

# Birdland

(version F)

Zawinul

N.C.  $\text{D} = 140$

1.2. 3.

1. 2.  $D_m \ C/D \ C/F \ B_b/F \ A_m^7$

10  $C/G \ G_m^7 \ C/F\# \ B_m \ D_m/G \ C/B_b \ B_m \ C \ D_b \ D \ B_m \ D_m/G \ C/G \ D$

17

24  $D$  pedal

33  $D \ G \ D \ G \ D \ F\#^{\circ}$

40  $D \ F\#_m \ B_m \ D/F\# \ G^M7 \ G\#^{\circ} \ F\#_m^7 \ B^7 \ E_m^7 \ D/F\# \ G^6 \ G/A \ D \ F\#_m \ B_m \ G^6 \ G\#^{\circ} \ A^7 \ G^M7$

49

55  $E_m \ G^M7/B \ E_m^7/A \ E_m \ G^M7/B \ E_m^7/A \ D \ F\#_m \ B_m \ D/A \ G\#^{\circ} \ G^9 \ F\#_m^7 \ B^7$

60  $E_m \ D/F\# \ G^6 \ G/A \ D \ F\#_m \ B_m \ E_m^7/A \ G\#^{\circ} \ G^9 \ F\#_m^7 \ B^7 \ E_m \ D/F\# \ G^6 \ G/A$

65  $D \ D$  3 Times

73  $D^7 \ D_b^7 \ C^7 \ B^7 \ B_b^7 \ A^7 \ A_b^7 \ G^7 \ B_b^7 \ A^7 \ A_b^7 \ G^7 \ D$

78  $D \ D/F\# \ B_m \ D/F\# \ G^M7 \ G\#^{\circ} \ F\#_m^7 \ B^7$

D.S. al Coda

(version F)

2

82 E<sub>m</sub> D/F# N.C. G<sup>6</sup> G/A D N.C. D/F# B<sub>m</sub> N.C. G<sup>6</sup> N.C. G<sup>#ø</sup> D/A N.C. D/G  
repeat and fade

85 D/G E<sub>m</sub> N.C. B<sub>m</sub><sup>7</sup> N.C. G/A N.C. D F<sup>#m</sup> B<sub>m</sub> N.C. D/A

88 N.C. G<sup>#ø</sup> G<sup>7</sup> N.C. F<sup>#m</sup><sup>7</sup> B<sup>7</sup> E<sub>m</sub> D/F# N.C. G<sup>6</sup> N.C. G/A N.C. D

The musical score for version F, page 2, features three staves of music for a single instrument. The key signature is A major (no sharps or flats). The first staff begins at measure 82 with chords E<sub>m</sub>, D/F#, and N.C. followed by G<sup>6</sup>, G/A, and D. This pattern repeats and fades. The second staff begins at measure 85 with D/G, E<sub>m</sub>, and N.C. followed by B<sub>m</sub><sup>7</sup>, N.C., G/A, N.C., D, and F<sup>#m</sup>, B<sub>m</sub>, N.C., D/A. The third staff begins at measure 88 with N.C., G<sup>#ø</sup>, G<sup>7</sup>, N.C., F<sup>#m</sup><sup>7</sup>, B<sup>7</sup>, and ends with E<sub>m</sub>, D/F#, and N.C.