

C INSTRUMENTS

**THE
BUD
POWELL
REAL BOOK**

Transcribed by Bob Hinz

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THE BUD POWELL REAL BOOK

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PREFACE

The Bud Powell Real Book is a collection of 44 compositions written by the great jazz pianist, Bud Powell. These works, representing almost all of Bud Powell's original music, have been painstakingly transcribed from the pianist/composer's recordings by pianist Dr. Bob Hinz, and arranged in lead sheet format.

Some of the features include indications of chord variations and substitutions during the head and improvised sections, as well as separate solo-section chord changes when the chords used for improvisation differ from those used with the melody. Chord voicings are included in cases where they are an essential part of the arrangement.

In the foreword of Francis Paudras's biography of Bud Powell, Dance of the Infidels, the great jazz pianist Bill Evans remarks, "If I had to choose one single musician for his artistic integrity, for the incomparable originality of his creation and the grandeur of his work, it would be Bud Powell. He was in a class by himself."

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AUDREY

BY EARL "BUD" POWELL

MEDIUM SWING

C ADD9 F MA9/A DM17 DM19 G7b9 C6 C/G Ab9b5
 G9sus4 B∅ Bb9 AM17 AbMA7 C/G
 F#∅ FMA7 C/E DM17 G ADD9 C ADD9 F MA9/A
 DM17 DM19 G7b9 C6 DM17 G ADD9
 FINE

SOLOS:

C F FM1 C C7
 (FMA7) (F#07) (C) (EbM17)
 F7 FM16 EM17 A7
 DM17 G7b9 C (A7) DM17 G7

CHORDS IN PARENTHESES ARE OCCASIONALLY PLAYED AS SUBSTITUTES.

D.C. AL FINE AFTER SOLOS

BUSTER RIDES AGAIN

BY EARL "BUO" POWELL

MEDIUM LATIN

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. Above the first staff is the chord symbol Bb. The second staff continues the melody. The third staff has a treble clef, a key signature of two flats, and a common time signature. Above the third staff is the chord symbol Eb9. The fourth staff has a treble clef, a key signature of two flats, and a common time signature. Above the fourth staff are the chord symbols Gb7 and F7#5. The fifth staff has a treble clef, a key signature of two flats, and a common time signature. Above the fifth staff is the chord symbol Bb. The sixth staff has a treble clef, a key signature of two flats, and a common time signature. Above the sixth staff is the chord symbol Eb9. The seventh staff has a treble clef, a key signature of two flats, and a common time signature. Above the seventh staff is the chord symbol Eb9. The eighth staff has a treble clef, a key signature of two flats, and a common time signature. Above the eighth staff are the chord symbols Gb7, F7#5, Bb, and (F7). The score ends with a double bar line and repeat dots.

IN MEASURES 11 AND 27, THE MELODY SUGGESTS A RETURN TO Bb7, BUT THE BASS CONTINUES WITH Eb.

BLUE PEARL

BY EARL "BUD" POWELL

MEDIUM SWING

Chord symbols for the first system: \square CM1 CM17 CM16 GM1

Chord symbols for the second system: $BbM19$ $Bb9\#5$ $Eb13sus4$ $A7b5$ $AbMA7$

Chord symbols for the third system: $D7\#5(b9)$ $G7b5$ $CM1MA13$ $Eb7$ $D7$ $DbMA7$

Chord symbols for the fourth system: $Ab7$ $G7b5$ $CM1MA7$ $CM17$ $CM16$

Chord symbols for the fifth system: CM1 CM17 CM16 GM1 $GM1MA7$ $GM17$

Chord symbols for the sixth system: $BbM19$ $Bb9\#5$ $Eb13sus4$ $A7b5$ $AbMA7$

Chord symbols for the seventh system: $D7\#5(b9)$ $G7b5$ $CM1MA13$ $Eb7$ $D7$ $DbMA7$

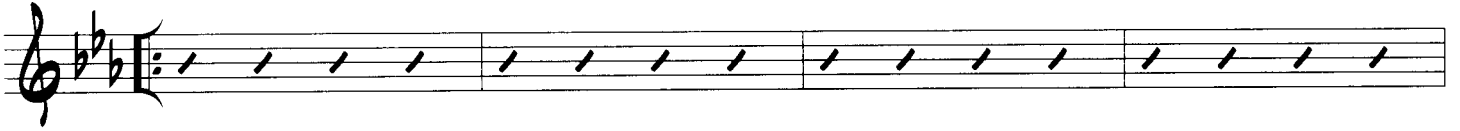
Chord symbols for the eighth system: CM1 $G7b5$ CM1 CM17 CM16 $(G7)$

FINE

SOLOS:

CMI

GMI

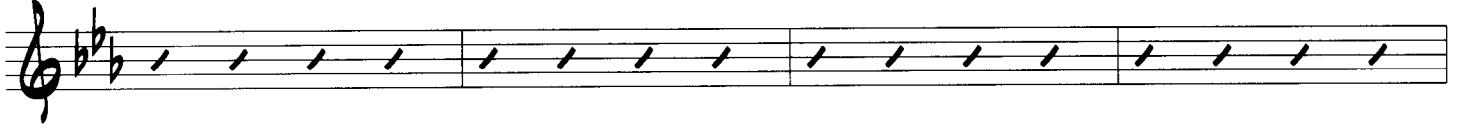


BbMI7

Eb7

AbMA7

(Ab6)



AbMA7

G7

CMI7



Ab7

G7b5

CMI7

(Eb7)

(D7)

G7 LAST X



AFTER SOLOS D.S. AL FINE

BORDERICK

MEDIUM SWING

BY EARL "BUO" POWELL

A C G7/D C/E AM17 DM17 G7 C6 Db7b5

C G7/D C/E AM17 DM17 G7 C6 Db7b5

C G7/D C/E AM17 DM17 G7 C6 Db7b5

C G7/D C/E AM17 DM17 G7#5 C6 Db7b5

B C G7/D C/E AM17 DM17 G7#5 C6 Db7b5

C G7/D C/E AM17 DM17 G7#5 C6 Db7b5

[X] C G7/D C/E AM17 DM17 G7#5 Db7 C6 Db7b5

C G7/D C/E AM17 DM17 G7#5 C6 Db7b5

2ND X, D.C. TO [A]
3RD X, D.C. (TO [A])
AL CODA

NO SOLOS. RECORDED FORM IS A - B - B (FREELY, WITH A RAGTIME FEEL) - A - B (SECOND HALF, SWING)
 - A (FIRST HALF) - CODA.

BOUNCING WITH BUD

MEDIUM SWING

WORDS AND MUSIC BY
EARL "BUD" POWELL AND WALTER GIL FULLER

A

$BbMA7\#11$ $B7b5$

$BbMA7\#11$ $B7b5$

B

Bb $CM17$ $DM17$ $Ebm16$ $DM17$ $G7b9$ $CM17$ $D7$

GMI $C\#o7$ $CM17$ $F7$ Bb/F $F7b5$

$Bb6$ $CM17$ $DM17$ $Ebm16$ $DM17$ $G7b9$ $CM17$ $D7$

GMI $C\#o7$ $CM17$ $F7$ $Bb6$ $(D7)$

GMI $E\emptyset$ $A\emptyset$ LAST X TO COOA $D7\#9$

$G13\#11$ $F\#13$ $CM19$ $F7\#5(b9)$

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B \flat CM17 DM17 E \flat M16 DM17 G7 \flat 9 CM17 D7

GMI C \sharp o7 CM17 F7 B \flat /F

C D7/F \sharp GMI D7 GMI B \flat o7 CM17 B \flat o7 CM17 G \flat 9 F9

F7 B \flat 6 (SOLO BREAK)

TO SECTION "B" (FOR SOLOS)

C CODA B \flat 6 (N. C.)

SECTION "C" IS PLAYED ON THE FIRST HEAD ONLY. SOLOS OVER SECTION "B." AFTER SOLOS D.S. AL CODA.
 B \flat 6 IS SOMETIMES SUBSTITUTED FOR B \flat . BASS PLAYS F PEDAL (AS WELL AS CHORD ROOTS) ON THE INTRO.

BUD ON BACH

BY EARL "BUD" POWELL

MEDIUM SWING

The main musical score consists of five staves of music in 4/4 time, key of B-flat major. The notation includes eighth and sixteenth notes, rests, and various musical symbols such as accents and slurs. Chord symbols are placed above the staff lines. A first ending bracket is present at the end of the first staff, and a second ending bracket is at the end of the fourth staff.

Chord symbols: (CMI), G7#5(b9), (CMI), G7b9, (CMI), (CMI), G7#5(b9), (CMI), (G7b9), (CMI), (FMI), (CMI), G7b9, G7b5, (CMI), CMI, G, CMV/G, G/D.

2ND X TO CODA

SOLOS:

The solo section consists of three staves of music, each containing rhythmic slash marks. Chord symbols are placed above the staves to indicate the harmonic structure for the solo.

Chord symbols: CMVEb, DØ, CMVEb, FMI, CMVEb, DØ, G7b5, CMI, CMV/Bb, Ab7, G7, CMI, BbMI, Ab, G7, CMI, Ab, FMI, G7.

Chord progression: CMI, CM1/Bb, FMI, G7b5, CMI, G7b5

Chord progression: CMI, C∅, FMI

Chord progression: D7b5, Ab7b5, G7

Chord progression: CMI, CM1/Bb, Ab7, G7, CMI, BbMI, Ab, G7

Chord progression: CMI, BbMI, Ab, G7, CMI, CM1/Eb, C∅, G7 LAST X

D.S. AL CODA



CODA

CM1A009

THE CHORDS IN PARENTHESES (IN THE HEAD) ARE IMPLIED BY THE MELODY, BUT ARE NOT PLAYED. ON HIS SOLO PIANO RECORDING (FROM WHICH THIS ARRANGEMENT WAS TRANSCRIBED), BUD DOUBLES THE MELODY AN OCTAVE LOWER (IN THE LEFT HAND) THROUGH MEASURE 16. ADDITIONALLY, HE PLAYS AN AD. LIB. VERSION OF C. P. E. BACH'S SOLFEGGIETTO AS AN INTRODUCTION.

BURT COVERS BUO

BY EARL "BUO" POWELL

MEDIUM-UP TEMPO SWING

A

Ab6

G∅

C7b9



Musical staff 1: Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time signature. The staff contains a melodic line with eighth and quarter notes.

Fm17

Bb7

Bb7

LAST X TO CODA

Musical staff 2: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and quarter notes.

Cm17

F7#9

Bbm17

E7 A7b5

Musical staff 3: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and quarter notes.

Ab6

Dbm17

Gb7

1 Ab6 F7#9 Bb13 Eb7#9

Musical staff 4: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and quarter notes, ending with a double bar line and repeat sign.

2 Ab6

G∅

C7

B

SOLOS:

Fm1

Musical staff 5: Treble clef, key signature of three flats. The staff contains a rhythmic line with slanted lines representing notes.

G∅

C7

Fm1

C7

Fm1

C7

Musical staff 6: Treble clef, key signature of three flats. The staff contains a rhythmic line with slanted lines representing notes.

Fm1

G∅

C7

Fm1

Bb7

(E7)

Musical staff 7: Treble clef, key signature of three flats. The staff contains a rhythmic line with slanted lines representing notes.

Eb7

(A7)

C

Ab6

G∅

C7

Musical staff 8: Treble clef, key signature of three flats. The staff contains a rhythmic line with slanted lines representing notes.

D. C. AL CODA
(AFTER BASS SOLO)

MEDIUM SWING

CELIA

BY EARL "BUD" POWELL

Chords and markings for the first staff: Bb/F (with triplet), $F7b5$, Bb/F (with triplet).
 Chords and markings for the second staff: $F7b5$, Bb/F (with triplet), $F7b5$.
 Chords and markings for the third staff: Bb/F , $F7b5$, A (boxed), $BbMA7$ (with triplet).
 Chords and markings for the fourth staff: $Ebm17$, $DM17$, $Ebm17$, $Ab7$.
 Chords and markings for the fifth staff: $DM17$, $Db7$ (with triplet), $CM17$ (with triplet), $B7$ (with triplet), $BbMA7$.
 Chords and markings for the sixth staff: $C\emptyset$, $B7b5$, $BbMA7$ (with triplet), $Ebm17$.
 Chords and markings for the seventh staff: $DM17$, $Ebm17$, $Ab7$, $DM17$, $Db7$ (with triplet).
 Chords and markings for the eighth staff: $CM17$ (with triplet), $B7b5$ (with triplet), $BbMA7$, $Bb6$.

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B

AM17b5³ D7 GMI

C7

CM17b5 F7b5 BbMA7

EbMI7 DM17 EbMI7 Ab7

DM17 Db7³ CM17³ B7b5³ BbMA7

SOLOS: (C∅ B7b5)

Bb6

C EbMA7 EbMI7 Ab7

FINE

DM17 G7 CM17

B7 Bb6

SECTION C IS PLAYED ON THE FIRST HEAD ONLY.
 SOLOS OVER AB.

CLEOPATRA'S DREAM

BY EARL "BUO" POWELL

MEDIUM/UP-TEMPO SWING

A#Ø D#7 G#M17 G#M16

A#Ø D#7 G#M17 G#M16

A#Ø D#7 G#M17 G#M16

A#Ø D#7 G#M17 G#M16

A#Ø D#7 G#M1

A#Ø D#7 G#M1

A#Ø D#7 G#M17 G#M16

A#Ø D#7 G#M17 G#M16

CROSSIN' THE CHANNEL

BY EARL "BUD" POWELL

UP-TEMPO SWING

F6 D7 GM17 C7 F6 D7 GM17 C7



F6 D7 GM17 C7 F6 D7 GM17 C7



F6 D7 GM17 C7 F6 D7 GM17 C7



F6 D7 GM17 C7 F6 D7 GM17 C7



BbM17 Eb7 F



BbM17 Eb7 C7b5



F6 D7 GM17 C7 F6 D7 GM17 C7



F6 D7 GM17 C7 F6 D7 GM17 C7



FINE

COMIN' UP

MEDIUM SWING

BY EARL "BUD" POWELL

DRUM (2Xs):

DRUM & BASS (2Xs):

PIANO ENTERS (WITH BASS):

(N.C.)

BASS ONLY

BASS ONLY

Ab13

Bb11

Eb6

(PIANO FILL)

(N.C.)

BASS ONLY

BASS ONLY

Ab13

Bb11

Eb6

(PIANO FILL)

BASS WALKS:

Ab7b5

Eb6

Eb7

Ab

Ab6

Ab9

Ab7b5

Eb

C7b9

Fm19

F7#5

Bb7

F#s IN MELODY ARE OFTEN PRECEDED BY AN Eb GRACE NOTE.

(N.C.)

BASS ONLY

BASS ONLY

A \flat 13

B \flat 11

E \flat 6



LAST X TO CODA

SOLOS OVER BASS VAMP:

(N.C.)

AFTER SOLOS D.S. AL CODA



CODA

A \flat 13

B \flat 11

E \flat 6

DANCE OF THE INFIDELS

MEDIUM SWING

BY EARL "BUO" POWELL

FMA9#5(#11) F6 FMA9#5(#11) F6 FMA9#5(#11) F6 FMA9#5(#11) F6

F FM17 Bb7 AM17 GM17 F#M17 B7

FM17 Bb7 AM17 AbM17 Db7

GM17 DbM17 Gb7 F FMA9 F6

FMA9 F6 FMA9 F6 **S** FMA9 F6

AM17 GM17 F#M17 B7 FM17 Bb7

AM17 AbM17 Db7 GM17 DbM17 Gb7

F FMA9 F6 FMA9 F6 FMA9 F6

FINE

SOLOS:

F FM17 Bb7 AM17 GM17 F#M17 B7

FM17 Bb7 AM17 (AbM17) Ab7

GM17 Gb7 F C7b5

D.S. AL FINE

DANCELAND

MEDIUM SWING

BY EARL "BUD" POWELL

FMI FM/Eb Db7 C7 FMI Ab7 DbMA7 C7

FMI Db7 C7 FMI C7

FMI FM/Eb Db7 C7 FMI Ab7 DbMA7 C7

FMI FM/Eb Db7 C7 FMI F

IMPROVISED: F7 Bb7

Eb7 Ab6 Gø C7

FMI FM/Eb Db7 C7 FMI Ab7 DbMA7 C7

FMI Db7 C7 FMI (C7)

FINE

SOLOS:

FMI Db7 C7 FMI Db7 C7

FMI Db7 C7 FMI Db7 C7

FMI Db7 C7 FMI Db7 C7

FMI Db7 C7 FMI

F7 Bb7

Eb7 Ab6 Gø C7

FMI Db7 C7 FMI Db7 C7

FMI Db7 C7 FMI Db7 C7

AFTER SOLOS, D.C. AL FINE

Gø MAY BE USED IN PLACE OF Db7. FMI7/Eb OR Dø MAY BE USED ON BEATS 3 & 4 FOLLOWING FMI.

DOWN WITH IT

BY EARL "BUD" POWELL

UP-TEMPO SWING

FMI (Dø) (Gø) C7 FMI (Dø) (Gø) C7

FMI (Dø) (Gø) C7 FMI C7 FMI C7

FMI (Dø) (Gø) C7 FMI (Dø) (Gø) C7

FMI (Dø) (Gø) C7 FMI C7 FMI

FMI7 Bb7 EbMA7

EbMI7 Ab7 DbMA7 Gø C7

FMI (Dø) (Gø) C7 FMI (Dø) (Gø) C7

FMI (Dø) (Gø) C7 FMI C7 FMI C7

FMI7 OR BbmI7 MAY REPLACE Dø; C7, BbmI7, OR Db7 MAY REPLACE Gø.

FINE

DRY SOUL

BY EARL "BUD" POWELL

SLOW BLUES

F7 Bb7 F7

Bb7

(B - MIDDLE C)

F7 Eb7 D7 Db7

C7sus4 F7 (C7)

HEAD IS PLAYED 2Xs (WITH SOME VARIATION ON THE REPEAT) BEFORE AND AFTER SOLOS.

DUJO DEEO

MEDIUM SWING

BY EARL "BUO" POWELL

Ebm1 EbM1/Ob** 8 Bb7#5 EbM1 EbM1/O**b** 8 Bb7#5**

Ebm1 EbM1/Ob** 8 Bb7#5 EbM1 EbM1/O**b** 8 Bb7#5**

Ebm16/9 EbM1/Ob** 8 Bb7#5 EbM16/9 EbM1/O**b** 8 Bb7#5**

Ebm16/9 EbM1/Ob** 8 Bb7#5 EbM1 EbM1/O**b** 8 Bb7#5**

Ebm16/9 EbM1/Ob** 8 Bb7#5 EbM16/9 EbM1/O**b** 8 Bb7#5**

Ebm16/9 EbM1/Ob** 8 Bb7#5 EbM1 EbM1/O**b** 8 Bb7#5**

AbM17 Eb Eb7

LAST X TO CODA

AbM17 FØ Bb7#5

Ebm16/9 EbM16/9 EbM16/9 Bb7#5 EbM16/9 Bb7#5

Ebm16/9 EbM16/9 B EbM16/9 B EbM16/9 B Bb7#5

Ebm16/9 EbM16/9 B Bb7#5 EbM1 EbM16/9 B Bb7#5

SOLOS:

Ebm1 EbM16/9 B7 Bb7#5 EbM1 EbM16/9 B7 Bb7#5

Ebm1 EbM16/9 B7 Bb7#5 EbM1 EbM16/9 B7 Bb7#5

Ebm1 EbM16/9 B7 Bb7#5 EbM1 EbM16/9 B7 Bb7#5

Ebm1 EbM16/9 B7 Bb7#5 EbM1 Bb7 EbM1 Eb7

AbM17 Eb Eb7

AbM17 F∅ Bb7#5

EbmI EbM/Ob B7 Bb7#5 EbM EbM/Ob B7 Bb7#5

EbmI EbM/Ob B7 Bb7#5 EbM EbM/Ob B7 Bb7#5

AFTER SOLOS, D.S. AL CODA



AbM17 Eb Eb7

AbM17 F∅ Bb7#5

EbmI6/9 EbM/Ob B Bb7#5 EbM/9 EbM/Ob B Bb7#5

EbmI6/9 EbM/Ob B Bb7#5 EbM EbM/Ob B Bb7#5

FINE

BAD09 IS SOMETIMES PLAYED INSTEAD OF B DURING THE HEAD SECTIONS.

Ob MAY BE PLAYED IN PLACE OF EbM/Ob IN THE SOLO SECTIONS.

FANTASY IN BLUE

BY EARL "BUO" POWELL

UP-TEMPO (VERY FAST) SWING



EM13#11



HEAD IS PLAYED 2XS BEFORE AND AFTER SOLOS. BASS PLAYS MELODY (WITH PIANO) DURING HEAD.
FREE SOLOS OVER Bb TONAL CENTER. AFTER SOLOS, D.C. AL FINE.

DUSK IN SAUDI

(DUSK IN SANDI)
(DUSKY 'N' SANDY)

BY EARL "BUO" POWELL

BALLAD (STRAIGHT 8THS); FREELY

The musical score consists of ten staves of music in 4/4 time, written in a key signature of two flats (Bb and Eb). The music is a ballad with a tempo of 'Straight 8ths' and is to be played 'freely'. The score includes various chords and performance markings such as accents, slurs, and triplets.

Chords and markings for each staff:

- Staff 1: Db9, C7#5, B9#11, F9b5, E9#5, Eb9b5
- Staff 2: Ab9, G7#5(b9), C7#5(b9), F7#5(b9), BbMA7, Eb9#11, DMI7, DMI7/C
- Staff 3: BbMA7, AMI7, EbMI11, Ab7, Db9, C7#5, B9b5
- Staff 4: F9b5, E9#5, Eb9, Ab9, G7#5(b9), C7#5, F7#5(b9)
- Staff 5: Bba009, Eb9, DMI7, DMI7/C, BbMA7, AMI7, EbMI11, Ab7
- Staff 6: DbMA7, FMI7, DbMI7, Gb7b9, BMA7, D#MI7
- Staff 7: BMI7, E7b9, GbMA7

F#m1

B9#11

G∅

C7#5(b9)

Musical staff 1: Treble clef, key signature of two flats. Chords: F#m1, B9#11, G∅, C7#5(b9). Melody includes triplets and slurs.

F9sus4

B9b5 C9b5 Db9b5 C7#5 B9b5

Musical staff 2: Treble clef, key signature of two flats. Chords: F9sus4, B9b5, C9b5, Db9b5, C7#5, B9b5. Melody includes slurs and accents.

F9b5 E9#5 Eb9b5

Ab9

G7#5(b9)

C7#5

F7#5(b9),

Musical staff 3: Treble clef, key signature of two flats. Chords: F9b5, E9#5, Eb9b5, Ab9, G7#5(b9), C7#5, F7#5(b9). Melody includes slurs and accents.

N.C.

BbMA7 AbMA7 BMA7 BbMA7

Musical staff 4: Treble clef, key signature of two flats. Chords: BbMA7, AbMA7, BMA7, BbMA7. Melody includes slurs and accents.

ELOGIE

BY EARL "BUO" POWELL

UP-TEMPO SWING

Cm11



Ab11



DbMA7

G7b5(b9)

Gb9

B13



F11



Ab11



DbMA7

G7b5(b9)

Gb9

B13



Ab11

Db6



FINE

SOLOS:

Db
BbM17
EbM17
Ab7
FM17
BbM17
(Eo7)
Ab7

Db
Db7
Gb7
Go7
(B7)
BbM17
A7
Ab7

Db
BbM17
EbM17
Ab7
FM17
BbM17
(Eo7)
(O7)
EbM17
Ab7

Db
Db7
Gb7
Go7
(B7)
BbM17
A7
Ab7
(O7)

Db7
Gb7

Eb7
Ab7b5
(O7)

Db
BbM17
EbM17
Ab7
FM17
BbM17
(Eo7)
EbM17
Ab7

Db
Db7
Gb7
Go7
(B7)
BbM17
A7
Ab7
(O7)

ON SOME RECORDINGS, BUO SOLOS ON THE HEAD CHANGES.

AFTER SOLOS, D.C. AL FINE

CHORDS IN PARENTHESES ARE USED OCCASIONALLY AS SUBSTITUTIONS.

THE FRUIT

MEDIUM SWING

BY EARL "BUO" POWELL

Chord progression for the first staff: EbMA7 CM17 F7#11 F#o7 GM17 CM17 F7 FM17 Bb7#5

Chord progression for the second staff: Bbm17 Eb7 AbMA7 Db9 Eb Eb/8b FM17 Bb7#5

Chord progression for the third staff: EbMA7 CM17 F7#11 F#o7 GM17 CM17 F7 FM17 Bb7#5

Chord progression for the fourth staff: Bbm17 Eb7 AbM17 Db9 Eb Eb/8b EbMA9

Chord progression for the fifth staff: Eb7 A7(b5) AbMA9 AbM17 Db9

Chord progression for the sixth staff: Eb Ab7 GM17 C7 FM17 Bb7b9

Chord progression for the seventh staff: EbMA7 CM17 F7#11 F#o7 GM17 CM17 F7 FM17 Bb7#5

Chord progression for the eighth staff: Bbm17 Eb7 AbM17 Db9 Eb (Bb7b9)

FINE

SOLOS:

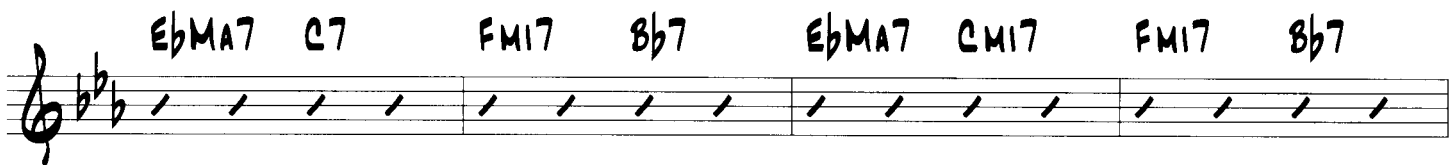
E \flat MA7 CMI7 FM17 B \flat 7 GMI7 C7 \flat 9 FM17 B \flat 7



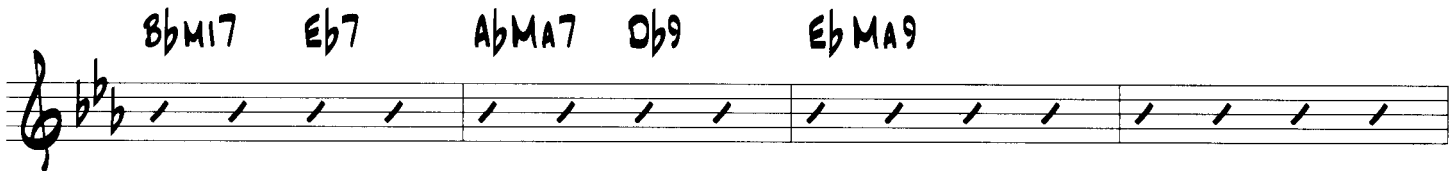
E \flat (A7) E \flat 7 A \flat MA7 A \circ 7 E \flat FM17 B \flat 7#5



E \flat MA7 C7 FM17 B \flat 7 E \flat MA7 CMI7 FM17 B \flat 7



B \flat M17 E \flat 7 A \flat MA7 D \flat 9 E \flat MA9



B \flat M17 E \flat 7 A \flat MA7 A \flat M17 D \flat 9



E \flat A \flat 7 GMI7 C7 F7 B \flat 7



E \flat MA7 CMI7 FM17 B \flat 7 E \flat C7 FM17 B \flat 7



B \flat M17 E \flat 7 A \flat MA7 A \circ 7 E \flat /B \flat FM17 B \flat 7#5



D.C. AL FINE

GET IT

BY EARL "BUD" POWELL

UP-TEMPO SWING

Chord symbols: CMI, DM17, G7, CMI, DM17, G7, Eb, FM17, Bb7, Eb, G7, Eb, FM17, Bb7, Eb, G7, CMI, DM17, G7, CMI, DM17, G7, Eb, FM17, Bb7, Eb, (G7), FINE

I'LL KEEP LOVING YOU

BY EARL "BUO" POWELL

BALLAD; TEMPO RUBATO

Staff 1: E \emptyset A7 \flat 9 DM17 G7 \flat 9 CM17 F7 \flat 9 B \flat MA9
Staff 2: A \emptyset D7 GM17 GM17/F E \emptyset A7 DM17 Db9 G \flat MA7 B9₃
Staff 3: E \emptyset A7 \flat 9 DM17 G7 \flat 9 CM17 F7 \flat 9 B \flat MA9
Staff 4: A \emptyset D7 GM17 C7 \flat 9 C#o7 DM17 GM17 CM17 F7#9 B \flat MA9
Staff 5: G \flat MA7 F \emptyset B \flat 7 \flat 9 EbM17 Ab7#5(b9) DbMA7
Staff 6: C \emptyset F7 F#o7 G \emptyset C7 \flat 9 FMA7 GM17 C7 F9sus4 F7 \flat 5
Staff 7: E \emptyset A7 \flat 9 DM17 G7 \flat 9 CM17 F7 \flat 9 B \flat MA7 F7
Staff 8: A \emptyset D7 GM17 C7 \flat 9 C#o7 DM17 GM17 C \emptyset F7 B \flat MA7
 RIT.

IN THE SOLO PIANO RECORDING, POWELL PLAYS THE HEAD 1X, REPEATING THE 2ND HALF WITH SOME VARIATION.

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GETTIN' THERE

BY EARL "BUO" POWELL

MEDIUM SWING

FMI FM/Eb FM/Db C7 FMI (C7) FMI C7

FMI FM/Eb FM/Db FMI Db7 C7 FMI C7

FMI FM/Eb FM/Db C7 FMI Gø C7

FMI FM/Eb FM/Db FMI Db7 C7 FMI

IMPROVISED (ON 1ST HEAD):

F7 Bb7

Eb7 Abø Gø C7

(COMPOSED)

FMI FM/Eb FM/Db C7 FMI Gø C7

FMI FM/Eb FM/Db FMI Db7 C7 FMI (C7)

FINE

FMI G \emptyset C7 FMI G \emptyset C7

FMI G \emptyset C7 FMI G \emptyset C7

FMI G \emptyset C7 FMI G \emptyset C7

FMI G \emptyset C7 FMI (C7)

F7 Bb7

Eb7 Ab6 G \emptyset C7

FMI G \emptyset C7 FMI G \emptyset C7

FMI G \emptyset C7 FMI G \emptyset C7

D \flat 7 MAY REPLACE G \emptyset FOR THE SOLOS.

AFTER SOLOS, D.C. AL FINE

HALLUCINATIONS

BY EARL "BUD" POWELL

UP-TEMPO SWING

Staff 1: \square F6 Bb7 A7 D7 G7 C13b9 F6 F7#5
Staff 2: Bb7 Bb7 F7/C D7b5 G11 G7 C7b9 F C7
Staff 3: F6 Bb7 A7 D7 G7 C13b9 F6 F7#5
Staff 4: Bb7 Bb7 F7/C D7b5 G11 G7 C7b9 F (Eb7)
Staff 5: DM17 G7 CM17 F7 Bbm17 Eb7 AM17 D7
Staff 6: GM17 D7/A Bbb C7 F6 D7 GM17 C7
Staff 7: F6 Bb7 A7 D7 G7 C13b9 F6 F7#5
Staff 8: Bb7 Bb7 F7/C D7b5 G11 G7 C7b9 F \square

LAST X TO COOA

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B \emptyset E7 A \emptyset D7 G \emptyset F6 GMI7 C7

SOLOS: F6 B \flat 7 A7 D7 G7 C7 F6 F7 B \flat 7 B \flat 7

F7/C D7 GMI7 C7 F6 C7 F6 B \flat 7 A7 D7

G7 C7 F6 F7 B \flat 7 B \flat 7 F7/C D7

GMI7 C7 F6 DMI7 G7 CMI7 F7 B \flat MI7 E \flat 7

AMI7 D7 GMI7 D7/A B \flat 6 C7 F6 D7 GMI7 C7

F6 B \flat 7 A7 D7 G7 C7 F6 F7

B \flat 7 B \flat 7 F7/C D7 GMI7 C7 F6 C7

LAST X

AFTER SOLOS, D.S. AL CODA

CODA B \flat 7 B \flat 7 F7/C D7 \flat 5 G11 G7 G \flat 7#5(#9) FMA9

IN THE SOLOS, G \flat 7 OCCASIONALLY SUBSTITUTES FOR C7.

IN THE MOOD FOR A CLASSIC

BY EARL "BUO" POWELL

MEDIUM SWING

The musical score consists of ten staves of music in 4/4 time, key of E-flat major (three flats). The notation includes treble clefs, stems, and various chord symbols above the notes. The first staff has chords: Eb, CM17, FM17, Bb7, Eb, CM17, FM17, Bb7. The second staff has chords: Eb6, Eb7#5, AbMA7, Db13, Eb6, FM17, Eb/G, Eb6/Bb, Bb13. The third staff has chords: Eb, CM17, FM17, Bb7, Eb, CM17, FM17, Bb7. The fourth staff has chords: Eb6, Eb7#5, AbMA7, Db13, Eb6, FM17, Eb/G, Eb6/Bb. The fifth staff has chords: G, AMI, G/B, AMI, G, (AMI, G/B, AMI). The sixth staff has chords: G, AMI, G/B, AMI, G, (AMI, G/B, AMI). The seventh staff has chords: C7, F7, Bb7. The eighth staff has chords: Eb, CM17, FM17, Bb7, Eb, CM17, FM17, Bb7. The ninth staff has chords: Eb6, Eb7#5, AbMA7, Db13, Eb6, FM17, Eb/G, Eb6/Bb. The score ends with a double bar line and a repeat sign.

LAST X TO CODA

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SOLOS:

Eb
CM17
FM17
(F#o7)
Eb/G)
Bb7
(b)Eb
C7
FM17
Bb7

Eb6
Eb7/G
Ab
Ao7
Eb/Bb
Bb7
Eb/Bb

Eb
CM17
FM17
Bb7
(11)Eb
C7
FM17
Bb7

Eb6
Eb7/G
Ab
Ao7
Eb/Bb
Bb7
Eb
(D)

G
(EM1)
AM1
(D7)
G
AM1

G
AM1
G
C7
FM17
Bb7

Eb
CM17
FM17
Bb7
(b7)Eb
C7
FM17
Bb7

Eb6
Eb7/G
Ab
Ao7
Eb6
Bb7
Eb6/Bb
Bb7

COOA
Eb
CM17
FM17
Bb7
Eb
FM17
Eb/G
Ab
Ao7
Eb/Bb
D6
Eb6
A

IN MEASURES 3, 11, AND 27 OF THE SOLO, GM17 MAY SUBSTITUTE FOR Eb, AND CM17 MAY SUBSTITUTE FOR C7.

Db9 IS SOMETIMES SUBSTITUTED FOR Ao7.

JOHN'S ABBEY

UP-TEMPO SWING

BY EARL "BUO" POWELL

E \flat C7 F \flat M17 B \flat 7 G \flat M17 C7 F \flat M17 B \flat 7

E \flat 6 E \flat 7 A \flat A \flat 7 E \flat /B \flat C7 F \flat M17 B \flat 7

E \flat C7 F \flat M17 B \flat 7 G \flat M17 C7 F \flat M17 B \flat 7

E \flat 6 E \flat 7 A \flat D \flat 7 E \flat D \flat 7 E \flat

E \flat 7 A \flat 7

(D \flat M17 G \flat 7) (C \flat M17 F7) B7 B \flat 7

G \flat 7 F7

(21) (24)

E \flat C7 F \flat M17 B \flat 7 G \flat M17 C7 F \flat M17 B \flat 7

E \flat 6 E \flat 7 A \flat A \flat 7 E \flat D \flat 7 E \flat (B \flat 7)

SOLOS:

(1) Eb C7 (2) FM17 Bb7 GM17 C7 FM17 Bb7

Eb6 Eb7 Ab Ao7 Eb/Bb C7 FM17 Bb7

(9) Eb C7 (10) FM17 Bb7 GM17 C7 FM17 Bb7

Eb6 Eb7 Ab Ao7 Eb Db7 Eb

G7 C7

F7 Bb7

(25) Eb C7 (26) FM17 Bb7 GM17 C7 FM17 Bb7

Eb6 Eb7 Ab Ao7 Eb (Gb7) FM17 E7 (Bb7)

PIANO PLAYS NO CHORDS ON HEAD; THE LEFT HAND DOUBLES THE MELODY ONE OCTAVE BELOW THE RIGHT.

THE CHORDS FOR MEASURES 21-24 OF THE HEAD ARE UNCLEAR, BUT THE BASS LINE SUGGESTS THE CHORDS GIVEN.

IN THE SOLOS, Eb-Eb7-Eb°7-FM17b5 (OR Eb7-Gb7-F7-E7) MAY SUBSTITUTE FOR Eb-C7-FM17-Bb7 IN MEASURES 1 & 2, 9 & 10, AND 25 & 26. IN THE HEAD AND THE SOLOS, Db7 MAY SUBSTITUTE FOR Ao7 AND VICE VERSA. Gb7 MAY SUBSTITUTE FOR C7, AND E7 MAY SUBSTITUTE FOR Bb7.

JUMP CITY

BY EARL "BUO" POWELL

MEDIUM SWING

C9 F7b9 (B7) BbMA9 GMI7 G7#5(#9)

EbMI7 Ab7b9 DbMA7 Db9 CM17 F7

C9 F7b9 BbMA9 GMI7 G7#5(#9)

EbMI7 Ab7b9 DbMA7 Db9 CM17 F7b5 Bb6

IMPROVISED:

(G7b5) (AM17) (Db7) (G7b5)
 F D7b9 GMI7 C13b9 F (AbMI7) GMI7 C7b5

(AM17)
 F D7b9 GMI7 C13b9 F CM17 F7

C9 F7b9 BbMA9 GMI7 G7#5(#9)

EbMI7 Ab7b9 DbMA7 Db9 CM17 F7b5 Bb6

KEEPIN' IN THE GROOVE

BY EARL "BUO" POWELL

MEDIUM SWING

F6 Bb9 F6



Bb9 F6



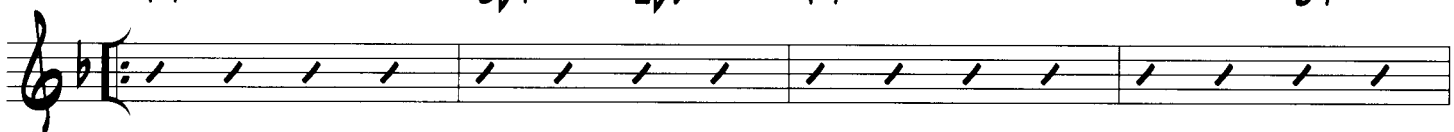
F6/C Bb9 F6 (1st X)



HEAD IS PLAYED 2Xs BEFORE AND AFTER SOLOS.

SOLOS:

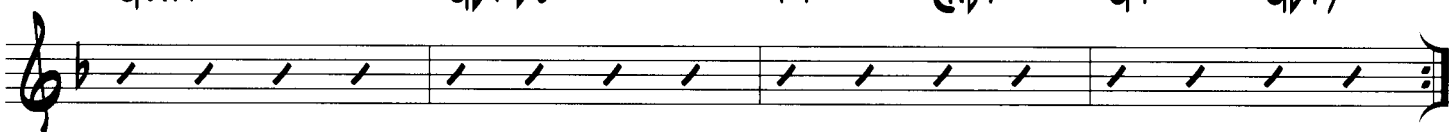
F7 Bb7 Eb9 F7 B7



Bb7 Eb7 AM17 G#M17



G M17 Gb7b5 F7 (Ab7 G7 Gb7)



MARMALADE

BY EARL "BUO" POWELL

UP-TEMPO SWING

Chord symbols for the first four staves:
Staff 1: G7#9 CM17 DbM17 Gb7 Bb7 Ab7 Gb7 F7b5
Staff 2: FM17 E7#11 Eb6 Eo7 (N.C.)
Staff 3: G7#9 CM17 DbM17 Gb7 Bb7 Ab7 Gb7 F7b5
Staff 4: FM17 E7#11 Eb6 Eo7 (N.C.)

Chord symbols for the last four staves:
Staff 5: Eb7 Gb9 Bb Ab13
Staff 6: Db7 Gb7 C7#9 F7#9 F7b5
Staff 7: G7#9 CM17 DbM17 Gb7 Bb7 Ab7 Gb7 F7b5
Staff 8: FM17 E7#11 Eb6 Eo7 (N.C.)

Other markings include accents (^) and a 'FINE' at the end.

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SOLOS:

B \flat G7 C \flat M17 F7 D \flat M17 G7 C \flat M17 F7 \flat 5

B \flat 6 B \flat 7 E \flat E \flat M1 \flat 6 D \flat M17 D \flat 7 C \flat M17 B7

B \flat G7 C \flat M17 F7 B \flat G7 C \flat M17 F7

B \flat 6 B \flat 7 E \flat E \flat M1 \flat 6 B \flat /F F7 B \flat

E \flat (G \flat 7) E \flat M1 \flat 6 B \flat (A \flat 7)

D \flat 7 C7 \flat 5 F7 \flat 5

B \flat 7 A \flat 7 G \flat 7 F7 B \flat 7 A \flat 7 G \flat 7 F7

B \flat B \flat 7 E \flat E \flat M1 \flat 6 D \flat M17 (D \flat M17) D \flat 7 C \flat M17 B7 \flat 5

D. C. AL FINE

CHORDS IN PARENTHESES ARE PLAYED ON THE FIRST CHORUS ONLY. TRITONE SUBSTITUTIONS ARE USED REGULARLY ON DOMINANT CHORDS (D \flat 7 FOR G7, B7 FOR F7, ETC.).

MIDWAY

BY EARL "BUO" POWELL

UP-TEMPO SWING

AM17 D7 GMA7

F#Ø B7 EMA7

F#M17 EMA7/G# C#M17

F#7 B7 D7

GMA7 AM17 D7 GMA7

F#Ø B7 EMA7

F#M17 EMA7/G# C#M17 CM17 F13

BM17 Bb7 AM17 D7b5 GMA7

FINE

PARISIAN THOROUGHFARE

BY EARL "BUO" POWELL

UP-TEMPO SWING

FMA7 GMI7 AMI7 BbMA7 CMA7 AMI7 GMI7 FMA7

Musical staff 1: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, A4, Bb4, C5, Bb4, A4, G4. Triplet markings are present under the final three notes.

GMI7 AMI7 BbMA7 CMA7 AMI7 GMI7 FMA7

Musical staff 2: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, A4, Bb4, C5, Bb4, A4, G4. Triplet markings are present under the final three notes.

FMA7 GMI7 AMI7 BbMA7 AMI7 D7 GMI7

Musical staff 3: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, A4, Bb4, C5, Bb4, A4, G4. Triplet markings are present under the first, second, and fifth notes.

C7 FMA7 GMI7 AMI7 BbMA7

Musical staff 4: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, A4, Bb4, C5, Bb4, A4, G4. Triplet markings are present under the first, second, and fifth notes.

F/C GMI C7b9 FMA7 GMI7 AMI7 BbMA7

Musical staff 5: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, A4, Bb4, C5, Bb4, A4, G4. Triplet markings are present under the first, second, and fifth notes.

AMI7 D7 GMI7 C7 FMA7 GMI7 AMI7

Musical staff 6: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, A4, Bb4, C5, Bb4, A4, G4. Triplet markings are present under the first, second, and fifth notes.

BbMA7 F Bb E7#5 AMA9

Musical staff 7: Treble clef, 4/4 time signature. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, A4, Bb4, C5, Bb4, A4, G4. Triplet markings are present under the first, second, and fifth notes.

BM17 E7 AMA9
 Bb9 AMI D7b9 GMA7 DM17 G7
 GM17 C7b5 FMA7 GM17 AM17
 BbMA7 AM17 D7 GM17 C7
 FMA7 GM17 AM17 BbMA7 F/C GM17 C7b9
 FINE

The main musical score consists of six staves of music in a key with one flat (B-flat). It features various guitar chords and melodic lines with triplets. The chords are: BM17, E7, AMA9, Bb9, AMI, D7b9, GMA7, DM17, G7, GM17, C7b5, FMA7, GM17, AM17, BbMA7, AM17, D7, GM17, C7, FMA7, GM17, AM17, BbMA7, F/C, GM17, C7b9. The piece concludes with the word 'FINE'.

SOLOS:

F DM1 GM17 C7 F D7 GM17 C7
 F F7 Bb Bb7 F GM17 C7
 F DM1 GM17 C7 F D7 GM17 C7

The solo section consists of three staves of music. Each staff contains rhythmic notation (slashes) and guitar chords. The chords are: F, DM1, GM17, C7, F, D7, GM17, C7; F, F7, Bb, Bb7, F, GM17, C7; F, DM1, GM17, C7, F, D7, GM17, C7.

F F7 B \flat B \flat 7 F B \flat E7
 A MA9 B M17 E7 A MA9 (20) (D M17 G7)
 C MA7 D M17 G7 G M17 C7
 F D M1 G M17 C7 F D7 G M17 C7
 F F7 B \flat B \flat 7 F G M17 C7 LAST X
 D.S. AL FINE

IN MEASURE 20 OF THE SOLO, D M17 & G7 MAY BE PLAYED IN PLACE OF A MA7, WHICH POWELL PLAYS.

IN POWELL'S SOLO PIANO PERFORMANCES, A C PEDAL TONE OFTEN APPEARS IN THE "A" SECTIONS OF THE SOLO.

MONOPOLY

BY EARL "BUO" POWELL

MEDIUM SWING

8b7 A7 Db7 C7 E7 Eb7 Gb7 F7

E7 Eb7 D7 Db7 C7 B7 Bb

8b7 A7 Db7 C7 E7 Eb7 Gb7 F7

E7 Eb7 D7 Db7 C7 B7 Bb

8b7 Eb7

C7 Gb7 F7

8b7 A7 Db7 C7 E7 Eb7 Gb7 F7

E7 Eb7 D7 Db7 C7 B7 Bb

FINE

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SOLOS:

B \flat G $M17$ C $M17$ F 7 B \flat G $M17$ C $M17$ F 7
 B \flat B $\flat 7$ E $\flat 7$ E $\flat M1b$ B \flat G $M17$ C $M17$ F 7
 B \flat G $M17$ C $M17$ F 7 B \flat G $M17$ C $M17$ F 7
 B \flat B $\flat 7$ E $\flat 7$ E $\flat M1b$ B \flat E $\flat 7$ B \flat
 B $\flat 7$ E $\flat 7$
 C 7 G $\flat 7$ F 7
 B \flat G $M17$ C $M17$ F 7 B \flat G $M17$ C $M17$ F 7
 B \flat B $\flat 7$ E $\flat 7$ E $\flat M1b$ B \flat G $M17$ C $M17$ F 7 LAST X

D.S. AL FINE AFTER SOLOS

*POWELL'S CHORDS IN THE "A" SECTIONS OFTEN DEVIATE FROM THE CHANGES ABOVE, WHICH ARE IMPLIED.

TRITONE SUBSTITUTIONS ARE USED REGULARLY FOR G $M17$, C $M17$, AND F 7 (D $\flat 7$ & D $\flat M17$, G \flat , AND B 7 , RESPECTIVELY).

G 7 MAY SUBSTITUTE FOR G $M17$.

OBLIVION

BY EARL "BUO" POWELL

UP-TEMPO SWING

Chord progression: A \emptyset , D7 \flat 9sus4, G \emptyset , C7 \flat 9, FM17, B \flat 13 \flat 9, EM17, A7, AbMA7, AbM17, GM17, CM17, F13 \sharp 11, B \flat 7 \flat 5, A \emptyset , D7 \flat 9sus4, G \emptyset , C7 \flat 9, FM17, B \flat 13 \flat 9, EM17, A7, AbMA7, AbM17, GM17, CM17, F13 \sharp 11, (E7) B \flat 7, Eb (G \flat 7 BMA7 E7), FINE

SOLOS:

AFTER SOLOS, D.S. AL FINE

SCENE CHANGES

BY EARL "BUD" POWELL

UP-TEMPO SWING

Chord changes for the first staff: Eb₃, CM17, FM17, Bb7, GM17, CM17, FM17, Bb7.

Chord changes for the second staff: GM17, CM17, FM17, Bb7, Eb, CM17, FM17, Bb7.

Chord changes for the third staff: Eb₃, CM17, FM17, Bb7, GM17, CM17, FM17, Bb7.

Chord changes for the fourth staff: GM17, CM17, FM17, Bb7, Eb, FM17/Bb, Eb.

Chord changes for the fifth staff: Eb7₃, Ab7.

Chord changes for the sixth staff: F7, Bb7.

Chord changes for the seventh staff: Eb₃, CM17, FM17, Bb7, GM17, CM17, FM17, Bb7.

Chord changes for the eighth staff: GM17, CM17, FM17, Bb7, Eb, FM17/Bb, Eb.

FINE

SOLOS:

AFTER LAST SOLO, D.C. AL FINE

TRITONE SUBSTITUTIONS ARE USED FREELY IN THE SOLO; IN PARTICULAR, Gm17-F#7-Fm17-E7 REGULARLY SUBSTITUTES FOR Gm17-C7-Fm17-Bb7. ADDITIONALLY, Db9 MAY BE USED IN PLACE OF Aø7.

SO SORRY PLEASE

BY EARL "BUO" POWELL

MEDIUM SWING

BASS NOTES: Eb Bb Eb Bb Eb Bb Eb Bb (FM19E9)

Musical staff 1 with bass notes Eb Bb Eb Bb Eb Bb Eb Bb (FM19E9). The staff contains a series of chords and melodic lines in a 4/4 time signature.

Chords: Eb Bb Eb Bb Eb Bb Eb Bb (E9)

Musical staff 2 with chords Eb Bb Eb Bb Eb Bb Eb Bb (E9). The staff continues the musical notation from the first staff.

CHORUS: Eb CM17 FM17 Bb7#5 G7#5 C7b9 FM17 Bb7#5

Musical staff 3 with chords Eb CM17 FM17 Bb7#5 G7#5 C7b9 FM17 Bb7#5. The staff begins the chorus section with a 3-measure rest.

Chords: Bbm17 Eb7 Ebm17 Ab7 G7#5 C7b5 F7#5 Bb7b5 Db6 D6 Eb6

Musical staff 4 with chords Bbm17 Eb7 Ebm17 Ab7 G7#5 C7b5 F7#5 Bb7b5 Db6 D6 Eb6. The staff continues the chorus with a 3-measure rest.

Chords: Eb CM17 FM17 Bb7#5 G7#5 C7b9 FM17 Bb7#5

Musical staff 5 with chords Eb CM17 FM17 Bb7#5 G7#5 C7b9 FM17 Bb7#5. The staff continues the chorus with a 3-measure rest.

Chords: Bbm17 Eb7 Ebm17 Ab7 G7#5 C7b5 F7#5 Bb7b5 Db6 D6 Eb6

Musical staff 6 with chords Bbm17 Eb7 Ebm17 Ab7 G7#5 C7b5 F7#5 Bb7b5 Db6 D6 Eb6. The staff continues the chorus with a 3-measure rest.

Chords: Bbm17 Eb7 Ab6

Musical staff 7 with chords Bbm17 Eb7 Ab6. The staff continues the chorus with a 3-measure rest.

Chords: CM17 F7 Bb11 Gb9 BMA7 E9

Musical staff 8 with chords CM17 F7 Bb11 Gb9 BMA7 E9. The staff concludes the piece with a 3-measure rest.

Eb CM17 FM17 Bb7#5 G7#5 C7b9 FM17 Bb7#5
 Bbm17 Eb7 Ebm17 Ab7 G7#5 C7b5 F7#5 Bb7b5 Db6 Db Eb6

SOLOS:

Eb CM17 FM17 Bb7 GM17 C7 FM17 Bb7
 Bbm17 Eb7 (Ebm17 Ab7) GM17 F#7 FM17 Bb7
 Eb CM17 FM17 Bb7 GM17 C7 FM17 Bb7 Bbm17 Eb7
 (Ebm17 Ab7) Ab7 GM17 FM17 Eb6 Bbm17 Eb7
 Ab6 CM17 F7 FM17 Bb7
 Eb CM17 FM17 Bb7 GM17 C7 FM17 Bb7
 Bbm17 Eb7 Ab7 Db7 Eb (Eb6) FM17 Bb7

CM17 IS OFTEN SUBSTITUTED FOR C7 AND VICE VERSA.

TRITONE SUBSTITUTIONS ARE OFTEN USED FOR Bb7 (Eb7) AND C7 (Gb7).

AFTER SOLOS, D.S. AL FINE

STRICTLY CONFIDENTIAL

BY EARL "BUD" POWELL

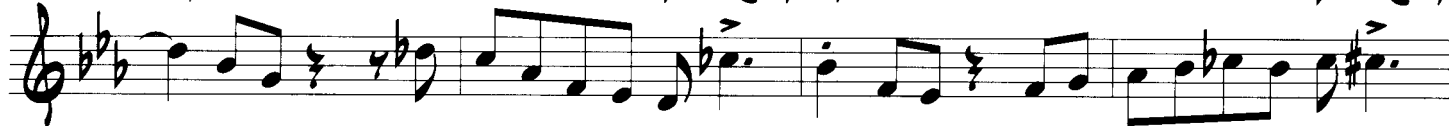
MEDIUM SWING

Aø D7#9 Gø C7#9
Fø Bb7#9 EbMA9
EbMA7 CM17 FM17 Bb7#5(b9) GM17 CM17 Fø Bb7#5(b9)
EbMA9 CM17 FM17 Bb7b9 EbMA9 C7 FM17 E7
EbMA7 CM17 FM17 Bb7b9 GM17 CM17 Fø Bb7#5(b9)
EbMA7 CM17 FM17 Bb7b9 Eb6 Ab7 Eb6
Eb7 AbMA9 AbM17 Db7#9 GbMA9
F#M19 B9 FM17 Bb7 EbMA9 Fø Bb7

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E \flat MA7 CM17 FM17 B \flat 7#5(b9) GM17 CM17 F \emptyset B \flat 7#5(b9)



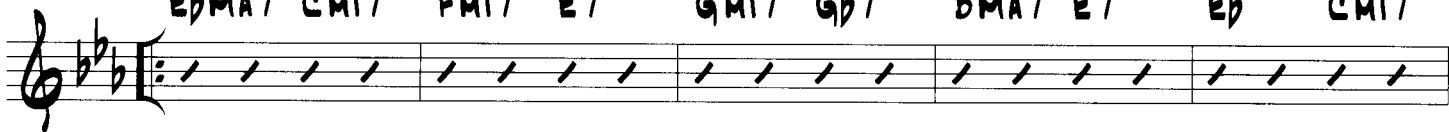
E \flat MA7 CM17 FM17 B \flat 7b9 E \flat 6 Ab7 E \flat 6



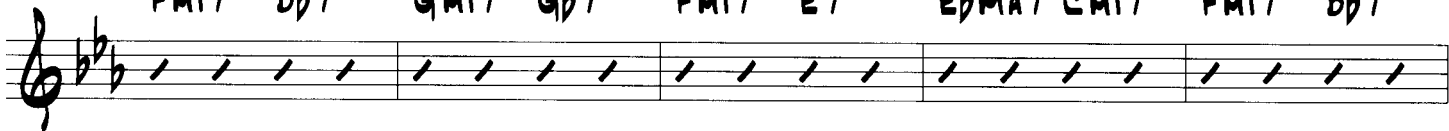
FINE

SOLOS:

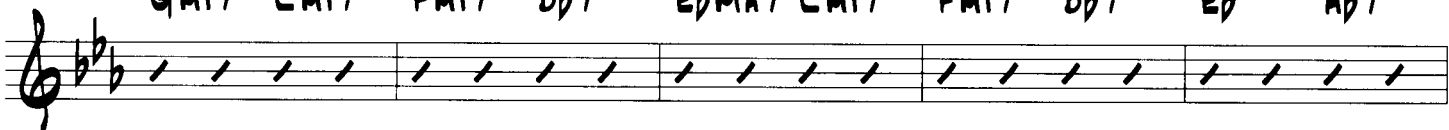
E \flat MA7 CM17 FM17 E7 GM17 G \flat 7 BMA7 E7 E \flat CM17



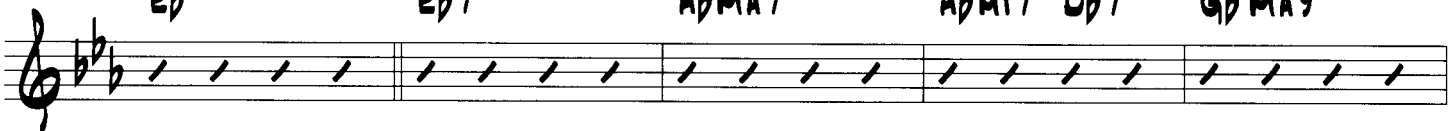
FM17 B \flat 7 GM17 G \flat 7 FM17 E7 E \flat MA7 CM17 FM17 B \flat 7



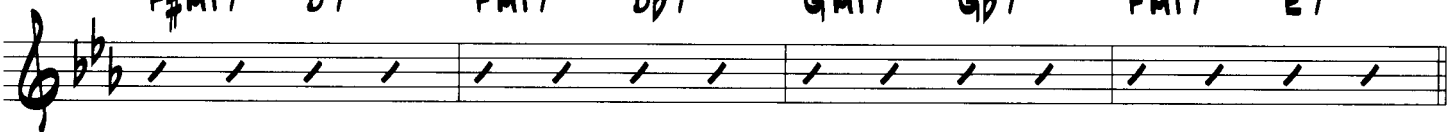
GM17 CM17 FM17 B \flat 7 E \flat MA7 CM17 FM17 B \flat 7 E \flat Ab7



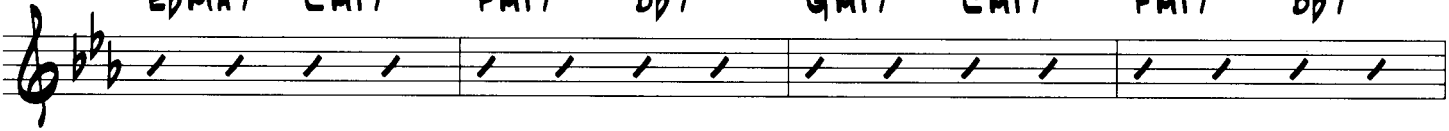
E \flat E \flat 7 AbMA7 AbM17 D \flat 7 G \flat MA9



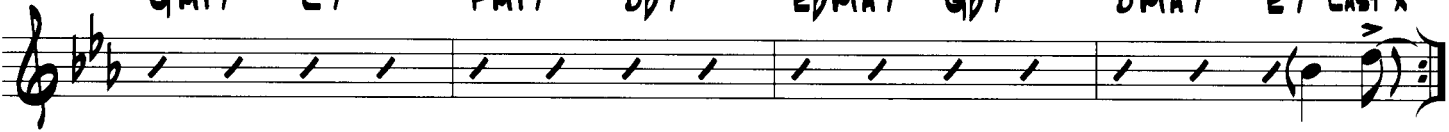
F#M17 B7 FM17 B \flat 7 GM17 G \flat 7 FM17 E7



E \flat MA7 CM17 FM17 B \flat 7 GM17 CM17 FM17 B \flat 7



GM17 C7 FM17 B \flat 7 E \flat MA7 G \flat 7 BMA7 E7 LAST X



IN THE HEAD, C7b9 IS PLAYED AS PART OF THE VOICING UNDER D \flat IN THE MELODY.

AFTER SOLOS, D.S. AL FINE

SUB CITY

UP-TEMPO SWING

BY EARL "BUD" POWELL

A Bb PEDAL: N.C. $D\flat 7$ $E\flat$ $B\flat 9$ $B\flat 9$

$D\flat 7$ $E\flat$ $E\flat 7$ $B\flat 9$ $B\flat 11$ $E\flat 6$

$D\flat 7$ $E\flat$ $B\flat 9$ $B\flat 9$

$D\flat 7$ $E\flat$ $E\flat 7$ $B\flat 9$ $B\flat 11$ $E\flat 6$

B $GMA7$ $AM17$ $D7$ $GMA7$ $AM17$ $D7$

$B\flat 6$ $CM17$ $F7$ $B\flat$ $G\flat 7$ $FM17$ $B\flat 7$

A $D\flat 7$ $E\flat$ $B\flat 9$ $B\flat 9$

$D\flat 7$ $E\flat$ $E\flat 7$ $B\flat 9$ $B\flat 11$ $E\flat 6$

ON THE HEAD, A Bb PEDAL IS PLAYED ON 2 & 4 IN THE A SECTIONS. THE BASS WALKS IN THE B SECTION. SOLOS ON $E\flat$ RHYTHM CHANGES.

WAIL

BY EARL "BUD" POWELL

UP-TEMPO SWING

Chord symbols for the first staff: Eb C7 FM17 Bb7 GM17 C7

Chord symbols for the second staff: FM17 Bb7 Bbm17 Eb7 Ab F#o7 GM17 C7

Chord symbols for the third staff: FM17 Bb7b5 Eb C7 FM17 Bb7 GM17 Cm17

Chord symbols for the fourth staff: F7 Bb7 Eb6 Eb7 Ab Db7 Eb6 Db7₃

Chord symbols for the fifth staff: Eb G7b5 C7b5₃

Chord symbols for the sixth staff: F7b5 Bb7b5₃

Chord symbols for the seventh staff: Eb C7 FM17 Bb7 GM17 Cm17 F7 Bb7

Chord symbols for the eighth staff: Eb6 Eb7 Ab Db7 Eb Db7₃ Eb (Bb7)

TEMPUS FUGIT

BY EARL "BUO" POWELL

UP-TEMPO/STRAIGHT 8THS

A

DMI A7b5 D7 A7b5

B

GMI A7 DMI A7 DMI
GMI A7 DMI Bø Bb7 A7 DMI
GMI A7 DMI A7 DMI
GMI A7 DMI Bø Bb7 A7 DMI
Eø A7#9 DMI6 E7#9 A7b9

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D7 GMI A7 DMI


A7 DMI GMI A7 DMI Bø

Bb7 A7  DMI  (PLAYED ON THE FIRST HEAD ONLY) Eø EbMA7 D7#11 Ab7

LAST X TO CODA AFTER SOLOS, D.S. AL CODA

G9#11 Gb13 FMA9 DMI

D.S. (FOR SOLOS)

 CODA DMI Bø A7b5 DMIMA13

SOLOS OVER SECTION "B."
SECTION "C" IS PLAYED AFTER THE FIRST HEAD ONLY.

TIME WAITS

BY EARL "BUO" POWELL

BALLAD

Staff 1: FM17, Bb7#5(b9), GM17, CM17, FM11, E7b5
Staff 2: EbMA7, F#M19, B7b9, EMA7, E6
Staff 3: F#M17, B7#5, EMA7, FM17, Bb7#5(b9)
Staff 4: GM17, CM17, FM17, E7b5, Eb11, F#M17 (Eb), E7
Staff 5: AbMA7, AbM17, AbM16, GM17, F#M17, B7b5(b9), FM17, Bb13b9
Staff 6: EbMA7, BM17, E7b9, GbMA7
Staff 7: F#M17, B7, FM11, Bb11, Bb7b9, FM11, Bb7#5(b9)
Staff 8: Eb, CM17, FM11, E7b5, EbMA7

A \flat MA7 A \flat 6

D \flat 9sus4 D \flat 7

GMI7 CM17/G

C7 \flat 9(b13)

FMI7

B \flat 7#5(b9) GMI7

CM17

FMI11

E7 \flat 5

E \flat MA7

FINE

ON BUD'S RECORDING, THE HEAD (MELODY) IS PLAYED 2X WITH SOME VARIATION ON THE REPEAT.

TOPSY TURVEY

BY EARL "BUO" POWELL

MEDIUM SWING

C9b5 C M17 F7 Bb Db13 Gb7 Db M17/Gb

C M19 Db M17 Gb11 C M17 F9#5 Bbb

C9b5 C M17 F7 Bb Db13 Gb7 Db M17/Gb

C M19 Db M17 Gb11 C M17 F9#5 Bbb

(IMPROVISED)

D9 G9

C9 C M17 F7b5

(COMPOSED)

C9b5 C M17 F7 Bb Db13 Gb7 B11

LAST X TO COO

C M19 Db M17 Gb11 C M17 F9#5 Bbb



CODA

Cm19

D^bM17

G^b11

Cm17

F9#5

D[∅]

G7

Cm17

F9#5

B^b

(N.C.)

UN POCO LOCO

BY EARL "BUO" POWELL

UP-TEMPO LATIN

DM11 G(#5#9) DM11 G(#5#9) DM11 G(#5#9) CMA7b9(b5)

DM11 G(#5#9) DM11 G(#5#9) DM11 G(#5#9) CMA7b9(b5)

 EbMA7b5 DbMA7b5 GbMA7b5 CMA7b9(b5)

EbMA7b5 DbMA7b5 GbMA7b5 CMA7b9(b5)

AM19/D D13 D9 D13 G#M19/C# C#13 C#9 C#13

CMA7b9(b5)

OPEN C-G 5TH: >

Fm17

Bb7

Eb6

Ebm17

Ab7

DbMA9

G7b5(b9)

G7b9(b13)

PIANO (LEFT HAND): 8vb

CMA7 AMI7 D7 G DM11 G(#5#9)

8vb

D.S. AL CODA

CODA
 C A009/E A13 A7#9 DM11 G11

GbMA7b5 FMA7 EM17 DM1 Db

N.C.
 FINE

MELODY (BELOW) IS PLAYED 2XS OVER VAMP, THEN SOLOS.

AFTER SOLOS, D.S. AL CODA (PLAY THROUGH ENTIRE HEAD FROM SIGN, WITH REPEAT); AD. LIB. END AT FINE.

MELODY (PLAYED 2XS OVER VAMP BEFORE SOLOS):

WEBB CITY

BY EARL "BUD" POWELL

UP-TEMPO SWING

Chords: Eb/F, Gm7/F, F7#9, BbMA7, F9#5, Bb6, Gm7, Cm7, C#o7, Bb, Gb7, Cm7, F7, Bb, Bb7, Eb, Eo7, Bb, Cm7, F7, Bb6, Gm7, Cm7, C#o7, Bb, Gb7, Cm7, F7, Bb, Bb7, Eb, Eo7, Bb, F7, Bb, Eb7, Bb6, G7#5, C7#11, F7b5(#9)

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Bb6 GMI7 CM17 C#o7 Bb Gb7 CM17 F7
 Bb Bb7 Eb Eo7 Bb F7 Bb (F7)

SOLOS:

(C#o7 DM17)
 Bb GMI7 CM17 F7 Bb G7 CM17 F7
 Bb Bb7 Eb Eo7 Bb F7 (CM17 F7)
 Bb Bb7 Eb Eo7 Bb F7 Bb
 Eb7 Bb (G7) C7 F7#5
 (C#o7 DM17)
 Bb GMI7 CM17 F7 Bb G7 CM17 F7
 Bb Bb7 Eb Eo7 Bb F7#5 LAST X 3

AFTER SOLOS, D.S. AL FINE

WILLOW GROVE

(WILLOW GROOVE)

BY EARL "BUO" POWELL

MEDIUM/UP-TEMPO SWING

The musical score consists of three staves of music in 4/4 time, written in the key of B-flat major. The first staff contains measures 1 through 4, with chords F7, Bb7, F7, and F7#5. The second staff contains measures 5 through 8, with chords Bb7, Eb9, F7, and AM17 D7. The third staff contains measures 9 through 12, with chords GM17, C7, F7, (D7), and GM17 C7. The piece concludes with a double bar line and the word "FINE".

IN MEASURES 1 & 5, Ab IS SOMETIMES PLAYED INSTEAD OF Ab; IN MEASURE 9, A-Bb IS SOMETIMES PLAYED ON THE LAST 2 16THS.

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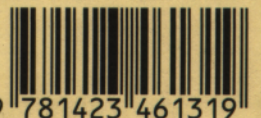
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