

# AS IS

P. NAGEL

Am<sup>9</sup> Fmaj7 Dm<sup>11</sup> Em<sup>11</sup> Am<sup>9</sup> Fmaj7 F/G C

5 Bbm<sup>9</sup> Gbmaj7 Ebm<sup>11</sup> Fm<sup>11</sup> Bbm<sup>9</sup> Gbmaj7 Gb/Ab Dbmaj7

9 Am<sup>9</sup> Abmaj7(#5) C/G Fmaj7(#11) C6/E C Fm<sup>11</sup> Fmaj7(#11)

13 Bb7(#11) Bbm<sup>9</sup> Gbmaj7 Bbm<sup>9</sup> Gbmaj7 Am<sup>9</sup> Fmaj7

17 F/G C C SOLOS, OPEN, CUE TOP OF FORM

# ASK AGAIN

PAUL NAGEL

**INTRO**  
♩ = 165  $A_m(b6)$

The intro consists of two staves. The top staff is a treble clef with a 7/4 time signature, containing a series of slanted lines representing a tremolo or a specific rhythmic pattern. The bottom staff is a bass clef with a 7/4 time signature, containing a rhythmic pattern of eighth and quarter notes. Both staves end with a double bar line and a repeat sign.

5 **(A)**  $G_m^{13}$   $Bb^{maj7}(\#11)$   $D_m^{11}$   $E_m^{11}$

Section A, measures 5 and 6. The top staff has a treble clef and contains a melodic line with a slur over the first two notes. The bottom staff has a bass clef and contains a rhythmic accompaniment. Chord symbols are placed above the notes.

7  $G_m^{13}$   $Bb^{maj7}(\#11)$   $D_m(SUS4)$   $Ab^{maj7}(\#11)$   $F_m^{13}$   $Ab^{maj7}(\#11)$

Section A, measures 7 and 8. The top staff has a treble clef and contains a melodic line with a slur over the first two notes and a triplet of eighth notes. The bottom staff has a bass clef and contains a rhythmic accompaniment. Chord symbols are placed above the notes.

10  $C_m^{11}$   $B7^{ALT.}$   $E_m^{11}$   $Bb/E$

Section A, measures 10 and 11. The top staff has a treble clef and contains a melodic line with a slur over the first two notes. The bottom staff has a bass clef and contains a rhythmic accompaniment. Chord symbols are placed above the notes. A first ending bracket is shown above the top staff.

13  $Bb/E$  **(B)**  $A_m(b6)$   $B7^{ALT.}$

Section B, measures 13 and 14. The top staff has a treble clef and contains a melodic line with a slur over the first two notes. The bottom staff has a bass clef and contains a rhythmic accompaniment. Chord symbols are placed above the notes. A second ending bracket is shown above the top staff.

2

16

Gmaj7(#5)

Abm(b6)

Dbm(b6)

19 Cmaj13

Gbm(b6)

Bb/E

22 (C) (4X) Am(b6)

SOLOS = D,D,E 2X, F BETWEEN SOLOS, C AFTER LAST SOLO

24

(D) Gm13

Dm11

28 Fm13

Cm11

Em11

Bb/E

(E)

32 Am(b6)

B7ALT.

Gmaj7(#5)

Abm(b6)

36 Dbm(b6)

Cmaj13

Gbm(b6)

Bb/E

(D7(SUS4))

40 **(F)** Am(b6) 3

**CODA** 44  $\text{Bb/E}$  E7<sup>ALT.</sup> 7

46 Am(b6) (DRUM SOLO VAMP) (LAST X)

# COMMON THREAD

PAUL NAGEL

## VAMP & INTERLUDE

♩ = 150 F(SUS4b9)

5 **(A1)** Gm<sup>9</sup> Gbmaj7 Amaj7 Bbm(b6) Am(b6) Abmaj7 Emaj7(#11) Gbmaj7

9 Abm(b6) Gmaj7 Em(b6) Fmaj7(#11) Bbmaj7 Bm(b6)

13 **(A2)** Gm<sup>9</sup> Gbmaj7 Amaj7(#11) Bbm(b6) Am(b6) Abmaj7 Emaj7(#11) Gbmaj7

17 Abm(b6) Gmaj7 Em(b6) Fmaj7(#11) Bbmaj7 Bm(b6)

21 **(B)** Cm(b6) Dm(b6) Ebm(b6) Dmaj7(#11) Bbm(b6) Amaj7(#11) Am(b6) Abmaj7(#5)

25 Bm(b6) Bbmaj7 Am(b6) Abmaj7 Gmaj7 Fmaj7(#11)

D.C. (VAMP)

# EVEN NOW

PAUL NAGEL

## INTRO

$E_b^{maj7}$   $B^{maj7}$

5 **(A1)**  $F_m(b6)$   $E^{maj7}$   $A^{maj7}$   $B_b m^9$

9  $A_m(b6)$   $A_b^{maj7}$   $B^{maj7}$   $C_m(b6)$

13  $B_m(b6)$   $B_b^{maj7}(\#5)$   $E_b^{maj7}$   $E_m(b6)$

17  $F^{maj7}$   $G_b^{maj7}$

21 **(A2)**  $F_m(b6)$   $E^{maj7}(\#5)$   $A^{maj7}$   $B_b m^9$

25  $A_m(b6)$   $A_b^{maj7}$   $B^{maj7}$   $C_m(b6)$

29  $B_m(b6)$   $B_b^{maj7}(\#5)$   $E_b^{maj7}$   $E_m^9$

2  
33 F#m(b6) Gm<sup>9</sup> Am(b6) Bbm<sup>9</sup>

Musical staff 33-36: Treble clef, key signature of three flats (Bb, Eb, Ab). Measure 33: F#m(b6) chord, notes Gb, Ab, Bb, Cb. Measure 34: Gm<sup>9</sup> chord, notes Gb, Ab, Bb, Cb, Db. Measure 35: Am(b6) chord, notes Ab, Bb, Cb, Db. Measure 36: Bbm<sup>9</sup> chord, notes Bb, Cb, Db, Eb, Fb. A triplet of eighth notes (Cb, Db, Eb) is marked above measures 35 and 36.

(B) Bbm(maj7b13) Gbm(maj7b13)

Musical staff 37-40: Treble clef, key signature of three flats. Measure 37: Bbm(maj7b13) chord, notes Bb, Cb, Db, Eb, Fb, Gb, Ab, Bb. Measure 38: Gbm(maj7b13) chord, notes Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb. Measures 39 and 40: Slashed lines indicating rests.

41 Bbm(maj7b13) Gbm(maj7b13)

Musical staff 41-44: Treble clef, key signature of three flats. Measures 41-44: Slashed lines indicating rests.

45 Bm(b6) Bbmaj7(#5)

Musical staff 45-48: Treble clef, key signature of three flats. Measures 45-48: Slashed lines indicating rests.

49 Bm(b6) Bbmaj7(#5)

Musical staff 49-52: Treble clef, key signature of three flats. Measures 49-52: Slashed lines indicating rests.

53 (C) Ebm(b6) Dmaj7(#5) Gmaj7 Abm(b6)

Musical staff 53-56: Treble clef, key signature of three flats. Measure 53: Ebm(b6) chord, notes Eb, Fb, Gb, Ab. Measure 54: Dmaj7(#5) chord, notes D, E, F#, G. Measure 55: Gmaj7 chord, notes G, A, B, C. Measure 56: Abm(b6) chord, notes Ab, Bb, Cb, Db. A slur covers measures 54 and 55.

57 Gm(b6) Gbmaj7 Amaj7 Bbm<sup>9</sup>

Musical staff 57-60: Treble clef, key signature of three flats. Measure 57: Gm(b6) chord, notes Gb, Ab, Bb, Cb. Measure 58: Gbmaj7 chord, notes Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb. Measure 59: Amaj7 chord, notes Ab, Bb, Cb, Db. Measure 60: Bbm<sup>9</sup> chord, notes Bb, Cb, Db, Eb, Fb, Gb. A slur covers measures 58 and 59.

61 Am(b6) Bm(b6) Cm(b6) Dm(b6)

Musical staff 61-64: Treble clef, key signature of three flats. Measure 61: Am(b6) chord, notes Ab, Bb, Cb, Db. Measure 62: Bm(b6) chord, notes Bb, Cb, Db, Eb. Measure 63: Cm(b6) chord, notes Cb, Db, Eb, Fb. Measure 64: Dm(b6) chord, notes Db, Eb, Fb, Gb. A double bar line with repeat dots is at the end of the staff.

(BACK TO A1 FOR SOLOS  
D.S. AL CODA LAST X)

65 Ebmaj7 Emaj7

Musical staff 65-68: Treble clef, key signature of three flats. Measure 65: Ebmaj7 chord, notes Eb, Fb, Gb, Ab. Measure 66: Emaj7 chord, notes Eb, Fb, Gb, Ab. Measures 67 and 68: Slashed lines indicating rests.

# FALLING AHEAD

PAUL NAGEL

The musical score is written for piano and consists of 17 measures. It is in the key of G minor (two flats) and 9/8 time. The score is divided into systems, with measure numbers 1, 5, 8, 11, 14, and 17 marking the beginning of new sections. Chord symbols are placed above the notes to indicate the harmonic structure. The piece concludes with a double bar line and a repeat sign.

Chord symbols and measure numbers:

- Measure 1:  $G_m(\text{maj}7\flat 13)$
- Measure 5:  $G_m(\text{maj}7\flat 13)$ ,  $G_m(\text{maj}7\flat 13)/F\#$ ,  $F_m(\text{maj}7\flat 13)$
- Measure 8:  $F_m(\text{maj}7\flat 13)/E$ ,  $A\flat_0$ ,  $C_m(\text{maj}7\flat 13)/B$
- Measure 11:  $C_m(\text{maj}7\flat 13)$ ,  $E\flat_m(\text{maj}7\flat 13)$ ,  $B_m7(\flat 6)$
- Measure 14:  $B\flat_m(\text{maj}7\flat 13)$ ,  $B\flat_m(\text{maj}7\flat 13)/A$ ,  $A\flat_m(\text{maj}7\flat 13)$
- Measure 17:  $G_m(\text{maj}7\flat 13)$



CODA VAMP

69

Musical staff 69-72 in E-flat major. The staff contains four measures of music, each with a slash indicating a vamp. Above the staff, the chord Ebmaj7 is written above the first measure and Emaj7 above the third measure. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. A repeat sign is at the start, and a double bar line is at the end.

73

Musical staff 73-76 in E-flat major. The staff contains four measures of music, each with a slash indicating a vamp. Above the staff, the chord Ebmaj7 is written above the first measure, Bmaj7 above the third measure, and Ebo above the fourth measure. A box labeled 'CUE' is positioned above the fourth measure. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. A repeat sign is at the start, and a double bar line is at the end.

# FOCUS FIRST

PAUL NAGEL

♩ = 140 **INTRO**

$F_m^{11}$   $A_b^{maj7}$   $E_b^{m11}$   $G_b^{maj7}$   $B^{maj7}$

5 **(A)**

$F_m(b6)$   $G_b^{maj7}(\#11)$   $B_b(b6)$

8

$A_m(b6)$   $A_b^{maj7}$   $F^{maj7}(\#11)$   $B^{maj7}(\#5)$   $D_b^{maj7}$   $E_b^{maj7}$

12

$E_m^{11}$   $G^{maj7}$   $D_m^{11}$   $F^{maj7}$   $B_b^{maj7}$

16 **(B)**

$D_m(b6)$   $E_b(b6)$   $A_b(b6)$

2  
19

(FINE)  
Dbmaj7

Gm(b6) Gbmaj7 Ebmaj7(#11) Amaj7(#5) Bmaj7

23

Fm11 Abmaj7 Ebm11 Gbmaj7 Bmaj7

27

(C) (4X)  
Fm6 Gbmaj7 Bbm(b6) Am(b6) Abmaj7 Gbmaj7 Emaj7(#5)

SOLOS - D,E

(D) Fm11 Abmaj7 Ebm11 Gbmaj7 Bmaj7

(E) Em11 Gmaj7 Dm11 Fmaj7 Bbmaj7

AFTER SOLOS, PLAY INTRO THEN C OPEN FOR DRUM SOLO  
AFTER DRUM SOLO, D.C. AL FINE

# FUTURE HISTORY

PAUL NAGEL

♩ = 160

**INTRO**

$E_m^{11}$   $D_m^{11}$

**(A1)**  $F7(b9SUS4)$   $F7(b9)$   $E_b7(b9SUS4)$

5

8  $E_b7(b9)$   $E_m^{maj7}(\#5)$   $G_b7(\#11)$

11  $F_m^{11}$   $E_b_m^{11}$   $F_m^{11}$   $E_b_m^{11}$

**(A2)**  $E7(b9SUS4)$   $E7(b9)$   $G7(b9SUS4)$

15

18  $G7(b9)$   $E_b^{maj7}$   $F7(\#11)$

21  $E_m^{11}$   $D_m^{11}$   $E_m^{11}$   $D_m^{11}$

25 **(B)**  $B_m(b6)$   $C_m(b6)$   $D_m(b6)$   $E_bm(b6)$   $F_m(maj7b13)$   $F_m(maj7)$

29  $B_bm^9$   $A_bmaj7$   $G_bmaj7$   $A_m(b6)$   $C_m^9$   $B_bmaj7$   $A_bmaj7$   $B_m(b6)$

31  $C_m^{11}$   $B_bm^{11}$  (D.C. AL SOLOS = A1,A2 CUE B, TO INTRO)

**VAMP UNTIL CUE**

35  $B_bm^9$   $A_bmaj7$   $G_bmaj7$   $A_bmaj7$   $C_m^9$   $B_bmaj7$   $A_bmaj7$   $B_bmaj7$

**CUE**

37  $C_m^{11}$   $B_bm^{11}$   $C_m^{11}$  (FINE)

# HIGH FIVE

PAUL NAGEL

♩ = 160

INTRO VAMP

F<sub>m</sub>11 Db7(SUS4) Eb<sub>m</sub>11 B7(SUS4)

5

(A) F<sub>m</sub>11 Db7(SUS4) Eb<sub>m</sub>11 B7(SUS4)

9

(B)

13 C<sub>m</sub>(b6) Ab<sub>m</sub>(b6) A<sub>m</sub>7(#11) Db<sub>m</sub>(b6) Am(b6) Bb7(SUS4) Eb<sub>m</sub>11 B7(SUS4)

16 F<sub>m</sub>11 Db7(SUS4) Eb<sub>m</sub>(b6) B<sub>m</sub>(b6) Bb<sub>m</sub>(b6) Em(b6) B<sub>m</sub>7(#5)

19 G7(SUS4) G7(b9) Gb7(SUS4) (FINE) Gb7(b9)

23 F<sub>m</sub>11 Db7(SUS4) Eb<sub>m</sub>11 B7(SUS4)

2

SOLOS

(C) Fm11 Db7(SUS4) Ebm11 B7(SUS4)

(D) Abm11 E7(SUS4) Gbm11 D7(SUS4)

G7(SUS4) G7(b9) Gb7(SUS4) Gb7(b9)

(E) Fm11 Db7(SUS4) Ebm11 B7(SUS4)

SOLO FORM = C,C,D,E

D.S. AL FINE (AFTER SOLOS)

# J.T.

PAUL NAGEL

INTRO

$G^{maj7}(\#9)_{\#5}$   $E^{maj7}(\#9)_{\#5}$  2

5 (A)  $G^{maj7}(\#9)_{\#5}$   $E^{maj7}(\#9)_{\#5}$   $G^{maj7}(\#9)_{\#5}$   $E^{maj7}(\#9)_{\#5}$

9  $A^b^{maj7}(\#9)_{\#5}$   $F\#m(maj7b13)/F$   $D^{maj7}(\#9)_{\#5}$  | 1.  $E^b m7(SUS4)$   $E^b o$  | 2.

15 (B)  $B^b m(b6)$   $B^b o$   $C\#^{maj7}$   $E^{maj7}(\#9)_{\#5}$

19  $G^{maj7}(\#9)_{\#5}$   $Gm(b6)$   $G(SUS4b9)$

23 (C)  $F\#m(b6)$   $F\#^{maj7}$   $A^{maj7}(\#9)_{\#5}$   $F\#^{maj7}(\#9)_{\#5}$

27  $F\#m(maj7b13)/F$   $D^{maj7}(\#9)_{\#5}$   $F\#m(maj7b13)/F$   $D^{maj7}(\#9)_{\#5}$

(FORM = AABC, REPEAT LAST 4 BARS AS ENDING)



# KNOWN FACT

P. NAGEL

(A) C(ADD9) C11(b13) Am11 Fmaj7(#11)



5 Em7 Am7 Gm11(b9) Fm6



9 Bb7(b9) Ebmaj7(#5) Abm(maj7) Abmaj7 Cm9



13 (Cm9) Abmaj7 Am7(b5) D7(b9) Gm7 Cm7



1. 2. 16 Bbm11(b9) Gm11(b9) Bbm11(b9)



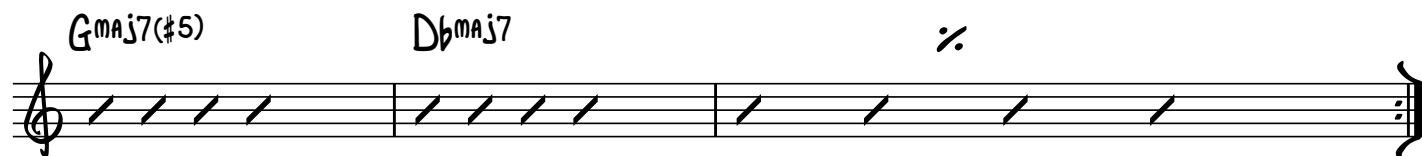
(B) Cm11 Abmaj7



Fm11 Gbmaj7(#11) Amaj7(#5)



Gmaj7(#5) Dbmaj7



# NET WORTH

LOOSE ORNETTE FEEL

P. NAGEL

The musical score is written in 4/4 time and consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo/style is indicated as "LOOSE ORNETTE FEEL".

**Staff 1 (Measures 1-4):** Chord G7 is indicated above the first measure. The music features a melodic line with eighth and quarter notes, including a repeat sign (double bar line with dots) at the end of the first measure.

**Staff 2 (Measures 5-8):** Chords D7, Eb7, Ab7, and Bb7 are indicated above the measures. A first ending bracket labeled "1." spans measures 6 and 7, ending with a repeat sign.

**Staff 3 (Measures 9-13):** Chord C7 is indicated above measure 10. The staff contains several repeat signs (double bar line with dots) and a final double bar line with dots.

**Staff 4 (Measures 14-17):** Chords Eb7, Ab7, and B7 are indicated above the measures. The staff concludes with a final double bar line and a whole note chord.

# NO MATTER HOW HARD I TRY

PAUL NAGEL

(MEDIUM SWING)

♩=110 INTRO E<sub>m</sub>11 Fmaj7(#11)



Intro musical notation in 4/4 time, key of F# (one sharp). It consists of a single measure with a half note G#4, a quarter note A4, and a quarter note B4. A second measure is indicated by a '2' above the staff and a repeat sign.



First system of musical notation (measures 5-8). Measure 5 is marked (A1). Chords: E<sub>m</sub>11, Fmaj7(#11), E<sub>m</sub>11, Fmaj7(#11). A triplet of eighth notes is shown in measure 8.



Second system of musical notation (measures 9-12). Chords: E<sub>m</sub>11, E<sub>b</sub>maj7(#11), A<sub>b</sub>maj7(#5), E<sub>m</sub>11, Cmaj7. A triplet of eighth notes is shown in measure 12.



Third system of musical notation (measures 13-16). Measure 13 is marked (A2). Chords: E<sub>m</sub>11, Fmaj7(#11), A<sub>m</sub>11, Cmaj7(#11), Fmaj7(#11). A triplet of eighth notes is shown in measure 16.



Fourth system of musical notation (measures 17-20). Chords: A<sub>m</sub>11, A<sub>b</sub>maj7(#11), D<sub>b</sub>maj7(#5), D<sub>m</sub>9, B<sub>b</sub>maj7, E<sub>b</sub>maj7(#11). A triplet of eighth notes is shown in measure 20.



Fifth system of musical notation (measures 21-24). Measure 21 is marked with a '2' above the staff. Chords: E<sub>m</sub>11, Fmaj7(#11). The system ends with three measures, each marked with a '2' above the staff.

2 (B)

29 E7(#9) Bb7(#11) A7(#11) G7 C7 D7(SUS4) Em11 Bb7(#11)

33 A7(SUS4) Bbmaj7(#11) B7(#9) C7 Gb7 F7 Em11

36 Em11 Fmaj7(#11)

SOLOS

(C)

Em11 Fmaj7(#11) Em11 Fmaj7(#11)

Em11 Ebmaj7 Abmaj7 Em11 Cmaj7

Em11 Fmaj7(#11) Am11 Cmaj7 Fmaj7(#11)

Am11 Abmaj7 Dbmaj7 Dm7 Bbmaj7 Ebmaj7

# OCEAN VIEW

PAUL NAGEL

INTRO

D<sup>b</sup>maj7

Musical notation for the intro in bass clef, 7/4 time signature. It consists of four measures: the first measure has a quarter note G<sup>b</sup>, a quarter note F<sup>b</sup>, a quarter note E<sup>b</sup>, and a half note D<sup>b</sup>; the next two measures are repeat signs; the fourth measure has a quarter note G<sup>b</sup>, a quarter note F<sup>b</sup>, and a half note D<sup>b</sup>. A '4' is written above the final measure.

5 (A) D<sup>b</sup>maj7

Musical notation for measure 5 in treble clef, 7/4 time signature. It starts with a repeat sign. The notes are: quarter note G<sup>b</sup>, quarter note F<sup>b</sup>, quarter note E<sup>b</sup>, half note D<sup>b</sup>, quarter rest, quarter note G<sup>b</sup>, quarter note F<sup>b</sup>, quarter note E<sup>b</sup>, and a triplet of quarter notes D<sup>b</sup>, C<sup>b</sup>, and B<sup>b</sup>.

(BASS SIMILE)

Musical notation for measure 7 in treble clef, 7/4 time signature. It starts with a triplet of quarter notes G<sup>b</sup>, F<sup>b</sup>, and E<sup>b</sup>, followed by quarter notes D<sup>b</sup>, C<sup>b</sup>, and B<sup>b</sup>, and a half note D<sup>b</sup>.

Musical notation for measure 9 in treble clef, 7/4 time signature. It consists of four measures of whole rests, followed by a double bar line and a key signature change to D major (two sharps).

13 (B) A<sup>+</sup>maj7

Musical notation for measure 13 in treble clef, 7/4 time signature, key of D major. It starts with a quarter note D, quarter note E, quarter note F, half note G, quarter rest, quarter note D, quarter note E, quarter note F, and a triplet of quarter notes G, A, and B.

Musical notation for measure 15 in treble clef, 7/4 time signature, key of D major. It starts with a triplet of quarter notes D, E, and F, followed by a quarter rest, a triplet of quarter notes G, A, and B, and a half note D.

Musical notation for measure 17 in treble clef, 7/4 time signature, key of D major. It starts with a quarter note D, quarter note E, quarter note F, half note G, quarter note D, quarter note E, quarter note F, and a half note G. The measure ends with a double bar line and a key signature change to D<sup>b</sup> major (one flat).

19 D<sup>b</sup>maj7

Musical notation for measure 19 in bass clef, 7/4 time signature. It consists of four measures: the first measure has a quarter note G<sup>b</sup>, a quarter note F<sup>b</sup>, a quarter note E<sup>b</sup>, and a half note D<sup>b</sup>; the next two measures are repeat signs; the fourth measure has a quarter note G<sup>b</sup>, a quarter note F<sup>b</sup>, and a half note D<sup>b</sup>. A '4' is written above the final measure.

# PARTLY CLOUDY

P. NAGEL

The musical score is written in 4/4 time and consists of six staves of music. The key signature has one sharp (F#). The melodic line is primarily composed of eighth and quarter notes, with several triplet markings. Chords are indicated above the staff, and repeat signs (double slashes) are used to indicate where the line continues on the next staff.

**Staff 1:**  $E_m^9$ ,  $E_b^{maj7}(\#11)$ ,  $D_b(SUS4)$ ,  $B(SUS4)$

**Staff 2 (5):**  $D^{maj7}$ ,  $D^{maj7}(\#5)$ ,  $G7(b13)$  %

**Staff 3 (9):**  $E_m^7$  %,  $D_m^7$  %, %

**Staff 4 (13):**  $B7(\#11)$ ,  $C7(\#11)$ ,  $B_b^{maj7}$  %

**Staff 5 (17):**  $B_b^m(b6)$ , %  $B_b^{maj7}$ ,  $D_b^{maj7}$

**Staff 6 (21):**  $G_b^{maj7}$  %,  $F^{maj7}(\#11)$  %

# PASSING THOUGHTS

PAUL NAGEL

♩ = 120 (A) C<sub>m</sub>(b6) D<sub>m</sub>(b6) A<sub>m</sub>(b6) B<sub>m</sub>(b6)

5 F#maj7 Abmaj7 1. E<sub>m</sub>7(#11) 2. A<sub>m</sub>7(#11)

11 (B) G#m(b6) Bbm(b6) Fmaj7(#11) Gmaj7(#11)

15 Cmaj7 Bm(b6)

19 Bbmaj7 Am(b6) Abmaj7 F#maj7(#11)

23 Bmaj7(#11) Bbm(b6)

27 (C) C#m(b6) Ebm(b6) Bbm(b6) C<sub>m</sub>(b6)

31 Gmaj7 Amaj7 Fmaj7(#11)

# PICTURE THAT

EVEN 8THS

PAUL NAGEL

1 *Gm(b6)* *F#m(b6)* *Fmaj7* *Ebm11*

5 *Dmaj7(#11)* *Bm(b6)* *Bbmaj7* *Ebmaj7*

9 *Ebmaj7* *Dbm(b6)* *Cmaj7(#11)*

13 *Abmaj7* *Dbmaj7* *Ebmaj7(#11)*

17 *Abmaj7(#5)* *Gmaj7(#5)* *Ebmaj7(#5)*

21 *Ebmaj7(#11)* *Dbm(b6)* *Cmaj7(#11)*

25 *Bmaj7(#11)* *Bbmaj7*



# PICTURE THIS

PAUL NAGEL

**Chord Progression 1:**  $G_m(b6)$   $G_bmaj7(\#9)$   $Fmaj7$   $E_bm^{11}$   $Dmaj7(\#9)$   $B_m(b6)$

**Chord Progression 2:**  $B_bmaj7$   $E_maj7(\#9)$   $E_bmaj7$   $D_bm(b6)$

**Chord Progression 3:**  $Cmaj7(\#11)$   $A_bmaj7(\#5)$   $D_bmaj7(b13)$   $E_maj7(\#9)$

**Chord Progression 4:**  $(E_maj7(\#9))$   $A_bmaj7(\#5)$   $Gmaj7(\#5)$   $E_maj7(\#5)$   $E_bmaj7(\#11)$

**Chord Progression 5:**  $Cmaj7(\#5)$   $Bmaj7(\#11)$   $B_bmaj7(\#5)$  (FINE LAST X)

**SOLOS**

**Chord Progression 6:**  $G_m(b6)$   $G_bmaj7(\#9)$   $Fmaj7$   $E_bm^{11}$   $Dmaj7(\#9)$   $B_m(b6)$

**Chord Progression 7:**  $B_bmaj7$   $E_maj7(\#9)$   $E_bmaj7$   $D_bm(b6)$   $Cmaj7(\#11)$   $A_bmaj7(\#5)$

**Chord Progression 8:**  $D_bmaj7(b13)$   $E_maj7(\#9)$   $E_bmaj7(\#11)$   $Cmaj7(\#5)$   $Bmaj7(\#11)$   $B_bmaj7(\#5)$

# PICTURE THIS

PAUL NAGEL

1  $G_m(b6)$   $G_b m a j 7(\#9)$   $F m a j 7$   $E b m^{11}$   $D m a j 7(\#9)$   $B_m(b6)$

5  $B_b m a j 7$   $E m a j 7(\#9)$   $E b m a j 7$   $D b_m(b6)$   $C m a j 7(\#11)$   $A b m a j 7(\#5)$

9  $A b m a j 7(\#5)$   $D b m a j 7(b13)$   $E m a j 7(\#9)$   $A b m a j 7(\#5)$   $G m a j 7(\#5)$   $E m a j 7(\#5)$   $E b m a j 7(\#11)$

13  $E b m a j 7(\#11)$   $C m a j 7(\#5)$   $B m a j 7(\#11)$   $B_b m a j 7(\#5)$  (FINE LAST X)

SOLOS

17  $G_m(b6)$   $G_b m a j 7(\#9)$   $F m a j 7$   $E b m^{11}$   $D m a j 7(\#9)$   $B_m(b6)$

23  $B_b m a j 7$   $E m a j 7(\#9)$   $E b m a j 7$   $D b_m(b6)$   $C m a j 7(\#11)$   $A b m a j 7(\#5)$

29  $D b m a j 7(b13)$   $E m a j 7(\#9)$   $E b m a j 7(\#11)$   $C m a j 7(\#5)$   $B m a j 7(\#11)$   $B_b m a j 7(\#5)$

# POINT TURN

PAUL NAGEL

(A)

4  $D\flat MAJ7$   $A MAJ7$   $F MAJ7(\#11)$   $A\flat MAJ7$   $B MAJ7(\#11)$   $G MAJ7(\#5)$

4  $E MAJ7$   $C MAJ7$   $A\flat MAJ7$   $B MAJ7(\#5)$   $D/E\flat$   $B/C$

7  $B7(\#13)$

10 (B)

10  $B\flat m(b6)$   $A MAJ7$   $A\flat MAJ7$   $F MAJ7$   $B m(b6)$   $G MAJ7(\#9)$

13  $E MAJ7$   $C MAJ7$   $A\flat MAJ7$   $B MAJ7(\#5)$   $D/E\flat$   $B/C$

16  $B7(\#13)$

2 VAMP

19 **(C)** B7(<sup>b</sup>13)<sub>9</sub>

CUE

23 **(D)** D<sup>b</sup>MAJ7(#11)      A MAJ7(#11)      F MAJ7(#11)      D MAJ7(#11)

27 B<sup>b</sup>MAJ7(#11)      G<sup>b</sup>MAJ7(#11)      D MAJ7(#11)      B MAJ7(#11)

31 B7(<sup>b</sup>13)<sub>9</sub>

35 E<sup>b</sup>MAJ7(#11)      B MAJ7(#11)      G MAJ7(#11)      E MAJ7(#11)

39 C MAJ7(#11)      A<sup>b</sup>MAJ7(#11)      E MAJ7(#11)      D<sup>b</sup>MAJ7(#11)

43 B7(<sup>b</sup>13)<sub>9</sub>

# REMEMBER WHEN

PAUL NAGEL

**INTRO**  $C_{m11}$

5 **A**  $B7(\#11)$   $Bb(SUS4)$   $Gb7$   $Fm7$   $Dbmaj7(\#11)$   $Gbmaj7(\#11)$

9  $Fm7$   $Gb7$   $G7(\#9)$   $Ab7(\#11)$   $Dm7(b5)$   $Dbmaj7$

13  $C_{m11}$

2  
17 **B** A7(#5) Abmaj7 Eb(SUS4) G7ALT. A7(#5) D7ALT. Gm7

21 F(SUS4) Db7 Cm7 Gb7(#11) G7(#5) Dbmaj7

25 **C** Cm11

**SOLOS**

29 B7(#11) Bb(SUS4) Gb7 Fm7 Dbmaj7(#11) Gbmaj7(#11)

33 Fm7 Gb7 G7(#9) Ab7(#11) Dm7(b5) Dbmaj7

37 Cm<sup>11</sup>

41 A7(#5) Abmaj7 Eb(SUS4) G7ALT. A7(#5) D7ALT. Gm7

45 F(SUS4) Db7 Cm7 Gb7(#11) G7(#5) Dbmaj7

49 Cm<sup>11</sup>

# SAME PAGE

(SECOND LINE)

♩ = 75

PAUL NAGEL

F/C Bb/D Ebmaj9 Dbmaj7 Gm7 Gm7/C

5 F/C Bb/D Ebmaj9 Dbmaj7 Gm7 Gm7/C

9 Ab/C Bb/D Ab/Eb Emaj7(#5) Fm11 Ebm11

13 Db(ADD9) Ab/C Db/Bb Ab/C Db(ADD9) Ab/C Amaj7(#11)

17 Abmaj7 Ebm11 D7(#11) Dbmaj7 C7ALT.

21 F/C Bb/D Ebmaj9 Dbmaj7 Am7 D7 Gm7 /C

25 F Bb/F F7 F7(b13) 2



# SEA GLASS

PAUL NAGEL

♩ = 100 (A) Gmaj7(#11)

Musical staff for measures 1-8. Key signature: one sharp (F#). Time signature: 3/4. The staff contains a melodic line starting with a quarter rest, followed by quarter notes G, A, B, and C. Measure 4 has a quarter rest. Measures 5-8 contain eighth notes: G, A, B, C, D, E, F#, G, with a triplet of eighth notes (G, A, B) in measure 8.

9 Bbm(b6) Abm(b6) Gmaj7 Em(b6) Emaj7 Dm(b6) Dmaj7

Musical staff for measures 9-16. Measure 9 starts with a quarter rest, followed by quarter notes G, A, B, and C. Measure 10 has a quarter rest. Measures 11-16 contain quarter notes: G, A, B, C, D, E, F#, G, with a quarter rest in measure 16.

17 Emaj7(#11) Gmaj7 A(ADD9) Bbm(b6) Fm(b6) Gbmaj7

Musical staff for measures 17-22. Measure 17 starts with a quarter rest, followed by quarter notes G, A, B, and C. Measure 18 has a quarter rest. Measures 19-22 contain quarter notes: G, A, B, C, D, E, F#, G, with a quarter rest in measure 22.

23 (B) Amaj7 Bbm(b6) Dbmaj7 Dm(b6) Gm(b6) Gmaj7 Fm(b6) Fmaj7

Musical staff for measures 23-30. Measure 23 starts with a quarter rest, followed by quarter notes G, A, B, and C. Measure 24 has a quarter rest. Measures 25-30 contain quarter notes: G, A, B, C, D, E, F#, G, with a triplet of eighth notes (G, A, B) in measure 25 and a quarter rest in measure 30.

31 (C) Bbmaj7(#11)

Musical staff for measures 31-38. Measure 31 starts with a quarter rest, followed by quarter notes G, A, B, and C. Measure 32 has a quarter rest. Measures 33-38 contain quarter notes: G, A, B, C, D, E, F#, G, with a quarter rest in measure 38.

39 Bbm(b6) Abm(b6) Gmaj7 Em(b6) Emaj7 Dm(b6) Dmaj7

Musical staff for measures 39-46. Measure 39 starts with a quarter rest, followed by quarter notes G, A, B, and C. Measure 40 has a quarter rest. Measures 41-46 contain quarter notes: G, A, B, C, D, E, F#, G, with a quarter rest in measure 46. The staff ends with a double bar line and repeat sign.

(D.C. AL CODA LAST x)

## CODA (VAMP)

47 Em(b6) Emaj7 Dm(b6) Dmaj7

Musical staff for the coda, measures 47-50. The staff contains four measures of a vamp, each represented by a slash (/) on a quarter note. The staff ends with a double bar line and repeat sign.

# SECOND GLANCE

PAUL NAGEL

**VAMP**  
♩=135  
D<sup>13</sup>(b9)                      B<sup>13</sup>(b9)                      C<sup>#13</sup>(b9)                      B<sup>b13</sup>(b9)

5 **(A)** A<sub>m</sub>(b6)                      B<sup>b</sup>MAJ7                      A<sub>b</sub>MAJ7

8 D<sup>13</sup>(b9)                      B<sup>13</sup>(b9)                      C<sup>#13</sup>(b9)                      B<sup>b13</sup>(b9)

12 G<sub>m</sub>(b6)                      A<sub>b</sub>MAJ7                      G<sup>b</sup>MAJ7

15 C<sup>13</sup>(b9)                      A<sup>13</sup>(b9)                      B<sup>13</sup>(b9)                      A<sup>b13</sup>(b9)

19 **(B)** C<sup>#m</sup>(b6)                      C<sub>m</sub>(b6)                      B<sup>b</sup>m(b6)                      A<sub>m</sub>MAJ7

23 A<sub>b</sub>m(b6)                      A<sub>m</sub>MAJ7                      F<sub>m</sub>MAJ7(#5)

2 (FINE)  
26 C13(b9)

A13(b9) B13(b9) Ab13(b9)

SOLOS

Am(b6) Bbmaj7 Abmaj7

D13(b9) B13(b9) Db13(b9) Bb13(b9)

Gm(b6) Abmaj7 Gbmaj7

C13(b9) A13(b9) B13(b9) Ab13(b9)

PLAY B BETWEEN SOLOS  
AFTER LAST SOLO, D.C. DRUM SOLO ON VAMP, A 1X, B FINE

# SELDOM SAID

PAUL NAGEL

## INTRO

♩ = 140

D7(b<sup>9</sup>) Ebmaj7(#11) D7(b<sup>9</sup>) Ebmaj7(#11) Bb(ADD9) C(ADD9)

6 (A) Dm(b6) Dbmaj7(#5) Gbmaj7(#11) Bbm(b6) Am(b6) Abmaj7

9 Emaj7(#11) Abm(b6) Gm(b6) Bmaj7(#5) Ebm(b6) Dmaj7(#5)

13 Gmaj7(#11) Bm(b6) Bbm(b6) Amaj7(#5) Bmaj7(#11) Cm(b6) D(SUS4b9)

16 (B) D7(b<sup>9</sup>) Ebmaj7(#11) D7(b<sup>9</sup>) Ebmaj7(#11) Bb(ADD9) C(ADD9)

2 **(C)** Gbmaj7(#11) Bbm(b6) Dm(b6) Dbmaj7(#5) Emaj7(#11) Abm(b6)

Gm(b6) Am(b6) Bmaj7(#5) Abmaj7(#11) Cm(b6) Bm(b6)

Bbmaj7(#5) Bmaj7(#11) Cm(b6) D(SUS4b9)

29 **(D)** D7(b13) Ebmaj7(#11) D7(b13) Ebmaj7(#11) Bb(ADD9) C(ADD9)

**SOLOS** **(E)** Dm(b6) Dbmaj7 Gbmaj7(#11)

Bbm(b6) Am(b6) Abmaj7

Emaj7(#11) Abm(b6) Gm(b6)

Bmaj7 Ebm(b6) Dmaj7

Gmaj7(#11) Bm(b6) Bbm(b6)

Amaj7(#5) Bmaj7 Cm(b6)

(D.S. AL CODA)

CUE

(F) D7(p13) Ebmaj7(#11) D7(p13) Ebmaj7(#11) Bb(ADD9) C(ADD9)

CODA

D7(p13) Ebmaj7(#11) Bb(ADD9) C(ADD9) Gbmaj7(#11) Bbm(b6)

Dm(b6) Dbmaj7(#5) Emaj7(#11) Abm(b6) Gm(b6) Am(b6) Bmaj7(#5)

Abmaj7(#11) Cm(b6) Bm(b6) Bbmaj7(#5) FINE

# SEVENTH HOUR

PAUL NAGEL

♩ = 145

(INTRO) C7(b9)/F

5 (A) C7(b9)/F

9 *f*

13 C7(b9)/F

17

VS.

2  
21 **(B)** C7(b9)/F

25 **F<sub>0</sub>**

29 **(F<sub>0</sub>)**

33

37 **(C)** Fmaj7(#5)      Abmaj7(#5)      Amaj7(#5)      Cmaj7(#5)



(STRAIGHT EIGHTS)

# SIGHT UNSEEN

PAUL NAGEL

INTRO (VAMP)

♩ = 130 F(SUS2)/A Bbm<sup>9</sup> Amaj7(#11) Ab(SUS4b9)

5 **(A)** F(SUS2)/A Bbm<sup>11</sup> Amaj7(#11) Ab(SUS4b9)

9 Ab(SUS2)/C Dbm<sup>9</sup> Cmaj7(#11) B(SUS4b9)

13 Em(maj7b13) Gmaj7/D Cm(b6) Abmaj7(#5)

17 F(SUS2)/A Bbm<sup>9</sup> /Ab Gbmaj7

21 **(B)** F(SUS2)/A Bbm<sup>9</sup> Amaj7(#11) Ab(SUS4b9)

25 Dbm7(b6) Dm<sup>9</sup> Dbmaj7(#11) C(SUS4b9)

29 Fm(maj7b13) Abmaj7/Eb Dbm(b6) Amaj7(#11)

33 Bbm<sup>9</sup> Bbm7/Ab Gbmaj7

(D.S. AL CODA, (A) 1X)



# SIGN WAVES

♩ = 120

PAUL NAGEL

INTRO

Dm11

4

5 (A) Cm(maj7#11)

Abm(maj7b13)

Bm(b6)

10

Gm(maj7#11)

Cm(maj7#11)

15 Ebm(maj7b13)

Gbm(maj7b13)

Gm(maj7#11)

18

1. Gbmaj7

Ebmaj7

2 21 <sup>2.</sup> G<sup>b</sup>ma<sup>7</sup> C<sub>m</sub>(ma<sup>7</sup>#11)

24 (B) Ab<sub>m</sub>(ma<sup>7</sup>#11) B<sub>m</sub>(ma<sup>7</sup>b13) /B<sup>b</sup>

28 A7(b13) F<sub>m</sub>a<sup>7</sup>(#5) B<sup>b</sup>ma<sup>7</sup>(#11)

32 D<sub>m</sub><sup>11</sup>

# SILENCE HEARD

PAUL NAGEL

INTRO/OUTRO VAMP

Gmaj7(b13) Gmaj7(ADD13)



5 (A) Cm11 Bbmaj7/D Bbm(b6) Amaj7 Bm11 C#m(b6) Am(b6) Abmaj7

# SO FAR

PAUL NAGEL

♩ = 85

INTRO/OUTRO

Em<sup>9</sup> Em(b6) E<sup>o</sup> Em(b6)

5 (A1) Em<sup>9</sup> Em(b6) B<sup>b</sup>0 A<sup>6</sup>

9 G<sup>ma</sup>7 F#<sup>m</sup>(b6) E<sup>b</sup>ma<sup>7</sup>

13 (A2) Em<sup>9</sup> Em(b6) E<sup>b</sup>ma<sup>7</sup>(#11) B<sup>m</sup>7(b6) A<sup>m</sup>7(b6)

17 A<sup>b</sup>ma<sup>7</sup> G<sup>ma</sup>7 C<sup>ma</sup>7

2

21 **(B)** Eb<sup>o</sup> Eb<sup>o</sup>/E Em<sup>7</sup> C<sup>MAJ7</sup> Em<sup>7</sup> E<sup>7</sup>(<sup>b</sup>9)



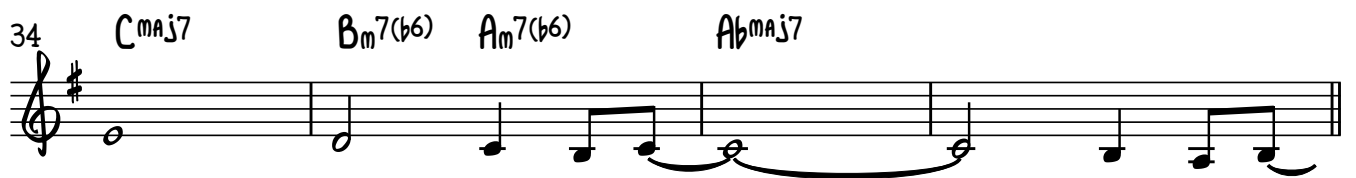
25 Am<sup>7</sup> B<sup>7</sup>(<sup>b</sup>9) Eb<sup>MAJ7</sup>(<sup>#</sup>5) G<sup>MAJ7</sup>/D F<sup>#</sup>m<sup>7</sup>(<sup>b</sup>5) B<sup>7</sup>(<sup>b</sup>9)



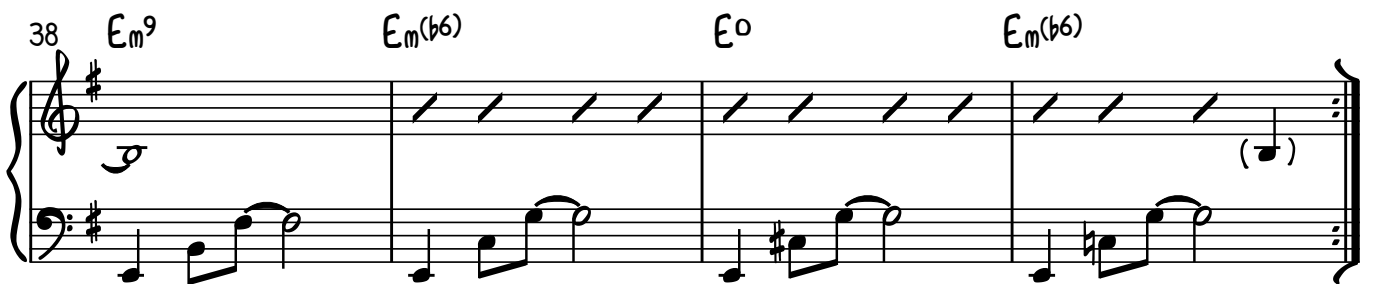
30 **(C)** Em<sup>9</sup> Em(<sup>b</sup>6) Eb<sup>MAJ7</sup>(<sup>#</sup>11) G<sup>MAJ7</sup>/D



34 C<sup>MAJ7</sup> Bm<sup>7</sup>(<sup>b</sup>6) Am<sup>7</sup>(<sup>b</sup>6) Ab<sup>MAJ7</sup>



38 Em<sup>9</sup> Em(<sup>b</sup>6) E<sup>o</sup> Em(<sup>b</sup>6)



# SPIN STATE

PAUL NAGEL

**INTRO VAMP**

♩ = 171  $Fm^{11}$  (BASS SOLO)

5 **CUE**  $Fm^{11}$

9 **(A)**  $Fm^{11}$   $Dbmaj7(\#11)$   $Eb^6$   $Cm$

14 1.  $Fm^{11}$   $Dbmaj7(\#11)$   $Eb^6$   $Gm^{11}(b9)$

19 2.  $Am^9$   $Fmaj7(\#11)$   $Ab7(SUS4)$   $Emaj7(\#11)$

23  $Eb/E$

26 **(B)**  $Fm^{11}(b9)$   $Emaj7(\#5)$   $Am7(b6)$   $Dbmaj7(\#5)$   $Dbmaj13$

33  $Bm7(b6)$   $Ebmaj7(\#5)$   $Ebmaj13$   $Dbm7(b6)$   $Fmaj7(\#5)$

38  $Fmaj13$   $Amaj7(\#5)$   $Bmaj7(\#5)$   $Cmaj7(\#5)$  (FINE)



2 SOLOS - OPEN

(C) F<sub>m</sub>11 Dbmaj7(#5)

(SNARE) (BASS SIMILE)

Bbmaj7(#5) Amaj7(#5) Abmaj7(#5)

1ST X PIANO ONLY, NO HITS  
DRUM SOLO, HITS AS WRITTEN

(CUE) 55 (D) F<sub>m</sub>11 Dbmaj7(#11) Eb6 Cm

59 Bbm Gbmaj7(#11) Ab7(SUS4) Fm7(b6)

63 Gm9 Ebmaj7(#11) F(SUS4) Dm7(b6)

67 F#m9 Dmaj7(#11) Emaj13 Cm7(b6)

71 (CUE) Gbmaj7(#9)

D.S. (B) AL FINE

# STILL HERE

PAUL NAGEL

(INTRO)

Em(maj7b13) Em7

9 Em(maj7b13) Gm(maj7b13) Gbmaj7(#5) Ebm(maj7b13) Gbm(maj7b13) Fmaj7(#5)

13 Bbmaj7(#5) Dbmaj7(#11) Cmaj7(#5) Abmaj7(#5) Bmaj7(#5) Gm11(b9)

17 Fm(maj7b13) Abm(maj7b13) Gmaj7(#5) Ebmaj7(#5) Gbmaj7(#5) Dmaj7(#5)

SOLO CHANGES

20 Bmaj7(#11) Amaj7(#5) Bbmaj7(#5) Dmaj7(#5) C#maj7(#5) Emaj7(#5) Fmaj7(#5) Abmaj7(#5)

(CONDUCTED TIME)

23 Abmaj7(#5) Emaj7(#5) Gmaj7(#5) Ebmaj7(#5)

(CUE) (TIME)

25 Em(maj7b13) Em7

# STORIES PASSED

PAUL NAGEL

♩=135

**INTRO**  $E_m7(b6)$   $E_{MAJ13}$

5 **(A)**  $E_m7(b6)$   $E_{MAJ13}$

9  $E_{MAJ7/G\#}$   $E_m/G$   $B_bMAJ13$   $A7(SUS4)$   $A7$

13  $D_m7(b6)$   $C\#07$   $F_{MAJ7}$

16  $B_m7(b5)/E$   $E7$   $E_bMAJ7$   $E_bMAJ13$

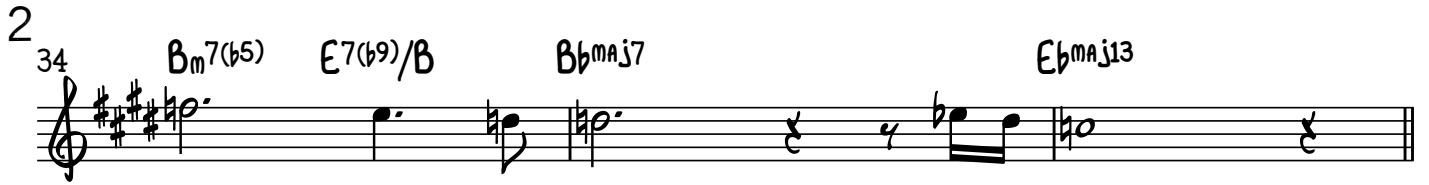
19  $E_m7(b6)$   $E_{MAJ13}$

23 **(B)**  $E_m7(b6)$   $E_{MAJ13}$

27  $E_{MAJ7/G\#}$   $E_m/G$   $B_bMAJ13$   $A7(SUS4)$   $A7$

31  $D_m7(b6)$   $C\#07$   $C_{MAJ13}$

2  
34  $B_m7(b5)$   $E7(b9)/B$   $BbMAJ7$   $EbMAJ13$



37  $E_m7(b6)$   $E^MAJ13$



# WHO'S ON FIRST

PAUL NAGEL

5 *p* Gb/E A/E C/E Eb/E

9 *mp* Gbmaj7 Amaj7 Cmaj7 Ebmaj7

13 Dmaj7

17 *mf* Ab7(SUS4) B7(SUS4) D7(SUS4) F7(SUS4)

21 E7(SUS4) A7(SUS4)

25 *f* Dmaj7(#5) Fmaj7(#5) Abmaj7(#5) Bmaj7(#5)

29 E7(SUS4)

33 *ff* Gb/G A/Bb C/Db Eb/E

37 D/Eb F/Gb Ab/A B/C

POCO RIT. . . . .