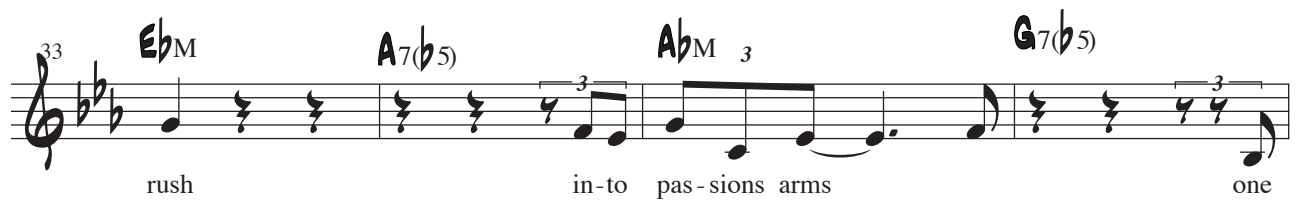
$A\flat m11$   $E\flat 7(\#9, b13)$   
 (there's) no choice for us to make (take) me to see where love will  
 $A\flat m9$   $F m/G$   $G 7(\#9)$   
 lead us to there's no need to run and hide from what we fear in -  
 $C m11$   $F 7/C$   $B\flat sus13$   $F m7$   $G m7$   $B\flat sus13$   
 side wait and see what we have may blossom and grow time's on our side you

## SLOW JAZZWALZ

$E\flat$   $F m7/E\flat$   $G m7/E\flat$   $F m/E\flat$   
 know the  
 $E\flat M$   $A 7(b5)$   $A\flat M3$   $G 7(b5)$   
 time be-ing what it is now could  
 $D\flat 7(\#11)$   $C 7alt$   $F 9$   $B\flat 7sus4$   
 I ask of you an - o - ther kiss it's  
 $E\flat M$   $E\flat 7/G$   $A\flat 7$   $F\# 7sus4$   
 tru our love is new do this for  
 $E\flat m7/G\flat$   $A\flat m7/G\flat$   $F 7sus4$   $B\flat sus13$   
 me then wait and see don't want to



33 **E<sub>b</sub>M** **A<sub>7</sub>(b5)** **A<sub>b</sub>M<sub>3</sub>** **G<sub>7</sub>(b5)**



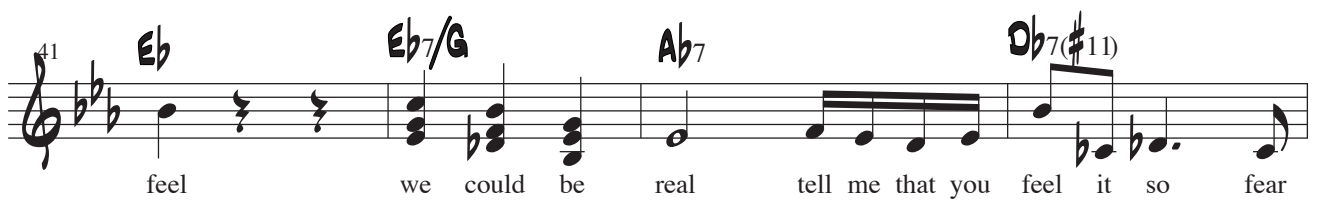
rush in-to pas-sions arms one

37 **D<sub>b</sub>7(#11)** **C<sub>7</sub>alt** **F<sub>m</sub>7<sub>3</sub>** **B<sub>b</sub>7sus4** **I**



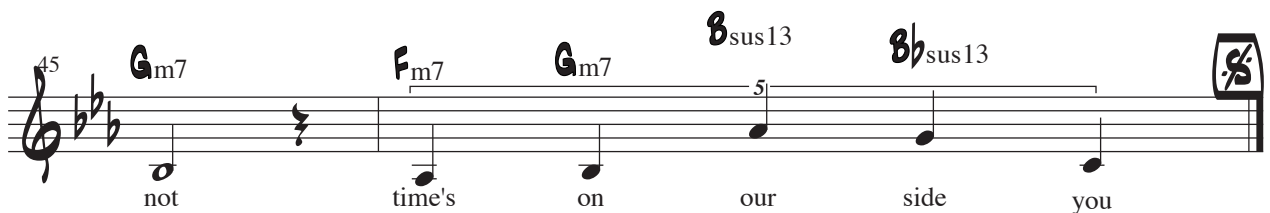
step at the time can't do much wro - ng I

41 **E<sub>b</sub>** **E<sub>b</sub>7/G** **A<sub>b</sub>7** **D<sub>b</sub>7(#11)**



feel we could be real tell me that you feel it so fear

45 **G<sub>m</sub>7** **F<sub>m</sub>7** **G<sub>m</sub>7** **B<sub>sus</sub>13** **B<sub>b</sub>sus13** **5**



not time's on our side you

47 **E<sub>b</sub>M** **B<sub>b</sub>/E<sub>b</sub>** **A/E<sub>b</sub>** **A<sub>b</sub>/E<sub>b</sub>** **A<sub>b</sub>m/E<sub>b</sub>**



know

51 **D<sub>b</sub>7(#11)** **C<sub>7</sub>alt** **F<sub>9</sub>** **F<sub>m</sub>/B<sub>b</sub>** **E<sub>b</sub><sup>7</sup>**



## **For The Time Being**

B.Joris/S.Scragg

There's no choice for us to make  
Time to see where love can lead us to  
There's no need to run and hide  
From what we feel inside  
Wait and see  
What we have may bloom and grow  
Time's on our side you know

The time  
Being what it is now  
Could I ask of you another kiss  
It's true that our love is new  
Do this for me  
Then wait and see

Don't wanna rush  
Into passions' arms  
One step at time  
Can't do much harm  
I feel that we can be real  
Tell me that you feel it too  
My love  
My love will wait for you

We both felt the pain before  
I don't wanna hurt you anymore  
I'll wait as long as it takes  
Trust me you'll see  
Love can be free  
Don't wanna run  
When a walk will do  
As long as I take that walk with you  
For now, now's the time  
Tell me that you feel it too my love  
My love will wait for you.

LEAF SHEET

AS PLAYED BY BERT JORIS QUARTET  
RECORDED ON "MAGONE" DREYFUS MUSIC

# KING KOMBO

COMPOSED BY BERT JORIS

MEDIUM UP SWING



D-7 G-7 C-7 F-7 Bb-7 Eb-7 Ab-7 Db7

melody  
opt 2nd voice

Gbd7 Ab-7 Bb-7 BΔ7 C-7 D-7 EbΔ7 F7b9

D-7 G-7 C-7 F-7 Bb-7 Eb-7 A-7 D-7

G-7 A-7 BbΔ7 B∅ C-7 D-7 EbΔ7 F13sus4

B Gbd7 Gb6 Bbsus4/F Bb/F E-7 E-6 D#-7 B/O#

B-/O Bb7(b9)/O Eb-7 F7sus4 F7 Bb13sus4

KING KOMBO

Ⓚ  $Ab\Delta7$   $Ab^6$   $G-7$   $Eb/G$   $Ab-7/Bb$   $Eb\Delta7/Bb$

$A\emptyset$   $D7$   $D7b9/G$   $G-7$   $C7sus4$   $C7$   $F7sus4$   $F7$

Ⓚ  $D-7$   $G-7$   $C-7$   $F-7$   $Bb-7$   $Eb-7$   $Ab-7$   $D\flat7$

Ⓚ  $C-7$   $D-7$   $Eb\Delta7$   $E\circ7$   $F7sus4$   $Bb$  Ⓚ  $\$$

BREAK FOR SOLOIST

CODA ONLY VERY LAST TIME

Ⓚ  $C-7$   $D-7$   $Eb\Delta7$   $E\circ7$   $F7sus4$   $F7$   $G\flat\Delta7$   $G\flat^6$   $Bb\flat sus4/F$   $Bb/F$

$E-7$   $Eb-6$   $D-7$   $Bb/D$   $C-7$   $B\Delta7\sharp11$   $Bb\Delta7\sharp11$

# MAGIC BOX

Bert Joris

Em<sup>7</sup> Am<sup>7</sup> Dm<sup>13</sup> A<sup>7</sup> maj<sup>7</sup>(#11) G<sup>7</sup>(b5,b9) G<sup>b7</sup>

Fmaj<sup>7</sup> Em<sup>7</sup> B<sup>b</sup> maj<sup>7</sup>(#11) A<sup>7</sup>

Dm<sup>7</sup> Dm<sup>7</sup>/C Bm<sup>7</sup>(b5) Am(maj<sup>7</sup>) Gm(maj<sup>7</sup>) Fm(maj<sup>7</sup>)

Em<sup>7</sup> A<sup>7</sup> alt Dm<sup>7</sup> G<sup>7</sup>

Am(maj<sup>7</sup>) Fm<sup>11</sup> G<sup>13</sup> sus<sup>4</sup> Fm/G

C<sup>7</sup> sus<sup>4</sup> Gm<sup>7</sup> G<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7</sup>

Bm<sup>7</sup> Em<sup>7</sup> E<sup>7</sup> Am(maj<sup>7</sup>) Am<sup>7</sup> D<sup>9</sup> sus<sup>4</sup> D<sup>7</sup>(b9)

Gm(maj<sup>7</sup>) Gm<sup>7</sup> C<sup>9</sup> sus<sup>4</sup> C<sup>7</sup>(b9) F#m<sup>7</sup> Dm/F

Em<sup>7</sup> C<sup>#</sup>/E<sup>b</sup> Dm<sup>7</sup> G<sup>b</sup> maj<sup>7</sup>/D<sup>b</sup>

A<sup>7</sup>(b9) A<sup>13</sup> sus<sup>4</sup> A<sup>b7</sup> alt Fm<sup>7</sup> B<sup>b</sup> m<sup>7</sup> E<sup>b</sup> m<sup>13</sup>

Amaj7(#11) A<sup>b</sup>7(#11) G<sup>7</sup> G<sup>b</sup>maj7

Fm<sup>7</sup> Bmaj7(#11) B<sup>b</sup>7

E<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup>/D<sup>b</sup> Cm<sup>7</sup>(<sup>b</sup>5) F<sup>7</sup> B<sup>b</sup>m(maj7)

F<sup>#</sup>m<sup>11</sup> B<sup>7</sup>sus<sup>4</sup> A<sup>b</sup><sup>13</sup>sus<sup>4</sup> G<sup>b</sup>m/A<sup>b</sup> D<sup>b</sup> Dm<sup>7</sup> G<sup>7</sup>

After theme& solo's to interlude

*interlude at end of theme and solos*

D<sup>b</sup> pedal

1.-3. 4. D.C.

⊕ *after last theme+ interlude ad lib.*

Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Bm<sup>9</sup>

# ONLY FOR THE HONEST

LEADSHEET

BERT JORIS

LIGHT JAZZWALZ ♩ = 150

**Measures 1-4:** Melody: G<sup>b</sup>Δ, D<sup>b</sup>Δ/F., G<sup>b</sup>Δ/B<sup>b</sup>, E<sup>b</sup>-11, F7(<sup>b</sup>9). Bass: G<sup>b</sup>Δ, A<sup>b</sup>2, (G<sup>b</sup>Δ), A<sup>b</sup>2.

**Measures 5-8:** Melody: D<sup>b</sup>Δ, A°, A<sup>b</sup>6, D<sup>b</sup>13sus. Bass: (G<sup>b</sup>Δ), A<sup>b</sup>2.

**Measures 9-12:** Melody: D<sup>b</sup>Δ, A°, A<sup>b</sup>6, D<sup>b</sup>13sus. Bass: (G<sup>b</sup>Δ), A<sup>b</sup>2.

**Measures 13-16:** Melody: D<sup>b</sup>-11 (2NDX), D<sup>b</sup>-11 (1STX). Bass: G<sup>b</sup>Δ, G<sup>b</sup>7, G<sup>b</sup>6, G-7<sup>11</sup>.

**Measures 17-20:** Melody: F#-9, B7, F-7, F-6. Bass: G<sup>b</sup>Δ, G<sup>b</sup>7, G<sup>b</sup>6, G-7<sup>11</sup>.

**Measures 21-24:** Melody: E-7, A7, E<sup>b</sup>-7. Bass: G<sup>b</sup>Δ, G<sup>b</sup>7, G<sup>b</sup>6, G-7<sup>11</sup>.

**Measures 25-28:** Melody: F7(<sup>b</sup>9)/A, B<sup>b</sup>-9. Bass: G<sup>b</sup>Δ, G<sup>b</sup>7, G<sup>b</sup>6, G-7<sup>11</sup>.

**Measures 29-32:** Melody: E<sup>b</sup>-2, D<sup>b</sup>Δ/F, G<sup>b</sup>2A°, D<sup>b</sup>/A<sup>b</sup>, G<sup>b</sup>Δ, D<sup>b</sup>/A<sup>b</sup>, G<sup>b</sup>Δ. Bass: G<sup>b</sup>Δ, G<sup>b</sup>7, G<sup>b</sup>6, G-7<sup>11</sup>.

**Measure 33:** Melody: E<sup>b</sup>-2, D<sup>b</sup>Δ/F, G<sup>b</sup>2A°, D<sup>b</sup>/A<sup>b</sup>, G<sup>b</sup>Δ, D<sup>b</sup>/A<sup>b</sup>, G<sup>b</sup>Δ. Bass: G<sup>b</sup>Δ, G<sup>b</sup>7, G<sup>b</sup>6, G-7<sup>11</sup>.

43

$E^b-2$   $D^b\Delta/F$   $G^b2$   $A\Delta\#11$   $A^b7sus(b9)$

49

$G^b$   $A^b$   $G^b$   $A^b$   $G^b$   $A^b$   $G^b$   $A^b$

57

2  $E^b-2$   $D^b\Delta/F$   $G^b2$   $A\Delta\#11$   $D^b/A^b$   $G^b\Delta$

63

$D^b/A^b$   $G^b\Delta$

67

$E^b-2$   $D^b\Delta/F$   $G^b2$   $CALT$   $B\Delta\#11$   $C\Delta\#11$   $F-7$   $B-9$

71

$E^b-7$   $A^b7(b9)$

75

$D^b\Delta$   $D^b6$   $D^b\Delta$   $D^b6$   $D^b\Delta$   $D^b6$   $D^b\Delta$   $D^b6$



LEADSHEET

AS PLAYED BY BERT TORIS QUARTET  
RECORDED ON "MAGONE" DREYFUS MUSIC

# TRIPLE

COMPOSED BY BERT TORIS

LIGHT MEDIUM SWING ♩ = 180

**A** D-11 CΔ B-11 AΔ Ab-11 GbΔ F-11 EbΔ

D-7 Asus<sup>13</sup> D-7 Asus<sup>13</sup> D-7 Asus<sup>13</sup> D-7 Asus<sup>13</sup>

**B** F-11 EbΔ D-11 CΔ B-11 AΔ G#-11 C#ALT

F#-9 C#sus<sup>9</sup> F#-9 C#sus<sup>9</sup> F#-9 C#sus<sup>9</sup> F#-9 C#sus<sup>9</sup>

**C** BLOCRIAN

Bb<sup>9</sup>PERV. Bb13sus4 Bb7<sup>#11</sup><sub>9</sub>

**D** EbΔ D-7<sup>ADD b6</sup> CΔ Eb9/Bb AbΔ Gb13 F9 EΔ<sup>#11</sup>

37

FORM: **A** **B** **C** **D**

ENDING: REP AD LIB LAST 4 BARS OF **D**

# FLYING ANGEL

André KLENES

SWING

3

6

9

12

15

18

21

24

Chords: Gm<sup>7</sup>, D<sup>7</sup>, Gm, Eb, D<sup>7</sup>, Gm<sup>7</sup>/F, Cm, Gm<sup>7</sup>/D, D<sup>7</sup>, Gm, D<sup>7</sup>, Gm, A<sup>b</sup>maj<sup>7</sup>(#11), G<sup>7</sup>(b6), A<sup>b</sup>maj<sup>7</sup>(#11), G<sup>7</sup>, Fm<sup>7</sup>, A<sup>b</sup>maj<sup>7</sup>(#11), Gm<sup>7</sup>, Gm<sup>7</sup>/F, Eb, D<sup>7</sup>, Gm, D<sup>7</sup>, Gm, Eb, D<sup>7</sup>, Gm<sup>7</sup>, Gm<sup>7</sup>/F, Eb, D<sup>7</sup>, Cm<sup>7</sup>, Gm<sup>6</sup>/D, D<sup>7</sup>, Gm

# LIBERTÉ

NICOLAS KUMMERT

**INTRO** (1ST SOLO UNTIL [C])

**AD LIB.**  
(ETC...)



(BASS RHYTHMIC PATTERN CONTINUES THROUGHOUT)

**A**

**G** BASS PEDAL

**AD LIB.**



**B**

**G<sup>7</sup>(b5)**      **Cm**      **Cm(b6)**      **C<sup>o</sup>**      **Cm(maj7)**



(RHYTHMIC PATTERN CONTINUES)

**D<sup>b</sup>/C**      **Cm**      **Fm**      **F<sup>7</sup>**      **G<sup>7</sup>**



**G<sup>7</sup>alt.**      **Cm**      **Fm**      **F<sup>o</sup>#**      **G<sup>7</sup>**



**[C]**

**B<sup>b</sup>m**      **Cm**      **Fm**      **F<sup>o</sup>#**      **G<sup>7</sup>**



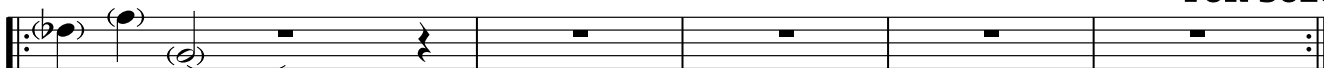
*MELODY IS PLAYED VERY FREELY, OVER THE BARLINES .....*

**B<sup>b</sup>m**      **Cm**      **Fm**      **F<sup>o</sup>#**      **G<sup>7</sup>**      **⊕**



**D**

**B<sup>b</sup>m** (2ND SOLO)      **Cm**      **Fm**      **F<sup>o</sup>#**      **G<sup>7</sup>**      **AD LIB. FOR SOLOS**



**ON CUE D.S. AL CODA**

**⊕** **B<sup>b</sup>m/G**      **Cm/G**      **Fm/G**      **F<sup>o</sup>/G**      **G<sup>7</sup>**      **REPEAT AND FADE OUT**



# LIGHTHOUSE (Amin)

nicolas kummert

♩ = 86

(melody on cue)

Musical notation for measures 1-2. The key signature has one flat (B-flat), and the time signature is 9/4. The melody is on a single note (C4) with a fermata. The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4. Chords are Am and Em/G.

Musical notation for measures 3-4. The melody is on a single note (C4) with a fermata. The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4. Chords are Em(b6) and Fmaj7.

Musical notation for measures 5-6. The melody is on a single note (C4) with a fermata. The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4. Chords are Dm7 and Am7/C.

Musical notation for measures 7-8. The melody is on a single note (C4) with a fermata. The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4. Chords are Dm7/F, C, F/C, C, Dm/C, C.

Musical notation for measures 9-10. The melody is on a single note (C4) with a fermata. The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4. Chords are C, F/C, C, Dm/C, C.

Musical notation for measures 10-12. The melody is on a single note (C4) with a fermata. The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, Bb3, C4. Chords are Am and Em.

10 light - house light - house looking for a

# Intro to Stand up today

Nicolas Kummerl

**Rubato**

Piano

Musical notation for the first system (measures 1-5) in 4/4 time, key of B-flat major. The right hand plays a melodic line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. The left hand has whole rests. Chords Cm and Ab6 are indicated below the staff.

Pno.

Musical notation for the second system (measures 6-11). The right hand continues the melodic line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. The left hand has whole rests. Chords Fm, Gm, Cm, Cm, and Ab6 are indicated below the staff.

Pno.

Musical notation for the third system (measures 12-15). The right hand continues the melodic line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. The left hand has whole rests. Chords Fm, Gm, Cm, Fm, and Eb/G are indicated below the staff.

Pno.

Musical notation for the fourth system (measures 16-20). The right hand continues the melodic line with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. The left hand has whole rests. Chords Abmaj7, Eb, Fm, Gm7, Dm7, Fm7, Gm7, Abmaj7, Fm7, Db6, and Cm are indicated below the staff.

# Stand up today (for trayvon martin)

Form: 2x in - 2x out

Nicolas Kummert

Voice

backings

Cm

Voice

bckgs

3

Voice

bckgs

5

Fm Cm

Voice

bckgs

9

To coda

G7 Fm Cm Cm To coda



Voice

13

G7 Fm7 Cm/Eb Dm7(b5) G7 Cm

♩ = 80

# LAZY LION

- INTRO: Bass (open solo !)

SAL LA ROCCA

THEME

mf

3

5

7

9

$F^{\#}/E$  (phryg.)

$E$  (phryg.)

$C/E$

$E^7_{sus4}$   $E^{-7}$   $A^{-6}$   $D^7_{sus4}$

$G^{-7b13}$

$F^{-}/G$

$B^{-}/G$   $D^{\#A}/G$   $F^{-}/G$

⊕

11

Musical notation for measures 11 and 12. Measure 11: Treble clef, whole note G<sup>b</sup> (two flats). Bass clef, whole note G<sup>b</sup>Δ7<sup>b</sup>13. Measure 12: Treble clef, whole note A (natural). Bass clef, eighth notes G<sup>b</sup>, A, B, C, D, E, F, G, with a triplet bracket over G<sup>b</sup>, A, B. Chord A/G is written above the notes.

*p*

13

Musical notation for measures 13 and 14. Measure 13: Treble clef, whole note G<sup>b</sup> (two flats). Bass clef, whole note G<sup>b</sup>Δ7<sup>b</sup>13. Measure 14: Treble clef, whole note A (natural). Bass clef, eighth notes G<sup>b</sup>, A, B, C, D, E, F, G, with a triplet bracket over G<sup>b</sup>, A, B. Chord A/G is written above the notes. The system ends with a double bar line and repeat dots.

*D.C. al CODA*

15

ad lib

Musical notation for measures 15 through 18. Measure 15: Treble clef, whole note G<sup>b</sup> (two flats). Bass clef, whole note G<sup>b</sup>Δ7<sup>b</sup>13. Measure 16: Treble clef, whole note A (natural). Bass clef, eighth notes G<sup>b</sup>, A, B, C, D, E, F, G, with a triplet bracket over G<sup>b</sup>, A, B. Chord A/G is written above the notes. Measure 17: Treble clef, whole rest. Bass clef, whole note G<sup>b</sup>Δ7<sup>b</sup>13. Measure 18: Treble clef, whole note A (natural). Bass clef, eighth notes G<sup>b</sup>, A, B, C, D, E, F, G, with a triplet bracket over G<sup>b</sup>, A, B. Chord A/G is written above the notes. The system ends with a double bar line and repeat dots.

*drums fill* ----->

*fade out & Fine*

*p*



♩ = 90

# STAND POINT

SAL LA ROCCA

THEME

Musical notation for measures 1-4. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The melody consists of quarter notes: F# (measure 1), G (measure 2), A (measure 3), Bb (measure 4). The bass line contains the following chords: D/Eb (measure 1), EbΔ7#11 (measure 2), F-6 (measure 3), G-7 (measure 4), and C-7 (measure 5).

Musical notation for measures 5-8. The melody continues with quarter notes: C (measure 5), Bb (measure 6), A (measure 7), G (measure 8). The bass line contains: Db7sus4 (measure 5), a repeat sign (measure 6), Db7#11 (measure 7), and another repeat sign (measure 8).

Musical notation for measures 9-12. The melody continues with quarter notes: F# (measure 9), G (measure 10), A (measure 11), Bb (measure 12). The bass line contains: G-7 (measure 9), Ab-7 (measure 10), D7sus4 (measure 11), D7 (measure 12), and Eb6/G (measure 13).

Musical notation for measures 13-16. The melody features eighth-note triplets: G (measure 13), F# (measure 14), E (measure 15), D (measure 16). The bass line contains: Bb7sus4 (measure 13), Ab-7 (measure 14), Eb/G (measure 15), and DbΔ7#11 (measure 16).

Musical notation for measures 17-20. The melody continues with quarter notes: C (measure 17), Bb (measure 18), A (measure 19), G (measure 20). The bass line contains: F7#11 (measure 17), a repeat sign (measure 18), Bb7sus4 (measure 19), and another repeat sign (measure 20).

Musical notation for measures 21-24. The melody continues with quarter notes: F# (measure 21), G (measure 22), A (measure 23), Bb (measure 24). The bass line contains: BbΔ7#5 (measure 21), BbΔ13 (measure 22), EbΔ7#11 (measure 23), Eb7#11 (measure 24), AbΔ7#11 (measure 25), and G/Ab (measure 26).

Musical notation for measures 25-28. The melody continues with quarter notes: C (measure 25), Bb (measure 26), A (measure 27), G (measure 28). The bass line contains: Ab-7 (measure 25), Bb7sus4 (measure 26), Bb-7 (measure 27), and Eb7 (measure 28).

29

Chords: G-7, Db7sus4, D7sus4, D7, Eb6/G

33

Chords: Bb7sus4, Ab-7, Eb/G, Db^7#11

37

Chords: F7#11, Bb7sus4

41

Chords: G7#9, Eb7#9, C7#9, Ab-7#11, Db13#11

2. rit. . . . .

Chords: F-7, F7#11

D.C. al coda

Fine.

# Concoa para voce

Gino Lattuca

♩ = 96 even 8ths (samba-like)

**INTRO**

1

C-7

last x (theme)

**THEME**

**A**

5

D $\emptyset$

G7alt

9

C-7

F7

13

D $\emptyset$

G7alt

17

A $\flat$  $\Delta$

G7 $\sharp$ 9<sup>b13</sup>

C-7

**B**

21  $E7^{\#9}$   $E^{\flat 7^{\#9}}$   $D7^{\#9}$   $C7^{\#9}$   $B7^{\#9}$   $B^{\flat 7^{\#9}}$   $G7^{\flat 13}$   $C-7^{\#9}$  11

25  $C-7^{\#9}$  11

29  $E7^{\#9}$   $E^{\flat 7^{\#9}}$   $D7^{\#9}$   $C7^{\#9}$   $B7^{\#9}$   $B^{\flat 7^{\#9}}$   $G7^{\flat 13}$   $C-7^{\#9}$  11

33  $C-7$   $F7$  2  $C-7$  2  $F7$  2

**C** SOLOS

33  $D\emptyset$   $G7^{alt}$   $C-7$   $F7$

34  $D\emptyset$   $G7^{alt}$   $A^{\flat}\Delta$   $G7^{\#9}$   $C-7$

35  $D\emptyset$   $G7^{alt}$   $C-7$   $F7$

36  $D\emptyset$   $G7^{alt}$   $A^{\flat}\Delta$   $G7^{\#9}$

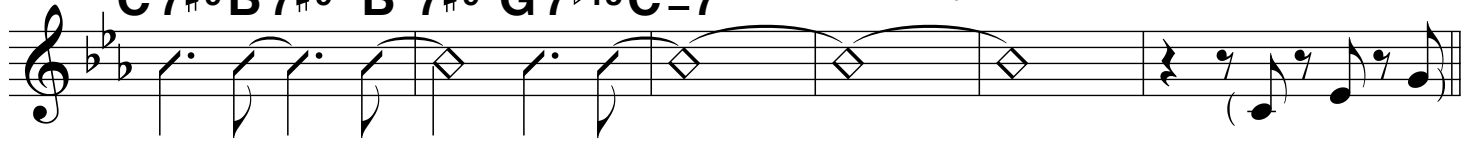
37  $C-7$   $F7$  2 2 2

38

**INTERLUDE**

*Back to C for next soloist  
After last soloist, D.S. al Coda*

$\overset{b13}{C7\#9}$   $\overset{b13}{B7\#9}$   $\overset{b13}{B^b7\#9}$   $G7\overset{b13}{b13}$   $C-7\overset{11}{9}$



$\overset{b13}{B^b7\#9}$   $G7\overset{b13}{b13}$   $C-7\overset{11}{9}$

Recorded on the CD "Gino Lattuca : My impression" (B. Sharp CDS085)

N.B. : the title seems to be poorly spelled. It should probably be "Canção para você"

# Sunset

Piano

comp: Gino Lattuca

Musical notation for measures 1-5. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The notation includes a repeat sign at the beginning. Chords are indicated below the staff: F-7, E7(b9), Eb-9, D7(#9), DbΔ7, G7(#11), F#Δ7, B7(#11).

Musical notation for measures 6-11. The notation includes triplets in measures 6 and 11. Chords are indicated below the staff: Bb-9, Ab-9, G-11, Gb-11, G-11, C7(#9), C#-7, C7(#9).

Musical notation for measures 12-15. The notation includes a first ending bracket over measures 14 and 15. Chords are indicated below the staff: F-7, E7(#9), Eb-9, D7(#9), DbΔ7, C7(#9), A-11.

Musical notation for measures 16-20. The notation includes a second ending bracket over measures 17 and 18. Chords are indicated below the staff: Gb7(add13), F-7.

Chord progression for measures 21-24: F-7, E7(#9), Eb-9, D7(#9), DbΔ7, G7(#11), F#Δ7, B7(#11).

Chord progression for measures 25-28: Bb-9, Ab-9, G-11, Gb-11, G-11, C7(#9).

Chord progression for measures 29-32: C#-7, C7(#9), F-7, E7(#9), Eb-9, D7(#9).

Chord progression for measures 33-36. The notation includes first and second ending brackets. Chords are indicated below the staff: DbΔ7, C7(#9), A-11, Gb7(add13), F-7.

# LIKE THERE HAS NEVER BEEN

WORDS & MUSIC : DAVID LINX

**INTRO** C $\Delta$ /F Eb $\Delta$ /F G-7/F Db $\Delta$ /F Gb $\Delta$ /F Ab $\Delta$ /F Db $\Delta$ /F 3x

(BASS & DRUMS ENTER 2ND TIME)

5 F(add2) F(add2) F(add2) F(add2) F(add2) F(add2) F(add2)

**A1** C $\Delta$ /F Eb $\Delta$ /F G-7/F Db $\Delta$ /F

1. AL - WAYS A NEW MOM - ENT WITH EACH BREAK OF DAY WHEN  
 2. NE - VER STEAL THE RUG RIGHT THERE UN - DER YOUR FEET TO  
 3. LIS - TEN TO THE WA - TER BREA - THING HEA - VI - LY A  
 4. LIKE A VI - SIT FROM THE O - THER SIDE OF TIME WHEN

11 Gb $\Delta$ /F Ab $\Delta$ /F Db $\Delta$ /F

I TRY TO DES - CRIBE YOU IN A DIF' RENT WAY LIKE THERE HAS  
 SAVE YOU FROM THE EN' - MY I WOULD BUILD A FLEET  
 GROAN SO THICK AND LOUD IT MAKES ME WANT TO SEE  
 E - LE - MENTS OF NA - TURE MERGE IN TO A SHRINE

13 F(add2) F(add2) F(add2) F(add2) F(add2) F(add2) 1. 3. F(add2) | 2. 4. F(add2)

NE - VER BEEN I'd(2) IF

**A2** Eb/Ab Eb-/Ab Gb/Ab E $\Delta$ /Gb

FIND MY WAY UP THERE TO REACH MY SA - VIOR SOON AND  
 THERE'S A SHORT - CUT TO YOUR HEART THEN TELL ME SO I

20 F-7 F-7/Eb C#-11

THEN TEACH EV' - RY HEART HOW TO PRE - PARE HIM ROOM LIKE THERE HAS  
 WILL MAKE SURE TO BE THERE BE - FORE YOU SAY NO

**B** Gb7(#11) Ab7(SUS4) Bb7(SUS4) G7(#11) Gb7(#11) Ab7(SUS4) Bb7(SUS4) G7(#11)

NE - VER BEEN AND IF YOU'LL E - VER SEE THE SUN THAT

24 1. Gb7(#11) Ab7(SUS4) Bb7(SUS4) G7(#11) Gb7(#11) Ab7(SUS4) Bb7(SUS4) C7(SUS4)

WOULD BE ME SHINE DOWN ON YOU FOR FREE

26 C $\Delta$ /F Eb $\Delta$ /F G-7/F Db $\Delta$ /F Gb $\Delta$ /F Ab $\Delta$ /F Db $\Delta$ /F

2.  $G^b7(\#11)$   $A^b7(SUS4)$   $B^b7(SUS4)$   $G7(\#11)$   $G^b7(\#11)$   $A^b7(SUS4)$   $B^b7(SUS4)$   $C7(SUS4)$

WOULD BE ME SHINE DOWN ON YOU FOR FREE BE-FORE YOU CAME MY

**REFRAIN**  $D-11$   $C/E$   $F\Delta$   $D/F\#$   $G-11$   $F/A$   $B^b\Delta$   $C7(SUS4)$

WAY I WAS MADE TO BE-LIEVE THE WORLD WOULD NE-VER TRY\_ AND HELP ME TO A- CHIEVE I'D FACE THE MOR-NING- LIGHT

$D-11$   $C/E$   $F\Delta$   $D/F\#$   $G-11$   $F/A$   $B^b\Delta$   $C7(SUS4)$  (OCTAVA)

REA-DY TO GIVE IT UP\_ BUT THEN YOU CAME A- LONG\_ REA-DY TO FILL MY CUP LIKE THERE HAS

**B**  $G^b7(\#11)$   $A^b7(SUS4)$   $B^b7(SUS4)$   $G7(\#11)$   $G^b7(\#11)$   $A^b7(SUS4)$   $B^b7(SUS4)$   $G7(\#11)$

NE-VER BEEN AND IF YOU'LL E-VER SEE THE SUN THAT

$G^b7(\#11)$   $A^b7(SUS4)$   $B^b7(SUS4)$   $G7(\#11)$   $G^b7(\#11)$   $A^b7(SUS4)$   $B^b7(SUS4)$   $C7(SUS4)$

WOULD BE ME SHINE DOWN ON YOU FOR FREE

$C\Delta/F$   $E^b\Delta/F$   $G-7/F$   $D^b\Delta/F$   $G^b\Delta/F$   $A^b\Delta/F$   $D^b\Delta/F$

**SOLO CHANGES**  $F\Delta$   $F7(SUS4)$   $E^b7(SUS4)$   $A^b7(SUS4)$   $B^b7(SUS4)$   $C7(ALT)$

**B**  $G^b7(\#11)$   $A^b7(SUS4)$   $B^b7(SUS4)$   $G7(\#11)$   $G^b7(\#11)$   $A^b7(SUS4)$   $B^b7(SUS4)$   $G7(\#11)$

NE-VER BEEN AND IF YOU'LL E-VER SEE THE SUN THAT

$G^b7(\#11)$   $A^b7(SUS4)$   $B^b7(SUS4)$   $G7(\#11)$   $G^b7(\#11)$   $A^b7(SUS4)$   $B^b7(SUS4)$   $C7(SUS4)$

WOULD BE ME SHINE DOWN ON YOU FOR FREE BE-FORE YOU CAME MY

**REFRAIN**  $D-11$   $C/E$   $F\Delta$   $D/F\#$   $G-11$   $F/A$   $B^b\Delta$   $C7(SUS4)$

WAY I WAS MADE TO BE-LIEVE THE WORLD WOULD NE-VER TRY\_ AND HELP ME TO A- CHIEVE I'D FACE THE MOR-NING- LIGHT

$D-11$   $C/E$   $F\Delta$   $D/F\#$   $G-11$   $F/A$   $B^b\Delta$   $C7(SUS4)$

REA-DY TO GIVE IT UP\_ BUT THEN YOU CAME A- LONG\_ REA-DY TO FILL MY CUP BE-FORE YOU CAME MY

**CODA**  $C\Delta/F$   $E^b\Delta/F$   $G-7/F$   $D^b\Delta/F$   $G^b\Delta/F$   $A^b\Delta/F$   $D^b\Delta/F$

(DRUMS & BASS TACET) LET THERE BE ONLY YOU AND ME LIKE THERE HAS NEVER BEEN (ONLY 2ND TIME)



Ut

# Prophet Birds

David Linx

## Intro

Intro musical notation in 3/4 time. The key signature has one flat (B-flat). The piece begins with a series of chords: F, F, and D7/F#. The bass line features a rhythmic pattern of eighth and quarter notes.

**A**

Section A musical notation, consisting of seven systems of piano accompaniment. Each system includes a treble and bass clef staff with various chords and melodic lines. The chords are: Gmin7, Gmin7b6, Gb0, F7, Bb2#5, D7/A, Gmin7b6, F7sus4, Bb7M#5, G7, Cmin7b6, Ab/Bb, Eb7M#5, Eb7M, Cmin9, Cmin9/Bb, Ab7M, Eb/G, F7sus4, F7, Bb2#5, Bb7M, Bb7M/A. The section concludes with a repeat sign and a double bar line.

Prophet Birds-2

**B**

Musical score for section B, measures 1-12. The score is written in G major and 4/4 time. It consists of three systems of piano accompaniment. The first system contains measures 1-4 with chords Gmin7b6, Bb7M/F, C7/E, and Eb7M#5. The second system contains measures 5-8 with chords Cmin7M, Cmin7Mb6, Abmin/B, and Bb7. The third system contains measures 9-12 with chords Eb7M, C/E, F, F6, F, and D7/F#. Measure 11 includes first and second endings. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo).

⊘ Coda ad lib

Musical score for the Coda section, measures 13-14. It is written in G major and 4/4 time. The first system contains measures 13-14 with chords Gmin7 and Gmin7b6. The piece concludes with a double bar line.

# O GRANDE KILAPY

D.LINX

**A**

Musical score for section A, measures 1-8. The score is written for piano in 4/4 time. It consists of four systems of two staves each (treble and bass clef). The first system starts with a repeat sign. The second system contains measures 3-4. The third system contains measures 5-6, with a five-fingered scale in the right hand. The fourth system contains measures 7-8, also with a five-fingered scale in the right hand.

**B**

Musical score for section B, measures 9-12. The score is written for piano in 4/4 time. It consists of three systems of two staves each (treble and bass clef). The first system contains measures 9-10, with a first and second ending bracket. The second system contains measures 11-12, with a first and second ending bracket. The piece concludes with a double bar line.

# SHAKE UP YOUR TRUST

O.LINX

**A**



AbMA7 Eb-7 D7#5 C#- C#-/B Bb-7b5 Ebsus4



A-/D D7 C#-7 F#7 BMA7 F#/A#



AMA7 F#/G# 1. Db Db/Eb 2. DbMA7

Detailed description: Section A is written in 4/4 time. The first system contains a repeat sign followed by a quarter rest, then a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The second system contains a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The third system contains a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1. The first ending consists of a whole note Db1, and the second ending consists of a whole note Db1MA7.

**B**



Bb-6/C B6 Bb7 EbMA7



AbMA7 G7 CMA7 FMA7 A/E A/D



C#-7 E/F# F#7 B-7 G/A A7 DMA7#5 C#7



Bb/C Bb#5/C G-/C Bb#5/C Bb/C



DbMA7 Db/Eb

Detailed description: Section B is written in 4/4 time. The first system contains a whole note Bb1, a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The second system contains a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The third system contains a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1. The fourth system contains a quarter note Bb1, a quarter note Ab1, a quarter note G1, a quarter note F1, a quarter note E1, and a quarter note D1. The fifth system contains a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1.

# THE WHISTLEBLOWERS

D.LINX

**A**

OPEN INTRO ON F

1. | 2.

E- E-/D# B/C# C# F-/C C

Bsus4 B E E/D B/C# C#

OPEN

D- D-/C C#5 D# F

# Angelo

Charles Loos

even 

Intro Fm Fm/Eb Bb/D Db/B C7sus4



Fm Eb7sus4 <sup>1.</sup>G7/D Db6 <sup>2.</sup>G7/D DbΔ

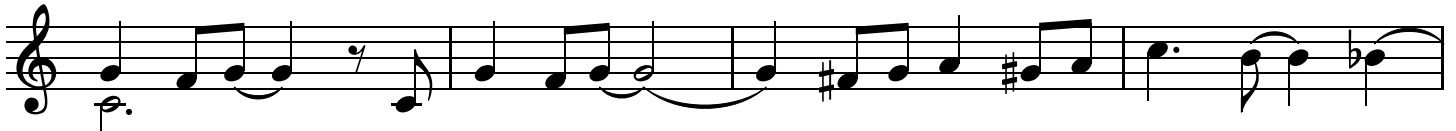


♩ [A] Fm DbΔ D∅ G7/D C/E



*mf*

Cm/Eb AbΔ/C A∅ D7/F# G



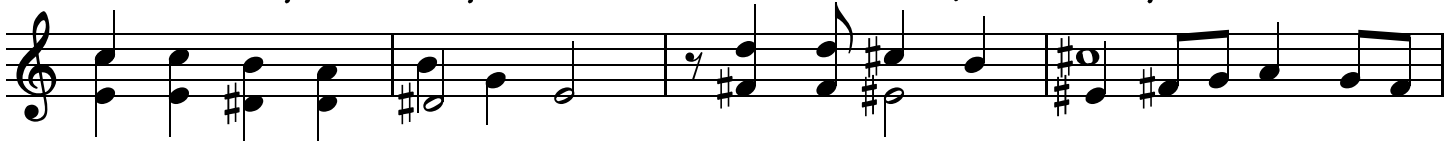
*mp*

[B] Gm EbΔ/G E∅/G A/G Dm/F



*mf*

F#∅ B7/F# Em/G G#∅ C#7/G# F#m/A



[C] F#∅/C Em/B B7 B∅/F E7(b9)/G# Bbm7 Eb/Db



*p cresc.* -----

Ab/C DbΔ Ab/Eb Dbm/Fb



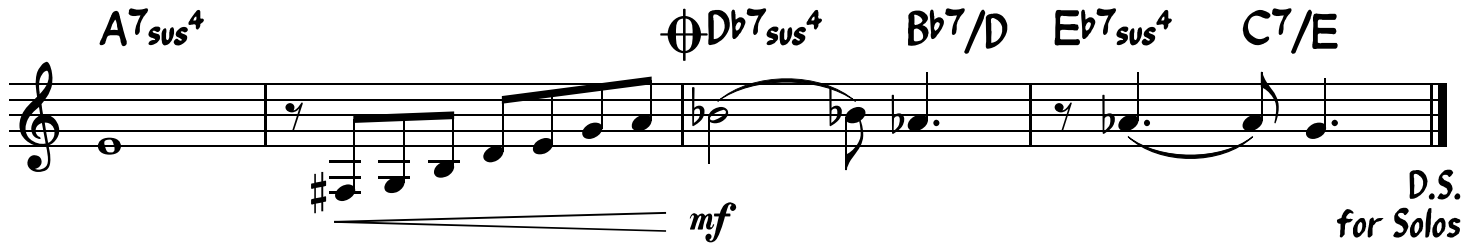
*f*

*p*

**D** B/F# Em/F# D/A G/B Gm/Bb



A7sus4 ⊕ Db7sus4 Bb7/D Eb7sus4 C7/E

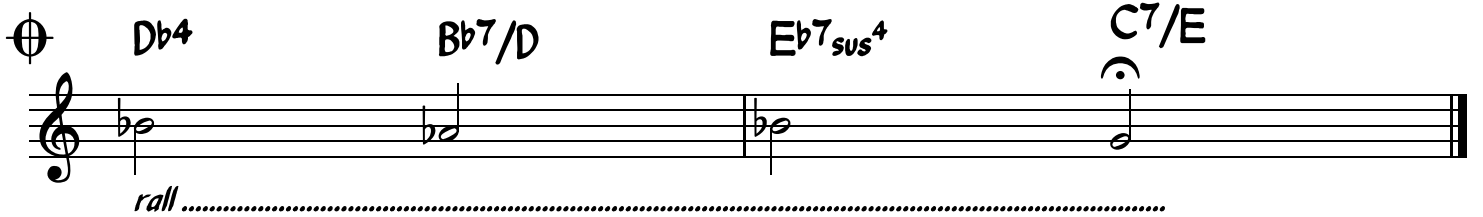


*mf*

D.S.  
for Solos

Play INTRO as INTERLUDE

⊕ Db4 Bb7/D Eb7sus4 C7/E



*rall* .....

à Patrick "Angelo" Deltenre

# Avant Un Rêve

Charles Loos

Intro

Slowly 

Bb<sub>m</sub>(add2)





2 Bb<sub>m</sub>

Ab<sub>7sus4</sub>



6 Bb<sub>m</sub>

F<sub>7sus4</sub>



10 Ab<sub>m</sub>

Bb<sub>7</sub>

Bb<sub>7/Eb</sub> Eb<sub>m</sub>

Eb<sub>m</sub> A<sub>7</sub>



14 Ab<sub>7sus4</sub>

Ab<sub>7sus4</sub>


Ab/cb Db<sub>7/F</sub>

A<sub>7/E</sub>



18 D<sub>m</sub>

C<sub>7sus4</sub>



22 B<sub>m</sub><sub>7(b9)</sub>

E<sub>7/C#</sub>

A/C#

F<sub>#m</sub><sub>7(b9)/C</sub> B<sub>7</sub>



26 E<sub>m</sub>

G<sub>m</sub>/Bb

Bb<sub>dim</sub><sub>7</sub>

Ab/C

Bb<sub>7/D</sub>

A<sub>7/B</sub>



Rit.....

30  $cb/cb$   $cb^7sus^4$   $cb^7$   $cb^7/cb$   $cb/Bb$   $Db^7/Ab$   $F^7/A$

34  $Bbm$   $Ab^7sus^4$

38  $Am^7(b5)$   $C^7/E$   $C^7/F$   $F$

42  $Fm^7(b5)/cb$   $Bb^7sus^4$   $Bb^7$   $Bb^7/Eb$   $Ebm$   $Ebm^7(b5)$   $Eb^7/A$

46  $Db/Ab$   $Ab^7sus^4$   $Ab^7$   $Ab^7/Db$   $Db$   $Db/cb$   $cb/Db$   $F/A$

Rit..... D.S. al Coda



Coda

50  $Ab^7/Db$   $Db/cb$   $cbm/A$   $A^7$   $Db/Ab$   $Ab^7sus^4$   $Ab^7$

54  $Ab^7/Db$   $Db/cb$   $B$   $B/A$   $A$   $A/Ab$   $Ab/Db$

Rit.....

Recorded on the cd "Three times twenty" (Mogno J045). Published by Wazif.

# Bright as a Father

Charles Loos

*mp* Ab Db/Ab Ab Db/Ab Ab Db/Ab Ab Eb sus<sup>4</sup>

4 Ab Db/Ab Ab Db/Ab Ab Db/Ab Ab D<sup>7</sup>

8 Db C<sup>7</sup> sus<sup>4</sup> Fm<sup>7</sup> Bdim<sup>7</sup> Ab/Eb Eb<sup>7</sup> Ab C<sup>7</sup>/C

12 Fm Fm/Eb G<sup>7</sup>/D E<sup>7</sup>/B Eb/Bb Bb<sup>7</sup> Eb sus<sup>4</sup> Eb

16 Ab Eb<sup>7</sup>/Bb Ab/C Db Ab/Eb Eb<sup>7</sup> Ab/Eb C<sup>7</sup>/E 

20 F<sup>7</sup> F<sup>7</sup>/A Bb<sup>m</sup> E<sup>7</sup> Ab/C Eb sus<sup>4</sup> Eb<sup>7</sup>(b9) Ab Adim<sup>7</sup>

24 Eb<sup>7</sup>/Bb Eb<sup>7</sup> sus<sup>4</sup> Eb<sup>7</sup>/Bb Eb<sup>7</sup> sus<sup>4</sup> Ab/C Eb<sup>7</sup>/Bb Ab Am<sup>6</sup> 

28 Bb<sup>m6</sup> Eb<sup>7</sup> Bb<sup>m6</sup> Eb<sup>7</sup> Ab Db<sup>m</sup>/E Ab *D.C. al Coda*

 Coda

32 Eb7/Bb Eb7sus4 Eb7/Bb Eb7sus4 Ab/C Bdim7 Eb7/Bb Am6

36 Bbm6 Eb7 Bbm6 Eb7 Ab Dbmaj7 Ab/C Bdim7

40 *mf* Bbm6 Eb7 Bbm6 Eb7 Ab/C Bdim7 Eb/Bb Am6

44 Bbm6 Eb7 Bbm6 Eb7 Ab/Eb Dm7(b9) Dbm6 Cdim7

48 *f* Bm6 E7 Bm6 E7 A/C# Dmaj7 A/C# Cdim7

52 Bm6 E7 Bm6 E7 A D/E Ebm7(b9) E/D

56 Eb7/Bb Eb7sus4 Eb7/Bb Eb7sus4 Ab/C Db Ab/C Bdim7

60 Eb7/Bb Eb7 Eb7/Bb Eb7 Ab Ab/cb Bb7/f Dbm/E Ab/Eb

64 *pp* A7(9) Ab7(9)

Recorded on the cd "Three times twenty" (Mogno J045). Published by Wazif.

# Chorinho para T

Ch. Loos

$\text{♩} = 90$

## Intro

Musical notation for the Intro section, measures 1-12. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff: Eb./Db (measures 1-2), Ab/C (measures 3-4), G/B (measures 5-6), C-/Bb (measures 7-8), A-7b5 (measures 9-10), Ab7 (measures 11-12), G4 (measures 13-14), G/F (measures 15-16), E-6 (measures 17-18), C-/Eb (measures 19-20), G/D (measures 21-22), C#-7b5 (measures 23-24), Ab/C (measures 25-26), D7 (measures 27-28), Ab7/G (measures 29-30), and G (measures 31-32).

## A1

Musical notation for the A1 section, measures 17-24. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff: G (measures 17-18), D7/A (measures 19-20), G/B (measures 21-22), C- (measures 23-24), Bb/D (measures 25-26), EbM7 (measures 27-28), A7/E (measures 29-30), and D7/F# (measures 31-32).

## A2

Musical notation for the A2 section, measures 25-32. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff: G (measures 25-26), D7/A (measures 27-28), G/B (measures 29-30), C#-7b5 (measures 31-32), F#7/A# (measures 33-34), B/A (measures 35-36), Ab°7 (measures 37-38), A-/G (measures 39-40), D/F# (measures 41-42), C-/Eb (measures 43-44), and G (measures 45-46).

**B**

33 CM7 C#-7b5 B7/D# E-

37 F7sus A-7b5/D D

**C**

41 G D7/F# G/F E-6

45 C- /Eb G/D C/E D/F# G / D/A G/B

**D**

49 Eb/D# G

53 Eb/D# G Gb7 F7 E7

57 Ab/C D7 Ab7/G G

61 Eb/D# Ab/C G/B C- /Bb

65 A-7b5 Ab7 G4 G/F

69 E-6 C- /Eb G/D C#-7b5

73 Ab/C D7 Ab7/G G

# Choro para E

À *Éric Legnini*

Charles Loos

## INTRO

Piano

C/F Bb/F B/F Bb/F

Pno

5 C/F Bb/F C/F B/F

Pno

9 **A** Bb Ebm6 GmΔ Gm7 C7

Pno

13 Cm7 F7 Dm7 G7 Cm7 F7

Pno

17 **B** Bb7sus4 Bb7 EbΔ Aø D7

Pno

21 DbΔ/Ab DbΔ Db/Ab Db Cm7 F7

Pno

25 **C** Bb B/Bb GmΔ Gm7 C7

29 Cm7 F7 Bb/D F7/C /B Bb /A

**D** 33 C7/G Gb7 Bb/F A7b9/E

37 BΔ/D# E∅ F7sus4 B/Bb Bb last time ⊕

INTERLUDE 41 C/F Bb/F B(+11)/F Bb/F

45 C/F Bb/F Cadd2/F B/F D.S. al Coda

⊕ Coda 49 C7add9/G Gb7b5 Bb/F A7b9/E

53 BΔ/D# C7/G F7/A Ab/Bb /Bb Bb/Ab

ad lib.

# Du Tac ou Tac

Charles Loos

(even ♩)

ad lib

2 Fm

9 Fm

14 Fm Dm

22 Dm C7/D (Stop)

26 Dm pp Dm Am/C Bb F/A

32 Gm F/A Dm Am/C

36 Bb F/A Bb B7 C7

40 Dm Am/C Bb F/A Gm F/A



45 *Dm* *Bb m/Db* *Dm/C* *Bm7(b9) Bb m* *A7 D/Ab G7sus4*

49 *G7sus4* *G ped* *(Dm)* *(Bb m)* *(B)* *(A)* *(Ab)* *(Gb)*

55 *Fm*

61 *Fm* *Fm* *Fm/Eb* *Db*

67 *Eb/C* *Bb m* *Db* *Edim7* *Fm* *To Coda*

71 *Solos* *Fm ad lib* *D.S. al Coda*



72 *Fm ad lib*

73 *(repeat till cue)* *(Rit last time)* *Fine* *F root*

Recorded on the cds "Summer Winds" (Quetzal QZ106) and "Chou'our Moutababila" (Igloo IGL 135). Published by Quetzal.

# Pour Félicien

Charles Loos

Intro ♩ = 108 (even ♩)

The musical score is written in treble clef with a 4/4 time signature. It consists of ten staves of music. The first staff is the introduction, marked with a tempo of 108 beats per minute (even quarter notes). The chords for the first four measures are F#m, C#7/F#, F#m, and C#7/F#. The second staff starts at measure 4 with chords F#m, C#7/F#, F#m, and G7/C#. The third staff starts at measure 8 with chords F#m, C#7/F#, F#m, and C#7/F#. The fourth staff starts at measure 12 with chords F#m, C#7/F#, F#m, and G7/C#. The fifth staff starts at measure 16 with chords F#m, C#7/F#, F#m, Em/F#, and F#7. The sixth staff starts at measure 20 with chords G/B, B/A, Em/G, and G/F. The seventh staff starts at measure 24 with chords C/E, B/D#, Dm6, G7sus4, and G7. The eighth staff starts at measure 28 with chords F#m, C#7/F#, F#m, and G7/C#. The ninth staff starts at measure 32 with chords F#m, C#7/F#, F#m, C#7/F#, F#m, and C#7/F#.

38 F#m C#7/F# F#m F#7/A#

42 G/B B/A Em/G G/F

46 C/E B/D# Dm6 <sup>3</sup> <sup>3</sup> G7sus4 G7  To Coda

50 C Bb7/c <sup>3</sup> <sup>3</sup> C Db7/c

54 C Bbm6 C/Ab Eb/Ab Db/a Db7/a

Interlude

58 F#m C#7/F# F#m G7/c#

(Solos)

62 F#m C#7 F#m C#7 F#m C#7 F#m Em/F# F#7

70 G/B B/A Em/G G/F C/E B/D# Dm6 G7sus4 G7

D.S. al Coda

78 C Db/c C Db7/c C Bbm6 Eb/Ab Db/a

 Coda

86 A A B $\flat$ 7/A A A E/C $\sharp$  A/C B7/F $\sharp$

90 A B $\flat$ 7/A A E/C $\sharp$  A/C B7/F $\sharp$

94 Em F7/E Em F7/E

98 Em Eb7 Dm C $\sharp$ 7

102 F $\sharp$ m C $\sharp$ 7/F $\sharp$  F $\sharp$ m C $\sharp$ 7/F $\sharp$

106 F $\sharp$ m C $\sharp$ 7/F $\sharp$  F $\sharp$ m C $\sharp$ 7/F $\sharp$

110 F $\sharp$ m C $\sharp$ 7/F $\sharp$  F $\sharp$ m C $\sharp$ 7/F $\sharp$

114 Slower Rit... F $\sharp$ m Dm $^6$  F $\sharp$ m

Recorded on the cd "Three times twenty" (Mogno J045). Published by Wazif.

# S and P

Charles Loos  
dedicated to Stephanie Trick and Paolo Alderighi

## A

Med. swing  $\text{♩} = 64$

Ab F7/A Bbm7 Eb7sus4 Eb/Db

*mf*

5 Ab/C Cbo7 Bbm7 Eb7 Bbm7 Eb7

*mf*

## B

9 Ebm7 Ab7 Eb7/Bb Bm6 Ab7/C Db6 Gø/C C7

*mp* *f* *mp*

13 Fm7 Bb7 Bbm7 Eb7sus4 Eb7

*mf*

## C

17 Ab F7/A Bbm7 Eb7sus4 Eb7

*mf*

21 Ebm7 Ab7 Eb7/Bb Bm6 Ab7/C Db/F Ab7/Eb Db6 F7/C

*mp* *mf*

## D

25 Bbm7 G7/B G7/D C7/E F7 F7/A

*mf*

29 Bbm7 E7 Eb7 Ab/C Cbo7 Bbm AΔ

*mf*

33 Ab/C Cbo7 Bbm AΔ Abm/Cb Bb7(b5) A7(b5) Ab7(b5)

*p* *f*

# Stéphane C.

À Stéphane Collin

Charles Loos

**A** molto legato ♩ = 70

Piano

*p cantabile*

5

Pno

9

Pno

13

Pno

rit.....

17

**B**

Pno

*mf*

Pno

21

3

Pno

24

Pno

27

Pno

31 rit..... C

*pp*

*p cantabile*

Pno

35

39

Pno

3

43

Pno

rit.....

8ba.....

3

46

Pno

rall.....

ppp

(8)



# The Weirdness Of You

Charles Loos

♩ = 92 Intro & interlude

4  $Dm^7$   $G^7$   $E^7$   $A^7$   $Dm$

(Jazz ♩)

8  $Dm^7$   $G^7$   $E^7$   $A^7$   $Dm$

12  $Dm^7$   $G^7/B$   $Cm/Bb$   $A^7sus^4$   $A^7$

16  $D^7$   $Cm(maj^7)$   $Cm^7$   $C^7sus^4$   $E^b7$   $C^7/F$   $F$

20  $D^7/F^\#$   $D^7/C$   $Cm$   $D^b7$   $C^7sus^4$   $E^7/B$   $A^7$

24  $Dm$   $A^7/C^\#$   $F^7/C$   $G^7/B$

28  $C/Bb$   $Bb\ dim^7$   $F/A$   $A^b\ dim^7$   $Cm^6$   $A^7$   $Dm$

Recorded on the cd "Three times twenty" (Mogno J045). Published by Wazif.

# After...

A Start quietly, then built up...

nathalie loriers

♩ = 100

(8<sup>vb</sup>)

Em(maj7) Em<sup>7</sup> Bm<sup>9</sup> FM<sup>7</sup>(#5) Em<sup>7</sup> F#<sup>7</sup>(b13)

play freely on B pedal

5

Em(maj7) Em<sup>7</sup> Bm<sup>11</sup> FM<sup>7</sup>(#5) Em<sup>7</sup> F#<sup>7</sup>(b9)

9

loco

D<sup>°7</sup> F#m<sup>9</sup> F/G# G#m<sup>7</sup>(b5)/C# C#<sup>7</sup>(b9)

13

F#<sup>7</sup>(b9) Bm<sup>11</sup> F#(add2)/B Gmaj<sup>7</sup>(#11)

17

Cmaj7(#11) B Bb/B A/B

21

Ab/B G(add4)/B F#7/B Gmaj7

24 B leave the melody and play freely

Gmaj7 Em7 F#m7 A Bm Gmaj7 Em11 F#m11 A Bm

28

Gmaj7 Em11 F#m11 A Bm Gmaj7 Em11 F#m7 A B(add4)

32

solo on AB

34



solo piano repeat ad lib till cue to end

38

end

# Alizés

♩ = 135

nathalie Loriers

Musical notation for measures 1-3. The key signature is one flat (Bb) and the time signature is 3/4. Measure 1 contains a Gm chord. Measure 2 contains a C/E chord. Measure 3 contains Ebm(maj7) and D/Bb chords.

Musical notation for measures 4-6. Measure 4 contains Cm7 and F/D chords. Measure 5 contains B/D and D/Eb chords. Measure 6 contains Db/E and Eb chords.

Musical notation for measures 7-9. Measure 7 contains A(add2)/F and F#m7(b6) chords. Measure 8 contains Dmaj7(#11) and Ebm11 chords. Measure 9 contains Ebm11 and Eb chords.

Musical notation for measures 10-11. Measure 10 contains F#11/E and Fm/G chords. Measure 11 contains B/Bb and Bm(maj7)/Bb chords. The system ends with a repeat sign and a 3/4 time signature change.

Musical notation for measures 12-14. Measure 12 contains Ebm11 and Eb chords. Measure 13 contains Ebm11 and Eb chords. Measure 14 contains Ebm11 and Eb chords. The system ends with a repeat sign and a 3/4 time signature change.

16

20

24

30

solo's  
on cue back to the melody and keep playing

38

Play the melody and then solo ,last time back to melody as cue to 2.

46

Abmaj7 Fm7 Cm9 Abmaj7 Fm7 Cm9 Cm9

52

Cmaj7 Abmaj7 Fm7 Cm7 Abmaj7 Fm7

repeat till cue to 2.

59

Cm9

62

Em9 rit.....

68

slower dying

Gm(add2) D/F# Gm/F C7(sus4) C7 D E/D

Musical score for piano, measures 74-78. The score is written in G major (one sharp) and 4/4 time. The key signature is G major (one sharp). The piece concludes with a double bar line.

Measure 74: Treble clef, G4 quarter note, D5 quarter note. Bass clef, whole rest. Chord: D.

Measure 75: Treble clef, G4 quarter note, A4 quarter note, B4 quarter note, C5 quarter note. Bass clef, whole rest. Chord: E/D.

Measure 76: Treble clef, G4 quarter note, A4 quarter note, B4 quarter note, C5 quarter note. Bass clef, G3 quarter note. Chord: G.

Measure 77: Treble clef, G4 quarter note, A4 quarter note, B4 quarter note, C5 quarter note. Bass clef, G3 quarter note. Chord: G. *rit...*

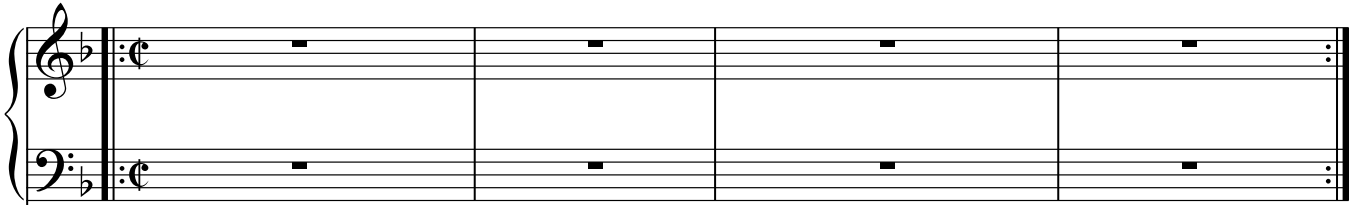
Measure 78: Treble clef, G4 quarter note, A4 quarter note, B4 quarter note, C5 quarter note. Bass clef, G3 quarter note. Chord: G.



# Dinner with Ornette and Thelonius

Nathalie Loriers

♩ = 220



Four measures of piano introduction in C minor, 4/4 time. The right hand has whole rests, and the left hand has whole notes on C3, B2, A2, and G2.

♩ = 220



Four measures of bass line in C minor, 4/4 time. The notes are C3, E3, G3, A3, B3, C4, G3, E3, C3.

5 1st time play in octaves  
(8<sup>va</sup>) 2d time only



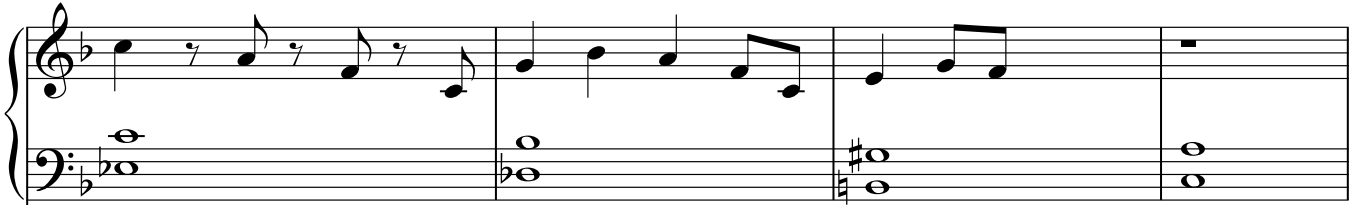
Musical notation for measures 5-8. The right hand has eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand has whole notes: C3, E3, G3, A3, B3, C4, G3, E3, C3. Measure 5 has a marking 'Play 2d time only'.

9

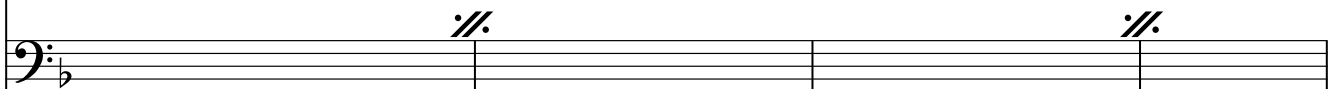


Musical notation for measures 9-12. The right hand has eighth notes: D4, E4, F4, G4, F4, E4, D4. The left hand has whole notes: C3, E3, G3, A3, B3, C4, G3, E3, C3.

13



Musical notation for measures 13-16. The right hand has eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand has whole notes: C3, E3, G3, A3, B3, C4, G3, E3, C3.



Two measures of bass line continuation with double bar lines. The notes are C3, E3, G3, A3, B3, C4, G3, E3, C3.

17

Musical score for measures 17-20. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The grand staff has a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Measure 17: Treble clef has a quarter rest, followed by quarter notes G4, A4, Bb4, C5. Bass clef has a whole note chord G2, Bb2, D3. Measure 18: Treble clef has quarter notes G4, A4, Bb4, C5. Bass clef has a whole note chord G2, Bb2, D3. Measure 19: Treble clef has quarter notes G4, A4, Bb4, C5. Bass clef has a whole note chord G2, Bb2, D3. Measure 20: Treble clef has a quarter rest, followed by quarter notes G4, A4, Bb4, C5. Bass clef has a whole note chord G2, Bb2, D3.

21

Musical score for measures 21-24. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The grand staff has a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Measure 21: Treble clef has quarter notes G4, A4, Bb4, C5. Bass clef has quarter notes G2, A2, Bb2, C3. Measure 22: Treble clef has quarter notes G4, A4, Bb4, C5. Bass clef has quarter notes G2, A2, Bb2, C3. Measure 23: Treble clef has quarter notes G4, A4, Bb4, C5. Bass clef has quarter notes G2, A2, Bb2, C3. Measure 24: Treble clef has a quarter rest, followed by quarter notes G4, A4, Bb4, C5. Bass clef has quarter notes G2, A2, Bb2, C3.

25

Musical score for measures 25-28. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The grand staff has a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Measure 25: Treble clef has quarter notes G4, A4, Bb4, C5. Bass clef has quarter notes G2, A2, Bb2, C3. Measure 26: Treble clef has quarter notes G4, A4, Bb4, C5. Bass clef has quarter notes G2, A2, Bb2, C3. Measure 27: Treble clef has quarter notes G4, A4, Bb4, C5. Bass clef has quarter notes G2, A2, Bb2, C3. Measure 28: Treble clef has quarter notes G4, A4, Bb4, C5. Bass clef has quarter notes G2, A2, Bb2, C3.

29

Musical score for measures 29-32. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The grand staff has a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Measure 29: Treble clef has quarter notes G4, A4, Bb4, C5. Bass clef has quarter notes G2, A2, Bb2, C3. Measure 30: Treble clef has quarter notes G4, A4, Bb4, C5. Bass clef has quarter notes G2, A2, Bb2, C3. Measure 31: Treble clef has quarter notes G4, A4, Bb4, C5. Bass clef has quarter notes G2, A2, Bb2, C3. Measure 32: Treble clef has quarter notes G4, A4, Bb4, C5. Bass clef has quarter notes G2, A2, Bb2, C3.



# Everything we need

nathalie Loriers

♩ = 190  
swing feel

Measures 1-4 of the piano accompaniment. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The music features a melodic line in the right hand with accents and a triplet in measure 4, and a bass line with chords. Chords are: Ebmaj7, G7, Abmaj7, Gm7(b5), C7.

Measures 5-8 of the piano accompaniment. The music continues with the same melodic and harmonic patterns. Chords are: Fm7, Bb7, Ebmaj7, F#°.

Measures 9-12 of the piano accompaniment. Measure 10 includes a solo section for the right hand with a triplet. Chords are: Gm7, F#° (with F#m7 for solo), Fm7, Am7, D7.

Measures 13-16 of the piano accompaniment. Measure 13 is marked 'even'. The music features a melodic line with a triplet in measure 16. Chords are: Abm7, Db7, Gbmaj7, Fm7, Bb7.

Measures 17-20 of the piano accompaniment. The music returns to the initial melodic and harmonic patterns. Chords are: Ebmaj7, G7, Abmaj7, Gm7(b5), C7.

Measures 21-24 of the piano accompaniment. The music concludes with the same melodic and harmonic patterns. Chords are: Fm7, Am7, D7, Gmaj7, Dm7, G7.

2

25

Cm<sup>7</sup> Bm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> Fm<sup>7</sup> F#<sup>o</sup>

29

even

Gm<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Emaj<sup>7</sup>(#11)

swing

32

/:

# Le temps retrouvé

nathalie loriens

$\text{♩} = 65$  (3 1/2 feel)

7/4

$Dm^7$   $G^7(SUS4)$   $Em^9$   $Eb^7(SUS4)$   $Dm^7$   $G^7$   $F/A$   $Bm^7(b5)$   $C^7(SUS4)$   $Ab^7$

7/4

$Gm^7$   $C^7$   $F\#m^7$   $F^7$   $Em^7$   $Gm^7$   $Bbm^7$   $A^7(SUS4)$   $A^7ALT.$

$A^7(SUS4)$   $Bb^7(SUS4)$   $Bb^7ALT.$   $Ebm^7$   $Ab^{13}/Eb$   $B\#11/Eb$   $Ebm^7$   $Ebmaj^7$

$E/Eb$   $Ebm^7$   $Ab^{13}/Eb$   $B\#11/Eb$

$Cbmaj^7$   $Cbmaj^7/Bb$   $Abm^7$   $Abm^7/Gb$   $Emaj^7$

18

Dm7 G7(SUS4) Em9 Eb7(SUS4) Dm7 G7 F/A Bm7(b5) C7(SUS4) Ab7

last time only



22

Gm7 C7 F#m7 F7 Em11 Cm9 Gm7 Am7 Bbmaj7 Bbmaj7



ralentando

27

Bbmaj7 Bm9

# lennie knows

nathalie loriers

medium up swing ♩ = 195

Musical notation for measures 1-4. The piece is in 4/4 time. Measure 1 contains a quarter note G4, a quarter note Bb4, a quarter note D5, and a quarter note Bb4. Measure 2 contains a triplet of eighth notes: Bb4, A4, G4. Measure 3 contains a quarter note G4, a quarter note Bb4, a quarter note D5, and a quarter note Bb4. Measure 4 contains a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4.

Musical notation for measures 5-7. Measure 5 contains a triplet of eighth notes: G4, F4, E4. Measure 6 contains a triplet of eighth notes: D4, C4, B3. Measure 7 contains a triplet of eighth notes: A3, G3, F3. Chords are indicated in the bass staff: Dm7(b5) for measure 5, G7 for measure 6, and Cmaj7 for measure 7.

Musical notation for measures 8-11. Measure 8 contains a triplet of eighth notes: E4, D4, C4. Measure 9 contains a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. Measure 10 contains a triplet of eighth notes: E4, D4, C4. Measure 11 contains a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The instruction "Bass plays with piano" is written above the bass staff.

Musical notation for measures 12-14. Measure 12 contains a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. Measure 13 contains a triplet of eighth notes: E4, D4, C4. Measure 14 contains a triplet of eighth notes: B3, A3, G3.

Musical notation for measures 15-17. Measure 15 contains a triplet of eighth notes: E4, D4, C4. Measure 16 contains a triplet of eighth notes: B3, A3, G3. Measure 17 contains a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The chord Cm7 is indicated in the bass staff for measure 17.



18

F7 Bbmaj7 Bbmaj7 Ab7

22

Ab7 G7

25

29

bass walk 3 G7 CMaj7

C7

33

Solo on what is this thing called love -changes:

# Moon's mood

♩ = 185

nathalie loriers

Chords: B<sup>b2</sup>, E<sup>b2</sup>/B<sup>b</sup>, C/B<sup>b</sup>, F<sup>7sus</sup>/B<sup>b</sup>, B<sup>2#11</sup>/B<sup>b</sup>, G-<sup>9</sup>/B<sup>b</sup>, D-<sup>7</sup>, G<sup>7</sup>, C<sup>7sus</sup>, C<sup>7</sup>, Dbmaj<sup>7</sup>, DbMaj<sup>7</sup>, C<sup>7b9</sup>, Fmin<sup>7</sup>, G<sup>7</sup>, C, E<sup>b7sus</sup>, D<sup>7sus</sup>, D<sup>7</sup>, G<sup>7sus</sup>, G<sup>7</sup>, C pedal, F/C, C, F/C, C, B<sup>b</sup>/C, C, D/C, G<sup>sus</sup>/C, C, E<sup>b</sup>/F, F/B<sup>b</sup>, D<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>/F, B/A<sup>b</sup>, D<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>min, B<sup>b</sup>min, F<sup>7b</sup>alt

[A] solos

B <sup>b2</sup>	E <sup>b</sup> /B <sup>b</sup>	C/B <sup>b</sup>	F <sup>7sus</sup> /B <sup>b</sup>
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# Moon's mood

## Moon's mood

2

Musical staff 1: Chords A<sup>♭</sup>min<sup>7</sup>, E<sup>♭</sup>min<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Gmin<sup>7</sup>, C<sup>7</sup>

Musical staff 2: Chords D<sup>♭</sup>maj<sup>#11</sup>, /, C<sup>7</sup>, F<sup>-7</sup>, G<sup>7</sup>

Musical staff 3: Chords C, D<sup>7</sup>, G<sup>7</sup>sus, /

Musical staff 4: Chords C, F/C, D/C, D<sup>♭</sup>/C. Includes a boxed 'B' and '3X' marking.

Musical staff 5: Chords C, F/C, D/C, F<sup>7</sup>

Musical staff 6: Melodic line starting with a circled 'O' above the staff.

# Silent Spring

Nathalie Lories

## Ballad

Fm<sup>7</sup>/C Eb/G Abm/B Gb<sup>Δ</sup>(#5)

5 F#m<sup>7</sup> F#<sup>o7</sup> Em<sup>7</sup>/F# A<sup>7</sup>(b9)/F#

9 D<sup>7</sup>(sus4) F#/D D<sup>7</sup>(sus4) D<sup>Δ</sup>(#5)

13 F<sup>7</sup>(sus4) A/F Db<sup>Δ</sup>/F Ab/G G/Ab

17 F<sup>Δ</sup>/A C<sup>Δ</sup>/E Eb<sup>Δ</sup>/G ⊕ Am<sup>7</sup>(b6) Bm<sup>7</sup>(b6)

21 ⊕ Cm<sup>11</sup> B<sup>7</sup>(#11) B/Bb Ab<sup>o7</sup> Ebm

# Zéphirs

nathalie loriers

even eights feel ♩ = 170

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'even eights feel ♩ = 170'. The notation shows a treble clef with a melodic line and a bass clef with a bass line. Chords are indicated below the bass line: Dbmaj7, Cm7, Bbm7, and Bbm7.

Musical notation for measures 5-8. The notation shows a treble clef with a melodic line and a bass clef with a bass line. Chords are indicated below the bass line: Dbmaj7, Eb7, F(sus4), and F.

Musical notation for measures 9-12. The notation shows a treble clef with a melodic line and a bass clef with a bass line. Chords are indicated below the bass line: Dbmaj7, Cm7, Bbm7, and Bbm7.

Musical notation for measures 13-16. The notation shows a treble clef with a melodic line and a bass clef with a bass line. Chords are indicated below the bass line: Dbmaj7, Eb7, F, G, and A.

Musical notation for measures 17-20. The notation shows a treble clef with a melodic line and a bass clef with a bass line. Chords are indicated below the bass line: Bbmaj7, Ebmaj7, Dm7, G7(sus4), and G7.

Musical notation for measures 21-24. The notation shows a treble clef with a melodic line and a bass clef with a bass line. Chords are indicated below the bass line: Ebmaj7, F7(sus4), G7, and G7.

2

25

Chords: Ebmaj7, Dm7, Dbmaj7, Ab/C



29

Chords: Gbmaj7, Dbmaj7, Eb7(sus4)

33

4x

Chords: F, Abmaj7, Bb7, Bb7



37

vamp ad lib

Chords: F, Abmaj7, Bb7, Dbmaj7, Eb7(sus4)

41

ending on cue

# FOR CARLA

Paolo Loveri

**Am<sup>9</sup>**      **Am(maj7)**      **Am<sup>9</sup>**      **D7b9b13**

**Dm7/G**      **G7(#11)**      **Dm7/G**      **C/D**      **Cb/Db**

**Bb/C**      **F#/C**      **E/F#**      **C/F#**

**Bmaj7**      **Ab/Bb**      **Bb7#5**

**F#m7**      **B13**      **Dm7**      **G13**      **F13**

**E/F**

# The little Castle

Paolo Loveri

**Dm<sup>7</sup>** **C/B<sup>b</sup>** **∕**

**Dm<sup>7</sup>** **B<sup>b</sup>maj<sup>7</sup>(#11)** **∕**

**D<sup>b</sup>m<sup>7</sup>** **Dmaj<sup>7</sup>(#11)** **∕**

**D<sup>b</sup>m<sup>7</sup>** **D<sup>b</sup>/D** **B<sup>13</sup>/E** **Cmaj<sup>7</sup>(#11)** **B<sup>13</sup>(#9)** **B<sup>(b13b9)</sup>**

**D<sup>b</sup>m<sup>7</sup>** **Dmaj<sup>7</sup>(#11)** **D<sup>b</sup>m<sup>7</sup>** **Dmaj<sup>7</sup>(#11)**

**D<sup>b</sup>m<sup>7</sup>** **C<sup>7</sup>(#9)** **(b9)** **E<sup>b</sup>/F** **Esus<sup>4</sup>**

**E<sup>b</sup>sus<sup>4</sup>** **E<sup>b</sup>sus<sup>4</sup>** **F/G<sup>b</sup>** **A<sup>7</sup>(b13)** **A<sup>7</sup>**

**Dm<sup>7</sup>(add11)** **Dm<sup>7</sup>** **C/B<sup>b</sup>** **∕**

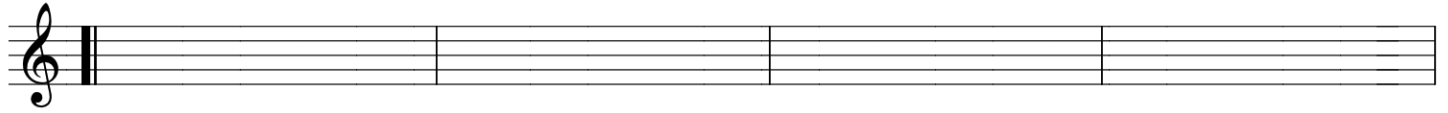


SOLO

Dm7

C/B $\flat$

∕



Dm7

B $\flat$ maj7(#11)

∕



D $\flat$ m7

Dmaj7(#11)

∕

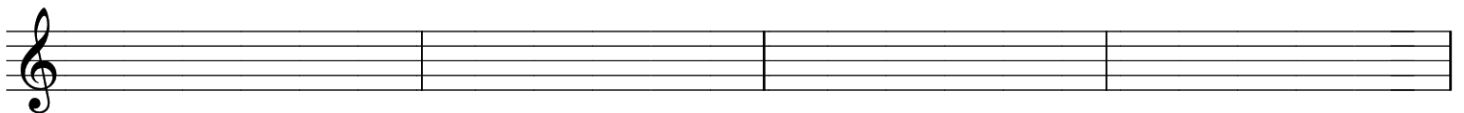


D $\flat$ m7

Cmaj7(#11)

B $\flat$ /B

B7(#9)



Cmaj7(#11)

∕

G7 $\flat$ 13

∕



Am<sup>11</sup>

∕

D $\flat$ m7

Dmaj7(#11)



D $\flat$ m7

Dmaj7(#11)

D $\flat$ m7

C7(#9)

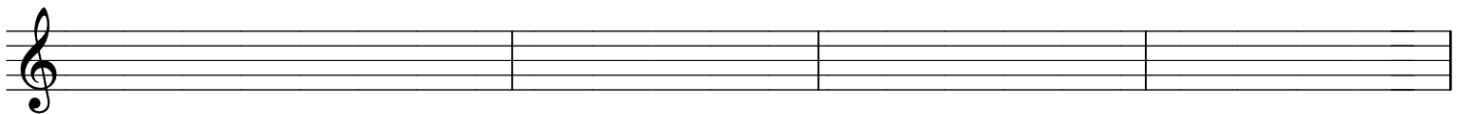


E $\flat$ /F

D/E

D $\flat$ /E $\flat$

∕



F/F#

A7 $\flat$ 13

Dm<sup>11</sup>

C/B $\flat$



# Circles

Marc Mangen

**A** C- Eb/Bb Aø D7b9

G- Bb/F Eø A7b9

D-7 F/C Bø E7b9

**B** A-7 D7sus A7sus G#7susb9

C#- F#-6/C# C#-6 Eb7susb9

Ab7sus G7sus F#7sus Bb7alt.

**C** Eb- Gb/Db Cø F7b9

Bb- Db/Ab Gø C7b9

F- (Dø G7b9 )

# SONG FOR JOHN MERRICK

ARNOULD MASSART

$\text{♩} = 58$  (EVEN EIGHTHS)

**(A)**

Chord symbols for Section A:  
Measures 1-4:  $A^{\Delta}/C^{\#}$ ,  $D/C^{\#}$ ,  $A^{\circ}/C^{\#}$   
Measures 5-8:  $C^{\#-7}$ ,  $B-/C^{\#}$ ,  $D^{\#}/C^{\#}$ ,  $A^{\circ}/C^{\#}$   
Measures 9-13:  $C^{\#-7}$ ,  $D^{\#-}/C^{\#}$ ,  $F^{\#-}/C^{\#}$ ,  $C^{\#-6}$   
Measures 14-17:  $A^{\Delta}/C^{\#}$ ,  $A^{\#}/C^{\#}$ ,  $G^{\Delta}/C^{\#}$ ,  $B-7/C^{\#}$   
Measures 18-21:  $B-6/C^{\#}$ ,  $G^{\Delta}/C^{\#}$   
Measures 22-27:  $B/C^{\#}$ ,  $A^{\#}/C^{\#}$ ,  $B/C^{\#}$ ,  $A^{\flat}13sus4$ ,  $G^{\#7}_{b9}^{b13}$

**(B)**

Chord symbols for Section B:  
Measures 28-32:  $D^{\flat}$ ,  $A^{\Delta}/D^{\flat}$ ,  $D^{\flat}$ ,  $A^{\flat}/C$ ,  $B^{\flat}-7$   
Measures 33-37:  $G^{\Delta}$ ,  $B^{\flat}/C$ ,  $D^{\Delta}$ ,  $E^{\flat}-7$ ,  $E^{\flat-}/D^{\flat}$ ,  $C-7$ ,  $F7_{b9}^{b13}$   
Measures 38-45:  $B^{\flat}/G^{\flat}$ ,  $F^{\#}$ ,  $B7$ ,  $B^{\flat}13$ ,  $A7_{b9}^{b13}$ ,  $D-9$ ,  $D-/C$

47  $B^b-9$   $B13sus$   $A/G$   $G^b-9$   $F7\#9$   $B/O^b$   $B^b/O^b$

51  $G/E^b$   $G^b7\#9$   $A-7$   $D7$   $A^b-7$   $B/O^b$   $D^b/B$   $G^b/B^b$   $A^\circ$

55  $A^b-7$   $D^b9sus4$   $E^b/E$   $D^b2/F$   $G^b9sus4$   $G^\circ$   $G^b-A/A$

59  $D^b/A^b$   $G^b-/A^b$   $D^b9sus4$   $D^b/B$   $B^b-/A^b$   $G^\circ$   $G^b-7$   $D^b2/F$   $A^b/G^b_3$

63  $D^b/A^b$   $A^\circ$   $B^b-7$   $E^b7$   $A^b9sus4$   $D^b$   $G^b\Delta_3$

67  $D^b/F$   $E^b-7$   $D7\#9$   $G^\circ$   $A^b9sus4$

SOLOS ON B OR A & B

71  $A^b9sus4$   $G^b$   $D^b/F$   $E9(\#11)$   $E^b-7$   $D^b/F$   $G^b\Delta$   $G^\circ$

75  $A^b9sus4$   $A/O$   $A^b9sus4$   $D^b$

# 5 PLUS 3

MARC MATTHYS

♩ = 168

**BASS SOLO**

6

**JAZZWALTZ FEEL**

12 Cm7 Dm7 G(SUS4) G Cm7 Dm7 G(SUS4)

20 G Cm7 Dm7 Em Dmaj7/F# Gm7 Am7 D(SUS4) D

29 Cm7 Dm7 G(SUS4) G Cm7 Dm7 G(SUS4) G

37 Cm7 Dm7 Em Dmaj7/F# Gm7 Am7 D(SUS4) D

**INTERLUDE**

45 Cm9 Dm9 Ebmaj7 Dm9 Cm9 Dm9 Ebmaj7 Cm9 Dm9 Ebmaj7 Dm9

51 Cm9 Dm9 Ebmaj7 Bbm7(add4) Cm7(add4) C#m7(add4) D#m7(add4) Em7(add4) F#m7(add4)

56 F/G Bbm7 Abmaj7 Am9 D13 Gmaj9 Db9 Gbmaj7 F#m7/B

62 Cm7 Dm7 G(SUS4) G Cm7 Dm7 G(SUS4) G

70 Cm7 Dm7 Em Dmaj7/F# Gm7 Am7 D(SUS4) D

INTERLUDE

78 Cm<sup>9</sup> Dm<sup>9</sup> Ebmaj7 Dm<sup>9</sup> Cm<sup>9</sup> Dm<sup>9</sup> Ebmaj7 Cm<sup>9</sup> Dm<sup>9</sup> Ebmaj7 Dm<sup>9</sup>

84 Cm<sup>9</sup> Dm<sup>9</sup> Ebmaj7 Cm<sup>9</sup> Dm<sup>9</sup> Ebmaj7 Dm<sup>9</sup> Cm<sup>9</sup> Dm<sup>9</sup>

SOLO'S (LAST TIME DRUMS)

89 Ebmaj7 Cm<sup>9</sup> Dm<sup>9</sup> Ebmaj7 Dm<sup>9</sup> Cm<sup>9</sup> Dm<sup>9</sup> Ebmaj7 REPEAT AD LIB

94 Bbm7(add4) Cm7(add4) C#m7(add4) D#m7(add4) Em7(add4) F#m7(add4) F/G

98 Bbm7 Abmaj7 Am<sup>9</sup> D13 Gmaj9 Db9 Gbmaj7 F#m7/B

103 Cm7 Dm7 G(sus4) G Cm7 Dm7 G(sus4) G

111 Cm7 Dm7 Em Dmaj7/F# Gm7 Am7 D(sus4) D

119 Cm7 Dm7 Em Dmaj7/F# Gm7 Am7

129 Bm<sup>9</sup>

135

139 BASS SOLO RALL. . . . . Emaj7/F#

# Night of the Falling Stars

Chris Mentens

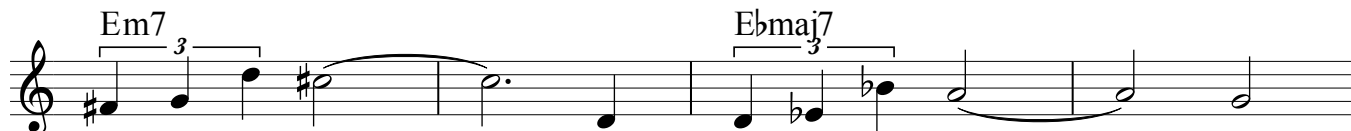
♩ = 150  
Em7

Ebmaj7



Em7

Ebmaj7



Em7

Fmaj7



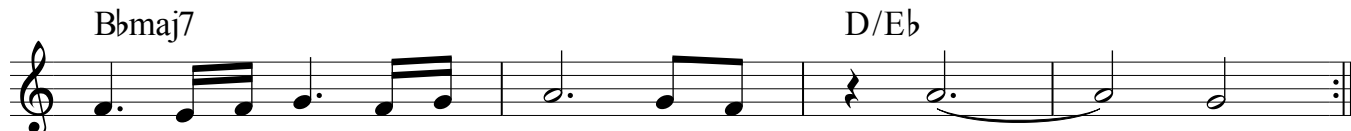
F#m7

Dm7



Bbmaj7

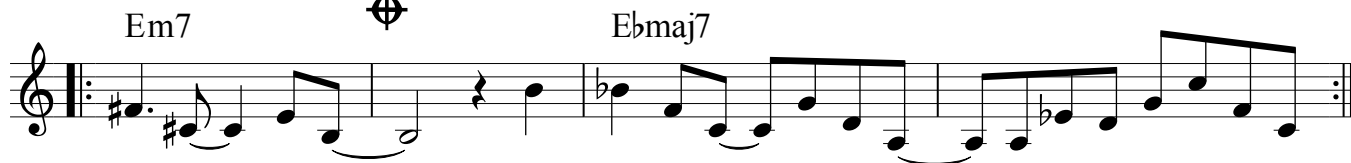
D/Eb



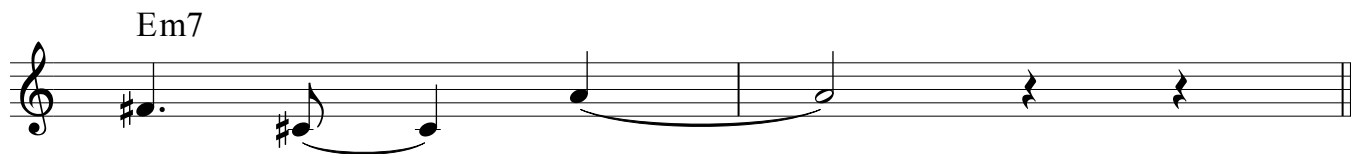
Em7



Ebmaj7



Em7



# TEAM SPIRIT

STEPHANE MERCIER

Musical notation for measures 1-5. Measure 1: Treble clef, key signature of one sharp (F#), 4/4 time. Treble staff has a triplet of eighth notes (F#, G, A). Bass staff has a whole note chord Dmaj7. Measure 2: Treble staff has a half note D, quarter note A, quarter note D, quarter note F#. Bass staff has a whole note chord D/A. Measure 3: Treble staff has a half note D, quarter note F#, quarter note D, quarter note B. Bass staff has a whole note chord Dmaj7/F#. Measure 4: Treble staff has a half note D, quarter note B, quarter note D, quarter note F#. Bass staff has a whole note chord D6/B. Measure 5: Treble staff has a half note Eb, quarter note Bb, quarter note Eb, quarter note Bb. Bass staff has a whole note chord Ebmaj7 Eb6. Measure 6: Treble staff has a half note Eb, quarter note Bb, quarter note Eb, quarter note Bb. Bass staff has a whole note chord Eb/G Eb/Bb. Measure 7: Treble staff has a triplet of eighth notes (Eb, F, G). Bass staff has a whole note chord Abmaj7. A box labeled "TOP NOTE VOICINGS" is placed below the bass staff.

Musical notation for measures 6-9. Measure 6: Treble staff has a half note Ab, quarter note Bb, quarter note Ab, quarter note Bb. Bass staff has a whole note chord Abmaj7. Measure 7: Treble staff has a triplet of eighth notes (Ab, Bb, C). Bass staff has a whole note chord Fm11. Measure 8: Treble staff has a half note G, quarter note Ab, quarter note G, quarter note Ab. Bass staff has a whole note chord Gm7. Measure 9: Treble staff has a triplet of eighth notes (G, Ab, Bb). Bass staff has a whole note chord C7(b13). A box labeled "WALKIN!" is placed below the bass staff.

Musical notation for measures 10-13. Measure 10: Treble staff has a half note Ab, quarter note Bb, quarter note Ab, quarter note Bb. Bass staff has a whole note chord Abmaj7. Measure 11: Treble staff has a half note Ab, quarter note Bb, quarter note Ab, quarter note Bb. Bass staff has a whole note chord Abm(maj7). Measure 12: Treble staff has a triplet of eighth notes (Ab, Bb, C). Bass staff has a whole note chord Abm6. Measure 13: Treble staff has a half note Ab, quarter note Bb, quarter note Ab, quarter note Bb. Bass staff has a whole note chord Abm6. A box labeled "12/8 FEEL" is placed below the bass staff.

Musical notation for measures 14-17. Measure 14: Treble staff has a half note G, quarter note Ab, quarter note G, quarter note Ab. Bass staff has a whole note chord Gm7. Measure 15: Treble staff has a half note C, quarter note D, quarter note C, quarter note D. Bass staff has a whole note chord Cm7. Measure 16: Treble staff has a half note Ab, quarter note Bb, quarter note Ab, quarter note Bb. Bass staff has a whole note chord Abmaj7. Measure 17: Treble staff has a half note D, quarter note Eb, quarter note D, quarter note Eb. Bass staff has a whole note chord Dmaj7. A box labeled "WALKIN!" is placed below the bass staff.

Musical notation for measures 18-21. Measure 18: Treble staff has a triplet of eighth notes (Ab, Bb, C). Bass staff has a whole note chord Abmaj7. Measure 19: Treble staff has a half note Ab, quarter note Bb, quarter note Ab, quarter note Bb. Bass staff has a whole note chord Abm(maj7). Measure 20: Treble staff has a half note G, quarter note Ab, quarter note G, quarter note Ab. Bass staff has a whole note chord Gm7. Measure 21: Treble staff has a triplet of eighth notes (G, Ab, Bb). Bass staff has a whole note chord Cm7. A box labeled "12/8 FEEL" is placed below the bass staff.

Musical notation for measures 22-25. Measure 22: Treble staff has a half note Ab, quarter note Bb, quarter note Ab, quarter note Bb. Bass staff has a whole note chord Abmaj7. Measure 23: Treble staff has a half note Bb, quarter note C, quarter note Bb, quarter note C. Bass staff has a whole note chord Bb7(b9). Measure 24: Treble staff has a half note Eb, quarter note F, quarter note Eb, quarter note F. Bass staff has a whole note chord Ebmaj9. Measure 25: Treble staff has a half note A, quarter note B, quarter note A, quarter note B. Bass staff has a whole note chord A9(sus4). A box labeled "WALKIN!" is placed below the bass staff.



2

26 **SOLOS**  
Dmaj7 Ebmaj7

30 Abmaj7 Fm7 Gm7 C7(b13)

34 1.  
Abmaj7 Abm(maj7)

38 Gm7 Cm7 Abmaj7 A9

42 2.  
Abmaj7 Abm(maj7) Gm7 Cm7

46 Abmaj7 Bb7(b9) Ebmaj9 A9

50 Ebmaj7 A9(SUS4)/D **LATIN!** FADE OUT

# JOJO

Pascal Mohy

## INTRO

Cm/G Fm/G Cm/G Fm G

5 **A** Cm Am/D Dø7 G7

9 Cm Am/D Dø7 G7 1. Cm

13 2.

15 **B**

21

25 **A** Cm Am/D Dø7 G7

29 Cm Am/D Fm G7

# Jojo

2

32 Cm/G Fm/G Cm/G Fm G

SOLOS ON AABA

36 [A] Cm Am/D D<sup>ø7</sup> G<sup>7</sup>

40 Cm Am/D D<sup>ø7</sup> G<sup>7</sup> Cm

44 [B] Fm Db/F Fm Db/F

48 Fm Db/F D<sup>ø7</sup> G<sup>7</sup>

52 **rall.** Cm/G Fm/G Cm/G Fm G<sup>7</sup> Cm

# November

(from the "Showbizz suite")

Marc Moulin

♩ = 98 even 8ths

## THEME & SOLOS

**A**

1

A-7/D

C-7/F

5

B<sup>b</sup>-7/E<sup>b</sup>

A<sup>#</sup>11/A<sup>b</sup>

9

B-7/E

E-7/A

13

(B<sup>b</sup>#11)

B<sup>b</sup>9

(D-7)

D<sub>sus4</sub>

**B**

17 **A-7/D** **C-7/F**

21 **B<sup>b</sup>-7/E<sup>b</sup>** **A<sup>Δ</sup>#11/A<sup>b</sup>**

25 **B-7/E** **E-7<sup>9</sup>/A**

29 **(B<sup>b</sup>Δ#11)** **B<sup>b</sup><sub>6</sub><sup>9</sup>** **(D-7)** **D<sub>sus4</sub>**

*ritard. for ending fine*

Recorded by Placebo on the LP "Balls of fire" (CBS S 64625)  
 Reissued on the CD "Marc Moulin : Placebo years 1971-1974 (Blue Note 00946 356688 2 7)

# Whippy Lippy, why do you skip so tippy?

♩ = 184

Jan Muës

The musical score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of ten staves of music. The first nine staves are in treble clef, and the tenth staff is in grand staff (treble and bass clefs). The score includes various chords and melodic lines with articulation marks such as accents and slurs. The chords are labeled as follows:

- Staff 1: Fm7, Bb9(sus4), Gm7, Gb9(#11)
- Staff 2: Cm7/F, F9, Bb9, Bb9/Ab, Gm7, C9(sus4)
- Staff 3: Fm7, Bb9(sus4), Gm7, Gb9(#11)
- Staff 4: Fm7, Bb9(#11), Ebmaj7, Eb9(sus4), Eb13
- Staff 5: Abm7, Db9, Bbm9, Eb9
- Staff 6: Abm7, Db9, Gbmaj7, F#9
- Staff 7: Bm7, E9, C#m7, F#9
- Staff 8: Bm7, E9, Amaj7
- Staff 9: Am7/D, D9, Bm7/D, E7(b13/9)/D

Am<sup>7</sup>/D                      D<sup>9</sup>                      Gmaj<sup>7</sup>                      Gmaj<sup>7</sup>                      Bm<sup>7</sup>/F<sup>#</sup>

Cm<sup>7</sup>/F                      F<sup>9</sup>                      Dm<sup>7</sup>/F                      G<sup>7</sup>(<sup>b</sup>13)/F

Cm<sup>7</sup>/F                      F<sup>9</sup>                      Fm<sup>7</sup>/B<sup>b</sup>                      B<sup>b</sup>13

Fm<sup>7</sup>                      B<sup>b</sup>9(sus4)                      Gm<sup>7</sup>                      G<sup>b</sup>9(#11)

Cm<sup>7</sup>/F                      F<sup>9</sup>                      B<sup>b</sup>9                      Em<sup>7</sup>(b5)                      A<sup>7</sup>(b9)

Dm<sup>9</sup>(add11)                      F<sup>6</sup>/<sub>9</sub>                      G<sup>7</sup>(<sup>b</sup>13)/<sub>9</sub>                      G<sup>#0</sup>                      Am<sup>9</sup>(add11)                      C<sup>6</sup>/<sub>9</sub>                      D<sup>7</sup>(<sup>b</sup>13)/<sub>9</sub>

Gm<sup>7</sup>                      G<sup>b0</sup>                      Fm<sup>7</sup>                      B<sup>b</sup>9

Abm<sup>7</sup>                      D<sup>b</sup>9(#11)                      E<sup>b</sup>6

Concert Key

## Between Us

Ivan Paduart '95

BALLAD ♩ = 80

**A**

1 *Gm* *E<sup>b</sup>/G* *F/A* //

5 *E<sup>b</sup>m/B<sup>b</sup>* *B<sup>b</sup>* *D<sup>b</sup>6* *D<sup>b</sup>0*

9 *Dm/C* // *A<sup>b</sup>6* *A<sup>b</sup>0*

13 *A+* *A* *A/C<sup>#</sup>* *D<sup>6</sup>*

17 *A/C<sup>#</sup>* *D<sup>6</sup>* *B/D<sup>#</sup>* *C<sup>#</sup>7/F*

21 *B/D<sup>#</sup>* *A<sup>b</sup>m7* *G<sup>6</sup>* *B/F<sup>#</sup>*

25 *F7<sup>ALT</sup>* *B<sup>b</sup>7<sup>ALT</sup>* **B** *E<sup>b</sup>m* *B/D<sup>#</sup>*

29 *D<sup>b</sup>/F* // *Bm/F<sup>#</sup>* *F<sup>#</sup>*

33 *A<sup>6</sup>* *A<sup>0</sup>* *B<sup>b</sup>m/A<sup>b</sup>* //

37 *E<sup>6</sup>* *E<sup>0</sup>* *F+* *F*

41 *F/A* *B<sup>b</sup>/D* *F/A* *B<sup>b</sup>/D*

45 *B<sup>7</sup><sup>ALT</sup>* *E<sup>7</sup><sup>ALT</sup>* *A<sup>7</sup><sup>ALT</sup>* *D<sup>7</sup><sup>ALT</sup>*



# A A B A

# CRUSH

2005

IVAN PADUART

**HARMONICA**  $\text{♩} = 100$

1 **A** E- 2 F#o7/E 3 B/E 4 E-7

5 Em6 6 CΔ7/E 7 E-7 8 Bb07

9 A-7 10 Bb/Ab 11 C6/G 12 D7/F#

13 FΔ7 14 D/E Bb/E 15 A-7 16 A/B

17 **B** CΔ7 18 F13 19 G/B 20 E-7 Bb07

21 A-7 22 D7 23 G(SUS4) 24 G7

25 C-7 26 F9 27 Bb7(SUS4) 28 Ab7(SUS4)

29 BΔ7/C# 30 BΔ7/D# 31 E/F# 32 A/B

SOLOS ON A ON CUE : LAST THEME B A

# DRAISIENNES

IVAN PADUART

2007

HARMONICA

$\text{♩} = 120$   $\text{♩} = 120$  8PM

1 C 2 C/E 3 F 4 F-/Ab

5 A-7 6 D<sup>9</sup> 7 F-/Ab 8 G<sup>7</sup>

9 C 10 C/E 11 F-<sup>9</sup> 12 B<sup>b</sup>7

13 E<sup>7</sup>(b<sup>5</sup>) Eb<sup>7</sup>(SUS4) 15 Ab $\Delta$ <sup>7</sup> 16 G<sup>7</sup>(b<sup>5</sup>) C<sup>7</sup>

17 B<sup>7</sup>(add1<sup>3</sup>) B<sup>b</sup>7 Eb $\Delta$ <sup>7</sup> 20 G<sup>7</sup>ALT.

21 Ab-<sup>11</sup> 22 Db<sup>7</sup>(SUS4) 23 C<sup>7</sup>ALT. 24 F<sup>7</sup>

25 B<sup>b</sup>1<sup>3</sup> 26 G<sup>7</sup> 27 C 28 C/E

29 F F/A 31 F-( $\Delta$ <sup>7</sup>)/Ab 32 F-/G  $\oplus$  Db $\Delta$ <sup>7</sup>(#11) 34

35 F#<sup>7</sup>(b<sup>5</sup>) 36 F<sup>7</sup> 37 F-( $\Delta$ <sup>7</sup>)/Ab 38 F-/G 39 F#<sup>7</sup>(b<sup>5</sup>)

40 F<sup>7</sup> 41 F-( $\Delta$ <sup>7</sup>)/Ab 42 F-/G 43 Db $\Delta$ <sup>7</sup>(#11)

RALL.

CONCERT KEY

# HORLOGERIE

CHORINHO  $\text{♩} = 144$

IVAN PADUART

**A**  $C^-$   $F^-$   $Bb7(b9)$

$EbMA7$   $A\emptyset$   $D7(b9)$   $Ab7\#11$

4

$G7(b9)$   $Bb-7$   $Eb7(\#11)$

8

$AbMA7$   $G7(b9)$   $G7ALT$

11

**B**  $G\#^-$   $C\#^-$   $F\#7(b9)$

14

$BMA7$   $F\emptyset$   $E9(\#11)$

17

$A7sus$   $Eb7$   $Eb7$

20

$E-7$   $A-7$   $D7(b9)$

23

2

HORLOGERIE

Chords: GMA7, Bb7(#11), A7(#11)

Chords: C7(#11), B7ALT, E-(MA7)

©

Chords: A-/D, D7ALT, GMA7/D, E7ALT, A-7/D, D7

Chords: GMA7/D, F7 11, E-9, A13, C13(#11), B7ALT

Chords: Bb9sus, A7ALT, AbMA7, Db7(#11)

SOLOS ON A & B

# Igor

Ivan PADUART

♩ = 100

**A** F $\Delta$ /C G/C C<sub>2</sub> C $\Delta$ /E  
 middle C Pedal

F $\Delta$  F<sup>-9</sup>/A $\flat$  F/G G7 1. C $\circ$  $\Delta$ <sup>9</sup> C<sub>2</sub> 2. C<sub>2</sub>

**B** F $\Delta$  F<sup>-9</sup>/A $\flat$  A $\Delta$ -7 D7

F/G F<sup>-9</sup>/A $\flat$  G7 C<sub>2</sub>

**C** D/F $\sharp$  E/G $\sharp$  A $\Delta$ -7 D $\Delta$ <sup>#11</sup>

D $\Delta$ -7 F<sup>-6</sup>/A $\flat$  G7<sub>sus4</sub> G7

**D** F $\Delta$ /C G/C C<sub>2</sub> C/E  
 middle C Pedal

F $\Delta$  F<sup>-6</sup>/A $\flat$  F/G G7 C B $\Delta$ <sup>7sus4</sup>

**SOLOS**

E $\flat$ <sub>2</sub> A $\Delta$ <sup>#</sup>/E $\flat$  B $\Delta$ <sup>2</sup>/D G $\Delta$ -7

C $\Delta$ -7 F7 B $\Delta$ <sup>7sus4</sup> B $\Delta$ <sup>7</sup> To final theme (rhythm section tacet)

**FINAL THEME**

**E**  $A^{\flat}\Delta/E^{\flat}$   $B^{\flat}/E^{\flat}$   $E^{\flat}_2$   $E^{\flat}\Delta/G$

43 middle  $E^{\flat}$  Pedal - - - - -

$A^{\flat}\Delta$   $B\Delta$   $A^{\flat}-/B^{\flat}$   $B^{\flat}_7$   $D/E^{\flat}$   $E^{\flat}_2$

47

$E^{\flat}_2$

51

**F**  $F/A$   $G/B$   $C-\Delta-7$   $E\Delta^{\#11}$

53

$F-7$   $A^{\flat}-6/C^{\flat}$   $B^{\flat}_7sus4$   $B^{\flat}_7$

57

**G**  $A^{\flat}\Delta/E^{\flat}$   $B^{\flat}/E^{\flat}$   $E^{\flat}_2$   $E^{\flat}\Delta/G$

61 middle  $E^{\flat}$  Pedal - - - - -

$A^{\flat}\Delta$   $A^{\flat}-6/C^{\flat}$   $A^{\flat}-/B^{\flat}$   $B^{\flat}_7sus4$   $E^{\flat}_2$

65

Recorded (a.o.) on the album "Ivan Paduart Trio : A night in Tokyo"

# I Had A Ball

I. Paduart

GOSPEL ♩ = 116



**A** 1 C F/G C Am<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup>

5 F F/G C F/G C

**A'** 9 C F/C C Am<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup>

13 F F/G C F/G C

**B** 17 Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

21 Dm<sup>7</sup> C F/G C

25 Solos C F/G C Am<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup>

29 FΔ<sup>7</sup> F/G C F/G C

33 Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

37 Dm<sup>7</sup> G<sup>7</sup> C F/G C

# Life as it is

Ivan Paduart

♩=100

## INTRO

Musical notation for the first system of the intro, measures 1-4. The key signature is one flat (B-flat major/C minor) and the time signature is 3/4. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: Am, E/F, Am, E/F.

Musical notation for the second system of the intro, measures 5-8. The key signature changes to two flats (B-flat major/C minor). The melody continues in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: Am, Fm, Dm, G7(b9).

## A

Musical notation for the first system of section A, measures 9-12. The key signature is two flats (B-flat major/C minor). The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: Cm(maj7), G/B, Cm/Bb, Aø7.

Musical notation for the second system of section A, measures 13-16. The key signature is two flats (B-flat major/C minor). The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: Abmaj7, G7(b9), Cm, E7(b9).

Musical notation for the third system of section A, measures 17-20. The key signature is two flats (B-flat major/C minor). The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: Fm7, D7/F#, Gm7, Dø7/Ab.



## Life as it is

21 Am<sup>7</sup> Dm<sup>7</sup> Ab<sup>9</sup>(#11) G<sup>7</sup>(b9)

25 Cm(maj7) G/B Cm/Bb A<sup>ø</sup>7

29 Abmaj7 G<sup>7</sup>(b9) Cm(maj7) Bb(add9)/D

B

33 Ebm(maj7) Bb/D Ebm/Db C<sup>ø</sup>7

37 Bmaj7 Bb<sup>7</sup>(b9) Ebm(maj7) Eb<sup>7</sup>alt.

41 Abm<sup>7</sup> Bb<sup>7</sup>alt. Bm C<sup>#</sup>7alt.

45 Dmaj7 E $\flat$ 7 A $\flat$ 7(sus4) G7(b9)

49 Cm(maj7) G/B Cm/B $\flat$  A $\emptyset$ 7

53 A $\flat$ maj7 G7(b9) Cm(maj7) B7alt.

INTERLUDE

57 B $\flat$ 7(sus4) B $\flat$ 13(b9) D $\flat$ 13(#11) C7alt.

61 B7(sus4) B13(b9) D13(#11) D $\flat$ 13

# Madeira

Songo, African Flavor even 8hts

I. Paduart

$\text{♩} = 106$

**A**

$C\Delta^9$

$F\#m^9$

$C\Delta^9$

$F\#m^9$

5  $F\Delta^9$   $Bm^9$   $F\Delta^9$   $Bm^9$

9  $A\Delta^9$   $E^b m^9$   $A\Delta^9$   $E^b m^9$

13  $D\Delta^9$   $E^b 9sus$   $D\Delta^9$   $\text{trill}$

**B** 17  $G^{13}sus$   $G^{13}(\#11)$   $G^{13}sus$   $G^{13}$

21  $F^{13}sus$   $F^{13}(\#11)$   $F^{13}sus$   $F^{13}$

25  $E^b 13sus$   $E^b 13(\#11)$   $E^b 13sus$   $E^b 13$

29  $D^b 13sus$   $D^b 13(\#11)$   $D^b 13sus$  ( $D^b 13$  BREAK HEAD ONLY . . . . .)

**C** 33  $C\Delta^9$   $F\#m^9$   $C\Delta^9$   $F\#m^9$

37  $F\Delta^9$   $Bm^9$   $F\Delta^9$   $Bm^9$

41  $A\Delta^9$   $E^b m^9$   $A\Delta^9$   $E^b m^9$   $\text{trill}$

45  $D\Delta^9$   $E^b 9sus$   $D\Delta^9$  ( $D\Delta^9$  BREAK HEAD ONLY . . . . .)

Solos on tune (A B C) After solos, D.S. al coda

2

49  $D\Delta^9$   $E^b9_{SUS}$   $D\Delta^9$   $E^bm^9$

53  $D\Delta^9$   $E^b9_{SUS}$   $D\Delta^9$   $E^bm^9$

57  $D\Delta^9$   $E^b9_{SUS}$   $D\Delta^9$   $E^bm^9$

61  $D\Delta^9$   $E^bm^9$   $D\Delta^9$

The musical score consists of four staves of music in treble clef. The first staff (measures 49-52) features a half-note chord progression:  $D\Delta^9$ ,  $E^b9_{SUS}$ ,  $D\Delta^9$ , and  $E^bm^9$ . The second staff (measures 53-56) repeats this progression. The third staff (measures 57-60) also repeats it. The fourth staff (measures 61-63) shows a half-note progression:  $D\Delta^9$ ,  $E^bm^9$ , and  $D\Delta^9$ . The notes are mostly half notes with stems pointing up, and there are some eighth-note patterns in the first three staves. The piece ends with a double bar line.

# Precious Moments

Ivan PADUART (1997)

♩=52  
ballad

5

9

13

17

21

25

*G pedal*

*fine*

## Waterfalls

Ivan PADUART / David LINX

♩ = 156

**INTRO** (piano)

①  $A^{\flat}\Delta^9$   $E^{\flat}\Delta^9/G$

**THEME**

⑤  $C\Delta/E$   $C-\Delta/E^{\flat}$   $E-/D$   $B+/C^{\sharp}$   $C\Delta$

⑩  $F7^{\sharp 11}/9$   $G\Delta^9/B$   $A^{\flat}+/B^{\flat}$   $A-7^{\sharp 11}/9$   $B7_{alt}$

⑮  $C-7$   $F7_{sus4}/9$   $B^{\flat}_2$   $G^{\flat}_2/B^{\flat}$   $F/A$

⑳  $D-7$   $D^{\flat}\Delta/E^{\flat}$   $C^{\sharp}/E$   $E^{\flat}/F$   $G/F$

㉕  $C\Delta/E$   $C-\Delta/E^{\flat}$   $E-/D$   $B+/C^{\sharp}$   $C\Delta$

Musical notation system 1 (measures 30-34). Treble clef contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Bass clef contains chords: B7alt, E-7<sup>9</sup>, E<sup>b</sup>7alt, A<sup>b</sup>-7<sup>9</sup>, E<sup>#11</sup><sub>Δ</sub>9.

Musical notation system 2 (measures 35-39). Treble clef contains a melodic line with notes G4, F4, E4, D4, C4, B3, A3. Bass clef contains chords: D<sup>b</sup>-7<sup>9</sup><sup>11</sup>, A7<sup>#11</sup><sub>9</sub>, A<sup>b</sup>-7<sup>9</sup>, F<sub>∅</sub>, B<sup>b</sup>7<sup>b9</sup><sup>13</sup>.

Musical notation system 3 (measures 40-44). Treble clef contains a melodic line with notes G4, F4, E4, D4, C4, B3, A3. Bass clef contains chords: A7, D7, D-6, E<sub>∅</sub>/D, A7<sup>b9</sup><sub>sus4</sub>.

Musical notation system 4 (measures 45-49). Treble clef contains a melodic line with notes G4, F4, E4, D4, C4, B3, A3. Bass clef contains chords: D7, D-6, C7<sup>b9</sup><sub>sus4</sub>, C7<sup>b9</sup><sub>sus4</sub>.

Musical notation system 5 (measures 50-53). Treble clef contains a melodic line with notes G4, F4, E4, D4, C4, B3, A3. Bass clef contains chords: D<sup>b</sup><sub>Δ</sub>9.

Musical notation system 6 (measures 54-58). Treble clef contains a melodic line with notes G4, F4, E4, D4, C4, B3, A3. Bass clef contains chords: A<sub>Δ</sub>/C<sup>#</sup>, B7<sup>9</sup><sub>sus4</sub>, B7<sup>b9</sup><sub>sus4</sub>, E<sub>Δ</sub>9, F<sup>#</sup><sub>∅</sub>/E.

Musical notation for measures 59-62. Measure 59 starts with a treble clef, key signature of two sharps (F# and C#), and a common time signature. The bass line contains the chord F#<sup>b</sup>/E. Measure 60 has a bass line chord of F#<sup>b</sup>/E. Measure 61 features a treble clef with a whole note chord symbol  $\emptyset$  above it, and a bass line chord of E $\Delta$ <sup>9</sup>. Measure 62 has a slash in the bass line. The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 61.

Musical notation for measures 63-66. Measure 63 has a slash in the bass line. Measure 64 has a slash in the bass line. Measure 65 has a bass line chord of A<sup>b</sup> $\Delta$ <sup>9</sup>. Measure 66 has a slash in the bass line. The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 65.

Musical notation for measures 67-69. Measure 67 has a slash in the bass line. Measure 68 has a slash in the bass line. Measure 69 has a bass line chord of C $\Delta$ <sup>9</sup>. The treble clef contains a melodic line with eighth and sixteenth notes.

Musical notation for measures 70-72. Measure 70 has a slash in the bass line. Measure 71 has a slash in the bass line. Measure 72 has a slash in the bass line. The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 71.

Musical notation for measures 73-75. Measure 73 has a bass line chord of E $\Delta$ <sup>9</sup>. Measure 74 has a slash in the bass line. Measure 75 has a slash in the bass line. The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 74.

Musical notation for measures 76-78. Measure 76 has a slash in the bass line. Measure 77 has a bass line chord of A<sup>b</sup> $\Delta$ <sup>9</sup>. Measure 78 has a slash in the bass line. The treble clef contains a melodic line with eighth and sixteenth notes.



Musical notation for measures 79-81. Treble clef with a circled measure number 79. Bass clef with a slash. Triplet markings over the first two measures.

Musical notation for measures 82-84. Treble clef with a circled measure number 82. Bass clef with a slash. Triplet markings over the first two measures. Measure 84 is marked "drums fill".

**SOLO**

Bass clef chord progression: C $\Delta$ /E, C= $\Delta$ /E $\flat$ , E= $\flat$ /D, C $\sharp$  $\emptyset$ , C $\Delta$

Bass clef chord progression: F7 $\sharp$  $\substack{11 \\ 9}$ , G $\Delta$ /B, A $\flat$  $\sharp$ /B $\flat$ , A=7, B7alt

Bass clef chord progression: C=7, F7sus4, B $\flat$  $\substack{2 \\ 2}$ , G $\substack{\flat \\ 2}$ /B $\flat$ , F/A

*D.C. al Coda*

Bass clef chord progression: D=7, C $\Delta$ , B7alt, E=7, B $\flat$ 7 $\sharp$  $\substack{11 \\ 9}$  with a key signature change to three sharps.

Musical notation for measures 106-107. Treble clef with a circled measure number 106. Bass clef with a circled measure number 106. Chords: E $\Delta$  $\substack{9 \\ 9}$ , B $\Delta$  $\substack{9 \\ 9}$ /D $\sharp$ . Measure 107 has a fermata over the final note.

Musical notation for measures 108-110. Treble clef with a circled measure number 108. Bass clef with a circled measure number 108. Chords: E $\Delta$  $\substack{9 \\ 9}$ , B $\Delta$  $\substack{9 \\ 9}$ /D $\sharp$ . Measure 110 ends with a fermata and the word "fine".

# WATERFALLS

Music : Ivan PADUART

Words : David LINX

Hope that we can stay  
See the end of this day  
Find the joy we've known  
Within a warbling sound  
A line, a song of sorrow  
This is what I hope

We may skip a beat  
More of less discrete  
Hide out in a dream  
(The) trouble is that we have been  
Waterfalls that fall  
Rumbling to an endless call

By now we know if tomorrow's just one day too long  
Waterfalls will prove us wrong, in time

Blind my love must be  
Now my heart, wait and see  
Every color lighting up  
A face, becomes a landscape  
We must borrow  
Blind my love will be

Raindrops on your lips  
Loosen up my grip  
We are what we seem  
(The) trouble is that we have been  
Waterfalls that fall  
Rumbling to an endless call...

# Balade Nocturne

Michel Paré

Slow Swing □□□□□

The first system of music is in 5/4 time and consists of two staves. The upper staff (treble clef) begins with a whole rest, followed by a quarter rest, and then a triplet of eighth notes (G4, A4, B4) with a repeat sign. The lower staff (bass clef) features a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Chord symbols are placed below the bass staff: Cm11, Ab9#11, Cm11, and Bbmaj7#11.

The second system continues the piece. The upper staff (treble clef) starts with a half note G3, followed by a triplet of eighth notes (A3, B3, C4), then a half note D4, and another triplet of eighth notes (E4, F4, G4) with a repeat sign. The lower staff (bass clef) continues the eighth-note bass line. Chord symbols are Cm11, Ab9#11, Cm11, and Bbmaj7#11.

The third system continues. The upper staff (treble clef) features a half note G3, a half note A3, a triplet of eighth notes (B3, C4, D4), a half note E4, and a half note F4. The lower staff (bass clef) continues the eighth-note bass line. Chord symbols are Cm11, Ab9#11, Cm11, and Bbmaj7#11.

The fourth system continues. The upper staff (treble clef) features a half note G3, a half note A3, a half note B3, a half note C4, and a half note D4. The lower staff (bass clef) continues the eighth-note bass line. Chord symbols are Fm11, Db9#11, Fm11, and Db9#11 Bbmaj7#11.

9

Musical notation for measures 9 and 10. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the treble clef consists of quarter notes and eighth notes. The bass line in the bass clef features a steady eighth-note accompaniment. Chord symbols are placed below the staff: Cm11, A $\flat$ 9#11, Cm11, and B $\natural$ maj7#11.

Cm11 A $\flat$ 9#11 Cm11 B $\natural$ maj7#11

11

Musical notation for measures 11 and 12. The melody continues with quarter and eighth notes. The bass line remains consistent. Chord symbols are: D $\flat$ 9#11, B $\natural$ maj7#11, E $\flat$ 7#9, and D $\flat$ 9#11.

D $\flat$ 9#11 B $\natural$ maj7#11 E $\flat$ 7#9 D $\flat$ 9#11

13

Musical notation for measures 13 and 14. The melody features a triplet of eighth notes in measure 14. The bass line continues with eighth notes. Chord symbols are: Cm11, A $\flat$ maj7#11, Cm11, and B $\natural$ maj7#11.

Cm11 A $\flat$ maj7#11 Cm11 B $\natural$ maj7#11

# Sad News

Yves Peeters

The musical score for "Sad News" by Yves Peeters is written in 3/4 time and consists of ten staves of music. The key signature has one flat (B-flat). The chords and their positions are as follows:

- Staff 1: D- (measures 1-2), G-7 (measures 3-4), C7 (measures 5-6), Fmaj7 (measures 7-8).
- Staff 2: E-7b5 (measures 9-10), A7 (measures 11-12), Bb6 (measures 13-14), A7/C# (measures 15-16).
- Staff 3: D- (measures 17-18), G-7 (measures 19-20), C7 (measures 21-22), Fmaj7 (measures 23-24).
- Staff 4: E-7b5 (measures 25-26), A7 (measures 27-28), G-7 (measures 29-30), A7 (measures 31-32).
- Staff 5: Bbmaj7 (measures 33-34), Bb-7 (measures 35-36), A-7 (measures 37-38), G7 (measures 39-40).
- Staff 6: Fmaj7 (measures 41-42), F#7 (measures 43-44), Gsus7 (measures 45-46), A7 (measures 47-48).
- Staff 7: D- (measures 49-50), G-7 (measures 51-52), C7 (measures 53-54), Fmaj7 (measures 55-56).
- Staff 8: C#0 (measures 57-58), C7 (measures 59-60), Bb6 (measures 61-62), A7 (measures 63-64).
- Staff 9: C7 (measures 65-66), G7 (measures 67-68), A7 (measures 69-70), Bbmaj7 (measures 71-72).

A "Ral." (Ritardando) marking is placed below the final staff (measures 69-70).

# COMING TIMES

MEDIUM SWING

ALAIN PIERRE

INTRO

1 2 3 4

$F_{\text{min}}(\Delta^9)/E$   $Ab/E$

**A** **A'**

5 6 7 8

$Bb/Db$   $A/G$   $F\Delta 7(\Delta 5)$   $F\Delta 7(\Delta 11)$

9 10 11 12

$F/G$   $G/F$   $E\Delta 7$   $A7(b13)$

13 14 15 16

$Db/Eb$   $F(2)/A$   $Bb\Delta 7(\Delta 11)$   $\%$

17 18 19 20

$Db\Delta 7(\Delta 5)$   $Gb\Delta 7$   $F\Delta 7(\Delta 5)$   $\%$

**B**

21 22 23 24

$F\Delta 7(\Delta 11)/E$   $Eb13(\Delta 11)$   $\%$

25 26 27 28

$D_{\text{min}}^{11}$   $C/Db$   $\%$

29  $Bb/C$   $F\#/C$   $B\Delta 7$   $\ddot{}$

33  $Ab/Bb$   $E/Bb$   $A\Delta 7$   $A\Delta 7(\#11)$

**A"**  
37  $Bb/Db$   $A/G$   $F\Delta 7(\#5)$   $F\Delta 7(\#11)$

41  $F/G$   $G/F$   $E\emptyset 7$   $A7(b13)$

45  $Db/Eb$   $F\Delta 7/A$   $Bb\Delta 7(\#11)$   $\ddot{}$

49  $Db\Delta 7(\#5)$   $Gb\Delta 7$   $(FINE)$   $F\Delta 7(\#11)$   $\ddot{}$

INTERLUDE FILL IN!

53  $Fmin(\Delta 9)/E$   $\ddot{}$   $Ab/E$   $\ddot{}$

# December 13th

Jacques Piroton

INTRO : Play bass line on A1

**A1** (second line feel)

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two main sections, A1 and A2, each with four measures. The guitar part is in the treble clef, and the bass part is in the bass clef. Chord diagrams are provided for the guitar part, and fret numbers are indicated for the bass part.

**Section A1 (Measures 1-4):**

- Measure 1: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: *in 2*.
- Measure 2: Treble clef has a quarter rest, quarter note G4, quarter note A4, quarter note B4. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: G7.
- Measure 3: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: C7.
- Measure 4: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: G7.

**Section A2 (Measures 5-8):**

- Measure 5: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: C7.
- Measure 6: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: G7.
- Measure 7: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: E7.
- Measure 8: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: D7.

**Section A1 (Measures 9-12):**

- Measure 9: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: A7.
- Measure 10: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: D7.
- Measure 11: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: G7.
- Measure 12: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: D7(#9).

**Section A2 (Measures 13-16):**

- Measure 13: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: G7.
- Measure 14: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: C7.
- Measure 15: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: G7.
- Measure 16: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: G7.

**Section A1 (Measures 17-20):**

- Measure 17: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: C7.
- Measure 18: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: G7.
- Measure 19: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: E7.
- Measure 20: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: E7.

**Section A2 (Measures 21-24):**

- Measure 21: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: A7.
- Measure 22: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: D7.
- Measure 23: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: G7.
- Measure 24: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Chord: G7.



**B**

26

*Bass walk*

B<sup>7</sup> E<sup>7</sup>

30

A<sup>7</sup> D<sup>7</sup>

**A3**

34

G<sup>7</sup> C<sup>7</sup> G<sup>7</sup>

38

C<sup>7</sup> G<sup>7</sup> E<sup>7</sup>(#9)

42

A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> D<sup>7</sup>(#9)

*fine*

←—————→  
ENDING : repeat 3X these 2 bars

AABA solos on form

# Soty

Jacques Piroton

Up

**A** Cm

Repeat signs (slashes with dots) are placed above the second, fourth, sixth, and eighth measures of the first system, and above the first, third, fifth, and seventh measures of the second system.

**B** Eb6/9 C7alt

Fm7 Bb13 Ebm7 Ab7 Dm7 G7

**A'** Cm

Repeat signs (slashes with dots) are placed above the second, fourth, sixth, and eighth measures of the first system, and above the first, third, fifth, and seventh measures of the second system.

*fine*

**FORM : AABA**

# The Cake

Jacques Piroton

♩=170 (Swing feel)

## INTRO

on cue

Musical notation for the Intro section, consisting of two measures in 7/4 time. The top staff (treble clef) shows a whole note rest, followed by a quarter note G, a quarter note F, and a half note G. The bottom staff (bass clef) shows a whole note G, a quarter note F#, a quarter note E, a quarter note D, a quarter note C, and a half note B.

## A

Musical notation for section A, consisting of two measures in 7/4 time. The top staff (treble clef) features a repeat sign and a first ending bracket. The bottom staff (bass clef) contains the following chords: D7, G7, C7, F7, and Bb7.

⊕ (for optional ending)

Musical notation for the optional ending, consisting of two measures in 7/4 time. The top staff (treble clef) has a first ending bracket. The bottom staff (bass clef) contains the following chords: A7, Bb7, A7, and Bb7.

Musical notation for the second ending, consisting of two measures in 4/4 time. The top staff (treble clef) has a second ending bracket. The bottom staff (bass clef) contains the following chords: A7 and Bb7.

## B

Musical notation for section B, consisting of four measures in 4/4 time. The top staff (treble clef) has a repeat sign and a first ending bracket. The bottom staff (bass clef) contains the following chords: F7(#9), G7(#9), and two repeat signs.

Musical notation for the first system, featuring a treble and bass clef with a 7/4 time signature. The treble staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The bass staff contains a bass line with notes G2, F2, E2, D2, C2, B1, A1. Chords are indicated as B7(#9) in the first measure and repeat signs in the second, third, and fourth measures.

**D.S.**

FORM : AAB

SOLOS on Form

AFTER SOLOS : AAB A Fine or coda for optional ending

**CODA** (Optional Ending)

Musical notation for the Coda section, starting with a 7/4 time signature and changing to 4/4. The treble staff has a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The bass staff has a bass line with notes G2, F2, E2, D2, C2, B1, A1. The text "Drums fill" is written in the first measure.

Musical notation for the second system of the Coda section, continuing the melodic and bass lines from the first system.

mysterious

♩ = ± 150

# Wet

Jeanfrancois Prins

Whole melody is played over a bass ostinato in C in 3/4, no chords.  
Chord progression is used for solos.

1 G<sup>(b5)</sup>min7 / C C<sup>(b9)</sup>7 F<sup>min</sup> %

5 D<sup>(b5)</sup>min7 G<sup>7</sup> C<sup>Maj7</sup> %

9 G<sup>(b5)</sup>min7 C<sup>7</sup> F<sup>min</sup> %

13 D<sup>(b5)</sup>min7 G<sup>7</sup> C<sup>Maj7</sup> %

17 C<sup>min7</sup> F<sup>7</sup> B<sup>#</sup>b<sup>Maj7</sup> %

21 A<sup>b</sup>7<sub>3</sub> % D<sup>7</sup> G<sup>7</sup> %  
8<sup>vb</sup> loco

25 G<sup>(b5)</sup>min7 C<sup>7</sup> F<sup>min</sup> %

29 D<sup>(b5)</sup>min7 G<sup>7</sup> C<sup>6</sup> %  
8<sup>vb</sup> loco fine

# EAUX DORMANTES

BART QUARTIER

**A** MEDIUM WALTZ

FIRST VOICE

1 5 9 13

**B**

17 21 25 29

Eaux Dormantes (First Voice)

SOLOS

33

A-9(MA7) F<sub>+</sub>MA7 D<sup>b</sup>-9(MA7) C7ALT F-9(MA7) D<sup>b</sup>MA7<sub>+</sub> A-9(MA7) A<sup>b</sup>7ALT

41

D<sup>b</sup>-9(MA7) A<sub>+</sub>MA7 F-9(MA7) E7ALT E<sup>b</sup>-11 B9(#11)

49

B<sup>b</sup>-9(MA7) G<sup>b</sup>MA7<sub>+</sub> D-9(MA7) C#7ALT F#-9(MA7) D<sub>+</sub>MA7 B<sup>b</sup>-9(MA7) A7ALT

57

D-9(MA7) B<sup>b</sup>MA7<sub>+</sub> F#-9(MA7) F7ALT E-11 E7ALT x. C7ALT TO CONTINUE

67

F-9(MA7) D<sup>b</sup>MA7<sub>+</sub> s A-9(MA7) A<sup>b</sup>7ALT

71

D<sup>b</sup>-9(MA7) A<sub>+</sub>MA7 F-9(MA7) E7ALT

75

A-9(MA7) s F<sub>+</sub>MA7 D<sup>b</sup>-9(MA7) C7ALT

79

B-11 G9(#11)

EAUX DORMANTES (FIRST VOICE)

ⓔ

85

87

91

95

RALL...

EAUX DORMANTES RECEIVED THE SABAM PRICE FOR JAZZ THEMES 2000, BELGIUM  
RECORDED ON THE CD 'THANK YOU DE WERF 058 WWW.DEWERF.BE



C VERSION

# SERENE

DEDICATED TO MIKE MAINIERI

BART QUARTIER

SLOW BALLAD

G-(MAST)<sup>b6</sup>

D7(<sup>b9</sup>)/F#

G-(MAST)<sup>b6</sup>

D/E<sup>b</sup>

A<sup>b</sup>MAST/G

G<sup>b</sup>MAST(#5)

B<sup>b</sup>(ADD4)/F

D7SUS(<sup>b9</sup>)/E<sup>b</sup>

D7(<sup>b9</sup>)

G-(MAST)<sup>b6</sup>

E<sup>b</sup>9

B<sup>b</sup>(ADD2)

A7ALT

D-(MAST)<sup>b6</sup>

C#<sup>o</sup>

C13SUS/B<sup>b</sup>

G(ADD2)/A

G-(ADD2)/A

E<sup>b</sup>13

A<sup>o</sup>/E<sup>b</sup>

D7<sup>b9</sup>



G-(MAST)<sup>b6</sup>

RECORDED ON THE CD 'THANK YOU DE WERF 058 WWW.DEWERF.BE

©BART QUARTIER

# Let me hear a simple song

Paolo RADONI (music & lyrics)

medium swing

Let me hear a simple song come right out of your heart Just the

**G $\Delta$**  **D-7 G7** **C $\Delta$**  **F7**

5 sound of your soul is what I want to hear You don't

**G $\Delta$**  **B7** **E-7** **A-7 B-7** **C-7** **F7**

9 need a million notes just an easy melody and a

**B $\flat$  $\Delta$**  **F-7 B $\flat$ 7** **E $\flat$  $\Delta$**  **A $\emptyset$  D7**

13 sto - ry a - ny - one can un - der - stand Your

**G-** **G- $\Delta$**  **G-7 (6)** **A-7** **D7**

17 life has a sound a whisper or just a sigh the

**D-7** **G7** **||:**

21 sound of our days as they go by Fee - ling

**D-7** **G7sus4** **C $\Delta$**  **||:**

25 blue in the mor - ning and smi - ling the af - ter - noon is - n't

E-7 A7

29 that what our mu - sic is all a - bout ? Let me

A-7 G#o A-7 D7

33 hear the qui - et song of our nights and our days the

GΔ D-7 G7 C#o C-6 B-7 Bbo

37 sim - ple song of time the song of life

A-7 AbΔ#11 GΔ (A-7 D7)

*fine*

Let me hear a simple song  
 Come right out of your heart  
 Just the sound of your soul  
 Is what I want to hear

You don't need a million notes  
 Just an easy melody  
 And a story  
 anyone can understand

Your life has a sound  
 A whisper or just a sigh  
 The sound of your days  
 As they go by

Feeling blue in the morning  
 And smiling in the afternoon  
 Isn't that what our music  
 Is all about ?

Let me hear a simple song  
 Of our nights and our days  
 The simple song of time  
 The song of life

# My li'l angel

Paolo Radoni

$\text{♩} = 220$  swing

1

Chords:  $A^{\flat}\Delta$ ,  $A^{\flat}6$ ,  $B^{\flat}\emptyset$ ,  $D^{\flat}=7$   $G^{\flat}7$

5

Chords:  $A^{\flat}\Delta$ ,  $A^{\flat}6$ ,  $A\Delta^{\#11}$ ,  $B=7$   $E7$

(solos)  $C7$ alt

9

Chords:  $A\Delta$ ,  $A^{\flat}=7$ ,  $D^{\flat}7$

13

Chords:  $G^{\flat}\Delta^{\#5}$ ,  $G^{\flat}\Delta$ ,  $E^{\flat}\emptyset^9$ ,  $A^{\flat}7$ alt

17

Chords:  $E\Delta^{\#5}$ ,  $D^{\flat}=7$ ,  $B^{\flat}=7$ ,  $E^{\flat}7$

21

Chords:  $A^{\flat}\Delta$ ,  $C7$ alt/ $E$

Ab pedal in final theme - - - - -

25

Chords:  $F=\Delta$ ,  $G^{\flat}\Delta^{\#5}$ ,  $(A^{\flat}7^{\#11}9)$

29

B/D<sup>b</sup>  
D<sup>b</sup>7<sup>sus4</sup>

G<sup>b</sup>Δ<sup>#5</sup>

A/B  
B7<sup>sus4</sup>

D<sup>b</sup>Δ<sup>9</sup>

3

33

E-7

F<sup>#</sup>/G

B-

3

0

37

G7<sup>13</sup>

G7<sup>#11</sup><sub>9</sub><sup>13</sup>

F-7<sup>9</sup><sup>11</sup>

B<sup>b</sup>7<sup>#11</sup><sub>9</sub>

41

D<sup>b</sup>Δ<sup>#11</sup>

After solos, D.C. al Coda

45

*rubato*

B-

G7<sup>13</sup>

A<sup>b</sup>-7<sup>4</sup> D<sup>b</sup>7

49

F-7<sup>9</sup><sup>11</sup>

E<sup>b</sup>-7<sup>9</sup><sup>11</sup>

D-7<sup>9</sup><sup>11</sup> G7<sup>#11</sup><sub>9</sub>

D<sup>b</sup>Δ

A<sup>b</sup>Δ

*fine*

# Touch of silver

Paolo Radoni

♩=230 afro

1 **INTRO** C Phryg. B<sup>b</sup>-/C 2nd x : THEME

5 **THEME** A B<sup>b</sup>-/C F-Δ<sup>9</sup>

9 B<sup>b</sup>-/C F-Δ<sup>9</sup>

13 C∅ F7 B<sup>b</sup>-Δ 7 6

17 1 D∅ G7alt G∅ C7#9

21 2 D∅ G7alt E<sup>b</sup>-7 A<sup>b</sup>7 D<sup>b</sup>6<sup>9</sup>

**B** swing improv. 25 F-7 B<sup>b</sup>7 E<sup>b</sup>-7

29 F#-7 B7 EΔ

33 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>Δ

37 G-7 C7

**A 3**  
41  $B^b-/C$   $F-\Delta^9$   
45  $B^b-/C$   $F-\Delta^9$   
49  $C\emptyset$   $F7$   $B^b-\Delta$  7 6  
53  $D\emptyset$   $G7\text{alt}$   $E^b-7$   $A^b7$   $D^b\Delta$   $C7\#9$   
57  $C7\#9$   $F-7^{11}$   $F-7^9$  *fine*

**SOLOS** afro  
61  $B^b-/C$   $F-\Delta$   $B^b-/C$   $F-\Delta$   
1st chorus **C** Pedal -----

69  $C\emptyset$   $F7$   $B^b-$   $D\emptyset$   $G7\text{alt}$   $B^b-/C$   $E^b-7$   $A^b7$   $D^b\Delta$

79 swing  
 $F-7$   $B^b7$   $E^b-7$   $F\#-7$   $B7$   $E\Delta$

87  $B^b-7$   $E^b7$   $A^b\Delta$   $A^b-7$   $D^b7$   $G-7$   $C7$

95 afro  
 $B^b-/C$   $F-\Delta$   $B^b-/C$   $F-\Delta$

103  $C\emptyset$   $F7$   $B^b-$   $D\emptyset$   $G7\text{alt}$   $B^b-/C$  *to last theme*  
*D.S. al Fine*

# Trapèze

♩ = 190

Paolo Radoni

THEME

jazz waltz

*tr*

^

Musical notation for measures 1-4. Treble clef, bass clef, 3/4 time signature. Chords: G-7, C7, G-7, C7. Includes a first ending bracket over measures 1-2.

Musical notation for measures 5-8. Treble clef, bass clef, 3/4 time signature. Chords: G-7, C7, G-7, B<sup>b</sup>7sus4. Includes a trill (*tr*) over measure 6.

Musical notation for measures 9-12. Treble clef, bass clef, 3/4 time signature. Chords: E<sup>b</sup>Δ, E<sup>b</sup>7sus4, E<sup>b</sup>Δ, E<sup>b</sup>7sus4. Includes an accent (^) over measure 11.

Musical notation for measures 13-16. Treble clef, bass clef, 3/4 time signature. Chords: E<sup>b</sup>Δ, E<sup>b</sup>7sus4, E<sup>b</sup>Δ, E<sup>b</sup>7sus4. Includes a triplet (3) over measures 14-15 and an accent (^) over measure 16.

Musical notation for measures 17-20. Treble clef, bass clef, 3/4 time signature. Chords: A<sup>b</sup>, A7<sup>13</sup><sub>9</sub>, A<sup>b</sup>, A7<sup>13</sup><sub>9</sub>. Includes a triplet (3) over measures 18-19.

Musical notation for measures 21-24. Treble clef, bass clef, 3/4 time signature. Chords: A<sup>b</sup>, A7<sup>13</sup><sub>9</sub>, A<sup>b</sup>Δ, and a final chord symbol. Includes a triplet (3) over measures 22-23.



afro

Improvise on whole tone scale

25

29

*ritard. for ending*

*tr*

33

*tr*

*fine*

37

**SOLOS**

afro

*After solos, D.C. al Fine*

# B TOWN

CEDRIC RAYMOND  
 CHRYSTEL WAITIER  
 Db<sup>9</sup>

**A** Db<sup>9</sup> A/D<sup>b</sup> Cb/D<sup>b</sup> Db<sup>9</sup>

UN- DER A SICK SKY HAS STAR- TED A BREATH- LESS DAY  
 5 DOWN IN THE CI- TY THE CLOUDS HAVE INVA- TED THE STREETS

GO - ING TO B TOWN RAIN- BOW TUR- TLES IN LINE  
 THOU- SANDS OF ANTZ ARE HURT- LING A- GAINST THE CONCRETE

SPIT OUT THE SMOKE AND KIL - LING THE TIME  
 YEL - LING AND RUN - NING ALL A - ROUND

13 THOUGH IT IS SPRING YOU'RE NOT SE- EING A SIN- GLE SMILE THEY'RE  
 THE MESS THEY'VE CRE- A - TED THE FOL- LY MADE THEM BLIND

**B** 8bm<sup>7</sup> 8bm<sup>6</sup> 8bm<sup>7</sup> 8bm<sup>6</sup>

SOLD THAT THEY'RE DREAM THEY'RE FREED WITH A SCREAM BUT

21 G<sup>7</sup> G<sup>7</sup>(#5) C<sup>6</sup> Ab<sup>7</sup> Db<sup>9</sup>

NE - VER RE - LEASED LIKE A LEAF IN THE HEA - THER

**C** A<sup>maj</sup>7 F#m<sup>7</sup>

29 LET'S GO FOR A COUN - TRY WALK WHERE THE WIL - LOW TREE WILL

33 D<sup>7</sup>(b9) E<sup>ma</sup>7

HOLD THE STO - RIES OF THE PAST

37  $A\#m7$   $F\#m7$

AND IT WILL WHIS-PER IN OUR EARS A CHEER-ING SONG, A TALE OF

41  $D\#m7$   $D7(b9)$

PEACE A BREEZE BE - FORE A - PHYX I -

43  $Db9$   $A/Db$   $Cb/Db$   $Db9$   $A/Db$   $Cb/Db$   $Db9$

A

51  $Bbm7$   $Bbm6$   $Bbm7$   $Bbm6$   $G6$   $G7(\#5)$   $C6$   $Ab7$

59  $Db9$

**D**

63  $Db9$   $A/Db$   $Cb/Db$   $Db9$

THE NOISE OF THE TOWN IS RE - CEI-DING IN - TO THE NIGHT

67  $A/Db$   $Cb/Db$   $Db9$   $A/Db$

RE - VEA-LING THE CRIES OF AN OLD DREAM - ER

71  $Cb/Db$   $Db9$   $A/Db$   $Cb/Db$

SIT - TING ALL A - LONE IN HIS BEAU - TI - FUL HOUSE

75  $Db9$   $A/Db$   $Cb/Db$

AND RE - A - LISE WHAT HE'S OWN IS AN EMP - TY HEART

# BEFORE A SONG

1 *D*<sup>6</sup> *Bm*<sup>6</sup> *Gm*<sup>6</sup> *D*

BE-FORE-A SONG JANE'S IM - PA - TIENT HER FEET ARE SPIN - NING ALL A - ROUND

5 *D* *Bm*<sup>6</sup> *Gm*<sup>6</sup> *Dmaj*7

THE GAME IS ON THE THRILL OF A PAS - SION SHE DRESSES UP HER EYES AND MIND SHE

9 *Gmaj*7 *E*7 *A* *A*7 *D*<sup>6</sup>

CAN CHOOSE WHO SHE WAN - NA BE TEL - LING AN - Y STO - RY

13 *Gmaj*7 *E*7 *A* *A*7

THROUGH A SIMP - LE MEL - O - DY SHE FEELS LIKE PLAY - IN' TRY - N' TO

16 *G*(add2)/*D*# *E*m<sup>11</sup> *A*maj7/*B* *C*maj7/*D* *G*(add2)/*D*# *E*m<sup>11</sup> *A*maj7/*B* *Bbmaj*7/*C*

LET IT GO LET IT GO

21 *G*(add2)/*D*# *E*m<sup>11</sup> *A*maj7/*B* *C*maj7/*D* *G*(add2)/*D*# *E*m<sup>11</sup> *A*maj7/*B* *C*maj7/*D*

LET IT GO LET IT GO

25 *G*(add2)/*D*# *E*m<sup>11</sup> *A*maj7/*B* *C*maj7/*D* *G*(add2)/*D*# *E*m<sup>11</sup> *A*maj7/*B* *Bbmaj*7/*C* To coda ⊕

LET IT GO LET IT GO

♩ CODA

g<sup>add2</sup>/D#                      Em<sup>11</sup>                      Amaj7/B                      cmaj7/D

BEFORE A SONG, JOHN IS HOPING,  
 THAT HIS MOURNING WILL BE HEARD  
 HE WANTS TO SING A SONG OF SORROW  
 FOR THE WHOLE WIDE WORLQ TO KNOW  
 HIS BROKEN VOICE IS YELLIN'  
 SOUNDS SENTING OF RAIN  
 A HEARTACHE SEEPED WITH PAIN  
 HE FEELS LIKE SHARING TRYN' TO  
 LET IT GO, LET IT GO  
 LET IT GO, LET IT GO  
 BEFORE A SONG, ANNIE'S PRAYN'  
 TO BE LIFTED IN THE SKY  
 FOR SHE WAS TAUGHT THAT GOD WAS LISTENING  
 TO ANY MUSIC SENT ABOVE  
 SHE JOINS THE GOSPEL CHOIR  
 TOGETHER THEY'RE STRONGER  
 WHILE DREAMIN' OF A BETTER WORLD  
 SHE FEELS LIKE HEALING TRYN' TO  
 LET IT GO....

# Blue sunrise

Sadi

♩ = 64 jazz ballad (triplet feel)

## INTRO

Chords:  $E^{\flat}\Delta$   $C7^{\#9}$   $F-7$   $B^{\flat}7^{\flat 9}$   $G-7$   $C7^{\#9}$   $F-7$   $B^{\flat}7$

bass : 2 beat feel

## THEME



Chords:  $E^{\flat}\Delta$   $F-7$   $B^{\flat}7$   $E^{\flat}\Delta$   $B^{\flat}-7$   $E^{\flat}7$

Chords:  $A^{\flat}\Delta$   $D^{\flat}7^9$   $D^{\flat}7^9$   $G^{\flat}7^{\#9}$   $C7$

Chords:  $F7$   $B^{\flat}7$   $E^{\flat}$   $D_6^9$   $E^{\flat}_6$   $E^{\flat}\Delta \rightarrow 6$   $B^{\flat}7^{\#11}$   $B^{\flat}7^{\#9}$

17 2 open cadenza ♩ = 128

**A** 1st SOLOIST

(.)

bass walks

**B** SOLO CONTINUES (OPEN)

Blues in Eb (major)

Last x half tempo

*D.S. al Coda*

open cadenza

# La maîtresse

Sadi

$\text{♩} = 80$  even 8ths

**THEME**

**A**

$C-\Delta C-6$   $G-/FF-$

6

1st x

$D-7$   $D-7/G$   $E-/G$

10

2nd x external notes

1st x

$C-\Delta$   $G+ C-7/G$   $C-7$   $C-7/FF7^9$





14

18

22

**SOLOS**

*After solos, D.C. al coda*

*fine*

**B<sup>b</sup> - C - D<sup>b</sup> E<sup>b</sup> C - B<sup>b</sup> - C - D<sup>b</sup> E<sup>b</sup> D<sup>b</sup>7<sup>#9</sup>**

Recorded on the LP "Sadi : More vibes" (Jazz Club JC 6008)

# MAJORETTE'S DELIGHT

SAD1

♩ = 214

1 C<sup>6</sup> Dm<sup>7</sup>/G Cmaj<sup>7</sup> C<sup>6</sup> Cmaj<sup>7</sup>

5 Cmaj<sup>7</sup> C<sup>6</sup> Dm<sup>7</sup>/G Cmaj<sup>7</sup> C<sup>6</sup> Fm<sup>7</sup> Bb<sup>7</sup>(♯9)

9 Ebmaj<sup>7</sup> Eb<sup>6</sup> Fm<sup>7</sup>/Bb Eb<sup>6</sup> Dm<sup>7</sup> G7(b9)

13 Cm<sup>9</sup> Cm<sup>9</sup> Dm<sup>9</sup> Dm<sup>9</sup> G7(b9)

17 C<sup>6</sup> Dm<sup>7</sup>/G Cmaj<sup>7</sup> C<sup>6</sup> Cmaj<sup>7</sup>

21 Cmaj<sup>7</sup> C<sup>6</sup> Dm<sup>7</sup>/G Em<sup>7</sup> A7(b5)

25 Fmaj<sup>7</sup> Bb<sup>9</sup> Bb<sup>9</sup>(b5) Am<sup>9</sup> D7(b9) Dbmaj<sup>7</sup>


29 C<sup>6</sup> Dm<sup>7</sup>/G C<sup>6</sup> Dm<sup>7</sup> G7(b9) C<sup>6</sup>

33 Cmaj<sup>7</sup> Dm<sup>7</sup>/G Cmaj<sup>7</sup> Dm<sup>7</sup>/G Cmaj<sup>7</sup> Dm<sup>7</sup>/G Cmaj<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>


41 Ebmaj<sup>7</sup> Fm<sup>7</sup> Ebmaj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> Cm<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

2

49 Cmaj7 Dm7/G Cmaj7 Dm7/G FLUTE Cmaj7 Cmaj7 Em7 A7



57 Fmaj7 Fm7 Bb7 Am7 D7 Cmaj7 Dm7/G Cmaj7 Dm7 G7(b9) Cmaj7



# THE BOOZE RUSH

SAD1

♩ = 232

1 F<sup>6</sup> A<sup>b</sup> G<sup>m</sup><sup>9</sup> G<sup>m</sup><sup>9</sup> C<sup>7</sup>(<sup>♯</sup>9)

5 F<sup>6</sup> A<sup>b</sup> G<sup>m</sup><sup>9</sup> G<sup>m</sup><sup>9</sup> C<sup>7</sup>

9 C<sup>m</sup><sup>9</sup> C<sup>m</sup><sup>9</sup> F<sup>7</sup>(<sup>♯</sup>9) B<sup>b</sup>maj<sup>7</sup>(<sup>b</sup>5) B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>6

13 B<sup>b</sup>m<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7(<sup>♯</sup>9) A<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>7 A<sup>b</sup>6 G<sup>m</sup><sup>7</sup>(<sup>b</sup>5) C<sup>7</sup>(<sup>b</sup>9)

17 2. E<sup>b</sup>7(<sup>b</sup>5) A<sup>m</sup><sup>9</sup> D<sup>7</sup>(<sup>♯</sup>9) G<sup>7</sup>(<sup>b</sup>9) C<sup>7</sup>(<sup>b</sup>9) F<sup>6</sup>

21 F<sup>m</sup>aj<sup>7</sup> A<sup>m</sup><sup>7</sup> A<sup>b</sup> G<sup>m</sup><sup>7</sup> C<sup>7</sup> F<sup>m</sup>aj<sup>7</sup> A<sup>m</sup><sup>7</sup> A<sup>b</sup> G<sup>m</sup><sup>7</sup> C<sup>7</sup>

29 C<sup>m</sup><sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup>

36 G<sup>m</sup><sup>7</sup> C<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>7 A<sup>m</sup><sup>7</sup> D<sup>7</sup>(<sup>b</sup>9) G<sup>7</sup>(<sup>b</sup>5) C<sup>7</sup> F<sup>6</sup> F<sup>6</sup>

# The same

Sadi

♩ = 186

## INTRO

1 Vibes 1st x tacet

Piano

Bass

D $\flat$ #11 D#11 E $\flat$ #11 D#11

## THEME



swing

5 A

9

2nd x Db

## B

13

**C**

21

25

**SOLOS**

$C_6^9$	%	$D7^9$	%
$D-7$	$G7$	$C$ $A7$	$D-7$ $G7$
$C_6^9$	%	$D7^9$	%
$D-7$	$G7$	$C$	$G-7$ $C7$
$F\Delta$	$B^b7$	$C\Delta$	$G-7$ $C7$
$F\Delta$	$B^b7$	$E-7$ $A7$	$D-7$ $G7$

Chord symbols:  $C_6^9$ ,  $D7^9$ ,  $D=7$ ,  $G7$ ,  $C$ ,  $A7$ ,  $D=7$ ,  $G7$ .

Melodic line:  $1, 2, 3 \dots$  Last x

**D INTERLUDE**

62

Chord symbols:  $D^b=6$ .

66

70

74

Recorded on the LP "Mr Fats Sadi : Ensadinado" (Saba SB 15 111)



**E**

78

82

**F**

86

*D.S. with repeat al Coda*

90

**VAMP & FADE**

94

# The Void

Dirk Schreurs

Medium jazz waltz

Intro  $A\flat$ Maj7 $\flat$ 5

Am11

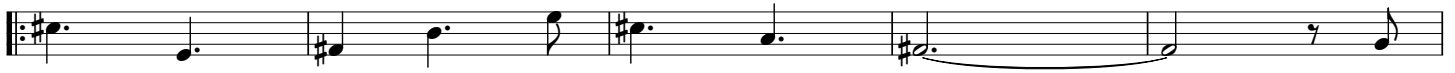


5 DMaj7

GMaj7/D

DMaj7

C9#11



10 FMaj7

E $\flat$ 7

Dm7

G7#11



15 B $\flat$ Maj7

D/B $\flat$

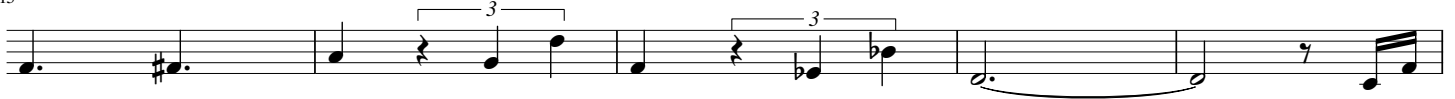
F/E $\flat$

F9sus

G9sus

G $\flat$ 9sus

F13sus



20 B69

A $\flat$ Maj7

EMaj7 $\flat$ 5



24 GMaj7

EMaj7 $\flat$ 5

CMaj13



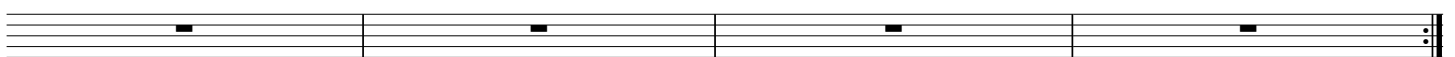
27 A $\flat$ Maj7 $\flat$ 5

Am11



31 A $\flat$ Maj7 $\flat$ 5

Am11



# For you my love

Jack Sels

**A**

Musical notation for the first system of section A. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (Bb) and the time signature is common time (C). The first measure is a whole rest. The second measure starts with a repeat sign. The melody in the treble clef consists of quarter notes: Bb, A, G, F, E, D, C, Bb. The bass clef accompaniment consists of whole notes: F, D-7, G-7, C7.

Musical notation for the second system of section A. The treble clef melody continues with quarter notes: Bb, A, G, F, E, D, C, Bb. The bass clef accompaniment consists of whole notes: A-7, D-7, E $\emptyset$ , A7.

Musical notation for the third system of section A. The treble clef melody continues with quarter notes: Bb, A, G, F, E, D, C, Bb. The bass clef accompaniment consists of whole notes: G-7, C7, F, D-7.

Musical notation for the fourth system of section A. The treble clef melody continues with quarter notes: Bb, A, G, F, E, D, C, Bb. The bass clef accompaniment consists of whole notes: G7, a double bar line with a slash, G-7, and C7.

**B**

Musical notation for the first system of section B. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (Bb) and the time signature is common time (C). The first measure is a whole rest. The second measure starts with a repeat sign. The melody in the treble clef consists of quarter notes: Bb, A, G, F, E, D, C, Bb. The bass clef accompaniment consists of whole notes: F, D-7, G-7, C7.

Musical notation for the second system of section B. The treble clef melody continues with quarter notes: Bb, A, G, F, E, D, C, Bb. The bass clef accompaniment consists of whole notes: A-7, D-7, E $\emptyset$ , A7.

25

Musical notation for measures 25-28. Treble clef, key signature of one flat. Bass clef with chords: G-7, C7, F, D-7.

29

Musical notation for measures 29-32. Treble clef, key signature of one flat. Bass clef with chords: G7, G-7 C7, A-7, A<sup>b</sup>-7 D<sup>b</sup>7.

33

Musical notation for measures 33-36. Treble clef, key signature of one flat. Bass clef with chords: G-7, C7<sup>13</sup>, C7<sup>b9</sup>, F, G-7 C7.

Recorded a.o. by Etienne Verschueren on his album "Early Spring" (B. Sharp CDS 088)

# I'm so scared of girls when they're good looking

Jack Sels

**A** ballad

1

Chords: F-7 B<sup>b</sup>7<sup>13</sup> E<sup>b</sup> F- G-(F-) E<sup>b</sup>-7 A<sup>b</sup>7<sup>13</sup> D<sup>b</sup>(E<sup>b</sup>-F-E<sup>b</sup>-)

5

Chords: D-7 G7<sup>13</sup> C $\Delta$  A-7 F<sup>#</sup>-7 B7 E-7(D-7D<sup>b</sup>7 C7)

9

Chords: F-7 B<sup>b</sup>7<sup>13</sup> E<sup>b</sup> F- G-(F-) E<sup>b</sup>-7 A<sup>b</sup>7<sup>13</sup> D<sup>b</sup>(E<sup>b</sup>-F-E<sup>b</sup>-)

13

Chords: D-7 G7<sup>13</sup> C-7 F7<sup>13</sup> B<sup>b</sup>-7 E<sup>b</sup>7 G<sup>b</sup>7<sup>#11</sup><sup>9</sup>

**B** (or improv) -----

17

Chords: F<sub>6</sub> G-7 G<sup>b</sup>7 F<sub>6</sub> B<sub>0</sub> E<sup>b</sup>7<sup>13</sup><sup>9</sup> A<sub>6</sub> B<sup>b</sup><sub>0</sub> B<sub>0</sub> E7 A-7 A<sup>b</sup>7 G-7 G<sup>b</sup>7

**C**

21

Chords: F-7 B<sup>b</sup>7<sup>13</sup> E<sup>b</sup> F- G-(F-) E<sup>b</sup>-7 A<sup>b</sup>7<sup>13</sup> D<sup>b</sup>(E<sup>b</sup>-F-E<sup>b</sup>-)

25

**D-7 G7<sup>13</sup> C-7 F7<sup>13</sup> B<sup>b</sup>-7 E<sup>b</sup>7<sup>13</sup> G<sup>b</sup>7 F7**

*fine*

29

**B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>Δ D<sup>b</sup>Δ C7<sup>b</sup>9**

Recordings :

- Kenny Clarke Francy Boland Big Band "Now hear this" (Columbia 9114 LP, CD 7497, Sony A 55061)
- Francy Boland "Going classic" (Vogue LDVS 17141 LP)
- Phil Woods "The Rev and I" (Blue Note CD)

Alternate melody (F. Boland) for bar 19

19

**A<sup>6</sup> B<sup>b</sup>0 B0 E7**

Alternate end of opening theme (F. Boland) from bar 29

29

**B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>Δ A<sup>b</sup>Δ G7<sup>alt</sup> C7<sup>alt</sup>**

# On stage

Jack Sels

♩ = 102 swing

## INTRO

Musical notation for the Intro section, measures 1-4. The key signature is Bb. Measure 1 has a treble clef and a whole rest. Measure 2 has a treble clef and a triplet of eighth notes. Measure 3 has a treble clef and a triplet of eighth notes. Measure 4 has a treble clef and a triplet of eighth notes. The bass line has a whole rest in measure 1, and chords Bb7 /D, Eb7, and Eo in measures 2, 3, and 4 respectively. A 'Theme' label is above measure 4.

## THEME

Musical notation for the Theme section, measures 5-8. Measure 5 has a treble clef and a triplet of eighth notes. Measure 6 has a treble clef and a triplet of eighth notes. Measure 7 has a treble clef and a triplet of eighth notes. Measure 8 has a treble clef and a triplet of eighth notes. The bass line has chords Bb7, Eb7, Bb7, and a repeat sign in measures 5, 6, 7, and 8 respectively.

Musical notation for the Theme section, measures 9-12. Measure 9 has a treble clef and a triplet of eighth notes. Measure 10 has a treble clef and a triplet of eighth notes. Measure 11 has a treble clef and a triplet of eighth notes. Measure 12 has a treble clef and a triplet of eighth notes. The bass line has chords Eb7, Eb7 Eo, Bb7 EbΔ, and D-7 G7 in measures 9, 10, 11, and 12 respectively.

Musical notation for the Theme section, measures 13-16. Measure 13 has a treble clef and a triplet of eighth notes. Measure 14 has a treble clef and a triplet of eighth notes. Measure 15 has a treble clef and a triplet of eighth notes. Measure 16 has a treble clef and a triplet of eighth notes. The bass line has chords C7b9, Gb7 F7, Bb7, and F7 in measures 13, 14, 15, and 16 respectively. A first ending bracket is above measures 15 and 16.

Musical notation for the Theme section, measures 17-18. Measure 17 has a treble clef and a triplet of eighth notes. Measure 18 has a treble clef and a triplet of eighth notes. The bass line has chords Bb7, C7, and F7 in measures 17 and 18 respectively.

*Solos : blues in Bb. After solos, D.S. with repeat al Coda*

Musical notation for the Solo section, measures 19-22. Measure 19 has a treble clef and a triplet of eighth notes. Measure 20 has a treble clef and a triplet of eighth notes. Measure 21 has a treble clef and a triplet of eighth notes. Measure 22 has a treble clef and a triplet of eighth notes. The bass line has chords Gb7, F7, B7 9, and Bb7 9 in measures 19, 20, 21, and 22 respectively.

Recorded on the LP "Jack Sels : Original studio recordings "(Best Seller 4C054 97754)

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# Rain on the Grand Place

Jack Sels

ballad

## THEME & SOLOS

First system of musical notation. Treble clef, bass clef, common time signature. The key signature has three flats (B-flat, E-flat, A-flat). The first measure is a whole note chord F7b5. The second measure is a triplet of eighth notes with a slur, followed by a quarter note. The third measure is a quarter note, followed by a triplet of eighth notes with a slur. The fourth measure is a quarter note, followed by a triplet of eighth notes with a slur. The bass line for the second measure is Bb-7 9, Ebb7b9 13. The bass line for the third measure is AbΔ. The bass line for the fourth measure is F7b9.

Second system of musical notation. Treble clef, bass clef, common time signature. The key signature has three flats. The first measure is a triplet of eighth notes with a slur, followed by a quarter note. The second measure is a triplet of eighth notes with a slur, followed by a quarter note. The third measure is a quarter note, followed by a triplet of eighth notes with a slur. The fourth measure is a quarter note, followed by a triplet of eighth notes with a slur. The bass line for the first measure is Bb-7. The bass line for the second measure is Ebb7b9. The bass line for the third measure is AbΔ. The bass line for the fourth measure is D-7 G7b9 C- G7b9.

Third system of musical notation. Treble clef, bass clef, common time signature. The key signature has three flats. The first measure is a quarter note, followed by a triplet of eighth notes with a slur. The second measure is a quarter note, followed by a triplet of eighth notes with a slur. The third measure is a quarter note, followed by a triplet of eighth notes with a slur. The fourth measure is a quarter note, followed by a triplet of eighth notes with a slur. The fifth measure is a quarter note, followed by a triplet of eighth notes with a slur. The sixth measure is a quarter note, followed by a triplet of eighth notes with a slur. The bass line for the first measure is C-. The bass line for the second measure is F7 Bb7. The bass line for the third measure is Eb. The bass line for the fourth measure is F-7 Bb7. The bass line for the fifth measure is Ebb7 9. The bass line for the sixth measure is F7b9 #11.

Fourth system of musical notation. Treble clef, bass clef, common time signature. The key signature has three flats. The first measure is a triplet of eighth notes with a slur, followed by a quarter note. The second measure is a triplet of eighth notes with a slur, followed by a quarter note. The third measure is a quarter note, followed by a triplet of eighth notes with a slur. The fourth measure is a quarter note, followed by a triplet of eighth notes with a slur. The fifth measure is a quarter note, followed by a triplet of eighth notes with a slur. The sixth measure is a quarter note, followed by a triplet of eighth notes with a slur. The bass line for the first measure is Bb-7 9. The bass line for the second measure is Ebb7b9 13. The bass line for the third measure is AbΔ. The bass line for the fourth measure is C-7 F7b9. The bass line for the fifth measure is Bb-7. The bass line for the sixth measure is Ebb7b9. The bass line for the seventh measure is AbΔ. The bass line for the eighth measure is F7alt /A.

Fifth system of musical notation. Treble clef, bass clef, common time signature. The key signature has three flats. The first measure is a triplet of eighth notes with a slur, followed by a quarter note. The second measure is a triplet of eighth notes with a slur, followed by a quarter note. The third measure is a triplet of eighth notes with a slur, followed by a quarter note. The fourth measure is a triplet of eighth notes with a slur, followed by a quarter note. The fifth measure is a quarter note, followed by a triplet of eighth notes with a slur. The sixth measure is a quarter note, followed by a triplet of eighth notes with a slur. The seventh measure is a quarter note, followed by a triplet of eighth notes with a slur. The eighth measure is a quarter note, followed by a triplet of eighth notes with a slur. The bass line for the first measure is Bb-7. The bass line for the second measure is B0. The bass line for the third measure is C-7. The bass line for the fourth measure is F7 9->b9. The bass line for the fifth measure is Bb-7. The bass line for the sixth measure is Ebb7b9. The bass line for the seventh measure is AbΔ. The bass line for the eighth measure is F7alt.

Sixth system of musical notation. Treble clef, bass clef, common time signature. The key signature has three flats. The first measure is a triplet of eighth notes with a slur, followed by a quarter note. The second measure is a triplet of eighth notes with a slur, followed by a quarter note. The third measure is a triplet of eighth notes with a slur, followed by a quarter note. The fourth measure is a triplet of eighth notes with a slur, followed by a quarter note. The fifth measure is a quarter note, followed by a triplet of eighth notes with a slur. The sixth measure is a quarter note, followed by a triplet of eighth notes with a slur. The seventh measure is a quarter note, followed by a triplet of eighth notes with a slur. The eighth measure is a quarter note, followed by a triplet of eighth notes with a slur. The ninth measure is a quarter note, followed by a triplet of eighth notes with a slur. The tenth measure is a quarter note, followed by a triplet of eighth notes with a slur. The bass line for the first measure is Bb-7. The bass line for the second measure is B0. The bass line for the third measure is C-7. The bass line for the fourth measure is F7 9. The bass line for the fifth measure is Bb7. The bass line for the sixth measure is Ebb7b9 13. The bass line for the seventh measure is AbΔ. The bass line for the eighth measure is F7/A. The text "solo starts" is written above the final measure.



21

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

**E<sup>b</sup>7<sup>b</sup>9**<sup>13</sup>

**A<sup>b</sup>Δ**

**CADENZA AD LIB**

Recorded by the Jack Sels quartet on the LP "Jazz in litle Belgium" (Decca 123.259)

# You just hit the one you say you love

Jack Sels

## A THEME & SOLOS

Musical notation for system 1, measures 1-4. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef. A repeat sign is present at the beginning of the system. A triplet of eighth notes is marked in measure 3.

Chords: F-7, B<sup>b</sup>7E7<sup>b</sup>5, E<sup>b</sup>6, G<sup>b</sup>7<sup>b</sup>5, F-7, B<sup>b</sup>7E7E<sup>b</sup>6, A<sup>b</sup>7

Musical notation for system 2, measures 5-8. The melody continues in the treble clef, and the bass line continues in the bass clef. A triplet of eighth notes is marked in measure 6.

Chords: G-7, C7G<sup>b</sup>7<sup>b</sup>5, F6, A<sup>b</sup>7<sup>b</sup>5, G-7, G<sup>b</sup>7<sup>b</sup>5, F G-7 F E7

Musical notation for system 3, measures 9-12. The melody continues in the treble clef, and the bass line continues in the bass clef. A triplet of eighth notes is marked in measure 10.

Chords: F-7, B<sup>b</sup>7E7<sup>b</sup>5, E<sup>b</sup>6, G<sup>b</sup>7<sup>b</sup>5, F-7, B<sup>b</sup>7E7, E<sup>b</sup>6, A<sup>b</sup>7

Musical notation for system 4, measures 13-16. The melody continues in the treble clef, and the bass line continues in the bass clef. A triplet of eighth notes is marked in measure 14.

Chords: G-7, C7, F<sup>#</sup>-7, B7, F-7, B<sup>b</sup>7E7<sup>b</sup>9, D<sup>b</sup> D E<sup>b</sup> F<sup>#</sup>7

### B

Musical notation for system 5, measures 17-20. The melody continues in the treble clef, and the bass line continues in the bass clef.

Chords: B<sup>9</sup>6, C<sup>9</sup>6, C<sup>#</sup>-7, F<sup>#</sup>7<sup>#</sup>9, B<sup>9</sup>6, A<sup>b</sup>-7, F-7 E7

### C

Musical notation for system 6, measures 21-24. The melody continues in the treble clef, and the bass line continues in the bass clef. A triplet of eighth notes is marked in measure 22.

Chords: F-7, B<sup>b</sup>7E7<sup>b</sup>5, E<sup>b</sup>6, G<sup>b</sup>7<sup>b</sup>5, F-7, B<sup>b</sup>7E7, E<sup>b</sup>6, A<sup>b</sup>7

You just hit the one you say you love

*After solos, D.C. al Coda*

Musical score for the first system, measures 25-28. The score is in G minor (three flats) and 4/4 time. The treble clef staff contains the melody, and the bass clef staff contains the chord progression. Measure 25 starts with a piano dynamic marking. Measure 28 ends with a Coda symbol (a circle with a cross) and repeat dots.

25

**G-7 C7 F#-7 B7 F-7 E7 E<sup>b</sup><sub>6</sub><sup>9</sup> G<sup>b</sup>7 :**

Musical score for the second system, measures 29-32. The score is in G minor and 4/4 time. The treble clef staff contains the melody, and the bass clef staff contains the chord progression. Measure 29 starts with a Coda symbol. Measure 32 ends with a Coda symbol and repeat dots.

**E<sup>b</sup> D<sup>b</sup> D A<sup>^</sup>7<sup>b</sup>5**

Recorded on the LP "Jack Sels : the complete Jack Sels, vol. 1" (Vogel 101-AS)

Next page : Francy Boland's version

You just hit the one you say you love (Francy Boland's version)

♩ = 220 swing

**INTRO**

1

**E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> G<sup>b</sup> B E A D G C**

**A THEME & SOLOS**

6

Bass in 2 feel for theme, then walk ; drs always in 4/4 (brushes)

**F-7 B<sup>b</sup>7 B<sup>b</sup>7/D E<sup>b</sup>6 // E<sup>o</sup>**

10

**F-7 B<sup>b</sup>7 B<sup>b</sup>7/D E<sup>b</sup>6 // /**

14

**G-7 C7 C7/E F6 // F<sup>#</sup>o**

18

**G-7 C7 C7/E F6 // E<sup>o</sup>**

22

F-7 B<sup>b</sup>7 B<sup>b</sup>7/D E<sup>b</sup>6 // E<sup>o</sup>

26

F-7 B<sup>b</sup>7 B<sup>b</sup>7/D E<sup>b</sup>6 /:

30

G-7 C7 F<sup>#</sup>-7 B7

34

F-7 B<sup>b</sup>7 E<sup>b</sup>9 /:

**B**

38

B<sup>Δ</sup> C<sup>o</sup> C<sup>#</sup>-7 F<sup>#</sup>7<sup>#9</sup><sup>b13</sup>

42

B<sup>Δ</sup> G<sup>#</sup>-7<sup>9</sup> F<sup>o</sup> B<sup>b</sup>7

**C**

46

F-7 B<sup>b</sup>7 B<sup>b</sup>7/D E<sup>b</sup>6 // E<sup>o</sup>

50

F-7 B<sup>b</sup>7 B<sup>b</sup>7/D E<sup>b</sup>6

54

G-7 C7 F<sup>#</sup>-7 B7

58

F-7 B<sup>b</sup>7 E<sup>b</sup>9 G-7 C7

**VAMP AD LIB FOR ENDING**

on cue

62

G-7 C7 F<sup>#</sup>-7 B7 F-7 B<sup>b</sup>7 E<sup>b</sup>9 G-7 C7

# You've changed my life completely

Jack Sels

slow bounce

## THEME & SOLOS

A

Musical notation for system 1, measures 1-4. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The bass line includes chord symbols: E<sup>b</sup>, D<sup>b</sup>7, C-7, D-7, G7, C-7, C-6, B<sup>b</sup>-7, E<sup>b</sup>7.

Musical notation for system 2, measures 5-8. The key signature is B-flat major. The time signature is common time. The melody is in the treble clef, and the bass line is in the bass clef. The bass line includes chord symbols: A<sup>b</sup>, A<sup>o</sup>, E<sup>b</sup>, C-7, F7, B<sup>b</sup>7<sup>13</sup>.

Musical notation for system 3, measures 9-12. The key signature is B-flat major. The time signature is common time. The melody is in the treble clef, and the bass line is in the bass clef. The bass line includes chord symbols: E<sup>b</sup>, D<sup>b</sup>7, C-7, D-7, G7, C-7, C-6, B<sup>b</sup>-7, E<sup>b</sup>7.

Musical notation for system 4, measures 13-16. The key signature is B-flat major. The time signature is common time. The melody is in the treble clef, and the bass line is in the bass clef. The bass line includes chord symbols: A<sup>b</sup>, A<sup>o</sup>, E<sup>b</sup>, C-7, F7, B<sup>b</sup>7<sup>13</sup>, E<sup>b</sup>9<sub>6</sub>.

Musical notation for system 5, measures 17-20. The key signature is B-flat major. The time signature is common time. The melody is in the treble clef, and the bass line is in the bass clef. The bass line includes chord symbols: B<sup>b</sup>-7, E<sup>b</sup>7, A<sup>b</sup>, F-, B<sup>b</sup>-7, E<sup>b</sup>7, A<sup>b</sup>.

Musical notation for system 6, measures 21-24. The key signature is B-flat major. The time signature is common time. The melody is in the treble clef, and the bass line is in the bass clef. The bass line includes chord symbols: C-7, F7, B<sup>b</sup>, G-7, C-7, F7, F-7, B<sup>b</sup>7.

You've changed my life completely

Musical score for measures 25-28. The piece is in E-flat major (three flats). Measure 25 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4. The bass line consists of chords: Eb, D7, C-7, D-7, G7, C-7, C-6, Bb-7, E7.

Musical score for measures 29-32. Measure 29 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4. The bass line consists of chords: A, A°, Eb, C-7, F7, Bb7<sup>13</sup>, Eb<sup>9</sup><sub>6</sub>, F-7, Bb7. The word "fine" is written above the final measure. The piece ends with a double bar line and repeat dots.

Recorded on the LP "Jack Sels : The complete Jack Sels, vol. 2" (Vogel 102 AS)



# Little Paris

Ben Sluijs

Am<sup>11</sup> Fm<sup>11</sup> Dbm<sup>11</sup> Am<sup>11</sup>

5 F<sup>6</sup> Fm<sup>6</sup> 3

9 Am<sup>11</sup> Fm<sup>11</sup> Dbm<sup>11</sup> Am<sup>11</sup>

13 F<sup>6</sup> Fm<sup>6</sup> Bb7(#11)

17 Amaj7 Fmaj7 Dbmaj7 Amaj7

21 Ebm<sup>11</sup> Cm<sup>11</sup> Ebm<sup>11</sup> Bm<sup>11</sup>

25 Amaj7 Fmaj7 Dbmaj7 Amaj7

29 Ebm<sup>11</sup> Cm<sup>11</sup> Bm<sup>11</sup> E7

33 Amaj7 Ab7sus

The musical score is written in 3/4 time and consists of nine staves. The first staff (measures 1-4) features chords Am<sup>11</sup>, Fm<sup>11</sup>, Dbm<sup>11</sup>, and Am<sup>11</sup>. The second staff (measures 5-8) features F<sup>6</sup>, Fm<sup>6</sup>, and a triplet of eighth notes. The third staff (measures 9-12) features Am<sup>11</sup>, Fm<sup>11</sup>, Dbm<sup>11</sup>, and Am<sup>11</sup>. The fourth staff (measures 13-16) features F<sup>6</sup>, Fm<sup>6</sup>, and Bb7(#11). The fifth staff (measures 17-20) features Amaj7, Fmaj7, Dbmaj7, and Amaj7. The sixth staff (measures 21-24) features Ebm<sup>11</sup>, Cm<sup>11</sup>, Ebm<sup>11</sup>, and Bm<sup>11</sup>. The seventh staff (measures 25-28) features Amaj7, Fmaj7, Dbmaj7, and Amaj7. The eighth staff (measures 29-32) features Ebm<sup>11</sup>, Cm<sup>11</sup>, Bm<sup>11</sup>, and E7. The ninth staff (measures 33-36) features Amaj7 and Ab7sus.

# Still

Ben Sluijs

A)  $D\flat\text{maj}7$   $Gm7(b5)$   $Cm7$   $D\flat\text{maj}7$

5  $Fm7$   $Cm7$   $B\flat m7$   $Cm7$

9  $D\flat\text{maj}7$   $Gm7(b5)$   $Cm7$   $D\flat\text{maj}7$

13  $Fm7$   $Cm7$   $B\flat m7$   $Cm7$

B) 17  $Gm7$   $Am$   $B\flat\text{maj}7$   $Am7$

21  $Gm7$   $Am$   $B\flat\text{maj}7$   $G\flat\text{maj}7$  **Fine** A')

A') 26  $Fm7$   $Cm7$   $B\flat m7$   $Cm7$

30  $Fm7$   $Cm7$   $B\flat m7$   $Cm7$

# Bluesette

Jean "Toots" Thielemans

## INTRO

1 **B<sup>b</sup>7<sup>#</sup>9** **B<sup>b</sup>7<sup>#</sup>9 B7<sup>#</sup>9** **B<sup>b</sup>7<sup>#</sup>9** **B<sup>b</sup>7<sup>#</sup>9 B7<sup>#</sup>9**

## THEME & SOLOS

5 **B<sup>b</sup>Δ** **B<sup>b</sup>6** **A ∅** **D7<sup>b</sup>9**

9 **G-7** **C7** **F-7** **B<sup>b</sup>7**

13 **E<sup>b</sup>Δ** **E<sup>b</sup>6** **E<sup>b</sup>-7** **A<sup>b</sup>7**

17 **D<sup>b</sup>Δ** **D<sup>b</sup>6** **D<sup>b</sup>-7** **G<sup>b</sup>7**

21 **C<sup>b</sup>Δ** **C-7** **F7**

25 **D-7** **G7** **C-7** **F7**

## AFTER SOLOS

29 **B<sup>b</sup>Δ** **B<sup>b</sup>6** **A ∅** **D7<sup>b</sup>9**

33 **G-7** **C7** **F-7** **B<sup>b</sup>7**

37  $E^b\Delta$   $E^b_6$   $E^b-7$   $A^b7$   
*mp*

41  $D^b\Delta$   $D^b_6$   $D^b-7$   $G^b7$   
*mf*

45  $C^b\Delta$   $C-7$   $F7$   
*mf*

49  $D-7$   $G7^b9$   $C-7$   $F7$   
*mf*

*D.S. al Coda*

53  $D-7$   $G7$   
*mf*

57  $C-7$   $F7$

**VAMP AD LIB**

61  $B^b7^{\#9}$   $B^b7^{\#9}B7^{\#9}$   $B^b7^{\#9}$   $B^b7^{\#9}B7^{\#9}$   
*mf*

65  $B^b7^{\#9}$   $B7^{\#9}$  *cadenza*  $E7^{\#9}$  *fine*

# For my Lady

Jean "Toots" Thielemans

♩ = 76 jazz feel

**A**

B $\flat$  $\Delta$  A-7 D7 $\sharp$ 9 G-7<sup>9</sup> C7 $\flat$ 9 F B $\flat$ 7<sup>9</sup> A-7<sup>+5</sup> F-7<sup>9</sup> E-7<sup>9</sup> A7 $\flat$ 5

D- E $\flat$ 7<sup>9</sup> D-7 C-7<sup>11</sup> B-7<sup>11</sup> E7 $\flat$ 5 A- D- A $\flat$ 7<sup>#11</sup> G7<sup>13</sup> →  $\flat$ 13 C7

B $\flat$  $\Delta$  A-7 D7 $\sharp$ 9 G7<sup>13</sup> C7sus4 F

**B** G-7/C C7 $\flat$ 9 F/C F $\circ$ /C G-7/C C7 $\flat$ 9 F/C

G-7/C C7 $\flat$ 9 F/C D- G7<sup>13</sup> →  $\flat$ 13 C7sus4 B $\flat$  $\Delta$  A-7 D7 $\sharp$ 9

**A** G-7<sup>9</sup> C7 $\flat$ 9 F B $\flat$ 7<sup>9</sup> A-7<sup>+5</sup> F-7<sup>9</sup> E-7<sup>9</sup> A7 $\flat$ 5 D- E $\flat$ 7<sup>9</sup> D-7 C-7<sup>9</sup>

B-7<sup>11</sup> E7 $\flat$ 5 A- D- A $\flat$ 7<sup>#11</sup> G7<sup>13</sup> →  $\flat$ 13 C7<sup>9</sup> →  $\flat$ 9  $\emptyset$  F

F E $\flat$ 7<sup>9</sup> D-7 C-7<sup>11</sup> B-7<sup>11</sup> E7 $\flat$ 5 A- D- A $\flat$ 7<sup>#11</sup>

G7<sup>13</sup> →  $\flat$ 13 C7sus4 → 3 G $\flat$  $\Delta$  F

*rit.* *fine*

# Hard to say goodbye

Jean "Toots" THIELEMANS

① **B<sup>b</sup>7** **A** **E<sup>b</sup>Δ** **D-7** **G7** **C-** **F7**

⑥ **F-7** **B<sup>b</sup>7** **E<sup>b</sup>** **C-7** **B-7<sup>#5</sup>** **B<sup>b</sup>-7**

⑩ **A-7** **A<sup>o</sup>9** **D7** **A<sup>b</sup>-7** **G-7** **G<sup>o</sup>9** **C7**

⑭ **1** **F7<sup>9</sup>** **D<sup>b</sup>Δ** **B<sup>b</sup>7**

⑱ **2** **F7<sup>9</sup>** **B<sup>b</sup>7sus4→3** **EΔ** **E<sup>b</sup>**

**B** **F-7/B<sup>b</sup>** **B<sup>b</sup>7<sup>b5</sup>** **G-7/B<sup>b</sup>** **C7<sup>b5</sup>/B<sup>b</sup>**

**B<sup>b</sup> Pedal** -----

⑳ **F-7/B<sup>b</sup>** **E7/B<sup>b</sup>** **E<sup>b</sup>Δ** **E<sup>b</sup>7sus4**

-----

⑳ **A-7/D** **A<sup>b</sup>7<sup>b5</sup>/D** **B-7/D** **B<sup>b</sup>7/D**

**D Pedal** -----

㉓ **A-7/D** **D7+** **GΔ** **B<sup>b</sup>7**

-----

**C**

38 **E<sup>b</sup>Δ** **D-7** **G7** **C-** **F7**

42 **F-7** **B<sup>b</sup>7** **E<sup>b</sup>** **C-7** **B-7<sup>#5</sup>** **B<sup>b</sup>-7**

46 **A-7** **A<sup>∅</sup>9** **D7** **A<sup>b</sup>-7** **G-7** **G<sup>∅</sup>9** **C7**

50 **F7<sup>9</sup>** **B<sup>b</sup>7<sub>sus4</sub>** **∅** **EΔ** **E<sup>b</sup>** *D.S. al Coda*

54 **∅** **E<sup>b</sup>** **C-7** **B-7<sup>#5</sup>** **B<sup>b</sup>-7**

56 **A-7** **A<sup>∅</sup>9** **D7** **A<sup>b</sup>-7** **G-7** **G<sup>∅</sup>9** **C7**

60 **F7<sup>9</sup>** **B<sup>b</sup>7<sub>sus4</sub>→3** **EΔ** **E<sup>b</sup>**

Recorded on the CD "The live takes vol. 1"

# Old friend

Jean "Toots" Thielemans

**INTRO** ♩ = 86

**THEME & SOLOS**

1

6

10

14

$E^b$

$E^b$

$E^b/D$

$A^b/C$

$A^b-/C^b$

$E^b/B^b$

$F7^b9/B^b$

$F-7/B^b$

$F7/B^b$

$B^b7sus4 \rightarrow 3$

$E^b$

$E^b/D$

$A^b/C$

$A^b-/C^b$

$E^b/B^b$

$F7/B^b$

$E^b sus4$

$E^b$

$B^b7sus4 \rightarrow 3$



18

B<sup>b</sup>/D B<sup>b</sup>-/D<sup>b</sup> C7 C7/F F-

22

C/E C-/E<sup>b</sup> D7 D7/G G- B<sup>b</sup>

26

E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> A<sup>b</sup>/C C<sup>b</sup>7<sup>b</sup>5

30

E<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>o</sup> C- E<sup>b</sup>7/B<sup>b</sup>

34

**F-/A<sup>b</sup>** **E<sup>b</sup>/B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup> sus4** **E<sup>b</sup>**

38

*ritard.*

**F-/A<sup>b</sup>** **E<sup>b</sup>/B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup> sus4** **E<sup>b</sup>**

# Waltz for Sonny

Jean "Toots" Thielemans

**INTRO** ♩ = 140 jazz waltz

1

13 13 13 13 13 13 13 13

F7<sup>9</sup> E<sup>b</sup>7<sup>9</sup> D7<sup>9</sup> A<sup>b</sup>7<sup>9</sup> G7<sup>9</sup> D<sup>b</sup>7<sup>9</sup> C7<sup>9</sup> B<sup>b</sup>7<sup>9</sup>

5

13 13 13 13 13 13

A7<sup>9</sup> E<sup>b</sup>7<sup>9</sup> D7<sup>9</sup> A<sup>b</sup>7<sup>9</sup> G7<sup>9</sup> D<sup>b</sup>7<sup>9</sup> C7<sup>9</sup> -

melody

**THEME & SOLOS**

9

F E<sup>∅</sup> A7<sup>b9</sup> D-7 C-7 F7

13

B<sup>b</sup> A<sup>∅</sup> D7<sup>b9</sup> G-7 F-7 B<sup>b</sup>7

17

E<sup>b</sup>Δ E-7 A7 DΔ E<sup>b</sup>-7 A<sup>b</sup>7

21

D<sup>b</sup>Δ D-7 G7 CΔ G-7 C7

25

F Eø A7<sup>b9</sup> D-7 C-7 F7

29

B<sub>b</sub> Aø D7<sup>b9</sup> G-7 F-7 B<sub>b</sub>7

33

E<sub>b</sub>Δ E-7 A7<sup>b9</sup> D-7 A<sub>b</sub>7 G7

37

C7<sup>13</sup> →<sup>b13</sup> C-7 F7<sup>b9</sup> B<sub>b</sub>7<sup>13</sup> B7<sup>13</sup> C7<sup>13</sup>

41

C-7 F7 D-7 G7 D<sub>b</sub>7<sup>13</sup>

VAMP AD LIB

44

C7<sup>13</sup> G<sub>b</sub>7<sup>13</sup> F7<sup>13</sup> E<sub>b</sub>7<sup>13</sup> D7<sup>13</sup> A<sub>b</sub>7<sup>13</sup> G7<sup>13</sup> D<sub>b</sub>7<sup>13</sup>

48

C7<sup>13</sup> G<sub>b</sub>7<sup>13</sup> F7<sup>13</sup> F7<sup>#11</sup> F7<sup>#11</sup> B<sub>b</sub>7<sup>13</sup> E7<sup>#9</sup> *or* <sup>b13</sup>

*fine*

# Ballad for Léo

René Thomas

**THEME**

*rubato*

Musical notation for measures 1-4. The system includes a treble clef staff with a melody and a bass clef staff with chords. Measure numbers 1, 2, 3, and 4 are indicated. Chords are labeled as B<sup>b</sup>-7, C-7, D-7, and C<sup>9</sup>. The bass clef staff shows a sequence of chords: B<sup>b</sup>-7, C-7, D-7, C<sup>9</sup>, and A<sup>b</sup>Δ.

Musical notation for measures 5-6. The system includes a treble clef staff with a melody and a bass clef staff with chords. Measure numbers 5 and 6 are indicated. Chords are labeled as C<sup>9</sup>, D<sup>9</sup>, A<sup>9</sup>, B<sup>9</sup>, G<sup>b</sup><sup>9</sup>, and A<sup>b</sup><sup>9</sup>. The bass clef staff shows a sequence of chords: C<sup>9</sup>, D<sup>9</sup>, A<sup>9</sup>, B<sup>9</sup>, G<sup>b</sup><sup>9</sup>, and A<sup>b</sup><sup>9</sup>.

Musical notation for measures 7-10. The system includes a treble clef staff with a melody and a bass clef staff with chords. Measure numbers 7, 8, 9, and 10 are indicated. Chords are labeled as B<sup>b</sup>-7, C-7, D-7, and C<sup>9</sup>. The bass clef staff shows a sequence of chords: B<sup>b</sup>-7, C-7, D-7, C<sup>9</sup>, and A<sup>b</sup>Δ.

Musical notation for measures 11-12. The system includes a treble clef staff with a melody and a bass clef staff with chords. Measure numbers 11 and 12 are indicated. Chords are labeled as C<sup>9</sup>, D<sup>9</sup>, A<sup>9</sup>, B<sup>9</sup>, G<sup>b</sup><sup>9</sup>, and A<sup>b</sup><sup>9</sup>. The bass clef staff shows a sequence of chords: C<sup>9</sup>, D<sup>9</sup>, A<sup>9</sup>, B<sup>9</sup>, G<sup>b</sup><sup>9</sup>, and A<sup>b</sup><sup>9</sup>.

Musical notation for measures 13-14. The system includes a treble clef staff with a melody and a bass clef staff with chords. Measure numbers 13 and 14 are indicated. The word "fine" is written above the treble staff. Chords are labeled as G-2, F-2, E<sup>b</sup>-2, and D<sup>b</sup>7<sup>#9</sup>. The bass clef staff shows a sequence of chords: G-2, F-2, E<sup>b</sup>-2, and D<sup>b</sup>7<sup>#9</sup>.

♩. = 140

**SOLOS**

*after a few choruses, go to fast swing (♩. = ♩)*

Musical staff 1: Treble clef, 12/8 time signature. Chords: A $\flat$ 7, D $\flat$ 7. Measure 1 contains the chords. Measures 2, 3, and 4 contain a double bar line with a slash through it, indicating a repeat or continuation.

Musical staff 2: Treble clef. Chords: B7, E7. Measure 1 contains the chords. Measures 2, 3, and 4 contain a double bar line with a slash through it, indicating a repeat or continuation.

Musical staff 3: Treble clef. Chords: A $\flat$ , G $\flat$ . Measure 1 contains the chords. Measure 2 contains a double bar line with a slash through it. Measure 3 contains a double bar line with a slash through it. Measure 4 contains the chords G-F, E $\flat$ , D $\flat$ 7 $\sharp$ 9, ending with a fermata.

*D.C. al Fine*

**OPEN DRS SOLO**

Musical staff 4: Treble clef. A double bar line is followed by a fermata symbol over a whole note rest.

# I remember Sonny

René Thomas

♩ = 156 swing

THEME

Musical notation for the first system of 'I remember Sonny'. It features a treble and bass clef staff with a key signature of three flats and a common time signature. The melody starts with a triplet of eighth notes. A circled 'S' symbol is above the first measure. Chords in the bass line are F-7, F-7, and F-7.

Musical notation for the second system of 'I remember Sonny'. The melody continues with eighth and quarter notes. Chords in the bass line are B<sup>b</sup>-7, F-7, and A<sup>b</sup>-.

Musical notation for the third system of 'I remember Sonny'. The melody features more triplet eighth notes. Chords in the bass line are A<sup>b</sup>-, A<sup>b</sup>-Δ, A<sup>b</sup>-7, D<sup>b</sup>7, G-, G-Δ, G-7, and C7.

Musical notation for the fourth system of 'I remember Sonny'. It includes a first ending bracket. Chords in the bass line are F-7, B<sup>b</sup>/F, F-7, B<sup>b</sup>/F, F-7, B<sup>b</sup>/F, F-7, and B<sup>b</sup>/F.

Musical notation for the fifth system of 'I remember Sonny'. It includes a second ending bracket. Chords in the bass line are F-7 and B<sup>b</sup>/F.

**SOLOS**

Musical staff 1: Treble clef, key signature of three flats. Chords: F-7, %, %, %.

Musical staff 2: Treble clef, key signature of three flats. Chords: B<sup>b</sup>-7, %, F-7, %.

Musical staff 3: Treble clef, key signature of three flats. Chords: A<sup>b</sup>-7, D<sup>b</sup>7, G-7, C7.

*after solos, D.S. al Coda*

Musical staff 4: Treble clef, key signature of three flats. Chords: F-7, %, %, G-7 C7, followed by a triplet of eighth notes.

Piano accompaniment for measures 34-37. Treble and bass staves with chords: F-7, B<sup>b</sup>/F, F-7, B<sup>b</sup>/F, F-7, B<sup>b</sup>/F, F-7, B<sup>b</sup>/F.

Piano accompaniment for measures 38-40. Treble and bass staves with chords: F-7, B<sup>b</sup>/F, F-7, B<sup>b</sup>/F, F-7<sup>11</sup><sub>9</sub>.

Recorded on the album "Thomas/Jaspar Quintet"(RCA Italiana PML 10324, BMG Victor Inc. BVJJ-2886)



# Juliette

René Thomas

jazz ballad (AABA)

**A** **THEME & SOLOS**

1

5

9

13

17

**B**

Chord symbols: C-, /B /B<sup>b</sup>, C-/A, C-, F-, /E, /E<sup>b</sup> /D, D<sup>∅</sup>, G7<sup>b9</sup>, D<sup>∅</sup>, G7<sup>b9</sup>, C-, C<sup>9</sup>, G7<sup>alt</sup>, G<sup>∅</sup>, C7<sup>b9</sup>, G<sup>∅</sup>, C7<sup>#9</sup>, F-, /E, /E<sup>b</sup> /D

Musical notation for measures 21-24. The key signature is two flats (B-flat and E-flat). Measure 21 starts with a treble clef and a bass clef. The bass line contains chords: G-7, C7, G-7, C7b9, FΔ, D-7, G7. There are triplet markings over the eighth notes in measures 22 and 23.

Musical notation for measures 25-28. The key signature is two flats. The bass line contains chords: C- /B /Bb, C-/A C-, F- /E, /Eb /D. There is a triplet marking over the eighth notes in measure 28.

Musical notation for measures 29-32. The key signature is two flats. The bass line contains chords: D∅ G7b9, D∅ G7b9, C-7 C-6, C9 6. There are triplet markings over the eighth notes in measures 30, 31, and 32. The system ends with a double bar line and repeat dots.

**ENDING**

Musical notation for measures 33-36, labeled "ENDING". The key signature is two flats. Measure 33 starts with a treble clef and a bass clef. The bass line contains chords: CΔ, EbΔ, AbΔ, DbΔ, CΔ, CΔ#11. The word "ritard." is written above the staff. There is a quintuplet marking over the eighth notes in measure 36.

Recorded on the LP "Thomas / Pelzer Ltd "(Vogel 003-S) (1974)

# Meeting

♩ = 200 swing (S)

René Thomas

THEME

A

Musical notation for the first system of the 'THEME' section, measures 1-4. The key signature is three flats (B-flat major/C minor). The time signature is common time (C). The bass line contains the following chords: E<sup>b</sup>-7, A<sup>b</sup>7, D<sup>b</sup>Δ, B-7, E7. The melody features a triplet of eighth notes in measure 4.

Musical notation for the second system of the 'THEME' section, measures 5-8. The bass line contains the following chords: AΔ, E<sup>b</sup>-7, A<sup>b</sup>7, D<sup>b</sup>Δ, F-7, B<sup>b</sup>7. The melody continues with various rhythmic patterns.

Musical notation for the third system of the 'THEME' section, measures 9-12. The bass line contains the following chords: E<sup>b</sup>-7, E<sup>b</sup>-7, A<sup>b</sup>7, D<sup>b</sup>Δ, B-7, E7. The melody includes a triplet of eighth notes in measure 12.

Musical notation for the fourth system of the 'THEME' section, measures 13-16. The bass line contains the following chords: AΔ, E<sup>b</sup>-7, A<sup>b</sup>7<sup>13</sup>, D<sup>b</sup>Δ, and a double bar line with a slash. The melody features a series of notes with accents in measure 14.

**B**

Musical notation for the fifth system of the 'THEME' section, measures 17-20. The bass line contains the following chords: A<sup>b</sup>-, A<sup>b</sup>-Δ, D<sup>b</sup>7<sup>sus4</sup>→3, A-7, D7. The melody includes an accent (^) over a note in measure 18.

Musical notation for the sixth system of the 'THEME' section, measures 21-24. The bass line contains the following chords: B<sup>b</sup>-, E<sup>b</sup>7, E<sup>b</sup>-7, E<sup>b</sup>-7, A<sup>b</sup>7. The melody continues with eighth-note patterns.

25

$E^b-7$   $A^b7$   $D^b\Delta$   $B-7$   $E7$

29

$A\Delta$   $E^b-7$   $A^b7$   $D^b\Delta$   $F-7$   $B^b7$

## SOLOS

33

$E^b-7$   $A^b7$   $D^b\Delta$   $B-7$   $E7$

37

$A\Delta$   $E^b-7$   $A^b7$   $D^b\Delta$   $F-7$   $B^b7$

41

$E^b-7$   $A^b7$   $D^b\Delta$   $B-7$   $E7$

45

$A\Delta$   $E^b-7$   $A^b7$   $D^b\Delta$   $\%$

49

$A^b-7$   $D^b7$   $A-7$   $D7$

53

$B^b-7$   $E^b7$   $E^b-7$   $A^b7$

57

$E^b-7$   $A^b7$   $D^b\Delta$   $B-7$   $E7$

61

$A\Delta$   $E^b-7$   $A^b7$   $D^b\Delta$   $F-7$   $B^b7$

*after solos, D.S. al Coda*

♩

*afro*

65

**E<sup>b</sup>-7   A<sup>b</sup>7   D<sup>b</sup>Δ   E<sup>b</sup>-7   A<sup>b</sup>7   D<sup>b</sup>Δ**

*slight ritard.*

69

**D7<sup>b</sup>5**

**D<sup>b</sup>Δ<sup>#11</sup>**

*fine*

The image shows a musical score for the piece 'Meeting'. It consists of two systems of piano accompaniment. The first system, starting at measure 65, is marked 'afro' and features a 7/8 time signature. The right hand has a rhythmic melody with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords: E<sup>b</sup>-7, A<sup>b</sup>7, D<sup>b</sup>Δ, E<sup>b</sup>-7, A<sup>b</sup>7, and D<sup>b</sup>Δ. The second system, starting at measure 69, is marked 'slight ritard.' and ends with 'fine'. The right hand has a melodic line with triplets and a final half note. The left hand has a bass line with a long note and a diamond symbol, and a final chord of D<sup>b</sup>Δ<sup>#11</sup>.

Recorded a.o. on the album "Meeting Mister Thomas", (CD Emarcy/Universal Jazz 549 812-2)

# Theme for Freddie

René THOMAS

Flute

Guitar

$\text{♩} = 100$

**INTRO** even 8ths

1

C-

**A**

3

C-

A<sup>b</sup>Δ

7

G<sup>b</sup>Δ

BΔ

11

CΔ

B<sup>b</sup>Δ

fill

**B** *rubato*  $\text{♩} = 100$

15

B<sup>b</sup>-7

B<sup>b</sup>-6 A7

A<sup>b</sup>Δ

A<sup>b</sup>-7 A<sup>b</sup>-6

**C**

19

$G^{\flat}\Delta$   $G-7$   $G-6$   $F\Delta$   $E^{\flat}/G$   $F/A$   $A-7D7$

23

$G-7$   $G-6$   $A^{\flat}-7$   $A^{\flat}-6$   $A-7$   $A-6$   $D-7$   $D^{\flat}7_{\flat 5}$

**D** tempo 1°

27

$C-$   $A^{\flat}\Delta$

31

$G^{\flat}\Delta$   $B\Delta$

35

$C\Delta$   $B^{\flat}\Delta$

39

$G-7$   $G-6$   $A^{\flat}-7$   $A^{\flat}-6$

Theme for Freddie

**E**

43

A-7 D7<sup>9</sup>

44

G-7 C7<sup>9</sup>

**PIANO SOLO (ballad)**

45

A-7 D7 G-7 C7

2 // 2 // 2 //

53

F-7 B<sup>b</sup>7 A<sup>b</sup>-7 D<sup>b</sup>7 B-7 E7 A-7 D7

55

A-7 D7 G-7 C7

2 //

**F** freely

59

F-7 B<sup>b</sup>7 A<sup>b</sup>-7 D<sup>b</sup>7 B-7 E7 E-7 A7

61

A-7 D7<sup>b9</sup> A<sup>b</sup>-7 D<sup>b</sup>7<sup>9</sup>

13 13

tempo 1°

C-

*D.S. al Coda*

65

G-7 C7<sup>#11</sup><sub>9</sub>

Recorded on the album "Thomas/Jaspar Quintet"  
 (RCA Italiana PML 10324,  
 BMG Victor Inc. BVJJ-2886)



# ALICE & MAMY

AAB

Nicolas Thys

very slow gospel

Musical staff 1: Treble clef, 3/4 time signature. Chords: Db, Bb°, F, F.

Musical staff 2: Treble clef. Chords: F, D°, A, A.

Musical staff 3: Treble clef. Chords: D/A, G7, F#m7. Includes a triplet of eighth notes under G7.

Musical staff 4: Treble clef. Chords: Abm7(b5), Db7, C, B7. Includes a triplet of eighth notes under Db7.

Musical staff 5: Treble clef. Chords: Bbmaj7, A7(sus4), A7, G/D, G/D.

Musical staff 6: Treble clef. Chord: D. Includes a triplet of eighth notes.

Musical staff 7: Treble clef. Chords: 3x Bm7, Am6, Gmaj7. Includes first ending bracket: 1.2. Gmaj7.

Musical staff 8: Treble clef. Chord: C7. Includes second ending bracket: 3. C7.

Musical staff 9: Treble clef. Empty staff with bar lines.

# Bless up

85

Nicolas Thys

A Eb F/A Abmaj7

4 Gm7 Cm7 Fm7 Bb7 Aø7 D7

7 Gm7 C7(sus4) C7 Abmaj7

9 Abmaj7 Abm6/Cb Bb7 Eb

12 Bb7 Eb Abmaj7 Gm7 Bb7 Eb A7

B

15  $A\flat\text{maj}7$   $G\text{m}7$   $B\flat7$   $B\flat\text{m}7$   $A7$   $A\flat\text{maj}7$   $G\text{m}7$

18  $G7$   $C\text{m}7$   $A\flat\text{maj}7$   $B\flat7(\text{sus}4)$   $F\text{m}7$   $B\flat7$   $E\flat$

21  $E\flat$   $F/A$   $A\flat\text{maj}7$   $G\text{m}7$   $C\text{m}7$

24  $F\text{m}7$   $B\flat7$   $A\emptyset7$   $D7$

26  $G\text{m}7$   $C7(\text{sus}4)$   $C7$   $A\flat\text{maj}7$

28  $A\flat\text{maj}7$   $A\flat\text{m}6/C\flat$   $B\flat7$   $E\flat$

# GRIZZLY

TOINE THYS

## INTRO

Musical notation for the first system of the Intro, measures 1-5. The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet in measure 5. The bass clef contains a simple bass line. Chords are indicated above the bass line: A, A/G, A/E, A/G, A, A/G, A/E, Eb9(SUS4).

Musical notation for the second system of the Intro, measures 6-9. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a simple bass line. Chords are indicated above the bass line: A, A/G, A/E, A/G, A, A/G, F#7(SUS4).

## A1

Musical notation for the first system of section A1, measures 10-13. The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet in measure 13. The bass clef contains a simple bass line. Chords are indicated above the bass line: A, A/G, A/E, A/G, A, A/G, A/E, Eb9(SUS4).

Musical notation for the second system of section A1, measures 14-17. The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet in measure 17. The bass clef contains a simple bass line. Chords are indicated above the bass line: A, A/G, A/E, A/G, A, A/G, F#7(SUS4).

## A2

Musical notation for the first system of section A2, measures 18-21. The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet in measure 21. The bass clef contains a simple bass line. Chords are indicated above the bass line: A, A/G, A/E, A/G, A, A/G, A/E, Eb9(SUS4).

Musical notation for the second system of section A2, measures 22-25. The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet in measure 25. The bass clef contains a simple bass line. Chords are indicated above the bass line: A, A/G, A/E, A/G, A, A/G, F#7(SUS4).

**8**

26

G#6/9 G#6/9 G#6/9 A7/E

30

G#6/9 G#6/9 G#6/9 A7/E

**A2**

34

(HAMMOND TACET) Eb9(SUS4) PLAY!

38

A A/G A/E A/G A A/G F#7(SUS4)

**INTERLUDE**

42

D F E G Eb F# F G#

46

D F E G Eb F# F G# Eb Eb

SOLO FORM: A'S AD LIB. THEN INTERLUDE ON CUE

PIANO

# I'LL WAIT FOR YOU

FRANK VAGANÉE

BALLAD ♩ = 70

Musical notation for measures 1-3. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The first two measures contain whole rests in both staves. The third measure contains a whole note chord in the right hand and a slash in the left hand. The chord is Gb/Db Db Eb- Ab7.

Musical notation for measures 4-7. The right hand features eighth-note triplets. The chords are: Db, Eb-7 Ab7 A0, Bb-7 B7#11, GbΔ7 G-7b5 C7.

Musical notation for measures 8-11. The right hand features eighth-note triplets. The chords are: Db/Ab A0, Bb-7 B9, GbΔ7 Eb- E0, Db/F Bb7.

Musical notation for measures 12-15. The right hand features eighth-note triplets. The chords are: Eb7/G Ab2 C+7, Db D-7b5 Ab/Eb A0, Bb- /Ab G-7b5 C7, Db/Ab.

Musical notation for measures 16-19. The right hand features eighth-note triplets. The chords are: Gb/Ab, Db F+7b9, GbΔ9 C7b9, A-7b5 Ab-7.

Musical notation for measures 20-23. The right hand features eighth-note triplets. The chords are: G-7b5 Db/Ab F/A Bb-, Gb Eb-7 Ab7, Gb/Db Db, Eb- Ab7.

# JUMP 'n JOY

artefact on Just in Time

Frank Vaganée

## Up Tempo Swing

Piano

*f* A-( $\Delta$ 7)/D Csus<sup>9</sup> C#sus<sup>9</sup> D<sup>9</sup>

Pno.

D7(#<sup>9</sup>#5) C#7(#<sup>9</sup>b5) C7(#<sup>9</sup>b5)

Pno.

F9(#11)

Pno.

E<sup>b</sup>7(9) D-11 D<sup>b</sup>7(#5) C7(b<sup>9</sup>) A7(b<sup>9</sup>) G-6/9

Pno.

D7(b<sup>9</sup>) Csus<sup>7</sup> C7(b<sup>9</sup>)

Pno.

B<sup>b</sup>6/9 Csus<sup>9</sup> B<sup>sus</sup>9 B<sup>b</sup>sus<sup>9</sup> A<sup>b</sup>9(#11) F<sup>9</sup> F#<sup>9</sup> G<sup>9</sup>

25

Pno.

F9(#5) D7 G7(b5/b9)

29

Pno.

C9(#11) F9(#11) Bb5 Bb6(#9)



# Reunification

Frank Vaganée

♩ = 240

Melody

Piano/bass

*mf* swing Eb<sup>sus</sup>9

G<sup>b</sup>-11 F<sup>Δ</sup>7<sup>b</sup>5

6

C7<sup>#</sup>9 B7 B<sup>sus</sup>9 A<sup>9</sup>#11 D<sup>sus</sup>9 C7<sup>#</sup>9

even beat

11

C<sup>9</sup> B<sup>sus</sup>9

*p* B<sup>b</sup>Δ7<sup>b</sup>5 B<sup>b</sup>Δ7<sup>b</sup>5 B<sup>b</sup>Δ7<sup>b</sup>5

*f*

16

*mf* B<sup>sus</sup>7<sup>b</sup>9 B<sup>b</sup>7<sup>b</sup>9 A<sup>9</sup> A<sup>b</sup>sus<sup>9</sup>

solo drums fill

swing

*mf*

21

swing C<sup>#</sup>sus<sup>9</sup> E-7

*f* G/A A/B

26

A/B B/C<sup>#</sup> F<sup>Δ</sup>7

30

swing

E<sup>b</sup>sus<sup>9</sup> E<sup>Δ</sup>9#11

1. 2.



♩ = 63

# THE ART OF LOVE

music: Pierre Van Dormael  
lyrics : David Linx

F#m7 E/G# A(2) Bm7 A2/C# 1 C#7/3 F#m7

Spread - ing my wings to the Art of Love as

GMaj7 / F#7(b13) Bm / Bm/A G#m7(b5) C#7 / F#m7

wea - ry my soul could you be my goal

F/G C2 / E7/G# Am(9) BbMaj7/A

would you car - ry on high both our dreams

DMaj7 A2/C# 1 / D/G A/G / B/E D/E

a place where time is com - plete - ly a - ware all your

F#m7 E/F# DMaj9/F# E/F#

tear - drops are mine too in - to one sea they'll melt their ex -

F#m7 E/F# G#m7(b5) C#7

is - tence is not new al - ways will re - main

F#m7 E/G# A(2) Bm7 A2/C# 1 C#7/3 F#m7

lets spread our wings to the art of love and then

Bm7 F7(#11)omit5 D^A/E E7(b9) / A(2) (D/E)

praised is the spi - rit to give

# Estelle sous les étoiles

Pierre Van Dormael

♩ = 120

## INTRO

Gt solo with keyboards only

1

Guitar	$\frac{3}{4}$ D-7	C sus4	B $\flat$ $\Delta$	C sus4	C
Keyboards	$\frac{3}{4}$ D-7	C sus4	B $\flat$ $\Delta$	/	/

5

	$\frac{3}{4}$ D-7	C sus4	B $\flat$ $\Delta$	$\frac{2}{4}$ C sus4	$\frac{3}{4}$
	$\frac{3}{4}$ D-7	C sus4	B $\flat$ $\Delta$	$\frac{2}{4}$ C sus4	$\frac{3}{4}$

9

	B $\flat$ /C	A/C	G/B	C/B $\flat$	D-/A
	/	/	/	/	/
	B $\flat$ /C	A/C	G/B	C/B $\flat$	D-/A
	(B $\flat$ $\emptyset$ )				

12

	D-	C <sub>2</sub>	B $\flat$ $\Delta$	C	C sus4	C
	D-	C <sub>2</sub>	B $\flat$ $\Delta$	C	C sus4	C

Recorded on the album "Pierre Van Dormael : Vivaces" (Igloo IGL155)

www.pierrevandormael.com

**THEME & SOLOS** (written in function of the piano)

16

D-7 C sus4 C B<sup>b</sup><sub>2</sub>

19

C sus4 C D-7 C sus4 C

22

B<sup>b</sup><sub>Δ</sub> C sus4 B<sup>b</sup>/C A/C

25

G/B C/B<sup>b</sup> D<sub>-</sub> D<sub>-</sub>

28

C B<sup>b</sup>Δ C C sus4 C

*After solos, D.S. al Coda*

B<sup>b</sup>Δ C sus4 C



**THEME & SOLOS**

(same material, but written out for horns & drs / bass part could be written in 5/4)

16

The first system of the musical score consists of four staves. The top staff is a single treble clef with a 3/4 time signature. The second and third staves are a grand staff (treble and bass clefs) with a 3/4 time signature. The bottom staff is a single bass clef with a 3/4 time signature. The music is in D minor. The grand staff contains chords: D- (D minor), A (A major), D- (D minor), and C (C major). The bass staff contains a melodic line with eighth and sixteenth notes.

The second system of the musical score consists of four staves. The top staff is a single treble clef with a 5/4 time signature. The second and third staves are a grand staff (treble and bass clefs) with a 5/4 time signature. The bottom staff is a single bass clef with a 5/4 time signature. The music is in D minor. The grand staff contains chords: B<sup>b</sup> (Bb major), C sus4 (C major suspended 4th), and C (C major). A fermata is placed over the final note of the top staff. The bottom staff contains a melodic line with eighth and sixteenth notes.

*After solos, D.S. al Coda*

The third system of the musical score consists of four staves. The top staff is a single treble clef with a 5/4 time signature. The second and third staves are a grand staff (treble and bass clefs) with a 5/4 time signature. The bottom staff is a single bass clef with a 5/4 time signature. The music is in D minor. The grand staff contains chords: C sus4 (C major suspended 4th) and C (C major). A fermata is placed over the final note of the top staff. The bottom staff contains a melodic line with eighth and sixteenth notes.



# OCEAN

Pierre Van Dormael

♩ = 154

First system of musical notation for 'OCEAN'. It consists of a treble clef staff and a bass clef staff, both in 4/4 time. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a bass line with a few notes. Chord symbols are placed below the bass staff: G, C/G, E/G, and F/G.

Second system of musical notation. The treble staff continues the melody. The bass staff has chord symbols: D/G, G, G/F, C/E, /, /, F/A, /, /. The system ends with a double bar line and a 2/4 time signature change, followed by a final 4/4 measure.

Third system of musical notation. The treble staff features a more complex melody with many eighth notes and a triplet. The bass staff has chord symbols: B/A, Am<sup>7</sup>, G#/A, A/B<sup>b</sup>, D, GM<sup>7(13)</sup>, EM<sup>7</sup>, and C/E.

Fourth system of musical notation. The treble staff has a simple melody. The bass staff has chord symbols: G, C/G, D/G, and C/G.

Fifth system of musical notation. The treble staff has a melody with a triplet. The bass staff has chord symbols: A, E/G<sup>#</sup>, E/F<sup>#</sup>, F<sup>#</sup>m<sup>7</sup>, and D/E.

Sixth system of musical notation. The treble staff has a melody. The bass staff has chord symbols: FM<sup>7</sup>/G, C, and F/C.

E/B A<sup>4-3</sup> A/G D/F# Bm<sup>7</sup> Em<sup>7</sup> GM<sup>7</sup>/A

D G/D A/D D

D F#/D CM<sup>7</sup>/D G

C/G B/G / / F#/G# / F/A / / / G<sup>2</sup>/B /

A<sup>b</sup>/G<sup>b</sup> FMaj<sup>7</sup>(<sup>13</sup>) EMaj<sup>7</sup>(<sup>13</sup>) A<sup>b</sup>Maj<sup>7</sup>(<sup>#11</sup>) B<sup>b</sup>Maj<sup>7</sup>(<sup>#11</sup>)

GMaj<sup>7</sup>(<sup>#11</sup>)

SOLO

G	C/G	E/G	F/G

D/G	G	G/F	C/E

E7/G#	A/G	D/F#	Bm7

To end solo  
**D.S.**

D	C/D	D	C/D

D	C/D	D	C/D

♩ = 90

# SMALL WORLD

Pierre Van Dormael

4/4

F<sup>7</sup>

B<sup>b</sup>Δ / Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup>/C F<sup>Δ</sup> B<sup>7</sup>(#11) B<sup>b</sup>Δ / Am<sup>7</sup> Dm<sup>7</sup> G<sup>13</sup> / C<sup>7</sup>(4\_3)

B<sup>b</sup>Δ / Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup>/C F<sup>Δ</sup> B<sup>7</sup>(#11) B<sup>b</sup>Δ / Am<sup>7</sup> Dm<sup>7</sup>

A/C<sup>#</sup> F<sup>#</sup>m<sup>7</sup> D<sup>Δ</sup> E/G<sup>#</sup> E/D / B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>/D<sup>b</sup>

A/C<sup>#</sup> F<sup>#</sup>m<sup>7</sup> D<sup>Δ</sup> / G<sup>#</sup>∅ C<sup>#</sup>7 F<sup>#</sup>Δ

B<sup>b</sup>Δ / Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup>/C F<sup>Δ</sup> B<sup>7</sup>(#11) B<sup>b</sup>Δ / Am<sup>7</sup> Dm<sup>7</sup> G<sup>13</sup> / C<sup>7</sup>(4\_3)

B<sup>b</sup>Δ / Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup>/C F<sup>Δ</sup> B<sup>7</sup>(#11) B<sup>b</sup>Δ / Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup>/C

F<sup>7</sup>

# Sur la route de Ouakam

Pierre Van Dormael

Guitar **A**

Piano **D-7**  
Tacet 1st time

5 **G-7** **D-7**

9 **B<sup>b</sup><sub>Δ</sub>** **A-** **D-** **1** **Play**

**INTERLUDE**

13 **2** **G-7**

16

Detailed description: This is a musical score for the piece 'Sur la route de Ouakam' by Pierre Van Dormael. It is written for guitar and piano in 12/8 time. The score is divided into several systems. The first system (measures 1-4) features a guitar part with a box labeled 'A' and a piano part with a 'D-7' chord and a 'Tacet 1st time' instruction. The second system (measures 5-8) continues the piano part with 'G-7' and 'D-7' chords. The third system (measures 9-12) includes guitar parts with 'B<sup>b</sup><sub>Δ</sub>', 'A-', and 'D-' chords, and a piano part with a first ending bracket labeled '1' and a 'Play' instruction. The fourth system (measures 13-15) is an 'INTERLUDE' section with guitar and piano parts, including a second ending bracket labeled '2' and a 'G-7' chord. The fifth system (measures 16-19) continues the piano part. The score uses treble clefs for both instruments and includes various musical notations such as notes, rests, and chord symbols.

**THEME + SOLO FORM**

18

D-7

22

G-7 D-7

26

B<sup>b</sup>Δ A- D-

**INTERLUDE**

30

G-7

*After solos, D.S. al Coda with repeat*

34

38

Recorded on the album "Pierre Van Dormael : Vivaces" (Igloo IGL155)

[www.pierrevandormael.com](http://www.pierrevandormael.com)



# LOVE IS THE MESSAGE (ORANGE SMILES)

NORMA WINSTONE

ERWIN VANN

**F<sup>7</sup>ALT**                      **B<sup>b</sup>mi<sup>11</sup>**                      **Bmi(Δ<sup>7</sup>)**                      **E<sup>b</sup>Δ<sup>#11</sup>**

**D<sup>7</sup>ALT**                      **F<sup>#</sup>/G**                      **C<sup>7</sup>ALT**                      **D<sup>b</sup>7sus4**

**E<sup>b</sup>mi<sup>13</sup>**                      **G<sup>b</sup>7sus4 - 3**                      **A7(Δ<sup>b</sup>13) (Δ<sup>#</sup>9)**                      **A<sup>b</sup>7sus4**                      **G7(9<sup>#</sup>11b13)**

**E<sup>b</sup>Δ<sup>#11</sup>**                      **F<sup>7</sup>ALT**                      **F<sup>#</sup>7sus4**                      **B<sup>7</sup>sus4**                      **B<sup>b</sup>mi<sup>11</sup>**

**17**                      **∞**

Recorded on the cd "Worlds" (J.A.S. 03) with Kenny Wheeler & Norma Winstone.

# The River Elf

Slow Medium Swing

Erwin Vann

1 A<sup>2</sup> E<sup>-11</sup> D<sup>-9</sup> G<sup>7</sup>

5 A<sup>2</sup> E<sup>-11</sup> D<sup>-9</sup> G<sup>7</sup>

9 A<sup>2</sup> E<sup>-11</sup> D<sup>-9</sup> G<sup>7</sup>

13 A<sup>2</sup> E<sup>-11</sup> D<sup>-9</sup> G<sup>7</sup>

17 A<sup>7b6</sup> % % %

Fade Out

Recorded on the cd "Erwin Vann : Stone sculpture" (Mogno J020), with Peter Hertmans, Nicolas Thys & Billy Hart.

Cpart medium or slow  
even eights

# The Beauty in the Beast

Piet Verbist 10/2013

*F*<sub>mi</sub><sup>7</sup> *Bb*<sup>7</sup><sub>sus</sub> *Bb*<sup>7</sup><sub>b9</sub> *Eb*<sub>mi</sub><sup>7</sup> *Ab*<sup>7</sup><sub>#11</sub>

*D*<sub>mi</sub><sup>7</sup><sub>b5</sub> *G*<sup>7</sup><sub>alt</sub> *C*<sup>o</sup> *C*<sub>MA</sub><sup>7</sup> *C*<sup>o</sup> *C*<sub>MA</sub><sup>7</sup>

*C*<sub>mi</sub><sup>7</sup> *F*<sup>7</sup><sub>sus</sub> *F*<sup>7</sup><sub>b9</sub> *Bb*<sub>mi</sub><sup>7</sup> *Eb*<sup>7</sup><sub>#11</sub>

*A*<sub>mi</sub><sup>7</sup><sub>b5</sub> *D*<sup>7</sup><sub>alt</sub> *G*<sub>mi</sub>(*MA*)<sup>7</sup> *C*<sup>7</sup><sub>#11</sub>

*C*<sub>mi</sub><sup>7</sup> *F*<sup>7</sup><sub>sus</sub> *F*<sup>7</sup><sub>b9</sub>

*Bb*<sup>o</sup> *Bb*<sub>MA</sub><sup>7</sup> *Bb*<sup>o</sup> *Bb*<sub>MA</sub><sup>7</sup>  $\oplus$  *Bb*<sup>o</sup> (*Bb*<sub>mi</sub>) *Bb*<sub>MA</sub><sup>7</sup>

*solo's over form*

$\oplus$  *Bb*<sup>o</sup>/*A* *Bb*<sub>MA</sub><sup>7</sup>

*open for impro*

*Bb*<sup>o</sup>/*A* *Bb*<sub>MA</sub><sup>7</sup> *Bb*<sup>o</sup>/*A* *Bb*<sub>mi</sub> *Bb*<sub>MA</sub><sup>7</sup>

*ending on cue* *Piet Verbist - Sabam* *Fine*

# Calypso Party

Mimi Verderame

♩ = 180



D(sus4) F/G CΔ7(#11) D(sus4)

6 B/G A/C D(sus4)

10 F/G CΔ7(#11)

13 D(sus4) 1. B/G D/C D(sus4)

2. B/G D/C G/B F/A

G(sus9) D(sus4)

**SOLO AD LIBITUM**

2

Piano

X X X X X D(sus4)

D(sus4)

G<sup>7</sup>

C<sup>6/9</sup>

Musical staff with bass clef. Notes: D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

G<sup>7</sup>

C<sup>6/9</sup>

D(sus4)

Musical staff with bass clef. Notes: D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

**ON CUE**

D(sus4)

B/G

D/C

G/B

F/A

Musical staff with treble and bass clefs. Treble clef notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Bass clef notes: D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

G(sus9)

D(sus4)

Musical staff with treble and bass clefs. Treble clef notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Bass clef notes: D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

Da capo al Coda

G(sus9)

G(sus9)

Musical staff with treble and bass clefs. Treble clef notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Bass clef notes: D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

*FINE*

♩ = 180

# Délégué

Mimi Verderame

Afro Bb<sup>6</sup>/<sub>9</sub> B<sup>°</sup> C<sup>-7</sup> C<sup>#°</sup> D<sup>-7</sup> G<sup>7</sup>(#9) C<sup>7</sup>(#11) F<sup>9</sup>

Bb<sup>7</sup> A<sup>7</sup>(#11) Ab<sup>7</sup>(#11) G<sup>7</sup> 1. C<sup>-7</sup> F<sup>7</sup>

2. C<sup>-7</sup> F<sup>9</sup> Bb<sup>6</sup>/<sub>9</sub> Swing D<sup>9</sup>

12 G<sup>7</sup>(#11) / C<sup>7</sup>(#11) /

15 B<sup>7</sup>(#11)<sub>9</sub> / Afro Bb<sup>6</sup>/<sub>9</sub> B<sup>°</sup> C<sup>-7</sup> C<sup>#°</sup>

18 D<sup>-7</sup> G<sup>7</sup>(#9) C<sup>7</sup>(#11) F<sup>9</sup> Bb<sup>7</sup> A<sup>7</sup>(#11) Ab<sup>7</sup>(#11) G<sup>7</sup>

21 C<sup>-7</sup> F<sup>9</sup> Bb<sup>6</sup>/<sub>9</sub>

SOLO Rhythm change (Bb)

# Pali

♩ = 60

Ballad

Mimi Verderame

Chords: Eb<sup>Δ</sup>7, C-7, F-11, Bb<sup>13</sup>, Eb<sup>Δ</sup>7, C-7, F<sup>9</sup>, E7(#9)

Chords: Eb<sup>Δ</sup>7, C-7, F-11, Bb<sup>13</sup>, Eb<sup>Δ</sup>7, C-7, F<sup>9</sup>, Bb<sup>13</sup>

Chords: Bb-9, Eb<sup>9</sup>, Ab<sup>6/9</sup>, G7(#9), F#<sup>6/9</sup>, F-9, Bb(#4)

Chords: A7(#9), Ab<sup>6/9</sup>, G7(#9), F#<sup>6/9</sup>, F-9, Bb(#4)

Chords: F-9, Bb(#4), Eb(sus9), Eb7(#9), Ab-9, Db(sus4), F#<sup>6/9</sup>, B-7, E<sup>9</sup>

Chords: F-9, Bb(#4), Eb(sus9), Eb7(#9), Ab-9, Db(sus4), F#<sup>6/9</sup>, B-7, E7

Chords: A<sup>6/9</sup>, Ab<sup>13</sup>, G<sup>Δ</sup>7, F#7(#9), B-9, E(sus9), G-11, C<sup>13</sup>, F-9, Bb7(b13)

Chords: A<sup>6/9</sup>, Ab<sup>13</sup>, G<sup>Δ</sup>7, F#7(#9), B-9, E, G-11, C<sup>13</sup>, F-9, Bb7(b13)

Chords: Eb<sup>Δ</sup>7, C-7, F-11, Bb<sup>13</sup>, Eb<sup>Δ</sup>7, C-7, F<sup>9</sup>, E7(#9)

Chords: Eb<sup>Δ</sup>7, C-7, F-11, Bb<sup>13</sup>, Eb<sup>Δ</sup>7, C-7, F<sup>9</sup>, Bb<sup>13</sup>

# Pali

Musical notation for the first system of "Pali". The system consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including triplets. Above the treble staff, the following chords are indicated: B<sup>b-9</sup>, E<sup>b9</sup>, A<sup>b6/9</sup>, G<sup>7(#9)</sup>, F<sup>#6/9</sup>, F<sup>-9</sup> (with a circled cross symbol), B<sup>b13</sup>, E<sup>bΔ7</sup>, and B<sup>b13</sup>. The bass staff contains a bass line with eighth and sixteenth notes, including triplets. Above the bass staff, the following chords are indicated: A<sup>7(#9)</sup>, A<sup>b6/9</sup>, G<sup>7(#9)</sup>, F<sup>#6/9</sup>, and F<sup>-9</sup> (with a circled cross symbol).

Musical notation for the second system of "Pali". The system consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including triplets and a half note with a fermata. Above the treble staff, the following chords and markings are indicated: F<sup>-9</sup> (with a circled cross symbol), B<sup>b(#4)</sup>, *Rubato*, E<sup>b-Δ7</sup>, and E<sup>bΔ(b5)</sup>. The bass staff contains a bass line with eighth and sixteenth notes, including triplets. Above the bass staff, the following chords are indicated: B<sup>b(#4)</sup>, E<sup>b-Δ7</sup>, and E<sup>b-Δ7</sup>.



# Juul's ears

Etienne Verschueren

## INTRO

tempo (ballad)

Intro musical notation for piano. It consists of four measures. The first measure has a treble clef with a whole note chord  $D-7/G$  and a bass clef with a whole note chord  $\diamond$ . The second measure has a treble clef with a whole note chord  $C-7/F$  and a bass clef with a whole note chord  $\diamond$ . The third measure has a treble clef with a whole note chord  $D-7/G$  and a bass clef with a whole note chord  $\diamond$ . The fourth measure has a treble clef with a whole note chord  $B^b-7/E^b$  and a bass clef with a whole note chord  $\diamond$ . The fifth measure is a whole rest in both staves.

## THEME & SOLOS

Theme & Solos musical notation for piano, measures 6-9. Measure 6: Treble clef has a quarter note  $\sharp C$  followed by a triplet of eighth notes  $E, G, A$ . Bass clef has a whole note chord  $E-7^9$ . Measure 7: Treble clef has a quarter note  $C$ . Bass clef has a whole note chord  $C-7/F$ . Measure 8: Treble clef has a quarter note  $B^b$  followed by a triplet of eighth notes  $A, G, F$ . Bass clef has a whole note chord  $B^b\Delta$ . Measure 9: Treble clef has a quarter note  $A$  followed by a triplet of eighth notes  $G, F, E$ . Bass clef has a whole note chord  $A^b7^{\sharp 11}$ .

Theme & Solos musical notation for piano, measures 10-13. Measure 10: Treble clef has a quarter note  $\sharp C$  followed by a triplet of eighth notes  $E, G, A$ . Bass clef has a whole note chord  $D-7$ . Measure 11: Treble clef has a quarter note  $B^b$  followed by a triplet of eighth notes  $A, G, F$ . Bass clef has a whole note chord  $B^b-7/E^b$ . Measure 12: Treble clef has a quarter note  $A$  followed by a triplet of eighth notes  $G, F, E$ . Bass clef has a whole note chord  $A^b\Delta$ . Measure 13: Treble clef has a quarter note  $G$  followed by a triplet of eighth notes  $F, E, D$ . Bass clef has a whole note chord  $B7^9$ .

Theme & Solos musical notation for piano, measures 14-17. Measure 14: Treble clef has a quarter note  $\sharp C$  followed by a triplet of eighth notes  $E, G, A$ . Bass clef has a whole note chord  $E\Delta$ . Measure 15: Treble clef has a quarter note  $B^b$  followed by a triplet of eighth notes  $A, G, F$ . Bass clef has a whole note chord  $G7^{\sharp 9}$ . Measure 16: Treble clef has a quarter note  $A$  followed by a triplet of eighth notes  $G, F, E$ . Bass clef has a whole note chord  $C\Delta$ . Measure 17: Treble clef has a quarter note  $G$  followed by a triplet of eighth notes  $F, E, D$ . Bass clef has a whole note chord  $D-7$ .

After solos, D.S. al Coda

Theme & Solos musical notation for piano, measures 18-21. Measure 18: Treble clef has a quarter note  $\sharp C$  followed by a triplet of eighth notes  $E, G, A$ . Bass clef has a whole note chord  $C-7$ . Measure 19: Treble clef has a quarter note  $B^b$  followed by a triplet of eighth notes  $A, G, F$ . Bass clef has a whole note chord  $D^b7^9$ . Measure 20: Treble clef has a quarter note  $A$  followed by a triplet of eighth notes  $G, F, E$ . Bass clef has a whole note chord  $G^b\Delta$ . Measure 21: Treble clef has a quarter note  $G$  followed by a triplet of eighth notes  $F, E, D$ . Bass clef has a whole note chord  $A7^{\sharp 13}$ .

Theme & Solos musical notation for piano, measures 22-24. Measure 22: Treble clef has a quarter note  $\sharp C$  followed by a triplet of eighth notes  $E, G, A$ . Bass clef has a whole note chord  $D^b9$ . Measure 23: Treble clef has a quarter note  $B^b$  followed by a triplet of eighth notes  $A, G, F$ . Bass clef has a whole note chord  $F7^b13$ . Measure 24: Treble clef has a quarter note  $A$  followed by a triplet of eighth notes  $G, F, E$ . Bass clef has a whole note chord  $B^b-7$ .

Recorded on the album Etienne Verschueren "Early spring" (LP Jazz Cats, CD B. Sharp CDS 088)

# Little thumb

♩ = 142 jazz waltz

Etienne Verschueren

## A THEME

1

$B^b\Delta$   $D^b7^9/A^b$   $G^b\Delta$   $A-7D7^{13}$

5

$G\Delta$   $F-7$   $B^b7$   $E^b\Delta$   $A^b7^9$

9

$B^b\Delta$   $E^b7/G$   $E\emptyset$   $A7^{b13}$

13

$A-7/D$   $G7^{b9}$   $C-7$   $F7^{alt}$

17

$B^b\Delta$   $D^b7^9/A^b$   $G^b\Delta$   $A-7 D7$

21

$G\Delta$   $F-7$   $B^b7$   $E^b\Delta$   $A^b7^9$

25

$B^{\flat}\Delta$   $E^{\flat}7/G$   $E\emptyset$   $A^{\flat}7^{\flat 13}$   $A^{\flat}7^{\flat 9}$

29

$A-7/D$   $C-7$   $F7$   $B^{\flat}9$   $B^{\flat}6$  *fine*

**SOLOS**

$B^{\flat}\Delta$   $D^{\flat}7_{\text{sus}4\rightarrow 3}$   $G^{\flat}\Delta$   $D7_{\text{sus}4\rightarrow 3}$

$G\Delta$   $B^{\flat}7_{\text{sus}4\rightarrow 3}$   $E^{\flat}\Delta$   $A^{\flat}7^{\flat 13}$   $A^{\flat}7^{\flat 9}$

$B^{\flat}\Delta$   $E^{\flat}7^{\flat 9}$   $E\emptyset$   $A^{\flat}7^{\flat 13}$   $A^{\flat}7^{\flat 9}$

$A-7^{\flat 9}$   $G7^{\flat 13}$   $C-7$   $F7^{\flat 9}$

$B^{\flat}\Delta$   $D^{\flat}7_{\text{sus}4\rightarrow 3}$   $G^{\flat}\Delta$   $D7_{\text{sus}4\rightarrow 3}$

$G\Delta$   $B^{\flat}7_{\text{sus}4\rightarrow 3}$   $E^{\flat}\Delta$   $A^{\flat}7^{\flat 13}$   $A^{\flat}7^{\flat 9}$

$B^{\flat}\Delta$   $E^{\flat}7^{\flat 9}$   $E\emptyset$   $A^{\flat}7^{\flat 13}$   $A^{\flat}7^{\flat 9}$

*After solos, D.C. al Fine*

$A-7^{\flat 9}$   $C-7$   $F7^{\sharp 9}$   $B^{\flat}9$   $B^{\flat}6$

# Walking with Gene

♩ = 130 swing

Etienne Verschueren

**INTRO** Bass walks 1 blues chorus alone

Measures 1-4 of the Intro bass line:

- Measure 1:  $E^b7$
- Measure 2:  $A^b7$
- Measure 3:  $F-7$
- Measure 4:  $B^b7$

**THEME**

Measures 5-8 of the Theme:

- Measure 5:  $E^b7^{\#9}$
- Measure 6:  $A^b7^{\#9}$
- Measure 7:  $E^b7^{\#9}$
- Measure 8:  $C7^b9$

Measures 9-12 of the Theme:

- Measure 9:  $F7^{13}$
- Measure 10:  $B^b7^{\#9}$
- Measure 11:  $E^b7^{13}$
- Measure 12:  $B^b7^{\#9}$

**SOLOS**

Measures 13-16 of the Solos section:

- Measure 13:  $E^b7^{\#9}$
- Measure 14:  $D\emptyset$   $G7$
- Measure 15:  $C-7$   $B7$
- Measure 16:  $B^b7$   $A7$

Measures 17-20 of the Solos section:

- Measure 17:  $A^b\Delta$
- Measure 18:  $A^b-7$   $D^b7$
- Measure 19:  $G-7$   $C7$
- Measure 20:  $G^b-7$   $C^b7$

After solos, D.S. with repeat al Coda

Measures 21-24 of the Solos section:

- Measure 21:  $F-7$
- Measure 22:  $B^b7$
- Measure 23:  $E^b7^{\#9}$   $C7$
- Measure 24:  $F-7$   $B^b7$

**OUTRO**

Bass walks 1 blues chorus alone

**B<sup>b</sup>7<sup>#9</sup>**

**E<sup>b</sup>7**

**A<sup>b</sup>7**

**E<sup>b</sup>7**

**G-7 C7**

**F-7**

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

**E<sup>b</sup>**

Recorded on the album Etienne Verschuere "Early spring" (LP Jazz Cats, CD B. Sharp CDS 088)

# NYPHONY

ERNST VRANCKX

EVEN EIGHTS ♩ = 120

FREE INTRO TILL BASS

TO THEME

Musical notation for the free intro section. The bass line is active, while the treble clef is mostly silent. Chords are indicated as Cmaj7(b13) and Abm(maj7b13).



THEME

Musical notation for the theme section. The treble clef has a melodic line, and the bass clef has a simple accompaniment. Chords are indicated as Cmaj7(b13) and Abm(maj7b13).

OPTIONAL 2ND VOICE

UNISONO

Musical notation for the optional second voice and unisono sections. The treble clef has a melodic line, and the bass clef has a simple accompaniment. Chords are indicated as Cmaj7(b13), Abm(maj7b13), and Abm9/Gb.

Musical notation for the E and F chord sections. The treble clef has a melodic line, and the bass clef has a simple accompaniment. Chords are indicated as Emaj7(#5) and Fmaj7(b13).

OCTAVES

Musical notation for the octaves section. The treble clef has a melodic line, and the bass clef has a simple accompaniment. Chords are indicated as Bbmaj7(b13) and Gbmaj7(b13).

OCTAVES

Musical notation for the final octaves section. The treble clef has a melodic line, and the bass clef has a simple accompaniment. Chords are indicated as Bbmaj7(b13), Gbmaj7(b13), and E13(#11).

LAST TIME FINE

D Dmaj7(#5)/C# Bm7 Bm/A Gmaj7(b13/#9)

INTERLUDE

Cmaj7(b13/#9) Abm(maj7b13)

Cmaj7(b13/#9) Abm(maj7b13)

- SOLO'S D.S.
- OPEN DRUMS SOLO ON INTERLUDE
- AFTER SOLO'S D.S. AL FINE

SUGGESTED SCALES ON CHORDS

Cmaj7(b13/#9) Abm(maj7b13) Emaj7(#5)

Fmaj7(b13/#9)

Bbmaj7(b13/#9) Gbmaj7(b13/#9)

Gmaj7(b13/#9)

# BALLADE

PIANO

MARGAUX VRANKEN

$\text{♩} = 100$

Musical notation for measures 1-4. The piece is in G minor (two flats) and 4/4 time. The bass line features a steady eighth-note accompaniment. The treble clef is mostly silent in these measures.

5 **A** Gm/D Gm/Eb Gm/D Gm/Eb Gm/D Gm/Eb F/A

Musical notation for measures 5-8. The treble clef becomes active with a melodic line. The bass line continues with the eighth-note accompaniment. Measure 8 ends with a whole note chord F/A.

9 Gm/D Gm/Eb Gm/D Gm/Eb D/A /Bb /C

Musical notation for measures 9-11. The treble clef continues with the melodic line. Measure 11 features a key signature change to G major (one sharp) for the final two notes of the measure.

12 Gm/D Gm/Eb Gm/D Gm/Eb Gm/D Gm/Eb Gm/D Gm/Eb FINE

Musical notation for measures 12-15. The treble clef is mostly silent, with a whole note chord Gm/D in measure 12. The bass line continues with the eighth-note accompaniment. The piece ends with a whole note chord Gm/Eb in measure 15.

16 Gm/D Gm/Eb Gm/D Gm/Eb Gm/D Gm/Eb F/A

Musical notation for measures 16-19. The treble clef becomes active with a melodic line. The bass line continues with the eighth-note accompaniment. Measure 19 ends with a whole note chord F/A.

20 Gm/D Gm/Eb Gm/D Gm/Eb D/A /Bb /C

Musical notation for measures 20-22. The treble clef continues with the melodic line. Measure 22 features a key signature change to G major (one sharp) for the final two notes of the measure.



23 *Gm/D* *Gm/Eb* *Gm/D* *Gm/Eb*

25 **B** *Gm/D* *Gm/Eb* *Gm/D* *Gm/Eb* *Ab/C* *D7(SUS4)* *D7*

29 *Gm/D* *Gm/Eb* *Gm/D* *Gm/Eb* *Ab/C* *D7(SUS4)* *D7*

33 *Gm/D* *Gm/Eb* *Gm/D* *Gm/Eb* *Gm/D* *Gm/Eb* *Gm/Eb* *Gm/D* **SOLO AD LIB**

37 *Gm/D* *Gm/Eb* *Gm/D* *Gm/Eb* *Ab/C* *D7(SUS4)* *D7* **DA CAPO (A) AL FINE**

# GOOD TO SEE YOU

MARGAUX VRANKEN

♩=100

**A**

Em B $\flat$ (add2)/E Em/C

4 D/B $\flat$  Fm/Ab F $\sharp$ m D(sus4) D7 Gm/C F/C

7 Gm/B $\flat$  F/A

11 **B** E $\flat$ maj7 D7/E E $\flat$ maj7 D7/E

15 E $\flat$ maj7 Em7 E $\flat$ maj7 Em7

19 Ab6 E $\sharp$ maj7(#11)/G $\sharp$

2

solo

22

Em

B $\flat$ (add2)/E

Em/C

∕

26

D/B $\flat$

Fm/A $\flat$

F $\sharp$ m

D(sus4)

D7

30

Gm/C

F/C

Gm/B $\flat$

Fm/A $\flat$

34

E $\flat$ maj7

Em7

E $\flat$ maj7

A $\flat$ 6

SOLOS ON A8

# Nostalgia

MARGAUX VRANKEN

PIANO

$\text{♩} = 150$

$B^b6/9$   $D^7/B^b$

PNO.

**A**

$B^b6/9$   $D^7/B^b$

PNO.

$C^-/E^b$   $B^b-/D^b$   $A^b/C$

PNO.

$E^b/B$   $A^b-/B$   $F^-/A^b$   $A^b7$

PNO.

$D^7/B^b$   $A-7$   $D^7sus4$   $D^7b9$

PNO.

$G^b/9$   $B/G$

PNO.

$B/G$

29 **B** G<sup>9</sup> B/G

PNO.

33 A-C G-B<sup>b</sup> F/A

PNO.

37 **C** INTERLUDE G/E<sup>b</sup>

PNO.

41 G/E<sup>b</sup>

PNO.

45 E<sup>b</sup>/F

PNO.

49 E<sup>b</sup>/F

PNO.

# Residue

Bram Weijters

**A**

Cm7 Cm6 Ab/C Cm

Cm7 Cm6 Ab/C Cm

Dm7 Fm7 Bbm7 Am7 Abmaj7 Emaj7 #11

Cm7 Cm6 Ab/C Cm

**B** Fm7 Fm6 G7 sus4 G7

2

solo

22

Em

B $\flat$ (add2)/E

Em/C

∕

26

D/B $\flat$

Fm/A $\flat$

F $\sharp$ m

D(sus4)

D7

30

Gm/C

F/C

Gm/B $\flat$

Fm/A $\flat$

34

E $\flat$ maj7

Em7

E $\flat$ maj7

A $\flat$ 6

29 **B** G<sup>9</sup>/<sub>9</sub> B/G

PNO.

33 A-/C G-/B<sup>b</sup> F/A

PNO.

37 **C** INTERLUDE G/E<sup>b</sup>

PNO.

41 G/E<sup>b</sup>

PNO.

45 E<sup>b</sup>/F

PNO.

49 E<sup>b</sup>/F

PNO.



Cm7 Cm6

Ab/C Cm

Musical notation for the first system, measures 1-4. The key signature has two flats (B-flat and E-flat). Measure 1: Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole rest. Measure 2: Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole note G3. Measure 3: Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole rest. Measure 4: Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole rest.

Dm7

Fm7

C/G

Abm7 D/Bb

Musical notation for the second system, measures 5-8. Measure 5: Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole rest. Measure 6: Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole note G3. Measure 7: Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole note G3. Measure 8: Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole note G3.

Ab/B

G/Db

Ebm

C7b9/Eb

Emaj7/Eb Eb

Musical notation for the third system, measures 9-12. Measure 9: Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole note G3. Measure 10: Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole note G3. Measure 11: Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole rest. Measure 12: Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole rest.

Cm7 Cm6

Ab/C Cm

Musical notation for the fourth system, measures 13-16. Measure 13: Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole rest. Measure 14: Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole note G3. Measure 15: Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole rest. Measure 16: Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole rest.

Musical notation for the fifth system, measure 17. Treble clef has a half note G4 with a fermata, and a half note E4 with a fermata. Bass clef has a whole rest.

# the same but different

Bram Weijters

**A**

Cm Eb/Bb D7/A Fm6/Ab

Musical notation for section A, measures 1-4. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The melody consists of quarter notes: G4, A4, Bb4, G4. The bass line consists of quarter notes: G3, Bb3, Eb3, G3.

Cm Ebm/Bb F#m6/A B7

Musical notation for section A, measures 5-8. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The melody consists of quarter notes: G4, A4, Bb4, G4. The bass line consists of quarter notes: G3, Bb3, Eb3, G3.

Em/B Em7 b5/Bb A7 Dm/A

Musical notation for section A, measures 9-12. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The melody consists of quarter notes: G4, A4, Bb4, G4. The bass line consists of quarter notes: G3, Bb3, Eb3, G3.

Fm6/Ab Fm/C G7/B Cm

Musical notation for section A, measures 13-16. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The melody consists of quarter notes: G4, A4, Bb4, G4. The bass line consists of quarter notes: G3, Bb3, Eb3, G3.

**B**

Eb/Bb Abm/Cb Abm6 Cm/G

Musical notation for section B, measures 1-4. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The melody consists of quarter notes: G4, A4, Bb4, G4. The bass line consists of quarter notes: G3, Bb3, Eb3, G3.

Cm/Eb      D7/F#      Gm      Cm6/Eb

Musical notation for the first system, measures 1-4. The key signature has two flats (Bb, Eb). The notation includes treble and bass staves with various chord voicings and melodic lines.

Abmaj7/C      D7b9/C      Gm/Bb      G7b9/B

Musical notation for the second system, measures 5-8. The key signature has two flats (Bb, Eb). The notation includes treble and bass staves with various chord voicings and melodic lines.

**C** Cm      Eb/Bb      D7/A      Fm6/Ab TO CODA

Musical notation for the third system, measures 9-12. The key signature has two flats (Bb, Eb). The notation includes treble and bass staves with various chord voicings and melodic lines. The system ends with the text "TO CODA".

**D** Cm/G      D7/F#      Fm6      Ab7      G7

Musical notation for the fourth system, measures 13-16. The key signature has two flats (Bb, Eb). The notation includes treble and bass staves with various chord voicings and melodic lines.

**CODA** Cm/G      D7/F#      Fm6

Musical notation for the CODA system, measures 17-20. The key signature has two flats (Bb, Eb). The notation includes treble and bass staves with various chord voicings and melodic lines. The system ends with a double bar line.

# abraxis

diederik wissels

**A** Fmaj7 #11  Fmaj7 #11

E-7 Cmaj7 #11

F#7/C# B-/D E-6 B-/F#

E-6/G G#-7 b5 E-6/G B-/F# F#5

F#- G#ø/F# G#/F# G#ø/F# Dmaj7 #11

B-/F#

**B**

C#7 b9,13

E F#

1. 2.

(fine)

The first system of the piece consists of two staves. The treble clef staff begins with a whole rest, followed by a quarter note G#4, an eighth note A4, a quarter note B4, and a quarter note C#5. The bass clef staff starts with a quarter note G#2, followed by a quarter note A2, a quarter note B2, and a quarter note C#3. A first ending bracket spans the first two measures, and a second ending bracket spans the next two measures. A double bar line with a repeat sign is placed after the second ending. The word "(fine)" is written above the first measure of the second ending.

The second system continues the piece with two staves. The treble clef staff has whole rests in the first and third measures, with eighth notes G#4, A4, and B4 in the second measure. The bass clef staff features a rhythmic pattern of eighth notes G#2, A2, B2, and C#3 throughout the system.

The third system continues with two staves. The treble clef staff has whole rests in the first and third measures, with eighth notes G#4, A4, and B4 in the second measure. The bass clef staff continues with the eighth note pattern G#2, A2, B2, and C#3.

The fourth system continues with two staves. The treble clef staff has whole rests in the first and third measures, with eighth notes G#4, A4, and B4 in the second measure. The bass clef staff continues with the eighth note pattern G#2, A2, B2, and C#3. A chord marking "G#ø/F#" is placed above the final measure of the system.

G#/F# G#ø/F# Dmaj7 #11 E F#

D.S. al Fine

fo

The fifth system concludes the piece with two staves. The treble clef staff has whole rests in the first and third measures, with eighth notes G#4, A4, and B4 in the second measure. The bass clef staff continues with the eighth note pattern G#2, A2, B2, and C#3. Chord markings "G#/F#", "G#ø/F#", "Dmaj7 #11", "E", and "F#" are placed above the staves. The instruction "D.S. al Fine" is written above the final measure. The marking "fo" is written below the bass clef staff.

# AS ONE

music-D.Wissels/lyrics -D.Linx

ballad

**A**

C- D/C D $\emptyset$ /C

an emp - ty suit - case card down on the hall  
I see your post - card on the wall

C- /B $\flat$  A $\flat$  E $\flat$  D7 #11

Like just the three trees words our love's say grown tall  
just the three words to say it all

G7 C7 F7 B $\flat$ 7

no friend - thing's ship left smiles un - touched  
friend - ship smiles to love

E $\flat$ 7 A-7 b5 A $\flat$ 7 G7

we watch the light - the house years right roll by  
the light - house right a - bove

C7 A $\flat$  E $\flat$  D7 #11

wave's will are light buil - ding and up clear in - side  
will light up and clear the way

G7 C7 F7 A $\flat$ 7

we we rise rise we we will crash  
we rise rise we will crash

**B**

G7 F-7 C- /E $\flat$  A $\flat$

as one walk af - the all  
walk in - the end

Bb *D.C. al Coda* C-

we will  
as one

there

The musical staff begins with a treble clef and a key signature of one flat (Bb). The lyrics 'we will as one' are written below the first three notes. A fermata is placed over the first note. The lyrics 'there' are written below the next two notes, which are connected by a slur. A double bar line with two dots above it (Coda symbol) follows. Above the staff, the text 'D.C. al Coda' is written, and 'C-' is written above the staff after the Coda symbol. The staff continues with a whole rest for the remainder of the line.

*Fine*

The musical staff begins with a treble clef and contains a whole rest for the duration of the line, ending with a double bar line. The word 'Fine' is written above the staff.

# ISLA DE LOBOS

Diederik Wissels

## FORM ABC

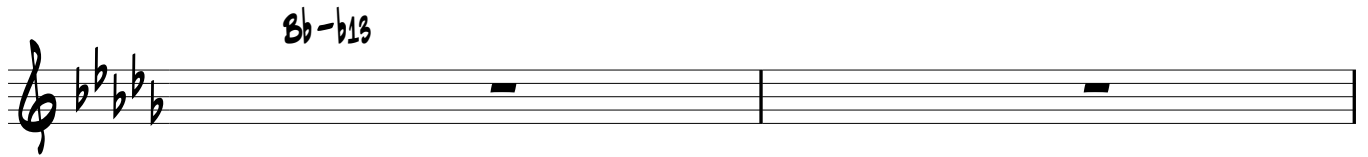
**A**

3 X

$E_b-$   $Db/F$   $G_bMA7$   $F-/Ab$



$Bb-b13$



**B**

$E_b-b13$   $Bb-/Db$



$E_b-b13$   $Bb/O$



$G_b/O_b$   $Db/C_b$   $G_b-/A$



**C**

$E_b-$   $Db/F$   $E_bMA7/G$



$G_bMA7\#11$   $Ab/C$   $Bb/O$





# last portrait

Diederik Wissels

## A

Ebmaj7 #11

G-

E-7 b5 Eb-7

Db7sus4 C-7 b5 F7 #11

Detailed description: Section A consists of four staves of music in 4/4 time. The first staff begins with the chord Ebmaj7 #11. The second staff begins with G-. The third staff has E-7 b5 and Eb-7. The fourth staff has Db7sus4, C-7 b5, and F7 #11. The music features a melodic line with eighth and quarter notes, often beamed together, and rests.

## B

F-7 b5/Bb Bb7 b9 Eb-7 b5 Ab7 b9

Db- Gb-/Δ7/Db

Bb-7 b5 A-7

F#-7 b5 B7 b9,#11 E7 b9,#9

Detailed description: Section B consists of four staves of music in 4/4 time. The first staff has chords F-7 b5/Bb, Bb7 b9, Eb-7 b5, and Ab7 b9. The second staff has Db- and Gb-/Δ7/Db. The third staff has Bb-7 b5 and A-7. The fourth staff has F#-7 b5, B7 b9,#11, and E7 b9,#9. The music features a melodic line with eighth and quarter notes, often beamed together, and rests.

# les jardins de la paresse

Diederik Wissels

**A**

Musical notation for section A, consisting of four staves of music in 4/4 time. The first staff begins with a repeat sign and a key signature of one flat. The chords are F-7, C-7, and a triplet of notes. The second staff continues with F-7 and Dbmaj7. The third staff features E-7 and Ebmaj7. The fourth staff concludes with Abmaj7 #11 and G-7.

**B**

Musical notation for section B, consisting of four staves of music in 4/4 time. The first staff begins with a repeat sign and a key signature of one sharp. The chords are B-7, F#-7, and a triplet of notes. The second staff continues with B-7 and Gmaj7. The third staff features Bb-7 and Amaj7. The fourth staff concludes with Dmaj7 #11, C#-7, and a Coda symbol (⊕) with the text "To Coda".

⊕  
F-7

Dbmaj7

repeat ad lib

# ONLY AT NIGHT PART 1

Diederik Wissels

Chord labels: C#07, F-/C, C-, Bb, Bb, D-/A, Ab, Ab0, C-/G, F#5, Bb#5, Eb#5, E0, Bb, F-/Ab, Ab/Gb, A/G.

# ONLY AT NIGHT PART 2

Diederik Wissels

B $\flat$  A-/C B $\flat$ MA7/D

B $\flat$  A-/C B $\flat$ MA7/D

B $\flat$  B-7b5 C-7 A/C#

C7sus G/B C2/E D2/F#

G- B-7b5 E7b9,#11 A7b9

G- D-/F E $^{\circ}$  D-/F

# Yet I Wonder

music by Diederik Wissels- words by David Linx

Ab#5 Gm7 C7/G

This mo - ment's call - ing for a page to turn.

Fm7 Fm6 Dbm/E E°

The walls of doubt crum - ble be - fore we learn.

Ebm7 Ab7 Dm7 b5 Gb9 13

I know, these four years we've ca - rried all the weight to - ge - ther

Cm7 b9 Fb9 13 Bm7 Eb9 13

That long - a - wait - ed gate would swing o - pen to for - e - ver.

Bbm7 b5 Eb7 b9/Bb A6 D/F#

We chose the book of po - ssi - bi - li - ties, what to be - come.

Ebm7 b5      Ab7 b9      Dbm/maj7      Gb7

The mor - ning wakes me gen - tly, care - fully tells me not to be long.

A/B      B-/E      Db/F      Bbm7 b5      Eb7 b5,#5,b9,#9

A suit - case with me-m'ries will keep me warm for the jour - ney.  
I'll set - tle for a twist of fate, who's next, yet I won - der.

Abm      Dbm/Ab      Db7      Cm7 b5      F7 b9

The trou - ble is my heart re - fu - ses to give up on me  
No sign un - der the sun to keep me from go - ing un - der.

Dbm/E      Gb-6      Eb7 b9/G

It's found a rhy - thm and a trot on which we both had a - greed.  
I've learned to dance my way home un - der a - ny kind of wea - ther.

Abm      Dbm/Ab      Gb2/Bb      Eb7 b9/B#

A for - tress built with firm con - vic - tion and with pride.  
Home is this for - tress of de - ci - sion and of pride.

G/A Dmaj7 #5 C#m7 F#7 b5,#5,b9,#9

This mo - mont's call - ing for a page to turn, yet I won - der,

Bm Ab7/E Eb7 b9 E7/D Eb/Db

how do we go fur - ther, how do you keep a - way the thun - der  
I will walk the dis - tance, be come the storm when you're the thun - der

*D.S. al Coda*

Cbmaj7 #5 Abm/Cb <sup>1</sup>Bbm7 11 Eb7 b9/Bb <sup>2</sup>. Abm7/Cb Gb2/Bb

do you know?  
do you know?

Dbm/Ab Abm

Straight-Eighths

# D'août

Anne Wolf

(as played by Anne Wolf Trio  
on CD "Moon at Noon" )

♩ = 220

INTRO

E<sup>6</sup>9(#11) F#7add<sup>4</sup>

G#mi<sup>9</sup>

1.2.3. G#mi<sup>9</sup>#5

4. F#add<sup>4</sup> N.C.

♩ F#sus<sup>4</sup>/E Asus<sup>2</sup>/C# A<sup>b</sup>sus<sup>2</sup>/C Fmi(add 9) E<sup>2</sup> C#mi(add 9)

Fmi<sup>2</sup>(omit3) Fmi<sup>2</sup>#5(omit3) Fmi<sup>6</sup> Dmi<sup>7</sup>(b5) G+5Cmi(add 9) Cmi(add 9)/B<sup>b</sup>

Ami<sup>7</sup>b5 D7(b9) Gmi(add 9) Gmi(add 9)/F

Em<sup>7</sup>b5 E<sup>b</sup>mi<sup>7</sup> E<sup>b</sup>mi<sup>7</sup>/A<sup>b</sup> D<sup>b</sup>Δ C<sup>b</sup>13#11

B<sup>b</sup>Δ Ami<sup>7</sup>b5 D7 Gmi Gmi(add 9)/F

E<sup>b</sup>Δ E<sup>b</sup>7sus<sup>4</sup> G<sup>7</sup>#9 A<sup>b</sup>sus<sup>2</sup> C#mi(add 9) F#sus<sup>4</sup> ⊕

B(omit3) E/G# C#mi<sup>9</sup> C7b9 C7b9/B<sup>b</sup>



D'août

2

8

F#sus2/A      B<sup>b</sup>sus2/D      Asus2/C#      F#mi(add 9)      F2      Dmi(add 9)  
 F#mi2(omit3)      F#mi2#5(omit3)      F#mi6      D#mi7(b5)      G#+5C#mi(add 9)      C#mi(add 9)/B  
 A#mi7b5      D#7(b9)      G#mi(add 9)      G#mi(add 9)/F#  
 E#m7b5      Emi9      Emi9/A      DΔ9      C13#11  
 BΔ      A#mi7b5      D#7(b9)      G#mi      G#mi(add 9)/F#  
 EΔ(#11)      G#mi      G#mi(add 9)/F#      Fmi7(11)      Bb7sus4-3

C

SOLO 1

Repeat ad lib. till cue

ON CUE

EΔ#11      N.C.  
 PIANO FILL - - - - -  
 B(omit3)      E/G#      C#mi9      F#7      D.S. AL CODA

D'août



G#mi<sup>9</sup>  
SOLO 2

similar piano pattern as intro

G#mi<sup>9#5</sup> F#mi<sup>9#5</sup>

Fmi<sup>9</sup>

1.2. Fmi<sup>9</sup> Gmi<sup>7(add 11)</sup> 3. Fmi<sup>9</sup> A<sup>b</sup>mi<sup>6/9</sup>

A<sup>b</sup>mi<sup>9</sup>

A<sup>b</sup>mi<sup>9#5</sup> Gmi<sup>9#5</sup>

F#mi<sup>9</sup>

F#mi<sup>9</sup> G#mi<sup>7(add 11)</sup>

Repeat ad lib. till cue

ON CUE

A<sup>b</sup>mi<sup>9</sup>

1. A<sup>b</sup>mi<sup>9#5</sup>

2. Gadd<sup>4</sup> N.C.

D'août

4

The musical score for "D'août" is presented in a single system with ten staves. The first nine staves are in treble clef, and the tenth staff is in bass clef. The piece is in 4/4 time. The guitar chords are indicated above the notes, and the bass line is written below the staff. The score includes various chord voicings such as Gsus4/F, Bbsus2/D, Asus2/C#, F#mi(add 9), F2, Dmi(add 9), F#mi2(omit3), F#mi2#5(omit3), F#mi6, D#mi7(b5), G#+5C#mi(add 9), C#mi(add 9)/B, A#mi7b5, D#7(b9), G#mi(add 9), G#mi(add 9)/F#, E#m7b5, Emi9, Emi9/A, D#9, C13#11, B#A, A#mi7b5, D#7(b9), G#mi, G#mi(add 9)/F#, E#A, E7sus4, G#7b13, Asus2, Dmi(add 9), Gsus4, C(omit3), F/A, Dmi9, G7(omit3), G#o7, Ami7, G7/B, C#A, F#7b13, Bmi9, Gmi9, Ebmi9, and Ebmi7/Ab. The piece concludes with a double bar line and the instruction "N.C." (No Chords).

Gsus4/F Bbsus2/D Asus2/C# F#mi(add 9) F2 Dmi(add 9)

F#mi2(omit3) F#mi2#5(omit3) F#mi6 D#mi7(b5) G#+5C#mi(add 9) C#mi(add 9)/B

A#mi7b5 D#7(b9) G#mi(add 9) G#mi(add 9)/F#

E#m7b5 Emi9 Emi9/A D#9 C13#11

B#A A#mi7b5 D#7(b9) G#mi G#mi(add 9)/F#

E#A E7sus4 G#7b13 Asus2 Dmi(add 9) Gsus4

C(omit3) F/A Dmi9 G7(omit3) G#o7

Ami7 G7/B C#A F#7b13

Bmi9 Gmi9 Ebmi9 Ebmi7/Ab

N.C.

# Os Mistérios Do Coração

Partido Alto/Samba

Anne Wolf

(As played by Anne Wolf Trio  
on CD "Moon at Noon" )

♩ = 92

**INTRO**

**Chords:** Esus<sup>4</sup>/D, E/D, D<sup>6</sup><sub>9</sub>, E/D, A<sup>2</sup>(omit3), Asus<sup>2</sup>/C<sup>#</sup>, F<sup>#</sup>mi<sup>7</sup>(add 11), A<sup>mi</sup><sup>9</sup>, G<sup>#</sup>mi<sup>9</sup>, C<sup>#</sup>13, D<sup>6</sup>/<sub>9</sub>, C<sup>#</sup>7b<sub>9</sub>(b13), C<sup>Δ</sup><sub>6</sub>/<sub>9</sub>, B<sup>7</sup><sub>9</sub>(b13), B<sup>7</sup>b<sub>9</sub>(b13), D<sup>b</sup>/E<sup>b</sup>, D/E<sup>b</sup>, D/E, C<sup>Δ</sup>/E, C<sup>#</sup>7<sup>#</sup>11(b9), F<sup>#</sup>mi<sup>7</sup>, Esus<sup>2</sup>/G<sup>#</sup>, B<sup>b</sup>mi<sup>7</sup><sub>b</sub>, E<sup>b</sup><sub>9</sub>, A<sup>b</sup><sub>2</sub>, D<sup>b</sup>Δ/A<sup>b</sup>, A<sup>b</sup><sub>2</sub>/C, F<sup>mi</sup><sup>7</sup>, C<sup>7</sup>/E, E<sup>b</sup><sub>6</sub>/<sub>9</sub>, D<sup>mi</sup><sup>7</sup>b<sub>5</sub>, D<sup>b</sup>Δ<sup>9</sup>, D<sup>b</sup><sub>6</sub>/<sub>9</sub>, G<sup>b</sup>13(#11), D<sup>b</sup>/E<sup>b</sup>, G/E<sup>b</sup>, C/E<sup>b</sup>, C/E, F<sup>mi</sup><sup>7</sup>, E<sup>b</sup>sus<sup>2</sup>/G, B<sup>mi</sup><sup>9</sup>, E<sup>13</sup>

Os misterios do coração

A<sup>2</sup> SOLO      E<sup>mi</sup>9      A<sup>2</sup>      E<sup>mi</sup>9      E<sup>mi</sup>9/D

A<sup>sus</sup>2/C#      D<sup>Δ</sup>9      G<sup>13</sup>9      F#<sup>mi</sup>7      E<sup>sus</sup>2/G#      B<sup>b</sup>mi7      E<sup>b</sup>9

A<sup>b</sup>2      E<sup>b</sup>mi9      A<sup>b</sup>2      E<sup>b</sup>mi9      E<sup>b</sup>mi9/D<sup>b</sup>

A<sup>b</sup>sus2/C      D<sup>b</sup>Δ9      G<sup>b</sup>139      F<sup>mi</sup>7      E<sup>b</sup>sus2/G      B<sup>mi</sup>7      E<sup>9</sup>

*Repeat ad lib. till cue*

ON CUE

F<sup>mi</sup>7      E<sup>b</sup>sus2/G      A<sup>mi</sup>7      D<sup>9</sup>

**C** E<sup>b</sup>/D<sup>b</sup>      D<sup>b</sup>6/9

*similar piano pattern as intro*

E<sup>b</sup>/D<sup>b</sup>

*D.S. AL CODA*

F/E<sup>b</sup>      B<sup>b</sup>mi/D<sup>b</sup>      C<sup>7</sup>b9      B<sup>mi</sup>9      E<sup>9</sup>sus      C#7/E#

F#<sup>mi</sup>7      E/G#      C#7/E#      F#<sup>mi</sup>7      E/G#      C#7/E#

drums solo

*Repeat ad lib, on cue go to [D]*

**D** F#<sup>mi</sup>7      E/G#      C#7/E#      F#<sup>mi</sup>7      E/G#      C#7/E#

F#<sup>mi</sup>7      E/G#      C#7/E#      F#<sup>mi</sup>7 ON CUE      E/G#      C#7/E#      F#<sup>mi</sup>

*FINE*

*Repeat ad lib. till cue*

# Os misterios do coração

Counterpoint during solo's:

The image shows four systems of musical notation in bass clef, representing counterpoint during solo's. Each system consists of a melodic line and a chordal accompaniment line. The notes in the melodic lines are often beamed together and have slurs over them. The chordal lines include various chord symbols such as A<sup>2</sup>, E<sup>mi</sup><sup>9</sup>, A<sup>2</sup>/C<sup>#</sup>, D<sup>Δ</sup><sup>9</sup>, G<sup>13</sup><sub>9</sub>, F<sup>#</sup><sup>mi</sup><sup>7</sup>, E<sup>sus</sup><sup>2</sup>/G<sup>#</sup>, B<sup>b</sup><sup>mi</sup><sup>7</sup>, E<sup>b</sup><sup>9</sup>, A<sup>b</sup><sup>2</sup>, E<sup>b</sup><sup>mi</sup><sup>9</sup>, A<sup>b</sup><sup>2</sup>, E<sup>b</sup><sup>mi</sup><sup>9</sup>/D<sup>b</sup>, A<sup>b</sup><sup>2</sup>/C, D<sup>b</sup><sup>Δ</sup><sup>9</sup>, G<sup>b</sup><sup>13</sup><sub>9</sub>, F<sup>mi</sup><sup>7</sup>, E<sup>b</sup><sup>sus</sup><sup>2</sup>/G, B<sup>mi</sup><sup>7</sup>, and E<sup>9</sup>.

# AVENUE DU CIEL

PIRILY ZURSTRASSEN

PIANO  
EVEN 8TH  
♩ = 160

5 **A** *mf* F TACET 1X F TACET 1X

9 *mf*  $B^b M_1$  F TACET 1X  $B^b M_1$  F TACET 1X

13  $A^b M_1$  F  $A^b M_1$  F

17 F

21 **B** *p*  $B^b M_1$  F *cresc.*  $A^b M_1$  F

25  $E^b$  E  $B^b M_1$  F

2 29  $B^b M_1$  F PIANO  $A^b M_1$  F

33 *f*  $E^b$  E  $B^b M_1$  F

37 F *mf*

41  $\square$  F F

45  $B^b M_1$  F  $B^b M_1$  F

49  $A^b M_1$  F  $A^b M_1$  F

53 F IMPRO A B C

57  $\oplus$  F IMPRO AD LIB



# TANGO

SLOW TANGO ♩ = 100

PIRLY ZURSTRASSEN

**A**

Dbm(maj7)

Fm

PIANO

5

Ebm<sup>6</sup>

Fm

PNO.

9

E<sup>o7</sup>

Dm<sup>6</sup>

PNO.

To CODA ⊕

13

G<sup>o7</sup>

Fm

PNO.

**B**

17

Dbm(maj7)

Fm

PNO.

21 Ebm<sup>6</sup> Fm

PNO.

25 E<sup>o7</sup> Dm<sup>6</sup>

PNO.

29 G<sup>o7</sup> Fm

PNO.

1ÈRE X MÉLODIE : A B  
SOLO SUR A B  
2ÈME X MÉLODIE : B A ET CODA

33 Fm

PNO.

# VALSE POUR EVBI

JAZZ WALTZ

PIRLY ZURSTRASSEN

**A**  $\text{D}^7$   $\text{♩} = 108$

Musical staff 1: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5. Chords:  $\text{D}^7$ ,  $\text{E}^{\text{m}7}$ . Trills: 3 notes (A, B, C) above B4 and 3 notes (G, A, B) above C5.

Musical staff 2: Treble clef. Notes: D5, E5, F#5, G5. Chords:  $\text{F}\#\text{o}7$ ,  $\text{G}^{\text{maj}7}$ . Trills: 3 notes (D, E, F#) above E5 and 3 notes (G, A, B) above G5.

Musical staff 3: Treble clef. Notes: A5, B5, C6, D6. Chords:  $\text{G}\#\text{o}7$ ,  $\text{A}^{\text{m}7}$ . Trills: 3 notes (A, B, C) above B5 and 3 notes (D, E, F) above D6.

Musical staff 4: Treble clef. Notes: E6, F6, G6, A6. Chords:  $\text{B}^{\text{o}7}$ ,  $\text{C}^{\text{maj}7}$ . Trills: 3 notes (E, F, G) above F6 and 3 notes (G, A, B) above A6.

Musical staff 5: Treble clef. Notes: B6, C7, D7, E7. Chords:  $\text{C}\#\text{m}7(\text{b}5)$ ,  $\text{F}\#\text{7}(\text{b}9)$ ,  $\text{B}^{\text{m}7}$ ,  $\text{B}^{\flat}7$ .

Musical staff 6: Treble clef. Notes: F7, G7, A7, B7. Chords:  $\text{A}^{\text{m}7}$ ,  $\text{D}^7$ ,  $\text{G}^{\text{maj}7}$ ,  $\text{F}^7$ ,  $\text{E}^7(\text{b}9)$ . Trills: 3 notes (F, G, A) above A7 and 3 notes (G, A, B) above B7.

EVEN 8TH \_\_\_\_\_

Musical staff 7: Treble clef. Notes: C7, D7, E7, F7. Chords:  $\text{C}^{\text{m}7}$ ,  $\text{F}^7$ ,  $\text{B}^{\flat}\text{maj}7$ ,  $\text{E}^{\flat}\text{maj}7$ . Trills: 3 notes (C, D, E) above E7 and 3 notes (D, E, F) above F7.

Musical staff 8: Treble clef. Notes: G7, A7, B7, C8. Chords:  $\text{E}^{\text{m}7}(\text{b}5)$ ,  $\text{A}^7(\text{b}13)$ ,  $\text{D}^7(\text{sus}9)$ ,  $\text{C}/\text{A}^{\flat}$ . Trills: 3 notes (G, A, B) above B7 and 3 notes (A, B, C) above C8.

33 **C** C#m7 F#13 3 Bmaj7(#11) 3 G#m7(b5) 3

EVEN 8TH \_\_\_\_\_

37 C#m7(b5) F#7(b13) 3 Bm7 F7(b9)

41 Bbm7 Eb9 Abmaj7 3 F7(#11)

EVEN 8TH \_\_\_\_\_

45 Bbm7(b5) Eb7 Fm7(add9) Em7(b5) A7(b13)

49 **D** D7 3 Em7 3

53 F#o7 3 Gmaj7

57 G#o7 3 Am7 3

61 B07 3 cmaj7

65 **E** C#m7(b5) F#7(b9) Bm7 Bb7

69 Am7 D7 Gmaj7 F7 E7(b9)

EVEN 8TH \_\_\_\_\_

73 Am7 F#7/A# Bm7 E7(#9)

77 Am7 D7(SUS4) D7(b13/9) Ebmaj7(#5) D7(SUS4) G

81 Am7 D7(SUS4) D7(b13/9) Ebmaj7(#5) D7(SUS4) G

85 C#m7(b5) Cm7 G

89 C C#07 D7(SUS4)

93 C C#07 D7(SUS4)

97 Cmaj7 C#07 D7(SUS4) REPEAT AND FADE