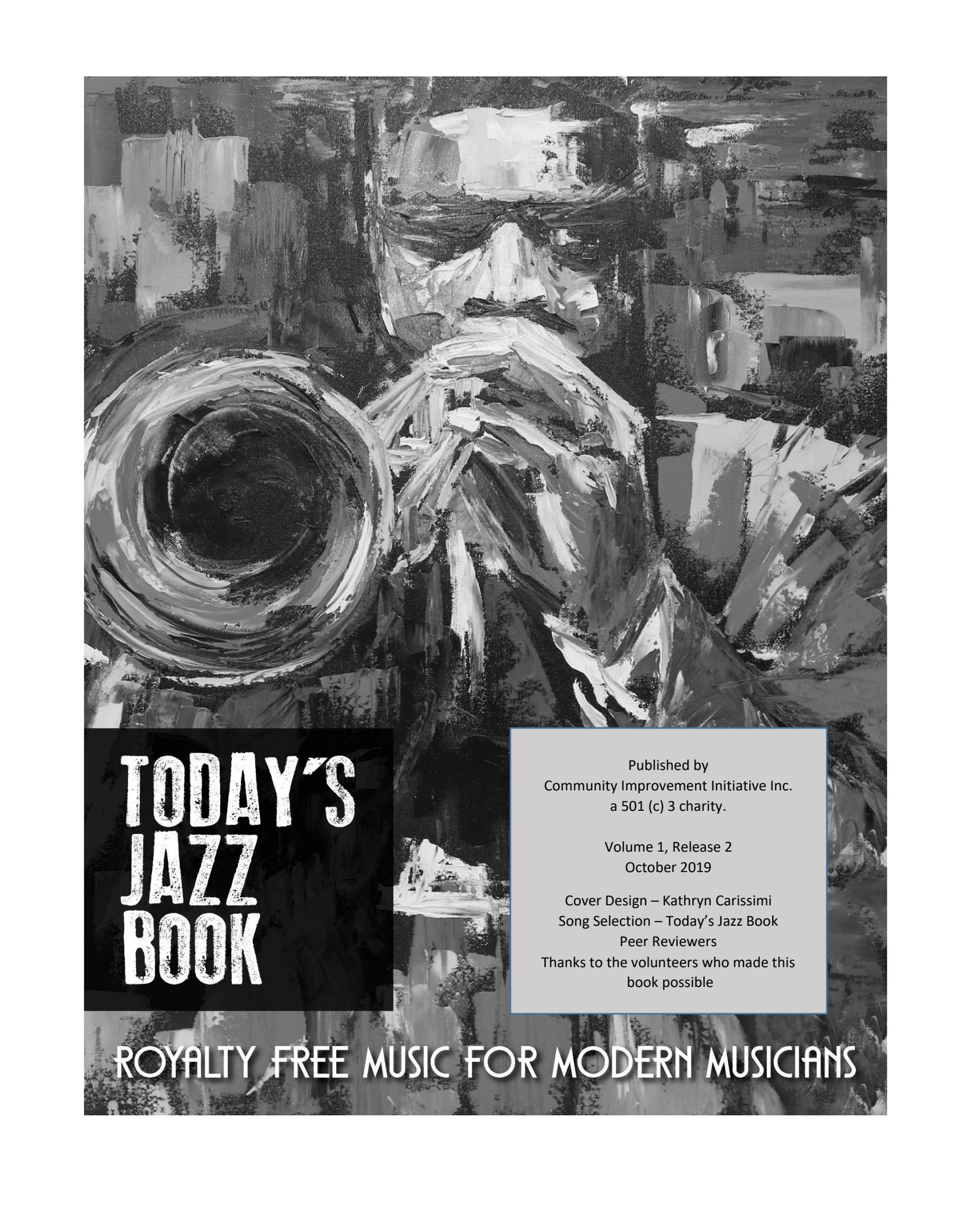


**TODAY'S
JAZZ
BOOK**

ROYALTY FREE MUSIC FOR MODERN MUSICIANS

An abstract black and white painting of a saxophone, rendered with thick, expressive brushstrokes. The instrument is the central focus, with its body, keys, and bell clearly defined through the layered paint. The background consists of various textures and tones, creating a sense of depth and movement.

TODAY'S JAZZ BOOK

Published by
Community Improvement Initiative Inc.
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Volume 1, Release 2
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Cover Design – Kathryn Carissimi
Song Selection – Today's Jazz Book
Peer Reviewers

Thanks to the volunteers who made this
book possible

ROYALTY FREE MUSIC FOR MODERN MUSICIANS

PREFACE TO *Today's Jazz Book*

VOLUME 1, RELEASE 1

Several forces combined to bring you this globally crowdsourced, legal, royalty-free book of new, original jazz compositions.

The first is the number of times musicians hear small venue owners say they would love to have live jazz at their establishment but can't afford to pay public performance royalties. To many musicians, this was inhibiting the advancement of jazz in modern culture. Most musicians will agree that the availability of live performance opportunities provides powerful motivation to learn songs and practice. Therefore, reduced performance opportunities represented a significant obstacle to the continuance of the genre. A legal, royalty-free book like *Today's Jazz Book* seemed to be an answer to this problem.

The second reason had to do with a comment Steve Swallow made in a publication called *The Story of Fakebooks* (Kernfield, 2006). Steve Swallow, a noted bass player and former Berkley College of Music professor related the story about two Berkley music students. These students compiled the now-famous *Real Book*. The *Real Book* was a book of jazz songs that has become the basic repertoire for working musicians since the 1970's. According to Swallow, these entrepreneurial *Real Book* founders approached Swallow and asked him if he would contribute songs. The issue of copyright came up, and Swallow indicated he needed some time to think about the implications of giving his charts away for such a project. He stated:

“What I thought, and what I still think, is...that it was actually to my advantage to include my tunes in this book, despite that I wouldn't be receiving print royalties...the advantage of having these tunes...played in public and possibly recorded by a whole generation of players, guys unknown personally to me, outweighed the potential to make print royalties” (*The Story of Fakebooks*, Kernfield, 2006, p. 131)

With this comment, Swallow seemed to be expressing humanity's desire to leave something of value behind after passing from this earth. In this case, it not only appeared to be the possibility of follow-on work, it may have been that generations of future musicians him would play his music. It's our experience that many musicians have composed quality, original jazz that is rarely heard or played by anyone but musicians in their own groups. Therefore, their music deserves to be preserved and transmitted to others through this book.

With these reasons pushing us forward, we sought feedback from musicians such as university professors, composers, and experienced players. Would they be willing to contribute to such a book? The answer was a unanimous affirmative. The issue of forgoing licensing fees didn't appear to be an issue to these musicians at all. Apparently, expanding the possibilities for paid, live jazz performance, and leaving a legacy outweighed any downside -- possibly as Metheny and Swallow had surmised.

After discussions on Talkbass.com, an internet discussion forum for bass players, a group of dedicated musicians agreed to join the project as volunteers. This group included Talkbass members, drummers, keyboard players, and saxophonists. Among the musicians who gave contributed resources to the project were Owen Gray, Steven Ayres, Tim Stafford, Mark White, Tony Suarez, Ralph Gray, John Coffey and Sam Sherry.

Without these musicians' support for the idea, we're sure this project wouldn't have become reality. I want to give special thanks to one of our volunteers, Owen Gray, who advanced the project significantly. As we tackled legal questions surrounding shareable music in the digital age, Owen directed us to Creative Commons licenses. These licenses, which apparently have been tested in the courts and used widely for

creative work, paved the way for the legality of this royalty-free project. Along with others, Owen also brainstormed names for the book. His *Today's Jazz Book* idea fit the vision of an ever-expanding book of fresh jazz compositions that continue to advance the genre. Thanks also goes to New York graphic designer Kathryn Carissimi who brought the name to life with the book cover and media she created around the *Today's Jazz Book* theme. Her sharp eye and understanding of social media were a boon to the project. Mark White, a professional arranger, also donated his considerable Finale skills in formatting the charts and some cases, creating arrangements suitable for the small jazz combo. Thanks also goes to our Creative Commons lawyer who provided us with affordable advice on how to abide by the complexities of copyright law.

At the bottom of each chart is the license the composer granted; not all the licenses are the same, so please check the conditions of each license. However, for this release, most of the nine songs have versions of the Creative Commons Attribution-Only, Share-Alike licenses. These licenses permit sharing, printing, recording, and performing most, if not all the songs, royalty free. This is provided the user attributes the author and shares the work under the same terms as the license. (Because these comments are not legal advice, please visit www.creativecommons.org for the actual conditions of the licenses).

In assembling this book, an obvious imperative is that the songs be of good quality. This led us on a quest for understanding exactly what is considered *good quality* to gigging, grassroots musicians. We conducted polls of musicians and online discussions to unearth their unspoken criteria for the songs these musicians include in their set lists. From this process, criteria evolved. Our song selection panel, composed of grassroots, gigging musicians from all adult generations, uses these criteria throughout our curated, double-blind, peer review process. These criteria include a memorable melody, interesting chord changes, music that translates well to the instruments found in typical performance situations, and length that fits 1-2 pages. Further the songs should normally have structure that can be followed relatively easily when sight reading. We apply these criteria while recognizing that creativity often achieves success by breaking boundaries – including our own guidelines.

To help grow *Today's Jazz Book*, we accept quality jazz compositions for peer review from anywhere. The music can be vocal or instrumental. It can be traditional, contemporary, smooth, fusion-oriented or any flavor the composer considers jazz. The key is for the songs to be jazz-oriented music that gigging musicians want to play, and listeners want to experience. We're in constant need of volunteers to promote this free book on social media, as well as volunteers and mentors with knowledge of music transcription, copying and arranging. For more information on how to submit original compositions or get involved, please visit www.newjazz.org. Please like us at <https://www.facebook.com/todaysjazzbook> to get updates when new songs are available.

Finally, we make one request to musicians who receive a copy of *Today's Jazz Book*– play the tunes in this book and share them with others while abiding by each song's licensing conditions. Listen to the recordings, and then put yourself in them stylistically. Our hope is that this book will expose you to many songs you love to play, that new jazz will have a voice, and that opportunities for live jazz will expand.

Brent Ward, PhD

Per: Community Improvement Inc.

a 501 (c) 3 charity

Orlando, Florida

August 2018

www.newjazz.org

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(Bb)

162ND STREET

1 of 2
by Manny Patiño

Relaxed Latin Jazz Mambo

♩ = 80

(A) A maj7 G#m7b5 C#7 F#m9 Bm7 C#m7 Dmaj7 E7sus

A maj7 G#m7b5 C#7 F#m9 Bm7 C#m7 Dmaj7 E7sus

(B) F#m7 Dmaj7

Bm7 E7 A maj7 G#m7b5 C#7b9

F#m7 Dmaj7

Bm7 E7 C#m7 F#7 Bm7 E7sus

(C) C#m7 F#7

Bm7 1 C#m7 Dmaj7 E7sus E7



B \flat

162nd Street -- 2 of 2

33

D m7 G9 C#m7 F#7

Interlude

36

B m7 E7sus

40

A maj7 G#m7 \flat 5 C#7 F#m9 B m7 C#m7 D maj7 E7sus

44

A maj7 G#m7 \flat 5 C#7 F#m9 B m7 C#m7 D maj7 E7sus

Open Solos

48

B m11 E7 E7 \flat 9 C7 \flat 5

After Solos, D.C. al Coda

52

B m7 C#m7 D maj7 E7sus B m7 C#m7 D maj7 E7sus

(B \flat)

BAYOU FAREWELL

1 of 2

by U.S. Army Blues

Med. Ballad - light 4 feel - straight 8ths

Intro B \flat maj7 Gm9 B \flat maj7 Gm9 B \flat maj7

Musical staff for the Intro section, measures 1-5. The key signature is B-flat major (two flats). The time signature is 4/4. The melody consists of eighth notes and quarter notes.

Gm11 Emaj7 E add2 Lead instr.

Musical staff for measures 6-9. Measure 6 starts with a bass clef. The melody continues with eighth notes and quarter notes. Measure 9 ends with a double bar line and a key signature change to D major (two sharps).

(A) ∞

Emaj7

D#m7

Musical staff for measures 11-14. Measure 11 starts with a treble clef and a key signature change to D major (two sharps). The melody consists of quarter and eighth notes.

C#m

Bm7

Emaj7

Amaj7

Musical staff for measures 15-18. The melody continues with quarter and eighth notes. Measure 18 ends with a double bar line.

C# \emptyset 7
G

Am9

C
D

Gmaj7

Musical staff for measures 19-21. The melody continues with quarter and eighth notes. Measure 21 ends with a double bar line.

F#m7

1
B

Musical staff for measures 22-26. Measure 22 starts with a treble clef and a key signature change to B major (two sharps). A first ending bracket spans measures 22-26. The melody consists of quarter and eighth notes.

2

B

Amaj7

Gm9

C7

Musical staff for measures 27-30. A second ending bracket spans measures 27-30. The melody consists of quarter and eighth notes. Measure 30 ends with a double bar line.

(B)

Fmaj7

Dm9

Gm11

C9

Musical staff for measures 29-32. Measure 29 starts with a bass clef. The melody consists of quarter and eighth notes. Measure 32 ends with a double bar line.



Bayou Farewell by U.S. Army Blues is licensed under a Public Domain Mark 1.0 License
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BLUE BLOSSOM

by Brent Ward

Medium Swing

Dm7 **Gm7** **C7**

Em7b5 **A7** **Dm7**

Fm7 **Bb7** **Ebmaj7**

Em7b5 **A7** **Dm7** **Em7b5 A7**

The first system of music is written on a treble clef staff in 4/4 time. It begins with a repeat sign and a first ending bracket. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. Chords are indicated above the staff: Dm7 (G4), Gm7 (G4), and C7 (G4).

The second system of music is written on a bass clef staff. It begins with a repeat sign and a first ending bracket. The notes are: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3. Chords are indicated above the staff: Em7b5 (G3), A7 (A3), and Dm7 (G3).

The third system of music is written on a bass clef staff. It begins with a repeat sign and a first ending bracket. The notes are: F3, G3, Ab3, Bb3, Ab3, G3, F3, E3, D3, C3. Chords are indicated above the staff: Fm7 (F3), Bb7 (Bb3), and Ebmaj7 (Eb3).

The fourth system of music is written on a bass clef staff. It begins with a repeat sign and a first ending bracket. The notes are: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3. Chords are indicated above the staff: Em7b5 (G3), A7 (A3), Dm7 (G3), and Em7b5 A7 (G3).

Head 2X's / Solos / Head 2X's / Ending

Ending

Em7b5 **A7** **Dm7** **1 Em7b5 A7**

2 Em7b5 A7 Dm7

The ending section is written on a bass clef staff. It begins with a repeat sign and a first ending bracket. The notes are: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3. Chords are indicated above the staff: Em7b5 (G3), A7 (A3), Dm7 (G3), and Em7b5 A7 (G3). A second ending bracket follows, with notes: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3. Chords are indicated above the staff: Em7b5 (G3), A7 (A3), and Dm7 (G3).



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EMPTY NEST

1 of 2

by Pedro Colluso & Lowell K Lawson

Slow Easy Funk

Intro E E maj7 Amaj9 E maj7 Amaj9

Keys only -- Add Rhythm

A E maj7 Amaj9 E maj7 Amaj9

E maj7 Amaj9 C maj7 Bm7

C maj7 Gmaj9 Amaj9

B E maj7 Amaj9 E maj7 Amaj9

E maj7 Amaj9 C maj7 Bm7



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(Bb)

Empty Nest -- 2 of 2

26 Cmaj7 Gmaj9 Amaj9

30 E B D A

34 C G A B

38 Emaj7 Amaj9 Emaj7 Amaj9

42 Emaj7 Amaj9 Cmaj7 Bm7

46 Cmaj7 Gmaj9 Amaj9



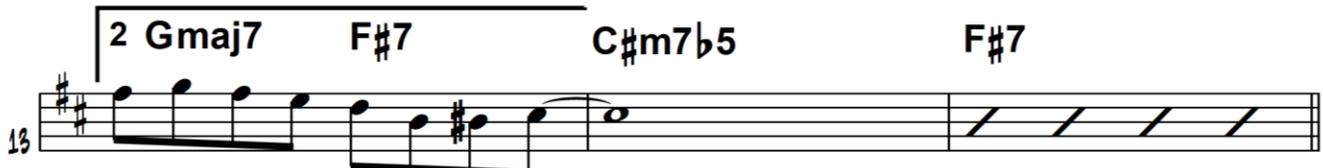
EVIDENCE SONG

1 of 2

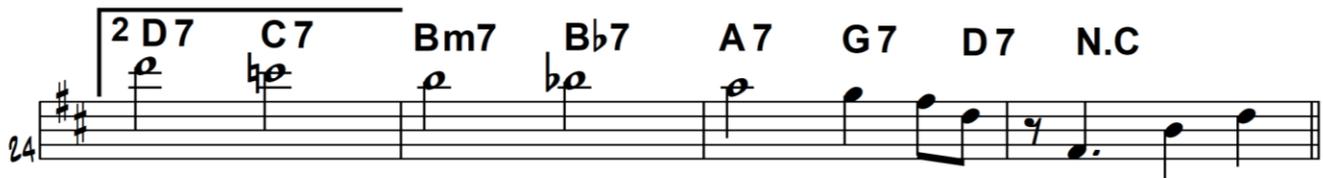
Med. Fast Swing

by The Good Lawdz

Drums Intro



Solo as part of head



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FOR WHAT NEVER WAS

Steven Ayres

Latin

♩ = 100

Gm **Gm(maj7)** **Gm7** **C7**

A ca - rou - sel a glit-ter-ing ring of gold

Bbm7 **Eb7** **Am7** **D7**

'Round and 'round and felt my - self grow - ing old

Gm

Pure ro - mance a fan - ta - sy deep and vast

Bbm7 **Eb7** **Am7** **D7** **Gm7** **Fm7** **Bb7**

mag-ined it all I'm tak - ing the fall at last For

Eb7 **F7** **Bb7**

what ne - ver was I dove in the blaze con - sumed in a haze of de - sire
I bet ev - ry dime on a life - time of heart's de - sire

Em7b5 **A7** **Dm7** **D7**

Now I've felt the fire. So
Now I know the fire.

Gm **Gm(maj7)** **Gm7** **C7**

sit by me we'll cel - e - brate hope - less cause - es,

Bbm7 **Eb7** **Am7** **D7** **Gm** **Fm7** **Bb7**

Haul up a chair we'll drink to what ne - ver was



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(Bb)

Full Sail -- 2 of 2

35 **B** E maj7 G#m7

39 F#m9 B7sus B7

43 Emaj9 A m11 G#m7

47 F#m9 G#m7 Amaj7 G#m7 F#m9

D.S. al Coda
Solos on D.S.

51 **C** Solo Continues
C maj7 G#m7 F#7sus

56 1, 2 G#m7 3 G#m7 F#m11 G#m11



KELLI'S NUMBER (SHORT)

Swing

by U.S Army Blues

♩ = 156

Em7 Dmaj7add11 Em7 Dmaj7add11

A Em7 Dmaj7add11 Em7 Dmaj7add11

Em7 Dmaj7add11 Em7 Dmaj7add11

B Am7 D7b9#9 Gmaj7 D13b9 Gmaj7

Gm7 C7b9#9 Fmaj7 C13b9 F#m7b5 B7b13

C Em7 Dmaj7add11 Em7 Dmaj7add11

Em7 Dmaj7add11 Em7 (Dmaj7add11)



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ⓑ

KELLI'S NUMBER (LONG)

Swing

by U.S Army Blues

♩ = 156

Em7 Dmaj7add11 Em7 Dmaj7add11

Ⓐ

Em7 Dmaj7add11 Em7 Dmaj7add11

Em7 Dmaj7add11 Em7 Dmaj7add11

Ⓑ

Am7 D7b9#9 Gmaj7 D13b9 Gmaj7

Gm7 C7b9#9 Fmaj7 C13b9 F#m7b5 B7b13

Ⓒ

Em7 Dmaj7add11 Em7 Dmaj7add11

Em7 Dmaj7add11 Em7 Dmaj7add11



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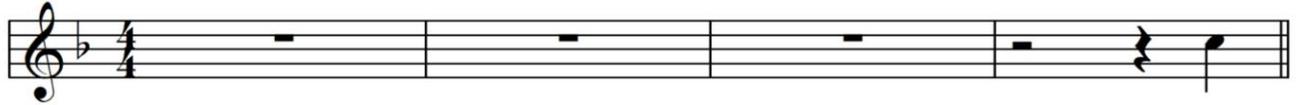
KIOS

1 of 2

by Sam Sherry

Bossa

Intro Dm7 E m7b5 A+7 Dm7 E m7b5A+7



F#m7b5

F maj7



Bbmaj7

Ebmaj7



Dm7

Bb69

E m7b5

A7#9



Dm7

Ebmaj7

Dm7



Gm7

C7

F maj7



Em7

A+7

Dm7add4 Ebm7add4



Em7add4 F#m7

Abm7add4 Bbm7add4

Cm7add4



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(B)

Kids -- 2 of 2

31 **Dm7** **E♭maj7**

35 **F maj7**

1 2

Detailed description: This block contains the first two staves of music. Staff 31 is a treble clef staff with a key signature of one flat (Bb). It features a melodic line with a **Dm7** chord above the first two measures and an **E♭maj7** chord above the last two measures. The notes are: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter). There are triplet markings over the last two notes of the first and last two notes of the second phrase. Staff 35 is a bass clef staff with a **F maj7** chord above the first measure. It contains a bass line with a repeat sign and two endings, labeled 1 and 2.

(C) **F#m7♭5** **F maj7**

40

B♭maj7 **E♭maj7**

44

Dm7 **B♭maj7** **E m7♭5** **A+7**

48

Dm7 **E♭maj7** **Dm7** **E♭maj7**

52

Dm7 **B♭maj7** **Dm7**

56

E m7♭5 **A7#9** **Dm7** **E♭maj7**

60

Dm7 **E♭maj7** **Dm7**

64

Detailed description: This block contains the remaining staves of music. Staff 40 is a bass clef staff with a key signature of one flat (Bb). It features a melodic line with a **F#m7♭5** chord above the first two measures and an **F maj7** chord above the last two measures. Staff 44 is a bass clef staff with **B♭maj7** and **E♭maj7** chords above the first and last measures respectively. Staff 48 is a bass clef staff with **Dm7**, **B♭maj7**, **E m7♭5**, and **A+7** chords above the first four measures. Staff 52 is a bass clef staff with **Dm7**, **E♭maj7**, **Dm7**, and **E♭maj7** chords above the first four measures. Staff 56 is a bass clef staff with **Dm7**, **B♭maj7**, and **Dm7** chords above the first three measures. Staff 60 is a bass clef staff with **E m7♭5**, **A7#9**, **Dm7**, and **E♭maj7** chords above the first four measures. Staff 64 is a bass clef staff with **Dm7**, **E♭maj7**, and **Dm7** chords above the first three measures.

Play head at **(A)** & **(B)** / Solos at **(A)** & **(B)**, then go to **(C)**



ORBITING A DISTANT PLANET

Med. Fast Swing

Quantum Jazz

Drums Intro

3 **A** Am7 Am7 D Am7 Em7b5 A7

7 Dm7 G7 Cmaj7 C7

11 Bm7b5 E7b9 Am7 Em7 A7

15 D7 E7 Am7 ¹ Bm7b5 E7b9

19 ² Bm7b5 E7b9 **B** Bm7b5 E7b9 Am7 Abm7

24 C#m7b5 F#7b9 Bm7 E7b9

28 Bm7b5 E7b9 Am7 Em7 A7

32 D7 E7 Am7 Bm7b5 E7b9 ³ N.C.

Solo over form, then D.S. al Coda

37 D7 E7 D7 E7 Am(maj7)

The musical score is written in 4/4 time with a B-flat key signature. It begins with a 'Drums Intro' section. The main body of the score is divided into systems of staves. The first system (measures 3-7) includes a treble clef staff and a bass clef staff with a '3' time signature. The second system (measures 7-11) continues with the bass clef staff. The third system (measures 11-15) includes a treble clef staff. The fourth system (measures 15-19) includes a treble clef staff with a first ending bracket. The fifth system (measures 19-24) includes a treble clef staff with a second ending bracket. The sixth system (measures 24-28) includes a treble clef staff. The seventh system (measures 28-32) includes a treble clef staff with a third ending bracket. The final system (measures 37-41) includes a treble clef staff with a Coda symbol. Chord symbols are placed above the notes. A 'Solo over form, then D.S. al Coda' instruction is placed below the third ending bracket.



(Bb)

ORIN'S ORBIT

by Jeremy Kurn

B m7 C13 B m7 C13 B m7 C13 B m7 C#m7 C9

Musical staff with notes and rests, corresponding to the first set of chords.

(A) $\frac{5}{8}$

B m7 E7 Gmaj9 C#m7 C m7

Musical staff with notes and rests, corresponding to the second set of chords.

B m7 E7 Gmaj9 C#m7 C m7

Musical staff with notes and rests, corresponding to the third set of chords.

B m7 E7 Gmaj9 C#m7 C m7

Musical staff with notes and rests, corresponding to the fourth set of chords.

B m7 E7 Gmaj9 C#m7 F#7b9 ^{b13}

Musical staff with notes and rests, corresponding to the fifth set of chords.

(B)

Gmaj9 F#7 B m7 A m7 A b7 #11

Musical staff with notes and rests, corresponding to the sixth set of chords.

Gmaj9 F#7 To \oplus Fmaj7 C# \emptyset 7 F#7b9 D.S. al \oplus

Musical staff with notes and rests, corresponding to the seventh set of chords.

\oplus Gmaj7 E m7 F#9b13 B5

Musical staff with notes and rests, corresponding to the eighth set of chords.



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PASTRAMI ON THE STAIRS

by Jodi Kidneigh

Medium Bossa

Gmaj7 **Cm7b5**

1 **F#m7** **Bm7** **2** **F#m7** **Bm7**

A **Em7** **A7** **F#m7** **Bm7**

Em7 **A7** **Dmaj7** **D#dim**

Em7 **A7** **F#m7** **B7**

Em7 **A7** **Dmaj7** **D#dim (Cmaj9 Last X)**



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(Bb)

SAMBA DE RIO

by Manny Patiño

♩ = 96

(A)

Gmaj7 Am7 Bm7 E7

Am7

1 D7 Bm7 Bb7 Am7 D7

2 D7 Gmaj7

(B)

Cm7 F7 Bbmaj7 Db7b5

Cm7 F7 Bbmaj7

Bm7 E7 C#m7 F#7

Bm7 E7 Am7 D7

(C)

Gmaj7 Am7 Bm7 E7

Am7 D7 Gmaj7

Ebmaj7 D9sus D7 Gmaj7



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(Bb)

WHEN HEART IS FULL

by Jeremy Kurn

Swung ♩ = 110

Keys cue-----

Intro C5

5 **(A)** Abadd2 Cm7 Bbadd2 Abadd2

9 Cm7 Eb6 Bb Db9 Dm7add4

13 Cm7 G7 B Cm7 Bb 1 F A

17 Abadd2 Eb 5 Ab Bb Eb

21 2 F A 3 **(B)** Db9 Cm7 Db Eb Db9#11

26 Dø9 G7#11 b9 Bb Ab Bbadd2

Keys cue-----

30 Cm7



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