

C - Vocal Version

# THE NEW REAL BOOK

## Volume Two



Sher Music Co.

C - Vocal Version

# THE NEW REAL BOOK

## Volume Two

Created by Musicians for Musicians

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Flamingo	Memories Of You	Unforgettable
Fly Me To The Moon	The Masquerade Is Over	What A Difference A Day Made
Get Happy	More Than You Know *	What A Little Moonlight Can Do
Harlem Nocturne	My Ship	While We're Young
Honeysuckle Rose	Never Will I Marry	Will You Still Be Mine?
I Believe In You	A Nightengale Sang In Berkeley Square	Without A Song *
I Hadn't Anyone Till You	No Moon At All *	Wrap Your Troubles In Dreams *
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(\* = U.S. Supplement)



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## PUBLISHER'S FOREWORD

We at Sher Music Co. are very pleased to offer you this latest anthology of jazz and standard tunes. We hope you will be pleased with the selection of material and we know you will appreciate all the care and attention to detail that went into this project. All the people who work on our books are professional musicians and so we are consumers as well as producers of these books. We know what it feels like to be on the bandstand, counting on these charts to help us play our best. So we have done our utmost to make each tune readable, accurate, complete and easy to understand. We certainly hope you have as much fun playing out of this book as we have during the two and a half years it was being put together.

The albums the contemporary tunes are on are listed in the *Appendix II - Sources*. I highly recommend you buy these records so you can hear how beautiful the tunes are. Jazz music and jazz composition in particular continues to grow and mature but there is a lot of chaff in with the wheat. I hope you will take the time to benefit from our listening to countless albums to find the choicest tunes to include in the book.

In Volume 2 of "The New Real Book", we are especially pleased to be able to include some of the all-time masters of jazz writing e.g., John Coltrane, Horace Silver and Chick Corea. We hope you appreciate having accurate versions of these jazz classics to play from.

As in Volume 1, the charts for the standard tunes are derived from numerous recordings of each one, synthesized together to give you a consensus of how jazz players have adapted these great melodies as vehicles for improvisation. While there are no absolute "right" changes for all time for these tunes, I'm sure you will find the charts for the standards very logical and a good starting place for your own interpretations.

An endeavor such as this book is invariably the result of many people's contributions. I would like to thank the following people who were instrumental in making Vol. 2 become a reality. First, I'd like to thank Bob Bauer for another outstanding job of transcribing and editing. If you want to get a sense of Bob's unique genius, I suggest you listen to Michael Brecker's "Escher Sketch" and watch Bob's transcription go by (done without benefit of any pre-existent lead sheet) - pretty amazing! His intelligence and love for the music comes through on every page.

Copyists Ernie Mansfield and Ann Krinitsky are responsible for making these charts eminently legible - great work! Jay Dunitz was kind enough to let us use his beautiful art work for the cover and graphic artist Marsha Blackburn added the finishing touches.

Special thanks goes to Herman Leonard, Patrick Hinely, Paul Hoeffler, Tom Copi, Chuck Stewart and all the other photographers whose work help make this book esthetically pleasing as well as useful. Much thanks goes to Dave Hooten, Sue Claxton, and everyone at Willow Creek Printing for doing their usual outstanding job. And ongoing thanks are due to Betsy Ginkel and Maury Sher for keeping Sher Music Co. up and running.

Thanks are also due to Susan Muscarella-Park, Ray Scott, Fred Zimmerman, Steve Rubardt, Kevin Dillon, Michael Aragon, Vince Wallace, Larry Dunlap, Jean-Michel Hure, Sheldon Brown and all the other Bay Area musicians who have road-tested and proofread these charts over the last two years. Thanks again to Bob Parlocha of KJAZ radio and my brother, Jonathan Sher, for their wisdom and support and to Jim Zimmerman for a fine job of transcribing the sample drum parts in Appendix I. I am most grateful to have been blessed with the two sweetest kids alive, Benny and Annalisa, and such a loving and supportive wife, Sueann Bettison-Sher, who has kept me going in more ways than I can count. Finally, my deepest appreciation to all the composers and musicians whose creative efforts are the basis of this book.

**CHUCK SHER - Editor and Publisher**



## MUSICAL EDITOR'S FOREWORD

Nine years ago my friend Chuck came to me and said, "Let's put out a fake book". He knew that I was always transcribing tunes off of albums so we could play them; I knew that he was the original tune-freak, always aware of the best music, old or new. Not ones to be shy, the first book was named *The World's Greatest Fake Book*. Regardless of such high claims, the book was well received; a few years later *The New Real Book* met with even more success. Obviously the time for a fake book by and for musicians was an idea whose time had come.

Since that beginning, I have had the chance to hear many people's reactions to the books. Lots of wonderful praise, a few mistakes spotted, and interested questions and comments. I thought I might use this space to respond to a couple of those comments. (For specific information on the use of the charts, please see "General Rules" on page iii. If you're interested in a detailed account of the choices involved in creating these charts, you would do well to read my Foreword to Volume One.)

One question I've heard alot is "What record is this chart based on?". Well, once you've worked your way through all the tunes, you may find yourself in the back of the book and - voilà! - the "Sources" section appears. Here we've listed every tune and the important sources, both paper and vinyl, used in creating the charts.

As long as you're in the back of the book, check out the Sample Drum Parts. They make it so much easier to recreate the unique sound that a particular drum pattern gives to a tune, and to each section of a tune. The patterns are also a great resource for study and drum programming.

A few of the tunes in this volume can be found in some of the other fake books out there (especially a certain illegal one). Many of us have learned tunes from these earlier books, and have grown used to certain chords and melodies. Some people have complained that the versions found here "are just plain wrong"; they obviously don't sound the way we're used to hearing them. But please give them a chance - I promise that these charts are more faithful to the tune as it is recorded than any others you will find. Sometimes whole sections of a tune - intros, endings, and shout choruses, in all their glory - are missing entirely in these other books. Check out the intros to *Blues For Alice*, *Bye Bye Blackbird*, and *Nica's Dream* (as well as the melody and chords on *Nica's*; how about bars 11-13 of A, and bar 7 of B!). Notice the changes for *Naima*, the keys of *Windows* and *Equinox*. Even such "obvious" tunes as *Freedom Jazz Dance*, *Giant Steps* and *Mr. P.C.* have subtle and not-so-subtle differences. In time you may come to wonder, as I have, how you ever played these tunes the old way.

My heartfelt appreciation goes to Chuck Sher, who realized that better music makes a better world and did something about it. And how could this have happened without the fine, careful work of Ernie Mansfield and Ann Krinitsky - another great job. Many thanks to those who helped proofread the charts, especially Larry Dunlap, whose insight was particularly keen. And finally I thank the composers and lyricists of this great music. Many of them sent original manuscripts, responded to questions along the way, and proofread the final charts. All of them have given something of themselves to make this world a little brighter. Let's keep it up.

**BOB BAUER - Musical Editor**

NOTE: The Chick Corea compositions in this book were derived from both Chick's original lead sheets and the recordings themselves. Anyone interested in obtaining copies of Chick's original lead sheets may do so by writing Chick Corea Productions, 2635 Griffith Park Blvd., Los Angeles, CA 90039.

# iii 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 ( $\Phi^1$  and  $\Phi^2$ ) 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.




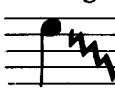


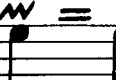


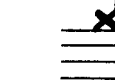
## TRANSPOSITIONS

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
deces. . . . . 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)

The following table lists the chord symbols shown in the image, organized into two groups as indicated by the text above.

Group 1: Chords normally encountered	Group 2: More unusual chords
N.C.	C <sup>#</sup> MA <sup>7</sup> sus <sup>(b5)</sup>
C bass	F <sup>#</sup> 7 <sup>sus</sup> (add 3)
C	B <sup>b</sup> (add add b13)
C <sup>6</sup>	A <sup>+</sup> (add #9)
C <sup>6/9</sup>	G <sup>#</sup> mi <sup>7</sup> (add 11)
C(add 9)	F/F <sup>#</sup>
CMA <sup>7</sup>	E <sup>+</sup> /G
CMA <sup>7</sup> (add 13)	G <sup>7</sup> sus/A
CMA <sup>9</sup>	GMA <sup>7</sup> (#5)
CMA <sup>13</sup>	E <sup>b</sup> MA <sup>7</sup> (#5)
C <sup>7</sup>	BMA <sup>7</sup> sus/F <sup>#</sup>
C <sup>9</sup>	
C <sup>13</sup>	
C <sub>mi</sub>	
C <sub>mi</sub> <sup>6</sup>	
C <sub>mi</sub> <sup>6/9</sup>	
C <sub>mi</sub> (add 9)	
C <sub>mi</sub> <sup>7</sup>	
C <sub>mi</sub> <sup>7</sup> (add 11)	
C <sub>mi</sub> <sup>7</sup> (add 13)	
C <sub>mi</sub> <sup>9</sup>	
C <sub>mi</sub> <sup>11</sup>	
C <sub>mi</sub> <sup>13</sup>	
C <sub>mi</sub> (MA <sup>7</sup> )	
C <sub>mi</sub> <sup>9</sup> (MA <sup>7</sup> )	
C <sub>mi</sub> <sup>7</sup> (b5)	
C <sub>mi</sub> <sup>9</sup> (b5)	
C <sub>mi</sub> <sup>11</sup> (b5)	
C <sup>dim.</sup>	
C <sup>°7</sup>	
C <sup>°7</sup> (add MA <sup>7</sup> )	
C <sup>+</sup>	
C <sup>sus</sup>	
C <sup>7sus</sup>	
C <sup>9sus</sup>	
C <sup>13sus</sup>	
C <sup>7sus</sup> 4-3	
CMA <sup>7</sup> (b5)	
CMA <sup>7</sup> (#5)	
CMA <sup>7</sup> (#11)	
CMA <sup>9</sup> (#11)	
CMA <sup>13</sup> (#11)	
C <sup>7</sup> (b5)	
C <sup>9</sup> (b5)	
C <sup>7</sup> (#5)	
C <sup>9</sup> (#5)	
C <sup>7</sup> (b9)	
C <sup>7</sup> (#9)	
C <sup>7</sup> (b9)	
C <sup>7</sup> (#9)	
C <sup>7</sup> (b9)	
C <sup>7</sup> (#11)	
C <sup>9</sup> (#11)	
C <sup>7</sup> (b9)	
C <sup>7</sup> (#9)	
C <sup>13</sup> (b5)	
C <sup>13</sup> (b9)	
C <sup>13</sup> (#11)	
C <sup>7sus</sup> (b9)	
C <sup>13sus</sup> (b9)	
C/E	
C/G	
E/C	
B <sup>b</sup> /C	
C(add 9)	
C(add 9)	
C <sup>7</sup> (omit 3)	
C <sub>mi</sub> <sup>7</sup> (omit 5)	

# 1 Med.-Up Swinging Afro Afro-Centric

Joe Henderson

♩ = 217 (trp. & ten.)

**A**

**Chords and Harmonic Progression:**

- System 1:  $D^b_{MA} 7(\sharp 11)$
- System 2:  $C_{MI} 11$
- System 3:  $(B^b_{MI} 11)$ ,  $D^b_{MA} 7(\sharp 11)$ ,  $A^b_{MA} 7(\sharp 11)$
- System 4:  $A^b_{MA} 7(\sharp 11)$
- System 5:  $G^b_{MA} 7(\sharp 11)$

**Performance Markings:**

- (trp. & ten.)
- (trp. & ten.)  $\Delta$
- (unis.)

horn fill

(Solos)

**B**  $D^b_{MA} 7(\#11)$   $C_{Mi}^{11}$   $(B^b_{Mi}^{11}) D^b_{MA} 7(\#11)$   $A^b_{MA} 7(\#11)$   $G^b_{MA} 7(\#11)$

$F_{Mi} 7$   $G^b_{MA} 7(\#11)$   $F_{Mi} 7$   $G^b_{MA} 7(\#11)$   $G_{Mi} 7(b5)$   $C_{MA} 7(\#11)$

After solos, D.C. al Coda

Vamp, fill & fade

Piano L.H. may double much of bass line an octave lower than written for first 16 bars of A.  
 Head is played twice before & after solos.  
 Chords in parentheses are optional.



(Freely)

## After the Rain

John Coltrane

**Intro**

3/4

$E^{\flat}7_{SUS} (b9)$

(ten.)

**A**

$B^{\flat}/A^{\flat}$  (tremolo)

$G/A^{\flat}$

$A^{\flat}MA7$

$D^{\flat}MA7 E^{\flat}$

$E^{\flat}7(b9)$

(pn. L.H.)

(etc.)

$A^{\flat}MA7$

$D^{\flat}MA7 E^{\flat}$

$E^{\flat}7(b9)$

$A^{\flat}/E^{\flat}$

$G/E^{\flat}$

(pn., sample fill)

$D^{\flat}MI (MA7)$

$E^{\flat}7_{SUS} (b9)$

$A^{\flat}MA7$

$D^{\flat(add \#11)}/A^{\flat}$

(pn. L.H.)

$A^{\flat}MA7$

$D^{\flat(add \#11)}/A^{\flat}$

$A^{\flat}MA7$

$D^b(\text{add } \sharp 11)$   
 $A^b$

$A^bMA^7$

$D^b(\text{add } \sharp 11)$   
 $A^b$

1. 2. **B** tenor fill

(ten.) (ten.) indef. indef.

$A^bMA^7$

$A^bMA^7$

$E^b7_{\text{SUS}}(\flat 9)$

D.S. al 2nd ending al Coda

$E^b7_{\text{SUS}}(\flat 9)$

$A^bMA^7$

$E^b7_{\text{SUS}}(\flat 9)$

$A^bMA^7$

$E^b7_{\text{SUS}}(\flat 9)$

$A^bMA^7$

(sample fill)

$E^b7_{\text{SUS}}(\flat 9)$

$(E^b9_{\text{SUS}})$

$A^bMA^7$

Tenor sounds one octave lower than written. Melody at A is played with variation on each repeat.  
Tune is rubato throughout.

(sample tenor fill at **B** :)

# After You've Gone

Med. Ballad\*

Creamer & Layton

**A**  $E^b_{MA}7$   $E^b_{MI}6$   $A^b9$

Af - ter you've gone,\_\_\_\_ and left me cry - ing,  
 Af - ter I'm gone,\_\_\_\_ af - ter we break up,

$B^b_{MA}7$   $D_{MI}7$   $G^9$   $C^9$

Af - ter you've gone,\_\_\_\_ there's no de - ny - ing, you'll feel blue,\_\_\_\_  
 Af - ter I'm gone,\_\_\_\_ you're gon - na wake up, you will find\_\_\_\_

$F^9$   $B^b6$   $B^b7$

you'll feel sad,\_\_\_\_ you'll miss the dear - est pal you've ev - er had.\_\_\_\_  
 you were blind\_\_\_\_ to let some - bod - y come and change your mind.\_\_\_\_

**B**  $E^b_{MA}7$   $E^b_{MI}6$   $A^b9$   $B^b_{MA}7$

There'll come a time,\_\_\_\_ now don't for - get it, there'll come a time\_\_\_\_  
 Af - ter the years\_\_\_\_ we've been to - geth - er, their joy and tears,\_\_\_\_

$D_{MI}7$   $G^9$   $C_{MI}7$   $G^7$   $C_{MI}7$   $E^b_{MI}6$   $A^b9$

when you'll re - gret it, Some day, when you grow lone - ly,  
 all kinds of weath - er, Some day, blue and down heart - ed

$B^b_{MA}7$   $A_{MI}7$   $D^7$   $G_{MI}7$   $F$   $E^o7$   $B^b6$   $F$   $G^7$

your heart will break like mine and you'll want me on - ly, Af - ter you've gone,\_\_\_\_  
 you'll long to be with me right back where you start - ed, Af - ter I'm gone,\_\_\_\_

$C_{MI}7$   $F^7$   $B^b6$   $(B^b7)$

Af - ter you've gone a - way.\_\_\_\_  
 Af - ter I'm gone a - way.\_\_\_\_

\* Also played as an up-tempo swing (each bar 2 bars of swing).

# Ain't Misbehavin'

Music: Thomas "Fats" Waller  
and Harry Brooks  
Lyric: Andy Razaf

6

Med.-Slow Swing

**A**  $C^6$   $A^7$   $D_{MI}^7$   $G^7$   $C^6$   $(C^7)$   $E^7(\#5)$   $F^6$   $F_{MI}^6$

No one to talk with, all by my-self, No one to walk with but I'm hap-py on the shelf,

$C^6$   $E$   $A^7$   $D_{MI}^7$   $G^7$   $E^7$   $A^7$   $D^9$   $G^7$

Ain't mis-be-hav-in', I'm sav-in' my love for you.

$C^6$   $A^7$   $D_{MI}^7$   $G^7$   $C^6$   $(C^7)$   $E^7(\#5)$   $F^6$   $F_{MI}^6$

I know for cer-tain the one I love, I'm through with flirt-in', it's just you I'm think-in' of,

$C^6$   $E$   $A^7$   $D_{MI}^7$   $G^7$   $C^6$   $F^6$   $F_{MI}^6$   $C^6$   $E^7$

Ain't mis-be-hav-in', I'm sav-in' my love for you.

**B**  $A_{MI}$   $F^7$   $D^7$   $A^7$

Like Jack Hor-ner in the cor-ner, don't go no-where, what do I care?

$G^6$   $(E^7)$   $A_{MI}^7$   $D^7$   $G^7$   $A^7$   $D^9$   $G^7$

Your kiss-es are worth wait-in' for, be-lieve me.

**C**  $C^6$   $A^7$   $D_{MI}^7$   $G^7$   $C^6$   $(C^7)$   $E^7(\#5)$   $F^6$   $F_{MI}^6$

I don't stay out late, don't care to go, I'm home a-bout eight, just me and my ra-di-o

$C^6$   $E$   $A^7$   $D_{MI}^7$   $G^7$   $C^6$   $(A_{MI}^7 D_{MI}^7 G^7)$

Ain't mis-be-hav-in', I'm sav-in' my love for you.

Med. Swing

## Along Came Betty

Benny Golson

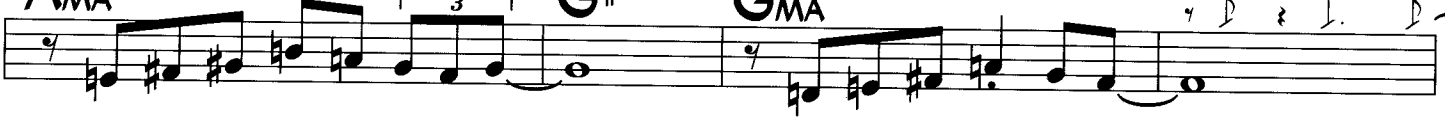
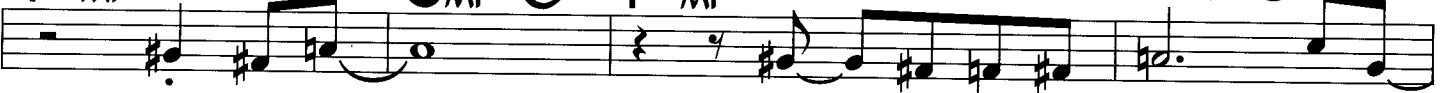
♩ = 110

(A<sub>MI</sub><sup>7</sup>)

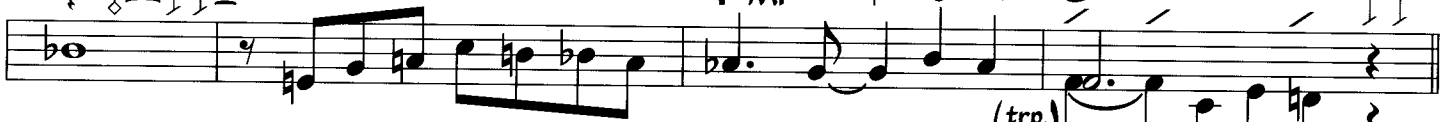
A

B<sub>b</sub>MI<sup>7</sup>B<sub>MI</sub><sup>7</sup> E<sup>7</sup>B<sub>b</sub>MI<sup>7</sup>B<sub>MI</sub><sup>7</sup> E<sup>7</sup>

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

A<sub>MA</sub><sup>7</sup>G<sup>#7</sup>G<sub>MA</sub><sup>7</sup>F<sup>#7</sup> (F<sup>#7</sup>) F<sup>#MI</sup><sup>7</sup> (#5)F<sup>#MI</sup><sup>7</sup>G<sub>MI</sub><sup>7</sup> C<sup>7</sup>F<sup>#MI</sup><sup>7</sup>G<sub>MI</sub><sup>7</sup> C<sup>7</sup>F<sub>MA</sub><sup>7</sup>A<sup>7</sup>D<sub>MI</sub><sup>7</sup>G<sup>7</sup>C<sub>MI</sub><sup>9</sup>

B

C<sub>MI</sub><sup>9</sup>F<sup>7</sup>A<sub>MI</sub><sup>7</sup> D<sup>7</sup> (b5)G<sub>MI</sub><sup>7</sup>G<sub>MI</sub><sup>7</sup> FE<sub>MI</sub><sup>7(b5)</sup>A<sup>7</sup>F<sub>MI</sub><sup>7</sup>B<sub>b</sub><sup>7</sup>(A<sub>MI</sub><sup>7</sup>)

C

B<sub>b</sub>MI<sup>7</sup>B<sub>MI</sub><sup>7</sup> E<sup>7</sup>B<sub>b</sub>MI<sup>7</sup>B<sub>MI</sub><sup>7</sup> E<sup>7</sup>

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

C<sub>MI</sub><sup>7(b5)</sup>F<sup>7</sup>B<sub>b</sub>MI<sup>7(b5)</sup>E<sub>b</sub><sup>7(#9)</sup>

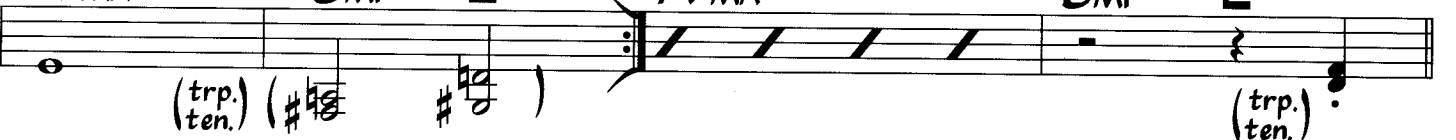
3



Till cue

A<sub>b</sub>MA<sup>7</sup>B<sub>MI</sub><sup>7</sup>E<sup>7</sup>

On cue

A<sub>b</sub>MA<sup>7</sup>B<sub>MI</sub><sup>7</sup>E<sup>7</sup>


Solo on form (ABC), Use 'Till Cue' ending.  
Take 'On cue' ending to last solo.



D

trp. 

ten. 

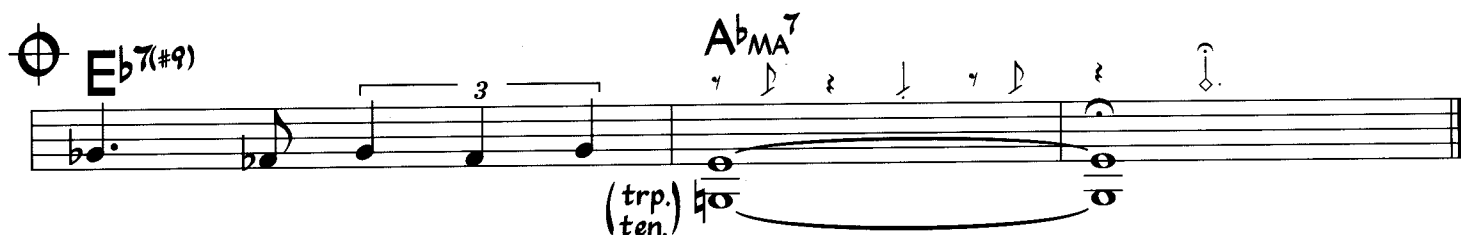


(bass walks -----)





D.S. al Coda (ten. 8va b.)



(trp. ten.)

Chords in parentheses are used for the head only.  
No kicks during solos. Piano lays out at A during solos.

# ASA

Med. Funk ♩=104

(The Zoo Blues)

Djavan

(As sung by Manhattan Transfer)

**(Intro)**  $D_{MI}^7$   $B^b13$   $A^{7(\#9)}$

(1st x tacet)

1.  $D_{MI}^7$   $B^b13$   $A^{7(\#9)}$  2. NC.  $D_{bass}$   $F_{bass}$   $G_{bass}$   $A_{bass}$  (Melody)

**A**  $D_{MI}^7$   $B^b13$   $A^{7(\#9)}$

$D_{MI}^7$   $B^b13$   $A^{7(\#9)}$   $D_{MI}^7$   $B^b13$   $A^{7(\#9)}$   $D_{MI}^7$   $B^b13$   $A^{7(\#9)}$

**B**  $G_{MI}^7$   $C^9$   $D^{7(\#9)}$   $G_{MI}^7$   $C^9$   $D^{7(\#9)}$   $G_{MI}^7$   $C^9$   $D^{7(\#9)}$   $G_{MI}^7$   $C^9$   $D^{7(\#9)}$

$G_{MI}^7$   $C^9$   $D^{7(\#9)}$   $G_{MI}^7$   $C^9$   $D^{7(\#9)}$   $G_{MI}^7$   $C^9$   $D^{7(\#9)}$   $G_{MI}^7$   $C^9$   $D^{7(\#9)}$

$G_{MI}^7$   $C^9$   $D^{7(\#9)}$   $G_{MI}^7$   $C^9$   $D^{7(\#9)}$   $G_{MI}^7$   $C^9$   $D^{7(\#9)}$   $G_{MI}^7$   $C^9$   $D^{7(\#9)}$

$G_{MI}^7$   $C^9$   $D^{7(\#9)}$   $G_{MI}^7$   $C^9$   $D^{7(\#9)}$   $G_{MI}^7$   $C^9$   $D^{7(\#9)}$   $G_{MI}^7$   $C^9$   $D^{7(\#9)}$

**C**  $D_{MI}^9$   $B^b13$   $G_{MI}^7$

$B^b13$   $A^{7(\#9)}$   $D_{MI}^9$   $B^b13$

$G_{MI}^7$   $E_{MI}^{7(b5)}$   $A^{7(\#9)}$

Intro on Manhattan Transfer version is twice as long.

Solo on ABC; After solos, D.S.,

**♩ = 104**

Solo on ABC. After solos, D.S.,  
vamp and fade on **C** (no repeat)

## Med. Bossa

♩ = 154 (Intro)

## Avancé

Russell Ferrante

(As played by the Yellowjackets)

First system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody is in the treble staff, and the bass line is in the bass staff. The bass line includes the following chords: (pn.) C<sup>(add #11)</sup> E, B<sup>Mi</sup> 9 E#, C<sup>MA</sup> 7 E, E<sup>9</sup> sus, and E<sup>7</sup>(#9) (#5). The bass line is labeled (bs.) below the staff.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody is in the treble staff, and the bass line is in the bass staff. The bass line includes the following chords: C<sup>(add #11)</sup> E, B<sup>Mi</sup> 9 E#, C<sup>MA</sup> 7 E, C<sup>MA</sup> 7 D, and D<sup>7(b9)</sup> (#5). The bass line is labeled (bs.) below the staff.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody is in the treble staff, and the bass line is in the bass staff. The bass line includes the following chords: E<sup>b</sup>MA<sup>7</sup> G, F<sup>#</sup> 7, F<sup>Mi</sup> 7, and F<sup>Mi</sup> 7 B<sup>b</sup> (B<sup>b</sup>13(#11)). The bass line is labeled (synth. counter-melody: 2nd x only) below the staff.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody is in the treble staff, and the bass line is in the bass staff. The bass line includes the following chords: F<sup>MA</sup> 7 A, G<sup>#</sup> 7, D<sup>b</sup>MA<sup>7</sup> b, D<sup>b</sup>MA<sup>7</sup>(#5), D<sup>b</sup>MA<sup>7</sup>(13), and D<sup>b</sup>MA<sup>7</sup>.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody is in the treble staff, and the bass line is in the bass staff. The bass line includes the following chords: D<sup>Mi</sup> 9(MA<sup>7</sup>) D<sup>Mi</sup> 9, B<sup>b</sup>MA<sup>7</sup>(#11) D, B<sup>b</sup>Mi<sup>9</sup>(#5) B<sup>b</sup>Mi<sup>9</sup>, and A<sup>7</sup> B<sup>b</sup>.

1. 2.

$A^{13(b9)}$   $A^{13(b9)}$   $A^{7(b9)}$   $CMA^7$   $D^{7(b9)}$   $D^{7(b9)(\#5)}$

**B**

(pn. w/ synth.)

$E_{MA}^{7(\#11)}$   $G^\#$   $G^\#MI^6/9$

$E_{MA}^{7(b5)}$   $E^{b9}_{SUS}$   $E^{b7(b9)}$   $CMA^7$   $D^{7(\#9)}$

$FMA^7$   $G$   $G^{7(\#5)}$   $E_{MA}^7$   $F^\#$   $F^\#7(\#9)$   $B^9_{SUS}$   $B^{7(\#9)}$

**C**

(alto w/ pn.)

$C^{(add \#11)}$   $E$   $BMI^9$   $E^\#$   $CMA^7$   $E$   $E^9_{SUS}$   $E^{7(\#9)}$

(bs.)

$C^{(add \#11)}$   $E$   $BMI^9$   $E^\#$   $CMA^7$   $E$   $CMA^7$   $D$   $D^{7(b9)}$

D.S. al Coda (piano solos on AA,  
melody returns at **B** ).

**(Alto solo)** **(Vamp, solo & fade)**

$E^9_{SUS}$   $E^{7(\#9)}$   $C^{(add \#11)}$   $E$   $BMI^9$   $E$   $CMA^7$   $E$   $E^9_{SUS}$   $E^{7(\#9)}$

(sample bass line)

Pn. may double bass line at Intro and C. Alto doubles melody at B for out head. Each bar is subdivided into 4 beats + 2 beats. Sample pn. comp rhythm at A:

| 1 1 1 1 1 1 | (etc.)

# Baby, It's Cold Outside

Medium Slow Swing

♩ = 78

Frank Loesser

(she) I real - ly can't stay,  
neigh - bors might think,

I've got to go 'way,  
Say, what's in that drink?

(he) But ba by, it's cold out - side.  
But ba - by, it's bad out there,

But ba - by, it's cold.  
No cabs to be had.

This eve - ning has been so ve - ry nice.  
I wish I knew how to break the spell.

out - side,  
out there,

Been hop - ing that you'd drop in,  
Your eyes are like star - light now,

I'll hold your hands.  
I'll take your hat.

My moth - er will start to wor - ry and  
I ought to say, "No, no, no, sir." At

they're just like ice.  
your hair looks swell.

Beau - ti - ful, what's your  
Mind if I move in

1. fath - er will be pac - ing the floor,  
hur - ry?

So real - ly I'd bet - ter

Lis - ten to the fi - re - place roar,

scur - ry, Well, may - be just a half a drink more. The

Beau - ti - ful, please don't hur - ry,  
Put some re - cords on while I pour.

2.  $C_{MI}^7$   $F^7$   $F_{MI}^7$   $B^b7$   $E^b6$   $\text{C}$

least I'm gon - na say that I've tried. I real - ly can't stay, \_\_\_\_\_

clos - er? What's the sense of hurt - ing my pride. \_\_\_\_\_ Oh ba - by, don't hold.

$G_{MI}^{7(b5)}$   $C^7$   $F^7$   $B^b7$   $E^b6$   $(B^b7)$

Ah, but it's cold out - side. (I)

\_\_\_\_\_ out, Ba - by, it's cold \_\_\_\_\_ out - side. **(Solo on form)**

$\text{C}$   $(b5) C^7$   $F^7$   $A^b_{MI}^6$   $D^b9$   $E^b6$

Ah, but it's cold (he she) out side.

\_\_\_\_\_ out, Ba - by, it's cold (horns)

$F_{MI}^7$   $F^{\#o7}$   $F_{MI}^7$   $D^7(\#9)(\#5)G^{13}$   $C^7(\#9)(\#5)F^{13}$   $B^b7(\#9)(\#5)$   $E^b6/9$

(horns)

Lyric for second verse:

She

He

I simply must go,  
The answer is no,  
The welcome has been  
So nice and warm.  
My sister will be suspicious,  
My brother will be there at the door,  
My maiden aunt's mind is vicious,  
Well maybe just a cigarette more.  
I've got to get home,  
Say lend me a comb,  
You've really been grand,  
But don't you see  
There's bound to be talk tomorrow,  
At least there will be plenty implied,  
I really can't stay,  
Ah, but it's cold outside.

But baby it's cold outside,  
But baby, it's cold outside,  
How lucky that you dropped in,  
Look out the window at that storm.  
Gosh, your lips look delicious,  
Waves upon a tropical shore,  
Gosh, your lips are delicious,  
Never such a blizzard before.  
But baby, you'd freeze out there,  
It's up to your knees out there,  
I thrill when you touch my hand,  
How can you do this thing to me?  
Think of my lifelong sorrow  
If you caught pneumonia and died.  
Get over that old doubt,  
Baby, it's cold outside.

## Med.-Up Samba

♩ = 140

## Baja Bajo

John Patitucci

Chick Corea

**(Intro)** (2nd x)  $C_{MI}^{(MA7)}$   $A^7$   $A^b7$   $G^7$  (piano) 3 3

**A**  $C_{MI}$  (Stop time)  $A^{13}$   $A^{b13}$   $G^{13}$   $D^{7(\#9)}$   $G^{7(\#5)}$

(Samba)  $C_{MI}^{(11)}$   $A^b_{MA^7}/B^b$   $G^b_{MA^7}/A^b$   $G^7$   $G^b_{MA^7}$   $E_{MA}^{7(b5)}$   $E^b_{MI}^{(MA7)}$

$D^{7(\#9)}$   $G_{MI}^7$   $D/B^b$   $E/G^\#$   $F^\#/G$   $E/F$   $F^\#/E$   $C_{MI}$

**B** (1st x only)  $C_{MI}$   $A^{13(\#11)}$  N.C.  $C_{MI}$

(bass) (1st x only) (on repeat)  $\oplus^1$  (bass w/ pn.) (on repeat)  $\oplus^2$

$C_{MI}$   $A^{13(\#11)}$  N.C.  $C_{MI}$

D.S. al Coda One ( $\oplus^1$ )



♩<sup>1</sup>

NC

G<sup>7</sup>(#5)

F

G<sup>b</sup>

A<sup>b</sup>

E

B

D

B<sup>b</sup>

B

C<sub>M1</sub>(MA<sup>7</sup>)

D.C., play Intro once, solo on AA (1st x with stoptime, 2nd without), then play BB as written. To end last solo, take Coda 1, then D.C. al Coda 2.

♩<sup>2</sup>

NC

C<sub>M1</sub>

drum solo

Vamp & fade

melody for bars 7-13  
of A (1st x only):

C<sub>M1</sub><sup>7(11)</sup>

A<sup>b</sup>M<sup>A</sup><sup>7</sup>

B<sup>b</sup>

G<sup>b</sup>M<sup>A</sup><sup>7</sup>

A<sup>b</sup>

G<sup>7</sup>

G<sup>b</sup>M<sup>A</sup><sup>7</sup>

E<sup>M</sup><sup>A</sup><sup>7(b5)</sup>

E<sup>b</sup>M<sup>I</sup>(MA<sup>7</sup>)

A13 and D7(#9) chords (bars 3 & 4 of A) fall on beat 1 during 2nd A of each solo. Intro is only repeated at the very beginning. Drums fill space.

# Bass Blues

Med. Swing

$\text{♩} = 166$

John Coltrane

**A** (drums tacet)

(tenor)

NC.

$A^b7$  piano fill

(bass)

NC.

$A^b7$  pn. fill

(bass)

NC.

(pn.)

(tenor)

$A^7$

(pn.)

(fine)

(bs.)

**B** (add drums)

$A^b7$

$D^b7$

$A^b7$  pn. fill

$D^b7$

$A^b7$  pn. fill

Db7

Ab7

Ab7

Eb7<sub>SUS</sub>

(Solos)

C

Ab6

(Db7)

Ab6

Ab7

Db7

Ab6

Ab6

B°7

Bbmi7

Bbmi7

Eb7

Ab6

Bbmi7

Eb7

After solos, play letter **B**  
first, followed by letter **A**.

Tenor sounds one octave lower than written.

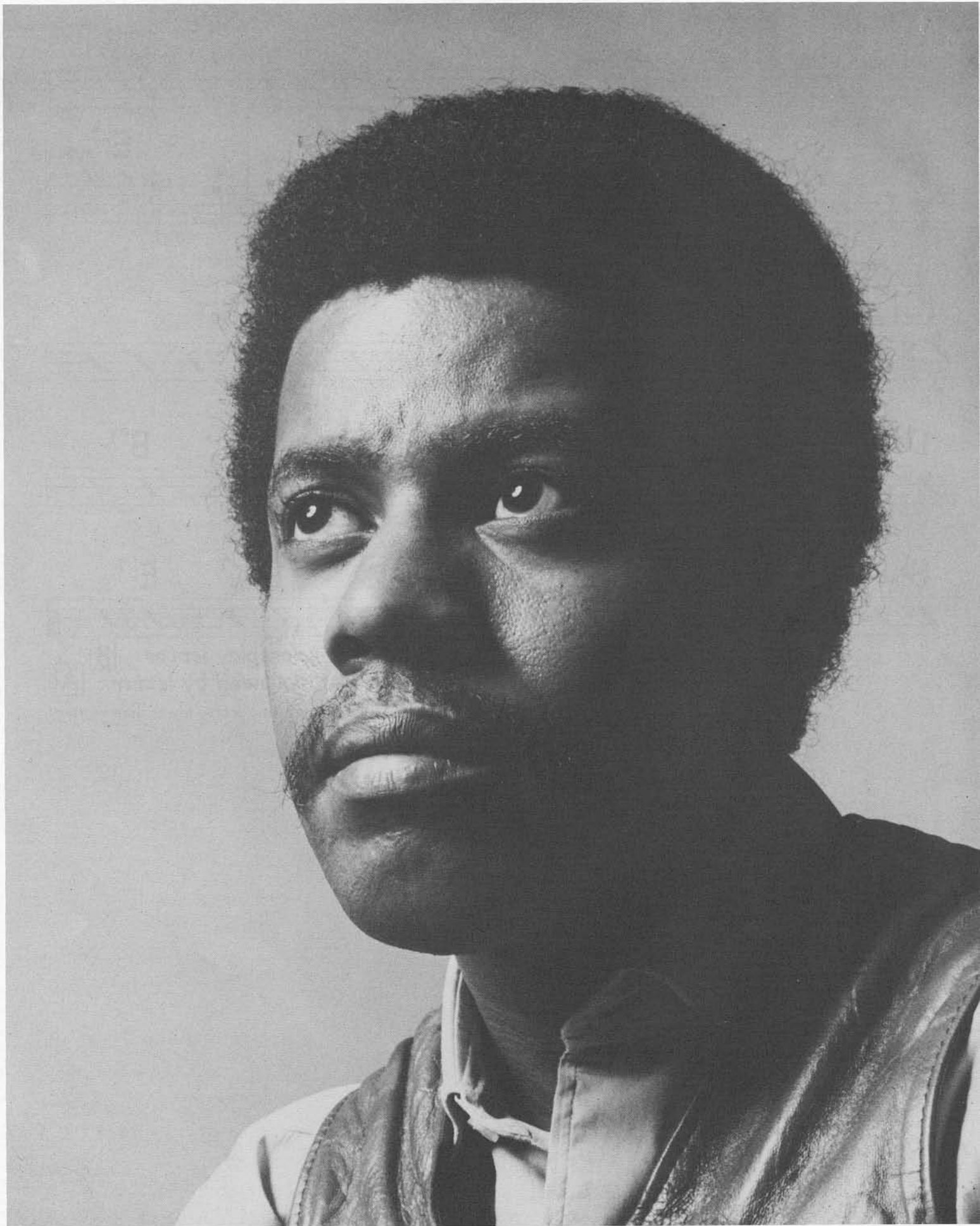


Photo by Chuck Stewart

WAYNE SHORTER

## Med. Funk Ballad

## Beauty and the Beast

Wayne Shorter

♩ = 70 (Intro)

(sample pn. comp)

1-3. 4.

(sop.)

$F^{13}_{sus}$   $F^{13}$   $E^{7(\#9)}$

(pn. L.H.) dr. tacet

**A**

$A_{MI}^7$   $B^{7(\#9)}$   $E^{7(\#9)}$   $A_{MI}^7$   $G_{MI}^7$   $C^{13}$

$F_{MI}^7$   $E^b_{MI}^7$   $A^b_{13}$   $D^b_{MA}^9$   $C^{7(alt.)}$

dr. fill

$F^{13}_{sus}$   $F^{13}$   $E^{7(\#9)}$

(like Intro) dr. tacet

**B**

$A_{MI}^7$   $B^{7(\#9)}$   $E^{7(\#9)}$   $A_{MI}^7$   $G_{MI}^7$   $C^{13}$

$F_{MI}^7$   $E^b_{MI}^7$   $A^b_{13}$   $D^b_{MA}^9$   $C^{7(alt.)}$

$B_{MI}^{7(11)}$   $E^7$   $A_{MI}^{7(11)}$   $D^7$   $G_{MI}^{9(b5)}$   $C^{7(alt.)}$

(sample sax fill)

**C**

$F^{13}_{sus}$  (Sop. solo) (On cue)  $F^{13}_{sus}$   $F^{13}$   $E^{7(\#9)}$

Vamp & solo till cue (end solo) dr. tacet

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

$F^{13}_{sus}$  sections are funkier.  
Melodic rhythm is freely interpreted.

Med. Swing

♩ = 184

## Bessie's Blues

John Coltrane

**A**  $E^b7$   $A^b7$   $E^b7$

(tenor, 8va b.)

$A^b7$   $E^b7$   $D^b7$   $C^7$

$B^b7$   $A^b7$   $E^b7$   $E^b7$   $B^b7$

**B**  $E^b7$   $A^b7$   $E^b7$

$A^b7$   $E^b7$   $D^b7$   $C^7$

$B^b7$   $A^b7$   $E^b7$   $E^b7$   $B^b7$

**C** (Solos)

$E^b7$   $A^b7$   $E^b7$

$A^b7$   $E^b7$   $D^b7$   $C^7$

$B^b7$   $A^b7$   $E^b7$   $E^b7$   $B^b7$

After solos, D.C. al Coda

$A^b7$   $E^b7/G$   $A^b6$   $A^{\circ7}$   $E^b7/B^b$   $E^b9$

# Black and Blue

Music: Thomas "Fats" Waller  
and Harry Brooks  
Lyric: Andy Razaf

Med. Ballad

**A**

Cold, emp - ty bed,\_\_\_ Springs hard as lead,\_\_\_ Pains in my head,\_\_\_ Feel like old Ned,\_\_\_

What did I do\_\_\_\_\_ to be so black and blue?

No joys for me,\_\_\_ No com - pa - ny,\_\_\_ E - ven the mouse\_\_\_ ran from my house,\_\_\_

All my life through\_\_\_\_\_ I've been so black and blue.

**B**

I'm white\_\_\_ in - side,\_\_\_ but that don't help my case;\_\_\_

'Cause I\_\_\_ can't hide\_\_\_ what is on my face. Oh,\_\_\_

**C**

I'm so for - lorn,\_\_\_ Life's just a thorn,\_\_\_ My heart is torn,\_\_\_ Why was I born?

What did I do\_\_\_\_\_ to be so black and blue?

Second lyric

Just 'cause you're black, folks think you lack,  
They laugh at you and scorn you, too,  
What did I do to be so black and blue?  
When you are near they laugh & sneer,  
Set you aside, and you're denied,  
What did I do to be so black and blue?

How sad I am, each day I feel worse,  
My mark of being dark seems to be a curse.

How will it end, ain't got no friend,  
My only sin is in my skin,  
What did I do to be so black and blue?

# Black Coffee

Slow Bluesy Ballad

Words and music by  
Paul Francis Webster and Sonny Burke

**A**  $D^b7(\#9)$   $D7(\#9)$   $\%$

I'm feel - in' might - y lone - some, have - n't slept a wink, I

$D^b7(\#9)$   $D7(\#9)$   $D^b7(\#9)$   $G^{13}$   $G^b7$

walk the floor and watch the door and in be - tween I drink black cof - fee, —

$G^b7$  3  $D^b7(\#9)$   $D7(\#9)$   $D^b7(\#9)$   $B^b7(\#9)$

Love's a hand - me - down broom. — I'll

$E^b_{MI}7$   $A^b9_{sus}$   $D^b7(\#9)$   $D7(\#9)$   $\%$

nev - er know a Sun - day in this week - day room. — I'm

**B**  $D^b7(\#9)$   $D7(\#9)$   $D^b7(\#9)$   $D7(\#9)$

talk - in' to the shad - ows, One o' - clock to four, And

$D^b7(\#9)$   $D7(\#9)$   $D^b7(\#9)$   $G^{13}$   $G^b7$

Lord, how slow the mo - ments go when all I do is pour black cof - fee, —

$G^b7$  3  $D^b7(\#9)$   $D7(\#9)$   $D^b7(\#9)$   $B^b7(\#9)$

Since the blues caught my eye. — I'm

$E^b_{MI}7$   $A^b9_{sus}$   $D^b7(\#9)$   $D7(\#9)$   $D^b7(\#9)$   $G^9(\#11)$

hang - in' out on Mon - day my Sun - day dreams to dry. — Now a



**C**  $G^b_{MI}{}^7$   $B^9$   $D^b_{MI}$   $E^b_{MI}{}^7(b5)$   $A^b7(\sharp 5)$

man is born to go a - lov - in', — A wo - man's born to weep and

drown her past re - grets in cof - fee and cig - a - rettes. I'm

**D** **D $\flat$ 7(#9)** **D7(#9)**

moan - in' all the morn - in' and mourn - in' all the night, And in be - tween it's nic - o - tine and

not much heart to fight, black cof - fee, ——— Feel - in' low as the

ground. It's driv - in' me cra - zy, this wait - in' for my ba - by

to may - be come a - round. \_\_\_\_\_

Comp figure for  $D^{b(7\#9)}$   $D^{7(\#9)}$  bars:  $| \gamma \downarrow. \gamma \downarrow. |$  (etc.)



Photo by Herman Leonard

**CHARLIE PARKER**

Med. Swing

# Blues For Alice

Charlie Parker

26

(Intro)

(pn. w/ drums)

F A<sup>b</sup> D<sup>b</sup> G<sup>b</sup>7 (b5) (alto & muted trp.)

**A**

(add bass)

F<sup>6</sup> E<sup>M</sup>7 A<sup>7</sup> D<sup>M</sup>7 (G<sup>7</sup>) C<sup>M</sup>7 F<sup>7</sup>(#5)

B<sup>b</sup>6 B<sup>b</sup>M7 E<sup>b</sup>7 F<sup>6</sup> A<sup>b</sup>M7 D<sup>b</sup>7

G<sup>M</sup>7 C<sup>7</sup> A<sup>M</sup>7 D<sup>M</sup>7 G<sup>M</sup>7 C<sup>7</sup>

Solo on **A**; After solos  
D.S. al Coda.

F<sup>6</sup>/<sub>9</sub> *decresc.*

**optional Coda**

A<sup>M</sup>7 D<sup>M</sup>7 G<sup>M</sup>7 C<sup>7</sup> F<sup>MA</sup>9

# Blues for Yna Yna

Gerald Wilson

## Med. Jazz Waltz

♩ = 111

(Intro)

(organ fills)

1.

2.

(trps. &amp; saxes)

(brass bkgr. - top note of chord)

(bs.)

(etc.)

A

(bkgr. brass)

C7(#9)

Chord symbols:  $D7(\#9)$ ,  $C7(\#9)$

Chord symbols:  $GMI$ ,  $GMI(MA7)$ ,  $GMI7$ ,  $GMI^6$

**B**

(saxes)

Chord symbols:  $GMI$ ,  $GMI(MA7)$ ,  $GMI7$ ,  $GMI^6$

Solo on **A**;  
After solos, D.S. al Coda

(saxes)

Chord symbols:  $GMI$ ,  $GMI(MA7)$ ,  $GMI7$ ,  $GMI^6$

Vamp & fade

Bass walks for solos.

# Body and Soul

Lyric by Edward Heyman,  
Robert Sour and Frank Eyton  
Music by Johnny Green

## Medium Ballad

**A**

My heart is sad and lone - ly, For you I sigh, for  
you, dear, on - ly, Why have - n't you seen it?  
I'm all for you, bod - y and soul. I spend my days in long - ing  
and won - d'ring why it's me you're wrong - ing, I tell you I  
mean it, I'm all for you, bod - y and soul.

**B**

I can't be - lieve it, It's hard to con - ceive it, that  
you'd turn a - way ro - mance. Are you pre - tend - ing? It  
looks like the end - ing un - less I could have one more chance to prove, dear,

**C**

My life a wreck you're mak - ing, You know I'm yours for

just the tak - ing, I'd glad - ly sur - ren - der

my - self to you, bod - y and soul.

Chords in parentheses are optional (especially used for solos).

## Med.-Up Swing

## Bolivia

Cedar Walton

♩ = 222 (Intro)

(no comping)

1, 2, 3.

4.

(alto w/ pn.)

Musical notation for the Intro of 'Bolivia'. The key signature is one flat (B-flat major/E-flat minor), and the time signature is common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. The bass line is marked '(bs. w/ pn., semi-staccato)'. The melody is marked '(no comping)'. The first three measures are marked '1, 2, 3.' and the fourth measure is marked '4.'. The fourth measure is marked '(alto w/ pn.)'. The chord progression for the first three measures is (G7) in the first measure, and E<sub>MA</sub>7 in the fourth measure. The bass line is marked '(bs. w/ pn., semi-staccato)'.

Musical notation for the first section of 'Bolivia'. The key signature is one flat (B-flat major/E-flat minor), and the time signature is common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. The first measure is marked 'A' in a box. The chord progression for the first four measures is E<sub>b</sub>MA7, (B<sup>b</sup>13<sub>SUS</sub>), A<sup>13</sup><sub>SUS</sub>, and A<sup>13</sup>. The fifth measure is marked DMA7. The sixth measure is marked A<sup>b</sup>13(<sup>b</sup>9). The bass line is marked with a diamond symbol.

(Latin)

Musical notation for the Latin section of 'Bolivia'. The key signature is one flat (B-flat major/E-flat minor), and the time signature is common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. The chord progression for the first four measures is GMA7, F#7(<sup>#</sup>9/<sup>#</sup>5), Bmi7, and CMA<sup>9</sup>(<sup>#</sup>11). The bass line is marked with a diamond symbol.

(Swing)

Musical notation for the Swing section of 'Bolivia'. The key signature is one flat (B-flat major/E-flat minor), and the time signature is common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. The chord progression for the first four measures is Bmi7, Bmi7/A, G#mi7(<sup>b</sup>5), and Gmi7 C7. The bass line is marked with a diamond symbol.

(on repeat)

Musical notation for the final section of 'Bolivia'. The key signature is one flat (B-flat major/E-flat minor), and the time signature is common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. The chord progression for the first four measures is FMA7, B<sup>13</sup>(<sup>b</sup>9), B<sup>b</sup>MA<sup>9</sup>, and A7(alt) break. The bass line is marked with a diamond symbol.



**B** 1st x: no comping  
(alto fills)

(bs. w/ pn.) (8)

(alto w/ pn.) (16)

Solo on AB; After solos,  
D.S. al Coda (play ABA before taking Coda)

alto fills (bs. w/ pn.) Vamp till cue (On cue) fill

Head is played twice before and after solos.

Solos are swing throughout.

Kicks are not played for solos.

Chords in parentheses are not used for solos.

Letter B is modal for solos (D Dorian/G Mixolydian).



Photo by Tom Copi

**JOHN PATITUCCI**

# The Boy Next Door

Hugh Martin

Ralph Blane

Med. Jazz Waltz

**A**  $B^b_{MA}7$   $G7(alt.)$   $C_{MI}7$   $F^{13}(\#11)$

How can I ig - nore the boy next door? I

$B^b_{MA}7$   $G_{MI}9$   $C9$

love him more than I can say.

$(F9_{Eb})$   $D7(b9)$

$C_{MI}7$   $F9$   $B^b_{MA}7$   $G_{MI}9$   $F$

Does - n't try to please me, Does - n't e - ven tease me,

$E_{MI}7(b5)$   $A7(b5)$   $(D_{MI}7)$   $C\#7$   $C_{MI}7$

$D7(\#9)$   $G7(\#5)$   $C9$   $F^{13}$

And he nev - er sees me glance his way. And though

**B**  $B^b_{MA}7$   $G7(alt.)$   $C_{MI}7$   $F^{13}(\#11)$

I'm heart - sore, the boy next door Af -

$B^b_{MA}7$   $F\#7$   $G_{MI}9$   $C^{13}$   $C\#7$

fec - tion for me won't dis - play. I

$B^b_{MA}7$   $F$   $(C9)$   $E_{MI}7(b5)$

just a - dore him, so I can't ig - nore him, The

$G^b13$   $F^{13}$   $B^b6$   $(G7(\#9))$   $C_{MI}7$   $F7$

boy next door.

# Bye Bye Blackbird

Lyric: Mort Dixon  
Music: Ray Henderson  
(As Played by Miles Davis)

Med. Swing

$\text{♩} = 122$  (Intro)

(add drums)

(solo pn.)

**A**  $F_{MA}^7$  (add bass)  $(G_{MI}^7 \quad C^7)$   $F_{MA}^7$   $(G_{MI}^7 \quad C^7)$   $F_{MA}^7$   $C_{SUS}^9$

Pack up all my care and woe, Here I go sing - ing low,

$F_{MA}^7$   $A_{MI}^7$   $D^{7(b9)}$   $G_{MI}^7$   $D^{7(b9)}$

Bye, bye, black - bird.

$G_{MI}^7$   $(D^{7(\#5)})$   $G_{MI}^7$   $C^7$

Where some - bod - y waits for me, Sug - ar's sweet, so is she,

$G_{MI}^7$   $C_{SUS}^{13}$   $C^{13(b9)}$   $F^6$   $G_{MI}^7$   $C_{SUS}^{13}$   $C^{7(b9)}$

Bye bye, black - bird,

**B**  $(F^9 \quad A_{MI}^{7(b5)})$   $E^9$   $E^{b9}$   $D^{7(b9)}$

No one here can love and un - der - stand me,

Oh, what hard luck sto - ries they all hand me.

Make my bed and light the light, I'll ar - rive late to - night

black - bird, \_\_\_\_\_ bye bye.

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

(sample trp. line)

(top note of pn. voicing)

Chords in parentheses are optional (and mostly for soloing). Coda is taken from instrumental version; vocalists may try singing the last line twice over these changes.

## Café

Egberto Gismonti

Med. (Intro)  
Bossa

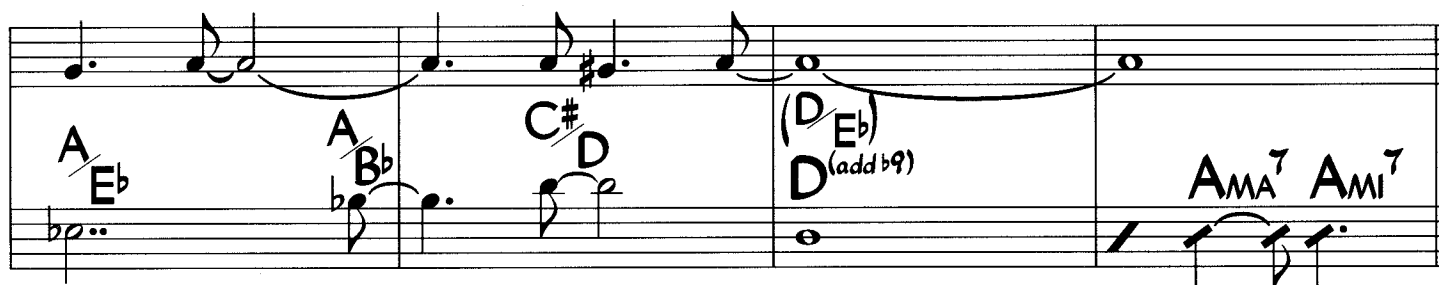
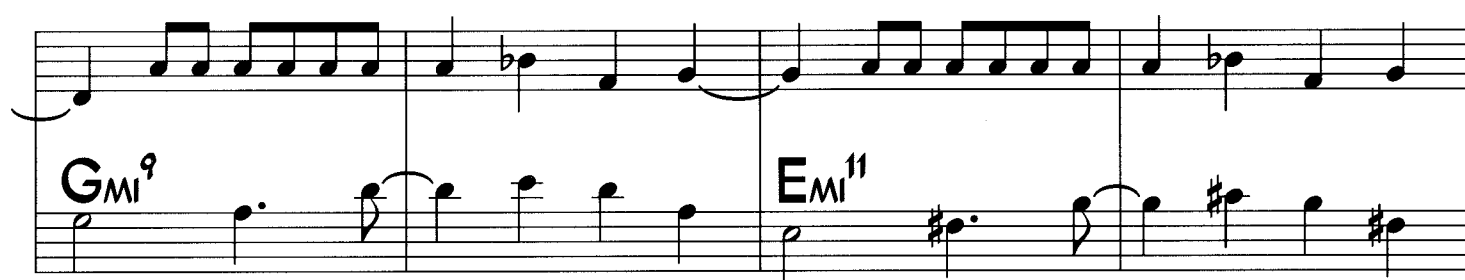
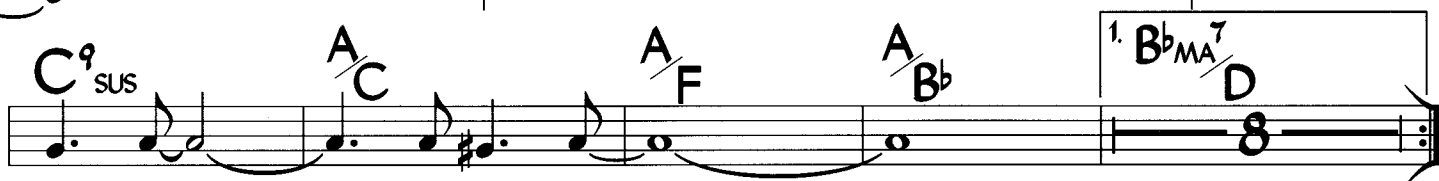
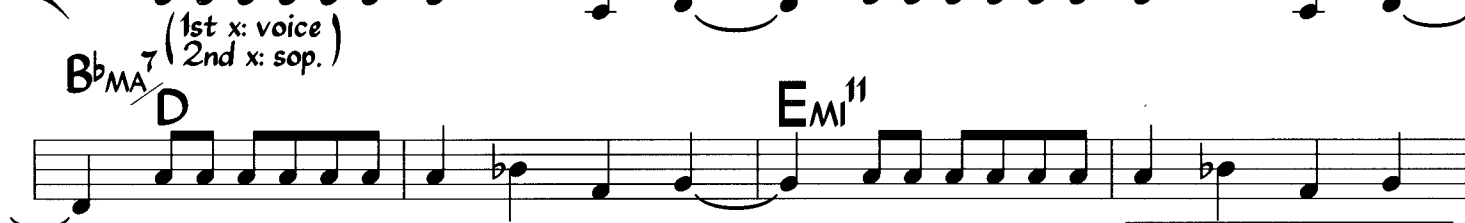
♩ = 100

 $B^b_{MA}7$   
D

(gtr. comps, light fills)

 $D_{MI}^9$ 

(4x's)

(bass line may continue  
through bar 10 of [A])

**C**

**D**

**E**

On cue, D.S.  
Solo on **A** (take 2nd ending)  
**B** (bass line optional)

**C**  
**D**  
**E**

Letter **D** is indefinite and gets more free  
and wild for each solo.

After solos, D.S., play head (ABCD) and fade  
(form on record is very open).

Guitar often comps with all 1/8's:



Chord in parentheses is optional.

# Capim

Djavan

(As sung by Manhattan Transfer)

Med.-Slow Samba

♩ = 85

(Intro)

Intro musical notation. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It features a melodic line with notes Gb (add 9), Bb, Ab, and E. The second staff is in bass clef and includes a 'tenor fills' section with notes Eb, Bb, and Eb. Chord symbols above the staves include EbMA7, Gb(add 9), AbMA7, E/Bb, EbMA7, Eb°7(add MA7), FMI7, and Eb/Bb. A '(top note of synth. voicing)' annotation points to the Eb note in the first staff. A '(4x's)' annotation is at the end of the second staff.

Section A musical notation. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It features a melodic line with notes Eb, Bb, Ab, and E. The second staff is in bass clef and includes a '(voice)' section with notes Bb, Eb, and Eb. Chord symbols above the staves include EbMA7, Eb°7(add MA7), FMI7, Bb7, EbMA7, Eb°7(add MA7), FMI7, Bb7, EbMA7, Eb°7(add MA7), FMI7, Bb7, EbMA7, Eb°7(add MA7), FMI7, and Bb7. A '(4x's)' annotation is at the end of the second staff.

Section B musical notation. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It features a melodic line with notes Eb, Bb, Ab, and E. The second staff is in bass clef and includes a '(voice)' section with notes Bb, Eb, and Eb. Chord symbols above the staves include EbMA7, Eb°7(add MA7), FMI7, Bb7, EbMA7, Eb°7(add MA7), FMI7, Bb7, EbMA7, Eb°7(add MA7), FMI7, Bb7, EbMA7, Eb°7(add MA7), FMI7, and Bb7. A '(4x's)' annotation is at the end of the second staff.



G<sup>13</sup><sub>SUS</sub> 3 3 3 A<sup>b</sup><sub>bass</sub> A<sub>bass</sub> B<sup>b</sup><sub>MI</sub><sup>9</sup> 3

E<sup>b</sup><sub>13</sub> 3 A<sub>MI</sub><sup>7(b5)</sup> D<sup>7(#9)</sup>

G<sup>13</sup> G<sup>9(#5)</sup> C<sup>13</sup><sub>SUS</sub> F<sub>MA</sub><sup>7</sup> B<sup>b</sup><sub>7</sub>

(tenor fills) C E<sup>b</sup><sub>MA</sub><sup>7</sup> E<sup>b</sup><sub>°7(add MA 7)</sub> F<sub>MI</sub><sup>7</sup> (B<sup>b</sup><sub>13</sub>) E<sub>B<sup>b</sup></sub> (4x's)

E<sup>b</sup><sub>MA</sub><sup>7</sup> B<sup>b</sup> G<sup>b</sup><sub>(add 9)</sub> B<sup>b</sup> A<sup>b</sup><sub>MA</sub><sup>7</sup> B<sup>b</sup> E<sub>B<sup>b</sup></sub>

(top note of synth. voicing) D.S. al Coda

(tenor fills) E<sup>b</sup><sub>MA</sub><sup>7</sup> E<sup>b</sup><sub>°7(add MA 7)</sub> F<sub>MI</sub><sup>7</sup> (B<sup>b</sup><sub>13</sub>) E<sub>B<sup>b</sup></sub> Vamp, fill & fade

sample bass line,  
2nd line of Intro

sample bass line at [A]: etc.

sample bass line  
at [B]:

etc.

sample bass line,  
[C] & Coda:

## Fast Samba

## Casa Forte

Edu Lobo

**A**  $E^b_{MA}{}^9$   $D_{MI}{}^{6/9}$

$E^b_{MA}{}^9$   $D_{MA}{}^9$

$C^{13}_{SUS}$   $B^{13}_{SUS}$

1.  $C^{13}_{SUS}$   $B^{13}_{SUS}$

2.  $C^{13}_{SUS}$   $E^b_{MA}{}^7$

**B**  $D_{MI}$   $A^{7(\sharp 5)}_{C\sharp}$   $F/C$   $B_{MI}{}^7(\text{omit } 5)$

$B^b7$   $G_{MI}/B^b$

$G_{SUS}/D$   $F_{SUS}/D$   $G_{SUS}/D$   $F_{SUS}/D$

**C**  $D_{MI}$  (voice)  $A_{7(5)}^{7(5)} / C^{\#}$   $F / C$   $B_{MI}^{7(11)} (omit\ 5)$   $A^7$

$D_{MI}$  (instr.)  $A_{7(5)}^{7(5)} / C^{\#}$   $F / C$   $B_{MI}^{7(11)} (omit\ 5)$   $A^7$   $\oplus$

**D** (Solos)  $D_{MI}$

indef.

After solos, D.C. al Coda

$\oplus$   $D_{MI}$  (voice)  $A_{7(5)}^{7(5)} / C^{\#}$   $F / C$   $B_{MI}^{7(11)} (omit\ 5)$   $A^7$

dr. fill

alternate changes at **B**:

**B**  $D_{MI}^{(add\ 9)}$   $C^{(add\ 9)} / E$   $B_{b}^{(add\ 9)} / F$   $A_{MI}^{(add\ 9)} / G$   $G_{MI}^{(add\ 9)} / A$

$G_{MI}^{(add\ 9)} / A$   $D_{MI}^7$   $G / D$   $D_{MI}^7$   $G / D$  2

alternate changes at **C** (and  $\oplus$ ):

**C**  $D_{MI}^{(add\ 9)}$   $C^{(add\ 9)} / D$   $B_{b}^{(add\ 9)} / D$   $A_{MI}^{(add\ 9)} / D$  4

May also solo on Gsus (indef.).

# Central Park West

John Coltrane

Med. Ballad

♩ = 72

**A**

Chord progression for Section A:

Chords:  $C\sharp_{MI}F\sharp^7$ ,  $B_{MA}^7$ ,  $E_{MI}A^7$ ,  $D_{MA}^7$ ,  $B\flat_{MI}E\flat^7$ ,  $A\flat_{MA}^7$ ,  $G_{MI}C^7$ ,  $F_{MA}^7$ ,  $C\sharp_{MI}F\sharp^7$ ,  $B_{MA}^7$ ,  $E_{MI}A^7$ ,  $D_{MA}^7$ ,  $C\sharp_{MI}F\sharp^7$ .

Musical notation includes a treble clef, common time signature, and various note values (quarter, eighth, and sixteenth notes) with accidentals. A soprano line is indicated with a "(sop.)" label.

Chord progression for Section B:

Chords:  $B_{MA}^7$ ,  $E_{MI}A^7$ ,  $D_{MA}^7$ ,  $B\flat_{MI}E\flat^7$ ,  $A\flat_{MA}^7$ ,  $G_{MI}C^7$ ,  $F_{MA}^7$ ,  $C\sharp_{MI}F\sharp^7$ ,  $B_{MA}^7$ ,  $E_{MI}A^7$ ,  $D_{MA}^7$ ,  $C\sharp_{MI}F\sharp^7$ .

Musical notation includes a treble clef, common time signature, and various note values (quarter, eighth, and sixteenth notes) with accidentals. A "sample fill" section is indicated with a dashed line.

Chord progression for Section C (Solos):

Chords:  $B_{MA}^7$ ,  $E_{MI}A^7$ ,  $D_{MA}^7$ ,  $B\flat_{MI}E\flat^7$ ,  $A\flat_{MA}^7$ ,  $G_{MI}C^7$ ,  $F_{MA}^7$ ,  $C\sharp_{MI}F\sharp^7$ ,  $B_{MA}^7$ ,  $E_{MI}A^7$ ,  $D_{MA}^7$ ,  $C\sharp_{MI}F\sharp^7$ .

Musical notation includes a treble clef, common time signature, and various note values (quarter, eighth, and sixteenth notes) with accidentals. A "sample fill" section is indicated with a dashed line.

After solos, play letter **B** first then D.C. al Coda

(sample fill)

Melody is rather freely interpreted. Chord rhythms above the bar are for piano; Bass plays on 1.

Med. Samba  
 ♩ = 120 (Intro)

# Charmed Circle

Cedar Walton

(piano)

(E pedal)

(bs. w/ pn.)

1. 3 2.

**A**  $F_{MA}^{7(b5)}$   $E^7_{sus}$   $E^7$

(pn. w/ horns)

$D/E$   $E^b/F$   $C/D$   $A/B$   $B^b/C$

$A^{13(\#11)}$   $B^b^{13(\#11)}$   $G^{13(\#11)}$   $E^{13(\#11)}$   $F^{13}_{sus}$

**B**  $B^b_{MA}^{7(b5)}$   $A^7_{sus}$   $A^7$

$A^{13(\#11)}$   $B^b^{13(\#11)}$   $G^{13(\#11)}$   $E^{13(\#11)}$   $F^{13}_{sus}$

$D/E$   $E^b/F$   $C/D$   $A/B$   $B^b/C$

**C**  $F_{MA}^{7(b5)}$   $E^7_{SUS}$   $E^7$

(pn.)

**D** (piano w/ horns)

(E pedal)

(bs. w/ pn.)

(E pedal)

1. 3. 2.

[ : ] fine

**E**  $C^{13}$   $B^b_{13}(#+11)$

(pn. w/ bs.)

$C^{13}$   $B^b_{13}(#+11)$

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

$C^{13}$   $B^b_{13}(#+11)$

$C^{13}$   $B^b_{13}(#+11)$

(horns)

Sample bass line, bars 9-12 of A (play similar rhythms for bars 13-16 of A and 9-16 of B)

Solos on ABC.  
After solos, play DCED al fine.

## Cherokee

Fast Swing

Ray Noble

**A**  $B^b6$   $B^b7$   $E^bMA^7$

$E^bMA^7$   $A^b9$   $B^b6$   $(D_{MI}^7 G^7)$

$C^9$   $^1 C_{MI}^7$   $G^{7(b9)}$   $C_{MI}^7$   $F^{7(\#5)}$

$^2 C_{MI}^7$   $F^7$   $B^b6$

**B**  $C^{\#}_{MI}^7$   $F^{\#7}$   $B_{MA}^7$   $B_{MI}^7$   $E^7$

$A_{MA}^7$   $A_{MI}^7$   $D^7$   $G_{MA}^7$

$G_{MI}^7$   $C^7$   $C_{MI}^7$   $F^{7(\#5)}$

**C**  $B^b6$   $B^b7$   $E^bMA^7$

$E^bMA^7$   $A^b9$   $B^b6$   $(D_{MI}^7 G^7)$

$C^9$   $\oplus C_{MI}^7$   $F^7$   $B^b6$   $(C_{MI}^7 F^7)$

solo break -----

$\oplus C_{MI}^7$  break -----

$B^b6$   $B^b13(\#11)$

(bass walks) (trp. ten.)

Chords in parentheses are optional



## Waltz Ballad

## A Child Is Born

Thad Jones

**A**

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

$B^b_{MA}7$   $E^b_{MI}6/B^b$   $B^b$   $A_{MI}7(b5)$   $D7(\#9)$

$G_{MI}$   $D7(b9)$   $G_{MI}$   $D7(b9)$

$G_{MI}7$   $C7$   $E^b_{MA}7/F$   $F7$

**B**  $B^b_{MA}7$   $E^b_{MI}6/B^b$   $B^b_{MA}7$   $E^b_{MI}6/B^b$

$B^b_{MA}7$   $D7(\#9)$   $E^b_{MA}9$   $A^b9$   $C_{MI}7(b5)/G^b$

$B^b_{MA}7/F$   $E^b_{MI}6/G^b$   $G_{MI}7$   $C7$

$E^b_{MA}7/F$   $F7$   $\oplus$   $B^b_{MA}7$   $E^b_{MI}6/B^b$

optional: 2 extra bars -----

$\oplus$   $B^b_{MA}7$   $E^b_{MI}6/B^b$   $B^b_{MA}7$   $E^b_{MI}6/B^b$   $B^b_{MA}7$

## Med. Straight 8th's

## Choices

Mike Stern

(As played by Michael Brecker)

$\text{♩} = 89$   
(tenor & gtr., 8va b.)

**S. A**

**NC.**

**B/C**

(bs. w/ pn. L.H.)

**GMA7(♯5)**

**C**

**B♭MI7**

**BMI7**

**(BMI7)**

**AMI7(♭5)**

**B♭/A♭**

**F♯7sus**

**Solo on form (AAB).**  
**After solos, D.S. al 2nd ending al fine.**

Piano comping is very sparse during head.  
Bass line continues for solos.

Med. Funk

♩ = 120

## Chromazone

Mike Stern

A N.C. (B<sup>b</sup>Mi<sup>7</sup>)

(gtr. & ten.)

B N.C. (B<sup>b</sup>Mi<sup>7</sup>)

N.C. (B<sup>b</sup>Mi<sup>7</sup>)

D B<sup>b</sup>Mi<sup>7</sup>B<sup>b</sup>Mi<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>7 G<sup>7</sup>

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

D<sup>b</sup> G<sup>b</sup> F<sup>7</sup> E<sup>7</sup>(#5)A<sup>b</sup>MiG<sup>9</sup><sub>sus</sub> C<sub>A<sup>b</sup></sub> G<sup>13</sup>A<sup>b</sup>Mi G<sup>9</sup><sub>sus</sub> C<sub>A<sup>b</sup></sub>A<sup>b</sup>Mi<sup>7</sup>B<sup>b</sup>7B<sup>7</sup> C<sup>7</sup>

**F**  $F^7$   $G^b7$   $G^{7(\#5)}$   $A^b7$   $F^7$   $G^b7$   $G^{7(\#5)}$   $A^b7$   $F^7$   $G^b7$   $G^{7(\#5)}$   $A^b_{MA}7$

$A_{MA}7$   $B^b7(\#5)$   $E^b$   $F^7$   $G^b7$   $G^{7(\#5)}$   $A^b7$   $F^7$   $G^b7$   $G^{7(\#5)}$   $A^b7$

$F^7$   $G^b7$   $G^{7(\#5)}$   $A^b_{MA}7$   $A_{MA}7$   $B^b7(\#5)$   $B^{7(\#5)}$   $C^{7(\#9)}$   $D^b9$

$C^{7(\#9)}$  8va  $D^b9$   $C^{7(\#9)}$

$D^b9$   $C^{7(\#9)}$   $A^b_{MI}7$   $G^{7(\#9)}$   $G^b13$   $F^{7(\#9)}$   $E_{MI}7$

On D.S., D.S.S. al Coda

**G** (Tenor solo)

$E_{MI}7$   $G_{MI}7$   $G_{MI}7$   $G_{MI}7$   $G^b7$

16 7 (end solo) (gtr. & ten.)

**H**  $F^7$   $G^b7$   $G^{7(\#5)}$   $A^b7$   $F^7$   $G^b7$   $G^{7(\#5)}$   $A^b7$   $F^7$   $G^b7$   $G^{7(\#5)}$   $A^b_{MA}7$

$A_{MA}7$   $B^b7(\#5)$   $E^b$   $F^7$   $G^b7$   $G^{7(\#5)}$   $A^b7$   $F^7$   $G^b7$   $G^{7(\#5)}$   $A^b7$

$F^7$   $G^b7$   $G^{7(\#5)}$   $A^b_{MA}7$   $A_{MA}7$   $B^b7(\#5)$   $B^7$

2) 4) 3) 4)

**I** (Guitar solo)

$B^b_{MI}7$   $C^{\#}_{MI}7$   $C^{\#}_{MI}7$   $C^{\#}_{MI}7$   $G^b7$

16 7 (end solo)

D.S., play **F**, **B**, **C**, **D** al Coda

$E^{7(\#9)}$   $B^b_{MI}7$

4 (Vamp, solo & fade)

## Med. Funk

♩ = 120

## Chromazone (Bass)

**A**  $B^b M I^7$

$B^b M I^7$

**B**  $B^b M I^7$

$B^b M I^7$

**C**  $C^{\#} M I^7$

$C^{\#} M I^7$

**D**  $B^b M I^7$   $B^b M I^7 E^b 7$   $A^b 7 G^7$

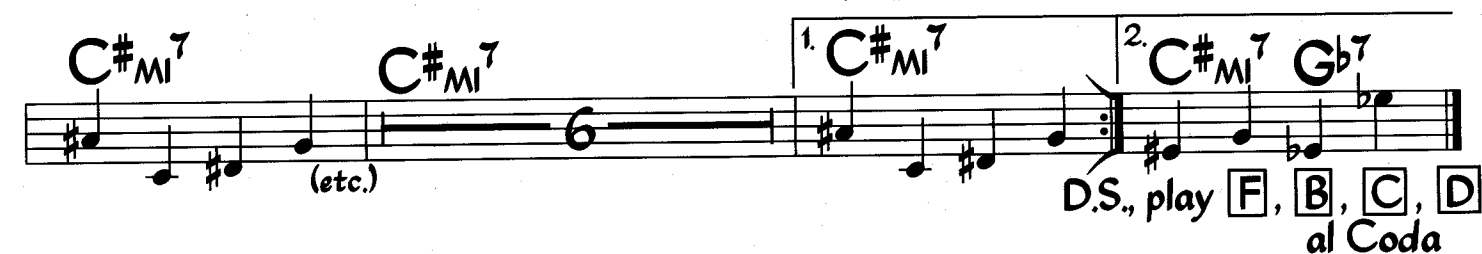
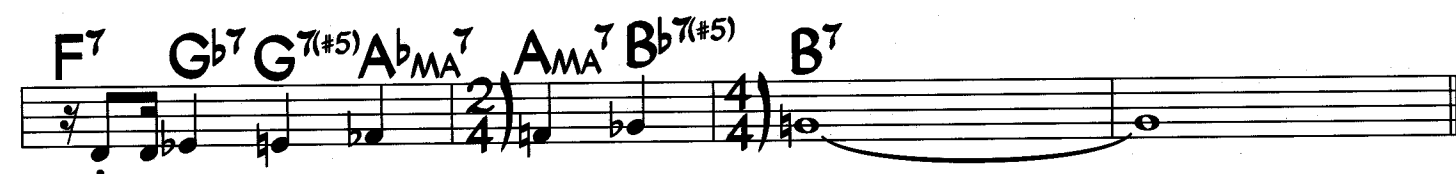
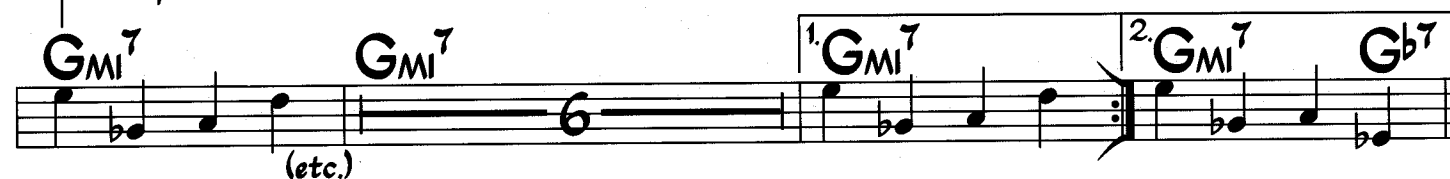
$G^b 7 F^7 E^7(\#9)$

**E**  $A M I$   $G^9_{sus} C^{\#} A^b G^{13} D^b G^b F^7 E^7(\#5)$

$A M I$   $G^9_{sus} C^{\#} A^b A M I^7 B^b 7 B^7 C^7$

**F**  $F^7 G^b 7 G^7(\#5) A^b 7 F^7 G^b 7 G^7(\#5) A^b 7 F^7 G^b 7 G^7(\#5) A^b M A^7 A M A^7 B^b 7 E^b$

$F^7 G^b 7 G^7(\#5) A^b 7 F^7 G^b 7 G^7(\#5) A^b 7 F^7 G^b 7 G^7(\#5) A^b M A^7 A M A^7 B^b 7 B^7 C^7(\#9)$



# Clockwise

Med. Jazz Waltz

Cedar Walton

**A**  $E_{MA}^7$   $B_{b13(b9)}$   $E_{bMA}^7$   $A_{13(b9)}$

$D_{MA}^7$   $A_{b13(b9)}$   $D_{bMA}^7$   $F_{MI}^7(b5)$   $B_{b7(b5)}$

$A_{MA}^7$   $G\#^7$   $C\#_{MI}^7$   $F\#_{13(b9)}$

$F_{MA}^7$   $E_{bMI}^7$   $A_{b7}$   $D_{bMA}^7$   $F\#_{MI}^7$   $B^7$

2.  $C\#_{MI}$   $C\#_{MI}/B$   $B_{bMI}^7$   $E_{b7}$   $A_{MI}^7(b5)$

$D^7$   $G_{MA}^7$   $F_{MA}^7$

**B**  $E_{MA}^7$   $F_{MA}^7$   $E_{MA}^7$   $F_{MA}^7$  (4x's)

**(Ending)**  $E_{MA}^7(\#11)$

Solo on **A**; After solos, D.C., play AB and ending.

At letter B, Fma7 may be played as F13. Melody is freely interpreted.

Sample embellishment of melody at **A**

$E_{MA}^7$   $B_{b13(b9)}$   $E_{bMA}^7$   $A_{13(b9)}$  etc.



**♩ = 150**

**(Intro)**

2nd x

Musical score for "The Girl on the Train" in B-flat major, common time. The score is divided into four measures. The first measure is marked "Intro)". The second measure is marked "1st x: bass only" and "2nd x: add dr. & pn.". The third measure is marked "F7". The fourth measure is marked "(2nd x)", "(alto & trp.)", and "Bb7". The score includes a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score includes a repeat sign at the end of the fourth measure.

**~~S~~ A**

Musical score for "The Girl on the Train" by Rachel Watson. The score is in 4/4 time and consists of two staves. The key signature has one flat (B-flat). The first staff contains a melody with eighth and quarter notes, and the second staff contains a bass line with eighth and quarter notes. The score is divided into four measures. The first measure has a key signature change from B-flat to F major, indicated by a key signature change symbol. The second measure has a key signature change from F major to B-flat major, indicated by a key signature change symbol. The third measure has a key signature change from B-flat major to F major, indicated by a key signature change symbol. The fourth measure has a key signature change from F major to B-flat major, indicated by a key signature change symbol. The score is written in a standard musical notation style with a treble and bass clef.

**(on repeat)**

The first system of musical notation consists of two staves. The top staff contains a sequence of notes: a quarter rest, an eighth rest, a quarter note Bb, an eighth note A, a quarter note G, and a quarter note Fb. The bottom staff contains a sequence of notes: a quarter note F, an eighth note Eb, a quarter note D, and a quarter note C. Chord symbols are placed below the staves: F7 is written below the first measure, Bb7 below the second measure, F7 below the third measure, Bb7 below the fourth measure, and DbMA7 below the fifth measure.

Musical notation for the piano solo section of "The Sound of Silence". The notation is written on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked "Andante". The notation includes a piano introduction (marked "piano") and a solo section (marked "Solo on A"). The solo section features a melodic line in the treble clef and a bass line in the bass clef, with a "piano fill/solo break" indicated. The solo section ends with a double bar line and a repeat sign.

**Solo on A.**

After solos, D.S. al Coda  
(repeat before taking Coda).

Handwritten musical notation for the first staff of "The Sound of Silence". The staff contains the following notes and chords:

- Measure 1:  $D^b_{MA^7}$  chord, note  $D^b$  (half note).
- Measure 2:  $E^b_{MA^9}$  chord, notes  $E^b$  (quarter note) and  $G^b$  (half note).
- Measure 3:  $F^7$  chord, note  $F$  (quarter note).
- Measure 4: "pn. fill" (piano fill), indicated by a dashed line.
- Measure 5:  $D^b_{MA^7}$  chord, notes  $D^b$  (quarter note) and  $F$  (half note).
- Measure 6:  $F^7$  chord, notes  $F$  (quarter note) and  $G^b$  (half note).

The notation includes dynamic markings  $f$  (forte) and  $pn.$  (piano), and articulation marks such as accents and slurs.

**Bass line, chord rhythms, and breaks continue for solos.**

## Criss Cross

Ray Obiedo

**(Intro)**  $\text{D}_{\text{MI}}^{7(11)}$   $\text{C}$   $\text{B}^{\flat 6/9}$   $\text{C}$  (2nd x) (gtr.)

**A** (bs.)  $\text{D}_{\text{MI}}$   $\text{C}^7$   $\text{B}^{\flat 7}$   $\text{C}^7$  (2nd x)

**B**  $\text{D}_{\text{MI}}$   $\text{C}^7$   $\text{B}^{\flat 7}$   $\text{C}^7$   $\text{D}_{\text{MI}}$   $\text{C}^7$   $\text{B}^{\flat 7}$   $\text{A}_{\text{Sus}}$   $\text{A}$  (flute)

**C**  $\text{G}_{\text{MI}}^7$   $\text{A}_{\text{MI}}^7$   $\text{G}_{\text{MI}}^7$   $\text{A}_{\text{MI}}^7$   $\text{G}_{\text{MI}}^7$   $\text{A}_{\text{MI}}^7$   $\text{B}^{\flat}_{\text{MA}}^7$   $\text{C}^7_{\text{Sus}}$   $\text{A}^7/\text{C}^{\sharp}$   $\text{C}^7_{\text{Sus}}$   $\text{B}^{13}$

**D**  $\text{B}^{\flat}_{\text{MA}}^7$   $\text{A}^7(\sharp 9)/\text{C}^{\sharp}$  (gtr.)  $\text{G}^{\flat}_{\text{MA}}^7/\text{A}^{\flat}$  (fl.)  $\text{F}_{\text{MA}}^7/\text{G}$   $\text{F}^{\sharp 7}(\sharp 5)$

**F<sup>6/4</sup>** **E<sup>b</sup>MA<sup>7</sup>**  
**B<sup>b</sup>** **C** **D** **E** **F<sup>#</sup>** **G<sup>#</sup>** **B<sup>b</sup>** **C** **D** **E** **A<sup>7(#5)</sup>**  
**E** **D<sup>MI</sup>** **C<sup>7</sup>** **B<sup>b7</sup>**  
**B<sup>b7</sup>** **C<sup>7</sup>** **A<sup>7(b9)</sup>** **D<sup>MI</sup>**  
**F** **D<sup>MI</sup>** **C** **B<sup>b</sup>** **C** **A<sup>MI</sup>** **A<sup>7(#9)</sup>** **D<sup>MI</sup>**  
**G** **D<sup>MI</sup>** **C<sup>7</sup>** **B<sup>b7</sup>** **C<sup>7</sup>** **A<sup>7</sup>**  
**E<sup>7(#9)</sup>** **A<sup>7(#5)</sup>** **D<sup>MI</sup><sup>6/4</sup>** **C**  
**D<sup>MI</sup>** **C** **D<sup>MI</sup>** **C** **D<sup>MI</sup>** **C** **NC.** (gliss.)  
**D<sup>MI</sup>** **C** **D<sup>MI</sup>** **C** **NC.** (gliss.)

(1st & 2nd x: solo pn.)  
 (pn.)  
 (Solos)  
 Till cue  
 On cue  
 Vamp & solo till cue.  
 After solos, D.S. al Coda.  
 (flute)  
 (brass)  
 Percussion solo  
 On cue  
 Vamp till cue  
 (brass)  
 (pn.)

Percussion plays through the breaks at letter D.

sample bass line

at **A**, **B**, **E**



sample bass line at **C**:



Play **D** twice to fine  
(use 1st ending both times)



Photo by Herman Leonard

**SARAH VAUGHAN**

# Day By Day

Medium Swing\*

Words and music by  
Sammy Cahn, Axel Stordahl, Paul Weston

**A**

Day by day I'm fall - ing more in love with you, and  
day by day my love seems to grow. There  
is - n't an - y end to my de - vo - tion, It's  
deep - er, dear, by far, than an - y o - cean. I find that  
day by day you're mak - ing all my dreams come true, So  
come what may I want you to know I'm  
yours a - lone, and I'm in love to stay, As  
we go through the years day by day.

Chords:  $A_{MI}^9$ ,  $(D^9)$ ,  $G_{MA}^7$ ,  $C^9$ ,  $B_{MI}^7$ ,  $E^9$ ,  $A_{MI}^7$ ,  $D^7$ ,  $B^7$ ,  $E_{MI}$ ,  $E_{MI}^{(MA^7)}$ ,  $E_{MI}^7$ ,  $E_{MI}^7$ ,  $A^9$ ,  $A_{MI}^7$ ,  $(F^7)$ ,  $B_{MI}^7$ ,  $E^7$ ,  $(D^9)$ ,  $A_{MI}^9$ ,  $G_{MA}^7$ ,  $C^9$ ,  $B_{MI}^{7(b5)}$ ,  $E^7$ ,  $A_{MI}^7$ ,  $C_{MI}^7$ ,  $F^7$ ,  $G_{MA}^7$ ,  $F^9(\#11)$ ,  $E^7$ ,  $A_{MI}^7$ ,  $D^7$ ,  $G_{MA}^7$ ,  $(B_{MI}^7 E^7)$

\* also played as a samba

## John Coltrane

**♩ = 96**

**in 2**

**A** **D<sub>MA</sub><sup>7</sup>**

(ten.)  
 EMI<sup>7</sup>  
 DMA<sup>7</sup>  
 B<sub>mi</sub> B<sub>mi</sub>(MA<sup>7</sup>) B<sub>mi</sub><sup>7</sup> B<sub>mi</sub><sup>6</sup>  
 B<sub>mi</sub> B<sub>mi</sub>(MA<sup>7</sup>) B<sub>mi</sub><sup>7</sup> B<sub>mi</sub><sup>6</sup>  
 EMI<sup>7</sup> A<sup>9</sup><sub>sus</sub> A<sup>9</sup><sub>sus</sub> A<sup>7</sup>(#5)  
 DMA<sup>7</sup> B<sub>mi</sub><sup>7</sup> EMI<sup>7</sup> A<sup>9</sup><sub>sus</sub> A<sup>7</sup>  
**B** DMA<sup>7</sup>  
 EMI<sup>7</sup>

$D^{MA7}$   
 $G^{MA7}$   
 $G^{MA7}$   
 $F^{\#MI7}$   $G^{MA7}$   
 $E^{MI7}$   $F^{\#MI7}$   $G^{MA7}$   $A^9_{SUS}$   
 $B^bMA^7$   $D^{MA7}$   $A^9_{SUS}$   
 (tenor fill)  
 Solo on form (AB);  
 After solos, D.C. al Coda  
 (rit.)  
 $D^{MA7}$   
 (sample tenor fill)

Tenor sounds one octave lower than written.  
 Tenor line is transcribed exactly as played.

Melody at B after solos is radically different (highly interpreted).  
 Form on record is AB (melody) A (piano solo) B (melody) Coda.

Sample pn.  
 comp. at A:

(etc.)

## Dee Song

Enrico Pieranunzi

♩ = 170

A

(pn. R.H. sample voicings)

First system of musical notation. The right hand (treble clef) features a series of chords:  $D_{MI}^{7(b5)}$  (with a triplet of eighth notes in the bass),  $G_{SUS}^{7(b9)}$ ,  $G^{7(b9)}$ , and  $CMA^7$ . The left hand (bass clef) plays a steady eighth-note bass line. The tempo is marked as 170 beats per minute.

Second system of musical notation. The right hand continues with chords:  $G\#_{MI}^7$ ,  $C\#^{13}$ ,  $C\#_{MI}^7$  (with a triplet of eighth notes in the bass), and  $F\#^7$ . The left hand maintains the eighth-note bass line.

Third system of musical notation. The right hand features chords:  $A_{MI}^7$ ,  $D^7$ ,  $B_{MI}^7$  (with a triplet of eighth notes in the bass), and  $E_{MI}^7$ . The left hand continues with the eighth-note bass line.

Fourth system of musical notation. The right hand features chords:  $C\#_{MI}^7$ ,  $F\#^7$ ,  $F_{MI}^7$ , and  $B^b^7$ . The left hand continues with the eighth-note bass line.

Fifth system of musical notation. The right hand features chords:  $A_{MI}^7$ ,  $D^7$ ,  $D_{MI}^7$  (with a triplet of eighth notes in the bass), and  $G^7$ . The left hand continues with the eighth-note bass line. The system concludes with a double bar line and repeat dots.



**B** (Solos)

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

$A^b_{MI}^7$   $D^b9$   $C^{\#}_{MI}^7$   $F^{\#9}$

$A_{MI}^7$   $D^9$   $B_{MI}^7$   $E_{MI}^7$   $D_{MI}^7$

$C^{\#}_{MI}^7$   $F^{\#7}$   $B^b_{MI}^7$   $E^b7$

$A_{MI}^7$   $D^7$   $D_{MI}^7$   $G^7$

After solos, D.C. al Coda

**⊕** (Freely)

$D_{MI}^7$   $G^7$   $C^{\#}_{MI}^{7(b5)}$   $F^{\#7}$

(bs.)

$C_{MI}^{7(b5)}$   $F^7$   $B_{MI}^{11}$

(rit.)

**A**

**B** <sup>(Solos)</sup>  
D<sub>MI</sub><sup>7(b5)</sup> G<sup>7</sup> C<sub>MA</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>7</sup> E<sup>b</sup><sup>7</sup>

A<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>b</sup><sup>7</sup> C<sup>#</sup><sub>MI</sub><sup>7</sup> F<sup>#</sup><sup>7</sup>

A<sub>MI</sub><sup>7</sup> D<sup>7</sup> B<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup>

C<sup>#</sup><sub>MI</sub><sup>7</sup> F<sup>#</sup><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>7</sup> E<sup>b</sup><sup>7</sup>

A<sub>MI</sub><sup>7</sup> D<sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>

### After solos, D.C. al Coda

After solos, D.C. al Coda

$\text{D}_{\text{MI}}^7$   $\text{G}^7$   $\text{C}\sharp_{\text{MI}}^7(\text{b}5)$   $\text{F}\sharp^7$

$\text{C}_{\text{MI}}^7(\text{b}5)$   $\text{F}^7$   $\text{B}_{\text{MI}}^{11}\sharp$

# Delgado

Eddie Gomez

Med. Bossa (Intro)

♩ = 99

(synth.)

**A** (tenor)

**B**

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

(synth., behind fills)

Vamp, trade 4-bar fills, & fade

Chord in parentheses is used for solos. Last 2 bars of solo form may be replaced by the Intro.



Photo courtesy of Helene LaFaro-Hernandez

**SCOTT LaFARO**

# Detour Ahead

Lou Carter-Herb Ellis-  
John Frigo

(As played by Bill Evans)

Med. Ballad

**A**  $CMA^7$   $F\#^{13}$   $B^{7(\#9)}$   $FMA^7$   $EMI^7$   $AMI$   $D^7$   $DMI^7$   $G^7$

Smooth road, clear day, — but why am I the on - ly one trav - 'ling this way?

$GMI^7$   $C^7$   $FMA^7$   $Bb^{13}$   $CMA^7$   $AMI^7$   $A^{b13}$   $DMI^7$   $G^7$

How strange the road to love should be so eas - y, Can there be a de - tour a - head?

$CMA^7$   $F\#^{13}$   $B^{7(\#9)}$   $FMA^7$   $EMI^7$   $AMI$   $D^7$   $DMI^7$   $G^7$

Wake up, slow down, — Be - fore you crash and break your heart, gul - li - ble clown,

$GMI^7$   $C^7$   $FMA^7$   $Bb^{13}$   $CMA^7$   $AMI^7$   $(GMI^7)$   $F\#^{b5}MI^7$   $B^7$

You fool, you're head - ed in the wrong di - rec - tion, Can't you see the de - tour a - head? The

**B**  $EMI$   $B^{7(alt)}$   $EMA^7$   $F\#^{b5}MI^7$   $B^7$

far - ther you trav - el, the hard - er to un - rav - el the web he spins a - round you; Turn

$EMI$   $B^{7(alt)}$   $EMA^7$   $Db^{13}$

back while there's time, Can't you see the dan - ger sign? Soft should - ers sur - round you.

**C**  $CMA^7$   $F\#^{13}$   $B^{7(\#9)}$   $FMA^7$   $EMI^7$   $AMI$

Smooth road, clear night, — Oh luck - y me, that sud - den - ly

$D^7$   $DMI^7$   $G^7$   $GMI^7$   $C^7$   $FMA^7$   $Bb^{13}$

I saw the light; I'm turn - ing back a - way from all this trou - ble,

$CMA^7$   $E^{7(\#9)}$   $AMI^7$   $E^{b9}$   $D^7$   $G^7_{sus}$   $G^7$   $CMA^7$   $(G^{7(\#5)})$

Smooth road, smooth road, no de - tour a - head.

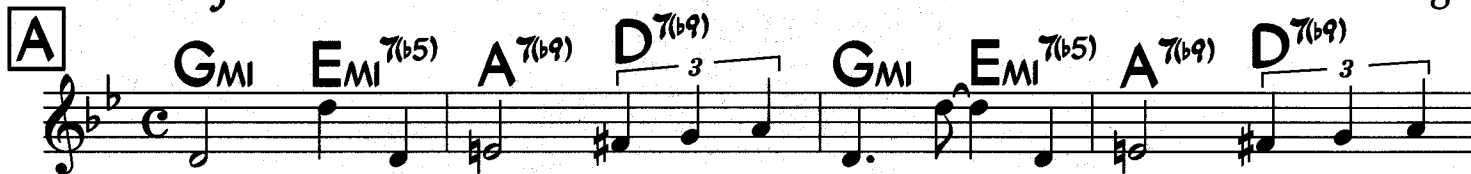
Changes from Bill Evans' "Waltz for Debby" album.

Solos on this recording are double-time (and head very slow).

# Devil May Care

T. P. Kirk  
Bob Dorough

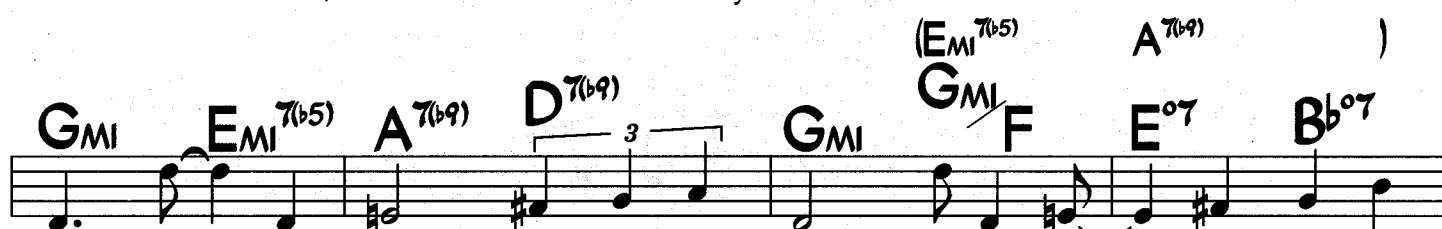
Med. Swing



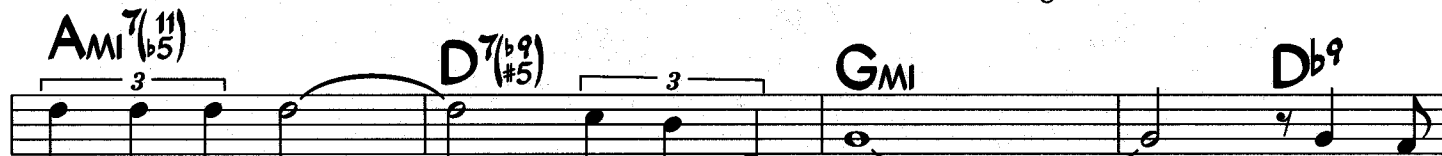
No cares for me, I'm hap - py as I can be, I've learned to



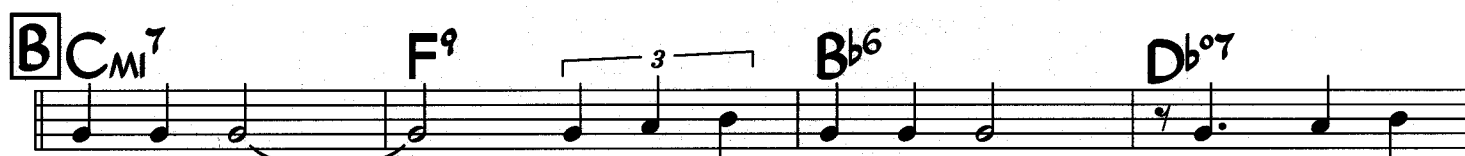
love and to live, Dev-il may care.



No blues or woes, What - ev - er comes lat - er goes, That's how I



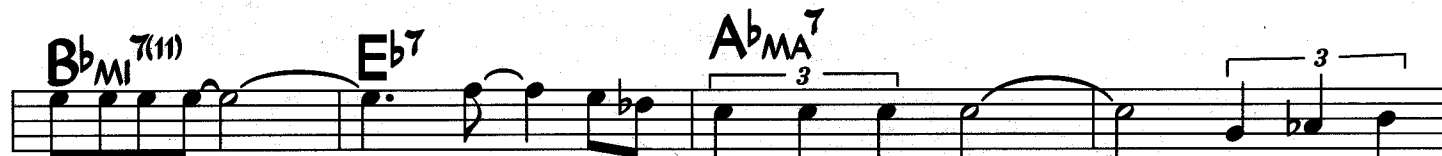
take and I give, Dev - il may care. When the



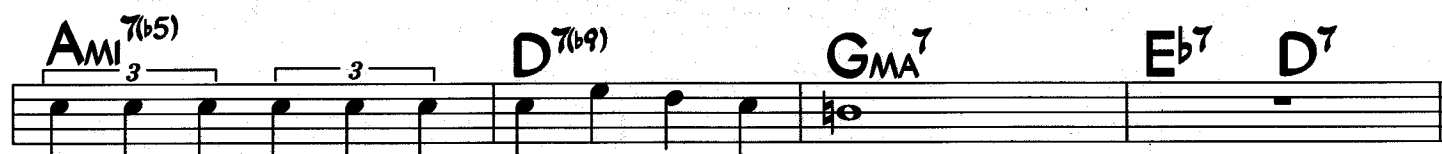
day is through I suf - fer no re - grets, I know that



he who frets los - es the night. For



on - ly a fool dreams he can hold back the dawn, He who is



wise nev - er tries to re - vise what's past and gone.

**C**

Live! Love\_\_ to-day!\_\_ Let come to - mor - row what may, Don't e - ven

stop for a sigh,\_\_\_\_\_ It does - n't help when you cry,\_\_\_\_\_ That's why I

live and I'll die,\_\_\_\_\_ Dev - il may care.\_\_\_\_\_

Chords:  $G_{MI}$ ,  $E_{MI} 7(b5)$ ,  $A 7(b9)$ ,  $D 7(b9)$ ,  $G_{MI}$ ,  $E_{MI} 7(b5)$ ,  $A 7(b9)$ ,  $D 7(b9)$ ,  $G_{MI}$ ,  $F$ ,  $E_{MI} 7(b5)$ ,  $E^b 13(\#11)$ ,  $A_{MI} 7(b5)$ ,  $D 7(b9)$ ,  $G_{MI}$ ,  $(E_{MI} 7(b5))$ ,  $A 7(b9)$ ,  $D 7(b9)$ .

# Django

John Lewis

(As played by the MJQ)

Slow 4 (Straight 1/8's)

♩ = 76

**A** (pn. w/ vibes)

Med. Swing  
♩ = 110 (Solos)

**B**

**C**



**Solo on BBCD; Play E between solos.**  
**After last solo, D.C. al fine**

to **B** for next solo.

**bass line at**

**C:**

[illegible]

**bass line for bars 5-12**

of **D**:

bass line for bars 3-12  
of **D**:



The bass line for bars 3-12 of D major is shown on a single staff. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The notes are: Bar 3: B2, A2, G2, F2; Bar 4: E2, D2, C2, B1; Bar 5: A1, G1, F1, E1; Bar 6: D1, C1, B0, A0; Bar 7: G0, F0, E0, D0; Bar 8: C0, B0, A0, G0; Bar 9: F0, E0, D0, C0; Bar 10: B0, A0, G0, F0; Bar 11: E0, D0, C0, B0; Bar 12: A0, G0, F0, E0. The notes are connected by a continuous line, indicating a single melodic line.

etc.

Where the melody falls on beat 2, the chord does also (but the bass plays roots on beat 1).  
Melody at A is top note.

## Med. Pop Ballad

## Doce Presença

Ivan Lins

♩ = 62 (Intro)

(elec. pn.)

(bass)

(etc.)

The introductory section consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a series of chords: F#m7, A7/B, B9, E7m, and C#m7. The notation includes eighth and quarter notes, with some chords marked with a '7' and others with a '9'.

**A**

(vocal)

Section A is a vocal melody line. It begins with a treble clef and a key signature of three sharps. The melody is composed of eighth and quarter notes. Chords are indicated above the staff: F#m9, A7/B, B9, E7m, and C#m7. There are also some complex chords like D#m11, G#7(b9), C#m9, C#m9, F#13sus, and F#13(b5). The section ends with a double bar line.

**B**

Section B is a musical piece. It begins with a treble clef and a key signature of three sharps. The melody is composed of eighth and quarter notes. Chords are indicated above the staff: A7m, D7, G13sus, G13, C7m, B7(11), E7(b9), A7m, A7m, A7m, F#m7(11), C7m6, B7(b9), E7m, G#7(5), C#m7, G#m7(b5), C#9sus, C#13(b9), and C#7(b9). The section ends with a double bar line.

**C**

Section C is a musical piece. It begins with a treble clef and a key signature of three sharps. The melody is composed of eighth and quarter notes. Chords are indicated above the staff: F#m9, A7/B, B9, E7m, E, and C#7(11). The section ends with a double bar line.

$F\sharp_{MI}^9$   $A_{MA}^7$   $B^9$   $E_{MA}^9$   $D\sharp_{MI}^{11}$   $G\sharp_{MI}^{7(\flat 9)}$   $C\sharp_{MI}^9$   $C\sharp_{MI}^9$   $F\sharp^{13}_{SUS}$   $F\sharp^{13(\flat 5)}$

$C\sharp_{MI}^9$   $G\sharp_{MI}^9$   $F\sharp^{13}_{SUS}$   $F\sharp^{13(\flat 5)}$   $A_{MA}^7$   $G\sharp_{MI}^7$   $F\sharp_{MI}^7$   $B^9_{SUS}$   $E_{MA}^7$   $E^{13}_{SUS}$   $E^{13(\flat 5)}$

(Guitar solo)

**D**  $A$   $B$   $A$

(brass)

$E^{(add 9)}$   $G\sharp$   $C\sharp_{MI}^{11}$   $E^9$   $A_{MA}^7$   $D^9$   $E_{MA}^9$   $E^{13}_{SUS}$   $E^{13(\flat 5)}$

2.  $E_{MA}^9$   $B^{(add 9)}$   $E$   $D$   $C\sharp_{MI}^{7(\flat 9)}$

(end solo) D.S. al Coda

$E_{MA}^7$   $E^{13}_{SUS}$   $E^{13(\flat 5)}$   $A_{MA}^7$   $G\sharp_{MI}^7$   $F\sharp_{MI}^7$   $B^9_{SUS}$   $E_{MA}^7$   $A_{MA}^7$   $D_{MA}^7$   $G_{MA}^7$

poco rit.

$C_{MA}^7$   $F_{MA}^7$   $E_{MA}^{13(\flat 11)}$

# Dogs in the Wine Shop

Don Grolnick

Med. Latin/Straight 1/8's

(As played by Michael Brecker)

♩ = 202 (bass tacet)

**A**

*(add bass) (synth.)*

*(ten.)*

*(pn.)*

*(ten. & synth. fills)*

**B**

*(ten. & synth. fills)*

*(ten. & synth. fills)*

**C**

*(synth.)*

*(ten. fills)*

*(synth., ten. doubles bottom voice)*

Chords and notes in Section A:  
 Piano: A<sup>7</sup><sub>SUS</sub> (b9), A<sup>7</sup><sub>SUS</sub> (b9), G, G<sup>7</sup><sub>SUS</sub> (b9), F, C<sup>7</sup><sub>alt.</sub> E  
 Synth: E<sup>9</sup><sub>SUS</sub> (ten.), E<sup>9</sup><sub>MI</sub>, B<sup>SUS</sup> (add 9), E<sup>11</sup><sub>MI</sub>, B<sup>11</sup><sub>MI</sub>, D<sup>MI</sup> (add 9), A<sup>7</sup><sub>SUS</sub>, D<sup>MI</sup><sup>7</sup>, A<sup>MI</sup><sup>9</sup>, G<sup>A</sup> (add 9), D<sup>b</sup><sub>MI</sub><sup>11</sup>, E<sup>b</sup><sub>MI</sub><sup>11</sup>

Chords and notes in Section B:  
 Piano: E<sup>b</sup><sub>MI</sub><sup>7(11)</sup>, E<sup>b</sup><sub>MI</sub><sup>6/9</sup>, B<sup>b</sup><sub>SUS</sub> E<sup>b</sup>, E<sup>b</sup><sub>MI</sub><sup>7(11)</sup>, F<sup>7</sup><sub>SUS</sub> (b9), E<sup>b</sup>, G<sup>b</sup>, A<sup>b</sup><sub>MI</sub>, A<sup>MI</sup>, B<sup>MI</sup>, F<sup>#</sup><sub>MI</sub>, F<sup>MI</sup><sup>11</sup>  
 Synth: E<sup>b</sup><sub>MI</sub><sup>7(11)</sup>, F<sup>MI</sup><sup>6/9</sup>, C<sup>7</sup><sub>SUS</sub> F, F<sup>MI</sup><sup>7(11)</sup>, G<sup>7</sup><sub>SUS</sub> (b9), F, (G<sup>7</sup><sub>SUS</sub> (b9) F), F<sup>MI</sup><sup>11</sup>

**Chords and Notations:**

- $B^b_{MA} 7(b5) \frac{F^{(add 9)}}{A}$  (ten.)
- $G_{MI}^{11}$
- $B_{MI}^{11}$
- $\frac{E}{F\#_{MI}}$
- $E^b_{MI}^{11}$
- $E^b_{MI}^{11}$
- $E^b_{MI} 7(11) \frac{B^b}{B^b}$
- (Solos)**  $A^7_{SUS} (b9)$
- (ten. fills)**  $A^7(alt.)$
- $G^7(alt.)$
- $C^7(alt.)$
- $E_{MI}^9$
- $B_{MI}^9$
- $D_{MI}^9$
- $A_{MI}^9$
- $D^b_{MI}^{11}$
- $E^b_{MI}^{11}$
- $\frac{F^7(alt.)}{E^b}$
- $E^b_{MI}^{11}$
- $E^b 7(alt.)$
- $\frac{G^b}{A^b_{MI}}$
- $\frac{A}{E_{MI}}$
- $\frac{B}{F\#_{MI}}$
- (synth. & pn.)**
- $F_{MI}^{11}$
- $\frac{G^7(alt.)}{F}$
- $F_{MI}^{11}$
- $B^b_{MA} 7 \frac{F^{(add 9)}}{A}$
- $G_{MI}^{11}$
- $B_{MI}^{11}$
- $\frac{E}{F\#_{MI}}$
- $E^b_{MI}^{11}$
- $E^b_{MI} 7(11) \frac{B^b}{B^b}$  (synth. & pn.)
- Solo on DEF; After solos, continue to G**
- $E^b_{MI}^{11}$
- $A^7_{SUS} (b9)$
- $A^7(\#9) \frac{G}{G}$
- $G^7(\#9) \frac{F}{F}$
- $C^7(alt.) \frac{E}{E}$
- (last solo continues) --- (synth.)**
- D.S. al Coda**
- $B^b_{MA} 7(b5) \frac{F^{(add 9)}}{A}$
- $G_{MI}^{11}$
- $B_{MI}^{11}$
- $\frac{E}{F\#_{MI}}$
- $E^b_{MI}^{11}$  (ten. fills)

Perc. plays 1/8-note undercurrent throughout.

# Med. Straight 8th's Don't Forget the Poet

Enrico Pieranunzi

♩ = 118

(Intro)

Introductory musical notation for the piece. It features a 6/4 time signature and a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The first two measures of the melody are marked with  $F\#_{MI}^{11}$  and  $C\#_{MI}^9$ . The bass line is marked with  $(pn. w/ bs. 8va)$ .

**A**

Section A musical notation. It begins with a treble clef and a key signature of one sharp. The first two measures of the melody are marked with  $F\#_{MI}^{11}$  and  $C\#_{MI}^9$ . The bass line is marked with  $(bs., 8va)$ . The notation includes various chords and melodic lines, with some measures marked with  $(\#9)$  and  $(b9)$ . The section concludes with a final chord marked  $F\#_{MI}$ .

**B**

Section B musical notation. It begins with a treble clef and a key signature of one sharp. The first two measures of the melody are marked with  $F_{MI}^9$  and  $D\flat_{MA}^{7(\#11)}$ . The bass line is marked with  $G_{MI}^{7(b5)}$ . The notation includes various chords and melodic lines, with some measures marked with  $C_{SUS}$  and  $C$ . The section concludes with a final chord marked  $E_{MA}^7$ .

**C**  $E^b_{MA}7$   $G$   $D_{MI}9$   $E^b_{MA}7$   $G$   $D_{MI}9$   $E^b_{MA}7$   $G$   $D_{MI}9$   $E^b_{MA}7$   $G$   $D_{MI}9$   $E^b_{MA}7$   $G$   $D_{MI}9$   $\Phi$

$F^{\#}_{MI}11$   $C^{\#}_{MI}9$   $F^{\#}_{MI}11$   $C^{\#}_{MI}9$

**D** (Solos)  $F^{\#}_{MI}7(\#9)$   $B^b_{MI}11$   $E^{\#}_{MI}7(\#9)$   $A_{MI}11$   $C_{MI}7$   $G_{MI}9$

$B_{MI}7$   $F^{\#}_{MI}9$   $A^b_{MI}9(b5)$   $D^b7(alt.)$   $G_{MI}9(b5)$   $C7(alt.)$

**E**  $F_{MI}9$   $D^b_{MA}7(\#11)$   $G_{MI}9(b5)$   $C7(alt.)$   $F_{MA}9$   $A^b13$   $D^b_{MA}9$   $G_{MI}7(b5)$   $C7$

$A_{MI}9$   $E_{MI}11$   $A^b_{MI}9$   $E^b_{MI}11$   $C_{MI}7(add 11)$   $C^b_{MA}7(b5)$   $G^b_{MA}7/B^b$   $E_{MA}7/G^{\#}$

**F**  $E^b_{MA}7/G$   $D_{MI}11$

$F^{\#}_{MI}11$   $C^{\#}_{MI}9$   
(play to end each solo)

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

$E^b_{MA}7/G$   $D_{MI}9$   $E^b_{MA}7/G$   $D_{MI}9$   $E^b_{MA}7/G$   $D_{MI}9$   $F^{\#}_{MI}9$   
(rall.)

Melody at the Coda is rather freely interpreted. Last 4 bars of F are played like the Intro to end each solo.

# The Duke

Dave Brubeck

Med. Swing

(in 2) **A**  $C_{MA}^7$   $F_{MA}^7$   $F^{\#}_{bass}$   $E_{MI}$   $A_{MI}^7 B^7$   $E_{MI}^7$   $(G_A)$   $A_{MI}^7$   $D_{MI}^9$   $F_{MI}^7$   $B^7_{b7}$

$E^b_{MA}^7$   $D^b_{MA}^7$   $C_{MI}^7$   $B_{MI}^7$   $B^b_{MI}^7$   $E^b_7$   $A^b_{MA}^7$  1.  $D^7$   $D^b_7$  2.  $D^7$   $G^7$   $C_{MA}^7$

**B**  $F_{MA}^7$   $E_{MI}^7$   $D^7$   $C_{MA}^7$   $B^b_{MI}^7$   $A^b_{MA}^7$   $G^7(b9)$   $F_{MI}^7$

$D_{MI}^7$   $G^7(b5)$   $C_{MI}^7$   $C_{MI}^7$   $F^7(b5)$   $B^b_{MI}^7$   $A^b$   $C$   $B^b_{MI}^7$   $A^b_6$   $G_{MI}^7(b5)$   $F_{MI}^9$   $E^b_{SUS}$   $D^b_{13(\#11)}$

**C**  $C_{MA}^7$   $F_{MA}^7$   $F^{\#}_{bass}$   $E_{MI}$   $A_{MI}^7 B^7$   $E_{MI}^7$   $(G_A)$   $A_{MI}^7$   $D_{MI}^9$   $F_{MI}^7$   $B^7_{b7}$

$E^b_{MA}^7$   $D^b_{MA}^7$   $C_{MI}^7$   $B_{MI}^7$   $B^b_{MI}^7$   $E^b_7$   $A^b_{MA}^7$   $D^7$   $G^7$   $C_{MA}^7$   $\Phi$

**D** (Solos- In 4)  $C_{MA}^7$   $F^9(\#11)$   $C_{MA}^7$   $F^{\#}_{MI}^7 B^7$   $E_{MI}^7$   $A_{MI}^7$   $F_{MI}^7$   $B^7_{b7}$

$E^b_{MA}^7$   $D^b_{MA}^7$   $C_{MI}^7$   $B_{MI}^7$   $B^b_{MI}^7$   $E^b_7$   $A^b_{MA}^7$  1.  $D_{MI}^7$   $G^7(b5)$  2.  $D_{MI}^7$   $G^7(b5)$   $C_{MA}^7$

**E**  $F_{MA}^7$   $E_{MI}^7$   $D_{MI}^7$   $G$   $C_{MA}^7$   $D^b_{MA}^7$   $C_{MI}^7$   $B^b_{MI}^7$   $E^b$   $A^b_{MA}^7$

$D_{MI}^7$   $G^7(b5)$   $C_{MI}^7$   $C_{MI}^7$   $F^7(b5)$   $B^b_{MI}^7$   $A^b_{MA}^7$   $C$   $A^b_6$   $F_{MI}^7$   $D_{MI}^7$   $G^7(b5)$



**F**  $C_{MA}^7$   $F^{9(\#11)}$   $C_{MA}^7$   $F\#_{MI}^7 B^7$   $E_{MI}^7$   $A_{MI}^7$   $F_{MI}^7$   $B^b7$

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

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

(top note of pn. voicing)

(bs.)

8va

3

alternate melody,

bars 5-8 of **B**:

(chord rhythms follow melody)

sample bass line at

**A** & **C**:

**A**

Chords in parentheses are optional.

## Med. Mambo

♩ = 173 (Intro)

## Ecaroh

Horace Silver

(pn.)

(bs.) (etc.)

Chords: B<sup>b</sup>7(#9), E<sup>b</sup>7(#9), B<sup>b</sup>7(#9), E<sup>b</sup>7(#9), B<sup>b</sup>7(#9), E<sup>b</sup>7(#9), B<sup>b</sup>7(#9), E<sup>b</sup>7(#9)

**A** (Mambo)

(trp.)

Chords: B<sup>b</sup>7(#9), E<sup>b</sup>7(#9), B<sup>b</sup>7(#9), E<sup>b</sup>7(#9), B<sup>b</sup>7(#9), E<sup>b</sup>7(#9), B<sup>b</sup>7(#9), E<sup>b</sup>7(#9), B<sup>b</sup>7(#9), E<sup>b</sup>7(#9), B<sup>b</sup>7(#9), E<sup>b</sup>7(#9)

(Swing)

(bass walks)

Chords: A<sup>MA</sup>7, D<sup>7</sup>(#11), D<sup>b</sup>MA<sup>7</sup>, D<sup>MI</sup>7, G<sup>7</sup>(#9), C<sup>MA</sup>7, C<sup>MI</sup>7, F<sup>7</sup>(#9), F<sup>#</sup>7(#9), F<sup>#</sup>7(#9), G<sup>7</sup>(#9), E<sup>7</sup>(#9), F<sup>7</sup>(#9), D<sup>7</sup>(#9), E<sup>b</sup>7(#9), C<sup>7</sup>(#9), C<sup>#</sup>7(#9), B<sup>b</sup>7(#9)

Chords: B<sup>b</sup>7(#9), B<sup>7</sup>(#9), G<sup>#</sup>7(#9), A<sup>7</sup>(#9), F<sup>#</sup>7(#9), G<sup>7</sup>(#9), E<sup>7</sup>(#9), F<sup>7</sup>(#9), D<sup>7</sup>(#9), D<sup>7</sup>(#9), D<sup>b</sup>MA<sup>7</sup>

**B**

(p)

Chords: D<sup>b</sup>MA<sup>7</sup>, G<sup>b</sup>7(#11), D<sup>b</sup>MA<sup>7</sup>, G<sup>7</sup>(#11), G<sup>b</sup>MA<sup>7</sup>, G<sup>MI</sup>7, C<sup>7</sup>, F<sup>#</sup>MI<sup>7</sup>, B<sup>7</sup>, E<sup>MA</sup>7, E<sup>b</sup>MI<sup>7</sup>, A<sup>b</sup>7

$D^b_{MA}7$   $G^b7(\#11)$   $D^b_{MA}7$   $G7(\#11)$

$G^b_{MA}7$   $F_{MI}7(b5)$   $B^b7(\#9)$   $E^b_{MI}7(b5)$   $A^b7(\#5)$   $D^b_{MA}7$

**C**  $A^b_{MI}7$   $D^b7(b9)$   $G^b_{MA}7$   $A^b7(b5)$   $B^b7(b5)$   $E^b_{MI}7$

$B_{MI}7$   $E7(b9)$   $A_{MA}7$   $A^b7(alt.)$

**D**  $D^b_{MA}7$   $G^b7(\#11)$   $D^b_{MA}7$   $G7(\#11)$

$G^b_{MA}7$   $F_{MI}7(b5)$   $B^b7(\#9)$   $E^b_{MI}7(b5)$   $A^b7(\#5)$   $D^b_{MA}7$   $E^b_{MI}7$   $A^b7$

Solo on BCD  
 Take Coda One ( $\Phi^1$ ) to end last solo.

$\Phi^1$   $E^b_{MI}7(b5)$   $A^b7(\#5)$   $D^b_{MA}7$   $E7(\#9)$   $E^b7(\#9)$   $D7(\#9)$   $D^b7(\#9)$

(end solo) drum fill —

D.S. al Coda Two ( $\Phi^2$ )

$\Phi^2$   $E^b_{MI}7(b5)$   $A^b7(\#5)$   $D^b_{MI}9$  NC.

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

Mambo swings slightly.

## Med. Mambo

♩ = 173

(Intro)

## Ecaroh (Harmony)

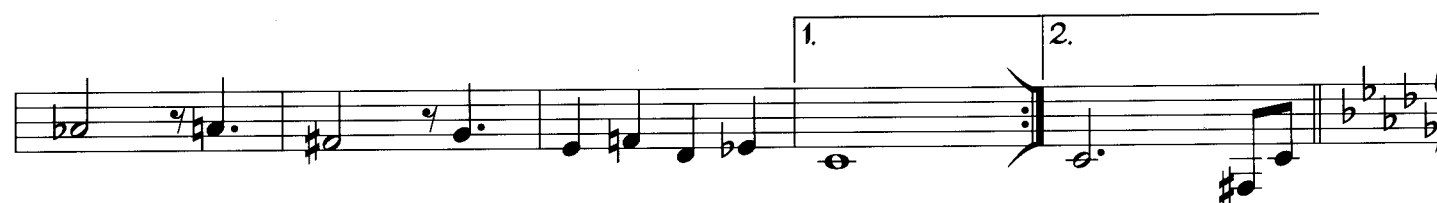
Tacet



## A (Mambo)



## (Swing)



Solo on BCD  
 Take Coda One ( $\Phi^1$ ) to end last solo.

(end solo)

Tacet (drum fill)

D.S. al Coda Two ( $\Phi^2$ )

Mambo swings slightly.

# Equinox

John Coltrane

Med. Latin (Intro)  $J = 118$

(piano)

(bass)

N.C. ( $C^\sharp_{MI}$ ) ( $F^\sharp_{MI}$ )

(3x's) (Swinging Latin) (till end)

(4x's) (tenor, 4th x)

S. A

(tenor)

(piano)

(bass)

N.C. ( $C^\sharp_{MI}$ )

(add #11)

$F^\sharp_{MI}^9$   $F^\sharp_{MI}^{6/9}$   $D/F^\sharp$

N.C. ( $C^\sharp_{MI}$ )

$A^{13}$ 
 $G^{\#7}_{\text{sus}}(\flat 9)$ 
 $G^{\#7}(\flat 9)(\sharp 5)$ 
 N.C. ( $C^{\#}M$ )

(Solos)  $C^{\#}M^{13}$

**B**

(bs.)

$F^{\#}M^{11}$   $C^{\#}M^{13}$   $A^{13}_{\text{sus}}$

$A^{13}_{\text{sus}}$   $G^{\#13}(\flat 9)$   $C^{\#}M^{13}$

After solos, D.S. al Coda  
(repeat before taking Coda)

N.C. ( $C^{\#}M$ )
  $A^{13}$ 
 $G^{\#7}_{\text{sus}}(\flat 9)$ 
 $G^{\#7}(\flat 9)(\sharp 5)$ 
 $F^{\#}C^{\#}$ 
 $G^{\#}M$ 
 $(C^{\#}M^{13})(C^{\#}M \text{ add } 9)$

Head is played twice before and after solos.

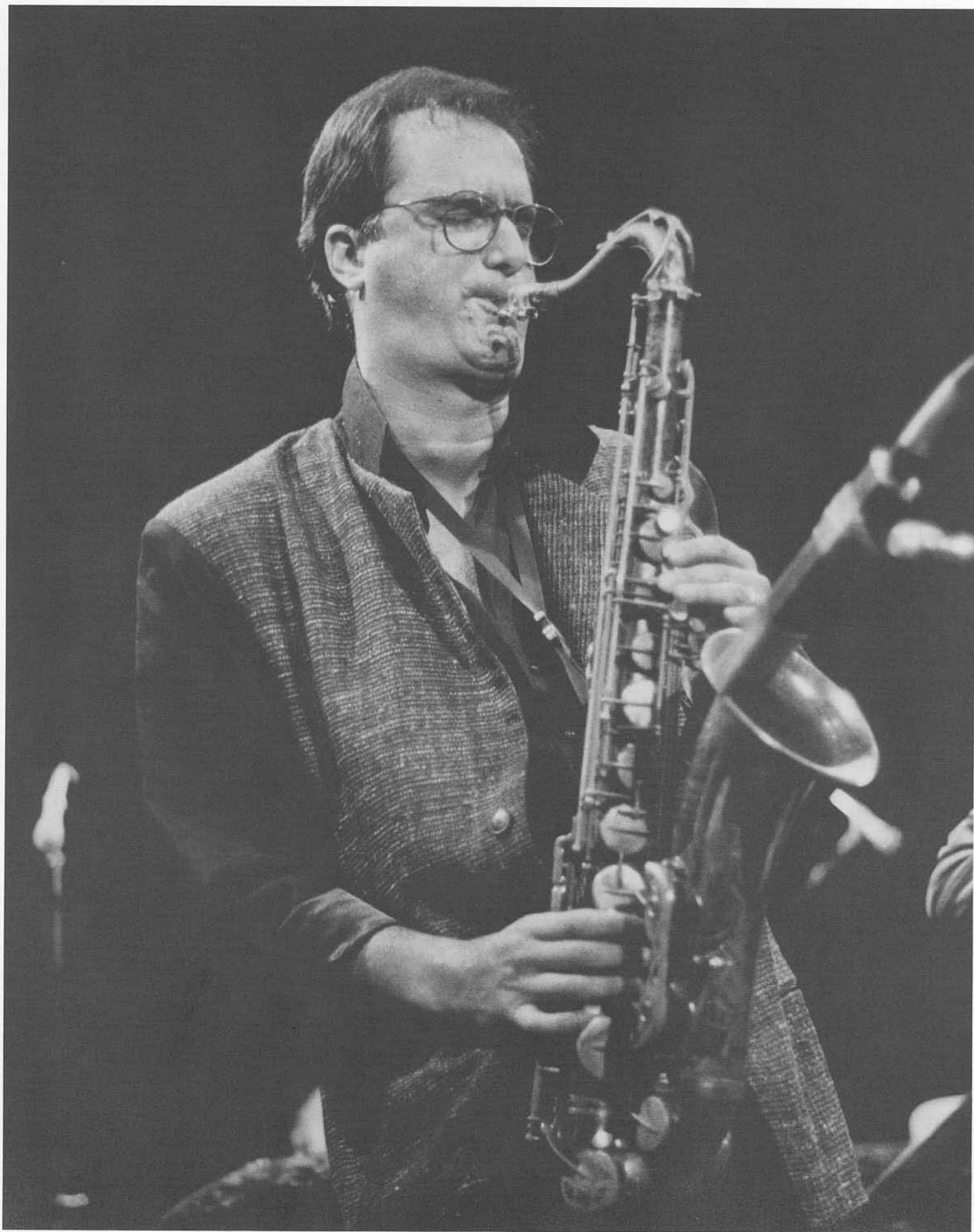


Photo by Joe LaRusso,  
©1987

**MICHAEL BRECKER**



# Escher Sketch

(A Tale of Two Rhythms)

Michael Brecker

Med. Swing (Intro)

$\text{♩} = 155$  (dr.)

(F<sub>Mi</sub>)

(ten., 8va b, sample fill)

(F<sub>Mi</sub>)

(F<sub>Mi</sub>)

(snare)

Med. Funk

**A**  $\text{♩} = \text{♩}$

(ten., loco, melody)

ten. fill-

ten. fill-

(ten.)

(synth.)

(unis.)

(synth.)

dr. fill-

V.S. (turn page)

**B****C** (Tenor Solo)

(end solo)

2.

tenor solo continues

*(Solos)*

**D**  $G_{MI}^7$

16

*Till cue*

$C_{MA}^7$   $B_{MI}^7$   $E_{MA}^7$   $A_{SUS}$   $A_{Bb}$   $C_{Ab}$   $G_{SUS}$   $A_{Eb}$   $D^7$   $D^{7(\#9)}$

*On cue*

$B_{MA}^7$   $A_{MI}^7$   $D^7$   $G_{SUS}$   $G_{Ab}$   $B_{Gb}$   $F_{SUS}$   $G_{Db}$   $C^7$   $C^{7(\#9)}$

Solo on **D**; take 'On cue' ending to end last solo.

(end solo) D.S. al Coda

*(Tenor solo continues)*

$B_{MI}^7$

(synth.) 8va b.

Med. Swing

**E**  $(F^6)$   $D_{MI}^7$   $G_{MI}^7$   $C_{SUS}^7$   $F^6$   $D^7$   $G_{MI}^7$   $C^7$

(tenor 8va b., sample fill)  $(F^6)$   $F^7$   $B_{b6}$   $B^{\circ 7}$   $F_C^6$   $D^7$   $G_{MI}^7$   $C^7$   $F_{MA}^7$  (begin to fade)

$(A_{MI}^7)$   $A_{bMI}^7$   $G_{MI}^7$   $G_{MI}^7$   $C^7$  (fade out)

Tune can be heard equally well as 6/4 funk or 12/8 swing ( $\text{♩} = \text{♩}$ ).

Time signatures in the chart follow the drum pattern. Solos may shift in and out of the two times.

Parts marked '2nd x' at B are also played on the D.S. (except drum break).

On the recording, letter D is in Ab minor the second time and is 8 bars instead of 16.

## Escher Sketch (Keyboard)

Med. Swing (Intro)

♩. = 155

Tacet



(Med. Funk)

A

♩. = ♩



(gtr., 8va b.)



or:

♩. = ♩

(CMA<sup>7</sup>)CMI<sup>7</sup>)

2

B

(E<sup>13</sup>)

(gtr., 8va b.)



**C** ( $B^b_{MI}7$ )  $B^b_{MI}7(\text{add } 11)$

$B^b_{MI}7(\text{add } 11)$   $C_{MI}7(\text{add } 11)$  ( $C7(\#9)$ )

2. ( $G^b_D D7(\#9)$ )  $C_{MI}7(\text{add } 11)$

or:  $C_{MA}7$   $B_{MI}7(\flat 5)$   $E_{MA}7(\flat 5)$   $A_{SUS}$   $A/B^b$   $C/A^b$   $G_{SUS}$   $G_{SUS}$   $D^7$   $D^7(\#9)$

**D**  $G_{MI}7$  (Solos)  $G_{MI}7$  (etc.)  
(sample gtr. comp, 8va b.)

Till cue ( $C_{MA}7(\#11)$ )  $B_{MI}7(\flat 5)$   $E7(\flat 9)$   $A_{SUS}$   $A/B^b$   $C/A^b$   $G_{SUS}$   $G_{SUS}$   $D^7$   $D^7(\#9)$

Solo on **D**, take 'On cue' ending to end last solo.

On cue ( $B^b_{MA}9$ )  $A_{MI}7$   $D^7(\#5)$   $G_{SUS}$   $G/A^b$   $B^b/G^b$   $F_{SUS}$   $F_{SUS}$   $C^7$   $C^7(\#9)$

D.S. al Coda

$B^b_{MI}7(\text{add } 11)$

**E** Med. Swing  
Tacet till end  
4) indef.

## Escher Sketch (Bass)

Med. Swing (Intro)

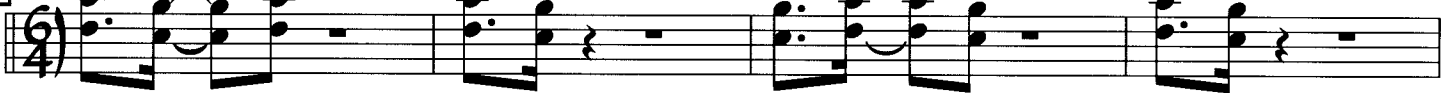
♩. = 155

Tacet

(F<sub>M</sub>)(F<sub>M</sub>)

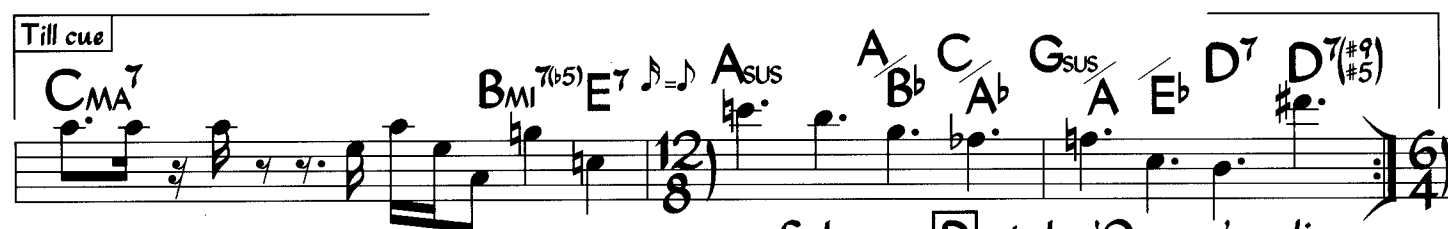
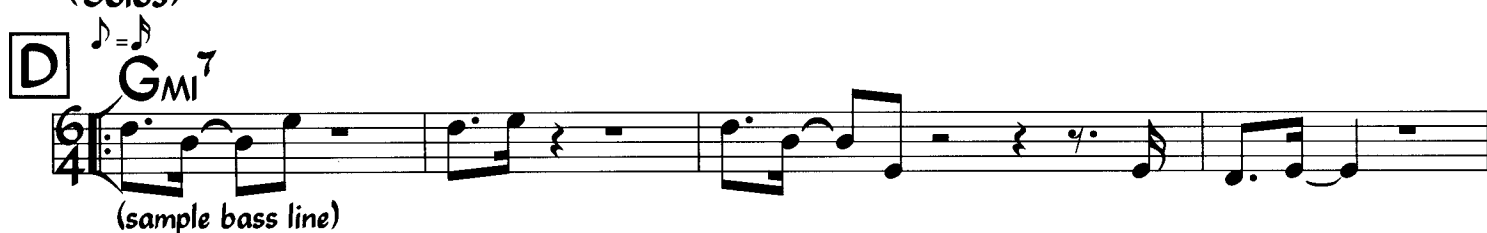
(Med. Funk)

A ♩. = ♩

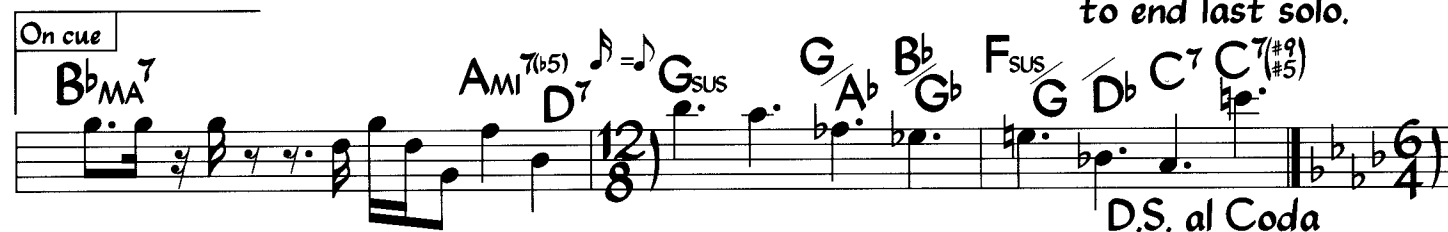


B

C (B<sup>b</sup><sub>M</sub>)



Solos on  $\boxed{D}$ ; take 'On cue' ending to end last solo.



# Eternal Child

Med. Latin

Chick Corea

$\text{♩} = 128$

**A**

**B**

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



Musical notation for a jazz piece, featuring various chords and melodic lines. The notation includes complex chord symbols and performance instructions.

**Staff 1:**  $GMI/Bb$   $A^7$   $Bb^7/Ab$   $GMI^7$   $G\#o^7$   $FMA^7/A$   $BbMI$

**Staff 2:**  $G^7/B$   $BbMI/Db$   $G^7/D$   $Eb^7/G$

**Staff 3:**  $DMI/F$   $A^7/E$   $CMI/Eb$   $G/D$   $GMI/D$   $A^7/C\#$   $FMI(MA^7)/C$   $G/B$

**Staff 4:**  $GMI/Bb$   $A^7$   $GMI^7$

**Staff 5:**  $G\#o^7$   $B^o^7$   $GMI/Bb$   $A^7$

**Staff 6:**  $DMI$   $BbMA^7/D$

**Staff 7:**  $DMI$   $CMA^7/D$

**Staff 8:**  $DMI$   $BbMA^7/D$

**Staff 9:**  $DMI$   $AbMA^7(\#5)$   $A/Bb$

**Staff 10:**  $GMI$   $A^7$   $Bb$   $C$   $DMI(MA^7)$

Performance instructions: (gtr. & sax), (pn.), (add sax), rit.

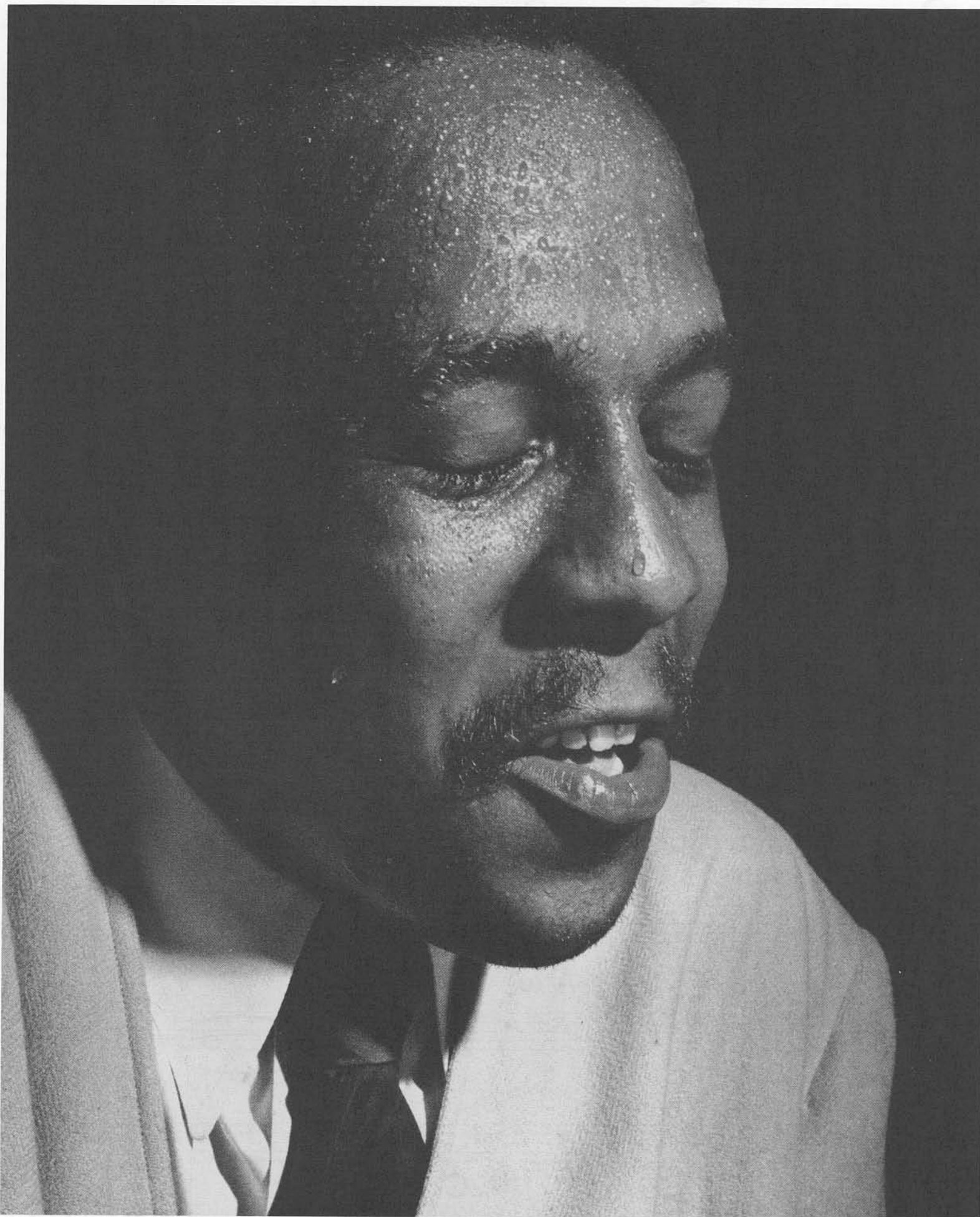


Photo by Herman Leonard

**BUD POWELL**

# Exactly Like You

Lyric: Dorothy Fields  
Music: Jimmy McHugh

98

Med. Swing

**A**

$C^6$   $D^9$

I know why I've wait - ed, Know why I've been blue,

$G^7$   $C\#^{\circ 7}$   $D_{MI}^7$   $G^7$   $C^6$   $D_{MI}^7$   $G^7$

Prayed each night for some - one ex - act - ly like you.

$C^6$   $D^9$

Why should we spend mon - ey on a show or two?

$G^7$   $C\#^{\circ 7}$   $D_{MI}^7$   $G^7$   $C^6$   $C^7$

No one does those love scenes ex - act - ly like you. You make me

**B**

$F_{MA}^7$   $Bb^9$   $C^6$   $(A_{MI}^{\circ 6/9})$

feel so grand, I want to hand the world to you, You seem to

$D_{MI}^7$   $F_{MI}^6$   $G^7$   $E_{MI}^7$   $Eb^{\circ 7}$   $D_{MI}^7$   $G^9$

un - der - stand each fool - ish lit - tle scheme I'm schem - ing, dream I'm dream - ing.

**C**

$C^6$   $D^9$

Now I know why moth - er taught me to be true,

$G^7$   $C\#^{\circ 7}$   $D_{MI}^7$   $G^7$   $C^6$   $(D_{MI}^7$   $G^7)$

She meant me for some - one ex - act - ly like you.

# Expression

John Coltrane

**(Freely)**

**A**

*(ten.)*

$A^bMA^7$   $E^bMA^7$   $E^bMA^7$   $G^bMA^7(\#11)$   $A^7sus$   $B^bMA^7$   $G^bMA^7$   $B^bMA^7$   $G^bMA^7$   $B^bMA^7$   $F\#13$

$G^bMA^7(\#5)$   $BMA^7$   $CMI^7$   $G^7(\#5)$   $CMI^7$   $A^bMA^7$   $A^bMA^7$   $E^bMA^7$   $FMI$   $CMA^7$   $A^bMA^7$   $G^bMA^7(\#5)$   $B^bMA^7$

*fill* *fill* *extended fill*

**B**

$DMA^7$   $B^bMA^7$   $D^bMI$   $B^bMA^7$   $E^bMA^7$   $FMI$   $CMA^7$   $A^bMA^7$   $G^bMA^7(\#5)$   $B^bMA^7$   $F^7sus$   $F^{(add\ 9)}(omit\ 3)$

*extended fill* *fine*

**C** **(Solos open)**

*indef.*

*After solos, D.C. al fine.*

Tenor line written as played-- rhythms approximate only (no steady time).  
 Tenor sounds one octave lower than written.  
 Rhythm of melody on D.C. is rather different (highly interpreted.).

# Falling Grace

Medium Swing (in 2)

Steve Swallow

**A**

$A^b_{MA}{}^7$   $D^7_{F\#}$   $G_{MI}$

$F_{MI}{}^7$   $B^b7$   $E^b_{MA}{}^7/G$   $D^7_{F\#}$   $G_{MI}/F$

$C/E$   $F_{MA}{}^7$   $F^{\#}_{MI}{}^7(b5)$

$B^7$   $E_{MI}$   $A_{MI}{}^7$   $D^7$   $G_{MA}{}^7$

**B**  $C_{MI}{}^7$   $C^{\#o}7$   $B^b_{MA}{}^7/D$   $E^b_{MA}{}^7$

$E_{MI}{}^7(b5)$   $A^7$   $D_{MI}{}^7$   $D^b7$

$C_{MI}{}^7$   $F^7$   $B^b_{MA}{}^7$   $E^b_{MA}{}^7$

**(Ending)**

$A^b_{MA}{}^7$   $D^b_{MA}{}^7$

rit.

## Med. Swing (Intro)

## Filthy McNasty

Horace Silver

♩ = 184

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

First system of the musical score. The top staff is for the trumpet (trp. w/ ten. 8va b.) and the bottom staff is for the piano. The key signature is B-flat major (two flats). The time signature is common time (C). The piano part starts with a "stop time" marking. Chords are indicated above the piano staff: A<sup>b</sup>13, A<sup>13</sup>B<sup>b</sup>13, E<sup>13</sup>, F<sup>13</sup>, and G<sup>b</sup>13. A note in the piano staff is labeled "(top note of piano voicing)".

Second system of the musical score. The top staff continues the trumpet line. The bottom staff continues the piano line with chords: D<sup>M</sup>7(b5), G<sup>7</sup>(b9)(#5), C<sup>M</sup>7(b5), F<sup>7</sup>SUS(b9), B<sup>b</sup>7(#9), A<sup>b</sup>13, A<sup>13</sup>B<sup>b</sup>13, and A<sup>b</sup>13 A<sup>13</sup>B<sup>b</sup>13.

Third system of the musical score, marked with a box 'A' and "(Time)". The top staff continues the trumpet line. The bottom staff continues the piano line with a B<sup>b</sup>7 chord.

Fourth system of the musical score. The top staff continues the trumpet line. The bottom staff continues the piano line with an E<sup>b</sup>7 chord.

Fifth system of the musical score. The top staff continues the trumpet line. The bottom staff continues the piano line with chords: B<sup>b</sup>7, G<sup>b</sup>13, F<sup>13</sup> (with a "break" marking), and E<sup>13</sup>.

Sixth system of the musical score. The top staff continues the trumpet line. The bottom staff continues the piano line with chords: E<sup>b</sup>13 (with a "break" marking), N.C. (No Chords), and another "break" marking. The system ends with a double bar line and a repeat sign.

**B** (Solos)  $B^b7$   $E^b7$

$B^b7$   $F7$   $E^b7$   $B^b7$   $F7$   $B^b7$  (trp. 8va b.)

Till cue On cue

Take 'On cue' ending to end last solo.

**C**  $B^b7$   $E^b7$   $B^b7$   $F7$   $E^b7$   $B^b7$   $D$   $E^b6$   $E^o7$   $B^b6$   $F$  break

(ten. 8va b.)

D.S. al Coda

$A^b13$   $A^{13}$   $B^b13$   $E^{13}$   $F^{13}$   $G^b13$

(top note of piano voicing)

$D^{MI} 7^{(b5)}$   $G 7^{(b9)}_{\#5}$   $C^{MI} 7^{(b5)}$   $F^7_{sus} (b9)$   $B^b 7^{(\#9)}$   $A^b13$   $A^{13}$   $B^b13$   $A^b13$   $A^{13}$   $B^b13$   $B^b 7^{(\#9)}$

(trp. 8va b.)

Melody is played very non-legato by horns. Coda sign in 1st printing was placed three bars early; this version is correct.

# 500 Miles High

Music: Chick Corea  
Lyric: Neville Potter

Med. Latin

$\text{♩} = 148$

**(B7(#9))** **A** **E<sub>MI</sub>7** **G<sub>MI</sub>7**

Some - day you'll look in - to her eyes,

**G<sub>MI</sub>7** **B<sup>b</sup><sub>MA</sub>7**

then there'll be no good - byes, \_\_\_\_\_ and

**B<sub>MI</sub>7(b5)** **E7(#9)** **A<sub>MI</sub>7**

yes - ter - day \_\_\_\_\_ will have gone \_\_\_\_\_ and you'll

**F<sup>#</sup><sub>MI</sub>7(b5)** **F<sub>MI</sub>7**

find your - self \_\_\_\_\_ in an - oth - er space, \_\_\_\_\_

Five hun - dred miles \_\_\_\_\_ high. **C<sub>MI</sub>11** **B7(#9)** 2. You'll

**(F<sub>MI</sub>7)** **NC.** **(bs.)**

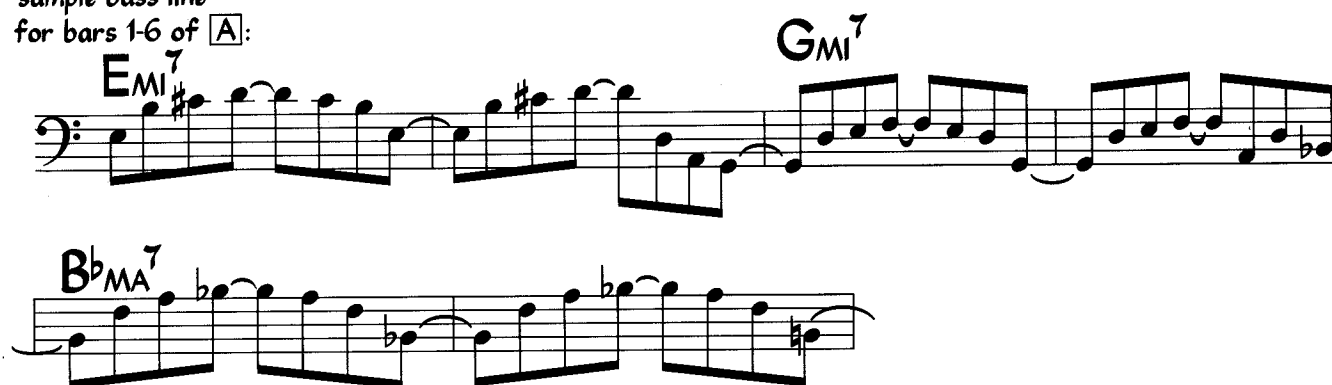
To end each solo, play last 5 bars of melody. Sing three verses, then solos on form. After solos, sing verses 1 & 3, take Coda.

**C<sub>MI</sub>11** **A<sup>b</sup><sub>MA</sub>7** **(instr.)** **NC.** **C<sub>MI</sub>11**

high. **C<sub>MI</sub>11** **(2nd x: Slowly)**



sample bass line  
for bars 1-6 of [A]:



(2nd verse)

You'll see, just one look and you'll know  
She's so tender and warm,  
You'll recognize this is love,  
And together you're on another plane,  
Five hundred miles high.

(3rd verse)

Be sure that your love stays so free,  
Then it never can die,  
Just realize this is truth,  
And above the skies you will always stay  
Five hundred miles high.

Solos may move into double-time feel samba.  
On recording, piano plays an ad lib. intro  
based on the changes, and the first verse is  
out of tempo for 13 bars.

# Flamingo

Med. Ballad

Music: Ted Grouya

Lyric: Ed Anderson

**A**  $F_{MA}^7$   $(D_{MI}^7)$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $B^b9$

Fla - min - go, — like a flame in the sky, Fly - ing o - ver the

$D^b9$   $G_{MI}^7$   $C^7$   $F_{MA}^7$   $D^7$   $G_{MI}^7$   $C^7$

is - land to my lov - er near by; — Fla -

$F_{MA}^7$   $(D_{MI}^7)$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $B^b9$

min - go, — in your trop - i - cal hue, Speak of pas - sion un -

$D^b9$   $G_{MI}^7$   $C^7$   $F^6$   $B^b_{MI}^6$   $F_{MA}^7$   $(B^{13})$

dy - ing and a love that is true. The

**B**  $B^b_{MI}^7$   $E^b9$   $A^b_{MA}^7$   $(G^b_{13})$   $A^{o7}$   $F^7$

wind sings a song to you as you go, A song — that I

$B^b_{MI}^7$   $E^b9$   $G_{MI}^7$   $(7(11))$   $C^7$

hear be - low the mur - mur - ing palms. — Fla -

**C**  $F_{MA}^7$   $(D_{MI}^7)$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $B^b9$

min - go, — when the sun meets the sea, Say fare - well to my

$D^b9$   $G_{MI}^7$   $C^7$   $F_{MA}^7$   $(D_{MI}^7)$   $G_{MI}^7$   $C^7$

lov - er and hast - en to me.

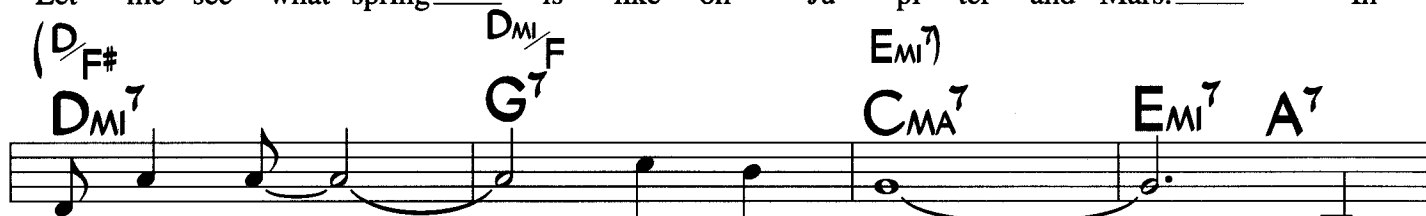
# Fly Me to the Moon

106

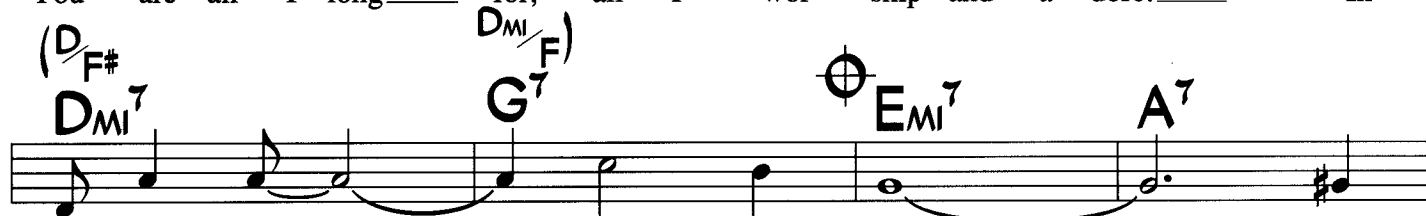
Bart Howard

Med. Swing

**A**



**B**



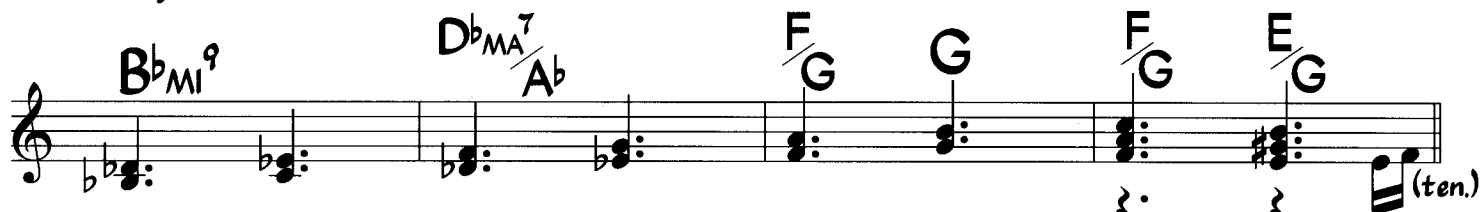
Originally in 3/4.

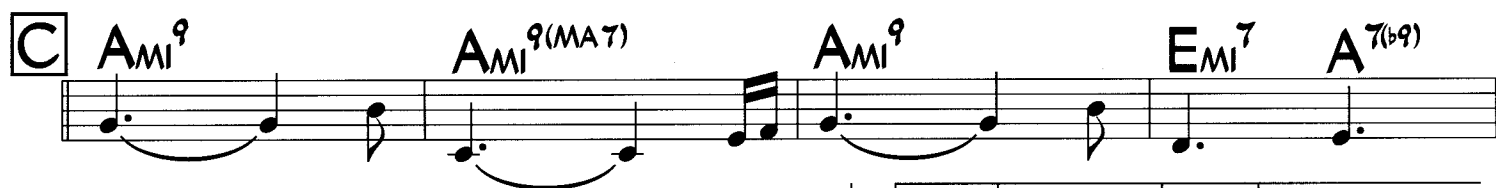
## Med. Ballad (Intro)

## Forever

Eddie Gomez

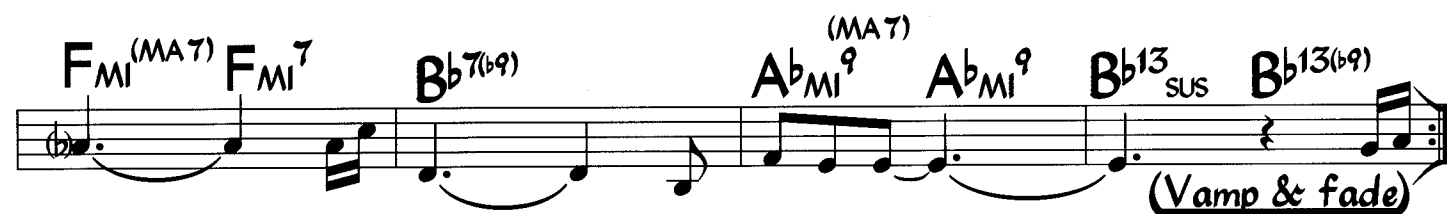
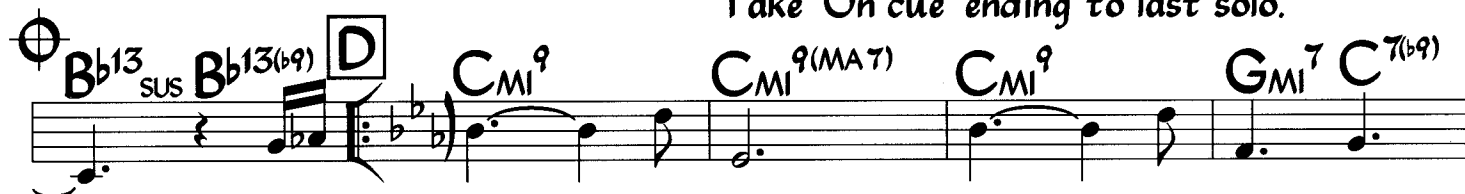
♩. = 54

F<sub>MI</sub> (add 9)D<sup>b</sup><sub>MA</sub> 7(#11)



Solo on ABC;  
Take 'On cue' ending to last solo.

(D.S. al Coda)



Melody is played with some variation.  
Drums are very light throughout.



Photo by Tom Copi

**MILES DAVIS**

Med. Funk/Rock

## Freedom Jazz Dance

Eddie Harris

**A**

(bass-optional; or play on B $\flat$ 7) (bs.)

(bs.-opt.) (bs.) (opt.)

(b9) (opt.)

(b9) (opt.)

Solos over B $\flat$  pedal (B $\flat$ 7), indef.  
After solos, D.C. al Coda (take Coda after repeat)

(b9) (opt.)

Alternate changes for bars 9-12

1) A $\flat$ <sub>SUS</sub> A<sub>SUS</sub> B $\flat$ <sub>SUS</sub> B<sub>SUS</sub> C<sub>SUS</sub> D $\flat$ <sub>SUS</sub> D<sub>SUS</sub> E $\flat$ <sub>SUS</sub> F<sub>SUS</sub> G

2) F $\flat$ <sub>M11</sub> F $\sharp$ <sub>M11</sub> G $\flat$ <sub>M11</sub> A $\flat$ <sub>M11</sub> C<sub>M11</sub> F $\flat$  F F $\flat$  B $\flat$

Head is played twice before  
and after solos.

Chord in bars 1-8 may be played as: B $\flat$ 7(alt), B $\flat$ 13(#9), B $\flat$ 7<sub>SUS</sub>, or B $\flat$ 7<sub>SUS</sub>(b9)

# Friday Night at the Cadillac Club

Bob Berg

Med.-Up Shuffle

♩ = 190

(organ  
comp  
figure)

A



Chords and musical notations in the score include:

- System 1:  $C^{13}$ ,  $B^{13}_{sus}$ ,  $B^{13}$ ,  $B^{b13}_{sus}$ ,  $B^{b13}$
- System 2:  $A^{7(\#9)(\#5)}$ ,  $F_{MA}^7$ ,  $G$
- System 3:  $A^{bMA}_{7(\#5)}$ ,  $G$ ,  $G^{7(\#9)(\#5)}$ ,  $C^{13}$
- System 4:  $B^{b13}_{sus}$ ,  $B^{b13}$ ,  $E^{b13}_{sus}$ ,  $E^{b13}$ ,  $D^{b13}_{sus}$ ,  $D^{b13}$ ,  $C^{13}_{sus}$

Solo on **A** (fine)  
 After solos, D.S. al fine  
 (Head is played twice  
 before and after solos)

Figures written  are played 

Organ comp figure and written bass line (bars 17-20)  
 are played for solos, with variation.

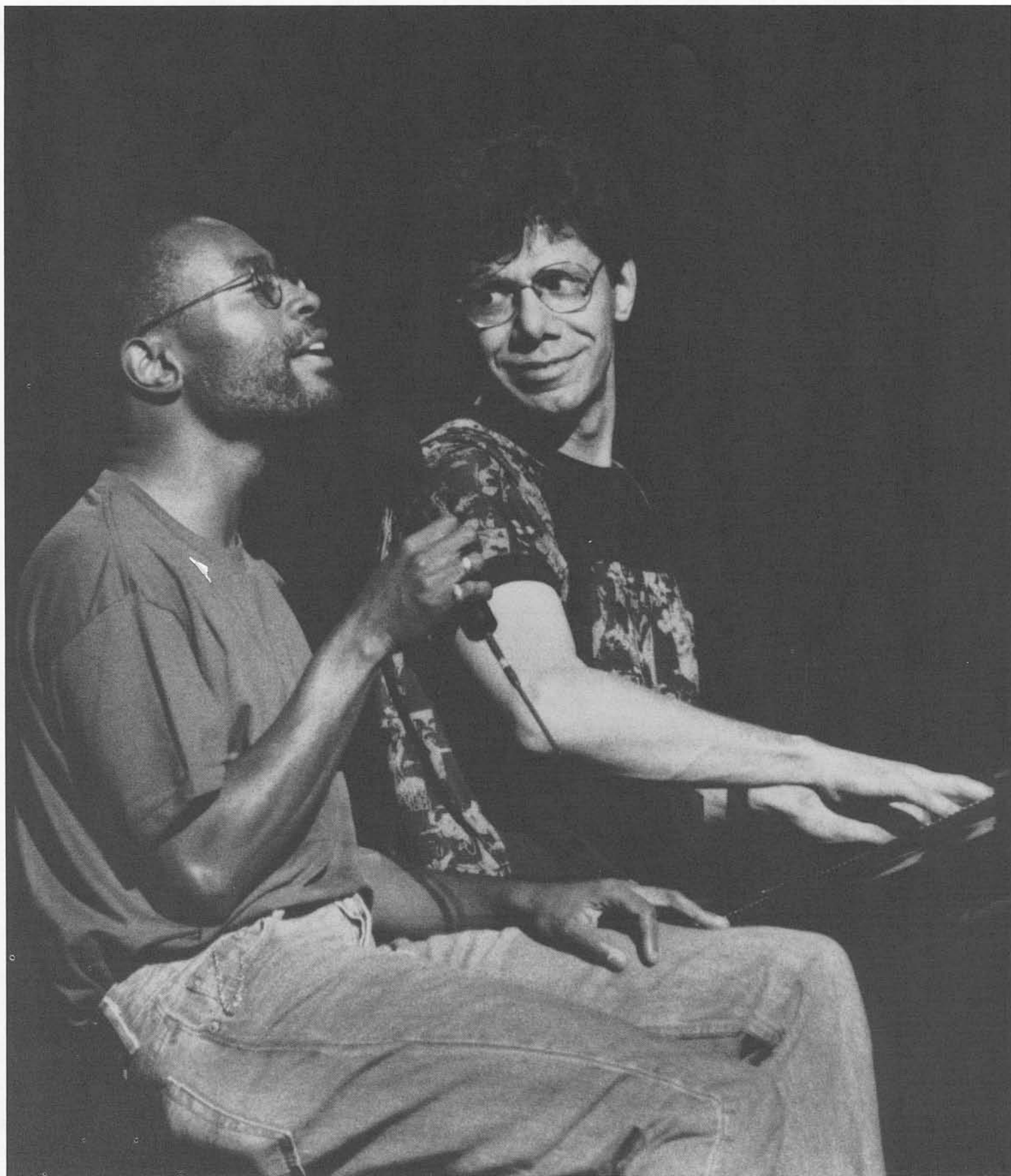


Photo by R. Andrew Lepley

**BOBBY McFERRIN & CHICK COREA**

## Med. Latin

## Friends

Chick Corea

♩ = 94

1st x: elec, pn. only  
2nd x: add bs. & dr.

**Intro** (electric pn.-sample fill, 8va)

**A** (flute)

**B** (#8)

**C** susp. time feel

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

Head is played twice before solos, once after.  
Head is more freely interpreted on repeat.  
First 8 bars of B are more relaxed during the head (longer rhythms). Suspended time at C holds for solos.  
Kick in bar 4 of B is used for the head only.

**Vamp, fill & fade**

## Geraldine

Russell Ferrante

(As played by the Yellowjackets)

Rubato (alto &amp; pn. only)

♩ ≈ 56

**A**  $A^bMA^7$   $C$   $B^b13$   $A^b$   $E^b/G$   $FMI^9$   $E^b(add 9)/G$   $A^bMA^9$   $A^b$   
 (alto)  
 $D^bMA^7$   $F$   $C^{(add 9)}$   $F$   $G^7$   $F$   $EMI$   $C$   $E$   $F^{\#sus}$   $E^b$   $F_{sus}$   $E^b$   $F^{7(\#5)}$   $F^7$   $E^b$   $DMI^7$   $B^b$  (omit 5)  
 $A^bMA^7$   $C$   $D^{(add 11)}$   $C$   $E^bMA^7$   $G$   $B^b(add 9)/D$   $CMA^7$   $E$   $A^bMA^7$   $C$   $BMI^9$   $A^{(add 9)}/C^{\#}$   
 $D^+BMI$   $D$   $EMI^7$   $FMA^7$   $A$  1.  $E^bMA^7$   $G$   $E^bMA^{7(\#5)}$   $G$   $A^b$   $B^b$  2.  $E^bMA^7$   $G$   $E^bMA^{7(\#5)}$   $G$   $A^b$   $B^b$   
 rit.

Med. Latin (drums enter)

♩ = 91

(marimba patch, 8va b.)  $(E^bMI)$  (3x's)  $(E^bMI)$   
 (alto w/ pn. 8va)  
 marimba continues to end of **B** w/ slight variation bars 21-24  
**B**  $A^bMI^{11}$  (1st x: melody 2nd x: alto solo)  $E^bMI^9$   
 (bs. & keyboards enter)  
 $E^bMI^9$   $A^bMI^{11}$   $E^bMI^9$   $A^bMI^{11}$   
 $B^b13(b9)$   $A^b$   $F^{\#MI^9(MA^7)}$   $B^{13(\#11)}$   
 $E^bMI^9$   $E^bMI^9$

**C**

$A^b_{MA}7$   $E^b$   $C$   $G$   $A^b_{(add\ 9)}$   $F_{MI}^{11}$   $B^b$   $D$   $E^b$   $A^b_{MI}^{11}$

(alto)

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

$B^b_{MI}^{11}$   $A^b_{MA}7$   $C$   $D^{(add\ 11)}$   $C$   $E^b_{MA}7$   $B^b_{(add\ 9)}$   $D$   $C_{MA}7$   $E$   $A^b_{MA}7$   $C$   $B_{MI}^9$

$B_{MI}^9$   $A^{(add\ 9)}$   $C^{\#}$   $D^+$   $B_{MI}$   $D$   $E_{MI}^7$   $F_{MA}^{7(\flat 5)}$   $A$   $F_{MA}^7$   $A$   $E^b_{MA}7$   $G$

$E^b_{MA}7$   $G$   $E^b_{MA}^{7(\#5)}$   $G$   $A^b$   $B^b$   $A^b_{MA}7$   $E^b$   $C$   $G$   $A^b_{(add\ 9)}$   $F_{MI}^{11}$   $B^b$   $D$   $E^b$

$A^b_{MI}^{11}$   $B^b_{13(\flat 9)}$   $A^b$   $F^{\#}_{MI}^9(MA7)$

(sample fill)

$B^{13(\#11)}$   $E^b_{MI}^9$

(melody)

$E^b_{MI}^9$

(alto w/ pn. 8va)

**D**

$A^b_{MI}^{11}$   $E^b_{MI}^9$

(piano fills)

Vamp & fade

sample bass line  
at **B**:

A single staff of music showing a bass line in measure B. The key signature has two flats (B-flat and E-flat). The bass line consists of a series of eighth and quarter notes, starting on a low B-flat and moving up and down the scale.

## Fast Bop

(Intro)  
 ♩ = 244 (piano tacet)

## Gertrude's Bounce

Richie Powell

(As played by Clifford Brown)

(trp.)  
 C C<sup>7</sup> F<sup>6</sup> F<sup>MI</sup><sup>6</sup> C D<sup>7</sup> G<sup>7</sup>  
 (ten.)  
 C C<sup>7</sup> F<sup>6</sup> F<sup>MI</sup><sup>6</sup> C C G<sup>#dim</sup> A<sup>MI</sup> A<sup>MI</sup> G F<sup>#MI</sup><sup>7(b5)</sup> E<sup>b°7</sup>  
 (add piano)  
 C<sup>(add 9)</sup> E C<sup>9</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup> C<sup>MI</sup><sup>7</sup> F<sup>7</sup>  
 A B<sup>b6</sup> C<sup>MI</sup><sup>7</sup> F<sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>MI</sup><sup>7</sup> C<sup>MI</sup><sup>7</sup> F<sup>7</sup>  
 (unis.)  
 B<sup>b9</sup><sub>SUS</sub> B<sup>b7</sup> E<sup>bMA</sup><sup>7</sup> A<sup>b9</sup> D<sup>b6</sup> 1. C<sup>MI</sup><sup>7</sup> F<sup>7</sup> 2. C<sup>MI</sup><sup>7</sup> B<sup>b6</sup>  
 (pn.) (pn.)  
 B G<sup>bMA</sup><sup>7</sup> E<sup>MA</sup><sup>7(#11)</sup> E<sup>bMA</sup><sup>7(#11)</sup> D<sup>MA</sup><sup>7(#11)</sup> D<sup>bMA</sup><sup>7(#11)</sup> C<sup>MA</sup><sup>7(#11)</sup> B<sup>MA</sup><sup>7</sup>  
 G<sup>MA</sup><sup>7</sup> F<sup>MA</sup><sup>7(#11)</sup> E<sup>MA</sup><sup>7(#11)</sup> E<sup>bMA</sup><sup>7(#11)</sup> D<sup>MA</sup><sup>7(#11)</sup> D<sup>bMA</sup><sup>7(#11)</sup> B<sup>MA</sup><sup>7</sup>  
 (horns)

**C**  $B^b6$   $C_{MI}^7$   $F^7$   $D_{MI}^7$   $G_{MI}^7$   $C_{MI}^7$   $F^7$

$B^b9_{SUS}$   $B^b7$   $E^b_{MA}^7$   $A^b9$   $D^b6$   $\Phi^1$   $C_{MI}^7$   $B^b6$

**D**  $B^b6$   $C_{MI}^7$   $C^{\#o7}$   $D_{MI}^7$   $G^7$   $C_{MI}^7$   $F^7$

$B^b9_{SUS}$   $B^b7$   $E^b_{MA}^7$   $A^b9$   $D^b_{MA}^7$   $C_{MI}^7$   $F^7$   $C_{MI}^7$   $B^b6$

**E**  $G^b_{MA}^7$   $B_{MA}^7$

$G_{MA}^7$   $C_{MA}^7$   $F^7$

**F**  $B^b6$   $C_{MI}^7$   $C^{\#o7}$   $D_{MI}^7$   $G^7$   $C_{MI}^7$   $F^7$

$B^b9_{SUS}$   $B^b7$   $E^b_{MA}^7$   $A^b9$   $D^b_{MA}^7$   $C_{MI}^7$   $B^b6$

Solo on DDEF  
After solos, D.S. al Coda One ( $\Phi^1$ )

$\Phi^1$   $D_{MI}^7$   $G^{7(b5)}$

D.C. al Coda Two ( $\Phi^2$ )

$\Phi^2$  (pn.)

**C**

(Vamp & fade)

piano at bar 4 of **B** :

$B_{MA}^7$

# Get Happy

Lyric: Ted Koehler  
Music: Harold Arlen

Med (-Up) Swing

**A**  $F^6$   $G_{MI}^7 C^7$   $F^6$   $D^7(\#5)$

For - get your trou - ble - s and just get hap - py, — You bet - ter chase all your cares a - way.

$G_{MI}^7 C^7$   $F^6$   $B^b6$   $B^o7$

— Sing Hal - le - lu - jah, come on, get hap - py, — Get read -

$F^6$   $C^7$   $F^6$   $F^7$   $B^b6$

- y for the judge - ment day. — The sun is shin - in', come on, get hap -

$C_{MI}^7$   $F^7$   $B^b6$   $G^7(\#5)$   $C_{MI}^7 F^7$

- py, — The Lord is wait - ing to take your hand. — Shout Hal - le -

$B^b6$   $E^b6$   $E^o7$   $B^b6$   $F^7$   $B^b6 C^7$

lu - jah, come on, get hap - py, — We're go - ing to the prom - ised land. — We're

**B**  $C_{MI}^7$   $F^7$   $B^b_{MI}^7$   $E^b7$   $A_{MI}^7$   $D^7$   $G_{MI}^7 C^7$

head - in' — 'cross the Riv - er, — wash your sins 'way — in the tide; It's

$C_{MI}^7$   $F^7$   $B^b_{MI}^7$   $E^b7$   $A_{MI}^7$   $D^7$   $G_{MI}^7 C^7$

all so peace - ful — on the oth - er side. — For - get your



**C** **F<sup>6</sup>** **G<sub>M</sub><sup>7</sup>** **C<sup>7</sup>** **F<sup>6</sup>** **D<sup>7</sup>(#5)**

troub - les and just get hap - py, — You bet - ter chase all your cares a - way. —

**G<sub>M</sub><sup>7</sup>** **C<sup>7</sup>** **F<sup>6</sup>** **B<sup>b</sup><sub>6</sub>** **B<sup>o</sup><sub>7</sub>**

— Shout Hal - le - lu - jah, come on, get hap - py, — Get read -

**F<sup>6</sup>** **C<sup>7</sup>** **F<sup>6</sup>** (**G<sub>M</sub><sup>7</sup>** **C<sup>7</sup>**)

- y for the judge - ment day. —

### Alternate versions

of **B**:

1) **F<sup>7</sup>** **B<sup>b</sup><sub>7</sub>** **E<sup>7</sup>** **A<sup>7</sup>** **D<sup>7</sup>** **G<sup>7</sup>** **C<sup>7</sup>** **4**

2) **C<sub>M</sub><sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup><sub>M</sub><sup>7</sup>** **E<sup>b</sup><sub>7</sub>** **A<sup>b</sup><sub>M</sub><sup>7</sup>** **D<sup>b</sup><sub>7</sub>** **G<sub>M</sub><sup>7</sup>** **C<sup>7</sup>**

**C<sub>M</sub><sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup><sub>M</sub><sup>7</sup>** **E<sup>b</sup><sub>7</sub>** **A<sup>b</sup><sub>M</sub><sup>7</sup>** **D<sup>b</sup><sub>7</sub>** **G<sub>M</sub><sup>7</sup>** **C<sup>7</sup>** (.)

3) **F<sup>13</sup>** **E<sup>b</sup><sub>13</sub>** **D<sup>b</sup><sub>13</sub>** **C<sup>13</sup>** **4**

(for solos only)

## Fast Swing

♩ = 286

## Giant Steps

John Coltrane

(tenor)

B<sub>MA</sub><sup>7</sup> D<sup>7</sup> G<sub>MA</sub><sup>7</sup> B<sup>b7</sup> E<sup>b</sup><sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup>

(sample bass line)

G<sub>MA</sub><sup>7</sup> B<sup>b7</sup> E<sup>b</sup><sub>MA</sub><sup>7</sup> F<sup>#7</sup> B<sub>MA</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b7</sup>

E<sup>b</sup><sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sub>MA</sub><sup>7</sup> C<sup>#</sup><sub>MI</sub><sup>7</sup> F<sup>#7</sup>

2nd x: solo break

B<sub>MA</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b7</sup> E<sup>b</sup><sub>MA</sub><sup>7</sup> C<sup>#</sup><sub>MI</sub><sup>7</sup> F<sup>#7</sup>

tenor fill

F<sub>MI</sub><sup>7</sup> B<sup>b7</sup> E<sup>b</sup><sub>MA</sub><sup>7</sup>

Bass walks in 4 for solos.  
 Tenor sounds one octave lower than written.  
 Head is played twice before and after solos.  
 During the head, piano comping has the same rhythm as the melody.

# Fast Swing

## Got a Match?

Chick Corea

Fast Swing

♩ = 302

A

(1st x: synth. w/ bs.)  
(2nd x: synth.)

First system of music. Treble and bass staves. Chords: D<sub>M</sub>I, A<sup>7</sup>, D<sub>M</sub>I, (D<sup>7</sup>). Bass line includes (bs., 2nd x).

Second system of music. Treble and bass staves. Chords: G<sub>M</sub>I, D<sup>7</sup>, G<sub>M</sub>I.

Third system of music. Treble and bass staves. Chords: E<sub>M</sub>I<sup>7</sup>, A<sup>7</sup>, F<sub>M</sub>I<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, E<sub>M</sub>I<sup>7</sup>, A<sup>7</sup>. Includes (sample walking line) in the bass line.

Fourth system of music. Treble and bass staves. Chords: D<sub>M</sub>I, E<sub>M</sub>I<sup>7(b5)</sup>, A<sup>7</sup>, D<sub>M</sub>I, (A<sup>7</sup>). Includes a solo on A.

Solo on A; After solos, D.C.  
al Ending (play head twice)

(Ending)

Fifth system of music. Treble and bass staves. Chords: D<sub>M</sub>I, E<sub>M</sub>I<sup>7(b5)</sup>, A<sup>7</sup>, D<sub>M</sub>I, (A<sup>7</sup>). Includes pn. fill, C<sup>(add 9)</sup> D<sup>(omit 3)</sup> (D<sub>M</sub>I), and rall.

## Med. Latin

♩ = 168

## Gregory Is Here

Horace Silver

**A**

(trp.)

(dr.)

**B<sup>13</sup>(#11)**

**C<sub>M</sub>11**

(top note of pn. voicing)

**B<sup>13</sup>(#11)**

**C<sub>M</sub>11**

**A<sub>M</sub>11<sup>7</sup>(b5)**

(w/ ten.)

**D<sup>7</sup>(b9)**

**G<sub>M</sub>11<sup>7</sup>**

**C<sup>9</sup>(B<sup>b</sup> D)**

**E<sup>b</sup><sub>M</sub>11**

**C<sup>7</sup>**

(pn.)

1.

2.

**C<sub>M</sub>11<sup>9</sup>**

**B<sup>7</sup>(#9)**

**B<sup>b</sup>MA<sup>9</sup>**

(top note)

**B**

**E<sup>b</sup><sub>M</sub>11<sup>7</sup>**

(trp.)

**A<sup>b</sup>7<sub>w</sub>**

**D<sup>b</sup>MA<sup>7</sup>**

**B<sup>b</sup><sub>M</sub>11<sup>7</sup><sub>w</sub>**

**E<sup>b</sup><sub>M</sub>11<sup>7</sup>**

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

**C<sub>M</sub>11**

**F<sup>13</sup>**

dr. fill

C

$B^{13}(\#11)$   $CM^{11}$

(top note of pn. voicing)

$B^{13}(\#11)$   $CM^{11}$

$AMI^7(\flat 5)$   $D^7(\flat 9)$   $GMI^7$   $C^9(B\flat)$   $E\flat MI$   $C^7$

(w/ ten.) (pn.)

$CM^9$   $B^7(\#9)$   $B\flat MA^9$

(top note)

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

(Ending)

$C\flat MA^7$   $B\flat MA^7$   $C\flat MA^7$   $B\flat MA^7$   $A MA^7$

(trp.) (rit.)

Chords in parentheses are not used for solos.  
Kicks at end of letter B are played during solos.

## Med. Latin

♩ = 168

## Gregory Is Here (Harmony)

**A**  $B^{13(\#11)}$   $C_{MI}^{11}$

(ten.)

$B^{13(\#11)}$   $C_{MI}^{11}$

$A_{MI}^{7(11)} (b5)$   $D^{7(b9)}$   $G_{MI}^7$   $C^9$

(8va b.)

$C_{MI}^9$   $B^{7(\#9)}$   $B^b_{MA}^9$  1. 2.

(loco) (loco)

**B**  $E^b_{MI}^7$   $A^b7$   $D^b_{MA}^7$   $B^b_{MI}^7$

$E^b_{MI}^7$   $A^b7$   $C_{MI}^{11}$   $F^{13}$

**C**  $B^{13(\#11)}$   $C_{MI}^{11}$

$B^{13(\#11)}$   $C_{MI}^{11}$

$A_{MI}^{7(11)} (b5)$   $D^{7(b9)}$   $G_{MI}^7$   $C^9$

(8va b.)

$C_{MI}^9$   $B^{7(\#9)}$   $B^b_{MA}^9$

**(Ending)**  $C^b_{MA}^7$   $B^b_{MA}^7$   $C^b_{MA}^7$

(8va b.)

$B^b_{MA}^7$   $C^b_{MA}^7$   $A_{MA}^7$   $B^b_{MA}^7$

(rit.)

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

$\text{♩} = 100$  (Intro)  $\text{C}\sharp\text{MI}^7$  (6-string bass fills)  $(\text{F}\sharp^{13})$   $\text{C}\sharp\text{MI}^7$

(sample bass line)

$\text{C}\sharp\text{MI}^7$   $(\text{F}\sharp^{13})$   $\text{C}\sharp\text{MI}^7$   $\text{C}\sharp\text{MI}^7$  (6-string bass) (etc.)  $\text{GMI}^7$   $\text{B}\flat\text{MA}^7$   $\text{C}$   $\text{A}\flat\text{MA}^7$  (melody)  $\text{B}\flat$

$\text{S.}$   $\text{A}$   $\text{BMI}^7(\flat 5)$   $\text{B}\flat\text{MA}^7$   $\text{F}(\text{add } 9)$   $\text{A}$   $\text{A}\flat^{13}$   $\text{GMI}^7$   $\text{B}\flat\text{MA}^7$   $\text{C}$   $\text{A}\flat\text{MA}^7$   $\text{B}\flat$

$\text{FMI}^7$   $\text{C}$   $\text{D}^7(\text{alt.})$   $\text{E}\flat\text{MA}^9(\flat 5)$   $\text{C}$   $\text{D}$   $\text{B}\flat$   $\text{C}$   $\text{F}$   $\text{G}$   $\text{C}^7(\sharp 9)$

$\text{E}\flat\text{MA}^7$   $\text{F}$   $\text{E}\flat\text{MA}^{13}(\sharp 11)$   $\text{F}$   $\text{G}\sharp^7$   $\text{E}$   $\text{G}\sharp^7$   $\text{C}\sharp\text{MI}^7$  (6-string bass fills) (funky)

2.  $\text{C}\sharp\text{MI}^7$  (6-string bass fills) (funky)  $\text{C}\sharp\text{MI}^7$  (add voice)

$\text{B}$   $\text{BMA}^7$   $\text{CMI}^7(\flat 5)$   $\text{F}^7(\sharp 9)$   $\text{B}\flat\text{MI}^{11}$   $\text{E}^9\text{sus}$   $\text{A}\text{MA}^7$  (Latin feel)

1.  $\text{A}\text{MA}^7$   $\text{D}^9\text{sus}$   $\text{GMA}^7$   $\text{C}\sharp\text{MI}^7$   $\text{F}\sharp^7$

2.  $\text{A}\text{MA}^7$   $\text{D}\sharp^7(\flat 9)$   $\text{G}\sharp^7(\sharp 9)$   $\text{C}\sharp\text{MI}^7$  (fill) (funky)

Solo on form (AABB)  
After solos, D.S., vamp and fade on  $\text{B}$  (first ending).

sample bass line at letter  $\text{A}$ :sample bass line at letter  $\text{B}$ :

# Harlem Nocturne

## Medium Swing Ballad

Lyric by Dick Rogers  
Music by Earle Hagen

(G<sub>M1</sub>) A G<sub>M1</sub><sup>(MA7)</sup> G<sub>M1</sub><sup>7</sup> C<sub>M1</sub><sup>7</sup>  
 Deep mu - sic fills the night \_\_\_\_\_ deep in the heart of Har - lem, \_\_\_\_\_

— And though the stars are bright, — the dark - ness is taunt - ing me. —

(G<sub>M</sub><sup>6</sup> E<sup>b</sup><sup>9</sup>) G<sub>M</sub><sup>6</sup> *break* G<sub>M</sub><sup>(MA7)</sup> G<sub>M</sub><sup>7</sup>

— Oh, what a sad re - frain, — a noc - turne born in Har -

**B**  $B^{\flat 9}$   $B^9$   $B^{\flat 9}$   $B^9$   $B^{\flat 9}$   $B^9$

mel - o - dy clings a - round my heart strings, It won't let me go when I'm

lone - ly; \_\_\_\_\_ I hear it in dreams, \_\_\_\_\_ and some - how it seems \_\_\_\_\_ it



makes me weep and I can't sleep. An in-di-go tune, it  
 sings to the moon, the lone-some re-frain of a lov-er; The  
 mel-o-dy sighs, it laughs and it cries, A moan in blue that  
 wails the long night through. Though with the dawn it's gone.  
 the mel-o-dy lives ev-er, for lone-ly hearts to learn  
 of love in a Har-lem noc-turne.

Melody at bars 7-8 and 15-16 of B is for instrumentalists; vocalists may sing only the notes on beats 1, 2, 3 & 4.

Alternate changes at bar 8 of B:

Alternate changes at bar 15-16 of B:

## Hi-Fly

Randy Weston  
(As played by Cannonball Adderley)

Med. Swing

**A** (in 2)  $D_{MI}^7$  (trp.)  $G^7$   $C_{MA}^7$   $F^7$   $E^{7(\#9)}$   $A_{MI}^7$   $A_{7SUS}^7$   $A^7$

$C_{MI}^7$   $F^9$   $B^b6/9$   $B^{13}$

$D_{MI}^7$   $G^7$   $C_{MA}^7$   $F^7$   $E^{7(\#9)}$   $A_{MI}^7$   $A_{7SUS}^7$   $A^7$

$C_{MI}^7$   $F^9$   $D_{MI}^{7(b5)}$   $G^{7(b9)}$

**B** (in 4)  $C_{MI}^{7(b5)}$   $F^7$   $(B^b_{MA})^7$   $D_{MI}^7$   $G^{7(b9)}$

(piano solo)  $C_{MI}^{7(b5)}$   $F^7$   $E_{MI}^7$   $A^7$   $E^b_{MI}^7$   $A^b7$  (end solo)

**C** (in 2)  $D_{MI}^7$  (trp.)  $G^7$   $C_{MA}^7$   $F^7$   $E^{7(\#9)}$   $A_{MI}^7$   $A_{7SUS}^7$   $A^7$

$C_{MI}^7$   $F^9$   $B^b6/9$   $B^{13}$

Solo on form (ABC);  
After solos, continue to **D**.

**D** (in 4)  $D_{MI}^7$  (trp.)  $G^7$   $C_{MA}^7$   $F^7$   $E^{7(\#9)}$  dr. fill

$C_{MI}^7$   $F^7$   $B^b6/9$   $1. N.C.$   $2. D_{MI}^{7(b5)}$   $G^{7(b9)}$  dr. fill pn. fill

**E** (bass solo)  
 $C_{MI}^{7(b5)}$   $F^7$   $D_{MI}^7$   $G^{7(b9)}$

$C_{MI}^{7(b5)}$   $F^7$   $E_{MI}^7$   $A^7$   $E^b_{MI}^7$   $A^b7$

(end solo)

**F**  $D_{MI}^7$   $G^7$   $C_{MA}^7$   $F^7$   $E^{7(\#9)}$

dr. fill -----

$C_{MI}^7$   $F^7$   $B^b6_4$   $B^{13}$

bs. fill -----

D.C. al Coda

$F^9$   $B^b6_4$  (straight 1/8's)  $B^{13}$

(rit.)

piano L.H., bars 7 & 8 of **A** & **C** :

$B^b6_4$   $B^{13}$

alternate melody, letter **B** :

$C_{MI}^{7(b5)}$   $F^7$   $D_{MI}^7$   $G^{7(b9)}$

(trp. w/ alto 8va b.)

$C_{MI}^{7(b5)}$   $F^7$   $E_{MI}^7$   $A^7$   $E^b_{MI}^7$   $A^b7$

May be played as a samba (each bar is 2 bars of cut time).

Chords in parentheses may be used for solos.

Bass walks in 4 for solos.

## Hi-Fly (Harmony)

Med. Swing

**A** (in 2)  $D_{MI}^7$   $G^7$   $C_{MA}^7$   $F^7$   $(E_{MI}^7)$   $A_{MI}^7$   $A^7$

(alto)

**E** (bass solo)  
**C**<sub>Mi</sub><sup>7(b5)</sup> **F**<sup>7</sup> **D**<sub>Mi</sub><sup>7</sup> **G**<sup>7(b9)</sup>

**C**<sub>Mi</sub><sup>7(b5)</sup> **F**<sup>7</sup> **E**<sub>Mi</sub><sup>7</sup> **A**<sup>7</sup> **E<sup>b</sup>**<sub>Mi</sub><sup>7</sup> **A<sup>b</sup>**<sup>7</sup>

**F**

D.C. al Coda

**B**<sup>13</sup>

(straight 1/8's)

(rit.)



Photo by Herman Leonard

**ART BLAKEY**

# Honeysuckle Rose

Lyric by Andy Razaf  
Music by Thomas Waller

Medium (-Up) Swing

**A**  $G_{MI}^7$   $C^7$   $\%$   $\%$   $\%$

Ev - 'ry hon - ey - bee fills with jeal - ous - y when they see you out with me, I don't blame them,

$F^6$   $\frac{F^7}{A}$   $B^b6$   $C^7$   $F^6$   $B^b7$   $A_{MI}^7$   $D^7$

good - ness knows, \_\_\_\_\_ Hon - ey - suck - le Rose.

$G_{MI}^7$   $C^7$   $\%$   $\%$   $\%$

When you're pass - in' by flow - ers droop and sigh, And I know the reas - on why, You're much sweet - er,

$F^6$   $\frac{F^7}{A}$   $B^b6$   $C^7$   $F^6$   $(C^7)$   $F^6$

good - ness knows, \_\_\_\_\_ Hon - ey - suck - le Rose.

**B**  $F^7$   $C_{MI}^7$   $F^7$   $B^b6$

Don't buy sug - ar, You just \_\_\_\_\_ have to touch my cup; \_\_\_\_\_

$G^7$   $C^7$

You're my sug - ar, it's sweet \_\_\_\_\_ when you stir it up. \_\_\_\_\_

**C**  $G_{MI}^7$   $C^7$   $\%$   $\%$   $\%$

When I'm tak - in' sips from your tas - ty lips, Seems the hon - ey fair - ly drips, You're con - fec - tion,

$F^6$   $\frac{F^7}{A}$   $B^b6$   $C^7$   $F^6$   $(A_{MI}^7 D^7)$

good - ness knows, \_\_\_\_\_ Hon - ey - suck - le Rose.

Chords in parenthesis are optional.

# Horace Scope

Horace Silver

Med. Swing

♩ = 186

**(Intro)**  $\text{Db}7(\#9)$   $\text{Bb}7(\#9)$   $\text{A}7$   $\text{F}\#_{\text{MI}}7$   $\text{Bb}7(\#9)$

(trp. & ten.)  $\text{Bb}7(\#9)$   $\text{A}7$   $\text{F}\#_{\text{MI}}7$   $\text{Ab}$   $\text{Db}7(\#9)$  NC. dr. fill - - -

**A** (in 2)  $\text{Db}_{\text{MA}}7$   $\text{E}_{\text{MI}}7$   $\text{A}7$   $\text{Eb}_{\text{MI}}7$   $\text{Ab}_{\text{MI}}7$   $\text{Db}7$

$\text{Db}_{\text{MI}}7$   $\text{Ab}7(\#5)$   $\text{G}^{13}$   $\text{G}^{13}$   $\text{Gb}^{13}$  (unis.)

$\text{Db}(\text{add } 9)$   $\text{F}$   $\text{Bb}_{\text{MI}}7$   $\text{Eb}_{\text{MI}}7$   $\text{Ab}7(\#5)$   $\text{Db}7(\#9)$

1.  $\text{Db}7(\#9)$   $\text{Bb}7(\#9)$   $\text{A}7$   $\text{Ab}7(\#5)$

2.  $\text{Db}7(\#9)$   $\text{Bb}7(\#9)$   $\text{A}7$   $\text{F}\#_{\text{MI}}7$   $\text{Ab}$   $\text{Db}7(\#9)$  NC. ( $\text{Db}6$ )

solo break - - -

**B** (in 4) (Solos)  $\text{Db}_{\text{MA}}7$   $\text{E}_{\text{MI}}7$   $\text{A}7$   $\text{Eb}_{\text{MI}}7$   $\text{Ab}_{\text{MI}}7$   $\text{Db}7$

$\text{Db}_{\text{MI}}7$   $\text{Ab}7(\#5)$   $\text{G}^{13}$   $\text{Gb}^{13}$

$\text{Db}(\text{add } 9)$   $\text{F}$   $\text{Bb}7(\#9)$   $\text{Eb}_{\text{MI}}7$   $\text{Ab}7(\#5)$   $\text{Db}7(\#9)$



1.  $D^b7(\#9)$   $B^b7(\#9)$   $A^7$   $A^b7(\#5)$

2.  $D^b7(\#9)$   $B^b7(\#9)$   $A^7$   $F^\#_{MI}/A^b$  (last x)  $(D^b_{MA}^7)$

Solo on BB; After solos, continue to **C** (trp. ten.)

**C**

(trp.)  $D^b_{MA}^7$   $E_{MI}^7$   $A^7$   $E^b_{MI}^7$   $A^b7$   $A^b_{MI}^7$   $D^b7(\#11)$   $D^b_{MI}^7$

(ten.)

$D^b_{MI}^7$   $A^b7(\#5)$   $G^{13}$   $G^b13$

$D^b(\text{add } 9)$   $F$   $B^b7(\#9)$   $E^b_{MI}^7$   $A^b7(\#5)$

$D^b7(\#9)$   $B^b7(\#9)$   $A^7$  1.  $A^b7(\#5)$   $D^b_{MA}^7$  2.  $A^b7(\#5)$

D.S. al Coda

$A^7$   $F^\#_{MI}^7$   $B^b7(\#9)$   $A^7$   $F^\#_{MI}/A^b$

$F^\#_{MI}/A^b$   $D^b7(\#9)$  (trp. ten.)

# I Believe in You

Medium-Up Swing

Frank Loesser

(E<sup>7</sup>) **A** A<sup>MI</sup> E<sup>7</sup>/<sub>G#</sub> A<sup>MI</sup><sup>7</sup>

1. You have the cool clear eyes of a  
sound of good sol - id

F<sup>#7</sup>(<sup>#9</sup>) B<sup>MI</sup><sup>7</sup> C<sup>MA</sup><sup>7</sup> B<sup>MI</sup><sup>7</sup> E<sup>7</sup>

seek - er of wis - dom and truth,  
judg - ment when - ev - er you talk,

Yet there's that  
Yet there's the

A<sup>MI</sup> E<sup>7</sup>/<sub>G#</sub> A<sup>MI</sup><sup>7</sup> F<sup>#7</sup>(<sup>#9</sup>)

up - turned chin and the grin of im - pet - u - ous  
bold brave spring of the ti - ger that quick - ens your

B<sup>MA</sup><sup>7</sup> C<sup>#MI</sup><sup>7</sup> F<sup>#7</sup> B<sup>MA</sup><sup>7</sup> A<sup>MI</sup><sup>7</sup> D<sup>7</sup>

youth.  
walk.

Oh, I be - lieve in

G<sup>MA</sup><sup>7</sup> B<sup>MI</sup><sup>7</sup> E<sup>7</sup> A<sup>MI</sup><sup>7</sup> D<sup>7</sup>

you, \_\_\_\_\_

I be - lieve in

1. G<sup>6</sup> E<sup>7</sup> 2. G<sup>6</sup> B<sup>bMI</sup><sup>7</sup> E<sup>b7</sup>

you.

2. I hear the you. \_\_\_\_\_

**B** A<sup>bMA</sup><sup>7</sup> B<sup>bMI</sup><sup>7</sup> E<sup>b7</sup> A<sup>bMA</sup><sup>7</sup> B<sup>9</sup>

And when my faith in my fel - low man \_\_\_\_\_

B<sup>bMI</sup> E<sup>b7</sup> A<sup>bMA</sup><sup>7</sup> C<sup>MI</sup><sup>7</sup> F<sup>7</sup>

all but falls \_\_\_\_\_ a - part, \_\_\_\_\_

$B^b_{MA}{}^7$   $C_{MI}{}^7$   $F^7$   $(E^b_{MA}{}^7)$   $D_{MI}{}^7$   $C_{MI}{}^7$   $B^b_{MA}{}^7$   $\%$

I've but to feel your hand grasp - ing mine\_\_\_\_\_ and I take

$C^7$   $\%$   $A_{MI}{}^7$   $D^7$   $B_{MI}{}^7$   $E^7$

heart,\_\_\_\_\_ I take heart. To see the

**C**  $A_{MI}$   $E^7/G\#$   $A_{MI}{}^7$   $F\#^7(\#9)$

cool clear eyes of a seek - er of wis - dom and

$B_{MI}{}^7$   $C_{MA}{}^7$   $B_{MI}{}^7$   $E^7$   $A_{MI}$   $E^7/G\#$

truth, Yet there's that slam bang

$A_{MI}{}^7$   $F\#^7(\#9)$   $B_{MA}{}^7$   $C_{MA}{}^7$   $B_{MA}{}^7$

tang rem - i - nis - cent of gin and ver - mouth.

$A_{MI}{}^7$   $D^7$   $G_{MA}{}^7$   $B_{MI}{}^7$   $E^7$

Oh, I be - lieve in you,\_\_\_\_\_

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

I be - lieve in you.

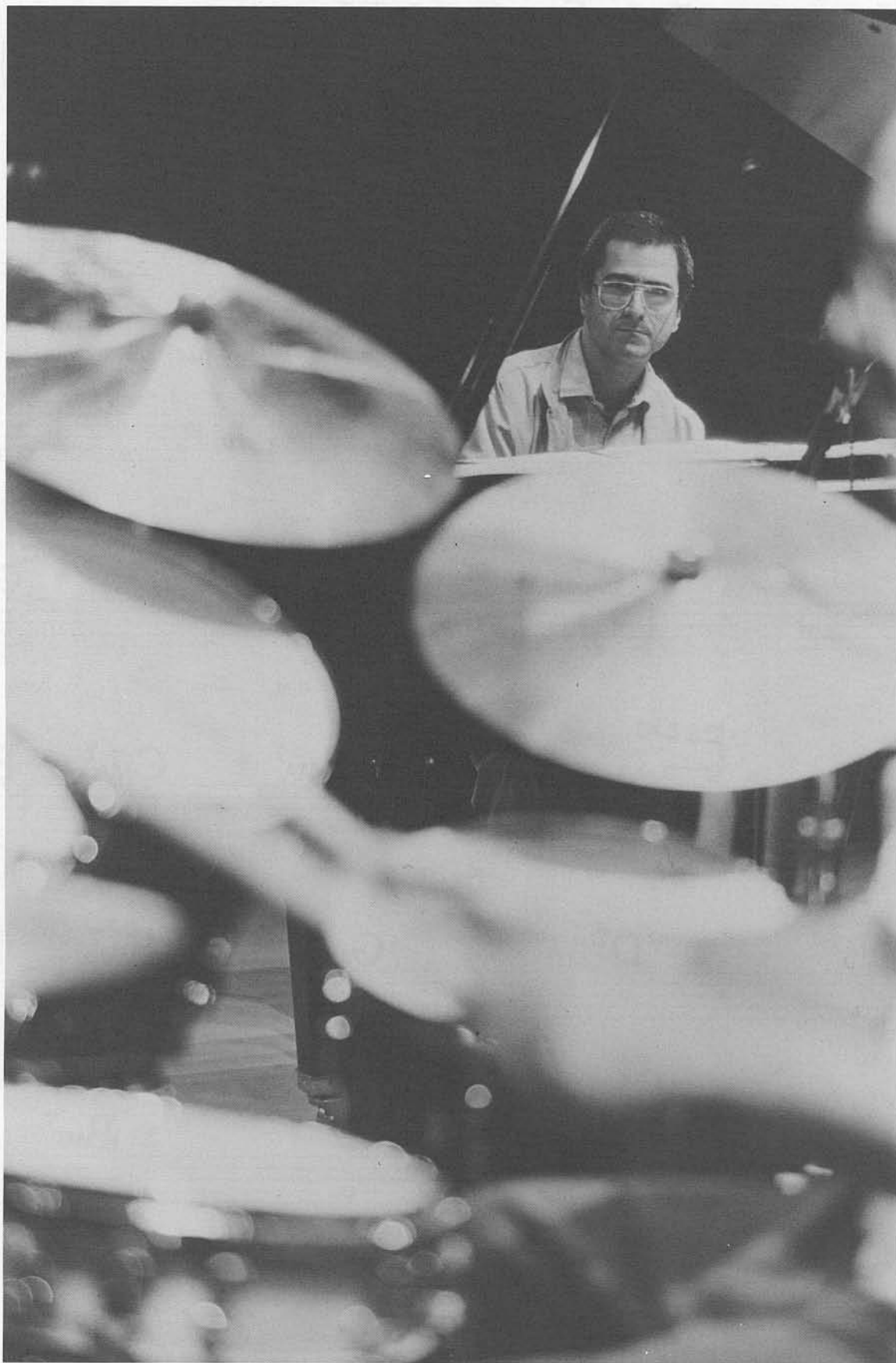


Photo by W. Patrick Hinely

**ENRICO PIERANUNZI**

# I Hadn't Anyone Till You

Ray Noble

Med. Ballad

**A**G<sup>MI</sup>7C<sup>13</sup>F<sup>6</sup>(B<sup>b</sup>7 A<sup>MI</sup>7 D<sup>MI</sup>7)

%



I had - n't an - y - one till you, I was a

A<sup>MI</sup>7D<sup>9</sup>G<sup>9</sup>

lone - ly one till you. I used to

G<sup>MI</sup>7C<sup>7</sup>E<sup>MI</sup>7(b5) A<sup>7</sup>D<sup>MI</sup>7A<sup>7</sup>D<sup>MI</sup>7 B<sup>MI</sup>7(b5) E<sup>7(b9)</sup>

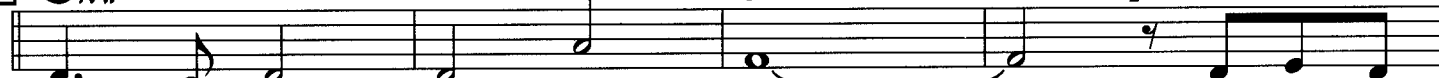
lie a - wake and won - der if there could be a

A<sup>MA</sup>7F<sup>#MI</sup>7B<sup>MI</sup>7E<sup>7</sup>A<sup>7</sup>D<sup>9</sup>G<sup>7</sup>C<sup>7</sup>

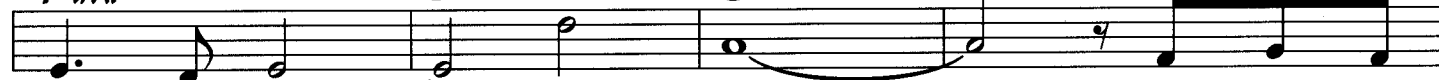
some - one in the wide world just made for me, Now I see, I had to

**B**G<sup>MI</sup>7C<sup>13</sup>F<sup>6</sup>(B<sup>b</sup>7 A<sup>MI</sup>7 D<sup>MI</sup>7)

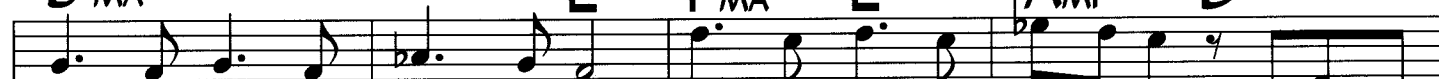
%



save my love for you, I nev - er

A<sup>MI</sup>7D<sup>9</sup>G<sup>9</sup>C<sup>MI</sup>7F<sup>7</sup>

gave my love till you. And through my

B<sup>bMA</sup>7(B<sup>o</sup>7 E<sup>b9</sup> susE<sup>b9</sup>F<sup>MA</sup>7C<sup>9(#5)</sup>E<sup>7(#5)</sup>A<sup>MI</sup>7(b5)D<sup>7(b9)</sup>

lone - ly heart de - mand - ing it, Cu - pid took a hand in it, I had - n't

G<sup>MI</sup>7C<sup>13</sup>F<sup>6</sup>(D<sup>7</sup>)

an - y - one till you.

# I Thought About You

Med. Funk/Latin

♩ = 80 (Intro)

Tacet (CMI<sup>7(11)</sup>)

(bass & dr. only) (pn. fills) (tenor fills till [A])

CMI<sup>7(11)</sup>

(synth.)

CMI<sup>9</sup> D<sup>b</sup>MA<sup>7</sup> C CMA<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> C CMI<sup>(add 9)</sup>

[A] CMI<sup>7(11)</sup> 3 FMI<sup>7</sup> C CMI<sup>7</sup> C<sup>7(#9)</sup>

(ten.)

FMI<sup>7</sup> DMI<sup>7(b5)</sup> G<sup>7(b9)</sup> CMI<sup>9</sup> C<sup>7(#9)</sup>

1. FMI<sup>7(11)</sup> B<sup>13</sup><sub>SUS</sub> E<sup>6</sup> G<sup>7(b9)</sup> CMI<sup>11</sup> 3

A<sup>b6</sup> GMI<sup>9</sup> FMI<sup>9</sup> E<sup>b</sup>MA<sup>9</sup> CMI<sup>9</sup> G<sup>7(#5)</sup> G<sup>13(#9)</sup>

(tenor fill) --

CMI<sup>7(11)</sup> 4

2. (A<sup>b</sup>MA<sup>9</sup> on D.S.)

FMI<sup>11</sup> B<sup>13</sup><sub>SUS</sub> EMA<sup>7</sup> G<sup>7(#5)</sup> CMI<sup>7</sup> B<sup>b</sup>MI<sup>9</sup> A<sup>b</sup>MA<sup>7</sup> G<sup>b13</sup> F<sup>7</sup> B<sup>7</sup> A<sup>b7</sup> D<sup>7</sup>

GMI<sup>7</sup> A<sup>b</sup>MA<sup>9</sup> DMI<sup>7(b5)</sup> G<sup>7(#5)</sup> CMI<sup>7(11)</sup> (Piano starts solo)

tenor fill ----

**(Piano solo)**

**B**  $C_{MI}^9$   $D^b_{MA}^7$   $C_{MA}^7$   $B^b_{MA}^7$   $C_{MI}^{(add\ 9)}$  Till cue On cue  $C_{MI}^{(add\ 9)}$   $E^b_{7(\#9)}$

(synth.) Vamp & solo till cue D.S. al Coda

**(Tenor solo)**

$C_{MI}^{11}$  Till cue  $(G^{7(b9)}_{b5})$  On cue  $C_{MI}^{11}$   $C_{MI}^{11}$   $NC$

(synth.) Vamp & solo till cue (ten., 8va b., sample fill) rit.

Melody is freely interpreted.

Chords are sustained throughout (whole and half notes.)

## I Thought About You (Bass)

Med. Funk/Latin

♩ = 80

(Intro)  $C_{MI}^{7(11)}$

(bs.)

$C_{MI}^{7(11)}$

(sample bass line)

$C_{MI}^{7(11)}$   $C_{MI}^9$   $D^b_{MA}^7$   $C$

$C_{MA}^7$   $B^b_{MA}^7$   $C$   $C_{MI}^{(add\ 9)}$

**A**  $C_{MI}^{7(11)}$   $F_{MI}^7$   $C$   $C_{MI}^7$

$C^{7(\#9)}$   $F_{MI}^7$   $D_{MI}^{7(11)}$   $G^{7(b9)}$

$C_{MI}^9$   $C^{7(\#9)}$  1.  $F_{MI}^{7(11)}$   $B^{13}_{SUS}$

$E^6$   $(G^{7(b9)})$   $C_{MI}^{11}$

$A^b_6$   $G_{MI}^9$   $F_{MI}^9$   $E^b_{MA}^9$   $C_{MI}^9$

$G^{7(\#5)}$   $G^{13(\#9)}$   $C_{MI}^{7(11)}$  2.



2. ( $A^bMA^9$  on D.S.)

The musical score consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The chords and notes are as follows:

- Staff 1:  $F_{MI}^{11}$ ,  $B_{SUS}^{13}$ ,  $E_{MA}^7$ ,  $G^{7(\#5)}$ ,  $C_{MI}^7$ ,  $B^b_{MI}^9$ ,  $A^b_{MA}^7$ ,  $G^b_{13}$
- Staff 2:  $F^7$ ,  $B^7$ ,  $A^b7$ ,  $D^7$ ,  $G_{MI}^7$ ,  $A^b_{MA}^9$ ,  $D_{MI}^{7(b5)}$ ,  $G^{7(\#5)}$
- Staff 3:  $C_{MI}^{7(11)}$
- Staff 4:  $C_{MI}^9$ ,  $D^b_{MA}^7$ ,  $C$ ,  $C_{MA}^7$ ,  $B^b_{MA}^7$ ,  $C$ ,  $C_{MI}^{(add 9)}$ ,  $C_{MI}^{(add 9)}$ ,  $E^b_{7(\#9)}$
- Staff 5:  $C_{MI}^{11}$ ,  $(G^{7(b9)})$ ,  $C_{MI}^{11}$

Performance instructions and markings include:

- Staff 4:** "Vamp till cue" and "D.S. al Coda" (Doppio Segno al Coda).
- Staff 5:** "Vamp till cue" and "On cue".

Bass line is written as played; it is played with great variation at the repeat of A, the D.S., and during the piano solo & the Coda.

# I'll Be Around

Alec Wilder  
arr. Dave Grusin

Med. Ballad (1/8th notes swing)

(As sung by Chaka Khan)

**Intro** (synth.- top note of voicings) (2nd x) 1. 2.

**A**  $F_{MA}^7$   $B^b_{MA}^7$   $A/C$   $B^b_{MA}^7$   $C_{MA}^7$   $D^{7(\#9)}_{\#5}$   $C$

I'll be a - round no mat - ter how you treat me

$B^b_{MA}^7$   $G^{(add\ b9)}_{B^b}$   $A_{MI}^7$   $D_{MI}^7$   $G_{MI}^7$   $C^{13}_{SUS} (b9)$

now, I'll be a - round from now

(pn.) (top note of voicing)  $B^b_{MI} (add\ 11)$   $B^b_{MI}^{11}$   $D^b_{MA}^7$   $A^b$   $E^{b6}_G$   $G$   $G^b_{MA}^9$   $F_{MI}^7$   $D^b_{Eb}$   $D^b_{SUS}^9$   $C^{7(b9)}$

on.

**B**  $F_{MA}^7$   $G_{MI}^7$   $A_{MI}^7$   $D_{MI}^7$   $D^{7(\#9)}_{\#5}$   $C_3$   $B^b_{MA}^7$   $A_{MI}^7$   $D^{7(b9)}$

Your lat - est love can nev - er last, and when it's

$E^{b9}_{SUS}$   $E^{b9}$   $A_{MI}^7$   $D^{7(\#9)}_{\#5}$   $G_{MI}^7$   $C^{13}_{SUS} (b9)$

past, I'll be a - round when she's

$D^b_{MA}^7$   $C_{MI}^7$   $B^b_{MI}^{7(11)}$   $A^b_{SUS}^9$   $G^b_{MA}^{13(\#11)}$   $F_{MA}^7$   $D_{MI}^7$

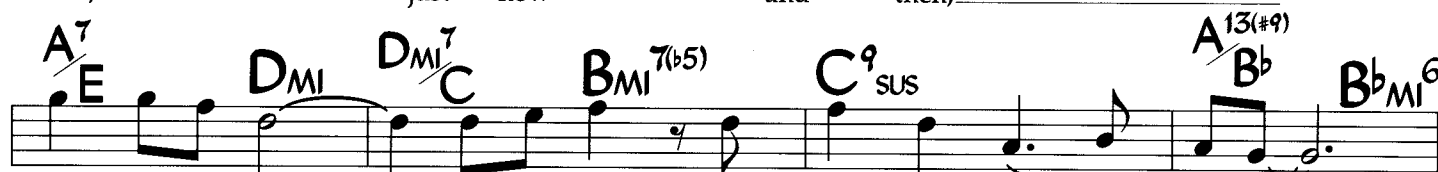
gone. Good -

**C**  $C^{\#}_{MI}^{7(11)}$   $F^{\#7}$   $C_{MI}^7$   $F^7$   $B_{MI}^7$   $C_{MI}^7$   $G^b_9$   $F^{7(b9)}$

bye a - gain, and if you find a love like



mine, just now and then, \_\_\_\_\_



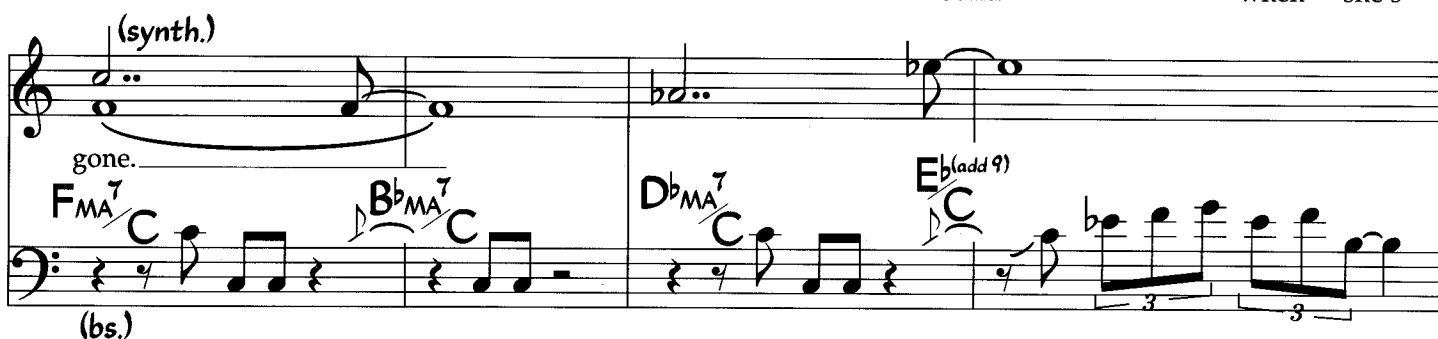
drop me a line \_\_\_\_\_ just to say you're feel - ing fine. \_\_\_\_\_



When things go wrong, per - haps you'll see you're meant for



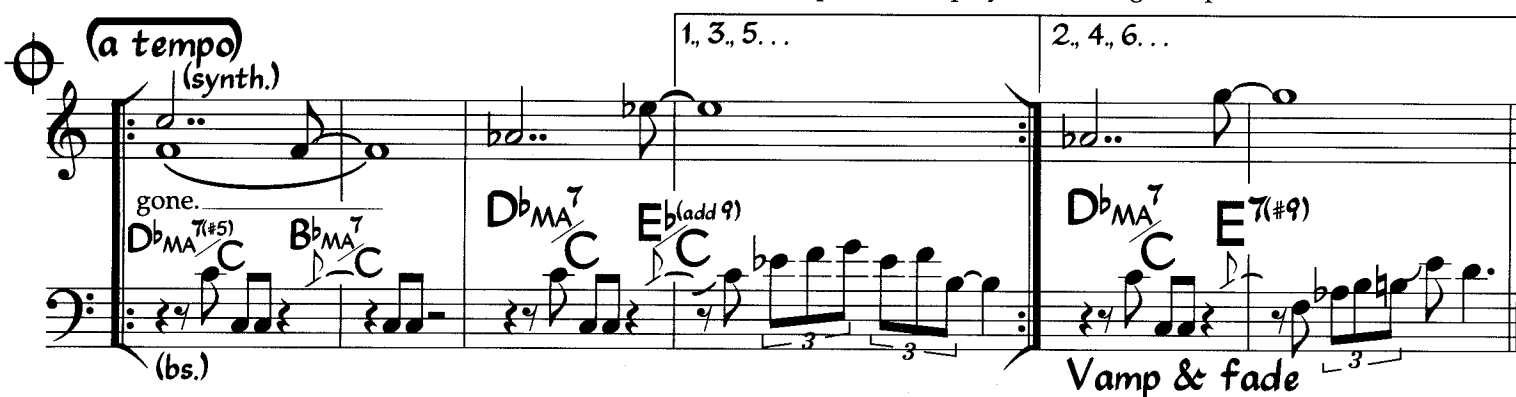
me, **last x: rit.** I'll be a - round when she's



**D.S. al Coda**

(Solo on **C**, vocal returns at **D**.)

To solo on complete form, play Intro changes in place of last 8 bars of D.



bass, bar 14 of **A**



Bass line for bars 1-7 of A is like bars 1 and 2 of Intro.

# I'll Be Around

Alec Wilder

*Med. Ballad*

**A**  $C_{MA}^7$   $D_{MI}^7$   $E_{MI}^7$   $F_{MA}^7$   $G^{13}$   $G^{\#o7}$   $F^6/A$   $G^7$

I'll be a - round no mat - ter how you treat me now,

$C_{MA}^7$   $(E^b13)$   $A_{MI}^7$   $D_{MI}^7$   $G^{13(b9)}$   $C^6$   $B^b_{MI}^7$   $E^b7$   $A^b_{MA}^7$   $D_{MI}^7$   $G^7$

I'll be a - round from now on.

$C_{MA}^7$   $D_{MI}^7$   $E_{MI}^7$   $F_{MA}^7$   $G^{13}$   $G^{\#o7}$   $F^6/A$   $G^7$

Your lat - est love can nev - er last, and when it's past,

$C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^{13(b9)}$   $C^6$   $D_{MI}^7$   $D^b9$   $C_{MA}^7$

I'll be a - round when he's gone. Good -

**B**  $(F^{\#}_{MI}^7)$   $D^b7/A^b$   $G_{MI}^7$   $C^{13}$   $(F^{\#}_{MI}^7)$   $D^b7/A^b$   $G_{MI}^7$   $C^9_{SUS}$   $C^{7(b9)}$   $F_{MA}^7$

bye a - gain, and if you find a love like mine, just

$(C^{\#}_{MI}^7)$   $A^b7/E^b$   $D_{MI}^7$   $D_{MI}^9$   $G^{13}$   $C_{MA}^7$   $(E^b13)$   $A_{MI}^7$   $D_{MI}^7$   $G^{13(b9)}$

now and then drop a line to say you're feel - ing fine, And

**C**  $C_{MA}^7$   $D_{MI}^7$   $E_{MI}^7$   $F_{MA}^7$   $G^{13}$   $G^{\#o7}$   $F^6/A$   $G^7$

when things go wrong, per - haps you'll see you're meant for me, so,

$(E_{MI}^7)$   $C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^{13(b9)}$   $C^6$   $(B^b_{MI}^7)$   $E^b7$   $A^b_{MA}^7$   $D_{MI}^7$   $G^7$

I'll be a - round when he's gone.

# I'll Get By

Medium Swing

Lyric by Roy Turk  
Music by Fred E. Ahlert

**A**

I'll get by as long as I have  
you. Though there be rain and dark - ness, too,  
I'll not com - plain, I'll see it through.

**B**

Pov - er - ty may come to me, that's  
true, But what care I, Say, I'll get by  
as long as I have you.



Photo by Paul Hoeffler

**BILLIE HOLIDAY**

# Ill Wind

Med. Ballad

Lyric by Ted Koehler

Music by Harold Arlen

**A**

Blow, ill wind, blow a - way, Let me rest to -

day, You're blow - in' me no good, no good.

Go, ill wind, go a - way, Skies are, oh, so

gray a - round my neigh - bor - hood, and that's no good. You're

**B**

on - ly mis - lead - in' the sun - shine I'm need - in', Ain't that a shame? It's

so hard to keep up with trou - bles that creep up from out of no - where, when love's to blame.

**C**

So, ill wind, blow a - way, Let me rest to -

day, You're blow - in' me no good, no good.

# Illuminados

Ivan Lins

Med. Pop Ballad

♩ = 97

(bass tacet until [A]) (synth.)

**[A]** *(vocal)*

**[B]** *(bs.)*

1.

2.

voice scats

*D.S. al Coda*



⊕

B<sup>7</sup> B<sup>b7</sup>A<sup>7</sup> G<sup>#7</sup> C<sup>#9</sup> F<sup>#13</sup><sub>SUS</sub> 2 2

(Pn. fills)

B<sup>MA7</sup> G<sup>#MI7</sup> E<sup>MI7</sup> F<sup>#7</sup><sub>SUS</sub>

(bass bkgr. line) Vamp, fill & fade

# I'm Glad There Is You

Words & music by  
Jimmy Dorsey  
& Paul Madeira

## Med. Ballad

**A**  $F_{MA}^7$   $F_{MI}^7$   $(B^b13)$

In this world \_\_\_\_\_ of or - di - na - ry peo - ple, \_\_\_\_\_ ex - tr'or - di - na - ry

$G_{MI}^7$   $C^7$   $A_{MI}^7$   $D^7$   $G_{MI}^7$   $C^7$   $(A^b13)$   $D^b_{MA}^7$   $G^b9(\#11)$

peo - ple, \_\_\_\_\_ I'm glad there is you. \_\_\_\_\_

$F_{MA}^7$   $G_{MI}^7$   $A_{MI}^7$   $G^{\#o7}$   $G_{MI}^7$   $C^9$

In this world \_\_\_\_\_ of o - ver - rat - ed pleas - ures, \_\_\_\_\_ of un - der - rat - ed

$F_{MA}^7$   $E^b9(\#11)$   $D^{7(b9)}$   $G^{13}$   $C^9$   $F^9_{sus}$   $F^7$

treas - ures, \_\_\_\_\_ I'm glad there is you. \_\_\_\_\_ I'll live to

**B**  $B^b_{MA}^9$   $B^b_{MI}^7$   $E^b9$   $F_{MA}^7$   $E_{MI}^{7(b5)}$   $A^{7(\#5)}$

love, \_\_\_\_\_ I'll love to live with you be - side me; \_\_\_\_\_ This role so

$D_{MI}^7$   $G^{13}$   $G_{MI}^7$   $C^7$

new, \_\_\_\_\_ I'll mud - dle through with you to guide \_\_\_\_\_ me.

**C**  $F_{MA}^7$   $F_{MI}^7$   $(B^b13)$

In this world \_\_\_\_\_ where man - y, man - y play at love, \_\_\_\_\_ and hard - ly an - y

$G_{MI}^7$   $C^7$   $B^b$   $(E^b13_{sus})$   $E^b13$   $D^9_{sus}$   $D^{7(b9)}$   $A_{MI}^{7(b5)}$   $D^7$

stay in love, \_\_\_\_\_ I'm glad there is you, \_\_\_\_\_ More than

$G_{MI}^7$   $C^{13}_{sus}$   $C^{13}$   $F_{MA}^7$   $(D_{MI}^7 G_{MI}^7 C^7)$

ev - er, \_\_\_\_\_ I'm glad there is you.

# Impressions

John Coltrane

Fast Swing

**A**  $D_{MI}^7$

(tenor)

**B**  $E^b_{MI}^7$

**C**  $D_{MI}^7$

Solo on form (ABC)

$D_{MI}^7$

$D_{MI}^7$

alternate melody, bars 6 & 14  
of **A** and bar 6 of **C**:

piano comp rhythm for head:

etc.

Melody is played with variation. Tenor sounds one octave lower than written.



Photo by Herman Leonard

**CLIFFORD BROWN**

# In the Wee Small Hours of the Morning

David Mann  
& Bob Hilliard

Medium Ballad

**A**  $C_{MA}^7$   $C^7$   $A_{MI}^7/C$   $C^+$

In the wee, small hours of the morn - ing, While the

$C_{MA}^7$   $C^+$   $D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$

whole wide world is fast a - sleep, You lie a - wake and

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

think a - bout the girl, and nev - er ev - er think of count - ing sheep. When your

**B**  $C_{MA}^7$   $C^7$   $A_{MI}^7/C$   $C^+$   $C_{MA}^7$   $E_{MI}^7(b5)$   $(C^9)$

lone - ly heart has learned its les - son, You'd be hers if on - ly she would

$(F_{MA}^7)$   $A^7$   $(D_{MI}^7)$   $F\#_{MI}^7(b5)$   $E_{MI}^7(b5)$   $F_{MI}^6$   $E_{MI}^7$   $A^7$

call; In the wee, small hours of the morn - ing, that's the

$D_{MI}^7$   $A_{MI}^7(b9)(\#11)$   $G^{13}$   $C_{MA}^7$   $(D_{MI}^7 G^7)$

time you miss her most of all.

Alternate changes for first two bars of **A** & **B**:

1)	$C^{(add 9)}$	$F_{MI}^6/C$		$\%$
2)	$C_{MA}^7$	$B_{MA}^9$		$\%$
3)	$C_{MA}^7$	$G_{SUS}^9$		$\%$
4)	$C_{MA}^7$	$F\#^7$	$F_{MA}^7$ $B^7$	$A_{MI}^7$ $A_{MI}^7$ $G_{SUS}^9$ $G^7$

Last 4 bars of B may be played as 2 bars (rhythmic values are all halved).

# In Your Own Sweet Way

Dave Brubeck

Med. Swing

(As played by Dave Brubeck)

**(E<sup>b</sup>6)** **A** <sup>(A<sub>MI</sub>7<sup>(b5)</sup>)</sup> A<sub>MI</sub>7 D7 G<sub>MI</sub>7 C7 C<sub>MI</sub>7 F7 B<sup>b</sup>7 E<sup>b</sup>MA7  
 A<sup>b</sup>MI7 D<sup>b</sup>7 G<sup>b</sup>MA7 BMA7 F7(alt.) B7 1. B<sup>b</sup>7 E<sup>b</sup>6 2. B<sup>b</sup>7 E<sup>b</sup>6  
**B** E<sub>MI</sub>7 A7 DMA7 E<sub>MI</sub>7 A7 DMA7  
 D<sub>MI</sub>7 G7 E<sub>MI</sub>7 A7<sup>(E<sup>b</sup>7)</sup> D<sub>MI</sub>7<sup>(b5)</sup> A<sup>b</sup>7 G7 C<sub>MI</sub>7  
**C** <sup>(A<sub>MI</sub>7<sup>(b5)</sup>)</sup> A<sub>MI</sub>7 D7 G<sub>MI</sub>7 C7 C<sub>MI</sub>7 F7 B<sup>b</sup>7 E<sup>b</sup>MA7  
 A<sup>b</sup>MI7 D<sup>b</sup>7 G<sup>b</sup>MA7 BMA7 F7(alt.) B7 B<sup>b</sup>7  
 E<sup>b</sup>MI  
 E<sup>b</sup>MI F<sub>E<sup>b</sup></sub> E7<sub>E<sup>b</sup></sub> E<sup>b</sup>7<sup>(b9)</sup>  
 (straight eighths)  
 A<sup>b</sup>MI B<sup>b</sup>7 B<sup>b</sup>9 A<sup>13</sup> A<sup>b</sup>13 G7<sup>(#9)</sup><sub>(#5)</sub> G<sup>b</sup>MA7 F7<sup>(#11)</sup><sub>(b9)</sub><sub>(#5)</sub> E<sup>b</sup>MA<sup>9</sup><sub>(#11)</sub> E<sup>b</sup>MI<sup>9</sup>  
 (rit.)

Head is in 2 or 4. Solos in 4. *f*  
 Chords in parentheses optional.

Dave Brubeck

(As played by Miles Davis)

**♩ = 116**

(As played by Miles Davis)

J = 116 (in 2) **A**  $C_{MI}^6$   $D^7$   $G_{MI}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b_{MA}^7$

(muted trp.)

$A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $B_{MA}^7$   $B_{MA}^7/D^{\#}$   $B_{MA}^7$   $B^b9(b5)$

(A  $MI^7(b5)$ )  $C_{MI}^6$   $D^7$   $G_{MI}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b_{MA}^7$

(F  $7(alt.)$ )  $B_{MA}^7/D^{\#}$   $B_{MA}^7$   $B^b9(b5)$

$A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $B_{MA}^7$   $B_{MA}^7/D^{\#}$   $B_{MA}^7$   $B^b9(b5)$

**B**  $E_{MI}^7(b5)$   $A^7$   $D_{MI}^6$   $B_{MI}^7(b5)$   $E_{MI}^7(b5)$   $A^7$   $D_{MA}^7$

$D_{MI}^7$   $G^7$   $C_{MA}^7$   $E^b7$   $A^b7$   $G^7$

(A  $MI^7(b5)$ )  $C_{MI}^6$   $D^7$   $G_{MI}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b_{MA}^7$

(F  $7(alt.)$ )  $B_{MA}^7/D^{\#}$   $B_{MA}^7$   $B^b9(b5)$

$A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $B_{MA}^7$   $B_{MA}^7/D^{\#}$   $B_{MA}^7$   $B^b9(b5)$

**D**  $G^b_{MA}^7/A^b$   $G^b_{MA}^7(\#5)/A^b$   $E^b_{MI}(add 9)/A^b$   $G^b_{MA}^7(\#5)/A^b$   $G^b_{MA}^7/A^b$   $G^b_{MA}^7(\#5)/A^b$   $E^b_{MI}(add 9)/A^b$   $G^b_{MA}^7(\#5)/A^b$

bass:  $G^b_{MA}^7/A^b$   $G^b_{MA}^7(\#5)/A^b$   $E^b_{MI}(add 9)/A^b$   $G^b_{MA}^7(\#5)/A^b$   $G^b_{MA}^7/A^b$   $G^b_{MA}^7(\#5)/A^b$   $E^b_{MI}(add 9)/A^b$   $G^b_{MA}^7(\#5)/A^b$

(etc.)

Solo on form (ABCD)

Bass walks in 4 for solos.

Chords in parentheses are optional.

**Solo on form (ABCD)**

(fine)



Photo by Herman Leonard

JOHNNY HODGES



# Isfahan

Duke Ellington  
& Billy Strayhorn

Med. Ballad

**A**  $D^b_{MA}7$   $B^b_{MA}7$   $B^b7(\#5)$   $E^b9$   
 $(E^b7(b9))$   $D^b_{MI}6$   $A^b$   $A^b13(b9)$   $D^b_{MA}9$   
 $G_{MI}7(b5)$   $C7(b9)$   $F_{MI}6$   $A_{MI}7(b5)$   $D7(b9)$   $G_{MI}6$   
 $G_{MI}9(b5)$   $C7(b9)$   $F_{MA}7$   $E_{MA}7$   $E^b_{MA}7$   $D_{MA}7$   
**B**  $D^b_{MA}7$   $B^b_{MA}7$   $B^b7(\#5)$   $E^b9$   
 $(E^b7(b9))$   $D^b_{MI}6$   $A^b$   $A^b13(b9)$   $D^b7(\#11)$   
 $G^b_{MA}7$   $C7(b9)$   $F7(\#11)$   $B^b7$  break  
 $E^b13$   $A^b13(b9)$   $A^b9(\#5)$   $D^b_{MA}13$   $(F_{MA}7 E_{MA}7 E^b_{MA}7 D_{MA}7)$   
 $D^b_{MA}13$   $E^b13$   $A^b13(b9)$   $A^b9(\#5)$   $D^b_{MA}13$

Melody incorporates embellishments from the original recording.

# It Don't Mean a Thing

(If It Ain't Got That Swing)

Duke Ellington  
Irving Mills

Fast Swing

**A**  $G_{MI}$   $G_{MI}^{(MA7)}$   $G_{MI}^7$   $G_{MI}^6$

It don't mean a thing if it ain't got that swing, —

$C^7$   $F^7$   $B^b6$   $D^{7(\#5)}$

doo wah, — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah. It

$G_{MI}$   $G_{MI}^{(MA7)}$   $G_{MI}^7$   $G_{MI}^6$

don't mean a thing, — all you got to do is sing,

$C^7$   $F^7$   $B^b6$

doo wah, — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah. It

**B**  $F_{MI}^7$   $B^b7$   $E^b6$

makes no diff - 'rence if — it's sweet or hot; — Just

$G_{MI}^7$   $C^7$   $F^7$   $D^7$

give that rhy - thm ev - 'ry thing you got. It

**C**  $G_{MI}$   $G_{MI}^{(MA7)}$   $G_{MI}^7$   $G_{MI}^6$

don't mean a thing if it ain't got that swing, —  $(D^{7(\#5)})$

$C^7$   $F^7$   $B^b6$   $B^b6$

doo wah, — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah.

alternate changes, letter **A**:

$G_{MI}$   $F^\#$   $G_{MI}$   $F$   $E$   $E^b7$   $D^7$   $G^{7(\#5)}$   $E_{MI}^{(b5)}$   $E_{MI}^6$   $B^b6$   $D$   $C^7$   $F^7$   $B^b6$   $(D^{7(\#5)})$

alternate changes, bars 5-8 of **C**:

$C^7$   $C^{\#o7}$   $B^b6$   $D$   $G^{7(\#5)}$   $C_{MI}^7$   $B_{MA}^7$   $B^b6$   $(D^{7(\#5)})$

# It's Only a Paper Moon

Lyric: Billy Rose  
& E.Y. Harburg  
Music: Harold

Arlen

Med. Swing

**A**

G<sup>MA7</sup> E<sup>7</sup> A<sup>MI7</sup> D<sup>7</sup> A<sup>MI7</sup> D<sup>7</sup> G<sup>MA7</sup> A<sup>MI7</sup> D<sup>7</sup>

Say, it's on - ly a pa - per moon, — Sail - ing o - ver a card - board sea, —

D<sup>MI7</sup> G<sup>7</sup> C<sup>MA7</sup> A<sup>MI7(b5)</sup> D<sup>7</sup> G<sup>6</sup> A<sup>MI7</sup> D<sup>7</sup>

But it would - n't be make be - lieve — if you — be - lieved — in me. —

G<sup>MA7</sup> E<sup>7</sup> A<sup>MI7</sup> D<sup>7</sup> A<sup>MI7</sup> D<sup>7</sup> G<sup>MA7</sup> A<sup>MI7</sup> D<sup>7</sup>

Yes, it's on - ly a can - vas sky, — Hang - ing o - ver a mus - lin tree, —

D<sup>MI7</sup> G<sup>7</sup> C<sup>MA7</sup> A<sup>MI7(b5)</sup> D<sup>7</sup> G<sup>6</sup> G<sup>7</sup>

But it would - n't be make be - lieve — if you — be - lieved — in me. — With -

**B** C<sup>MA7</sup> C<sup>#o7</sup> G<sup>MA7</sup> D E<sup>7(#5)</sup> A<sup>MI7(11)</sup> D<sup>13</sup> G<sup>6</sup> G<sup>7</sup>

out your love, it's a hon - ky - tonk pa - rade; With -

C<sup>MA7</sup> C<sup>#o7</sup> G<sup>MA7</sup> D B<sup>MI7(b5)</sup> E<sup>7</sup> A<sup>MI7</sup> D<sup>9</sup>

out your love, it's a mel - o - dy played in a pen - ny ar - cade.

**C** G<sup>MA7</sup> E<sup>7</sup> A<sup>MI7</sup> D<sup>7</sup> A<sup>MI7</sup> D<sup>7</sup> G<sup>MA7</sup> A<sup>MI7</sup> D<sup>7</sup>

It's a Bar - num and Bai - ley world, — just as phon - y as it can be, —

D<sup>MI7</sup> G<sup>7</sup> C<sup>MA7</sup> A<sup>MI7(b5)</sup> D<sup>7</sup> G<sup>6</sup> (A<sup>MI7</sup> D<sup>7</sup>)

But it would - n't be make be - lieve — if — be - lieved — in me.

# It's the Talk of the Town

Lyric: Marty Symes &  
Al J. Neiburg  
Music:  
Jerry Livingston

Med. Ballad

**A**

$F_{MA}^7$   $G^{\#o7}$   $G_{MI}^7$   $C^7$   $F_{MA}^7$   $C_{MI}^7 B^9$  <sup>(11) (b5)</sup>

I can't show my face, Can't go an - y place, Peo - ple stop and stare,

$B_{MA}^7$   $E_b^9$   $F_{MA}^7$   $B_{MI}^7(b5)$   $E^7$   $B_{MI}^7 E_b^7 A_{MI}^7 D^7$

It's so hard to bear, Ev - 'ry - bod - y knows you left me,

$G^{13}$   $G_{MI}^7$   $C^7(b9)$   $F_{MA}^7$   $G^{\#o7}$

It's the talk of the town. Ev - 'ry time we meet

$G_{MI}^7$   $C^7$   $F_{MA}^7$   $C_{MI}^7 B^9$   $B_{MA}^7$   $E_b^9$  <sup>(11) (b5)</sup>

my heart skips a beat, We don't stop to speak, Though it's just a week,

$F_{MA}^7$   $B_{MI}^7(b5)$   $E^7$   $B_{MI}^7 E_b^7 A_{MI}^7 D^7$   $G^{13}$   $C^{13}$   $F_{MA}^7$   $C_{MI}^7(b11)$   $B^9(b5)$

Ev - 'ry - bod - y knows you left me, It's the talk of the town. We

**B**  $B_{MA}^7$   $D^7$   $G_{MI}^7$   $A_{MI}^7 D^7$   $G_{MI}^6$   $E_b^9 D^7$  <sup>(#11)</sup>

sent out in - vi - ta - tions to friends and re - la - tions an - nounc - ing our wed - ding day;

$G^7$   $D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^9$   $G_{MI}^7$   $C^9$  <sup>(#5)</sup>

Friends and our re - la - tions gave con - grat - u - la - tions, How can you face them? What can you say?

**C**  $F_{MA}^7$   $G^{\#o7}$   $G_{MI}^7$   $C^7$   $F_{MA}^7$   $C_{MI}^7 B^9$  <sup>(11) (b5)</sup>

Let's make up sweet - heart, We can't stay a - part, Don't let fool - ish pride

keep you from my side, How can love like ours be end - ed?

It's the talk of the town.

Chords:  $B^b_{MA}{}^7$ ,  $E^b{}^9$ ,  $F_{MA}{}^7$ ,  $B_{MI}{}^7(b5)$ ,  $E^7$ ,  $B^b_{MI}{}^7$ ,  $E^b{}^7$ ,  $A_{MI}{}^7$ ,  $D^7$ ,  $G^{13}$ ,  $C^{13}$ ,  $F_{MA}{}^7$ ,  $(G_{MI}{}^7 C^7)$

# It's You

Med. Bossa/Funk

1st & 2nd x: gtr. & dr.  
3rd x: add pn. & bs, alto fills

David Sanborn

$\text{♩} = 91$  (Intro)  $B^b_{MI}{}^7$   $E^b{}^7$  (3x's)  $B^b_{MI}{}^7$   $E^b{}^7$  (alto)

**A**  $B^b_{MI}{}^7$   $E^b{}^7$   $B^b_{MI}{}^7$   $E^b{}^7$   $A^b_{MA}{}^7$   $D^b_{13}(\#11)$   $F_{MI}{}^7$   $E^b{}^7(\#9 \#5)$   $B^b_{MI}{}^7$   $E^b{}^7$   $E^b{}^7$   $A^b_{MA}{}^7$   $D^b_{13}(\#11)$   $E^b{}^7(\#9 \#5)$   $C^{13}_{SUS}$   $C^{13}_{SUS}$   $E_{MI}{}^{11}$

**B**  $G_{MI}{}^7$   $D^b{}^9(\#11)$   $G^b_{MA}{}^7$   $B^{13}(\#11)$   $G^b_{MA}{}^7$   $B^{13}(\#11)$   $G^b_{MA}{}^7$   $B^{13}(\#11)$   $G^b_{MA}{}^7$   $B^{13}(\#11)$   $G^b_{MA}{}^7$   $F^7(b9)$

**C** (Piano solo)

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

(sample bass line)

(Vamp till cue)

On cue, D.S. al Coda  
(alto solo till 5th bar of B).

(alto fills)

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

(piano fills)

$C_{MI}{}^7$   $F^7$   $C_{MI}{}^7$   $F^7$

(alto fills)

$D_{MI}{}^7$   $G^7$   $D_{MI}{}^7$   $G^7$

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

(sample fill)

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

Vamp & fade (piano & alto fill)

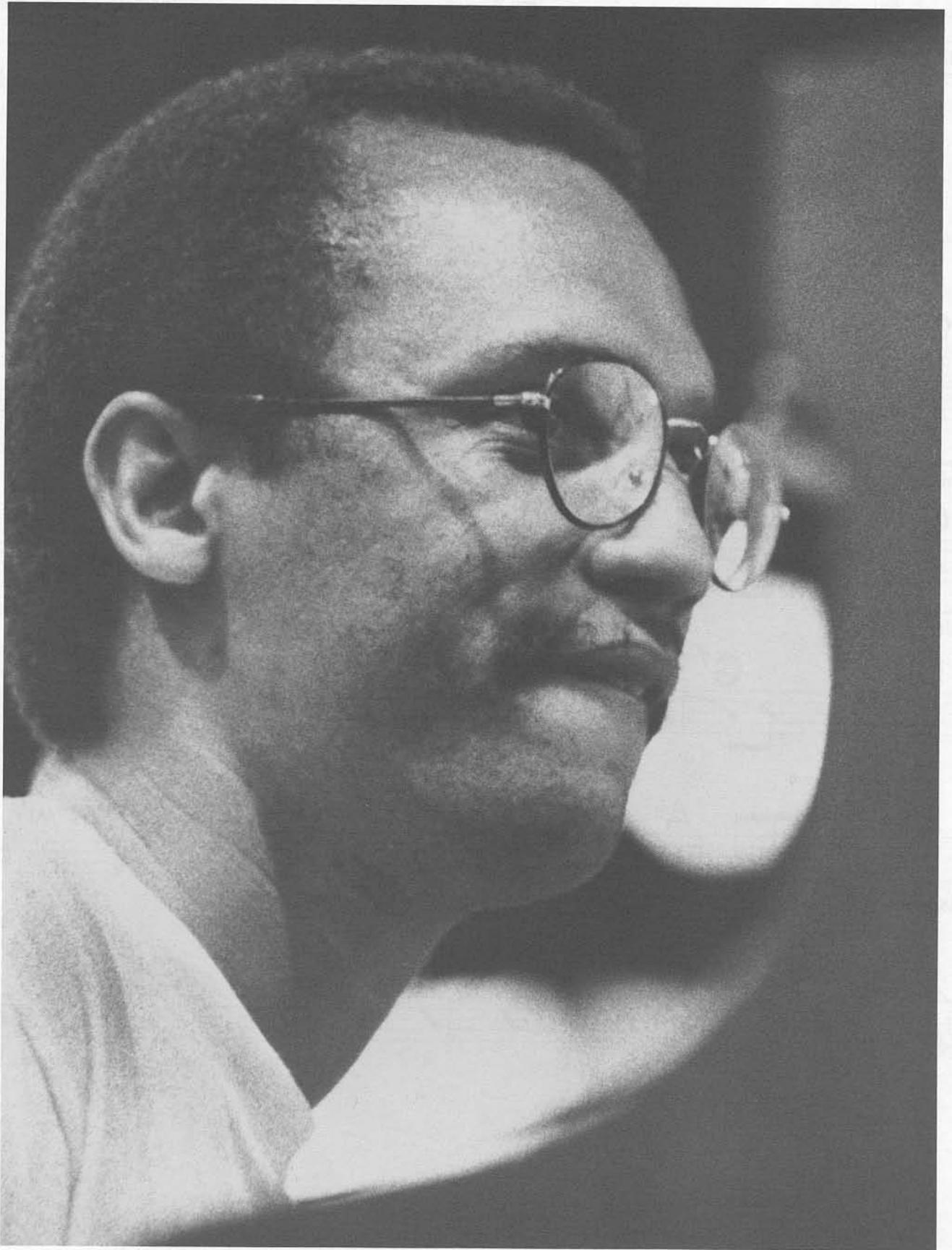


Photo by R. Andrew Lepley

**BILLY CHILDS**



# I've Got the World on a String

Lyric: Ted Koehler

Music: Harold Arlen

Med.-Slow Swing

**A** F<sup>6</sup> E<sup>b7</sup> D<sup>7</sup> (A<sup>b7</sup>) G<sup>M7</sup> B<sup>bM7</sup> F<sup>MA7</sup> B<sup>b9</sup>(#11)

I've got the world on a string, — sit - tin' on a rain - bow, Got the string a - round my fin -

A<sup>M7</sup> D<sup>9</sup> A<sup>bM7</sup> D<sup>b9</sup> G<sup>M7</sup> C<sup>7</sup> F<sup>#o7</sup> G<sup>M7</sup> C<sup>13</sup> A<sup>7</sup>(#5) D<sup>7</sup>(#9)

ger, What a world, what a — life, I'm in love.

G<sup>M7</sup> C<sup>7</sup> F<sup>6</sup> E<sup>b7</sup> D<sup>7</sup> (A<sup>b7</sup>) G<sup>M7</sup> B<sup>bM7</sup>

I've got a song that I sing, — I can make the rain go,

A<sup>M7</sup> B<sup>b9</sup>(#11) A<sup>M7</sup> D<sup>9</sup> A<sup>bM7</sup> D<sup>b9</sup> G<sup>M7</sup> C<sup>7</sup> F<sup>#o7</sup>

an - y time I move my fin - ger, Luck - y me, can't you —

G<sup>M7</sup> C<sup>13</sup> F<sup>6</sup> B<sup>b6</sup> B<sup>o7</sup> F<sup>6</sup>

— see, I'm in love. — Life is a beau - ti - ful thing, —

**B** E<sup>M7</sup> A<sup>9</sup> D<sup>13</sup> %

— as long as I hold the string, — I'd be a sil - ly so - and -

G<sup>9</sup> % G<sup>M9</sup> C<sup>13</sup>

so if I should ev - er let go. — I've got the

**C** F<sup>6</sup> E<sup>b7</sup> D<sup>7</sup> (A<sup>b7</sup>) G<sup>M7</sup> B<sup>bM7</sup> A<sup>M7</sup> B<sup>b9</sup> A<sup>M7</sup> D<sup>9</sup> A<sup>bM7</sup> D<sup>b9</sup>

world on a string, — sit - tin' on a rain - bow, Got the string a - round my fin - ger,

G<sup>M7</sup> D<sup>7</sup> G<sup>M7</sup> C<sup>13</sup> F<sup>6</sup> (D<sup>7</sup>(#9) G<sup>M7</sup> C<sup>7</sup>)

What a world, What a — life, I'm in love. —

At faster tempos, changes falling on beats 2 & 4 may be omitted.

# I've Got Your Number

Medium Swing

Lyric by Carolyn Leigh

Music by Cy Coleman

**A**  $G^7$   $D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$

I've got your num - ber, — I know you in - side — out,

$C^7$   $G_{MI}^7$   $C^7$   $G_{MI}^7$   $C^7$   $G_{MI}^7$   $C^7$   $B^b7$

You ain't no Ea - gle — Scout, You're all at sea.

$A^b7$   $D^b_{MA}7$   $B^b_{MI}7$   $E^b9_{sus}$   $A^b6$

Oh, yes, you'll brag a lot, — wave your own — flag a lot, —

$E^7$   $A_{MA}7$   $(F\#_{MI}7)$   $D^9(\#11)$   $B^9_{sus}$   $B^b_{MI}7(11)$   $E^b9$

But you're un - sure a lot, — you're a lot — like me. Oh,

**B**  $G^7$   $D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$

I've got your num - ber — and what you're look - ing — for,

$C^7$   $G_{MI}^7$   $C^7$   $G_{MI}^7$   $C^7$   $G_{MI}^7$   $C^7$   $B^b7$

And what you're look - ing — for just suits me fine.

$A^b7$   $D^b_{MA}7$   $B^b_{MI}7$   $E^b9_{sus}$   $C_{MI}7$   $(A^b7)$   $F^7$

We'll break the rules a lot, — We'll be damn — fools a lot, —

$(D^b_{MA}7)$   $B^b_{MI}7$   $E^b9_{sus}$   $A^b6$   $(F_{MI}7)$   $B^b_{MI}7$   $E^b9_{sus}$   $(B^b7)$   $E^b_{MI}7(11)$   $A^b9$

But then why should we not, — How could we not — com - bine, when

**C** **G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>** **G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>** **G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>**

I've got your num - ber \_\_\_\_\_ and I've got the

**G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>** **G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>** **G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>**

glow you've \_\_\_\_\_ got, I've got your num - ber \_\_\_\_\_ and

**G<sup>7</sup>** **D<sub>M</sub><sup>7</sup>** **G<sup>7</sup>** **C<sup>6</sup>** (**D<sub>M</sub><sup>7</sup> G<sup>7</sup>**)

ba - by, you know you've \_\_\_\_\_ got mine.

Head is generally played in 2, solos in 4.



Photo by Frank Wolff

**ART BLAKEY & CEDAR WALTON**

# I've Never Been in Love Before

Med. Swing

Frank Loesser

(F<sup>7</sup>) **A** B<sup>b6</sup> G<sup>MI</sup><sup>7</sup> C<sup>MI</sup><sup>7</sup> F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

I've nev - er been in love be - fore, Now all at once it's

C<sup>MI</sup><sup>7</sup> C<sup>MI</sup><sup>7</sup> F<sup>7</sup> (B<sup>b</sup>MA<sup>7</sup> D<sup>b13</sup> G<sup>b</sup>MA<sup>7</sup> B<sup>13</sup>) C<sup>MI</sup><sup>7</sup> F<sup>7</sup>

you, It's you for - ev - er more. I've

B<sup>b6</sup> G<sup>MI</sup><sup>7</sup> C<sup>MI</sup><sup>7</sup> F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

nev - er been in love be - fore, I thought my heart was

C<sup>MI</sup><sup>7</sup> C<sup>MI</sup><sup>7</sup> F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> F<sup>MI</sup><sup>7</sup> B<sup>b</sup><sup>7</sup>

safe, I thought I knew the score. But this is

**B** E<sup>b</sup>MA<sup>7</sup> D C<sup>MI</sup><sup>7</sup> F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> A<sup>MI</sup><sup>7(b5)</sup> D<sup>7(#5)</sup>

wine that's all too strange and strong, I'm full of fool - ish

(G<sup>MI</sup> G<sup>MI</sup> F E<sup>MI</sup><sup>7(b5)</sup> C<sup>9</sup> A<sup>7</sup> D<sup>MA</sup><sup>7</sup> C<sup>MI</sup><sup>7</sup> F<sup>7</sup>

song, And out my song must pour. So please for -

**C** B<sup>b6</sup> G<sup>MI</sup><sup>7</sup> C<sup>MI</sup><sup>7</sup> F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup><sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

give this help - less haze I'm in, I've real - ly nev - er

C<sup>MI</sup><sup>7</sup> C<sup>MI</sup><sup>7</sup> F<sup>7</sup> B<sup>b6</sup> (C<sup>MI</sup><sup>7</sup> F<sup>7</sup>)

been in love be - fore.

## Jacob's Ladder

Cedar Walton

(horns)

$D_{MI}^{11} C_{MI}^{11}$   $D_{MI}^{11}$   $D_{MI}^{11} C_{MI}^{11}$   $D_{MI}^{11}$

(bs.) (sample fill) -----! (sample fill) -----!

$G_{MI}^{11} F_{MI}^{11}$   $G_{MI}^{11}$   $C_{MI}^{11}$   $D_{MI}^{11}$  (2nd x)

**B** (light piano comping)

(pn.)

$D_{MI}^7$   $E^b E F^7$

**C**

$F^7$   $E^7$   $A^{7(\#5)}$   $D^{7(\#9)}$   $G_{MI}^7 (E^b_{MA}^9)$   $D_{MI}^7$

1. 2.

(horns)

$E^b E F^7$

**D**

$D_{MI}$   $A/C^\#$   $D_{MI}/C$   $G/B$   $B^b$   $A_{MI}^7$   $G_{MI}^7$   $F_{MA}^7$   $E^b_{MA}^7$

$E^b_{MA}7$   $D_{MI}^{(add 11)}$   $C^{13}$   $F^{6/9}$   $D_{MI}^{7(11)}$   $C_{MI}^{7(11)}$

(solo pn.)

$B^b_{MA}7(b5)$  (horns, bkggr.)  $A^{7(b5)}$  (horns, melody)  $G_{MI}7$   $C7$   $F7$   $E_{MI}7$   $E^b_{MA}7$   $D_{MI}7$  (omit 5)

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

$D_{MI}7$  (bs. like at [B])  $D_{MI}7$  6

**E**  $D_{MI}^{11} C_{MI}^{11}$   $D_{MI}^{11}$   $D_{MI}^{11} C_{MI}^{11}$   $D_{MI}^{11}$   $G_{MI}^{11} F_{MI}^{11}$   $G_{MI}^{11}$

(horns) (bass like at [A]) bs. fill ---- bs. fill ----

$C_{MI}^{11}$   $D_{MI}^{11}$   $D_{MI}7$   $E^b E F7$

**F** (Solos)  $F7$   $E^{7(b9)}$   $A^{7(\#5)}$   $D_{MI}7$  Till cue  $E^b E F7$  On cue  $D_{MI}7$

Vamp till cue (horns)

(Solo continues)

$F7$   $E7$   $A7$  1-3.  $D_{MI}7$   $A^b7$   $G7$   $C7$  4.  $D_{MI}7$

(horns, behind solo) (horns)

Play [D] between solos  
After solos, D.S. al Coda

(Piano solo) 1-3.  $F7$   $E7$   $A7$   $D_{MI}7$   $A^b7$   $G7$   $C7$  4.  $E7$   $A7$   $D_{MI}7$

(horns, behind pn.)

$D_{MI}7$   $D_{MI}7$  4 pn. fill ---- (horns, w/ bs.)  $E^b E F7$  (horns)

(bs. like at [B])

$F7$   $E7$   $A^{7(\#5)}$   $D^{7(\#9)}$   $G_{MI}7$   $E^b_{MA}9$   $D_{MI}^{(add 11)}$

## Med. Swing

♩ = 140

## Jordu

Duke Jordan

(As played by Clifford Brown)

**A** (trp. ten.) (unis.)

(trp. & ten.) *mf* (dr.) x

*mf* (dr.) x

$D^7 G^7 C_M^6$  break

$F^7 B^7 E^b_{MA^7}$  break

1. 2.

(ten. 8va b.) *f*  $A^b^7 G^7$  dr. fill

(pn. w/ bs.)

**B**

$G^7 C^7 F^7 B^b^7 E^b^7 A^b^7 D^b^6 F^7$

(unis.) *mf* break

**C** (trp. ten.) (unis.)

$D^7 G^7 C_M^6$  break

$F^7 B^b^7 E^b_{MA^7}$  break

The score is written for a medley of 'Jordu' by Duke Jordan. It features a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Med. Swing' with a quarter note equal to 140 beats per minute. The score is divided into three main sections: A, B, and C. Section A starts with a trumpet and tenor melody, followed by piano and drums. It includes a 3-measure rest for the piano and bass. Section B features a piano and bass melody with a 3-measure rest for the piano and bass. Section C continues the piano and bass melody. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f). Chord progressions are indicated by letters and numbers (e.g., D7, G7, CM6, F7, B7, EbMA7, G7, Ab7, C7, F7, Bb7, Eb7, A7, Db6, F#7, B6). The score also includes a 'break' section and a 'dr. fill' section.



Chords: D<sup>7</sup>, G<sup>7</sup>, C<sub>Mi</sub>, A<sup>b</sup>7

Triplet: 3

Coda: ⊙

**D** (Solos) D<sup>7</sup> G<sup>7</sup> C<sub>Mi</sub><sup>6</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup><sub>MA</sub><sup>7</sup>

(pn. w/ bs.)

Chords: D<sup>7</sup>, G<sup>7</sup>, C<sub>Mi</sub><sup>6</sup>, A<sup>b</sup>7

**E** G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup><sub>6</sub>

Chords: F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>7, D<sup>b</sup>7, F<sup>#</sup>7, B<sup>6</sup>

**F** D<sup>7</sup> G<sup>7</sup> C<sub>Mi</sub><sup>6</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup><sub>MA</sub><sup>7</sup>

Chords: D<sup>7</sup>, G<sup>7</sup>, C<sub>Mi</sub><sup>6</sup>, A<sup>b</sup>7

Solo on DDEF  
After solos, D.C. al Coda  
(with pickups).

⊙ (trp.)

Chords: A<sup>b</sup>7, G<sup>7</sup>, C, F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>7, D<sup>b</sup>

(ten., 8va b.)

Triplet: 3

Chords: D<sup>7</sup>, G<sup>7(b5)</sup>, B, C

break

Triplet: 3

## Med. Funk/Pop Ballad

## Juntos

Ivan Lins

♩ = 147 (Intro)

(gtr., in octaves)

NC.

(bs.)

NC.

F<sub>E<sub>b</sub></sub> D<sup>7(#9)</sup> G<sup>9(#11)</sup> C<sup>13</sup><sub>SUS</sub>

NC.

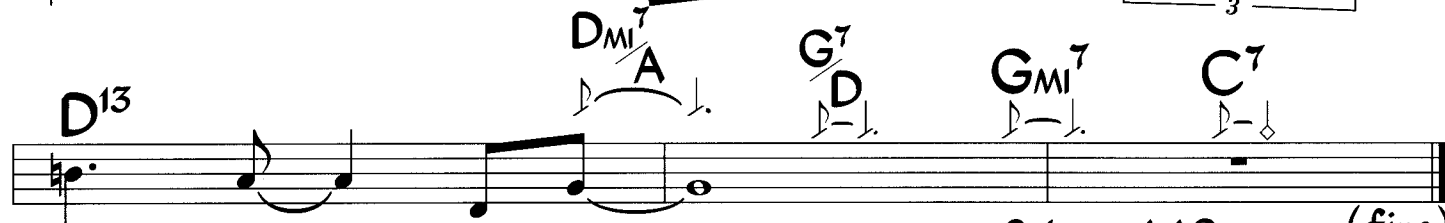
**A**

F<sub>MA</sub><sup>7</sup> (voice) F<sup>6</sup> C<sup>9</sup><sub>SUS</sub> C<sup>9</sup> F<sub>MA</sub><sup>7</sup> F<sup>6</sup> C<sup>9</sup><sub>SUS</sub> C<sup>9</sup>

(etc.)

F<sub>MA</sub><sup>7</sup> F<sup>6</sup> F<sup>13</sup><sub>SUS</sub> F<sup>9</sup> B<sub>MA</sub><sup>7</sup> B<sub>MI</sub><sup>7(b5)</sup> E<sup>7(#5)</sup>

A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>9</sup> G<sub>MI</sub><sup>7</sup> D<sup>9</sup><sub>SUS</sub>



Solo on AAB (fine)  
After solos, D.S. al fine, then  
vamp & fade on Intro  
(first 8 bars, guitar fills)

sample bass line

at [B]:



bass fill,  
bar 10 of [A]:



# Killer Joe

Med.-Slow Swing

Benny Golson

**(Intro)** (pn.)

(sample bass line)

(piano simile till B)

**A**

(horns)

**(Half-Time Feel)**

**B**

**(Orig. Feel)**

**C**

(piano as in Intro)

Solo on AABC  
Solos swing throughout.

**(Ending)**

Vamp, fill  
& fade

# Let's Fall in Love

Lyric: Ted Koehler  
Music: Harold Arlen

Med. Swing

**A**  $C^6$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $C^6$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $(F_{MI}^6)$

Let's fall in love, Why should - n't we fall in love? Our heart are made

$E_{MI}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $E^7$   $A^7$   $D^9$   $G^{13}$

of it, let's take a chance, Why be a - fraid of it?

$C^6$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $C^6$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $(F_{MI}^6)$

Let's close our eyes and make our own par - a - dise, Lit - tle we know

$E_{MI}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $B_{MI}^{7(11)}$   $E^7$   $B_{MI}^{7(11)}$   $E^7$

of it, Still we can try to make a go of it.

**B**  $A_{MI}$   $A_{MI}^{(MA7)}$   $A_{MI}^7$   $(D^{13})$   $A_{MI}^9$   $D^{13}$   $D^{\#o7}$

We might have been meant for each oth - er, to

$E_{MI}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $E_{MI}^7$   $(E_{bMI}^7 A_{b7})$   $A^{7(b9)}$   $D_{MI}^7$   $G^7$

be or not to be, let our hearts dis - cov - er.

**C**  $C^6$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $C^6$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $(F_{MI}^6)$

Let's fall in love, Why should - n't we fall in love? Now is the time

$E_{MI}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $C^6$   $(A_{MI}^7 D_{MI}^7 G^7)$

for it, while we are young, Let's fall in love.

# Like a Lover

Music: Dori Caymmi

Lyric: N. Motta

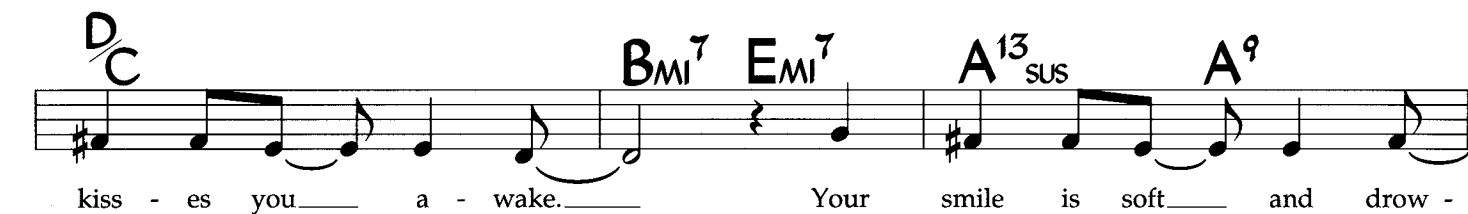
English lyric: Alan &amp; Marilyn Bergman

Med. Bossa

(O Cantador)

**A** 

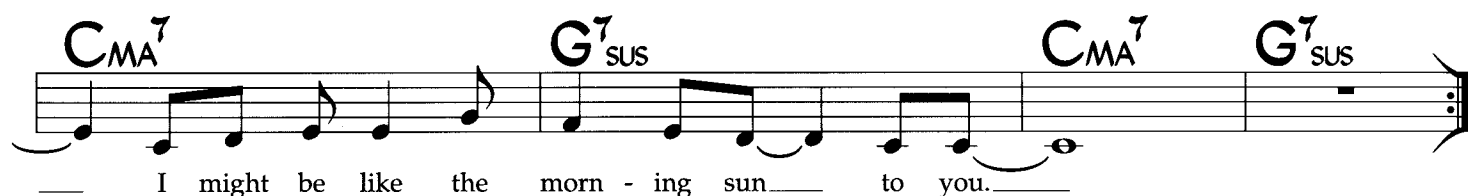
1. Like a lov - er, the morn - ing sun \_\_\_\_\_ slow - ly ris - es and



kiss - es you \_\_\_\_\_ a - wake. \_\_\_\_\_ Your smile is soft \_\_\_\_\_ and drow -



sy as you let it play \_\_\_\_\_ up - on \_\_\_\_\_ your face. \_\_\_\_\_ Oh, how I dream \_\_\_\_\_



\_\_\_\_\_ I might be like the morn - ing sun \_\_\_\_\_ to you. \_\_\_\_\_

**B** 

How I en - vy a cup that knows \_\_\_\_\_ your lips, \_\_\_\_\_ Let it be me, \_\_\_\_\_



\_\_\_\_\_ my love, \_\_\_\_\_ And a ta - ble that feels your fin - ger tips, \_\_\_\_\_



\_\_\_\_\_ Let it be me, \_\_\_\_\_ Let me be your love, \_\_\_\_\_ Bring an end to the

Ami<sup>7</sup> Gmi<sup>7</sup> D<sup>(add 9)</sup> F# G<sup>7</sup> SUS

end - less days and nights with - out you.

C CMA<sup>7</sup> G<sup>7</sup> SUS CMA<sup>7</sup>

Like a lov - er, the vel - vet moon shares your pil - low and

D<sup>9</sup>/C Bmi<sup>7</sup> Emi<sup>7</sup> A<sup>13</sup> SUS A<sup>9</sup>

watch - es while you sleep. Its light ar - rives on tip -

(A<sup>b7(b5)</sup>) DMA<sup>7</sup> G<sup>9</sup> SUS G<sup>13</sup> G<sup>7(#5)</sup> FMA<sup>7</sup> C/E Dmi<sup>7</sup> G<sup>7(#5)</sup> )

toe, gent - ly tak - ing you in its em - brace. Oh, how I dream

CMA<sup>7</sup> G<sup>7</sup> SUS CMA<sup>7</sup> G<sup>7</sup> SUS

I might be like the vel - vet moon to you.

Alternate changes,  
bars 1-4 of [A] & [C]:

CMA<sup>7</sup> C<sup>7</sup> C<sup>6</sup> Fmi<sup>6</sup>/C Ami<sup>9</sup> F#<sup>7</sup>/A#

2nd verse:

Like a lover, the river wind  
Sighs and ripples its fingers through your hair.  
Upon your cheek it lingers,  
Never having known a sweeter place.  
Oh, how I dream  
I might be like the river wind to you.

# Bright 6/8 Swing

(16th's swing)

♩. = 87

# Like Father, Like Son

Billy Childs

**(Intro)** **(3x's)**

*mf* (pn.)

*E<sub>MI</sub><sup>11</sup>* *E<sub>MI</sub><sup>11</sup>* *F<sup>7(b9)</sup>(#5)*

(bass doubles lowest pn. notes)

**A**

*B<sup>b</sup><sub>MI</sub><sup>9</sup>* *B<sup>b</sup><sub>MI</sub><sup>6</sup>* *B<sup>b</sup><sub>MI</sub><sup>9</sup>* *B<sup>b</sup><sub>MI</sub><sup>6</sup>* *A<sub>MI</sub><sup>9</sup>* *A<sub>MI</sub><sup>6</sup>* *A<sub>MI</sub><sup>9</sup>* *D<sup>13</sup>(#11)(b9)*

*A<sup>b</sup><sub>MA</sub><sup>7(#11)</sup>* *E<sub>MI</sub><sup>7</sup>* *G<sup>b</sup><sub>MA</sub><sup>7(#11)</sup>* *B<sup>b</sup><sub>MA</sub><sup>7(#11)</sup>* *B<sub>MI</sub><sup>7</sup>* *E<sup>b</sup><sub>MA</sub><sup>7</sup>* *G<sub>MA</sub><sup>7(#11)</sup>* *B<sub>MA</sub><sup>9</sup>*

**(3x's)**

*B<sup>b</sup><sub>MI</sub><sup>11</sup>* *B<sup>b</sup><sub>MI</sub><sup>11</sup>* *B<sup>7</sup>(#9)(#5)*

**B**

*E<sub>MI</sub><sup>9</sup>* *E<sub>MI</sub><sup>6</sup>* *E<sub>MI</sub><sup>9</sup>* *E<sub>MI</sub><sup>6</sup>* *E<sup>b</sup><sub>MI</sub><sup>9</sup>* *E<sup>b</sup><sub>MI</sub><sup>6</sup>*

*E<sup>b</sup><sub>MI</sub><sup>9</sup>* *A<sup>b</sup><sub>13</sub>(#11)(b9)* *D<sub>MA</sub><sup>7(#11)</sup>* *B<sup>b</sup><sub>MI</sub><sup>7</sup>* *C<sub>MA</sub><sup>7(#11)</sup>* *E<sub>MA</sub><sup>7(#11)</sup>*

*(cresc.)*

*f*

*G<sup>b</sup>* *A<sup>b</sup>* *A<sup>b</sup>* *G<sup>b</sup>* *F<sup>13</sup><sub>SUS</sub>*

*B<sub>MA</sub><sup>7</sup>* *E* *C<sup>#</sup><sub>MA</sub><sup>7</sup>* *E<sup>b</sup><sub>MA</sub><sup>7</sup>* *A<sup>b</sup><sub>MA</sub><sup>7</sup>* *D<sup>b</sup>*

*G<sub>MA</sub><sup>7</sup>* *C<sub>MA</sub><sup>7</sup>* *B<sup>b</sup><sub>MA</sub><sup>7</sup>* *F<sub>MA</sub><sup>7</sup>* *G*

*E<sup>b</sup><sub>MI</sub><sup>7(add MA 7)</sup>*



Chords:  $B_{Mi}^{9 (add 9)}$ ,  $G_{\#}^{sus}$ ,  $A_{Mi}$ ,  $F_{\# Mi}^7 (omit 5)$

Chords:  $E/F$ ,  $F_{\#}^9(b5)$ ,  $B^9(\#11)$ ,  $E^7$ ,  $E^b$ ,  $F$ ,  $B^b_{Mi}$ ,  $B_{Mi}^7(b13)$

Chords:  $E_{Mi}^{11}$ ,  $F^7(b9)(\#5)$

**C** (Solos)

Chords:  $B^b_{Mi}^9$ ,  $A_{Mi}^9$ ,  $A_{Mi}^9 D^7$ ,  $A^b_{MA}^7 E_{Mi}^7$ ,  $G^b_{MA}^7 B^b_{MA}^7$  ( $\#11$ )

Chords:  $B_{Mi}^7$ ,  $E^b_{MA}^7$ ,  $G_{MA}^7$  ( $\#11$ ),  $B_{MA}^7$ ,  $B^b_{Mi}^9$ ,  $B^b_{Mi}^9 B^7(\#9)$

**D**

Chords:  $E_{Mi}^7$ ,  $E^b_{Mi}^7$ ,  $E^b_{Mi}^7 A^b^7$ ,  $D_{MA}^7$  ( $\#11$ ),  $B^b_{Mi}^7$ ,  $C_{MA}^7$  ( $\#11$ ),  $E_{MA}^7$  ( $\#11$ )

Chords:  $G^b_{Ab}$ ,  $A^b_{Gb}$ ,  $F^{13}_{sus}$ ,  $F^{13}_{sus}$ ,  $G^b_{Ab}$ ,  $A^b_{Gb}$ ,  $F^{13}_{sus}$ ,  $A^7(\#9)$

**E**

Chords:  $D_{Mi}^7$ ,  $F_{Mi}^7$ ,  $G_{Mi}^7$ ,  $A_{Mi}^7$ ,  $B_{Mi}^7$ ,  $C_{Mi}^7$ ,  $F^7$  ( $B^7$  last x)

(bass walks)

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

Chords:  $E_{Mi}^{11}$ ,  $G_{Mi}^6/A$

(Vamp & fade)

## Like Sonny

John Coltrane

**A**

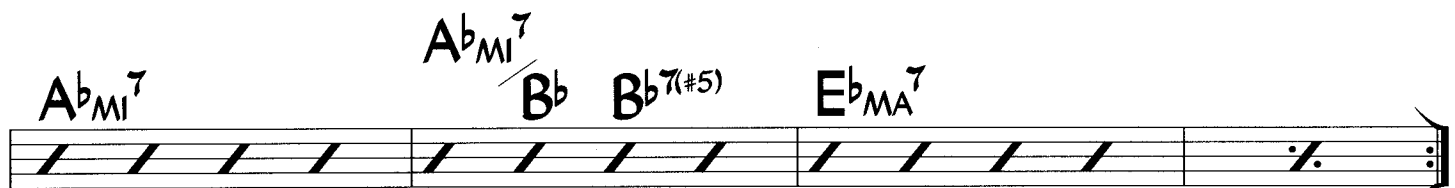
(tenor)

Chords:  $D_{MI}^7$ ,  $F_{MI}^7$ ,  $A^b_{MI}^7$ ,  $B^b7(\#5)$ ,  $E^b_{MA}^7$ ,  $A_{MI}^7$ ,  $A_{MI}^7$ ,  $F_{MI}^7$ ,  $C^\#_{MI}^7$ ,  $(C^7)$   $C^\#_{MI}^7$ ,  $F^\#7$ ,  $B_{MA}^7$ ,  $E^b_{MI}^7$ ,  $A^b7$ ,  $D_{MI}^7$ ,  $F_{MI}^7$ ,  $A^b_{MI}^7$ ,  $B^b$ ,  $B^b7(\#5)$ ,  $\oplus$ ,  $E^b_{MA}^7$

(Solos - Swing)

**B**

Chords:  $D_{MI}^7$ ,  $F_{MI}^7$ ,  $A^b_{MI}^7$ ,  $B^b$ ,  $B^b7(\#5)$ ,  $E^b_{MA}^7$



After solos, D.C. al Coda





Photo by Joe LaRusso,  
©1985

**DAVE SANBORN**

## Med. Funk Ballad

David Sanborn

**J = 92**

## Intro

**7 (alto fills)**

**Med. Funk Ballad**  
 J = 92 (Intro)  $E_{MA}^7$  (alto fills)  $E_D$   $B^b_{MA}^7$   $A_F$   $C_{G\#}$

(sample bass line)

**A**  $E_{MA}^7$  (alto)  $D^{\#}_{MI}^7$   $D^7$   $C^{\#}_{MI}^7$

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

$A_{MA}^7$   $F^{\#7}$

$A_{MA}^7$   $F^{\#9}$   $F^{\#}_{MI}^9$   $F^{7(\#9)}$   $E_{MA}^7$   $D^{\#}_{MI}^7$

2.  $F^{\#7}$   $A_{MA}^7$   $F^{\#9}$   $F^{7(\#9)}$   $B^b_{MA}^7$

$B^b_{MA}^7(b5)$   $A_F$   $C_{G\#}$   $B^b_{MA}^7(b5)$   $A_F$   $C_{G\#}$   $C^{\#7(\#9)}$

**B**  $C^{\#7(\#9)}$  1-3.  $F^{\#7}$  (alto fills)

4.  $F^{\#7}$   $F^{\#}_{MI}^9$   $F^{7(\#9)}$   $E_{MA}^7$   $D^{\#}_{MI}^7$

D.S. al 2nd ending al Coda

(Alto solo)  $C^{\#7(\#9)}$   $F^{\#7}$

Vamp, solo, & fade

Melody is freely interpreted.

## Little Wind

Geri Allen

**A**  $\text{♩} = 195$  (2nd x only)

(synth.)

(pn.)

$B^b(\text{add } 9)$   $C(\text{add } 9)$   $G^7_{\text{SUS}}$   $A_{\text{MI}}^7$   $F^{\#}MA^7_{\text{SUS}}$   $E_{MA}^7_{\text{SUS}}$

$D$   $E$   $D^{\#}$   $D^{\#}$

(bass w/ pn. L.H.)

$B^b(\text{add } 9)$   $C(\text{add } 9)$   $G^7_{\text{SUS}}$   $A_{\text{MI}}^7$   $F^{\#}MA^7_{\text{SUS}}$   $E_{MA}^7_{\text{SUS}}$

$D$   $E$   $D^{\#}$   $D^{\#}$

**(Piano solo)**

**B** (synth.)  $B^b(\text{add } 9)$   $C(\text{add } 9)$   $G^7_{\text{SUS}}$   $A_{\text{MI}}^7$   $F^{\#}MA^7_{\text{SUS}}$   $E_{MA}^7_{\text{SUS}}$

(bass)  $D$   $E$   $D^{\#}$   $D^{\#}$

$B^b(\text{add } 9)$   $C(\text{add } 9)$   $G^7_{\text{SUS}}$   $A_{\text{MI}}^7$   $F^{\#}MA^7_{\text{SUS}}$   $E_{MA}^7_{\text{SUS}}$

$D$   $E$   $D^{\#}$   $D^{\#}$

Vamp & solo till cue;  
On cue continue to **C**

(1st &amp; 2nd x's: as written)

3rd &amp; following x's: piano solo, indef.

**C**

(after 1st x: F, tied) (bass w/pn. L.H.)

(synth.)

Bass line continues for solos (with slight variation). Piano does not double bass lines during piano solos. Chord names are suggested for solos. On recording, first 4 bars of C are omitted just before the D.C. Synth. part at

Vamp till cue; On cue, D.C., play **A**, vamp & fade on **B**

## Med. Funk Shuffle

## Loose Ends

Mike Stern

(♩ =  $\frac{3}{4}$ )  
♩ = 75

**A**

(gtr. - add ten. on repeat & D.C.)

Chords:  $A_{MA}^7$   $E^b$   $A^b_{MA}^7$   $E^b$   $G^b_{MA}^7$   $E^b$   $E^b_{MA}^7$   $D^b_{MI}^7$

Chords:  $E^b_{(add\ 9)}$   $G$   $F^9_{SUS}$   $A_{MA}^7$   $E^b$   $A^b_{MA}^7$   $E^b$   $G^b_{MA}^7$   $E^b$   $E^b_{MA}^7$   $C_{MI}^7$   $B_{MA}^7$

Chords:  $F^{\#}_{MI}^7$   $F^{7(\#5)}$   $E_{MI}^7$   $E^b_{7(\#5)}$

(gtr. fills)

(1st x only:  $D_{MI}^9$ )

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

1.  $C^{\#}_{MI}^9$   $C^{7(\#11)}$   $B^9_{SUS}$   $B^b_{MI}^{7(11)}$

D.C. al 2nd ending

**B** 2.  $C^{\#}_{MI}^9$   $C^{7(\#11)}$   $B^9_{SUS}$   $E^{13}_{SUS}$

[  $G^{\#}$  pedal on D.C. - (lower notes on D.C. only) ]

Chords:  $B^b_{MI}^{7(b5)}$   $A_{MA}^7$   $A^b_{MI}^{7(11)}$   $F^{7(\#5)}$   $G_{MA}^7$

Chords:  $B_{MI}^7$   $B$   $G_{MA}^7$   $F^{\#}_{MI}^{7(b5)}$   $F_{MI}^7$   $E_{MI}^7$   $E^b_{7(\#5)}$   $D_{MI}^9$   $A^b_{7(\#5)}$

(gtr. fills)

(1st x only:  $G_{MI}^9$ )



**C** **F# bass**

(gtr. w/ ten.)

**F#<sup>7</sup>SUS** **F<sup>7</sup>(#9)** **E<sup>7</sup>SUS** **E<sup>b</sup>7(#9)** **D<sup>9</sup>SUS** **C#7(#9)** **C7(b9)** **B<sup>7</sup>SUS**

**F#<sup>7</sup>SUS** **F<sup>7</sup>(#9)** **E<sup>7</sup>SUS** **E<sup>b</sup>7(#9)** **D<sup>9</sup>SUS** **C#7(#9)** **C7(b9)** **B<sup>7</sup>SUS**

(Solos)

**D** **E<sub>MI</sub><sup>9</sup>** (bs.)

**A<sup>9</sup>SUS** **F#<sub>MI</sub><sup>7</sup>** **G<sub>F#</sub>** **F#<sub>MI</sub><sup>7</sup>** **A<sup>9</sup>SUS** **C#7(#9)** **F#<sub>MI</sub><sup>7</sup>**

2 2 2 2 2

Solo on **D**; To end last solo, continue on to **E**

**E** (Solo continues)

**E<sub>MI</sub><sup>9</sup>** (bs.)

(8) (end solo)

**(D pedal)**

**D.C. al 2nd ending al Coda**  
(no repeat of **D<sub>MI</sub><sup>9</sup>** section)

**(tenor solos)**

**G<sub>MI</sub><sup>9</sup>**

**(On cue)** **C<sub>MA</sub><sup>7</sup>** **F#** **B<sub>MA</sub><sup>7</sup>** **F#** **A<sub>MA</sub><sup>7</sup>** **F#** **F#<sub>MA</sub><sup>7</sup>** **E<sub>MI</sub><sup>9</sup>** **(Vamp till cue)**

(gtr. w/ ten.) (rit.)

(8)



Photo by Tom Copi

**EDDIE GOMEZ**

# Bright Swing

♩ = 248

## Loxodrome

Eddie Gomez  
(As played by Steps Ahead)

194

**A**

(tenor)

**B**

(Solos)

(fine)

After solos, D.C. al fine

Chords and notation in Section A:

- Bar 1:  $G_{MI}^7$  (triplet)
- Bar 2:  $E^{7(\#5)}$
- Bar 3:  $E/F$
- Bar 4:  $B/G$  (triplet)
- Bar 5:  $B/C$
- Bar 6:  $C_{MA}^7$
- Bar 7:  $B^b_{7sus}^{(b9)}$  fill
- Bar 8:  $B^b_{(add 9)}$
- Bar 9:  $E_{MA}^{7(b5)}$
- Bar 10:  $B^{(add 9)}$
- Bar 11:  $F^{\#7(\#9)}$
- Bar 12:  $B/G$
- Bar 13:  $B/G$
- Bar 14:  $G_{MA}^{7(b5)}$
- Bar 15:  $C_{MI}^7$  fill
- Bar 16:  $A_{MI}^{7(b5)}$
- Bar 17:  $C_{MI}^7$
- Bar 18:  $F^{7(\#5)}$
- Bar 19:  $B_{MI}^7$
- Bar 20:  $C_{MI}^7$
- Bar 21:  $F^{7(\#5)}$
- Bar 22:  $B^b_{MI}^{(MA7)}$
- Bar 23:  $B^b_{MI}^{(MA7)}$
- Bar 24:  $B^b_{MI}^7$
- Bar 25:  $G$  (last x: rit. to end)
- Bar 26:  $A^b$

Chords and notation in Section B:

- Bar 1:  $G_{MI}^7$
- Bar 2:  $E^{7(\#5)}$
- Bar 3:  $F_{MA}^7$
- Bar 4:  $B/G$
- Bar 5:  $C_{MA}^7$
- Bar 6:  $B^b_{7sus}^{(b9)}$
- Bar 7:  $D_{MI}^7$
- Bar 8:  $E_{MA}^{7(b5)}$
- Bar 9:  $B^{(add 9)}$
- Bar 10:  $F^{\#7(\#9)}$
- Bar 11:  $G_{MA}^7$
- Bar 12:  $C_{MI}^7$
- Bar 13:  $A_{MI}^{7(b5)}$
- Bar 14:  $C_{MI}^7$
- Bar 15:  $F^{7(\#5)}$
- Bar 16:  $B_{MI}^7$
- Bar 17:  $C_{MI}^7$
- Bar 18:  $F^{7(\#5)}$
- Bar 19:  $B^b_{MI}^7$
- Bar 20:  $G/A^b$

Intro on record is one chorus played rubato (bass plays fills).

Bass plays one note per change on head (except for 8-bar fill sections, where bass walks). Bass walks for solos.

# Lullaby of the Leaves

Med. Swing

Lyric: Joe Young  
Music: Bernice Petkere

**A**  $C_{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G^{7(\#5)}$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $E^b9$

Crad - le me where south - ern skies can watch me with a mil - lion eyes, Oh

$D_{MI}^{7(b5)}$   $G^{7(\#5)}$   $C_{MI}$   $A^b7$   $G^7$

sing me to sleep, Lul - la - by of the leaves.

$C_{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G^{7(\#5)}$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $E^b9$

Cov - er me with heav - en's blue and let me dream a dream or two, Oh

$D_{MI}^{7(b5)}$   $G^{7(\#5)}$   $C_{MI}$   $\%$

sing me to sleep, Lul - la - by of the leaves. I'm

**B**  $(F_{MI}^7)$   $A^b7$

breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song through the trees, Ooh

$C^6$   $G^9_{SUS}$   $C^6$   $C^7$   $(F_{MI}^7)$   $A^b7$

ooh, ooh ooh, ooh ooh. That pine mel - o - dy car - ess - ing the shore, Fa -

$(F_{MI}^7)$   $A^b7$   $C^6$   $A^7$   $D_{MI}^{7(b5)}$   $G^{7(\#5)}$

mil - iar to me, I've heard it be - fore, Ooh ooh, ooh ooh. That's south - land.

**C**  $C_{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G^{7(\#5)}$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $E^b9$

Don't I feel it in my soul, and don't I know I've reached my goal, Oh

$D_{MI}^{7(b5)}$   $G^{7(\#5)}$   $C_{MI}$   $(D_{MI}^{7(b5)})$   $G^7$

sing me to sleep, Lul - la - by of the leaves.

## Med. Afro/Latin

## Mahjong

Wayne Shorter

♩ = 164

**(Intro)**  $F^7_{SUS}$   $E^b6_9$   $(8x's)$

(sample bass line) (bass simile)

**A**  $F^7_{SUS}$   $E^b6_9$   $F^7_{SUS}$   $E^b6_9$

(ten.)

$F^7_{SUS}$   $E^b6_9$   $F^7_{SUS}$   $E^b6_9$

$D^b_{MA}13$   $E^b6_9$   $D^b_{MA}13$   $E^b6_9$

$D^b_{MA}13$   $E^b6_9$   $D^b_{MA}13$   $E^b6_9$

**(Swing)**  $D^7(\#9)$   $E^b_{MI}7$   $A^b7(b9)$   $D^b_{MA}7$   $C^{\#}_{MI}7$   $F^{\#}7$

**(Afro/Latin)**  $F^7_{SUS}$   $E^b6_9$   $F^7_{SUS}$   $E^b6_9$

$F^7_{SUS}$   $E^b6_9$   $F^7_{SUS}$   $E^b6_9$

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

$F^7_{SUS}$   $E^b6_9$

Vamp, fill & fade

Head is played twice before and after solos.

# Manha de Carnaval

(A Day in the Life of a Fool)

Medium Bossa Nova

Music by Luis Bonfá

Lyric by Carl Sigmand

**A**  $G_{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G_{MI}$   $A_{MI}^{7(b5)}$   $D^7$

A day \_\_\_\_\_ in the life \_\_\_\_\_ of a fool, \_\_\_\_\_ A

$G_{MI}$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $G^{7(b9)}$

sad \_\_\_\_\_ and a long, \_\_\_\_\_ lone - ly day. \_\_\_\_\_ I walk the

$C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $(F_{MI}^7 B^b^7)$   $E^b_{MA}^7$

a - ve - nue, \_\_\_\_\_ hop - ing to run in - to \_\_\_\_\_ the wel - come

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

sight of you \_\_\_\_\_ com - ing my way. \_\_\_\_\_ I'll

**B**  $G_{MI}$   $A_{MI}^{7(b5)}$   $D^7$   $G_{MI}$

stop \_\_\_\_\_ just a - cross \_\_\_\_\_ from your door, \_\_\_\_\_ But

$D_{MI}^{7(b5)}$   $G^7$   $C_{MI}$

you're \_\_\_\_\_ nev - er there \_\_\_\_\_ an - y more. \_\_\_\_\_ So

$C_{MI}^7$   $A_{MI}^{7(b5)}$   $D^7$   $G_{MI}^7$   $(F_{MI}^7 B^b^7)$   $E^b_{MA}^7$

back \_\_\_\_\_ to my room and here in the gloom I

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

cry \_\_\_\_\_ tears of good - bye. \_\_\_\_\_ Till you



# The Masquerade Is Over

Lyric: Herb Magidson  
Music: Allie Wrubel

**Med. Ballad\***

**A**  $E^b_{MA}{}^7$   $D_{MI}{}^7$   $G^7$   $C_{MI}{}^7$   $F^9$   $B^b_{MI}{}^7$   $E^b{}^9$

Your eyes don't shine \_\_\_\_\_ like they used to shine, And the

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

thrill is gone \_\_\_\_\_ when your lips meet mine, I'm a -

$E^b_{MA}{}^7$   $B^b_{MI}{}^7$   $E^b{}^7$   $A^b_{MA}{}^7$   $D^b{}^9$

fraid \_\_\_\_\_ the mas - que - rade is o - ver, And so is

$G_{MI}{}^7$   $C^7$   $F_{MI}{}^7$   $B^b{}^7$

love, and so is love. \_\_\_\_\_ Your

**B**  $E^b_{MA}{}^7$   $D_{MI}{}^7$   $G^7$   $C_{MI}{}^7$   $F^9$   $B^b_{MI}{}^7$   $E^b{}^9$

words don't mean \_\_\_\_\_ what they used to mean, They were

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

once in - spired, \_\_\_\_\_ now they're just rou - tine, I'm a -

$E^b_{MA}{}^7$   $B^b_{MI}{}^7$   $E^b{}^7$   $A^b_{MA}{}^7$   $D^b{}^9$

fraid \_\_\_\_\_ the mas - que - rade is o - ver, and so is

\* also played with a medium swing feel.



love, and so is love. I

**C** guess I'll have to play Pag - liac - ci, and get my - self a clown's dis - guise; And

learn to laugh like Pag - liac - ci, with tears in my eyes. You

**D** look the same, you're a lot the same, But my

heart says "No, no you're not the same." I'm a -

fraid the mas - que - rade is o - ver, And so is

love, and so is love.

alternate changes for  
bars 5-7 of

**A**, **B**, & **D**: AMI7 D7 GMI7 C7 F#MI7 B7

# Mean to Me

Roy Turk  
Fred E. Ahlert

Med. Swing

**A**  $F_{MA}^7$   $F^{\#o7}$   $G_{MI}^7$   $C^7$   $(G^{\#o7})$   $A_{MI}^7$   $F_{MA}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b9$

Mean to me, — Why must — you be mean to me? — Gee, hon - ey it

$F_{MA}^7$   $D^7$   $G_{MI}^7$   $C^7$   $F^6$   $D_{MI}^7$   $G^7$   $C^7$

seems to me — you love to see — me cry - in'. I don't know why. —

$F_{MA}^7$   $F^{\#o7}$   $G_{MI}^7$   $C^7$   $(G^{\#o7})$   $A_{MI}^7$   $F_{MA}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b9$

I stay home — each night — when you say you'll phone, — You don't — and I'm

$F_{MA}^7$   $D^7$   $G_{MI}^7$   $C^7$   $F^6$   $B^b6$   $F^6$   $C_{MI}^7$   $F^7$

left a - lone, — Sing - in' the blues — and sigh - in'. You treat me

**B**  $B^b6$   $C^9$   $F^7$   $B^b6$   $E^b7$   $D^7$

cold - ly each day — in the year; — You al - ways

$G_{MI}$   $E^b7$   $D^7$   $G^9$   $C^7$   $C^{7(\#5)}$

scold me when - ev - er some - bod - y is near, dear.

**C**  $F^6$   $F^{\#o7}$   $G_{MI}^7$   $C^7$   $(G^{\#o7})$   $A_{MI}^7$   $F_{MA}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$   $E^b9$

It must be — great fun — to be mean to me, — You should - n't for

$F_{MA}^7$   $D^7$   $G_{MI}^7$   $C^7$   $F^6$   $(D_{MI}^7$   $G_{MI}^7$   $C^7)$

can't you see — what you mean to me. —

# Memories of You

Lyric: Andy Razaf

Music: Eubie Blake

*Med. Ballad*

**A**  $E^b_{MA}{}^7$   $E^{\circ}{}^7$   $F_{MI}{}^7$   $F^{\#}{}^{\circ}{}^7$   $E^b_{MA}{}^7/G$   $C_{MI}{}^7$   $A_{MI}{}^7(b5)$   $A^b_{MI}{}^6$

Wak - ing skies at sun - rise, Ev - 'ry sun - set, too,

$E^b_{MA}{}^7$   $D^7$   $D^b13$   $C^{7(b9)}$   $F^7$   $B^b9$   $E^b6$   $F_{MI}{}^7$   $B^b7$

Seems to be bring - ing me mem - o - ries of you.

$E^b_{MA}{}^7$   $E^{\circ}{}^7$   $F_{MI}{}^7$   $F^{\#}{}^{\circ}{}^7$   $E^b_{MA}{}^7/G$   $C_{MI}{}^7$   $A_{MI}{}^7(b5)$   $A^b_{MI}{}^6$

Here and there, ev - 'ry - where, Scenes that we once knew,

$E^b_{MA}{}^7$   $D^7$   $D^b13$   $C^{7(b9)}$   $F^7$   $B^b9$   $E^b6$   $D_{MI}{}^7(b5)$   $G^7$

And they all just re - call mem - o - ries of you.

**B**  $C_{MI}$   $A^b9$   $C_{MI}$   $F^9$   $G^7$

How I wish I could for - get those hap - py yes - ter - years

$C_{MI}$   $F^9_{SUS}$   $F^9$   $F_{MI}{}^7$   $B^b7$

that have left a ro - sa - ry of tears.

**C**  $E^b_{MA}{}^7$   $E^{\circ}{}^7$   $F_{MI}{}^7$   $F^{\#}{}^{\circ}{}^7$   $E^b_{MA}{}^7/G$   $C_{MI}{}^7$   $A_{MI}{}^7(b5)$   $A^b_{MI}{}^6$

Your face beams in my dreams, Spite of all I do,

$E^b_{MA}{}^7$   $D^7$   $D^b13$   $C^{7(b9)}$   $F^7$   $B^b9$   $E^b6$   $F_{MI}{}^7$   $B^b7$

Ev - 'ry - thing seems to bring mem - o - ries of you.

## Med. Straight 8th's

## Midland

Billy Childs

♩ = 136

(Intro)

(2nd x:)

(sop.)

(pn.)

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

(sample bass line)

A

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

(pn.)

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

1.

 $F_{MI}^7$  $D^b_{MA}^7(\#11)$  $D_{MI}^7(\#11)$  $D^b_{MA}^7(\#11)$  $D_{MI}^7(\#11)$  $D^b_7/G$

2.

Chords:  $F_{MI}^7$ ,  $B^b_{MI}^7$

Chords:  $F^{\#}_{MI}^{11}$ ,  $F_{MA}^{7(\#11)}$ ,  $C_{MA}^{7(\#11)}$   $B$

Chords:  $D_{MI}^9$ ,  $B^b_{MI}^9$ ,  $E^b_{13}$

Chords:  $C^{\#}_{MI}^9$ ,  $F^{\#7}$ ,  $B_{MA}^7$ ,  $G^{\#}_{MI}^7$

Chords:  $F_{13(b9)}$ ,  $F_{7(b9)}$ ,  $B^b_{7(\#9)}$ ,  $E^b_{MI}^7$  (pn.),  $E_{MI}^9$

Chords:  $B_{MI}^9$ ,  $E_{MI}^9$ ,  $B_{MI}^9$ ,  $G^{\#7(\#9)}$

Chords:  $C^{\#7(\#9)}$ ,  $G_{MI}^9$ ,  $G_{MI}^9$ ,  $F_3$ ,  $E^b_{MA}^{7(\#11)}$ ,  $D_{MI}^{11(b5)}$ ,  $G_{7(\#11)}$

Chords:  $C_{MI}^7$ ,  $A^b_{MA}^{7(\#11)}$

Chords:  $C_{MI}^7$ ,  $A^b_{MA}^{7(\#11)}$

Chords:  $A^b_{MA}^{7(\#11)}$ ,  $G_{7(\#5)}$

Anticipated chords are played on beat 1 for solos.

Solo on form (AABC)

After solos, D.S., play melody,  
vamp & fade on [C] (drums fill)

## Med. Funk

♩ = 186

## Mine Is Yours

Bob Mintzer

**(Intro)**

(pn.)  $C^{(add \flat 13)}$  (bs.)  $F_{MI}^6$   $C^{(add \flat 13)}$  (bs. simile until bar 7 of **A**)

**A**

(ten. & flugel.)  $C^{(add \flat 13)}$  (pn.)  $F_{MI}^6$   $C^{(add \flat 13)}$   $C^{(add \flat 13)}$

$C^{(add \flat 13)}$   $E^{(add 9)}$   $G^{\#}$   $G_{MI}^7$   $C^{(add \flat 13)}$

$F_{MI}^6$   $C^{(add \flat 13)}$   $C$   $E^{(add 9)}$   $G^{\#}$   $A^7$   $(\flat 9 \sharp 5)$

**B**  $D_{MI}^{11}$   $B^{\flat}_{MI}^{11}$

$E^{\flat 7}(\sharp 11 \flat 9)$   $A^{\flat 13}_{sus}$

$A\flat^{13}(\sharp 11)$   $D\flat^{13}/A\flat$   
 $F\sharp M^9$   $E\flat^9(\sharp 11)$   $A\flat^{13}_{SUS}$   
 $A\flat^{13}(\sharp 11)$   $D\flat^{13}/A\flat$   $F\sharp M^9$   $E\flat^9(\sharp 11)$

**C**  
 (pn.)  
 N.C.  
 (bs.)

1.

NC.

2. (flugel.)

(pn., ten.)

NC.

$C^7(\text{alt.})$  solo break

(fine)

**D** (Solos) (On cue)

C pedal  $C_{MA}^7$   $F_{MI}^6/C$   $C_{MI}^7$   $A\flat_{MA}^7/C$

Vamp till cue

C pedal (On cue)

$A\flat_{MA}^7$   $F_{MI}^9$   $C_{D\flat}$   $B\flat_{MI}^{11}$

Vamp till cue

Solo on **D**; After solos, D.S. al fine

Chords at letter B are very sustained

# Fast Swing

♩ = 260

## Mo' Joe

Joe Henderson

First system of musical notation. Treble clef, key signature of three flats (Bb, Eb, Ab), common time. The melody is in the treble staff, and the bass line is in the bass staff. Chords are indicated below the bass staff: (trp.) G<sup>b</sup>MA<sup>7(b5)</sup> F<sup>MI</sup> G<sup>b</sup>MA<sup>7(b5)</sup> F<sup>MI</sup>. The bass staff has a (bs.) marking under the first measure.

Second system of musical notation. Treble clef, key signature of three flats. Chords are indicated below the bass staff: G<sup>b</sup>MA<sup>7(b5)</sup> F<sup>MI</sup> E<sup>b</sup>6<sup>9</sup> D<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>C A<sup>b</sup>B<sup>b</sup>C A<sup>b</sup>B<sup>b</sup>C. The melody continues in the treble staff.

Third system of musical notation. Treble clef, key signature of three flats. Chords are indicated below the bass staff: A<sup>b</sup>B<sup>b</sup>C A<sup>b</sup>B<sup>b</sup>C A<sup>b</sup>B<sup>b</sup>C A<sup>b</sup>B<sup>b</sup>C. The melody continues in the treble staff. The system ends with a *sfz* marking and a *mf* marking.

Fourth system of musical notation. Treble clef, key signature of three flats. Chords are indicated below the bass staff: F<sup>MI</sup> E<sup>b</sup>MA<sup>7(b5)</sup> D<sup>b</sup>6<sup>9</sup> C<sup>7</sup><sub>sus</sub> B<sup>b</sup>MI<sup>7</sup> G<sup>MI</sup>7<sup>(b5)</sup>. The melody continues in the treble staff. The system is marked with a box containing the letter 'A'.

Fifth system of musical notation. Treble clef, key signature of three flats. Chords are indicated below the bass staff: B<sup>b</sup>MI<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>MA<sup>7</sup> G<sup>MA</sup>7<sup>(b5)</sup> D<sup>MA</sup>7<sup>(b5)</sup> D<sup>b</sup>MA<sup>7(b5)</sup>. The melody continues in the treble staff.



Chords:  $B^b_{MI}{}^7$   $E^b{}^7$   $A^b_{MA}{}^7$   $D^b_{MA}{}^7$   $G_{MI}{}^{7(b5)}$   $C^{7(\#5)}$   $D_{MI}{}^{7(b5)}$

Chords:  $B^b_{MI}{}^7$   $A^{13}$   $A^b_{MA}{}^7$   $D^{13(\#11)}$

drum fill

on D.S.- D.C. al fine

**B** (Solos)

Chords:  $F_{MI}$   $B^b_{MI}{}^7$

Chords:  $B^b_{MI}{}^7$   $E^b{}^7$   $A^b_{MA}{}^7$   $(D^b_{MA}{}^7)$   $G_{MA}{}^7$   $D^b_{MA}{}^7$

Chords:  $B^b_{MI}{}^7$   $E^b{}^7$   $A^b_{MA}{}^7$   $(D^b_{MA}{}^7)$   $G_{MI}{}^{7(b5)}$   $C^7$   $D_{MI}{}^{7(b5)}$

Chords:  $B^b_{MI}{}^7$   $A^{13}$   $A^b_{MA}{}^7$   $(D^7)$   $G_{MI}{}^{7(b5)}$   $C^7$   $F_{MI}$

Chords in parentheses are optional.

After solos, D.S., play AA,  
then D.C. al fine

## Fast Swing

♩ = 260

## Mo' Joe (Harmony)

(trb.)

(ten.)

[ ♪ ]

*sfz*

*mf*

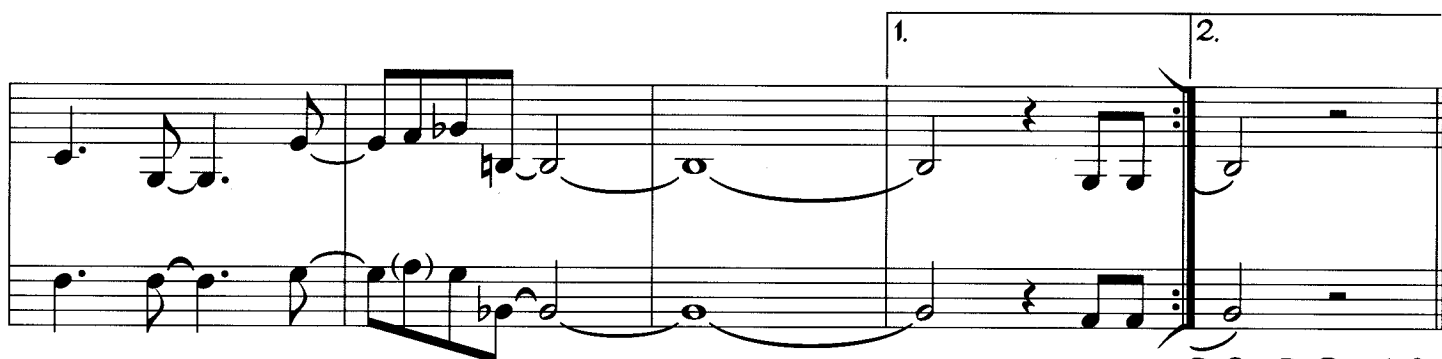
[ ♪ ]

*sfz*

*mf*

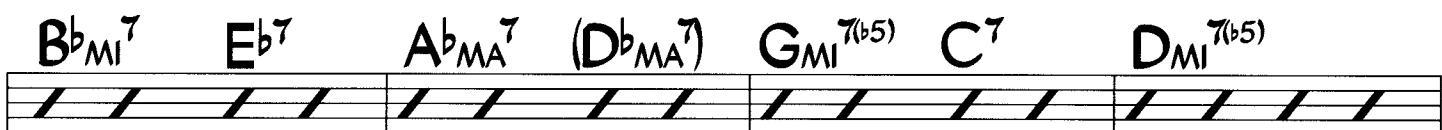
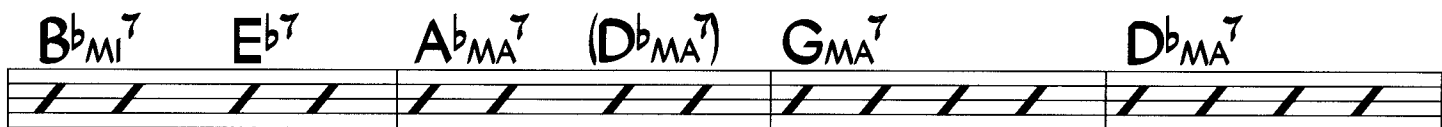
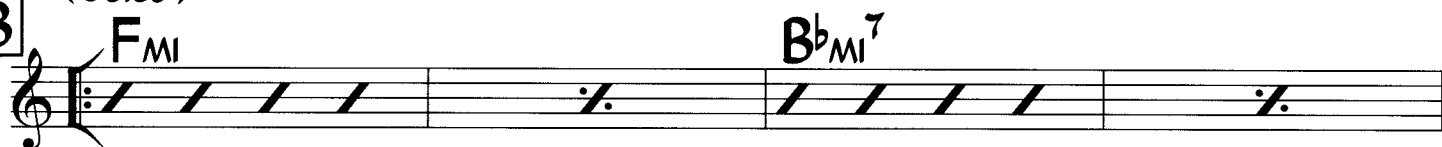
(fine)

A



on D.S.- D.C. al fine

**B** (Solos)



After solos, D.S., play AA,  
then D.C. al fine

Tenor sounds one octave lower than written.  
Chords in parentheses are optional.

Fast swing

## Moment's Notice

John Coltrane

**A**  $\text{♩} = 236$   $\text{E}_{\text{MI}}^7$   $\text{A}^7$   $\text{F}_{\text{MI}}^7$   $\text{B}^{\flat 7}$   $\text{E}^{\flat}_{\text{MA}}^7$   $\text{A}^{\flat}_{\text{MI}}^7$   $\text{D}^{\flat 7}$

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

$\text{C}_{\text{MI}}^7$   $\text{B}^{\flat}_{\text{MI}}^7$   $\text{E}^{\flat 7}$   $\text{A}^{\flat}_{\text{MA}}^7$   $\text{D}^{\flat 9}$

$\text{G}^7$   $\text{C}^7$   $\text{F}_{\text{MI}}^7$   $\text{B}^{\flat 7}$   $\text{E}^{\flat}_{\text{Bb}}$   $\text{F}_{\text{MI}}^7$   $\text{B}^{\flat}$

pedal:  $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$   $\text{♩}$

$\text{G}_{\text{MI}}^7$   $\text{B}^{\flat}$   $\text{F}_{\text{MI}}^7$   $\text{B}^{\flat}$   $\text{E}^{\flat}_{\text{Bb}}$   $\text{F}_{\text{MI}}^7$   $\text{B}^{\flat}$   $\text{G}_{\text{MI}}^7$   $\text{F}_{\text{MI}}^7$   $\text{E}^{\flat}_{\text{Bb}}$   $\text{pn. fill}$

**B**  $\text{E}_{\text{MI}}^7$   $\text{A}^7$   $\text{F}_{\text{MI}}^7$   $\text{B}^{\flat 7}$   $\text{E}^{\flat}_{\text{MA}}^7$   $\text{A}^{\flat}_{\text{MI}}^7$   $\text{D}^{\flat 7}$

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

$\text{C}_{\text{MI}}^7$   $\text{B}^{\flat}_{\text{MI}}^7$   $\text{E}^{\flat 7}$   $\text{A}^{\flat}_{\text{MA}}^7$   $\text{D}^{\flat 9}$

(bass walks)

$\text{G}^7$   $\text{C}^{7(\sharp 5)}$   $\text{A}^{\flat}_{\text{MI}}^7$   $\text{D}^{\flat 7}$   $\text{G}^{\flat}_{\text{MA}}^7$   $\text{F}_{\text{MI}}^7$   $\text{B}^{\flat 7}$

**C**

Chords and notation across staves:

- Staff 1:  $E_{mi}^7$ ,  $A^7$ ,  $F_{mi}^7$ ,  $B^b7$ ,  $E^b_{ma}^7$ ,  $A^b_{mi}^7$ ,  $D^b7$
- Staff 2:  $D_{mi}^7$ ,  $G^7$ ,  $E^b_{mi}^7$ ,  $A^b7$ ,  $D^b_{ma}^7$ ,  $D_{mi}^{7(b5)}$ ,  $G^7$
- Staff 3:  $C_{mi}^7$ ,  $B^b_{mi}^7$ ,  $E^b7$ ,  $A^b_{ma}^7$ ,  $D^b9$
- Staff 4:  $G^7$ ,  $C^7$ ,  $F_{mi}^7$ ,  $B^b7$ ,  $E^b_{B^b}$ ,  $F_{mi}_{B^b}$
- Staff 5:  $G_{mi}_{B^b}$ ,  $F_{mi}_{B^b}$ ,  $E^b_{B^b}$ ,  $F_{mi}_{B^b}$ ,  $G_{mi}_{B^b}$ ,  $F_{mi}_{B^b}$ ,  $E^b$
- Staff 6:  $E^b7(\#9)$

Annotations:

- pedal: [rhythm notation]
- solo break
- Solo on BC.
- After solos, D.S. al Coda

Kicks are not played for solos except for the pedal and the solo break (which are played every chorus).  
Melodic rhythm is somewhat freely interpreted.

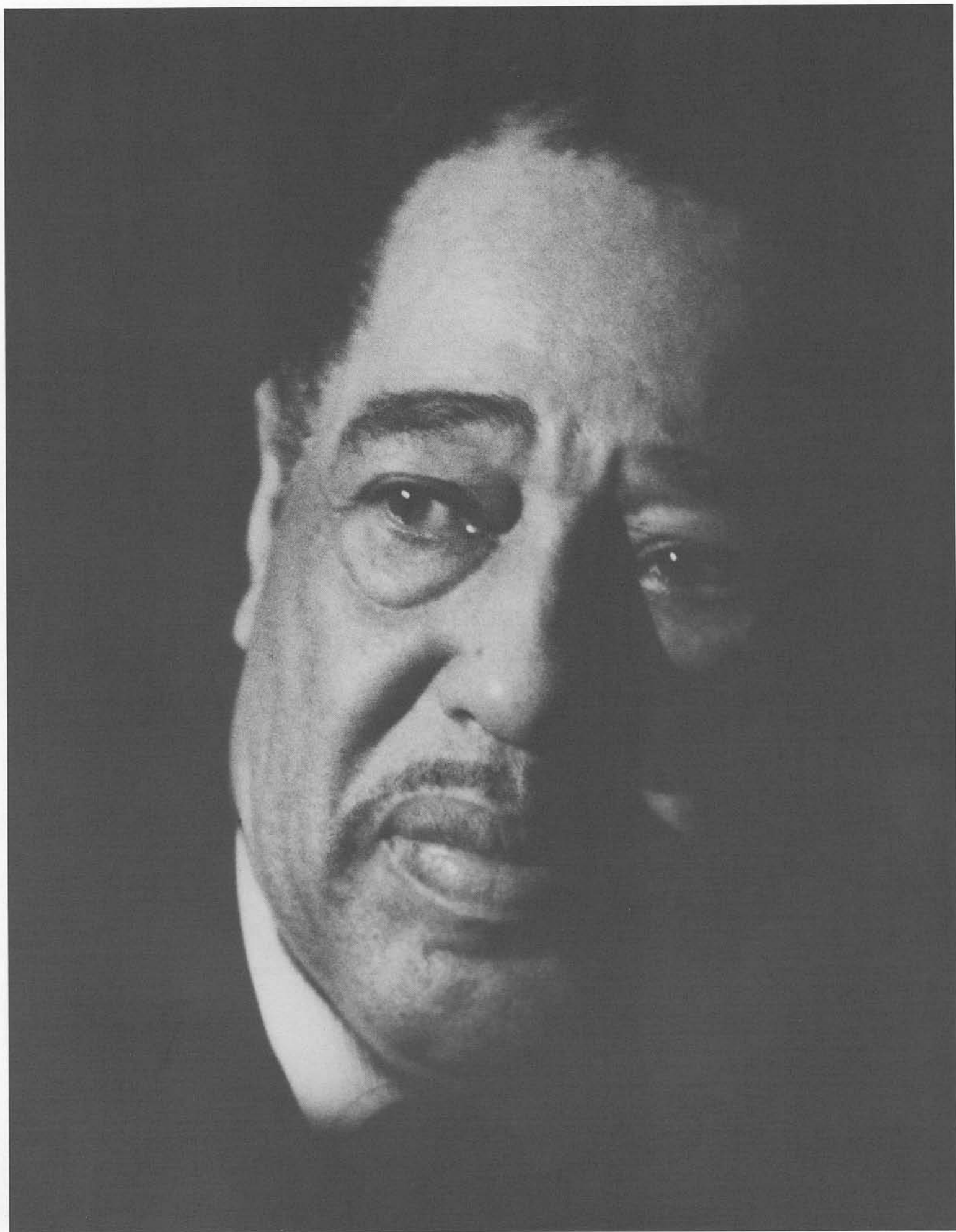


Photo by Paul Hoeffler

**DUKE ELLINGTON**

# Mood Indigo

Duke Ellington<sup>214</sup>

Irving Mills

Albany Bigard

Med. Ballad (1/8's swing)

**A**

**B<sup>b</sup>** **C<sup>9</sup>** **F<sub>M</sub>** **F<sup>9</sup>(#5)** **B<sup>b</sup>**

You ain't been blue, No, no, no.

**B<sup>b</sup>** **C<sup>9</sup>** **G<sup>b7</sup>** **F<sup>7</sup>**

You ain't been blue till you've had that mood in - di - go.

**B<sup>b</sup>** **B<sup>b7</sup>** **E<sup>b6</sup>** **A<sup>b7</sup>**

That feel - in' goes — steal - in' down to my shoes, While

**B<sup>b</sup>** **C<sup>9</sup>** **F<sub>M</sub>** **F<sup>9</sup>(#5)** **B<sup>b</sup>** **(F<sup>7</sup>)**

I sit and sigh: "Go 'long blues." **(fine)**

**B** **B<sup>b6</sup>** **G<sup>7</sup>** **C<sup>9</sup>** **C<sub>M</sub><sup>7</sup>** **F<sup>7</sup>**

Al - ways get that mood in - di - go — since my ba - by said good -

**B<sup>b6</sup>** **(C<sub>M</sub><sup>7</sup> F<sup>7</sup>)** **B<sup>b6</sup>** **G<sup>7</sup>** **C<sup>9</sup>**

bye, In the eve - ning when lights are low, —

**G<sup>b7</sup>** **F<sup>7</sup>** **B<sup>b</sup>**

I'm so lone - some I could cry. 'Cause there's no - bod - y who

**B<sup>b7</sup>** **E<sup>b6</sup>** **A<sup>b7</sup>**

cares a - bout me, — I'm just a soul who's blu - er than blue — can be.

**B<sup>b6</sup>** **G<sup>7</sup>** **C<sup>9</sup>** **C<sub>M</sub><sup>7</sup>** **F<sup>7</sup>** **B<sup>b6</sup>** **(F<sup>7</sup>)**

When I get that mood in - di - go, — I could lay me down and die.

original melody, bar 7 of **A**:



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

# Moon Rays

## Med. Latin

**J = 134**

Horace Silver

Med. Latin Horace Silver

$\text{♩} = 134$

**A**

(trp. ten.)

$A_{MA}^7/B^b$   $A^b_{MA}^7/B^b$   $A^b_{MA}^7/B^b$   $F^{\#o7}/B^b$   $E^b_{MA}^7/B^b$

$A^b_{MA}^7/B^b$   $A_{MI}^7$   $A^b_{MI}^{(b5)}$   $A^b_{MI}^{(MA7)}$   $D^b7$   $A^b_{MI}$   $G_{MI}^{7(b5)}$   $C^{7(b9)/\#5}$

$F_{MI}^9$   $B^b7^{(b9)/\#5}$   $E^b_{MA}^9$   $A^b_{13}^{(\#11)}$  1.  $E^b_{MA}^9$   $A^b_{bass}$  2.  $E^b_{MA}^9$   $A^b_{bass}$

**B**

$C_{MA}^7/D$   $C^o7/D$   $B^b{o7}/D$   $G_{MA}^7/D$

$D^b_{MA}^7/D$   $C_{MA}^7/D$

$C_{MA}^7/D$   $C^{\#}_{MI}^7$   $C_{MI}^{(b5)}$   $C_{MI}^{(MA7)}$   $F^7$   $C$   $C_{MI}$   $B_{MI}^{7(b5)}$   $E^{7(b9)/\#5}$

$A_{MI}^9$   $D^{7(b9)/\#5}$   $G_{MI}^9$   $C^{13}$   $F_{MI}^9$   $B^b_{13}$

**C**

$A^b_{MA}^7/B^b$   $A^b_{MA}^7/B^b$   $F^{\#o7}/B^b$   $E^b_{MA}^7/B^b$

$A_{MA}^7/B^b$   $A^b_{MA}^7/B^b$

$A^b_{MA}^7/B^b$   $A_{MI}^7$   $A^b_{MI}^{(b5)}$   $A^b_{MI}^{(MA7)}$   $D^b7$   $A^b_{MI}$   $G_{MI}^{7(b5)}$   $C^{7(b9)/\#5}$



(Swing)

$F_{MI}^9$   $B^b7(b9)(\#5)$   $E^b_{MA}^9$   $A^b13(\#11)$   $E^b_{MA}^9$   $A^b_{bass}$

**D** (Solos) (Swing)

$F_{MI}^7$   $B^b7$   $E^b_{MA}^7$  ( $F_{MI}^7$   $G_{MI}^7$   $C^7$ )

(1st x only)

$F^{\#}_{MI}^7$   $B^7$   $F_{MI}^7$   $B^b7$

$F_{MI}^7$   $A_{MI}^7(b5)$   $A^b_{MI}^7$   $G_{MI}^7$   $F^{\#}_{MI}^7$   $B^7$

$F_{MI}^7$   $B^b7$   $E^b_{MA}^7$   $A^b13(\#11)$   $E^b_{MA}^7$   $A^b13(\#11)$   $(G_{MI}^7)$

**E**  $A_{MI}^7$   $D^7$   $G_{MA}^7$  ( $A_{MI}^7$   $B_{MI}^7$   $E^7$ )

$B^b_{MI}^7$   $E^b7$   $A_{MI}^7$   $D^7$

$A_{MI}^7$   $C^{\#}_{MI}^7(b5)$   $C_{MI}^7$   $B_{MI}^7$   $B^b_{MI}^7$   $E^b7$

$A_{MI}^7$   $D^7$   $G_{MI}^7$   $C^7$   $F_{MI}^7$   $B^b7$

**F**  $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$  ( $F_{MI}^7$   $G_{MI}^7$   $C^7$ )

$F^{\#}_{MI}^7$   $B^7$   $F_{MI}^7$   $B^b7$

$F_{MI}^7$   $A_{MI}^7(b5)$   $A^b_{MI}^7$   $G_{MI}^7$   $F^{\#}_{MI}^7$   $B^7$

$F_{MI}^7$   $B^b7$   $E^b_{MA}^7$   $A^b13(\#11)$   $E^b_{MA}^7$   $A^b13(\#11)$   $(G_{MI}^7)$   $(last x)$

Solo on DDEF

After solos continue to letter **G** (VS) turn page

## (Shout Chorus)

**G**  $F_{MI}^{11}$   $B^7(\#5)$   $E^b_{MA}{}^7$   $F_{MI}{}^7$   $G_{MI}{}^7$   $C^7$

(unis.)

$F^{\#}_{MI}{}^7$   $B^7$   $F^{\#}_{MI}{}^7$   $B^7$   $F_{MI}^{11}$   $B^{13}$  dr. fill

$F_{MI}{}^7$   $A_{MI}{}^7(b5)$   $A^b_{MI}{}^7$   $D^b_7$   $A^b$   $G_{MI}{}^7$   $G_{MI}{}^7(b5)$   $F^{\#}_{MI}{}^7$   $B^7$

(trp. ten.)

$F_{MI}^{11}$   $B^7(\#5)$   $E^b_{MA}{}^9$   $A^b_{13}(\#11)$   $E^b_{MA}{}^9$   $A^b_{13}(\#11)$   $E^b_{MA}{}^9$   $A^b_{13}(\#11)$

(unis.) (ten. 8va b.)

**H**  $A_{MI}{}^9$   $D^{13}_{SUS}$   $G_{MA}{}^7$

$B^b_{MI}{}^9$   $E^{13}_{SUS}$   $A_{MI}{}^9$   $D^{13}$

$A_{MI}{}^7$   $C^{\#}_{MI}{}^7(b5)$   $C_{MI}{}^7$   $F^7$   $B_{MI}{}^7$   $B_{MI}{}^7(b5)$   $B^b_{MI}{}^7$   $E^b_7$

(trp. ten.)

$A_{MI}{}^9$   $D^7(\#5)$   $G_{MI}{}^9$   $C^{13}$   $F_{MI}{}^9$   $B^{13}$

(unis.) (D.S. al Coda)

**(Latin)**

$E^b_{MA}{}^9$   $A^b_{13}(\#11)$   $C_{MA}{}^7$   $D$   $C^{\circ 7}$   $B^{\circ 7}$   $G_{MA}{}^7$   $D$

$D^b_{MA}{}^7$   $D$   $C_{MA}{}^7$   $D$

8 8 8 8

**J**

(bs. w/ pn. 8va b.) **(fine)**

bass for first 8 of A, C & J (swing 1/8's):

(w/ pn. 8va b.) (etc.)

bass for first 8 of B & I:

(w/ pn. 8va b.) (etc.)

bass for last 2 bars of A & C (also end of J);

(w/ pn. 8va b.) straight 1/8's, staccato:

Drums and piano play very lightly for head (Letters A, B, C, I & J).  
Trumpet plays melody throughout.

# Moontide

Randy Brecker

Med. Straight 8th's/Latin

♩ = 144

(add 9) (omit 5)  
 B<sup>MI</sup> (A) C<sup>MI</sup> B C<sup>#7</sup> B C<sup>MA</sup> 7 (omit 5) B (add 9) G<sup>MA</sup> 7(b5) B G<sup>#</sup> A  
 (trp.)

G<sup>#</sup> A B (add 9) B<sup>MI</sup> (add 9) C<sup>MI</sup> B C<sup>#7</sup> B C<sup>MA</sup> 7 (omit 5) B (add 9) D E E<sup>b</sup>MI<sup>11</sup>

F<sup>#</sup>SUS D F<sup>#</sup> G B (add 9)

C D<sup>MA</sup> 7(#5) G F<sup>#</sup> F<sup>#</sup> C

D<sup>+</sup>(add 9) E<sup>MA</sup> 7(b5)

B<sup>b</sup>7(b9) A<sup>MA</sup> 7(b5) D E<sup>b</sup>

(ten. trp.) D<sup>MA</sup> 7 A<sup>b</sup> C<sup>#</sup> A C<sup>MA</sup> 7(b5) G<sup>MA</sup> 13(#11) B<sup>MI</sup> (add 9)

D B<sup>MI</sup> (add 9) C<sup>MI</sup> B C<sup>#7</sup> B C<sup>MA</sup> 7 (omit 5) B (add 9) D E E<sup>b</sup>MI<sup>11</sup>

F<sup>#</sup>SUS D F<sup>#</sup> G B (add 9)

8

**E** (Solos)  
 $B_{MI}^9$   $C\#7(omit\ 5)$   $B$   $B_{MI}^9$   $B_{MI}^9$   $C\#7(omit\ 5)$   $B$   $B^{(add\ 9)}$   $(B^9(\#5))$

**F**  $D_{MA}^7(\#5)$   $B^b7(b9)$   $A_{MA}^7(b5)$   $\frac{D}{E}$   $\frac{E}{F\#}$   $\frac{G^b}{A^b}$

**G**  $B_{MI}^9$   $C\#7(omit\ 5)$   $B$   $B_{MI}^9$   $B_{MI}^9$   $C\#7(omit\ 5)$   $B$   $B^{(add\ 9)}$

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

$\oplus$   $B^{(add\ 9)}$

Vamp, fill & fade

Suggested scales for soloing:

$C\#7(omit\ 5)B$  -- B Locrian #2 |  $B9(\#5)$  -- B Mixolydian b6

## Med. Straight 8th's

## Moontide (Rhythm)

Latin ♩ = 144 **A**

Chords: (pn.)  $B_{MI}^{(add\ 9)}$ ,  $C_{MI}^{(add\ 9)}$ ,  $C\sharp^7$ ,  $C_{MA}$ ,  $B^{(add\ 9)}$ ,  $G_{MA}^{7(b5)}$ ,  $B$ .

(bs.- pn. doubles most)

Chords:  $G_{MA}^{7(b5)}$ ,  $B$ ,  $G\sharp$ ,  $A$ ,  $B^{(add\ 9)}$ ,  $B_{MI}^{(add\ 9)}$ .

**B**

Chords:  $B_{MI}^{(add\ 9)}$ ,  $C_{MI}^{(add\ 9)}$ ,  $C\sharp^7$ ,  $C_{MA}$ ,  $B^{(add\ 9)}$ ,  $D$ ,  $E$ ,  $E\flat_{MI}^{11}$ .

Chords:  $F\sharp_{SUS}$ ,  $D$ ,  $F\sharp$ ,  $G$ ,  $B^{(add\ 9)}$ .

**C**

Chords:  $D_{MA}^{7(\sharp 5)}$ ,  $G$ ,  $F\sharp$ ,  $F\sharp$ ,  $C$ .

(bs. w/ pn.)

Chords:  $D^{+(add\ 9)}$ ,  $E_{MA}^{7(b5)}$ .

3

Measures 1-4:  $Bb7(b9)$ ,  $AMA7(b5)$ ,  $D/E$  (bass:  $Eb$ )

Measures 5-8:  $DMA7/Ab$ ,  $Db/A$ ,  $CMA7(b5)$ ,  $GMA13(\#11)$ ,  $Bmi$  (add 9)

**D**

Measures 9-16:  $Bmi$  (add 9),  $Cmi$  (add 9),  $C\#7$ ,  $CMA7$ ,  $B$  (add 9),  $D/E$ ,  $Ebm11$

Measures 17-20:  $F\#sus/D$ ,  $F\#G$ ,  $B$  (add 9)

**E** (Solos)

Measures 21-28:  $Bmi^9$ ,  $C\#7(omit 5)/B$ ,  $Bmi^9$ ,  $Bmi^9$ ,  $C\#7(omit 5)/B$ ,  $B$  (add 9),  $B9(\#5)$

**F**

Measures 29-36:  $DMA7(\#5)$ ,  $Bb7(b9)$ ,  $AMA7(b5)$ ,  $D/E$ ,  $E/F\#$ ,  $Gb/Ab$

**G**

Measures 37-44:  $Bmi^9$ ,  $C\#7(omit 5)/B$ ,  $Bmi^9$ ,  $Bmi^9$ ,  $C\#7(omit 5)/B$ ,  $B$  (add 9)

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

Measures 45-48:  $B$  (add 9)

Vamp, fill, & fade

Suggested scales for soloing:

$C\#7(omit 5)/B$  -- B Locrian #2

$B9(\#5)$  -- B Mixolydian b6

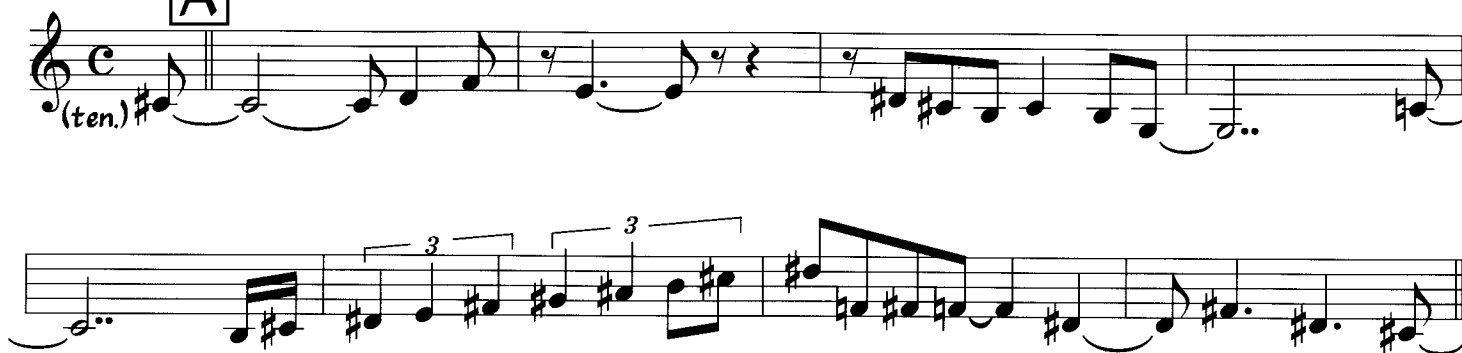
Bass notes in parentheses are below the normal range of the instrument.

## Moontide (Harmony)

Med. Straight 8th's/Latin

♩ = 144

A



B



C



(melody)



(harmony)

D





**E** (Solos)  
 $B_{MI}^9$   $C\#7(omit\ 5)$   $B$   $B_{MI}^9$   $B_{MI}^9$   $C\#7(omit\ 5)$   $B$   $B^{(add\ 9)}$   $(B^9(\#5))$

**F**  $D_{MA}^{7(\#5)}$   $B^b7(b9)$   $A_{MA}^{7(b5)}$   $\frac{D}{E}$   $\frac{E}{F\#}$   $\frac{G^b}{A^b}$

**G**  $B_{MI}^9$   $C\#7(omit\ 5)$   $B$   $B_{MI}^9$   $B_{MI}^9$   $C\#7(omit\ 5)$   $B$   $B^{(add\ 9)}$

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

$\oplus$   $B^{(add\ 9)}$

(Vamp, fill, & fade)

Suggested scales for soloing:

$C\#7(omit\ 5)/B$  -- B Locrian #2 |  $B9(\#5)$  -- B Mixolydian b6

## Med. Pop Ballad

## More Love

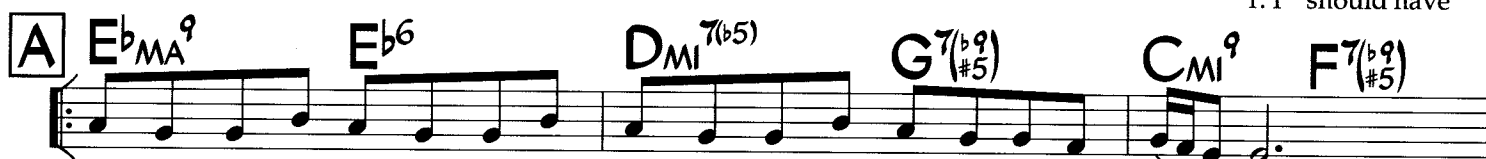
Jack Segal

(As sung by Al Jarreau)

♩ = 69

F<sub>M</sub>7

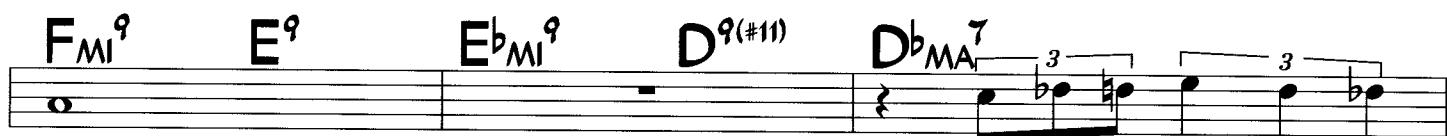
(Intro)



*mp* lis - tened more and lis - tened well, I should have been your shel - ter in the rain; \_\_\_\_\_



I should have touched you more and held you clo - ser, till I felt it melt your qui - et

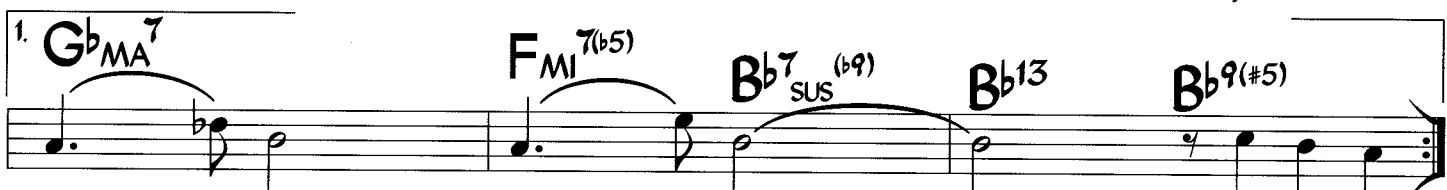


pain.

Should have had more time to



spare for you, Should have been there for you to care for you with



more \_\_\_\_\_ love,

more \_\_\_\_\_ love.

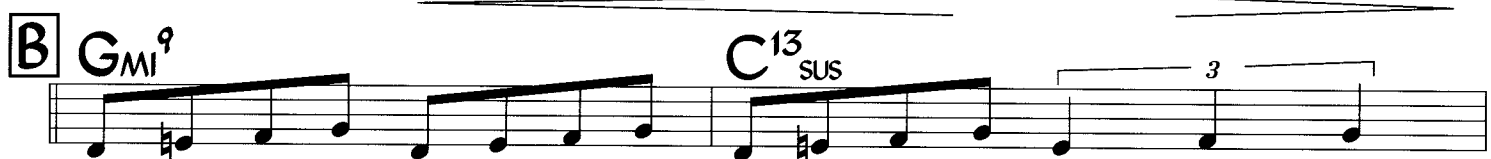
2. I could have



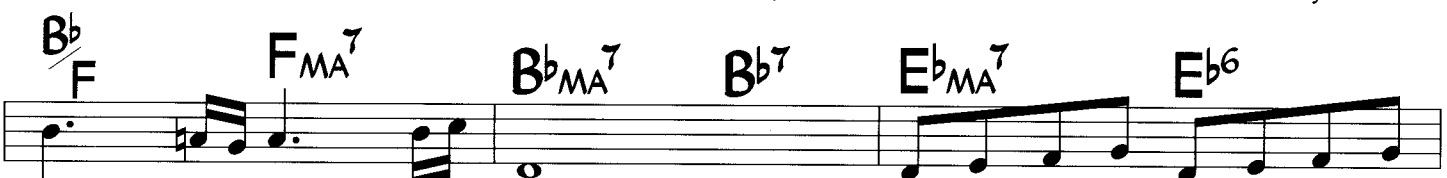
more \_\_\_\_\_ love,

more \_\_\_\_\_ love,

more \_\_\_\_\_ love.



What would it have tak - en if I on - ly could have tak - en my



eyes off of me for a while?

I'd have seen the hurt - in' hid - ing

just be-hind the cur-tain of your smile. *(cresc.)* I swore I

**C** *mf* did - n't know, which goes to show how long it takes a man to be a man; \_\_\_\_\_

But if I say e-nough and try e-nough, and pray e-nough and cry e-nough I

can. Have more time to

spare for you, Al-ways be there for you to care for you with

more love, more love, more love

*f* (fill) *(rit.)* *(cresc.)*

2nd verse 2. I could have given you the gifts I threw  
to total strangers passing through my nights;  
I could have cuddled near your gentle flame,  
been warmer there than in these glaring lights.

Should have had more time (etc.)

Melody is sung with rhythmic freedom.

# More Love (Counter-melody)

Med. Pop Ballad

$\text{♩} = 69$

$F_{MI}^7$  (Intro)

$B^b_{13}$  SUS

mp

**A** mp

(2nd x:)

1.  $G^b_{MA}^7$   $F_{MI}^7(b5)$   $B^b_{7SUS}(b9)$   $B^b_{13}$   $B^b_9(\#5)$

2.  $G^b_{MA}^7$   $G_{MI}^7(b5)$   $C^9$   $A_{MI}^7(b5)$   $D^7(b9)$

(cresc.) (decresc.)

**B**  $G_{MI}^9$   $C^{13}_{SUS}$   $B^b_F$   $F_{MA}^7$   $B^b_{MA}^7$   $B^b_7$

**C** mf

The image displays two staves of musical notation. The first staff begins with a whole note chord  $D_{MA}^7$  on a single line. The second staff contains a sequence of chords and melodic lines:  $C\sharp_{MI}^7(b5)$ ,  $F\sharp^7(b5)$ ,  $F\sharp^7$ ,  $B_{MI}^9$ ,  $E^7(b5)$ ,  $E^7$ ,  $A_{MI}^9$ ,  $D^7(b5)$ , and  $D^7$ . The second staff starts with a whole note chord  $G_{MA}^7$ , followed by eighth-note chords  $G\sharp_{MI}^7(b5)$ ,  $C\sharp^7(\sharp 9)$ , and  $F\sharp_{MA}^7$ , which are marked with a *(cresc.)* bracket. This is followed by a whole note  $B^{13(\sharp 11)}$  chord, then a *f* (forte) dynamic marking, and eighth-note chords  $B\flat_{MA}^7$  and  $B\flat_{MA}^7$  marked with a *(rit.)* (ritardando) bracket. The staff concludes with a whole note  $B\flat_{MA}^7$  chord. A final double bar line is present at the end of the second staff.

# Morning Sprite

**Bright Latin/Samba** (1st x: pn. only  
2nd x: add bass & drums)  
♩ = 268

## Chick Corea

$J = 268$

(Intro) E B F#m C# B7 F#m E F#m7 (B) Ema7 E B F#m C# B7  
 (sample pn. fill)  
 F#m E 1. F#m7 (B) Ema7 2. F#m7 (B) Ema7  
 A Ebm7 Bbm7 D C#m7 Cm7  
 (pn.)  
 Bm7 Bbm7 A7 Ab7  
 Abm7 Db Ama7 Ab Db G Db Gb  
 Gb Db F#m Db 3 Db+ Db6(b5)  
 (w/ bs.)  
 B (Swing) Cm7 Bb D Ebm7 Em7 Fm7 Bbm7  
 (Latin)  
 A7 Ab7 G7 Dbma7 Cma7 Fm7 Bb  
 (w/ bs.)  
 Fm7 Bb Ama7 Fma7 A G#m7 G7(#11)  
 G7(#11) F#7(b9) D 3 C 3 C7 Bb B7(b9)

**C**  $E/B$   $F\#_{MI}/C\#$   $B^7/D\#$   $F\#_{MI}/E$   $F\#_{MI}^7$  (B)  $E_{MA}^7$

(piano solos around melody)

(4th x)

(4x's on D.S. only)

**D** (Solos) (Swing)  $E_{b_{MI}}^7$   $B_{b_{MA}}^7/D$   $D_{b_{MI}}^7$   $C_{MI}^7$   $B_{MI}^7$   $B_{b_{MI}}^7$

$A^7$   $A_{b^7}$   $A_{b_{MI}}^7/D_{b^7}$   $A_{MA}^7/D_{b^7}$   $A_{b^7}/D_{b^7}$   $G/D_{b^7}$

$G_{b^7}/D_{b^7}$   $F\#_{MI}/D_{b^7}$   $D_{b^+}$   $D_{b^7(6(b5))}$

**E**  $C_{MI}^7$   $B_{b^7}/D$   $E_{b_{MI}}^7$   $E_{MI}^7$   $F_{MI}^7$   $B_{b_{MI}}^7$

$A^7$   $A_{b^7}$   $G^7$   $D_{b_{MA}}^7$   $C_{MA}^7$

$F_{MI}^7/B_{b^7}$   $A_{MA}^7$   $F_{MA}^7/A$   $G\#_{MI}^7$

$G^{7(\#11)}$   $F\#^{7(b9)}$   $D$  (Latin)  $C$   $C^7/B_{b^7}$   $B^{7(b9)}$

**F** (Latin)  $E/B$   $F\#_{MI}/C\#$   $B^7/D\#$   $F\#_{MI}/E$   $F\#_{MI}^7$  (B)  $E_{MA}^7$  (4x's)

(sample piano L.H.)

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

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

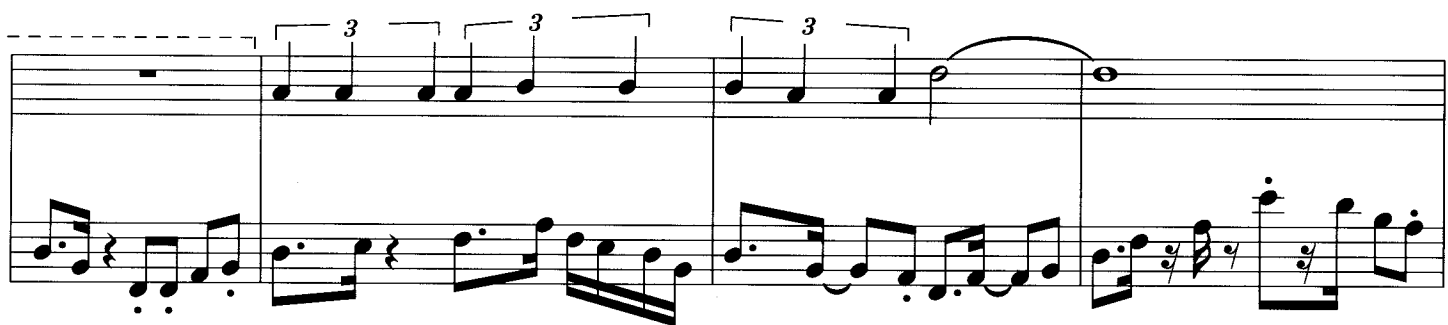
Time feel at A and B is organized around kicks & anticipations. Sample piano L.H. at F may also be used for Intro and letter C. Drums may solo at F (indef.).

## Mozambique

Eugenio Toussaint

(As Played by SACBE)

♩ = 104

(Intro) D<sup>MA</sup> (no chords)  
till [A]





**B** (Synth. Solo)  $A\flat^6/9$  (On cue- Sax solo)  $F^6/9$

(sample bass) Vamp till cue Vamp till cue On cue- D.S. al Coda

**D major** kalimba fill

(Vamp & fade)

Bass line is a sample only; it is radically different on the D.S..  
Solo sections are each 24 bars long on recording.

## Mozambique (Keyboard)

♩ = 104

(Intro) Tacet

**A** D major scale till **B**

kalimba fill--

kalimba fill--

kalimba fill--

kalimba fill--

kalimba fill--

kalimba fill--

kalimba fill--

**B** (Synth. Solo)  $A^b6_9$  (On cue- Sax solo)  $F^6_9$

Vamp till cue Vamp till cue On cue, D.S. al Coda

kalimba fill (D major)

(Vamp and fade)

Top line of keyboard voicing doubles melody

## Fast Swing

## Mr. P.C.

John Coltrane

234

♩ = 252

A

(ten.)

C<sub>MI</sub> C<sub>MI</sub> G<sub>MI</sub> C<sub>MI</sub>

F<sub>MI</sub> C<sub>MI</sub> G<sub>MI</sub> C<sub>MI</sub>

A<sup>b</sup>7 G<sup>7</sup>(#5) C<sub>MI</sub> G<sub>MI</sub> C<sub>MI</sub>

B (Solos)

C<sub>MI</sub><sup>6</sup> C<sup>7</sup>

F<sub>MI</sub><sup>6</sup> C<sub>MI</sub><sup>6</sup>

A<sup>b</sup>7 G<sup>7</sup>(#5) C<sub>MI</sub><sup>6</sup> G<sup>7</sup>(#5)

After solos, D.C. al Coda  
(repeat before taking Coda)

C<sub>MI</sub> G<sub>MI</sub> C<sub>MI</sub> A<sup>b</sup>7 G<sup>7</sup>(#5)

C<sub>MI</sub> G<sub>MI</sub> C<sub>MI</sub>

(Shout Chorus (use between solos))

(G<sup>7</sup>(#5)) C<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> C<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> (C<sup>7</sup>) F<sub>MI</sub><sup>7</sup>

(bass walks)

F<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>6</sup> F<sub>MI</sub><sup>7</sup> C<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> C<sub>MI</sub><sup>7</sup>

A<sup>b</sup>7 G<sup>7</sup>(#5) N.C. (sample fill) (G<sup>7</sup>(#5))

drum fill

# My Ship

Lyric: Ira Gershwin

Music: Kurt Weill

*Med. Ballad*

**A**  $F^{6/9}$   $D^{7(b9)}$   $G^{13}$   $C^9_{SUS}$   $C^9$   $F^{6/9}$   $D^{7(\#9)}$   $C_{MI}^{7(b5)}$   $B_{MI}^{7(b5)}$   $B^b7$

My ship has sails that are made of silk, The decks are trimmed with gold, And of

$A_{MI}^{7(11)}$   $D^{7(\#9)}_{(\#5)}$   $G_{MI}^{11}$   $B^b_{MI}^{(MA7)}$   $E^b_{MI}^{9(\#11)}$   $D_{MI}^{11}$   $A^b_{MI}^{(MA7)}$   $G_{MI}^7$   $C^{7(b9)}$

jam and spice there's a par - a - dise in the hold. My

$F^{6/9}$   $D^{7(b9)}$   $G^{13}$   $C^9_{SUS}$   $C^9$   $F^{6/9}$   $D^{7(\#9)}$   $C_{MI}^{7(b5)}$   $B_{MI}^{7(b5)}$   $B^b7$

ship's a - glow with a mil - lion pearls, and ru - bies fill each bin. The

$A_{MI}^{7(11)}$   $D^{7(\#9)}_{(\#5)}$   $G_{MI}^{11}$   $B^b_{MI}^{(MA7)}$   $E^b_{MI}^{9(\#11)}$   $D_{MI}^{11}$   $A^b_{MI}^{(MA7)}$   $C^9_{SUS}$   $F$

sun sits high in a sap - phire sky when my ship comes in. I can

**B**  $C^9_{SUS}$   $G_{MI}^7$   $B^b_{MI}^6$   $F_{MA}^7$   $B_{MI}^{7(b5)}$   $E^{7(b9)}$

wait the years till it ap - pears, One fine day one spring; But the

$A_{MI}$   $D_{MI}^7$   $A_{MI}$   $D_{MI}^7$   $A_{MI}^{(11)}$   $D^{(\#11)}_{13}$   $G^9_{SUS}$   $G^{13}$   $C^9_{SUS}$   $C^{7(\#5)}$

pearls and such, They won't mean much if there's miss - ing just one thing. I

**C**  $F^{6/9}$   $D^{7(b9)}$   $G^{13}$   $C^9_{SUS}$   $C^9$   $F^{6/9}$   $D^{7(\#9)}$   $C_{MI}^{7(b5)}$   $B_{MI}^{7(b5)}$   $B^b7$

do not care if that day ar - rives, That dream need nev - er be if the

$A_{MI}^{7(11)}$   $D^{7(\#9)}_{(\#5)}$   $G_{MI}^{11}$   $B^b_{MI}^{(MA7)}$   $E^b_{MI}^{9(\#11)}$   $D_{MI}$   $C^7$

ship I sing does - n't al - so bring my own true love to

me, If the ship I sing does - n't al - so bring my

own true love to me.

Chords:  $F_{MA}^7$ ,  $F^{\#o7}$ ,  $G_{MI}^7$ ,  $C^7$ ,  $F_{MA}^9$ ,  $(B^{7(b5)})$ ,  $D_{MI}$ ,  $B^b_{MA}^9$ ,  $E^b_{13}$ ,  $SUS$ ,  $E^b_9$ ,  $A_{MI}^7$ ,  $A^b_{13}$ ,  $(G_{MI}^{7(b5)})$ ,  $G_{MI}^7$ ,  $C^{7(b9)}$ ,  $F^6$ ,  $(G_{MI}^7 C^7)$

alternate changes bars 6 & 14 of **A** , bar 6 of **C** :

$G_{MI}^{7(11)}$   $F_{MI}^{7(11)}$   $E_{MI}^{7(11)}$   $A^{7(b9)}$

alternate changes, bars 3-5 of **C** :

$F^6_9$   $D^{7(\#9)}$   $G^{13}_{SUS4-3}$   $C^{13}_{SUS4-3}$   $B_{MI}^{7(b5)}$   $B^b_{13}$   $A_{MI}^{11}$   $A^b_{13(\#11)}$

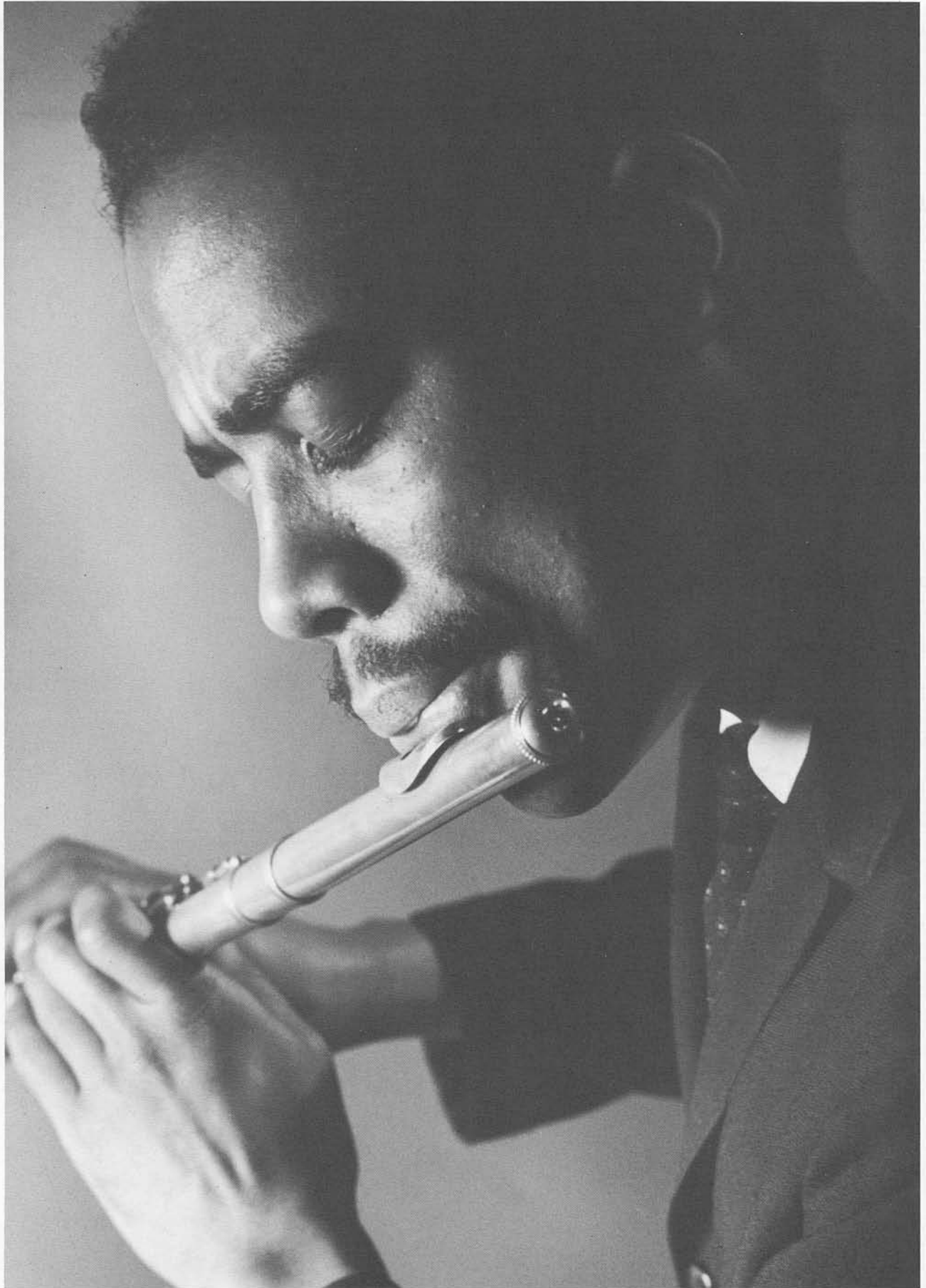


Photo by Paul Hoeffler

**ERIC DOLPHY**

A

♩ = 57

(ten.)

Chords:  $D^b_{MA}7$ ,  $E^b_{MI}9$ ,  $A_{MA}7$ ,  $E^b$ ,  $G_{MA}7$ ,  $E^b$ ,  $A^b_{MA}7$

(bass)

B

Chords:  $B_{MA}7$ ,  $B^b$ ,  $B^b_{13(b9)}$ ,  $B_{MA}7$ ,  $B^b$ ,  $B^b_{13(b9)}$

Chords:  $D_{MA}7(\#5)$ ,  $B^b$ ,  $B_{MA}7$ ,  $B^b$ ,  $A^b_{MA}7$ ,  $B^b$ ,  $E^b_{SUS}(\text{add } b9)$ ,  $(E_{MA}7, B^b)$

C

Chords:  $D^b_{MA}7$ ,  $E^b$ ,  $E^b_{MI}9$ ,  $A_{MA}7$ ,  $E^b$ ,  $G_{MA}7$ ,  $E^b$ ,  $A^b_{MA}7$

Solo on form (AABC)

(Ending)

Chords:  $A_{MA}7$ ,  $E^b$ ,  $G_{MA}7$ ,  $E^b$ ,  $A^b_{MA}7$ ,  $A_{MA}7$ ,  $E^b$ ,  $G_{MA}7$ ,  $E^b$ ,  $A^b_{MA}7$

Chords:  $A_{MA}7$ ,  $E^b$ ,  $G_{MA}7$ ,  $E^b$ ,  $A^b_{MA}7$ ,  $D^b_{MA}7$ ,  $A^b_{MA}7$ ,  $D^b_{MA}7$ ,  $A^b_{MA}7$ ,  $D^b_{MA}7$ ,  $A^b_{MA}7$

Chord in parentheses is optional.  $G_{MA}7/E^b$  may also be played as  $G_{MA}7(\#5)/E^b$ . Bass line continues for solos.

## Napanoch

Dave Liebman

Fast Swing (Intro)

♩ = 284

(pn.)

$F^{\#}_{MI} 7(11)$

$G^9_{SUS}$

(bs.)

$F^{\#}_{MI} 7(11)$

$F^9_{SUS}$

**A**

$F$   $F^{\#}$  ( $F^{\#}$  pedal)

(sax w/ pn.)

$E^b$   $E_{MI}$

$F$   $F^{\#}$  ( $F^{\#}$  pedal)

$E^b$   $E_{MI}$

$F$   $F^{\#}$  ( $F^{\#}$  pedal)

$E^b$   $E_{MI}$

$F$   $F^{\#}$  ( $F^{\#}$  pedal)

$E^b$   $E_{MI}$

**B**

$F^{\#}_{MI} 7(11)$

$G^9_{SUS}$

(sample sax fill)

$F^{\#}_{MI} 7(11)$

$F^9_{SUS}$

(etc.)



The image displays two staves of musical notation. The top staff begins with a half note F# labeled "F#<sub>M</sub>I<sup>7(11)</sup>", followed by a dotted quarter note G, an eighth note A, a quarter note B, and another quarter note B. This sequence is followed by a whole note G labeled "G<sup>9</sup><sub>SUS</sub>". The bottom staff starts with a half note F# labeled "F#<sub>M</sub>I<sup>7(11)</sup>", followed by a dotted quarter note G, an eighth note A, a quarter note Bb, and another quarter note B. This is followed by a dotted quarter note F labeled "F<sup>9</sup><sub>SUS</sub>", then a quarter note E, a quarter note D, a quarter note C, a quarter note Bb, a quarter note Ab, a quarter note Gb, and finally a quarter note F. Both staves conclude with a double bar line.

Head is played twice.  
Solo on **A**; **B** may be inserted  
on cue. After solos, D.S. al Coda  
(repeat before taking Coda).

(Slowly)

(pn. & sax.)

N.C.

(bs.)

3

3

3

3

(repeat before taking Coda).

E $\flat$

E $\flat$ MI

sample piano comp  
voicings at **A**:

Musical notation for the bass line of 'The Merry Widow' waltz, showing a sequence of chords in G major.

Melody is freely interpreted. Solos may also be over an F# minor tonality till cue. Eb|Emi chord is optional for solos.

# The Natives Are Restless Tonight

Fast Swing

Horace Silver

$\text{♩} = 280$

(Intro)

Introductory musical notation. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains a whole rest followed by a quarter rest, then a dotted quarter note G4 (labeled (trp.) mf) and an eighth rest. The bottom staff is in bass clef with a key signature of two flats and a common time signature. It contains a whole rest followed by a quarter rest, then a dotted quarter note G2 (labeled (GMI)) and an eighth rest. Below the bottom staff is the instruction (pn. w/ bs. 8va).

First system of the main musical notation, marked with a box 'A'. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a dotted quarter note G4 (labeled (GMI) mf), a quarter note A4, a dotted quarter note B-flat4, a quarter note C5, a dotted half note D5, and a whole note E-flat5 (labeled (E<sup>b</sup>MA 7(b5))). The bottom staff is in bass clef with a key signature of two flats and a common time signature. It contains a dotted quarter note G2 (labeled (GMI) mf), a quarter note A2, a dotted quarter note B-flat2, a quarter note C3, a dotted half note D3, and a whole note E-flat3 (labeled (pn.)).

Second system of the main musical notation. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a dotted quarter note G4 (labeled (E<sup>b</sup>MA 7(b5))), a quarter note A4, a dotted quarter note B-flat4, a quarter note C5, a dotted half note D5, and a whole note E-flat5 (labeled (A 7(b5))). The bottom staff is in bass clef with a key signature of two flats and a common time signature. It contains a dotted quarter note G2 (labeled (GMI)), a quarter note A2, a dotted quarter note B-flat2, a quarter note C3, a dotted half note D3, and a whole note E-flat3 (labeled (pn.)).

Third system of the main musical notation. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a dotted quarter note G4 (labeled (A 7(b5))), a quarter note A4, a dotted quarter note B-flat4, a quarter note C5, a dotted half note D5, and a whole note E-flat5 (labeled (trp.) ten.). The bottom staff is in bass clef with a key signature of two flats and a common time signature. It contains a dotted quarter note G2 (labeled (A<sup>b</sup> 7(b5))), a quarter note A2, a dotted quarter note B-flat2, a quarter note C3, a dotted half note D3, and a whole note E-flat3 (labeled (GMI)).

Fourth system of the main musical notation. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a dotted quarter note G4 (labeled (GMI)), a quarter note A4, a dotted quarter note B-flat4, a quarter note C5, a dotted half note D5, and a whole note E-flat5 (labeled (A<sup>b</sup>MI 7(b5))). The bottom staff is in bass clef with a key signature of two flats and a common time signature. It contains a dotted quarter note G2 (labeled (GMI)), a quarter note A2, a dotted quarter note B-flat2, a quarter note C3, a dotted half note D3, and a whole note E-flat3 (labeled (D 7(#9))).

$E^b_{MA}7$        $G_{MI}$        $A^{7(b5)}$        $A^b7(b5)$        $G_{MI}$

(First solo begins)

**B** (Solos)  $G_{MI}$        $E^b_{MA}7$

$G_{MI}$        $A^{7(b5)}$        $A^b7(b5)$        $G_{MI}$

After solos, D.C. al Coda  
(repeat before taking Coda)

$(G_{MI})$        $(A^{7(b5)})$        $(A^b7(b5))$        $G_{MI}7$

$f$

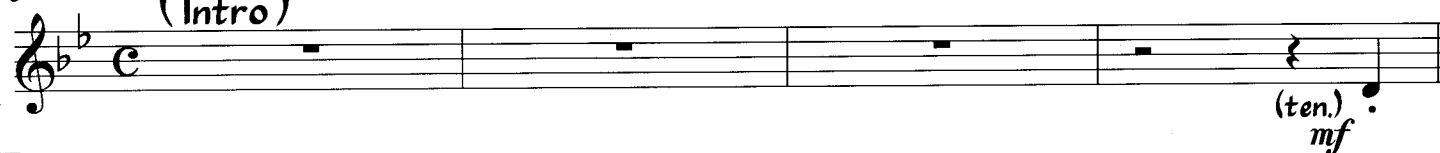
(Slowly)  $G_{MI}7$       (trp. ten.)       $G_{MI}6$

# The Natives Are Restless Tonight (Harmony)

Fast Swing

$\text{♩} = 280$

(Intro)



**A**



(First solo begins)

**B** (Solos)  
GMI



After solos, D.C. al Coda  
(repeat before taking Coda)



(Slowly)



# Natural Selection

Med. Swing

Richie Beirach  
(As played by Quest)

**A** (in 2)  $B^b_{MI} 7(11)$  (1st x: pn. 2nd x: sop.)  $A 7(\#9)$   $A^b_{13} SUS$   $F 7(\#9)$

$G^b_{MA} 7(b5)$   $D^b_{MA} 7(\#5)$   $C$   $A/F$   $E 7(\#9)$

$A_{MI} (add 9)$   $G\# 7(\#9)$   $C_{MA}^9/G$   $F\#_{MI} 7(b5)$

$F_{MI} (MA7)$   $E_{MA} 7(b5)$   $E^b_{MI} 7(11)$   $A^9 SUS$

**B**  $A^b_{MA} 7$   $E^b/G$   $D^b/F$   $A^b_{MA} 7$   $E^b$

$D^b_{MA} 7$   $C 7(\#9)$   $G^b_{13} SUS$

$F_{MI}^9(MA7) \#5$   $A^b/E$   $F_{MI}^9(MA7) \#5$   $E 7(\#9)$

$F_{MI}^9(MA7) \#5$   $E 7(\#9)$  (Slowly)  $B^b_{MI} 7(11)$   $A 7(\#9)$

Last 4 bars of B may be vamped to end solos.  
For out head, soprano plays melody at B.  
Head is played twice before solos, once after.  
 $F_{MI}9(MA7, \#5)$  may also be played as  $F_{MI}(add9)$ .

# Med. Straight 1/8's The Necessary Blonde

Gary Willis  
(As played by  
Scott Henderson,  
Gary Willis and  
Tribal Tech)

$\text{♩} = 177$

**(Intro)**  $\text{EbMI}^{7(b5)}$   $\text{D}_{\text{Ab}}$   $\text{EbMA}^{7(b5)}$

$\text{A}_{\text{MA}}^{7(\#5)} \text{G}\sharp$  (bs., harmonics, w/ pn.)

$\text{EbMI}^9$   $\text{Ab}^{13}(\#11)_{\text{b}9}$   $\text{EbMI}^9$   $\text{Ab}^{13}(\#11)_{\text{b}9}$

(pn. comps)

**A**  $\text{EbMI}^{7(b5)}$   $\text{D}_{\text{Ab}}$   $\text{EbMA}^{7(\#11)_{\#5}}$

$\text{A}_{\text{MA}}^{7(\#5)} \text{G}\sharp$   $\text{EbMI}^9$   $\text{Ab}^{13}(\#11)_{\text{b}9}$

(bs. w/ gtr.)

$\text{Gb}^{13}_{\text{SUS}}$   $\text{D}_{\text{b}6/9}$   $\text{F}$   $\text{A}_{\text{MI}}^{(\text{add } 9)}$   $\text{E}$   $\text{G}_{\text{MI}}^{11}$   $\text{B}_{\text{MA}}^{7(\#5)}$   $\text{E}$   $\text{EbMI}^9$

$\text{Ab}^{13}(\#11)_{\text{b}9}$   $\text{EbMI}^9$   $\text{Ab}^{13}(\#11)_{\text{b}9}$

(gtr.)

**B**  $\text{F}\sharp_{\text{MI}}^9$   $\text{B}_{\text{MI}}^9$   $\text{Eb}^{7(\#9)_{\#5}}$

$\text{E}_{\text{MI}}^9$   $\text{G}\sharp_{\text{MI}}^9$   $\text{A}_{\text{MI}}^{11}$

$\text{C}\sharp_{\text{MI}}^{11}$   $\text{C}_{\text{MA}}^7$   $\text{A}_{\text{MA}}^7 \text{B}$   $\text{A}_{\text{MA}}^{7(\#5)} \text{B}$

**C<sub>1</sub>**  $\text{E}_{\text{MI}}^9$   $\text{F}\sharp^{\circ 7(\text{add } \text{b}9)}$   $\text{G}_{\text{MA}}^9$   $\text{A}^{13(\text{b}9)}$   $\text{B}^{7(\#9)_{\#5}}$   $\text{C}\sharp_{\text{SUS}}^{(\text{add } \text{b}9)}$

(gtr. 8va b.)

\* Drums accent dotted quarters through much of tune.

**E<sup>b</sup>M<sup>11</sup>** gtr. fill ----- **E<sup>M</sup><sup>9</sup>** **D<sup>M</sup><sup>11</sup>** **C<sup>#</sup>7<sup>(#9)</sup>** **B<sup>M</sup><sup>9</sup>** **A<sup>M</sup><sup>11</sup>**

**D<sup>M</sup><sup>A</sup>7<sup>(#5)</sup>** **G<sup>#</sup>** **F<sup>#</sup>M<sup>9</sup>** **E<sup>M</sup><sup>11</sup>** **D<sup>M</sup><sup>6/9</sup>** **A<sup>(add 11)</sup>** **C<sup>#</sup>** **B<sup>M</sup><sup>6</sup>** **B<sup>b</sup>13<sup>(#11)</sup>**

**C<sub>2</sub>** **E<sup>b</sup>M<sup>9</sup>** **A<sup>b</sup>13<sup>(#11)</sup>** **E<sup>b</sup>M<sup>9</sup>** **A<sup>b</sup>13<sup>(#11)</sup>**

gtr. fills -----

**D** **C<sup>M</sup><sup>11</sup>** **F<sup>7</sup><sup>(#9)</sup>** **F<sup>#</sup>M<sup>9</sup>** **E<sup>7</sup><sup>(#9)</sup>** **D<sup>M</sup><sup>9</sup>**

(gtr., loco)

**C<sup>#</sup>7<sup>(#9)</sup>** **C<sup>M</sup><sup>9</sup>** **F<sup>M</sup><sup>11(b5)</sup>** **B<sup>b</sup>7<sup>(#9)</sup>**

**(Solos)**

**E** **E<sup>b</sup>M<sup>9</sup>** **A<sup>b</sup>13<sup>(#11)</sup>** **(4x's)**

**F** **F<sup>#</sup>M<sup>9</sup>** **B<sup>b</sup>M<sup>9</sup>** **E<sup>b</sup>7<sup>(#9)</sup>** **E<sup>M</sup><sup>9</sup>**

**G<sup>#</sup>M<sup>9</sup>** **A<sup>M</sup><sup>11</sup>** **C<sup>#</sup>M<sup>11</sup>** **C<sup>M</sup><sup>A</sup>7**

Till cue Solo on E (4x's), F (indef.) On cue-- first solo

**F<sup>M</sup><sup>A</sup>7<sup>(#11)</sup>** **A<sup>M</sup><sup>A</sup>7** **B** **A<sup>M</sup><sup>A</sup>7<sup>(#5)</sup>** **B**

(pn.)

On cue --2nd solo Play **C<sub>1</sub>** before 2nd solo

**F<sup>M</sup><sup>A</sup>7** **G** **F<sup>M</sup><sup>A</sup>7<sup>(#5)</sup>** **G**

(pn.)

Play letter **D**, then D.S. al Coda

**(On cue)**

**E<sup>b</sup>M<sup>9</sup>** **A<sup>b</sup>13<sup>(#11)</sup>** **F<sup>M</sup>** **E<sup>b</sup>7**

# The Necessary Blonde (Piano)

Med. Straight 1/8's

$\text{♩} = 177$

**(Intro)**  $\text{E}^{\flat}\text{MI}^{7(\flat 5)}$   $\text{D}_{\text{Ab}}$   $\text{E}^{\flat}\text{MA}^{7(\flat 5)}$

$\text{A}^{\text{MA}}_{\text{G}\sharp}^{7(\sharp 5)}$  (melody, w/ bs.)  $\text{E}^{\flat}\text{MI}^9$   $\text{A}^{\flat 13}(\sharp 11)_{\flat 9}$   $\text{E}^{\flat}\text{MI}^9$   $\text{A}^{\flat 13}(\sharp 11)_{\flat 9}$

(sample comp rhythm)

**A**  $\text{E}^{\flat}\text{MI}^{7(\flat 5)}$   $\text{D}_{\text{Ab}}$   $\text{E}^{\flat}\text{MA}^{7(\sharp 11)}_{(\sharp 5)}$

(melody, w/ bs.)  $\text{A}^{\text{MA}}_{\text{G}\sharp}^{7(\sharp 5)}$   $\text{E}^{\flat}\text{MI}^9$   $\text{A}^{\flat 13}(\sharp 11)_{\flat 9}$

$\text{G}^{\flat 13}_{\text{SUS}}$   $\text{D}^{\flat 6}_9$   $\text{F}$   $\text{A}^{\text{MI}}_{\text{E}}^{(\text{add } 9)}$   $\text{G}^{\text{MI}}^{11}$   $\text{B}^{\flat}\text{MA}^{7(\sharp 5)}_{\text{E}}$   $\text{E}^{\flat}\text{MI}^9$

$\text{A}^{\flat 13}(\sharp 11)_{\flat 9}$   $\text{E}^{\flat}\text{MI}^9$   $\text{A}^{\flat 13}(\sharp 11)_{\flat 9}$

**B**  $\text{F}^{\sharp}\text{MI}^9$   $\text{B}^{\flat}\text{MI}^9$   $\text{E}^{\flat 7}(\sharp 9)_{(\sharp 5)}$

$\text{E}^{\text{MI}}^9$   $\text{G}^{\sharp}\text{MI}^9$   $\text{A}^{\text{MI}}^{11}$

$\text{C}^{\sharp}\text{MI}^{11}$   $\text{C}^{\text{MA}}^7$   $\text{A}^{\text{MA}}_{\text{B}}^7$   $\text{A}^{\text{MA}}_{\text{B}}^{7(\sharp 5)}$

**C<sub>1</sub>**  $\text{E}^{\text{MI}}^9$   $\text{F}^{\sharp 0 7}(\text{add } \flat 9)$   $\text{G}^{\text{MA}}^9$   $\text{A}^{13(\flat 9)}$   $\text{B}^{7(\sharp 9)}_{(\sharp 5)}$   $\text{C}^{\sharp}_{\text{SUS}}(\text{add } \flat 9)$   $\text{E}^{\flat}\text{MI}^{11}$



E<sub>MI</sub><sup>9</sup> D<sub>MI</sub><sup>11</sup> C<sup>7(#9)</sup><sub>MI</sub> B<sub>MI</sub><sup>9</sup> A<sub>MI</sub><sup>11</sup> D<sub>MA</sub><sup>7(#5)</sup> G<sup>#</sup>  
 F<sup>#</sup><sub>MI</sub><sup>9</sup> E<sub>MI</sub><sup>11</sup> D<sub>MI</sub><sup>6/9</sup> A<sup>(add 11)</sup> C<sup>#</sup> B<sub>MI</sub><sup>6</sup> B<sup>b</sup><sub>13</sub>(<sup>#11</sup>)  
 C<sub>2</sub> E<sup>b</sup><sub>MI</sub><sup>9</sup> A<sup>b</sup><sub>13</sub>(<sup>#11</sup>) E<sup>b</sup><sub>MI</sub><sup>9</sup> A<sup>b</sup><sub>13</sub>(<sup>#11</sup>)

D C<sub>MI</sub><sup>11</sup> F<sup>7(#9)</sup><sub>MI</sub> F<sup>#</sup><sub>MI</sub><sup>9</sup> E<sup>7(#9)</sup><sub>MI</sub> D<sub>MI</sub><sup>9</sup>

C<sup>7(#9)</sup><sub>MI</sub> C<sub>MI</sub><sup>9</sup> F<sub>MI</sub><sup>11(b5)</sup> B<sup>b</sup><sub>7</sub>(<sup>#9</sup>)<sub>MI</sub>

E (Solos) E<sub>MI</sub><sup>9</sup> A<sup>b</sup><sub>13</sub>(<sup>#11</sup>) (4x's)

F F<sup>#</sup><sub>MI</sub><sup>9</sup> B<sup>b</sup><sub>MI</sub><sup>9</sup> E<sup>b</sup><sub>7</sub>(<sup>#9</sup>)<sub>MI</sub> E<sub>MI</sub><sup>9</sup>

G<sup>#</sup><sub>MI</sub><sup>9</sup> A<sub>MI</sub><sup>11</sup> C<sup>#</sup><sub>MI</sub><sup>11</sup> C<sub>MA</sub><sup>7</sup>

Till cue F<sub>MA</sub><sup>7(#11)</sup> Solo on E (4x's), F (indef.) On cue-- 1st solo A<sub>MA</sub><sup>7</sup> B A<sub>MA</sub><sup>7(#5)</sup> B

On cue-- 2nd solo F<sub>MA</sub><sup>7</sup> G F<sub>MA</sub><sup>7(#5)</sup> G Play letter D, then D.S. al Coda

E<sup>b</sup><sub>MI</sub><sup>9</sup> A<sup>b</sup><sub>13</sub>(<sup>#11</sup>) (On cue) F<sub>MI</sub> E<sup>b</sup><sub>7</sub><sup>o7</sup> Vamp till cue

# The Necessary Blonde (Bass)

Med. Straight 1/8's

$\text{♩} = 177$

**(Intro)**  $\text{E}^{\flat}\text{MI}^7(\flat 5)$   $\text{D}^{\flat}\text{A}^{\flat}$   $\text{E}^{\flat}\text{MA}^7(\flat 5)$

$\text{A}^{\flat}\text{MA}^7(\flat 5)$  (melody--artificial harmonics)  $\text{G}^{\sharp}$

$(\text{E}^{\flat}\text{MI}^9)$   $\text{A}^{\flat}13(\flat 9)$   $\text{E}^{\flat}\text{MI}^9$   $\text{A}^{\flat}13(\flat 9)$

**(Tacet)**

**A**  $\text{E}^{\flat}\text{MI}^7(\flat 5)$   $\text{D}^{\flat}\text{A}^{\flat}$   $\text{E}^{\flat}\text{MA}^7(\flat 9)$

(melody, w/ pn.) (bass does not play melody on D.S.)

$\text{A}^{\flat}\text{MA}^7(\flat 5)$   $\text{G}^{\sharp}$   $(\text{E}^{\flat}\text{MI}^9)$   $\text{A}^{\flat}13(\flat 9)$

$\text{G}^{\flat}13_{\text{SUS}}$   $\text{D}^{\flat}6/9$   $\text{F}$   $\text{A}^{\flat}\text{MI}^9(\text{add } 9)$   $\text{E}$   $\text{G}^{\flat}\text{MI}^{11}$   $\text{B}^{\flat}\text{MA}^7(\flat 5)$   $\text{E}$   $\text{E}^{\flat}\text{MI}^9$  (w/ gtr.)

(sample bs. line)

$\text{A}^{\flat}13(\flat 9)$   $\text{E}^{\flat}\text{MI}^9$   $\text{A}^{\flat}13(\flat 9)$

**B**  $\text{F}^{\sharp}\text{MI}^9$   $\text{B}^{\flat}\text{MI}^9$   $\text{E}^{\flat}7(\flat 9)$

$\text{E}^{\flat}\text{MI}^9$   $\text{G}^{\sharp}\text{MI}^9$   $\text{A}^{\flat}\text{MI}^{11}$

$\text{C}^{\sharp}\text{MI}^{11}$   $\text{C}^{\flat}\text{MA}^7$   $\text{A}^{\flat}\text{MA}^7$   $\text{B}$   $\text{A}^{\flat}\text{MA}^7(\flat 5)$   $\text{B}$

**C<sub>1</sub>**  $\text{E}^{\flat}\text{MI}^9$   $\text{F}^{\sharp}7(\text{add } \flat 9)$   $\text{G}^{\flat}\text{MA}^9$   $\text{A}^{13(\flat 9)}$   $\text{B}^7(\flat 9)$   $\text{C}^{\sharp}7(\text{add } \flat 9)$   $\text{E}^{\flat}\text{MI}^9$

**E<sub>MI</sub><sup>9</sup>** **D<sub>MI</sub><sup>11</sup>** **C<sup>7(#9)</sup><sub>MI</sub>** **B<sub>MI</sub><sup>9</sup>** **A<sub>MI</sub><sup>11</sup>** **D<sub>MA</sub><sup>7(#5)</sup><sub>G#</sub>**

**F<sub>MI</sub><sup>9</sup>** **E<sub>MI</sub><sup>11</sup>** **D<sub>MI</sub><sup>6/9</sup>** **A<sup>(add 11)</sup><sub>C#</sub>** **B<sub>MI</sub><sup>6</sup>** **B<sup>b13(#11)</sup>**

**C<sub>2</sub>** **E<sub>MI</sub><sup>9</sup>** **A<sup>b13(#11)</sup><sub>b9</sub>** **E<sub>MI</sub><sup>9</sup>** **A<sup>b13(#11)</sup><sub>b9</sub>**

**D** **C<sub>MI</sub><sup>11</sup>** **F<sup>7(#9)</sup><sub>MI</sub>** **F<sub>MI</sub><sup>9</sup>** **E<sup>7(#9)</sup><sub>MI</sub>** **D<sub>MI</sub><sup>9</sup>**

**C<sup>7(#9)</sup><sub>MI</sub>** **C<sub>MI</sub><sup>9</sup>** **F<sub>MI</sub><sup>11(b5)</sup>** **B<sup>b7(#9)</sup><sub>MI</sub>**

**E** **(Solos)** **E<sub>MI</sub><sup>9</sup>** **A<sup>b13(#11)</sup><sub>b9</sub>** **(4x's)**

**F** **F<sub>MI</sub><sup>9</sup>** **B<sub>MI</sub><sup>9</sup>** **E<sup>b7(#9)</sup><sub>MI</sub>** **E<sub>MI</sub><sup>9</sup>**

**G<sub>MI</sub><sup>9</sup>** **A<sub>MI</sub><sup>11</sup>** **C<sub>MI</sub><sup>11</sup>** **C<sub>MA</sub><sup>7</sup>**

**Till cue** **F<sub>MA</sub><sup>7(#11)</sup>** **Solos on E (4x's), F (indef.).** **On cue-- first solo** **A<sub>MA</sub><sup>7</sup><sub>B</sub>** **A<sub>MA</sub><sup>7(#5)</sup><sub>B</sub>**

**On cue-- 2nd solo** **F<sub>MA</sub><sup>7</sup><sub>G</sub>** **F<sub>MA</sub><sup>7(#5)</sup><sub>G</sub>** **Play **C<sub>1</sub>** before 2nd solo**

**Play letter **D**, then D.S. al Coda**

**(On cue)** **F<sub>MI</sub>** **E<sup>b7</sup><sub>MI</sub>**

**Vamp till cue**

## Michael Brecker

**J = 49**

## Intro

The image shows the musical score for the 'Intro' of 'The Sound of Silence'. It consists of two staves: a treble staff and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The treble staff has a whole rest in the first three measures, followed by a quarter note G4 in the fourth measure, which is marked with a '(ten.)' (tenuto). The bass staff has a whole rest in the first measure, followed by a quarter note F3 in the second, a quarter note E3 in the third, and a quarter note D3 in the fourth. The bass staff is labeled 'A<sup>b</sup> bass' and '(keybd.- inner voice)'. The title '(Intro)' is written above the first measure of the treble staff.

**A**

A musical score for the song "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of a series of eighth and quarter notes, with some triplets indicated by a '3' over a bracket. The bass line consists of a series of quarter and eighth notes. Chord symbols are written below the bass line: A-flat, B-flat/A-flat, C/A-flat, G-flat(add 9)/B-flat, E-flat(add 9)/G, C/A-flat, and F major/A-flat. The song title "The Rose Tree" is written in a decorative font at the bottom of the page.

$A^b_{sus}$  (add 9)  $A^b_{MA7(b5)}$   $A^b$   $A^b_{13(b9)}$   $D^b_{MI6/9}$  (add 11)  $A^b$   $D^b$   $G^b_{13sus}$   $E^b_{MI7}$  (11)  $E^b_{MI7}$  (11)

5/4

$D^b_{\text{bass}}$   $D^b_{13}$  SUS  $G^{13(\#9)}$   $C_{M11}$   $G^{13}$   $C_{M11}$   $G^{13}$

5/4

[illegible]

(kybd.)

(keybd.- inner voice, behind solo)

$C_{MI}^{11}$	$G^{13}$	$E_{MI}^{b(MA^7)}$	$B^{b7(\#9)}$	$E_{MI}^{b(MA^7)}$	$D^{7(\#5)}$	$G_{MI}^{11}$	$D^{7(\#5)}$
///	///	///	///	///	///	///	///
	∴						

$G_{MI}^{11}$   $G_7^{(\sharp 5)}$   $C_{MI}^{11}$   $G^{13}$   $E_{MI}^{b(MA 7)}$   $B_7^{b(\sharp 9)}$   $E_{MI}^{b(MA 7)}$   $D_7^{(\sharp 5)}$

D.S. al Coda (end solo)

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for a single melodic line (treble staff) and a bass line (bass staff). The key signature is one flat (Bb) and the time signature is 4/4. The piece begins with a treble clef and a key signature of one flat. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are indicated by letters and symbols above the bass staff. The piece ends with a double bar line and a repeat sign.

[illegible]

Bass line is mostly whole <sup>1 3 -</sup> notes and half notes.

## Vamp, fill & fade

# Never Will I Marry

Med. Swing

Frank Loesser

**A**  $E^b_{MA}7$   $D_{MI}7$

Nev - er, nev - er\_\_\_\_\_ will I mar - ry,\_\_\_\_\_

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

Nev - er, nev - er\_\_\_\_\_ will I wed,

$A^b_{MA}7$   $A_{MI}7$   $D7$   $G_{MI}7$

Born to wan - der sol - i - tar - y,\_\_\_\_\_

$E_{MI}7$   $A7$   $D_{MA}7$   $B7$   $E_{MI}7$   $A7$   $D_{MA}7$  ( $F_{MI}7$   $B^b7$ )

Wide my world, nar - row my bed. Nev - er,

$E^b_{MA}7$   $D_{MI}7$   $G_{MI}7$

nev - er, nev - er\_\_\_\_\_ will I mar - ry,

$C_{MI}7$   $F^9_{SUS}$   $B^b6$

Born to wan - der till I'm dead.

**B**  $E^b_{MA}7$   $D_{MI}7$

No bur - dens to bear,\_\_\_\_\_ no con - science nor care,\_\_\_\_\_

$E^b_{MA}7$   $D_{MI}7$   $G_{MI}7$

No mem - 'ries to mourn,\_\_\_\_\_ No turn - ing, For I was

$A^b_{MA}{}^7$   $A_{MI}{}^7$   $D^7$   $G_{MI}{}^7$

born to wan - der sol - i - tar - y, —

$E_{MI}{}^7$   $A^7$   $D_{MA}{}^7$   $B^7$   $E_{MI}{}^7$   $A^7$   $D_{MA}{}^7$  ( $F_{MI}{}^7$   $B^b{}^7$ )

Wide my world, nar - row my bed. Nev - er,

$E^b_{MA}{}^7$   $D_{MI}{}^7$   $G_{MI}{}^7$

nev - er, nev - er — will I mar - ry,

$C_{MI}{}^7$   $F^9_{sus}$   $B^b6$

Born to wan - der till I'm dead.

## Nica's Dream

Med.-Up Latin (Intro)

Horace Silver

♩ = 124

$E^b_{MI}{}^9$  dr. fill -----  $C^{\#}_{MI}{}^9$  dr. fill -----  $B_{MI}{}^9$   $F^{7(\#5)}$  break -----

(trp.)

$B^b_{MI}{}^{(MA7)}$   $A^b_{MI}{}^{(MA7)}$   $B^b_{MI}{}^{(MA7)}$   $A^b_{MI}{}^{(MA7)}$

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

**A** (Latin)  $B^b_{MI}{}^{(MA7)}$   $A^b_{MI}{}^{(MA7)}$

bs.: ↑ ↓ ↑ (etc.)

$B^b_{MI}{}^{(MA7)}$   $A^b_{MI}{}^7$   $D^b7$

$A^b_{MI}{}^7$   $D^b7$   $G^b_{MA}{}^7$   $D^b9$   $C^{7(\#9)}$  dr. fill -----

$B/F$   $F^{7(\#5)}$   $B^b_{MI}{}^{(MA7)}$  1.  $B^b_{MI}{}^{(MA7)}$  2.  $B^b_{MI}{}^{(MA7)}$

**B** (Swing)  $A^b9_{SUS}$   $A^b7_{SUS}{}^{(b9)}$   $G^b{o7}$   $F_{MI}{}^7$   $E^b_{MI}{}^7$   $D^b_{MA}{}^7$   $F_{MI}{}^7$   $B^b_{13(b9)}$   $B^b7(\#5)$

$E^b9$   $A^b9_{SUS}$   $A^b7_{SUS}{}^{(b9)}$   $D^b_{MI}{}^9{}^{(MA7)}_{b5}$   $E_{MI}{}^9$   $A^{13}$

$A^b9_{SUS}$   $A^b7_{SUS}{}^{(b9)}$   $G^b{o7}$   $F_{MI}{}^7$   $E^b_{MI}{}^7$   $D^b_{MA}{}^7$   $F_{MI}{}^7$   $B^b_{13(b9)}$   $B^b7(\#5)$

$E^b9$   $A^b9_{SUS}$   $A^b7_{SUS}{}^{(b9)}$   $D^b_{MI}{}^9{}^{(MA7)}_{b5}$   $F^{7(\#5)}$  break -----

D.S. al 3rd ending

3.  $B^b_{MI}{}^{(MA7)}$  **C**  $B^b_{MI}{}^{(MA7)}$   $A^b_{MI}{}^{(MA7)}$   $G^b_{MA}{}^7$   $C_{MI}{}^{7(b5)}$



**B<sub>F</sub>** **B<sup>b</sup><sub>MI</sub>** solo break

**D** (Solos) (Latin)  
**B<sup>b</sup><sub>MI</sub>** (MA7) **A<sup>b</sup><sub>MI</sub>** (MA7) **B<sup>b</sup><sub>MI</sub>** (MA7) **A<sup>b</sup><sub>MI</sub>**7 **D<sup>b</sup>**7  
**A<sup>b</sup><sub>MI</sub>**7 **D<sup>b</sup>**7 **G<sup>b</sup><sub>MA</sub>**7 **C**7(#9) **F**7(#5) **B<sup>b</sup><sub>MI</sub>** (MA7)

**E** (Swing)  
**A<sup>b</sup><sub>SUS</sub>** **A<sup>b</sup><sub>SUS</sub>** **A<sup>b</sup>7<sub>SUS</sub>** (b9) **D<sup>b</sup><sub>MA</sub>**7 **F<sub>MI</sub>**7(b5) **B<sup>b</sup>7**(#5)  
**E<sup>b</sup>**9 **A<sup>b</sup><sub>SUS</sub>** **A<sup>b</sup>7**(b9)(#5) **D<sup>b</sup><sub>MA</sub>**9 **E<sub>MI</sub>**7 **A**7  
**A<sup>b</sup><sub>SUS</sub>** **A<sup>b</sup><sub>SUS</sub>** **A<sup>b</sup>7<sub>SUS</sub>** (b9) **D<sup>b</sup><sub>MA</sub>**7 **F<sub>MI</sub>**7(b5) **B<sup>b</sup>7**(#5)  
**E<sup>b</sup>**9 **A<sup>b</sup><sub>SUS</sub>** **A<sup>b</sup>7**(b9)(#5) **D<sup>b</sup><sub>MA</sub>**9 **F**7(b9)(#5) break

bs.:  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

**F** (Latin)  
**B<sup>b</sup><sub>MI</sub>** (MA7) **A<sup>b</sup><sub>MI</sub>** (MA7) **B<sup>b</sup><sub>MI</sub>** (MA7) **A<sup>b</sup><sub>MI</sub>**7 **D<sup>b</sup>**7  
**A<sup>b</sup><sub>MI</sub>**7 **D<sup>b</sup>**7 **G<sup>b</sup><sub>MA</sub>**7 **C**7(#9) **F**7(#5) **B<sup>b</sup><sub>MI</sub>** (MA7)

Solo on DDEF. Play letter **C** between solos. After solos, D.S. play head (AABA), take Coda

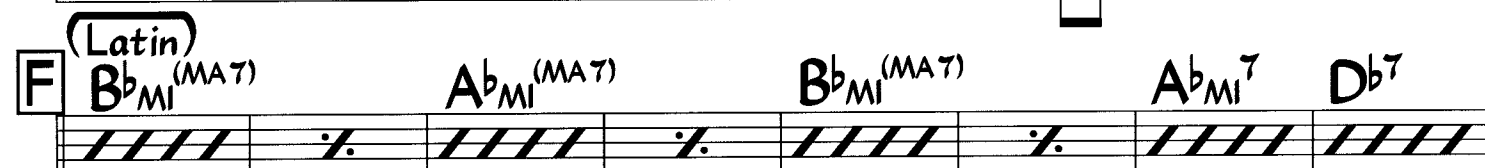
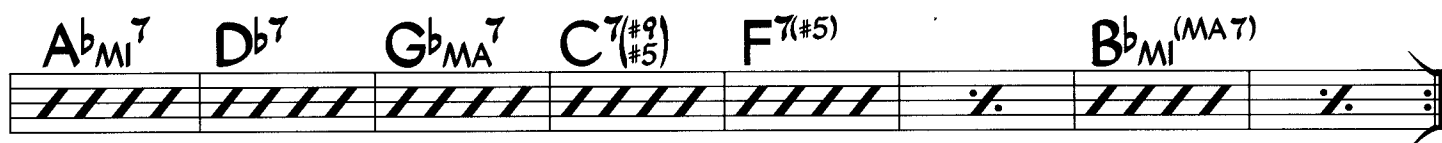
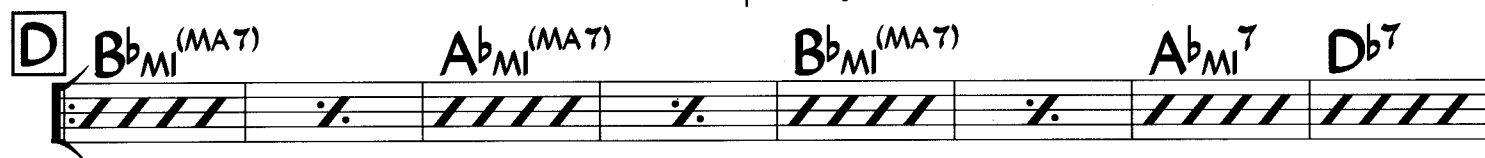
**B<sup>b</sup><sub>MI</sub>** (MA7) **E<sup>b</sup><sub>MI</sub>**7 **A<sup>b</sup>**7 **D<sup>b</sup><sub>MA</sub>**7 **C<sub>MI</sub>**7(b5)  
**B<sub>F</sub>** **C<sub>MI</sub>**7(b5) **B<sub>F</sub>** **B** bass break  
**B<sup>b</sup><sub>MI</sub>**11  
 (bs. & pn.) *f* (trp.)

## Med.-Up Latin

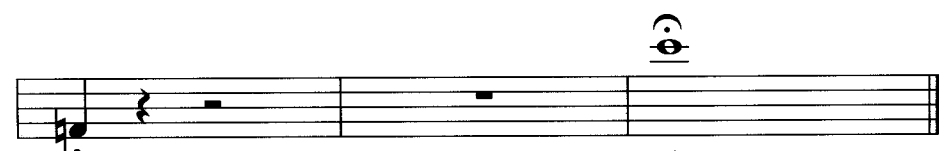
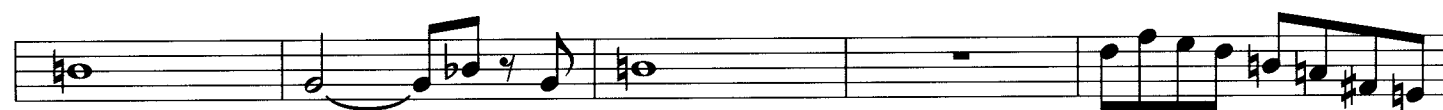
## Nica's Dream (Harmony)

 $\text{♩} = 124$ **A** (Latin)**B**

Tenor sounds one octave lower than written.



Solo on DDEF. Play letter **C** between solos. After solos, D.S., play head (AABA), take Coda.



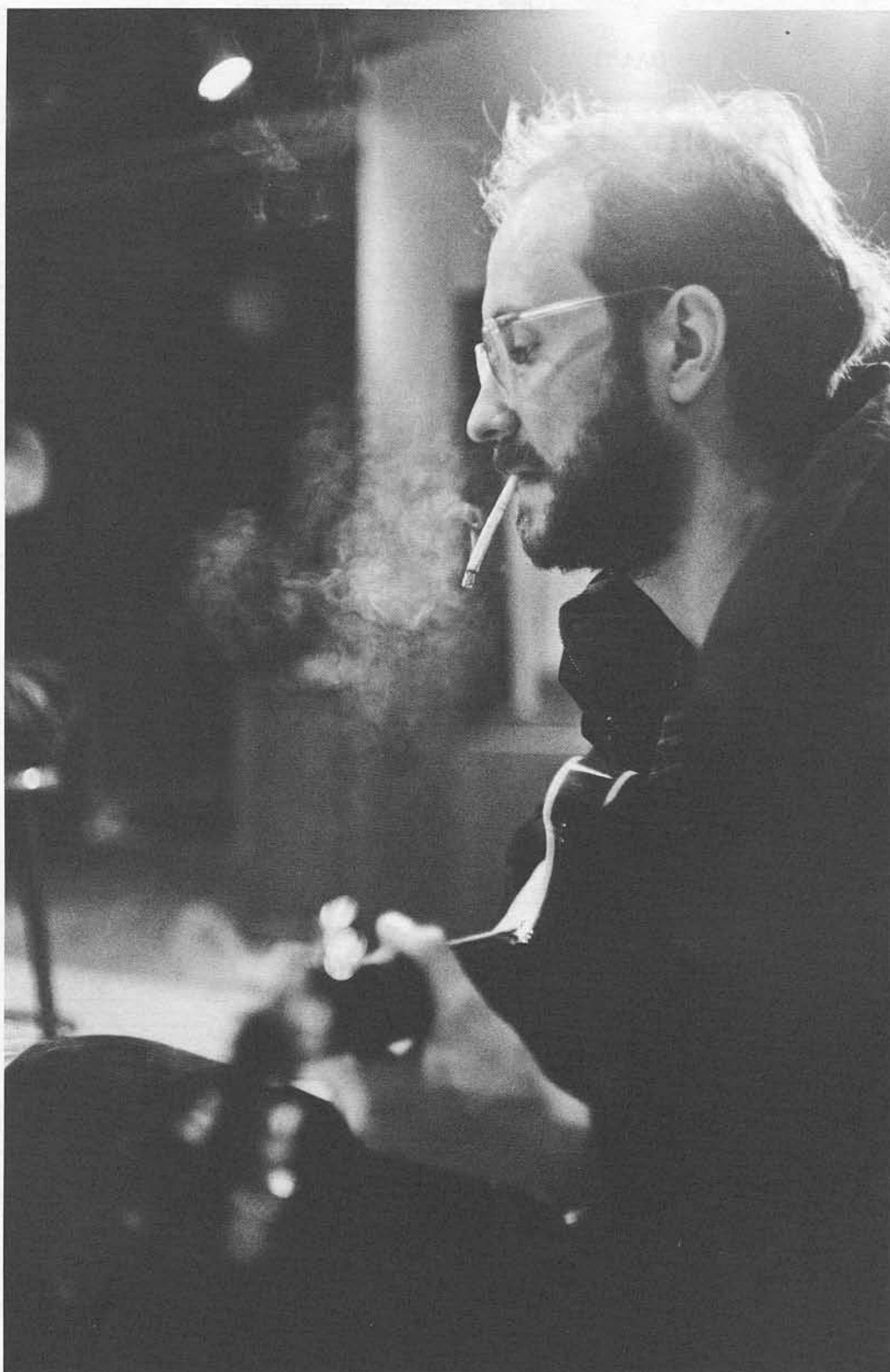


Photo by W. Patrick Hinely

**JOHN SCOFIELD**

# Night Dreamer

Wayne Shorter

**(Intro)**  $E_{MI}^{11}$   $G_{MI}^{11}$   $D^{7(alt.)}$

(solo pn. fill) (pn. L.H.)

## Med. Jazz Waltz

♩ = 128

(add bs. & dr.)

(pn.)  $G_{MA}^7$   $F_{MI}^7$   $E_{bMA}^7$   $D^{7(\#9)}$

(etc.)

**A**  $G_{MA}^7$   $F_{MI}^7$   $E_{bMA}^7$   $D^{7(\#9)}$   $G_{MA}^7$   $F_{MI}^7$   $E_{bMA}^7$   $D^{7(\#9)}$

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

$G_{MA}^7$   $F_{MI}^7$   $E_{bMA}^7$   $D^{7(\#9)}$   $E_{bMI}^7$   $A_{b9}$

$E^{13}_{SUS}$   $F^{13}_{SUS}$

$G_{MA}^7$   $F_{MI}^7$   $E_{bMA}^7$   $D^{7(\#9)}$   $G_{MA}^7$   $F_{MI}^7$   $E_{bMA}^7$   $D^{7(\#9)}$

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

$G_{MA}^7$   $F_{MI}^7$   $E_{bMA}^7$   $D^{7(\#9)}$

Head is played twice  
before and after solos.

sample bass line  
at Intro:

Vamp, fill & fade

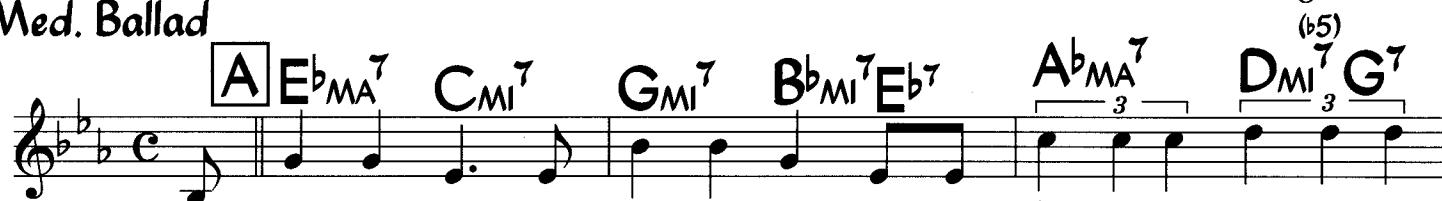
(etc.)

# A Nightingale Sang in Berkeley Square

Lyric: Eric Maschwitz

Music: Manning Sherwin

Med. Ballad



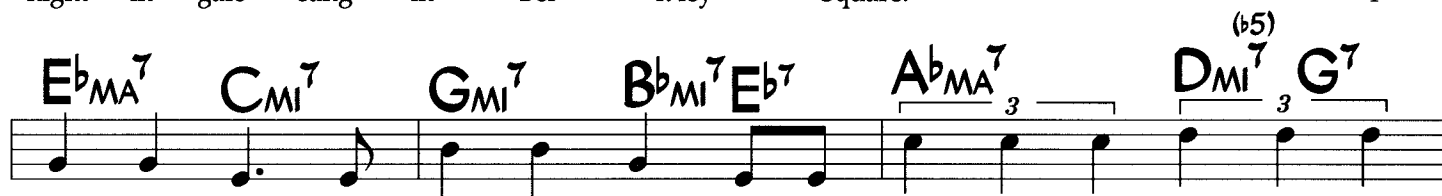
That cer - tain night, the night we met, There was mag - ic a - broad in the



air, There were an - gels din - ing at the Ritz, and a



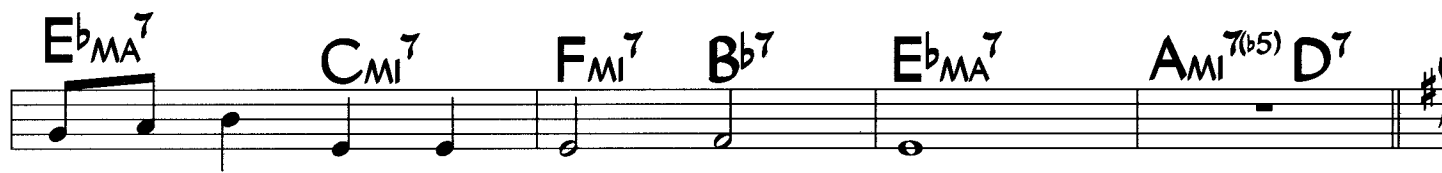
night - in - gale sang in Ber - k'ley Square.



may be right, I may be wrong, But I'm per - fect - ly will - ing to



swear that when you turned and smiled at me a



night - in - gale sang in Ber - k'ly Square.



The moon that lin - gered o - ver Lon - don town, — poor puz - zled moon, he wore a frown;



How could he know we two were so in love, — The whole darn world seemed up - side down. The

**C**  $E^b_{MA}{}^7$   $C_{MI}{}^7$   $G_{MI}{}^7$   $B^b_{MI}{}^7 E^b{}^7$   $A^b_{MA}{}^7$   $D^{(b5)}_{MI}{}^7 G^7$

streets of town were paved with stars, It was such a ro - man - tic af -

$C_{MI}$   $A^b_{MI}{}^6$   $E^b_{MA}{}^7/B^b$   $F_{MI}{}^7$   $E^b_{MA}{}^7/G$   $A^b_{MI}{}^7 D^{b9}$

fair, And as we kissed and said "good - night" a

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

night - in - gale sang in Ber - k'ly Square.

## Med. Ballad\*

## Nightmood

Music: Ivan Lins  
Eng. lyric: David Richardson

**A**  $C_{MA}^7$   $B_{MI}^7$   $E^7$   $A_{MI}^7$

1. Night - mood, \_\_\_\_\_ a time for words too long un - spo - ken, \_\_\_\_\_

$F\#_{MI}^7$   $B^7$   $E_{MI}^7$   $A^9_{SUS}$   $A^9(\#5)$

for keep - ing prom - is - es un - bro - ken, \_\_\_\_\_ a time for se - cret hearts to

$D^9_{SUS}$   $D^9$   $G^{13}_{SUS}$   $G^9(\#5)$

o - pen, \_\_\_\_\_ hop - ing. \_\_\_\_\_

**B**  $C^9_{SUS}$   $C^9(\#5)$   $F_{MI}^7$

Love me, \_\_\_\_\_ for just as long as love can take us, \_\_\_\_\_

$B^b9_{SUS}$   $B^b9(\#5)$   $E^b_{MI}^7$   $A^b9_{SUS}$   $A^b9(\#5)$

be - fore the night - mood can for - sake us, \_\_\_\_\_ be - fore the sun comes up to

$D^b_{MA}^7$   $D_{MI}^7(\flat5)$   $G^7(alt)$

wake us, \_\_\_\_\_ I've nev - er been this close to

**C**  $C_{MA}^7$   $B_{MI}^7$   $E^7$   $A_{MI}^7$

heav - en, \_\_\_\_\_ we can be there and back by sev - en, \_\_\_\_\_

$F\#_{MI}^7$   $B^7$   $E_{MI}^7$   $A^9_{SUS}$   $A^9(\#5)$

un - less the night should last for - ev - er. \_\_\_\_\_ with just the two of us to -

$D^9_{SUS}$   $D^9$   $G^{13}_{SUS}$   $G^9(\#5)$

geth - er, \_\_\_\_\_ for - ev - er. \_\_\_\_\_

\* May also be played as a bossa nova.



(Ending)

CMA<sup>7</sup> Db<sup>9</sup>(#11) (3x's) CMA<sup>7</sup> (Db<sup>9</sup>(#11)) CMA<sup>9</sup>(#11)

Night - mood, \_\_\_ Night - mood. \_\_\_

Second verse at A: Nightmood,  
 The way the shadows always find me,  
 A single spark of love can blind me,  
 Erasing memories behind me,  
 Finally.

Alternate lyric at B: Morning,  
 And still beside me is the reason  
 I draw each breath that I am breathing,  
 Now I have someone to believe in.

## Fast Latin

♩ = 290

## Nutville

Horace Silver

(trp. doubles top notes)

First system of music. Treble clef, key signature of two flats (Bb, Eb), common time (C). The bass line starts with a whole note C4, followed by a quarter note G3, and a quarter note F3. The treble line has a whole rest for the first two measures, followed by a whole note chord of G4 and F#4 in the third measure, and a whole note chord of G4 and F#4 in the fourth measure. The bass line has a whole rest for the first two measures, followed by a whole note chord of C4 and B3 in the third measure, and a whole note chord of C4 and B3 in the fourth measure. The bass line is labeled (bs. w/ pn. 8va b.) and the treble line is labeled (CMI).

Second system of music, marked with a box 'A'. Treble clef, key signature of two flats (Bb, Eb), common time (C). The bass line starts with a whole note C4, followed by a quarter note G3, and a quarter note F3. The treble line has a whole note chord of G4 and F#4, followed by a whole note chord of G4 and F#4, and a whole note chord of G4 and F#4. The bass line has a whole rest for the first two measures, followed by a whole note chord of C4 and B3 in the third measure, and a whole note chord of C4 and B3 in the fourth measure. The bass line is labeled (CMI).

Third system of music. Treble clef, key signature of two flats (Bb, Eb), common time (C). The bass line starts with a whole note C4, followed by a quarter note G3, and a quarter note F3. The treble line has a whole note chord of G4 and F#4, followed by a whole note chord of G4 and F#4, and a whole note chord of G4 and F#4. The bass line has a whole rest for the first two measures, followed by a whole note chord of C4 and B3 in the third measure, and a whole note chord of C4 and B3 in the fourth measure. The bass line is labeled (CMI).

Fourth system of music. Treble clef, key signature of two flats (Bb, Eb), common time (C). The bass line starts with a whole note C4, followed by a quarter note G3, and a quarter note F3. The treble line has a whole note chord of G4 and F#4, followed by a whole note chord of G4 and F#4, and a whole note chord of G4 and F#4. The bass line has a whole rest for the first two measures, followed by a whole note chord of C4 and B3 in the third measure, and a whole note chord of C4 and B3 in the fourth measure. The bass line is labeled (FMI) and the treble line is labeled (Db).

Fifth system of music. Treble clef, key signature of two flats (Bb, Eb), common time (C). The bass line starts with a whole note C4, followed by a quarter note G3, and a quarter note F3. The treble line has a whole note chord of G4 and F#4, followed by a whole note chord of G4 and F#4, and a whole note chord of G4 and F#4. The bass line has a whole rest for the first two measures, followed by a whole note chord of C4 and B3 in the third measure, and a whole note chord of C4 and B3 in the fourth measure. The bass line is labeled (CMI) and the treble line is labeled (trp.) and Ab13.

(Swing)

Ab<sup>13</sup> G<sup>13</sup> G<sup>b13</sup> F<sup>13</sup> Ab<sup>13</sup>

(Latin)

Ab<sup>13</sup> G<sup>7(#5)</sup> CMI

break

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

(Solos)

CMI

(bs.)

FMI Db<sup>7</sup> CMI

(8)

(Swing)

Ab<sup>7</sup> G<sup>7</sup> G<sup>b7</sup> F<sup>7</sup>

(bass walks)

(Latin)

Ab<sup>7</sup> G<sup>7(#5)</sup> CMI

break

After solos, D.C. al Coda  
(repeat before taking Coda)



(pn.- trp. doubles top note)

CMI G<sup>b</sup> F D<sup>b</sup> CMI<sup>7</sup> CMI<sup>7</sup> B<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>MI<sup>7</sup>

G<sup>7(#5)</sup> CMI<sup>11</sup>

dr. fill

## Fast Latin

♩ = 290

## Nutville (Harmony)

(ten.)

(trb.)

**A**

8va

(loco)

**(Solos)**

**B**  $C_{MI}$

(8)

$F_{MI}$   $D^b7$   $C_{MI}$

**(Swing)**

$A^b7$   $G^7$   $G^b7$   $F^7$

$A^b7$   $G^{7(\#5)}$  **(Latin)**  $C_{MI}$

After solos, D.C. al Coda  
(repeat before taking Coda)

Tenor sounds one octave lower than written.

# Ode to the Doo Da Day

Jim Beard

Med. Funk

(As played by Michael Brecker)

**Med. Funk**  
 ♩ = 112 (Intro)

(gtr.) (light pn. fills)

**A** (ten. w/ synth.) (on repeat)

**B** (ten. fills) D.S. al Coda (repeat before taking Coda)

**C** (pn.) (light ten. fills)

**D** (Piano solo)

1. 3. 2. 4.

Chord progressions and musical notation are provided for each section, including various scales and fills.

**E**  $B^b_{MA}7$   $D$   $D^b_{MI}(MA7)$   $C^b_{MA}7$   $E^b$

(pn.)

$D^b_{13}$   $G^9(\#11)$   $A_{MA}^9$   $A^b_{13}$   $D$   $C^\#$

**F** (Tenor solo)  $E^b_{MA}^9$   $E^b_{MI}^9$   $B^b_{MA}^9$   $F^\#_{MI}^{11}$   $E^b_{MA}^9$

$E^b_{MI}^9$   $B^b_{MA}^9$   $B^b_{MA}^9$   $C_{MI}7$   $B^b$   $D$   $B^b_{MA}^9$   $E^b$   $D_{MI}$

Till cue On cue

Vamp & solo till cue

**G**  $G^7(\#9)$   $F^\#^7(\#9)$   $G$   $G^7(\#9)$   $A^b^7(\#9)$   $G$   $F^\#^7(\#9)$   $D$

(ten. fills)

D.S., vamp & fade on **B** (tenor fills)

# Ode to the Doo Da Day (Piano & Guitar)

Med. Funk

$\text{♩} = 112$  (Intro)

Introductory musical notation for the song. It features a guitar (gtr.) part with a wavy line indicating a fill, and a piano (pn.) part with a wavy line indicating a fill. The key signature is one flat (Bb). The tempo is marked as Med. Funk with a quarter note equal to 112 beats per minute. The time signature is common time (C). The notation includes chords:  $G_{MI}^{7(11)}$ ,  $C_{MI}^{7(11)}/G$ , and  $F\#^{7(\#9)}/D$ . A note indicates "(light pn. & gtr. fills)".

**A**

(gtr., 2nd time)

(staccato)

(pn.)

(on repeat)

Musical notation for section A. It features a guitar (gtr.) part with a wavy line indicating a fill, and a piano (pn.) part with a wavy line indicating a fill. The key signature is one flat (Bb). The tempo is marked as Med. Funk with a quarter note equal to 112 beats per minute. The time signature is common time (C). The notation includes chords:  $G_{MI}^{7(11)}$ ,  $C_{MI}^{7(11)}/G$ , and  $F\#^{7(\#9)}/D$ . A note indicates "(on repeat)".

**B**

(pn.)

$G^{7(\#9)}$

$F\#^{7(\#9)}/G$

$G^{7(\#9)}$

$A\flat^{7(\#9)}/G$

$F\#^{7(\#9)}/D$

Musical notation for section B. It features a piano (pn.) part with a wavy line indicating a fill. The key signature is one flat (Bb). The tempo is marked as Med. Funk with a quarter note equal to 112 beats per minute. The time signature is common time (C). The notation includes chords:  $G^{7(\#9)}$ ,  $F\#^{7(\#9)}/G$ ,  $G^{7(\#9)}$ ,  $A\flat^{7(\#9)}/G$ , and  $F\#^{7(\#9)}/D$ .

D.S. al Coda (repeat before taking Coda)

**C**

(pn.)

(pno. melody)

$C_{MI}^{7(11)}$

$F\#^{7(\#9)}/C$

$E^{\circ 7}$

$D\flat_{MA}^9$

$A\flat_{MI}^6$

$C\flat/D\flat$

Musical notation for section C. It features a piano (pn.) part with a wavy line indicating a fill. The key signature is one flat (Bb). The tempo is marked as Med. Funk with a quarter note equal to 112 beats per minute. The time signature is common time (C). The notation includes chords:  $C_{MI}^{7(11)}$ ,  $F\#^{7(\#9)}/C$ ,  $E^{\circ 7}$ ,  $D\flat_{MA}^9$ ,  $A\flat_{MI}^6$ , and  $C\flat/D\flat$ . A note indicates "(pno. melody)".



D<sup>°7</sup> B<sup>°7</sup>  $\overset{3}{\text{A}^b\text{MA}^9(\#11)}$   $\overset{3}{\text{G}}$  F<sup>\#</sup>MI<sup>6/9</sup> D<sup>7(\#9)</sup>

**D** (Piano solo) G<sup>MI</sup> <sup>7(11)</sup>  $\text{G}^b(\text{add } 9)$  B<sup>b</sup>  $\text{E}^b\text{MI}^{11}$   $\text{G}^{\text{MI}} \overset{7(11)}{\text{MI}}$   $\text{A}^b13(\#11)$   $\text{D}^b\text{MA}^9$   $\text{G}^{\text{MI}} \overset{7(11)}{\text{MI}}$   
(gtr., 3rd & 4th X's only)

1, 3.  $\text{A}^{13}$   $\text{D}^{\text{MA}^9}$   $\text{G}^{\text{MI}} \overset{7(11)}{\text{MI}}$   $\text{G}^{\text{MI}} \overset{7(11)}{\text{MI}}$  F<sup>\#</sup>7(\#9) D  $\text{B}^{13}$  2., 4.  $\text{E}^{\text{MA}^9}$   $\text{A}^b\text{MI} \overset{7(11)}{\text{MI}}$   $\text{G}^{\text{MI}} \overset{7(9)}{\text{MI}}$  F<sup>\#</sup>7(\#9)  $\text{E}^b$  D

**E**  $\text{B}^b\text{MA}^7$  D  $\text{D}^b\text{MI}(\text{MA}^7)$   $\text{C}^b\text{MA}^7$   $\text{E}^b$   $\text{D}^b$   $\text{C}^b$   $\text{B}^b$   $\text{A}^b$   
(pn., melody)

$\text{D}^b13$   $\text{G}^9(\#11)$   $\text{A}^{\text{MA}^9}$   $\text{A}^b13$   $\text{D}$   $\text{C}^\#$

**F** (Tenor solo)  $\text{E}^b\text{MA}^9$   $\text{E}^b\text{MI}^9$   $\text{B}^b\text{MI}^9(\text{add MA}^7)$  F<sup>\#</sup>MI<sup>11</sup>  $\text{E}^b\text{MA}^9$   
(synth. voicings)

$\text{E}^b\text{MI}^9$   $\text{B}^b\text{MI}^9(\text{add MA}^7)$   $\text{B}^b\text{MA}^9$   $\text{B}^b\text{MA}^9$   $\text{C}^{\text{MI}^7}\text{B}^b$  D  $\text{B}^b\text{MA}^9$   $\text{E}^b$   $\text{D}^{\text{MI}}$   
Till cue On cue  
Vamp & solo till cue

**G** (pn.)  $\text{G}^{\text{MI}} \overset{7(\#9)}{\text{MI}}$  F<sup>\#</sup>7(\#9)  $\text{G}$

$\text{G}^{\text{MI}} \overset{7(\#9)}{\text{MI}}$   $\text{A}^b\text{MI} \overset{7(\#9)}{\text{MI}}$   $\text{F}^{\text{MI}} \overset{7(\#9)}{\text{MI}}$   $\text{D}$   
D.S., vamp & fade on **B**

**♩ = 112**

**Intro**

♩ = 112 (Intro)

**A**  $G_{MI}^{7(11)}$   $C_{MI}^{7(11)} / G$   $F^{\#7(9)} / D$

**B**  $G^{7(9)}$   $F^{\#7(9)} / G$   $G^{7(9)}$   $A^b7(9) / G$   $F^{\#7(9)} / D$

**C**  $E^{\circ 7}$   $D^bMA^9$   $A^bMI^6 / 9$   $C^b / D^b$

**D**  $G_{MI}^{7(11)}$   $G^b(add 9) / B^b$   $E^bMI^{11}$   $G_{MI}^{7(11)}$   $A^b13(\#11) / (b9)$   $D^bMA^9$

(sample bass line)

1., 3.  $A^{13}$   $DMA^9$   $G_{MI}^{7(11)}$   $F^{\#7(9)} / D$

2., 4.  $B^{13}$   $E_{MA}^9$   $A^bMI^{7(11)}$   $G^{7(9)} / E^b$   $F^{\#7(9)} / D$

D.S. al Coda  
(repeat before taking Coda)

**E**  $B^b_{MA^7}/D$   $D^b_{MI}(MA^7)$   $C^b_{MA^7}/E^b$

$D^b_{13}$   $G^9(\#11)$   $A_{MA^9}$   $A^b_{13}$   $D/C^\#$

**F**  $E^b_{MA^9}$   $E^b_{MI^9}$   $B^b^{\circ 7}(\text{add } MA^7)$

(sample bass line)

$F^\#_{MI^{11}}$   $E^b_{MA^9}$   $E^b_{MI^9}$

Till cue On cue

$B^b^{\circ 7}(\text{add } MA^7)$   $B^b_{MA^9}$   $C_{MI^7}$   $B^b/D$   $B^b_{MA^9}$   $E^b$   $D_{MI}$

Vamp till cue

**G**  $G^7(\#9)$   $F^\#^7(\#9)/G$   $G^7(\#9)$   $A^b^7(\#9)/G$   $F^\#^7(\#9)/D$

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

Bass on recording plays below the normal range of the bass.

# Olé

**♩ = 176**

**first 4x's: bass only**

5th x: add piano & drums

9th x: add soprano sax, fills

**Intro** 5th x: add piano & drums  
 9th x: add soprano sax, fills

**(B)**  
 (sample pn. comp)  
 (sample bs. line)  
 (last x)  
 (sop.)  
 (Vamp till cue)

**A** (On cue)  
 B  
 C/B  
 D/B  
 C/B  
 B  
 C/B  
 B  
 C/B  
 D/B  
 C B

**B** (B) (sop. fills)  
 (sample pn. comp)  
 (etc.)  
 B

**(Solos)**  
**C** **B** (phrygian add 3) **(Vamp indefinite)**

After solos, D.S., play AB,  
 short solo on **C**; then D.S. al Coda

**(B)** **(On cue) B**

(sample pn. comp) (Vamp till cue)

sample piano comp  
 figures for solos:

1)

2)

3)

Piano comps in 16-bar phrases for solos. Melody is played with variation.

sample bass line  
 for head:

(etc.)

# On the Sunny Side of the Street

Lyric: Dorothy Fields

Music: Jimmy McHugh

Med. Swing

(G<sup>7</sup>) **A** C<sup>6</sup> E<sup>7</sup> F<sup>MA</sup><sup>7</sup> B<sup>MI</sup><sup>7(b5)</sup> E<sup>7</sup>

Grab your coat and get your hat, Leave your wor - ry on the door - step,

A<sup>MI</sup><sup>7</sup> D<sup>7</sup> (E<sup>b</sup><sup>°7</sup>) D<sup>MI</sup><sup>7</sup> G<sup>7</sup> E<sup>MI</sup><sup>7</sup> A<sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>7</sup>

Just di - rect your feet to the sun - ny side of the street. Can't you

C<sup>6</sup> E<sup>7</sup> F<sup>MA</sup><sup>7</sup> B<sup>MI</sup><sup>7(b5)</sup> E<sup>7</sup>

hear a pit - ter pat? And that hap - py tune is your step,

A<sup>MI</sup><sup>7</sup> D<sup>7</sup> (E<sup>b</sup><sup>°7</sup>) D<sup>MI</sup><sup>7</sup> G<sup>7</sup> C<sup>6</sup>

Life can be so sweet on the sun - ny side of the street. I used to

**B** G<sup>MI</sup><sup>7</sup> C<sup>7</sup> F<sup>MA</sup><sup>7</sup> C<sup>7</sup> F<sup>6</sup> (F<sup>7</sup> C<sup>7</sup> E<sup>7</sup> E<sup>b</sup><sup>7</sup> B<sup>7</sup> B<sup>b</sup>)

walk in the shade with those blues on pa - rage, But

A<sup>MI</sup><sup>7</sup> D<sup>7</sup> D<sup>MI</sup><sup>7</sup> G<sup>9</sup><sub>SUS</sub> G<sup>7</sup>

I'm not a - fraid, This Ro - ver crossed o - ver. If I

**C** C<sup>6</sup> E<sup>7</sup> F<sup>MA</sup><sup>7</sup> B<sup>MI</sup><sup>7(b5)</sup> E<sup>7</sup>

nev - er have a cent, I'll be rich as Rock - e - fel - ler,

A<sup>MI</sup><sup>7</sup> D<sup>7</sup> (E<sup>b</sup><sup>°7</sup>) D<sup>MI</sup><sup>7</sup> G<sup>7</sup> C<sup>6</sup> (G<sup>7</sup>)

Gold dust at my feet on the sun - ny side of the street.

# Once in a While

Lyric: Bud Green

Music: Michael Edwards

Med. Ballad

**A**  $E^b_{MA}{}^7$   $A^b_{13}$   $E^b_{MA}{}^7$   $G_{MI}{}^7$   $D^{7(\#5)}$   $G_{MI}{}^7 C^9$

Once in a while, \_\_\_\_\_ will you try to give one lit - tle thought to me?

$F_{MI}{}^7$   $C^7$   $F_{MI}{}^7$   $B^b7$   $G_{MI}{}^7 C^7$   $F_{MI}{}^7 B^b7$

Though some - one else may be near - er your heart. \_\_\_\_\_

$E^b_{MA}{}^7$   $A^b_{13}$   $E^b_{MA}{}^7$   $G_{MI}{}^7$   $D^{7(\#5)}$   $G_{MI}{}^7 C^9$

Once in a while, \_\_\_\_\_ will you dream of the mo - ments I shared with you?

$F_{MI}{}^7$   $C^7$   $F_{MI}{}^7$   $B^b7$   $E^b6$   $A^b_{MI}{}^7$   $E^b6$   $A_{MI}{}^7 D^7$

Mo - ments be - fore we two drift - ed a - part. \_\_\_\_\_ In

**B**  $G_{MA}{}^7$   $E_{MI}{}^7$   $A_{MI}{}^7$   $D^7$   $B_{MI}{}^7$   $B^b\circ7$   $A_{MI}{}^7$   $D^7$

love's smol - der - ing em - ber, One spark may re - main if

$G_{MA}{}^7$   $E_{MI}{}^7$   $A_{MI}{}^7$   $D^7$   $G^6$   $C^{7(b9)}$   $F_{MI}{}^7$   $B^b7$

love still can re - mem - ber, The spark may burn a - gain.

**C**  $E^b_{MA}{}^7$   $A^b_{13}$   $E^b_{MA}{}^7$   $G_{MI}{}^7$   $D^{7(\#5)}$   $G_{MI}{}^7 C^9$

I know that I'll \_\_\_\_\_ be con - ten - ted with yes - ter - day's mem - o - ry,

$F_{MI}{}^7$   $C^7$   $F_{MI}{}^7$   $B^b7$   $E^b6$   $(C_{MI}{}^7 F_{MI}{}^7 B^b7)$

Know - ing you think of me once in a while.

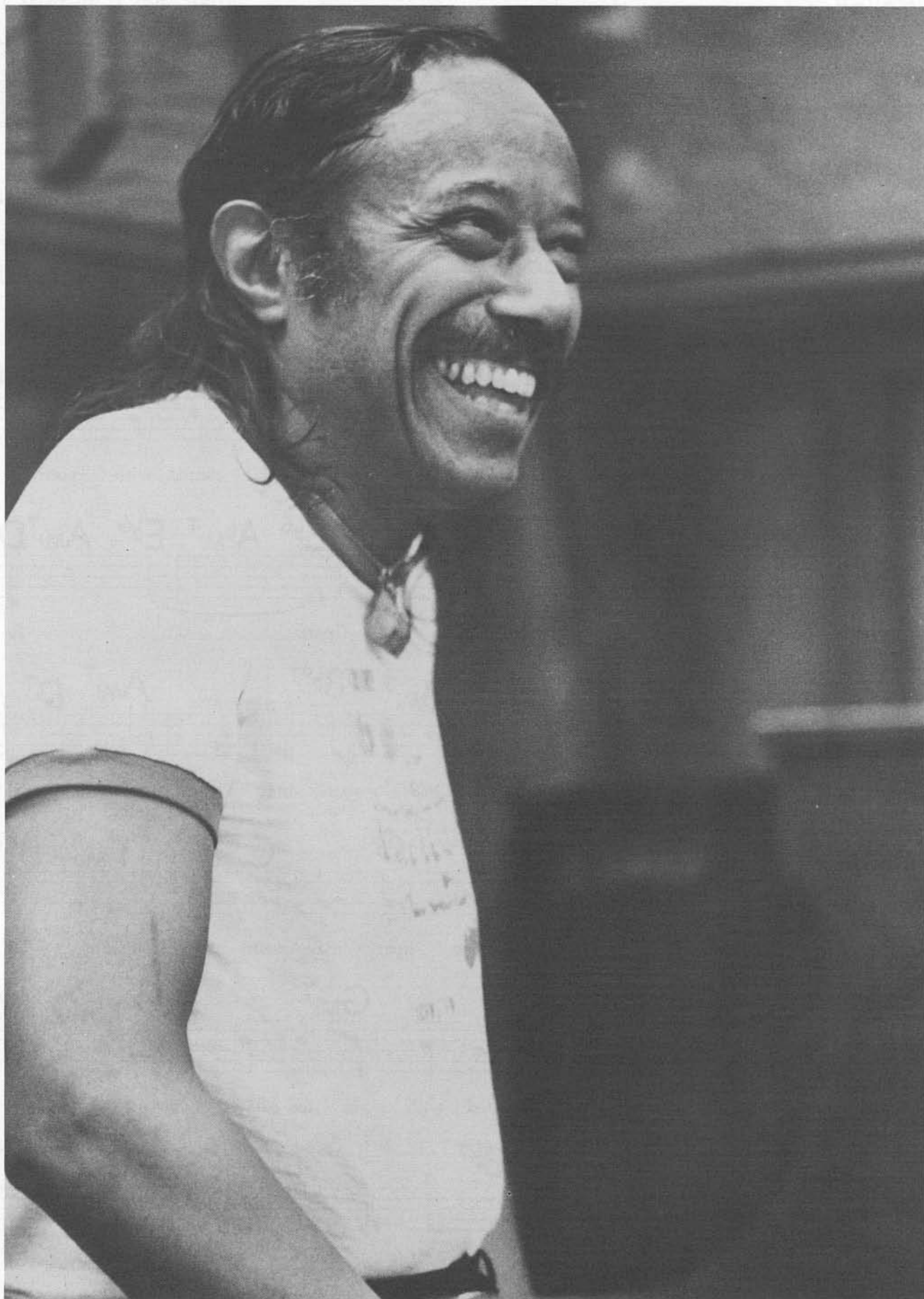


Photo by Tom Copi

**HORACE SILVER**



## Med. Ballad

## Peace

Horace Silver

♩ = 50

A

First system of musical notation. The top staff is for trumpet (trp.) and the bottom staff is for piano. The key signature has two flats (Bb and Eb). The time signature is common time (C). The tempo is marked as Med. Ballad with a quarter note equal to 50 beats. The section is marked 'A'. The first measure of the trumpet staff has a triplet of eighth notes. The piano staff has a whole rest. The first system of chords is: A<sub>MI</sub><sup>7(b5)</sup>, A<sup>b</sup><sub>7</sub>, G<sub>MI</sub><sup>7</sup>, C<sup>7(b9)</sup>, B<sub>MA</sub><sup>7</sup>, C<sub>MI</sub><sup>7(b5)</sup>, F<sup>7(#9)</sup><sub>#5</sub>.

Second system of musical notation. The top staff continues the trumpet line with triplets. The piano staff has a whole rest. The second system of chords is: B<sup>b</sup><sub>MA</sub><sup>7</sup>, B<sub>MI</sub><sup>7</sup>, E<sup>7</sup>, A<sub>MA</sub><sup>7</sup>, F<sup>#</sup><sub>MI</sub><sup>7</sup>. The piano staff has a triplet of eighth notes. The instruction "(bs. w/ pn. 8va b.)" is written below the piano staff.

Third system of musical notation. The top staff continues the trumpet line with triplets. The piano staff has a whole rest. The third system of chords is: E<sup>b</sup><sub>MI</sub><sup>7(b5)</sup>, A<sup>b</sup><sub>13</sub>, A<sup>b</sup><sub>7(#5)</sub>, D<sup>b</sup><sub>MA</sub><sup>9</sup>, C<sup>9(#11)</sup>, B<sup>9(#11)</sup>, C<sup>7(#11)</sup>, C<sup>9(#11)</sup>, B<sup>7(#11)</sup>, B<sup>9(#11)</sup>, B<sup>b</sup><sub>MA</sub><sup>9</sup>. The piano staff has a triplet of eighth notes. The instruction "(pn. w/ ten.)" is written below the piano staff. The section ends with a double bar line and the word "fine" in a box.

(harmony)

A

Fourth system of musical notation. The top staff is for trumpet (trp.) and the bottom staff is for piano. The key signature has two flats (Bb and Eb). The time signature is common time (C). The section is marked 'A'. The first measure of the trumpet staff has a triplet of eighth notes. The piano staff has a whole rest. The first system of chords is: A<sub>MI</sub><sup>7(b5)</sup>, A<sup>b</sup><sub>7</sub>, G<sub>MI</sub><sup>7</sup>, C<sup>7(b9)</sup>, B<sub>MA</sub><sup>7</sup>, C<sub>MI</sub><sup>7(b5)</sup>, F<sup>7(#9)</sup><sub>#5</sub>. The piano staff has a triplet of eighth notes. The instruction "(ten.)" is written below the piano staff.

Play head twice before solos, once after.  
 Bass line at bar 6 is not played during solos.  
 Chords in parentheses are used for solos.

## Fast Swing

♩ = 306

## Peep

Michael Brecker

**A**  $D^b_{MA} 7(\#11)$   $C_{MI} 6/9(MA7)$   $C_{MI} 9(MA7)_{b5}$

(tenor)

$A^b_{MA} 9$   $B/C$   $A^b_{MA} 7(\#5)$   $C_{MI} 6/9(MA7)$

$C_{MI} 6/9(MA7)$   $C_{MI} 9(MA7)_{b5}$   $C_{MI} 11$

$B7(\#9)_{\#5}$   $B^b_{MI} 13$   $F^{(add 9)}_A$

$B^b_{MI} 11$   $B7(\#9)_{\#5}$   $B^b_{MI} 13$

$G_{SUS}_A$   $B^b_{MI} 11$   $E^b_9_{SUS}$

tenor fills-----!

**(Swing)**

**B**  $D^b_{MA} 7(\#11)$   $C_{MI} 6/9(MA7)$   $C_{MI} 9(MA7)_{b5}$

$A^b_{MA} 9$   $B/C$   $A^b_{MA} 7(\#5)$   $C_{MI} 6/9(MA7)$

$C_{MI} 6/9(MA7)$   $C_{MI} 9(MA7)_{b5}$   $C_{MI} 11$

$B7(\#9)_{\#5}$   $B^b_{MI} 13$   $F^{(add 9)}_A$

$B^b_{MI}{}^{11}$   $B^7(\#9)$   $B^b_{MI}{}^{13}$

$G_{SUS}$   $A$   $B^b_{MI}{}^{11}$   $E^b_9_{SUS}$

(Half-Time Funk) (no fills) (fine)

$G_{bass}$   $E^b_{(add \#11)}$   $E^b_{MA}{}^7(\#5)$   $F^7_{SUS}$   $E^b/B$

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

$G^b_{(add 9)}$   $B^b$   $D^b_{13}(\#11)$   $E^b_{13}(\#9)$  **N.C.** 1. break

2. **N.C.** (Swing - Piano Solo)  $E^b_9_{SUS}$

D.S. al fine. Tenor solo on  $B$ , indef. To end solo, continue to  $C$  & take 2nd ending

(bass walks in 4) After solo, D.S. al Coda

$E^b_{13}(\#9)$   $A^b_{13}_{SUS}$   $G^b_{(add 9)}$   $B^b$   $D^b_{13}(\#11)$

(ten. fills till end)

$E^b_{13}(\#9)$   $A^b_{13}_{SUS}$   $G^b_{(add 9)}$   $B^b$   $D^b_{13}(\#11)$

$E^b_{13}(\#9)$   $A^b_{13}_{SUS}$   $G^b_{(add 9)}$   $B^b$   $D^b_{13}(\#11)$   $E^b_{13}(\#9)$

Vamp, fill & fade

See keyboard part for piano comp rhythms. On the recording, top of the tune is preceded

## Peep (Keyboard, Guitar)

Fast Swing (Swing on D.S.)

♩ = 306

$D^b_{MA} 7(\#11)$   $C$   $C_{MI} 6/9 (MA 7)$   $C_{MI} 9 (MA 7)_{b5}$   
 $A^b_{MA} 9$  (synth., tacet 1st x.)  $B/C$   $A^b_{MA} 7(\#5)$   $C$   $C_{MI} 6/9 (MA 7)$   
 $C_{MI} 9 (MA 7)_{b5}$   $C_{MI} 11$

$B 7(\#9)$   $B^b_{MI} 13$   $F^{(add 9)}$   
 $A$   
 (gtr., tacet 1st x.)

$B^b_{MI} 11$   $B 7(\#9)$   $B^b_{MI} 13$

$G_{SUS}$   $A$   $B^b_{MI} 11$   $E^b 9_{SUS}$   
 (sparse comping) (fine)

## (Half-Time Funk)

**C** =  $\text{♩}$  (synth.)

Chord progression:  $G$  bass,  $E^b(\#11)$ ,  $E^b_{MA} 7(\#5)$ ,  $F^7_{SUS}$ ,  $E^b$ ,  $B$ ,  $E^b 13(\#9)$ ,  $A^b 13_{SUS}$

(pn. L.H. w/ bs.)

D.S. al fine. Tenor solo on **B**, indef.;  
After solo, continue on to **C**  
& take 2nd ending.

2. **NC.** **D** (Piano Solo, Swing) & take 2nd ending.  
 ♪ = ♪ **E<sup>b</sup>9<sub>SUS</sub>**  
 (bass walks in 4) **indef.**  
 After solo, D.S. al Coda (no repeat)

Musical notation for the bass line of 'The Girl on the Train'. The notation is in bass clef and includes a key signature of one flat (B-flat). The piece starts with a repeat sign. The first measure is labeled E<sup>b</sup>13(#9). The second measure is labeled (3x's). The third measure is labeled A<sup>b</sup>13<sub>SUS</sub>. The fourth measure is labeled G<sup>b</sup>(add 9). The fifth measure is labeled B<sup>b</sup>. The sixth measure is labeled D<sup>b</sup>13<sup>(#11)</sup>. The notation ends with a double bar line.

(pr. L.H. w/ DS.)

E<sup>b</sup>13(#9) A<sup>b</sup>13<sub>SUS</sub> G<sup>b</sup>(add 9) B<sup>b</sup> D<sup>b</sup>13(#11)

12 8

Musical notation for the solo section:

On the recording, top of the tune is preceeded by 32 bars (16 bars drums, 16 bars with synth fills and bass)

## Peep (Bass)

Fast Swing

♩ = 306

**A**  $D^b_{MA} 7(\#11)$   $C_{MI} 6/9(MA7)$   $C_{MI} 9(MA7)_{b5}$  (etc.)  $A^b_{MA} 9$   $B/C$   $A^b_{MA} 7(\#5)$   $C_{MI} 6/9(MA7)$   $C_{MI} 9(MA7)_{b5}$   $C_{MI} 11$   $B^7(\#9)_{\#5}$   $B^b_{MI} 13$   $F^{(add 9)}/A$   $B^b_{MI} 11$   $B^7(\#9)_{\#5}$   $B^b_{MI} 13$   $B^b_{MI} 13$   $G_{SUS}/A$   $B^b_{MI} 11$

(legato)  $E^b 9_{SUS}$  (6)

**(Swing)** **B**  $D^b_{MA} 7(\#11)$   $C_{MI} 6/9(MA7)$   $C_{MI} 9(MA7)_{b5}$  (etc.)  $A^b_{MA} 9$   $B/C$   $A^b_{MA} 7(\#5)$   $C_{MI} 6/9(MA7)$   $C_{MI} 9(MA7)_{b5}$   $C_{MI} 11$

**B<sup>7</sup>(#9)** **B<sup>b</sup>M<sup>13</sup>** **F<sup>(add 9)</sup>A**  
**F<sup>(add 9)</sup>A** **B<sup>b</sup>M<sup>11</sup>** **B<sup>7</sup>(#9)**  
**B<sup>b</sup>M<sup>13</sup>** **G<sup>SUS</sup>A** **B<sup>b</sup>M<sup>11</sup>**  
**B<sup>b</sup>M<sup>11</sup>** **E<sup>b</sup>9<sup>SUS</sup>**  
 (legato) fine (6)

♩ = ♩ (Half-Time Funk)  
**C** **E<sup>b</sup>(#11)** **E<sup>b</sup>M<sup>7</sup>(#5)** **F<sup>7</sup>SUS** **C** **E<sup>b</sup>B** **E<sup>b</sup>13(#9)**  
 (legato)  
**A<sup>b</sup>13<sup>SUS</sup>** **G<sup>b</sup>(add 9)** **B<sup>b</sup>** **D<sup>b</sup>13(#11)** **E<sup>b</sup>13(#9)**  
 1. **NC.** 2. **NC.**  
 D.S. al fine  
 Tenor solo on **B**, indef.; continue to **C** and take 2nd ending to end solo.

**D** (Swing - Piano Solo)  
 ♩ = ♩ **E<sup>b</sup>9<sup>SUS</sup>**  
 (bass walks in 4) indef. After solo, D.S. al Coda

⓪ **E<sup>b</sup>13(#9)** (3x's) **A<sup>b</sup>13<sup>SUS</sup>** **G<sup>b</sup>(add 9)** **B<sup>b</sup>** **D<sup>b</sup>13** **(#11)**  
**E<sup>b</sup>13(#9)** **A<sup>b</sup>13<sup>SUS</sup>** **G<sup>b</sup>(add 9)** **B<sup>b</sup>** **D<sup>b</sup>13** **(#11)**  
 ♩ = ♩ **E<sup>b</sup>13(#9)** **A<sup>b</sup>13<sup>SUS</sup>** **G<sup>b</sup>(add 9)** **B<sup>b</sup>** **D<sup>b</sup>13** **(#11)** **E<sup>b</sup>13(#9)**  
 Vamp & fade

On the recording, top of the tune is preceded by 32 bars (16 bars drums, 16 bars with synth fills and bass)

# Perdido

Music: Juan Tizol  
Lyric: H.J. Lengsfelder  
Ervin Drake

Med. Swing

**A**  $C_{MI}^7$   $F^7$   $B^b6$   $D_{MI}^7$   $G^7$

Per - di-do, I look for my heart, it's per - di-do, I lost it way down in Tor -

$C_{MI}^7$   $F^7$   $B^b6$   $D_{MI}^7$   $G^7$

ri - do while chanc - ing a dance fi - es - ta. Bo -

$C_{MI}^7$   $F^7$   $B^b6$   $D_{MI}^7$   $G^7$

le - ro, She glanced as she danced a Bo - le - ro, I said, tak - ing off my som -

$C_{MI}^7$   $F^7$   $B^b6$

bre - ro, "Let's meet for a sweet si - es - ta."

**B**  $D^7$   $G^7$

High was the sun when we first came close;

$C^7$   $C_{MI}^7$   $F^7$   $(G^7)$

Low was the moon when we said "A - dios," Per -

**C**  $C_{MI}^7$   $F^7$   $B^b6$   $D_{MI}^7$   $G^7$

di - do, Since then has my heart been per - di - do, I know I must go to Tor -

$C_{MI}^7$   $F^7$   $B^b6$   $(D_{MI}^7 G^7)$

ri - do, That yearn - ing to lose per - di - do.



Med.-Up Swing

## Peri's Scope

Bill Evans

**A**  $D_{MI}^7$   $G^7$   $C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $A_{MI}^7$

$D_{MI}^7$   $G^7$   $C_{MA}^7$   $E^7$

$F^6$   $G^7$   $E_{MI}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $C^9_{SUS}$   $C^9$

$F_{MA}^7$   $B^7$   $B^b7(\#5)$   $A^7(\#5)$

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

$D_{MI}^7$   $E$   $F^6$   $G^{13}_{SUS}$   $C_{MA}^9$  solo break

**(Solos)**

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

$E^7(\#5)$   $F_{MA}^7$   $G^7$   $E_{MI}^7$   $A^7(\#5)$   $D_{MI}^7$   $G^7$   $C^9_{SUS}$   $C^9$

$F_{MA}^7$   $B^7(\#5)$   $B^b13$   $A^7(\#5)$   $D_{MI}^7$   $G^7$   $E_{MI}^7$   $A^7(\#5)$

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

After solos, D.C. al Coda

$F^6$   $G^{13}_{SUS}$   $C_{MA}^9$

$C_{MA}^7$  and  $E_{MI}^7$  are interchangeable throughout.

## Med. Funk

## Power Play

Eddie Gomez

LeeAnn Ledgerwood

♩ = 120

(Intro)

(4th x) (4x's)  
 bass fills, starting 2nd x  
 $E_{MI}^9$   
 (bass) (staccato)  
 $(E_{MI}^9)$   
 $A^{(add 9)}$   
 $E$   
 (ten. w/ bs.)

**A**  
 $G^b$   $E^b$   $D$   
 $F$   $G$   $A$   
 $A^b_{MA}7$   $B^b$   $C^9_{SUS}$   
 $E^7_{SUS}$  (dorian)

$G^b$   $E^b$   $D$   
 $F$   $G$   $A$   
 $A^b_{MA}7$   $B^b$   $C^9_{SUS}$   
 $E^7_{SUS}$  (dorian)

NC. drum fill — 4 —  
 $C$   $B^b$   $D^b9(b5)$   $G^b$   $E^b$   $E_{MI}7$  NC. drum fill — 2 —  
 (ten. & bs.)  
 $C$   $B^b$   $D^b9(b5)$   $A^b_{MA}7$   $B^b$  NC. drum fill — 2 —

**B** (Sax solo)  
 $E_{MI}^9$   
 (bs.)  
 2  $B^b13_{SUS}$   $B^b13$  2  
 (Vamp & solo till cue)

(On cue) (Piano solo) (On cue)  
 $A^{13}_{SUS}$   $E_{MI}^9$   
 (sample bass line)  
 (Vamp & solo till cue)  
 D.S. al Coda

EMI<sup>7</sup> F<sub>SUS</sub><sup>(MA7)</sup> F<sup>7(b5)</sup> F<sup>MA7</sup>/<sub>G</sub> G<sup>7(#9)</sup>/<sub>(#5)</sub> G<sup>7(#9)</sup>/<sub>(#5)</sub> F<sup>7(#9)</sup>/<sub>(#5)</sub> B<sup>7(#9)</sup> EMI<sup>7</sup>

EMI<sup>7</sup> F<sub>SUS</sub><sup>(MA7)</sup> F<sup>7(b5)</sup> F<sup>MA7</sup>/<sub>G</sub> EMI<sup>7</sup> F<sub>SUS</sub><sup>(MA7)</sup> F<sup>7(b5)</sup> F<sup>MA7</sup>/<sub>G</sub>

G<sup>7(#9)</sup>/<sub>(#5)</sub> G<sup>7(#9)</sup>/<sub>(#5)</sub> F<sup>7(#9)</sup>/<sub>(#5)</sub> B<sup>7(#9)</sup> EMI<sup>7</sup> F<sub>SUS</sub><sup>(MA7)</sup> F<sup>7(b5)</sup> F<sup>MA7</sup>/<sub>G</sub>

(Bass solo)  
 (bkg. synth., ten. &/or bs.)  
 EMI<sup>7</sup> F<sub>SUS</sub><sup>(MA7)</sup> F<sup>7(b5)</sup> F<sup>MA7</sup>/<sub>G</sub>

Vamp, solo & fade

Chord rhythms follow bass line at Coda.

bass overdub at [B]:

2 2



Photo by Jo Ann Kriven

**BOB MINTZER**

# The Promise

John Coltrane

Med. Afro/Swing

$\text{♩} = 160$

**A**  $\text{GMI}^7$   $\text{Ami}^7/\text{G}$   $\text{GMI}^7$   $\text{Ami}^7/\text{G}$

(ten.)

$\text{F}^{13}$   $\text{D}^{7(\#9)}$

$\text{F}^{13}$   $\text{D}^{7(\#9)}$

**B**  $\text{GMI}^7$   $\text{Ami}^7/\text{G}$   $\text{GMI}^7$   $\text{Ami}^7/\text{G}$

$\text{GMI}^7$   $\text{Ami}^7/\text{G}$   $\text{GMI}^7$   $\text{Ami}^7/\text{G}$

**C**  $\text{GMI}^7$  (Solos)  $\text{Ami}^7/\text{G}$

$\text{GMI}^7$   $\text{Ami}^7/\text{G}$

**D**  $\text{F}^{13}$   $\text{D}^{7(\#9)}$   $\text{F}^{13}$   $\text{D}^{7(\#9)}$

**E**  $\text{GMI}^7$   $\text{Ami}^7/\text{G}$

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

$\text{Ami}^7/\text{G}$   $\text{GMI}^7$   $\text{Ami}^7/\text{G}$   $\text{GMI}^9(\text{MA}^7)$

(rit.) tenor fill-----

Pn. comp rhythm on  $\text{GMI}^7$   $\text{Ami}^7/\text{G}$  sections:

Melody is played with great variation.

(etc.)

# Quicksilver

Horace Silver

Fast Bop

♩ = 268

**A**  $A\flat^6$   $G_{MI}^7$   $C^7$   $F_{MI}$   $(D^{\circ 7} B\flat^7)$   $E\flat^7(\#9)$

$A\flat^6$   $C_{MI}^7$   $F^7$   $B\flat_{MI}^7$   $E\flat^7$

1.  $A\flat^6$   $B\flat_{MI}^7$   $E\flat^7$   $C_{MI}^7$   $F^7$   $B\flat_{MI}^7$   $E\flat^7$

2.  $A\flat^6$   $B\flat_{MI}^7$   $E\flat^7$   $A\flat^6$   $G_{MI}^7$   $C^7$

**B** (Solo)  $F_{MI}$   $G_{MI}^7$   $C^7$   $F_{MI}$

$G_{MI}^7$   $C^7$   $A\flat_{MI}^7$   $D\flat^7$   $G_{MI}^7$   $C^7$

$F_{MI}$   $G_{MI}^7$   $C^7$   $F_{MI}$

$F_{MI}^7$   $B\flat^7$   $B\flat_{MI}^7$   $E\flat^7$

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

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

Chord in parentheses is used for solos.  
 Based on the changes to "Lover Come Back to Me".

[illegible]

**A** (sop. doubles top note of piano)

4/4

$A_{MA7}$   $A_{MA7}^{(omit\ 3)}$   $C\sharp_{MI9}$   $G^b_{(add\ 9)} B^b$   $E^b_{MI11}$   $C^{7(\sharp 9)}$   $F_{MI9}$   $A^b B^b$   $D^b G^b$

[illegible][illegible]

(no sop.) ---- |

B $\flat$ MA $\frac{7(\#5)}{A}$

D  
E $\flat$

A $\frac{7(\#5)}{D}$  G $\frac{7}{M}$  D $\frac{7}{C}$  G $\frac{7}{A\flat}$

(no sop.) -

Ab/Db CMI Db Cb/Db Db6/9

Ab/Db CMI Db Cb/Db Db6/9



2.

Chords:  $E_{MI}$ ,  $D$ ,  $A$ ,  $E$ ,  $C_{MI}$ ,  $G$ ,  $G_{MI}$ ,  $B^b$ ,  $B^b_{MI}$ ,  $F^{\#dim}$ ,  $A$ ,  $B^b_{MA} 7(\#5)$ ,  $E^b$

(no sop.)

Chords:  $B^b_{MA} 7(\#5)$ ,  $E^b$ ,  $G_{MI} 9(MA 7)$ ,  $A$ ,  $A_{MA} 7(\#5)$ ,  $D$ ,  $G^{\#}_{MI} 7$ ,  $D$ ,  $C$ ,  $G^b$ ,  $A^b$

(no sop.)

Chords:  $A^b$ ,  $D^b$ ,  $C_{MI}$ ,  $D^b$ ,  $C^b$ ,  $D^b$ ,  $D^b 6/9$ ,  $A^b$ ,  $D^b$ ,  $C_{MI}$ ,  $D^b$ ,  $C^b$ ,  $D^b$ ,  $D^b 6/9$

(cresc.)

**B** (sop. 8va)

*f* Chords:  $F_{MA} 7$ ,  $G_{MI}$ ,  $D_{MI}$ ,  $A$ ,  $B^b$ ,  $B^b$ ,  $C$ ,  $D$ ,  $G$ ,  $F^{\#}$ ,  $A$ ,  $D$ ,  $A$ ,  $B$ ,  $F^{\#}_{MI} 7$

*mf*

Chords:  $F^{\#}_{MI} 7$ ,  $C^{\#}_{MI} 7$ ,  $G^{\#}_{MI} 7$ ,  $E_{MA} 9$ ,  $E_{MA} 9$ ,  $A$ ,  $G^b$ ,  $A^b$

(no sop.)

Chords:  $A^b$ ,  $B^b$ ,  $C_{MI}$ ,  $B^b$ ,  $C^b$ ,  $B^b$ ,  $B^b_{sus}$ ,  $A^b$ ,  $B^b$ ,  $C_{MI}$ ,  $B^b$ ,  $C^b$ ,  $B^b$ ,  $B^b_{sus}$

V.S. (turn page)

**C** (Solos)

*mf*

$E^b_{MI} 7(b5)$   $A^b 7(\#5)$   $D^b_{MI} 7$   $B^b 7(\#9)$   $E^b_{MI} 7$   $C 7(\#9)$   $F_{MI} 7$   $B^b 7_{SUS} (G_{MA} 7)$

$G^b_{MA} 7$   $D 7(\#9)$   $G_{MI} 7$   $E^b_{MA} 7$   $A^b_{MA} 7$   $C 7_{SUS}$   $F_{MA} 7$   $B 7(\#9)$

$E_{MI} 7$   $A_{MI} 7$   $E$   $E_{MI} 7$   $A_{MI} 7$   $E$

$D_{Eb}$   $A 7(\#9)$   $D_{MA} 7$   $G^{\#}_{MI} 7$   $C_{MA} 7(\#11)$   $A^b 7_{SUS}$

$D^b_{MA} 7$   $D^b 7_{SUS}$   $D^b_{MA} 7$   $D^b 7_{SUS}$

(2nd x: cresc. -----)

**D**

*f*

$F_{MA} 7$   $B^b_{MA} 7$   $C 7_{SUS}$   $D 7_{SUS}$   $A 7_{SUS} (A 7(\#5))$   $D_{MA} 7$   $B_{MI} 7$

*mf*

$F^{\#}_{MI} 7$   $C^{\#}_{MI} 7$   $G^{\#}_{MI} 7$   $E_{MA} 7$   $A_{MA} 7$   $A^b 7_{SUS}$

$B^b 7_{SUS}$   $B_{MA} 7$   $B^b$   $B^b 7_{SUS}$   $B_{MA} 7$   $B^b$

Solo on CCD. After solos,  
continue on to **E**

**E** (sop. doubles top note of piano)

$A_{MA} 7$   $A_{MA} 7(\text{omit } 3)$   $C^{\#}_{MI} 9$   $G^b(\text{add } 9)$   $E^b_{MI} 11$   $C 7(\#9)$   $F_{MI} 9$   $A^b$   $D^b$

$\# \cdot D^{\#}$   $\# \cdot G^{\#}$   $B^b$   $B^b$   $C$   $F$   $G^b$

$D^b$   $A^b_{MA} 7(\#11)$   $B^b$   $E^b(\text{add } 9)$   $E^b$   $B^b$   $C$   $G^b$

(no sop.) - -

First system of musical notation. The melody line (top) and bass line (bottom) are shown. Chords and notes include: E<sub>MI</sub>, D, A, F, E, C<sub>MI</sub>, G, G<sub>MI</sub>, B<sub>b</sub>, B<sub>b</sub><sub>MI</sub>, F, F<sup>#dim</sup>, A, B<sub>b</sub><sub>MA</sub><sup>7(#5)</sup>, E<sub>b</sub>.

(no sop.) -----

Second system of musical notation. The melody line (top) and bass line (bottom) are shown. Chords and notes include: B<sub>b</sub><sub>MA</sub><sup>7(#5)</sup>, E<sub>b</sub>, G<sub>MI</sub><sup>9(MA7)</sup>, A, A<sub>MA</sub><sup>7(#5)</sup>, D, G<sub>MI</sub><sup>7</sup>, D, C, G<sub>b</sub>, A<sub>b</sub>.

(no sop.) -----

Third system of musical notation. The melody line (top) and bass line (bottom) are shown. Chords and notes include: A<sub>b</sub>, D<sub>b</sub>, C<sub>MI</sub>, D<sub>b</sub>, C<sub>b</sub>, D<sub>b</sub>, D<sub>b</sub><sup>6/9</sup>, A<sub>b</sub>, D<sub>b</sub>, C<sub>MI</sub>, D<sub>b</sub>, C<sub>b</sub>, D<sub>b</sub>, D<sub>b</sub><sup>6/9</sup>.

(cresc.)

**F** (sop. & va) -----

Fourth system of musical notation. The melody line (top) and bass line (bottom) are shown. Chords and notes include: F<sub>MA</sub><sup>7</sup>, G<sub>MI</sub>, D<sub>MI</sub>, A, C, B<sub>b</sub>, B<sub>b</sub>, C, C, D, G, F<sup>#</sup>, A, D, A, B, F<sub>MI</sub><sup>7</sup>.

Fifth system of musical notation. The melody line (top) and bass line (bottom) are shown. Chords and notes include: F<sub>MI</sub><sup>7</sup>, C<sub>MI</sub><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, E<sub>MA</sub><sup>9</sup>, E<sub>MA</sub><sup>9</sup>, A, G<sub>b</sub>, A<sub>b</sub>.

(pn.)

Sixth system of musical notation. The melody line (top) and bass line (bottom) are shown. Chords and notes include: A<sub>b</sub>, B<sub>b</sub>, C<sub>MI</sub>, B<sub>b</sub>, C<sub>b</sub>, B<sub>b</sub>, B<sub>b</sub><sub>SUS</sub>, A<sub>b</sub>, B<sub>b</sub>, C<sub>MI</sub>, B<sub>b</sub>, C<sub>b</sub>, B<sub>b</sub>, B<sub>b</sub><sub>SUS</sub>.

On bass part letter E is a D.S. to letter A, and the final vamp is a Coda.

(Vamp, fill, &amp; fade)

## Med. Straight 8th's/Bossa

## Quiet Girl (Bass)

♩ = 136

(Intro)

*mf* (sample bass line)

**A**  $A_{MA}^7$   $D^{\#}$   $A_{MA}^7$   $G^{\#}$   $C^{\#}_{MI}^9$   $G_{Bb}^{(add 9)}$   $E_{MI}^{11}$   $C^{7(\#9)}$   $F_{MI}^9$   $A_{Bb}$   $D_{G^b}$

$D_{G^b}$   $A_{Bb}^{7(\#11)}$   $D$   $B_{C}$   $E_{Bb}^{(add 9) (omit 3)}$   $E_{Ab}$   $B_{C}$   $C_F$

$G_{Bb}^{(add 9)}$  **1.** *E pedal*  $B_{MA}^{7(\#5)}$  **A**

$B_{MA}^{7(\#5)}$  **A**  $D_{Eb}$   $A_{MA}^{7(\#5)}$   $G^{\#}_{MI}^7$   $D_C$   $G_{Ab}$

$A_{Bb}$   $C_{MI}$   $D_{Bb}$   $C_{Bb}$   $D_{Bb}^{6/9}$   $A_{Bb}$   $C_{MI}$   $D_{Bb}$   $C_{Bb}$   $D_{Bb}^{6/9}$

**2.**  $E_{MI}$   $D_A$   $F_E$   $C_{MI}$   $G_{Bb}$   $B_{Bb}^{MI}$   $F^{\#dim}$  **A**  $B_{MA}^{7(\#5)}$  **E**

$B_{MA}^{7(\#5)}$   $E_{Bb}$   $G_{MI}^9 (MA 7)$  **A**  $A_{MA}^{7(\#5)}$   $G^{\#}_{MI}^7$   $D_C$   $G_{Ab}$

$A_{Bb}$   $C_{MI}$   $D_{Bb}$   $C_{Bb}$   $D_{Bb}^{6/9}$   $A_{Bb}$   $C_{MI}$   $D_{Bb}$   $C_{Bb}$   $D_{Bb}^{6/9}$

**B**  $F_{MA}^7$   $G_{MI}$   $D_{MI}$   $A_C$   $B_{Bb}$   $C_D$   $(cresc.) G_{F^{\#}}$   $A_D$   $A_B$   $F^{\#}_{MI}^7$

*f* *mf*

First system of musical notation. The melody line consists of eighth and quarter notes. The bass line features chords:  $F\sharp_{MI}^7$ ,  $C\sharp_{MI}^7$ ,  $G\sharp_{MI}^7$ ,  $E_{MA}^9$ ,  $E_{MA}^9$ ,  $G\flat_{A\flat}$ ,  $A\flat_{B\flat}$ ,  $C_{MI}$ ,  $C\flat_{B\flat}$ ,  $B\flat_{SUS}$ ,  $A\flat_{B\flat}$ ,  $C_{MI}$ ,  $C\flat_{B\flat}$ ,  $B\flat_{SUS}$ . The system ends with a 3/4 time signature and a 4-measure repeat sign.

(Solos)

**C**  $E\flat_{MI}^{7(b5)}$   $A\flat^{7(\sharp 5)}$   $D\flat_{MI}^7$   $B\flat^{7(\sharp 9)}$   $E\flat_{MI}^7$   $C^{7(\sharp 9)}$   $F_{MI}^7$   $(G_{MA}^7) B\flat^{7_{SUS}}$

*mf*

$G\flat_{MA}^7$   $D^{7(\sharp 9)}$   $G_{MI}^7$   $E\flat_{MA}^7$   $G$   $A\flat_{MA}^7$   $C^7_{SUS}$   $F_{MA}^7$   $B^{7(\sharp 9)}$

$E_{MI}^7$   $A_{MI}^7$   $E$   $E_{MI}^7$   $A_{MI}^7$   $E$

$D_{E\flat}$   $A^{7(\sharp 9)}$   $D_{MA}^7$   $G\sharp_{MI}^7$   $C_{MA}^{7(\sharp 11)}$   $A\flat^{7_{SUS}}$

$D\flat_{MA}^7$   $D\flat^{7_{SUS}}$   $D\flat_{MA}^7$   $D\flat^{7_{SUS}}$

**D**  $F_{MA}^7$   $B\flat_{MA}^7$   $C^7_{SUS}$   $D^7_{SUS}$   $(A^{7(\sharp 5)}) A^7_{SUS}$   $D_{MA}^7$   $B_{MI}^7$   $F\sharp_{MI}^7$   $C\sharp_{MI}^7$

(2nd x: cresc. - - - - -)

*f*  $G\sharp_{MI}^7$   $E_{MA}^7$   $A_{MA}^7$   $A\flat^{7_{SUS}}$   $B\flat^{7_{SUS}}$   $B_{MA}^7$   $B\flat$  **2**

*mf*

Solo on CCD.  
After solos, D.S. al  
2nd ending al Coda.

$A\flat_{B\flat}$   $C_{MI}$   $C\flat_{B\flat}$   $B\flat_{SUS}$

(Vamp & fade)

On melody part the D.S. is letter E.  
Chords in parentheses are optional.

# A Quiet Place

Ralph Carmichael  
(As sung by Take 6)

## Medium Ballad

There is a quiet place far from the

rap - id pace where God can soothe my

trou - bled mind. \_\_\_\_\_ Shel - tered by

tree and flow'r, there in my quiet hour with

Him my \_\_\_\_\_ cares are left be - hind.

**B** Whe - ther a gar - den small or on a moun - tain tall, new

strength and cour - age there I find.

Then from this quiet place I go pre -

Chords: D<sup>(add 9)</sup>, D, F<sup>#</sup>/A<sup>#</sup>, F<sup>#9</sup>/A<sup>#</sup>, B<sub>MI</sub><sup>7</sup>, C<sup>#</sup><sub>MI</sub><sup>7</sup>, B<sub>MI</sub><sup>7</sup>, F<sup>#</sup>/A<sup>#</sup>, A<sub>MI</sub><sup>7</sup>, G<sup>#</sup><sup>7</sup>(<sup>#</sup>5), B<sup>(add 9)</sup>/G, G<sub>MA</sub><sup>7</sup>(13), A<sup>13</sup>/G, F<sup>#</sup><sub>MI</sub><sup>7</sup>, B<sub>MI</sub><sup>7</sup>, A, E<sup>(add 9)</sup>/G<sup>#</sup>, A<sup>13</sup><sub>SUS</sub>, A<sup>13</sup>, A<sub>MI</sub><sup>7</sup>, F<sup>9</sup>/A, D<sup>13</sup><sub>SUS</sub>, F<sup>#</sup><sup>7</sup>(alt.), G<sub>MA</sub><sup>9</sup>, E<sub>MI</sub><sup>11</sup>, E<sub>MI</sub><sup>7</sup>, C<sub>MA</sub><sup>9</sup>, B<sub>MI</sub><sup>(add 9)</sup>, A, G<sup>#</sup><sub>MI</sub><sup>11</sup>, C<sup>#</sup><sup>7</sup>(alt.), F<sup>#</sup>/C<sup>#</sup>, A<sup>13</sup><sub>SUS</sub>, A<sup>9</sup>(<sup>#</sup>11), A<sub>MI</sub><sup>7</sup>, A<sup>6</sup>/<sub>9</sub>, C<sup>#</sup><sub>MI</sub><sup>7</sup>(<sup>b</sup>5), F<sup>#</sup><sup>7</sup>(alt.), B<sub>MI</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, A<sup>b</sup><sup>9</sup>(<sup>#</sup>11), G<sub>MA</sub><sup>9</sup>, F<sup>#</sup><sup>9</sup><sub>SUS</sub>, F<sup>#</sup><sup>7</sup>(<sup>b</sup>9), B<sub>MI</sub><sup>9</sup>, A<sub>MI</sub><sup>7</sup>(11), D<sup>9</sup>/A, C<sup>9</sup>(<sup>#</sup>11)/G, G<sub>MA</sub><sup>9</sup>, C<sup>13</sup>(<sup>#</sup>11), B<sup>13</sup><sub>SUS</sub>

**B**<sup>13</sup><sub>SUS</sub> **B**<sup>9</sup> **E**<sub>MI</sub><sup>7(11)</sup> **A**<sup>9</sup><sub>SUS</sub> 4 - 3 - 4 **A**<sup>7(b9)</sup>

pared to face a new day with love for all man -

**C** **B**<sup>b</sup><sub>MA</sub><sup>9</sup> **C** **B**<sup>b</sup> **A**<sup>13</sup><sub>SUS</sub> **F**<sup>13</sup> **E**<sup>b</sup><sub>9</sub> **D**<sub>MI</sub><sup>9</sup> **F**<sup>9</sup><sub>SUS</sub> **F**<sup>13</sup>

kind. (Ooh)

**B**<sup>b</sup><sub>MA</sub><sup>9</sup> **E**<sup>b</sup><sub>6/9</sub> **G**<sub>MI</sub> **A** **A**<sup>7</sup> **D**<sup>b</sup><sub>Ab</sub> **G**<sup>9</sup><sub>SUS</sub> **G**<sup>7(b9)</sup><sub>b5</sub>

(Ah) *cresc.*

**D** **G**<sup>b</sup><sub>MA</sub><sup>9</sup> **B**<sup>13(#11)</sup> **B**<sup>b</sup><sup>13</sup><sub>SUS</sub>

Then from this quiet place I go pre -

**B**<sup>b</sup><sup>13</sup><sub>SUS</sub> **A**<sup>13</sup><sub>SUS</sub> **A**<sup>b</sup><sup>13</sup><sub>SUS</sub> **G**<sup>b</sup><sup>9</sup><sub>SUS</sub> **G**<sup>b</sup><sub>MA</sub><sup>7</sup> **F**<sub>MI</sub><sup>7(11)</sup> **F**<sup>#</sup><sub>MI</sub><sup>7(11)</sup> **A**<sup>b</sup><sub>B</sub> **A** **E**<sup>b</sup><sup>7(alt.)</sup>

pared to face a new day with love for all man -

**D**<sup>13(#11)</sup> **C**<sup>#</sup><sup>9</sup><sub>SUS</sub> **C**<sup>#</sup><sup>7(alt.)</sup> **F**<sup>#</sup><sub>MI</sub><sup>7</sup> **D**<sub>MA</sub><sup>7</sup> **F**<sup>#</sup> **G**<sub>MA</sub><sup>9</sup> **A**<sup>9</sup><sub>SUS</sub> **E**<sup>(add 9)</sup>

kind. (for all man - kind.)

**(molto rit.)**

## Rain Waltz

Med. Jazz Waltz

Fred Hersch

♩ = 102

**Intro**  $E^b_{MI}{}^{13}$  (piano fills)  $E^{MA7(\#11)}$   $E^b$  (4x's)

(bs., 8va)

**A**  $E^b_{MI}{}^9$  (harmonica)  $E^b_{MI}{}^9(MA7)$   $E^b_{MI}{}^9$   $D^{7(\#9)}$   $D^{7(\#9)}$   $D^{b13}_{sus}$   $D^{b7(b9)}$   $B^{b13}_{sus}$   $B^{b13(b5)}$   $B^{13(\#11)}$   $B^{13(\#11)}$

**B**  $E^b_{MI}{}^9$   $A^{b13}_{sus}$   $A^{b13(b5)}$   $D^{b13}_{sus}$   $D^{b7(b9)}$   $(G^{bMA}{}^{7(\#11)})$   $B^{13(\#11)}$   $C^{\#MI}{}^{7(\#11)}$   $C^{MI}{}^7$   $B^{MA}{}^7$   $B^{bMI}{}^7$   $A^{13}_{sus}$



**C**  $A^b_{13} \text{ SUS}$

$D^b_{MA} \text{ }^9 / A^b$

$B^b_{13} (b9)$

$A^b_{13} \text{ SUS}$

$A^b_{13} \text{ alt}$

$D^b_{MI} \text{ }^{13}$

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

$D^b_{MI} \text{ }^{13}$

$D^{13} (b5)$

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

$D^b_{MI} \text{ }^{13}$

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

(Vamp & fade till cue)

(On cue)  $D^b_{MI} \text{ }^{13}$

(harmonica fills)

(last x: rit.)

Chords in parentheses are used for solos.

## Rain Waltz (Bass)

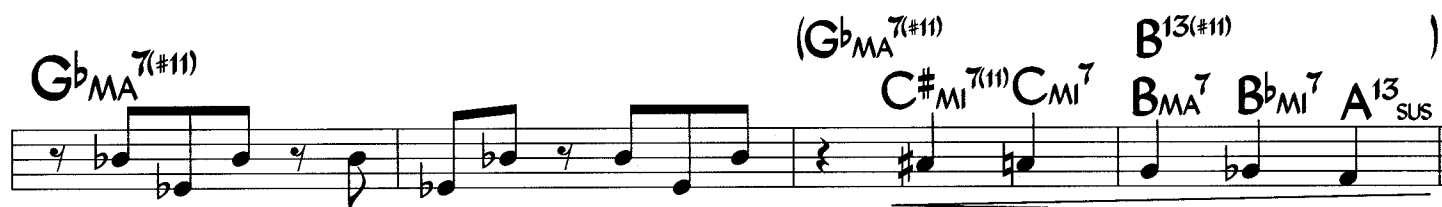
Med. Jazz Waltz

♩ = 102

(Intro)

 $E^b_{MI}{}^{13}$  $E_{MA}{}^{7(\#11)}$  $E^b$ 

(4x's)



**C**  $A^b_{13} \text{ sus}$   $C^{(\text{add } b9)}_{A^b}$   $D^b_{MA} \text{ }^9_{A^b}$

$B^b_{13(b9)}$   $A^{13} \text{ sus}$   $A^b_{7(\text{alt})}$

$D^b_{MI} \text{ }^{13}$   $D_{MA} \text{ }^{7(\#11)}_{D^b}$

$D^b_{MI} \text{ }^{13}$   $D^{13(b5)}$

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

$D^b_{MI} \text{ }^{13}$   $D_{MA} \text{ }^{7(\#11)}_{D^b}$   $(\text{On cue}) D^b_{MI} \text{ }^{13}$

(last x: rit.) (Vamp & fade till cue)

Bass line may be used for solos (with variation).  
 Chords in parentheses are used for solos.



Photo by W. Patrick Hinely

**TAKE 6**

## Med. Ballad

## Remember Hymn

John Abercrombie

**A** rubato  
♩ ≈ 65

(ten., 8va b.)

CM GMI/Bb F#MI/A C#MI AbMI/Cb BbMI

(gtr.)

EbMI BbMI/D AbMI/Cb BbMI AbMI BbMI Eb(omit 3)

**B**

(2nd x:)  
8va

F C#MI AMI FMI Bb/A F#MI/A Bb/A F#MI/A

(bass)

**C**

CM GMI/Bb F#MI9(MA7)/A BMI9 GMI11 EbMA7/F BMI7/F

BbMI A13 C#MI/D C/D C#MI/D C/D

(gtr.)

Guitar arpeggiates most chords during head.  
Guitar lines sound one octave lower than written.

Solo on form (AABBC). (fine)  
After solos, D.C. al fine (no repeats).

# Rockin' Chair

Med. (Slow) Swing

Hoagy Carmichael

**A**  $E^b6$   $E^b9$   $A^bMA^7$   $D^b9$

Old rock - in' chair's got me, Cane by my side,

$E^b6$   $C^7$   $F^7$   $B^b7$

Fetch me that gin, son 'fore I tan your hide,

$E^b6$   $G^7$   $CMI$   $AMI^{7(b5)}$   $D^7$   $GMI$

Can't get from this cab - in, Goin' no - where;

$F^7$   $F^7$   $B^b7$   $E^b6$

Just sit me here grab - bin' at the flies 'round this rock - in' chair.

**B**  $A^b9$   $E^b6$

My dear old Aunt Har - ri - et, In hea - ven she be,

$AMI^{7(b5)}$   $D^7$   $GMI$   $F^9$   $B^b7$

Send me sweet cha - ri - ot, for the end of the trou - ble I see.

**C**  $E^b6$   $E^b9$   $A^bMA^7$   $D^b9$

Old rock - in' chair gets it, Judg - ment day is here,

$E^b6$   $F^7$   $(E^bMA^7)$   $B^b9_{SUS}$   $E^b6$   $(FMI^7)$   $B^b7(\#5)$

Chained to my rock - in' chair.

# Rosetta

Words and Music by  
Earl Hines and Henri Wood

310

## Medium-Up Swing

**A**  $F^6$   $E^7$   $E^b7$   $D^7$

Ro - set - ta, \_\_\_\_\_ My Ro - set - ta, \_\_\_\_\_ In my

$G^7$   $C^7$   $A_{MI}^7$   $D^7$   $G_{MI}^7$   $C^7$

heart, dear, there's no one but you. \_\_\_\_\_ You

$F^6$   $E^7$   $E^b7$   $D^7$

told me \_\_\_\_\_ that you loved me. \_\_\_\_\_ Nev - er

$G^7$   $C^7$   $F^6$   $B_{MI}^7(b5)$   $E^7$

leave me for some - bod - y new.

**B**  $A_{MI}$   $B_{MI}^7(b5)$   $E^7$   $A_{MI}$   $(D_{MI}^7(b5))$   $D_{MI}^7$   $G^7$

You've made my whole life a dream; \_\_\_\_\_

$C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^7$   $G_{MI}^7$   $C^7$

I pray you'll make it come true. \_\_\_\_\_ Ro -

**C**  $F^6$   $E^7$   $E^b7$   $D^7$

set - ta, \_\_\_\_\_ My Ro - se - ta, \_\_\_\_\_ Please say

$G^7$   $C^7$   $F^6$   $(G_{MI}^7 C^7)$

I'm just the one, dear, for you.

## Sailing at Night

Med. Funk Ballad

Don Grusin

♩ = 122

(Intro)

Musical score for "Sailing at Night" by Don Grusin. The score is written in G major, 4/4 time, with a tempo of 122 beats per minute. It features a medley of funk ballad style.

**Intro:** The introduction begins with a synth line in G major, marked with a tempo of 122. The key signature is one flat (F major/D minor). The initial chords are G<sup>MI</sup>11(MA7), G<sup>MI</sup>11, C<sup>13</sup>, D7(<sup>#9</sup><sub>5</sub>), and G<sup>MI</sup>11(MA7).

**Section A:** This section starts with a key signature change to Bb major (three flats). The chords include G<sup>MI</sup>11(MA7), G<sup>MI</sup>11, C<sup>13</sup>, F<sup>13</sup><sub>SUS</sub>, F<sup>13</sup>(<sup>#11</sup>), Bb<sup>13</sup><sub>SUS</sub>, Ab<sup>13</sup>, Bb<sup>MA</sup>9(<sup>#5</sup>), Eb<sup>MA</sup>9, D7(<sup>#9</sup><sub>5</sub>), Gb7, F<sup>13</sup><sub>SUS</sub>, F<sup>13</sup>(<sup>#11</sup>), and Bb<sup>13</sup><sub>SUS</sub>.

**Section B:** This section continues in Bb major. The chords include Ab<sup>13</sup><sub>SUS</sub>, D7(<sup>#9</sup>), G<sup>MI</sup>9, Bb<sup>13</sup><sub>SUS</sub>, Bb<sup>13</sup>(<sup>b9</sup>), Ab<sup>13</sup><sub>SUS</sub>, D7(<sup>#9</sup>), G<sup>MI</sup>9, Bb<sup>13</sup><sub>SUS</sub>, Bb<sup>13</sup>(<sup>b9</sup>), B<sup>13</sup><sub>SUS</sub>, F7(<sup>#9</sup>), Bb<sup>MI</sup>9, Db<sup>13</sup><sub>SUS</sub>, and Db<sup>13</sup>.

The score concludes with the instruction: (After solos, D.S. al Coda).



**C** (Piano Solo - Half-time Feel)

$A^b_{MI} 7(11)$   $D^b 7$   $B^b_{MI} 7(11)$   $E^b 7$

$C^{\#}_{MI} 7(11)$   $F^{\#} 7$   $B_{MA} 7$   $A^{13}(\#11)$

$A^b_{MI} 7(11)$   $D^b 7$   $B^b_{MI} 7(11)$   $E^b 7$

$C^{\#}_{MI} 7(11)$   $B^b_D$   $A^b_6 E^b E^b$   $D 7(\#9)$

D.S., solo on AB,  
then D.S. al Coda

$A^b_{13} SUS$   $D 7(\#9)$   $G_{MI} 9$   $B^b_{13} SUS$   $B^b_{13}(\#9)$

pn. fill-----

$A^b_{13} SUS$   $D 7(\#9)$   $G_{MI} 9$   $B^b_{13} SUS$   $B^b_{13}(\#9)$

pn. fill----- Vamp & fade

sample bass line

at **A**:

etc.

sample bass line

at **B**:

etc.

bass line 1 bar

before **C**:

Melody is played with some variation.

## Med. Latin (Intro)

## Sea Journey

Chick Corea  
(As played by Stanley Clarke) $\text{♩} = 132$   $F^{6/9}_{\text{add } \#11}$ 

$A_{MI}^{(\text{add } 11)}$   
 $mp - mf$  (flute)

$E$   
 $F$   
 $mp$

$E$   
 $F$   
 $cresc.$

$mf$

$(gtr.)$   
 $(pn.)$   
 $(flute)$

$E_{MI}^7$   
 $F_{MA}^7$   
 $F_{MA}^7/G$   
 $(bs. w/ pn.)$

$pn. fill$

$F^{6/9}_A$   
 $A_{MI}$   
 $2$   
 $2$   
 $F^{6/9}_A$   
 $A_{MI}$   
 $(bs.)$   
 $(vocal)$   
 $(bs. simile)$

$A$   
 $F^{6/9}_A$   
 $A_{MI}$   
 $F^{6/9}_A$   
 $A_{MI}$

$D_{SUS}$   
 $E_{SUS}$   
 $A_{SUS}$

$F_{MA}^7/G$   
 $F^{\#}_{MI} 7(b5)$

**F**  $F_{MA}^7$   $E^{7(b9)}$

**B**  $F_{A}^{6/9}$   $A_{MI}$   $F_{A}^{6/9}$   $A_{MI}$

$F_{A}^{6/9}$   $A_{MI}$   $F_{A}^{6/9}$   $A_{MI}$

$D_{MI}^7$   $C_{MA}^{7(\#5)}$   $F_{MA}^7$   $E^{7(b9)}$   $F_{MA}^7$

$E^7$   $F_{MA}^7$

$E_{MI}^7$   $A^7$   $D_{MA}^7$   $C_{MI}^7$   $B_{MI}^{9(b5)}$   $E^{7(b9)}$

**C** (Samba) (Solo)  $A_{MI}$   $D_{MI}^6$   $A$   $A_{MI}$  (last x)

(bs.) (etc.) Vamp till cue (flute, gtr. & pn.)

**D** (On cue)  $A_{MI}$   $D_{MI}^6$   $A$  (4th x)

$D_{MI}^6$   $A$  1-3.  $A_{MI}$

4.  $D_{MI}^6$   $F_{A}^{6/9(\#11)}$  (Orig. Tempo)  $A_{MI}$  (add 11) (add 9)

$f$  D.S. al Coda

$\Phi$  N.C.  $E^7$   $A_{MI}$  (Slower)  $\text{♩} = 188$   $D_{MI}^7$   $E_{MI}^7$   $A_{MI}$

$\text{ff}$

# Señor Blues

Horace Silver

**Med. Latin**  $\frac{6}{8}$  (1st & 2nd x: bs. only; 3rd x: add chords & drums)

$\text{♩} = 100$

(Intro)

$E^b M^6 \frac{6}{8}$

(3x's)

$E^b M^6 \frac{6}{8}$  (pn. w/ bs. 8va) break (trp. ten.)

**A** (trp. ten.)  $E^b M^6 \frac{6}{8}$  (pn. w/ bs. 8va)

$E^b M^6 \frac{6}{8}$  (chord rhythm simile)

$B^9(\#11)$

$E^b M^6 \frac{6}{8}$

$B^b 7$   $A^b 13$

(trp. ten., 8va b.)

(pn. & bs. simile)

**B**  $E^b M I^6/9$

$E^b M I^6/9$   $B^9(\#11)$

$E^b M I^6/9$   $B^b 7$

(ten. loco)

$A^b 13$   $E^b M I^6/9$

Solo on **A**; After solos, D.S. al Ending (last solo ends w/ break and pickup, like end of Intro)

**(Ending)** **C**  $E^b M I^6/9$

$E^b M I^6/9$

$E^b M I^6/9$

$E^b M I^6/9$

1.

2. N.C. break— break—

(pn./bs.) 8va b.

Pn./bs. figure at A continues at B and throughout solos. Pn./bs. figure at C is the same as first four bars of A.

Med. Latin  $\frac{6}{8}$ 

## Señor Blues (Bass)

J. = 100

(Intro)

 $E^b M I \frac{6}{9}$ 

(3x's)



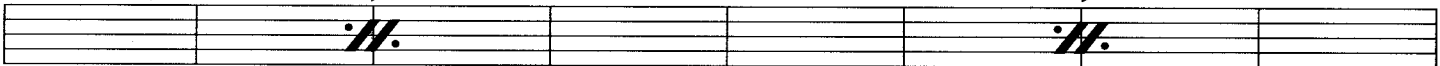
(w/ pn.)

**A** $E^b M I \frac{6}{9}$  $B^9(\#11)$  $E^b M I \frac{6}{9}$  $B^b 7$  $A^b 13$ (last solo chorus:  
break)Solo on **A**. After solos,  
D.S. al Ending**C**

(Ending)

 $E^b M I \frac{6}{9}$  $(E^b M I \frac{6}{9})$ 

4



4

2.  $(E^b M I)$ 

Bass line continues throughout solos.

Lyric by

Maxwell Anderson

Music by Kurt Weil

# September Song

Med. Ballad

**A** $E^b9$  $G^bMA^7$   $C^bMA^7$  $B^bMA^7$   $CMI^7$  $DMI^7$   $GMI^7$ 

Oh, it's a long, long while

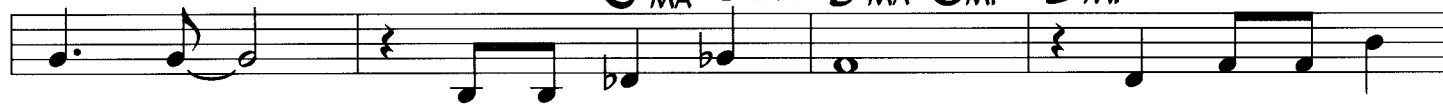
from May to De - cem - ber, —

But the days grow

 $C^9_{SUS}$   $C^9$  $F^7_{SUS} (b9)$  $F^7$  $B^bMA^7$  $F^9_{SUS}$  $B^bMA^7$ 

short — when you reach Sep - tem - ber. —

When the au - tumn

 $E^b9$  $G^bMA^7$   $C^bMA^7$  $B^bMA^7$   $CMI^7$  $DMI^7$   $GMI^7$ 

wea - ther —

turns the leaves to flame.

One has - n't got

 $C^9_{SUS}$   $C^9$  $F^7_{SUS} (b9)$  $F^7$  $B^bMA^7$  $F^9_{SUS}$  $B^bMA^7$ 

time —

for the wait - ing

game. —

Oh, the

**B** $E^bMI^6$  $E^{o7}$ 

days dwindle down —

to a pre - cious few, —

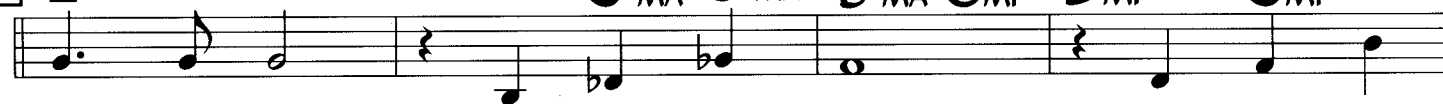
Sep -

 $E^bMI^6$  $E^{o7}$  $B^bMA^7$   $F$  break

tem - ber,

No - vem - ber.

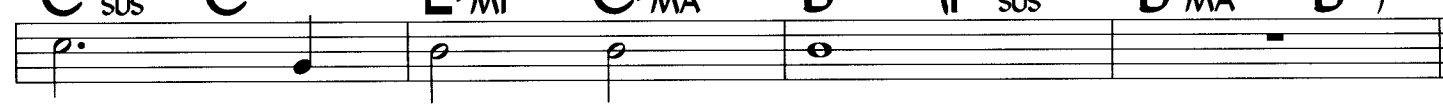
And these few

**C** $E^b9$  $G^bMA^7$   $C^bMA^7$  $B^bMA^7$   $CMI^7$  $DMI^7$   $GMI^7$ 

pre - cious days

I'll spend with you,

These pre - cious

 $C^9_{SUS}$   $C^9$  $E^bMI^7$   $C^bMA^7$  $B^b6$  $(F^9_{SUS}$  $B^bMA^7$  $B^b7)$ 

days

I'll

spend

with

you.

# Seven Steps to Heaven

Victor Feldman

Miles Davis

(As played by Miles Davis)

Fast Swing

♩ = 278

(2nd x: add drums)

(Intro)

(bass only) (etc.) (pn.) (4x's)

**A** (Stop Time)

(trp. ten.) (bs.)

F<sub>MA</sub><sup>7</sup> B<sup>b</sup><sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup> D<sub>MI</sub><sup>(MA<sup>7</sup>)</sup> A<sup>b</sup><sub>13</sub> G<sup>7</sup>

dr. fill -----

1.

2.

ten. 8va b.

E<sup>b</sup><sub>6</sub> E<sub>6</sub> F<sub>6</sub> dr. fill ----- E<sup>b</sup><sub>6</sub> E<sub>6</sub> F<sub>6</sub> dr. fill -----

**B** (Bass walks)

(unis.)

C<sub>MA</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sub>MA</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>7</sub>

(pn.)

E<sup>b</sup><sub>MA</sub><sup>7</sup> A<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>b</sup><sub>7</sub> G<sup>b</sup><sub>MA</sub><sup>7</sup> (C<sup>7</sup>)

(pn.)

**C** (Stop Time)

(trp. ten.) (bs.)

F<sub>MA</sub><sup>7</sup> B<sup>b</sup><sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup> D<sub>MI</sub><sup>(MA<sup>7</sup>)</sup> A<sup>b</sup><sub>13</sub> G<sup>7</sup> dr. fill -----





ten. 8va b.  $E^b6$   $E^6$   $F^6$  dr. fill

**D**  $F^{13}$  (pn.)  $E^b13$  2 2  $F^{13}$  solo break

(bs. like Intro)

**E** (Solos)  $F_{MA}^7$   $E_{MI}^7$   $A^7$   $D_{MI}^7$  ( $A^b7$ )  $G^7$

$G_{MI}^7$   $C^7$   $E^b6$   $E^6$   $F^6$

**F**  $C_{MA}^7$   $D_{MI}^7$   $G^7$   $C_{MA}^7$   $F_{MI}^7$   $B^b7$

$E^b_{MA}^7$   $A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$   $G_{MI}^7$   $C^7$

**G**  $F_{MA}^7$   $E_{MI}^7$   $A^7$   $D_{MI}^7$  ( $A^b7$ )  $G^7$

$G_{MI}^7$   $C^7$   $E^b6$   $E^6$   $F^6$

Solo on EEFG. Play **D** between solos. After solos, play **D**, then D.S. al Coda.

ten. 8va b.  $E^b6$   $E^6$   $F^6$  (4x's)  $F^{13}$  (pn.)  $E^b13$   $F^{13}$  (On cue)

dr. fill

Vamp till cue

### Med. Swing (in 2)

**♩ = 144**

# Silver's Serenade

Horace Silver

**Silver's Serenade** Horace Silver

$\text{♩} = 144$

(trp.)  
ten.

A<sup>MI9</sup> E<sup>MI9</sup> F<sup>MI9</sup> E<sup>MI9</sup> C<sup>MI9</sup> B<sup>bMI9</sup>

A<sup>MI9</sup> B<sup>bMI9</sup> A<sup>MI9</sup> F<sup>MI9</sup> E<sup>bMI9</sup> A<sup>bMI9</sup> A<sup>MI9</sup>

A<sup>MI9</sup> (ten. 8va b.) B<sup>bMA9</sup> C<sup>MI9</sup> D<sup>MI9</sup> E<sup>bMA9</sup> A<sup>MI7</sup> D<sup>7(b9)</sup> (D<sup>13</sup>) (1st x only)

**B** (Solos) E<sup>MI9</sup> B<sup>bMI9</sup>

A<sup>MI9</sup> E<sup>bMI9</sup>

A<sup>MI9</sup> C<sup>MI9</sup> C<sup>MI9</sup> B<sup>9</sup>

B<sup>bMA9</sup> C<sup>MI9</sup> D<sup>MI9</sup> E<sup>bMA9</sup> A<sup>MI9</sup> D<sup>13</sup>

After solos, D.C. al Coda  
(repeat before taking Coda)

D<sup>7(b9)</sup> G<sup>6/9</sup> (Freely)

## Silver's Serenade (Bass)

Med. Swing

(in 2)

♩ = 144

(Solos) (in 2)

After solos, D.C. al Coda  
(repeat before taking solos)

Bass plays in 2 throughout.

Med Swing  
(in 2)

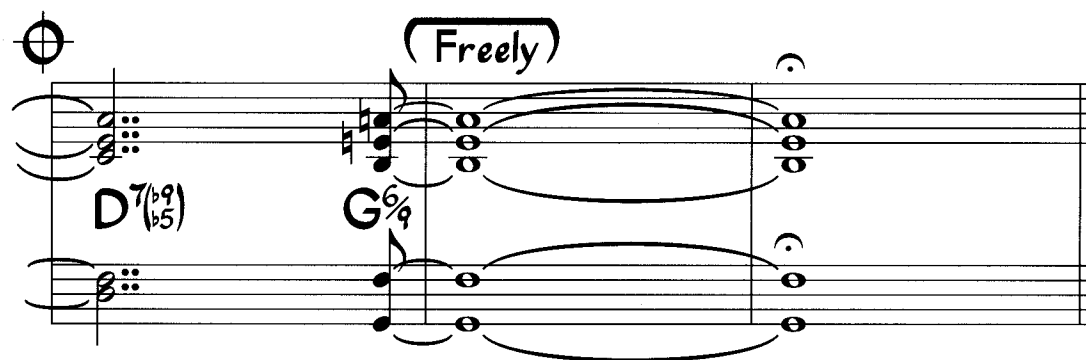
$\text{♩} = 144$

# Silver's Serenade (Piano)

**A**



After solos, D.C. al Coda  
(repeat before taking Coda)



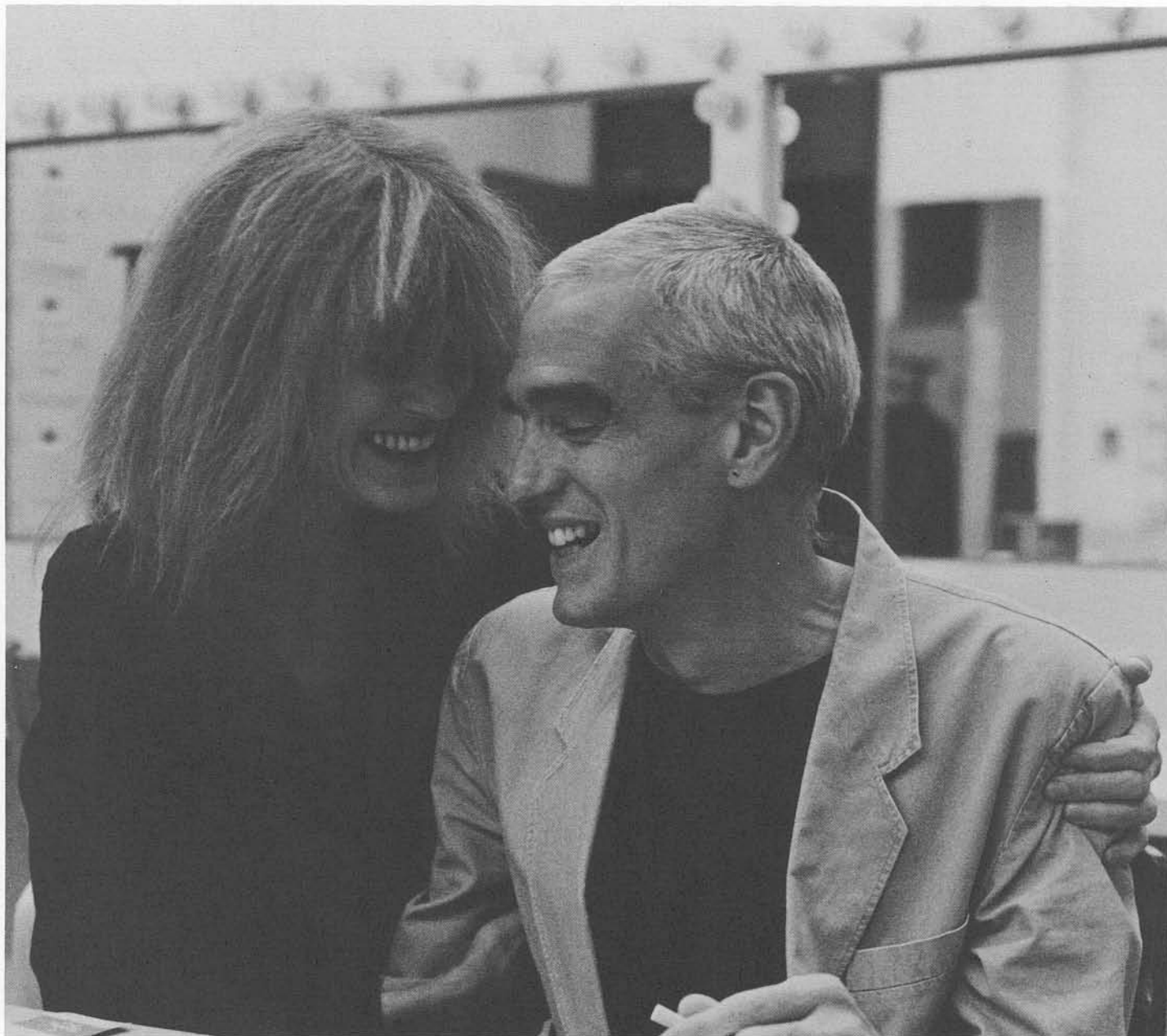


Photo by W. Patrick Hinely

**CARLA BLEY & STEVE SWALLOW**

# Med. Ballad Sing Me Softly of the Blues

Carla Bley

**(Intro)**

F<sup>7</sup> B<sup>7</sup> F<sup>7</sup> E<sup>9</sup><sub>SUS</sub> E<sup>7</sup>

**A**

A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

C<sup>7</sup> G<sup>b7(b5)</sup> F<sup>7</sup> B<sup>7</sup> F<sup>7</sup> E<sup>9</sup><sub>SUS</sub> E<sup>7</sup>

A<sup>7</sup> D<sup>7</sup> D<sup>b</sup>C B<sup>7</sup> F<sup>7</sup> E<sup>7</sup> B<sup>b7</sup>

**(Ending)**

A<sup>7</sup> G<sup>7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> B<sup>7</sup> B<sup>b7</sup> A<sup>7</sup>

Solo on **A**; After solos, play head to Ending**(rit.)**

Notes in parentheses in bar 1 of letter A are the end of the head (start of solos).

## Med.-Fast Swing

## Skippy-ing

Denny Zeitlin

**A** (in 2)

(pn.)

$E_{MI}^7$   $D_{\frac{6}{9}}^6$   $A$   $E_{MI}^7$   $G$   $A$   $A^{13(\#11)}$

(bs. & pn.)

$C_{MA}^7$   $D$   $D_{MI}^7$   $G$   $C_{MA}^7$   $D$   $D_{MI}^7$   $G^{13(b9)}$

$C_{MA}^9$   $F^{13(\#11)}$   $B^b_{13(\#11)}$   $A^9$   $D_{MI}^9$   $A^b_{9(\#5)}$

(pn.)

1.  $A^b_{9(\#5)}$   $G^9_{SUS}$   $C_{MA}^7$   $F^{\#}_{MI}^7$   $B_{MI}^7$  2.  $C_{MA}^7$   $B_{MI}^7(b5)$   $E^{7(\#5)}$   $A_{MI}^9(MA^7)$

**B** (in 4)

$A_{MI}^9(MA^7)$   $B^b_{13}$   $B^b_{13}$   $E^b_{MA}^7$   $E^b_{MI}^7$   $A^b_7$   $D^b_{MA}^9$   $D^{7(\#9)}$   $F^{\#}$   $G^b_{MA}^9$

$B_{MI}^9$   $D^b_{13}$   $F$   $G^b$   $G^b_{MA}^7$

(pn.) (pn. & bs.)

D.C. al Coda One



$\Phi^1$   $D_{MI}^9$   $A^b9(\#5)$   $G^9_{SUS}$   $C_{MA}^7$  solo break

**C** (Solos)  $E_{MI}^9$   $A^{13}(\#11)$   $D_{MI}^9$   $G^{7(alt.)}$

$C_{MA}^7$   $F^9$   $B^b13$   $A^{7(alt.)}$   $D^{7(alt.)}$

$G^{7(alt.)}$   $C_{MA}^7$   $F^{\#}MI^7$   $B^7$   $C_{MA}^7$   $B_{MI}^{7(b5)}$   $E^{7(alt.)}$

**D**  $A_{MI}^7$   $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$   $E^b_{MI}^7$   $A^b7$

$D^b_{MA}^7$   $(D^{7(\#11)} F^{\#} G^b_{MA}^9)$   $B_{MI}^7$   $D^b7$   $G^b_{MA}^7$

$F^{\#}MI^7$   $B^7$   $F_{MI}^7$   $B^b7$

**E**  $E_{MI}^9$   $A^{13}(\#11)$   $D_{MI}^9$   $G^{7(alt.)}$

$C_{MA}^7$   $F^9$   $B^b13$   $A^{7(alt.)}$

$D^{7(alt.)}$   $G^{7(alt.)}$   $C_{MA}^7$   $F^{\#}MI^7$   $B^7$

Solo on CCDE

After solos, D.C. al Coda Two  
Play AABA before taking Coda

$\Phi^2$   $D_{MI}^9$   $G^{13}_{SUS}$   $G^9_{SUS}$   $B^b_{MI}^7$   $E^b7$   $A^b_{MA}^7$   $E^b$   $D^b$   $D^b$

$E_{MI}^7$   $E^b7$   $D_{MI}^{7(11)}$   $G^9_{SUS}$   $C_{MA}^{9(\#11)}$

Figures written  $\text{[figure]}$  are played  $\text{[figure]}$

Med. Bossa

## So Many Stars

Music: Sergio Mendez

Lyric: Alan &amp;

Marilyn Bergman

**A**  $G^b_{MA}7 / A^b$   $A^b_{13(b9)}$

The dawn \_\_\_\_\_ is filled with dreams, \_\_\_\_\_ so man - y

$A^b_{MI}7$   $(A^b_{MI}7(b5)) / D^b_{7(b9)}$   $D^b_{13}$  3  $G^b_{MA}7$

dreams, \_\_\_\_\_ Which one is mine? One must be right for me. \_\_\_\_\_

$B^{13}$   $F_{MI}$   $D^b / F$   $F_{MI}6$   $F_{MI}7$

\_\_\_\_\_ Which dream \_\_\_\_\_ of all the dreams, \_\_\_\_\_ when there's a

$F_{MI}(MA7)$   $F_{MI}7$   $B^b_{7(\#9)} / (\#5)$  3  $G^b_{MA}7 / A^b$

dream for ev - 'ry star? \_\_\_\_\_ And there are oh, \_\_\_\_\_ so man - y

$A^b_{13(b9)}$   $D^b_{6/9}$   $(B^b_{9SUS})$   $B^b_{7(\#9)}$

stars, \_\_\_\_\_ So man - y stars. \_\_\_\_\_ The

**B**  $G^b_{MA}7 / A^b$   $A^b_{13(b9)}$

wind \_\_\_\_\_ is filled with songs, \_\_\_\_\_ so man - y

$A^b_{MI}7$   $(A^b_{MI}7(b5)) / D^b_{7(b9)}$   $D^b_{13}$  3  $G^b_{MA}7$

songs, \_\_\_\_\_ Which one is mine? One must be right for me. \_\_\_\_\_

$B^{13}$   $F_{MI}$   $D^b / F$   $F_{MI}6$   $F_{MI}7$

\_\_\_\_\_ Which song \_\_\_\_\_ of all the songs, \_\_\_\_\_ when there's a

song for ev - 'ry star? And there are oh, so man - y

stars, So man - y stars. A -

**C**

 lone, the count - less days, the end - less

nights that I have searched so man - y eyes, So man - y

hearts, So man - y smiles. Which one to

**D**

 choose? Which way to go? How can I

tell? How can I know? Out of oh, so man - y

stars, So man - y stars.

To end, last 2 bars may be vamped.  
Chords in parentheses are optional.



Photo by Chuck Stewart

**JOHN COLTRANE**

**$\text{♩} = 196$**

## John Coltrane

**First Ending**

**Second Ending**

**Solos**

After solos, D.C. al Coda

Tenor sounds one octave lower than written.  
Piano comping during the head follows tenor syncopations and kicks.

# Someone to Light Up My Life

Music: Antonio Carlos Jobim

English lyric: Gene Lees

Med. Samba

(Intro)

Go on your way \_\_\_\_\_ with a cloud - less blue sky a - bove, \_\_\_\_\_

May all your days \_\_\_\_\_ be a won - der - ful

song of love, \_\_\_\_\_ O - pen your arms and

sing of all the hid - den hopes \_\_\_\_\_ you've ev - er trea - sured, \_\_\_\_\_

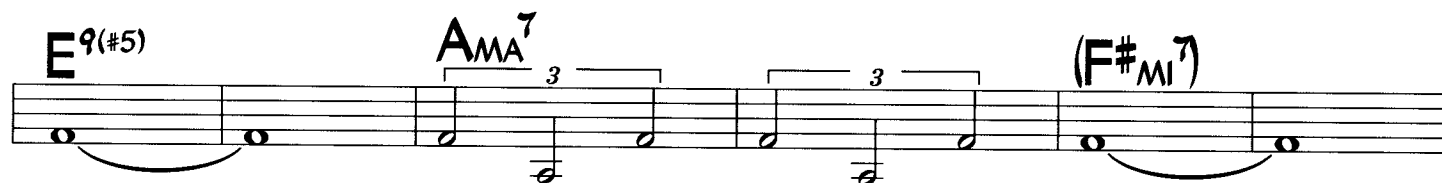
And live \_\_\_\_\_ out your life \_\_\_\_\_ in

peace.

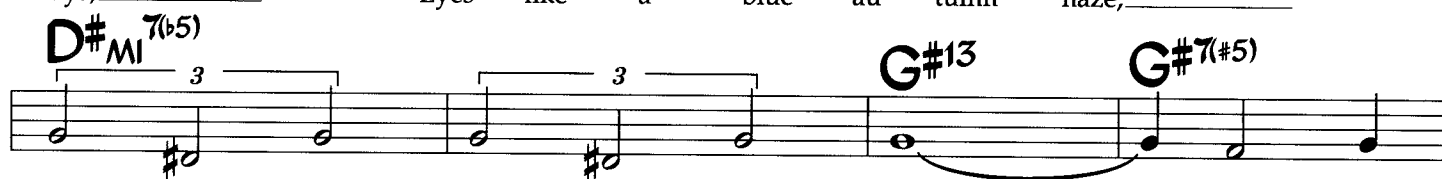
**A** Where \_\_\_\_\_ shall I look \_\_\_\_\_ for the love \_\_\_\_\_ to re -

place you? \_\_\_\_\_ Some - one to light \_\_\_\_\_ up my

life. \_\_\_\_\_ Some - one with strange lit - tle



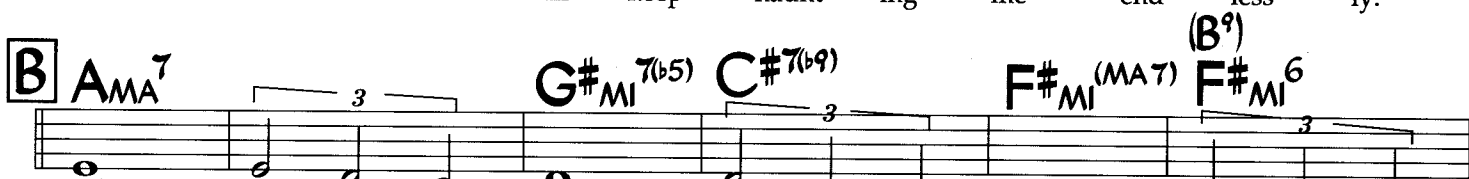
ways, Eyes like a blue au - tumn haze,



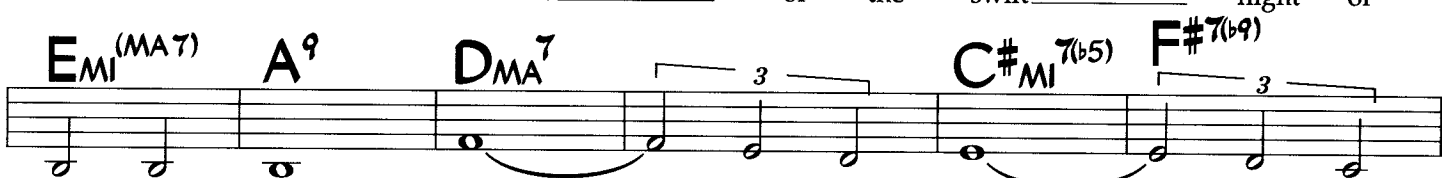
Some - one with your laugh - ing style, And a



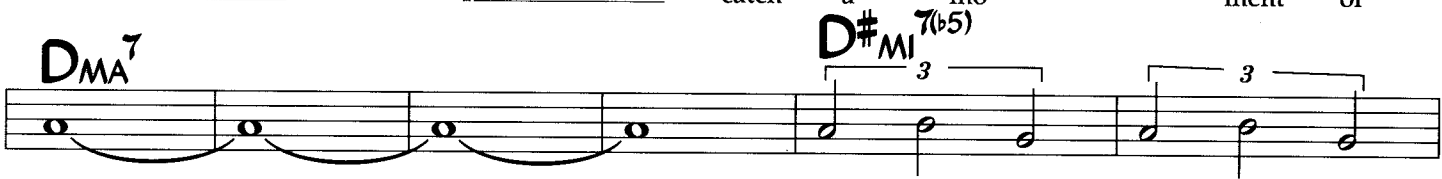
smile that I know will keep haunt - ing me end - less - ly.



Some - times in stars or the swift flight of



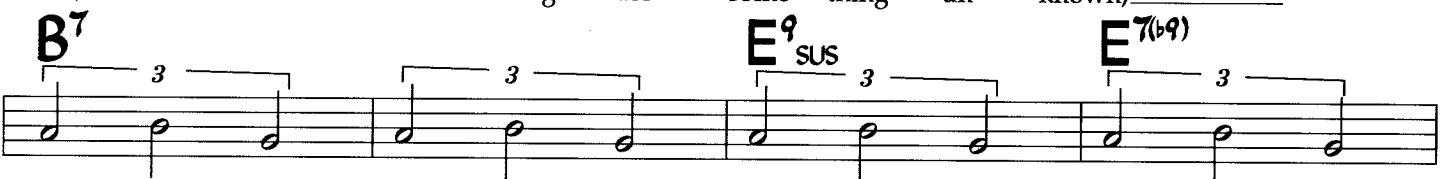
sea - birds I catch a mo - ment of



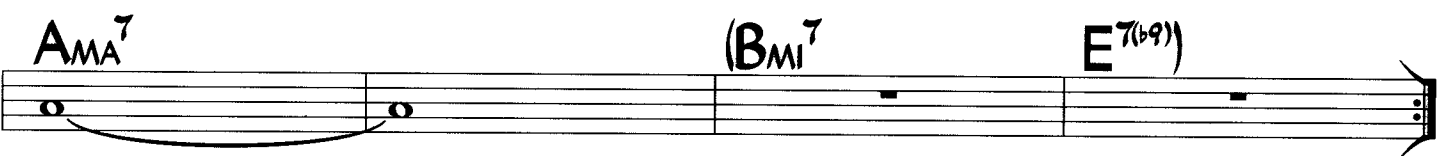
you. That's why I walk all a -



lone, Search - ing for some - thing un - known,



Search - ing for some - thing or some - one to light up my



life.

Alternate changes for bars 1-8 of **B**:



## Med. Bossa

## Song For My Father

Horace Silver

♩ = 126 (Intro)

Introductory musical notation. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The notation consists of a treble and bass staff. The bass staff has a continuous eighth-note accompaniment. The treble staff has a whole rest for the first two measures, followed by a melodic line starting in the third measure. Chord markings include "NC. (F<sub>Mi</sub>)" above the bass staff and "(bs. w/ pn. 8va b.)" below it. A final measure in the treble staff is marked "(trp. & ten.)".

Section A. The key signature remains three flats. The time signature is common time. The notation features a treble staff with a melodic line and a bass staff with an eighth-note accompaniment. The treble staff includes triplet markings (three eighth notes beamed together) and a final measure with a whole note and a fermata. Chord markings include "F<sub>Mi</sub><sup>9</sup>" and "E<sub>b</sub><sup>9</sup>" above the bass staff, and "(bs.)" below the first measure. A marking "(trp. ten.)" is above the final measure of the treble staff.

Continuation of musical notation. The key signature remains three flats. The time signature is common time. The notation features a treble staff with a melodic line and a bass staff with an eighth-note accompaniment. Chord markings include "(unis.)" above the first measure, "D<sub>b</sub><sup>9</sup>" above the second measure, and "(B<sub>b</sub> C) C<sub>7</sub> break-" above the third measure. The treble staff has a whole rest in the first measure and a melodic line in the second and third measures.

First and second endings of musical notation. The key signature remains three flats. The time signature is common time. The notation features a treble staff with a melodic line and a bass staff with an eighth-note accompaniment. The first ending (marked "1.") leads to a repeat sign, and the second ending (marked "2.") leads to a final chord. Chord markings include "F<sub>Mi</sub><sup>9</sup>" above the bass staff, and "(unis.)" above the first measure of the first ending.

Section B. The key signature remains three flats. The time signature is common time. The notation features a treble staff with a melodic line and a bass staff with an eighth-note accompaniment. Chord markings include "E<sub>b</sub><sup>9</sup>" and "F<sub>Mi</sub><sup>9</sup>" above the bass staff. The treble staff has a whole rest in the first measure and a melodic line in the second and third measures.



Play head twice, solo on AAB,  
After solos, D.S. al Coda

Chords in parentheses are optional.  
Piano may double bass line.

Chords in parentheses are optional.  
Piano may double bass line.  
Bass line continues for solos.  
Breaks are observed during solos.

# Sophisticated Lady

Duke Ellington  
Irving Mills  
Mitchell Parish

## Medium Ballad

They say \_\_\_\_\_ in - to your ear - ly life ro - mance came, \_\_\_\_\_ and in this

heart of yours burned a flame, \_\_\_\_\_ A flame that flick - ered one day and

died a - way. Then, \_\_\_\_\_ with dis - il -

lu - sion deep in your eyes, \_\_\_\_\_ you learned that fools in love soon grow

wise, \_\_\_\_\_ The years have changed you, some - how; I see you now...

Smok - ing, drink - ing, nev - er think - ing of \_\_\_\_\_ to - mor - row,

non - cha - lant, Dia - monds shin - ing danc - ing, din - ing with \_\_\_\_\_ some

man in a res - tau - rant, Is that all you real - ly want?

No, \_\_\_\_\_ soph - is - ti - cat - ed la - dy, I know \_\_\_\_\_ you miss the  
 love you lost long a - go, \_\_\_\_\_ And when no -  
 bod - y is nigh you cry.

Alternate changes, bars

1-4 and 9-13 of 1-4 of :  
(tritone substitutions)

## Med. Samba

## Spain

Chick Corea

♩ = 136

A

(elec. pn. &amp; flute 8va)

N.C.  
(elec. pn.)

E<sub>M</sub>11  
(add bass)

(E<sub>M</sub>11)

F#<sub>sus</sub>

F#

G

F#7

E<sub>M</sub>17

A7

D<sub>M</sub> A7

G<sub>M</sub> A7

(sample bass line)

C#7

F#7(#9)

B<sub>sus</sub>

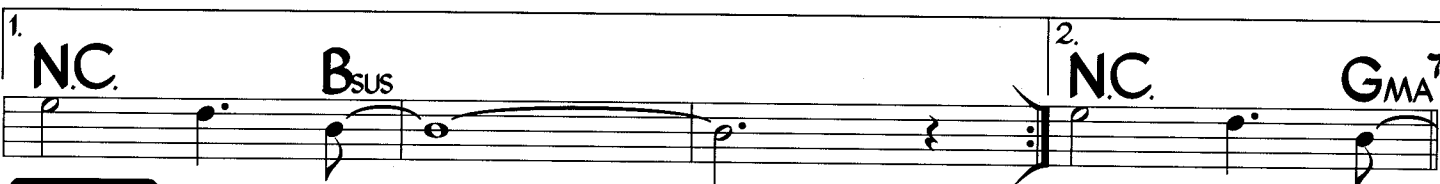
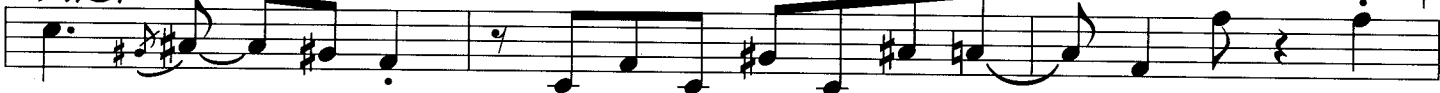
B

B(add 9)

(last x: D.C. al Coda)

**B****NC.**

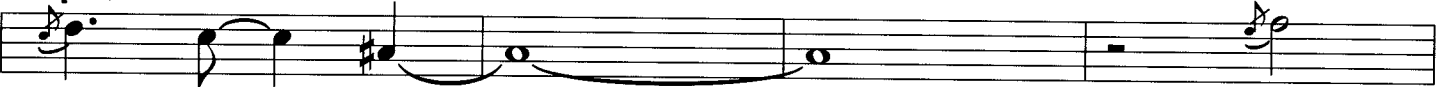
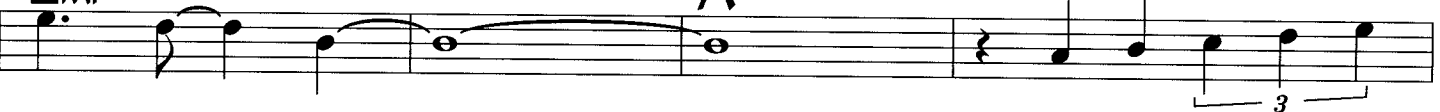
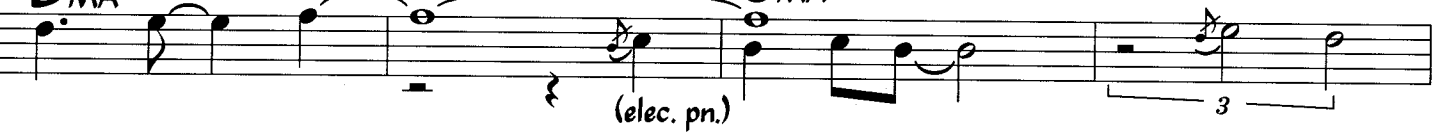
(w/ bs. 8va b. &amp; elec. pn. 15ma b.)

**NC.****NC.****NC.****B<sub>SUS</sub>**

2.

**NC.****G<sub>MA</sub><sup>7</sup>****C****(Samba)****G<sub>MA</sub><sup>7</sup>**

(pn. &amp; fl.)

**F<sup>7</sup>****E<sub>MI</sub><sup>7</sup>****A<sup>7</sup>****D<sub>MA</sub><sup>7</sup>****G<sub>MA</sub><sup>7</sup>**

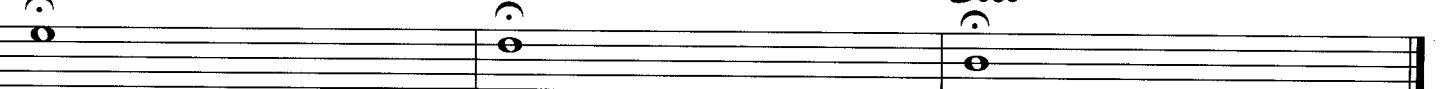
(elec. pn.)

**C<sup>7</sup>****F<sup>7</sup>****B<sub>MI</sub>****B<sup>7</sup>**

(elec. pn.)

D.S. al 2nd ending

Solos on **C**. To end each solo, play melody at **C** (use notes in parentheses), then D.S. al 2nd ending. To end last solo, play melody at **C**, D.S. for 8 bars, then D.C. al Coda.

**G<sub>MA</sub><sup>7</sup>****D<sub>B</sub>****B<sub>SUS</sub>** (add 9)

# Spring Can Really Hang You Up the Most

Med. Ballad  
(Ad lib.) (Verse)

Lyric: Fran Landesman  
Music: Tommy Wolf

Once I was a sen - ti - men - tal thing, Threw my heart a - way each Spring,  
Now a Spring ro - mance has - n't got a chance, Pro - mised my first dance to Win - ter;  
All I've got to show's a splin - ter for my lit - tle fling.

(In tempo)

**A** Spring this year has got me feel - ing like a horse that nev - er left the post; I  
Spring is here, there's no mis - tak - ing rob - ins build - ing nests from coast to coast; My  
lie in my room star - ing up at the ceil - ing, Spring can real - ly hang you up the most.  
heart tries to sing so they won't hear it break - ing, Spring can real - ly hang you up the most.  
Morn - ing's kiss wakes trees and flow - ers, And to them I'd like to drink a toast; I  
Col - lege boys are writ - ing son - nets, In the "ten - der pas - sion" they're en - grossed; But  
walk in the park just to kill lone - ly hours, Spring can real - ly hang you up the most.  
I'm on the shelf with last years Eas - ter bon - nets, Spring can real - ly hang you up the most.

**B** All aft - er - noon those birds twit - ter twit,  
Love came my way, I hoped it would last,



I know the tune, "This is love, this is it." Heard it be - fore and  
We had our day, now that's all in the past. Spring came a - long a



I know the score, And I've de - cid - ed that Spring is a bore.  
sea - son of song, Full of sweet pro - mise, but some - thing went wrong.



Love seemed sure a - round the New year, Now it's A - pril, love is just a  
Doc - tors once pre - scribed a ton - ic, Sul - phur and mo - las - ses was the



ghost; Spring ar - rived on time, on - ly what be - came of you, dear?  
dose; did - n't help a bit, My con -

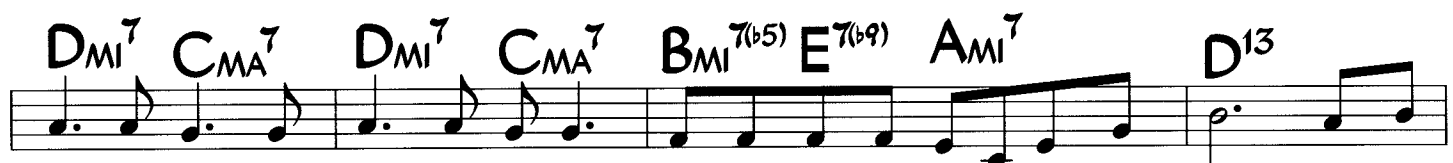


Spring can real - ly hang you up the most; Spring can real - ly hang you up the most.

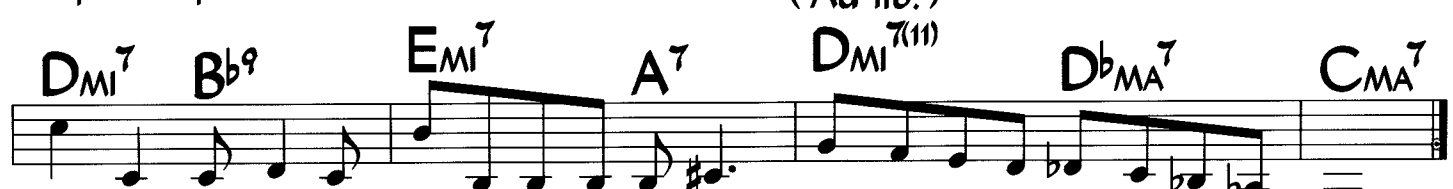
*Solo on ABC;  
After solos, D.S. al Coda.*



di - tion must be chron - ic, Spring can real - ly hang you up the most.



All a - lone, the par - ty's o - ver, Old man Win - ter was a gra - cious host, But when  
(G pedal opt. -----) (Ad lib.)



you keep pray - ing for snow to hide the clo - ver, Spring can real - ly hang you up the most.

## Med. Swing

♩ = 162

## Stablemates

Benny Golson

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

**A**  $E_{MI}^7$   $A^7$   $E_{bMI}^7$   $A_{b7}$   $D_{bMA}^7$

$C^{7(\#5)}$   $A_{bMI}^7$   $D_{b7}$

$G_{bMA}^7$   $G_{MI}^{7(b5)}$   $C^7$   $F_{MI}^7$   $B_{b7}^{7(\#9)(\#5)}$  break

(Latin)  $E_{bMI}^7$   $A_{b7}^{7(\#5)}$   $D_{bMA}^7$  (trp.) 8 (ten.) 8

(Swing) **B**  $F_{MI}^7$   $G_{b13}$   $G^{7(\#5)}$   $C^7$  (trp. w/ ten. 8va b.)

$(F_{\#MI}^7 \ B^7 \ F_{MI}^7 \ B_{b7} \ E_{MI}^7 \ A^7 \ E_{bMI}^7 \ A_{b7})$   
 $B^7 \ B_{b7} \ A^7 \ A_{b7}$  break

**C**  $E_{MI}^7$   $A^7$   $E_{bMI}^7$   $A_{b7}$   $D_{bMA}^7$   $C^{7(\#5)}$   $A_{bMI}^7$

$D_{b7}$   $G_{bMA}^7$   $G_{MI}^{7(b5)}$   $C^7$   $F_{MI}^7$   $B_{b7}^{7(\#9)(\#5)}$

( $B_{b7}^{7(\#9)(\#5)}$ ) break (Latin)  $E_{bMI}^7$   $A_{b7}^{7(\#5)}$   $D_{bMA}^7$  (trp.) 8 (ten.) 8 fine

Piano lays out for the head. Chords in parentheses at B are used for solos.  
 Solos swing, no breaks.



# The Star-Crossed Lovers

Duke Ellington & Billy Strayhorn

Medium Ballad

**System 1:**  $G^{9(b5)}$  **A**  $G^b_{MA}7$   $G^{9(b5)}$   $D^b_{MA}7$   $B^b_{MI}7$   $E^b_{MI}7$   $A^b13$   $D^b_{MA}7$   $G^{7(b5)}$

**System 2:**  $G^b_{MA}7$   $G^{9(b5)}$   $D^b_{MA}7$   $B^b_{MI}7$   $G_{MI}7(b5)$   $C^{7(b9)}$   $F_{MI}$

**System 3:** **B**  $E^b_{MI}7$   $D^b_{MA}7$   $E^b_{MI}7$   $D^b_{MA}7$   $E^b_{MI}7(b5)$   $A^b13$   $(A^{13})$   $E^b_{MI}7(b5)$   $A^b13$

**System 4:**  $D^b7_{SUS}$   $D^b9_{SUS}$   $D^b13(b9)$   $G^b_{MA}7$   $G^b7(\#9)$   $D$   $F^\#$   $F^\#_{MI}$   $A^b13$

**System 5:** **C**  $D^b_{MA}7$   $D^b9(\#5)$   $G^b_{MA}7$   $E^b9$   $D^b_{MA}7$   $A^b$   $A^b9_{SUS}$   $E^{(add 9)}_{G^\#}$

**Bass Pedal:**  $D^b_{MA}7$   $(B^b7)$   $E^b7$   $A^b7$   $G^{9(b5)}$

# Star Dust

Medium Ballad

Lyric by Mitchell Parish  
Music by Hoagy Carmichael

(Intro)  $D^b_{MA}7$   $G^b9(\#11)$   $F7(b9)$

And now the pur - ple dusk of twi - light time steals a - cross the mea - dows of my

$B^b7$   $E^b_{MI}7$   $A^b7$   $F_{MI}7$  3  $B^b_{MI}7$

heart. High up in the sky the lit - tle stars climb,

$G_{MI}7$   $C7$   $E^b_{MI}7$   $A^b7$   $D^b_{MA}7$

Al - ways re - mind - ing me that we're a - part. You wan - dered down the lane and

$G^b9(\#11)$   $F7(b9)$   $B^b7$

far a - way. Leav - ing me a song that will not die.

$E^b_{MI}7$   $A^b7$   $F_{MI}7$  3  $B^b_{MI}7$

Love is now the star dust of yes - ter - day.

$E^b_{MI}7$   $A^b7$   $D^b_{MA}7$  ( $D^b7(\#5)$ )

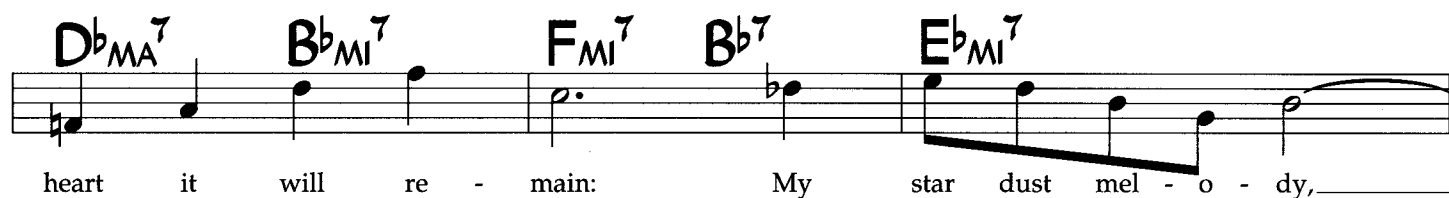
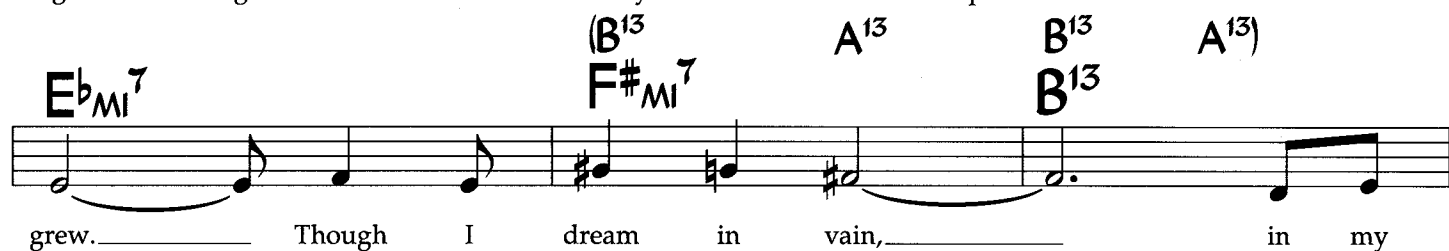
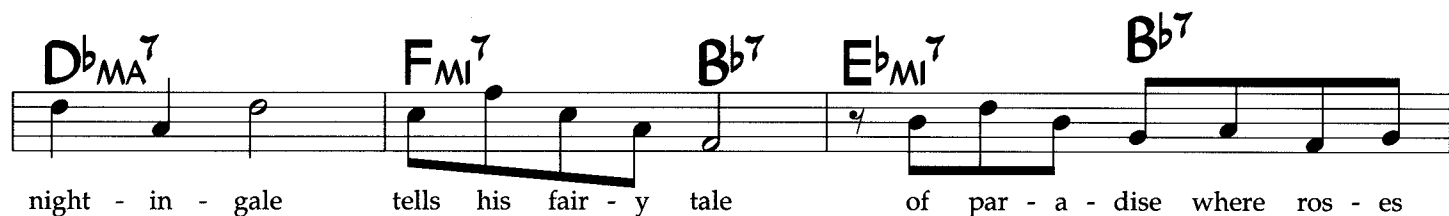
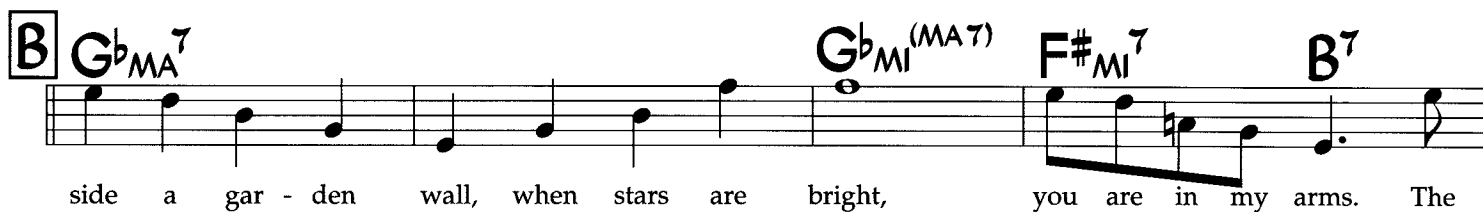
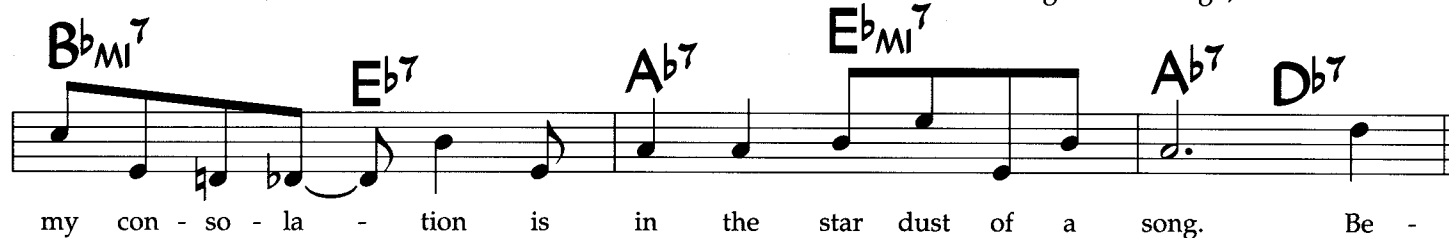
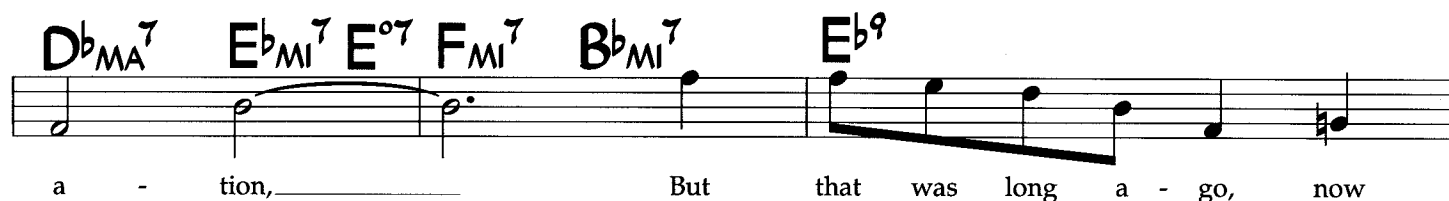
The mu - sic of the years gone by. Some - times I

**A**  $G^b_{MA}7$   $G^b_{MI}(MA7)$   $F^{\#}_{MI}7$   $B7$

won - der why I spend the lone - ly night dream - ing of a song, The

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

mel - o - dy haunts my rev - er - ie, And I am once a - gain with



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

## Stargazer

Med.-Slow Jazz Waltz

Armen Donelian

**A**  $\text{♩} = 86$

*mp* 1st x: pn. 2nd x: sop.

*Chords:*  $F^{7(\text{alt.})}$ ,  $A$ ,  $G^b_{MA} 7(b5)$ ,  $A^b_{MA} 7$ ,  $E$ ,  $D^b_{MI} (add b13)$ ,  $B_{MI} 7$ ,  $B^{o7}$ ,  $F^{\#}_{MI}$ ,  $A$ ,  $G^b_{MA} 7$ ,  $A^b_{MI} 7$  SUS,  $B^b_{MI} (add 9)$  (omit 3),  $B^b_{MI} 7(\text{alt.})$ ,  $D$ ,  $C^b_{MA} 7(b5)$ ,  $D^b_{MA} 7$ ,  $A$ ,  $F^{\#}_{MI} (add b13)$ ,  $E_{MI} 7$ ,  $E^{o7}$ ,  $B_{MA} 7$ ,  $D^{\#}$ ,  $D^{o7}$ ,  $C_{MI} 7$ ,  $B^{7(b5)}$ ,  $G^b_{MA} 7(b5)$ ,  $B^b$ ,  $B^b_{MI} (add 9)$  (omit 3).

**B** *(mp)* *(sop. trp.)*

*Chords:*  $D_{MI} 6$ ,  $F$ ,  $E^{13(\#11)}$  ( $b9$ ),  $C_{MI} 6$ ,  $E^b$ ,  $D^{13(\#11)}$  ( $b9$ ),  $B^b_{MI} 6$ ,  $D^b$ ,  $C^{13(\#11)}$  ( $b9$ ),  $F^{7(\text{alt.})}$ ,  $A$ ,  $B^b_{MI} (add 9)$  (omit 3),  $E^{(omit 3)}$ ,  $F^{\#}(omit 3)$ ,  $A^b_{MI} (add 9)$  (omit 3),  $G_{MI}$ ,  $A^b_{MI}$ ,  $G$ ,  $A^b_{MI}$ ,  $G$ ,  $E$ ,  $A_{MA} 7$ ,  $(omit 3)$ ,  $G$ ,  $A^b_{MI}$ ,  $G$ .

**C** *f*

*Chords:*  $F^{\#}_{MI} 7(add 13)$ ,  $G^{\#}$ ,  $C^{\#}_{MI} 6$ ,  $E$ ,  $A_{MA} 7$ ,  $(omit 3)$ ,  $G$ ,  $A^b_{MI}$ ,  $G$ ,  $A^b_{MI}$ ,  $G^b$ ,  $B_{MI}$ ,  $F^{\#}$ ,  $B^b_{MI}$ ,  $F$ ,  $A^b$ ,  $E$ ,  $C_{MI}$ ,  $E^b$ ,  $D^{o7}$ ,  $D^b^{o7}$ ,  $D^b$ .

*Performance notes:* *cresc.*, *(sop.)*, *mp*, *(trp.)*.

*cresc.*

**D**  $D_{MI}^6$   $F$   $E^{13}(\sharp 11)$   $C_{MI}^6$   $E^b$   $D^{13}(\sharp 11)$

*mp* (sop. trp.)

$B^b_{MI}^6$   $D^b$   $C^{13}(\sharp 11)$   $C^b_{MA}^7$   $A^{\flat 2}$   $B^b_{MI}(\text{add } 9)$  **E** (Trp. solo)  $B^b_{MI}$  *indef.*

Vamp & solo till cue

On cue, D.C., pn. solo on **A** (indef.)

On cue, continue to **B**, 2nd ending, **C**, take Coda

*mp* (sop. trp.)

$D_{MI}^6$   $F$   $E^{13}(\sharp 11)$   $C_{MI}^6$   $E^b$   $D^{13}(\sharp 11)$

$B^b_{MI}^6$   $D^b$   $C^{13}(\sharp 11)$   $C^b_{MA}^7$   $A^{\flat 2}$   $B^b_{MI}(\text{add } 9)$

1.  $F^{7(alt.)}$   $C^b_{MA}^7$   $A^{\flat 2}$   $B^b_{MI}(\text{add } 9)$

2.  $C^b_{MA}^7$   $B^b$   $A$   $D^b_{MI}(\text{add } 9)$   $A^b$   $G_{MI}^7(b5)$   $F$   $G^b$   $E^b_{MI}^6$

*cresc.* *rit.*

(Fast)  $\approx 150$   $B^b_{MI}(\text{add } 9)$  *(B<sup>b</sup> pedal till end)*

*f* (hold till fermata) (pn.) *accel. to fermata*

8va 15ma

$B^b_{MI}(\text{omit } 3)$  *mp* (pn. fill)

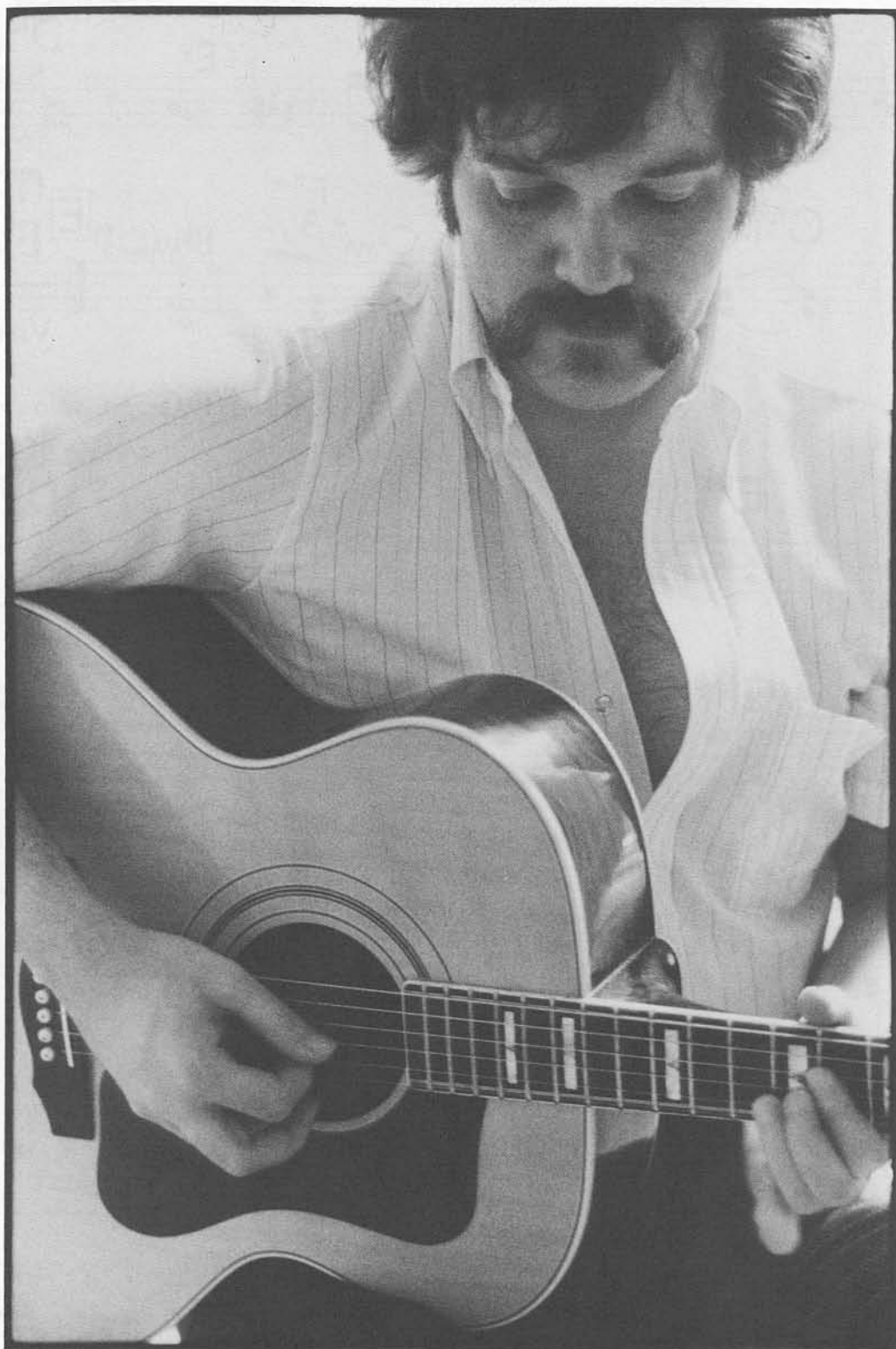


Photo by W. Patrick Hinely

**JOHN ABERCROMBIE**

## Med. Straight 8th's Ballad

## Still

John Abercrombie

♩ = 53

(gtr.,  
melody)

A

Form on record: indef. bass solo on **A**,  
melody, gtr. solo, melody, Ending

(Ending)

sample bass line for melody &amp; gtr. solo:

Melody sounds one octave lower than written. Melody is freely interpreted. Drums are sparse throughout.

# Story Line

Med. Ballad,  
Ad lib. ♩ = 120-140

Bill Evans

**A**

**B**



$B^{\circ 7}(\text{add } G)$   $E_b^6/9$   $B_b$   $A_{MI}^6$   $F_{MI}^6$   $A_b$  3

$C_{MA}^7/G$   $G_b^7(b5)$   $F_{MI}^7$   $F^{\# \circ 7}$

$C_{MA}^7/G$   $(A_{MI}^{(MA7)})$   $G_b^7(b5)$   $(F_{MI}^7 D)$   $F_{MI}^7$   $D_b_{MA}^7/G$

Solo on AB.

Written melody is first of 3 improvised choruses; it is not repeated.  
 Chords in parentheses are optional.

## Med. Swing

♩ = 132

## Strollin'

Horace Silver

(in 2) **A**

(trp.)

(bs.)

(pn.)

$D^b_{MA}7$

$E_{MI}7$   $A7$   $E^b_{MI}7$   $A^b7$

w/ 8va b.

$D^b_{MA}7$

$A^b_{MI}7$   $D^b7$   $G_{MI}7$   $C7$

w/ 8va b.

1.

$F_{MI}7$   $B^b7(\#9)(\#5)$   $E^b_{MI}7$   $A^b13$   $A^b7(\#5)$   $D^b_{MA}7$

$D^b_{MA}7$   $B^b_{MI}11$   $B^b7(\#9)(\#5)$   $E^b9(\#11)$   $D7(\#9)$

(bs.)

2.

$F_{MI}7$   $B^b_{MI}11$   $B^b7(\#9)(\#5)$   $E^b9(\#11)$   $F^{\#}_{MI}7$   $B7$

(bs. w/ pn.)

$F_{MI}^7$   $B^b7(\#9)$   $E^b_{MI}^7$   $A^b9_{SUS}$   $A^b13(b9)$   $D^b6$   $F_{MI}^7$   $E^b_{MI}^7(11)$   $A^b13(b9)$

**B** (Solos)

$D^b_{MA}^7$   $E_{MI}^7$   $A^7$   $E^b_{MI}^7$   $A^b7$

(bass walks in 4)

$D^b_{MA}^7$   $A^b_{MI}^7$   $D^b7$   $G_{MI}^7$   $C^7$

1.  $F_{MI}^7$   $B^b7(\#9)$   $E^b_{MI}^7$   $A^b7$

$D^b_{MA}^7$   $B^b_{MI}^7$   $E^b9(\#11)$   $D^7(\#9)$

2.  $F_{MI}^7$   $B^b_{MI}^7$   $E^b9(\#11)$   $F^{\#}_{MI}^7$   $B^7$

$F_{MI}^7$   $B^b7(\#5)$   $E^b_{MI}^7$   $A^b7$   $D^b_{MA}^7$   $B^b7(\#5)$   $E^b_{MI}^7$   $A^b7$

Solo on **B**; After solos,  
D.C. al Coda

$D^b6$   $G^b13(\#11)$   $F_{MI}^7$   $B^b7(\#9)$   $E^b_{MI}^7$   $A^b7(\#9)$   $C/D$

Med. Swing  
 $\text{♩} = 132$

# Strollin' (Harmony)

**A**

(ten.)

1.

2.

The first system of music for section A consists of two staves. The top staff is in treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature. It begins with a repeat sign and a first ending bracket. The bottom staff is in bass clef and continues the melody. A tenor clef (ten.) is indicated below the first staff. The system concludes with a double bar line and repeat dots.

**B**

(Solos)

$D^b_{MA}{}^7$   $E_{MI}{}^7$   $A^7$   $E^b_{MI}{}^7$   $A^b{}^7$   $D^b_{MA}{}^7$

$A^b_{MI}{}^7$   $D^b{}^7$   $G_{MI}{}^7$   $C^7$   $F_{MI}{}^7$   $B^b{}^7(\#5)$   $E^b_{MI}{}^7$

$A^b{}^7$   $D^b_{MA}{}^7$   $B^b_{MI}{}^7$   $E^b{}^9(\#11)$   $D^7(\#9)$

2.  $F_{MI}{}^7$   $B^b_{MI}{}^7$   $E^b{}^9(\#11)$   $F^{\#}_{MI}{}^7$   $B^7$

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

The harmony chart for section B is presented in five rows of chords. The first row contains the chords  $D^b_{MA}{}^7$ ,  $E_{MI}{}^7$ ,  $A^7$ ,  $E^b_{MI}{}^7$ ,  $A^b{}^7$ , and  $D^b_{MA}{}^7$ . The second row contains  $A^b_{MI}{}^7$ ,  $D^b{}^7$ ,  $G_{MI}{}^7$ ,  $C^7$ ,  $F_{MI}{}^7$ ,  $B^b{}^7(\#5)$ , and  $E^b_{MI}{}^7$ . The third row contains  $A^b{}^7$ ,  $D^b_{MA}{}^7$ ,  $B^b_{MI}{}^7$ ,  $E^b{}^9(\#11)$ , and  $D^7(\#9)$ . The fourth row contains  $F_{MI}{}^7$ ,  $B^b_{MI}{}^7$ ,  $E^b{}^9(\#11)$ ,  $F^{\#}_{MI}{}^7$ , and  $B^7$ . The fifth row contains  $F_{MI}{}^7$ ,  $B^b{}^7(\#5)$ ,  $E^b_{MI}{}^7$ ,  $A^b{}^7$ ,  $D^b_{MA}{}^7$ ,  $B^b{}^7(\#5)$ ,  $E^b_{MI}{}^7$ , and  $A^b{}^7$ . The chart is written on a grand staff with a treble clef on the left and a bass clef on the right. The chords are written above the staff, and the bottom staff contains a series of diagonal lines indicating the harmonic progression.

Solo on **B**; After solos, D.C. al Coda

The Coda section consists of a single staff in treble clef. It begins with a Coda symbol (a circle with a cross) and a key signature change to two flats (Bb, Eb). The melody is written in a simple, rhythmic style, ending with a double bar line and repeat dots.



Photo by Chuck Stewart

**BENNY GOLSON**

Horace Silver

**J = 134**

**A**

♩ = 134

**A**

**F<sup>6/9</sup>**

**A<sup>7(b9)(#5)</sup>**

**D<sup>MI9</sup>**

**G<sup>13</sup>**

(bs.)

The first system of musical notation for 'The Sound of Silence' consists of two staves. The top staff contains the melody, and the bottom staff contains the bass line. The key signature is one flat (Bb), and the time signature is 9/8. The first measure of the melody is a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The bass line starts with a whole note G2, followed by a half note A2, a half note Bb2, and a half note C3. The first measure of the bass line is labeled with the chord **D<sup>b</sup>6/9**. The second measure of the melody is a half note D5, followed by a quarter note E5, a quarter note F5, and a half note G5. The bass line continues with a whole note D2, followed by a half note E2, a half note F2, and a half note G2. The second measure of the bass line is labeled with the chord **G<sup>b</sup>6/9**. The third measure of the melody is a half note A5, followed by a quarter note B5, a quarter note C6, and a half note D6. The bass line continues with a whole note A2, followed by a half note B2, a half note C3, and a half note D3. The third measure of the bass line is labeled with the chord **G<sup>M</sup>1<sup>9</sup>**. The fourth measure of the melody is a half note E6, followed by a quarter note F6, a quarter note G6, and a half note A6. The bass line continues with a whole note E2, followed by a half note F2, a half note G2, and a half note A2. The fourth measure of the bass line is labeled with the chord **A<sup>13(b9)</sup>**.

**B**

The first system of the musical score consists of two staves. The upper staff contains a melody with a half note G4, a half note A4, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The lower staff contains a bass line with a half note D3, a half note E3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The key signature has one sharp (F#), and the time signature is 4/4. The system is divided into three measures by vertical bar lines.

First system of musical notation. The piano part (bottom staff) features chords:  $D_{MA}^9$ ,  $F^\#$ ,  $G_{MI}^7$ , and  $G_b^7 (C^9)$ . The melody (top staff) consists of eighth and quarter notes.

Second system of musical notation, marked with a 'C' in a box. The piano part features chords:  $F^6_9$ ,  $A^{7(b9) \#5}$ ,  $D_{MI}^9$ , and  $G^{13}$ . The melody continues with eighth and quarter notes.

Third system of musical notation. The piano part features chords:  $D_b^6_9$ ,  $G_b^6_9$ ,  $A^6_9$ , and  $D^6_9$ . The melody continues with eighth and quarter notes.

Fourth system of musical notation. The piano part features chords:  $D_b^6_9$ ,  $G_{MI}^7$ , and  $G_b^7 (C^9)$ . The melody continues with eighth and quarter notes. Below the staff, the text "(last x: rit.)" is written.

Fifth system of musical notation. The piano part features chords:  $A_b^6_9$ ,  $G_b^6_9$ ,  $F^6_9$ ,  $G_{MI}^7$ , and  $C^7$ . The melody continues with eighth and quarter notes. Below the staff, the text "(fine)" is written, followed by "for solos:" and two diamond-shaped symbols.

$D_{MA}^9$  chords are played as  $D^6_9$  for solos. Chords in parentheses are used for solos.  
 Piano may double melody and/or bass line (8va b.). Bass line at B is played for solos.  
 Piano chords land mostly on beat 2 for head.



Photo by Paul Hoeffler

**JOE HENDERSON**



# Sweet and Lovely

Gus Arnheim  
Harry Tobias  
Jules Lemare

**Medium Swing**  
(also played as a ballad)

**A**  $GMI^7$   $C^7$   $GMI^7$   $C^7$

Sweet and love - ly, Sweet - er than the ros - es in May, —

$F^7$   $BbMA^7$   $Eb^9$   $CMA^7$   $G^7$   $C^6_9$

Sweet and love - ly, Heav - en must have sent her my way. —

$GMI^7$   $C^7$   $GMI^7$   $C^7$

Skies a - bove me nev - er were as blue as her eyes, —

$F^7$   $BbMA^7$   $Eb^9$   $CMA^7$   $G^7$   $C^6_9$

And she loves me, Who would want a sweet - er sur - prise? —

**B**  $FMI^7$   $Bb^9$   $CMA^7$   $FMI^7$   $Bb^9$   $CMA^7$

When she nest - les in my arms so ten - der - ly — there's a thrill that words can - not ex - press.

$AbMI^7$   $D^b9$   $EbMA^7$   $EbMI^7$   $Ab^9$   $DMI^7$   $G^7$

In my heart a song of love is taunt - ing me, — Mel - o - dy, haunt - ing me.

**C**  $GMI^7$   $C^7$   $GMI^7$   $C^7$

Sweet and love - ly, Sweet - er than the ros - es in May, —

$F^7$   $BbMA^7$   $Eb^9$   $CMA^7$   $G^7$   $C^6_9$

And she loves me, There is noth - ing more I can say. —

# T.B.C. (Terminal Baggage Claim)

Med. Straight 1/8's

♩ = 160

Chick Corea

**(Intro)**  $A^b M I^7$   $D^b M A^7 / A^b$   $A^b M I^7$   $A^b M A^7$

(pn. only)

**A** (add drums) (pn.) (8x's)

(piano solos around melody)

$A^b M I^7$   $D^b M A^7 / A^b$   $A^b M I^7$   $A^b M A^7$

(bs.)

**B**

$B^b / G$   $C / G$   $B^b / G$   $C / G$   $B^b / G$

(bs. w/ pn.)

pn. fill - - - - -

$C / G$   $B^b / G$   $E M I^7(11)$   $C D E M I^7 F^6_9 G M I^{11}$

(bs.)

**C**

$G M I^{11}$  (bs. fill) - - - - -  $C D E M I^7 F E^b M A^7 / G$  (bs. fill) - - - - -

$E^b M A^7 / G$   $C D E M I^7 F^6_9 G M I^{11} G M I^{11} G / A$

(add #11)  $A / B$   $D^b M A^7 / E^b(b9)$   $E M A^7(\#11)$   $G / A$   $\Phi$

**(bass fills)**

**D**  $F_{MA}^7/A$   $E_{MI}^7/A$  1.3.  $D_{MI}^7/A$   $E_{MI}^7/A$  4.  $F/A$   $G/B$  (end bs. fills)

**E**  $C$   $B^b/C$   $C$   $F/C$   $C$   $B^b/C$   $A^b/C$   $B^b/C$   $C$   $F$   $D$   $E^b$   $E$   $F$   $F_{SUS}^7$  15ma b.

**(On cue)**  $F_{SUS}^7$   $G^9_{SUS}$  (piano fill) (piano fill) D.S. al Coda

Play melody at E twice, solo indef. on E,  
then play letter E once & continue.

$F_{MA}^7/A$   $E_{MI}^7/A$   $D_{MI}^7/A$   $E_{MI}^7/A$  Vamp, fill & fade

sample bass fills at **C**:

**C**  $G_{MI}^{11}$   $E^b_{MA}^7/G$   $G_{MI}^{11}$   $E^b_{MA}^7/G$   $G_{MI}^{11}$

Melody is freely interpreted at E. Letter E has a heavier, almost rock feel. Notes with '8' underneath are played 8va b

# That's All

Words and music by  
Alan Brandt and Bob Haymes

## Medium Ballad

(F<sup>7</sup>) **A** B<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup> DMI<sup>7</sup> CMI<sup>7</sup>F<sup>7</sup>

I can on - ly give you love that lasts for - ev - er, \_\_\_\_\_ and the

B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup><sup>9</sup> DMI<sup>7</sup> G<sup>7</sup>G<sup>7</sup>F EMI<sup>7(b5)</sup> E<sup>b</sup>MI<sup>7</sup>

prom - ise to be near each time you call; And the on - ly heart I own, for

B<sup>b</sup> D G<sup>7(#9)</sup> CMI<sup>7</sup>F<sup>7</sup> DMI<sup>7</sup>G<sup>7</sup>CMI<sup>7</sup>F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup>

you and you a - lone, That's all, that's all. I can on - ly give you coun - try walks in

DMI<sup>7</sup> CMI<sup>7</sup>F<sup>7</sup> B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup><sup>9</sup> DMI<sup>7</sup> G<sup>7</sup>G<sup>7</sup>F

Spring - time, \_\_\_\_\_ and a hand to hold when leaves be - gin to fall; And a

EMI<sup>7(b5)</sup> E<sup>b</sup>MI<sup>7</sup> B<sup>b</sup> D G<sup>7(#9)</sup> CMI<sup>7</sup>F<sup>7</sup> B<sup>b</sup><sup>6</sup>

love whose burn - ing light will warm the win - ter night, That's all, that's all. there are

**B** FMI<sup>7</sup> B<sup>b</sup><sup>7</sup> GMI<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup>MA<sup>7</sup>

those, I am sure, who have told you they would give you the world for a toy. All I

GMI<sup>7</sup> C<sup>7</sup> AMI<sup>7</sup> DMI<sup>7</sup> GMI<sup>7</sup> C<sup>7</sup> F<sup>9</sup>SUS F<sup>7</sup>

have are these arms to en - fold you and a love time can nev - er de - stroy. If you're

**C**  $B^b_{MA}7$   $C_{MI}7$   $D_{MI}7$   $C_{MI}7$   $F7$

won - d'ring what I'm ask - ing in re - turn, dear, — you'll be

$B^b_{MA}7$   $(A^{7(\#5)})$   $E^b9$   $A^{b13}$   $D_{MI}7$   $G7$   $G7$   $F$   $E_{MI}7(b5)$   $E^b_{MI}7$

glad to know that my de - mands are small: Say it's me that you'll a - dore for

$B^b$   $D$   $G7(\#9)$   $(\#5)$   $C_{MI}7$   $F7$   $B^b6$   $(C_{MI}7$   $F7)$

now and ev - er more, That's all, that's all.


Words and music by  
Maceo Pinkard,  
William Tracy,  
and Doris Tauber

# Them There Eyes

## Medium-Up Swing

**A** *A<sup>b6</sup>* *(A<sup>b6</sup> E<sup>b9</sup>)*

I fell in love with you first time I looked in - to them there eyes,



They make me feel hap - py, they make me blue;

No stall - in', I'm fall - in', Go - ing in a big way for sweet lit - tle you.

**B**  $A^b6$   $(A^b6 \quad E^b9)$

My heart is jump - in', you sure start - ed some - thin' with them there eyes,



# There Is No Greater Love

**Medium Swing**  
(also played as a ballad)

Lyric by Marty Symes

Music by Isham Jones

**(F<sup>7</sup>)** **A** **B<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>9** **A<sup>b</sup>9(#11)**

There is no great - er love than what I feel for you,

**G<sup>7</sup>** **C<sup>9</sup>** **C<sup>M</sup>MA<sup>7</sup>** **F<sup>7</sup>**

No great - er love, \_\_\_\_\_ No heart so true. There is no

**B<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>9** **A<sup>b</sup>9(#11)** **G<sup>7</sup>**

great - er thrill than what you bring to me, No sweet - er

**C<sup>9</sup>** **C<sup>M</sup>MA<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>6/9**

song than what you sing to me. \_\_\_\_\_

**B** **A<sup>M</sup>MA<sup>7(b5)</sup>** **D<sup>7</sup>** **G<sup>M</sup>MA<sup>6</sup>** **A<sup>M</sup>MA<sup>7(b5)</sup>** **D<sup>7</sup>** **G<sup>M</sup>MA<sup>6</sup>**

You're the sweet - est thing I have ev - er known,

**A<sup>M</sup>MA<sup>7(b5)</sup>** **D<sup>7</sup>** **G<sup>M</sup>MA<sup>7</sup>** **C<sup>7</sup>** **F<sup>7</sup>**

And to think that you are mine a - lone. There is no

**C** **B<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>9** **A<sup>b</sup>9(#11)** **G<sup>7</sup>**

great - er love in all the world, it's true, No great - er

**C<sup>9</sup>** **C<sup>M</sup>MA<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>6/9** **(C<sup>M</sup>MA<sup>7</sup> F<sup>7</sup>)**

love than what I feel for you.

Medium  
Straight 1/8's

# Three Hearts Dancing

Steve Erquiaga

**A**  $\text{♩} = 106$   $\text{G}_{\text{MI}}^9$   $\text{G}_{\text{MI}}^6$   $\text{D}$   $\text{D}$   $\text{D}_{\text{MI}}^{11}$   $\text{B}_{\text{MA}}^7$   $\text{A}^7$   $\text{B}_{\text{b}}$

(gtr.) (Tacet 1st x)

$\text{G}_{\text{MI}}^6$   $\text{G}_{\text{MI}}$   $\text{E}_{\text{b}}^6$   $\text{E}_{\text{bMA}}^7$   $\text{C}_{\text{MI}}^6$   $\text{C}_{\text{MI}}^7$

( $\text{C}_{\text{MI}}^7$ )  $\text{F}_{\text{A}}^{(\text{add } 9)}$   $\text{A}_{\text{MI}}^{7(\text{b}5)}$   $\text{A}_{\text{b}}^9(\#11)$

**B**  $\text{G}^9_{\text{SUS}}$   $\text{G}^{13(\text{b}9)}$   $\text{C}_{\text{MI}}^{11}$

$\text{C}_{\text{MI}}^9(\text{omit } 3)$   $\text{B}_{\text{b}}$   $\text{A}^{13(\text{b}9)}$   $\text{D}^{7(\#9)}_{\text{b}}(\#5)$   $\text{D}^9$

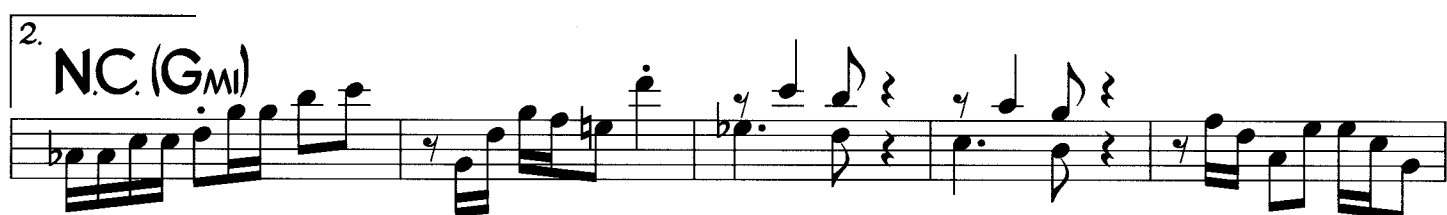
( $\text{D}^9$ )  $\text{G}^9_{\text{SUS}}$   $\text{D}_{\text{b}}^{\text{G}}$

**C**  $\text{C}_{\text{MI}}^{11}$   $\text{F}^{13}$   $\text{B}_{\text{MA}}^{7(\#5)}$

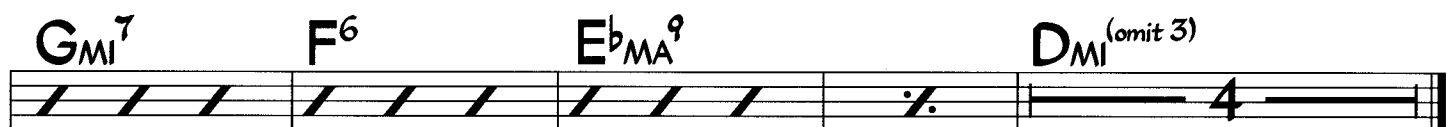
$\text{E}_{\text{b}}^6$   $\text{E}_{\text{bMA}}^7$   $\text{F}_{\text{A}}^{(\text{add } 9)}$   $\text{A}_{\text{MI}}^{7(\text{b}5)}$   $\text{A}_{\text{b}}^9(\#11)$

$\text{G}_{\text{MI}}$   $\text{F}_{\text{G}}$   $\text{F}_{\text{G}}$   $\text{G}_{\text{MI}}$





(Guitar solo)



Sounds one octave lower than written.

D.C., solo on **A** (no repeat);  
Play **B**, **C**, vamp & fade on **D** (first ending).

# Medium Three Hearts Dancing (Guitar synth.)

Straight 8th's

**A**  $\text{♩} = 106$

Chords:  $G_{MI}^9$ ,  $G_{MI}^6$ ,  $D$ ,  $D_{MI}^{11}$ ,  $B^b_{MA}^7$ ,  $A^7$ ,  $B^b$ ,  $G_{MI}^6$ ,  $G_{MI}$ ,  $E^b_6$ ,  $E^b_{MA}^7$ ,  $C_{MI}^6$ ,  $C_{MI}^7$ ,  $(C_{MI}^7)$ ,  $F^{(add\ 9)}$ ,  $A$ ,  $A_{MI}^{7(b5)}$ ,  $A^b_9(\#11)$

**B**

Chords:  $G^9_{SUS}$ ,  $G^{13(b9)}$ ,  $C_{MI}^{11}$ ,  $C_{MI}^9(\text{omit } 3)$ ,  $B^b$ ,  $A^{13(b9)}$ ,  $D^7(\#9)$ ,  $D^9$ ,  $(D^9)$ ,  $G^9_{SUS}$ ,  $D^b$ ,  $G$

**C**

Chords:  $C_{MI}^{11}$ ,  $F^{13}$ ,  $B^b_{MA}^{7(\#5)}$ ,  $E^b_6$ ,  $E^b_{MA}^7$ ,  $F^{(add\ 9)}$ ,  $A$ ,  $A_{MI}^{7(b5)}$ ,  $A^b_9(\#11)$

The musical score consists of several staves. The first staff shows chords  $G_{MI}$  and  $F/G$  with a melodic line. The second staff is marked with a box 'D' and 'N.C. ( $G_{MI}$ )' and includes the instruction '(doubles melody)'. The third staff continues the 'N.C. ( $G_{MI}$ )' section with a first ending bracket. The fourth staff also continues 'N.C. ( $G_{MI}$ )'. The fifth staff shows a second ending bracket. The sixth staff includes chords  $N.C. (G_{MI})$ ,  $G_{MI}^7$ ,  $F^6$ , and  $E^b_{MA}^9$ , with the instruction '(gtr. synth.)' under  $G_{MI}^7$ . The seventh staff shows  $D_{MI}$  (omit 3) and ends with a double bar line.

D.C., Guitar solo  
on **A** (no repeat);

Play **B**, **C**, Vamp & fade on **D** (first ending)

Sounds one octave lower than written.

Medium  
Straight 1/8's

# Three Hearts Dancing (Bass)

**A**  $\text{♩} = 106$

Chords in Section A:  $Gm^9$ ,  $Gm^6$ ,  $Dm^{11}$ ,  $Bbm^7$ ,  $A^7$ ,  $E^b6$ ,  $E^bm^7$ ,  $Cm^6$ ,  $Cm^7$ ,  $(Cm^7)$ ,  $F^{(add\ 9)}$ ,  $A^{m7(b5)}$ ,  $A^b9(\#11)$ ,  $G^9_{sus}$ ,  $G^{13(b9)}$ ,  $Cm^{11}$ ,  $Cm^9(omit\ 3)$ ,  $B^b$ ,  $A^{13(b9)}$ ,  $D^7(\#9)$ ,  $D^9$ ,  $(D^9)$ ,  $G^9_{sus}$ ,  $D^b/G$ .

Chords in Section B:  $Cm^{11}$ ,  $F^{13}$ ,  $Bbm^7(\#5)$ ,  $E^b6$ ,  $E^bm^7$ ,  $F^{(add\ 9)}$ ,  $A^{m7(b5)}$ ,  $A^b9(\#11)$ ,  $Gm$ ,  $F/G$ ,  $F/G$ ,  $Gm$ .

**D** (G<sub>M</sub>I)

1. (G<sub>M</sub>I)

2. (G<sub>M</sub>I)

G<sub>M</sub>I<sup>7</sup>

F<sup>6</sup> E<sup>b</sup><sub>MA</sub><sup>9</sup> D<sub>M</sub>I (omit 3)

Notes in parentheses are used on recording but are below the natural range of the bass.

D.C., play **A** (no repeat),  
**B**, **C**, vamp & fade on **D**  
 (first ending)

# Three Little Words

Lyric by Bert Kalmar

Music by Harry Ruby

Medium (Fast) Swing

**A**  $C_{MA}^7$   $E^b_{MI}^7$   $A^b_9$

Three lit - tle words, \_\_\_\_\_ Oh, what I'd give for that

$D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$

won - der - ful phrase, \_\_\_\_\_ To hear those

$C_{MA}^7$   $E^b_{MI}^7$   $A^b_9$

three lit - tle words, \_\_\_\_\_ That's all I'd live for the

$D_{MI}^7$   $G^7$   $D_{MI}^7$   $G^7$

rest of my days. \_\_\_\_\_ And what I

**B**  $G_{MI}^7$   $C^9_{SUS}$   $C^7$

feel in my heart \_\_\_\_\_ they tell sin - cere - ly,

$F_{MA}^7$   $B^b_7$   $A^7$   $A^b_7$   $G^7$

No oth - er words \_\_\_\_\_ can tell it half so clear - ly.

**C**  $C_{MA}^7$   $E^b_{MI}^7$   $A^b_9$

Three lit - tle words, \_\_\_\_\_ Eight lit - tle let - ters which

$D_{MI}^7$   $G^7$   $C^6$   $(D_{MI}^7 G^7)$

sim - ply mean, "I \_\_\_\_\_ love you."

# Till There Was You

Medium Ballad

Meredith Willson

**(B<sup>b7</sup>)** **A** **E<sup>b</sup>MA<sup>7</sup>** **E<sup>o7</sup>** **F<sub>MI</sub><sup>7</sup>** **A<sup>b</sup>MI<sup>7</sup>** **D<sup>b9</sup>**

There were bells on the hill, but I nev - er heard them ring - ing, No, I

**E<sup>b</sup>MA<sup>7</sup>** **F<sup>#o7</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sup>b7</sup>** **G<sub>MI</sub><sup>7</sup>** **G<sup>b13</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sup>b7</sup>**

nev - er heard them at all till there was you. There were

**E<sup>b</sup>MA<sup>7</sup>** **E<sup>o7</sup>** **F<sub>MI</sub><sup>7</sup>** **A<sup>b</sup>MI<sup>7</sup>** **D<sup>b9</sup>**

birds in the sky, but I nev - er saw them wing - ing, No, I

**E<sup>b</sup>MA<sup>7</sup>** **F<sup>#o7</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sup>b7</sup>** **E<sup>b</sup>MA<sup>7</sup>** **A<sup>b</sup>MI<sup>6</sup>** **E<sup>b</sup>MA<sup>7</sup>**

nev - er saw them at all till there was you. And there was

**B** **A<sup>b</sup>MA<sup>7</sup>** **A<sup>o7</sup>** **E<sup>b</sup>MA<sup>7</sup>** **C<sup>7</sup>**

mu - sic and there were won - der - ful ros - es, they tell me in

**F<sub>MI</sub><sup>7</sup>** **F<sup>9</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sup>b7</sup>(#5)**

sweet fra - grant mea - dows of dawn, and dew, There was

**C** **E<sup>b</sup>MA<sup>7</sup>** **E<sup>o7</sup>** **F<sub>MI</sub><sup>7</sup>** **A<sup>b</sup>MI<sup>7</sup>** **D<sup>b9</sup>**

love all a - round, but I nev - er heard it sing - ing, No, I

**E<sup>b</sup>MA<sup>7</sup>** **F<sup>#o7</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sup>b7</sup>** **E<sup>b</sup>MA<sup>7</sup>** **(F<sub>MI</sub><sup>7</sup> B<sup>b7</sup>)**

nev - er heard it at all till there was you.

## Time Marches On

John Scofield

**A** (Guitar solo)

*mf* (top note of synth. voicing)

$B_{MI}^{7(b5)}$  (elec. bs.)

$B^b9$   $A^b9$   $B^b9$

$A^{7(\#5)}$   $G^7$   $E^{7(b9)}$

$D^{7(\#9)}$   $F/G$   $E^{(add\ 9)}$   $G^\#$   $G$   $A$   $D^b_{MA}^{7(b5)}$

(Vamp & solo till cue)

**B** (On cue - guitar solo continues) (Rock feel)

$D^b$   $E^b$   $E^9(\#11)$   $D^b$   $E^b$

(synth.)

$(D^b)$   $E^b$   $E^9(\#11)$   $D^b$   $E^b$   $E^9(\#11)$   $D^b$   $E^b$



8  
D $\flat$   
E $\flat$   
(F<sup>(add 9)</sup>  
A)  
p f

**C** (Bass solo, indef.  
After bass solo, play melody, indef.) (Original feel)

mf (guitar)  
B $\flat$ M7(b5) B $\flat$ 9 A7(#5) 3 3

G7 E7(b9) D7(#9) 3 3

F/G E/G# G/A A7(#5)/C#

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

15 16 (Guitar solo) (On cue)  
F<sup>(add 9)</sup> A [A7(alt.)] D<sup>9</sup>SUS  
p f  
Vamp, decrescendo and rallentando till cue Vamp, rall. & decresc. to fade

Bass line is played with great variation.  
Ab9 in bar 2 of A is optional after first repeat.  
Intro on record is once through A on solo guitar.  
Chords are whole notes unless otherwise marked.



Photo by Chuck Stewart

**BILL EVANS**

# Time Remembered

Med. Ballad

Bill Evans

**A**  $B_{MI}^9$   $C_{MA}^{7(\#11)}$   $F_{MA}^{7(\#11)}$   $E_{MI}^9$

$A_{MI}^9$   $D_{MI}^9$   $G_{MI}^9$   $E^b_{MA}^{7(\#11)}$   $A^b_{MA}^{7(\#11)}$

$A_{MI}^9$   $D_{MI}^9$   $G_{MI}^9$   $C_{MI}^9$

$F_{MI}^{11}$   $E_{MI}^9$   $B_{MI}^9$

$E^b_{MI}^9$   $A_{MI}^9$   $C_{MI}^9$   $F^{\#}_{MI}^9$

$B_{MI}^9$   $G_{MI}^9$   $E^b_{MA}^{7(\#11)}$

$D_{MI}^9$   $C_{MI}^9$  (fine)

Solos swing (in 2).

Abma7(#11) in bar 8 is not anticipated during solos.

Melodic rhythm is rather freely interpreted.

Med. Funk (melody 8va on D.C.)

# Time Track

Chick Corea

$\text{♩} = 121$

**A**

(synth.)

Chords:  $E_{MI}^7$ ,  $C_{MA}^7$ ,  $C^{\#}_{MI}^7$ ,  $C^7$ ,  $F_{MI}^7$ ,  $F_{MI}^7$ ,  $D^b_{MA}^7$ ,  $D_{MI}^7$ ,  $C^{\#7}$ ,  $F^{\#}_{MI}^7$ ,  $F^{\#}_{MI}^7$ ,  $D_{MA}^{7(b5)}$ ,  $B_{MI}^7$ ,  $B_{MI}^7$ ,  $A$ ,  $G_{MA}^7$ ,  $G_{MA}^7$ ,  $D_{F\#}$ ,  $B^b$ ,  $F$ ,  $E_{MI}^7$ ,  $E_{MI}^7$ ,  $E_{MA}^{7(b5)}$ ,  $E^b$ ,  $D_{MI}^7$ ,  $D_{MI}^7$ ,  $D^b_9$  SUS,  $C^{9(b5)}$ ,  $B^{9(b5)}$ ,  $B^b_{MI}^{11}$

**B**

(funkier)

Chords:  $(B^b_{MI}^{11})$ ,  $E^b$ ,  $F$ ,  $G^b_{MA}^7$ ,  $A^b$ ,  $B^b_{MI}^{11}$ ,  $D^b_9$  SUS,  $C^{9(b5)}$ ,  $B^{9(b5)}$ ,  $B^b_{MI}^{11}$ ,  $C^{9(b5)}$ ,  $B^{9(b5)}$ ,  $B^b_{MI}^{11}$

**C**

Chords:  $B^b_{MI}^{11}$ ,  $E^b$ ,  $F$ ,  $G^b_{MA}^7$ ,  $A^b$ ,  $B^b_{MI}^{11}$ ,  $D^b_9$  SUS,  $C^{9(b5)}$ ,  $B^{9(b5)}$ ,  $B^b_{MI}^{11}$

1.

Chords:  $B^b_{MI}^{11}$ ,  $E^b$ ,  $F$ ,  $G^b_{MA}^7$ ,  $A^b$ ,  $B^b_{MI}^{11}$ ,  $D^b_9$  SUS,  $C^{9(b5)}$ ,  $B^{9(b5)}$ ,  $B^b_{MI}^{11}$

2.

Chords:  $E^b$ ,  $F$ ,  $G^b_{MA}^7$ ,  $A^b$ ,  $B^b_{MI}^{11}$ ,  $A^b_{MI}^7$ ,  $G^b_{MA}^7$ ,  $F^{7(\#9)}$ ,  $B_{MI}^7$ ,  $E$

**D**

(gtr.)

(alto w/ pn.)

Chords:  $B_{MI}^7$ ,  $E$ ,  $E_{MI}^{7(b5)}$ ,  $B_{MI}^7$ ,  $E$

$A_{MI}^7$   $E$   $A_{MA}^7$   $C_{MA}^7$   $B^b7$   $F$

$B^b7$   $F$   $C^{\#}_{MI}^{11}$   $E^b_{MI}^{11}$   $F_{MI}^{11}$   $G^b_{MA}^7$   $A^b_{MI}^7$   $B^b_{MI}^{11}$

**E**  $B^b_{MI}^{11}$  (Synth. solo)  $E^b$   $F$   $G^b_{MA}^7$   $A^b$   $B^b_{MI}^{11}$   $D^b_9$   $SUS$   $C^{9(b5)}$   $B^{9(b5)}$   $B^b_{MI}^{11}$  (3x's)

(bkgr. comp)  $B^b_{MI}^{11}$   $E^b$   $F$   $G^b_{MA}^7$   $A^b$   $B^b_{MI}^{11}$   $A^b_{MI}^7$   $G^b_{MA}^7$   $F^{7(b9)}$   $B_{MI}^7$   $E$

(melody) (alto w/ pn.) **F** (Solos)  $B^b_{MI}^{11}$   $E^b$   $F$   $G^b_{MA}^7$   $A^b$   $B^b_{MI}^{11}$   $D^b_9$   $SUS$   $C^{9(b5)}$   $B^{9(b5)}$   $B^b_{MI}^{11}$  D.S. al Coda One

1-7.  $B^b_{MI}^{11}$   $D^b_9$   $SUS$   $C^{9(b5)}$   $B^{9(b5)}$   $B^b_{MI}^{11}$  last x:

8  $B^b_{MI}^{11}$   $A^b_{MI}^7$   $F^{\#}_{MI}^7$   $B_{MI}^7$   $B^b_9$   $SUS$   $C$   $B$

(gtr.) 6 **D.C. al Coda Two**

2  $D^b_9$   $SUS$   $C^{9(b5)}$   $B^{9(b5)}$   $B^b_{MI}^{11}$

(synth.)  $D^b_{SUS}$   $E_{SUS}$

**I**  $B^b_{MI}^{11}$   $E^b$   $F$   $G^b_{MA}^7$   $A^b$   $B^b_{MI}^{11}$   $G_{SUS}$   $B^b_{SUS}$   $D_{bass}$   $C_{bass}$

8va  $B^b_{MA}^{7(\#5)}$   $C_{MA}^{7(b5)}$   $A^b_{SUS}$   $E_{MA}^{7(\#5)}$   $D_{MA}^{7(\#5)}$   $A^b_{SUS}$

(w/ synth.)

Med. Funk

## Time Track (Bass)

**A**  $\text{♩} = 121$   
Tacet

25

$C^{9(b5)}$   $B^{9(b5)}$   $B^b_{MI}^{11}$

**B**

$B^b_{MI}^{11}$   $E^b$   $F$   $G^b_{MA}^{(b5)}$   $A^b$   $B^b_{MI}^{11}$   $D^b_9$   $C^{9(b5)}$   $B^{9(b5)}$   $B^b_{MI}^{11}$   $C^{9(b5)}$   $B^{9(b5)}$

**C**

$B^b_{MI}^{11}$   $E^b$   $F$   $G^b_{MA}^{(b5)}$   $A^b$   $B^b_{MI}^{11}$   $D^b_9$   $C^{9(b5)}$   $B^{9(b5)}$   $B^b_{MI}^{11}$

1.  $B^b_{MI}^{11}$   $E^b$   $F$   $G^b_{MA}^{(b5)}$   $A^b$   $B^b_{MI}^{11}$   $D^b_9$   $C^{9(b5)}$   $B^{9(b5)}$   $B^b_{MI}^{11}$

2.  $E^b$   $F$   $G^b_{MA}^{(b5)}$   $A^b$   $B^b_{MI}^{11}$   $A^b_{MI}^7$   $G^b_{MA}^7$   $F^{7(\#9)}$   $B_{MI}^7$   $E$

**D**  $B_{MI}^7$   $E$   $E_{MI}^{7(b5)}$   $B_{MI}^7$   $E$   $A_{MI}^7$   $E$   $A_{MA}^7$

$C_{MA}^7$   $B^b_7$   $F$   $D^b_{MI}^{11}$   $E^b_{MI}^{11}$   $F_{MI}^{11}$   $G^b_{MA}^7$   $A^b_{MI}^7$   $B^b_{MI}^{11}$

**E**  $B^b_{MI}^{11}$   $E^b$   $F$   $G^b_{MA}^{(b5)}$   $A^b$   $B^b_{MI}^{11}$   $D^b_9$   $C^{9(b5)}$   $B^{9(b5)}$   $B^b_{MI}^{11}$  (3x's)

(synth. solo)

$B^b_{MI}^{11}$   $E^b$   $F$   $G^b_{MA}^{(b5)}$   $A^b$   $B^b_{MI}^{11}$   $A^b_{MI}^7$   $G^b_{MA}^7$   $F^{7(\#9)}$   $B_{MI}^7$   $E$

D.S. al Coda

⊕ (Solos)

**F**  $B^b_{MI}{}^{11}$   $E^b_{FG}{}^{(b5)}_{MA}$   $G^b_{AB}{}^{(b5)}_{MA}$   $B^b_{MI}{}^{11}$   $D^b_{SUS}$   $C^{9(b5)}$   $B^{9(b5)}$   $B^b_{MI}{}^{11}$

8.  $A^b_{MI}{}^7$   $F^{\#}_{MI}{}^7$   $B_{MI}{}^7$   $B^9_{SUS}$   $C^{\#}_B$

**G**  $E_{MI}{}^7$   $C_{MA}{}^7$   $C^{\#}_{MI}{}^7$   $C^7$   $F_{MI}{}^7$

$F_{MI}{}^7$   $D^b_{MA}{}^7$   $D_{MI}{}^7$   $C^{\#7}$   $F^{\#}_{MI}{}^7$

$F^{\#}_{MI}{}^7$   $D_{MA}{}^{7(b5)}$   $B_{MI}{}^7$   $B_{MI}{}^7$   $G_{MA}{}^7$

$G_{MA}{}^7$   $D_{F^{\#}}$   $B^b_{F}$   $E_{MI}{}^7$

**H**  $E_{MI}{}^7$   $E_{MA}{}^{7(b5)}$   $E^b$   $D_{MI}{}^7$

$D_{MI}{}^7$   $D^b_{SUS}$   $C^{9(b5)}$   $B^{9(b5)}$   $B^b_{MI}{}^{11}$

**I**  $B^b_{MI}{}^{11}$   $E^b_{FG}{}^{(b5)}_{MA}$   $G^b_{AB}{}^{(b5)}_{MA}$   $B^b_{MI}{}^{11}$   $D^b_{SUS}$   $E_{SUS}$   $G_{SUS}$   $B^b_{SUS}$   $D_{bass}$

$C_{bass}$   $B^b_{MA}{}^{7(\#5)}$   $C_{MA}{}^{7(b5)}$   $A^b_{SUS}$   $E_{MA}{}^{7(\#5)}$   $C$   $D_{MA}{}^{7(\#5)}$   $A^b_{SUS}$

Note that bass player often plays an F under  $B^9(b5)$ .

**(3rd & 4th x's: sop. doubles melody 8va b.)**

**1.-3.**

4

(pn.)  
 (sop.)  
 (bs.)

The first system of the musical score for 'The Sound of Silence' is shown. It consists of two staves. The top staff contains the melody, and the bottom staff contains the bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The first measure of the melody is G4, followed by a quarter rest, then a half note G4, and a quarter note F#4. The second measure of the melody is E4, followed by a quarter note D4, and a quarter note C4. The third measure of the melody is B3, followed by a quarter note A3, and a quarter note G3. The fourth measure of the melody is F#3, followed by a quarter note E3, and a quarter note D3. The fifth measure of the melody is C3, followed by a quarter note B2, and a quarter note A2. The sixth measure of the melody is G2, followed by a quarter note F#2, and a quarter note E2. The seventh measure of the melody is D2, followed by a quarter note C2, and a quarter note B1. The eighth measure of the melody is A1, followed by a quarter note G1, and a quarter note F#1. The first measure of the bass line is G2, followed by a quarter note F#2, and a quarter note E2. The second measure of the bass line is D2, followed by a quarter note C2, and a quarter note B1. The third measure of the bass line is A1, followed by a quarter note G1, and a quarter note F#1. The fourth measure of the bass line is E1, followed by a quarter note D1, and a quarter note C1. The fifth measure of the bass line is B0, followed by a quarter note A0, and a quarter note G0. The sixth measure of the bass line is F#0, followed by a quarter note E0, and a quarter note D0. The seventh measure of the bass line is C1, followed by a quarter note B0, and a quarter note A0. The eighth measure of the bass line is B0, followed by a quarter note A0, and a quarter note G0. The first system ends with a double bar line.

The first system of the musical score for "The Sound of Silence" is shown. It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef. The music begins with a whole note chord in the treble clef, which is a C major chord with a sharp 9th (C7(#9)). This is followed by a half note chord in the bass clef, which is an E-flat major chord with a sharp 11th and a sharp 9th (Eb7(#11)(#9)). The system ends with a double bar line.

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a single melodic line on a five-line staff. The notation includes eighth and quarter notes, some beamed together, and rests. The key signature is one flat (B-flat), and the time signature is common time (C). The system is divided into four measures. The first measure contains the notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The second measure contains the notes Bb4, A4, G4, F4, E4, D4, C4, Bb4. The third measure contains the notes A4, G4, F4, E4, D4, C4, Bb4, A4. The fourth measure contains the notes G4, F4, E4, D4, C4, Bb4, A4, G4. The system is labeled with a 'C' and a sharp sign, indicating a common time signature.







Photo by Paul Hoeffler, Toronto

**RAY BROWN, OSCAR PETERSON & HERB ELLIS**

## Med. Samba

## Tristeza

Haroldo Lobo/Niltinho

♩ = 116

**A**G<sup>MA</sup>7G<sup>6</sup>G<sup>MI</sup>6

First system of musical notation for 'Tristeza'. It consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The first measure is marked with a box 'A'. The notes are G4, A4, B4, and C5. The second measure is a whole note G4. The third measure is a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The fourth measure is a half note C5. The bottom two staves are bass staves. The first measure has a whole note F#3. The second measure has a whole note F#3. The third measure has a quarter note B2, followed by a quarter rest, then a quarter note A2, and a quarter note G2. The fourth measure has a half note F#2.

Second system of musical notation. The top staff has a treble clef. The first measure is marked with a box '1.' and contains a whole note D4. The second measure is a whole note D4. The third measure is a quarter note D4, followed by a quarter rest, then a quarter note E4, and a quarter note F#4. The fourth measure is a half note G4. The bottom two staves are bass staves. The first measure has a whole note D2. The second measure has a whole note D2. The third measure has a quarter note D2, followed by a quarter rest, then a quarter note E2, and a quarter note F#2. The fourth measure has a half note G2.

Third system of musical notation. The top staff has a treble clef. The first measure is marked with a box 'B' and contains a whole note D4. The second measure is a whole note D4. The third measure is a quarter note D4, followed by a quarter rest, then a quarter note E4, and a quarter note F#4. The fourth measure is a half note G4. The bottom two staves are bass staves. The first measure has a whole note D2. The second measure has a whole note D2. The third measure has a quarter note D2, followed by a quarter rest, then a quarter note E2, and a quarter note F#2. The fourth measure has a half note G2.

Fourth system of musical notation. The top staff has a treble clef. The first measure is a whole note D4. The second measure is a whole note D4. The third measure is a quarter note D4, followed by a quarter rest, then a quarter note E4, and a quarter note F#4. The fourth measure is a half note G4. The bottom two staves are bass staves. The first measure has a whole note D2. The second measure has a whole note D2. The third measure has a quarter note D2, followed by a quarter rest, then a quarter note E2, and a quarter note F#2. The fourth measure has a half note G2.

Fifth system of musical notation. The top staff has a treble clef. The first measure is a whole note D4. The second measure is a whole note D4. The third measure is a quarter note D4, followed by a quarter rest, then a quarter note E4, and a quarter note F#4. The fourth measure is a half note G4. The bottom two staves are bass staves. The first measure has a whole note D2. The second measure has a whole note D2. The third measure has a quarter note D2, followed by a quarter rest, then a quarter note E2, and a quarter note F#2. The fourth measure has a half note G2.

Sixth system of musical notation. The top staff has a treble clef. The first measure is a whole note D4. The second measure is a whole note D4. The third measure is a quarter note D4, followed by a quarter rest, then a quarter note E4, and a quarter note F#4. The fourth measure is a half note G4. The bottom two staves are bass staves. The first measure has a whole note D2. The second measure has a whole note D2. The third measure has a quarter note D2, followed by a quarter rest, then a quarter note E2, and a quarter note F#2. The fourth measure has a half note G2.

Seventh system of musical notation. The top staff has a treble clef. The first measure is marked with a box 'C' and contains a whole note D4. The second measure is a whole note D4. The third measure is a quarter note D4, followed by a quarter rest, then a quarter note E4, and a quarter note F#4. The fourth measure is a half note G4. The bottom two staves are bass staves. The first measure has a whole note D2. The second measure has a whole note D2. The third measure has a quarter note D2, followed by a quarter rest, then a quarter note E2, and a quarter note F#2. The fourth measure has a half note G2.

Eighth system of musical notation. The top staff has a treble clef. The first measure is a whole note D4. The second measure is a whole note D4. The third measure is a quarter note D4, followed by a quarter rest, then a quarter note E4, and a quarter note F#4. The fourth measure is a half note G4. The bottom two staves are bass staves. The first measure has a whole note D2. The second measure has a whole note D2. The third measure has a quarter note D2, followed by a quarter rest, then a quarter note E2, and a quarter note F#2. The fourth measure has a half note G2.

Ninth system of musical notation. The top staff has a treble clef. The first measure is a whole note D4. The second measure is a whole note D4. The third measure is a quarter note D4, followed by a quarter rest, then a quarter note E4, and a quarter note F#4. The fourth measure is a half note G4. The bottom two staves are bass staves. The first measure has a whole note D2. The second measure has a whole note D2. The third measure has a quarter note D2, followed by a quarter rest, then a quarter note E2, and a quarter note F#2. The fourth measure has a half note G2.

Tenth system of musical notation. The top staff has a treble clef. The first measure is a whole note D4. The second measure is a whole note D4. The third measure is a quarter note D4, followed by a quarter rest, then a quarter note E4, and a quarter note F#4. The fourth measure is a half note G4. The bottom two staves are bass staves. The first measure has a whole note D2. The second measure has a whole note D2. The third measure has a quarter note D2, followed by a quarter rest, then a quarter note E2, and a quarter note F#2. The fourth measure has a half note G2.

Form is AABC  
To end, vamp and fade on **A**  
(take first ending only)

# Truth

Med. Ballad

Bob Mintzer

♩ = 56

NC.

A

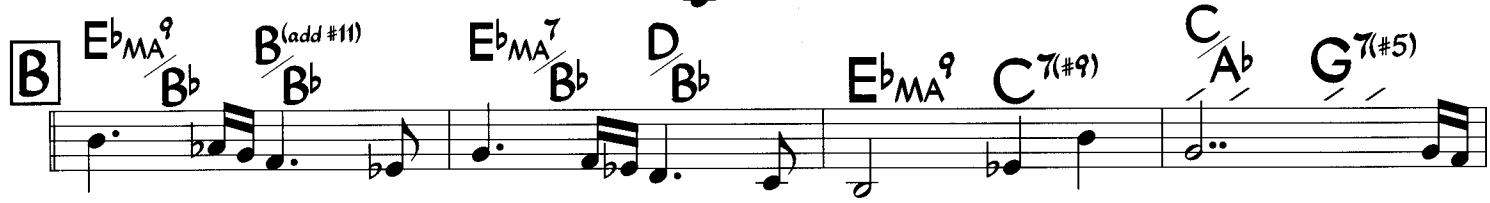
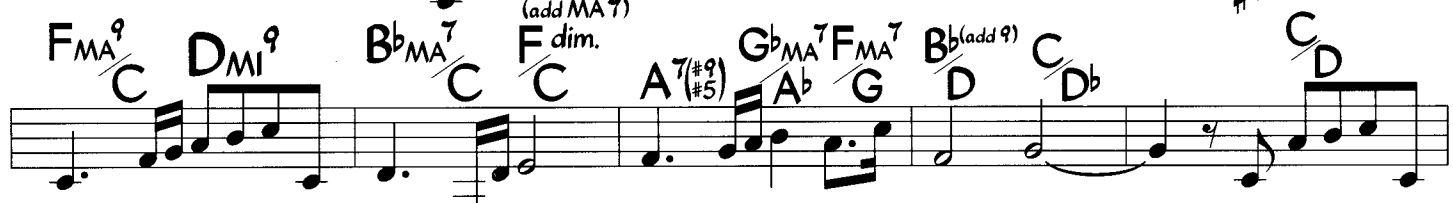
B<sup>b</sup>MA<sup>7</sup>/C

F<sup>dim.</sup>(add MA<sup>7</sup>)

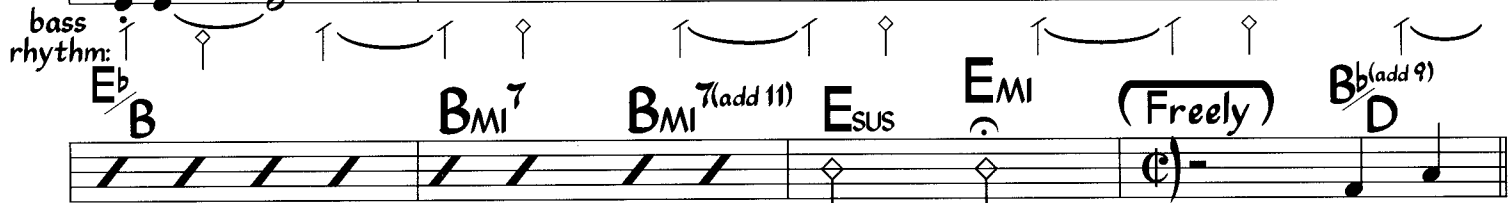
F<sup>(add 9)</sup>/C

B<sup>b</sup>MA<sup>7</sup>/C

G<sup>#</sup><sup>dim.</sup>(add MA<sup>7</sup>)



(Tenor fill)



**(Orig. tempo)**

**D**  $\text{MI}^7$   $\text{B}^{13(\#11)}$   $\text{B}^{\flat 13}$   $\text{A}^{7(\#9)}$   $\text{D}^{\text{MI}^7}$   $\text{G}^{13}_{\text{SUS}}$   $\text{G}^{13}$   $\text{B}^{\flat}$   $\text{C}^7$  **NC.**  $\text{C}^7$  **(trps.)**  $\text{C}^7$   $\text{D}^7$

**D**  $\text{B}^{\flat}\text{MA}^7$   $\text{C}^7$   $\text{F}^{\text{dim.}}$   $\text{F}^{\text{(add 9)}}$   $\text{B}^{\flat}\text{MA}^7$   $\text{C}^7$   $\text{G}^{\sharp}\text{dim.}$   $\text{F}^{\text{MA}^9}$   $\text{F}^{\sharp}\text{MI}^{(b5)}$   $\text{G}^{\text{MI}^7}$   $\text{A}^{\text{MI}^7}$   $\text{D}^9_{\text{SUS}}$

$\text{B}^{\flat}\text{MA}^7$   $\text{C}^7$   $\text{F}^{\text{dim. (add MA 7)}}$   $\text{A}^{7(\#9)}$   $\text{D}^{\text{MI}^7}$   $\text{A}^{\text{MI}^7}$   $\text{G}^7$   $\text{B}^{\flat 13(\#11)}$   $\text{A}^{\text{MI}^7}$   $\text{D}^{7(\#9)}$

**(Double-time feel--Swing)**

$\text{G}^{\text{MI}^{11}}$   $\text{A}^{7(\#5)}$   $\text{D}^{\text{MI}^7}$   $\text{G}^{13}$   $\text{G}^{\flat}\text{MA}^{7(b5)}$   $\text{F}^{\text{(add 9)}}$   $\text{A}^{\flat}\text{MA}^7$   $\text{B}^{\flat}$   $\text{B}^{\flat 13(b9)}$

**(Solos)**  $\text{E}^{\flat}\text{MA}^9$   $\text{B}^{\flat}$   $\text{B}^{\text{(add \#11)}}$   $\text{E}^{\flat}\text{MA}^7$   $\text{B}^{\flat}$   $\text{D}^{\flat}$   $\text{E}^{\flat}\text{MA}^9$   $\text{C}^{7(\#9)}$   $\text{C}^{\flat}$   $\text{G}^{7(\#5)}$

**Till cue**  $\text{C}^{\text{MI}^7}$   $\text{A}^{\text{MA}^7}$   $\text{B}^7$   $\text{E}^{\text{MA}^9}$   $\text{C}^{\sharp}\text{MI}^9$   $\text{F}^{\sharp}\text{MI}^9$   $\text{B}^{13(b9)}$   $\text{C}^7$   $\text{D}^6$

**Till cue**  $\text{C}^7$   $\text{D}^{7(\#9)}$   $\text{B}^{\flat}\text{MA}^7$   $\text{C}^7$   $\text{F}^{\text{dim. (add MA 7)}}$   $\text{F}^{\text{MA}^7}$   $\text{C}^7$   $\text{B}^{\flat}\text{MA}^7$   $\text{C}^7$   $\text{G}^{\sharp}\text{dim. (add MA 7)}}$

$\text{F}^{\text{MA}^7}$   $\text{C}^7$   $\text{D}^{7(\#9)}$   $\text{B}^{\flat}\text{MA}^7$   $\text{C}^7$   $\text{F}^{\text{dim. (add MA 7)}}$   $\text{A}^{7(\#9)}$   $\text{D}^{\text{MI}^7}$   $\text{G}^7$   $\text{B}^{\flat}$   $\text{F}^{\text{(add 9)}}$   $\text{A}^{\flat}\text{MA}^7$   $\text{B}^{\flat}$

**On cue**  $\text{C}^7$   $\text{D}^6$  **(Orig. feel)**  $\text{C}^7$   $\text{D}^7$  **(trps.)** **D.S. al Coda**

$\text{G}^{\flat}\text{MA}^{7(b5)}$   $\text{F}^{\text{(add 9)}}$  **NC.** **tenor cadenza**

Solos are in double-time feel (Swing 2) throughout. Melody at letter A is written as played. Melody on chart is similar to melody at letter D. Tenor fills at D first time.

## Tunji

John Coltrane

Med. Swing

♩ = 110

(Intro)

(pn.)

(4x's)

(pn.)  
 (B<sub>SUS</sub> (add 9))  
 (bs.)  
 (etc.)

A

B<sub>SUS</sub> (add 9)

(ten.)

(ten.)  
 S\*

Tenor solos on A.

After tenor solo, continue to B for other solos.

B

(Solos)

B<sup>7</sup>(E<sup>7</sup>)

)

(8)

E<sup>7</sup>B<sup>7</sup>

F<sup>#7</sup>E<sup>7</sup>B<sup>7</sup>A<sup>7</sup>G<sup>7</sup><sub>D</sub>C<sup>7</sup>

After solos, continue to C.

**C**

Annotations and markings in the score:

- (pn.)**: Piano dynamic marking.
- (drums solo around figure)**: Instruction for the drum solo.
- (On Cue)**: Cue for the tenor player.
- (ten.)**: Tenor dynamic marking.
- (bs.)**: Bass dynamic marking.
- (Vamp till cue)**: Instruction for the bass player to vamp until the cue.
- (add 9)**: Chord alteration for B<sub>SUS</sub>.
- B<sub>SUS</sub>**: Chord change.
- B<sub>M11</sub>**: Chord change.
- F#<sup>7</sup>(#9)**: Chord change.
- B<sup>7</sup>**: Chord change.

Bass may follow letter B changes (blues) at C. \* Straight 1/8's. Bars 9-12 and 17-20 of letter A are an improvised elaboration of an unstated melody.

Med. Funk

## Tunnel Vision

(As played by Scott Henderson,  
Gary Willis & Tribal Tech)

♩ = 102

**A** *(gtr.)* *(on repeat)*

*(D<sup>b</sup>MA<sup>13</sup>)* *(F<sup>7</sup>(#5))* *(E<sup>MA</sup>7)* *(F#)* *(A<sup>MA</sup>7)* *(B)* *(A<sup>MI</sup>9)* *(D<sup>MI</sup>9)* *(D<sup>b</sup>MA<sup>9</sup>)* *(E<sup>MI</sup>9)* *(E<sup>b</sup>MA<sup>9</sup>)*

*(E<sup>b</sup>MA<sup>9</sup>)* *(G<sup>7</sup>(#5))* *(A<sup>b</sup>MI<sup>9</sup>)* *(A<sup>MI</sup>9)* *(A<sup>b</sup>MI<sup>9</sup>)* *(C<sup>#</sup>MI<sup>9</sup>)* *(E<sup>MI</sup>9)* *(C<sup>MA</sup>7(#5))* *(D)* *(C<sup>13</sup>)*

*(C<sup>13</sup>)* *(A<sup>b</sup>7(#5))* *(G<sup>MI</sup>9)* *(F<sup>MI</sup>9)*

**B** *(bass)*

*(F<sup>MI</sup>9)* *(G<sup>MA</sup>13)* *(D<sup>MI</sup>9)* *(C<sup>#</sup>7(#5))* *(D<sup>7</sup>(#5))* *(F#)* *(G#)*

*(F#)* *(G#)* *(C<sup>#</sup>7(#5))* *(A<sup>13</sup>SUS)* *(D<sup>MA</sup>13)* *(F<sup>7</sup>(#5))* *(F<sup>MA</sup>7)* *(G<sup>b</sup>MA<sup>7</sup>)* *(C)*

*(B<sup>b</sup>MI<sup>11</sup>)* *(E<sup>b</sup>MI<sup>9</sup>)* *(D<sup>MA</sup>9)* *(F<sup>MI</sup>7)* *(E<sup>MA</sup>9)* *(G<sup>7</sup>(#5))* *(A<sup>MI</sup>9)*

*(A<sup>MI</sup>9)* *(B<sup>b</sup>MI<sup>9</sup>)* *(A<sup>MI</sup>9)* *(B<sup>b</sup>MI<sup>9</sup>)* *(D<sup>MI</sup>9)* *(F<sup>MI</sup>9)*

*(F<sup>MI</sup>9)* *(E<sup>b</sup>MA<sup>13</sup>)* *(D<sup>b</sup>MA<sup>13</sup>(#11))* *(A<sup>7</sup>(#5))* *(G<sup>b</sup>MA<sup>7</sup>)* *(A<sup>b</sup>)* *bass fills*

**C** *(Gtr. solo)* *(omit 3)* *(A<sup>b</sup>6/9)* *(E<sup>b</sup>13)* *(A<sup>b</sup>)* *(A<sup>b</sup>13(b9))* *(E<sup>b</sup>)* *(A<sup>b</sup>13(omit 3))* *(A<sup>b</sup>7(#5))* *(F#MI<sup>11</sup>)*

*(synth. rhythms)*

*(F#MI<sup>11</sup>)* *(F#MI<sup>9</sup>)* *(omit 3)* *(A<sup>b</sup>6/9)* *(E<sup>b</sup>13)* *(A<sup>b</sup>)* *(A<sup>b</sup>13(b9))* *(omit 3)* *(A<sup>b</sup>13)*



(omit 3)  $(A^b13)$   $A^b7(\#9)$   $C^{(add\ 9)}$   $GMA^7/A$   $G\#MI/A$   $B^bMI^9$   $F\#MI^9$

$(F\#MI^9)$   $D^b6/9$   $B^bMI^6/9$   $A^b13(b9)$   $D^b6/9$  (add 11)

(add 11)  $(D^b6/9)$   $D^{13}$   $G^{13}$   $C^6/9$   $CMA^7(\#11)$

$D$   $B^7_{SUS}(b9)$   $E^{MI}7(11)$   $B^7(\#9)_{SUS}$   $E^{13}(omit\ 3)$   $E^bMA^{13}$   $DMA^9$   $B^{MI}11$

(gtr. & synth.) 1st x: solo continues  
2nd x: play line

$(B^{MI}11)$   $B^7_{SUS}(b9)$   $E^{MI}11$   $D^{MI}11$   $B^{MI}11$   $B^7_{SUS}(b9)$

$E^{MI}11$   $D^{MI}11$  1.  $G^{MI}11$  2.  $G^{MI}11$  (End solo) indef.

$E$   $B^bMA^7(b5)$   $D$   $E^{MA}7(b5)$   $G^9$   $D^{(add\ \#11)}$   $B^bMI^7(11)$   $E^7_{SUS}$   $F^{MI}7(b5)$

(mallets)  $B^{MI}$   $E^{13}$   $E^bMA^7(b5)$   $G^{13}$   $B^b7_{SUS}$   $E^{13}$   $A^{13(b9)}$   $D^7(\#9)$   $F\#MI^{13}$

$(F\#MI^{13})$   $A^b9_{SUS}$   $D^bMA^7(\#5)$   $F\#MI^9(13)$   $B^bMI^7(omit\ 5)$

D.C. al Coda  
(Take Coda on repeat)

$\Phi$   $(E^bMA^9)$   $G^7(\#9)$   $A^bMI^9$   $A^{MI}9$   $B^b7(\#9)$   $C^{MI}11$   $D^bMA^7(b5)$   $DMA^{13}$   $E^bMA^7(\#5)$

$(E^bMA^7(\#5))$   $E^{MI}7(omit\ 5)$   $B^7_{SUS}$   $CMA^7(b5)$

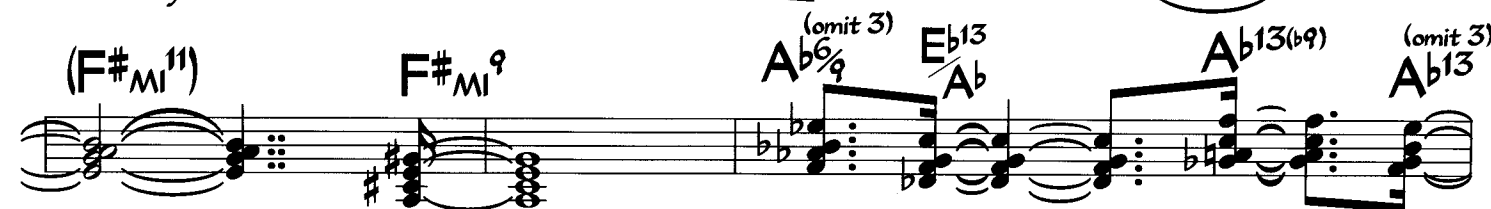
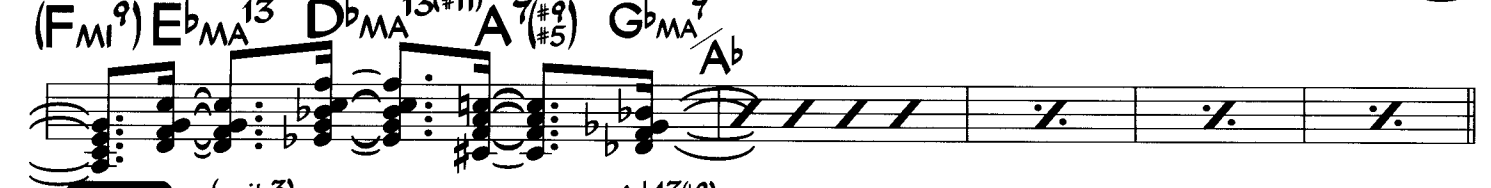
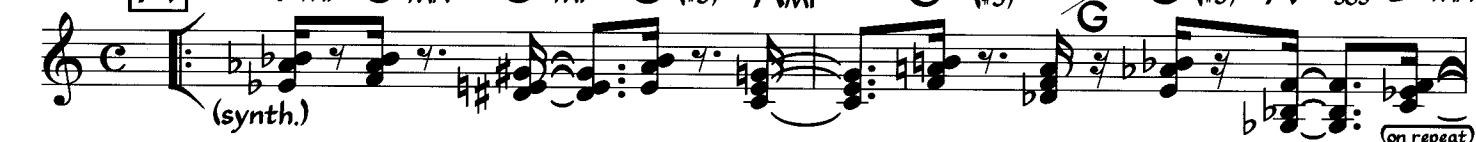
## Tunnel Vision (Keyboard)

Med. Funk

♩ = 102

A

$F_{MI}^{11}$   $G_{bMA}^{13}$   $C_{\#MI}^9$   $C_{7(\#5)}^9$   $A_{MI}^9$   $C_{\#7(\#5)}^9$   $D_{bMA}^{7(\#5)}$   $C_{7(\#5)}^9$   $A_{b13}^{sus}$   $D_{bMA}^{13}$



(omit 3)  
 (A<sup>b</sup>13) A<sup>b</sup>7(<sup>#</sup>9) C<sup>(add 9)</sup> E G<sup>MA</sup>7 A G<sup>#</sup>MI A B<sup>b</sup>MI<sup>9</sup> F<sup>#</sup>MI<sup>9</sup>  
 (F<sup>#</sup>MI<sup>9</sup>) D<sup>b</sup>6<sup>9</sup> B<sup>b</sup>MI<sup>6</sup>9 A<sup>b</sup>13(<sup>b</sup>9) D<sup>b</sup>6<sup>9</sup> (add 11)  
 (D<sup>b</sup>6<sup>9</sup>) D<sup>13</sup> G<sup>13</sup> C<sup>6</sup>9 C<sup>MA</sup>7(<sup>#</sup>11)  
 (Guitar solo continues)  
 D B<sup>7</sup><sub>SUS</sub>(<sup>b</sup>9) E<sup>MI</sup>7(<sup>11</sup>) B<sup>7</sup>(<sup>#</sup>9)<sub>SUS</sub> E<sup>13</sup>(omit 3) E<sup>b</sup>MA<sup>13</sup> D<sup>MA</sup>9 B<sup>MI</sup>11  
 (B<sup>MI</sup>11) B<sup>7</sup><sub>SUS</sub>(<sup>b</sup>9) E<sup>MI</sup>11 D<sup>MI</sup>11 B<sup>MI</sup>11 B<sup>7</sup><sub>SUS</sub>(<sup>b</sup>9)  
 E<sup>MI</sup>11 D<sup>MI</sup>11 1. G<sup>MI</sup>11 2. G<sup>MI</sup>11 (End solo)  
 E B<sup>b</sup>MA<sup>7</sup>(<sup>b</sup>5) E<sup>MA</sup>7(<sup>b</sup>5) G<sup>9</sup> D<sup>(add #11)</sup>(add 9) B<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) E<sup>7</sup><sub>SUS</sub> F<sup>MI</sup>7(<sup>11</sup>)  
 F<sup>MI</sup>7(<sup>11</sup>) B<sup>MI</sup> E<sup>13</sup> D<sup>b</sup>MA<sup>7</sup>(<sup>b</sup>5) E<sup>b</sup>MA<sup>7</sup>(<sup>b</sup>5) G F<sup>13</sup> B<sup>b</sup>7<sub>SUS</sub> E<sup>13</sup> A<sup>13</sup>(<sup>b</sup>9) D<sup>7</sup>(<sup>#</sup>9) F<sup>#</sup>MI<sup>13</sup> G<sup>#</sup>  
 (F<sup>#</sup>MI<sup>13</sup> G<sup>#</sup>) A<sup>b</sup>9<sub>SUS</sub> D<sup>b</sup>MA<sup>7</sup>(<sup>#</sup>5) F<sup>#</sup>MI<sup>9</sup>(<sup>13</sup>) MA<sup>7</sup> B<sup>b</sup>MI<sup>7</sup>(<sup>11</sup>) (omit 5)

D.C. al Coda  
 (Take Coda on repeat)

⊕ (E<sup>b</sup>MA<sup>9</sup>) G<sup>7</sup>(<sup>#</sup>5) A<sup>b</sup>MI<sup>9</sup> A<sup>MI</sup>9 B<sup>b</sup>7(<sup>#</sup>5) C<sup>MI</sup>11 G D<sup>b</sup>MA<sup>7</sup>(<sup>b</sup>5) F D<sup>MA</sup>13 E<sup>b</sup>MA<sup>7</sup>(<sup>#</sup>5) G  
 (E<sup>b</sup>MA<sup>7</sup>(<sup>#</sup>5) G) E<sup>MI</sup>7(<sup>11</sup>) (omit 5) B<sup>7</sup><sub>SUS</sub> C<sup>MA</sup>7(<sup>b</sup>5)

## Med. Funk

## Tunnel Vision (Bass)

♩ = 102

**A**

$F_{MI}^{11}$   $G_{MA}^{13}$   $C_{MI}^9$   $C_{7(\#5)}^{7(\#9)}$   $A_{MI}^9$   $C_{7(\#5)}^{7(\#9)}$   $D_{MA}^{7(\#5)}$   $C_{7(\#5)}^{7(\#9)}$   $A_{b13}^{13}$   $D_{MA}^{13}$

$(D_{MA}^{13})$   $F_{7(\#5)}^{7(\#9)}$   $E_{MA}^7$   $F^\#$   $A_{MA}^7$   $B$   $A_{MI}^9$   $D_{MI}^9$   $D_{MA}^9$   $E_{MI}^9$   $E_{bMA}^9$  (on repeat)

$(E_{bMA}^9)$   $G_{7(\#5)}^{7(\#9)}$   $A_{bMI}^9$   $A_{MI}^9$   $A_{bMI}^9$   $C_{MI}^9$   $E_{MI}^9$   $C_{MA}^{7(\#5)}$   $D$   $C^{13}$

$A_{b7(\#5)}^{7(\#9)}$   $G_{MI}^9$   $F_{MI}^9$

**B**

$F_{MI}^9$   $G_{MA}^{13}$   $D_{MI}^9$   $C_{7(\#5)}^{7(\#9)}$   $D_{7(\#5)}^{7(\#9)}$   $F^\#$   $G^\#$

(bass melody - optional)

$(F^\#)$   $C_{7(\#5)}^{7(\#9)}$   $A_{13}^{13}$   $D_{MA}^{13}$   $F_{7(\#5)}^{7(\#9)}$   $F_{MA}^7$   $G_{bMA}^7$   $C$

$B_{bMI}^{11}$   $E_{bMI}^9$   $D_{MA}^9$   $F_{MI}^7$   $E_{MA}^9$   $G_{7(\#5)}^{7(\#9)}$   $A_{MI}^9$

$(A_{MI}^9)$   $B_{bMI}^9$   $A_{MI}^9$   $B_{bMI}^9$   $D_{MI}^9$   $F_{MI}^9$

$(F_{MI}^9)$   $E_{bMA}^{13}$   $D_{bMA}^{13}$   $A_{7(\#5)}^{7(\#9)}$   $G_{bMA}^7$   $A_{b}$  bass fills

**C**

$A_{b6/9}$   $E_{b13}$   $A_{b13}$   $A_{b13}$   $A_{b7(\#5)}^{7(\#9)}$   $F_{MI}^{11}$

(sample bass line)

$A\flat_6^9$   $E\flat_{13}$   $A\flat_{13}$   $A\flat_7^{(\sharp 9)}$   $C_{E}^{(add\ 9)}$   $G_{MA}^7$   $G_{MI}^{\sharp}$   $B\flat_{MI}^9$   $F_{MI}^{\sharp 9}$

(bass plays around the chord rhythms)

$(F_{MI}^{\sharp 9})$   $D\flat_6^9$   $B\flat_{MI}^6^9$   $A\flat_{13}$   $D\flat_6^9$  (add 11)

$D\flat_6^9$  (add 11)  $D_{13}$   $G_{13}$   $C_6^9$   $C_{MA}^7(\sharp_{11}^{13})$

**D**  $B_{SUS}^{7(b9)}$   $E_{MI}^{7(11)}$   $B_{SUS}^7$   $E_{13}$   $E\flat_{MA}^{13}$   $D_{MA}^9$   $B_{MI}^{11}$   $B_{SUS}^{7(b9)}$   $E_{MI}^{11}$   $D_{MI}^{11}$

$D_{MI}^{11}$   $B_{MI}^{11}$   $B_{SUS}^{7(b9)}$   $E_{MI}^{11}$   $D_{MI}^{11}$   $G_{MI}^{11}$  1.  $G_{MI}^{11}$  2.  $G_{MI}^{11}$

**E**  $B\flat_{MA}^{7(b5)}$   $D$   $E_{MA}^{7(b5)}$   $G^9$   $D^{(add\ \sharp_{11}^{add\ 9})}$   $B\flat_{MI}^{7(11)}$   $E_{SUS}^7$   $F_{MI}^{7(b5)}$

$F_{MI}^{7(b5)}$   $B_{MI}^{7(11)}$   $E_{13}$   $E\flat_{MA}^{7(b5)}$   $B\flat_{SUS}^7$   $A^{13(b9)}$   $D^{7(\sharp 9)}$   $A\flat_{SUS}^{7(b9)}$

$A\flat_{SUS}^{7(b9)}$   $A\flat_{SUS}^9$   $D\flat_{MA}^{7(\sharp 5)}$   $F_{MI}^9(MA\ 7)$   $B\flat_{MI}^{7(11)}$

D.C. al Coda  
(Take Coda on repeat)

**C**  $E\flat_{MA}^9$   $G^{7(\sharp 9)}$   $A\flat_{MI}^9$   $A_{MI}^9$   $B\flat^{7(\sharp 9)}$   $C_{MI}^{11}$   $D\flat_{MA}^{7(b5)}$   $D_{MA}^{13}$   $E\flat_{MA}^{7(\sharp 5)}$

$E\flat_{MA}^{7(\sharp 5)}$   $E_{MI}^{7(omit\ 5)}$   $B_{SUS}^7$   $C_{MA}^{7(b5)}$

Bass line is played with some variation.

## Turn Out the Stars

Bill Evans

**A**

B<sub>MI</sub><sup>7(b5)</sup> E<sup>13</sup> A<sub>MI</sub> (A<sup>7(#5)</sup>) D<sub>MI</sub><sup>7</sup> G<sup>7(b9)</sup> C<sub>MA</sub><sup>7</sup> (A<sub>MI</sub><sup>7</sup>)

F<sub>MI</sub><sup>7</sup> B<sup>b7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup> C<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sub>MA</sub><sup>7</sup> (E<sub>MI</sub><sup>7</sup>)

(D<sup>#7(#5)</sup>) (B<sup>b</sup><sub>MI</sub><sup>7(b5)</sup>) E<sub>b</sub><sup>7</sup>

C<sub>#</sub><sub>MI</sub><sup>7</sup> F<sup>#7</sup> B<sub>MA</sub><sup>7</sup> G<sub>#</sub><sub>MI</sub><sup>7</sup> C<sub>#</sub><sub>MI</sub><sup>7</sup> B<sub>b</sub><sub>MI</sub><sup>7(b5)</sup> E<sub>b</sub><sup>7</sup>

A<sub>b</sub><sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7(b5)</sup> B<sub>b</sub><sup>7(#9)</sup> E<sub>b</sub><sub>MI</sub><sup>7</sup> D<sup>b</sup> C<sub>b</sub><sub>MA</sub><sup>7</sup> E<sub>b</sub><sub>MI</sub><sup>7</sup> B<sup>b</sup>

(E<sub>MI</sub><sup>7</sup>) (F<sub>#</sub><sub>MI</sub><sup>7</sup> D<sub>MA</sub><sup>9</sup>) B<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup> D<sub>MA</sub><sup>7</sup> D<sub>MA</sub><sup>9</sup> A

**B**

A<sup>13</sup><sub>SUS</sub> A<sup>13(b9)</sup> D<sub>MA</sub><sup>9</sup> A A<sup>9</sup><sub>SUS</sub> D<sub>MA</sub><sup>9</sup> A

(D<sub>MI</sub><sup>7</sup>) (C<sub>MA</sub><sup>7</sup> C<sub>MA</sub><sup>9</sup>) A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> (C<sup>13</sup>) C<sub>MA</sub><sup>7</sup> G

G<sup>13</sup><sub>SUS</sub> G<sup>13(b9)</sup> G C<sup>9</sup><sub>SUS</sub> G<sup>7</sup> C<sub>MA</sub><sup>7</sup> G C<sup>13</sup>

**C**

B<sup>7(#5)</sup> E<sub>MI</sub><sup>7</sup> B<sub>b</sub><sup>9(#11)</sup> A<sup>7(#5)</sup> D<sub>MI</sub><sup>7</sup> A<sub>b</sub><sup>9(#11)</sup>

G<sup>7(#5)</sup> C<sub>MI</sub><sup>7</sup> E<sub>b</sub><sup>9</sup> A<sub>b</sub><sub>MA</sub><sup>7</sup> C<sup>7(b9)</sup> F<sub>MI</sub><sup>9</sup>

(D<sub>b</sub><sub>MA</sub><sup>7</sup>)

D<sub>MI</sub><sup>7(b5)</sup> G<sup>7(#9)</sup> C<sub>MI</sub> E<sub>b</sub><sup>9</sup><sub>SUS</sub> A<sub>b</sub><sub>MA</sub><sup>7</sup> G<sup>7(b9)</sup> C<sub>MA</sub><sup>7</sup> (F<sub>#</sub><sup>7(b5)</sup>)

B<sub>MI</sub><sup>7(b5)</sup> E<sup>13</sup> A<sub>MI</sub> A<sub>b</sub><sup>13</sup><sub>SUS</sub> A<sub>b</sub><sup>13(b9)</sup> (C<sub>#</sub><sub>MI</sub>) C<sub>#</sub><sub>MI</sub><sup>7</sup> F<sup>#7</sup>

*fine*

Chords in parentheses are optional (those at B are used for solos only). Head may be played ad lib. Solos swing.

# Med.-Up Swing

26-2

John Coltrane <sup>398</sup>

$\text{♩} = 196$

(ten.)

**A**  $F_{MA}^7$   $A^b7$   $D^b_{MA}7$   $E^7$   $A_{MA}7$   $C^7$   $C_{MI}7$   $F^7$

$B^b_{MA}7$   $D^b7$   $G^b_{MA}7$   $A^7$   $D_{MI}7$   $G^7$   $G_{MI}7$   $C^7$

$F_{MA}7$   $A^b7$   $D^b_{MA}7$   $E^7$   $A_{MA}7$   $C^7$   $C_{MI}7$   $F^7$

$B^b_{MA}7$   $A^b7$   $D^b_{MA}7$   $E^7$   $F^\#$   $A_{MA}7$   $C^7$   $F_{MA}7$

**B**  $C_{MI}7$   $F^7$   $E_{MI}7$   $A^7$   $D_{MA}7$   $F^7$   $B^b_{MA}7$

$E^b_{MI}7$   $A^b7$   $D^b_{MA}7$   $G_{MI}7$   $C^7$

**C**  $F_{MA}7$   $A^b7$   $D^b_{MA}7$   $E^7$   $A_{MA}7$   $C^7$   $C_{MI}7$   $F^7$

$B^b_{MA}7$   $A^b7$   $D^b_{MA}7$   $E^7$   $F^\#$   $A_{MA}7$   $C^7$   $F_{MA}7$  ( $C^7$ )

$C_{MI}7$   $F^7$   $B^b_{MA}7$   $A^b7$   $D^b_{MA}7$   $E^7$   $F^\#$   $A_{MA}7$

$A_{MA}7$   $C^7$  break  $F_{MA}7$  sax fill

Solo on form (ABC)  
After solo, D.C. al Coda

Tenor sounds one octave lower than written. Out head is played on soprano sax.  
Loosely based on Charlie Parker's "Confirmation".

# Unforgettable

Irving Gordon

**Medium Ballad**  
(also played as Medium Swing)

**A**  $GMA^7$   $(C\sharp MI^7 B\flat O^7)$   $F\sharp^7$

Un - for - get - ta - ble, \_\_\_\_\_ That's what you are, \_\_\_\_\_

$CMA^7$   $EMI^7$   $A^9$

Un - for - get - ta - ble, \_\_\_\_\_ though near or far. \_\_\_\_\_

$FMA^7$   $B\flat^9$   $CMA^7$   $F^7$   $EMI^7$   $A^9$

Like a song of love that clings \_\_\_\_\_ to me, How the thought of you does things \_\_\_\_\_ to me

$D^9$

Nev - er be - fore \_\_\_\_\_ has some - one been more \_\_\_\_\_

**B**  $GMA^7$   $(C\sharp MI^7 B\flat O^7)$   $F\sharp^7$

Un - for - get - ta - ble, \_\_\_\_\_ in ev - 'ry way, \_\_\_\_\_

$CMA^7$   $EMI^7$   $A^9$

And for - ev - er - more \_\_\_\_\_ that's how you'll stay. \_\_\_\_\_

$FMA^7$   $B\flat^9$   $CMA^7$   $F^7$   $EMI^7$   $A^9$

That's why, dar - ling it's in - cred - i - ble that some - one so un - for - get - ta - ble

$D^9_{SUS}$   $D^9$   $DMI^7$   $G^7$   $CMA^7$   $(B\flat MI^7 E\flat^7 A\flat MI^7 D\flat^7 A MI^7 D^7)$   $(A MI^7 D^7)$

thinks that I am un - for - get - ta - ble too.



# Unless It's You

(a.k.a. Orbit)

Bill Evans

Med. Swing (in 2)

$\text{♩} = 148$

**[A]**

$G_{MI}^7$   $E^{7(\#5)}$   $A_{MI}^7$   $D^7$   $G_{MA}^7$   $G^{7(\#5)}$   $C_{MI}^7$   $F^7$   
 $B^b_{MA}^7$   $B^b^{7(\#5)}$   $E^b_{MI}^7$   $A^b^7$   $D^b_{MA}^7$   $D^b^{7(\#5)}$   $F^{\#}_{MI}^7$   $D^{7(\#5)}$   
 $G_{MI}^7$   $B^b^7$   $E^b_{MA}^7$   $F^{\#7(\#5)}$   $B_{MI}^7$   $E^b^{7(\#5)}$   $A^b_{MI}^7$   $B^7$   
 $E_{MA}^7$   $G^{7(\#5)}$   $C_{MI}^7$   $E^{7(\#5)}$   $A_{MI}^7$   $C^7$   $F_{MA}^7$   $G^{\#7(\#5)}$   
 $C^{\#}_{MI}^7$   $F^{7(\#5)}$   $B^b_{MI}^7$   $E^b^7$   $A^b_{MA}^7$   $D^b_{MA}^7$   $G^b_{MA}^7$   $C^{7(\#5)}$   
 $F_{MI}^7$   $B^b^7$   $E^b_{MA}^7$   $A^b_{MA}^7$   $D^b_{MA}^7$   $G^{7(\#9)}$   $(C_{MI}^7)$   $C_{MI}^6$   $D^{7(\#9)}$   
 Solo on **[A]**

**(Ending)**

$G_{MI}^6$   $E^{7(\#5)}$   $A_{MI}^7$   $D^7$   $G_{MA}^7$   $G^{7(\#5)}$   $C_{MI}^7$   $F^7$   
 $B^b_{MA}^7$   $B^b^{7(\#5)}$   $E^b_{MI}^7$   $A^b^7$   $D^b_{MA}^7$   $D^b^{7(\#5)}$   $F^{\#}_{MI}^7$   $E_{MI}^{13}$   
 $D_{MA}^7$   $C_{MI}^9$   $B^b_{MA}^7$   $A^b_{MA}^{9(\#11)}$   $G_{MI}^9$   $F^{\#}_{MI}^{13}$   $F_{MI}^7$   $E^b_{MI}^7$   $B^b_{MI}^{11}$   
 rit. al fine

**(fine)**

Melody is transcribed as played, the rhythm freely interpreted.  
 Bass walks in 4 for solos. Chords in parentheses are used for solos.

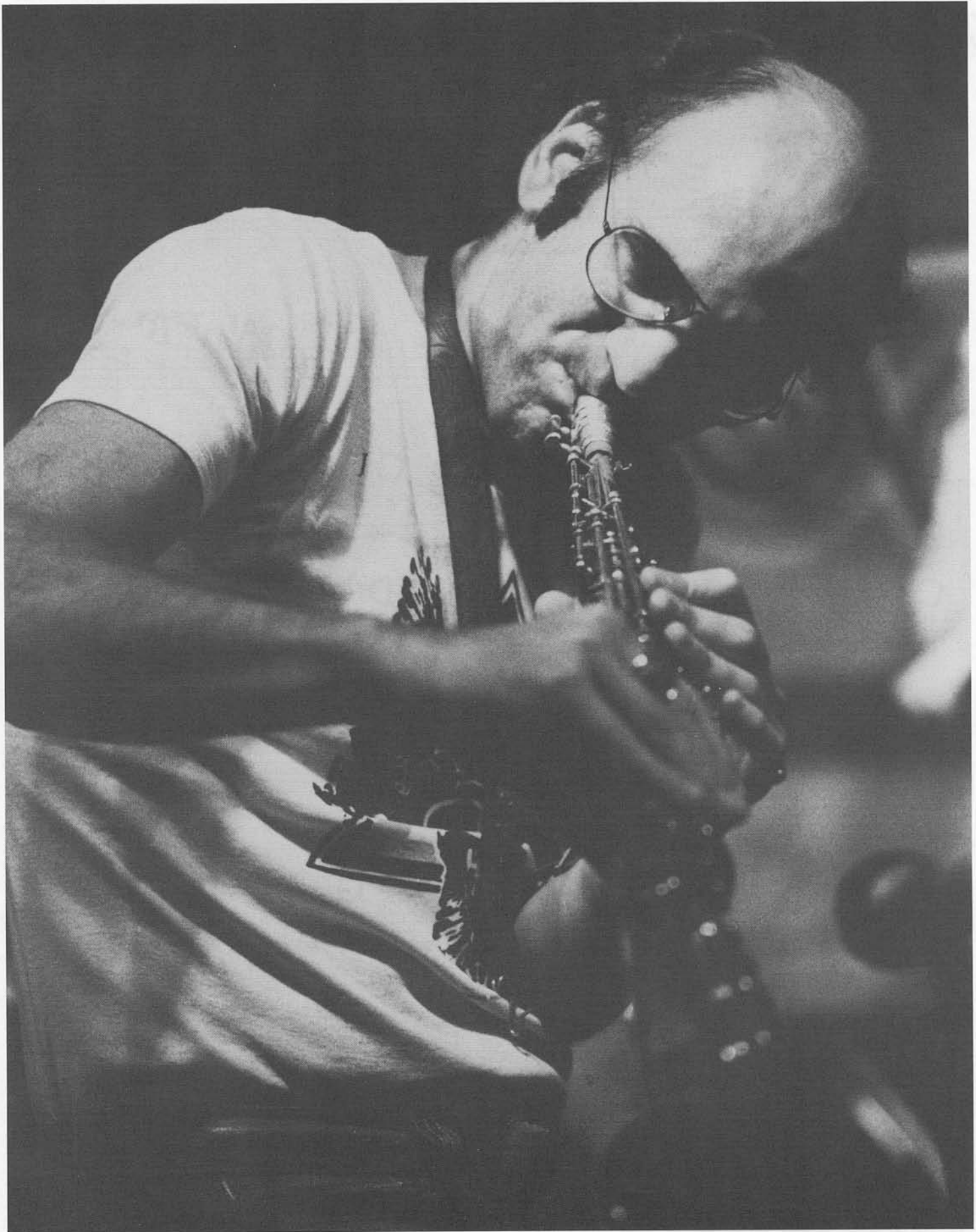


Photo by Tom Copi

**DAVE LIEBMAN**

# Veils

Richie Beirach

(As played by John Abercrombie)

## Med. Jazz Waltz

**A**

*mf* (gtr. w/ pn.)

*1.*

*2.*

**B**

*mp*

*cresc.*

*f*

*last time: rit. to end*

Chords and notes in Section A:

- Measure 1:  $E^b_{MI} 7(b5)$
- Measure 2:  $A^b$
- Measure 3:  $F^7(\#9)$
- Measure 4:  $F^{\#}_{MI} (\#11)$
- Measure 5:  $A^b 7_{SUS} (b9)$
- Measure 6:  $F^7(b9)$
- Measure 7:  $B^b_{MI} (add 11) (add 9)$
- Measure 8:  $C^7(\#9)$
- Measure 9:  $F_{MI} (add 11) (add 9)$
- Measure 10:  $E^7(\#9)$
- Measure 11:  $B^b_{MI} (add 11) (add 9)$
- Measure 12:  $C^7(\#9)$
- Measure 13:  $F_{MI} (add 11) (add 9)$
- Measure 14:  $E^7(\#9)$

Chords and notes in Section B:

- Measure 15:  $A_{MA} 7 C^{\#}$
- Measure 16:  $C^{\#}_{MI} (add 9)$
- Measure 17:  $A_{MA} 7 C^{\#}$
- Measure 18:  $C^{\#}_{MI} (MA 7)$
- Measure 19:  $A_{MA} 7(\#11)$
- Measure 20:  $F_{MA} 9(\#11)$
- Measure 21:  $A_{MA} 7(\#11)$
- Measure 22:  $F_{MA} 9(\#11)$
- Measure 23:  $F^{\#}_{MI} (\#11)$
- Measure 24:  $G^{\#} 7_{SUS} (b9)$
- Measure 25:  $F^{\#} 7 C^{\#}$
- Measure 26:  $C^{\#}_{MI} (add 11) (add 9)$

## Velho Piano

Dori Caymmi

Paulo Cesar Pinheiro

Med.-Slow  
Bossa

♩ = 75

(Intro)

(gtr.)  $A_{MI}^9$   $F^{(add 9)}$   $D^7$   $F^{(add 9)}$   
 (gtr. simile till [B])

**[A]**  $A_{MI}^9$   $E^{7(\#5)}$   $A_{MI}^9$   $E^{7(\#5)}$   $A_{MI}^9$   $E^{7(\#5)}$   
 (voice) 3 3 3 3

$A_{MI}^9$   $F^{\#7(\#5)}$   $B_{MI}^9$   $F^{\#7(\#5)}$   $G_{MA}^7$   $F^{\#MI}^7$   
 3 3 3 3

$E_{MI}^9$   $F^{\#MI}^7$   $G_{MA}^7$   $G^{\#o7}$   $A_{MI}^9$   $E^{7(\#5)}$   
 3 3 3

$A_{MI}^9$   $E^{7(\#5)}$   $A_{MI}^9$   $E^{7(\#5)}$   $A_{MI}^9$   $F^{\#7(\#5)}$   
 3 3 3 3

$B_{MI}^9$   $E^{7(\#5)}$   $A_{MI}^9$   $D^{7(b9)}$   $G_{MA}^7$   $G^7$   $G^6$   $G^+$   $G$   
 3 3 3

**[B]**  $C^{\#MI}^{11}$   $F^{\#7}_{SUS}$   $F^{\#7(b5)}$   $B_{MA}^9$   $C^{\#MI}^9$   $D^{\#MI}^7$   $G^{\#MI}^9$   
 3 3 3

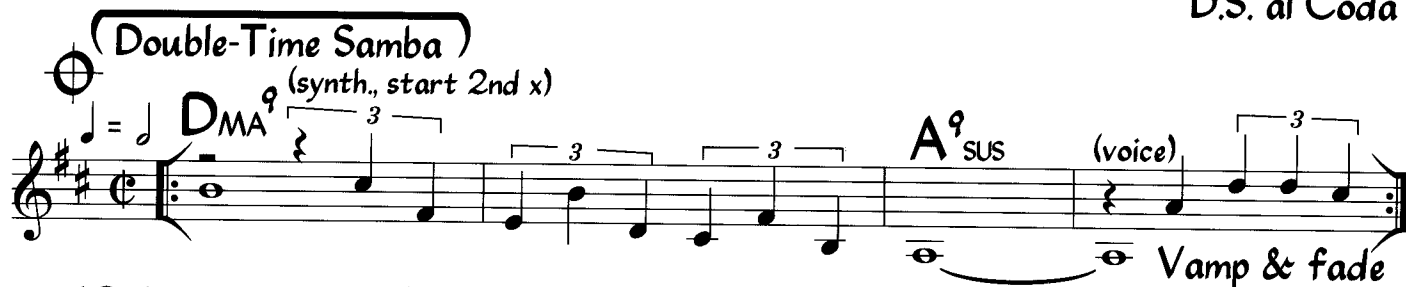
$C_{MI}^{11}$   $F^7_{SUS}$   $F^{7(b5)}$   $B^b_{MA}^9$   $E^b^9$   $A^b_{MI}^7$   $E^b^{7(b9)}$   
 3 3 3

**[C]**  $A_{MI}^9$   $E^{7(\#5)}$   $A_{MI}^9$   $E^{7(\#5)}$   $A_{MI}^9$   $E^{7(\#5)}$   
 3 3 3 3

$A_{MI}^9$   $F^{\#7(\#5)}$   $B_{MI}^9$   $F^{\#7(\#5)}$   $G_{MA}^7$   $F^{\#MI}^7$   
 3 3 3 3



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



optional Coda, take first time (no solos)



Melodic rhythm is freely interpreted.

## Fast Swing

## Wabash III

John Scofield

A  $\text{♩} = 229$ 

(tenor)

F<sup>7</sup>

B<sup>b</sup>7

(gtr.)

Section A, measures 1-4. Tenor saxophone and guitar parts. Chords: F<sup>7</sup>, B<sup>b</sup>7.

C<sup>7</sup>

F<sup>7</sup>

Section A, measures 5-8. Tenor saxophone and guitar parts. Chords: C<sup>7</sup>, F<sup>7</sup>.

B

F<sup>7</sup>

B<sup>b</sup>7

3

Section B, measures 1-4. Tenor saxophone and guitar parts. Chords: F<sup>7</sup>, B<sup>b</sup>7. Trills marked with '3'.

C<sup>7</sup>

F<sup>7</sup>

Section B, measures 5-8. Tenor saxophone and guitar parts. Chords: C<sup>7</sup>, F<sup>7</sup>.

C

B<sup>b</sup>7

C<sup>7</sup> sus4

C<sup>7</sup>

Section C, measures 1-4. Tenor saxophone and guitar parts. Chords: B<sup>b</sup>7, C<sup>7</sup> sus4, C<sup>7</sup>.

First system of musical notation, featuring two staves. The top staff has a melodic line with a slur over the first two measures and a slur over the last two measures. The bottom staff has a bass line with a slur over the first two measures and a slur over the last two measures. Chords are indicated as  $Dm^7$  and  $C^7/E$ .

**D**

Second system of musical notation, featuring two staves. The top staff has a melodic line with a slur over the first two measures and a slur over the last two measures. The bottom staff has a bass line with a slur over the first two measures and a slur over the last two measures. Chords are indicated as  $F^7$ ,  $Bb^7$ , and  $C^7$ . The word "fine" is written at the end of the system.

alt. guitar line  
at **A** 7 & 8:

Alternative guitar line for measures 7 and 8 of section A, showing a melodic line in treble clef.

alt. guitar line  
at **D** 5 & 6:

Alternative guitar line for measures 5 and 6 of section D, showing a melodic line in treble clef.

Chords are for solos (no comping during the head).  
Tenor and guitar sound one octave lower than written.

## Waltse for Dave

Med. Jazz Waltz

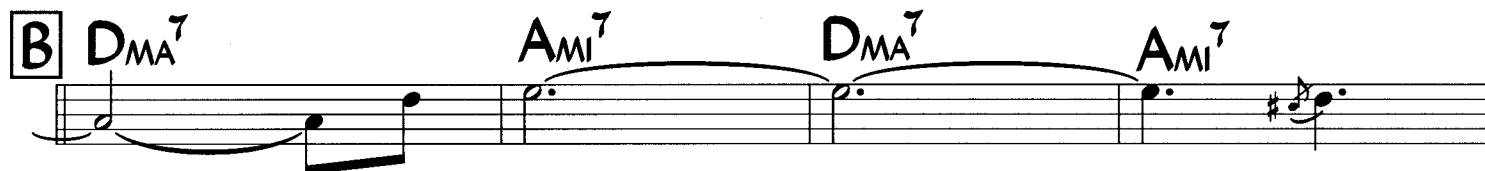
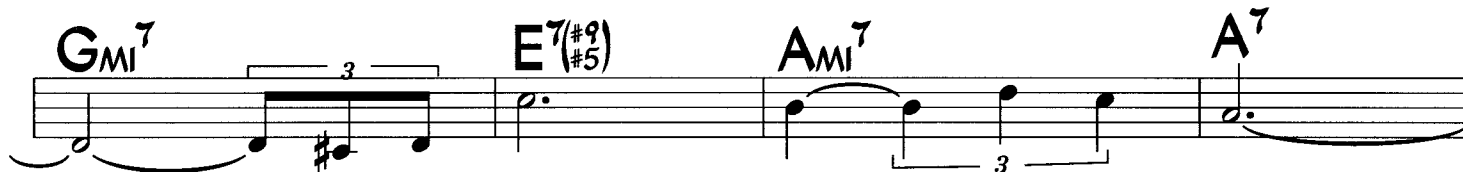
Chick Corea

♩ = 140

A

B<sup>b</sup>9(#11)

A7(#5)

D<sup>M</sup>7A<sup>b</sup>9(#11)



Solo on form (AABC)

rall.

Flute sounds one octave higher than written.  
 Melody is somewhat freely interpreted.  
 Bass plays downbeat at bar 8 of letter C.

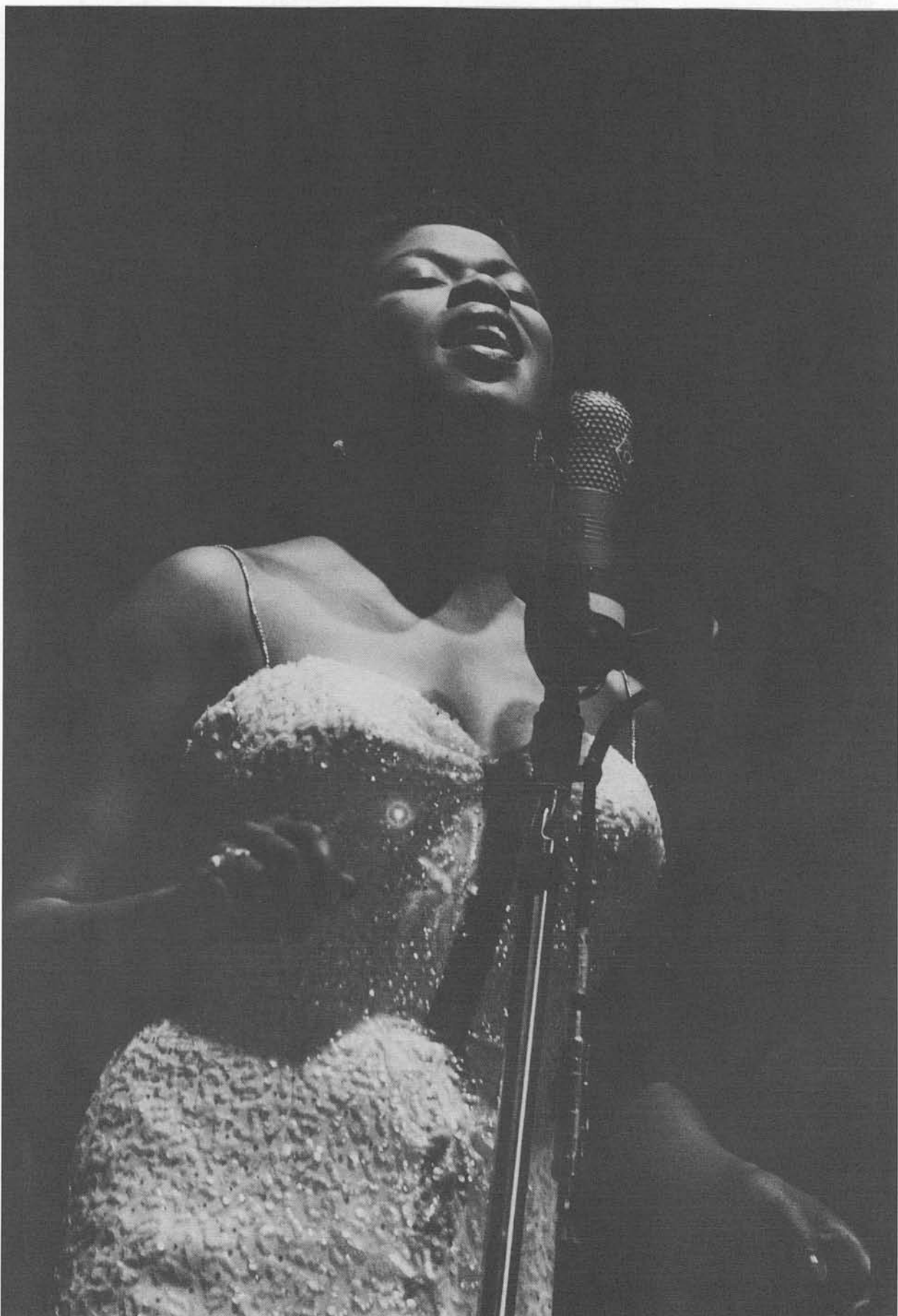


Photo by Paul Hoeffler

**SARAH VAUGHAN**

# What a Difference a Day Made

Lyric by Stanley Adams

Music by Maria Grever

Medium Ballad

NC. **A**  $F_{MI}^7$   $B^b9_{SUS}$   $B^b7$   $E^b_{MA}7 A^b9$   $G_{MI}^7$   $C^{7(\#9)}$   $(F^{\#o}7)$

What a dif-f'rence a day made, Twen-ty-four lit-tle hours brought the sun and the

$F_{MI}^7$   $B^b9_{SUS}$   $B^b7$   $E^b_{MA}7$   $B^b9_{SUS}$   $E^b_{MA}7$

flow - ers where there used to be rain. My yes - ter - day was

$D_{MI}^{7(b5)}$   $G^7$   $C_{MI}$   $\%$

blue, dear, To - day I'm part of you, dear, My lone - ly nights are

$C_{MI}^7$   $F^7$   $C_{MI}^7$   $F^7$   $F_{MI}^7$   $B^b7$  break

through, dear, since you said you were mine. What a dif - f'rence a

**B**  $F_{MI}^7$   $B^b9_{SUS}$   $B^b7$   $E^b_{MA}7 A^b9$   $G_{MI}^7$   $C^{7(\#9)}$   $(F^{\#o}7)$

day makes, There's a rain - bow be - fore me, Skies a - bove can't be

$F_{MI}^7$   $B^b9_{SUS}$   $B^b7$   $E^b9$   $B^b_{MI}^7$   $E^b7$

storm - y since that mo - ment of bliss, that thrill - ing kiss. It's heav - en

$A^b_{MA}^7$   $D^b9$   $E^b_{MA}^7$   $F^{\#o}7$

when you find ro - mance on your men - u, What a dif - f'rence a

$F_{MI}^7$   $B^b7$   $E^b6$   $(G_{MI}^7 C^7)$

day made, and the dif - f'rence is you.

# What a Little Moonlight Can Do

Fast Swing

Harry Woods

**A**  $G^6$   $B_{MI}^7$   $E^7$

Ooh, ooh, ooh, \_\_\_\_\_ What a lit - tle moon - light can

$A_{MI}^7$   $D^7$   $A_{MI}^7$   $D^7$

do, \_\_\_\_\_

$A_{MI}^7$   $A_{MI}^7$   $E^7$   $A_{MI}^7$   $D^7$

Ooh, ooh, ooh, \_\_\_\_\_ What a lit - tle moon - light can

$G^6$   $D_{MI}^7$   $G^7$

do to you. \_\_\_\_\_

**B**  $C_{MA}^7$   $F^9$

You're in love, \_\_\_\_\_ your heart's a - flut - ter and

$G^6$   $A_{MI}^7$   $B_{MI}^7$   $E^7$

all day long \_\_\_\_\_ you on - ly stut - ter, 'Cause

$A^9$

your poor tongue \_\_\_\_\_ just will not ut - ter the

$A_{MI}^7$   $G^{\#o7}$   $A_{MI}^7$   $B^{\flat o7}$

words, "I love you."

**C**  $G^6$   $B_{MI}^7$   $E^7$

Ooh, ooh, ooh, \_\_\_\_\_ What a lit - tle moon - light can

$A_{MI}^7$   $D^7$   $A_{MI}^7$   $D^7$

do, \_\_\_\_\_

$A_{MI}^7$   $F\sharp_{MI}^7(b5)$   $B^7$

Wait a while, \_\_\_\_\_ till a lit - tle moon - beam comes

$E_{MI}^7$   $E^b7$   $D_{MI}^7(11)$   $G^7$

peep - ing through, \_\_\_\_\_

**D**  $C_{MA}^7$   $F^9$

You'll get bold, \_\_\_\_\_ you can't re - sist her, And

$G^6$   $(F\sharp^7(b5))$   $A_{MI}^7$   $F^7$   $B_{MI}^7$   $E^7$

all you'll say \_\_\_\_\_ when you have kissed her is

$A_{MI}^7$   $B_{MI}^7$   $E^7$   $A_{MI}^7$   $D^7$

ooh, ooh, ooh, \_\_\_\_\_ What a lit - tle moon - light can

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

do. \_\_\_\_\_

Bars 13-16 of B may have a D pedal.

# Billy Childs

Ballad  
♩ = 58  
Billy Childs

**(Intro)**  $D^b_{MA} 7(\#11)$   $D_{MA} 7(\#11)$   $D^b_{MA} 7(\#11)$   
*mf* (sample pn. comp.)

**A**  $D^b_{MA} 7(\#11)$   $F_{MA} 7(\#11)$   $E_{MI} 11(b5)$   $A 7(\#9)$   
*mf* (sop.)

$B^b_{MA} 7$   $D$   $B^b_{MI} (MA 7)$   $D^b$   $A^b_{MA} 7$   $E^b_{MA} 9$   $B$   $B^b_{MA} 9(\#5)$   $A 13(b9)$

$A^b_{MI} 6/9 (add MA 7)$   $D^b 7$   $G$   $G^b_{MA} 7(\#11)$   $F 7(\#9)$   $B^b_{MI} 11$   $G_{MI} 11(b5)$   $C 7(\#9)$

$F_{MA} 9(\#5)$   $E_{MI} 11(b5)$   $E^b 7$   $A$   $A^b_{MA} 7(add 13)$   $G 13$   $G^b_{MA} 7(\#11)$   $F 13$

$E^b_{MI} 9(\#11)$   $D 7(\#9)$   $D^b 13(\#11)$   $B 13(\#11)$   $C_{MA} 7$

**B**  $F_{MI} 9$   $B^b$   $C$   $F_{MI} 9$   $B^b$   $C$   $D_{MI} 7$   $E_{MI} 11$   $F^{\#}_{MI} 11$

$G_{MI} 9$   $C$   $D$   $A^b_{MI} 7$   $G_{MI} 9$   $B^b_{MA} 7(\#11)$   $E 7(\#9)$   $A 13$   $E^b 7$   $A$

*decresc.*

**C**  $B^b_{MA}7$   $D^b_3$   $B^b_{MI}(MA7)$   $D^b_3$   $A^b_{MA}7$   $C$   $E^b_{MA}9$   $B_3$   $B^b_{MA}9(\#5)$   $A^{13}(b9)$   $A^b_{MI}6_9(\text{add } MA7)$   $G^b_{MI}6_9(\text{add } MA7)$

*mf*

$D^b_{MA}7(\#11)$   $D^b_{MA}7(\#11)$   $D^b_{MA}7(\#11)$  **Till cue**  $F_{MA}7$   $E^{(b5)}_{MI}11$   $A^{(last\ x)}7(\#9)$  **On cue**  $D^b_{MA}7(\#11)$

*(pn.)*

**Solo on form (ABC); (fine)**  
To end last solo, take "On cue" ending.

**D.S. al fine**

sample bass lines at:

**A**

(etc.)

**B**

# Whenever Your Heart Wants to Sing

Music by Yutaka Yokokura & Jose Marino

Words by Tracy Mann

(As sung by Kevyn Lettau, Arr'd by Dori Caymmi)

## Medium Samba/Funk

♩ = 85 Half-Time Feel

**(Intro)** *(synth.) (bass tacets till [A])*

*(Half-Time Feel)*

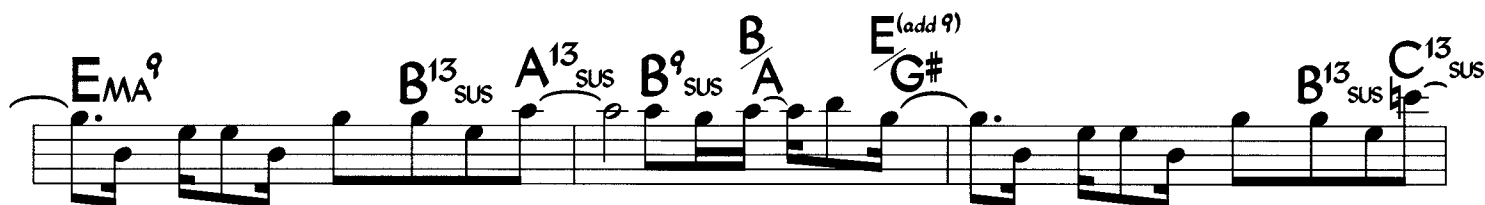
**[A]** I do\_\_\_sus-pect\_\_\_you know ex-act-ly how I feel,\_\_\_  
 One bird\_\_\_in flight\_\_\_draws a lone-ly\_\_\_cir-cle in the air,\_\_\_  
 Should I\_\_\_con-fess,\_\_\_my se-cret\_\_\_fan-ta-sy re-veal?\_\_\_ Tell me if you're  
 May-be\_\_\_to-night\_\_\_when the spell of\_\_\_moon-light makes it clear.\_\_\_ The touch of my  
 hap-py\_\_\_to be\_\_\_on your own or read-y\_\_\_to try\_\_\_the un-  
 hand in\_\_\_your hand\_\_\_starts a flow, Look-ing\_\_\_for some-where to  
 known, Don't let\_\_\_me play\_\_\_the fool\_\_\_if you don't\_\_\_be-lieve\_\_\_you\_\_\_need me..  
 go, Just come for\_\_\_the ride\_\_\_to see\_\_\_what's in-side\_\_\_of me,\_\_\_and\_\_\_be-lieve.  
 When-ev-er your heart wants to sing,\_\_\_  
 flow-ers I will bring. When-ev-er your heart wants to cry,\_\_\_find me by\_\_\_your side.

**[B]**

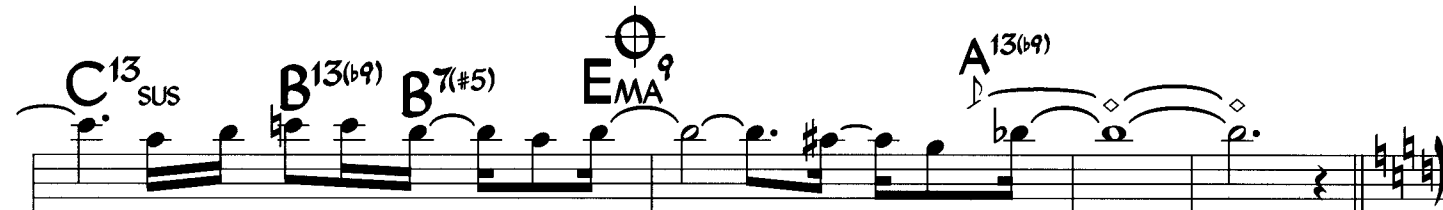
**(Samba)**

*(etc.)*





When-ev-er your heart wants to dance, give me half a chance, When-ev-er your heart wants to fly,



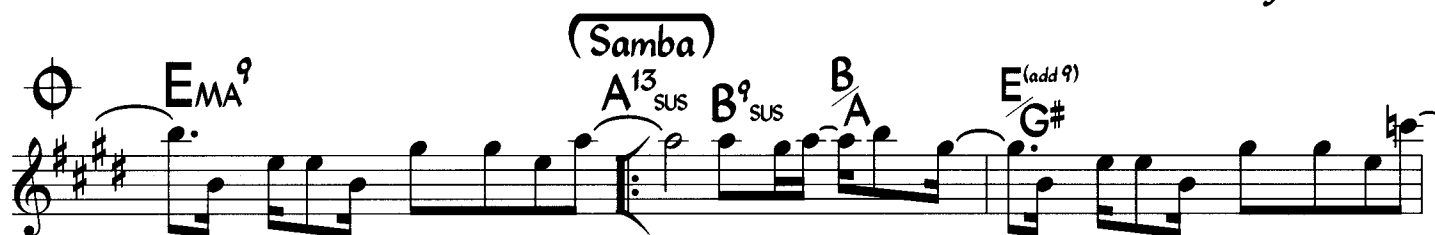
(synth. solo starts)

well then I'll be stand - ing by, Be your guide.

**C** (Synth. solo-- Samba)



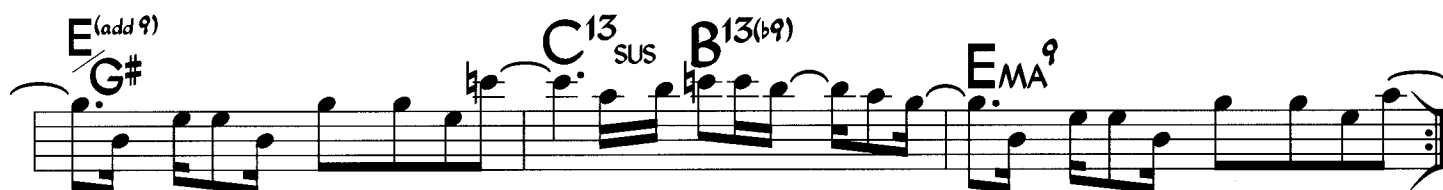
Tell me if you're  
D.S. al 2nd ending al Coda



When-ev-er your heart wants to sing, flow-ers I will bring, When-ev-er your heart wants to cry,



find me by your side, When-ev-er your heart wants to dance, give me half a chance.



When-ev-er your heart wants to fly, well then I'll be stand - ing by, When-ev-er your heart wants to sing,

Lyric at letter B on the D.S.:

Whenever your heart wants to play, carry me away.

Whenever your heart wants to dream, plan me in your scheme,

Whenever your heart wants to laugh, I'll provide romance,

Whenever your heart falls to me, I'll go happily.

**Vamp & fade**

Melodic rhythm at **A**  
is freely interpreted.

Use top lyric on D.S.

# Whenever Your Heart Wants to Sing (Guitar, optional)

## Medium Samba/Funk

♩ = 85

**(Intro)** B<sup>13</sup><sub>SUS</sub> A<sup>13</sup><sub>SUS</sub> D<sup>(add 9)</sup> F<sup>#</sup> E<sup>(add 9)</sup> G<sup>#</sup> B<sup>13</sup><sub>SUS</sub> A<sup>13</sup><sub>SUS</sub> G<sup>13</sup><sub>SUS</sub> D<sup>(add 9)</sup> F<sup>#</sup> E<sup>(add 9)</sup> G<sup>#</sup>

E<sup>(add 9)</sup> G<sup>#</sup> B<sup>13</sup><sub>SUS</sub> C<sup>13</sup><sub>SUS</sub> E<sup>b</sup>MA<sup>9</sup> F<sup>MA</sup>9 A fill

**A** F<sup>13</sup> B<sup>b</sup>MA<sup>9</sup> B<sup>MI</sup>7<sup>(b5)</sup> E<sup>7(b9)</sup> A<sup>MA</sup>9 A<sup>9</sup> fill

G<sup>#</sup>MI<sup>11</sup> C<sup>#</sup>7<sup>(b9)</sup> C<sup>MI</sup>7 F<sup>13</sup> B<sup>MI</sup>7<sup>(b5)</sup> E<sup>7(b9)</sup>

F<sup>#</sup>MI<sup>9</sup> D<sup>MA</sup>9<sup>(#11)</sup> E<sup>b</sup>13<sub>SUS</sub> fill

C<sup>13</sup><sub>SUS</sub> B<sup>b</sup>13<sub>SUS</sub> A<sup>7(#5)</sup> D<sup>13</sup><sub>SUS</sub> B<sup>13</sup><sub>SUS</sub> A<sup>13</sup><sub>SUS</sub> G<sup>13(b9)</sup>

A<sup>MI</sup>9<sup>(b5)</sup> D<sup>9</sup><sub>SUS</sub> D<sup>7(b9)</sup> F<sup>#</sup>7 G<sup>MA</sup>9

1. F<sup>#</sup>9<sub>SUS</sub> F<sup>#</sup>7<sup>(b9)</sup> 2. B<sup>9</sup><sub>SUS</sub> B A E<sup>(add 9)</sup> G<sup>#</sup> B<sup>13</sup><sub>SUS</sub> A<sup>13</sup><sub>SUS</sub>

**B** A<sup>13</sup><sub>SUS</sub> B<sup>9</sup><sub>SUS</sub> B A E<sup>(add 9)</sup> G<sup>#</sup> B<sup>13</sup><sub>SUS</sub> C<sup>13</sup><sub>SUS</sub> B<sup>13(b9)</sup> B<sup>7(#5)</sup> E<sup>MA</sup>9

Chords:  $E^{MA9}$ ,  $B^{13}_{SUS}$ ,  $A^{13}_{SUS}$ ,  $B^9_{SUS}$ ,  $B$ ,  $A$ ,  $E^{(add 9)}_{G\#}$ ,  $B^{13}_{SUS}$ ,  $C^{13}_{SUS}$ ,  $C^{13}_{SUS}$ ,  $B^{13(b9)}$ ,  $B^7(\#5)$ ,  $E^{MA9}$ ,  $A^{13(b9)}$ , fill

**C** (Synth. solo)

Chords:  $D^{6/9}$ ,  $A^9_{SUS}$ ,  $D^{6/9}$ ,  $A^{b9(\#5)}$ ,  $G^{MA9}$ ,  $F\#^{MI7}$ ,  $G^{MA9}$ ,  $F\#^{MI7}$ ,  $E^{MI9}$ ,  $E^{MI9}$ ,  $A^9_{SUS}$ ,  $D^{6/9}$ , D.S. al 2nd ending al Coda

Chords:  $E^{MA9}$ ,  $A^{13}_{SUS}$ ,  $B$ ,  $B$ ,  $A$ ,  $E^{(add 9)}_{G\#}$ ,  $C^{13}_{SUS}$ ,  $C^{13}_{SUS}$ ,  $B^{13(b9)}$ ,  $E^{MA9}$ ,  $A^{13}_{SUS}$ ,  $B$ ,  $B$ ,  $E^{(add 9)}_{G\#}$ ,  $E^{(add 9)}_{G\#}$ ,  $C^{13}_{SUS}$ ,  $B^{13(b9)}$ ,  $E^{MA9}$ ,  $A^{13}_{SUS}$ , Vamp & fade

Guitar sounds one octave lower than written.  
Repeated sections are played with considerable variation.

# While We're Young

Music: Alec Wilder  
and Morty Palitz  
Lyric: William  
Engvick

Medium Waltz

**A**

Songs were made to sing while we're young, \_\_\_\_\_

Ev - 'ry day is \_\_\_\_\_

spring while we're young. \_\_\_\_\_

**B**

None can re - fuse, \_\_\_\_\_ time

flies so fast, \_\_\_\_\_ Too dear to

lose \_\_\_\_\_ and too sweet to last. \_\_\_\_\_

**C**

Though it may be just for to - day, \_\_\_\_\_

Share our love we

**G<sub>MI</sub><sup>7</sup>**   **C<sub>MI</sub><sup>7</sup>**   **D<sub>MI</sub><sup>7(b5)</sup>**   **G<sup>7(b9)</sup>**

must, while we may.

**D** **C<sub>MI</sub><sup>7</sup>**   **B<sub>MI</sub><sup>7</sup>**   **B<sup>b</sup><sub>MI</sub><sup>7</sup>**   **E<sup>b</sup><sup>7</sup>**   **A<sup>b</sup><sub>MA</sub><sup>7</sup>**

So blue the skies, all

**A<sup>b</sup><sub>MA</sub><sup>7</sup>**   **D<sup>b9</sup>**   **E<sup>b6</sup>/<sub>B<sup>b</sup></sub>**   **E<sup>b°7</sup>/<sub>B<sup>b</sup></sub>**

sweet sur - prise shines be - fore our

**B<sup>b9</sup><sub>SUS</sub>**   **B<sup>b7</sup>**   **E<sup>b6</sup>**   **(F<sub>MI</sub><sup>7</sup>   B<sup>b7</sup> )**

eyes while we're young.

# Whisper Not

Benny Golson

Medium Swing

(in 2) **A**  $C_{MI}^7$   $B^b$   $A_{MI}^7(b5)$   $D^{7(b9)}$   $G_{MI}^7$   $F$   $E_{MI}^7(b5)$   $A^{7(b9)}$

$D_{MI}^7$   $C$   $E_{MI}^7(b5)$   $A^{7(b9)}$   $D_{MI}^7$   $E_{MI}^7$   $F_{MI}^7$   $G^{7(b9)}$

2.  $E_{MI}^7(b5)$   $A^{7(b9)}$   $D_{MI}^7$   $E_{MI}^7$   $F_{MI}^7$   $B^b7$

**B**  $A_{MI}^7(b5)$   $(D^7)$   $D^7$   $C$   $E$   $F^{\#}$   $G_{MI}^7$  (in 4)  $C^7$

$E_{MI}^7(b5)$   $A^{7(b9)}$   $D_{MI}^7(b5)$   $G^{7(b9)}$

**C** (in 2)  $C_{MI}^7$   $B^b$   $A_{MI}^7(b5)$   $D^{7(b9)}$   $G_{MI}^7$   $F$   $E_{MI}^7(b5)$   $A^{7(b9)}$

$D_{MI}^7$   $C$   $E_{MI}^7(b5)$   $A^{7(b9)}$   $\Phi$   $D_{MI}^7$   $D_{MI}^7$   $C$   $A^b7$   $G^7$

Solo on AABC  
After solos, continue to **D**

**D** (March-like)  $C_{MI}^7$   $B^b$   $A_{MI}^7(b5)$   $D^{7(b9)}$   $G_{MI}^7$   $F$

EMI<sup>7(b5)</sup> A<sup>7</sup> DMI<sup>7</sup> DMI<sup>7</sup>/C EMI<sup>7(b5)</sup> A<sup>7</sup>

1. DMI<sup>7</sup> EMI<sup>7</sup> FMI<sup>7</sup> 3 DMI<sup>7</sup> EMI<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup>

D.S. al Coda

DMI<sup>7</sup> DMI<sup>7</sup>/C G/B B<sup>b</sup>MI<sup>6</sup> 3 F/A A<sup>b13</sup>

GMI<sup>7</sup> A<sup>7(b9)</sup> GMI<sup>7</sup> DMI<sup>9</sup>

Counter-melody, bars 1-4 of [C] and [A] (2nd x)

Chord in parentheses is used for solos.  
Solos are in 4, no kicks.

Med. Funk

♩ = 114

(Intro)

## Will You Say You Will

Vince Mendoza

(As played by Gary Burton)

**(Intro)**

(bs.)

**A** (vibes & gtr.)

(synth.)

(bs.)

**B**

Chord progression for Section B:

- $C_{MI}^9$
- $B_{(add 9)}^9$
- $E_{MI}^{(add 9)}$
- $F_{MI}$
- $E_{bMA}^7$
- $G_{6/9}$
- $B$

Section B includes a 4-measure phrase and a 5-measure phrase, both marked with a 4-measure rest.



The musical score is organized into several systems. The first system shows a melodic line with a  $CMA^9$  chord and a bass line. The second system continues the melody with chords  $EbMA^7$ ,  $Bb$ ,  $CMI^{11}$ ,  $D^+$ ,  $EbMI^{(add\ 9)}$ ,  $FMI$ ,  $A^b$ ,  $Bb^{(add\ 9)}$ , and  $EbMA^7$ . The third system includes a melodic line with a  $Bb$  chord, a bass line with a  $B$  chord, and a  $G^{(add\ 9)}_{(omit\ 3)}$  chord. The fourth system is marked "(Solos)" and features a "sample bass line" with a  $CMA^9$  chord. The fifth system continues the bass line with a  $EMI^9$  chord. The sixth system shows a melodic line with chords  $CMI^9$ ,  $Bb^{(add\ 9)}$ ,  $D$ ,  $EbMI^9$ ,  $A^b^{(add\ 9)}$ ,  $Bb^{(add\ 9)}$ , and  $BMI^9$ . The score concludes with a "fine" marking and the instruction "After solos, D.S. al fine".

Final chord may be played  $Gsus/B$ .  
 Final fermata is short on recording.  
 Bass line is played with some variation.

After solos, D.S. al fine

# Will You Still Be Mine?

Lyric: Tom Adair  
Music: Matt Dennis

Fast Swing

**A**

Section A consists of three systems of musical notation. The first system has a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The melody is written on a single staff. Chords are indicated above the staff: EbMA7, GMI7, C7, FMI7, and Bb7. The second system continues the melody with chords EbMA7, GMI7, C7, FMI7, and DMI7(b5)G7. The third system continues with chords CMI7 and F13. The fourth system continues with chords F#MI7, B7, Bb7(#9), EbMA7, C7, FMI7, and Bb7.

**B**

Section B consists of three systems of musical notation. The first system has a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The melody is written on a single staff. Chords are indicated above the staff: EbMA7, GMI7, C7, FMI7, and Bb7. The second system continues the melody with chords G7 and CMI7. The third system continues with chords CMI7 and F13. The fourth system continues with chords F#MI7, B7, Bb7(#9), Eb9sus, and Eb7.

**C**

Section C consists of two systems of musical notation. The first system has a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The melody is written on a single staff. Chords are indicated above the staff: AbMA7 and Db9. The second system continues the melody with chords EbMA7, F#MI7, B7, FMI7, and Bb7.

**D**  $E^b_{MA}{}^7$   $G_{MI}{}^7$   $C^7$   $F_{MI}{}^7$   $B^b{}^7$

$E^b_{MA}{}^7$   $G_{MI}{}^7$   $C^7$   $F_{MI}{}^7$   $D_{MI}{}^{7(b5)}$   $G^7$

$C_{MI}{}^7$   $F^{13}$

$F_{MI}{}^9$   $B^b{}^{13}$   $E^b_{MA}{}^7$  (C<sup>7</sup>)  $F_{MI}{}^7$   $B^b{}^7$

solo break

Original melody is mostly quarter notes:

(etc.)

Original melody at C:

**C**

Letters B and D may be played like letter A  
(except for last two bars of B).

Lyric:

When lovers make no rendezvous  
To stroll along Fifth Avenue,  
When this familiar world is through  
Will you still be mine?

When cabs don't drive around the park,  
No windows light the summer dark,  
When love has lost its secret spark  
Will you still be mine?

When moonlight on the Hudson's not romancy  
And spring no longer turns a young man's fancy.

When glamour girls have lost their charms,  
When sirens just mean false alarms,  
When lovers heed no call to arms  
Will you still be mine?

## Med. Straight 1/8's

## Willow

Paul McCandless

♩ = 204

F<sub>M</sub>11

(pn.)

Vamp till cue

**A** (On cue)  
(vibes)

(sop.)

F<sub>M</sub>11

(pn.)

F<sub>M</sub>11

G  
A<sub>b</sub>

G  
A<sub>b</sub>

F<sub>M</sub>11

F<sub>M</sub>11

cresc.

A<sub>M</sub>11

A<sub>M</sub>11

C  
D<sub>b</sub>

Musical score for "The Sound of Silence" by Simon & Garfunkel, featuring guitar and piano accompaniment. The score includes a key signature of one flat (Bb) and a common time signature (C). It features a complex arrangement of chords, including triads, dyads, and extended chords (7th, 9th, 11th, 13th, and sus). The score is divided into sections A, B, and C, with a "Vibes solo" section and a "Soprano solo" section. The score ends with a "Vamp & fill till cue" section.

Chords and notation details:

- Section A:** C<sub>D<sup>b</sup></sub>, B<sup>b</sup>M<sub>I</sub><sup>11</sup>, E<sup>b</sup>/<sub>E</sub>, F<sub>M<sub>I</sub></sub><sup>11</sup>, G<sub>SUS</sub>, G<sup>(add 9)</sup>, E<sup>b</sup>/<sub>G</sub>, E/<sub>G</sub>.
- Section B (Vibes solo):** F<sub>M<sub>I</sub></sub><sup>11</sup>, D<sup>b</sup>M<sub>A</sub><sup>7</sup>/<sub>C</sub>, D<sup>b</sup>M<sub>A</sub><sup>7(#5)</sup>/<sub>C</sub>, B<sup>b</sup>M<sub>I</sub><sup>11</sup>, A<sup>b</sup>/<sub>E</sub>, G<sub>M<sub>I</sub></sub><sup>11</sup>, C<sub>M<sub>I</sub></sub><sup>11</sup>, B<sup>b</sup><sup>13</sup><sub>SUS</sub>, D/<sub>B<sup>b</sup></sub>, A<sup>b</sup>M<sub>A</sub><sup>7(#11)</sup>.
- Section C:** A<sup>b</sup>M<sub>A</sub><sup>7(#5)</sup>/<sub>G</sub>, F<sub>M<sub>I</sub></sub><sup>9(MA7)</sup>/<sub>b5</sub>, E<sub>M<sub>A</sub></sub><sup>7(#11)</sup>, B<sup>9</sup><sub>SUS</sub>, E<sup>b</sup>/<sub>B</sub>, C<sub>M<sub>A</sub></sub><sup>9</sup>/<sub>E</sub>, B/<sub>E</sub>, A<sub>M<sub>I</sub></sub><sup>11</sup>, A<sub>M<sub>A</sub></sub><sup>9</sup>/<sub>C<sup>#</sup></sub>, A<sub>M<sub>I</sub></sub><sup>9(MA7)</sup>/<sub>b5</sub>, C<sup>#9</sup><sub>SUS</sub>, F<sub>M<sub>I</sub></sub><sup>9(MA7)</sup>/<sub>b5</sub>, E<sup>9</sup><sub>SUS</sub>, F<sub>M<sub>I</sub></sub><sup>11</sup>, D<sup>b</sup>M<sub>A</sub><sup>7</sup>/<sub>C</sub>, D<sup>b</sup>M<sub>A</sub><sup>7(#5)</sup>/<sub>C</sub>, B<sup>b</sup>M<sub>I</sub><sup>11</sup>, G<sup>b</sup>M<sub>A</sub><sup>7(#11)</sup>, C/<sub>A<sup>b</sup></sub>.
- Section D (Vamp & fill till cue):** G<sub>SUS</sub>, G<sup>(add 9)</sup>, E<sup>b</sup>/<sub>G</sub>, E/<sub>G</sub>.

Additional notes:

- Soprano solo on [A], indef. After solo, continue to [B].
- After solo, D.C. al Coda
- (last x)
- Vamp & fill till cue

## Med. Funk

## Wind Sprint

John Patitucci

♩ = 126

(synth.)

1., 2.

3.

First system of music. Treble clef staff with a key signature of two flats (Bb, Eb) and a common time signature (C). The bass clef staff is labeled (bs.). The treble staff features a synth line with a complex, fast-moving melody. The bass staff has a steady eighth-note pattern. A first ending bracket labeled '1., 2.' spans the first two measures of the treble staff, and a second ending bracket labeled '3.' spans the last two measures. A chord symbol  $D^b_{MA} 7(\#11) (\#5)$  is written above the treble staff in the third measure.

Second system of music. Treble clef staff with a key signature of two flats (Bb, Eb) and a common time signature (C). The bass clef staff is labeled (bs.). The treble staff features a synth line with a complex, fast-moving melody. The bass staff has a steady eighth-note pattern. A first ending bracket labeled '1., 2.' spans the first two measures of the treble staff, and a second ending bracket labeled '3.' spans the last two measures. A chord symbol  $D^b_{MA} 7(\#11) (\#5)$  is written above the treble staff in the third measure. A double bar line with a repeat sign is at the end of the system. The text "(bass line continues till [B])" is written below the bass staff.

Third system of music. Treble clef staff with a key signature of two flats (Bb, Eb) and a common time signature (C). The bass clef staff is labeled (bs.). The treble staff features a synth line with a complex, fast-moving melody. The bass staff has a steady eighth-note pattern. A chord symbol  $D^b_{MA} 7(\#11) (\#5)$  is written above the treble staff in the third measure.

Fourth system of music. Treble clef staff with a key signature of two flats (Bb, Eb) and a common time signature (C). The bass clef staff is labeled (bs.). The treble staff features a synth line with a complex, fast-moving melody. The bass staff has a steady eighth-note pattern. A chord symbol  $D^b_{MA} 7(\#11) (\#5)$  is written above the treble staff in the third measure. The text "(ten. & synth.)" is written below the bass staff.

Fifth system of music. Treble clef staff with a key signature of two flats (Bb, Eb) and a common time signature (C). The bass clef staff is labeled (bs.). The treble staff features a synth line with a complex, fast-moving melody. The bass staff has a steady eighth-note pattern. A chord symbol  $D^b_{MA} 7(\#11) (\#5)$  is written above the treble staff in the third measure. The text "(ten. & synth.)" is written below the bass staff. A first ending bracket labeled '1., 2.' spans the first two measures of the treble staff, and a second ending bracket labeled '3.' spans the last two measures. A chord symbol  $D^b_{MA} 7(\#11) (\#5)$  is written above the treble staff in the third measure. A double bar line with a repeat sign is at the end of the system. The text "(bass line continues till [B])" is written below the bass staff.

Sixth system of music. Treble clef staff with a key signature of two flats (Bb, Eb) and a common time signature (C). The bass clef staff is labeled (bs.). The treble staff features a synth line with a complex, fast-moving melody. The bass staff has a steady eighth-note pattern. A chord symbol  $D^b_{MA} 7(\#11) (\#5)$  is written above the treble staff in the third measure.

Seventh system of music. Treble clef staff with a key signature of two flats (Bb, Eb) and a common time signature (C). The bass clef staff is labeled (bs.). The treble staff features a synth line with a complex, fast-moving melody. The bass staff has a steady eighth-note pattern. A chord symbol  $D^b_{MA} 7(\#11) (\#5)$  is written above the treble staff in the third measure. The text "(ten. & synth.)" is written below the bass staff.

**D**  $A^{7(\#9)}_{\#5}$   $F_{E\flat}$   $E\flat$   $D$   $B\flat_{MA}^7$   $C$   $G\flat_{MA}^7(\#11)$

$F_{SUS} (MA^7)$   $G^{13(\#11)}$   $D\flat_{MA}^7(\#11)$   $C$   $F_{E\flat}$   $E\flat$   $A\flat$   $C_{MI}^{11}$   $B\flat_{MI}^{11}$   $F^{(add\ 9)}$   $A$   $A\flat^{13(\#11)}$

$G_{MI}^7$   $F^{(add\ 9)}$   $G^{(add\ 9)}$   $G\flat_{MA}^7$   $A\flat$   $E\flat$   $F$   $D\flat$   $E\flat$   $D\flat_6^{(add\ MA^7)}$

$F$   $C$   $A$   $C\sharp$   $A^7$   $C\sharp$   $D_{MI}^7$   $E\flat$   $F$

$B\flat_{MA}^7$   $A^{7(\#9)}_{\#5}$   $D_{MI}^7$   $E\flat_6^{(add\ MA^7)}$

**E** (Solos)  $A^{7(\#9)}_{\#5}$   $D_{MI}^7$  **F**  $A\flat_{MA}^7$   $B\flat$   $G\flat_{MA}^7$   $A\flat$

$E\flat_{MA}^7$   $F$   $D\flat_{MA}^7$   $E\flat$   $D\flat_6^{(add\ MA^7)}$   $B_{MA}^7(\#11)$   $D\flat_{MA}^7(\#11)$   $C$

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

**On cue**

[C] drum fill

(add MA<sup>7</sup>)  $E\flat_6$  (synth.)

(bs.)

[C]

Vamp till cue (fermata)

Bass plays the same line whenever the chord is  $D\flat_{MA}^7(\#11\ \#5)/C$



Photo by Paul Hoeffler

**STAN GETZ**



## Med. Jazz Waltz

## Windows

Chick Corea

**A**  $B_{MI}^7$  (flute)  $G\#_{MI}^7(b5)$   $C\#^7$   $F\#_{MI}^7$   $D^9_{SUS}$   $E_{MA}^7(\#11)$   $G\#_{MI}^7(b5)$   $E_{MA}^7(\#11)$  (pn.)

**B**  $A^b7$   $A^7$   $A^b7$   $A^7$   $A^b7$   $A^7$   $A^b7$   $A^7$   $A^b7$   $A^7$   $A^b7$

**C**  $E_{MA}^7$   $D\#_{MI}^7$   $C\#_{MI}^7$   $C\#_{MI}^7/B$   $B^b_{MI}^7(b5)$   $A^b$   $E^b7/G$   $E^b7$   $A^b_{MI}$   $A^b_{MI}/G^b$   $D^b7/F$   $D^b7$   $E_{MA}^7$   $D\#_{MI}^7$   $C\#_{MI}^7$   $C^9(\#11)$

Solo on form (ABC)

**(Ending)**  $B_{MA}^7$   $C\#_{MI}^7/B$  (3x's)  $B_{MA}^7$   $C_{MA}^9(\#11)$   $B_{MA}^7$  (fill)

Alternate changes for solos  
at letter **C**:

**C**  $C\#_{MI}^7$   $B^b_{MI}^7(b5)$   $E^b7$   $A^b_{MI}$   $D^b7$   $C\#_{MI}^7$   $C^9(\#11)$

4 3

# Wise One

John Coltrane

**(Freely)**

**(Intro)**  $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$

(sample pn. fill)

$E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$  (ten.)

**A**  $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$

$E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$

$C^{13(b9)}$   $B^7(\#9)$

$E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $B^7(\#9)$

$E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$

**(Latin)** ♩ = 128

$E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$

**(Solos)**

**B**  $A_{MI}^9$   $D^7(\#9)$   $G_{MI}^9$

$B^7(\#9)$   $E_{MI}^9$   $E^7(\#9)$

Till cue

$E^7(\#9)$

Solo on **B**, use 'Till cue' ending.  
To end last solo, take 'On cue' ending.

On cue

$E_{MI}^7$   $F\#_{MI}^7$   $E$  1-3.  $E_{MI}^7$   $F\#_{MI}^7$   $E$  4.  $E_{MI}^7$   $F\#_{MI}^7$   $E$

(ten. fills) *molto rit.* (ten.) D.S. al Coda

$E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$   $F\#_{MI}^7$   $E$   $E_{MI}^7$

(sample tenor fill)

sample bass line (played with a slight swing feel)

at [B]:  $A_{MI}^9$   $D^{7(\#9)}_{(\#5)}$

$G_{MI}^9$   $B^{7(\#9)}_{(\#5)}$   $E_{MI}^9$   $E^{7(\#9)}_{(\#5)}$



Photo by Gene Martin , © 1990 Gene Martin

**DIZZY GILLESPIE**

# Woody 'n You

Dizzy Gillespie

Fast Bop

**A**  $G_{MI}^{7(b5)}$   $C^{7(\#9)}$   $F_{MI}^{7(b5)}$   $B^b7(\#9)$

$E^b_{MI}^{7(b5)}$   $A^b7(\#9)$   $D^b_{MA}^7$

**B**  $A^b_{MI}^7$   $D^b7$   $A^b_{MI}^7$   $D^b7$   $A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$

$B^b_{MI}^7$   $E^b7$   $B^b_{MI}^7$   $E^b7$   $B^b_{MI}^7$   $E^b7$   $(A^b7)$   $A^b_{MA}^7$

**C**  $G_{MI}^{7(b5)}$   $C^{7(\#9)}$   $F_{MI}^{7(b5)}$   $B^b7(\#9)$

$E^b_{MI}^{7(b5)}$   $A^b7(\#9)$   $D^b_{MA}^7$

Alternate changes for  
soloing at **B**:

$A^b_{MI}^7$   $D^b7$   $A_{MI}^7$   $D^7$   $A^b_{MI}^7$   $D^b7$   $G^b_{MA}^7$

$B^b_{MI}^7$   $E^b7$   $B_{MI}^7$   $E^7$   $B^b_{MI}^7$   $E^b7$   $A^b_{MA}^7$

Chord in parentheses is optional.

## Med. Straight 8th's

## Words

Mike Stern

(As played by Bob Berg)

$\text{♩} = 61$  (Intro)  $A_{MA}^7$   $F\#_{MI}^7$

(gtr.)  $E_{MA}^7$   $G\#_{MI}^7$   $B\flat_{MI}^7$   $B\flat_{MI}^7$   $C_{MI}^7$   $B\flat$   $D$  (tenor)

[A]  $B\flat$   $E\flat$   $F^7$   $B\flat$   $B\flat$   $E\flat$   $F^7$   $B\flat$   $A^{\circ 7}$

$(A^{\circ 7})$   $D\flat$   $E\flat^7$   $B\flat$   $A\flat$   $A\flat$   $C$   $D\flat$   $C\flat$  1.  $B\flat_{MI}^7$

$E\flat^7$   $G\flat$   $A\flat$   $G^{\circ 7}$   $B$   $G\#_{MI}^7$

$A_{MA}^7$   $F\#_{MI}^7$

$E_{MA}^7$   $G\#_{MI}^7$   $B\flat_{MI}^7$   $B\flat_{MI}^7$   $C_{MI}^7$   $B\flat$   $D$

2.  $E\flat^7$   $G\flat$   $G\flat$   $B$   $A\flat_{MI}^7$   $G_{MI}^7$   $G\flat$   $A\flat_{MI}^7$   $G\flat$

$E\flat_{MI}^7$   $G\flat$   $A^{13}$   $B$   $C\#_{MI}^7$   $B$   $G\#_{MI}^7$   $E$   $C\#_{MI}^7$   $B$

$F\#$   $A\#$   $B$   $C\#^7$   $F\#$   $E_{MA}^7$

**B**  $B^b/D$  (Solo)  $E^b$   $F^7/C$   $B^b$

**1.**  $E^7MA^7$   $G^{\#}m^7$   $B^bm^7$   $B^bm^7$   $Cm^7$

**2.**  $E^7MA^7$

(end solo)  
(turn page) V.S.

**C**

Chords and notes in section C include:  $A^b6_9$ ,  $A^bMA^{7(13)}$ ,  $A^bMA^{7(13)}$ ,  $A^b6_9$ ,  $A^bMA^{7(13)}$ ,  $A^bMA^{7(13)}$ ,  $G^b6_9$ ,  $G^bMA^{7(13)}$ ,  $G^bMA^{7(13)}$ ,  $G^b6_9$ ,  $D^b$ ,  $C^b$ ,  $B^bMI^7$ ,  $E^b7/B^b$ ,  $G^b/B^b$ ,  $A^b$ ,  $G^{\circ7}$ ,  $G^{\#MI^7}$ ,  $A^bMA^7$ ,  $F^{\#MI^7}$ ,  $B^bMI^7$ ,  $C^bMI^7$ ,  $B^b$ ,  $D$ ,  $B^b$ ,  $E^b$ ,  $F^7/C$ ,  $B^b$ ,  $D$ ,  $E^b$ ,  $F^7/C$ ,  $B^b$ ,  $A^{\circ7}$ ,  $A^{\circ7}$ ,  $D^b$ ,  $E^b7/B^b$ ,  $A^b$ ,  $A^b/C$ ,  $D^b/C^b$ ,  $E^b7/B^b$ ,  $G^b/B^b$ ,  $G^b/B^b$ ,  $B/A$ ,  $A^bMI^7$ ,  $GMI^7$ ,  $G^b$ ,  $A^bMI^7$ ,  $G^b$ ,  $E^bMI^7$ ,  $G^b/B^b$ ,  $A^{13}$ ,  $B$ ,  $C^{\#MI}B$ ,  $G^{\#MI}E$ ,  $C^{\#MI}B/A$ ,  $F^{\#}A^{\#}$ ,  $B$ ,  $C^{\#7}/G^{\#}$ ,  $F^{\#}$ ,  $E^bMA^7$ ,  $E^bMA^7$ .

(Vamp, fill & fade)

guitar voicing at **C** :

Chords and notes in guitar voicing include:  $A^b6_9$ ,  $A^bMA^{7(13)}$ ,  $G^b6_9$ ,  $G^bMA^{7(13)}$ .

Guitar & tenor sound one octave lower than written.





Photo by Tom Copi

**BOB BERG**

Medium Latin\*

## You Fascinate Me So

Lyric by Carolyn Leigh

Music by Cy Coleman

**A**  $CMA^7$

I have a feel - ing that be - neath that lit - tle ha - lo on your no - ble head

$CMA^7$

There lies a thought or two the dev - il might be in - t'rest - ed to

$A^bMA^7$

know, You're like the fin - ish of a

$A^bMA^7$

nov - el that I'll fin - 'ly have to take to bed,

(Swing)  $DMI^7$   $G^7$   $CMA^7$   $DMI^7$   $G^7$

You fas - ci - nate me so.

**B** (Latin)  $CMA^7$

I feel like Chris - to - pher Co - lum - bus when I'm near e - nough to con - tem - plate

$CMA^7$

The sweet ge - og - ra - phy de - scend - ing from your eye - brow to your

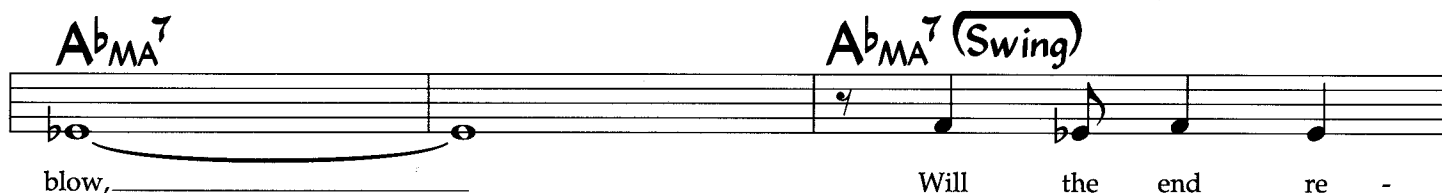
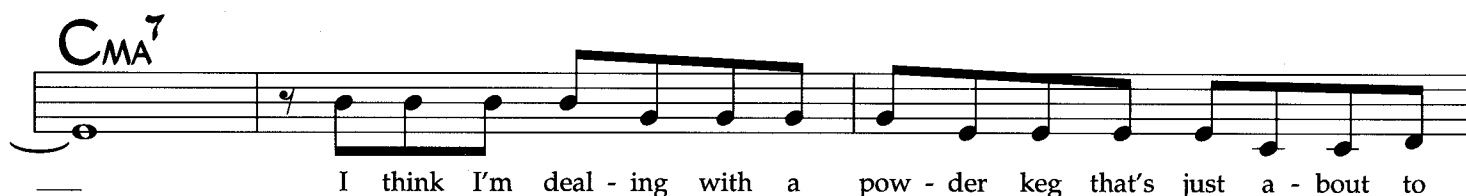
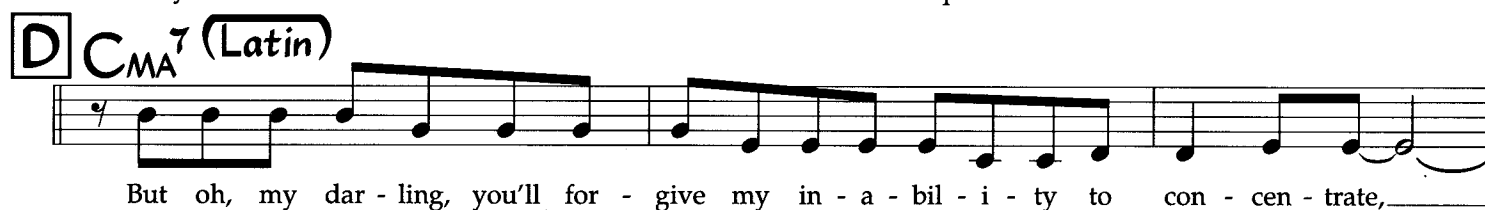
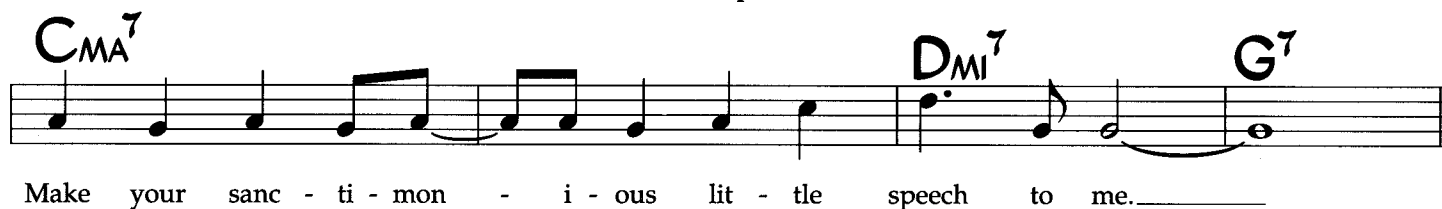
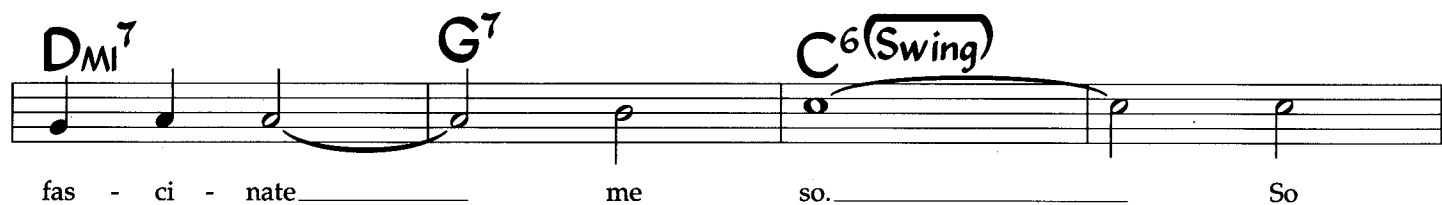
$A^bMA^7$

toe, The pos - si - bil - i - ties are

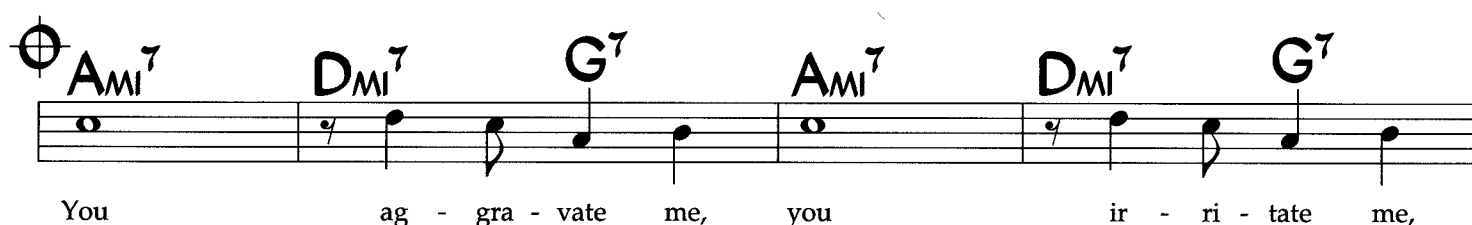
$A^bMA^7$   $CMA^7$   $EMI^7$   $A^7$  3

more than I can pos - si - bly e - nu - mer - ate That's why you

\* may be played as Medium Swing throughout (especially for solos)



Solo on Form  
(ABCD)



# Med. Samba (Intro) You're Everything

Music: Chick Corea

Lyric: Neville Potter

♩ = 136

(pn.) **A** (add 9) **E**MI<sup>7</sup> **2**

**A** **A**MA<sup>7</sup> **A**<sup>b</sup>MI<sup>6</sup> **G**MA<sup>7</sup> **F**<sup>#</sup>7

In my life, \_\_\_\_\_ noth - ing seems \_\_\_\_\_ so

**E**MI<sup>7</sup> **G**MA<sup>7</sup> **G**<sup>#</sup>9sus **G**MI<sup>7</sup>

right as to be \_\_\_\_\_ with you; \_\_\_\_\_ And

**F**<sup>#</sup>MI<sup>7</sup> **F**MI<sup>7</sup> **B**<sup>b</sup>9 **E**MI<sup>7</sup>

when I'm \_\_\_\_\_ with you I al - ways sing,

**A**7 **D**MA<sup>7</sup> **D**MI<sup>7</sup>

you're ev - 'ry - thing. \_\_\_\_\_ And as \_\_\_\_\_

**B** **A**MA<sup>7</sup> **A**<sup>b</sup>MI<sup>6</sup> **G**MA<sup>7</sup> **F**<sup>#</sup>7

time goes by, \_\_\_\_\_ float - ing like \_\_\_\_\_ a bird \_\_\_\_\_

**B**MI **E**<sup>b</sup>MA<sup>7</sup>/<sub>B<sup>b</sup></sub> **A**MA<sup>7</sup>(<sup>#</sup>5) **G**<sup>#</sup>7

\_\_\_\_\_ am I; e - ven song \_\_\_\_\_ birds

**G**<sup>13</sup> **F**<sup>#</sup>7(<sup>#</sup>5) **F**9 **E**7(<sup>b</sup>9)

seem all to sing, you're ev - 'ry -

**A**MA<sup>7</sup> **E**MI<sup>7</sup> **A**MA<sup>7</sup> **F**MA<sup>7</sup>(<sup>#</sup>5)

thing. Oh,

**C**  $E_{MA}^7$   $D\#^7$   $G\#_{MI}$   $C\#_{MI}^7$

days are so much fun for those who know that in love all life's a

$G\#_{MI}$   $G^{7(\#9)}$   $G^{7(\flat 9)}_{(\#5)}$   $C_{MA}^7$   $B^{7(\#9)}_{(\#5)}$

game; And as we go

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

danc - ing through the sun in love. And as

**D**  $A_{MA}^7$   $A\flat_{MI}^6$   $G_{MA}^7$   $F\#^7$

time goes by, float - ing like a bird

$B_{MI}$   $E\flat_{MA}^7_{B\flat}$   $A_{MA}^{7(\#5)}$   $G\#^7$

am I; e - ven song birds

$G^{13}$   $F\#^{7(\#9)}_{(\#5)}$   $F^9$   $E^{7(\flat 9)}$

I know all sing, you're ev - 'ry -

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

thing.

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

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

(On cue)

Vamp & scat till cue (pn. & fl.)

$E_{MI}^7$   $A_{MA}^7$   $E_{MI}^7$   $A_{MA}^7$   $E_{MI}^{11}$

(add voice on 'oh')

# You're Everything (Instrumental)

Med. Samba

(Intro)

1st x: pn.

2nd x: add bs. & dr.

$\text{♩} = 136$

**A** (add 9)  $\text{E}_{\text{MI}}^7$  2

**A**  $\text{A}_{\text{MA}}^7$   $\text{A}^{\flat}\text{MI}^6$   $\text{G}_{\text{MA}}^7$   $\text{F}^{\#7}$   
(pn. & fl., melody)

$\text{E}_{\text{MI}}^7$   $\text{G}_{\text{MA}}^7$   $\text{G}^{\#9}_{\text{SUS}}$   $\text{G}_{\text{MI}}^7$

$\text{F}^{\#}\text{MI}^7$   $\text{F}_{\text{MI}}^7$   $\text{B}^{\flat9}$   $\text{E}_{\text{MI}}^7$

$\text{A}^7$   $\text{D}_{\text{MA}}^7$   $\text{D}_{\text{MI}}^7$

**B**  $\text{A}_{\text{MA}}^7$   $\text{A}^{\flat}\text{MI}^6$   $\text{G}_{\text{MA}}^7$   $\text{F}^{\#7}$   
(pn. & fl.-- behind vocal)

$\text{B}_{\text{MI}}$   $\text{E}^{\flat}\text{MA}^7/\text{B}^{\flat}$   $\text{A}_{\text{MA}}^{7(\#5)}$   $\text{G}^{\#7}$

$\text{G}^{13}$   $\text{F}^{\#7(\#5)}$   $\text{F}^9$   $\text{E}^{7(\flat9)}$

(flute)

$\text{A}_{\text{MA}}^7$   $\text{E}_{\text{MI}}^7$   $\text{A}_{\text{MA}}^7$   $\text{F}_{\text{MA}}^{7(\#5)}$   
(pn. & fl.-- behind vocal) (flute-- behind vocal)

C

First system of musical notation for section C. Treble and bass staves. Chords:  $E_{MA}^7$ ,  $D^{\#7}$ ,  $G^{\#}_{MI}$ ,  $C^{\#}_{MI}^7$ .

Second system of musical notation for section C. Treble and bass staves. Chords:  $G^{\#}_{MI}$ ,  $G^{7(\#9)}$ ,  $G^{7(b9)}$ ,  $C_{MA}^7$ ,  $B^{7(\#9)}$ .

Third system of musical notation for section C. Treble and bass staves. Chords:  $E_{MI}^7$ ,  $A^7$ ,  $D_{MA}^7$ ,  $D_{MI}^7$ . Includes a piano (pn.) and flute (fl.) part.

D

First system of musical notation for section D. Treble and bass staves. Chords:  $A_{MA}^7$ ,  $A^b_{MI}^6$ ,  $G_{MA}^7$ ,  $F^{\#7}$ . Includes a piano (pn.) and flute (fl.) part behind the vocal.

Second system of musical notation for section D. Treble and bass staves. Chords:  $B_{MI}$ ,  $E^b_{MA}^7/B^b$ ,  $A_{MA}^{7(\#5)}$ ,  $G^{\#7}$ .

Third system of musical notation for section D. Treble and bass staves. Chords:  $G^{13}$ ,  $F^{\#7(\#9)}$ ,  $F^9$ ,  $E^{7(b9)}$ . Includes a piano (pn.) part.

Fourth system of musical notation for section D. Treble and bass staves. Chords:  $A_{MA}^7$ ,  $E_{MI}^7$ ,  $A_{MA}^7$ ,  $E_{MI}^7$ .

Fifth system of musical notation for section D. Treble and bass staves. Chords:  $A_{MA}^7$ ,  $E_{MI}^7$ ,  $A_{MA}^7$ ,  $E_{MI}^7$ ,  $A_{MA}^7$ ,  $E_{MI}^7$ . Includes a piano (pn.) and flute (fl.) part. Includes a "Solo on form (ABCD) After solos, D.S. al Coda" instruction.

Instrumental melody is played on the recording after the vocal melody, in place of solos; It is transcribed as played, and differs from vocal melody (see vocal chart)

# You're My Everything

Lyric by Mort Dixon and Joe Young

Music by Harry Warren

Medium Swing

(A<sub>MI</sub><sup>7</sup> G<sup>7</sup> A<sub>CMA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> )  
 You're my ev - 'ry - thing un - der - neath the sun, You're my  
 D<sub>MI</sub><sup>7</sup> G<sup>7</sup> F<sub>MI</sub><sup>(MA7)</sup>  
 ev - 'ry - thing rolled up in - to one. You're my  
 E<sub>MI</sub><sup>7</sup> E<sub>bMI</sub><sup>7</sup> A<sub>b</sub><sup>9</sup> D<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7(b5)</sup> E<sup>7</sup>  
 on - ly dream my on - ly real re - al - i - ty, you're my  
 A<sub>MI</sub><sup>7</sup> D<sup>9</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>  
 i - dea of a per - fect per - son - al - i - ty. You're my  
 (A<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> F<sup>9(#11)</sup> )  
 [B] C<sub>MA</sub><sup>7</sup> ev - 'ry - thing, ev - 'ry - thing I need, You're the  
 D<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7(b5)</sup> E<sup>7</sup>  
 song I sing and the book I read. You're a -  
 A<sub>MI</sub><sup>7</sup> A<sub>b</sub><sup>13</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup> B<sub>b</sub><sup>9</sup>  
 way be - yond be - lief, and just to make it brief, you're my  
 E<sub>MI</sub><sup>7</sup> E<sub>bMI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> A<sub>bMA</sub><sup>7</sup>  
 win - ter, sum - mer, spring, my ev - 'ry - thing.



# APPENDIX I - SAMPLE DRUM PARTS

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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

Diagram illustrating the notation for various drum parts:

- 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

## AFRO CENTRIC

Latin - Jazz straight 1/8ths

Phrase with melody & bass

Musical notation for an Afrocentric phrase in bass clef, 4/4 time, featuring a melody and bass line with accents.

## ASA

Med. Funk

Start w/ H.H. Add B.D. & S.D.

Musical notation for an ASA phrase in bass clef, 4/4 time, featuring a melody and bass line with accents. The phrase is labeled "Intro" and "Can play throughout".

Musical notation for section A in bass clef, 4/4 time, featuring a melody and bass line with accents.

Musical notation for section B in bass clef, 4/4 time, featuring a melody and bass line with accents.

Musical notation for section C in bass clef, 4/4 time, featuring a melody and bass line with accents.

## AVANCE

Med. 6/4 Bossa

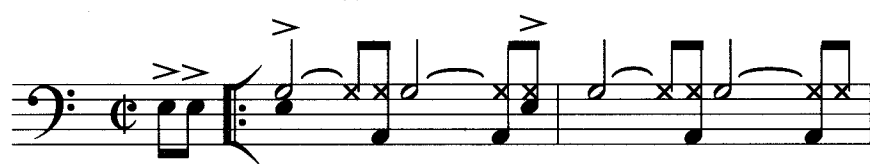
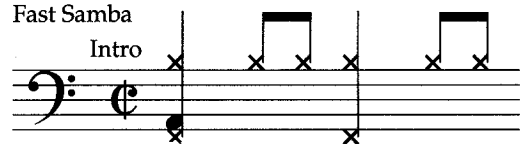
Intro  
and

**C** Like "Intro" with accents

## BAJA BAJO

Fast Samba

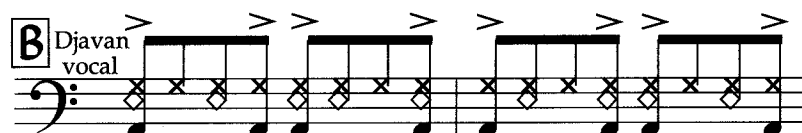
Intro



## CAPIM

Samba - Funky

Intro



## CASA FORTE

Fast Samba

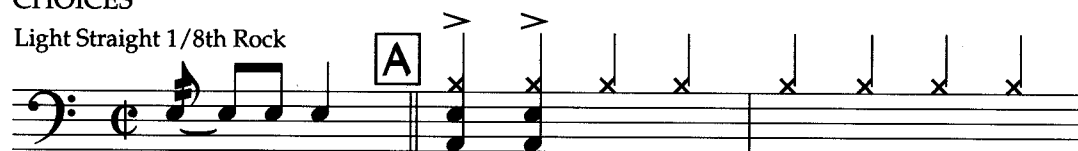
Intro Brushes



For more contemp. feel play S.D. on H.H.

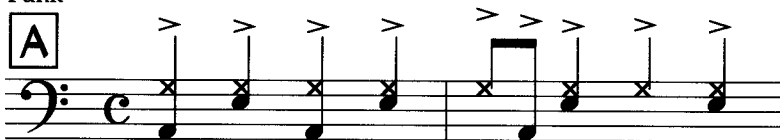
## CHOICES

Light Straight 1/8th Rock



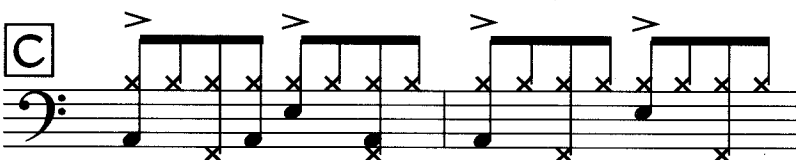
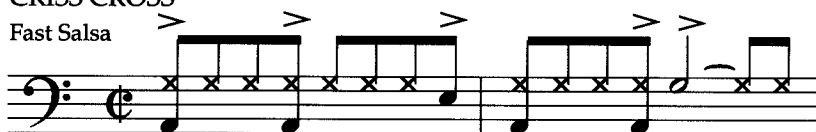
## CHROMAZONE

Funk



## CRISS CROSS

Fast Salsa



## DOCE PRESENCA

Pop Ballad



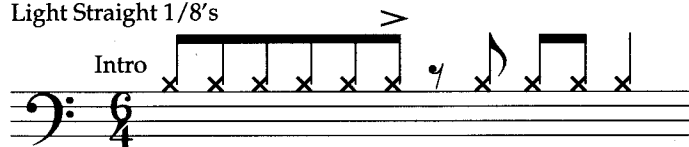
## DOGS IN THE WINE SHOP

Med. Latin (modified for drumset)



451 DON'T FORGET THE POET

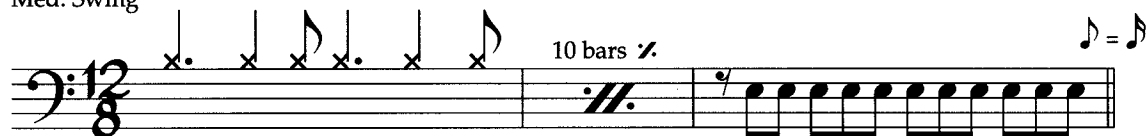
Light Straight 1/8's



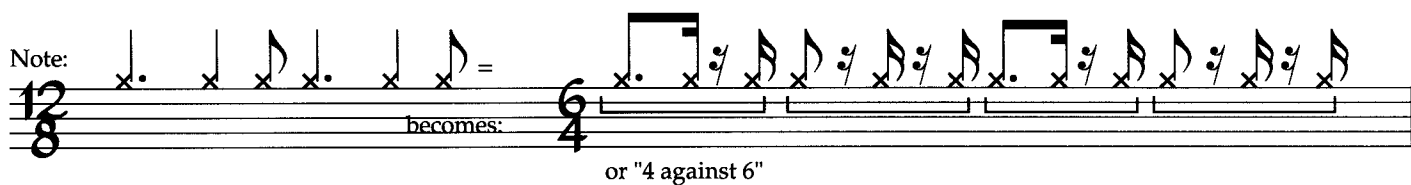
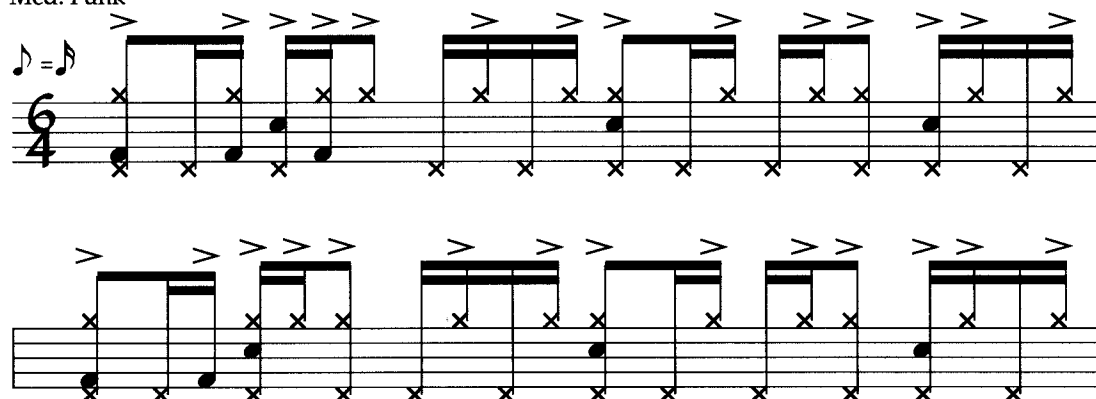
A like Intro & add H.H.  
Play loosely around melody.

ESCHER SKETCH

Med. Swing

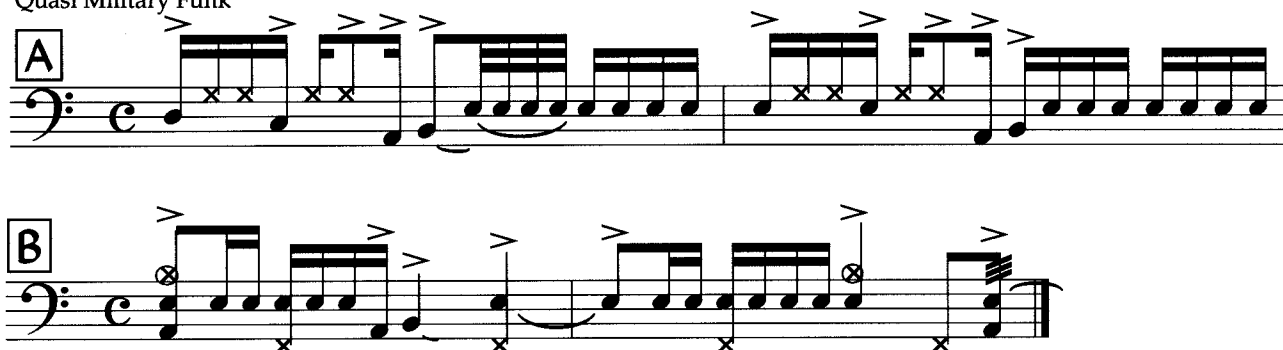


Med. Funk



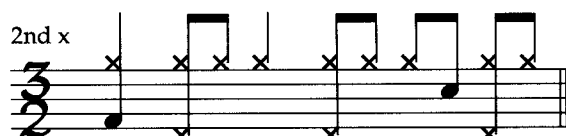
ETERNAL CHILD

Quasi Military Funk



GERALDINE

Med. Latin



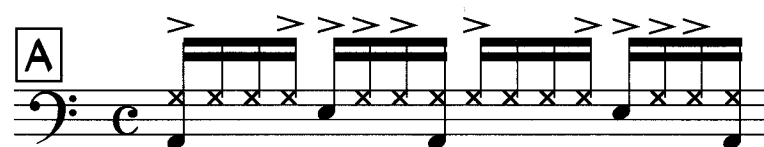
## GOT A MATCH

Fast Funk



## GROWING

Med. Funk



Samba A Go-Go



## I THOUGHT ABOUT YOU

Latin Jazz Funk Ballad

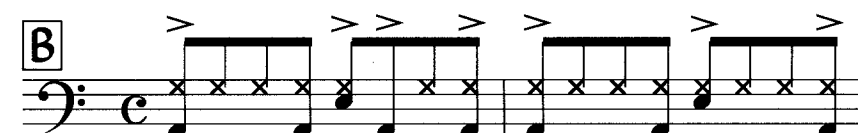
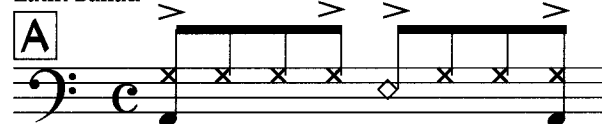


softly ...



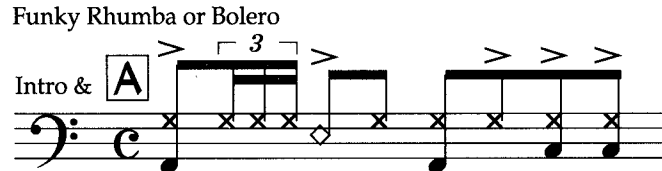
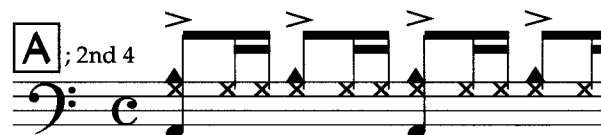
## ILLUMINADOS

Latin Ballad



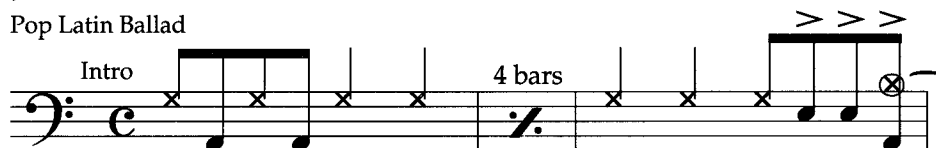
## IT'S YOU

Funky Rhumba or Bolero

**B** 1st 4 bars as **A**; 2nd 4**C** solos as **A**

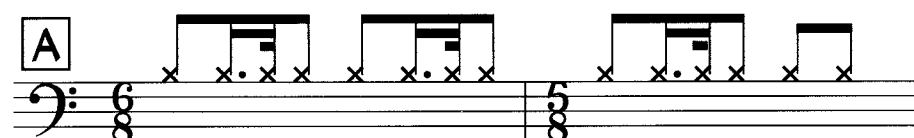
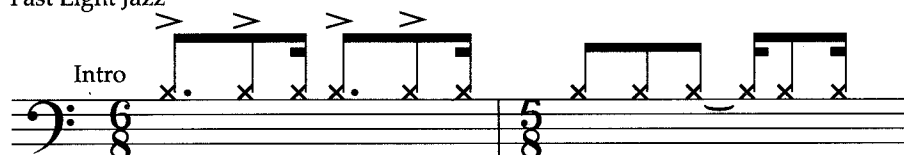
## JUNTOS

Pop Latin Ballad



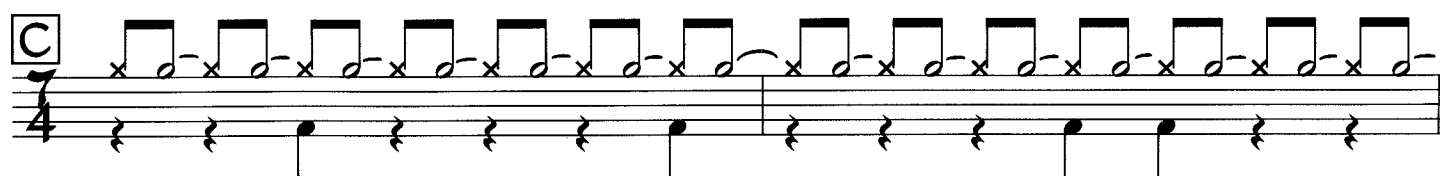
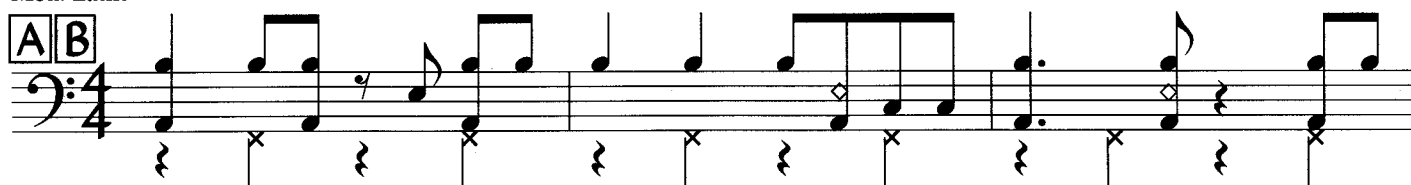
## LIKE FATHER LIKE SON

Fast Light Jazz



## LITTLE WIND

Med. Latin



## LOOSE ENDS

Half-Time Shuffle

**A** Heavy "1" & "3"

Musical notation for the 'A' section of 'LOOSE ENDS' in bass clef, common time. It features a half-time shuffle feel with a pattern of eighth notes and rests, accented on the first and third beats of each measure. The notation includes a box 'A' and the instruction 'Heavy "1" & "3"'.

**C** Heavy "1" & "3"

Musical notation for the 'C' section of 'LOOSE ENDS' in bass clef, common time. It features a half-time shuffle feel with a pattern of eighth notes and rests, accented on the first and third beats of each measure. The notation includes a box 'C' and the instruction 'Heavy "1" & "3"'.

## MIDLAND

Med. Straight 1/8ths Jazz

Intro & **A**

Musical notation for the 'Intro & A' section of 'MIDLAND' in bass clef, common time. It features a medium straight eighth-note jazz feel. The notation includes a box 'A' and the instruction 'Intro &'.

**B** Bossa Vary cym. pattern

Musical notation for the 'B' section of 'MIDLAND' in bass clef, common time. It features a bossa nova feel with a varying cymbal pattern. The notation includes a box 'B' and the instruction 'Bossa Vary cym. pattern'.

## MINE IS YOURS

Med. Funk

Intro & **A**

Musical notation for the 'Intro & A' section of 'MINE IS YOURS' in bass clef, common time. It features a medium funk feel. The notation includes a box 'A' and the instruction 'Intro &'.

Catch accents

Musical notation for the 'Catch accents' section of 'MINE IS YOURS' in bass clef, common time. It features a medium funk feel with accents. The notation includes the instruction 'Catch accents'.

**C**

Musical notation for the 'C' section of 'MINE IS YOURS' in bass clef, common time. It features a medium funk feel. The notation includes a box 'C'.

## MOONTIDE

Med. Straight 1/8th's Latin

Play melodic accents

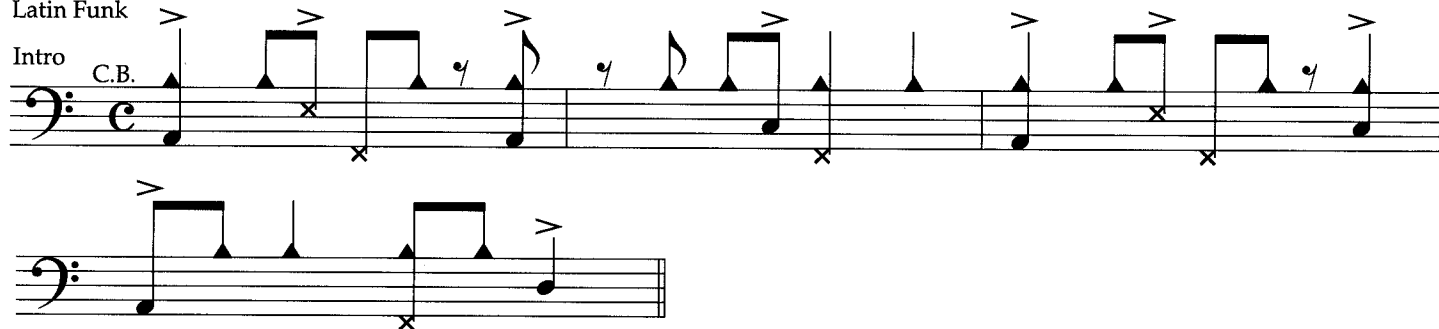
Musical notation for 'MOONTIDE' in bass clef, common time. It features a medium straight eighth-note Latin feel. The notation includes the instruction 'Play melodic accents'.

## MORNING SPRITE

Latin Funk

Intro

C.B.




Loose Half-Time Jazz Funk



Jazz Swing

B

Funky

Cym.  
Bell(  ) = Ghosted S.D. notes

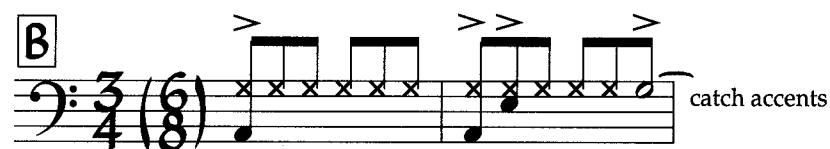
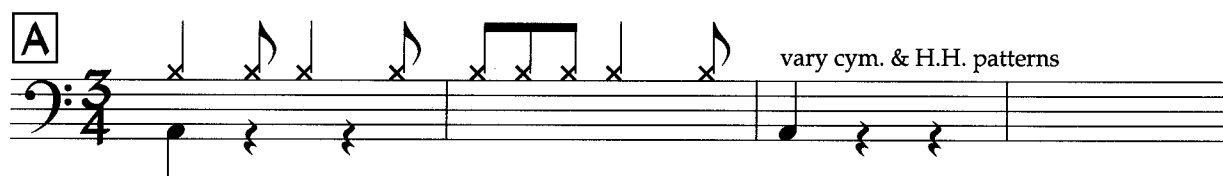
## MOZAMBIQUE

Latin



## THE NECESSARY BLONDE

Intro



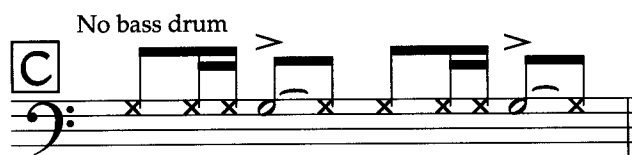


## ODE TO THE DOO DAH DAY

Latin Med. Funk

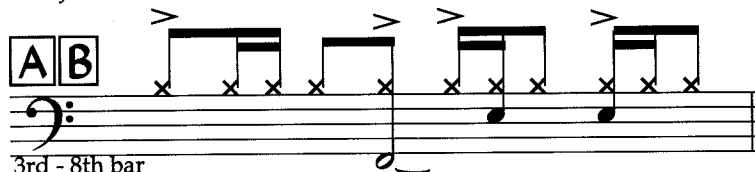
Intro &amp;

A D F



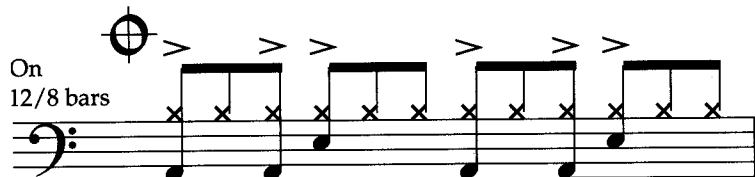
## PEEP

Fast Jazz over Funk Bass



3rd - 8th bar

Half-Time Funk

On  
12/8 bars

## POWER PLAY

Med. 1/16th Funk

Intro &amp;

A

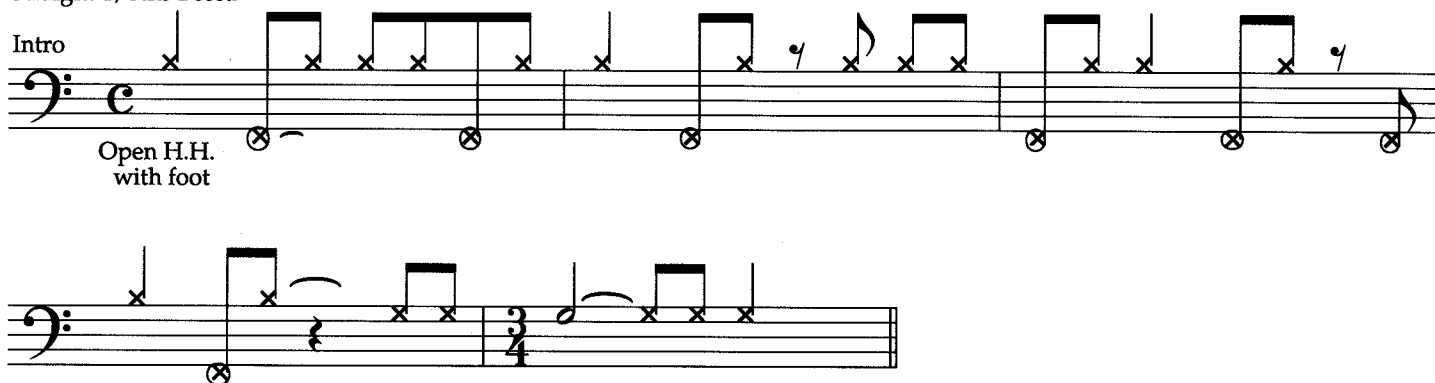


# QUIET GIRL

### Straight 1/8ths Bossa

## Intro

Open H.H.  
with foot



**A**

Lite Bossa cyms.  
Follow melody &  
accents.

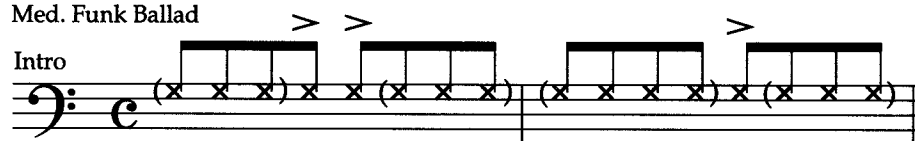
### Example



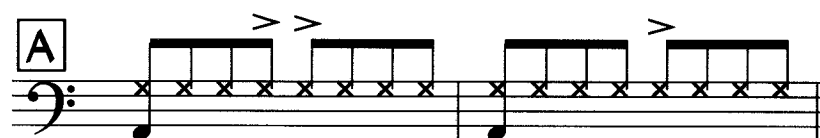
## SAILING AT NIGHT

**Med. Funk Ballad**

## Intro

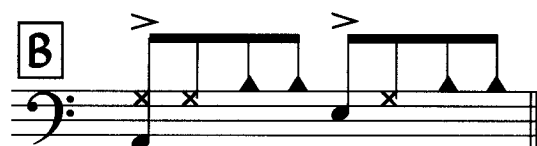


**A**



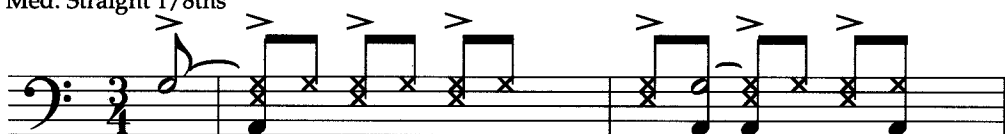
**B**

 = cowbell



T.B.C.

Med. Straight 1/8ths

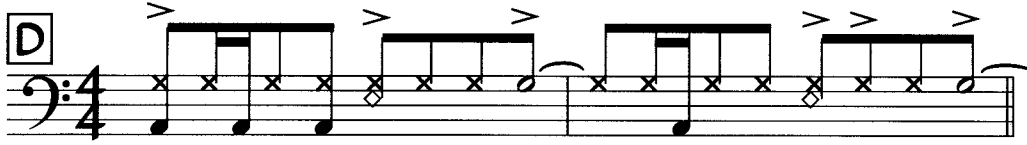
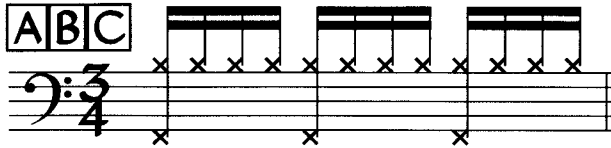


**E**



# THREE HEARTS DANCING

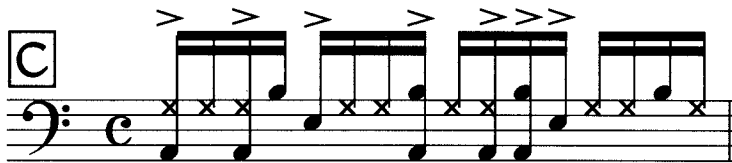
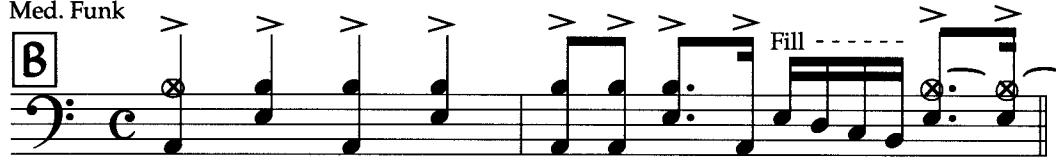
Med. St. 1/8th's



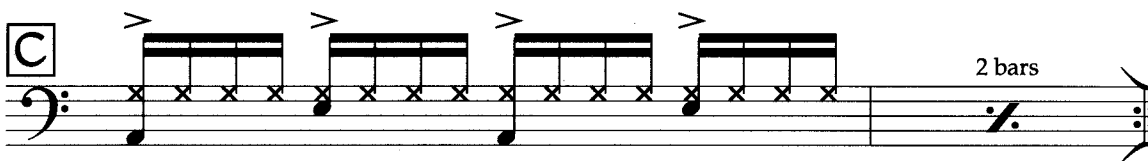
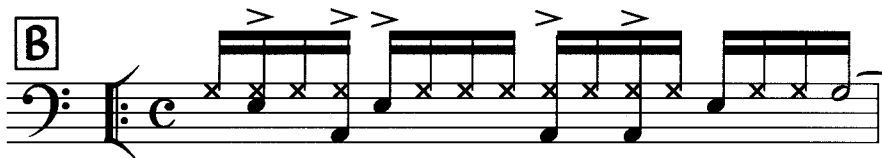
Note: On record drums play **D** in 4/4 while rest of band plays in 3/4.

## TIME MARCHES ON

Med. Funk

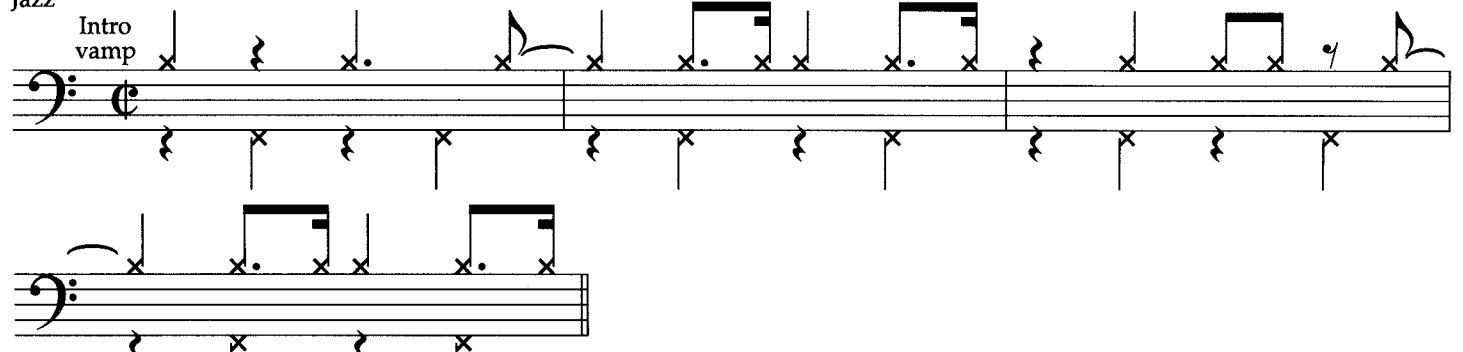


## TIME TRACK



## TOGETHERNESS

Jazz



## TUNNEL VISION

Med. Funk

**A**

**B**

Musical notation for 'Tunnel Vision' in bass clef, common time. Section A consists of four measures of eighth-note patterns with accents. Section B consists of four measures of eighth-note patterns with accents.

## WHEN ALL IS SAID AND DONE

Med. Funk Ballad

Intro

Musical notation for the Intro of 'When All Is Said and Done' in bass clef, common time. It features a short eighth-note pattern followed by a longer eighth-note pattern.

Musical notation for a solo section of 'When All Is Said and Done' in bass clef, common time. It features a series of eighth-note patterns.

**A**

Musical notation for section A of 'When All Is Said and Done' in bass clef, common time. It features a series of eighth-note patterns with accents.

**B**

Musical notation for section B of 'When All Is Said and Done' in bass clef, common time. It features a series of eighth-note patterns with accents.

Catch accents w/ rhythm

## WHENEVER YOUR HEART WANTS TO SING

Med. Samba/Funk

Half-Time Feel

Musical notation for the start of 'Whenever Your Heart Wants to Sing' in bass clef, common time. It features a series of eighth-note patterns with accents.

**A**

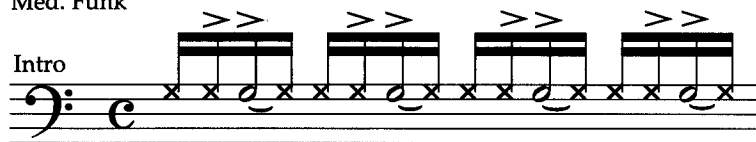
Musical notation for section A of 'Whenever Your Heart Wants to Sing' in bass clef, common time. It features a series of eighth-note patterns with accents.

**B** Like **A**

Solo and Samba

## WILL YOU SAY YOU WILL

Med. Funk



8 bars like Intro then catch accents on cym.



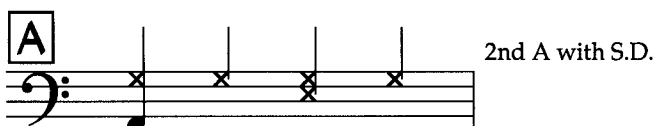
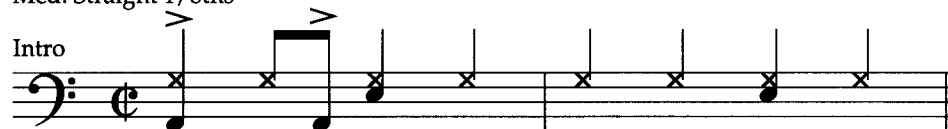
## WIND SPRINT

Funk



## WORDS

Med. Straight 1/8ths



## 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, (never used as primary sources for chord progressions), composers' approval of lead sheets we sent them, and suggestions from local musicians who proofread the book.

1. AFRO-CENTRIC - Joe Henderson's "Foresight". Composer added alternate changes.
2. AFTER THE RAIN - John Coltrane's "Impressions". McCoy Tyner confirmed time signature.
3. AFTER YOU'VE GONE - Published sheet music; Ella Fitzgerald & Count Basie's "A Perfect Match", Teddy Wilson's "Live At Santa Tecla", Bill Holman's "Big Band In Jazz Orbit".
4. AIN'T MISBEHAVIN' - Published sheet music; Fats Waller's "Piano Solos, 1929-1941", Dizzy Gillespie's "Dizzy At Home And Abroad", Joe Williams on anthology "The World's Greatest Music - Jazz".
5. ALONG CAME BETTY - Art Blakey's "Art Blakey & The Jazz Messengers". Benny Golson/ Art Farmer & the Jazztet's "Another Get Together", Pat Martino's "Consciousness".
6. ASA - Manhattan Transfer's "Brasil", Djavan's "Meu Lado".
7. AVANCE - The Yellowjackets' "Politics". Composer's input.
8. BABY IT'S COLD OUTSIDE - Published sheet music; Ray Charles and Betty Carter's "Ray Charles & Betty Carter".
9. BAJA BAJO - Composer's lead sheet; John Patitucci's "John Patitucci".
10. BASS BLUES - John Coltrane's "John Coltrane" (Prestige double album).
11. BEAUTY AND THE BEAST - Composer's lead sheet; Wayne Shorter's "Native Dancer".
12. BESSIE'S BLUES - John Coltrane's "Crescent".
13. BLACK AND BLUE - Published sheet music. Carmen McRae's "Live At Birdland West", Dinah Washington's "Fats Waller Songbook".
14. BLACK COFFEE - Published sheet music; Sarah Vaughan's "Sassy Swings The Tivoli", Diane Schuur's "Pilot Of My Destiny", Sonny Criss' "This Is Criss".
15. BLUES FOR ALICE - Charlie Parker's "The Complete Dial Recordings", Roland Kirk's "We Free Kings".
16. BLUES FOR YNA YNA - Gerald Wilson's "You'd Better Believe It".
17. BODY AND SOUL - Published sheet music; Coleman Hawkins' "Body And Soul", Billie Holiday's "The Silver Collection", Stan Getz' "Stan Getz Plays", Bill Evans' "Affinity", Freddie Hubbard's "Here To Stay", John Coltrane's "Coltrane's Sound".
18. BOLIVIA - Cedar Walton's "Eastern Rebellion".
19. THE BOY NEXT DOOR - Published sheet music; Bill Evans' "Live At Shelly's Manne Hole", Bill Evans' "Explorations", "The Complete Bill Evans - Vol. 1", "Introducing Johnny Griffin".
20. BYE BYE BLACKBIRD - Published sheet music; Miles Davis' "Round Midnight", Miles Davis' "Friday Night At The Blackhawk - Vol. 1", Bill Henderson's "The Best Of Bill Henderson Sings".
21. CAFE - Composer's lead sheet; Egberto Gismonti's "Sol Do Meio Dia".
22. CAPIM - Manhattan Transfer's "Brasil", Djavan's "Luz".
23. CASA FORTE - Sergio Mendez' "Fool On The Hill", Elis Regina's "The Art Of Elis Regina", Flora Purim's "Stories To Tell".
24. CENTRAL PARK WEST - John Coltrane's "Coltrane's Sound".
25. CHARMED CIRCLE - Cedar Walton's "Animation".
26. CHEROKEE - Published sheet music; Clifford Brown's "Study In Brown", Charlie Parker's "First Recordings", Art Pepper's "Live At The Village Vanguard", Ron McCroby's "The Other Whistler", Wynton Marsalis' "Standard Time - Vol. 1".
27. A CHILD IS BORN - Thad Jones' "Mean What You Say", Jon Faddis' "Legacy", Stan Getz' "Poetry".
28. CHOICES - Composer's lead sheet; Michael Brecker's "Michael Brecker".
29. CHROMAZONE - Composer's lead sheet; Mike Stern's "Time In Place".
30. CLOCKWISE - Cedar Walton's "Piano Solos", Bobby Hutcherson's "Conception - The Gift Of Love".
31. COLD DUCK TIME - Eddie Harris and Les McCann's "Swiss Movement".
32. CRISS CROSS - Composer's lead sheet; Ray Obiedo's "Perfect Crime".
33. DAY BY DAY - Published sheet music; Frank Sinatra's "Come Swing With Me", Sarah Vaughan's "The Complete Sarah Vaughan on Mercury - Vol. 3", The Four Freshmen's "In Person", Eddie "Lockjaw" Davis' "Trackin'".
34. DEAR LORD - John Coltrane's "His Greatest Years".
35. DEE SONG - Composer's lead sheet; Enrico Pieranunzi's "Deep Down".
36. DELGADO - Eddie Gomez' "Discovery".
37. DETOUR AHEAD - Composer's lead sheet; Bill Evans' "The Village Vanguard Sessions", Billie Holiday's "Billie's Blues", Bob Brookmeyer's "Oslo".
38. DEVIL MAY CARE - Composer's lead sheet; Meredith D'Ambrosia's "It's Your Dance", Bob Dorough's "Yardbird Suite", Miles Davis' "Basic Miles".
39. DJANGO - Publisher's lead sheet; Modern Jazz Quartet's "Django", Michel Legrand & Miles Davis' "Legrand Jazz", Roland Kirk's "Talk With The Spirits".
40. DOCE PRESENCA - Ivan Lins' "Doce Presenca".

1. DOGS IN THE WINE SHOP - Composer's lead sheet and input; Michael Brecker's "Now You See It, Now You Don't".
2. DON'T FORGET THE POET - Composer's lead sheet; Enrico Pieranunzi's "Deep Down".
3. THE DUKE - Published sheet music, published transcription, composer's input; Dave Brubeck's "Newport '58", Miles Davis & Gil Evans' "Miles Ahead - Miles Davis Plus 19".
4. ECAROH - Composer's lead sheet; Art Blakey's "Art Blakey & The Jazz Messengers" (with Horace Silver).
5. EQUINOX - John Coltrane's "Coltrane's Sound".
6. ESCHER SKETCH - Composer's input; Michael Brecker's "Now You See It, Now You Don't".
7. ETERNAL CHILD - Composer's lead sheet; Chick Corea's "Eye Of The Beholder".
8. EXACTLY LIKE YOU - Published sheet music; Sarah Vaughan's "The Complete Sarah Vaughan on Mercury - Vol. 1", "Teddy Wilson Revisits the Goodman Years", Dizzy Gillespie's "Diz & Getz".
9. EXPRESSION - John Coltrane's "Expression".
10. FALLING GRACE - Published sheet music and composer's input; Chick Corea and Gary Burton's "Crystal Silence", Bill Evans' "Intuition", "Chick Corea & Gary Burton in Concert - Zurich, Oct. 29, 1979".
11. FILTHY McNASTY - Composer's lead sheet; "The Best Of Horace Silver".
12. FIVE HUNDRED MILES HIGH - Composer's lead sheet; Chick Corea's "Light As A Feather".
13. FLAMINGO - Published sheet music; Jimmy Smith's "The Sermon", Carmen McRae's "Birds Of A Feather", Oscar Peterson's "Oscar Peterson Featuring Stephane Grappelli".
14. FLY ME TO THE MOON - Published sheet music; "The Oscar Peterson Trio Plays", "Jim Hall & Red Mitchell", Frank Sinatra's "Sinatra At The Sands", "Hampton Hawes Live At The Great American Music Hall", Oscar Peterson's "Tristeza".
15. FOREVER - Eddie Gomez' "Power Play".
16. FREEDOM JAZZ DANCE - Eddie Harris' "Steps Up", Miles Davis' "Miles Smiles", Eddie Harris' "Playing With Myself", Woody Herman's "Giant Steps", Miroslav Vitous' "Mountain In The Clouds", Eddie Jefferson's "Main Man".
17. FRIDAY NIGHT AT THE CADILLAC CLUB - Bob Berg's "Short Stories", composer's input.
18. FRIENDS - Composer's lead sheet; Chick Corea's "Friends".
19. GERALDINE - The Yellowjackets' "The Spin", composer's input.
20. GERTRUDE'S BOUNCE - Publisher's lead sheet; Clifford Brown's "Clifford Brown & Max Roach at Basin Street".
21. GET HAPPY - Published sheet music; Clifford Brown's "Alternate Takes", "Tommy Flanagan Plays the Music of Harold Arlen", Bud Powell's "The Genius of Bud Powell", "Ella Fitzgerald Sings The Harold Arlen Songbook - Vol. 2".
22. GIANT STEPS - Published sheet music; John Coltrane's "Giant Steps".
23. GOT A MATCH? - Composer's lead sheet; Chick Corea's "Elektric Band".
24. GREGORY IS HERE - Composer's lead sheet; Horace Silver's "In Pursuit Of The 27th Man".
25. GROWING - Composer's lead sheet; John Patitucci's "John Patitucci".
26. HARLEM NOCTURNE - Published sheet music; Mel Torme's "Songs Of New York", Earl Bostic's "14 Original Greatest Hits", Sonny Stitt's "Symphony Hall Swing".
27. HI- FLY - Publisher's lead sheet; Cannonball Adderley's "Cannonball Adderley Quintet In San Francisco", Randy Weston's "Little Niles", Richie Cole's "Hollywood Madness".
28. HONEYSUCKLE ROSE - Published sheet music; Sarah Vaughan's "Sassy Swings The Tivoli", Duke Ellington's "The Private Collection - Vol. 6 Dance Dates, California 1958", Fats Waller's "The Complete Fats Waller, Vol. 1".
29. HORACESCOPE - Composer's lead sheet; Horace Silver's "Horacescope".
30. I BELIEVE IN YOU - Published sheet music; Frank Sinatra & Count Basie's "It Might As Well Be Spring", Bill Evans' "Empathy", Roland Kirk's "Domino".
31. I HADN'T ANYONE TIL YOU - Published sheet music; Billie Holiday's "Compact Jazz - Billie Holiday", "Mel Torme and the Mel-Tones", Sarah Vaughan's "Sassy Swings The Tivoli".
32. I THOUGHT ABOUT YOU - Arranger's lead sheet; Bob Berg's "In The Shadows".
33. ILL WIND - Published sheet music; Lee Morgan's "Cornbread", Horace Silver's "Further Explorations", Billie Holiday's "Compact Jazz - Billie Holiday", Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 2", "Tommy Flanagan Plays The Music Of Harold Arlen".
34. ILLUMINADOS - Ivan Lins' "Maos".
35. I'LL BE AROUND (1st version) - Chaka Khan's "C.K.". (Standard version) Published sheet music; Frank Sinatra's "In The Wee Small Hours Of The Morning", Billie Holiday's "Lady In Satin", Art Farmer's "Blame It On My Youth".
36. I'LL GET BY - Published sheet music; John Coltrane's "The Stardust Sessions", Billie Holiday's "The Quinessential Billie Holiday - Vol 4."
37. I'M GLAD THERE IS YOU - Published sheet music; Stan Getz' "Stan Getz & The Oscar Peterson Trio", Sarah Vaughan's "The Complete Sarah Vaughan on Mercury - Vol. 1", Bobbe Norris' "Hoisted Sails", Mark Murphy's "Bridging A Gap".
38. IMPRESSIONS - Published sheet music; John Coltrane's "Impressions"; John Coltrane's "Live In Paris".
39. IN THE WEE SMALL HOURS OF THE MORNING - Art Blakey's "Caravan", Frank Sinatra's "In The Wee Small Hours Of The Morning", Wynton Marsalis' "Standard Time - Vol 3", "Ben Webster with the Pscar Peterson Trio", Joe Pass' "Sound Project".
40. IN YOUR OWN SWEET WAY - Published sheet music, published transcription; "The New Dave Brubeck Quartet Live At Montreux", "Dave Brubeck and J & K at Newport", Miles Davis' "Chronicle", Bill Evans' "The Second Trio", Pharoah Sanders' "A Prayer Before Dawn".
41. ISFAHAN - Composer's lead sheet, publisher's lead sheet (from Smithsonian Ellington Collection); Duke Ellington's "The Far East Suite", Duke Ellington's "The Private Collection - Duke & Strayhorn, Vol. 4", Gary Burton's "Easy As Pie", Art Farmer's "Something To Live For".
42. IT DON'T MEAN A THING (If It Ain't Got That Swing) - Published sheet music; Ella Fitzgerald & Duke Ellington's "Ella Fitzgerald Sings The Duke Ellington Songbook", Duke Ellington & Louis Armstrong's "The Great Reunion", Ernestine Anderson's "Hello Like Before", Helen Merrill & Stan Getz' "Just Friends", Sarah Vaughan & Duke Ellington's "Sarah Vaughan Sings The Duke

83. IT'S ONLY A PAPER MOON - Published sheet music; Miles Davis' "Chronicles", Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 2", Oscar Peterson's "With Respect To Nat", Dexter Gordon's "The Other Side Of 'Round Midnight".
84. IT'S THE TALK OF THE TOWN - Published sheet music; Dizzy Gillespie & Stan Getz' "Diz & Getz", Houston Person's "It's The Talk Of The Town", "The Soulful Moods of Gene Ammons", Helen Humes' "It's The Talk Of The Town".
85. IT'S YOU - Published transcription; Dave Sanborn & Bob James' "Double Vision".
86. I'VE GOT THE WORLD ON A STRING - Published sheet music; "Oscar Peterson Plays The Harold Arlen Songbook", Teddy Wilson's "Three Little Words", Sarah Vaughan's "How Long Has This Been Going On", Ella Fitzgerald's "The Harold Arlen Songbook - Vol 1".
87. I'VE GOT YOUR NUMBER - Published sheet music; Jackie & Roy's "We Got It", Ella Fitzgerald's "Whisper Not", "The Roland Kirk Quartet Meets The Benny Golson Orchestra".
88. I'VE NEVER BEEN IN LOVE BEFORE - Published sheet music; Art Farmer's "Early Art", Frank Sinatra's "Sinatra '65", Kenny Burrell's "A La Carte", Oscar Peterson's "The Trio".
89. JACOB'S LADDER - Cedar Walton's "Animation", Cedar Walton's "The Trio".
90. THE JOINT IS JUMPIN' - Published sheet music; Fats Waller's "Golden Pieces of Fats Waller", Clark Terry's "Ain't Misbehavin'".
91. JORDU - Publisher's lead sheet; Clifford Brown's "The Immortal Clifford Brown".
92. JUNTOS - Publisher's lead sheet; Ivan Lins' "Juntos".
93. KILLER JOE - Published sheet music; Benny Golson's "Meet The Jazztet", Quincy Jones' "The Best Of Quincy Jones".
94. LET'S FALL IN LOVE - Published sheet music; Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 1", Frank Sinatra's "Round #1", "The Oscar Peterson Trio Plays".
95. LIKE A LOVER - Publisher's lead sheet; Sergio Mendez' "Look Around", Sarah Vaughan's "I Love Brazil", Dori Caymmi's "Dori Caymmi", Tuck & Patti's "Love Warriors".
96. LIKE FATHER, LIKE SON - Composer's lead sheet; Billy Childs' "Twilight Is Upon Us".
97. LIKE SONNY - Published sheet music; John Coltrane's "Coltrane Jazz", John Coltrane's "Exotica".
98. LISA - Published transcription; Dave Sanborn's "Straight To The Heart".
99. LITTLE WIND - Geri Allen's "Twylight".
100. LOOSE ENDS - Composer's lead sheet; Mike Stern's "Jigsaw".
101. LOXODROME - Steps Ahead's "Steps Ahead".
102. LULLABY OF THE LEAVES - Published sheet music; "Joe Pass Trio Live At Donte's", "Anita O'Day Sings Jazz", "Milt Jackson and the New York Giants", "Gold Medal Winners", Pam Purvis' "Daydream".
103. MAHJONG - Published transcription; Wayne Shorter's "Juju".
104. MANHA DE CARNEVAL - Published sheet music; Luis Bonfá's "Non-stop to Brazil", "Vince Guaraldi's Greatest Hits", Dexter Gordon's "Gettin' Around", Stan Getz' "Compact Jazz - Stan Getz", "Ray Brown Live At The Concord Jazz Festival", Earl Coltrane's "Love Songs".
105. THE MASQUERADE IS OVER - Published sheet music; Kenny Burrell's "Stormy Monday", Keith Jarrett's "Standards - Vol. 1", Art Jarreau's "1965", "Red Garland", "Cannonball Adderley & Nancy Wilson", "The Complete Helen Merrill On Mercury".
106. MEAN TO ME - Published sheet music; Dizzy Gillespie and Sonny Stitt's "Dizzy Meets Sonny", Billie Holiday's "The Quintessence of Billie Holiday - Vol. 4", Ella Fitzgerald & Oscar Peterson's "Ella & Oscar".
107. MEMORIES OF YOU - Published sheet music; Clifford Brown's "Clifford Brown With Strings", Shirley Horn's "Close Enough For Love", "The Unique Thelonious Monk".
108. MIDLAND - Composer's lead sheet; Billy Child's "Twilight Is Upon Us".
109. MINE IS YOURS - Composer's lead sheet; Bob Mintzer's "Spectrum".
110. MO' JOE - Horace Silver's "Cape Verdean Blues", Joe Henderson's "The Kicker".
111. MOOD INDIGO - Published sheet music; Duke Ellington & Louis Armstrong's "Louis & Duke", "Duke Ellington Meets Coleman Hawkins", Duke Ellington & Ella Fitzgerald's "Ella Fitzgerald Sings The Duke Ellington Songbook", Charles Mingus' "Mingus Mingus, Mingus, Mingus".
112. MOMENT'S NOTICE - John Coltrane's "Blue Train".
113. MOONRAYS - Composer's lead sheet; Horace Silver's "Further Explorations by the Horace Silver Quintet".
114. MOONTIDE - Composer's lead sheet; Randy Brecker's "In The Idiom", Randy Brecker's "Live At Sweet Basil".
115. MORE LOVE - Publisher's lead sheet; Al Jarreau's "Heart's Horizon".
116. MORE THAN YOU KNOW - Published sheet music; Dexter Gordon's "Nights At The Keystone, Vol. 2", "Mark Murphy Sings Nat King Cole's Choice", Ella Fitzgerald's "Ella & Oscar".
117. MORNING SPRITE - Composer's lead sheet; Chick Corea's "Akoustic Band".
118. MOZAMBIQUE - Composer's lead sheet; SACBE's "Dos Mundos". (Discovery/Trend records).
119. MR. P.C. - Published sheet music; John Coltrane's "Giant Steps", John Coltrane's "Live In Stockholm", John Coltrane's "The Paris Concert".
120. MY SHIP - published sheet music; Miles Davis & Gil Evans' "Miles Ahead - Miles Davis Plus 19", Peter Erskine's "Peter Erskine", Kenny Burrell's "Moon And Sand", Lena Horne's "A New Album".
121. NAIMA - Published sheet music; John Coltrane's "Giant Steps", John Coltrane's "Coltraneology - Vol. 1".
122. NAPANOCH - Composer's lead sheet, published transcription; Quest's "Quest", Dave Liebman's "Sweet Hands".
123. THE NATIVES ARE RESTLESS TONIGHT - Composer's lead sheet; Horace Silver's "Song For My Father".
124. NATURAL SELECTION - Composer's lead sheet; Quest's "Natural Selection".
125. THE NECESSARY BLONDE - Composer's lead sheet; Scott Henderson & Gary Willis' "Tribal Tech".
126. NEVER ALONE - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
127. NEVER WILL I MARRY - Published sheet music; "Cannonball Adderley & The Poll Winners", "Cannonball Adderley & Nancy Wilson", Bill Henderson's "Bill Henderson Sings".
128. NICA'S DREAM - Composer's lead sheet; Horace Silver's "Horacescope", "Art Blakey with the Original Jazz Messengers".



0. A NIGHTINGALE SANG IN BERKELEY SQUARE - Published sheet music; Stan Getz' , Stephane Grapelli's "Shades Of Django", "Roland Kirk Quartet Meets The Benny Golson Orchestra", Manhattan Transfer's "Mecca For Moderns".
1. NIGHTMOOD - Publisher's lead sheet; Mark Murphy's "Nightmood", Ivan Lins' "Daquila Que Eu Sei".
2. NO MOON AT ALL - Published sheet music; Ann Richards and Stan Kenton's "Two Much", Ella Fitzgerald's "Rhythm Is My Business", Anita O'Day's "This Is Anita".
3. NUTVILLE - Composer's lead sheet; Horace Silver's "Cape Verdean Blues".
4. OLE - John Coltrane's "Olé".
5. ODE TO THE DOO DA DAY - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
6. ON THE SUNNY SIDE OF THE STREET - Published sheet music; Dizzy Gillespie's "Pleyel Concert", Teddy Wilson's "I Got Rhythm", Ernestine Anderson's "A Perfect Match".
7. ONCE IN A WHILE - Published sheet music; Roland Kirk's "Rip, Rig & Panic", Art Blakey "A Night At Birdland" (w/ Clifford Brown), John Coltrane's "John Coltrane & Wilbur Hardin", Nat Cole's "Just One Of Those Things".
8. PEACE - Composer's lead sheet; Horace Silver's "Horace Silver" (Prestige 2-fer).
9. PEEP - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
0. PERDIDO - Published sheet music; Duke Ellington's "Studio Sessions 1957 & 1962", Duke Ellington's "Ellington Uptown", Charlie Parker's "Jazz At Massey Hall", "Ben Webster Plays Duke Ellington", "Ella Fitzgerald Sings The Duke Ellington Songbook".
1. PERI'S SCOPE - Composer's lead sheet; Bill Evans' "Montreux II", Bill Evans' "Portrait In Jazz".
2. POWER PLAY - Eddie Gomez' "Power Play".
3. THE PROMISE - Published sheet music; John Coltrane's "Live At Birdland".
4. QUICKSILVER - Composer's lead sheet; Art Blakey's "A Night At Birdland" (w/ Horace Silver).
5. QUIET GIRL - Composer's lead sheet; Billy Childs' "Take For Example This".
6. A QUIET PLACE - Published choral arrangement; Take 6's "Take 6".
7. RAIN WALTZ - Composer's lead sheet; Toots Thielman's "Only Trust Your Heart".
8. REMEMBER HYMN - John Abercrombie's "Getting There".
9. ROCKIN' CHAIR - Published sheet music; Louis Armstrong's "Pops - The 1940's Small Bands", Hoagy Carmichael's "Stardust & Much More", Ray Bryant's "Ray Bryant".
0. ROSETTA - Published sheet music; Joe Pass' "For Django", Teddy Wilson's "And Then They Wrote", Michel Legrand's "Legrande Jazz".
1. SAILING AT NIGHT - Composer's lead sheet; Dave & Don Grusin's "Sticks & Stones".
2. SEA JOURNEY - Composer's lead sheet; Stanley Clarke's "Children Of Forever".
3. SENOR BLUES - Composer's lead sheet; Horace Silver's "The Best Of Horace Silver".
4. SEPTEMBER SONG - Published sheet music; Sarah Vaughan's "The Complete Sarah Vaughan On Mercury - Vol. 1", Zoot Sims' "Waiting Game", "Mel Torme And The Rob McConnell Boss Brass".
5. SEVEN STEPS TO HEAVEN - Miles Davis' "Seven Steps To Heaven".
6. SILVER'S SERENADE - Composer's lead sheet; Horace Silver's "Silver's Serenade".
7. SING ME SOFTLY OF THE BLUES - Published sheet music; Gary Burton's "Duster", Carla Bley's "Dinner Music", Art Farmer's "Sing Me Softly Of The Blues".
8. SKIPPY-ING - Publisher's lead sheet, composer's input; Denny Zeitlin's "Carneval".
9. SO MANY STARS - Composer's lead sheet; Sergio Mendez' "Look Around", Sarah Vaughan's "Brazilian Romance", Jackie & Roy's "Star Sounds".
0. SOMEONE TO LIGHT UP MY LIFE - Published sheet music; Antonio Carlos Jobim's "Terra Brasilia", Mark Murphy's "Brasil Song", Sarah Vaughan's "O Som Brasileiro", Kenny Burrell's "Groovin' High".
1. SOME OTHER BLUES - Published sheet music; John Coltrane's "Coltrane Jazz".
2. SONG FOR MY FATHER - Composer's lead sheet; Horace Silver's "Song For My Father".
3. SOPHISTICATED LADY - Published sheet music; Duke Ellington's "The Private Collection, Vol. 2", Dexter Gordon's "At Montreux", Ella Fitzgerald & Duke Ellington's "Ella Fitzgerald Sings The Duke Ellington Songbook", "Mel Torme and Rob McConnell And The Boss Brass".
4. SPAIN - Composer's lead sheet; Chick Corea's "Light As A Feather".
5. SPRING CAN REALLY HANG YOU UP THE MOST - Published sheet music; Irene Kral's "Where Is Love?", Betty Carter's "The Audience", Dave Pike's "Pike's Groove", Stan Getz' "Poetry".
6. STABLEMATES - Published sheet music; Miles Davis' "Chronicle", Benny Golson's "Benny Golson & The Philadelphians".
7. STAR-CROSSED LOVERS - Composer's lead sheet, publisher's lead sheet (from Ellington Smithsonian Collection); Duke Ellington's "Duke In The Uncommon Market", Duke Ellington's "The Private Collection - Dance Dates; California 1958", Tommy Flanagan's "Montreux '77", Art Farmer's "To Duke With Love", Fred Hersch's "Horizon".
8. STARDUST - Published sheet music; Clifford Brown's "Clifford Brown With Strings", John Coltrane's "The Stardust Sessions", Dizzy Gillespie's "The Champ", Hoagy Carmichael's "Stardust And Much More", Nat Cole's "A Blossom Fell".
9. STARGAZER - Composer's lead sheet, composer's input; Armen Donelian's "The Wayfarer".
0. STILL - John Abercrombie's "Current Events".
1. STORY LINE - Composer's lead sheet, published transcription; "Bill Evans at Town Hall".
2. STROLLIN' - Composer's lead sheet; "Horace Silver" (Prestige 2-fer).
3. SUMMER IN CENTRAL PARK - Composer's lead sheet; Horace Silver's "In Pursuit Of The 27th Man".
4. SWEET AND LOVELY - Published sheet music; James Moody's "Sweet And Lovely", Bill Evans' "Portrait In Jazz", Bill Perkins' "Just Friends", Sonny Stitt's "The Champ", Erroll Garner's "Mambo Moves".
5. T.B.C. (Terminal Baggage Claim) - Composer's lead sheet; Chick Corea's "Akoustic Band".
6. THAT'S ALL - Published sheet music; "Scott Hamilton Is A Good Wind Who Is Blowing Us No Ill", "Ben Webster & Coleman Hawkins", Nat Cole's "A Blossom Fell", Gene Ammons' "The Big Sound", "The Complete Sarah Vaughan on Mercury - Vol. 3".

177. THEM THERE EYES - Published sheet music; Billie Holiday's "Billie's Blues", Ella Fitzgerald's "Lady Be Good", Carmen McRae's "Lover Man", "Oscar Peterson Featuring Stephane Grapelli".
178. THERE IS NO GREATER LOVE - Published sheet music; Miles Davis' "Chronicles", Dizzy Gillespie's "Have Trumpet, Will Excite", Dee Dee Bridgewater's "Live In Paris", Horace Parlan's "Pannonica".
179. THREE HEARTS DANCING - Composer's lead sheet; Steve Erquiaga's "Erkiology".
180. THREE LITTLE WORDS - Published sheet music; Sonny Rollins' "On Impulse", "The Complete Sarah Vaughan on Mercury - Vol. 3", Mel Torme's "Mel Torme", Teddy Wilson's "Three Little Words".
181. TIL THERE WAS YOU - Published sheet music; Sonny Rollins' "Freedom Suite", Gene Ammons' "The Gentle Jug", Etta Jones' "Something Nice".
182. TIME MARCHES ON - Composer's lead sheet; John Scofield's "Blue Matter".
183. TIME REMEMBERED - Composer's lead sheet; Bill Evans' "Time Remembered", Bill Evans' "Since We Met".
184. TIME TRACKS - Composer's lead sheet, published sheet music; Chick Corea's "Light Years", Anthology "GRP Super Live In Concert".
185. TOGETHERNESS - Publisher's lead sheet; Jimmy Heath's "New Picture".
186. TRISTEZA - Published sheet music; Sergio Mendez' "Look Around", Oscar Peterson's "Tristeza".
187. TRUTH - Composer's lead sheet; Bob Mintzer's "Camouflage".
188. TUNJI - John Coltrane's "Coltrane".
189. TUNNEL VISION - Composer's lead sheet; Scott Henderson & Tribal Tech's "Nomad".
190. TURN OUT THE STARS - Composer's lead sheet, published sheet music; Bill Evans' "Since We Met", "Bill Evans Live In Paris - Vol. 1", "Bill Evans At Town Hall", Bill Evans & Jim Hall's "Intermodulation".
191. 26-2 - Published sheet music; John Coltrane's "Coltrane Legacy".
192. UNFORGETTABLE - Published sheet music; "The Pepper Adams Quintet", Nat Cole's "Unforgettable", Oscar Peterson's "With Respect To Nat", Bobbe Norris' "You And The Night And The Music".
193. UNLESS IT'S YOU (a.k.a. Orbit) - Composer's lead sheet, published sheet music; Bill Evans' "A Simple Matter Of Conviction".
194. VEILS - Composer's lead sheet; John Abercrombie's "M".
195. VELHO PIANO - Composer's lead sheet; Dori Caymmi's "Dori Caymmi".
196. WABASH III - Composer's lead sheet; John Scofield's "Time On My Hands".
197. WALTSE FOR DAVE - Composer's lead sheet; Chick Corea's "Friends".
198. WHAT A DIFFERENCE A DAY MADE - Published sheet music; Wynton Kelly's "Full View", Dinah Washington's "What A Difference A Day Made", Houston Person's "Back ToBasics".
199. WHAT A LITTLE MOONLIGHT CAN DO - Published sheet music; Carmen McRae's "Carmen Sings Lover Man...", "The Essential Billie Holiday - Carnegie Hall Concert", "The Quintessential Billie Holiday, Vol. 1".
200. WHEN ALL IS SAID AND DONE - Composer's lead sheet; Billy Childs' "Twilight Is Upon Us".
201. WHENEVER YOUR HEART WANTS TO SING - Composer's lead sheet; Kevyn Lettau's "Kevyn Lettau".
202. WHILE WE'RE YOUNG - Published sheet music; Carol Sloane's "Love You Madly", Meredith D'Ambrosia's "Another Time", Morgana King's "Winter Of My Discontent", George Shearing's "Grand Piano".
203. WHISPER NOT - Published sheet music; Benny Golson & The Jazztet's "Here And Now", "Benny Golson's New York Scene", Dizzy Gillespie's "Night In Tunesia", Ella Fitzgerald's "Whisper Not", Jackie & Roy's "Bits & Pieces".
204. WILL YOU SAY YOU WILL - Composer's lead sheet; Gary Burton's "Reunion".
205. WILL YOU STILL BE MINE? - Published sheet music; Miles Davis' "Chronicle", Sonny Rollins' "Freedom Suite", "Art Farmer Quintet At Boomers", Ahmad Jamal's "Poinciana", Kenny Burrell's "A Night At The Village Vanguard".
206. WILLOW - Composer's lead sheet; "Art Lande, Paul McCandless & Dave Samuels" (on ECM), Paul McCandless' "Navigator".
207. WIND SPRINT - Composer's lead sheet; John Patitucci's "John Patitucci".
208. WINDOWS - Composer's lead sheet; Chick Corea's "Inner Space", Stan Getz' "Sweet Rain".
209. WISE ONE - John Coltrane's "Crescent".
210. WITHOUT A SONG - Published sheet music; Sonny Rollins' "The Bridge", Art Pepper's "The Art Of Pepper", George Benson's "Boss Band", "The Tommy Dorsey - Frank Sinatra Sessions", Mulgrew Miller's "Work".
211. WOODY 'N YOU - Miles Davis' "Chronicle", Bill Evans' "The Complete Riverside Recordings", Milt Jackson's "Bebop", Dizzy Gillespie's "Have Trumpet Will Excite", Tommy Flanagan's "Montreux '77", Dizzy Gillespie's "Dizziest".
212. WORDS - Composer's lead sheet; Bob Berg's "Short Stories".
213. WRAP YOUR TROUBLES IN DREAMS - Published sheet music; Bill Evans' "Interplay", Dizzy Gillespie's "Have Trumpet, Will Excite", Maxine Sullivan's "Swingin' Sweet".
214. YOU FASCINATE ME SO - Published sheet music; Mark Murphy's "Midnight Mood", Morgana King's "Wild Is Love", Peggy Lee's "Pretty Eyes".
215. YOU SAY YOU CARE - Published sheet music; John Coltrane's "John Coltrane" (Prestige 2-fer).
216. YOU'RE EVERYTHING - Composer's lead sheet; Chick Corea's "Light As A Feather".
217. YOU'RE MY EVERYTHING - Published sheet music; Wynton Marsalis' "Standard Time - Vol. 3", Freddie Hubbard's "Hub-Tones", Anita O'Day's "Mello'Day".

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Doors	Farmer's Market

## TAPE #2 - CHOICE STANDARDS

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**Bob Magnusson - acoustic bass**  
**Vince Lateano - drums**

Beautiful Love	We'll Be Together Again
Darn That Dream	My Shining Hour
Don't Go To Strangers	I Should Care
Moonlight In Vermont	There Will Never Be Another You
Triste	Take The "A" Train

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**Keith Jones - electric bass**  
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## About The Author

Concord Jazz recording artist, MARK LEVINE has been a jazz pianist for 35 years and jazz educator for 15 years. He has worked with such jazz greats as Woody Shaw, Bobby Hutcherson, Milt Jasckson, Art Pepper, Art Farmer, Sonny Stitt, Chet Baker, Mongo Santamaria, Blue Mitchell, Pancho Sanchez, and many others.

He was Cal Tjader's pianist on many of Cal's best recordings and has also appeared as the pianist on LPs by Joe Henderson, Carmen McRae, Richie Cole, Gabor Szabo, Mark Murphy, Houston Pearson and many others. MARK LEVINE also has three exceptional LPs released under his own name, the latest being "Smiley And Me" on Concord Jazz Records.

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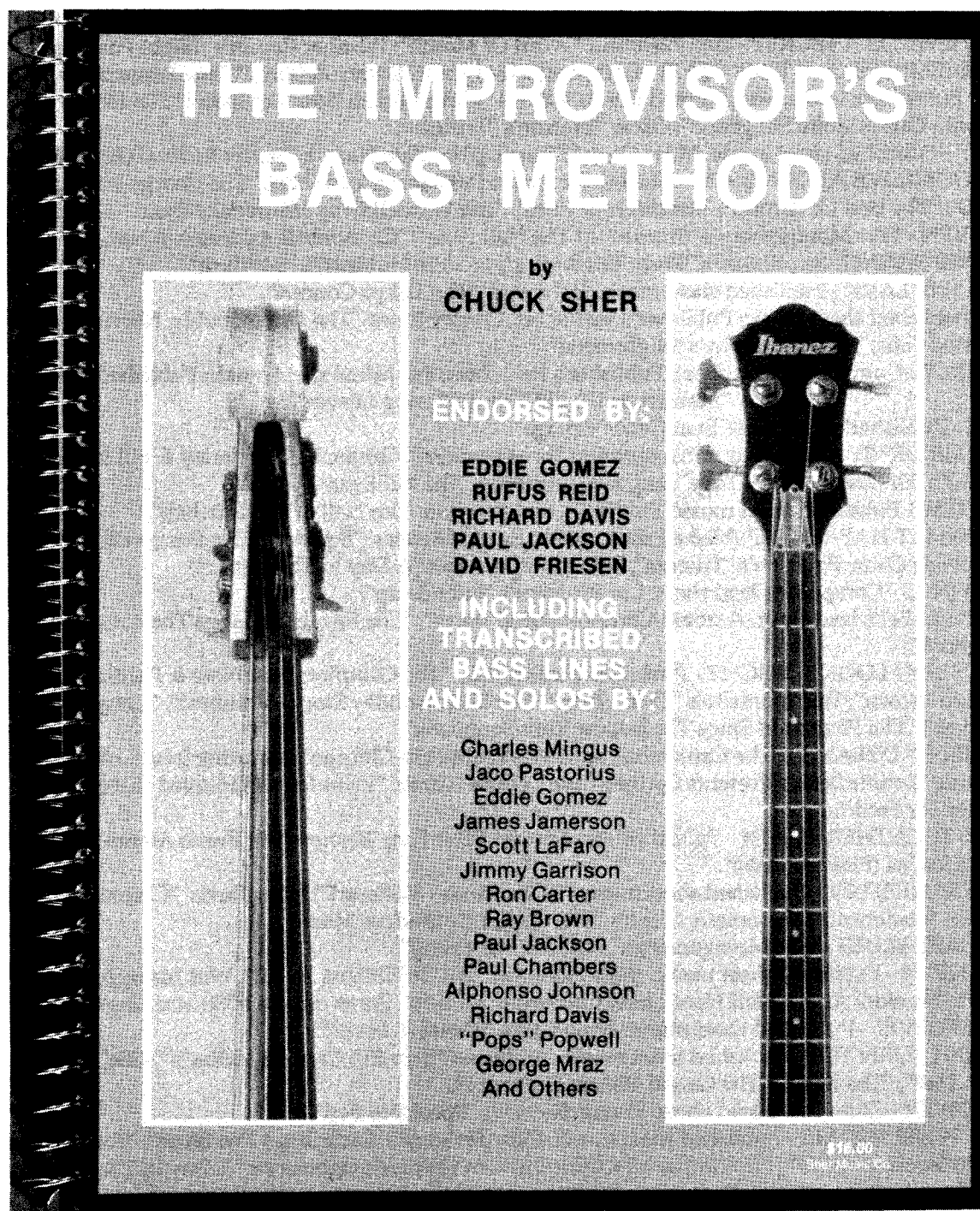
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# **Standards Supplement (U.S.A. only)**

# The Joint is Jumpin'

Words: Andy Razaf

J.C. Johnson

Music: Thomas "Fats" Waller

Tempo di-sturb de neighbors

(Med. to  
Bright  
2-beat)

(Intro)

They have a new ex - pres - sion a - long old Har - lem way — that

tells you when a par - ty is ten times more — than gay. — To

say that things are jump - in' leaves not a sin - gle doubt — that

ev - 'ry - thing is in full swing — when you hear some - bod - y shout: Here 'tis. —

**A** This joint is jump - in', it's real - ly jump - in',

Come in cats — and check — your hats, — I mean — this joint — is jump - in'.

The pi - an - o's thump - in', the danc - ers bump - in',

This here spot — is more than hot, — in fact the joint is jump - in'.

**B**  $B^b7$   $E^b6$

Check your weap - ons at the door,\_\_\_ be sure to pay your quar - ter;

$C7$   $F7$

Burn your leath - er on the floor,\_\_\_ grab an - y - bod - y's daugh - ter.

**C**  $B^b6$   $B^o7$   $C_{MI}7$   $F7$   $B^b6$   $B^o7$   $C_{MI}7$   $F7$

The roof is rock - in', the neigh - bor's knock - in',

$B^b7$   $B^b7/D$   $E^b6$   $E^o7$   $B^b/F$   $F7$   $B^b6$  ( $F7$ )

We're all bums\_\_\_ when the wag - on comes,\_\_\_ I mean\_\_\_ this joint is jump - in'.

Bass plays in 2 throughout.

2nd lyric: This joint is jumpin', it's really jumpin',  
Every Mose is on his toes, I mean the joint is jumpin'.  
No time for talkin', it's time for walkin',  
Grab a rug and cut the jug, I mean this joint is jumpin'.

Get your pig feet, beer and gin, there's plenty in the kitchen;  
Who is that that just came in? Just look at the way he's switchin'.  
Don't mind the hour, 'cause I'm in power,  
I got bail if we go to jail, I mean this joint is jumpin'.

# More Than You Know

Lyric: William Rose  
& Edward Eliscu

Music: Vincent

Youmans

## Med. Ballad

**(Verse)**  $C_{MI}^6$   $(B^7_{SUS} D_{MI}^7(b5) G^7 C_{MI}^6 A_{MI}^7(b5) A^{(\#11)} G^7(b9))$

Wheth - er you are here or yon - der, wheth - er you are false or true,

$C_{MI}^7 E^b_{13SUS} E^b_9 A^b_{MA}^7 C_{MI}^6 A_{MI}^7(b5) D_{MI}^7(b5) G^7(b9)$

Wheth - er you re - main or wan - der, I'm grow - ing fon - der of you.

$C_{MI}^6 (B^7_{SUS} D_{MI}^7(b5) G^7 C_{MI}^6 A_{MI}^7(b5) A^{(\#11)} G^7(b9))$

E - ven though your friends for - sake you, e - ven though you don't suc - ceed,

$C_{MI}^7 E^b_{13SUS} E^b_9 A^b_{MA}^7 C_{MI}^6 D_{MI}^7(b11) G^7$

Would - n't I be glad to take you, give you the break you need. More than you

**A**  $C^{6/9} G^7(\#5) G_{MI}^9 C^7(b9) F_{MA}^7 E_{MI}^7 A^7(b9) D_{MI}^7 F_{MI}^7 B^b_7$

know, more than you know, man of my heart I love you so; Late - ly I

$D_{MI}^9 A^b_9(\#11) D_{MI}^9 G^7(b9) E_{MI}^7 A^7(b9) D_{MI}^7 G^7$

find you're on my mind, more than you know. Wheth - er you're

$C^{6/9} G^7(\#5) G_{MI}^9 C^7(b9) F_{MA}^7 E_{MI}^7 A^7(b9) D_{MI}^7 F_{MI}^7 B^b_7$

right, wheth - er you're wrong, man of my heart I'll string a - long; You need me

$E_{MI}^7 A^7(b9) D_{MI}^7 G^7(b9) C^6 F^9 C^6 F^{\#}_{MI}^7(b5) B^7$

so, more than you'll ev - er know. Lov - ing you the

**B**  $E_{MI}$   $C\sharp_{MI} 7(b5)$   $F\sharp_{MI} 7(b5)$   $B 7(\sharp 9)$   $E_{MI} 7$   $A_{MI} 7(b5)$   $D 7$

way that I do, there's noth - ing I can do a - bout it; Lov - ing may be

$G_{MA} 7$   $E_{MI} 7$   $A 9_{SUS}$   $A 9$   $D 9_{SUS}$   $D 9$   $D_{MI} 9$   $G^{13}_{SUS}$   $G 7$

all you can give, but hon - ey I can't live with - out it. Oh, how I'd

**C**  $C 6/9$   $G 7(\sharp 5)$   $G_{MI} 9$   $C 7(b9)$   $F_{MA} 7$   $E_{MI} 7$   $A 7(b9)$   $D_{MI} 7$   $F_{MI} 7$   $B\flat 7$

cry, oh, how I'd cry if you got tired and said good - bye, More than I'd

$E_{MI} 7$   $A 7(b9)$   $D_{MI} 7$   $G^{13}(b9)$   $C 6$   $(A_{MI} 7$   $D_{MI} 7$   $G 7)$

show, more than you'd ev - er know.

Alternate changes, bar 16 of verse,  
bar 8 of **B** & **C**:

$E\flat 9$   $D 9(\sharp 11)$   $D\flat 9(\sharp 5)$

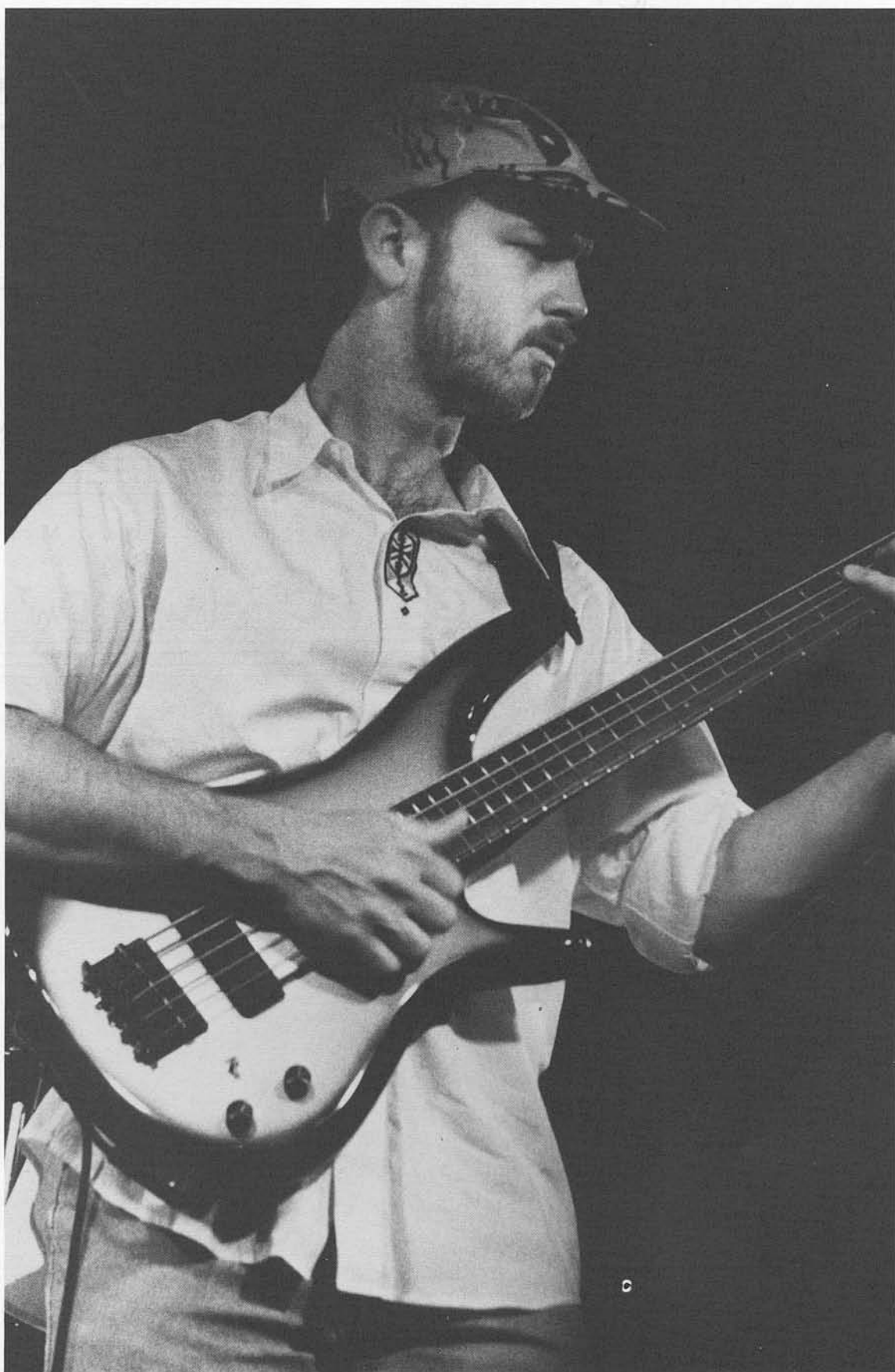


Photo by Nancy Ann Lee

**GARY WILLIS**

# No Moon At All

Redd Evans  
Dave Mann

Med.-Up Swing

**A**  $D_{MI}$   $A^7$   $D^{7(b9)}$   $G^6$

No moon at all,\_\_\_ what a night,\_\_\_ E - ven light - nin' bugs have dimmed their light,\_\_\_

$E_{MI}^{7(b5)}$   $D_{MI}$   $B^b7$   $A^7$   $D_{MI}$   $B^b7$   $A^7$

Stars have dis - ap - peared from sight and there's no\_\_\_ moon at all.\_\_\_\_

$D_{MI}$   $A^7$   $D^{7(b9)}$   $G^6$

Don't make a sound,\_\_\_ it's so dark,\_\_\_ E - ven Fi - do is a - fraid to bark,\_\_\_

$E_{MI}^{7(b5)}$   $D_{MI}$   $B^b7$   $A^7$   $D_{MI}$   $\text{trill}$

What a per - fect chance to park, and there's no\_\_\_ moon at all.\_\_\_\_

**B**  $D^7$   $G^7$

Should we want at - mos - phere\_\_\_ for in - spir - a - tion, dear,\_\_\_

$C^7$   $F^6$   $E_{MI}^{7(b5)}$   $A^7$

one kiss will make\_\_\_ it clear\_\_\_ that to - night is right and bright moon - light might in - ter - fere.\_\_\_\_

**C**  $D_{MI}$   $A^7$   $D^{7(b9)}$   $G^6$

No moon at all\_\_\_ up a - bove,\_\_\_ This is noth - ing like they told us of,\_\_\_

$E_{MI}^{7(b5)}$   $D_{MI}$   $B^b7$   $A^7$   $D_{MI}$   $(B^b7 A^7)$

Just to think we fell in love and there's no\_\_\_ moon at all.\_\_\_\_

Alternate changes for bars  
1-5 and 9-13 of A, 1-5 of C:

$D_{MI}$  |  $A^7_{C\#}$  |  $D^{7(b9)}_C$  |  $G^6_B$  |  $E_{MI}^{7(b5)}_{B^b}$  |

# Without a Song

Music: Vincent Youmans  
 Lyric: William Rose and  
 Edward Eliscu

Medium-Up Swing

**(B<sup>b7</sup>)** **A** **E<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MA<sup>7</sup>** **D<sup>b</sup>9**

With - out a song the day would nev - er end, With - out a

**E<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MA<sup>7</sup>** **D<sup>b</sup>9**

song the road would nev - er bend, When things go

**E<sup>b</sup>MA<sup>7</sup>** **G<sup>M</sup>I<sup>7</sup>** **(F<sup>#</sup>°<sup>7</sup>)** **C<sup>7</sup>** **F<sup>M</sup>I<sup>7</sup>** **B<sup>b</sup>7**

wrong a man ain't got a friend with - out a

**(E<sup>b</sup>MA<sup>7</sup>)** **A<sup>b</sup>MA<sup>7</sup>** **G<sup>M</sup>I<sup>7</sup>** **F<sup>M</sup>I<sup>7</sup>** **E<sup>b</sup>MA<sup>7</sup>)** **E<sup>b</sup>6** **F<sup>M</sup>I<sup>7</sup>** **B<sup>b</sup>7** **G<sup>M</sup>I<sup>7</sup>** **C<sup>7</sup>** **F<sup>M</sup>I<sup>7</sup>** **B<sup>b</sup>7**

song. That field of

**B** **E<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MA<sup>7</sup>** **D<sup>b</sup>9**

corn would nev - er see a plow, That field of

**E<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>7** **A<sup>b</sup>MA<sup>7</sup>** **D<sup>b</sup>9**

corn would be de - sert - ed now, A man is

**E<sup>b</sup>MA<sup>7</sup>** **G<sup>M</sup>I<sup>7</sup>** **(F<sup>#</sup>°<sup>7</sup>)** **C<sup>7</sup>** **F<sup>M</sup>I<sup>7</sup>** **B<sup>b</sup>7**

born, but he's no good, no - how with - out a

**E<sup>b</sup>6** **A<sup>b</sup>9** **E<sup>b</sup>6** **E<sup>b</sup>7**

song. I got my



**C**  $A^b_{MA}7$   $G_{MI}7$   $C7$   $F_{MI}7$   $B^b7$   $E^b_{MA}7$

trou - ble and woe, but sure as I know the Jor - dan will roll; \_\_\_\_\_

$G_{MI}7$   $A_{MI}7(b5)$   $D7$   $G_{MI}7$   $C7$   $(F\sharp^o7)$   $F_{MI}7$   $B^b7$

I'll get a - long as long as a song is strong in my soul. I'll nev - er

**D**  $E^b_{MA}7$   $E^b7$   $A^b_{MA}7$   $D^b9$

know what makes the rain to fall, I'll nev - er

$E^b_{MA}7$   $E^b7$   $A^b_{MA}7$   $D^b9$

know what makes the grass so tall, I on - ly

$E^b_{MA}7$   $G_{MI}7$   $(F\sharp^o7)$   $C7$   $F_{MI}7$   $B^b7$

know there ain't no love at all with - out a

$E^b6$   $(C_{MI}7)$   $F_{MI}7$   $B^b7$

song. \_\_\_\_\_

Head is usually played in 2, solos in 4.

# Wrap Your Troubles in Dreams

Lyric by Ted Koehler and Billy Moll

Music by Harry Barris

Medium Swing

When skies are cloud - y and gray, They're on - ly gray for a day, So  
wrap your trou - bles in dreams and dream your trou - bles a - way. Un -  
til that sun - shine peeps through there's on - ly one thing to do, Just  
wrap your trou - bles in dreams and dream your trou - bles a - way. Your  
**B** cas - tles may tum - ble, that's fate, af - ter all, \_\_\_\_\_  
Life's real - ly fun - ny that way; No use to grum - ble, just  
smile as they fall, \_\_\_\_\_ Were - n't you king \_\_\_\_\_ for a day? Say,  
**C** Just re - mem - ber that sun - shine al - ways fol - lows the rain, So

A musical score for a vocal line, likely in F major. The melody is written on a single staff with a key signature of one flat (F major). The lyrics are: "wrap your troubles in dreams and dream your troubles away." The score is divided into measures by vertical bar lines. Above the staff, chord symbols are written: F<sub>MA</sub><sup>7</sup>, F<sup>°</sup><sub>7</sub>, C<sub>MA</sub><sup>7</sup>/G, A<sup>7</sup>(#5), D<sup>7</sup>, G<sup>7</sup>, and C<sub>MA</sub><sup>7</sup> (G<sup>7</sup>). The melody consists of eighth and quarter notes, with some notes beamed together. The final measure ends with a double bar line.

wrap your trou - bles in dreams and dream your trou - bles a - way.

# You Say You Care

Leo Robin and Jule Styne  
(As played by John Coltrane)

Medium-Up Swing

**A**  $G_{MI}^7$   $C^7$   $G_{MI}^7$   $C^7$

You say you care, and all at once a mil - lion ros -

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

es pour their per - fume on the air.

$G_{MI}^7$   $C^7$   $G_{MI}^7$   $C^7$

You say you care, and you put words to what the whip -

$F_{MA}^7$   $D_{MI}^7$   $G_{MI}^7$   $C^7$   $F^6$   $G_{MI}^7$   $G^{\#o7}$   $F^6$   $A^7$

poor - wills are sing - ing ev - 'ry - where.

**B**  $D_{MI}^6$   $B^b9$   $D_{MI}^6$   $E^7$

How sweet, how strange, that all my lone - li - ness should change

$A_{MI}^7$   $D^7$   $D_{MI}^7$   $G^7$   $G_{MI}^7$   $C^7$

in - to the love - li - ness we share.

**C**  $G_{MI}^7$   $C^7$   $G_{MI}^7$   $C^7$

If you were there, no hill would be too high, and dar -

$F_{MA}^7$   $D_{MI}^7$   $G_{MI}^7$   $C^7$   $A_{MI}^7(b5)$   $D^7$

ling I would e - ven fly the sea,

Just to hear you say you care for me.

Solo on Form (ABC)

(tenor)

Just to hear you say you care for me.

Melody is based on Trane's interpretation.

Original melody is all quarter notes and whole notes:

(etc.)

