

Style

UT

Med. Swing

♩ = 140

Roy Hargrove

A

E⁹(sus4) A^{maj9} A/G A^{maj9} A/G

Saxophone alto

Med. Swing

♩ = 140

A

E⁹(sus4) A^{maj9} A/G A^{maj9} A/G

Batterie

6 B^{m7}/E E^bmaj7(#11) D^{m7} D^bmaj7/A^b

Sax. alto

E⁹(sus4) E^bmaj7(#11) D^{m7} D^bmaj7(#11)/A^b

Bat.

B

10 A^{maj9} A/G F[#]m⁷ B⁹(sus4)

Sax. alto

B

A^{maj9} A/G F[#]m⁷ B⁹(sus4)

Bat.

14 E⁹(sus4) E^bmaj7(#11) D^{m7} D^bmaj7/A^b

Sax. alto

E⁹(sus4) E^bmaj7(#11) D^{m7} D^bmaj7(#11)/A^b

Bat.

2

C

18 D^bmaj7(#11) C⁷alt. F[#]7 Fm⁷ B^b6/9 Bm¹¹ E¹³(b9) G⁷alt.

Sax. alto

C

D^bmaj7(#11) C⁷alt. F[#]7 Fm⁷ B^b6/9 Bm¹¹ E⁷alt. G⁷alt.

Bat.

D

24 Cmaj9 A^bmaj7(#11) G⁷ G⁷(b⁹₅)

Sax. alto

D

Cmaj9 A^bmaj7(#11) G⁷ G⁷(b9)

Bat.

28 Cmaj9 A^bmaj7(#11)

Sax. alto

Cmaj9

A^bmaj7(#11)

Bat.

30 G⁷ A maj7(#11) Bm⁷/E

Sax. alto

G⁷

A maj7(#11)

E⁹(sus4)

Bat.

34 A^{maj7} G^{maj7} A^{maj7} G^{maj7}

Sax. alto

Bat.

38 E^{9(sus4)} E^bmaj7(#11) Dm⁷ D^bmaj7(#11)

Sax. alto

Bat.

42 A^{maj7} G^{maj7} F[#]m⁷ B⁹

Sax. alto

Bat.

46 E^{9(sus4)} E^bmaj7(#11) Dm⁷ D^bmaj7(#11)

Sax. alto

Bat.

50 D^bmaj7(#11) C⁷alt. F[#]7 Fm⁷ B^b9

Sax. alto

Bat.

54 Bm¹¹ E^{13(b9)} G⁷alt. C^{maj9} A^bmaj7(#11) G⁷ G^{7(b9)}

Sax. alto

Bat.

60 C^{maj9} A^bmaj7(#11) G⁷ A^{maj7}(#11) /: E^{9(sus4)}

Sax. alto

Bat.

Med. Swing

Style

♩ = 140

Bb

Roy Hargrove

A

F#9(sus4) Bmaj9 B/A Bmaj9 B/A

6 C#m7/F# Fmaj7(#11) Em7 Ebmaj7/Bb

B

10 Bmaj9 B/A G#m7 C#9(sus4)

14 F#9(sus4) Fmaj7(#11) Em7 Ebmaj7/Bb

C

18 Ebmaj7(#11) D7alt. G#7 Gm7 C% C#m11 F#13(b9) A7alt.

D

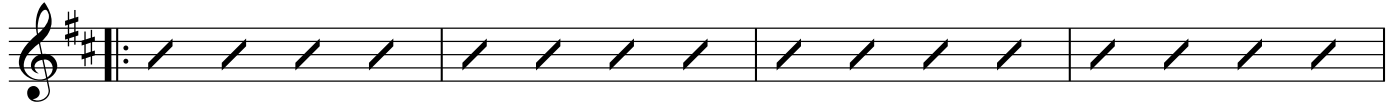
24 Dmaj9 Bbmaj7(#11) A7 A7(b9/5)

28 Dmaj9 Bbmaj7(#11)

30 A7 Bmaj7(#11) C#m7/F#

2

34 Bmaj7 A maj7 Bmaj7 A maj7




Musical staff for measures 34-37. The staff is in treble clef with a key signature of two sharps (F# and C#). The rhythm is a steady quarter-note pattern. The notes are represented by diagonal slashes. The measures are: 34 (Bmaj7), 35 (A maj7), 36 (Bmaj7), and 37 (A maj7).

38 F#9(sus4) Fmaj7(#11) Em7 Ebmaj7(#11)



Musical staff for measures 38-41. The staff is in treble clef with a key signature of two sharps (F# and C#). The rhythm is a steady quarter-note pattern. The notes are represented by diagonal slashes. The measures are: 38 (F#9(sus4)), 39 (Fmaj7(#11)), 40 (Em7), and 41 (Ebmaj7(#11)).

42 Bmaj7 A maj7 G#m7 C#9



Musical staff for measures 42-45. The staff is in treble clef with a key signature of two sharps (F# and C#). The rhythm is a steady quarter-note pattern. The notes are represented by diagonal slashes. The measures are: 42 (Bmaj7), 43 (A maj7), 44 (G#m7), and 45 (C#9).

46 F#9(sus4) Fmaj7(#11) Em7 Ebmaj7(#11)



Musical staff for measures 46-49. The staff is in treble clef with a key signature of two sharps (F# and C#). The rhythm is a steady quarter-note pattern. The notes are represented by diagonal slashes. The measures are: 46 (F#9(sus4)), 47 (Fmaj7(#11)), 48 (Em7), and 49 (Ebmaj7(#11)).

50 Ebmaj7(#11) D7alt. G#7 Gm7 C%9



Musical staff for measures 50-53. The staff is in treble clef with a key signature of two sharps (F# and C#). The rhythm is a steady quarter-note pattern. The notes are represented by diagonal slashes. The measures are: 50 (Ebmaj7(#11)), 51 (D7alt.), 52 (G#7), 53 (Gm7), and 54 (C%9).

54 C#m11 F#13(b9) A7alt. Dmaj9 Bbmaj7(#11) A7 A7(b9)



Musical staff for measures 54-59. The staff is in treble clef with a key signature of two sharps (F# and C#). The rhythm is a steady quarter-note pattern. The notes are represented by diagonal slashes. The measures are: 54 (C#m11), 55 (F#13(b9)), 56 (A7alt.), 57 (Dmaj9), 58 (Bbmaj7(#11)), 59 (A7), and 60 (A7(b9)).

60 Dmaj9 Bbmaj7(#11) A7 Bbmaj7(#11) / F#9(sus4)



Musical staff for measures 60-63. The staff is in treble clef with a key signature of two sharps (F# and C#). The rhythm is a steady quarter-note pattern. The notes are represented by diagonal slashes. The measures are: 60 (Dmaj9), 61 (Bbmaj7(#11)), 62 (A7), 63 (Bbmaj7(#11)), 64 (a double bar line), and 65 (F#9(sus4)).

Style

Med. Swing

E_b

♩ = 140

Roy Hargrove

A

C#9(sus4) F#maj9 F#/E F#maj9 F#/E

6 G#m7/C# Cmaj7(#11) Bm7 Bbmaj7/F

B

10 F#maj9 F#/E D#m7 G#9(sus4)

14 C#9(sus4) Cmaj7(#11) Bm7 Bbmaj7/F

C

18 Bbmaj7(#11) A7alt. D#7 Dm7 G% G#m11 C#13(b9) E7alt.

D

24 Amaj9 Fmaj7(#11) E7 E7(b9)

28 Amaj9 Fmaj7(#11)

30 E7 F#maj7(#11) G#m7/C#

2
34 F#maj7 Emaj7 F#maj7 Emaj7

38 C#9(sus4) Cmaj7(#11) Bm7 Bbmaj7(#11)

42 F#maj7 Emaj7 D#m7 G#9

46 C#9(sus4) Cmaj7(#11) Bm7 Bbmaj7(#11)

50 Bbmaj7(#11) A7alt. D#7 Dm7 G6%

54 G#m11 C#13(b9) E7alt. Amaj9 Fmaj7(#11) E7 E7(b9)

60 Amaj9 Fmaj7(#11) E7 F#maj7(#11) C#9(sus4)