

C-VERSION

The
NEW
REAL BOOK
VOLUME
3

Sher Music Co.

\$35

C-VERSION

The
NEW
REAL BOOK
VOLUME
3

Publisher and Editor - Chuck Sher
(The World's Greatest!) Musical Editors - Sky Evergreen (formerly Bob Bauer) and Larry Dunlap
Music Copying - Mansfield Music Graphics and Ann Krinitsky, Berkeley, CA
Cover Design - Blackburn Design, Petaluma, CA
Cover Art - Computerized rendition of a raku pottery art piece, "Mu", by Kathryn McCleery.
Special thanks to Sandy Feldstein and all the staff at Warner Bros. Publications in Miami for their invaluable assistance.
As always, a heartfelt thanks to Sueann Sher for everything under the sun.

©1995 Sher Music Co., P.O.Box 445, Petaluma, CA 94953.
All Rights Reserved. International Copyright Secured. Made in the USA. No part of this book may be reproduced in any form without written permission from the publisher.
ISBN 1-883217-03-2

JAZZ CLASSICS

The Blue Note Era

JOE HENDERSON	Inner Urge Mamacita Isotope Short Story Step Lightly Punjab
HORACE SILVER	Opus De Funk Metamorphosis Pyramid Lonely Woman
FREDDIE HUBBARD	Arietas Blue Spirits D Minor Mint Super Blue
LEE MORGAN	Ceora The Double Up
HERBIE HANCOCK	Dolphin Dance Maiden Voyage One Finger Snap
WAYNE SHORTER	Black Nile Toy Tune El Gaucho
ART BLAKEY	Backstage Sally Bu's Delight Look At The Birdie That Old Feeling
JACKIE McLEAN	Ballad For Doll Appointment In Ghana Kahill The Prophet Cool Green
BOBBY HUTCHERSON	Herzog Cirrus
GRANT GREEN	Jean De Fleur

Swing Era

DUKE ELLINGTON	Caravan In A Sentimental Mood Prelude To A Kiss In A Mellow Tone Daydream Just Squeeze Me Warm Valley I Got It Bad Solitude
GLENN MILLER	Moonlight Serenade
FATS WALLER	Jitterbug Waltz
BENNY GOODMAN	Lullaby in Rhythm Stompin' At The Savoy

More Jazz

JOHNCOLTRANE	Grand Central Body And Soul Autumn Serenade
BILL EVANS	Since We Met 34 Skidoo Emily Spring Is Here
MILES DAVIS	So Near, So Far When Lights Are Low
CLIFFORD BROWN	Tiny Capers
CHARLIE PARKER	Wee (Allen's Alley)
STANLEY TURRENTINE	Sugar

CHOICE STANDARDS

Almost Like Being In Love
And It All Goes Round And Round
Autumn Serenade
Blue Moon
Close Your Eyes
Don't Be That Way
Don't Blame Me
Emily
Everything I Have Is Yours
For All We Know
Gentle Rain
A Ghost Of A Chance
I Fall In Love Too Easily
I Got It Bad
I Hear A Rhapsody
If You Could See Me Now
I'm Getting Sentimental Over You

I'm Through With Love
In A Sentimental Mood
Invitation
Just Friends
Just You, Just Me
The Lamp Is Low
Laura
Moon And Sand
Moonglow
On Green Dolphin St.
Over The Rainbow
Prelude To A Kiss
Ruby
The Second Time Around
Serenata
The Shadow Of Your Smile
Solitude

Spring Is Here
Stairway To The Stars
Star Eyes
Stars Fell On Alabama
Stomping At The Savoy
Street Of Dreams
Sweet Lorraine
Taking A Chance On Love
That Old Feeling
There's A Lull In My Life
This Is New
What Are You Doing The Rest Of Your Life?
When I Look In Your Eyes
Where Are You?
You Must Believe In Spring
You Stepped Out Of A Dream
You've Changed

MOTOWN AND POP CLASSICS

STEVIE WONDER I Can't Help It
 Part Time Lover
 Bird Of Beauty
 Another Star
 That Girl
 Smile Please
 Creepin'
 Too High
MARVIN GAYE Ain't That Percular
 What's Going On?
 I Heard It Through The Grapevine
 How Sweet It Is
SMOKEY ROBINSON Ooo Baby Baby
 The Tracks Of My Tears
EDDIE FLOYD Knock On Wood

THE TEMPTATIONS My Girl
 Get Ready
 I'm Losing You
MARTHA & THE VANDELLAS Dancing In The Street
 Heat Wave
 Nowhere To Run
ANITA BAKER Sweet Love
AL GREEN Let's Stay Together
JOE COCKER You Are So Beautiful
VANESSA WILLIAMS Dreamin'
PATTI AUSTIN Baby Come To Me
ARETHA FRANKLIN Respect
THE FOUR TOPS Reach Out, I'll Be There
SAM AND DAVE Hold On, I'm Coming
TINA TURNER What's Love Got To Do
 With It

CONTEMPORARY JAZZ

CHICK COREA Bud Powell
 Chick's Tune
 Litha
 Ritual
HERBIE HANCOCK Speak Like A Child
 Actual Proof
 Butterfly
 Never Said (Chan's Song)
KENNY KIRKLAND Midnight Silence
 Steepian Faith
TOM HARRELL It Always Is
 Sail Away
NGUYEN LE (?) Question Mark
 Isoar
MARIA SCHNEIDER Gush
 Last Season
OTHELLO MOLINEAUX Monk On The Run
 No Way Out
KENNY BARRON I Wanted To Say
FRANK GAMBALE New Boots
SCOTT HENDERSON Sub Aqua
AYDIN ESEN Love's Haunts
JERRY BERGONZI Red's Blues
JULIAN JOSEPH Brothers of the Bottom Row
PEGGY STERN The Aerie
LARRY CARLTON Last Nite
ANDY LAVERNE In Love With Night
BRANFORD MARSALIS Dienda
JUDE SWIFT Fall With Me
DONALD BROWN Daddy's Girl, Cynthia
MARC COPLAND Darius Dance
MULGREW MILLER From Day To Day
TRILOK GURTU Ballad For Two Musicians

YELLOWJACKETS Revelation
 Freedomland
 Man Facing North
BOB BERG American Gothic
 Promise
EDDIE GOMEZ Next Future
 Love Letter
EDDIE DANIELS Divertamento
 Aja's Theme
ALAN BROADBENT Another Time
 Don't Ask Why
RICHIE BEIRACH Riddles
 Pendulum
PAUL McCANDLESS Rainland
 Can't Stop The Wind
PHIL WOODS Real Life
BOB MINTZER Relentless
GARY BURTON Chairs And Children
JACO PASTORIUS (Used To Be A) Cha-Cha
WARREN BERNHARDT Tuzz's Shadow
BOBBY WATSON In Case You Missed It
FRANCK AMSELLEM Out A Day
DAVID LIEBMAN Off Flow
DON GROLNICK One Bird, One Stone
PHIL MARKOWITZ Circular Motion
LYLE MAYS Hard Eights
JOHN ABERCROMBIE John's Waltz
ROBERT HURST Walk Of The Negress
JESSICA WILLIAMS Blue Tuesday
JOEY CALDERAZZO Dexter
BRANDON FIELDS B--Stng
ALLAN HOLDSWORTH Tokyo Dreams

ALPHABETICAL INDEX

TUNE	As Played &/or Written By:	Page
ACTUAL PROOF	Herbie Hancock	1
THE AERIE	Peggy Stern & Lee Konitz	3
AIN'T THAT PECULIAR	Marvin Gaye	5
AJA'S THEME	Eddie Daniels	10
ALMOST LIKE BEING IN LOVE .....	.....	12
AMERICAN GOTHIC	Bob Berg	13
AND IT ALL GOES ROUND	Jaye P. Morgan	15
ANOTHER STAR	Stevie Wonder	17
ANOTHER TIME	Alan Broadbent	19
APPOINTMENT IN GHANA	Jackie McLean	21
ARIETAS	Freddie Hubbard	24
AUTUMN SERENADE	John Coltrane & Johnny Hartman	27
B-STING	Brandon Fields & Billy Childs	29
BABY COME TO ME	Patti Austin	33
BACKSTAGE SALLY	Art Blakey	35
A BALLAD FOR DOLL	Jackie McLean	38
BALLAD FOR TWO MUSICIANS	Trilok Gurtu & Joe Zawinul	39
BIRD OF BEAUTY	Stevie Wonder	43
BLACK NILE	Wayne Shorter	46
BLUE MOON .....	.....	47
BLUE SPIRITS	Freddie Hubbard	49
BLUE TUESDAY	Jessica Williams	54
BODY AND SOUL	John Coltrane	55
BROTHERS OF THE BOTTOM ROW	Julian Joseph	58
BU'S DELIGHT	Art Blakey	59
BUD POWELL	Chick Corea	63
BUTTERFLY	Herbie Hancock	65
CAN'T STOP THE WIND	Paul McCandless	67
CARAVAN	Duke Ellington	73
CEORA	Lee Morgan	76
CHAIRS AND CHILDREN	Gary Burton	77
CHICK'S TUNE	Chick Corea	79
CIRCULAR MOTION	Phil Markowitz	81
CIRRUS	Bobby Hutcherson	85
CLOSE YOUR EYES .....	.....	89
COOL GREEN	Jackie McLean	90
CREEPIN'	Stevie Wonder	91
D MINOR MINT	Freddie Hubbard	94
DADDY'S GIRL, CYNTHIA	Donald Brown	95
DANCING IN THE STREET	Martha & The Vandellas	97
DARIUS DANCE	Marc Copland	99
DAY DREAM	Duke Ellington	101
DEXTER	Joey Calderazzo	102
DIENDA	Branford Marsalis	104
DIVERTAMENTO	Eddie Daniels	105
DOLPHIN DANCE	Herbie Hancock	108
DON'T ASK WHY	Alan Broadbent	109
DON'T BE THAT WAY .....	.....	110
DON'T BLAME ME .....	.....	111
THE DOUBLE UP	Lee Morgan	112
DREAMIN'	Vanessa Williams	113

TUNE	As Played &/or Written By:	Page
EL GAUCHO.....	Wayne Shorter.....	116
EMILY.....	Bill Evans.....	117
EVERYTHING I HAVE IS YOURS.....		118
FALL WITH ME.....	Jude Swift.....	119
FOR ALL WE KNOW.....		122
FREEDOMLAND.....	Yellowjackets.....	123
FROM DAY TO DAY.....	Mulgrew Miller.....	125
THE GENTLE RAIN.....	Luis Bonfa.....	128
GET READY.....	The Temptations.....	129
A GHOST OF A CHANCE.....		132
GRAND CENTRAL.....	John Coltrane.....	133
GUSH.....	Maria Schneider.....	135
HARD EIGHTS.....	Lyle Mays.....	139
HEAT WAVE.....	Martha & The Vandellas.....	141
HERZOG.....	Bobby Hutcherson.....	143
HOLD ON, I'M COMING.....	Sam & Dave.....	146
HOW SWEET IT IS.....	Marvin Gaye.....	147
I CAN'T HELP IT.....	Stevie Wonder.....	149
I FALL IN LOVE TOO EASILY.....		152
I GOT IT BAD.....		153
I HEAR A RHAPSODY.....		156
I HEARD IT THROUGH THE GRAPEVINE.....	Marvin Gaye.....	157
I WANTED TO SAY.....	Kenny Barron.....	161
I'M GETTING SENTIMENTAL OVER YOU.....		162
I'M LOSING YOU.....	The Temptations.....	163
I'M THROUGH WITH LOVE.....		165
IF YOU COULD SEE ME NOW.....	Bill Evans.....	167
IN A MELLOW TONE.....		170
IN A SENTIMENTAL MOOD.....	Duke Ellington.....	171
IN CASE YOU MISSED IT.....	Bobby Watson.....	173
IN LOVE WITH NIGHT.....	Andy LaVerne.....	176
INNER URGE.....	Joe Henderson.....	177
INVITATION.....		179
ISOAR.....	Nguyen Le.....	181
ISOTOPE.....	Joe Henderson.....	184
IT ALWAYS IS.....	Tom Harrell.....	185
JEAN DE FLEUR.....	Grant Green.....	189
THE JITTERBUG WALTZ.....	Fats Waller.....	191
JOHN'S WALTZ.....	John Abercrombie.....	192
JUST FRIENDS.....		193
JUST SQUEEZE ME.....	Duke Ellington.....	194
JUST YOU, JUST ME.....		196
KAHLIL THE PROPHET.....	Jackie McLean.....	197
KNOCK ON WOOD.....	Eddie Floyd.....	199
THE LAMP IS LOW.....		202
LAST NITE.....	Larry Carlton.....	203
LAST SEASON.....	Maria Schneider.....	207
LAURA.....		212
LET'S STAY TOGETHER.....	Al Green.....	213
LITHA.....	Chick Corea.....	215
LONELY WOMAN.....	Horace Silver.....	217
LOOK AT THE BIRDIE.....	Art Blakey.....	219
LOVE LETTER.....	Eddie Gomez.....	222

TUNE	As Played &/or Written By:	Page
LOVE'S HAUNTS.	Aydin Esen.	223
LULLABY IN RHYTHM.	Benny Goodman.	228
MAIDEN VOYAGE.	Herbie Hancock.	229
MAMACITA.	Joe Henderson.	231
MAN FACING NORTH.	Yellowjackets.	235
METAMORPHOSIS.	Horace Silver.	239
MIDNIGHT SILENCE.	Kenny Kirkland.	243
MONK ON THE RUN.	Othello Molineaux.	245
MOON AND SAND.		249
MOONGLOW.		252
MOONLIGHT SERENADE.		254
MY GIRL.	The Temptations.	255
NEVER SAID (Chan's Song).	Herbie Hancock & Diane Reeves.	257
NEW BOOTS.	Frank Gambale.	259
NEXT FUTURE.	Eddie Gomez.	261
NO WAY OUT.	Othello Molineaux.	263
NOWHERE TO RUN.	Martha & The Vandellas.	267
OFF FLOW.	Dave Liebman.	269
ON GREEN DOLPHIN STREET.		273
ONE BIRD, ONE STONE.	Don Grolnick.	275
ONE FINGER SNAP.	Herbie Hancock.	280
OOO BABY BABY.	Smokey Robinson.	281
OPUS DE FUNK.	Horace Silver.	283
OUT A DAY.	Franck Amsallem.	285
OVER THE RAINBOW.		287
PART-TIME LOVER.	Stevie Wonder.	289
PENDULUM.	Richie Beirach.	293
PRELUDE TO A KISS	Duke Ellington.	294
PROMISE.	Bob Berg.	295
PUNJAB.	Joe Henderson.	297
PYRAMID.	Horace Silver.	299
QUESTION MARK.	Nguyen Le.	302
RAINLAND.	Paul McCandless.	303
REACH OUT, I'LL BE THERE.	The Four Tops.	309
REAL LIFE.	Phil Woods.	311
RED'S BLUES.	Jerry Bergonzi.	314
RELENTLESS.	Bob Mintzer.	315
RESPECT.	Aretha Franklin.	317
REVELATION.	Yellowjackets.	319
RIDDLES.	Richie Beirach.	323
RITUAL.	Chick Corea.	325
RUBY.		327
SAIL AWAY.	Tom Harrell.	329
THE SECOND TIME AROUND.		332
SERENATA.		333
THE SHADOW OF YOUR SMILE		336
SHORT STORY.	Kenny Dorham.	337
SINCE WE MET.	Bill Evans.	339
SMILE PLEASE.	Stevie Wonder.	342
SO NEAR, SO FAR.	Miles Davis.	343
SOLITUDE.		346
SPEAK LIKE A CHILD.	Herbie Hancock.	347

TUNE	As Played &/or Written By:	Page
SPRING IS HERE.	Bill Evans.	349
STAIRWAY TO THE STARS.		350
STAR EYES.		351
STARS FELL ON ALABAMA.		354
STEEPIAN FAITH.	Kenny Kirkland.	355
STEP LIGHTLY.	Joe Henderson.	357
STOMPIN' AT THE SAVOY.		359
STREET OF DREAMS.		360
SUB AQUA.	Scott Henderson & Tribal Tech.	361
SUGAR.	Stanley Turrentine.	366
SUPER BLUE.	Freddie Hubbard.	367
SWEET LORRAINE.		369
SWEET LOVE.	Anita Baker	371
TAKING A CHANCE ON LOVE.		373
THAT GIRL.	Stevie Wonder.	375
THAT OLD FEELING (Standard version).		380
THAT OLD FEELING.	Art Blakey.	381
THERE'S A LULL IN MY LIFE.		383
34 SKIDOO.	Bill Evans.	385
THIS IS NEW.		386
TINY CAPERS.	Clifford Brown.	387
TOKYO DREAM.	Alan Holdsworth.	389
TOO HIGH.	Stevie Wonder.	393
TOY TUNE.	Wayne Shorter.	398
THE TRACKS OF MY TEARS.	Smokey Robinson.	399
TUZZ'S SHADOW.	Warren Bernhardt.	401
(USED TO BE A) CHA-CHA.	Jaco Pastorius.	403
WALK OF THE NEGRESS.	Bob Hurst.	406
WARM VALLEY.	Duke Ellington.	407
WEE.	Charlie Parker.	408
WHAT ARE YOU DOING THE REST OF YOUR LIFE.		409
WHAT'S GOING ON?.	Marvin Gaye.	411
WHAT'S LOVE GOT TO DO WITH IT	Tina Turner.	413
WHEN I LOOK IN YOUR EYES.		415
WHEN LIGHTS ARE LOW.	Miles Davis	417
WHERE ARE YOU?		419
YOU ARE SO BEAUTIFUL.	Billy Preston.	420
YOU MUST BELIEVE IN SPRING.	Bill Evans.	421
YOU STEPPED OUT OF A DREAM.		423
YOU'VE CHANGED.		424
APPENDIX I - SAMPLE DRUM PARTS.		425
APPENDIX II - SOURCES.		432

GENERAL RULES FOR USING THIS BOOK



FORM

1. Key signatures will be found at the top of page one, and at the top of page three for tunes longer than two pages. Any change of key will be noted not only where it occurs but also at the start of the next line. The key signature holds even if there is a change of clef, and is not restated. A change of key to C Major will appear as a clef followed by the naturals needed to cancel the previous key signature.
2. The Coda sign is to be taken only when ending the tune unless otherwise stated. Some tunes have dual Codas (ϕ^1 and ϕ^2) to make it possible to fit a complex tune on two pages.
3. All repeats are observed during a 'D.C. al Coda' or 'D.S. al Coda' except in the following cases:
 - a) when a Coda sign appears in a repeated section; the Coda is taken before repeating (unless marked 'on repeat').
 - b) when an instruction to the contrary appears (e.g. 'D.S. al 2nd ending al Coda').
4. A Coda sign just within repeats is taken before repeating. A Coda sign just outside of repeats is taken after repeating.
5. When no solo form is specified, the whole tune is used for solos (except any Coda).
6. 'Till Cue! On Cue' signifies dual endings for a section that repeats indefinitely. The 'till cue' ending is played until cue, at which point the 'on cue' ending is played instead.
7. A section marked '4x's' is played four times (repeated three times).
8. A section marked 'ENDING' is played to end a tune; it directly follows the last bar of the head.

CHORDS

9. Chords fall on the beat over which they are placed.
10. Chords carry over to the next bar when no other chords or rests appear.
11. Chords in parentheses are optional except in the following cases:
 - a) turn arounds
 - b) chords continued from the line before
 - c) verbal comment explaining thier use (for solos, for bass but not piano, only at certain times, etc.)
12. Optional chords in parentheses last as long as the chord they are written over or until the closing parenthesis is encountered, whichever is longer.
13. Written-out piano or guitar voicings are meant to be played as written. Chord symbols appearing with such voicings often will not describe the complete voicing; they are meant to aid sight reading and are often used for solos.
14. Multiple voices playing different rhythms are separated by having their stems lie in opposite directions whenever possible.

TERMS

15. An 'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 &/or #5, and b9 &/or #9.
16. 'Freely' signifies the absense of a steady tempo.
17. During a 'break. 1' piano, bass and drums all observe the same rests. The last beat played is notated as  or  to the left of the word 'break'.
18. A 'sample bass line', 'sample solo', or 'sample fill' is a transcribed line given as a point of reference.

TRANSPPOSITIONS

19. Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
20. Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in every case.
21. All horn and harmony parts are written in concert key (not transposed).

ABBREVIATIONS

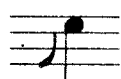
15ma two octaves higher
 15ma b. two octaves lower
 8va one octave higher
 8va b. one octave lower
 accel. accelerando
 alt altered
 bari bantone saxophone
 bkgr. background
 bs. bass
 cresc. crescendo
 decres. decrescendo
 dr. drums
 elec. bs electric bass

elec. pn. electric piano
 fl. flute
 gliss glissando
 gtr. guitar
 indef. indefinite (till cue)
 L.H. piano left hand
 Med. Medium
 N.C. No Chord
 Orig. Original
 perc. percussion
 pn. piano
 rall rallentando
 R H piano right hand
 nt. ritardando

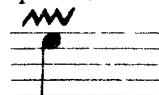
sop. soprano saxophone
 stac. staccato
 susp. suspended
 synth. synthesizer
 ten. tenor saxophone
 trb. trombone
 trbs. trombones
 trp. trumpet
 trps. trumpets
 unis. unison
 V.S. Volti Subito (quick page turn)
 w/ with
 x time
 x's times

ORNAMENTS AND SYMBOLS

Slide into the note from a short distance below



A rapid variation of pitch upward, much like a trill



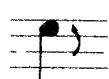
Slide into the note from a greater distance below



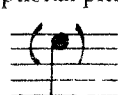
Mordent



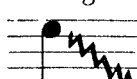
Fall away from the note a short distance



A muted or optional pitch



Fall away from the note a greater distance



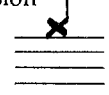
Note with indeterminate pitch



Top note of a complete voicing



Rhythm played by drums or percussion



CHORD SYMBOLS

The chord symbols used in this book follow (with some exceptions) the system outlined in "Standard Chord Symbol Notation" by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spellings.

1) The full range of chords normally encountered, given with a C root, and

2) Some more unusual chords, all of which appear in tunes in this book (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of altered chords)

(No Chord)

N.C. C bass C C⁶ C^{6/9} C^(add 9)

C^{MA7} C^{MA7(add 13)} C^{MA9} C^{MA13} C⁷ C⁹ C¹³

C^{Mi} C^{Mi6} C^{Mi6/9} C^{Mi(add 9)} C^{Mi7} C^{Mi7(add 11)} C^{Mi7(add 13)}

C^{Mi9} C^{Mi11} C^{Mi13} C^{Mi(MA7)} C^{Mi9(MA7)} C^{Mi7(b5)} C^{Mi9(b5)} C^{Mi11(b5)}

C^{dim.} C^{°7} C^{°7(add MA7)} C⁺ C^{SUS} C^{7SUS} C^{9SUS} C^{13SUS} C^{7SUS4-3}

C^{MA7(b5)} C^{MA7(#5)} C^{MA7(#11)} C^{MA9(#11)} C^{MA13(#11)} C^{7(b5)} C^{9(b5)}

C^{7(#5)} C^{9(#5)} C^{7(b9)} C^{7(#9)} C^{7(b9)} C^{7(#9)} C^{7(b9)}

C^{7(#11)} C^{9(#11)} C^{7(#11)} C^{7(#11)} C^{13(b5)} C^{13(b9)} C^{13(#11)} C^{7SUS(b9)} C^{13SUS(b9)}

C^{/E} C^{/G} E^{/C} B^{b/C} C^{(add 9)/E} C^{(add 9)/omit 3} C^{7(omit 3)} C^{Mi7(omit 5)}

C^{#MA7SUS(b5)} F^{#7SUS(add 3)} B^{b(add b13)/add 9} A^{+(add #9)/add b9} G^{#Mi7(add 11)/omit 5}

F^{/F#} E^{+/G} G^{7SUS/A} G^{MA7(#5)/F#} E^{bMA7(#5)/F} B^{MA7SUS/F#}

Actual Proof

Herbie Hancock

Medium Funk

(Intro)

♩ = 130

(light pn. comping)

Vamp till cue

A (On cue)

 (flute)

pn. fill-----

A $A7(\#9)$ A^{13} A^{13}_{SUS}

$E^b_{MI}7(b5)$ B^7_{SUS} $C^{\#7}_{SUS}$ B^b $D_{MI}7$ $E_{MI}7$ $A_{MA}9$

5) 4)

NC. (F7)

 (pn., w/ bs.)

Solo on **A**
After solos, D. C. al Coda

(Flute solo) (On cue)

 Vamp till cue (dr. fill)-----

Sample keyboard comp. for Intro., bars 1 and 2 of letter A and bars 1 and 2 of Coda.

etc.

First two bars of A may be repeated.
Head is played twice before solos

Actual Proof (Bass)

Medium Funk

♩ = 130

(Intro) C_MI⁷

Bass line for the Intro, starting with a C_MI⁷ chord. The line features a mix of eighth and sixteenth notes, with some rests. The tempo is marked as 130 beats per minute.

Vamp till cue

(On cue)
A C_MI⁷

Section A begins with a C_MI⁷ chord. The line continues with various chords and rhythmic patterns. A note is marked with a circled '5'.

(melody starts)

C_MI⁷

G^b_{MA}⁷(#11)

A⁷(#9)

A¹³

Continuation of section A, featuring chords C_MI⁷, G^b_{MA}⁷(#11), A⁷(#9), and A¹³. The line includes various rhythmic patterns and rests.

A¹³_{SUS}

E^b_MI⁷(b5)

Continuation of section A, featuring chords A¹³_{SUS} and E^b_MI⁷(b5). The line includes various rhythmic patterns and rests.

(b5)

Continuation of section A, featuring chords E^b_MI⁷(b5), B⁷_{SUS}, D^b_{SUS}, B^b, D_MI⁷, E_MI⁷, A_{MA}⁹, and E^b_{MA}⁷(#11). The line includes various rhythmic patterns and rests.

E^b_{MA}⁷(#11)

D

Continuation of section A, featuring chords NC, (F⁷), and D. The line includes various rhythmic patterns and rests.

(play every chorus)

Solo on A.

After solos, D. C. al Coda

(On cue)

Continuation of section A, featuring chords C_MI⁷, B⁹_{SUS}, A_{MA}⁹, F_{MA}⁷, G_{MA}⁷, E, and D. The line includes various rhythmic patterns and rests.

Vamp till cue

NC.

E^b_{MA}⁷(#11)
D

Continuation of section A, featuring chords NC and E^b_{MA}⁷(#11). The line includes various rhythmic patterns and rests.

(dr. fill)

Bass line is freely interpreted (except last two bars of A, which are played every chorus).

First two bars of A may be repeated.

Head is played twice before solos.

Med. Jazz Waltz

The Aerie

Peggy Stern

A ♩ = 122

(pn. w/ gtr. & ten. 8va b.)

Measures 1-4 of section A. Treble staff: Measure 1 has a whole note Bb. Measure 2 has a whole note Bb. Measure 3 has a whole note B. Measure 4 has a whole note B. Bass staff: Measure 1 has a whole note D^bMA⁷/C. Measure 2 has a whole note CMA⁷(#5). Measure 3 has a whole note B^bMA⁷(#5). Measure 4 has a whole note A^bMA⁷(#5) with a 4-measure rest.

(sample voicings, pn. L.H.)

Measures 5-8 of section A. Treble staff: Measure 5 has a whole note A. Measure 6 has a whole note FMA⁷(b5). Measure 7 has a whole note A. Measure 8 has a whole note FMA⁷(b5). Bass staff: Measure 5 has a whole note A. Measure 6 has a whole note A. Measure 7 has a whole note A. Measure 8 has a whole note A.

Measures 9-12 of section A. Treble staff: Measure 9 has a whole note Bb. Measure 10 has a whole note Bb. Measure 11 has a whole note B. Measure 12 has a whole note B. Bass staff: Measure 9 has a whole note D^bMA⁷/C. Measure 10 has a whole note CMA⁷(#5). Measure 11 has a whole note B^bMA⁷(#5). Measure 12 has a whole note A^bMA⁷(#5) with a 4-measure rest.

Measures 13-16 of section A. Treble staff: Measure 13 has a whole note A. Measure 14 has a whole note F#MA⁷(add 9). Measure 15 has a whole note B^bMA⁷. Measure 16 has a whole note F⁺(add #9). Bass staff: Measure 13 has a whole note A. Measure 14 has a whole note C#. Measure 15 has a whole note C. Measure 16 has a whole note C.

B

Measures 1-4 of section B. Treble staff: Measure 1 has a whole note CbMA⁷. Measure 2 has a whole note DMA⁷. Measure 3 has a whole note D^bMA⁷. Measure 4 has a whole note D^bMA⁷. Bass staff: Measure 1 has a whole note Eb. Measure 2 has a whole note Eb. Measure 3 has a whole note Eb. Measure 4 has a whole note Eb.

pn. fill-----

$C_{MA}^{7(\#5)}$ E^b $A^b_{MI}^{(add\ 9)}$ E^b $A^b_{dim.}$ E^b suspended time

$C^b_{MA}^7$ E^b $F^{\#}_{MI}^{(add\ 9)}$ $C^{\#}$ $D^b_{MA}^7$ C $A_{MI}^{(add\ 9)}$ B

last time: [C]

$B^b_{MA}^7$ A_{MI} $F_{MA}^{7(b5)}$ A A_{MI}^6 $F_{MA}^{7(b5)}$ A

(Solos) $D^b_{MA}^7$ C $C_{MA}^{7(\#5)}$ $B^b_{MA}^{7(\#5)}$ C $A^b_{MA}^{7(\#5)}$ C

(last x: rit.) last time: [C] (fine)

A_{MI} $F_{MA}^{7(b5)}$ A 2

D $C^{\#}_{MI}^9$ $A_{MA}^{9(\#5)}$ $C^{\#}$ 2 2 $C^{\#}_{MI}^9$

A_{MI} $F_{MA}^{7(b5)}$ A 2 2 A_{MI}

Solo on CCD
After solos, D. C. al fine

Head is played twice before solos, once after solos.

Ain't That Peculiar

Medium Rock

♩ = 164

(Intro)

E bass

Eddie Holland & Norman Whitfield

(As sung by Marvin Gaye)

(bass)

(pn. w/ gtr.)

(pn. w/ gtr.)

(etc.) Hon - ey, —

A

1. You do me wrong — but still I'm cra - zy a - bout you, —

Stay a - way too long — and I can't do — with - out you, —

Ev - 'ry chance you get you seem — to hurt me more and more, —

But each hurt makes — my love — strong - er that be - fore. — I know

flow - ers grow through rain, — But how can — love — grow through rain? —

uh ain't that pe - cu - liar, a pe - cu - li - ar -

B ^{pe -} **E bass**

D. S. al Coda (3rd verse)

Said I don't un - der - stand _____ it, _____ ba - by, _____ It's so

(start to fade)

strange some - times, _____ Ain't it pe - cu - liar, _____ dar - lin', _____

I've cried so much, just like a child that's lost a toy,
 Maybe, baby, you think these tears I cry are tears of joy,
 A child can cry so much until you do everything they say,
 But unlike a child my tears don't help me to get my way.
 I know love can last through years,
 but how can love last through tears?
 Uh—Ain't that peculiar...

Ain't That Peculiar (Rhythm)

Medium Rock

♩ = 164 (Intro)

(pn. w/ gtr.)
E bass
(bass)

(pn. w/ gtr.)
D E E F#m E E D E
2

A
S
D E E F#m E E D E
2

2 2

D/A A D/A A D/A A D/A A D/A A D/A A D/A A D/A A

D E E F#m E E D E
2

First system of musical notation, featuring a piano and guitar accompaniment. The piano part has a treble clef and the guitar part has a bass clef. The music is in 2/4 time. The first measure has a whole note chord of E/B and B. The second measure has a whole note chord of B and E/B. The third measure has a whole note chord of B and E/B. The fourth measure has a whole note chord of B and E/B. The fifth measure has a whole note chord of D/A and A. The sixth measure has a whole note chord of D/A and A. The seventh measure has a whole note chord of A and D/A. The eighth measure has a whole note chord of A and D/A.

Second system of musical notation, featuring a piano and guitar accompaniment. The piano part has a treble clef and the guitar part has a bass clef. The music is in 2/4 time. The first measure has a whole note chord of D/A and A. The second measure has a whole note chord of A and D/A. The third measure has a whole note chord of A and D/A. The fourth measure has a whole note chord of A and D/A. The fifth measure has a whole note chord of D/E and E. The sixth measure has a whole note chord of F#m/E and E. The seventh measure has a whole note chord of D/E and E. The eighth measure has a whole note chord of D/E and E.

Third system of musical notation, featuring a piano and guitar accompaniment. The piano part has a treble clef and the guitar part has a bass clef. The music is in 2/4 time. The first measure has a whole note chord of F#m/E and E. The second measure has a whole note chord of D/E and E. The third measure has a whole note chord of F#m/E and E. The fourth measure has a whole note chord of D/E and E. The fifth measure has a whole note chord of F#m/E and E. The sixth measure has a whole note chord of D/E and E. The seventh measure has a whole note chord of F#m/E and E. The eighth measure has a whole note chord of D/E and E.

B E bass

Fourth system of musical notation, featuring a bass clef. The music is in 2/4 time. The first measure has a whole note chord of D/E and E. The second measure has a whole note chord of F#m/E and E. The third measure has a whole note chord of D/E and E. The fourth measure has a whole note chord of D/E and E. The fifth measure has a whole note chord of D/E and E. The sixth measure has a whole note chord of D/E and E. The seventh measure has a whole note chord of D/E and E. The eighth measure has a whole note chord of D/E and E.

(bs. like Intro) (pn. w/ gtr.)

Fifth system of musical notation, featuring a bass clef. The music is in 2/4 time. The first measure has a whole note chord of D/E and E. The second measure has a whole note chord of F#m/E and E. The third measure has a whole note chord of D/E and E. The fourth measure has a whole note chord of D/E and E. The fifth measure has a whole note chord of D/E and E. The sixth measure has a whole note chord of D/E and E. The seventh measure has a whole note chord of D/E and E. The eighth measure has a whole note chord of D/E and E.

(bs. like letter A)

Sixth system of musical notation, featuring a bass clef. The music is in 2/4 time. The first measure has a whole note chord of D/A and A. The second measure has a whole note chord of A and D/A. The third measure has a whole note chord of A and D/A. The fourth measure has a whole note chord of A and D/A. The fifth measure has a whole note chord of D/E and E. The sixth measure has a whole note chord of F#m/E and E. The seventh measure has a whole note chord of D/E and E. The eighth measure has a whole note chord of D/E and E.

D.S. al Coda

Seventh system of musical notation, featuring a bass clef. The music is in 2/4 time. The first measure has a whole note chord of F#m/E and E. The second measure has a whole note chord of D/E and E. The third measure has a whole note chord of D/E and E. The fourth measure has a whole note chord of F#m/E and E. The fifth measure has a whole note chord of D/E and E. The sixth measure has a whole note chord of D/E and E. The seventh measure has a whole note chord of D/E and E. The eighth measure has a whole note chord of D/E and E.

(start to fade)

(fade)

Aja's Theme

Torrie Zito
(As played by Eddie Daniels)

(Freely)

A $E^b_{MA}7$ $D_{MI}7$ $E^b_{MA}7$ $A^{7(alt.)}$ $B^b_{MA}9$

(clar.) $A^b_{MI}7$ E^b $A^b_{MA}9$ G^{13}_{SUS} $G^{13(b9)}$ $C_{MA}9$

F^9_{SUS} $B^b_{MI}7$ F $E^{9(\#11)}$ $E^b_{MA}7$ $A^{7(alt.)}$ $D_{MA}9$

(Med. Swing Ballad) $\text{♩} = 56$ (add bs. & dr.)

$A^b_{MI}9_{SUS}$ $D^b_{MI}7$ $D^b_{MA}7$ A^b $G_{MI}7^{(11)}$ C^{13} E_{MI}^{11} $A^{7(b9)}$

B $D_{MI}7$ $A^{7(b9)}$ $D_{MI}7$ $A^{7(b9)}$ $D_{MI}7$ $E^b_{MA}7$ $D_{MI}7$ $D_{MI}7$ $G^{7(b9)}$ $G^{7(b9)}$

$C_{MI}7$ $G^{7(b9)}$ $C_{MI}7$ $G^{7(b9)}$ $C_{MI}7$ $G^{7(\#9)}$ C^{13}_{SUS} C^{13}

C F^9_{SUS} $B^b_{MI}7$ F $E^{9(\#11)}$ $E^b_{MA}7$ $A^{7(alt.)}$ $D_{MI}9$

$D_{MI}7^{(b5)}$ $G^{7(\#9)}$ $C_{MI}9$ $E^b_{MI}6$ $B^b_{MA}7$ F $E^b_{MA}7$

$D^b_{MA}7$ $C^b_{MA}7$ $B^b_{MA}9$ $F_{MI}7$ B^b7

Solo on form (ABC)

$C_{MI}9$ $E^b_{MI}6$ $B^b_{MA}7$ F $E^b_{MA}7$ $D^b_{MA}7$ $C^b_{MA}7$ $B^b_{MA}9$

(rit.) (clar. fills)

Solos and out head are in time.
For solos, each bar may be two bars of swing.
Melody is freely interpreted.

Almost Like Being in Love

Lyric: Alan Jay Lerner

Music: Frederick Lowe

Medium Swing

What a day this has been! What a rare mood I'm in! Why, it's

al - most like be - ing in love. There's a

smile on my face for the whole hu - man race. Why, it's

al - most like be - ing in love. All the

mu - sic of life seems to be, like a

bell that is ring - ing for me. And from the

way that I feel when that bell starts to peal I could

swear I was fall - ing, I could swear I was fall - ing, it's

al - most like be - ing in love.

Med. Funk

American Gothic

Bob Berg

♩ = 126

(Intro)

D_{SUS} (add 9)

1.

2.

cym. fills - -

(pn. & gtr.)

(pn.)

A (bs. w/ pn. 8va b.)

D (omit 3)

(D^{6/9})C^{6/9}

D (omit 3)

A

A_{bass}B^bB_{MI}¹¹G_{bass}A_{bass}B_{bass}^bB^b

C

B F (omit 3)

E_b (omit 3)

(ten. w/ pn.)

(E_b_{MA}⁹)

F (omit 3)

C

C_{bass}D^bD_{MI}¹¹E_b (omit 3)

F (omit 3)

D_b (omit 3)E_b (omit 3)B_b (omit 3)

C (omit 3)

E_b (omit 3)

F (omit 3)

(pn.)

C (add 9)

C B^b

C

C (add 9)

B^b

C

C (add 9)

D_{bass}

D (add 9)

omit on DS -

(add ten.)

G_{MI}

3

D_GB_{MI}F[#]_{SUS}F[#]F[#]_{MI} (add 9)

F (add 9)

A

A

(ten.)

A_{MA}⁷

F (add 9)

A

B_{MI}⁹F_{MI}⁹A_{MI}E_{MI}⁷D_{MA}⁷ (#11)

(Tenor Solo, Half-Time Feel)

D C_F

F

D_{MI}⁷D_{MA}⁹E_b^{6/9}

F (add 9)

omit letter D on D.S.)

(ten.)

(Orig. Feel)

E F_{bass}E_{bass}E_{bass}D_{MI}⁷D_{bass}C_{bass}B_{bass}B_b¹³ (#11)

$(B\flat^{13}(\sharp 11))$ A bass $B\flat$ bass C bass $D\flat$ D_{MI}^{11}

D_{MI}^{11} $E\flat(\text{omit } 3)$ $F(\text{omit } 3)$ $G\flat(\text{omit } 3)$ $A\flat(\text{omit } 3)$ $A\flat(\text{omit } 3)$ $B\flat(\text{omit } 3)$ $D\flat(\text{omit } 3)$ $E\flat(\text{omit } 3)$ (bs.)

$E\flat^{(add\ 9)}_{SUS}$ (Tenor fills) (etc.) 1. 2. $E\flat_{SUS}$

(Tenor Solo, Half-Time Feel) F $A\flat$ C F_{MI}^7 E_{MA}^7 $G\flat$ $A\flat$

$A\flat$ C_{MI}^7 F_{MI}^7 E_{MA}^7 $G\flat$ $A\flat$ $E\flat/G$

F_{MI}^7 C/F $E^{7(\sharp 9)}_{(\sharp 5)}$ A_{MI} E_{MI}^7 $D\flat_{MA}^{7(\sharp 11)}$

G C/F A_{MI}^7 D_{MI}^7 $D\flat_{MA}^9$ $E\flat^6_9$ $F^{(add\ 9)}_{(\text{omit } 3)}$

$B\flat$ $C^{(add\ 9)}$ $D\flat$ $A^{7(\sharp 9)}_{(\sharp 5)}$ D_{MI}^7 F/G $B\flat/C$

C/F A_{MI}^7 D_{MI}^7 $D\flat_{MA}^9$ $E\flat^6_9$ $F^{(add\ 9)}_{(\text{omit } 3)}$

(pn.)

D.S. al Coda (omit letter D)

Φ $E\flat(\text{omit } 3)$ $F(\text{omit } 3)$ $D\flat(\text{omit } 3)$ $E\flat(\text{omit } 3)$ $B\flat(\text{omit } 3)$ $C(\text{omit } 3)$ $E\flat(\text{omit } 3)$ $F(\text{omit } 3)$ (bs.)

$F^{(add\ 9)}_{SUS}$ (Tenor fills) (etc.) 1-3.

4. $E\flat(\text{omit } 3)$ $F(\text{omit } 3)$ $B\flat(\text{omit } 3)$ $C(\text{omit } 3)$ $D\flat(\text{omit } 3)$ $E\flat(\text{omit } 3)$ $E\flat$ F (ten. w/ pn. 8va)

Bass plays one note per chord change during melody (except where bass line is written).

(And) It All Goes 'Round and 'Round

Bernard Ighner

(As sung by Jaye P. Morgan)

Med. Ballad

$\text{♩} = 49$

NC. (strings) (pn.) (pn. comp) $F^{\#}MI^9$ B^{13}

DMA^7 $C^{\#7(b9)}$ $F^{\#}SUS$ $F^{\#}$ BMI^9 BMI^6_9 AMA^7 $C^{\#7(b9)}$ DMA^7

(Med. Swing Ballad ($\text{♩} = 49$))

NC. GMI^9 C^{13} GMI^9 C^{13}

rall.-----

A GMI^9 C^{13} E^bMA^9 $D^{7(b9)}$

Some folk____nev - er win, and some folk____hard - ly

GMI^{11} G^7 CMI^9 F^{13} B^bMA^7 $D^{7(b9)}$ E^bMA^7

lose.____ But here we are, we're all a part of all there is,

AMI^{11} $D^{7(b9)}$ GMI^9 C^{13} GMI^9 C^{13}

And it all goes 'round and 'round.____

B GMI^9 C^{13} E^bMA^9 $D^{7(b9)}$

Life is like a school, and some folk____nev - er

GMI^{11} G^7 CMI^9 F^{13} B^bMA^7 $D^{7(b9)}$ E^bMA^7

learn____ the rules. But here we are, Some are wise____ and some are fools,____

A_{MI}^{11} $D^{7(b9)}$ G_{MI}^9 C^{13} B^b C $G_{MA}^{7(b5)}$ $A^b_{MA}^{7(b5)}$ $A^{7(b5)}$
 And it all goes 'round and 'round _____ (instr.)

C $B^b_{MA}^7$ E^b^7 D_{MI}^7 G^7 G_{MI}^9 C^9_{SUS} $C^{7(\#5)}$
 Sav - ing space, gain - ing time, End - less - ly spin - ning a -

F_{MA}^9 G_{MI}^7 A_{MI}^7 $B^b_{MA}^9$ F_{MA}^9 $E_{MI}^{7(b5)}$ $A^{7(\#5)}$ D_{MI}^7
 round. With each brand new day we leave some youth be - hind,

G^9_{SUS} G_{MI}^9 C^{13}_{SUS} D_{MA}^7 \oplus $\%$
 And it all goes 'round _____ and 'round. Solo on form (ABC).
 After solos, D.S. al Coda

\oplus G_{MI}^9 C^9_{SUS} D_{MA}^7 G_{MI}^9 $E^b_{MA}^7$ D_{MA}^7
 And it all goes 'round and 'round. _____ And it all goes 'round _____ and 'round _____

Lyric at letters B and C, last time:

Life is like a school,
 And some folk never learn the rules.
 But here we are,
 Much wiser now than we were then,
 And it all goes 'round and 'round.

No way to turn back the time,
 Endlessly spinning around.
 With each brand new day
 We leave some youth behind
 And it all goes 'round and 'round.

Melody is freely interpreted.

On recording, letter C and the Coda are 1/2 step higher the last time.

On recording, solo is letter A only, vocal in at letter B.

Another Star

Med. Samba

Stevie Wonder

♩ = 120

NC (Intro)

(F#MI⁹) (E¹³) (DMA⁷) (C#MI⁷)

(pn., w/ 8va b)

NC (BMI⁷) (C#7(#9)) (F#MI⁹) C#7

(pn.)

A

(voices) La la la la la la la la la la

(horns, 2nd x) F#MI⁹ E¹³ DMA⁷

La la la la la la la la la la

C#MI⁷ BMI⁷ C#7(#9)

1. 2.

1. For

F#MI⁹

use on D.S.

B $F\#_{MI}^9$ E^{13} D_{MA}^7 $C\#_{MI}^7$

you, there might be a bright - er star, but through my eyes

B_{MI}^7 $C\#^7(\#5)$ $F\#_{MI}^9$

the light of you is all I see. For

$F\#_{MI}^9$ E^{13} D_{MA}^7 $C\#_{MI}^7$

you, there might be an - oth - er song, but all my heart

B_{MI}^7 $C\#^7(\#5)$ $F\#_{MI}^9$

can hear is your mel - o - dy.

3rd x: So
D.S., vamp & fade
on letter **A**

C E_{MI}^9 A^7 D_{MA}^7

long a - go, my heart with - out de - mand - ing, in -

E_{MI}^9 A^7 D_{MA}^7

formed me that no oth - er love could do. But lis -

$F\#_{MI}^9$ B^7 E_{MA}^7 $C\#^7$

ten did I not, though un - der - stand - ing, (I fell in love with

$F\#_{MI}^7$ $G\#^7$ $C\#^7_{sus}$

one who would break my heart in two. 2. For

Horns and background vocals at letter B are like letter A each time (horns on bars 9-16 only).

Second & Third Verses

2. For you, love might be a toast of wine,
But with each sparkle know the best for you
I pray.
For you, love might be for you to find,
But I will celebrate our love of yesterday.

3. For you, there might be another star,
But through my eyes the light of love is all
I see.
For you, there might be another song,
But in my heart your melody will stay with me.

Sample bass line at letters **A** & **B**:

$F\#_{MI}^9$ E^{13} D_{MA}^7 $C\#_{MI}^7$

(with pn. L.H.) (etc.)

♩ = 104 (Intro)

The musical score for the piano introduction is written for a grand staff (treble and bass clefs) in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Andante'. The score consists of four measures. The first measure is marked '(piano)' and features a bass line starting with a quarter rest, followed by a half note G2, and a treble line starting with a quarter rest, followed by a half note G4. The second measure features a bass line starting with a quarter rest, followed by a half note F2, and a treble line starting with a quarter rest, followed by a half note F4. The third measure features a bass line starting with a quarter rest, followed by a half note G2, and a treble line starting with a quarter rest, followed by a half note G4. The fourth measure features a bass line starting with a quarter rest, followed by a half note F2, and a treble line starting with a quarter rest, followed by a half note F4. The score is labeled with the title 'The Girl on the Train' and the author 'Liane Moriarty'.

A (add bs. & dr.) (in 2)

Measures 1-4 of section A. The melody is on a single staff, and the accompaniment is on a grand staff (treble and bass). Measure 1: Melody has a quarter rest followed by a half note G4. Bass has a quarter rest followed by a half note F3. Treble has a quarter rest followed by a half note G4. Measure 2: Melody has a half note G4. Bass has a half note F3. Treble has a half note G4. Measure 3: Melody has a quarter rest followed by a half note A4. Bass has a quarter rest followed by a half note F3. Treble has a quarter rest followed by a half note A4. Measure 4: Melody has a half note G4. Bass has a half note F3. Treble has a half note G4. Chord symbols: F6/9 in measures 1 and 3, Eb9 in measures 2 and 4.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is presented in a standard musical notation format with a grand staff (treble and bass clefs) and a key signature of one flat (B-flat). The score is divided into four measures, each with a distinct chord symbol above the treble staff and a corresponding piano accompaniment in the bass staff.

- Measure 1:** The chord symbol is $D_{MI}^{6/9}$. The piano accompaniment features a complex, arpeggiated figure in the bass staff.
- Measure 2:** The chord symbol is $(B^b7) B^b7 / D$. The piano accompaniment continues with a similar arpeggiated pattern.
- Measure 3:** The chord symbol is $D_{MI}^{6/9}$. The piano accompaniment maintains the arpeggiated texture.
- Measure 4:** The chord symbol is B^b7 / E . The piano accompaniment concludes with a series of slanted lines, indicating a final or sustained chord.

The vocal line in the treble staff consists of a series of notes, including a half note, a quarter note, and a dotted half note, which are aligned with the piano accompaniment.

B (in 4)

A MA⁷ G[#] F[#] MI⁹ E MI⁷ E^b MI¹¹ A^b13(b9)

The first system of the musical score for 'The Sound of Silence' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note B-flat, followed by a quarter note D, a quarter note E-flat, and a quarter note F. This is followed by a half note G, a quarter note A, and a quarter note B-flat. The system ends with a quarter note C, a quarter note D, and a quarter note E. Below the staff, the chord progression is indicated: D-flat major 7 (D^bMA⁷) / C, B-flat major 9 (B^bMI⁹) / A-flat major 7 (A^bMI⁷), G major 11 (GMI¹¹), and G-flat major 9 (G^bMI⁹).

Bass plays roots on beat 1 of letters A and C on head

C (in 2)

Chords in section C:

- Measure 1: $F^{6/9}$
- Measure 2: (E^b9) E^b9 F
- Measure 3: $F^{6/9}$
- Measure 4: (E^b9) E^b9 F
- Measure 5: $D^{MI6/9}$
- Measure 6: (B^b7) B^b7 D
- Measure 7: $D^{MI6/9}$
- Measure 8: B^b7 E

D (in 4)

Chords in section D:

- Measure 1: A^{MA7} $G^\#$
- Measure 2: $F^\#^{MI9}$ E^{MI7}
- Measure 3: (E^b_{MI9}) E^b_{MI11} $A^{7(\#9)}$
- Measure 4: A^{b13}
- Measure 5: A^{b9}_{SUS} $D^{7(\#9)}$
- Measure 6: $D^{b13(\#9)}$ $G^{b13(b9)}$ B^{13}
- Measure 7: B^{13} $E^{13(b9)}$
- Measure 8: A^{13}_{SUS}
- Measure 9: A^{b13}_{SUS}
- Measure 10: G^{b13}

(pn. w/ bs.)

Chords in section D (continued):

- Measure 11: A^{b13}_{SUS}
- Measure 12: (G^{b13})
- Measure 13: $F^{MA7(\#11)}$
- Measure 14: $F^{MA7(\#11)}$

Solos in 4.

Chords in parentheses are used for solos.

Slow, even 1/8's

♩ = 71 (Intro)

Appointment in Ghana

Jackie McLean

First system of musical notation. The melody line consists of eighth and quarter notes. The bass line features chords: B^bMA^7 , $E^{7(\#9)}$, $D^{7(\#9)}$, G^{13} , and $GMI^7(11)$. The bass line is marked with diagonal lines indicating a specific playing style.

C

Second system of musical notation, labeled 'C'. The melody line continues with eighth and quarter notes. The bass line features chords: $(GMI^7(11))$ and $GMI^7(11)$. The bass line is marked with diagonal lines.

Third system of musical notation. The melody line features a whole note chord. The bass line features chords: D pedal and $GMI^{6/9}$. A section of the bass line is marked '(bass walks)' and contains diagonal lines.

D

Fourth system of musical notation, labeled 'D'. The melody line features a whole note chord. The bass line features chords: $(bs.)$ (Solos) and GMI^7 . A section of the bass line is marked '(bass walks)' and contains diagonal lines.

E

Fifth system of musical notation. The melody line features a whole note chord. The bass line features chords: B^bMA^7 , $E^{7(\#9)}$, $D^{7(\#9)}$, G^{13} , B^bMA^7 , $E^{7(\#9)}$, $D^{7(\#9)}$, G^{13} , and $F GMI^7$. The bass line is marked with diagonal lines.

Solo on DEF.
After solos, D.S. al Coda

⊙

Sixth system of musical notation. The melody line features a whole note chord. The bass line features chords: $GMI^{6/9}$. A section of the bass line is marked '(bass walks)' and contains diagonal lines.

Drums play time throughout (except 1 bar before A).
Bass walks for solos.

Appointment in Ghana (Harmony)

Slow, even 1/8's

♩ = 71

(Intro)

(alto)
(ten.)

(Fast Swing)

♩ = 234

A

S:

B

C

(Solos)
D G_{MI} 7

E B_{MA} 7 E 7(#9) D 7(#9) G 13 B_{MA} 7 E 7(#9) D 7(#9) G 13 F G_{MI} 7

Solo on DEF
After solos, D.S. al Coda

⊕ G_{MI} 6/4

Tenor & alto sound one octave lower than written.

Arietas

Medium-Fast Swing

Freddie Hubbard

♩ = 228 (Intro) $B^b_{MA} 7(b5)$ $A^b_{MA} 7(b5)$ F_{G^b} $E_{MI} 7(b5)$ $A 7(\#5)$ D_{MI} $NC.$

(flug.)

$B^b_{MA} 7(b5)$ $A^b_{MA} 7(b5)$ F_{G^b} $E_{MI} 7(b5)$ $A 7(\#5)$ D_{E^b}

(bass walks)

D_{E^b} $G_{MI} 7$ (pn. comps) $G_{MI} 7$

A C^9 (horn & pn. rhythm) (etc.)

(bass walks throughout **A**)

B^b^9 $D 7(\#9)$

$D 7(\#9)$ $A^b_{MI} 7$ $D^b 7$ $D 7(\#9)$ $E^b_{MI} 7$ $A^b 7$

1. $D_{MI} 7$ $G 7$ $F_{MI} 7$ $B^b 7$ $E^b_{MA} 7$ $(D_{MI} 7)$ $C_{MI} 7(b5)$ $G 7$ break

2. $F_{MI} 7$ $B^b 7$ $A^b_{MI} 7$ $D^b 7$ $G^b_{MA} 7$ $E^b_{MI} 6/9$ $C_{MI} 7$ $F 7$

last x: [] (fine)

Solo on form (A¹A²)
After solos, D.S. al fine

Chords in parentheses are used for solos.
Break is not used for solos.

♩ = 228 (Intro)

Arietas (Harmony)

The musical score for the 'Intro' of 'The Rose Tree' is written for tenor and trombone. It consists of four measures. The tenor part (top staff) begins with a quarter rest, followed by eighth notes G4, A4, and B4, and a quarter note C5. The trombone part (bottom staff) begins with a quarter rest, followed by eighth notes G3, A3, and B3, and a quarter note C4. The key signature has one sharp (F#), and the time signature is common time (C).

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The melody is written in a soprano clef, and the piano part is in a bass clef. The piano part features a simple harmonic accompaniment with a steady bass line and chords that support the melody. The melody is a simple, catchy tune with a mix of eighth and quarter notes, and some rests. The piano part includes a few accidentals, such as a sharp for the second staff and a flat for the first staff.

The image shows a musical score for two voices, Soprano and Alto. The Soprano part begins with a half note G4, followed by a quarter rest. The Alto part begins with a half note E4, followed by a quarter rest. Both parts then enter a 'Tacet' section, indicated by a thick black line across the staff and the word 'Tacet' written above the staff. The 'Tacet' section lasts for 8 measures, as indicated by the '8' in a circle.

The A section of the song is shown in musical notation. It consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one flat (Bb), and the time signature is 4/4. The melody is simple, with a range of one octave. The piano accompaniment is a simple harmonic accompaniment. The section is marked with a large 'A' in a box at the beginning.

Handwritten musical notation for a 4-measure exercise. The notation is on two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The first measure contains a whole note chord D7(#9). The second measure contains two eighth notes: A-flat and B-flat, followed by a quarter rest, then a quarter note D-flat, a quarter rest, and a quarter note B-flat. The third measure contains a whole note chord D7(#9). The fourth measure contains two eighth notes: E-flat and B-flat, followed by a quarter rest, then a quarter note A-flat, a quarter rest, and a quarter note B-flat.

1.

break

D_{MI}^7 G^7 F_{MI}^7 B^b7 $E^b_{MA}7$ $(D_{MI}^7$ $C_{MI}^7(b5)$ $G^7)$

2.

last x: $(\text{circle with a dot})$

last x: $(\text{circle with a dot})$

F_{MI}^7 B^b7 $A^b_{MI}7$ D^b7 $G^b_{MA}7$ $E^b_{MI} \frac{6}{4}$ C_{MI}^7 F^7

(fine)

Solo on form (A^1A^2)
After solos, D.S. al fine

Tenor sounds one octave lower than written.

Chords in parenthesis are used for solos.

Break is not used for solos.

Autumn Serenade

Lyric: Sammy Galop
Music: Peter De Rose
(As played by John Coltrane
& Johnny Hartman)

Medium Latin

♩ = 112

NC.

(Intro)

$E^b_{MI}6/9$

E^{13}

$E^b_{MI}6/9$

(bass) (w/ pn. L.H. 8va b.)

(w/ pn.)

(w/ pn.)

Through the

A $E^b_{MI}(MA7)$ $B^b7(\#9)$

trees comes au - tumn with her ser - e - nade, Mel - o -

$E^b_{MI}(MA7)$ $A^b13(\#11)$

dies, the sweet - est mu - sic ev - er played, Au - tumn

$F_{MI}7$ $B^b7(b9)$ $E^b_{MA}7$ $C_{MI}7/G$

kiss - es we knew are beau - ti - ful sou - ve - nirs, As I

$G_{MI}7(b5)$ $C7(alt.)$ $F_{MI}7$ $B^b13(b9)$

pause to re - call the leaves seem to fall like tears. Sil - ver

B $E^b_{MI}(MA7)$ $B^b7(\#9)$

stars were cling - ing to an au - tumn sky, Love was

$E^b_{MI}(MA7)$ A^b13

ours un - til Oc - to - ber wan - dered by, Let the

C ^(Tenor solo) $E^b_{MA}{}^9$ $B^b_{13(b9)}$ ^(8x's)

Solo on ABC.
After solos, D.S. al Coda

The musical notation shows a single staff with a treble clef and a key signature of one flat (B-flat). The notation is divided into three measures. The first measure contains a whole note chord of E-flat major (E-flat, G, B-flat). The second measure contains a whole rest. The third measure contains a whole note chord of E-flat major (E-flat, G, B-flat). Above the staff, the chord symbols E^b6/9, E¹³(#11), and E^bMA⁹ are written. Above the third measure, the text "(Vamp, fill & fade)" is written. The staff is decorated with a series of diagonal lines and a double bar line with repeat dots at the end.

Piano comp rhythm for first 8 bars of letters A & B is similar to Intro.

Break at bar 16 of letter A is not played for solos.

B-Sting

Brandon Fields

Billy Childs

Medium Funk

♩ = 120

Tacet

 $\text{D}^{\flat}_{\text{SUS}} \text{E}^{\flat}_{\text{SUS}}$ (dorian)

 $\text{C}_{\text{MI}} 7(\#5) \text{E}^{\flat} \text{D}^{\flat} \text{B}^{\flat} \text{B}^{\flat}_{\text{MI}} 7(\#5)$

(bs. & dr.)

(synth.)

 $\text{D}^{\flat}_{\text{SUS}} \text{E}^{\flat}_{\text{SUS}}$
 $\text{G}^{\flat 6/9} \text{E}^{\flat} \text{D}^{\flat} \text{A} \text{B}^{\flat}_{\text{MI}} 7(\#5)$
A $\text{D}^{\flat}_{\text{SUS}} \text{E}^{\flat}_{\text{SUS}}$ $\text{D}^{\flat} \text{E}^{\flat}_{\text{SUS}}$

(horns)

(synth.)

 $\text{D}^{\flat}_{\text{SUS}} \text{E}^{\flat}_{\text{SUS}}$
 $\text{A}_{\text{MA}} 7(\#5) \text{E}^{\flat}$
 $\text{E}^{\flat 7}_{\text{SUS}}$

(horns)

 $\text{D}^{\flat}_{\text{SUS}} \text{E}^{\flat}_{\text{SUS}}$
 $\text{D}^{\flat} \text{E}^{\flat}_{\text{SUS}}$
 $\text{A}_{\text{MA}} 7(\#5) \text{E}^{\flat}$
 $\text{A}_{\text{MA}} 7(\#5) \text{E}^{\flat}$
 $\text{F}^7(\text{omit } 5)_{\text{SUS}} \text{G}^{\flat 6/9}(\text{omit } 3)$
 $(\text{omit } 3)(\text{omit } 5) \text{A}^7_{\text{SUS}} \text{G}^{\flat} \text{B}^{13}(\#11)$
 $\text{G}^7(\#9) \text{D}^{\flat}(\text{add } 9) \text{D}^{\flat} \text{E}^{\flat}_{\text{SUS}}(\text{dorian})$
 $\text{C}_{\text{MI}} 7(\#5) \text{E}^{\flat} \text{D}^{\flat} \text{B}^{\flat} \text{B}^{\flat}_{\text{MI}} 7(\#5) \text{E}^{\flat}_{\text{SUS}} \text{E}^{\flat}_{\text{MI}} 7 \text{E}^9_{\text{SUS}}$

alto fills

(synth.)

B E^9_{SUS} $\text{E}^{\flat}_{\text{MI}} 7(\#11)$
 $\text{B}_{\text{MI}} 9$
 $\text{B}^{\flat 13}_{\text{SUS}} \text{A}^{13}(\#11)$
 $\text{A}^{\flat}_{\text{MI}} 9 \text{E}^{\flat}_{\text{MI}} 7(\#11) \text{D}^{\flat 13}_{\text{SUS}}$
 $\text{B}^{\flat 7}(\#9)$

f

$E^b_{MI} 7$ (sparse drums) A^b_{sus}
 mp (synth.)
 $C^b_{MA} 7$ $G^b 6/9$ $G^b 6/9$ E^b D A $B^b_{MI} 7(\#5)$ E^b_{sus}
 (Alto solo thru E)
C $E^b_{MI} 7$ 16
 (funky) $E^b_{MI} 9$ $A^b 13$
 (horns, behind solo, 1st x only)
 $C^b_{MA} 7$ 1. $G^b 6/9$ 2. $G^b 6/9$ E^9_{sus}
E E^9_{sus} $E^b_{MI} 7(11)$ $B_{MI} 9$ $B^b 13_{sus}$ $A^{13(\#11)}$
 $A^b_{MI} 9$ $E^b_{MI} 7(11)$ $D^b 13_{sus}$ $B^b 7(\#9)$
 (horns)
 (For additional solos, repeat **C D D E**.)
 D.S. al 2nd ending al Coda
 dr. fill- D B^b E^b_{sus}
 3

Synth. rhythms follow melody.

Horns play letter A in unison 1st time only.

Second time and on D.S. play harmonies. (Trumpet/Alto/Tenor)

B-Sting (Bass)

Medium Funk (Intro)

♩ = 120

 D^b_{SUS} E^b_{SUS} (dorian) G^b6_9 E^b D A^b $B^b_{MI}7(\#5)$ D^b_{SUS} E^b_{SUS} (etc.) $C_{MI}7(\#5)$ E^b D B^b $B^b_{MI}7(\#5)$ D^b_{SUS} E^b_{SUS} G^b6_9 E^b D A^b $B^b_{MI}7(\#5)$ **A** D^b_{SUS} E^b_{SUS} D D^b E^b_{SUS} $C_{MI}7(\#5)$ E^b D B^b $B^b_{MI}7(\#5)$ D^b_{SUS} E^b_{SUS} $A_{MA}7(\#5)$
 E^b E^b7_{SUS}

bs. fill

 D^b_{SUS} E^b_{SUS} D D^b E^b_{SUS} $A_{MA}7(\#5)$
 E^b $A_{MA}7(\#5)$
 E^b F^7_{SUS} G^b6_9 A^b A^7_{SUS} G^b B^b $B^{13}(\#11)$ $G^7(\#9)$ $D^b(\text{add } 9)$ D B^b E^b_{SUS}

1.

 E^b_{SUS}

(etc.)

 $C_{MI}7(\#5)$ E^b D B^b $B^b_{MI}7(\#5)$

2.

 E^b_{SUS} $E^b_{MI}7$ E^9_{SUS}

(sample)

 B_{MI}^9 B^{13}_{SUS} $A^{13}(\#11)$ $A^b_{MI}^9$ $E^b_{MI}7$

Chords: $D^b_{13} \text{SUS}$, $B^b7(\#9)$, $E^b_{MI}7$, $A^b9 \text{SUS}$, $C^b_{MA}7$, $G^b6/9$, $G^b6/9$, E^b , C^b , D/A , $B^b_{MI}7(\#5)$, $E^b \text{SUS}$

f

C (Alto solo)
 $E^b_{MI}7$ (etc.)
 (sample) 14

D $E^b_{MI}9$ A^b_{13} $C^b_{MA}7$ $G^b6/9$ $G^b6/9$ $E^9 \text{SUS}$

E $E^9 \text{SUS}$ $E^b_{MI}7(11)$ $B_{MI}9$ $B^b_{13} \text{SUS}$ $A^{13}(\#11)$

$A^b_{MI}9$ $E^b_{MI}7(11)$ $D^b_{13} \text{SUS}$ $B^b7(\#9)$

For additional solos, repeat **C D D E**
 D.S. al 2nd ending al Coda

Φ $(E^b_{MI}7)$ D^b B^b $E^b \text{SUS}$
 dr. fill

(Bass on recording adds a lot, for example at letter A)

A $D^b \text{SUS}$ $E^b \text{SUS}$ (etc.)

Baby, Come To Me

Medium Pop Ballad

$\text{♩} = 90$

Rod Temperton
(As sung by Patti Austin
& James Ingram)

(synth.)

(gtr., 8va b.)

1. Think - in' back in time, when love was on - ly in the mind, I re - a - lize

ain't no sec - ond chance, you've got to hold on to ro - mance, don't let it

slide.

There's a spe - cial kind of mag - ic in the

air when you find an - oth - er heart that needs to share. Ba - by,

B

come to me, let me put my arms a - round you, this was meant to be, and I'm

oh, so glad I found you, need you ev - 'ry day, got to have your love a - round me, ba - by,

1. G_{MI}^7 D_{MI}^7 $G^{7(b9)}$ (strings) C_{MI}^7

al - ways stay, 'cause can't go back to liv - ing with - out you.

2. D_{MI}^7 $G^{7(b9)}$ C^9_{SUS} C^7

can't go back to liv - ing with - out you. The

C $A^b_{MA}^7$ C_{MI}^7 $B^b^9_{SUS}$

night can be cold, there's a chill to ev - 'ry eve - ning when you're

$E^b_{MA}^7$ $B^b_{MI}^7$ F_{MI}^7

all a - lone. Don't talk a - ny more, 'cause you

$A^b_{MA}^7$ F/G G

know that I'll be here to keep you warm. Ba - by,

D C_{MI}^7 F_{MI}^7 A^b/B^b F_{MI}^7 G_{MI}^7

Come to me, let me put my arms a - round you, this was meant to be, and I'm (you.)

$E^b_{MA}^7$ $G^{7(b9)}$ C_{MI}^7 F_{MI}^7 A^b/B^b F_{MI}^7

oh, so glad I found you, need you ev - 'ry day, got to have your love a - round me, ba - by,

G_{MI}^7 D_{MI}^7 $G^{7(b9)}$

al - ways stay, 'cause I can't go back to liv - ing with - out

Second verse lyric:

vamp and fade

Spendin' every dime to keep you talkin' on the line, that's how it was,
And all those walks together, out in any kind of weather, just because.
There's a brand new way of looking at your life
When you know that love is standing by your side.

Backstage Sally

Wayne Shorter

(As played by Art Blakey)

Medium Swing/Shuffle in 2

♩ = 120

[A] F_{MI}^6 $D^{7(\#9)}$ $G^{7(\#5)}$ $C^{7(\#9)}$ E_{bMI}^{11} A_{b13}

mf (trp.)

C_{MI}^{11} F^{13} B_{bMI}^6 A_{b7} $G^{7(\#5)}$ G_{b7}

F_{MI}^7 B_{b7} *toms:* E_{bMI}^7 A_{b7} $D^{7(\#9)}$ G^7

$C^{7(\#9)}$ F^7 $B_{b7(\#9)}$ E_{b7} $G_{MI}^{7(11)}$ $C^{7(\#5)}$

F_{MI}^6 $D^{7(\#9)}$ $G^{7(\#5)}$ $C^{7(\#9)}$ F_{MI} A_{b13} D_{bMA}^7 G_{b13} last x: *(fine)*

mf *f* *Solo on [A]* *After solos, D.C. al fine*

Background line behind 2nd chorus of solos (optional):

[A]

Tacet

Head is played twice before and after solos.

Bass walks in 4 for solos.

Backstage Sally (Harmony)

Med. Swing/Shuffle in 2

$\text{♩} = 120$

[A] $F_{MI}^6 D^{7(\#9)} G^{7(\#5)} C^{7(\#9)} E^b_{MI}^{11} A^b_{13}$

mf
(ten. & trb., 8va b.)

$C_{MI}^{11} F^{13} B^b_{MI}^6 A^b_7 G^{7(\#5)} G^b_7$

(ten. trb.)

$F_{MI}^7 B^b_7 E^b_{MI}^7 A^b_7 D^{7(\#9)} G^7$

(b) *f* (unis.)

$C^{7(\#9)} F^7 B^b_{7(\#9)} E^b_7 G_{MI}^{7(11)} C^{7(\#5)}$

(unis.)

$F_{MI}^6 D^{7(\#9)} G^{7(\#5)} C^{7(\#9)} F_{MI} A^b_{13} D^b_{MA}^7 G^b_{13}$

mf Solo on **[A]** (fine)
After solos, D.C. al fine

Background line behind 2nd chorus of solos (optional):

[A]

Tacet

Head is played twice before and after solos.

Tenor and trombone sound one octave lower than written throughout.

A Ballad for Doll

Medium Ballad

Jackie McLean

A ♩ = 57

The first system of the musical score for 'The Sound of Silence' consists of two staves. The top staff contains a melody with a key signature of one flat (Bb) and a 4/4 time signature. The bottom staff contains a bass line with a key signature of one flat (Bb) and a 4/4 time signature. The first measure of the top staff is a whole note chord, and the first measure of the bottom staff is a whole note chord. The first measure of the top staff is a whole note chord, and the first measure of the bottom staff is a whole note chord. The first measure of the top staff is a whole note chord, and the first measure of the bottom staff is a whole note chord.

The first system of the musical score for 'The Sound of Silence' consists of two staves. The top staff is a single melodic line in treble clef, starting with a half note D4 (F#), followed by a quarter rest, and then an eighth note E4 (G#) with an accent (^) above it. The bottom staff is a bass line in bass clef, starting with a half note D3 (F#), followed by a quarter rest, and then an eighth note E3 (G#) with an accent (^) above it. The key signature is one sharp (F#), and the time signature is 4/4. The first measure is labeled with the chord **D^{MA7}**. The second measure is labeled with the chord **G¹³**. The third measure is labeled with the chords **D^{bMA7}** and **F#⁷_{SUS}**.

Musical score for the instrumental introduction of "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part uses a capo on the 3rd fret. The first measure contains a B major 7 chord (BMA7) and an E9 sus chord. The second measure contains an A major 7 chord (AMA7) and a D9 sus chord. The third measure contains a G major 7 chord (GMA7) and a whole note rest. The bass part follows the same harmonic structure with corresponding chords and notes.

Chords in parentheses are used for head only.
Tenor and alto sound one octave lower than written.

Ballad
♩ = 63

Ballad for Two Musicians

Joe Zawinul
(as played by Trilok Gurtu)

(pn.) (bs./pn.) (add synth. pads) ("sax")

A D_{MI} D_{MI}/C $B_{MI} 7(\text{omit } 5)$ $D_{MI}(\text{add } 9)/A$ D_{MI} $B^b_{MA} 7/F$ $E^b 9(\#11)/G$ $A_{MI} 7(b5)$ F $E^b_{MI}(\text{add } 9)$ B^b/F $G_{MI} 11$ $C_{MI} 7$ $C_{MI} 6/9$ $D 7(b9)$ $D 7$ G_{MI} $A 7/C\#$ D_{MI} $B 7(b5)/D\#$ $D(\#9)$ $D(b13)$ $G\#_{MI} 7(b5)$

B $G_{MA} 9$ $E_{MI} 11$ $B^b(\#5)/E$ $E_{MI} 9(b5)/A$ (ad lib.)

C $D_{MA} 9$ $D 6$ $D_{MA} 9$ $D 6$ $D_{MA} 9$ $D 6$ $D_{MA} 7$ $D 6$ $D_{MA} 9$ $(E_{MI} 7/B)$ $G_{MA} 9$ (omit 1st x)

(Ad lib. on D.S.) $E_{MI} 11$ A^{13}_{SUS} $D_{MA} 9$ $B_{MI} 11$ G/B $E_{MI} 9(b5)/B^b$ $E_{MI} 9(b5)/A$

D $F\# 7(b9)(\#5)$ $G_{MA} 9$ G/B $C\# 7$ (Ad lib.) $C\# 7$ $F\#_{MI} 7$ $B^b(\#5)/D\#$ (8va on D.S.)

(as is)

(8va on D.S.)

E E_{MI}^7 B $A^7(omit\ 3)$ (Ad lib.) C^\sharp $F^\sharp7(\sharp11)$ (omit on D.S.) $F^\sharp7\sharp5$

E B_{MI} $F^\sharp7(b9)$ B B_{MI} A $F^\sharp7$ B $C^\sharp7$ B $C^\sharp_{MI}7(b5)$ B

(1st x pn., "sax" on D.S.)

$A^b6_9(omit\ 3)$ (8va on D.S.) G^6_D $A^b_{MA}9(omit\ 3)$ $E_{MA}9$ ("sax") $D_{MA}9(b5)$ $E^b_{MA}9$

$A_{MI}9$ B_{MI} (Ad lib.) $B^9(\sharp11)$ (Whole tone)

F $E_{MA}9$ $A^6_9(omit\ 3)$ $E_{MA}9$ $A^6_9(omit\ 3)$ $E(add\ 9)$ (omit 3) E_{MI}

E_{MI} A A_{SUS} $\frac{2}{4}$ $\frac{4}{4}$ D.S. al Coda

$B(b9)$ (Ad lib.) $C_{MA}7(\sharp11)$ B $B(b9)$ $C_{MA}7(\sharp11)$ B $B(b9)$ **G** B $F^\sharp(omit\ 3)$ B B^7_{SUS}

B E_{MI}^6 B B $B^{dim.}$ B ("sax" ad lib.) $B^{dim.}$ B ("sax" ad lib.)

(1st x add "sax") (1st x pn., 2nd x "sax")

H $B^7(\sharp11)$ $b9$ (Ad lib.)*

mp diminuendo to end (no pulse to end)

$B(omit\ 3)$ $(B^\sharp9)$ $rall.$ pp

("Sax" is a synth. sound)

Note: Melody is very freely interpreted, particularly on D.S.

* This chord is very altered and is played in several inversions:

(Examples)

etc.

Ballad for Two Musicians (Bass-Synth.)

Ballad
♩ = 63

Intro

(pn.) **NC.**
 (bs./pn.)
 (add synth. pads)
G_{MI}⁹ **D⁷(#5)** **B_b** **E_bMA⁷**
A **D_{MI}** **B_{MI}⁷(omit 5)** **D_{MI}^(add 9)** **B_bMA⁷**
 (bs./pn.)
E_b⁹(#11) **A_{MI}⁷(b5)** **F** **E_bMI** **B_b** **F** **G_{MI}¹**
 (bs.)
C_{MI}⁷ **C_{MI}^{6/9}** **D⁷(b9)** **D⁷** **G_{MI}** **A⁷** **C[#]**
D_{MI} **B⁷(b5)** **D[#]** **D^(#9)** **D^(b13)** **G_{MI}⁷(b5)**
 (bs.)
B **G_{MA}⁹** **E_{MI}¹¹** **B_b^(#5)** **E** **A** **E_{MI}⁹(b5)**
 (bs.) etc.
C **D_{MA}⁹** **D⁶** **D_{MA}⁹** **D⁶** **D_{MA}⁹** **D⁶** **D_{MA}⁹** **(E_{MI}⁷)** **B**
 (sample bs.) etc.
G_{MA}⁹ (omit 1st x) **E_{MI}¹¹** **A¹³_{SUS}** **D_{MA}⁹** **B_{MI}¹¹** **G** **B** **E_{MI}⁹** **E_{MI}⁹** **B_b** **A**
 (as is) (bs./pn.) (as is)
D **F_{MI}⁷(b9)** **G_{MA}⁹** **G** **B** **C_{MI}⁷** **E_{MI}⁹** **C_{MI}⁷** **F_{MI}⁷** **B_b^(#5)** **D_{MI}⁷**
 (as is) (bs./pn.) (as is)
E_{MI}⁷ **A⁷** **C[#]** **F_{MI}⁷(#11)** (omit on D.S.) **F_{MI}⁷(#5)**

E B_{MI} $F\#^{(b9)}$ B B_{MI} A $F\#^7$ B $C\#^7$ B $C\#_{MI}^{7(b5)}$ B

A^{b6}_9 (omit 3) G^6 (as is) A^{bMA}_9 (omit 3) E_{MA}_9 D_{MA}_9 E^{bMA}_9 $(b5)$

A_{MI}_9 B_{MI} $B^9(\#11)$ ($\#5$) (whole tone) (sample)

F E_{MA}_9 A^{b6}_9 (omit 3) E_{MA}_9 A^{b6}_9 (omit 3) E_{MI} (as is) A A_{SUS}

E_{MI} (as is) A A_{SUS} $D.S. al Coda$

$B^{(b9)}$ $C_{MA}^{7(\#11)}$ B $B^{(b9)}$ $C_{MA}^{7(\#11)}$ B $B^{(b9)}$ (bs. etc.)

(sample bs.)

G B $F\#^{(omit\ 3)}$ B^7_{SUS} B E_{MI}^6 B $B^{dim.}$ B $B^{dim.}$

(pn.) $F\#^{(omit\ 3)}$ B^7_{SUS} B E_{MI}^6 B $B^{dim.}$ B $B^{dim.}$ B (bs.)

H B^7 (add 4) $B^7(\#11)$ $B^7(alt.)$ (etc.)

(synth. sample pads) $B^7(alt.)$ (etc.) (bs.) (bs. etc.)

$B^{(omit\ 3)}$ $B^{(sax)}$ $B^{(\#9)}$

(bs.) $rall.$

$\text{♩} = 96$

Stevie Wonder

$\text{♩} = 96$

B_{MI}⁷ (Intro) **B^b_{MI}⁷** **A_{MI}⁷** **D¹³(#11)**

(bkgr.) Ooh_____
vocals Ah_____

G⁶₉ 1. **G⁶₉** 2.

Doot doo____doot doo____doot doo, doot doo____doot doo____doot doot doo____doot doo____doot Si - mon

A **B_{MI}⁷** **B^b_{MI}⁷** **A_{MI}⁷** **D¹³(#11)**

Says_____ that now_____ your mind____ de - sires_____ a____ va -

G⁶₉ **B_{MI}⁷** **B^b_{MI}⁷**

ca - tion,_____ Free to join_____ in fun_____

A_{MI}⁷ **D¹³(#11)** **G⁶₉**

_____ and plen - ty re - cre - a - tion._____ There a -

E⁷ **E⁷(b9)** **A¹³**

waits_____ you a tick - et at "Please Have_____ a Good_____ Time"_____ Sta - tion,_____

A¹³ **E^b₇** **E^b₉**

_____ 'Cause what is is gon - na stay_____ Til ol' Fath - er Time_____ de - cides_____

E^b₉ **D⁹_{SUS}** 1. **D⁹_{SUS}** **D^b₉(#11)** 2., 3.

_____ to change._____ Si - mon

B C⁶ C^{Mi}6 G⁷ B D⁷

There is so much in life for you to feel,

C⁶ C^{Mi}6 G⁷ B D⁷

un - found in white red or yel - low pills,

C⁶ C^{Mi}6 G⁷ B E^{7(b9)}

A mind ex - cur - sion can be such a thrill, You please

A¹³ E^{Mi}7 A¹³ (E^bMi⁷ A^b) A^b bass E^bMi⁷ A^b A^b6/9

sat - tis - fy, (Ooh) Take a chance and ride (Ooh

A^b6/9 (D⁹ sus) D bass G^{6/9}

) The bird of beau - ty of the sky. (Doot doo doot doo doot doo, doot doo doot doo

G^{6/9}

doot doo, doot doo doot doo doo doo doo Tu - do

D.S. al 3rd ending al Coda

C

Voice sings variations on "The (bird of) beau' ty of the sky". (Vamp & fade)

sky. Doot doo doot doo doot doo, doot doo doot doo (The beauty of the) doot doo,

G^{6/9} A^b13

Second verse:

Simon says that your mind is requesting a furlough,
Let it find the answers to things that you've
always wanted to know.
There's a fair of many places that you've
always wanted to go, yeah,
And to me that sure sounds best,
'cause it means happiness for you.

Third verse:

Tudo bem, você deve descançar a sua mente.
Não faz mal, o que vai acontecer
daqui pra frente,
Vai cantar, alegria que chegou
tão de repente
Você coração assim,
tão feliz já vai cantar, Carnaval.

Medium-Up Swing

♩ = 202

Black Nile

Wayne Shorter

(Intro)

F_{MI}^9 G_{bMA}^7 E_{bMI}^7 F_{MI}^7 D_{MI}^7

(trp. w/ ten. 8va b.)

B_{b13} E_{bMA}^9 $E_{MI}^9(b5)$ $A^{7(\#9)(\#5)}$

(trp.)
ten.

A D_{MI}^6 E_{b9} D_{MI}^6 C_{MI}^7 $F^{7(b9)(\#5)}$

(unis.)

B_{bMA}^7 $A^{7(\#5)}$ D_{MI}^6 E_{b9}

D_{MI}^6 E_{b9} D_{MI}^6 C_{MI}^7 $F^{7(b9)(\#5)}$

B_{bMA}^7 G_{MI}^7 C^9_{sus} $A^{7(\#9)(\#5)}$ A_{b13}

B $G_{MI}^{7(11)}$ C^{13} F_{MI}^7 B_{b7} E_{bMA}^7 (trp.)
ten.

$G_{MI}^{7(11)}$ C^{13} F_{MI}^7 B_{b7} E_{bMA}^7 $A^{7(\#9)(\#5)}$

(unis.)

C D_{MI}^6 E_{b9} D_{MI}^6 C_{MI}^7 $F^{7(b9)(\#5)}$

B_{bMA}^7 $A^{7(\#5)}$ $\oplus D_{MI}^6$ E_{b9}

Solo on ABC.
After solos, D.S. al Coda

$\oplus D_{MI}^6$ $A^{7(\#5)}$ D_{MI}^6 $A^{7(\#5)}$ D_{MI}^6

Bass walks in 4 throughout (except for bars 7 & 8 of Intro).

Blue Moon

Medium (or Ballad)

Lyric: Lorenz Hart
Music: Richard Rodgers

(B^b7) **A** E^bMA⁷ CMI⁷ FMI⁷ B^b7 E^bMA⁷ CMI⁷
 Blue moon, you saw me stand - ing a - lone _____

FMI⁷ B^b7 (D^b9(#11) C7(#9) B⁹ B^b7(#9) A7(b5) A^bMI⁷)
 E^bMA⁷ CMI⁷ FMI⁷ B^b9sus E^b6 CMI⁷
 with - out a dream in my heart, _____ with - out a love of my own. _____

(G^b7 E^bMA⁷) FMI⁷ B^b7 E^bMA⁷ CMI⁷ FMI⁷ B^b7 E^bMA⁷ CMI⁷
 Blue moon, you knew just what I was there _____ for. _____

FMI⁷ B^b7 (D^b9(#11) C7(#9) B⁹ B^b7(#9) B^b9sus
 You heard me say - ing a pray'r _____ for _____ some - one I real - ly could care _____

(A7(b5) A^bMI⁷ G^b7(b5) C7(#11)) E^b6 (CMI⁷) **B** FMI⁷ B^b7 E^b6 CMI⁷
 _____ for. _____ And then there sud - den - ly ap - peared be - fore me _____ the on - ly

FMI⁷ B^b7 E^b6 (A9(#11)) A^bMI⁷ D^b7
 one my arms could ev - er hold. I heard some - bod - y whis - per, "Please a -

(CMI⁹) G^bMA⁷ G^b6 B^b/F F7 (FMI¹¹) B^b7sus B^b7
 dore me," _____ and when I looked, the moon had turned to gold! Blue

C $E^b_{MA}{}^7$ $C_{MI}{}^7$ $F_{MI}{}^7$ $B^b{}^7$ $E^b_{MA}{}^7$ $C_{MI}{}^7$

moon, now I'm no long - er a - lone, _____

$F_{MI}{}^7$ $B^b{}^7$ $(D^b{}^9(\#11))$ $E^b_{MA}{}^7$ $C^7(\#9)$ $C_{MI}{}^7$ B^9 $F_{MI}{}^7$ $B^b{}^9$ $(B^b{}^7(\#9))$ $B^b{}^9_{sus}$

with - out a dream in my heart, _____ with - out a love of, my own. _

$(A^7(b5))$ $E^b{}^6$ $A^b_{MI}{}^7$ $G^b{}^7$ $(F_{MI}{}^7)$ $E_{MA}{}^7$ $B^b{}^7$

Blue Spirits

Freely

Freddie Hubbard

(Intro) $B7(\sharp 9)$ $E7(\sharp 9)$ $E\flat 7(\sharp 9)$ $C\sharp 7(\sharp 9)$ A_{MI}^9

(trp.)

D_{MI}^9 $D7/A\flat$ $F/G\flat$ F^{13}

$B7(alt.)$ $E7$ A_{MI}^9

3 3

3 3

3 4

Med. Jazz Waltz

$\text{♩} = 150$

A_{MI}^9 D_{MI}^9 A_{MI}^9 D_{MI}^9

3 4

A 8va

(flute)

A_{MI}^9 D_{MI}^9 A_{MI}^9 D_{MI}^9 A_{MI}^9

A_{MI}^9 D_{MI}^9 A_{MI}^9 D_{MI}^9 A_{MI}^9

tr

tr

D_{MI}^9 A_{MI}^9 D_{MI}^9 D_{MI}^7 $D7/A\flat$

(trp.)

1.

$(G\flat^{13})$ $F/G\flat$ F^{13} E_{MI}^7 F/E $B\flat/E$ $E\flat/E$

2nd x

[illegible][illegible]

(E ^{7(alt.)}) A ^{MJ} /E	E ^b / E)	D ^b / E	E ^b / E	D/ E	E
// // //	// // //	// // //	// // //	// // //	// // //

D.S. al 3rd ending al fine.
Solo on form (AABA).
After solos, D.S.S. al Coda
(play entire head
before taking Coda).

Musical score for a section titled "Vamp, solo & fade". The score is written for a trumpet (trp.) and piano (piano). The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into two measures. The first measure contains a trumpet solo (trp.- play 4x's, then solo) and a piano accompaniment (A_MI⁹). The second measure contains a piano accompaniment (D_MI⁹). The score ends with a double bar line and repeat dots.

Chords in parentheses are used for solos.

Freely

Blue Spirits (Harmony)

(Intro)

Intro

(ten.)

(trb. 1)
(trb. 2)

The Intro consists of two staves. The top staff is in treble clef with a common time signature (C). It contains four measures of music, starting with a repeat sign. The first measure has a half note G4 with a '(ten.)' marking. The second measure has a half note A4. The third measure has a half note B4. The fourth measure has a half note C5. The bottom staff is in bass clef with a common time signature (C). It contains four measures of music, starting with a repeat sign. The first measure has a half note G2. The second measure has a half note A2. The third measure has a half note B2. The fourth measure has a half note C3.

The continuation of the Intro consists of two staves. The top staff is in treble clef with a common time signature (C). It contains four measures of music. The first measure has a half note G4. The second measure has a half note A4. The third measure has a half note B4. The fourth measure has a half note C5. The bottom staff is in bass clef with a common time signature (C). It contains four measures of music. The first measure has a half note G2. The second measure has a half note A2. The third measure has a half note B2. The fourth measure has a half note C3.

The continuation of the Intro consists of two staves. The top staff is in treble clef with a common time signature (C). It contains four measures of music. The first measure has a half note G4. The second measure has a half note A4. The third measure has a half note B4. The fourth measure has a half note C5. The bottom staff is in bass clef with a common time signature (C). It contains four measures of music. The first measure has a half note G2. The second measure has a half note A2. The third measure has a half note B2. The fourth measure has a half note C3.

Medium Jazz Waltz

♩ = 150

Medium Jazz Waltz

♩ = 150

(trb., 8va b.)
(ten., 8va b.)

(trb.)
(ten.)

The Medium Jazz Waltz consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains four measures of music. The first measure has a half note G4. The second measure has a half note A4. The third measure has a half note B4. The fourth measure has a half note C5. The bottom staff is in bass clef with a 3/4 time signature. It contains four measures of music. The first measure has a half note G2. The second measure has a half note A2. The third measure has a half note B2. The fourth measure has a half note C3.

1. E_M7 F/E B^b/E E^b/E

The first ending consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains four measures of music. The first measure has a half note G4. The second measure has a half note A4. The third measure has a half note B4. The fourth measure has a half note C5. The bottom staff is in bass clef with a 3/4 time signature. It contains four measures of music. The first measure has a half note G2. The second measure has a half note A2. The third measure has a half note B2. The fourth measure has a half note C3.

2., 3. E_M7_{SUS} (b9) E_M7 A_M7

(Fine)

The second ending consists of two staves. The top staff is in treble clef with a 3/4 time signature. It contains four measures of music. The first measure has a half note G4. The second measure has a half note A4. The third measure has a half note B4. The fourth measure has a half note C5. The bottom staff is in bass clef with a 3/4 time signature. It contains four measures of music. The first measure has a half note G2. The second measure has a half note A2. The third measure has a half note B2. The fourth measure has a half note C3.

B (E^{7(alt)} for 6 bars)
 E⁷ SUS (b9)

(E^{7(alt)}) (A_{MI}⁷) (E^{7(alt)} for 4 bars)

E⁷ D_{MI} A A_{MI} E⁷ SUS (b9)

(E^{7(alt)}) A_{MI} E^b E D^b E E^b E D E E

D.S. al 3rd ending al fine
 Solo on form (AABA).
 After solos, D.S.S. al Coda
 (play entire head
 before taking Coda).

⊕ (A_{MI}⁹) D_{MI}⁹

(play 12x's, then tacet) (Vamp & fade)

Chords in parentheses are used for solos.

Tenor and trombone sound one octave lower than written, except for first 3 staves of Intro.

On recording, trombone parts are played by euphonium.

Med. Straight 1/8's

Blue Tuesday

Jessica Williams

Intro (4x's) **A** **S**

(solo piano)

A_{MI}

8va

F_{MA}

3

A_{MI}

8va

8va b.

F⁹

E^{7(b9)}

A_{MI}

F⁹

E^{7(b9)}

A_{MI}

Solo on A

After solos, D.S. al Coda

8va

(sample fill)

F⁹

E^{7(b9)}

A_{MI}

3

3

F⁹

E^{7(b9)}

A_{MI}

fill

(rit.)

8va b.

Head is played twice before solos, once after, with variation.

Medium Swing (in 2)

Body and Soul

Music by Johnny Green
(As played by John Coltrane)

♩ = 144

(Intro) $E^b_{MI} \text{ (add 9)} / A^b$ $E^b_{MI} \text{ (MA7)} / A^b$ G^b_{MA7} / A^b A^b_{13} E^b_{MI} $E^b_{MI} \text{ (add 9)} / A^b$ $E^b_{MI} \text{ (MA7)} / A^b$ G^b_{MA7} / A^b A^b_{13} E^b_{MI} / A^b

(2nd x: add drums)

(A^b pedal) (pn.)

(1st x: add bass)

(pno. simile) (ten.)

A $E^b_{MI} \text{ (add 9)} / A^b$ $E^b_{MI} \text{ (MA7)} / A^b$ G^b_{MA7} / A^b A^b_{13} G^b_{MA7} / A^b $E^b_{MI} \text{ (add 9)} / A^b$ $E^b_{MI} \text{ (MA7)} / A^b$ G^b_{MA7} / A^b $A^b_{13} \text{ (b9)}$

(ten.) (all chords with A^b root are over A^b pedal)

D^b_{MA9} / A^b A^b_{13} F^+ / A^b G^+ / A^b D^b_{MA9} / A^b A^b_{13} E_{MI}^{11} A^{13}

$E^b_{MI} \text{ (add 9)} / A^b$ $E^b_{MI} \text{ (MA7)} / A^b$ G^b_{MA7} / A^b A^b_{13} G^b_{MA7} / A^b $A^b_{13} \text{ (3-4-3)}$ C_{MI}^{11} $F^7 \text{ (alt.)}$

(tenor fill)

F^+ / A^b G^+ / A^b F^+ / A^b G^+ / A^b F^+ / A^b A^b_{13} D^b_{MA9} / A^b F_{MI}^{11} $B^b7 \text{ (9/5)}$

B $E^b_{MI} \text{ (add 9)} / A^b$ $E^b_{MI} \text{ (MA7)} / A^b$ G^b_{MA7} / A^b A^b_{13} G^b_{MA7} / A^b $E^b_{MI} \text{ (add 9)} / A^b$ $E^b_{MI} \text{ (MA7)} / A^b$ G^b_{MA7} / A^b $A^b_{13} \text{ (b9)}$

D^b_{MA9} / A^b A^b_{13} F^+ / A^b G^+ / A^b D^b_{MA9} / A^b $A^b_{13} \text{ SUS}$ E_{MI}^{11} A^{13}

$E^b_{MI} \text{ (add 9)} / A^b$ $E^b_{MI} \text{ (MA7)} / A^b$ G^b_{MA7} / A^b A^b_{13} G^b_{MA7} / A^b $A^b_{13} \text{ (3-4-3)}$ C_{MI}^{11} $F^7 \text{ (alt.)}$

(tenor fill)

F^+ / A^b G^+ / A^b F^+ / A^b G^+ / A^b F^+ / A^b A^b_{13} D^b_{MA9} / A^b E_{MI}^{11} A^{13}


C D_{MA9} E_{MI}^{11} $F^{\#}_{MI}7$ G_{MI}^{11} C^{13}

(tenor fill)-

$D_{MA}^7 F^7 B_{MA}^7 C^{\#7} F^{\#MA}^7 A^{13} D_{MA}^7 (E_{MI}^7 F^{\#MI}^7 E_{MI}^7) D_{MI}^7 (b5)$
 $D_{MI}^7 (b5) G^{13(b9)} C_{MA}^9 E_{b13}^{SUS} E_{b13} A_{bMA}^7 B^7 E_{MA}^7 G^7 C_{MA}^7 B_{SUS}^{13} B^{13} F_{MI}^7 B_{b13}$
D $E_{bMI}^{(add 9)} A_{b} E_{bMI}^{9(MA7)} A_{b} G_{bMA}^7 A_{b} A_{b13} G_{bMA}^7 (add 9) (MA7) E_{bMI}^9 A_{b} G_{bMA}^7 A_{b} A_{b13(b9)}$
 $D_{bMA}^9 A_{b13} F^+ A_{b} G^+ A_{b} D_{bMA}^9 A_{b} A_{b}^{9SUS} E_{MI}^{11} A^{13}$
 $E_{bMI}^{(add 9)} A_{b} E_{bMI}^{9(MA7)} A_{b} G_{bMA}^7 A_{b} A_{b13} G_{bMA}^7 A_{b} A_{b13} (3-4-3) C_{MI}^{11} F^7(alt.)$
 $F^+ A_{b} G^+ A_{b} F^+ A_{b} G^+ A_{b} F^+ A_{b} A_{b13} D_{bMA}^9 F_{MI}^{11} B_{b7}^{(\#9)}$
 Solo on form (ABCD).
 After solos, D.S. al Coda
 Freely $B_{b7}^{(\#9)} (b5)$
 $E_{bMI}^9 C_{MI}^{11} F^7(alt.) E_{bMI}^7 A_{b13(b9)}$
 $D_{bMA}^7 F_{MA}^7 A_{MA}^7 E_{bMI}^7 A_{b13(b9)} D_{bMA}^9 G_{bMA}^7 F_{MI}^7 E_{bMI}^7 D_{bMA}^9$
 (ten. fill) -
 (Straight 1/8's) rall. (ten. fill)

Chords in parentheses are not used for solos. Ab pedal is used for solos. Kicks are not played for solos.

Piano rhythm is played with variation. Melody is transcribed directly from the first chorus.

Med.-Up
Swing 
♩ = 176

Brothers of the Bottom Row

Julian Joseph

Swing
♩ = 176 **A** Julian Joseph

The musical score is for a piece titled "Swing" by Julian Joseph, in 4/4 time with a tempo of 176 beats per minute. It is marked with a "Swing" feel and a key signature of one flat (Bb). The score is divided into two parts: "melody, pn." (piano) and "(sample melody)". The piano melody is written on a single staff with a treble clef and a key signature of one flat. The sample melody is written on a single staff with a bass clef and a key signature of one flat. The piano melody consists of four measures, each containing a single note: A4 (quarter note), G4 (quarter note), F4 (quarter note), and E4 (quarter note). The sample melody consists of four measures, each containing a single note: A4 (quarter note), G4 (quarter note), F4 (quarter note), and E4 (quarter note). The piano melody is labeled with the chord A7(b9) in the first measure, G7(b9) in the second measure, G7(b9) in the third measure, and F7(b9) in the fourth measure. The sample melody is labeled with the chord A7(b9) in the first measure, G7(b9) in the second measure, G7(b9) in the third measure, and F7(b9) in the fourth measure.

The musical score for "The Rose Tree" is presented in three systems. The first system begins with a boxed letter 'B' and a key signature of one sharp (F#). The melody is written on a single staff. The first measure contains a D major triad (D, F#, A) with a 9th (B) and a C pedal point. The second measure contains a C major triad (C, E, G) with a major 7th (B) and a C pedal point. The third measure contains a Bb major triad (Bb, D, F) with a major 7th (A) and a C pedal point. The fourth measure contains a C major triad (C, E, G) with a major 7th (B) and a C pedal point. The second system continues the melody. The first measure contains a D major triad (D, F#, A) with a 9th (B) and a C pedal point. The second measure contains a C major triad (C, E, G) with a major 7th (B) and a C pedal point. The third measure contains a Bb major triad (Bb, D, F) with a major 7th (A) and a C pedal point. The fourth measure contains a Bb major triad (Bb, D, F) with a major 7th (A) and a C pedal point. The third system continues the melody. The first measure contains a Bb major triad (Bb, D, F) with a major 7th (A) and a C pedal point. The second measure contains a Bb major triad (Bb, D, F) with a major 7th (A) and a C pedal point. The third measure contains a Bb major triad (Bb, D, F) with a major 7th (A) and a C pedal point. The fourth measure contains a Bb major triad (Bb, D, F) with a major 7th (A) and a C pedal point.

C **B⁹(#11)** **B^bMi⁷(11)** **E^b7(alt.)** **A¹³**

Ending

Solo on AABC

Melody at A is freely interpreted
(bottom staff is a sample interpretation).

Fast Swing
♩ = 270

Bu's Delight

Curtis Fuller
(As played by Art Blakey)

A

(trp.)

(bs.)

dr. fill

dr. fill

dr. fill

(on last, D.C.)

2

A^bMA^7 GMI^7 FMI^7 GMI^7 FMI^7 GMI^7

1. 2.

A^bMA^7 $B^9(\#5)$ A^bMA^7 $CM^{I(add\ 9)}$

(bass walks in 4)

(bass walks in 4)

B (bass walks in 4)

$G^7(pn, w/ horns)$ CM^I G^7

(pn.) *tr* (continue trill to end of letter B).

CM^I G^7 *diminuendo* CM^I

dr. fill -

CMI G7 CMI

D.C. al Coda One

1 (Solos)

C

AbMA7 GMI7 FMI7 GMI7 AbMA7 GMI7

(bass walks)

AbMA7 GMI7 FMI7 GMI7 AbMA7 B9(#5)

(pn. comp rhythm)

D

G7(alt.) CMI6/9

(4x's) (G bass)

E

AbMA7 GMI7 FMI7 GMI7 AbMA7 (GMI7)

(horns, behind solo)

AbMA7 GMI7 FMI7 GMI7 AbMA7 B9(#5)

Solo on CCDDDDDE
After solos, D.C.,
play AABA, take Coda Two

2

AbMA7 B9(#5) B9(#5)

(bass walks in 4)

dr. solo - - - - - (Freely)

indef. - - - - - Tacet - - - - -

B9(#5) (B9(#5))

Bu's Delight (Harmony)

Fast Swing

♩ = 270

A

Musical score for section A, starting with a treble clef, key signature of one flat (B-flat), and common time (C). The tempo is marked "Fast Swing" with a quarter note equal to 270 beats. The score includes a first ending (1.) and a second ending (2.). A tritone (trb.) and tenor (ten.) part is indicated. A triplet of eighth notes is marked with a "3" and a bracket. A double bar line with a repeat sign is present. A "D.C." (Da Capo) instruction is shown with a circled "2" and the text "(on last D.C.)".

B

Musical score for section B, consisting of four staves of music. The notation includes various chords and melodic lines, primarily using eighth and sixteenth notes.

D.C. al Coda One
jump to letter C for solos.

♩¹ (Solos)

C $A^b_{MA}{}^7$ $G_{MI}{}^7$ $F_{MI}{}^7$ $G_{MI}{}^7$ $A^b_{MA}{}^7$ $G_{MI}{}^7$

$A^b_{MA}{}^7$ $G_{MI}{}^7$ $F_{MI}{}^7$ $G_{MI}{}^7$ $A^b_{MA}{}^7$ $B^9(\#5)$

D $G^7(\text{alt.})$ $C_{MI}{}^6/9$ (4x's)

E $A^b_{MA}{}^7$ $G_{MI}{}^7$ $F_{MI}{}^7$ $G_{MI}{}^7$ $A^b_{MA}{}^7$ ($G_{MI}{}^7$)

(behind solos)

$A^b_{MA}{}^7$ $G_{MI}{}^7$ $F_{MI}{}^7$ $G_{MI}{}^7$ $A^b_{MA}{}^7$ $B^9(\#5)$

Solo on CCDDDE
After solos, D.C.,
play AABA, take Coda Two.

♩² (Freely)

Tacet (ten. trb.) (drum solo)

(trb. ten.)

Trombone and tenor sound one octave lower than written throughout.

Horns at letter E rotate, depending on soloist.

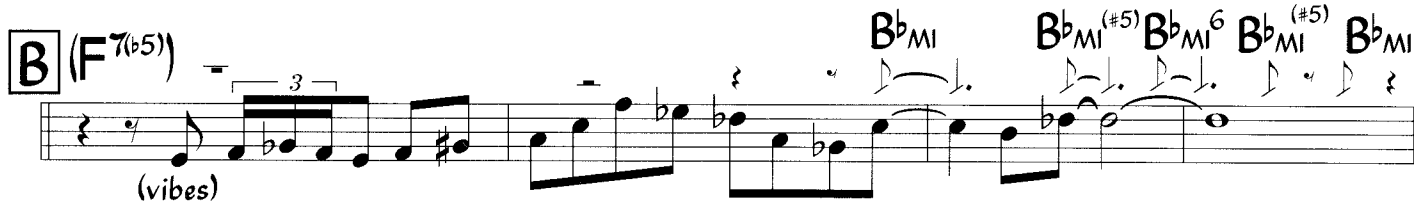
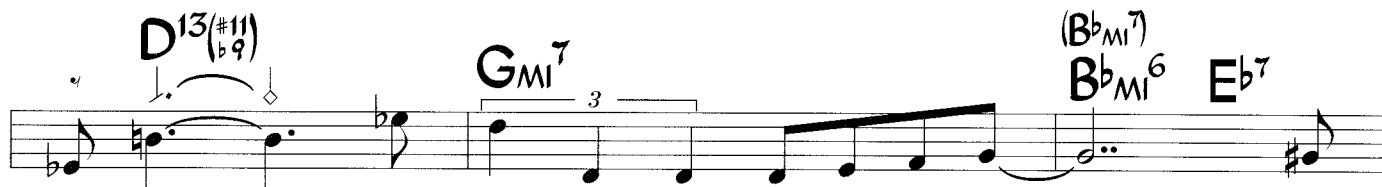
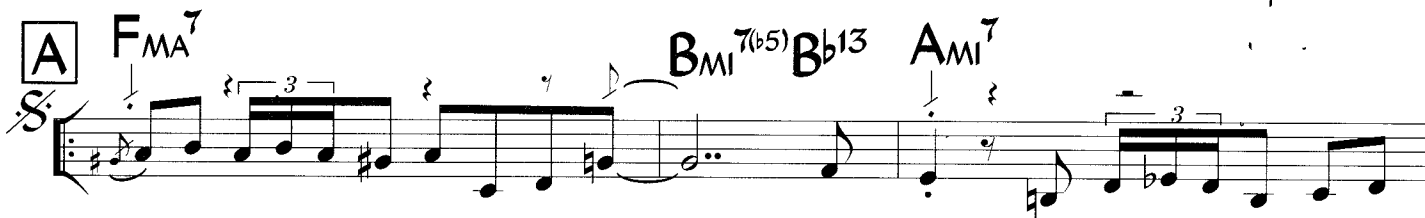
Bud Powell

Medium-Up Swing (in 2)

Chick Corea

♩ = 184

(Intro)



(Latin)
 B_{MA}^7 C_{MA}^7/B B_{MA}^7 C_{MA}^7/B B_{MA}^7 C_{MA}^7/B

(vibes solo)

(Swing)
 B_{bMI}^7 E_{b7} A_{MI}^7 D^7 A_{bMI}^7 D_{b7} G_{MI}^7 C^7

(optional ad lib. vibes) (pn. w/ vibes)

C F_{MA}^7 $B_{MI}^7(b5)$ B_{b13} A_{MI}^7

$D^{13}(\sharp 11)$ G_{MI}^7 (B_{bMI}^7) B_{bMI}^6 E_{b7}

D_{MI}^7 G^{13} $G^{\sharp o7}$ A_{MI}^7 D^7

G_{MI}^7 D_{b9} $C^{13(b9)}$ $B^7(b5)$ B_{b7} $A^7(\sharp 5)$ A_{b13} D_{bMA}^7 $C^7(\sharp 5)$

D_{bMA}^7 $C^7(\sharp 5)$ $F^7(b5)$

(rit.)

Solo on form (AABC)
 After solos, D.S. al Coda

Kicks and breaks are not played for solos (except the last 2 bars of letters A & C).

Medium Latin/Funk

Butterfly

Herbie Hancock
(As played by Norman Connors)
(Arr. by Jacques Burvick)

♩ = 124

break- F_{MI}^7 A_{MI}^7 F_{MI}^7 A_{MI}^7 NC.

(pn.)

1. Pre - cious

A

day wings, lights your rain - bow

F_{MI}^{11} A_{MI}^{11} F_{MI}^{11} D_{MI}^{11}

(horns)

way, waves, Rest your Touch my

F_{MI}^{11} A_{MI}^{11} F_{MI}^{11} D_{MI}^{11}

NC. B_{b13}^{sus} NC. $A_{7(\#9)(\#5)}$ A_{bMA}^7/B_{b} $A_{bMA}^{7(\#5)}/B_{b}$ A_{bMA}^7/B_{b}

wings. mind. (fine) (perc. break) Stay a - while. Be so fine.

B_{b13} E_{b13}^{sus} $E_{b7(\#9)(\#5)}$ A_{b13}^{sus} C $_{bass}$ $E_{b7(\#9)(\#5)}$

You're the sun in my sky, But - ter - fly. (horns)
When you're gone peo - ple cry, But - ter - fly.

1. break- F_{MI}^7 A_{MI}^7 F_{MI}^7 A_{MI}^7 F_{MI}^7

You don't know the peace you bring. You show me the se - crets and the ways to

F_{MI}^7 A_{MI}^7 F_{MI}^7 A_{MI}^7 NC.

love ev - 'ry mo - ment of the day, and flow - ers you kiss all come to life. 2. Soar - ing

2. NC. (Voice solo) F_{MI}^9 $A_{7(\#5)}^9$ $A_{b13}^{13}_{SUS}$

(horns) B_{MI}^9 B_{MA}^9 G_{MA}^7/B_b $D_{MA}^9(\#11)$

D_{MI}^9 $E_{MA}^9(\#11)$ $E_{MA}^9(\#11)$ $E_{bMA}^9(\#11)$ $B_{MA}^9(\#11)$ D_{MI}^{11} $G_{7(alt.)}$

(Piano solo) C_{MI}^9 F^7 F_{MI}^9 B_{b13}

$E_{bMI}^7(\#11)$ A_{b13} $E_{bMI}^7(\#11)$ A_{b13} E_{MA}^7 \bigcirc

(Trumpet solo) F_{MI}^9 $(F_{MI}^9 \ C_{7(\#5)}^7)$ F_{MI}^9 (On cue) F_{MI}^9 (F_{MI}^9)

Vamp till cue (horns) D.S. al Coda

\bigcirc (E_{MA}^7) F_{MI}^7 $A_{MI}^7 F_{MI}^7$ $A_{MI}^7 F_{MI}^7$

To give all the love we knew, to see all the light that we can see, and

F_{MI}^7 $A_{MI}^7 F_{MI}^7$ $A_{MI}^7 NC.$

teach all our chil - dren not to lie, and may - be one day we'll learn to fly. 2. Soar - ing

D.S.S. al fine (2nd verse)

Alternate solo section
(replaces letters B, C & D):

(On cue) F_{MI}^7 $B_{b13}^{13}_{SUS}$ Till cue On cue $A_{MA}^9(\#11)$

(Vamp till cue)

Bass, drums and chords follow melody at Intro and similar sections

(1st ending of A, Coda).

Paul McCandless

$\text{♩} = 95$

Intro

(light dr., bs. tacet)

©1992 Bocal Music Used by Permission

suspended time feel

(pn.)

(Soprano solo)

B A^bMA^7 GMI^7 A^bMA^7 $B^b(add\ 9)$ FMI^9 GMI^7

A^bMA^7 $B^b_{13\ SUS} B^b_{13}$ CMI^7 B^b_{Ab} $A^b_{6/9}$ FMI^9

$B^b_{13\ SUS}$ $A^bMA^7_{Db}$ B^b_C $C^bMA^9(\#11)$ $B^b_{13\ SUS}$

(2nd x: D.S. al Coda One (Φ^1))
(Solo continues)

Φ^1 $A^bMA^7_{Bb}$ B^b7 A^bMI^{11} $D^b_{13\ SUS}$ C^bMA^9 B^b7_{SUS}

(solo ends) (sop.)

D.S. al Coda Two (Φ^2)

Φ^2 NC. **C** A^bMA^7 $B^b(add\ 9)$ A^bMA^7 $B^b(add\ 9)$ CMI^7 FMI^9

GMI^7 B^b_C A^bMA^7 $B^b(add\ 9)$ A^bMA^7 $B^b(add\ 9)$ CMI^7 FMI^9

1. $B^b_{SUS} B^b$ $A^bMA^7(\#11)$ CMI FMI^{11} C^7_{SUS} C^7 C^7 B^b

2. B^b7_{SUS} B^b **D** FMI^9 CMI FMI^9 CMI^9 FMI^9 (pn.)

CMI^7 FMI^9 CMI^7 FMI^9 $CMI^{(add\ 9)}$

(pn.)

Bars with two chords in them are divided 3 beats per chord.

Bass and drums tacet on 2nd D.S. (re-enter at letter C).

Can't Stop the Wind (Background Parts)

Med. Straight 8th's

$\text{♩} = 95$ (Intro)

A $\frac{8}{8}$

1st x: tacet for 17 bars

Tacet

(sop., tacet 1st x)

(steel dr., 8va b.; tacet 1st x and on 2nd D.S.)

1. Tacet

(steel dr., 8va b.)

2.

D.S. al 3rd ending

3.



B (Soprano solo)

$A^b_{MA}7$ $G_{MI}7$ $A^b_{MA}7$ $B^b_{(add\ 9)}$ $F_{MI}9$ $G_{MI}7$

$A^b_{MA}7$ $B^b_{13\ SUS}$ B^b_{13} $C_{MI}7$ $B^b_{A^b}$ $A^b_{6/9}$ $F_{MI}9$

$B^b_{13\ SUS}$ $A^b_{MA}7/D^b$ B^b_C $C^b_{MA}9(\#11)$ $B^b_{13\ SUS}$

2nd x: D.S. al Coda One(Θ^1)

Θ^1

D.S. al Coda Two(Θ^2)

Θ^2

C

(sop.)

1. 2.

D

(sop.)

(steel dr., 8va b.)

On the recording, parts at letter A are somewhat different each time.

Can't Stop the Wind (Keyboards)

Med. Straight 8th's

$\text{♩} = 95$

(Intro)

(pn.)

(pn.)

(synth. pad)

A

(synth., play each time)

(pn.)*

$\text{♩} = 120$

(pn., 2nd x only)

(synth.)

(pn.)

(synth.)

2. A^bMA^7 B^b7 A^bMA^7 D^b B^b C A^b13_{SUS} B^b13_{SUS} B^b13

(D.S. al 3rd ending)

3. A^bMA^7 B^b7 A^bMI^{11} D^b13_{SUS} C^bMA^9 D^b9_{SUS}

* Piano at A: 1st x tacit until last 4 bars of 1st ending; 2nd x tacit until 9th bar of A; 3rd x as is, with chords.

First system of musical notation, featuring two staves with chords and melodic lines. The first staff has chords F_{MI}^9 , C_{MI}^7 , F_{MI}^9 , and C_{MI}^{11} . The second staff has chords $A^b_{MA}^9$ and C . Both staves have melodic lines with eighth and sixteenth notes.

B (Soprano solo)

Section B: (Soprano solo). Chords: $A^b_{MA}^7$, G_{MI}^7 , $A^b_{MA}^7$, $B^b_{(add\ 9)}$, F_{MI}^9 , G_{MI}^7 .

Second system of musical notation, featuring a single staff with chords and a melodic line. The chords are $A^b_{MA}^7$, $B^b_{13\ SUS}$, B^b_{13} , C_{MI}^7 , B^b_{Ab} , $A^b_{6/9}$, and F_{MI}^9 . The staff has a melodic line with eighth notes.

Third system of musical notation, featuring a single staff with chords and a melodic line. The chords are $B^b_{13\ SUS}$, $A^b_{MA}^7_{Db}$, B^b_C , $C^b_{MA}^9(\#11)$, and $B^b_{13\ SUS}$. The staff has a melodic line with eighth notes.

(2nd x: D.S. al Coda One(Φ^1)) (play chords)

Fourth system of musical notation, featuring a single staff with chords and a melodic line. The chords are $A^b_{MA}^7_{B^b}$, B^b_7 , $A^b_{MI}^{11}$, $D^b_{13\ SUS}$, $C^b_{MA}^9$, and $B^b_7_{SUS}$. The staff has a melodic line with eighth notes.

(D.S. al Coda Two(Φ^2)) (pn. tacet)

Fifth system of musical notation, featuring a single staff with chords and a melodic line. The chords are $A^b_{MA}^7$, $B^b_{(add\ 9)}$, $A^b_{MA}^7$, $B^b_{(add\ 9)}$, C_{MI}^7 , and F_{MI}^9 . The staff has a melodic line with eighth notes.

Sixth system of musical notation, featuring a single staff with chords and a melodic line. The chords are G_{MI}^7 , B^b_C , $A^b_{MA}^7$, $B^b_{(add\ 9)}$, $A^b_{MA}^7$, $B^b_{(add\ 9)}$, C_{MI}^7 , and F_{MI}^9 . The staff has a melodic line with eighth notes.

Seventh system of musical notation, featuring a single staff with chords and a melodic line. The chords are $B^b_7_{SUS}$, B^b , $A^b_{MA}^7(\#11)$, C_{MI} , F_{MI}^{11} , C^7_{SUS} , C^7 , $C^7_{B^b}$, $B^b_7_{SUS}$, and B^b . The staff has a melodic line with eighth notes.

D

Eighth system of musical notation, featuring a single staff with chords and a melodic line. The chords are F_{MI}^9 , C_{MI} , F_{MI}^9 , C_{MI}^9 , and F_{MI}^9 . The staff has a melodic line with eighth notes.

Ninth system of musical notation, featuring a single staff with chords and a melodic line. The chords are C_{MI}^7 , F_{MI}^9 , C_{MI}^7 , F_{MI}^9 , and $C_{MI}^{(add\ 9)}$. The staff has a melodic line with eighth notes.

Bars with two chords in them are divided 3 beats per chord.

Bright Latin

Caravan

Duke Ellington
Irving Mills & Juan Tizol

A C^7 (D^b7) (D^b7) (D^b7) (D^b7) (D^b7)

C^7 (D^b7) (D^b7) (D^b7) (D^b7) (D^b7)

C^7 $(F_{MI} B^b13 E^b9 A^b13 D^b9 C^7(\#5) F_{MI}^6)$ F_{MI}^6

B (Swing) F^9 B^b9 B^b9 E^b7 E^b7 $(G^7 C^7)$ $D^b7(b5)$

E^b7 A^b6 $(G^7 C^7)$ $D^b7(b5)$

C (Latin) C^7 (D^b7) (D^b7) (D^b7) (D^b7) (D^b7)

C^7 (D^b7) (D^b7) (D^b7) (D^b7) (D^b7)

C^7 $(F_{MI} B^b13 E^b9 A^b13 D^b9 C^7(\#5) F_{MI}^6)$ F_{MI}^6

Solos may swing throughout.

B Alternate melody for vocal
at letter **B**:

This is so exciting, You are so in -

vit - ing, Rest - ing in my arms

as I thrill to the mag - ic charms of (you.)

Original melody at bars 11 & 12 of **A** and **C**:

Suggested scale for solos,
first 12 bars of letters **A** & **C**: (F harmonic minor)

Lyric

Night and stars above that shine so bright,
The myst'ry of their fading light
That shines upon our caravan.

Sleep upon my shoulder as we creep
Across the sands so I may keep
This mem'ry of our caravan.

This is so exciting, You are so inviting,
Resting in my arms as I thrill to the magic charms of

You, Beside me here beneath the blue,
My dream of love is coming true
Within our desert caravan

Melody & harmony at letters **A** & **C** (Blakey):

(trp.
trb.
ten.)

Ceora

Medium Bossa Nova

Lee Morgan

A ♩ = 126 A^bMA^7

$B^bMI^7 E^b7(b9) A^bMA^7$ $E^bMI^7 A^b13$

(trp. w/ ten. 8va b.)

D^bMA^7 $DMI^9 G^{13}$ $(CMI^7) A^bMA^7$ $F7(\#5)$ break

B^bMI^9 E^b9 CMI^9 F^9

DMI^9 G^9 $CMI^7 F7(\#5)$ $B^bMI^7 E^b7(b9)$

B A^bMA^7 $B^bMI^7 E^b7(b9) A^bMA^7$ $E^bMI^7 A^b13$

D^bMA^7 $DMI^9 G^{13}$ $(CMI^7) A^bMA^7$ $F7(\#5)$ break

B^bMI^9 E^b9 $CMI^7(b5)$ $F7(\#5)$

B^bMI^7 $E^b9_{SUS} E^b9$ $\oplus A^bMA^7$ $B^bMI^7 E^b7(b9)$

Solos on AB

$\oplus A^bMA^7$ B^bMI^7 $E^b7(b9)$ $(3x's) A^bMA^7$

last x: rit. (trp. ten.)

Tenor sounds one octave lower than written, except for bars 5-8 of letters A & B (and the first beat of bar 9).

Breaks are not used for solos. Chords in parentheses are used for solos.

On recording, piano solos over a complete chorus before the head.

Chairs and Children

Medium Straight 8th's

Vince Mendoza

(As played by Gary Burton)

♩ = 112

A

(gtr. & vibes)

(bs.)

Chords: A_{MI}^9 , C_{MA}^9 , $B_{D\#}^{(add\ 9)}$, C_{MI}^9 , A_{MI}^9 , C_{MA}^9 , $B_{D\#}^{(add\ 9)}$

Annotations: $(2^{nd}\ x\ G/C)$

Chords: $B_{D\#}^{(add\ 9)}$, C_{MA}^9 , A_{MI}^9 , C_{MA}^9 , $B_{D\#}^{(add\ 9)}$, $C_{MI}^{(MA\ 7)}$, A_{MI}^9

Chords: A_{MI}^9 , C_{MA}^9 , $B_{D\#}^{(add\ 9)}$, C_{MA}^9 , $G_{\#}^{\circ 7}$, $G_{\#}^{\circ 7}$, A , A_{MI}^9 , D_{MI}^{11}

Chords: D_{MI}^{11} , $G_{\#}^{\circ 7}$, $G_{\#}^{\circ 7}$, A , A_{MI}^9 , D_{MI}^{11} , $E_{G}^{(add\ 9)}$, A_{bMA}^9

Chords: A_{bMA}^9 , F_{MI}^{11} , $B_{\#}^{7(\#9)}$, D_C , G_C , B_{bMI}^6 , B_{bMI}^7

$B^b_{MI}7$ $B^b_{MI}7(b5)$ A C^\sharp $E_{MA}9$ $C_{MI}7$ $A^b_{MA}9$ $A^b_{MA}7$ $A_{MI}9$

[B] (Solos)

$A_{MI}9$ $C_{MA}7$ $B^{(add\ 9)}_{D^\sharp}$ $C_{MA}7$ $A_{MI}9$ $C_{MA}7$ $B^{(add\ 9)}_{D^\sharp}$

$B^{(add\ 9)}_{D^\sharp}$ $C_{MA}7$ $G^{\sharp o7}$ $G^{\sharp o7}_A$ $A_{MI}9$ D_{MI}^{11} $G^{\sharp o7}$ $G^{\sharp o7}_A$

$G^{\sharp o7}_A$ $A_{MI}9$ $D_{MI}9$ E^b_G $A^b_{MA}9$ $B^{7(\sharp 9)}$

$G^b_{MA}7_{B^b}$ $B^b_{MI}9$ A_{C^\sharp} $C_{MI}7$ $A^b_{MA}7$

After solos, D.C. al Coda

$A_{MI}9$ $C_{MA}7$ $B^{(add\ 9)}_{D^\sharp}$ $C_{MI}9$ $A_{MI}9$ $C_{MA}7$ $B^{(add\ 9)}_{D^\sharp}$ $C_{MA}7$ $A_{MI}9$

(Vamp & fade)

Head is played twice before solos.

Note: Bsus/D# may be substituted for B(add9)/D# throughout.

Medium Swing

Chick's Tune

Chick Corea
(As played by Blue Mitchell)

A = 215 (Latin)

(trp. w/ ten. 8va b.)

C_{MA}^7

$D^b_{MA}^7$

$B^b_{MI}^9$

(sample bass line)

(Swing)

$B^b_{MI}^9$

$E^b7(\#9)$

$A^b_{MA}^7$

C pedal

(bass walks)

(bs.)

(trp. ten. * piano)

$B^b_{MA}^9$

F_{MA}^9

G_{MI}^9

A_{MI}^9

B^b pedal

$A^b_{MA}^9$

$E^b_{MA}^9$

A^b

B^b

A^b

C^b

D^b

E^b

D^b

B (Latin)

(trp. w/ ten. 8va b.)

C_{MA}^7

$D^b_{MA}^7$

$B^b_{MI}^9$

(Swing)

$B^b_{MI}^9$

$E^b7(\#9)$

A^9

G^b13

G^b13

$F7(\#9)$

$B^b_{MI}^7$

(bass walks)

* Piano plays all 3 notes of triad voicings.

(ten. trp.) (trp. ten.)

rhythm tacet

C_{MA}^7 E_{MI}^9

(unis.)

D_{MI}^9 $B_{MA}^9(\#11)$ A^9_{SUS} D_{bMA}^9 A_b

(Solos)

C_{MA}^7 D_{bMA}^7 B_{MI}^7 E_b^7 $A_b_{MA}^7$

(bass walks/ (trp. ten.)

G_{MI}^7 C^7 F_{MA}^7 F_{MI}^7 B_b^7 $E_b_{MI}^7$ A_b^7 D_{MI}^7 G^7

C_{MA}^7 D_{bMA}^7 B_{MI}^7 E_b^7 $G_b^9(\#11)$ F^7

B_{MI}^7 $D_{MI}^7(\flat5)$ $G^7(alt.)$ C_{MA}^7 A^7 D_{MI}^7 G^7 C_{MA}^7 D_{MI}^7 G^7

Solo on CD
After solos, D.C. al Coda

(trp. ten.)

B_{MA}^9 $A^9(\#11)$ dr. fill D_{MA}^9

Med. Swing
♩ = 202

Circular Motion

Phil Markowitz

(pn.)

NC. (G_{M1} 7(b5))

(F_{MA} 7(#11))

(G^b_{MA} 7(#11))

B_{M1}¹¹

D_{M1}¹¹

F_{M1}⁹

A^b_{M1}⁹

G_{MA} 7(#11)

G^b_{MA} 7(b5)

NC.

B^b_{MA} 7(add 6)

F[#] (omit 3)

E

B (Solos)

G_{MI}^{9(b5)} G^b_{MA}^{9(#11)}

F_{MA}^{9(#11)} G^b_{MA}^{9(#11)} B_{MI}⁹

D_{MI}⁹ F_{MI}⁹ A^b_{MI}⁹ G_{MA}^{9(#11)}

G^b_{MA}^{9(#11)} B^b_{MA}⁹ E_{MI}^{9(b5)}

After solos, D.C. al Coda

N.C.

D^b_{MA}^{7(#5)_{b5}} C

rit. pn. fill

Medium Swing

♩ = 202

Circular Motion (Bass)

♩ = 202

A $G_{MI}^{7(b5)}$ $G^b_{MA}^{7(\#11)}$ F_{MA}^7 $G^b_{MA}^7$ B_{MI}^9 D_{MI}^9 (melody, w/ pn.) F_{MI}^9 $A^b_{MI}^9$ $G_{MA}^{7(\#11)}$ $G^b_{MA}^{7(\#11)}$ $NC.$ $B^b_{MA}^{7(add\ 6)}$ $F^{\#(omit\ 3)}_E$

B (Solos) $G_{MI}^{9(b5)}$ $G^b_{MA}^{9(\#11)}$ $F_{MA}^{9(\#11)}$ $G^b_{MA}^{9(\#11)}$ B_{MI}^9 D_{MI}^9 F_{MI}^9 $A^b_{MI}^9$ $G_{MA}^{9(\#11)}$ $G^b_{MA}^{9(\#11)}$ $B^b_{MA}^9$ $E_{MI}^{9(b5)}$

After solos, D.C. al Coda

$NC.$ $D^b_{MA}^{7(\#5)/(\flat 5)}$ C rit.

Head is played twice before and after solos

Cirrus

Med. Swing

Bobby Hutcherson

♩ = 198

A C_{MA}^7 $B^b_{13(b9)}$ $E^b_{MA}^7$ $A^{13}_{SUS(b9)}$

(trp. w/vibes)

D_{MA}^7 G_{MI}^7 F_{MA}^7 F_{MI}^7

$B^b_{13(b9)}$ $G^b_{B^b}$ E_{B^b} $D^b_{B^b}$ A_{B^b}

B^b pedal

B

(trp., top notes of vibes/pn. chords)

A^b E^b B^b G G^b A^b F E

(Sample bs., E^b "pedal")

G^b E^b D E^b B^b_{MI} A^b_{MI} B^b_{MI} G_{MI} $F^{\#}_{MI}$

(A^b pedal)

$F^{\#}_{MI}$ A^b_{MI} A^b_{MI} F_{MI} E_{MI} A^b A^b $F^{\#}_{MI}$ E^b_{MI} D_{MI} A^b A^b

C (Drum solo) **D** C_{MA}^7 $B^b_{13(b9)}$ $E^b_{MA}^7$

$A^{13}_{SUS(b9)}$ D_{MA}^7 G_{MI}^7 F_{MA}^7

F_{MI}^7 $B^b_{13(b9)}$ $G^b_{B^b}$ E_{B^b} $D^b_{B^b}$ A_{B^b} last x: ()

B^b pedal - - - - - (Fine)

E (Solos) C_{MA}^7 $B^b_{13(b9)}$ $E^b_{MA}^7$ $A^{13(b9)}$ D_{MA}^7 G_{MI}^7

F_{MA}^7 F_{MI}^7 $B^b_{13(b9)}$ $G^b_{B^b}$ $E^b_{B^b}$ $D^b_{B^b}$ A_{B^b}

F $B^b_{MI}^7$ E^b (C_{MI}^7 E^b A_{MI}^7 E^b) $A^b_{MI}^7$ ($B^b_{MI}^7$ A^b G_{MI}^7 A^b)

(Sample pn. voicings)

$F^{\#}_{MI}^7$ ($G^{\#}_{MI}^7$ $F^{\#}$ F_{MI}^7 $F^{\#}$) E_{MI}^7

$A^b_{MI}^7$ ($B^b_{MI}^7$ A^b G_{MI}^7 A^b) $F^{\#}_{MI}^7$ ($G^{\#}_{MI}^7$ $F^{\#}$ F_{MI}^7 $F^{\#}$)

E_{MI}^7 ($F^{\#}_{MI}^7$ E $E^b_{MI}^7$ E) D_{MI}^7

Solo on **E****E****F**
 After solos, D.C. al Fine
 (with repeat)

Soloist and bass may ignore chords in parentheses at letter F.

Med. Swing

♩ = 198

A

Cirrus (Harmony)

ten. 1

ten. 2

C_{MA}^7 $B^b_{13(b9)}$ $E^b_{MA}^7$ $A^{13}_{SUS(b9)}$

D_{MA}^7 G_{MI}^7 F_{MA}^7 F_{MI}^7

$B^b_{13(b9)}$ G^b/B^b E/B^b D^b/B^b A/B^b

B

(ten. 1)
(ten. 2) (E^b pedal for 8 bars)

E/E^b G^b/E^b E^b/D B^b_{MI}/E^b

A^b_{MI} B^b_{MI}/A^b G_{MI}/A^b $F^{\#}_{MI}/A^b$ A^b_{MI} F_{MI}/A^b E_{MI}/A^b

(A^b pedal for 6 bars)

E_{MI}/A^b $F^{\#}_{MI}/A^b$ E^b_{MI}/A^b D_{MI}

C Tacet

(dr. solo)

D

C_{MA}^7 $B^b_{13(b9)}$ $E^b_{MA}^7$ $A^{13}_{SUS(b9)}$

Chords: D_{MA}^7 , G_{MI}^7 , F_{MA}^7 , F_{MI}^7

Chords: $B^b_{13(b9)}$, $G^b B^b$, $E^b B^b$, $D^b B^b$, $A^b B^b$

(Fine)

(Solos)

E C_{MA}^7 $B^b_{13(b9)}$ $E^b_{MA}^7$ $A^{13(b9)}$

Chords: D_{MA}^7 , G_{MI}^7 , F_{MA}^7 , F_{MI}^7

Chords: $B^b_{13(b9)}$, $G^b B^b$, $E^b B^b$, $D^b B^b$, $A^b B^b$

F $B^b_{MI}^7$ E^b (C_{MI}^7 A_{MI}^7) $A^b_{MI}^7$ ($B^b_{MI}^7$ G_{MI}^7)

Chords: $F^{\#}_{MI}^7$, ($G^{\#}_{MI}^7$ F_{MI}^7), E_{MI}^7 , ($A^b_{MI}^7$ $B^b_{MI}^7$)

Chords: $A^b_{MI}^7$, ($B^b_{MI}^7$ G_{MI}^7), $F^{\#}_{MI}^7$, ($G^{\#}_{MI}^7$ F_{MI}^7)

Chords: E_{MI}^7 , ($F^{\#}_{MI}^7$ $E^b_{MI}^7$), D_{MI}^7 , ($F^{\#}_{MI}^7$ $E^b_{MI}^7$)

Chords: E_{MI}^7 , ($F^{\#}_{MI}^7$ $E^b_{MI}^7$), D_{MI}^7 , ($F^{\#}_{MI}^7$ $E^b_{MI}^7$)

Soloist and bass may ignore chords in parentheses at letter F.
Tenor sounds one octave lower than written.

Solo on **E****E****F**
After solos, D.C. al Fine
(with repeat)

Close Your Eyes

Medium

Bernice Petkere

Close your eyes. Rest your head on my shoul - der and

sleep. Close your eyes and I will close mine. Close your

eyes. Let's pre - tend that we're both count - ing sheep. Close your

eyes. Oh, this is di - vine. Mu - sic

B play some - thing dream - y for danc - ing while

we're here ro - manc - ing. It's love's hol - i - day and love will

be our guide. Close your eyes. When you

o - pen them, dear, I'll be near, by your side,

so won't you close your eyes.

Cool Green

Kenny Drew

(As played by Jackie McLean)

Med. Swing (Intro)

♩ = 150 A^bMA^7 D^bMA^7 A^bMA^7 D^bMA^7 A^bMA^7 D^bMA^7 E^bG

(trp. w/ ten.) (trp. ten.)

(bass walks for 2 bars) C^7 FMI A^bMA^7 D^bMA^7 A^bMA^7 D^bMA^7

(tenor 8va b.)

A (DMI) DMI C $BMI^{7(b5)}$ B^bMA^7 DMI A $A^b\circ^7$ G^7 D $F\#$

(in 2) E^b GMI G GMI^6 DMI B^bD DMI^6

(unis.) (unis.)

(in 4) $F^7(\#11)$ $E^7(\#9)$ $E^b7(\#9)$ $A^7(\#5)$ $DMI^{6/9}(add MA^7)$ $A^7(\#5)$

B (Solos) DMI^6 $EMI^{7(b5)}$ A^7 DMI^6 D^7

GMI^7 DMI^6

$E^7(\#9)$ $A^7(\#5)$ DMI^6 $EMI^{7(b5)}$ A^7

After solos, D.S. al Coda

A^bMA^7 D^bMA^7 A^bMA^7 D^bMA^7 A^bMA^7 D^bMA^7 1. E^bG 2. $DMI^{6/9}(\#11)$

Chords in parentheses are for bass (piano avoids chords in these spots).

Bass walks in 4 for solos. Head is played twice before and after solos.

♩ = 92 (Intro)

(synth.)

B_{SUS}/G^b

(bass)

B_{SUS}/G^b

B_{SUS}/G^b

1. 3

2. S. A

B_{SUS}/G^b

(add 9)

F B^b

(etc.)

(synth.)

1. I can hear you sigh - in',
2. On the beach we're sit - ting,

E^bMⁱ7

say - 'n you'll stay be side me. Why must it be that you al - ways creep

hug - gin' squeez - in' kiss - in'.

C^bM^a7

G^b D^b E^b7 G

A^bMⁱ D^MA⁷(13)

(bass)

in - to my dreams?

D^MA⁷(13)

D^bMⁱ7

B_{SUS}/G^b

(synth.)

(bs. like Intro)

2nd x: In my dreams.

B_{SUS}/G^b

B_{SUS}/G^b

1. 2.

B_{SUS}/G^b (add 9)

F B^b

B_{SUS}/G^b F F⁷(^b9)

B $B^b_{MA}7$ $C_{MI}7$ $D_{MI}7$ $E^b_{MA}7$ $E^b_{MI}6$ B^b/D

When I'm (a) - sleep at night, ____ ba - by, I feel those mo - ments of ec - sta - sy. ____

$B^b_{MA}7$ $C_{MI}7$ $D_{MI}7$ $E^b_{MA}7$ $E^b_{MI}6$ B^b/D

When you sleep at night, ____ ba - by, I won - der do I creep in - to your dreams, or

$F_{MI}7(11)$ $B^b_{MI}7$ E/B^b

could it be ____ I sleep a - lone ____ in my fan ta - sy? ____ Oh,

C $E^b_{MI}7$ $C^b_{MA}7$

love ____ is ____ so ____ a - maz - ing, Guess ____ you ____ will ____ be ____ stay - in'

G^b/D^b E^b7/G A^b_{MI} $D_{MA}7$ $D^b_{MI}7$ Coda

so let it be ____ that you al - ways creep ____ in - to my dreams.

B_{SUS} G^b B^b_{SUS} G^b B_{SUS} G^b B^b_{SUS} G^b $G^b_{(add 9)}$ G^b B^b

(synth.) (bs. like Intro)

In my dreams.

D.S. al 2nd ending al Coda
(harmonica solo at letter **A**).

B_{SUS} G^b B^b_{SUS} G^b B_{SUS} G^b B^b_{SUS} G^b

(dreams.) In my dreams, ____ In my

(synth. and bs. like Intro) **(Vamp & fade)**

D Minor Mint

Bright Swing (Intro)

Freddie Hubbard

♩ = 236

NC (light drums)

= 256 **NC.** *trig. 2nd*

 (pn. w/ bs.)

A $D_M 6/8$
 (Bass in 2) (trp. & alto) (trp. alto)
 17

First staff of music for 'The Sound of Silence'. The key signature is one flat (B-flat). The staff contains the following chords and notes: GMI⁷ (G, B-flat, D, F), D^b7(#9) (D-flat, F, A, B-flat, C), C7(#9) (C, E-flat, G, B-flat, D), B^MI^{7(b5)} (B, D, F, A, C), B^b13 (B-flat, D, F, A, C, E-flat), and E^bMA⁷ (E-flat, G, B-flat, D, F, A). The staff includes a 'Bass in 4' instruction and a 'trp.' (trumpet) part.

1.

D7(#9) **G7(#9)** **C7(#9)** **A7(alt.)**

(trp.)
(alto)

2. A^b_{13} G^7 F^{13} E_{MI}^7 $E^b_{MA} 7^{(\#11)}$ $C^{\#}$ D_{MI}
(unis.) (trp.) Fine

[*last x: rit.*]

Fine

Solo on A, A₂
olos, D.S. al fine.

After solos, D.S. al fine.

Riff behind solos

(optional) $\boxed{A} D_{MI}^{6/9}$

optional) **A** $D_{M1}^{6\sharp}$ **B** b^{13}

(trp.) (pn.) (trp.) (pn.) (trp.)

Daddy's Girl Cynthia

Intro, freely

Donald Brown

Chords: C_{MA}^9 G $C^{\circ 7}$ G G^9_{SUS} $G^{13(b9)}$ C_{MA}^7 G $C^{\circ 7}$ G G^{13}_{SUS} $G^{13(b9)}$

(pn. only)

Medium Ballad (♩ = 61)

A Chords: C_{MA}^7 A_{MI}^7 $F_{MI}^{7(11)}$ $B^{b13(\#11)}$ $E^b_{MA}^7$ $D^{13(\#11)}$ $D^b_{MA}^7$ $C^{13(\#11)}$ F_{MA}^7 $E^{13(\#11)}$ $E^b_{MA}^7$ A_{MI}^7 $D^{13(\#11)}$ D_{MI}^7 G^{13}_{SUS} $G^{b13(\#11)}$ $F^{7(b5)}$ E_{MI}^7 $A^{7(b9)(\#5)}$ A_{MI}^7 D^7 $A^{b9(\#11)}$ $G^{13(b9)}$ C_{MA}^7 A_{MI}^7 D^7

(pn. w/ vibes)

(add bass)

B Chords: G_{MA}^7 $F_{MI}^{7(11)}$ $B^{b13(\#11)}$ $E^b_{MA}^7$ E_{MI}^9 $A^{13(\#11)}$ $A^{b9(\#11)}$ A_{MI}^9 D^{13} $D^b_{MA}^7$ $G^{7(\#9)(\#5)}$

(add drums)

C Chords: C_{MA}^7 A_{MI}^7 $F_{MI}^{7(11)}$ $B^{b13(\#11)}$ $E^b_{MA}^7$ $D^{13(\#11)}$ $D^b_{MA}^7$ $C^{13(\#11)}$ F_{MA}^7 $E^{13(\#11)}$

$E^b_{MA}7$ $A_{MI}7$ $D^{13}(\#11)$ $D_{MI}7$ G^{13}_{SUS} $G^b13(\#11)$

$F7(b5)$ $E_{MI}7$ $A7(\#5)$ $A_{MI}7$ $D7$ $A^b9(\#11)$ $G^{13}(b9)$ $C_{MA}7$ $E^b\circ7$ $D_{MI}7$ $G7$

Solo on form (ABC).
After solos, D.S. al Coda

$C_{MA}7$ F^{13} $E_{MI}7$ $A7$ $D9(\#11)$ $D9$ $A^b9(\#11)$ $G^{13}(b9)$ C/G D/G E^b/G E/G F/G $F^\#$ G $C_{MA}9$

Dancing in the Street

William Stevenson
Marvin Gaye, Ivy Hunter
(As sung by Martha Reeves
and the Vandellas)

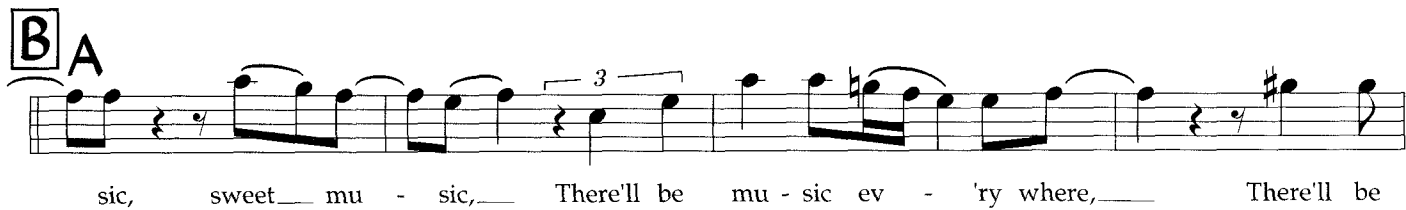
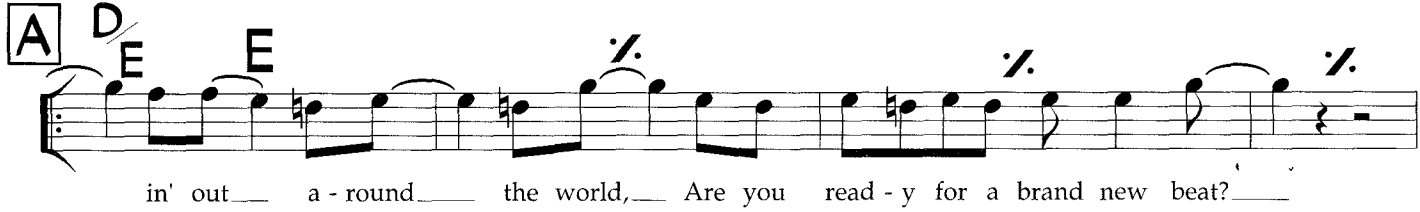
Medium Rock

$\text{♩} = 126$

(Intro)

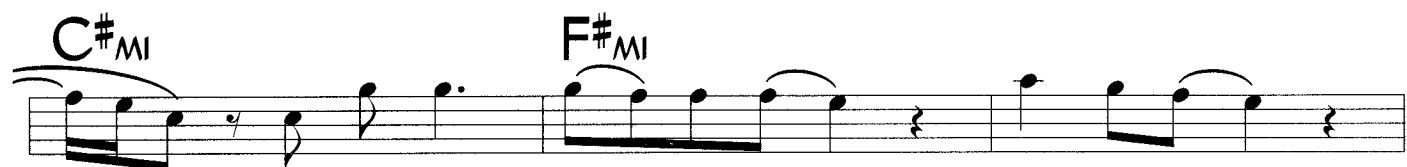


1. Call -





it does - n't mat - ter___ what you wear just as long___ as you are there,___



So come on, ev - 'ry guy___ grab a girl,___



Ev - 'ry - where___ a - round___ the world___ There'll be danc - in',



They're danc - in' in the street.____

2. This is an

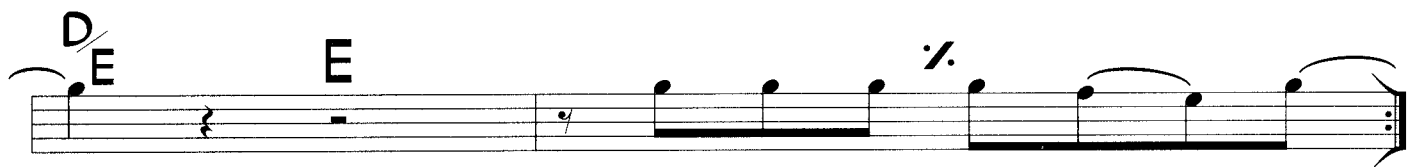


Way down___ in L. - A.,

Ev - er - y day___ They're danc - in' in the street.____

Get in___ time___ We're danc - in' in the street.____

Me and___ you,___ We're danc - in' in the street.____



(3rd x: fade)

Let's form a big strong___ line
a - cross the o - cean___ blue,

Second verse lyric:

This is an invitation across the nation, a chance for folks to meet,
There'll be laughin', singin', music swingin', dancin' in the street,
Philadelphia, P.A., Baltimore and D.C., now,
Can't forget the motor city,
All we need is music... (etc.)

Sample bass line:



(etc.)

Darius Dance

Medium Swing

$\text{♩} = 190$

Marc Copland

A (Intro/Interlude)
(piano R.H.)

(pn. L.H. w/ bass 8va)

$E^b_{MI}^9$ $E^b_{MI}^{11(MA7 \flat 5)}$ $C^7(\sharp 11)$

F_{MI}^{11} $A^b_{MI}^{11}$ $C^b_{MA}^7 / D^b$

$E^b_{MI}^9$ $E^b_{MI}^{11(MA7 \flat 5)}$ $C^7(\sharp 11)$

F_{MI}^{11} $A^b_{MI}^{11}$ $C^b_{MA}^7 / D^b$

B $E^b_{MI}^9$ $E^b_{MI}^{11(MA7 \flat 5)}$ $C^7(\sharp 11)$ (pn. etc. through letter **B**)
(pn. w/ bass) (etc.)

$E^b_{MI}^9$ $E^b_{MI}^{11(MA7 \flat 5)}$ $C^7(\sharp 11)$

F_{MI}^{11} $A^b_{MI}^{11}$ $C^b_{MA}^7 / D^b$

$E^b_{MI}{}^9$ $E^b_{MI}{}^{11}(MA^7_{b5})$ $C^7(\#9)$

$F_{MI}{}^{11}$ $A^b_{MI}{}^{11}$ $C^b_{MA}{}^7 / D^b$

$E^b_{MI}{}^9$ $E^b_{MI}{}^{11}(MA^7_{b5})$ $C^7(\#9)$

$F_{MI}{}^{11}$ $A^b_{MI}{}^{11}$ $C^b_{MA}{}^7 / D^b$

$E^b_{MI}{}^9$ $E^b_{MI}{}^{11}(MA^7_{b5})$ $C^7(\#9)$

$F_{MI}{}^{11}$ $A^b_{MI}{}^{11}$

C (Piano solo) $D_{MI}{}^6$ $E_{MI}{}^7(b5)$ $A^7(alt.)$

(bass walks in 2)

$D_{MI}{}^6$ $E_{MI}{}^7(b5)$ $A^7(alt.)$

(Repeat back to letter B)

D (Solos) $E^b_{MI}{}^6$ $F_{MI}{}^7(b5)$ $B^b7(alt.)$

E $D_{MI}{}^6$ $E_{MI}{}^7(b5)$ $A^7(alt.)$

Solos start at letter C, then repeat DDEE, DDEE, etc.
 Play letter A between solos. After last solo, D.C., play ABC,
 vamp & fade on letter A (drum solos).

Day Dream

Duke Ellington
& Billy Strayhorn

Medium Ballad

A F_{MA}^7 F^7 B^b7 $A^{7(\#5)}$ D_{MI}^7 F^7 C $(B_{MI}^{7(b5)})$ $B^b_{MI}^6$ $C^{7(\#5)}$

Day Dream, — Why do you haunt me so? — Deep in a ros - y

(F_A) F_{MI}^6 $A^{b\circ7}$ F_{MI}^7 E^b G_{MI}^7 D^b9 C^7 E^b13 D^9 C^{13}_{sus} C^{13} D^b13 C^{13}

glow, the face of my love you show.

F_{MA}^7 F^7 B^b7 $A^{7(\#5)}$ D_{MI}^7 F^7 C $(B_{MI}^{7(b5)})$ $B^b_{MI}^6$ $C^{7(\#5)}$

Day Dream, — I walk a - long on air, — Build - ing a cas - tle

(F_A) F_{MI}^6 $A^{b\circ7}$ $D_{MI}^{7(b5)}$ G_{MI}^7 D^b9 C^7 $C^{7(\#5)}$ F_{MA}^7 $C_{MI}^{7(11)}$ F^{13}

there for me and my love to share.

B $B^b_{MA}^7$ $B_{MI}^{7(11)}$ E^7 A_{MA}^7 $B^b_{MI}^{7(11)}$ E^b7 $A^b_{MA}^7$ $A_{MI}^{7(11)}$ D^7 G_{MA}^7

Don't know the time, Lord - y, I'm in a daze.

$(E_{MI}^{7(b5)})$ $A^{7(\#9)}$ D_{MI}^6 G_{MI}^7 C^7 F_{MA}^7 A^b13 G^{13} G_{MI}^7 $C^{7(\#5)}$

Sun in the sky, while I moan a - round feel - ing haz - y.

C F_{MA}^7 F^7 B^b7 $A^{7(\#5)}$ D_{MI}^7 F^7 C $(B_{MI}^{7(b5)})$ $B^b_{MI}^6$ $C^{7(\#5)}$

Day Dream, — Don't break my rev - er - ie, — un - til I find that

(F_A) F_{MI}^6 $A^{b\circ7}$ $D_{MI}^{7(b5)}$ G_{MI}^7 D^b9 C^{13} F_{MA}^7 (E^b13) A^b9 A^9 D^b13 C^{13} $(B_{MI}^{7(11)})$ E^{13} A_{MA}^7 $G_{MI}^{7(11)}$ C^{13}

she is day - dream - ing just like me. —

Medium Jazz Ballad

Dexter

Jerry Bergonzi

(As played by Joey Calderazzo)

A $\text{♩} = 52$ (ten.)

$B^b m I^9 (MA7)$ $A^b m I^9 (MA7)$ $B^b m I^9 (MA7)$ $A^b m I^9 (MA7)$

fill

$D^b m I^9$ $G^b m I^9$ $E m I^9 A^{13(b9)}$ $D^b m I^9$ $G^b m I^9$ $G^7(alt.) C^7(alt.)$

B

$F m I^7 C^7(alt.)$ $F m I^7 B^b m I^7(alt.)$ $E^b m I^7 B^{13(\#11)}$ $A^9(\#11)$ $A^b I^7$

$C^\# m I^7 F^\# 7(\#5)$ $B m I^7 E^7$ $A m I^7$ $D^{13(\#11)}$

$G m I^7 F^\# 7(b9)$ $B m I^7 (MA7)$ $C m I^7(b5)$ $F^7(alt.)$

Solo on form (AB)

$C m I^7(b5) F^7(alt.)$ $G^b m I^7(b5) F^7(alt.) F^7(b9)$ $B^b m I^9 (MA7)$

(rit.)

Melody is freely interpreted.
Melody includes embellishments from the recording.

Medium-Slow
Jazz Waltz

Dienda

Kenny Kirkland
(As played by Branford Marsalis)

(Intro)

♩ = 96

Solo on form (AB).
After solos, D.S. al Coda

Play melody once, then solo indef.
On cue, play melody once & end.

Melodic rhythm is freely interpreted. Fermata is ignored for solos.
On recording, piano plays the head once ad lib. before the Intro.
Chords in parenthesis are used for solos.

A (clar.)

A musical score for a clarinet part, labeled 'A' and '(clar.)'. The score is written on a single staff with a treble clef. It consists of three measures. The first measure starts with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter note on B4, and finally a quarter note on A4. The second measure continues the melody with a quarter note on G4, followed by eighth notes on F#4 and E4, then a quarter note on D4. The third measure starts with a key signature change to two flats (Bb, Eb) and a common time signature (C). The melody begins with a quarter note on Gb4, followed by eighth notes on Ab4 and Bb4, then a quarter note on Ab4, and finally a quarter note on Gb4. The score includes various musical notations such as clefs, key signatures, time signatures, and note values.

Handwritten musical notation for a piano exercise, showing a sequence of chords and melodic lines across five measures. The chords are labeled: $C^bMA7(b5)$, $F^{13(b9)}$, $B^bMA7(b5)$, $A^\#MA7(b5)$, $A^bMA7(b5)$, and $A^b7(b5)$.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on two staves. The top staff contains the melody, and the bottom staff contains the bass line. Chords are written below the bottom staff: G MA 7(#11), F#9 SUS, F#13(b9), and Cb MA 7(b5). The score includes various musical notations such as notes, rests, and accidentals.

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff contains a melody in G-flat major, starting with a quarter note G-flat, followed by eighth notes A-flat, B-flat, and C, then a quarter note D-flat, and finally a half note E-flat. The lower staff provides harmonic support with a bass line. Chord symbols are written below the first staff: C-flat major 7(b5) and F13(b9) for the first measure, B-flat major 7(b5) for the second, E13(b9) for the third, A major 7(b5) for the fourth, and A-flat major 7(b5) for the fifth. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

The first system of the musical score for 'The Sound of Silence' consists of two staves. The upper staff contains a melodic line with a key signature of one sharp (F#) and a common time signature. The lower staff contains a bass line with a key signature of one flat (Bb) and a common time signature. Chord symbols are written below the bass staff: GMA7(b5) for the first measure, G7(b5) for the second measure, GbMA7(#11) for the third measure, and F9sus and F13(b9)(b5) for the fourth measure.

B

Section B consists of two staves of music. The top staff contains a series of chords: B^b_{MI} , C_{MI} , F , $B^b_{MI}^7$, C_{MI} , F , B^b_{MI} , C_{MI} , F , $B^b_{MI}^7$, and C_{MI} . The bottom staff features a bass line with a (bs.) marking. Both staves include triplet markings over groups of notes.

C

Section C consists of two staves of music. The top staff contains a series of chords: $C^{\#}_{MI}$, $D^{\#}_{MI}$, $G^{\#}$, $C^{\#}_{MI}^7$, $D^{\#}_{MI}$, $G^{\#}$, D_{MI} , E_{MI} , A , D_{MI}^7 , and G . The bottom staff features a bass line with a (bs.) marking. Both staves include triplet markings over groups of notes.

8va

Section 8va consists of two staves of music. The top staff contains a series of chords: $C_{MA}^7(b5)$, $F^{13(b9)}$, $B^b_{MA}^7(b5)$, $A_{MA}^7(b5)$, $A^b_{MA}^7(b5)$, and $A^b_{13(b5)}$. The bottom staff features a bass line with a (bs.) marking. Both staves include triplet markings over groups of notes.

Solo on form (ABC).
Last solo ends at letter **B**,
play **B**, **C**, Ending

(Ending)

The ending section consists of two staves of music. The top staff contains a series of chords: C_{MA}^7 , G , E^b , G , and $G^{13(b9)}$. The bottom staff features a bass line with a (rit.) marking. Both staves include triplet markings over groups of notes.

Dolphin Dance

Med. Swing, in 2

Herbie Hancock

♩ = 118

$E^b_{MA}7$ $D^b_{MA}7 / E^b$ $E^b_{MA}7$ $D_{MI}7(b5) G7$

(trp. w/ ten. 8va b.)

A $C_{MI}7$ $A^b_{MA}9(\#11)$ $C_{MI}7$ $A_{MI}7 D7$

$G_{MA}7$ $A^b_{MI}7$ $F_{MI}11$

$C_{MI}7$ $A_{MI}11$ $D13$

B₁ $G_{MA}7$ $G13_{SUS}$ A / G $E^b_{MA}7(b5) / G$

$F13_{SUS}$ $F13(b9)$ $F13_{SUS}$ $E_{MI}9 A13$

$E^b9(\#11)$ $A_{MI}7 D13$ $B_{MI}7$ $E13 D_{MI}7$

$C\#_{MI}7(\#11)$ $F\#13$ $D_{MA}7 / E$ $C_{MA}7 / E$ $D_{MA}7 / E$ $C_{MA}7 / E$ \oplus

B₂ $D^b_{MA}7 / E^b$ $B^b13(b9) / E^b$ $C7(\#9) / E^b$ $G7(\#9) / (\#5)$

last x: ()

Solo on AB.
After solos, D.S. al Coda

\oplus $D_{MA}7 / E$ (pn. fill) $C_{MA}7 / E$ $D_{MA}7 / E$

rit.

Comp figure for bars 1-7 of **B**: $\uparrow \diamond \mid \swarrow \mid$ (etc.)

After first solo, each solo (and the out head) begins at B2.
Bass walks in 4 for solos (mostly).

Don't Ask Why (for Irene Kral)

Medium Ballad

Alan Broadbent

A $F_{MI}^9(MA7)$ $D_{MI}^{7(b5)}$ $G_{MI}^{7(11)}$ $C^{7(alt.)}$ $F_{MI}^9(MA7)$ $D_{MI}^{7(b5)}$

B_{MI}^{11} $E_{b13(b9)}$ E_{MI}^9 $A_{b7(b9)}$ D_{bMI}^7 $G_{b7(b9)}$

1. B_{MI}^7 $E^{7(b9)}$ A_{MI}^7 A_{bMI}^7 G_{MI}^7 G_{bMI}^7 2. C_{bMA}^7 E_{MA}^9 F_{MI}^9 $B_{b7(b9)}$

B E_{bMA}^7 C_{bMA}^7 D_{bMA}^7 E_{bMA}^7 C_{bMA}^7 D_{bMA}^7 E_{bMA}^7 D_{bMA}^7 D^7 E_{bMA}^7 A_{b7}^7 D^7

D_{bMA}^7 A_{MA}^7 C_{bMA}^7 D_{bMA}^7 A_{b13}^{SUS} $F^{7(b9)}$ A B_{bMI}^7 G_{bMA}^7 $G_{MI}^{7(11)}$ $C^{7(b9)}$

C F_{MA}^7 D_{MI}^7 $D^{7(b9)}$ G_{MI}^{11} C^{13} E_{b7}^7 B_{b7} A_{MI}^7 D_{MI}^7

B_{bMI}^{11} $E_{b13(b9)}$ E_{bMI}^9 A_{b9}^{SUS} D_{MI}^7 G^7 D_{bMI}^9 G_{b13}

C_{MI}^7 $F^{7(\#9)}$ $B_{bMI}^{7(b5)}$ $E_{b7(b9)}$ G_{bMA}^7 A_{b7} $F_{\#MI}^9$

last x: rit. -----

Solo on AABC
After solos, D.C. al Coda

(Freely)

G_{bMA}^7 A_{b7} A_{MA}^7 A_{b7} D_{MA}^7 A_{b7} $A_{b6/9}$

pn. fill -----

Don't Be That Way

Music: Benny Goodman
& Edgar Sampson
Lyric: Mitchell Parish

Medium Swing

(A^b7(#5)) **A** D^b6 B^bM⁷ E^bM⁷ A^b7(#5) D^b6 B^bM⁷ E^bM⁷ A^b7(#5)

Don't cry, Oh, hon - ey please don't be that way, clouds in the

F^M7 B^b7 E^bM⁷ A^b7(#5) D^b6 B^bM⁷ E^bM⁷ A^b7(#5)

sky should nev - er make you feel that way. The

D^b6 B^bM⁷ E^bM⁷ A^b7(#5) D^b6 B^bM⁷ E^bM⁷ A^b7(#5)

rain will bring the vi - o - lets of May, tears are in

F^M7 B^b7 E^bM⁷ A^b7(#5) D^b6 G^b7 D^b6

vain, so, hon - ey please don't be that way. As

B C⁹ F⁹

long as we see it through,

B^b9 E^b9 A^b7(#5)

you'll have me, I'll have you sweet -

C D^b6 B^bM⁷ E^bM⁷ A^b7(#5) D^b6 B^bM⁷ E^bM⁷ A^b7(#5)

heart, to - mor - row is an - oth - er day, don't break my

F^M7 B^b7 E^bM⁷ A^b7(#5) D^b6 (B^bM⁷ E^bM⁷ A^b7(#5))

heart, oh, hon - ey please don't be that way.

Alternate changes

at letter **B**: || G^M7 | C7 | F[#]M⁷(^b5) | B⁷(^b5) | F^M7 | B^b7 | E^M7(^b5) A⁷([#]5) | A^b7(#5) ||

Don't Blame Me

Lyric: Dorothy Fields
Music: Jimmy McHugh

Ballad

A C_{MA}^7 $(F_{MI}^7 B^b7)$ $E_{MI}^7(b5)$ $A^7(\#5)$ A^7 $D_{MI}^7(b5)$ G^{13} (E_{MI}^7) C_{MA}^9 $(E^b\circ7)$ A_{MI}^7

Don't blame me for fall - ing in love with you. I'm

$D_{MI}^7(b5)$ G^7 $E_{MI}^7(b5)$ A^7 $(F\#_{MI}^7(b5))$ $B^7(\#5)$ $E_{MI}^7A^7$ D_{MI}^7 $G^7(\#5)$ C_{MA}^7 D_{MI}^7 G^7

un - der your spell but how can I help it. Don't blame me.

C_{MA}^9 $(F_{MI}^7 B^b7)$ $E_{MI}^7(b5)$ $A^7(\#5)$ A^7 $D_{MI}^7(b5)$ G^{13} (E_{MI}^7) C_{MA}^9 $(E^b\circ7)$ A_{MI}^7

Can't you see, when you do the things you do, if

$D_{MI}^7(b5)$ G^7 $E_{MI}^7(b5)$ A^7 D_{MI}^7 G^9 C^6 C^7

I can't con - ceal the way that I'm feel - ing, don't blame me.

B F^6 E^7 A_{MI} $(E^7(\#5))$ A_{MI}

I can't help it if that dog - gone moon a - bove _____

D^7 (E^b13) D^7 G^9 (A^b7) G^7

makes me need _____ some - one like you to love.

C C_{MA}^7 $(F_{MI}^7 B^b7)$ $E_{MI}^7(b5)$ $A^7(\#5)$ A^7 $D_{MI}^7(b5)$ G^{13} (E_{MI}^7) C_{MA}^7 $(E^b\circ7)$ A_{MI}^7

Blame your kiss, as sweet as a kiss can be. And

$D_{MI}^7(b5)$ G^7 $E_{MI}^7(b5)$ A^7 (D^7) D_{MI}^7 G^9 C^6 $(D_{MI}^7G^7)$

blame all your charms that melt in my arms but don't blame me.

The Double Up

Lee Morgan

Medium Swing

♩ = 116

Sheet music for "The Double Up" by Lee Morgan. The score is written for trumpet and alto saxophone, with tenor saxophone playing an octave below. The key signature is one flat (Bb), and the time signature is common time (C). The tempo is marked as Medium Swing, 116 beats per minute.

The score is divided into several sections:

- Section A:** The first staff, marked with a box 'A' and a repeat sign. It contains a melodic line with triplets and a harmonic line. Chords: F13(b5), Bb7, F13(b5).
- Section B:** The second staff, marked with a box 'B' and a repeat sign. It contains a melodic line with triplets and a harmonic line. Chords: Cmi7, F7, Bb7, F7, Eb7, D7, Gmi7, C7, F7, D7, Gmi7, C7.
- Solos:** The third staff, marked with a box 'B' and a repeat sign. It contains a melodic line with triplets and a harmonic line. Chords: F7, Bb7, F7, Cmi7, F7.
- Section C:** The fourth staff, marked with a box 'B' and a repeat sign. It contains a melodic line with triplets and a harmonic line. Chords: Bb7, F7, Bb7, Eb7, D7, Gmi7, C7, F7, D7, Gmi7, C7.
- Section D:** The fifth staff, marked with a box 'B' and a repeat sign. It contains a melodic line with triplets and a harmonic line. Chords: F7, Bb7, F7, Cmi7, F7.
- Section E:** The sixth staff, marked with a box 'B' and a repeat sign. It contains a melodic line with triplets and a harmonic line. Chords: F7, Bb7, F7, Cmi7, F7.
- Section F:** The seventh staff, marked with a box 'B' and a repeat sign. It contains a melodic line with triplets and a harmonic line. Chords: F7, Bb7, F7, Cmi7, F7.
- Section G:** The eighth staff, marked with a box 'B' and a repeat sign. It contains a melodic line with triplets and a harmonic line. Chords: F7, Bb7, F7, Cmi7, F7.
- Section H:** The ninth staff, marked with a box 'B' and a repeat sign. It contains a melodic line with triplets and a harmonic line. Chords: F7, Bb7, F7, Cmi7, F7.
- Section I:** The tenth staff, marked with a box 'B' and a repeat sign. It contains a melodic line with triplets and a harmonic line. Chords: F7, Bb7, F7, Cmi7, F7.

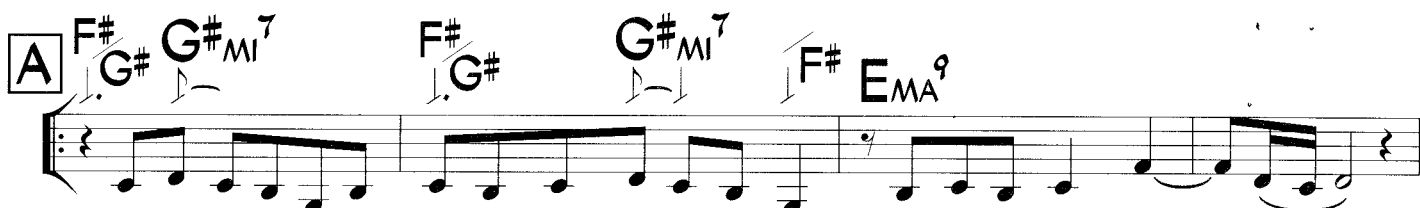
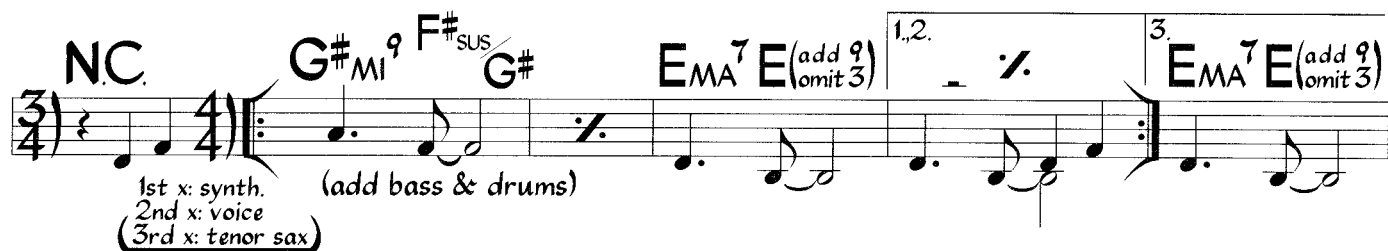
Recording has one chorus in front (piano solo).
Head is played twice before and after solos.

Solo on [B].
Play background riff on
last chorus of last soloist,
D. S. al Coda

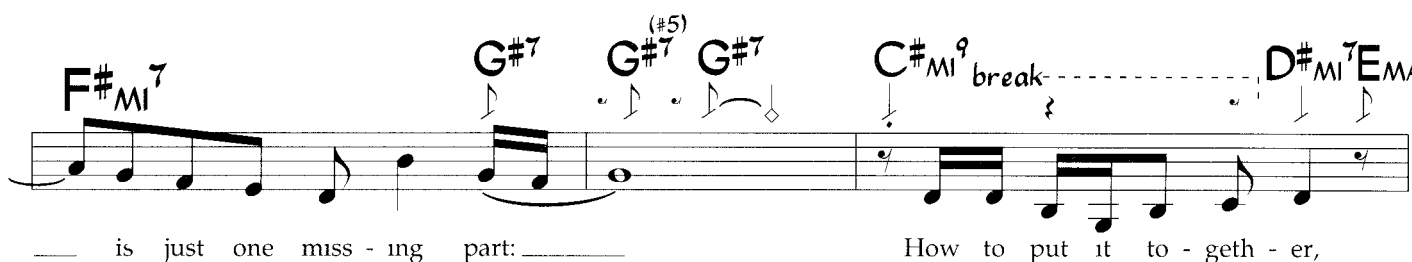
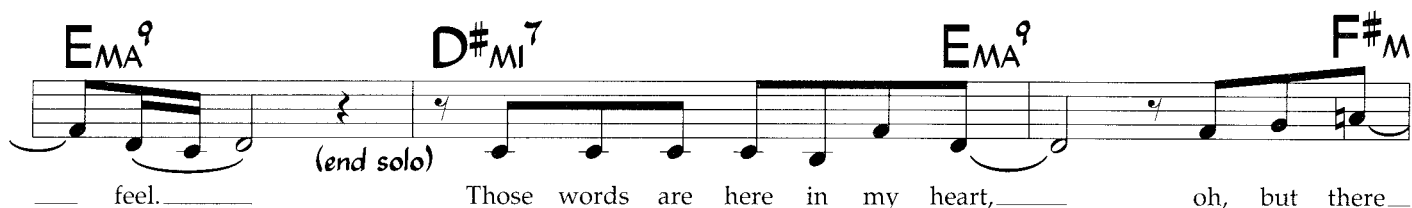
Med. Funk (Intro)
 ♩ = 84
 NC.

Dreamin'

Lisa Montgomery
 Geneva Paschal
 (As sung by Vanessa Williams)



3rd x: tenor solo
 for 8 bars



B $G^{\#}MI^9 F^{\#}SUS/G^{\#}$ E_{MA}^7 $E^{(add 9)}_{(omit 3)}$

dream - in', dream - in', hop - in', ba - by, you will be there, I'll be

$G^{\#}MI^9 F^{\#}SUS/G^{\#}$ E_{MA}^7 $E^{(add 9)}_{(omit 3)}$ (3x's)

dream - in', dream - in', ho - pin', ba - by, you will be there

(Ending (After 3rd chorus))

$G^{\#}MI^9 F^{\#}SUS/G^{\#}$ E_{MA}^7 $E^{(add 9)}_{(omit 3)}$

(bkgr. vocals) Dream - in', dream - in', dream - in', dream - in'.

$G^{\#}MI^9$ $F^{\#}SUS/G^{\#}$

Now I'm liv - ing in the mid - dle of a dream, a dream with a lit - tle bit of fan - ta - sy

E_{MA}^7 $E^{(add 9)}_{(omit 3)}$

(I'm gon - na dream 'til I make you mine)

(2nd & 4th x's) (Vamp & fade)

Sample kybd. part
at Intro, letter B, & ending:

$G^{\#}MI^9 F^{\#}SUS/G^{\#}$ E_{MA}^7 $E^{(add 9)}_{(omit 3)}$ (etc.)

Sample bass line
at Intro, B, & ending:

$G^{\#}MI^9 F^{\#}SUS/G^{\#}$ E_{MA}^7 $E^{(add 9)}_{(omit 3)}$ (etc.)

2nd verse:

2. Let me take time out to try and find out if this could be real.
'Cause reality scares me, I've been living a fantasy, how should I feel?

El Gaucho

Wayne Shorter

Medium Latin

$\text{♩} = 182$

A

(on repeat)

(tenor)

F_{MA}^7 $E^b_{MA}^7$ D_{MI}^9 B^b_{13} B_{13} $E^7(\#9)$

F_{MI}^7 $G^b_{MA}^7$ F_{MI}^7

$G^b_{MA}^7$ $E^b_{MA}^9$

(bs. pn. L.H.)

C_{MI}^9 D_{MI}^7 G^{13} C_{MI}^9 D_{MI}^7 E_{MI}^{11}

E_{MI}^{11}

drum fill

(bs. & pn. L.H.)

(last x)

No kicks or bass licks during solos.
 Head is played twice before and after solos.
 Tenor sounds one octave lower than written.

Emily

Music: Johnny Mandel

Lyric: Johnny Mercer

Bright Jazz Waltz

(As played by Bill Evans)

A G_{MA}^7 E_{MI}^7 A_{MI}^9 D^9 $D^{7(b9)}$ G_{MA}^7

$G^{13(b9)}$ C_{MA}^7 F^{13} E_{MA}^7 $C\#_{MI}^7$ $F\#_{MI}^{7(11)}$

$B^{7(b9)}$ E_{MI}^7 A^{13} A_{MI}^7 $D^{7(\#9)}$

B G_{MA}^7 E_{MI}^7 A_{MI}^9 D_{SUS}^9 $D^{7(alt.)}$ G^7 G^{13} $G^{9(\#5)}$

C_{MA}^7 B^7 E_{MI}^7 $F\#^{7(\#9)}$ B_{MI}^7 E^{13}

A_{MI}^7 D^{13} $B_{MI}^{7(b5)}$ F^7 E^7 A_{MI}^7 C_{MI}^6 C_{MI}^7

B_{MI}^7 $E^{7(b9)}$ A_{MI}^9 D^{13} G_{MA}^9 (solo starts) $D^{7(\#9)}$

A_{MI}^9 D^7 $C\#_{MI}^{7(b5)}$ C_{MA}^7 B_{MI}^7 8va

$B^{b97(MA7)}$ A_{MI}^7 A^{b13} (Ad lib.) G_{MI}^9 C^{13}

F_{MI}^7 $B^{b13(b9)}$ rit. E^{b9}

Lyric:

Emily, Emily, Emily has the murmuring sound of May,
 All silver bells, coral shells, carousels,
 And the laughter of the children at play, say

Emily, Emily, Emily, and we fade to a marvelous view,
 Two lovers alone and out of sight, seeing images in the firelight,
 As my eyes visualize a family, they see dreamily, Emily, too.

Everything I Have Is Yours

Ballad

Lyric: Harold Adamson

Music: Burton Lane

A C_{MA}^7 $E^b_{MI}^7 A^b^7$ D_{MI}^7 G^7 $D_{MI}^7 G^7(\sharp 9)$

Ev - 'ry - thing I have is yours. You're a part of me.

C_{MA}^7 $E^b_{MI}^7 A^b^7$ D_{MI}^7 G^7 $B_{MI}^7(\flat 5) E^7(\sharp 9)$

Ev - 'ry - thing I have is yours, my des - ti - ny.

B A_{MI} F_{MI}^6 A_{MI}^7

I would glad - ly give the sun to you if the sun were on - ly

$(F^{\sharp}_{MI} 7(\flat 5) B^7(\flat 9))$ D^9 E_{MI}^7 $(E_{MI}^7 D)$ $(C^{\sharp}_{MI} 7(\flat 5) A^7)$

mine. I would glad - ly give the earth to you and the

$(D_{MI}^7 A_{MI}^7 D^7)$ G^9_{SUS} $D_{MI}^7 G^7(\flat 9 \sharp 5)$ C_{MA}^7 $E^b_{MI}^7 A^b^7$

stars that shine. Ev - 'ry - thing that I pos - sess I

D_{MI}^7 G^7 $D_{MI}^7 G^7(\flat 9 \sharp 5)$ C_{MA}^7 $(A_{MI}^7 D^b_{MI} A^b)$ $G_{MI}^7 C^7(\flat 9)$

of - fer you. Let my dream of hap - pi - ness come

F_{MA}^7 $B_{MI}^7(\flat 5) E^7(\flat 9 \sharp 5)$ D A_{MI} F_{MI}^6

true. I'd be hap - py just to spend my life

$(A_{MI}^7 C^6 G E)$ (A_{MI}^7) $D^7 (G^9_{SUS} G^7(\flat 9))$ C_{MA}^7

wait - ing at your beck and call. Ev - 'ry - thing I have is

$E^b_{MI}^7$ A^b^7 D_{MI}^7 $G^7(\sharp 5)$ C^6 $(D_{MI}^7 G^7(\flat 9 \sharp 5))$

yours, my life, my all.

Fall With Me

Music: Jude Swift

Lyric: Jude Swift & Lorraine Feather

Medium
Ballad
♩ = 56

(Intro)

A F_{MI}^9 Bb_{MI}^9 $A^b_{SUS}^{13}$ $A^b_{SUS}^{13}$ G^{13}_{SUS} G^{13} C^6_9

Stand - ing on the edge of love,___ Do you feel a - fraid?

C_{MI}^9 F_{MI}^9 Bb_{MI}^9 $A^b_{SUS}^{13}$ $G^b_6_9$ $C^{7(\#5)}$ F^{13}_{SUS} $G^b_{MA}^{7(b5)}$ F

Still un - stead - y,___ And not quite read - y___ for the choice that you've made.

B Bb_{MI}^9 $A^b_{SUS}^{13}$ F^7_{SUS} G^b F^7_{SUS} G^b G^{13}_{SUS} G^{13} C^6_9

(You may ask how far you'll fall,___ but it's hard to care.

C_{MI}^9 F_{MI}^9 Bb_{MI}^9 $A^b_{SUS}^{13}$ $A_{MA}^{7(\#11)}$ Bb_{MI}^9 C_{MI}^9 $F^{7(b9)}_{\#5}$

When you're reel - ing___ from the feel - ing,___ one more kiss,___ and it takes you there.---

C Bb_{MI}^9 $G^{7(\#9)}$ D^b_{13} $C^{7(\#9)}$ F_{MI}^9 G^b_{13}

Ba - by, don't you see?___ It's the same for me.---

G_{MI}^{11} A_{MI}^{11} A^b_{13} G^{13}_{SUS} G^{13} $G^{13(b9)}$

Fall - ing breaks your heart or it sets you free.--- But ev - 'ry

D C_{MI}^9 $B^b_{MI}^9$ A^b_{13SUS} F^7_{SUS} G^b F^7_{SUS} G^b G^{13}_{SUS} G^{13} $C^{6/9}$

time I hold you through the night, I can't fight the truth.

C_{MI}^9 F_{MI}^9 $B^b_{MI}^9$ A^b_{13SUS} G^b/A^b G/A A^b/B^b B^b/C

If this grows sweet - er, strong - er and deep - er, I think we're wise to try and risk it

F^{13}_{SUS} $F^7_{SUS} (b9)$ $D^b_{6/9}$ $G_{MI}^7 (omit 5)$ $C_{MI}^7 (omit 5)$

all, Would you like to fall, fall with

$F^{(add 9)}_{SUS}$ $D^b_{MA}^7$ F $E^b_{(add 9)}$ $D^b_{MA}^7$ F $F^{(add 9)}_{SUS}$ $D^b_{MA}^7$ F $E^b_{(add 9)}$ $D^b_{MA}^7$ F

me? (F pedal)

D.S. al Ending (pn. solo at A & B, vocal returns at C)

(Ending)

$F^{(add 9)}_{SUS}$ $D^b_{MA}^7$ F $E^b_{(add 9)}$ $D^b_{MA}^7$ F

(pn. & ten. fill) (Vamp, fill & fade)

Bass line at Intro:

Bass line, last 14 bars of letter **D**:

Bass line at Ending:

(etc., w/ variation)

For All We Know

Music: J. Fred Coots

Lyric: Sam M. Lewis

Medium Ballad

(B^{b7}) A E^{b6/9} F⁹ F^{M7} F^{M7} B^{b7}
 For all we know we may nev - er meet a - gain. Be -

E^{bMA7} A^{bMA7} G^{M7(b5)} C⁷ F^{M7} F^{M7} B^{b7}
 fore you go make this mo - ment sweet a - gain. We

E^{bMA7} (A^{M7} D⁷) G^{b9} F^{M7(11)} (D^{M7(b5)} G⁷) B^{b13}
 won't say good - night un - til the last min - ute. (b) I'll

C^{M7} F⁷ F^{M7} B^{b13}
 hold out my hand and my heart will be in it. For

B E^{b6/9} F⁹ F^{M7} F^{M7} B^{b7}
 all we know this may on - ly be a dream. We

E^{bMA7} A^{bMA7} G^{M7(b5)} C⁷ F^{M7} A^{bM7} D^{b9}
 come and go like a rip - ple on a stream. So

E^{bMA7} A^{M7} D⁷ G⁷ D^{b9(#11)} (B^{bM7(6/9)} C⁹ SUS C⁷)
 love me to - night, to - mor - row was made for some. To -

F^{M7} B^{9(#11)} B^{b9} SUS B^{b7} (B^{MA7} E^{b6/9} (C^{M7} F^{M7} B^{b7}))
 mor - row may nev - er come, for all we know.

Freedomland

Med. Funk/Latin

♩ = 122

Russ Ferrante

(As played by the Yellowjackets)

A 1st x: tenor doubles synth. melody
2nd x: tenor solos

(synth.)
F#(add 9) A# BMA 9(omit 3) C#13(#11) F#13 SUS EMA 9(omit 3)
(bass)

B(add 9) D# D13 SUS GMA 7/B CMI 11 AbMA 7/C

1. 2.

BMA 9(omit 3) D# BbMA 9(omit 3) Eb BMA 9(omit 3) D F#(add 9) A# BMA 9(omit 3) D# BMA 9(omit 3) E (tenor)

B EMA 9(omit 3) G# F#(add 9) A# B 9 SUS D#(add 11) E EMI 6/9 D#MI 7 G#MI 9

1. 2.

E(add 11) D C# B C#13(#11) (synth.) F#13 SUS drums & perc. fill

D.C., play AABB (tenor solos over synth. melody at A).
Then continue to letter C.

C (No chords) (F# B G#7 C#7 F# B G#7 C#7)

(bass)

D (Synth. solo) (F# B G#7 C#7)

Vamp & solo till cue.
On cue, D.C. al Coda.

1st x: tenor plays melody
2nd x on: tenor solos

(tenor)

$E_{MA}^9(\text{omit } 3)$ $G^\#$ $A^\#$ B^9_{SUS} $D^\#(\text{add } 11)$ E $E_{MI}^{6/9}$

$D^\#_{MI}^7$ $G^\#_{MI}^9$ $E(\text{add } 11)$ D $C^\#$ B

$E_{MA}^9(\text{omit } 3)$ $G^\#$ $A^\#$ B^9_{SUS} $D^\#(\text{add } 11)$ E $E_{MI}^{6/9}$ $D^\#_{MI}^7$ $G^\#_{MI}^9$

$C^\#\text{13}(\#11)$ (synth.) $F^\#\text{13}_{SUS}$ G_{MA}^9/B A_{MA}^9/B

(tenor fill) (Vamp, solo & fade)

Sample bass line at
letter B and Coda:

(etc.)

Bass line at letters C & D is freely interpreted.

Medium Jazz Waltz

From Day to Day

Mulgrew Miller

♩ = 178

(Intro) $E^b_{MA}{}^7$ $A^b{}^9_{SUS}$ $D^b_{MA}{}^7(\#5)$ 1. $F\#{}^9_{SUS}$ 2. $F\#{}^9_{SUS}$

(pn.)

A $F_{MI}{}^9$ $B^b_{MI}{}^9$ $D_{MI}{}^7(b5)$ $G^7(b9)$

(see note at end)

$C_{MI}{}^9$ $F_{MI}{}^7$ $E_{MI}{}^9$ $A^7(13)$

$D_{MA}{}^9$ $D^b{}^7(\#9)$ $G^b_{MA}{}^7$ $F^7(alt.)$

$B^b{}^6_9$ $G_{MA}{}^9$ $E_{MA}{}^9(13)$ 1. $E_{MA}{}^9(13)$ 2. $E_{MA}{}^9(13)$

B $(F_{MI}{}^9)$ $B^b{}^9_{SUS}$ $F_{MI}{}^9 E^b$ $A^b{}^9_{SUS}$ $D_{MI}{}^9(b5)$ G^{13}

$(G^7(13))$ C $F_{MA}{}^9$ C $A^b{}^{\circ 7}$ C $A^b{}^{\circ 7}$

C^9_{SUS} $F_{MA}{}^7$

(C^9_{SUS}) $G_{MI}{}^7$ C^9_{SUS} $C^7(b9)$ $F_{MA}{}^7$

$(E_{MI}{}^9)$ A^9_{SUS} $A^7(13)$ $D_{MA}{}^7$ $B^9(\#11)$

Staff 1: $G_{MI}^9(11)$ $E_{MI}^9(11)$ $E^b_{MA}^9$ $C_{MA}^9(b5)$

Staff 2: **C** F_{MI}^9 $B^b_{MI}^7$ $D_{MI}^7(b5)$ $G^7(b9)(\#5)$

Staff 3: C_{MI}^9 F_{MI}^7 E_{MI}^9 $A^7(13)(b9)$

Staff 4: D_{MA}^9 $D^b7(\#9)(\#5)$ $G^b_{MA}^7$ $F^7(alt.)$

Staff 5: $B^b6/9$ G_{MA}^9 $E_{MA}^9(13)(\#11)$ B^b9_{SUS}

Staff 6: $F_{MI}^9(b5)$ B^b (optional break on head) $E^b_{MA}^7$ A^b9_{SUS} $D^b_{MA}^7(\#5)$

Staff 7: $F^{\#9}_{SUS}$ $E^b_{MA}^7$ A^b9_{SUS} $D^b_{MA}^7(\#5)$ $F^{\#9}_{SUS}$

Staff 8: **(Ending)** (Ad lib. solo) $E^b_{MA}^7$ A^b9_{SUS} $D^b_{MA}^7(\#5)$ $F^{\#9}_{SUS}$ **(On cue)** $F_{MI}^9(11)$

Solo on tune (A A B C)

Vamp & solo till cue

Chords in parentheses optional for head and solos.

When harmony notes are written (bars 3-4 and 6-8 of A and C), the lower notes are played by the left hand an octave lower.

Note: This chart is based primarily on the composer's score.

Med. Ballad
(or Slow Bossa)

The Gentle Rain

Lyric: Matt Dubey
Music: Luiz Bonfá

CMI **G7**/**B**

We both are lost and a - lone in the world, walk with

BbMI7 **Eb**7sus **Eb**7 **(G7(#9))** **Ab**MA7

me in the gen - tle rain.

AMI7(b5) **D**7 **G**MI7(b5) **C**7

Don't be a - fraid, I've a hand for your hand, and I

FMI7(b5) **(Bb**7 **D**MI7(b5) **D**b7 **Eb**MA7 **C**MI **D**MI7(b5) **G**7

will be your love for a while.

B **C**MI **G7**/**B**

I feel your tears as they fall on my cheek, they are

BbMI7 **Eb**7sus **Eb**7 **Ab**MA7

warm like the gen - tle rain.

AMI7(b5) **D**7 **G**MI7(b5) **C**7

Come, lit - tle one, you have me in the world, And our

FMI7(b5) **(Bb**7 **D**MI7(b5) **D**b7 **Eb**MA7 **C**MI **(G7/B)** **Bb**MI7 **Eb**7 **Ab**MA7

love will be sweet, will be sad, like the gen - tle rain,

Eb9sus **Eb**13 **(G7(#9))** **Ab**MA7 **G**MI7 **C**MI **(D**MI7(b5) **G**7)

like the gen - tle rain, like the gen - tle rain.

Medium Motown Rock

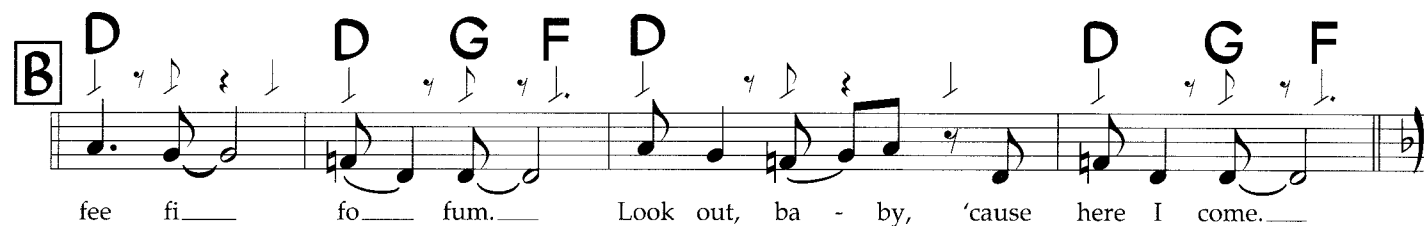
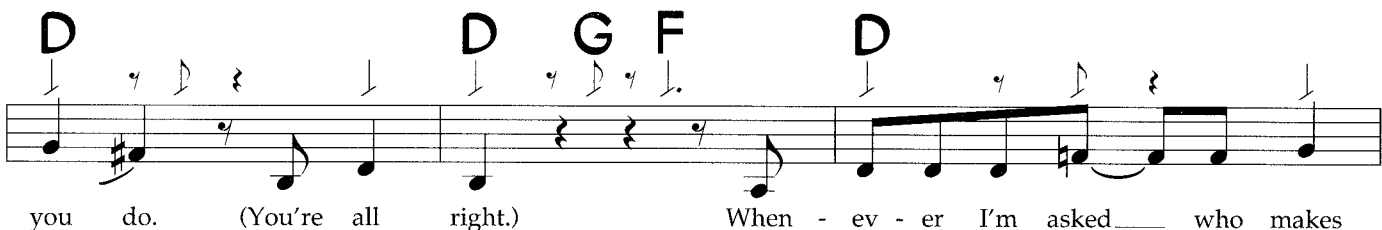
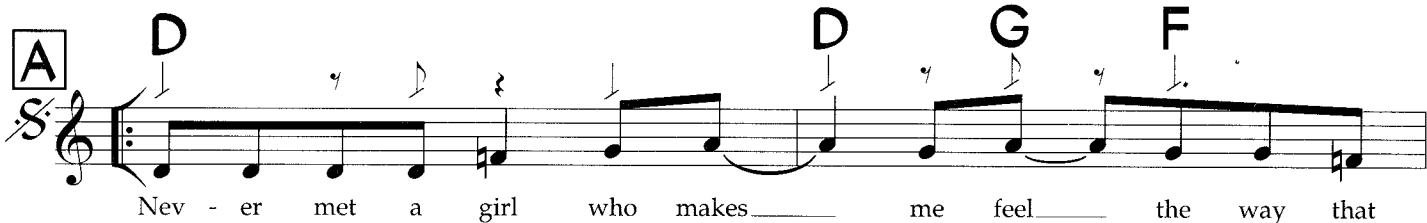
Get Ready

William "Smokey" Robinson

♩ = 132 NC.

(Intro) (drs. tacet)

(dr. fill) -----



I'm gon-na try to make you love me too, so get read-y, so get read-y 'cause here I come.

Ah ba - by, get read-y, get read - y.

I'm on my way. If you Get read-y 'cause here I come now. Get read-y 'cause here I come.

Get read - y.

(Sax solo) (end solo)

D.S. al Coda

I'm on my way. If you Get read-y 'cause here I come now. Get read-y 'cause here I come.

(bkg. vocals) (Ad lib.) Vamp & fade

Second verse:

If you wanna play hide and seek with love let me remind you. (It's all right.)
 The lovin' you're gonna miss and the time it takes to find you. (It's outta sight.)
 So fiddleleedee, fiddleleedum. Look out, baby, 'cause here I come. etc.

Third verse:

All my friends shouldn't want you, too, I understand it. (It's all right.)
 I hope I get to you before they do, the way I planned it. (It's outta sight.)
 So tweedleleedee, tweedleleedum. Look out, baby, 'cause here I come. etc.

Medium Ballad

A Ghost of a Chance

Music: Victor Young
Lyric: Bing Crosby &
Ned Washington

A C_{MA}^7 $D^{\flat 9(\#11)}$ G_{MI}^7 $C^{7(\flat 9)}$ F_{MI}^7 $B^{\flat 9}$

I need your love so bad - ly, I love you, oh, so mad - ly, but

E_{MI}^7 $E^{\flat \circ 7}$ D_{MI}^9 G^7 E^7 A^7 D_{MI}^7 G^7

I don't stand a ghost of a chance with you. I

C_{MA}^7 $D^{\flat 9(\#11)}$ G_{MI}^7 $C^{7(\flat 9)}$ F_{MI}^7 $B^{\flat 9}$

thought at last I'd found you, but oth - er loves sur - round you, and

E_{MI}^7 $E^{\flat \circ 7}$ D_{MI}^9 G^7 C_{MA}^7 $B^{\flat 9}$ C_{MA}^7 $E_{MI}^{7(\flat 5)}$ A^7

I don't stand a ghost of a chance with you.

B D_{MI}^7 $G^{7(\#5)}$ C_{MA}^7 D_{MI}^7 G^7 C_{MA}^7 A_{MI}^7

If you'd sur - ren - der just for a ten - der kiss or two,

$F^{\#}_{MI}^{7(\flat 5)}$ $B^{7(\flat 9)}$ E_{MI}^7 A^{13} D_{MI}^7 $G^{7(\#5)}$

you might dis - co - ver that I'm the lov - er meant for you, and I'd be true. But

C C_{MA}^7 $D^{\flat 9(\#11)}$ G_{MI}^7 $C^{7(\flat 9)}$ F_{MI}^7 $B^{\flat 9}$

what's the good of schem - ing, I know I must be dream - ing, for

E_{MI}^7 $E^{\flat \circ 7}$ D_{MI}^9 G^7 C_{MA}^7 $(C^{\# \circ 7} D_{MI}^7 G^7)$

I don't stand a ghost of a chance with you.

Grand Central

Fast Jazz

John Coltrane

A

(alto/ten.)

NC.

(alto)

(ten.)

(bs. optional)

(bs. walk)

F_{MI}^7 $G_{MI}^{7(b5)}$ A_{MA}^7 $B^b_{MI}^9$ E^b7

$A^b_{MI}^9$ D^b7 $G^b_{MI}^9$ B^7 $B^b_{MI}^9$ $B^{9(\#11)}$

1.

2.

(alto)

$B^b_{MI}^9$ $B^{9(\#11)}$ break

$B^b_{MI}^9$ $B^b_{MI}^{6/9}$

B

(alto)

$F^{\#}_{MI}^7$ B^7 (ten. ad lib. optional)

(sample ten.)

$F^{\#}_{MI}^7$ B^7 $F^{\#}_{MI}^7$ B^7

(bs.) (dr. slight Latin feel)

$F^{\#}_{MI}^7$ B^7 $F^{\#}_{MI}^7$ B^7 (as is)

$F^{\#}_{MI}^7$ B^7 $F^{\#}_{MI}^7$ B^7 $B^b_{MI}^7$ E^7 A_{MA}^7 C^7

(walk)

C

(alto)
(alto/ten.) (ten.)

F_{MI}⁷ G_{MI}^{7(b5)} A_{MA}⁷ B_{MI}⁹ E_b⁷ A_{MI}⁹ D_b⁷ G_{MI}⁹ B⁷

(bs. opt.) (walk)

B_{MI}⁹ B^{9(#11)} B_{MI}⁹ B^{9(#11)}

(Solo pick-ups)
B_{MI}⁹ G_{MI}^{7(b5)} C^{7(b9)}

B_{MI}⁹ break

(fine)

D (Solos)

F_{MI}⁷ B_{MI}⁷ E_b⁷ A_{MI}⁷ D_b⁷ G_{MI}⁷ B⁷ B_{MI}⁹ B^{9(#11)}

1. B_{MI}⁹ B^{9(#11)} 2. B_{MI}⁹ B_{MI}⁶ E^{(B₁₃(#11))} F_{MI}⁷ B⁷

(B₁₃(#11)) F_{MI}⁷ B⁷ B_{MI}⁷ E⁷ A_{MI}⁷ C⁷ F_{MI}⁷ B_{MI}⁷ E_b⁷

A_{MI}⁷ D_b⁷ G_{MI}⁷ B⁷ B_{MI}⁹ B^{9(#11)} B_{MI}⁹ B^{9(#11)}

B_{MI}⁹ B^{9(#11)} Till cue B_{MI}⁹ break G_{MI}^{7(b5)} C^{7(b9)} On cue (last solo) B_{MI}⁹ break

Solo on DDEF (last solo take "On cue" ending) D.C. al fine (with repeat)

Note: On piano solo omit figures except last x of letter F.
(Tenor sounds as written.)

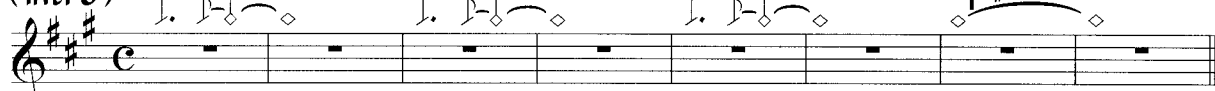
Straight 1/8's

Gush

Maria Schneider

♩ = 104

(Intro)



A *mp* *S*

Chords: $F\#MI^{11}$, $G\#(9) F\#MI^7$, $D7(911) F\#$ (etc.)

(bs. clar., 8va b.)

Chords: $F\#MI^{11}$, $G\#(9) F\#MI^7$, $D7(911) F\#$

B *mf*

Chords: $B_{MI}^{(add 11)} MA^7$, $F\#7(b9) B$, $B7(add 11) b9$, $B7(b9) \#5$, $B7(b9) SUS$, $B7(b9) \#5$, A_{MI} , $A7(b9) \#5$, $G_{MA}^{9(\#11)} B$

(bs. clar., 8va b.)

C

Chords: $D7(911) F\#$, $B_{MI}^{(add 11)} MA^7$, $F\#7(b9) B$, $F\#7(b9) B$, $B7(add 11) b9$, $B7(b9) \#5$, $B7(b9) SUS$, $B7(b9) \#5$, A_{MI} , $A7(b9) \#5$, $G_{MA}^{9(\#11)} B$

(bs. clar., 8va b.)

Chords: $G_{MA}^{9(\#11)} B$, $F\#MI^{11}$, $F\#MI^{11}$

(bs. clar., 8va b.)

(bs. clar. 4 bar figure continues throughout solo section except in "no pedal" measures)

(Solo) (Soloist on F#MI⁷, with variations, for entire solo, DDEF)
(top note of chords, behind solo)

D B⁷ F#MI⁷ B⁷ D^{MA}⁷ F#MI⁹ C G# C# F#MI⁹

(F# pedal throughout D, E & F except as marked)

F#MI⁹ G F#MI⁹ G# A# F#MI⁹ C F#MI⁹ C

G C# F#MI⁹ (2nd x 8va) G⁷ F#7(b9) 3

F#7(b9) C(#11) C^{MA}⁷ F# C GMI C# D^{MA}⁷ SUS F#MI¹¹

E C B⁷ B⁷(b9) B^bMI^(#11) D^{MA}⁷(#11) F#MI¹¹

F#MI¹¹ F#MI⁷(b9) A^{o7} B^b(#9) Ab D^{MA}⁷(#11) F#MI¹¹

(no pedal) -----

F F#MI⁹ EMI⁶(add 7) D^{MA}⁷(add 4) D^{MA}⁹ SUS C⁶(#11)

(F# pedal continues)

C⁶(#11) C Ab B A^{MI} B^bMI^b A B^{MI} G^{MA}¹³(#11) D^{MA}⁹(add 6)

D^{MA}⁹(add 6) C(#11) C^{MA}⁷ F#MI^(#11) GMI G^{dim} GMI F#MI¹¹ F#MI⁷(b9)

F#MI⁷(b9) B⁷(b9) G^bMA⁷(add b6) Ab F#MI⁷(b5) Ab⁷(#9) B^b(#9) F#MI¹¹

(no pedal) -----

F#MI¹¹ *diminuendo*

(end solo) D.S. al 2nd ending al Coda

G F#MI⁹ G A# F#MI⁹ C

This chart has been simplified from the composer's score.

Straight 1/8's

Gush (Piano/Bass)

♩ = 104

(Intro.)

(pn.) $F^{\#}MI^{11}$ $G^{\#}MI^7$ $D^7(\#11)$ etc.

(bs.) etc.

A $F^{\#}MI^{11}$ 2 $G^{\#}MI^7$ $D^7(\#11)$ $F^{\#}$

$F^{\#}MI^{11}$ 2 $G^{\#}MI^7$ 1. $D^7(\#11)$ $F^{\#}$

B

$BMI^{(add\ 11)} MA7$ $F^{\#7(b9)} B$ $B^7(add\ 11)_{b9} B^7(\#5)$ $B^7_{SUS}(\#5)$ $B^7(\#5)$ $A_{MI} A^7(\#9)_{b5}$ B B

(bs. bottom note 8va)

$GMA^9(\#11) B$ $(F^{\#}MI^{11})$

(bs. loco w/ pn. 8va b.)

2. $D^7(\#11)$ $F^{\#}$ **C** $BMI^{(add\ 11)} MA7$ $F^{\#7(b9)} B$

$B^7(add\ 11)_{b9} B^7(\#5)$ $B^7_{SUS}(\#5)$ $B^7(\#5)$ $A_{MI} A^7(\#9)_{b5}$ B $BGMA^9(\#11) B$ $(F^{\#}MI^{11})$

(bs. bottom note 8va) (bs. figure continues for solos)

Med. Funky Latin

Hard Eights

Lyle Mays

♩ = 230

(Intro.)

drum solo

Chords: D_{MI}^9 , $B^b_{MA}7/C$, D_{MI}^9 , $B^b_{MA}7/C$

(add bass) (etc.)

Chords: D_{MI}^9 , $B^b_{MA}7/C$, D_{MI}^9 , $B^b_{MA}7/C$

(add piano)

Chords: D_{MI}^9 , $B^b_{MA}7/C$, D_{MI}^9 , $B^b_{MA}7/C$, D_{MI}^9

Chords: D_{MI}^9 , $B^b_{MA}7/C$, F/E^b , $B^b_{MA}7/C$, C/F

Chords: C_{MA}^9 , G_{MA}^9 , $A^b_{MA}7$, E^b6 , $B^b_{MA}7$, C/F , G/C

Chords: B^b/E^b , F/B^b , $C_{MA}7$, F , E_{MI}/G , A_{sus} , $A_{sus} (A^7(alt.))$

(Steady Samba)

Chords: $B^b_{MA}7/A$, B/A

Chords: $C_{MI}(MA7)/G$, $A^b_{MA}7(\#11)/E$, E

Chords: $A^b_{MA}7/C$, $F_{MA}7(\#5)/A$

D_{MI}⁹ F[#] D_{B^b} F_{D^b} A_F NC
 dr. fill

(Original Feel)
 C D_{MI}⁹ B_b/C D_{MI}⁹ B_bMA⁷ C D_{MI}⁹ D_{MI}⁹ B_bMA⁷ F_{E^b} B_bMA⁷ C/F CMA⁹ GMA⁹ A_bMA⁷ E_b⁶ B_bMA⁷ C/F G/C B_b/E_b F/B_b CMA⁷ F E_{MI} G A_{SUS} A_{SUS} (A⁷(alt.))

(Solos)
 D D_{MI}⁹ B_bMA⁷ CMA⁷ E_bMA⁷ B_bMA⁷ FMA⁷ GMA⁷ A⁷(alt.)
 (last x)

After last solo, D.S. al Coda

DMI⁹ B_b/C
 (Vamp, fill & fade)

Melody at letters A & C may be played an octave higher.
 Melody is freely interpreted.

Heat Wave

Eddie Holland

Lamont Dozier

Brian Holland

(As sung by Martha Reeves and the Vandellas)

Medium-Up Shuffle

♩ = 165

Chorus:

1. When - ev - er I'm
 with him some - thng in - side starts to
 burn - in' and I'm filled with de - sire.
 Could it be a dev - il in me or is this the way love's sup - posed to be? It's like a
 heat wave burn - in' in my heart, I can't keep from
 cry - in', it's tear - in' me a - part.

Verse:

2. When - ev - er he

B F_{MI}^7 G_{MI}^7 C_{MI} F_{MI}^7 G_{MI}^7

(bkgr. vocals) Ooh, _____ Ooh, Heat Wave. Ooh, _____

C_{MI} F_{MI}^7 G_{MI}^7 A^b B^b7

Ooh, Heat Wave. (sax solo for 11 bars)

E^b B^b break -----

(pn.) (end solo)

3. Some - 'times I
D.S. al Coda (3rd verse)

E^b B^b break ----- C F_{MI}^7 G_{MI}^7 C_{MI}

lead vocal: Yeah, yeah, yeah, yeah, _____ Oh _____

bkgr. vocals: _____

You know it's all right, girl, _____ Go a -

C_{MI} F_{MI}^7 G_{MI}^7 C_{MI}

yeah, _____ Yeah, Yeah yeah, _____ Oh

head, girl. _____ Know it's all right, girl, _____ Ain't noth - in' but

C_{MI} F_{MI}^7 G_{MI}^7 A^b

yeah, _____ I feel it burn - in', I hear it

love, girl. _____ Don't pass up this chance, _____ This time it's

(start to fade) **((fade))**

Horn line at 2nd ending of letter A is played at every "break". Comping rhythms from Intro continue through the head. Piano figure 4 before letter A is played whenever the chord is E^b .

Second and third verses

2. Whenever he calls my name, soft, low, sweet and plain,
I feel, yeah, yeah, I feel that burnin' flame.
Has high blood pressure got a hold on me
Or is this the way love's supposed to be?
It's like a heat wave...

3. Sometimes I stare in space, tears all over my face.
I can't explain it, don't understand it, I ain't never felt
like this before.
Now that funny feelin' has me amazed,
I don't know what to do, my head's in a haze.
It's like a heat wave...

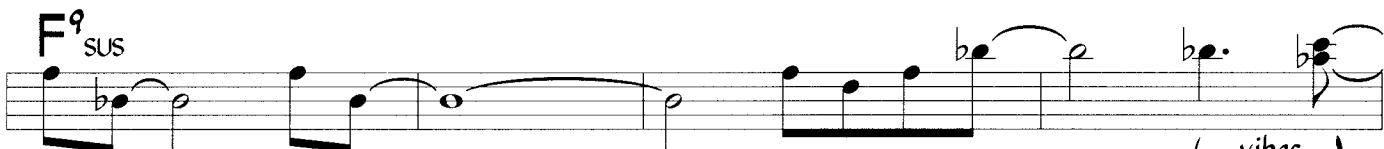
Fast Swing

♩ = 250

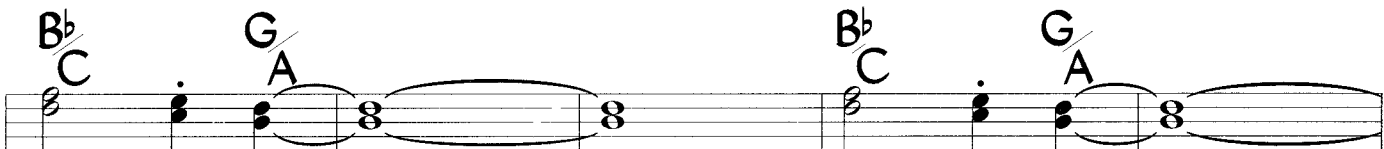
Herzog

Bobby Hutcherson

A

F⁷_{SUS}F⁷_{SUS}E⁷_{SUS}G^{M7}A^{M7}G^{M7}A^{M7}F⁹_{SUS}F⁹_{SUS}

(vibes ten. 8va b.)

A^{b7}_{SUS}F⁷_{SUS}B^b/_CG/_AB^b/_CG/_A

(vibes 8va ten. top notes 8va b.)


G/_AB^b/_CG/_AE/_{F#}D^b/_{E^b}C/_F

B

(Solos)

F⁷_{SUS}

E⁷_{SUS}

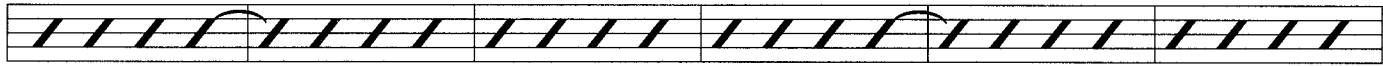


G_{MI}⁷

A_{MI}⁷

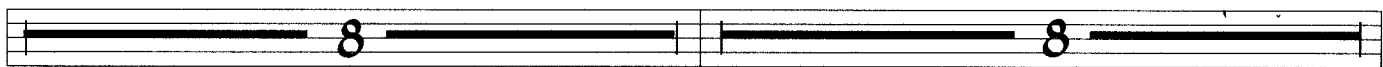
G_{MI}⁷

A_{MI}⁷



F⁹_{SUS}

A^{b7}_{SUS}

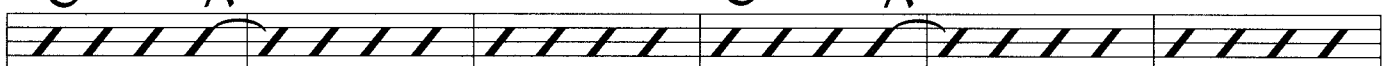


B^b/_C

G/_A

B^b/_C

G/_A

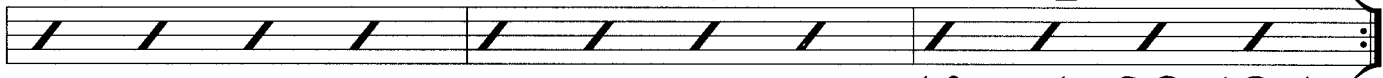


B^b/_C

G/_A

E/_{F#}

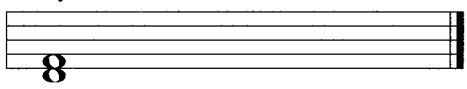
D^b/_{E^b}



After solos, D.C. al Coda

⊕

F⁷_{SUS}



Hold On I'm Coming

Isaac Hayes
& David Porter
(As sung by Sam & Dave)

Med. Boogaloo
♩ = 108

A^b **B** **D^b** **A^b**

(horns)

1. Don't you

A^b7

ev - er be sad, Lean on me when times are bad, When the

D^b7

day comes and you're down, in a riv - er of trou - ble, and a - bout to drown. Just hold

A^b **B** **D^b** **A^b** **A^b** **A^b**

(horns as in Intro)

on, I'm com - ing, hold on, I'm com - ing. 2. I'm on my com - ing. Hold

A^b **B** **D^b** **A^b**

on, I'm com - ing, Hold on, I'm com - ing.

C D^b7

Reach out to me for sat - is - fac - tion,

B **D^b7** **E^b7**

Call my name for quick re - ac - tion, yeah yeah, yeah, Yeah,

A^b **G^b** **B** **D^b**

(gtr. solo)

2nd verse: I'm on my way, your lover,
If you get cold I'll be your cover
Don't have to worry, 'cause I'm here,
No need to suffer, 'cause I'm here.

D.C., sing first verse again, (end solo)
vamp & fade on letter **B**.

How Sweet It Is (To Be Loved By You)

Medium Shuffle

♩ = 112 NC.

Eddie Holland, Lamont Dozier & Brian Holland
(As sung by Marvin Gaye)

The musical score is written for a single melodic line in treble clef, 4/4 time, with a medium shuffle feel. It includes various musical notations such as triplets, piano fills, and specific chord voicings. The lyrics are written below the staff, with blank lines for vocal improvisation or breathers. The score is divided into sections by letter markers: A, B, and C.

Section A: Starts with a piano fill (pn. fill) and a C major chord. The melody begins with a triplet of eighth notes. The lyrics are: "How sweet it is _____ to be loved by you, _____ How sweet it' is _____ to be loved by you. _____".

Section B: Starts with a C major chord and a piano fill. The melody continues with a triplet. The lyrics are: "I need - ed the shel - ter of some - one's _____ arms, and there _____ you were, _____ I need - ed some - one to un - der - stand my ups and _____ downs, and there _____ you were, _____".

Section C: Starts with a C major chord and a piano fill. The melody continues with a triplet. The lyrics are: "with sweet love and de - vo - tion, _____ deep - ly touch - ing my _____ e - mo - tions, _____ I want to stop and thank you ba - by, I want to stop _____ and thank you ba - by."

Chords and Harmonization: The score includes various chords and voicings: C, F, C/G, F/G, F⁶, C⁷, G⁹_{SUS}, A_{MI}, and G. Some chords are indicated with a slash and a letter (e.g., C/G), indicating a specific voicing or inversion.

How sweet it is _____ to be loved by you. _____

How sweet it is _____ to be loved by you. _____

(Piano solo)

C **A_MI** **G** **F**

D.S. al Coda

(fade) How sweet it is _____ to be loved by you. _____

Second verse:

I close my eyes at night,
Wonderin' where would I be without you in my life.
Ev'rything I did was just a bore.
Ev'rywhere I went, seems I've been there before.
But you brighten up for me all of my days
With a love so sweet in so many ways
I want to stop (etc.)

Third verse: (begins at the sign, D.S.)

You were better to me than I was to myself.
For me there's you and there ain't nobody else.
I want to stop (etc.)

Sample bass line:

A **C** **A_MI** **G** **F** **4**

C **F** **2** **2** **2**

B **F⁶** **C_G F_G** **C_G F_G** **C** **C⁷** **F⁶** **(etc.)**

Medium Pop Ballad

I Can't Help It

Susaye Green

Stevie Wonder

(As performed by Michael Jackson)

♩ = 102

(synth., tacet 1st x)

(elec. pn. ad lib. chords)

A¹³(#11) A^bMA⁹ A¹³(#11)

(bs.)

A

(vocal 8va b.)

Look - ing in my mir - ror
Help - less like a ba - by,

A^bMA⁹ A¹³(#11) A^bMA⁹

Took me by sur - prise.
sen - su - al dis - guise.

A¹³(#11) A^bMA⁹

I can't help but see you
I can't help but love you,

F^{Mi}⁹ B^b13

1.

run - ning of - ten through my mind, yeah.

D^bMi⁹ E^b7(#9) E^{Mi}⁹ F[#]Mi⁷ G[#]Mi⁷ A^{Mi}⁷

2.

It's get - ting bet - ter all the time. I can't

$D^b M^9$ $E^b 7(\#9)$ $A^b M^9$

B

help it. If I want - ed to I would - n't help it ev - en if I could. I can't

$F m^9$ $D^b M^9$ $E^b 7(\#9)$

help it. If I want - ed to I would - n't help it, no I can't

$F m^9$ $(D^b M^9)$ $E^b 7(\#9)$

(tacet 2nd x)

2.

C

(Ad lib. vocal)

help it, no.

$D^b M^9$ $E^b 7(\#9)$ $A^{13}(\#11)$

$A^b M^9$ $A^{13}(\#11)$ $A^b M^9$

Second verse:

D.S. for 2nd verse and solos.
Last x vamp & fade on **C**.

Love to run my fingers softly while you sigh.
Love came and possessed you, bringing sparkles to your eyes.
Like a trip to heaven, heaven is the prize.
And I'm so glad I found you, yeah. You're an angel in disguise.
I can't help it. etc.

I Fall In Love Too Easily

Medium Ballad

Music: Jule Styne
Lyric: Sammy Cahn

A

I fall in love too		eas - i - ly,		I fall in love too		fast,
		(E ^b _{MA} ⁷ G ⁷ ([#] 5) C _{MI} ⁷)				(C [#] _{MI} ⁹)
F _{MI} ⁷	B ^b ₁₃ (^b 9)	E ^b _{MA} ⁷	A ^b _{MA} ⁷	D _{MI} ⁷ (^b 5)	G ⁷ ([#] 5)	C _{MI} ⁷ A ⁷ (^b 5)

I fall in love too		ter - ri - bly hard		for love to ev - er		last.
		(F ¹³		E ^b ₇ ([#] 9)		D ¹³
D _{MI} ⁷ (^b 5)	G ⁷ ([#] 5)	C _{MI} ⁷	C _{MI} ⁷ / _{B^b}	A _{MI} ⁷ (^b 5)	A ^b ₁₃ ([#] 11)	D _{MI} ⁷ (^b 5) G ⁷

B

My heart should be well		schooled, 'cause I've been		fooled in the		past, and still I
		(E _{MI} ⁹ A ^b _{MI} ⁷ D ^b ₇ ([#] 9)		G _{MI} ⁷ (^b 5)		
A _{MI} ⁷ (^b 5)	D ⁷ (alt.)	G ¹³	D ^b ₇ ([#] 9)	C ⁹ _{SUS} C ⁷ (^b 9)	F _{MI} ⁷ (C ⁷ (^b 9))	

fall in love too		eas - i - ly		I fall in love too		fast.
				(F ¹³)		(B ^b _{MI} ⁹ C _{MI} ⁹ D ^b _{MI} ⁹ G ^b ₁₃)
F _{MI} ⁷	A ^b _{MI} ⁹ D ^b ₉	G ⁷ (alt.)	C ⁷ (^b 9)	F _{MI} ⁹	B ^b ₁₃ (^b 9)	E ^b _{6/9} G ^b ₁₃

B natural in bar 1 of A and E natural in bar 5 may be played as flats.

I Got It Bad

(And That Ain't Good)

Lyric: Paul Webster

Music: Duke Ellington

Freely (Verse)

(D⁷) G⁶/₉ (C⁷(#11)) G⁶/₉ C⁷(#11) G⁶/₉ B_{Mi}⁷(b5) E⁷(b9)
 The po - ets say that all who love are blind, but
 A_{Mi}⁷ D⁹_{SUS} C⁹(#11) B_{Mi}⁷ E⁷(b9) A_{Mi}⁷ D⁷(#5)
 I'm in love and I know what time it is. The
 (C⁷(#11)) G⁶/₉ C⁷(#11) G⁶/₉ B_{Mi}⁷(b5) E⁷(b9)
 good book says "Go seek and ye shall find." Well
 A_{Mi}⁷ D⁹_{SUS} D⁹ G⁶/₉
 I have sought and, my, what a climb it is. My
 D_{Mi}⁷ G⁹ C_{MA}⁷ A_{Mi}⁷
 life is just like the weath - er. It chang - es with the hours.
 B⁷(b9) E⁷(#5) A⁷ E^{b7} D⁷(b9)
 When he's near I'm fair and warm - er. When he's gone I'm cloud - y with show - ers.
 (C⁷) G⁶/₉ C⁷(#11) G⁶/₉ C⁷(#11) G⁶ C⁷(#11)
 In e - mo - tion, like the o - cean, it's ei - ther sink or swim When a
 D⁶/_A C⁹(13) B⁷(b9) E_{Mi}⁷ A¹³ D⁷_{SUS} D⁷
 wo - man loves a man like I love him.
 (Ballad) (G_{MA}⁷) (C_{MA}⁷)
 A E^{o7} G G C G G B⁷ E_{Mi}⁷ A⁹ (B^{b9}) E_{Mi}⁷ A⁹
 Nev - er treats me sweet and gen - tle, the way he should.
 Like a lone - ly weep - ing wil - low lost in the wood,

Ami⁷ B⁷(#5) E⁷ A⁷ D¹³ G⁶ E_{mi}⁷ Ami⁷ D⁷

I got it bad and that ain't good!

(G_{MA}⁷ E_o⁷ G) (C_{MA}⁷ C G) B⁷ E_{mi}⁷ A⁹ (B^{b9}) E_{mi}⁷ A⁹

My poor heart is sen - ti - men - tal, not made of wood.
And the things I tell my pil - low no wom - an should.

Ami⁷ B⁷(#5) E⁷ A⁷ D¹³ G⁶ C^{#o}⁷ D_{mi}⁷ G⁷

I got it bad and that ain't good! But Tho'

B C⁶ F⁷

when the week - end's o - ver and Mon - day rolls a - round I
folks with good in - ten - tions and tell me to save my tears, I'm

(F_{#mi}⁷ F⁷ E_{mi}⁷) (E^{b7}(#5))

G_{MA}⁷ B_{mi}⁷ E⁷ Ami⁷ D⁹_{SUS} D⁷(b9)

end up like I start out, just cry - in' my heart out.
glad I'm mad a - bout him. I can't live with - out him.

(G_{MA}⁷ E_o⁷ G) (C_{MA}⁷ C G) B⁷ E_{mi}⁷ A⁹ (B^{b9}) E_{mi}⁷ A⁹

He don't love me like I love him. No - bod - y could
Lord a - bove me, make him love me the way he should

Ami⁷ B⁷(#5) E⁷ A⁷ D¹³ G⁶ (E_{mi}⁷ Ami⁷ D⁷)

I got it bad and that ain't good.

Solo on form (ABC)

Alternate lyric at letter B: But when the fish are jumpin'
And Friday rolls around,
My man and me, we gin some
And sin some and then some.

Alternate changes (Bill Evans)(Actually played in F)
Letters **A** & **C**:

F^{#9} G C^{#7}(#5) F^{#7}(#5) B_{mi}⁹ F⁹ E_{mi}¹¹ B¹³(#11) A⁹(#11) Ami⁹ G⁹(#5)

F⁹(#11) E⁷(#11) E^{b9} D⁷(#11) 1. G⁶ B E⁷(b9) A⁹ D⁷(b9) 2. G⁶ B⁷(#5) E¹³(b9) A⁷(#9) D¹³(#9) G⁹ D^{b9} **B** (C_{MA}⁷(add 6)) (etc.)

I Hear a Rhapsody

George Fragos, Jack Baker
& Dick Gasparre

Ballad or Medium Swing

And when I hear you call _____ so soft - ly to me, _____ I don't hear a

call at all, _____ I hear a rhap - so - dy. _____ And when your

spark - ling eyes _____ are smil - ing at me, _____ then soft through the

star - lit skies _____ I hear a rhap - so - dy. _____

B My days are so blue when you're a - way. _____

My heart longs for you, so won't you stay? _____ My dar - ling,

C hold me tight _____ and whis - per to me. _____ Then soft through a

star - ry night _____ I hear a rhap - so - dy. _____

Note: Bottom changes are Bill Evans'; more standard changes in parentheses.

I Heard It Through the Grapevine

Norman Whitfield

Barrett Strong

(As sung by Marvin Gaye)

Medium Pop (Intro)

♩ = 117

(E^bM¹)

(no bass) (elec. pn.) (add kick dr.)

(E^bM¹) E^bM¹ A^bE^bM¹ A^b E^bM¹(etc.) A^bE^bM¹ A^b E^bM¹

(add gtr.) (Fr. horn) 1. Ooh, — I bet

A E^bM¹ A^bG^b E^bM¹ A^bG^b E^bM¹ B^b7 A^b9

you're won - d'rin' how I knew 'bout your plans — to make me blue,

A^b9 E^bM¹ A^bG^b E^bM¹ A^bG^b E^bM¹ B^b7

with some oth - er guy — you knew be - fore. Be - tween the two of us guys —

B^b7 A^b9 C^M1 E^b7 A^b9

— you know I love you more. It took me by sur - prise — I must say, —

A^b9 E^b7 A^b9 E^b7

when I found — out yes - ter - day. — Don't you know that I heard —

B E^b7 A^b7 E^b7 A^b9 E^b7

— it through the grape - vine, not much long - er would you be — mine. Oh, I heard

E^b7 A^b7 E^b7 A^b7 NC. (unis.)

— it through the grape - vine, Oh, — I'm just a - bout to lose — my mind. Hon - ey, hon - ey, well

(Heard)

(E^bM_I)
 (bkgr.) it through the grape - vine, not much long - er would you be my ba -
 (1st x only)

2. I know a man
 by, Ooh, doot, doo doo doo

(Interlude) A^b E^bM_I G^b E^bM_I A^b G^b E^bM_I A^b G^b E^bM_I NC_(unis.) E^bM_I
 (strings)

3. Peo - ple say be - lieve half
D.S. al Coda

(E^bM_I)
 (bkgr.) it through the grape - vine, not much long - er would you be my ba - by, Yeah,

Hon - ey, hon - ey I know that you're let - tin' me go, Said I heard
 yeah, yeah, yeah, Heard (etc., to end)

(E^bM_I)
 it through the grape - vine, Ooh, I heard it through the grape - vine, Ooh noo, I heard
 (start to fade) (fade)

Second and Third Verse lyrics:

2. I know a man ain't supposed to cry,
 But these tears I can't hold inside.
 Losin' you would end my life, you see,
 'Cause you mean that much to me.
 You could have told me yourself
 That you loved someone else.
 Instead, I heard it through the grapevine (etc.)

3. People say believe half of what you see,
 Son, and none of what you hear,
 But I can't help bein' confused.
 If it's true please tell me, dear.
 Do you plan to let me go
 For the other guy you loved before?
 Don't you know, I heard it through the grapevine (etc.)

I Heard It Through the Grapevine (Rhythm)

Medium Pop

♩ = 117 (Intro)

(elec. pn.)

(E^bM_I)

(kick dr.)

(etc.)

(no bass)

(add gtr)

(elec. pn.)

(E^bM_I)

E^bM_I

A^b E^bM_I

A^b E^bM_I

A^b E^bM_I

A^b E^bM_I

A^b E^bM_I

(sample bass line)

A

E^bM_I

A^b G^b E^bM_I

A^b G^b E^bM_I B^b7

A^b9

E^bM_I

E^bM_I

A^b G^b E^bM_I

A^b G^b E^bM_I B^b7

A^b9

C_MI

C_MI

E^b7

A^b9

E^b7

A^b9

E^b7

B

(elec. pn. fill) -----

Chords: E^b7 , A^b7 , E^b7 , A^b9 , E^b7

NC.

(E^b_{MI}) E^b_{MI}

C (Interlude)

Chords: E^b_{MI} , G^b , E^b_{MI} , A^b/G^b , E^b_{MI} , G^b , E^b_{MI} , E^b_{MI}

NC.

D.S. al Coda

Ω (elec. pn.) Ω Ω Ω (continue tremolo to end)

(etc., to end)

(E^b_{MI}) (E^b_{MI}) (E^b_{MI})

(bass)

(start to fade) (fade)

I Wanted to Say

Medium Swing (in 2)

♩ = 136

Victor Lewis
(As played by Kenny Barron)

A A_{MI}^9 E_{MI}^9 $C\sharp_{MI}^9$ $G\sharp_{MI}^{11}$
(muted trp. w/ ten. 8va b.)

F^{13}_{SUS} C_{MI}^9 A_{MI}^{11}

(D_{MI}^{11}) D^9_{SUS} (E_{MI}^{11}) E^9_{SUS} $C\sharp_{MI}^9$ $G\sharp_{MI}^{11}$

F^{13}_{SUS} C_{MI}^9 A_{MI}^{11}

B D^{13}_{SUS} $D^{13}(\sharp 11)$ D^{13}_{SUS} $D^{13}(\sharp 11)$

F^{13}_{SUS} $F^{13}(\sharp 11)$ E_{MI}^{11} $E\flat^{13}(\sharp 11)$
(trp. 8va b.)

C A_{MI}^9 E_{MI}^9 $C\sharp_{MI}^9$ $G\sharp_{MI}^{11}$

F^{13}_{SUS} C_{MI}^9 A^{13}_{SUS}

Solo on form (ABC).
After solos, D.C. al Coda

F^{13}_{SUS} C_{MI}^9 A^{13}_{SUS} (pn. fills)
Vamp & fade

Chords in parentheses are optional for solos.

On recording, solos are 2 choruses each, the first in 2 and the second in 4.

I'm Getting Sentimental Over You

Ballad or
Medium Swing

Lyric: Ned Washington
Music: George Bassman

A F_{MA}^7 B_{MI}^7 E^7 $A_{MI}^{7(b5)}$ D^7

Nev - er thought I'd fall, but now I hear love call. I'm

G^9 C^7 F^6 D^7 G_{MI}^7 C^7

get - ting sen - ti - men - tal ov - er you.

F_{MA}^7 B_{MI}^7 E^7 $A_{MI}^{7(b5)}$ D^7

Things you say and do just thrill me thru and thru. I'm

G^9 $C^{7(\#5)}$ (E^b6) E^6 F^6 $B_{MI}^{7(b5)}$ $E^{7(b9)}$

get - ting sen - ti - men - tal ov - er you.

B $A_{MI}^{6/9}$ $(F^{\#}_{MI}^{7(b5)})$ B^7 $E^{7(b9)}$

I thought I was hap - py. I could live with - out love.

B_{MI}^7 E^7 A_{MI}^7 D^7 G_{MI}^7 C^7

Now I must ad - mit, love is all I'm think - ing of.

C F_{MA}^7 B_{MI}^7 E^7 $A_{MI}^{7(b5)}$ D^7

Won't you please be kind, and just make up your mind, that

G^9 C^7 (F^6) E^7 E^b7 D^7 A_{MI}^7 D^7

you'll be sweet and gen - tle, be gen - tle with me, be -

G^9 $C^{7(\#5)}$ (E^b6) E^6 F^6 (A^b7) G_{MI}^7 C^7

cause I'm sen - ti - men - tal ov - er you.

(I Know) I'm Losing You

Cornelius Grant

Norman Whitfield

Eddie Holland

(As sung by the Temptations)

Med. Boogaloo (Intro)

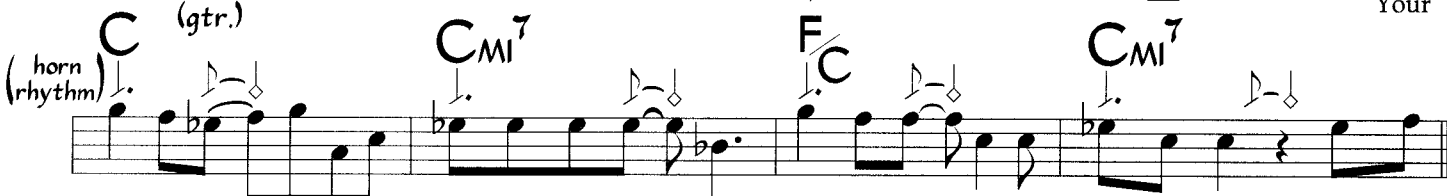
♩ = 110

C (omit 3)



(etc. to [A]) (add bass)

Your



love is fad - ing, I can feel your love fad - ing, girl, it's fad - ing a - way from me. 1. 'Cause your



touch, your touch has grown cold, As if some - one else con - trols your



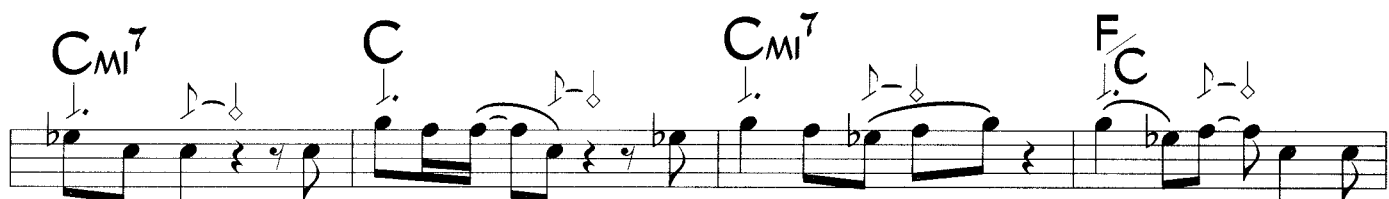
ver - y soul, I've fooled my - self long as I can, I can



feel the pre - sence of an - oth - er man. It's there when you



speak my name, It's just not the same, Ooh, ba - by, I'm



los - ing you. It's in the air, It's ev - 'ry - where, Ooh, ba - by, I'm



los - ing you. I don't wan - na lose you. (trps.)

C

(trbs.)

C

Eb I can

D

tell when we kiss from the ten-der-ness I miss, Ooh, ba-by, I'm los-ing you. Girl, I can

feel it in my bones an-y day you'll be gone, Ooh, ba-by, I'm los-ing you.

(Repeat & fade)

Second verse:

When I look into your eyes,
A reflection of a face I see.
I'm hurt, down-hearted and worried, girl,
'Cause that face doesn't belong to me.

It's all over your face, Someone's taken my place,
Ooh, baby, I'm losing you.
You try hard to hide the emptiness inside,
Ooh, baby, I'm losing you.

Repeat of letter D:

Oh, my dear, what happened to the love we shared?
Ooh, baby, I'm losing you.
I know it's true, there's someone new,
Ooh, baby, I'm losing you.

(Sample bass line at letter A)

(etc.)

I'm Through with Love

Medium

(or Med. Ballad)

Lyric: Gus Kahn

Music: Matt Malneck

& Fud Livingston

A F_{MA}^7 $A^{b\circ 7}$ G_{MI}^7 C^7

I'm through with love I'll nev - er fall a - gain. Said "a -

(C_{MI}^7) F_{MA}^9 F^7 $B^b_{MA}^7$ $E^b 7$ A_{MI}^7 $D^7(b^9\#5)$

dieu" to love, "Don't ev - er call a - gain" for I must have you or

G_{MI}^7 $(D^7(b^9\#5))$ G_{MI}^7 $C^{7(b^9)}$ A_{MI}^7 $D^7(b^9)$ G_{MI}^7 $C^{7(b^9)}$

no - one, _____ and so I'm through with love. I've

F_{MA}^7 $A^{b\circ 7}$ G_{MI}^7 C^7

locked my heart, I'll keep my feel ing there. I have

(C_{MI}^7) F_{MA}^9 F^7 $B^b_{MA}^7$ $E^b 7$ A_{MI}^7 $D^7(b^9\#5)$

stocked my heart with i - cy frig - i - daire, and I mean to care for

G_{MI}^7 $(D^7(b^9\#5))$ G_{MI}^7 $C^{7(b^9)}$ F^6 $E^7(b^9)$

no - one, _____ be - cause I'm through with love.

B A_{MI} $A_{MI}^{(\#5)}$ A_{MI}^6 $A_{MI}^{(\#5)}$ A_{MI} $A_{MI}^{(\#5)}$

Why did you lead me to think you could care? You did - n't need me for

A_{MI}^6 D^7 C^6 A_{MI}^7 D_{MI}^7 G^{13}

you had your share of slaves a - round you to hound you and swear, with

deep e - mo - tion, de - vo - tion to you. Good -

bye to Spring, and all it meant to me, It can nev - er bring the

thing that used to be, for I must have you or no - one,

and so I'm through with love.

If You Could See Me Now

Lyric: Carl Sigman

Music: Tadd Dameron

(Bill Evan's changes)

Ballad

(Solos: E^b9_{sus} $E^b7(\#9)$)

A E^bMA^9 Ab^9_{sus} Ab^9

If you could see me now you'd know how blue I've been.
If you could see me now you'd find me be - ing brave,

E^bMA^9 $CMI^7 (BMI^7 B^bMI^7 AMI^7)$ $AbMI^9$ D^b9

One look is all you'd need to see the mood I'm in. ' Per -
and try - ing aw - f'ly hard to make my tears be - have. But

GMI^9 CMI^9 $F^{\#}MI^9$ B^9 FMI^9 B^b9 BMI^9 $E^9(b5)$

haps then you'd re - a - lize I'm still in love with
that's quite im - pos - si - ble. I'm still in love with

1. $D^b9(\#11)$ $C7(b9)$ $FMI^7(b5)$ $B^b7(b9)$ 2. E^b9 $AbMI^6$ $E^b6/4$ G CMI^9 B^bMI^9

you. you. You'll

B AMI^9 D^9_{sus} $D7(b9)$ BMI^7 $B7(\#9)$ $E7(b9)$ AMI^9 $D7(b9)$

hap - pen my way on some mem - 'ra - ble day and the month will be May for a

GMA^9 AMI^9 CMI^9 $F7(b9)$ DMI^7 $D7(\#9)$ GMI^9

while. I'll try to smile but can I play the part with - out my

$CMI^7(b5)$ $F7_{sus}$ $F7(b9)$ FMI^7 G^bMA^9 BMA^9 EMA^9 **C** E^bMA^9 (Solos: E^b9_{sus} $E^b7(\#9)$)

heart be - hind the smile? The way I feel for you I

Ab^9_{sus} Ab^9 E^bMA^9 $CMI^7 (BMI^7 B^bMI^7 AMI^7)$

nev - er could dis - guise. The look of love is writ - ten

plain - ly in my eyes. I think you'd be mine a - gain

(1st x: $E^b_{MA} \frac{7}{B^b}$)

if you could see me now.

($F_{MI} \frac{7(b5)}{B^b}$ $B^b 7(b9)$)


Note: These are Bill Evans' changes, transposed.

In a Mellow Tone

Medium Slow Swing

Duke Ellington

(F7) A Bb7 Eb7 Ab6



In a mel - low tone,_____ feel - in' fan - cy free._____

Ab6 EbMI7 Ab7 DbMA7



And I'm not a - lone,_____ I've got com - pa - ny._____

DbMA7 Db6 Gb7 Ab6



Ev - 'ry - thing's O. K._____ The live - long day._____

F9 Bb7 Eb7 (F7) optional break, head only



With this mel - low song_____ I can't go wrong._____ In a mel - low tone,_____

B Bb7 Eb7 Ab6



_____ that's the way to live._____ If you mope and groan,_____

EbMI7 Ab7 DbMA7




_____ some - thing's got to give._____ So go you way_____

Db7 D°7 Ab6 Eb F7



_____ and laugh_____ and play._____ There's joy_____ un - known_____

Bb7 Eb7 Ab6 (Ab6 Eb E°7 FMI7 Bb7)



_____ in a mel - low tone._____

Solo on AB

In a Sentimental Mood

Ballad

Duke Ellington, Irving Mills
& Manny Kurtz

A $(D_{MI}^9(MA^7) A^7(\sharp 5))$ $D_{MI} D_{MI}^{(MA^7)} D_{MI}^7 D_{MI}^6$

In a sen - ti - men - tal mood I can see the stars come
kiss drifts a mel - o - dy so

$G_{MI} G_{MI}^{(MA^7)} G_{MI}^7 (E^7) G_{MI}^6 A^7(\sharp 5) D_{MI} (D_{MI}^7 B_{MI}^7(\sharp 5) B^b_{MA}^9)$

thru my room while your lov - ing at - ti - tude is like a
strange and sweet. In this sen - ti - men - tal bliss you make my

$A_{MI}^7 D^9 G_{MI}^7 C^7(\flat 9) 1. F^6_9 (break on head) (E_{MI}^7 A^7(\sharp 5)) 2. F^6_9 (E^b_{MI}^9 A^b_{13})$

flame that lights the gloom. On the wings of ev - 'ry
par - a - dise com - plete.

B $D^b_{MA}^7 B^b_{MI}^7 E^b_{MI}^9 A^b_7 (G^b_{MA}^7 D^b_6 F E^{13} B^b_7(\flat 9 \sharp 5))$

Rose pet - als seem to fall. It's all like a dream to call you mine.

$E^b_{MI}^7 A^b_7 (F_{MI}^7) D^b_{MA}^7 B^b_{MI}^7 E^b_{MI}^9 A^b_7$

My heart's a light - er thing since you made this night a thing di -

$C^7_{SUS} C^7 (B^9(\sharp 11) A^7(\sharp 5))$

vine. In a sen - ti - men - tal

C $(D_{MI}^9(MA^7) A^7(\sharp 9)) D_{MI} D_{MI}^{(MA^7)} D_{MI}^7 D_{MI}^6 G_{MI} G_{MI}^{(MA^7)}$

mood I'm with - in a world so heav - en - ly

The musical score consists of two staves. The first staff contains the melody for the lyrics "for I nev - er dreamt that you'd be lov - ing". The second staff contains the melody for the lyrics "sen - ti - men - tal me.". Chords are written above the notes. Chords in parentheses are Bill Evans' changes for head.

Staff 1:

- Chords: G_{MI}^7 , (E^7) G_{MI}^6 , $A^{7(\#5)}$, (D_{MI}^7) D_{MI} , $B_{MI}^{7(b5)}$, $B^b_{MA}^7$
- Lyrics: for I nev - er dreamt that you'd be lov - ing

Staff 2:

- Chords: A_{MI}^7 , D^9 , G_{MI}^7 , $C^{7(b9)}$, $F^{6/9}$, (F_{MI}^7) B^b7 , $E_{MI}^{7(b5)}$, $A^{7(b9)(\#5)}$
- Lyrics: sen - ti - men - tal me.

Chords in parentheses are Bill Evans' changes for head.

In Case You Missed It

Fast Swing

♩ = 256

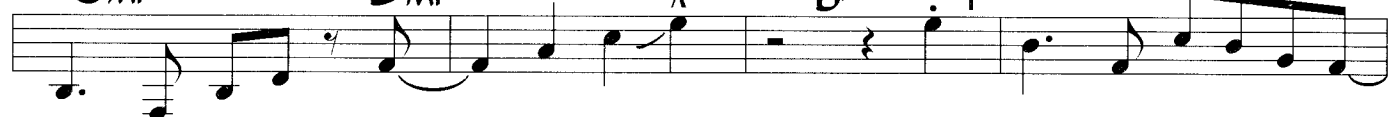
Bobby Watson

G_{MI}⁷D_{MI}⁷⁽¹¹⁾A^b/_{B^b}E^b/_FG_{MI}⁷D_{MI}⁷⁽¹¹⁾A^b/_{B^b}F_{MI}⁷E^b_{MA}⁷

(rhythm simile)



(trp. & alto)

[A] G_{MI}⁷D_{MI}⁷⁽¹¹⁾A^b/_{B^b}E^b/_FG_{MI}⁷D_{MI}⁷⁽¹¹⁾A^b/_{B^b}F_{MI}⁷E^b_{MA}⁷G_{MI}⁷D_{MI}⁷⁽¹¹⁾A^b/_{B^b}E^b/_FG_{MI}⁷D_{MI}⁷⁽¹¹⁾A^b/_{B^b}F_{MI}⁷E^b_{MA}⁷G_{MI}⁷D_{MI}⁷⁽¹¹⁾A^b/_{B^b}E^b/_F(trp.)
(alto)G_{MI}⁷D_{MI}⁷⁽¹¹⁾A^b/_{B^b}E^b/_FG_{MI}⁷D_{MI}⁷⁽¹¹⁾A^b/_{B^b}F_{MI}⁷E^b_{MA}⁷(trp. w/ alto
8va b.)

(for solos only)

B $G_{MI}^7 (G^b_{MI}^7)$ F_{MI}^7 B^b7 $E^b_{MA}^7$ $D^7(\#9)$

(bass walks in 4)

C^9_{SUS} B^9_{SUS} B^b9_{SUS} A_{MI}^{11} $D^7(\#9)$

G_{MI}^7 $F^{\#}_{MI}^7$ F_{MI}^7 B^b7 $E^b_{MA}^7$ A^b_{13}

C_{MI}^7 F^{13} $D_{F^{\#}}$ G_{MI}^7 $D_{MI}^{7(11)}$ $A^b_{B^b}$ E^b_{F}

(rhythm like Intro)

E^b_{F} G_{MI}^7 $D_{MI}^{7(11)}$ $A^b_{B^b}$ F_{MI}^7 $E^b_{MA}^7$

(trp., alto 8va b.)

Solo on AB.
After solos, D.S. al Coda

(Trp. & Alto solo)

G_{MI}^7 $D_{MI}^{7(11)}$ $A^b_{B^b}$ E^b_{F}

f

(Vamp till cue)

(On cue)

G_{MI}^7 $D_{MI}^{7(11)}$ $A^b_{B^b}$ E^b_{F} (3x's)

mp (unis.)

G_{MI}^7 $D_{MI}^{7(11)}$ (Med. Swing) $A^b_{B^b}$ F_{MI}^7 $E^b_{MA}^7$

$\text{♩} = 112$ N.C.

f (trp. alto) (alto) (trp. alto)

Kicks are played for solos (first 16 bars of A may be played straight ahead after first chorus of each solo).

Fast Swing

♩ = 256

Fast Swing
 ♩ = 256

GMI⁷ DMI⁷⁽¹¹⁾ A^b/B^b E^b/F

GMI⁷ DMI⁷⁽¹¹⁾ A^b/B^b FMI⁷ E^bMA⁷

A **GMI⁷ DMI⁷⁽¹¹⁾ A^b/B^b E^b/F**

GMI⁷ DMI⁷⁽¹¹⁾ A^b/B^b FMI⁷ E^bMA⁷

GMI⁷ DMI⁷⁽¹¹⁾ A^b/B^b E^b/F

GMI⁷ DMI⁷⁽¹¹⁾ A^b/B^b FMI⁷ E^bMA⁷

B **GMI⁷(G^bMI⁷) FMI⁷ B^b⁷ E^bMA⁷ D⁷(#9) C⁹_{SUS} B⁹_{SUS} B^{b9}_{SUS}**
 (bass walks in 4)

AMI¹¹ D⁷(#9) GMI⁷ F[#]MI⁷ FMI⁷ B^b⁷ E^bMA⁷ A^b13

CMI⁷ F13 D_{F#} GMI⁷ DMI⁷⁽¹¹⁾ A^b/B^b E^b/F

E^b/F ⊕ GMI⁷ DMI⁷⁽¹¹⁾ A^b/B^b FMI⁷ E^bMA⁷

⊕ GMI⁷ DMI⁷⁽¹¹⁾ A^b/B^b E^b/F
f-mp

GMI⁷ DMI⁷⁽¹¹⁾ A^b/B^b E^bMA⁷
 Solo on AB.
 After solos,
 D.S. al Coda

(11) (Med. Swing) A^b/B^b E^bMA⁷
 ♩ = 112 NC
f

Vamp till cue (horns solo).
 On cue, play three more times,
 (mp, horn melody) then go on.

Kicks are played for solos (first 16 bars of A, horns played straight ahead after first 4 bars of A, then 4 bars of B).

Kicks are played for solos (first 16 bars of A may be played straight ahead after first chorus of each solo).
Chord in parentheses is played during solos.

Bright Jazz Waltz In Love With Night

Andy LaVerne

Bright Jazz Waltz

♩ = 170

A

Chords: $B^b_{MA}7(b5)$, $B^b_{13(b9)}$, $E^b_{MA}7$, $E^b_{MA}7 B^b$, $B_{MA}7(b5) B^b$, $B^b_{13(b9)}$, $E^b_{MA}7 B^b$, A^{13}_{SUS}

(tenor)

(add pn., loco)

B

Chords: $F\#^9_{SUS}$, $E^b_9_{SUS}$, $F\#^9_{SUS}$, $E^b_9_{SUS}$, A^{13}_{SUS} , $G\#^7(alt.)$, G^{13}_{SUS} , $F\#^7(alt.)$, F^{13}_{SUS} , $E^7(alt.)$, A^{13}_{SUS}

(tenor)

(add pn., loco)

last x: rit.

(Fine)

Solo on form (**A A B**)

After solos, D.C. al Fine

Inner Urge

Joe Henderson

A ♩ = 218

(tenor w/ bs. 8va b.)
F[#]_{MI} 7⁽¹¹⁾_{b5}
 (drums play time)

F_{MA} 7^(b5)
E_{MA} 7^(b5)

E_bMA 7^(b5) **D_{MA} 7^(b5) E_bMA 7^(b5)** **E_bMA 7^(b5) D_{MA} 7^(b5) E_bMA 7^(b5) B_{MA} 7^(b5) D_bMA 7^(b5)**

(8va (opt.) - -)
D_bMA 7^(b5)
C
D_b(omit 5)

B

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains four measures of chords: E^{MA}9, D^bMA⁹, D^{MA}9, and B^{MA}9(#11). Each chord is represented by a diamond symbol on the staff.

First system of musical notation. The melody line includes a 5th measure repeat and a 3rd measure repeat. The bass line features the following chords: C_{MA}^9 , A_{MA}^9 , $B_{b13}^{(\#11)}$, G_{MA}^9 , and $F^{\#}_{MI}7^{(b5)}$.

C (Solos)

$F^{\#}_{MI}7^{(b5)}$ $F_{MA}7^{(b5)}$ $E_{bMA}7^{(b5)}$ $D_{bMA}7^{(b5)}$

Four measures of soloing, each marked with a 4-measure repeat sign.

D E_{MA}^9 D_{bMA}^9 D_{MA}^9 B_{MA}^9

Four measures of soloing, each marked with a 4-measure repeat sign.

C_{MA}^9 A_{MA}^9 $B_{b13}^{(\#11)}$ G_{MA}^9

Four measures of soloing, each marked with a 4-measure repeat sign.

After solos, D.C. al Coda
(repeat before taking Coda)

(Slower)
(♩ ≈ 132)

Four measures of slower music, each marked with a 4-measure repeat sign. The chords are: G_{MA}^9 D_{MA}^9 , B_{MA}^9 C_{MA}^9 , A_{MA}^9 $B_{b13}^{(\#11)}$, and G_{MA}^9 .

Bass may walk at letter B for the head.

During solos, bass tends to walk in 2 at C and in 4 at D.

Head is played twice before and after solos.

Tenor sounds one octave lower than written.

Invitation

Medium Swing or Ballad
(or 12/8 Latin)

Lyric: Paul Francis Webster

Music: Bronislau Kaper

A C_{MI}^9

You and your smile _____ hold a strange in - vi - ta - tion. _____

C_{MI}^9 $F^{13}(\flat 9)$ $B\flat^{13}(\flat 9)$

Some - how it seems we've shared our dreams, but where? _____

B $E\flat_{MI}^9$

Time af - ter time _____ in a room full of stran - gers, _____ out of the

$E\flat_{MI}^9$ $A\flat^{13}(\flat 9)$ $D\flat^{13}(\flat 9)$

blue sud - den - ly you are there. _____ Wher -

C $C\sharp_{MI}^9$ $F\sharp^{7}(\flat 9)$ B_{MI}^9

ev - er I go _____ you're the glow of temp - ta - tion, _____

B_{MI}^9 $E^{7}(\flat 9)$ A_{MI}^9

glanc - ing my way _____ in the gray of the dawn. _____ And

A_{MI}^9 $D^{7}(\flat 9)$ G_{MI}^9

al - ways your eyes _____ smile that strange in - vi - ta - tion. _____ Then you are

$E\flat^{9}(\sharp 11)$ $D^{7}(\flat 9)$ $G^{7}(\sharp 5)$ G^7

gone. _____ Where, oh, where have you gone? _____ How

D C_{MI}^9

long must I stay in a world of il-lu-sion, be where you

C_{MI}^9 $(F^{13}(\flat 9))$ F^{13} $B\flat^{13}(\flat 9)$ $B\flat^{13}$

are, so near yet so far a-part,

E $E\flat_{MI}^9$ $B^9(\sharp 11)$

Hop-ing you'll say, with a warm in-vi-ta-tion, "Where have you

$F^7(\sharp 9)$ $B\flat^7(\sharp 9)$ $E\flat_{MI}^{(MA7)}$ $(D^7 G^7)$

been? Dar-ling come in, come in-to my heart."

Isoar

Nguyễn Lê

Med. Straight 8th's

♩ = 154

1st x: gtr.
2nd x: sop.

A B_{MI}^7 $B^b_{MA}^7$ F/A B^b/G^b A/C
 D_{MI}^7 $B_{MI}^{9(b5)}$ E^7_{SUS} $E^{13(b9)}$ A^{9}_{MA} C^\sharp
 $C^{7(\sharp 5)}_{MA}$ G^{7}_{MA}/B C/F A^9_{SUS} $A^{13(b9)}$
B $G^\sharp_{MI}^7$ G^{7}_{MA} $F^\sharp^7_{SUS}$ F^\sharp/E B/D^\sharp $C^\sharp^9_{SUS}$ A/F
 (gtr. & sop.)
C A/F D^{7}_{MA} A/C^\sharp D/F^\sharp G^{7}_{MA} $G^\sharp_{MI}^{7(b5)}$ C^\sharp/A
 F^\sharp/A^\sharp B^{9}_{MA} C^\sharp/E^\sharp F^\sharp/D B/D^\sharp $E^{6/9}$ F^\sharp_{SUS} $G^\sharp_{MI}^7$
 1. $D^{7(13)}_{MA}$ $D^\sharp^9_{SUS}$ A/F 2. $D^{7(13)}_{MA}$ E^{9}_{SUS} C^b_{MA} $A^b_{MA}^7$
 G/F C/E E/C D_{MI}^7 A_{MI}^7 G^{7}_{MA} $G^\sharp_{MI}^{7(b5)}$ F^\sharp/A^\sharp

D B_{MI}^7 $B^b_{MA}^7$ F/A $B^b_{G^b}$ A/C

(gtr.)

D_{MI}^7 $B_{MI}^{9(b5)}$ E^7_{SUS} $E^{13(b9)}$ A_{MA}^9 C^\sharp

$C_{MA}^{7(\sharp 5)}$ G_{MA}^7 B C/F

(add sop.) (gtr.)

(gtr.) A^9_{SUS} C^9_{SUS} $F^\sharp_{MI}^7$ E^9_{SUS}

(sop.)

E^9_{SUS} G/E^b C_{MI}^{13}

C_{MI}^{13}

(Vamp, fill & fade)

Solo on **A**
 Play BCC after each solo.
 After last solo, play BCCD
 to Coda.

Recording has an Intro not included on this chart.

Isotope

Joe Henderson

Med. Swing

♩ = 184

A (in 2)

Section A is in 2/4 time. The tenor part (top staff) and piano part (bottom staff) are written in treble clef. The key signature has one sharp (F#). The tempo is marked as Med. Swing with a quarter note equal to 184 beats per minute. The section is labeled 'A' and '(in 2)'. The piano part includes chords: C7, Eb7, D7, G7, C7, F7, Bb7, C7, Ab9sus, A9sus, and Ab9sus. The tenor part includes triplets and various melodic lines. A 'repeat' sign is present in the middle of the section.

B (Solos) (in 4)

Section B is in 4/4 time. It features a solo section with a 4-measure rest. The piano part includes chords: C7, F7, Bb7, C7, A7, Ab7, G7, C7, A7, Gb7, and Eb7. The section is labeled 'B' and '(Solos) (in 4)'.

Solo on **B**.

After solos, D.C. al Coda (repeat before taking Coda).

The Coda section is in 4/4 time. It features a piano part (bottom staff) and a tenor part (top staff). The piano part includes chords: C7, A7, Gb7, Eb7, and C7. The tenor part includes various melodic lines. The section is marked with a 'Coda' symbol.

Head is played twice before and after solos.

Piano comps during head as well as playing the counter-melody.

It Always Is

Med-Fast Swing

Tom Harrell

$\text{♩} = 230$ $\text{E}^{\flat}\text{MI}^7$ $\text{D}^{\flat}\text{MA}^7$ CMI^{11}

A

(trp.) $\text{E}^{\flat}\text{MI}^9$ $\text{A}^{\flat}13$ $\text{D}^{\flat}\text{MA}^9$ $\text{G}^{\flat}\text{MA}^7$ $\text{A}^{\flat}\text{MI}^{11}$ F^9_{SUS} $\text{B}^{\flat}\text{MI}^{11}$ $\text{E}^{\flat}\text{MI}^9$

dr. fill -----

dr. fill -----

(Latin)

D^{\flat} E^{\flat} $\text{E}^{\flat}6/9$ D^{\flat} E^{\flat} $\text{B}^{\flat}\text{MI}^7$ $\text{A}^{\flat}\text{MA}^7$ GMI^9

(bs. w/ pn. 8va b.)

B (Swing)

dr. fill ----- GMI^9 $\text{C}^{13}_{\text{SUS}}$ FMI^{11} dr. fill ----- FMI^{11} $\text{B}^{\flat}13_{\text{SUS}}$ $\text{E}^{\flat}\text{MA}^7$

(Latin)

$\text{A}^{\flat}\text{MA}^7$ $\text{A}^{\flat}\text{MI}^{11}$ dr. fill ----- $\text{F}^{\sharp}\text{MI}^{11}$ B^9_{SUS} D^{\flat} E^{\flat} $\text{E}^{\flat}6/9$

$\text{E}^{\flat}6/9$ D^{\flat} E^{\flat} $\text{E}^{\flat}6/9$

C (Swing)

EMI^{11} $\text{F}^{\sharp}\text{MI}^{7(b5)}$ $\text{B}^{7(b9)}$ EMI^{11} $\text{DMI}^{7(11)}$ G^7

(bass walks in 4)

Musical staff with notes and chords: C_{MA}^7 , $D_{MI}^{7(11)}$, G^7 , $E^b_{MI}^7$, $D^b_{MA}^7$, C_{MI}^{11}

(Solos)
D C_{MI}^{11} F^9_{SUS} $B^b_{MI}^7$ $E^b_{MI}^7$ A^b7

$D^b_{MA}^7$ A^b13 $A^b_{MI}^7$ $F^{\#}_{MI}^7$ B^7

(Latin)
Musical staff with notes and chords: D^b , E^b , $E^b6/9$, D^b , E^b , $E^b6/9$
(bs. w/ pn. 8va b.)

(Swing)
E G_{MI}^7 C^9_{SUS} F_{MI}^7 $B^b_{MI}^7$ E^b7

$A^b_{MA}^7$ $D^b_{MA}^7$ $A^b_{MI}^7$ $F^{\#}_{MI}^7$ B^7

(Latin)
Musical staff with notes and chords: D^b , E^b , $E^b6/9$, D^b , E^b , $E^b6/9$

(Swing)
F E_{MI}^7 $F^{\#}_{MI}^{7(b5)}$ B^7 E_{MI}^7 D_{MI}^7 G^7

C_{MA}^7 D_{MI}^7 G^7 Till cue C_{MA}^7 $E^b_{MI}^7$ $D^b_{MA}^7$ On cue C_{MA}^7

Solo on DEF. To end last solo, take 'On cue' ending, D.C. al Coda

(Latin) (Trp. & Ten. solo)
Musical staff with notes and chords: $E^b_{MI}^7$, $D^b_{MA}^7$, E^b_F , $F^6/9$, E^b_F , $E^b_{MI}^7$, $D^b_{MA}^7(b5)$
(bs.) (Vamp, solo & fade)

A

The first staff of music begins with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4-B4 (beamed eighth notes), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (half). This is followed by a whole rest. The staff then continues with a key signature change to two flats (B-flat and E-flat), indicated by a double bar line and a key signature change symbol. The melody resumes with: D4 (half), C4 (quarter), B3 (quarter), A3 (quarter), G3 (half). The staff ends with a double bar line.

(Latin)

The first staff of music begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. A slur covers the next two notes: a quarter note E and a quarter note D. This is followed by a quarter note C, a quarter note B-flat, and a half note A. A final slur covers a quarter note G and a half note F, ending the staff.

B (Swing)

The first staff of music is in 2/4 time and contains two measures. The first measure has a whole rest, followed by a quarter rest, then a quarter note G4, and a half note F#4. The second measure has a whole rest, followed by a quarter rest, then a quarter note G4, and a half note E4. The key signature has one sharp (F#).

Latin

C **(Swing)**

[illegible][illegible]

D **(Solos)**
C_M¹¹

C_{Mi}¹¹ F⁹_{SUS} B^b_{Mi}⁷ E^b_{Mi}⁷ A^{b7}

$D^b_{MA}{}^7$ $A^b{}^{13}$ $A^b_{MI}{}^7$ $F^\#_{MI}{}^7$ B^7

(Latin)

$\text{D}^{\flat}/\text{E}^{\flat}$ $\text{E}^{\flat}6/9$ $\text{D}^{\flat}/\text{E}^{\flat}$ $\text{E}^{\flat}6/9$

(Swing)
E G_{MI}^7 C^9_{SUS} F_{MI}^7 $B^b_{MI}^7$ E^b7

$A^b_{MA}^7$ $D^b_{MA}^7$ $A^b_{MI}^7$ $F^{\#}_{MI}^7$ B^7

(Latin)
 D^b_{Eb} E^b6_9 D^b_{Eb} E^b6_9

(Swing)
F E_{MI}^7 $F^{\#}_{MI}7(b5)$ B^7 E_{MI}^7 D_{MI}^7 G^7

C_{MA}^7 D_{MI}^7 G^7 C_{MA}^7 $E^b_{MI}^7$ $D^b_{MA}^7$ C_{MA}^7

Till cue *On cue*

Solo on DEF. To end
 last solo, take 'On cue' ending

D.C. al Coda

(Latin) E^b_F **(Trp. & Ten. solo)** F^6_9 E^b_F $E^b_{MI}^7$ $D^b_{MA}7(b5)$

(Vamp, solo & fade)

Jean de Fleur

Med-Fast Swing (Intro)

Grant Green

♩ = 226

(gtr. ten.) $G^{\#}MI^7$ $F^{\#}MI^9$ $G^{\#}MI^7$ $A^{\#}MA^7$
 (bass walks in 4 throughout) $G^{\#}MI^7$ $F^{\#}MI^9$ $G^{\#}MI^7$ $A^{\#}MA^7$ B^b13
 (ten. gtr.) $A^{\#}MA^7$ B^b13 A^{13} A^b13 A^{13} B^b13 (ten., gtr. & vibes)
A B^b13 A^{13} A^b13 A^{13} B^b13
 B^b13 A^{13} A^b13 D^{13} D^b13
 D^b13 C^{13} B^{13}
 B^{13} B^b13 A^{13}
 $G^{\#}MI^7$ $F^{\#}MI^9$ $G^{\#}MI^7$ $A^{\#}MA^7$
 (gtr. ten.) $G^{\#}MI^7$ $F^{\#}MI^9$ $G^{\#}MI^7$ $A^{\#}MA^7$
 (ten. gtr.) $G^{\#}MI^7$ $F^{\#}MI^9$ $G^{\#}MI^7$ $A^{\#}MA^7$
B B^bMI^9 $E^b7(b9)$ A^bMA^7 D^b9 A^bMA^7
 (gtr. & vibes w/ ten. 8va b.) A^bMI^9 $D^b7(b9)$ G^bMA^7 B^9 G^bMA^7

12

The musical score is written for guitar and tenor. It consists of several systems of music. The first system includes chords F#m7(9), B7, Ema7, and C#m7. The second system includes Bbm7(b5), Eb7(b9), Abma7, and Gm7(11) C7(#9). The third system includes C, Bb13, A13, Ab13, A13, and Bb13. The fourth system includes Bb13, A13, Ab13, D13, and Db13. The fifth system includes Db13, C13, B13, B13, A13, and a Coda symbol. The sixth system includes G#m7, F#m7(9), G#m7, and Ama7. The seventh system includes G#m7, F#m7(9), G#m7, and Ama7. The eighth system includes G#m7, F#m7(9), G#m7, and Ama7. The ninth system includes G#m7, F#m7(9), G#m7, and Ama7. The tenth system includes G#m7, F#m7(9), G#m7, and Ama7. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes. It also includes dynamic markings like 'gtr.' and 'ten.' and a 'Vamp, fill & fade' instruction at the end.

F#m⁷(⁹) B⁷ Ema⁷ C#m⁷

Bbm⁷(b5) Eb⁷(b9) Abma⁷ Gm⁷(11) C⁷(#9)

(ten., gtr., & vibes)

C Bb¹³ A¹³ Ab¹³ A¹³ Bb¹³

Bb¹³ A¹³ Ab¹³ D¹³ Db¹³

Db¹³ C¹³ B¹³

B¹³ Bb¹³ A¹³ Coda

G#m⁷ F#m⁷(⁹) G#m⁷ Ama⁷

(gtr. ten.)

G#m⁷ F#m⁷(⁹) G#m⁷ Ama⁷

(ten. gtr.)

Solo on ABC.
After solos, D.S. al Coda

G#m⁷ F#m⁷(⁹) G#m⁷ Ama⁷

(gtr. ten.)

G#m⁷ F#m⁷(⁹) G#m⁷ Ama⁷

(ten. gtr.)

(Vamp, fill & fade)

Kicks are not played for solos (except last 8 bars of letter C)

Kicks are not played for solos (except last 8 bars of letter C may be played under the last chorus of each solo).

Jazz Waltz

(Medium Slow or Fast)

The Jitterbug Waltz

Thomas "Fats" Waller

A

Section A, measures 1-8. Chords: $E^b6/9$, A^b9 , $(B^b7(\#5))$, $(C^7) G_{mi}^7$, C^7 , $(C^7) G_{mi}^7$, C^7 .

B

Section B, measures 9-16. Chords: F^9 , $(F_{mi}^7(b5)) A^b_{mi}^6$, B^b13 , $D^b9(\#11)$, F^7 , 1. (optional ad lib.) B^b7 , (opt. ad lib.) G_{mi}^7 , C^7 , F_{mi}^7 , B^b7 , 2. F_{mi}^7 , B^b13 , E^b6 , A^b6 , $E^b6/9$, $(E^9) (B^b7)$.

1st ending as originally played by "Fats" Waller.

1st ending, measures 17-20. Chords: B^b7 , C_{mi}^7 , $C^{\#o7}$, B^b7 , D , F^9 , B^b7 , F^{13} , B^b7 tr.

Bright Jazz Waltz

John's Waltz

John Abercrombie

♩ = 190

A

B

(Ending)

rit.

Head is played once before and after solos.

Melody is freely interpreted.

On recording, head is played as an Intro:

20 bars rubato, guitar solos

10 bars in time, guitar plays melody. (Then play entire head in time.)

Medium Swing

Just Friends

Music: John Klenner

Lyric: Sam M. Lewis

(G⁷) **A** C_{MA}⁷ C_{MI}⁷ F⁷

Just friends, _____ lov - ers no more, _____ Just

G_{MA}⁷ B_{MI}⁷ E_b⁷

friends, _____ but not like be - fore, _____ To

(F_{MI}^{7(b5)} B⁷) G_{MA}⁷ E_{MI}⁷

think of what we've been and not to kiss a - gain seems like pre -

A⁹ (A_{MI}⁷ D⁷) A_{MI}⁷ D_{MI}⁷ G⁷

tend - ing _____ it is - n't the end - ing. _____ Two

B C_{MA}⁷ C_{MI}⁷ F⁷

friends _____ drift - ing a - part, _____ Two

G_{MA}⁷ B_{MI}⁷ E_b⁷

friends, _____ but one brok - en heart, _____ We

A_{MI}⁷ D⁷ F_{MI}^{7(b5)} B⁷ E_{MI}⁷

loved, we laughed, we cried, and sud - den - ly love died, The sto - ry

A⁹ A_{MI}⁷ D⁷ G⁶ (D_{MI}⁷ G⁷)

ends and we're just friends.

Just Squeeze Me

Music: Duke Ellington

Lyric: Lee Gaines

Medium-Slow Swing

A F_{MA}^7 G_{MI}^7 A_{MI}^7 C^{13} F_{MA}^7 $B^b_{MA}^7$ A_{MI}^7 $D^{7(b9)}$

Treat me sweet and gen - tle when you say good - night, Just squeeze

G_{MI}^7 C^9_{SUS} C^7 F_{MA}^7 D^7 G_{MI}^7 C^7

me, but please don't tease me.

F_{MA}^7 G_{MI}^7 A_{MI}^7 C^{13} F_{MA}^7 $B^b_{MA}^7$ A_{MI}^7 $D^{7(b9)}$

I get sen - ti - men - tal when you hold me tight, Just squeeze

G_{MI}^7 C^9_{SUS} C^7 F_{MA}^7 $(C^{7(\#9)})$

me. but please don't tease me.

B F^7

Miss - ing you since you went a - way, sing - ing the blues a - way each day,

$B^b_{MA}^7$ A^b9 G^7

count - ing the nights and wait - ing for you. I'm in the mood to let you know

G^7 G_{MI}^7 $(D^b9(\#5))$ C^9_{SUS} C^9

I nev - er knew I loved you so, Please say you love me too.

C F_{MA}^7 G_{MI}^7 A_{MI}^7 C^{13} F_{MA}^7 $B^b_{MA}^7$ A_{MI}^7 $D^{7(b9)}$

When I get this feel - in', I'm in ec - sta - sy, So squeeze

G_{MI}^7 C^9_{SUS} C^7 F_{MA}^7 (D^7) G_{MI}^7 C^7

me, but please don't tease me.

Bass may walk in 2 for letters A & C; in 4 for letter B and solos.

Just You, Just Me

Medium or Bright

Lyric: Raymond Klages

Music: Jesse Greer

A

$C^{6/9}$ A^7 D_{MI}^7 G^7

Just you, just me.

C (C^7/B^b) F_{MA}^7/A F_{MI}^6/A^b C^6/G G^7 C (G^7)

Let's find a co - zy spot to cud - dle and coo.

$C^{6/9}$ A^7 D_{MI}^7 G^7

Just us, just we.

C (C^7/B^b) F_{MA}^7/A F_{MI}^6/A^b C^6/G G^7 $C^{6/9}$

I've missed an aw - ful lot, my trou - ble is you.

B G_{MI}^7 C^9 F^6 $B^b9(\#11)$ B^b7

Oh, gee. What are your charms for?

$C^{6/9}$ E^7 A_{MI}^7 D^{13} G^7

What are my arms for? Use your im - ag - i - na - tion.

C $C^{6/9}$ A^7 D_{MI}^7 G^7

Just you, just me.

C (C^7/B^b) F_{MA}^7/A F_{MI}^6/A^b C^6/G G^7 C^6 (G^7)

I'll tie a lov - er's knot 'round won - der - ful you.

Kahlil the Prophet

Freely

Jackie McLean

(Intro) (fast swing)

(alto) trb. G^b_{MA} $F^{7(b5)}$ $F^{7(\#9)}$ E^b C E^b B (unis.) G^b G A^b (alto) trb. $F^{7(\#9)}$

mf

A (Fast Swing)
(unis.) $\text{♩} = 264$

(trb.) (alto) F^{MI} C B^{13} B^{b13} A^{b13} (unis.) (trb.) (alto)

mf

(unis.)

(trb.) (alto) $C^\#$ bass E bass $F^\#7^{(b5)}$ $A^{b7(b5)}$ (unis.) (alto)

(alto) F^7 E^b_{sus} E^b D (trb.) F^7 E^b_{sus} E^b D

mp

A^{b7}_{sus} G^7_{sus} $F^\#7^{(b5)}$ A^{MA7}

dr. fill ----- 1. 2.

A^b7_{SUS} $G7_{SUS}$ $F\#7_{SUS}$ $C7_{SUS}$ A^bMA7 G

mf (alto trb.)

dr. fill ----- \oplus dr. fill -----

F^6_C (8) (unis.) f G^b/G G/A^b (alto trb.) $F^7(\#9)_{\#5}$

(Solos) F_{MI} $F\#_{MI}$ G_{MI}

After solos, D.C. al Coda

\oplus (unis.) G^b/G G/A^b $F^7(\#9)_{\#5}$ dr. fill -----

Drums play kicks and fills for head (no time).

Bass walks in 4 for solos.

Letter A is repeated before and after solos.

On the repeat of the out head, alto plays one octave higher, starting in bar 9 of letter A.

Medium

Knock on Wood

Eddie Floyd
& Steve Cropper

(Intro)

Intro musical notation for horns and bass. The horns part features a series of chords: F, A^b, B^b, C, E^b, and C. The bass line provides a rhythmic accompaniment. The lyrics "I don't wan - na" are written above the final measure.

A

First line of the verse musical notation. The vocal line starts with a rest, followed by the lyrics "lose this good thing that I got 'cause if I do". The bass line features a B^b7(13) chord and a rhythmic pattern. The lyrics "etc." are written below the bass line. The section is marked with a repeat sign and a first ending bracket.

Second line of the verse musical notation. The vocal line continues with the lyrics "I will sure - ly, sure - ly lose a lot, 'cause your love". The bass line features an F⁷ chord and a rhythmic pattern. The lyrics "etc." are written below the bass line. The section is marked with a repeat sign and a first ending bracket.

Third line of the verse musical notation. The vocal line continues with the lyrics "is bet - ter than an - y love I know. It's like thun-". The bass line features a B^b7(13) chord and a rhythmic pattern. The lyrics "etc." are written below the bass line. The section is marked with a repeat sign and a first ending bracket.

Fourth line of the verse musical notation. The vocal line continues with the lyrics "der, light - nin'. The way you love me is fright - nin'. I bet - ter". The bass line features F and B^b7 chords and a rhythmic pattern. The lyrics "etc." are written below the bass line. The section is marked with a repeat sign and a first ending bracket.

knock on wood, Ba by.

(drs.) F^7 (bs./pn./gtr.) F (top notes of chords) A^b B^b

1. I'm not super 2.

C E^b C C B^b A^b

B

G^7 A^7 B^b7 B^b7 A^7 No

(horns, octaves) D.S. al Coda (no repeat)

Oh, yeah think I bet-ter knock, (knock, knock) on wood. Think I bet-ter

F^7 B^b7 F^7 B^b7

(horns, top note of chords) Vamp & fade

Second verse:

I'm not superstitious about ya,
but I can't take no chance.
Got me spinnin', baby.
Baby, I'm in a trance.
'Cause your love is better
than any love I know.
It's like thunder... (like 1st verse)

Third verse:

No secret, that woman
fills my lovin' cup.
'Cause she sees to it
that I get enough.
Just one touch from her,
you know it means so much.
It's like thunder... (like 1st verse)

The Lamp Is Low

Ballad or Medium
(or Latin)

(Based on Maurice Ravel's "Pavane")

Lyric: Mitchell Parish
Music: Peter De Rose
& Bert Shefter

A $(D^{13}_{SUS} A_{MI}^9)$ Dream _____ be - side me in the mid - night

$G^6_{/4}$ C^9 glow. _____ The lamp is low. _____ $(G^6 B_{MI}^7)$ E^7

$(D^{13}_{SUS} A_{MI}^9)$ Dream _____ and watch the shad - ows come and

$G^6_{/4}$ C^9 go. _____ the lamp is low. _____ $G^6_{/4}$

B D_{MI}^7 While _____ you lin - ger in my arms, my

C_{MA}^7 lips will sigh, _____ "I love you so." _____ $(C_{MI}^7 F^7)$ F^7 B_{MI}^7 E^7_{b7} G^9

C $(D^{13}_{SUS} A_{MI}^9)$ Dream _____ the sweet - est dream we'll ev - er

B_{MI}^7 E^7 know. _____ To - night the moon is high, the lamp is

G^6 $(B_{MI}^7 E^7)$ low. _____

Last Nite

Medium Funk

♩ = 103

(light guitar fills
start 5th x)

Larry Carlton

C bass

B_{SUS}/C

B^b_{SUS}/C

(8x's)

(elec. pn., start 5th x)

(gtr., 8th x)

Section A: **A** B_{SUS}/C B^b_{SUS}/C B_{SUS}/C B^b_{SUS}/C D⁷(#9) G⁷(#9)

B_{SUS}/C B^b_{SUS}/C B_{SUS}/C B^b_{SUS}/C D⁷(#9) B⁷(#9)

E_{MI}⁷ E^b(add 9) A⁹_{SUS} A⁷

D_{MI}⁷ G¹³(b9) E^b_{MA}⁷(#11) D^b_{MA}⁷(#11)

C bass B_{SUS}/C B^b_{SUS}/C C bass B^b_{SUS}/C G_{SUS}/C (elec. pn.) (gtr., 1st x only)

Section B: B^b⁹ A_{MI}¹¹ (elec. pn.)

B^b⁹ A_{MI}⁹ G_{MI}⁹ C¹³ (gtr.)

F_{MA}^7 $C_{(add\ 9)}^{\text{E}}$ D^9 $G^{13}(\flat 5)$

C bass B_{SUS}^{C} B_{SUS}^{C} C C bass B_{SUS}^{C} G_{SUS}^{C}

(elec. pn.)

(Solos)
 C C_{MI}^7 D B_{\flat}^9

32 16

Solo on CD.
 Last soloist solos over
 letter B in place of letter D.
 Then D.S. al Coda

$E_{\flat}^{\text{MA}} 7(\sharp 11)$ $D_{\flat}^{\text{MA}} 7(\sharp 11)$ $E_{\flat}^{\text{MA}} 7(\sharp 11)$ $D_{\flat}^{\text{MA}} 7(\sharp 11)$ $C_{MI}^{11(\text{MA} 7)}$

3

rall.

Medium Funk

♩ = 103

Last Nite (Bass)

(C_{MI}⁷)

(8x's)



[A]

(C_{MI})D⁷(#9)G⁷(#9)(C_{MI})D⁷(#9)B⁷(#9)E_{MI}⁷E^b(add 9)

E

A⁹_{SUS}A⁷D_{MI}⁷G¹³(b9)

⊕

E^b_{MA}⁷(#11)D^b_{MA}⁷(#11)(C_{MI}⁷)

2

[B] B^{b9}A_{MI}¹¹B^{b9}A_{MI}⁹G_{MI}⁹C¹³

F_{MA}^7
 $C^{(add\ 9)}$
 E
 D^9
 $G^{13(\flat 9)}$

(C_{MI}^7)
2

$(Solos)$
 C_{MI}^7
 $D\ B^{\flat 7}$
32
16

Solo on CD.
 Last soloist solos over letter B
 in place of letter D.
 Then D.S. al Coda

$E^{\flat}_{MA} 7(\sharp 11)$
 $D^{\flat}_{MA} 7(\sharp 11)$
 $E^{\flat}_{MA} 7(\sharp 11)$
 $D^{\flat}_{MA} 7(\sharp 11)$
 $C_{MI}^{11(MA^7)}$

rall. -----

Last Season

Maria Schneider

Freely

(Intro)

(piano only)

$E^b_{MI}{}^9$ $G^9(\#5)$ $G^b_{MA}{}^7$ $C^7(\flat 9)$ B^{13} $B^b_{13(\flat 9)}$ $E^b_{MI}{}^{11}$ $A^b_{13(\flat 9)}$ $G^7(\#11)$ G^b $B^{13(\#11)}$

(Straight 8th's)

$\text{♩} = 124$

B^b_{13} $A^{13(\flat 9)}$ $A^b_{MI}{}^9$ $A^b_{MI}{}^9$ B^b B^{13} $A^b_{MI}{}^9$ $A^b_{MI}{}^9$ B^b $E^b_{MI}{}^7$

(add rhythm)

A

(melody)

mp

$E^b_{MI}{}^7$ $C^b_{MA}{}^7$

(counter-melody 2nd x) (2nd x)

$A^b_{MI}{}^9$ $A^b_{MI}{}^9$ $A^b_{MI}{}^9$ B^b B^b $E^b_{MI}{}^7$ $E^b_{MI}{}^{6(11)}$ $E^b_{MI}{}^{7(6)}$

$G^{13(\#9)}$ $G^{13(\#11)}$ G^b $E^b_{MI}{}^{9sus}$ F $F^7(alt.)$ $B^b_{13(\#11)}$ $B^b_{13(\flat 9)}$ $A^{13(\flat 9)}$

1. $A^b_{MI}{}^7$ B^b

$(A^b_{MI}{}^7/B^b)$ B^7 $A^b_{MI}{}^9/B^b$

(counter-melody)

(Solos)

2. $A^b_{MI}{}^7$ B^b $E^b_{MI}{}^7$ $C^b_{MA}{}^7$

(1st x only) (horns, behind solo - opt.)

$A^b_{MI}{}^7$ $B^b_{7(alt.)}$ $E^b_{MI}{}^7$ $E^b_{MI}{}^7$ $(C^b_{MA}{}^7)$

$C^b_{MA}{}^7$ $A^b_{MI}{}^7$ $B^b_{7(alt.)}$ $E^b_{MI}{}^7$

C $C^{7(alt)}$ B^9 $B^{b13(b9)}$ $A^{13(b9)}$ $(G^{7(\#11)})$ A^{bMI^7}

$B^{b7(alt)}$ E^{bMI^7} $D^{7(\#9)}$ $D^{bMI^7(11)}$ $G^{b13(b9)}$ $B^{9(\#11)}$ E^{13} (b)

$F^{MI^7(b5)}$ $B^{b7(alt)}$ **Till cue** E^{bMI^7} **On cue** E^{bMI^7}

(p/u's) Solo on BC. (end solo) (melody)

Take 'On cue' ending to end last solo.

D E^{bMI^7} C^{bMA^7} C^{bMA^7} B^{b7} A^{bMI^7}

f

(melody)

A^{bMI^7} $B^{b7(alt)}$ E^{bMI^9}

(counter-melody)

$G^{13(\#9)}$ G^{b13} $B^{13(b9)}$ $E^{13(\#9)}$

$F^{MI^7(b5)}$ $B^{b7(alt)}$ E^{bMI^7}

mf *mp*

$E^{bMI^{11}}$

D.S. al Coda

E^{bMI^7} $E^{bMI^{11}}$ $C^{bMA^9(\#11)}$

4) (rit.) *mf*

This chart has been simplified from the composer's score.

Last Season (Piano/Rhythm)

Freely

(Intro)

Chords: $E^b_{MI}{}^9$ $G^{9(\#5)}$ $G^b_{MA}{}^7$ $C^{7(b9)}$ B^{13} $B^{b13(b9)}$ $E^b_{MI}{}^{11}$ $A^{b13(b9)}$

(solo piano)

Chords: $G^{7(\#11)}$ $G^b_{B^{13(\#11)}}$ B^{b13} $A^{13(b9)}$ $A^b_{MI}{}^9$ B^b B^{13} $A^b_{MI}{}^9$ B^b

(Straight 8th's)

$\text{♩} = 124$

(1st x only)

(pn.)

($E^b_{MI}{}^7$)

(bs., tacet 1st x)

(play 1st x)

(bs. etc.)

A

($E^b_{MI}{}^7$)

($C^b_{MA}{}^7$)

(pn.) (bs. etc.)

($A^b_{MI}{}^9$)

($A^b_{MI}{}^6_{B^b}$)

($A^b_{MI}{}^9$ B^b)

($E^b_{MI}{}^7$)

($E^b_{MI}{}^{6(11)}$)

($E^b_{MI}{}^{7(6)}$)

($G^{13(\#9)}$ $G^{13(\#11)}$ B^b G^b)

($E^b_{MI}{}^9$ F)

($F^{7(alt.)}$)

($B^{b13(\#9)-(b9)}$)

($A^{13(b9)}$)

1. ($A^b_{MI}{}^7$) (B^b) (B^7) ($A^b_{MI}{}^7$) (B^b) C

2. (A^bMi⁷) (B^b) **B** (Solos) E^bMi⁷ C^bMA⁷

(sample bs.) 3

A^bMi⁷ B^b7(alt.) E^bMi⁷ etc.

E^bMi⁷ (↓) C^bMA⁷ A^bMi⁷ B^b7(alt.) E^bMi⁷

C C⁷(alt.) B⁹ B^b13(b9) A¹³(b9) (G⁷(#11)) A^bMi⁷

B^b7(alt.) E^bMi⁷ D⁷(#9) D^bMi⁷(11) G^b13(b9)

B⁹(#11) (↓ ♩ ♩. ♩-) E¹³ F^{Mi}7(b5) B^b7(alt.) *till cue* E^bMi⁷ *on cue* E^bMi⁷

Solo on B C

D E^bMi⁷ Take 'on cue' ending to end last solo C^bMA⁷ C^bMA⁷ B^bA^bMi⁷

f A^bMi⁷ B^b7(alt.) E^bMi⁹ G¹³(#9) G^b13 B¹³(b9)

B¹³(b9) E¹³(#9) F^{Mi}7(b5) B^b7(alt.) (E^bMi⁷)

mp (pn., bs. sustained, like A)

2 2

D.S. al Coda

(E^bMi⁷) 2 2 C^bMA⁹(#11)

(rit.)

Laura

Ballad or Medium

Lyric: Johnny Mercer

Music: David Raksin

A

A_{MI}^9 $D7(b9)$ $G^{6/4}$ (D^9_{SUS}) $G^{6/4}$

Lau - ra _____ is the face in the mist - y light, _____

G_{MI}^9 $C7(b9)$ $F_{MA}^9 (C^7_{SUS})$ F_{MA}^9

foot - steps _____ that you hear down the hall. _____

F_{MI}^7 Bb^7_{SUS} $Bb^7(b9)$ $E^b_{MA}^7$ (C_{MI}^7)

The laugh _____ that floats on a sum - mer night, _____ that you can

$A_{MI}^{7(b5)}$ $D7(b9)$ D^7 (B_{MI}^7) G_{MA}^7 $(B^b9(\#11))$ $E^7(\#5)$

nev - er quite _____ re - call. _____ And you see

B

A_{MI}^9 $D7(b9)$ $G^{6/4}$ (D^9_{SUS}) $G^{6/4}$

Lau - ra _____ on the train that is pass - ing thru. _____

G_{MI}^9 $C7(b9)$ $F_{MA}^9 (C^7_{SUS})$ F_{MA}^9

Those eyes, _____ how fa - mil - iar they seem. _____

(F_{MI}^7) F_{MI}^7 F_{MI}^7/E^b $B^b7(b9)$ $D_{MI}^{7(b5)}$ $G^{7(b9)}$ E_{MI}^7 C_{MA}^9 A_{MI}^{11} D^7

She gave _____ your ver - y first kiss to you. _____ That was

$(E^b_{MI}^7)$ $D^7(13)$ $A^b7(b13)$ D_{MI}^7 G^9 G^9 $C^{6/4}$ $(B_{MI}^7(b5))$ $E^7(b9)$

Lau - ra, _____ but she's on - ly a dream.

Let's Stay Together

Willie Mitchell

Al Green

Al Jackson

(As sung by Al Green)

Med. Rock Ballad

♩ = 100

(Intro)

(horns)

A **F** **DMI9**

1. I'm, I'm so in love with you. What - ev - er you

Bb **BbMI9 / Db**

want to do is al - right with me, 'Cause

AMI7 GMI7 **FMA7 EMI7** **DMI9** **D9**

you make me feel so brand new, And

AMI7 GMI7 **FMA7 AMI7** **DMI9** **D9** (1st x)

I want to spend my life with you. 2. Let me say

B **GMI9** **AMI7**

Let's, let's stay to - geth - er, lov - ing you

GMI7 **BbMA7** **AMI7** **DMI7** **C7**

wheth - er, wheth - er times are good or bad, hap - py or sad.

G_{MI}^9 $A^b_{MA}7$ G_{MI}^9

(strings) (voice ad lib.)

$A^b_{MA}7$ $B^b_{MA}7$ $A_{MI}7$ $D_{MI}7$ C^7

Wheth - er times are good or bad, _____ hap - py or sad. _____
D.S. al Coda (3rd verse)
 (no repeat)

$G_{MI}7$ $A_{MI}7$ $G_{MI}7$ C^{13} G_{MI}^9

good or bad, _____ hap - py or sad, _____ Let's _____ let's stay to -

$A_{MI}7$ $G_{MI}7$

geth - er, _____ lov - ing you _____ wheth - er, _____ wheth - er _____ times are

$G_{MI}7$ $A_{MI}7$ $G_{MI}7$ C^{13} $G_{MI}7$ $A_{MI}7$ $G_{MI}7$ C^{13}

good or bad, _____ hap - py or sad, _____ and if you mess _____ with me _____ you can't _____ set me free _____
(Fade 5th x)

Sample bass line
 at letter **A**:

F D_{MI}^9

(etc.)

Second verse:

Let me say since, since we've been together,
 Loving forever is what I need.
 Let me be the one you come running to,
 And I'll never be untrue.

Third verse:

Why, somebody, why people break up,
 Oh, and turn around and make up I just can't see.
 You'd never do that to me, would you, baby?
 Just being around you is all I see.

Litha

Medium 6/8

Chick Corea

A $\text{♩} = 126$

(trp.)

DMA^7 $\text{C}\sharp\text{MI}^7$ BMA^7 $\text{B}\flat\text{MI}^7$

$\text{A}\flat\text{MA}^7$ GMI^7 $\text{FMA}^7(\sharp 11)$

DMA^9 $\text{E}\flat\text{MA}^9$

$\text{E}\flat\text{MA}^9$ CMA^9

F^9_{SUS} $\text{B}^7(\sharp 11)$

B (Fast Swing) $\text{♩} = \text{♩}$

EMI^{11}

(bass walks in 4)

EMI^{11} $\text{B}\flat^9_{\text{SUS}}$

$\text{B}\flat^9_{\text{SUS}}$ $\text{A}\text{MI}^9(\text{add } \sharp 5)$

$\text{E}\flat^9_{\text{SUS}}$ $\text{E}\flat^9(\sharp 11)$ ($\text{♩} = \text{♩}$)

$\text{F}\sharp^7_{\text{SUS}}$ E

(pn. fills)

(3x's) $\text{F}\sharp^7_{\text{SUS}}$ E

Solo on form (AB).

After solos, play head (AB)

once, then D.C. al Coda

Letter B is played even faster than $\text{♩} = \text{♩}$; ($\text{♩} = 138$).

Piano fills spaces at letter B. Head is played twice before solos.

Medium 6/8
♩. = 126

Litha (Harmony)

A D_{MA}^7 $C\sharp_{MI}^7$ B_{MA}^7 $B\flat_{MI}^7$

(tenor)

$A\flat_{MA}^7$ G_{MI}^7 $F_{MA}^7(\sharp 11)$ (fill)

D_{MA}^9 $E\flat_{MA}^9$

(fill)

$E\flat_{MA}^9$ C_{MA}^9 (fill)

F^9_{SUS} $B^7(\sharp 11)_{\sharp 9}$ \odot

B (Fast Swing) (♩. = ♩)

E_{MI}^{11}

E_{MI}^{11} $B\flat^9_{SUS}$ $A_{MI}^9(\text{add } \sharp 5)$

$E\flat^9_{SUS}$ $E\flat^9(\sharp 11)$ (♩. = ♩)

(Tacet) Solo on form (AB).
After solos, play head (AB) once, then D.C. al Coda.

$F\sharp^7_{SUS}$ E (piano fills) (3x's) $F\sharp^7_{SUS}$ E

(Tacet)

Tenor sounds one octave lower than written. Head is played twice before solos.

Medium Ballad

Lonely Woman

Horace Silver

A

Measures 1-3 of section A. Treble staff: Measure 1 has a quarter rest, a quarter note G4, and a quarter note F#4. Measure 2 has a half note E4 and a half note D4. Measure 3 has a quarter rest, a quarter note G4, a quarter note F#4, and a triplet of eighth notes E4, D4, C4. Bass staff: Measure 1 has a whole rest. Measure 2 has a whole rest. Measure 3 has a whole rest.

Chords: $E^b_{MI}7$, $D^b_{MI}7$, $C_{MI}7(b5)$, $C^b_{MA}7$, $F_{MI}7(b5)$, $B^b7(\#9)$

Measures 4-6 of section A. Treble staff: Measure 4 has a quarter rest, a quarter note G4, a quarter note F#4, and a triplet of eighth notes E4, D4, C4. Measure 5 has a half note E4 and a half note D4. Measure 6 has a quarter rest, a quarter note G4, a quarter note F#4, and a triplet of eighth notes E4, D4, C4. Bass staff: Measure 4 has a whole rest. Measure 5 has a whole rest. Measure 6 has a whole rest.

Chords: $E^b_{MI}9$, $F_{MI}7(b5)$, $B^b7(\#9)$, $A9(\#11)$, $(A^b9(\#11))$, $G9(\#11)$, $F\#_{MI}7(b5)$

Measures 7-9 of section A. Treble staff: Measure 7 has a quarter rest, a quarter note G4, a quarter note F#4, and a triplet of eighth notes E4, D4, C4. Measure 8 has a half note E4 and a half note D4. Measure 9 has a quarter rest, a quarter note G4, a quarter note F#4, and a triplet of eighth notes E4, D4, C4. Bass staff: Measure 7 has a whole rest. Measure 8 has a whole rest. Measure 9 has a whole rest.

Chords: $F_{MI}7(b5)$, $B^b7(\#9)$, $E^b_{MI}9$, $B^b7(\#9)$, $E^b_{MI}9$, $B^b7(\#9)$

B

Measures 1-3 of section B. Treble staff: Measure 1 has a quarter rest, a quarter note G4, a quarter note F#4, and a triplet of eighth notes E4, D4, C4. Measure 2 has a half note E4 and a half note D4. Measure 3 has a quarter rest, a quarter note G4, a quarter note F#4, and a triplet of eighth notes E4, D4, C4. Bass staff: Measure 1 has a whole rest. Measure 2 has a whole rest. Measure 3 has a whole rest.

Chords: $E^b_{MI}7$, $D_{MI}7$, $C\#_{MI}7$, $F\#13(\#11)$, $B_{MA}9$, $B^b7(\#9)$

C

Measures 1-3 of section C. Treble staff: Measure 1 has a quarter rest, a quarter note G4, a quarter note F#4, and a triplet of eighth notes E4, D4, C4. Measure 2 has a half note E4 and a half note D4. Measure 3 has a quarter rest, a quarter note G4, a quarter note F#4, and a triplet of eighth notes E4, D4, C4. Bass staff: Measure 1 has a whole rest. Measure 2 has a whole rest. Measure 3 has a whole rest.

Chords: $E^b_{MI}7$, $D^b_{MI}7$, $C_{MI}7(b5)$, $C^b_{MA}7$, $F_{MI}7(b5)$, $B^b7(\#9)$

$E^b_{MI}{}^9$ $F_{MI}{}^{7(b5)}$ $B^b7(\#9)$ $A^9(\#11)$ $(A^b9(\#11))$ $G^9(\#11)$ $F^{\#}_{MI}{}^{7(b5)}$

$F_{MI}{}^{7(b5)}$ $B^b7(\#9)$ $E^b_{MI}{}^9$ $B^b7(\#9)$

Solo on form (AABC)
After solos, D.C. al Coda

$F_{MI}{}^{7(b5)}$ $B^b7(\#9)$ $E^b_{MI}{}^9$ $B^b7(\#9)$ $E^b_{MI}{}^9$ $B^b13(\#9)$ N.C.

(Freely) pn. fill

$E^b_{MI}{}^7$ $D^b_{MI}{}^7$ $C_{MI}{}^{7(b5)}$ $C^b_{MA}{}^7$ $F_{MI}{}^{7(b5)}$ $B^b7(\#9)$ $E^b_{MI}{}^{11}$

(a tempo) molto rit. pn. fill

Chords in parentheses are used for head only.

Medium-Fast Swing

♩ = 206 (solo changes)

Look at the Birdie

Wayne Shorter

(As played by Art Blakey)

A C_{MA}^7 (trp.) A_{MI}^7 F_{MA}^9
 C_{MA}^7 (pn. comp for head) A_{MI}^7 F_{MA}^9 D_{MI}^7
 (bass walks in 4 throughout)
 D_{MI}^7 G^7 C_{MA}^7 B_{MI}^7 $E^{7(b9)}$ A_{MI}^7
 B_{MI}^7 $E^{7(b9)}$ A_{MI}^7 E_{b13}^{SUS}
 1. A_{bMA}^7 D_{b13} 2. A_{bMA}^7 $(D^7(alt.))$ $D_{bMA}^{9(b5)}$
B G_{MA}^7 $F\sharp_{MI}^7$ $B^{7(b9)}$ E_{MI}^7 $F\sharp_{MI}^7$ $B^{7(b9)}$
 E_{MI}^7 A^{13} $A_{bMI}^{6/9}$ D_{b13}
C C_{MA}^7 A_{MI}^7 F_{MA}^7 D_{MI}^7 G^7
 C_{MA}^7 (pn. comp for head) A_{MI}^7 F_{MA}^7 D_{MI}^7 G^7
 C_{MA}^7 B_{MI}^7 $E^{7(b9)}$ A_{MI}^7 B_{MI}^7 $E^{7(b9)}$
 A_{MI}^7 E_{b13}^{SUS} A_{bMA}^7 D_{b13} last x:

Anticipated chords are played on beat 1 for solos.

Chord in parentheses is used for solos.

Look at the Birdie (Harmony)

Medium-Fast Swing

♩ = 206

A C_{MA}^7 (ten.) A_{MI}^7 F_{MA}^9

D_{MI}^7 G^7 C_{MA}^7 B_{MI}^7 $E^{7(b9)}$ A_{MI}^7

B_{MI}^7 $E^{7(b9)}$ A_{MI}^7 E_{b13}^{SUS}

1. A_{bMA}^7 D_{b13} 2. A_{bMA}^7 $(D_{b13}^{alt.})$ $D_{bMA}^{9(b5)}$

B G_{MA}^7 $F\#_{MI}^7$ $B^{7(b9)}$ E_{MI}^7 $F\#_{MI}^7$ $B^{7(b9)}$

E_{MI}^7 A^{13} $A_{bMI}^{6/9}$ D_{b13}

C C_{MA}^7 A_{MI}^7 F_{MA}^7 D_{MI}^7 G^7

C_{MA}^7 B_{MI}^7 $E^{7(b9)}$ A_{MI}^7 B_{MI}^7 $E^{7(b9)}$

A_{MI}^7 E_{b13}^{SUS} A_{bMA}^7 D_{b13} last x: [C]

Tenor sounds one octave lower than written.

Chord in parentheses is used for solos.

Love Letter (To My Father)

Eddie Gomez

(Intro)
Freely $F\sharp_{MI}^7$ (add MA 7) A_{b7}^{SUS} (add #11) $B_{bMI}^{(MA 7)}$ C^9_{SUS} 3 (flute)
(synth.)

A 1st x: freely, flute melody
2nd x: Medium Swing (in 2), (♩ = 116) bass melody
 D_{MI}^9 B_{bMI}^9 (MA 7) G_{MI}^9 $F\sharp^7$ (#9) 3
 B_{MI}^9 3 G_{MI}^9 (MA 7) $F\sharp$ D_{MA}^7 F^7 (b9) 3 $B_{b+} G_{MI}$ B_{b} 3
 $F\sharp_{MI}^7$ D_{bMA}^7 F $F\sharp_{MI}^9$ E E_{MI}^9 3 A^7 (alt.)

B F_{MA}^7 G A^7 (#9) A_{MI} B B^7 (#9) B_{b7} (#9)
 A_{MI}^{11} E_{MA}^7 $G\sharp$ A_{MI}^9 G $F+$ D_{MI} F A_{MI} B B^7 (b9)
 F_{MI}^9 (MA 7) F_{MI}^9 G^7 (#5) \emptyset C_{MI}^9 3 A_{bMI}^9 (MA 7)
 F^{13} F^9 (#5) B_{b13}^{SUS} B_{b13} (b9) E_{MA}^7 A^7 (#5) 3

Solo on form (AB); solos swing.
After solos, D.S. al Coda
(flute melody, in time)

(Freely)
 \emptyset C_{MI}^9 3 A_{bMI}^9 (MA 7) F^{13} F^9 (#5) B_{b13}^{SUS} B_{b13} (b9) E_{MA}^7 E_{bMI}^{11}

Medium Ballad

Love's Haunts

♩ = 52

Aydin Esen

NC. **A** $G^{\#}MI^{7(11)}$ $A^{\#}MA^7$ $C^{\#}$ GMA^7 B E_{MI}^9 E_{MI}^9 E_{MI}^9 A^9_{SUS}

B $G^{\#}MI^{7(b5)}$ $C^{\#7(alt.)}$ $F^{\#}MI^{(MA^7)}$ E_{MI}^{11} D_{MI}^{11} $C_{MI}^{7(13)}$ NC. $G^{\#}MI^{7(11)}$ $A^{\#}MA^7$ $C^{\#}$ GMA^7 B E_{MI}^7 NC. $G^{\#}MI^{7(11)}$ $F^{\#}MI^7$ $C_{MI}^{7(13)}$

C $G^{\flat 6}$ $A^{(add 9)}$ $C^{\#}$ A^{\flat}_{SUS} G G^{\flat} $E^{\flat}MA^9$ NC. $B^9(\#11)$ $F^{7(\#9)}$ $E^{\flat}MA^9$ $A^{\flat 7}_{SUS}$ $A^{\flat}MI^9$ $A^{\flat 7}$ A $A^{\#}MA^7$ $B^{(add 9)}$ $G^{\#}MI^{7(11)}$ $B^{(add 9)}$ G $G^{\#}MI^{7(11)}$ GMA^7 $D^{\#}MI^{11}$ $E^{\flat}MA^9$

D (Piano solo) $G^{\#}MI^{7(11)}$ $A^{\#}MA^7$ $C^{\#}$ GMA^7 B E_{MI}^9 $G^{\#}MI^{7(11)}$ $F^{\#}MI^{7(11)}$ E_{MI}^{11} $G^{\#}MI^{7(11)}$ $A^{\#}MA^7$ $C^{\#}$ GMA^7 B

G $G^{\#}_{MI} 7^{(11)}$ $A_{MA} 7 / C^{\#}$ $F^{\#}_{MI} 7$ E_{MI}^{11} A^{13}_{SUS}

E $G^{\#}_{MI} 7^{(b5)}$ $C^{\#} 7^{(alt.)}$ $F^{\#}_{MI} (MA 7)$ E_{MI}^{11} D_{MI}^{11} C_{MI}^9

$G^{\#}_{MI} 7^{(11)}$ $A_{MA} 7 / C^{\#}$ $E_{MI} 7^{(11)}$ $G_{MA} 7 / B$

$G^{\#}_{MI} 7^{(11)}$ $A_{MA} 7 / C^{\#}$ $E^b_{MI}^{11}$ $E_{MA} 9^{(\#11)}$

$\text{♩} = \text{♩}$ (Double-Time Swing, in 2)

F B^b_{13} E_{MI}^{11} B^b_{13} E_{MI}^{11}

(horns, behind solo)

(end solo)

$\text{♩} = \text{♩}$ (Original tempo)

G $E_{MA} 7 / C^{\#}_{MI} 9$ $B_{MI} 7^{(11)}$ $G^{\#}_{MI} 7^{(11)}$ F_{D^b} $E_{MI} 9^{(13/5)}$ $B_{D^{\#}}$ F_{SUS} D G^b_{13} $C_{MA} 7 / A_{MI} 7$

(pn. w/ trp.)

$C_{MA} 7 / A_{MI} 7$ $C_{MA} 7 / B^{13}_{SUS}$ $G^{\#}_{MI} 7^{(11)}$ G_{E^b} D_{MI}^{11} **N.C.**

(trp.)

piano fill

(trp.)

H $G^{\#}_{MI} 7^{(11)}$ $A_{MA} 7 / C^{\#}$ $G_{MA} 7 / B$ $G^{\#}_{MI} 7^{(11)}$ $F^{\#}_{MI} 7^{(11)}$

(piano fills to end)

E_{MI}^9 $G^{\#}_{MI} 7^{(11)}$ $F^{\#}_{MI} 7^{(11)}$ E_{MI}^{11}

Original melody at A & B
is mostly whole notes:

(freely)

Melody is freely interpreted.
Piano plays fills where there are long tied notes.

Synthesizer plays long chords through most of the tune.

Love's Haunts (Bass)

Medium Ballad

$\text{♩} = 52$

NC **A** $\text{G}^{\#}_{\text{MI}} 7(11)$ $\text{A}^{\text{MA}} 7$ $\text{C}^{\#}$ $\text{G}^{\text{MA}} 7$ B $\text{A}^{\text{MA}} 7$ $\text{C}^{\#}$ (etc.)

(sample bass line) 3

$\text{G}^{\#}_{\text{MI}} 7(11)$ $\text{F}^{\#}_{\text{MI}} 7(11)$ $\text{E}_{\text{MI}} 9$ $\text{G}^{\#}_{\text{MI}} 7(11)$ $\text{A}^{\text{MA}} 7$ $\text{C}^{\#}$

$\text{G}^{\text{MA}} 7$ B $\text{E}_{\text{MI}} 9$ $\text{G}^{\#}_{\text{MI}} 7(11)$ $\text{F}^{\#}_{\text{MI}} 7$ $\text{E}_{\text{MI}} 9$ $\text{A} 9_{\text{SUS}}$

B $\text{G}^{\#}_{\text{MI}} 7(b5)$ $\text{C}^{\#} 7(\text{alt.})$ $\text{F}^{\#}_{\text{MI}} (\text{MA} 7)$ $\text{E}_{\text{MI}} 11$ $\text{D}_{\text{MI}} 11$ $\text{C}_{\text{MI}} 7(13)$ NC

$\text{G}^{\#}_{\text{MI}} 7(11)$ $\text{A}^{\text{MA}} 7$ $\text{C}^{\#}$ $\text{G}^{\text{MA}} 7$ B $\text{E}_{\text{MI}} 7$ NC

$\text{G}^{\#}_{\text{MI}} 7(11)$ $\text{F}^{\#}_{\text{MI}} 7$ $\text{C}_{\text{MI}} 7(13)$

C $\text{G}^{\flat} 6$ A^{\flat} $\text{A}^{\text{add } 9}$ $\text{C}^{\#}$ $\text{A}^{\flat}_{\text{SUS}}$ G G^{\flat} $\text{E}^{\flat}_{\text{MA}} 9$ NC

$\text{B} 9(\#11)$ $\text{F} 7(\#9)$ $\text{E}_{\text{MA}} 9$ $\text{A}^{\flat}_{\text{SUS}}$ $\text{A}^{\flat}_{\text{MI}} 9$ $\text{A}^{\flat} 7$ A^{\flat} $\text{A}^{\text{MA}} 7$ $\text{B}^{\text{add } 9}$ $\text{B}^{\text{omit } 3}$

$\text{G}^{\#}_{\text{MI}} 7(11)$ $\text{B}^{\text{add } 9}$ G $\text{G}^{\#}_{\text{MI}} 7(11)$ $\text{B}^{\text{add } 9}$ G

$\text{G}^{\#}_{\text{MI}} 7(11)$ $\text{G}^{\text{MA}} 7$ $\text{D}^{\#}_{\text{MI}} 11$ $\text{E}_{\text{MA}} 9$

D (Piano solo) $\text{G}^{\#}_{\text{MI}} 7(11)$ $\text{A}^{\text{MA}} 7$ $\text{C}^{\#}$ $\text{G}^{\text{MA}} 7$ B $\text{E}_{\text{MI}} 9$ $\text{G}^{\#}_{\text{MI}} 7(11)$ $\text{F}^{\#}_{\text{MI}} 7(11)$

$\text{E}_{\text{MI}} 11$ $\text{G}^{\#}_{\text{MI}} 7(11)$ $\text{A}^{\text{MA}} 7$ $\text{C}^{\#}$ $\text{G}^{\text{MA}} 7$ B

$G^{\#}_{MI} 7(11)$ $A_{MA} 7 / C^{\#}$ $F^{\#}_{MI} 7$ $E_{MI} 11$ A^{13}_{SUS}

E $G^{\#}_{MI} 7(b5)$ $C^{\#} 7(alt.)$ $F^{\#}_{MI} (MA 7)$ $E_{MI} 11$ $D_{MI} 11$ $C_{MI} 9$

$G^{\#}_{MI} 7(11)$ $A_{MA} 7 / C^{\#}$ $E_{MI} 7(11)$ $G_{MA} 7 / B$

$G^{\#}_{MI} 7(11)$ $A_{MA} 7 / C^{\#}$ $E^b_{MI} 11$ $E_{MA} 9(\#11)$

F $B^b 13$ $E_{MI} 11$ (Double-Time Swing, in 2)

G $E_{MA} 7$ $C^{\#}_{MI} 9$ $B_{MI} 7(11)$ $G^{\#}_{MI} 7(11)$ F_{D^b} $E_{MI} 9(13)$ $B_{D^{\#}}$ F_{SUS} D $G^b 13$ $C_{MA} 7$ $A_{MI} 7$ (Original feel)

$C_{MA} 7$ B^{13}_{SUS} $G^{\#}_{MI} 7(11)$ G / E^b $D_{MI} 11$ **NC.**

H $G^{\#}_{MI} 7(11)$ $A_{MA} 7 / C^{\#}$ $G_{MA} 7 / B$ $G^{\#}_{MI} 7(11)$ $F^{\#}_{MI} 7(11)$

$E_{MI} 9$ $G^{\#}_{MI} 7(11)$ $F^{\#}_{MI} 7(11)$ $E_{MI} 11$

(freely)

Lullaby in Rhythm

Benny Goodman,
Edgar Sampson,
Clarence Profit
& Walter Hirsch

Medium
or Fast

A F_{MA}^9 $C^{13(b9)}$ F_{MA}^9



Hear my lull - a - by in rhyth - m. Dream your dreams and
to my lull - a - by in rhyth - m. All the breez - es

$A^b_{MI}^9$ D^b_{13} $G^b_{MA}^9$ G_{MI}^9 C^{13}



wan - der with 'em. Ev' - ning drums will come and take you
sigh in rhyth - m. Rest my love, let noth - ing wake you

1. G_{MI}^9 $C^{13(b9)}$ F_{MA}^7 ($C^{7(b9)}$) 2. G_{MI}^9 $C^{13(b9)}$ F^6



thru the night, till the light.

B $B^b_{MI}^9$ E^b_7 $B^b_{MI}^9$ E^b_7 F_{MA}^7 $E_{MI}^{7(b5)}$ $A^{7(b9)}$



Stars dance while the sha - dows creep. The

D_{MI}^7 G^9 C^7 (C^7_{sus}) D^b_7 C^7



moon man's goin' to swing you up high, swing you to sleep.

C F_{MA}^9 $C^{13(b9)}$ F_{MA}^9



Hear my lull - a - by in rhyth - m. Dream your dreams and

$A^b_{MI}^9$ D^b_{13} $G^b_{MA}^9$ G_{MI}^9 C^{13}



wan - der with 'em. Sand - man's goin' to come and make you

G_{MI}^9 $C^{13(b9)}$ F^6 (C^7)



sleep, good - night.

Herbie Hancock

p (trp. w/ ten. 8va b.)

(comping pattern continues)

A *mf* D⁹_{SUS} (comping pattern continues)

A musical score for a piano piece. The top staff features a melody starting with a quarter note G4, followed by a half note A4, and then a whole note Bb4 tied across two measures. The bottom staff shows a bass line starting with a dotted quarter note F3, followed by eighth notes E3, D3, C3, and B2, which are then tied across subsequent measures. The chord symbol 'F9 SUS' is written above the first measure of the bass line.

Musical score for 'D9sus'. The score is written on two staves. The top staff contains a whole note chord (D4, F#4, A4, C5) in the first measure, followed by a whole rest in the second measure, and a half note chord (D4, F#4, A4, C5) in the third measure. The bottom staff contains a whole note chord (D3, F#3, A3, C4) in the first measure, followed by a whole rest in the second measure, and a half note chord (D3, F#3, A3, C4) in the third measure. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for 'F9 sus'. The score is written on two staves. The top staff contains a single melodic line with a long note, a rest, and a final note. The bottom staff contains a complex accompaniment with multiple notes, rests, and a long note. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Andante'.

(trp.)
(ten.)

f $\text{E}^{\flat 9}_{\text{sus}}$

(trp. w/ ten. 8va \flat .)

$\text{D}^{\flat}_{\text{MI}} 9(13)$

mp D^9_{sus}

F^9_{sus}

Solo on A.
After solos, D.S. al Ending

(Ending)

D^9_{sus}

F^9_{sus}

Bass line continues for solos (with some variation).

(Vamp, fill & fade)

Medium Swinging Latin

Mamacita

Joe Henderson

♩ = 176

(Intro)

(2nd x)

F7(add 11)
 (bs. w/ pn.
 L.H. 8va b.)

(trp.)

A

F7(add 11)

Bb9

F7(add 11)

D7(#9)

GMI7C13 **GMI7C13** **FMI7Bb13** **FMI7Bb13**

F7 break

(dr.) **Gb13**

(1st x)

B (Solos)

F⁷(add 11) B^b9 F⁷(add 11) C¹³ B^b13 F⁷(add 11) G^b13

(horns, behind solo)

C F⁷(add 11)

(solo continues)

B^b9 F⁷(add 11)

C¹³ B^b13

1. F⁷(add 11) G^b13

2. F⁷(add 11) G^b13

Return to **B** for more solos.
After solos, D.C. al Coda
(no repeat on Intro)

F⁷(add 11)

(Vamp & fade)

Sample piano voicing for F⁷(add 11):

Head is played twice before and after solos.

Medium Swinging Latin Mamacita (Harmony)

♩ = 176

(Intro)

(A)

(tenor)

Tacet (2nd x)

(trombone)

Tacet (2nd x)

(1st x)

(1st x)

(Solos)

[B] F⁷(add 11) B^b9 F⁷(add 11) C¹³ B^b13 F⁷(add 11) G^b13

[C] F⁷(add 11)

(horns, behind solo)

B^b9 F⁷(add 11)

C¹³ B^b13

1. F⁷(add 11) G^b13

2. F⁷(add 11) G^b13

Return to [B] for more solos.
After solos, D.C. al Coda
(no repeat on Intro)

(Vamp & fade)

Head is played twice before and after solos.
Tenor sounds one octave lower than written.

Man Facing North

Rubato Straight 8th's

$\text{♩} \approx 74$

NC.

Bob Mintzer, Will Kennedy,

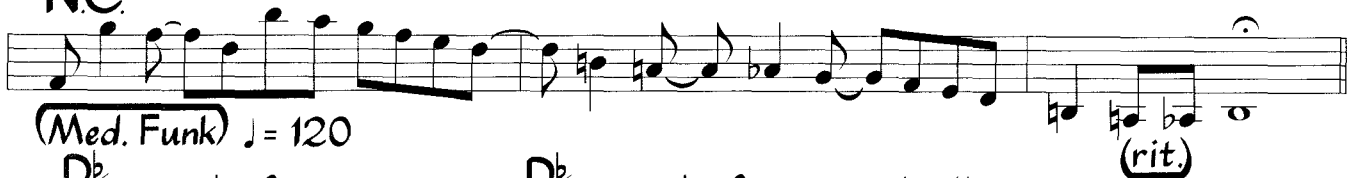
Russ Ferrante, Jimmy Haslip

(As played by the Yellowjackets)



NC.

(sop. sax)

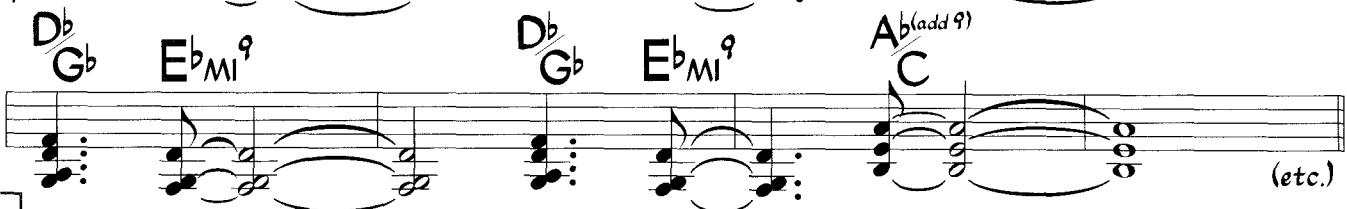


(Med. Funk) $\text{♩} = 120$

(rit.)



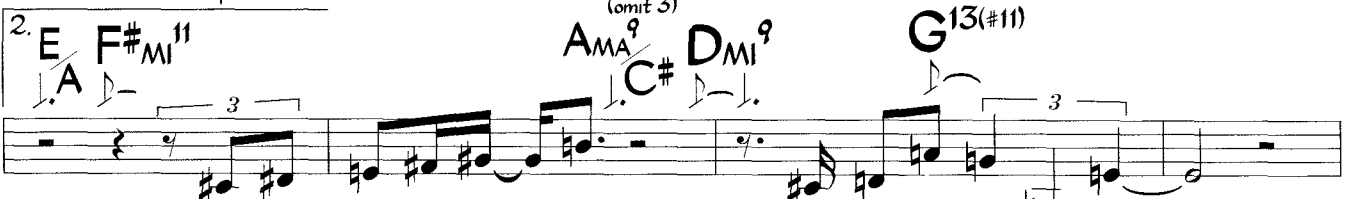
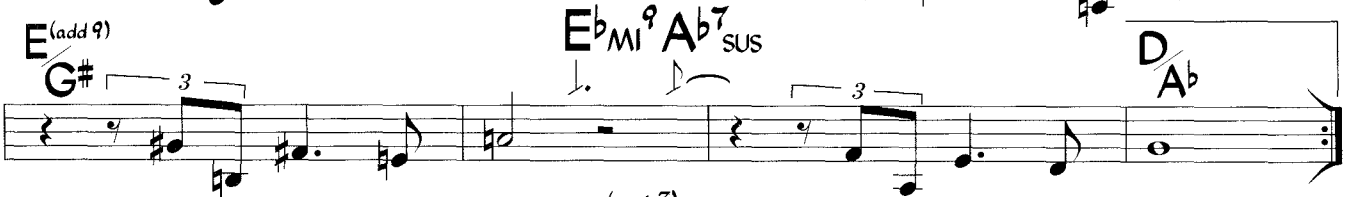
(pn.)



(etc.)



(tenor)



B

Chords: G^bMA^7 (omit 3), A , B^bMI^7 , A , B , E , C , $C^\#MI^{11}$, DMI^{11} , A^bMI^{11} (MA⁷ omit 3), B , CMI^{11} , $EMI^{6/9}$, $D^{(add\ 9)}$, $DMI^{6/9}$, $F^\#$, BMI , D , $DC^\#MI^7$, A , $C^\#B^{(add\ 9)}$ (omit 3), $A^\#$, E , C , $C^\#MI^7$, DMI^9 , G^{13} SUS, $G^{13}(\#11)$, CMA^7 , FMA^7 , $F^\#MI^9$, B^bMA^9 (omit 3), D , A^b7 SUS, D , A^b .

D.S., solo on A₁A₂.
After solos, jump to letter C.

C

Chords: E^bMI^9 , B^bMA^9 (omit 3), D , $D^{(add\ b9)}$, BMI^{11} , GMA^7 , B , A , G , $F^\#MI^9$, F/B , B^9 , A^bMA^7 , D^b , F , $E^bMI^{7(b5)}$, D^b , C^b , B^bMI^7 , $F^\#MI$, A , A^b7 SUS, A^b .

D.S.S. al 2nd ending al Coda

1st & 2nd x: tenor doubles voices
3rd x on: tenor solos

Chords: D^b , G^b , E^bMI^9 , D^b , G^b , E^bMI^9 , B^bMI^{11} , D^b , G^b , E^bMI^9 , A^b (add 9), C .

Solo on recording is A1A2A1. Melody at letter A is played behind the beat. **(Vamp, solo & fade)**

Rubato Straight 8th's Man Facing North (Bass)

♩ = 74 NC.

(Intro)



NC.



(rit.)

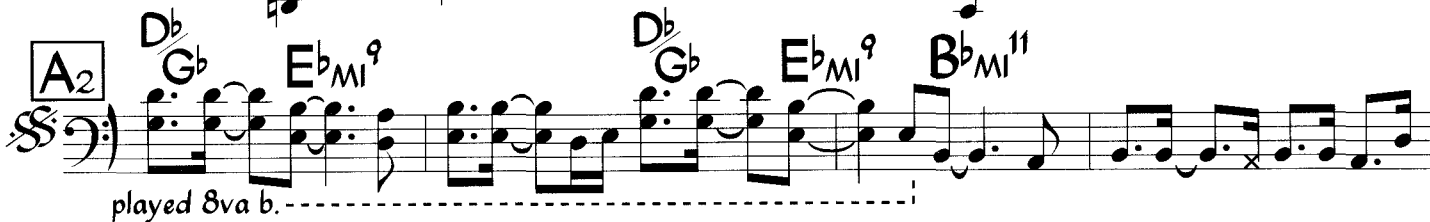
A1



(melody,
w/ tenor)



A2



played 8va b.



8va b.



B $G^b_{MA} 7(\text{omit } 3)$ A $B^b_{MI} 7$ A B E C^\sharp $C^\sharp_{MI} 11$ $D_{MI} 11$

(melody w/ tenor)

$A^b_{MI} 7(\text{MA } 7)$ B $C_{MI} 11$ $E_{MI} 6/9$ G $D^{(\text{add } 9)}$ F^\sharp $D_{MI} 6/9$ F F^\sharp B_{MI} A $C^\sharp_{MI} 7$ $C^\sharp_{MI} B^{(\text{add } 9)}$ $F^\sharp_{MA} 7$ A^\sharp

E C^\sharp $C^\sharp_{MI} 7$ $D_{MI} 9$ G^{13}_{SUS} $G^{13}(\sharp 11)$ $C_{MA} 7$ $F_{MA} 7$

$F^\sharp_{MI} 9$ $B^b_{MA} 9(\text{omit } 3)$ D $A^b 7_{SUS}$ D A^b

D.S., solos on A₁ A₂.

After solos, jump to letter C.

C $E^b_{MI} 9$ $B^b_{MA} 9(\text{omit } 3)$ D $D^{(\text{add } b9)}$

(melody, w/ pn. L.H.)

$B_{MI} 11$ $G_{MA} 7$ B A G $F^\sharp_{MI} 9$ F/B B^9

$A_{MA} 7$ D^b F $E^b_{MI} 7^{(b5)}$ D^b $B^b_{MI} 7$ F^\sharp_{MI} A $A^b 7_{SUS}$ D^b A^b

D.S.S. al Coda

Φ D^b G^b $E^b_{MI} 9$ D^b G^b $E^b_{MI} 9$ $B^b_{MI} 11$

8va b.

$B^b_{MI} 11$ D^b G^b $E^b_{MI} 9$ D^b G^b $E^b_{MI} 9$

$E^b_{MI} 9$ $A^b(\text{add } 9)$ C

8va b.

Vamp, solo & fade

On recording, bass overdubs a low bass line at letter B. Melody at letter A is played behind the beat.

Med.-Fast Swing

♩ = 200

Metamorphosis

Horace Silver

A (Stop Time)

(trp.)

$D_{MI}^7 G^7$ $C_{MA}^7 C^{\#o7}$ $D_{MI}^7 G^7$ (C_{MA}^7)

(bs. w/ pn. in octaves)

$C_{MI}^7 F^7$ $B^b_{MA}^7 B^7$ $C_{MI}^7 F^7$ $E^b_{MI}^7 A^b7 D^b_{MA}^7$

$D^b_{MA}^7$ $D^b_{MI}^7 G^b7$ $C^b_{MA}^7$ $B_{MI}^7 E^7 A_{MA}^7$

1. 3.

2.

A_{MA}^7 $E^b_{MI}^7 A^b7$ $D^b6/9$ $E^b_{MI}^7 A^b7$ $D^b6/9$

B (Beguine)

(pn. rhythm for head)

F_{MI}^7 $B^b7(\#5)$ G_{MI}^7 C^7 F_{MI}^7

(bass)

1. 2.

$B\flat^9_{SUS}$ G_{MI}^7 $G_{MI}^7 C^{7(\#9)}$ A^{13}_{SUS} (A^{13}_{SUS})

break-... break-...

D.C. al 3rd ending
Solo on form (AABBA).

After last solo, continue to letter C.

C (Shout Chorus)

D_{MI}^7 G^7 C_{MA}^7 $C^{\#o7}$ D_{MI}^7 G^7 C_{MA}^7 C_{MI}^7 F^7 $B\flat_{MA}^7$ B^{o7} C_{MI}^7 F^7 $E\flat_{MI}^7 A^{b7}$

$D\flat_{MA}^7$ $D\flat_{MI}^7$ G^{b7} $C\flat_{MA}^7$ B_{MI}^7 E^7

1. 2.

A_{MA}^7 $E\flat_{MI}^{7(11)}$ A^{b7} $D\flat_{MA}^7$ $E\flat_{MI}^{7(11)}$ A^{b7} $D\flat_{MA}^7$ break-...

D.S., play BBA to Coda.

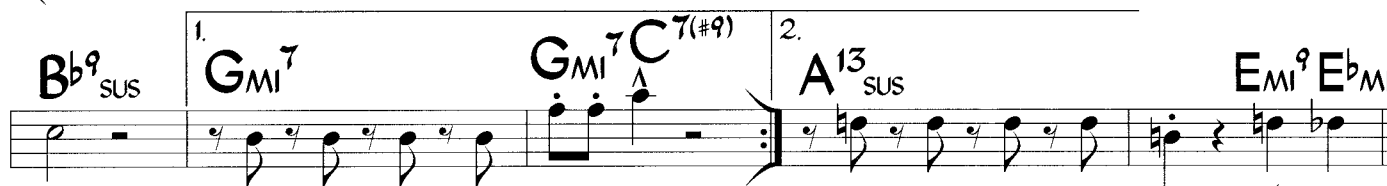
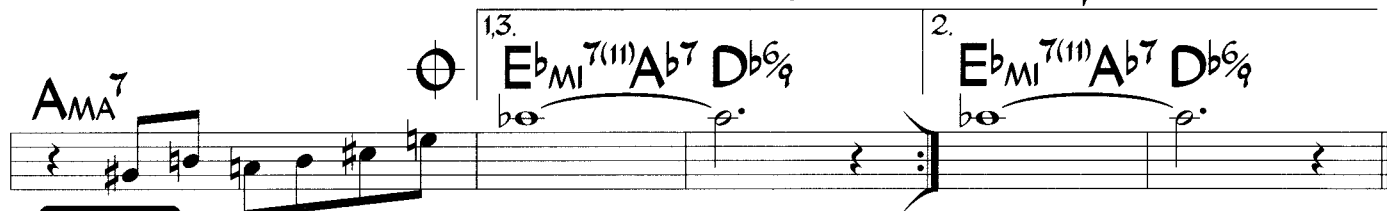
$E\flat_{MI}^{7(11)}$ A^{b7} $D\flat_{MA}^7$ $G^{b13(\#11)}$ $E\flat_{MI}^{11}$ $D^{7(\#9)}$ $D\flat^{7(\#9)}$

rall.

Chords in parentheses are used for solos. For shout chorus, bass walks in 4 and piano and drums catch the accents. Bass walks in 4 for solos throughout (no kicks).

Med. Fast Swing Metamorphosis (Harmony)

♩ = 200

A

D.C. al 3rd ending. Solo on form (AABBA).
After solos, continue to letter **C**.



D.S., play BBA to Coda



Tenor sounds one octave lower than written. Solos swing throughout.

Medium-Slow
Jazz Waltz

Midnight Silence

Kenny Kirkland

A $\text{♩} = 92$ $\text{D}^{13}_{\text{SUS}}$ (synth.) $\text{F}^{\#13}_{\text{G}}$ $\text{G}^{6/9}_{\text{G}}$ (omit 3) $\text{A}^{\flat7(\flat9)}$ $\text{B}_{\text{MI}}^9 \text{G}_{\text{MA}}^{9(\#11)}$

$\text{F}^{13}_{\text{SUS}}$ $\text{A}^{13(\flat9)}$ $\text{A}^{\flat\text{MA}}^9 \text{F}_{\text{MI}}^{9(\flat5)}$ $\text{B}^{(\text{add } \#9)}_{\text{G}}$ C/E

$\text{C}^{\#7(\#9)}_{(\#5)}$ B^9_{SUS} $\text{G}_{\text{MI}}^9 \text{E}^{\flat\text{MA}}^7 \text{E}^{\flat\text{MA}}^{7(\#5)}$ $\text{E}_{\text{MI}}^{11}$ $\text{A}_{\text{MI}}^{11}$

$\text{A}^{(\text{add } 9)}_{\text{C}^{\#}}$ $\text{A}^{(\flat9)}_{\text{C}^{\#}}$ $\text{A}_{\text{MA}}^{7(\flat5)}_{\text{C}^{\#}}$ $\text{A}_{\text{MA}}^{7(\#5)}_{\text{C}^{\#}}$ $\text{C}^{6/9}$ $\text{C}_{\text{MA}}^{9(\#11)}$

$\text{E}^{\flat9}_{\text{SUS}}$ $\text{E}^{\flat7(\#9)}_{(\#5)}$ $\text{E}^{\flat}/\text{E}$ A^9_{SUS} $\text{G}_{\text{MI}}^{9(\text{MA } 7)}$

B/A C/D G/F $\text{G}^{(\text{add } 9)}_{\text{B}}$ $\text{G}^{(\text{add } 9)}_{\text{B}^{\flat}}$ $\text{E}^{\flat}/\text{A}^{\flat}$ $\text{A}^{\flat6/9}_{\text{G}}$ (omit 3)

(Faster) $\text{♩} = 112$ **B** $\text{B}^{\flat6}$ $\text{E}^{(\text{add } \#11)}_{\text{B}^{\flat}}$ $\text{G}^{(\text{add } 9)}_{\text{B}^{\flat}}$ $\text{B}^{\flat\text{MI}}^9$ $\text{E}/\text{B}^{\flat}$ $\text{F}^{(\text{add } 9)}_{\text{B}^{\flat}}$ $\text{B}_{\text{MA}}^7_{\text{B}^{\flat}}$

(synth., behind solo)

$\text{D}/\text{E}^{\flat}$ $\text{G}^{\flat}/\text{E}^{\flat}$ $\text{F}/\text{E}^{\flat}$ $\text{D}^{\flat}/\text{E}^{\flat}$ $\text{D}^{7(\#9)}_{(\#5)}$ $\text{D}^{\flat13}_{\text{SUS}}$ $\text{E}_{\text{MA}}^7_{\text{C}}$

$\text{E}^{\flat}/\text{A}^{\flat}$ $\text{E}^{\flat}/\text{D}^{\flat}$ $\text{E}^{\flat}/\text{F}$ $\text{D}^{\flat}/\text{C}^{\flat}$ $\text{A}^{\flat}/\text{B}^{\flat}$ $\text{F}/\text{D}^{\flat}$ $\text{C}^{7(\#11)}_{(\#9)}$ $\text{G}^{7(\#5)}$

$\text{D}^{7(\flat9)}$ $\text{G}^{7(\#5)}$ $\text{C}^{7(\#11)}_{(\#9)}$ $\text{G}^{7(\#5)}$ $\text{D}^{7(\flat9)}$ $\text{G}^{7(\#5)}$

C $C7(\#11)$ $G7(\#5)$ $D7(b9)$ $G7(\#5)$ $C7(\#11)$ $G7(\#5)$

D $D7(b9)$ $G7(\#5)$ E_b D_b A_b F $A^{13(b9)}$ $A_b^{MA7(b5)}$ $F_{MI}^{9(b5)}$

(end solo)

(Piano solo)

C $F_{MI}^{(add 9)}$ A_b A_{MI} G $D7$ $F\#$ $G7$ F $E7(alt.)$ A_{MI}^9

F $F\#_{MI}^{7(b5)}$ F_{MI}^9 F_{MI}^6 $G7_{SUS}$ C E E A_{MI}^7 $A7(\#b5)$ D_{MI}^{11} $A_b^{7(b5)}$ G^9_{SUS} $G^{7(b9)}$

(end solo)

D E_b G_b $F^{6/9(omit 5)}$ $E^{6/9(omit 5)}$ C D G C $G^{(add 9)}$ $G_b^{(add 9)}$ E_b A_b

(pn.)

On recording, piano plays letter A (omitting the last 3 bars) out of time as an Intro.

Piano fills behind the melody at letter A.

Latin Fusion

♩ = 140

(drs.: busy 16ths) (dr. cue)

Monk on the Run

Taras Kovayl

(As played by Othello Molineaux)

(Intro)

(Dr. solo) *f* open *f* (steel dr./pn./bs.)

A *E_bMi^{6/9}* (synth. sust.) *E_bMi¹¹* *B_b⁹* (2nd x) *D_b13(#11)* *G_b13* *F^{7(#9)}* *B_b⁹* *D_b7(#9)* *E_b7(#9)* *NC*

(dr. busy time)

dr. fill *dr. fill*

(steel dr./pn.) *NC* *(bs.)*

1 *E_bMi¹¹* *D^{MA}⁹* *B^{MA}⁹* *B_b7(#9)* 2 *E_bMi¹¹* *D^{MA}⁹* *B^{MA}⁹* *G[#]Mi⁹*

(steel dr./pn.)

E^{MA}⁹ *C[#]Mi⁹* *A^{6/9}* *D_b^{SUS}* *E_b^{SUS}* *dr. fill*

D_b^{SUS} *E^{MA}^{9(#11)}* *break* *dim.*

B *mp* (steel dr.) (sustained synth) *F_{Mi}⁷* *G_b^{MA}⁷* *A_bMi⁷* *B_bMi⁷* *F_{Mi}⁷* *G_b^{MA}⁷* *A_bMi⁷* *B_bMi⁷* etc.

(bs. tacet 1st x) (dr. play light cymbal "colors" both x's)

C^{MA}⁷ *C[#]^{9(#11)}* *D^{9(#11)}* *G¹³* *C^{MA}⁷* *F[#]Mi⁹* *F^{9(#11)}* *E⁹*

(1st x: bs. quarter note triplets, dr. hi hat 16ths)
(2nd x: bs. & dr. full 16th note feel)

C

mf (steel dr.) gradually build

(string synth.)

Chords: F_{MI}^7 G_{bMA}^7 A_{bMI}^7 B_{bMI}^7 F_{MI}^7 G_{bMA}^7 A_{bMI}^7 B_{bMI}^7 C_{MA}^7 $C^{\#9(\#11)}$

1 $D^{9(\#11)}$ G^{13} C_{MA}^7 $F^{\#MI}^9$ $F^{9(\#11)}$ E^9 2 $D^{9(\#11)}$ G^{13} C_{MA}^7 $F^{\#MI}^7$ $F^{13(\#11)}$

ff

E^9 $B^{7(\#9)}$ $B_{b13(\#11)}$ **D** E_{b9}

(steel dr.)

D^{13} (pn.) E $A^{\#}$ A G B_{b} E_{b9} break

E (Solos) E_{b9} D_{MA}^7 E D E^9_{SUS} E D C^9_{SUS}

C^9_{SUS} G/F E/D C_{Bb} D_C

Vamp & solo till cue

(On cue) E $A^{\#}$ A G C B break

D.C. al Coda
(drum solo, open)
(omit 1st ending)

Φ (Solo begins 3rd x) E_{bMI}^{11} D_{MA}^9 B_{MA}^7 A_{bMA}^9 E_{MA}^9 D_{bMI}^9 A_{MA}^9 G_{bMA}^9

(steel dr.)

Vamp, solo & fade

(Optional ending- On cue) $D_{MA}^{9(\#11) dr}$ **NC.** (E bass)

ff (w/ bs.)

1

(Intro)

Dr. solo

(dr.)

N.C.

(Intro) Dr. solo     

The first staff of music is in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a half note B-flat, a half note D, a half note F, and a half note G. This is followed by a measure with a whole rest, labeled 'dr. fill' with a dashed line. The next measure contains a triplet of eighth notes: B-flat, D, and F. The final measure of the staff features a forte (f) dynamic marking and a descending eighth-note scale: G, F, E, D, C, B-flat.

[illegible]

1. $E^b_{MI}{}^{11}$ $D_{MA}{}^9$ $B_{MA}{}^9$ \sharp $B^b7(\sharp^9_{\#5})$ 2. $E^b_{MI}{}^{11}$ $D_{MA}{}^9$ $B_{MA}{}^9$ $G^{\sharp}_{MI}{}^9$

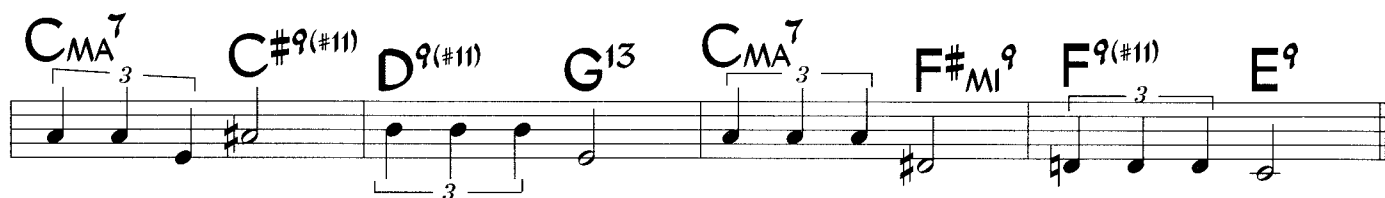
E_{MA}^9 $C^\sharp_{MI}^9$ $A_{6/9}$ $(D^\flat_{SUS} E^\flat_{SUS})$ (dr. fill)

$A^b_{MI}{}^7$ $B^b_{MI}{}^7$ $C_{MA}{}^7$ $C^{\#9(\#11)}$ $D^{9(\#11)}$ G^{13} $C_{MA}{}^7$ $F^{\#}_{MI}{}^9$ 1. $(F^{9(\#11)} E^9)$ 2. $F^{9(\#11)} E^9$

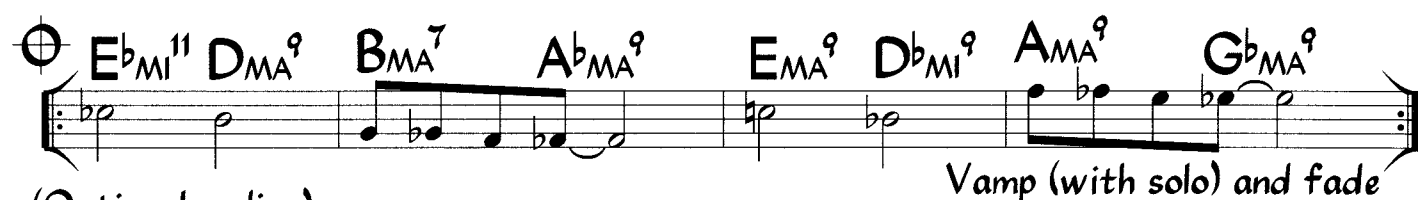
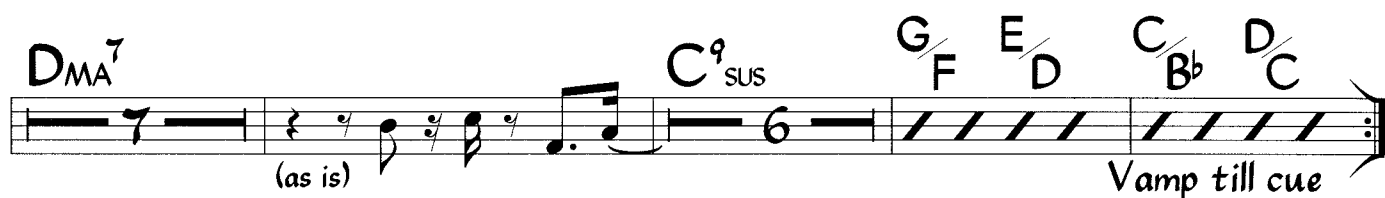
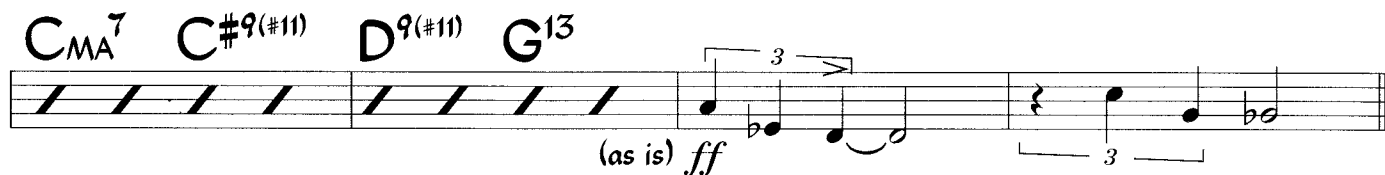
(Quarter note triplet feel)

C F_{MI}^7 $G^b_{MA}^7$ $A^b_{MI}^7$ $B^b_{MI}^7$ F_{MI}^7 $G^b_{MA}^7$ $A^b_{MI}^7$ $B^b_{MI}^7$

mf *poco a poco crescendo*



(16th note feel)



(Optional ending)



Moon and Sand

Music: Alec Wilder

& Morty Palitz

Lyric: William Engvick

Medium Bossa

A D_{MI} $B^b_{MA}{}^7$ $A^b_{MA}{}^7$ $B^b{}^7_{SUS}$

Deep _____ is the mid - night sea, _____

$E^b_{MA}{}^7$ A^{13} $A^b_{MA}{}^7$ $A_{MI}{}^7(\text{omit } 5)$ D^7

Warm _____ is the fra - grant land, _____

$G_{MI}{}^9$ C^7 $(G^b_{MA}{}^7)$ $F_{MA}{}^7$ $F^{\flat}_{\frac{9}{4}}$

Sweet _____ are your lips to me, _____

$B_{MI}{}^7(b5)$ $E^7(\sharp 9)$ $E_{MI}{}^7(b5)$ A^7

Soft _____ as the moon and sand. _____ Oh,

$D_{MI}{}^9$ $G^{13(b9)}$ $C_{MI}{}^9$ $F^{13(b9)}$

when _____ shall we meet a - gain? _____ When the night has

$B^b_{MA}{}^7$ $(E^b{}^9)$ $G_{MI}{}^7$ $E_{MI}{}^7(b5)$ A^7

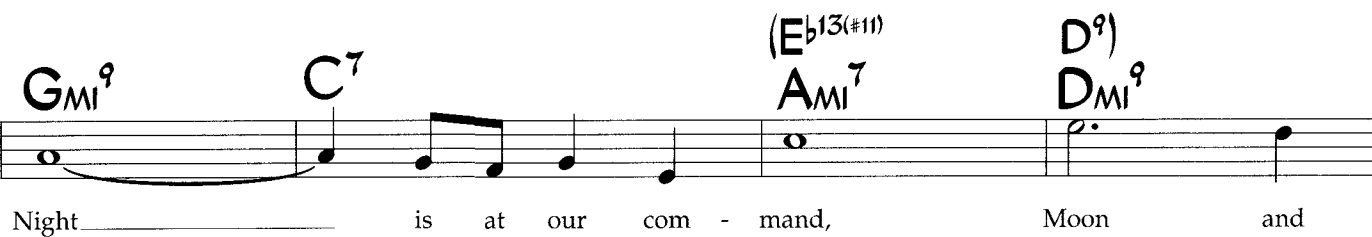
left us, _____ will the spell re - main? _____

B D_{MI} $B^b_{MA}{}^7$ $A^b_{MA}{}^7$ $B^b{}^7_{SUS}$

Though _____ waves in - vade the shore, _____

$E^b_{MA}{}^7$ A^{13} $A^b_{MA}{}^7$ $A_{MI}{}^7(\text{omit } 5)$ D^7

Though _____ we may kiss no more, _____



Musical staff with lyrics and chords. The staff contains a melody line with notes and rests. The lyrics are "Night _____ is at our com - mand, Moon and". The chords are G_MI⁹, C⁷, (E^b13(#11)) A_MI⁷, D⁹) D_MI⁹.



Musical staff with lyrics and chords. The staff contains a melody line with notes and rests. The lyrics are "sand, _____ and the mag - ic of love. _____". The chords are G_MI⁹, E_MI^{7(b5)}, A⁷, D_MI⁷.

Moonglow

Medium Ballad
(or Medium)

Will Hudson, Eddie de Lange
& Irving Mills

A C^6 $(C_{MI}^{6(MA7)})$ $F^9(\#11)$ G^6 (E_{MI}^7) A^9

It must have been moon - glow, way up in the blue,

A_{MI}^7 $(E_{b7}^7(\#5))$ D^{13} G^7 G^6 $G^{\circ7}$ $A_{MI}^7(\flat5)$ G $(G^{\circ7})$ G^6

It must have been moon - glow that led me straight to you. —

C^6 $(C_{MI}^{6(MA7)})$ $F^9(\#11)$ G^6 (E_{MI}^7) A^9

I still hear you say - ing, "Dear one, hold me fast."

A_{MI}^7 $(E_{b7}^7(\#5))$ D^{13} G^7 G^6 $G^{\circ7}$ $A_{MI}^7(\flat5)$ G $(G^{\circ7})$ G^6

And I start in pray - ing, "Oh Lord, please let this last." —

B G^7 G^b7 F^7 E^7

We — seemed to float right through the air. —

A^9 D^{13} E_{b7} $D^7 (G^9)$

Hea - ven - ly songs — seemed to come from ev - 'ry - where.

$(C_{MI}^{6(MA7)})$ $F^9(\#11)$ G^6 (E_{MI}^7) A^9

C C^6 $(C_{MI}^{6(MA7)})$ $F^9(\#11)$ G^6 (E_{MI}^7) A^9

And now when there's moon - glow, way up in the blue,

A_{MI}^7 $(E_{b7}^7(\#5))$ D^{13} G^7 G^6 $G^{\circ7}$ $A_{MI}^7(\flat5)$ G $(G^{\circ7})$ G^6 (G^7)

I al - ways re - mem - ber that moon - glow gave me you. —

Moonlight Serenade

Lyric: Mitchell Parish

Music: Glen Miller

(C^{7(b9)}) A **F⁶** **A^{b°7}** **G^{M7}**

I stand at your gate and the song that I sing is of
stars are a glow and to night how their light sets me

C⁷ **C^{7(#5)}** **F^{MA7}** **F⁶** **F^{MA7}** **F⁶**

moon - light. I stand and I wait for the
dream - ing. My love, do you know that your

F^{MA7} **F⁷** **D^{7(b9)}** **B^{bM6}** **A^{M7}** **D^{9sus}** **D^{M7}**

touch of your hand in the June night. The roses are
eyes are like stars bright - ly beam - ing? I bring you and

G^{M7(b5)} **G^{M7}** **C¹³** **C^{7(b9)}** 1. **F^{MA7}** **G^{M7}** **C^{7(b9)}** 2. **F^{MA7}** **F⁷**

sigh - ing a Moon - light Ser - e - nade. The
sing you a Moon - light Ser - e - nade.

B **B^{bMA7}** **E^{b13}** **A^{7(b9)}** **A^{7(b9)}** **D^{7(b9)}** **D⁷**

Let us stray till break of day in love's val - ley of dreams. Just

B^{M7(b5)} **E^{7(b9)}** **A^{M7(b5)}** **D^{7(b9)}** **G^{M7}** **C^{7(b9)}**

you and I, a sum - mer sky, a heav - en - ly breeze kiss - ing the trees. So

C **F⁶** **A^{b°7}** **G^{M7}**

don't let me wait, come to me ten - der - ly in the

C⁷ **C^{7(#5)}** **F^{MA7}** **F⁶** **F^{MA7}** **F⁶**

June night. I stand at your gate and I

F^{MA7} **F⁷** **D^{7(b9)}** **B^{bM6}** **A^{M7}** **D^{9sus}** **D^{M7}**

sing you a song in the moon - light; a love song, my

G^{M7(b5)} **G^{M7}** **C¹³** **C^{7(#5)}** **F^{MA7}** **(G^{M7} C^{7(b9)})**

dar - ling, a Moon - light Ser - e - nade.

Medium Pop

♩ = 104

(C)

My Girl

William "Smokey" Robinson

Ronald White

(As sung by the Temptations)

(bass) (etc.) (gtr.) (etc.) 1. I've got

A C F C F

sun - shine on a cloud - y day, When it's

C F C F

cold out - side, I've got the month of May.

C DMI⁷ F G C DMI⁷ F G

I guess you'd say, what can make me feel this way?

CMA⁷ DMI⁷ C D G⁷ DMI⁷ G⁷

My girl, talk - in' 'bout my girl. (my girl.) 2. I've got

B (C) (C) (strings)

(gtr.)

C F C F

DMI⁷ G EMI⁷ A

3. I don't

C

need no___ mon - ey, for - tune or fame. I've got

all the rich - es, ba - by, one man can claim. Well,___

I guess you'd say, what can make me feel___ this way?

My girl,___ talk - in' 'bout my girl. (my girl.)

I've got sun - shine on a cloud - y day___ with my girl, I've

e - ven got the month of May with (my girl.)

*Vamp & fade.
Voice plays off first verse lyrics.*

Guitar, first 8 bars of letter **A**
(and letter **C**, up a step):

(etc.)

2nd verse lyrics:

I've got so much honey, the bees envy me,
I've got a sweeter song than the birds in the trees.
I guess you'd say (etc.)

Never Said (Chan's Song)

Music: Herbie Hancock

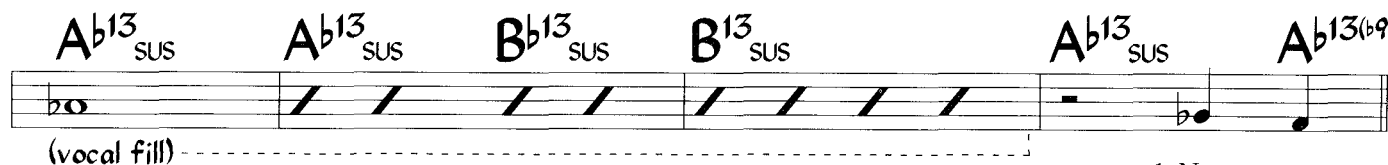
Lyric: Stevie Wonder

(As sung by Diane Reeves)

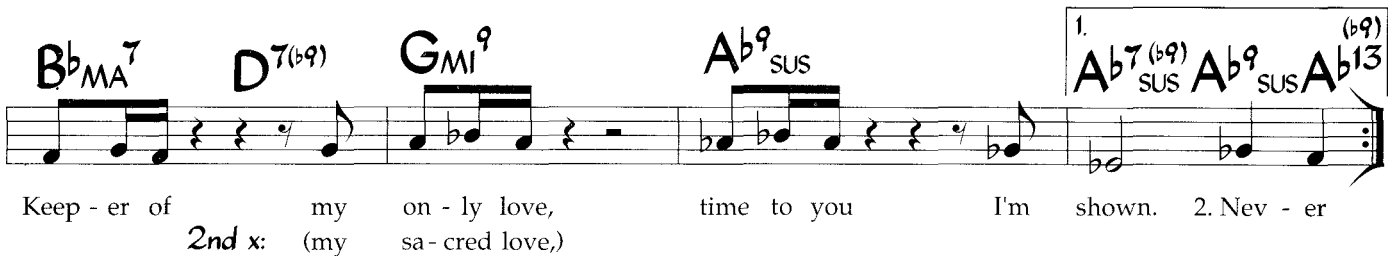
Med. Funk Ballad

♩ = 74

(Intro)



1. Nev - er

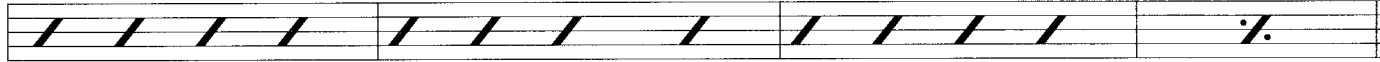


2. $A^b_{MI}{}^9$ $G^b_{MI}{}^9$ $F_{MI}{}^9$ $E^b_{MI}{}^9$ D^9_{SUS} C^9_{SUS} $B^b_{MI}{}^7$ B/A

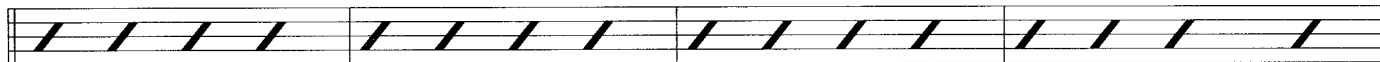


shown. (vocal fill) - - - - -


A^{b13}_{SUS} B^{b13}_{SUS} B^{13}_{SUS} $(B^{13}_{SUS} B^{7(\#5)})$



(Synth. solo)
C $E_{MA}{}^7$ $C_{MA}{}^7$ E $A^b_{MA}{}^7$ E^b F^9_{SUS} F^7



$B^b_{MA}{}^7$ $D^b^9_{SUS}$ $G^b_{MA}{}^7$ B^{13}_{SUS} $B^{13(b9)}$



$E_{MA}{}^7$ E^{b13} $C_{MI}{}^9$ $A^b^9_{SUS}$ $F^{7(\#9)}$



$B^b_{MI}{}^9$ $A^b_{MI}{}^7$ $D^b^9_{SUS}$ $G^b_{MA}{}^7$ F^9_{SUS} $F^{7(b9)}$



(end solo)

D $B^b_{MA}{}^7$ $G_{MI}{}^9$ $A^b^9_{SUS}$ $B^b^9_{SUS}$ $F^{7(b9)}$



Keep - er of my on - ly love, time that I be known, —

$B^b_{MA}{}^7$ $D^{7(b9)}$ $G_{MI}{}^9$ $A^b^9_{SUS}$ $A^9(\#11)$ $E^b_{MI}{}^7$ $A^b^{7(b9)}$



Keep - er of my sa - cred love, time to you I'm shown.

(Vamp & fade)

Sample bass line at [A]:



(etc.)

Melodic rhythm is freely interpreted.

Frank Gambale

(gtr.)
 F#_{SUS}/G

E_{SUS}/G A_{SUS}/G F#_{SUS}/G B7(#9)

A

2nd x: ζ γ β ζ γ β

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part features a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The bass part provides a rhythmic accompaniment. Chord diagrams are provided for the guitar part, including E_{SUS}, G, A_{SUS}, G, F#_{SUS}, G, C#7(b9), F#m7, and Fm7 E_{m7}. The score is divided into measures by vertical bar lines.

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a vocal melody on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a half note G4 (G), followed by a quarter note A4 (A), a quarter note B4 (B), a quarter note C5 (C), and a half note D5 (D). The piano accompaniment starts with a half note G2 (G), followed by a quarter note A2 (A), a quarter note B2 (B), a quarter note C3 (C), and a half note D3 (D). The key signature is one sharp (F#), and the time signature is 4/4. The first measure of the piano accompaniment is labeled with the chord EMI7. The second measure is labeled with the chord A13(b9). The third measure is labeled with the chord DMA7. The fourth measure is labeled with the chord GMA7(b5). The fifth measure is labeled with the chord GMA7(b5). The sixth measure is labeled with the chord GMA7(b5). The seventh measure is labeled with the chord GMA7(b5). The eighth measure is labeled with the chord GMA7(b5). The ninth measure is labeled with the chord GMA7(b5). The tenth measure is labeled with the chord GMA7(b5). The eleventh measure is labeled with the chord GMA7(b5). The twelfth measure is labeled with the chord GMA7(b5). The thirteenth measure is labeled with the chord GMA7(b5). The fourteenth measure is labeled with the chord GMA7(b5). The fifteenth measure is labeled with the chord GMA7(b5). The sixteenth measure is labeled with the chord GMA7(b5). The seventeenth measure is labeled with the chord GMA7(b5). The eighteenth measure is labeled with the chord GMA7(b5). The nineteenth measure is labeled with the chord GMA7(b5). The twentieth measure is labeled with the chord GMA7(b5). The twenty-first measure is labeled with the chord GMA7(b5). The twenty-second measure is labeled with the chord GMA7(b5). The twenty-third measure is labeled with the chord GMA7(b5). The twenty-fourth measure is labeled with the chord GMA7(b5). The twenty-fifth measure is labeled with the chord GMA7(b5). The twenty-sixth measure is labeled with the chord GMA7(b5). The twenty-seventh measure is labeled with the chord GMA7(b5). The twenty-eighth measure is labeled with the chord GMA7(b5). The twenty-ninth measure is labeled with the chord GMA7(b5). The thirtieth measure is labeled with the chord GMA7(b5). The thirty-first measure is labeled with the chord GMA7(b5). The thirty-second measure is labeled with the chord GMA7(b5). The thirty-third measure is labeled with the chord GMA7(b5). The thirty-fourth measure is labeled with the chord GMA7(b5). The thirty-fifth measure is labeled with the chord GMA7(b5). The thirty-sixth measure is labeled with the chord GMA7(b5). The thirty-seventh measure is labeled with the chord GMA7(b5). The thirty-eighth measure is labeled with the chord GMA7(b5). The thirty-ninth measure is labeled with the chord GMA7(b5). The fortieth measure is labeled with the chord GMA7(b5). The forty-first measure is labeled with the chord GMA7(b5). The forty-second measure is labeled with the chord GMA7(b5). The forty-third measure is labeled with the chord GMA7(b5). The forty-fourth measure is labeled with the chord GMA7(b5). The forty-fifth measure is labeled with the chord GMA7(b5). The forty-sixth measure is labeled with the chord GMA7(b5). The forty-seventh measure is labeled with the chord GMA7(b5). The forty-eighth measure is labeled with the chord GMA7(b5). The forty-ninth measure is labeled with the chord GMA7(b5). The fiftieth measure is labeled with the chord GMA7(b5). The fifty-first measure is labeled with the chord GMA7(b5). The fifty-second measure is labeled with the chord GMA7(b5). The fifty-third measure is labeled with the chord GMA7(b5). The fifty-fourth measure is labeled with the chord GMA7(b5). The fifty-fifth measure is labeled with the chord GMA7(b5). The fifty-sixth measure is labeled with the chord GMA7(b5). The fifty-seventh measure is labeled with the chord GMA7(b5). The fifty-eighth measure is labeled with the chord GMA7(b5). The fifty-ninth measure is labeled with the chord GMA7(b5). The sixtieth measure is labeled with the chord GMA7(b5). The sixty-first measure is labeled with the chord GMA7(b5). The sixty-second measure is labeled with the chord GMA7(b5). The sixty-third measure is labeled with the chord GMA7(b5). The sixty-fourth measure is labeled with the chord GMA7(b5). The sixty-fifth measure is labeled with the chord GMA7(b5). The sixty-sixth measure is labeled with the chord GMA7(b5). The sixty-seventh measure is labeled with the chord GMA7(b5). The sixty-eighth measure is labeled with the chord GMA7(b5). The sixty-ninth measure is labeled with the chord GMA7(b5). The seventieth measure is labeled with the chord GMA7(b5). The seventy-first measure is labeled with the chord GMA7(b5). The seventy-second measure is labeled with the chord GMA7(b5). The seventy-third measure is labeled with the chord GMA7(b5). The seventy-fourth measure is labeled with the chord GMA7(b5). The seventy-fifth measure is labeled with the chord GMA7(b5). The seventy-sixth measure is labeled with the chord GMA7(b5). The seventy-seventh measure is labeled with the chord GMA7(b5). The seventy-eighth measure is labeled with the chord GMA7(b5). The seventy-ninth measure is labeled with the chord GMA7(b5). The eightieth measure is labeled with the chord GMA7(b5). The eighty-first measure is labeled with the chord GMA7(b5). The eighty-second measure is labeled with the chord GMA7(b5). The eighty-third measure is labeled with the chord GMA7(b5). The eighty-fourth measure is labeled with the chord GMA7(b5). The eighty-fifth measure is labeled with the chord GMA7(b5). The eighty-sixth measure is labeled with the chord GMA7(b5). The eighty-seventh measure is labeled with the chord GMA7(b5). The eighty-eighth measure is labeled with the chord GMA7(b5). The eighty-ninth measure is labeled with the chord GMA7(b5). The ninetieth measure is labeled with the chord GMA7(b5). The ninety-first measure is labeled with the chord GMA7(b5). The ninety-second measure is labeled with the chord GMA7(b5). The ninety-third measure is labeled with the chord GMA7(b5). The ninety-fourth measure is labeled with the chord GMA7(b5). The ninety-fifth measure is labeled with the chord GMA7(b5). The ninety-sixth measure is labeled with the chord GMA7(b5). The ninety-seventh measure is labeled with the chord GMA7(b5). The ninety-eighth measure is labeled with the chord GMA7(b5). The ninety-ninth measure is labeled with the chord GMA7(b5). The hundredth measure is labeled with the chord GMA7(b5).

B^b/C D/E $A^{13(b9)}$

$A^{13(b9)}$ break A^b13 $B/C^\#$ $B^7(b9)$

$A^{13(b9)}$ A^b13 $E^7(b9)$ E^bMA^7

$E^b7(b9)$ DMA^7 $GMA^7(b5)$ $C^\#MI^9$ $F^\#13(b9)$ $C^\#/B$

Head is played twice before and after solos.

Chords in parentheses are used during solos.

No kicks or breaks during solos (except bar 1 of first solo; use '2nd x' kicks).

Head is mostly in 2, solos in 4.

Guitar sounds one octave lower than written.

Next Future

Medium Latin (Intro)

♩ = 121

Eddie Gomez

Musical staff with bass clef and 4/4 time signature. Chords: F_{MI}^{11} , $G_{MA}^{9(b5)}$, F_{MI}^{11} , $G_{MA}^{(b5)9}$. Notes: Bb , Eb , Ab , Gb , F , Eb , Ab , Gb , F , Eb , Ab , Gb , F , Eb , Ab , Gb , F . (bass only- sample) (etc.)

Musical staff with slash notation. Chords: F_{MI}^{11} , $G_{MA}^{9(b5)}$, 2, 2, 2, 2, F_{MI}^{11} , $E^{7(alt.)}$. (add drums) (add keybds.)

Musical staff with treble clef and 4/4 time signature. Chord: G_{Eb} . Notes: G , Ab , F , Eb , G , Ab , F , Eb . (tenor)

Musical staff with treble clef and 4/4 time signature. Chords: $G_{G^+}^{+}$, A_{MI}^{7} , $F^{7(\#9)}$. Notes: G , Ab , F , Eb , G , Ab , F , Eb .

Musical staff with treble clef and 4/4 time signature. Chords: B_{SUS}^{9} , C_{Ab} , $G^{7(alt.)}$, $F^{13(\#11)}$. Notes: G , Ab , F , Eb , G , Ab , F , Eb .

Musical staff with treble clef and 4/4 time signature. Chord: B_{G} . Notes: G , Ab , F , Eb , G , Ab , F , Eb .

Musical staff with treble clef and 4/4 time signature. Chords: $F_{\#}^{7(\#9)}$, $G_{SUS}^{13(b9)}$, $G_{\#}^{7(\#9)}$. Notes: G , Ab , F , Eb , G , Ab , F , Eb .

Musical staff with treble clef and 4/4 time signature. Chords: C_{SUS}^{13} , $B_{MA}^{7(\#5)}$, $B_{\#}^{7(\#9)}$, $B_{\#}^{7(\#9)}$, $A_{\#}^{7(\#9)}$, $G_{\#}^{7(\#9)}$. Notes: G , Ab , F , Eb , G , Ab , F , Eb .

Musical staff with treble clef and 4/4 time signature. Chords: $G_{SUS}^{13(b9)}$, $G_{MI}^{(MA7)}$, B_{MA}^{7} , $G^{7(\#9)}$. Notes: G , Ab , F , Eb , G , Ab , F , Eb .

Musical staff with treble clef and 4/4 time signature. Chords: $C_{MA}^{7(\#5)}$, E_{MA}^{7} , D_{MA}^{7} , G_{MI}^{7} , $A_{\#}^{7(\#9)}$, A_{MI}^{9} . (Swing) Notes: G , Ab , F , Eb , G , Ab , F , Eb .

(Swing)

D $A_{MI}^9(b5)$ $A^b_{MI}^9(MA7)$ $D^b_{MA}^7/G$

$A^+_{A^b}$ $B^b_{MI}^7$ $G^7(alt.)$

C^9_{SUS} $B^b_{MI}^9(MA7)$ $G^{\#7}(alt.)$ $A^b_{G^b}$

(Latin)

E F_{MI}^{11} $G^b_{MA}^9(b5)$ 2 2 F_{MI}^{11} $E^7(alt.)$

Solo on form (ABCDE).
Solos swing throughout.
After solos, D.S. al Coda
(Latin-Swing-Latin).

$A^b_{G^b}$ F_{MI}^{11}

(ten. fill) -----

Bass may double melody at letters A & B (sounds one octave lower than written).

Bass walks in 4 for solos except at letter C—G pedal, suspended time feel.

On recording, ABCD is played out of time (no drums) as an Intro (followed by the Intro given above).

No Way Out

Abel Pabón

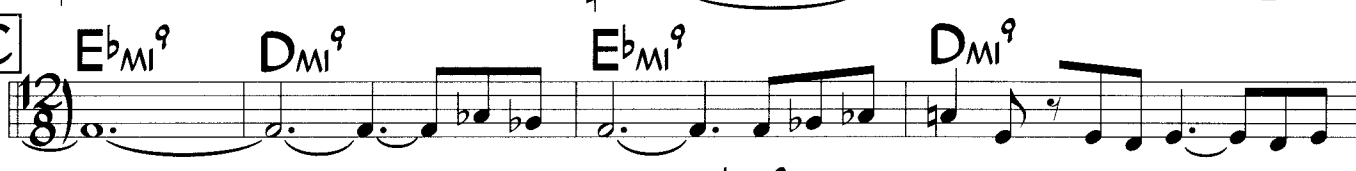
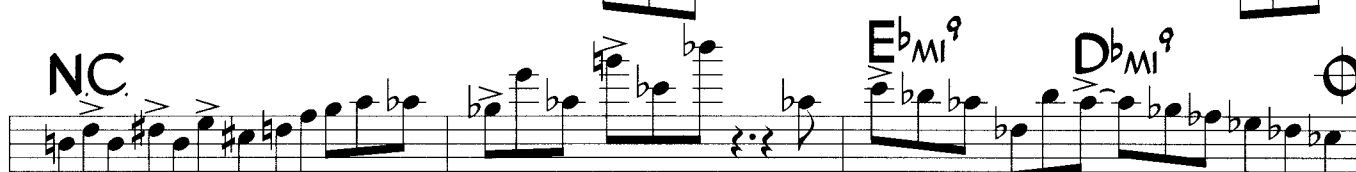
(As played by Othello Molineaux)

Medium

Fast

♩ = 168

12/8 (4)

A $E^b_{MI}^9$ D_{MI}^9 $E^b_{MI}^9$ 

E^bMI⁷ **D^bMI⁷** **B^MMA⁷** **C^MMA⁷** **D^MMA⁷** (8) (12)

E (Solos) **E^bMI⁹** **D^MMI⁹** 2 2 2
12) (6.) 1st x

E^bMI⁹ **D^MMI⁹** 2 2 2

G^MMI¹¹ **B^b13(#11)** **A^MMI¹¹** **D⁷(^b13)_(#9)** **D^bMA⁷** **E⁷(^b13)_(#9)** 1. **F⁷(#9)** **G^b9(#11)**

2. **F⁷(#9)** **G^b7(#9)_(b5)** **C^D** **D^E** **D^b7(#9)** **G^C** **F¹³_{SUS}**

B^b **G^b** **F^G** **A⁷(#9)** **D⁷(#9)** 'til cue **D^bMA⁹** **E¹³**

on cue (last x) **G¹³(#11)** **D^b13(#11)** **C⁹_{SUS}** To letter **E** for more solos
A^b **G^b** **E^B** **E^b** **D^b**

(**D^b**/**E^b**) **E^D** (8) 12) D.C. al Coda (with repeat)

B^MMA⁹ **C^MMA⁹** **B^MMA⁹**

1-3. **C^MMA⁹** 4. **C^MMA⁹** **D^bMA⁹** **D^MMA⁹** **E^bMA⁹** **E^MMA⁹**

D⁷(#9) **NC.** **B^b** **G^b**

No Way Out (Piano-Bass)

Medium
Fast

♩. = 168

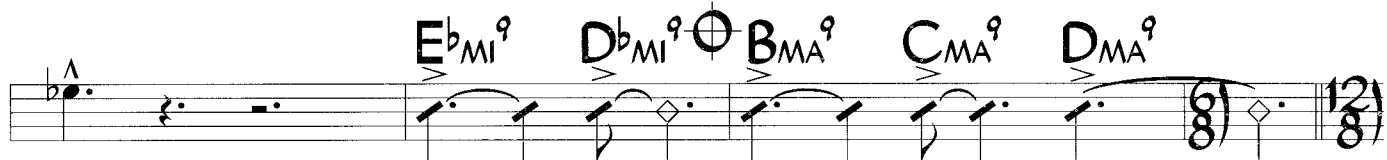
A



(bs.)



(bs. w/ pn. octaves)

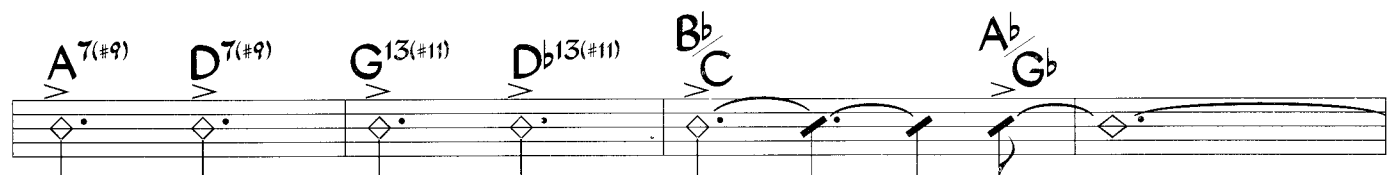
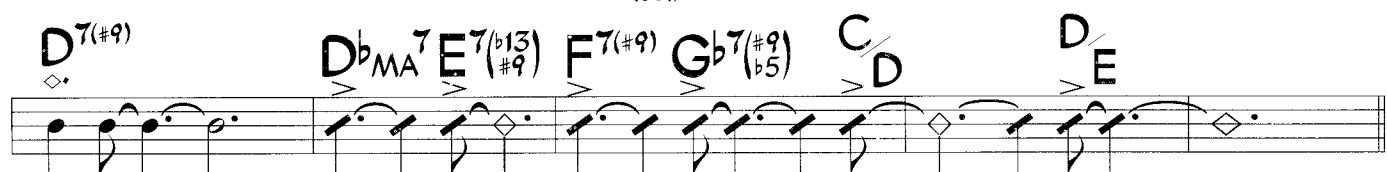


(sample bs.)

etc.



(bs.)



E (Solos) $E^b_{MI}^9$ D_{MI}^9 2 2 2
(bs.) etc.

$E^b_{MI}^9$ D_{MI}^9 2 2 2

G_{MI}^{11} $B^b_{13}(\#11)$ A_{MI}^{11} $D^7(\flat 13)_{\#9}$ $D^b_{MA}^7$ $E^7(\flat 13)_{\#9}$ 1. $F^7(\#9)$ $G^b_{9}(\#11)$

2. $F^7(\#9)$ $G^b_{7}(\#9)_{\flat 5}$ C/D D/E $D^b_{7}(\#9)$ G/C F^{13}_{SUS}

$B^b_{G^b}$ F/G $A^7(\#9)$ $D^7(\#9)$ 'til cue $D^b_{MA}^9$ (pn.) E^{13}

To letter **E**
for more solos

on cue (last x) $G^{13}(\#11)$ $D^b_{13}(\#11)$ C^9_{SUS} dr. fill A^b G^b E B E^b D^b E^b
 f

$(D^b_{E^b})$ E/D 12/8 D.C. al Coda
(with repeat)

B_{MA}^9 C_{MA}^9 B_{MA}^9 1-3. C_{MA}^9

4. C_{MA}^9 $D^b_{MA}^9$ D_{MA}^9 $E^b_{MA}^9$ E_{MA}^9 $D^7(\#9)$



NC. $B^b_{G^b}$ 12/8

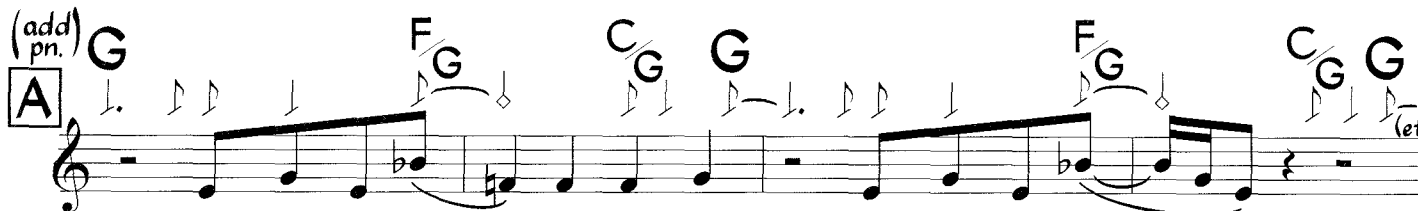
Nowhere to Run

Medium Rock (Intro)
♩ = 130 N.C.

Eddie Holland
Lamont Dozier
Brian Holland

(As sung by Martha & The Vandellas)

(snare)  (bass)  (piano tacet)

(add. pn.)  (etc.)

A No - where to run — to ba - by, no - where to hide, —

Got no - where to run — to ba - by, no - where to hide. —

B 1. It's not love I'm - a run - nin' from, — It's the heart - break I

know will — come, — 'Cause I know you're no good for me, —

But you've be - come a part of me. — Ev - 'ry - where I — go — your

face I see, — ev - 'ry step I take — you take with - a me, — yeah. —

(piano tacet; bass continues)

C (pn. in)

No - where to run to ba - by, no - where to hide.

Got no - where to run to ba - by, no - where to hide.

I know you're no good for me, But free of you I'll nev - er be, No

(Take Coda to end)

Got no - where to run to ba - by, no - where to hide.

(Vamp & fade)

Second and Third verses

2. Each night as I sleep, Into my heart you creep.
I wake up feelin' sorry I met you,
Hopin' soon that I'll forget you.
When I look in the mirror to comb my hair
I see your face just a-smiling there.

Nowhere to run, Nowhere to hide from you, baby.
Got nowhere to run to, baby, Nowhere to hide.
I know you're no good for me,
But you've become a part of me.

3. How can I fight a love that shouldn't be,
When it's so deep, so deep,
Deep inside of me?
My love reaches so high I can't get over it.
It's so wide I can't get around it, no.

Nowhere to run, Nowhere to hide from you, baby.
Just can't get away from you, baby, No matter how I
try.
I know you're no good for me,
But free of you I'll never be.

(To Coda)

Sample bass line at
letter A (also B & C):

2

(etc.)

Medium Bossa

♩ = 124

(Intro) (light drums)

Off Flow

Dave Liebman

(synth.)

$E^b_{MI}{}^{11}$ $E^b_{MI}{}^{13(MA7)}$ $E^b_{MI}{}^{13(MA7)}_{b5}$ $E^b_{MI}{}^{11}$ $E^b_{MI}{}^{13(MA7)}$ $E^b_{MI}{}^{13(MA7)}_{b5}$

A $E_{MI}{}^{7(b5)}$ D_{E^b} $D_{MI}{}^{9(MA7)}$ $F^{\#}_{MI}{}^7$ B^b triad

(gtr.) (add sop. on D.S.)

$F_{MI}{}^9$ $C_{MI}{}^{7(b5)}$ $G_{MA}{}^9$

$G_{MA}{}^9$ $F_{MA}{}^{7(\#5)}$ $D_{MA}{}^{7(b5)}$

B $A^b{}^{13}$ $A^b{}^{13}$ A A^{13} A^9_{SUS} $E_{MI}{}^{11}$ $F_{MA}{}^{7(b5)}$ $F^{\#}_{MI}{}^{7(b5)}$

(synth.)

$F^{\#}_{MI}{}^{7(b5)}$ $B^{13(\#9)}$ $B^{7(\#9)}_{b5}$ $D_{MI}{}^7$ $C^{\#}_{MI}{}^7$

$C_{MI}{}^7$ $B^{13(\#11)}$ $E^b_{MA}{}^7$ D_{E^b} $F^{\#}_{MI}{}^7$ B^b triad

(add sop.)

C G_{MI} $F^{\#}F$ G_{MI} E G_{MI} $A^b_{MA}{}^{7(\#5)}$ G F A F

$F_{MA}{}^{7(\#5)}$ $D_{MI}{}^{13}$

$C^{\#}_{MI}{}^9$ $B_{MI}{}^9$ $E^{7(\#11)}_{b5}$ $A^{7(b9)}_{b5}$

Sheet music for guitar and synth, featuring various chords and melodic lines.

Chords and Harmonies:

- Top Staff:** $A^{7(b9)}$, $D_{MI}^9(MA7)$, D_{MI}^7 , $A^b_{MA}^7$, $A^b_{MI}^9(MA7)$, $B^b_{MI}^9(MA7)$
- Staff D:** $E^b_{MI}^{11}$, $E^b_{MI}^{13(MA7)}$, $E^b_{MI}^{13(MA7)(b5)}$, $E^b_{MI}^{11}$, $E^b_{MI}^{13(MA7)}$, $E^b_{MI}^{13(MA7)(b5)}$
- Staff E:** $E_{MI}^{7(b5)}$, D_{Eb} , $D_{MI}^9(MA7)$
- Staff F:** $F^{\#}_{MI}^7$, B^b triad, F_{MI}^9 , $C_{MI}^{7(b5)}$, G_{MA}^9
- Staff G:** G_{MA}^9 , $G^b_{MA}^9$, $F_{MA}^{7(b5)}$, $E^b_{MA}^{7(b5)}$, $D_{MA}^{7(b5)}$
- Staff H:** A^b_{13} , A^{13} , E_{MI}^7 , E_{MI}^7 , $F_{MA}^{7(b5)}$, $F^{\#}_{MI}^{7(b5)}$, $B^{7(\#9)}$
- Staff I:** D_{MI}^7 , $C^{\#}_{MI}^7$, C_{MI}^7 , $B^{13(\#11)}$, D_{Eb} , $F^{\#}_{MI}^7$, B^b triad
- Staff J:** G_{MI} , $G_{MI}^{(MA7)}$, $F^{\#}$, G_{MI}^7 , F , G_{MI}^6 , E , $A^b_{MA}^{7(\#5)}$, $F_{MA}^{7(\#5)}$, D_{MI}^{13}
- Staff K:** D_{MI}^{13} , $C^{\#}_{MI}^7$, $C^{\#}_{MI}^7$, B_{MI}^7
- Staff L:** $E^{7(alt.)}$, $A^{7(b9)}$, D_{MI}^7 , $A^b_{MA}^7$, $A^b_{MI}^9(MA7)$, $B^b_{MI}^9(MA7)$
- Staff M:** $E^b_{MI}^{11}$, $E^b_{MI}^{13(MA7)}$, $E^b_{MI}^{13(MA7)(b5)}$, $E^b_{MI}^{11}$, $E^b_{MI}^{13(MA7)}$, $E^b_{MI}^{13(MA7)(b5)}$

Performance Instructions:

- Staff D:** 2nd x 8va, (synth.), 2nd x 8va, (synth.), (sop. gtr.), (fine)
- Staff E:** (Solos)
- Staff M:** (synth., behind solo)

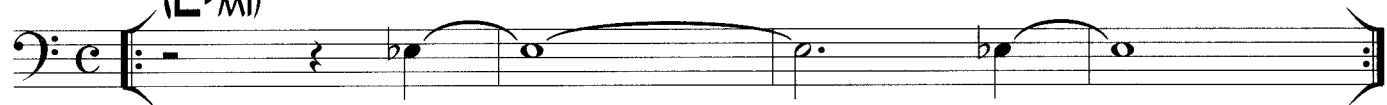
Solo on EFEFG.
After solos, D.S. al fine
(Vamp, fill & fade on letter **D**)

Medium Bossa (Intro)

Off Flow (Bass)

♩ = 124

(E^b_{MI})



A E_{MI}^{7(b5)}

D_{E^b}

D_{MI}^{9(MA7)}



D_{MI}^{9(MA7)}

F[#]_{MI}⁷
B^b triad



F_{MI}⁹

C_{MI}^{7(b5)}

G_{MA}⁷



F_{MA}^{7(#5)}

D_{MA}^{7(b5)}



B A^b₁₃

A^b₁₃
A

A¹³

A⁹_{SUS}

E_{MI}¹¹

F_{MA}^{7(b5)}



F[#]_{MI}^{7(b5)}

B^{13(#9)}

B^{7(#9)}
B^{7(#5)}

D_{MI}⁷

C[#]_{MI}⁷



C_{MI}⁷

B^{13(#11)}

E^b_{MA}⁷

D_{E^b}

F[#]_{MI}⁷
B^b triad



C G_{MI}

F[#]

F

G_{MI}
E

G_{MI}

A^b_{MA}^{7(#5)}

G_F

A_F

F_{MA}^{7(#5)}

D_{MI}¹³



D_{MI}¹³

C[#]_{MI}⁹



B_{MI}⁹

E^{7(#11)}
E^{7(#9)}
E^{7(#5)}

A^{7(b9)}



A $A^{7(b9)}$ $D_{MI}^9(MA7)$ D_{MI}^7 $A^b_{MA}^7$ $A^b_{MI}^9(MA7)$ $B^b_{MI}^9(MA7)$

D (E^b_{MI})

E (Solos) $E_{MI}^7(b5)$ D/E^b $D_{MI}^9(MA7)$ (fine)

$F^{\#}_{MI}^7$ B^b triad F_{MI}^9 $C_{MI}^7(b5)$ G_{MA}^9

G_{MA}^9 $G^b_{MA}^9$ $F_{MA}^7(b5)$ $E^b_{MA}^7(b5)$ $D_{MA}^7(b5)$

F A^b_{13} A_{13} E_{MI}^7 E_{MI}^7 $F_{MA}^7(b5)$ $F^{\#}_{MI}^7(b5)$ $B^{7(\#9)}$

D_{MI}^7 $C^{\#}_{MI}^7$ C_{MI}^7 $B^{13(\#11)}$ D/E^b $F^{\#}_{MI}^7$ B^b triad

G G_{MI} $G_{MI}^{(MA7)}$ $F^{\#}$ G_{MI}^7 F G_{MI}^6 E $A^b_{MA}^7(\#5)$ $F_{MA}^7(\#5)$ D_{MI}^{13}

D_{MI}^{13} $C^{\#}_{MI}^7$ $C^{\#}_{MI}^7 B_{MI}^7$

$E^{7(alt)}$ $A^{7(b9)}$ D_{MI}^7 $A^b_{MA}^7$ $A^b_{MI}^9(MA7)$ $B^b_{MI}^9(MA7)$

E^b_{MI} (E^b pedal)

Solo on EFEFG.
 After solos, D.S. al fine
 (Vamp & fade on letter **D**).

On Green Dolphin Street

Music: Bronislaw Kaper

Lyric: Ned Washington

Med. Latin

(Intro) $E^b_{MA}7$ $G^b_{MA}7$ $F_{MA}7$ $E_{MA}7$

(bass) E^b pedal

A (Latin)

$E^b_{MA}7$ $G^b_{MA}7$ E^b (etc.)

(bass) (E^b pedal for 8 bars)

(Swing) $F_{MI}7$ B^b9_{SUS} $B^b7(alt.)$ $E^b_{MA}7$ E^b7

(bass walks in 2)

$A^b_{MI}7$ D^b9_{SUS} $D^b7(alt.)$ $G^b_{MA}7$ $F_{MI}7$ B^b7

B (Latin) $E^b_{MA}7$ $G^b_{MA}7$ E^b

(E^b pedal for 8 bars)

$F_{MA}7$ E^b $E_{MA}7$ E^b $E^b_{MA}7$ A^b9 $G^7(alt.)$ C^7

(Swing) $F_{MI}7$ E^b $D_{MI}7(b5)$ G^7 $C_{MI}6$ $(A_{MI}7(b5))$ F^7 D^7 $F^{\#o}7$

(bass walks in 2)

$G^7(alt.)$ C^7 $F^7(alt.)$ B^b13 A^b $G^7(alt.)$ C^7 $F^7(alt.)$ B^b13 A^b

G7(#9) C7(#9) F7(#9) Bb13(b9) Eb6/9 solo break

C (Solos) EbMA7 EbMI9 FMA7 EMA7

(bass walks in 4)

EbMA7 GMI7 C7 FMI7 Bb7 EbMA7 (Eb7)

AbMI7 Db7 GbMA7 FMI7 Bb7

D EbMA7 EbMI9 FMA7 EMA7

EbMA7 (Ab9) GMI7 C7 FMI7 DMI7(b5) G7 CMI6

F7 F#o7 Till cue GMI7 C7 FMI7 Bb7 EbMA7 (C7) FMI7 Bb7

Solo on CD; take 'On cue' ending to end each solo.

On cue G7(alt.) C7 F7 Bb13 Ab G7(#9) C7(#9) F7(#9) Bb13(b9) Eb6/9 solo break

Return to letter **C** for more solos. After solos, D.S. al Coda.

(Latin) EbMA7 GbMA7 Eb FMA7 Eb EMA7 Eb EbMA7

(bass) Eb pedal

For vocal version, replace last 8 bars of letter B with these 4 bars:

GMI7 C7 FMI7 Bb7 Eb6/9 (FMI7 Bb7)

ground on Green Dol - phin Street.

Solos may also be played like head (Latin pedal, Swing, Latin pedal, swing). Form, but not melody, is as played by Miles Davis.

Lyric:

Lover, one lovely day
Love came planning to stay.
Green Dolphin Street supplied the setting,
The setting for nights beyond forgetting.

And through these moments apart
Memories live in my heart,
When I recall the love I found on,
I could kiss the ground on Green Dolphin Street.

One Bird, One Stone

Medium Boogaloo

Don Grolnick

$\text{♩} = 164$

(Intro) F^7_{SUS} (Piano solo)

$F^{13}(\#11)$ $F_{\text{MI}}^9(\text{add } \flat 13)$ F^7 (6x's)

(pn. & horns)

1st & 2nd x: piano only 3rd x: add bs. & dr. (see footnote)
5th x: horns play figure behind piano

A F^7_{SUS} $F^{13}(\#11)$ F^7_{SUS} $F_{\text{MI}}^9(\text{add } \flat 13)$ F^7

F^7_{SUS} $F^{13}(\#11)$ F^7_{SUS} $F_{\text{MI}}^9(\text{add } \flat 13)$ $A^7(\text{alt.})$ $D_{\text{MA}}^7(\flat 5)$

F^7_{SUS} $F^{13}(\#11)$ F^7_{SUS} $F_{\text{MI}}^9(\text{add } \flat 13)$ F^7

F^7_{SUS} $F^{13}(\#11)$ F^7_{SUS} $F_{\text{MI}}^9(\text{add } \flat 13)$

$A^7(\text{alt.})$ $D_{\text{MA}}^7(\flat 5)$ $G^{13}(\#11)$ $C^7(\text{alt.})$ B^{13}

1st x: piano
2nd x: horns

1st x: horns
2nd x: piano

horns, both x's

1. E_{MI}^{11} $A^{\flat} \text{MI}^{11}$ 2. E_{MI}^{11} $A^{\flat} \text{MI}^{11}$

(horns)

B $E^{\flat} \text{MI}^{11}$ $E^{\flat} 7(\text{alt.})$ $A_{\text{MA}}^7(\flat 5)$ A^{\flat} $D^{\flat} 6_9$ $G^7(\text{alt.})$

$B^{\flat} \text{MA}^7_C$ $B^{\flat} 13(\#11)_C$ $B^{\flat} \text{MA}^7_C$ $B^{\flat} 13(\#11)_C$ $G^7(\text{alt.})$

$B^{\flat} \text{MA}^7_C$ $B^{\flat} 13(\#11)_C$ $B^{\flat} \text{MA}^7_C$ $E^7(\text{alt.})$

mp mp f $cresc.$

C A⁷_{SUS} A⁷(alt.) A⁷_{SUS} A⁷(alt.)

mf

A⁷_{SUS} A⁷(alt.) A⁷_{SUS} C¹³(#11)_{b9} F⁷_{SUS}

(fine)

D (Solos) F⁷_{SUS} F¹³(#11) F_{MI}⁹(add b13) F⁷ (4x's)

D_{MA}⁹ G¹³(#11) C⁷(alt.) B¹³ E_{MI}¹¹ A_{MI}¹¹

E E_{MI}¹¹ E_b⁷(alt.) A_{MA}^{7(b5)} / A_b D_b^{6/9} G⁷(alt.)

B_b_{MA}⁷ / C B_b¹³(#11) / C B_b_{MA}⁷ / C B_b¹³(#11) / C G⁷(alt.)

B_b_{MA}⁷ / C B_b¹³(#11) / C B_b_{MA}⁷ / C E⁷(alt.)

F A⁷_{SUS} A⁷(alt.) A⁷_{SUS} A⁷(alt.)

A⁷_{SUS} A⁷(alt.) A⁷_{SUS} C¹³(#11)_{b9}

Solo on DEF. Last solo continues on to letter G.

G F⁷_{SUS} F¹³(#11) F_{MI}⁹(add b13) F⁷

(horns, behind solo)

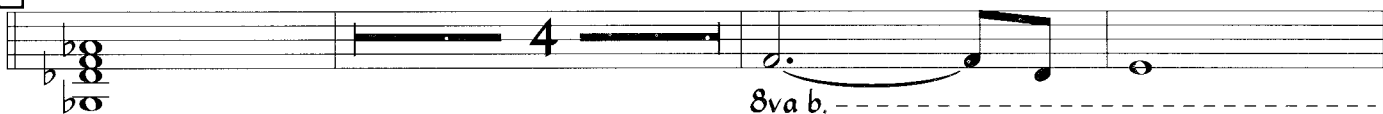
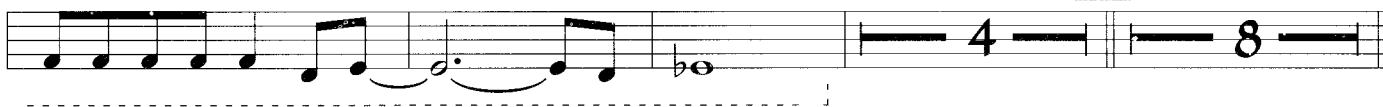
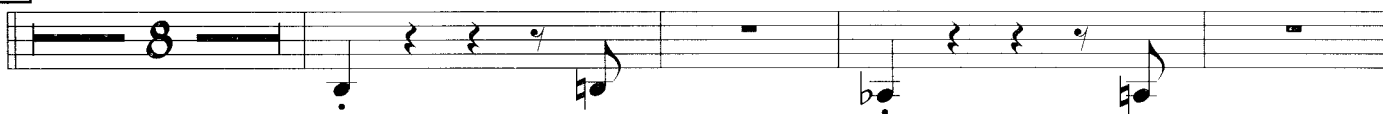
D.S. al fine (no repeat, horns play melody)

Sample bass line at Intro. and letter A:

(etc.)

Rhythm slashes at letter C are played by horns as well (random chord notes)

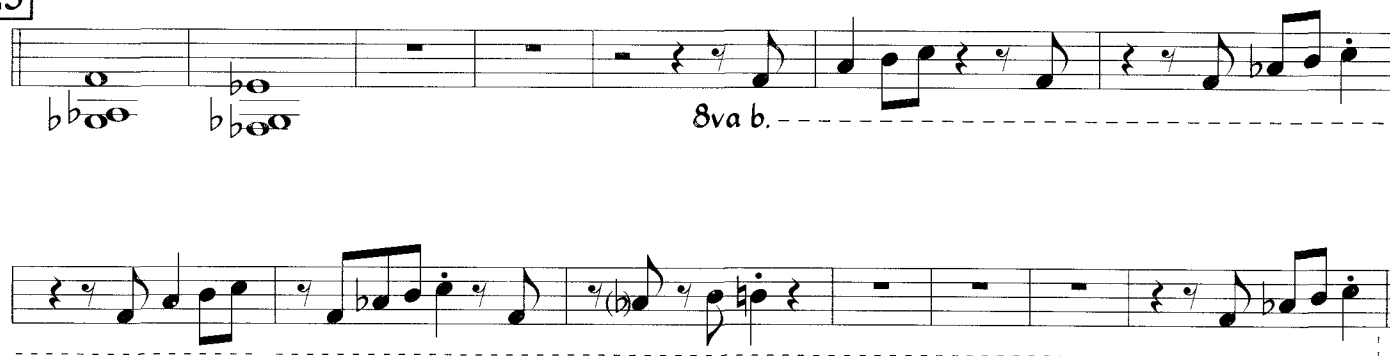
One Bird, One Stone (horns behind solos)

D₁ (First chorus)**E₁****F₁****D₂** (Second chorus)**E₂****F₂**

D₃ (Third chorus)



E₃



F₃

G



Fast Swing

One Finger Snap

Herbie Hancock

A

break

(trp. w/ pn.)

NC.

(bs.) (add dr.)

E^b_{13} SUS E^b_{13} E^b_{13} SUS E^b_{13} $E^b_{MI}^9$ A^b_{13}

(bass walks) (trp.)

$E^b_{MI}^9$ A^b_{13} $G_{MI}^{7(b5)}$ $C^{7(alt.)}$ $F_{MI}^{7(b5)}$

$B^b_{7(alt.)}$ $E^b_{MA}^7$ $D_{MI}^{7(b5)}$ $G^{7(alt.)}$

B

break

(trp. w/ pn.)

(C¹³) NC.

(bs.) (add dr.)

last x

last x

[A^{7(alt.)}]

[C] (fine)

E^b_{13} SUS E^b_{13} E^b_{13} SUS E^b_{13} $E^b_{MI}^9$ A^b_{13}

(bass walks) (first solo starts)

$E^b_{MI}^9$ A^b_{13} $G_{MI}^{7(b5)}$ $C^{7(alt.)}$ $F_{MI}^{7(b5)}$ $B^b_{7(alt.)}$

$E^b_{MA}^7$ $D_{MI}^{7(b5)}$ $G^{7(alt.)}$

Chords in parentheses are used for solos (except A7(alt), in brackets).
Straight time for solos (bass walks in 4).

Solo on B.
After solos, D.C. al fine.

Ooo Baby Baby

Motown Ballad (12/8 Feel)

William "Smokey" Robinson
& Warren Moore

(Intro)

(gtr.)

Ooo la, la, la la. I did you

(bs.)

A

wrong, my heart went out to play and in the game I lost you. What a price to

(sample bs.)

pay. I'm cry - ing. Ooo ba - by,

(bs. w/ pn. octaves)

ba - by. Ooo ba - by, ba - by. Mis -

B

takes I know I've made a few, but I'm on - ly hu - man. You made mis - takes

too. I'm cry - ing. Ooo ba - by,

(even 8th's)

ba - by. Ooo ba - by, ba - by, I'm just a -

C B_{MI}⁷ D⁹_{SUS} bout at the end of my rope, but I can't stop

B_{MI}⁷ D⁹_{SUS} try - ing. I can't give up hope 'cause I feel

G_{MA}⁹ A_{MI}⁷ B_{MI}⁷ (even 8th's) one day I'll hold you near, whis - per, "I still love you." Un - til the day is

A_{MI}⁷ D⁷ C B A G_{MA}⁹ here I'm cry - ing. Ooo ba - by,

A_{MI}⁷ G_{MA}⁹ A_{MI}⁷ ba - by. Ooo ba - by, ba - by. Ooo

G_{MA}⁹ A_{MI}⁷ G_{MA}⁹ ba - by, ba - by. Ooo ba - by,

A_{MI}⁷ G_{MA}⁹ ba - by. Ooo

Optional back to **A** for solos

Vocal chords indicate where background vocals join lead vocal.

Medium Jazz

♩ = 102

Opus de Funk

Horace Silver

(Intro)

B^b $B^{\circ 7}$ $B^b 7$ $A_{mi} 7$ N.C. (bs./pn on head)

N.C. break

A

F^6 ($G_{mi} 7$ C^7) F^6 F^7

$B^b 7$ $B^{\circ 7}$ F^6 C ($B^b 7$) $A_{mi} 7$ D^7

($G_{mi} 7$ N.C.) C^7 F^6 F^6 C \sharp C^7 (bs./pn. on head)

B

F^6 A^7 $D_{mi} 7$ $D^b 7(\sharp 5)$ $C_{mi} 7$ F^7

First system of musical notation. The melody line starts with a quarter rest, followed by eighth notes. The bass line has chords B^b7 , $B^\circ7$, $F^\circ C (B^b7)$, and $A_{MI}7 D7$.

Second system of musical notation. The melody line includes a section marked 'Solo pick-ups' with a circled cross symbol. The bass line has chords $(G_{MI}7 NC)$, $C7$, F^6 , and $F^6 C7$.

(bs./pn. on head)

Third system of musical notation, labeled 'Solos'. It contains two rows of chords: F^6 , $G_{MI}7$, $C7$, F^6 , $C_{MI}7$, $F7$, B^b7 , $B^\circ7$ in the first row, and F^6 , $A_{MI}7$, $D7$, $G_{MI}7$, $C7$, F^6 , $G_{MI}7$, $C7$ in the second row.

Vamp for solos
After solos, D.S. al Coda

Fourth system of musical notation. The melody line includes triplet markings. The bass line has chords F^6 , B^b , $B^\circ7 B^b7$, $A_{MI}7$, and NC .

(bs./pn.)

Fifth system of musical notation. The melody line includes triplet markings. The bass line has chords NC , $F^{7(b5)}$, and a section marked 'break'.

Sixth system of musical notation. The bass line has a chord $F^{7(b5)}$.

Chords in parentheses are used for solos.
As played by Horace Silver but transposed from Bb to F to be easily playable by more instruments.
Note: The head is sometimes played as two letter A's, omitting letter B.

Medium-Fast Swing (in 2)

Out A Day

Franck Amsallem

♩ = 232 (Intro)

(piano only)

A C^bMA^7 (add bass and drums)

B G^bMA^7 (w/ 8va b.)

Solo on form (AAB).
After solos, D.S. al Coda.

(piano fills) (Vamp & fill till cue)

Chords in parentheses are used for solos.

Bass walks in 4 for solos
(in 2 for head).
Based on the changes to
"Night and Day".

Over the Rainbow

Lyric: E. Y. Harburg

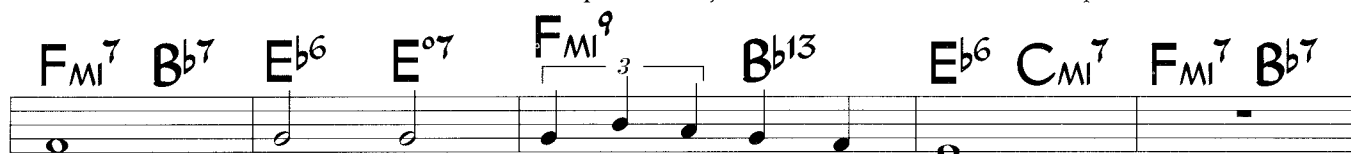
Music: Harold Arlen

Medium

(Verse)



When all the world is a hope - less jum - ble and the rain - drops tum - ble all a -



round, hea - ven o - pens a mag - ic lane



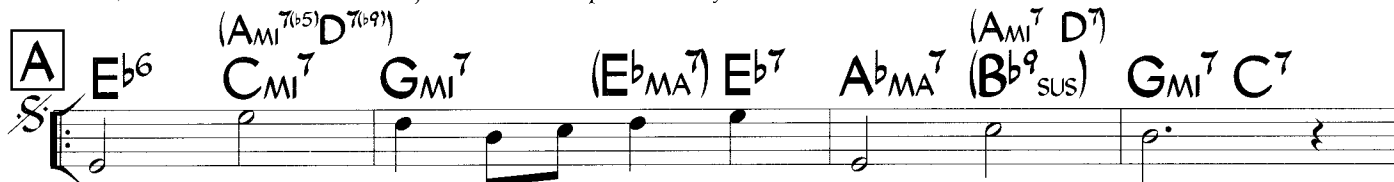
When all the clouds dark - en up the sky - way, there's a rain - bow high - way to be



found, lead - ing from your win - dow - pane to a place be - hind the



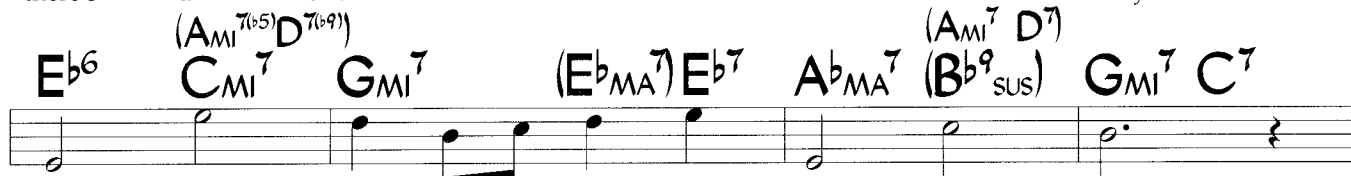
sun, just a step be - yond the rain



Some - where o - ver the rain - bow, way up high,



there's a land that I heard of once in a lull - a - by.



Some - where o - ver the rain - bow skies are blue,



and the dreams that you dare to dream real - ly do come true. Some

B E^b_6 $(F_{MI}^7 E^b)$ F_{MI}^7 B^b_7

day I'll wish up - on a star and wake up where the clouds are far be -

(E^b_6) G_{MI}^{11} C^7 $(F_{MI}^7 E^b)$ B^b_7 E^b_6

hind me. Where trou - bles melt like lem - on drops, a

$A_{MI}^{7(b5)}$ $D^{7(b9)}$ G_{MI}^7 (C_{MI}^9) G^{b9} F_{MI}^7 B^b_9

way, a - bove the chim - ney tops that's where you'll find me.

C E^b_6 $(A_{MI}^{7(b5)} D^{7(b9)})$ C_{MI}^7 G_{MI}^7 $(E^b_{MA}^7) E^b_7$ $A^b_{MA}^7$ $(A_{MI}^7 D^7)$ $(B^b_9 SUS)$ G_{MI}^7 C^7

Some - where o - ver the rain - bow blue - birds fly.

(F_{MI}^7) $A^b_{MA}^7$ D^b_7 (G_{MI}^7) $E^b_{MA}^7$ $C^{7(b9)}$ F^7 B^b_7 E^b_6 F_{MI}^7 B^b_7

Birds fly o - ver the rain - bow, why then, oh why can't I?

Solo on **A**, **B**, **C**.
After solos, D.S. al Coda.

E^b_6 $B^b_9 SUS$ $E^b_{MA}^7$ F_{MI}^7 B^b_9

I? If hap - py lit - tle blue - birds fly be - yond the rain - bow, why oh why can't
(rit.)

E^b_6

I?

Part-Time Lover

Medium Funk Shuffle

(8th's swing)

♩ = 172

(Intro)

Stevie Wonder

1st x: synth.
2nd x: bkgr. vocals on 'ooh')

(vocal scat, on "da", 2nd x only)

(2nd x) Call up, ring

A

once, hang up the phone to let me know you made it home, Don't want noth - ing to be

wrong with part - time lov - er. If she's with

me, I'll blink the lights to let you know to - night's the night for me and

you, my part - time lov - er. We are

B

un - der - cov - er pas - sion on the run, chas - ing

love up a - gainst the sun. We are

strang - ers by day, lov - ers by night, know - ing it's so

E^bMi⁶ **F⁷_{SUS}** (1st x only)

wrong, but feel - ing so right. 2. If I'm with

C **B^bMi** (bkgr. vocals on 'ooh') **A^b** **G^bMA⁷** **F⁷Mi** (vocal scat)

E^bMi⁹ **F⁷Mi** **B^bMi** 1. **E^bMi⁷F⁷Mi** 2. **B^bMi A^bMi⁷D^b7**

We are **D.S. al Coda** (repeat back to **A** for 3rd verse)

B^bMi **E^bMi⁷** **F⁷Mi**

lov - ers. you and me, part - time

A^b B^bMi **E^bMi⁷** **F⁷Mi** **A^b B^bMi A^b B^bMi** break--

lov - ers, but she and he, part - time lov - ers.

B^bMi (bkgr. vocals) **A^b** **G^bMA⁷** **F⁷Mi** (vocal scat)

E^bMi⁹ **F⁷Mi** **B^bMi** **E^bMi⁹F⁷Mi** (Vamp & fade)

2nd verse:

If I'm with friends and we should meet,
Just pass me by, don't even speak,
And know the word's "discreet" when part-time lovers.
But if there's some emergency,
Have a male friend to ask for me,
So then she won't peek, (it's really you) my part-time lover.

3rd verse:

I've got something that I must tell,
Last night someone rang our doorbell
And it was not you, my part-time lover.
And then a man called our exchange,
But didn't want to leave his name,
I guess that two can play the game of part-time lover.

Med. Funk Shuffle
(8th's swing)

Part-Time Lover (Bass)

♩ = 172

(Intro)

Intro musical notation in bass clef, 4/4 time, featuring eighth notes and chords: B^b_{MI} , A^b , $G^b_{MA^7}$, F_{MI^7} , $E^b_{MI^9}$, F_{MI^7} , B^b_{MI} , $E^b_{MI^7}$, F_{MI^7} . Includes a triplet of eighth notes.

A

Section A musical notation in bass clef, 4/4 time, featuring eighth notes and chords: B^b_{MI} , A^b , $G^b_{MA^7}$, $F_{MI^7(11)}$, $E^b_{MI^7}$, F_{MI^7} , $A^b B^b_{MI}$, B^b_{MI} , A^b , $G^b_{MA^7}$, $F_{MI^7(11)}$, $E^b_{MI^7}$, F_{MI^7} , $A^b B^b_{MI}$, B^b_{MI} , $A^b_{MI^7} D^b_{b7}$. Includes a triplet of eighth notes.

B

Section B musical notation in bass clef, 4/4 time, featuring eighth notes and chords: G^b , A^b , D^b , B^b , $E^b_{MI^7}$, F_{MI} , $G_{MI^7(b5)}$, A^b , B^b_{MI} , $A^b_{MI^7} D^b_{b7}$. Includes a triplet of eighth notes.

(8va b. -----)

G^b **A^b** **D^b**
E^bMi⁶ **F⁷_{SUS}**
 (8va b. -----))
C **B^bMi** **A^b** **G^bMA⁷** **F⁷Mi**
E^bMi⁹ **F⁷Mi** **B^bMi** **E^bMi⁷** **F⁷Mi** **B^bMi** **A^bMi⁷** **D^b7**
 D.S. al Coda
 (repeat back to **A** for 3rd verse).
B^bMi **E^bMi⁷** **F⁷Mi** **A^b** **B^bMi**
B^bMi **E^bMi⁷** **F⁷Mi** **A^b** **B^bMi** **A^b** **B^bMi**
B^bMi **A^b** **G^bMA⁷** **F⁷Mi**
E^bMi⁹ **F⁷Mi** **B^bMi** **E^bMi⁷** **F⁷Mi**

Bass line is played with some variation.

Notes in parentheses are below the range of a standard bass.

Medium Jazz

♩ = 184

Pendulum

Richie Beirach

A

(see notes at end)

(F_{F#})
F# pedal

(bs.)

(F_{F#})

(bs. etc.)

(D_{SUS} F#)
F# pedal

(F#_{SUS})

(F_{F#}⁷)

(A_{MI} (add 9) F#)

(G F#)

1. (F#_{SUS})

2. (F#_{SUS})

(Solos)
F# pedal (see notes at end)

open

(bass gets away from pattern)

After solos, D.C. al Coda (with repeat)

(F#_{SUS})

(bs.)

(F#_{SUS})

N.C.

D_{MA} 9(#11)

Note: Solos (and head) may use any harmonies over F# pedal.

Some harmonies on recording:

F#_{MI}⁹, A_{MI}⁹ F#, F#₇, C_{MA}^{7(#5)} F#, F#₇_{SUS}, etc.

Prelude To A Kiss

Duke Ellington
Irving Gordon
Irving Mills

Medium Ballad

A D⁹ G⁹ C⁷ F^{MA}7 (B^b7) B⁹ E⁹ A⁷ D^{MI}7

If you hear a song in blue, like a flow - er cry - ing for the dew,

D^{MI}7(11) G⁷ G^{#o}7 C⁶ E^bo7 A^{MI}7 D¹³ D^{MI}7 G^{7(b9)} C^{MA}7 E^{MI}7 A⁷

that was my heart ser - e - nad - ing you, my pre - lude to a kiss.

D⁹ G⁹ C⁷ F^{MA}7 (B^b7) B⁹ E⁹ A⁷ D^{MI}7

If you hear a song that grows from my ten - der sen - ti - ment - tal woes,

D^{MI}7(11) G⁷ G^{#o}7 C⁶ E^bo7 A^{MI}7 D¹³ D^{MI}7 G^{7(b9)} C^{MA}7 F[#]MI^{7(b5)} B⁷

that was my heart try - ing to com - pose a pre - lude to a kiss.

B E^{MA}7 C[#]MI⁷ F[#]MI^{7(b5)} B⁷ (G[#]MI⁷ G^o7) E^{MA}7 C[#]MI⁷ F[#]MI⁷ B⁷

Though it's just a sim - ple mel - o - dy with noth - ing fan - cy, noth - ing much,

E^{MA}7 C[#]MI⁷ F[#]MI^{7(b5)} B⁷ (E^{MI}7) E⁷ A⁷ D^{MI}11 E^bMI¹¹ E^{MI}11 E^b9

you could turn it to a sym - pho - ny, a Schu - bert tune with a Gersh - win touch. Oh,

C D⁹ G⁹ C⁷ F^{MA}7 (B^b7) B⁹ E⁹ A⁷ D^{MI}7

how my love song gent - ly cries for the ten - der - ness with - in your eyes, my

D^{MI}7(11) G⁷ G^{#o}7 C⁶ E^bo7 A^{MI}7 D¹³ D^{MI}7 G^{7(b9)} C^{MA}7 (E^{MI}7 A⁷)

love is a pre - lude that nev - er dies, a pre - lude to a kiss.

Alternate changes
for bar 8 of letter B:

G⁷ A^b7 A⁷ E^b9
F⁹ G^b9 G⁹ A^b9
B^b13 B¹³ C¹³ D^b13

Promise

Chick Corea
(As played by Bob Berg)

Med. Swing (in 2)

♩ = 148

(Intro)

Chord progression for the Intro:

$B^b_{MI}7$ D^b13 $G^b_{MA}7$ $F7(alt.)$

(pn. fill)

$B^b_{MI}7$ $E^b_{MI}7$ D^b6_9 $F7(alt.)$

A

Section A Chord progression:

$B^b_{MI}7$ $(G^b_{MI}6, G^b_{MI}6/D^b)$ $F7(alt.)$ $F7(♭9, ♯5)$

$B^b7(♯9)$ E^b $E^b_{MI}7$

$C_{MI}7(♭5)$ $(F7(♭9, ♯5), F^{\#o}7)$ $G_{MI}7(♭5)$ C^{13}_{SUS} $C7(♭9, ♯5)$

$D_{MI}7(♭5)$ G^9_{SUS} $G^{13}(♭9)$ $C^{13}(♭9)$ $C7(♯5)$ F^{13}_{SUS} $F7(♭9, ♯5)$

B

Section B Chord progression:

$G^b_{MA}7(♯11)$ D^b13_{SUS} $D^b7(♯9)$ $C7(♯9, ♯5)$ $C7(♭9)$

$C^b6_9(♯11)$ $C7(♯9, ♯5)$ $B7(♯9, ♯5)$ $B^b7(♯9, ♯5)$ $B^b7(♭9)$

$C^b_{MA}7(♯11)$ E^b_{MI}/B^b A^o7 $D^b_{MA}7$ A^b

$G_{MI}7(♭5)$ $C7$ $A_{MI}7(♭5)$ $D7$

F[#]_{MI} 7(b5) B⁷ F_{MI} 7(b5) B^b 7
 E^b_{MI} 7 E^b_{MI} 7 / D^b 3 C⁷([#]9 / [#]5) 3 F⁷(alt.)

B^b_{MI} 7 D^b 13 C⁷([#]9 / [#]5) F⁷(alt.)

Solo on form (AB);
After solos, D.S. al Coda.

(Tenor solo)
 B^b_{MI} 7 D^b 13 G^b_{MA} 7 F⁷(alt.)

Till cue
 B^b_{MI} 7 E^b_{MI} 7 D^b 6/9 F⁷(alt.)

(Vamp & solo till cue)

On cue
 B^b_{MI} 7 E^b_{MI} 7 3 G^b 6/9 3 F⁷(alt.) B^b_{MI} 11

rit.

Chords in parentheses are used for solos.

Melody is somewhat freely interpreted.

Bass may walk in 4 for solos.

Medium Swing

♩ = 154 (trp. ten.)

(Intro)

Punjab

Joe Henderson

Chords: G_{MA}^7 A_{MA}^7 B_{MA}^7 $C_{MA}^{7(b5)}$ (pn.) G_{MA}^7 A_{MA}^7 B_{MA}^7 $C_{MA}^{7(b5)}$

A (trp. ten.)

Chords: $D_{MA}^{7(13)}$ $B_{b13(b9)}$ C_{bMA}^7

(bass in 2)

Chords: G^{13} A_{bMA}^7 $F_{MI}^{9(b5)}$ $B_{b7(b5)}$

Chords: $E_{9(11)}$ $E_{b7(b9)} A_{bMA}^7$

B

(trp. w/ ten. 8va b.)³

Chords: A_{bMA}^7 G^{13} G_{b13} C_{bMA}^7 $E^9 F^9$

(bass walks)

(after repeat)

Chords: A^{13} , $A^b_{MA}{}^7$, $G_{MA}{}^7$, F^{13} , F^9_{SUS} , G_{MA} , $A_{MA}{}^7$, $B_{MA}{}^7$, $C_{MA}{}^7(b5)$

Annotations: (trp.) ten., 3

C (Solos)

Chords: $D_{MA}{}^7$, $B^b_{13(b9)}$, $B_{MA}{}^7$, $A^b_{MA}{}^7$

Annotation: (bass walks in 4)

Chords: $F_{MI}{}^7(b5)$, $B^b{}^7$, $E^{6/9}(add \#11)$, $E^b{}^7(b9)$

D

Chords: $A^b_{MA}{}^7$, G^{13} , G^b_{13} , $C^b_{MA}{}^7$, $(E^9 F^9)$

Chords: F^9_{SUS} , $G_{MA}{}^7$, $A_{MA}{}^7$, $B_{MA}{}^7$, $C_{MA}{}^7(b5)$

Solo on CD; After solos,
D.S. al Coda (play head
twice before taking Coda).

Chords: $G_{MA}{}^7$, $A_{MA}{}^7$, $B_{MA}{}^7$, $C_{MA}{}^7(b5)$, $G_{MA}{}^7$, $A_{MA}{}^7$, $B_{MA}{}^7$, $C_{MA}{}^7(b5)$

Annotations: (pn.), (trp.) ten., 3

Pyramid

Med. Swing $\text{♩} = 159$ Stop Time till letter **B**

Horace Silver

(trp.)
 ten.
 8
 $A^b_{MI} 7(b5)$ $D^b 7(\#9)$ $G^b_{MA} 7$ $F_{MI} 7(b5)$ $B^b 7(\#5)$
 E^b pedal
 (bass w/ pn. in octaves)
 (horns w/ pn. R.H.)
 (E^b pedal)
 break
 (trp. w/ ten. 8va b.)
A (Swing (stop time))
 E B^b $E^b \circ 7(\text{add } 9)$
 E B^b $A^b_{MI} 7$
 $A^b_{MI} 7$ $G_{MI} 7$ $F^{\#}_{MI} 7$ $F_{MI} 7(b5)$ E B^b E^b_{MI} B^b $D.$ $C_{MI} 7(b5)$
 1. $C_{MI} 7(b5)$ $F 7(\#5)$ $F_{MI} 7(b5)$ E B^b

2,3.

Musical staff with notes and chords: $C_{MI}^{7(b5)}$, $F^{7(\#5)}$, $F_{MI}^{7(b5)}$, B^b , $E^b_{MI}^{9(MA7)}$, B^b , $E^b_{MI}^{9(MA7)}$. Includes a "fine" marking.

B (Rumba) Musical staff with notes and chords: $F_{MI}^{7(b5)}$, B^b , $E^b_{MI}^6$, $F_{MI}^{7(b5)}$, $E^b_{MI}^6$. Includes a "break" marking.

D.S. al 3rd ending al fine.
Skip letter B.
Solos start at letter C.

C (Solos) (Swing) Musical staff with notes and chords: $F_{MI}^{7(b5)}$, $B^b^{7(\#5)}$, $E^b_{MI}^{(MA7)}$, (A^b9) , $F_{MI}^{7(b5)}$, $B^b^{7(\#5)}$. Includes a "break" marking.

1. Musical staff with notes and chords: $C_{MI}^{7(b5)}$, F^7 , $F_{MI}^{7(b5)}$, $B^b^{7(\#5)}$.
2,3. Musical staff with notes and chords: $C_{MI}^{7(b5)}$, F^7 , $F_{MI}^{7(b5)}$, $B^b^{7(\#5)}$, $E^b_{MI}^6$, 9 . Includes a "fine" marking.

D (Rumba) Musical staff with notes and chords: $F_{MI}^{7(b5)}$, B^b , $E^b_{MI}^{(MA7)}$, 2 , $F_{MI}^{7(b5)}$, B^b , $E^b_{MI}^{G^b}$, $C_{MI}^{7(b5)}$, $F^{\#}_{MI}^7$, B^7 , $F_{MI}^{7(b5)}$. Includes a "fine" marking.

D.S.S. al 3rd ending al fine.
Solo on CCDC. After solos,
D.C. al Coda (no repeats).

Musical staff with notes and chords: $C_{MI}^{7(b5)}$, $F^{7(\#5)}$, $F_{MI}^{7(b5)}$, B^b , $E^b_{MI}^7$, A^b^7 , $D^b_{MI}^7$, G^b^7 .

(trp. ten.) Musical staff with notes and chords: $C^b_{MA}^7$, $E^{13(\#11)}$, $E^b^{\circ 7(add 9)}$.

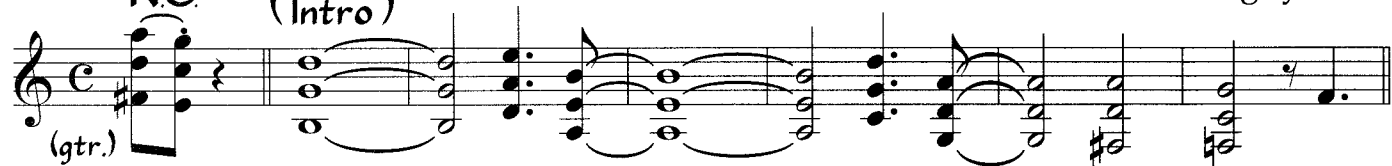
? (Question Mark)

Medium-Fast Swing (in 2)

♩ = 224 NC.

Nguyễn Lê

(Intro)



A A_{MI}^7 F_{MA}^7 $G\sharp_{MI}^7$ $C\sharp^7$ $D^{\circ 7}$



$E^b_{MI}^7$ B^6_9 D_{MI}^7 G/B $E^7(alt.)$



A_{MI}^7 F_{MA}^7 B^b_6 $G^{(add\ 9)}_B$ $B^b^{(add\ 9)}_D$ $E^b^{(add\ 9)}_G$



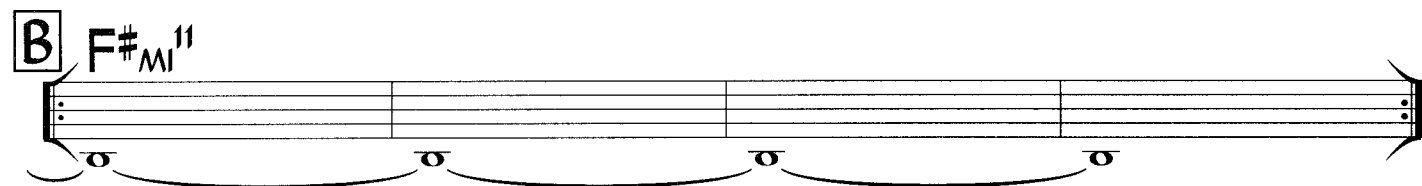
$F\sharp_{MI}^7$ E/D F_{MI}^7 $B^b_{sus}^7$ G/B



C_{MI}^7 $A^b_{MA}^7$ G/B $E^7(alt.)$



B $F\sharp_{MI}^{11}$



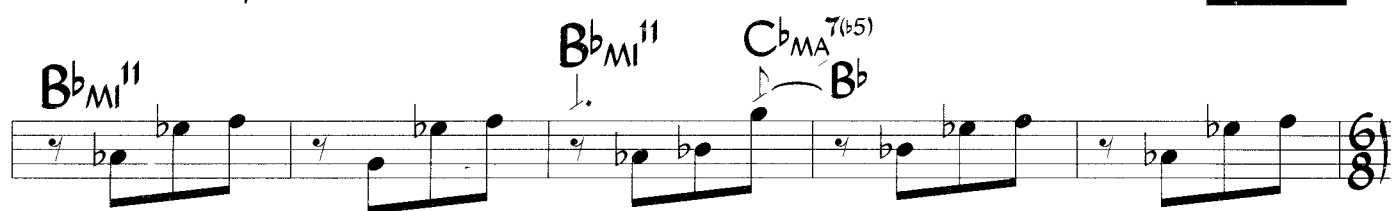
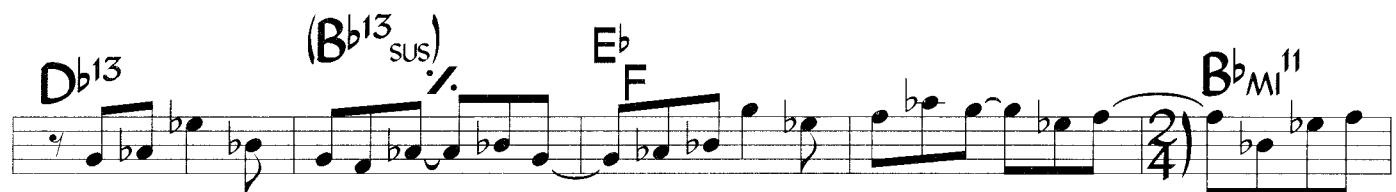
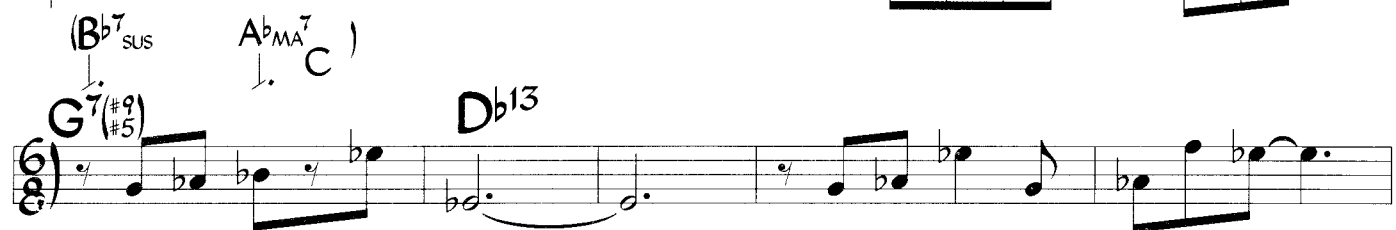
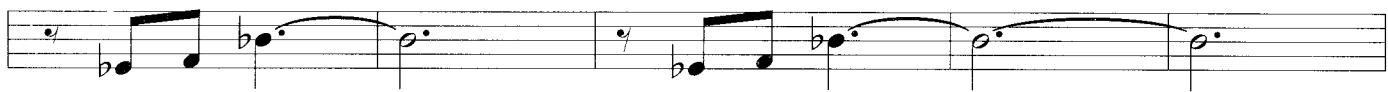
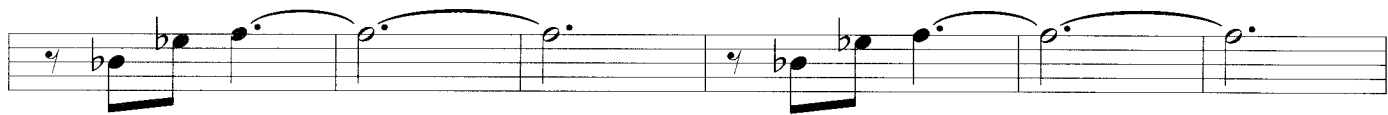
Solo on **A**. Play **B** to end each solo.
To end, vamp and fade on **B**.
Head is played twice before and after solos.
Solos start in 2, segue to 4.

Medium Straight 8th's

Rainland

Paul McCandless

♩ = 138

B^bM¹¹ (pn. comps very sparsely
bs. tacet till [A])

B $C_{MA}^{7(b5)}$ B^b C_{MI}^{11}

(gtr.) E_{MI}^b $C_{E^b}^b$ $D_{E^b}^b$ $A_{E^b}^b$ $B_{D\#}^{MA7}$

$B_{C\#}$ $D_{F\#}^{MA7}$ $F_{MI}^{\#}$ $C_{MI}^{\#}$ E E_A D_{MA7} $C_{MI}^{\#}$ E

$D_{F\#}$ $C_{MI}^{\#}$ E_D $B_{C\#}$ B_{MI7} D_{MA7} E

9) 8) 7)

C C_{MI}^{11} $G_{(\#5)}^{7(\#9)}$

(ob. w/gtr.) E_{F^b} B_{MI}^{11}

B_{MI}^{11} $C_{MA}^{7(b5)}$ C_{MI}^{11}

D (Piano solo) B_{MI}^{11} $D_{E^b}^{bMA7}$ F_{MI}^{11} $G_{(\#5)}^{7(\#9)}$

E_{MI}^{11} $G_{A^b}^{bMA7}$ B_{MI}^{11} 1. $C_{(\#5)}^{7(\#9)}$ 2. $G_{(\#5)}^{7(\#9)}$

C_{MI}^{11} $C_{B^b}^{MI11}$ $A_{MI}^{b6/9}$ D^{b13}

$E_{B^b}^{bMA7}$ $C_{B^b}^{bMA7(b5)}$ C_{MI}^{11} $C_{B^b}^{MI11}$

(end solo) (ob.)
V.S. (turn page)

E $D^b_{MA}7/E^b$ $C^b_{MA}7/E^b$ G^b_{SUS4-3}

$E^{(add\ 9)}$ $G_{MA}7/A$ $A_{MA}9^{(\#11)}$

$B^{(add\ 9)}$ $A_{MA}7/C^\#$ D_{MI}^{11} $G^7_{SUS} (b9)$ C_{MI}^{11}

F C_{MI}^{11} $G^7(\#9)_{(5)}$ E^b/A^b B^b_{SUS} B^b_{SUS} $A^b_{MA}7/C$ D^b_{13} B^b_{13SUS}

E^b/F $B^b_{MI}^{11}$ C_{MI}^{11} $B^b_{MI}^{11}$ F_{MI}^{11} $B^b_{MI}^{11}$ $C^b_{MA}7(b5)/B^b$ F_{MI}^{11}

Piano and bass play sparsely first time at letter A.

Medium Straight 8th's

♩ = 138

 $B^b_{MI}{}^{11}$ (Intro)

Rainland (ostinato)

(4x's)

(gtr.)

A $F_{MI}{}^{11}$ (chords in parentheses are played on repeat and on D.S. $\%$)

$C_{MI}{}^{11}$ $\%$ $\%$ $G^7(\#9)_{(\#5)}$ $\%$

$G^7(\#9)_{(\#5)}$ $(E^b A^b)$ $\%$ (B^b7_{SUS}) $\%$ $(B^b7_{SUS} A^b_{MA}7)$ $\%$ C D^b13 $\%$

D^b13 $\%$ $\%$ (B^b13_{SUS}) $\%$ E^b F \oplus

$B^b_{MI}{}^{11}$ $C^b_{MA}7(\#5)$ B^b

$(2/4)$ $C^b_{MA}7(\#5)$ B^b $C_{MI}{}^{11}$ $(6/8)$

B E^b_{MI} $C^b_{E^b}$ $D^b_{E^b}$ $A^b_{E^b}$ $B_{MA}7_{D\#}$

$B_{C\#}$ $D_{MA}7_{F\#}$ $F^{\#}_{MI}$ $C^{\#}_{MI}$ E_A $D_{MA}7_{C^{\#}_{MI}}$ E

$D_{F\#}$ $C^{\#}_{MI}$ E_D $B_{C\#}$ $B_{MI}7$ $\%$ $D_{MA}7_{E}$ $(9/8)$ $(7/8)$

C $C_{MI}{}^{11}$ $G^7(\#9)_{(\#5)}$

E^b_F $(6/8)$ $B^b_{MI}{}^{11}$ $C^b_{MA}7(\#5)$

$(2/4)$

C^bMA^{7(b5)} **CMI¹¹**

D (Piano solo) **B^bMI¹¹** **D^bMA⁷E^b** **FMI¹¹** **G^{7(#9)}**

(behind solo) **E^bMI¹¹** **G^bMA⁷A^b** **B^bMI¹¹** **C^{7(#9)}**

2. **G^{7(#9)}** **CMI¹¹** **CMI¹¹B^b** (2nd x:) **A^bMI^{6/9}**

D^b13 **E^bMA⁷B^b** **C^bMA^{7(b5)}B^b** **CMI¹¹** **CMI¹¹B^b**

E **D^bMA⁷E^b** **C^bMA⁷E^b** **G^bSUS G^b** **E^(add 9)** (end solo)

GMA⁷A **AMA^{9(#11)}** **B^(add 9)**

AMA⁷C[#] **DMI¹¹** **G⁷SUS^(b9)** **CMI¹¹**

D.S. al Coda

B^bMI¹¹ **CMI¹¹** **B^bMI¹¹**

B^bMI¹¹ **FMI¹¹** **B^bMI¹¹**

B^bMI¹¹ **C^bMA^{7(b5)}B^b** **C^bMA^{7(b5)}B^b** **FMI¹¹**

D.S. is letter F on melody part. Additional background line at letter E is omitted.

Reach Out, I'll Be There

Brian Holland

Lamont Dozier

Eddie Holland

(As sung by The Four Tops)

Med. Boogaloo

♩ = 120 (Intro) E^b_{MI} 

1. Now if you



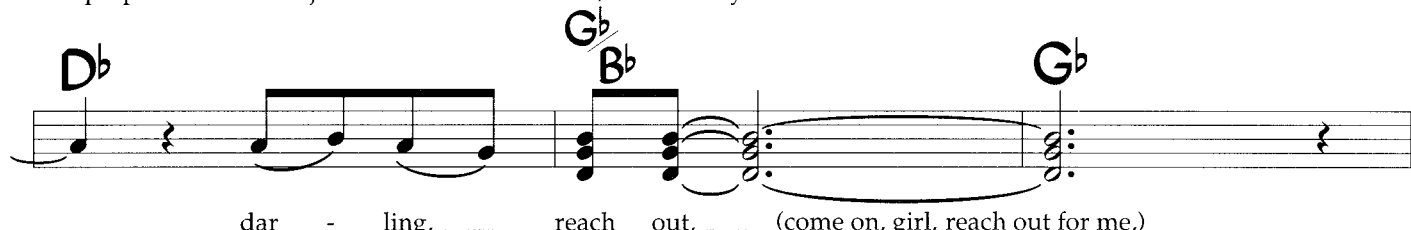
feel that you can't go on, _____ be - cause all of your hope is gone, _____



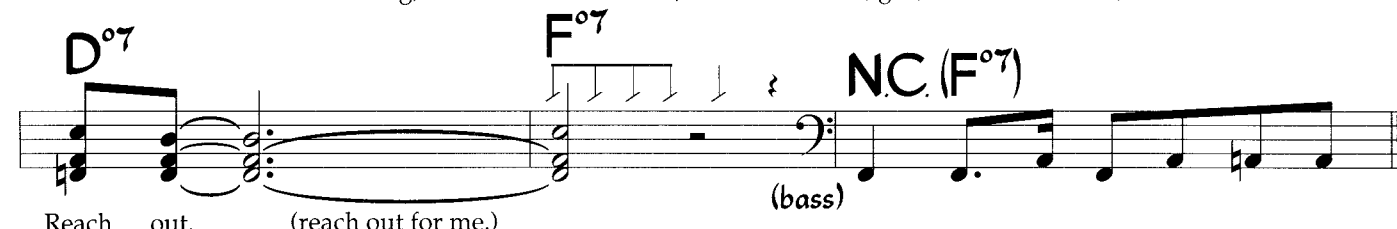
_____ and you life _____ is filled with much con - fu - sion, un - til



hap - pi - ness _____ is just an il - lu - sion, and your world _____ a - round is crum - bl - in' _____ down

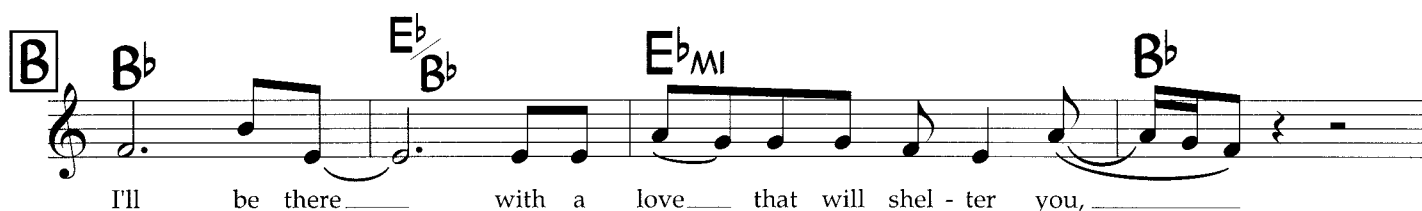


_____ dar - ling, _____ reach out, _____ (come on, girl, reach out for me,)

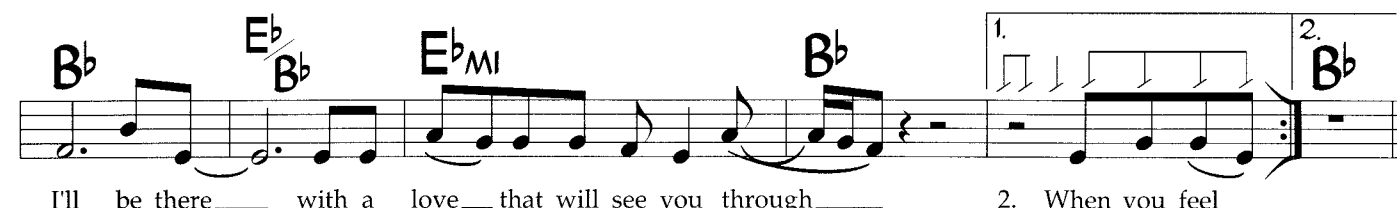


Reach out, _____ (reach out for me.)

(bass)



I'll be there _____ with a love _____ that will shel - ter you, _____



I'll be there _____ with a love _____ that will see you through _____

2. When you feel _____

D.S., vamp & fade on letter B.

Sample bass line
at letter A:

at letter A:



The first system of the musical score for 'at letter A:' is written on a single staff with a bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The melody begins with a quarter note G2, followed by an eighth note F2, and then a quarter note E2. This is followed by a quarter note D2, an eighth note C2, and a quarter note B1. The melody continues with a quarter note A1, an eighth note G1, and a quarter note F1. The system ends with a repeat sign and a double bar line.

Second and Third verses

2. When you feel lost and about to give up,
'Cause your best just ain't good enough,
And you feel the world has grown cold,
And you're drifting out all on your own,
And you need a hand to hold,
Darling, Reach out (come on girl, reach out for me),
Reach out (reach out for me).

I'll be there to love and comfort you,
And I'll be there to cherish and care for you.

3. I can tell the way you hang your head,
You're without love and now you're afraid,
And through your tears you look around,
But there's no peace of mind to be found (I know what you're thinkin'),
You're alone now, no love of your own, but
Darling, Reach out (come on girl, reach out for me),
Reach out (reach out for me—just look over your shoulder).

I'll be there to give you all the love you need,
And I'll be there, you can always depend on me.

Fast Swing

♩ = 254

Real Life

(as played by Phil Woods)

[A] (F_{MI}⁷) D^{7(♯9)} G_{MI}^{7(b5)} D^{b9} C^{7(b9)}
 (C^b_{MA}⁷) G_{MI}⁷ A^b_{MI}⁷ F_{MI}^{7(b5)} B⁹ B^{b7(b9)}
 E^b_{MA}⁷ D^{7(alt.)} D^b_{MA}^{7(♯11)} C_{MI}⁷ C^b_{MA}^{7(b5)}
 G^b_{MA}⁷ B^b A¹³_{SUS} A^{b7(alt.)} G^{7(alt.)} G^{b7(alt.)} A¹³_{SUS} E^{b7(♯5)} D_{MA}⁷ A^{b7(alt.)}
[B] G⁷_{SUS} (etc.) A^b_{MA}⁷ G A G A⁹_{MA} C[#]
 E^b_{MA}⁷ G E^b_{MA}⁷ A^b B¹³_{SUS} A⁹_{MA} C[#]
 A⁹_{MA} C[#] D_{MA}^{7(♯11)} E_{MA}⁷ F[#]_{MA}⁷ G⁹ C^{7(alt.)}
 3 A^b_{MI}⁷⁽¹¹⁾ D^{b7(alt.)} C^{7(alt.)} (Group solo) D.C. al 3rd ending B_{MA}⁷
 S (Stop time) A⁹_{MA}^{7(♯11)} G^{13(b9)} G^{b9(♯11)} F_{MA}^{7(♯5)}
 D E^b C_{MA}^{7(♯5)} A^b B^b B A break (on D.S.S. F[#] pedal)
 (solo ends) 8va b.- A^{b7} B^b_{MA}⁹ A^b_{MA}^{7(♯11)} G^{b7(alt.)}
 (F[#] pedal on D.S.S.) (Trp. solo)
[D] F_{MI}⁷ D^{7(♯9)} G_{MI}^{7(b5)} C^{7(♯9)} B_{MA}⁷ A^b_{MI}⁷

Chord Progression:

$F_{MI}^{7(b5)}$ $B_{b7}^{7(\#5)}$ E_{bMA}^7 $D^{7(alt.)}$ D_{bMA}^7 C_{MI}^7

B_{MA}^7 G_{bMA}^7/B_{b7} 1. A^{13}_{SUS} $A_{b7}^{7(alt.)}$ $G^{7(alt.)}$ $G_{b7}^{7(alt.)}$ 2. A^{13}_{SUS} $E_{b7}^{7(\#5)}$ D_{MA}^7 $A_{b7}^{7(alt.)}$

E G^{13}_{SUS} A_{bMA}^7/G A/G E_{bMA}^7/G E_{bMA}^7/A_{b7} B^{13}_{SUS} $A_{MA}^9/C^{\#}$

D_{MA}^7 E_{MA}^7 $F^{\#MA}^7$ G^7 $C^{7(alt.)}$ 3. A_{bMI}^7 $D_{b7}^{7(alt.)}$ G_{bMA}^7 $C^{7(\#9)}$

D.S. al 3rd ending Solo on DDED.
After solo, D.S.S. al Coda.

Alto solo
(F# pedal)
(harmony)
(pn.) (bs. tacet)
(add bs.)
(Solo continues)

Chord Progression:

G_{SUS} A_{bMA}^7/G (4x's) **F** G_{SUS} A_{bMA}^7/G (4x's) B_{bSUS} C_{bMA}^7/B_{b7} (4x's)

E_{SUS} F_{MA}^7/E (4x's) $C^{\#}_{SUS}$ $D_{MA}^7/C^{\#}$ B_{bSUS} C_{bMA}^7/B_{b7}

Solo on **F**. To end solo, continue to **G**.

G E_{SUS} F_{MA}^7/E E_{SUS} F_{MA}^7/E **H** G^7_{SUS} A_{bMA}^7/G **NC.**

(solo continues) (solo ends) drum fill

G^7_{SUS} A_{bMA}^7/G **NC.** G^7_{SUS} A_{bMA}^7/G **NC.** G^7_{SUS} A_{bMA}^7/G G^7_{SUS} A_{bMA}^7/G

dr. fill dr. fill

G^7_{SUS} A_{bMA}^7/G **NC.** $F^{\#7(alt.)}$ **NC.** **NC.** (drums keep time)

group solo drum fill

(dr. tacet) (add dr.) A_{b7} A B_{b7}

8va b.

This chart has been somewhat simplified from the recording.

Red's Blues

Jerry Bergonzi

Medium Swing

Chord symbols: $Bb7$, $A^b_{MI}7$, D^b7 , $G^b_{MA}7$, $F_{MI}7$, B^b7 , $E^b_{MA}7$

Chord symbols: $E^b_{MA}7$, $A_{MI}7$, $D7$, $G_{MA}7$, $D^b_{MI}7$, G^b7

Chord symbols: $C^b_{MA}7$, $C_{MI}7(b5)$, $F7(b9)$, B^b9_{sus} , A^{13} (B^b7)

(fine)

Tenor sounds one octave lower than written.
 Head is played twice before and after solos.
 Bass walks in 4 throughout.
 Kicks are not played for solos.

Relentless

Bob Mintzer

Fast Swing (Intro - Piano solo)

♩ = 316

(On cue)

(bass) (Vamp till cue) (ten.)

A *(E pedal for 7 bars)*

(omit on solos)

mp *crescendo*

B *(bass walks)*

tenor fill opt.

tenor fill opt.

1st x:

C

1st x:

Solo on AABBC.
Play letter D after each solo.

During solos on the last four bars of letter A, the chords begin on beat one of each bar
Bass walks in 4 for solos

D (Interlude)
(drums fill spaces)

(ten. w/ piano)

(bs. w/ piano)

E_{MI}^9

$B_{(add\#4)}^b$ C

E_{MA}^7 F

$G^{13(\#11)}$ b^9

G_{MA}^7 A

C_{MI}^{11}

E_{MI}^9

$B_{(add\#4)}^b$ C

E_{MA}^7 F

$B^{7(\#9)}$ $(\#5)$

E_{MI}^9 A^{13}

After last solo, play letter D,
D.S. al Coda.

\oplus (Tenor fills)

E_{MI}^9 (A^{13})

(Vamp, fill & fade)

Sample tenor fills at **B**:

D_{MA}^7 E E^9 E^b9

C_{MA}^7 D D^9 $D^{7(\#9)}$ $(\#5)$

8va b.

Chords at letter D are optional.

Med. Motown

Respect

Otis Redding, Jr.

(As sung by Aretha Franklin)

♩ = 112

C7 (Intro)

(gtr.)

A **G** **F** **G**

1. What you want, ba - by I got it, what you need,

F **G** **F**

do you know I got it? All I'm ask - in' is for a lit - tle re -

(lead vocal)

spect when you come home, Hey, — ba - by, when you got home,

C7 **F7**

Just a lit - tle bit, just a lit - tle bit,

C7 **F7**

Mis - ter. just a lit - tle bit, just a lit - tle bit.

(3x's)

B **F#m1** **B** **F#m1** **G7**

(sax solo) (end solo)

C **G** **F** **G**

4. Ooh, — your kiss - es, sweet - er than hon - ey, and guess what —

F **G** **F**

so is my mon - ey, all I want you to do for me is give it to me

when you get home, yeah, ba - by, whip it to me

Re - re - re - re - Re - re - re - re, Re -

when you get home, now.

spect, Just a lit - tle bit, just a lit - tle bit.

D C⁷ break E^b F⁷ break F⁷/A C⁷ break C⁷ E

R - E - S - P - E - C - T, Find out what it means to me, R - E - S - P - E - C - T,

F⁷ break C⁷ (lead vocal ad lib.) F⁷

Take F. T. C. B. Sock it to me, sock it to me, sock it to me, sock it to me. Sock it to me, (bkgr. vocals)

C⁷ F⁷ (3x's) C⁷

Just a lit - tle bit, just a lit - tle bit, Re - re - re - re -

F⁷ C⁷ F⁷

Re - re - re - re, Re - spect, Just a lit - tle bit, Just a lit - tle bit, (Vamp & fade)

Sample bass line at letters A & C:

G F G (etc.)

Second and Third verses:

2. I ain't gonna do you wrong while you're gone.
I ain't gonna do you wrong, 'cause I don't wanna.
All I'm askin' is for a little respect when you come home.

3. I'm about to give you all my money,
But all I'm askin' in return, honey,
Is to give me my props when you get home.

Medium Gospel Shuffle

Revelation

Lyric: Lorraine Perry

Music: Russell Ferrante

(As played by the Yellowjackets)

♩ = 128

(Intro)

F

G

C

G

G⁷

3

3

3

3

3

3

3

(4x's)

(elec pn./dr
3rd x add
bs/ten)

(sample elec. pn.)

A

G

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

I still re - mem - ber the time _____ when I was at church _____

F

C

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

all day, and I'd won - der _____ what all my friends _____ used to think, _____

C

D

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

used to think _____ a - bout me _____

B

G

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

I still re - mem - ber the time _____ when Sun - day school seemed _____ like it last - ed so _____

E^{MI}

B

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

_____ ver - y long, but if I knew what I know now _____ I would have _____ stayed all day

E^{MI}

B

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

(Solo
vocal)

Come take me

back, oh, to the one _____ place where I come from

E^{MI}

B

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

(bkgr.
vocals)

Come

take me

back where

I come from a - gain

G

D

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

Have - n't you heard that re - ve - la - tion is here _____ I'm so

C

G

B

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

glad this re - ve - la - tion is here _____ I'm so glad this

re - ve - la - tion is here I'm so

(Solos) (1st solo, pn.; 2nd, sax)

D G⁷ C⁷ B¹³_{SUS} B¹³ C⁷ C^{#o7} G_D D⁷

(1st x only bs. tacet till repeat)

G C_G G F C_E G⁷ E₃ G⁷ C⁷ B¹³_{SUS} B¹³

C⁷ C^{#o7} G_D D^{#o7} E_{MI}⁷ E_{b7}(#9) D_{MI}⁷ D_{b9}(#11)

(background vocal) Come take me back

C⁹ C^{#o7} G_D Till cue G⁹ B C C^{#o7} G_D G⁹ B C C^{#o7} G_D D⁹_{SUS}

Solo on DE
(Last solo takes "On cue" ending)

On cue G_D D_E E_{MI} A_{MI}⁷ G_B C_C C^{#o7} C_D G_D A_{MI} G_G A_{MI}⁷

(background) I'm so

D.S. al Coda One (with repeat)

0¹ G C_G G F C_E G⁷

D.S.S. al Coda Two

2 Come take me back, oh, to the one place where I come from yeah yeah

(bkgr vocal) Come take me back where I come from a - gain

E_{MI}⁷ E_{b7}(#9) D_{MI}⁷ D_{b9}(#11) C⁷ F C C⁹ C^{#o7} G_D

1, 2 Have - n't you heard that re - ve - la - tion is here Say it a - gain

G_D D_E E_{MI}⁷ A_{MI}⁷ G_B C C_C C_D G_D A_{MI} G_G F_{#MI}⁷ B₇(#5)

3 (Half-time) Have - n't you heard that re - ve - la - tion is here rit.

G_D D_E E_{MI}⁷ A_{MI}⁷ G_B C C_D G_{SUS} C_G C_{MI}⁶ G_G

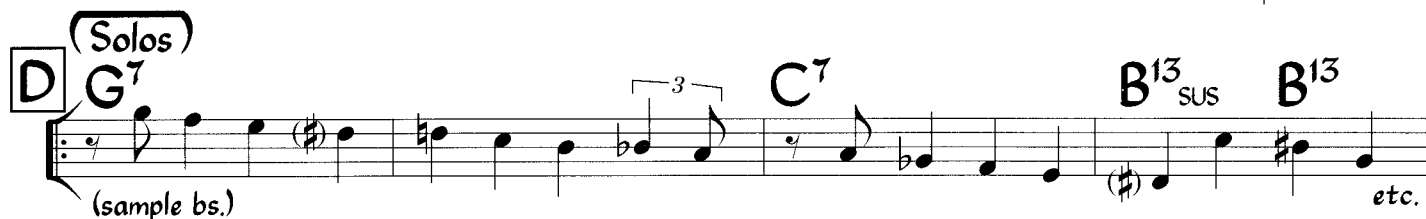
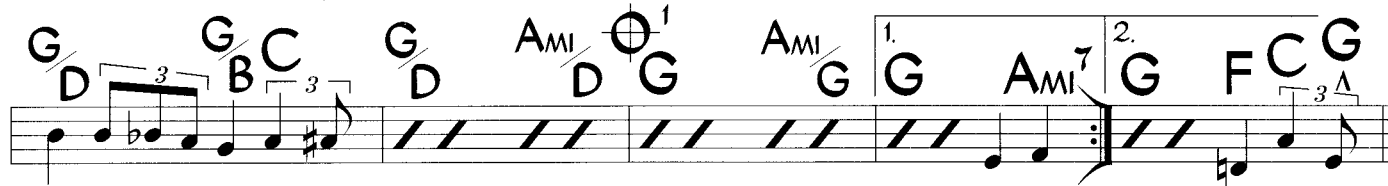
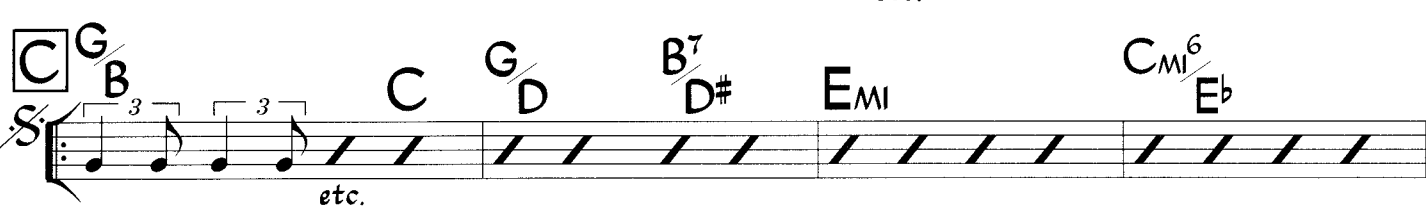
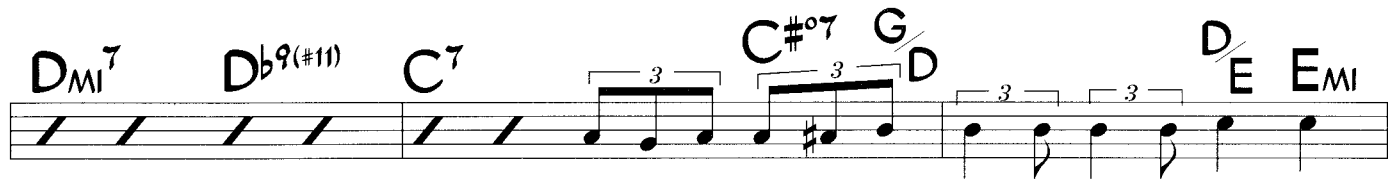
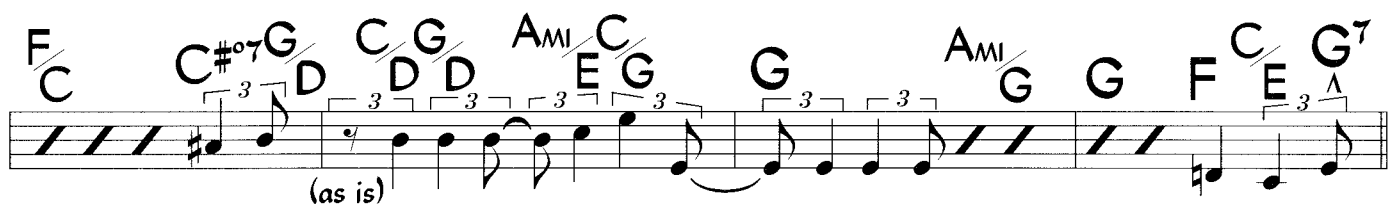
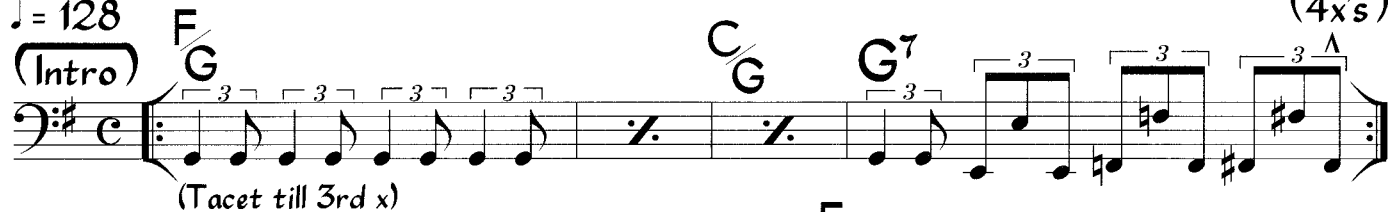
Medium Gospel Shuffle

Revelation (Bass)

♩ = 128

(Intro)

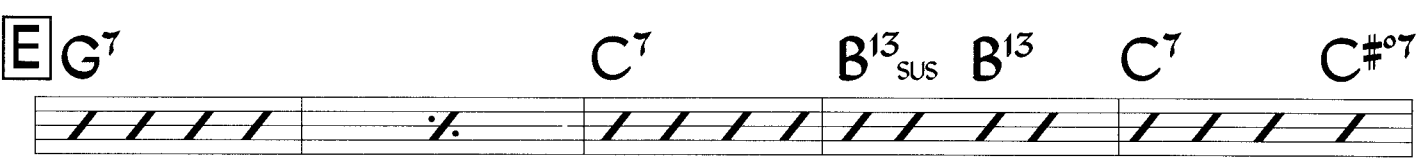
(4x's)



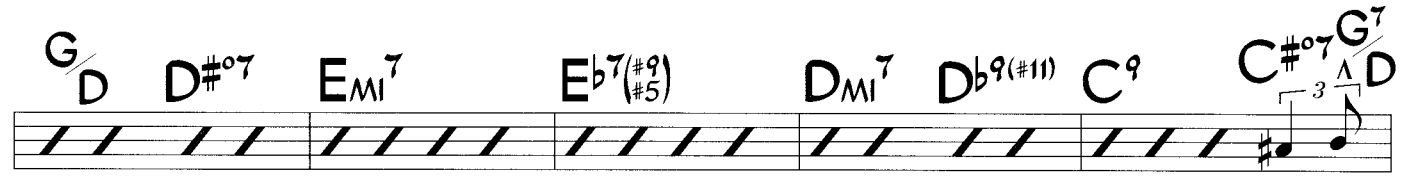
C⁷ C^{#o7} G_D D⁷ G C_G G F C G



E G⁷ C⁷ B¹³_{SUS} B¹³ C⁷ C^{#o7}



G_D D^{#o7} E_{MI}⁷ E^{b7}(^{#9}) D_{MI}⁷ D^{b9}(^{#11}) C⁹ C^{#o7} G⁷ D

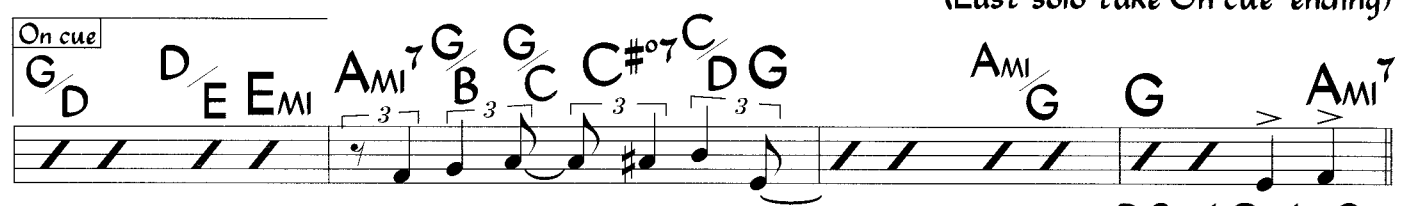


Till cue G⁷ B C C^{#o7} G⁹ D G⁷ B C C^{#o7} G_D D⁹_{SUS}



Solo on DE
(Last solo take 'On cue' ending)

On cue G_D D_E E_{MI} A_{MI}⁷ G_B G_C C^{#o7} C_D G A_{MI}_G G A_{MI}⁷



D.S. al Coda One
(with repeat)

1 G C_G G F C_E G⁷

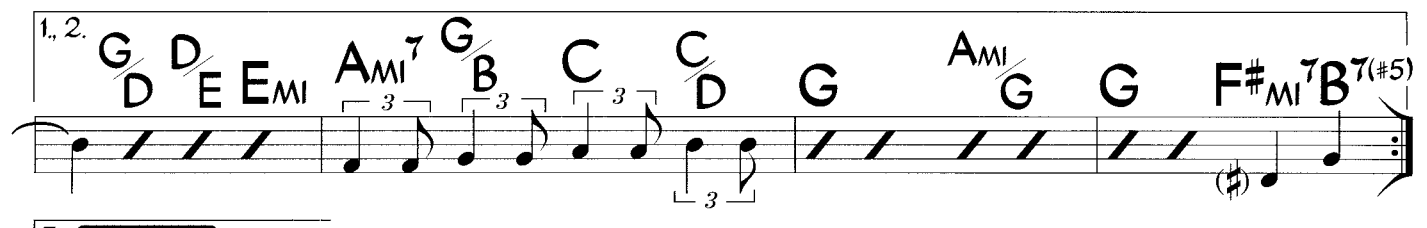


D.S.S. al Coda Two

2 E_{MI}⁷ E^{b7}(^{#9}) D_{MI}⁷ D^{b9}(^{#11}) C⁷ C^{#o7} G_D



1., 2. G_D D_E E_{MI} A_{MI}⁷ G_B C_C C_D G A_{MI}_G G F_{MI}⁷ B⁷(^{#5})



3. (Half-time) G_D D_E E_{MI}⁷ A_{MI}⁷ G_B C_C D_G_{SUS} C_G C_{MI}⁶_G G



rit.

Even 8th notes

Riddles

Richie Beirach
(As played by John Abercrombie)

♩ = 104

(Intro) **(Solo)** **(4x's)** (last x)

$(A^b_{MA} 7^{(b5)} G)$
G pedal

(see notes at end)

(bs.)

A

G pedal

etc.

G pedal

(bs. continues figure)

B $A^b_{sus} G$ G_{sus} (Ad lib.)

(bs. continues)

(Ad lib.)

$F^{\#}_{sus} G$ G_{sus} $A^b_{MA} 7^{(b5)} G$ G_{sus}

(bs.)

NC.

dr. fill

(fine)

(Solos)

G pedal (see notes at end)

2

last x

Vamp till cue

(On cue)

Ab sus

G

G sus

(Ad lib.)

(bs. continues)

(Ad lib.)

F# sus

G

G sus

(bs.)

NC.

dr. fill

Solo on **C** (till cue) and **D**
After solos, D.C. al fine (w/ repeats)

Note: Any harmonies (over G pedal) can be used on head and solos at the discretion of the musicians.

Some harmonies used on recording are:

G blues scale, $A^b_{MA7(b5)}$ G, G_{SUS} , $E^b_{(add 9)}$ G, G^b G, F_{MA7} G, etc.

(Chromatic harmonic movement is appropriate.)

Fast Funky Swing

♩ = 242 (Intro)

Ritual

Chick Corea

(ten. & gtr.)

(bass)

(add pn. L.H. 8va b.)

(melody 8va on D.S.S.)

(3x's)

last x:

(pn.)

break

(fine)

(Relaxed Swing)

FMA7(add #9)

EMA7

EMI(MA7)

A

G#

D

(Funky Latin)

D9sus

GMI7/D

BbMI(MA7)

C7(#9)(#5)

C/Ab

G7(b9)

BMA7

B9sus

(Funky Latin)

B9sus

EMI7/B

Eb9/B

E (pn.- horns double upper staff)

B¹³(#9) A¹³(^b9 add ^b13) G⁹(#11 add ^b9) B¹³(#9) A¹³(^b9 add ^b13) G⁹(#11 add ^b9) (pn., sop., gtr. 8va b.) F# bass

F# bass B^b bass D bass B bass

break

(pn.)

F (Solos) (Relaxed Swing)

F^{MA}7(add #9) A E^{MA}7 E^{MA}7(MA 7) G# G#

A^{MI}7 E^b7(^b9) D^{MA}9

G D⁹_{SUS} (Funky Latin)

G^{MI}7/D B^b_{MI}(MA 7)

C⁷(#9)(#5) (Swing) C/A^b G⁷(^b9)(^b5) B^{MA}7 B⁹_{SUS}

(bass walks) **H** B⁹_{SUS} (Funky Latin or Swing) E^{MI}7/B E^b9/B B⁷(#5)

I B⁷(#5) A⁷(#5) G⁷(#5) B⁷(#5) A⁷(#5) G⁷(#5) F#_{MI}9

F#_{MI}9 (Relaxed Swing) E^{MI}/F^{MI}

break

(pn. & sax)

F¹³(^b9) G^b_{MA}7(^b5) E^b/C^b B^b/G^b

Solo on FGHI; After last solo, D.S. al Coda.

Sample bass line at letter **D**:

B⁹_{SUS}

D.S.S., vamp & solo on 4-bar repeat till cue.
On cue, play **A** with melody 3x's, continue on to fine (guitar solo continues over melody).

(etc.)

Medium Ballad

Ruby

Lyric: Mitchell Parish
Music: Heinz Roemheld

They say, Ru - by, you're like a dream, not al - ways what you seem. And tho' my heart may break when I a - wake, let it be so. I on - ly know, Ru - by, it's you. They say, Ru - by, You're like a song. You don't know right from wrong. And in your eyes I see heart - ache for me. But from the start, who stole my heart? Ru - by, it's you. I hear your voice and I must come to you. I have no choice. What else can I do? They say, Ru - by, you're like a flame In - to my life you

(#5) **A** **C^{6/9}** **C^{#o7}** **G^{M7}** **G^{7(#9)}**

(C^{MA7}) **E^{M7}** **A^{M7}** **(C⁹SUS C⁹)** **F^{MA7}** **(B^{b9(#11)})** **F^(MA7)** **F^{M6}**

(F^{M6} G^{C6}) **F^{M6}** **C^{C6}** **D^{M7(b5)}** **G^{7(b9)}** **C^{MA7}** **(A^{M7})** **D^{M7}** **G^{7(#5)}**

C^{6/9} **C^{#o7}** **G^{M7}** **G^{7(#9)}**

(C^{MA7}) **E^{M7}** **A^{M7}** **(C⁹SUS C⁹)** **F^{MA7}** **(B^{b9(#11)})** **F^(MA7)** **F^{M6}**

(F^{M6} G^{C6}) **F^{M6}** **C^{C6}** **D^{M7(b5)}** **G^{7(b9)}** **C^{6/9}** **G^{M11}** **C⁷**

B **F^{M7}** **D^{M7(b5)}** **G^{7(b9)}** **C^{MA7}** **(G^{M7})** **C⁷**

F^{M7} **(B^{b9})** **D^{M7}** **G⁷** **(E^{M7} E^{b7} A^{bMA7} D^{b9(#11)})**

C **C^{6/9}** **C^{#o7}** **G^{M7}** **G^{7(#9)}**

E_{MI}^7 A_{MI}^7 $(C^9_{SUS} C^9)$ F_{MA}^7 $F_{MI}^{(MA^7)}$ F_{MI}^6

came. And tho' I should be - ware, still I don't care. You thrill me

$(F_{MI}^6 G^6_{MI})$ F_{MI}^6 C^6 C^6 $D_{MI}^{7(b5)}$ $G^{7(\flat 9 \sharp 5)}$ $C^{6/9}$ $(A_{MI}^7 D_{MI}^7 G^7)$

so. I on - ly know, Ru - by, it's you.

Sail Away

Medium Bossa

Tom Harrell

A $\text{♩} = 139$ E_{MI}^7 $\text{A}^7(\text{alt.})$ $\text{D}_{\text{MI}}^7(11)$ $\text{G}_{\text{SUS}}^7(\text{b}9)$

(flug.)

$\text{F}_{\text{C}}^{\circ 7}$ A_{MI}^7 G $\text{D}_{\text{F}\#}$ $\text{G}_{\text{SUS}}^7(\text{add b}9)$ F

E_{MI}^7 $\text{B}_{\text{MI}}^7 \text{E}^{\flat 9}$ $\text{D}_{\text{MI}}^7(11)$ $\text{G}_{\text{SUS}}^7(\text{b}9)$

$\text{F}_{\text{C}}^{\circ 7}$ A_{MI}^7 $\text{F}_{\text{MI}}^7(11)$ $\text{B}_{\text{SUS}}^7(\text{b}9)$ A^{\flat}

G_{MI}^7 $\text{C}^7(\text{b}9)$ $\text{F}_{\text{MI}}^7(11)$ $\text{B}_{\text{SUS}}^7(\text{b}9)$

$\text{A}^{\flat \circ 7} \text{E}^{\flat}$ C_{MI}^7 $\text{C}_{\text{MI}}^7 \text{B}^{\flat}$ $\text{A}_{\text{MI}}^7(11)$ $\text{D}^7(\text{b}9)$

B $\text{G}_{\text{MA}}^7 \text{D}$ D_{MI}^7 $\text{A}_{\text{C}\#}$ A_{B} $\text{B}^7(\text{alt.})$

(gtr.)

$\text{E}_{\text{MA}}^7(\#5)$ A_{MA}^7 $\text{D}_{\text{MI}}^{\# 7(11)}$ $\text{G}_{\text{SUS}}^{\# 13}$ $\text{B}_{\text{SUS}}^{13}$

(B_{MI}^7) $\text{E}_{\text{SUS}}^{\flat 9}$ $\text{E}_{\text{SUS}}^{\flat 7(\text{b}9)}$ E_{SUS}^9 E_{SUS}^9 $\text{E}^7(\#9)$

A_{MA}^7 $\text{A}_{\text{MA}}^7 \text{G}_{\#}$ $\text{F}_{\text{MI}}^{\# 7}$ $\text{C}_{\text{MA}}^7 \text{D}$ $\text{B}_{\text{MA}}^7 \text{C}$ $\text{A}_{\text{MA}}^7 \text{B}_{\flat}$ $\text{G}^7(\text{alt.})$

(gtr. flug.)

C E_{MI}^7 $A^7(alt.)$ $D_{MI}^{7(11)}$ $G^7_{SUS}(\flat 9)$
 (unis.)

$C^{6/9}$ A_{MI}^7 G $F\sharp_{MI}^7$ $B^7(\sharp 9)$

$C^{(add\ 9)}_{B\flat}$ $A^7(alt.)$ $D_{MI}^{7(11)}$ G^9_{SUS} $G^{13(\flat 9)}$

C_{MA}^7/G G^{13}_{SUS} C_{MA}^7/G G^{13}_{SUS} F

Solo on form (ABC).
 After solos, D.C. al Coda

C_{MA}^7/G G^{13}_{SUS} C_{MA}^7/G G^{13}_{SUS}
 (sample flug. fill)

F $D_{F\sharp}$ E_{MI}/G $E_{G\sharp}(etc.)$ F_A $B\flat_{MA}^7$ G_B C_{MI}^9
 (unis.) (rit.)

The Second Time Around

Medium Ballad
(or Medium Jazz)

Lyric: Sammy Cahn
Music: James van Heusen

Love is love - li - er the sec - ond time a - round, just as

won - der - ful with both feet on the ground. It's that

sec - ond time you hear your love song sung, makes you

think per - haps, that love like youth is wast - ed on the young. Love's more

comf' - ta - ble the sec - ond time you fall, like a

friend - ly home the sec - ond time you call. Who can

say what led us to this mir - a - cle we found? There are

those who'll bet love comes but once, and yet, I'm oh so

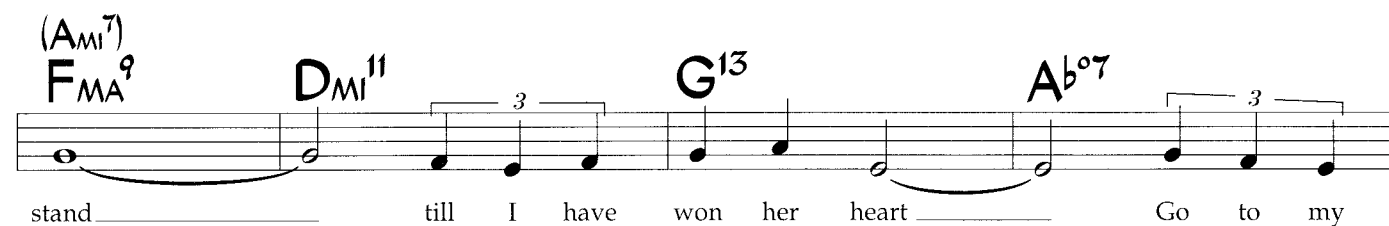
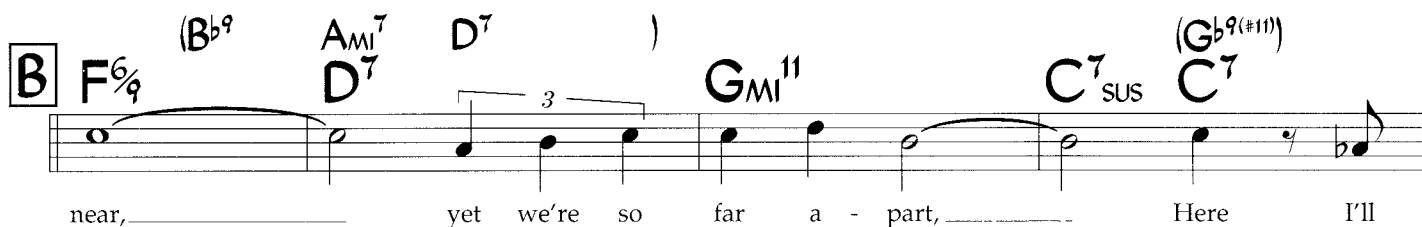
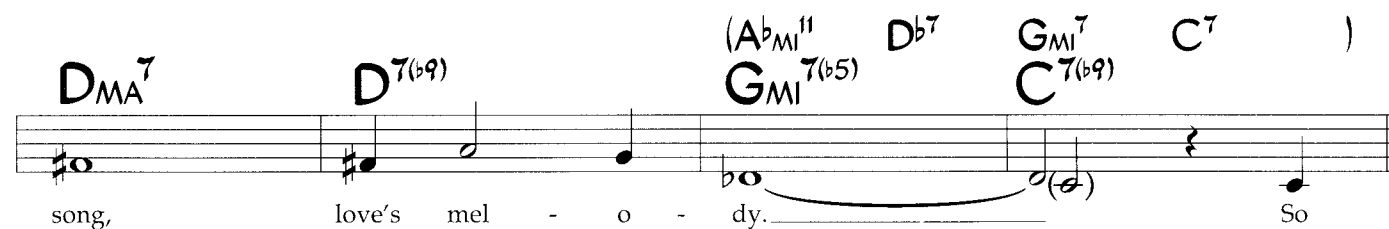
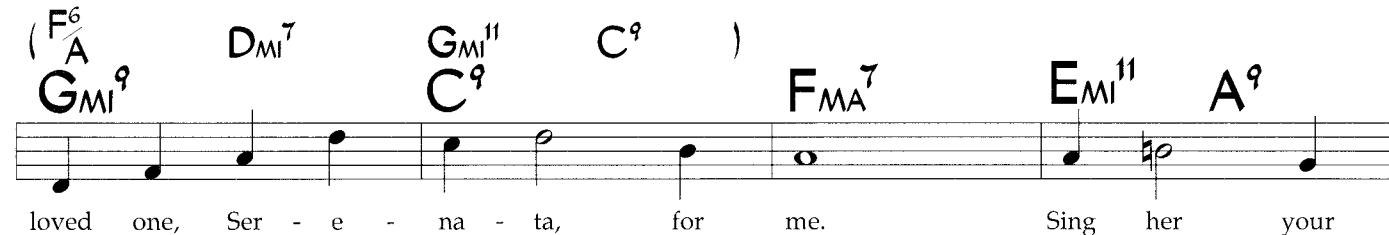
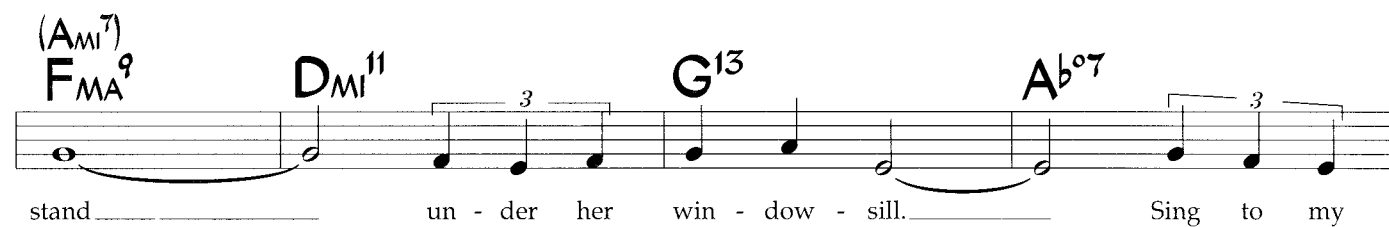
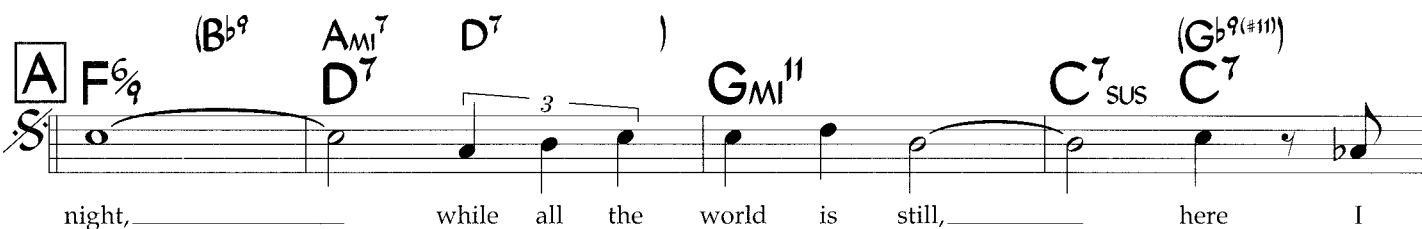
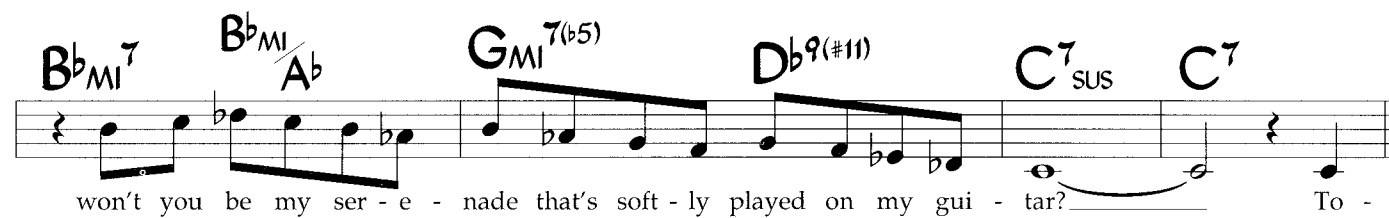
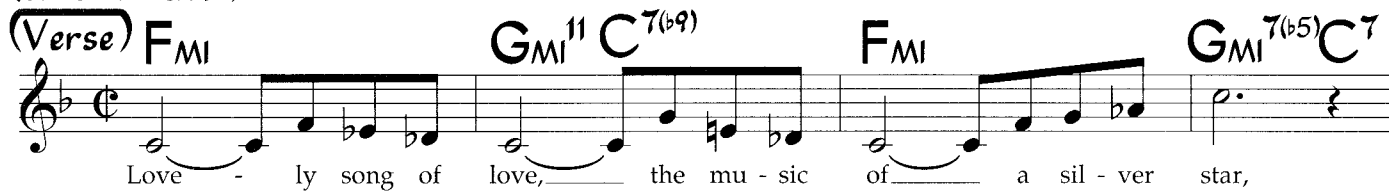
glad we met the sec - ond time a - round.

Beguine or Medium Jazz
(or 6/4 Latin)

Serenata

Lyric: Mitchell Parish
Music: Leroy Anderson

(Verse)



(F⁶_A) G^M₇ D^M₇ G^M₁₁ C⁹) (E^b₉(#11)) A⁷ D⁹
 loved one, Ser - e - na - ta, and say: "When you're in
 love, love finds a way." D.S. for solos
Coda last x

F⁶ C⁷_{SUS}(^b9) 3 F^M₆ G^M₇(^b5) C⁷(^b9) 3 F^M_A⁷ G^M₉ C⁷(^b9)
 way." Love al - ways finds a
 way. I'll win her heart some -
 day.

The Shadow of Your Smile

Medium Bossa
(or Swing)

Music: Johnny Mandel
Lyric: Paul Francis Webster

A $F\sharp_{MI}7$ $B7$ $E_{MI}7$

The sha - dow of your smile when you are gone

A^9 $A_{MI}7$ $D7$ $G_{MA}7$ $C_{MA}7$

will col - or all my dreams and light the dawn. Look in - to my

$F\sharp_{MI}7(b5)$ $B7$ $E_{MI}7$ $E_{MI}7/D$

eyes, my love, and see all the love - ly

$C\sharp_{MI}7(b5)$ $F\sharp7$ $F\sharp_{MI}7(b5)$ $B7$

things you are to me. Our wist - ful lit - tle

B $F\sharp_{MI}7$ $B7$ $E_{MI}7$ A^9

star was far too high, a tear - drop kissed your

$A_{MI}7$ $D7$ $(C^{\circ}7)$ $B_{MI}7(b5)$ $E7(b9)$

lips and so did I. Now when I re -

$A_{MI}7$ $C_{MI}7$ F^9 $B_{MI}7$ (F^9) $E7$

mem - ber Spring, all the joy that love can bring, I will be re -

A^9 (E^b9) D^9_{sus} $D7(b9)$ G^6 $\%$

mem - ber - ing the sha - dow of your smile.

Med.
Swinging
Latin

1st x: bass only
2nd x: add drums
3rd x: add piano

Short Story

Kenny Dorham
(As played by Joe Henderson)

♩ = 206

(4x's)

C **M_I** (bs.)

A (Swinging Latin)

(trp. w/ ten.) **C** **M_I** (add 9) (bs.)

B^bM_I (add 9) **C** **M_I** (add 9) **B^bM_I** (add 9) **C** **M_I** (add 9)

F **M_I** (add 9) **E^bM_I** (add 9) **F** **M_I** (add 9) **E^bM_I** (add 9) **F** **M_I** (add 9)

(Swing)

1. pn. comp: **F** **M_I** **B^b7** **E^bM_I7** **A^b7** (3)

(trp. ten.) (bass walks) **A^b7** **D^bM_A7** (unis.) **D** **M_I** **7(b5)** **G** **7(alt)**

(Swing)

2. **F** **M_I** **B^b7** **E^bM_I7** **A^b7** (3) **D** **M_I** **7(b5)** **G** **7(alt)** (3)

(trp. ten.) **A^b7** **D^bM_A7** (unis.)

B **C** **M_I** (Solos, Swing) **(C⁷)** **F** **M_I**

F **M_I** **F** **M_I** **B^b7** **E^bM_I7** **E^bM_I7** **A^b7** **D^bM_A7** **D** **M_I** **7(b5)** **G** **7(alt)**

After solos, continue to **C**.

C C_{MI} (F_{MI})

(trp. ten.) F_{MI} F_{MI}^7 drum solo

D (Swinging Latin) D.S. al Coda (with repeat)

(ten.) $G^7(alt.)$ $C_{MI}^9(MA^7)_{b5}$ $D^7(\#9)_{\#5}$

(trp.)

(Swing)

$G^{13(b9)}$ D^b_{13} $G_{MI}^7(b5)$ $C^7(alt.)$ F_{MI}^7

$B^b_{b9} SUS$ B^b_7 $E^b_{MA}^7$ $A^9 SUS$ $A^7(b9)_{b5}$ $A^b_{MA}^7$

(Swinging Latin)

$G^7(b5)$ $C_{MI}^9(MA^7)_{b5}$ $D^7(\#9)_{\#5}$

Tacet

$D^7(\#9)_{\#5}$ $G^7(b5) D^b$ $G^7(b5) D^b$ drum fill C_{MI}^{11}

Sample piano comp at letter **A**:

$C_{MI}^{(add 9)}$ $B^b_{MI}^{(add 9)}$ $C_{MI}^{(add 9)}$ $B^b_{MI}^{(add 9)}$

$F_{MI}^{(add 9)}$ $E^b_{MI}^{(add 9)}$ $F_{MI}^{(add 9)}$ $E^b_{MI}^{(add 9)}$

Since We Met


Bill Evans

Freely

A $\frac{S}{\text{dim.}}$

The musical score is written for piano and guitar. It consists of three main sections: A, B, and C. Section A is the main melody, starting with a C⁹_{SUS} chord and a B_{MI}^{7(b5)} chord. Section B is a bridge, starting with a G_{MI}⁹ chord and a C^{7(b9)} chord. Section C is a final section, starting with a F^{dim.}(MA⁷) chord and a F_{MA}⁷ chord. The score includes various chords such as C⁹_{SUS}, B_{MI}^{7(b5)}, C^{7(b9)}, F^{dim.}(MA⁷), F_{MA}⁷, F⁹, B_{MI}^{7(b5)}, E^{7(#9)}, A_{MI}^(add 9), A_{MI}^(MA⁷), A_{MI}⁷/G[#], A_{MI}⁷/G, F_{MI}⁹, E_{MI}⁷, E^{7(#9)}, A_{MI}^(add 9), A_{MI}⁷, D_{MI}⁷, G¹³, F_{MI}⁶, (F_{MI}⁷), E_{MI}⁷, (E^{7(#9)}), A_{MI}^(add 9), A_{MI}⁷, A_{MI}⁹, A_{MI}⁹(#11), D_{MI}⁹, G⁹, G^{13(b9)}, G_{MI}⁹, C^{7(b9)}, F_{MI}⁹, B_{MI}^{7(b9)}, E_{MI}⁹, A_{MI}^{7(b9)}, D_{MI}⁹, C⁹_{SUS}, B_{MI}^{7(b5)}, C^{7(b9)}, F^{dim.}(MA⁷), F_{MA}⁷, F⁹, B_{MI}^{7(b5)}, and E^{7(#9)}. The score also includes melodic lines with triplets and slurs.

(A_{MI}^(add 9))
A_{MI}^(MA 7) A_{MI}^{G#} A_{MI}⁷_G F#_{MI}^{7(b5)} F_{MI}⁹

E_{MI}⁷ E^{7(#9)}_(#5) A_{MI}^(add 9) A_{MI}⁷ D⁹ A^{b13} 

(Medium Swing ♩ = 172)


C_{MA}⁷_G G⁹_{SUS} G¹³ C_{MA}⁷_G G_{MI}⁷ C⁷

Solo on form (ABC).
After solos, D.S. al Coda

 C_{MA}⁷_G G⁹_{SUS} G¹³ C_{MA}⁷_G

(Jazz Waltz ♩ = 148)

G_{MI}⁷ C⁷_{8va} D F_{MI}⁹ B^b_{MI}⁹ E^b_{MI}⁹

 3

2nd time: piano solos

A^{b13} C#_{MI}⁹ F#_{MI}⁹ B_{MI}⁹

3rd x: rit.

E⁹ A_{MI}⁹ D_{MI}⁹ G_{MI}⁹

1., 2. 3.
C⁹ C⁹_{SUS} B_{MI}^{7(b5)} C^{7(b9)}_(#5) F^{dim.}(MA 7) F_{MA}⁷

 rit. piano fill

If head is played in time, quarter notes may be anticipated (e.g. bars 9 & 10 of letter A):



Letter D may be used as an Intro.
Chords in parentheses are used for solos.

Smile Please

Medium Pop

Stevie Wonder

♩ = 118

The first system of musical notation for 'Smile Please' is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a guitar part (gtr.) and a vocal line. Chords include E^{MA}7, A^{MI}/E, G^{MI}/E, E^{MA}7, A^{MI}, E^{MA}7, E^bMI7, F/E^b, E^bMI7, and A^b9^{SUS}.

1. A smil - ing face _____ is _____ an earth - like star, _____
 2. Don't mess your face _____ up _____ with bit - ter tears, _____

The second system continues the melody with chords C#MI7, E^b6/C#, C#MI7, F⁶/C#, C#MI7, and F#13.

a frown can't bring, _____ out _____ the beau - ty that _____ you are.
 'cause life is gon - na _____ be what _____ it is. _____

The third system includes chords A (add 9), D9, G#MI7, and C#MI7.

Love with - in' _____ you'll be - gin _____ smil - ing, _____
 It's o - kay, _____ please don't de - lay from smil - ing, _____

The fourth system includes chords G^{SUS}, G, D^{SUS}, D, F#MI7, G/B, F/B, and E^{MA}7.

There are bright - er days _____ a - head. _____ (pn.)

The fifth system includes chords G^{SUS}, G, D^{SUS}, D, and E (add 9).

there are bright - er days _____ a - head. _____

The sixth system, marked with a 'B' box, includes chords A^bMI7, B^bMI/D^b, A^bMI/D^b, A^bMI7, B^bMI/D^b, and A^bMI/D^b.

Bum Bum _____ Bum, _____ Di - dee Bum Bum _____ Bum, _____ Di - dee

The seventh system includes chords B^bMI7, CMI/E^b, B^bMI/E^b, and A^{MA}7.

Bum Bum _____ Bum, _____ Di - dee Bum. (Doot _____ doo doot _____ doo)

3rd & 4th verses:

A smiling face you don't have to see,
 'Cause it's as joyful as a Christmas tree.
 Love within, you'll begin smiling,
 There are brighter days ahead.

Love's not competing, it's on your side,
 You're in life's picture, so why must you cry?
 So, for a friend, please begin to smile please,
 There are brighter days ahead.

D.S., sing 3rd & 4th verses, vamp & fade on letter B.

Fast 12/8
(Med. 4/4 Swing)

So Near, So Far

Crombie & Green
(As played by Miles Davis)

♩. = 112 C_{MA}^9 D_{MA}^9 C_{MA}^9 D_{MA}^9 E_{bMA}^7 F^6_9 E_{bMA}^9 $F^{13(\#11)}$

(bass) (trp.)

A B_{bMA}^7 $(A_{bMA}^7) A_{bMA}^7$ G_{MA}^7 C_{MI}^9 $(F^{13}) A_{b13}$ G_{MA}^7

(sample bass line)

$F^{\#MI} 7^{(11)}_{(b5)}$ B^7 E_{MI}^7 $A^{13(b9)}$ C_{MA}^7 D D_{MA}^7 E_{bMA}^7 D $D^{7(b9)}$ (etc.)

B_{bMA}^7 $(A_{bMA}^7) A_{bMA}^7$ G_{MA}^7 C_{MI}^9 $(F^{13}) A_{b13}$ G_{MA}^7

$F^{\#MI} 7^{(11)}_{(b5)}$ B^7 E_{MI}^7 $A^{13(b9)}$ C_{MA}^7 D D_{MA}^7 C_{MI}^9 break

B F_{MI}^9 (B_{b13}) B_{bMI}^9 (E_{b9}) E_{bMI}^9 A_{bMI}^9 A_{MI}^9 C_{MI}^9 F^{13}

C B_{bMA}^7 $(A_{bMA}^7) A_{bMA}^7$ G_{MA}^7 C_{MI}^9 $(F^{13}) A_{b13}$ G_{MA}^7

$F^{\#MI} 7^{(11)}_{(b5)}$ B^7 E_{MI}^7 $A^{13(b9)}$ C_{MA}^7 D D_{MA}^7 $(E_{bMA}^7) D$ $F^{13(b9)}$

C_{MA}^7 D D_{MA}^7 C_{MA}^7 D $D^{7(\#9)}$ G_{MA}^9 $(\#11)$

Solo on form (ABC).
After solos, D.S. al Coda

Chords in parentheses may be used for solos. Breaks may be played for solos.
During solos, bass may walk. (Drums stay in 12/8.)

So Near, So Far (Harmony)

Fast 12/8

(Med. 4/4 Swing)

♩. = 112

Tacet (Intro)

Staff 1: Treble clef, key signature of one sharp (F#), time signature of 12/8. A whole rest is written for 4 measures.

A *(ten.)* $B^b_{MA}7$ $A^b_{MA}7$ $G_{MA}7$ $C_{MI}9$ A^b13 $G_{MA}7$ $F^{\#}_{MI}7(11)$ $B7$ $E_{MI}7$ $A^{13(b9)}C_{MA}7$ D $D_{MA}7$ $E^b_{MA}7$ $D7(b9)$ $B^b_{MA}7$ $A^b_{MA}7$ $G_{MA}7$ $C_{MI}9$ A^b13 $G_{MA}7$ $F^{\#}_{MI}7(11)$ $B7$ $E_{MI}7$ $A^{13(b9)}C_{MA}7$ D $D_{MA}7$ $C_{MI}9$

B $F_{MI}9$ (B^b13) $B^b_{MI}9$ (E^b13) $E^b_{MI}9$ $A^b_{MI}9$ $A_{MI}9$ $C_{MI}9$ $F13$

C $B^b_{MA}7$ $A^b_{MA}7$ $G_{MA}7$ $C_{MI}9$ A^b13 $G_{MA}7$ $F^{\#}_{MI}7(11)$ $B7$ $E_{MI}7$ $A^{13(b9)}C_{MA}7$ D $D_{MA}7$ $C_{MA}7$ D $D7(\#9)$ $(E^b_{MA}7 F13(b9))$

Solo on form (ABC).
After solos, D.S. al Coda

$C_{MA}7$ D $D_{MA}7$ $C_{MA}7$ D $D7(\#9)$ $G_{MA}9(\#11)$

Tenor sounds one octave lower than written. Chords in parentheses may be used for solos.

Solitude

Lyric: Eddie de Lange
& Irving Mills

Music: Duke Ellington

Medium Ballad

Medium Ballad

A $B^b7(\#5)$ E^bMA7 $(C^{\#}MI^7)$ $F^{\#}SUS$ A^bMA7 $F^{\#}$ $(D^b9(\#11))$ C^7

In my sol - i - tude you haunt me with

$F^{\#}MI^7$ B^b7 E^bMA7 $(F^{\#}MI^7)$ $B^b7(\#5)$

re - ver - ies of days gone by. In my

E^bMA7 $(C^{\#}MI^7)$ $F^{\#}SUS$ A^bMA7 $F^{\#}$ $(D^b9(\#11))$ C^7

sol - i - tude you taunt me with

$F^{\#}MI^7$ B^b7 E^bMA7 E^b7

mem - o - ries that nev - er die. I

B A^b6 $A^{\circ7}$

sit in my chair, I'm filled with des - pair. There's

E^b6 B^b B^bMI^7 E^b9 A^b6

no - one could be so sad. With gloom ev - 'ry - where, I

$A^{\circ7}$ E^b6 B^b $G^{\#}MI^7$ $G^{\#}b^{\circ7}$ $F^{\#}MI^7$ $B^b7(\#5)$

sit and I stare. know that I'll soon go mad. In my

C E^bMA7 $(C^{\#}MI^7)$ $F^{\#}SUS$ A^bMA7 $F^{\#}$ $(D^b9(\#11))$ C^7

sol - i - tude I'm pray - ing, "Dear

$F^{\#}MI^7$ B^b7 E^bMA7 $(E^{\circ7})$ $F^{\#}MI^7$ B^b7

Lord a - bove, send back my love."

Speak Like a Child

Medium Bossa

♩ = 126

Herbie Hancock

A $C\#7(\text{alt.})$ $G\#7(\text{alt.})$ E^9_{SUS} A_{MI}^7 *dr. tacet*

$B\flat^{13}$ $B\flat^{7(\#5)}$ $B\flat_{\text{MI}}^9$ $E\flat^{13}$

$A\flat^{13}_{\text{SUS}}$ $A\flat^{13}_{\text{SUS}}$ $A\flat^{13(\flat 9)}$ $G^7(\text{alt.})$ *pn. fill*

(bs. trb.) $G\flat_{\text{MA}}^{7(\#11)}$ $F\#^{\circ 7(\text{add } 9)}$ *(alto fl.)*

(pn., melody) $E\flat^9_{\text{SUS}}$ $E\flat^{13}$ $E\flat_{\text{MI}}^9$ $D^{7(\#9)}$

(alto fl.) $(C\#7(\text{alt.}))$ NC $B\flat^{7(\text{alt.})}$ F_{MA}^7 $B\flat_{\text{MI}}^9$ A_{MI}^9 E^9_{SUS}

(bs.) *(bs. trb.)*

(flug.) A_{MI}^9 E^9_{SUS} A_{MI}^9 E^9_{SUS}

pn. fill

B

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a piano (pn.) part and a flute (flug.) part. The piano part includes a triplet of eighth notes in the first measure, followed by a half note, and then a whole note. The flute part enters in the third measure with a quarter note, followed by a half note, and then a whole note. Chord symbols are provided for both parts: C#7(alt.) for the piano and G#7(alt.) for the flute. The piano part also includes a section with a slash and a colon, indicating a repeat or a specific performance instruction. The flute part includes a section with a slash and a colon, indicating a repeat or a specific performance instruction. The score is written in G major, with a key signature of one sharp (F#).

Alto fl.

B \flat ¹³

B \flat ^{7(#5)}

(alto fl.)

B \flat ¹³

A^{7(#9)}_(#5)

A¹³

A^{13(#9)}

<p>(alto fl.)</p> <p>A^b13_{SUS}</p>	<p>(fl.)</p> <p>$A^b13(b9)$</p>	<p>(alto fl.)</p> <p>$G^7(alt.)$</p>	<p>(fl.)</p> <p>$G^7(alt.)$</p>
<p>(alto fl.)</p> <p>$A^b13(b9)$</p>	<p>(fl.)</p> <p>$A^b13(b9)$</p>	<p>(alto fl.)</p> <p>$G^7(alt.)$</p>	<p>(fl.)</p> <p>$G^7(alt.)$</p>

Musical score for "The Rose Tree" (1890). The score is for two parts: (pn.) (piano) and (alto fl.) (alto flute). The key signature is one flat (B-flat major or D minor). The tempo is marked "Moderato". The score consists of two systems. The first system has a 4-measure phrase for the piano and an 8-measure phrase for the alto flute. The second system has a 4-measure phrase for the piano and an 8-measure phrase for the alto flute. The piano part features a melodic line with a trill in the first measure of the second system. The alto flute part features a melodic line with a trill in the first measure of the second system. The score is written on a grand staff with a treble clef and a key signature of one flat.

(alto fl.)

$D^b_{MA} 7(b5)$ F

(pn.)

C D^b B^b C B $B^b_{MI} 7$ $A_{MI} 9$ E^9_{SUS} $A_{MI} 9$ E^9_{SUS}

(flug.)

pn. fill - - - - -

C

(Piano Solo)

A^{MI}⁹ E⁹_{SUS} A^{MI}⁹ E⁹_{SUS}

(horns)

A musical score for horns and piano solo. The piano part is a solo, indicated by a box around the text "(Piano Solo)". The horns part is indicated by a bracket and the text "(horns)". The score consists of two measures. The first measure contains the chords A^{MI}⁹ and E⁹_{SUS}. The second measure contains the chords A^{MI}⁹ and E⁹_{SUS}. The notes are written on a staff with a key signature of one sharp (F#) and a common time signature (C). The piano part is written in a treble clef, and the horns part is written in a bass clef. The piano part features a melodic line with eighth and sixteenth notes, while the horns part provides harmonic support with chords and sustained notes.

Vamp till cue.
On cue, solo on form (ABC).
After solos, D.C. al fine
(vamp & fade on letter C)

Chords in parentheses are used for solos.
Piano melody is freely interpreted.

Spring Is Here

Lyric: Lorenz Hart

Music: Richard Rogers

(Chords as played by Bill Evans)

Slow Ballad*

A $E^{7(\#9)}$ $A^b_{MA}7/E^b$ $D_{MI}7(11)$ $D^b9(\#11)$ $C_{MI}7$ $F_{MI}7$

Spring is here, why does - n't my heart go danc - ing?

$E^b_{MI}7$ A^b13 $D^b_{MI}7$ G^b9 $C_{MI}7(b5)$ $F^{7(b9)}$ $B^b_{MI}7(b5)$ $E^b7(b9)$

Spring is here, why is - n't the waltz en - tranc - ing?

$A^b_{MA}7$ $E^b_{MI}7$ $D^b_{MA}7$ $C_{MI}7$ $F_{MI}9$ $B^b_{MI}7$ $E^b_{MI}7$ $A^b13(b9)$ $D^b_{MA}7$ $D^{7(\#9)}$ $G^{7(alt.)}$ $C^{7(alt.)}$

No de - sire, _____ no am - bi - tion leads me,

$F_{MI}^{(add\ 9)}$ $D_{MI}7(b5)$ $D^b_{MI}7(13)$ $A^b_{MA}7/C$ $B_{MI}7$ E^7 $B^b_{MI}7(11)$ E^b13

may - be it's be - cause no - bod - y needs me.

B $E^{7(\#9)}$ $A^b_{MA}7/E^b$ $D_{MI}7(11)$ $D^b9(\#11)$ $C_{MI}7$ $F_{MI}7$

Spring is here, why does - n't the breeze de - light me?

$E^b_{MI}7$ A^b13 $D^b_{MI}7$ G^b9 $C_{MI}7(b5)$ $F^{7(b9)}$ $B^b_{MI}7(b5)$ $E^b7(b9)$

Stars ap - pear, why does - n't the night in - vite me?

$A^b_{MA}7$ $B^b_{MI}7$ $C_{MI}7$ $D^b_{MA}7$ $C_{MI}7$ $B^b_{MI}7$ $A^b_{MA}9$ $G^b_{MA}9^{(\#11)}$ E^9_{SUS} E^9 E^b13_{SUS4-3} $C^{\#}_{MI}7$ $F^{\#}7$

May - be it's be - cause no - bod - y loves me,

$C_{MI}7$ $F_{MI}7$ $\text{optional } \text{circle with slash}$ $B^b9(\#11)$ $E^b13(b9)$ $A^b_{MA}7/E^b$ $(B^b_{MI}7/E^b \ E^b7)$

Spring is here I hear.

Optional Coda

circle with slash B^b9 $B^{\circ}7(MA7)$ $C_{MI}7$ A^b9/E^b $D_{MI}7$ $D^b_{MI}7$ $C_{MI}7$ $F_{MI}7$ B^b9 E^b9_{SUS} E^b13 $A^b\circ7(MA7)$ $A^b_{MA}9$

(fill to end)

* also played as a Medium Swing.

Stairway to the Stars

Lyric: Mitchell Parish
Music: Matt Malneck
& Frank Signorelli

Ballad

A

Chords: (D^b7) $C^{6/9}$ $G^{7(b9)}$ $G^{9(\#5)}$ G_{MI}^{11} $C^{13(b9)}$ $(F^{\#}_{MI} 7^{(b5)})$ F_{MA}^7 F_{MI}^9 $B^b_{13(\#11)}$ $B^b_{9(\#11)}$

Let's build a stair - way to the stars, and climb that stair - way to the stars,

Chords: A_{MI}^7 D^9 D_{MI}^{11} G^7 $E^{7(\#5)}$ A^7 D_{MI}^7 G^7

with love be - side us to fill the night with a song.

Chords: (D^b7) $C^{6/9}$ $G^{7(b9)}$ $G^{9(\#5)}$ G_{MI}^{11} $C^{13(b9)}$ $(F^{\#}_{MI} 7^{(b5)})$ F_{MA}^7 F_{MI}^9 $B^b_{13(\#11)}$ $B^b_{9(\#11)}$

We'll hear the sound of vi - o - lins, out yon - der where the blue be - gins.

Chords: A_{MI}^7 D^9 D_{MI}^{11} G^7 $C^{6/9}$ (F^7) $(b5)$ $F^{\#}_{MI} 7^{(b9)}$ $B^{7(b9)}$

The moon will guide us as we go drift - ing a - long.

B

Chords: E_{MI}^7 $(F^9(\#11))$ E_{MI}^7 $B^7_{SUS}(b9)$

Can't we sail a - way on a la - zy dai - sy pet - al

Chords: $(F^9(\#11))$ E_{MI}^7 $B^{7(\#9)}$ $B^b_{9(\#11)}$ $E_{MI}^{7(b5)}$ $A^{7(b9)}$ D_{MI}^7 $(E^b_{9(\#11)})$

o - ver the rim of the hill?

Can't we sail a - way

Chords: D_{MI}^7 $A^{7(b9)}$ D_{MI}^7 (A^b7) D^9 G^7_{SUS} D_{MI}^7 $G^{7(b9)}$

on a lit - tle dream and set - tle high on the crest of a thrill?

C

Chords: (D^b7) $C^{6/9}$ $G^{7(b9)}$ $G^{9(\#5)}$ G_{MI}^{11} $C^{13(b9)}$ $(F^{\#}_{MI} 7^{(b5)})$ F_{MA}^7 F_{MI}^9 $B^b_{13(\#11)}$ $B^b_{9(\#11)}$

Let's build a stair - way to the stars, a love - ly stair - way to the stars.

Chords: A_{MI}^7 D^9 D_{MI}^{11} G^7 $C^{6/9}$ $(A_{MI}^7 D^7 G^7)$

It would be heav - en to climb to heav - en with you.

Star Eyes

Don Raye
& Gene dePaul

Bright Latin

♩ = 198 (Intro - optional) 5th x: trp. fill starts

(12x's)

(alto)
(E \flat)
(bs. w/ pn. 8va b.)

(Swing*)

(E \flat $^{\circ}$ 7(add 9) E \flat 6)
(E \flat $^{\circ}$ 7(add 9) E \flat 6)
A

Star eyes, that to me is what your eyes are, Soft as stars in A - pril

D \flat MA7 GMI7(b5) C7 FMA7 (F \sharp MI7 B13) B7 FMI7 B \flat 7 B \flat 13

skies are, tell me some - day you'll ful - fill their pro - mise of a thrill.

(E \flat $^{\circ}$ 7(add 9) E \flat 6) FMI7 B \flat 13 (E \flat $^{\circ}$ 7(add 9) E \flat 6) E \flat MA7 E \flat MI7 A \flat 7

Star eyes, flash - ing eyes in which my hopes rise, let me show you where my

D \flat MA7 GMI7(b5) C7 FMA7 (FMI7(b5) B13) B \flat 13 B \flat 13

heart lies, let me prove that it a - dores that love - li - ness of yours.

A \flat MA7 A \flat MI7 D \flat 13

All my life I've felt con - tent to star - gaze at the skies,

G \flat MA7 FMI7 B \flat 9 SUS B \flat 13

Now I on - ly want to melt the star - dust in your eyes.

* also played as Bossa or Ballad.

C $(E^b \circ 7^{(add\ 9)} E^b 6)$ $E^b MA^7$ $F MI^7$ $B^b 13$ $(E^b \circ 7^{(add\ 9)} E^b 6)$ $E^b MA^7$ $E^b MI^7$ $A^b 7$

Star eyes, when, if ev - er, will my lips know if it's me for whom those

$D^b MA^7$ $G MI^7(b5)$ C^7 $F MA^7$ $(F MI^7(b5))$ B^13 $B^b 13$

eyes glow? Makes no diff - 'rence where you are, your eyes still hold my wish - ing

$E^b 7(\#9)$ $D^7(\#9)$ $D^b 7(\#9)$ $C^7(\#9)$ $F MI^7$ $(F \# \circ 7)$ $B^b 9$ SUS $E^b 6$ $(F MI^7 B^b 7)$

star, oh, star eyes, how love - ly you are.

Solo on form (ABC)
After solos, D.S. al Coda.

(Latin)

(alto)
(E^b)

(bs. w/ pn. 8va b.)

(Vamp, fill & fade)

Stars Fell on Alabama

Lyric: Mitchell Parish

Music: Frank Perkins

Med. Ballad (or Medium Swing)

A

C_{MA}^7 $A^{(C\sharp^{\circ 7})}_{7(b9)}$ D^7 $G^{7(\sharp 5)}$ C_{MA}^7 D_{MI}^7 E_{MI}^7 $A^{(E^{\flat \circ 7})}_{7(b9)}$

We lived our lit - tle dra - ma. We kissed in a field of white, and

D_{MI}^7 G^{13} C_{MA}^7 $A^{7(b9)}$ D_{MI}^7 $G^{7(b9)}$

stars fell on Al - a - ba - ma last night.

C_{MA}^7 $A^{(C\sharp^{\circ 7})}_{7(b9)}$ D^7 $G^{7(\sharp 5)}$ C_{MA}^7 D_{MI}^7 E_{MI}^7 $A^{(E^{\flat \circ 7})}_{7(b9)}$

I can't for - get the glam - our. Your eyes held a ten - der light, and

D_{MI}^7 G^{13} C^6 $(B^{\flat 9})$ C^6 $A^{7(b9)}$

stars fell on Al - a - ba - ma last night. I nev - er

B

D_{MI}^7 G^7 E_{MI}^7 $E^{\flat \circ 7}$

planned in my im - a - gi - na - tion a sit - u -

D_{MI}^7 G^7 C^6 $(A^{7(b9)})$ D_{MI}^7 G^7 $(B_{MI}^{7(b5)})$ $E^{7(b9)}$

a - tion so hea - ven - ly, a fair - y - land where no - one else could

A_{MI}^7 A_{MI}^7 G $F^{\sharp}_{MI}^{11}$ B^9 E_{MA}^7 $C^{\sharp}_{MI}^7$ D_{MI}^7 G^7

en - ter, and in the cen - ter just you and me, dear.

C

C_{MA}^7 $A^{(C\sharp^{\circ 7})}_{7(b9)}$ D^7 $G^{7(\sharp 5)}$ C_{MA}^7 D_{MI}^7

My heart beat like a ham - mer. My arms wound a - round you

E_{MI}^7 $A^{(E^{\flat \circ 7})}_{7(b9)}$ D_{MI}^7 G^{13} C^6 $(A_{MI}^7$ D_{MI}^7 $G^7)$

tight and stars fell on Al - a - ba - ma last night.

Steepian Faith

Medium Swing

♩ = 116

1st chorus: omit melody, play comp, bass walks in 2 and plays kicks.

2nd chorus: play melody, omit comp, bass walks in 4 and ignores kicks.

Kenny Kirkland

A

(melody) (pn.)

C¹³_{SUS} G^{b9}(#11) A⁷(#9) B¹³(#11) B^bM¹¹ G^{b13}(#11)

(comp) (top note of synth. comp)

D⁷(#9) E^{b9} F⁷_{SUS} C/A^b G^{b13} G^{M11}

C¹³_{SUS} G^{b9}(#11) A⁷(#9) B¹³(#11) B^bM¹¹ G^{b13}(#11)

D⁷(#9) E^{b9} A^{b13}_{SUS} C/B^b C^bMA^{7(b5)} C⁷_{SUS} (sop.)

B

E^{b13}_{SUS} E^{M11} A⁷(alt.) D^{M11}^{6/9}

(sop., both times)

C/D^b E^{b13}_{SUS} G/A^b G^b/A A^{b9}_{SUS} E F⁹_{SUS} D^b C¹³_{SUS}

C

Chord labels: C^{13}_{SUS} , $G^b9(\#11)$, $A7(\#9)$, $B^{13}(\#11)$, B^b_{M11} , A^b9_{SUS}

Chord labels: $D7(\#9)$, E^b9 , A^b13_{SUS} , C_{Bb} , $C^b_{MA}7^{(b5)}$, C^7_{SUS}

Solo on form (ABC).
After solos, D.C. al Coda
(play melody, no comp).

Chord labels: C^7_{SUS} , $D7(\#9)$, E^b9 , A^b13_{SUS} , C_{Bb} , $C^b_{MA}7^{(b5)}$, C^7_{SUS}

Chord labels: C^7_{SUS} , $C^b_{MA}7^{(b5)}$, C^7_{SUS}

Chord labels: $C^b_{MA}7^{(b5)}$, C^7_{SUS} , $C^b_{MA}7^{(b5)}$, C^7_{SUS}

Bass walks in 4 for solos (and out head). Soprano doubles melody on out head.
Anticipated chords are played on beats 1 & 3 for solos.

Step Lightly

Medium

$\text{♩} = 114$

Joe Henderson
(As played by Blue Mitchell)

A

(trp. w/ pn)

C^9 (2nd x pn. comp)

(bs.)

(2nd x only: $\text{C}^7 \text{C}^{\#7} \text{D}^7 \text{E}^{\flat7} \text{E}^7$)

etc.

F^9

C^9

(bs.)

(pn. comp)

$\text{A}^{\flat9}$

G^9_{SUS}

$\text{A}^{\flat9}$

G^9_{SUS}

$\text{A}^{\flat9}_{\text{SUS}}$

(bs. walk)

$\text{A}^{\flat9}$

D_{MI}^7

G^9

C^9

2.

G^9_{SUS}

$\text{A}^{\flat13}$

G^{13}

C^9

$\text{G}^7(\text{alt.})$

(Solos)

C⁹ F⁹ C⁹

(bass walks)

A musical staff showing a bass line for solos. It consists of eight measures. The first, third, fifth, and seventh measures contain a series of diagonal slashes, indicating a walking bass line. The second, fourth, sixth, and eighth measures contain a double bar line with a repeat sign. Above the staff, the chords C⁹, F⁹, and C⁹ are indicated over the first, third, and fifth measures respectively.

A^{b9} G⁹ A^{b9} G⁹ A^{b9} G⁹ C⁹

Repeat for solos.
After solos, D.S. al Coda
(with both endings)

A musical staff showing a bass line for a second solos section. It consists of seven measures, each containing a series of diagonal slashes for a walking bass line. Above the staff, the chords A^{b9}, G⁹, A^{b9}, G⁹, A^{b9}, G⁹, and C⁹ are indicated over each measure respectively. The staff ends with a double bar line and repeat signs.

C⁹ C⁹

2 2

A musical staff showing the first ending of the main melody. It consists of four measures. The first two measures are in treble clef, and the last two are in bass clef. Above the staff, the chords C⁹ and C⁹ are indicated over the first and third measures respectively. The staff ends with a double bar line and a '2' indicating a double bar line.

C⁹ C⁹ B_{MA} 7(b5) C⁹

rit.

A musical staff showing the second ending of the main melody. It consists of four measures. The first two measures are in treble clef, and the last two are in bass clef. Above the staff, the chords C⁹, C⁹, B_{MA} 7(b5), and C⁹ are indicated over each measure respectively. The staff ends with a double bar line and a '2' indicating a double bar line. Below the staff, the word 'rit.' is written with a dashed line indicating a ritardando.

Optional background (piano solo):

(trp. w/ ten. 8va b.)

A musical staff showing an optional background melody for piano solo. It consists of three measures, each containing a series of diagonal slashes for a walking bass line. Above the staff, the chords A^{b9}, G⁹, and A^{b9} are indicated over each measure respectively.

8

A musical staff showing the continuation of the optional background melody. It consists of two measures, each containing a series of diagonal slashes for a walking bass line. Above the staff, the chords A^{b9} and G⁹ are indicated over each measure respectively. The staff ends with a double bar line and an '8' indicating a double bar line.

Stompin' at the Savoy

Lyric: Andy Razaf

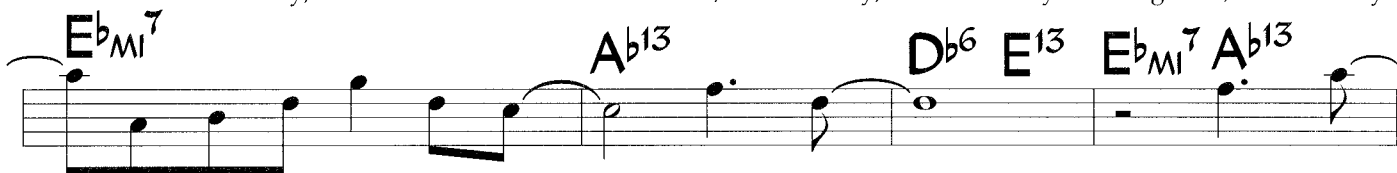
Music: Benny Goodman,

Chick Webb & Edgar Sampson

Medium Swing



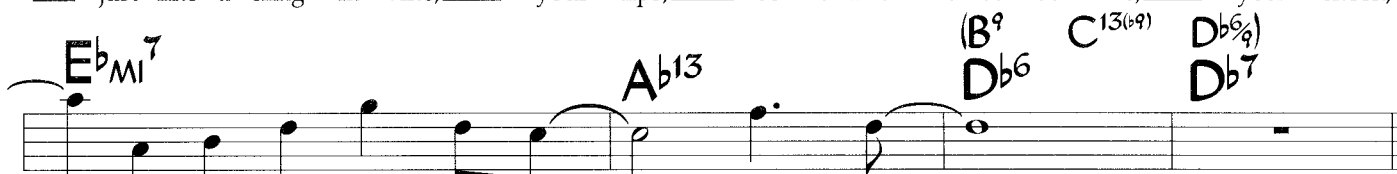
Sa - voy, _____ the home of sweet ro - mance, _____ Sa - voy, _____ it wins you at a glance, _____ Sa - voy



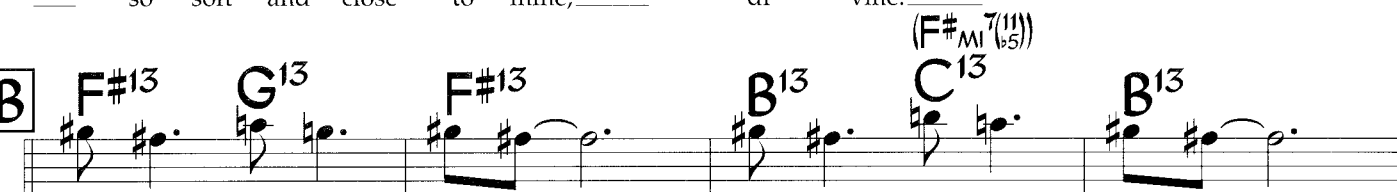
_____ gives hap - py feet a chance _____ to dance. _____ Your form, _____



_____ just like a cling - in' vine, _____ your lips, _____ so warm amd sweet as wine, _____ your cheek,



_____ so soft and close to mine, _____ di - vine.



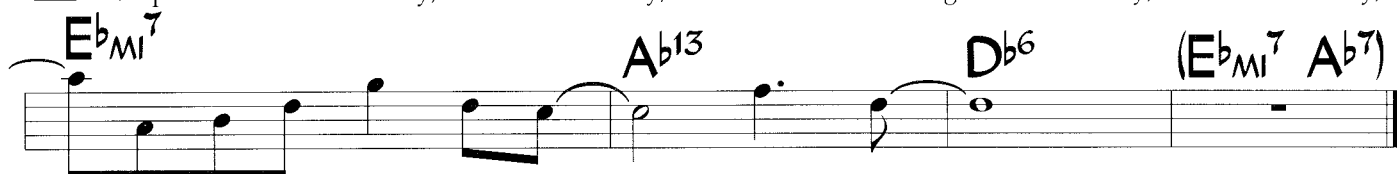
How my heart is sing - in', _____ while the band is swing - in', _____



nev - er tired of romp - in' _____ and stomp - in' with you, _____ at the Sa - voy. _____ What joy _____



_____ a per - fect hol - i - day, _____ Sa - voy, _____ where we can glide and sway, _____ Sa - voy, _____



_____ there let me stomp a - way _____ with you. _____

Alternate changes for solos at [B]:

|| F#13 | : | B13 | : | E9 | : | A13 | Ab13 ||

Street of Dreams

Lyric: Sam F. Lewis
Music: Victor Young

Ballad or Medium Jazz*

(Verse) $E^b_{MI}6$ $(C_{MI}7(b5))$ B^7 $B^b7(\#5)$ $E^b_{MI}6$ $(C_{MI}7(b5))$

Mid - night, you heav - y lad - en, it's mid - night
Mid - night, look at the stee - ple, it's mid - night,

B^7 $B^b7(\#5)$ E^b_{MI} D^b7 B^7 B^b7

— Come on and trade in your old dreams for new, your new dreams for old. I
— un - hap - py peo - ple. It's ring - ing with joy, it's ring - ing with cheer, 'cause

$E^b_{MI}6$ $A^9(\#11)$ $B^b_{MI}7(b5)$ E^b7 $A^b_{MI}6$ $(F_{MI}7(b5))$

know where they're bought, I know where they're sold. Mid - night,
yes - ter - day's gone, to - mor - row is near. Mid - night,

$B^b7(\#5)$ (E^9) $E^b_{MI}6$ $(C_{MI}7(b5))$ B^7 $B^b7(\#5)$

— you've got to get there at mid - night, — and you'll be met there by
— the heart is light - er at mid - night. — things will be bright - er the

E^b_{MI} D^b7 B^7 B^b7 $C_{MI}7(b5)$ B^7 $F_{MI}11$ B^b7

oth - ers like you, broth - ers as blue, smil - ing on the street of dreams.
mo - ment you find more of your kind, smil - ing on the street of dreams.

A F^9 $F_{MI}9$ B^b7 $E^b_{MA}7$ $A^b_{MA}7$ $G_{MI}11$ $C7(\#5)$

Love laughs at a king, kings don't mean a thing on the street of dreams.

F^9 $F_{MI}9$ B^b7 $E^b_{MA}7$ $B^b7(\#5)$ $B^b_{MI}11$ E^b7

Dreams bro - ken in two can be made like new on the street of dreams.

B A^b6 D^b7 $(E^b_{MA}7)$ $D^b7(\#9)$ $G7(\#5)$ $(B^7(\#5))$ (A^b9) D^b7 C^7

Gold, sil - ver and gold, all you can hold is in the moon - beams.

F^9 $D^b9(\#11)$ $F_{MI}11$ B^b7 E^b6 $(C_{MI}7)$

Poor, no - one is poor, long as love is sure on the street of dreams. **(fine)**

Note: This tune may be sung Verse, A, B, Verse, A, B

* May be played as Medium Latin (2 bars per 1 written).

Solo on AB
After solos, D.S. al fine

Sub Aqua

Medium Straight 8th's/Funk

Scott Henderson
(As played by Tribal Tech)

A

$\text{♩} = 142$

A_{MA}^9 $E_{G\#}^{(add\ 9)}$ $F\#_{MI}^9$ A_B Bb^6_9 A_{MI}^{11}

(gtr.) A_{MA}^9 $A_{MA}^{7(\#5)}$ B^b $E^{13(\#11)}$ (gtr. fills till **B**) $F\#_{MI}^7 G_{MI}^6$ $E_{G\#}^{(add\ 9)}$

(synth.) $E^{13(\#11)}$ $F\#_{MI}^7 G_{MI}^6$ $E_{G\#}^{(add\ 9)}$ $E^{13(\#11)}$ $F\#_{MI}^7 G_{MI}^6$ $E_{G\#}^{(add\ 9)}$

$B^b_{MI}^7$ $F\#_{MI}^7 G_{MI}^6$ $E_{G\#}^{(add\ 9)}$ $E^{13(\#11)}$ $F\#_{MI}^7 G_{MI}^6$ $E_{G\#}^{(add\ 9)}$

$B^b_{MI}^7$ $F\#_{MI}^7 G_{MI}^6$ $E_{G\#}^{(add\ 9)}$ $B^b_{MI}^7$ $F\#_{MI}^7 G_{MI}^6$ $E_{G\#}^{(add\ 9)}$ C_D (gtr.)

B (C_D) $E_{G\#}^{(add\ 9)}$ A^6_9 A_B $C\#_{SUS}$ $F\#_{MI}^7 G_{MI}^6$ $E_{G\#}^{(add\ 9)}$ C_D

(synth.) (C_D) $A_{MA}^{7(\#5)}$ $F\#_{MI}^9$ $B_{C\#}$ $F\#_{MI}^7 G_{MI}^6$ $E_{G\#}^{(add\ 9)}$ C_D

(gtr.) (C_D) $E_{G\#}^{(add\ 9)}$ A^6_9 A_B D^9_{SUS} G^{13}_{SUS}

$D^b_{(add\ 9)}$ $F_{(add\ 9)}$ $D^b^6_9$ $G_{MI}^{7(11)}$ $E^{7(\#9)}$ $B^b^{13(\#11)}$

(gtr. fills) A_{MA}^9 $E_{G\#}^{(add\ 9)}$ $F\#_{MI}^9$ $A_{MI}^{(MA\ 7)}$ $B^b^6_9$ A_{MI}^{11}

$G\#_{MI}^9$ $B_{C\#}$ $C^{13(\#11)}$ (Synth. Solo) $B_{MI}^{7(add\ b13)}$

indef. (Vamp till cue)

(On cue) (Gtr. Solo)

C B^b_{6/9} D^(add 9) F# G_{MI}⁷⁽¹¹⁾ B^b₁₃₍₁₁₎ A_{MA}⁷ E^(add 9) G# F#_{MI}⁷ A_B C#_{MI}⁷ C_D

(synth.) (top note of voicings)

C_D A^b₇₍₅₎ F#_{MI}⁷ A_B B_{C#} C_D A^b₇₍₅₎ A_{MA}⁷ A_B

D⁹_{SUS} G¹³_{SUS} D^b_F^(add 9) F_A^(add 9) D^b_{MA}⁷ B^b_{MI}⁹ E^b_{MI}¹¹

D F#_{MI}⁹ A^b₇₍₅₎ A_{MA}⁷ A_B C#_{MI}⁷ C_D A^b₇₍₅₎

F#_{MI}⁷ A_B B_{C#} C_D A^b₇₍₅₎ A_{MA}⁷ A_B

1. D⁹_{SUS} G¹³_{SUS} D^b_F^(add 9) F_A^(add 9) D^b_{MA}⁷ B^b_{MI}⁹ E^b_{MI}¹¹ 2. D⁹_{SUS} G¹³_{SUS}

E D^b_F^(add 9) F_A^(add 9) D^b_{6/9} G_{MI}⁷⁽¹¹⁾ E⁷⁽⁹⁾_(#5) B^b₁₃₍₁₁₎ (end solo)

(gtr.) A_{MA}⁹ E^(add 9) F#_{MI}⁹ A_{MI}^(MA 7) B_{6/9} A_{MI}¹¹ (gtr. fills)

G#_{MI}⁹ B_{C#} C_D C¹³_{SUS} A_B

E¹³⁽¹¹⁾ F#_{MI}⁷ G_{MI}⁶ E^(add 9) G# 2

(synth.)

F A_{MA}⁹ E^(add 9) F#_{MI}⁹ A_B E¹³⁽¹¹⁾ F#_{MI}⁷ G_{MI}⁶ E^(add 9) G# E¹³⁽¹¹⁾

(synth.)

F#_{MI}⁷ G_{MI}⁶ E^(add 9) G# C_D B^b_{MI}⁷ gtr. fills F#_{MI}⁷ A_B E¹³⁽¹¹⁾ C# B^b₁₃₍₁₁₎

gtr. fills (Vamp & fade)

Medium Straight 8th's/Funk Sub Aqua (Bass)

♩ = 142

A

A_{MA}^9 $E^{(add\ 9)}$ $F\#_{MI}^9$ A/B Bb^6_9 A_{MI}^{11}

$A^b_{MA}7$ $A^b_{MA}7(\#5)$ $E^{13(\#11)}$ $F\#_{MI}7$ G_{MI}^6 $E^{(add\ 9)}$ $G\#$

$E^{13(\#11)}$ $F\#_{MI}7$ G_{MI}^6 $E^{(add\ 9)}$ $E^{13(\#11)}$ $C\#$ $F\#_{MI}7$ G_{MI}^6 $E^{(add\ 9)}$ $G\#$

$(B^b_{MI}7)$ $F\#_{MI}7$ G_{MI}^6 $E^{(add\ 9)}$ $E^{13(\#11)}$ $C\#$ $F\#_{MI}7$ G_{MI}^6 $E^{(add\ 9)}$ $G\#$

$(B^b_{MI}7)$ $F\#_{MI}7$ G_{MI}^6 $E^{(add\ 9)}$ $E^{13(\#11)}$ $C\#$ $F\#_{MI}7$ G_{MI}^6 $E^{(add\ 9)}$ $G\#$

$(B^b_{MI}7)$ $F\#_{MI}7$ G_{MI}^6 $E^{(add\ 9)}$ $G\#$ $(B^b_{MI}7)$ $F\#_{MI}7$ G_{MI}^6 $E^{(add\ 9)}$ $G\#$ C D

B (C/D) $E^{(add\ 9)}$ $G\#$ A^6_9 (\cdot) A/B $C\#_{SUS}$ $F\#_{MI}7$ G_{MI}^6 $E^{(add\ 9)}$ $G\#$ C D

(C/D) $G\#$ $F\#_{MI}^9$ $(\#5)$ $B/C\#$ $F\#_{MI}7$ G_{MI}^6 $E^{(add\ 9)}$ $G\#$ C D

(C/D) $E^{(add\ 9)}$ $G\#$ A^6_9 (\cdot) A/B D^9_{SUS} G^{13}_{SUS}

G^{13}_{SUS} $D^b_{(add\ 9)}$ $F^{(add\ 9)}$ A $D^b^6_9$ $G_{MI}7(\#11)$ $E7(\#9)$ $B^b^{13}(\#11)$

A_{MA}^9 $E^{(add\ 9)}$ $G\#$ $F\#_{MI}^9$ $A_{MI}^{(MA\ 7)}$ B Bb^6_9 A_{MI}^{11} $G\#_{MI}^9$

$B/C\#$ $C^{13(\#11)}$ (Synth. Solo) $B_{MI}7^{(add\ b13)}$ (Vamp till cue)

Chord progression and musical notation for guitar solo.

Section C:

Chords: B^b6_9 , $D^{(add\ 9)}$, $F^\#$, $G_{MI}^{7(11)}$, B^{b13} , A_{MA}^7 , $E^{(add\ 9)}$, $G^\#$, $F^\#_{MI}^7$, A , B , $C^\#_{MI}^7$, C , D .

Section D:

Chords: $F^\#_{MI}^9$, $A^{b7(\#5)}$, A_{MA}^7 , A , B , $C^\#_{MI}^7$, C , D , $A^{b7(\#5)}$.

Section E:

Chords: $D^{b(add\ 9)}$, $F^{(add\ 9)}$, D^{b6}_9 , $G_{MI}^{7(11)}$, $E^{7(\#5)}$, $B^{b13(\#11)}$, A_{MA}^9 , $E^{(add\ 9)}$, $G^\#$, $F^\#_{MI}^9$, $A_{MI}^{(MA7)}$, B , B^{b6}_9 , A_{MI}^{11} , $G^\#_{MI}^9$, B , $C^\#$, C^{13}_{SUS} , A , B , $E^{13(\#11)}$, $F^\#_{MI}^7$, G_{MI}^6 , $E^{(add\ 9)}$, $G^\#$, $F^\#_{MI}^7$, G_{MI}^6 , $E^{(add\ 9)}$, $G^\#$, $F^\#_{MI}^9$, A , B , $E^{13(\#11)}$, $F^\#_{MI}^7$, G_{MI}^6 , $E^{(add\ 9)}$, $G^\#$, C , D , $B^{b13(\#11)}$.

Bass line is played with some variation.
Notes in parentheses are below the range of a standard bass.

(Vamp & fade)

Medium Jazz

♩ = 126

Sugar

Stanley Turrentine

(Intro)

(dr. fill)

1. (dr. fill) 2.

(pn.) C_{SUS} G⁷(^b9)([#]5) C_{SUS} G⁷(^b9)([#]5) (trp./ten./gtr.) C_{MI}⁷

(bs.)

[A] C_{MI}⁷ (trp./ten./gtr.) (D_{MI}⁷(^b5)) G⁷(^b9)([#]5) C_{MI}⁷ G⁷(^b9)([#]5) C_{MI}⁷

C_{MI}⁷ (D⁷([#]5)) G⁷_{SUS} G⁷(^b9)([#]5) C_{MI}⁷

C_{MI}⁷ G^b13([#]11) F_{MI}⁷ E^b9 D_{MI}⁷(^b5)

D_{MI}⁷(^b5) G⁷(^b9)([#]5) A^b9 (2nd x Solo pick-ups) C_{MI}⁷

bs. walk

After solos, D.S.
(fade out 2nd x through **[A]**)

Bass in 2 for head, 4 for solos.
Omit anticipations during solos.
Head is played twice before & after solos.
Chords in parentheses omitted for head, optional for solos.
Tenor sounds as written. Guitar sounds 8va b.

Horn background for any solo choruses:

(trp./ten. sounds 8va b.)

2 2 2

2 2 2 2

Super Blue

Bernard Ighner

(As played by Freddie Hubbard)

(Freely) (Intro)

F7(#9)

D7(#9)



A13(b9) A \flat 13 G13(b9)

G7(b9)



C13

SUS



F7(#9)



(Med. Funk Shuffle (16th's swing))

$\text{♩} = 87$

NC. (add drums)

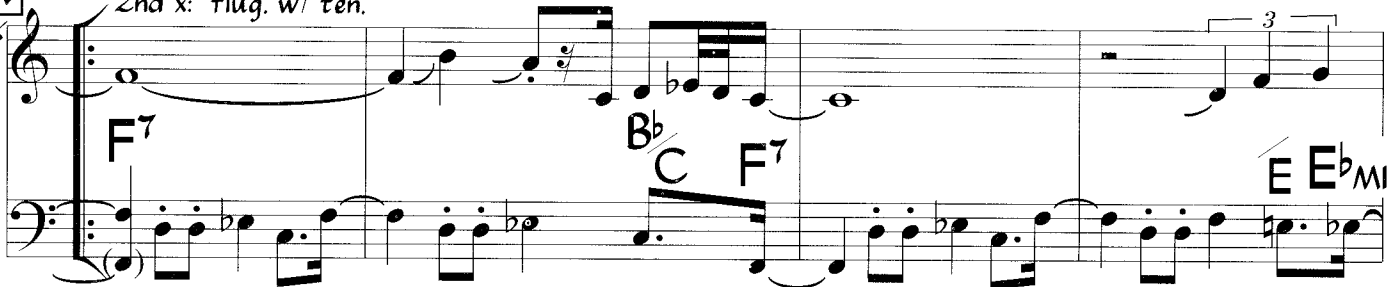
F7 (elec. pn. comps/fills)



A

1st x: flug.

2nd x: flug. w/ ten.



A musical score for the song "The Rose Tree". The score is written on two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody starts with a whole note G4, followed by a half note F#4, a quarter note E4, and a quarter note D4. The accompaniment starts with a whole note F3, followed by a half note E3, a quarter note D3, and a quarter note C3. The score includes various musical notations such as notes, rests, and bar lines. The lyrics "The Rose Tree" are written below the melody.

The musical score for 'The Girl on the Train' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment starts with a half note E3, followed by a quarter note F3, and then a quarter note G3. The second system continues the vocal line with a quarter note A4, followed by a quarter note B4, and then a quarter note C5. The piano accompaniment continues with a half note E3, followed by a quarter note F3, and then a quarter note G3. The score is written in 4/4 time and features a key signature of one flat (Bb).

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff features a melody with a half note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bottom staff provides a harmonic accompaniment with eighth and sixteenth notes. Chord symbols F7, Bb, C, F7, and E Eb MI 9 are placed below the bottom staff.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features a piano part on the left and a guitar part on the right. The piano part includes a melody line with a key signature of one flat (Bb) and a 9/8 time signature. The guitar part includes a melody line with a key signature of one flat (Bb) and a 9/8 time signature. Chord symbols are written below the piano part: EbM9, Bb, C, break-, C, break-, F7, Bb, C, F7, Bb, C, F7. The guitar part includes a melody line with a key signature of one flat (Bb) and a 9/8 time signature. Chord symbols are written below the guitar part: Bb, C, F7, Bb, C, F7. The score is written on a grand staff with a treble clef and a bass clef. The piano part is written on a single staff, and the guitar part is written on a single staff. The score is written in black ink on a white background.

Musical notation for the bass line of 'The Girl on the Train'. The notation is on a single staff with a key signature of one flat (Bb) and a common time signature (C). The melody consists of eighth and quarter notes. Above the staff, the notes are labeled with chords: F7, Bb F F7, F7 E Eb MI9, Bb C, F7 Bb F F7, and Bb F F7. A bracket labeled '(Solos)' spans the first two measures. A box labeled 'C' is at the beginning. The staff ends with a double bar line and repeat dots. Below the staff, the text '(bass simile)' is written.

After solos D.S. (2nd time at A) al Coda

Musical score for "The End" by The Doors. The score is written for guitar and bass. The key signature is one flat (Bb) and the time signature is 4/4. The guitar part features a melodic line with a key signature change to one flat and a 4/4 time signature. The bass part provides a steady accompaniment. The score includes a double bar line with repeat signs and a "Vamp, fill & fade" instruction.

Sweet Lorraine

Lyric: Mitchell Parish

Music: Cliff Burwell

Medium or Ballad

(D⁷(#5)) **A** G⁶ F⁷(#11) E⁷ A^{MI}⁷ D⁷ B⁷(b9) E^{MI}⁷(E^b⁷) D^{MI}⁷ G⁷(#5)

I've just found joy. I'm as hap - py as a ba - by boy
 pair of eyes that are blu - er than the sum - mer skies.

C⁷ B⁷(b9) E⁷ A⁷ A^{MI}⁷ D⁷

with an - oth - er brand new choo - choo toy when I'm with my sweet Lor -
 When you see them you will re - a - lize why I love my sweet Lor -

1. B^{MI}⁷ E⁷ A^{MI}⁷ D⁷(#5) 2. G⁶ C⁷ C[#]^o⁷ G⁶ D^{MI}⁷ G⁷

raine. A raine.

B C⁶ E⁷ A^{MI}⁷ (A^b⁷) G^{MI}⁷ C⁷

When it's rain - ing I don't miss the sun,

F^{MA}⁷ E⁷ A^{MI}⁷ (A^b⁷) G^{MI}⁷ C⁷

for it's in my sweet - ie's smile.

F⁷ E⁷ E^b⁹(#11) D⁷

Just to think that I'm the luck - y one

F⁷ E⁷ E^b⁹(#11) D⁷ D⁷(#5)

who will lead her down the aisle! Each

C G⁶ F⁷(#11) E⁷ A^{MI}⁷ D⁷ B⁷(b9) E^{MI}⁷(E^b⁷) D^{MI}⁷ G⁷(#5)

night I pray that no - bod - y steals her heart a - way.

First line of music: Notes are C4, D4, E4, F4, G4, A4, B4, C5. Chords are C7, B7(b9), E7, and A7. The lyrics are: Just can't wait un - til that hap - py day,

Second line of music: Notes are A3, B3, C4, D4, E4, F4, G4, A4. Chords are A_M7, D7(b9), G6 (C7 C#7), G6/D, and D7. The lyrics are: when I mar - ry sweet Lor - raine.

Sweet Love

Gary Bias

Louis A. Johnson

(As sung by Anita Baker)

Med. Pop (Intro)
♩ = 88

(piano)

Chords: B^bMA^7 , G^bMA^7 , E^bMI^9 , G^bMA^7 , A^b , E^b/F

1. With

A B^bMA^7 E^bMI^9 G^bMA^7 FMI^7 G^bA^b E^b/F

S: all my heart — I love — you, ba - by, stay with me — and you will see. — My — arms

B^bMA^7 E^bMI^9 G^bMA^7 G^bA^b E^b/F

— will hold — you, ba - by. Ne - ver leave, — 'cause I be - lieve — I'm in — love. —

B

Sweet — love, — hear me call — ing out your name, —

(piano, stacc) B^bMA^7 E^bMI^9 G^bMA^7 E^bMI^9

(bass)

I feel no shame, — I'm in — love. — Sweet — love, — don't you ev -

G^bA^b E^b/F B^bMA^7 E^bMI^9

1. - er go a - way, — It - 'll al - ways be this way. 2. Your al - ways be this way. There's no —

C strong - er love — in this world, — oh, ba - by, no, you're my man, — I'm your girl,

I'll nev - er go, wait and see, — can't be wrong, — don't you know

— This is where — you be - long? — 3. How

D.S. (3rd verse)
Vamp & fade on letter B
(voice ad lib.)

Second and Third verses

2. Your heart has called me closer to you,
I will be all that you need,
Just trust in what we're feeling,
Never leave, 'cause baby I believe in this love.

3. How sweet this dream, how lovely, baby,
Stay right here, never fear,
I will be all that you need,
Never leave, 'cause baby I believe in this love.

Sample bass at letter **A**:

(etc.)

Taking a Chance on Love

Lyric: John LaTouche & Ted Fetter

Music: Vernon Duke

Medium (or Ballad)

A $C_{MA}^7 (C^{\#o7})$ D_{MI}^7 G^7 C_{MA}^7 $(F_{MI}^6 C C_{MA}^7)$

Here I go a - gain. I hear those trum - pets blow a - gain.

A_{MI}^7 D^9 D_{MI}^7 G^7 $E_{MI}^7 E^b7 D_{MI}^7 G^7$

All a - glow a - gain, tak - ing a chance on love.

$C_{MA}^7 (C^{\#o7})$ D_{MI}^7 G^7 C_{MA}^7 $(F_{MI}^6 C C_{MA}^7)$

Here I slide a - gain, a - bout to take that ride a - gain.

A_{MI}^7 D^9 D_{MI}^7 G^7 C^6

Star - ry eyed a - gain, tak - ing a chance on love. I

B G_{MI}^7 C^9 F^6 $(F^{\#o7})$ G_{MI}^7 C^7 F_{MA}^7

thought the cards were a frame - up I nev - er would try. But

F_{MI}^7 B^b9 E^b6 E^{o7} F_{MI}^7 A^b7 $D_{MI}^7 (add 11) G^7$

now I'm tak - ing the game up and the ace of hearts is high.

C $C_{MA}^7 (C^{\#o7})$ D_{MI}^7 G^7 C_{MA}^7 $(F_{MI}^6 C C_{MA}^7)$

Things are mend - ing now. I see a rain - bow bend - ing now.

A_{MI}^7 D^9 D_{MI}^7 G^7 $C^6 (D_{MI}^7 G^7)$

We'll have our hap - py end - ing now, tak - ing a chance on love.

2nd verse:

Here I come again.

I'm gonna make things hum again.

Acting dumb again,

Taking a chance on love.

Here I stand again, about to beat the band again.

Feeling grand again,

Taking a chance on love.

I never dreamed in my slumbers and bets were taboo.

But now I'm playing the numbers

on a little dream for two.

Wading in again,

I'm leading with my chin again.

I'm startin' out to win again,

Taking a chance on love.

3rd verse:

Here I slip again,

About to take that tip again.

Got my grip again,

Taking a chance on love.

Now I prove again

That I can make life move again.

In the groove again,

Taking a chance on love.

I walk around with a horseshoe, In clover I lie.

And brother rabbit, of course you better kiss your foot goodbye.

On the ball again,

I'm ridin' for a fall again.

I'm gonna give my all again,

Taking a chance on love.

That Girl

Med. Funk (Intro)

Stevie Wonder

$\text{♩} = 106$

N.C.

(synth.) (etc.)

A $G\#_{MI}^9$ $G\#_{MI}^{6/9}$ $E_{MA}^7 G\#$

1. That girl thinks that she's so fine____ that soon she'll have my mind,____

$C\#_{MI}^7 E_{MA}^7 D\#_{MI}^7$ $G\#_{MI}^9$ $G\#_{MI}^{6/9}$

____ That girl thinks that she's so smart____

$E_{MA}^7 G\#$ $C\#_{MI}^7 E_{MA}^7 D\#_{MI}^7 C\#_{MI}^7 F\#$

that soon she'll have my heart.____ She thinks in

$C\#_{MI}^7$ $G\#_{SUS} A\#$ $D\#7(\#9)$ $G\#_{MI}^7$

no time flat that she'll be free and clear____ to start____

$G_{MA}^7 A$ D_{MA}^9

with her e - mo - tion - al res - cue of love____ that you'll leave____

G_{MA}^7 $C F\#$ 1. $D F\#$ $E F\#$ 2. $D F\#$ $E F\#$

____ torn a - part.____ be - fore I tell her that I

B C#_{bass} B_{MA}⁷ C# G#_{bass} A#_{MI}⁷ G# C#_{bass} G#_{MI}⁷ C# F#_{MA}⁷ G# F#_{MI}^{7(b5)} G#

love her, that I want__ her, that my mind, soul__ and bod - y need her, tell her that I'd

C#_{bass} B_{MA}⁷ C# G#_{bass} A#_{MI}⁷ G# C#_{bass} G#_{MI}⁷ C# F#_{MA}⁷ G# F#_{MI}^{7(b5)} G#

love to, that I want__ to, that I need to do__ all that I have__ to to be in her love.__

C C#_{MI}⁹ G#_{SUS} A# D#^{7(#9)} C#_{MI}^{7(b5)} G/B

(synth.)

I've been hurt - ing for a long time,__

C#_{MI}^{7(b5)} G/B G#_{MI}⁷

you've been play - ing for a long time,__ you know__ it's true.__

C#_{MI}^{7(b5)} G/B C#_{MI}^{7(b5)} G/B

I've been hold - ing for a long time,__ and you've been run - ning for a long time,__ It's

G#_{MI}⁷ G#_{SUS} A# A¹³

time to do ___ what we'd love to do.__

**D.S., solo on A,
sing A (fourth verse),
vamp & fade on B
(voice ad lib.)**

Second and Fourth verses

2. That girl thinks that she's so bad, she'll change my tears to joy from sad,
She says she keeps the upper hand, 'cause she can please her man.
She doesn't use her love to make him weak, she uses love to keep him strong,
And inside me there's no room for doubt that it won't be too long before I tell her that I...

4. That girl knows every single man would ask her for her hand,
But she says her love is much too deep for them to understand.
She says her love has been crying out, but her lover hasn't heard,
But what she doesn't realize is that I've listened to every word,
That's why I know I'll tell her that I...

That Girl (Bass)

Med. Funk (Intro)

♩ = 106

NC. $G^{\#}_{SUS}$ $A^{\#}D^{\#7(\#9)}$ $G^{\#}_{MI}9$ $G^{\#}_{MI}6/9$ $E^{\#}_{MA}7/G^{\#}$ $C^{\#}_{MI}7$

$E^{\#}_{MA}7$ $D^{\#}_{MI}7$ $G^{\#}_{MI}9$ $G^{\#}_{MI}6/9$ $E^{\#}_{MA}7/G^{\#}$ $C^{\#}_{MI}7$ $E^{\#}_{MA}7$ $D^{\#}_{MI}7$

A $G^{\#}_{MI}9$ $G^{\#}_{MI}6/9$ $E^{\#}_{MA}7/G^{\#}$ $C^{\#}_{MI}7$ $E^{\#}_{MA}7$ $D^{\#}_{MI}7$

$G^{\#}_{MI}9$ $G^{\#}_{MI}6/9$ $E^{\#}_{MA}7/G^{\#}$ $C^{\#}_{MI}7$ $E^{\#}_{MA}7$ $D^{\#}_{MI}7$ $C^{\#}_{MI}7$

$F^{\#}$ $C^{\#}_{MI}7$ $G^{\#}_{SUS}/A^{\#}$ $D^{\#7(\#9)}$

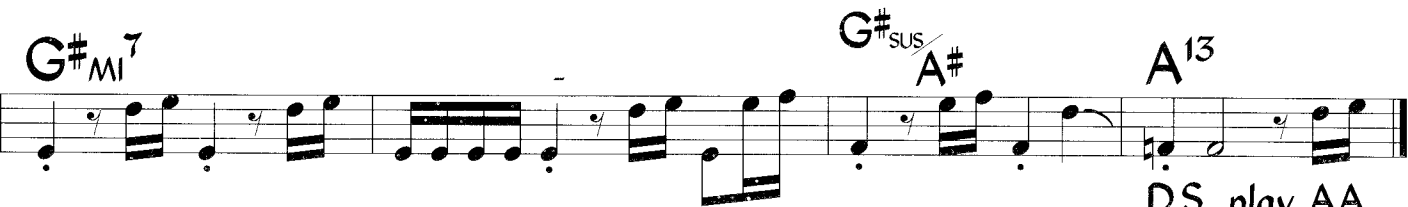
$G^{\#}_{MI}7$ $G^{\#}_{MA}7/A$ $D^{\#}_{MA}9$ (p.)

1. $G^{\#}_{MA}7$ $C/F^{\#}$ $D/F^{\#}$ $E/F^{\#}$ 2. $D/F^{\#}$ $E/F^{\#}$

B $B^{\#}_{MA}7/C^{\#}$ $A^{\#}_{MI}7/G^{\#}$ $G^{\#}_{MI}7/C^{\#}$ $F^{\#}_{MA}7/G^{\#}$ $F^{\#}_{MI}7(b5)/G^{\#}$

$B^{\#}_{MA}7/C^{\#}$ $A^{\#}_{MI}7/G^{\#}$ $G^{\#}_{MI}7/C^{\#}$ $F^{\#}_{MA}7/G^{\#}$ $F^{\#}_{MI}7(b5)/G^{\#}$

C $C^{\#}_{MI}9$ $G^{\#}_{SUS}/A^{\#}$ $D^{\#7(\#9)}$ $C^{\#}_{MI}7(b5)$ G/B



D.S., play AA,
vamp & fade on B

Medium Ballad
(or Medium Jazz)

That Old Feeling

(Standard Version)

Low Brown
& Sammy Fain

A $C^{6/8}$ $E_{MI}^{7(b5)}$ A^7

I saw you last night _____ and got that old feel - ing.

D_{MI}^7 $(A^{7(\#5)})$ D_{MI}^7 (E_{MI}^{11}) A^{b7} D_{MI}^7 G^7 (E^7)

When you came in sight _____ I got that old feel - ing.

B A_{MI}^7 $E^{7(\#5)}$ $E_{MI}^{7(b5)}$ A^7

The mo - ment that you danced by I felt a thrill,

(A_{MI}^7) D^7 D^{13} A_{MI}^9 D^{13} (D_{MI}^7) A^{b7} G^7 (D_{MI}^7) G^7

and when you caught my eye my heart stood still.

C $C^{6/8}$ $E_{MI}^{7(b5)}$ A^7

Once a - gain I seemed _____ to feel that old yearn - ing,

D_{MI}^7 $(A^{7(\#5)})$ D_{MI}^7 (F_{MI}^{11}) $E_{MI}^{7(b5)}$ F^7 B^7 E^7

and I knew the spark _____ of love was still burn - ing.

D (F_{MI}^{11}) B^{b7} $E_{MI}^{7(b5)}$ $A^{7(b9)}$ $A^{7(\#9)}$ D_{MI}^7 F_{MI}^7 B^{b9}

There'll be no new ro - mance _____ for me, It's fool - ish to start, for that

(C_{MA}^7) A_{MI}^7 B^7 B^{b7} A^7 D_{MI}^7 G^{13} $C^{6/8}$ (G^7)

old feel - ing is still in my heart.

Medium Jazz 4

♩ = 176

(Intro)

That Old Feeling

Lew Brown

& Sammy Fain

(As played by Art
Blakey)

(horns, tacet 1st x)

(bs. w/ pn. 8va b.)

1.

2.

mf (pn.)

A

(bs., dr., pn.)

(bs. lower note 8va)

*A*_{MI}⁹ *E*^{7(b9)} *A*_{MI}⁹ *D*^{b7(#9)} *D*^{7(#9)} *E*^{b7(#9)} *F*^{#MI 7(b5)} *B*^{7(#11)}

*E*_{MI}⁹ (pn.)

(pn. w/ bs.)

(horns) *ff*

*A*_{MI}⁷ *B*_{MI}⁷ *C*⁶ *F*¹³ *E*^{7(#5)} *E*^{b7} *A*^{b13} *mf* (pn.)

B

Musical notation for section B, measures 1-4. Chords: G_{MA}^9 , $D^{7(b9)}$, G_{MA}^9 , $(E^{7(b9)})$.

Musical notation for section B, measures 5-8. Chords: A_{MI}^9 , $E^{7(b9)}$, A_{MI}^9 , $C\sharp_{MI}^{7(b5)}$, $F\sharp^{13(b9)}$. Includes "Ad lib." and "(bs. walk)" markings.

Musical notation for section B, measures 9-12. Chords: C_{MI}^7 , F^7 , $B_{MI}^{7(b5)}$, $E^{7(b9)}$, A_{MI}^7 , C_{MI}^7 , F^7 . Includes "(pn. sample, bs. walks)" and "(Solo pick-ups)" markings.

C

Musical notation for section C, measures 1-8. Chords: G^7 , $B_{MI}^{7(b5)}$, E^7 , A_{MI}^7 , $B\flat_{MI}^7$, $E\flat^7$, A_{MI}^7 , D^7 , E_{MI}^7 , $F\sharp_{MI}^{7(b5)}$, $B^{7(b9)}$, E_{MI}^7 , F^7 , E_{MI}^7 , A^7 , A_{MI}^7 , D^7 . Includes "(Solos)" marking.

D

Musical notation for section D, measures 1-8. Chords: G^7 , $B_{MI}^{7(b5)}$, E^7 , A_{MI}^7 , $C\sharp_{MI}^{7(b5)}$, $F\sharp^{13(b9)}$, C_{MI}^7 , F^7 , $B_{MI}^{7(b5)}$, E^7 , A_{MI}^7 , C_{MI}^7 , F^7 , G^7 , E^7 , A_{MI}^7 , D^7 , G^7 , (D^7) .

Repeat for solos
To end last solo, go on to E (end solo)

E

Musical notation for section E, measures 1-8. Chords: G^7 , $B_{MI}^{7(b5)}$, E^7 , A_{MI}^7 , $B\flat_{MI}^7$, $E\flat^7$, A_{MI}^7 , $F\sharp_{MI}^{7(b5)}$, B^7 . Includes "(last solo continued)" marking.

D.S. al Coda

Musical notation for the Coda section, measures 1-8. Includes "NC." and "(bs. w/ pn. 8va b.)" markings.

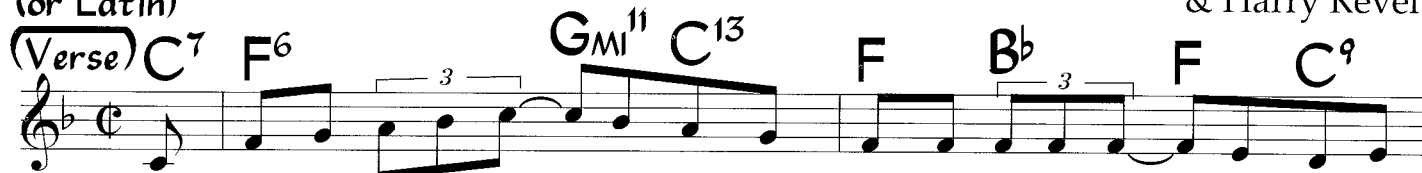
On recording, piano rubato chorus precedes chart.
D.C., vamp & fade on Intro (with horns)

Medium Ballad
(or Latin)

There's a Lull in My Life

Mack Gordon
& Harry Revel

(Verse)



The stars are still on high, but they don't twin - kle an - y more. Why does it



seem they've lost their gleam? Some - how the love - ly flow - ers have no



fra - grance an - y more. Where is their bloom, their sweet per - fume?



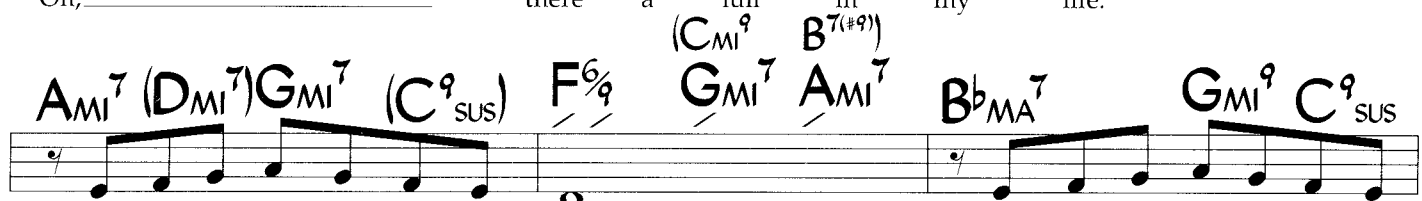
Dar - ling, that just shows what your good - bye can do.



Un - til you re - turn there's noth - ing I can do.



Oh, there a lull in my life.



It's just a void and emp - ty space when you are not in my em -



brace. Oh, there's a lull in my

G_{MI}^7 A_{MI}^7 B_{MA}^7 A_{MI}^7 (D_{MI}^7) G_{MI}^7 (C^9_{SUS}) $F^6_{\frac{9}{8}}$ (C_{MI}^9 $B^{7(\#9)}$) G_{MI}^7 A_{MI}^7

life. The mo - ment that you go a - way

B_{MA}^7 G_{MI}^9 C^9_{SUS} F^6 (E^b9) F^6

there is no night, there is no day. The

B $E^b_{MI}^{11}$ A^b9 $E^b_{MI}^{11}$ A^b9 $D^b_{MA}^7$ A^b9_{SUS} $D^b_{MA}^7$ (C^7)

clock stops tick - ing. The world stops turn - ing.

F_{MA}^7 ($E^{7(\#5)}$) $F^{\#o7}$ $E^b_{MI}^{13}$ G_{MI}^{11} D^7 B^b9 $D^b_{MA}^9$ C^o7 C^7

Ev - 'ry - thing stops but that flame in my heart that keeps burn - ing, burn - ing. Oh, oh,

C F_{MA}^7 G_{MI}^7 A_{MI}^7 B_{MA}^7 A_{MI}^7 G_{MI}^7 A_{MI}^7 B_{MA}^7

oh, there's a lull in my life.

A_{MI}^7 (D_{MI}^7) G_{MI}^7 (C^9_{SUS}) $F^6_{\frac{9}{8}}$ (C_{MI}^9 $B^{7(\#9)}$) G_{MI}^7 A_{MI}^7 B_{MA}^7 C^{13}_{SUS}

No mat - ter how I may pre - tend, I know that you a - lone can

A_{MI}^{11} D^7 $A^b_{MI}^{11}$ D^b7

end the ache in my heart, the call of my

G_{MI}^{11} C^7 F^6 (G_{MI}^7 C^7)

arms, the lull in my life.

Solo on ABC

34 Skidoo

Medium Jazz Waltz

Bill Evans

A D_{MI}^7 $B_{MI}^7(b5)$ $E^{7(\#5)}$ A_{MI}^7 (B_{MI}^7) B_{MI}^{11} A_{MI}^{11} $G_{MI}^7(b5)$

(pn.)

$C^{7(\#5)}$ F_{MI}^7 $F_{MI}^{\#7}$ $E_{MI}^7(b5)$ $A_{MI}^{7(\#5)}$ $C_{MI}^{\#7}$

B (Piano Solo) C_{MA}^7 (sample solo) $B^{7(b9)}$ $E_{MI}^{(add 9)}$ B G_{MI}^{13} C_{MA}^7 B

(B pedal for 16 bars)

1. $B^{7(b9)}$ $E_{MI}^{(add 9)}$ B G_{MI}^{13} B 2. $B^{7(b9)}$

$B_{MI}^{(add 9)}$ $B_{MI}^{9(\#5)}$ $B_{MI}^{6/9}$ **C** A_{MI}^7 $F_{MI}^{\#7(b5)}$ $B^{7(\#5)}$ E_{MI}^7

(C_{MI}^7) C_{MI}^{11} B_{MI}^{11} $A_{MI}^7(b5)$ $D^{7(\#5)}$ G_{MI}^7 E_{MI}^7 $C_{MI}^7(b5)$ $F^{7(\#5)}$ B_{MI}^7 \odot

D (Piano Solo) F_{MA}^7 E $E^{7(b9)}$ $A_{MI}^{(add 9)}$ E (C_{MI}^7) E F_{MA}^7 E

(E pedal for 16 bars)

1. $E^{7(b9)}$ $A_{MI}^{(add 9)}$ E 2. $E^{7(b9)}$ $E_{MI}^{(add 9)}$ $E_{MI}^{9(\#5)}$ $E_{MI}^{6/9}$

\odot (Piano Solo) A_{MI}^{11} (On cue) A_{MI}^{11} Solo on form (ABBCDD). After solos, D.C. al Coda

\odot indef. \diamond

(Vamp & solo till cue)

Chords in parentheses are used for solos. Letter D may be used as an Intro (piano only).

This Is New

Lyric: Ira Gershwin

Music: Kurt Weill

Medium Swing

(G⁷) **A** C_{MI}^{6/9} G^{7(alt.)} C_{MI}⁷ F⁷
 This is new, I was mere - ly ex - ist - ing, This is
 B_{MI}⁷ F⁷ B_{MI}⁷ B_{MI}^{7(#9)}
 new, and I'm liv - ing at last. Head to
 E_{MI}⁹ A¹³ A_{MI}¹³⁽⁺⁹⁾ A_{MI}^{7(b9)}
 toe you've got me so I'm spell - bound, I don't
 D_{MI}⁹ E⁹ E_{MI}⁹ D⁹ G^{7(b9)}
 know if I am heav-'n or hell - bound. This is
B C_{MI}^{6/9} G^{7(alt.)} (C_{MI}⁷ B_{MI}⁷ B_{MI}⁷ E_{MI}⁷ A_{MI}⁷)
 new, is it Ve - nus in - sis - ting that I'm
 (A_{MI}⁷) D_{MI}⁷ G_{MI}^{7(b5)} C⁷ F_{MI}⁶ F^{7(#9)}
 through with the shad - ow - y past? I am
 B_{MI}⁹ E_{MI}^{7(b9)} C_{MI}⁷ (D_{MI}⁷ F_{MI}⁷)
 hurled up to an - oth - er world, where life is
 (B_{MI}⁹ E¹³ B_{MI}^{7(b5)} E_{MI}^{7(#9)} A_{MI}⁷ A_{MI}⁷)
 bliss, and this is new. (D_{MI}^{7(b5)} G⁷)

Last 2 bars may be replaced with: | A_{MI}⁷ | D_{MI}^{7(b5)} G⁷ ||

Tiny Capers

Clifford Brown

Medium Jazz

♩ = 196

(Pn. solo)

(Intro)

 $B\flat 7(\sharp 11)$

(bs. in 4)

1. $F 7(\sharp 9)$ 2. $F 7(\sharp 9)$

(trp.)

S. A

(trp.)

 $B\flat 6$ $D 7$ $G_{MI} 7$ $B\flat 7$ $E\flat_{MA} 7$ $G 7$ $C_{MI} 7$ $C\sharp 7$

(trb.)

3

1.

 $D_{MI} 7$ $E\flat 9$ $D_{MI} 7$ $G 7$ $C 7$

break

2.

 $D_{MI} 7$ $E\flat 9$ $D_{MI} 7$ $G 7$ $C_{MI} 7$

break

dr. fill

B

(trp.)

(bari)

(trb.)

 $E\flat 7(\flat 9)$ $B\flat 9(\flat 5)$

N.C.

(pn. + 8va)

(bs./pn.)

(bs.)

First system of music. Top staff: piano part with eighth and sixteenth notes. Middle staff: solo part with eighth notes. Bottom staff: piano accompaniment with chords $E^b7(b9)$ (pn. + 8va), $D_{MI}7$, $G7$, and $C_{MI}7$. A bass line with notes and rests is also present.

Second system of music. Top staff: piano part. Middle staff: solo part with a 'solo pick-ups' section marked with a circle and cross. Bottom staff: piano accompaniment with chords $D_{MI}7$, E^b9 , $D_{MI}7$, $G7$, $C_{MI}7$, and B^b6 ($F7$). A 'break' is indicated between $C_{MI}7$ and B^b6 .

Third system of music. Top staff: piano part. Middle staff: solo part with a 'Solos' section. Bottom staff: piano accompaniment with a sequence of chords: B^b6 , $D7$, $G_{MI}7$, B^b7 , $E^b_{MA}7$, $G7$, $C_{MI}7$, $C^{\#o}7$, $D_{MI}7$, E^b9 , $D_{MI}7$, and $G7$.

Fourth system of music. Top staff: piano part. Middle staff: solo part with a 'break' section. Bottom staff: piano accompaniment with a sequence of chords: $G_{MI}7$, $C7$, $C_{MI}7$, $F7$, $C_{MI}7$, $F7$, B^b7 , $E^b7(b9)$, and $B^b7(b5)$.

Fifth system of music. Top staff: piano part. Middle staff: solo part with a 'break' section. Bottom staff: piano accompaniment with a sequence of chords: $E^b7(b9)$, $E^b_{MI}7$, A^b7 , $D_{MI}7$, $G7(\#5)$, $C_{MI}7$, $F7$, B^b6 , $D7$, $G_{MI}7$, and B^b7 .

Sixth system of music. Top staff: piano part. Middle staff: solo part with a 'break' section. Bottom staff: piano accompaniment with a sequence of chords: $E^b_{MA}7$, $G7$, $C_{MI}7$, $C^{\#o}7$, $D_{MI}7$, E^b9 , $D_{MI}7$, $G7$, $C_{MI}7$, $F7$, B^b6 , and $F7$.

Additional solos: DDEF
After solos, D.S. al Coda
(with repeats)

Seventh system of music. Top staff: trumpet solo with triplets and a 'trp.' marking. Middle staff: piano part with chords $B^b(b5)$ (omit 3), A , $A^b6/9$, $D_{MI}7$, G , $G^b_{MA}7$, and $G^b_{MA}7$. Bottom staff: piano accompaniment with chords $B^b(b5)$ (omit 3), A , $A^b6/9$, $D_{MI}7$, G , $G^b_{MA}7$, and $G^b_{MA}7$. A 'bs./pn.' marking is present at the bottom.

Tokyo Dream

Allan Holdsworth

Medium Funk Ballad

♩ = 68

dr. fill --- (gtr.)

A $A^{6/9}$ $C^\#_{SUS}$ $C^\#(add\ b9)$ $D^{(add\ 9)}$ $F^\#$

$B^{7(\#9)}$ B^7 C_{MI}^9 F^{13}_{SUS} C_{MI}^9 F^{13}_{SUS}

C_{MI}^9 F^{13}_{SUS} C_{MI}^9 F^{13}_{SUS} $B^{b6/9}$

D_{SUS} $D^{(add\ b9)}$ $E^{b(add\ 9)}$ G $A^{bMA}7(\#11)$ $B^{bMA}7(\#11)$ C D (5) (4)

$C_{MI}^{6/9}$ G F^7 $A^{(add\ \#11)}$ $G^\#$ $F^\#_{MI}^{6/9}$ $A^{(add\ 9)}$ B A

D E/D D E^b D/E^b C_{MI}^9 F^{13}_{SUS}

C_{MI}^9 F^{13}_{SUS} C_{MI}^9 F^{13}_{SUS} C_{MI}^9 F^{13}_{SUS}

B (Guitar Solo)

D^{bMA}^9 G_{MA}^9 A^{bMA}^9 G_{MA}^9 D^{bMA}^9 G_{MA}^9

A^{bMA}^9 G_{MA}^9 $B^{b6/9}$ $D^{7(b9)}$ G_{MI} C_{MI}^6 G F^7

$A^{(add \#11)}$ $G^\#$ $F^\#_{MI} \frac{6}{9}$ $A^{(add 9)}$ B/A D E/D E^\flat D/E^\flat



A musical staff with a treble clef. It contains a series of chords: $A^{(add \#11)}$ $G^\#$, $F^\#_{MI} \frac{6}{9}$, $A^{(add 9)}$ B/A , D , E/D , E^\flat , and D/E^\flat . A melodic line is written above the staff, starting with a quarter note D , followed by a half note E , and then a quarter note E^\flat . The staff ends with a repeat sign.

Vamp & solo till cue.
On cue, continue to [C].

[C] $D^\flat_{MA} 9$ $G_{MA} 9$ $A^\flat_{MA} 9$ $G_{MA} 9$



A musical staff with a treble clef. It contains four chords: $D^\flat_{MA} 9$, $G_{MA} 9$, $A^\flat_{MA} 9$, and $G_{MA} 9$. The staff is filled with diagonal lines, indicating a solo or a specific texture.

(solo continues)

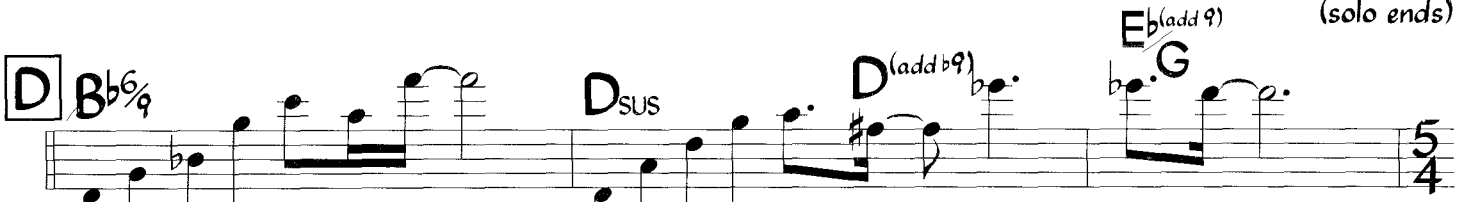
$D^\flat_{MA} 9$ $G_{MA} 9$ $A^\flat_{MA} 9$ $G_{MA} 9$



A musical staff with a treble clef. It contains four chords: $D^\flat_{MA} 9$, $G_{MA} 9$, $A^\flat_{MA} 9$, and $G_{MA} 9$. The staff is filled with diagonal lines, indicating a solo or a specific texture.

(solo ends)

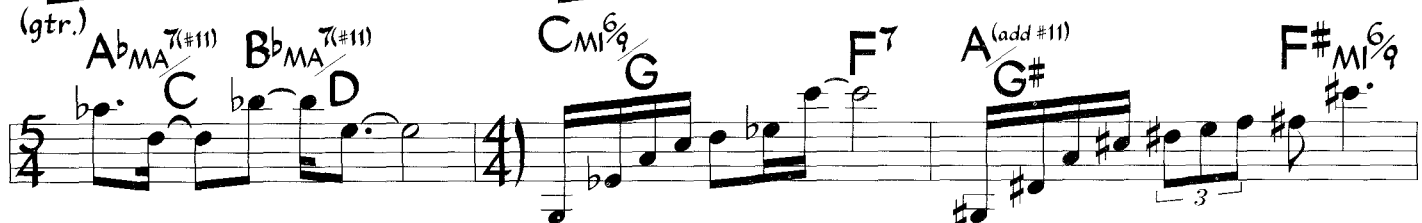
[D] $B^\flat \frac{6}{9}$ D_{SUS} $D^{(add \flat 9)}$ $E^\flat_{(add 9)}$ G



A musical staff with a treble clef. It contains a series of chords: $B^\flat \frac{6}{9}$, D_{SUS} , $D^{(add \flat 9)}$, $E^\flat_{(add 9)}$, and G . A melodic line is written above the staff, starting with a quarter note B^\flat , followed by a half note D , and then a quarter note E^\flat . The staff ends with a 5/4 time signature.

(gtr.)

$A^\flat_{MA} 7(\#11)$ $B^\flat_{MA} 7(\#11)$ $C_{MI} \frac{6}{9}$ F^7 $A^{(add \#11)}$ $F^\#_{MI} \frac{6}{9}$



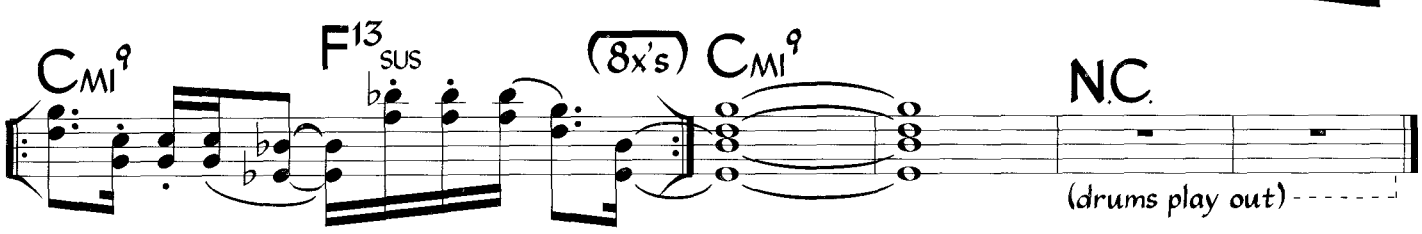
A musical staff with a treble clef. It contains a series of chords: $A^\flat_{MA} 7(\#11)$, $B^\flat_{MA} 7(\#11)$, $C_{MI} \frac{6}{9}$, F^7 , $A^{(add \#11)}$, and $F^\#_{MI} \frac{6}{9}$. A melodic line is written above the staff, starting with a quarter note A^\flat , followed by a half note B^\flat , and then a quarter note C . The staff ends with a 5/4 time signature.

$A \frac{6}{9}$ $C^\#_{SUS}$ $C^\#(add \flat 9)$ $D^{(add 9)}$ $F^\#$ $B^7(\#9)$ B^7



A musical staff with a treble clef. It contains a series of chords: $A \frac{6}{9}$, $C^\#_{SUS}$, $C^\#(add \flat 9)$, $D^{(add 9)}$, $F^\#$, $B^7(\#9)$, and B^7 . A melodic line is written above the staff, starting with a quarter note A , followed by a half note $C^\#$, and then a quarter note D . The staff ends with a 5/4 time signature.

$C_{MI} 9$ F^{13}_{SUS} $(8x's)$ $C_{MI} 9$ NC.



A musical staff with a treble clef. It contains a series of chords: $C_{MI} 9$, F^{13}_{SUS} , $(8x's)$, $C_{MI} 9$, and NC. A melodic line is written above the staff, starting with a quarter note C , followed by a half note F , and then a quarter note C . The staff ends with a 5/4 time signature.

(drums play out) -----

Guitar synth. riff on $C_{MI} 9$ F^{13}_{SUS} sections:



A musical staff with a treble clef. It contains a series of chords: $C_{MI} 9$, F^{13}_{SUS} , $(8x's)$, $C_{MI} 9$, and NC. A melodic line is written above the staff, starting with a quarter note C , followed by a half note F , and then a quarter note C . The staff ends with a 5/4 time signature.

etc.

Tokyo Dream (Bass)

Medium Funk Ballad

♩ = 68

A A⁶₉C[#]_{SUS}C[#](add b9)D^(add 9)F[#]

(dr. fill)-----

B⁷(^{#9}) B⁷C_{MI}⁹F¹³_{SUS}C_{MI}⁹F¹³_{SUS}C_{MI}⁹F¹³_{SUS}B^{b6}₉D_{SUS}D^(add b9)E^b(add 9)

G

A^bMA⁷(^{#11})B^bMA⁷(^{#11})

D

C_{MI}⁶₉

G

F⁷A^(add #11)G[#]F[#]MI⁶₉A^(add 9)

B/A

D

E/D

E^bD/E^bC_{MI}⁹F¹³_{SUS}C_{MI}⁹F¹³_{SUS}C_{MI}⁹F¹³_{SUS}

(Guitar solo)

BD^bMA⁹GMA⁹A^bMA⁹GMA⁹D^bMA⁹GMA⁹A^bMA⁹GMA⁹B^{b6}₉D⁷(^{b9})G_{MI}C_{MI}⁶₉

G

F⁷A^(add #11)G[#]F[#]MI⁶₉

(add 9)

A

B/A

D

E/D

E^bD/E^b

Vamp till cue.

On cue, continue to **C**

C $D^b_{MA}{}^9$ $G_{MA}{}^9$ $A^b_{MA}{}^9$ $G_{MA}{}^9$

(solo continues)

$D^b_{MA}{}^9$ $G_{MA}{}^9$ $A^b_{MA}{}^9$ $G_{MA}{}^9$

(solo ends)

D $B^b_{6/9}$ D_{SUS} $D^{(add\ b9)}$ $E^b_{(add\ 9)} G$

$A^b_{MA}{}^{7(\#11)}$ $B^b_{MA}{}^{7(\#11)}$ D $C_{MI}{}^{6/9}$ G F^7

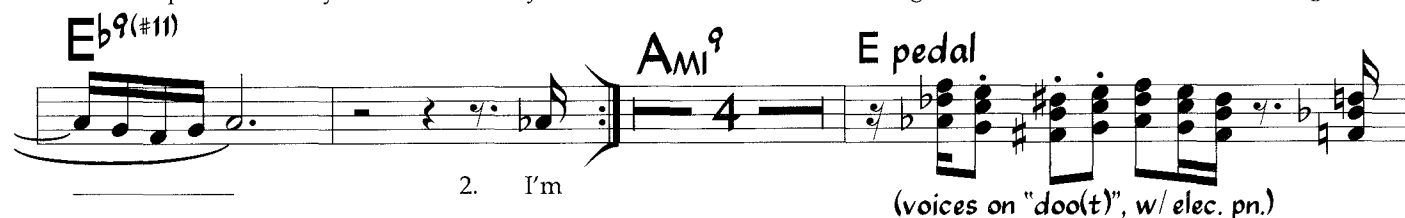
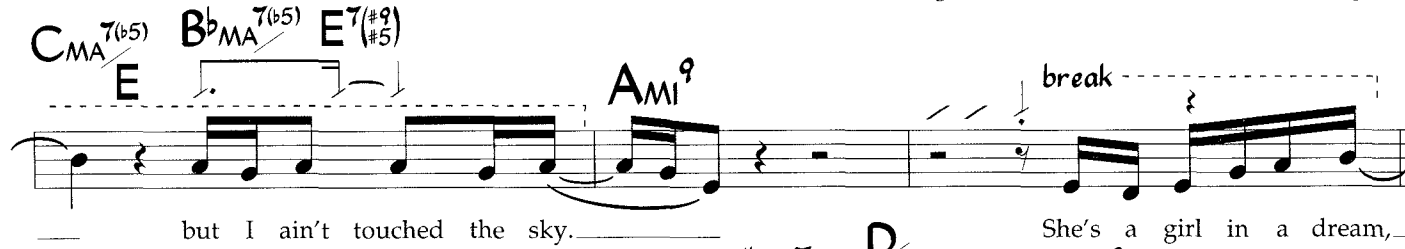
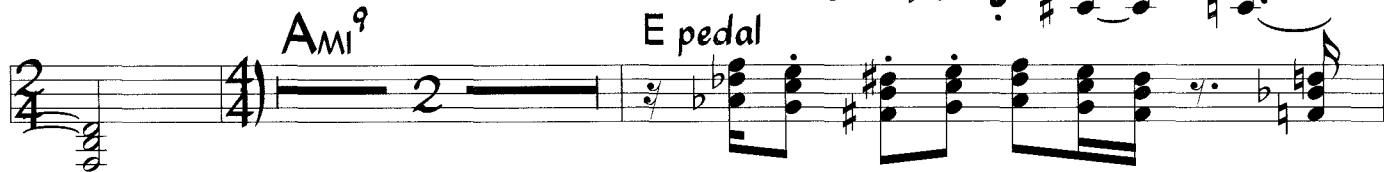
$A^{(add\ \#11)}$ $G^{\#}$ $F^{\#}_{MI}{}^{6/9}$ $A^{6/9}$

$C^{\#}_{SUS}$ $C^{\#(add\ b9)}$ $D^{(add\ 9)} F^{\#}$ $B^7(\#9) B^7$

$C_{MI}{}^9$ F^{13}_{SUS} $(8x's)$ $C_{MI}{}^9$ **N.C.**

Med. Funk Shuffle (16th's swing) Too High

Stevie Wonder

♩ = 98 A_{MI}^9 

E pedal

(Solos) A_{MI}^9

(On cue) E pedal

(Vamp & solo till cue)

E pedal

3. I'm
D.S. al Coda

E^b_9 $B^b_{MI}^9$ B_{MI}^9 C_{MI}^9 B_{MI}^9 $B^b_{MI}^9$ A_{MI}^9

say? _____

break- $G^b_{MA} 7(b5)$ E $E_{MA} 7(b5)$ $D_{MA} 7(b5)$ $C_{MA} 7(b5)$ $B^b_{MA} 7(b5)$ $E 7(\#9)$ (Suspended Time Feel) $A_{MA} 7(b5)$ E

They said she's too high, _____ too high, _____ We can't hang a-round her an-y way.

$E 7(\#9)$ $E^b_9(b5)$ D^9

(Funky) D^9 E pedal

D/E D^b/E C/E $E 7(\#9)$ A_{MI}^9

(rit.)

3

^

Doo - dl - oo doo doo doo doo doo doot.

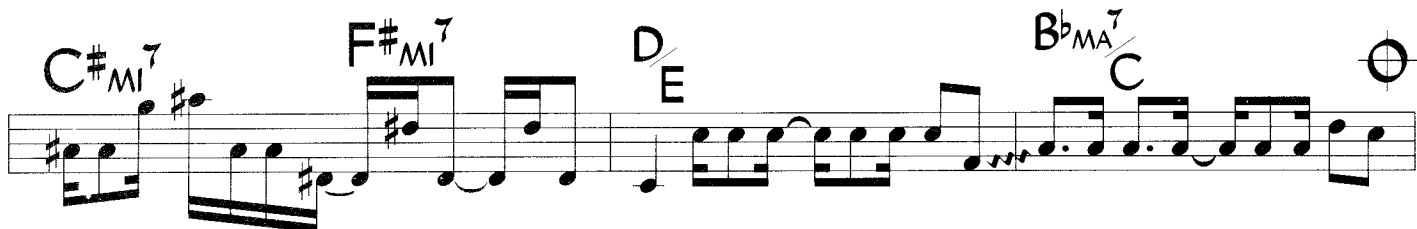
Second and Third verses

2. I'm too high, I'm too high, but I ain't left the ground.
I'm too high, I'm too high, I hope I never come down.
She's the girl in her life,
But her world's a superficial paradise,
She had a chance to make it big more than once or twice,
But no dice, she wasn't very nice.

3. I'm too high, I'm too high, I can't ever touch the sky.
I'm too high, I'm so high, I feel like I'm about to die.
She's a girl of the past,
I guess that I got to her at last,
A-did you hear the news about the girl today?
She passed away. What did her friends say?

Too High (Bass)

Med. Funk Shuffle (16th's swing)

♩ = 98 A_{MI}^9 

C **Solos** **A_{MI}⁹** **(Vamp till cue)** **(On cue)** **E pedal**

This staff begins with a C major chord and a 'Solos' instruction. The melody is in A_{MI}⁹ and includes a 'Vamp till cue' section. It ends with an 'On cue' instruction and an 'E pedal' marking.

E pedal **D.S. al Coda**

This staff continues the 'E pedal' from the previous staff and concludes with the instruction 'D.S. al Coda'.

E_b⁹

This staff features a melody in E_b⁹ with various accidentals and a trill at the end.

B_bMI⁹ **BMI⁹**

This staff contains two measures of music, the first in B_bMI⁹ and the second in BMI⁹.

CMI⁹ **BMI⁹** **B_bMI⁹** **A_{MI}⁹**

This staff contains four measures of music in the chords CMI⁹, BMI⁹, B_bMI⁹, and A_{MI}⁹.

E pedal

This staff continues the 'E pedal' from the previous staff.

E pedal **E_b⁹(b5)** **D⁹** **3**

This staff continues the 'E pedal' and includes chords E_b⁹(b5) and D⁹, ending with a triplet of eighth notes.

D⁹ **E pedal**

This staff contains a measure in D⁹ followed by a measure with the 'E pedal' instruction.

E pedal **A_{MI}⁹** **(rit.)**

This staff continues the 'E pedal' and includes the chord A_{MI}⁹, ending with a 'rit.' (ritardando) instruction.

Medium Swing (in 2)

Toy Tune

Wayne Shorter

♩ = 146

A

Chords for Section A:

$B^b_{MI}{}^9 A_{MI}{}^9$ $C_{MI}{}^7 B_{MI}{}^7$ $(F^9_{SUS} E^9_{SUS})$ D^b/A $B^b_{MI}{}^7 C^b_{MA}{}^7$
 $G^b_{MA}{}^9$ $E_{MI}{}^6$ $D_{MA}{}^9$ $G_{MI}{}^9$ $F_{MA}{}^9$ $E^7(alt.)$
 $B^b_{MI}{}^9 A_{MI}{}^9$ $C_{MI}{}^7 B_{MI}{}^7$ $(F^9_{SUS} E^9_{SUS})$ D^b/A $B^b_{MI}{}^7 C^b_{MA}{}^7$
 $G^b_{MA}{}^9$ $E_{MI}{}^6$ $D_{MA}{}^9$ $G_{MI}{}^9$ $F_{MA}{}^9$ G^b13

B

Chords for Section B:

$(in\ 4)$ $F_{MI}{}^9$ $E^b_{MI}{}^9$ $D_{MI}{}^9(b5)$ $G^7(\#9)$ $C^o7(add\ MA\ 7)$ $B^7(alt.)$

C

Chords for Section C:

$(in\ 2)$ $B^b_{MI}{}^9 A_{MI}{}^9$ $C_{MI}{}^7 B_{MI}{}^7$ $(F^9_{SUS} E^9_{SUS})$ D^b/A $B^b_{MI}{}^7 C^b_{MA}{}^7$
 $G^b_{MA}{}^9$ $E_{MI}{}^6$ $D_{MA}{}^9$ $G_{MI}{}^9$ $F_{MA}{}^9$ $E^7(alt.)$

After solos, D.C. al Coda

Chords for Coda:

$F_{MA}{}^9$ $D^b6(\#11)$ F

Chords in parentheses may be used for the head.

Piano and drums may play kicks for solos (bass walks in 4).

For solos:

Bars 1-3 & 9-11 of letter **A**and bars 1-3 of letter **C**:

$B^b_{MI}{}^9 A_{MI}{}^9 C_{MI}{}^7 B_{MI}{}^7$ $B_{MI}{}^7$ D^b/A etc.

The Tracks of My Tears

William "Smokey" Robinson

Warren Moore

Marv Tarplin

Medium Pop

$\text{♩} = 95$

G C C D G C C G

(gtr. only)

(bkgtr. vocals on 'doo')

(Add bass & drums)

G C C D G C CG A MI G

(bass) (etc.)

A

G C C D G C

1 Peo - ple say I'm the life of the par - ty, 'cause I tell a joke or two,

CG A MI G G C D

Al - though I might be laugh - ing loud - and heart - y,

G C C G A MI G

deep in side I'm blue. So take a

B

G C C D G C C D

good look at my face, You'll see my smile looks out of place, If you look

G C C D G C CG A MI G

clo - ser it's eas - y to trace the tracks of my tears. I need

C G C G

you, (Need you,) Need you (Need you).

break - drum fill -

C

Hey — hey — yeah. — I'm mas - que - rad - ing, —
 (bkgr. vocals) Out - side, in -
 My — hope — is fad - ing, Oo yeah — a - since you put me down, — my
 side, just a clown.

smile is my make - up I wear since my break - up with you. Ba - by take a

D

good — look at my face, You'll see my smile — looks out of place, If you look
 clo - ser it's eas - y to trace the tracks of my tears. — Ba - by, Ba - by, ba - by, ba - by, Take a

Fade out 2nd x

Sample bass line at letters A, B, & D:

(etc.)

Melody is freely interpreted.

Second verse:

Since you left me, if you see me with another girl,
 Seeming like I'm having fun,
 Although she may be cute, she's just a substitute,
 'Cause you're the permanent one. So take a...

Tuzz's Shadow

Richard Tuttobene

Medium Swing (Intro)

(As played by Warren Bernhardt)

♩ = 104

D^b7([#]9)_{b5} (drums play time)

1. 2. (MA7)
A^bM^b6

(pn. w/ bs.)

A

(ten.)

A^bM^b9 F[#]M^b11 F[#]13([#]11) G^bM^b9 E^bMA^b9 G E^bM^b11

B

A^b7([#]11) A^b7([#]11)_{b9} D^bM^b13 G^bM^b9 D G^bM^b9 C^bM^b13 C^bM^b13([#]11)

(bs.)

B^bM^b9 B^bM^b6 (pn.) A^b7([#]11)_{b9} A^b7([#]11)_{b9} A^b9([#]11) D^bM^b13 D^bM^b13 (MA7) D^bM^b13

C (Smoother, in 2)

C^bM^b13 C^b13([#]11) C^bM^b9 C^b13([#]11) B^bM^b11 G^bMA^b9 B


B^bM^b6 B^bM^b7 B^bM^b7(^b5) B^bM^b9 G^bMA^b9 B^b

D^b7([#]9) A D^b13 D^b13(^b9) G^bM^b9 E^bMA^b9 G E^b13(^b9) E^b7(^b5) B^b9([#]11)

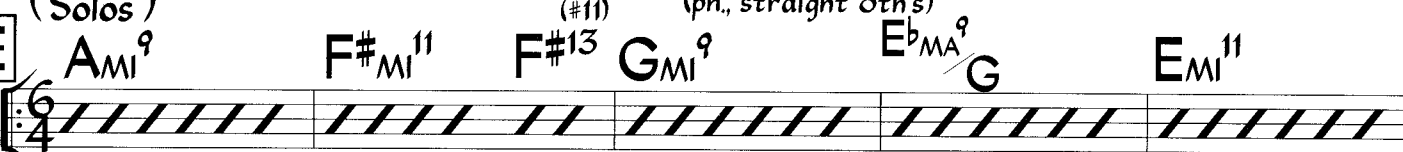
D

A^bM^b9 D^b13([#]11) D^b7([#]11)_{b9} G^bM^b9 E^bMA^b9 G


E^b9(#11) *pn. rhythm* *D7(b9)* *D^b7(#11)*



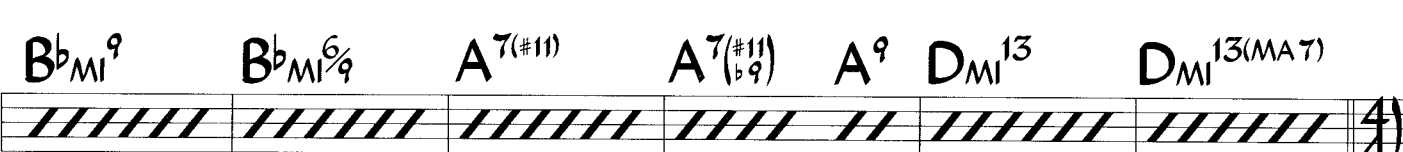
E (Solos) *A_{MI}9* *F#_{MI}11* *F#13* *G_{MI}9* *(#11)* *(pn., straight 8th's)* *E^bMA9* *G* *E_{MI}11*




A7(#11) *A7(#11)* *D_{MI}13* *G_{MI}9* *D* *G_{MI}9* **F** *C_{MI}13* *C_{MI}13(#11)*



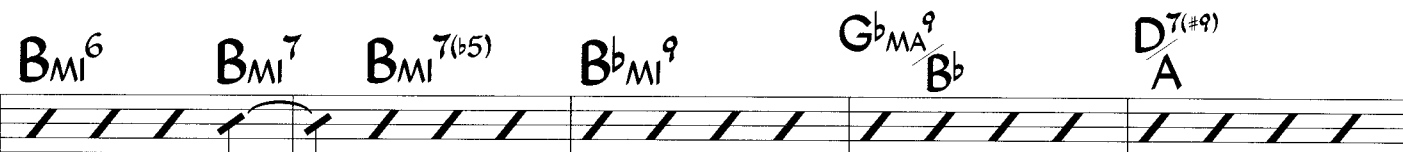
B_{MI}9 *B_{MI}6/9* *A7(#11)* *A7(#11)* *A9* *D_{MI}13* *D_{MI}13(MA7)*




G *C_{MI}9* *C9(#11)* *C_{MI}9* *C9(#11)* *B_{MI}11* *G_{MA}9* *B*



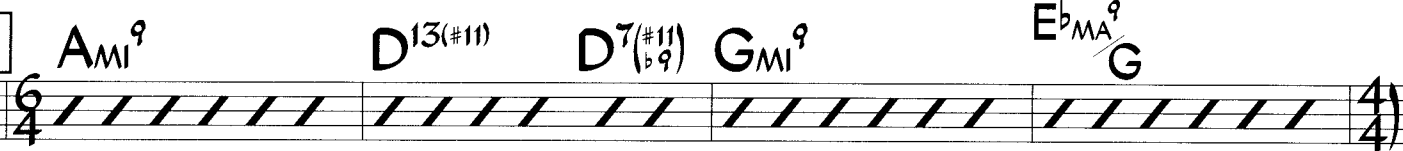
B_{MI}6 *B_{MI}7* *B_{MI}7(b5)* *B_{MI}9* *G^bMA9* *B^b* *D7(#9)* *A*




D13 *A^b13* *G_{MI}9* *E^bMA9* *G* *E13(b9)* *E7(#5)* *B^b9(#11)*




H *A_{MI}9* *D13(#11)* *D7(#11)* *G_{MI}9* *E^bMA9* *G*



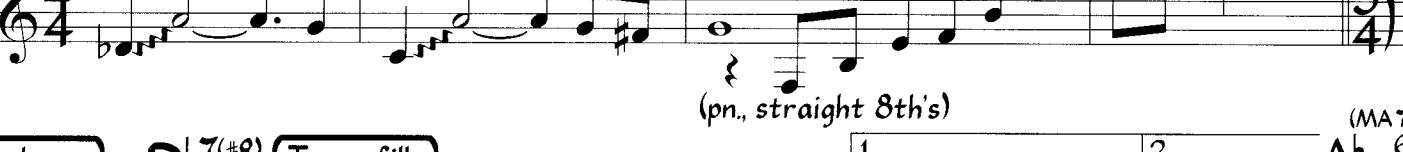
E^b9(#11) *D7(b9)* *D^b7(#11)* *A^bMI6(MA7)*



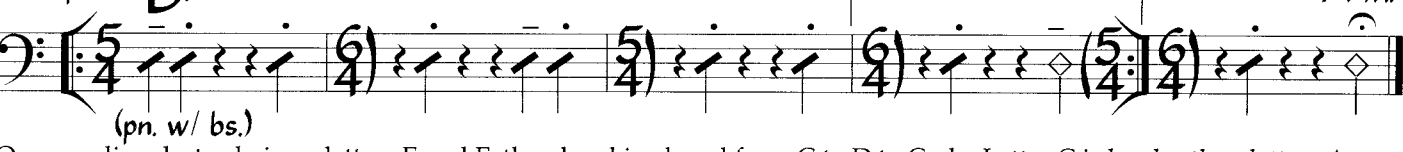
(Freely) *E^b9(#11)* *D7(b9)* *D^b7(#9)*




(pn., straight 8th's)



(a tempo) *D^b7(#9)* (Tenor fills)



1. 2. *(MA7)* *A_{MI}6*



Solo on EFGH
After solos, D.S. al Coda

On recording, last solo is on letters E and F, then head is played from C to D to Coda. Letter C is louder than letters A, B and D.

$$J = 138$$

$\text{♩} = 138$

D_{MI}⁹ **C_{MI}⁹**

1. **D_{MI}⁹** 2. **C_{MI}⁹** **D_{MI}⁹**

(bs.) (etc.) (piccolo)

A *(bs.)* D_MI⁹ C_MI⁹ *(piccolo)* A^{13(b9)}

1. D_{MI}^9 C_{MI}^9 D_{MI}^9 C_{MI}^9

B NC.

(pn. & piccolo, w/ pn. 15ma b.)

This musical staff contains the notation for section B. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes several measures with notes and rests, ending with a repeat sign. Above the first measure are the letters "NC." and below the staff is the instruction "(pn. & piccolo, w/ pn. 15ma b.)."

N.C.

The first staff of music is in treble clef and contains a key signature of one sharp (F#). The melody begins with a triplet of eighth notes (D4, E4, F#4), followed by a dotted quarter note (G4), an eighth rest, and a quarter note (A4). The next measure consists of a quarter note (B4), a quarter note (C5), and a half note (D5). The final measure of the staff contains a quarter note (E5), a quarter note (F#5), and a half note (G5). The piece concludes with a double bar line.

NC. $C^\sharp D$ E_{MI}^9

NC. $F^\sharp D$ E_{MI}^9

NC. D_{MI}^9

C D_{MI}^9 C_{MI}^9 $A^{13(b9)}$
(piccolo)

$A^{13(b9)}$ $A^{7(b9)(\sharp 5)}$ $B^b7(\sharp 9)(\sharp 5)$ $C_{MA}^9(\sharp 11)$
 $E^b9(\sharp 11)$ *tr*

$C_{MA}^9(\sharp 11)$ $\frac{3}{4}$ $\frac{4}{4}$
(fine)

D_{MI}^9 C_{MI}^9 D_{MI}^9 C_{MI}^9

Solo on **A** (indef.)

B (use bass line, indef.;
may use D_{MA}^7 or D_{MI}^7)

C (once)

Piccolo sounds one octave higher than written.

After solos, D.S. (w/ pickup) al fine.

Walk of the Negress

Robert Hurst

Med. Afro-Bossa ♩ = 86

[illegible]

Sample bass line
at letter **A**:

Abm7 F13 (etc.)

Med. Ballad

Duke Ellington

B E_{MA}^7 (A_{MA}^7) $G^{\#}_{MI}^7$ $G^{\circ 7}$ $F^{\#}_{MI}^{7(11)}$ B^7 B_{MI}^7 E^7

A_{MA}^7 B^{b13} A^7 D_{MA}^7 $C^{\#}_{MI}^7$ $C_{MI}^{7(b5)}$ F^7

C $B^b_{MA}^7$ E^7 E^b7 $E_{MI}^{7(b5)}$ A^7 D^7

$D_{MI}^{7(b5)}$ G^7 (C_{MI}^7 A^{b9}) $C_{MI}^{7(b5)}$ $B^b_{MA}^7$ C_{MI}^7 F^9_{SUS} B^{b6} (C_{MI}^7 F^7)

Melody may be freely interpreted.

Wee

Denzil Best

Fast Be-Bop

(a.k.a. Allen's Alley)

(As played by Stan Getz
and Dizzy Gillespie)

(Intro/Ending)

Inter Ending)

N.C. N.C.

(drums play time)

3 2 2

The musical notation is on a single staff with a treble clef and a key signature of one flat (Bb). It begins with a common time signature 'C' followed by a bar line and the number '12', indicating a 12-measure rest for the drums. Above the staff, 'N.C.' is written above the first measure and 'N.C.' above the second measure. The notation then continues with a repeat sign. The first measure of the repeat contains a dotted quarter note on Bb, an eighth note on Ab, and a dotted half note on Gb. The second measure contains a quarter rest, a dotted quarter note on Fb, and a dotted half note on Eb. The third measure contains a triplet of eighth notes on D, Eb, and Fb, followed by a dotted half note on Gb. The fourth measure contains a dotted quarter note on Ab and a dotted half note on Gb. The fifth measure contains a double bar line and the number '2'. The sixth measure contains a double bar line and the number '2'.

F bass E^b bass

F bass E^b bass

A musical staff showing a sequence of notes: F (quarter), G (quarter), A (quarter), B (half), C (half), D (half), E (half), F (half), G (half), A (half), B (half), C (half), D (half), E (half), F (half). The notes are connected by curved lines indicating phrasing or slurs. The final note is followed by the instruction "(fine (on repeat))".

A B \flat 6 G MI^7 C MI^7 F 7 D MI^7 G 7 C MI^7 F 7

C B \flat 6 G MI^7 C MI^7 F 7 D MI^7 G 7 C MI^7 F 7

B \flat 6 B \flat 7 E \flat 6 E \circ 7 B \flat 6 F F7 B \flat 6

Solo for (ABC) struttledancers

Solo on form (ABC, rhythm changes).
After solos, D.S., play head (ABC), then
D.C. al fine (repeat before fine)

What Are You Doing the Rest of Your Life?

Music: Michel Legrand

Lyric: Alan & Marilyn Bergman

Medium Ballad

What are you do - ing the rest of your life? _____ North and south and east and

west of your life? _____ I have on - ly one re - quest of your life: _____

_____ that you spend it all with me. _____ All the sea - sons and the

times of your days, _____ All the nick - els and the dimes of your days, _____ let the rea - sons and the

rhymes of your days _____ all be - gin and end with me. _____ I want to

see your face in ev - 'ry kind of light, In fields of dawn and for - ests of the

night. And when you stand be - fore the can - dles on a cake, Oh, let me be the

E⁷(^b9) **A** **A_{MI}(add 9)** **A_{MI}(add 9)** **G[#]** **A_{MI}⁹** **F[#]_{MI}⁷(¹¹)**

F_{MA}⁹ **D_{MI}⁹**

(B_{MI}⁷(^b5)) **E⁹_{SUS}**

D_{MI}⁹ **C** **B_{MI}¹¹** **E⁷([#]5)**

A_{MI}(add 9) **A_{MI}(add 9)** **A_{MI}⁹** **G[#]** **F[#]_{MI}⁷(¹¹)** **F_{MA}⁹**

D_{MI}⁹ **B_{MI}⁷(^b5)** **E⁷** **A_{MA}⁷** **(F[#]_{MI}⁷)**

(B_{MI}⁷(^b5)) **B_{MI}¹¹** **E⁷** **A_{MA}⁷** **F[#]_{MI}⁷** **B_{MI}¹¹** **E⁷**

A_{MA}⁷ **A^b_{MI}¹¹** **D^b7** **G^b_{MA}⁷**

one to hear the si - lent wish you make. Those to - mor - rows wait - ing

deep in your eyes, ____ In the world of love you keep in your eyes, ____ I'll a - wak - en what's a -

sleep in your eyes, ____ It may take a kiss or two. ____ Through

all of my life, ____ Sum - mer, Win - ter, Spring and Fall of may life, ____ All I ev - er will re -

call of my lite is all of my life with you.

Alternate changes, bars 3-6 of letters A & C,
 and bars 11-14 of letter A.

FMA7 C/E Eb6/9(#11) DMI7 C#7(#9) AMI(add 9) C BMI7(b5) BbMA9(#11)

What's Going On

Marvin Gaye,

Al Cleveland & Renaldo Benson

(Intro)

(Sax solo)

(gtr.)

(sample bs.)

etc.

etc.

A (On D.S.)

Moth - er, mo - ther, there's too man - y of you cry - in'.
Fath - er, fa - ther, we don't need to es - ca - late.

Broth - er, broth - er, broth - er, there's far too man - y
War is not the an - swer for on - ly love can

of you dy - in'. You know we've got to find a way
con - quer hate.

to bring some lov - in' here to - day. Yeah

B

Pick - et lines, and pick - et signs, Don't pun - ish me with bru -

(background vocals (D.S.)) Sis - ter, Broth - er, Sis - ter, Broth - er, Sis - ter, Broth - er,

B13sus F#m7 B13sus B13

tal - i - ty. Talk to me so you can see, oh, what's

Sis - ter, Broth - er, Sis - ter, Broth - er, Sis - ter, Broth - er,

go - in' on, _____ what's go - in' on. _____ yeah, what's

What's go - in' on, _____ what's go - in' on, _____

go - in' on, _____ ah, what's go - in' on. _____ (ad lib. vocal)

what's go - in' on. _____ what's go - in' on. _____

(top note of chords)

D.S. (no repeat)
Vamp & fade on **C**

3rd verse:

Mother, mother, ev'rybody thinks we're wrong.
Ah, but who are they to judge us simply 'cause our hair is long.
You know we've got to find a way (to) bring some understanding here today. (to letter B)

Sample bs. at **B**:

etc.

What's Love Got To Do With It

Graham Lyle

& Terry Britten

(As sung by Tina Turner)

Med. Rock Ballad

♩ = 98 (Intro)

1. 2. F# G#

(synth.)

1. You

(Rock Ballad)

A G#MI⁷(omit 5)

must un - der - stand, though the touch of your hand makes my pulse re - act,

F# G# G#MI⁷(omit 5)

That it's on - ly the thrill of boy meet - ing girl, op - po -

F# G# E F#

sites at - tract. It's phys - i - cal, On - ly

E F# E F#

log - i - - cal, You must try to ig - nore that it means more than that. Oh,

(Reggae Feel)

B F# E F# B F#

What's love got to do, got to do with it? What's love but a

E F# B F# E F#

sec - ond hand e - mo - tion, What's love got to do, got to do with it?

B F# 1. E F# 2. E F#

Who needs a heart when a heart can be bro - ken. 2. It heart can be bro - ken.

(Synth. Solo, Reggae Feel)

C

(bass)

(Rock Ballad)

D

I've been tak - ing on a new di - rec - tion, but I have to say, I've been think - ing a - bout my own pro - tec - tion, It scares me to feel this way. Oh,

(Reggae Feel)

E

What's love got to do, got to do with it? What's love but a bro - ken sec - ond hand e - mo - tion, What's love got to do, got to do with it? sweet old fash - ioned no - tion, Who needs a heart when a heart can be

Vamp and Fade

Bass line at letter C is also used at letter E (and letter B, down a whole step).

Sample keyboard part at letters C & E (also letter B, down a whole step):

(etc.)

Second verse.

It may seem to you that I'm acting confused when you're close to me,
If I tend to look dazed, I've read it someplace, I've got cause to be,
There's a name for it, there's a phrase that fits,
But whatever the reason, you do it for me.

When I Look In Your Eyes

Leslie Bricusse

Medium Ballad

A



When I look in your eyes I see the wis - dom of the world in your eyes,



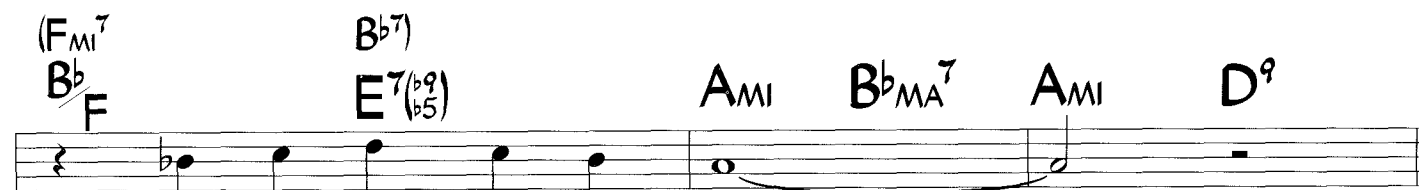
I see the sad - ness of a thou - sand good - byes, When I look in your



eyes. And it is no sur - prise to see the soft - ness of the



moon in your eyes, The gen - tle spa - kle of the stars in the skies,



When I look in your eyes. _____

B



In your eyes I see the deep - ness of the sea, I see the deep - ness of the



love, The love I feel you fell for me. _____

C A_{MI} $G^{\#+}$ A_{MI}^7/G $D/F^{\#}$

Au - tumn comes, sum - mer dies, I see the pass - ing of the years in your eyes,

F_{MA}^7 E^7 A_{MI} A_{MI}^7/G (F_{MI}^7) B^b7 $E^7(b9)$

And when we part there'll be no tears, no good - byes, I'll just look in - to your

A_{MI} D/A D_{MI}/A A_{MI} A_{MI}^7/G

eyes. _____ Those eyes so wise, so

$D/F^{\#}$ D_{MI}/F A_{MI}/E $E^7(b9)$ A_{MI}

warm, so real, How I love the world your eyes re - veal.

When Lights Are Low

Medium Slow Jazz
(or Med. Up)

Lyric: Spencer Williams

Music: Benny Carter

A

(E^bMA⁷ F^MMA⁷ B^b13^(b9)) (G^MMA⁷ F^MMA⁷ B^b13^(b9)) (E^bMA⁷ F^MMA⁷ B^b13^(b9)) (G^MMA⁷ C⁷(b9))

Sweet mu - sic, soft _____ and mel - low, sooth - ing and slow, _____

F^MMA⁷ B^b13 (D^b7(#11) C⁷ C⁷(#5) F^MMA⁹ B^b7^{SUS} B^b7 E^b6 (E⁹))

strains of a mel - low cel - lo, when lights are low. _____

(E^bMA⁷ F^MMA⁷ B^b13^(b9)) (G^MMA⁷ F^MMA⁷ B^b13^(b9)) (E^bMA⁷ F^MMA⁷ B^b13^(b9)) (G^MMA⁷ C⁷(b9))

Dear, we're so close _____ to - geth - er, I love you so. _____

F^MMA⁷ B^b13 (D^b7(#11) C⁷ C⁷(#5) F^MMA⁹ B^b7^{SUS} B^b7 E^b6)

Why think a - bout _____ the wea - ther when lights are low? _____

B

(D^b7(b9) A^bMA⁷ D^b7^{SUS} D^b7(b9)) (G^bMA⁷ B^MMA⁷ E⁷^{SUS} E⁷(b9) A^{MA}MA⁷)

Two hearts re - veal - ing, _____ mu - sic hath charms. _____

(D^MMA⁷ G⁷^{SUS} G⁷(b9) C^{MA}MA⁷) (C^MMA⁷ F¹³ F^MMA⁷ B^b7(b9))

Life's so ap - peal - ing with in - spi - ra - tion in _____ your arms. Our

C

(E^bMA⁷ F^MMA⁷ B^b13^(b9)) (G^MMA⁷ F^MMA⁷ B^b13^(b9)) (E^bMA⁷ F^MMA⁷ B^b13^(b9)) (G^MMA⁷ C⁷(b9))

lips meet - ing soft _____ and ten - der, love's all a - glow. _____

F^MMA⁷ B^b13 (D^b9(#11) C⁷ C⁷(#5) F^MMA⁹ B^b7^{SUS} B^b7 E^b6 (B^b7))

Why should - n't we _____ sur - ren - der when lights are low? _____

Optional: Use chords in parentheses for solos.

When Lights Are Low

Medium Slow Jazz

♩ = 120

Music: Benny Carter
(As played by Miles Davis)

(Intro)
(solo pn.)
mp
(bs. & dr. tacet)

(trp.)

S **A** F_{MA}^7 G_{MI}^7 A_{MI}^7 G_{MI}^7 F_{MA}^7 G_{MI}^7 A_{MI}^7 $D^{7(\#9)}$
(trp.) (bs. in 2 on head)

G_{MI}^7 (G_{MI}^9 F) $E_b^9(\#11)$ $D^{7(\#9)}$ G_{MI}^7 C^9_{SUS} 1. F^6 $C^{7(alt.)}$ 2. F^6 $B^9(b5)$

B B^b6 C_{MI}^7 D_{MI}^7 C_{MI}^7 B^b6 C_{MI}^7 D_{MI}^7 G^7
(bs. in 4 on head)

C_{MI}^7 $A^b9(\#11)$ G^7 C_{MI}^7 F^9_{SUS} B^b6 $C^{7(alt.)}$

C F_{MA}^7 G_{MI}^7 A_{MI}^7 G_{MI}^7 F_{MA}^7 G_{MI}^7 A_{MI}^7 $D^{7(\#9)}$
(bs. in 2 on head)

G_{MI}^7 (G_{MI}^9 F) $E_b^9(\#11)$ $D^{7(\#9)}$ \emptyset G^9 C^9_{SUS} F^6 (C^7) (solo pick-ups)

\emptyset G_{MI}^9 C^9_{SUS} F_{MA}^7

Solo on form (AABC)
(Solos in 4)
After solos, D.S. al Coda
(with repeat)

Where Are You?

Lyric: Harold Adamson

Music: Jimmy McHugh

Ballad

A $G_{MA}^7 (C^9)$ B_{MI}^7 $B_{b^{\circ}7}$ A_{MI}^7 $D_{SUS}^{b^{\circ}7}$ G_{MA}^7 E_{MI}^7

Where are you? Where have you gone with - out me?

$(C^{\#}_{MI} 7(b5))$ $F^{\#7}(\#9)$ A^{13} $B_{b^{\circ}7}$ B_{MI}^7 E^7 A_{MI}^7 D^7 (B^7) G_{MA}^7 E^7 A_{MI}^7 D^7

I thought you cared a - bout me. Where are you?

$G_{MA}^7 (C^9)$ B_{MI}^7 $B_{b^{\circ}7}$ A_{MI}^7 $D_{SUS}^{b^{\circ}7}$ G_{MA}^7 E_{MI}^7

Where's my heart? Where is the dream we start - ed?

$(C^{\#}_{MI} 7(b5))$ $F^{\#7}(\#9)$ A^{13} $B_{b^{\circ}7}$ B_{MI}^7 E^7 A_{MI}^{11} D^{13} G^6 D_{MI}^{11} G^7

I can't be - lieve we part - ed. Where are you?

$(F^9(\#11))$ G^6 E_{MI}^7 A_{MI}^9 D^7 G_{MA}^7 D_{MI}^7 G^7

B $C_{MA}^7 (A_{MI}^7)$ $F^{\#}_{MI}^{11}$ B^7 E_{MI}^7 A^9 A_{MI}^7 D^7

When we said good - bye, love, what had we to gain?

$C_{MA}^7 (A_{MI}^7)$ $F^{\#}_{MI}^{11}$ B^7 E_{MI}^7 A^9 A_{MI}^7 D^7

When I gave you my love was it all in vain?

C $G_{MA}^7 (C^9)$ B_{MI}^7 $B_{b^{\circ}7}$ A_{MI}^7 $D_{SUS}^{b^{\circ}7}$ G_{MA}^7 E_{MI}^7

All life through must I go on pre - tend - ing?

$(C^{\#}_{MI} 7(b5))$ $F^{\#7}(\#9)$ A^{13} $B_{b^{\circ}7}$ B_{MI}^7 E^7 A_{MI}^{11} D^7 $G^6 (A_{MI}^7 D^7)$

Where is my hap - py end - ing? Where are you?

You Are So Beautiful

Pop Ballad

Billy Preston
& Bruce Fisher

A F F^{MA7}F⁷ B^bMA⁷ E^b9 F

You are so beau - ti - ful to me.

F F^{MA7}F⁷ B^bMA⁷ E^b9 F C^{MI}F⁷

You are so beau - ti - ful to me. Can't you see?

B B^bMA⁷ A⁷ (⊕) D^{MI} D^(MA7)MI D^{MI}G⁹ C⁷(^{b9})^{SUS}

You're ev - 'ry - thing that I hope for. You're ev - 'ry - thing I need.

F F^{MA7}F⁷ B^bMA⁷ E^b9 F (B^b/F)

You are so beau - ti - ful to me.

(Optional) (⊕) D^{MI} D^{MI} D^{MI}G⁹ (A tempo) F F^{MA7}F⁷ B^bMA⁷ E^b9

You're ev - 'ry - thing I need. You are so beau - tu - ful to me.

F F^{MA7}F⁷ B^bMA⁷ E^b9 F

me. *rit.*

2nd verse: Such joy and happiness you bring.
Such joy and happiness you bring. Just like a dream,
You're like a guiding light, shining in the night.
You're heaven's gift to me.
You are so beautiful to me.

Note: Letter A is sometimes sung (or played) as follows:

A F F^{MA7}F⁷ B^bMA⁷ E^b9 1. F B^b/F F C⁹^{SUS}

You are so beau - ti - ful to me.

2. F C^{MI}F⁷ F⁷

me. Can't you see?

(Letter B as is above)

You Must Believe in Spring

Lyric: Alan & Marilyn Bergman

Music: Michel Legrand

Ballad

A

$C\sharp_{MI} 7(b5)$ $(F\sharp_{SUS} 7(b9))$ $F\sharp 7(b9)$ $F\sharp 7(b9)$ B $(B_{MI} B_{MI} 7 A)$

When lone - ly feel - ing chill the mead - ows of your mind,

$(G_{MA} 9)$ $E_{MI} 7$ $A 7$ $A 7$ $A 7(b9)$ D $D_{MA} 7$

just think when win - ter comes, can spring be far be - hind?

$G\sharp_{MI} 7(b5)$ $(C\sharp_{SUS} 7(b9))$ $C\sharp 7(b9)$ $F\sharp_{MI} 7(b5)$ $(B 7_{SUS} (b9))$ $B 7(b9)$

Be - neath the deep - est snows, the se - cret of a rose

$E_{MI} 7$ $(A 9_{SUS})$ $A 7$ $D_{MA} 7$ $(G\sharp 7(\sharp 5))$ $C\sharp_{MI} 7(b5)$ $F\sharp 7$

is mere - ly that it knows you must be - lieve in spring.

B $C\sharp_{MI} 7(b5)$ $(F\sharp_{SUS} 7(b9))$ $F\sharp 7(b9)$ $F\sharp 7(b9)$ B $(B_{MI} B_{MI} 7 A)$

Just as a tree is sure its leaves will re - ap - pear;

$(G_{MA} 9)$ $E_{MI} 7$ $A 7$ $A 7$ $A 7(b9)$ D $D_{MA} 7$

it knows its emp - ti - ness is just a time of year.

$G\sharp_{MI} 7(b5)$ $(C\sharp_{SUS} 7(b9))$ $C\sharp 7(b9)$ $G_{MI} 7(b5)$ $(C 7_{SUS} (b9))$ $C 7(b9)$

The fro - zen moun - tain dreams of Ap - ril's melt - ing streams.

$F_{MI} 7$ $(B\flat 9_{SUS})$ $B\flat 7$ $E\flat_{MA} 7$ $(A 7(\sharp 5))$ $D_{MI} 7(b5)$ $G 7$

How crys - tal clear it seems, you must be - lieve in spring.

You must be - lieve in love and trust it's on its way,
 just as the sleep - ing rose a - waits the kiss of May.
 So in a world of snow, of things that come and go,
 where what you think you know, you can't be cer - tain of, you
 must be - lieve in spring and love.

Chords in parentheses incorporate Bill Evans' changes.

You Stepped Out of a Dream

Medium Swing
(or Latin)

Lyric: Gus Kahn
Music: Nacio Herb Brown

A C_{MA}^7 $(D^b)^7$ $D^b_{MA}^7$

You stepped out of a dream. You are too

$(B^b_{MI}^7)$ E^b^7 E^b^7 $A^b_{MA}^7$

won - der - ful to be what you seem. Could there be

B G_{MI}^7 C^7 F_{MA}^7

eyes like yours? Could there be lips like yours? Could there be

A_{MI}^7 D^7 $E^b_{MI}^7$ A^b^7 D_{MI}^9 G^{13}

smiles like yours, hon - est and tru - ly?

C C_{MA}^7 $(D^b)^7$ $D^b_{MA}^7$

You stepped out of a cloud. I want to

$(B^b_{MI}^7)$ E^b^7 E^b^7 $G^b^9(\#11)$ F^7

take you a - way, a - way from the crowd, and have you

D $D_{MI}^{7(b5)}$ G^7 (E_{MI}^7) C_{MA}^7 $(F^9(\#11))$ A_{MI}^9 E_{MI}^7 A_{MI}^7

all to my - self, a - lone and a - part, out of a

D_{MI}^7 G^7 C_{MA}^7 (A^7) D_{MI}^7 G^7

dream, safe in my heart.

You've Changed

Lyric: Bill Carey
Music: Carl Fischer

424

Ballad

$B^b7(\#5)$

A E^bMA^7

$A_{MI}7(b5)$

$D7(\#5)$

$G_{MI}7(b5)$

You've changed, that spar - kle in your eyes is gone. Your

C^7

$C7(\#5)$

F^9

$(F\#_{MI}^7 B^7)$

$F_{MI}^9 B^b7$

B^b13

smile is just a care - less yawn. You're break - ing my heart, you've changed.

(E^b6_4)

G_{MI}^7

C^7

F_{MI}^7

$B^b7(\#5)$

E^bMA^7

$A_{MI}7(b5)$

$D7(\#5)$

You've changed, your kiss - es now are so bla -

$G_{MI}7(b5)$

C^7

$C7(\#5)$

F^9

sé. You're bored with me in ev - 'ry way. I

$(F\#_{MI}^7 B^7)$

B^7

$F_{MI}^9 B^b7$

B^b13

$B^b_{MI}^7$

E^b9

can't un - der - stand, you've changed. You've for -

B

A^bMA^9

D^b9_{SUS}

(E^bMA^9)

G_{MI}^7

got - ten the words, "I love you," each mem - o - ry that we've shared.

$B^b_{MI}^7$

E^b7

A^bMA^9

D^b9_{SUS}

You ig - nore ev - 'ry star a - bove you. I can't

G_{MI}^7

$G^b_{MI}^7$

B^9

F_{MI}^7

B^b7

C $(E^b97(MA^7) E^bMA^7)$

re - a - lize you ev - er cared. You've changed, you're

$A_{MI}7(b5)$

$D7(\#5)$

$G_{MI}7(b5)$

C^7

$C7(\#5)$

not the an - gel I once knew. No need to tell me that we're

F^9

$(F\#_{MI}^7 B^7)$

B^7

$F_{MI}^9 B^b7$

B^b13

E^b6

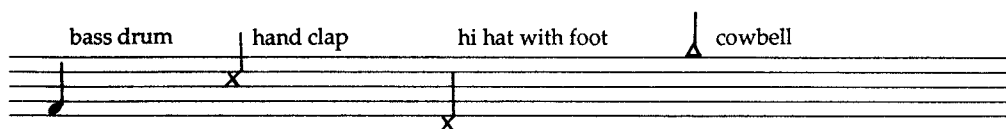
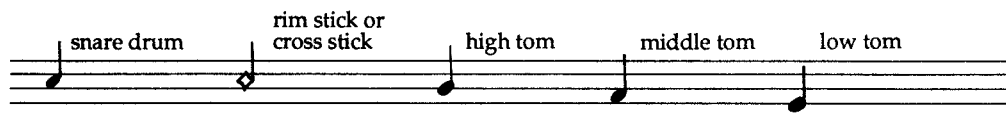
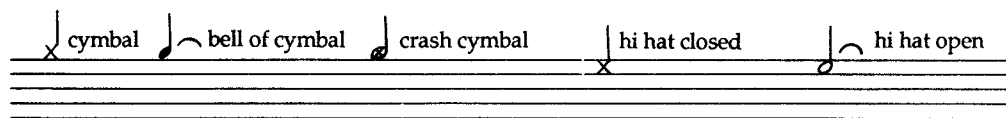
$(G^b13 F_{MI}^7 B^b7(\#5))$

through. It's all o - ver now, you've changed.

APPENDIX I - SAMPLE DRUM PARTS

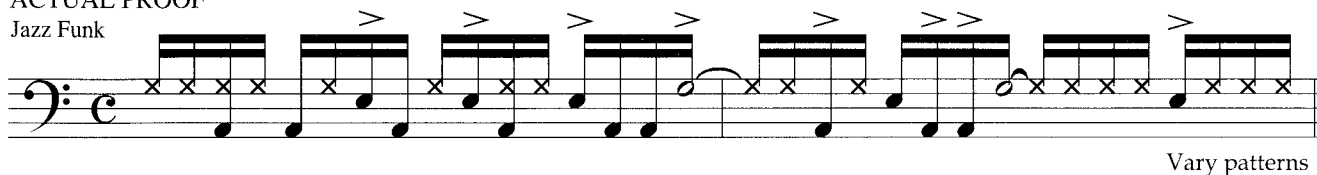
This appendix was transcribed by Jim Zimmerman, Bay Area jazz drummer and vibist, staff percussionist with the American Conservatory Theater and the Circle Star Theater and drummer with Cleo Laine since 1982.

Explanation Of Notation



ACTUAL PROOF

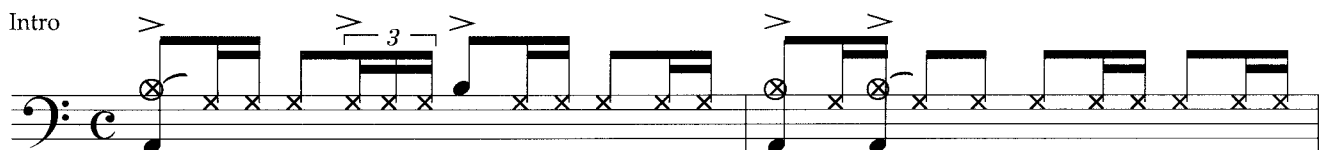
Jazz Funk



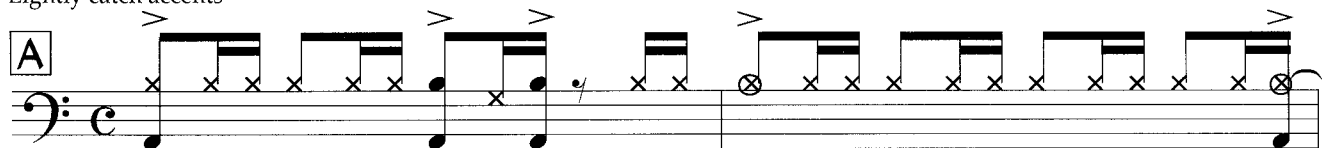
Vary patterns

AMERICAN GOTHIC

Intro



Lightly catch accents



Tenor solo

Half-Time Feel



and build

B STING

Med. Funk

Intro and

A

Section A consists of 8 measures of music in 4/4 time. The notation is written on a single staff with a bass clef and a common time signature. It features a series of eighth notes with accents, grouped in pairs. The first four measures are identical, and the last four measures are identical.

B

Section B consists of 4 measures of music in 4/4 time. It continues the pattern of eighth notes with accents, grouped in pairs. The first two measures are identical, and the last two measures are identical.

C

Section C consists of 4 measures of music in 4/4 time. It continues the pattern of eighth notes with accents, grouped in pairs. The first two measures are identical, and the last two measures are identical.

CAN'T STOP THE WIND

Med. Straight 1/8's

Section A consists of 8 measures of music in 3/4 time. The notation is written on a single staff with a bass clef and a 3/4 time signature. It features a series of eighth notes with accents, grouped in pairs. The first four measures are identical, and the last four measures are identical.

Vary patterns

B Sop. solo

Section B consists of 4 measures of music in 3/4 time. It continues the pattern of eighth notes with accents, grouped in pairs. The first two measures are identical, and the last two measures are identical.

CHAIRS AND CHILDREN

Med. Straight 1/8's Jazz

Cue **A**

Section A consists of 8 measures of music in 4/4 time. The notation is written on a single staff with a bass clef and a common time signature. It features a series of eighth notes with accents, grouped in pairs. The first four measures are identical, and the last four measures are identical.

Solos:

Section B consists of 4 measures of music in 4/4 time. It continues the pattern of eighth notes with accents, grouped in pairs. The first two measures are identical, and the last two measures are identical.

CHICK'S TUNE

Fast Latin/Swing

Section A consists of 8 measures of music in 4/4 time. The notation is written on a single staff with a bass clef and a common time signature. It features a series of eighth notes with accents, grouped in pairs. The first four measures are identical, and the last four measures are identical.

to Swing

Section B consists of 4 measures of music in 4/4 time. It continues the pattern of eighth notes with accents, grouped in pairs. The first two measures are identical, and the last two measures are identical.

Solos: Swing Time

DARIUS DANCE

Easy Swing in "2"

A

HARD EIGHT'S

Med. Funk/Latin

A

B

ISOAR

Med. 1/8's Jazz

Half-Time Feel

A 2nd x

Etc. Vary patterns

Toms

LAST NIGHT

Med. Funk

Intro

A

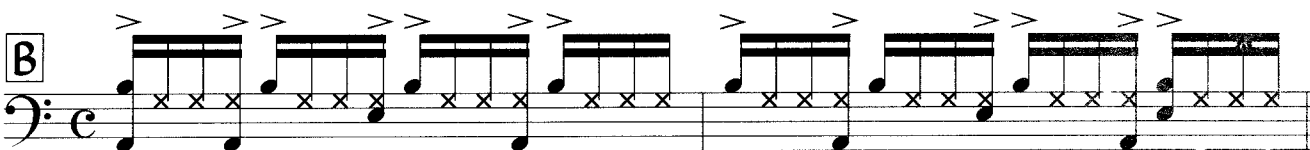
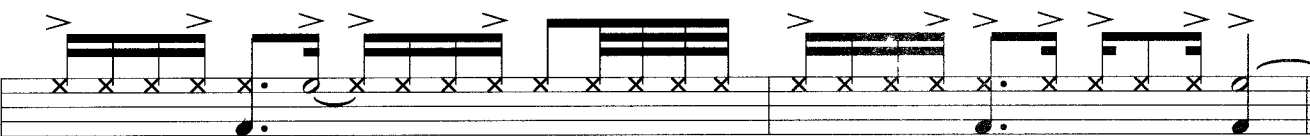
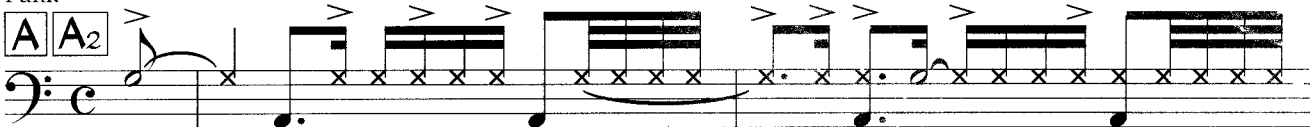
Tom

B

Solos:

MAN FACING NORTH

Funk

**C** like B

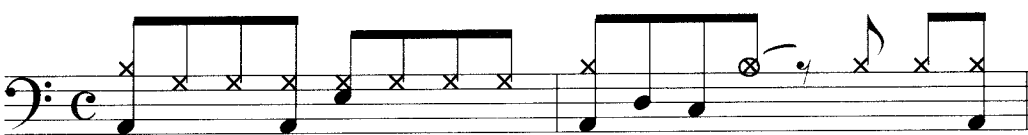
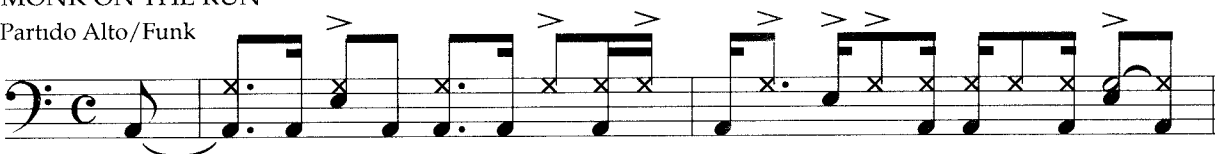
Light cyms.

Solos: and build

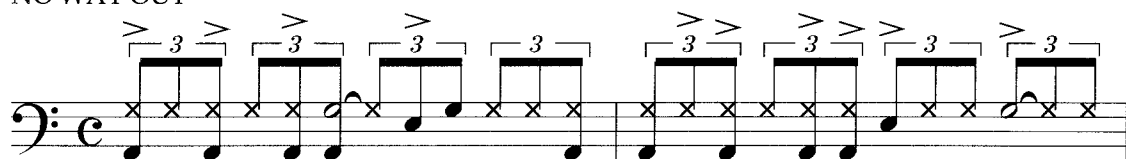
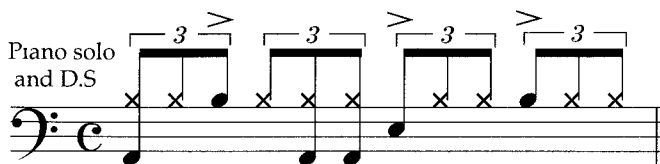


MONK ON THE RUN

Partido Alto/Funk

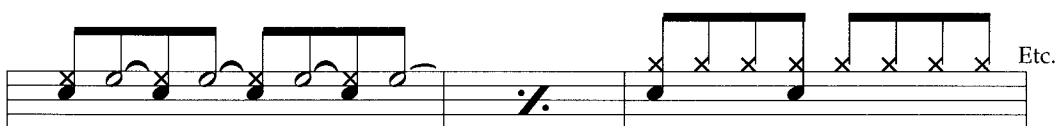
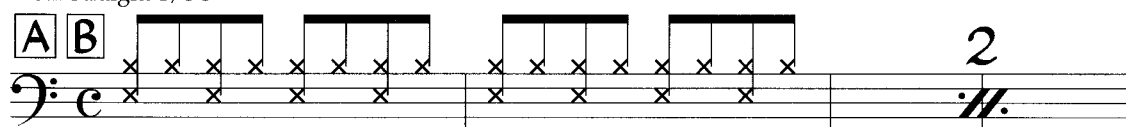


NO WAY OUT

Piano solo
and D.S.

OFF FLOW

Med. Straight 1/8's

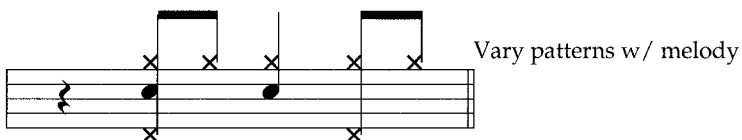
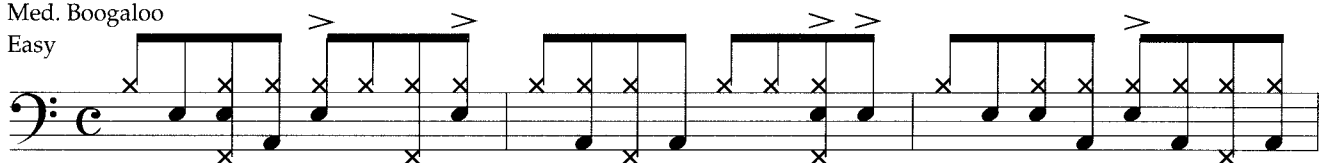


Play around melody

ONE BIRD, ONE STONE

Med. Boogaloo

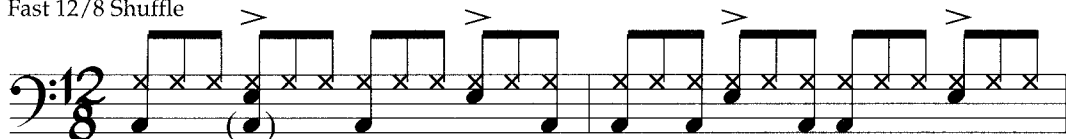
Easy



Vary patterns w/ melody

PART-TIME LOVER

Fast 12/8 Shuffle



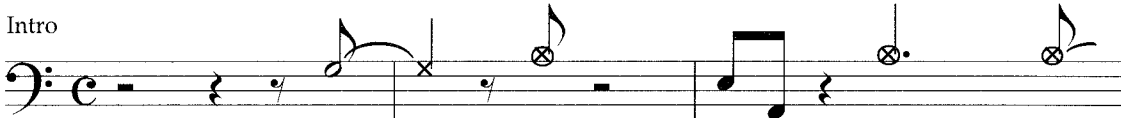
RAINLAND

Med. Straight 1/8's



Keep steady through time changes

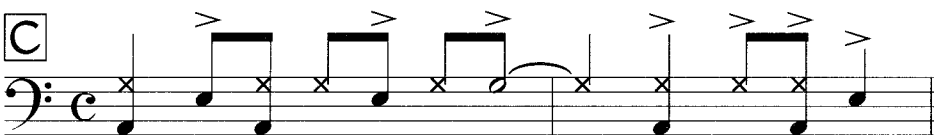
Intro



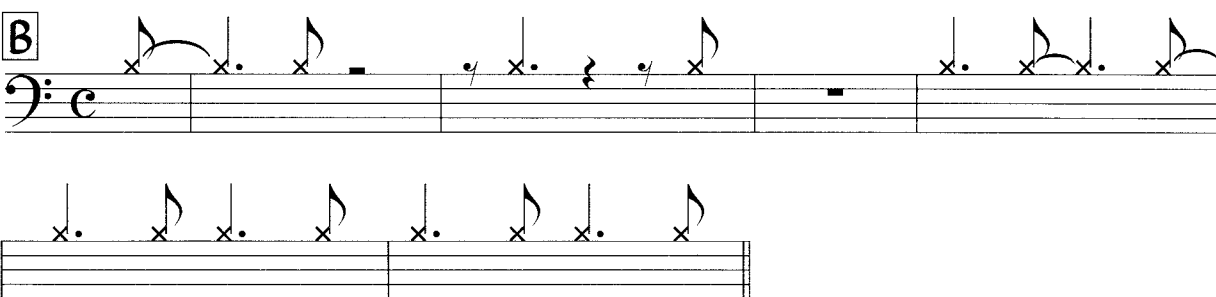
A



C



B

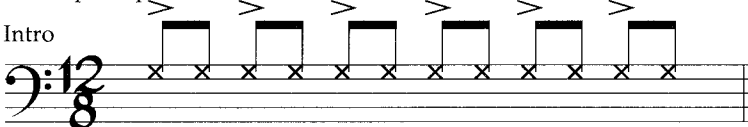


SO NEAR, SO FAR

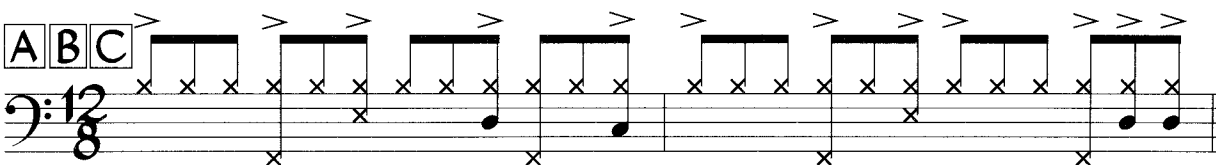
12/8 Latin/Swing

HiHat part open

Intro



A B C



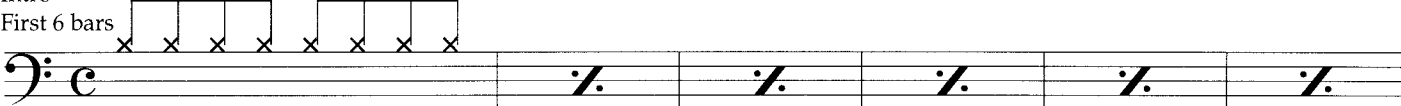
Solos 12/8 Latin/Swing

SUB AQUA

Funk/Cha-Cha

Intro

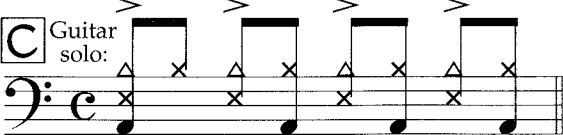
First 6 bars



(5)



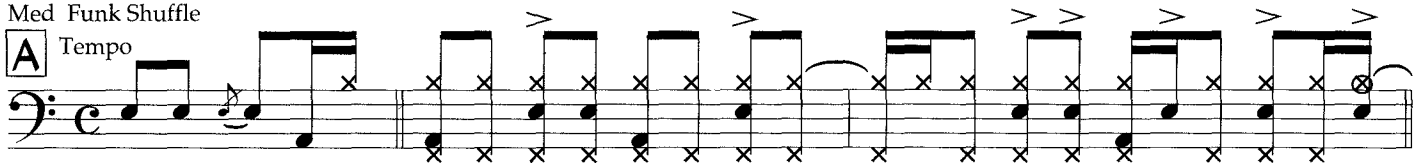
C



SUPER BLUE

Med Funk Shuffle

A Tempo



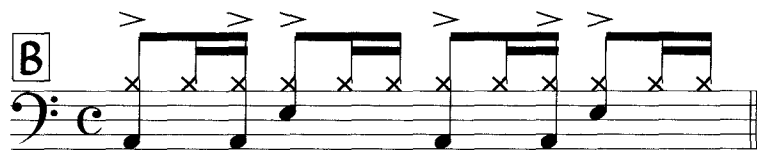
THAT GIRL

Med. Funk

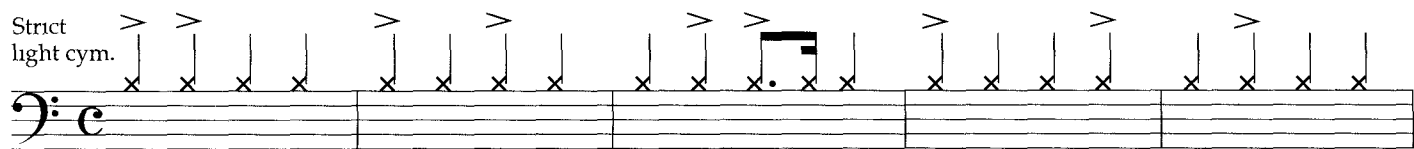
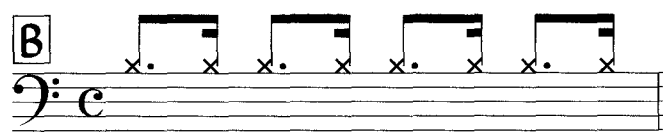
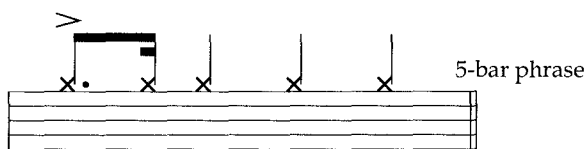


TOKYO DREAM

Med. Funk 1/8's



TUZZ'S SHADOW

Strict
light cym.*mp*

APPENDIX II - SOURCES

A wide selection of published music, manuscripts, records and other sources was used in creating the charts in this book. Below is an alphabetical listing of tunes with the major sources used for each.

Sources on paper fall into four categories:

- 1) Published sheet music - usually a full piano/vocal arrangement, though only melody and chord symbols in some instances.
- 2) Published transcription - a literal transcription from a specific recorded version.
- 3) Publisher's lead sheet - an in-house document created by staff transcribers or an outside transcription service with or without the composer's input; it usually reflects a single recorded version.
- 4) Composer's lead sheet - an original lead sheet in the composer's own hand.

The recorded sources for each tune are listed in order of contribution - records listed first contributed more to the final chart than those records which follow. Often other recordings were listened to but are not listed if they added no new information to the charts. The various recordings of a tune are always our primary source for these charts.

A number of other sources used are not listed here. These include fake books, legal and illegal (never used as primary sources for chord progressions), composer's approval of and/or input for lead sheets we sent them, and suggestions from local musicians who proofread the book.

1. ACTUAL PROOF - Herbie Hancock's "Thrust"
2. THE AERIE - Composer's lead sheet. Peggy Stern & Lee Konitz's "Lunasea"
3. AJA'S THEME - Composer's lead sheet. Eddie Daniel's "Breakthrough"
4. AIN'T THAT PECULIAR - Published sheet music. Marvin Gaye on "The Motown Sound - Vol.6"
5. ALMOST LIKE BEING IN LOVE - Published sheet music. "Chet Baker Plays The Best Of Lerner And Lowe", Etta Jones' "Something Nice", Sonny Rollins' "The Complete Riverside Recordings".
6. AMERICAN GOTHIC - Composer's lead sheet. Bob Berg's "Back Roads"
7. AND IT ALL GOES ROUND AND ROUND - "Jaye P. Morgan", Sheila Jordan and Mark Murphy's "One For Junior".
8. ANOTHER STAR - Published sheet music. Stevie Wonder's "Songs In The Key Of Life".
9. ANOTHER TIME - Composer's lead sheet. Alan Broadbent's "Another Time".
10. APPOINTMENT IN GHANA - Jackie McLean's "Jackie's Bag".
11. ARIETAS - Freddie Hubbard's "Ready For Freddie".
12. AUTUMN SERENADE - Published sheet music. "John Coltrane and Johnny Hartman".
13. B-STING - Composer's lead sheet. Brandon Fields' "Everybody's Business".
14. BABY COME TO ME - Published sheet music. Patti Austin's "Every Home Should Have One".
15. BACKSTAGE SALLY - Art Blakey's "Buhaina's Delight".
16. A BALLAD FOR DOLL - Jackie McLean's "Jackie's Bag".
17. BALLAD FOR TWO MUSICIANS - Composer's lead sheet. Trilok Gurtu's "Crazy Saints".
18. BIRD OF BEAUTY - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
19. BLACK NILE - Composer's lead sheet. Wayne Shorter's "Night Dreamer".
20. BLUE MOON - Published sheet music. Nat King Cole's "The Billy May Sessions", Ella Fitzgerald's "Jazz Round Midnight", Art Blakey's "Three Blind Mice", Art Tatum's "Complete Pablo Solo Masterpieces", Earl Bostic's "14 Original Greatest Hits".
21. BLUE TUESDAY - "Jessica Williams At Maybeck"
22. BLUE SPIRITS - Freddie Hubbard's "Blue Spirits"
23. BODY AND SOUL - John Coltrane's "Coltrane's Sound", Coleman Hawkins' "Body And Soul", Billie Holiday's "The Silver Collection".
24. BROTHERS OF THE BOTTOM ROW - Julian Joseph's "The Language Of Truth".
25. BU'S DELIGHT - Art Blakey's "Buhaina's Delight".
26. BUD POWELL - Composer's lead sheet. "Chick Corea and Gary Burton In Concert. Zurich, Oct. 28, 1979"
27. BUTTERFLY - Norman Connors' "This Is The Life", Herbie Hancock's "Earth Run".
28. CAN'T STOP THE WIND - Paul McCandless' "Premonition".
29. CARAVAN - Published sheet music. Duke Ellington's "Private Collection" and "Duke Ellington and Friends"; Art Blakey's "Caravan", "Ella Fitzgerald Sings The Duke Ellington Songbook", Nat 'King' Cole's "The After Midnight Sessions", Tommy Flanagan's "Jazz Poet".
30. CEORA - Lee Morgan's "Cornbread".
31. CHAIRS AND CHILDREN - Composer's lead sheet. Gary Burton's "Reunion".
32. CHICK'S TUNE - Published sheet music. Blue Mitchell's "The Thing To Do".
33. CIRCULAR MOTION - Composer's lead sheet. Phil Markowitz' "Sno' Peas".
34. CIRRRUS - Bobby Hutcherson's "Cirrus".
35. CLOSE YOUR EYES - Published sheet music. Cleo Laine's "Woman To Woman", Gene Ammons' "Boss Tenors", "Oscar Peterson and Dizzy Gillespie", Pat Martino's "Exit".
36. COOL GREEN - Jackie McLean's "Bluesnik".
37. CREEPIN' - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
38. D MINOR MINT - Freddie Hubbard's "The Best Of Freddie Hubbard".

39. DADDY'S GIRL CYNTHIA - Composer's lead sheet. Donald Brown's "Cause And Effect".
40. DANCING IN THE STREET - Published sheet music. Martha Reeves And The Vandellas on "The Motown Sound - Vol.3".
41. DARIUS DANCE - Composer's lead sheet. Marc Copland's "Two Way Street".
42. DAY DREAM - Published sheet music. Duke Ellington's "And His Mother Called Him Bill", Phil Woods' "Flowers For Hodges", "Ella Fitzgerald Sings The Duke Ellington Songbook", Mark Levine's "Smiley And Me", Tommy Flanagan's "The Tokyo Recital",
43. DEXTER - Composer's lead sheet. Joey Calderazzo's "To Know One".
44. DIENDA - Branford Marsalis' "Royal Garden Blues".
45. DIVERTAMENTO - Composer's lead sheet. Eddie Daniels' "Breakthrough".
46. DOLPHIN DANCE - Herbie Hancock's "Maiden Voyage".
47. DON'T ASK WHY - Composer's lead sheet. Alan Broadbent's "Everything I Love".
48. DON'T BE THAT WAY - Published sheet music. Benny Goodman's "Let's Dance", Ella Fitzgerald's "First Lady Of Song", Ella Fitzgerald and Louis Armstrong's "Ella And Louis Again", Dee Bell's "One By One".
49. DON'T BLAME ME - Published sheet music. Nat 'King' Cole's "The Very Thought Of You", "The Complete Coleman Hawkins", Thelonious Monk's "Standards", Tete Monteliu's "A Spanish Treasure".
50. THE DOUBLE UP - Lee Morgan's "Carumba".
51. DREAMIN' - Published sheet music. Vanessa Williams' "The Right Stuff".
52. EL GAUCHO - Wayne Shorter's "Adam's Apple".
53. EMILY - Published sheet music. Bill Evans' "Autumn Leaves", "Buenos Aires Concert - 1973", and "You're Gonna Hear From Me",
54. EVERYTHING I HAVE IS YOURS - Published sheet music. Billie Holiday's "Billie's Best", Art Tatum's "The Complete Pablo Solo Masterpieces", Barney Kessel's "Spontaneous Combustion", Charlie Shoemake's "Strollin' ", Sarah Vaughn's "Live In Japan".
55. FALL WITH ME - Composer's lead sheet. Jude Swift's "Common Ground".
56. FOR ALL WE KNOW - Published sheet music. "Stan Getz With Cal Tjader", Johnny Hartman's "Once In Every Life", Billie Holiday's "Lady In Satin",
57. FREEDOMLAND - Composer's lead sheet. The Yellowjackets' "Greenhouse".
58. FROM DAY TO DAY - Composer's lead sheet. Mulgrew Miller's "From Day To Day".
59. THE GENTLE RAIN - Luiz Bonfá's "Non-Stop To Brazil", Irene Kral's "Gentle Rain", Sarah Vaughn's "Copacabana", Joe Pass' "Tuto Bem".
60. GET READY - Published sheet music. "The Temptations' Greatest Hits - Vol.1".
61. A GHOST OF A CHANCE - Published sheet music. Clifford Brown's "The Complete Emarcy Recordings", Ella Fitzgerald's "Fine And Mellow", Wes Montgomery's "Movin' Along".
62. GRAND CENTRAL - "Cannonball And Coltrane".
63. HARD EIGHTS - Lyle Mays' "Fictionary".
64. GUSH - Composer's original score. Maria Schneider's "Evanescence".
65. HEAT WAVE - Published sheet music. Martha Reeves and the Vandellas on "The Motown Sound - Vol.2".
66. HERZOG - Bobby Hutcherson's "Total Eclipse".
67. HOLD ON, I'M COMING - Published sheet music. Same & Dave's "Hold On, I'm Coming" (45rpm).
68. HOW SWEET IT IS - Published sheet music. Marvin Gaye on "The Motown Sound, Vol. 5".
69. I CAN'T HELP IT - Michael Jackson's "Off The Wall".
70. I FALL IN LOVE TOO EASILY - Published transcription. Miles Davis' "Seven Steps To Heaven", Chet Baker's "Let's Get Lost", Bill Evans' "The Complete Riverside Recordings", Enrico Pieranunzi's "New Lands", Fred Hersch's "Dancing In The Dark".
71. I GOT IT BAD - Published sheet music. Duke Ellington & Louis Armstrong's "The Great Reunion", "Ella Fitzgerald Sings The Duke Ellington Songbook", Bill Evans' "New Jazz Conceptions", Carmen McRae's "Song Time", Jessica Williams' "The Next Step".
72. I HEAR A RHAPSODY - Bill Evans' "Montreux II", Bill Evans & Jim Hall's "Undercurrent", Keith Jarrett's "Tribute", "Jim Hall Live".
73. I HEARD IT THROUGH THE GRAPEVINE - Published sheet music. "Every Great Motown Hit of Marvin Gaye".
74. I WANTED TO SAY - Composer's lead sheet. Kenny Barron's "Quickstep".
75. IF YOU COULD SEE ME NOW - Bill Evans' "Blue In Green", "The Complete Riverside Recordings" and "Jazz Round Midnight", Sarah Vaughn's "Send In The Clowns", Etta Jones' "If You Could See Me Now".
76. I'M GETTING SENTIMENTAL OVER YOU - Published sheet music. Ella Fitzgerald and Count Basie's "A Classy Pair", Bill Evans' "A Simple Matter Of Conviction", "Jessica Williams Live At Maybeck", John Hicks and Elise Wood's "Luminous".
77. I'M LOSING YOU - Published sheet music. The Temptations on "The Motown Sound - Vol.8".
78. I'M THROUGH WITH LOVE - Published sheet music. "Sarah Vaughn", "More of the Great Lorez Alexandria", Etta Jones' "So Warm".

79. IN A MELLOW TONE - Published sheet music. Duke Ellington's "The Blanton-Webster Band", "Ella Fitzgerald Sings The Duke Ellington Songbook", "The Complete Galaxy Recordings of Art Pepper", Ernestine Anderson's "Be Mine Tonight".
80. IN A SENTIMENTAL MOOD - Published sheet music. "The Best Of Duke Ellington", "Ella Fitzgerald Sings The Duke Ellington Songbook", Bill Evans' "Eloquence", "Duke Ellington and John Coltrane".
81. IN CASE YOU MISSED IT - Bobby Watson's "Post-Motown Bop", Art Blakey's "Album Of The Year".
82. IN LOVE WITH NIGHT - Composer's lead sheet. Andy LaVerne's "Double Standard".
83. INNER URGE - Joe Henderson's "Inner Urge" and "The Standard Joe Henderson".
84. INVITATION - Published sheet music. Joe Henderson's "Tetragon" and "In Search Of Blackness", Bill Evans' "Invitation", Jack Wilkins' "You Can't Live Without It", Tom Lellis' "Double Entendre".
85. ISOAR - Composer's lead sheet. Nguyen Le's "Zanzibar".
86. ISOTOPE - Joe Henderson's "Inner Urge".
87. IT ALWAYS IS - Tom Harrell's "Sail Away".
89. JEAN DE FLEUR - Grant Green's "Idle Moments".
90. JITTERBUG WALTZ - Roland Kirk's "Bright Moments", "Eric Dolphy", Dinah Washington's "The Fats Waller Songbook", Fats Waller, "The Last Years, 1940-1943", "Bill Mays At Maybeck",
91. JOHN'S WALTZ - John Abercrombie & Andy LaVerne's "Now It Can Be Played".
92. JUST FRIENDS - Published sheet music. Chet Baker's "Let's Get Lost", "The Original Recordings of Charlie Parker", Cannonball Adderley on anthology "Jazz Of The '60s", Irene Kral's "Better Than Anything", "Paul Chambers - 1935-1969".
93. JUST SQUEEZE ME - Published sheet music. "The New Miles Davis Quintet", Duke Ellington & Louis Armstrong's "The Great Reunion", "Ella Fitzgerald Sings The Duke Ellington Songbook", Duke Ellington's "Duke's Big 4".
94. JUST YOU, JUST ME - Published sheet music. Nat 'King' Cole's "The After Midnight Sessions", Ella Fitzgerald's "Ella Swings Lightly", Carmen McCrae's "You're Lookin' At Me".
95. KAHLIL THE PROPHET - Jackie McLean's "Destination Out".
96. KNOCK ON WOOD - Published sheet music. Eddie Floyd's "Knock On Wood".
97. THE LAMP IS LOW - Published sheet music. Carmen McRae's "Sarah - Dedicated To You", "Bill Henderson With The Oscar Peterson Trio", "George Shearing And The Montgomery Brothers", Bobbe Norris and Larry Dunlap's "Hoisted Sails".
98. LAST NITE - Larry Carleton's "Last Night" and "Sleepwalk".
99. LAST SEASON - Composer's original score. Maria Schneider's "Evanescence".
100. LAURA - Published sheet music. Charlie Parker's "Jazz Round Midnight", Ella Fitzgerald's "For The Love Of Ella", Bill Evans' "A Simple Matter Of Conviction", "The Complete Emarcy Recordings Of Clifford Brown".
101. LET'S STAY TOGETHER - Published sheet music. Al Green's "Let's Stay Together" (45 rpm).
102. LITHA - Chick Corea's "Inner Space", Stan Getz' "Sweet Rain".
103. LONELY WOMAN - Composer's lead sheet. Horace Silver's "Song For My Father", Pat Metheny's "Rejoicing".
104. LOOK AT THE BIRDIE - Art Blakey's "Roots And Herbs".
105. LOVE LETTER - Composer's lead sheet. Eddie Gomez' "Next Future".
106. LOVE'S HAUNTS - Composer's lead sheet. Aydin Esen's "Anadolu".
107. LULLABY IN RHYTHM - Published sheet music. "Charlie Ventura In Concert", "The Four Freshmen and Five Saxes", Art Tatum's "Complete Pablo Solo Masterpieces".
108. MAIDEN VOYAGE - Herbie Hancock's "Maiden Voyage".
109. MAMACITA - Joe Henderson's "The Kicker".
110. MAN FACING NORTH - Composer's lead sheet. The Yellowjackets' "Like A River".
111. METAMORPHOSIS - Composer's lead sheet. Horace Silver's "The Stylings Of Silver" and "Explorations By The Horace Silver Quintet".
112. MIDNIGHT SILENCE - "Kenny Kirkland".
113. MONK ON THE RUN - Composer's lead sheet. Othello Molineaux' "It's About Time".
114. MOON AND SAND - Published sheet music. Keith Jarrett's "Standards - Vol.2", Kenny Burrell's "Moon And Sand", Jackie & Roy's "An Alec Wilder Collection", "Chet Baker' Sings And Plays From The Film 'Let's Get Lost'".
115. MOONGLOW - Published sheet music. Sarah Vaughn's "You're Mine, You", Count Basie's "The Standards", Art Tatum's "The Complete Pablo Solo Masterpieces", Django Reinhardt's "Django '35-39. The Quintet of the Hot Club of France".
116. MOONLIGHT SERENADE - Published sheet music. Glenn Miller's "In The Digital Mood", Frank Sinatra's "The Reprise Collection".
117. MY GIRL - Published sheet music. The Temptations on "The Motown Sound - Vol.5".
118. NEVER SAID (Chan's Song) - "Diane Reeves", Herbie Hancock & Bobby McFerrin on "Round Midnight - Vol.2".
119. NEW BOOTS - Composer's lead sheet. Mark Varney's "Truth In Shreading".
120. NEXT FUTURE - Composer's lead sheet. Eddie Gomez' "Next Future".

121. NO WAY OUT - Composer's lead sheet. Othello Molineaux' "It's About Time".
122. NOWHERE TO RUN - Published sheet music. Martha Reeves and the Vandellas on "The Motown Sound - Vol.5".
123. OFF FLOW - Composer's lead sheet. Dave Liebman's "Turn It Around".
124. ON GREEN DOLPHIN STREET - Published sheet music. Miles Davis' "The '58 Sessions", Bill Evans' "On Green Dolphin Street", Jimmy Heath's "Fast Company", Mel Torme and George Shearing's "An Evening At Charlie's", Mark Murphy's "Rah".
125. ONE BIRD, ONE STONE - Don Grolnick's "Nighttown".
126. ONE FINGER SNAP - Herbie Hancock's "Empyrean Isles".
127. OOO BABY BABY - Published sheet music. Smokey Robinson & The Miracles' "Ooo Baby Baby" (45 rpm).
128. OPUS DE FUNK - Composer's lead sheet. "The Horace Silver Trio", Milt Jackson's "From Opus De Jazz To Jazz Skyline", "Art Pepper Plus 11".
129. OUT A DAY - Composer's lead sheet. Franck Amsellem's "Out A Day".
130. OVER THE RAINBOW - Published sheet music. Ella Fitzgerald's "The Harold Arlen Songbook - Vol.II", Sarah Vaughn's "In The Land Of Hi-Fi" and "Live In Japan", "More Of The Great Lorez Alexandria", Buddy Collette's "Nice Day".
131. PART-TIME LOVER - Published sheet music. Stevie Wonder's "In Square Circle".
132. PENDULUM - Composer's lead sheet. Richie Beirach's "Elm".
133. PRELUDE TO A KISS - Published sheet music. Jim Hall's "All Across The City", Duke Ellington's "Duke's Big Four", "Ella Fitzgerald Sings The Duke Ellington Songbook", Rahsaan Roland Kirk's "Bright Moments", Kenny Barron's "One Plus OnePlus One", "Duke Ellington And Friends".
134. PROMISE - Bob Berg's "Enter The Spirit".
135. PUNJAB - Joe Henderson's "In And Out".
136. PYRAMID - Composer's lead sheet. "Further Explorations By The Horace Silver Quintet".
137. QUESTION MARK - Composer's lead sheet. Nguyen Le's "Miracles".
138. RAINLAND - Paul McCandless' "Premonition".
139. REACH OUT, I'LL BE THERE - Published sheet music. The Four Tops on "The Motown Sound - Vol.9".
140. REAL LIFE - Phil Woods' Little Big Band's "Real Life".
141. RED'S BLUES - Composer's lead sheet. Jerry Bergonzi's "Lineage".
142. RELENTLESS - Composer's lead sheet. Bob Mintzer's "I Remember Jaco".
143. RESPECT - Published sheet music. Aretha Franklin's "Respect" (45 rpm), Otis Redding's "Respect" (45 rpm).
144. REVELATION - Composer's lead sheet. The Yellowjackets' "Shades".
145. RIDDLES - Composer's lead sheet. Richie Beirach & George Coleman's "Convergence", "The John Abercrombie Quartet".
146. RITUAL - Chick Corea's "Paint The World".
147. RUBY - Published sheet music. Ray Charles' "The Legend Lives", Jimmy Ponders' "To Reach A Dream".
148. SAIL AWAY - Tom Harrell's "Sail Away".
149. THE SECOND TIME AROUND - Published sheet music. Frank Sinatra's "The Reprise Collection", Bill Evans' "Quintessence", Shirley Horn's "Loads Of Love", Etta Jones' "Ms. Jones To You".
150. SERENATA - Published sheet music. "Nat Cole Sings, George Shearing Plays", "Cannonball Takes Charge - VRG", Cal Tjader's "A Fuego Vivo", Frank Foster's "No Count".
151. THE SHADOW OF YOUR SMILE - Published sheet music. "The Complete Galaxy Recordings Of Art Pepper", Wes Montgomery's "Compact Jazz", Frank Sinatra's "The Reprise Collection", "The Best Of Eddie Harris".
152. SHORT STORY - Joe Henderson's "In And Out".
153. SINCE WE MET - Publisher's lead sheet. Bill Evans' "Since We Met" and "Eloquence".
154. SMILE PLEASE - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
155. SO NEAR, SO FAR - Miles Davis' "Seven Steps To Heaven".
156. SOLITUDE - Published sheet music. Duke Ellington's "Money Jungle", "Ella Fitzgerald Sings The Duke Ellington Songbook", Billie Holiday's "The Complete Decca Recordings".
157. SPEAK LIKE A CHILD - Herbie Hancock's "Speak Like A Child".
158. SPRING IS HERE - Published sheet music. Bill Evans' "Bill Evans At Town Hall" and "The Complete Riverside Recordings", John Coltrane's "The Stardust Sessions".
159. STAIRWAY TO THE STARS - Published sheet music. Johnny Hartman's "I Just Stopped By To Say Hello", Bill Evans' "Undercurrent", John Coltrane's "The Coltrane Legacy".
160. STAR EYES - Published sheet music. "The Cannonball Adderley Quintet Plus", Bill Evans' "A Simple Matter Of Conviction", Cal Tjader's "La Onda Va Bien", Irene Kral's "Kral Space", "Art Pepper Meets The Rhythm Section".
161. STARS FELL ON ALABAMA - Published sheet music. Cannonball Adderley & John Coltrane's "The Dreamweavers", Anita O'Day's "Pick Yourself Up", Art Tatum's "The Complete Pablo Solo Masterpieces".
162. STEPIAN FAITH - "Kenny Kirkland".
163. STEP LIGHTLY - Blue Mitchell's "The Thing To Do".
164. STOMPIN' AT THE SAVOY - Published sheet music. "The Complete Emarcy Recordings Of Clifford Brown", Ella Fitzgerald & Louis Armstrong's "Ella And Louis Again", Cal Tjader's "Black Orchid", Benny Goodman's "After You've Gone", "Bill Mays At Maybeck", Mark Levine's "Smiley & Me".

165. STREET OF DREAMS - Published sheet music. Frank Sinatra's "The Reprise Collection", Ernestine Anderson's "Big City", Art Tatum's "The Complete Pablo Solo Masterpieces", Nancy Harrow's "Street Of Dreams".
166. SUB AQUA - Scott Henderson & Gary Willis & Tribal Tech's "Primal Tracks".
167. SUGAR - Stanley Turrentine's "Sugar".
168. SUPER BLUE - Freddie Hubbard's "Super Blue".
169. SWEET LORRAINE - Published sheet music. Nat 'King' Cole's "The After Midnight Sessions", Carmen McRae's "You're Looking At Me", Count Basie & Oscar Peterson's "Night Rider".
170. SWEET LOVE - Published sheet music. Anita Baker's "Rapture".
171. 34 SKIDOO - Published sheet music. Bill Evans' "Blue In Green", "How My Heart Sings", and "Montreux II", Billy Childs' "Portrait Of A Player", Eddie Daniels' "This Is New".
172. TAKING A CHANCE ON LOVE - Published sheet music. Ella Fitzgerald's "Sweet And Hot", George Shearing's "Grand Piano Live", Jessica Williams' "The Next Step", Ray Brown's "Bass Face".
173. THAT GIRL - Published sheet music. Stevie Wonder's "Musiquarium I, Vol.2".
174. THAT OLD FEELING - Published sheet music. Art Blakey's "Three Blind Mice". Standard version is from "The Complete Pacific Jazz Recordings Of Chet Baker", Art Tatum's "Complete Pablo Solo Masterpieces", Stan Getz' "Getz And Friends".
175. THERE'S A LULL IN MY LIFE - Published sheet music. Bobbe Norris' "You And The Night And The Music", "Nat 'King' Cole Sings, George Shearing Plays", Stan Getz' "Getz And Friends", Anita O'Day's "Pick Yourself Up".
176. THIS IS NEW - Published sheet music. Dave Catney's "Jade Visions", Ed Bickert's "This Is New", Chick Corea's "Chick Corea, Herbie Hancock, Keith Jarrett, McCoy Tyner", Kenny Drew's "Trio/Quartet/Quintet".
177. TINY CAPERS - "Clifford Brown & Max Roach".
178. TOKYO DREAM - Published sheet music. Alan Holdsworth's "Road Games".
179. TOO HIGH - Published sheet music. Stevie Wonder's "Inner Visions".
180. TOY TUNE - Wayne Shorter's "Etcetera", Dave Kikoski's "Persistent Dreams".
181. THE TRACKS OF MY TEARS - Smokey Robinson & The Miracles on "The Motown Sound - Vol.5".
182. TUZZ'S SHADOW - Composer's lead sheet. Warren Bernhardt's "Reflections".
183. (USED TO BE A) CHA CHA - "Jaco Pastorius", Michel Camilo's "Suntan".
184. WALK OF THE NEGRESS - Composer's lead sheet. "Robert Hurst Presents Robert Hurst".
185. WARM VALLEY - Published sheet music. Duke Ellington's "The Best Of Duke Ellington" and "Money Jungle", Kenny Barron's "The Only One", Jerome Richardson's "Roamin' With Richardson".
186. WEE (aka Allen's Alley) - Dizzy Gillespie, Sonny Stitt and Stan Getz' "For Musicians Only", Dizzy Gillespie and Charlie Parker's "Jazz At Massey Hall", "The Complete Galaxy Recordings Of Art Pepper".
187. WHAT ARE YOU DOING THE REST OF YOUR LIFE? - Published sheet music. Bill Evans' "Blue In Green" and "Live In Paris 1972, Vol.1", "Sarah Vaughn With Michel Legrand", Frank Sinatra's "The Reprise Collection", "The Best Of Joe Pass", Carmen McRae's "The Great American Songbook".
188. WHAT'S GOING ON? - Published sheet music. Marvin Gaye's "What's Going On?"
189. WHAT'S LOVE GOT TO DO WITH IT - Published sheet music. Tina Turner's "Private Dancer".
190. WHEN I LOOK IN YOUR EYES - Published sheet music. Irene Kral's "Where Is Love?", "Helen Merrill & Gordon Beck", Wes Montgomery's "Down Here On The Ground".
191. WHEN LIGHTS ARE LOW - Published sheet music. Miles Davis' "The Complete Prestige Recordings", Art Blakey's "Three Blind Mice", Kitty Margolis' "Evolution", Oscar Peterson's "Exclusively For My Friends", Benny Carter's "BBB & Co.".
192. WHERE ARE YOU - Published sheet music. "The Best Of Dinah Washington", Dexter Gordon's "I Want More", "The Red Garland Quartet".
193. YOU ARE SO BEAUTIFUL - "The Best Of Billy Preston", Joe Cocker's "You Are So Beautiful" (45 rpm), Arthur Prysock's "Today's Love Songs, Tomorrow's Blues", Woddy Herman's "Live At The Concord Jazz Festival", Teramasa Hino's "Unforgettable".
194. YOU MUST BELIEVE IN SPRING - Published sheet music. Bill Evans' "You Must Believe In Spring", Karin Krog's "You Must Believe In Spring", Frank Morgan's "You Must Believe In Spring".
195. YOU STEPPED OUT OF A DREAM - Published sheet music. Nat 'King' Cole's "Lush Life", Shirley Horn's "You Won't Forget Me", "The Oscar Peterson Trio Plays", Stan Getz' "Quartets".
196. YOU'VE CHANGED - Published sheet music. Billie Holiday's "Lady In Satin", Dexter Gordon's "Nights At The Keystone", "Alan Broadbent Live At Maybeck", Elvin Jones' "Going Home".