



# Introduction

I see this book as a collection of short stories rather than songs, because the songs were composed at different times in my life, and each one is illustrative of a new direction or chapter in my life's journey.

The music dates back to my early years as a musician, with compositions written over the last 20 years, some going back to my school days. When I looked back at these early compositions, I felt I needed to do a lot of edits to them, but the more I started to rearrange and edit the form and structure, I soon realized that I took away the original shape and feeling I had created at the time, so I eventually decided to leave them as originally composed.

I also like to see this volume of music as a journey, a journey that continues today. I have been very fortunate to have lived and worked as a musician and composer across 5 continents in this world, and I have seen many new places and met many remarkable people during this journey. I believe that this hasn't only shaped me as a person but also as a musician.

I would like to thank all the musicians around the world who have been so giving of their time and musical gifts/energy/creativity, in playing and recording my music during these years. They have all left their musical fingerprints on the music, and added to the stories behind and within my compositions.

I would especially like to thank James Schneider who has helped me with the final edit of this book. I thank my parents, my six sisters and brothers for their continued support, and especially my beloved wife, Maarika and daughters Amilia and Estelle.

The music is for you

Finally, I must thank you, the reader, the musician and listener, and I hope you enjoy the journey and stories as expressed through the music of this book.

Rickard Malmsten

1. A Rainy Night
2. Ack Land Du Fagra
3. The Adventure Of King Karl X11
4. Alehado
5. Amilia
6. Anniversary
7. Another Step Forward
8. Armandos Puzzle
9. Avenue Of Dreams
10. Bambi På Hal Is
11. Basad
12. Before The Rain
13. Believing
14. Brooklyn Dreams
15. Blind Folded
16. Captain Captive
17. Captain Captive Returns
18. Circle
19. Come As You Are
20. Conversation Beyond
21. Cool Train
22. Costa Rica
23. Counterpoint
24. Do Like Tyson
25. Dreams Of Estelle
26. Drifters And Poets
27. Estelle
28. Estonia My Dear
29. Fables And Tales
30. Far Away
31. Final Destination
32. Ghost Stories
33. Harlem
34. Hendo Hunt
35. His Name Was Albert Ayler
36. Holy Moses
37. Im Falling
38. It Does Mean A Thing (Even If It Aint Got That Swing)
39. James Blond
40. Jaks
41. Journey
42. Kon Tiki
43. Lie Under Oath
44. Last Dance For Now
45. Long Gone But Not Forgotten
46. Long Way To Home
47. Maarika
48. The Man With The Umbrella
49. Mari Mari Mari
50. McGwire Hits Magic 70
51. Memphis
52. Miracles
53. Motion
54. The Moon, The Stars, And You
55. Musing For Miles
56. Mustafa Returned The Camel
57. Mustafa Stole The Camel
58. New York Mania
59. The Night That Cried
60. No Fence Allowed
61. Nordic Light
62. Now What
63. On A Boat To Puerto Viejo
64. Once Upon A Time
65. One Step Forward
66. Only God Knows
67. Ometteologie
68. The Painter
69. Perfect Relation
70. Pilgrimage To Cythera
71. Pinball Reality
72. Rio De Moskva
73. Safari
74. Samba For Orchestra And Lonely Dancers
75. Sco Me
76. The Secret Plan Of Alfred Nobel
77. Shanghai Tang
78. Shawa My Dear
79. Silent Raindrops Fell
80. The Soldier And The Tin Can
81. The Song I Heard That Night
82. Space Cowboy
83. Stay With Me
84. Tango For Orchestra And Lonely Dancers
85. This is Where Im From
86. Tomorrow And Today
87. The Traveler
88. Untold Stories
89. Vosu
90. Waltz For Amilia
91. Waltz For Toots
92. Watergate
93. We Miss You Bill
94. When Can We Go Home
95. When is The Next Trane Coming
96. Why
97. Who Is The Stranger
98. You Mean The Whole World To Me
99. 8:35 And Mr Gone Is Found
100. 55 Street Hustle

# A RAINY NIGHT

BALLAD (♩=75)

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**(A)** A-7 G $\Delta$ 7 G $\flat$ -7 E-7 E-7/G B $\flat$  $\Delta$ 7 C-7 B $\flat$  $\Delta$ 7

A-7 G-7 F $\Delta$ 7 B $\flat$  $\Delta$ 7 A-7 B $\flat$  $\Delta$ 7 G-7 C $\flat$  $\Delta$ 9sus C7

F $\Delta$ 7 A-7 D-7 B $\flat$  $\Delta$ 7

A-7 D-7 G-7 F $\Delta$ 7 A-7 A $\flat$  $\Delta$ 7 G-11 G $\flat$  $\Delta$ 7 F $\Delta$ 7

**(B)** B $\flat$  $\Delta$ 7 D7 G-7 D7 F $\sharp$  $\Delta$ 9sus //

A $\flat$  $\Delta$ 9sus A $\flat$  $\Delta$ 9sus A7 D-7 B $\flat$  $\Delta$ 7 G-7

**(C)** F $\Delta$ 7 A-7 D-7 B $\flat$  $\Delta$ 7

A-7 D-7 G $\Delta$ 9 D-7 B $\flat$  $\Delta$ 7 A-7 D-7

# ACK LAND DU FAGRA

BALLAD (♩=80)

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**A** C-7 A $\flat$  $\Delta$ 7 C-7 G7 F-7 C-7

F-7 E $\flat$  $\Delta$ 7 <sup>1</sup> G7 C-7 G7

<sup>2</sup> G7 C-7 C7 **B** F-7 E $\flat$  $\Delta$ 7

D $\Delta$ 7 G7(b9) C-7 C7 F-7 E $\flat$  $\Delta$ 7

D $\Delta$ 7 G7+ G7 C-7 G7+ **C** C-7 A $\flat$  $\Delta$ 7 C-7 G7

F-7 C-7 G7+ F-7 E $\flat$  $\Delta$ 7

D $\Delta$ 7 G7+ G7 C-7 (G7)

# THE ADVENTURE OF KING KARL XII

STRAIGHT EIGHTHS (♩=190)

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INTRO E-7 E-7/G E-7/F# E-7/A B7

**A** E-7 E-7/G E-7/F# E-7/A

E-7 E-7/G E-7/F# B7 B7 D<sup>SUS</sup>

**B** G-9 G-7/Bb G-7/A G-7/C

G-9 G-7/Bb G-7/A Bb9

E-7 CΔ7 E-7 E-7 CΔ7

E-7 CΔ7 E-7 E-7 CΔ7

**C** FΔ7 E-7 CΔ7 A-7

FΔ7 G<sup>9</sup>SUS B-7 B-7/C#

B-7/D B-7/E B-7 B-7/C#

B-7/D B7

DS FOR SOLOS

BALLAD (♩=70)

# ALETADO

© RICKARD MALMSTEN  
JUNE 1998

**A** F-7 B♭7 B♭-7 E♭7 D-7 D-7/C

B♭7 E7(b9) A-7 D7 E-7 A7 D♯7 F7/C

G-7 C7 D♯7 C♯7 C-7 A♭7 A7/D♭

**B** E-7 E♭7 D-7 D♭ C♯9 C-7 F7

E-7 E♭7 D-7 D♭ C♯7 G/B B♭6 C7

**C** F-7 B♭7 B♭-7 E♭7 D-7 D-7/C B♭7 E7(b9)

A-7 D7 E-7 A7 B♭-7 E♭7 A♭2

# AMILIA

STRAIGHT EIGHTHS, POP (♩=130)

RICKARD MALMSTEN 2008

**A**

I Wake up ev-ry mor-ning with here great big smile Yeh Shes my kind of Girl. —  
To be a fa-ther seems to be a ea-sy thing boy how can you be wrong  
The time goes by and you are rea-ly grow-ing fast Am — I — Strong enough  
— On - ly fif - teen months and full — of joy how can an - y - one ask for more — How can  
— well your needs is now in dis - tant shade and your sle-ep is out of reach — Yes your  
Can you for give me for the time im not there — to - catch you when you fall — Yes to  
an - y - one ask for more — And Who could e - ver know that such a lit - tle thing could —  
sle-ep is out of reach — But Who could e - ver think that all the love you get can —  
ca-tch you when you fall — And soon you will be grown and have a fam - a - ly then —  
— light the whole world up — and I hope that you will stay — like this when your  
— make you walk the line — A - mi - li - a I pro - promise you I will  
— you can sing this song — that your Dad - dy wrote with all — his heart a - nd  
te - ens are com - ing by — Yeh when your te - ens are com - ing by — Just  
a - l - ways stay with you — Yes I will a - l - ways stay with you — Just  
pu - e - ly out of love — yes from the bo - tt - om of my heart — Just  
Hold me tight and dont let me go let your spi - rit - fly - ing high. — Your  
hair is Shin - ing and your eyes bright blue can you al - ways stay with me — can you  
al - ways stay with me —



# ANNIVERSARY

JAZZ BALLAD (♩=65)

(LAST MINUTE UNPLANNED VERSION)

© RICKARD MALMSTEN 1998

**(A)** F $\Delta$ 7 E $\flat$ 7 G-7 D7/F $\sharp$  D $\flat$ -7 A-7 B $\flat$  $\Delta$ 7 A-7 D-7 C7

B-7(b5) E7(b9) A-7 D6 <sup>1</sup> G $\Delta$ 7 C6 A-7 D $\flat$ 7 G-7 C7

<sup>2</sup> G $\Delta$ 7 C6 F $\Delta$ 7 A7 **(B)** D $\flat$  $\Delta$ 7 D-7 G7

E-7 A7 D-7 G7 C-7 F7 B $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7

A-7(b5) D7(b9) G-7 C7 **(C)** F $\Delta$ 7 E $\flat$ 7 G-7 D7/F $\sharp$

D $\flat$ -7 A-7 B $\flat$  $\Delta$ 7 A-7 D-7 C7 B-7(b5) E7(b9) A-7 D6

G-7 C6 <sup>A LAST X ONLY</sup> F6/9 C7

# ANOTHER STEP FORWARD

STRAIGHT EIGHTHS (♩=180)

RICKARD MALMSTEN © 2009

INTRO F7sus G-7 Ab<sup>9</sup> Bb7sus C-7 Bb<sup>2</sup>/D Eb<sup>9</sup> 1. Eb 2. N.C.

**A** A-11 G-7 GbMA7 F7sus AbMA7

C-7 C-7/Bb AbΔ7 G-7 C-7

F7sus G-7 Ab<sup>9</sup> Bb7sus C-7 Bb<sup>2</sup>/D Eb N.C. 8

F7sus G-7 Ab<sup>9</sup> Bb7sus C-7 Bb<sup>2</sup>/D Eb N.C. 1. 2. Eb

LAST X ONLY

**B** SOLOS C-7 C-7/Bb Ab<sup>9</sup> G7sus

F7sus G-7 Ab<sup>9</sup> Bb7sus C-7 Bb<sup>2</sup>/D Eb<sup>9</sup> Eb

AFTER SOLOS  
D.S NO REPEAT



STRAIGHT EIGHTHS (♩=170)

# AVENUE OF DREAMS

© RICKARD MALMSTEN 2010

**(A)** EbΔ7 EbΔ7/D C-7 C-7/Bb Ab2 Bb9sus Bb7

Musical staff 1 for section A, showing a melody line with a 3-measure triplet and a 4-measure group.

AbΔ7 G-7 F-7 Bb9sus Bb9

Musical staff 2 for section A, showing a bass line.

EbΔ7 EbΔ7/D C-7 C-7/Bb Ab2 Bb7sus

Musical staff 3 for section A, showing a melody line.

AbΔ7 G-7 AbΔ7 G-7 AbΔ7 Bb9sus Eb6/9 Bb9sus

Musical staff 4 for section A, showing a melody line.

<sup>2</sup> AbΔ7 Bb9sus Eb6/9 **(B)** C-7 C-7/Bb

Musical staff 5 for section B, showing a melody line.

AbΔ7 G-7 F-7 Bb6 A9/11 AbΔ7 G-7

Musical staff 6 for section B, showing a melody line.

F-7 Bb9sus Bb9 **(C)** EbΔ7 EbΔ7/D C-7 C-7/Bb

Musical staff 7 for section C, showing a melody line.

Ab2 Eb2/G F-9 Bb9 AbΔ7 G-7

Musical staff 8 for section C, showing a melody line.

Ab2 Bb9sus Bb9 EbΔ7 EbΔ7/D C-7 C-7/Bb

Musical staff 9 for section C, showing a melody line.

Ab2 Bb7sus AbΔ7 G-7 AbΔ7 G-7

Musical staff 10 for section C, showing a melody line.

AbΔ7 Bb9sus <sup>♯</sup> LAST X ONLY Eb6/9 Bb9sus

Musical staff 11 for section C, showing a melody line.

STRAIGHT EIGHTHS (♩=70)

# BAMBI PA HAL IS

© RICKARD MALMSTEN

Nov 1991

**S** **A**

FORM A A B A A C. SOLOS. OUTRO AAB



# BEFORE THE RAIN

STRAIGHT EIGHTHS (♩=160)

© RICKARD MALMSTEN 2010

**A** C<sup>Δ</sup>7 G/B A-7 E-/G

F#-7(b5) B7(b9) E- E-/D

**B** E- E-/F# G<sup>Δ</sup>7 B-7

E-9 E<sup>b</sup>7(#9) D-9 D<sup>b</sup>7(#9) C<sup>Δ</sup>7 B7

E- E-/F# G<sup>Δ</sup>7 B-7

E-9 E<sup>b</sup>7(#9) D-9 D<sup>b</sup>7(#9) C<sup>Δ</sup>7 B7

E-9 E-9/D **C** C<sup>Δ</sup>7 G/B

A-7 E-/G F#-7(b5) B7(b9)

E- //

BALLAD (♩=70)

# BELIEVING

© RICKARD MALMSTEN 2009

**A**

FΔ7 EΔ7 A7(b9) D-7 C-7 F7

BbΔ7 Bbmi(Δ7) Bbmi6 F2 D7sus D7

G-7 C13sus C13#11 A-7 D7

G-7 C13(b9/b5) FΔ9 F6 A7 G/AA7(b9)

**B** DΔ7 DΔ7/C# B-7 F#-7 G2 D-7 Db7 CΔ7

Bsus B A-7 D7 Gsus G GΔ7 C7(b9)

**C** FΔ7 EΔ7 A7(b9) D-7 C-7 F7

BbΔ7 Bbmi(Δ7) Bbmi6 F2/A D7sus D7

G-7 C13sus C13#11 A-7 D7

G-7 C13(b9/b5) FΔ9 F6 C7



STRAIGHT EIGHTHS (♩=190) **BROOKLYN DREAMS** © RICKARD MALMSTEN 2010

**INTRO** C-7    AbΔ7    %    %    %

C-7    A-7    C/D    %    %

**A** GΔ7    A-11    G2/B    CΔ7(#11)    C/D    E-7

<sup>1</sup> C2/E    D2/F#    B2/D#    <sup>2</sup> C2/E    D2/F#    D7sus

**B** C-7sus    AbΔ7    %    %    %

C-7sus    AbΔ7    %    %    %

**C** A9sus    A9    G9sus    G9

F9sus    F9    Eb9sus    Eb9

**D** C-7sus A $\flat$  $\Delta$ 7 % % %

C-7 A-7 C/D % %

**E** G $\Delta$ 7 A-11 G $\sharp$ /B C $\Delta$ 7(#11)

C/D E-7 C/D

**F** G $\flat$ /9 A-11 G $\sharp$ /B C $\Delta$ 7

G $\flat$ /9 A-11 G $\sharp$ /B C $\Delta$ 7

G $\flat$ /9 A-11 G $\sharp$ /B C $\Delta$ 7

G $\flat$ /9 A-11 G $\sharp$ /B C $\Delta$ 7

SOLOS OVER FORM, VAMP AND CUE LETTER **F** LAST TIME.

STRAIGHT EIGHTHS (♩=160)

# BLIND FOLDED

© RICKARD MALMSTEN 2010

**A** G-7 G/A GΔ7/B Bb/C

Bb-7 Eb9sus Eb13 AbΔ7 //

**B** C-7 AbΔ7 Eb2/G F-9 C-7

AbΔ7 Eb2/G F-9 Csus b.

C/D EbΔ7(b) C/D A-7 D9

C/D EbΔ7(b) C/D A-7 D9

**C** G-7 G/A GΔ7/B Bb/C

Bb-7 Eb9sus Eb13 AbΔ7 LAST X ONLY //

BOSSA NOVA (♩=145)

# CAPTAIN CAPTIVE

© RICKARD MALMSTEN 2000

**A**

D-7 G7 E-7 A7

A-7 D6 G $\Delta$ 6/9 G-7 C7

F $\Delta$ 7 D7 A7 B-7

B-7 B $\flat$ 7 E $\flat$  $\Delta$ 7 D7 C $\Delta$ 7 Eo7 D-7 B7

**B**

E $\Delta$ 7 E $\Delta$ 7/D# E7/D A7/E

C# $\Delta$ 7 C# $\Delta$ 7/C C#7/B E87 A7 b9

**C**

D-7 G7 E-9 A7

A-7 D6 G $\Delta$ 6/9 G-7 C7

F $\Delta$ 7 D7 b9 G $\Delta$ 7 G-7 C7

G $\Delta$ 7 D7 A7 E7 D-7 G7 C $\Delta$ 7

# CAPTAIN CAPTIVE RETURNS

BOSSA NOVA (♩=145)

© RICKARD MALMSTEN & JIM SCHNEIDER 2000

**A**  $D\delta7$   $D\flat\delta7$   $G13$   $G/F$   $C2/E$   $F\delta7$   $G\flat7(b5)$

$F-6$   $F\sharp\delta7$   $F/G$   $B\flat/C$   $C13$

$F\delta7$   $A+7(\sharp9)$   $D7(\sharp9)$   $D\flat\delta7$   $A\flat/C$   $F-6$   $F-6/C$   $B-7$

$B-7$   $B\flat7$   $E\flat\delta7$   $D7+$   $G2$   $B-/F\sharp$   $D-6/F$   $F\sharp-7B13$

**B**  $E\delta7(b)$   $G\sharp-7/D\sharp$   $E/D$   $A2/C\sharp$   $A2$

$D\flat\delta7$   $D\flat\delta7/C$   $D\flat/B$   $G/A$   $A13$

**C**  $D\delta7$   $D\flat\delta7$   $G7\flat9$   $G/F$   $E-7$   $E\delta7$   $A13$

$F\sharp-9$   $B9sus$   $B7(b9)$   $G9sus$   $A\flat9sus$

$D\flat\delta7$   $A\flat/C$   $A\flat-/B$   $G\flat/B\flat$   $F\sharp-/A$   $D\flat/A\flat$

$G\flat-6$   $D\flat/A\flat$   $G\flat-6$   $G\flat-/A\flat$

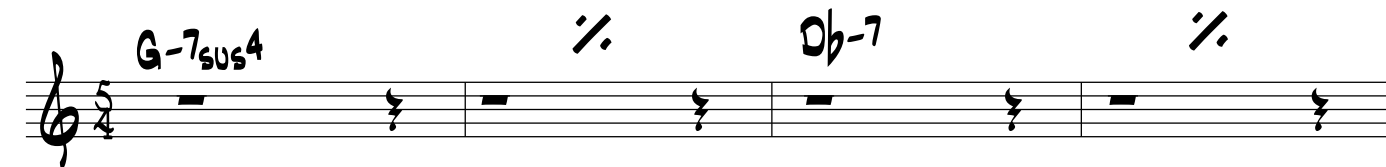
$D\flat$   $\%$

# CIRCLE

CONTEMPORARY, STRAIGHT EIGHTHS (♩=175)

© RICKARD MALMSTEN 2006

G-7sus4    %    Db-7    %



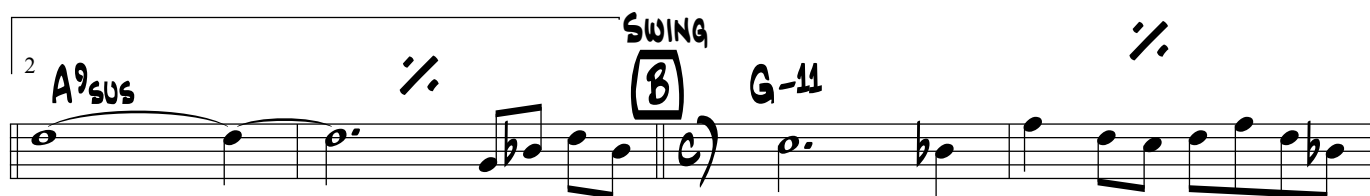
**A** C-9    %    F-7    %



C9sus    %    1 A9sus    %



2 A9sus    %    SWING **B** G-11    %



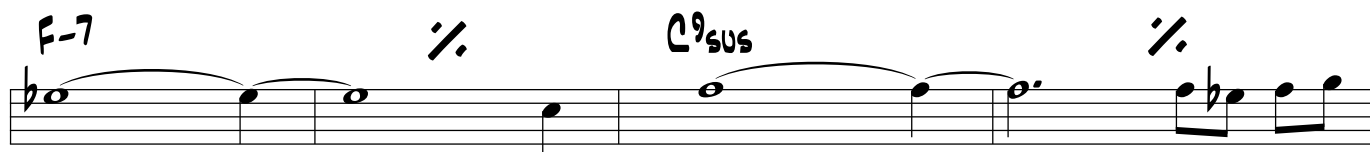
G-11    %    C#-7    %



C#-7    3    %    STRAIGHT 8TH **C** C-9    %



F-7    %    C9sus    %



A9sus    %



# COME AS YOU ARE

STRAIGHT EIGHTHS (♩=130)

© RICKARD MALMSTEN 1998

**A** B♭Δ7 E♭Δ7 F7 G-7 C-9 F7sus B♭Δ7 F7



B♭Δ7 E♭Δ7 F7 G-7 C-9 F7sus B♭Δ7 F7



G-7 C7 F7 D7 E♭Δ7 F7 B♭Δ7 GΔ7



A♭Δ7 D7♭9/A B♭Δ7 F7 B♭7



**B** E♭Δ7 E♭Δ7/D C-7 F9 B♭Δ7 DΔ7



E♭Δ7 E♭Δ7/D C-7 F9 B♭Δ7 C-7 DΔ7



E♭Δ7 E♭Δ7/D C-7 F7 G-7 D+7 G-7



C-7 **BREAK** F7 **BAND IN** B♭Δ7 E♭Δ7 F7



G-7 C-9 F7sus B♭Δ7 (F7sus)



# CONVERSATIONS BEYOND

WALTZ (♩=150)

© RICKARD MALMSTEN 2010

**(A)**  $Bb-7$   $Gb\Delta7$   $F-7$   $Bb-7$   $Gb\Delta7$   $\%$



$Bb-7$   $Gb\Delta7$   $F-7$   $Bb-7$   $Gb\Delta7$   $\%$



$Eb-7$   $B\Delta7$   $Bb-7$   $Eb-7$   $B\Delta7$   $\%$



$Eb-7$   $B\Delta7$   $Bb-7$   $Eb-7$   $B\Delta7$   $\%$



**(B)**  $Ab\Delta7$   $Bb-11$   $F-7$   $C-7$   $Bb-11$



$Ab6/9$   $Bb-11$   $Ab2/C$   $Db\Delta7$



**(C)**  $Bb-7$   $Gb\Delta7$   $F-7$   $Bb-7$   $Gb\Delta7$   $\%$



$Bb-7$   $Gb\Delta7$   $F-7$   $Bb-7$   $Gb\Delta7$   $\%$



$Eb-7$   $B\Delta7$   $Bb-7$   $Eb-7$   $B\Delta7$   $\%$



$Eb-7$   $B\Delta7$   $Bb-7$   $Eb-7$   $B\Delta7$   $\%$





# COOL TRANE

FAST SWING (♩=180)

© RICKARD MALMSTEN 1998

**A** C-7 B $\flat$ 7 C-7 F7 F-7 B $\flat$ 7 A $\flat$ MAY7



D7 G7 C-7 F7 <sup>1.</sup> E $\flat$ 7 D7 G-7 G7



<sup>2.</sup> F-7 B $\flat$ 7 E $\flat$ MAY7 C7 **B** E7 A7



D7 G7 G-7 C7 F7 B $\flat$ 7



E $\flat$ 7 D7 D $\flat$ 7 **C** C-7 B $\flat$ 7 C-7 F7



B $\flat$ 7 F-7 A $\flat$ MAY7 C-7 F7



F-7 B $\flat$ 7 E $\flat$ %



# COSTA RICA

BOSSA NOVA (♩=160)

© RICKARD MALMSTEN 2008

The musical score for "COSTA RICA" is written in 4/4 time with a tempo of 160 BPM. It consists of eight staves of music. The first staff begins with a boxed letter 'A' and contains the chords B-7(b5), E7(b9), A-7, and D7. The second staff contains GΔ7, CΔ7, F#-7(b5), and B7(b9). The third staff contains EΔ7, a repeat sign with a triplet, AΔ7, and DΔ7. The fourth staff contains GΔ7, G-7, C7, FΔ7, F-7, and Bb7. The fifth staff contains EbΔ7, a repeat sign with a triplet, a boxed letter 'B', D-7(b5), and G7(b9). The sixth staff contains C9sus, C9, F-7, Bb7, Bb-7(b5), and Eb7b9. The seventh staff contains AbΔ7, Bb-7, D-7(b5), and G7(b9). The eighth staff contains A-7, D7, GΔ7 LAST X ONLY, and a repeat sign. The piece concludes with the word "FINE" written below the final staff.

STRAIGHT EIGHTHS (♩=120)

# COUNTERPOINT

© RICKARD MALMSTEN 2009

**A**

Musical notation for the first system of 'Counterpoint'. The treble clef staff contains a whole rest. The bass clef staff contains a straight eighth note pattern. Chords F9, Csus, Bb9, and G-7 are indicated above the bass staff.

Musical notation for the second system of 'Counterpoint'. Both the treble and bass clef staves contain a straight eighth note pattern. Chords F9, Csus, Bb9, and G-7 are indicated above the bass staff.

Musical notation for the third system of 'Counterpoint'. The treble clef staff contains a dotted half note. The bass clef staff contains a straight eighth note pattern. Chords F9, Csus, Bb9, and G-7 are indicated above the bass staff.

Musical notation for the fourth system of 'Counterpoint'. Both the treble and bass clef staves contain a straight eighth note pattern. Chords F9, Csus, Bb9, and G-7 are indicated above the bass staff.



# DO LIKE TYSON

FUNKY (♩=110)

RICKARD MALMSTEN 1996

**A**

First system of musical notation for section A. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is common time (C). The music begins with a repeat sign. The treble staff contains a melodic line with a sharp sign on the second measure. The bass staff contains a rhythmic accompaniment.

Second system of musical notation for section A. It continues the two-staff format from the first system. The treble staff features a melodic line with a sharp sign on the second measure. The bass staff continues the rhythmic accompaniment. The system ends with a double bar line and a 7/8 time signature.

**B**

Musical notation for section B, consisting of two staves. The treble staff shows four measures of chords: F#7, G7, Ab7, and A7. The bass staff shows a rhythmic pattern of eighth notes in the first and third measures, and rests in the second and fourth measures. The time signature is 7/8.

**C**

Musical notation for section C, consisting of two staves. The treble staff shows a melodic line with eighth notes and rests. The bass staff shows a rhythmic accompaniment with eighth notes and rests. The time signature is 7/8.

STIM (STOCKHOLM) 1996



**SOLOS ON F7, CUE BAND AT LETTER C**

**CONTINUE SOLOING UNTIL LETTER D, THEN PLAY AS IS**

# DREAMS OF ESTELLE

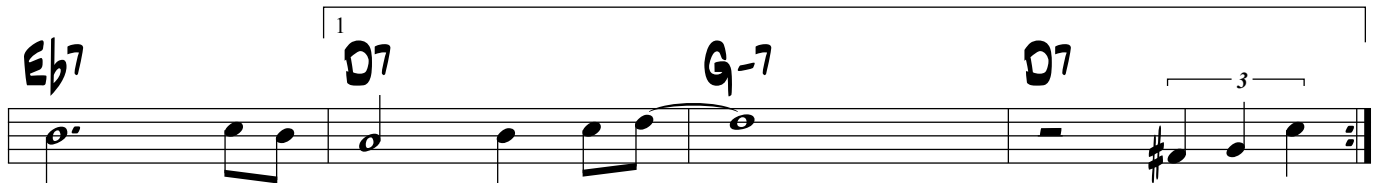
BOSSA NOVA (♩=140)

© RICKARD MALMSTEN 2010

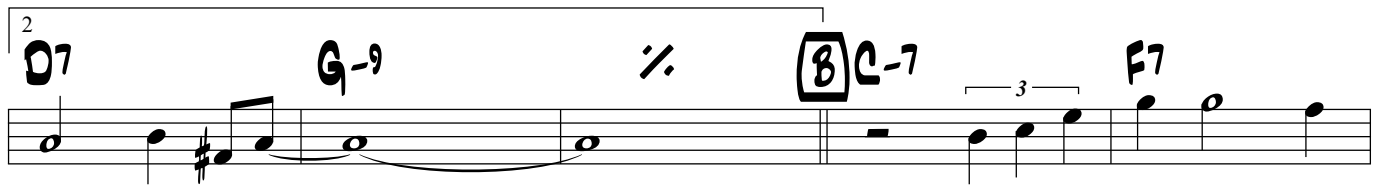
**(A)** G-7 C7 FΔ7 A-7(b5) D7(b9) G-7



E♭7 <sup>1</sup> D7 G-7 D7



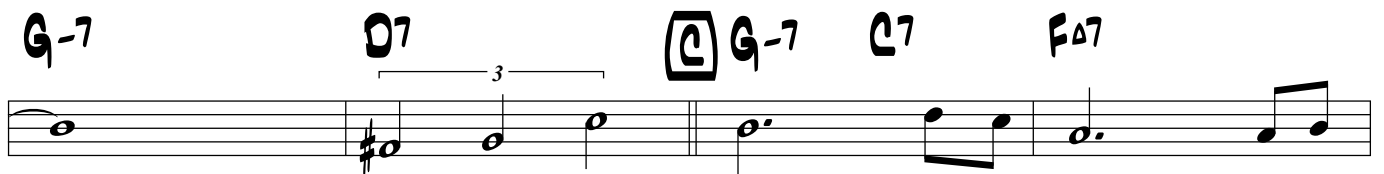
<sup>2</sup> D7 G-9 // **(B)** C-7 F7



B♭Δ7 G-7 G-7/B♭ A-7(b5) D7(b9)



G-7 D7 <sup>3</sup> G-7 C7 FΔ7



A-7(b5) D7(b9) G-7 E♭<sup>9</sup><sub>SUS</sub> E♭<sup>9</sup> D<sup>9</sup><sub>SUS</sub> D<sup>9</sup>



G- E♭/G G-6







# ESTELLE

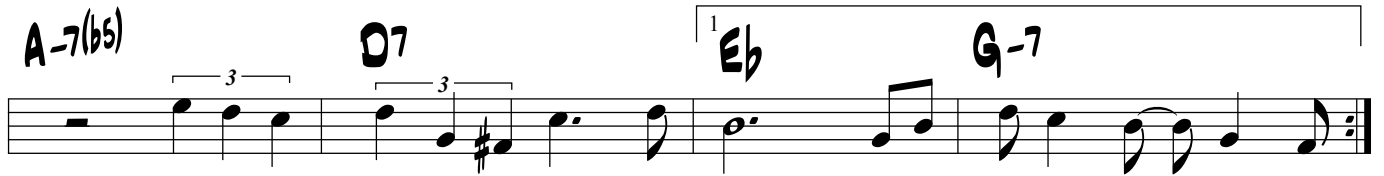
STRAIGHT EIGHTHS (♩=140)

© RICKARD MALMSTEN 2010

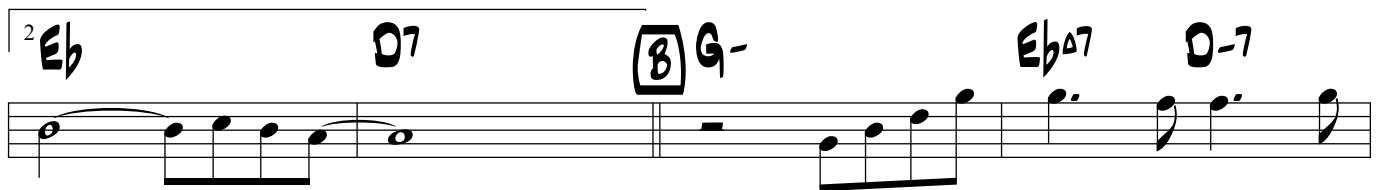
**(A)** Eb F D7/F# G- Bb/F



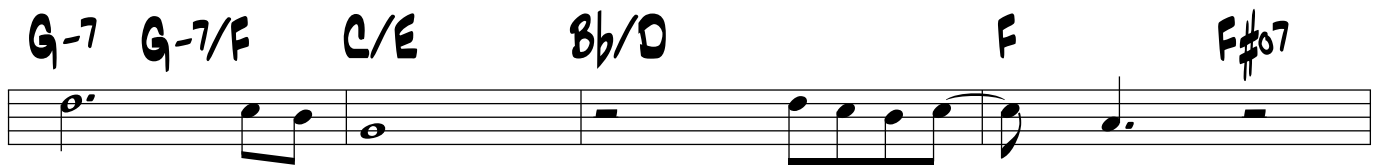
A-7(b5) D7 Eb G-7



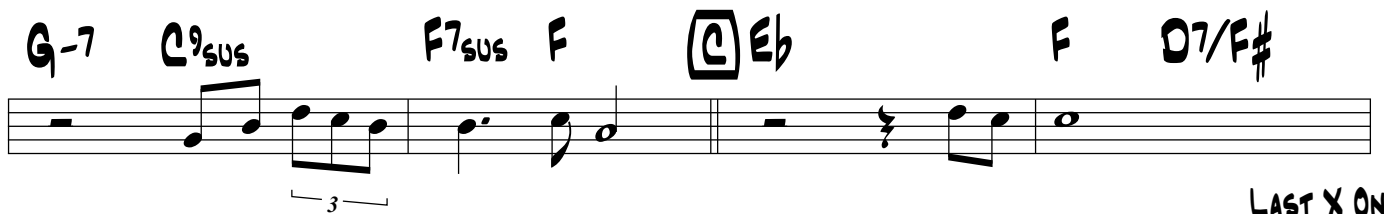
<sup>2</sup> Eb D7 **(B)** G- EbΔ7 D-7



G-7 G-7/F C/E Bb/D F F#o7



G-7 C9sus F7sus F **(C)** Eb F D7/F#



G- Bb/F A-7(b5) D7 **(D)** LAST X ONLY



EbΔ7 Bb6/9



**(E)** EbΔ7 // Bb6/9



# ESTONIA MY DEAR

© RICKARD MALMSTEN 2006

SWING (♩=110)

**A** F $\Delta$ 7 E-7(b5) G-11 E-7(b5) A $\flat$ -7 A7 D7 B7



A $\flat$  $\Delta$ 7 F-7 E $\flat$ 7 C-7 B $\flat$  $\Delta$ 7 E-7(b5) A-7 G-7



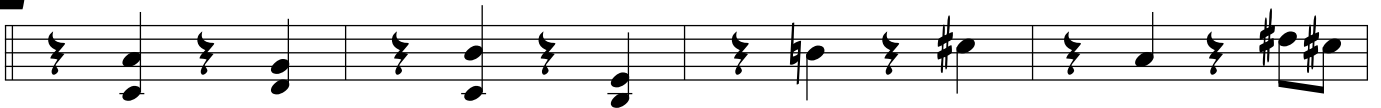
**B** F $\Delta$ 7 C $\Delta$ 7 A-7 D-7 B $\flat$ 9



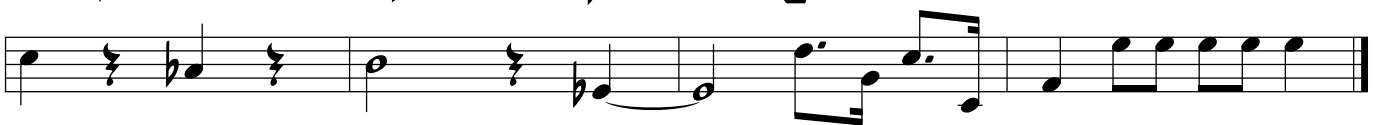
B $\flat$ 9 G7 A $\flat$ 7 A7 D $\flat$  $\Delta$ 7 B $\flat$ -7



**C** F $\Delta$ 7 E-7(b5) G-11 E-7(b5) A $\flat$ -7 A7 D7 B7



A $\flat$  $\Delta$ 7 F-7 G-7 B $\flat$ -7 C7 F $\Delta$ 7



# FABLES AND TALES

SWING (♩=150)

(BASED ON A TRUE STORY)

© RICKARD MALMSTEN 2010

The musical score is written in 5/4 time with a tempo of 150 beats per minute. It consists of eight staves of music. The first staff begins with a circled 'A' and a double bar line with repeat dots. The chords for the first staff are FΔ7, C/E, D-7, and B7. The second staff has chords BbΔ7, F/A, G-7 (first ending), Csus, and C7. The third staff has G-7 (second ending), Csus, C7, BbΔ7 (circled 'B'), and C7. The fourth staff has A7, D-7, BbΔ7, F/A, and a triplet. The fifth staff has C7sus, C7sus, FΔ7 (circled 'C'), and C/E. The sixth staff has D-7, B7, BbΔ7, and F/A. The seventh staff has G-7, Csus, C7, and a circled 'X' with the text 'LAST X ONLY' above it. The eighth staff is labeled 'CODA' and has chords G-7, C7, F6/9, D7, G-7, C7, and Fadd9.

STRAIGHT EIGHTHS (♩=100)

# FAR AWAY

© RICKARD MALMSTEN 1996

FΔ7 FΔ7/A G-7 C7 A-7 AbΔ7 G-7 C7

**A** FΔ7 FΔ7/A G-7 C7 A-7 AbΔ7 G-7 C7

FΔ7 FΔ7/A G-7 C7 A-7 AbΔ7 G-7 C7

**B** FΔ7 D-7 G-7 C7 D-7 E-7(b5) BbΔ7 C7

BbΔ7 C7 D-7 D-7/C G-7 C7 FΔ7 AΔ7

BbΔ7 Dsus D GΔ7 G/B Csus C

**C** D- D-/C A-7 A-7/G CΔ7 G7 AΔ7

BbΔ7 Dsus D G-7 C7

D- D-/C A-7 A-7/G CΔ7 G7 AΔ7

BbΔ7 Dsus D G-7 C7

# FINAL DESTINATION

6/8 AFRO CUBAN (♩=190)

© RICKARD MALMSTEN 2010

**(A)** F-7      D $\flat$ 7   C-7      A $\flat$ 7      G-7(b5)      C7(b5)

F-7      C7      <sup>1</sup> B $\flat$ -7      E $\flat$ 7sus4      E $\flat$ 7

<sup>2</sup> B $\flat$ -7      E $\flat$ 7sus4      E $\flat$ 7      **(B)** A $\flat$ 7      C-7      F7

B $\flat$ 7sus4      B $\flat$ 7      E $\flat$ -7      A $\flat$ 7      D $\flat$ 7      G $\flat$ 7      F-7

B $\flat$ -7      E $\flat$ 7sus4      E $\flat$ 7      **(C)** F-7      D $\flat$ 7      C-7

A $\flat$ 7      G-7(b5)      C7(b5)      F-7      C7

**LAST X ONLY**

**(X)** B $\flat$ -7      E $\flat$ 7sus4      E $\flat$ 7

**(X)** B $\flat$ -7      E $\flat$ 7sus4      E $\flat$ 7      A $\flat$ -7      E $\flat$ -7

A $\flat$ -7      E $\flat$ -7      A $\flat$ -7      E $\flat$ 7      A $\flat$ -9      A $\flat$ -7

# GHOST STORIES

FAST SWING (♩=200)

© RICKARD MALMSTEN 2010

**A** F $\Delta$ 7/C G-7/C A-/C <sup>1</sup> G-7/C <sup>2</sup> G-7 C7

**B** F $\Delta$ 7 A-7 D7 G $\Delta$ 7 B-7 E7

A $\Delta$ 7 <sup>1</sup> A-7 D7 G $\Delta$ 7 G-7 C7

<sup>2</sup> A-7 D7 G $\Delta$ 7 E-7 A7 **C** D $\Delta$ 7 C $\sharp$ -7(b5)

B-7 A $\Delta$ 7 A $\flat$ -7 D $\flat$ 7

G $\flat$  $\Delta$ 7 G-7(b5) C7(b9) **D** F $\Delta$ 7 A-7 D7

G $\Delta$ 7 B-7 E7 A $\Delta$ 7 A-7 D7

G $\Delta$ 7 G-7 C7 **⊕** LAST X ONLY SOLOS OVER FORM **A B C D**

**⊕** F $\Delta$ 7/C G-7/C A-/C G-7/C REPEAT 4 X

E7 A7 G-7 C7 F7

# HARLEM

R & B (♩=110)

© RICKARD MALMSTEN 2010

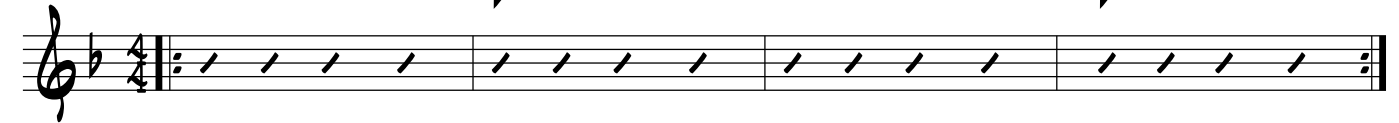
INTRO

F

B $\flat$ /F

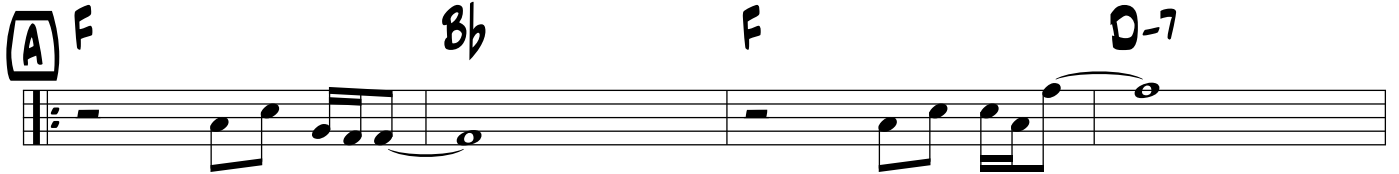
F

B $\flat$ /F



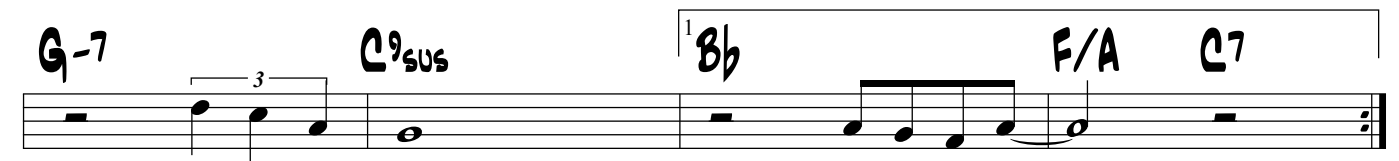
Musical staff for the intro, showing rhythmic slashes on a treble clef staff.

**A** F B $\flat$  F D-7



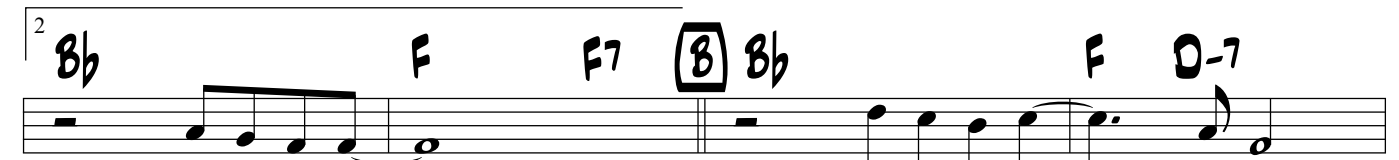
Musical staff for section A, starting with a repeat sign and a key signature change to B-flat major.

G-7 C $^9$ SUS <sup>1</sup>B $\flat$  F/A C7



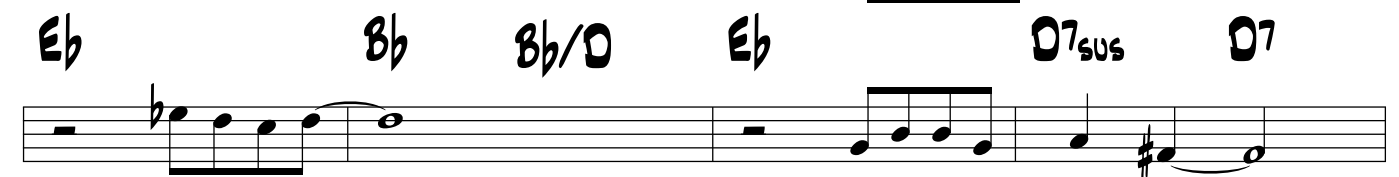
Musical staff for section A continuation, including a triplet of eighth notes.

<sup>2</sup>B $\flat$  F F7 **B** B $\flat$  F D-7



Musical staff for section A continuation, including a boxed section marker 'B'.

E $\flat$  B $\flat$  B $\flat$ /D E $\flat$  D $^7$ SUS D7



Musical staff for section A continuation, including a key signature change to E-flat major.

G-7 C $^9$ SUS **C** F B $\flat$ /F



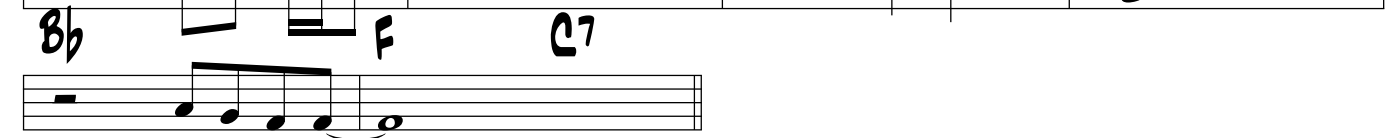
Musical staff for section A continuation, including a boxed section marker 'C'.

F D-7 LAST X ONLY **D** G-7 C $^9$ SUS



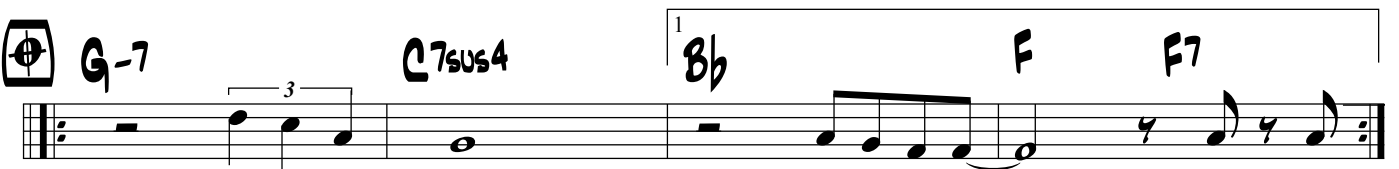
Musical staff for section A continuation, including a boxed section marker 'D' and a triplet of eighth notes.

B $\flat$  F C7



Musical staff for section A continuation.

**E** G-7 C $^7$ SUS4 <sup>1</sup>B $\flat$  F F7



Musical staff for section A continuation, including a boxed section marker 'E' and a triplet of eighth notes.

<sup>2</sup>B $\flat$  F D7 <sup>3</sup>B $\flat$  F



Musical staff for section A continuation, including a triplet of eighth notes.

RITARD

# HENDO HUNT

FUNKY (♩=135)

© RICKARD MALMSTEN 2006

**(A)** F-7    %    %    %

Eb-7    Ab7    Db-7    Gb7    <sup>1</sup> F-7    %

<sup>2</sup> F-7    %    **(B)** Eb7    G7    Ab7

B7    E♭7    A13(b9)    Eb7    G7    Ab7

Eb-7    Ab7    Db-7    Gb7    C7    **(C)** F-7    %

F-7    %    Eb-7    Ab7    Db-7    Gb7

F-7    %



# HIS NAME WAS ALBERT AYLER

RUBATO / FREE

© RICKARD MALMSTEN 2010

**A** F C C7 F

F C <sup>1</sup> C7 F

<sup>2</sup> C7 F **B** Ab Eb

Eb7 Ab Ab Eb

Eb7 Ab **C** F C

C7 F F C

C7 F

# HOLY MOSES

RUBATO FEEL (♩=90)

RICKARD MALMSTEN 2005

**A** E-9 % E-9(Δ7) %

CMA7#11 % Eb-7

Ab-7 % F9sus %

**B** F#9sus4 % %

G9sus4 % %

**C** E-9 % E-9(Δ7) %

CMA7#11 % Eb-7

Ab7 % F9sus4 %

STRAIGHT EIGHT, POP (♩=90)

# I'M FALLING

RICKARD MALMSTEN 2008

**A** G C<sup>9</sup> G C<sup>9</sup>

Some days just come and go. \_\_\_\_\_ Dont ask me why \_\_\_\_\_ cause I don't know \_\_\_\_\_

E- C G C<sup>9</sup>

may be its just me \_\_\_\_\_ why cant I be like he or she. \_\_\_\_\_

G C<sup>9</sup> G C<sup>9</sup>

That day you came to me \_\_\_\_\_ was al-most like \_\_\_\_\_ you stayed with me \_\_\_\_\_

E- C G C<sup>9</sup>

but-ter flies a round \_\_\_\_\_ the rain-bows co-lor an-gel sound \_\_\_\_\_ I'm

**B** E- C

fall-ing \_\_\_\_\_ cant you see that I'm fall-ing \_\_\_\_\_ can you catch me I'm

A m D G *Fine* 1. C<sup>9</sup> 2. G

fall - ing \_\_\_\_\_ right in - to your soul. \_\_\_\_\_ soul.

A m G

**C**

Can you see what I wanna see Can I e-ver be what I wan-na be high above the lemon tree \_\_\_\_\_

A m G *Go To B Then Solos*

Is it true that you love me to I'm I on-ly here to get lost a gain please dont make me be there \_\_\_\_\_

# IT DOES MEAN A THING

FAST SWING (♩=200)

(EVEN IF IT AIN'T GOT THAT SWING)

© RICKARD MALMSTEN 2006

**A** C-7 F13(b9) BbΔ7 G7

C-7 F7 1 Bb Boim7

2 Bb Bb7 **B** EbΔ7 Eoim7

D-7 G7 C-7 F7

BbΔ7 F7sus **C** C-7 F13(b9)

BbΔ7 G7 LAST X ONLY **D** C-7 F7

BbΔ7 Boim7

**D** C-7 1,2 F7 BbΔ7 G7 3 F7 Bb

# JAMES BLOND

SAMBA (♩=180)

© RICKARD MALMSTEN 1996

**A** F7 B $\flat$ Δ7 A-7 A $\flat$ 7 E $\flat$ /G A7 C $\flat$ <sup>9</sup>SUS FΔ7 E-7



E $\flat$ 7 D-7 D7 C7 D $\flat$ 7 D7 G7 A-7



A7 E7 D-7 F-7 G $\flat$ 7 B $\flat$ 7 A-7 A $\flat$ 7



G-7 FΔ7 B-7 D-7 C7 F $\Delta$ MAY7



**B** A7 D7 G7 C7



**C** F7 B $\flat$ Δ7 A-7 A $\flat$ 7 E $\flat$ /G A7 C $\flat$ <sup>9</sup>SUS FΔ7 E-7



E $\flat$ 7 D-7 D7 C7 D $\flat$ 7 D7 G7 A-7



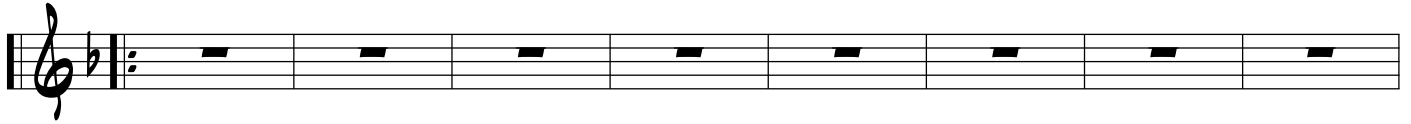
A7 E7 D-7 F-7 G $\flat$ 7 B $\flat$ 7 A-7 A $\flat$ 7



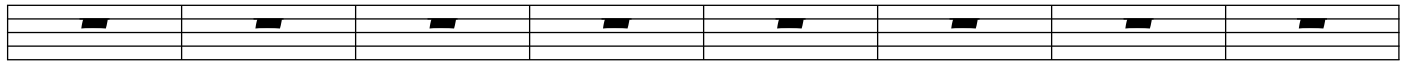
G-7 F $\Delta$ MAY7 B-7 D-7 F $\flat$ /9



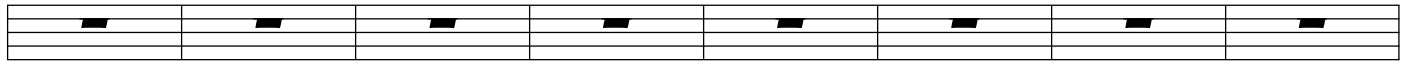
SOLO CHANGES F7 Bb7 A-7 G-7 Eb7 A-7 F#7 %



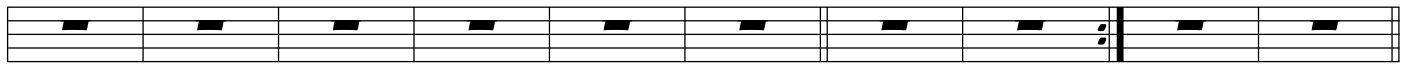
E-7 Eb7 Dmin7 D7 C7 Db7 D7 G7



A-7 % A7 E-7 Bb7 D-7 Bb7 %



A-7 Bb-7 Ab7 % B-7 D-7 <sup>1</sup> C7 % <sup>2</sup> F#7 %

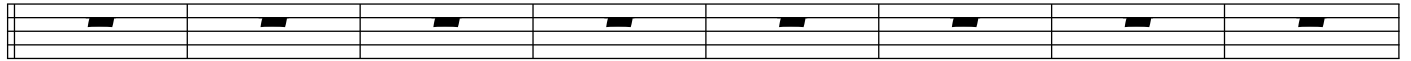


A7 % D7 % G7 % C7 %

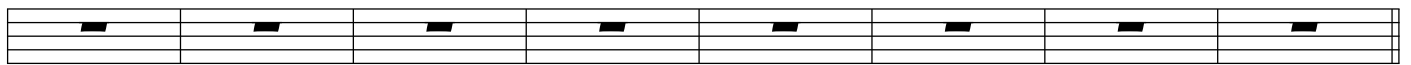


HORNS PLAY LINE DURING SOLOS

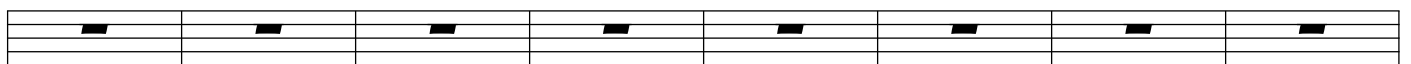
F7 Bb7 A-7 G-7 Eb7 A-7 F#7 %



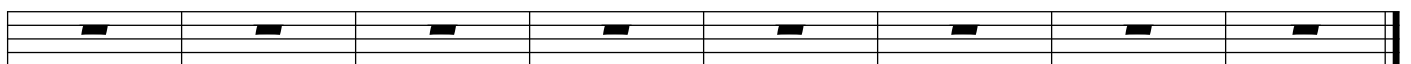
E-7 Eb7 Dmin7 D7 C7 Db7 D7 G7



A-7 % A7 E-7 Bb7 D-7 Bb7 %



A-7 Bb-7 Ab7 % B-7 D-7 F#7 %



# JAKS

© RICKARD MALMSTEN 2008

GOSPEL/FUNK (♩=110) **A** G A-/G G G/B C **B7**

**A-7** **D<sup>9</sup>SUS** **G** **A-/G** **G** **D<sup>9</sup>SUS**

**2** **G** **A-/G** **G** **G<sup>13</sup>** **B** **C<sup>Δ</sup>7** **B7**

**E-7** **C<sup>Δ</sup>7** **B-7**

**A-7** **G/B** **C<sup>Δ</sup>7** **A/C#** **D<sup>9</sup>SUS** **C** **G** **A-/G** **G** **G/B**

**C** **B7** **A-7** **D<sup>SUS</sup>**

**G** **A-/G** **LAST TIME ONLY G**

**CODA** **G** **E7** **A-7** **D<sup>SUS</sup>** **G** **A-/G**

**G** **E7** **A-7** **D<sup>SUS</sup>** **C** **G**

SOLOS OVER FORM, MELODY AL CODA

# JOURNEY

SAMBA (♩=100)

© RICKARD MALMSTEN - 1998

INTRO

Musical notation for the Intro section. It consists of a single staff in 4/4 time with a key signature of two flats (Bb, Eb). The melody starts with a triplet of eighth notes (D4, E4, F4) over a D-7 chord, followed by eighth notes (G4, A4, Bb4) over a G7 chord, and then a quarter note (C5) over a C-7 chord. The section ends with a quarter rest over an F9sus chord, a half note (Bb4) over an Eb chord, and a quarter note (C5) over a C-7 chord, followed by a quarter note (F4) over an F7 chord.

**A** Musical notation for the first measure of section A. It features a half note (Bb4) over an Eb7 chord, followed by a triplet of eighth notes (G4, A4, Bb4) over an Eb7 chord, and a half note (Ab4) over an Ab7 chord. The section ends with a triplet of eighth notes (G4, Ab4, Bb4) over an Ab7 chord, followed by a half note (Db4) over a Db7 chord.

Musical notation for the second measure of section A. It starts with a half note (G4) over a G-7 chord, followed by a triplet of eighth notes (A4, Bb4, C5) over a C9/11 chord. The section ends with a quarter note (D5) over a D-7 chord, a quarter note (G4) over a G7 chord, a quarter note (C5) over a C-7 chord, and a quarter note (F4) over an F9sus chord.

Musical notation for the third measure of section A. It features a half note (Bb4) over an Eb7 chord, a quarter note (C5) over a C-7 chord, and a quarter note (F4) over an F7 chord. The section ends with a quarter note (F4) over an F chord, a quarter note (G4) over an E-7 chord, and a quarter note (A4) over an A7#9 chord.

**B** Musical notation for the first measure of section B. It features a half note (D4) over a D7 chord, followed by a quarter note (E4) over a D-7 chord, a quarter note (F4) over a D-7 chord, and a quarter note (G4) over a G7 chord. The section ends with a quarter note (A4) over a G7 chord, a quarter note (Bb4) over a G7 chord, and a quarter note (C5) over a G7 chord.

Musical notation for the second measure of section B. It features a half note (Bb4) over an Eb7 chord, a half note (D4) over a D7 chord, a half note (Ab4) over an Ab7 chord, a half note (F4) over an F7 chord, a half note (Bb4) over an Eb7 chord, and a half note (C5) over a C-7 chord, followed by a quarter note (F4) over an F7 chord.

**C** Musical notation for the first measure of section C. It features a half note (Bb4) over an Eb7 chord, followed by a triplet of eighth notes (G4, Ab4, Bb4) over an Eb7 chord, and a half note (Ab4) over an Ab7 chord. The section ends with a triplet of eighth notes (G4, Ab4, Bb4) over an Ab7 chord, followed by a half note (Db4) over a Db7 chord.

Musical notation for the second measure of section C. It starts with a half note (G4) over a G-7 chord, followed by a triplet of eighth notes (A4, Bb4, C5) over a C9/11 chord. The section ends with a quarter note (D5) over a C-7 chord, a quarter note (G4) over a C-7 chord, and a quarter note (F4) over a C-7 chord.

Musical notation for the third measure of section C. It features a half note (D4) over a D-7 chord, a half note (G4) over a G7 chord, a half note (C5) over a C-7 chord, a half note (F4) over an F9sus chord, a half note (Bb4) over an Eb chord, and a half note (C5) over a C-7/F chord. The section ends with a quarter note (C5) over a C-7/F chord.

**CODA** Musical notation for the coda section. It features a triplet of eighth notes (D4, E4, F4) over a D-7 chord, followed by eighth notes (G4, A4, Bb4) over a G7 chord, and a quarter note (C5) over a C-7 chord. The section ends with a quarter note (F4) over an F9sus chord, a half note (Bb4) over an Eb chord, and a quarter note (C5) over a C-7 chord.



# KON TIKI

STRAIGHT EIGHTHS (♩=140)

© RICKARD MALMSTEN 2009

INTRO B $\flat$ 2 Ab2 B $\flat$ 2 Ab2

**A** B $\flat$ 2 Ab2 Eb $\Delta$ 7 D-7(b5) G7

C-7 G7sus G7 C-7 F7

<sup>2</sup> C-7 G7sus4 C7 **B** F $\Delta$ 7 C7 F $\Delta$ 7 C7

A-7 D7 G-7 C7 F $\Delta$ 7 C7 F $\Delta$ 7 C7

D-7 G7 C-7 F7 **C** B $\flat$ 2 Ab2

Eb $\Delta$ 7 D-7(b5) G7 C-7 G7sus G7

C-7 F7sus LAST X ONLY

B $\flat$ 2 Ab2 Ab2 B2 3 x B $\flat$ 2 FINE

# LIE UNDER OATH

FAST SWING (♩=200)

RICKARD MALMSTEN 1996

First system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (Bb and Eb), and the time signature is 4/4. Above the treble staff, there are four measures with the following chord labels: C-7, F-7, C-7, and a double bar line with a repeat sign. The bass staff has four measures corresponding to the treble staff. There are several slurs and accents throughout the system.

Second system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (Bb and Eb), and the time signature is 4/4. Above the treble staff, there are four measures with the following chord labels: FMIN7, a double bar line with a repeat sign, CMIN7, and a double bar line with a repeat sign. The bass staff has four measures corresponding to the treble staff. There are several slurs and accents throughout the system.

Third system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (Bb and Eb), and the time signature is 4/4. Above the treble staff, there are four measures with the following chord labels: Ab7, G7, CMIN7, and G7. The bass staff has four measures corresponding to the treble staff. There are several slurs and accents throughout the system.

# LAST DANCE FOR NOW

CONTEMPORARY (♩=80)

RICKARD MALMSTEN 2003

REPEAT TIL CUE

**A**

(♩ = ♩)

**B** (♩ = ♩)



Musical notation for the first system. The treble clef staff has a key signature of two flats and a common time signature. The bass line contains the following chords: C-9, C-9, Bb9sus, and Bb9sus.

Musical notation for the second system. The treble clef staff has a key signature of two flats and a common time signature. The bass line contains the following chords: Bb9sus, Dø7, G7+, C-9, and C-9.

Musical notation for the third system. The treble clef staff has a key signature of two flats and a common time signature. The bass line contains two C-9 chords.

# LONG GONE BUT NOT FORGOTTEN

BALLAD, RUBATO FEEL (♩=110)

© RICKARD MALMSTEN 2010

**A**  $B\flat/F$   $\% \quad E\flat/F \quad \%$

$C-7/F$   $\% \quad F-9 \quad \%$

**B**  $B\flat/F$   $\% \quad E\flat/F \quad \%$

$C-7/F$   $\% \quad F-9 \quad \%$

**C**  $F-7/B\flat$   $\% \quad B\flat-9 \quad \%$

$F-7/B\flat$   $\% \quad B\flat-9 \quad \%$

**D**  $B\flat/F$   $\% \quad E\flat/F \quad \%$

$C-7/F$   $\% \quad F-9 \quad F-7$

# LONG WAY TO HOME

BALLAD - STRAIGHT EIGHTHS (♩=60)

© RICKARD MALMSTEN 2010

**A** FΔ7 B♭Δ7 A-7 D-7

G-7 C7 FΔ7 D-7 <sup>1</sup> G-7 C<sub>SUS</sub> C

<sup>2</sup> G-7 A<sub>SUS</sub> A7 **B** DΔ7 C#-7(b5) F#7(b9) <sup>3</sup>

B-7 E<sub>SUS</sub> E CΔ7 E-7

A-7 D9 G-7 C9 **C** FΔ7 B♭Δ7

A-7 D-7 G-7 C7 FΔ7 D-7

G-7 C9 FΔ9 F6/9

BALLAD (♩=80)

# MAARIKA

© RICKARD MALMSTEN 1996

**(A)** A $\delta$ 7 A $\delta$ 7/E $\flat$  D7(b9) D7(b9)/F $\sharp$  G-7 D7

Musical staff for section A, first line. Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The melody consists of quarter and eighth notes. A repeat sign is at the beginning.

G-7 D-7 G<sup>9</sup>SUS C-7 C-7/B $\flat$  F7/A F7 B $\flat$  $\Delta$ 7 C-7 B $\flat$  $\Delta$ 7/D

Musical staff for section A, second line. Continuation of the melody from the first line.

E $\flat$  $\Delta$ 7 G-7 E $\flat$  $\Delta$ 7 D-7 G-7 G-7/B $\flat$  C7 C7/E

Musical staff for section A, third line. Continuation of the melody from the second line.

**(B)** F $\Delta$ 7 F F $\delta$ 7 F $\sharp$  $\Delta$ 7 G-7 C7 E $\delta$ 7 A-7 D-7 G-7 C7( $\sharp$ 11/b9)

Musical staff for section B, first line. Treble clef, key signature of two flats. The melody consists of quarter and eighth notes.

F $\Delta$ 7 F F $\delta$ 7 F $\sharp$  $\Delta$ 7 G-7 C13 E $\delta$ 7 A-7 D-7 G-7 E7

Musical staff for section B, second line. Continuation of the melody from the first line.

## SOLO CHANGES

LAST TIME FINE

A-7(b5) A-7(b5)/E $\flat$  D7(b9) D7(b9)/F $\sharp$  G-7 D7 G-7 D-7 G<sup>9</sup>SUS

Musical staff for solo changes, first line. Treble clef, key signature of two flats. The staff contains rhythmic slashes representing chords.

C-7 C-7/B $\flat$  F7/A F7 B $\flat$  $\Delta$ 7 C-7 B $\flat$  $\Delta$ 7/D

Musical staff for solo changes, second line. Treble clef, key signature of two flats. The staff contains rhythmic slashes representing chords.

E $\flat$  $\Delta$ 7 G-7 E $\flat$  $\Delta$ 7 D-7 G-7 G-7/B $\flat$  C7 C7/E

Musical staff for solo changes, third line. Treble clef, key signature of two flats. The staff contains rhythmic slashes representing chords.

F $\Delta$ 7 F $\sharp$  $\Delta$ 7 G-7 C7 A-7 D7 G-7 C7

Musical staff for solo changes, fourth line. Treble clef, key signature of two flats. The staff contains rhythmic slashes representing chords.

F $\Delta$ 7 F $\sharp$  $\Delta$ 7 G-7 C7 A-7 D7 G-7 E7

Musical staff for solo changes, fifth line. Treble clef, key signature of two flats. The staff contains rhythmic slashes representing chords.





BOSSA NOVA (♩=170)

# MARI MARI MARI

© RICKARD MALMSTEN 2008

The musical score is written in 4/4 time with a tempo of 170 bpm. It consists of three main sections: A, B, and C. Section A (measures 1-12) starts with a boxed 'A' and features a melody with triplets. Chords include FΔ7, D7, G-7, C13, B-7, E7sus, AΔ7, A-7, D9, GΔ7, E7b9, E7, A-7, D7b9, C#-7, F#9sus, F#9, F#-7, B7, and EΔ7. Section B (measures 13-24) starts with a boxed 'B' and includes repeat signs. Chords include AΔ7, A-7, EΔ7, B9, Bb9, AΔ7, A-7, and FΔ7. Section C (measures 25-36) starts with a boxed 'C' and features a melody with triplets. Chords include FΔ7, D7, G-7, C13, B-7, E7sus, AΔ7, A-7, D7, GΔ7, G-7, C7, FΔ7, G-7, C7, FΔ7, Eb6, D7b9(6), and C7sus.

REPEAT LAST 2 BARS LAST TIME ONLY UNTIL CUE

# MC GWIRE HITS MAGIC 70

NEW ORLEANS FUNK (♩=140)

© RICKARD MALMSTEN 1998

**A** F♯7 A-7 C7 B♭ A-7 D-7



G-7 C7 <sup>1</sup>F7 D-7 A♭-7 D♭-7 G-7 C7



<sup>2</sup>F7 B♭ A-7 D-7 B♭-7 E♭7



**B** A♭Δ7 A♭7 F7 B-7(b5) E7(♯9) A min7



C7 FΔ7 C7 FΔ7 A-7 D-7 G-7 C7



**C** FΔ7 A-7 C7 B♭7 A-7 D7 G-7 C7



F D-7 G-7 C7 F♭/9 (G-7 C7)





STRAIGHT EIGHTHS (♩=180)

# MIRACLES

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**A**  $B\flat\Delta 7$   $A-7(b5)$   $D7(b9)$   $G-7$   $G-7/F$

$E\flat\Delta 7$   $D-7$   $G-7$   $C-7$   $C-7/B\flat$   $F_{sus4}$   $F7$

$A\flat\Delta 7$   $B\flat_{sus4}$   $B\flat$   $G-7$   $C-7$   $C-7/B\flat$

<sup>1</sup>  $F7_{sus4}$   $\%$   $F7$   $\%$   $C-7/F$   $F7$

<sup>2</sup>  $F7_{sus4}$   $\%$   $F7$   $\%$   $F7$   $D7$

**B**  $G-7$   $G-7/F$   $B\flat\Delta 7$   $C-7$   $D-7$   $E\flat\Delta 7$   $G-7$

$\%$   $G-7/F$   $C-7$   $F7_{sus4}$   $F7$

**C**  $B\flat\Delta 7$   $A-7(b5)$   $D7(b9)$   $G-7$   $G-7/F$

$E\flat\Delta 7$   $D-7$   $G-7$   $C-7$   $C-7/B\flat$   $F_{sus4}$   $F7$

$A\flat\Delta 7$   $B\flat_{sus4}$   $B\flat$   $G-7$   $C-7$   $C-7/B\flat$

$F7_{sus4}$   $\%$   $F7$   $\%$   $C-7/F$   $F7$

LAST X ONLY

# MOTION

INTRO

INTRO

BAND IN

BAND IN

F#sus4 Gb#sus4 G#sus4 Ab#sus4

**A**

**A**

F#sus4 Gb#sus4 G#sus4 Ab#sus4

F#sus4 Gb#sus4 G#sus4 Ab#sus4

1 LAST X FINE 2



# THE MOON THE STARS AND YOU

JAZZ BALLAD

© RICKARD MALMSTEN 2010

**(A)** B $\flat$ -7 F-7 D $\flat$  $\Delta$ 7 A $\flat$ -7 D $\flat$ 9

**(B)** A-7 A $\flat$ 7 G-7 C9

Ab-7/G $\flat$  G $\flat$  F-7(b5) B $\flat$ 7(b9) E $\flat$  $\Delta$ 7 E $\Delta$ 7 F7

<sup>2</sup> C-7 E9sus **(B)** A-7 A $\flat$ 7 G-7 C9

F $\Delta$ 7 B $\flat$ /F F $\Delta$ 7 B $\flat$ /F

E $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7/G E $\Delta$ 7 F7 **(C)** B $\flat$ -7 F-7

D $\flat$  $\Delta$ 7 A $\flat$ -7 D $\flat$ 9 A $\flat$ -7/G $\flat$  G $\flat$  F9sus F9

B $\flat$ -11 E $\flat$ 7(#11) A $\flat$  $\Delta$ 7

# MUSING FOR MILES

MEDIUM UP BLUES (♩=170)

© RICKARD MALMSTEN 1998

F7 B♭7 F7 C-7 F7

B♭7 B♭7 F A-7 Ab-7

G-7 C7 A-7 D7 G-7 C7

## SOLOS ON F BLUES



# MUSTAFA RETURNED THE CAMEL

BOSSA NOVA (♩=170)

© RICKARD MALMSTEN 2009

**A** F $\Delta$ 7 B $\flat$  $\Delta$ 7 E $\delta$ 7 A7(b9)



D $\Delta$ 7 G $\Delta$ 7 F $\sharp$ 13 F $\sharp$ 7 $\flat$ 13 B $\flat$ 9sus B7 $\flat$ 9



E-7 A7 D $\Delta$ 7 D-7 G7



**B** C $\Delta$ 9 A-7 D-7 D-7/G G $\flat$ 9



C $\Delta$ 9 E-7 A-7 D $\delta$ 7 D $\delta$ 7/G G7 $\flat$ 9



F $\Delta$ 7 F $\sharp$ 7 G-7 C7 C7/B $\flat$



A-7 D7 $\sharp$ 9 G-7 C7



© F $\Delta$ 7 B $\flat$  $\Delta$ 7 E $\Delta$ 7 A7(b9)

D $\Delta$ 7 G $\Delta$ 7 F $\sharp$ 13 F $\sharp$ 7 $\flat$ 13 B $\flat$ 9sus B7 $\flat$ 9

LAST TIME ONLY

E-7 A7 D $\Delta$ 7 D9 G $\Delta$ 7 C $\flat$ 9sus

D $\Delta$ 7 D-7 G9

© C $\Delta$ 9 A-7 D-7 G7

C $\Delta$ 9 A-7 D-7 G7

REPEAT AND FADE

# MUSTAFA STOLE THE CAMEL

T.S MONKISH SWING

ALTERNATE EVERY OTHER CHORUS, HALF TIME, (♩=90) DOUBLE TIME (♩=180)

© RICKARD MALMSTEN 2001

**(A)** F-7      Ab-7      EbΔ7      F7      Gb07

G-7      Db-7      C7      <sup>1</sup> B-7      Bb7      Bb-7      Gb7

<sup>2</sup> Bbsus      Bb-7      **(B)** G7      B7      C7

F7      D7      Db7      C7      Gb7      G7

Ab7      G-7(b5)      C7(b9)      **(C)** F-7      Ab-7

EbΔ7      F7      Gb07      G-7      Db-7      C7

<sup>3</sup> B-7      Bb7      Bb-7      Gb7      ♪ LAST X ONLY

STRAIGHT EIGHTHS (♩=120)

# NEW YORK MANIA

RICKARD MALMSTEN 2005

**A**

**B**

**C**

**D**

HEAD IN 2 X, HEAD OUT 1X. SOLOS ON **D** UNTIL CUE ON **C**

# THE NIGHT THAT CRIED

MILO SWING (♩=110)

© RICKARD MALMSTEN 2010

INTRO E B7 A/C# B7 E B7 A/C# B7

E B7 A/C# B7 E B7 A/C# B7

E B7 A/C# B7 E B7 A/C# B7

GΔ7 A7sus B-7 CΔ7 GΔ7 A7sus B-7 CΔ7

GΔ7 A7sus B-7 CΔ7 GΔ7 A7sus B-7 CΔ7

E B7 A/C# B7 E B7 A/C# B7

E B7 A/C# B7 E B7 A/C# B7

LATIN (♩=200)

# NO FENCE ALLOWED

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**A** G<sup>2</sup> C<sup>Δ7</sup> F<sup>Δ7</sup> A-7

E- B7 B7<sup>#9</sup> E7<sup>SUS</sup> B7+

<sup>2</sup> E- A/E E-7 **B** SWING F<sup>#-7</sup> B7

E<sup>Δ7</sup> A<sup>Δ7</sup> A<sup>Δ7</sup>/E

A-7 D<sup>9</sup> LATIN C G<sup>2</sup> C<sup>Δ7</sup>

F<sup>Δ7</sup> A-7 E- B7 B7<sup>#9</sup> **⊕** LAST X ONLY

E7<sup>SUS</sup> %

**⊕** E7<sup>SUS</sup> C<sup>6/9</sup> F<sup>Δ7</sup>(#11) B7 E7<sup>SUS</sup> C<sup>6/9</sup> F<sup>Δ7</sup>(#11) B7

E7<sup>SUS</sup> C<sup>6/9</sup> F<sup>Δ7</sup>(#11) B7 E7<sup>SUS</sup> C<sup>6/9</sup> F<sup>Δ7</sup>(#11) %

B7 F<sup>Δ7</sup>(#11) E7<sup>SUS</sup> MOLTO RIT.

RUBATO, STRAIGHT EIGHTHS (♩=140)

# NORDIC LIGHT

© RICKARDO MALMSTEN 2007

**A** E-9

∕∕

∕∕

∕∕

D-9

∕∕

∕∕

∕∕

E-9

CΔ7/G

GΔ7/B<sub>3</sub>

D-7/B<sub>3</sub>

E-9

E-9

A/B

∕∕

A<sup>9</sup>SUS

A7

D-7

∕∕

∕∕

∕∕

GΔ7

G<sub>SUS</sub>

GΔ7

G<sub>SUS</sub>

E<sup>b</sup>Δ7

∕∕

D<sup>9</sup>SUS

D7 C/D D7

**B** G-7

D7<sup>b9</sup>/G

G-7

D7<sup>b9</sup>/G

G-7

D7<sup>b9</sup>/G

G-7

D7

G7

C-7

A<sup>b</sup>Δ7

G7

C-7

E<sup>b</sup>Δ7

B7

B<sup>b</sup>7

Handwritten musical score for guitar, featuring a treble clef and a key signature of one flat (B-flat). The score consists of multiple staves with various chord voicings and melodic lines. The chords are written in a handwritten style, often including slash notation for slash chords.

Chord voicings include:  $C-7$ ,  $Eb\Delta7$ ,  $G7$ ,  $F\#\Delta7$ ,  $A-7/B$ ,  $B7(b9)$ ,  $E-9$ ,  $D-9$ ,  $C\Delta7/G$ ,  $G\Delta7/B_3$ ,  $D-7/B_3$ ,  $E-9$ ,  $A/B$ ,  $A^9_{sus}$ ,  $A7(b9)$ ,  $D-7$ ,  $G\Delta7$ ,  $G_{sus}$ ,  $Eb\Delta7$ ,  $D^9_{sus}$ ,  $D7$ ,  $C/D$ ,  $D7$ .

Repeating signs (double slashes) are used throughout the score to indicate repeated rhythmic or melodic patterns.

Handwritten musical score for guitar, featuring a treble clef and a key signature of one flat (B-flat). The score consists of two staves with various chord voicings and melodic lines. The chords are written in a handwritten style, often including slash notation for slash chords.

Chord voicings include:  $G-7$ ,  $D7(b9)/G$ ,  $G-7$ ,  $D7(b9)/G$ ,  $G-7$ ,  $D7$ . A note in the second staff is marked "LAST X ONLY".



CONTEMPORARY (♩=100)

# NOW WHAT

© RICKARD MALMSTEN 2006

INTRO

Musical notation for the Intro section, measures 1-4. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The notation is in grand staff. Chords are indicated below the staff: C-7, F-7, AbΔ7, and G7. The bass line features a consistent eighth-note pattern.

**A**

Musical notation for section A, measures 1-4. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The notation is in grand staff. Chords are indicated below the staff: C-7, F-7, AbΔ7, and G7. The bass line features a consistent eighth-note pattern.

Musical notation for section A, measures 5-8. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The notation is in grand staff. Chords are indicated below the staff: C-7, F-7, AbΔ7, and G7. The bass line features a consistent eighth-note pattern.

**B**

Musical notation for section B, measures 1-4. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The notation is in grand staff. Chords are indicated below the staff: AbΔ7, G7, F-7, and C-7 B7 Bb-7 A7. The bass line features a consistent eighth-note pattern. Triplet markings (3) are present above and below the staff in measures 2 and 4.

$A\flat\Delta 7$   $G 7$   $E\flat$   $B\flat-7 A 7 A\flat-7 G 7$

ⓐ

$C-7$   $F-7$   $A\flat\Delta 7$   $G 7$

$C-7$   $F-7$   $A\flat\Delta 7$   $G 7$

SOLOS FROM ⓐ

SAMBA (♩=100)

# ON A BOAT TO PUERTO VIEJO

RICKARD MALMSTEN 1998

**(A)** G $\Delta$ 7 B-7 E-7 A7 D $\Delta$ 7 D7 D-7 G7

C $\Delta$ 7 C $\Delta$ 7/B A-7 A-7/G B-7 E7 <sup>1</sup>A $\Delta$ 7 A7 A-7 D7

<sup>2</sup>A $\Delta$ 7 A7 A-7 D7 **(B)** F $\Delta$ 7 E-7(b5) A7

D-7 D-7/C B $\flat$  $\Delta$ 7 C7 F $\Delta$ 7 E-7(b5) A7

D-7 D-7/C B $\flat$  $\Delta$ 7 A7 D D7 **(C)** G $\Delta$ 7 B-7 E-7 A7

D $\Delta$ 7 D7 D-7 G7 C $\Delta$ 7 C $\Delta$ 7/B A-7 A-7/G B-7 E7

LAST X ONLY

A $\Delta$ 7 A7 **(D)** A-7 D7

**(E)** A-7 D7 G $\Delta$ 7 F $\Delta$ 7 G $\Delta$ 7 F $\Delta$ 7

G $\Delta$ 7 F $\Delta$ 7 NC

FINE

# ONCE UPON A TIME...

STRAIGHT EIGHTHS (♩=140)

© RICKARD MALMSTEN 2010

INTRO  $A\flat\Delta 7$   $C-7$

$A\flat\Delta 7$   $C-7$

**A**  $A\flat\Delta 7$   $C-7$

$A\flat\Delta 7$   $C-7$

$E\flat\Delta 7$   $C-7$

$A\flat\Delta 7$   $G-7$

$F-7$   $E\flat\Delta 7$

**B**  $C7sus4$

∕

$B\flat 7sus4$

∕

$D7sus4$

∕

$F-9$

∕

**C**  $A\flat\Delta 7$   $C-7$

$A\flat\Delta 7$   $C-7$

$E\flat\Delta 7$   $C-7$

$A\flat\Delta 7$   $G-7$

$F-7$

$E\flat\Delta 7$   
LAST X ONLY

SOLOS OVER **A****B****C** GO TO DC AFTER LAST SOLO

# ONE STEP FORWARD

STRAIGHT EIGHTHS (♩=120)

© RICKARD MALMSTEN 2008

The first system of music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble clef and consists of quarter notes. The bass line is written in the bass clef and consists of quarter notes. Chords are indicated below the bass line.

Chords: F-7, A $\flat$ , G-7, B $\flat$ -7, A $\flat$ , C-7, G-7, B $\flat$ -7

**A**

Section A, first system. The melody is written in the treble clef and consists of quarter notes. The bass line is written in the bass clef and consists of quarter notes. Chords are indicated below the bass line.

Chords: F-7, A $\flat$ , G-7, B $\flat$ -7, A $\flat$ , C-7, G-7, B $\flat$ -7

Section A, second system. The melody is written in the treble clef and consists of quarter notes. The bass line is written in the bass clef and consists of quarter notes. Chords are indicated below the bass line.

Chords: F-7, A $\flat$ , G-7, B $\flat$ -7, A $\flat$ , C-7, G-7, B $\flat$ -7

**B**

Section B, first system. The melody is written in the treble clef and consists of eighth notes. The bass line is written in the bass clef and consists of quarter notes. Chords are indicated below the bass line.

Chords: F-7, A $\flat$ , G-7, B $\flat$ -7, A $\flat$ , C-7, G-7, B $\flat$ -7

Section B, second system. The melody is written in the treble clef and consists of eighth notes. The bass line is written in the bass clef and consists of quarter notes. Chords are indicated below the bass line.

Chords: F-7, A $\flat$ , G-7, B $\flat$ -7, A $\flat$ , C-7, G-7, B $\flat$ -7

Bb F/A G- Bb Bb F/A G-7 Bb

Bb F/A G-7 Bb Bb F/A G- Bb



Ab G-7 Bb-7 Ab C-7 G-7 Bb-7

# ONLY GOD KNOWS

BALLAD/BOSSA NOVA (♩=100)

© RICKARD MALMSTEN 2009

**A**

Musical notation for section A, measures 1-10. The key signature has one flat (Bb). The notation includes a treble clef, a repeat sign, and various chords: GΔ7, B-7, CΔ7, GΔ7, FΔ7, BbΔ7, A7, D-7, BbΔ7, A-7, D7, G-7, Eb/G, EbΔ7, D-7, CΔ7, BbΔ7, A-7, BbΔ7, Dsus, and D.

**B**

Musical notation for section B, measures 11-20. The key signature has one flat (Bb). The notation includes a bass clef and various chords: G-7, D-7, C-7, Gsus, G, BbΔ7, FΔ9, A7, D-7, BbΔ7, Bb-7, FΔ7, D7, G-7, Eb/G, EbΔ7, Dsus, and D.

LAST TIME RITARD AND HOLO

SWING (♩=160)

# ORNETTEOLOGIE

© RICKARD MALMSTEN 2010

F-11

∕

E♭Δ7 F-7

G-7 A♭2

A-7(b5)

D7(b9)

<sup>1</sup> G-7

F7sus

E♭

B♭/D

<sup>2</sup> G-7

F7sus

B♭/F

∕

F7

∕

∕

∕

B♭/F

∕

∕

∕

F7

∕

∕

∕

B♭

C-7

B♭/D

E♭

F-11

∕

E♭Δ7

F-7

G-7

A♭2

A-7(b5)

D7(b9)

G-7

∕



# THE PAINTER

FAST SWING (♩=200)

© RICKARD MALMSTEN 1998

The musical score for "The Painter" is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as "FAST SWING" with a quarter note equal to 200 beats per minute. The score consists of seven staves of music. The first staff begins with a double bar line and a repeat sign, followed by a boxed letter 'A'. The chords for this section are E-7, A7, D-7, G7, G-7, C7, F#7, and D7. The second staff continues the melody with chords G-7, C-7, F7, Bb7, D-7, and G7. The third staff starts with a second ending bracket labeled '2' and contains chords Bb7, F-7, Bb7, a boxed letter 'B', Eb7, D7, and Db7. A triplet of eighth notes is indicated with a '3' below the staff. The fourth staff has chords C7, C-7, F7, Bb7, G-7, C-7, and F7. The fifth staff begins with a boxed letter 'C' and has chords D-7, G7, C#7, E-7, A7, D-7, and G7. The sixth staff has chords G-7, C7, F#7, D7, G-7, C-7, and F7. The seventh and final staff has chords Bb7, C-7, and F7.



# PILGRIMAGE TO CYTHERA

CARIBBEAN FEEL (♩=110)

© RICKARD MALMSTEN 1996

INTRO F G-7 C7 F C7

(A) F G-7 F G-7 C7 F

1 G-7 C7 2 G-7 C7

A-7 D7 GΔ7 A-9 B-7 CΔ7

E-7 GΔ7 CΔ7 E-7 GΔ7 CΔ7 D7

(B) G A-7 G A-7 D7 G

1 A-7 D7 2 A-7 D7

B-7 E7 AΔ7 B-9 C#-7 DΔ7

F#-7 AΔ7 DΔ7 F#-7 Eb9 LAST X FINE DΔ7 C7

SOLOS FROM (A)

# PINBALL REALITY

STRAIGHT EIGHTHS (♩=170)

© RICKARD MALMSTEN 2010

The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three main sections: A, B, and C. Section A includes an 'INTRO BASS RIFF' and a 'BASS SIMILE' section. Section B and C provide guitar parts with various chord voicings. The bass part in section C includes a 'LAST X ONLY' annotation.

**Section A:** Intro Bass Riff (Guitar: F-7sus, C-7, C-7/Bb; Bass: Ab2, C-7/G, F-7sus, C-7/Eb, Ab2, Bbsus)

**Section B:** (Guitar: Fsus, Fsus, Fsus, C-7; Bass: Bbsus, Bbsus, Bbsus, F-7sus, C-9)

**Section C:** (Guitar: F-7sus, C-7, C-7/Bb; Bass: Ab2, C-7/G, F-7sus, C-7/Eb, Ab2, Bb9sus (LAST X ONLY))

# RIO DE MOSKVA

FAST RUMBA (♩=170)

© RICKARD MALMSTEN 2010

(A) G-7 D7 G-7 C-7

C-7 G-7 <sup>1</sup> D7 G-7 D7

<sup>2</sup> D7 G-7 (B) C-7 G-7

D7 G-7 C-7 G-7

D7+ G-7 BREAK D7 BACK IN (C) G-7 D7

G-7 C-7 % G-7

D7 G-7 D7 G-7

# SAFARI

6/8 AFRO CUBAN (♩=160)

© RICKARD MALMSTEN 2010

(A) G<sup>6/9</sup> E-7 E-7/D C<sup>Δ7</sup>(6) E<sup>SUS</sup> F

Musical staff 1: Treble clef, 6/8 time signature. The staff contains a sequence of chords and notes. The first measure has a G<sup>6/9</sup> chord. The second measure has an E-7 chord. The third measure has an E-7/D chord. The fourth measure has a C<sup>Δ7</sup>(6) chord. The fifth measure has an E<sup>SUS</sup> chord. The sixth measure has an F chord. The staff ends with a double bar line.

Musical staff 2: Treble clef, 6/8 time signature. The staff contains a sequence of chords and notes. The first measure has a D-add<sup>9</sup> chord. The second measure has a D-7/C chord. The third measure has a B<sup>b</sup>Δ7(6) chord. The fourth measure has an E<sup>b</sup>Δ7(6) chord. The fifth measure has an A-7 chord. The sixth measure has a D7 chord. The staff ends with a double bar line.

Musical staff 3: Treble clef, 6/8 time signature. The staff contains a sequence of chords and notes. The first measure has an E<sup>b</sup>Δ7(6) chord. The second measure has an A-7 chord. The third measure has a D7 chord. The fourth measure has a G-7 chord. The fifth measure has a D-7 chord. The staff ends with a double bar line.

Musical staff 4: Treble clef, 6/8 time signature. The staff contains a sequence of chords and notes. The first measure has a B<sup>b</sup>Δ7 chord. The second measure has an A-7 chord. The third measure has a G-7 chord. The fourth measure has an F chord. The fifth measure has an E<sup>b</sup>Δ7 chord. The sixth measure has a D7 chord. The staff ends with a double bar line.

Musical staff 5: Treble clef, 6/8 time signature. The staff contains a sequence of chords and notes. The first measure has a G-7 chord. The second measure has a D-7 chord. The third measure has a B<sup>b</sup>Δ7 chord. The fourth measure has an A-7 chord. The fifth measure has a G-7 chord. The sixth measure has an F chord. The staff ends with a double bar line.

Musical staff 6: Treble clef, 6/8 time signature. The staff contains a sequence of chords and notes. The first measure has an E<sup>b</sup>Δ7 chord. The second measure has a D<sup>13</sup>(b9) chord. The third measure has a G<sup>Δ7</sup> chord. The fourth measure has an E-7 chord. The fifth measure has an E-7/D chord. The staff ends with a double bar line.

Musical staff 7: Treble clef, 6/8 time signature. The staff contains a sequence of chords and notes. The first measure has a C<sup>Δ7</sup>(6) chord. The second measure has an E<sup>SUS</sup> chord. The third measure has an F chord. The fourth measure has a D-7 chord. The fifth measure has a D-7/C chord. The sixth measure has a B<sup>b</sup>Δ7(6) chord. The staff ends with a double bar line.

Musical staff 8: Treble clef, 6/8 time signature. The staff contains a sequence of chords and notes. The first measure has an E<sup>b</sup>Δ7 chord. The second measure has a D<sup>13</sup>(b9) chord. The staff ends with a double bar line.

FINE

FERMATA LAST TIME ONLY

# SAMBA FOR ORCHESTRA AND LONELY DANCERS

FAST SAMBA (♩=180)

© RICKARD MALMSTEN 2009

(A) G<sup>Δ7</sup> F<sup>♯87</sup> B7 E-7 D-7 G7

C<sup>Δ7</sup> C-7 G D7

2 G D<sup>sus</sup> C<sup>♯87</sup> (B) C<sup>Δ7</sup> %

G E7 A-7 D13

G D7 (C) G<sup>Δ7</sup> F<sup>♯87</sup> B7

E-7 D-7 G7 C<sup>Δ7</sup> C-7

G D7 LAST X ONLY

# SCO ME

STRAIGHT EIGHTHS (♩=150)

© RICKARD MALMSTEN 2010

**(A)** C#-7 F#-9 C#-7 E/G#

F#-7 C#-7 <sup>1</sup> A/E E A6/E E G#7+

<sup>2</sup> A-/E A-6/E E6/9 **(B)** F-7 Bb-9 Db7

Db7 C-7 Bb-7 Eb9sus

Ab7 Ab7/G F7sus4 F7 **(C)** C#-7 F#-2

C#-7 E/G# F#-7 C#-7

LAST X ONLY

A-/E A-6/E E6/9



# THE SECRET PLAN OF ALFRED NOBEL

CONTEMPORARY (♩=200)

© RICKARD MALMSTEN 2010

**F7sus**                      **A<sup>b</sup>7sus**                      **C7sus**                      **A<sup>b</sup>7sus F7sus**

**F7sus**                      **A<sup>b</sup>7sus F7sus**                      **F7sus**

**B<sup>b</sup>7sus**                      **G7sus**                      **E<sup>b</sup>/B<sup>b</sup>**                      **C-7**

**B<sup>b</sup>7sus**                      **G7sus**                      **A<sup>b</sup>Δ7**                      **A<sup>b</sup>Δ7/C**

**B<sup>b</sup>7sus**                      **G7sus**                      **E<sup>b</sup>/B<sup>b</sup>**                      **C-7**

**B<sup>b</sup>7sus**                      **G7sus**                      **A<sup>b</sup>Δ7**                      **A<sup>b</sup>Δ7/G**

**F7sus**                      **A<sup>b</sup>7sus**                      **C7sus**                      **LAST X ONLY** **A<sup>b</sup>7sus F7sus**

**F7sus**                      **A<sup>b</sup>7sus F7sus**                      **F7sus**                      **TO SOLOS**

**A<sup>b</sup>7sus F7sus**                      **F7sus**                      **x7 A<sup>b</sup>7sus F7sus**

# SOLO CHANGES

F7sus

∕∕

A<sup>b</sup>7sus

∕∕

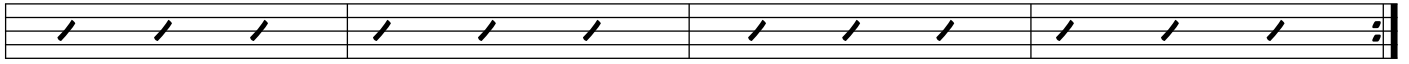


C7sus

∕∕

A<sup>b</sup>7sus

∕∕

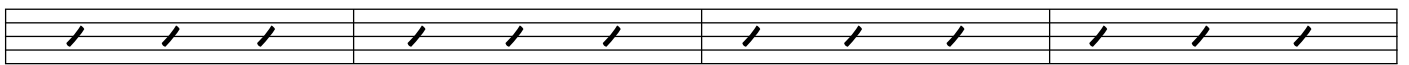


B<sup>b</sup>7sus

G7sus

E<sup>b</sup>/B<sup>b</sup>

C-7

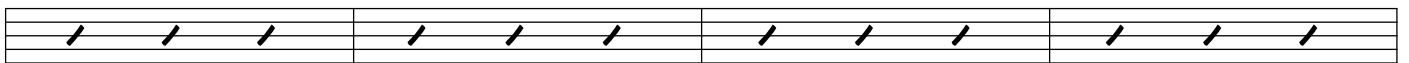


B<sup>b</sup>7sus

G7sus

A<sup>b</sup>Δ7

A<sup>b</sup>Δ7/C

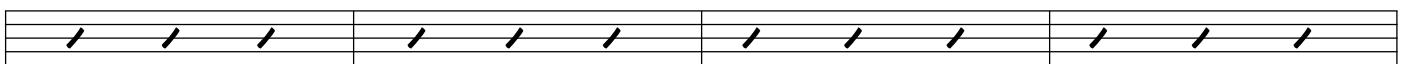


B<sup>b</sup>7sus

G7sus

E<sup>b</sup>/B<sup>b</sup>

C-7

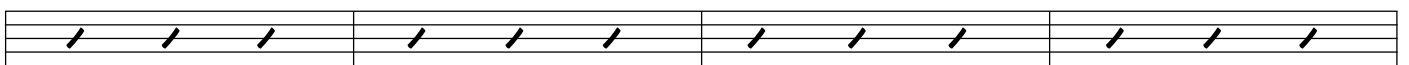


B<sup>b</sup>7sus

G7sus

A<sup>b</sup>Δ7

A<sup>b</sup>Δ7/G

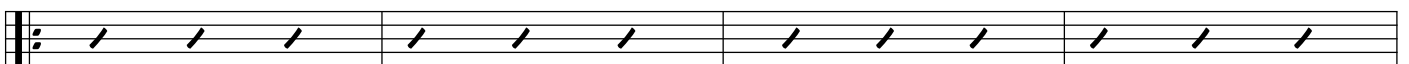


F7sus

∕∕

A<sup>b</sup>7sus

∕∕

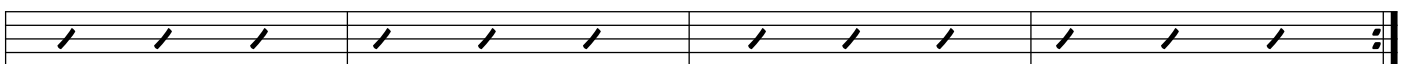


C7sus

∕∕

A<sup>b</sup>7sus

∕∕



# SHANGHAI TANG

STRAIGHT EIGHT (♩=180)

© RICKARD MALMSTEN 2010

(A) F-7 C-7 F-7 %

EbΔ7 % <sup>1</sup> F-7 C-7

<sup>2</sup> F-7 C-7 (B) Ab-7 Eb-7 Absus4

Absus4 Eb-7 Bb-7 F-7 Bbsus4

Bbsus4 C-7 (C) F-7 C-7

F-7 % EbΔ7 %

LAST X ONLY ♪

F-7 C-7

# SHAWA MY DEAR

MEDIUM WALTZ

© RICKARD MALMSTEN 2008

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music. The first staff begins with a boxed letter 'A' above a D chord. The second staff has a boxed letter 'B' above an F#-7 chord. The score includes various guitar chords such as D, G, E-, A7, B7, D#o7, and E-7. There are also 4:3 ratio markings above some notes. The piece concludes with a double bar line and repeat dots.

**A** D C D C

D G E- A7

D C D C

D G A7 D

**B** F#-7 B7 E-7 A7

D D#o7 E-7 A7

D C D C

D G A7 D

# SILENT RAINDROPS FELL

BOSSA NOVA (♩=120)

© RICKARD MALMSTEN

**B♭-7 E♭7 B♭-7 E♭7 A♭Δ7 E♭7 C-7 D♭Δ7**

**E♭-7 A♭7** | **1 D♭Δ7 A♭7 C-7(b5) F7** | **2 D♭Δ7 A♭7 D♭-7 G♭7 BΔ7 E♭-7** | **A♭-7 A♭-7/G♭ EΔ7 C#-7** | **A G#-7 EΔ7 C#-7** | **A EΔ7 BΔ7 C#-7** | **D#7sus4 D#7** | **B♭-7 E♭7 B♭-7 E♭7** | **A♭Δ7 E♭7 C-7 D♭Δ7 E♭-7 A♭7** | **D♭Δ7 F7 LAST X ONLY**

The musical score is written in 4/4 time with a key signature of three flats (B♭, E♭, A♭). It features a variety of chord voicings and melodic lines. The first system includes a 3-measure phrase in the treble clef and a bass clef line. The second system has a first ending bracketed over measures 5-8 and a second ending bracketed over measures 9-12. The third system continues the melodic development with a 3-measure phrase. The fourth system shows a key change to three sharps (F#, C#, G#) for measures 13-16. The fifth system returns to the original key signature. The sixth system features a 3-measure phrase in the treble clef. The seventh system includes a 3-measure phrase in the bass clef. The eighth system concludes with a final 3-measure phrase in the bass clef.

# THE SOLDIER AND THE TIN CAN

CONTEMPORARY WALTZ (♩=130)

© RICKARD MALMSTEN 2009

**(A)** C-7                      BΔ7                      DΔ7                      BbΔ7

C-7                      BΔ7                      DΔ7                      BbΔ7

**(B)** Bb-7                      Eb7                      AbΔ7                      Eb-7                      D7                      DbΔ7

Bb-7                      Eb7                      AbΔ7                      Eb-7                      D7                      DbΔ7

F-7                      Eb7sus                      Ab7                      G7

**(C)** C-7                      BΔ7                      DΔ7                      BbΔ7

C-7                      BΔ7                      DΔ7                      BbΔ7



# SPACE COWBOY

STRAIGHT EIGHTHS (♩=180)

© RICKARD MALMSTEN 2010

**A** A6/9      CΔ7/G      CΔ7/E

F9      E7      1 F9      E7

2 F9      E7      **B** F#-7      F#-7/E

C#-7      C#-7/B      A/E      %

B-7      E9sus      **C** A6/9      %

CΔ7/G      CΔ7/E      F9      E7

F9      **LAST X ONLY**  
E7



MEDIUM WALTZ

# STAY WITH ME

RICKARD MALMSTEN 2007

**A** G-7 C7 FΔ7 D7

G-7 C7 FΔ7

F-7 Bb7 EbΔ7

Eb-7 Ab13 DbΔ7 D7

**B** E- E-Δ7/O# E-7/O E-6/C#

CΔ7 B7 E-7 E7 B-7 E7

**C** A-7 D7 GΔ7 E7

A-7 D7 GΔ7 G2 G-7

G-7 C7 A-7 D7(b9)

G-7 C13 FΔ9 C13 F6/9

# TANGO FOR ORCHESTRA AND LONELY DANCERS

TANGO (♩=130) F-6

F-6

F-6

N.C

© RICKARD MALMSTEN 2008

INTRO

**A** G<sup>9</sup>7 C<sup>7</sup>♭<sup>9</sup> D- F<sup>Δ</sup>7 F<sup>7</sup> BREAK F<sup>7</sup> BREAK

**B** B<sup>♭</sup>Δ<sup>7</sup> B<sup>♭</sup>-7 A<sup>♭</sup>Δ<sup>7</sup> G<sup>Δ</sup>7 A<sup>♭</sup>Δ<sup>7</sup> G<sup>9</sup>7 C<sup>7</sup> F-6 F-6

**C** G<sup>9</sup>7 C<sup>7</sup>♭<sup>9</sup> D- F<sup>Δ</sup>7 F<sup>7</sup> BREAK N.C. C<sup>7</sup> F-

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three main sections: A, B, and C. Section A (measures 1-16) features a melodic line with a trill and a triplet, and a bass line with a trill and a triplet. Section B (measures 17-24) features a melodic line with a trill and a triplet, and a bass line with a trill and a triplet. Section C (measures 25-32) features a melodic line with a trill and a triplet, and a bass line with a trill and a triplet. The score includes various guitar chords and melodic lines.

# THIS IS WHERE I'M FROM

LIGHT BOSSA NOVA OR

© RICKARD MALMSTEN 2008

STRAIGHT EIGHTS (♩=100)

**A** CΔ7

D<sup>9</sup>SUS

B-7

E-7

AΔ7

<sup>1</sup> A-7

E-9

D6

<sup>2</sup> A-7

C/D

F#-7(b5)

B<sup>7</sup>SUS

B7

**B** C#-9

DΔ7

E6

CΔ6/9

C-7

G-

E<sup>b</sup>Δ7

A<sup>b</sup>Δ7

E<sup>b</sup>Δ7

A<sup>b</sup>Δ7

E<sup>b</sup>Δ7

B<sup>b</sup>2/D

C-7

E<sup>b</sup>/F

D-7/G

G<sup>13</sup>

**C** CΔ7

D<sup>9</sup>SUS

B-7

E-7

AΔ7

A-7

E-9

∕∕

# TOMORROW AND TODAY

STRAIGHT EIGHT, POP (♩=100)

© RICKARD MALMSTEN 2008

When I was a little kid I Did not get a long with any one but me Just my self just my  
Then I was a teenage guy and still not feeling a pe-tite from life sweet life life sweet life life sweet

self. When I Started school I felt like a fool Sitting on a stool a big and lone - ly room And the  
life To the Army I went never letters I sent got a Buddy called Kent and we both shared a tent

teachersaid what's wrong with you dont you have a clue of what you are supposed to do Just leave me a - lone  
fifteen month went fast the army end at last Kennysaid farewell and wished me all the best I'm all a lone  
Dont leave me a lone

so I run a - way from home far a - way from a - nyone whos been on my case please let me  
and a long way from home no fu - ture planned a he - ad and no where to go Please can I  
I got no - thing here on my own give me a - no - ther chance to be a part of your soul Please let me

be what I want to be a - lone and far a way a ay to mo - row and to - day Just let me  
have what I want to have to - ge - ther with some - bo - d - y to mo - row and to - day Please can I  
have what I want to have to - ge - ther and for - ev - e - r to mo - row and to day Please let me

be what I want to be a - lone and far a way a ay to mo - row and to - day  
have what I want to have to - ge - ther with some - bo - d - y to mo - row and to - day  
have what I whant to have to - ge - ther and for - ev - e - r - to mo - row and to - day



C

Chords:  $F\Delta 7$ ,  $F\Delta 7$ ,  $F\Delta 7_{oim}$ ,  $F6 C^9_{sus}$

Chords:  $F\Delta 7$ ,  $C^9$ ,  $C^9_{sus}$ ,  $C7$

LAST X ONLY

C

Chord:  $F\Delta 7$

C

1, 2	3
------	---

Chords:  $F\Delta 7$ ,  $C^9$ ,  $C^9_{sus}$ ,  $C7$ ,  $F\Delta 7$

# UNTOLO STORIES

SWING (♩=140)

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**A** D-7 B $\flat$  $\Delta$ 7 G-7 C-7 A $\flat$  $\Delta$ 7 F7sus<sub>3</sub>

B $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7/O G-7sus<sub>1</sub> A<sub>SUS</sub> A

<sup>2</sup>G-7 G-11/A B $\flat$ sus B $\flat$  **B** E $\flat$  $\Delta$ 7 D-7 G-7

C-7 F7sus<sub>4</sub> F9 E $\flat$  $\Delta$ 7 D-7 G-7

C-7 A<sub>SUS</sub> A **C** D-7 B $\flat$  $\Delta$ 7 G-7

C-7 A $\flat$  $\Delta$ 7 F7sus<sub>3</sub> B $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7 E $\flat$  $\Delta$ 7/O

G-7 A<sub>SUS</sub> A

STRAIGHT EIGHTS (♩=160)

# VOSU

© RICKARD MALMSTEN 2008

E-9

∕

∕

B7

**A**

E-9

∕

CΔ7

∕

F#-7(b5)

∕

A-6/B

B7

E-9

∕

CΔ7

∕

F#-7(b5)

B7 b9 B7+

E-7

∕

**B**

A-7

∕

CΔ7

∕

GΔ7 D9sus

GΔ7 D9sus

GΔ7

C-/D

F#-7(b5)

B7+ B7

**C**

E-9

∕

CΔ7

∕

F#-7(b5)

B7

E-9

∕

TAG LAST 4 BARS FOR ENDING 3 TIMES



# WALTZ FOR AMILIA

MEDIUM WALTZ

© RICKARD MALMSTEN 2007

**(A)** F#7 A7sus4 G-7 C7

A-7 A-7/G B-7 E7

A-7 D-7 G-7 C7

F#7 A-7 G-7 E7

C#7/G G7 D-7/G G7

C#7 C7 **(B)** F#7 A7sus4

G-7 C7 A-7 A-7/G

B-7 E7 A-7 D#9

D#7(b9) F#7(b9) B-7 E7

A-7 D7 G-7 C7

F#7 C7

# WALTZ FOR TOOTS

WALTZ (♩=130)

© RICKARD MALMSTEN 1996

**(A)** C<sub>MAY7</sub> G<sub>7sus</sub> E-7 A-7

**(B)** G<sub>7sus</sub> G<sub>7b9</sub> C<sub>Δ9</sub> C

**(C)** C<sub>MAY7</sub> G<sub>7sus</sub> E-7 A-7

**(A)** C<sub>MAY7</sub> G<sub>7sus</sub> E-7 A-7

**(B)** G<sub>7sus</sub> G<sub>7b9</sub> C<sub>Δ9</sub> C

**(C)** C<sub>MAY7</sub> G<sub>7sus</sub> E-7 A-7

**(A)** C<sub>MAY7</sub> G<sub>7sus</sub> E-7 A-7

**(B)** G<sub>7sus</sub> G<sub>7b9</sub> C<sub>Δ9</sub> C

**(C)** C<sub>MAY7</sub> G<sub>7sus</sub> E-7 A-7

**(A)** C<sub>MAY7</sub> G<sub>7sus</sub> E-7 A-7

**(B)** G<sub>7sus</sub> G<sub>7b9</sub> C<sub>Δ9</sub> C

# WATERGATE

STRAIGHT EIGHTHS (♩=190)

© RICKARD MALMSTEN 2010

INTRO

F-7 C-7 F-7 C-7 C-7 N.C.

**A**

F-7 C-7 F-7 C-7

F-7 C-7 F-7 (F7+) 3

1

DbΔ7 C7 F-7 C-7

2

DbΔ7 C7 F-9 F-7

SWING

**B**

AbΔ7 G-7 C7 F-7

Bb-7 Eb7 AbΔ7 G-7 C9

STRAIGHT  
8TH'S

**C**

F-7 C-7 F-7 C-7

F-7 C-7 F-7 (F7+) 3

DbΔ7 C7 F-9 F-7

AFTER LAST MELODY END ON INTRO VAMP

# WE MISS YOU BILL

WALTZ (♩=150)

© RICKARD MALMSTEN 2006

AbΔ7      AbΔ7/G      F-7      C7/E

C-7      C-7/Bb      AbΔ7      AbΔ7/G

F-7      C7/E      EbΔ7      Ab-7

C#-7      F#7      BΔ7      BΔ7/Bb

AΔ7      D7(b9)      G-7      C-7

EΔ7      AΔ7      DΔ7      C#7

F#-7      B7      EΔ7      Eb13

# WHEN CAN WE GO HOME?

BOOGALOO (♩=180)

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(A) F $\Delta$ 7 D- G- C7+ A- D7 G- C7

Musical staff 1: Treble clef, 4/4 time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter note D5. A repeat sign follows, then eighth notes D5, C5, B4, A4, and a quarter note G4. The staff ends with a quarter note F4.

C7 D- E $\flat$ 7 C/E F $\flat$  B $\flat$  F  
BREAK

Musical staff 2: Treble clef. The melody starts with a quarter note G4, followed by a quarter note F4. A repeat sign follows, then eighth notes E4, D4, C4, B3, and a quarter note A3. The staff ends with a quarter note G3.

<sup>2</sup> F $\flat$  B $\flat$  F7 (B) B $\flat$ -7 E $\flat$ 7

Musical staff 3: Treble clef. The melody starts with a quarter note G4, followed by a quarter note F4. A repeat sign follows, then eighth notes E4, D4, C4, B3, and a quarter note A3. A triplet of eighth notes B3, A3, G3 is marked with a '3' above it.

A $\flat$ 7 % B $\flat$ -7 E $\flat$ 7

Musical staff 4: Treble clef. The melody starts with a quarter note G4, followed by a quarter note F4. A repeat sign follows, then eighth notes E4, D4, C4, B3, and a quarter note A3. The staff ends with a quarter note G3.

A $\flat$ 7 % G $\flat$ 7 C7(b9)

Musical staff 5: Treble clef. The melody starts with a quarter note G4, followed by a quarter note F4. A repeat sign follows, then eighth notes E4, D4, C4, B3, and a quarter note A3. The staff ends with a quarter note G3.

F $\Delta$ 7 D7 G-7 C $\flat$

Musical staff 6: Treble clef. The melody starts with a quarter note G4, followed by a quarter note F4. A triplet of eighth notes E4, D4, C4 is marked with a '3' above it. The staff ends with a quarter note B3.

F $\flat$  C7 BREAK (C) F $\Delta$ 7 D- G- C7+

Musical staff 7: Treble clef. The melody starts with a quarter note G4, followed by a quarter note F4. A repeat sign follows, then eighth notes E4, D4, C4, B3, and a quarter note A3. The staff ends with a quarter note G3.

A- D7 G- C7 C7 D- E $\flat$ 7 C/E

Musical staff 8: Treble clef. The melody starts with a quarter note G4, followed by a quarter note F4. A repeat sign follows, then eighth notes E4, D4, C4, B3, and a quarter note A3. The staff ends with a quarter note G3.

F $\flat$  B $\flat$  F $\flat$  (C7)

Musical staff 9: Treble clef. The melody starts with a quarter note G4, followed by a quarter note F4. A repeat sign follows, then eighth notes E4, D4, C4, B3, and a quarter note A3. The staff ends with a quarter note G3.

# WHEN IS THE NEXT TRANE COMING?

FAST SWING (♩=200)

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**(A)** F-7 B $\flat$ 7 E $\flat$ -7 A $\flat$ 7 D $\flat$ 7 C7  
BREAK N.C

F-7 B $\flat$ 7 E $\flat$ -7 A $\flat$ 7 D $\flat$ 7 C7

F $\Delta$ 7 F-7

E $\flat$  $\Delta$ 7 BREAK (b9) B $\flat$ 13(b5) NC **(B)** E $\flat$ -7 A $\flat$ 7 D $\flat$ -7 G $\flat$ 7 B7

B $\flat$ 7 BREAK NC E $\flat$ -7 A $\flat$ 7 D $\flat$ -7 G $\flat$ 7 B7

B $\flat$ 7 NC G $\Delta$ 7 C7 $\flat$ 9

F-7 E $\flat$  $\Delta$ 7/B $\flat$  LATIN FEEL

SWING A $\flat$  $\Delta$ 7/B $\flat$  E $\flat$  $\Delta$ 7/B $\flat$

A-7 D7 G-7 C7 NC PLAY ONLY FIRST TIME 4 BARS DRUM SOLO

SWING FEEL FINE HEAD IN X 2, HEAD OUT X 1

# WHY

STRAIGHT EIGHTHS (♩=100)

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**(A)** A-7 B♭7sus F-7 C-7 BASS ONLY ON DOWNBEAT A-7 B♭7sus F-7

<sup>1</sup> C7sus E♭2/G C- <sup>2</sup> C7sus E♭2/B♭ A♭Δ7 B♭7sus B♭7

**(B)** C- A♭Δ7 G-7 C-7 F-7 B♭7sus C-9 C-9/B♭

F-9 Dsus D C-7 F7 B-7 E7

**(C)** E♭sus E♭ ∴ N.C. A♭-7 D♭7 C9sus C9

C- A-7 B♭7sus F-7 C-7 C- BASS ONLY

A-7 B♭7sus F-7 C7sus E♭2/G ∴ A♭Δ7 B♭7sus B♭7

# SOLO CHANGES

C-7                      F-7                      EbΔ7                      Gsus      G

C-7                      F-7                      EbΔ7                      Gsus      G

AbΔ7                      G-7                      EbΔ7      C-7                      AbΔ7      F-7

AbΔ7                      G-7                      EbΔ7      C-7                      AbΔ7      F-7

C-7                      F-7                      EbΔ7                      Gsus      G

C-7                      F-7                      EbΔ7                      Gsus      G

AFTER SOLOS TO TOP



# WHO IS THE STRANGER?

BOSSA NOVA (♩=150)

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**A** B $\flat$  $\Delta$ 7 F7 G-7 C-7

E $\flat$  $\Delta$ 7 C-7 A-7(b5) B $\flat$  $\Delta$ 7 D7

<sup>2</sup> B $\flat$  $\Delta$ 7 A $\flat$ 7 **B** B $\flat$  $\Delta$ 7 F7

B $\flat$  $\Delta$ 7 G-7 D7 G $\Delta$ 7 E-7 A7

D $\Delta$ 7 F7 <sup>3</sup> C $\Delta$  B $\flat$  $\Delta$ 7 F7

G-7 C-7 E $\flat$  $\Delta$ 7 C-7 A-7(b5)

B $\flat$  $\Delta$ 7 F7sus

# YOU MEAN THE WHOLE WORLD TO ME

SHUFFLE, 12/8 FEEL (♩=75)

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A  $A\flat_{sus}4$   $A\flat\Delta 7$   $F^9_{sus}$   $F7$   $B\flat-7$   $B\flat-\Delta 7$

$E\flat^9_{sus}$   $E\flat 7$   $D-7$   $G7$   $C-7$   $F7$   $B\flat-7$   $E\flat^9_{sus}$   $E\flat 7$

$B\flat\Delta 7$   $F-7$   $B\flat_{sus}$  B  $E\flat\Delta 7$   $D-7(b5)$   $G7(b9)$

$C-7$   $F-7$   $B\flat 7$   $E\flat\Delta 7$   $D-7(b5)$   $G7(b9)$

$C-7$   $B\flat-7$   $E\flat 7$  C  $A\flat_{sus}4$   $A\flat\Delta 7$   $F^9_{sus}$   $F7$

$B\flat-7$   $B\flat-\Delta 7$   $E\flat^9_{sus}$   $E\flat 7$   $D-7$   $G7$   $C-7$   $F7$  ⊕

LAST TIME ONLY

$B\flat\Delta 7$   $B\flat-7$   $E\flat_{A00}9$

SOLOS OVER FORM

⊕  $B\flat\Delta 7$   $B\flat-7$  RITARD  $E\flat^9_{sus}$   $A\flat_{sus}4$   $A\flat\Delta 7$

# 8:35 AND MR. GONE IS FOUND

FUNKY (♩=100)

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G7/D D7 (A) G7/D G7/D

OPEN INTRO.. MELODY ON QUE

The first system of music features a 4/4 time signature. The guitar part consists of four measures: an open intro, a melody on the 'que' (a quarter rest), and two measures of a melodic line. The piano accompaniment provides a steady bass line. The chords G7/D, D7, (A)G7/D, and G7/D are indicated above the staff.

G7/D BREAK N.C. G7 G7

The second system continues the piece. It starts with a G7/D chord and a melody. The second measure is a 'BREAK N.C.' (no chord) with a quarter rest. The third and fourth measures feature a G7 chord and a melodic line. The piano accompaniment continues with a consistent bass line.

FINE, LAST TIME

G7/D G7/D

The third system concludes the piece. It begins with a G7/D chord and a melody. The second measure is another G7/D chord with a melody. The final two measures feature a descending melodic line. The piano accompaniment follows the melodic contour. The text 'FINE, LAST TIME' is written above the staff.

G7/D D7 (B) G7/D G7/D

The fourth system is a repeat of the first system. It starts with an open intro, a melody on the 'que', and two measures of a melodic line. The guitar chords G7/D, D7, (B)G7/D, and G7/D are indicated above the staff.

G7/D

BREAK N.C

ⓐ G7/D

D7

OPEN SOLOS, GO TO CHANGES AT ⓐ ON CUE

ⓐ GΔ7 G-7 C7 FΔ7 F-7 Bb7 EbΔ7 Eb-7 Ab7 DbΔ7 Db-7 Gb7

B7 D7 A-7 G7 F7 Bb7 G7 C7 B7 D7 A-7 G7 F7 Bb7

B7 D7 A-7 G7 F7 Bb7 G7 C7 B7 D7 A-7 G7 F7 Bb7

GO TO ⓐ FOR NEXT SOLO,  
 ⓐ AFTER LAST SOLO

# 55 STREET HUSTLE

FAST SWING - RHYTHM CHANGES (♩=190)

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**(A)** B $\flat$  $\Delta$ 7 G7 C-7 F7 D-7 G7 C-7 F7

F-7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 7 D-7 G7 C-7 F7

<sup>2</sup> C-7 F7 B $\flat$  $\flat$ 9 **(B)** D7

G7 G7 C7

F7 **(C)** B $\flat$  $\Delta$ 7 G7 C-7 F7

D-7 G7 C-7 F7 F-7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 7

C-7 F7 B $\flat$  $\flat$ 9