

LEGAL

THE NEW REAL BOOK

JAZZ CLASSICS
CHOICE STANDARDS
POP-FUSION CLASSICS

FOR ALL INSTRUMENTALISTS AND VOCALISTS

\$30
SHER MUSIC CO.

ENDORSEMENTS

Thanks for The New Real Book Terrific publication Great collection of tunes and really nicely presented and printed Continued success to you

CHICK COREA

Finally it's here! - the book we've all been waiting for Great tunes great manuscript and correct chords Had The New Real Book been published 20 years ago, life would have been so much easier for all jazz musicians Thanks to Chuck Sher, it's here now

JAMEY AEBERSOLD

I love the book! This is a meticulous and eye opening collection of jazz standards and important originals that deserves the widest possible use in the jazz community It will set a new standard of excellence and accuracy for years to come

RICHIE BEIRACH

The New Real Book shows tremendous respect for the music and the musicians The selections are well researched accurate and a visual delight There's a wonderful range of music here and I'm very happy to be included Congratulations!

DENNY ZEITLIN

The book looks great! I'm impressed with the job you've done

RUSS FERRANTE (of the Yellowjackets)

An outstanding contribution - one of the best I have ever seen I myself am proud to have two songs in this fine collection Good luck with it and future publications

BOB DOROUGH

You have a hell of a book and I can see where I will have a great time using it You are to be commended for the marvelous job you have done compiling these wonderful songs and making them available to all the students and lovers of jazz music

ILLINOIS JACQUET

LEGAL

THE NEW REAL BOOK

JAZZ CLASSICS
CHOICE STANDARDS
POP-FUSION CLASSICS

FOR ALL INSTRUMENTALISTS AND VOCALISTS

From The Publisher of "The World's Greatest Fake Book" and "The Improviser's Bass Method"

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CHOICE STANDARDS Including Lyrics And Correct Changes:

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Autumn Leaves	I'm All Smiles	Stormy Weather*
Beautiful Love	I'm Old Fashioned	Take The 'A' Train
Basin St. Blues	Imagination	Tenderly
Blame It On My Youth	Like Someone In Love	There Will Never Be Another You
But Beautiful	Long Ago And Far Away	These Foolish Things
Darn That Dream	The Midnight Sun	Watch What Happens
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Don't Get Around Much Anymore*	My Romance	We'll Be Together Again
Don't Go To Strangers	My Shining Hour	What's New?
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* = STANDARDS SUPPLEMENT - U.S.A. Only

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PUBLISHER'S FOREWORD ("Why A New Real Book?")

We at Sher Music Co. are proud to bring you the second in a series of great, legal anthologies of jazz and jazz-related compositions (the first was "The World's Greatest Fake Book"). We hope that these books bring you years of pleasure and that they make your job of creating beautiful music easier.

It has been almost twenty years since the old Real Book came out and we hope that "The New Real Book" will become the new standard book for aspiring and professional musicians and singers around the world. Like the old Real Book, "The New Real Book" has been designed to be useful for any musical occasion - casual (club date), jazz gig, rehearsal band, jam session, etc. This book, however, has taken the old Real Book's basic format and improved upon it in several important respects:

1) The standard tunes have been thoroughly researched and often synthesized from as many as eight different classic recordings as well as the original sheet music. This reliance on the weight of history eliminates the arbitrariness of much of the old Real Book. (See Appendix II - Sources, for complete documentation of this).

2) The jazz classics here have been transcribed by one of the world's great musical minds (and ears!), Bob Bauer - often with the input of those composers who are still living. On those tunes that were also in the old Real Book, Bob has corrected many mistakes. This will become apparent if you compare both books with the original recordings.

3) In response to the request "Play something we can dance to!", this book contains many great, danceable pop-fusion tunes recorded after the old Real Book was already out. We hope that their inclusion will allow you to satisfy the needs of your younger audiences without compromising your own integrity.

4) The last twenty years have been fertile ones for jazz composition and "The New Real Book" (in both the Jazz and Fusion sections) contains many tunes written since 1970 that deserve to become part of the standard repertoire of the jazz player. We hope that you will take the time to play and/or listen to the recordings of those tunes unfamiliar to you - you'll be glad you did!

5) Unlike the old, illegal Real book, we obtained the owner's permission to include each tune in the book, in exchange for royalties paid. Besides acknowledging the composers' rights to benefit from their creations, this has given us access to their own lead sheets and/or approval of our charts, whenever the composers were still living.

One of the pleasant surprises of being in business is how many people are willing to go out of their way to help a worthy project. My sincere thanks to the following people who have been instrumental in making this book a reality: Chris James of Bourne Co., Dave Bickman of MPL Communications, Judy Bell of TRO, Maureen Woods, Ilyce Dawes, Chet Zdrowski of The Mac Garden in San Rafael, Mary Kay Landon of Kazan Typeset Services in S.F., Jim Zimmerman, Jim Marshall, Susan Muscarella-Park and all the other Bay Area musicians who helped with proofreading, and, of course, all the composers and musicians who played on the recordings we used to derive the charts.

Special thanks go to my father, Maury Sher, for all his help; Ann and Morse Bettison, for their invaluable assistance; Bob Parlocha of KJAZ, one of the world's great jazz DJ's, for his friendship and wealth of information; Michael Smolens and Ann Krinitsky for the amazing calligraphy work; Bob Bauer, for being a superb person, as well as a genius; and my sweet wife, Sueann for all her love and support (and the hand-weaving on the cover!).

Finally, I would like to dedicate this book to the memories of my uncle, Ben Swartz, who was a friend beyond the call of duty, and my mother, Esther Sher, a real beacon of goodness in this world, who showed me that beauty and meaning in life can always be found if we do our part.

As musical editor, my job has been to produce the charts in this book, using a wide variety of resources. This involved transcribing records, consulting printed music and manuscripts, communicating with composers, and comparing and synthesizing different recordings of a given tune. In addition, it has been my responsibility to ensure, through a process of proofreading and playing the charts (carried out by myself and others), that errors and weaknesses be found and corrected, so that each chart might be as clear, complete, and accurate as possible.

All the information necessary for proper use of the charts is contained in the General Rules and the table of Chord Symbols. It is my intention in the foreword to describe in some detail the process of producing the charts, and especially to point out certain choices made, priorities set, and criteria established by the publisher and myself which shaped the process.

SOURCES

The various sources - records, sheet music, manuscripts, etc. - are at the heart of the process, and every effort has been made to acquire all pertinent source materials. (See Appendix II, Sources, for a description of types of sources and a listing of the particular sources used for each tune.) We obtained music from publishers, composers, retail stores, and private collections. For records we had access to extensive collections and also ransacked new and used record stores. The gathering of source materials continued throughout the creation of the book, and we often hunted down specific sources or simply additional sources of any kind in order to clear up uncertainties.

It was then necessary to decide which sources would be most useful in creating the final chart for each tune. For most tunes, the sources on paper (lead sheets, sheet music, etc.) fell into a fixed order of usefulness, based on how reliably they conveyed the intent of the composer: 1) Composer's lead sheet (most reliable), 2) Published sheet music, 3) Publisher's lead sheet, 4) Published transcription, and 5) Legal and illegal fake books.

As for the recordings, the following criteria helped determine their usefulness and ultimate contribution:

Historical Importance And Influence. With the help of other jazz fans and historians (especially Bob Parlocha of KJAZ) we were able to select classic versions of some tunes, versions that have had the greatest influence on how the tune is played (e.g., Bird & Diz's "All The Things You Are" and Miles Davis's "I Thought About You" and "If I Were A Bell"). The final chart is often based largely on this classic version.

Agreement With Other Sources. Except in the case of classic versions, versions which differed greatly from the general consensus, wonderful though they may be, were given less emphasis (e.g., Stan Getz's "Here's That Rainy Day" and Miles Davis's "Nature Boy").

Clarity And Consistency. Especially when no sheet music or composer's lead sheet was available, recordings where melody and chords were clear and consistent were more useful than highly interpretive recordings.

Applicability To Small-Group Setting. We assume that most players using this book will do so in small-group settings. Many big band arrangements are not easily transferred to a small-group setting, being too complex or relying too much on dense, colorful harmonies.

Please note that the presence or absence of a metronome marking tells how closely a chart is based on a single recording. Those charts with metronome markings (that is, almost all of the more recent tunes and most of the jazz classics) are based largely or wholly on a single recording, from which the metronome marking derives. Such elements as intros, endings, chords, and melody are most likely to be taken from this predominant recording. On the other hand, those charts without metronome markings (the standards and certain well-worn swing, bebop and latin tunes) are each a synthesis of two or more recordings where no one recording predominates.

THE STANDARDS

The standards (see list of "Choice Standards" in the Index) were the most consistent group of tunes in the book, not only stylistically but also in terms of what resources were available for them. Every standard had published sheet music available (except one: "Weaver Of Dreams"); none had composer's lead sheets. And every standard had been recorded a number of times.

An early choice was made concerning the standards: that their charts, while conveying the composer's intent, should also reflect modern common practice - how the tune is commonly performed today, as demonstrated in recordings by jazz artists. Many elements of a tune may evolve over the years - melody, chords, arrangement, key, tempo, time feel - and to ignore this evolution would limit any chart's current usefulness. Therefore, any consistent change has been incorporated whenever possible. When there is a consensus (agreement among a number of recordings) the change is included in the body of the chart; changes found in only a small number of recordings appear peripherally - as alternate chords or as comments or suggestions accompanying the chart - or not at all.

The keys of the standards reflect common practice. Ignoring vocal renditions (which are transposed to suit a singer's range), there was usually general agreement concerning the key among various instrumental recordings. When two or fewer instrumental versions were available (e.g., "All Of Me" and "Stormy Weather"), the key of the sheet music was given added emphasis. At other times more than one valid key emerged (e.g., "Someday My Prince Will Come" and "Autumn Leaves"). In these cases we looked to the most well-known recording or used our own best sense of contemporary practice.

After much listening and consideration, we determined that, for the standards, trying to reflect common practice regarding melody would be futile - there is far too little agreement among different interpretations, or even between the first and last chorus of most single recordings. Therefore, the melody that appears has been taken directly from the sheet music. There are three exceptions to this: 1) change of key (simple transposition), 2) change of rhythmic notation due to modern convention (e.g., dotted eighth- sixteenth figures were turned into two eighth notes), and 3) actual changes in melody reflecting a true consensus (see "All Of Me", "What's New", and "Darn That Dream").

There was a greater consensus concerning the chords of the standards. Often it was clear after listening to only two recordings what common practice was. Other times it was necessary to consult several recordings before a consensus began to emerge. On occasion we hunted far and wide to find recordings which contained certain chords we felt were needed (e.g., the alternate changes in "All The Things You Are" and "Willow Weep For Me"). Sheet music was never used as a direct source for chords, but only to confirm

common practice. Not wishing to be arbitrary, we have provided many alternate chords in addition to the common practice chords (examples abound; see "I Should Care", "One For My Baby", and "Polkadots And Moonbeams"). Certain alternate chords resulting from the most common chord substitutions have been generally omitted. These substitutions include: 1) iimi7 V7 for V7 or vice versa, 2) iimi7 for Ima7, 3) bII7 for V7, and 4) secondary dominant substitutions at the tritone: bII7/V for V7/V, bII7/ii for V7/ii, etc.

When naming chords, it was necessary to decide whether or not to include the upper extensions (9, 11, 13) or their alterations (b9, #11, etc.) in the chord name. While this issue arose in most of the tunes to some degree, it was most prevalent in the standards. Extensions are only included in the chord name when present in the melody and are more likely to be included when any of the following are true: 1) the melody note falls on a strong beat, 2) the rhythmic value of the note is a half note or greater, 3) the chord lasts for an entire measure, 4) the melody note does not resolve, 5) the tune has a large number of melodic 'color tones' (upper extensions) throughout, 6) a particular extension is used repeatedly in the melody or one section of the melody, or 7) the chord in question has a dominant function or quality.

OTHER TUNES

Those tunes which are not standards fall into two broad categories: jazz classics and contemporary tunes (including jazz, fusion and pop tunes). Within these stylistic categories, however, a consistent treatment was not possible - the available resources varied too greatly. It is therefore more useful to consider the following categories of tunes which received similar treatment: 1) Tunes for which the composer's lead sheet was available, 2) Tunes for which no chart was available, and 3) Tunes for which published sheet music, a published transcription, or a publisher's lead sheet was available.

Composer's lead sheet available. Some composers were kind enough to provide us with their original lead sheets. Certain elements not present in the composer's lead sheet have been added if they form an important part of the recording(s). These elements include intros, endings, horn parts, bass lines, grace notes, and "diacritical markings" (accents, staccato marks, scoops, etc.) The melody has been taken directly from the composer's lead sheet unless it was necessary to change the octave to correspond to the record. Sometimes the rhythmic notation has been adjusted to conform to the record, without changing where the notes fall. Chord symbols have been changed only to conform to our system of chord naming or for consistency within a tune. The final charts have been sent to the composers for their approval, and even composers who provided no charts originally were later able to give us helpful and much appreciated feedback.

No chart available. When no chart was available, it was necessary to work solely from recordings. Corresponding sections were compared both between different recorded versions and within single versions. In this way it was possible, for the most part, to distinguish composition from interpretation. Some recordings were fairly straightforward melodically, rhythmically, and harmonically, making accurate transcription an easy task (e.g., "Blue Bossa" and "Mercy, Mercy, Mercy"). Others were more complex or more freely interpreted and careful choices and educated reconstruction were necessary (e.g., "Save Your Love For Me", "Theme For Ernie", and "Quintessence"). Certain blues-based tunes have been recorded in such a highly interpretive style that uncovering an "original melody" is neither possible nor desirable (e.g., "Compared To What" and the Mose Allison and Aretha Franklin tunes). These have simply been transcribed directly as performed, with a few rough edges polished.

Published sheet music, publisher's lead sheet or published transcription available. With rare exception, publisher's lead sheets, published transcriptions, and even published sheet music for those tunes other than standards all appear to be someone's transcription of a particular recording of a tune. Though these charts had some use, we did not wish to rely too heavily on the work of others with different priorities and abilities. Therefore, these tunes were all transcribed from scratch, much as if no chart were available.

As with the standards, it has been our intention to provide alternatives. If two valid ways of approaching a tune exist, we have tried to include both in some way.

COMPLETENESS AND CLARITY

One of our highest priorities has been to include everything considered essential to recreating each tune. To this end, the charts will be found to contain intros, endings, solo sections, metronome markings, descriptions of the time feel, indications of instrumentation, kicks, breaks, dynamics, diacritical markings, rehearsal letters, chord rhythms, alternate changes, sample bass lines, sample solos and fills, and plentiful comments and instructions. In addition, many charts have separate bass parts, horn parts, sample drum parts, and lyrics. Indeed, the degree of completeness distinguishes this volume (and *The World's Greatest Fake Book*) from most other fake books or jazz books of any kind, and makes possible a full, musical rendering of the tunes.

Another priority concerns the layout of the charts - how they appear on the page. A number of things have been done to make the charts clear and easy to follow. Major sections of a tune have been arranged to begin at the start of a line and rehearsal letters have been provided. The *segno* (S) has also been placed at the start of a line whenever possible. Page turns have been kept to an absolute minimum, with every two-page chart placed on facing pages. The form of each tune is explicitly stated (or implied in the simplest cases - see 'General Rules') so that the proper progression of a tune from the intro, through the head, solos, last head, to the ending is always clear. Finally, the charts have been copied clearly, cleanly, and beautifully by our calligraphers, Michael Smolens and Ann Krinitsky. Michael's contribution, moreover, extends far beyond his excellent calligraphy. He is chiefly responsible for the system of chord symbols we used (see Chord Symbols in the General Rules section). He has also been consulted on numerous technical matters such as chord naming, enharmonics, stacking of chords and accidentals, stemming, layout, and much more.

THE OLD REAL BOOK

The old *Real Book* has been for some time one of the few printed sources for a number of classic jazz tunes and jazz versions of standards, and its contribution to the jazz community must be acknowledged. Though *The New Real Book* contains more than fifty tunes in common with the old *Real Book*, these tunes have all been transcribed anew from the sources we list - the *Real Book* and other fake books were never used as direct sources.

The present charts contain a wealth of information not found in the old *Real Book*. This includes all of the elements listed above under "completeness" as well as entire new sections (e.g., the intro to "All The Things You Are" and the intro and interlude for "Take

The 'A' Train"). The charts also offer more performance alternatives in the form of alternate changes and sample lines. In addition, many elements of the charts differ from the old *Real Book* in their greater faithfulness to common practice as found on recordings. These elements include the keys of tunes (e.g., "Here's That Rainy Day", "Triste", and "Once I Loved") as well as numerous notes, rhythms, and chords (e.g., the turnaround in "Footprints").

Perhaps more importantly, many errors in the old *Real Book* will not be found in the present volume. Every chart has been compared to the old *Real Book* and all areas of difference have been scrupulously checked against our sources, including composer's lead sheets. Some of the major corrections include: a number of chords &/or melody notes in "Wildflower", "Speak No Evil", "Self Portrait In Three Colors", "Eighty One", and "Ana Maria", four bars previously missing from the middle of "Desafinado", and the key of "Reincarnation Of A Lovebird". On first hearing, these and other tunes which have been corrected may sound just plain wrong to those who learned them from the old *Real Book* and have become accustomed to hearing them that way, errors and all. Some time may be needed to appreciate these corrections and to come to hear the tunes in a new way.

Even after a long and careful process of eliminating faults, it is inevitable that errors remain in a book of this complexity. I am confident, however, that those errors we failed to discover are few and relatively minor. This aside, no chart can capture a tune absolutely or for all time. Thus, we do not claim that the charts within represent the only proper way to perform these tunes, only that they accurately reflect the current consensus. With these charts as a starting point, an unlimited number of arrangements and interpretations are possible. We encourage you to let your creativity run free.

One of the great pleasures in producing this book was that of working with Chuck Sher. His vision guided this project at every step, and he was always willing to do everything necessary to ensure the highest quality. I also wish to acknowledge Michael Smolens and Ann Krinitsky for their consistently fine work. My thanks to Bill Ganz for ongoing support and for help with the Foreword, and to those who helped with proofreading. Finally, I thank the composers and recording artists for their gift of music.

BOB BAUER - Musical Editor

NOTES FROM THE MUSIC CALLIGRAPHERS

The style of calligraphy that appears here is a combination of an "engraved style" found in printed music (e.g., thin ledger lines, beams, and accidentals, all made with a straight edge) and a "manuscript style" found in common practice and recording studios (e.g., new key and clef warning arches and non-traditional placement of seconds in chords). It was our intention to present the music with the level of clarity and balance that honors Jazz - the music and the tradition - as one would honor any great art form.

The chord compendium in the General Rules section is designed to act both as a "dictionary of chords" and as a system that we hope the jazz community will adopt. It was developed with the musical editor over the course of producing both this and our previous volume as an alternative to the often unclear and inconsistent chord names found elsewhere.

The calligraphy for this project was divided between myself, who handled the layout and all note-related symbols, and my assistant, Ann Krinitsky, who produced the chord symbols as well as the written directions. I initially trained Ann to copy my style of chord notation, and it became clear early on that she could render these peculiar symbols with an elegance and uniformity rarely seen in handwritten music.

When the music called for several parts within one system, every effort was made to line up the voices in a rhythmically accurate fashion, especially in the funk tunes. This facilitates sightreading and provides the player with a "drummer's view" of the music.

Finally, I'd like to acknowledge Bob Bauer for his untiring support throughout the project and Chuck Sher for conceiving this historic collection of jazz compositions.

MICHAEL SMOLENS

(With Feeling): My only words are words of thanks - to Chuck for giving me this opportunity; to Michael, for training me; and to my family and friends (you know who you are) for their love and support throughout the project and always.

ANN KRINITSKY

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.




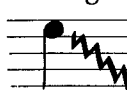

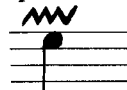
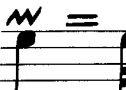

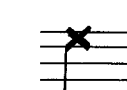
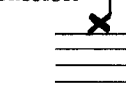
TRANSPPOSITIONS

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	elec. pn. electric piano	sop. soprano saxophone
15ma b. two octaves lower	fl. flute	stac. staccato
8va one octave higher	gliss. glissando	susp. suspended
8va b. one octave lower	gtr. guitar	synth. synthesizer
accel. accelerando	indef indefinite (till cue)	ten. tenor saxophone
alt altered	L.H. piano left hand	trb. trombone
bari baritone saxophone	Med. Medium	trbs. trombones
bkgr. background	N.C. No Chord	trp. trumpet
bs. bass	Orig. Original	trps. trumpets
cresc. crescendo	perc. percussion	unis. unison
decres. decrescendo	pn. piano	V.S. Volti Subito (quick page turn)
dr. drums	rall. rallentando	w/ with
elec. bs. electric bass	R.H. piano right hand	x time
	rit. ritardando	x's times

ORNAMENTS AND SYMBOLS

Slide into the note from a short distance below 	Slide into the note from a greater distance below 	Fall away from the note a short distance 	Fall away from the note a greater distance 	Top note of a complete voicing 
A rapid variation of pitch upward, much like a trill 	Mordent 	A muted or optional pitch 	Note with indeterminate pitch 	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_{MA}⁷ C_{MA}^{7(add 13)} C_{MA}⁹ C_{MA}¹³ C⁷ C⁹ C¹³

C_{Mi} C_{Mi}⁶ C_{Mi}^{6/9} C_{Mi}^(add 9) C_{Mi}⁷ C_{Mi}^{7(add 11)} C_{Mi}^{7(add 13)}

C_{Mi}⁹ C_{Mi}¹¹ C_{Mi}¹³ C_{Mi}^(MA 7) C_{Mi}^{9(MA 7)} C_{Mi}^{7(b5)} C_{Mi}^{9(b5)} C_{Mi}^{11(b5)}

C^{dim.} C^{°7} C^{°7(add MA 7)} C⁺ C^{SUS} C^{7sus} C^{9sus} C^{13sus} C^{7sus4-3}

C_{MA}^{7(b5)} C_{MA}^{7(#5)} C_{MA}^{7(#11)} C_{MA}^{9(#11)} C_{MA}^{13(#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_C C_E^(add 9) C^(add 9) C^{7(omit 3)} C_{Mi}^{7(omit 5)}

C_{MA}^{7sus(b5)} F_{7sus}^(add 3) B_b^(add b13) A^{+(add #9)} G_{Mi}^{7(add 11)}

F_{F#} E_G⁺ G_A^{7sus} G_{F#}^{MA 7(#5)} E_F^{bMA 7(#5)} B_{F#}^{MA 7sus}

Medium Funk/Rock

Affirmation

Jose Feliciano

(As played by George Benson)

$\text{♩} = 108$

The musical score is written for guitar and bass. The guitar part is in treble clef with a key signature of one sharp (F#). The bass part is in bass clef. The score includes various chords and musical notations:

- Chords:** E_{MI}^9 , B_{MI}^7 , A_{MI}^7 , D^7 , G_{MA}^9 , E^9 , A^9_{sus} , G_{MA}^9 , C^9 , $F\#_{MI}^7$, F^9 , E_{MI}^9 , E^b9 , D_{MA}^9 , $B^b_{MA}^7$, A^9_{sus} , (B_{MI}^7) .
- Notations:** $(gtr.)$, $(pn.)$, $(bs.)$, $(strings)$, (B_{MI}^7) (Guitar solo), (2) , $(Coda)$.
- Form:** Solo on form (AAB). After solos, D.C. al Coda.
- Ending:** Vamp & fade.

Guitar sounds one octave lower than written. Coda may be used as an interlude between solos (vamp til cue).

Medium-Up Latin

(Head Swings)

♩ = 232

Airegin

Sonny Rollins

(As played by Miles Davis)

(Intro)

(ten.)

(bass)

(Swing)

A

S

(trp. w/ ten. 8^{va} b.)

F_{MI} $C7(\#9 \flat 5)$ F_{MI} $F7$

$B\flat_{MI}$ $F7(\#9 \flat 5)$ $B\flat_{MI}7$

B

1. $B\flat_{MI}7$ $D_{MI}7$ $G7$ $C_{MA}7$ $C\sharp_{MI}7$ $F\sharp7$

$B_{MA}7$ $C_{MI}7$ $F7$ $B\flat_{MA}7$

$B\flat_{MI}7$ $E\flat7$ $A\flat_{MA}7$ $G_{MI}7(\flat 5)$ $C7$

C

2. $B\flat_{MI}7$ $B\flat_{MI}7$ $E\flat7$ $A\flat_{MA}7$ $C_{MI}7(\flat 5)$ $F7$

$B\flat_{MI}7$ $B\flat_{MI}7$ $E\flat7(\flat 9)$ $A\flat6$ $G_{MI}7(\flat 5)$ $C7$

solo break

Solo on form (ABAC)

After solos, D.S. al Coda

$A\flat6$ (N.C.)

Piano tacets for head.

(pn. & bs.)

Medium Funk

(Intro)

Always There

Ronnie Laws

William Jeffrey

(As played by Jeff Lorber)

♩ = 116

1st x: tacet

(synth.)

(bass)

E^b_{sus}/F

(3rd x: omit)

1, 2 1st x: synth. enters

3.

F^7_{sus}

$E^b(add 9)/G$ C/B^b $F^7(add 9)/A$ D/E F_{MI}^9 C_{MI}^{11}

(gtr.)

A^b_{9sus} $D^b_{MA}^7$ F_{MI}^9 C_{MI}^{11} A^b_{9sus} $D^b_{MA}^7$

A

S

(ten. w/ synth.)

F_{MI}^7 C_{MI}^7 A^b_{9sus} $D^b_{MA}^7$ F_{MI}^7 C_{MI}^7 (2) A^b_{9sus} $D^b_{MA}^7$

(1st x only)

(2)

F_{MI}^7 C_{MI}^7 $E^b_{MI}^7 A^b_9$ $D^b_{MA}^7$ G^b_{13} (2)

(sample bass line)

Bass line played with considerable variation.

(2)

F_{MI}^7 C_{MI}^7 A^{b9}_{sus} D^{bMA}^7

(2)

F_{MI}^7 C_{MI}^7 A^{b9}_{sus} D^{bMA}^7 F_{MI}^7 C_{MI}^7 (2) A^{b9}_{sus} D^{bMA}^7

(bass)

B (Synth. Solo) (On Cue)

F_{MI}^7 C_{MI}^7 A^{b9}_{sus} D^{bMA}^7 F_{MI}^7 C_{MI}^7

(bass line continues) (Vamp till cue) (ten. w/ synth.)

A^{b9}_{sus} D^{bMA}^7 F_{MI}^7 C_{MI}^7 A^{b9}_{sus} D^{bMA}^7

(b)

(Half-Time Rock feel)

C $F^{\#}_{MI}^7$ B^9_{sus} E_{MA}^7 G^b/A A/A^b E/G

(ten.)

E/G C_{MA}^7 F_{MA}^7 F_{MA}^7 C_{MA}^7 D_{MI}^7

D_{MI}^7 $G^{13}(b9)$ A^{b6}/G^b $E^b(Add 9)/G$ C/B^b $F^b(Add 9)/A$ D/E F_{MI}^9

(Orig. Feel) (Gtr. Solo) (bs. & dr.) (synth.)

cresc.

D F_{MI}^7 C_{MI}^7 A^{b9}_{sus} D^{bMA}^7

f (Vamp till cue) On cue, D.S. al Coda

F_{MI}^7 C_{MI}^7 A^{b9}_{sus} D^{bMA}^7 A^{b6}/G^b

(synth. fill)

Ana Maria

Wayne Shorter

Half-time Rock Feel

$\text{♩} = 124$

[A] *(Bossa Nova)*

mf (piano fill) —

mf (sop.)

f (piano fill) —

[B] *(Bossa)*

mf

f

[C]

Chords and notation include: $G7(b9)_{sus}$, $E^b_{MA}9/G$, $GMA7$, $E^b_{G}(add\ 9)$, G^{13}_{sus} , $E^b_{G}(add\ 9)$, $D^b_{MA}7/F$, $G^b_{MA}7(\#11)$, $A^b_{Mi}7$, B^b/A^b , $G_{Mi}7$, C^9_{sus} , D/C , $A^b_{C}(add\ 9)$, $G7(b9)_{sus}$, $E^b_{MA}9/G$, $GMA7$, G^{13}_{sus} , E^b/F , $E7(\#9)$, E^b_{9sus} , $D_{MA}7$, $F7(\#5)$, $B^b_{Mi}(add\ 9)$, $A^b_{Mi}7$, B^b/A^b , $G_{Mi}7$, C^9_{sus} , $B^b_{MA}7$, $A_{Mi}7$, $F_{Mi}9$, B^b_{9sus} , D^b_{13sus} , $B_{Mi}9$, $E^b_{Mi}7$.

Other markings include: (2), (3), *cresc.*, *(pn. fill)*, and various musical notations for triplets, slurs, and dynamics.

(Bossa)

D_{MA}^7 $F7(\#5)$ $B^b_{MI} (add\ 9)$ $A^b_{MI}^7$ B^b/A^b

mf

G_{MI}^7 C^9_{sus} $B^b_{MA}^7$ A_{MI}^7 F_{MI}^9 E_{MI}^7

(Rock feel)

$G7(b9)_{sus}$ $E^b_{MA}^9/G$ $G7(b9)_{sus}$ $E^b_{MA}^9/G$

f

(Soprano solo)

$G7(b9)_{sus}$ $E^b_{MA}^9/G$

[D]

(Vamp, solo & fade)

cresc.

(pn. fill)

'Rock Feel' is half time each time it occurs (backbeat on beat 3 only).

D_{MA}^7 $F7(\#5)$ $B^b_{MI} (add\ 9)$ etc.

Bassline at 5th bar
of letters **[B]** & **[C]** :

Angel Eyes

Music by Matt Dennis

Lyric by Earl Brent

Med. Ballad

A



Try to think _ that love's not a-round, _ Still it's un-com-fort-'bly near, _



My old heart _ ain't gain-in' no ground _ be-cause my An-gel Eyes ain't here. _



An-gel Eyes _ that old Dev-il sent, _ They glow un-bear-a-bly bright, _

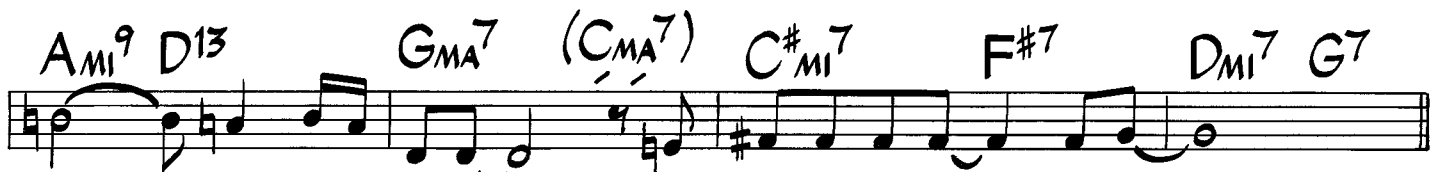


Need I say _ that my love's mis-spent, _ mis-spent with An-gel Eyes to-night. _ So

B

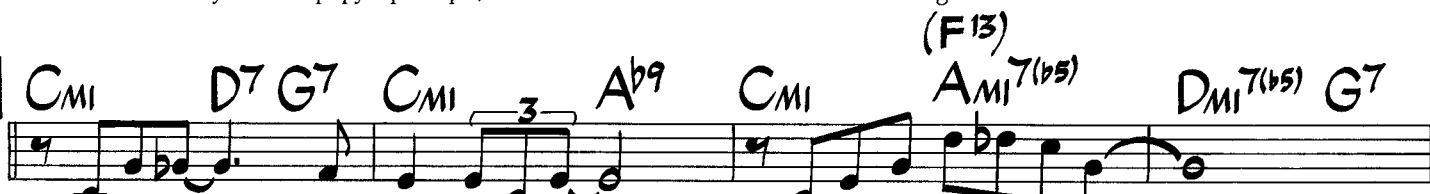


drink up, _ all you peo-ple, _ Or-der an-y-thing you see, _ Have



fun _ you hap-py peo-ple, _ The drink and the laugh's _ on me. _

C



Par-don me, _ but I got-ta run, _ The fact's un-com-mon-ly clear, _



Got-ta find _ who's now num-ber one _ and why my An-gel Eyes ain't here. _

(Ending (freely))

Handwritten musical notation for a single staff. Above the staff are three chords: A^b9 , $G7(\#9)$, and C_{MI} . The melody consists of eighth notes in the first measure, eighth notes in the second measure, and a half note in the third measure. Below the staff is the lyrics: 'Scuse me while I dis- ap - pear.——

Alternate changes for bars 1 & 2, 5 & 6, 9 & 10, 13 & 14, 25 & 26, 29 & 30:

Handwritten musical notation for a single staff. Above the staff are four chords: C_{MI} , B^b , A^o7 , and $A^b o7$. Below the staff are four diagonal slashes. Above the staff are four chords: C_{MI}/G , C_{MI} , C_{MI} , and C_{MI} . Below the staff are four diagonal slashes. Below the staff is the text: (etc.)

Handwritten musical notation for a single staff. Above the staff are four chords: C_{MI} , E^b/C , D/C , and D^b/C . Below the staff are four diagonal slashes. Above the staff are four chords: C_{MI} , C_{MI} , C_{MI} , and C_{MI} . Below the staff are four diagonal slashes. Below the staff is the text: (etc.)

Anthropology

Charlie Parker
Dizzy Gillespie

Fast Bebop

A



Autumn Leaves

(Les Feuilles Mortes)

Music by Joseph Kosma
English Lyric by Johnny Mercer

Med. Swing

A

Chords: C_{MI}^7 , F^7 , $(B_{MI}^7 E^7)$, B_{MA}^7 , $(B_{MI}^7 E^7)$, B_{MA}^7 , E^7

The fall - ing leaves _____ drift by my win - dow, _____ The au - tumn

Chords: $A_{MI}^7(b5)$, D^7 , G_{MI}

leaves _____ of red and gold; I see your

Chords: C_{MI}^7 , F^7 , $(B_{MI}^7 E^7)$, B_{MA}^7 , $(B_{MI}^7 E^7)$, B_{MA}^7 , E^7

lips, _____ the sum - mer kiss - es, _____ The sun - burned

Chords: $A_{MI}^7(b5)$, D^7 , G_{MI}

hands _____ I used to hold. Since you

B

Chords: $A_{MI}^7(b5)$, D^7 , G_{MI}

went a - way _____ the days grow long, _____ And soon I'll

Chords: C_{MI}^7 , F^7 , $(B_{MI}^7 E^7)$, B_{MA}^7 , E^7 , E_{MA}^7

hear _____ old win - ter's song, _____ But I

Chords: $A_{MI}^7(b5)$, D^7 , G_{MI} , $(D^7/F\#)$, C^9 , F_{MI}^7 , Bb^7

miss you most of all, my dar - ling, _____ When

Chords: $(A_{MI}^7(b5))$, E_{MA}^7 , D^7 , $(A_{MI}^7(b5))$, $D^7(\#5)$, G_{MI} , (G^7)

au - tumn leaves start to fall.

¹Melody is freely interpreted rhythmically.

Med.-Slow
Funky Rock

Baby, I Love You

Ronnie Shannon
(As sung by Aretha Franklin)

$\text{♩} = 90$

(elec. pn.)

G7

(bs.)

(pn. & bs. simile)

A

G7 C7

I If you want my lov - in', _____ If you _____ real - ly do, _____

G7 D7 G7

Don't be a - fraid, _____ ba - by, just ask me, You know _____ I'm gon - na give it to you. _____ Oh, _____

G7 C7

_____ and I do de - clare I want to see you with _____ it, Stretch out your arms, _____ lit - tle boy, _____

C7 G7

_____ you're gon - na get _____ it, 'Cause I love you, _____ (Ba-by, ba-by, ba - by I love you),

G7 C7

Ain't no doubt a - bout _____ it, ba - by I love _____ you, _____ (Ba-by, ba- by, ba - by I love you)

I

D bass break

love you, I love you, I love you, I love you, ba - by I love you.

B

Some-day you might want to run a - way and leave me sit - tin'

here to cry, But if it's all the same to you, ba - by, How could I

stop you from say - in' good - bye? Ba - by I

C

love you, Ba - by I need you, Ba - by I want you, Ba - by I

(bkgr. vocals)

Ba - by, ba - by I love you, Ba - by, Ba - by I need you, Ba - by ba - by I want you,

Vamp & fade
(Lead vocal ad lib.)

2nd VERSE

If you feel you wanna kiss me
Go right ahead, I don't mind.

All you got to do is snap your fingers
And I'll come a-runnin', I ain't lyin'.

Ah, oh, what you want, little boy, you know you got it.
I'd deny my own self before I see you without it
'Cause I love you (etc.)

Melody is freely interpreted. Piano riff (like intro) is out at letter B, back in at letter C.

Med.- Slow Swing
(Dixieland)

Basin Street Blues

Spencer Williams

(F7) [A] B \flat C MI 7 C \sharp 07 B \flat D B \flat C MI 7 C \sharp 07 B \flat D D \flat MI \flat C MI 7 F \flat 9 B \flat D D \flat MI \flat C MI 7 F \flat 9

Won't-cha come a-long with me, (instr.) — — — — — To the Mis-sis - sip - pi? (instr.) — — — — —

B \flat B \flat 7 A \flat E \flat 6/G E \flat MI \flat /G \flat B \flat /F break F7

We'll take the boat to the land of dreams, — Steam down the riv - er down_ to New_ Or - leans. The

B \flat C MI 7 C \sharp 07 B \flat D B \flat C MI 7 C \sharp 07 B \flat D B \flat D \flat MI \flat C MI 7 F \flat 9 B \flat D D \flat MI \flat C MI 6 F \flat 9

band's there to meet us, (instr.) — — — — — Old friends to greet us, (instr.) — — — — —

B \flat B \flat 7 A \flat E \flat 6/G E \flat MI \flat /G \flat B \flat /F break

Where all the light and the dark folks meet, — Heav - en on earth, they call — it Ba - sin Street. —

[B] B \flat D7 G9

Ba - sin Street — is the street where the e - lite —

G9 C9 F13

al - ways meet, — In New Or - leans, — Land of dreams, — You'll

B \flat D C \sharp 07 C MI 7 F \flat 9 B \flat

nev - er know how nice it seems or just how much it real - ly means, (A \flat 7 Glad to be, G7)

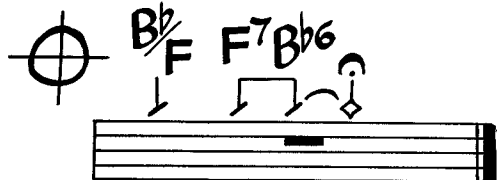
D7 G9

Yes, sir - ree, — where wel - come's free, — Dear to me, — Where

C9 F13 B \flat B \flat 7 D E \flat 6 E \sharp 07 B \flat /F B \sharp 07 C MI 7 F7

I can lose — my Ba - sin Street blues. —

Solo on [B]; after solos, D.S. al Coda.



Beautiful Love

Music by V. Young,
W. King & E. Van Alstyne
Lyric by Haven Gillespie
(As played by Bill Evans)

Medium Swing

1. Beau - ti - ful love, you're all a mys - ter - y, Beau - ti - ful

$E_{MI}^{7(b5)}$ $A^7(\#5)$ D_{MI} (D^7)

love, what have you done to me? I was con -

G_{MI}^7 C^7 F_{MA}^7 $E_{MI}^{7(b5)}$ A^7

tent - ed till you came a long, thrill - ing my

D_{MI} G_{MI}^7 $B^{b7(E^7)}$ A^7

1. soul with your song. Beau - ti - ful

D_{MI} $\#(G^7(\#11))$ $B^7(b5)$ $E_{MI}^{7(b5)}$ A^7

2. love, will my dreams come true?

D_{MI} $B^7(\#9)$ B^{b7} A^7 D_{MI}

2nd VERSE
(Beautiful) love, I've roamed your paradise;
Searching for love, my dreams to realize.
Reaching for heaven, depending on you.
Beautiful love, will my dreams come true?

Originally written in 3/4. Note in bar 11 originally an F. Alternate changes in parentheses.

Bernie's Tune

Bernie Miller

(As played by Gerry Mulligan)

Medium Swing

[A] D_{MI} B^b_9

(trp.)

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

[B] B^b_6 $G_{MI} 7$ $C_{MI} 7$ F^7 B^b_6 $G_{MI} 7$ $C_{MI} 7$ F^7

B^b_6 $G_{MI} 7$ $C_{MI} 7$ F^7 B^b_6 $E_{MI} 7(b5)$ A^7

[C] D_{MI} B^b_9

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

Chords in parentheses are used for solos.

Bird Food

Ornette Coleman

Fast Swing
♩ = 256

N.C.

(alto & trp.)

Musical staff with notes and a triplet of eighth notes.

A

Chord progression: B^b6, G^{Mi}7, C^{Mi}7, F7(b9), B^b6, F^{Mi}7, B^b7 (loco).

altno 8^{va} b.

(add bs. & dr.)

Musical staff with notes and a triplet of eighth notes.

B

D7 (sample alto solo)

Chord progression: G7, C7, F7.

(end solo)

Musical staff with notes and a triplet of eighth notes.

C

Chord progression: B^b6, G^{Mi}7, C^{Mi}7, F7(b9), B^b6, F^{Mi}7, B^b7 (loco).

altno 8^{va} b.

Musical staff with notes and a triplet of eighth notes.

Solos in B^b, disregard the form

No chordal instrument on original recording.

Chord progression: F7, B^b6, break, B^b6.

Musical staff with notes and a triplet of eighth notes.

Black Ice

Jeff Lorber

Medium - Up Funk

♩ = 125 N.C. (drums double rhythm)

First system of music. Treble and bass staves. Chords: B7(#9), EMI⁹, F6/9, A13. Includes a section marked with a circled 'S'.

Second system of music. Treble and bass staves. Chords: EMI⁹, F6/9, A13. Includes a section marked with a circled 'A'.

Third system of music. Treble and bass staves. Chords: EMI⁹, A13, F6/9.

Fourth system of music. Treble and bass staves. Chords: EMI⁹, F6/9, A13, EMI⁷, DMI⁹, G13. Includes first and second endings.

Fifth system of music. Treble and bass staves. Chords: CMA⁷, B7(#9), DMI⁷, G7, C6, Eb/F, BbMA⁹, Ab13, G7(#5). Includes a section marked with a circled 'B'.

Sixth system of music. Treble and bass staves. Chords: F#MI¹¹, C#9sus, F#MI¹¹. Includes a section marked '(sample solo)'.

F#_m11 C#₉sus F#_m11 C#₉sus

F#_m11 N.C. B7(#₉) Emi₉ F_{6/4}

(D.S. al solos) (2nd x: continue to solos — — — — →)

Emi₉ A₁₃ B7(#₉) Emi₉ F_{6/4} Emi₉ A₁₃

(Solos) C Emi₉ F_{6/4} Emi₉ A₁₃ (2)

(2) Emi₉ F_{6/4} Emi₉ A₁₃ 1. Emi₉ A₁₃ 2. Emi₇ Dmi₉ G₁₃

D C_{ma}7 B7(#₉) Dmi₇ G₇ C₆ Eb/F Bbm₉ Ab₁₃ G₇(#₅)

F#_m11 C#₉sus (2) (2) (2)

(2) (2) (2) F#_m11 N.C. B7(#₉)

(fl.) Solo on CCD; After solos, D.S. al Coda

(flute solos) (7x's)

F#_m11 C#₉sus F#_m11 N.C. B7(#₉)

Flute sounds one octave higher than written. Piano comp figure is freer for solos.

Medium Jazz Waltz

♩ = 130

Black Narcissus

Joe Henderson

A (tenor)

(bass)

mp

mf

cresc.

f

(fine)

Chord symbols and musical notation are provided for both tenor and bass staves across the systems.

Dynamics and kicks are used for solos. Bass line is used on the head only.

Head is played twice before and after solos.

Med. Ballad

Blame It On My Youth

Music by Oscar Levant
Lyric by Edward Heyman

[A]

If I ex-pect-ed love — when first we kissed, Blame it on my youth;—

If on-ly just for you — I did ex-ist. Blame it on my youth.—

I ——— be-lieved in ev- 'ry- thing, Like a child of three;

You ——— meant more than an- y- thing, All the world to me.

[B]

If you were on my mind — all night and day, Blame it on my youth;—

If I for- got to eat — and sleep and pray, Blame it on my youth. —

If ——— I cried a lit- tle bit when first I learned the truth,

Don't blame it on my heart, — Blame it on my youth. —

Med. Swing

Blizzard of Lies

Dave Frishberg
Samantha Frishberg

$\text{♩} = 130$

$\text{E}^{\flat}\text{ pedal } (\text{E}^{\flat}\text{m}7)$

f (pn.)

(bs. rhythm)

$(\text{E}^{\flat}\text{m}7)$

We

A

mf

must have lunch real soon, your luggage is checked through, We've got in- fla-tion licked, I'll
may have won a prize, you won't wrin- kle, shrink, or peel, Your se- cret's safe with me, this
send someone right out, now this won't hurt a bit, He's in a meet-ing now, the

$\text{B}^{\flat}13_{\text{sus}}$ N.C. $\text{B}^{\flat}13_{\text{sus}}$ $\text{C}13_{\text{sus}}$

(pn. w/ bs.)

get right back to you. It's just a stan- dard form, to -
is a real good deal. It's fin - ger lick - in' good, to -
coat's a per - fect fit. It's strict - ly fresh to - day,

N.C. (C7) F^9 $\text{B}^{\flat}9$

(in 2)

mor- row with- out fail, What's Pleased to meet you, thanks a lot, your check is in the mail, ma- rooned
strict- ly by the book, I'll fair is fair, 'I'll be right there, I am not a crook, ma- rooned
serv- ice with a smile, I'll love you dar- ling, 'til I die, we'll keep your name on file, ma- rooned

$\text{E}^{\flat}9$ $\text{A}^{\flat}9$ $\text{D}^{\flat}\text{MA}^9(\#11)$

B

(in 4)

$\text{Cm}1$ $\text{B}^{\flat}13$ $\text{A}^{\flat}9$ G^9 $\text{G}^{\flat}13$ F^9 (pn. fill) — — — — —

ma- rooned, — ma- rooned, — in a bliz- zard of lies, ma- rooned, —
ma- rooned, — ma- rooned, — in a bliz- zard of lies, ma- rooned, —
ma- rooned, — ma- rooned, — in a bliz- zard of lies, ma- rooned, —

$\text{Cm}1$ $\text{B}^{\flat}13$ $\text{A}^{\flat}9$ G^9 $\text{G}^{\flat}13$ F^9 (pn. fill) — — — — — 3rd x

ma- rooned, — ma- rooned, — in a bliz- zard of lies. Your
ma- rooned, — ma- rooned, — in a bliz- zard of lies. Bet - ter
ma- rooned, — ma- rooned, — in a bliz- zard of lies. Walk

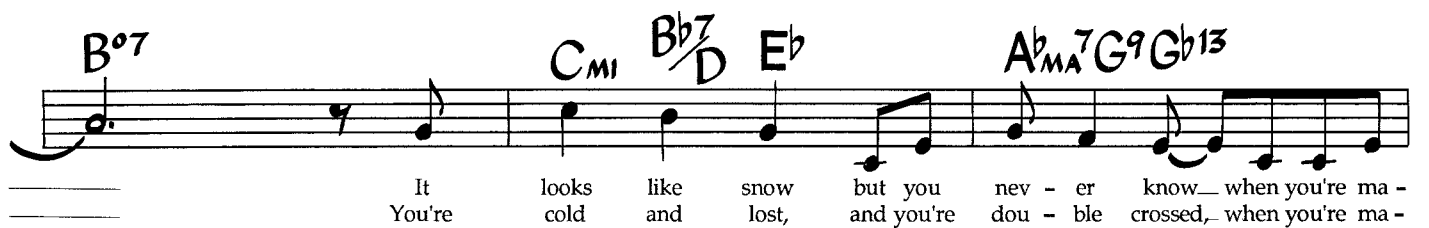
(in 2)

A^b **A^{o7}** **E^b/B^b**



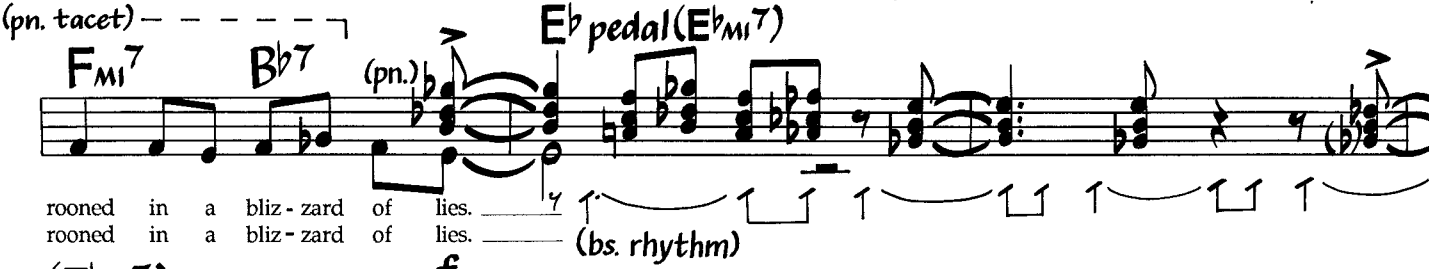
nose watch and your knee's step not when your all you'll freeze when you're in it up to your thighs. ___

B^{o7} **C_{M1}** **B^{b7}/D** **E^b** **A^b_{MA}⁷G⁹G^{b13}**



It looks like and snow lost, but you nev - er know when you're ma -
You're cold and lost, and you're dou - ble crossed, when you're ma -

(pn. tacet) **F_{M1}⁷** **B^{b7}** (pn.) **E^b pedal (E^b_{M1}⁷)**



rooned in a bliz - zard of lies. rooned in a bliz - zard of lies. (bs. rhythm) **f**

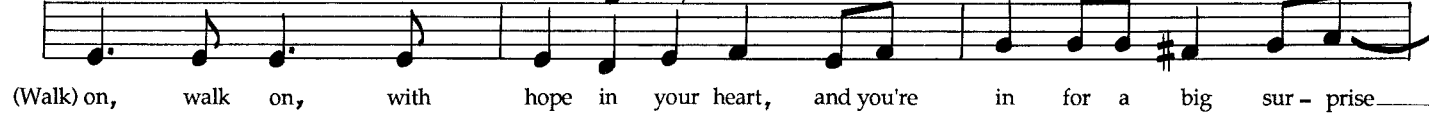
(E^b_{M1}⁷)



2. You
3. We'll

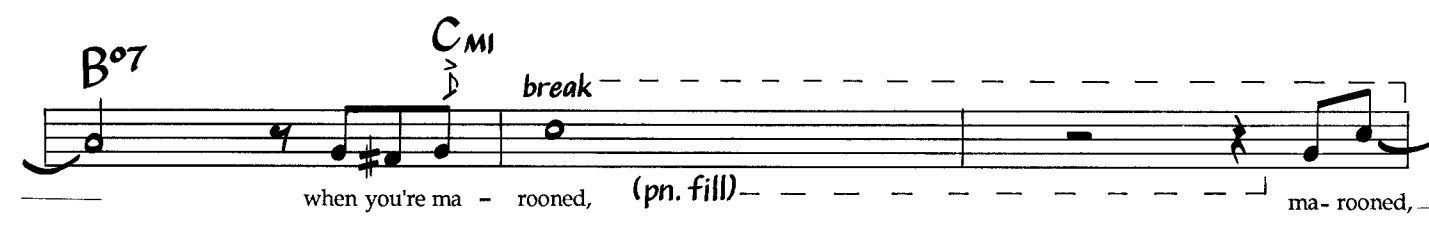
3rd x (in 4)

A^{b9} **A^{o7}** **E^b/B^b**



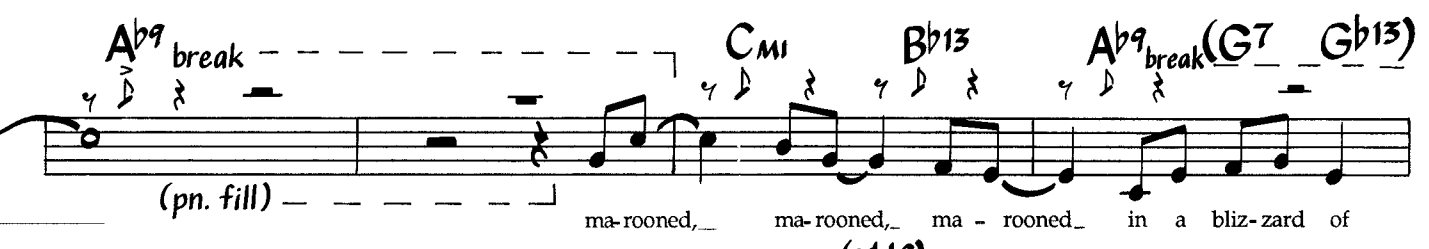
(Walk) on, walk on, with hope in your heart, and you're in for a big sur - prise

B^{o7} **C_{M1}** break (pn. fill)



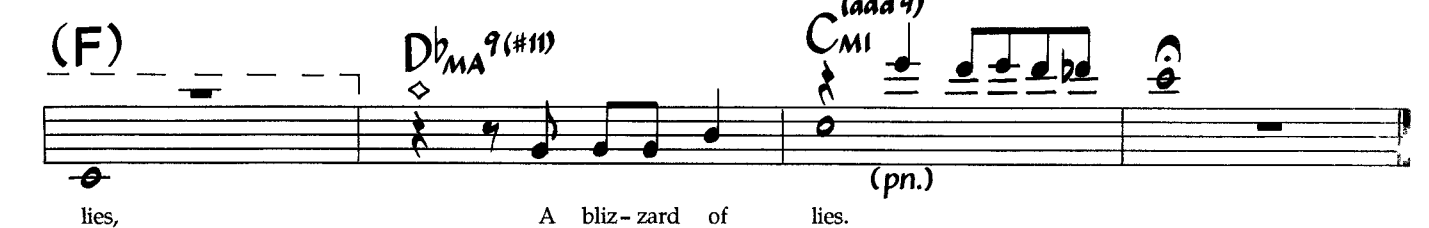
when you're ma - rooned, ma - rooned,

A^{b9} break **C_{M1}** **B^{b13}** **A^{b9} break (G⁷ G^{b13})**



ma-rooned, ma-rooned, ma - rooned in a bliz-zard of

(F) **D^b_{MA}⁹(#11)** **C_{M1} (add 9)** (pn.)



lies, A bliz - zard of lies.

(Ad lib.)

Blue Bossa

Medium-Up Bossa

$\text{♩} = 160$

Kenny Dorham
(As played by Joe Henderson)

C_{MI}^6

(sample bass line)

etc.

(trp. w/ ten. 8^{va} b)

A

C_{MI}^6

F_{MI}^7

(B^b7)

$D_{MI}^7(b5)$

$G^7(\#9)$

C_{MI}^6

$E^b_{MI}^7$

A^b7

$D^b_{MA}^7$

$D_{MI}^7(b5)$

$G^7(\#9)$

C_{MI}^6

(G^7)

(trp. ten.)

(lower part 2nd x only)

play head twice, solo on **A**; after solos continue to **B**.

B

C_{MI}^6

F_{MI}^7

(trp. w/ten. 8^{va} b)

$D_{MI}^7(b5)$

$G^7(\#9)$

C_{MI}^6

$E^b_{MI}^7$

A^b7

$D^b_{MA}^7$

(ten. loco)

$D_{MI}^7(b5)$

$G^7(\#9)$

C_{MI}^6

1. (G^7)

2. (G^7)

(ten. 8^{va} b)

D.S. al Coda

C_{MI}^6

(Vamp, solo & fade)

Trumpet plays melody (upper part) throughout.

Medium Jazz Waltz

Blue Daniel

Frank Rosolino

(As played by Cannonball Adderley)

$\text{♩} = 132$ **A**

(trp. & ten.)

D⁶ C⁹ B_{Mi}⁷ E¹³

B_{Mi}⁹ E¹³ (#11) B_{Mi}⁹ E¹³ (#11)

G_{Mi}⁹ C¹³ D_{MA}⁷ C¹³ (#11)

E_{Mi}⁹ A¹³_{sus} A¹³

(Ending)

D⁶ C⁹ B_{Mi}⁷ E¹³ (#11) A¹³_{sus} A¹³ D_{MA}⁷ (trp. & ten.)

Fast Swing

♩ = 264

Blues Connotation

Ornette Coleman

A

(ten. & trp.)

$Bb7$ $Eb7$ $Bb7$

$Bb7$ $Eb7$

$Bb7$ $Cm7$

$F7$ $Bb7$ $F7$ $Bb7$

1. 2. to solos

Solos in Bb ;
disregard the form.

$Bb7$

Chords suggested only (no chordal instrument on recording).

Med. Swing

Blues On The Corner

McCoy Tyner

♩ = 118

[A]

(ten.)

(pn.)

B \flat 7

E \flat 7 (E \circ 7)

B \flat 7

B \flat 7sus

A \flat 7sus

F \sharp 7sus

E7sus

D7sus

E \flat 7

B \flat 7(#9)

(B \flat 7)

E \flat 7sus

D7(alt.)

G7(alt.)

C \natural 7

sample fill —

F7sus

B \flat 7

G7(#9)

C7(alt.)

F7(alt.)

(Solo on B \flat blues)

head is played twice before and after solos.

drum fill —

C7(alt.)

F7(alt.)

B \flat 7(#11)

E7(#9)

Tenor has the melody throughout.

Boogie Down

Al Jarreau

Michael Omartian

Med. Funk

♩ = 114

(Tacet) (Intro) $G^7 F^{\text{add } 9}_A G^7_B$ $G^7 F^{\text{add } 9}_A C G^7_B G^7 F^{\text{add } 9}_A G^7_B$ $F G_{mi}^7 B^b F^{\text{add } 9}_A$ (etc.)

(pn.) (scat on D.C.) (on D.C.: skip to **C**)

A $G^7 F^{\text{add } 9}_A G^7_B$ $G^7 F^{\text{add } 9}_A C G^7_B$ $G^7 F^{\text{add } 9}_A G^7_B$

I can be what I want to and all I need is to

$F G_{mi}^7 B^b F^{\text{add } 9}_A$ $G^7 F^{\text{add } 9}_A G^7_B$ $G^7 F^{\text{add } 9}_A C G^7_B$

get my boog- ie down, I can be what I want to and

$G^7 F^{\text{add } 9}_A G^7_B$ $F G_{mi}^7 B^b F^{\text{add } 9}_A$

all I need is to get my boog - ie down.

B $G^7 F^{\text{add } 9}_A G^7_B$ $G^7 F^{\text{add } 9}_A C G^7_B$ $G^7 F^{\text{add } 9}_A G^7_B$

(You can be) what I want to, you know all I need is to

$F G_{mi}^7 B^b F^{\text{add } 9}_A$ $G^7 F^{\text{add } 9}_A G^7_B$ $G^7 F^{\text{add } 9}_A C G^7_B$

get my boog- ie down, (You can be) what I want to and

$G^7 F^{\text{add } 9}_A G^7_B$ $F G_{mi}^7 B^b F^{\text{add } 9}_A$

all I need is to get my boog- ie down.

C E_{mi}^7 A^{13} C/D

I got my cer- tain and my sure 'nough on, and I'm put-tin' on my real-ly for

Med. Swing

Blues On The Corner

McCoy Tyner

♩ = 118

A

(ten.)

(pn.)

B \flat 7 E \flat 7 (E \circ 7) B \flat 7 B \flat 7sus A \flat 7sus

F \sharp 7sus E7sus D7sus E \flat 7 B \flat 7(#9)

(B \flat 7) E \flat 7sus D7(alt.) G7(alt.) C \natural 7

sample fill

F7sus B \flat 7 G7(#9) C7(alt.) F7(alt.)

(Solo on B \flat blues)

head is played twice before and after solos.

drum fill

C7(alt.) F7(alt.) B \flat 7(#11) E7(#9)

Tenor has the melody throughout.

Boogie Down

Al Jarreau

Michael Omartian

Med. Funk

$\text{♩} = 114$ (Tacet) (Intro) $G^7 F^{\text{(add 9)}}_A G^7_B$ $G^7 F^{\text{(add 9)}}_A C G^7_B G^7 F^{\text{(add 9)}}_A G^7_B$ $F G_{mi}^7 B^b F^{\text{(etc.)}}_A$

(pn.) (scat on D.C.) (on D.C.: skip to **C**)

A $G^7 F^{\text{(add 9)}}_A G^7_B$ $G^7 F^{\text{(add 9)}}_A C G^7_B$ $G^7 F^{\text{(add 9)}}_A G^7_B$

I can be what I want to and all I need is to

$F G_{mi}^7 B^b F^{\text{(add 9)}}_A$ $G^7 F^{\text{(add 9)}}_A G^7_B$ $G^7 F^{\text{(add 9)}}_A C G^7_B$

get my boog- ie down, I can be what I want to and

$G^7 F^{\text{(add 9)}}_A G^7_B$ $F G_{mi}^7 B^b F^{\text{(add 9)}}_A$

all I need is to get my boog - ie down.

B $G^7 F^{\text{(add 9)}}_A G^7_B$ $G^7 F^{\text{(add 9)}}_A C G^7_B$ $G^7 F^{\text{(add 9)}}_A G^7_B$

(You can be) what I want to, you know all I need is to

$F G_{mi}^7 B^b F^{\text{(add 9)}}_A$ $G^7 F^{\text{(add 9)}}_A G^7_B$ $G^7 F^{\text{(add 9)}}_A C G^7_B$

get my boog- ie down, (You can be) what I want to and

$G^7 F^{\text{(add 9)}}_A G^7_B$ $F G_{mi}^7 B^b F^{\text{(add 9)}}_A$

all I need is to get my boog- ie down.

C E_{mi}^7 A^{13} $C^{\text{C/D}}$

I got my cer- tain and my sure 'nough on, and I'm put- tin' on my real- ly for

B_{bass} C_{bass} D_{bass} B^(#5) E_{MI} 11

real. _____ You face that cur- tain with your best stuff on, _____ you are the

E_{MI} 7 G_{MA} 7 C[#] 7 (v5) B^b 7 A_{MI} 7 G_{MI} 7 C/D

win - ner and you're gon - na feel; _____

D *G7 F/A G⁷/B*

You can be what you want to and _____ all you need is to

F G_{MI} 7 B^b F/A G7 F/A G⁷/B G7 F/A C G⁷/B

get your boog- ie down, _____ I can be all I want to and _____

G7 F/A G⁷/B F G_{MI} 7 B^b F/A

all I need is to get my boog - ie down. _____

D.C., play
Intro, **C**, **D**, **E**

E *(1st x: tacet)*
N.C.

Now you go one and two _____ and three, Here's _____ a lit - tle step for you _____ and me; Come and

(N.C.)

strut your stuff but leave e-nough for the near- est boog- ie and true - est boog- ie woog- ie.

Keyboard rhythm at letters A, B & D are like intro.
Synth. bass sounds one octave lower than written.

D.S., vamp & fade on **A**

Med. Funk

Boogie Down (Rhythm Section)

♩ = 114

(Intro)

Intro musical notation. Treble clef, key of G major (one sharp), common time. Chords: G (pn.), Gmi7. Bass line: (synth. bass, 8va b) with triplets. A wavy line indicates a tremolo effect on the final note.

First system of the main section. Treble clef. Chords: Bbm7/F, C, Bbm7/F, C, (synth.) G7, F/A (add 9), G7/B. Bass line continues with eighth notes.

Second system of the main section. Treble clef. Chords: G7, F/A (add 9), C, G7/B, G7, F/A (add 9), G7/B, F, Gmi7, Bbm7, F/A. Bass line continues with eighth notes. Ends with (etc.) and a double bar line.

(Skip to [C] on D.C.)

[A]

Section A musical notation. Treble clef. Chords: G7, F/A (add 9), G7/B, G7, F/A (add 9), C, G7/B, G7, F/A (add 9), G7/B, F, Gmi7, Bbm7, F/A, G7, F/A (add 9), G7/B, G7, F/A (add 9), C, G7/B. Bass line continues with eighth notes.

Third system of section A. Treble clef. Chords: G7, F/A (add 9), G7/B, F, Gmi7, Bbm7, F/A. Bass line continues with eighth notes.

[B]

Section B musical notation. Treble clef. Chords: G7, F/A (add 9), G7/B, G7, F/A (add 9), C, G7/B, G7, F/A (add 9), G7/B. Bass line continues with eighth notes.

Synthesizer bass sounds one octave lower than written.

First system of musical notation with chords: F, Gmi7, Bb, F/A, G7, F(add 9), G7/B, G7, F(add 9), C, G7/B.

Section C: Musical notation with chords: Emi7, A13, C/D, N.C., B7(#5), Emi11, CMA7.

Section D: Musical notation with chords: Emi7, GMA7, C#mi7(b5), BbMA7, Ami7, Gmi7, C/D, G7, F(add 9), G7/B, G7, F(add 9), C, G7/B, G7, F(add 9), G7/B, F, Gmi7, Bb, F/A, G7, F(add 9), G7/B.

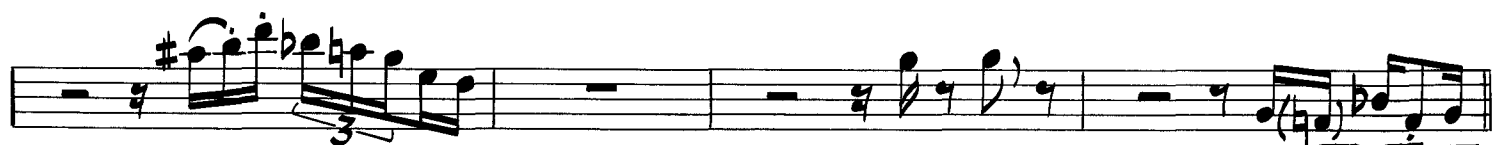
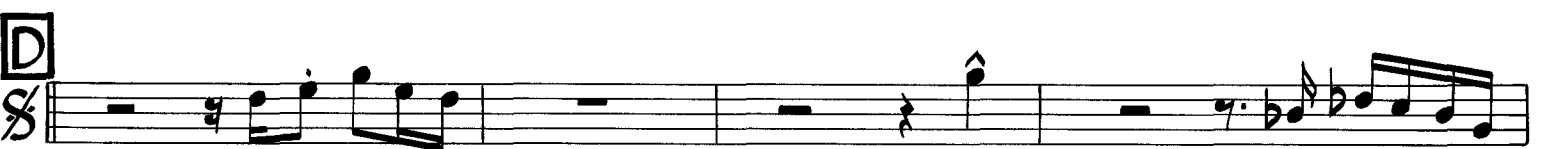
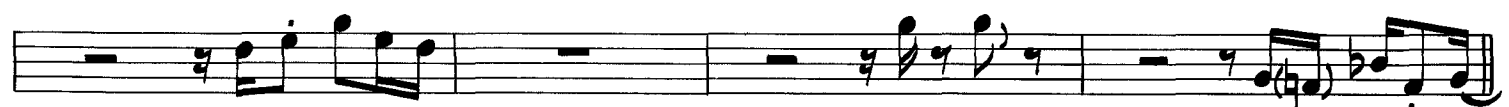
D.C., play Intro, C, D, E

Section E: Musical notation with chords: N.C., (N.C.), D.S., vamp & fade on D.

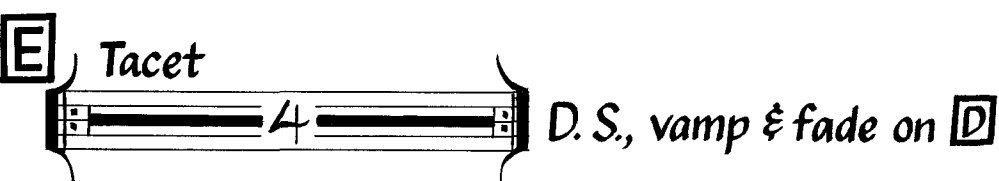
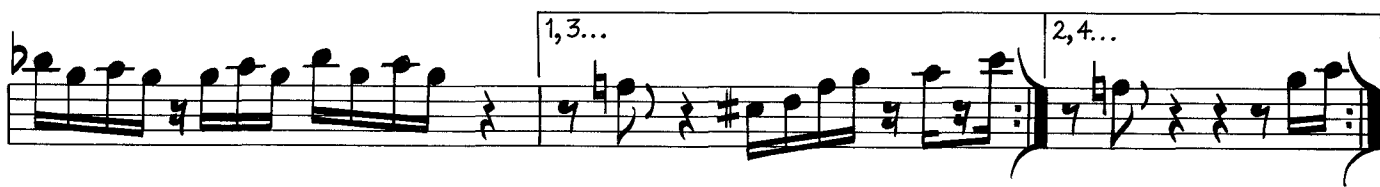
Med. Funk (Intro)

Boogie Down (Brass)

♩ = 114



D.C., play Intro, C, D, E

Optional line at D for final vamp
(starts 3rd x)



MICHAEL BRECKER

Both Sides Of The Coin

Bright Latin/Rock

Michael Brecker

(As played by Steps Ahead)

$\text{♩} = 118$

F#13(b9) **F#(add 9)** **F#** **GMA7(#5)** **F#13(b9)** **F#(add 9)**

(vibes w/ pn. 8va b.) (add ten. 8va b.)

A **F#13(b9)** **F#(add 9)** **F#** **GMA7(#5)** **F#13(b9)** **F#(add 9)**

(vibes w/ pn. 8va b.) (add ten. 8va b.)

B **C#7(b9)** **F#** **BMA7sus** **F#** **C#7sus** **A/B** (ten., loco, w/ vibes)

C#7(b9) **F#** **BMA7sus** **F#** **GMA7(#5)** **G#m17**

D/C **G#m17** **DMA7(#5)** **D/C#** **C#(add b9)**

C/F# **D#F#** **F#(add 9)** 1 2 (ten. plays upper line-melody)

C **B** **F#MA7(b5)** **F#6/9** **B6/9** **C(add #11)** **E**

(bass)

Tenor trills the melody notes while marimba (vibes)/tremolos during the 1st 7 bars of letter C.

Bass plays whole notes through much of the head; bass plays where chord symbols lie (usually on first beat). Piano plays kicks.

B(add 9) (omit 3) FMA7(b5) F6/9 B6/9 G/D#

EMI9 C9(#11) EMI9 1. Eb7(#9)

G#MI7 A#MI7 A13sus G#MI7 C#9sus

2. GMA7(#5) G#MI7 A#MI7 A13sus G#MI7 C#9sus

D.S. al Coda One (Φ¹)
(D.S. al Coda Two to end)

Φ¹ F#13(b9) F#(add 9) F/F# GMA7(#5)/F# F#13(b9) F#(add 9)

(vibes w/ pn. 8va b.)

F#13(b9) F#(add 9) F/F# GMA7(#5)/F# F#13(b9) F#(add 9)

(Solos) (Half-time Feel) F#(add 9) F#13(b9) F/F# GMA7(#5)/F#

(Samba) G#MI9 EMI9 G#MI9 EMI9 C#9sus

Solo on DDE; after solos play letter [C] (w/ pickups & repeat) then D.S. al Coda Two (Φ²)

Φ² F#13(b9) F#(add 9) F/F# GMA7(#5)/F# F#13(b9) F#(add 9)

(vibes w/ pn. 8va b.)

F#13(b9) F#(add 9) F/F# GMA7(#5)/F# F#13(b9) F#(add 9)

Vamp & fade while drums solo.

Med. (-Up) Swing

Bouncin' With Bud

Bud Powell

(Intro)

(melody)

B \flat 6

B7(b5)

B \flat 6

(sample bs. line)

B \flat 6

B7(b5)

B \flat 6

A

B \flat 6 C MI^7 D MI^7 E \flat MI^7 D MI^7 G7 C MI^7 D7

(bs. walks in 4)

G MI^7 C \sharp o7 C MI^7 F7 B \flat 6 F7(b5)

B \flat 6 C MI^7 D MI^7 E \flat 6 D MI^7 G7 C MI^7 D7

G MI^7 C \sharp o7 C MI^7 F7 B \flat 6 (D7)

(pn.)

B

G MI

(pn., upper notes of block chords)

A $\text{M}\text{I}^7(\flat 5)$

D7($\sharp 9$)

G13($\sharp 11$) F \sharp 13 C MI^9 F7(alt.)

(melody)

[C] B^b6 C_{MI}^7 D_{MI}^7 $E^b_{MI}^7$ D_{MI}^7 G^7 C_{MI}^7 D^7

G_{MI}^7 $C^{\#0}7$ C_{MI}^7 F^7 Φ B^b6

[D]

(chords follow bs. rhythms)

D^7 $F^{\#}$ G_{MI} D^7 G_{MI} $B^{\circ}7$ C_{MI}^7 $G^7(b9)$ C_{MI}^7 G^b9 F^9

(pn. fill)

F^9 B^b6 (B b6)

solo break —

Solo on ABC;
After solos, D.C. al Coda.

No kicks during solos.

B^b6 (N.C.)

(bs.)

(pn., w/ gva)

background echoes at 5 & 6 and 13 & 14
of letter **[A]** and bars 5 & 6 of letter **[C]**:

G_{MI}^7 $C^{\#0}7$

Breakfast Wine

Randy Aldcroft

(As played by Bobby Shew)

Medium-Up Swing

$\text{♩} = 196$

(Intro)

(pn. w/ bs.) (etc.)

[A]

(B \flat) (trp.)

(B \flat) (pn.)

(B \flat) E \flat Mi \flat /B \flat (A) G Mi^7 B \flat MA \flat /F E \flat MA \flat

E \flat MA \flat E \flat A \flat Mi \flat /E \flat 1. E \flat A \flat Mi \flat /E \flat 2. E \flat G 13 G $\text{7}(\sharp 5)$

[B] (In 2)

C Mi^7 E \flat MA \flat /B \flat A $\text{Mi}^7(\flat 5)$ D $\text{7}(\sharp 9)$

G Mi^7 G Mi^7/F E $\text{Mi}^7(\flat 5)$ A $\text{7}(\sharp 9)$

D Mi^7 E \flat MA \flat 9 $(\sharp 11)$ D Mi^7 E \flat MA \flat 9 $(\sharp 11)$

D Mi^7 G 13 G $\text{7}(\sharp 5)$ C 9sus F 9sus

C

(B \flat) B \flat E \flat _{M1}⁶/B \flat B \flat E \flat _{M1}⁶/B \flat
 (B \flat) B \flat E \flat _{M1}⁶/B \flat B \flat E \flat _{M1}⁶/B \flat
 (B \flat) B \flat E \flat _{M1}⁶/B \flat (A) G_{M1}⁷ B \flat _{MA}⁹/F E \flat _{MA}⁷
 E \flat _{MA}⁷ E \flat A \flat _{M1}⁶/E \flat (pn.) E \flat G⁷(#5)

D

(In 2) C_{M1}⁷ B \flat A_{M1}⁷(b5) D⁷(#9)
 G_{M1}⁷(add 11) F C⁹/E E \flat _{M1}⁶
 D_{M1}⁷ G⁷(#5) C_{M1}⁷(add 11) F¹³

B \flat E \flat _{M1}⁶/B \flat B \flat E \flat _{M1}⁶/B \flat
 (pn. w/ bs.) B \flat E \flat _{M1}⁶/B \flat B \flat E \flat _{M1}⁶/B \flat

B \flat E \flat _{M1}⁶/B \flat B \flat E \flat _{M1}⁶/B \flat

Solo on form (AABCD)

After solos, D.S. al Coda

B \flat _{MA}⁷(#11)

vamp till cue

No kicks during solos.

B \flat & E \flat chords falling on beat 3 for head are played on beat 1 for solos.

(last x)

Breakin' Away

Al Jarreau
Tom Canning
Jay Graydon

Half-time Funk Shuffle

♩ = 144 (back beat on 3)

mf (trb.) F^{13}_{sus} (pn.) E^{13}_{sus} (etc.) (bs. w/ pn. LH in octaves) (pn.)

A

mf trp, tacet 1st x Well, look what you've done for me, A_{MA}^9 D_{MA}^9 $F\#_{m7}$ $F\#_{m7}/E$ (on repeat)

1st x: no lyric - You're mak-in' more fun for me. A_{MA}^9 D_{MA}^9 $F\#_{m7}$ $F\#_{m7}/E$

Trou - ba - dour me, Dest-ined to be, D_{MA}^7 $A_{MA}^7/C\#$ B_{m7} $A^{(add\ 9)}/C\#$ (bs.)

1.

Set in my ways, Stuck in my daze.

D_{MA}^7 $A_{MA}^7/C^\#$ B_{MI}^7 E^9_{sus}

2., 3.

Mak - in' me win, Mak - in' me grin,

D_{MA}^7 $A_{MA}^7/C^\#$ $C^{\circ 7}$ B_{MI}^7

cresc. (trp.)

School - in' me. Break-in' a - way,

$G^\#_{MI} 7(Add 11) (omits)$ $G7(b5)$ $F^\#_{MI} 7$ $F^\#_{MI} 7_{sus}$ $F^\#_{MI} 7$

break - - - - dr. fill - - - -

B

Your love has o - pened eyes that could - n't see.

$E^\flat_{MI} 7$ $A^\flat_{MI} 7$ $D^\flat_{MI} 7$ $F_{MI} 7$ $B^\flat 7(b9)$ $E^\flat_{MA} 7$

(sample bass line)

(shake - 1)

Break-in' a - way, Your bea - con in the night dis - cov - ered me.

$E^\flat_{MA} 7$ $E^\flat 7(b9)$ $A^\flat_{MI} 9$ $A^\flat_{MI} 7$ $E^\flat_{MI} 7$ $G^\flat 9_{sus}$ G^\flat/F^\flat

D.C. (3rd verse) al 2nd ending al Coda

2nd VERSE
You were the butterfly, winkin' at me.
Makin' my fires fly.
Brought me romance, taught me to dance.
Makin' me win, makin' me grin. Schoolin' me.

3rd VERSE
Show me some parachutes (Away, today, sail away).
As long as I'm here, bring me some climbing boots.
Open the door, give me some more.
Fasten me in, loosen the pin. Pull for me.

(Continued on next page)

V.S.

(trp, 2nd x only)

mf **F¹³_{sus}** **E¹³_{sus}** **F¹³_{sus}**

(trb.) (pn.) (etc.) (trb.) (pn.) (unis.)

(bass w/ pn. LH in octaves)

3

1. **F¹³_{sus}** **E¹³_{sus}** **E¹³_{sus} cresc.** Break-in'a-way, *f* dr. fill

2.

Your love has o - pened eyes that could - n't see.

E^b_{MI}⁷ **A^b_{MI}⁷** **D^b_{MI}⁷** **F_{MI}⁷** **B^b7(b9)** **E^b_{MA}⁷**

(shake~)

Break-in' a way, Your bea - con in the night

E^b_{MA}⁷ **E^b7(b9)** **A^b_{MI}⁹** **A^b_{MI}⁷** **E^b_{MI}⁷** **G^b₉_{sus}**

(trp.) *cresc.*

3 3

dis·cov - ered me. Break-in' a - way Your love

G^b_F **G_{MI}⁷** **C_{MI}⁷** **C⁷(b9)** **A^b_{MI}⁹** **A^b_{MI}⁷** **E^b_{MI}⁷**

3 3 3 3

Vamp & Fade

But Beautiful

Music by Jimmy Van Heusen

Lyric by Johnny Burke

Med. Ballad

[A] GMA^7 $B_{MI}^7(b5)$ $E^7(b9)$ A_{MI}^9 $C\#_{MI}^7(b5)$ $F\#^7(b9)$

Love is fun - ny or it's sad, Or it's qui - et or it's mad, It's a

GMA^7 $B_{MI}^7(b5)$ E^7sus E^7 A^9

good thing or it's bad, but beau - ti - ful. _____

D^{13} $C^{\circ 7}$ B_{MI}^7 E_{MI}^7 A_{MI}^7 D^9sus D^7 GMA^7 (B^7)

Beau - ti - ful to take a chance and if you fall, you fall; And I'm

E_{MI}^7 A^9 A_{MI}^7 D^7

think - ing I would - n't mind at all. _____ Love is

[B] GMA^7 $B_{MI}^7(b5)$ $E^7(b9)$ A_{MI}^9 $C\#_{MI}^7(b5)$ $F\#^7(b9)$

tear - ful or it's gay, It's a prob - lem or it's play, It's a

GMA^7 $B_{MI}^7(b5)$ E^7sus E^7 A^9

heart - ache ei - ther way, but beau - ti - ful. _____ And I'm

D^7 D^7/C B_{MI}^7 E_{MI}^7 A_{MI}^7 $F\#_{MI}^7(b5)$ B^7 E_{MI} F^9

think - ing if you were mine I'd nev - er let you go; And

GMA^7/D E^7 A_{MI}^7 D^7 G^6 $(A_{MI}^7 D^7)$

that would be but beau - ti - ful I know. _____

Med. Rock

Intro

Chain Of Fools

Don Covay

(As sung by Aretha Franklin)

♩ = 114


N.C.

 C_{MI}^7

CMI

Chain, chain, chain, ——— chain, chain, chain, ——— chain, chain, chain, ———


A *CM*



I thought you were my man, But I found

C_M


out, love, I'm just a link in your chain.


 want me, I ain't noth- in' but your fool, You treat-ed me mean,

B C_{MI}^7 C_{MI}

Chain of fools. Ev - er - y chain

C *C_{MI}*



has got a weak link, I might be weak,

child, But I'll give you strength. You told

D (C) (instr. tacet till **E**)
(hand) (claps) x (etc. till **E**)

me to leave you a - lone. My fath - er said come on home.

(C)

My doc - tor said take it ea - sy, Oh, but your

(C)

lov - in' is much too strong, I'm add - ed to your chain, chain, chain,

E (instr. reenter)
CMI⁷

chain, chain, chain, chain, chain, chain,

CMI⁷ CMI

chain of fools, One of these

F CMI

mor - nings the chain is gon - na break, But up un - til then,

CMI

yeah, I'm gon - na take all I can take. Chain, chain, chain,

D.S., vamp and fade on **E**

sample
bass line: CMI

* etc.

bkgr. vocals
at **D**:

Ooh, ooh, etc.

elec. pn.
throughout: CMI

* or E^b

Medium Swing
♩ = 132

Change Of Mind

Bob Mintzer
(As played by Peter Erskine)

1st x: pn.
2nd x: horns

(trp. ten. 1)
(ten. 2)

(bass)

A

A^{13}_{sus} $A^{13}(\flat 9)$ $D_{MA}^7(\sharp 5)$ B_{MI}/D $C\sharp 7(\sharp 9)$

(ten.)

$C\sharp 7(\sharp 9)$ $F\sharp_{MI}^{11}$ $E\flat^{13}(\sharp 11)$ D^{13} B_{MI}^7

[E^9_{sus} $E^7(alt.)$]

$F\sharp_{MI}^9$ $E\flat^{(add 9)}/G$ $E^{(add 9)}/G\sharp$ (pn.) (let ring)

B

A^{13}_{sus} $A^{13}(\flat 9)$ $D_{MA}^7(\sharp 5)$ B_{MI}/D $C\sharp 7(\sharp 9)$

(ten.)

$C\sharp 7(\sharp 9)$ $F\sharp_{MI}^{11}$ $E\flat^{13}(\sharp 11)$ D^{13} B_{MI}^7

[$E^7(alt.)$ $B^{(add 9)}/D\sharp$ $C\sharp_{MI}^7$ $G/E\flat C/F$ $F\sharp/G$ $B\flat/C$]

$F\sharp_{MI}^9$ $E\flat^{(add 9)}/G$ $E^{(add 9)}/G\sharp$ (horns)

C

F_{MA} 7 (trp.) A7(#9) (#5) D_{MI} 11 A^b13 (#11) G_{MI} 7
 A7(#5) D_{MI} 7 G_{MI} 9 C⁹ sus F_{MA} 7 A7(#9) (#5)
 D_{MI} 11 A^b13 (#11) D^bMA 7 C7(#9) (#5) F (add 9) A/C# 3
 (horns)

D

D_{MI} 13 (bass) F/B D E^b/E A B_{MI} 7 E⁹ sus
 (pn. LH)
 E7(alt) A_{MI} 7 B^b/B D A^b/G C/F B^b/A A^b/B E_{MI} 7
 (unis.)

Chords in brackets are used for solos.

Solo on ABC (fine)
 After solos, play letter **D** (w/ pickup)
 then D. S. al Fine

Chega De Saudade

(No More Blues)

Music by
Antonio Carlos Jobim
Lyric by Jon Hendricks
& Jessie Cavanaugh

Med. Bossa Nova

A

D_MI

(D_MI⁷/C)

E⁷(B)



No more blues, I'm goin' back home, No, no

(B_bM_I⁶)
A⁷(b₉)#5

D_MI

E_MI⁷(b₅) A⁷



more blues, I promise no more to roam.

D_MI

B_MI⁷(b₅) E⁷

A_MI



Home is where the heart is, the funny part

B_bM_A⁷

B_b6

A⁷(b₉)



is my heart's been right there all a long.

B

D_MI

(D_MI⁷/C)

E⁷(B)



No more tears and no more sighs, And no

(B_bM_I⁶)
A⁷(b₉)#5

(D⁷)
D_MI

D⁷(b₉)



more fears, I'll say no more good-byes. If travel back -

G_MI

A⁷

D_MI

(D_MI⁷/C)



ons me I swear I'm gon - na re - fuse, I'm gon - na set -

(B^o7)
E⁷(b₉)

(B_bM_I⁶)
A⁷(b₉)#5

D_MI

E_MI⁷ A⁷



- tle down and there'll be no more blues.

C

Ev - 'ry day while I am far a - way my thoughts turn home -

- ward, for - ev - er home - ward. I trav -

- elled 'round the world in search of hap - pi - ness, But all my hap -

- pi - ness I found was in my home - town.

D

No more blues, I'm goin' back home, No, no

more dues, I'm through with all my wan - drin' now, I'll set -

- tle down and live my life and build a home and find a wife, when we

set - tle down there'll be no more blues, Noth-in' but hap - pi - ness, when we

set - tle down there'll be no more blues.

Chords in parentheses are optional.

Chelsea Bridge

Billy Strayhorn

Med. Ballad

[A] N.C. $B^b_{MI} (MA 7)$ $A^b_{MI} (MA 7)$

$B^b_{MI} (MA 7)$ $A^b_{MI} (MA 7)$ $B^b 7$ $E^b_{MI} 9$ $A^b 13$

$D^b 6$ 1. $D^b 6$ break $(C^7 B^7)$ 2. $D^b 6$ B^7

[B] $F^{\#}_{MI} 7$ B^7 $E_{MA} 7$ $C^{\#}_{MI} 7$ $F^{\#}_{MI} 7$ $B^7 (b^9_{\#5})$ $B_{MI} 7$ E^7

$A_{MA} 7 (A_{MI} 7 D^7)$ C^7 $G_{MA} 7$ G_{MI} C^9 $D^b 7 (\#11)$ break $(C^7 B^7)$

[C] $B^b_{MI} (MA 7)$ $A^b_{MI} (MA 7)$ $B^b_{MI} (MA 7)$ $A^b_{MI} (MA 7)$ $B^b 7$

$E^b_{MI} 9$ $A^b 13$ $D^b 6$ $D^b 6 (C^7 B^7)$

$E^b 9 (\#11)$ may be substituted for $B^b_{MI} (MA 7)$
 and $D^b 9 (\#11)$ for $A^b_{MI} (MA 7)$ throughout,
 in which case bar 8 of **[A]**, **[B]** and **[C]**
 may be played: D^b C^7 B^7 $B^b 7$

Med.-Slow Gospel Ballad

Come Sunday

Duke Ellington

[A] F7 E^b9(#11) F7 (D7(#5)) G^b7 G⁹

Lord, Dear Lord a - bove: God Al - might - y, God of love,

C^M1⁹ F⁹ B^b E^b6/B^b B^b07 B^b6

Please look down and see my peo - ple through.

[B] D7 E^b7 D7 G^M1 C⁹

I be - lieve that God put sun and moon up in the sky;

F7 C^M1⁷ F7 (D7(#9)) A^b13 G7(#5) C⁹ F7(#5)

I don't mind the gray skies, 'cause they're just clouds pass - ing by.

[C] F7 E^b9(#11) F7 (D7(#5)) G^b7 G⁹

Lord, Dear Lord a - bove: God Al - might - y, God of love,

C^M1⁹ F⁹ B^b E^b6/B^b B^b07 B^b6

Please look down and see my peo - ple through.

ALTERNATE LYRICS

Optional changes in parentheses.

[A] (2nd x)

Up and down 'til sunset,
Man work hard all the day.
Come Sunday, oh, come Sunday,
That's the day.

[B]

Often we'll feel weary but He
Knows our every care.
Go to Him in secret,
He will hear your every prayer.

[C]

He'll give peace and comfort
To every troubled mind.
Come Sunday, oh come Sunday
That's the day.

Compared To What

Eugene McDaniels
(As sung by Les McCann)

Med. Gospel/Rock

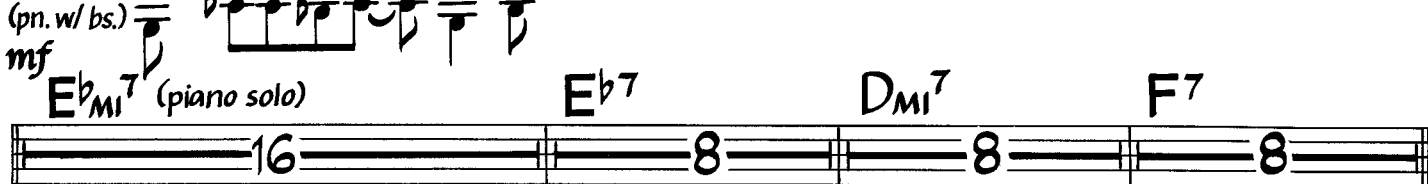
♩ = 144

N.C.

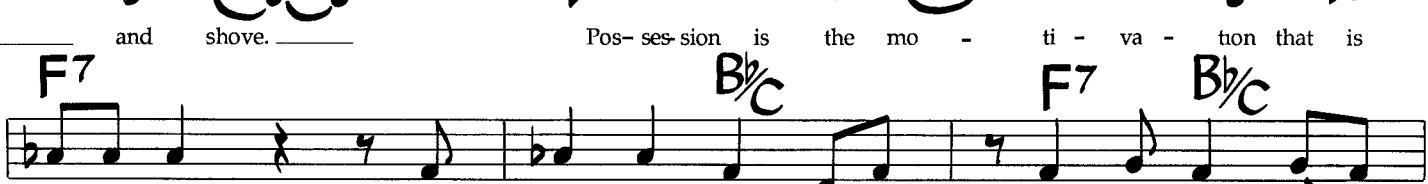
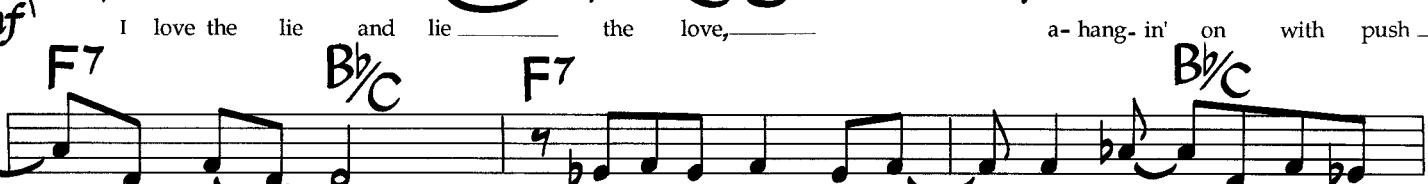
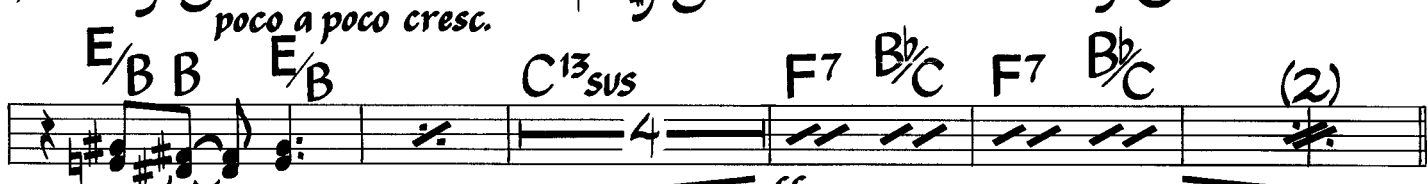
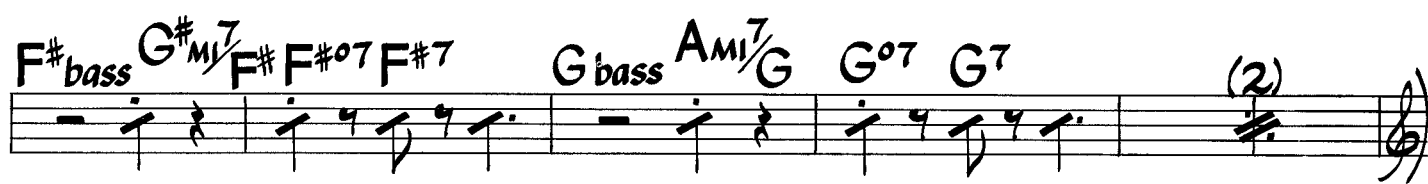
(cowbell)

(etc.)

(8)



(bs. & dr. simile) (dr. play time)



hang-in' up the whole damn na-tion. Looks like we al-ways

Bass plays variations on original bass line throughout. Vocal sounds one octave lower than written. Coda vamp is played 24 times on recording (three 16 bar phrases).

end up in a rut. Ev - 'ry- bod- y now, Tryin' to make it real

com- pared to what. Come on ba - by. (4x's)

(Solo) **(On cue)**

(Vamp till cue)

(dr.) break

Tryin' to make it real compared to what **ff**

Repeat to **[B]** for more verses; after fourth verse, D.S. al fifth verse al Coda

2nd VERSE

Slaughterhouses are killin' hogs; twisted children are killin' frogs;
 Poor dumb rednecks rollin' logs; tired old ladies kissin' dogs.
 I hate the human love of that stinkin' mutt. I can't use it.
 Tryin' to make it real compared to what. (Come on baby, now).

Melody is freely interpreted and varies with each verse.

3rd VERSE

The President he's got his war; folks don't know just what it's for.
 Nobody gives us rhyme or reason; have one doubt, they call it treason.
 We're chicken feathers all without one gut. God damn it.
 Tryin' to make it real compared to what. (Sock it to me).

4th VERSE

Church on Sunday, sleep and nod; tryin' to duck the wrath of God.
 Preachers fillin' us with fright; they all tryin' to teach us what they think is right.
 They really got to be some kind of nut. I can't use it.
 Tryin' to make it real compared to what.

5th VERSE

Where's that bee and where's that honey? Where's my God and where's my money?
 Unreal values, crass distortion; unwed mothers need abortions.
 Kind of brings to mind old young King Tut. He did it now.
 Tryin' to make it real compared to what.



AIRTO

Creek

Bright Samba

$\text{♩} = 272$

Victor Brasil

(As played by Airto)

(bs.) (bass rhythm continues through letter [A])

[A]

 (sop, fl., & elec. pn.) (pn. plays lower line)

piano fill—

(pn. plays chords)

(pn. plays upper line)

(pn. tacet) piano fill—

[B]

 (Solos) (8)

after solos, D.S. al Coda

Crystal Love

Makoto Ozone

Med. Straight 1/8's

$\text{♩} = 95$ $G(\text{add } 9)$ $^1 C_{MI}(\text{MA } 7)/G$ $^2 C_{MI}(\text{MA } 7)/G$

(pn. & vibes)

A $G_{MA}7$ A^b/G $F\#^{\circ}7/G$ $G_{MA}7$ $G^b13(\#11)$ $B7(\#9)$ $E^b_{MA}7$

$E^b_{MA}7$ $D7(\#5)$ $G_{MI}7$ F $E^b_{MI}(\text{MA } 7)$ 1. 2.

vibes fill (vibes)

B D G_{MI}^6/D E/D G_{MI}^6/D D G_{MI}^6/D E/D G_{MI}^6/D

vibes fill (unis.)

D $A\#^{\circ}7$ B_{MI} C/B^b B^b/G^b A/G B^b/G^b

piano fill

F $C\#^{\circ}7$ D_{MI} E^b/D^b D^b/A C/B^b $C\#/A$

vibes fill

(bass tacet) (add bass)

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

(vibes play lower line) (vibes)

$B7(\#11)$ E_{MI} $C(\text{add } 9)$ C_{MI}^6/E^b

vibes fill (unis.)

$G_{MA}7/D$ G/D $D7$ $C\#_{MI}7(b5)$ $C_{MI}7$ D/B^b $B^b_{MA}7$ D^9_{sus} $D7$

(Solos - Samba-Like Feel)

C G_{MA}^7 $A\flat/G$ $F\sharp^{\circ 7}/G$ G_{MA}^7 $F\sharp^{13}(\sharp^{11})$ $B7(alt.)$

$E\flat_{MA}^7$ $D7(\sharp^9)$ G_{MI}^7 F $E\flat_{MI}^{(MA^7)}$ 1. $E\flat_{MI}^{(MA^7)}$ 2.

D D G_{MI}^6/D E/D G_{MI}^6/D D G_{MI}^6/D E/D G_{MI}^6/D

D B_{MI}^7 E_{MI}^7 $F^{\circ 7}$ $B\flat/G\flat$

suspended time feel — — — —

F A^7 D_{MI}^7 G_{MI}^7 $G\sharp^{\circ 7}$ $C\sharp/A$ F_{MI}^7 $E\flat_{MI}^7$

suspended time feel — — — —

B_{MA}^7 $B7(\sharp^{11}/\flat^9)$ E_{MI} $C^{(add 9)}/E$ $C_{MI}^6/E\flat$

G_{MA}^7/D $C\sharp_{MI}^7(\flat^5)$ C_{MI}^7 $D/B\flat$ $B\flat_{MA}^7$ $A_{MI}^7(add 11)$ $D7$

Solo on CCD; after solos
D.C. al Coda

\ominus D^9_{sus} $D7$ G_{MA}^7 $A\flat/G$ $F\sharp^{\circ 7}/G$ G_{MA}^7 $G\flat^{13}(\sharp^{11})$ $B7(\sharp^9/\flat^5)$ $E\flat_{MA}^7$ $D7(\sharp^5)$ G_{MI}^7 F $E\flat_{MI}^{(MA^7)}$ $G\flat^{13}(\sharp^{11})$

(unis.) (pn.) (unis.)

rit.

Medium - Up
Funky Latin

Cubano Chant

Ray Bryant

$J = 192$ (Intro)

(piano) (top note of voicings)

E^b_{MI} F_{MI}/B^b E^b_{MI} F_{MI}/B^b $E^b_{MI}7$ A^b/B^b B^b_{MI}/E^b
 B^b_{MI}/E^b A^b/B^b $E^b_{MI}7$ F_{MI}/B^b E^b_{MI} F_{MI}/B^b $E^b_{MI}7$ E^b_{MI} (as written)

A N.C.

D^b E^b_{MI} $B^b_{MI}7$ E^b_{MI}

N.C.

D^b $A^b_{MI}7$ $B^b_{MI}7$ E^b_{MI}

N.C.

D^b E^b_{MI} $B^b_{MI}7$ E^b_{MI}

N.C.

D^b $A^b_{MI}7$ $B^b_{MI}7$ E^b_{MI}

B $A^b_{MI}7$ G^b7 $F7$ $B^b7(\#5)$ A^b/E^b $E^b_{MI}7$ E^b7

D^b/A^b $A^b_{MI}7$ G^b7 $F7$ B^b7 F B^b7 G^b7 $F7$ $E7$ B^b bass

C N.C.

D^b E^b_{MI} $B^b_{MI}7$ E^b_{MI}

N.C.

D^b $A^b_{MI}7$ $B^b_{MI}7$ E^b_{MI}

D^b A^bMi⁷ B^bMi⁷ E^bMi⁷ A^b7 D^b7 G^b7 B⁷
 B⁷ E^{MA}7(b5) B^b7(omit 5) SUS E^bMi⁶ C^{Mi}7(b5) F⁷(#5) B^b7 E^b7 \bigcirc solo break ---

(Solos)
D E^bMi⁷ C^{Mi}7(b5) F⁷ B^b7 E^bMi⁷ C^{Mi}7(b5)
 F⁷ B^b7 E^b7 E^b7/G A^b7 A^o7
 1. E^b7/B^b C⁷ F⁷ B^b7 2. E^b7/B^b B^b7 E^b7

E A^b7 E^b7
 A^bMi⁷ G^b7 F⁷ B^b7 A^b7 G^b7 E⁷
F E^bMi⁷ C^{Mi}7(b5) F⁷ B^b7 E^bMi⁷ C^{Mi}7(b5) F⁷ B^b7
 E^b7 E^b7/G A^b7 A^o7 E^b7/B^b C⁷ F⁷ B^b7

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

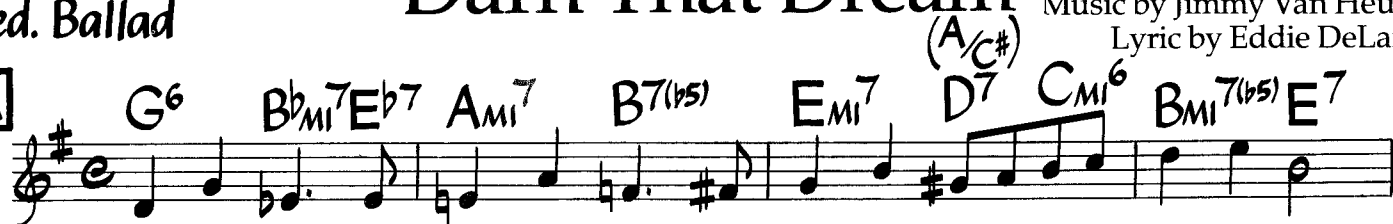
\bigcirc N.C. B^b7(omit 5) SUS E^bMi⁶ C^{Mi}7(b5) F⁷(#5) B^b7 E^b7 A^b7
 D^b7 G^b7 B⁷ E^{MA}7(b5) B^b7(omit 5) SUS E^bMi⁶ C^{Mi}7(b5) F⁷(#5) B^b7 E^b7 \equiv (tremolo chord)

Med. Ballad

Darn That Dream

Music by Jimmy Van Heusen

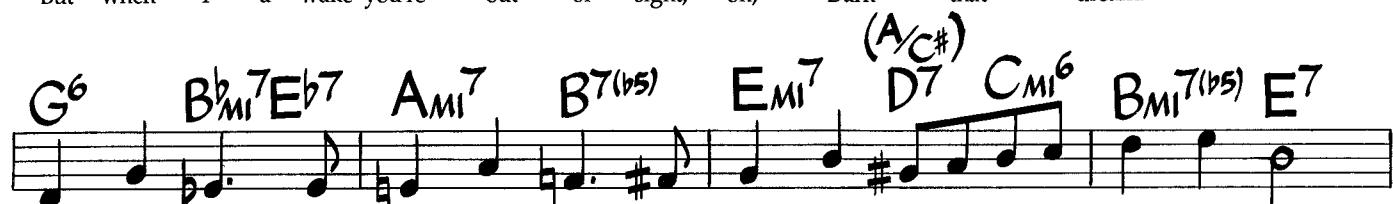
Lyric by Eddie DeLange

[A]

Darn that dream I dream each night, You say you love me and you hold me tight,



But when I a- wake you're out of sight, oh, Darn that dream.



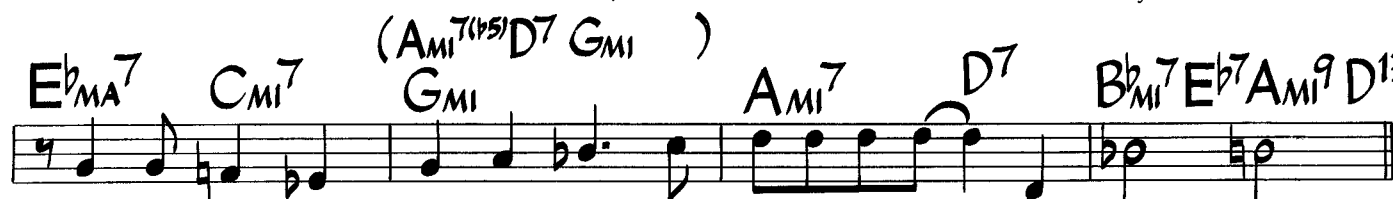
Darn your lips and darn your eyes, They lift me high a- bove the moon - lit skies,



Then I tum- ble out of par - a - dise, oh, Darn that dream.

[B]

Darn that one track mind of mine, It can't un- der - stand that you don't care.



Just to change the mood I'm in I'd wel- come a nice old night - mare.

[C]

Darn that dream and bless it, too, With - out that dream I nev- er would have you,



But it haunts me and it won't come true, oh, Darn that dream.

Bars 6 & 14 of **[A]** and bar 6
of **[C]** originally played:



Dearly Beloved

Med. Swing

Music by Jerome Kern
Lyric by Johnny Mercer

A

Dear - ly be - lov - ed, how clear - ly I see,
Some - where in heav - en you were fash - ioned for me;
An - gel eyes _____ knew you, _____
An - gel voi - ces led me to you. _____

Chords: D_M1⁷, G⁷, D_M1⁷, G⁷, D_M1⁷, G⁷, C⁶, D_M1⁷, G⁷, C_MA⁷, E^b_M1⁷, A^b7, E^b_M1⁷, A^b7.

B

Noth - ing could save me, fate gave me a sign,
I know that I'll be yours come show - er or shine;
So I say _____ mere - ly, _____
Dear - ly be - lov - ed, be mine.

Chords: D_M1⁷, G⁷, D_M1⁷, G⁷, D_M1⁷, G⁷, C⁶, D¹³, D_M1⁷, G⁷, C⁶, (E_M1⁷ A⁷).

First 8 bars of letters A and B may be played over a G pedal.

$\text{♩} = 98$ ($\frac{1}{16}$ notes swing) **(Intro)**

A

Musical score for "The Girl on the Train" by Lisa Fiedler. The score is written for piano and includes a key signature of one flat (B-flat major / F minor) and a 4/4 time signature. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece features a repeating harmonic pattern in the right hand and a more complex, moving line in the left hand. The key signature changes to two flats (B-flat major / F minor) in the final measure.

Chord progression (from left to right):
 E^b_{mi}7, A¹³, A^b_{mi}7, B^b7(#9), B^b7(b9), E^b_{mi}7, A¹³, A^b_{mi}7.

The image shows a musical score for a piece titled "The Girl on the Train". It consists of two staves. The top staff is a single melodic line with a key signature of one flat (Bb) and a 4/4 time signature. It features a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes, and another triplet of eighth notes in the final measure. The bottom staff is a bass line with a key signature of one flat (Bb) and a 4/4 time signature. It includes various chords and intervals, with some notes marked with a flat. The chords are labeled as follows: Abm7, Bb7(#9), Bb7(b9), Ebm7, A13, Abm7, Bb7(#9), Bb7(b9), and Ebm7. The piece is identified as "The Girl on the Train" and is attributed to "Jazz for Dummies".

B (synth.)

C^b_{MA9} A^b_{MI7} $B^b7(\#9)$ E^b_{MI7} C^{13} C^b_{MA9} A^b_{MI7}

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff continues the melody with a triplet of eighth notes (G4, A4, Bb4) and a quarter note (C5), followed by a half note (Bb4) and a quarter note (A4). The lower staff provides harmonic accompaniment with chords and single notes. The chords are: Bb7(#9)(#5), EbMI7, C13, CbMA9, BbMI7, AMI7, AMI7, Bb7(#9)(#5), EbMI7, A13, and A13sus. The key signature remains one flat (Bb), and the time signature is 4/4.

Chords: A^b13_{sus} , $A13_{sus}$, A^b13_{sus} , $D13(\#11)$, D^b13_{sus} , D^b13_{sus} , $D13_{sus}$, D^b13_{sus} , E^bmi7 , $A13$, A^bmi7 , $B^b7(\#9)$, $B^b7(b9)$, E^bmi7 , A^bmi7 , $B^b7(\#9)$, A^b13_{sus} , A^b13_{sus} , $A13_{sus}$, B^b13_{sus} , $B13_{sus}$, $F13_{sus}$, G^b13_{sus} , $G13_{sus}$, A^b13_{sus} , $B^b7(\#9)$, E^bmi7 .

Section Markers: [C] (Solos), [D] (solos continue), (Synth. solo), Solo on CCD; after solos play letter [B], then D.S. al Coda.

Performance Notes: solo break, to DS: (3), break, [D.S. al Coda (after solos)], (bs.), (2), (2), break, break, (2), (2), break, Vamp solo & fade.

Bass line at Coda is played with some variation - it may be used at letter A on the D.S.
 Solo section differs in form from recorded version (which has no set solo section).
 Piano chords follow bass rhythm and syncopations (where written above bass notes).

Desafinado

Music by Antonio Carlos Jobim

Lyrics by Jon Hendricks

& Jessie Cavanaugh

Med. Bossa Nova

A F_{MA}^7 $G7(b5)$



Now the song is dif - frent and the words don't e - ven rhyme; 'Cause you



for - got the mel - o - dy our hearts would al - ways croon, And so what



good's a heart that's slight - ly out of tune?

C



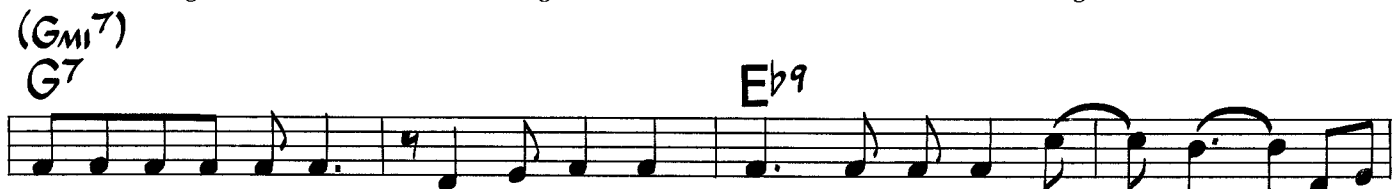
Tune your heart to mine the way it used to be,



Join with me in har - mo - ny and sing a song of lov - ing. We're



bound to get in tune a - gain be - fore too long, There'll be



no de - sa - fi - na - do when your heart be - longs to me com - plete - ly, Then you



won't be slight-ly out of tune, You'll sing a - long with me.

Desire

Tom Scott

Med. Funk (Intro)

♩ = 120

D_{Mi}9 (alto solo starts 3rd x)

G_{Mi}9

(4x's)

A

D_{Mi}7

D_{Mi} (MA 7)

D_{Mi}7

D_{Mi}6

B_bMA7

D

(4th x - alto)

C¹³_{SUS}

FMA7

E_{Mi}7(b5)

A7

D_{Mi}7

D_{Mi} (MA 7)

D_{Mi}7

D_{Mi}6

B_bMA7

D

A7(b9)

FMA7

C

F⁹_{SUS}

F¹³(b9)

B

B_bMA9

E_b13(#9)

A_b9_{SUS}

A_b13(b9)

D_bMA9

G¹³

G¹³(#11)

C¹³_{SUS}

A7(alt.)

C

D_{Mi}9

(D_{Mi} D_{Mi}9 (MA 7) D_{Mi}7 G¹³ D)

G_{Mi}11

(alto fill)

De -

(spoken)

De -

De -

D_{Mi}9

(D_{Mi}9 (MA 7) D_{Mi}7 G¹³ D B_bMA9 D)

A_{Mi}11

(alto fill)

De -

De -

De -

De -

De -

De -

De -

De -

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

D

B_bMA7

E_b9

A¹³(b9)

A7(#5)

D⁹_{SUS}

D⁹

G⁹_{SUS}

G⁹(#11)

C⁹_{SUS}

A7(#5)

E

D_{Mi}9

G_{Mi}9

(Vamp, solo & fade)

(fine)

Desire (Bass)

Med. Funk (Intro)

♩ = 120

(4x's)

First staff of music (Intro) with chords: D_{MI}^9 , G_{MI}^9

Section A (first staff) with chords: D_{MI}^7 , $D_{MI}^{(MA7)}$, D_{MI}^7 , D_{MI}^6

Section A (second staff) with chords: $B^b_{MA}^7/D$, C^{13}_{sus} , F_{MA}^7 , $E_{MI}^7(b5)$, A^7

Section A (third staff) with chords: D_{MI}^7 , $D_{MI}^{(MA7)}$, D_{MI}^7 , D_{MI}^6

Section A (fourth staff) with chords: $B^b_{MA}^7/D$, $A^7(b9)/C^\#$, F_{MA}^7/C , F^9_{sus} , $F^{13}(b9)$

Section B (first staff) with chords: $B^b_{MI}^9$, $E^b_{13}(\#9)$, A^b_{9sus} , $A^b_{13}(b9)$

Section B (second staff) with chords: $D^b_{MA}^9$, G^{13} , $G^{13}(\#11)$, C^{13}_{sus} , $A^7(alt.)$

Section C (first staff) with chords: D_{MI}^9 , G_{MI}^{11}

Section C (second staff) with chords: D_{MI}^9 , A_{MI}^{11}

Solos on form (ABCC);
After solos, D.S. al fine.

Section D (first staff) with chords: $B^b_{MA}^7$, E^b_9 , $A^{13}(b9)$, $A^7(\#5)$

Section D (second staff) with chords: D^9_{sus} , D^9 , G^9_{sus} , $G^9(\#11)$, C^9_{sus} , $A^7(\#9)$

Section E (first staff) with chords: D_{MI}^9 , G_{MI}^9

Vamp & fade (fine)

Letters A & B are played with great variation for solos. Eighth notes on the 'and of 2' and the 'and of 4' are often played staccato.



MILES DAVIS

Dig

Miles Davis

A

F⁷

(trp., ten. & alto)

B^b7

E^b7

A^bMA⁷ B^bMI⁷ E^b7 A^bMA⁷ G^bMI⁷ C⁷

(horn fill) - - - - -

B

F⁷

B^b7

F^bMI³ C⁷ F^bMI (E^b7)

A^bMA⁷ F⁷ B^bMI⁷ E^b7 A^b6 solo break 1st x -

⊕ B^bMI⁷ E^b7 A^bMA⁷

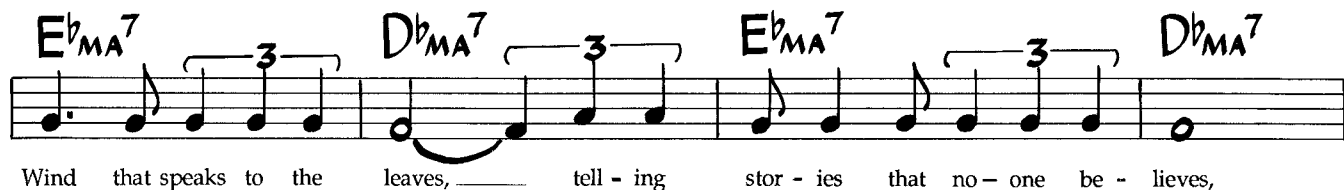
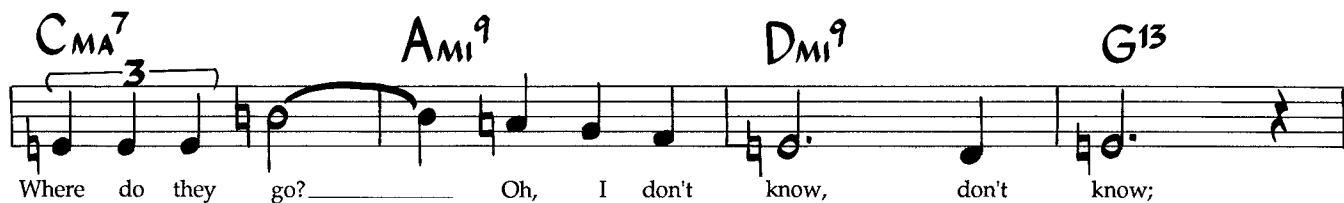
Based on "Sweet Georgia Brown" changes.

Dindi

Music by Antonio Carlos Jobim

English Lyric by Ray Gilbert

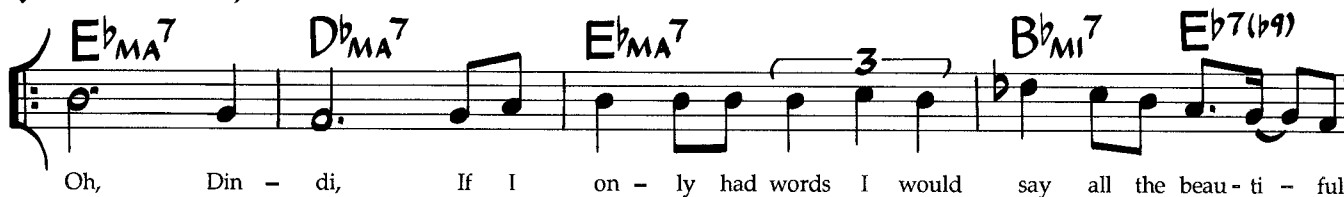
(Intro) Freely



(Slow Bossa)

A

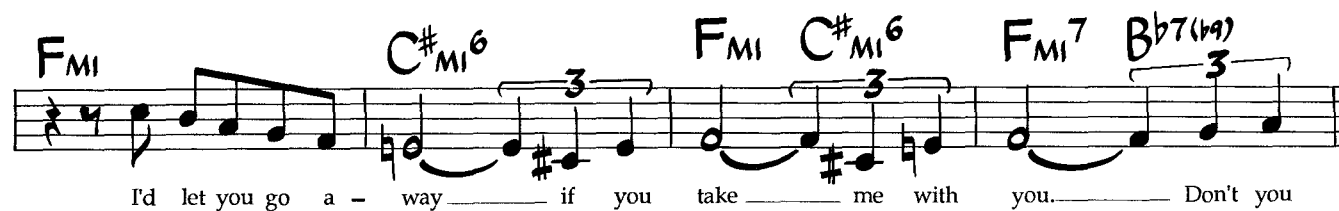
S



B

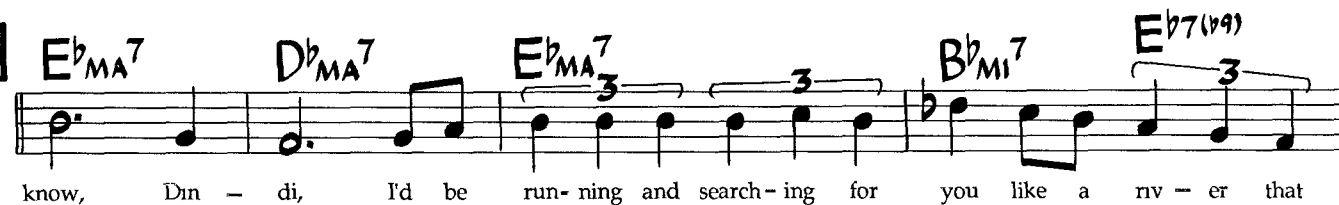


I love you more each day, Yes, I do, Yes, I do;



I'd let you go a way if you take me with you. Don't you

C

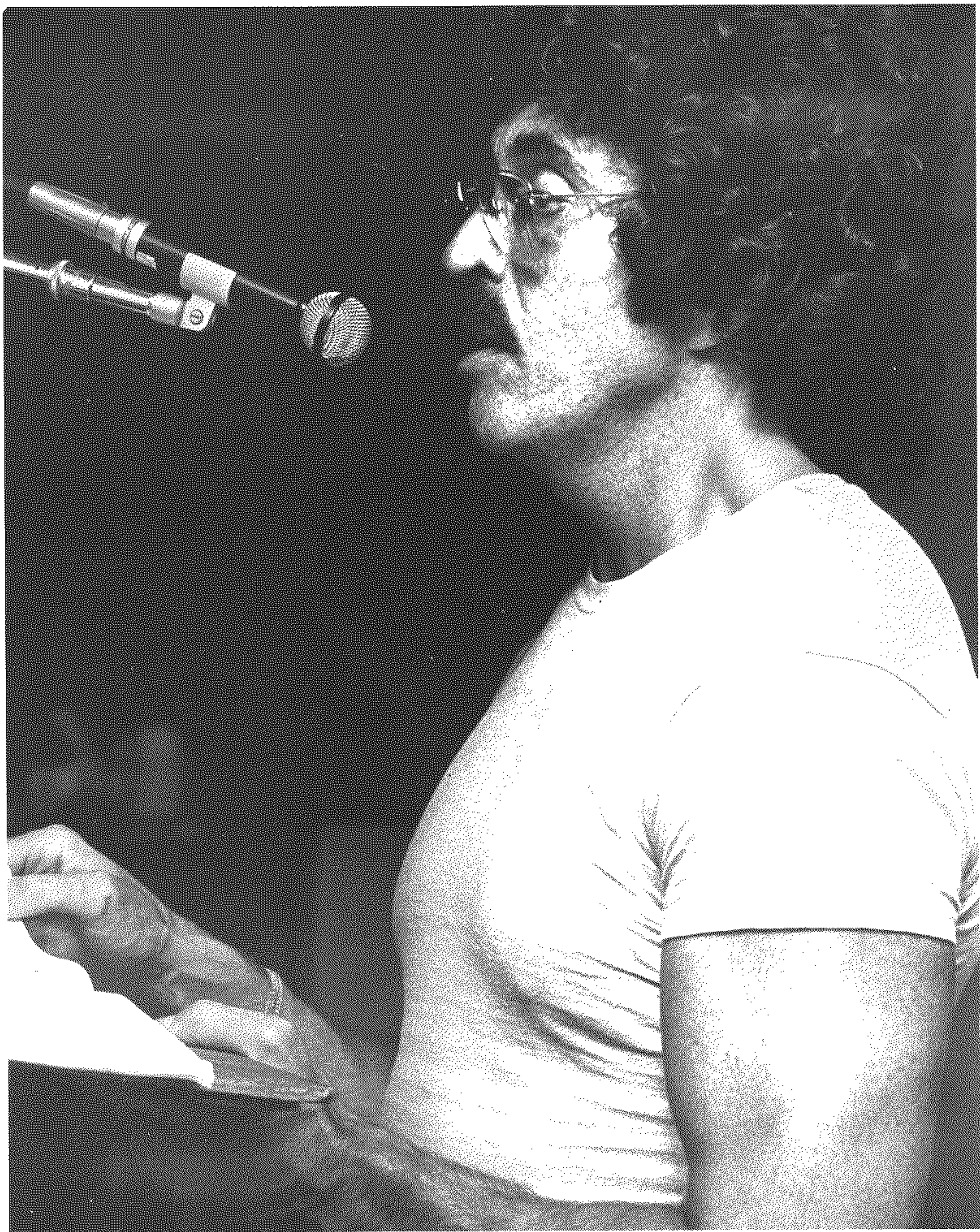


know, Din-di, I'd be run-ning and search-ing for you like a riv-er that



can't find the sea, that would be me with-out you, my Din-di.

Db13(#11) may be substituted for Abmi(ma7) in letters A and C.



MARK MURPHY

Don't Go To Strangers

Music by Arthur Kent
and Dave Mason
Lyric by Redd Evans

Med. Ballad

A



Build your dreams— to the stars a-b-ove, but when you need some— one true to love,—



Don't go to stran- gers, dar- ling, come to me.



Play with fire— till your fin- gers burn— and when there's no— place for you to turn,—

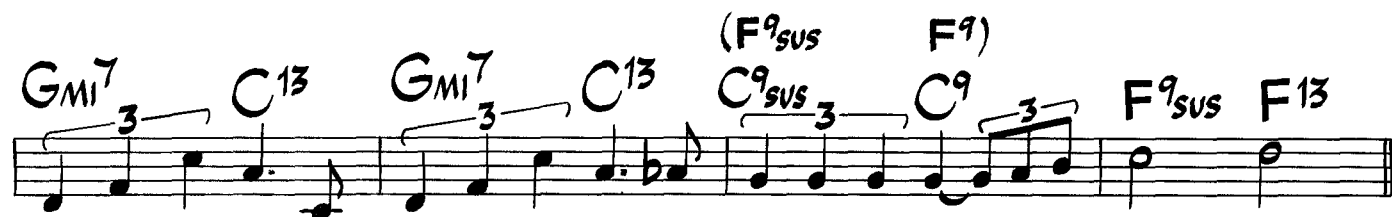


Don't go to stran- gers, dar- ling, come to me. For when

B



you hear a call to fol- low your heart, you'll fol- low your heart I know; I've



been through it all, for I'm an old hand, and I'll un- der- stand if you go. So,

C



make your mark— for your friends to see— but when you need— more than com- pa- ny,—



Don't go to stran- gers, dar- ling, come to me.

Med. Straight 1/8's
(quasi 1/16-note March)

Doors

Mike Nock

A $\text{J} = 130$ $\text{Bb}(\#11)/\text{D}$ CMA^7/D $\text{Bb}(\#11)/\text{D}$ $\text{Bb}(\#11)/\text{D}$ CMA^7/D $\text{Bb}(\#11)/\text{D}$

B $\text{D}^b\text{MA}^7/\text{F}$ EbMA^7/F $\text{D}^b\text{MA}^7/\text{F}$ EbMA^7/F

pn. $\text{D}^b\text{MA}^7/\text{F}$ EbMA^7/F $\text{D}^b\text{MA}^7/\text{F}$ EbMA^7/F

bs. $\text{D}^b\text{MA}^7/\text{F}$ EbMA^7/F $\text{D}^b\text{MA}^7/\text{F}$ EbMA^7/F

$\text{E}^{\text{add}9}/\text{G}^\#$ $\text{E}^{\text{add}9}/\text{G}^\#$

pn. fill

GMA^7/B AMA^7/B GMA^7/B AMA^7/B

C $\text{B}^b\text{MA}^7/\text{D}$ CMA^7/D $\text{B}^b\text{MA}^7/\text{D}$ CMA^7/D

$\text{B}^b\text{MA}^7/\text{D}$ CMA^7/D $\text{B}^b\text{MA}^7/\text{D}$ CMA^7/D

$\text{D}^b\text{MA}^7/\text{F}$ $\text{D}^b\text{MA}^7(\#11)/\text{F}$

pn. fill

C/Ab $\text{B}/\text{C}^\#$ B^b/Gb A/B A^b/E GMA^7/A

Use changes in brackets (above the staff) for solos.

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Play head (ABC) twice, then solo on form.
After solos, D.C. al Coda.

C/Ab $\text{B}/\text{C}^\#$ B^b/Gb A/B (On cue) A^b/E GMA^7/A $\text{F}^\#/\text{D}$

(Vamp till cue)

Rall.

(play melody first four times and last time before going on)

Letter A may be played as $\text{Bb}(\#11)/\text{D}$ throughout for solos.

Early Autumn

Music by Ralph Burns
& Woody Herman
Lyric by Johnny Mercer

Med. Ballad

[A] G^7 CMA^7 B^7 B^bMA^7

When an ear - ly au-tumn walks the land _____ and chills the breeze, And touch-es with her hand _____

A^7 A^bMA^7 G^7

_____ the sum-mer trees, Per - haps you'll un - der - stand _____ what mem- o - ries I

CMA^7 AMi^7 Dmi^7 G^7 CMA^7 B^7

own. There's a dance pa - vil - ion in the rain _____ all shut - tered down, A

B^bMA^7 A^7 A^bMA^7

wind-ing coun- try lane _____ all rus- set brown, A frost - y win-dow pane _____

G^7 C^6 $\%$

_____ shows me a town grown lone - ly, _____ That spring of

[B] Dmi^7 G^{13} (CMA^7 EMI^7 D^{13} E^bO^7) Dmi^7 G^{13} CMA^9

ours that start - ed so A - pril heart-ed seemed made for just a boy and girl. _____ I nev - er

Cmi^7 F^{13} B^bMA^7 E^b^{13} DMA^7 $C^{\#7}$ C^9 $B^7(\#9)$ B^b7 AMA^7 $A^b7(b9)$ G^9

dreamed, did you, an - y fall would come in view so ear - ly, ear - ly?

[C] CMA^7 B^7 B^bMA^7

Dar- ling if you care _____ please let me know, I'll meet you an - y - where _____

A^7 A^bMA^7 G^7

_____ I miss you so, Let's nev - er have to share _____ an - oth - er ear - ly

C^6 (AMi^7 Dmi^7 G^7)

au - tumn. _____

Medium
Funk/Samba

Easy

Al Jarreau
Tom Canning
Jay Graydon

$\text{♩} = 114$

(pn.)

A_{MI}^7 $B_{MI}^7(b5)$ $E7(\#9)$ A_{MI}^7 $B_{MI}^7(b5)$ $E7(\#9)$

(gtr.)

(sample bass line) (etc.)

A

1 Yes-ter-day — you left Bra- zil and went — a way — to see the world,

A_{MI} $E/G\#$ G_{MI}^7 $C^{13}(b9)$ F_{MA}^7

Look-in' for — a dis- tant beach, a dif- frent shore,

F_{MA}^7 $(E7(\#9))$ $N.C.$ A_{MI} $E/G\#$ G_{MI}^7 $C^{13}(b9)$

(bs., gtr. & pn.)

a fast- er whirl. Think-in' that your heart's — de- sire

F_{MA}^7 $(E7(\#9))$ $N.C.$ $B_{MI}^7(b5)$ $E7(\#9)$

Hun- gered for — some Pa - ris or Ber - lin,

A_{MI}^7 $B_{MI}^7(b5)$ $E7(\#9)$ A_{MI}^7 $/G$

Caught be-tween the snow and fire, Will sweet Ca - ri - o - ca love a gain?

$F^{\#}m7(b5)$ $FMA7$ $Bb13$ $Bm7(b5)$ $E7(\#9)$

1. 2., 3.

2. Your Eas - y, Eas - y,

A_m7 $E7(\#9)$ A_m7 A^b13 G_m7 $D^{(add9)}/F^{\#}$ $F13$

B (synth.)

Let your love ring out, And my lov - in' in to (on repeat)

stay. 1. It's Eas - y, 2. Ain't it Eas - y Let your love ring out,

A_m7 $Bm7(b5)$ $E7(\#9)$ C/B^b (synth.)

And my lov - in' in to - day. It's Eas - y, stay. (voice scats)

C/B^b A_m7 $Bm7(b5)$ $E7(\#9)$ A_m7 $Bm7(b5)$ $E7(\#9)$

D.S. (3rd verse) al 2nd ending al Coda

And my lov - in' in to stay. Eas - y, Eas - y, Eas - y.

(cresc.)

C/B^b A_m7 $Bm7(b5)$ $E7(\#9)$ $A^{(add9)}/C^{\#}$ $F^{\#}7(\#9)$ B $D^{\#}$ F

2nd VERSE

Your superman gonna do the super--best he can
To free the pearl.
Giving you the superness that he can do.
Believe me, girl.
That everyday your need is higher.
But love is not Chicago or L.A.
Home is where the heart's on fire
And where that restless snowbird melts away.

3rd VERSE

Settle down, there ain't no need to run around.
It's really clear, that I'm the man
Who's gonna do the super--best he can, to keep you near.
Everyday your need soars higher. Love is not
Chicago or L.A. Home is where your heart's on fire.
Can't deny this love is here to stay.

Solos on letter **A**;
take 2nd ending at end of last solo,
vamp & fade on letter **B**.

Med. Latin/Rock

Eighty One

Ron Carter
(As played by Miles Davis)

A

♩ = 140

(trp. w/ ten.)

F^9_{sus}

Bb^9_{sus} ($G^b_{MA}7/Bb$)

F^9_{sus} (ten. 8^{va} b.)

etc.

(bass)

Bb^9_{sus}

F^9_{sus}

($D^b_{MA}7(b5)/F$)

C^9_{sus}

Bb^9_{sus}

F^9_{sus}

((bass simile))

B

F^9_{sus}

Bb^9_{sus}

F^9_{sus}

Bb^9_{sus}

F^9_{sus}

C^9_{sus}

Bb^9_{sus}

F^9_{sus}

(trp. ten.)

(Solos)

[C] F^9_{sus} B^b9_{sus}

F^9_{sus} C^9_{sus} B^b9_{sus} F^9_{sus}

After solos, D.C. al Coda

F^9_{sus} F^9_{sus} (2) F^9_{sus} **(On Cue)** F^9_{sus}

Vamp & fade till cue

Bass line is played with great variation (especially for solos). Each solo progresses from Latin to swing feel. 'Sus' chords are sometimes played as dominant 9th chords (with 3rd). Chords in parentheses are optional. Chord rhythms suggested only.

Med.- Slow
Straight-Eighths

Elm

Richie Beirach

♩ = 110

(Intro)

1. 2.

Piano

F#°7
G

GMI

GMI

The piano introduction consists of four measures. The first measure has a key signature of one flat (Bb) and a time signature of 4/4. The first two measures are marked with a 'Piano' dynamic. The first measure contains a piano accompaniment for F#°7/G, with a melody of eighth notes in the right hand. The second measure contains a piano accompaniment for GMI, with a melody of eighth notes in the right hand. The third measure contains a piano accompaniment for GMI, with a melody of eighth notes in the right hand. The fourth measure contains a piano accompaniment for GMI, with a melody of eighth notes in the right hand. The introduction is divided into two first endings: the first ending leads back to the beginning, and the second ending leads to the start of section A.

[A]

F#°7
G

GMI

Section A begins with a key signature change to two flats (Bb, Eb) and a time signature change to 4/4. The first measure is marked with a 'Piano' dynamic. The first two measures are marked with a 'Piano' dynamic. The first measure contains a piano accompaniment for F#°7/G, with a melody of eighth notes in the right hand. The second measure contains a piano accompaniment for GMI, with a melody of eighth notes in the right hand. The third measure contains a piano accompaniment for GMI, with a melody of eighth notes in the right hand. The fourth measure contains a piano accompaniment for GMI, with a melody of eighth notes in the right hand.

F#°7
G

GMI

The second system of section A continues the piano accompaniment for F#°7/G and GMI. The first measure contains a piano accompaniment for F#°7/G, with a melody of eighth notes in the right hand. The second measure contains a piano accompaniment for GMI, with a melody of eighth notes in the right hand. The third measure contains a piano accompaniment for GMI, with a melody of eighth notes in the right hand. The fourth measure contains a piano accompaniment for GMI, with a melody of eighth notes in the right hand.

A♭
C

D7
C

B♭MA 9(#5)

E7(#9)

E♭MA 9(#11)

The third system of section A continues the piano accompaniment for A♭/C, D7/C, B♭MA 9(#5), E7(#9), and E♭MA 9(#11). The first measure contains a piano accompaniment for A♭/C, with a melody of eighth notes in the right hand. The second measure contains a piano accompaniment for D7/C, with a melody of eighth notes in the right hand. The third measure contains a piano accompaniment for B♭MA 9(#5), with a melody of eighth notes in the right hand. The fourth measure contains a piano accompaniment for E7(#9), with a melody of eighth notes in the right hand.

A MI 7(add 11)
♭5

A♭MA 9(#11)

E MI 11

The fourth system of section A continues the piano accompaniment for A MI 7(add 11) ♭5, A♭MA 9(#11), and E MI 11. The first measure contains a piano accompaniment for A MI 7(add 11) ♭5, with a melody of eighth notes in the right hand. The second measure contains a piano accompaniment for A♭MA 9(#11), with a melody of eighth notes in the right hand. The third measure contains a piano accompaniment for E MI 11, with a melody of eighth notes in the right hand. The fourth measure contains a piano accompaniment for E MI 11, with a melody of eighth notes in the right hand.

Play head twice,
then solo on [A].
After solos, D.S. al Coda.

First system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains a bass line with a triplet of eighth notes. Chords are indicated as $A_{MI}7^{(add\ 11)}_{b5}$ and $A^b_{MA}9^{(\#11)}$. A key signature change to one sharp (F#) is indicated by a sharp sign on the F line.

B

Second system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains a bass line with a triplet of eighth notes. Chords are indicated as $C_{MA}7/G$, $F^{\#o}7/G$, and $G^{(add\ 9)}$.

Third system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains a bass line with a triplet of eighth notes. Chords are indicated as $F^{\#o}7/G$ and $G_{sus}^{(add\ 9)}$.

Fourth system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains a bass line with a triplet of eighth notes. Chords are indicated as $F_{MA}7/C$, $D7/C$, G/B , B^+ , and $E^b_{MA}7/B^b$.

Fifth system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains a bass line with a triplet of eighth notes. Chords are indicated as $A_{MI}7^{(add\ 11)}_{b5}$, $A^b_{MA}9^{(\#11)}$, $G_{sus}^{(add\ 9)}$, $G^{(add\ 9)}$, and $G^{(add\ 11)}_{b5}$. A key signature change to one sharp (F#) is indicated by a sharp sign on the F line. The system concludes with a *rit.* (ritardando) marking.

Endangered Species

Wayne Shorter
Joseph Vitarelli

Medium Funk

♩ = 110

[A] $F\#^{13}$ E^{13} ($F\#7$) $E\flat_6/4$ $B/C\#$ ($F\#7$) G/F F/A C/D $F\#^{(b5)}$ MA^7sus $D^{(add\ 9)}$ ($sop.$) (4x's)

G/F F/A C/D $F\#^{(b5)}$ MA^7sus 1. D/E $\#^{\hat{A}}E/F\#$ $E\flat^{(add\ 9)}$ $C^{(add\ 9)}$ $A^{(add\ 9)}$ $C\#$

2. A_{MI}/G $A\flat^{(\#11)}$ ($omit\ 3$) $F\#o7$ B_{MA}^9 $G/B\flat$ $B\flat/C$ $E\flat_{MI}^9$ $F7(alt.)$ B_{MI}^9

$B_{MI}^9(MA\ 7)$ $E^{(add\ 9)}$ $G\#$ F/G $F\#_{MI}$ C/D $A\flat_7/D$

[B] C^7sus/D $A7(b9)$ D $D_6/4$ D^9sus $A\flat_7/D$ $F^{(add\ 11)}$ C^7/D $A7(b9)$ D $D_6/4$ D^9sus $A\flat_7/D$

C^7sus/D $A7(b9)$ D $D_6/4$ D^9sus $A\flat_7/D$ $F^{(add\ 11)}$ C^7/D $A7(b9)$ D $D_6/4$ E^+/G

C_{MA}^9 $B7(\#9)$ $B7(b9)$ E_{MI}^9 A^{13} $A^{13}(b5)$

(sample solo) G_{MI}^9 $A7(\#9)$ $A7(b9)$ D_{MI}^9 G^{13} $G^{13}(b5)$

(end solo)

C *Tacet*

Chords: G^6_9 , E^b/B , C_{MA}^7/F , $E^{(add\ 9)}/G^{\#}$, G^6_9 , B^b/B , F^6_9 , $E^{(add\ 9)}/G^{\#}$, D/G , B^b/B , E^b/F , $A7^{(\#5)}$, A/D , $F/F^{\#}$, C_{MI}^7 , $E^b7(b5)$, E/D , $(E/D)F/D$, $F^{\#}$, G/C , $F^{\#}/E^b$, D^6_9 , $B^b/F^{\#}$, C^6_9 , $B^{(add\ 9)}/D^{\#}$, A/D , $F/F^{\#}$, G/C , $E^b_{MA}^7/F$, C/F , A^o7 , B^b/E^b , $G^{13(b9)}$, A_{MI}^7 , $F7(b9)$, $E^b_{MA}^9$, G^b/A^b .

D *Tacet*

Chords: (D^b7) , $B^b^6_9$, G^b/A^b , (D^b7) , $B^b^6_9$, G^b/A^b , (D^b7) , G^6_9 , E^b/B , E_{MI}/F , $A^b9^{(\#5)}$, G^6_9 , B^b/B , F^6_9 , $A^b9^{(\#5)}$, D/G , (D/G) , B^b/B , E^b/F , A^b13 , G^6_9 , E^b/B , $E^b_{MA}^7^{(\#5)}$, F , $A7^{(alt.)}$, D^6_9 , $G^b_{MA}^7(b5)$, G/C , $B^{(add\ 9)}/D^{\#}$, D^6_9 , $C_{sus}/F^{\#}$, C^6_9 , $B^{(add\ 9)}/D^{\#}$, A/D , $F/F^{\#}$, B^b/C , $E^b7^{(\#5)}$, D^6_9 , $F/F^{\#}$, C^6_9 , $E^b_{MA}^7/F$, $(D.S. al Coda)$.

Chords: A_{MI}^7 , $F7(b9)$, $B^b_{MI}^7$, $B_{MI}^9(b5)$, A_{MI}^7 , $F7(b9)$, $B^b_{MI}^9$, D^b/E^b , C/D , $D^{(add\ 9)}(omit\ 3)$, $D^{(add\ 9)}(omit\ 3)$, *(Vamp & fade)*.

Endangered Species (Bass)

Medium Funk

♩ = 110

Chords and Harmonic Progressions:

- Measures 1-4:** G/A, A/B, F_{MA}^{7(b5)} B(b), F⁶/C, F_{MA}^{7(b5)} B, F⁶/C, B7(b9)
- Measures 5-8:** D(add.9) (omit 3), (8va b. —), (4x's) A, F^{#13}, E¹³, (F^{#7})
- Measures 9-12:** (F^{#7}), D^{#6/9}, B/C[#], F^{#7}, G/F, F/A, C/D, F_{MA}^{7(b5)} SUS, 1. D/E, E/F[#], E^b/G, C/E, A/C[#]
- Measures 13-16:** 2. A_M/G, A^b/G, F^{#07} B_{MA}⁹ G/B^b, B^b/C, E^b_M⁹ F7(alt.) B_M⁹, B_M⁹(MA7), E/G[#] F/G, F[#]_M/E C/D, A^b7/D
- Measures 17-20:** B C⁷_{SUS} D, A7(b9) D^{6/9} (D pedal —), (8va b. —), (7) E⁺/G
- Measures 21-24:** C_{MA}⁹, B7([#]9), B7(b9), E_M⁹, A¹³, A¹³(b5)
- Measures 25-28:** G_M⁹, A7([#]9), A7(b9), D_M⁹, G¹³, G¹³(b5)
- Measures 29-32:** F^{#13}, E¹³, (F^{#7}), D^{#6/9}, B/C[#]

Other Notations:

- Boxed 'A' at measure 8.
- Boxed 'B' at measure 17.
- Boxed 'C' at measure 29.
- Repeat signs at the end of the piece.

F#7 G/F F/A C/D F#MA7(b5) SUS G/F F/A C/D F/F# G6/9
 (G6/9) Eb/B CMA7 F E/G# G6/9 Bb/B F6/9 E/G# D/G Bb/B Eb/F A7(#9) A/D
 (A/D) F/F# CMI7 Eb7(b5) E/D F# G/C F+ Eb D6/9 Bb/F# C6/9 B/D# A/D
 (A/D) F/F# G/C EbMA7 F C/F A07 Bb/Eb G13(b9) A MI7 F7(b9) EbMA9 Gb/Ab
 (D7) Bb6/9 Gb/Ab (D7) (2)
 (b) D/C C/E G/A C#MA7(b5) SUS D/C C/E G/A C#MI7(b5) G/F F/A C/D F#MA7(b5) SUS
 G/F F/A C/D F/F# G6/9 Eb/B EMI/F Ab9(#5) G6/9 Bb/B F6/9 Ab9(#5) D/G
 (D/G) Bb/B Eb/F Ab13 G6/9 Eb/B EbMA7(#5) F A7(alt.) D6/9 F#MA7(b5) G/C B/D# D6/9
 (D6/9) Csus/F# C6/9 B/D# A/D F/F# Bb/C Eb7(#5) D6/9 F/F# C6/9 EbMA7 F
 D.S. al Coda
 A MI7 F7(b9) BbMI7 B MI9(b5) A MI7 F7(b9) BbMI9 Db/Eb C/D D(add9)(omit3) D(add9)(omit3)
 (8va b. - - - - -) Vamp & fade

Some chord names have been simplified (see piano part). Notes marked 8va. are played one octave lower on recording (although lower than normal bass range).

Endangered Species (Keyboard)

Med. Funk

♩ = 110

[A] G/A A/B $F_{MA}7(b5)$ F^6_C $F_{MA}7(b5)$ F^6_C $B7(b9)$ $D^{(add\ 9)}_{(omit\ 3)}$ (4x's)

$F\#13$ $E13$ (F#7) E^b6_9 $B/C\#$ (F#7) G/F F/A C/D $F\#_{MA}7(b5)$ SUS

G/F F/A C/D $F\#_{MA}7(b5)$ SUS 1. D/E $E/F\#$ $E^b(add\ 9)$ $C^{(add\ 9)}$ $A^{(add\ 9)}$ $C\#$

2. $A_{MI}G$ $A^b(\#11)$ G $F\#7$ $B_{MA}9$ G/B^b B^b/C $E^b_{MI}9$ $F^{+}(add\ \#9)$ $B_{MI}9$

$B_{MI}9(MA\ 7)$ $E^{(add\ 9)}$ $F/G\#$ F/G $F\#_{MI}E$ C/D A^b7/D

[B] $C7sus/D$ $A7(b9)$ D^6_9 D^9sus A^b7/D $F^{(add\ 11)}$ $C7/D$ $A7(b9)$ D^6_9 D^9sus A^b7/D

$C7sus/D$ $A7(b9)$ D^6_9 D^9sus A^b7/D $F^{(add\ 11)}$ $C7/D$ $A7(b9)$ D^6_9 D^9sus E^+G

$C_{MA}9$ $B7(\#5)$ $B7(b9)$ $E_{MI}9$ $A13$ $A13(b5)$

$G_{MI}9$ $A7(\#5)$ $A7(b9)$ $D_{MI}9$ $G13$ $G13(b5)$

[C] $F\#13$ $E13$ (F#7) E^b6_9 $B/C\#$ (F#7)

Handwritten musical score with complex chord progressions and notation. The score is written on ten staves, with chords and notes indicated above and below the staff lines. The notation includes various chord symbols, accidentals, and dynamic markings.

Chord progressions and notation include:

- Staff 1: G/F , F/A , C/D , $F\#_{MA}7sus(b5)$, G/F , F/A , C/D , $F/F\#$, $G^6_9(omit\ 3)$, $E\flat/B$, $C_{MA}7/F$, $E^{(add\ 9)}/G\#$
- Staff 2: $G^6_9(omit\ 3)$, $B\flat/B$, F^6_9 , $E^{(add\ 9)}/G\#$, D/G , $B\flat/B$, $E\flat/F$, $A^{(add\ \#9)}(add\ b9)/D$, $F/F\#$, $C_{MI}7$, $E\flat7(b5)$, E/D
- Staff 3: $(E/D)F/D$, $F\#G/C$, $F^+/E\flat$, D^6_9 , $B\flat/F\#$, C^6_9 , $B^{(add\ 9)}/D\#$, A/D , $F/F\#$, G/C , $E\flat_{MA}7/F$
- Staff 4: C/F , $A^{\circ}7/B\flat$, $E\flat/G^{13}(b9)$, \emptyset , $A_{MI}7$, $F7(b9)$, $E\flat_{MA}9$, $G\flat/A\flat$
- Staff 5: \boxed{D} $(D\flat7)$, $B\flat^6_9$, $G\flat/A\flat$, $(D\flat7)$, $B\flat^6_9$, $G\flat/A\flat$
- Staff 6: D/C , C/E , G/A , $C\#_{MA}7sus(b5)$, D/C , C/E , G/A , $C\#_{MI}7(b5)$, G/F , F/A , C/D , $F\#_{MA}7(b5)$
- Staff 7: G/F , F/A , C/D , $F/F\#$, $G^6_9(omit\ 3)$, $E\flat/B$, E_{MI}/F , $A\flat9(\#5)$, $G^6_9(omit\ 3)$, $B\flat/B$, F^6_9 , $A\flat9(\#5)/D$, G
- Staff 8: (D/G) , $B\flat/B$, $E\flat/F$, $A\flat^{13}(omit\ 3)$, $G^6_9(omit\ 3)$, $E\flat/B$, $E\flat_{MA}7(\#5)$, $F A^{(add\ \#9)}(add\ b9)$, D^6_9 , $G\flat_{MA}7(b5)$, G/C , $B^{(add\ 9)}/D\#$
- Staff 9: D^6_9 , C_{sus} , $F\#C^6_9$, $B^{(add\ 9)}/D\#$, A/D , $F/F\#$, $B\flat/C$, $E\flat7(\#5)$, $D^6_9(omit\ 3)$, $F/F\#$, C^6_9 , $E\flat_{MA}7$, $(C^7sus)/D$
- Staff 10: \emptyset , $A_{MI}7$, $F7(b9)$, $B\flat_{MI}7^{(add\ 13)}$, $B_{MI}9(b5)$, $A_{MI}7$, $F7(b9)$, $B\flat_{MI}9$, $D\flat/E\flat$, C/D , $D^{(add\ 9)}(omit\ 3)$, $D^{(add\ 9)}(omit\ 3)$

Dynamic markings and other notation include:

- $(D.S. al Coda)$
- $(Vamp \& fade)$



Photo by Jim Marshall ©1988

WAYNE SHORTER

Fast Swing

E.S.P.

Wayne Shorter
(As played by Miles Davis)

$\text{♩} = 268$

A

First system of music for section A, measures 1-4. Treble and bass staves. Chords: E7(alt.), FMA7.

Second system of music for section A, measures 5-8. Treble and bass staves. Chords: E7(alt.), EbMA7(#11).

Third system of music for section A, measures 9-12. Treble and bass staves. Chords: D7, (Eb7) EbMA7(#11), E7, FMA7 EbMA7. Includes "pn. tacet" instruction.

First system of music for section 1, measures 13-16. Treble and bass staves. Chords: Dmi9, G7, Gmi7, (Gb7) GbMA9. Includes "pn. tacet" instruction.

Second system of music for section 2, measures 17-20. Treble and bass staves. Chords: Db9(#11), Gmi7, Dbmi7 Gb7, FMA7. Includes "pn. tacet" instruction.

Bass walks in 2 for head, 4 for solos. "pn. tacet" sections are observed during the head only.

Everything Happens To Me

Music by Matt Dennis

Lyric by Tom Adair

Med. Ballad

A

Chords: C_{Mi}⁹, F⁷, D_{Mi}⁷, C^{#o7}, C_{Mi}⁷, F⁷ (E^{b7}), D_{Mi}^{7(b5)}, G⁷, (C_{Mi}⁷ B^{o7}), A^{b9} C_{Mi}^{7(b5)}, D_{Mi}⁷, G⁹, C_{Mi}⁷, (B⁷) F⁷, B^bMA⁷, (E_{Mi}^{7(b5)} E^bMi⁶), C_{Mi}⁹, F⁷, D_{Mi}⁷, C^{#o7}, C_{Mi}⁷, F⁷ (E^{b7}), D_{Mi}^{7(b5)}, G⁷, (C_{Mi}⁷ B^{o7}), A^{b9} C_{Mi}^{7(b5)}, D_{Mi}⁷, G⁹, C_{Mi}⁷, (B⁷) F⁷, B^{b6}.

I make a date for golf and you can bet your life it rains, I
 try to give a par-ty and the guy up-stairs com- plains, I guess I'll go through life just catch-in'
 colds and miss- in' trains, Ev - 'ry-thing hap - pens to me. I
 nev - er miss a thing, I've had the meas - les and the mumps, and ev - 'ry time I play an ace my
 part - ner al - ways trumps, I guess I'm just a fool who nev - er
 looks be - fore he jumps, Ev - 'ry-thing hap - pens to me. At

B

Chords: F_{Mi}^{7(add 11)}, B^{b7(#9)} (#5), E^bMA⁷, (C_{Mi}⁷), F_{Mi}^{7(add 11)}, B^{b7(b9)} (#5), E^bMA⁷, E_{Mi}^{7(add 11)}, A^{7(#9)} (#5).

first my heart thought you could break this jinx for me, That
 love would turn the trick to end des - pair; But now I just can't fool this head that

(G_{M1} G_{M1}^(MA7) G_{M1}⁷ C⁷)

D_{MA}⁷ (B_{M1}⁷) G_{M1}⁷ C⁷ F⁹_{SUS} F⁷

thinks for me, I've mort-gaged all my cas-tles in the air. I've



C_{M1}⁹ F⁷ D_{M1}⁷ C^{#07}

tel - e - graphed and phoned, I sent an "Air - mail Spe - cial", too. Your

C_{M1}⁷ F⁷ (E^{b7}) D_{M1}^{7(b5)} G⁷ (C_{M1}⁷ B⁰⁷) A^{b9} C_{M1}^{7(b5)}

an- swer was "Good-bye", and there was e - ven post-age due. I fell in love just once and then it

D_{M1}⁷ G⁹ C_{M1}⁷ (B^{7(#9)} F¹³) B^{b6}

had to be with you, — Ev - 'ry - thing hap - pens to me. —

Fall

Medium Ballad

(with triplet undercurrent)

♩ = 82

Wayne Shorter

(As played by Miles Davis)

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

F#7_{sus} (add 3) **B13 (b9)** **E⁹_{sus}** **E^b_{MA} 7(b5)**

(bass)

F#7_{sus} (add 3) **B13 (b9)** **E⁹_{sus}** **E^b_{MA} 7(b5)**

D_{MA} 7 **D13 (b9)** **G_{MI} 11** **B_{MI} 9** **A^b_{MA} 7(b5)**

F#7_{sus} (add 3) **B13 (b9)** **E_{MI} 11** **A_{MI} 11 / B**

Bass has melody; it is played with great variation. Treble line continues underneath solos.

Med.-Up Swing

Farmer's Market

Music by Art Farmer
Lyric by Annie Ross

N.C. (Intro - optional)



A F⁶ G^{Mi}7 C⁷ F⁶

Once there was a girl and she was right from the sticks, Thought she'd go out to the mar -

C^{Mi}7 F⁷ B^bMA⁷ B^bMi⁷ E^b7

- ket one day, And hey, we could sure say of the town

A^{Mi}7 D⁷(b9) G^{Mi}7

she was the toast, Real - ly the most, We don't want to boast,

C⁷(b9) F⁶ A^bMA⁷ D^bMA⁷ G^b7

but scads of lads would soon sur-round her, Cit - y slick - ers sure would hound her.

B F⁶ G^{Mi}7 C⁷ F⁶

She walked in the mar - ket place and what did she see, Crew cut and cut with a cra -

C^{Mi}7 F⁷ B^bMA⁷ B^bMi⁷ E^b7

- zy goat - ee, What a blend, he was the end, sell - in' beans,

A^{Mi}7 D⁷(#5) G^{Mi}7 D^b7

Dressed in his jeans, "What a buy." she

C⁷(#5) F⁶ solo break

was heard to cry.

(fine)

Solos on F blues
After solos, D.S. al fine (final lyric)

LYRIC FOR FINAL HEAD

Once there was a drummer who was straight from New York,
Tourin' the country with Wardell Gray
And hey, we could sure say of the drums, he was the toast.
Really the most, We don't wanna boast, but
All the crazy chicks would hound him, all the swingin' bands would sound him.
Then one day he saw the one that made his head whirl,
He met and married the same little girl,
What a blend, they are the end, they're real cool, house with a pool,
Crazy scenes, blame it on the beans.'

Favela

Antonio Carlos Jobim

Med. Bossa Nova **A**

(G¹³) G_M⁷ F¹³ F/G G¹³ G_M⁷ F¹³ F/G

(G¹³) G_M⁷ F¹³ F/G G⁷(#9) G_M⁷

C_M⁷ F¹³ (B_M⁷) B^b_MA⁷ B^b⁷

E_M⁷(b5) E^b_M⁶ G_M⁷ D_M⁷ G_M⁷

B C_M⁷ G_M⁷ C_M⁷ G_M⁷

C_M⁷ G_M⁷ E^b₇(#9) D₇(#9) (C_M⁷) C₇(#9)

C (G¹³) G_M⁷ A^b¹³ F/G G¹³ G_M⁷ A^b¹³ F/G

(G¹³) G_M⁷ A^b¹³ F/G G⁷(#9) G_M⁷

C_M⁷ F¹³ (B_M⁷) B^b_MA⁷ B^b⁷

E_M⁷(b5) E^b_M⁶ G_M⁷ D_M⁷ G_M⁷

F/G may be replaced by D_M⁷ throughout.

Medium Latin/Rock
♩ = 92

Feel Like Makin' Love

Eugene McDaniels
(As sung by Roberta Flack)

Stroll-in' in the park - watch-in' win - ter turn to spring. -

F_{m11} Bb^{13}_{sus} Eb_{MA}^7 Db^7

(sample bass line) (etc.)

Walk-in' in the dark - see-in' lov - ers do their thing. -

Db^7 C^7 F_{m11} Bb^{13}_{sus}

(Ooo - - -) That's the time - I feel like mak - in' love -

Eb_{MA}^7 $A^7(b5)$ Ab_{MA}^7 G_{m11}

to you. - That's the time - I feel like mak - in' dreams -

F_{m11} C_{m11} Ab_{MA}^7 G_{m11}

come true. - Oh, - ba - by - drum fill -

Db^7 C_{m11} E^b7 E^7 F^7

2nd VERSE

When you talk to me,
When you're moanin' sweet and low.
When you're touchin' me,
And my feelings start to show. That's the time....(etc.)

3rd VERSE

In a restaurant, holding hands by candlelight.
When I'm touchin' you, wanting you with all my might.
That's the time...(etc.)

To end, sing first verse and fade.

Fire

Med. Latin

Joe Henderson

N.C.

$\text{♩} = 110$

(bs)

(Vamp till cue)

(bass simile till [B])

[A] (On Cue)

$A_{MI} \frac{6}{9}$

(ten.)

[B] (Tenor Solo)

E_{MI}^{11}

(bs.)

(Vamp till cue)

[C] (On Cue - Solo continues)

$A_{MI} \frac{6}{9}$

(Vamp till cue)

On cue, D.S., play head (A), continue to next solo,
After last solo, D.S. al Coda

(E_{MI}^{11})

(pn.)

(bs. w/ pn. 8^{va} b.)

(Vamp & fade)

Sample piano voicing at letter [A]:

$A_{MI} \frac{6}{9}$

(#)

Piano comp figure at letter A is suggested only. Vamp at letter B is long, vamp at letter C much shorter.
Tenor sounds one octave lower than written. Melody may be doubled by other instruments.

First Light

Medium Latin

$\text{♩} = 154$

Freddie Hubbard

A

B

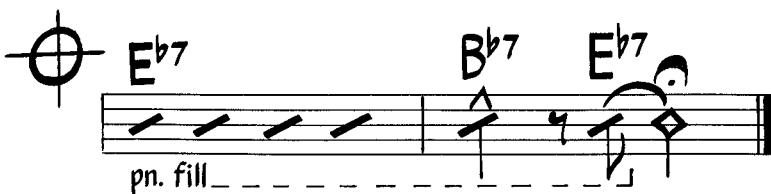
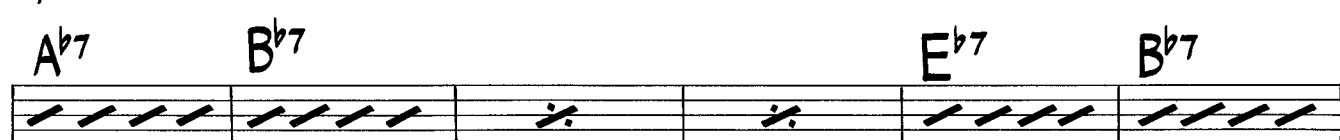
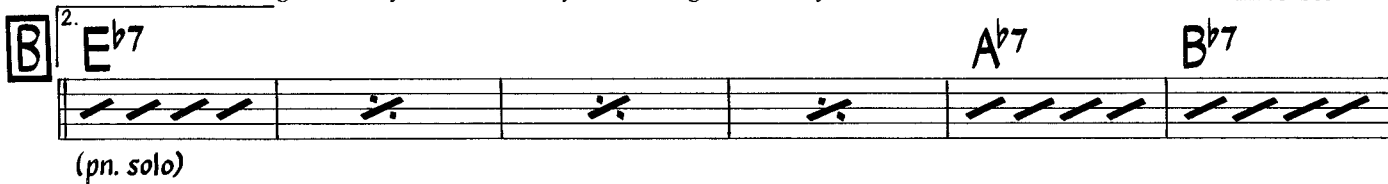
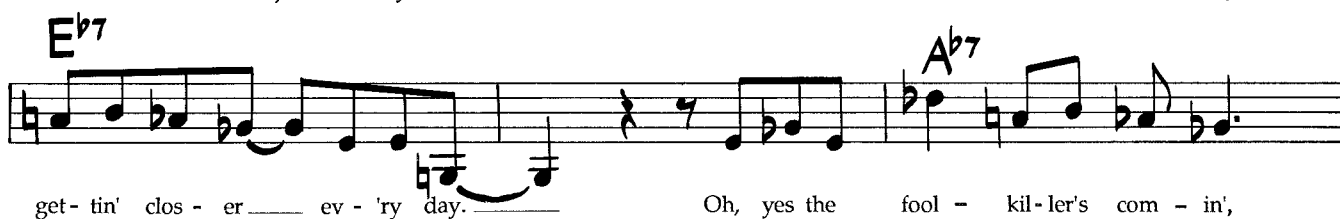
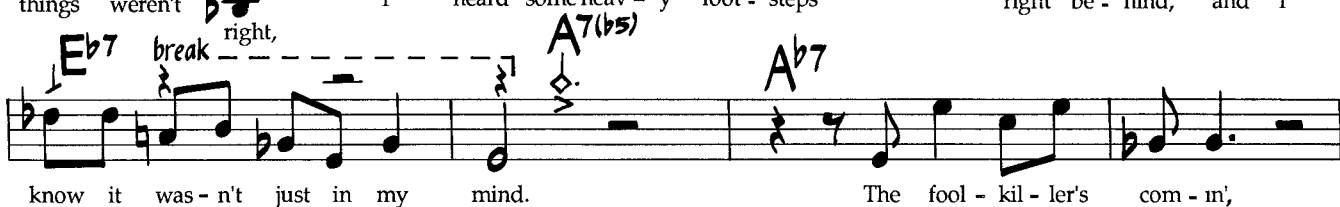
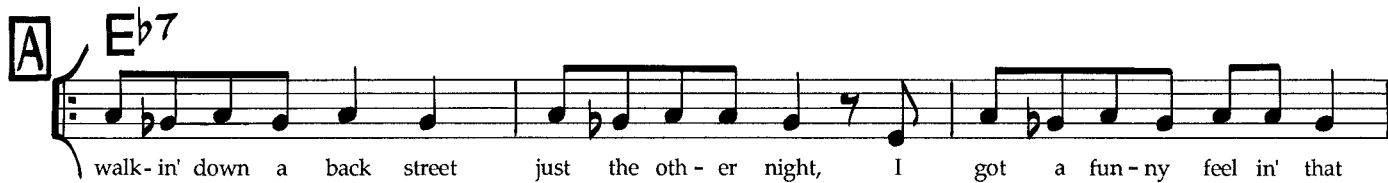
C

Play letter **B** after each solo.
 After last solo play letter **B**
 then D.S. al Coda

♩ = 174 (Intro) E^b7



I was



Melody varies with each verse. The word 'fool' can be held longer than notated.

D. C. al 2nd ending al Coda
(sing 3rd verse)

2nd VERSE

(I've been) livin' in this country eight years,
Scrapin' and a scrappin' for that dollar bill.
Eight million people livin' on the make,
Waitin' for that one big break.
The foolkiller's comin', I do believe it's true.
Well, the foolkiller's comin',
I think he's got his eye on me and you.

3RD VERSE

(If you've) never been a fool then you don't have to worry;
You know you have, better get in a hurry.
Just to be on the safe side, get yourself a place to hide.
'Cause the foolkiller's comin', gettin' closer every day.
The foolkiller's comin', I got to try to make my getaway.

Footprints

Wayne Shorter

Medium Swing 6/4 (Intro)

$\text{♩} = 174$

(bass only) C_{M11} (add pn. & dr.) (4x's)

A

(trp. ten.)

5:3 C_{M11} (bass)

5:3 C_{M11} F_{M11}

5:3 C_{M11} $(F7(\#11))$ $E7(\#9)$ $F\#_{M11}(\flat5)$ $F13(\#11)$

$(D7(alt.))$ $G7(\#5)$ $E7(alt.)$ $A7(alt.)$ C_{M11}

Play head twice before and after solos.

(Ending)

C_{M11} (on cue) C_{M11}
Vamp till cue

Upper line is melody. Harmony line is optional.

Four

Music by Miles Davis
Lyric by Jon Hendricks

Med. Swing

$\text{♩} = 178$

E^bMA⁷ [A] (E^bMA⁷) **E^bMI⁷ A^b7 F^{MI}7**

Of the won - der - ful things that you get out of life there are four — And they may

(F^{MI}7) **stop time** — — — — —

(F^{MI}7) **A^bMI⁷ D^b7**

not be man - y, but no - bod - y needs an - y more, — Of the man - y

stop time — — — — —

E^bMA⁷/G F[#]MI⁷ B⁷ F^{MI}7 (B^b7) D^{MI}7(b5) G⁷(b5)

facts mak - ing the list of life, truth takes the lead — And to re -

E^bMA⁷/G F[#]MI⁷ B⁷ F^{MI}7 B^b7 break E^bMA⁷

lax know - ing the gist — of life, — it's truth you need. Then the sec -

[B] (E^bMA⁷) **E^bMI⁷ A^b7 F^{MI}7**

ond is hon - or and hap - pi - ness makes num - ber three. — When you put

stop time — — — — —

(F^{MI}7) **A^bMI⁷ D^b7**

them to - geth - er you'll know what the last one must be. — Ba - by so the

stop time — — — — —

E^bMA⁷/G F[#]MI⁷ B⁷ F^{MI}7 D^{MI}7(b5) G⁷(b5)

truth, hon - or and hap - pi - ness and one thing more — mean - ing on - ly
(to coda) mean - ing love and

G^{MI}7 F[#]MI⁷ F^{MI}7 B^b7 E^b6 solo break (F^{MI}7 B^b7)

won - der - ful, won - der - ful love that - 'll make it four.

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

that's the real _____ score _____ and more _____ than e-nough when times are tough and poor they may _____

_____ not com-prise a - lot still (you) on-ly got those four. And there ain't _____ no more.

(bs. & dr.)

Chords in parentheses are used for solos. Solos are straight ahead (no breaks or stop-time) except for solo break before each solo. Bass may play notes other than roots during stop time.

Chords in parentheses are used for solos. Solos are straight ahead (no breaks or stop-time) except for solo break before each solo. Bass may play notes other than roots during stop time.

Four Brothers

Jimmy Giuffre

(As played by Woody Herman)

Med.-Up Swing

$\text{♩} = 220$

A

B^b9

$B^b_{mi}7$

$E^b7(\#5)$

$A^b_{MA}7$



$F9$

$B^b_{mi}7$

$C_{mi}7$

$F7$



$B^b_{mi}7$ E^b7 $A^b_{MA}7$ $F7$

$B^b_{mi}7$

E^b7

A^b6



B

$C^{\#}_{mi}7$

$F^{\#}7$

$B_{MA}7$

$E_{mi}7$

$A7$

$D_{MA}7$



$D_{mi}7$

$G7$

$C_{MA}7$

$C^{\#o}7$

$D_{mi}7$

$G7$

$C_{mi}7$

$F7$



C

B^b9

$B^b_{mi}7$

$E^b7(\#5)$

$A^b_{MA}7$

$F9$



$B^b_{mi}7$

$C_{mi}7$

$F7$

$B^b_{mi}7$

E^b7

A^b6



Brass kicks,
bar 4 of **A** & **C**:

($F9$)



Medium-Up Swing ♩ = 230

Four On Six

John L. "Wes" Montgomery

(Intro) N.C.

(bs. & pn.)

(N.C.)

(add 11) (omit 5) (add 11) (omit 5) (add 11) (omit 5)

B^bMA⁷ G_{MI}⁷ G[#]MI⁷ A_{MI}⁷ D7(alt.)

(gtr.)

N.C.

(bs. & pn.)

(bs. continues)

A

G_{MI}⁷ C⁷ G_{MI}⁷ C⁷ G_{MI}⁷ C⁷ G_{MI}⁷

(gtr.)

(Stop time)

C_{MI}⁹ F⁷([#]11) B^bMI⁹ E^b([#]11) A_{MI}⁹ D⁷([#]11) E^bMI⁹ A^b9([#]11)

(Time)

G_{MI}⁷ C⁷ G_{MI}⁷ C⁷ G_{MI}⁷ C⁷ G_{MI}⁷

(add 11) (omit 5) (add 11) (omit 5) (add 11) (omit 5)

B^bMA⁷ G_{MI}⁷ G[#]MI⁷ A_{MI}⁷ D7(alt.)

(G_{MI})

G bass solo break

B

(Solos)

G_{MI}⁷ C_{MI}⁷ F⁷ B^bMI⁷ E^b7

(bass walks)

A_{MI}⁷ D⁷ E^bMI⁷ A^b7 G_{MI}⁷ C_{MI}⁷ F⁷

B^bMA⁷ (G_{MI}⁷) E^b7 D⁷ G_{MI}⁷ A⁷([#]5) D⁷

(G_{MI})

N.C. (gtr. solo)

(On Cue) G_{MI}(MA⁷)

(bs. & pn.)

(Vamp & solo till cue)

(last x: rit. - - - -)

After solos, D. C. al Coda

Bass line at letter A is like Intro (for G-7 C7 bars).

Friends And Strangers

William Jeffrey

(As played by Dave Grusin)

Med. Funk (very light drums)

$\text{♩} = 106$ D_{MI}^7 E_{MI}^7 F_{MA}^7 D_{MI}^7 E_{MI}^7 F_{MA}^7

(bass)

D_{MI}^7 E_{MI}^7 F_{MA}^7 (synth.) C E_{MI}^7 A_{sus} A F_{MA}^7 E_{MI}^7 D_{MI}^7 G_{sus} B_{MA}^7 $\#$ (hold & fade)

A (drums play time) F_{MA}^7 E_{MI}^7 A_{MI}^7 (2) F_{MA}^7 (bs.) E_{MI}^7 A_{MI}^7 (2) $\#$ (elec. pn.) (etc.)

F_{MA}^7 E_{MI}^7 A_{MI}^7 F_{MA}^7 E_{MI}^7 A_{MI}^7 F_{MA}^7 E_{MI}^7 A_{MI}^7 F_{MA}^7 E_{MI}^7 A_{MI}^7

B (elec. pn.) D_{MI}^7 E_{MI}^7 F_{MA}^7 D_{MI}^7 E_{MI}^7 F_{MA}^7 (bs.)

(Solos end here
each chorus;
play melody)

First system of musical notation. Treble clef. Chords: F_{MA}⁷, D_{MI}⁷, E_{MI}⁷, F_{MA}⁷. A melodic line is written above the staff. A note in the final measure is marked "(synth.)".

Second system of musical notation. Treble clef. Chords: C, E_{MI}⁷, A_{SUS}, A, A/G, F_{MA}⁷, G, A_{SUS}. A melodic line is written above the staff.

Third system of musical notation. Treble clef. Chords: A_{SUS}, A, A/G, F_{MA}⁷, G, A_{SUS}, A/G. A melodic line is written above the staff.

Fourth system of musical notation. Bass clef. Chords: F_{MA}⁷, E_{MI}⁷, A_{MI}⁷. A melodic line is written above the staff. The system ends with a double bar line and a repeat sign, with a "(2)" above it.

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

Fifth system of musical notation. Treble clef. Chords: F_{MA}⁷, E_{MI}⁷, D_{MI}⁹, G_{SUS}, B^b_{MA}⁷. A melodic line is written above the staff. A section of the staff is marked with a double bar line and a repeat sign, with "(drums, no bass, light pn. fills)" written below it. The section ends with a double bar line and a repeat sign, with "(2)" above it. The section is marked with a double bar line and a repeat sign, with "(drums, no bass, light pn. fills)" written below it. The section ends with a double bar line and a repeat sign, with "(2)" above it.

(Med.- Slow Funk)
♩ = 98
B^b_{MA}⁷(#11)

Sixth system of musical notation. Bass clef. Chords: B^b_{MA}⁷(#11), B^b_{MA}⁷(#11). A melodic line is written above the staff. The system ends with a double bar line and a repeat sign, with "(2)" above it.

Electric piano sounds one octave higher than written.

Vamp & fade



Photo by Tom Copi ©1988

Med.-Up Swing

Funkallero

Bill Evans

♩ = 213

A

(pn.) D7 G7(#5) Cmi6/9

D7 G7(#5) Cmi6/9

(add 11) Bbm9 Bbm9 Bbm9 Eb9 AbMA7 Db9 Cmi7 Fmi7

D7 G7(#5) (on repeat) Cmi6/9

B (Solos)

D7 G7(#5) Cmi6/9 (A7(#5))

D7 G7(#5) Cmi6/9 (Bmi9)

Bbm9 Bbm9 Eb9 AbMA7 Db9 Cmi7 Fmi7

D7 G7(#5) Cmi6/9 (A7(#5))

After solos, D.C. al Coda
(play head twice)

Cmi6/9 Gb13 F13(#11)

(rit.)

Bass plays in two for heads, 4 for solos.

Medium Latin
(Bolero-Guajira)

$\text{♩} = 112$

Gaviota

Clare Fischer

(Intro)

1-3.

4.

(melody - elec. pn.)

(elec. pn.)

(bs.)

(pn. 8va b.)

$C_{MI}^{(add 9)}$ E_{b9} E^9 F^9 $F\#^9$ G^9 $C_{MI}^{(add 9)}$ (F^9)

A

C_{MI} C_{MI}/B_b A_b F_{MI}^7 $D_{MI}^7(b5)$ G^7

$G^7(b9)$ $C^{6/9}$ $E^7(\#9)$ A_{MI}^7 $G^{6/9}$ $F\#_{MI}^{11(b5)}$ F_{MI}^{11}

E_{MI}^7 $A^{13(b9)}$ $D^7(\#9)$ $G^{13(b9)}$ $F^7(\#9)$ $F^9(\#11)$

$E_{MI}^7(b5)$ $A^7(b9)A^9(\#5)$ D_{MI}^{11} $G^{13(\#9)}$ $G^7(b9)$ $G^{13(b5)}$

B

CMi CMi/B \flat A \flat F mi^7 D $\text{mi}^7(\text{b}5)$ G7

G7(b9)/C C $\text{6}/9$ E7(#9) A 7mi^7 A $\text{7mi}/\text{G}$ B $\text{13}/\text{F}\sharp$ F 9

E 7mi^7 A7(#9) D 9 G7(#9)

E7(#9) A $\text{9}(\#5)$ D 9 G7(#5)

C

(bs.) C mi (add 9) E b^9 E 9 F 9 F \sharp^9 G 9 C mi (add 9)
(pn. 8 va b.)

1st solo on letter **C** (indef.)
2nd solo on ABC

After solos, play head
(AB); vamp, solo & fade
on letter **C**

Melody has stems up throughout.



LOUIS ARMSTRONG & CARMEN McCRAE

Gee Baby, Ain't I Good To You

Music by Don Redman

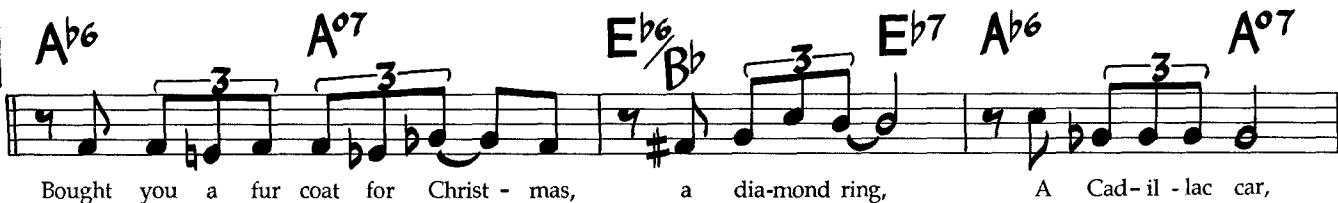
Lyric by Don Redman & Andy Razaf

Med.-Slow Swing (Bluesy)

A



B



Melody is freely interpreted, in a blues style.

C (Interlude - play before 2nd solo)

(trp. alto ten.)

F 7 (#11) **B \flat 7** (#9)

(trp. fill)

(to **A** for 2nd solo (trp.))

D (Interlude - play before last solo)

(trp. alto ten.)

1st x: 8^{va} b.

(loco)

8^{va} b.

(loco)

(Tacet till end)

indef

to **A** for last solo;
After solos, D.S. al Coda

Bright Jazz Waltz

N.C.

(As played by Cannonball Adderley)

$\text{♩} = 220$ (Intro)

(bass only)

§ (add drums) (pn.)

1

(add pn. L.H., 8^{va} b.)

(flute)

A

D.S. al solos; solo form is **A** (once) **B** (indef.).
After solos, D.S. al Coda.

B (Eb7(#9))
Eb7

Ab7 (A7 Ab7) (Eb7(#9)) Eb7 (8)
C7(#9)

F7(#11) Bb7(#9) (Eb7(#9)) Eb7

(Solo till cue) Play letter **C** before 2nd solo.
Play letter **D** before last solo;
D.S. before other solos.

C (Interlude - play before 2nd solo)
Eb bass (trp. alto ten.) (pn. tacet)
Bb bass

Eb7 D7(b9) Db7 C7
Bb7 A7(b9) Ab7 G7(add MA 7)

(add pn.) F7(#11) Bb7(#9)
(trp. fill)

(to **A** for 2nd solo (trp.))

(drums tacet) (pn.)

Till cue On cue

(bs.) Eb Db Eb Db Bbm7
(pn. L.H.)

(rit.)

(Interlude - play before last solo)

D

(trp.
alto
ten.)

1st x: 8va b.

E^b

A^b9_{sus}

E^b

$G7(alt.)$

(loco)

$C7(\#9)$

$F13$

B^b7

8va b.

$E^b7(\#9)$

(loco)

Melody in bars 16-18 of letter D is slightly different than Cannonball's recorded version.

To **A** for last solo;
after solos, D.S. al Coda

Gloria's Step

Scott LaFaro

(As played by Bill Evans)

Medium Swing

A

$\text{♩} = 158$

Section A musical notation. It consists of three staves. The first staff starts with a treble clef and a key signature of one flat (B-flat). The tempo is marked as Medium Swing with a quarter note equal to 158 beats. The first staff contains a series of eighth notes and quarter notes, with triplets indicated by a '3' over a bracket. Chords are written above the staff: F_{MA}^7 , (E_{bMA}^7) , E_{bMA}^7 , D_{MA}^7 , and D_{bMA}^7 . The second staff continues the melody with chords $C7(\#9)$, F_{MI}^7 , F_{MA}^7 , and (E_{bMA}^7) D_{MA}^7 . The third staff concludes the section with chords D_{bMA}^7 , $C7(\#9)$, and F_{MI}^7 . A piano (pn.) marking is present under the first staff.

B

Section B musical notation. It consists of three staves. The first staff contains a series of eighth notes and quarter notes, with a triplet indicated by a '3' over a bracket. Chords are written above the staff: E_{MI}^7 , F_{MA}^7 , A_{MI}^{13} , and $E_{MI}^7(b5)$. The second staff continues the melody with chords $G_{MI}^7(b5)$, $D_{MI}^7(b5)$, $F_{MI}^{11(b5)}$, and $B_{MI}^{11(b5)}$. The third staff concludes the section with a chord $E_{b7}(\#9)$ and a double bar line.

Final section musical notation. It consists of one staff. The staff starts with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth notes and quarter notes, with a triplet indicated by a '3' over a bracket. Chords are written above the staff: $F_{MI}^{11(b5)}$, $B_{MI}^{11(b5)}$, and $E_{b7}(\#9)$. A double bar line is at the end of the staff.

Chords in parentheses are used for solos.

last 4 bars of tune
may also be played:

$G7$ (alt) $C7$ (alt) $A^{13}(\#11)$

Alternative ending musical notation. It consists of one staff. The staff starts with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth notes and quarter notes, with a triplet indicated by a '3' over a bracket. Chords are written above the staff: $G7$ (alt), $C7$ (alt), and $A^{13}(\#11)$. A double bar line is at the end of the staff.

(These differ from the given changes
only by the root being played)

Goin' Home

Russ Ferrante

(As played by The Yellowjackets)

Med.-Slow Funk (Intro)

$\text{♩} = 86$ $D7_{\text{sus}} D7$ $A\flat 7 G^9_{\text{sus}}$ C $D7_{\text{sus}} D7$ $A\flat 7 G^9_{\text{sus}}$ $G^{\#} 7$ $A_{\text{MI}} 7$

(elec. pn.)

(synth.)

A C G/C C F/C E^7/B $A_{\text{MI}} 7 G_{\text{MI}} 7$ $D^9/F^{\#}$ $F_{\text{MI}} 6 C/E$ F/G

((gtr. solo on D.S.))

C G/C C F/C E^7/B $A_{\text{MI}} 7 G_{\text{MI}} 7$ $D^9/F^{\#}$

$F_{\text{MI}} 6 C/E$ F/G $G^{\#} 7$ $A_{\text{MI}} 7$ $B\flat/F$ F break

(gtr.)

B C^7/E F^7 (gtr.) $C^7/B\flat$ F^7_A F^7 C/E C $D_{\text{MI}} 7 E^7(\#5)$

(chords)

$A_{\text{MI}} 7$ break C^7/E F^7 $C^7/B\flat$ F^7_A F^7 (add synth.)

C/E C $D_{\text{MI}} 7 G_{\text{MI}} 7$ $F_{\text{MA}} 7$ 8va G/F A/F

(synth.)

(etc.) $D_{\text{MI}} 7$ F/G C/G F/G $G^{\#} 7$ $A_{\text{MI}} 7$

Sheet music for guitar and bass, featuring various chords and musical notation.

Chords and Notation:

- Chords:** F, C/F, Ab/Bb, Bb/Ab, C/G, FMA7/G, F/G, C/G, F/G, G/F, C/E, D7, Ab7, G9sus, C, D7susD7, Ab7, G9sus, C, FMA7, G/F, FMA7, G/F, FMA7, G/F, FMA7, G/A, C/D, Gmi7, C9sus, G/A, C/D, Gmi7, C9sus, FMA7, G/F, A/F, Dmi7, F/G, C/G, F/G, G#07, Ami7, F, C/F, Ab/Bb, Bb/Ab, C/G, FMA7/G, FMA7/G, F/G, C/G, F/G, (G/F), C/E, D7, Ab7, G9sus, C, D7susD7, Ab7, G9sus, G#07, Ami7, D7susD7, Ab7, G9sus, C, D7susD7, Ab7, G9sus, C.
- Notation:** 8va, (etc.), (Vamp till cue), ((synth; end solo)), (sample fill), (elec. pn., loco), (D.S. (gtr. solo) al Coda), (On Cue), (Vamp & fill till cue), rit.

Other markings:

- (Synth. solo)
- Till Cue
- On Cue
- (Vamp till cue)
- ((synth; end solo))
- (sample fill)
- (elec. pn., loco)
- (Vamp & fill till cue)
- rit.
- Rhythm at [] for solos:
- (bars 1 & 2, 5 & 6)

Med.-Slow Funk (Intro) Goin' Home (Bass)

♩ = 86

D⁷_{sus} D⁷ A^b7 G⁹_{sus} CD⁷_{sus} D⁷ A^b7 G⁹_{sus} G[#]07 A_{MI}7D⁷_{sus} D⁷ A^b7 G⁹_{sus} CD⁷_{sus} D⁷ A^b7 G⁹_{sus} C

[A]

C

F/C

E⁷/BA_{MI}7G_{MI}7D⁹/F[#]F_{MI}6

C/E

F/G

C

F/C

E⁷/BA_{MI}7G_{MI}7D⁹/F[#]F_{MI}6

C/E

F/G

[B]

C⁷/EA_{MI}7

C/E

C

D_{MI}7

C/G

F_{MI}(MA7)/GF_{MA}7/GF/G C/G F/G G[#]07 A_{MI}7F F A^b/B^b B^b/A^b

F/G C/G F/G G/F

C/E D7 Ab7 G9sus C D7sus D7 Ab7 G9sus C (D.S. al Coda)

FMA7 G/F FMA7 G/F FMA7
(etc.)
Till Cue On Cue
G/A C/D Gmi7 C9sus G/A C/D Gmi7 C9sus
(Vamp till cue)

FMA7 G/F A/F Dmi7
F/G C/G F/G G#o7 Ami7 F Ab/Bb Bb/Ab
C/G Fmi(MA7)/G FMA7/G
F/G C/G F/G (G/F) C/E D7 Ab7 G9sus C
(2nd x)

D7sus D7 Ab7 G9sus G#o7 Ami7 D7sus D7 Ab7 G9sus C
(Vamp till cue)

(On Cue) D7sus D7 Ab7 G9sus C
rit. Bass line played with variation.

Bassline at [B] for solos: C7 F7 C7 F7
(bars 1 & 2, 5 & 6)

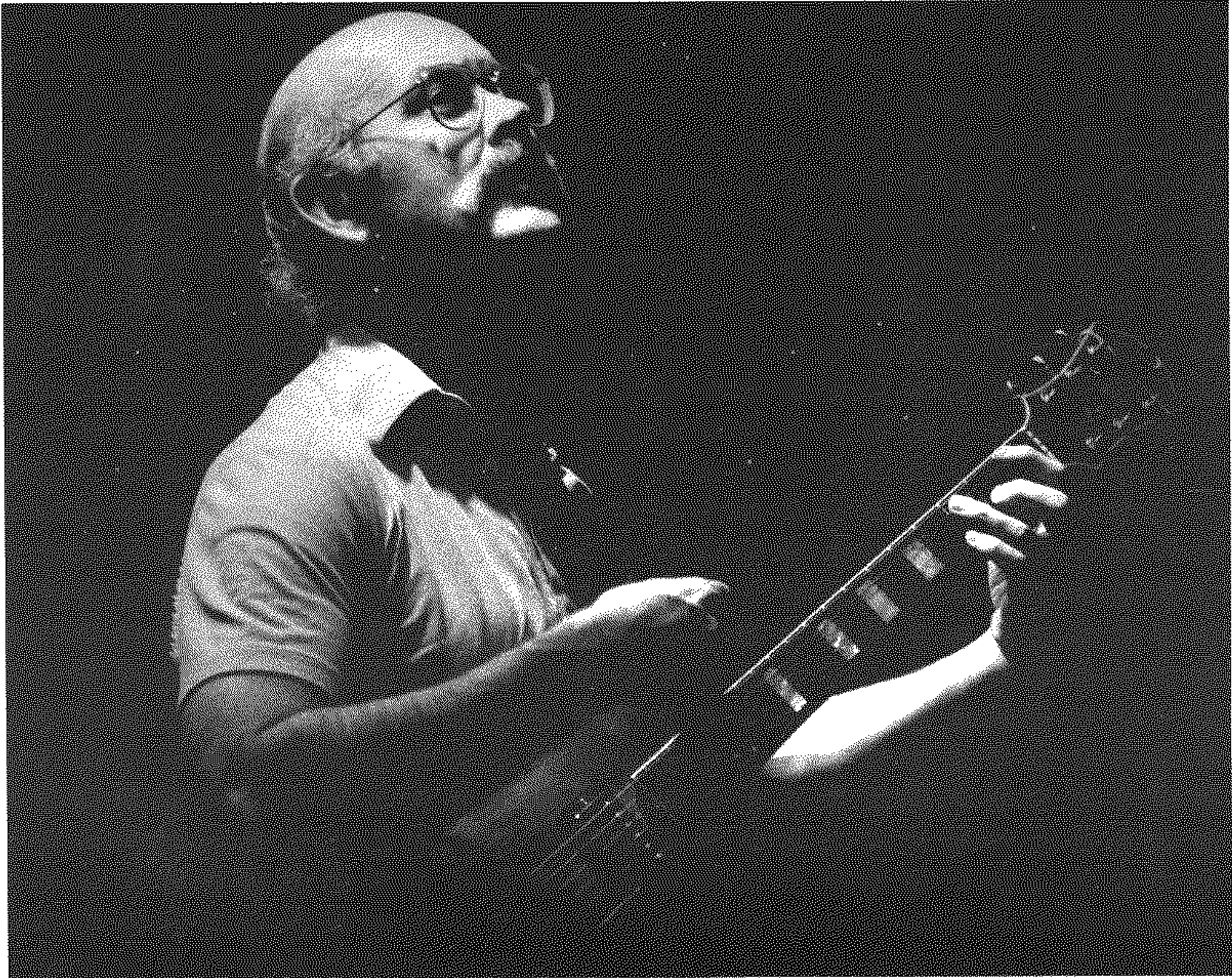


Photo by Brian McMillian ©1988

JIM HALL

Gone With The Wind

Music by Allie Wrubel
Lyric by Herb Magidson

Med. Swing

A

(G⁷ C⁷)

F^{Mi}7 B^b7 E^bMA⁷ F^{Mi}7 B^b7 E^bMA⁷

Gone with the wind, Just like a leaf that has blown a - way,

A^{Mi}7 D⁷ G⁶ (E⁷) A^{Mi}7 D⁷ G^{MA}7

Gone with the wind, My ro - mance has flown a - way;

(E^bMA⁷/G) G^{Mi} F^{#o}7 F^{Mi}7 B^b7

Yes - ter - day's kiss - es are still on my lips,

(E^bMA⁷ D⁷(#5) D^b13 G^{Mi}7(b5) C⁷ F^{Mi}7 B^b7

I had a life - time of Heav - en at my fin - ger - tips, But

B

(G⁷ C⁷)

F^{Mi}7 B^b7 E^bMA⁷ F^{Mi}7 B^b7 E^bMA⁷

now all is gone. Gone is the rap - ture that thrilled my heart,

A^{Mi}7 D⁷ G⁶ (E⁷) A^{Mi}7 D⁷ G^{MA}7

Gone with the wind, The glad - ness that filled my heart;

F^{Mi} C^{Mi} F^{Mi}7 B^b7 G^{Mi}7(b5) C⁷

Just like a flame, love burned bright - ly then be - came an

F^{Mi}7 B^b13 E^bMA⁷ (G^{Mi}7 C⁷)

emp - ty smoke dream that has gone, Gone with the wind.

The Goodbye Look

Donald Fagen

Med. Caribbean Feel

$\text{♩} = 106$ (Intro) (synth.) C_{MA}^7 C^6 C_{MA}^7 C^6 C_{MA}^7 C^6 C_{MA}^7 C^6 (bs.)

A A_{MI}^9 E/C A^9_{sus} $D_{MI}^{(add\ 9)}/F$

The surf was eas - y on the day I came to stay

C_{bass} B/C C_{MA}^7 F (omit 5)

On this qui - et is - land in the bay, I re-mem -

$E_{MI}^{7(b5)}$ $A^7(\#5)$ A/F $D_{MI}^{(add\ 9)}/F$

- ber a line of wom - en all in white, the

E^7 C_{MA}^7 F_{MA}^9 $B_{MI}^{7(b5)}$ $E^7(\#9)$ (synth.)

laugh - ter and the steel bands at night.

B A_{MI}^9 E/C A^9_{sus} $D_{MI}^{(add\ 9)}/F$

1. All the A - mer - i - cans are gone ex - cept for two,

C_{bass} B/C C_{MA}^7 F (omit 5)

The em - bas - sy's been hard to reach, There's been talk

$E_{MI}^{7(b5)}$ $A^7(\#5)$ D_{MI}^9 F_{MI}^6

and late - ly a lit - tle ac - tion af - ter dark be -

E^7 $A^7(\#5)$ $D^7(\#9)$ $G^7(\#5)$ C_{bass}

- hind the big ca - si - no on the beach.

C 1. *F* *C_{MA}7* *F* *C_{MA}7*

The rules are changed, — It's not the same, —

B7(#9) *E_{MI}7* *A7(#5)* *D_{MI}7* *G13* *F_{MA}7* *E7(#9)*

It's all new play — ers in — a whole — new ball — game.

D 2. *F_{MA}9* *B7(#9)* *B_{MA}7(add 13)* *A7(#5)*

I know what hap — pens, I read the book;

D_{MI}11 *G⁹_{SUS}* *E_{MI}7(b5)*

I be- lieve I just — got the good - bye look, — (I be- lieve I just —

A7 *D_{MI}7(add 11)* *B7(#9)* *E7(#9)*

got the good - bye look) I be- lieve I just — got the good - bye —

E_{MI}7(b5) *A7* *F_{MA}7*

look
(I be- lieve I just — got the good - bye look.)

B7(#5) *B_{MA}7(add 13)* *A7(#5)* *D_{MI}7(add 11)* *G⁹_{SUS}*

Won't you pour me a Cu - ban breeze, — Gret- chen?

A_{MI}9 *G_{MA}9* *F_{MA}9* *C13* *F_{MA}9* *F_{MI}(*MA*7)*

(elec. pn. - top note of voicing)

(synth.) *C_{MA}7* *C6* *C_{MA}7* *C6* *C_{MA}7* *C6* *C_{MA}7* *C6*

(bs.)

2nd VERSE
Last night I dreamed of an old lover dressed in gray.
I've had this fever now since yesterday.
Wake up, darling, they're knocking, the Colonel's
standing in the sun,
With his stupid face, the glasses and the gun.

(Continued on next page)
V.S.

E C bass F_{MA}⁷ G_{tr. fill} — — — — —

(synth; gtr. doubles topline)

C bass A(add 9)

D_{MI}⁹ F_{MI}^{6/9} 1. E_{MI}⁷ E_b_{MI}⁷ A_b⁷

(gtr. solo)

D_b_{MA}⁷ G_b_{MA}⁷ C_{MA}⁷ 2. E⁷ A⁷(#5) D⁷ G⁷(#5) C bass

(end solo)

F F C_{MA}⁷ F C_{MA}⁷

The rules are changed, — It's not the same, —

B⁷(#9) E_{MI}⁷ A⁷(#5) D_{MI}⁷ G¹³ F_{MA}⁷ E⁷(#9)

It's all new play — ers in — a whole — new ball — game.

G A_{MI}⁹ E_C A⁹_{sus} D_{MI}^(add 9)/F

I know a fel — low with — a mo — tor launch for hire, —

C bass B_C C_{MA}⁷ F(omit 5)

A skin — ny man — with two — tone shoes, 'Cause to — night —

E_{MI}⁷(b5) A⁷(#5) D_{MI}⁹ F_{MI}⁶

— they're ar — rang — ing a small re — cep — tion just — for me, Be —

E7 **A7(#5)** **D7(#9)** **G7(#5)** *C bass*

hind the big — ca - si - no by — the sea.

[H] **F_{MA}9** **B7(#9)** **B^b_{MA}7(add 13)** **A7(#5)**

I know what hap - pens, I read the book;

D_{MI}11 **G⁹_{SUS}** **E_{MI}7(b5)**

I be - lieve I just — got the good - bye look, — (I be - lieve I just —

A7 **D_{MI}7(add 11)** **B7(#9)** **E7(#9)**

— got the good - bye look) I be - lieve I just — got the good - bye —

E_{MI}7(b5) **A7** **F_{MA}7**

look
(I be - lieve I just — got the good - bye look.)

B7(#5) **B^b_{MA}7(add 13)** **A7(#5)** **D_{MI}7(add 11)** **G⁹_{SUS}**

(gtr.)

A_{MI}9 **G_{MA}9** **F_{MA}9** **C13** **F_{MA}9** **F_{MI}(MA7)**

(elec. pn. - top note of voicing)

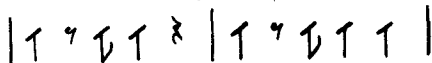
(Synth. solo) **(C)** **A_{MI}** **G** **(C)** **A_{MI}** **G**

(bs.)

Vamp, solo & fade

Recorded version has a longer intro. Lyrics in parentheses are sung by background vocalists. Synth. uses a marimba-like patch throughout. Bass plays mostly whole notes for 1st 8 bars of letters A, B & G (and bars 19-24 of letters D & H).

Sample bass rhythm elsewhere:



Bass one bar before letter B:



Guarujá

Randy Brecker

1st x: Rubato till letter [C],
trp. & pn. only.

A
trp.

rhythm

Chords: E_{MI}^{11} $A^{(add\ 9)}_{C\#}$ C^6_{Bb} $G^{7(b9)}_{SUS\ 4-3}$ $C_{MA}^{7(\#5)}$ F_{MA}^7 $A^{7(b9)}_{SUS}$ $A^{7(b5)}_{A^7}$

Chords: D_{MI}^7 $B^{7(b5)}$ G^9_{SUS} $G^{7(b9)}_{SUS\ 4-3}$ $C_{MA}^{7(\#5)}$ C_{MA}^7 $E^b_{MI}^9$ E_{MI}^9 A^7

B

Chords: $D_{MA}^{7(\#5)}$ E_{MI}^7 $F^{07(add\ MA7)}$ D_{MA}^7 $D^{07(add\ MA7)}$

Chords: D_{MA}^7 D^9_{SUS} C^{13}_{SUS} G^{13}_{SUS} A^b_{SUS} $A^b^{13(b9)}$

Chords: B^b_{SUS} $B^b^{13(b9)}$ C^9_{SUS} $C^{13(b9)}$ F_{MI}^7 $D^b_{MI}^7$ G^b^{13} A^{13}_{SUS}

[C] 1st x:

1st x: set tempo
 $\text{♩} = 74$

C (Medium Funk) (♩ = 74)

1st x
add
bs. & dr.

A13sus A13(#11) A13sus A13(#11) Ab13sus G13sus G13(#11)

(bs.)

G13sus G13(#11) A13sus A13(#11) A13sus A13(#11) Ab13sus

G13sus G13(#11) G13sus G13(#11) (A13sus)

Play head twice
(2nd x in tempo)
Each soloist plays
on **A**, **B**, vamps on **C**
After solos, D.C. al Coda

A13sus is not played when
repeating back to A.

(Trp. Solo)

A13sus A13(#11) A13sus A13(#11) Ab13sus G13sus G13(#11) G13sus G13(#11) A13sus

Vamp & Solo till cue

(dr.)

(On Cue)

A9sus

Kicks hold for solos. Letters A & B are more subdued, letter C is funkier.

Hallucinations

Bud Powell

Bright Bebop

A F⁶ B^b7 A⁷ D⁷ G⁷ C¹³(b9)

F⁶ F⁷ B^b7 B^o7 F⁷/C D⁷(b5) G⁷_{SUS}

1. F⁶ C⁷ 2. F⁶ E^b7

B D^{Mi}7 G⁷ C^{Mi}7 F⁷ B^bMi⁷ E^b7 A^{Mi}7 D⁷

G^{Mi} D⁷/A B^b6 C⁷ F⁶ D⁷ G^{Mi}7 C⁷

C F⁶ B^b7 A⁷ D⁷ G⁷ C¹³(b9) F⁶ F⁷

B^b7 B^o7 F⁷/C D⁷(b5) G⁷_{SUS} G⁷ C⁷(b9) F⁶

D B^{Mi}7(b5) E⁷ A^{Mi}7(b5) D⁷ G^{Mi}7(b5)

B⁹ B^b9 A^bMi G^{Mi} G^b F (F⁶) (G^{Mi}7 C⁷)

solo break

(Solos) **(B_{Mi}7(b5))**

[E] F⁶ B^b7 A⁷ D⁷ G⁷ C⁷ F⁶ F⁷

B^b7 B^o7 F⁷/_C D⁷ G_{Mi}⁷ C⁷ 1. F⁶ C⁷ 2. F⁶ (E^b7)

[F] D_{Mi}⁷ G⁷ C_{Mi}⁷ F⁷ B^b_{Mi}⁷ E^b7 A_{Mi}⁷ D⁷

G_{Mi} D⁷/_A B^b6 C⁷ F⁶ D⁷ G_{Mi}⁷ C⁷

[G] **(B_{Mi}7(b5))** F⁶ B^b7 A⁷ D⁷ G⁷ C⁷ F⁶ F⁷

B^b7 B^o7 F⁷/_C D⁷ G_{Mi}⁷ C⁷ F⁶ C⁷

Solo on EEFG;
After solos, D.C. al Coda.

F⁶ F⁷ B^b7 B^o7 F⁷/_C D⁷(b5) G⁷_{SUS} G⁷ (C⁷(b9)) G^b7^(#9) F^{MA}7

alternate
letter **[D]**:

B_{Mi}⁷(b5) E⁷ A_{Mi}⁷(b5) D⁷ G_{Mi}⁷ C⁷ F⁶ solo break



Photo by Jim Marshall ©1988

DUKE ELLINGTON

Med. Swing

(in 2)

Haunted Ballroom

Music by Victor Feldman

Lyric by Milo Adamo

♩ = 131

A (A_{mi}7) F_{MA}7 D7(b9) G_{mi}7 C9 A_{mi}7 D7(b9) G_{mi}7 C9

Hear'em swing, — see'em sway — to the songs of yes - ter - day; —
Long a - go — so they say — all the big bands used to play —

B_{bi}7 E_b13(#11) A_{bi}7 D_b13(#11) F#_{mi}7 (B13 C13sus G_{mi}7 D_b9(#11) C13(#11))

"String Of Pearls" — "El - mer's Tune" — } mid - night at the Star - light — Haunt - ed Ball - room.
"My Ro - mance" — "Love In Bloom" — }

B (in 4) B_{bi}7 C_{mi}7 D_bMA7 E_b7(b9) A_bMA7 D_bmi7 C_{mi}7 F7(b9)

Gene Kru - pa beat - ing on the drums.

B_{bi}7 C_{mi}7 D_bMA7 E_b7(b9) A_b E_b/G F_{mi}7 F_{mi}7/E_b

And Tom - my Dor - sey play - ing the slide trom - bone.

D_{mi}7 E_{mi}7 F_{MA}7 G7(b9) E_{mi}7 A7(b9)

Glenn Mil - ler put you in the mood — with a song — and

D_{mi}7 G13 C9sus C13(b9)

Satch - mo got up — and blew — on his horn. —

C F_{MA}7 D7(b9) G_{mi}7 C9 A_{mi}7 D7(b9) G_{mi}7 C9

Onemore song, — Maes - tro please. — Onemore waltz be - fore we leave. —

B_{bi}7 E_b13(#11) A_{bi}7 D_b13(#11) F#_{mi}7 (B13 C13sus G_{mi}7 C7) D_b9(#11) C13(#11)

"Car - a - van" — "Pa - per Moon" — Mid - night at the Star - light — Haunted Ball - room

(C13sus) E_b13(#11) D7(b9) D_b7 C13(#11)

Haunt - ed Ball - room.

Solos in 4. Changes on 1 & 3 (not anticipated).

First system of music. The piano staff (top) contains a melody with a triplet of eighth notes. The bass staff (bottom) contains a bass line with chords *Asus Bsus* and *Asus Bsus*, and a triplet of eighth notes. A *(pn.)* marking is present above the piano staff. The system concludes with a *N.C.* (No Chord) marking.

Solo on **A**; after solos play melody at **A** twice, take Coda 2nd x.

Second system of music. It begins with a tempo change symbol (a circle with a cross) and the instruction *(sop. fills) - - -*. The piano staff (top) contains a melody with a triplet of eighth notes. The bass staff (bottom) contains a bass line with chords *Asus Bsus*, *Dsus*, *Csus/D*, *Bsus/E*, *Asus/B*, *G#sus/A*, *F#sus/G#*, and *Bsus/F#*. A *(pn.)* marking is present above the piano staff. The system concludes with a *(bass)* marking.

Third system of music. The piano staff (top) contains a melody with a triplet of eighth notes. The bass staff (bottom) contains a bass line with chords *G#sus/E*, *F#sus/G#*, *Bsus/C#*, *Esus/B*, *F#sus/A*, *G#sus/B*, and *Esus/F#*. The system concludes with a *(let ring and fade)* marking.

Sample bass line at letter **A**:

Sample bass line for letter **A**. The bass staff (bottom) contains a bass line with chords *E_{MA}⁹(#11)*, *B_{MA}⁹*, and *C_{MA}⁹*. The system concludes with the text *etc.*



Photo by Tom Copi ©1988

SARAH VAUGHN

Here's That Rainy Day

Med. Ballad

Music by Jimmy Van Heusen

Lyric by Johnny Burke

A

May - be I should have saved those left - o - ver dreams,

Fun - ny but here's that rain - y day;

Here's that rain - y day they told me a - bout, And I

laughed at the thought that it might turn out this way.

B

Where is that worn out wish that I threw a - side,

Af - ter it brought my lov - er near?

Fun - ny how love be - comes a cold, rain - y day,

Fun - ny that rain - y day is here.

Med. Funk

(Intro)

Hideaway

Dave Sanborn

♩ = 132

(elec. pn.)

(bass)

(alto)

A (2nd x : alto solo)
(2nd on D.S.)

Measure 1: $\text{Db}9$

Measure 2: $\text{Db}9$ $\text{E}7$

Measure 3: $\text{Ab}7_{\text{sus}}$ $\text{Ab}7$

Measure 4: $\text{D}9(\#11)$ $\text{Db}9$

Measure 5: $\text{Db}9$ $\text{C}7(\#5)$ $\text{B}13$

Measure 6: $\text{Bb}7(\text{omit } 5)$

Measure 7: $\text{E}7$ $\text{Gb}7$ $\text{G}7$ $\text{Ab}7_{\text{sus}}$

Section B (Measure 8): $\text{E}9$ (elec. pn.)

Section B (Measure 9): $\text{E}7$ $\text{Eb}7(\#5)$ $\text{Ab}7_{\text{sus}}$

Section B (Measure 10): (D.S. al Coda)

Section B (Measure 11): (Solos) $\text{E}9$ (elec. pn.)

Section B (Measure 12): [On Cue: rit. & end]

Section B (Measure 13): [to end]

Section B (Measure 14): Vamp & solo till cue

Bass line is played with some variation. Elec. pn. comp figure at Coda may be dispensed with for extended solos. Drums play lighter during intro, heavier starting at letter A.



Photo by Jim Marshall ©1988

SCOTT LaFARO & ORNETTE COLEMAN

I Love Lucy

Eliot Daniel
(As played by Richie Cole)

Bright Samba (Intro)
♩ = 144

Till Cue **On Cue**

(Vamp till cue)

[A] **(alto w/ gtr.)**

(gtr. alto) **(gtr.)** **(alto)**

1. **A_{MI}⁷** **D_{MI}⁷** **E_{MI}⁷** **A⁷**

D_{MA}⁷ **G_{MI}⁹** **C¹³_{SUS}** **C⁷**

2. **A_{MI}⁷** **D_{MI}⁷** **G⁷**

G_{MI}⁷ **C⁷** **F⁶** **(D_{MI}⁷ G_{MI}⁷ C⁷)**

Solo break

Solo on [A] - (both endings);
After solos, D.S. al Coda.

(Alto solo) **(On Cue)**

(Vamp & solo till cue)

F_{MA}⁹ **D_{MI}⁷** **G_{MI}⁹** **C⁷** **F_{MA}⁹** **D_{MI}⁷** **G_{MI}⁹** **C⁷** **G_{MI}⁷** **C⁷** **F⁶**

I Mean You

Thelonious Monk
Coleman Hawkins

Med. Swing

♩ = 162 (Intro)

(solo pn.) (E^b7_{sus}) (E^b13)

A

(2nd x: w/ bari sax 8^{va} b.) (F6) (D^b7) (D7) (G^M1⁷) (C⁷_{sus})

(add bs. & dr.) (bass walks)

1. (A^M1⁷ D7) (G^M1⁷ C⁷) (F6) (bari, 8^{va} b.)

2.

B

(E^b9) D^b7 F6 (G^b7) (G^M1⁷ C⁷)

D^b7 (pn. w/ bari 8^{va} b.)

C

(F6) (D^b7) (D7)

(G_{mi}7) (C⁷_{sus}) (F⁶)

(E^b7_{sus}) (E^b13) (hold to end) (fine)

(Solos) F⁶ D^b7 D⁷ G_{mi}7 C⁷ 1. A_{mi}7 D⁷ G_{mi}7 C⁷ 2. F⁶

(E^b9) D^b7 F⁶ D^b7 G^b7 G_{mi}7 C⁷

F⁶ D^b7 D⁷ G_{mi}7 C⁷ F⁶ G_{mi}7 C⁷

Solo on EEFG;
After solos, D.C. al fine.

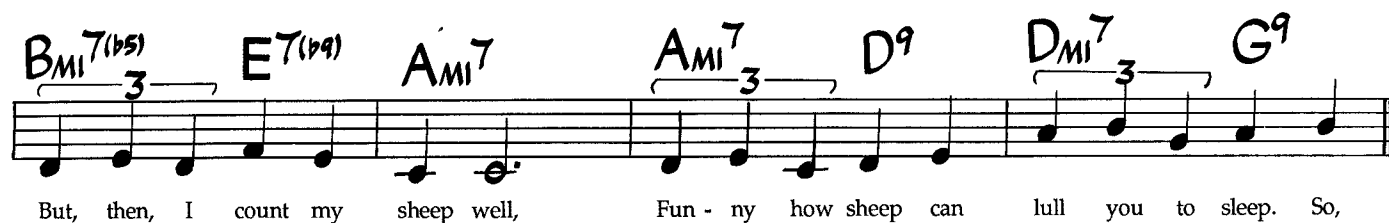
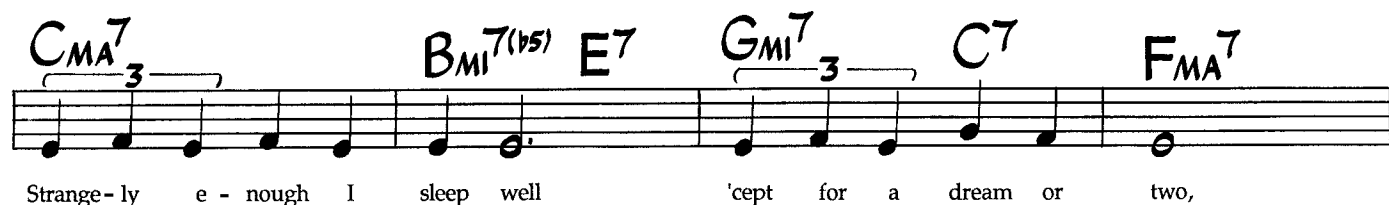
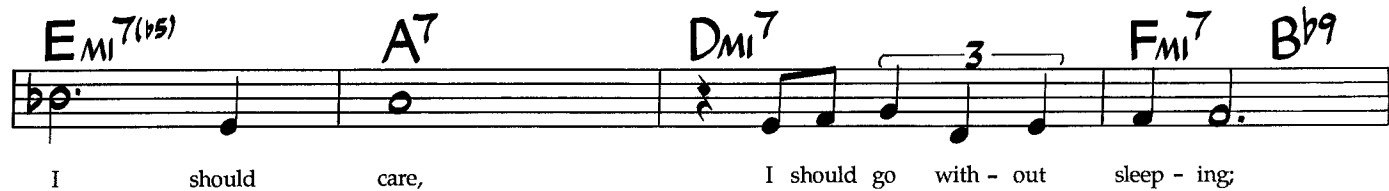
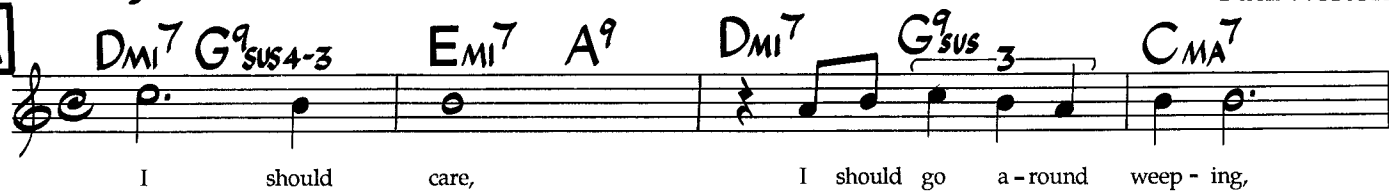
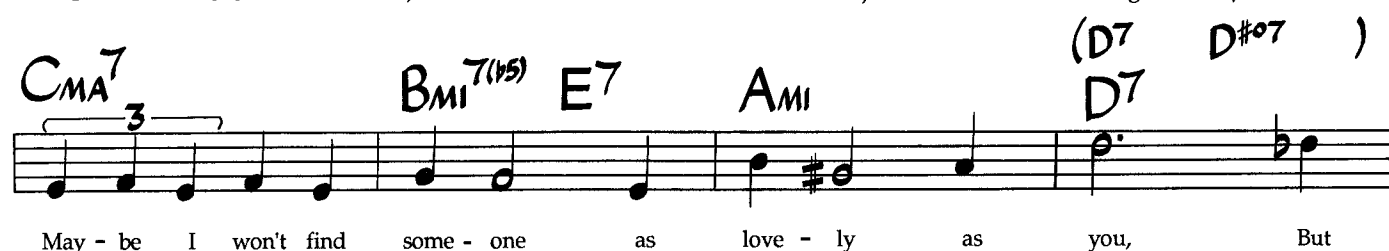
Bass at letter **D**: (E^b7_{sus})

Bass walks in 4 for head and solos. (Alternatively, bass may play pedal on 2 & 4 for first 6 bars of letters A & C during head).

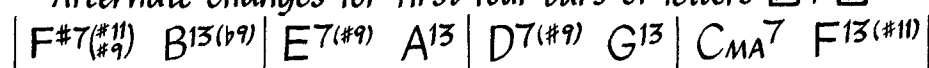
Chords at letters A & C are for bass (during head, piano plays written notes only).

Med. Swing *

I Should Care

Sammy Cahn
Axel Stordahl
Paul Weston**A****B**

*also played as a ballad

Alternate changes for first four bars of letters **A** & **B**:

Med. Ballad

I Thought About You

Music by Jimmy Van Heusen
Lyric by Johnny Mercer

A (F^{MA}7) B^{MI}7(b5) B^b9(#11) A7 D7(#5) G⁹ A^b13 G⁹

I took a trip on the train and I thought a-bout you,

G^{MI}7 E^{MI}7(b5) A7 D^{MI}7 D^b7 C^{MI}7 F7

I passed a shad-ow-y lane and I thought a-bout you,

B^bMA7 B^bMI7 E^b13 F^{MA}7 (G^{MI}7 C7) A^{MI}7 F^{MA}7 B^bMA7

Two or three cars parked un-der the stars, a wind-ing stream,

B^{MI}7(b5) E7(#5) E7 B^{MI}7(b5) E7(#5) E7 A^{MI}7 A^b7 G^{MI}7 C7

Moon shin-ing down on some lit-tle town and with each beam, same old dream.

B (F^{MA}7) B^{MI}7(b5) B^b9(#11) A7 D7(#5) G⁹ A^b13 G⁹

At ev-ry stop that we made, Oh, I thought a-bout you,

G^{MI}7 E^{MI}7(b5) A7 D^{MI}7 D^b7 C^{MI}7 F7

But when I pulled down the shade, then I real-ly felt blue, I

B^bMA7 B^bMI7 E^b13 F^{MA}7 D^{MI}7/C B^{MI}7(b5) B^b9(#11)

peeked through the crack and looked at the track, the one go-ing back to you, And

A^{MI}7 A^b7 G^{MI}7 C7 F6 (G^{MI}7 C7)

what did I do? I thought a-bout you.

Med. Swing

If I Were A Bell

Frank Loesser
(As played by Miles Davis)

(Intro)

(pn. w/ 15^{ma})

1. 2.

Ask me

N.C.

(bs.) (2nd x)

(in 2)

A G^9 C^{13}_{sus} $C^{13}(b9)$ F_{MA}^7

how do I feel, — Ask me now that we're co - sy and cling - ing,

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

well sir, all I can say — is if I — were a bell — I'd be

G^7 G_{MI}^7 C^{13} F^6 F^7/A Bb^6 C^{13}

ring - ing; — From the mo - ment we kissed to - night — That's the

F^6 $E_{MI}^7(b5)$ A^7 D_{MI}^7 D_{MI}^7/C

way I've just got to be - have, — Boy, if I were a lamp I'd light, —

$B_{MI}^7(b5)$ E^7 A_{MA}^7 $(Bb^7(\#11))$ $D^{\circ 7}$ A_{MA}^7 D^7 G_{MI}^7 C^{13}

Or if I — were a ban - ner I'd wave. — Ask me

B G^9 C^{13}_{sus} $C^{13}(b9)$ F_{MA}^7

how do I feel, — Lit - tle me with my qui - et up - bring - ing

F_{MA}7 **A_{MI}7(b5)** **D7**

Well sir, all I can say is if I were a gate I'd be

G7 **G_{MI}7** **C13** **F6** **F₇/A**

swing - ing; And if I were a watch I'd

B^b6 **B^o7** **F₆/C** **(B^b13)** **A_{MI}7(b5)** **D7**

start pop - pin' my spring, Or if

G_{MI}7 **C13** **F6** **(A_{MI}7 D7)**

I were a bell I'd go Ding dong ding dong ding. (solo break)

*Solo on form (AB);
take Coda to end each solo.*

G_{MI}9 **(C13)** **B^b_{MI}9** **E^b13**

(solo continues)

G_{MI}7 **C7** **F_{MA}7** **A_{MI}7(b5)** **D7**

(Vamp till cue)

(On Cue) **G_{MI}7** **C13** **F6** **(solo break)** **(to end)** **(F_{MI}(#11)(MA7))**

(I were a bell I'd go Ding dong ding dong ding.) Ask me

*To **[A]** for more solos;
after solos, D.S. al Coda
(may omit first two lines
of Coda if vocal is present).*

Bass walks in 4 for solos (no kicks or breaks). Original melody has been slightly altered to conform to common practice.

Last line of Coda is played by each soloist to cue end of vamp.



Photo by Tom Copi © 1988

ANTONIO CARLOS JOBIM

Med.-Slow
Bossa Nova

If You Never Come To Me

Music by
Antonio Carlos Jobim
English Lyric by Ray Gilbert

A C_{MA}^7 $B_{MA}^7(\text{add } 13)$ $B_{MA}^7(b5)$ $A^7(b9)(\#5)$

There's no use of a moon-light glow

D_{MI}^{11} (F_{MI}^7) F_{MI}^7 F_{MI}^6 F_{MI}^7 F_{MI}^6 $B_{b9}^{(MA7)}$ F_{MI}^7 F_{MI}^6

Or the peaks where win-ter snows; What's the

E^{13} $E^7(\#5)$ A^9 $A^7(b9)$ $D^{13}(\#9)$ $G^{13}(\#9)$

use of the waves that will break in the cool of the eve-ning, What is the

C^{13} (F_{MI}^7) $F^7(\#9)$ C_{MA}^7 $D_{b9}(\#11)$

eve-ning? With-out you it's noth-ing.

B C_{MA}^7 $B_{MA}^7(\text{add } 13)$ $B_{MA}^7(b5)$ $A^7(b9)(\#5)$

It may be you will nev-er come

D_{MI}^{11} (F_{MI}^7) F_{MI}^7 F_{MI}^6 F_{MI}^7 F_{MI}^6 $B_{b9}^{(MA7)}$ F_{MI}^7 F_{MI}^6

If you nev-er come to me; What's the

E^{13} $E^7(\#5)$ A^9 $A^7(b9)$ $D^{13}(\#9)$ $G^{13}(\#9)$

use of my won-der-ful dreams and why would they need me, Where would they

C^{13} (F_{MI}^7) $F^7(\#9)$ C_{MA}^7 $D_{b9}(\#11)$

lead me? With-out you, to no-where.

I'll Take Romance

Music by Ben Oakland

Lyric by Oscar Hammerstein II

Bright Jazz Waltz

A

I'll take ro - mance, While my heart is

young and ea - ger to fly, I'll give my heart a

try, I'll take ro - mance.

B

I'll take ro - mance, While my arms are

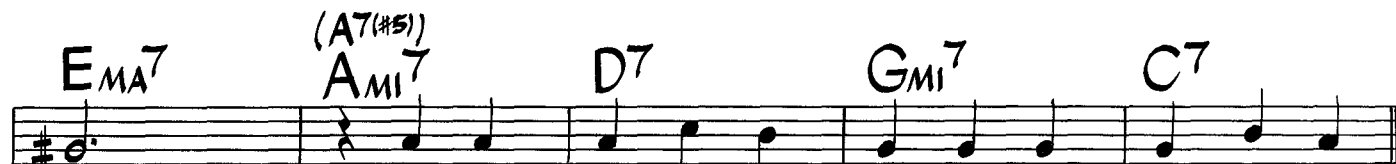
strong and ea - ger for you, I'll give my arms their

cue, I'll take ro - mance. So my lov - er when you

C


want me, Call me in the

hush of the eve - ning, When you call




me, In the hush of the eve - ning, I'll rush to my


D



first real ro - mance, While my heart is



young and ea - ger and gay, I'll give my heart a -



way, I'll take ro - mance.

Med. Jazz Waltz

I'm All Smiles

Music by Michael Leonard

Lyric by Herbert Martin

[A]

$D7(\#9)$ $G_{MI}7$ $C\#7(\#9)$ $(E/F \ F_{MA}7) \ B^6/C \ C^6$ $A_{MI}7$

I'm all smiles, dar - lin', You'd
I'm all chills, dar - lin', Through

D^9 $B_{MI}7$ E^9 $C\#_{MI}7$ $F\#^9$ $B_{MA}7$

be and too, through, But If my you cold knew, hands,

$G\#_{MI}7$ $E_{MI}7$ A^7 D_{MA}^9

dar - lin', All of the smiles were for you.

$E_{MI}7$ A^7 $(F\#_{MI}7 \ D_{MA}^7)$ $D/F\#$ (instr.)

Warm to the touch of you.

[B]

$G^b_{MA}7$ $A^b9(\ G^b)$ $F_{MI}7$ B^b7 $G_{MI}7(b5)$

Rain has - n't fall - en for days now, But rain - bows are

$C7(b5)$ $F_{MA}7$ $(B^b_{MA}7)$ $E_{MI}7(add\ 11)$ A^7

fill - in' the skies; My heart must have paint - ed those

D_{MA}^7 $G_{MA}^9(\#11)$ $F\#_{MI}^{11}$ $B7(b5)$ $B^b9(b5)$ A^9

rain - bows, Shin - ing be - fore my eyes. Can't you tell that

$\mathcal{J} = 162$ Tacet

[illegible]

(Double-Time Feel)

D $D^{\flat 13}_{sus}$ B^{13}_{sus}

E (Solos - Orig. Feel)

$B^{\flat}_{MA} 9^{(\sharp 11)}$ A^9_{sus} G^9_{sus} A^9_{sus} (2) (2)

A^{13} $B^{\flat 13}$ C^{13} F^9_{sus} D^9_{sus}

F^9_{sus} D^9_{sus} F^9_{sus} (D^9_{sus})

F (Double-Time Feel)

$B^{\flat 13}$ A^{13} C^{13}

(Orig. Feel)

D^9_{sus} F^9_{sus} G^9_{sus}

G D^{\flat} E^{\flat} A B D^{\flat} E^{\flat} A G F

H (Double-Time Feel)

$D^{\flat 13}_{sus}$ B^{13}_{sus} $D^{\flat 13}_{sus}$ B^{13}_{sus}

Bass line for bars 13-19 of letter A suggested only; played differently on last head.

Solo on EFGH;
After solos, D.C. al fine
(Vamp & fade on letter **C**)

Lady Bird

Tadd Dameron
(As played by Miles Davis)

Fast Swing

A $\text{♩} = 254$ C_{MA}^7 F_{MI}^7 B^b7

(trp. w/ ten. 8^{va} b.)

C_{MA}^7 $B^b_{MI}^7$ E^b7

$A^b_{MA}^7$ A_{MI}^7 D^7

(on repeat) $(B^b_{MI}^7)$ C_{MA}^7 E^b7 $A^b_{MA}^7$ $G^7(\#5)$

D_{MI}^7 G^7

Solo on form (A);
After solos, D. C. al Coda
(play head twice)

Φ C_{MA}^7

(trp. ten.)

(sample fills) - - - - -

C_{MA}^7 F_{MI}^7 B^b7

'shout' played on first 8 bars
of form (solo over second 8):

(trp. w/ ten. 8^{va} b.)

C_{MA}^7 $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$

Med.-Up Swing Lady Bird (Alternate Version)

♩ = 174

(As played by Fats Navarro & Tadd Dameron)

(Intro)

First system of musical notation for the Intro. It includes a trumpet part (trp.) and a bass part (bs.). Chords are indicated below the bass line: G7(#9), CMA7, G7(#9), CMA7, CMA7. The bass part includes a piano accompaniment part (w/pn.) indicated by a dashed line.

Second system of musical notation. Chords indicated: Eb9(#11), D13, Bb9(#11) A7, Ab9(#11), G13, CMA7.

[A]

Third system of musical notation, marked with a repeat sign. It includes a trumpet part (trp.) and a bass part (bs.). Chords are indicated below the bass line: CMA7, Fmi7, (Bb7 A7 Bb13), (Bmi7 E7 Bbmi9), (Bbmi7 Eb7 E7(#5) Eb13), AbMA7, Ami9, D13, Dmi7, Dmi7, G13, CMA7, Eb7, AbMA7, Db7.

Solo on [A];
after solos, D.S. al Coda.

Fourth system of musical notation, starting with a Coda symbol. Chords indicated: G13, C6, F13, Emi7, Eb13, Dmi7, Db13, F#7(#11).

Use chords in parentheses for solos; no kicks during solos.

Last First

Gary Peacock

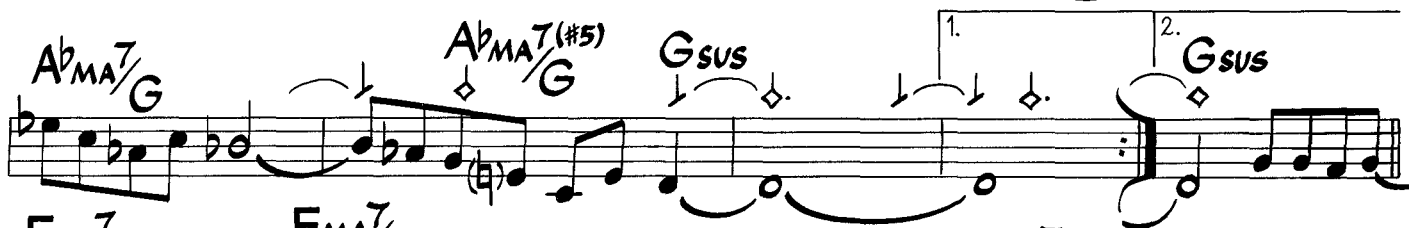
Med.-Up Straight 1/8's

A

$\text{♩} = 184$

G_{sus}

E^b_{MA7}/G



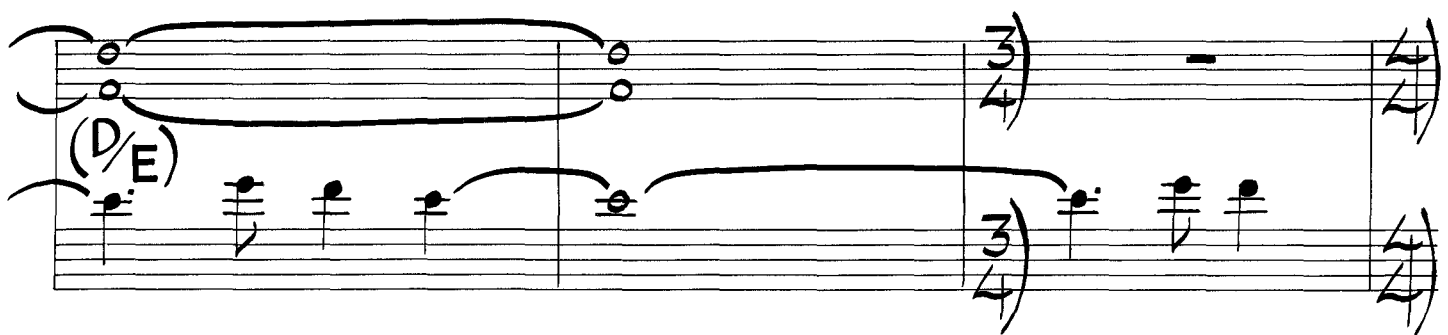
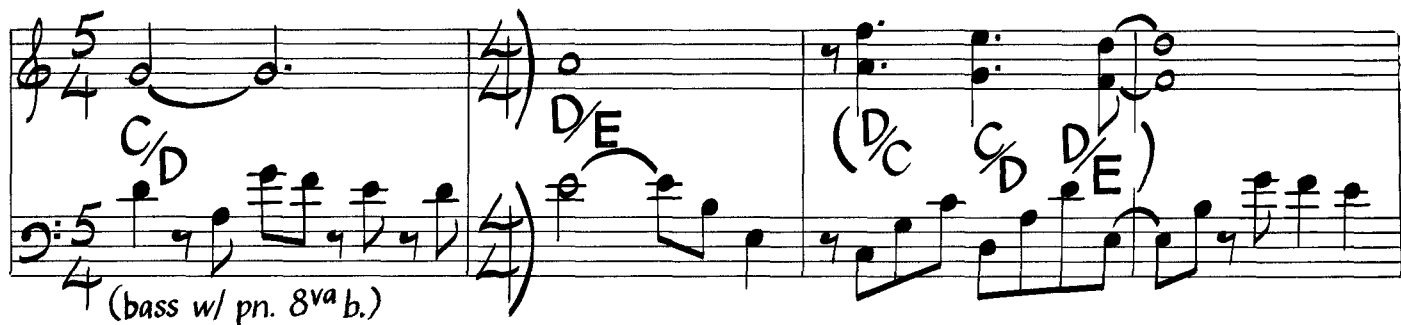
B

E_{MI7}

F_{MA7}/E

E_{MI7}

F_{MA7}/E



(last x) [C] C_{MA}^{9(#5)}/B

(sample voicings) B_{MI}¹¹ (fine)

B_{MI}¹¹ C_{MA}^{9(#5)}/B B_{MI}¹¹ A_{MI}^{9(add 13)}/B

B_{MI}¹¹ C_{MA}^{9(#5)}/B B_{MI}¹¹ A_{MI}^{9(add 13)}/B

[C] (Solos)

G_{SUS} E^b_{MA}⁷/G A^b_{MA}⁷/G G_{SUS}

[D] E_{MI}⁷ F_{MA}⁷/E (2) (2) E_{MI}⁷

Solo on CCD; continue to **[E]** to end each solo.

[E] B_{MI}¹¹ C_{MA}^{9(#5)}/B B_{MI}¹¹ A_{MI}^{9(add 13)}/B

(sample voicings)

Bass plays on beat 1 for the last 8 bars of letter B and also at letter E.
Use G major scale on G_{SUS} chord for solos.

Return to **[C]** for more solos;
after solos, D.C. al fine.

Last Train From Overbrook

James Moody

Med. Swing

♩ = 148

(Double-Time Feel)

1. 2.

(alto)

(pn.) A_{MI}^9

(dr.)

(bs.)

break

(Swing)

A

A_{MI}^9 D_{b13} A_{MI}^9

(G_{b9}^9) (F^9)

D_{b13} $G_{b7}(\#9)$ $F7(\#9)$

(E^9) (E_{b9}^9) A_{MI}^9

$E_{b7}(\#9)$ $A_{b13}(\#11)$ A_{MI}^9

D_{b13} G_{b6} A_{MI}^9 D_{13}

(sample fill)

Solo on **A**; after solos, D.C. al Coda

(Double-Time Feel)

(alto)

(alto plays melody twice, then solos)

(pn.) A_{MI}^9

(dr.)

(bs.)

Head is played twice before solos, only once after. (Vamp, solo & fade)

Laurie

Bill Evans

Medium Ballad

$\text{♩} = 76$

B^b_{MA7} $E7(b9)_{sus}$ $E7(\#9)$ A_{MI} A_{MI} $A_{MI}^{(MA7)}$ A_{MI}^9 $D7(b9)$
 $G_{MI}^9(b5)$ $C7(\#9)$ $C_{MI}^{(add\ 9)}$ C_{MI} $C_{MI}^{(MA7)}$ C_{MI}^9 $F7(\#9)$
 F_{MI}^9 $B^b7(b9)$ $E^b_{MI}^9$ $A^b7(\#9)$
1. $D_{MI}7(b5)$ D^b9_{sus} D^b9 C^9_{sus} C^9 B^9
2. G_{MI}^{11} G_{MI}^{11} $G^{\#}_{MI}^{11}$ A_{MI}^{11} A_{MI}^{11} $B^b_{MI}^{11}$ B_{MI}^{11} B_{MI}^{11} C_{MI}^{11} $C^{\#}_{MI}^{11}$ $C^{\#o7}$
 $C_{MI}7(b5)$ $F7(\#9)$ B^b_{13sus} A^b_{13sus}
(Fine) pn. fill — — — —
 G^b_{13sus} F_{13sus} F_{13}

Melody is freely interpreted rhythmically.

Medium
Funk Ballad

Let Me Be The One

Angela Bofill
Rick Suchow
Alan Palanker

♩ = 77

(Intro)

Chords: $Fm7$, $Cm7$, $Fm7$, $Cm7$, $Fm7$

(bass)

1. (synth.)

2. (synth.)

Chords: $Cm7$, $C7(\sharp 9)/E\flat$, $E\flat$, $Cm7$, $C7(\sharp 9)/E\flat$, $E\flat$

A

(tenor solo on D.C.)

I Baby, lis - ten to me please, I've been dream-in' 'bout - you ev -

Chords: $Fm9$, $G7(\sharp 9)/\sharp 5$, $A\flat MA7$, $B\flat/C$, $Fm9$, $G7(\sharp 9)$

ry night, Now that you are here with me,

Chords: $G\flat/A\flat$, $D\flat/E\flat C7(\sharp 5)$, $Fm9$, $G7(\sharp 9)$, $A\flat MA7$, $B\flat/C$

All I wan - na do is hold $G\flat/A\flat$ you tight.

Chords: $Fm9$, $G7(\sharp 9)$, $G\flat/A\flat$, $A\flat/B\flat$, $B\flat/C$

B

Now take me in - your arms, I've wait-ed for so long, Let me be the one,

Chords: $Dm7$, $A7(\sharp 9)/\sharp 5$, $A\flat MA7$, $G7(\sharp 9)$, $G\flat MA7$, $F7sus$

Please don't de-ny my heart, You're ev-'ry-thing I want,
 Chords: B^b/C , $Dm17$, $A7(\#9)$, A^bMA7 , $G7(\#9)$

Let me be the one.
 Chords: G^bMA7 , $F7sus$, B^b/C , $C7(\#5)$

After 2nd verse, D.C. al 2nd ending al Coda.



(end solo)
 Chords: $Fm1^9$, $G7(\#9)$, G^b/A^b , A^b/B^b , C^b/D^b , D^b/E^b

Now take me in your arms, I've wait-ed for so long, Let me be the one.
 Chords: $Fm1^7$, $C7(\#9)$, C^bMA7 , $B^b7(\#9)$, A^bMA7 , A^b7sus

Please don't de-ny my heart, You're ev-'ry-thing I want,
 Chords: D^b/E^b , $Fm1^7$, $C7(\#9)$, C^bMA7 , $B^b7(\#9)$

Let me be the one.
 Chords: A^bMA7 , A^b7sus , D^b/E^b

(Vamp, scat & fade)

2nd VERSE

Baby, if you only knew
 All the times I've loved you in my mind,
 And if you let my dreams come true,
 I promise you it's gonna feel allright.

Bright Samba

Let's Go Dancin'

Victor Feldman

 $\text{♩} = 146$

A A_{MI}^7 D^9_{SUS} G_{MA}^7 E_{MI}^7

A_{MI}^7 (flute) D^9_{SUS} G_{MA}^7 $\text{F}^{\#}_{\text{MI}}^7$

B^7 (E_{MA}^7 A/E E_{MA}^7) E_{MI}^7 A^7

1. A_{MI}^7 D^9_{SUS} break - ($\text{E}^7(\#5)$) 2. A_{MI}^7 $\text{A}_{\text{MI}}^9/\text{G}$

B $\text{F}^{\#}_{\text{MI}}^9$ B^9 (E_{MA}^7 $\text{A}_{\text{MA}}^7/\text{E}$) $\text{C}^{\#}_{\text{MI}}^7$ $\text{F}^{\#}_{\text{MI}}^7$

(bass)

B^9_{SUS} B^9 E_{MA}^7 (E_{MA}^7 $\text{B}^{\flat 9}(\flat 5)$) A_{MI}^7 D^9_{SUS}

(G_{MA}^7) (Samba)

C/G G_{MA}^7 E_{MI}^7 $\text{F}^{13}_{\text{SUS}}$ $\text{E}^{\flat 13}_{\text{SUS}}$

($\text{E}^{\flat 13}_{\text{SUS}}$) $\text{F}^{13}_{\text{SUS}}$ $\text{E}^{\flat 13}_{\text{SUS}}$

D^9_{SUS} tr. break (7)

A_{Mi}^7 $A_{Mi}^9 D^7$ $F_{Mi}^9 B^b7$ $D_{Mi}^9 G^7$ C^6 solo break — — — —

(fine) Solo on AAB; after solos play head (AABA) to fine.

Flute sounds one octave higher than written. Use chords in parentheses for solos.

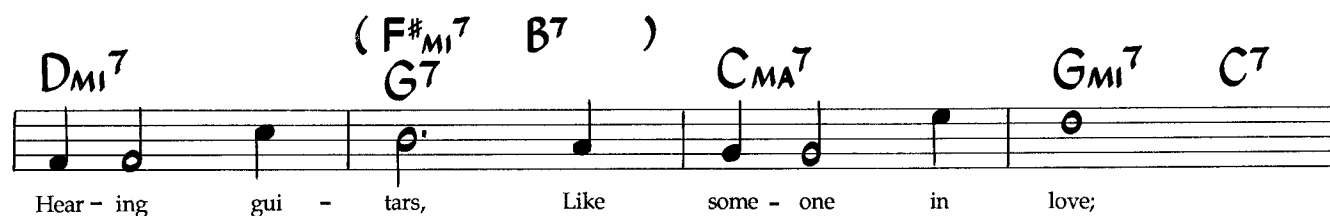
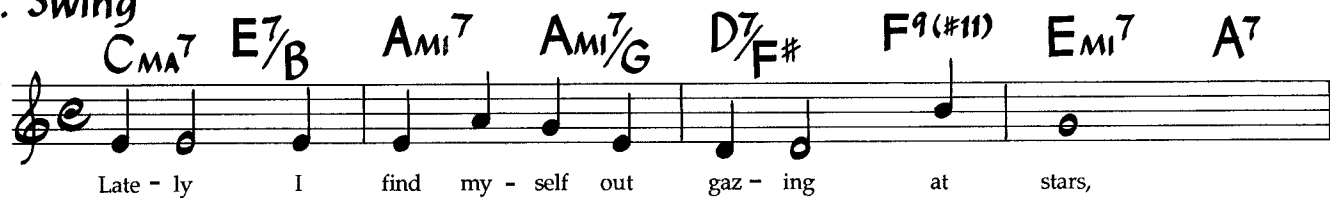
Bass plays straight ahead samba at letter B for solos. Break in bar 16 of letter A is omitted for solos.

Like Someone In Love

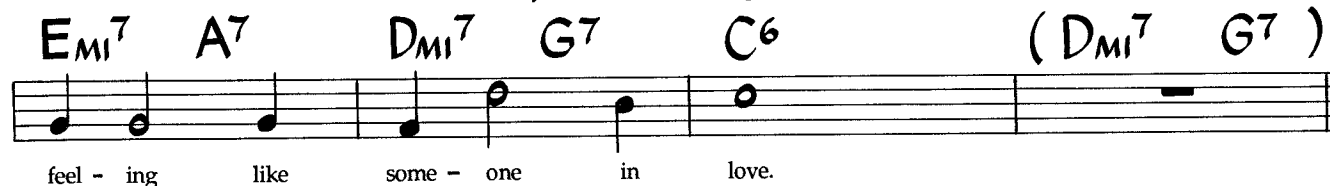
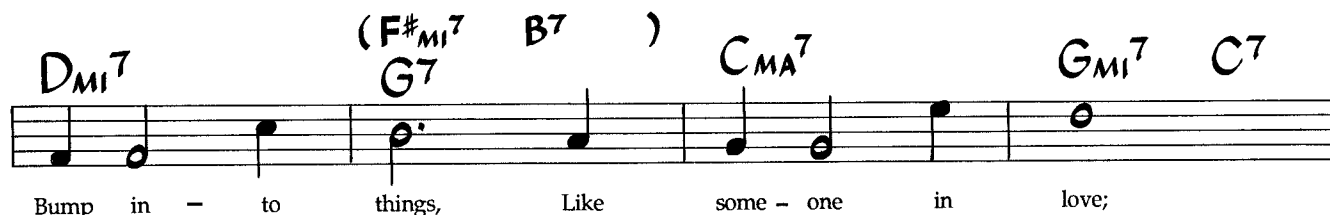
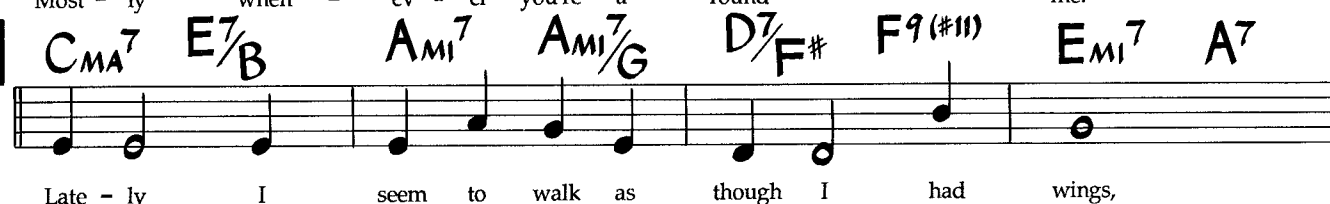
Music by
Jimmy Van Heusen
Lyric by Johnny Burke

Med. Swing

A



B



All changes get 2 beats each when 2 to the bar.

Line For Lyons

Medium Swing

Gerry Mulligan

A *(trp)* G⁶ G⁷(b9) C_{Mi}⁷ F⁷ B_{Mi}⁷ E⁷

A_{Mi}⁷ D⁷ G_{MA}⁷ E⁷ A_{Mi}⁷ D⁷

1. G⁶ E⁷ A_{Mi}⁷ D⁷ 2. G⁶ (G⁷)

B C_{MA}⁷ C_{Mi}⁷(b5) F_#⁷(b9) B_{Mi}⁷ B_{Mi}⁷ E⁷(b9)

A_{Mi}⁷ A_{Mi}⁷ D⁷(b9) B_{Mi}⁷ E⁷ A_{Mi}⁷ D⁷

C G⁶ G⁷(b9) C_{Mi}⁷ F⁷ B_{Mi}⁷ E⁷ A_{Mi}⁷ D⁷

G_{MA}⁷ E⁷ A_{Mi}⁷ D⁷ ⊕ G⁶ A_{Mi}⁷ D⁷

⊕ G⁶ E⁷ A_{Mi}⁷ D⁷ G⁶ E⁷ A_{Mi}⁷ D⁷ G_{MA}⁷

*Solo on form (AABC);
After solos, D.C. al Coda*

Head is in 2, solos are in 4. Sounds one octave lower than written.

Little Sunflower

Freddie Hubbard

Medium Latin

$\text{♩} = 132$

D_{Mi}⁷

(sample bs. line) (etc.)

Detailed description: This block shows the bass line sample for the song. It is written on a single bass staff in 4/4 time. The key signature has one flat (B-flat). The tempo is marked as 132 beats per minute. The first measure is a whole note chord D_{Mi}⁷. The subsequent measures contain eighth and sixteenth notes, with some measures marked with a double bar line and a circled '2', indicating a repeat or a specific phrasing. The line ends with '(etc.)'.

A **D_{Mi}⁷**

(trp.)

Detailed description: This block shows the first trumpet solo, labeled 'A'. It is written on a single staff in 4/4 time. The key signature has one flat. The solo begins with a whole note chord D_{Mi}⁷. The melody consists of eighth and sixteenth notes, with some measures marked with a double bar line and a circled '2', indicating a repeat or a specific phrasing. The solo ends with a double bar line.

D_{Mi}⁷

1. 2.

Detailed description: This block shows the first ending for the trumpet solo. It is written on a single staff in 4/4 time. The key signature has one flat. The ending consists of a whole note chord D_{Mi}⁷ followed by a melody of eighth and sixteenth notes. There are two endings, labeled '1.' and '2.', which lead to different parts of the song.

B **E^b_{MA}⁷**

Detailed description: This block shows the second trumpet solo, labeled 'B'. It is written on a single staff in 4/4 time. The key signature has one flat. The solo begins with a whole note chord E^b_{MA}⁷. The melody consists of eighth and sixteenth notes, with some measures marked with a double bar line and a circled '2', indicating a repeat or a specific phrasing. The solo ends with a double bar line.

D_{MA}⁷

1. 2.

Detailed description: This block shows the first ending for the second trumpet solo. It is written on a single staff in 4/4 time. The key signature has one flat. The ending consists of a whole note chord D_{MA}⁷ followed by a melody of eighth and sixteenth notes. There are two endings, labeled '1.' and '2.', which lead to different parts of the song.

C **D_{Mi}⁷**

Detailed description: This block shows the third trumpet solo, labeled 'C'. It is written on a single staff in 4/4 time. The key signature has one flat. The solo begins with a whole note chord D_{Mi}⁷. The melody consists of eighth and sixteenth notes, with some measures marked with a double bar line and a circled '2', indicating a repeat or a specific phrasing. The solo ends with a double bar line.

D_{Mi}⁷

Detailed description: This block shows the first ending for the third trumpet solo. It is written on a single staff in 4/4 time. The key signature has one flat. The ending consists of a whole note chord D_{Mi}⁷ followed by a melody of eighth and sixteenth notes. There are two endings, labeled '1.' and '2.', which lead to different parts of the song.

(Ending)

D_{Mi}⁷

(Vamp, solo & fade)

Detailed description: This block shows the ending for the song. It is written on a single staff in 4/4 time. The key signature has one flat. The ending consists of a whole note chord D_{Mi}⁷ followed by a vamp (a repeated rhythmic pattern) and a solo (a short melodic phrase) before fading out. The ending is marked with a double bar line and a circled '2', indicating a repeat or a specific phrasing.

Solo on form (AABBCC);
After solos, D.S., play head to ending.

Letter B may be played as a double-time feel samba.

Med. Bossa Nova

A Little Tear

♩ = 94 **E^b bass**

[A]

By the way, if you find a lit - tle tear, just a sim - ple
 lit - tle tear, keep it, it be - longs to me, don't you see?
 Yes - ter - day, when you told me that you care, then it fell, I
 don't know where, far too thrilled to see. *break* And in that tear you'll find a

[B]

mem - o - ry, one that means so much to me, in a ten - der
 mo - ment we found a love to share.
 So, my love, know-ing you will un - der stand, if you find it
 on your hand, keep it there, keep it there.

Keep it there. (voice scats) Vamp & fade

Little Waltz

Ron Carter

Med.-Slow Jazz Waltz

A

Chords: F_{MI} , C^7/E , $E^b_{MI}7$, $D^b_{MA}7$, G^7 , C^7 , F_{MI} , C^7 , F_{MI} , C^7/E , $E^b_{MI}7$, $D^b_{MA}7$, G^7 , C^7 , F_{MI} , C^7 , F_{MI} , C^7/E , F_{MI}/E^b

B

Chords: $D_{MI}7(b5)$, G^7 , C^7 , F^7 , $B^b_{MI}7$, E^b7 , A^b , G^7 , C^7

C

Chords: F , C^7/E , $E^b_{MI}7$, $D^b_{MA}7$, G^7 , C^7 , F , (C^7)

Melody at **A** and **C** may also be played with this rhythm:





Long Ago & Far Away

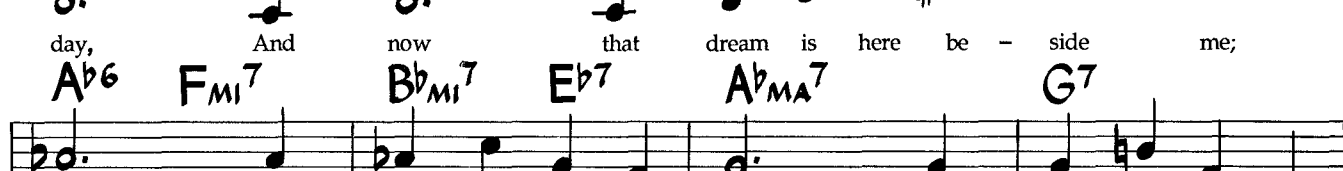
Music by Jerome Kern
Lyric by Ira Gershwin

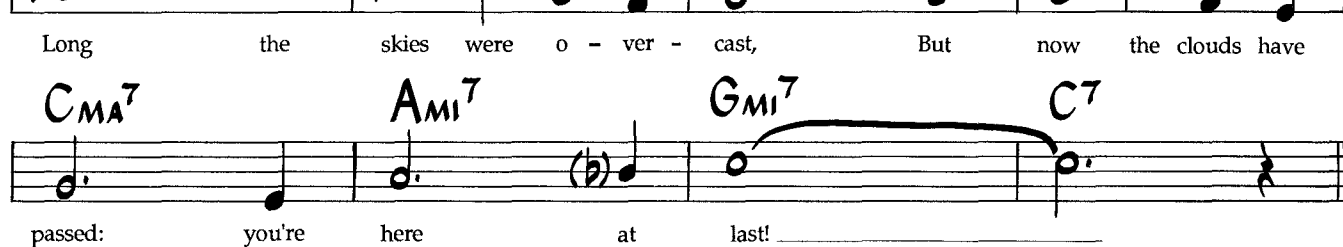
Fast Swing *

A







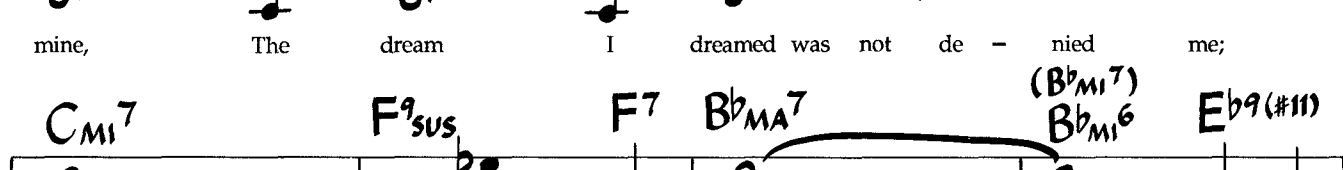





B









* also played as a ballad

Love Came On Stealthy Fingers

Bob Dorough

Slow Ballad

(Intro)

(pn.)

(C7)

(2nd x:)

Love

C¹³(#11)(b9)

A F^{MA}7 A^{MI}7(b5) A^{MI}7(b5) D7(b9) G^{MI}7 C¹³(b9)

came _____ on steal-ty fin - gers _____ and took _____ me by sur - prise, I

F^{MA}7 A^{MI}7(b5) A^{MI}7(b5) D7(b9) G^{MA}7 A^{MI}9 D¹³ G^{MA}7 B^{MI}7

fell _____ a - gainst my wish - es, _____ though I was wise, Oh so wise. For

B^bMI⁹ E^b7(alt) A^bMA⁹ A^bMI⁹ D^b7(alt) G^bMA⁹

love to me was not a to - tal stran - ger, _____ I've seen it come and go and come a - gain, I

F[#]MI⁹ B7(alt) E^{MA}9 C[#]MI⁷ B^bMI⁷(add 11) E^b7(#5) A^bMA⁷ G^{MI}7 C¹³(b9)

know the sweet-ness and I know the dan - ger, _____ and, oh yes, _____ I know the pain. _____ Love

B F^{MA}7 A^{MI}7(b5) A^{MI}7(b5) D7(b9) G^{MI}7 C¹³(b9)

came, _____ that old ma - gi - cian, _____ and beat _____ me at the game, Once

F^{MA}7 A^{MI}7(b5) A^{MI}7(b5) D7(b9) G^{MA}7 G[#]MI⁷ G^{MI}7 C7 D^{MI} D^{MI}7/C

more _____ I'm lost for - ev - er, _____ I'll nev - er be the same. _____ But af - ter all

B_MI^{7(add 11)} **E^{7(alt)}** **A_MI^{7(add 11)}** **D^{7(alt)}** **G_MI^{7(add 11)}**

what would life be like with -out it? Noth- ing's to be done a-bout it, Might as well be hap - py while I

B_bM_I⁷ **E_b^{7(#11)}** **F_MA⁷** **A_MI^{7(b5)}** **A_MI^{7(b5)}** **D^{7(b9)}** **G_MI⁷** **D_b^{7(b5)}** **C¹³** **F⁶** **(C¹³)**

may; Love came _____ on steal - thy fin - gers and _____ stole my heart a - way.

Love Dance

Music by Ivan Lins & Vitor Martins
English Lyric by Paul Williams
(As sung by Diane Schuur)

Med. Funk Ballad

$\text{♩} = 57$ (Intro)

Intro musical notation in bass clef, 7/8 time. Chords: $F^6_{E\flat}$, $A\flat_{MI}7_{E\flat}$, $F^6_{E\flat}$, $D\flat_{13}^{sus}$, $F^6_{E\flat}$, $D\flat_{13}^{sus}$. Includes a (bass) label.

A

First line of the verse musical notation in treble clef, 7/8 time. Chords: $E\flat_{MA}7$, $F_{MI}7$, $G_{MI}7$, $A\flat_{MA}7$, $D\flat_{13}^{sus}$, $D\flat_{13}$, $G_{MI}7$, $C_{MI}7$.

From too much talk — to si - lent touch - es, — Sweet touch - es, —

Second line of the verse musical notation in treble clef, 7/8 time. Chords: F^{13}_{sus} , F^{13} , $B\flat_{13}^{sus}$, $B\flat/A\flat$ (triple), G^{13} , $G7(\sharp 5)$.

We turned our hearts — to love, — then tried it, — First time ro - mance,

Third line of the verse musical notation in treble clef, 7/8 time. Chords: C^9_{sus} , $C7(\sharp 9)_{(\sharp 5)}$ (triple), F^{13}_{sus} , F^{13} , $B\flat_{13}^{sus}$, $B\flat_{13}^{sus}(\flat 9)$ (triple).

There in the qui - et, — Love learns to

Bridge and first ending musical notation in treble clef, 7/8 time. Chords: $F^6_{E\flat}$, $A\flat_{MI}7_{E\flat}$, $F^6_{E\flat}$, $D\flat_{13}^{sus}$, $F^6_{E\flat}$, $D\flat_{13}^{sus}$, $A7(\flat 5)$. Includes first and second endings.

dance. —

(tenor solo on D.S.)

B

Second line of the verse musical notation in treble clef, 7/8 time. Chords: $D_{MI}7(\flat 5)$, $G7(\sharp 5)$, $C_{MI}7(\text{add } 11)$, $C_{MI}7_{\flat}$, $A_{MI}7(\text{add } 11)_{\flat 5}$, $D7(\text{alt.})$, $G_{MA}7$.

Old souls find new life in hearts — that are list-'ning like ours; And

Third line of the verse musical notation in treble clef, 7/8 time. Chords: $F\sharp_{MI}7(\flat 5)$, $B7(\sharp 5)$, $E_{MI}7(\text{add } 11)$, $E_{MI}7_D$, F^{13}_{sus} , F^{13} , $B\flat_{13}^{sus}$, $B\flat_{13}^{sus}(\flat 9)$ (end solo).

old dreams find young wings in si - lence, — in si - lence.

C $E^b_{MA}7$ $F_{MI}7$ $G_{MI}7$ $A^b_{MA}7$ D^b_{13sus} D^b_{13} $G_{MI}7$ $C_{MI}7$

From too much talk — to lov - ing touch - es, — Love touch - es. —

F^b_{13sus} F^b_{13} B^b_{13sus} B^b/A^b_3 G^b_{13} $G^b_7(\#5)$

When pure e - mo - tion takes — the mo - ment, — We take the chance,

C^9sus $C^7(\#9\#5)_3$ F^b_{13sus} F^b_{13} B^b_{13sus} $B^b_{13sus}(\flat 9)$

Turn up the qui - et, — Love wants to

dance. —

F^6/E^b $A^b_{MI}7/E^b$ F^6/E^b D^b_{13sus} F^6/E^b $A^b_{MI}7/E^b$ F^6/E^b D^b_{13sus} $A^7(\flat 5)$

(bass)

(D.S. al Coda)

dance. —

Turn up the qui - et, — Love wants to

F^6/E^b D^b_{13sus} C^9sus $C^7(\#11)$ F^b_{13sus} F^b_{13} B^b_{13sus} $B^b_{13sus}(\flat 9)$

(bass) (molto rit.)

dance. —

(a tempo)

(tenor solo)

$D^7(\#9\#5)$ F^6/E^b $D^7(\#9\#5)$ F^6/E^b

2ndVERSE
We loved, we slept, we left the lights on.
The night's gone, and morning finds us caught in
Life's most sensible trance. Turn up the quiet,
Love wants to dance.

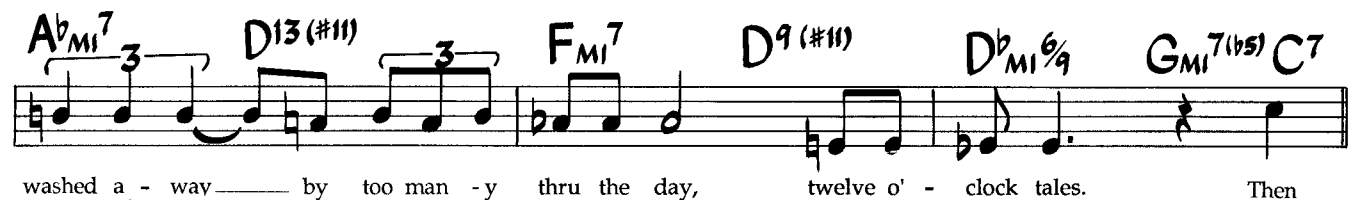
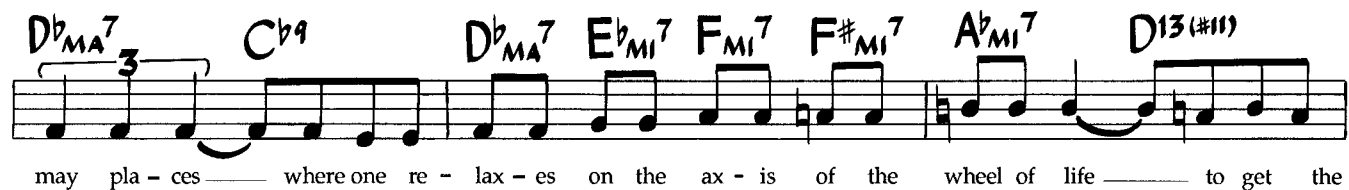
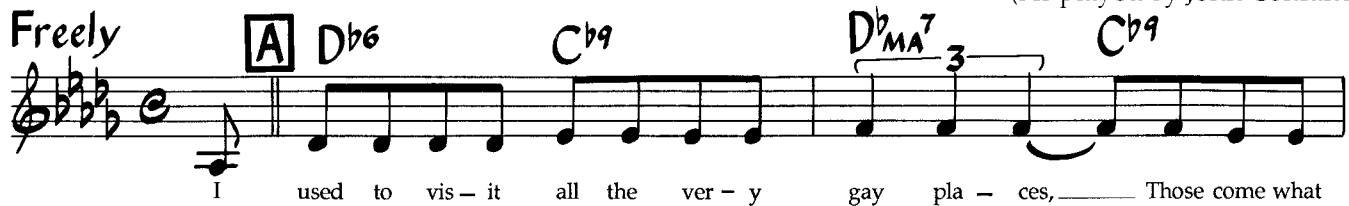
Vamp, solo & fade

Melodic rhythm is freely interpreted.

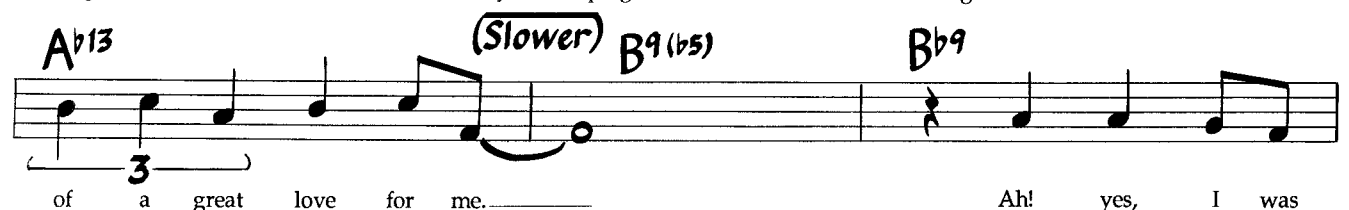
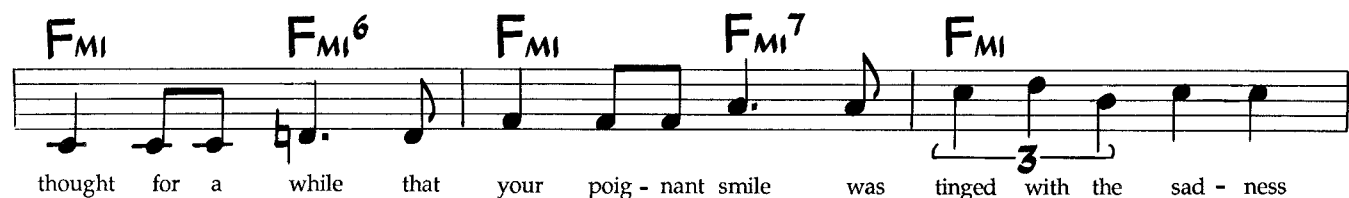
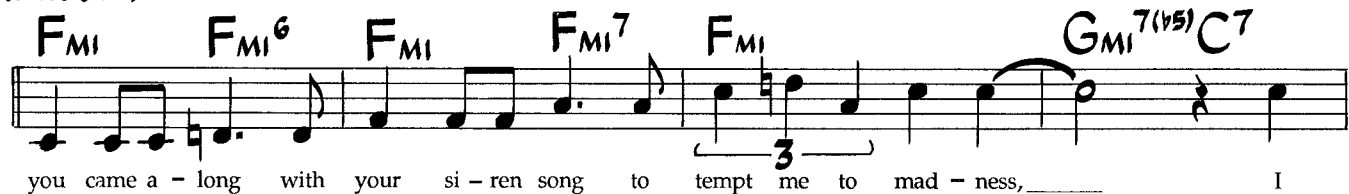
Lush Life

Billy Strayhorn
(As played by John Coltrane)

Freely



(Faster)



(Med. Ballad)**C**

♩ = 58

$D^b_{MA}7$ $D^{13}(\#11)$ $D^b_{MA}7$ $D^{13}(\#11)$ D^b6 $F^{\#}_{MI}7$ B^{13} $E_{MA}7$ $D^{13}(\#11)$

Life is lone - ly a - gain and on - ly last year ev-'ry-thing seemed so sure. Now

$D^b_{MA}7$ $D^{13}(\#11)$ $D^b_{MA}7$ $D^{13}(\#11)$ D^b6 D^b9 C^{13} $F_{MA}7$ A^{13}

life is aw - ful a - gain, a trough - ful of hearts could on - ly be a bore. A

$A^b_{MA}7$ $E^b7(\#5)$ $A^b_{MA}7$ $E_{MI}7$ A^7 $D_{MA}7$ $D_{MI}7$ G^7 $C_{MA}7$ A^b^{13}

week in Pa - ris will ease the bite of it, All I care is to smile in spite of it.

D

$D^b_{MA}7$ $D^{13}(\#11)$ $D^b_{MA}7$ $D^{13}(\#11)$ D^b6 $C^7(\#9)$ B^{13} $F_{MI}7$ B^7

I'll for - get you, I will, while yet you are still burn - ing in - side my brain. Ro -

$F^{\#}_{MI}9$ B^{13} $A^9(\#5)$ A^b^{13} $D^b_{MA}7$ G^b^{13}

mance is mush sti - fling those who strive, — I'll live a lush life in

$F_{MI}7$ B^b7 $F^{\#}_{MI}9$ B^{13} $A^9(\#5)$ A^b^{13}

some small dive, And there I'll be while I rot with the rest of

(Double-time Feel)

$A^b7(\#9)$ $A^7(\#9)$ $B^b7(\#9)$ $B^7(\#9)$ $C^7(\#9)$ $D^{13}(\#11)$ $D^b_{MA}7$ A^b^{13} $D^b_{MA}7$ $D^{13}(\#11)$ $D^b_{MA}7$ $D^{13}(\#11)$

those whose lives are lone - ly too.

(First solo begins here)**Solo on CD; after solos, D.S. al Coda**

$A^b7(\#9)$ $A^7(\#9)$ $B^b7(\#9)$ $B^7(\#9)$ $C^7(\#9)$ $D^{13}(\#11)$ $D^b_{MA}7$

those whose lives are lone - ly too.

(molto rit.)

Solos are in double-time feel swing.

Med. - Slow
Straight 1/8's
♩ = 96

Madagascar

Richie Beirach

(As played by

John Abercrombie)

(Intro)

$E_{MI}^{(MA7)} G$ $A^b(add9)_{(omit3)}$ $E_{MI}^{(MA7)} G$ $A^b(add9)_{(omit3)}$

(piano) *mf*

A (pn.; gtr. doubles top notes)

1. $E_{MI}^{(MA7)} G$ $A^b(add9)_{(omit3)}$ $E_{MI}^{(MA7)} G$ $A^b(add9)_{(omit3)}$ $A^b(add9)_{(omit3)}$ $A^b_{sus}(add9)$

2. $A^b(add9)_{(omit3)}$ $A^b_{sus}(add9)$

1. $A_{MI}^{(MA7)} C$ $D^b(add9)_{(omit3)}$ $A_{MI}^{(MA7)} C$ $D^b(add9)_{(omit3)}$ $D^b(add9)_{(omit3)}$ $D^b_{sus}(add9)$

2. $D^b(add9)_{(omit3)}$ $D^b_{sus}(add9)$

B $[E_{MA7}^{(b5)}]$ $[E^b_{7sus}]$

f $E_{MA7}^{(b5)}$ E^b_{7sus} E^b_{7sus} $E_{MA7}^{(b5)}$

$[E_{MA7}^{(b5)}]$ $[E^b_{7}(\#9)]$

$E_{MA7}^{(b5)}$ E^b_{7sus} E^b_{7sus} $E_{MA7}^{(b5)}$

mf

$E_{Mi}^{(MA\ 7)} A^b(\text{add } 9)_{(\text{omit } 3)}$

$E_{Mi}^{(MA\ 7)} A^b(\text{add } 9)_{(\text{omit } 3)}$

*Solo on form (AB);
after solos, D.S. al Ending*

(Ending) *(gtr. solo)*

$E_{Mi}^{(MA\ 7)} A^b(\text{add } 9)_{(\text{omit } 3)}$

$E_{Mi}^{(MA\ 7)} A^b(\text{add } 9)_{(\text{omit } 3)}$

(On Cue)

(Vamp & solo till cue)

Changes in brackets above letter B are used for solos. Repeating piano figure is played throughout solos (with some variation).



Photo by Tom Copi ©1988

JOE HENDERSON

Make Me A Memory

Medium Bossa ♩=120

(Sad Samba)

Grover Washington, Jr.

(Intro) $E^b_{MA}9$ $D7(\#9)$ $G_{MI}7$ (B^b6)

(gtr., sample solo)

$E^b_{MA}9$ $D7(\#9)$ $G_{MI}7$

S $E^b_{MA}9$ $D7(\#9)$ $G_{MI}7$ (B^b6)

(gtr.)

$E^b_{MA}9$ $D7(\#9)$ $G_{MI}7$

A $C_{MI}7$ F^{13} $G_{MI}7$ C^9

(ten.)

E^b9 $D7(\#9)$ $G_{MI}7$

1. G^{13} $D^b9(\#11)$ $C_{MI}7$ 2. G^{13} $G7(\#5)$

B $E^b_{MA}7$ $D7(\#9)$ $G_{MI}7$ $F_{MI}7$ $E^b_{MA}7$ $D7(\#9)$ $G_{MI}7$ $F_{MI}7$

$E^b_{MA}7$ $D7(\#9)$ $D^b_{MA}9$ $C_{MA}9$ G_{MI}^{11}

1 2

Solo on AAAABB

After solos, D.S., play head, vamp on letter **B**, solo and fade.

Guitar sounds one octave lower than written. Kicks do not hold for solos.
Fmi7 may be played on the 'and of 2' instead of the 'and of 3' during solos at letter B.
Play head twice before solos.

Matinee Idol

Russ Ferrante

(As played by The Yellowjackets)

Med. Funk

(gtr.) (Intro)

♩ = 106

Intro

(gtr.)

(elec. pn. 2nd x only)

(bass)

Chords: F/G, A^b/B^b, B^b/E^b

Rehearsal mark (2)

A

(ten. & trp.)

(elec. pn.)

Chords: F/G, A^b/B^b, B^b/E^b

(ten. & trp.)

(elec. pn.)

Chords: A^b/B^b, B^b/E^b, F/G, A^b/B^b, B^b/E^b

1.

2.

(elec. pn.)

Chords: F/G, A^b/B^b, B^b/E^b

B

elec. pn.
gtr.
bs.

G7 A^{mi}7 G⁹ B

(pn.)

G^(add 9) B C

G7 A^{mi}7 G⁹ B

1.

2.

(pn.)

G^(add 9) B C/D

G^(add 9) B C/D

F/G D^{b7}(^{#9}) C⁷(^{#9}) B⁷(^{#5})

elec. piano solo on [A], indef.
(take 1st ending each time).
On cue, take 2nd ending,
play melody at [B] (with repeat)
then vamp and fade on [A]
(play melody twice, then solo).
Optional: take Coda on cue to end.

Josef Zawinul

(As played by Cannonball Adderley)

(trp. & alto)
mp B \flat E \flat /B \flat B \flat 7 E \flat B \flat E \flat /B \flat B \flat 7 E \flat

(sample bs. line)

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 (Bb), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment consists of a series of eighth and quarter notes, with some rests. The score is divided into four measures. The first measure has a key signature change from Bb to Eb/Bb. The second measure has a key signature change from Eb/Bb to Bb. The third measure has a key signature change from Bb to Eb/Bb. The fourth measure has a key signature change from Eb/Bb to Bb. The score is written in a simple, clear style, suitable for a children's songbook.

(trp. alto)

Measures 1-8 of the trumpet (alto) part. The melodic line features a sequence of chords: Bb (cresc.), Eb/Bb, Bb7, Eb/Bb, Bb, Eb/Bb, Bb7, Eb/Bb, and Bb. The bass line consists of eighth notes, primarily on the Bb and Eb lines.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff, and the piano accompaniment is on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four measures. The first measure shows the vocal melody and piano accompaniment. The second measure features a vocal melody with a fermata and a piano accompaniment with a forte (f) dynamic. The third measure shows a vocal melody with a mezzo-forte (mf) dynamic and a piano accompaniment with a mezzo-forte (mf) dynamic. The fourth measure shows a vocal melody with a mezzo-piano (mp) dynamic and a piano accompaniment with a mezzo-piano (mp) dynamic. The score includes various musical notations such as notes, rests, accidentals, and dynamics.

Handwritten musical score for '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 score is divided into four measures. The first measure has a C major 7th chord (Cm7) indicated below the staff. The second measure has a D minor 7th chord (Dm7) indicated below the staff, with a note marked '(pr. w/alto)' and a dynamic marking 'f'. The third measure has a G major 7th chord (Gm7) indicated below the staff, with a dynamic marking 'f'. The fourth measure has a G major 7th chord (Gm7) indicated below the staff. The score ends with a double bar line and repeat dots.

A musical score for trumpet and piano. The score is written on two staves. The top staff is for the trumpet, and the bottom staff is for the piano. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures. The first measure has a C major 7 chord (C_M7) and a trumpet melody. The second measure has a D minor 7 chord (D_m7) and a trumpet melody. The third measure has a piano melody (piano w/ alto) and a trumpet melody. The fourth measure has a piano melody (piano fill) and a trumpet melody. The tempo is marked *molto rit.* (molto ritardando).

Trumpet staff: C_M7, D_m7, (pn. w/ alto), G_M, F, G_M, F, G_M, pn. fill — — —

Piano staff: C_M7, D_m7, (pn. w/ alto), G_M, F, G_M, F, G_M, pn. fill — — —

molto rit.

Alto phrasing follows trumpet.

The Midnight Sun

Music by Lionel Hampton

& Sonny Burke

Lyric by Johnny Mercer

Med.

Ballad **A**

CMA⁷ **CMi⁷** **F⁹(#11)**

Your lips were like a red and ru-by cha-lice, warm-er than the sum-mer night, _____ The
can't ex-plain the sil-ver rain that found me, or was that a moon-lit veil? _____ The

B^bMA⁷ **B^bMi⁷** **E^b9(#11)**

clouds were like an a-la-bas-ter pal-ace ris-ing to a snow-y height, _____ Each
mu-sic of the un-i-verse a-round me, or was that a night-in-gale? _____ And

A^bMA⁷ **A^bMi⁷** **D^b9(#11)**

star its own au-ro-ra bo-re-a-lis, sud-den-ly you held me tight, _____ I could see the
then your arms mi-rac-u-lous-ly found me, sud-den-ly the sky turned pale, _____ I could see the

1. CMA⁷ **AMi⁷** **DMi⁷** **G⁷** **2. CMA⁷** **AMi⁷** **F[#]Mi⁷(b5)** **B⁷**

mid-night sun. _____ I mid-night sun. _____

B **EMA⁷** **EMi⁷** **A⁷** **DMA⁷** **(EMi⁷ E^b7(b5))**

Was there such a night? It's a thrill I still don't quite be-lieve, _____ But

DMA⁷ **DMi⁷** **G⁷** **EMi⁷** **E^b7** **DMi⁷** **D^b9(#11)**

af-ter you were gone there was still some star-dust on my sleeve. _____ The

C **CMA⁷** **CMi⁷** **F⁹(#11)**

flame of it may dwindle to an em-ber, and the stars for-get to shine. _____ And

B^bMA⁷ **B^bMi⁷** **E^b9(#11)**

we may see the mead-ow in De-cem-ber ic-y white and crys-tal-line, _____ But,

A^bMA⁷ **A^bMi⁷** **D^b9(#11)**

oh, my dar-ling al-ways I'll re-mem-ber when your lips were close to mine, _____ And I saw the

CMA⁷ **AMi⁷** **DMi⁷** **G⁷**

mid-night sun. _____

Chords in parentheses are optional.

The Midnight Sun Will Never Set

Quincy Jones
Henri Salvador

Medium Ballad

C⁹_{sus}

A

C_{MI}⁷ F⁷ B^b_{MA}⁷ E_{MI}^{7(b5)}A⁷ D_{MI}⁷ G⁷ C⁹_{sus} break

F_{MA}⁷ G_{MI}⁷ A_{MI}⁷ D⁷ G_{MI}⁷ A_{MI}⁷ B^b_{MA}⁷ C⁷

C_{MI}⁷ F⁷ B^b_{MA}⁷ E_{MI}^{7(b5)}A⁷ D_{MI}⁷ G⁷ C⁹_{sus} G^b7 F⁶

[E^b7 A⁷(#9)]

B

F_{MI}⁷ B^b7 E^b_{MA}⁷ G_{MI}⁷ A^b7 A_{MI}⁷

B^b_{MI} G^b/B^b E^b7 D^b7 C⁹_{sus} break

C

F_{MA}⁷ G_{MI}⁷ A_{MI}⁷ D⁷ G_{MI}⁷ A_{MI}⁷ B^b_{MA}⁷ C⁷

C_{MI}⁷ F⁷ B^b_{MA}⁷ E_{MI}^{7(b5)}A⁷ D_{MI}⁷ G⁷ C⁹_{sus} G^b7 F⁶

Melody is played with straight eighths, but rhythm is interpreted somewhat.
Alternate changes in brackets.

Modadji

Dave Grusin

Med.-Slow Funk

♩ = 83

First system of music. Treble clef staff: (elec. pn.) with chords $D E_{MI}$ and E_{MI}^{11} . Bass clef staff: (bass). Repeat sign with first ending (1. E_{MI}^7 (pn. comp)) and second ending (2. E_{MI}^7 (elec. pn.)).

Second system of music. Treble clef staff: (sample bass line) with chords E_{MI}^7 and $F\sharp_{MI}^7$. Bass clef staff: D^9_{sus} and E_{MI}^7 . Triplet markings are present.

Third system of music. Treble clef staff: E_{MI}^7 and $F\sharp_{MI}^7$. Bass clef staff: D^9_{sus} and E_{MI}^7 . Triplet markings are present.

Fourth system of music, marked with a box 'B'. Treble clef staff: A_{MI}^7 , B_{MI}^7 , D^9_{sus} , E_{MI}^7 , $C_{MA}^7 C^7_{(vs)}$, B_{MI}^7 , G^9_{sus} , $E^7(\sharp 9)$, $C\sharp^7$. Bass clef staff: corresponding bass line.

Fifth system of music, marked '(funkier)'. Treble clef staff: $C\sharp^7(\sharp 9)$, C^9_{sus} , B^9_{sus} , $C_{B\flat}$. Bass clef staff: corresponding bass line. A quintuplet (5) is marked in the treble staff.

(Orig. feel)

A^9_{sus} G^9_{sus} D^9_{sus} E_{MI}^7

(on repeat)

1. 2.

E_{MI}^7 (add sop.)

(Solos)

E_{MI}^7 (elec. pn. w/ sop)

(Vamp till cue)

D.S. al Coda
(repeat to [A] before taking Coda)

E_{MI}^7 A^9_{sus} G^9_{sus} D^9_{sus} E_{MI}^7

rall.

Letter C gets progressively louder and funkier.



Photo by Jim Marshall ©1988

THELONIOUS MONK

Monk's Mood

Med. Ballad

Thelonious Monk

A

Chords: $F_{m7}(\text{add } 11)$, $Bb7$, CMA^9 (CMA^9), $Dm7(b5)$, $G13(\#11)$, D^bMA7 , C , C^b , $Bb7$, $A7$

1. 2.

Chords: $E7(b9)$, E^b7 , $Dm7(\text{add } 11)$, E^9_{sus} , $Dm7(\text{add } 11)$, $Bb7(\#11)$, $A^b7(b5)$, $G13(b5)$, $D^bMA7(\#11)$

B

Chords: B^b/C , A/C , B^b/C , $F\#m7$, $F\#m7$, $B13(b9)$, $E6$

Chords: $A_{m7}(b5)$, A^b9 , $G7_{sus}$, $G\#o7$, $A_{m7}(b5)$, $F13(\#11)$, $F_{m7}(\text{add } 11)$, $E^b7(\text{add } 11)$, $Dm7(\text{add } 11)$, $Bb7(\#11)$

C

Chords: $F_{m7}(\text{add } 11)$, $Bb7(\#11)$, CMA^9 (CMA^9), $Dm7(b5)$, $G13(\#11)$, D^bMA7 , C , C^b

Chords: $Bb7$, $A7$, $E7(b9)$, E^b7 , $A^b7(b5)$, $G13(b5)$, $D^bMA7(\#11)$

Anticipated chords at letter B are played on the beat for solos. Melody is upper line at letter B.
Written notes in bass clef are counter-melody. Bass plays written notes only where marked (4th & 5th bars of letters A & C, 4th bar of letter B).

Monkey's Uncle

Mitchell Foreman

Medium Funk

$\text{♩} = 120$

A

F_{M11}



(ten.)

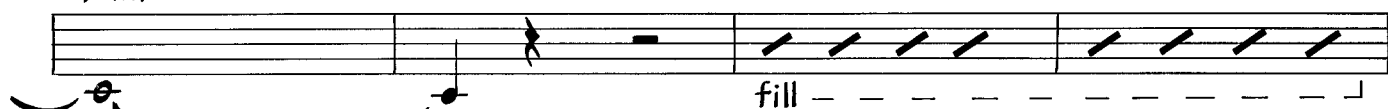
G^{\flat}/F



$F_{M11(b5)}$

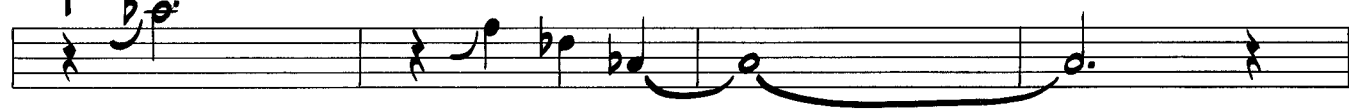


F_{M11}



fill

G^{\flat}/F



$F_{M11(b5)}$



F_{M11}



B



System 1 (Bars 1-6):

- Bar 1: $D\flat 13 (\#11)$
- Bar 2: $D\flat 13_{sus} (\flat 9)$
- Bar 3: E/D D/C
- Bar 4: A/B
- Bar 5: $A\flat/B\flat$
- Bar 6: $G\flat/A\flat$ $A\flat/G\flat$ B/E $E\flat_{MA}7$

System 2 (Bars 7-12):

- Bar 7: $E\flat_{MA}7$
- Bar 8: $E\flat_{MI}7$
- Bar 9: $E\flat_{MA}7$
- Bar 10: $E\flat_{MI}7$
- Bar 11: $G\flat/A\flat$ $A\flat/G\flat$ B/E $B\flat/E\flat$
- Bar 12: $E\flat_{MA}7$

System 3 (Bars 13-18):

- Bar 13: $N.C.$ (No Chord)
- Bar 14: F_{MI}^{11}
- Bar 15: F_{MI}^{11}
- Bar 16: F_{MI}^{11}
- Bar 17: F_{MI}^{11}
- Bar 18: F_{MI}^{11}

System 4 (Bars 19-24):

- Bar 19: F_{MI}^{11}
- Bar 20: F_{MI}^{11}
- Bar 21: F_{MI}^{11}
- Bar 22: F_{MI}^{11}
- Bar 23: F_{MI}^{11}
- Bar 24: F_{MI}^{11}

Instructions:

- Solos on form (ABCD)
- After solos, D.C. al Coda
- Vamp, solo & fade

First 24 bars of letter A are written as 12 bars repeated in the keyboard and bass parts.

Monkey's Uncle (Bass)

Medium Funk

$\text{♩} = 120$

A

F_{MI}^{11}



B

C/B^b

D^b/E^b



$[C^7(\text{alt.})]$

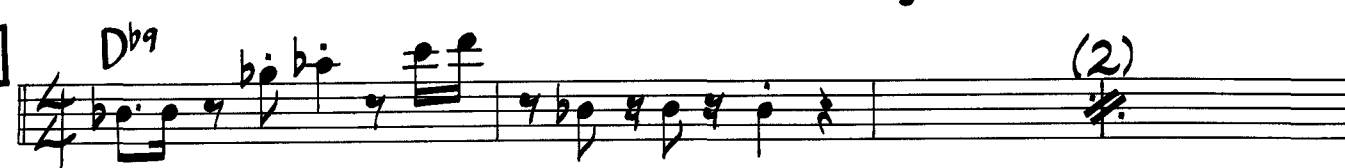
N.C.

F_{MI}^{11}

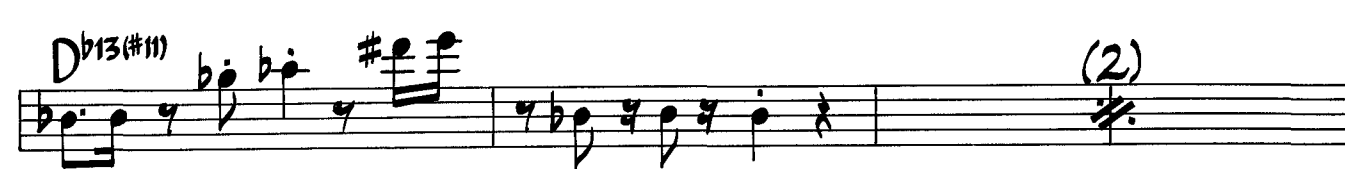


C

D^b_9



$D^b_{13}(\#11)$



Monkey's Uncle (Keyboard)

$\text{♩} = 120$

A

F_{MI}^{11}

(2)

G^b/F

$F_{MI}^{11(b5)}$

F_{MI}^{11}

B

C/B^b

D^b/E^b

$A^b_{MA}7$ (add 13)

E^b/G (add 9)

N.C. [$C7(alt)$]

F_{MI}^{11}

N.C.

C

D^b9

$D^b13(\#11)$

$D^b13_{sus}(b9)$

E/D

D^b/C

A/B

A^b/B^b

D

$E^b_{MA}7$

$E^b_{MI}7$

G^b/A^b

A^b/G^b

B/E

$E^b_{MA}7$

$E^b_{MA}7$

$E^b_{MI}7$

G^b/A^b

A^b/G^b

B/E

E^b

B^b/E^b

N.C.

F_{MI}^{11}

Solo on form (ABCD)

After solos, D.C. al Coda

Vamp & fade

Written comp figure at letter A is not used for solos. Bars 4 & 9 of letter B and bar 12 of letter D may be played as written during solos.

Moonlight In Vermont

Music by Karl Suessdorf
Lyric by John Blackburn

Med. Ballad

A

Pen - nies in a stream, Fall - ing leaves, a sy - ca - more,

Moon - light in Ver - mont. I - cy fin - ger waves,

Ski trails on a moun - tain - side, Snow - light in Ver - mont.

B

Tel - e - graph ca - bles, they sing down the high - way and

trav - el each bend in the road, Peo - ple who meet in this

ro - man - tic set - ting are so hyp - no - tized by the love - ly

C

Eve - ning sum - mer breeze, Warb - ling of a

mead - ow - lark, Moon - light in Ver - mont.

(Ending)

You and I and moon - light in Ver - mont.

(rit.)

Mornin'

Al Jarreau
David Foster
Jay Graydon

1. D_{MA}^7 D_{MA}^7 $A_{MI}^7 G_{MI}^7 A_{MI}^7$
 (gtr.) (elec. pn)

1.) Mor-nin' Mis - ter ____ Rad - i - o, ____ Morn-in' lit - tle ____ Cher - i - os, ____ Morn-in' Sis - ter ____ Or - i - ole, ____
(D_{MA}^T B_{MI}^T G_{MA}^T E_{MI}^T)

Did I tell _____ you ev - 'ry - thing _____ is fine _____ in my

mind?_____

sing, My heart has found its wings. Search-in' high and

low, And now at last I know. _____ **D.C. (3rd verse)**
al Coda One (♯)

My heart will soar _____ with love that's

(synth.)

rare and real, _____ My smil — ing face will feel

rare and real, _____ My smil — ing face will feel _____
 F#_{M1}⁹ B⁷ A^b/_B G/_B F/_B E_{M1}⁹

ev - 'ry cloud. Then high - er still,

$C\sharp_{MI}7(b5)$ $F\sharp7(b5)$ $B_{MA}9$ $C\sharp_{MI}7$ $G\sharp_{MI}7$

be - yond the blue, un - til I know I

$C\sharp13$ $C\sharp7(\sharp5)$ $F\sharp_{MA}9$ $D\sharp_{MI}7$

(cresc.) can, like an - y man, reach out my hand and touch the face of

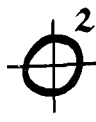
$G\sharp_{MI}7$ $A\sharp_{MI}7$ $B_{MA}7$ $B/C\sharp$ $C\sharp7$ $B/C\sharp$ $C\sharp7$

$D_{MA}7$ $D_{MA}7$ $A_{MI}7$ $G_{MI}7$ $A_{MI}7$

God.

ff

D.S. (synth. solo for 8) al 2nd ending
al Coda Two (Φ^2).



Morn-in' Mis - ter — Ra - di - o, — Morn-in' lit - tle — Cher i os, —

$E\flat_{MA}7$ $E\flat_{MA}7$ $C_{MI}7$ $A\flat_{MA}7$ $F_{MI}7$ $B\flat_{MI}7$ $A\flat/B\flat$

Morn-in' Sis - ter — Or - i - ole, — Did I tell — you that ev-'ry-thing here is just fine

$B\flat_{MI}7$ $A\flat/B\flat$ $E\flat_{MA}7$ $E\flat_{MA}7$ $B\flat_{MI}7$ $A\flat_{MI}7$ $B\flat_{MI}7$

in my mind? —

Vamp, scat, and fade
(After 1st x, voice scats.)

sample bass
line at [A]:

$D_{MA}7$ (etc.)

2nd VERSE
Mornin' Mr. Shoe Shine Man
Shine 'em bright in white and tan.
My Baby said she loves me and
Need I tell you that everything here
Is just fine, in my mind.

3rd VERSE
Mornin' Mr. Golden Gate.
I should walk but I can't wait.
I can't wait to set it straight.
I was shakin' but now I am
Makin' it fine, Here in my mind.

Guitar figure in the Intro is played at letters A, B and Coda Two; notes are changed to fit chords.
Chords in parentheses at letter A are used every time but the first.

Med. Samba/Funk

Morning Dance

Jay Beckenstein
(As played by Spyro Gyra)

♩ = 101 (Intro)

(bs. tacet) (steel drums)

1.-3. $B^b_{MI}7$ E^b7 4. $B^b_{MI}7$ E^b7

(bs.) (bs. simile) (ten.)

F F/A $B^b_{MI}7$ 1.-3. E^b7 4. E^b7

[A] F F/A $B^b_{MI}7$ E^b7

F F/A $B^b_{MA}7$ C^9_{sus}

F F/A $B^b_{MI}7$ E^b7

1. $D_{MI}7$ G^7_{sus} G^7 C^{13}_{sus}

2. $D_{MI}7$ G^7 C^{13}_{sus}

[B] $E^b_{MA}9(\#11)$ $D_{MI}7$ $G_{MI}7$ C^9_{sus} F

$E_{MI}7(b5)$ $E^b7(b5)$ $D_{MI}7$ G^7_{sus} G^7 C^9_{sus} C^7

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

F $E_{MI}7(b5)$ $E^b7(b5)$ $D_{MI}7$ $G7$

C^9_{sus}

sample ten. fill

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

C^9_{sus} $C^{\#9}_{sus}$

$F^{\#}$ $F^{\#}/A^{\#}$ $B_{mi}7$ $E7$

(Vamp, solo & fade)

Melody is played with some variation.

Mr. Clean

Weldon Irvine

(As played by Freddie Hubbard)

Half - Time Funk/Rock

♩ = 82

(bass)

A

F_{Mi}7

(7x's) *F_{Mi}7* (trp. & ten.)

F_{Mi}7

Db dorian
F

F_{Mi}7

drums tacet

N.C.

(gtr.)

(last x)

(fine)

B (Solos) *F_{Mi}7*

(Vamp & solo till cue)

(On Cue) (horns)

The musical score consists of two staves. The top staff is for horns, starting with a treble clef and a key signature of one flat. It contains four measures of music. The first measure has a 'drums tacet' instruction below it. The second measure has a 'drums tacet' instruction below it. The third measure has a 'drums tacet' instruction below it. The fourth measure has a 'drums tacet' instruction below it. The bottom staff is for guitar, starting with a bass clef and a key signature of one flat. It contains four measures of music. The first measure has an 'N.C.' instruction above it. The second measure has an 'N.C.' instruction above it. The third measure has an 'N.C.' instruction above it. The fourth measure has an 'N.C.' instruction above it. The guitar part includes a solo in the fourth measure, indicated by a bracket and the text '(gtr.)'.

(to **B** for next solo;
after solos, D.S. al fine)

Tenor sounds one octave lower than written.

Note and chord on beat 4 of bar 5 of letter A may be played on the 'and of 4'.

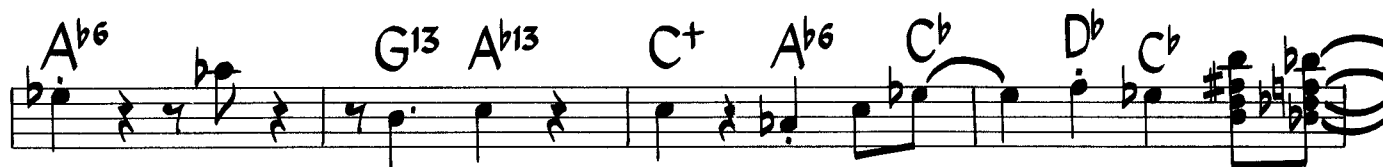
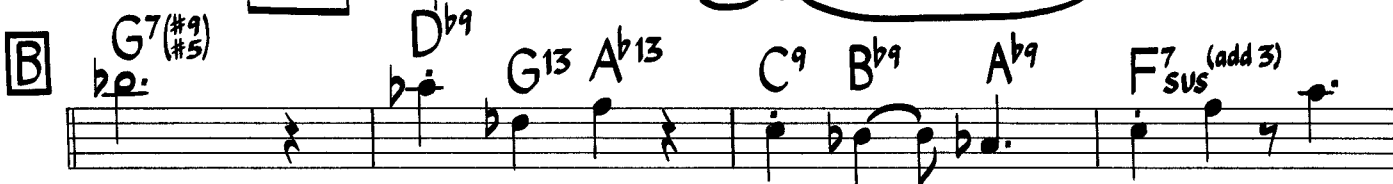
Medium Swing/Shuffle

♩ = 137

Mr. Gone

Josef Zawinul

(As played by Weather Report)



(Solos) (chords optional)*

[C] $G7^{(\#9)}$ B^9 G^{13} A^{b13} C^9 B^{b9} A^{b9} **Till Cue** F^{13} **On Cue** F^{13}

(bs.) (etc.) (under solo)

(to [C] for more choruses)
(after solos, D. S. al Coda)

ϕ N.C. G^{sus} E^{sus} $E^{b sus}$ G^{sus} $B^{b sus}$ G^{sus} $B^{b sus}$ $F^{7 sus}$

($F^{7 sus}$)

(bs.)

(Vamp, Solo & Fade)
(quick fade on recording)

Chords at letter B follow the rhythm of the melody.

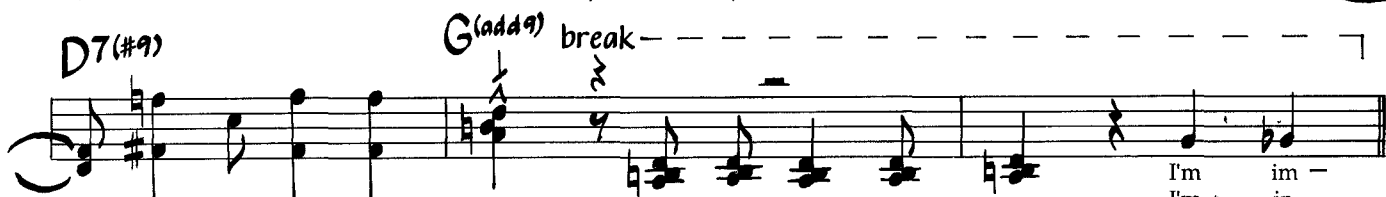
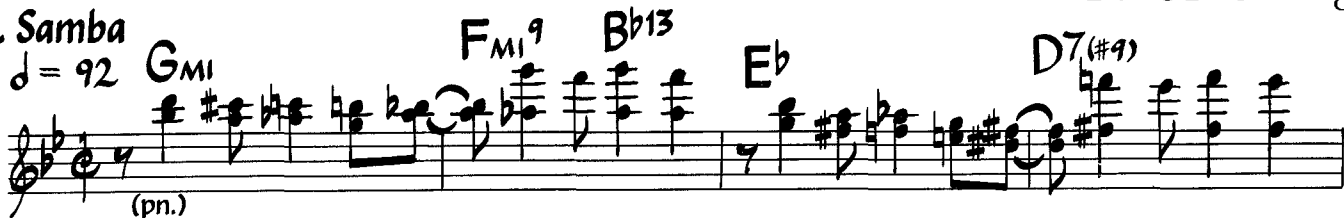
*may also solo around F7 (F mixolydian scale)

My Attorney Bernie

Dave Frishberg

Med. Samba

♩ = 92



I'm im -
I'm in
I ad -

A



pressed with my at - tor - ney Bern - ie, I'm im -
touch with my at - tor - ney Bern - ie, In a
mire my at - tor - ney Bern - ie, I ad -



pressed with his in - flu - en - tial friends; (pn., w/ bs. 8va b.) — — — — — He's got
clutch he can speed right to the scene; And if I'm
mire an - y guy who knows his stuff; Sure we



ver - y big con - nec - tions, so I fol - low his di - rec -
locked up in the jail — — — — — with just one phone call for my bail, — — — — —
blew a cou - ple ven - tures with the coun - ter - feit de - ben -



- tions, Bern - ie knows his way a - round — — — — — And so I
— — — — — he says to call his club col - lect — — — — — Or deal di -
- tures, but you win a few, you lose — — — — — a few, like



al - ways do what Bern - ie rec - com - mends. I am
rect - ly with his an - swer - ing mach - ine. When I
Bern - ie says, you keep on hang - in' tough. Thanks to

B $D_{MI}7(b5) / G$

blessed with my at - tor - ney Bern - ie, I'm im-
dine my at - tor - ney Bern - ie, He buys
you my at - tor - ney Bern - ie, Thanks to

$D_{MI}7(b5) / G$ $(C\#07)$ (dr.) break - - -

pressed with the way he runs — the store; (pn., w/ bs. 8^{va} b.) He's got
wine from the rare im - port - ed rack; That's cause
you, I'm con - sid - ered well - to do; Sure, I

$F_{MI}7$ $Bb9$ $Eb_{MI}7$

Dodg - er sea - son box - es, and an of - fice full of fox -
Bern - ie is a pur - ist, not your pol - y - es - ter tour -
made out like a ban - dit, just ex - act - ly like you planned —

$Ab9$ $D^b_{MA}7$ $G^b_{MA}9$

- es, It's a - maz - ing all the 'dif - frent things your
- ist, Bern - ie waves the glass a - round a - while, then
- it, But, like Mur - ray, my ac - count - ant told me

$C_{MI}7$ $F7(b9)$ $Ab9(\#11)$ $G9$ break - - -

av' - rage guy might need a law - yer for. Bern - ie tells me
takes a sip, and al - ways sends it back.
yes - ter - day, I owe it all to you.

C F^9_{sus} $B^b_{MA}7$ break - - - D^9_{sus} $G_{MA}7$ break - - -

what to — do, Bern - ie lays it on the — line. Bern - ie says we

F^9_{sus} $B^b_{MA}7$ break - - - D^9_{sus} $(D7(\#5))$

sue, we — sue, Bern - ie says we sign, we sign —

G_{MI} $F_{MI}9$ $Bb13$ E^b $D7(\#9)$ $(3x's)$

(pn.) (3rd x take Coda)

E^b $D7(\#9)$ break - - - G bass

on the dot - ted line. (pn.)

Med. Swing

My Romance

Music by Richard Rodgers
Lyric by Lorenz Hart

A $C_{MA}^7 (F_{MA}^7)$ E_{MI}^7 $E_{b\circ}^7 (A_{MI}^7)$ D_{MI}^7 G^7 C_{MA}^7 $E^7(\#5)$

My ro - mance does - n't have to have a moon in the sky, My ro -

A_{MI} $E^7(\#5)$ A_{MI}^7 $A^7(\#5)$ D_{MI}^7 G^7 C_{MA}^7 C^7

mance does - n't need a blue la - goon stand - ing by; No

$F_{MA}^7 (B^b9)$ C_{MA}^7 C^7 $F_{MA}^7 (B^b9)$ C_{MA}^7

month of May, no twink - ling stars, No

$F^{\#}_{MI}^7 (b5)$ B^7 E_{MI}^7 B^{b13} A_{MI}^9 D^{b13} D_{MI}^7 G^7

hide - a - way, no soft gui - tars. My ro -

B $C_{MA}^7 (F_{MA}^7)$ E_{MI}^7 $E_{b\circ}^7 (A_{MI}^7)$ D_{MI}^7 G^7 C_{MA}^7 $E^7(\#5)$

mance does - n't need a cas - tle ris - ing in Spain, Nor a

A_{MI} $E^7(\#5)$ A_{MI} $A^7(\#5)$ D_{MI}^7 G^7 C_{MA}^7 C^7

dance to a con - stant - ly sur - pris - ing re - frain. Wide a

F_{MA}^7 $A^7(\#5)$ D_{MI}^7 D_{MI}^7/C $B_{MI}^7 (b5)$ E^7 A_{MI} A^b7

wake I can make my most fan - tas - tic dreams come true; My ro -

C_{MA}^7/G A_{MI}^7 D_{MI}^7 G^7 C^6 $(A_{MI}^7 D_{MI}^7 G^7)$

mance does - n't need a thing but you.

My Shining Hour

Music by Harold Arlen
Lyric by Johnny Mercer

Med.-Up Swing

A

Chords: C_{MA}^7 (A_{MI}^7) (D^9) D_{MI}^9 D_{MI}^9 G^7

This will be my shin - ing hour, _____

Chords: C_{MA}^7 (A_{MI}^7) D_{MI}^7 $B_{MI}^7(b5)$ E^7

Calm and hap - py and bright, _____

Chords: A_{MI} $(F^{\#}_{MI} 7(b5))$ $B_{MI}^7(b5)$ E^7

In my dreams, your face will flow - er

Chords: A_{MI}^7 A_{MI}^7 D^7 D_{MI}^7 G^7

through the dark - ness of the night. _____

B

Chords: G_{MI}^7 C^7 F_{MA}^9

Like the lights of home be - fore me,

Chords: F_{MI}^9 B^b13 $(E^7(\#5))$ C^6/E $A^7(\#9)$ $E^b\circ^7$ D^7 D_{MI}^7 G^7

Or an an - gel watch - ing o'er me,

Chords: C_{MA}^7 (F^{13}) C_{MA}^7 D_{MI}^7 (A^7) $E_{MI}^7(b5)$ A^7

This will be my shin - ing hour, _____

Chords: D_{MI}^7 G^7 C^6 $(D_{MI}^7 G^7)$

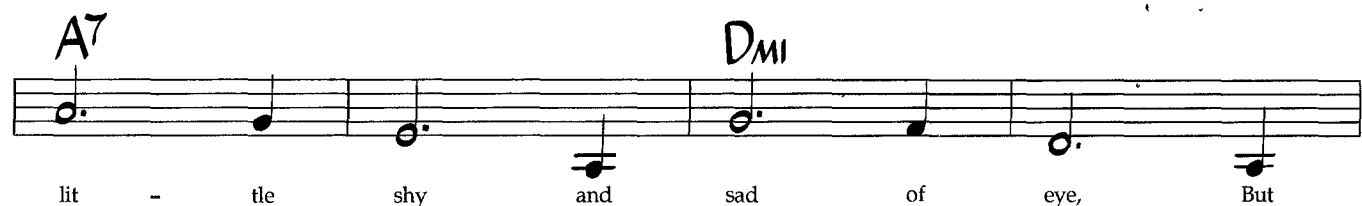
Till I'm with you a - gain.

Nature Boy

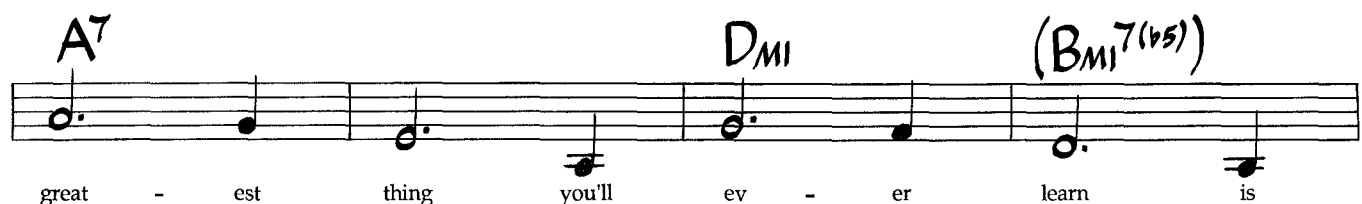
Eden Ahbez

Med. Ballad*

A



B



7th bar of letters A & B were originally 2 bars each. Melody is straight eights, though rather freely interpreted rhythmically.

Medium Swing
♩ = 108

Nefertiti

Wayne Shorter
(As played by Miles Davis)

The musical score for "Nefertiti" is presented in four systems. Each system consists of a melody line on a single staff and a corresponding set of four chords for the left hand, each on its own staff. The chords are as follows:

- System 1:**
 - Chord 1: $A^b_{MA} 7(b5)$ (with "(ten. & trp.)" above it)
 - Chord 2: D^b_{sus}
 - Chord 3: $G_{MI} 7(b5)$
 - Chord 4: $C 7(b5)$
- System 2:**
 - Chord 1: $B_{MA} 9$
 - Chord 2: $B_{MA} 9(b5)$
 - Chord 3: $B^b_{MI} 7(b5)$
 - Chord 4: $E^b 7(b9)$
- System 3:**
 - Chord 1: $E_{MA} 7$
 - Chord 2: $D_{MA} 7/A$
 - Chord 3: $(D7(alt.) / B^b) / A^b 13(\#11)$
 - Chord 4: $E^{(add 9)} / F^\#$
- System 4:**
 - Chord 1: E^9_{sus}
 - Chord 2: $E^b 13(b5)$
 - Chord 3: $B^b_{MI} 9(MA 7)$
 - Chord 4: $E^b 13(b5)$

No solos; melody is repeated many times; fade on cue to end.

Tritone substitutions may be used
for certain chords: $A^b 13(\#11) \rightarrow D7(alt.)$
 $E^b 13(b5) \rightarrow A7(alt.)$

Med. Funk/Samba

Never Givin' Up

Al Jarreau
Tom Canning♩ = 102 D⁶ (Intro)

mf (pn.)

G/C

F¹³

E^{mi}7

C/D D/C E^{mi}/A F/E^b D⁶

(str.)

f (pn.)

G/C

D^{#o}7

E^{mi}7 E^{mi}7/D

C^{MA}7 A^bMA⁷/B^b

I'd been a -

A

E^bMA⁷ G⁷ C^{mi}7 B^bmi⁷ E^b7 A^bMA⁷

mf

fraid that I had missed the chance of a life - time.

A^bmi⁷ B^bmi⁷ B^b7(b9) E^bMA⁷ G⁷ C^{mi}7 B^bmi⁷ E^b7

And by the way, I've tum - bled with ro - mance, girl, and I

A^bMA⁷ B^b/C

C⁷ C^{bass} B^{bass} B^b^{bass}

won't cry, But now I'm

B

A^{mi}7(b5) C^{mi}7 B^bmi⁷ E^b7 A^{mi}7(b5) C^{mi}7 B^bmi⁷ E^b7

Search-ing ev - 'ry star, (I go on) Search-ing near and far, (Ev - 'ry)

*A*_{MI}^{7(b5)} *A*_b*M**A*⁷*B*^b/*C* *C*^{7(b9)} *D*^b*b*^{7(b5)} *B*^b*9*_{sus} *A*_{MI}⁹ *D*^{7(b9)}

dawn) Till I find our one spir - it, fly - ing high, fly - ing high. I'll



*G*_{MA}⁷ *E*_{MI}⁷ *C*_{MA}⁷ *C*_{MI}⁷ *D*_{MI}⁷

f Nev - er give it up, nev - er gon - na give it up, e - ven when this life is o - ver,

*G*_{MA}⁷ *E*_{MI}⁷ *C*_{MA}⁷ *C*_{MI}⁷ *D*_{MI}⁷

Nev - er give it up, nev - er gon - na give it up, e - ven when this life is o - ver,

*G*_{MA}⁷ *E*_{MI}⁷ *C*_{MA}⁷ *C*_{MI}⁷ *D*[#]_{MI}⁷

Nev - er give it up, nev - er gon - na give it up, e - ven when this life is o - ver,

*E*_{MI} *G*/*D* 1. *C*[#]_{MI}^{7(b5)} *D*⁹_{sus} *E*_{MI} *D*[#] *G*/*D* *C*[#]_{MI}^{7(b5)}

I'll be con - tent in time, Hmmm, I'm gon - na be con - tent in time.

*C*_{MA}⁷ *A*_b*M**A*⁷/*B*^b *B*^b*7(b9)* 2. *C*[#]_{MI}^{7(b5)} *D*¹³_{sus} *D*^{13(b9)}

(synth.) 2. And so to - day (time) I'll

(D.S. al Coda)

*E*_{MI} *G*/*D* 2. *C*[#]_{MI}^{7(b5)} (pn.) *D*⁶ *V.S.*

I'll be con - tent, I'm gon - na be con - tent in time. *mf*

2ND Verse

I think I'll take the chance of a life time. And by the way, I'm falling for romance, girl, and I don't mind how much I cry
See I'm reaching for the sun (Angels sing). Love has just begun (Who would think) Two could turn to one.

Lyrics in parentheses are background vocals.

(Continued on next page)

G/C F13 E_{MI}7 C/D E_{MI}/A F/E_b C_{MI}9 E_b/F

7 (gtr., 8^{va} b.)

III

D B^bMA7 (bass funkier) G_{MI}7 E_bMA7 E_bMI7 F_{MI}7

f Nev-er give it up, nev-er gon-na give it up, e - ven when this life ____ is o - ver, ____

B^bMA7 G_{MI}7 E_bMA7 E_bMI7 F_{MI}7

Nev-er give it up, nev-er gon-na give it up, e - ven when this life ____ is o - ver, ____

B^bMA7 G_{MI}7 E_bMA7 E_bMI7 F[#]07

Nev-er give it up, nev-er gon-na give it up, e - ven when this life ____ is o - ver, ____

1. G_{MI} B^b/F E_{MI}7(b5) F¹³_{sus} F¹³(b9) 2. G_{MI} B^b/F E_{MI}7(b5) A^b13_{sus} A^b13(b9)

I'll be con- tent ____ in time. ____ I'll ____ be ____ con- tent, I'm gon-na be con- tent

E D^bMA7 B^bMI7 1., 2. G^bMA7 G^bMI7 A^bMI7 3. G^bMA7 G^bMI7 A^o7

Nev-er gon-na give it up, ____ (no, no, no, __ no, not I,) ____ (No, no, no __ no not I,) ____

B^bMI D^b/A^b G_{MI}7(b5) A^b13_{sus} A^b13(b9)

I'll be con - tent ____ in time. ____ Vamp & fade on **E**

(Intro)

Sample bass lines: D⁶ G/C F13 E_{MI}7 etc. **A** E_bMA7 G7 etc.

C GMA7 E_{MI}7 CMA7 C_{MI}7 D_{MI}7 **D** B^bMA7 G_{MI}7 E_bMA7 E_bMI7 F_{MI}7 etc.



AL JARREAU

(As played by The Crusaders)

♩ = 114 (Intro) (F7)

ed. Rock
114 (Intro) (F7) ~~8~~ **A**

Music by Nesbert Stix Hooper
Lyric by Will Jennings
(As played by The Crusaders)

I. Three days of snow in Birm - ing - ham, — Thought you would won - der

(F7) 3
where I am, Rang our num- ber all night long,

(F7) Bb7

No com- fort on the tel - e - phone, — Ran out and caught a mid-night flight,

F7

moved a - way — and left me all of your bills to pay, —

G7(b9) C7(#5) F7
 Look out, ba-by, You might have made your move too soon.

move too soon. _____ Sing 2 verses,
then solo on **A**;
After solos, D.S. (3rd verse) al Coda

One thing they know: I nev- er make my move too soon, ___

One thing they know: I nev- er make my move too soon.____

(molto rit.) Ending may be played instrumentally (without vocal)

Ending may be played instrumentally (without vocal).
Melody is freely interpreted and varies with each verse.

Never Make Your Move Too Soon (Rhythm Section)

Med. Rock

$\text{♩} = 114$

(Intro)

(4x's)

A

F7

F7

(bs.)

(7)

B \flat 7

Head is played twice;
then solos on **A**;
after solos, D.S. al Coda.

2nd VERSE

You left me with a Keno card,
This life in Vegas sure ain't hard,
I ran it up to fifty grand,
Cashed in and held it in my hand,
That kind of word can get around
And make a lost love turn up found,
I hear you knockin' at my door
But you know you ain't livin' here no more,
It's too bad, baby, I think you made your move too soon.

3rd VERSE

I've been from Spain to Tokyo,
From Africa to Ohio,
I never try to make the news,
I'm just a man who plays the blues,
I take my loving everywhere,
I come back and they still care,
One love ahead, one love behind,
One in my arms and one on my mind,
One thing they know: I never make my move too soon.

Bass line varies somewhat for solos.

Played as a shuffle on Ernestine Anderson's LP of the same name. Bass & piano play shuffle instead of written line.

Oscar Peterson

$\text{♩} = 114$

calum Latin

♩ = 114

Oscar Peterson

1

(pn.) (bs.)

(A_{MI}⁹) (G_{MI}⁹) (F_{MI}⁹) (E⁹(#11))

[A^bMI⁹] (A^bMI¹¹ B^bMI⁷ C^bMA⁷ A^bMI⁷ B^bMI⁷ C^bMA⁷ E^bMA⁷ F_{MI}⁷ E^bMA⁷ G_{MI}⁷ E^bMA⁷ G⁷(alt) G^b13

[F_{MI}⁹ F_{MI}⁷ G_{MI}⁷ A^bMA⁷ A_{MI}⁷(^b5) B^b9_{SUS} B^b13(^b9) E^bMA⁷ E^bMA⁷]

bass fill

(bs.) (G_{MI}⁹) (F_{MI}⁹) (E⁹(#11))

(last x: rall...)

(fine)

Solo on form (AABBC) after solos, D.S. al Fine

Use chords in brackets for solos at letter B. Solos evolve into a funky boogaloo feel.

Solo on form (AABBC)
after solos, D.S. al Fine

Use chords in brackets for solos at letter B. Solos evolve into a funky boogaloo feel.

Med. Swing 6/4
♩ = 124

Nightlake

Richie Beirach
(As played by John Abercrombie)

(gtr. & pn.)
D^b_{M1} (b13)_{MA7} F_{M1}⁹ (MA7) A^b/_E

D^b_{MA}⁷ (#11) D^o7 E_{MA}⁷/_{E^b}
(pn.) 3 4 (bs.) 4

D/_{E^b} D^b_{MA}⁷/_{E^b} F[#]_{M1} (MA7) F7 (#9) (#5)

gtr. fill -- (B_{MA}⁷/_F)
B^b_{M1} (add 11) (add 9) F7 (#9) (#5) B^b_{M1} (add 11) (add 9) F7 (#9) (#5)

(Ending)

gtr. fill -- F7 (#9) (#5) molto rit. D_{M1}⁹
B^b_{M1} (add 11) (add 9)

Chord in parenthesis is alternate change.

Head is played twice before and after solos

Med. Samba (Intro)

No Me Esqueca

Joe Henderson

♩ = 114 (alto trb. ten.) (2nd x only)

(pn. tacet till [A])

(1st x: bs. w/ trb.)
(2nd x: bs. alone)

(ten. & trb. 8va b.)

1. (ten.) break

2. break

(fine)

[A] D13sus (time) Ami7

F13sus (time) Cmi7 (F13)

BbMA7 Bbmi7 Eb7 AbMA7 Abmi7 Db7

(Gmi7 C7) Gb7(#11) FMA7 E7(#9) 2.

B (Solos)

A_{MI}^7 C_{MI}^7 (F¹³)

$B^b_{MA}^7$ $B^b_{MI}^7$ E^b7 $A^b_{MA}^7$ $A^b_{MI}^7$ D^b7

$G^b_{MA}^7$ (G_{MI}⁷ C⁷) (G^{b7}(#9)) F_{MA}^7 $E7(\#9)$

After solos, continue to **C**

C A_{MI}^7

(alto, w/ten. & trb. 8^{va} b.)

C_{MI}^7 (alto) $B^b_{MA}^7$

(trb. ten.) (ten. & trb. 8^{va} b.)

break — $A^b_{MA}^7$ break — $G^b_{MA}^7$

break — F_{MA}^7 $E7(\#9)$ 1. $E7(\#9)$ 2. $E7(\#9)$

Play head (**A**) twice, then D.C. al fine

Fast Samba/Funk

Not Ethiopia

Michael Brecker
(As played by The Brecker Bros.)

$\text{♩} = 152$

$B^b_{MA}7$ $A^b_{MI}7$ D^b/G^b D/E E/D F/C $B_{MA}7(b5)$

(trp.)
(ten.)

The first staff of music is in 4/4 time with a tempo of 152 bpm. It features a series of chords: $B^b_{MA}7$, $A^b_{MI}7$, D^b/G^b , D/E , E/D , F/C , and $B_{MA}7(b5)$. The melody is written for trumpet and tenor saxophone, with notes including $b8$, $b9$, $\#8$, and $\#9$. The staff ends with a double bar line.

F^7_{sus} (piano fills lightly)

16

The second staff of music is a single line with a double bar line and the number 16, indicating a 16-measure rest.

A F^7_{sus}

f (pn. w/ ten. 8^{va} b.)

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

The third staff of music is marked with a box 'A' and a f dynamic. It features a F^7_{sus} chord and a piano line with tenor saxophone 8va b. The melody is written for trumpet, tenor saxophone, and trombone.

F^7_{sus}

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

E^b_{sus} F

The fourth staff of music continues the melody from the previous staff, featuring a F^7_{sus} chord and a F chord. The melody is written for trumpet, tenor saxophone, and trombone.

F^7_{sus}

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

The fifth staff of music continues the melody from the previous staff, featuring a F^7_{sus} chord. The melody is written for trumpet, tenor saxophone, and trombone.

F^7_{sus} break

1. E^b (add 9) (omit 3)

D_{MI}/E^b

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

The sixth staff of music is marked with a 'break' and a first ending bracket. It features a F^7_{sus} chord and a E^b (add 9) (omit 3) chord. The melody is written for trumpet, tenor saxophone, and trombone.

2. $B^b_{sus}(b9)$

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

B F/D^b $E^b_{MA}7(b5)$ $C^b_{MA}7(b5)$

(Half-Time Feel)

(trp. w/ ten.)

The seventh staff of music is marked with a box 'B' and a 'Half-Time Feel' instruction. It features a F/D^b chord, an $E^b_{MA}7(b5)$ chord, and a $C^b_{MA}7(b5)$ chord. The melody is written for trumpet with tenor saxophone.

$C^b_{MA}7(b5)$ D^b/C^b

F/E^b 3 $E_{MA}7(b5)$ D^b/E^b

(tris.)

(trp.)
(ten.)

The eighth staff of music continues the melody from the previous staff, featuring a F/E^b chord, a $E_{MA}7(b5)$ chord, and a D^b/E^b chord. The melody is written for trumpet and tenor saxophone.

D^b/E^b D^b/D

F/D^b G/A^b $G^b_{MA}7(b5)$

The ninth staff of music continues the melody from the previous staff, featuring a F/D^b chord, a G/A^b chord, and a $G^b_{MA}7(b5)$ chord. The melody is written for trumpet and tenor saxophone.

$G^b_{MA}7(b5)$

The tenth staff of music continues the melody from the previous staff, featuring a $G^b_{MA}7(b5)$ chord. The melody is written for trumpet and tenor saxophone.

(Orig. Feel) **F7_{sus}**

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

(ten. trp. trb.)

F7_{sus}

F (trp. ten. trb.) **E^b_{sus} / F**

F7_{sus}

(ten. trp. trb.)

F7_{sus} break

E^b (add 9 omit 3)

D_{m1} / E^b

B^b_{MA}7

A^b_{m1}7

D^b / G^b

D / E (ten. trp. trb.)

E / D

F / C

B_{MA}7(b5)

B_{MA}7(b5)

(Solos)

D **F7_{sus}**

32

E **B^b7_{sus}** **B^b13_{sus}** **C^b_{MA}7 / B^b** **B^b_{m1}9 (E^b)**

4 4 4 4

B_{MA}7 **B^b13_{sus}** **C^b_{MA}7 / B^b** **G^b_{MA}7(b5)**

4 4 4 4

(On Cue)

F **F7_{sus}**

16

Play letter **F** to end each solo

Horn parts at letters A & C are all played one octave lower than written.

To **D** for more solos;
After solos, D. S. al Coda.

B^b_{MA}7 **A^b_{m1}7** **D^b / G^b** **D / E** **E / D** **F / C** **B_{MA}7(b5)**

Nothing Personal

Don Grolnick
(As played by Michael Brecker)

Bright Swing

♩ = 240

(Intro)
(pn. fill)

(Vamp till cue)

A

(On cue)

(bs.)

(ten. w/ pn. 8^{va} b.)

(piano fill) — — — — —

Musical notation for piano fill section. It consists of four measures. The first and third measures contain a piano accompaniment of eighth notes. The second and fourth measures contain a single eighth note. The chords are Eb7 in the first measure and D7 in the third measure. The notation is written on a grand staff with a dashed line above the top staff.

(bs. walks in 4)

(bs. & dr. only) — — — — —

Musical notation for bass and drums section. It consists of four measures. The first measure contains a Gm1 chord. The second and fourth measures contain a single eighth note. The third measure contains a single eighth note. The notation is written on a grand staff with a dashed line above the top staff.

Solo on form (A); after solos, D.C. al Coda
(play opening vamp 4x's only, take Coda on repeat
of head)



(tenor fill) — — — — —

Musical notation for tenor fill section. It consists of four measures. The first and third measures contain a piano accompaniment of eighth notes. The second and fourth measures contain a single eighth note. The chords are Eb7 in the first measure and D7 in the third measure. The notation is written on a grand staff with a dashed line above the top staff.

(bs. walks in 4)

(bs. & dr. only) — — — — —

Musical notation for bass and drums section. It consists of four measures. The first measure contains a Gm1 chord. The second and fourth measures contain a single eighth note. The third measure contains a single eighth note. The notation is written on a grand staff with a dashed line above the top staff.

(tenor fill) — — — — —

Musical notation for tenor fill section. It consists of four measures. The first and third measures contain a piano accompaniment of eighth notes. The second and fourth measures contain a single eighth note. The chords are Eb7 in the first measure and D7 in the third measure. The notation is written on a grand staff with a dashed line above the top staff.

(bs. walks in 4)

No chords on Gm1 sections during head. Chords in parentheses are for solos (optional). Bass plays written line for first chorus of each solo, then walks in 4 for subsequent choruses. Head is played twice before and after solos.

Indeterminate pitches (bars 8, 11, & 16 of letter A) are accompanied by drum and piano punches.

Med. Swing (Intro)

Off Minor

Thelonious Monk

(solo pn.)

(G_M1)

(B^b13(^b9))

(L.H.) (R.H.)

(fine)

(add bs. & dr.)

A

S

G_M1

C[#]7 F[#]7

B_M1⁷ B^b7

E^b_MA⁷ D⁷

(sax)

G_M1

B^b13(^b9) (pn.)

(D^b13(^b9)) (pn.)

(bs.)

(bs. walks)

B

D^b_MA⁷ D⁷

B^b_M1⁷ E^b7(^b5)

(B_M1⁷ E F[#] E F[#] E)

E13(^b9)

(pn.)

E_M1⁷

A⁹_{sus} A⁷

D^b13(^b9)

C

GMI C#7 F#7 BMi7 Bb7 EbMA7 D7
 (sax)

GMI Bb13 (pn.) (D13 (b9)) (pn.)
 (bs.) (bs. walks)

**Solo on form (AABC);
After solos, D.S., play head,
then D.C. al fine.**

No kicks during solos. Bass and drums may play on D.C. al fine. First notes of letters A & C may be anticipated by an eighth note each time.

Chords in parentheses are not played by piano during head.

Medium-Up Swing

♩ = 224

Oleo

Sonny Rollins

(As played by Miles Davis)

A B^b6 $G_{mi}7$ $C_{mi}7$ $F7$ B^b6 $G7$

(trp. w/ ten. 8^{va} b.)

$C_{mi}7$ $F7$ B^b6 B^b7 E^b6 $E^b_{mi}6$

$D_{mi}7$ $G_{mi}7$ 1. $C_{mi}7$ $F7$ 2. $C_{mi}7$ $F7$ B^b6

B $D7$ $G7$ $C7$ $F7$

instr. fill

C B^b6 $G_{mi}7$ $C_{mi}7$ $F7$ B^b6 $G7$ $C_{mi}7$ $F7$

B^b6 B^b7 E^b6 $E^b_{mi}6$ $D_{mi}7$ $G_{mi}7$ $C_{mi}7$ $F7$ B^b6

Med.-Slow Bossa Nova

Once I Loved

Music by Antonio Carlos Jobim
English Lyric by Ray Gilbert

B_{Mi}7 **E⁹(#5)** **A_{MA}7** **B⁰7** **3**

Once _____ I loved, _____ And I
Then _____ one day, _____ From my

B_{Mi}7 **3** **C⁰7** **3** **C[#]_{Mi}7** **3**

gave so much love to this love, You were the world to me;
in - fi - nite sad - ness you came and brought me love a - gain;

A_{Mi}7 **D⁹(#5)** **G_{MA}7** **3**

Once _____ I cried _____ at the
Now _____ I know _____ that no

G[#]_{Mi}7(b5) **3** **C[#]7** **3** **1. F[#]_{MA}7** **F[#]7**

thought I was fool - ish and proud and let you say good - bye.
mat - ter what - ev - er be - falls I'll nev - er

2. F[#]_{MA}7 **B⁷** **E_{MA}7** **A⁷**

let you go, _____ I will hold _____ you close, _____ Make _____ you stay; _____

D_{MA}7 **3** **D^{#0}7** **3** **3** **D_{Mi}6**

Be - cause love is the _____ sad - dest thing _____ when it

F[#]7/C[#] **C⁷(b5)** **3** **B⁷** **3** **3**

goes a - way, _____ Be - cause love is the _____ sad - dest

B_{Mi}7 **(C[#]7(#5))** **F[#]_{Mi}** **(F[#]7)**

thing _____ when it goes a - way. _____

Med. Funk
Ballad

(Intro)

One Family

Russell Ferrante
(As played by The Yellowjackets)

♩ = 62

(no repeat on D.C.)

(alto)

(bs.)

(2nd x:)
(♩)

A (bass solo on D.C.)

G_{Mi}⁹ E_{Mi}⁹ E_{Mi}⁹/A_b D_{MA}⁹/A_b A_{Mi}⁹ D_b⁹ G_{MA}⁷ D_b^(add 9)/F

(alto w/bs.)

1. E_{Mi}⁹ E_{Mi}⁹/A_b F^(add 9)/A

2. E_{Mi}⁹ E_{Mi}⁹/A_b A⁷(#9)/#5

B B_{MA}⁹ F_{Mi}⁹/B_b B_b¹³(b9)/b5 E_{MA}⁹/B_b A_b¹³ A_b¹³/G_b B_b/F (E_b/F B_b/F) F^{#07} G_{Mi}⁷

B_b/C C⁹(b5) E_{MA}⁷/F F¹³(b9)/b5 B_{MA}⁹ F_{Mi}⁹/B_b B_b¹³(b9)/b5 E_{MA}⁹/B_b A_b¹³ A_b¹³/G_b

B_b/F (E_b/F B_b/F) F^{#07} G_{Mi}⁷ B_b/C C⁹(b5) E_{Mi}⁹ A_b¹³ D_{MA}⁹ A_b⁹/D_b D_b¹³(b9)

(melody on D.C.)

G_{MA}⁹ F¹³(#9) F⁷(#9)/#5 B_{Mi}⁹ E_b E_b⁹ E_{Mi}⁷/A_b F^(add 9)/A

G_{Mi}⁹ E_{Mi}⁹ E_{Mi}⁹/A_b D_{MA}⁹/A_b A_{Mi}⁹ D_b⁹ G_{MA}⁷ D_b^(add 9)/F E_b¹³ A_{MA}⁹ E_{Mi}⁹/A_b

(D.C. al Coda)

(alto fills)

(elec. pn.)

(bs.)

D^b/A^b A^b B^b/A^b G^b/A^b D^b/A^b A^b B^b/A^b G^b/A^b

(On cue - keep building)

(vamp & build till cue)

(2nd x: alto plays melody)

D^b/A^b A^b B^b/A^b G^b/A^b D^b/A^b A^b B^b/A^b $D7(\#9)$

$E^b_{MI}{}^{11}$ $F_{MI}{}^7$ $G^b_{MA}{}^7$ $G^b_{MA}{}^7/A^b$ $B^b_{MI}{}^7$ $F_{MI}{}^7$ $C_{MI}{}^7$ $G_{MI}{}^7$ $E^b_{MI}{}^9/A^b$

(molto rit.)

Bass lines at Intro and Coda played with variation.

Electric piano plays one chord per beat throughout head (except where otherwise marked).

bass overdub at Coda (starts 3rd x of indef. vamp)

etc.

One For My Baby

(And One More For The Road)

Music by Harold Arlen
Lyric by Johnny Mercer

Medium Ballad

[A] $E^b_{MA}7$ $B^b_{MI}7$ $(F_{MI}7)$ $E^b_{MA}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $B^b_{MI}7$ $(F_{MI}7)$

It's quart-er to three, — There's no- one in the place ex - cept you and me, —

$E^b_{MA}7$ $B^b_{MI}7$ $(F_{MI}7)$ B^b7 $E^b_{MA}7$ $B^b_{MI}7$ $(F_{MI}7)$ $E^b_{MA}7$ $F_{MI}7$ B^b7

So set 'em up, Joe, — I've got a lit - tle sto - ry

$E^b_{MA}7$ $B^b_{MI}7$ $B^b_{MI}7$ E^b7 $A^b_{MA}7$ $G^b_{MA}7$ $(B^b_{MI}7)$

you ought - a know, — We're drink - ing, my friend, —

$A^b_{MA}7$ D^b13 $E^b_{MA}7$ $F_{MI}7$ $(G7(\#2) C7(\#9))$ $G_{MI}7$ $F_{MI}7$ $E^b_{MA}7$

to the end — of a brief ep - i - sode, — Make it

$G7(\#5)$ $C7(\#11)$ $F_{MI}7$ $G_{MI}7$ A^b6 B^b9sus E^b6 $A_{MI}7(\#5)$ $D7$

one for my ba - by and one more for the road.

[B] $G_{MA}7$ $D_{MI}7$ $(A_{MI}7)$ $G_{MA}7$ $A_{MI}7$ $D7$ $G_{MA}7$ $D_{MI}7$ $(A_{MI}7)$ I

got the rou - tine, — so drop an - oth - er nick - el in the ma - chine, —

$G_{MA}7$ $D_{MI}7$ $(A_{MI}7D7)$ $G_{MA}7$ $D_{MI}7$ $(A_{MI}7)$ $G_{MA}7$ $A_{MI}7$ $D7$

I'm feel - in' so bad, — I wish you'd make the mu - sic

$G_{MA}7$ $D_{MI}7$ $D_{MI}7$ $G7$ $C_{MA}7$ $B^b_{MA}7$ $(D_{MI}7)$

dream - y and sad, — Could tell you a - lot, —

$(B7(\#9) E7(\#9))$ $C_{MA}7$ $F13$ $G_{MA}7$ $A_{MI}7$ $B_{MI}7$ $A_{MI}7$ $G_{MA}7$

But you've got — to be true to your code, — Make it

B7(#5) E7(#11) A_{MI}⁷ B_{MI}⁷ C⁶ D⁹_{SUS} G⁶ D_{MI}⁷ G⁷
 one for my ba - by and one more for the road. You'd

[C] C⁹_{SUS} C⁹ C⁹_{SUS} C⁹
 nev - er know it, But bud - dy, I'm a kind of po - et and I've

B7(#5) E⁷ A⁷ D⁹_{SUS} G⁶ G⁷ C⁹_{SUS} C⁹
 got - ta lot - ta things to say; And when I'm gloom - y you

C⁹_{SUS} C⁹ (G_{MI}⁹) A⁷ E^{b9}(#11) D⁷(#5)
 sim - ply got - ta lis - ten to me un - til it's talked a - way. Well,

[D] G_{MA}⁷ D_{MI}⁷(A_{MI}⁷) G_{MA}⁷ A_{MI}⁷ D⁷ G_{MA}⁷ D_{MI}⁷(A_{MI}⁷)
 that's how it goes And Joe, I know you're get - ting anx - ious to close,

G_{MA}⁷ D_{MI}⁷(A_{MI}⁷) G_{MA}⁷ D_{MI}⁷(A_{MI}⁷) G_{MA}⁷ A_{MI}⁷ D⁷
 So, thanks for the cheer, I hope you did - n't mind my

G_{MA}⁷ D_{MI}⁷ D_{MI}⁷ G⁷ C_{MA}⁷ B_{MA}⁷(D_{MI}⁷)
 bend - ing your ear, This torch that I've found

(B⁷(#5) E⁷(#9))
C_{MA}⁷ F¹³ G_{MA}⁷ A_{MI}⁷ B_{MI}⁷ A_{MI}⁷ G_{MA}⁷
 must be drowned or it soon might ex - plode, Make it

B7(#5) E7(#11) A_{MI}⁷ B_{MI}⁷ C⁶ D⁹_{SUS} B7(#5) B⁷ E⁷(b9) A⁷
 one for my ba - by and one more for the road, That

D¹³_{SUS} D¹³ G⁶ (F⁹ B^{b13})
 long, long road.

At letter C, G_{MI}¹¹ may be substituted for C⁹_{SUS}. Alternate changes (in parentheses) are played on beat 3 (or beats 3 & 4) of the bars in which they appear.

Out Of This World

Music by Harold Arlen

Lyric by Johnny Mercer

Med. Latin*

A

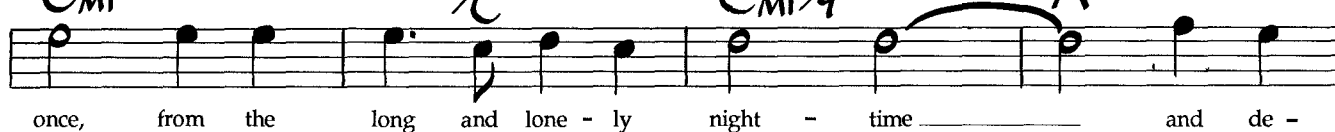
Musical notation for section A, featuring a melody in B-flat major/E-flat minor with various chords and triplets. The lyrics are: "You're clear out of this world, When I'm look - ing at you I hear, out of this world, The mu - sic that no mor - tal ev - er knew. You're"

B

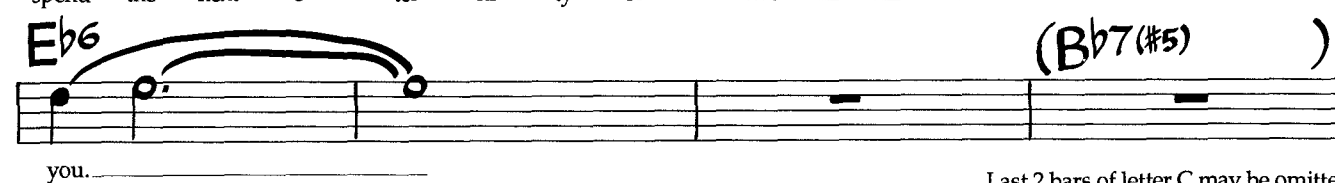
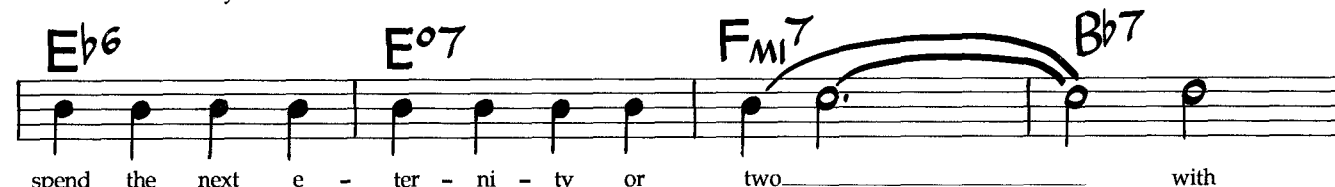
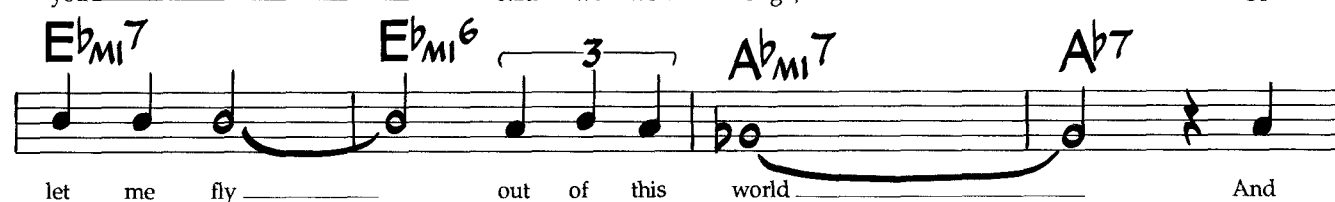
Musical notation for section B, continuing the melody with similar harmonic structure. The lyrics are: "right out of a book, The fai - ry tale I read when I was so high, No ar - mored knight out of a book Was more en - chant - ed by a Lo - re - lei Than I. Af - ter"

*may also be played as Med. Swing; or letter C and solos may swing.

C

 C_{MI}^6  C_{MI}^6 $C^{\circ 7}$ $A^b9(\#11)$ G^7  C_{MI} A^bMA^7/C $C_{MI}^{6/9}$ A^b13  $C_{MI}^{6/9}$ A^b13 G^7 C^9 $F^7 B^b7$ 

D



Last 2 bars of letter C may be omitted.

Medium-Up $\frac{3}{4}$
(Straight $\frac{1}{8}$'s)

Oz

Andy Narell

$\text{♩} = 208$

(Intro)

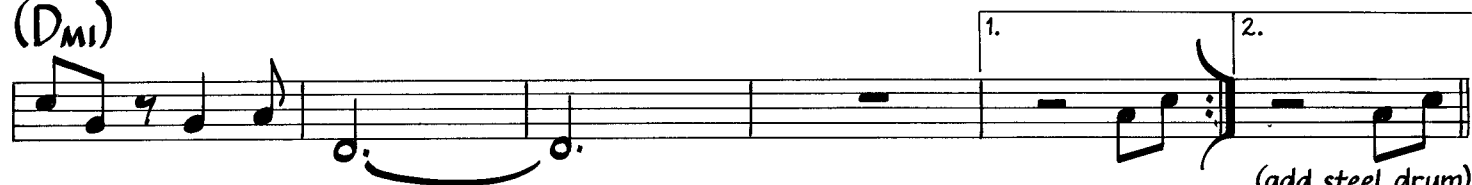
D_{MI} (dorian)



(D_{MI})



(D_{MI})



A



A7(#5)

D_{MI}

D_{MI}



G_{MI}9

B^b13

A13

A^b13

E^b9(b5)

D_{MI}



B



A7(#5)

D_{MI}

E^b7(#9)



D_{MI}9

B_{MI}7(b5)

E7(#9)

A⁹_{sus}

E^b13(b5)



C



Handwritten musical notation for the first system. The notation includes various chords and melodic lines. Chords shown include $A7(\#5)$, D_{mi} , G_{mi}^9 , Bb^{13} , A^{13} , A^b_{13} , $E^b_9(b5)$, $B^b_{MA}7/C$, $B^9(\#5)$, A_{sus}/B^b , A^b_{sus}/E , G_{sus}/A , $E^b_9(b5)$, D_{mi} , and D_{mi} (gtr. fill). The notation is written on a single staff with a treble clef.

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

Handwritten musical notation for the second system. The notation includes various chords and melodic lines. Chords shown include $B^b_{MA}7/C$, $B^9(\#5)$, $B^b_{MA}7$, $A^9(\#5)$, D_{mi}^9 , $D_{mi}7(b5)$, C_{mi}^9 , F^{13} , $B^b_{MA}7$, E^b_{13} , $(Freely)$ A_{sus} , A^b_{sus}/A , G_{sus}/A , $A7(b9)$, C_{bass} , D_{bass} , and D_{mi}^{11} . The notation is written on a single staff with a treble clef. A *cresc.* marking is present, and a *f* dynamic marking is shown at the end of the system.

Solos swing; omit kicks for solos.

sample bass line
at \square (head):

Handwritten musical notation for the sample bass line. The notation is written on a single staff with a bass clef. Chords shown include D_{mi} , G_{mi}^9 , $E7(\#9)$, $A7(\#5)$, and D_{mi} . The notation ends with *etc.*

'D mi' may be played as any D chord from the D dorian scale ($D_{mi}7$, D_{mi}^{11} , $D7_{sus}$, etc.)

Bass plays one note per chord change for most of letters A and B during head, walks in 3 for solos.

Medium Latin (Calypso)

Papa Lips

Bob Mintzer

♩ = 95 (Intro)

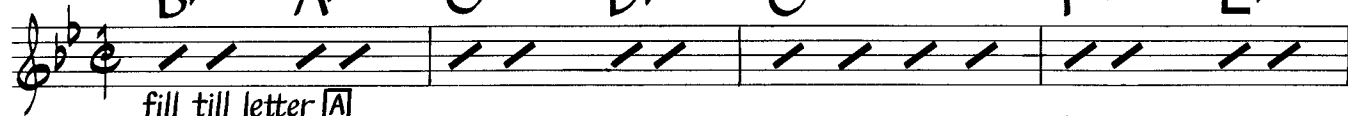
B \flat 13A \flat 13

G7

D \flat 9(#11)

C9

F7

E \flat 13

D7(#9)

G7(#9)

C9

E \flat /F

[A]

B \flat 13A \flat 13

G7

D \flat 9(#11)

C9

F 9 _{sus}A \flat 13

G7(#9)

D \flat M \flat 7G \flat 13C \flat M \flat 7

F13

B \flat 13A \flat 13

G7

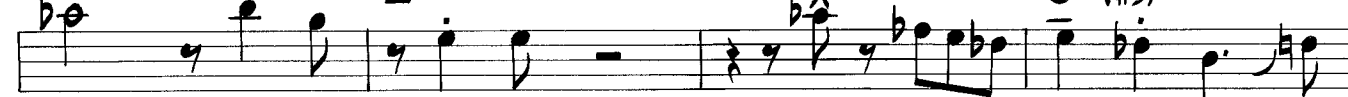
D \flat 9(#11)

C9

F 9 _{sus}B \flat M \flat 7E \flat 13

D7(#9)

G7(#9)



1.

C9

F 9 _{sus}G \flat 13

F13

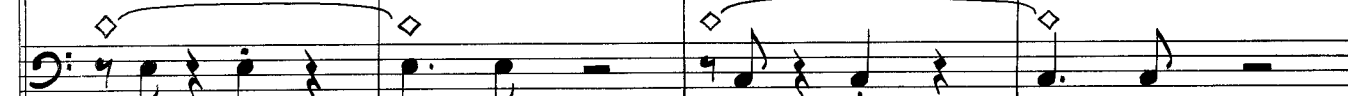


2.

C9

F 9 _{sus}F \flat M \flat 11B \flat 13_{sus}B \flat 13

[B]

E \flat M \flat A 9 C \flat M \flat 11

(bs.)



D7(#9)

G7(#9)

C7(#9)

F 9 _{sus}

Musical notation for the first system, featuring a treble and bass staff. Chords $A\flat^{13}_{sus}$ and $A\flat^{13}(\sharp^{11})$ are indicated above the staff.

Musical notation for the second system. Chords $D\flat^{MA9}/A\flat$, $A\flat^6_9/A\flat$, $D\flat^{MA9}/A\flat$, and $F7(\sharp^9)_{(\sharp^5)}$ are indicated above the staff.

C Musical notation for the third system, marked with a 'C' in a box. It includes multiple staves with chords $B\flat^{13}$, $A\flat^{13}$, $G7$, $D\flat^9(\sharp^{11})$, C^9 , F^9_{sus} , $B\flat^{Mi7}$, $E\flat^{13}$, $D7(\sharp^9)_{(\sharp^5)}$, $G7(\sharp^9)_{(\sharp^5)}$, C^9 , F^9_{sus} , $D7(\sharp^9)_{(\sharp^5)}$, $G7(\sharp^9)_{(\sharp^5)}$, C^9 , F^9_{sus} , $D7(\sharp^9)_{(\sharp^5)}$, $G7(\sharp^9)_{(\sharp^5)}$, C^9 , F^9_{sus} , F bass, and F^9_{sus} .

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

Musical notation for the fourth system, starting with a Coda symbol. Chords C^{Mi7} , $D^{Mi7}(\flat^5)$, $G7(\sharp^9)_{(\sharp^5)}$, $E7(\sharp^9)$, $E\flat^{MA9}$, $D\flat^7(\sharp^9)_{(\sharp^5)}$, D^{Mi11} , and $E7(\sharp^5)$ are indicated above the staff. Dynamics include mf , f , $[A\flat^{13}/D]$, mf , $(D7(alt.))$, mf , $G^{(add9)}_{B}$ cresc., C^{Mi11} , F bass, and $B\flat$ bass. A f dynamic is also present at the end.

This is a shortened arrangement of the recorded version. On the recording, the solo section consists of the 1st 8 bars of letter A, followed by all of letter C.

Partido Alto

Jose Bertrami
(As played by Airto)

Med. Latin/ Funk

$\text{♩} = 172$

(elec. bs.) G_{MI}^{11} (pn. enters 3rd x) (5x's)

G_{MI}^{11} (elec. pn. w/ voice)

A G_{MI}^{11}

G_{MI}^{11}

G_{MI}^{11} E^b/D^b C_{MI}^7

B C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(\text{add } 11)$ break D^9_{sus} $D^7(\#5)/F^\#$ G_{MI}^{11}

G_{MI}^{11} E^b/D^b C_{MI}^7 $B^b_{MI}^7$

$B^b_{MI}^7$ $A_{MI}^7(\text{add } 11)$ D^9_{sus} break D^9_{sus} $D^7(\#5)/F^\#$ G_{MI}^{11} 1.

G_{MI}^{11} 2. G_{MI}^{11}

(Solos)

C G_{MI}^{11} G_{MI}^{11} G_{MI}^{11} E^b/D^b C_{MI}^7

(bs.) (etc.)

12

D C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(add\ 11)$ D^9_{sus} $D^7(\#5)/F^\#$ G_{MI}^{11}

G_{MI}^{11} E^b/D^b C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(add\ 11)$

$A_{MI}^7(add\ 11)$ D^9_{sus} $D^7(\#5)/F^\#$ G_{MI}^{11}

(After solos, continue to letter **E**)

E G_{MI}^{11} G_{MI}^{11} G_{MI}^{11} G_{MI}^{11}

(bs.) (4x's) (D.S. al Coda)

C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(add\ 11)$ break D^9_{sus} $D^7(\#5)/F^\#$ G_{MI}^{11}

G_{MI}^{11} E^b/D^b C_{MI}^7 $B^b_{MI}^7$ A_{MI}^7 (add 11)

$A_{MI}^7(add\ 11)$ break D^9_{sus} $D^7(\#5)/F^\#$ G_{MI}^{11}

E^b/D^b C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(add\ 11)$ D^9_{sus} f

Med. Latin/Funk

Partido Alto (Bass)

♩ = 172

(5x's)

(elec. bs.)

G_{MI}^{11}

G_{MI}^{11}

A G_{MI}^{11} (2) (2) (2)

G_{MI}^{11} (2) (2) E^b/D^b $C_{MI}^7 \Phi$

B $B^b_{MI}^7$ $A_{MI}^7 (add 11)$ D^9_{sus} $D^7(\#5)_{F\#}$ G_{MI}^{11}

G_{MI}^{11} E^b/D^b C_{MI}^7 $B^b_{MI}^7$

D^9_{sus} D^9_{sus} $D^7(\#5)_{F\#}$ G_{MI}^{11} 1.

G_{MI}^{11}

(sample fill) — — — — —

[C] (Solos) G_{MI}^{11} G_{MI}^{11} G_{MI}^{11} E^b/D^b C_{MI}^7 (etc.) 12

[D] C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(add 11)$ D^9_{sus} $D^7(\#5)/F^\#$ G_{MI}^{11} G_{MI}^{11} E^b/D^b C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(add 11)$ $A_{MI}^7(add 11)$ D^9_{sus} $D^7(\#5)/F^\#$ G_{MI}^{11}

(After solos, continue to letter **[E]**)

[E] G_{MI}^{11} (4x's) G_{MI}^{11} (D.S. al Coda)

C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(add 11)$ D^9_{sus} $D^7(\#5)/F^\#$ G_{MI}^{11} G_{MI}^{11} E^b/D^b C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^7(add 11)$ D^9_{sus} $D^7(\#5)/F^\#$ G_{MI}^{11} (sample fill) E^b/D^b C_{MI}^7 $B^b_{MI}^7$ D^9_{sus} f

Pent Up House

Sonny Rollins

Medium-Up Swing

♩ = 200

N.C.

[A] CMA^7/D $\text{D7}(\flat 9)/\text{D}$ CMA^7/D $\text{D7}(\flat 9)/\text{D}$ GMA^9 $\text{A}^{\flat 9}$ GMA^9

(ten. & trp.)

(2nd x:)

(bass)

break

CMA^7/D $\text{D7}(\flat 9)/\text{D}$ CMA^7/D $\text{D7}(\flat 9)/\text{D}$ GMA^9 $\text{A}^{\flat 9}$ GMA^9

break

Dmi^7 $\text{G7}(\flat 9)$ Dmi^7 $\text{G7}(\flat 9)$

Cmi^9 F^{13} CMA^7/D $\text{D7}(\flat 9)/\text{D}$ CMA^7/D $\text{D7}(\flat 9)/\text{D}$

1. GMA^9 $\text{A}^{\flat 9}$ GMA^9 break

2. GMA^9 dr. fill N.C.

(Solos)

B A_{mi}^7 D^7 G_{MA}^7 (E^7) A_{mi}^7

D^7 G_{MA}^7 D_{mi}^7 G^7 C_{mi}^7

F^7 A_{mi}^7 D^7 G_{MA}^7 (E^7)

*After solos, D.S.
(with pick-ups) al Coda*

G_{MA}^9

(trp.)
(ten.)

Head is played twice before and after solos.

Piano plays rhythmic figures above the melody first time through, those underneath on the repeat (same changes).

Tenor sounds one octave lower than written.

Drums play same rhythm as melody during head (except during breaks); solos are straight ahead.

Plaza Real

Medium Funk Ballad

Wayne Shorter

(As played by Weather Report)

A

$\text{♩} = 92$

mp (melodica)

B

mf (sop.)

C

mf

D

mp (melodica)

(melody on bottom)

E

8va-
mf (whistling)
8va-
loco (sop.)

Section E consists of four staves of music. The first two staves are marked with a dashed line and '8va-' above them, indicating an octave transposition. The first staff is marked *mf* (mezzo-forte) and '(whistling)'. The second staff is also marked with a dashed line and '8va-'. The third and fourth staves are marked *loco (sop.)* (loco soprano). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some accidentals, such as sharps and flats.

F

(4x's)

Section F consists of two staves of music. The first staff is marked with a repeat sign and '(4x's)' (four times). The second staff is marked with a repeat sign and '1-5.' and '6.' above it, indicating a sequence of measures. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some accidentals, such as sharps and flats.

G

mp (melodica)
(melody on bottom)

Section G consists of two staves of music. The first staff is marked *mp* (mezzo-piano) and '(melodica)'. The second staff is marked '(melody on bottom)'. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some accidentals, such as sharps and flats.

Alternate melody at **C**

An alternate melody for section C, consisting of a single staff of music. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some accidentals, such as sharps and flats.

Plaza Real (Keyboard)

Medium Funk Ballad

 $\text{♩} = 92$ **A**

Chords: A^7_{sus} , G^7_{sus}/A , A^7_{sus} , G^7_{sus}/A , G^{13}_{sus} , A^7_{sus} , G^7_{sus}/A , A_{sus} , F/A , $D^7(\#9)/A$, G^{13} , C_{mi}^7 , F^{13} , F/B^b , $E^7(\#9)$, A^7_{sus} , G^7_{sus}/A , A^7_{sus} , G^7_{sus}/A , G^{13} . Dynamics: *mp*, *mf*.

B

Chords: A_{MA}^9 , $A^{\circ 7}$, $E/G^{\#}$, D^b/E^b , E^b/A^b , F^{13}_{sus} , $B^b_{MA}^9$, $E_{MA}^7(\#5)$, $E^b_{MA}^7/F$, $A^b_{MA}^7/B^b$, G_{mi}^7 , C_{mi}^7 , $F^{13}(\#11)/A$, D^6/A , $E/G^{\#}$, B^9_{sus} , F/B^b , $A^7(\#9)$, $C^7(\#9)$, G^{13} , A^9_{sus} , D_{MA}^7 , $E^b_{mi}(\text{add } 9)$. Dynamics: *mf*, *f*.

C

Chords: (E^b) , $C^7(b5)$, F_{mi}^7 , $B^b7(b5)$, G_{mi}^7 , C_{mi}^7 , (B_{mi}^7) , D/A , $E/G^{\#}$, $F^{\#}_{mi}$, E , $D^b_{MA}^7/E^b$, $A^b(\text{add } 9)$, D^b/E^b , $C^7(\#9)/E$, $E^b_{MA}^7(\#11)/F$. Dynamics: *mf*, *cresc.*.

D

Chords: A^7_{sus} , G^7_{sus}/A , $F_{MA}^7(b5)/A$, A^7_{sus} , G^7_{sus}/A , $F_{MA}^7(\#11)/G$, $A^7(\#9)$, A^7_{sus} , D^7/A , A_{mi}^{11} , $F_{MA}^7(\#11)/G$. Dynamics: *mp*.

E

Measures 1-10 of section E. Chords: E_{MA}^7 , E^{b+} , G^b/A^b , C_{MI}^7 , C_{MI}^7 , $C^{\#}_{MI}^7$, $F^{\#13}(b5)$, E_{MA}^7 , E^{b+} , G^b/A^b , C_{MI}^7 , $C^{\#}_{MI}^7$, D^b/E^b . Bass line: $(A^b E^b_9)$, D_{MI}^9 , $E7(\#9)$, (A_{MI}^9) , $(E^b/F \quad F^7(b9)_A)$. Dynamics: f , mf , f , mf .

F

(synth. solo) (start sparse and increase)

Measures 11-20 of section F. Chords: C_{MI}^7 , F^{13}_{SUS} , $C_{MI}^7(b5)_A$, $B^b_{MA}^9$, $B^b_{13}_{SUS}$, $G^7(b9)_B$ (4x's), $C_{MI}^7(b5)$, $C^7(\#9)_{\#5}$, $F^7_{SUS}(b9)$, B_{MI}^7 , $A^b_{MA}^9/C$, $G^7(b9)_B$, C_{MI}^7 , $F^7(b9)_{SUS}$, G_{MI}^7 , F_{MI}^7 , $G^7(b9)_B$, C_{MI}^7 , F^{13}_{SUS} , $F^7(b9)_{SUS}$, G_{MI}^7 , $A^b_{MA}^9$, $G^7(b9)_B$, $G^b E^b_9(\#11)$, $F^7_{SUS}(b9)$, G_{MI}^9 , $A^b_{MA}^9$, $A^7(alt)$, $G^7(b9)_B$, C_{MI}^7 , F^{13}_{SUS} , $B^b_{MA}^9$, $B^b_{13}_{SUS}$, $G^7(b9)_B$, C_{MI}^7 , F^{13}_{SUS} , $B^b_{MA}^9$, $B^b_{13}_{SUS}$.

G

(end solo)

Measures 21-24 of section G. Chords: A^7_{SUS} , G^7_{SUS}/A , $F_{MA}^7(b5)_A$, A^7_{SUS} , G^7_{SUS}/A , G^{13} , $A^7(\#9)_{omit 5}$, G_{SUS} , A_{MI}^{11} , D^7/A , A_{MI}^{11} , G^{13}_{SUS} . Dynamics: mp .

Quarter note rest in bar 11 of letter A is observed by drums.

Medium Funk Ballad

Plaza Real (Bass)

A $\text{♩} = 92$ (A^7_{sus}) G^{13}_{sus}

mp

(A^7_{sus}) G^{13} $C_{\text{mi}}^7 F^{13}$ *mf*

F_{Bb}^7 $E^7(\#9)$ (A^7_{sus}) G^{13} *mp*

B A_{MA}^9 $A^{\circ 7}$ $E/G\#$ D^{\flat}/E^{\flat} E^{\flat}/A^{\flat} F^{13}_{sus} *mf*

(F^{13}_{sus}) $B^{\flat}_{\text{MA}}^9$ E_{MA}^7 $E^{\flat}_{\text{MA}}^7$ $A^{\flat}_{\text{MA}}^7$ $B^{\flat}_{\text{MA}}^7$

G_{MI}^7 C_{MI}^7 $F^{13}(\#11)$ D^{\flat}/A $E/G\#$ B^9_{sus} *cresc.*

F_{Bb}^7 $A^7(\#9)\#$ $C^7(\#9)$ $G^{13}(\#9)$ A^9_{sus} D_{MA}^7 $E^{\flat}_{\text{MI}}(\text{add } 9)$ *f*

C E^{\flat} $C^7(b5)$ F_{MI}^7 $B^{\flat 7}(b5)$ G_{MI}^7 C_{MI}^7 $B_{\text{MI}}^7(\text{omit } 5)$ D/A $E/G\#$ F^{\sharp}_{MI} *mf*

E $D^{\flat}_{\text{MA}}^7/E^{\flat}$ $A^{\flat}(\text{add } 9)$ D^{\flat}/E^{\flat} $C^7(\#9)$ E $E^{\flat}_{\text{MA}}^7(\#11)$ F

D (A^7_{sus}) $F_{\text{MA}}^7(\#11)$ G

(A^7_{sus}) $F_{\text{MA}}^7(\#11)$ G

E

Chords: E_{MA}^7 , E^{b+} , G^b/A^b , C_{MI}^7 , $C^{\#}_{MI}^7$, $F^{\#13(b5)}$, E^{b+} , G^b/A^b , C_{MI}^7 , $C^{\#}_{MI}^7$, D^b/E^b , A^b6_9 , D_{MI}^9 , $E^7(\#9)$, A_{MI}^9 , E^b/F , $F^7(b9)$, B^b6_9 , $E_{MI}^7(b5)_{SUS}$, $A^7(b9)(\#5)$, D_{MA}^7 , G^9_{SUS} , $G^7(b9)$.

Dynamics: f , mf .

F

Chords: C_{MI}^7 , F^{13}_{SUS} , $C_{MI}^7(b5)$, $B^b_{MA}^9$, $B^b_{13}_{SUS}$, $G^7(b9)$, C_{MI}^7 , $F^7(b9)$, G_{MI}^7 , F_{MI}^7 , $G^7(b9)$, $F^7(b9)$, G_{MI}^7 , $A^b_{MA}^9$, $G^7(b9)$, $G^b6_9(\#11)$, $F^7_{SUS}(b9)$, G_{MI}^9 , $A^b_{MA}^9$, $A^7(alt)$, $G^7(b9)$, C_{MI}^7 , F^{13}_{SUS} , $B^b_{MA}^9$, $B^b_{13}_{SUS}$.

(sample bass line)

G

Chords: (A^7_{SUS}) , G^{13} , (A^7_{SUS}) , G^{13}_{SUS} .

Dynamics: mp .

Polkadots & Moonbeams

Music by Jimmy Van Heusen

Lyric by Johnny Burke

Med. Ballad

A

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

A coun-try dance was be-ing held in a gar-den, I felt a bump and heard an

Chords: G_{MI}^7 $E_{MI}^7(b^5)A^7$ D_{MI} $(D^b9)B^b_{MI}6/D^b$ F/C A_{MI}^7 $A^b_{MI}^7$

"Oh, beg your par-don," Sud-den-ly I saw pol-ka-dots and moon-beams

Chords: G_{MI}^7 C^7 A_{MI}^7 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^7 D_{MI}^7 G_{MI}^7 C^7

all a-round a pug-nosed dream. The mu-sic start-ed and was I the per-plexed one

Chords: F_{MA}^7 D_{MI}^7 G_{MI}^7 $E_{MI}^7(b^5)A^7$ D_{MI} $(D^b9)B^b_{MI}6/D^b$

I held my breath and said, "May I have the next one?" In my fright-ened arms

Chords: F/C A_{MI}^7 $A^b_{MI}^7$ G_{MI}^7 C^7 F^6 $B_{MI}^7(b^5)$ E^7

pol-ka-dots and moon-beams spark-led on a pug-nosed dream. There were

B

Chords: A_{MA}^7 $A^{\#07}$ B_{MI}^7 E^7 A_{MA}^7 $F^{\#}_{MI}^7$ 3

ques-tions in the eyes of oth-er danc-ers as we float-ed o-ver the

Chords: B_{MI}^7 E^7 A_{MA}^7 $A^{\#07}$ B_{MI}^7 E^7 $(F^{\#}_{MI}^7)$ A^7 B^7 D^7


floor; There were ques-tions, but my heart knew all the an-swers, And per-haps a

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

few things more. Now in a cot-tage built of li-lacs and laugh-ter,



I know the mean-ing of the words "ev - er af - ter" And I'll al - ways see



pol- ka- dots and moon- beams when I kiss the pug - nosed dream.

Alternate changes, bars 3-4 & 11-12
 of [A] and bars 11-12 of [B]:

F_{MA}7 D_{MI}7 A₇ / C[#] C_{MI}7 F7 B_{MA}7 E_{MI}7(b5) A7

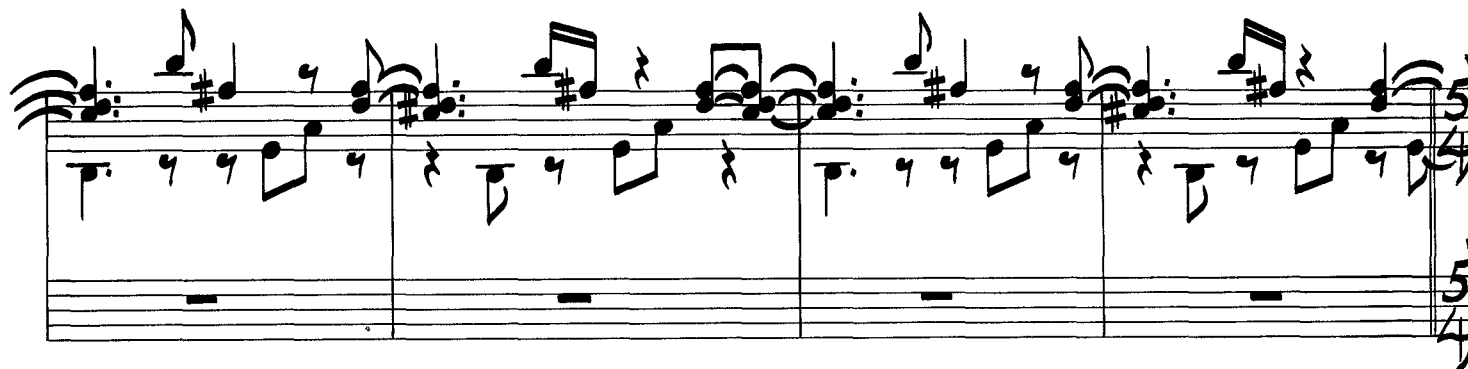


Portrait Of Tracy

Jaco Pastorius

(Freely)**A****(Medium Straight 1/8's)**

♩ = 100



B

Section B consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a triplet of eighth notes marked with a '3x's' and a 'rit.' (ritardando) marking. The second staff continues the melody and includes a 'rit.' marking. The music is written in a style that suggests it is for a guitar or similar stringed instrument.

(Freely)**C**

Section C consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a triplet of eighth notes marked with a '3'. The second staff continues the melody and includes a '3' marking. The music is written in a style that suggests it is for a guitar or similar stringed instrument.

Sounds one octave lower than written. All notes are harmonics on the bass, except those notes below third space E in the bass clef. (D#s are produced by fretting D# and playing the harmonic up a 4th on the same string).

March-like

Promenade

Denny Zeitlin

A

 $\text{♩} = 90$

(gtr.)

$G_{\text{sus}} G \quad D/F\# \quad F_{\text{MA}}^{13} \quad E_{\text{MI}}^{11} \quad D_{\text{MI}}^{11} G_{\text{sus}}^{13} C_{\text{MA}}^{13} \quad E_{\text{MA}}^{9(\#11)} \quad D_{\text{MA}}^{9(\#11)}$

(pn.)

$G_{\text{sus}} G \quad D/F\# \quad F_{\text{MI}}^{7(\text{b}5)} E_{\text{Bb}} \quad E_{\text{MA}}^{7(\text{b}5)} A^{13} \quad A^{7(\#9\#5)} D_{\text{MA}}^9 G^{13(\#11)} B_{\text{F}}^{(\text{add } \#11)} B_{\text{MA}}^{7(\#5)} F$

(rit.)

(pn.)

B

(Freely)

$E^7(\text{alt.}) \quad A^{13}_{\text{sus}} \quad A^{7(\text{b}9)} \quad D_{\text{MI}}^{11} \quad A_{\text{C}}^{\#} D_{\text{MI}}^{11} \quad C \quad B_{\text{MI}}^{11(\text{b}5)} \quad E^{13} \quad E^{7(\#9\#5)}$

(pn.)

$A_{\text{MI}}^{11} \quad D^{7(\text{b}9\#5)} \quad G_{\text{MI}}^{11(\text{b}5)} \quad D_{\text{b}9(\#11)} C^{13(\text{b}9)} \quad F_{\text{sus}} \quad A^9/E$

C

$E_{\text{MI}}^{11} \quad D_{\text{MI}}^{11} \quad C_{\text{MI}}^{11} \quad F^{7(\text{b}9)} \quad B_{\text{MI}}^{11} \quad F/A \quad B_{\text{MI}}^{11} \quad A_{\text{b}}^{11}$

(gtr.)

$G_{\text{MI}}^{11(\text{b}5)} \quad C^{7(\text{b}9\#5)} \quad F_{\text{MI}}^{11} \quad B_{\text{b}7(\text{b}9)} \quad E_{\text{MI}}^{11(\text{b}5)} \quad A_{\text{MI}}^7 D^7$

D

$G \quad D/F\# \quad F_{\text{MA}}^{13} \quad E_{\text{MI}}^{11} \quad D_{\text{MI}}^{11} G_{\text{sus}}^{13} C_{\text{MA}}^{13} \quad E_{\text{MA}}^{9(\#11)} \quad D_{\text{MA}}^{9(\#11)}$

(a tempo)

$G \quad D/F\# \quad F_{\text{MI}}^{7(\text{b}5)} E_{\text{Bb}} \quad E_{\text{MA}}^{7(\text{b}5)} B^{13(\#11)} \quad E_{\text{MI}}^{11} A^{13} \quad D_{\text{sus}}^9 \quad G_{\text{sus}}^9 \quad G^{13(\text{b}9)} \quad C_{\text{b}9}^6(D^{13})$

(rit.)

(fine)

(Solos) Med. Ballad $\text{♩} = 69$

E

G_{MA}^7 $D/F^\#$ F_{MA}^{13} E_{MI}^{11} D_{MI}^{11} G^9 C_{MA}^9

$E_{bMA}^9(\#11)$ $D_{bMA}^9(\#11)$ G_{MA}^7 $D/F^\#$ $F_{MI}^7(b5)$ $Bb^7(\#9)$ E_{bMA}^7

A^{13} $A^7(\#9)$ D_{MA}^9 $G^{13}(\#11)$ $B_{F^\#}^{(add \#11)}$ $B_{MA}^7(\#5)$

F (Swing (in 2))

$E^7(alt.)$ A^{13}_{sus} $A^7(b9)$ D_{MI}^{11} $A/C^\#$ D_{MI}^{11}/C

$B_{MI}^{11}(b5)$ $E^{13}(b9)$ $(E^7(\#9))$ A_{MI}^{11} $D^7(b9)$

$G_{MI}^{11}(b5)$ $D_{b9}(\#11)$ $C^{13}(b9)$ F_{sus} F_{sus} A^9/E

G

E_{bMI}^{11} D_{bMI}^{11} C_{MI}^{11} $F^7(b9)$ B_{bMI}^{11} F/A B_{bMI}^{11}/A^b

$G_{MI}^{11}(b5)$ $C^7(b9)$ F_{MI}^{11} $Bb^7(b9)$ $E_{bMI}^{11}(b5)$ $A_{MI}^7 D^7$

H (in 4)

G_{MA}^7 $D/F^\#$ F_{MA}^{13} E_{MI}^{11} D_{MI}^{11} G^9 C_{MA}^9

$E_{bMA}^9(\#11)$ $D_{bMA}^9(\#11)$ G_{MA}^7 $D/F^\#$ $F_{MI}^7(b5)$ $Bb^7(\#9)$ E_{bMA}^7

$B^{13}(\#11)$ E_{MI}^{11} A^{13} D^9_{sus} G^9 C^6_9 $(A_{MI}^7 D^7)$

Letters F & G may also be swung in 4.

Solo on EFGH; After solos, D.C. al fine.

Put It Where You Want It

Med. Funk/Rock

Joe Sample

(As played by The Crusaders)

♩ = 126



(elec. pn.)

(gtr. - detached)

C7

(bass)

C7

(pn. simile)

C7

C7

C7

(elec. pn.)

(ten. & trb.)

B

alto fill — — — — —

alto fill — — — — —

alto fill — — — — —

1. 2.

C7 break — — — — —

(sample alto fill)

(ten. trb.)

A_Mi C₇/G F7 D7

C

(Alto solo)

(On Cue)

C7 F7

(Vamp till cue)

C7 break — — — — —

D.S. al Coda

⊕

(Alto solo)

(On Cue)

C7 F7

(Vamp till cue)

C7 break — — — — —

D.S., vamp & fade on **A**

P.Y.T. (Pretty Young Thing)

Quincy Jones

James Ingram

(As sung by Michael Jackson)

Med. Funk/Rock

A

$\text{♩} = 127$

1. Where did you come from, la - dy? And ooh, won't you take me there? Right a - way, won't you ba-by?

B_{Mi}7 **G_{MA}7** **B_{Mi}7** **A/B**

(bass)

etc.

Ten - der - o - ni you've got to be, spark my na - ture, sug - ar, fly with me. Don't you know now

B_{Mi}7 **G_{MA}7** **B_{Mi}7** **A/B** **G_{MA}7**

is the per - fect time, We can make it right, hit the cit - y lights. Then to - night

G_{MA}7 **E/F#** **F#7** **A/B** **B7** **G_{MA}7**

ease the lov - in' pain, Let me take you to the max. I want to

G_{MA}7 **E/F#** **F#7** **C/D** **B7(#9)**

B

love you (P. Y. T.) pret - ty young thing, You need some lov - in' (T. L. C.), ten - der

E_{Mi}7 **G** **A** **E_{Mi}7** **G**

lov - in' care, and I'll take you there.

A G D/F# A/B B7

1. I want to (an y where you wan - na go.)

B7 B7 GMA7/A A7

D.C. al Coda
(take Coda on repeat of [B])

B7 N.C.

(bass) f (add synth.)

Pret-ty young things, re - peat af - ter me, Sing na na na. (Na na na.) Na

A E/G#E/F# N.C.

na na na. (Na na na na.) Sing na na na. (Na na na.) Na na

N.C.

na na na. (Na na na na na.) I'll take you there, take you there. I want to

N.C. G D/F# A/B B7

D.S., vamp & fade on [B]
(use first ending only)

2nd VERSE
Nothin' can stop this burnin'
desire to be with you,
Gotta get to you, baby.
Won't you come? It's emergency,

Cool my fire yearnin', honey, come set me free.
Don't you know now is the perfect time,
We can dim the lights just to make it right.
In the night, hit the lovin' spot,
I'll give you all that I've got.

Quintessence

Quincy Jones

Med. Ballad

$\text{♩} = 57$ N.C.

[A]

(French horn) F_{MA}^7 F^7/A B^b6 $B^{\circ}7$ F/C $B_{MI}^7(b5)$ E^7/B

(muted trp.) $A^7(\#9)$ $D^7(b9)$ E^b6/G C^9_{sus} C^9

(trb, 8^{va} b) (muted trb, 8^{va} b)

(alto) A_{MA}^7 E^b7_{sus} E^b7 $A^b_{MA}^7$ D^7_{sus} D^7 G_{MI}

1. C^9_{sus} $B^b_{MI}6/G$ A^{13} $D^7(\#9)$ G^9 C^{13} 2. C^9_{sus} C^{13} F^6

[B] $B^b_{MI}^7$ E^b7 C_{MI}^7 $B^{\circ}7$ $B^b_{MI}^7$ E^b13 $A^b_{MA}^7$

$G_{MI}^7(b5)$ $C^7(b9)$ $F_{MI}(MA^7)$ F_{MI} $D_{MI}^7(b5)$ G^{13} $C^7(b9)_{sus}$ C^{13}

[C] F_{MA}^7 F^7/A B^b6 $B^{\circ}7$ F/C $B_{MI}^7(b5)$ E^7/B A_{MA}^7

E^b7_{sus} E^b7 $A^b_{MA}^7$ D^7_{sus} D^7 G_{MI} \oplus C^9_{sus} C^{13} F^6 $(G_{MI}^7 C^7)$

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

\oplus C^9_{sus} $E^7(\#9)$ A^7 $D^7(b9)$ G_{MI}^7 C^{13} N.C.

(muted trp.) $A^7(\#9)$ $D^7(b9)$ E^b6/G C^9_{sus} C^9 F_{MA}^7

(trb, 8^{va} b) (muted trb, 8^{va} b)

alto cadenza — (French horn) alto fill — — —

Rapture

Harold Land

$\text{♩} = 122$

N.C.

N.C.



(bs. w/ pri. 8^{va} b.)

(N.C.)

(N.C.)



(add drums)

A

Handwritten musical score for "The Rose Tree". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The melody in the top staff consists of a series of eighth and quarter notes, followed by a long rest. The bass line in the bottom staff consists of a series of eighth and quarter notes, followed by a long rest. The score is marked with "F(add 9)", "E7sus", "CMA7/D", and "DbMA7". A double bar line is present after the first measure of the bass line. The score ends with a double bar line and a repeat sign.

Handwritten musical score for "The Rose Tree". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The melody in the top staff consists of a series of eighth and quarter notes, followed by a long rest. The bass line in the bottom staff consists of a series of eighth and quarter notes, followed by a long rest. The score is marked with "F(add 9)", "E7sus", "CMA7/D", and "DbMA7". A double bar line is present after the first measure of the bass line. The score ends with a double bar line and a repeat sign.

(Ds.)

1. (F_{MA}7) 2. (F_{MA}7)

F_{MA}7 F^(add 9)E⁷_{SUS} C_{MA}7/D F

B

Solo break

Solo on form (AAB)

Take 'On Cue' ending to end last solo

D.S. al Coda

[illegible]

Trumpet (upper line) plays melody throughout. Chords in parentheses are used for solos. Bass dispenses

Vamp & fade

with written line during solos. Drums play on the bell of cymbal on beats 2 and 4 during letter A (head only). ©1977 Harold Land. Used By Permission.



BILL EVANS

Medium Swing
♩ = 120

Re: Person I Knew

Bill Evans

Chords and notation in the main body:

- Staff 1: $C^6/4$, $C^+(add\ 9)$, $F^{\#+}/C$, B^bMA^7/C
- Staff 2: $Fm1^7/C$, $Cm1(add\ 9)$
- Staff 3: $Fm1^{(MA\ 7)}/C$, $Cm1(add\ 9)$, $Fm1^7/C$, $B^bMA^7(\#5)/C$
- Staff 4: $Fm1^{(MA\ 7)}/C$, B^bMA^7/C , $Fm1^7/C$, D^b/C

(Freely)

Chords and notation in the 'Freely' section:

- Staff 5: $Fm1^{(MA\ 7)}/C$, B^bMA^7/C , $Fm1^9/C$, D^b/C
- Staff 6: D^b/C (8va), ending with a double bar line.

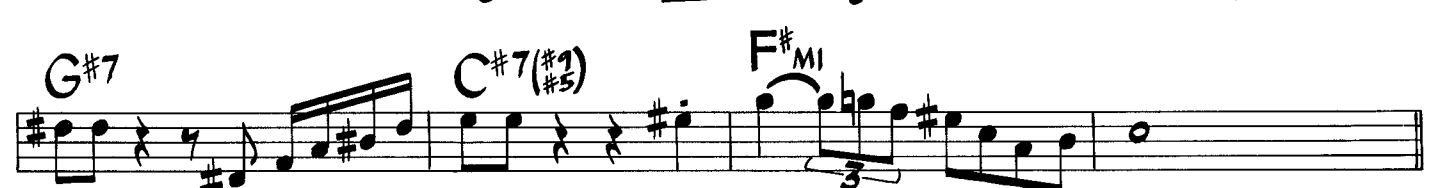
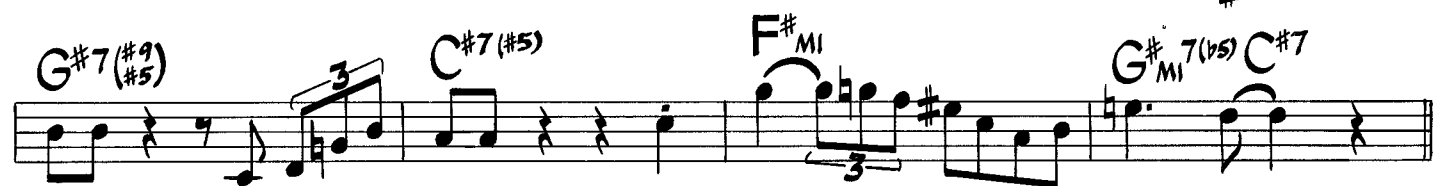
Medium - Up Reincarnation Of A Lovebird

Swing

$\text{♩} = 212$

Charles Mingus

$C\#7(\#5)$



(Orig. Tempo)

last x: molto rit. **(Fine)**



CHARLES MINGUS

Remember Rockefeller At Attica

290

Medium-Up Swing

Charles Mingus

A

(In 4) $B^b_{MI}9$ E^b9 $A^b_{MA}7$ $F7(b9)$ $B^b7(b9)$

(trp. & ten.) $E^b7(b9)$ $A^b_{MA}7$ $D^6_9(\#11)$ $D^b_{MA}9$

$C7(\#9)$ $F7(\#11)$ $B^b7(\#9)$

$(B^b7(\#9))$ $E^b_{MI}7$ $A^b_{13(b9)}$

$D^b_{MA}9$ $D^6_9(\#11)$ D^b6_9

(2-beat Feel) $G^b_{MA}7$ $G_{MI}7$ $C7$ $F_{MA}7$ $E_{MA}7$

(ten. 8^{va} b.)

B

$F_{MI}7$ B^b7 $E^b_{MA}7$ $A7(b5)$ *(Orig. feel)* $A^b_{MA}7$ $D7$

$D^b_{MA}9$ $C7(\#9)$ $F^{13}(\#11)$ $B^b7(b9)$

$E^b_{MI}7$ $A^b_{13(b9)}$ $D^b_{MA}9$

C

$B^b_{MI}9$ E^b9 $A^b_{MA}7$ $F7(b9)$

$B^b7(b9)$ $E^b7(b9)$ $A^b_{MA}7$ $D^6_9(\#11)$ *last x* $D^b_{MA}9$ *(add 13)*

(pn. only)

Rio

Bright Samba

Victor Feldman

♩ = 142

1-3. $B^b13(\#11)$ $A_{MI}7$ 4. $A_{MI}7$ break

(elec. pn. fill) (fl. & elec. pn.)

A $B^b13(\#11)$ $A_{MI}7$ $B^b13(\#11)$

$(B^b13(\#11))$ $A_{MI}7$ D^9_{sus} D^9

1. G^9_{sus} G^{13} $C_{MA}7$ $(C_{MA}7)$ $F^{\#13}$ F^{13} $E7(\#9)$

break 2. G^9_{sus} G^{13} B^b9_{sus}

B B^b9_{sus} B^b9 $G_{MI}7$ $C7(b9)$

$F_{MI}7$ B^b9 A^b9 $G_{MI}7$ $C7(b9)$ $F_{MI}7$

B^b9 $G_{MI}7$ $C7(b9)$ F_{MI}^{11}

$E^b_{MI}^{11}$ G^9_{sus} fl. tr. $F^{\#13}$ F^{13} $E7(\#9)$ break

(D.S. al 3rd ending)

3. G^9_{sus} G^{13} B^b13_{sus} G^{13}_{sus} (3x's)

(piano solo)

B^b13_{sus} $G13_{sus}$ $E7(\#9)$

(solo continues) (end solo)

C $B^b13(\#11)$ $A_{MI}7$ $B^b13(\#11)$

$A_{MI}7$ D^9_{sus} D^9 1. G^9_{sus} $G13$

$C_{MA}7$ $E7(\#9)$ 2. G^9_{sus} $G13$

D B^b9_{sus} B^b9 $G_{MI}7$ $C7(b9)$ $F_{MI}7$ B^b9 (A^b9)

$G_{MI}7$ $C7(b9)$ $F_{MI}7$ B^b9 $G_{MI}7$ $C7(b9)$

$F_{MI}11$ $E^b_{MI}11$ G^9_{sus} $E7(\#9)$

E $B^b13(\#11)$ $A_{MI}7$ $B^b13(\#11)$ $A_{MI}7$

D^9_{sus} D^9 G^9_{sus} $G13$ Till Cue $C_{MA}7$ $E7(\#9)$

on Cue B^b13_{sus} 1.-3. $G13_{sus}$ 4. $A_{MI}7$ break (fl. & elec. pn.) (D.S. al Coda)

Solo on CCDE; take 'On Cue' ending at end of last solo.

$G13_{sus}$ $F\#13$ $F13$ $E7(\#9)$ break B^b13_{sus}



JACO PASTORIUS

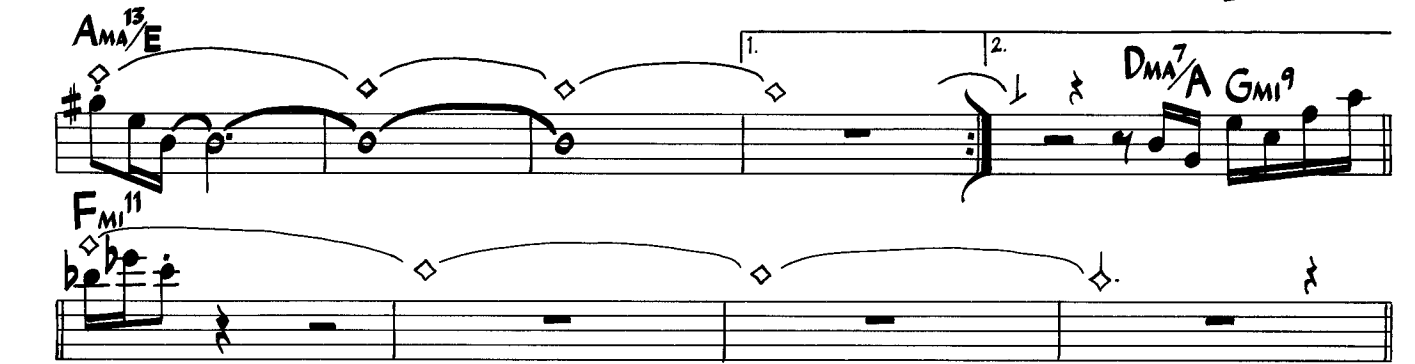
River People

Jaco Pastorius

(As played by Weather Report)

Medium Funk

$\text{♩} = 104$ G_{MA}^{13}



Chords are played on synth. Chord voicings are very dense. Comping is very sparse at letter B.

River People (Bass)

Medium Funk

 $\text{♩} = 104$ G_{MA}^{13} **A**

B**C**

(On Cue) (Vamp till cue)
 (2) (2)
 Vamp & fade

Med. Swing

♩ = 104

Robbin's Nest

"Illinois" Batiste Jacquet
Sir Charles Thompson

(Intro)

(bs. w/ pn. 8^{va} b.)

(trp w/ ten. 8^{va} b.)

A

S

$D^{\flat}6$

A^9

A^9

F_{m7} $E^{\circ}7$ E^{\flat}_{m7} $A^{\flat}13$

1.

2.

$D^{\flat}6$ $B^{\flat}7$ E^{\flat}_{m7} $A^{\flat}7$ $D^{\flat}6$

(ten.)

B

$F7$ $B^{\flat}7$

(trp.)

First system of musical notation. Treble staff contains a melodic line with eighth and quarter notes, including triplets. Bass staff contains a bass line with eighth and quarter notes. Chords indicated below the bass staff are E^b7 , $E^b_{mi}7$, and A^b7 .

C

Second system of musical notation, marked with a 'C' in a box. Treble staff contains a melodic line. Bass staff contains a bass line with eighth notes. Chords indicated below the bass staff are D^b6 and A^9 . The word "(unis.)" is written above the treble staff.

Third system of musical notation. Treble staff contains a melodic line. Bass staff contains a bass line with eighth notes. Chords indicated below the bass staff are $F_{mi}7$, E^o7 , $E^b_{mi}7$, A^b13 , D^b6 , B^b7 , $E^b_{mi}7$, and A^b7 . A Coda symbol is placed above the treble staff.

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

Fourth system of musical notation. Treble staff contains a melodic line. Bass staff contains a bass line with eighth notes. Chords indicated below the bass staff are $N.C.$ and $E^b_{mi}7$. The word "(ten.)" is written above the treble staff. The word "rit." is written below the bass staff.

Tenor sounds one octave lower than written throughout.

Ruby, My Dear

Med. Ballad

Thelonious Monk

(Intro)

(solo pn.)

$E^b_{MA}7(\#11)$ $E^9(\text{add } 11)$ $F^{\#6}_9$ $B7(b9)$ $B^b7(b9)$

A

(add bs. & dr.)

(melody) 3

$F_{MI}7$ $B^b7(b9)$ $E^b_{MA}7$ $F_{MI}7$ $F^{\#}_{MI}7$ $G_{MI}7$ A^b6 G^b/B $G_{MI}7$ $C7(b9)$

(pn.)

$F_{MA}7$ $G_{MI}7$ $A^b_{MI}7$ $A_{MI}7$ $B^b_{MI}7$ $E^b7(b9)$ $A^b_{MA}7$ $B^b_{MI}7$ $B_{MI}7$ $C_{MI}7$

1. 2.

$B^b_{MI}7(\text{add } 11)$ $A(\text{add } 9)$ E^7_{sus} $B^b7(b5)$ $B_{MI}7(\text{add } 11)$ $B^b7(b5)$

B

$A_{MA}7$ $B_{MI}7$ $E^7(b9)$ A^6_9 B^b6 $G^7(b9)/B$

(pn.)

C_{MI} $C_{MI}^{(MA7)}$ C_{MI}^7 C_{MI}^7 D_{MI}^7 E_{MI}^7 $A_{b13(b5)}$ E_{b7} (A_{b7})

C

F_{MI}^7 $B_{b7(b9)}$ E_{bMA}^7 F_{MI}^7 $F_{MI}^{\#7}$ G_{MI}^7 A_{b6} G_{b7} B_{b7} G_{MI}^7 $C_{7(b9)}$ F_{MA}^7 G_{MI}^7 A_{bMI}^7 A_{MI}^7

B_{bMI}^7 $E_{b7(b9)}$ A_{bMA}^7 B_{bMI}^7 B_{MI}^7 C_{MI}^7 $(add 11)$ B_{bMI}^7 $E_{9(add 11)}$ $F_{\#6/9}$ $B_{7(b9)}$ $B_{b7(b9)}$

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

(Freely) (wholetone fill) $(add 11)$ B_{bMI}^7 $E_{9(add 11)}$ $F_{\#6/9}$ $B_{7(b9)}$ $B_{b7(b9)}$ $A_{7(b5)}$ $A_{b13(b5)}$ D_{bMA}^9

Rush Hour

Russell Ferrante

Robben Ford

(As played by The Yellowjackets)

Med.- Up Funk

♩ = 122

(dr.) $E_{MI}7$ $E_{F\#}$ $G\#7^{(\#9)}$ $C\#13_{sus}$ $D\#9_{sus}$ $C\#13_{sus}$ $D\#9_{sus}$ $C\#13_{sus}$ $A_{MA}7^{(\#5)}$

f (bs. w/ pn. LH)

A

(gtr.) (organ) $\left\{ \begin{array}{l} 1^{st} x: \text{organ doubles gtr.} \\ 2^{nd} x: \text{organ plays harmony ('organ' part)} \end{array} \right.$

$C\#13$

(gtr. organ) $A_{MA}7^{(\#5)}$ $C\#13$

(gtr. organ) $C\#13$ $A_{MA}7^{(\#5)}$

1. $(A_{MA}7^{(\#5)})$ $E_{MI}7$ $E_{F\#}$ $G\#7^{(\#9)}$

2. $(A_{MA}7^{(\#5)})$ $E_{MI}7$ $E_{F\#}$ $G\#7^{(\#9)}$

(bs.)

Chords are more sustained at letter B.

Medium Straight 1/8's
♩ = 100

Safari

Michael Brecker
(As played by Steps Ahead)

A (1st x: sop. 1 only)
(2nd x: add ten.)

TACET

12

(2nd x: add sop. 2) (sop. 1 sop. 2 ten.) (3x's)

TACET

B

(ten. 1) (ten. 2 2nd x only)

C

(2nd x: add upper part, synth.)

(ten. w/ synth.)

Tacet 1st x - - - - - (4x's)

D (Solos)

C_{MI}^7 C_{MI}^7/F (4x's)

E

C/F $C_{MI}^7(b5)/F$ Bb/F F_{MI}^{11}

F

(1st & 2nd x's: tacet 3rd through 6th x's: play behind solo) (4th x: add upper part, synth.)

C^7/G $F7(b9)$ D^b/A F_{MI}^7/Bb

(ten. w/ synth.)

A/C F^7/C B_{MI}^7 $D_{MI}/F\#$ (6x's)

Tacet 3rd x - - - - -

C/F Bb/F (ten. 1) (ten. 2) F_{MI}^{11}

$C_{MI}^7(b5)/F$ Solo on DEF (with repeats as marked)
Take Coda during last solo to end.

Vamp, Solo & Fade

Safari (Bass)

Medium Straight 1/8's

♩ = 100

First staff of music. Chords: C_{Mi}7, C_{Mi}7/F, (3x's). Includes a first ending bracket labeled (1st x: rest).

Section A. Chords: C_{Mi}7, C_{Mi}7/F, C_{Mi}7, C_{Mi}7/F, (C_{Mi}7/F), (3x's), C_{Mi}7, C_{Mi}7/F.

Section B. Chords: (1st x:) C/F, C_{Mi}7(b5)/F, B^b/F, F_{Mi}11.

Section C. Chords: C7/G, F7(b9), D^b/A, F_{Mi}7/B^b, A/C, F⁹/A, B_{Mi}7, D_{Mi}/F# (4x's).

Section D. Chords: (Solos), C_{Mi}7, C_{Mi}7/F, (1st x), (4x's).

Section E. Chords: (1st x) C/F, C_{Mi}7(b5)/F, B^b/F, F_{Mi}11.

Section F. Chords: C7/G, F7(b9), D^b/A, F_{Mi}7/B^b, A/C, F⁹/A, B_{Mi}7, D_{Mi}/F# (6x's).

Solos on DEF (with repeats as marked)
take Coda during last solo to end

Coda section. Chords: (1st x) C/F, C_{Mi}7(b5)/F, B^b/F, F_{Mi}11. Ends with Vamp & fade.

Letters C & F build dynamically.

Medium Straight 1/8's

Safari (Keyboard)

$J=100$

(Intro) (C_{Mi}^7/F) (synth.) (2) (3x's)

[A] (C_{Mi}^7/F) (2) (3x's)

(play lower notes on repeat only)

(C_{Mi}^7/F) (2) (3x's)

[B] C^7/F $C_{Mi}^7(b5)/F$ B^b/F F_{Mi}^{11}

[C] C^7/G $F^7(b9)$ D^b/A F_{Mi}^7/B^b A/C F^7/A B_{Mi}^7 $D_{Mi}/F^{\#}$ (4x's)

(Solos) **[D]** C_{Mi}^7/F (2) (4x's)

E

F

⊕

Solos on DEF
(with repeats as marked);
Take Coda during last solo to end.

Vamp & fade

(6x's)

Chord symbols: $C7/F$, $C_{MI}7(b5)/F$, Bb/F , $F_{MI}11$, $C7/G$, $F7(b9)$, Db/A , $F_{MI}7/Bb$, A/C , $F9/A$, $B_{MI}7$, $D_{MI}/F\#$.

Synth. line (chime) played
3rd & 4th x's at **E** and
5th & 6th x's at **F**:

A musical staff showing a synth line (chime) with notes and rests, corresponding to the 3rd, 4th, 5th, and 6th measures of the main piece.

Sandu

Medium Swing

Clifford Brown

$\text{♩} = 138$ N.C. **A** E^b7 A^b7 E^b7

(trp. w/ ten. 8^{va} b) 3

E^b7 A^b7 3 E^b6 3

E^b6 $C7$ (trp. ten.) B^b Pedal E^b6 (unis.)

1. F_{M7} $E7(\#11)$ break — 2. (E^b6) solo break —

(ten. 8^{va} b) 3

B (Solos) E^b7 A^b7 E^b7

A^b7 E^b6 G_{M7} $C7$

F_{M7} B^b7 E^b6 $C7$ F_{M7} B^b7

after solos, D.C. al Coda
(play head twice before taking Coda)

B^b pedal $E^b9(\#11)$

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

Trumpet plays melody (upper part) throughout.

Med. Swing

Satin Doll

Duke Ellington
Billy Strayhorn
Johnny Mercer

(Intro)

(pn.)

(C/G)

(sample bass line)

(A7)

3

A

Cig-a-rette hold - er which wigs me, O-ver her should - er, she digs me,

(A_{mi}7(b5) D7) (A_bmi₉ D_b9) (A7)

Out cat-tin', that Sat - in Doll.

D_{mi}7 G7 D_{mi}7 G7 E_{mi}7 A7 E_{mi}7 A7

Ba-by shall we go out skip-pin', Care-ful, a - mi - go, you're flip-pin',

(A_{mi}7(b5) D7) (A_bmi₉ D_b9) (CMA7)

Speaks Lat-in, that Sat - in Doll. She's

B

no-bod-y's fool, so I'm play - ing it cool as can be, I'll

G_{mi}7 C7 G_{mi}7 C7 FMA7

A_{mi}7 D7 A_{mi}7 D7 G7 (spoken)

give it a whirl - but I ain't for no girl - catch-ing me, Switch - e-roo-ney.

C

Tel-e-phone num - bers, well, you know, Do-ing my rhum - bas with u - no,

(A_{mi}7(b5) D7) (A_bmi₉ D_b9) (CMA7) (E_{mi}7 A7)

And that 'n' my Sat - in Doll.

(C/G)

N.C.

(bs. w/ pn. 15^{ma} b.)

Solo on form (ABC)
After solos, play head (ABC)
then D.C. al Coda.

A_{mi}7(b5) may be played as A_{mi}7.

Bass plays in 2 for letters A and C of the head, walks in 4 for letter B and for solos.

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Save Your Love For Me

Buddy Johnson

(As played by Cannonball Adderley & Nancy Wilson)

Med. Ballad

♩ = 60

(bass, w/ pn 8va b) D Ami7 D B7(#9) (bs)

A E_{MI}9 G_{MI}9 C13

Wish I knew ——— why I'm so in love with you, no one else in this

E_{MI}9 A9sus D Ami7 D B7(#9)

world will do, Dar - lin' please save your love for me.

E_{MI}9 G_{MI}9 C13

Run a way, ——— if I were wise I'd run a - way, But like a fool in

E_{MI}9 A9sus D6 A7(#9) D6

love I stay and pray you'll save your love for me. I can

B Bb7 D6 E_{MI}7

feel it e - ven when ——— you're not here, can't con - ceal it, I real - ly

F#_{MI}7 E_{MI}7 D6 Bb7

love you, my dear ——— And though I know no good can come from lov - in' you, ——— I

DMA7 F7 E_{MI}7 A9 (B7(#9))

can't ——— do a thing, I'm so in love with you. ——— (So dar - lin')

C E_{MI}^9 G_{MI}^9 C^{13}

Help me please, _____ have mer-cy on a fool like me, I know I'm lost but

E_{MI}^9 A^9_{sus} D A_{MI}^7 D $B^7(\#5)$

still I plead, Dar - lin', please save your love for me.

$C^9(\#11)$ B^7 E_{MI}^9 G_{MI}^9 C^{13}

me. You may have fun _____ with the crowd, but for cry - ing out loud,

E_{MI}^9 $A^7(\#5)$ D A_{MI}^7 D A_{MI}^7

Dar - lin', please save your love for me. _____

(molto rit.) **(a tempo)**

Recording is one chorus only (Coda taken first time). Melody as written uses straight eighths, but is freely interpreted.

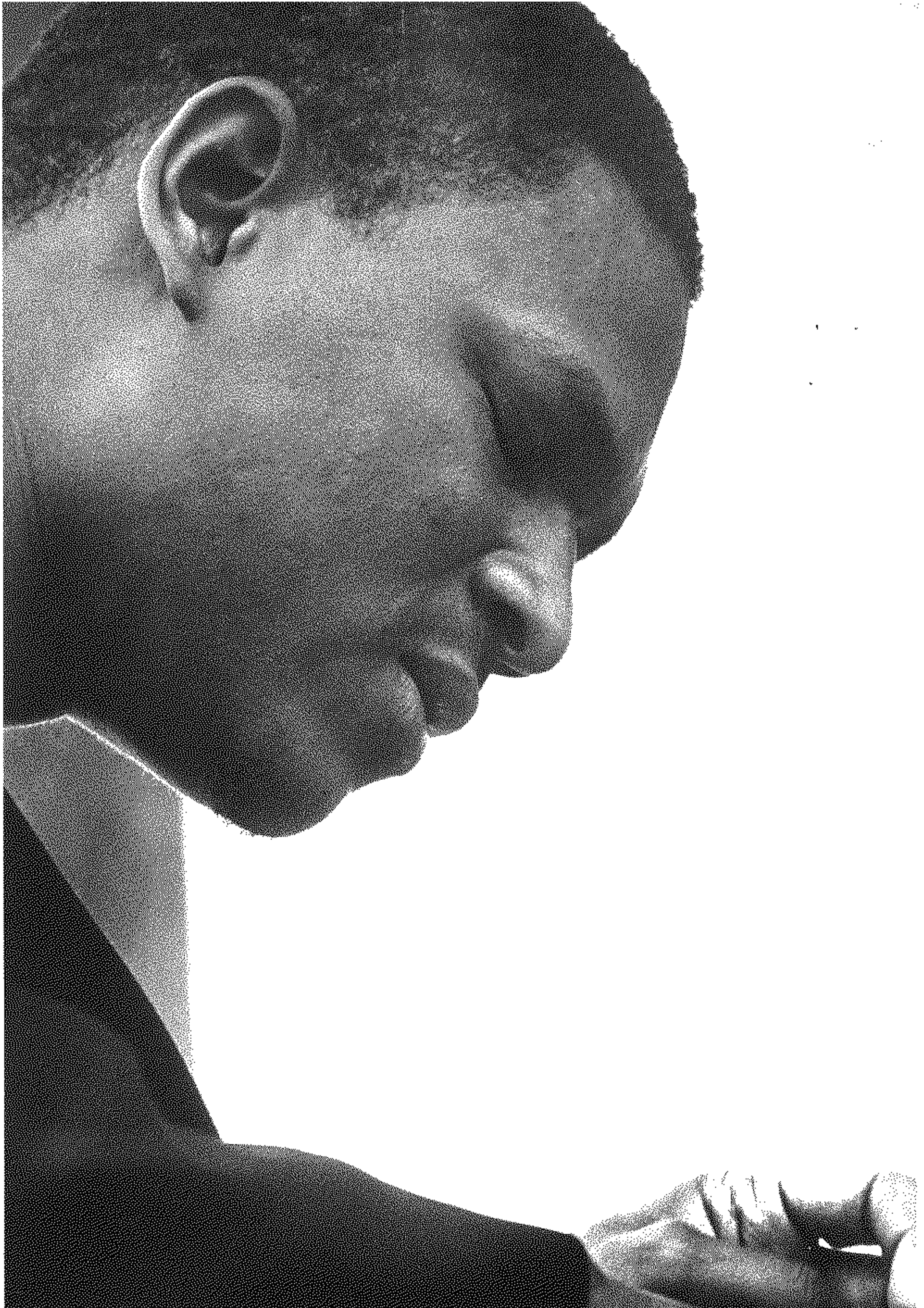


Photo by Jim Marshall ©1988

McCOY TYNER

Search For Peace

McCoy Tyner

Medium Ballad

♩ = 58

A

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

Chords: $A_{MI}^{7(b5)}$, $D7(alt.)$, $F_{MA}^7(G^9)$, F_{MA}^7/G , G^9 , $A_{MI}^{7(b5)}$, $D7(alt.)$, $F_{MA}^7(G^9)$, F_{MA}^7/G , G^9

Chords: $G_{MI}^{7(add 11)}$, $C7(b9)$, F_{MI}^7 , A_{MA}^7/B^b , $B^b7(b9)$, E_{MI}^7 , G_{MA}^7/A^b , $A^b7(b9)$, $C\sharp_{MI}^7$, $E7_{sus}/B$, $E7/B$

B

(bs. - straight 1/8's)

Chords: C^{13} , A^b_{13}/C , C^{13} , A^b_{13}/C , C^{13} , A^b_{13}/C , A_{MI}^7 , $D7$

Chords: G_{MI}^9 , A_{MA}^7/G , G_{MI}^9 , A_{MA}^7/G , G_{MI}^9 , A_{MA}^7/G , F_{MA}^7/G , G^{13}

C

Chords: $A_{MI}^{7(b5)}$, $D7(alt.)$, $F_{MA}^7(G^9)$, F_{MA}^7/G , G^9 , $A_{MI}^{7(b5)}$, $D7(alt.)$, $F_{MA}^7(G^9)$, F_{MA}^7/G , G^9

Chords: $G_{MI}^{7(add 11)}$, $C7(b9)$, F_{MI}^7 , A_{MA}^7/B^b , $B^b7(b9)$, E_{MI}^7 , G_{MA}^7/A^b , $A^b7(b9)$, $C\sharp_{MI}^7$, $E7_{sus}/B$, $E7/B$

Solo on form (AABC);

After solos, D.C. al Coda (no repeat)

C^{13}

pn. fill — — — —

Chords in parentheses not used during solos.

Self Portrait In Three Colors

Medium Swing Ballad

$\text{♩} = 61$

Charles Mingus

$B^{\flat}6/9$ $E^{\flat}MA^7/B^{\flat}$ CMI^7/B^{\flat} D^{\flat}/C^{\flat} C^{\flat}
 (pn.)

The piano introduction consists of a single staff with a treble clef and a key signature of three flats (B-flat major/C minor). It begins with a half note B-flat, followed by a quarter note D-flat, a quarter note E-flat, a quarter note F, a quarter note G, a quarter note A-flat, a quarter note B-flat, and a half note C-flat. The tempo is marked as Medium Swing Ballad with a quarter note equal to 61 beats per minute.

A

$B^{\flat}MI^6$ $E^{\flat}MI^7$ $A^{\flat}13$ $D^{\flat}7$ $G^{\flat}MA^7$ B^9 CMI^7 $F7(\#5)$
 alto w/ tenor (3rd x: alto only)
 trom. (tacet 1st x)
 tenor (3rd x only)

B

$E^{\flat}MI^7$ $A^{\flat}13$ $E^{13}(\#11)$ $E^{\flat}MA^7$ $A7(b9)$ EMA^7
 2/4 4/4 2/4 4/4 2/4 4/4

$E^{\flat}MA^7$ GMI^7 C^9 FMI^7 $B^{\flat}13$
 8^{va} b

The main body of the score is divided into two systems. The first system, labeled 'A', contains measures 1 through 8. It features a treble staff with a key signature of three flats and a common time signature. The melody is written for alto saxophone and tenor saxophone (3rd x: alto only). The bass staff contains a trombone part (tacet 1st x) and a tenor part (3rd x only). The second system, labeled 'B', contains measures 9 through 16. It features a treble staff with a key signature of three flats and a common time signature. The melody is written for alto saxophone and tenor saxophone (3rd x: alto only). The bass staff contains a trombone part (tacet 1st x) and a tenor part (3rd x only). The score includes various musical notations such as chords, accidentals, and articulation marks.

Musical score for a piano solo, featuring three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have bass clefs. The score is divided into three measures. The first measure contains a triplet of eighth notes on the first staff, a triplet of eighth notes on the second staff, and a triplet of eighth notes on the third staff. The second measure contains a triplet of eighth notes on the first staff, a triplet of eighth notes on the second staff, and a triplet of eighth notes on the third staff. The third measure contains a triplet of eighth notes on the first staff, a triplet of eighth notes on the second staff, and a triplet of eighth notes on the third staff. The score includes various musical notations such as triplets, eighth notes, and rests. Chord symbols are written above the first staff: F_{m7} , $B^b7(\#5)$, E^b_{MA7} , D^b13 , $C_{m7}(b5)$, D^b/C^b , C^b , and E^b_{MA7} . The score also includes a "fill" section at the end of the third measure.

(loco) $8^{va} b$

fill

No solos on recording (3x's only).

Shaker Song

Music by Jay Beckenstein

Lyric by David Lasley

and Allee Willis

(As sung by Manhattan Transfer)

Med. Samba (Intro)

$\text{♩} = 97$ (G⁶ F⁶₉ G⁶ F⁶₉) (4x's) (G⁶ F⁶₉ G⁶ F⁶₉)

(bass tacet) (pn.) (ten.) ((pn. simile))

(G⁶ F⁶₉ G⁶ F⁶₉ G⁶ F⁶₉ G⁶)

(G⁶ F⁶₉) N.C.

(gtr. fills) (pn., ten. doubles bottom line)

(add bass) C^{MA}7 C⁶ F⁶_G G⁹ C^{MA}7 C⁶ F⁶_G 1. G⁹ 2. F⁶_G — 4

(pn.) The

A C^{MA}7 F^{MA}7 C^{MA}7 F^{MA}7

1. Fool screams, "No more." He grabs his shirt and hits the door, What she

C^{MA}7 F^{MA}7 C^{MA}7 F^{MA}7

needs from him he ig - nores, It's a bore, oh it's a bore, oh it's a bore, oh it's a bore, oh it's a

A^bMA⁷/B^b E^bMA⁷ G^bMA⁷/A^b D^bMA⁷

Blast the rad - i - o, The hits just come and go, Black out what he

A^bMA⁷/B^b E^bMA⁷ G⁹_{sus}

knows that he has blown, That he has blown. 2. The

B F^{MA}7 E⁷(#9) A^{MI}7 G^{MI}7

He can shake the blues, but you know he still can get con - fused,

G^{MI}7 C⁹_{sus} F^{MA}7 G⁹_{sus} C^{MA}7

It seems like such a waste, 'cause he can't shake her, shake

Musical score for the first system of 'He Can Shake His Tail'. The melody is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: 'her, He can shake his tail, but you know his moves are get - ting stale, He's on the make, but oh, his heart can't fake, He can't shake her, shake her, He can't shake her, No, he can't shake her.' The chords are: C13sus, C9, FMA7, E7(#9), AMI7, GMI7, C9sus, FMA7, G9sus, CMA7C6, F/G, G9, CMA7C6, F/G, G9, CMA7C6, F/G, G9.

(sample scat) —

Musical score for the sample scat section. The melody is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: 'shake her, shake her, He can't'. The chords are: CMA7, G9sus.

Solo on form (AAB);
 After solos, D.S. al Coda
 (sing 3rd & 4th verses)

(Vamp, solo (scat) and fade)

bars 5-8 of **A**
for 2nd verse:

Musical score for bars 5-8 of the 2nd verse. The melody is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature.

bars 5-8 of **A**
for 3rd verse:

Musical score for bars 5-8 of the 3rd verse. The melody is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature.

bars 5-8 of **A**
for 4th verse:

Musical score for bars 5-8 of the 4th verse. The melody is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature.

Piano lick at 8 before letter A is repeated the last 8 bars of letter B.

2nd VERSE

The night hangs its head
 As the fool crawls into bed,
 Still his hungry heart begs to be fed
 All the words she once, that she said, that she said,

So then he grabs his Chevrolet
 In one more attempt to get away
 But thoughts of all the crimes of passion lay,
 Lay in his way.

3rd VERSE

Romance falls like rain
 But all the motives are insane
 Every time that he plays the game he feels the pain,
 He feels the pain, who is to blame, who is to blame, who is to blame?

And then he finds a joint that's jive,
 Guys are spinning girls like 45's,
 All of the live bait sinks for his lines,
 They are so high.

4th VERSE

He knows he is beat
 As his heart puts on the heat,
 Run from the street that don't even fit his feet,
 Don't fit his feet, now he can see, now he can really see, now he can

Tell him where's a telephone,
 He can beg to let the fool come home,
 He tells her that his life's a drag alone,
 Can't be alone.

Fast Bebop

♩ = 278

N.C.

Shaw 'Nuff

Charlie Parker

Dizzy Gillespie

(Intro) drums (pn.)

(drums play time)

B \flat M \flat (MA7) (trp.) (alto)

C \flat /E \flat

(bs.)

B \flat M \flat (MA7)

C \flat 7

B \flat M \flat (hi-hat continues) — (N.C.)

(trp. w/ alto 8 va b.) (drums) (to end)

(B \flat 6) break (trp. & alto)

(fine) (sample pn. fill)

A B \flat 6 G $\text{M}\flat$ 7 C $\text{M}\flat$ 7 F7 B \flat 6 G7(#5) C $\text{M}\flat$ 7 F7(#5)

B \flat 7 E \flat 6 E \flat 7 B \flat 6/F G7 C $\text{M}\flat$ 7 F7

(alto 8 va b.) (unis.)

B \flat 6 G $\text{M}\flat$ 7 C $\text{M}\flat$ 7 F7 B \flat 6 G7(#5) C $\text{M}\flat$ 7 F7(#5)

(alto 8va b.)

B

C

(alto 8va b.)

Solo on form (ABC);
 After solos, D.S., play head,
 then D.C. al fine.

Fast Samba

Simple Samba

Jim Hall

♩ = 140

A

Chord progression for Section A:

Chords: C_{MA}^7 , $B_{MI}^7(b5)$, E^7 , A_{MI}^7 , D^7 , G_{MI}^7 , C^7 , F_{MA}^7 , $D_{MI}^7(b5)$, A_{MA}^7 (dr. fill), (pn., w/8va)

B

Chord progression for Section B:

Chords: D_{MA}^7 , $C\#_{MI}^7(b5)$, $F\#^7$, B_{MI}^7 , E^7 , A_{MI}^7 , D^7 , $G\#_{MI}^7(b5)$, G_{MI}^7 , $F\#_{MI}^7$, B_{MI}^7 , F_{MI}^7 , B^b7 , $B^b_{MI}^7$, E^b7 , $A^b_{MA}^7$, $F_{MI}^7(b5)$, C_{MA}^7 (dr. fill), (gtr.)

C

Chord progression for Section C:

Chords: F_{MA}^7 , F_{MI}^7 , B^b7 , $E^b_{MA}^7$, $E^b_{MI}^7$, A^b7 , $D^b_{MA}^7$, $G^b9(\#11)$, F_{MI}^7 , B^b9_{sus} , B^b13

D $E^b_{MA}7$ $D_{MI}7(b5)$ $G7$ $C_{MI}7$ $F7$

$B^b_{MI}7$ E^b7 (pn. w/ 8va) $A_{MI}7(b5)$ $A^b_{MI}7$ $G_{MI}7$

$C7(b9)$ $F_{MI}9(b5)$ $B7(b9\#5)$ $E^b6/9$ dr. fill - - - - - (pn. w/ bs.)

E (gtr.) $(E^b_{MI}9)$ $(E^b_{MI}9)$ A^b bass $(D^b_{MI}9)$ $(D^b_{MI}9)$ $(D^b_{MI}9)$ G^b bass

Solo on ABCD; after solos, D.C. al Coda

$E9(b5)$ N.C. (dr.) E^b

(pn.) (gtr.)

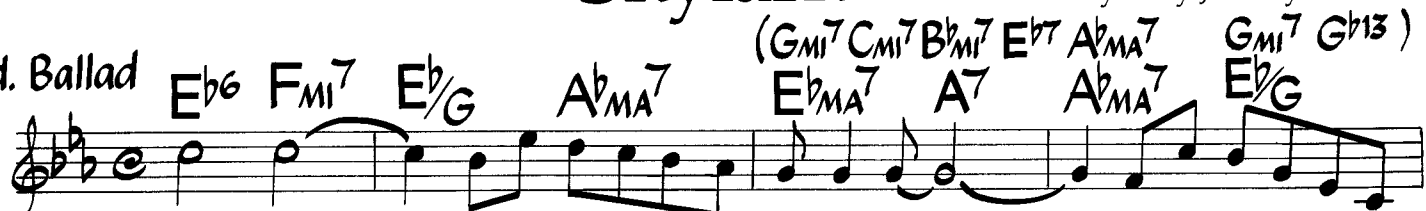
Play through 'dr. fill's' for solos. Kicks on beat 4 may be omitted for solos. Bass & piano tacet during drum fills for head.

Skylark

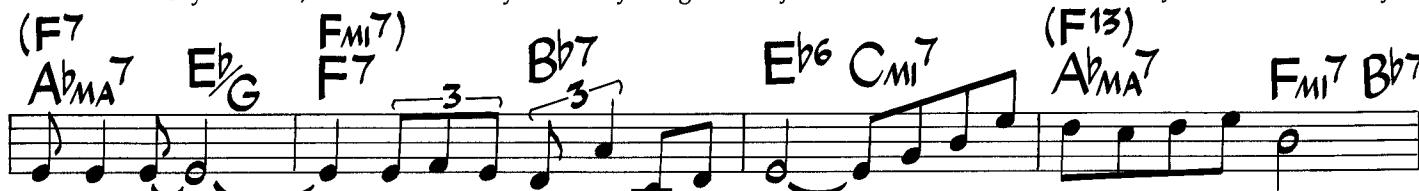
Music by Hoagy Carmichael
Lyric by Johnny Mercer

Med. Ballad

A



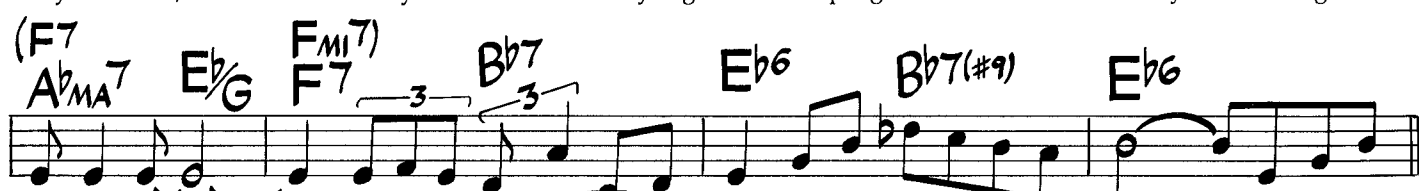
Sky - lark, Have you an - y-thing to say to me? Won't you tell me where my



love can be? Is there a mead - ow in the mist where some-one's wait - ing to be kissed?



Sky - lark, Have you seen a val - ley green with spring where my heart can go a



jour - ney - ing o - ver the sha - dows and the rain, to a blos - somed cov - ered lane? And in your

B



lone - ly flight, Have - n't you heard the mu - sic in the night,



won - der - ful mu - sic, Faint as a will - 'o - the-wisp, cra - zy as a loon,

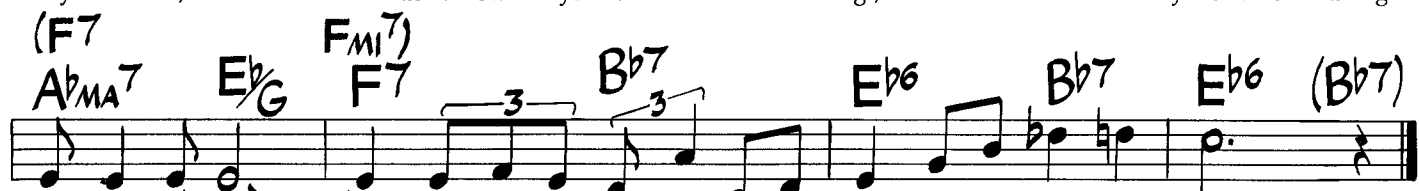


Sad as a gyp - sy ser - e - nad - ing the moon. Oh,

C



Sky - lark, I don't know if you can find these things, But my heart is rid - ing



on your wings, So if you see them an - y - where, won't you lead me there?

Chords in parentheses are optional.

A Sleepin' Bee

Music by Harold Arlen
Lyric by Harold Arlen
& Truman Capote

Med. Swing

A

When a bee lies sleep - in' in the palm of your hand, you're be - witched and deep in love's long looked af - ter land; Where you'll see a sun - up sky with a morn - in' new, And where the days go laugh-in' by as love comes a - call - in' on you.

B

Sleep on, Bee, don't wak - en, can't be - lieve what just passed, He's mine for the tak - in', I'm so hap - py at last; May - be I dream, but he seems sweet gold - en as a crown, A sleep - in' bee done told me I'll walk with my feet off the ground when my one true love I have found.

Small Day Tomorrow

Med. Jazz Ballad

Music by Bob Dorough
Lyric by Fran Landesman
(As sung by Irene Kral)

(Intro)

♩ = 60

E_{MI} C[#]7(^{#11}) C¹³ B7(^{#5})

[A]

E_{MI} C/E E_{MI}⁶ E_{MI}⁷ C_{MA}⁷ C_{MA}⁷(^{#11}) F_{MI}⁷(^{add 11}) B7(^{b9})

I don't have to go to bed, I've got a small — day to-mor-row. (Small day to-mor-row)

E_{MI} C/E E_{MI}⁶ E_{MI}⁷ C⁷ B7(^{b9}) E_{MI} (B7(^{#5}))

I don't have to use my head, I've got a small day to — mor-row. ———

E_{MI} C/E E_{MI}⁶ E_{MI}⁷ C_{MA}⁷ C_{MA}⁷(^{#11}) F_{MI}⁷(^{add 11}) B7(^{b9})

I can sleep the day a — way And it won't cause — too much sor — row (not to — mor — row)

E_{MI} C/E E_{MI}⁶ E_{MI}⁷ C⁷ B7(^{b9}) E_{MI}

So to — night this mouse will play, She's got a small day to — mor — row. ———

[B]

G_{MI}⁷ E_bMI⁹ G_{MI}⁷ E_bMI⁹ G_{MI}⁷ E_bMI⁹ A_bMI⁷(^{add 11}) D7(^{#5})

Now all those big wheels, with all their big deals, are gon- na need their sleep.

C_{MI}⁷(^{b5}) C⁷ C_{MI}⁷(^{b5}) C⁷ B_{MI}⁷(^{add 11}) E⁷(^{#9}) F_{MI}⁷(^{b5}) B7(^{b5})

But I'm a drop- out who'd rath-er cop-out than run with all the sheep. ———

[C]

E_{MI} C/E E_{MI}⁶ E_{MI}⁷ C_{MA}⁷ C_{MA}⁷(^{#11}) F_{MI}⁷(^{add 11}) B7(^{b9})

Hon — ey Chile, to-night's the night and there's a car — I can bor-row, 'til to-mor-row.

E_{MI} C/E E_{MI}⁶ E_{MI}⁷ F_{MI}⁷(^{b5}) C⁷ B7(^{#5}) E_{MI} (B7(^{#5}))

We can swing till broad day — light, I've got a small — day to — mor-row. ———

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

F#_{M1}7(add 11)_{b5} B7(b9) E_{M1} C/E E_{M1}⁶ E_{M1}⁷ C¹³

till day af - ter to-mor-row. We can swing right out of sight, We've got a long night and a

B7(#5) (N.C.) E_{M1} C#7(#11)_{#4} C⁹ B7(#9)_{#5} A⁹(#11)

small day to - mor-row. (a tempo) (pn. fill) rit.

Bass may play F on 4th beat of bar 7 of letter B.

Medium Swing

Solar

Miles Davis

♩ = 165

First system of musical notation. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a melody with a repeat sign at the beginning. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line. Chord symbols are placed above the bottom staff: C_{Mi} (MA 7) above the first measure, (muted trp.) above the second measure, (G_{Mi} 7) above the third measure, C_{Mi} 7 above the fourth measure, G_{Mi} 7 above the fifth measure, and C 7 above the sixth measure. A note below the first measure of the bottom staff reads "(melody on repeat)".

Second system of musical notation. The top staff continues the melody. The bottom staff contains chords: F_{MA} 7, F_{Mi} 7, and B^b 7. A note below the first measure of the bottom staff reads "(melody both times)".

Third system of musical notation. The top staff continues the melody. The bottom staff contains chords: E^b_{MA} 7, E^b_{Mi} 7, A^b 7, D^b_{MA} 7, D_{Mi} 7 (b5), and G 7.

(Ending)

Fourth system of musical notation, labeled "(Ending)". The top staff contains a melody ending with a double bar line. The bottom staff contains a C_{Mi} 6/9 chord. A note below the first measure of the bottom staff reads "(bs. plays C pedal)".

(bs. plays C pedal)

Head is played twice before and after solos. Melody is freely interpreted.

Someday My Prince Will Come

Music by Frank Churchill

Lyric by Larry Morey

Med. Jazz Waltz

A

Some - day my prince will come, Some day I'll find my love, And how thrill - ing that mo - ment will be, When the Prince of my dreams comes to me.

B

He'll whis - per, "I love you," And steal a kiss or two, Though he's far a - way, I'll find my love some day, Some day when my dreams come true.

2nd VERSE

Some day I'll find my Love, Some one to call my own.
 And I'll know her the moment we meet,
 For my heart will start skipping a beat.
 Some day we'll say and do, Things we've been longing to,
 Though she's far away, I'll find my love some day,
 Some day when my dreams come true.

Med. Samba

Song For Lorraine

Jay Beckenstein
(As played by Spyro Gyra) $\text{♩} = 112$ (F_{MA}^7)

(elec. pn.) (G^b/C) $A^b(\text{add } 9)$ 1. 2.

A (sop.) F_{MA}^9 (elec. pn.) F_{MA}^9 $D^b_{MA}^7/G^b$ 1. 2. sop. fill —

B (sop.) D_{MI}^9 $G^7(\text{b}9/\#5)$ C_{MA}^9 (sop.) D_{MI}^9 $G^7(\text{b}9/\#5)$ C_{MA}^9 $F^7(\text{b}9/\#5)$ Φ^2
 (elec. pn.) D_{MI}^9 $G^7(\text{b}9/\#5)$ C_{MA}^9 $F^7(\text{b}9/\#5)$
 $B^b_{MA}^7$ $G^b_{MA}^7(\text{b}11)$ (sample fill) Φ^1 D.S. al Coda One (Φ^1)

Φ^1 **C** F_{MA}^7 (Pn. solo) $G^b_{MA}^7$ (4x's)

D (Swing) ($J=J$) D_{MI}^7 $G^7(\text{b}9/\#5)$ C_{MA}^7 E_{MI}^7 A^7 D_{MI}^7 $G^7(\text{b}9/\#5)$
 (solo continues) C_{MA}^7 $E^b_{MI}^7$ A^b7 D_{MI}^7 $G^7(\text{b}9/\#5)$ C_{MA}^7 $F^7(\text{b}9/\#5)$ Φ^2

E (Samba) $B^b_{MA}^7$ $G^b_{MA}^7$ D.S. al Coda Two (Φ^2)

Φ^2 (Sop. solo) $B^b_{MA}^7$ $G^b_{MA}^7$ Vamp, solo & fade

Med. Samba

Song For Lorraine (Bass)

$\text{♩} = 112$

First system of music with chords: F_{MA}^7 , G^b/C , $A^b(\text{add } 9)/C$. Includes first and second endings.

A

Section A with chords: F_{MA}^9 , $D^b_{MA}^7/G^b$. Includes first and second endings.

B

Section B with chords: D_{MI}^9 , $G^7(\text{b}9/\text{\#}5)$, C_{MA}^9 , D_{MI}^7 , $G^7(\text{b}9/\text{\#}5)$, C_{MA}^9 , $F^7(\text{\#}9/\text{\#}5)$, $B^b_{MA}^7$, $G^b_{MA}^7(\text{\#}11)$. Ends with a Coda One symbol.

C^1

Section C (pn. solo) with chords: $G^b_{MA}^7(\text{\#}11)$, F_{MA}^7 , $G^b_{MA}^7$. Includes a 4x's repeat sign. Instruction: (play samba).

D

Section D (Swing) with chords: D_{MI}^7 , $G^7(\text{b}9/\text{\#}5)$, C_{MA}^7 , E_{MI}^7 , A^7 , D_{MI}^7 , $G^7(\text{b}9/\text{\#}5)$, C_{MA}^7 , $E^b_{MI}^7 A^b^7$, D_{MI}^7 , $G^7(\text{b}9/\text{\#}5)$, C_{MA}^7 , $F^7(\text{\#}9/\text{\#}5)$. Includes a Coda Two symbol.

E

Section E (Samba) with chords: $B^b_{MA}^7$, $G^b_{MA}^7$. Includes a Coda Two symbol.

C^2

Final section with chords: $B^b_{MA}^7$, $G^b_{MA}^7$. Instruction: Vamp & fade.

The Song Is You

Music by Jerome Kern
Lyric by Oscar Hammerstein II

Med.-Up Swing

A

*C*_{MA}⁷ *E*^b_o⁷ *D*_{MI}⁷ *G*⁷

I hear mu - sic when I look at you, A beau - ti - ful

*C*_{MA}⁷ *A*⁷ *D*_{MI}⁷ *G*⁷

theme of ev - 'ry dream I ev - er knew, Down deep in my

*(C*_{MA}⁷*)* *E*_{MI}⁷ *A*⁷ *D*_{MI}⁷ *G*⁷

heart I hear it play, I feel it

*(E*⁷*(b9)**)* *F*_{MI}⁷ *A*_{MI}⁷ *B*^b⁷ *E*_{MI}⁷ *A*⁷ *D*_{MI}⁷ *G*⁷

start, then melt a - way.

B

*C*_{MA}⁷ *E*^b_o⁷ *D*_{MI}⁷ *G*⁷

I hear mu - sic when I touch your hand, A beau - ti - ful

*C*_{MA}⁷ *A*⁷ *D*_{MI}⁷ *G*⁷

mel - o - dy from some en - chant - ed land, Down deep in my

*(C*_{MA}⁷*)* *E*_{MI}⁷ *A*⁷ *D*_{MI}⁷ *G*⁷

heart I hear it say Is this the

*C*⁶ *(F*⁷*)* *C*⁶ *F*[#]_{MI}⁷*(b5)* *B*⁷

day?

C

E_{MA}7 **F#_{MI}7** **B7**

I a - lone have heard this love - ly strain,

E_{MA}7 **A#_{MI}7(b5)** **D#7**

I a - lone have heard this glad re - frain,

G#_{MI} **C#9**

Must it be for - ev - er in - side of me, why can't I

F#13 **(C9)** **B13**

let it go, why can't I let you know, Why can't I

D

C_{MA}7 **E^b7** **D_{MI}7** **G7**

let you know the song my heart would sing? That beau - ti - ful

C_{MA}7 **G_{MI}7** **C7** **F6** **B^b9**

rhap - so - dy of love and youth and spring, The mu - sic is

(C_{MA}7) **E_{MI}7** **A7** **D_{MI}7** **G7**

sweet, The words are true, The song is

C6 **(F7)** **C6** **D_{MI}7** **G7**

you.

Sonja's Sanfona

Jimmy Haslip

Bill Gable

(As played by The Yellowjackets)

Medium Latin

♩ = 122

Tacet

A

(dr, perc. & bs. only) *mf* (alto) *Fsus* *Gsus* *F* *Fsus* *Gsus* (brass) *F* *Fsus* *Gsus* (brass)

N.C.

(synth.)

B

1. *E^bMA⁷(b5)* *FMA⁷(b5)* *A^bMA⁷(b5)* *AMi⁹* *B^bMA⁷/C* *B^b/C* *Gmi/B^b* (alto)

G/A *G(add 9)* *FMA⁷* *Emi⁷* *Dmi⁷*

A/G *A/G* *A/F[#]* *A/F* *A/E* *A* *A/B* *A/C*

D/C *D(add 9)(omit 3)* (brass) *f* (alto w/ bs. 15^a b.)

N.C. *mf* (synth. only)

C *D_{MA}7* *B_{MI}9* *E_{MI}7* *D₇(add 9)*
(add rhythm)

B_{MI} *B_{MI}/A* *G* *E/F#* *E^b/F#*

B_{MI}7 *D/A* *G_{MI}9* *B^b/C*

E/B *E^b/B* *B^b/C* *G_{MI}/B^b*

A13(#11) *A13(#11)* *D_{MI}7* *A_{MI}/C*

G_{MI}9 *C13sus* *C7(alt.)* *F_{MA}9* *F_{MA}9/E* *D_{MI}7* *D_{MI}7/C*

A/B *B_{MI}7* *B^b/C* *(B^b)* *1.2*

F/E *A7(b9)* *Dsus*

² *F(add 9)* *(On cue) D(add 9)* *N.C.* *(alto w/ bass)*
(brass) (perc. break) *ff* (brass) *mf* (synth. only) *(D.S. al Coda One (Φ¹))*

Φ¹ *F/E* *A7(b9)sus* *D.S. al Coda Two (Φ²)*

Φ² *F/E* *A7(b9)sus* *D(add 9)* *(Vamp & fade)*

Chords at letter A for reference only, except brass 'sus' chords. F/E may be played as Emi.
Keyboards play chords from D natural minor scale during fade-out (e.g. C/D, Bbma7/D, etc.)
Chords for letters B & C are mostly sustained (half notes and whole notes).

Sonja's Sanfona (Bass)

Medium Latin

♩ = 122 (G)

(elec. bs.) *mf***A**

Section A musical notation. The bass line consists of two measures, each with a whole note chord: G (first measure) and F (second measure). The melodic line follows the bass line, with N.C. (No Chord) markings above the notes. The time signature is 6/4, and the key signature has one flat (Bb).

B

Section B musical notation. The bass line consists of two measures, each with a whole note chord: E^bMA⁷(b5) FMA⁷(b5) A^bMA⁷(b5) AMI⁹ B^bMA⁷/C (first measure) and B^b/C GMI/B^b G/A G(add 9) FMA⁷ (second measure). The melodic line follows the bass line, with N.C. (No Chord) markings above the notes. The time signature is 6/4, and the key signature has one flat (Bb).

C

Section C musical notation. The bass line consists of two measures, each with a whole note chord: DMA⁷ BMI⁹ EMI⁷ D(add 9) F# (first measure) and BMI BMI/A G E/F# E^b/F# (second measure). The melodic line follows the bass line, with N.C. (No Chord) markings above the notes. The time signature is 6/4, and the key signature has one flat (Bb).

B_M1⁷ D/A G_M1⁹ B^b/C

E/B E^b/B B^b/C G_M1/B^b

A¹³(#11) A¹³(#11) D_M1⁷ A_M1/C

G_M1⁹ C¹³_{SUS} C⁷(alt.) F_{MA}1⁹ F_{MA}1⁹/E D_M1⁷ D_M1⁷/C

A/B B_M1⁷ B^b/C (B^b)

F/E A⁷(b9) D_{SUS}

² F^(add 9)_(omit 3) Tacet (On cue) D^(add 9)_(omit 3) (8^{va} b. (w/ alto)

(D.S. al Coda One (♩¹))

♩¹ F/E A⁷(b9)_{SUS} D.S. al Coda Two (♩²)

♩² F/E A⁷(b9)_{SUS} D^(add 9)_(omit 3) (Vamp & fade)

Soul Sauce

(Wachi Wara)

Dizzy Gillespie
Chano Pozo
(As played by Cal Tjader)

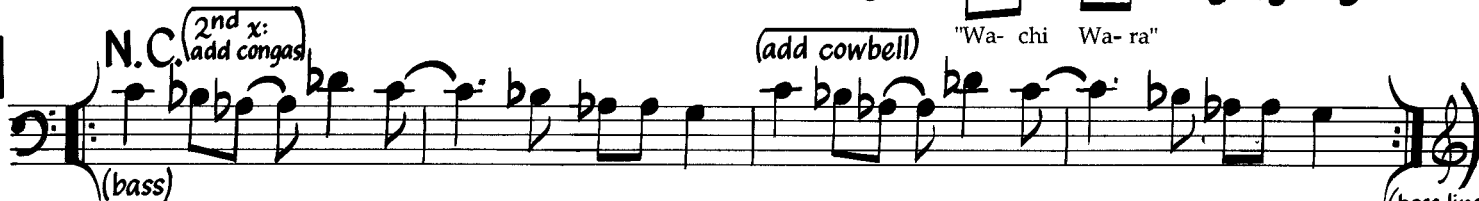
Med. Latin **A**

$\text{♩} = 152$

N.C.



B



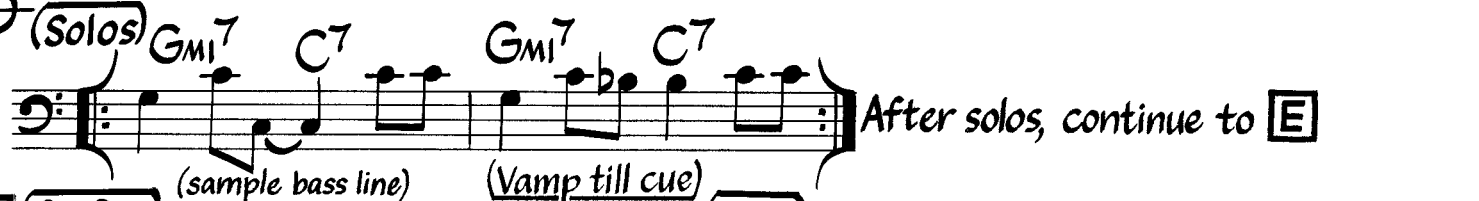
C



D



ϕ^1

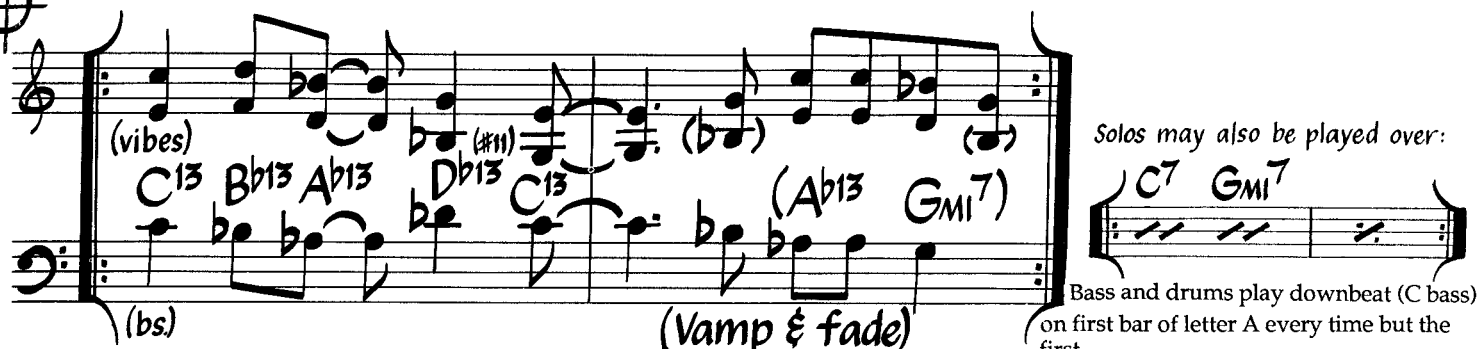


E

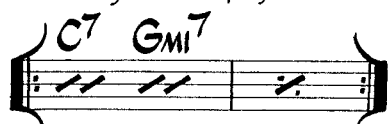


D.C. al Coda Two (ϕ^2)

ϕ^2



Solos may also be played over:



Bass and drums play downbeat (C bass) on first bar of letter A every time but the first.

Speak No Evil

Wayne Shorter

Medium Swing

$\text{♩} = 138$

A

C_{MI}^{11} $D^b_{MA}7$ C_{MI}^{11} $D^b_{MA}7$ C_{MI}^{11}

$D^b_{MA}7$ C_{MI}^{11} $D^b_{MA}7$ $E^b_{MI}^{11}$ E_{MI}^{11} C_{MI}^{11} D_{MI}^{11} $B^b_{MI}^{11}$ $A7(alt.)$

$A7(alt.)$ $B^b_{MI}^{11}$ $A7(alt.)$ $B^b_{MI}^{11}$ $B^b_{MI}^{11}$ (unis.)

B

$A_{MI}7(b5)$ A^b7 $G_{MI}7$ G^b13

$F_{MI}7$ B^b7 $E^b_{MA}7(\#11)$ $D^b_{MA}9(\#11)$

f (pn, gliss.) mf (unis.)

C

C_{MI}^{11} $D^b_{MA}7$ C_{MI}^{11} $D^b_{MA}7$ C_{MI}^{11}

$D^b_{MA}7$ C_{MI}^{11} $D^b_{MA}7$ $E^b_{MI}^{11}$ E_{MI}^{11} C_{MI}^{11} D_{MI}^{11}

D_{MI}^{11} $B^b_{MI}^{11}$ $A7(alt.)$ $B^b_{MI}^{11}$ $A7(alt.)$ $B^b_{MI}^{11}$

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

C_{MI}^{11} $D^b_{MA}7$ C_{MI}^{11} $D^b_{MA}7$

Vamp & fade

Chords at letter B follow the rhythm of the melody, with drums filling the spaces.

During solos, letter B is straight ahead.

The tied F's are started quietly and crescendoed each time.

Kicks and anticipated chords hold for solos. $D^b_{MA}7$ & $B^b_{MI}^{11}$ chords may also be anticipated for solos.

Spiral

Med. Straight 1/8's $\text{♩} = 148$ Kenny Barron
(As played by Sphere)

First system of musical notation. The key signature has one flat (B-flat). The time signature is 4/4. The tempo is Med. Straight 1/8's, with a metronome marking of 148. The notation includes chords D_{MI}^9 and $B^b_{MA}7(\#11)$ in both staves. The bass staff has a (bs.) marking. The treble staff has a (pn.) marking.

[A]

Second system of musical notation. The key signature has one flat (B-flat). The time signature is 4/4. The notation includes chords D_{MI}^{11} and $B^b_{MA}7(\#11)$ in both staves. The bass staff has a (pn.) marking. The treble staff has a (pn.) marking. A (sample bass line) is indicated in the bass staff.

Third system of musical notation. The key signature has one flat (B-flat). The time signature is 4/4. The notation includes chords G_{MI}^7 , $A_{MI}^7(\text{add } 11)$, and $B^b_{MA}7(\#11)$ in both staves. A triplet of eighth notes is marked with a '3' over the notes.

[B]

Fourth system of musical notation. The key signature has one flat (B-flat). The time signature is 4/4. The notation includes chords F^7_{sus} , A/F , and $F^7_{sus}(\text{b}9)$ in both staves.

Fifth system of musical notation. The key signature has one flat (B-flat). The time signature is 4/4. The notation includes chords A_{MA}^7/B , C_{MA}^7/D , $G^b_{MA}^7/A^b$, A_{MA}^7/B , $E^b_{MA}^7/F^b$, $G^b_{MA}^7/A^b$, and E/D in both staves.

[C]

Sixth system of musical notation. The key signature has one flat (B-flat). The time signature is 4/4. The notation includes chords D_{MI}^{11} and $B^b_{MA}7(\#11)$ in both staves. The bass staff has a (pn.) marking. The treble staff has a (pn.) marking. A (sample bass line) is indicated in the bass staff.

First system of musical notation, featuring a treble and bass staff. The treble staff has a 3-measure rest followed by a whole note. The bass staff has a 3-measure rest followed by a whole note. Chords are indicated above the notes: $B^b MA 7(\#11)$, $DMI 9$, $B^b MA 7(\#11)$, $DMI 9$, $B^b MA 7(\#11)$.

D (Solos) (bs.)

Second system of musical notation, featuring a treble and bass staff. The treble staff has a 4-measure rest followed by a whole note. The bass staff has a 4-measure rest followed by a whole note. Chords are indicated above the notes: $DMI 11$, $B^b MA 7(\#11)$, $GMI 7(\text{add } 11)$, $A7(\#9)$, $B^b MA 7(\#11)$, $A7(\#9)$, $DMI 11$, $B^b MA 7(\#11)$.

E

Third system of musical notation, featuring a treble and bass staff. The treble staff has a 4-measure rest followed by a whole note. The bass staff has a 4-measure rest followed by a whole note. Chords are indicated above the notes: $F7_{\text{sus}}(b9)$, A/F , $F7_{\text{sus}}(b9)$, D^{13}_{sus} , B^{13} , A^b13_{sus} , E/D .

F

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a 4-measure rest followed by a whole note. The bass staff has a 4-measure rest followed by a whole note. Chords are indicated above the notes: $DMI 11$, $B^b MA 7(\#11)$, $GMI 7(\text{add } 11)$, $A7(\#9)$, $B^b MA 7(\#11)$, $A7(\#9)$, Till Cue, $DMI 11$, $B^b MA 7(\#11)$.

To **D** for more choruses;
Take 'On cue' ending to end each solo.

On Cue

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a 4-measure rest followed by a whole note. The bass staff has a 4-measure rest followed by a whole note. Chords are indicated above the notes: $DMI 9$, $B^b MA 7(\#11)$, $DMI 9$, $B^b MA 7(\#11)$.

To **D** for more solos;
After solos, D.S. al Coda.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff has a 4-measure rest followed by a whole note. The bass staff has a 4-measure rest followed by a whole note. Chords are indicated above the notes: $DMI 9$, $B^b MA 7(\#11)$, $DMI 9$, $B^b MA 7(\#11)$, $DMI 11$.



Photo by Jim Marshall ©1988

SONNY ROLLINS

Medium Swinging
Latin

St. Thomas

Sonny Rollins

$\text{♩} = 105$ **A**

(tenor, 8va b.)

C^6 E_{MI}^7 A^7 D_{MI}^7 G^7 C^6

C^6 E_{MI}^7 A^7 D_{MI}^7 G^7 C^6

$E_{MI}^7(b5)$ B^b7 A^7 D_{MI}^7 $A^b7(\#5)$ G^7

C^7 C^9/E F^6 $F^{\#o7}$ C^6/G G^7 C^6

(Solos)

B C^6 A^7 D_{MI}^7 G^7 C^6 (fine)

C^6 A^7 D_{MI}^7 G^7 C^6

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

C^7 C^7/E F^6 $F^{\#o7}$ C^6/G G^7 C^6

Solos may swing.

After solos, D.C. al fine.
Head is played twice before & after solos.

Sticky Wicket

Al Jarreau
Jay Graydon
Greg Phillinganes

Med. Funk

A^b7

G7(#5)

G^b13

F7

G^b13

G7(#5)

A^b7

G7(#5)

♩ = 114

A

You got your - self in - to such a mess that you can't get out, _____

You made your own bed, so what the heck can you com-plain a - bout? _____ You're

sev - en - teen, but you talk and you wig - gle and walk like you're twen - ty - four, _____

Grown men weep - in', a ten point tem - per - ture rise ev - 'ry - where you go. _____ And the fact is

B

You're so fine that you fool the peo - ple, _____ You're so fine that you're fool in' me; _____

2nd VERSE


Seven-thirty, Morning Mr. Price what a day for school.
Bright and early, Perfect little disguise for the folks you fool.
Midnight passion, Ain't no surprise to me what you're comin' to.
There's red light flashin', Look out you're goin' too fast, what you gonna do.

D7 (2nd x only)



you're so fine — that you fool the peo - ple,

A^b7 **G7(#5)** **G^b13** **(C_M1⁷)**



(It) ain't so fine when you fool your own — self, ba - by, Look out.

[C] **S.** **C_M1⁷**



Such a mess, it's a fun - ny sit - u - a - tion, — Sass - i - ness got you

(E^b) **F7** **C_M1⁷**



up a — tree, Stick - y wick - et; Must con - fess it's an in - side in - sti - ga - tion, —

C_M1⁷ **1. N.C.** **C_M1⁷** **2. E^b E F7**




No dis - tress, You can talk - a to me. (gtr.) Change it, — ba - by.

[D] **D7 (Solos)**



indef.

(On cue) **A^b7** **G7(#5)** **G^b13** **F7** **G^b13 G7(#5)** **A^b7** **G7(#5)**



Lon-don Bridge — is fall - in', fright - ful sound, You can hear — me call - in',

G^b13 **F7** **G^b13 G7(#5)** **A^b7** **G7(#5)** **G^b13**



Here's — your — crown, — In the game — you make — a cir - cle just to turn a-round.

break **(C_M1⁷)**



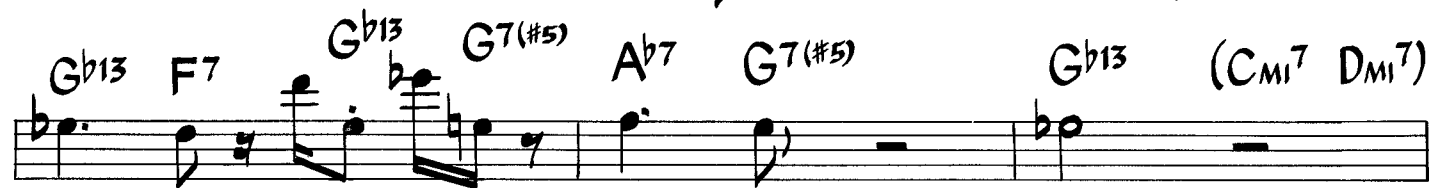
(synth.)

D.S., vamp & fade on letter **[C]**
(take 2nd ending each time)

Sticky Wicket (Bass)

Medium Funk

♩ = 114



D7 **A^b7** **G7(#5)** **G^b13** (**C_{Mi}7**)

C **C_{Mi}7**

E^b **F7** **C_{Mi}7**

C_{Mi}7 1. **N.C.** (**C_{Mi}7**) 2. **E^b** **E** **F7**

D **D7**

D7 **D7** **indef.** (etc.)

(On Cue)

E **A^b7** **G7(#5)** **G^b13** **F7** **G^b13** **G7(#5)** **A^b7** **G7(#5)**

G^b13 **F7** **G^b13** **G7(#5)** **A^b7** **G7(#5)** **G^b13** (**C_{Mi}7**)

Sample bass line; played with some variation on repeat.

D.S., vamp & fade on letter **C**
(take 2nd ending each time)

Med. Ballad 1st x: tenor solos around melody
2nd x: vocal

Street Life

Music by Joe Sample
Lyric by Will Jennings
(As played by The Crusaders)

A $\text{♩} = 59$ (bs. & dr. tacet) (2nd x) I still hang a - round— Nei-ther lost nor found,
Hear the lone- ly sound of mu- sic in the night,
Nights are al- ways bright, That's all that's left ——— for me. ———

Chords: AbMA^7 , EbMI^6/Gb , F^7_{sus} , F^7 , BbMI^7 , DbMI^6/Fb , Eb^7_{sus} , Eb^7 , AbMA^7 , Ab/Gb , F^7_{sus} , F^7 , Bb^{13} , $\text{Bb}^7(\#5)$, BbMI^7 , FMI^7 , BbMI^7 , FMI^7 , DbMA^7 , $\text{DMI}^7(\#5)$, Eb^9_{sus} , FMI^7 , Eb^7/G

2. (Med. Funk) $\text{♩} = 107$ Bb/C Cb/Db Db/Eb D/E
(add bs. & dr.)
mf (bs.) (etc.) I play the

Chords: $(\text{Eb}^9_{\text{sus}})\text{Ab}^7_{\text{sus}}$, DbMA^7 , Gb^7_{sus} , CbMA^7 , FMI^7 , BbMI^7 , FMI^7 , BbMI^7

B *mf* I. Street life — be- cause there's no — place I — can go, — Street life, — it's the on -
- ly life — I know, — Street life, — and there's a thou- sand parts to play, —
Street life, — un - til you play — your life — a - way. — You

Chords: FMI^7 , BbMI^7 , CMI^7 , FMI^7 , BbMI^7 , CMI^7 , FMI^7

C BbMI^7 Eb^9_{sus} CMI^7 $\text{F}^7(\#9)$ BbMI^7 (fine) Eb^9_{sus}
Let the peo - ple see — just who you want — to be, And ev - ry night you shine just

2nd VERSE

Street life, you can run away from time. Street life, for a nickel, for a dime.
Street life, but you better not get old. Street life, or you're gonna feel the cold.
There's always love for sale, A grown-up fairy tale,
Prince Charming always smiles, Behind a silver spoon.

A^bMA⁷ **1. A^bMI⁷** **D^b9^{sus}** **G^bMA⁷** **GMI⁷(b5)**

like a su - per star. That's how the life is played, A ten cent mas-quer- ade, You

2. And

B^bMI⁷ **E^b9^{sus}** **A^bMA⁷** **C7(#9)** **2. C[#]MI⁷** **F[#]9^{sus}** **BMA⁷**

dress, you walk, - you talk, You're who you think - you are. If you keep - it young, - your

BMI⁷ **E⁹^{sus}** **A^bMA⁷** **B^bMI⁷** **E^b9^{sus}** **A^bMA⁷**

song is al - ways sung, - Your love will pay your way - be - neath the sil - ver moon.

[D] **E^bMA⁷** **B7/D# (trps.)** **C[#]MI⁷** **B7** **E^bMA⁷** **B7/D#** **C[#]MI⁷** **B7**

Street life, Street life,

f **FMA⁷** **C7/E** **D^bMI⁷** **C7** **FMA⁷** **C7/E** **D^bMI⁷** **B^b9^{sus}**

Street life, Street life.

B^b9^{sus} **A^bMA⁷** **B^b9^{sus}** **B^b9^{sus}** **A^bMA⁷** **1. B^b9^{sus}** **2. B^b/C** **C^b/D^b** **D^b/E^b** **D/E**

mp (strings) 3 (cresc.) I play the

D.S. al fine (1st verse).
Solo on BCB^bCD;
After solos, D.S. al Coda.

f **E^bMA⁷** **B7/D# (trps.)** **C[#]MI⁷** **B7** **E^bMA⁷** **B7/D#** **C[#]MI⁷** **B7**

Street life, Street life,

FMA⁷ **C7/E** **D^bMI⁷** **C7** **FMA⁷** **C7/E** **1. D^bMI⁷** **C7** **2. D^bMI⁷** **B^b9^{sus}**

Street life, Street life,

B^b9^{sus} **A^bMA⁷** **B^b9^{sus}** **B^b9^{sus}** **A^bMA⁷** **B^b9^{sus}** **(On Cue)** **B^b/A^b** **C^b/D^b** **D^b/E^b** **B^bMI⁹**

mp (strings) 3 Vocal returns at letter D during solos. Vamp till cue (vocal ad lib.) (rall.)



McCOY TYNER

Sudden Samba

Neil Larsen

Medium Samba

♩ = 115

N.C. (dr. & perc.; no bass)

(3x's)



(fine)

Solo on form (AB);

After solos, D.S. al fine (no repeat)

Break at end of letter B is used at end of each solo only. Dmi7 chords at letter B are not always anticipated during solos.

Sunrunner

Bob James

Medium Funk/Latin ♩ = 84

(synth. only)

(add dr.) ^{2nd x: add guitar} (C_{MA}⁷) F_C G_C C F_C G_C)

(elec. pn.)

(sample bass line)

A (melody doubled 8^{va} till **B**)

8

(sample bs. line)

5/4

5/4

7/4

7/4

*played by synth bass

B

F_{MI}⁹ A_{MA}⁷/B_b B_b/E_b B_b/C F_{MI}⁹ A_{MA}⁷/B_b B_b/E_b B_b/C F_{MI}⁹ A_{MA}⁷/B_b B_b/E_b B_b/C

(flute, 8^{va})

Chord progression: F_{MI}^9 $A^b_{MA}7/B^b$ B^b/E^b B^b/C A_{MI}^9 $C_{MA}7/D$ D/G D/E A_{MI}^9 $C_{MA}7/D$ D/G D/E

[C] (Solos) C_{MA}^9

Chord progression: $C_{MA}7$ F/C D_{MI}/C G $C_{MA}7$ F/C D_{MI}/C G/C

[D] F_{MI}^9 $A^b_{MA}7/B^b$ B^b/E^b B^b/C A_{MI}^9 C/D D/G D/E

Chord progression: A_{MI}^9 $C_{MA}7/D$ D/G D/E A_{MI}^9 $C_{MA}7/D$ D/G G_{MI}^9 $B^b_{MA}7/C$ C/F F_{MI}^9 $A^b_{MA}7/B^b$ B^b/E^b F G

After solos, D.S. al Coda

[On Cue] C_{MA}^9 (melody doubled 8va) (synth.)

vamp & solo till cue

Chord voicings vary with repetition; melody is unchanging.

Sample bass line at **[B]**

etc.

Take The "A" Train

Music by Billy Strayhorn
Lyric by Lee Gaines

Med. Swing

(Intro)

(light drums)

A (time)

C⁶ D⁹(#11)

You _____ must take the "A" Train _____

D^{Mi}7 G⁷ C⁶ (D^{Mi}7 G⁷)

To go to Sug- ar Hill way up in Har- lem. _____

C⁶ D⁹(#11)

If _____ you miss the "A" Train, _____

D^{Mi}7 G⁷ C⁶ C⁷

You'll find you've missed the quick- est way to Harlem. _____

B F^{MA}7

Hur- ry, _____ get on board it's com- ing, _____

D⁹ D^{Mi}9 G⁹ G⁷(b9)

Lis- ten _____ to those rails a - thrum- ming, _____ On

C C^6 $D^9(\#11)$

board, _____ Get on the "A" Train, _____

D_{mi}^7 G^7 C^6 $(D_{mi}^7 G^7)$

Soon you will be on Sug - gar Hill in Har-lem. _____

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

C^6 $(N.C.)$ C_{MA}^7

Har - lem. _____

(bs. w/pn.)

Instrumental background line during solos for bars 1-4 and 9-12 of letter A and bars 1-4 of letter C as required:

C^6 C^6 E^7 A_{mi}^7 $D^9(\#11)$

The instrumental background line is written on a single staff. It begins with a C^6 chord and a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. This is followed by a C^6 chord and a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. Then, there is a E^7 chord and a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. This is followed by an A_{mi}^7 chord and a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. Finally, there is a $D^9(\#11)$ chord and a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The line ends with a C^6 chord and a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5.

Med. Ballad

Tenderly

Music by Walter Gross
Lyric by Jack Lawrence

A $E^b_{MA}7$ $A^b9(\#11)$ $E^b_{MI}9$ A^b13

The eve-ning breeze — ca-ressed the trees ten-der - ly, — The trem-bling

$F_{MI}9$ $D^b9(\#11)$ $E^b_{MA}7$ $(G_{MI}7 C7)$

trees — em-braced the breeze ten-der - ly; — Then

$F_{MI}7(b5)$ B^b13 $F_{MI}7(b5)$ $(D_{MI}7(b5) G7) B^b13 B^o7$

you and I came wan - der - ing by, And

$C_{MI}7$ $F13$ $F_{MI}7$ B^b7

lost in a sigh were we. — The shore was

B $E^b_{MA}7$ $A^b9(\#11)$ $E^b_{MI}9$ A^b13

kissed — by sea and mist ten-der - ly, — I can't for -

$F_{MI}9$ $D^b9(\#11)$ $E^b_{MA}7$ $(G_{MI}7 C7)$

get — how two hearts met breath- less - ly, Your

$F_{MI}7(b5)$ $(D_{MI}7(b5) B^b13 G7) B^o7$ $C_{MI}7$ $F13$ $F^{\#}o7$

arms o - pened wide and closed me in - side, — You took my

$G_{MI}7 C7(\#5)$ $F_{MI}9$ B^b7 E^b6 $(F_{MI}7 B^b7)$

lips, — you took my love — so ten-der - ly.

May be played in 3/4 (subtract one beat from the first note in each bar).

Theme For Ernie

Fred Lacey

(As played by John Coltrane)

Medium Jazz Ballad

$\text{♩} = 61$

A

Chord progression for section A:

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

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

$B^b_{MI}^7$ $E^b7(b9)$ 1. A^b6 G_{MI}^7 C^7 2. A^b6 $B^b_{MI}^7$ C_{MI}^7

B

Chord progression for section B:

$D^b_{MI}^7$ G^b7 $C^b_{MA}^7$ B_{MI}^7 E^7 A_{MA}^7

$F^{\#}_{MI}^7$ $G^{\#7}$ D_{MI}^7 G^7 $C^{\#}_{MI}^7$ $F^{\#7}$ B^b7 $B^b7(\#9)$ $B^b_{MI}^7$ $E^b7(b9)$

C

Chord progression for section C:

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

$B^b_{MI}^7$ $E^b7(b9)$ $A^b_{MA}^7$ F_{MI}^7 $B^b_{MI}^7$ $E^b7(\#5)$ D_{MI}^7 G^b7

$C^b_{MA}^7$ $E^9(\#11)$ A_{MA}^7 E^b7 $A^b_{MI}^7$ G_{MI}^7 C^7

\odot

Chord progression for section D:

A_{MA}^7 E^b7 $A^b_{MI}^7$ $D^b9(\#11)$

rit. tenor fill — — — — —

Melody is freely interpreted.

There Will Never Be Another You

Med. Swing

Music by Harry Warren

Lyric by Mack Gordon

A

There will be man - y oth - er nights like this, _____ And

I'll be stand - ing here with some - one new, _____ There

will be oth - er songs to sing, An - oth - er fall, an - oth - er spring, But

there will nev - er be an - oth - er you. _____ There

B

will be oth - er lips that I may kiss, _____ But

they won't thrill me like yours used to do, _____ Yes,

I may dream a mil - lion dreams but how can they come true if

there will nev - er, ev - er, be an - oth - er you?

These Foolish Things

Music by Jack Strachey
& Harry Link
Lyric by Holt Marvell

Med. Ballad

A

A cig - a - rette that bears a lip - stick's tra - ces, An air - line tick - et to ro -
man - tic pla - ces, And still my heart has wings, These fool - ish
things re - mind me of you. A tink - ling pia - no in the next a - part - ment
Those stum - bling words that told you what my heart meant, A fair - ground's paint - ed swings,
These fool - ish things re - mind me of you.

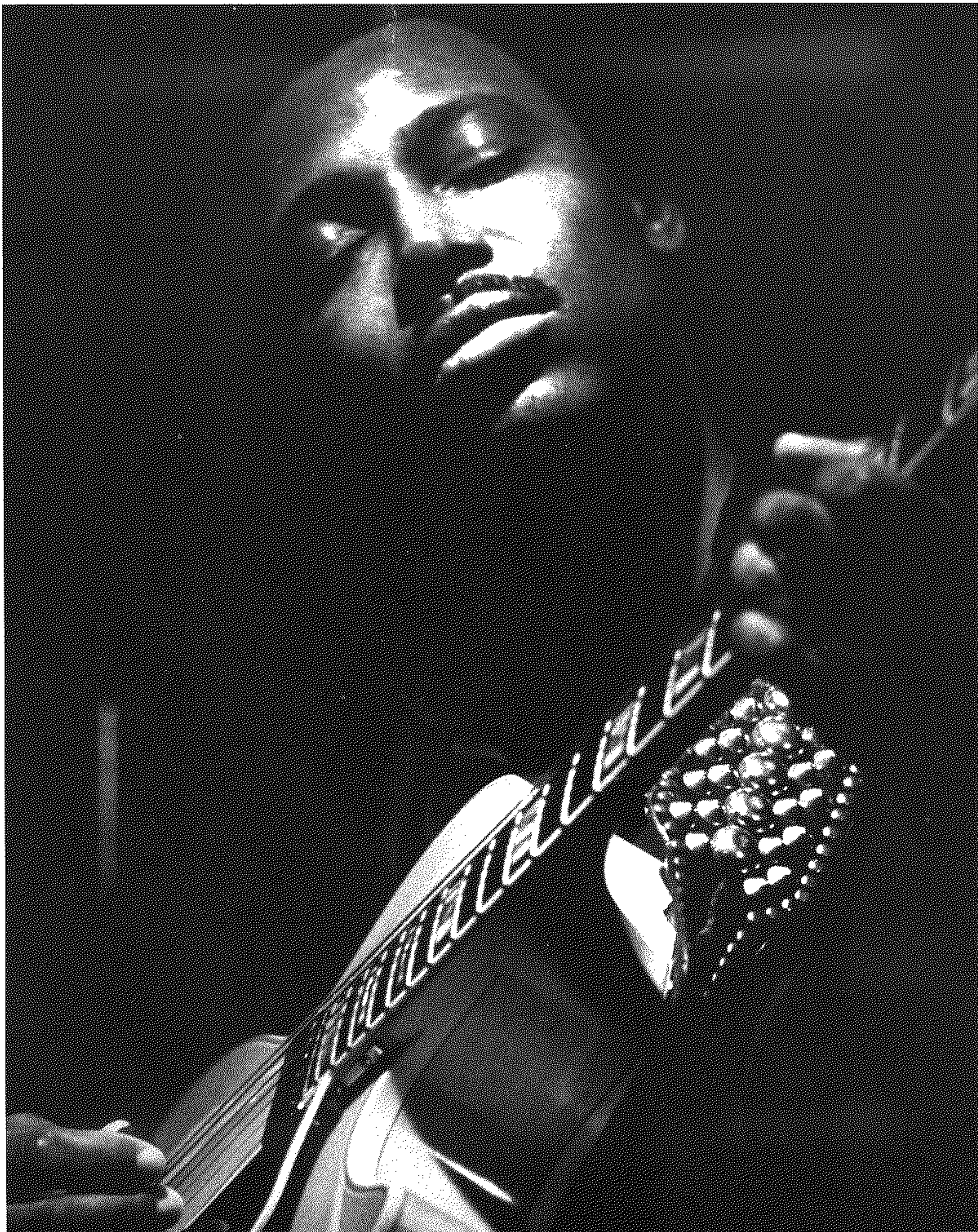
B

You came, you saw, you con - quered me;
When you did that to me, I knew some - how this had to be.

C

The winds of March that make my heart a danc - er, A tel - e - phone that rings but
who's to an - swer? Oh, how the ghost of you clings. These fool - ish
things re - mind me of you.

Alternate changes for soloing on bars 4 & 12 of
letter **A** and bar 4 of letter **C**: | C_M7 F₉ B_M7 E₉ |



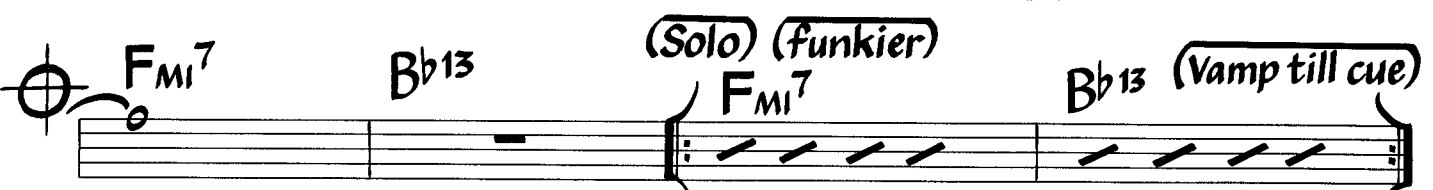
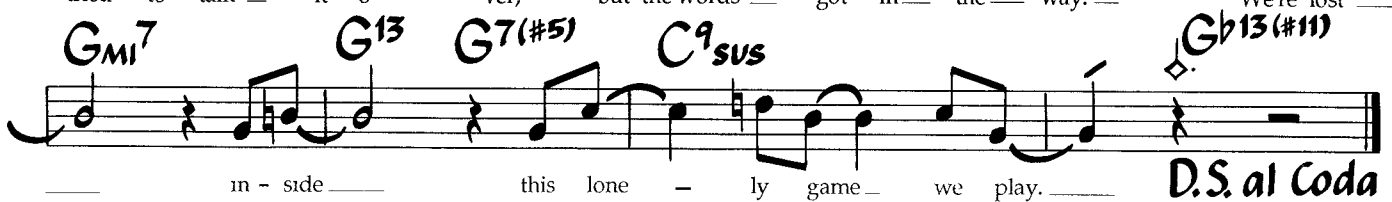
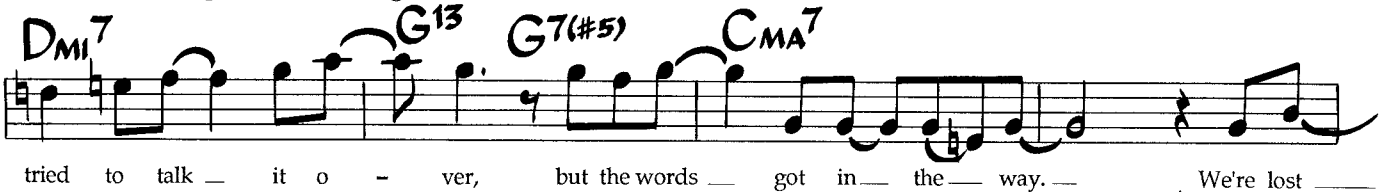
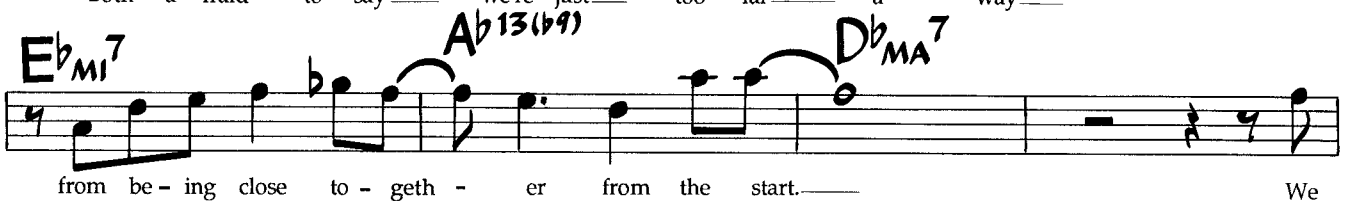
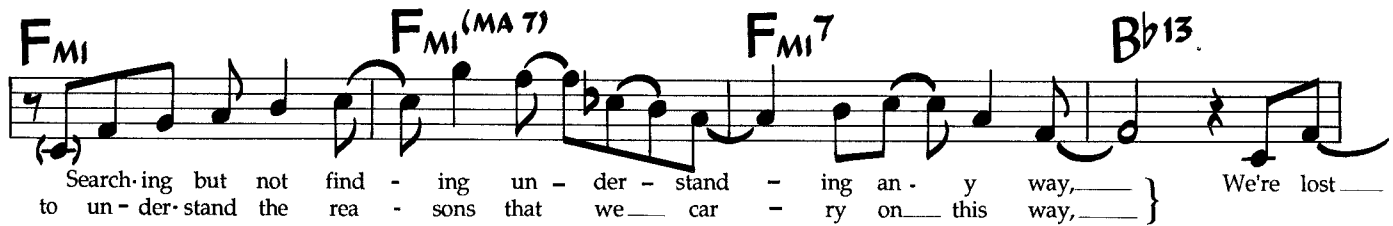
GEORGE BENSON

Med.-Slow Latin/Rock

This Masquerade

Leon Russell
(As sung by George Benson)

♩ = 91



Solo on vamp or on head (ABA); after solos, play head, take Coda, vamp, solo & fade.

Med. Funk Ballad

The Three Marias

Wayne Shorter

$\text{♩} = 94$
(Intro) $E^b_{MA} 7(\#5)$ F E^b/F $E^b_{MA} 7(\#5)$ F

mf (sop.)

F/G $F_{MA} 7(\#5)$ G/A $G_{MA} 7(\#5)$ A^b bass A^b E^b_{sus} D^b E^b G^b/A^b

A G^b/A^b $C^{\#}MI^9$ $A13 G_{MA} 7/A$

$G_{MA} 7(\#5)$ E_{MA}^9 $B^b_{MI} 7(\text{add } 11)$ $D^b_{MA} 7/E^b$ $B^b_{MI} 7(\text{add } 11)$ $D^b_{MA} 7/E^b$ E_{MA}^9 $E/F^{\#}$ C^7_{sus} A/D

B B_{MI}^9 $E13$ $B_{MI}^9(b13)$ $E13$ (3x's) C/D $D13$ D^b/E^b

D^b/E^b $C^{\#}MI^9$ $A13 G_{MA} 7/A$ $G_{MA} 7(\#5)$ E_{MA}^9 $B^b_{MI} 7(\text{add } 11)$ $E^b(b9)$ $(E^b 7(\#5))$ $A^b_{MI} 9 D^b 7(\#5)$

$E/F^{\#}$ **C** $B^b_{MA} 7/D$ $G_{MA} 7/D$

G_{MI}^9 G_{MI}^9/F $E_{MI}^9(b5)$ $D/C7$ $C^{\#}B7$

$B^b_{MI} 9(\text{add } 13)$ $B^b_{MI} 9/A^b$ A^b/D^b $B^b_{MA} 9/C$

D A^b bass A^b E^b_{sus} D^b E^b A^b bass A^b E^b_{sus} $E/F^{\#}$ $B_{MA} 9(\text{add } 13)$ $A_{MA} 7/B$

$D_{MI} 7(b5)$ A^b/B^b G/C A_{MI}^9 D/E A^b/C **E** G^b/A^b

Sheet music for a musical score, featuring various chords and melodic lines across multiple staves.

Chords and Harmonic Progressions:

- Staff 1:** G^b/A^b , $C^\#_{MI}9$, $C^\#_{MI}9/B$, $G^b(add\ 9)/B^b$
- Staff 2:** $E/C^\#$, $C^7_{sus}/F^\#$, $A/G^\#$, $A/C^\#$
- Staff 3:** $B_{MI}9$, E^{13} , A^{13}/B , E^{13} , (2) , (2)
- Staff 4:** C/D , D^{13} , $D^b_{MA}7/E^b$
- Staff 5:** $C^\#_{MI}9$, A/D , E/D , A/D , $A_{MA}7/D$, $C^\#_{MI}7$, $E/F^\#$, $E^7/F^\#$, $C^\#_{MI}/F^\#$, $F^\#_{MI}/E$, $F^\#_{sus}/E$, A^b/C , (D/C)
- Staff 6:** $F^\#_{MI}/E$, $F^\#_{sus}/E$, A^b/C , D/C , $F^\#_{MI}/E$, $F^\#_{sus}/E$, A^b/C , A^b_{MI}/C , B^b7 , (3) , (6)
- Staff 7:** F/A , $D^{dim.}/A$, $G_{MA}7/A$, $G_{MI}9$, $G_{MI}9/F$
- Staff 8:** $B^b_{MA}7(\#5)/E$, $D/C7$, $C^\#/B7$, $B^b_{MI}9(add\ 13)$, $B^b_{MI}9/A^b$
- Staff 9:** A^b/D^b , $B^b_{MA}9/C$, $A^b\ bass$, E^b7_{sus}/B^b , D^b/E^b , $(7x's)$
- Staff 10:** $A^b\ bass$, A^b , E^b7_{sus}/B^b , $E/F^\#$, $(add\ sop.)$, f , $mf\ (ten.)$, $(flute - tacet\ 1^{st}\ \&\ 2^{nd}\ x's)$

Med. Funk Ballad (Intro) The Three Marias (Bass)

$\text{♩} = 94$ $E^b_{MA7}(\#5)/F$

E^b/F

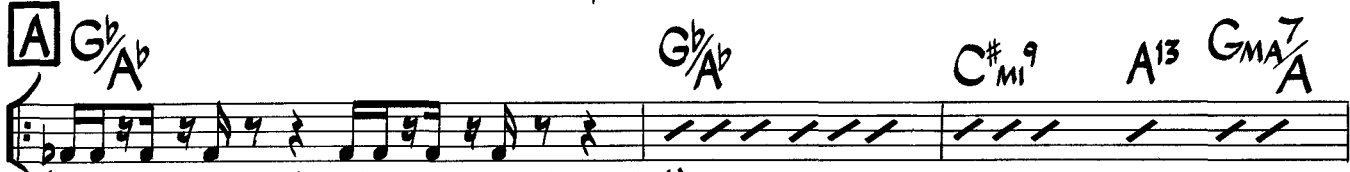
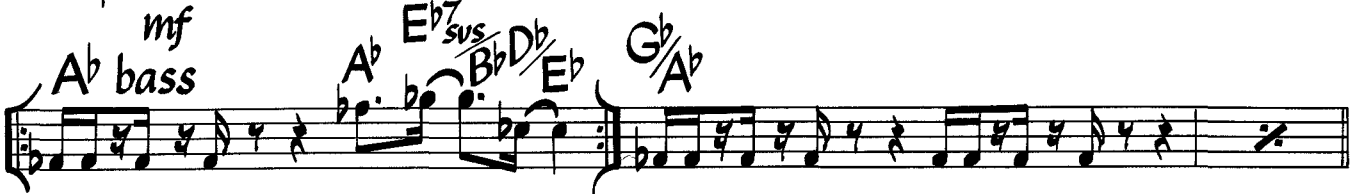
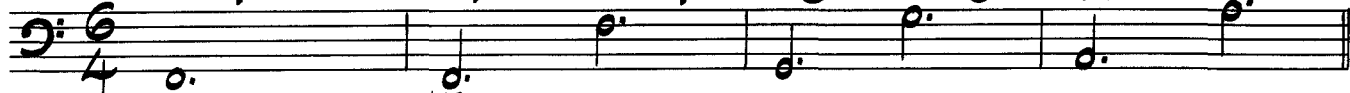
$E^b_{MA7}(\#5)/F$

F/G

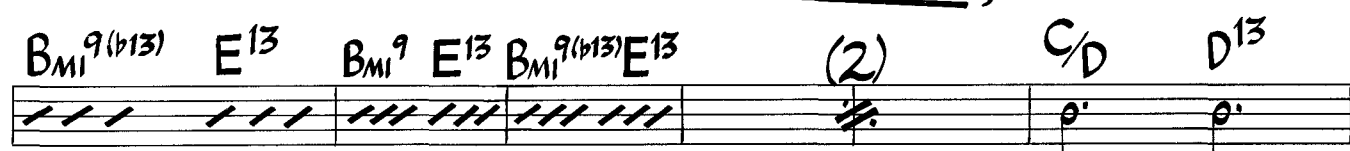
$F_{MA7}(\#5)/G$

G/A

$G_{MA7}(\#5)/A$



(Same bass rhythm throughout - except where noted)



A^b bass A^b E^b7_{sus} B^b $E/F^\#$ $B_{MA}^9(add13)$ A_{MA}^7/B

$D_{MI}^7(b5)$ A^b/B^b G/C A_{MI}^9 D/E A^b/C (etc.)

E G^b/A^b $C^\#_{MI}^9$ $C^\#_{MI}^9/B$ $C^b(add9)/B^b$ $E/F^\#$ C^7_{sus} $A/G^\#$

$(A/G^\#)$ f $(A/C^\#)$

F B_{MI}^9 E^{13} A^{13}/B E^{13} (2) (2) (etc.)

C/D D^{13} $D^b_{MA}^7/E^b$ $C^\#_{MI}^9$ A/D A_{MA}^7/D $C^\#_{MI}^7$ $E/F^\#$ $C^\#_{MI}/F^\#$

$F^\#_{MI}/E$ $F^\#_{sus}/E$ A^b/C (D/C)

$F^\#_{MI}/E$ $F^\#_{sus}/E$ A^b/C A^b_{MI}/C^b B^b7 **G** F/A D^{dim}/A (etc.)

G_{MA}^7/A G_{MI}^9 G_{MI}^9/F $B^b_{MA}^7(\#5)/E$ D/C^7 $C^\#_{MI}/B^7$

$B^b_{MI}^9(add13)$ $B^b_{MI}^9/A^b$ A^b/D^b $B^b_{MA}^9/C$

$B^b_{MA}^9/C$ A^b E^b7_{sus} B^b/E^b $(7xs)$

A^b bass A^b E^b7_{sus} B^b $E/F^\#$ mf

A^b bass f

Med. Funk Ballad

The Three Marias (Keyboard)

♩ = 94

(Intro) $E^b_{MA}7(\#5)$ F E^b/F $E^b_{MA}7(\#5)$ F F/G $F_{MA}7(\#5)$ G/A $G_{MA}7(\#5)$

mf

N.C. A^b E^b7_{sus} B^b E^b G^b/A^b

[A] G^b/A^b $C\#_{MI}9$ $A13$ $G_{MA}7/A$

$G_{MA}7(\#5)/A$ 1. $E_{MA}9$ $B^b_{MI}7(\text{add } 11)$ $D^b_{MA}7/E^b$ $B^b_{MI}7(\text{add } 11)$

$D^b_{MA}7/E^b$ 2. $E_{MA}9$ $E/F\#$ C^7_{sus}/G A/D

[B] $B_{MI}9$ $E13$ $B_{MI}9(b13)$ $E13$ (2) (2) C/D $D13$

f D^b/E^b $C\#_{MI}9$ $A13$ $G_{MA}7/A$ $G_{MA}7(\#5)/A$

$E_{MA}9$ $B^b_{MI}7(\text{add } 11)$ $E^b7(b9)(\#5)$ $A^b_{MI}9$ $D^b7(b9)(\#5)$ $E/F\#$ $>mf$

[C] $B^b_{MA}7/D$ $G_{MI}9$ $G_{MI}9/F$ $E_{MI}9(b5)$ $D/C7$ $C\#_{B7}$

B \flat Mi 9 (add 13) **B \flat Mi 9 /A \flat** **A \flat /D \flat** **B \flat MA 9 /C** **B \flat MA 9 /C**

D **N.C.** **A \flat** **E \flat 7sus/B \flat** **D \flat /E \flat** **N.C.** **A \flat** **E \flat 7sus/B \flat** **E/F \sharp**

mf **BMA 9 (add 13)/AMA 7** **BDMi 7 (b5)** **A \flat /B \flat** **G/C.** **Ami 9** **D/E** **A \flat /C**

E **G \flat /A \flat** **C \sharp Mi 9** **C \sharp Mi 9 /B**

G \flat (add 9)/B \flat **E/F \sharp** **C 7 sus/G** **A/G \sharp**

f(A/G \sharp) **A/C \sharp**

[F]

B \flat M \flat 9 E13 A $\frac{13}{B}$ E13 (2) (2)

C/D D13 D \flat MA7/E \flat

8va

C \sharp M \flat 9 A/D E/D A/D A $\frac{MA7}{D}$ C \sharp M \flat 7 E/F \sharp E $\frac{7}{F\sharp}$ C \sharp M \flat F \sharp M \flat F \sharp SUS E A \flat /C (D/C)

F \sharp M \flat F \sharp SUS E A \flat /C D/C F \sharp M \flat F \sharp SUS E A \flat /C A \flat M \flat /C \flat B \flat 7 (3/4)

[G]

F/A D $\frac{dim.}{A}$ G $\frac{MA7}{A}$

G \flat M \flat 9 G \flat M \flat 9/F B \flat MA7(#5)/E D/C7 C \sharp /B7

B \flat M \flat 9(add 13) B \flat M \flat 9/A \flat A \flat /D \flat B \flat MA9/C B \flat MA9/C

N.C. A \flat E \flat 7SUS/B \flat D \flat /E \flat (7x's) N.C. A \flat E \flat 7SUS/B \flat E/F \sharp

mf



Photo by Tom Copi ©1988

WAYNE SHORTER

Medium Jazz
Waltz

Three Views Of A Secret

Jaco Pastorius

J = 112

A 2nd x: [N.C.]

Section A, measures 1-12. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The notation includes various chords: E⁹, G#7(#5), A7, C/D, D9(#11), C#_{Mi}7, B_{Mi}11, A7, F#7(b9), A/B, E⁹_{sus}, E⁹, G#7(#5), C#_{Mi}7, B^b13, F#7(#9), A7, C⁹, A7, F#7 A/B, E_{bass} [E7(#9)]. Performance markings include 'mf' and '1st x: strings w/ voices', '2nd x: harmonica w/ voices'. A double bar line with a repeat sign and first/second endings is present at the end of the section.

B

Section B, measures 1-16. The key signature changes to two flats (Bb, Eb). The time signature is 6/4. The notation includes various chords: D^b6/4, A^b13, D^b6/4, A^b13, D^b6/4, A^b13, G^bMA⁹, B13(#11), C#7(#9), G#13, C#7(#9), G#13, C#MA⁹, B#, B9(#11), E¹³_{sus}, A_{MA}7, D9, C#_{Mi}7, B_{MA}7, E_{MA}7, F#_{Mi}7, G#_{Mi}7, A_{Mi}7(add 11), B13(b9)_{sus}. Performance markings include 'mf' and '(harmonica) [F/G on D.S.]'. A double bar line is present at the end of the section.

C

Section C, measures 1-8. The key signature is two flats (Bb, Eb). The time signature is 6/4. The notation includes various chords: E_{MA}7, G#_{Mi}7, C#_{Mi}7, G13, F#_{Mi}7, G#_{Mi}7, A_{Mi}7, B13(b9)_{sus}, E6/4, G#_{Mi}7, C#_{Mi}7. Performance markings include 'mf' and '3' (triplets). A double bar line is present at the end of the section.

Chords and Performance Instructions:

- Staff 1:** G^{13} , $F^{\#}_{MI}7$, $G^{\#}_{MI}7$, Φ^1 , $A_{MI}7$ (flute), A_{MA}^9 (hold till cue), f (4x's).
- Staff 2:** (On Cue) $C^{\#}$ bass, $C^{\#7}(\#9)/G^{\#}$, B bass, $C^{\#}/A$ (bowed basses), Φ^1 .
- Staff 3:** $A_{MA}7$, $B_{MI}7$, $E_{MA}7$, $G^{\#}_{MI}7$, $C^{\#}_{MI}7$.
- Staff 4:** G^{13} , $F^{\#}_{MI}7$, $G^{\#}_{MI}7$, $A_{MI}7$, $B^{13}(\#9)_{sus}$.
- Staff 5:** $E^{6/4}$, $G^{\#}_{MI}7$, $C^{\#}_{MI}7$, G^{13} .
- Staff 6:** $F^{\#}_{MI}7$, $G^{\#}_{MI}7$, $A_{MI}7$ (cresc.), C/D .
- Staff 7:** **D** $G_{MA}7$, $B_{MI}7$, $E_{MI}7$, B^b_{13} (harmonica solos around melody), f .
- Staff 8:** A_{MI}^9 , B^{13}_{sus} , C^{13}_{sus} , D^{13}_{sus} (4x's), **D.C. al Coda Two** (Φ^2).
- Staff 9:** Φ^2 , $E^{7}(\#9)$, $C^{\#7}(\#9)$, C^{13} , A^7 (harmonica solos over melody), (Vamp & fade).

Time Remembers One Time Once

Denny Zeitlin

Med. Jazz Waltz

♩ = 143

[A]

(pn.) $F\sharp_{MI}^{11}$ $(B^9) E_{MA}^7/B$ $F\sharp_{MI}^{11}$ $(pn.) E_{MI}^{13}$

A_{MA}^9 $E/F\sharp$ $B_{MI}^7(\flat 9)$ E_{MI}^{11}

1. E_{MI}^9/F F/G $G^7/D\flat$ $G^9/D\flat$ $A^9/E\flat$

$(A^9/E\flat)$ $E^7/B\flat$ $E^9/B\flat$ $C^9(\sharp 5)$

2. $(pn.) (D\flat^7/G)$ $(F\sharp^{13}(\sharp 11))$

$G\flat_{MA}^7/F$ F_{MI}^9

G_{MA}^9 $(D\flat^7(\sharp 9))$ $G_{MA}^{13}(\sharp 11)/D\flat$ $G\flat_{MA}^9$

(last x: molto rit.)

Chords in parentheses are used for solos.

Med. Bossa Nova

Triste

(F_{MA}⁷) Antonio Carlos Jobim

A

A_{MA}⁷ F_{MA}⁷(b5)/A

Sad is to live in sol - i - tude,

A_{MA}⁷ C#_{MI}⁷ F#⁷(#5)

Far from your tran - quil al - ti - tude;

B_{MI}⁷ G#_{MI}⁷(b5) C#⁷ F#_{MI}^(MA7) F#_{MI}⁷ G#⁷(#9)

Sad is to know that no one ev - er can live on a dream that nev -

C#_{MA}⁷ G#¹³ C#_{MA}⁷ F#⁷ B_{MI}⁷ E⁷

er can be, will nev - er be, Dream - er a - wake, wake up and see,

B

A_{MA}⁷ A_{MI}⁷ A_{MI}⁶

Your beau - ty is an aer - o - plane,

A_{MA}⁷ E_{MI}⁷ A⁷

So high my heart can't bear the strain;

D_{MA}⁷ D_{MI}⁶ C#_{MI}⁷ C⁰⁷

A heart that stops when you pass by, on - ly to cause me pain,

B_{MI}⁷ E^{9sus} E^{7sus}(b9) (A_{MI}⁷ A_{MI}⁶ A_{MI}⁷ A_{MI}⁶)

Sad is to live in sol - i - tude.



HERBIE HANCOCK, MILES DAVIS & RON CARTER

Tune Up

Miles Davis

Fast Swing ♩ = 280

(Intro) N.C.

(pn. only)

A (band enters) (trp.)

Emi7 A7 Dma7

Dmi7 G7 Cma7

Cmi7 F7 Bbma7 Gmi7

1 Emi7 F7 Bbma7 A7

2 Emi7 A7 Dma7

Solos on **A**
After solos, D.S. al Coda (w/ repeat)

trp.

rhythm

Emi7 A7 Dma9(#11) (bs.) decresc.

Dma9(#11) mp

Med. Funk/
Rock Shuffle
($\frac{1}{16}$'s swing)
♩ = 103

Turn Your Love Around

Jay Graydon
Steve Lukather
Bill Champlin
(As sung by
George Benson)

(Intro) (trp. w/ flute 8va) (2nd x)

(pn.) G Dmi⁹ (bs.)

1. 2., 3.

(etc.) (etc.)

A

You got the love, — you got the pow — er, but you just don't un — der — stand; —
I'm trying to show — how much I love — you, still be — liev — ing in ro — mance; —

Dmi⁹ G Dmi⁹ G⁹sus

girl, you've been charg-ing by the hour for your
you're tak-ing way too man - y chanc - es with our

1. 2., 3.

CMA⁷ A7(b9) Dmi⁹ A7(b9) FMA⁷ G¹³sus

love. When the I re — mem — ber when — you used to be — the
love. When the wo — man needs a taste — of yester — day, — and

G¹³sus FMA⁷ E7(#9) break — — — — (trps.) A mi⁷

talk of the town; — all — you'd get is lone — ly. } Turn your love a round; —
he stays at home; — all — they get is lone — ly. }

B

A mi⁷ FMA⁷ E7(#9) E7(#9) A mi⁷ CMA⁷/GFMA⁷

don't you turn me down; —

(trps.)

F_{MA}7 *E⁷(^b9)_(#5)* *E⁷(#9)_(#5)* *A_{MI}7* *C_{MA}7/G* *F_{MA}7* *E+* *E⁷(^b9)*

I can show you how; _____ turn your love a -

F_{MA}7 *E+*

round. _____

(pn.)

(bs.)

D.S. al Coda (no repeats; sing 3rd verse)

F_{MA}7 *B_{MI}7(add11 omits5)* *E+* *E⁷(^b9)_(#5)* *A_{MI}9*

round. _____ Oh, girl — you know — me I'm a -

C/D *B_{MI}/D* *C/D* *B_{MI}/D* *F_{MA}7* *B_{MI}7(add11 omits5)* *E+* *E⁷(^b9)_(#5)* *A_{MI}9*

lone un - til you show — me that you're still in love with me. We're gon-na make —

A_{MI}9/G *F_{MA}7* *E⁷(#9)_(#5)* *A_{MI}7* *E⁷(#9)_(#5)* break — — — — — *A_{MI}7*

it; we're gon-na take — it back where we be — long. Turn your love a - round; —

A_{MI}7 (trps. as at) *F_{MA}7* *E⁷(^b9)_(#5)* *E⁷(#9)_(#5)* *A_{MI}7* *C_{MA}7/G* *F_{MA}7*

don't you turn me down; _____

(F_{MA}7) *E⁷(^b9)_(#5)* *E⁷(#9)_(#5)* *A_{MI}7* *C_{MA}7/G* *F_{MA}7* *E+* *E⁷(^b9)*

I can show you how; _____ Turn your love a -

D_{MI}9 *F_{MA}7/G* *E+* *A_{MI}7*

round. _____ Turn your love a - round; —

Vamp & fade

Sample bass line at 4 before : *F_{MA}7* *G13sus* *F_{MA}7* *E⁷(#9)_(#5)* 3rd VERSE

Without the woman I can make it,
But I need the girl to stay;
Ah, don't you let the lady take it all away
When the (woman needs a taste)

(simile through , Coda, and)

Med. Swing

Twisted

Music by Wardell Gray
Lyric by Annie Ross

[A] **[S]** **(pn.)** $\text{♩} = 165$ C $\text{B}\flat$ Gmi $\text{B}\flat$ C

My an - a - lyst

told me that I was right out of my head, the way he de - scribed it he said I'd be

bet - ter dead than live. I did - n't lis - ten to his jive, I

knew all a - long he was all wrong, and I knew that he thought

I was cra - zy but I'm not, oh, no. My an - a - lyst They

[B] C^7 F^7 C^7

say as a child I ap - peared a lit - tle bit wild with all my cra - zy i - deas, but

I knew what was hap - p'nin', I knew I was a gen - ius.

What's so strange when you know that you're a wiz - ard at three?

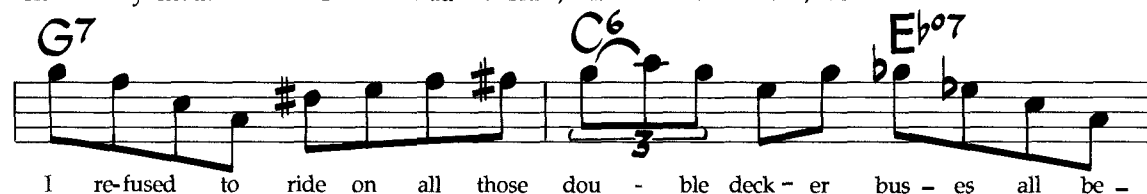
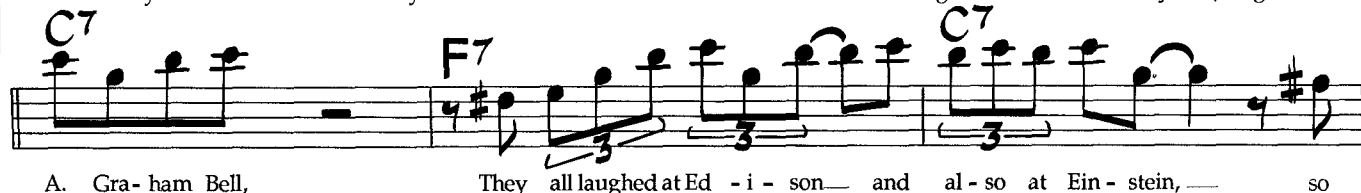
I knew that this was meant to be. Well I heard

[C] C^7 F^7 C^7

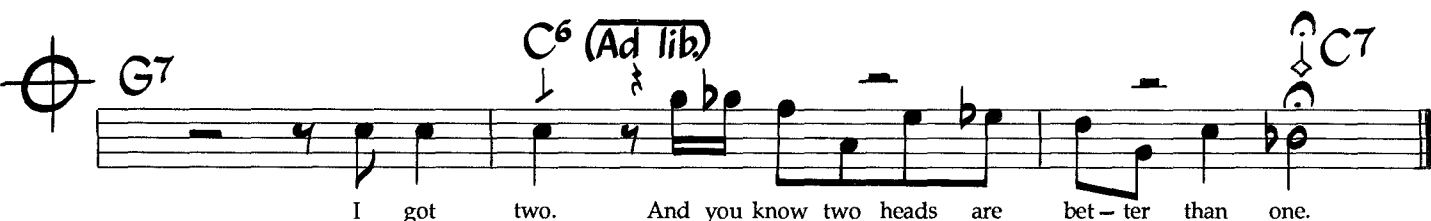
lit - tle child - ren were sup - posed to sleep tight, That's why I drank a fifth of



[D]



D.S. al Coda My an-a-lyst
(play **[A]** twice, sing 1st & 6th verses)



2nd VERSE

(My analyst) told me that I was right out of my head.
He said I'd need treatment but I'm not that easily led,
He said I was the type that was most inclined,
When out of his sight to be out of my mind and he thought
I was nuts, no more ifs or ands or buts, oh no.

6th VERSE

(My analyst) told me that I was right out of my head,
But I said "Dear Doctor, I think that it's you instead,"
'Cause I have got a thing that's unique and new.
It proves that I'll have the last laugh on you.
'Cause instead of one head..(to Coda)

Unit Seven

Sam Jones

(As played by Wes Montgomery)

Medium-Up Swing

♩ = 218

A

(gtr.)

C^7 ($Gm^7 C^7$) C^7 ($Gm^7 C^7$)

F^7 ($Cm^7 F^7$) C^7 (C^7) $A^7(\#5)$

1. $A^b_{MA}7$ ($D^b_{MA}7$) $D^b_{MA}7$ $C_{MA}7^*$ G^7

2. $A^b_{MA}7$ ($D^b_{MA}7$) $D^b_{MA}7$ $C_{MA}7^*$ A^7 break

(Swinging Latin (bass in 2))

B

Dm^7 G^7 $C_{MA}7$ $A^7(b9)$

(top note of piano voicing)

Dm^7 $G^7(b9)$ E^7 $A^7(\#5)$ Dm^7 break

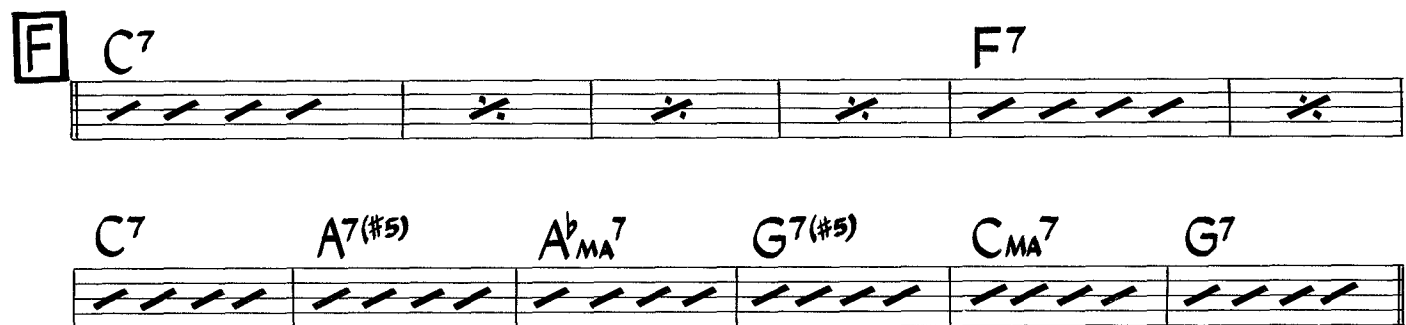
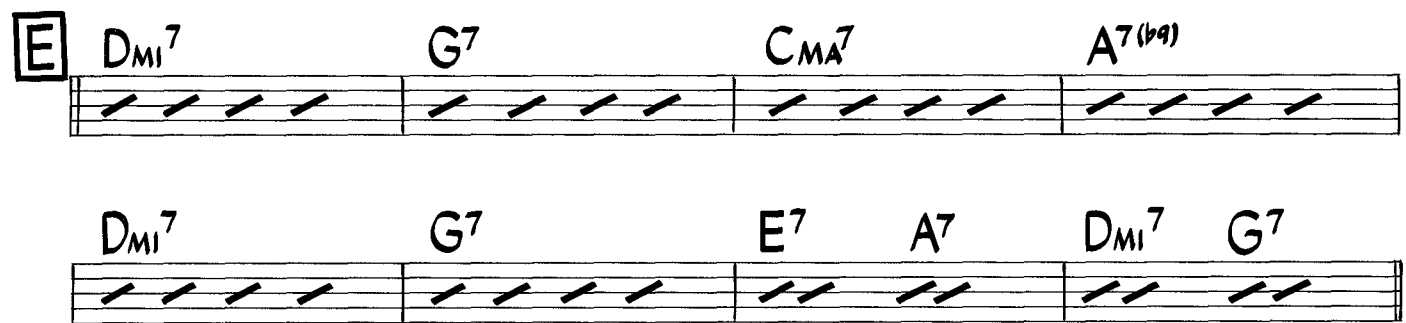
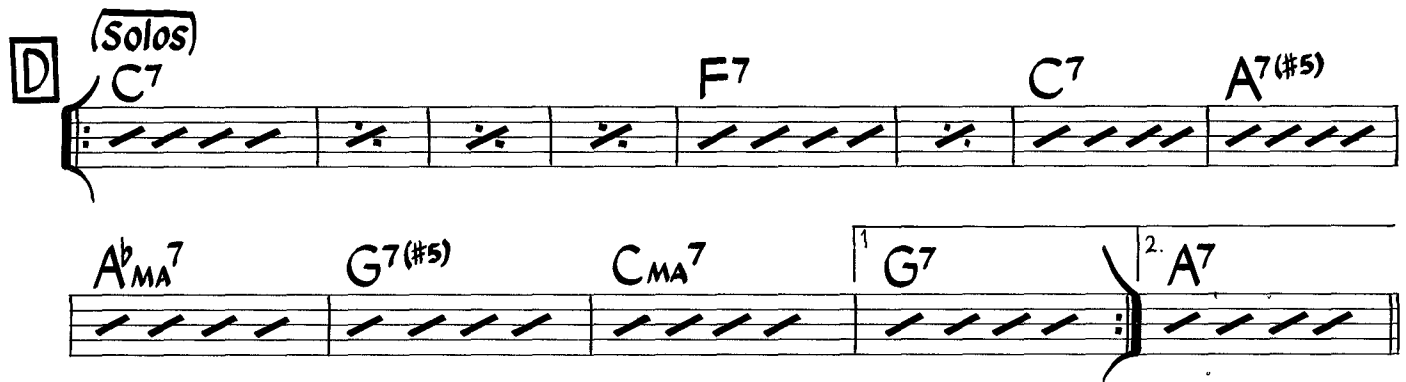
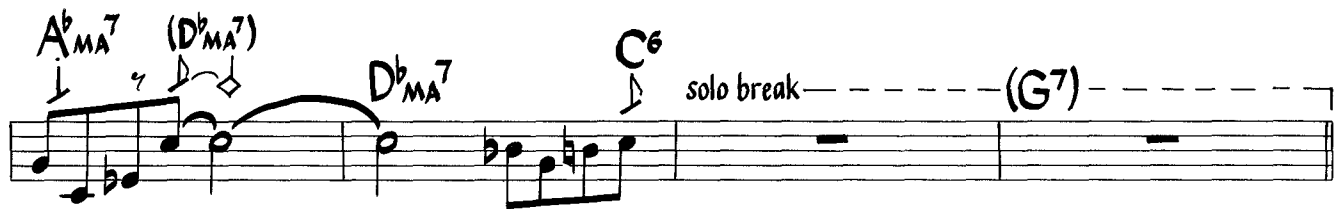
C

(Swing)

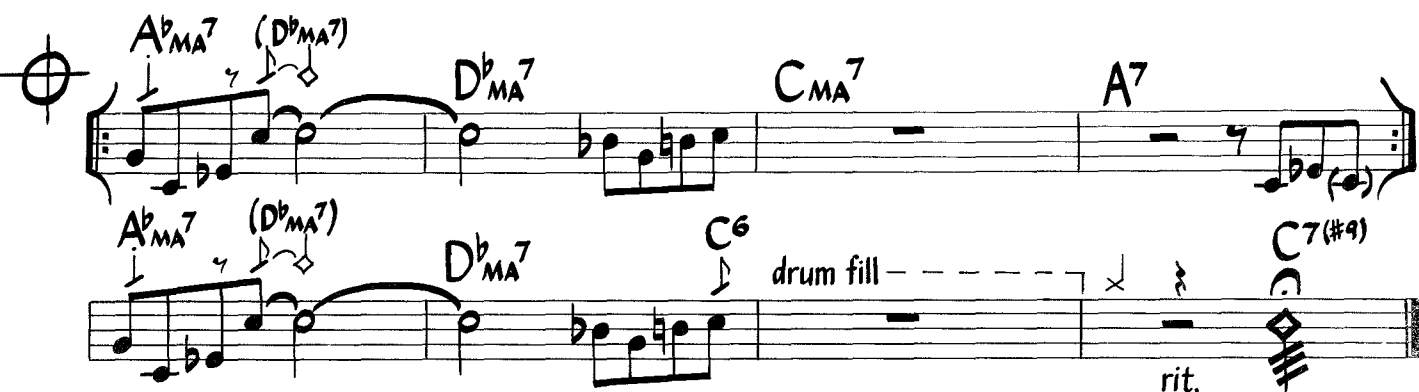
C^7 ($Gm^7 C^7$) C^7 ($Gm^7 C^7$)

(bass in 4) ($Cm^7 F^7$) C^7 (C^7) $A^7(\#5)$

*no piano on this chord



Solo on DDEF
(after solos, D. C. al Coda)



Solos in 4. Gtr. sounds one octave lower than written. Bass walks through head, ignoring kicks and chords in parentheses (but observing breaks).



Photo by Tom Copi ©1988

FREDDIE HUBBARD

Medium Jazz Waltz
♩ = 163

Up With The Lark

Jerome Kern
(As played by Bill Evans)

(Intro) C_{MA}^7/G C^6/G G^9_{sus} G^7

(pn. only)

C_{MA}^7/G C^6/G G^9_{sus} $A^{\flat 13}/G$ G^{13} $G^9(\#5)$

C_{MA}^7/G C^6/G G^9_{sus} G^7

C^6 $E^{\flat 13}$ $A^{\flat MA}^7$ $G^7(\#9)$

(add bass)

A C^6 G^9 C^6/q G^9_{sus} $F_{MI}(\#9)$

(add drums)

$E_{MI}^7(\text{add } 11)$ $A_{MI}^7(\text{add } 11)$ D^{13}

$D_{MI}^7(\text{add } 11)$ G^{13} D_{MI}^9 G^{13}

C^6/q $E^{\flat 13}$ $A^{\flat MA}^7$ $G^7(\#9)$

fill

B C^6 G^9 C^6/q G_{MI}^7 $F^{\#}_{MI}^7(\text{add } 11)$

B^7 E^6/q $C^{\#}_{MI}^7$ $F^{\#}_{MI}^7(\text{add } 11)$ B^7

System 1: E_{MA}^7 $F_{MI}^7(\text{add } 11)$ B^b7 $E^b\frac{6}{9}$
System 2: $(E^b\frac{6}{9})$ A^{13} $A^7(\#5)$ D_{MA}^7 $\#$
System 3: (G_{MA}^7) (F_{MA}^7) $(E^b_{MA}^7)$ $(D^b_{MA}^7)$
 B/G A/F G/E^b F/D^b

Section C:
System 4: C^6 G^9 $C^6\frac{9}{4}$ $F_{MI}^{(MA\ 7)}$ $E_{MI}^7(\text{add } 11)$
System 5: $A_{MI}^7(\text{add } 11)$ D^7 A^b7 \oplus C_{MA}^7/G C^6/G G^9_{sus}
System 6: G^7 C^6 E^b13 $A^b_{MA}^7$ $G^7(\#9)$
 solo break —————

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

Section 7:
System 8: \oplus C_{MA}^7/G C^6/G G^9_{sus} G^7
System 9: C_{MA}^7/G C^6/G G^9_{sus} A^b13/G G^{13} $G^9(\#5)$
System 10: C_{MA}^7/G C^6/G G^9_{sus} G^7 G^9_{sus} $G^7(\frac{b9}{\#5})$
 mp. rit. molto rit.

System 11: $C^6\frac{9}{4}$ G_{MI}^7 $F^{\#}_{MI}^7$ F_{MI}^7 $F_{MI}^{(MA\ 7)}$ $E_{MI}^7(\text{add } 11)$ $B^b9(\#11)$ A_{MI}^7 $D^9(\#11)$ $D^b_{MA}^7(\#11)$ $C_{MA}^{13(\#11)}$
 f (directed)

Use chords in parentheses for solos. Melody is rather freely interpreted.

Med. - Slow Latin/Funk

Velas
(Velas Içadas)Ivan Lins
Vitor Martins
(As played by Quincy Jones)

♩ = 88

(Intro)

Intro musical notation. Key signature: one flat (Bb). Time signature: 4/4. The piece starts with a mezzo-forte (mf) dynamic. The first measure is a whole note chord EbMA7/F. The second measure is a whole note chord BbMA7/F. The third measure is a whole note chord Cm7/F, marked with a first ending bracket. The fourth measure is a whole note chord BbMA7/F. The fifth measure is a whole note chord Cm7/F, marked with a second ending bracket. The sixth measure is a whole note chord Dm7G9, marked with a 'sus 4-3' bracket. The piece ends with a double bar line.

Section A, first line. Key signature: one flat (Bb). Time signature: 4/4. The first measure is a whole note chord Cm9, marked with a '3' bracket and '(harmonica)'. The second measure is a whole note chord F9sus, marked with a '3' bracket. The third measure is a whole note chord Eb9sus, marked with a '3' bracket. The fourth measure is a whole note chord BbMA7/D, marked with a '3' bracket. The fifth measure is a whole note chord G9sus, marked with a '3' bracket. The sixth measure is a whole note chord G9, marked with a '3' bracket.

Section A, second line. Key signature: one flat (Bb). Time signature: 4/4. The first measure is a whole note chord Cm9, marked with a '3' bracket. The second measure is a whole note chord F9sus, marked with a '3' bracket. The third measure is a whole note chord F9, marked with a '3' bracket. The fourth measure is a whole note chord Db/Cb, marked with a '3' bracket. The fifth measure is a whole note chord Bb7sus, marked with a '3' bracket. The sixth measure is a whole note chord Bb7, marked with a '3' bracket. The seventh measure is a whole note chord Bbm7, marked with a '3' bracket. The eighth measure is a whole note chord Bb7, marked with a '3' bracket.

Section A, third line. Key signature: one flat (Bb). Time signature: 4/4. The first measure is a whole note chord Ebmi9, marked with a '3' bracket. The second measure is a whole note chord Ab9sus, marked with a '3' bracket. The third measure is a whole note chord Abmi9, marked with a '3' bracket. The fourth measure is a whole note chord DbMA7/Ab, marked with a '3' bracket. The fifth measure is a whole note chord G9sus, marked with a '3' bracket. The sixth measure is a whole note chord G9, marked with a '3' bracket.

Section A, fourth line. Key signature: one flat (Bb). Time signature: 4/4. The first measure is a whole note chord C9sus, marked with a '3' bracket. The second measure is a whole note chord C9, marked with a '3' bracket. The third measure is a whole note chord F9sus, marked with a '3' bracket. The fourth measure is a whole note chord F7, marked with a '3' bracket. The fifth measure is a whole note chord BbMA7, marked with a '3' bracket. The sixth measure is a whole note chord G9sus, marked with a '3' bracket. The seventh measure is a whole note chord G9, marked with a '3' bracket. The eighth measure is a whole note chord Ami7(b5), marked with a '3' bracket. The ninth measure is a whole note chord D7(#5), marked with a '3' bracket. The piece ends with a double bar line. Below the notation is the instruction '(gtr. w/ whistle)'.

Section B, first line. Key signature: one flat (Bb). Time signature: 4/4. The first measure is a whole note chord Gmi9, marked with a '3' bracket. The second measure is a whole note chord Gmi7/F, marked with a '3' bracket. The third measure is a whole note chord Emi7(b5), marked with a '3' bracket. The fourth measure is a whole note chord A7(#5), marked with a '3' bracket. The fifth measure is a whole note chord DMA7, marked with a '3' bracket. The piece ends with a double bar line. Below the notation is the instruction '(harm. solo on D.S.)'.

Section B, second line. Key signature: one flat (Bb). Time signature: 4/4. The first measure is a whole note chord C#mi7(b5), marked with a '3' bracket. The second measure is a whole note chord F#7(b9), marked with a '3' bracket. The third measure is a whole note chord Bmi(MA7), marked with a '3' bracket. The fourth measure is a whole note chord Bmi7, marked with a '3' bracket. The fifth measure is a whole note chord E13sus, marked with a '3' bracket. The sixth measure is a whole note chord E13(#11), marked with a '3' bracket. The piece ends with a double bar line. Below the notation is the instruction '(end solo)'.

Section C, first line. Key signature: one flat (Bb). Time signature: 4/4. The first measure is a whole note chord A13sus, marked with a '3' bracket. The second measure is a whole note chord Ami9, marked with a '3' bracket. The third measure is a whole note chord DMA7/A, marked with a '3' bracket. The fourth measure is a whole note chord B9sus, marked with a '3' bracket. The fifth measure is a whole note chord B9, marked with a '3' bracket. The piece ends with a double bar line.

(harmonica)

Section C, second line. Key signature: one flat (Bb). Time signature: 4/4. The first measure is a whole note chord E9sus, marked with a '3' bracket. The second measure is a whole note chord E9, marked with a '3' bracket. The third measure is a whole note chord A9sus, marked with a '3' bracket. The fourth measure is a whole note chord Ami11, marked with a '3' bracket. The fifth measure is a whole note chord DMA7/A, marked with a '3' bracket. The sixth measure is a whole note chord Ami11, marked with a '3' bracket. The seventh measure is a whole note chord DMA7/A, marked with a '3' bracket. The eighth measure is a whole note chord Ami11, marked with a '3' bracket. The piece ends with a double bar line.

f (gtr. w/ whistle)

F^{13}_{sus} F_{MI}^{11} $A^{\flat 13}_{sus}$ $A^{\flat}_{MI}^{11}$

(harm. solo)

G_{MI}^7 C^7 F^9_{sus} F^{13} $B^{\flat}_{MA}^7$ $A_{MI}^7(\flat 5)$ $D^7(\flat 9 \sharp 5)$

mf

D.S. al Coda

D_{MA}^7/A A^9_{sus} D_{MA}^7/A A_{MI}^{11}

Melodic rhythm is freely interpreted. Intro is from Bobbi Norris LP and is played on bass (15vab.).
On Quincy Jones version, guitar improvises over intro chords.

(Vamp, fill & fade)

Very Early

Bill Evans

Medium Jazz Waltz

[A]

Chords in Section A: C_{MA}^7 , B^b_9 , $E^b_{MA}^7$, $A^b_{13(b9)}$, $D^b_{MA}^7$, G^{13} , C_{MA}^7 , $B^b_9(\#11)$, D_{MA}^7 , A_{MI}^7 , $F^{\#}_{MI}^7(add\ 11)$, $B^{13(b9)}$, $E_{MI}^7(add\ 11)$, A^b_{13} , $D^b_{MA}^7$, G^9_{sus} , $G^7(\#5)$.

[B]

Chords in Section B: B_{MA}^9 , $A^b_{13(b9)}$, $D^b_{MA}^7$, B^b_{13} , B_{MA}^7 , G^{13}_{sus} , G^{13} , C_{MA}^7 , A^b_9 , $D^b_{MA}^9$, $G^{13(b9)}$, C_{MA}^9 , $A^7(b9)$, D_{MI}^7 , C_{MA}^7/E , F , G^7 , C_{MA}^7 , G^{13} .

solo break— — — — —

Chords in final section: D_{MI}^7 , C_{MA}^7/E , F , G^7 , D_{MI}^7 , $C^{\#}_{MI}^7$, $B^b_{MA}^9$, G_{MA}^7 , B_{MA}^7 .

rit.

Melody is rather freely interpreted rhythmically.

Voyage

Kenny Barron

(As played by Stan Getz)

Bright Swing

$J = 232$

1. $F_{M1} \frac{6}{9}$ (ten. & pn.) $F^{\#}_{M1} \frac{6}{9}$
 $F7(b9)$ $B^b_{M1} 7$ $G_{M1} 7(b5)$ $C7(b9)$
 1. $F_{M1} \frac{6}{9}$ ($G_{M1} 7(b5)$ $C7(b9)$) 2. $F_{M1} \frac{6}{9}$

B $D^b_{MA}7$ $E_{MI}7$ A^7 $D_{MA}7$ $F_{MI}7$ B^b7 $E^b_{MA}7$ $F^{\#}_{MI}7$ B^7 $E_{MA}7$ $G_{MI}7(b5)$ $C^7(b9)$

C

(ten. & ph.)

F_{Mi}^{6/9} F[#]_{Mi}^{6/9}

F7(b9) B^b_{Mi}⁷ G_{Mi}^{7(b5)} C7(b9)

F_{Mi}^{6/9} (G_{Mi}^{7(b5)} C7(b9))

(fine)

Chords in parentheses are used for solos.

Waltz For Debby

Bill Evans

[A]

(A_{mi}7) F_{MA}7/A D_{mi}7 G_{mi}7 C7 A7/G D7/F# G7/F C7/E
 F7/E^b B^b6/D G_{mi}7(b5)/D^b C7 /B^b A_{mi}7 D_{mi}7 G_{mi}7 C7
 (A_{mi}7) F_{MA}7/A D_{mi}7 G_{mi}7 C7 A7/C# D7/C G7/B C7/B^b
 A7 D_{mi}7 B7 E7 (A_{MA}7 A/C# B_{mi}7 A_{MA}7 G#)

[B]

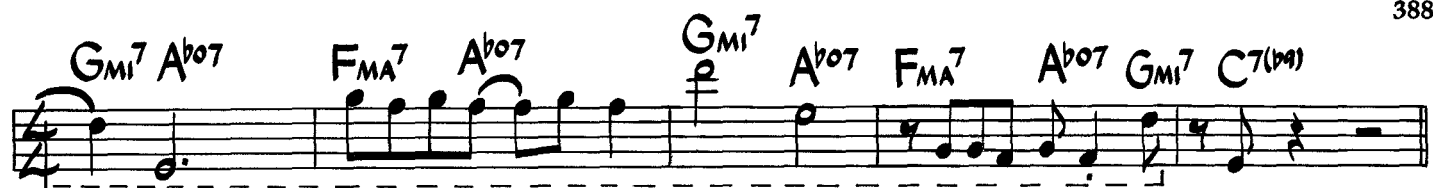
G_{mi}7 C9 A_{mi}7 D7 G_{mi}7 A7 D_{mi}7 C_{mi}9
 B^bMA7 A7 D_{mi}7 G13 A^bMA7 D^bMA7 G_{mi}7 C7

[C]

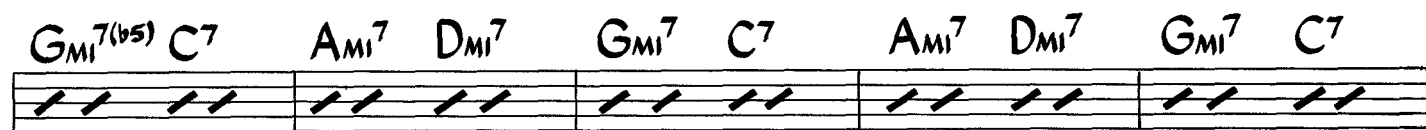
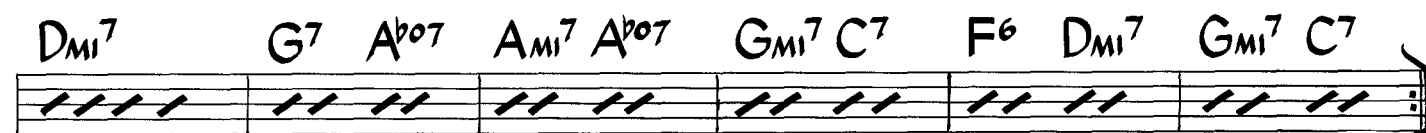
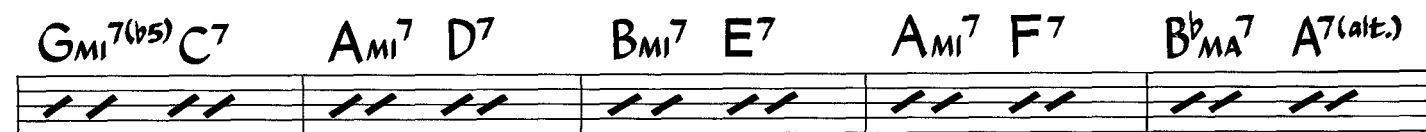
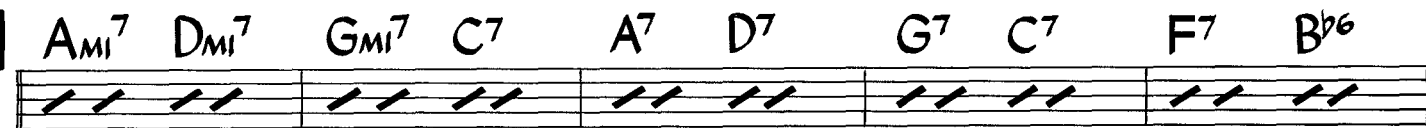
(A_{mi}7) F_{MA}7/A D_{mi}7 G_{mi}7 C7 A7/G D7/F# G7/F C7/E
 F7/E^b B^b6/D G_{mi}7(b5)/D^b C7 /B^b A_{mi}7 D7 B_{mi}7 E7
 A_{mi}7 F7 B^bMA7 A7(alt) Standard ending D_{mi}7 G9 G#07
 A_{mi}7/C A^b07/C G_{mi}7/C C7 F6 D_{mi}7 G_{mi}7 C7

Alternate Ending

D_{mi}7 G7(alt.) F_{MA}7/C A^b07/C G_{mi}7/C A^b07/C F_{MA}7 A^b07 G_{mi}7
 rall. (a tempo) C pedal

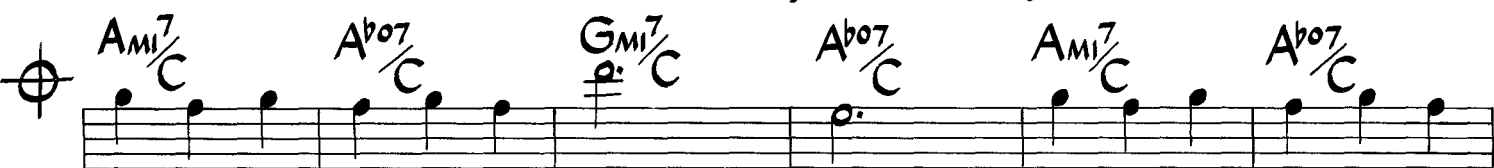


(Solos)

D**E****F**

To Play and Solo in $\frac{3}{4}$: Take standard ending each time. Ignore inversions during solos (e.g. bars 5-12). After solos, D.C. al Coda.

To Solo in $\frac{4}{4}$: Take alternate ending first time through. After solos, D.C. al Coda



Chords in parentheses are used for solos.

rall.

Medium-Up Straight 1/8's

Waltz New

Jim Hall

A $\text{♩} = 164$ $\text{B}^{\flat 6}$ $\text{D}7(\#5)$ $\text{E}^{\flat}_{\text{MA}}7$ $\text{G}7(\#5)$

(gtr., w/ bs. 8^{va} b.)

$\text{C}_{\text{MI}}7$ $\text{G}7(\#5)$ $\text{C}_{\text{MI}}7$ $\text{F}7$

$\text{D}_{\text{MI}}7$ $\text{C}^{\#07}$ $\text{C}_{\text{MI}}7$ $\text{F}7$

$\text{D}_{\text{MI}}7$ $\text{D}^{\flat}_{\text{MI}}7$ $\text{G}^{\flat 7}$ $\text{C}^{\flat}_{\text{MA}}7$ $\text{C}_{\text{MI}}7$ $\text{F}7$

B $\text{B}^{\flat 6}$ $\text{D}7(\#5)$ $\text{E}^{\flat}_{\text{MA}}7$ $\text{G}7(\#5)$

$\text{C}_{\text{MI}}7$ $\text{G}7(\#5)$ $\text{C}7$ $\text{F}7$

F_{MI}^9 $\text{B}^{\flat 13}$ $\text{E}^{\flat}_{\text{MA}}7$ $\text{A}7$

$\text{D}_{\text{MI}}7$ $\text{G}7$ $\text{C}_{\text{MI}}7$ $\text{F}7$ $\text{B}^{\flat}_{\text{MA}}7$ $\text{C}_{\text{MI}}7$ $\text{F}7$

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

(gtr.) $\text{E}^{\flat 6}$ $\text{E}_{\text{MI}}7(\flat 5)$ F_{sus} F B^{\flat} rall. — — —

Guitar sounds one octave lower than written. Melody is played without chords.
Based on the chords of "Someday My Prince Will Come".

A $E^b_{MA}7$ F^9

Let some - one start be - liev - ing in you. Let him hold out his

F_{MI}^9 $B^b_{13}sus$ B^b_{13} $E^b_{MA}7$ $E_{MA}7$ $F_{MA}7$ $E_{MA}7$

hand, Let him touch you and watch what hap - pens.

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

One some - one who can look in your eyes and see in - to your

F_{MI}^9 $B^b_{13}sus$ B^b_{13} $E^b_{MA}7$ $E_{MA}7$ $F_{MA}7$ $G^b_{MA}7$

heart, Let him find you and watch what hap - pens.

B $G_{MA}7$ $G_{MI}7$ C^7

Cold, No, I won't be - lieve your heart is cold, May - be

$F_{MA}7$ $F_{MI}7$ B^b7

just a - fraid to be brok - en a - gain.

C $E^b_{MA}7$ F^9

Let some - one with a deep love to give, Give that deep love to

F_{MI}^9 $B^b_{13}sus$ B^b_{13} E^b6 E^6 D^6 E^b6

you and what mag - ic you'll see. Let some - one give his heart,

E^b6 E^6 D^6 E^b6 $(F_{MI}7 B^b7)$

Some one who cares like me.

Last 4 bars of tune may be omitted for solos (replace bar 8 of letter C with 2 beats each of $F_{MI}7$ B^b7).

Alternate lyric for bars 5-8 of letter B: (Maybe) slow to warm from a long, lonely night.

Waterwings

Don Grusin
(As played by Lee Ritenour)

[A] *A*^(add 9)/*E* *B*/*E* *E* *E*/*G*[#] *A*^(add 9) *F*[#]/*A*[#] *C*[#]*B*^{dim.} *B* *B* (4x's) (Piano fill) (*B* phrygian) (fine)

(sop., 8^{va})

[B] *B*¹³(*b*9)_{SUS} *B*7(*b*9) *E*_{Mi}¹¹ (*b*) *E*_{Mi}⁷ *F*_{Mi}⁷ *G*_{Mi}⁹ *A*¹³(*b*9) (no voice) *D*_{MA}⁹ *A*^b13(*b*5)

(a tempo) (bs. w/ voice)

[C] *A*_{Mi}¹¹ *A*^b6/9 *G*_{MA}¹³(*b*11) *D*^b13(*b*5) *F*_{Mi}¹¹ *B*7(*b*9)

(bs. w/ voice)

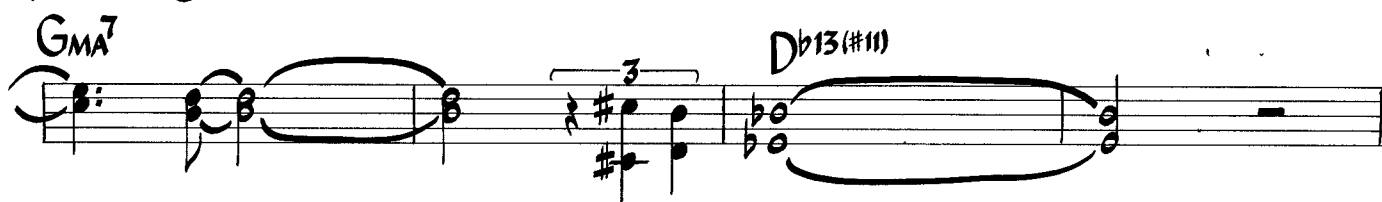


D

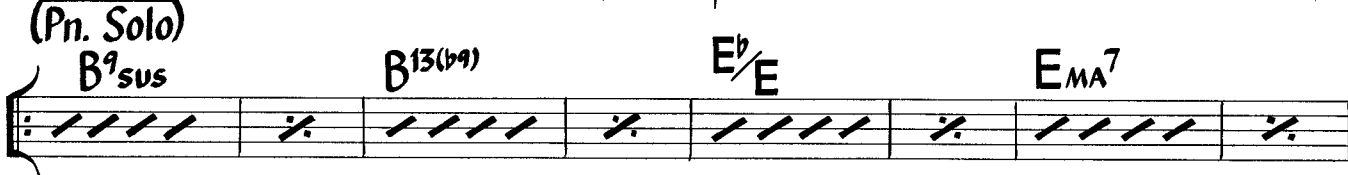


1st x: gtr. plays bottom line (switching where marked)
2nd x: add flute on upper line (no switching)

(Gb13(b5) GMA7)



E



F



Bass solos on letter **B** (indef.)
then D.S. al Coda (observe both repeats)



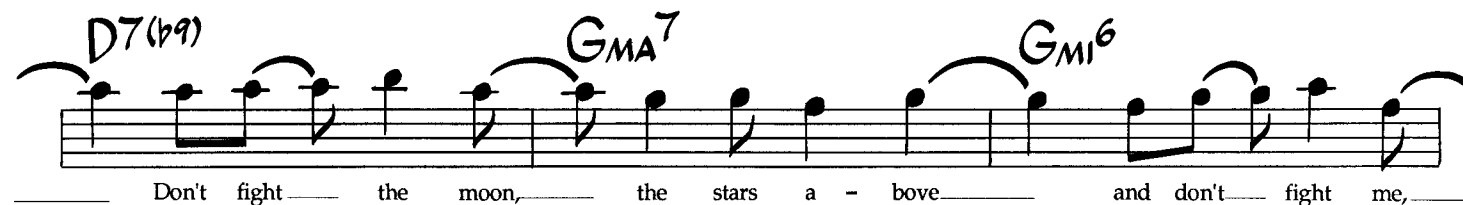
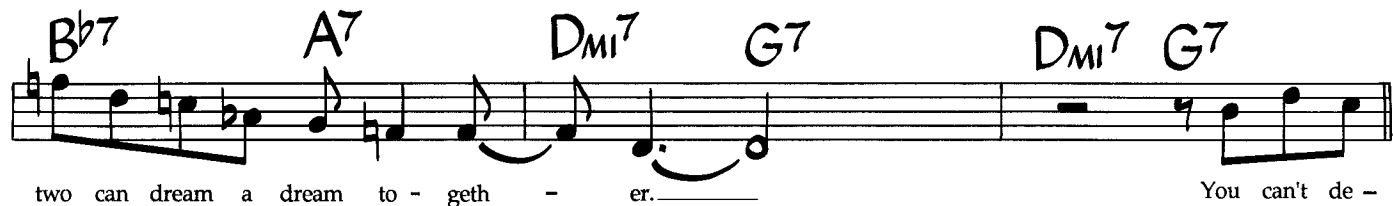
D.C., vamp and solo on
letter **A**, end on cue

Med. Bossa Nova

Wave

Antonio Carlos Jobim

(Intro)



The fun - da - men - tal lone - li - ness goes when - ev - er

two can dream a dream to - geth - er.

C

 When I saw you first the time was half past three,

When your eyes met mine it was e - ter - ni - ty. By now we

D

 know the wave is on its way to be,

Just catch the wave, don't be a - fraid of lov - ing me,

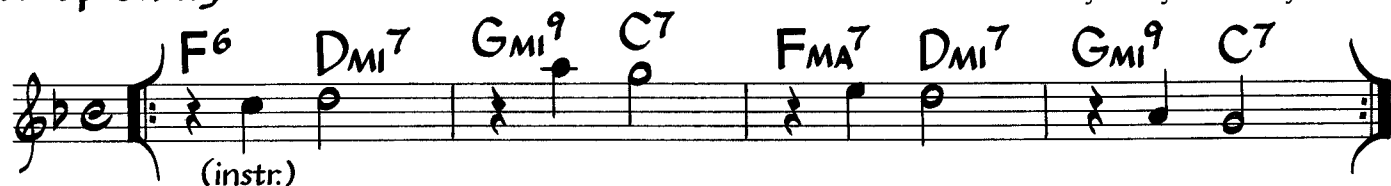
The fun - da - men - tal lone - li - ness goes when - ev - er

two can dream a dream to - geth - er.

The Way You Look Tonight

Med.-Up Swing

Music by Jerome Kern
Lyric by Dorothy Fields



Some
love

day
ly,

when I'm aw - fly low,
with your smile so warm,



When the world is cold,
And your cheek so soft,

I will feel a glow just think - ing
There is noth - ing for me but to



of
love

you,
you,

And Just the way you look to -
Just the way you look to -



night.
night.

Oh, but you're

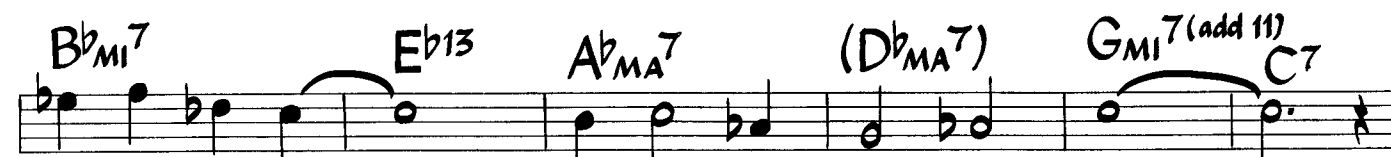


With each word your ten - der - ness grows, tear - ing my fear



a - part,

And that laugh that



wrin - kles your nose touch - es my fool - ish heart.

C F_{MA}^7 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^7 (E^b_{13})

Love - ly, nev - er, nev - er change, Keep that breath - less

D^7 G_{MI}^7 C^7 C_{MI}^7 (add 11) F^7

charm, Won't you please ar - range it 'cause I love you,

$B^b_{MA}^7$ G_{MI}^7 C^7 F^6 (instr.) D_{MI}^7 G_{MI}^9 C^7 F_{MA}^7 D_{MI}^7

Just the way you look to - night,

G_{MI}^9 C^7 G_{MI}^7 C^7 F^6 D_{MI}^7 G_{MI}^7 C^7

Just the way you look to - night. (solo break) — — — — —

(fine)

**Solo on form (AABC);
After solos, D.S. al fine.**

Chords in parentheses are optional. Last four bars of letter C may be omitted for solos.



Photo by Jim Marshall ©1988

JOHN COLTRANE

A Weaver Of Dreams

Music by Victor Young

Lyric by Jack Elliott

Med. Swing *

A

C_{MA}7 *B_{MI}7(b5)* *E7(b9)*

You're a weav-er of dreams, You and your strange fas - ci - na - tion,

A_{MI}7 *G_{MI}7* *C7*

You're a weav-er of dreams, You and your come hith - er smile;

F_{MA}7 *B^b9(#11)* *E_{MI}7* *A9*

Just to hear you speak can leave me weak as a babe in arms,

D13 *D_{MI}9* *G9*

Poor lit - tle babe in arms, Help - less be - fore your charms.

B

C_{MA}7 *B_{MI}7(b5)* *E7(b9)*

You're a weav - er of dreams, You and your lips warm and ten - der,

A_{MI}7 *G_{MI}7* *C7*

Just like mag - ic it seems, Thrill - ing, en - chant - ing me too; I'm

F_{MA}7 *B^b9(#11)* *E_{MI}7* *E^b_{MI}7 A^b7*

In your spell and there's no cure, I'm lost for sure, 'Cause

D_{MI}9 *G13* *C_{MA}7* *(D_{MI}7 G7)*

you're a weav - er of dreams and I'm in love with you. —

*also played as a ballad

We'll Be Together Again

Music by Carl Fischer

Lyric by Frankie Laine

Med. Ballad

[A]

(add 11)

G¹³ C⁶ A^{b9} D^{Mi7} G⁷ A^{Mi} A^{Mi7} D^{9(#11)}

No tears, no fears, Re - mem - ber there's al - ways to - mor - row, ——— So

B^{bMi9} E^{b7} A^{bMA7} D^{Mi7(b5)} A^{b9} G^{9sus} G¹³

what if we have to part, We'll be to - geth - er a - gain. Your

C⁶ A^{b9} D^{Mi7(add 11)} G⁷ A^{Mi} A^{Mi7} D^{9(#11)}

kiss, your smile, Are mem - 'ries I'll treas - ure for - ev - er, ——— So

B^{bMi9} E^{b7} A^{bMA7} D^{Mi7(b5)} G¹³ C⁶

try think - ing with your heart, We'll be to - geth - er a - gain.

[B]

A^{b9} G^{7(#9)} C^{Mi6} A^{b9} G^{7(#5)} C^{Mi6}

Times when I know you'll be lone - some, ——— Times when I know you'll be sad;

(A^{b13}) A^{b6} G⁷ G^{b13} F⁷ D^{Mi7(b5)} A^{b13} G^{9sus} G¹³

Don't let temp - ta - tion sur - round you, ——— Don't let the blues make you bad. Some

[C]

C⁶ A^{b9} D^{Mi7(add 11)} G⁷ A^{Mi} A^{Mi7} D^{9(#11)}

day, some way, we both have a life - time be fore us, ——— For

B^{bMi9} E^{b7} A^{bMA7} D^{Mi7(b5)} G¹³ C⁶ (G¹³)

part - ing is not good - bye, We'll be to - geth - er a - gain.

Two changes in a bar get two beats apiece.

Well You Needn't

Thelonious Monk

Medium (-Up) Swing

[A]

Chords: F6, Gb6, F6, Gb6, F6, Gb6, F6, Gb6

[B]

Chords: G7, Ab7, A7, Bb7, B7, Bb7, A7, Ab7, G7, Gb7(#11)

[C]

Chords: F6, Gb6, F6, Gb6, F6, Gb6, F6, Gb6

Gb6 may be replaced by Gb9 throughout.

[B] Alternate bridge (letter **[B]**):

Chords: Db9, D9, Eb9, E9, Eb9, D9, Db9, C9, B9, C7

Medium Jazz Waltz

West Coast Blues

John L. "Wes" Montgomery

♩ = 152

[A]



[B]

(Solos)



(After solos, D. C. al Coda)



Guitar sounds one octave lower than written. Bass walks for solos, not head.

What's New?

Music by Bob Haggard
Lyric by Johnny Burke

Med. Ballad

G7 **A** C6 B \flat Mi⁹ E \flat 7 A \flat MA⁷ DMI^{7(b5)} G7

What's new? How is the world treat-ing you? You have-n't changed a

CMI A \flat MI^{7(b5)} DMI^{7(b5)} G7(#5) C6 A \flat MI⁷ DMI⁷ G7

bit; love-ly as ev-er, I must ad-mit. What's new?

C6 B \flat Mi⁹ E \flat 7 A \flat MA⁷ DMI^{7(b5)} G7

How did that ro-mance come through? We have-n't met since

CMI A \flat MI^{7(b5)} DMI^{7(b5)} G7(#5) C6 C^{9sus} C7

then, gee, But it's nice to see you a-gain. What's new?

B F6 E \flat Mi⁹ A \flat 7 D \flat MA⁷ GMI^{7(b5)} C7

Prob- ab- ly I'm bor-ing you, but see-ing you is

FMI DMI^{7(b5)} GMI^{7(b5)} C7(#5) (F6) FMI DMI^{7(b5)} G7

grand, And you were sweet to of-fer your hand, I un-der-stand. A-

C C6 B \flat Mi⁹ E \flat 7 A \flat MA⁷ DMI^{7(b5)} G7

dieu, Par-don my ask-ing what's new, Of course you could - n't

CMI A \flat MI^{7(b5)} DMI^{7(b5)} G7(#5) C6 (A \flat MI⁷ DMI⁷ G7)

know I have-n't changed, I still love you so.

Melody notes in parentheses are optional.

Where Is Love?

Lionel Bart

(As sung by Irene Kral)

Medium Ballad

A



Where _____ is love? Does it fall from skies a - bove?



Is it un- der- neath the wil - low tree _____ that I've been dream - ing of?



Where _____ is she, who I close my eyes to see?



Will I ev - er know the sweet hel - lo _____ that's meant for on - ly me?

B



Who can say where she may hide? Must I tra - vel far and wide,
Ev - 'ry night I kneel and pray, Let to - mor - row be the day,



Till I am be - side the some - one who _____ I can mean _____ some - thing to? _____ }
When I see the face of some - one who _____ I can mean _____ something to? _____ }



Where, _____ Where _____ is love? _____

Who Can I Turn To?

Leslie Bricusse
Anthony Newley

Med. Ballad *

A

Who can I turn to _____ when no - bod - y needs me? _____ My

heart wants to know and so I must go where des - tin - y leads me; _____ With

no star to guide me _____ and no - one be - side me, _____ I'll

go on my way and af - ter the day the dark - ness will find me, _____ And

Chords: Eb6/9, Fmi7, Bb7, EbMA7, Fmi7, Gmi7, AbMA7, Bbmi7, Eb7, AbMA7, (G7(#9)) Fmi7, D7(#9), Gmi7, Cmi9, Cmi7, (Fmi7, AbMA7, F#o7, Dmi7(b5), Gmi7, C7, Fmi7, (Abmi6, Bmi9, E9(#11)), Bb7)

B

may - be to - mor - row _____ I'll find what I'm af - ter, _____ I'll

throw off my sor - row, beg, steal or bor - row my share of laugh - ter; _____ With

you I could learn to, _____ with you on a new day, _____ But

who can I turn to if you turn a - way?

Chords: Eb6/9, Fmi7, Bb7, EbMA7, Fmi7, Gmi7, AbMA7, Bbmi7, Eb7, AbMA7, Dmi7(b5), G7, Cmi9, F7, F#o7, Eb/G, F#o7, Fmi9, Bb7, Eb6/9 (F#o7, Fmi7, Bb7)

*also played as Medium Swing.

First 4 bars of letters A & B and last 2 bars of letter B may be played over a Bb pedal. Play A natural instead of Ab in bar 13 of letter A when alternate changes are used.

Medium Jazz $\frac{6}{4}$

Wildflower

Wayne Shorter

$\text{♩} = 160$ **A**

(trp. w/ten.) (ten. 8^{va} b.) (ten.)

$B^b_{MA}7$ $A^b_{MI}9$ $A7(\#9)(\#5)$ $D7(b9)_{SUS}$

(ten. 8^{va} b.)

$B^b_{MA}7$ $A^b_{MI}9$ $A7(\#9)(\#5)$ $D7(\#9)$

$G7(b9)_{SUS}$ $C_{MI}7$ F^{13} $B^b_{MA}7(\#5)$ $A^b_{MA}9(\#11)$

(unis.)

G_{MI}^{11} $C^{13}(b9)$ $F_{MI}9$ $E7(\#9)$

(ten. 8^{va} b.)

B $E^b_{MA}7$ $C_{MI}7$ $A^b_{MI}9$ $A7(\#9)(\#5)$ $D7(b9)_{SUS}$

$B^b_{MA}7$ $A^b_{MI}9$ $A7(\#9)(\#5)$ $D7(\#9)$

$G7(b9)_{SUS}$ $C_{MI}7$ F^{13} $B^b_{MA}7(\#5)$ $B^b_{MI}^{11}$ E^b_{13}

(unis.)

$A^b_{MA}7$ $D^b_{MA}7$ $A^b_{MI}9$ $E^b9(\#11)$ $D7(\#9)$

(fine)

Trumpet plays melody (upper line).

Willow Weep For Me

Ann Ronell

Med. Ballad **A**



1. Will-ow weep for me, —
2. Gone my lov - er's dream, —

wil-low weep for me, —
love-ly sum-merdream, —

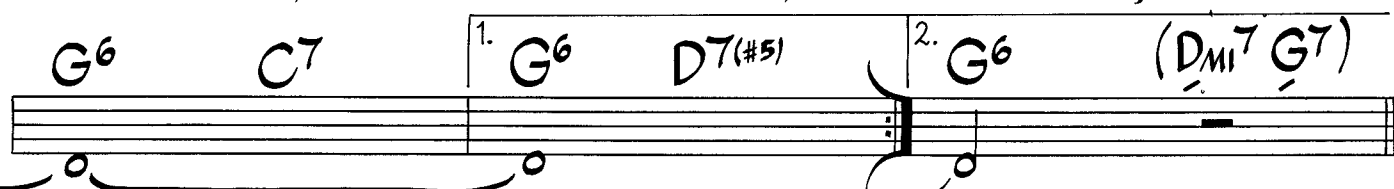
Bend your branch-es green — a - long the stream —
Gone and left me here — to weep my tears —



— that runs to sea, —
— in - to the stream, —

Lis - ten to my plea,
Sad as I can be,

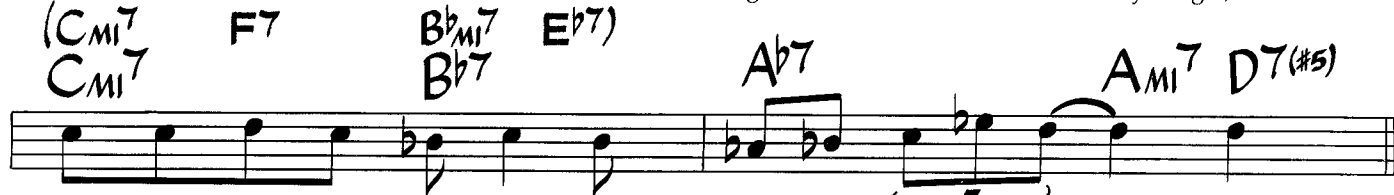
lis - ten wil-low } and weep for me. —
hear me wil-low }



Whis-per to the wind — and say that love has sinned — to leave my heart a - break-ing and



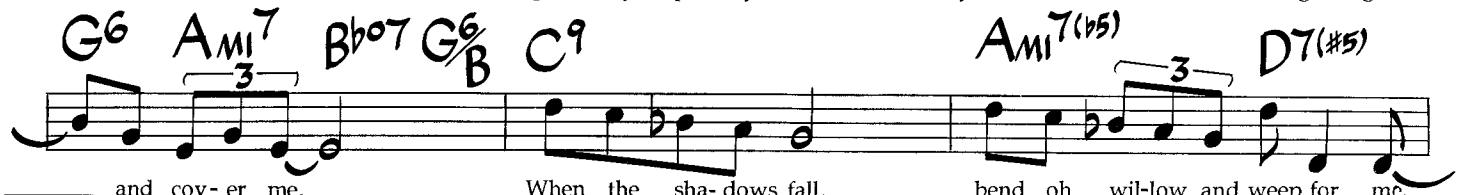
mak - ing a moan, — Mur-mer to the night — to hide her star - ry light, — So



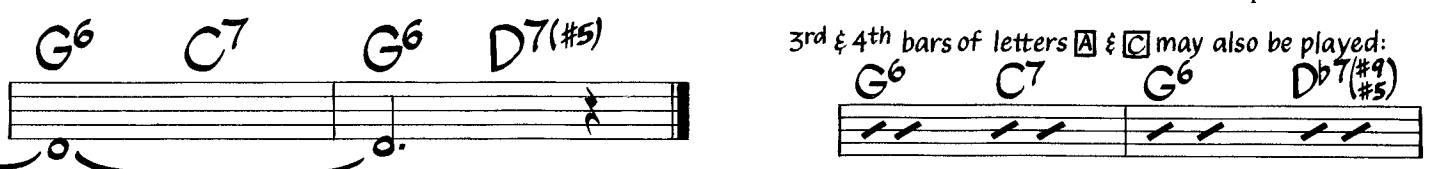
none will find me sigh - ing and cry - ing all a - lone. — Oh,



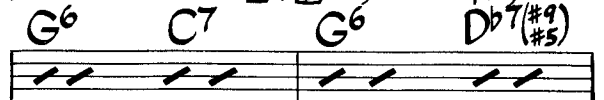
weep-ing wil-low tree, — weep in sym - pa - thy, — Bend your branch-es down — a - long the ground —



— and cov - er me, — When the sha- dows fall, bend oh wil-low and weep for me. —



3rd & 4th bars of letters **A** & **C** may also be played:



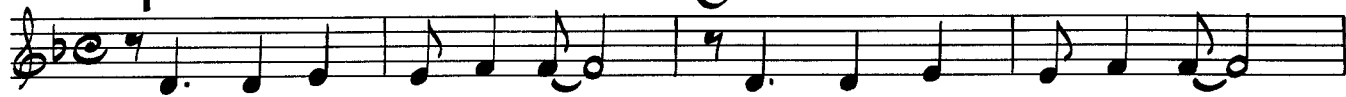
Witchcraft

Music by Cy Coleman
Lyric by Carolyn Leigh

Med. Swing **F6**

A

G#°7



Those fin - gers in my hair, - That sly, come - hith - er stare -

Gmi7

C⁹sus

FMA⁷

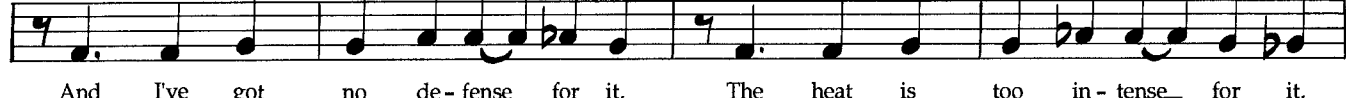
(F7)



that strips my con - science bare, - It's witch - craft.

BbMA⁷

Eb9



And I've got no de - fence for it, The heat is too in - tense for it,

Ab6

G7(#5)

C7



What good would com - mon sense for it do? 'Cause it's

B

FMA⁹

(C⁹sus/F)
Bb13



witch - craft, - Wick - ed witch - craft, - And al -

FMA⁹

Bmi7(b5)

E7



though I know it's strict - ly ta - boo,

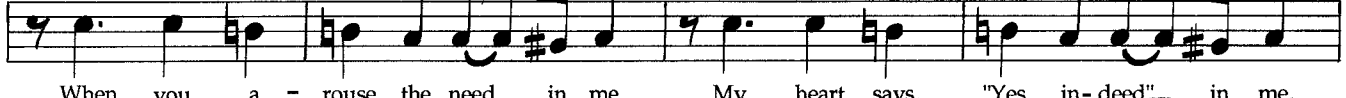
Ami

F/A

Ami⁶

F/A

Ami



When you a - rouse the need in me, My heart says, "Yes, in - deed" in me,

Gmi

Eb/G

Gmi⁷

C7

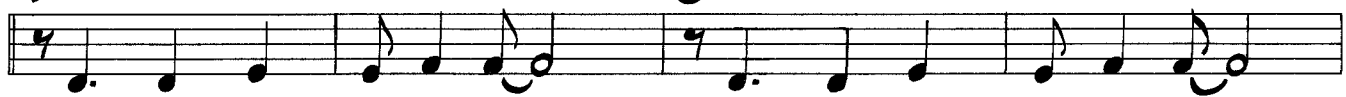


"Pro - ceed with what you're lead - in' me to."

C

F6

G#°7



It's such an an - cient pitch, - But one I would - n't switch, -

Gmi⁷

C⁹sus

(C7)

F6

(Gmi⁷ C7)



'Cause there's no nic - er witch than you.

Head is played in 2 (letter B may be in 4); solos in 4.

Yes And No

Wayne Shorter

Fast Swing

$\text{♩} = 260$

[A] D^{13}_{sus} (ten.) (bass plays D pedal)

D_{MA}^9

A_{MI}^7 D^7 G_{MA}^7 C_{MI}^7* $B^b_{MA}^7$ \oplus

(bass walks)

E_{MI}^9 E_{MI}^9

[B] $A_{MI}^7(b5)$ $D^7(b9)$

G_{MI}^9 C^{13}

F_{MI}^9 B^b^{13}

$E^b_{MA}^7$ A_{MI}^9

D.S. al 2nd ending (AABA form)
After solos, play entire head, take Coda.

$B^b_{MA}^7$ E_{MI}^9

* piano often plays $F7(+5)$ here (especially during head).
Tenor sounds one octave lower than written.

Yesterdays

Music by Jerome Kern
Lyric by Otto Harbach

Med. Swing (or Ballad)

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

Yes - ter - days, Yes - ter - days,

D_{MI} $C^{\#+}$ $D_{MI} 7/C$ $B_{MI} 7(b5)$ E^7

Days I knew as hap - py, sweet se - ques - tered days,

$A^7(\#5)$ D^9 G^{13} C^9

Old - en days, Gold - en days,

F^{13} $B^b_{MA} 9 (G_{MI} 7)$ $E_{MI} 7(b5)$ A^7

Days of mad ro - mance and love. Then gay

B D_{MI} $E_{MI} 7(b5) A^7$ D_{MI} $E_{MI} 7(b5) A^7$

youth was mine, Truth was mine,

D_{MI} $C^{\#+}$ $D_{MI} 7/C$ $B_{MI} 7(b5)$ E^7

Joy - ous, free and flam - ing life, for - sooth, was mine,

$A^7(\#5)$ D^9 G^{13} C^9

Sad am I, Glad am I,

F^{13} $B^b_{MA} 9 (G_{MI} 7)$ $E_{MI} 7(b5)$ A^7 (Ending) $(D_{MA} 7)$ D_{MI}

For to - day I'm dream - ing of yes - ter - days.

Solo on form (AB); (fine)
After solos, D.C. al fine

Last syllable of lyric ("days") is sung on the first bar of the first solo chorus.

Alternate changes for bars 5 & 6 of letters A & B:

D_{MI} $A^7/C^{\#}$ $D_{MI} 7/C^{\#}$ G^7/B $B^b 7$ D_{MI} $A G^{\#} 7/C^{\#}$ C^7/G etc.

Young Rabbits

Fast Swing

$\text{♩} = 286$

Wayne Henderson
(As played by The Crusaders)

G_{M1}⁹ (walking bass only) **G_{M1}⁹** (add dr., pn.)

[A] **G_{M1}⁹** (trb. & ten.) **F_{M1}⁹**

[B] **B_{M1}⁷** **F_{M1}⁹** *mp* *8va b.* *(loco)* **E_{M1}⁹** **E_{M1}⁹** (trb. ten.) *cresc.*

[C] **G_{M1}⁹** (unis.) **G_{M1}⁹** **F_{M1}⁹**

F_{M1}⁹

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

Drums play straight time throughout. **Vamp out on F_{M1}⁹**

Your Mind Is On Vacation

Med. Swing (Blues)

$\text{♩} = 112$

Mose Allison

[A]

(piano) *break* — — — — —

(bass) *break* — — — — —

break — — — — —

break — — — — —

(bass walks)

break — — — — —

piano fill — — — — —

break — — — — —

break — — — — —

piano fill — — — — —

[B]

2. You're quot - in' fig - ures and drop - in' names, — You're tell - in' sto - ries

break — — — — —

break — — — — —

break — — — — —

3RD VERSE

You know that life is short, talk is cheap.
 Don't be makin' promises that you can't keep.
 If you don't like this little song I'm singin',
 Just grin and bear it; all I can say is if the shoe fits, wear it.
 If you must keep talkin', please try to make it rhyme.
 Because your mind is on vacation and your mouth is working overtime.

and play-in' games. **D^b**
E^b7 break — — — — — **E^b7** You're o-ver laugh- in' **D^b**
E^b7 break — — — — — **E^b7** when things ain't fun -ny, **D^b**
E^b7 break — — — — — **E^b7**

You're tryin' to sound like you don't need mon- ey, You know if talk was crim - i - nal — — —
E^b7 break — — — — — **E^b7** break — — — — — **A^b7**
(bass walks)

You'd lead a life of crime. Be- cause your
A^b7 **E^b7** pn. fill — — — — —

mind is on va - ca - tion and your mouth is work- in' o - ver time. — — — — —
B^b7 **A^b7** **E^b7** (B^b7) pn. fill — — — — —

(Solos)
C **E^b7**
(bass walks)
A^b7 **E^b7**
B⁷ **B^b7** **E^b7**

E^b7 **A^b7** **B^b7** **E^b7**
pn. fill — — — — —

(After solos, D.S.)
(3rd verse) al Coda

Melody is freely interpreted and varies with each verse.

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

cymbal bell of cymbal crash cymbal hi hat closed hi hat open
 snare drum rim stick or cross stick high tom middle tom low tom
 bass drum hand clap hi hat with foot cowbell

AFFIRMATION

Section A: A series of eighth notes with 'x' marks above them, indicating cymbal or hi-hat patterns.
 Section B: A series of eighth notes with 'x' marks above them, indicating cymbal or hi-hat patterns.

ALWAYS THERE

Intro: A bass line in the left hand and a series of eighth notes with 'x' marks above them in the right hand.

Section A: A series of eighth notes with 'x' marks above them, indicating cymbal or hi-hat patterns.
 Section C: A series of eighth notes with 'x' marks above them, indicating cymbal or hi-hat patterns.

BABY, I LOVE YOU

A bass line in the left hand and a series of eighth notes with 'x' marks above them in the right hand.

BLACK ICE

Section A: A series of eighth notes with 'x' marks above them, indicating cymbal or hi-hat patterns.
 Section B: A series of eighth notes with 'x' marks above them, indicating cymbal or hi-hat patterns.

BOOGIE DOWN

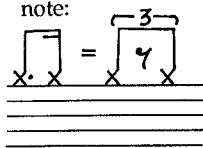
Section A: A series of eighth notes with 'x' marks above them, indicating cymbal or hi-hat patterns.
 Intro: A series of eighth notes with 'x' marks above them, indicating cymbal or hi-hat patterns.

BREAKIN' AWAY

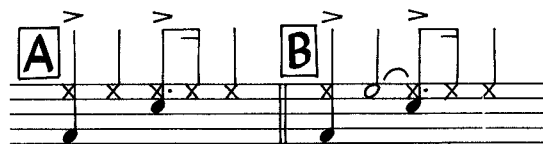
414

1/2 time funk shuffle

note:



Intro



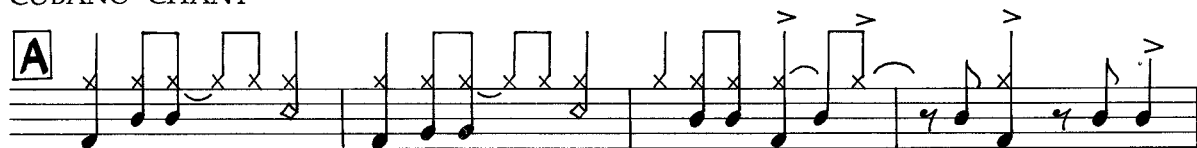
CHAIN OF FOOLS

Heavy back beat

Later

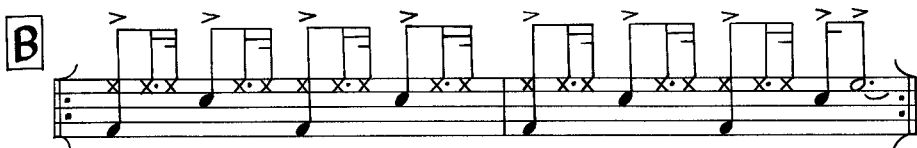
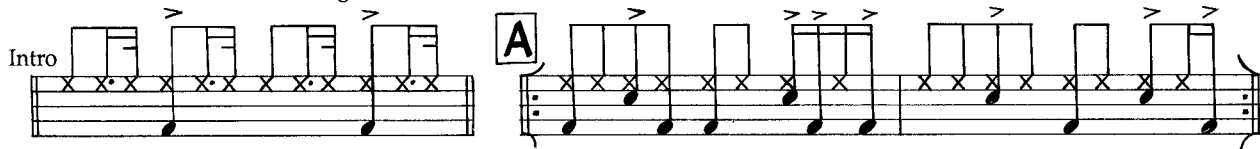


CUBANO CHANT

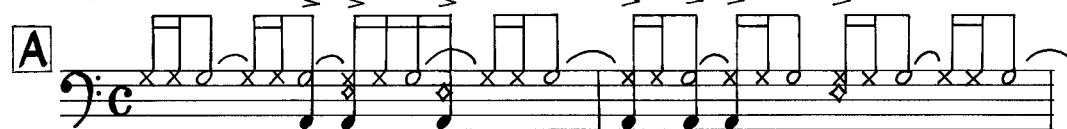


DELEVANS

Double time, 1/16th note swing



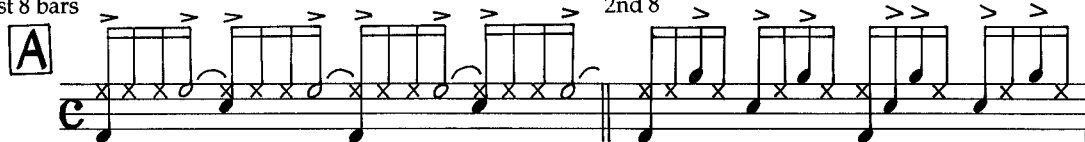
DESIRE



EASY

1st 8 bars

2nd 8



ENDANGERED SPECIES

A

B

FRIENDS AND STRANGERS

Intro

A

GAVIOTA

A
Cross Stick

C

GOIN' HOME

Intro

A

THE GOODBYE LOOK

Unaccented S.D. beats are "ghosted".

Intro

GUARUJA

C

HAVONA

Intro (6th bar entrance)

Semi open hi hat.

Follow melody

with S.D. accents.

A

HIDEAWAY

Intro

IT HAPPENS EVERY DAY

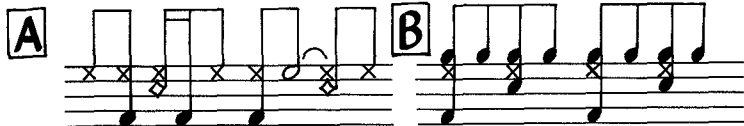
Intro

A

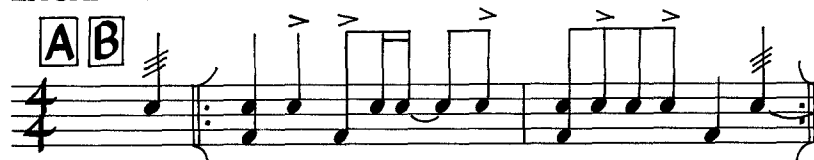
B

KEEP THAT SAME OLD FEELING

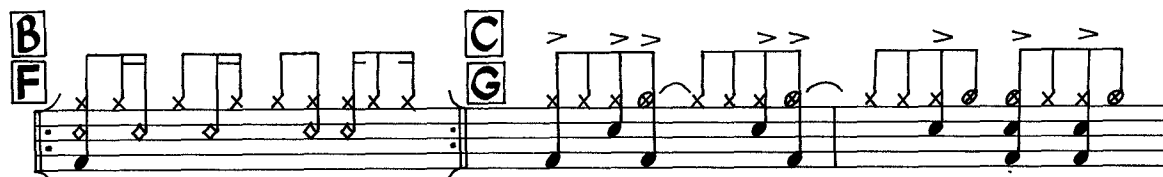
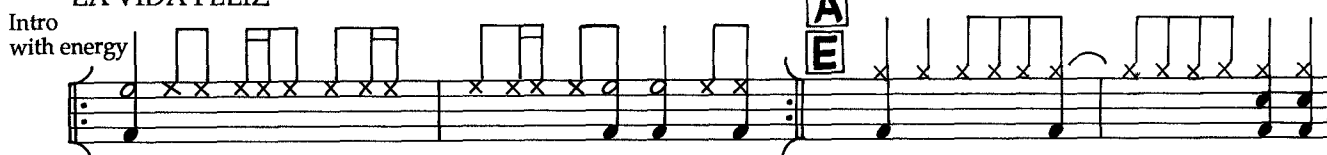
Intro



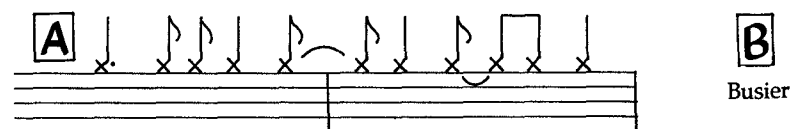
LA SAMBA



LA VIDA FELIZ



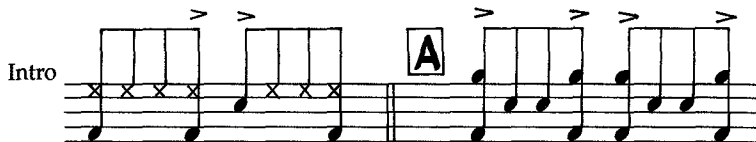
LAST FIRST Straight 1/8th Jazz/Latin



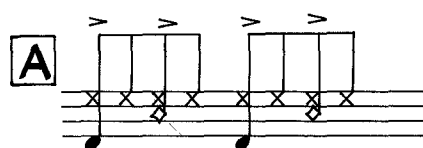
LET ME BE THE ONE



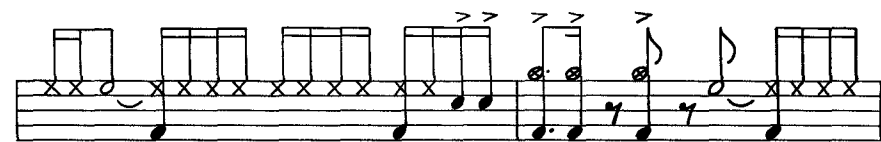
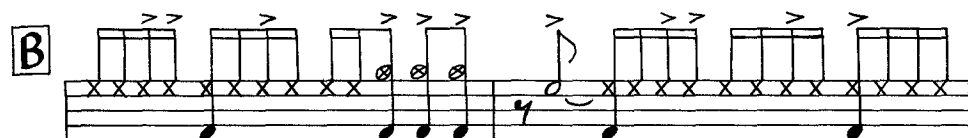
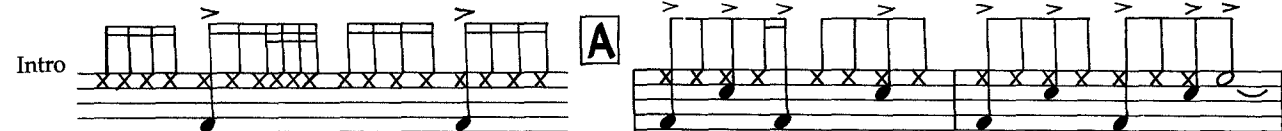
LET'S GO DANCIN'



LOVE DANCE



MATINEE IDOL



NEVER MAKE YOUR MOVE TOO SOON

ONE FAMILY

Intro

OZ

Latin

Solos -- Jazz "3"

PAPA LIPS

A **C** **B**

cowbell

S.D. nm

PARTIDO ALTO

Intro + **A** **B**

Unison figure with piano and bass

PLAZA REAL

A **D** **E**

Quasi military style

P.P.

funkier

PUT IT WHERE YOU WANT IT

P.Y.T.

A **B**

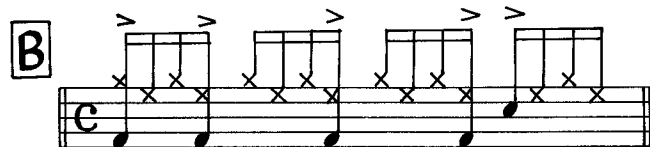
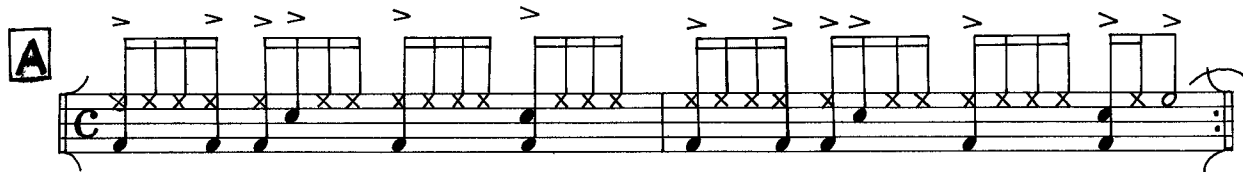
RIO

Intro **A** **B**

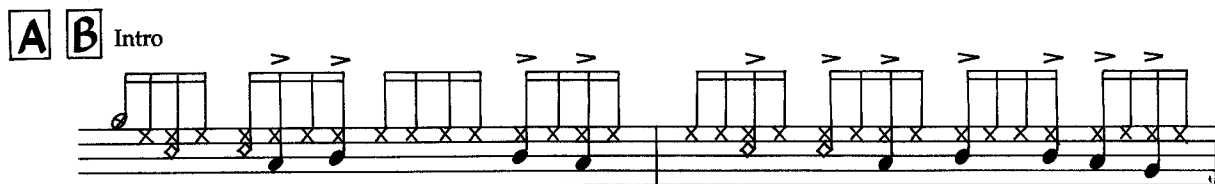
RIVER PEOPLE

A **B**

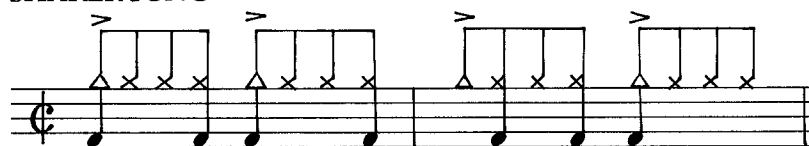
RUSH HOUR



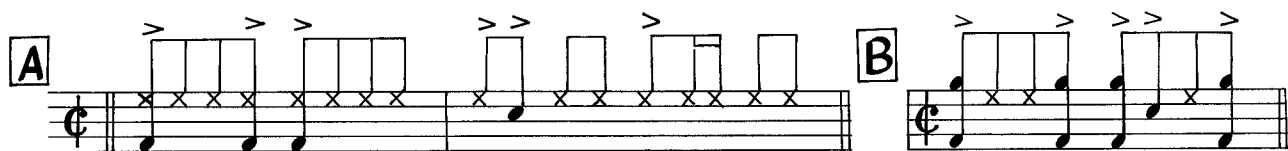
SAFARI



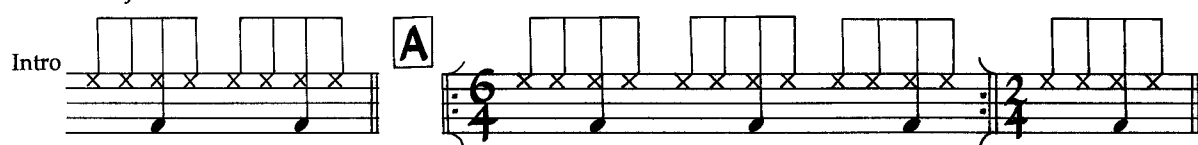
SHAKER SONG



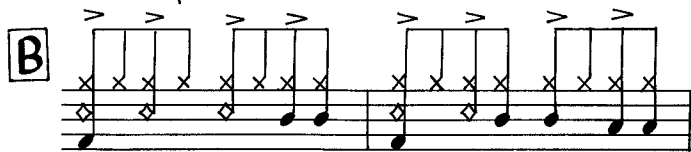
SONG FOR LORRAINE



SONJA'S SANFONA



SOUL SAUCE

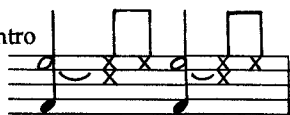


STICKY WICKET

Handclap =



Intro



Electronic Funk

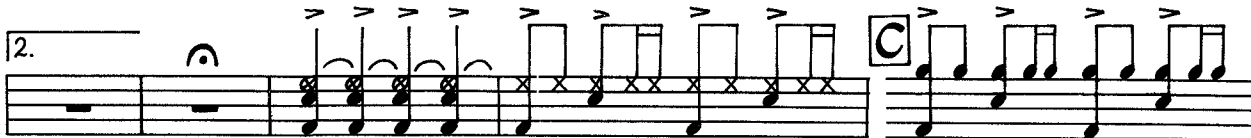
A



STREET LIFE

A

2.

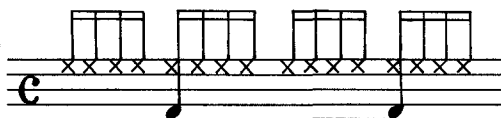


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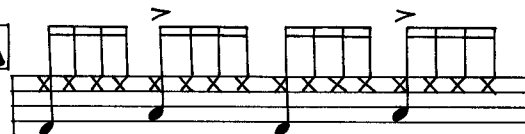


SUNRUNNER

Intro



A

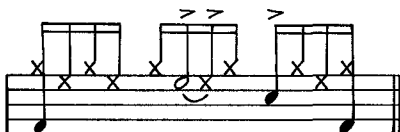


THE THREE MARIAS

Intro



A

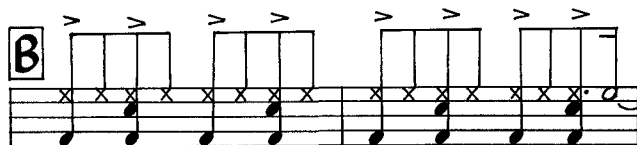


TURN YOUR LOVE AROUND

A

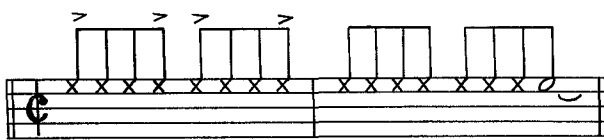


B

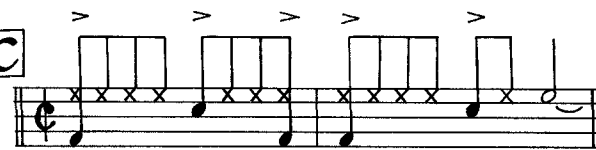


WATERWINGS

B



C



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.

A number of other sources used are not listed here. These include fake books (legal and illegal), feedback from the composers, and suggestions from local musicians who proofread the book.

1. AFFIRMATION - George Benson's "Breezin".
2. AIREGIN - Published sheet music. Miles Davis' "Tallest Trees"; Manhattan Transfer's "Vocalese".
3. ALL OF ME - Published sheet music. Frank Sinatra's "Swing Easy"; Chick Corea's "Echoes Of An Era"; Benny Goodman's "The King"; Billie Holiday (from the Smithsonian collection of Classic Jazz).
4. ALL OR NOTHING AT ALL - Published sheet music. John Coltrane's "Ballads"; Sarah Vaughn's "Sarah Plus 2"; Billie Holiday's "All Or Nothing At All".
5. ALL THE THINGS YOU ARE - Published sheet music. Charlie Parker & Dizzy Gillespie's "In The Beginning"; Keith Jarrett's "Standards - Volume 1"; Sarah Vaughn's "Send In The Clowns"; Bill Evans' "Intuition".
6. ALWAYS THERE - Published sheet music; Publisher's lead sheet. Jeff Lorber's "It's A Fact".
7. ANA MARIA - Composer's lead sheet. Wayne Shorter's "Native Dancer".
8. ANGEL EYES - Published sheet music. Frank Sinatra's "Sinatra Sings For Only The Lonely"; Jim Hall Live; Jackie & Roy's "Angel Eyes"; Gene Ammons' "Angel Eyes".
9. ANTHROPOLOGY - Dizzy Gillespie's "Dizziest"; "The Charlie Parker All-Stars".
10. AUTUMN LEAVES - Published sheet music. Miles Davis' "Miles In Europe"; Cannonball Adderley's "The Japanese Concerts"; Bill Evans' "Portrait In Jazz"; Stan Getz' "Live At Midem -'80"; McCoy Tyner's "Reevaluation - The Impulse Years"; Frank Sinatra's "The Night We Called It A Day".
11. BABY, I LOVE YOU - Publisher's lead sheet. "The Best Of Aretha Franklin".
12. BASIN STREET BLUES - Published sheet music. "The Legendary Sidney Bechet"; Louis Armstrong's "Chicago Concert"; Ella Fitzgerald's "The Best Of Ella".
13. BEAUTIFUL LOVE - Published sheet music. Bill Evans' "Spring Leaves"; Bill Evans' "The Best Of Bill Evans".
14. BERNIE'S TUNE - Published sheet music. "The Genius Of Gerry Mulligan"; Sue Raney & Bob Florence's "Ridin' High"; Clare Fischer's "Crazy Bird".
15. BIRD FOOD - Published sheet music. Ornette Coleman's "Change Of The Century"; Denny Zeitlin's "Time Remembers One Time Once".
16. BLACK ICE - Jeff Lorber's "Soft Space".
17. BLACK NARCISSUS - Joe Henderson's "Foresight".
18. BLAME IT ON MY YOUTH - Published sheet music. Carmen McRae's "Second To None"; Gary Burton's "Easy As Pie".
19. BLIZZARD OF LIES - Published sheet music. "The Dave Frishberg Songbook - Volume 2".
20. BLUE DANIEL - "The Cannonball Adderley Quintet Live At The Lighthouse".
21. BLUE BOSSA - Joe Henderson's "Page One"; "Joe Henderson In Japan".
22. BLUES CONNOTATION - Published sheet music. Ornette Coleman's "This Is Our Music".
23. BLUES ON THE CORNER - Published transcription. McCoy Tyner's "The Real McCoy".
24. BOOGIE DOWN - Published sheet music. Al Jarreau's "Jarreau".
25. BOTH SIDES OF THE COIN - "Steps Ahead" (First American release).
26. BOUNCIN' WITH BUD - Bud Powell's "Alternate Takes" (two versions); Bud Powell's "Bouncin' With Bud"; Art Blakey's "Blakey In Paris"; Charles McPhearson's "Live In Tokyo".
27. BREAKFAST WINE - Composer's lead sheet. Bobby Shew's "Breakfast Wine".
28. BREAKIN' AWAY - Publisher's lead sheet. Al Jarreau's "Breakin' Away".
29. BUT BEAUTIFUL - Published sheet music. Bill Evans' "Since We Met"; Art Pepper's "Live At The Village Vanguard - Volume 2"; Bobbe Norris' "Velas Icadass (Hoisted Sails)".
30. CHAIN OF FOOLS - Publisher's lead sheet. "The Best Of Aretha Franklin".
31. CHANGE OF MIND - Composer's lead sheet. "Peter Erskine".
32. CHEGA DE SAUDADE - Published sheet music. Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Dizzy Gillespie's "Dizzy On The French Riviera"; Sue Raney & Bob Florence's "Ridin' High".
33. CHELSEA BRIDGE - Published sheet music. Duke Ellington's "Concert In The Virgin Islands"; Joe Henderson's "Foresight"; "Ella Fitzgerald Sings The Duke Ellington Songbook - Volume 2"; Sarah Vaughn's "The Duke Ellington Songbook - Volume 2".
34. COME SUNDAY - Published sheet music. Duke Ellington's "Carnegie Hall Concerts"; "Presenting Joe Williams And The Thad Jones/Mel Lewis Orchestra"; "Oscar Peterson With Nelson Riddle"; Cannonball Adderley's "The Japanese Concerts".

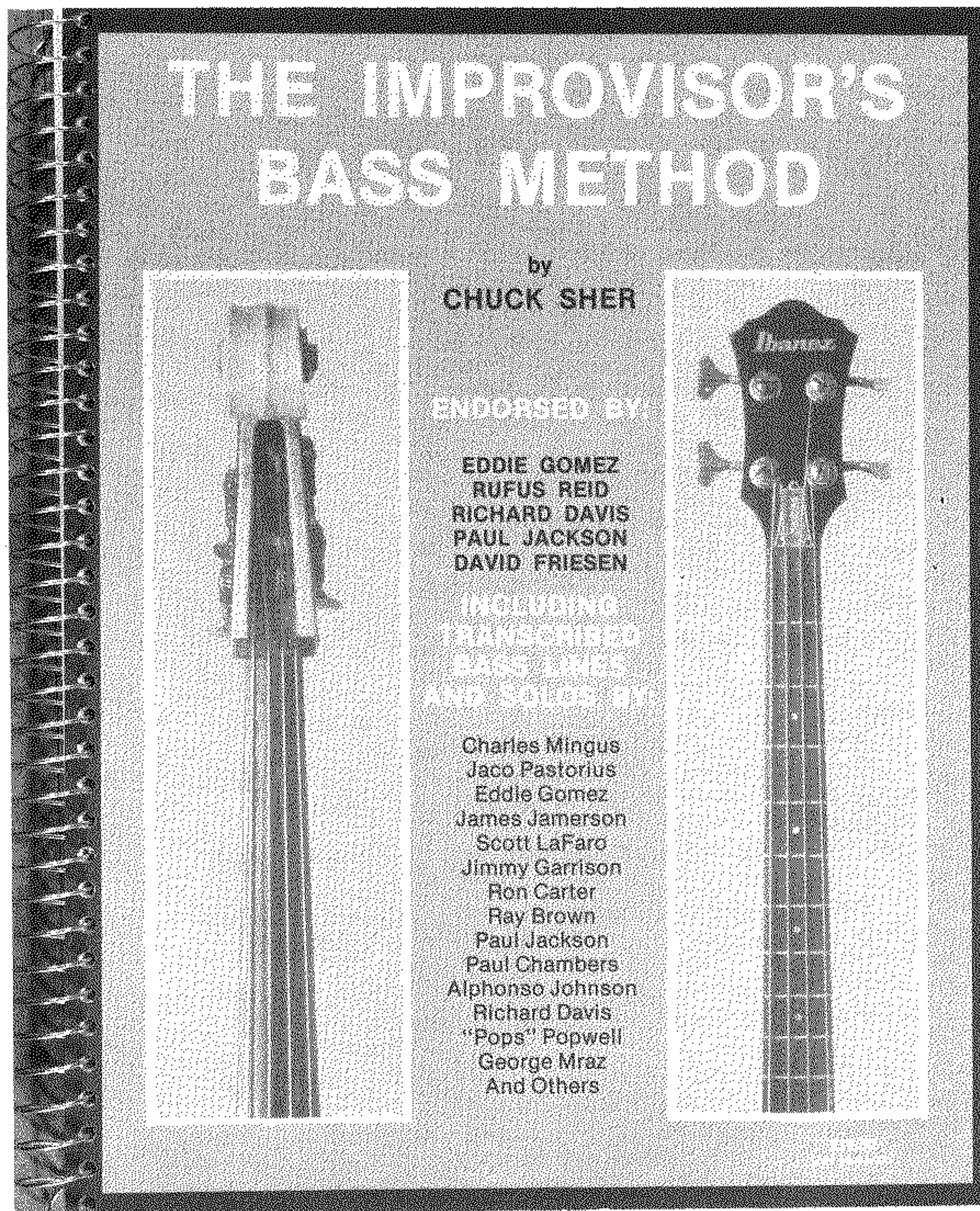
- 35.COMPARED TO WHAT - Les McCann's "Swiss Movement"; Roberta Flack's "First Take".
- 36.CREEK - Airto's "Free".
- 37.CRYSTAL LOVE - Makoto Ozone's "Crystal Love".
- 38.CUBANO CHANT - Ray Bryant's "Alone At Montreaux"; Ray Bryant's "It Was A Very Good Year".
- 39.DARN THAT DREAM - Published sheet music. Dexter Gordon's "After Hours"; Bill Evans & Jim Hall's "Undercurrent"; "Billie Holiday" (MGM Golden Archive Series); "The Chet Baker Big Band"; "George Shearing & The Montgomery Bros."; Dexter Gordon's "The Bethlehem Years".
- 40.DEARLY BELOVED - Published sheet music. Sonny Rollin's "The Freedom Suite Plus"; Wes Montgomery's "Yesterdays"; "Al Haig Plays The Music Of Jerome Kern".
- 41.DELEVANS - Jeff Lorber's "It's A Fact".
- 42.DESAFINADO - Published sheet music. Stan Getz' "The Girl From Ipanema - The Bossa Nova Years"; "Lambert, Hendricks And Bavan At Basin Street East"; Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Antonio Carlos Jobim's "Terra Brasilis"; Dizzy Gillespie's "Dizzy On The French Riviera".
- 43.DESIRE - Publisher's lead sheet. Tom Scott's "Desire".
- 44.DIG - Published sheet music. Miles Davis' "Dig".
- 45.DINDI - Publisher's lead sheet. "The Wonderful World Of Antonio Carlos Jobim"; Jackie & Roy's "Star Sounds"; Sarah Vaughn's "Copacabana".
- 46.DO NOTHING 'TIL YOU HEAR FROM ME - Published sheet music. Billie Holiday's "All Or Nothing At All"; Ben Webster's "Ballads"; "Duke Ellington's Greatest Hits"; Ernestine Anderson's "Live From Concord To London"; "Mose Allison Sings".
- 47.DON'T GET AROUND MUCH ANYMORE - Published sheet music. Ben Webster's "The King Of The Tenors"; "Duke Ellington's Greatest Hits"; "Johnny Hodges At The Sports Palace"; Kenny Burrell's "Ellington Is Forever"; Ernestine Anderson's "Live From Concord To London".
- 48.DON'T GO TO STRANGERS - Published sheet music. Mark Murphy's "Satisfaction Guaranteed"; Etta Jones' "Don't Go To Strangers".
- 49.DOORS - Composer's lead sheet. Mike Nock's "Ondas".
- 50.EARLY AUTUMN - Published sheet music. "Ella Fitzgerald Sings The Johnny Mercer Songbook"; Woody Herman's "Keeper Of The Flame".
- 51.EASY - Publisher's lead sheet. Al Jarreau's "Breakin' Away".
- 52.EIGHTY ONE - Published sheet music. Miles Davis' "E.S.P."
- 53.ELM - Composer's lead sheet. Richie Beirach's "Elm".
- 54.ENDANGERED SPECIES - Composer's lead sheet. Wayne Shorter's "Atlantis".
- 55.E.S.P. - Composer's lead sheet; published sheet music. Miles Davis' "E.S.P."
- 56.EVERYTHING HAPPENS TO ME - Published sheet music. Billie Holiday's "Stormy Blues"; Bill Evans' "Trio '65"; "Matt Dennis Plays And Sings Matt Dennis"; Charlie Parker "The Verve Years - 1948-50".
- 57.FALL - Composer's lead sheet. Miles Davis' "Nefertiti".
- 58.FARMER'S MARKET - Publisher's lead sheet. Art Farmer's "Farmer's Market"; "The Wardell Gray Memorial Album"; "Lambert, Hendricks & Ross".
- 59.FAVELA - Publisher's lead sheet. Antonio Carlos Jobim's "The Composer Of 'Desafinado Plays'; Stan Getz & Luis Bonfá's "Jazz Samba - Encore"; "The Wonderful World Of Antonio Carlos Jobim"; "Vince Guaraldi & Bola Sete Live At El Matador"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook".
- 60.FEEL LIKE MAKIN' LOVE - Published sheet music. "The Best Of Roberta Flack".
- 61.FIRE - Joe Henderson's "The Elements".
- 62.FIRST LIGHT - Freddie Hubbard's "First Light".
- 63.FOOLKILLER - Mose Allison's "The Word From Mose".
- 64.FOOTPRINTS - Composer's lead sheet. Wayne Shorter's "Adam's Apple"; Miles Davis' "Miles Smiles"; Pat Martino's "Footprints".
- 65.FOUR - Published sheet music. Miles Davis' "Blue Haze"; Lambert, Hendricks & Ross' "The Swingers".
- 66.FOUR BROTHERS - Published sheet music. Woody Herman's "The Three Herds"; Ron McCroby's "The Other Whistler".
- 67.FOUR ON SIX - Wes Montgomery's "Smokin' At The Half Note".
- 68.FRIENDS AND STRANGERS - Publisher's lead sheet. Dave Grusin's "Mountain Dance"; Dave Grusin & The GRP All-Stars "Live In Japan".
- 69.FUNKALLERO - Published sheet music. "The Bill Evans Album".
- 70.GAVIOTA - Composer's lead sheet. Clare Fischer's "Machaca".
- 71.GEE BABY, AIN'T I GOOD TO YOU - Published sheet music. Billie Holiday's "The Unforgettable Lady Day"; "Joe Williams Presents Joe Williams And The Thad Jones/Mel Lewis Orchestra".
- 72.GEMINI - Published sheet music. "The Cannonball Adderley Sextet In New York"; Jimmy Heath's "Fast Company".
- 73.GLORIA'S STEP - Bill Evans' "The Village Vanguard Sessions"; Bill Evans' "From The 70's".
- 74.GOIN' HOME - Composer's lead sheet. The Yellowjackets' "Mirage A Trois".
- 75.GONE WITH THE WIND - Published sheet music. "The Complete Blue Note & Pacific Jazz Jazz Recordings Of Clifford Brown"; Bill Evans' "California, Here I Come"; Ella Fitzgerald's "Ella In Berlin".
- 76.GOOD MORNING HEARTACHE - Published sheet music. "The Magnificent Tommy Flanagan"; Billie Holiday's "All Or Nothing At All"; Charles McPheerson's "Siker Ya Bibi".
- 77.THE GOODBYE LOOK - Published sheet music. Donald Fagen's "Nightfly".
- 78.GUARUJA - Composer's lead sheet. Randy Brecker & Eliane Elias' "Amanda".

- 79.HALLUCINATIONS - Published transcription. "The Genius Of Bud Powell"; The Phil Woods Quartet "Live - Volume 1"; "Bobby McFerrin".
- 80.HAUNTED BALLROOM - Composer's lead sheet. Victor Feldman's "Artful Dodger".
- 81.HAVONA - Weather Report's "Heavy Weather".
- 82.HERE'S THAT RAINY DAY - Published sheet music. Ella Fitzgerald's "Ella In Hamburg"; Bill Evans' "Alone"; Gene Ammons' "The Boss Is Back"; "Stan Getz" (Verve boxed set).
- 83.HIDEAWAY - Dave Sanborn's "Straight To The Heart".
- 84.I LOVE LUCY - Published sheet music. Richie Cole's "Hollywood Madness"; Richie Cole & Reuben Brown's "Starburst".
- 85.I MEAN YOU - Published transcription. Thelonious Monk's "Mulligan Meets Monk"; Thelonious Monk's "Big Band Monk"; Thelonious Monk's "The Genius Of Modern Music".
- 86.I SHOULD CARE - Published sheet music. Bill Evans' "How My Heart Sings"; "Bill Evans At Town Hall"; "Mel Torme"; Hank Mobley's "Another Workout"; Etta Jones' "Love Me With All Your Heart".
- 87.I THOUGHT ABOUT YOU - Published sheet music. Miles Davis' "Someday My Prince Will Come"; Miles Davis' "Miles In Concert"; Billie Holiday's "Lady Sings The Blues"; Kenny Burrell & Coleman Hawkins' "Moonglow"; Jenny Ferris' "Not So Long Ago".
- 88.IF I WERE A BELL - Published sheet music. Miles Davis' "Relaxin' (= "Chronicles"); Carmen McRae's "Recorded Live At Bubba's"; Bobby Hutcherson's "Four Seasons"; Ella Fitzgerald's "Ella Sings Broadway".
- 89.IF YOU NEVER COME TO ME - Published sheet music; Publisher's lead sheet. "The Wonderful World Of Antonio Carlos Jobim"; Frank Sinatra's "Sinatra Sings Antonio Carlos Jobim"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook".
- 90.I'LL TAKE ROMANCE - Published sheet music. Shelly Manne's "Double Piano Jazz Quartet"; Bud Shank & Bill Mays' "Crystal Comment"; Art Farmer's "Farmer's Market".
- 91.I'M ALL SMILES - Published sheet music. Hank Jones & Tommy Flanagan's "I'm All Smiles"; Bill Evans' "From Left To Right"; Barbra Streisand's "People".
- 92.I'M OLD FASHIONED - Published sheet music. John Coltrane's "Blue Train"; Shirley Horn's "A Lazy Afternoon"; "Al Haig Plays The Music Of Jerome Kern".
- 93.IMAGINATION - Published sheet music. Carmen McRae's "It Takes A Whole Lot Of Human Feeling"; "Rosemary Clooney Sings The Music Of Jimmy Van Heusen"; Maynard Ferguson's "Boy With Lots Of Brass".
- 94.IN WALKED BUD - Published transcription. Thelonious Monk's "The Genius Of Modern Music"; Thelonious Monk's "Mysterioso"; Thelonious Monk's "Underground".
- 95.THE ISLAND - Published sheet music. Mark Murphy's "Brazil Song"; Pete Escovedo's "The Island"; Ivan Lins' "Juntos".
- 96.IT HAPPENS EVERY DAY - Publisher's lead sheet. The Crusaders' "Free As The Wind". "The Best Of Hubert Laws".
- 97.JERSEY BOUNCE - Published sheet music. Benny Goodman's "Solid Gold Instrumental Hits"; Benny Goodman's "Live At Carnegie Hall".
- 98.JOSHUA - Miles Davis' "Seven Steps To Heaven"; Miles Davis' "Miles Davis In Europe".
- 99.KEEP THAT SAME OLD FEELING - The Crusaders' "Those Southern Knights".
- 100.KILLING ME SOFTLY WITH HIS SONG - Published sheet music. "The Best Of Roberta Flack".
- 101.LA SAMBA - Composer's lead sheet. Andy Narell's "Light In Your Eyes".
- 102.LA VIDA FELIZ - McCoy Tyner's "Le Leyenda de la Hora (The Legend Of The Hour)".
- 103.LADY BIRD - "Miles Davis & Jimmy Forrest - Live At The Barrel, Volume 2". Alternate Version - Fats Navarro's "The Prime Source" (=Tadd Dameron's selection in the Smithsonian collection of Classic Jazz); Dizzy Gillespie's "The Bop Session"; "Barry Harris Plays Tadd Dameron".
- 104.LAST FIRST - Composer's lead sheet. Gary Peacock's "Shift In The Wind".
- 105.LAST TRAIN TO OVERBROOK - Published sheet music; Publisher's lead sheet. James Moody's "Moody" (Prestige Two-fer); James Moody's "Last Train From Overbrook".
- 106.LAURIE - Published sheet music. Bill Evans' The Paris Concert - Edition Two".
- 107.LET ME BE THE ONE - "The Best Of Angela Bofill".
- 108.LET'S GO DANCIN' - Publisher's lead sheet. Victor Feldman's "Secret Of The Andes".
- 109.LIKE SOMEONE IN LOVE - Published sheet music. "Tommy Flanagan Trio & Sextet"; John Coltrane's "Lush Life"; Sarah Vaughn's "Live In Japan".
- 110.LINE FOR LYONS - Gerry Mulligan's "Mulligan & Baker At Carnegie Hall"; "The Complete Jazz Live Recording Of the Chet Baker Quartet"; Stan Getz & Chet Baker's "Line For Lyons".
- 111.LITTLE SUNFLOWER - Freddie Hubbard's "Backlash"; Milt Jackson's "Sunflower"; Freddie Hubbard's "The Love Connection".
- 112.A LITTLE TEAR - Publisher's lead sheet. Sarah Vaughn's "I Love Brazil".
- 113.LITTLE WALTZ - Published sheet music. VSOP's "The Quintet"; Ron Carter's "Piccolo".
- 114.LONG AGO AND FAR AWAY - Published sheet music. Art Pepper's "The Omega Man"; "The Hi-Lo's Under Glass".
- 115.LOVE CAME ON STEALTHY FINGERS - Composer's lead sheet; Publisher's lead sheet. Bob Dorough's "Devil May Care"; Irene Kral's "Where Is Love?".

- 116.LOVE DANCE - Publisher's lead sheet. Diane Schuur's "Schuur Thing"; Carol Fredata's "Love Dance"; Ivan Lins' "Daquila Que Eu Sei".
- 117.LUSH LIFE - Published sheet music. John Coltrane's "Lush Life"; "John Coltrane And Johnny Hartman".
- 118.MADAGASCAR - Composer's lead sheet. "The John Abercrombie Quartet".
- 119.MAKE ME A MEMORY (Sad Samba) - Published sheet music. Grover Washington Jr.'s "Winelight".
- 120.MATINEE IDOL - Composer's lead sheet. "The Yellowjackets".
- 121.MERCY, MERCY, MERCY - Cannonball Adderley's "Mercy, Mercy, Mercy".
- 122.THE MIDNIGHT SUN - Published sheet music. "The Best Of Sarah Vaughn"; "The Lionel Hampton Big Band".
- 123.THE MIDNIGHT SUN WILL NEVER SET - Published sheet music. Benny Carter's "Further Definitions"; Count Basie's "One More Time"; "The Music Of Quincy Jones".
- 124.MISTY - Published sheet music. "Erroll Garner Plays Misty"; Sarah Vaughn "Recorded Live"; Ella Fitzgerald's "Ella In Berlin".
- 125.MODADJI - Composer's lead sheet. "Dave Grusin's "One Of A Kind"; Dave Grusin & The GRP All-Stars "Live In Japan"; Hubert Laws' "The San Francisco Concert".
- 126.MONK'S MOOD - Published transcription. "The Thelonious Monk Orchestra At Town Hall"; Thelonious Monk's "The Genius Of Modern Music".
- 127.MONKEY'S UNCLE - Composer's lead sheet. Mitchell Foreman's "Train Of Thought".
- 128.MOONLIGHT IN VERMONT - Published sheet music. Ella Fitzgerald's "Lady Be Good -'57"; Stan Getz' "Reflections".
- 129.MORNIN' -Published sheet music; Publisher's lead sheet. Al Jarreau's "Jarreau".
- 130.MORNING DANCE - Published sheet music. Spyro Gyra's "Morning Dance".
- 131.MR. CLEAN - Freddie Hubbard's "Straight Life".
- 132.MR. GONE -Published sheet music. Weather Report's "Mr. Gone".
- 133.MY ATTORNEY BERNIE - Published sheet music. "The Dave Frishberg Songbook - Volume 2".
- 134.MY ROMANCE - Published sheet music. Bill Evans' "The Village Vanguard Sessions"; Ernestine Anderson's "Live From Concord To London"; Ella Fitzgerald's "Ella Sings The Rodgers & Hart Songbook".
- 135.MY SHINING HOUR - Published sheet music. John Coltrane's "Coltrane Jazz"; Pepper Adams' "The Master"; Lorez Alexandria Sings Songs Of Johnny Mercer"; Ernestine Anderson's "Never Make Your Move Too Soon"; "Ella Fitzgerald Sings The Harold Arlan Songbook".
- 136.NATURE BOY - Composer's lead sheet; Published sheet music. Etta Jones' "Hollar"; "The Nat King Cole Story - Volume One"; Ella Fitzgerald & Joe Pass' "Again"; "Stan Getz"(Verve boxed set); Miles Davis' "Blue Moods".
- 137.NEFERTITI - Composer's lead sheet. Miles Davis' "Nefertiti"; VSOP's The Quintet".
- 138.NEVER GIVIN' UP - Al Jarreau's "This Time".
- 139.NEVER MAKE YOUR MOVE TOO SOON - Publisher's lead sheet. The Crusaders' "Royal Jam"; Ernestine Anderson's "Never Make Your Move Too Soon".
- 140.NIGERIAN MARKETPLACE - Oscar Peterson's "Nigerian Marketplace".
- 141.NIGHTLAKE - Composer's lead sheet. John Abercrombie's "Arcade".
- 142.NO ME ESQUECA - Joe Henderson's "In Pursuit Of Blackness".
- 143.NOT ETHIOPIA - The Brecker Bros.' "Straphangin"; Steps Ahead's "Smokin' In The Pit".
- 144.NOTHING PERSONAL - Composer's lead sheet. "Michael Brecker".
- 145.OFF MINOR - Published transcription. "The Thelonious Monk Orchestra At Town Hall"; Thelonious Monk's "The Genius Of Modern Music"; Thelonious Monk's "Monk's Music".
- 146.OLEO - Published sheet music. Neils Henning Orsted Peterson & Joe Pass' "Chops"; Red Garland's "Crossings"; Miles Davis' "Relaxin"; Miles Davis' "Tallest Trees".
- 147.ONCE I LOVED - Publisher's lead sheet. Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Frank Sinatra's "Sinatra Sings Antonio Carlos Jobim"; McCoy Tyner's "Trident".
- 148.ONE FAMILY - Composer's lead sheet. The Yellowjackets' "Shades".
- 149.ONE FOR MY BABY - Published sheet music. "Ella Fitzgerald Sings The Harold Arlan Songbook"; Frank Sinatra's "One More For The Road"; Joe Williams' "Something Old, New And Blue"; "Tommy Flanagan Plays The Music Of Harold Arlan".
- 150.OUT OF THIS WORLD - Published sheet music. "Ella Fitzgerald Sings The Harold Arlan Songbook"; "Tommy Flanagan Plays The Music Of Harold Arlan"; John Coltrane's "Coltrane"; George Shearing's "The Shearing Spell".
151. OZ - Composer's lead sheet. Andy Narell's "Stickman".
- 152.PAPA LIPS - Composer's lead sheet. Bob Mintzer's "Papa Lips".
- 153.PARTIDO ALTO - Airtio's "Touching You, Touching Me".
- 154.PENT UP HOUSE - Published sheet music. Sonny Rollins' "Sonny" (Prestige Two-fer).
- 155.PLAZA REAL - Composer's lead sheet. Weather Report's "Procession".
- 156.POLKADOTS AND MOONBEAMS - Published sheet music. "The Complete Blue Note Recordings Of Bud Powell"; Bill Evans' "The Second Trio"; Sarah Vaughn's "Recorded Live".
- 157.PORTRAIT OF TRACY - "Jaco Pastorius".
- 158.PROMENADE - Composer's lead sheet. Denny Zeitlin's "Tidal Wave".
- 159.PUT IT WHERE YOU WANT IT - Publisher's lead sheet. "The Best Of The Crusaders".
- 160.P.Y.T. - Published sheet music. Michael Jackson's "Thriller".

- 160.QUINTESSENCE -Quincy Jones' "Quintessence".
- 161.RAPTURE - Harold Land & Blue Mitchell's "Mapenzi".
- 162.RE:PERSON I KNEW - Published sheet music. "The Bill Evans Album".
- 163.REINCARNATION OF A LOVEBIRD - Brian Priestly's "Mingus - A Critical Biography". Charles Mingus' "Reincarnation Of A Lovebird"; Charles Mingus' "The Clown".
- 164.REMEMBER ROCKEFELLER AT ATTICA - Charles Mingus' "Changes - Volume I".
- 165.RIO - Publisher's lead sheet. Victor Feldman's "In The Pocket".
- 166.RIVER PEOPLE - Weather Report's "Mr. Gone".
- 167.ROBBIN'S NEST - Published transcription. "Illinois Jacquet In Swinging Sweden"; "Illinois Jacquet Flies Again"; Lester Young's "Carnie Blues"; Tommy Flanagan & Hank Jones' "Our Delight"; Oscar Peterson's "Girl Talk".
- 168.RUBY MY DEAR - Publisher's lead sheet; Published sheet music; Published transcription. "Solo Monk"; "Thelonious Monk And John Coltrane"; "Monk's Music"; "Thelonious Monk's "The Genius Of Modern Music".
- 168.RUSH HOUR - "The Yellowjackets".
- 169.SAFARI - Steps Ahead's "Modern Times".
- 170.SANDU - Clifford Brown's "The Quintet - Volume 2".
- 171.SATIN DOLL - Published sheet music. Duke Ellington's "Duke - '66"; Duke Ellington's "All Star Road Band - Volume 2"; Ella Fitzgerald & Count Basie's "On The Sunny Side Of The Street"; "Ella Fitzgerald Sings The Duke Ellington Songbook"; Ernestine Anderson's "Sunshine".
- 172.SAVE YOUR LOVE FOR ME - "Cannonball Adderley & Nancy Wilson"; Cannonball Adderley & Nancy Wilson's "Together"; Etta Jones' "Save Your Love For Me".
- 173.SEARCH FOR PEACE - McCoy Tyner's "The Real McCoy".
- 174.SELF PORTRAIT IN THREE COLORS - Charles Mingus' "Mingus Ah Um".
- 175.SHAKER SONG - Publisher's lead sheet. Manhattan Transfer's "Ententions"; "Spyro Gyra".
- 176.SHAW 'NUFF - The Smithsonian Collection Of Classic Jazz (Side 9 - Charlie Parker & Dizzy Gillespie); Bud Powell's "Swinging With Bud".
- 177.SIMPLE SAMBA - Published transcription. Jim Hall's "Where Would I Be?".
- 178.SKYLARK - Published sheet music."Ella Fitzgerald Sings The Johnny Mercer Songbook"; "Hoagy Sings Carmichael"; "The Greatest Of Carmen McRae"; Art Blakey's "Thermo"; Sonny Criss' "This Is Criss".
- 179.A SLEEPIN' BEE - Published sheet music. Bill Evans' "Trio 64"; "Tommy Flanagan Plays The Music Of Harold Arlan"; "Cannonball Adderley & Nancy Wilson"; "Bill Evans At The Montreaux Jazz Festival".
- 180.SMALL DAY TOMORROW - Publisher's lead sheet. Irene Kral's "Kral Space"; Bob Dorough's "Beginning To See The Light".
- 181.SOLAR - Published sheet music. Miles Davis' "Tune Up"; "Chet Baker In New York"; "The Shelly Manne Trio In Zurich"; Bill Evans' "The Village Vanguard Sessions".
- 182.SOMEDAY MY PRINCE WILL COME - Published sheet music. Miles Davis' "Someday My Prince Will Come"; Bill Evans' "Spring Leaves".
- 183.SONG FOR LORRAINE - Publisher's lead sheet. Spyro Gyra's "Morning Dance".
- 184.THE SONG IS YOU - Published sheet music. Gene Ammons & Dodo Marmorosa's "Jug & Dodo"; "Oscar Peterson Plays The Jerome Kern Songbook"; Joe Pass' "Virtuoso"; "Al Haig Plays The Music Of Jerome Kern".
- 185.SONJA'S SANFONA - Composer's lead sheet. The Yellowjackets' "Shades".
- 186.SOUL SAUCE (Wachi Wara) - Cal Tjader's "Soul Sauce"; Cal Tjader's "Good Vibes".
- 187.SPEAK LOW - Published sheet music. "The Magnificent Tommy Flanagan"; Bill Evans' "Crosscurrents"; Billie Holiday's "All Or Nothing At All"; Ahmed Jamal's "Happy Moods".
- 188.SPEAK NO EVIL - Composer's lead sheet. Wayne Shorter's "Speak No Evil".
- 189.SPIRAL - Sphere's "Sphere On Tour".
- 190.ST. THOMAS - Published sheet music. Sonny Rollins' "Saxophone Colossus"; Cedar Walton's "Eastern Rebellion".
- 191.STICKY WICKET - Publisher's lead sheet. Al Jarreau's "High Crime".
- 192.STORMY WEATHER - Published sheet music. Billie Holiday's "First Verve Sessions"; Lena Horne's "Stormy Weather"; "Ella Fitzgerald Sings The Harold Arlan Songbook"; Johnny Hodges' "Blue Pyramid".
- 193.STREET LIFE - Published transcription. The Crusaders' "Street Life".
- 194.SUDDEN SAMBA - Neil Larsen's "Jungle Fever".
- 195.SUNRUNNER - Published sheet music. Bob James' "Touchdown".
- 196.TAKE THE 'A' TRAIN - Published sheet music. "Duke Ellington & His Orchestra And Johnny Hodges & His Orchestra"; "Ella Fitzgerald Sings The Duke Ellington Songbook"; Duke Ellington's "1941 Classics"; Duke Ellington's "Washington DC Armory Concert"; Ernestine Anderson's "Live From Concord To London"; Mel Torme's "The Duke Ellington & Count Basie Songbook".
- 197.TENDERLY - Published sheet music. "Everybody Loves Bill Evans"; Duke Ellington's "Ellington Indigos"; Nat King Cole's "Love Is Here To Stay"; George Shearing's "Lullaby Of Birdland".
- 198.THEME FOR ERNIE - John Coltrane's "Soultrane".
- 199.THERE WILL NEVER BE ANOTHER YOU - Published sheet music. Art Pepper's "One September Afternoon"; Jackie & Roy's "Free And Easy"; Coleman Hawkins' "Body & Soul"; Nat King Cole's "Love Is Here To Stay"; "The Greatest - Count Basie Plays And Joe Williams Sings".
- 200.THESE FOOLISH THINGS - Published sheet music. Charles McPheerson's "Live In Tokyo"; Ella Fitzgerald's "Lady be Good - '57"; "Mark Murphy Sings The Nat Cole Songbook - Volume I"; Nat King Cole "Just One Of Those Things".

- 201.THIS MASQUERADE - Published transcription. George Benson's "Breezin'" Leon Russel's "Carney".
- 202.THE THREE MARIAS - Composer's lead sheet. Wayne Shorter's "Atlantis".
- 203.THREE VIEWS OF A SECRET - Jaco Pastorius' "Word Of Mouth"; Weather Report's "Night Passage".
- 204.TIME REMEMBERS ONE TIME ONCE - Composer's lead sheet. Denny Zeitlin's "Time Remembers One Time Once".
- 205.TRISTE - Publisher's lead sheet. Antonio Carlos Jobim's "Wave"; Brazil '66's "Equinox"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook"; Oscar Peterson's "Tristeza".
- 206.TUNE UP - Published sheet music. Miles Davis' "Tune Up" (= "Blue Haze"); "Sonny Rollins" (Blue Note re-issue).
- 207.TURN YOUR LOVE AROUND - Published sheet music; Publisher's lead sheet. "The George Benson Collection".
- 208.TWISTED - "The Best Of Lambert, Hendricks & Ross"; "The Wardell Gray Memorial Album - Volume I".
- 209.UNIT SEVEN - Wes Montgomery's "Smokin' At The Half Note"; "Cannonball Adderley & Nancy Wilson".
- 210.UP JUMPED SPRING - Art Blakey's "Three Blind Mice"; Freddie Hubbard's "Backlash".
- 211.UP WITH THE LARK - Published sheet music. Bill Evans' "The Tokyo Concert".
- 212.VELAS - Published sheet music; Publisher's lead sheet. Quincy Jones' "The Dude"; Bobbe Norris' "Velas Içadas (Hoisted Sails)"; Mark Murphy's "Nightmood".
- 213.VERY EARLY - Composer's lead sheet; Publisher's lead sheet; Published sheet music; Published transcription. Bill Evans' "Montreaux II"; Bill Evans' "Spring Leaves".
- 214.VOYAGE - Publisher's lead sheet. Stan Getz' "Voyage".
- 215.WALTZ FOR DEBBY - Published transcriptions (Three versions). Cannonball Adderley & Bill Evans' "Know What I Mean?"; Bill Evans' "The Village Vanguard Sessions"; "The Bill Evans Album".
- 216.WALTZ NEW - Published sheet music; Published transcription. "Jim Hall & Red Mitchell".
- 217.WATCH WHAT HAPPENS - Published sheet music. Sergio Mendes' "Equinox"; Ella Fitzgerald's "Watch What Happens"; Oscar Peterson's "Tristeza"; Wes Montgomery's "A Day In The Life".
- 218.WATERWINGS - Composer's lead sheet. Lee Ritenour's "Friendship".
- 219.WAVE - Publisher's lead sheet. Antonio Carlos Jobim's "Wave"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook";
- 220.THE WAY YOU LOOK TONIGHT - Published sheet music. "The Complete Blue Note & Pacific Jazz Recordings Of Clifford Brown"; Tete Monteliu's "Tete a Tete"; "The Billie Holiday Story - Volume I"; Sonny Rollins' "Vintage Sessions"; "Ella Fitzgerald Sings The Jerome Kern Songbook".
- 221.A WEAVER OF DREAMS - "The Cannonball Adderley Quintet In Chicago" (featuring John Coltrane); Carmen McRae's "Ronnie Scott's Presents Carmen Live"; Bobbe Norris' "Velas Içadas (Hoisted Sails)"; Freddie Hubbard's "Ready For Freddie".
- 222.WE'LL BE TOGETHER AGAIN - Published sheet music. "The Tony Bennett/Bill Evans Album"; Bobbe Norris' "Velas Içadas (Hoisted Sails)".
- 223.WELL, YOU NEEDN'T - Published sheet music. "Miles Davis - Volume I" Miles Davis' "Chronicle"; Thelonious Monk's "Misterioso"; Thelonious Monk's "The Genius Of Modern Music".
- 224.WEST COAST BLUES - Wes Montgomery's "While We're Young".
- 225.WHAT'S NEW? - Published sheet music. Billie Holiday's "All Or Nothing At All"; Wes Montgomery & Wynton Kelly's "Smokin' At The Half Note"; John Coltrane's "Ballads"; Frank Sinatra's "Sinatra Sings For Only The Lonely".
- 226.WHERE IS LOVE? - Published sheet music. Irene Kral's "Where Is Love?".
- 227.WHO CAN I TURN TO? - Published sheet music. Bill Evans' "Trio 65"; Carmen McRae's "Alfie"; "Bill Evans At Town Hall"; "The Best Of The Gerald Wilson Orchestra".
- 228.WILDFLOWER - Composer's lead sheet. Wayne Shorter's "Speak No Evil".
- 229.WILLOW WEEP FOR ME - Published sheet music. Billie Holiday's "Lady Sings The Blues"; "Tommy Flanagan Trio In Stockholm - '57"; "The Immortal Clifford Brown"; Wes Montgomery's "A Day In The Life"; Sarah Vaughn's "Live In Japan".
- 230.WITCHCRAFT - Published sheet music. Frank Sinatra's "All The Way"; Bill Evans' "Portrait In Jazz"; Oscar Peterson's "A Jazz Portrait Of Frank Sinatra"; Jackie & Roy's "We've Got It".
- 231.YES AND NO - Composer's lead sheet; Published sheet music. Wayne Shorter's "Ju Ju".
- 232.YESTERDAYS - Published sheet music. "Clifford Brown With Strings"; "Al Haig Plays The Music Of Jerome Kern"; George Shearing's "The Shearing Spell"; "Ella Fitzgerald Sings The Jerome Kern Songbook".
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All Or Nothing At All

Med. Swing

Music by Arthur Altman

Lyric by Jack Lawrence

A

All _____ or noth - ing at all, _____

Half a love nev - er ap - pealed to me, _____

If your heart nev - er could yield to me _____ then I'd

rath - er have noth - ing at all.

B

All _____ or noth - ing at all, _____

If it's love there is no in - be - tween, _____

Why be - gin, then cry for some - thing that might have been? _____ No, I'd

rath - er have noth - ing at all. But

C A^bMA^7 B^bMi^7 E^b7

please don't bring your lips so close to my cheek, _____ Don't

A^bMA^7 D^b/A^b A^bMA^7 E^b7

smile, or I'll be lost be - yond re - call, _____ The

B^bMi^7 E^b7 B^bMi^7 E^b7 C^7

kiss in your eyes, the touch of your hand makes me weak, _____ And my

FMi FMi^7/E^b D^b9 C^7 E^7

heart may grow diz - zy and fall. _____ And if I

D AMi $AMi^{(MA^7)}$ AMi^7 AMi^6

fell un - der the spell of your call, _____

AMi $(GMi^7 C^7)$ B^b9

I would be caught in the un - der - tow, _____

GMi^7 DMi^7 E^7

So, you see, I've got to say no, _____ no,

AMi FMi^6 C^6 (E^7)

All _____ or noth - ing at all.

Alternate changes for first 4 bars of letter **C**: A^b A^b+ | A^b6 A^b+ | $\frac{2}{\#}$ |

Do Nothing 'Til You Hear From Me

Music by Duke Ellington

Lyric by Bob Russell

Med. Ballad

(F7)

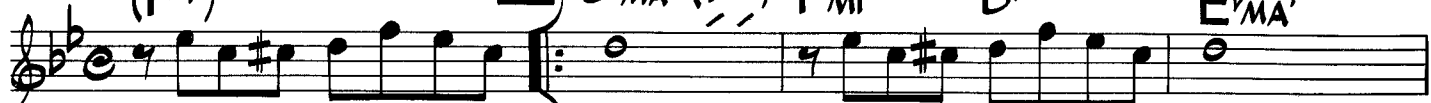
A

B^bMA⁷ (F7)

FMI⁷

B^b7

E^bMA⁷



Do noth- in' till you hear from me,

Pay no at- ten- tion to what's said,



Why peo- ple tear the seam of

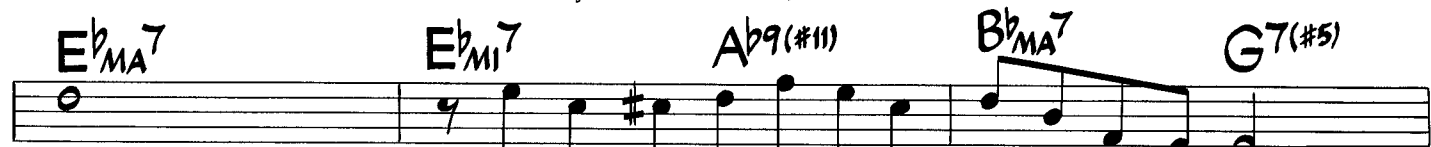
an- y- one's dream

is o- ver my head...



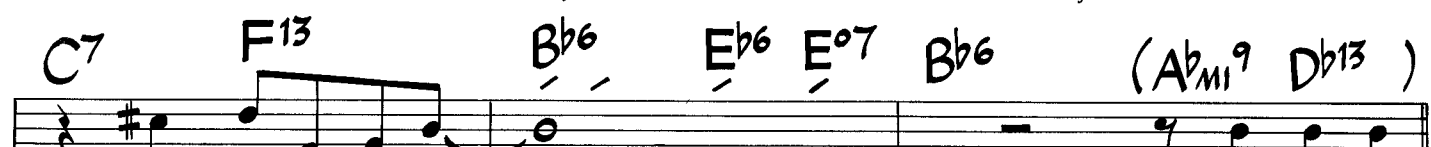
Do noth- in' till you hear from me,

At least con- sid- er our ro-



mance,

If you should take the word of oth- er's you've heard



I have- n't a chance.

True, I've been

B

G^bMA⁷

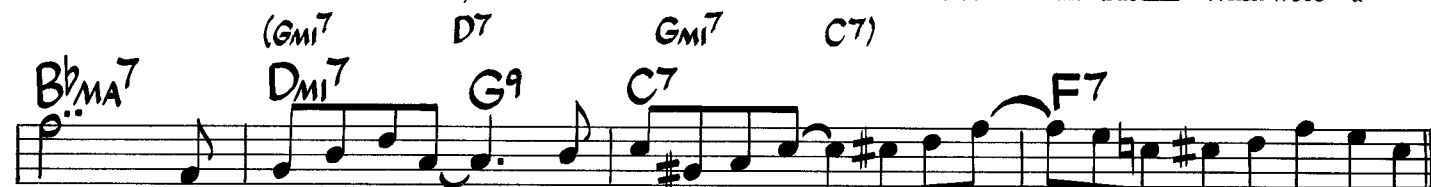
(G^b7)



seen

with some one new, But does that mean

that I'm un- true? When we're a-



part the words in my heart re- veal how I feel a- bout you. Some kiss may cloud my mem- o-

C

B^bMA⁷ (F7)

FMI⁷

B^b7

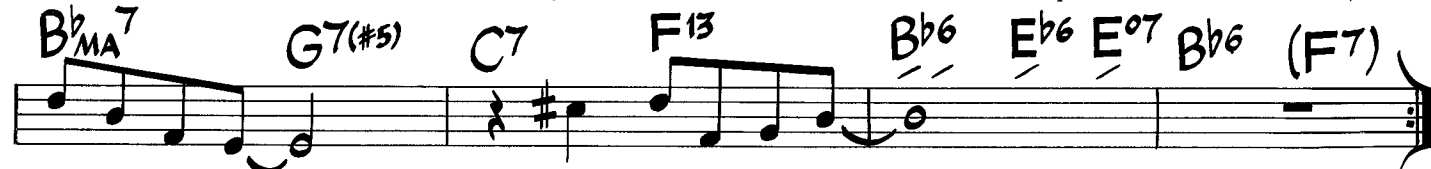
E^bMA⁷

E^bMI⁷

A^b9 (#11)



ry, And oth- er arms may hold a thrill, But please do noth- in' till you



hear it from me,

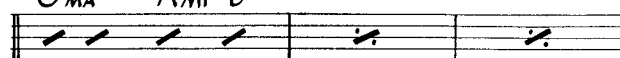
And you nev- er will.

B

G^bMA⁷

A^bMI⁷ D^b7

First 3 bars of letter **B** may also be played:



Rhythm section may break on the first beat of bar 8 of letters A & B during the head.

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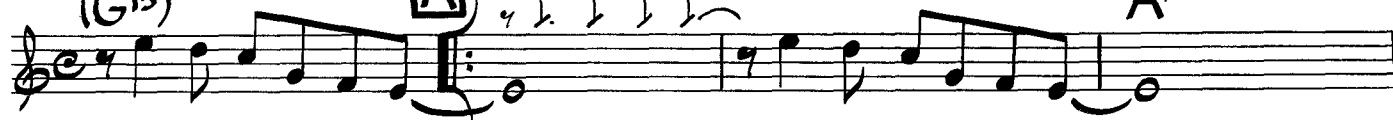
Don't Get Around Much Anymore

Med. Swing (G13) Music by Duke Ellington
Lyric by Bob Russell

(CMA7) %)
CMA7 DMI7 EbMI7 EMI7

[A]

A7



Missed the Sat - ur - day dance, _____

Heard they crowd-ed the floor, _____

(D7)
DMI7

G13sus

G13

C6



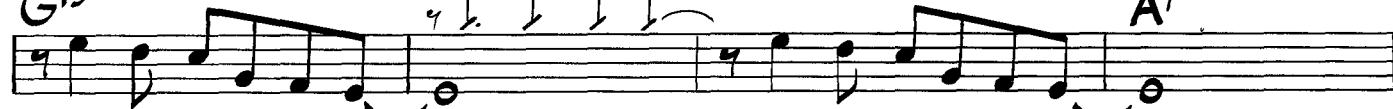
Could- n't bear it with-out _____ you, _____

Don't get a-round much an - y more.

(CMA7) %)
CMA7 DMI7 EbMI7 EMI7

G13

A7



Thought I'd vis- it the club, _____

Got as far as the door, _____

(D7)
DMI7

G13sus

G13

C6

C7



They'd have asked me a - bout _____ you, _____

Don't get a-round much an - y more. _____

(Bb9)
F#o7

C6/G

C7



Dar - ling, I guess _____

my mind's more at ease, _____

But

F6

F#MI7(b5)

B7(b9)

EMI7

Ebo7

DMI7

G7



nev - er - the - less, _____

Why stir up mem - o - ries? _____ Been in - vit-ed on dates, _____

(CMA7) %)
CMA7 DMI7 EbMI7 EMI7

%)

A7



Might have gone but what for? _____

Aw- flly dif- f'rent with - out _____

(D7)
DMI7

G13sus

G13

C6

(DMI7 G7)



you, _____

Don't get a-round much an- y - more.

A7 B°7 C°7 C#°7

Bars 3 & 11 of letter **[A]** and bar 3 of letter **[C]** may also be played: | 7 1 1 1 1 | No kicks during solos.

Good Morning Heartache

Dan Fisher
Irene Higginbotham
Ervin Drake

Med. Ballad

A

Good morn-ing heart-ache, you old gloom-y sight, Good morn-ing heart-ache, thought we
said good -bye last night, I tossed and turned un- til it seemed you had gone,
But here you are with the dawn. Wish I'd for - get you but you're here to stay,
It seems I met you when my love went a - way, Now ev - 'ry day I start by
say - ing to you, "Good morn-ing heart-ache, what's new?"

B

Stop haunt - ing me now, Can't shake you no - how;
Just leave me a - lone, I've got those Mon - day blues straight through Sun - day blues.

C

Good morn-ing heart-ache, here we go a - gain, Good morn-ing heart-ache you're the
one who knew me when, Might as well get used to you hang - in' a - round,
Good morn - ing heart - ache, sit down.

Misty

Music by Erroll Garner
Lyric by Johnny Burke

Med. Ballad

A

Look at me, I'm as help-less as a kit-ten up a tree, and I feel like I'm
cling-ing to a cloud; I can't un-der-stand, I get mist-y just hold-ing your
hand. Walk my way and a thou-sand vi-o-lins be-gin to
play, Or it might be the sound of your hel-lo, that mu-sic I hear, I get
mist-y the mo-ment you're near. You can say that you're
B lead-ing me on, but it's just what I want you to do;
Don't you no-tice how hope-less-ly I'm lost, that's why I'm fol-low-ing
you. On my own, would I wan-der thru this wor-der-land a-
lone, nev-er know-ing my right foot from my left, my hat from my glove, I'm too
mist-y and too much in love.

** can also be played as Gmi7*

Med. Swing*

Speak Low

Music by Kurt Weill
Lyric by Ogden Nash

A

Speak low _____ when you speak, love, _____ Our sum - mer

day with - ers a - way too soon, too soon; Speak

low _____ when you speak, love, _____ Our mo - ment is

swift, like _____ ships a - drift we're _____ swept a - way too soon. Speak

B

low, _____ dar - ling, speak low, _____ Love is a

spark lost in the dark too soon, too soon; I

feel _____ where - ev - er I go _____ That to - mor - row is

near, to - mor - row is here and al - ways too soon. _____

* may be played as a medium Latin tune, with a swing feel at letter C.

C F_{MI}^7 $D\flat 9$

Time is so old _____ and love so brief,

$E\flat_{MA}^7$ $(B_{MI}^7(\flat 5) E^7 D\flat 7)$ $A^7 C^7$ D^7)

Love is pure gold _____ and time a thief. We're

D G_{MI}^9 C^{13} G_{MI}^9 C^{13}

late, _____ dar-ling, we're late, _____ The cur-tain de-

G_{MI}^9 C^9 G_{MI}^9 C^9 F^6 D^7

scends, ev - 'ry - thing ends too soon, too soon; I

$B\flat_{MI}^9$ $E\flat^{13}$ F^6 D^7

wait, _____ dar-ling, I wait, _____ Will you speak

G^9 $C^9(\sharp 5)$ F^6 $(A_{MI}^7 D^7)$

low to me, speak love to me and soon.

Med. Ballad

Stormy Weather

Music by Harold Arlen

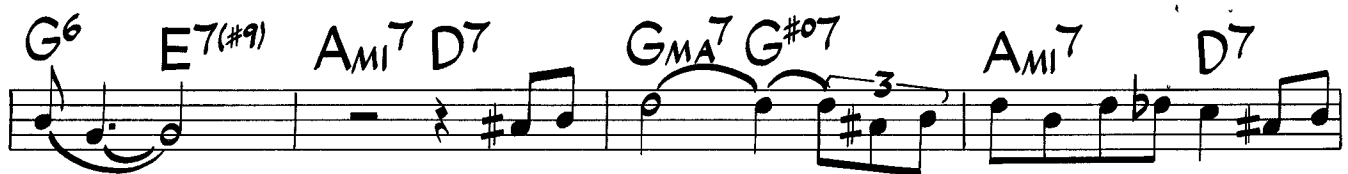
Lyric by Ted Koehler



Don't know why _____ there's no sun up in the sky, Storm-y weath-er, _____



Since my man and I _____ ain't to - geth - er, _____ keeps rain - in' all _____ the



time. _____ Life is bare, _____ gloom and mis - ry ev - 'ry where, Storm-y



weath-er, _____ Just can't get my poor _____ self to - geth - er, _____ I'm wear - y all _____ the



time, _____ the time, _____ So wear - y all _____ the time. _____



When he went a - way _____ the blues walked in and met me,



If he stays a - way _____ old rock - in' chair will get me, All I do is pray _____ the Lord a -



bove will let me walk in the sun once more. Can't go

C G_{MA}^7 $G^{\#07}$ A_{MI}^7 D^7 G_{MA}^7 $G^{\#07}$

on, _____ ev - 'ry - thing I had is gone, Storm - y weath - er, _____

A_{MI}^7 D^7 G^6 $G^{\#07}$ A_{MI}^7 $D^7(\#5)$

Since my man and I _____ ain't to - geth - er, _____ keeps rain - in' all _____ the

G^6 $E^7(\#9)$ A_{MI}^7 $D^7(\#5)$ G^6 ($E^7(\#9)$ A_{MI}^7 D^7)

time, _____ keeps rain - in' all _____ the time. _____