C–Vocal Version

THE NEW REAL BOOK

Volume Two

Sher Music Co. $30

C - Vocal Version

THE NEW REAL BOOK

Volume Two

Created by Musicians for Musicians

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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 reccomend 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 alot 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 - voilá! - 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.

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 (and) 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.....' 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

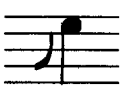
19. Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
20. Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in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

ABBREVIATIONS

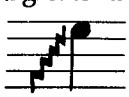
15ma ..... two octaves higher
15ma b..... two octaves lower
8va .....one octave higher
8va b..... one octave lower
accel..... accelerando
alt .....altered
bari ..... baritone saxophone
bkgr..... background
bs..... bass
cresc..... crescendo
decres..... decrescendo
dr..... drums
elec. bs..... electric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

ORNAMENTS AND SYMBOLS

Slide into the note from a short distance below

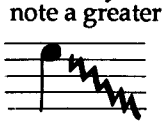


Slide into the note from a greater distance below

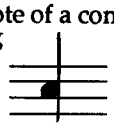


Fall away from the note a short distance

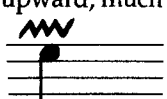
Fall away from the note a greater distance



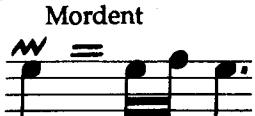
Top note of a complete voicing



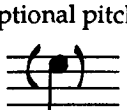
A rapid variation of pitch upward, much like a trill



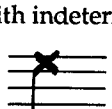
Mordent



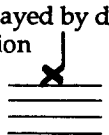
A muted or optional pitch



Note with indeterminate pitch



Rhythm played by drums or percussion



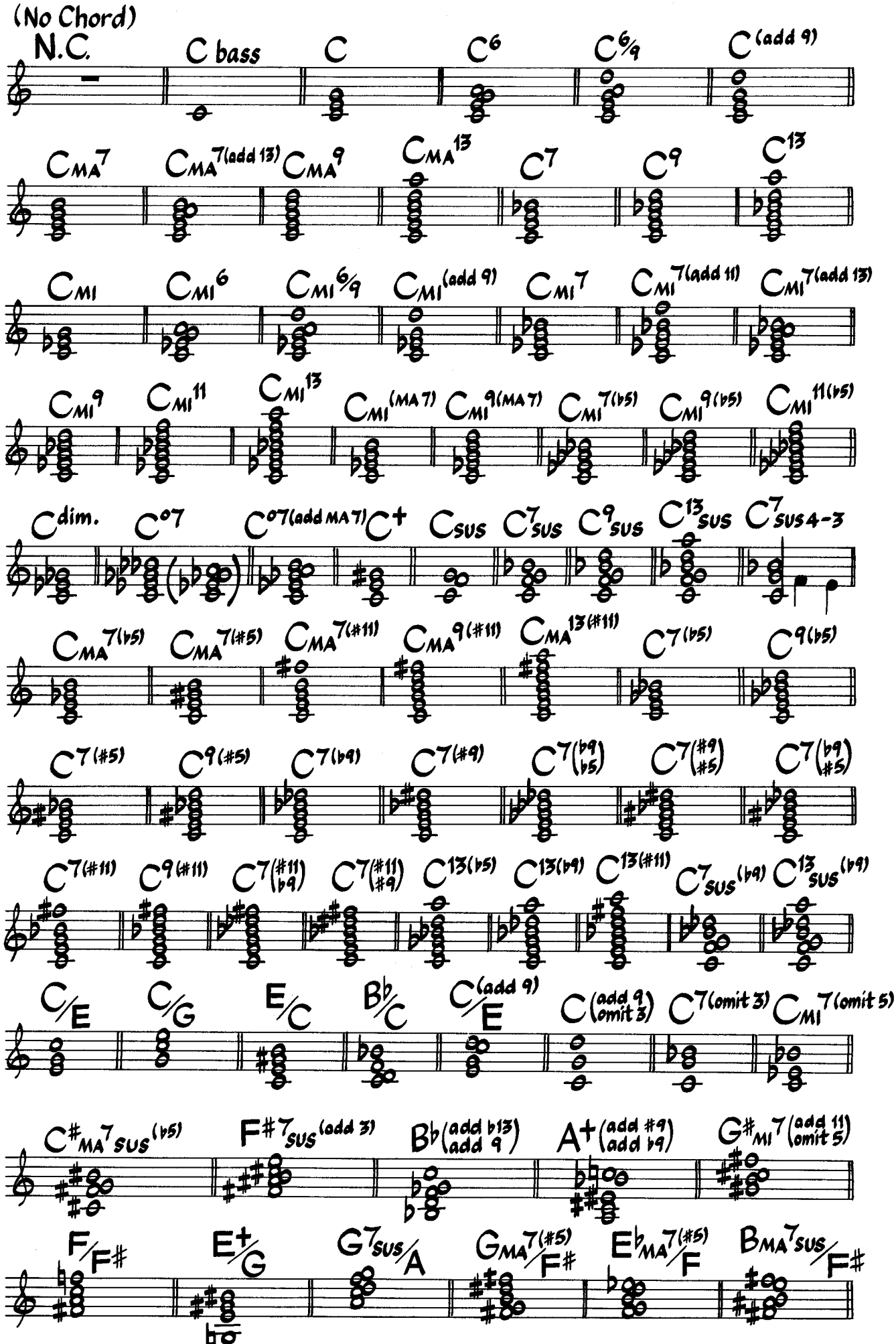
CHORD SYMBOLS

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).

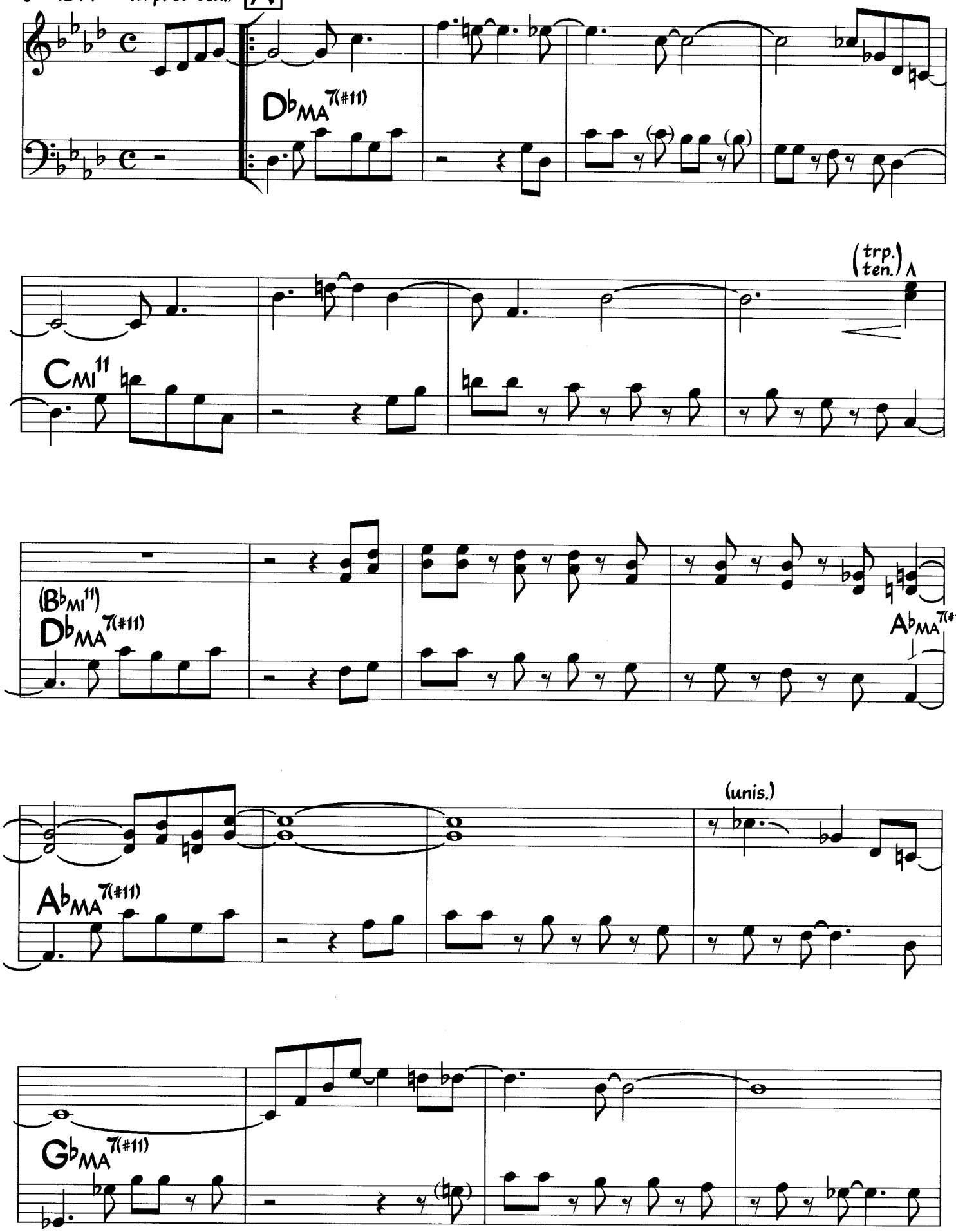


Med.-Up Swinging Afro

♩ = 217 (trp. & ten.) A

Afro-Centric

Joe Henderson



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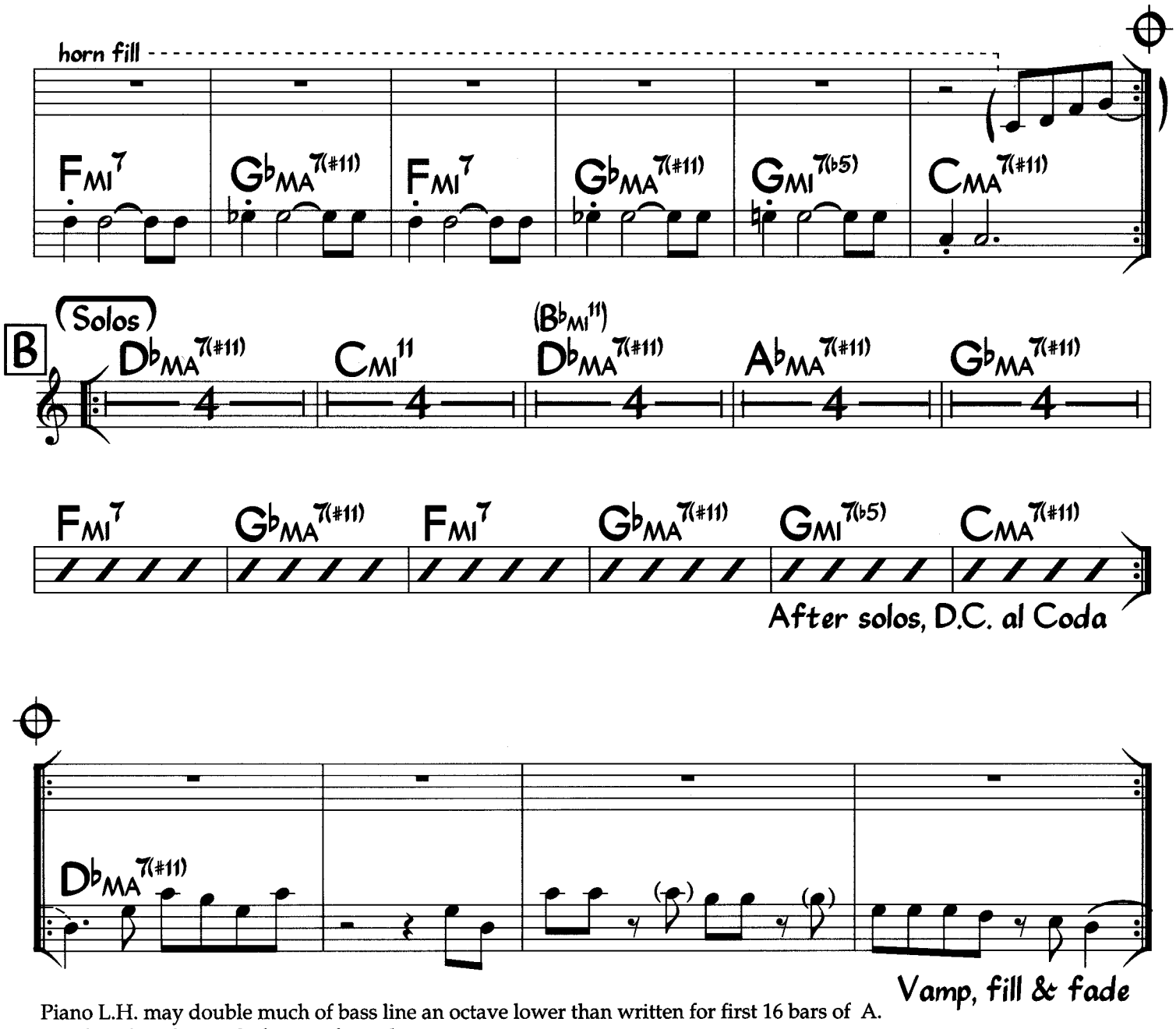
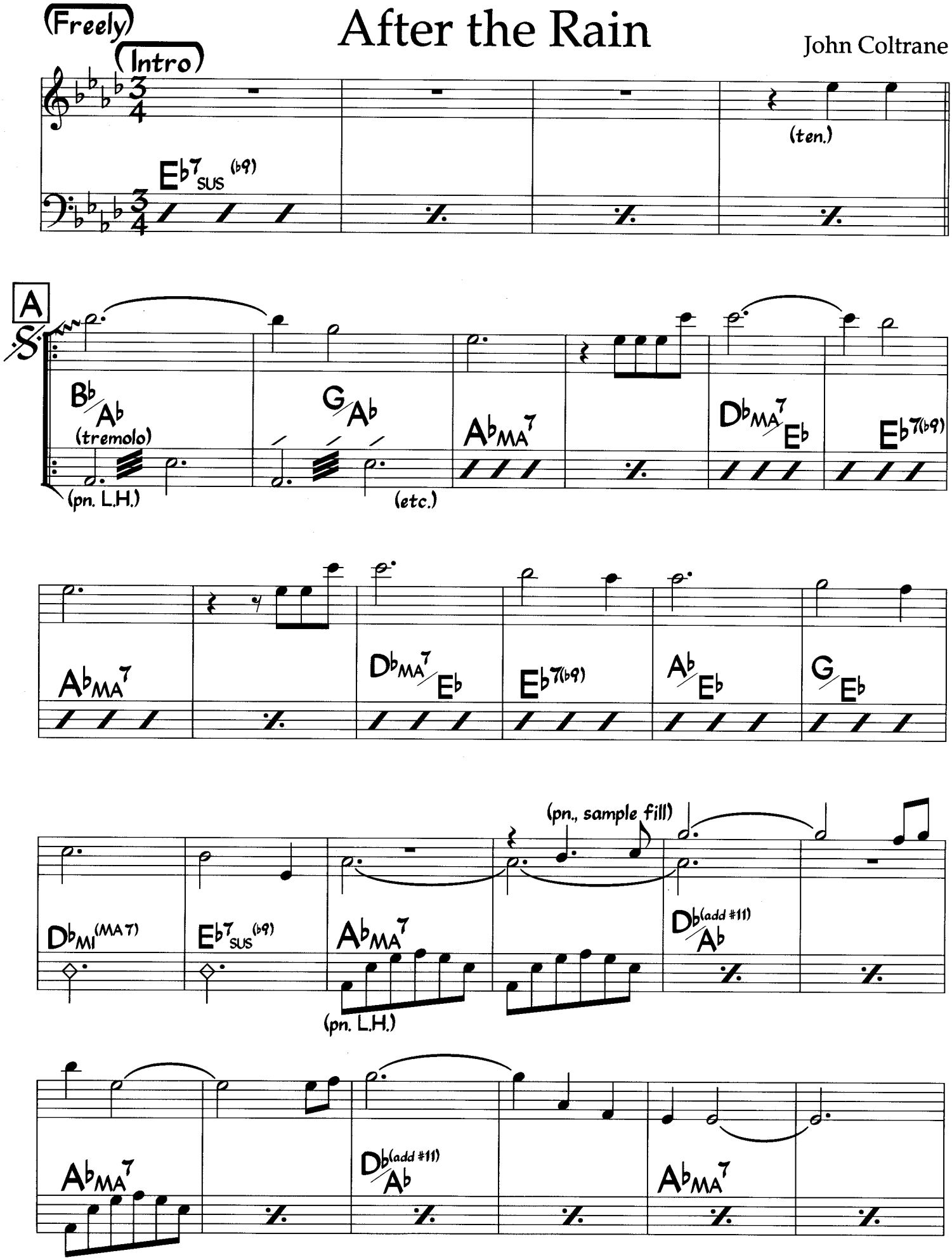
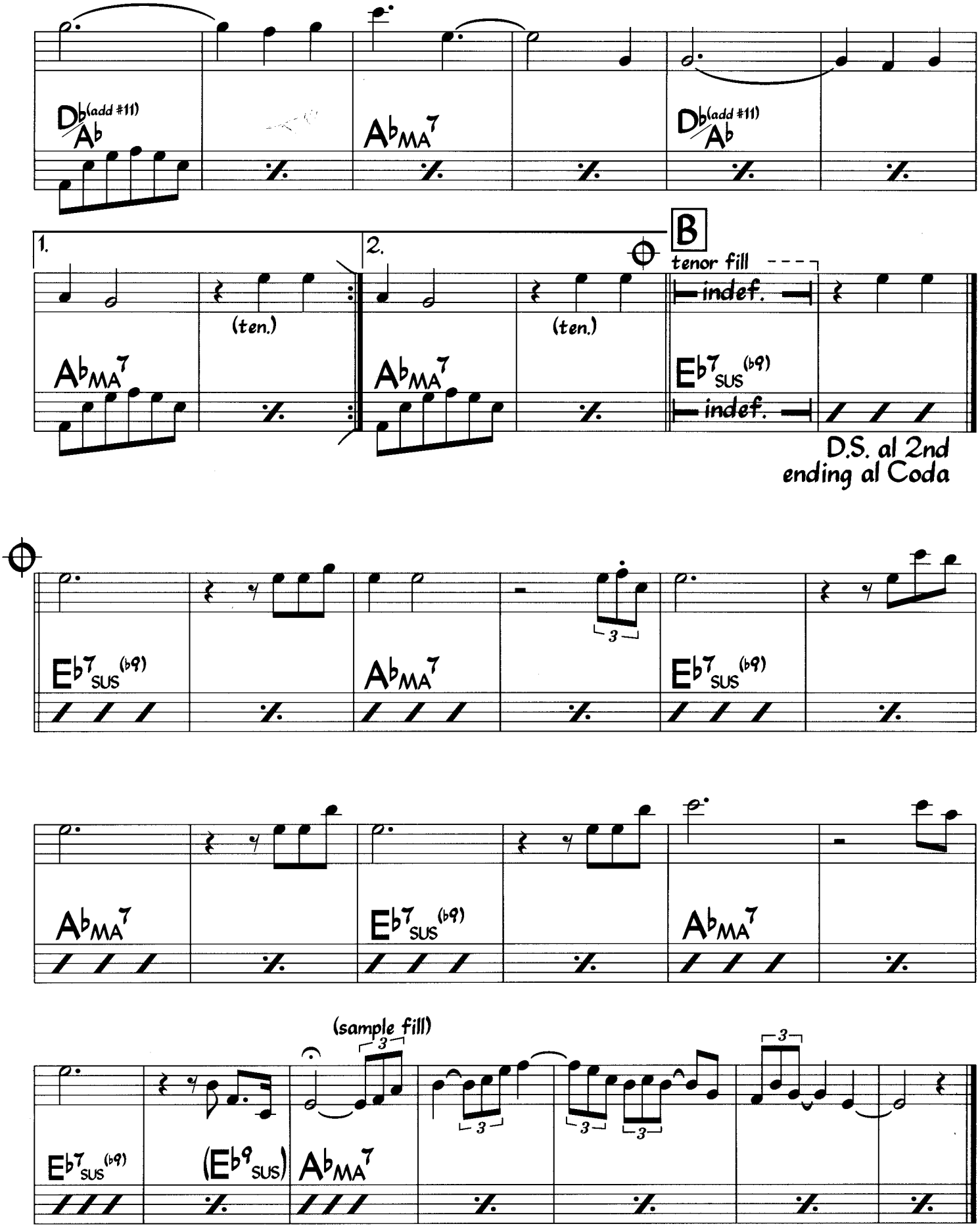


Piano L.H. may double much of bass line an octave lower than written for first 16 bars of A.
Head is played twice before & after solos.
Chords in parentheses are optional.

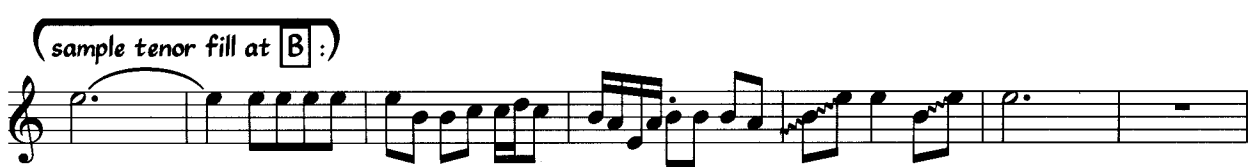
After the Rain

John Coltrane





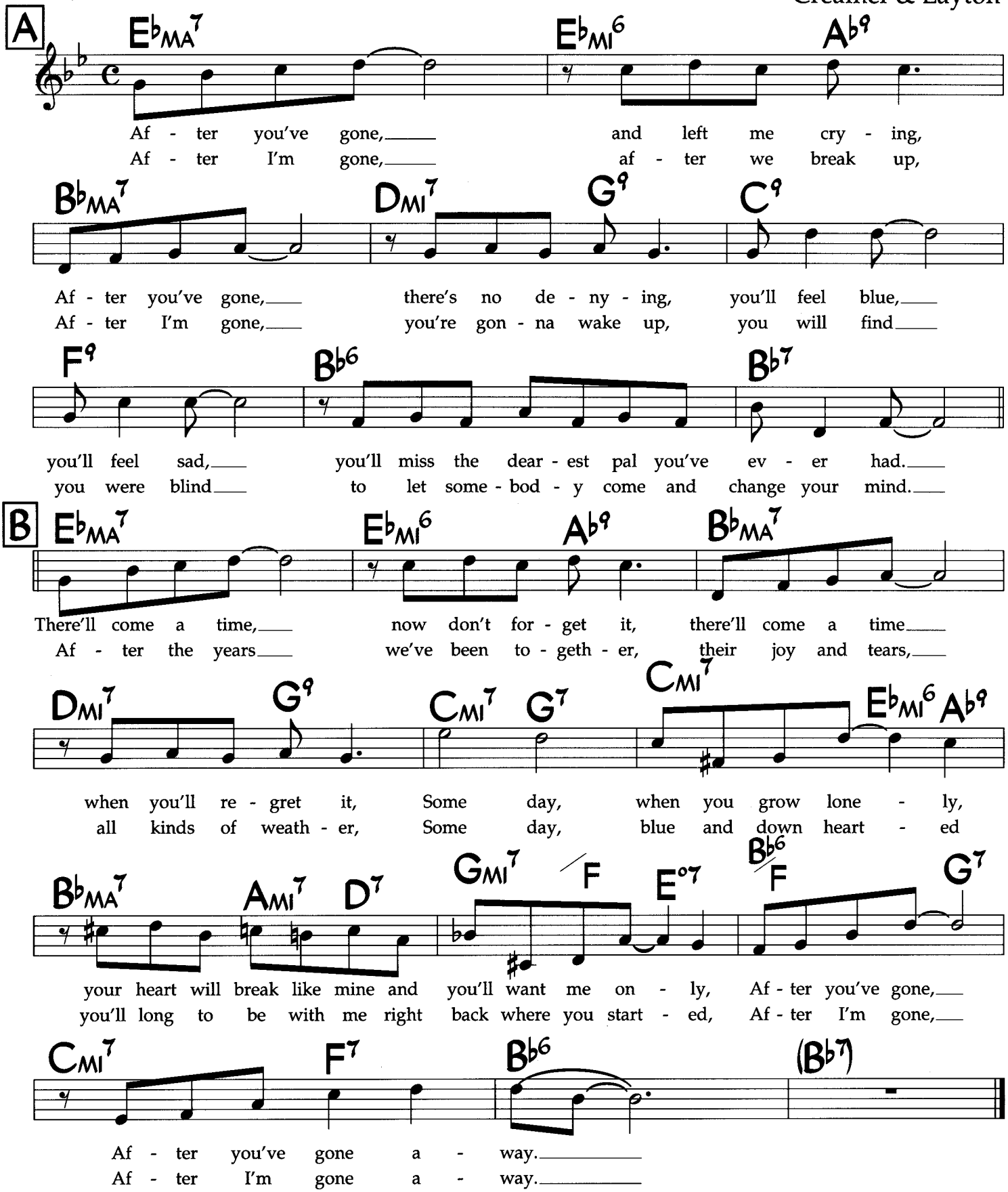
Tenor sounds one octave lower than written. Melody at A is played with variation on each repeat.
Tune is rubato throughout.



After You've Gone

Med. Ballad*

Creamer & Layton



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

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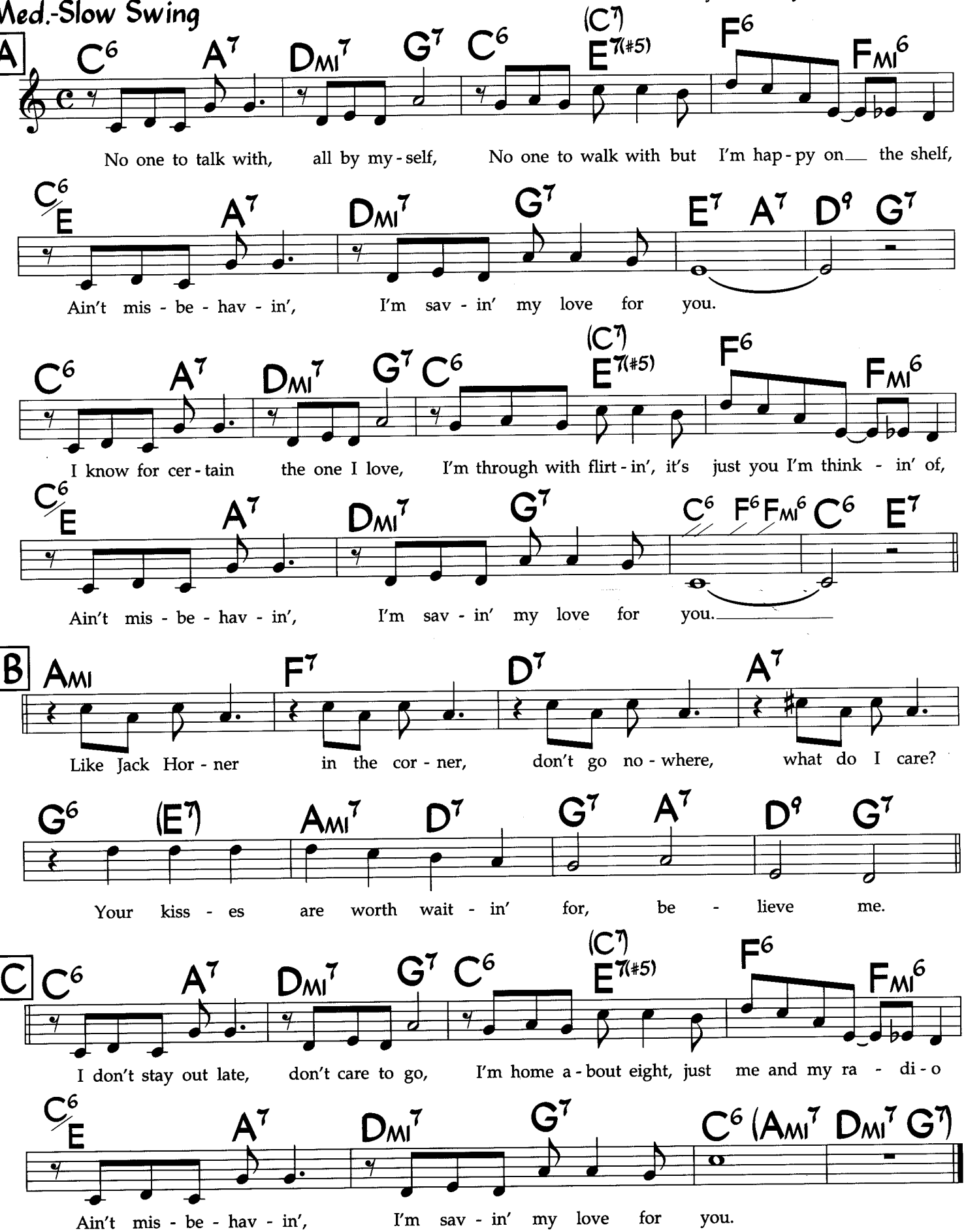
Ain't Misbehavin'

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

Med.-Slow Swing



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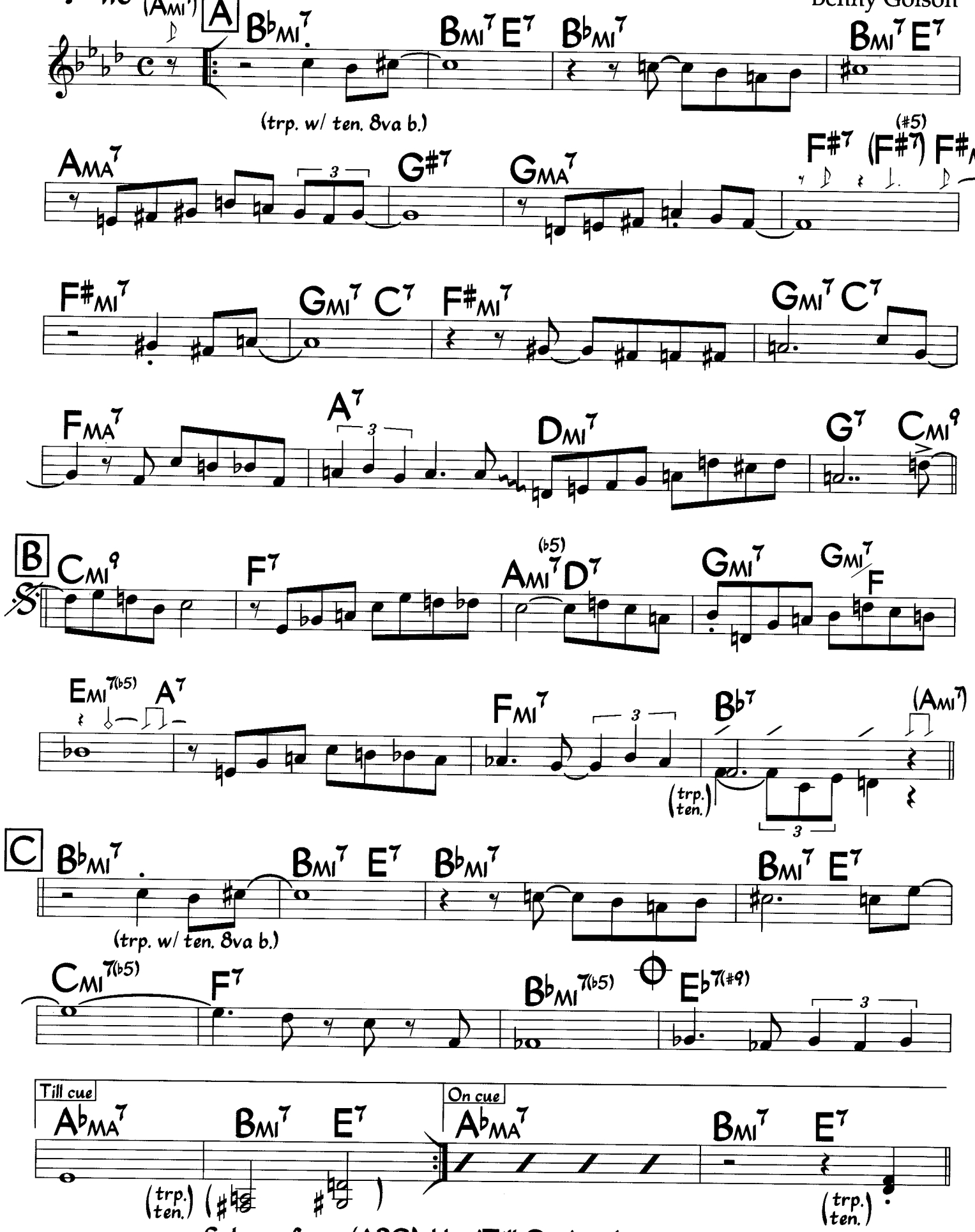
Along Came Betty

Med. Swing
♩ = 110

Benny Golson



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

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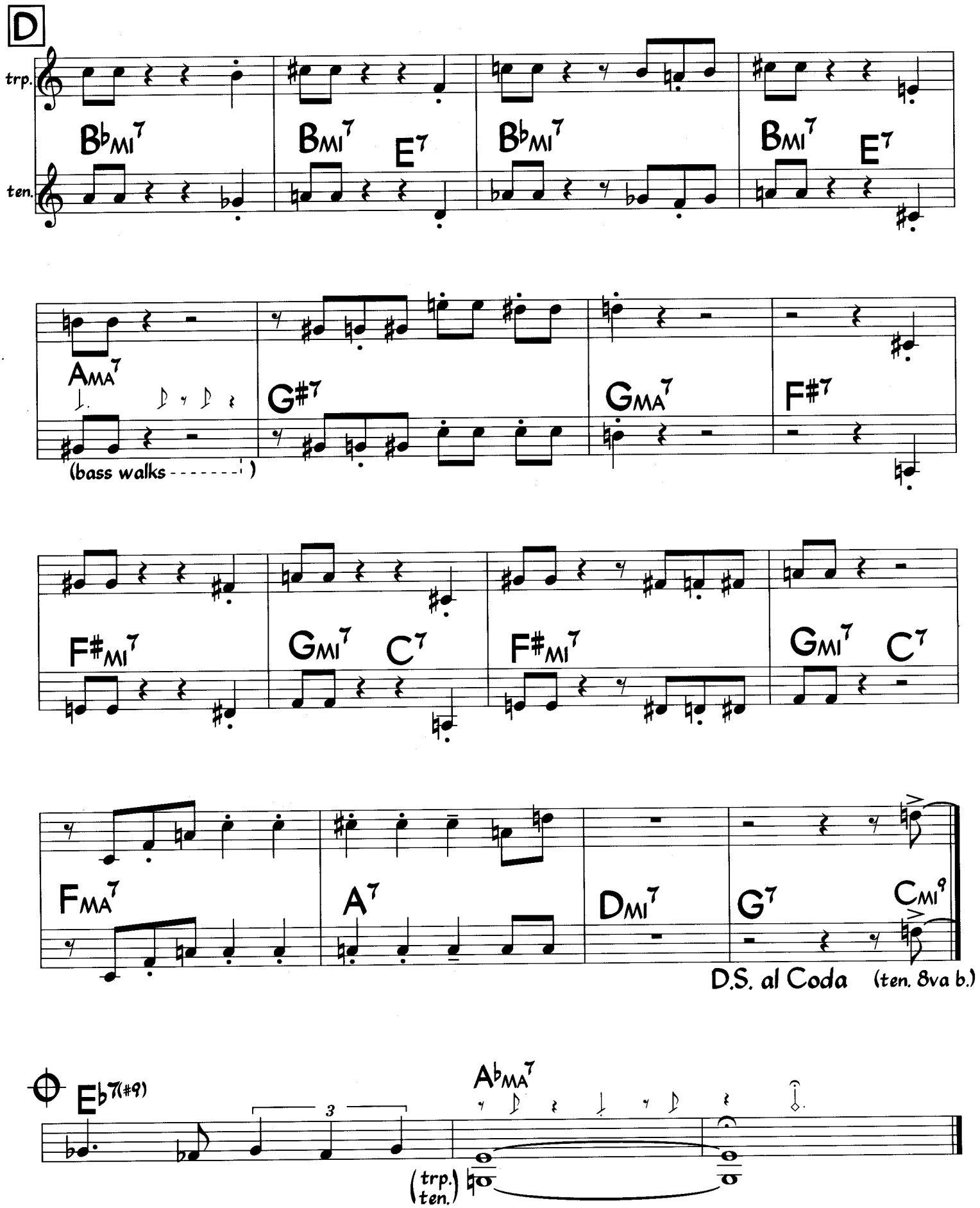


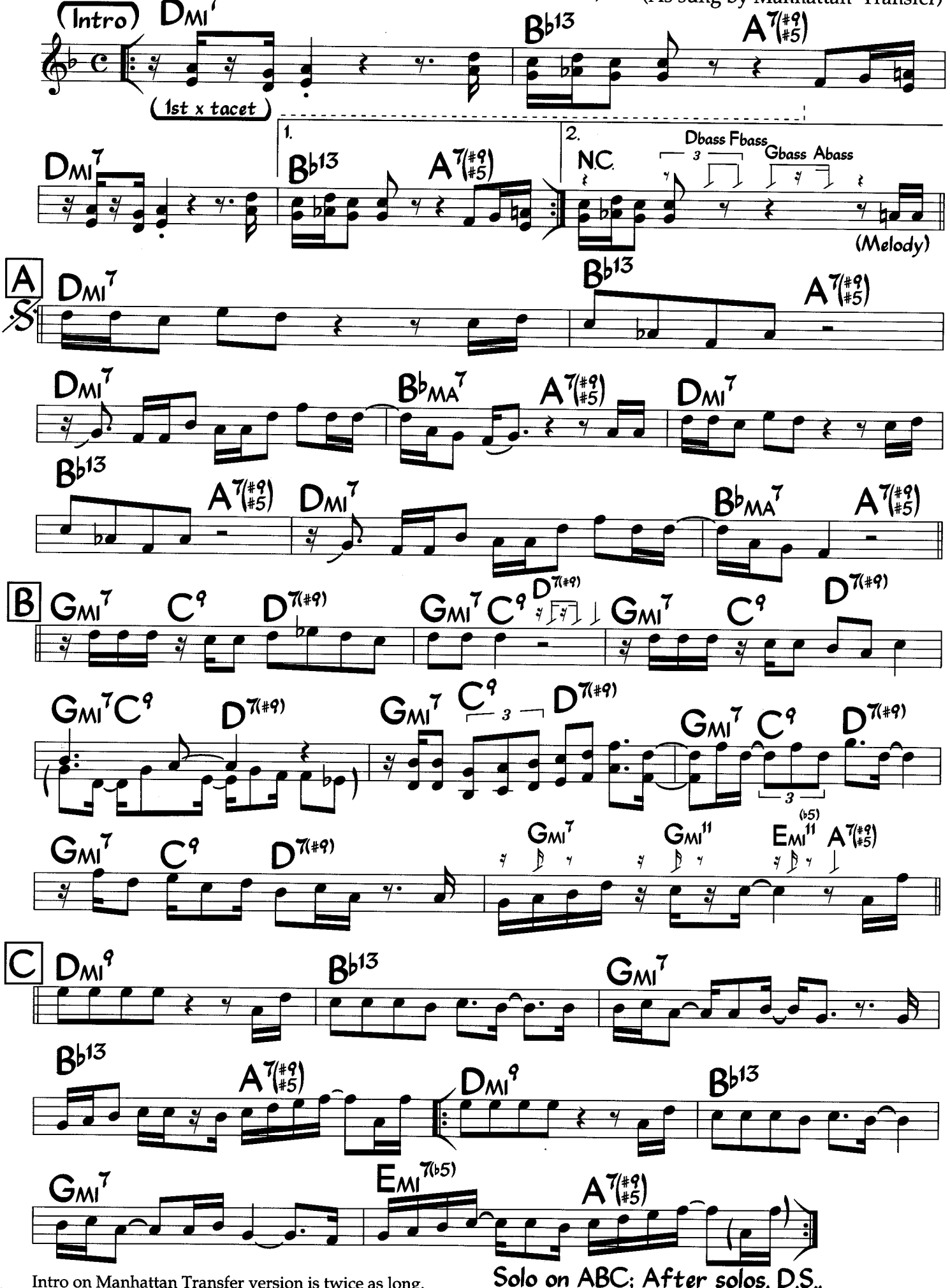
Chords in parentheses are used for the head only.
No kicks during solos. Piano lays out at A during solos.

ASA

(The Zoo Blues)

Djavan

(As sung by Manhattan Transfer)

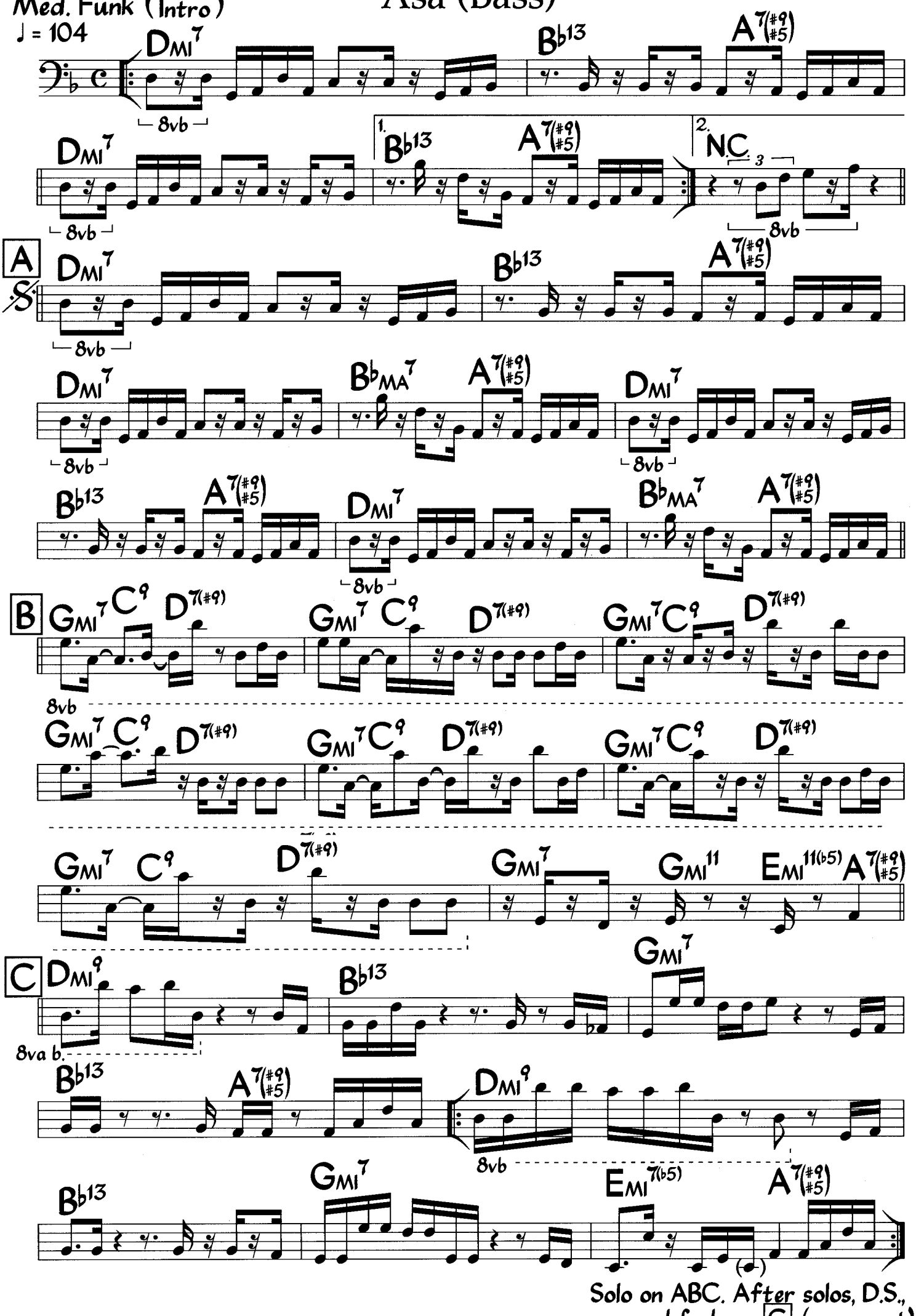


Intro on Manhattan Transfer version is twice as long.

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

Asa (Bass)

Med. Funk (Intro)
♩ = 104

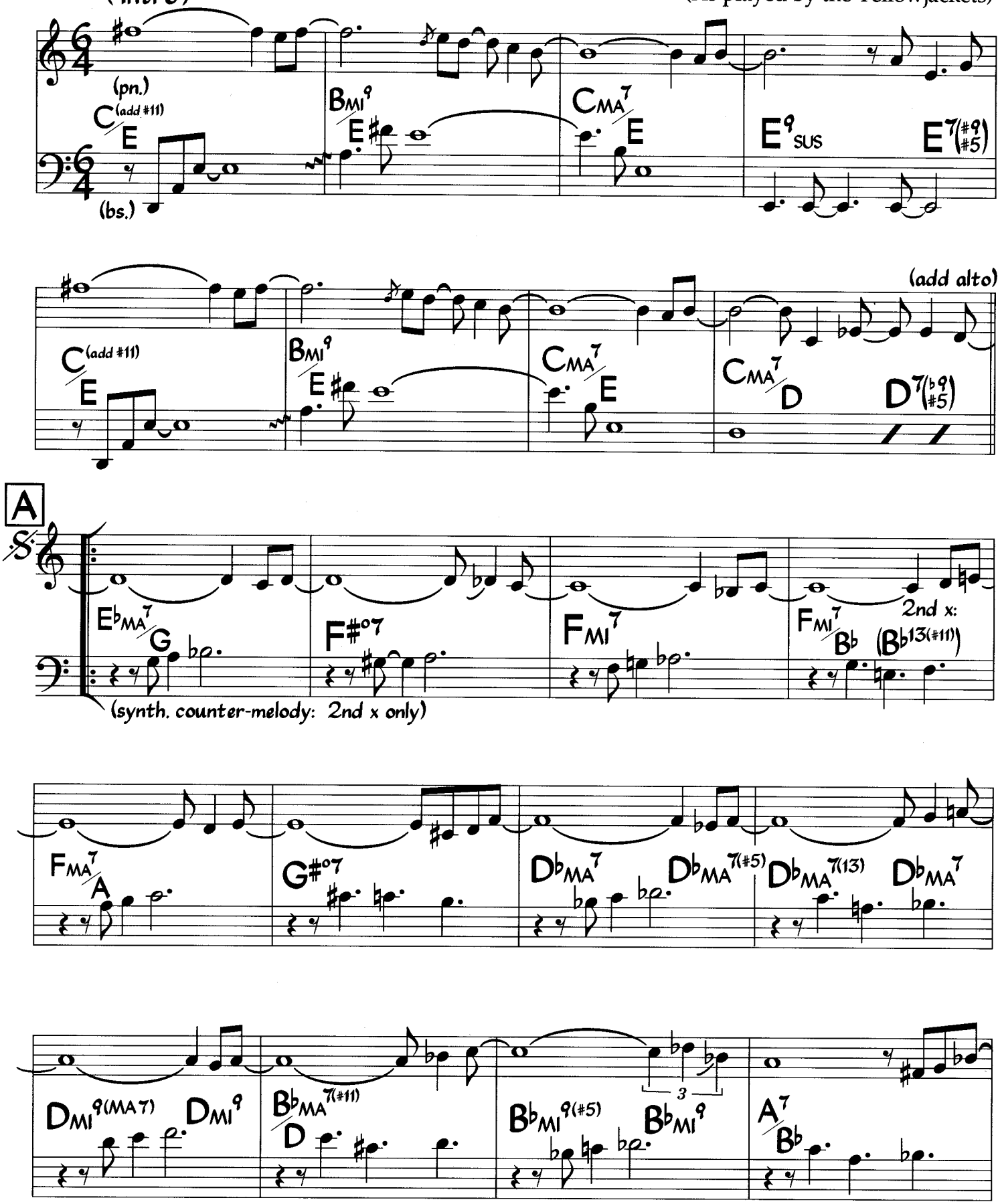


Solo on ABC. After solos, D.S., vamp and fade on C (no repeat)

Avancé

Russell Ferrante
(As played by the Yellowjackets)

Med. Bossa
♩ = 154 (Intro)



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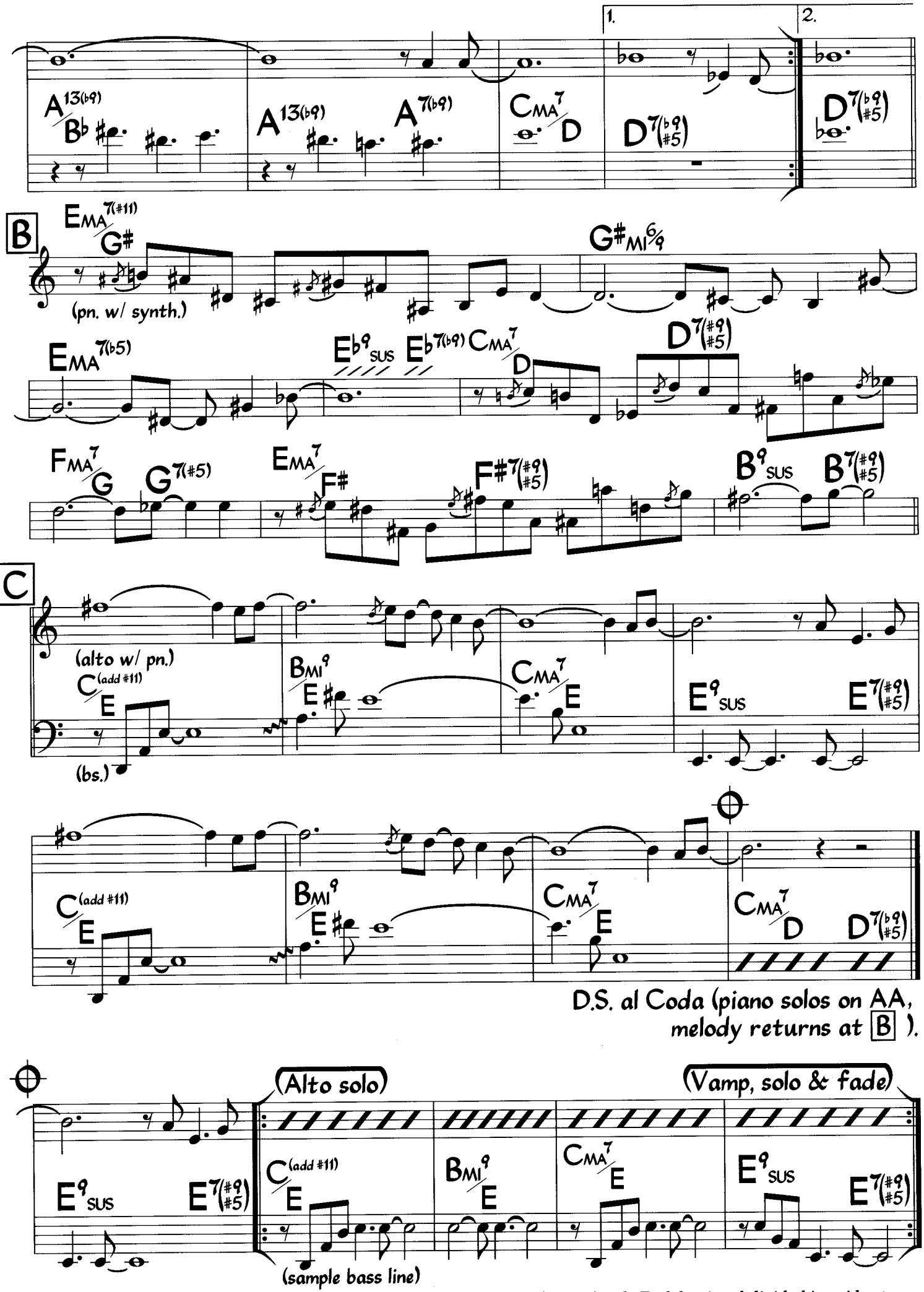
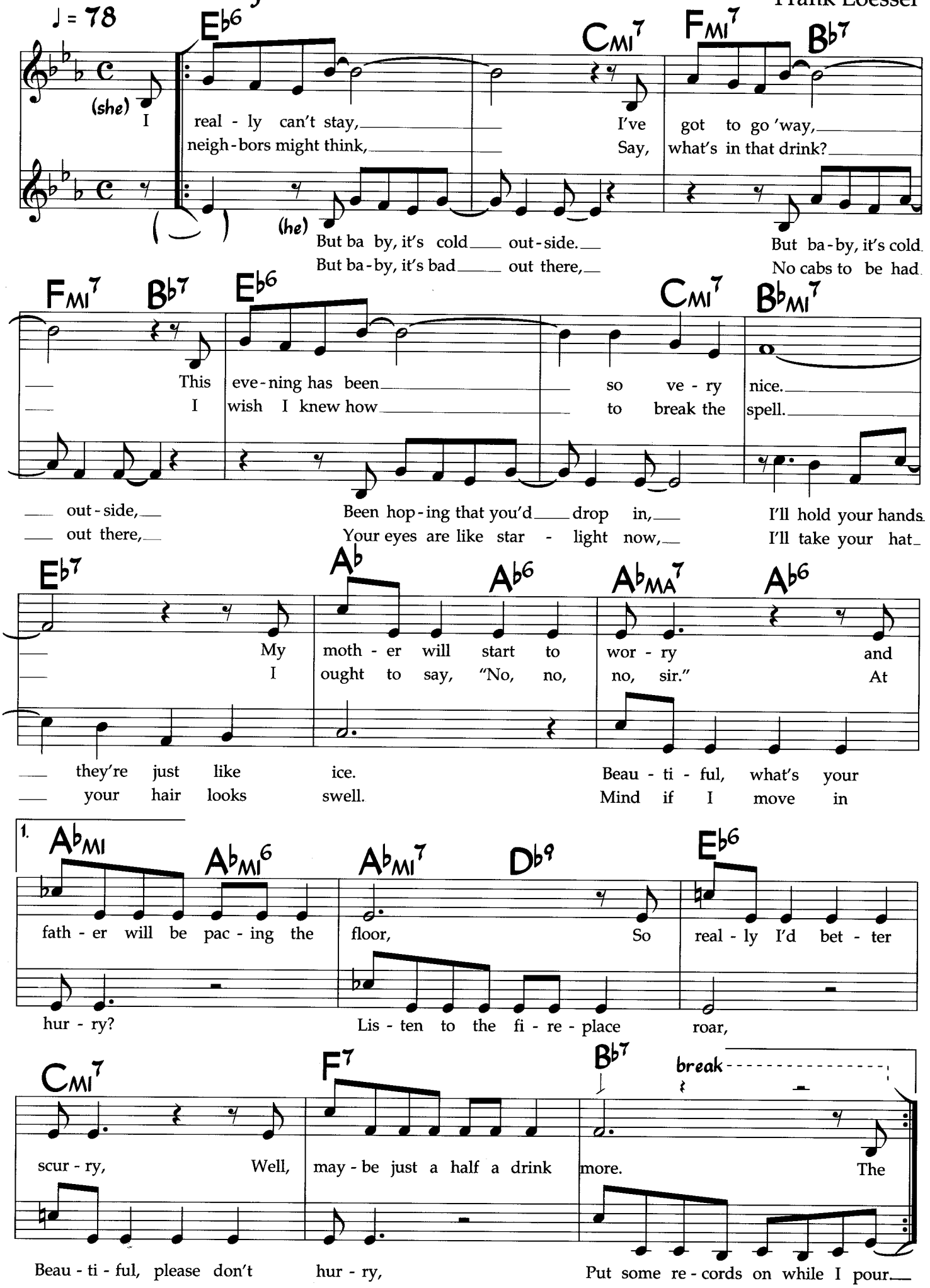


Pn. may double bass line at Intro and C. Alto doubles melody at B for out head. Each bar is subdivided into 4 beats + 2 beats. Sample pn. comp rhythm at A:

Baby, It's Cold Outside

Medium Slow Swing

Frank Loesser



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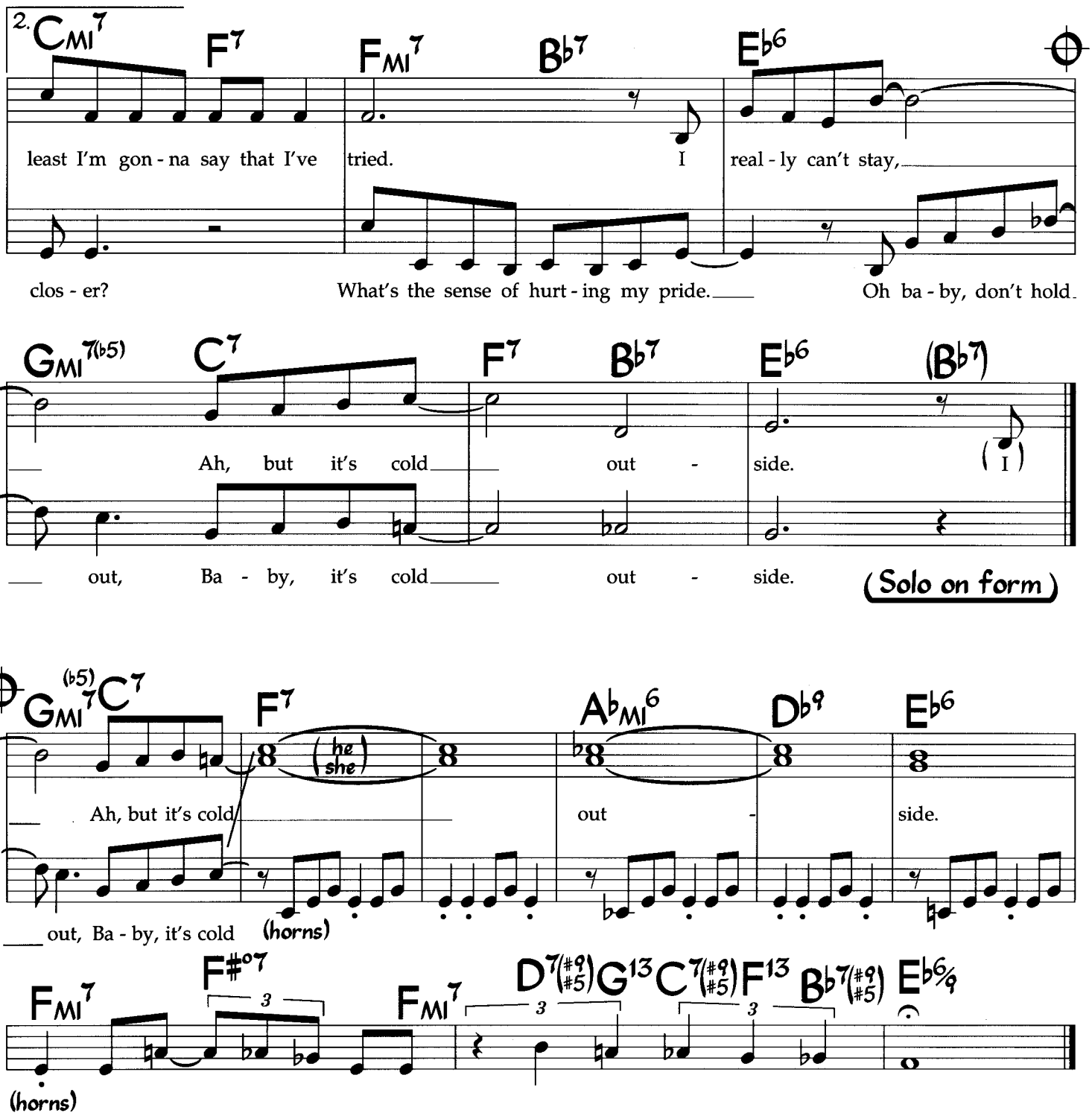


Lyric for second verse:

She

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.

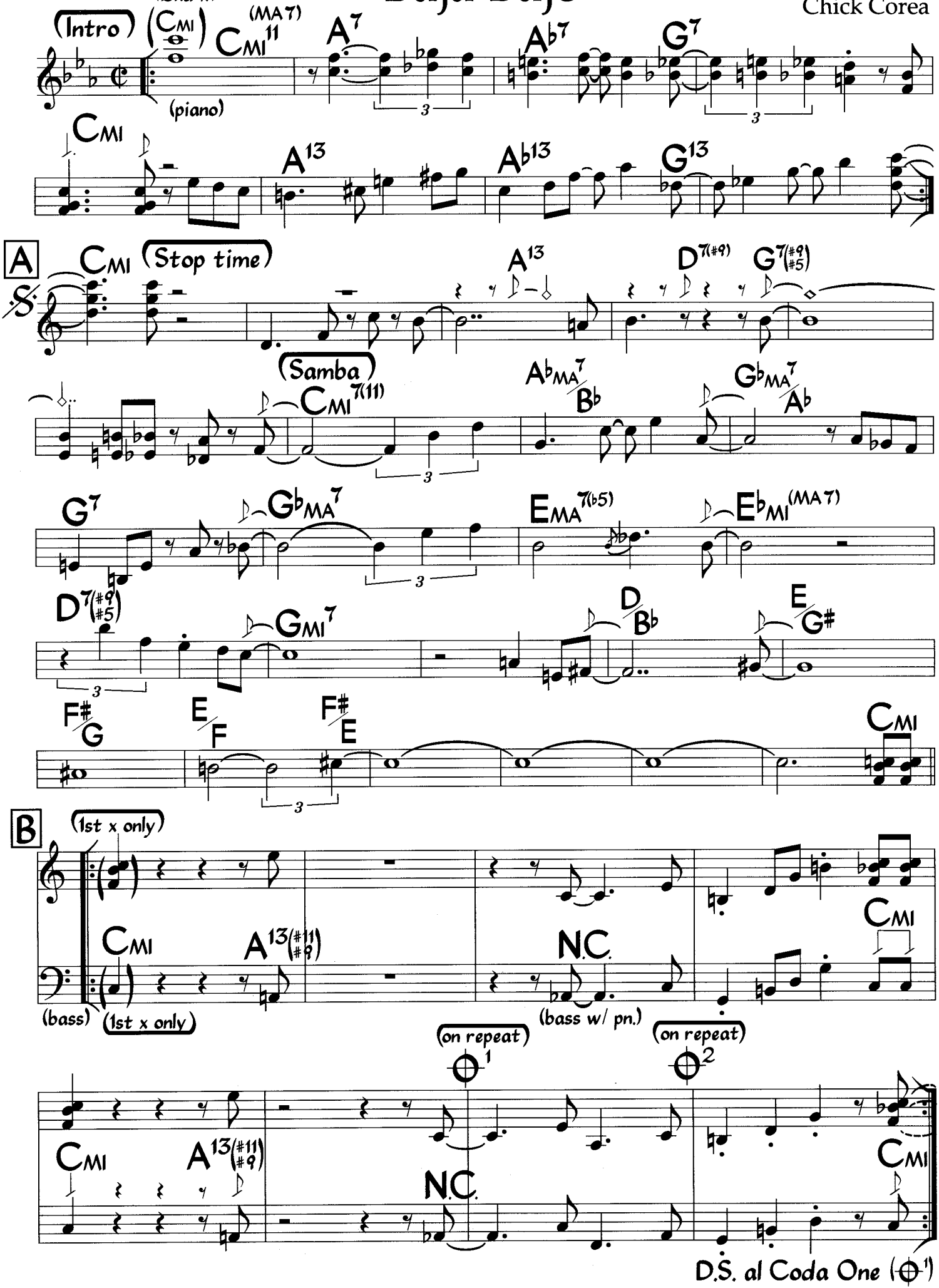
He

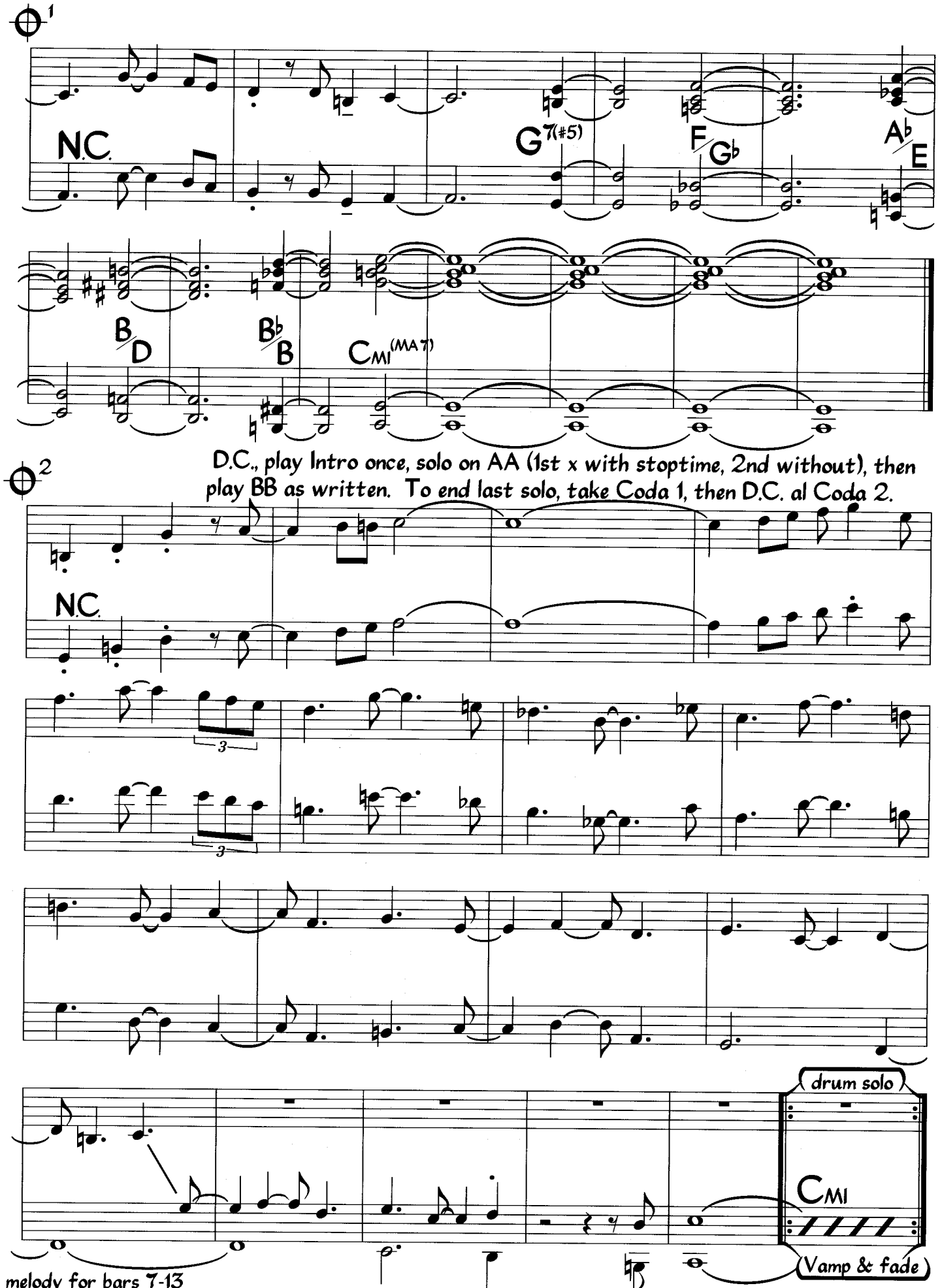
But baby it's cold outside,
But baby, it's cold outside,
How lucky that you dropped in,
Look out the window at that storm.
Gosh, your lips look delicious,
Waves upon a tropical shore,
Gosh, your lips are delicious,
Never such a blizzard before.
But baby, you'd freeze out there,
It's up to your knees 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



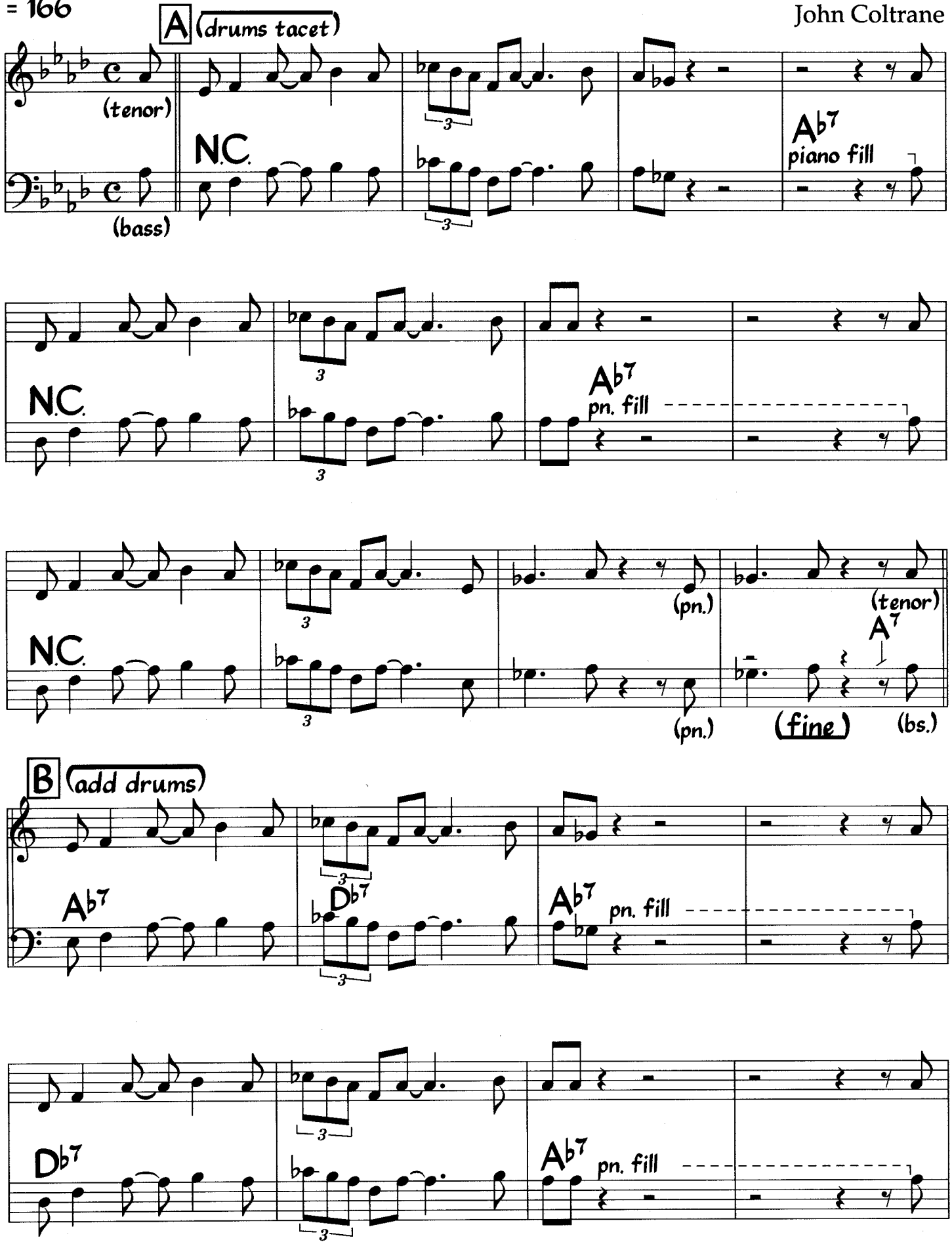


A13 and D7(#9) chords (bars 3 & 4 of A) fall on beat 1 during 2nd A of each solo. Intro is only repeated at the very beginning. Drums fill space.

Bass Blues

Med. Swing
♩ = 166

John Coltrane



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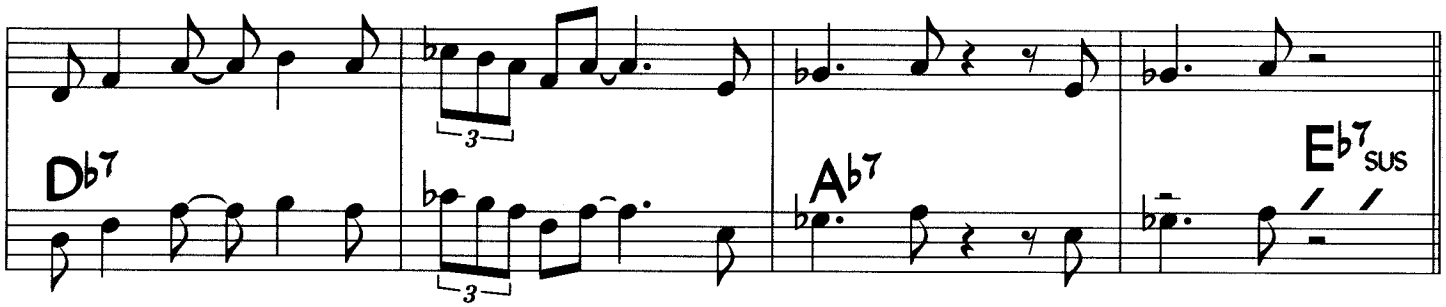
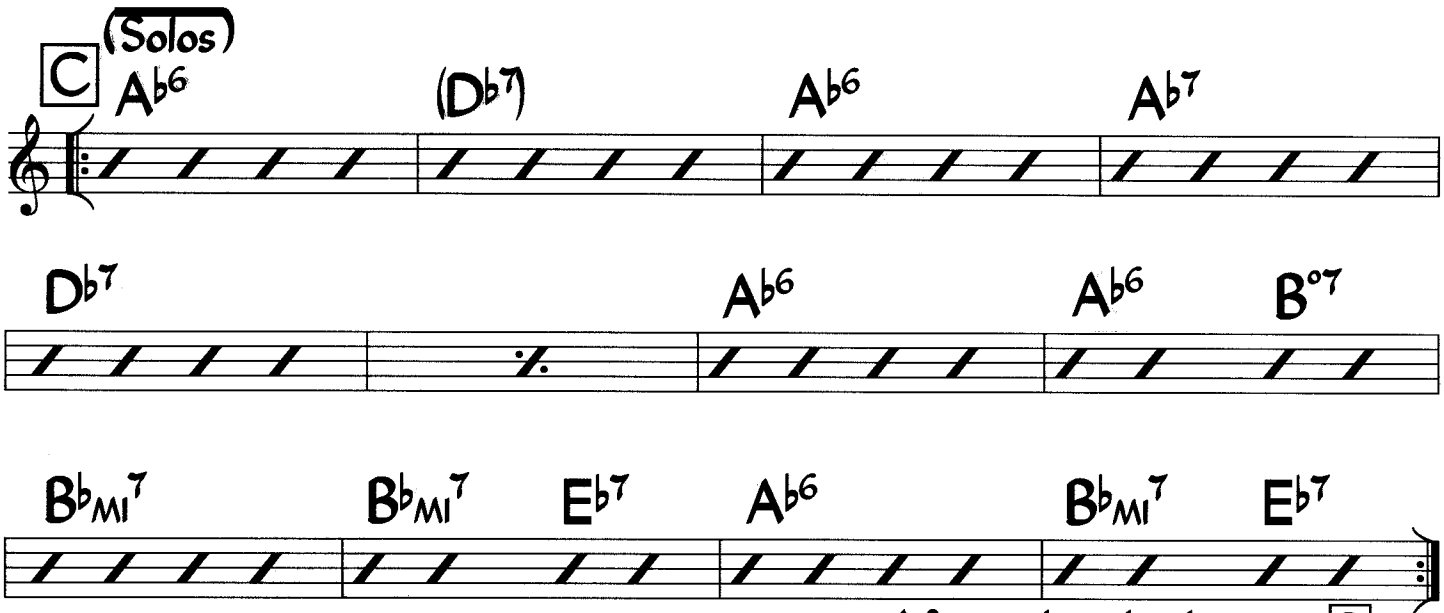




After solos, play letter B first, followed by letter A.

Tenor sounds one octave lower than written.

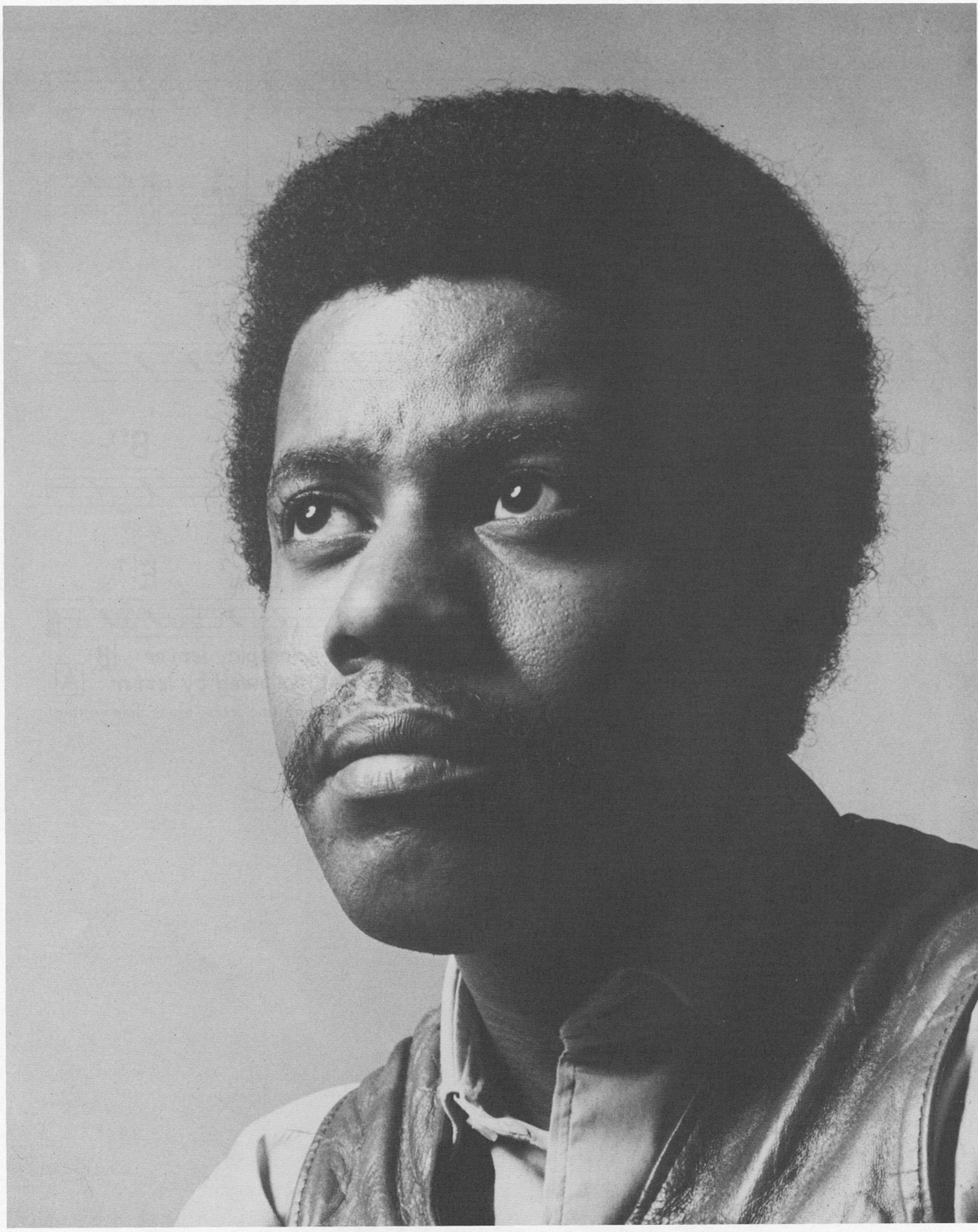
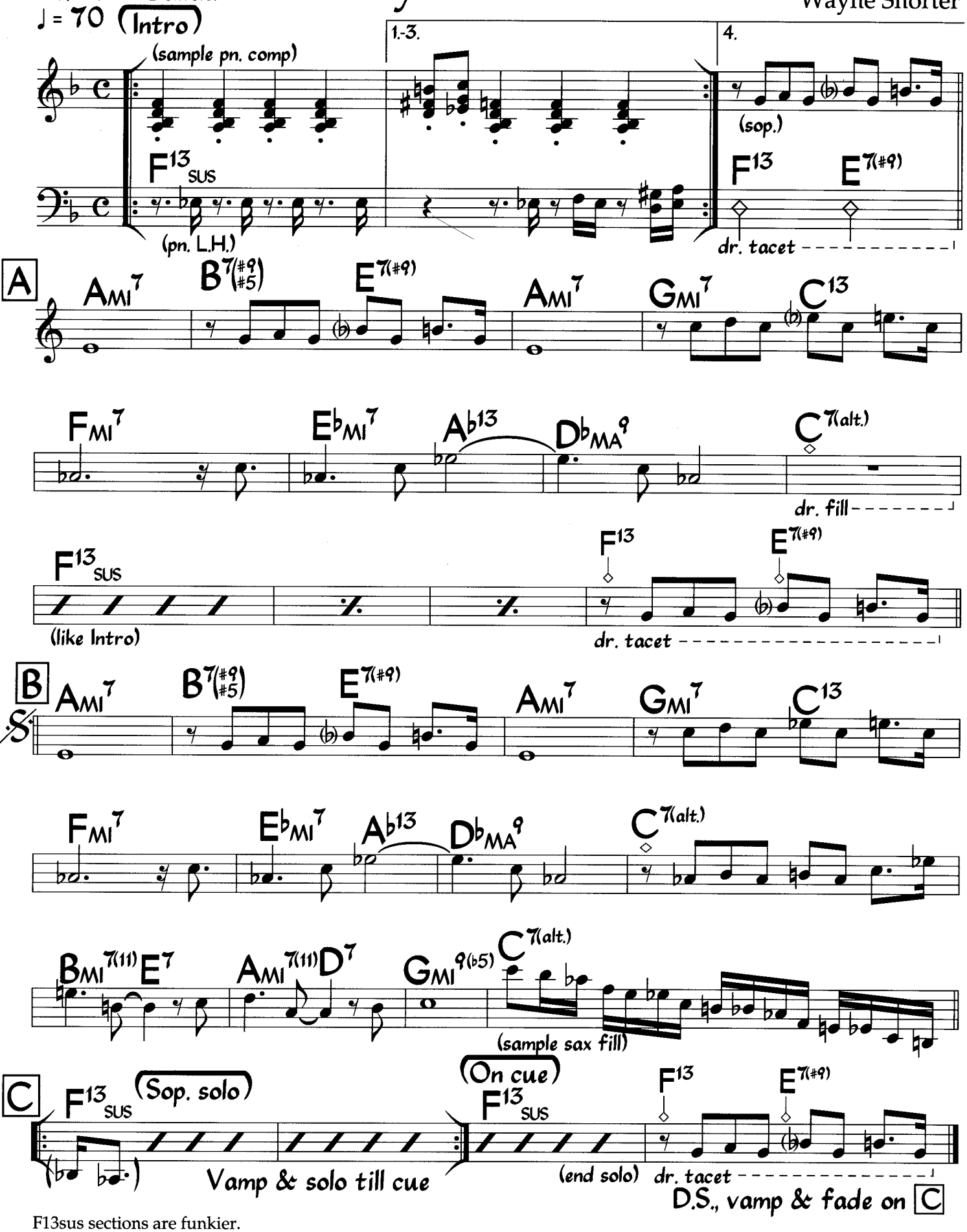


Photo by Chuck Stewart

WAYNE SHORTER

Beauty and the Beast

Wayne Shorter



F13sus sections are funkier.
Melodic rhythm is freely interpreted.

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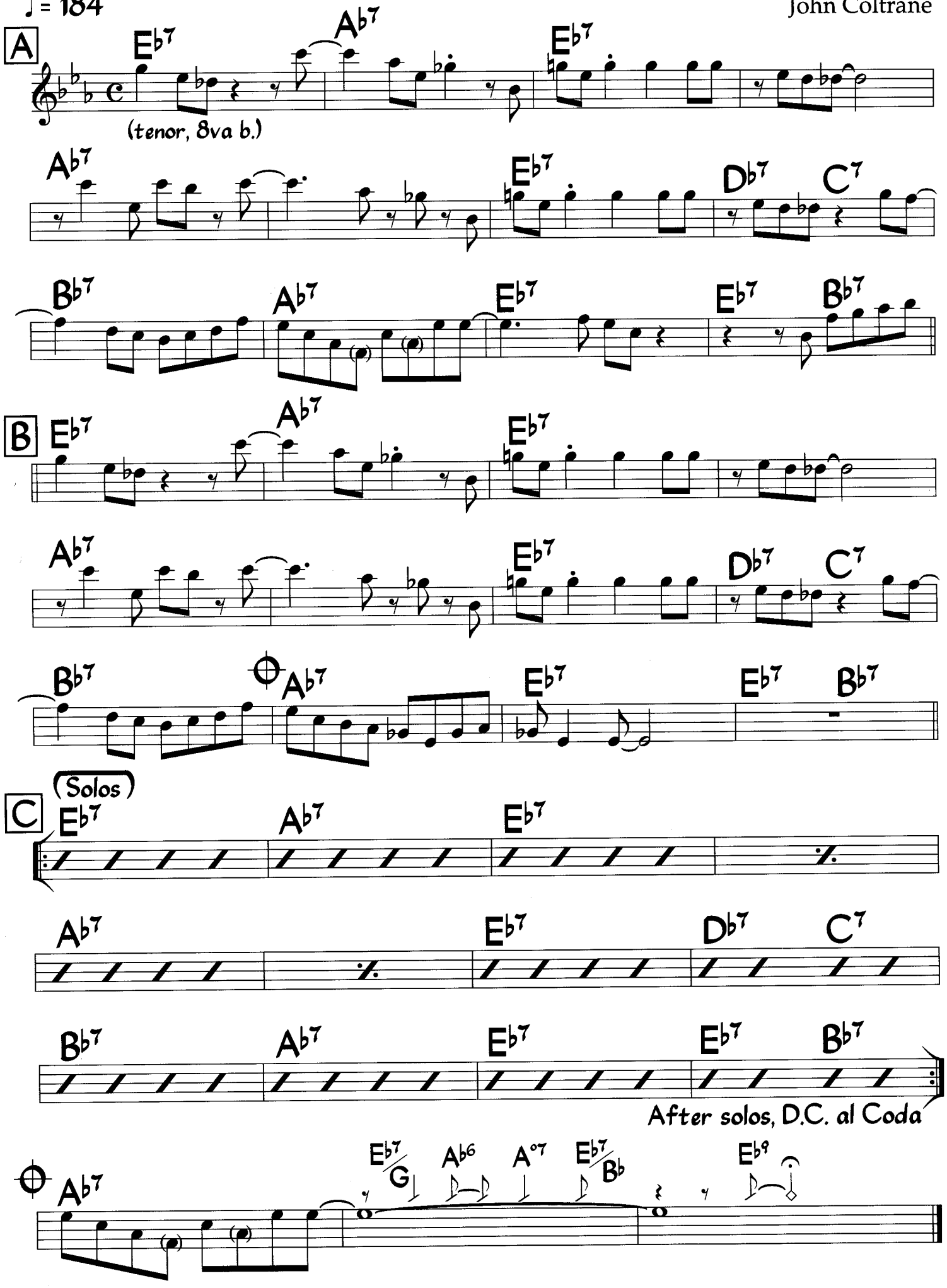
Bessie's Blues

Med. Swing
♩ = 184

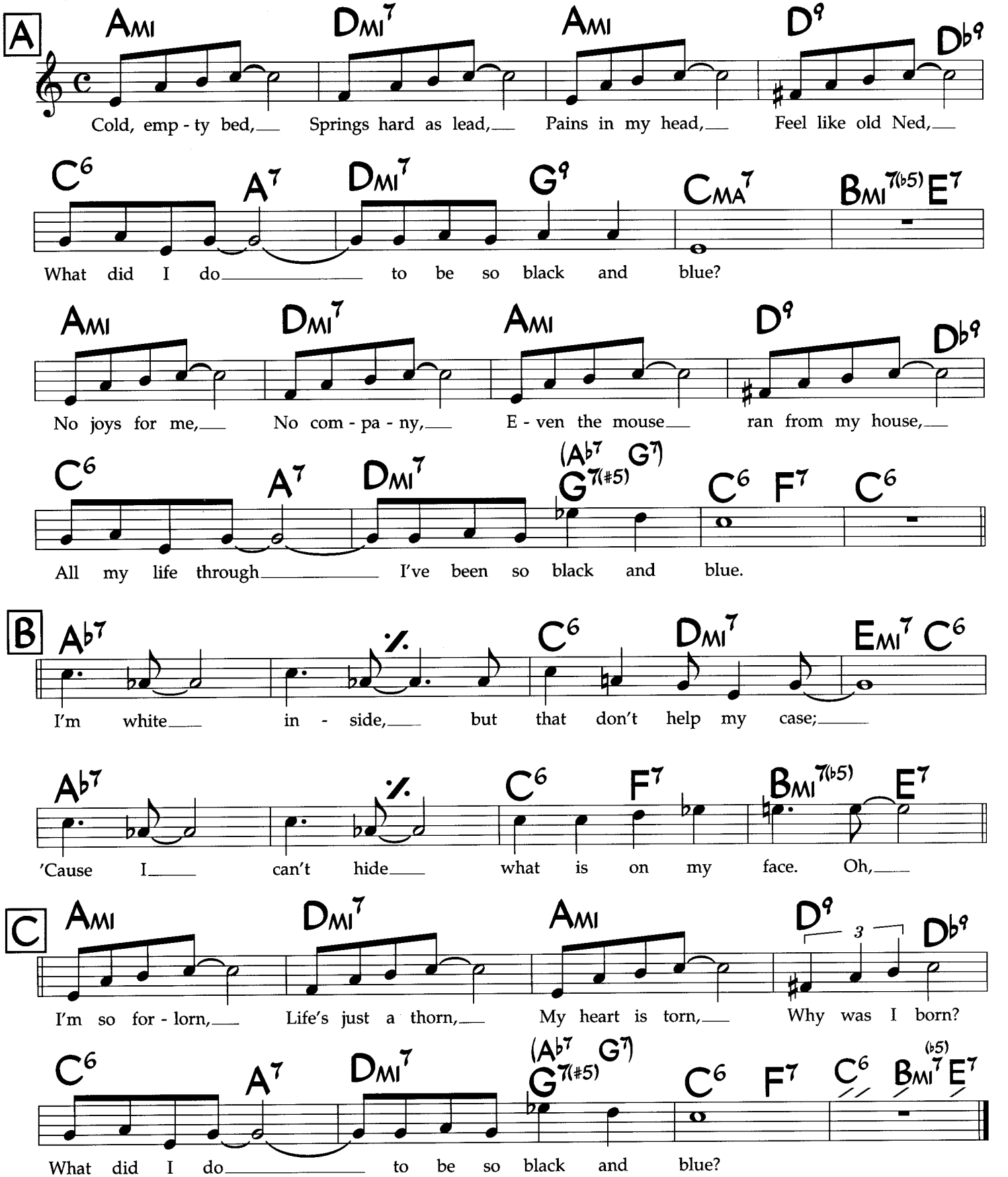
John Coltrane



Black and Blue

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

Med. Ballad



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?

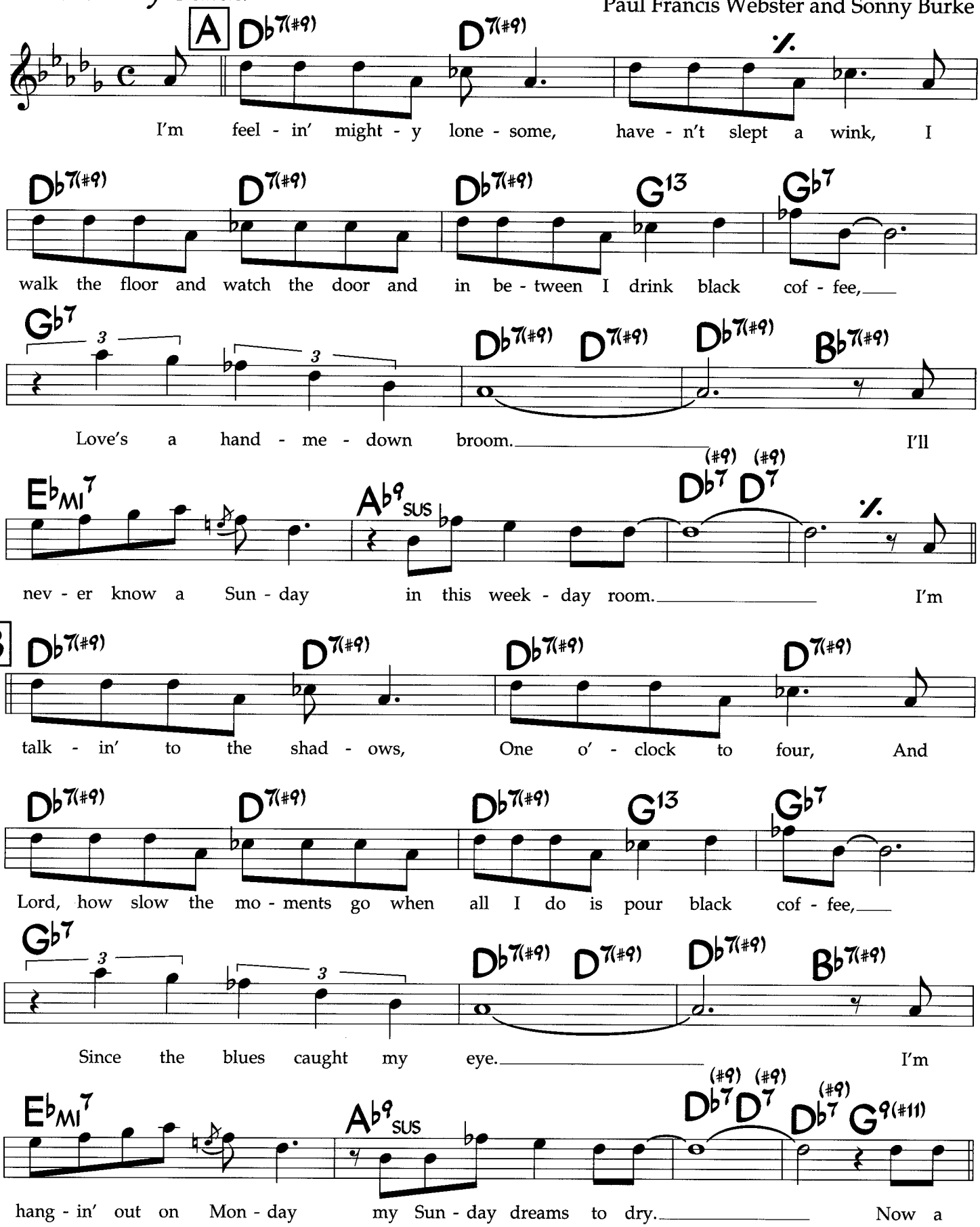
How sad I am, each day I feel worse,
My mark of being dark seems to be a curse.

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



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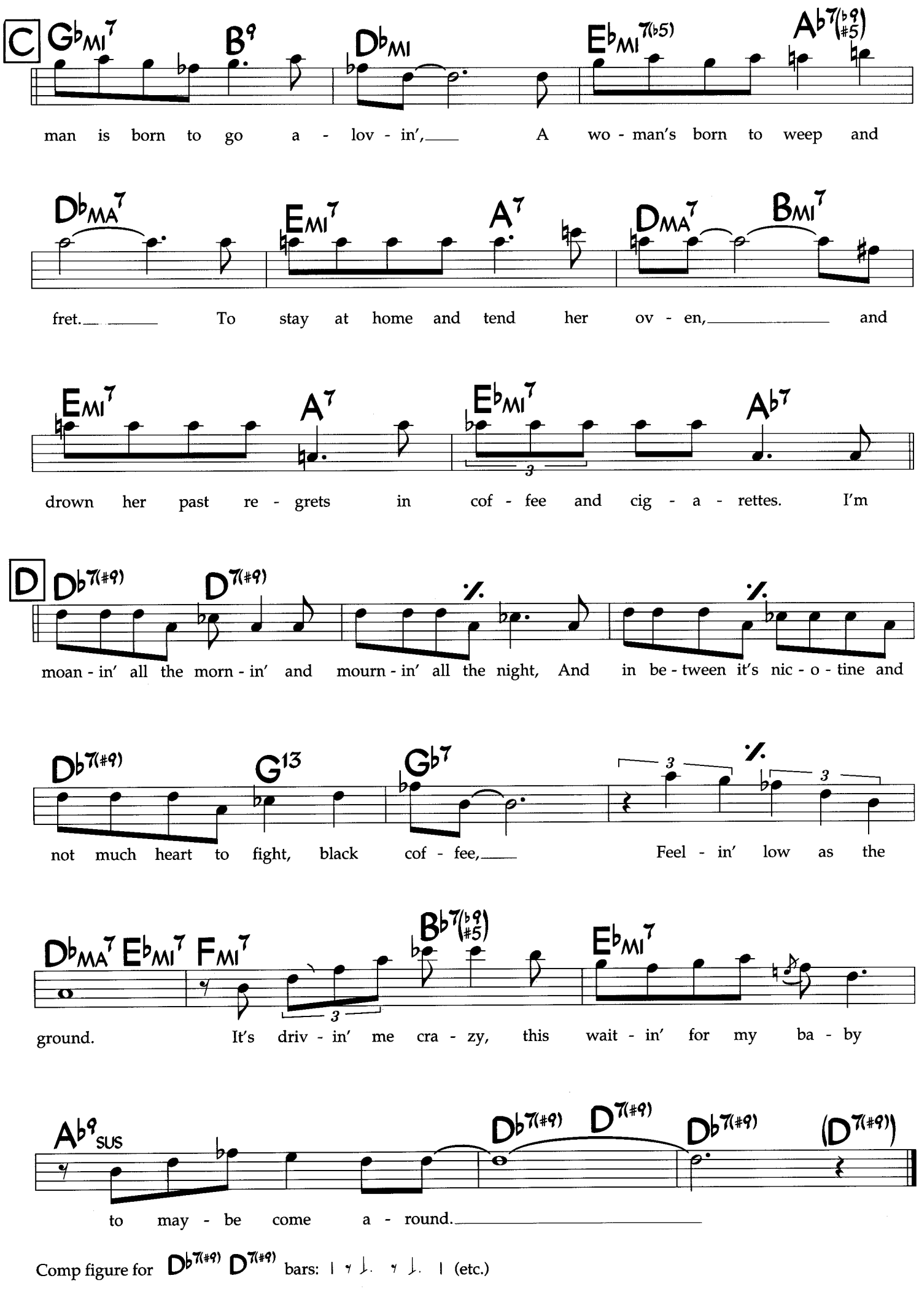

C
Gb MI7
B9
Db MI
Eb MI7(b5)
Ab7(b9 #5)
man is born to go a - lov - in', A wo - man's born to weep and
Db MA7
Em7
A7
D MA7
B MI7
fret. To stay at home and tend her ov - en, and
Em7
A7
Eb MI7
Ab7
3
drown her past re - grets in cof - fee and cig - a - rettes. I'm
D
Db7(#9)
D7(#9)
%
%
moan - in' all the morn - in' and mourn - in' all the night, And in be - tween it's nic - o - tine and
Db7(#9)
G13
Gb7
3
3
%
not much heart to fight, black cof - fee, Feel - in' low as the
Db MA7
Eb MI7
Fm7
Bb7(b9 #5)
Eb MI7
3
ground. It's driv - in' me cra - zy, this wait - in' for my ba - by
Ab9 SUS
Db7(#9)
D7(#9)
Db7(#9)
(D7(#9))
to may - be come a - round.
Comp figure for Db7(#9) D7(#9) bars: 1 & 2. & 3. 4 (etc.)

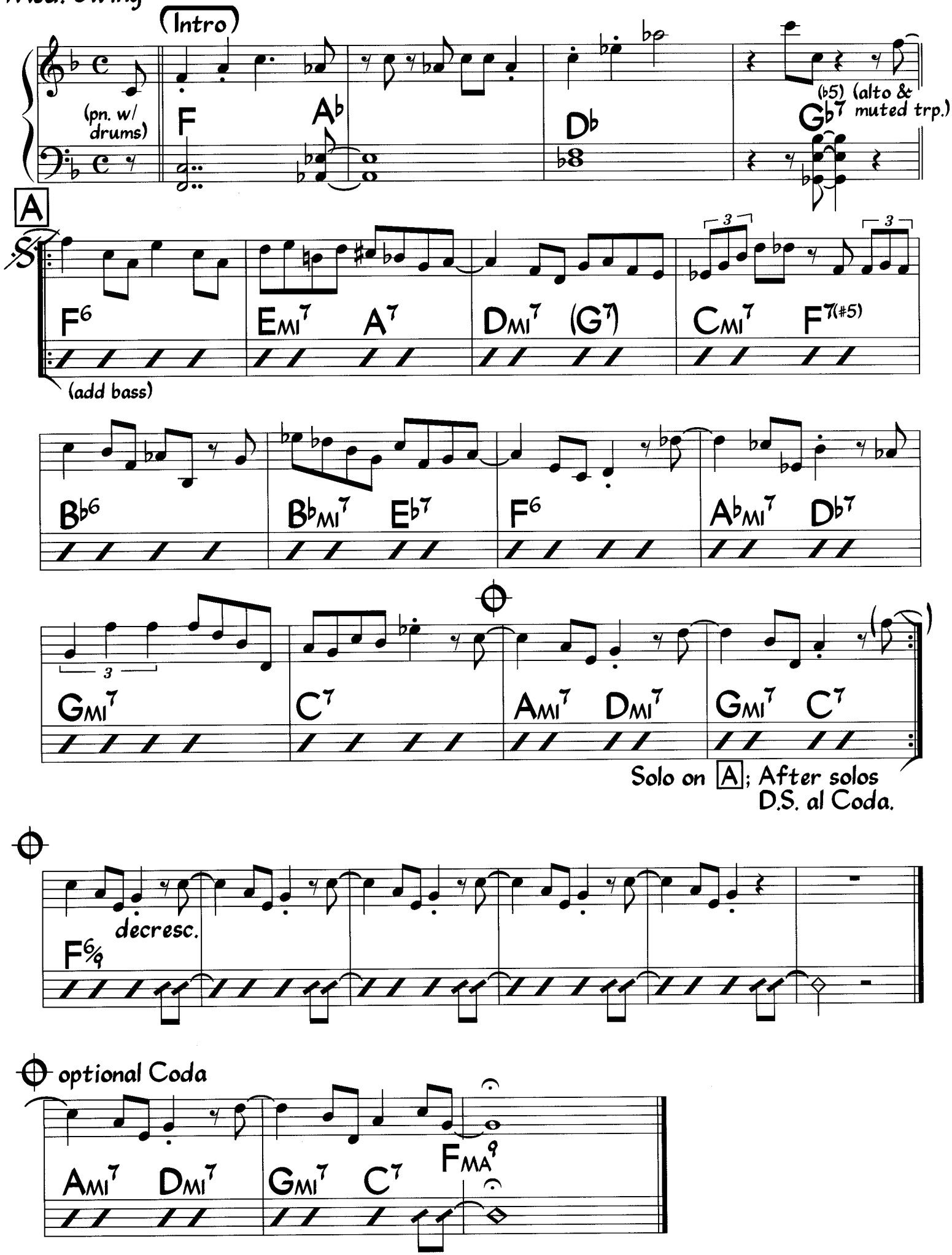
Photo by Herman Leonard

CHARLIE PARKER

Blues For Alice

Charlie Parker

Med. Swing



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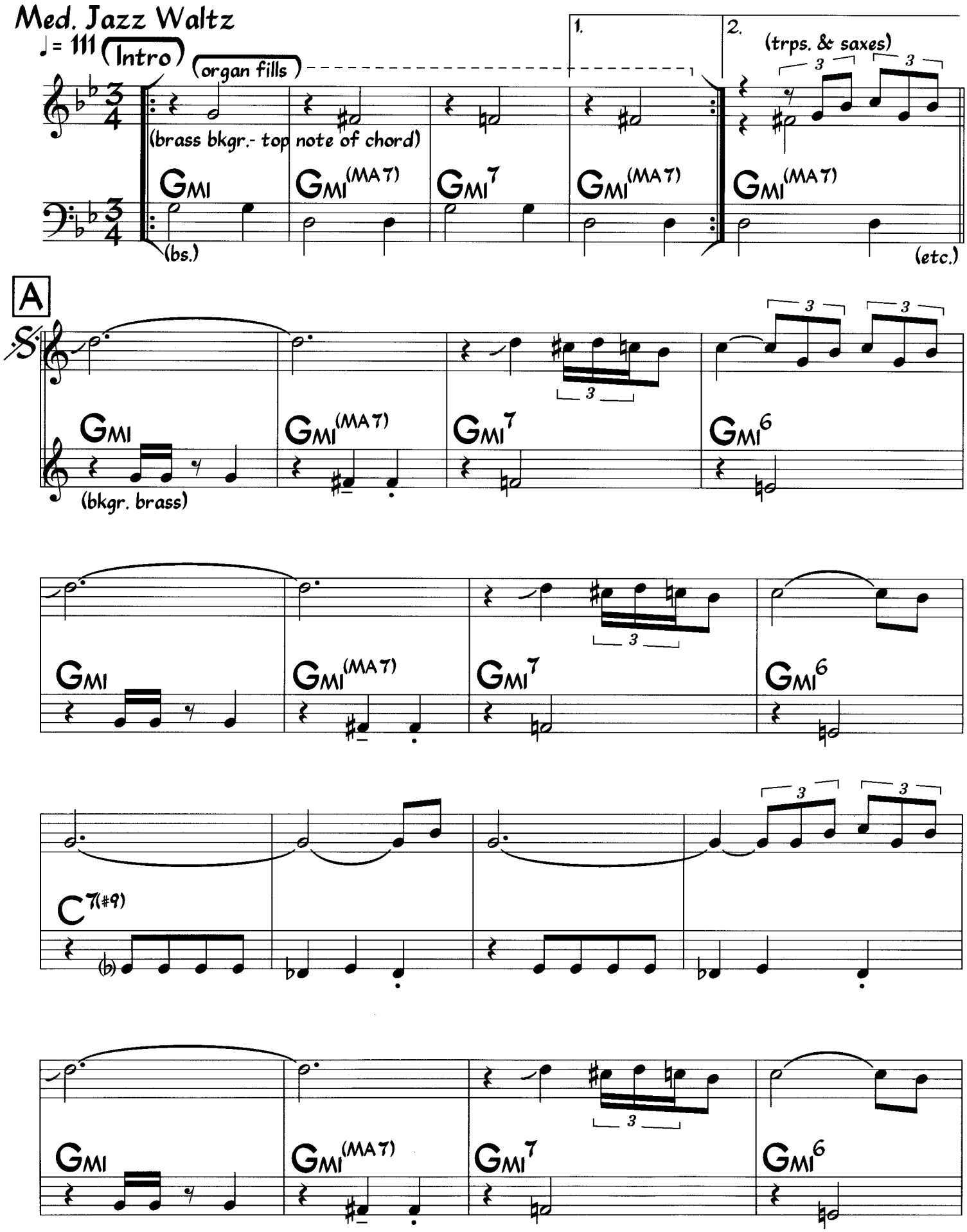
Blues for Yna Yna

Gerald Wilson



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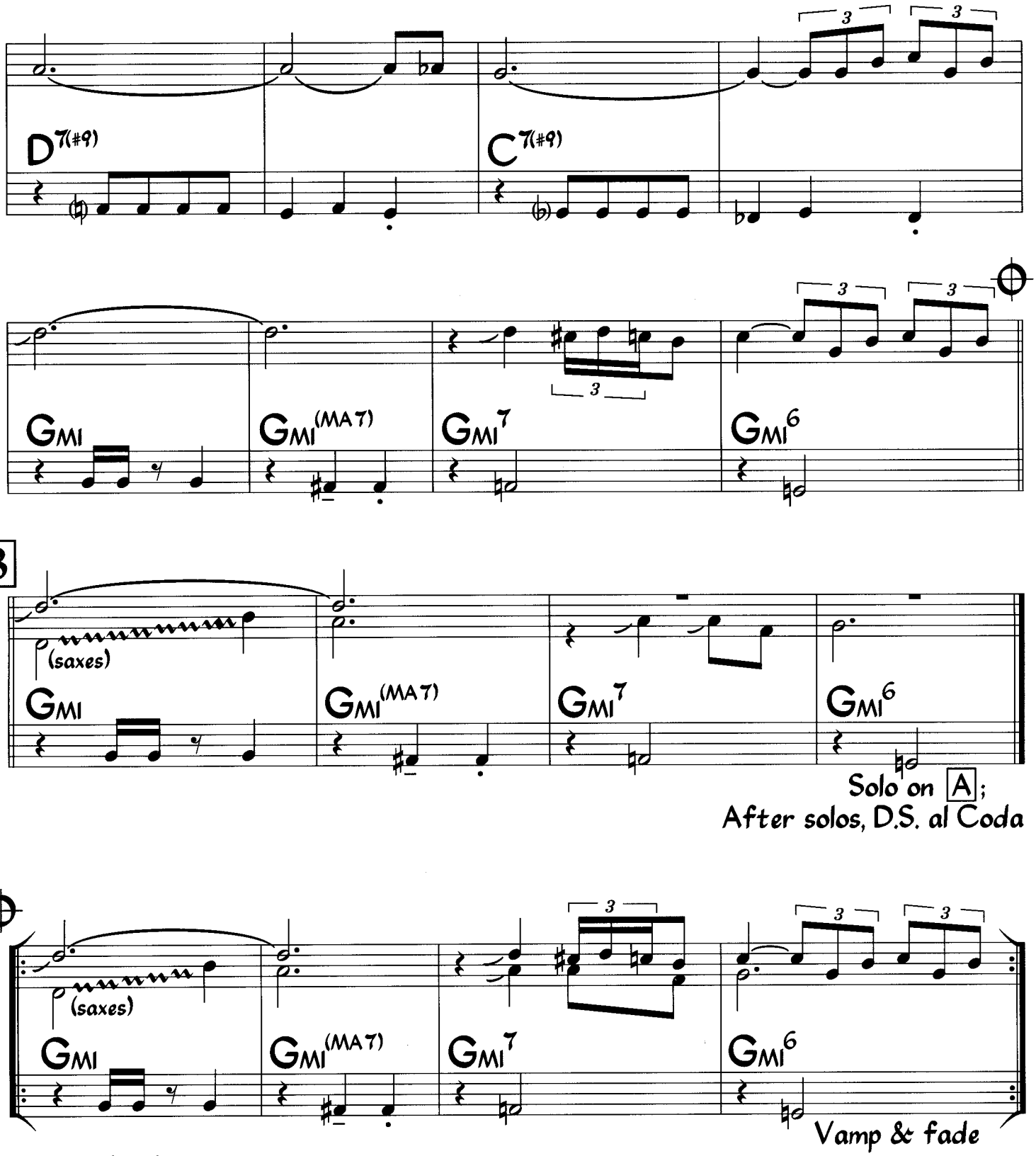
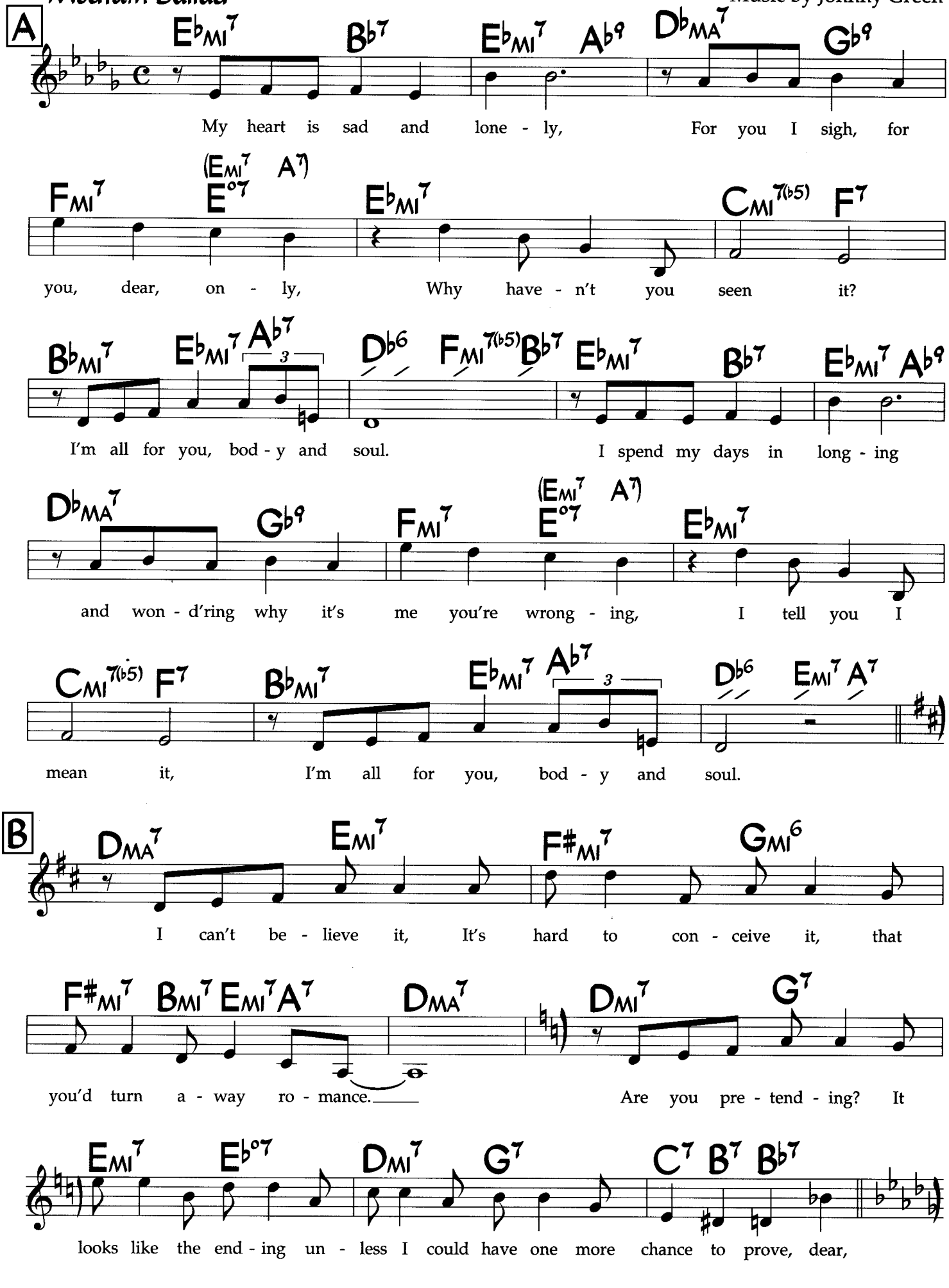


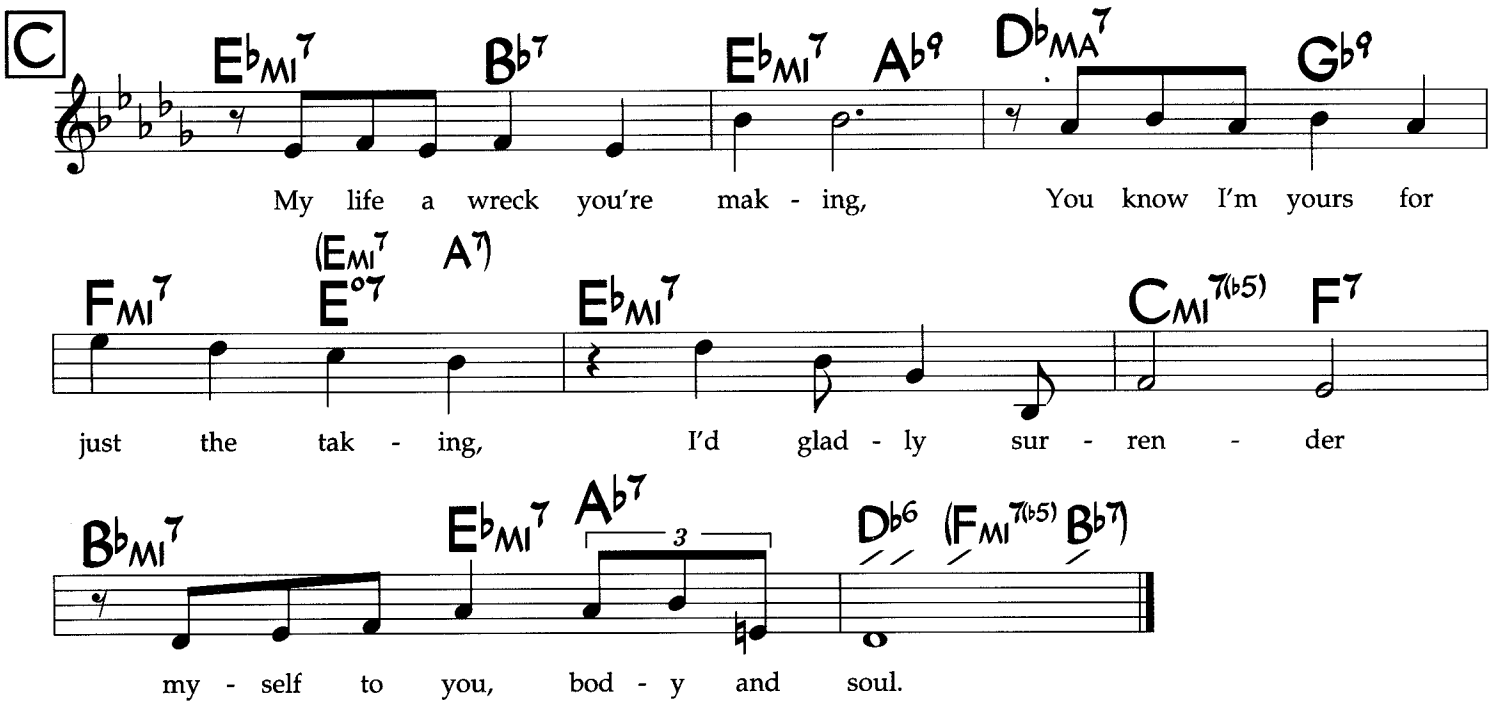
Bass walks for solos.

Body and Soul

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

Medium Ballad



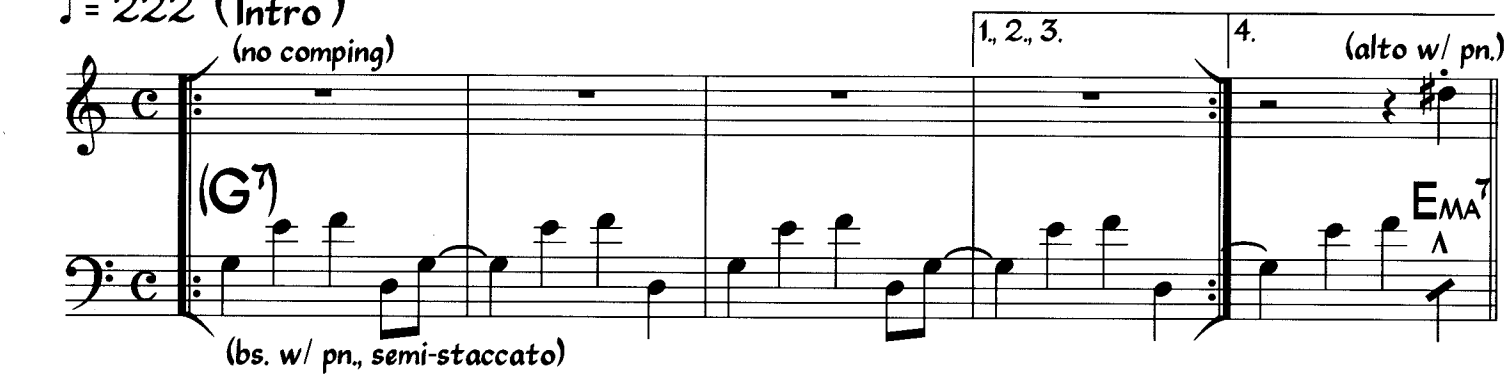


Chords in parentheses are optional (especially used for solos).

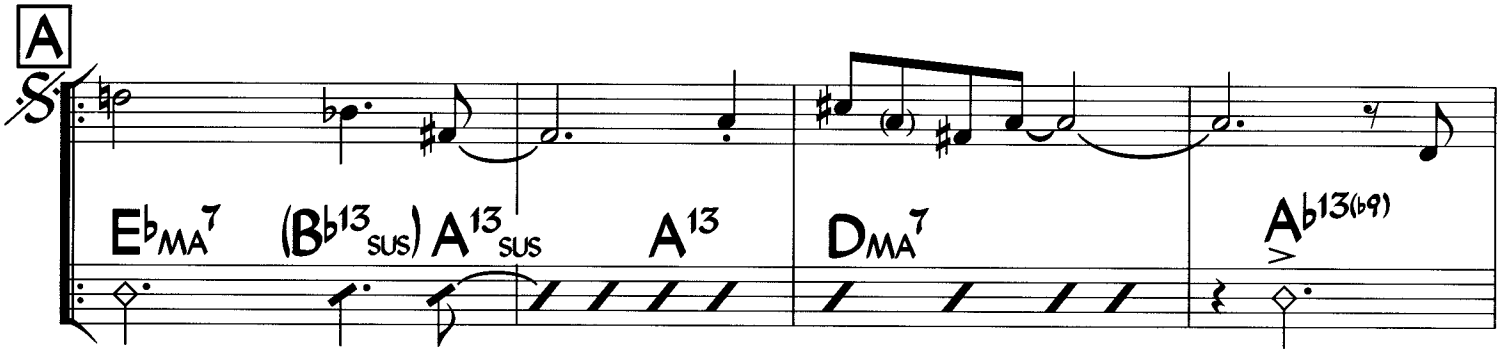
Bolivia

Cedar Walton

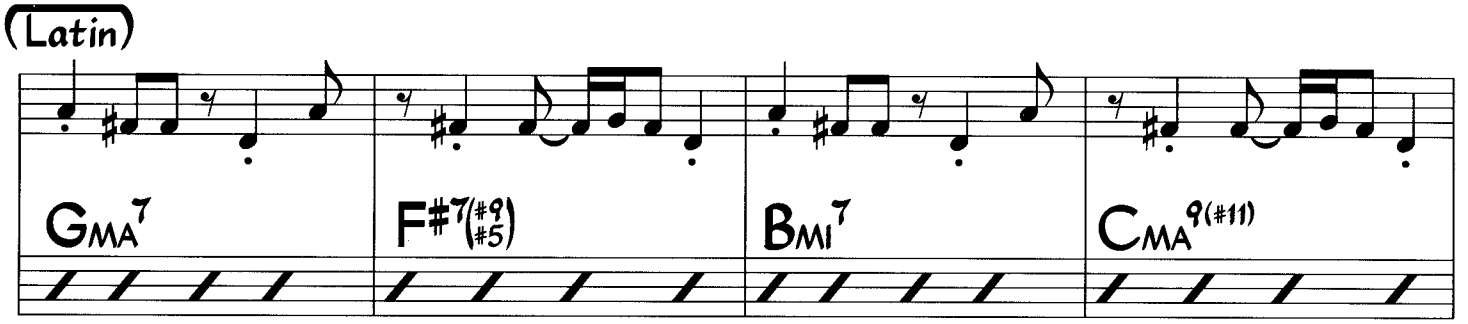
Med.-Up Swing
♩ = 222 (Intro)

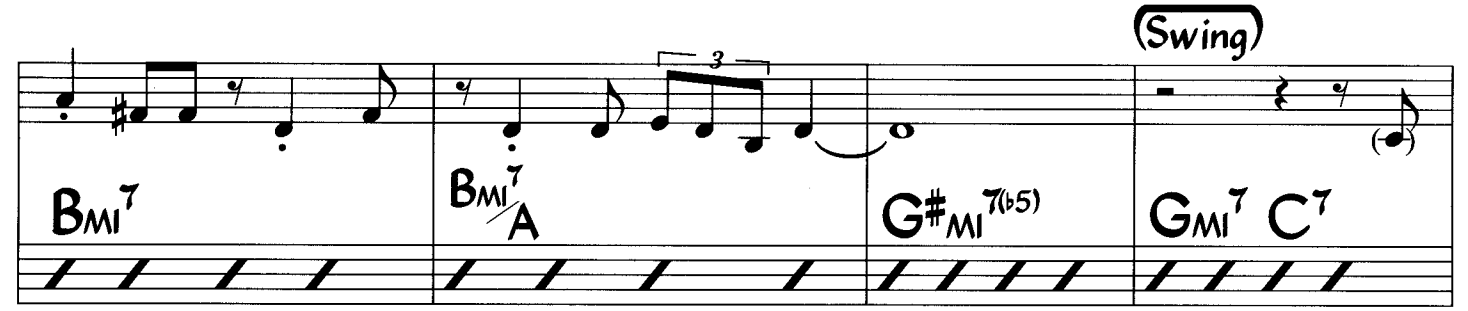


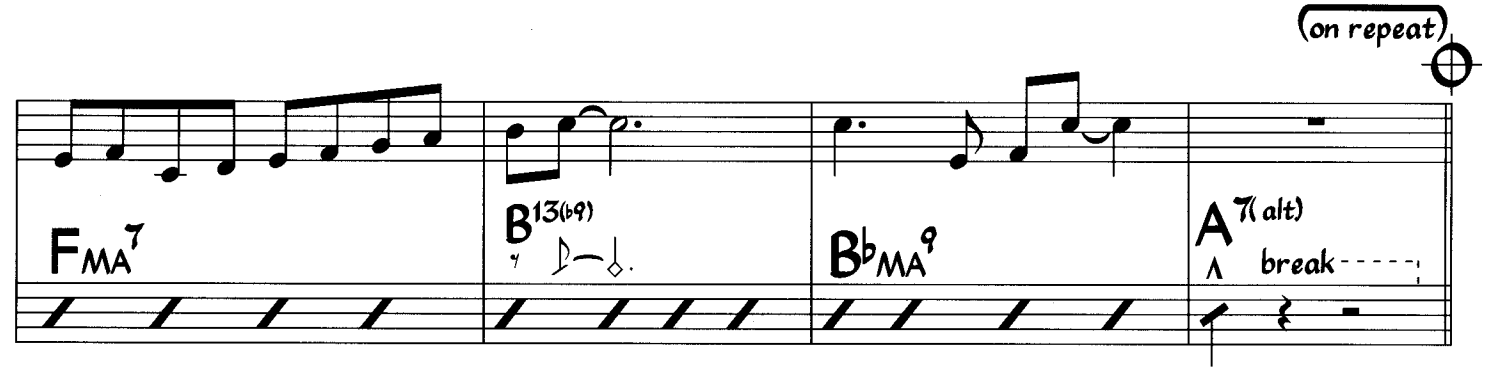
A



(Latin)







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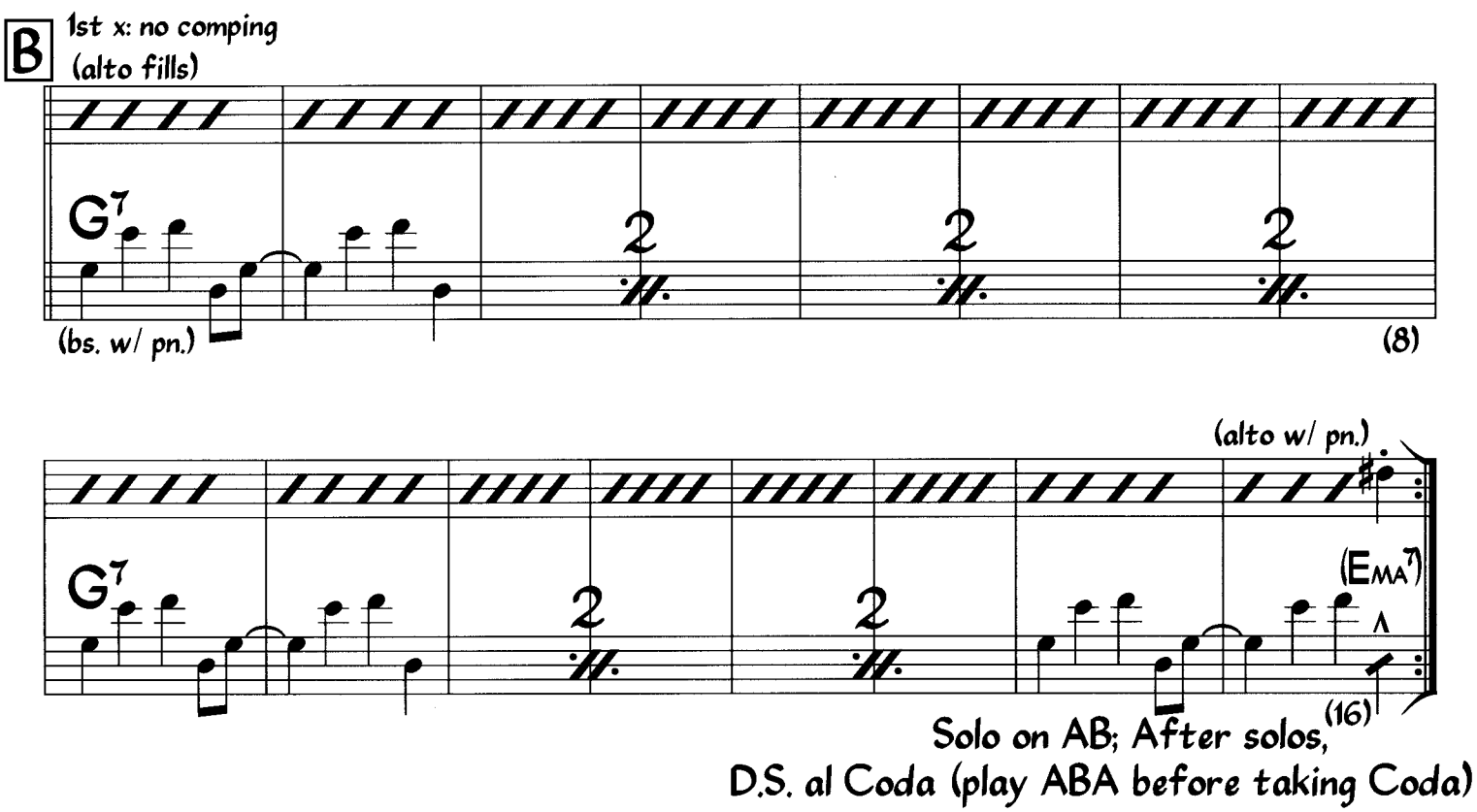
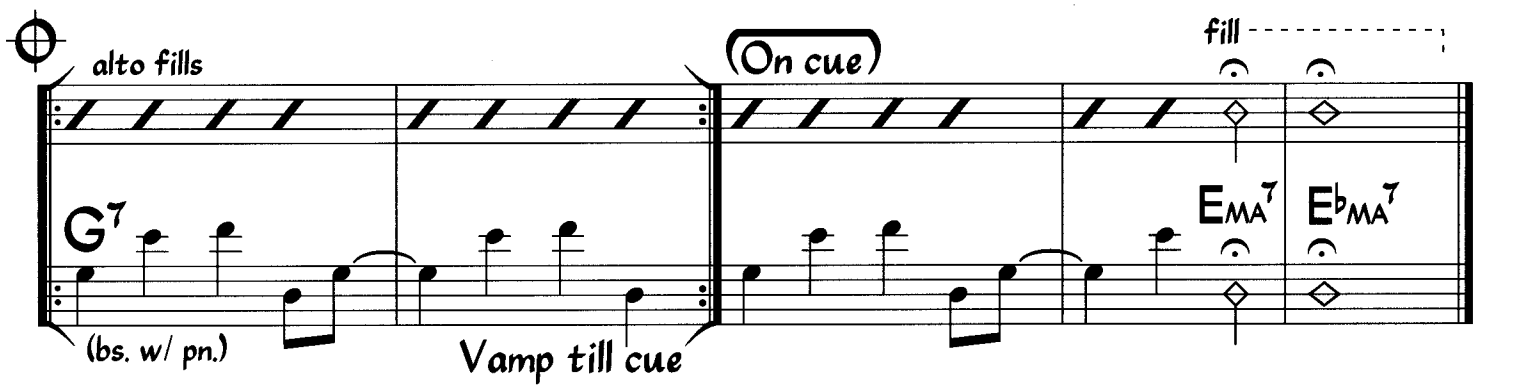




Head is played twice before and after solos.
Solos are swing throughout.
Kicks are not played for solos.
Chords in parentheses are not used for solos.
Letter B is modal for solos (D Dorian/G Mixolydian).

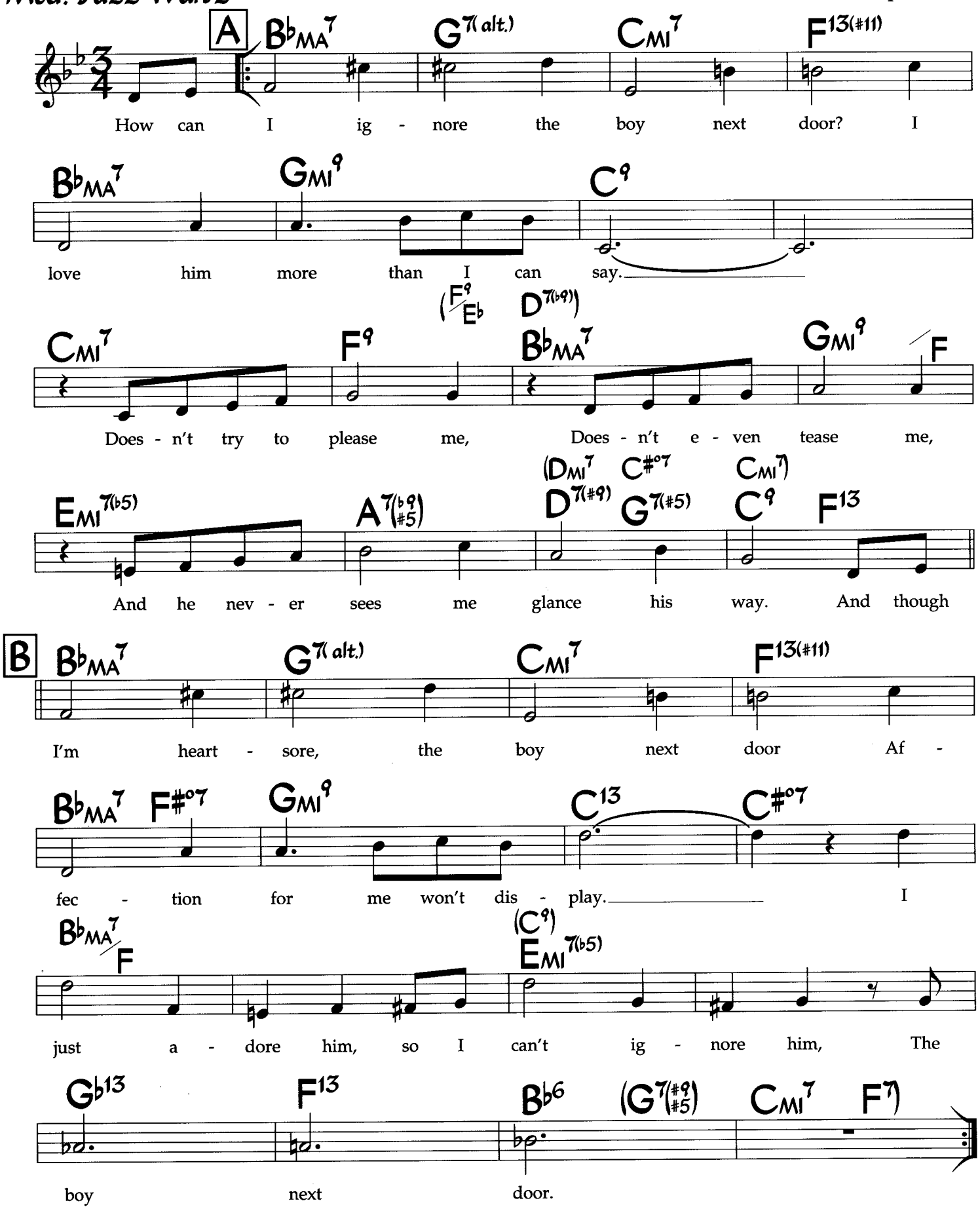
Photo by Tom Copi

JOHN PATITUCCI

The Boy Next Door

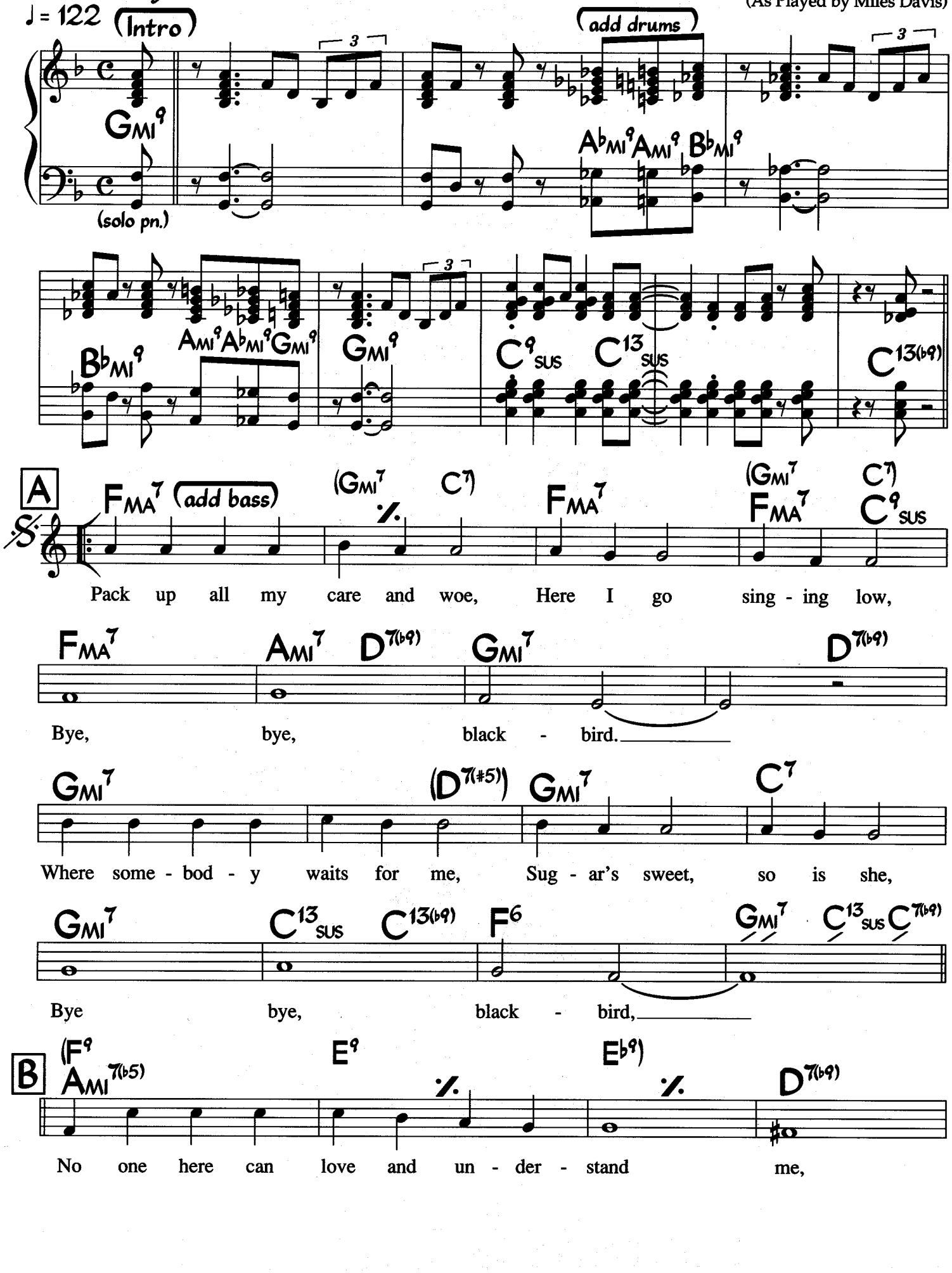
Hugh Martin
Ralph Blane

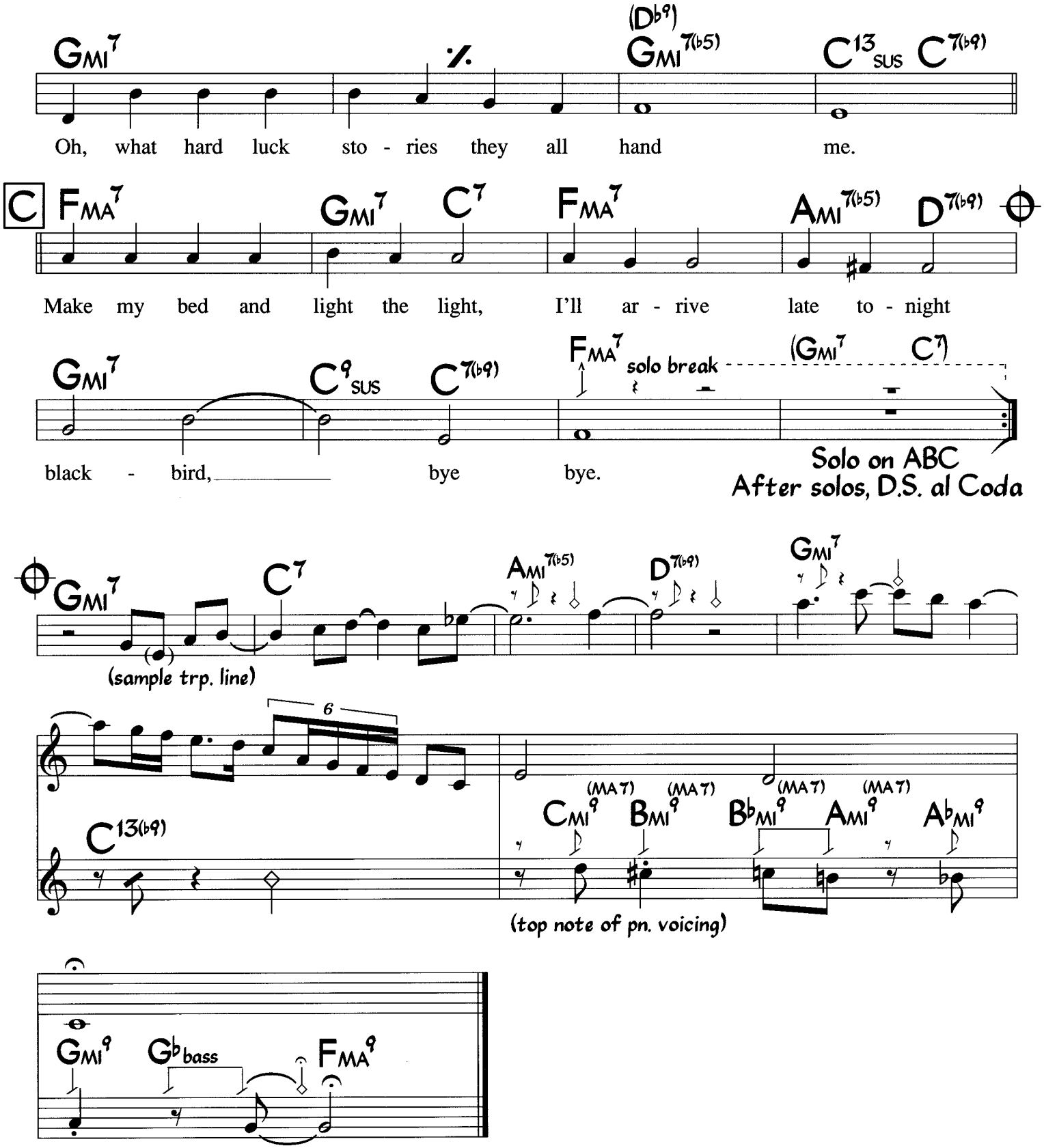
Med. Jazz Waltz



Bye Bye Blackbird

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

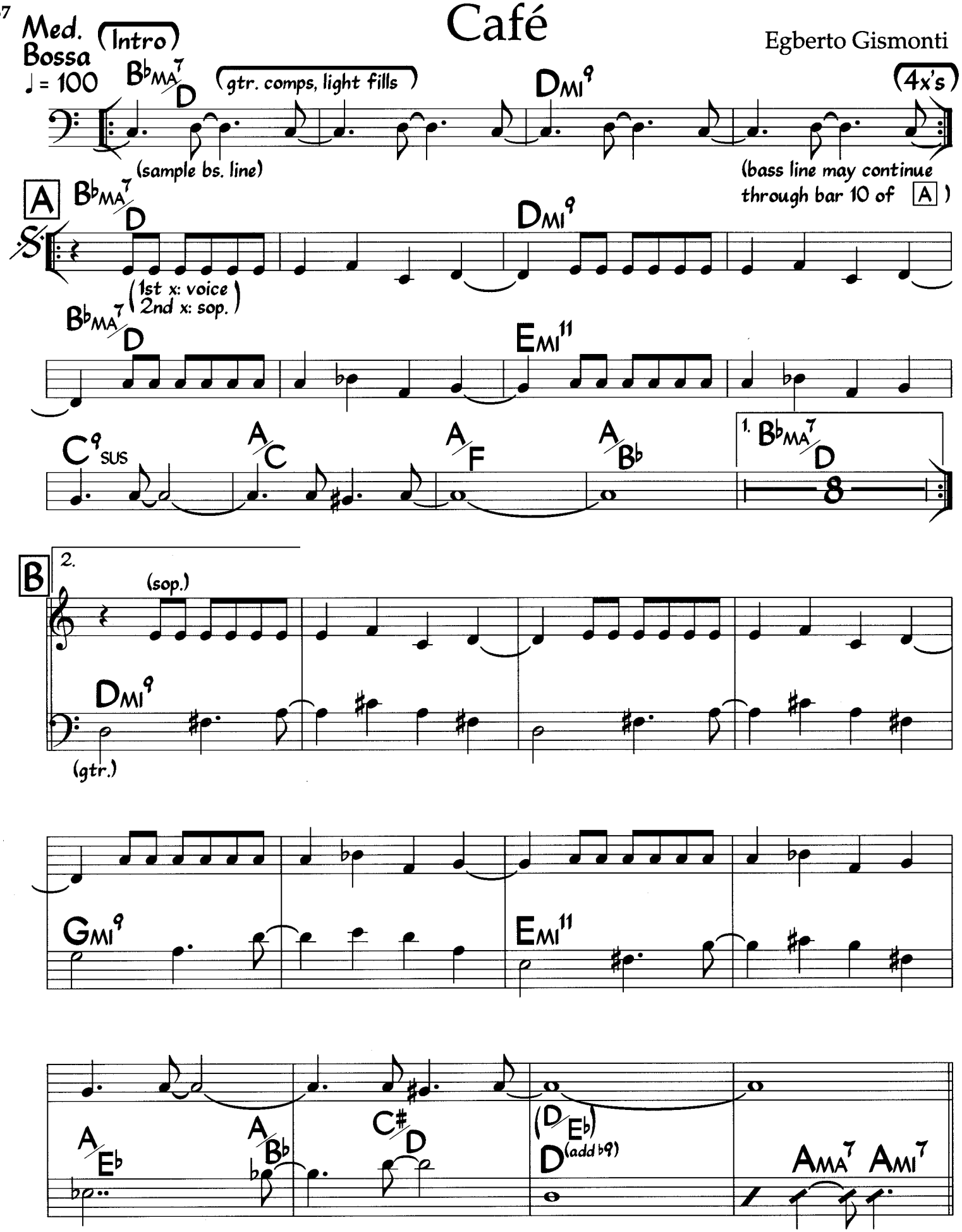




Chords in parentheses are optional (and mostly for soloing). Coda is taken from instrumental version; vocalists may try singing the last line twice over these changes.

Café

Egberto Gismonti



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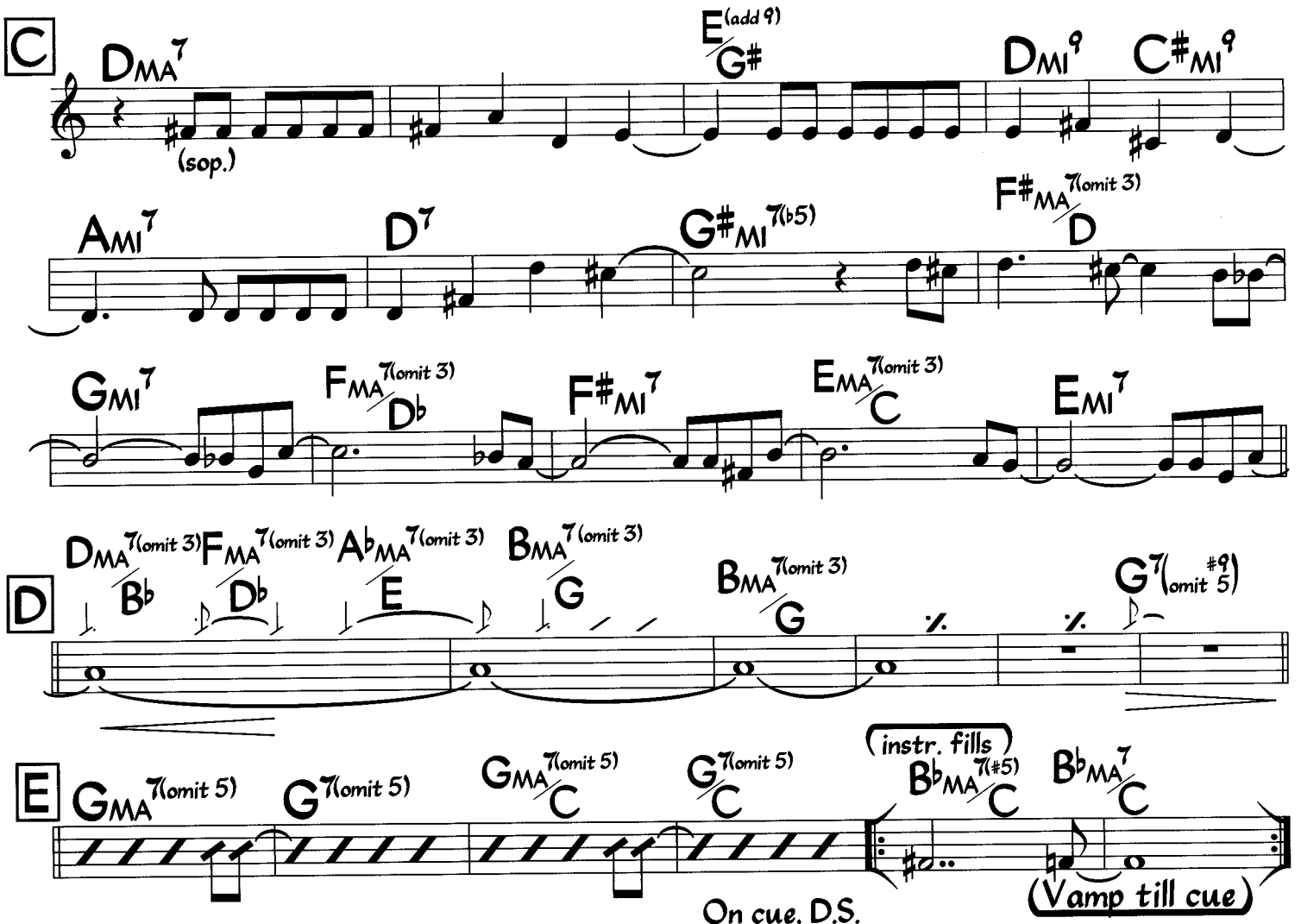
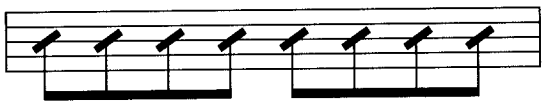


On cue, D.S.
Solo on A (take 2nd ending)
B (bass line optional)
C
D E
Letter D is indefinite and gets more free and wild for each solo.
After solos, D.S., play head (ABCD) and fade (form on record is very open).

Guitar often comps with all 1/8's:

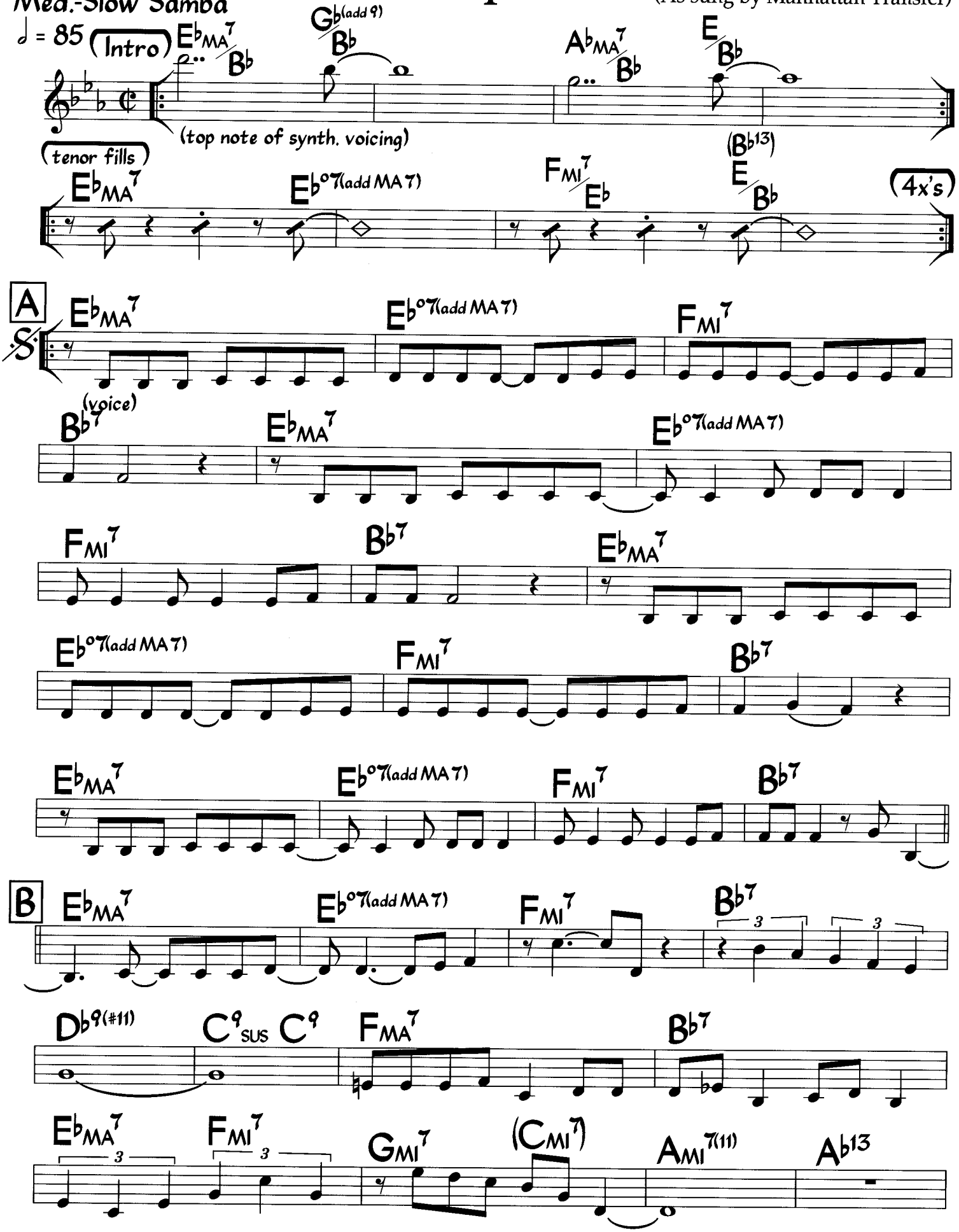


Chord in parentheses is optional.

Capim

Djavan
(As sung by Manhattan Transfer)

Med.-Slow Samba
♩ = 85



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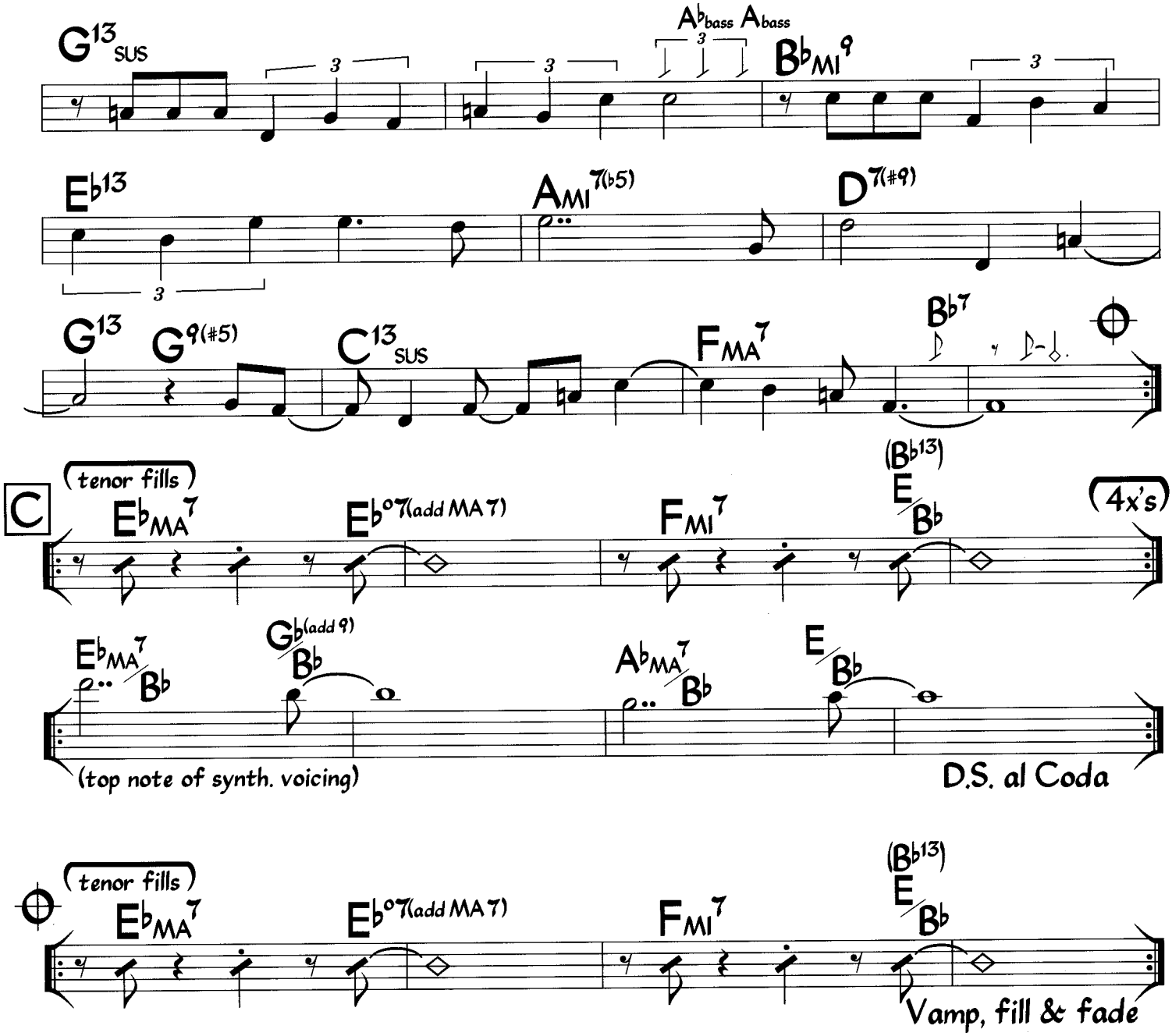
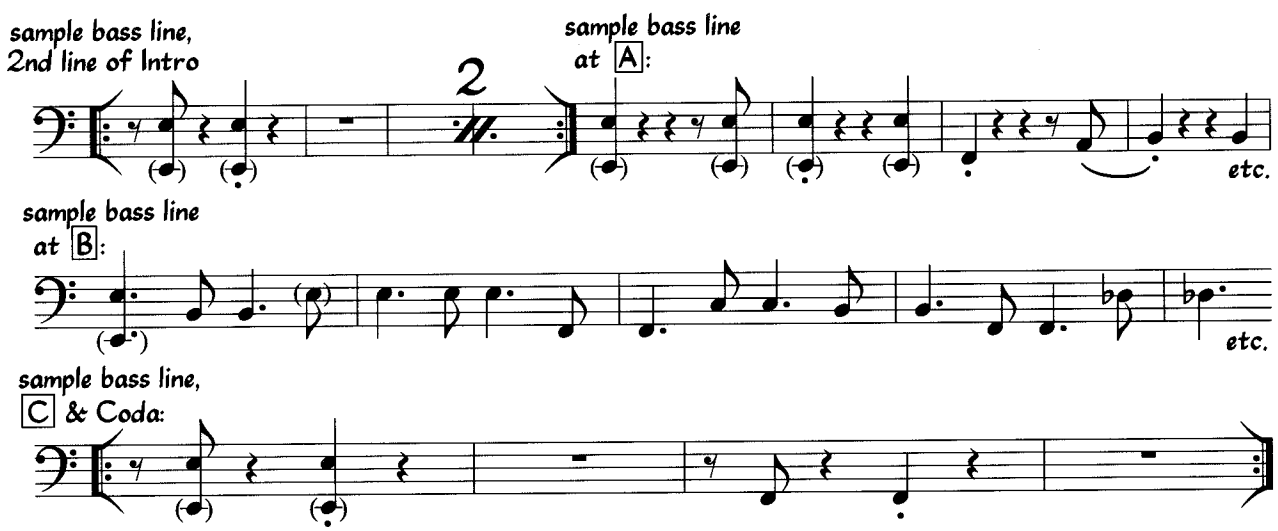
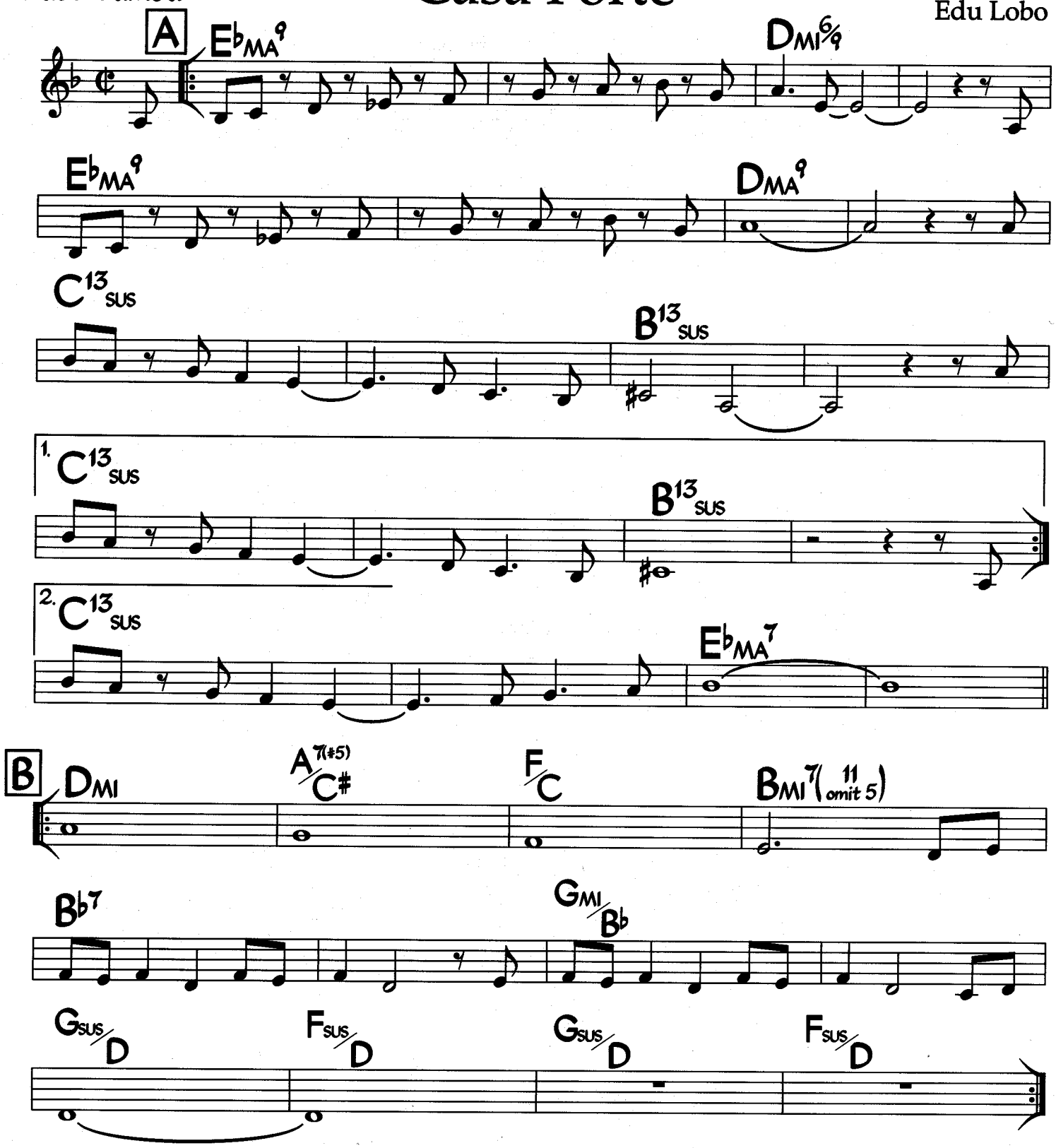

G13 SUS
Ab bass Abass
Bb MI9
Eb13
AMI7(b5)
D7(#9)
G13
G9(#5)
C13 SUS
FMA7
Bb7
C
tenor fills
Eb MA7
Eb o7(add MA7)
FMI7
(Bb13)
E/Bb
4x's
Eb MA7/Bb
Gb(add 9)/Bb
Ab MA7/Bb
E/Bb
(top note of synth. voicing)
D.S. al Coda
tenor fills
Eb MA7
Eb o7(add MA7)
FMI7
(Bb13)
E/Bb
Vamp, fill & fade

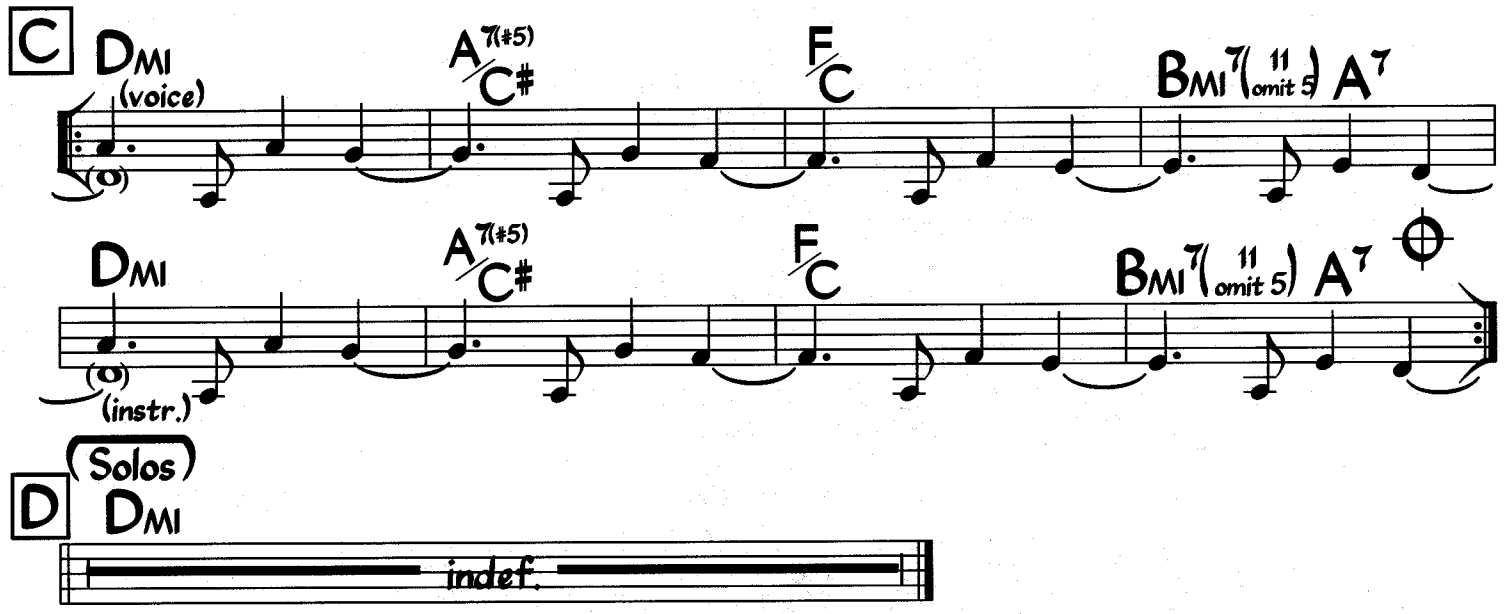

sample bass line, 2nd line of Intro
2
sample bass line at A:
etc.
sample bass line at B:
etc.
sample bass line, C & Coda:

Casa Forte

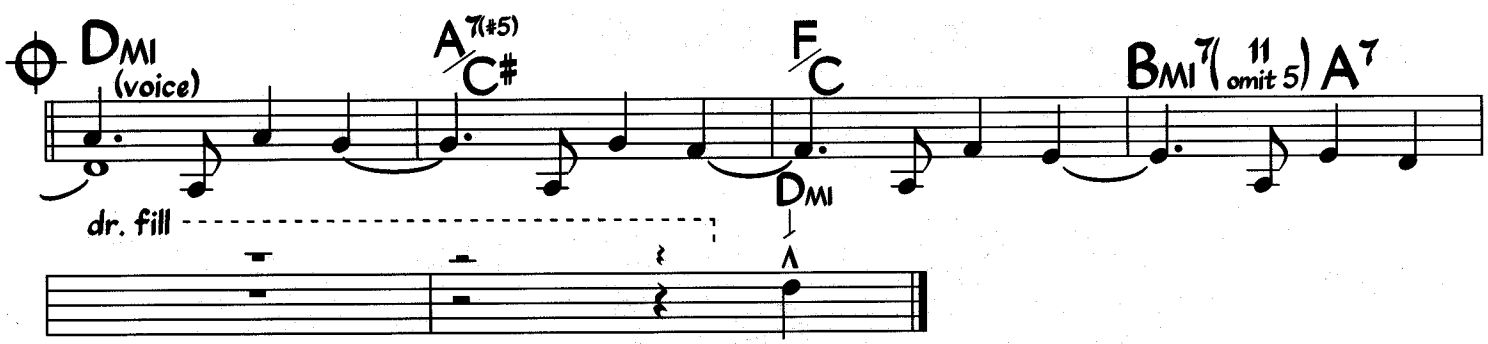
Fast Samba

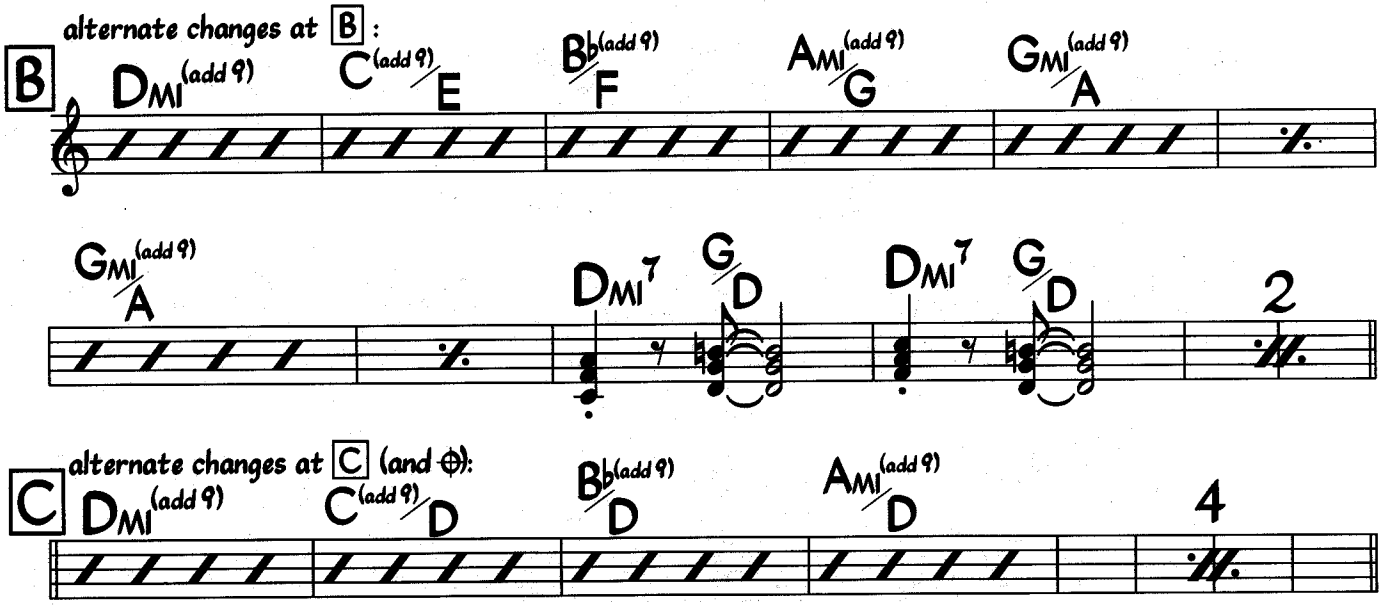
Edu Lobo





After solos, D.C. al Coda



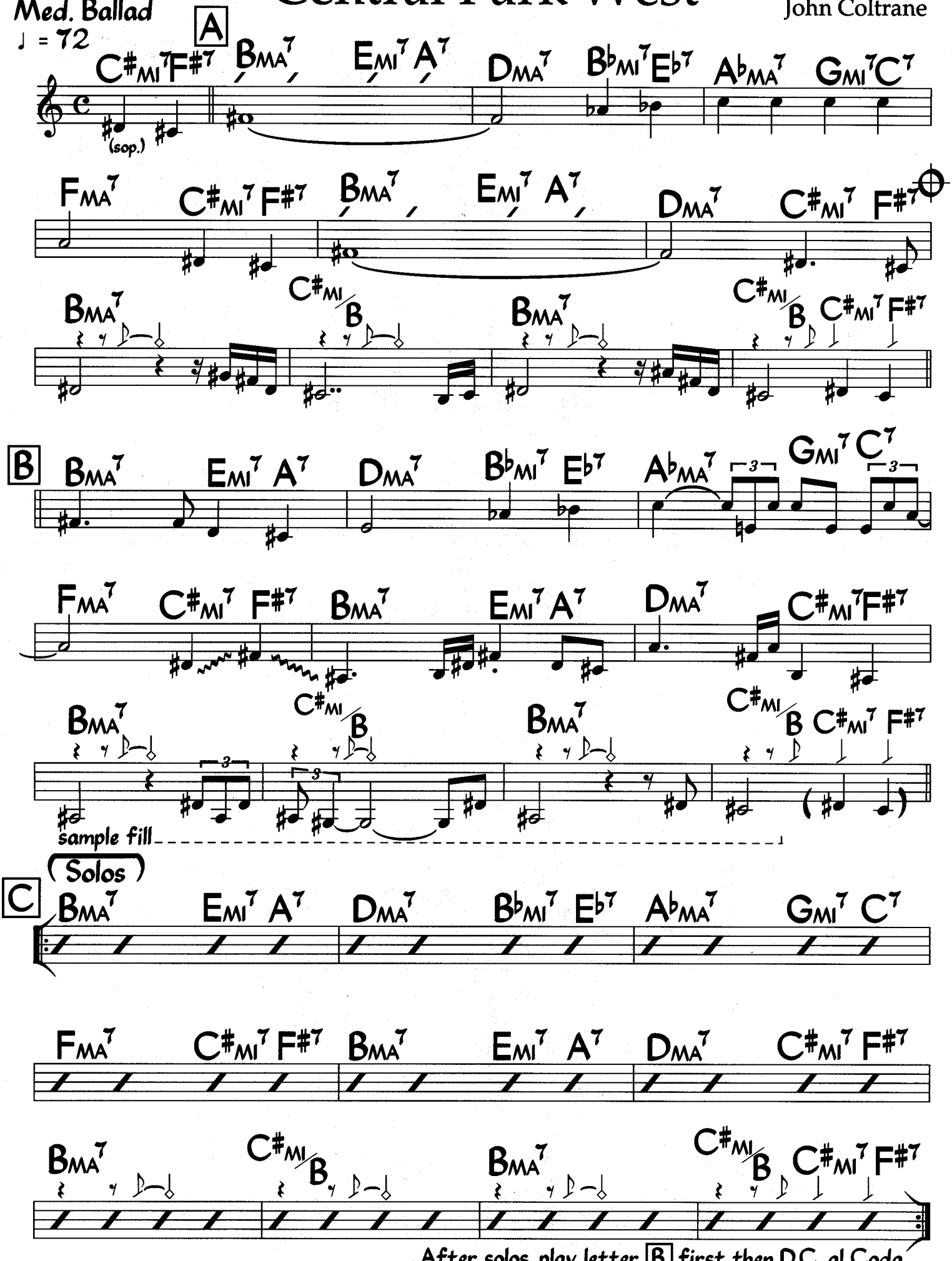


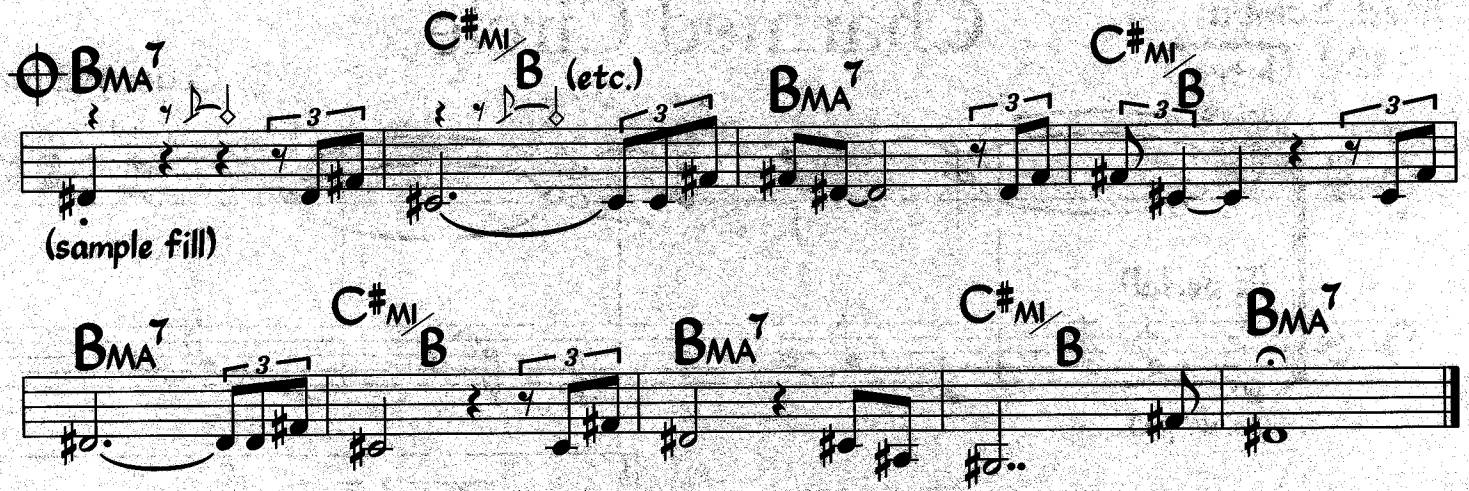
May also solo on Gsus (indef.).

Central Park West

John Coltrane

Med. Ballad
♩ = 72



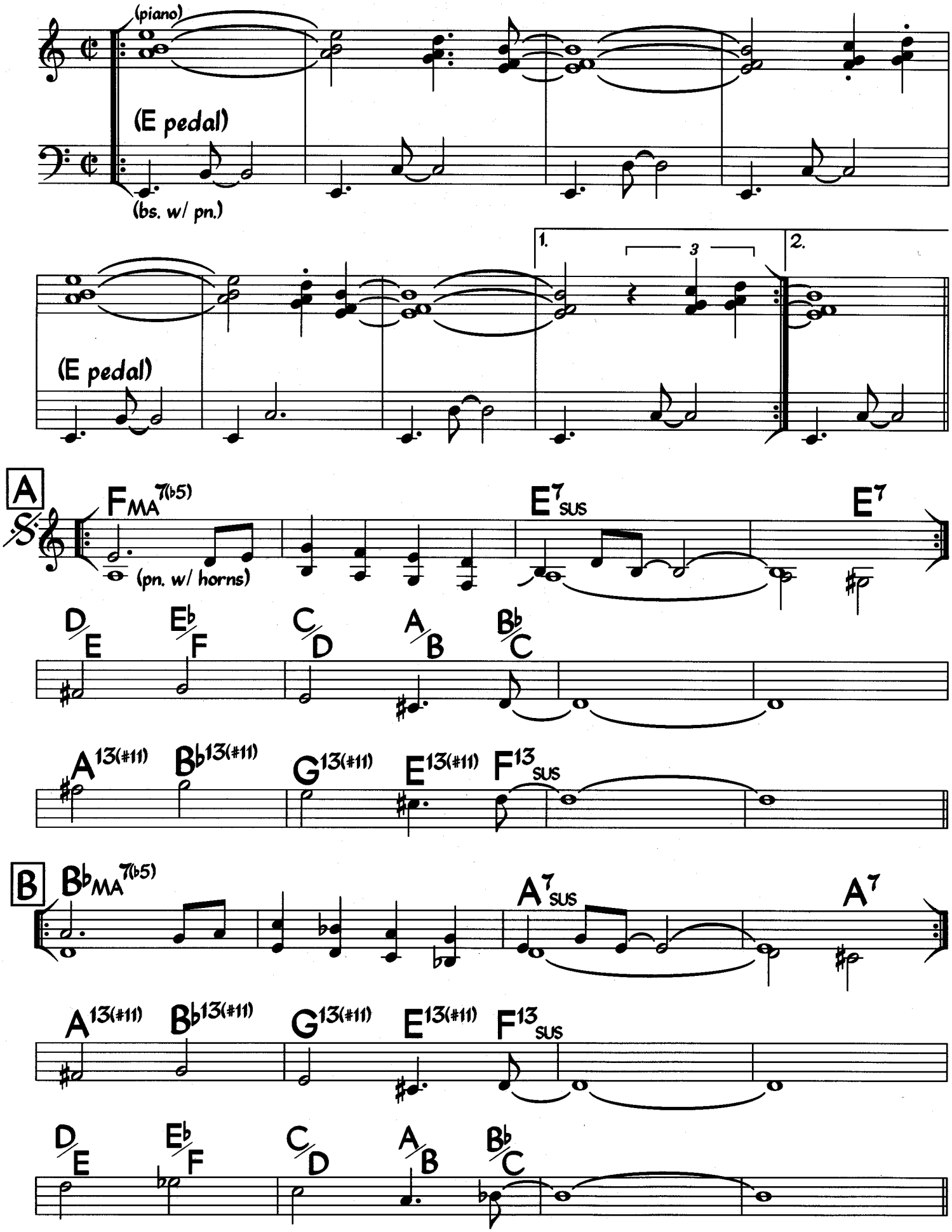


Melody is rather freely interpreted. Chord rhythms above the bar are for piano; Bass plays on 1.

Med. Samba
♩ = 120 (Intro)

Charmed Circle

Cedar Walton



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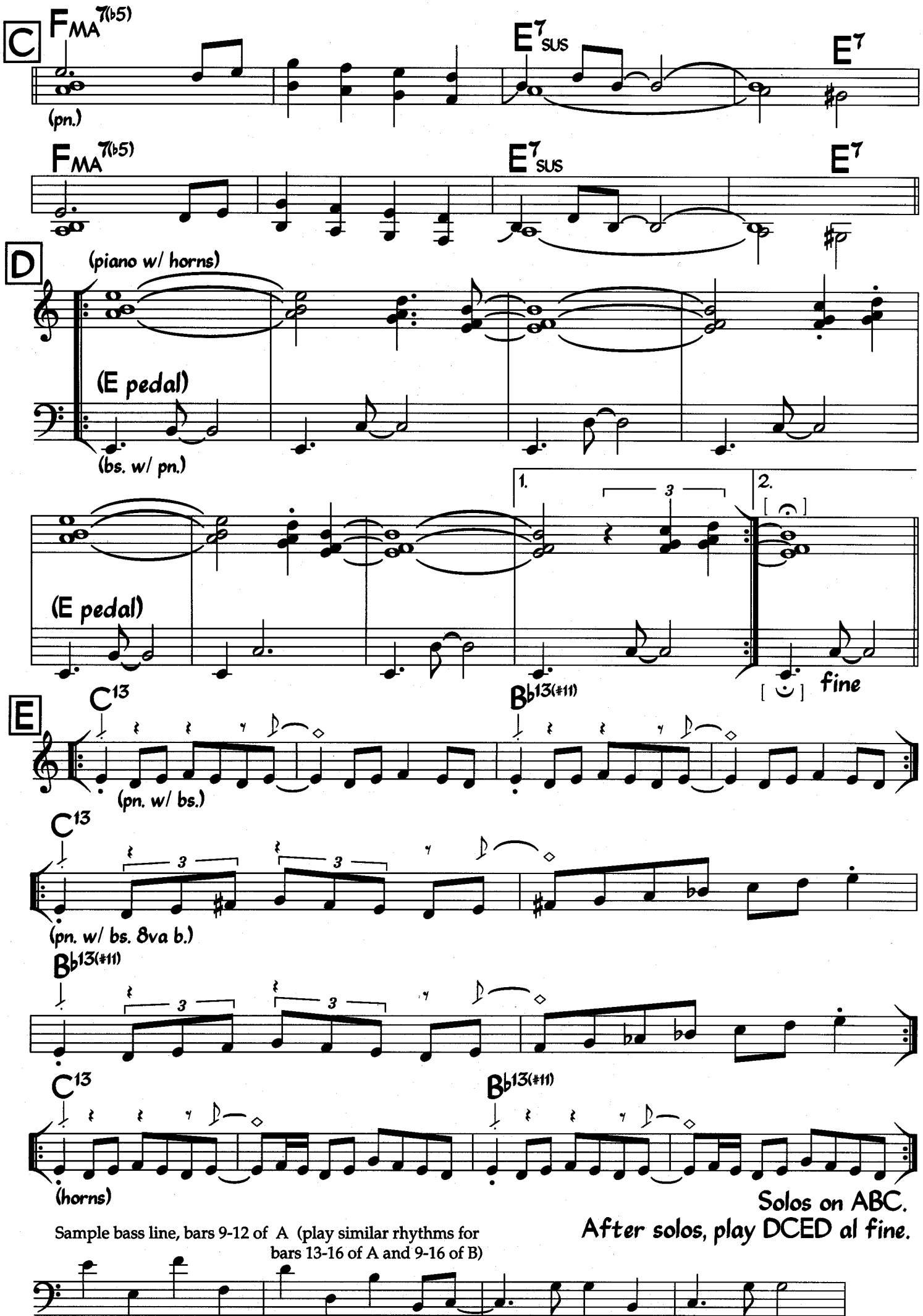
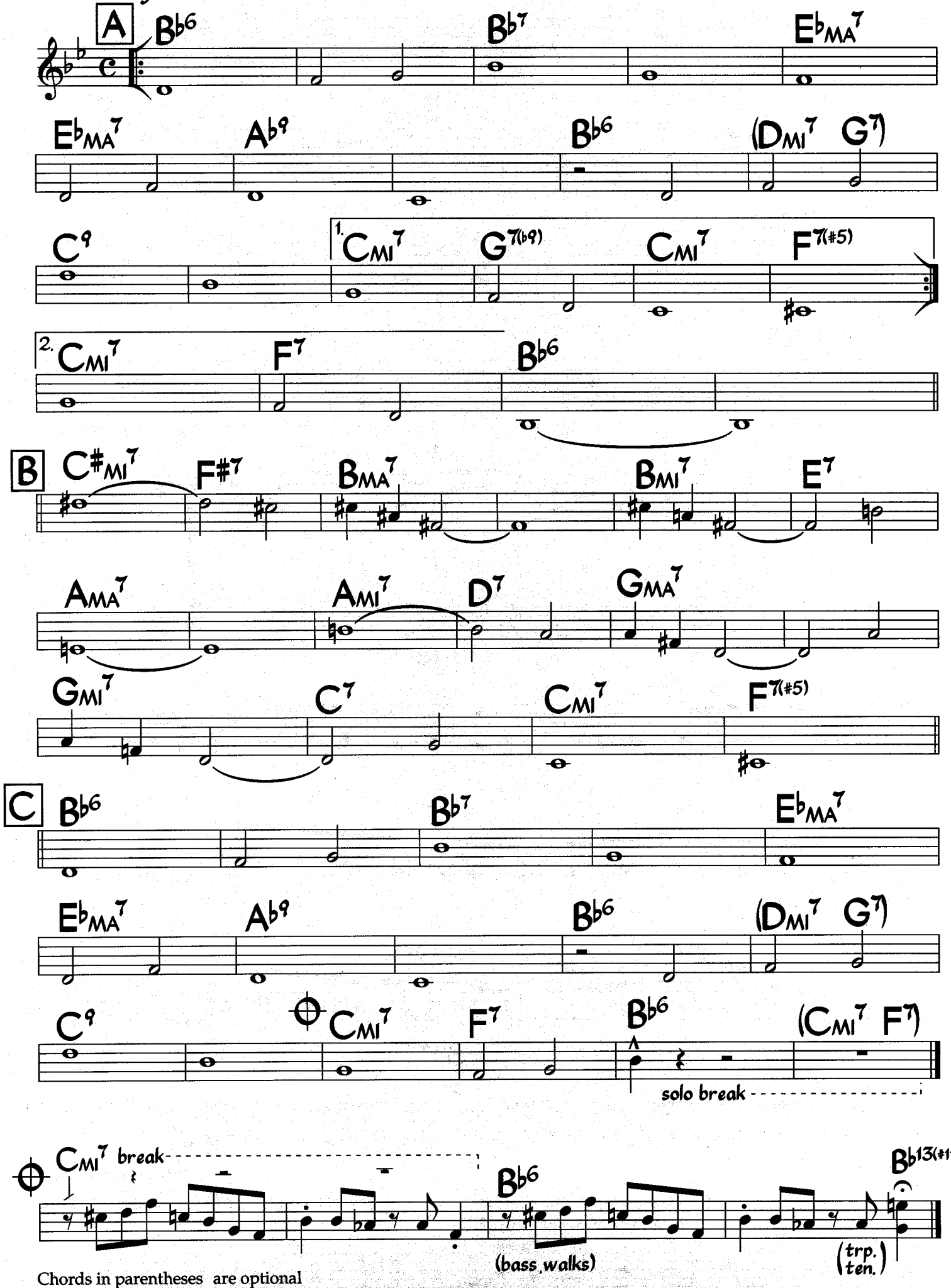

C
FMA7(b5)
E7SUS
E7
(pn.)
FMA7(b5)
E7SUS
E7
D
(piano w/ horns)
(E pedal)
(bs. w/ pn.)
1.
2.
3
(E pedal)
fine
E
C13
Bb13(#11)
(pn. w/ bs.)
C13
3
3
(pn. w/ bs. 8va b.)
Bb13(#11)
3
3
C13
Bb13(#11)
(horns)
Solos on ABC.
After solos, play DCED al fine.
Sample bass line, bars 9-12 of A (play similar rhythms for bars 13-16 of A and 9-16 of B)

Cherokee

Ray Noble

Fast Swing

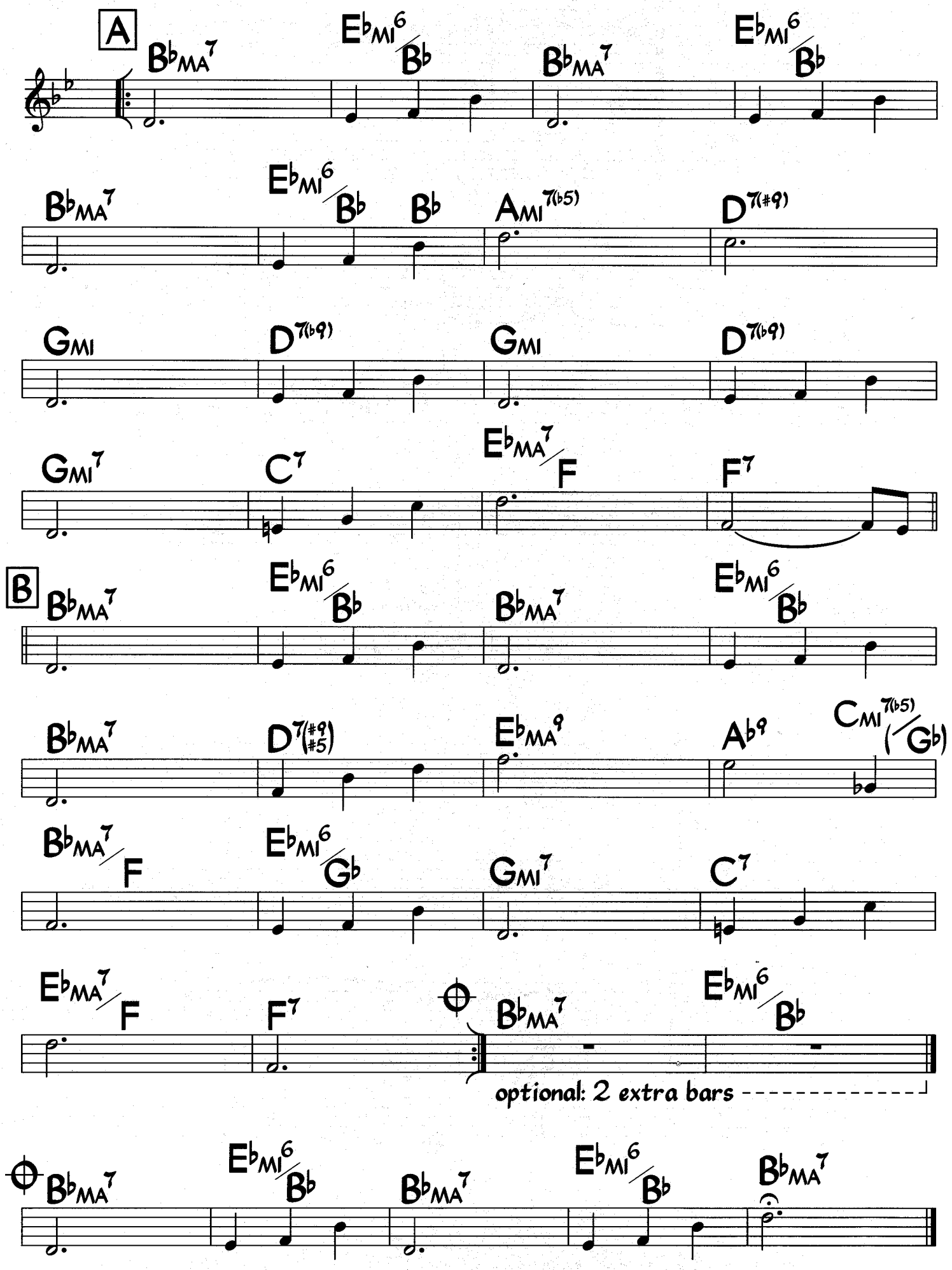


Chords in parentheses are optional

Waltz Ballad

A Child Is Born

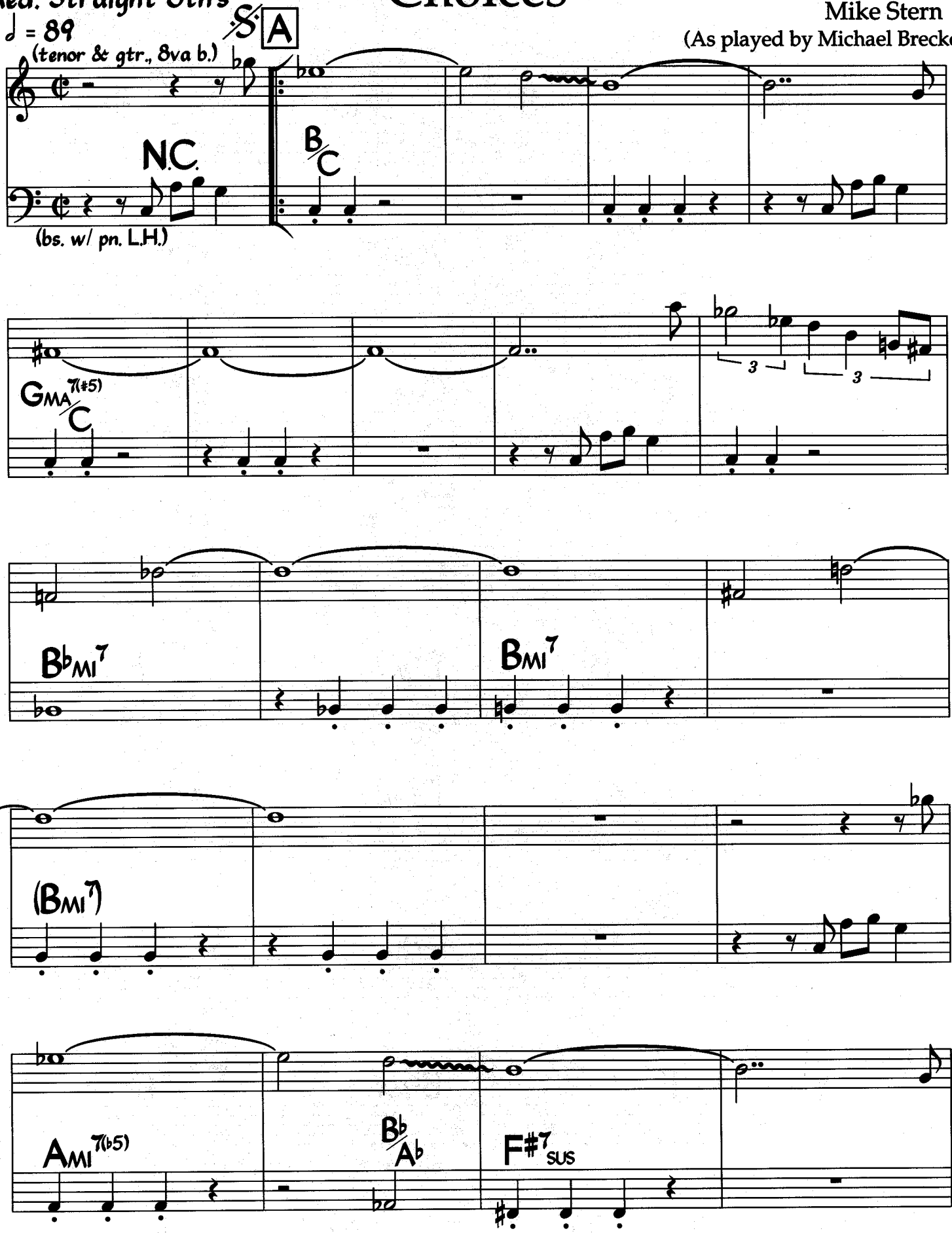
Thad Jones

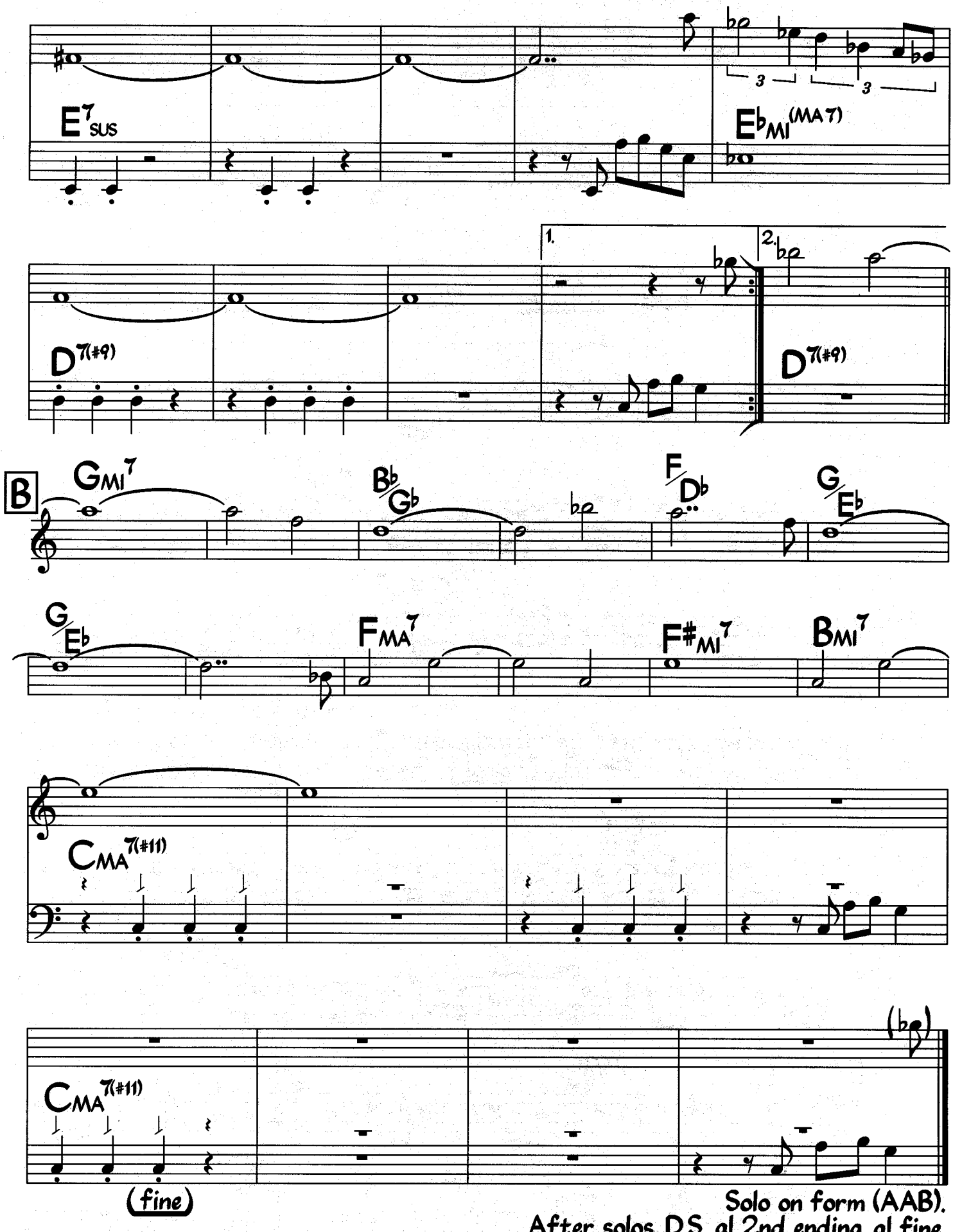


Choices

Mike Stern
(As played by Michael Brecker)

Med. Straight 8th's
♩ = 89
(tenor & gtr., 8va b.)



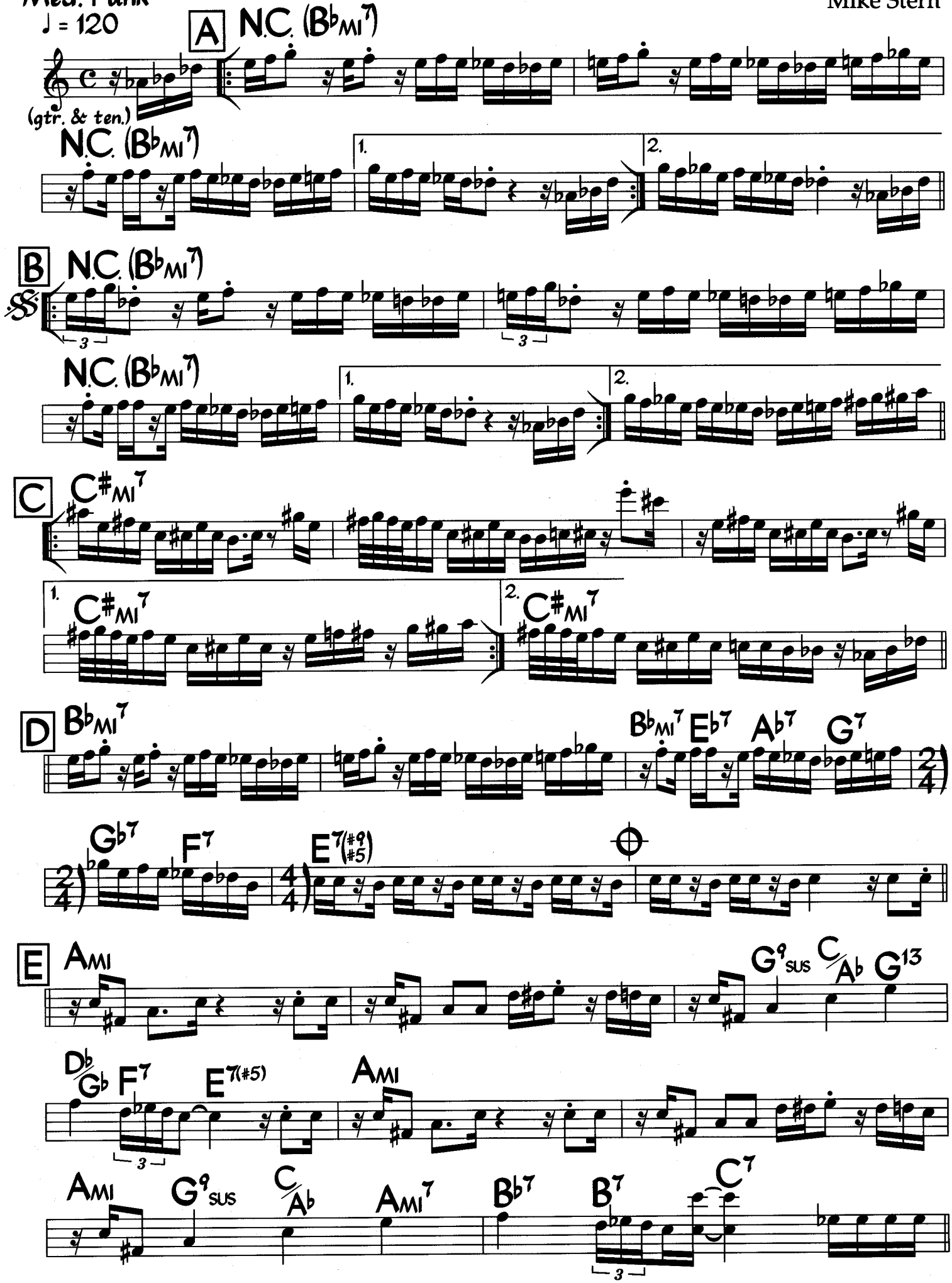


Piano comping is very sparse during head.
Bass line continues for solos.

Chromazone

Mike Stern

Med. Funk
♩ = 120



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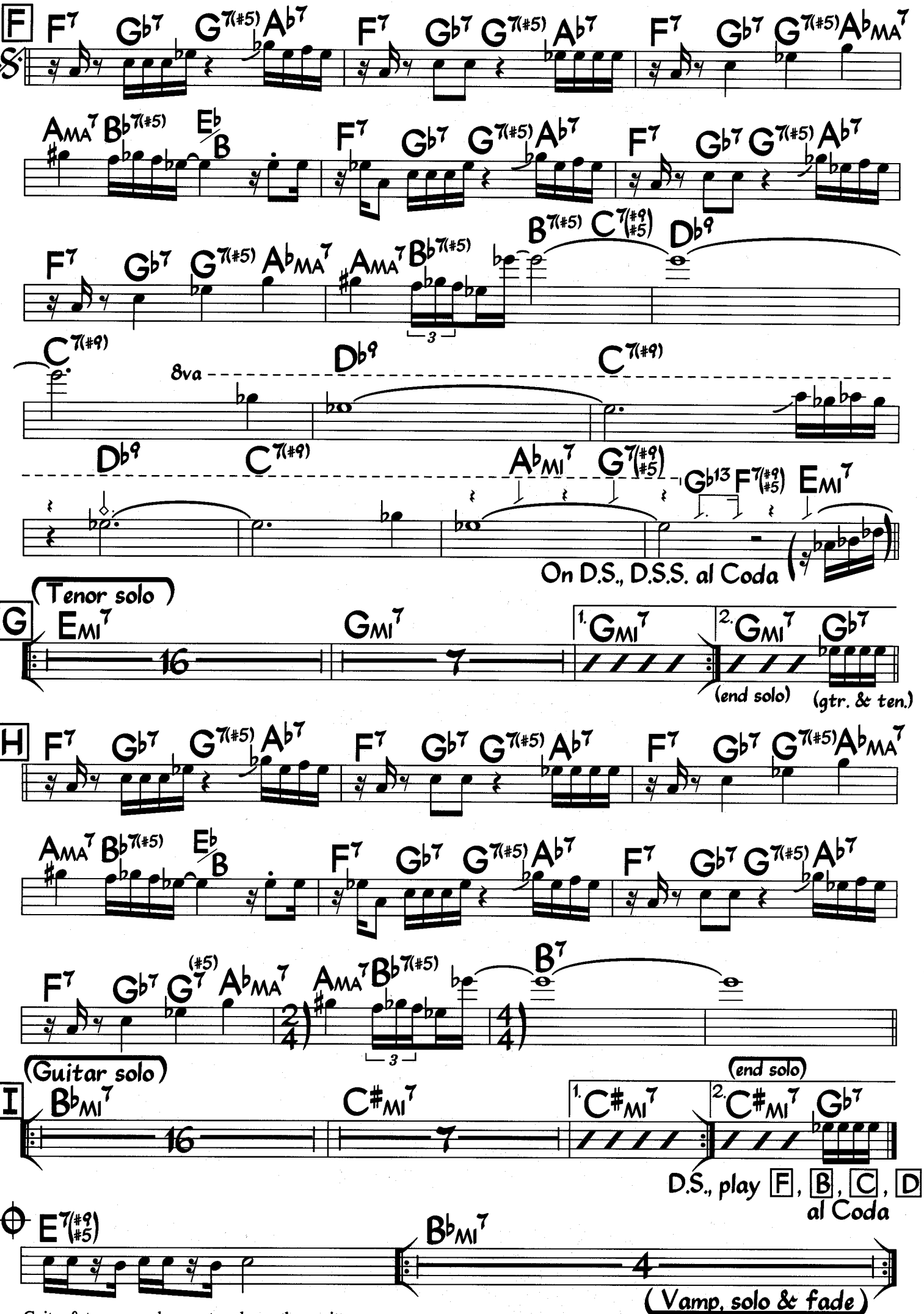
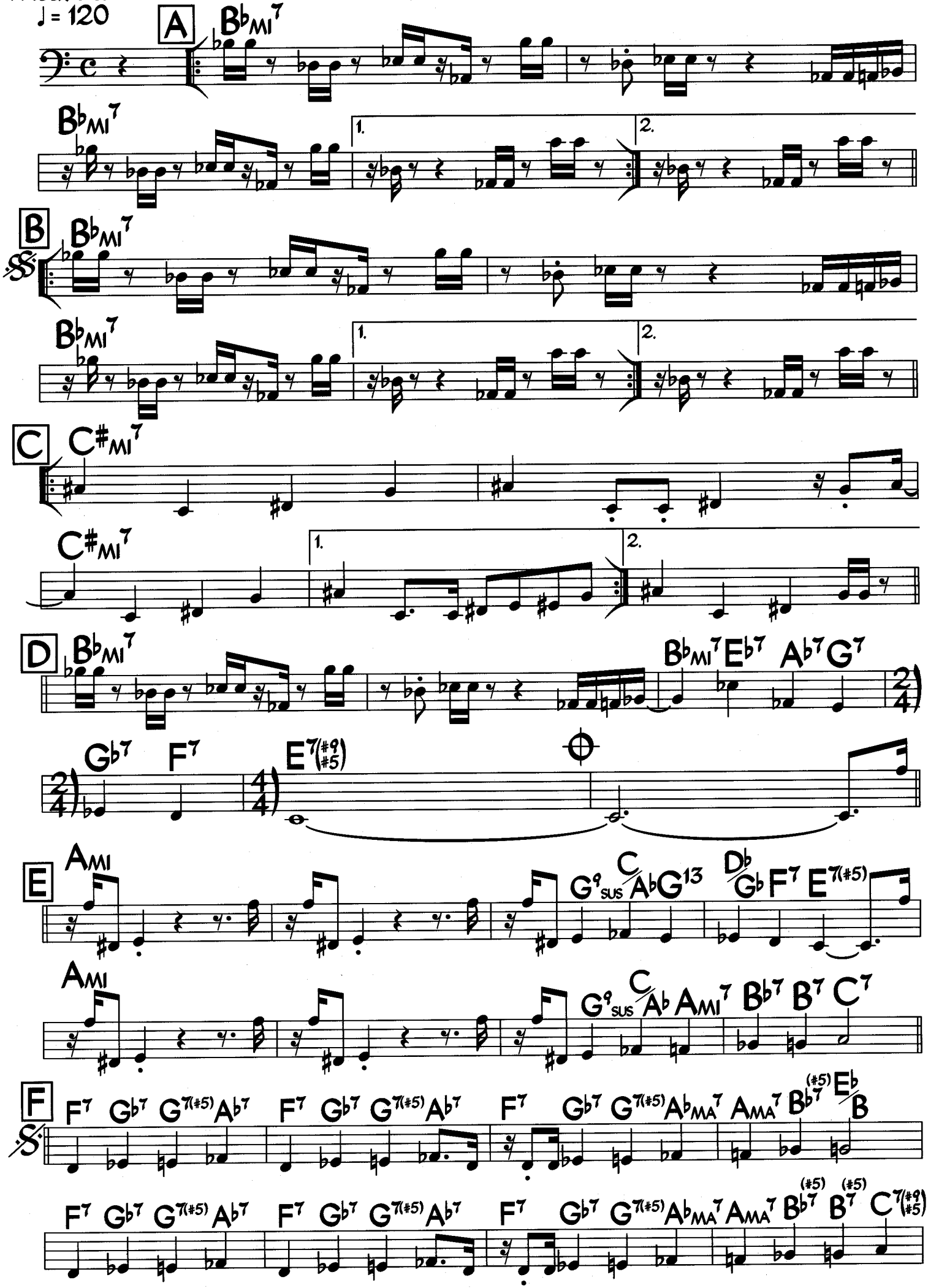
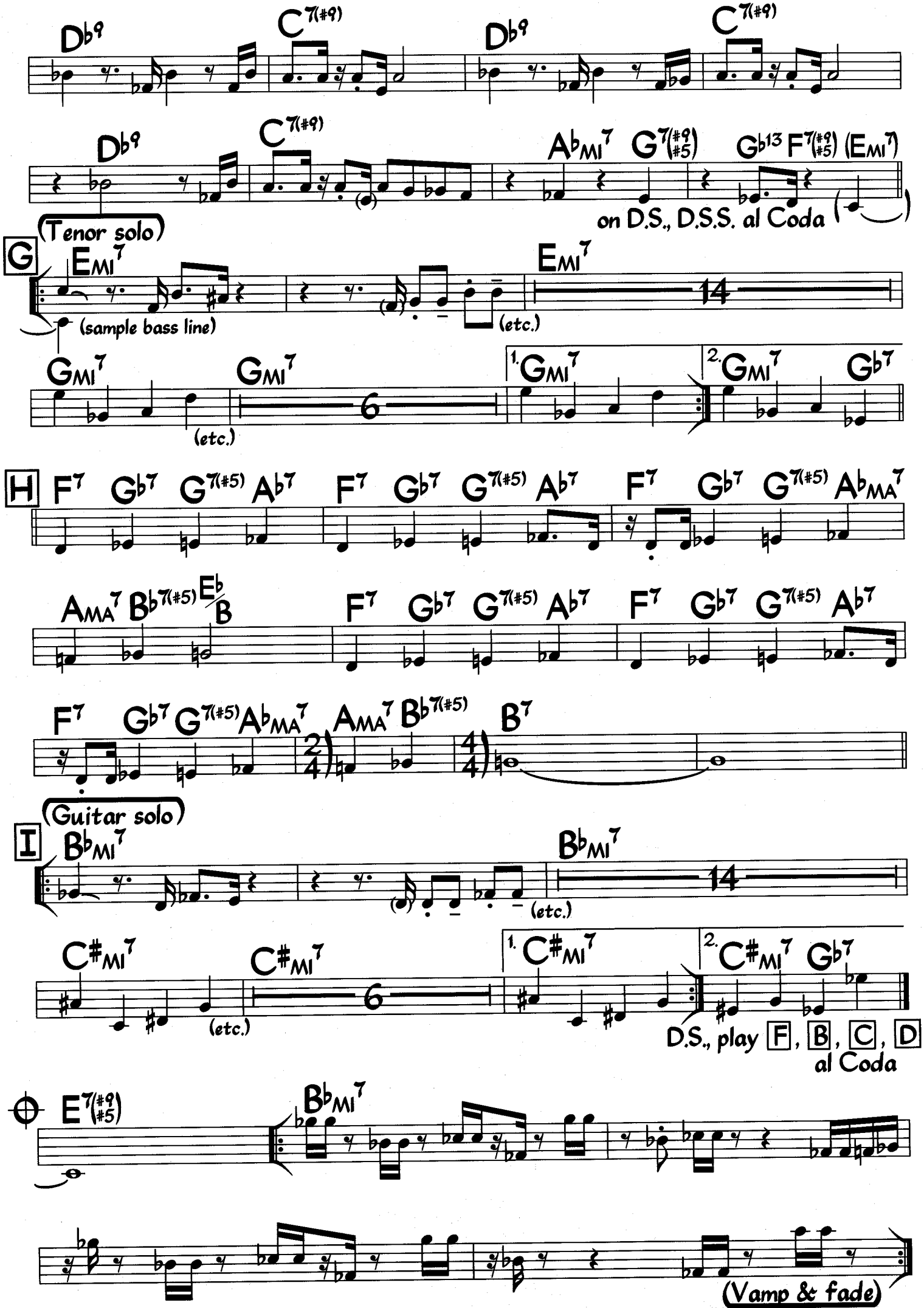

F
F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) AbMA7
AMA7 Bb7(#5) Eb/B F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) Ab7
F7 Gb7 G7(#5) AbMA7 AMA7 Bb7(#5) B7(#5) C7(#9 #5) Db9
3
C7(#9) 8va Db9 C7(#9)
Db9 C7(#9) AbMI7 G7(#9 #5) Gb13 F7(#9 #5) EMI7
On D.S., D.S.S. al Coda
(Tenor solo)
G
EMI7 GMI7 1. GMI7 2. GMI7 Gb7
(end solo) (gtr. & ten.)
H
F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) AbMA7
AMA7 Bb7(#5) Eb/B F7 Gb7 G7(#5) Ab7 F7 Gb7 G7(#5) Ab7
F7 Gb7 G7(#5) AbMA7 AMA7 Bb7(#5) B7
3
(Guitar solo)
(end solo)
I
BbMI7 C#MI7 1. C#MI7 2. C#MI7 Gb7
D.S., play F, B, C, D al Coda
E7(#9 #5) BbMI7
(Vamp, solo & fade)

Chromazone (Bass)



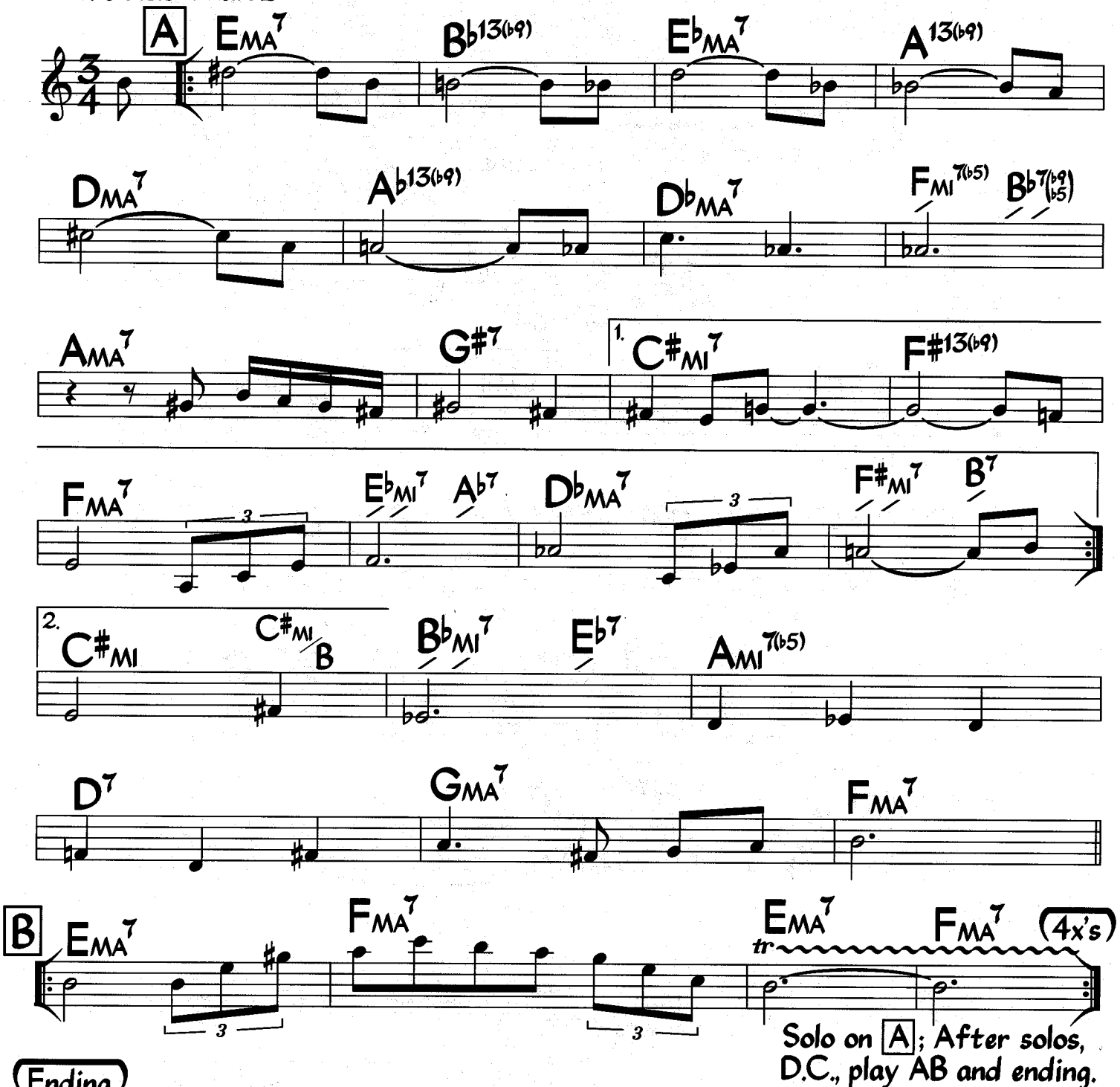


At letter I, the 1/16th-note F's are Eb's on recording

Clockwise

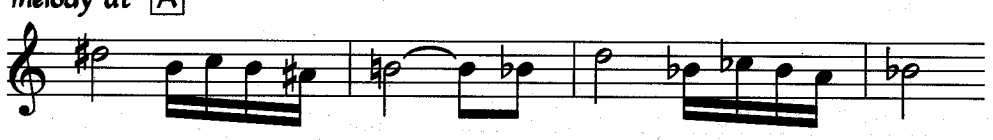
Med. Jazz Waltz

Cedar Walton



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

Sample embellishment of melody at A



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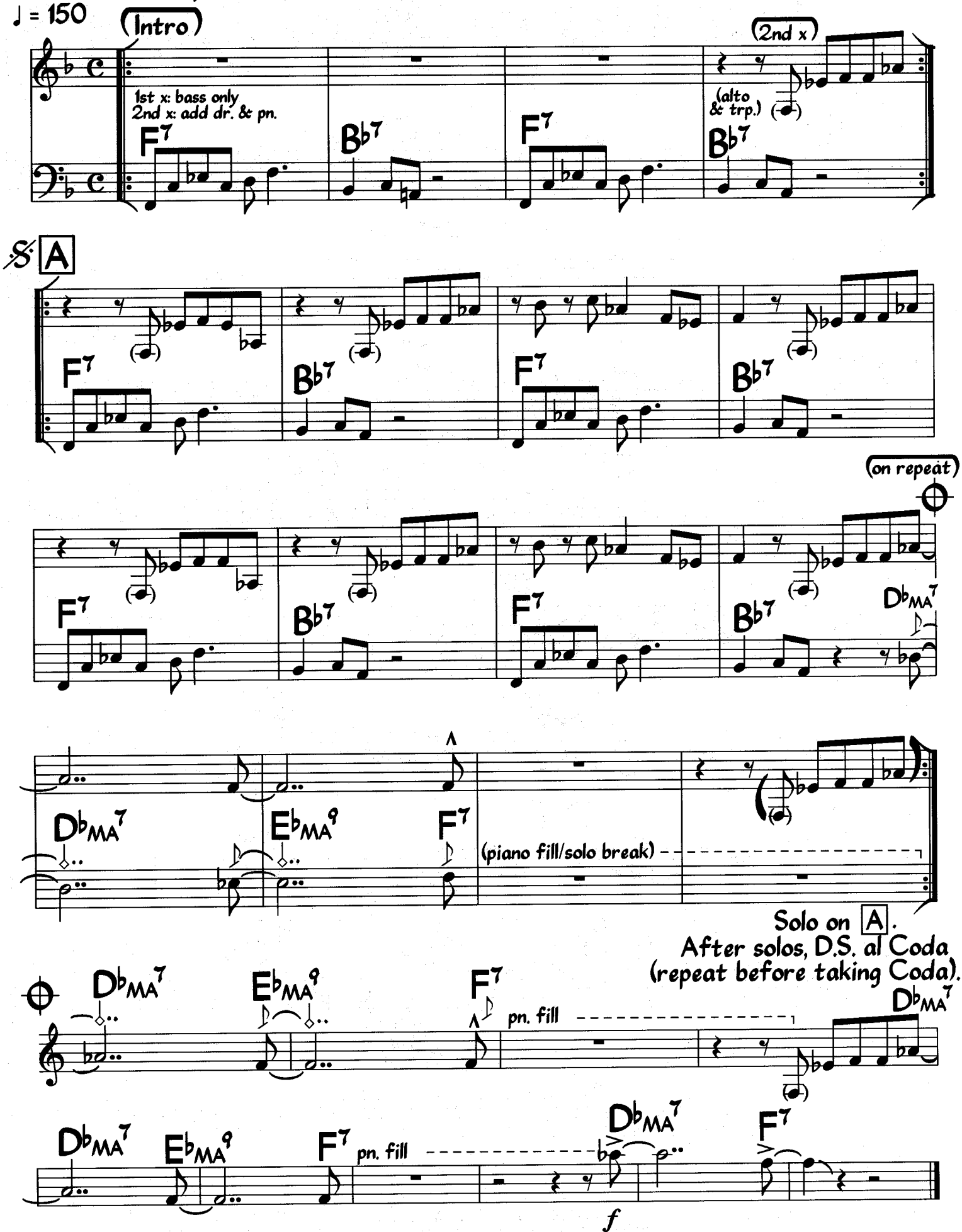
Med. Rock/Gospel

♩ = 150

Cold Duck Time

Eddie Harris



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

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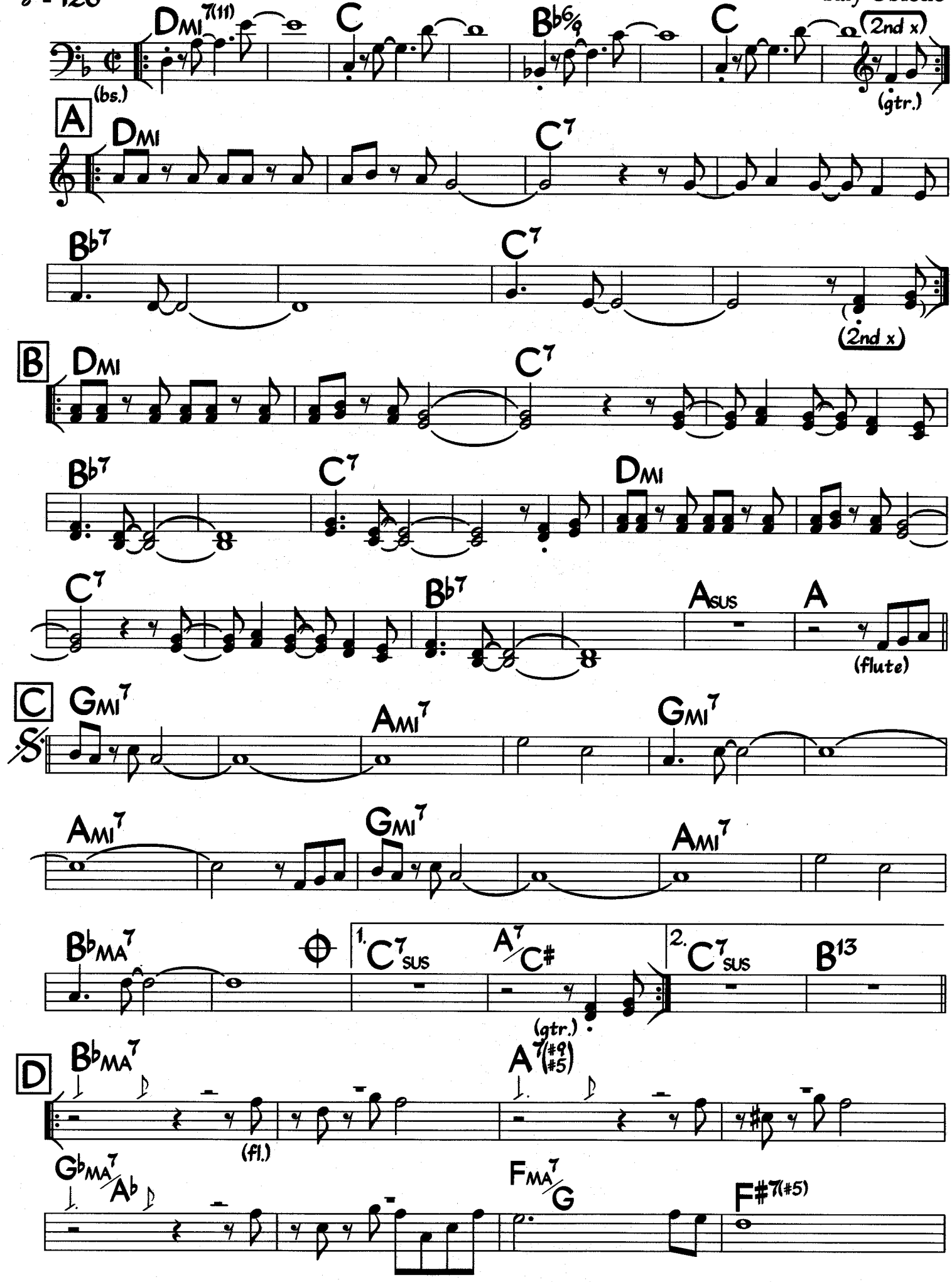
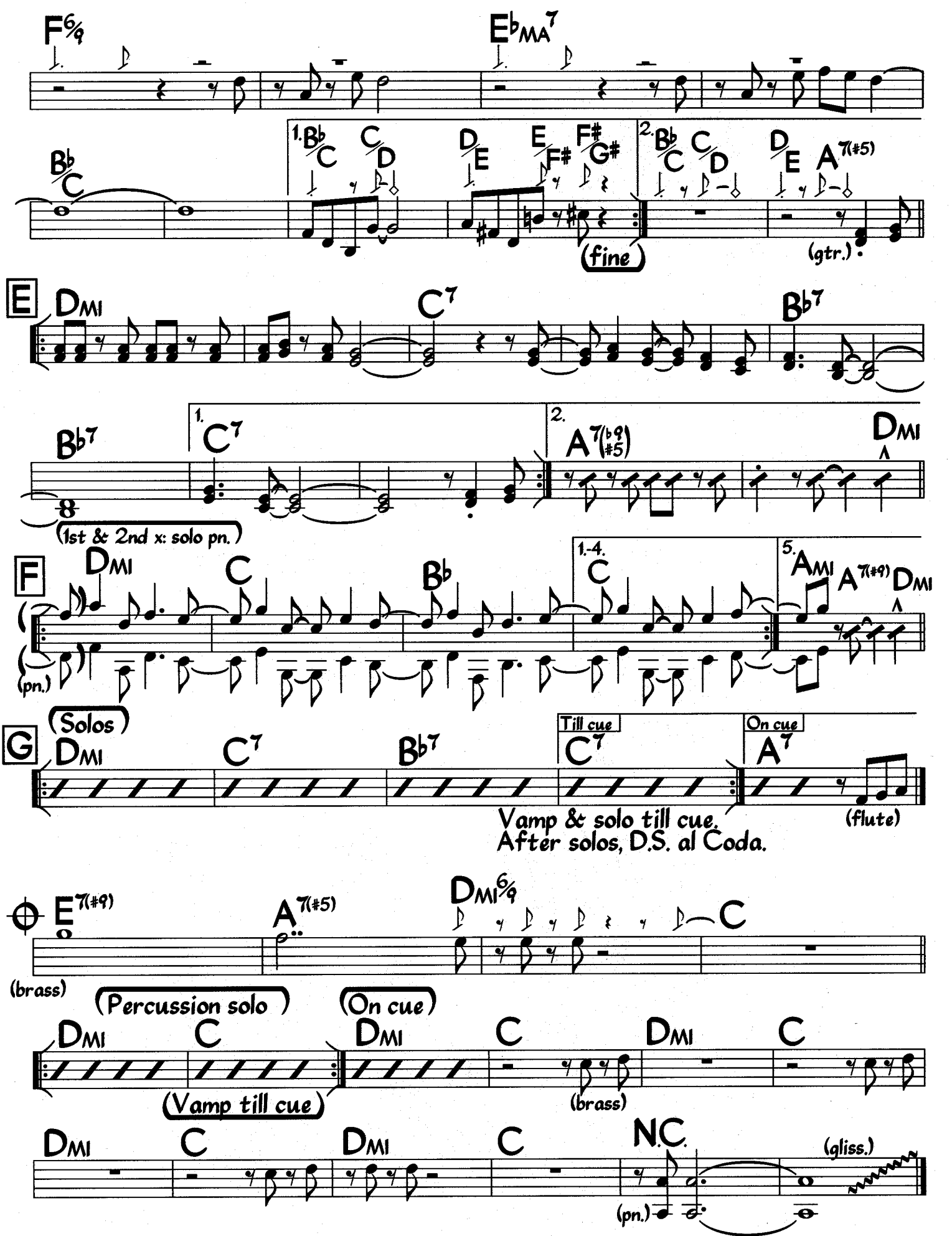
Criss Cross

Ray Obiedo

Med. Salsa
♩ = 126

(Intro)

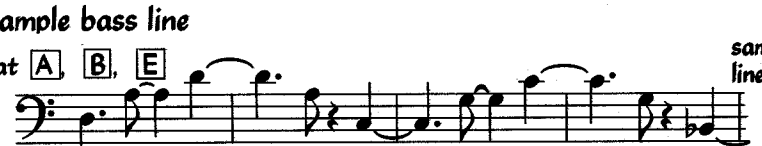




Percussion plays through the breaks at letter D.

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

sample bass line
at A, B, E



sample bass line at C:

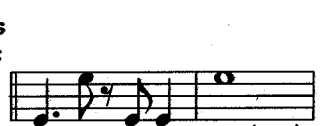


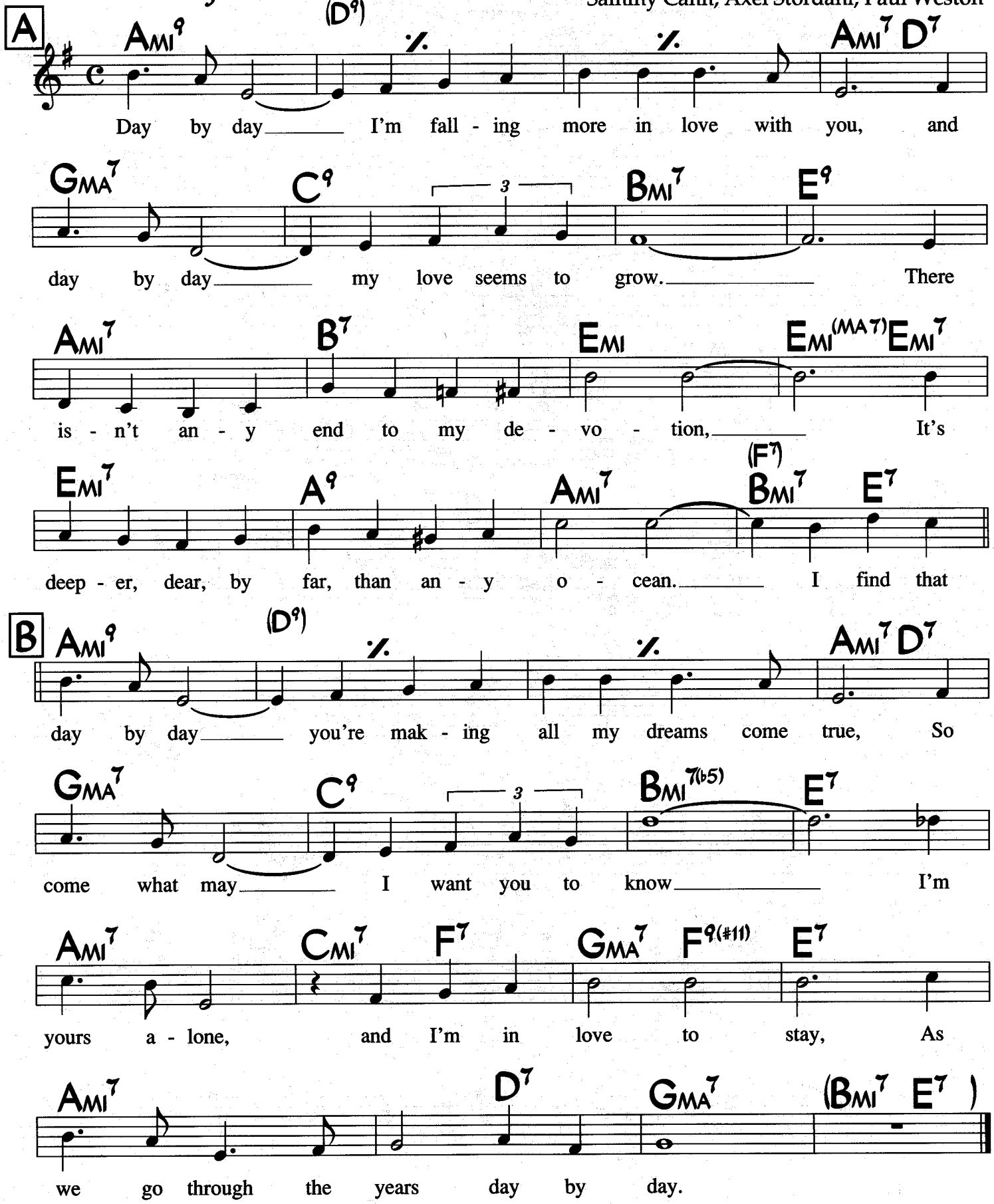
Photo by Herman Leonard

SARAH VAUGHAN

Day By Day

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

Medium Swing*

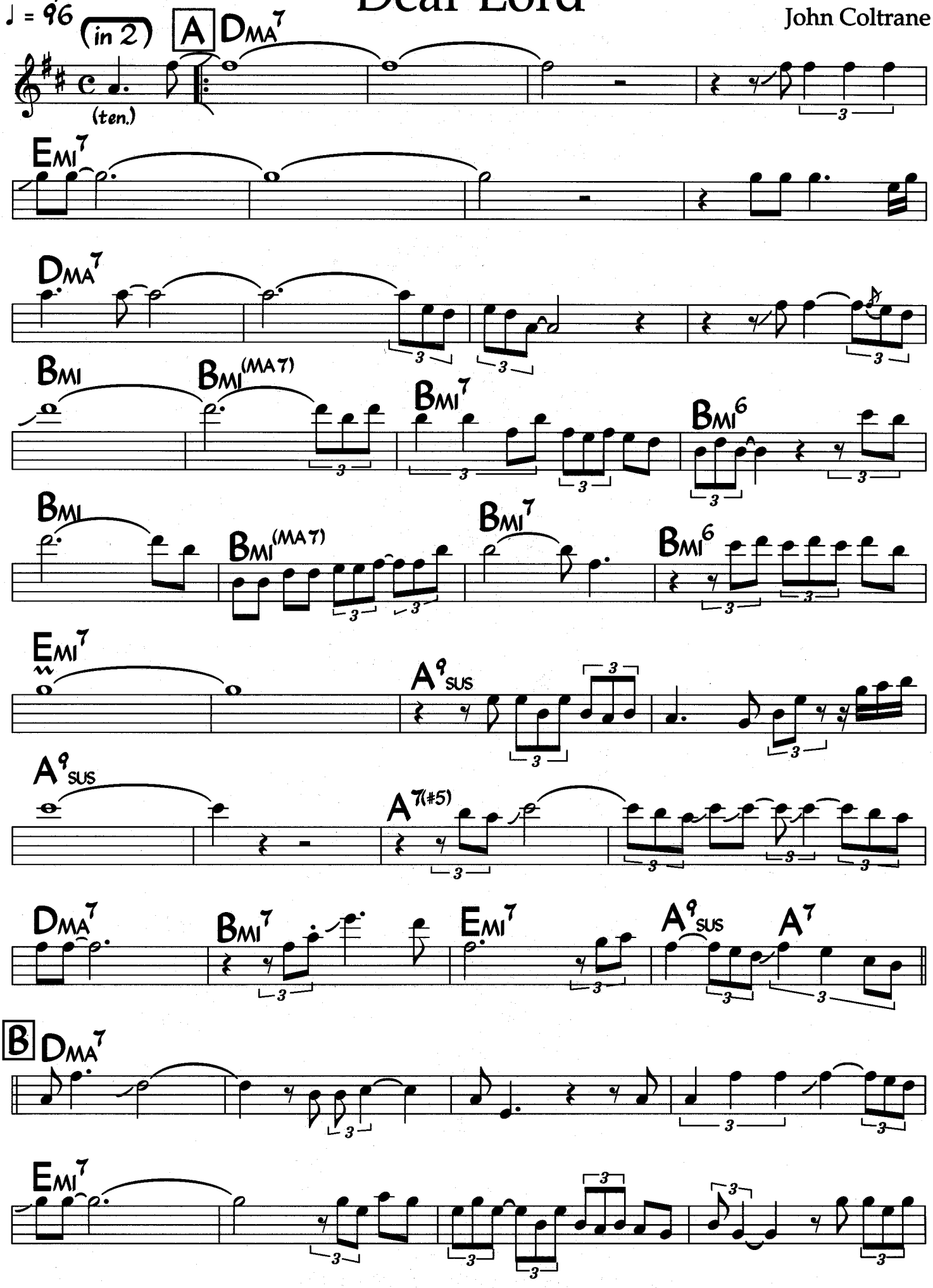


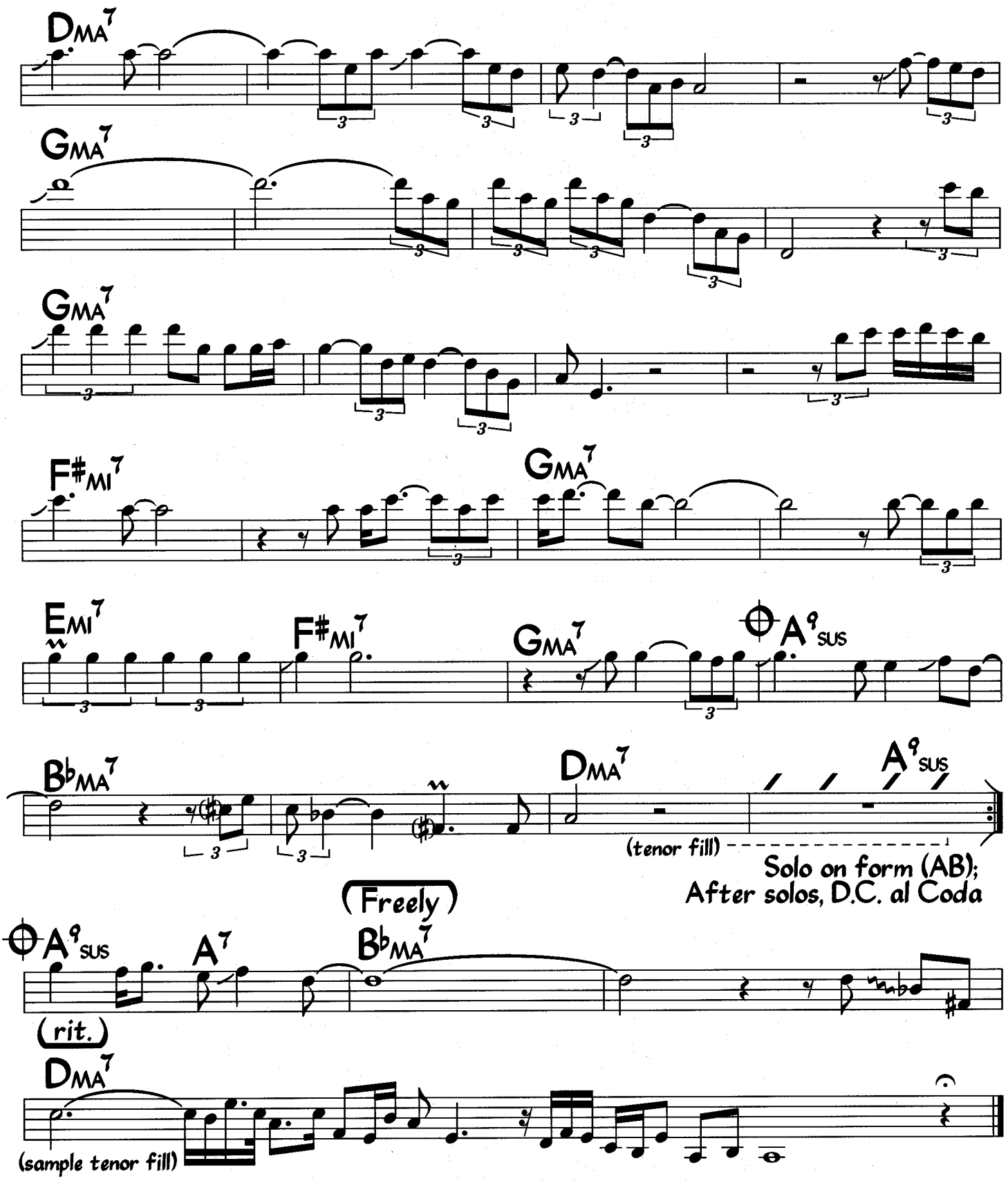
* also played as a samba

Med. Swing
(w/ triplet undercurrent)
♩ = 96

Dear Lord

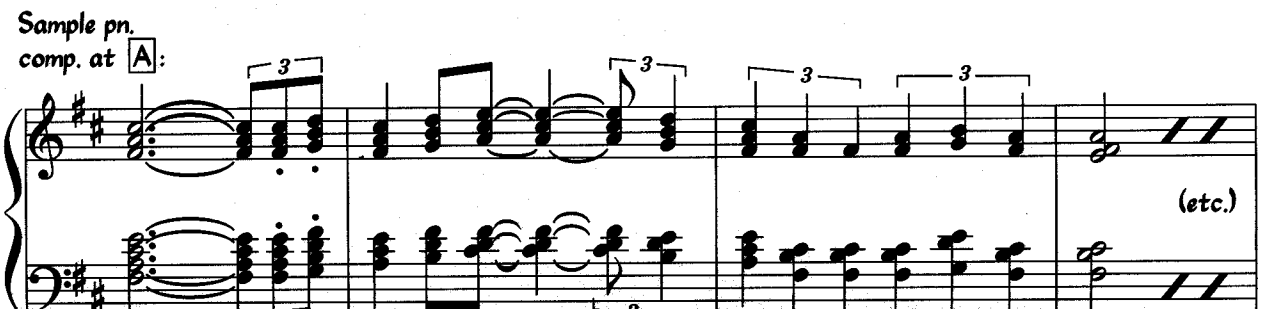
John Coltrane





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

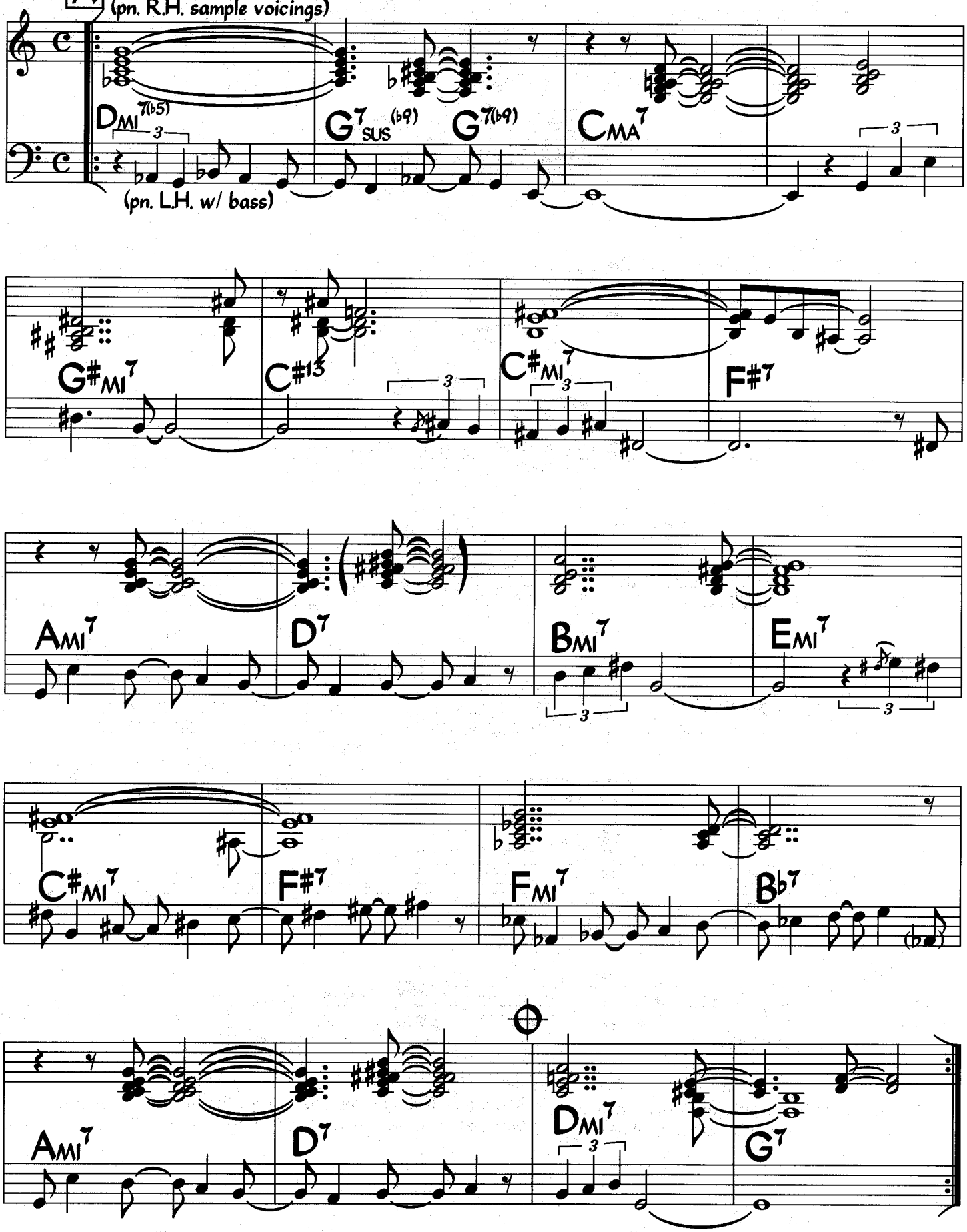
Melody at B after solos is radically different (highly interpreted).
Form on record is AB (melody) A (piano solo) B (melody) Coda.



Med. Straight 8th's/Latin

Dee Song

Enrico Pieranunzi



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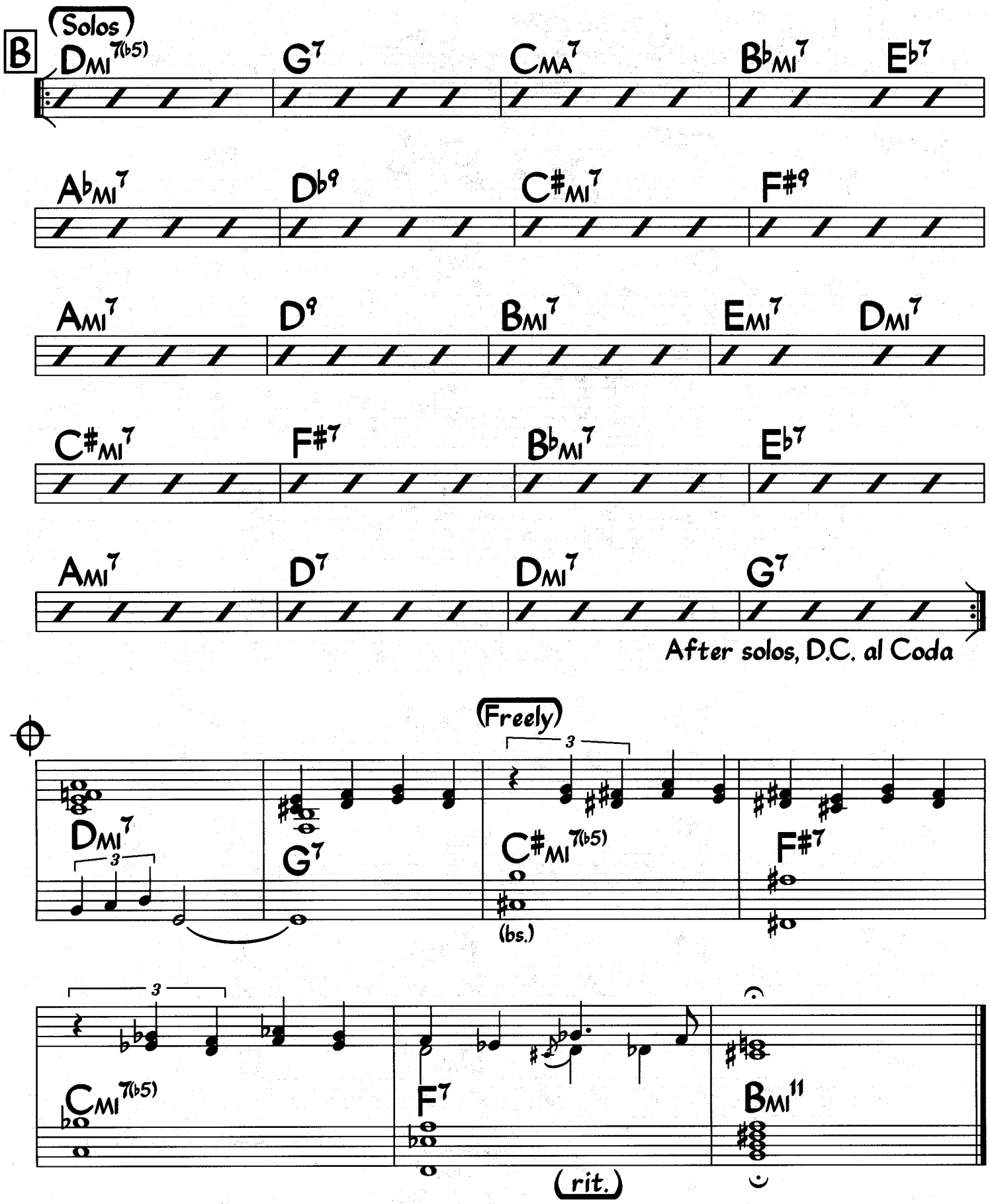
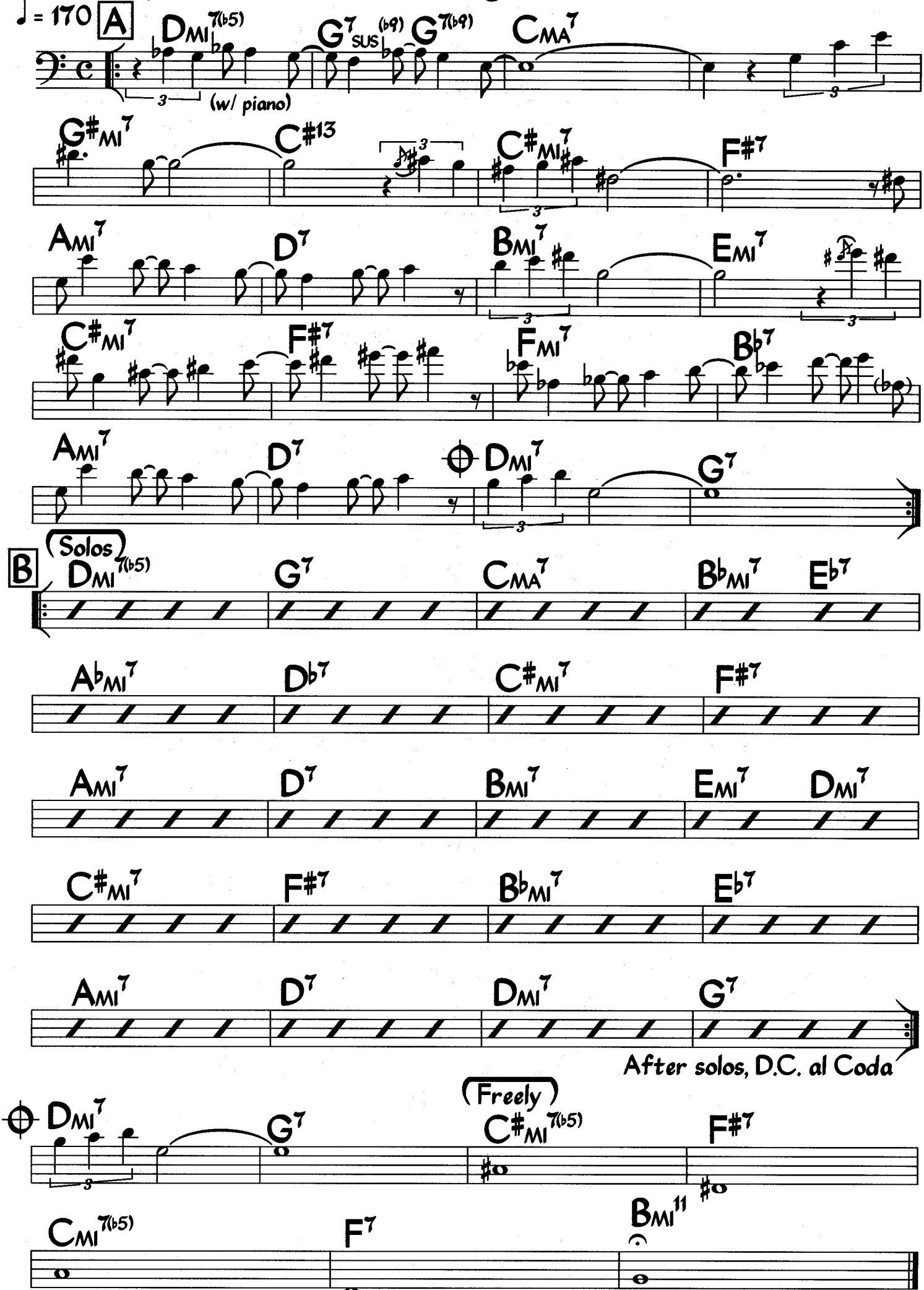

B
(Solos)
Dmi7(b5)
G7
CMA7
Bbmi7
Eb7
Abmi7
Db9
C#mi7
F#9
Ami7
D9
Bmi7
Emi7
Dmi7
C#mi7
F#7
Bbmi7
Eb7
Ami7
D7
Dmi7
G7
After solos, D.C. al Coda
(Freely)
3
Dmi7
G7
C#mi7(b5)
(bs.)
F#7
3
Cmi7(b5)
F7
Bmi11
(rit.)

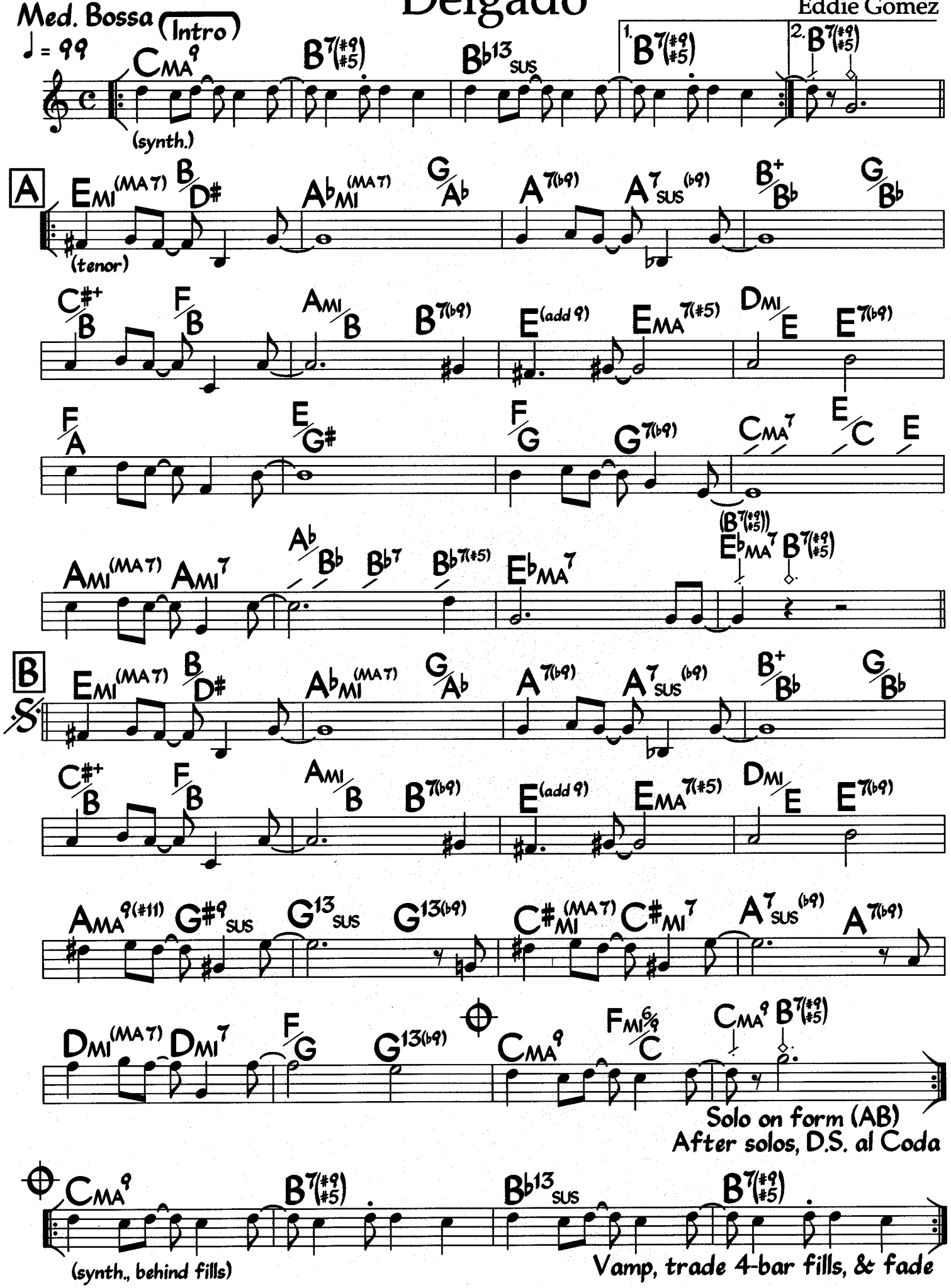
Med. Straight 8th's/Latin Dee Song (Bass)

♩ = 170 **A**



Delgado

Eddie Gomez



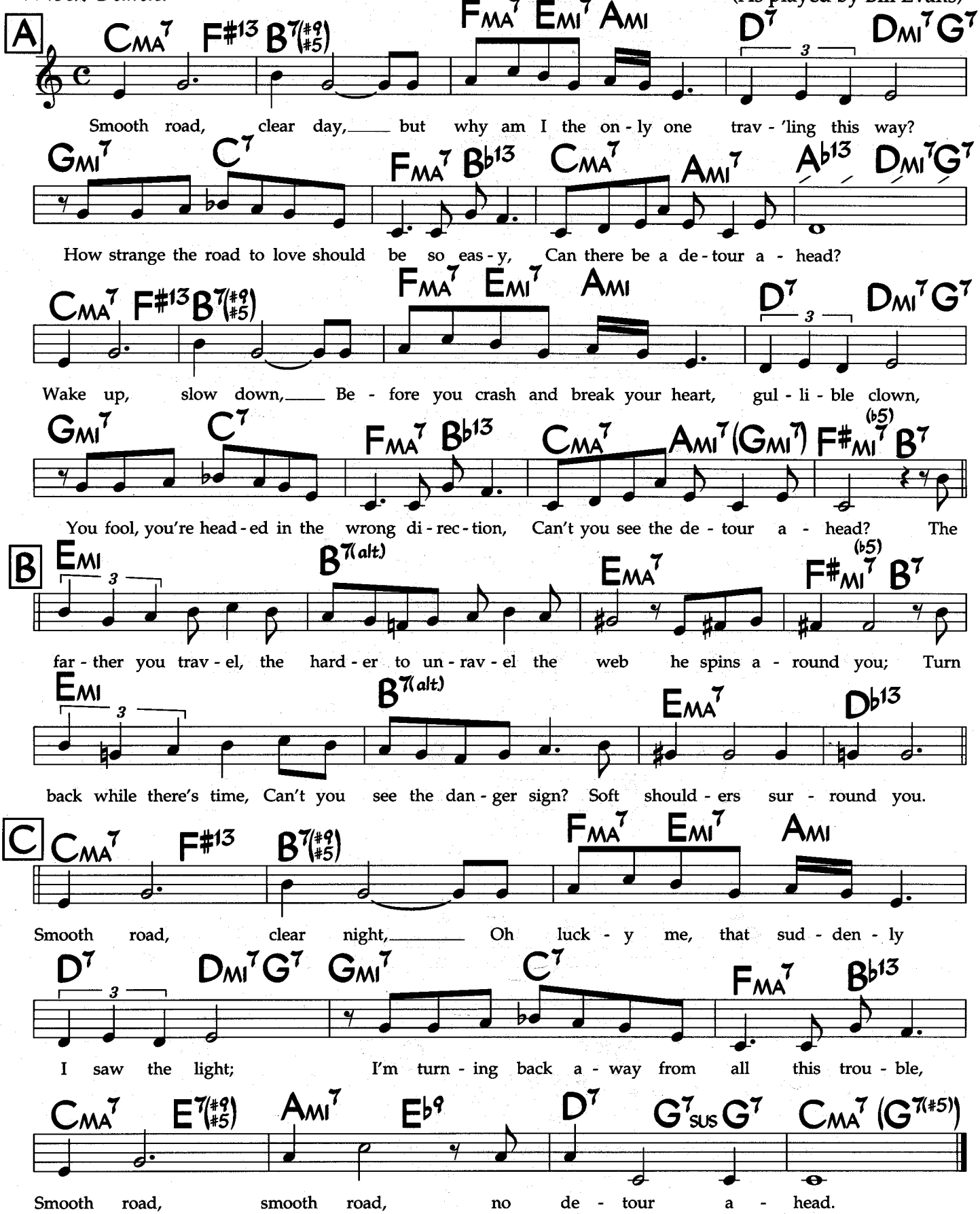
Chord in parentheses is used for solos. Last 2 bars of solo form may be replaced by the Intro.

Photo courtesy of Helene LaFaro-Hernandez

SCOTT LaFARO

Detour Ahead

Lou Carter-Herb Ellis-
John Frigo
(As played by Bill Evans)

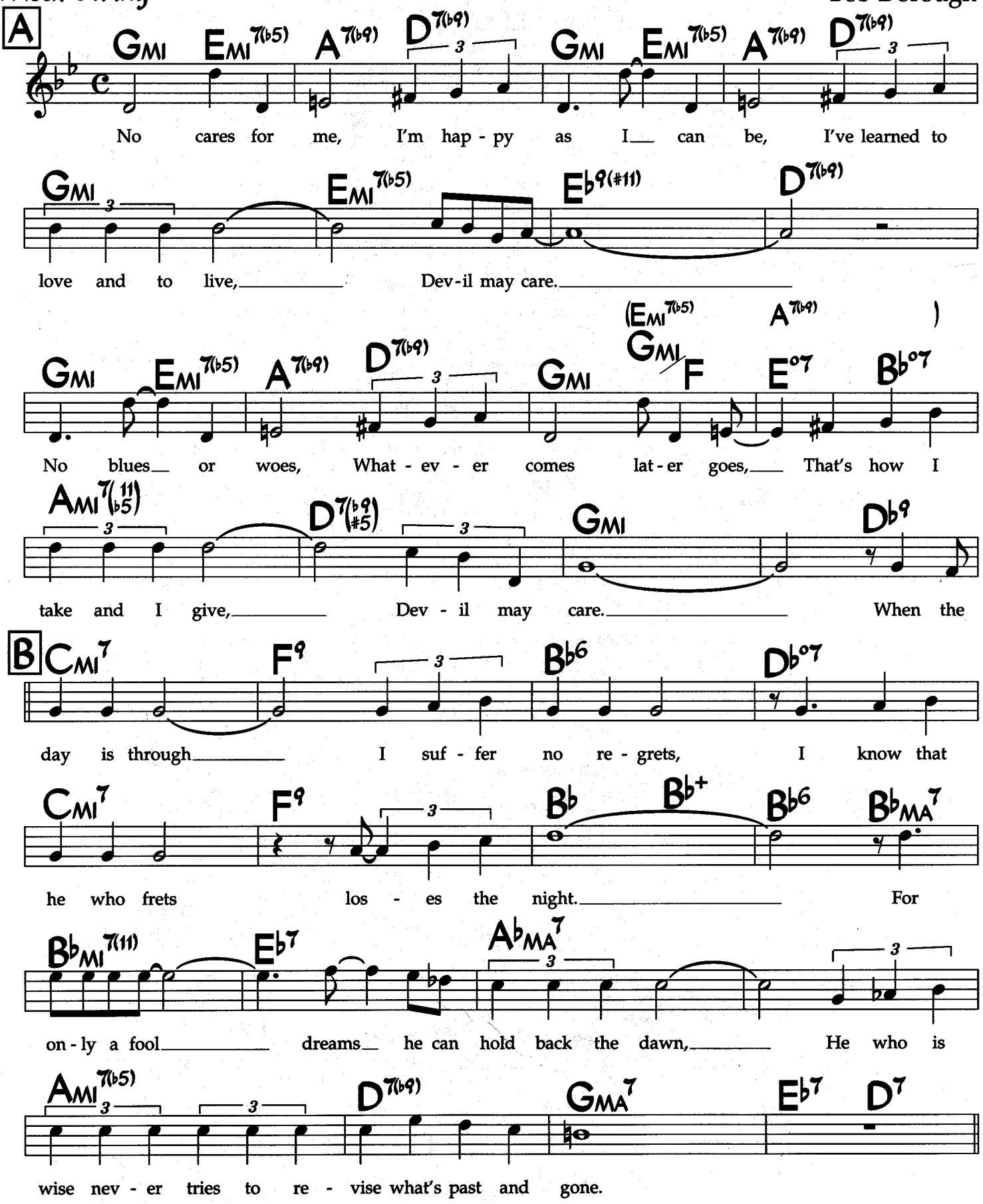


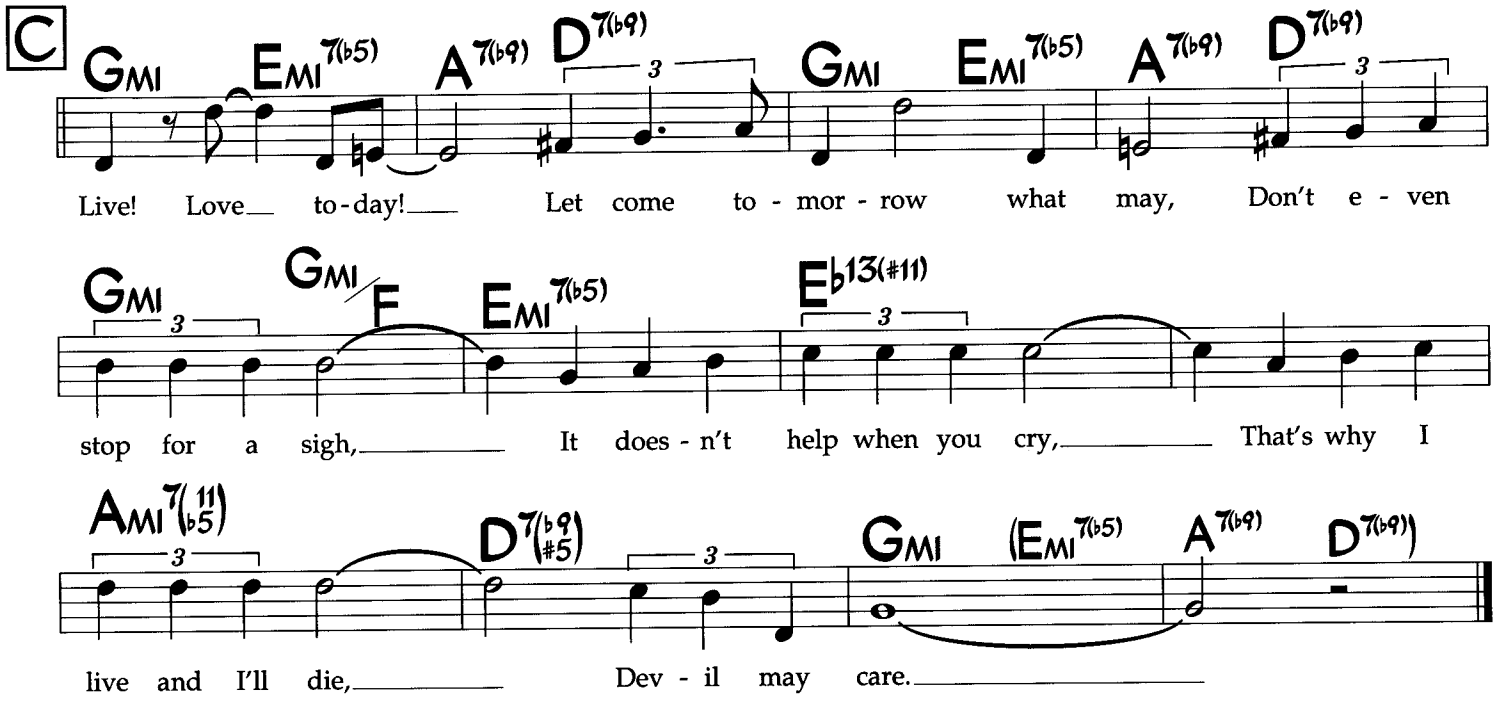
Changes from Bill Evans' "Waltz for Debby" album.
Solos on this recording are double-time (and head very slow).

Devil May Care

T. P. Kirk
Bob Dorough

Med. Swing

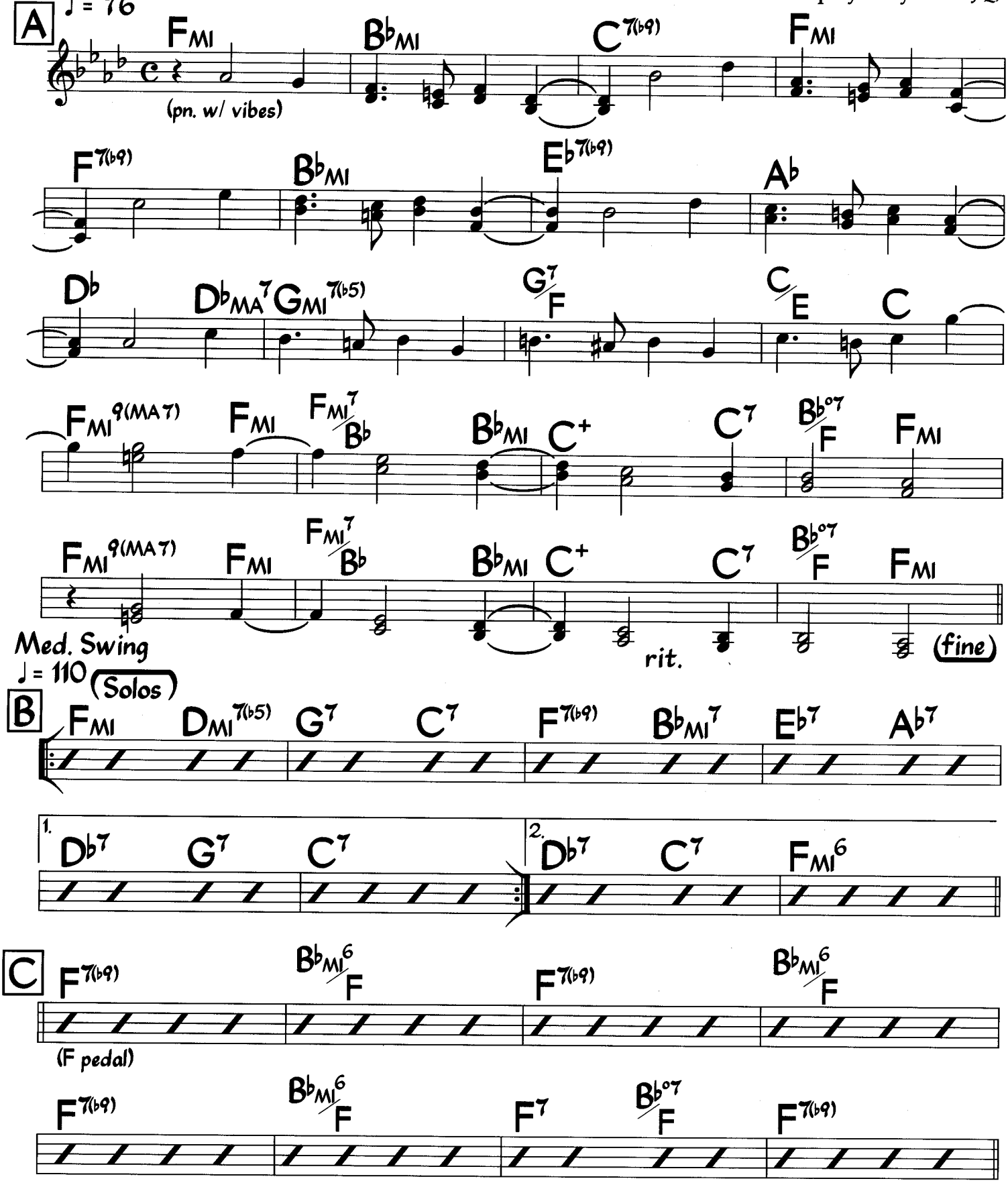



C
GMI EMI7(b5) A7(b9) D7(b9) GMI EMI7(b5) A7(b9) D7(b9)
Live! Love to-day! Let come to - mor - row what may, Don't e - ven
GMI GMI/F EMI7(b5) Eb13(#11)
stop for a sigh, It does - n't help when you cry, That's why I
AMI7(11/b5) D7(b9/#5) GMI (EMI7(b5) A7(b9) D7(b9))
live and I'll die, Dev - il may care.

Django

John Lewis
(As played by the MJQ)

Slow 4 (Straight 1/8's)
♩ = 76



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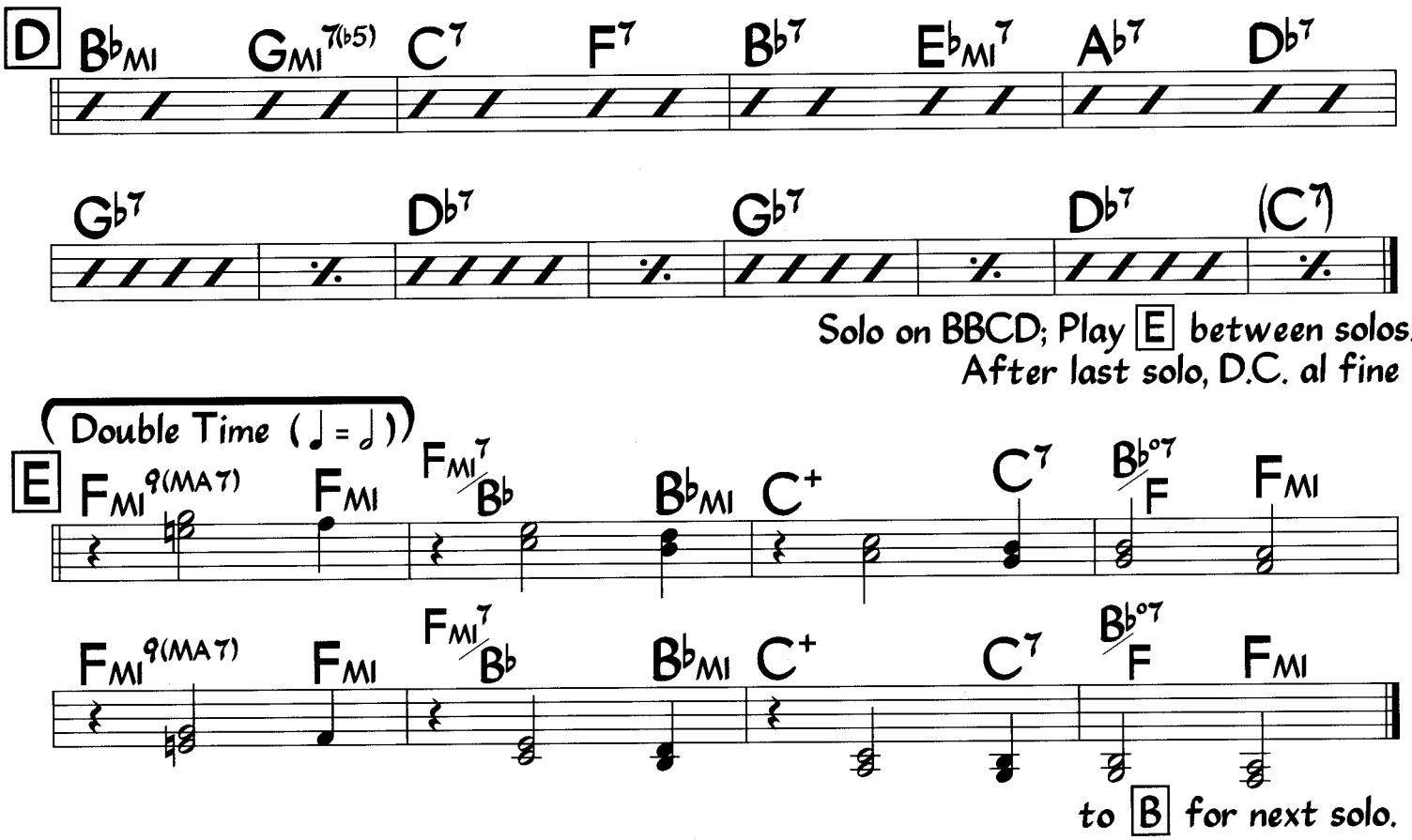
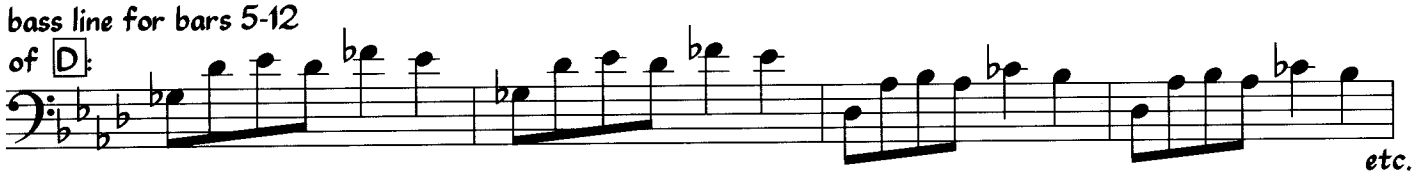


bass line at C:

bass line for bars 5-12 of D:

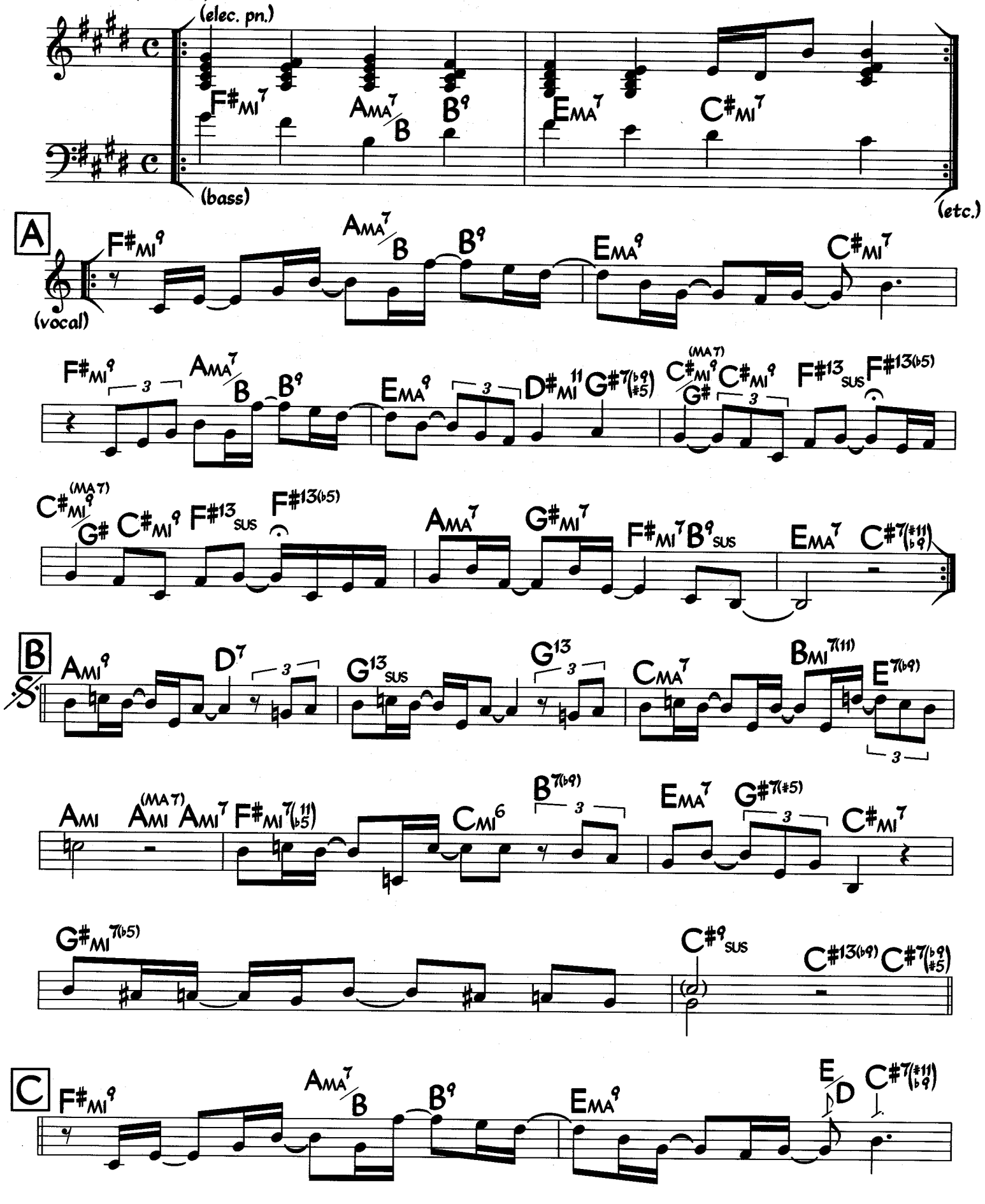


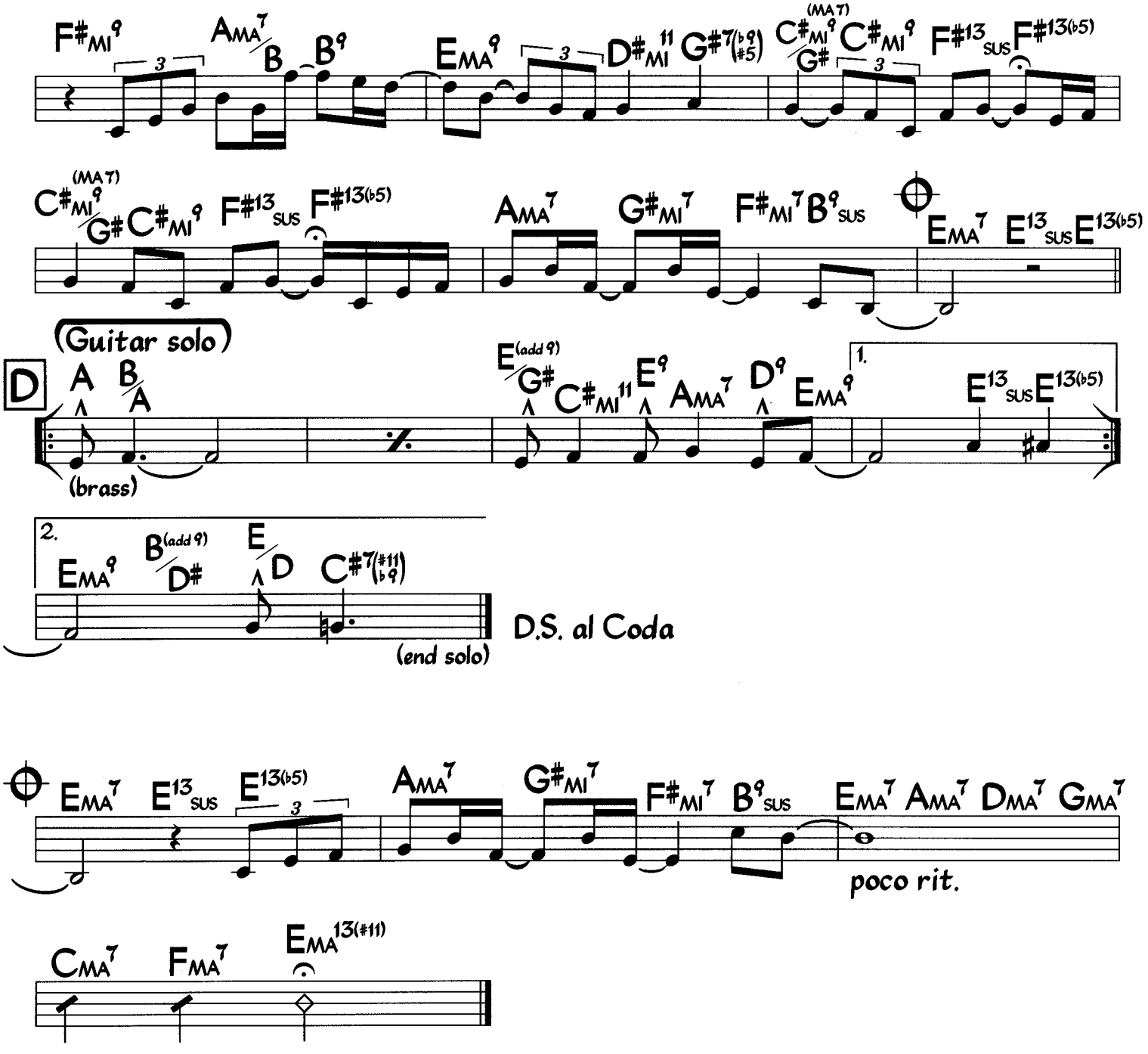
Where the melody falls on beat 2, the chord does also
(but the bass plays roots on beat 1).
Melody at A is top note.

Doce Presença

Ivan Lins

Med. Pop Ballad
♩ = 62 (Intro)



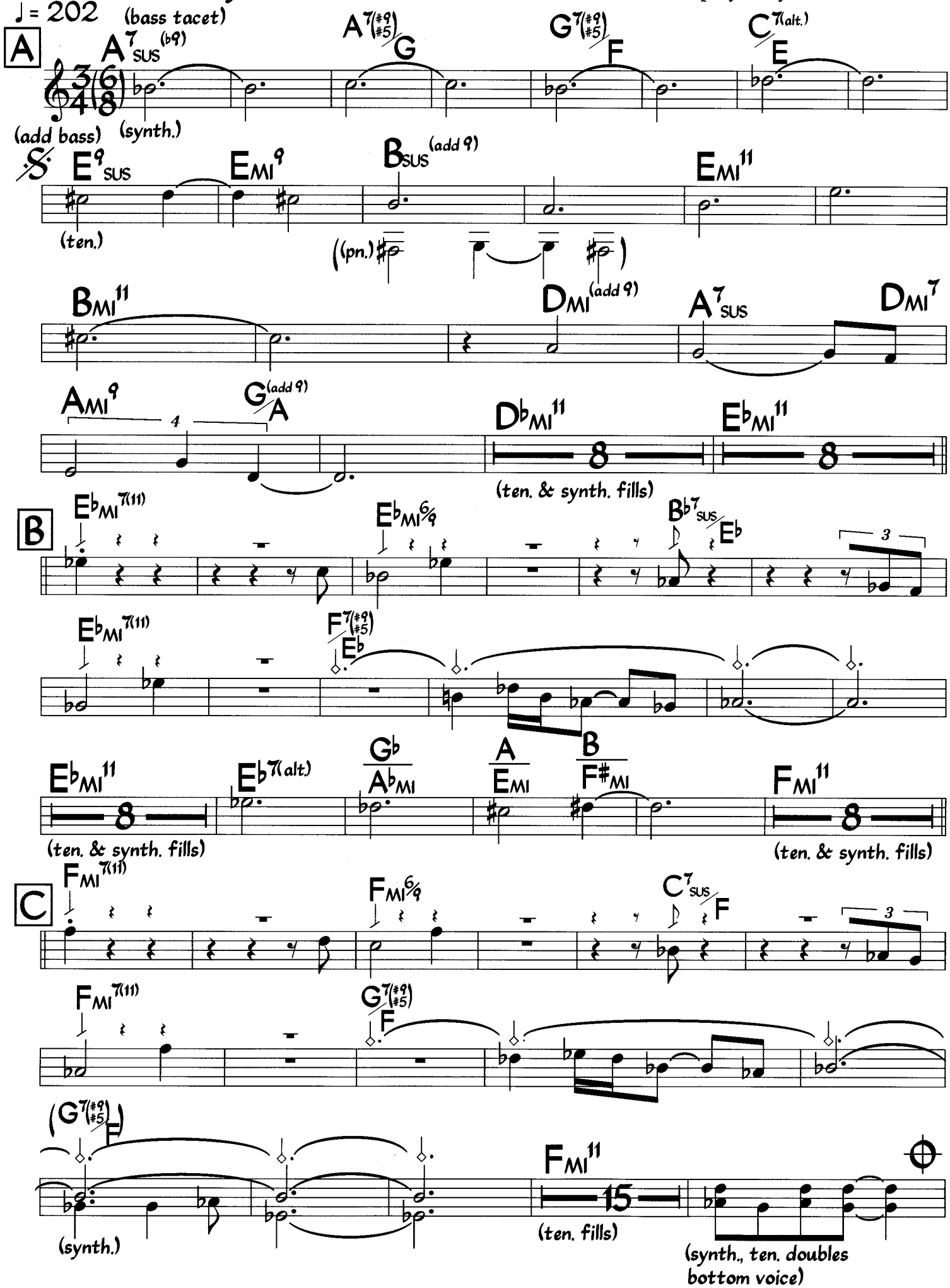

F#MI9
AMA7/B
B9
EMA9
D#MI11
G#7(♭9 #5)
(MA7)
C#MI9/G#
C#MI9
F#13SUS
F#13(♭5)
AMA7
G#MI7
F#MI7
B9SUS
EMA7
E13SUS
E13(♭5)
(Guitar solo)
D
A
B/A
(brass)
E(add 9)/G#
C#MI11
E9
AMA7
D9
EMA9
1.
2.
B(add 9)/D#
E/D
C#7(#11 ♭9)
(end solo)
D.S. al Coda
poco rit.
CMA7
FMA7
EMA13(#11)

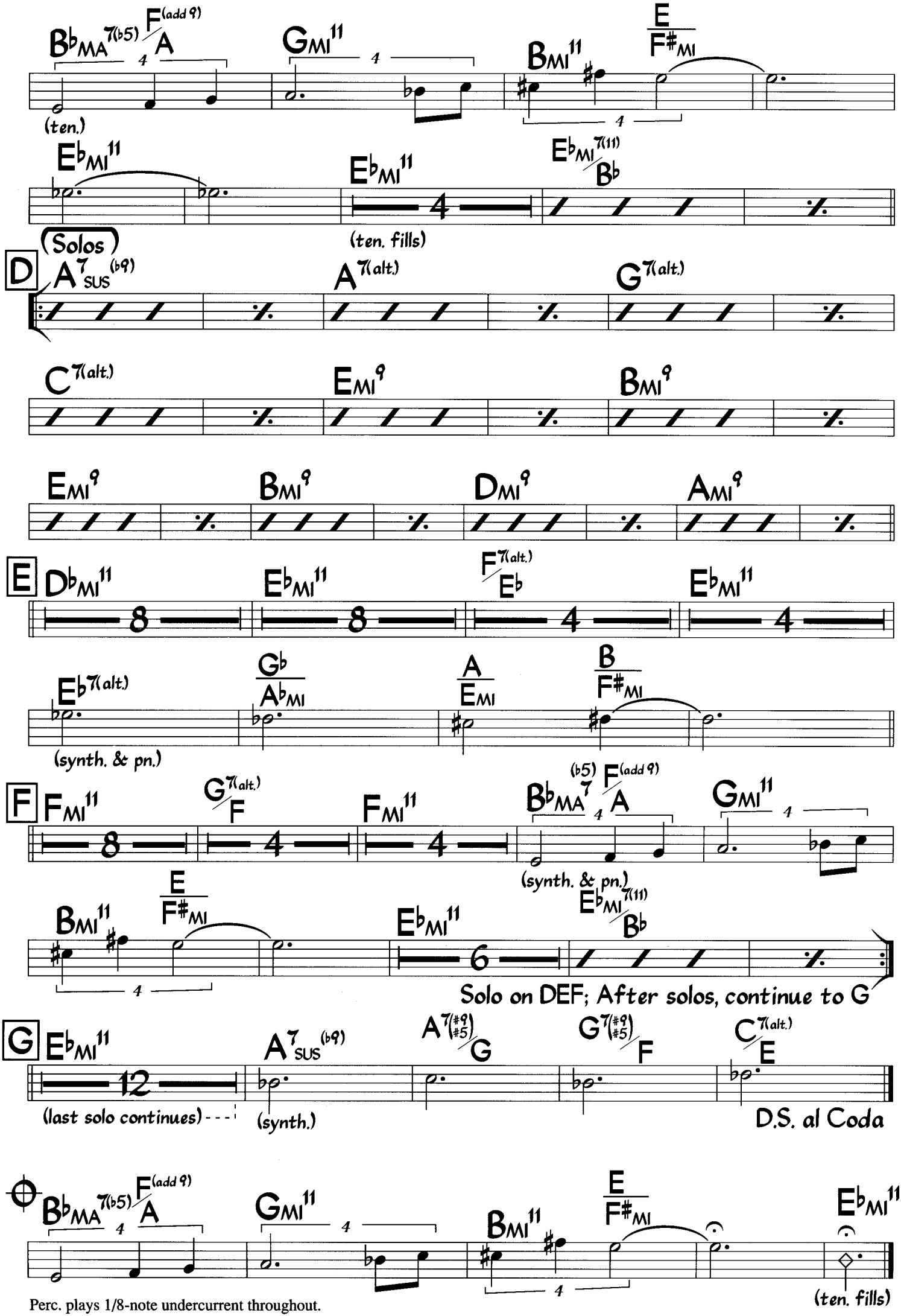
Dogs in the Wine Shop

Don Grolnick
(As played by Michael Brecker)

Med. Latin/Straight 1/8's

♩ = 202 (bass tacet)




B♭MA7(♭5) F(add 9)/A
GMI11
BMI11 E/F♯MI
(ten.)
E♭MI11
E♭MI11
E♭MI7(11)/B♭
(ten. fills)
(Solos)
D
A7SUS(♭9)
A7(alt.)
G7(alt.)
C7(alt.)
EMI9
BMI9
EMI9
BMI9
DMI9
AMI9
E
D♭MI11
E♭MI11
F7(alt.)/E♭
E♭MI11
E♭7(alt.)
G♭/A♭MI
A/EMI
B/F♯MI
(synth. & pn.)
F
FMI11
G7(alt.)/F
FMI11
B♭MA7(♭5) F(add 9)/A
GMI11
(synth. & pn.)
BMI11
E/F♯MI
E♭MI11
E♭MI7(11)/B♭
Solo on DEF; After solos, continue to G
G
E♭MI11
A7SUS(♭9)
A7(♯9 ♯5)/G
G7(♯9 ♯5)/F
C7(alt.)/E
(last solo continues)
(synth.)
D.S. al Coda
B♭MA7(♭5) F(add 9)/A
GMI11
BMI11 E/F♯MI
E♭MI11
(ten. fills)
Perc. plays 1/8-note undercurrent throughout.

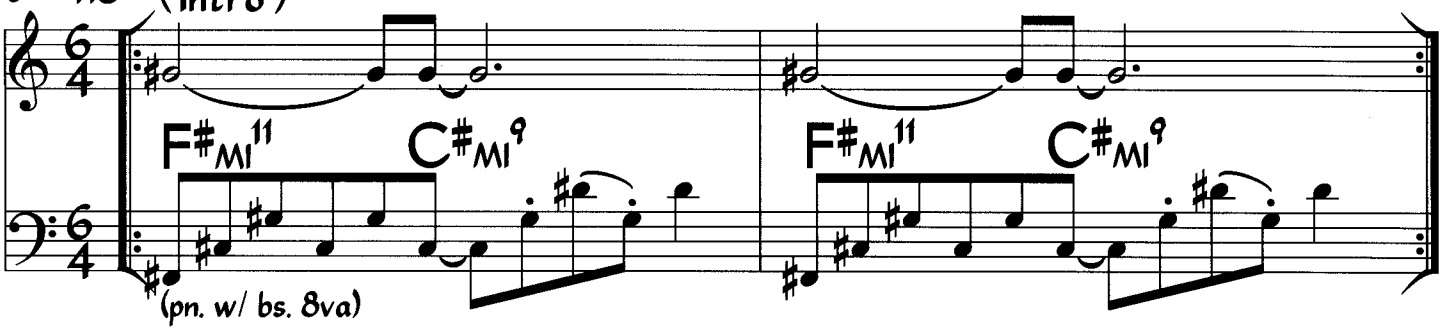
Med. Straight 8th's

Don't Forget the Poet

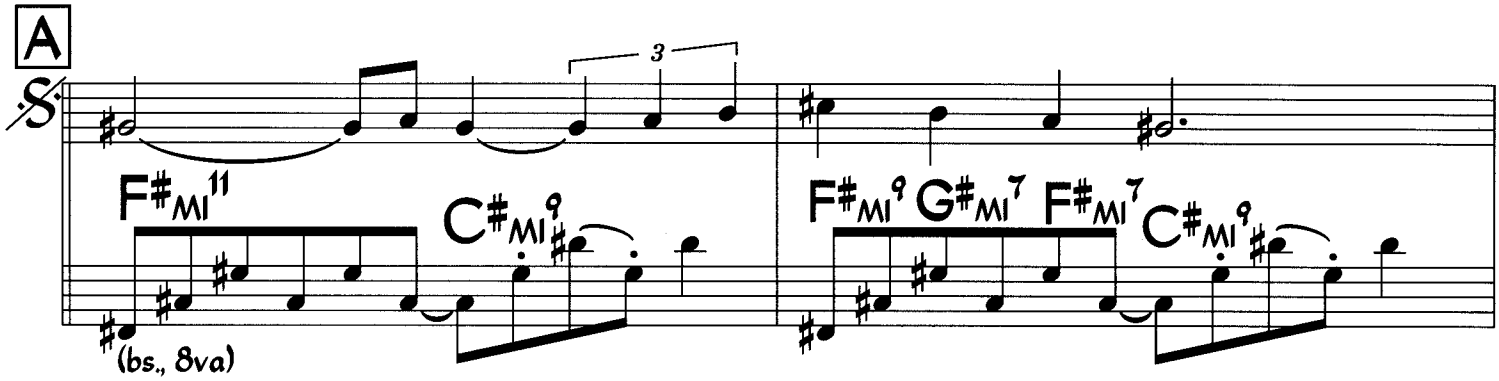
Enrico Pieranunzi

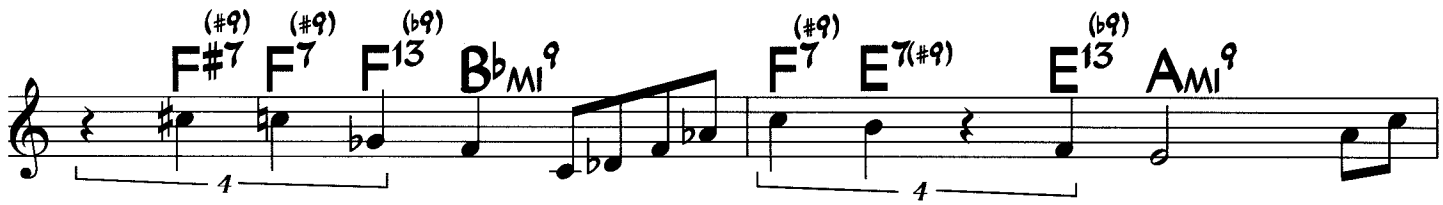
♩ = 118

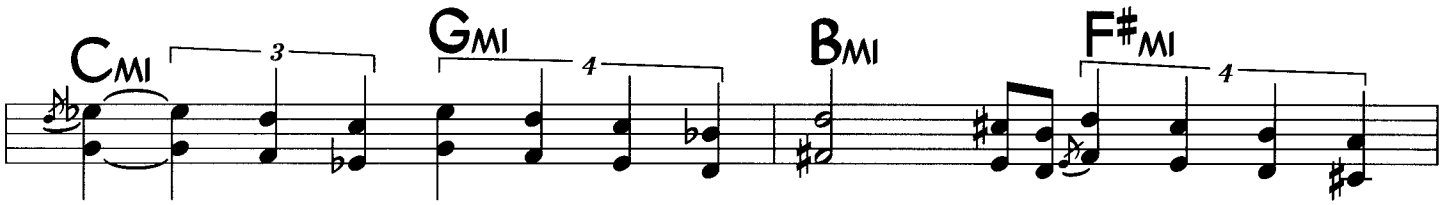
(Intro)

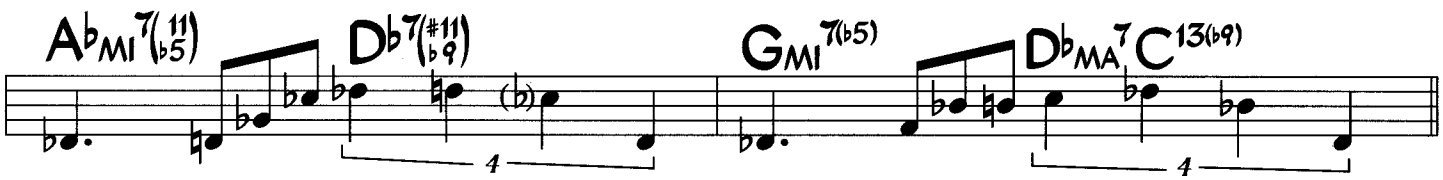


A

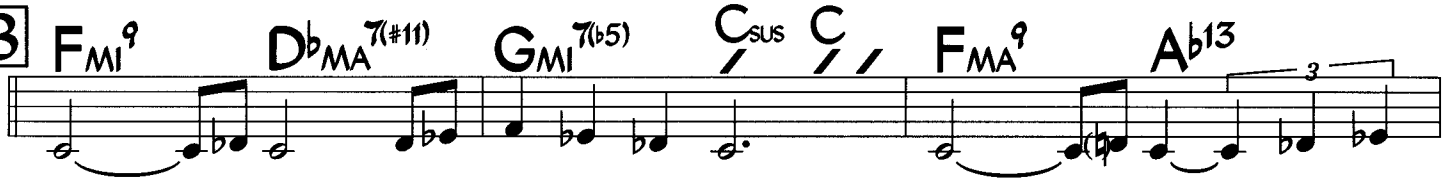


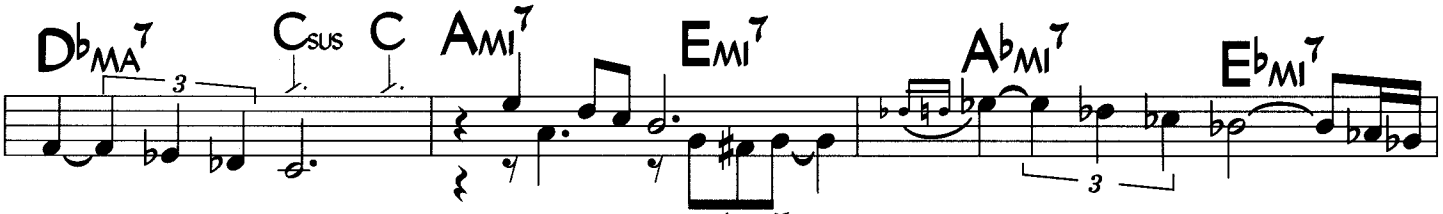


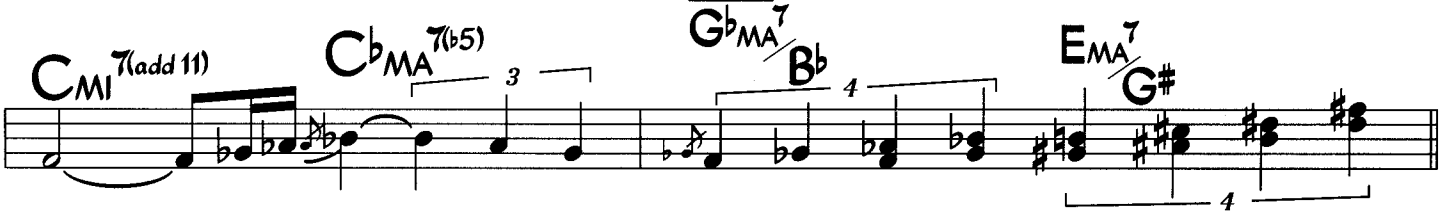




B







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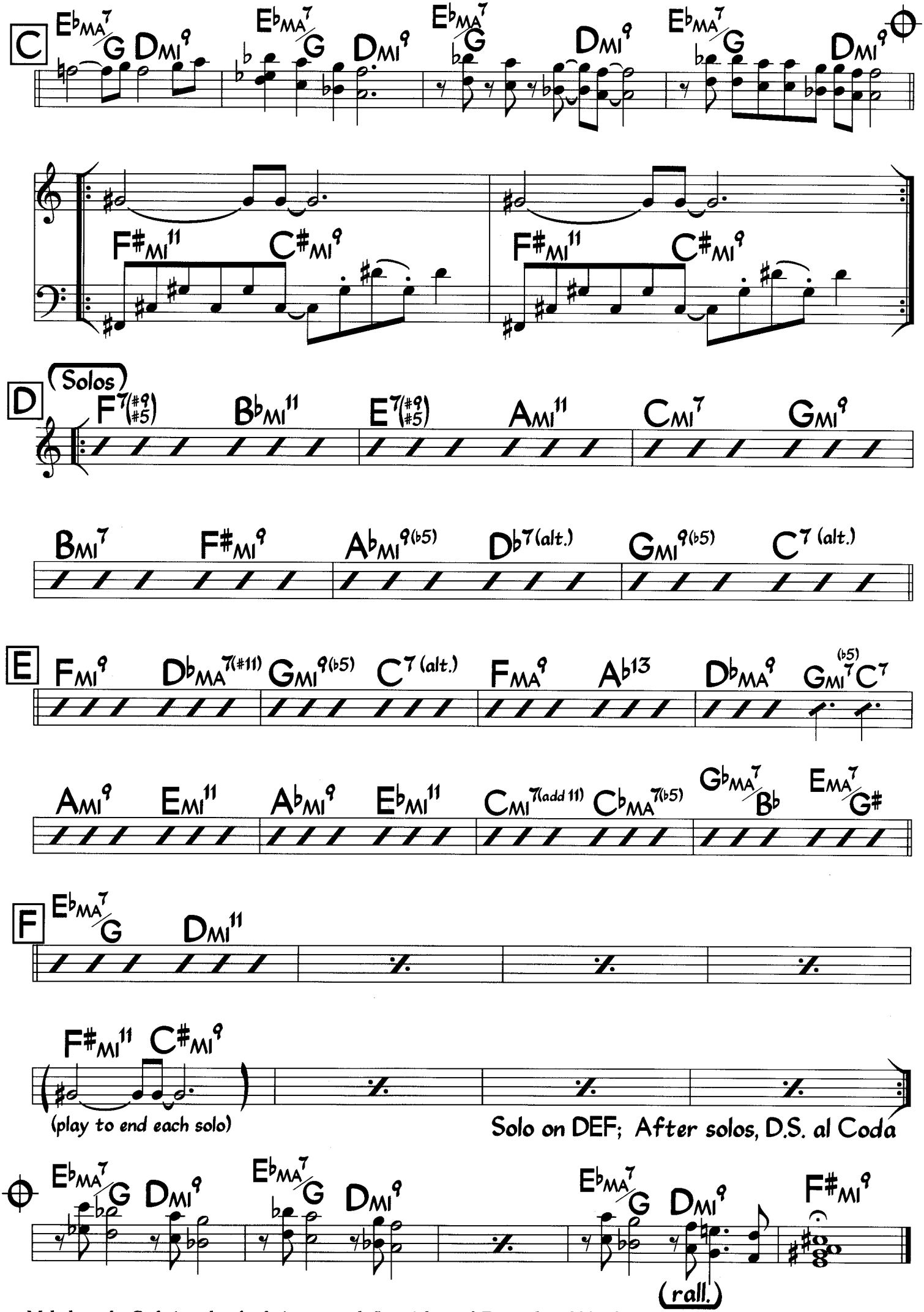
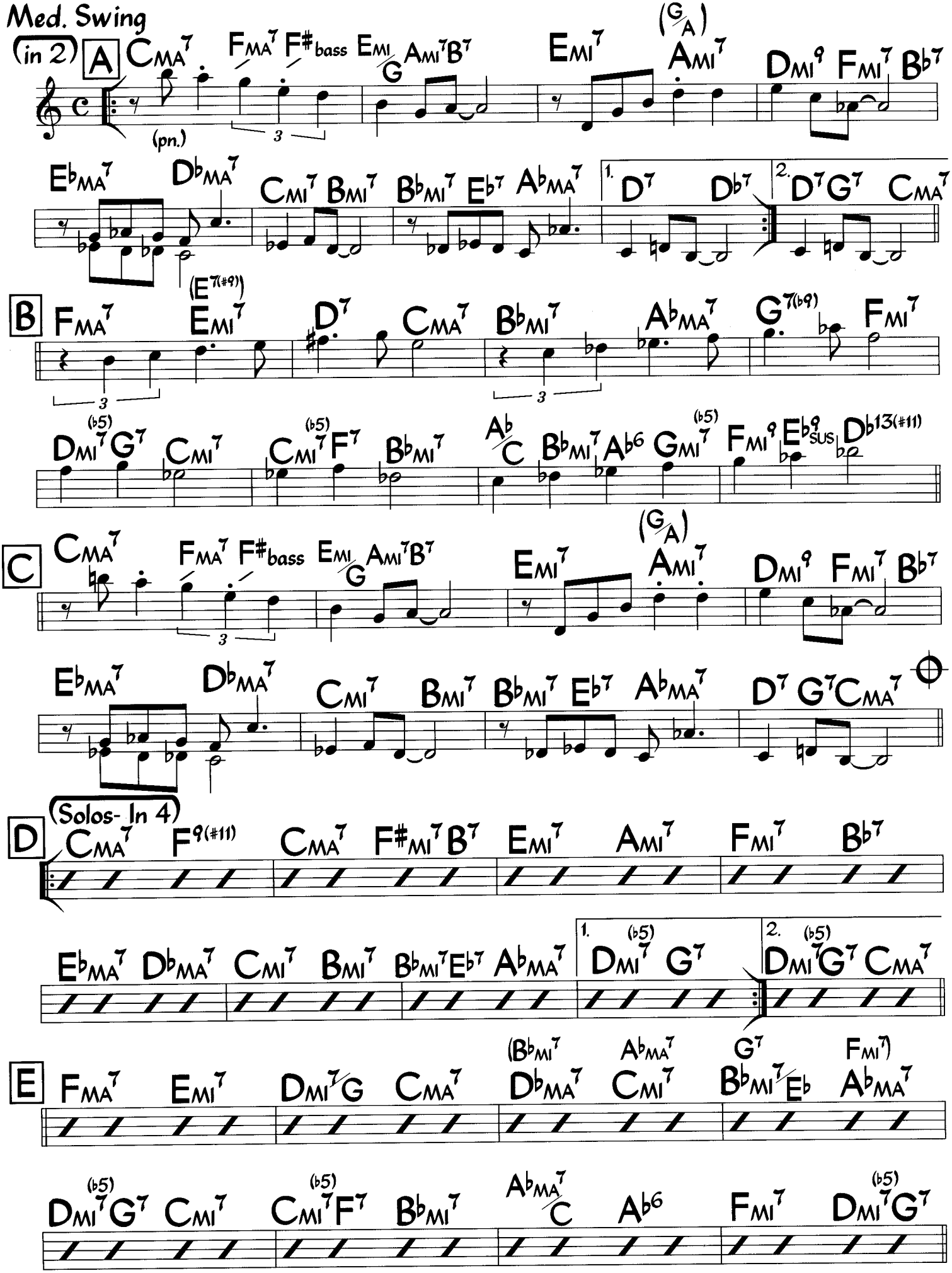


Melody at the Coda is rather freely interpreted. Last 4 bars of F are played like the Intro to end each solo.

The Duke

Dave Brubeck



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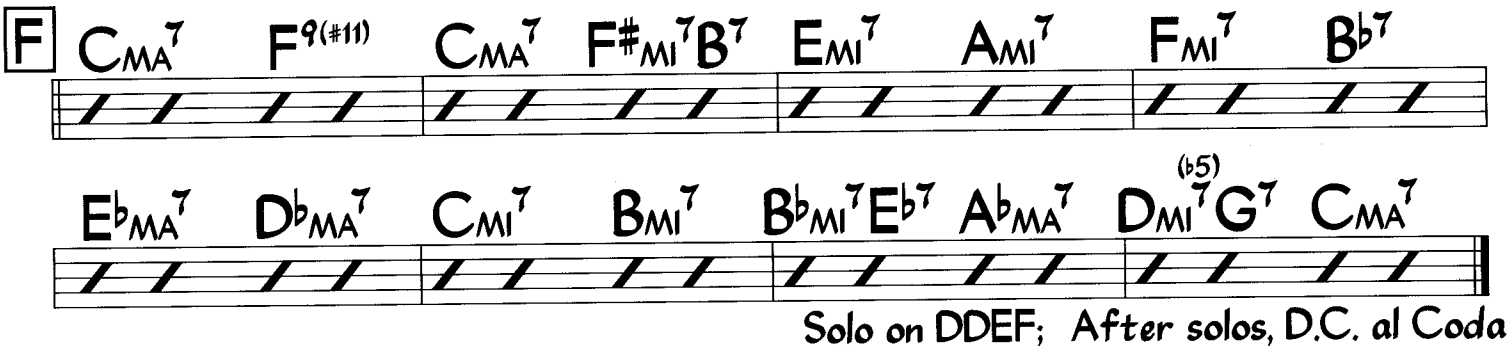
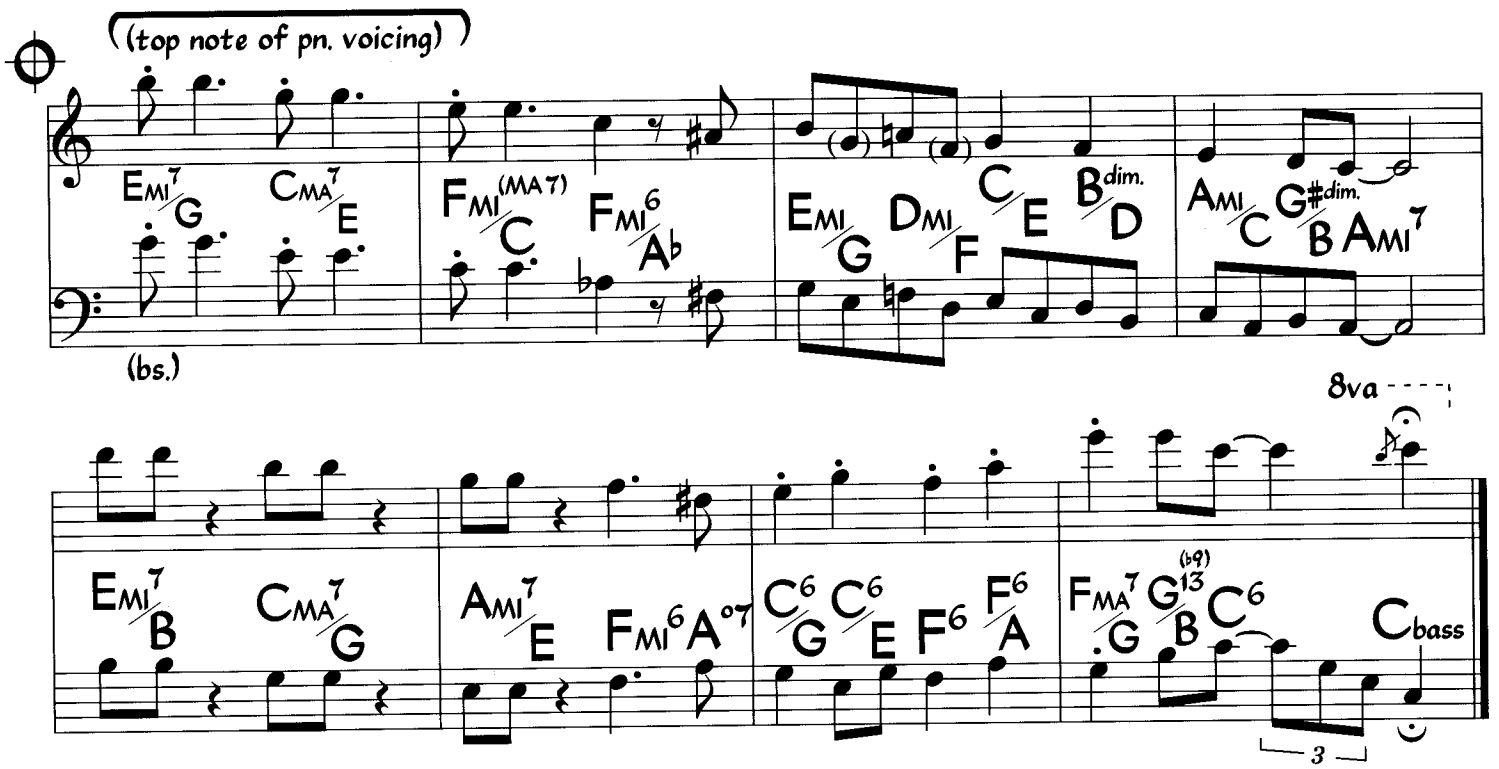
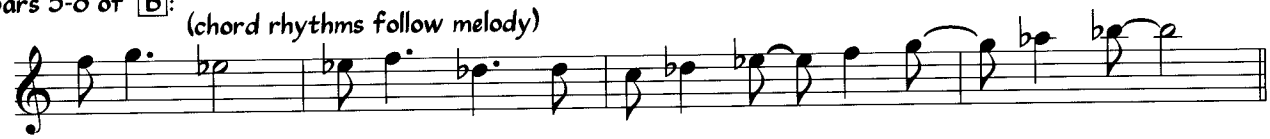


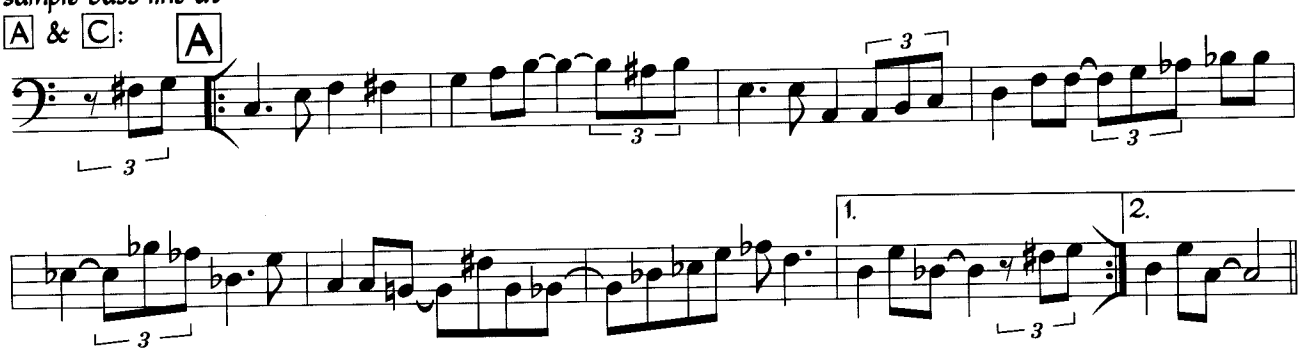
Solo on DDEF; After solos, D.C. al Coda



alternate melody,
bars 5-8 of B:



sample bass line at
A & C:

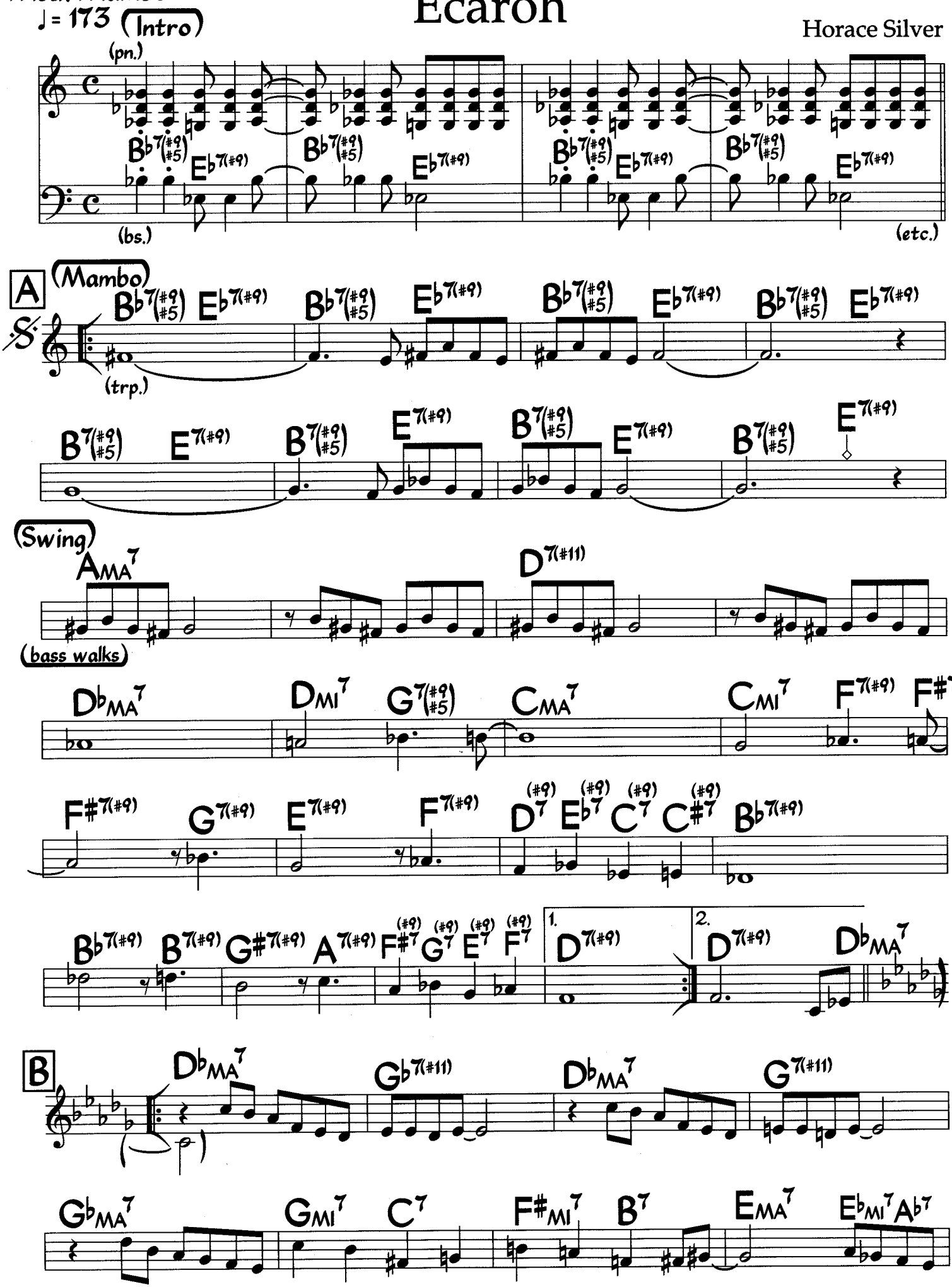


Chords in parentheses are optional.

Ecaroh

Horace Silver

Med. Mambo
♩ = 173



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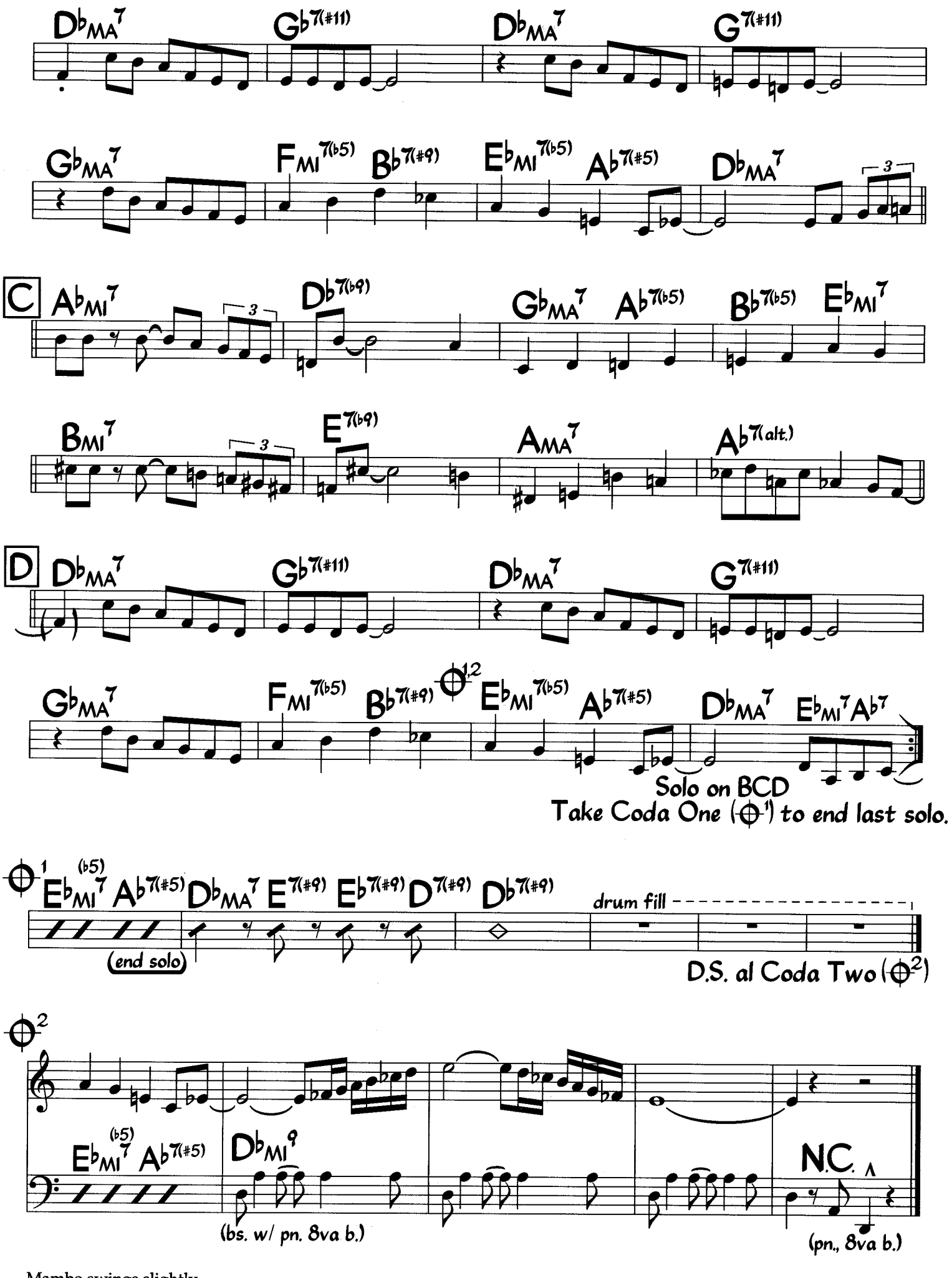


Mambo swings slightly.

Ecaroh (Harmony)

Med. Mambo
♩ = 173 (Intro)

Tacet

A (Mambo)

(ten.)

(Swing)

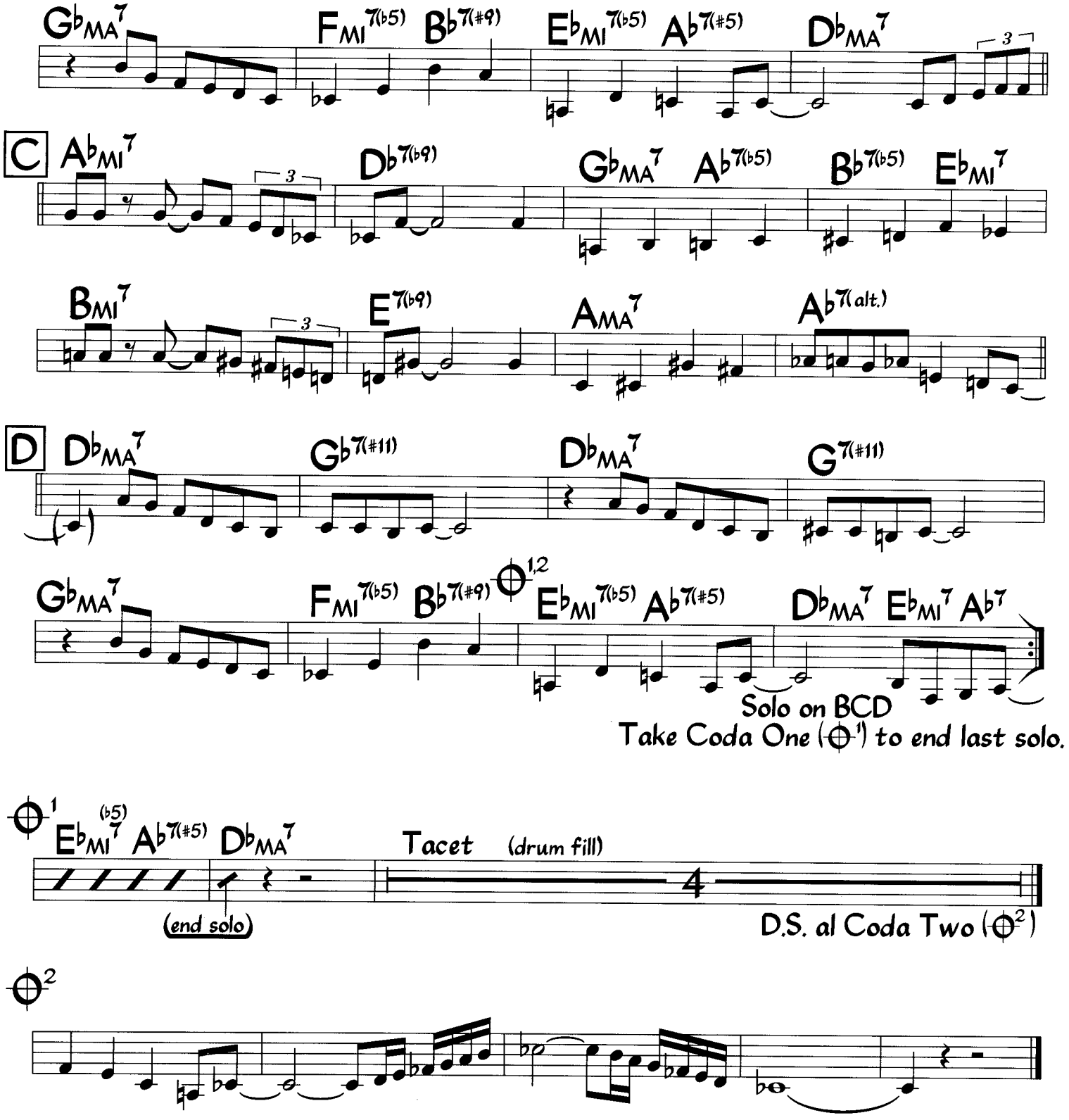
1. 2.

B

$D^{\flat}_{MA}{}^{7}$ $G^{\flat 7(\#11)}$ $D^{\flat}_{MA}{}^{7}$ $G^{7(\#11)}$

$G^{\flat}_{MA}{}^{7}$ $G_{MI}{}^{7}$ C^{7} $F^{\#}_{MI}{}^{7}$ B^{7} $E_{MA}{}^{7}$ $E^{\flat}_{MI}{}^{7}$ $A^{\flat 7}$

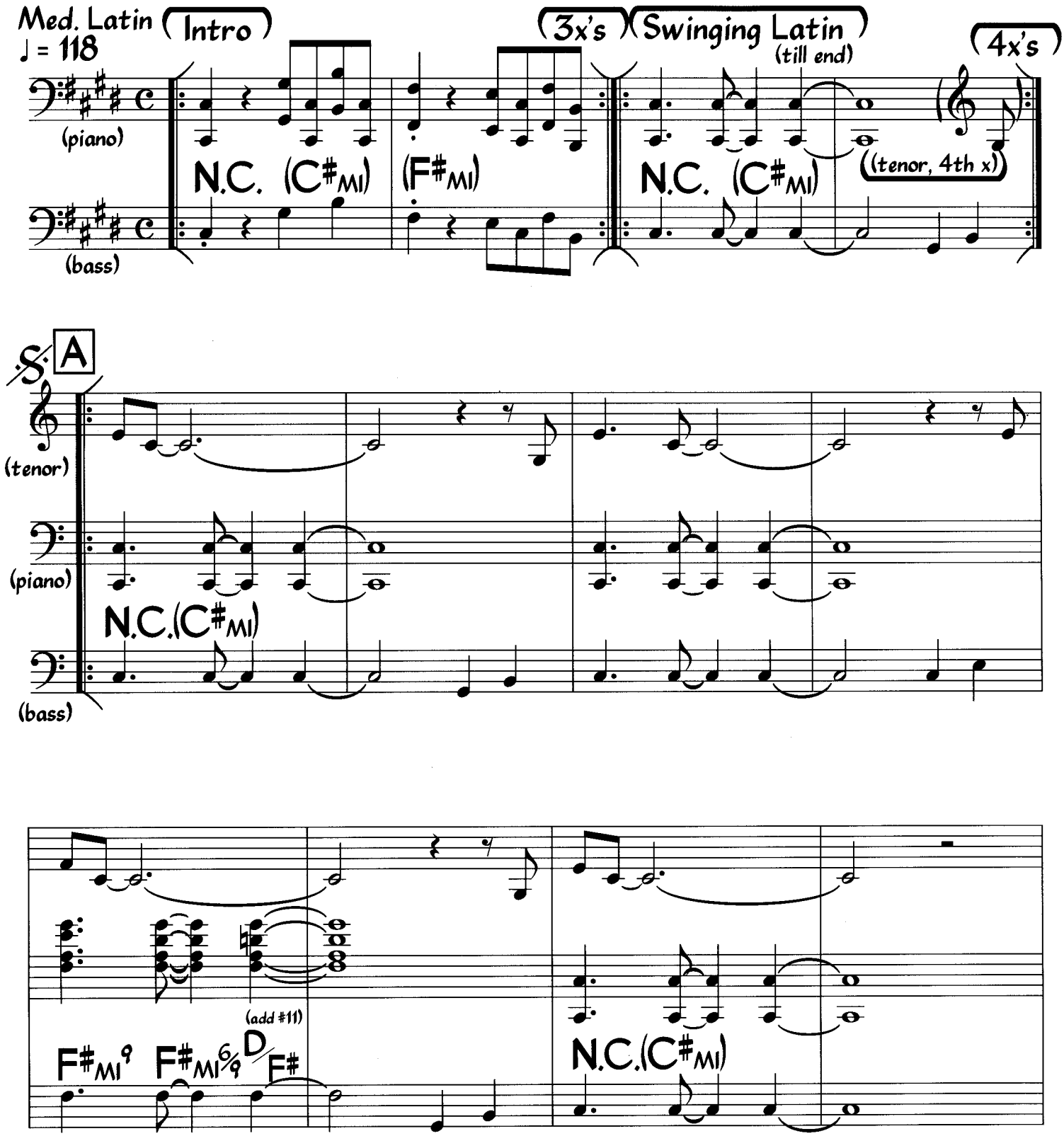
$D^{\flat}_{MA}{}^{7}$ $G^{\flat 7(\#11)}$ $D^{\flat}_{MA}{}^{7}$ $G^{7(\#11)}$

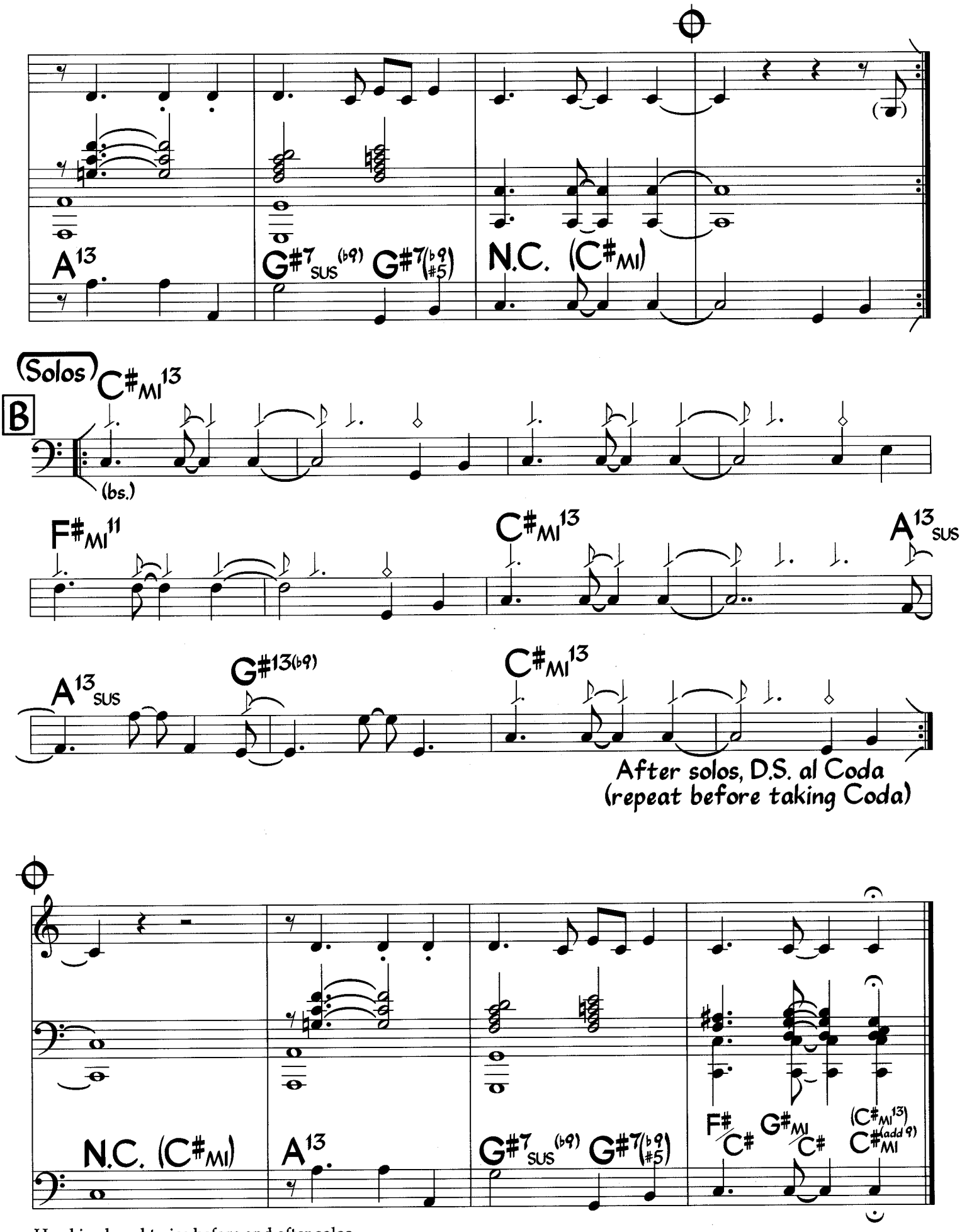


Mambo swings slightly.

Equinox

John Coltrane





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)

♩.= 155 (dr.)

(Fmi)

(ten., 8va b, sample fill)

(Fmi)

(Fmi)

(snare)

Med. Funk

A ♪ = ♪

(ten., loco, melody)

ten. fill-

ten. fill-

(ten.)

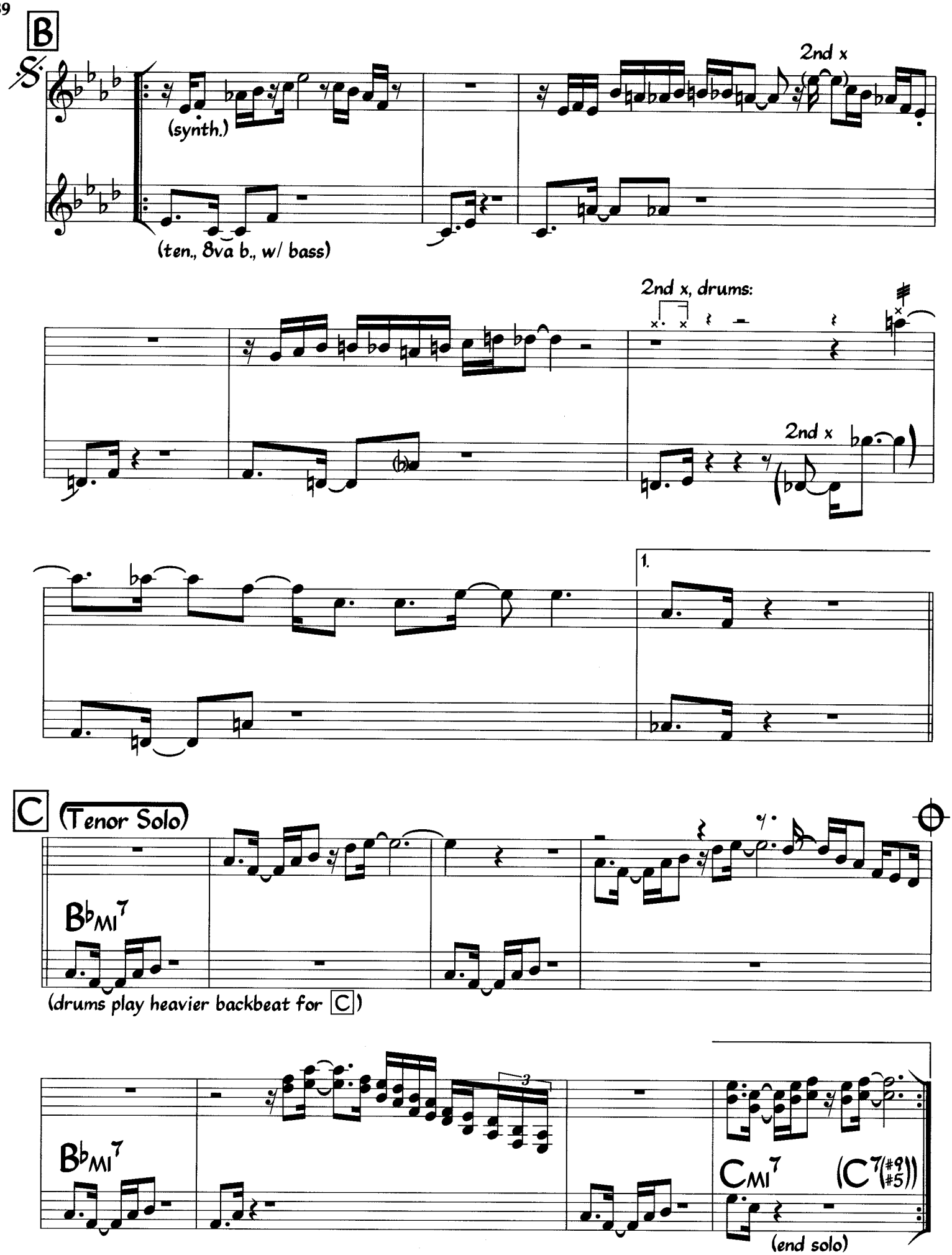
(synth.)

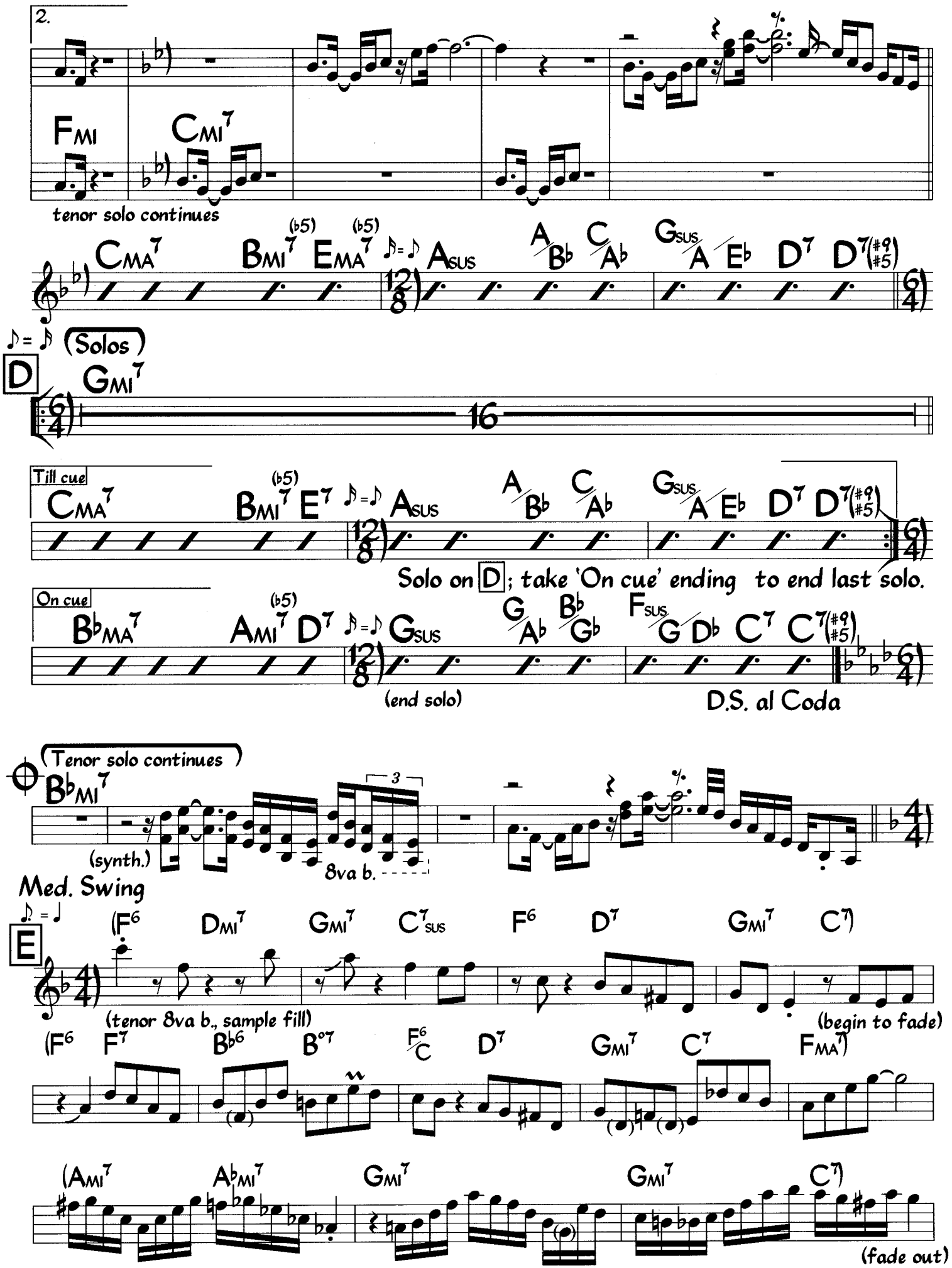
(unis.)

dr. fill-

(synth.)

V.S. (turn page)


B
2nd x
(synth.)
(ten., 8va b., w/ bass)
2nd x, drums:
2nd x
1.
C
(Tenor Solo)
B♭MI7
(drums play heavier backbeat for C)
3
B♭MI7
CMI7
(C7(#9 #5))
(end solo)



Tune can be heard equally well as 6/4 funk or 12/8 swing (♪ = ♪).
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

12

(Med. Funk)

A
♪ = ♪

(gtr., 8va b.)

(FMI7(b5) G/Bb EMI7(b5))

or:
♪ = ♪
(CMA7 CMI7)

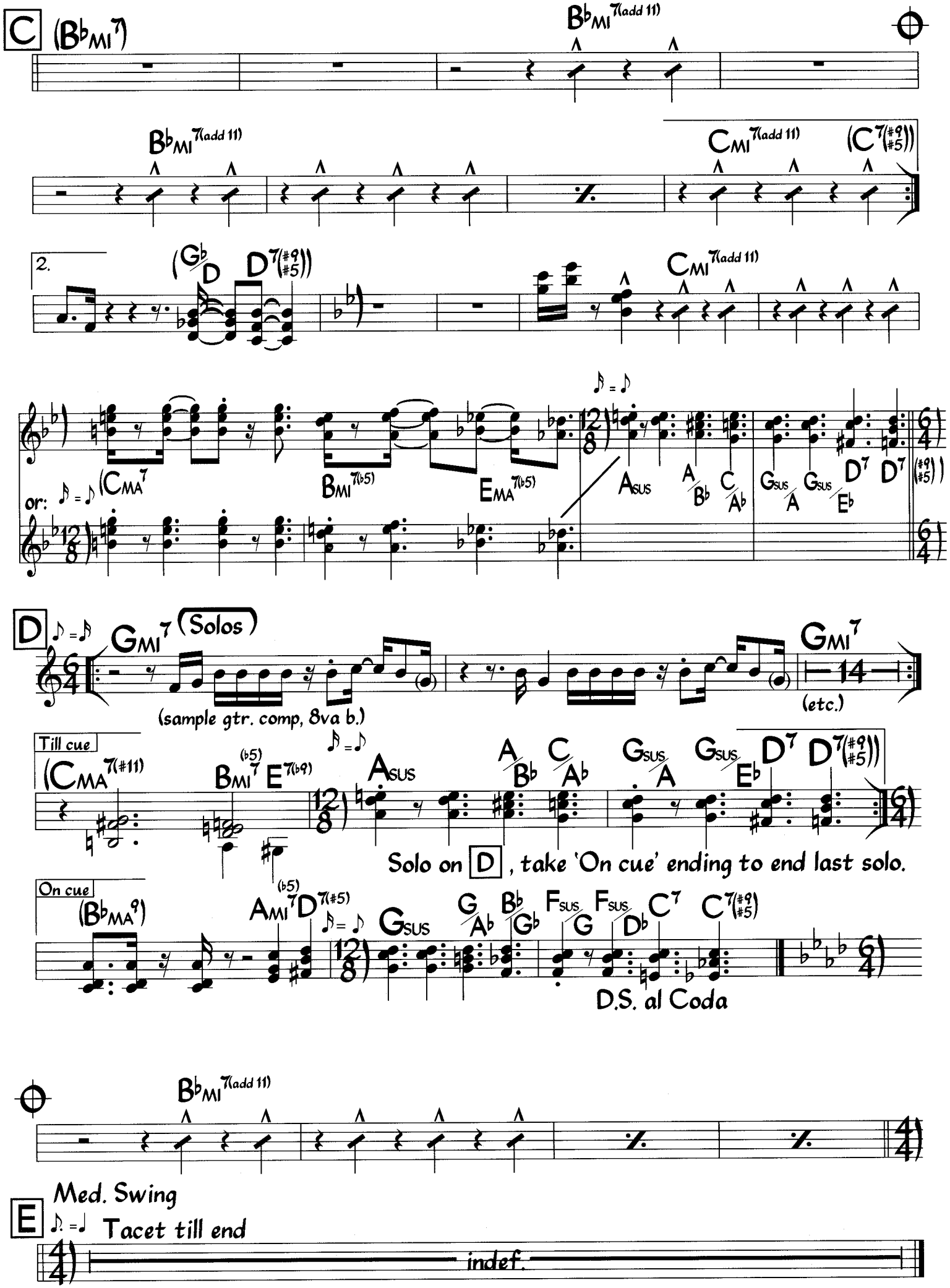
2

B

(gtr., 8va b.)

(E13)

1.


C
(B♭MI7)
B♭MI7(add 11)
B♭MI7(add 11)
CMI7(add 11)
(C7(♯9)(♯5))
2.
(G♭ D D7(♯9)(♯5))
CMI7(add 11)
♪ = ♪
or: ♪ = ♪
(CMA7
BMI7(♭5)
EMA7(♭5)
ASUS
A/B♭
C/A♭
GSUS/A
GSUS/E♭
D7
D7
(♯9)(♯5))
D
♪ = ♪
GMI7
(Solos)
(sample gtr. comp, 8va b.)
GMI7
14
(etc.)
Till cue
(CMA7(♯11)
BMI7(♭5)
E7(♭9)
♪ = ♪
ASUS
A/B♭
C/A♭
GSUS/A
GSUS/E♭
D7
D7(♯9)(♯5))
Solo on D, take 'On cue' ending to end last solo.
On cue
(B♭MA9)
AMI7(♭5)
D7(♯5)
♪ = ♪
GSUS
G/A♭
B♭/G♭
FSUS/G
FSUS/D♭
C7
C7(♯9)(♯5))
D.S. al Coda
B♭MI7(add 11)
E
Med. Swing
♪. = ♩
Tacet till end
indef.

Escher Sketch (Bass)

Med. Swing (Intro)
♩. = 155
Tacet
(FMI)

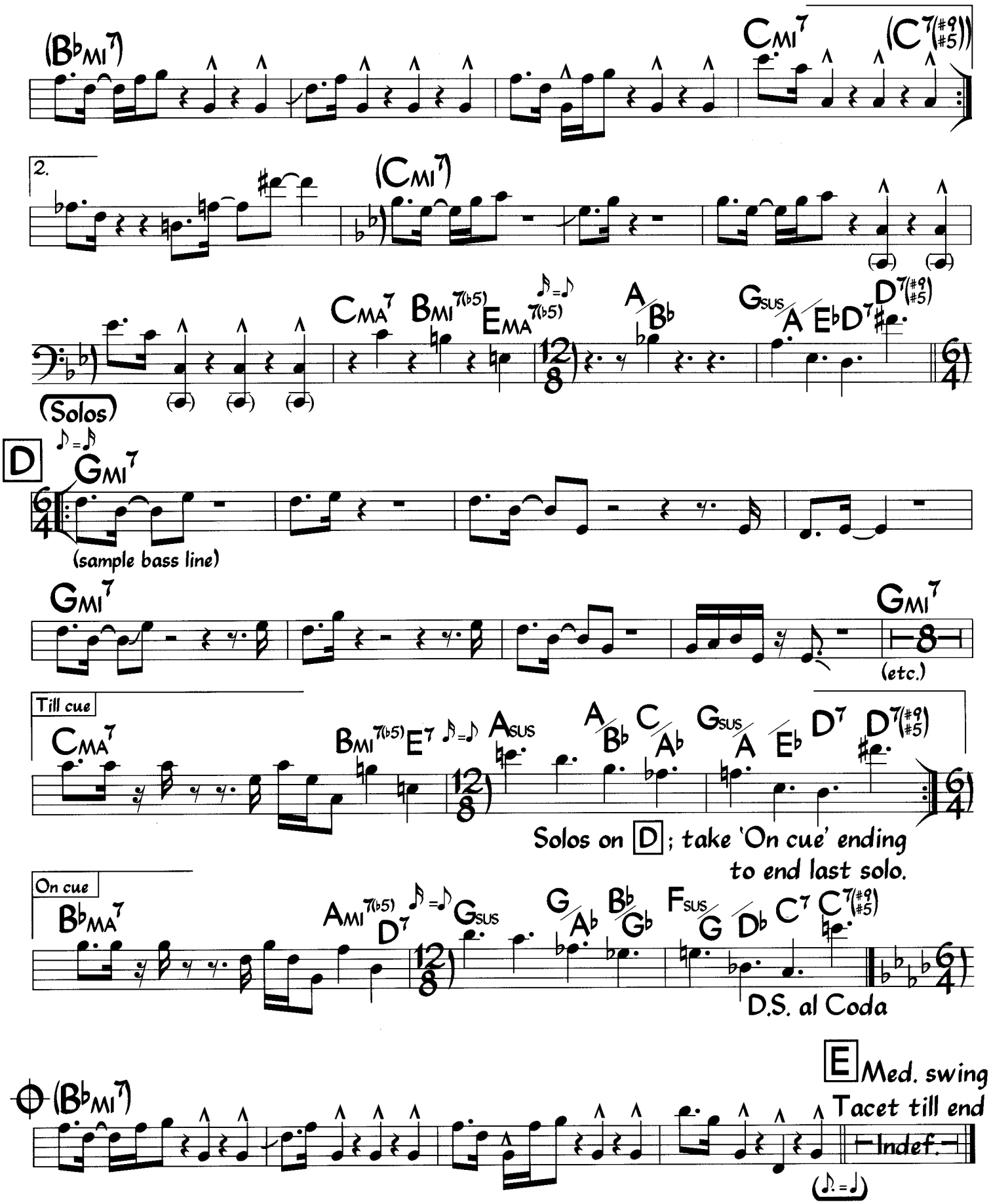
(FMI)

(Med. Funk)
A
♪ = ♪

B

1.

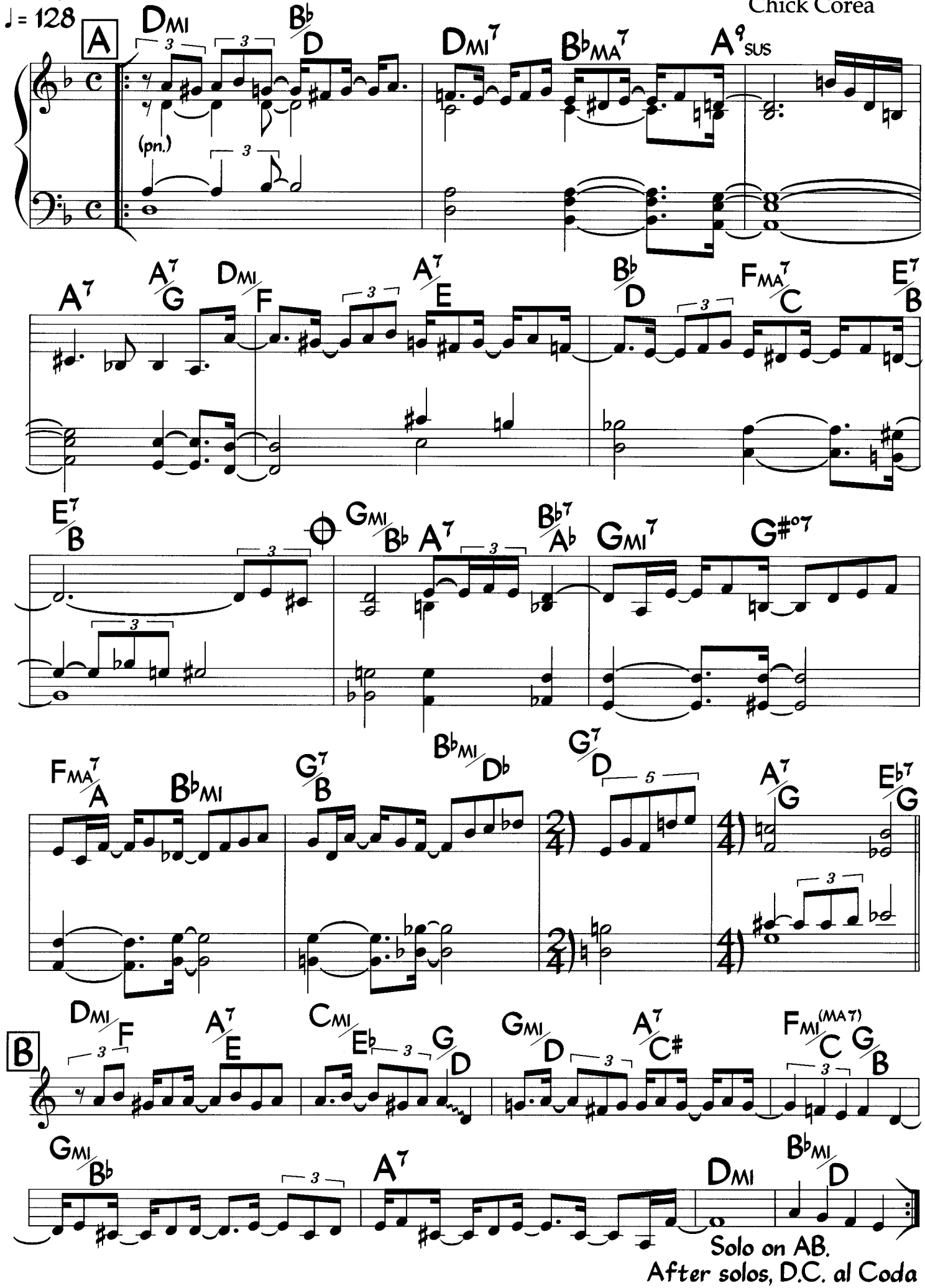
C (B♭MI7)

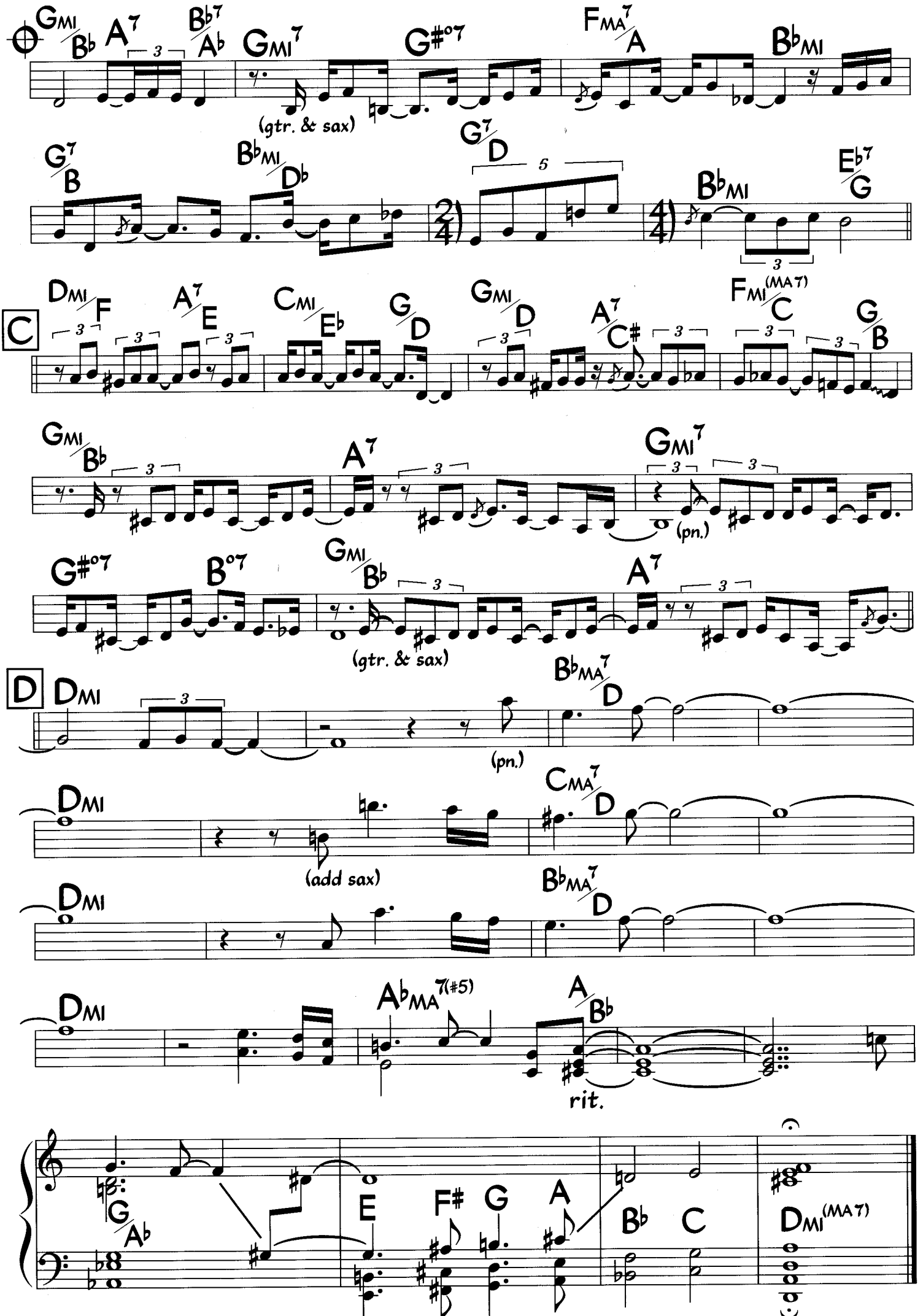

(B♭MI7)
CMI7
(C7(#9)(#5))
2.
(CMI7)
CMA7
BMI7(♭5)
EMA7(♭5)
A/B♭
GSUS/A
E♭D7
D7(#9)(#5)
(Solos)
D
GMI7
(sample bass line)
GMI7
GMI7
(etc.)
Till cue
CMA7
BMI7(♭5)
E7
ASUS
A/B♭
C/A♭
GSUS/A
E♭D7
D7(#9)(#5)
Solos on D; take 'On cue' ending to end last solo.
On cue
B♭MA7
AMI7(♭5)
D7
GSUS
G/A♭
B♭/G♭
FSUS/G
D♭C7
C7(#9)(#5)
D.S. al Coda
E Med. swing
Tacet till end
(B♭MI7)
Indef.

Eternal Child

Chick Corea

Med. Latin
♩ = 128




GMI/Bb A7 Bb7/Ab GMI7 G#o7 FMA7/A BbMI
(gtr. & sax)
G7/B BbMI/Db G7/D BbMI Eb7/G
C
DMI/F A7/E CMI/Eb G/D GMI/D A7/C# FMI(MA7)/C G/B
GMI/Bb A7 GMI7
(pn.)
G#o7 Bo7 GMI/Bb A7
(gtr. & sax)
D
DMI BbMA7/D
(pn.)
DMI CMA7/D
(add sax)
DMI BbMA7/D
DMI AbMA7(#5) A/Bb
rit.
G/Ab E F# G A Bb C DMI(MA7)

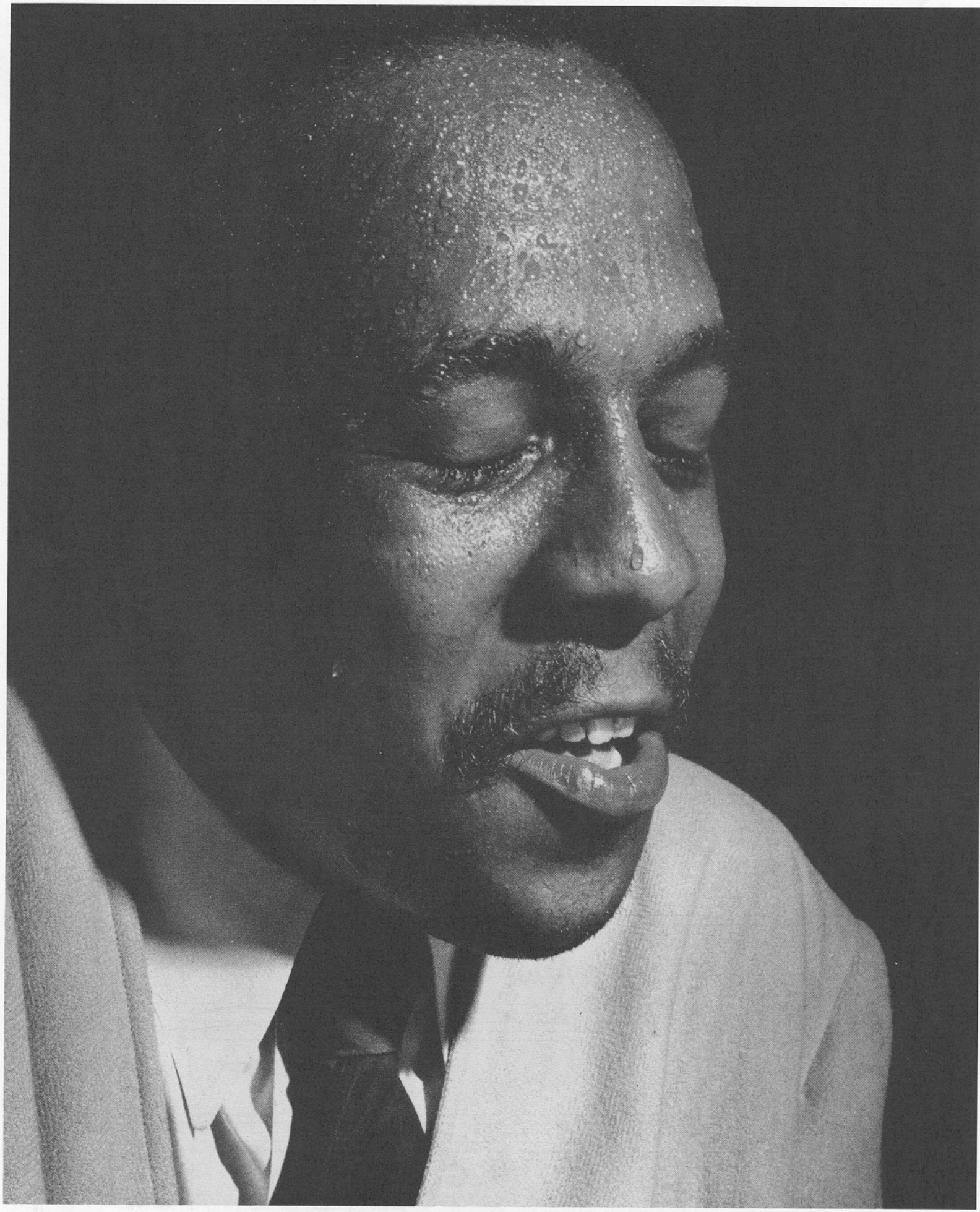


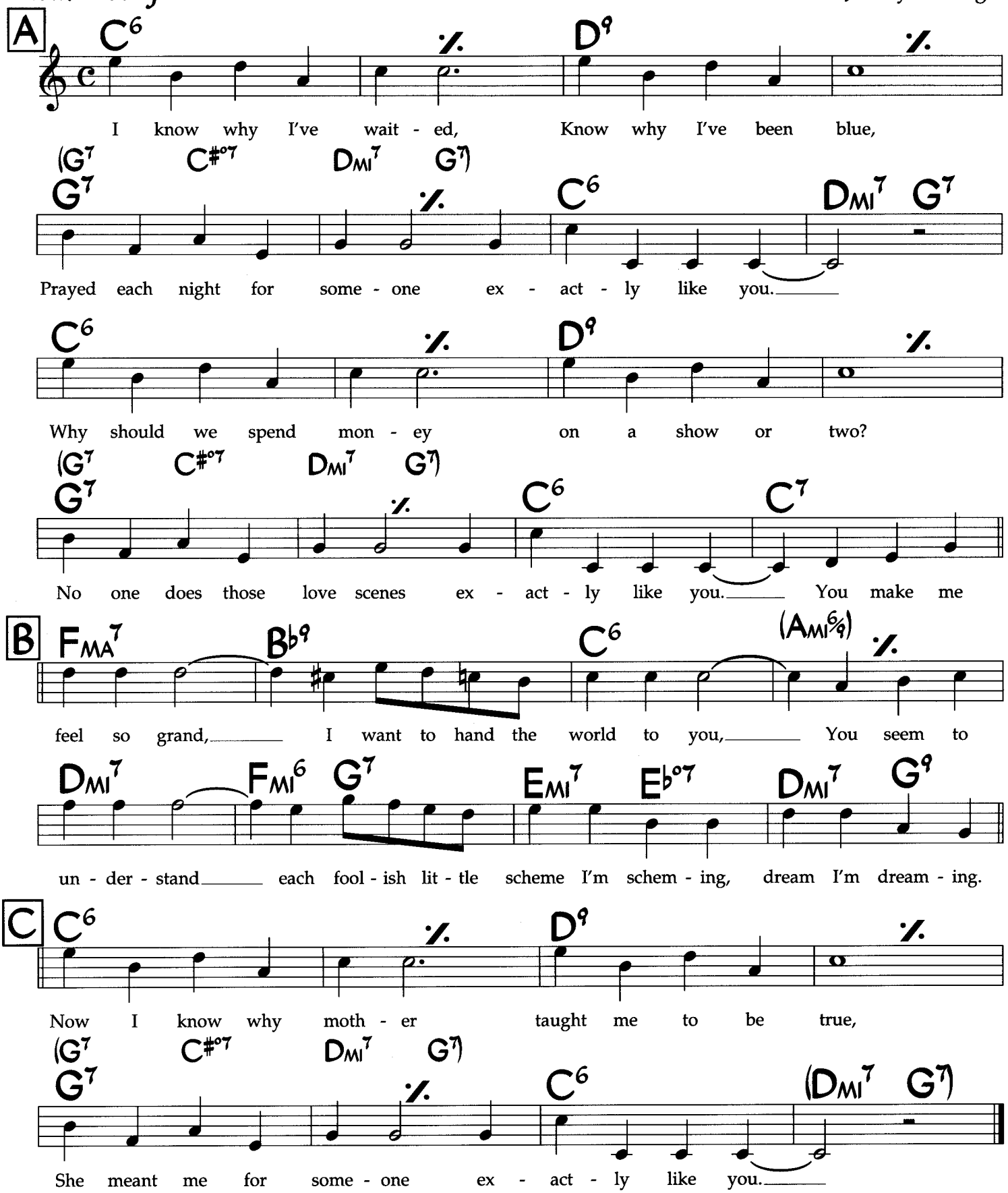
Photo by Herman Leonard

BUD POWELL

Exactly Like You

Lyric: Dorothy Fields
Music: Jimmy McHugh

Med. Swing



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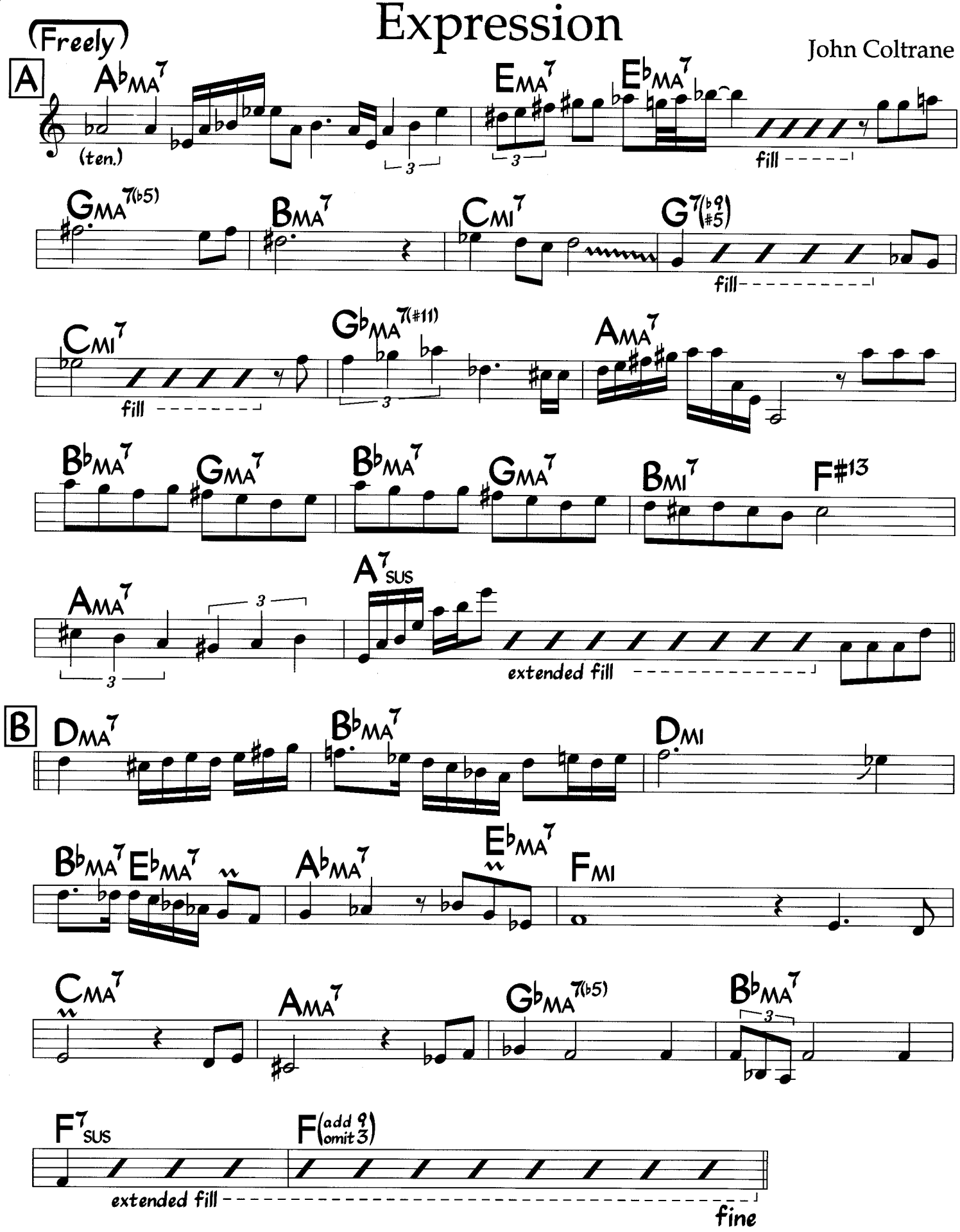
Expression

John Coltrane



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.).

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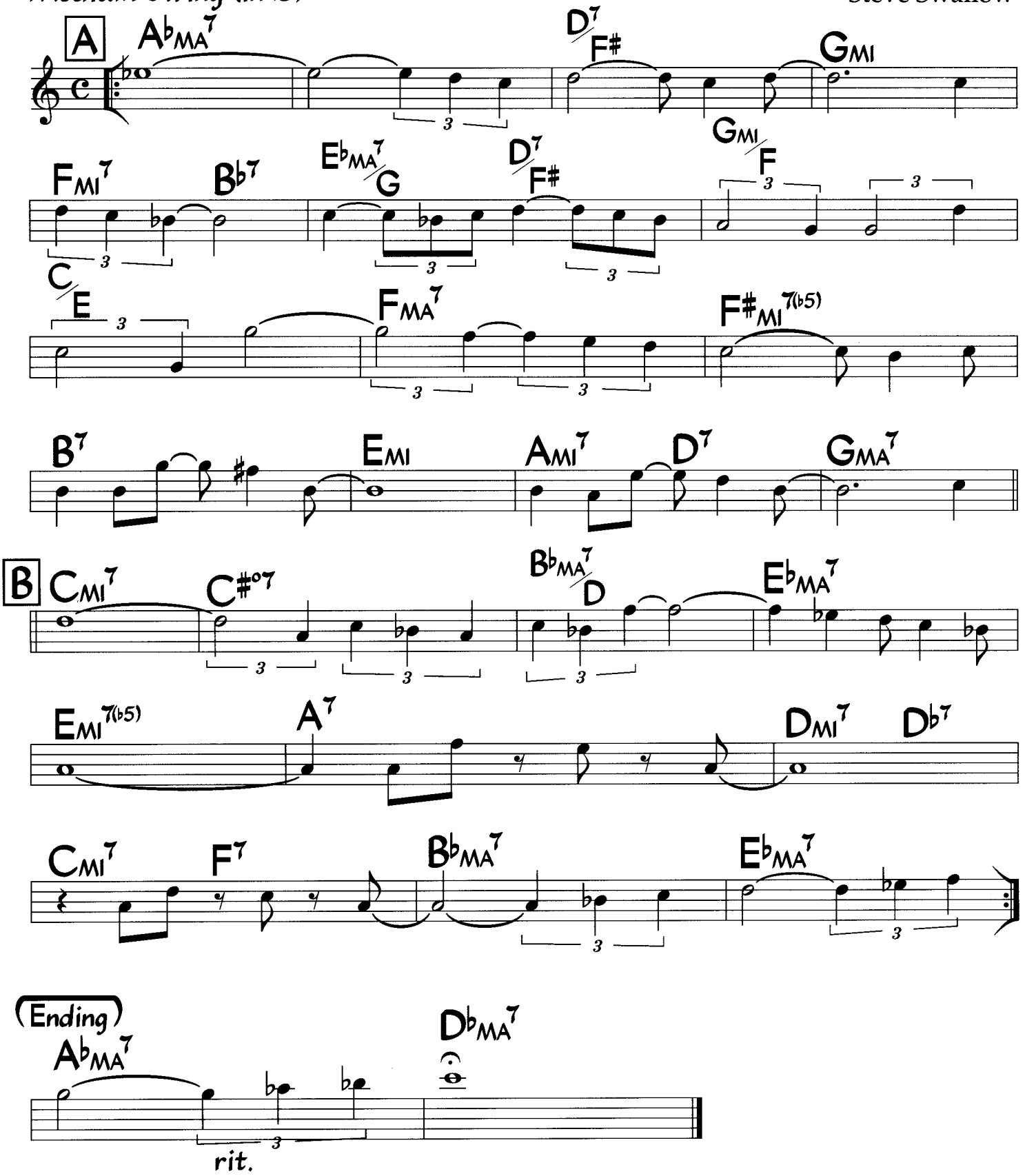
Falling Grace

Medium Swing (in 2)

Steve Swallow



Filthy McNasty

Horace Silver

Med. Swing ♩ = 184 (Intro)

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

stop time

(top note of piano voicing)

A (Time)

break

(trp. ten.)

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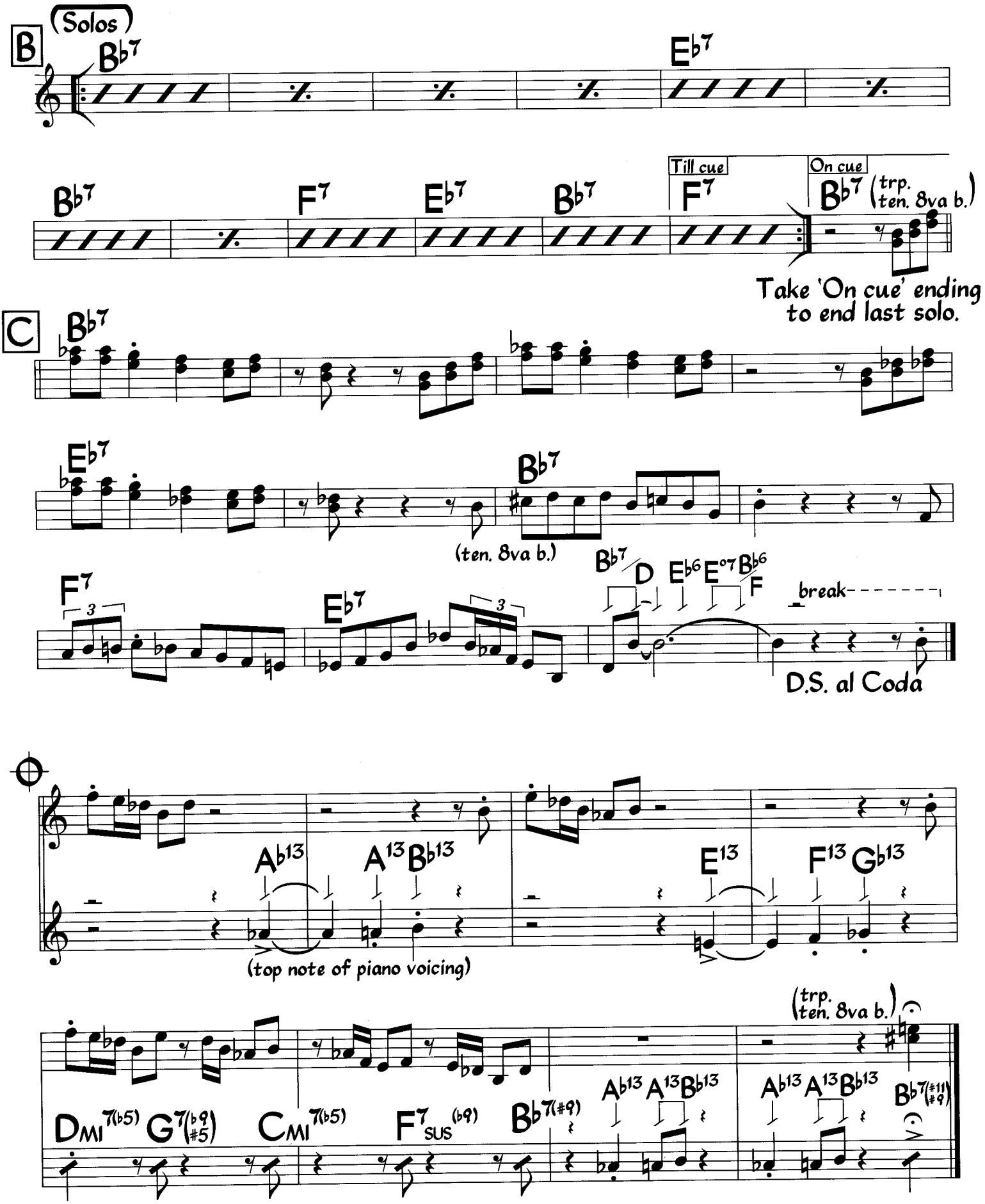
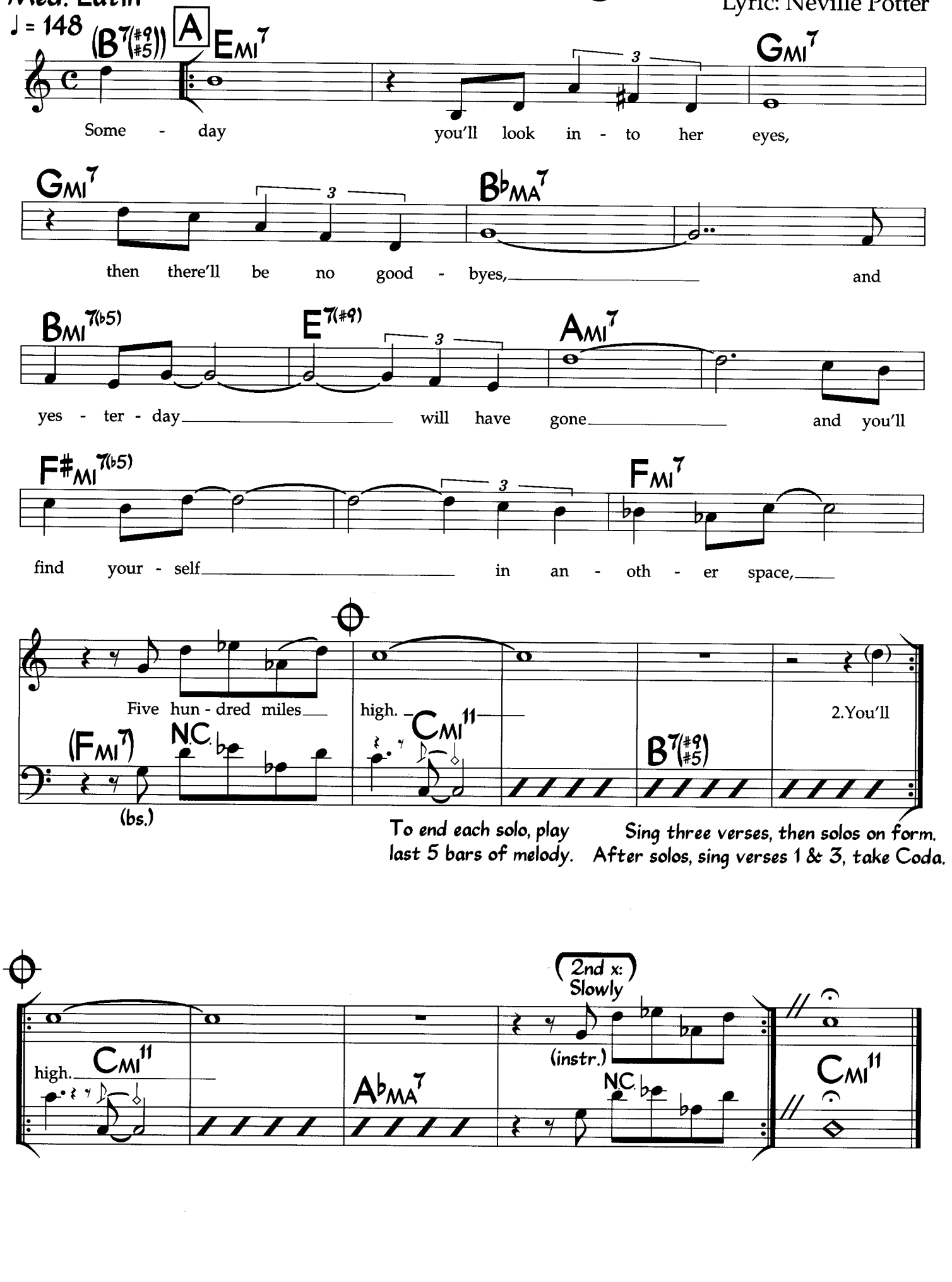


Melody is played very non-legato by horns. Coda sign in 1st printing was placed three bars early; this version is correct.

500 Miles High

Music: Chick Corea
Lyric: Neville Potter



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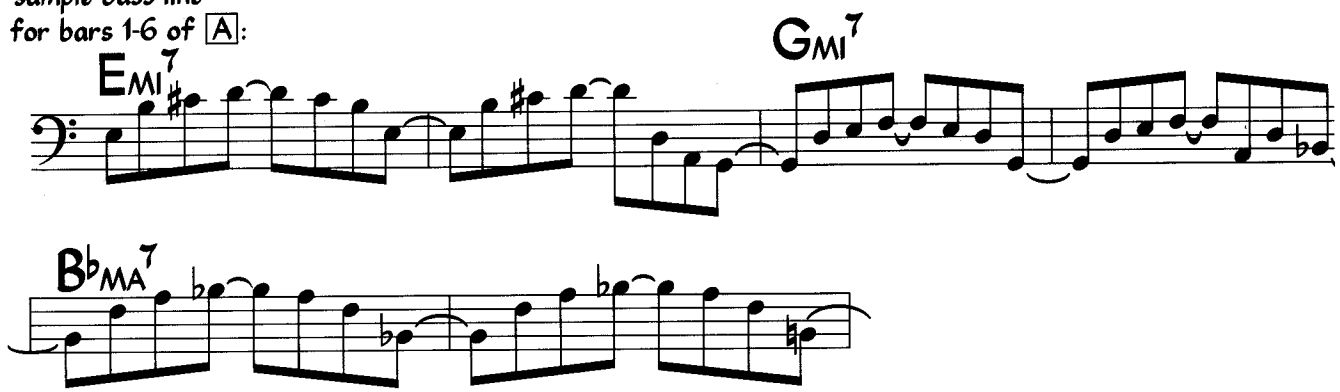
sample bass line
for bars 1-6 of [A]:



(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.

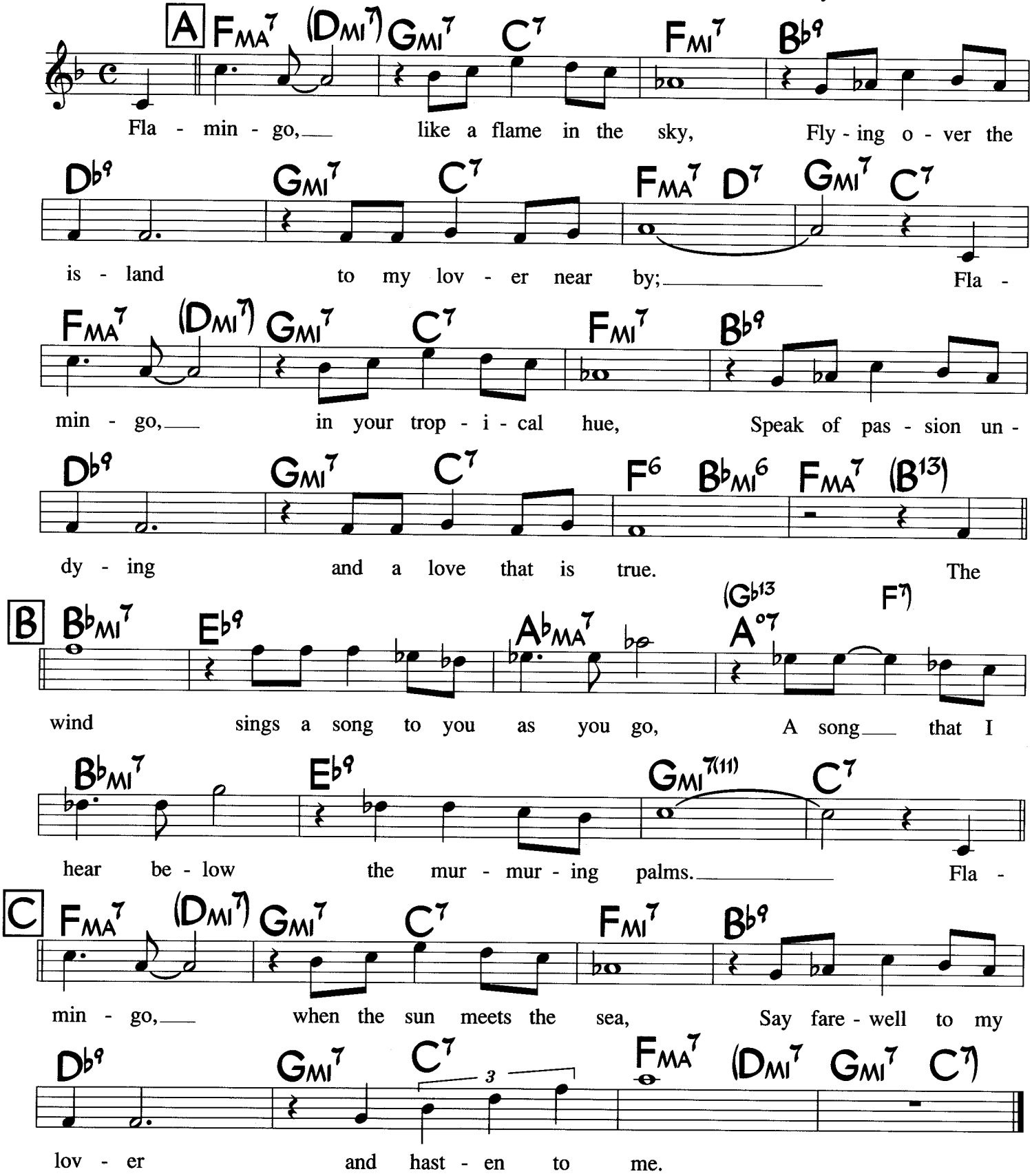
(3rd verse)
Be sure that your love stays so free,
Then it never can die,
Just realize this is truth,
And above the skies you will always stay
Five hundred miles high.

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

Music: Ted Grouya
Lyric: Ed Anderson

Med. Ballad



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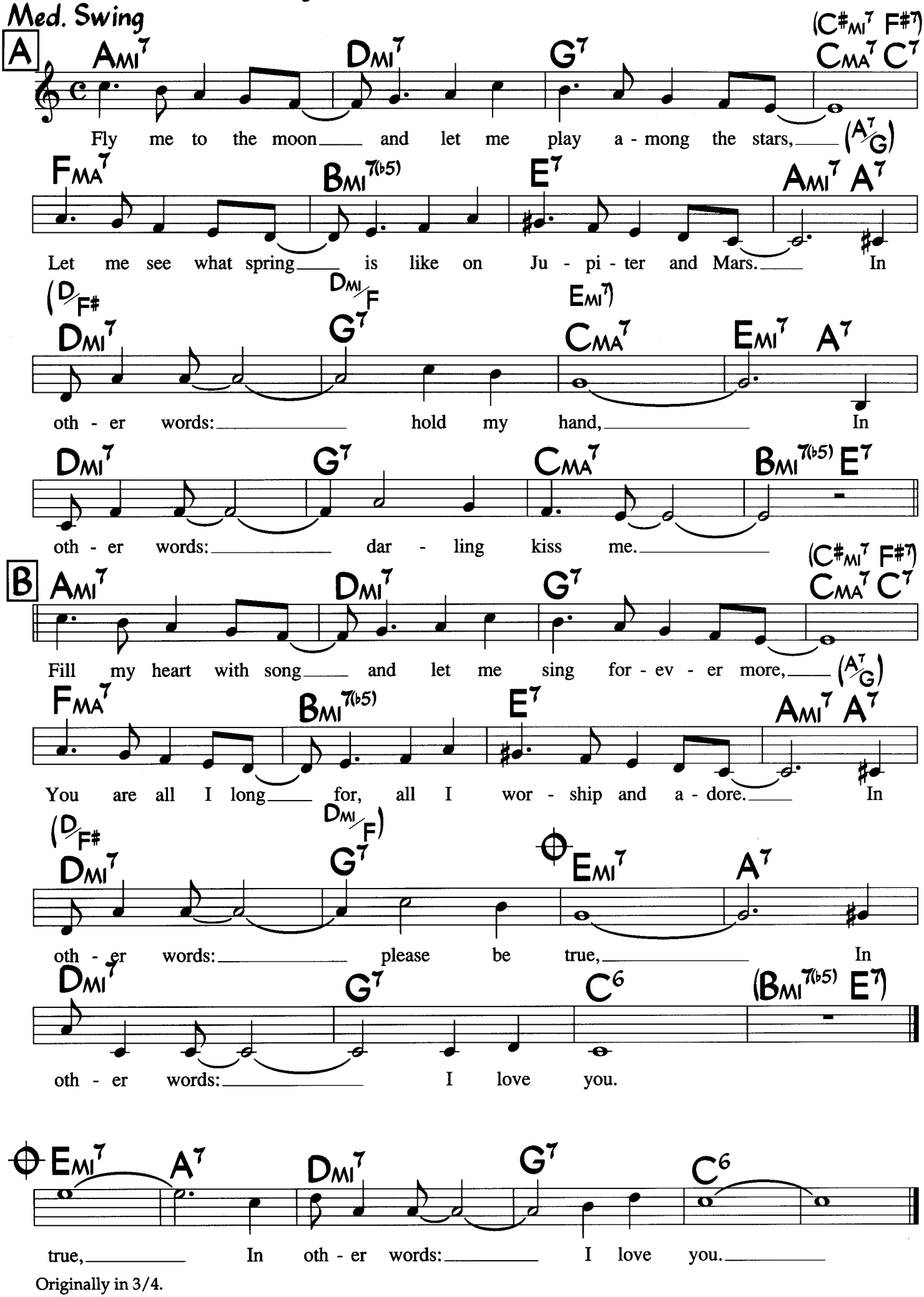
Fly Me to the Moon

Bart Howard

Med. Swing



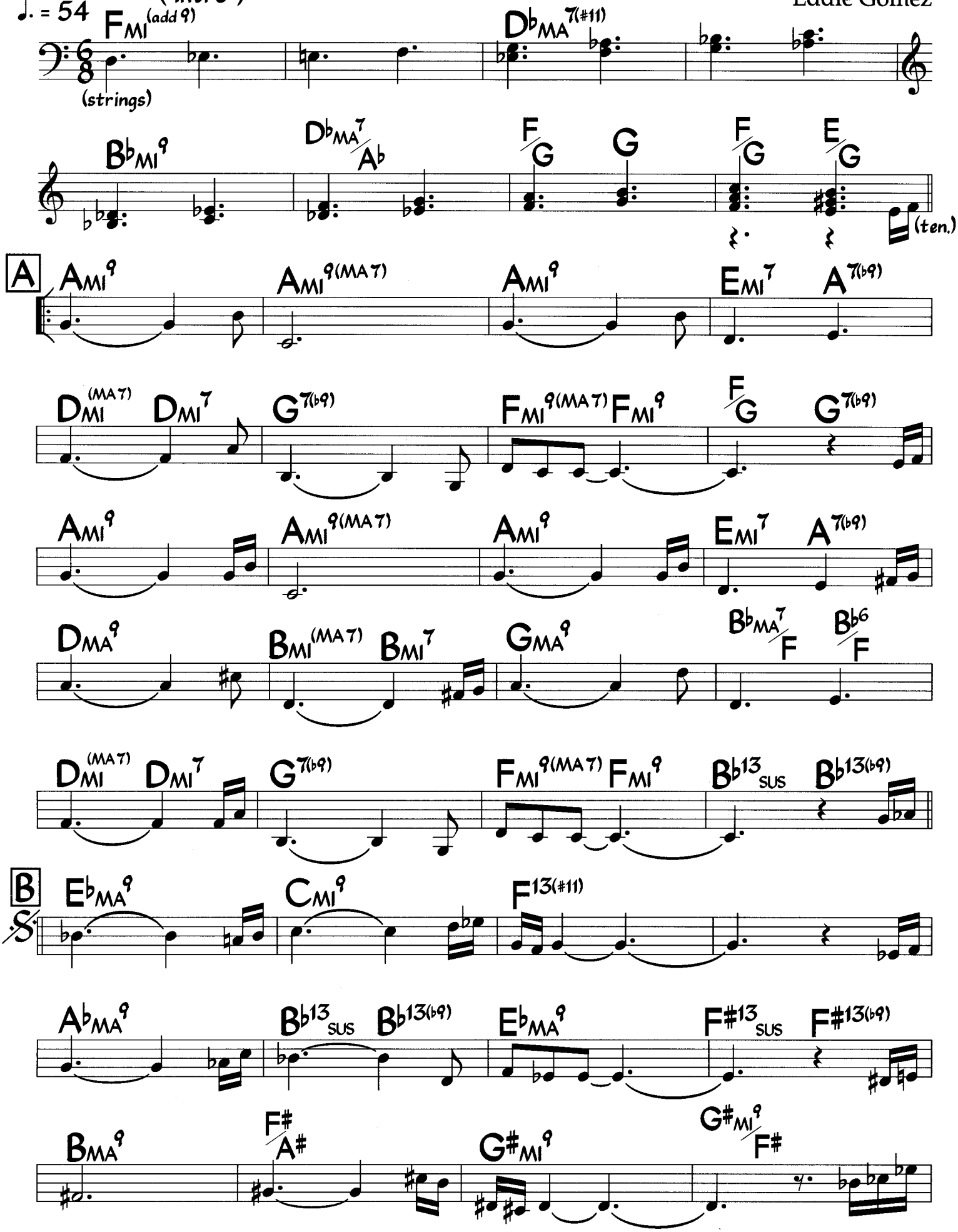
Originally in 3/4.

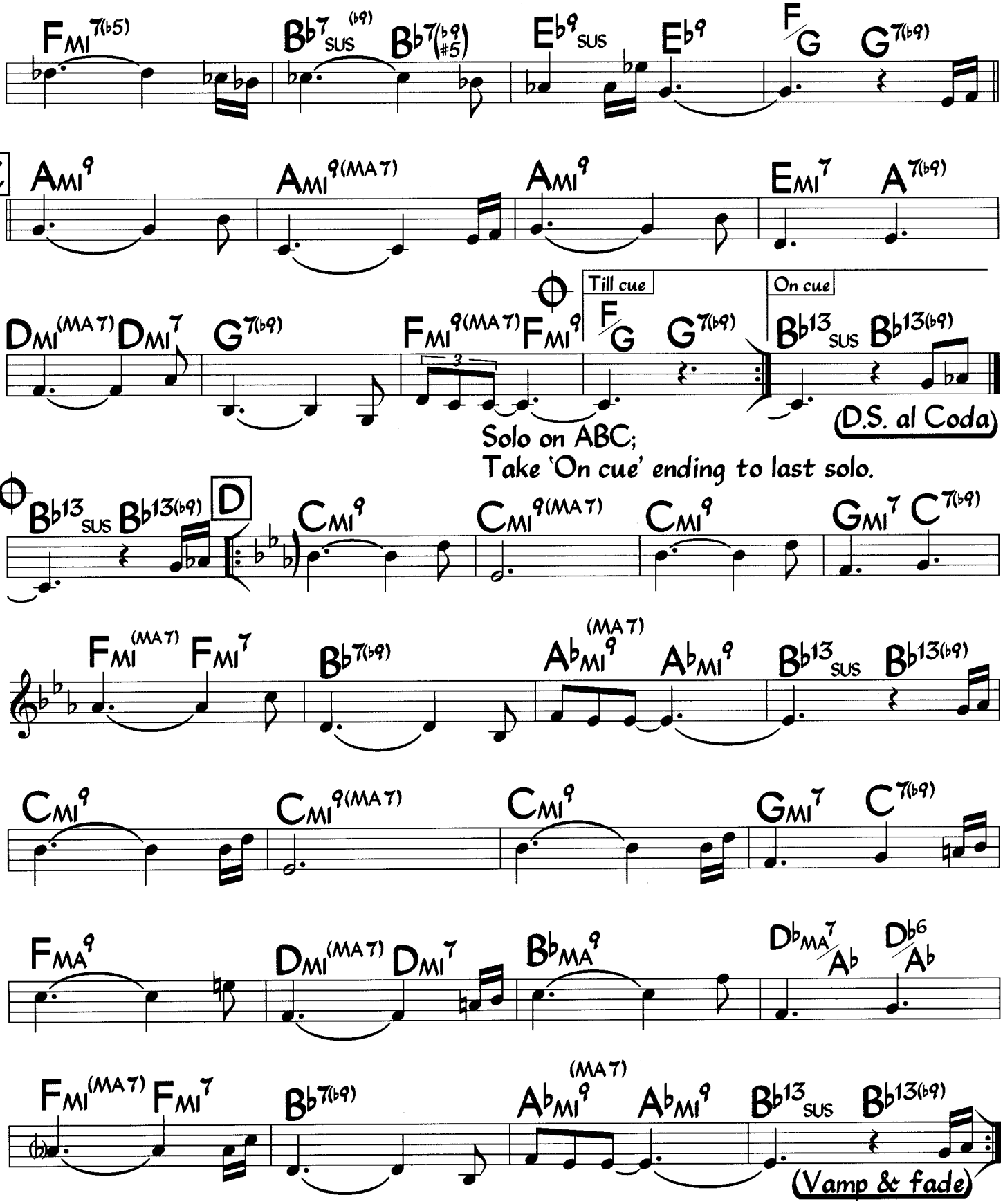
Forever

Eddie Gomez

Med. Ballad (Intro)

♩. = 54





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

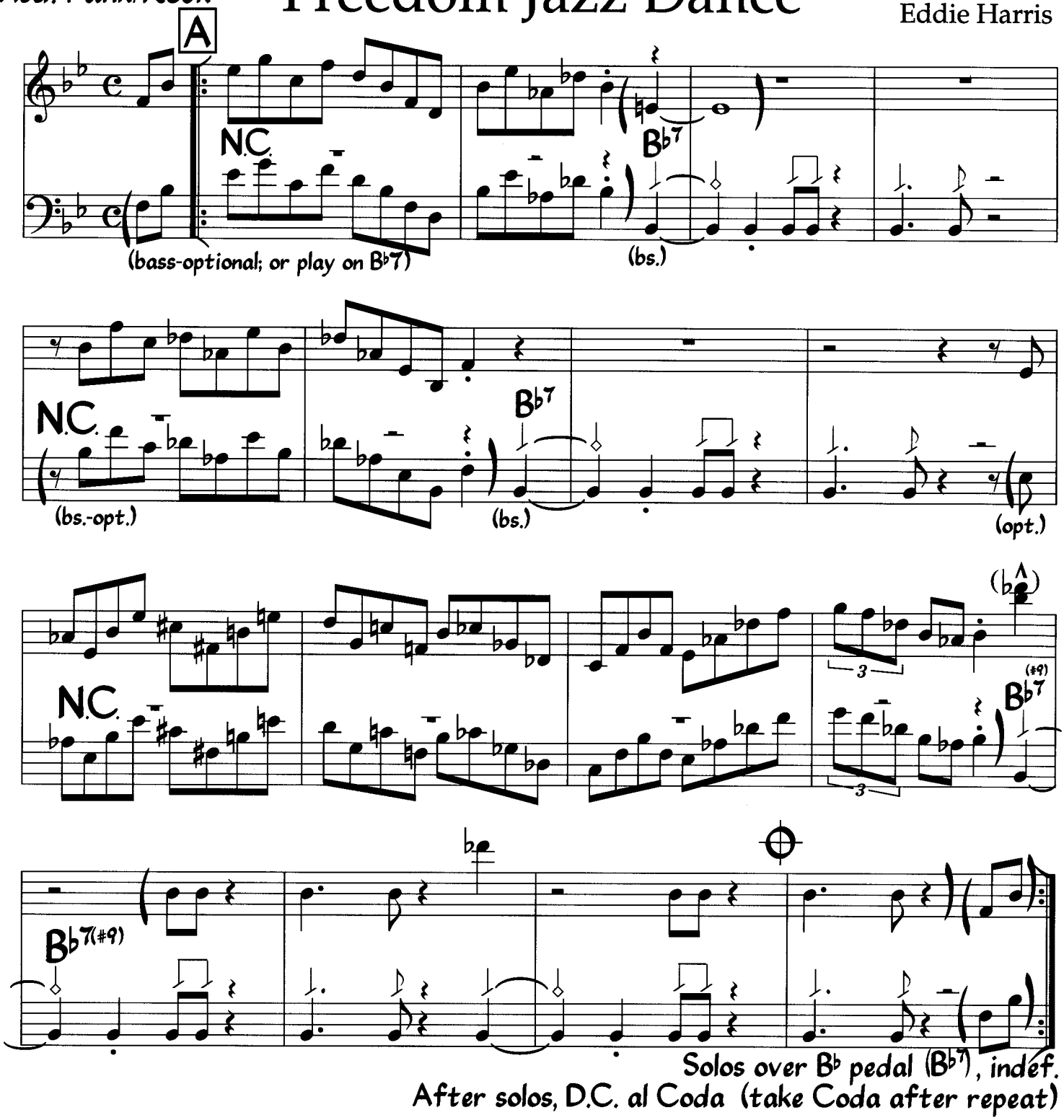
Photo by Tom Copi

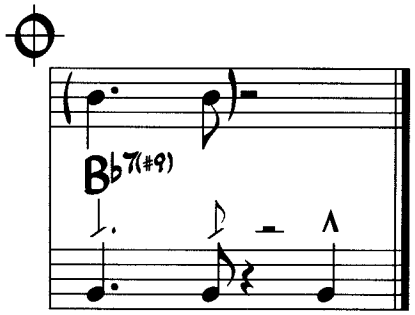
MILES DAVIS

Med. Funk/Rock

Freedom Jazz Dance

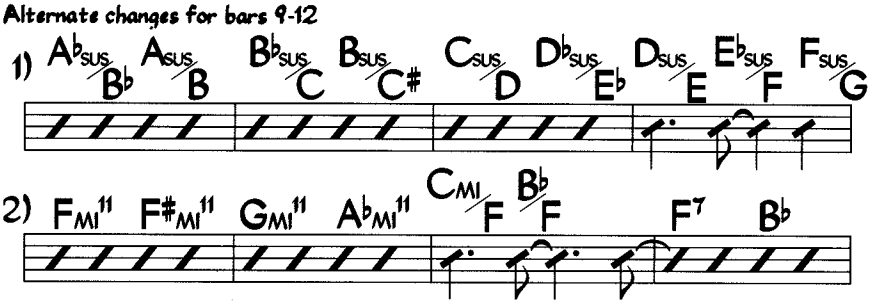
Eddie Harris





Head is played twice before and after solos.

Alternate changes for bars 9-12



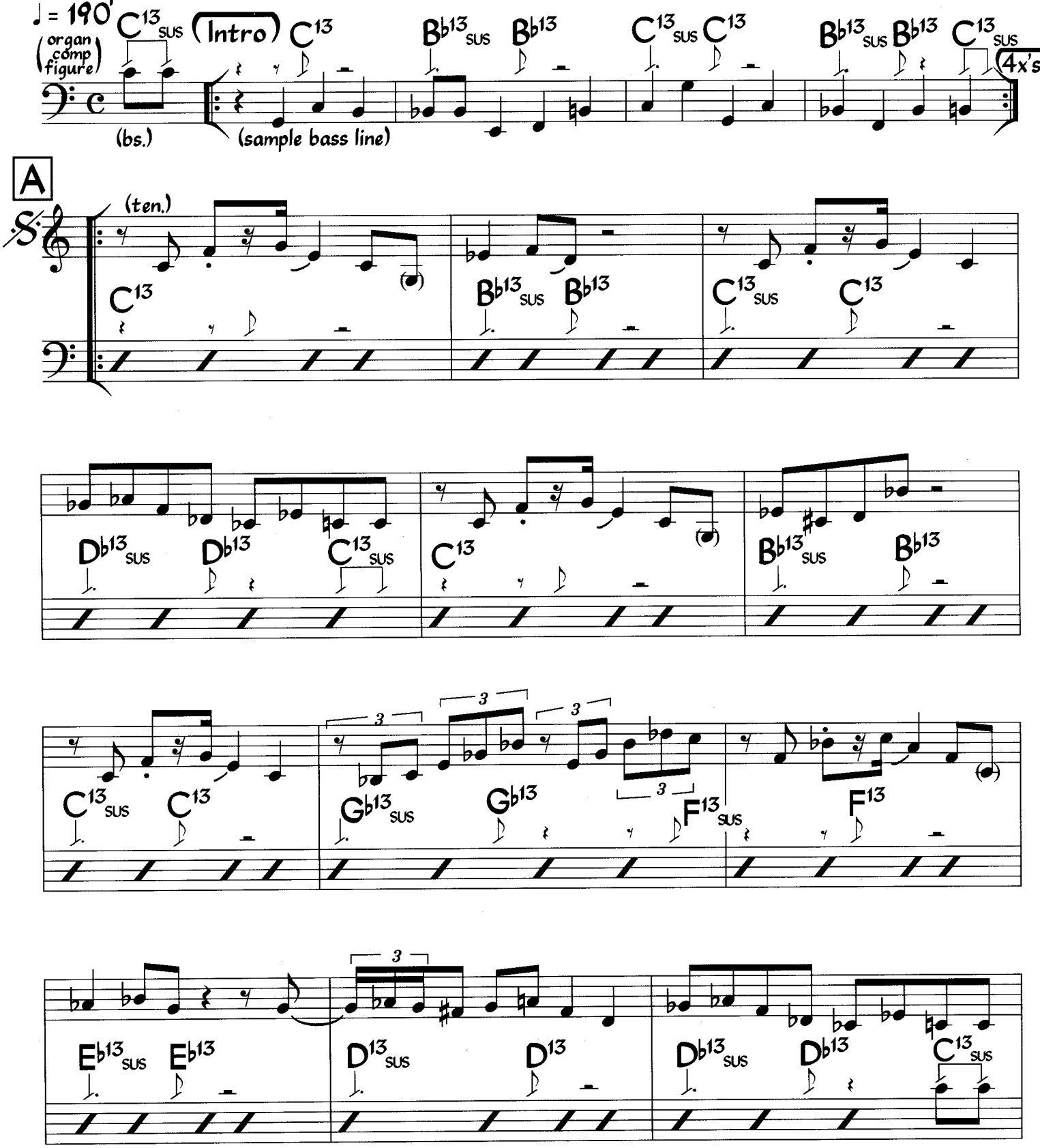
Chord in bars 1-8 may be played as: B♭7(alt), B♭13(♯11)(♯9), B♭7sus, or B♭7sus(♭9)

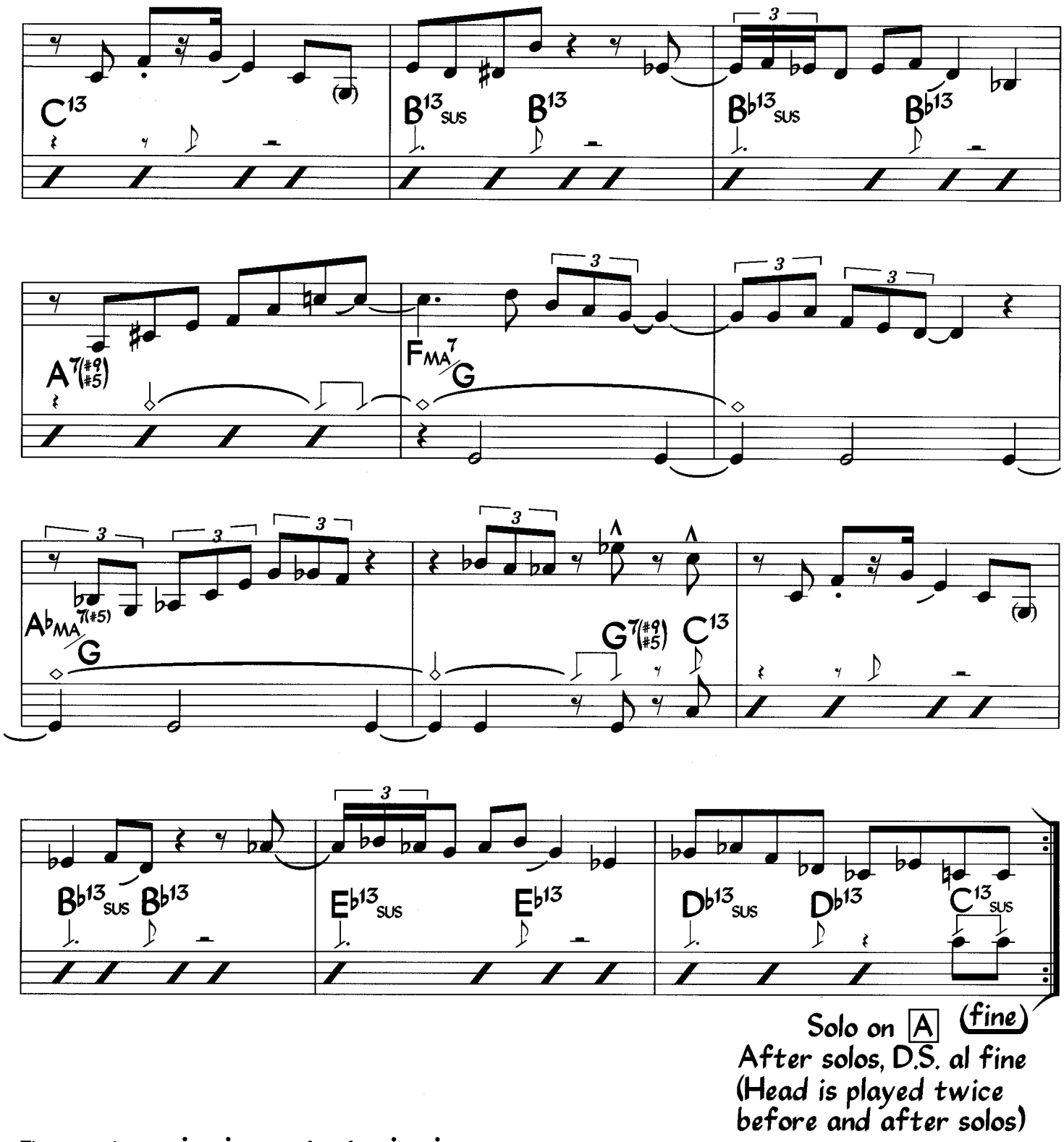
Friday Night at the Cadillac Club

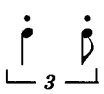
Bob Berg

Med.-Up Shuffle

♩ = 190





Figures written are played 

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

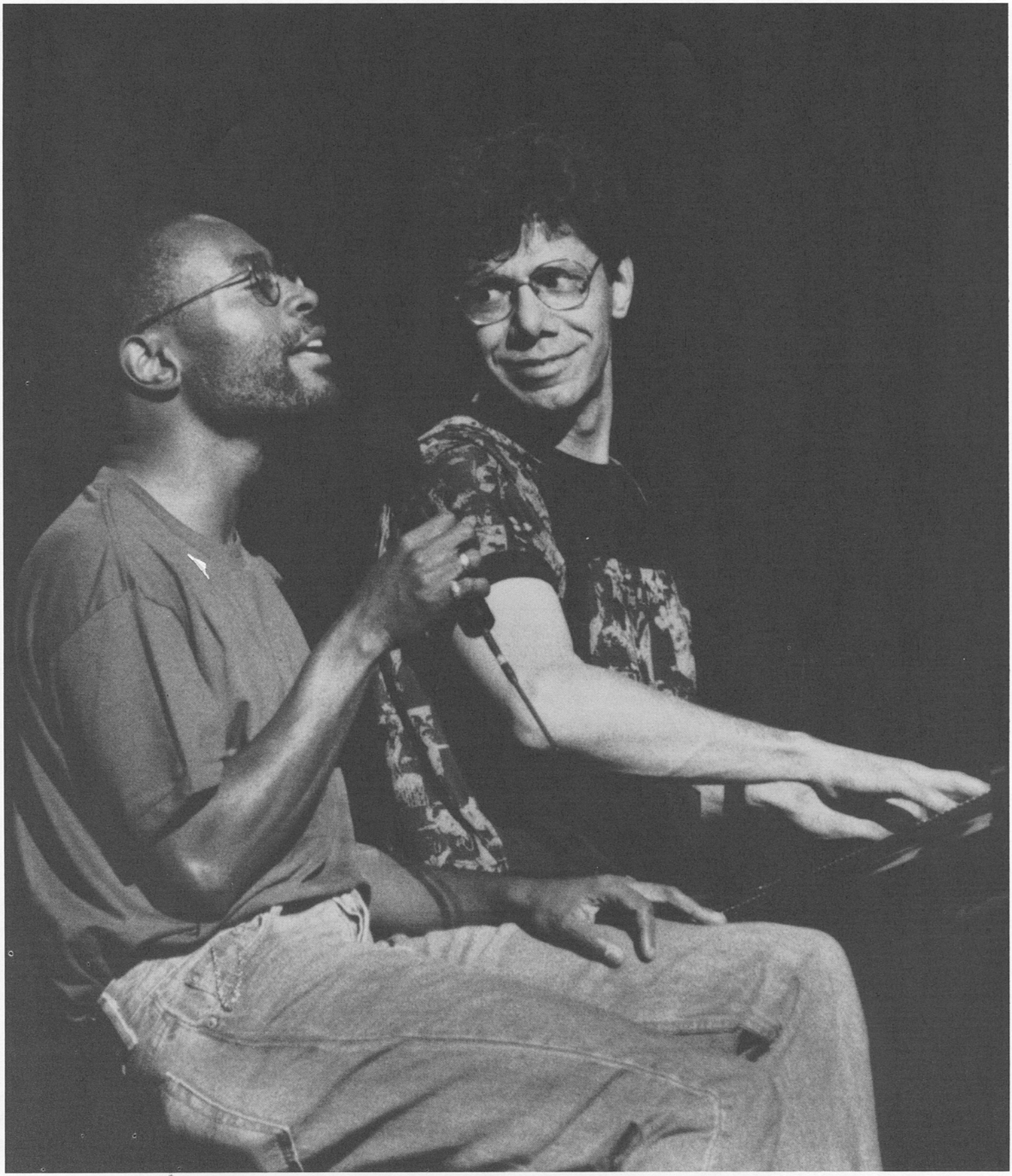


Photo by R. Andrew Lepley

BOBBY McFERRIN & CHICK COREA

Friends

Chick Corea

Med. Latin
♩ = 94

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

Intro

(electric pn.-sample fill, 8va)

(flute)

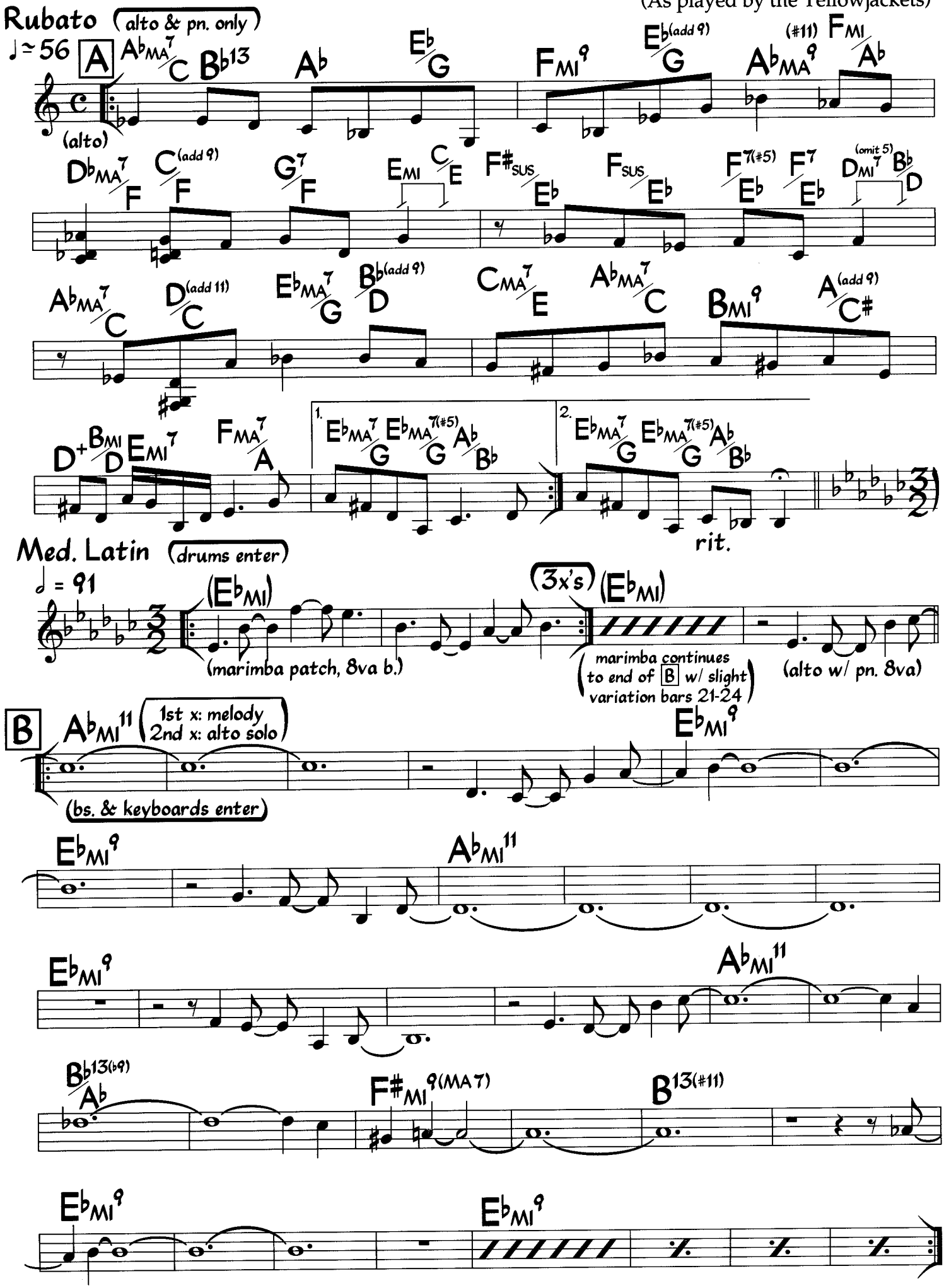
Solo on form (ABC)
After solos, D.S. al Coda

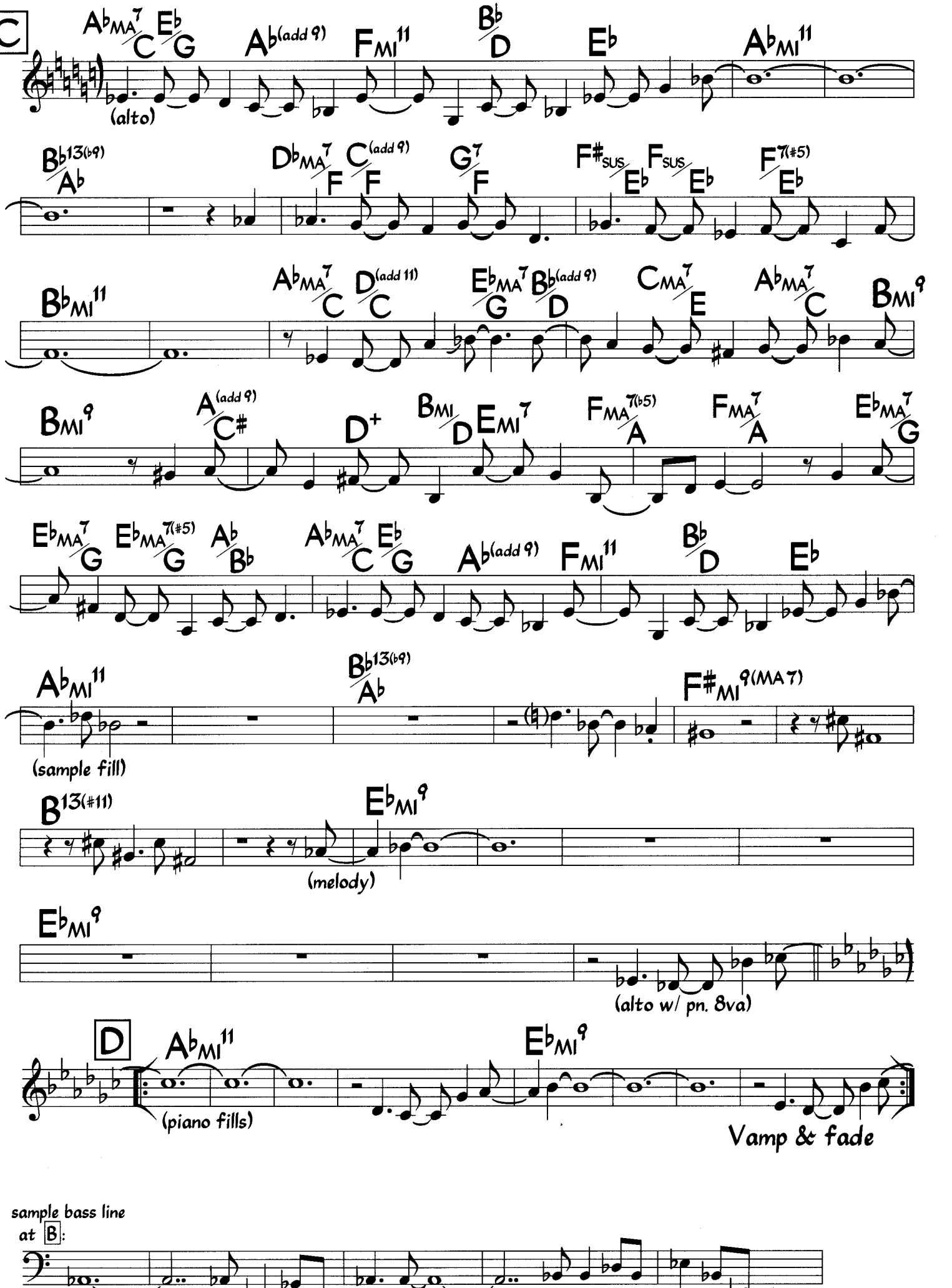
Head is played twice before solos, once after.
Head is more freely interpreted on repeat.
First 8 bars of B are more relaxed during the head (longer rhythms). Suspended time at C holds for solos.
Kick in bar 4 of B is used for the head only.

Vamp, fill & fade

Geraldine

Russell Ferrante
(As played by the Yellowjackets)




C
A♭MA7/C E♭/G
A♭(add 9)
FMI11
B♭/D
E♭
A♭MI11
(alto)
B♭13(♭9)/A♭
D♭MA7/F C(add 9)/F
G7/F
F♯SUS/E♭ FSUS/E♭
F7(♯5)/E♭
B♭MI11
A♭MA7/C D(add 11)/C
E♭MA7/G B♭(add 9)/D
CMA7/E
A♭MA7/C
BMI9
BMI9
A(add 9)/C♯
D+
BMI/D EMI7
FMA7(♭5)/A
FMA7/A
E♭MA7/G
E♭MA7/G E♭MA7(♯5)/G
A♭/B♭
A♭MA7/C E♭/G
A♭(add 9)
FMI11
B♭/D
E♭
A♭MI11
(sample fill)
B♭13(♭9)/A♭
F♯MI9(MA7)
B13(♯11)
E♭MI9
(melody)
E♭MI9
(alto w/ pn. 8va)
D
A♭MI11
(piano fills)
E♭MI9
Vamp & fade
sample bass line
at B:

Gertrude's Bounce

Richie Powell
(As played by Clifford Brown)

Fast Bop ♩ = 244

(Intro) (piano tacet)

(trp.)

(ten.)

C C7 F6 FMI6 C D7 G7

2

(add piano)

C C7 F6 FMI6 C C/G G#dim AMI AMI/G F#MI7(b5) Eb07

C(add 9)/E C/E DMI7 G7 CMI7 F7

A

S.

Bb6 CMI7 F7 DMI7 GMI7 CMI7 F7

(unis.)

Bb9sus Bb7 EbMA7 Ab9 Db6 1. CMI7 F7 2. CMI7 Bb6

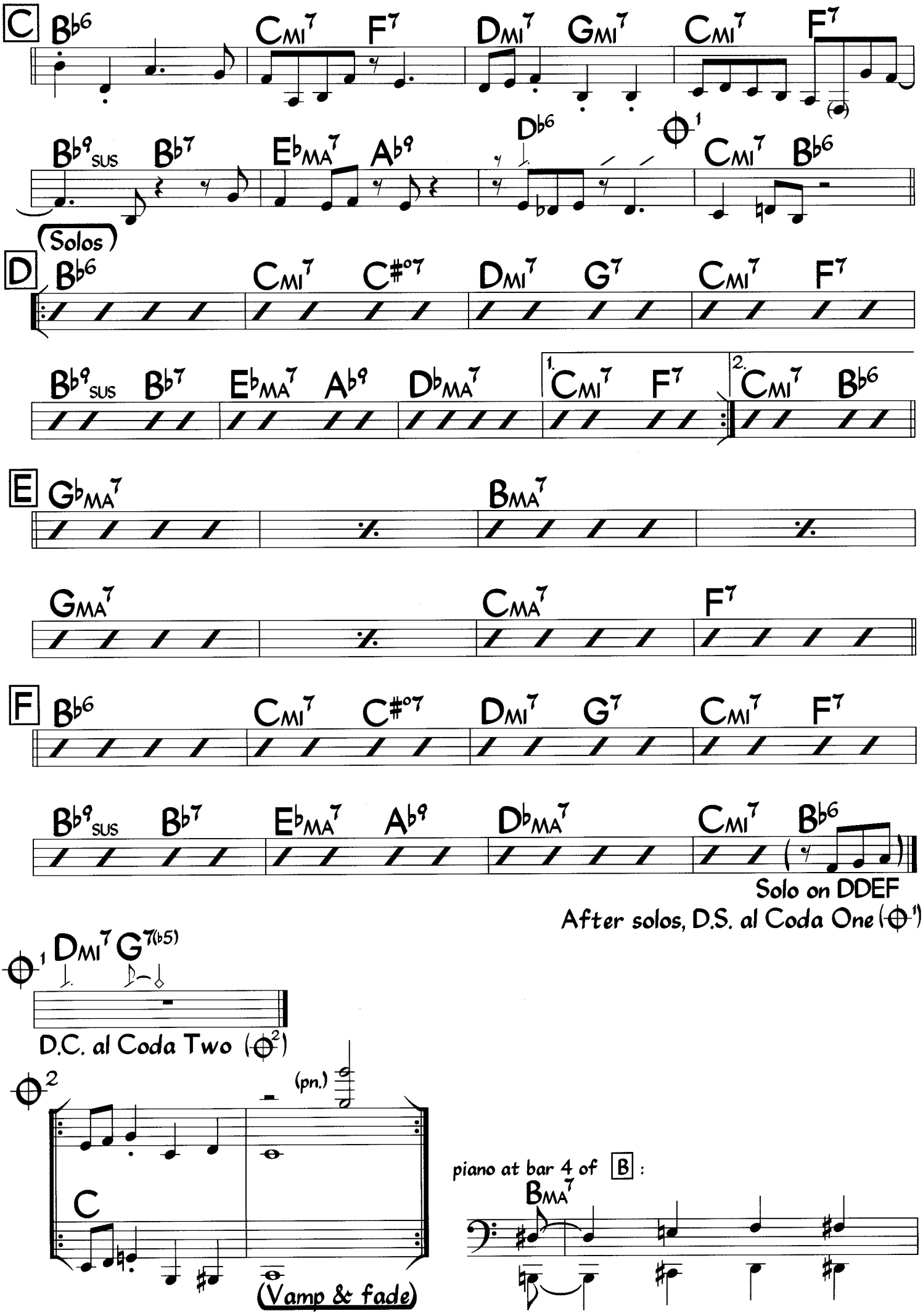
(pn.) (pn.)

B

GbMA7 EMA7(#11) EbMA7(#11) DMA7(#11) DbMA7(#11) CMA7(#11) BMA7

GMA7 FMA7(#11) EMA7(#11) EbMA7(#11) DMA7(#11) DbMA7(#11) BMA7

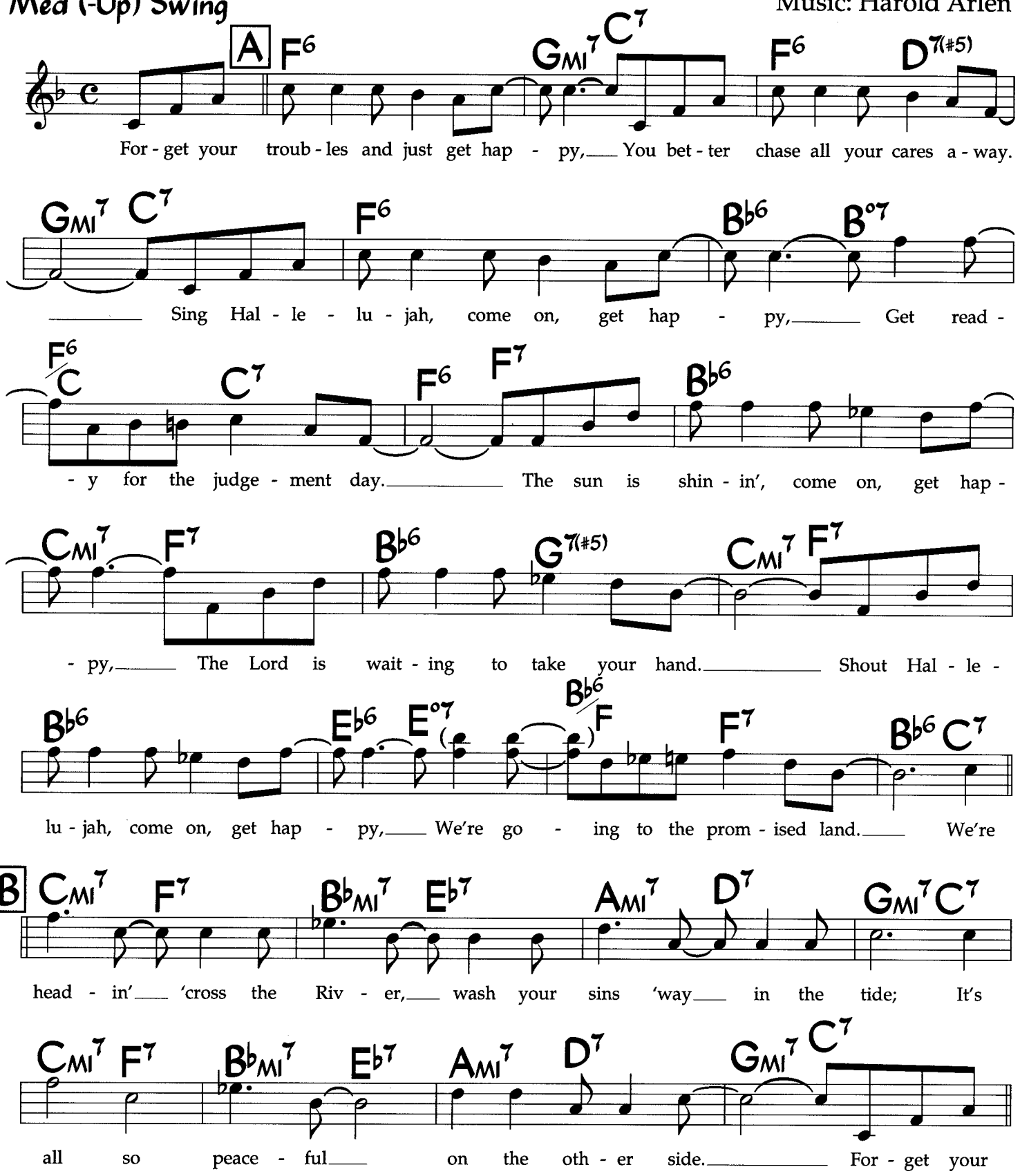
(horns)

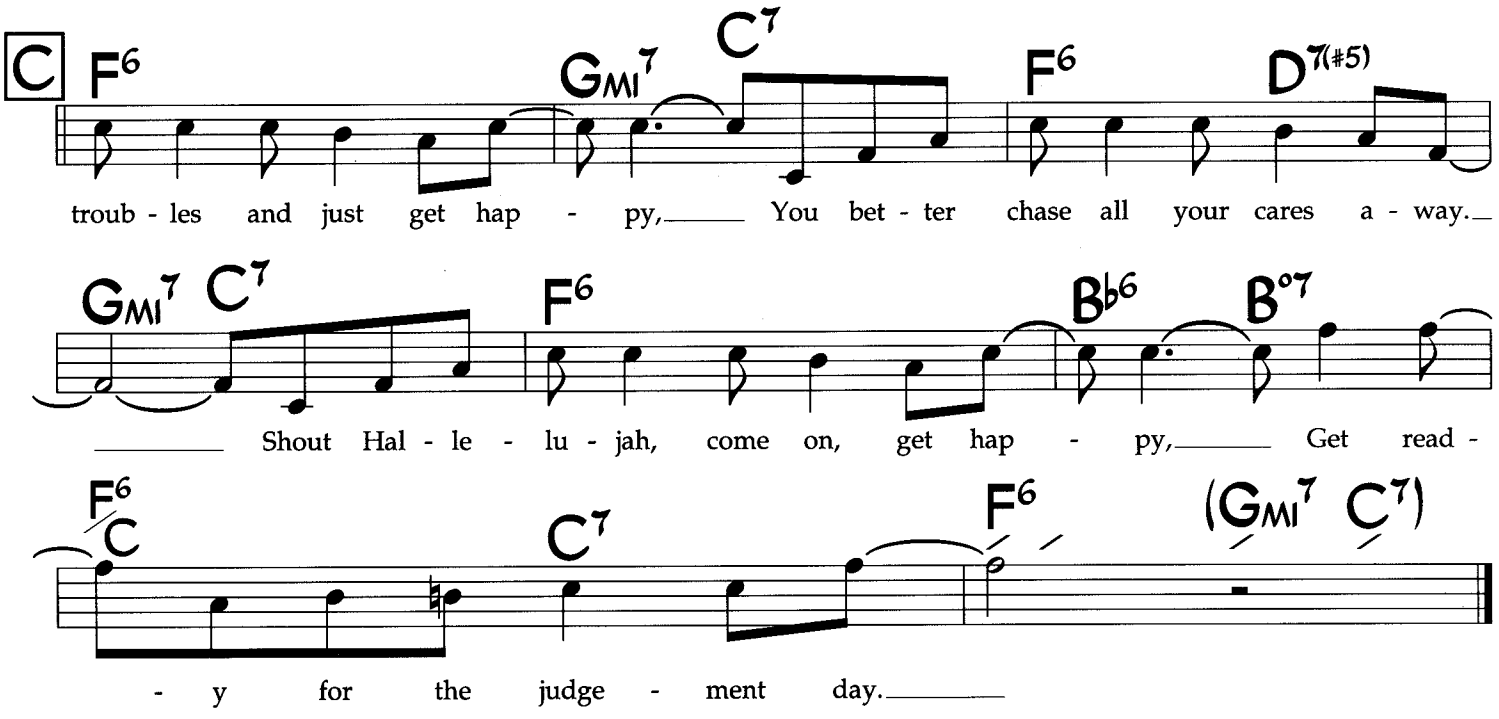

C
B♭6
CMI7
F7
DMI7
GMI7
CMI7
F7
B♭9SUS
B♭7
E♭MA7
A♭9
D♭6
1
CMI7
B♭6
(Solos)
D
B♭6
CMI7
C♯o7
DMI7
G7
CMI7
F7
B♭9SUS
B♭7
E♭MA7
A♭9
D♭MA7
1.
CMI7
F7
2.
CMI7
B♭6
E
G♭MA7
BMA7
GMA7
CMA7
F7
F
B♭6
CMI7
C♯o7
DMI7
G7
CMI7
F7
B♭9SUS
B♭7
E♭MA7
A♭9
D♭MA7
CMI7
B♭6
Solo on DDEF
After solos, D.S. al Coda One (1)
1
DMI7
G7(♭5)
D.C. al Coda Two (2)
2
(pn.)
C
(Vamp & fade)
piano at bar 4 of B :
BMA7

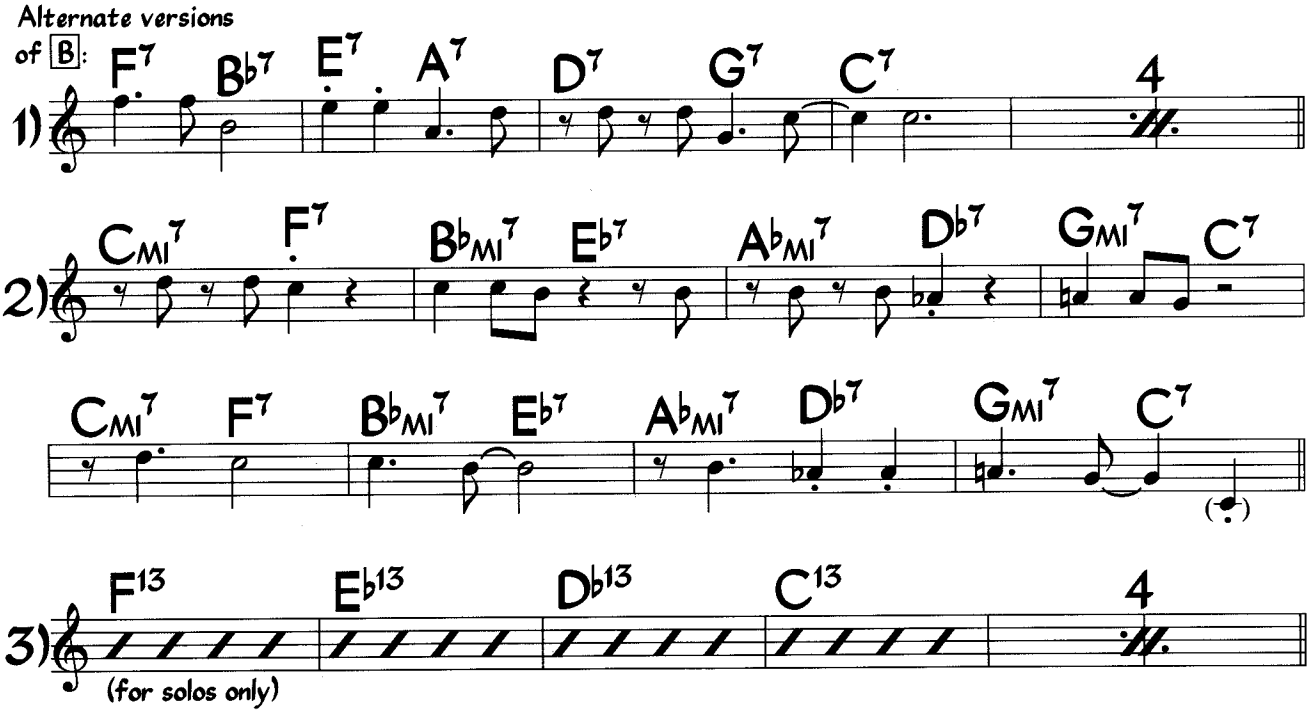
Get Happy

Lyric: Ted Koehler
Music: Harold Arlen

Med (-Up) Swing



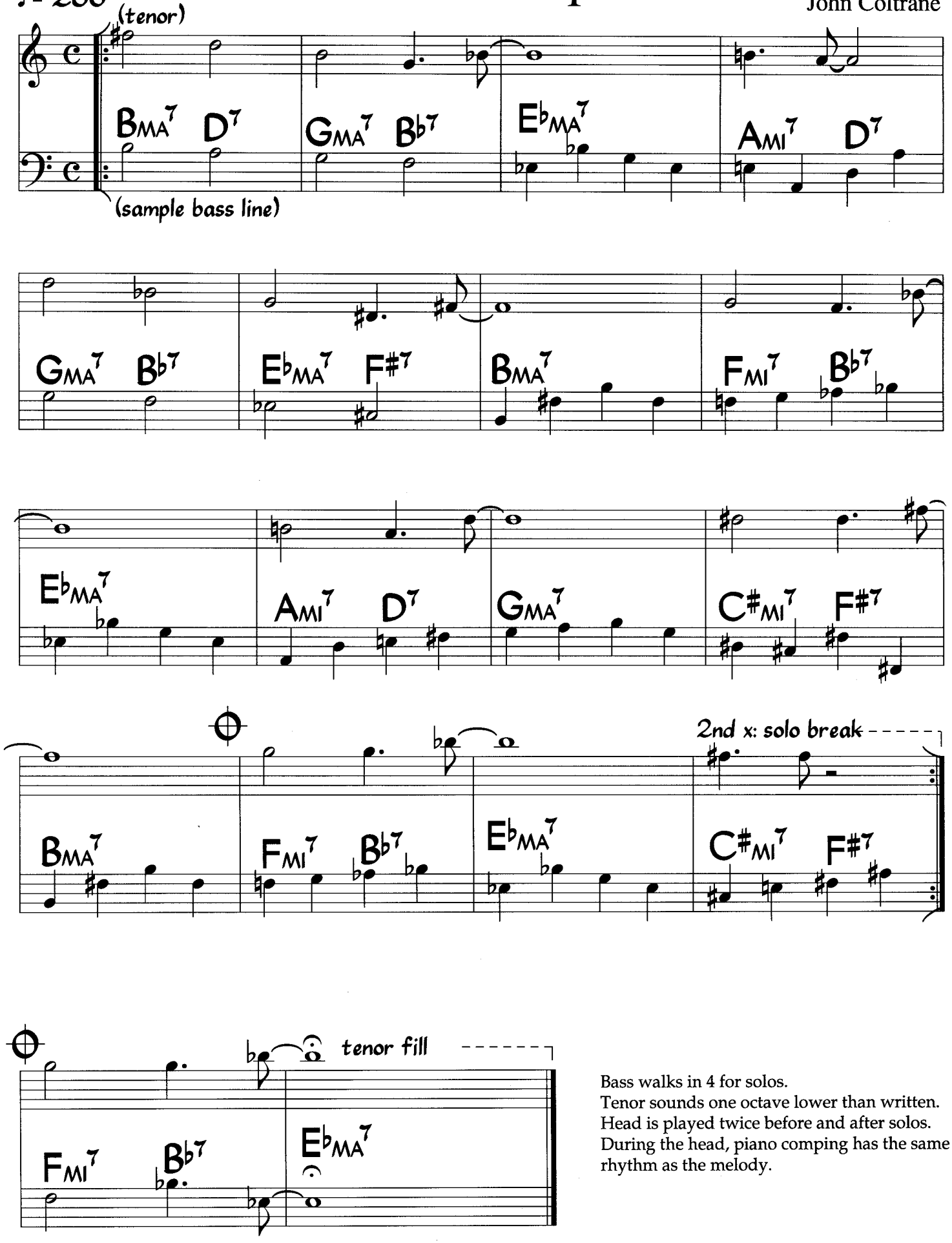

C
F6
GMI7
C7
F6
D7(#5)
troub - les and just get hap - py, You bet - ter chase all your cares a - way.
GMI7
C7
F6
B♭6
B°7
Shout Hal - le - lu - jah, come on, get hap - py, Get read -
F6/C
C7
F6
(GMI7 C7)
- y for the judge - ment day.


Alternate versions of B:
1)
F7
B♭7
E7
A7
D7
G7
C7
4
2)
CMI7
F7
B♭MI7
E♭7
A♭MI7
D♭7
GMI7
C7
CMI7
F7
B♭MI7
E♭7
A♭MI7
D♭7
GMI7
C7
3)
F13
E♭13
D♭13
C13
4
(for solos only)

Giant Steps

Fast Swing
♩ = 286

John Coltrane



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.

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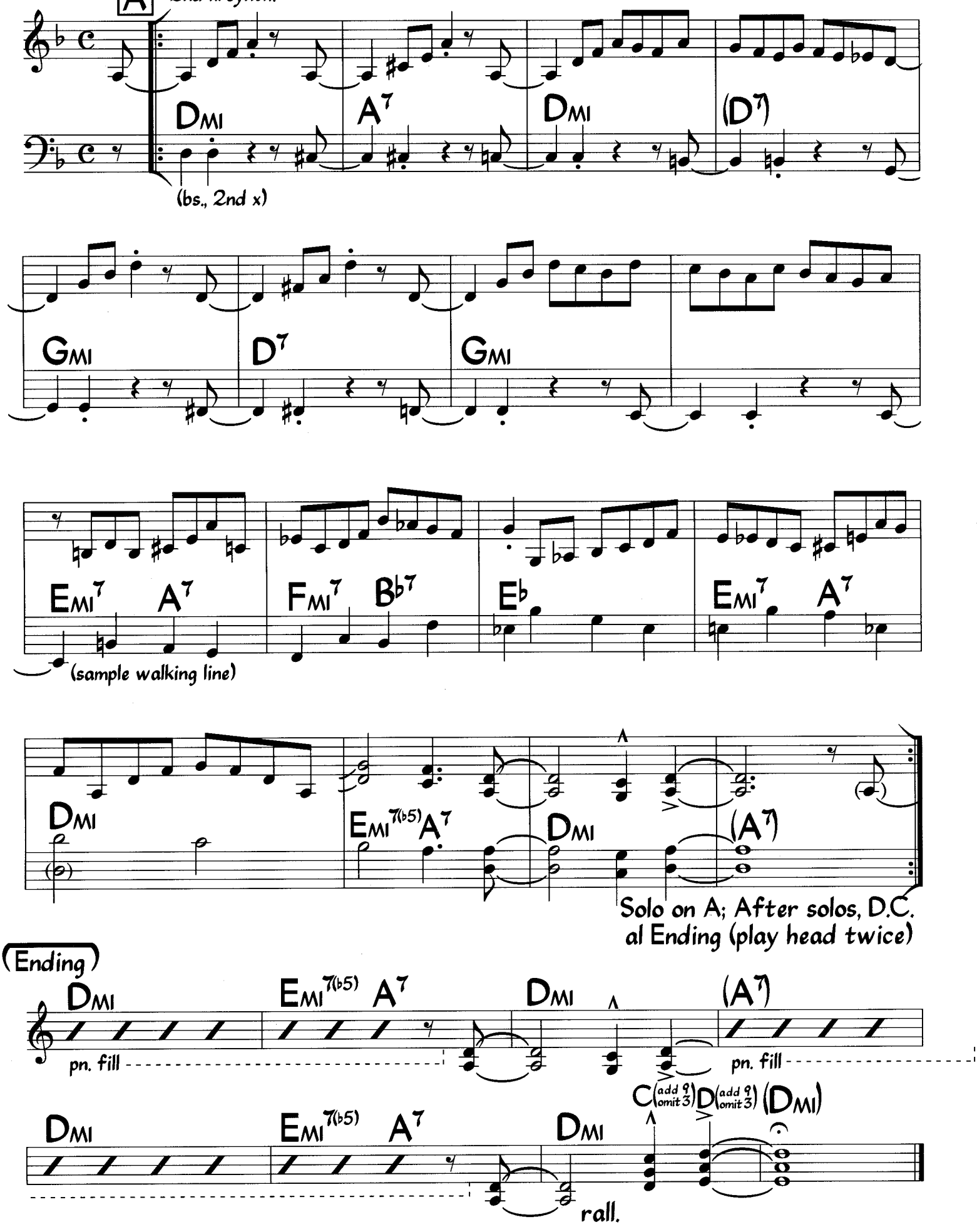
Got a Match?

Chick Corea

Fast Swing
♩ = 302

A

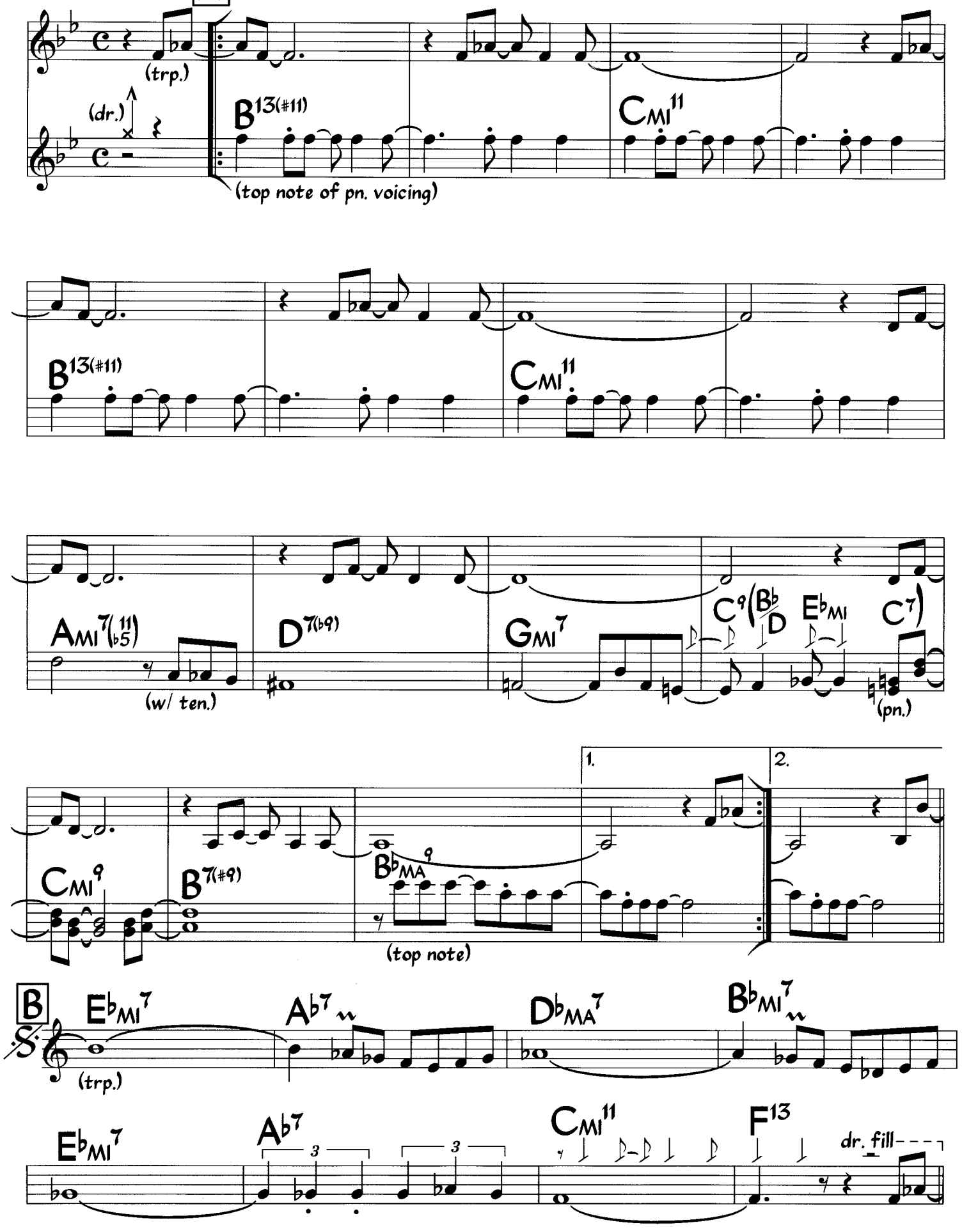
(1st x: synth. w/ bs.)
2nd x: synth.

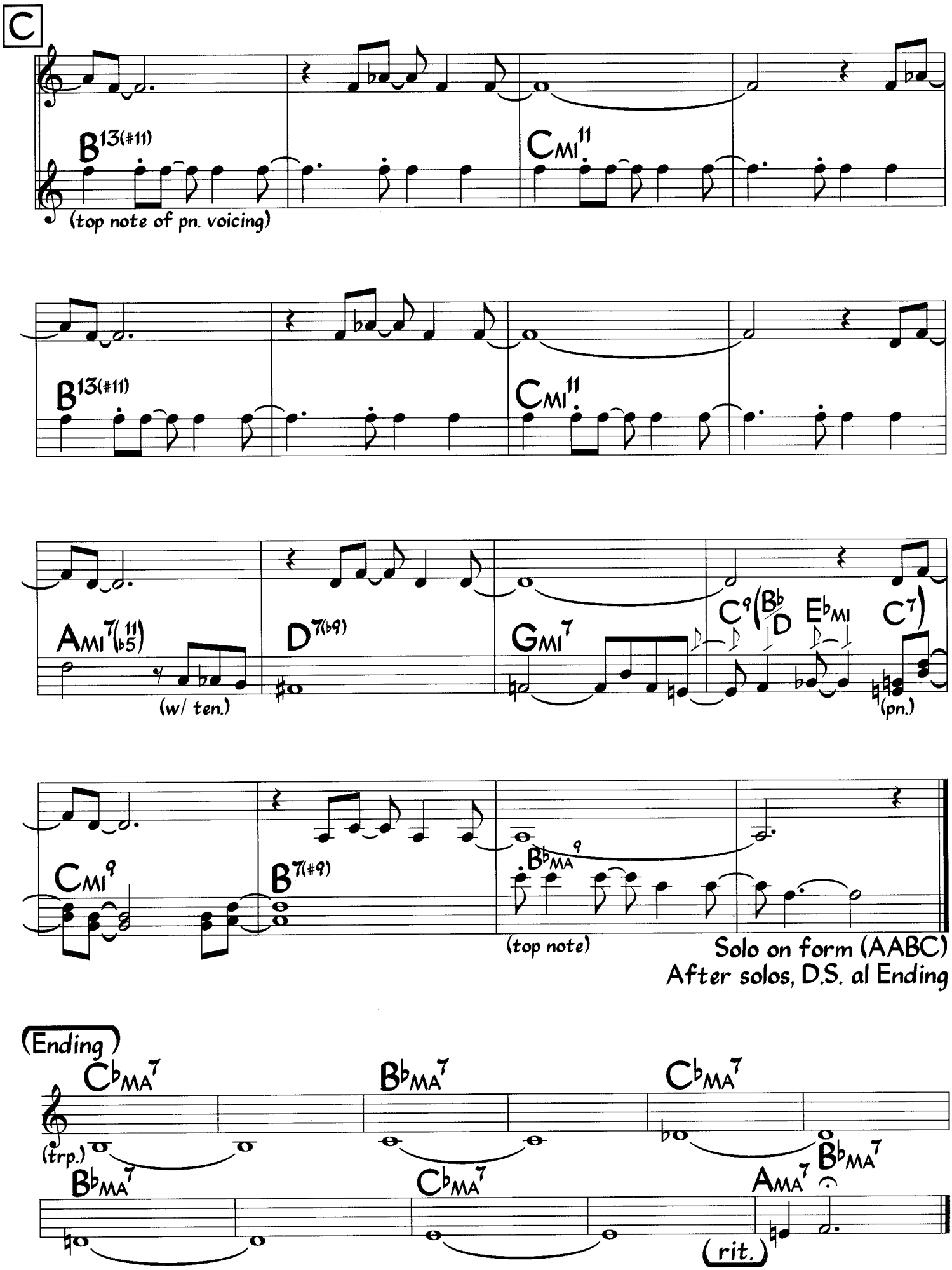


Med. Latin
♩ = 168

Gregory Is Here

Horace Silver

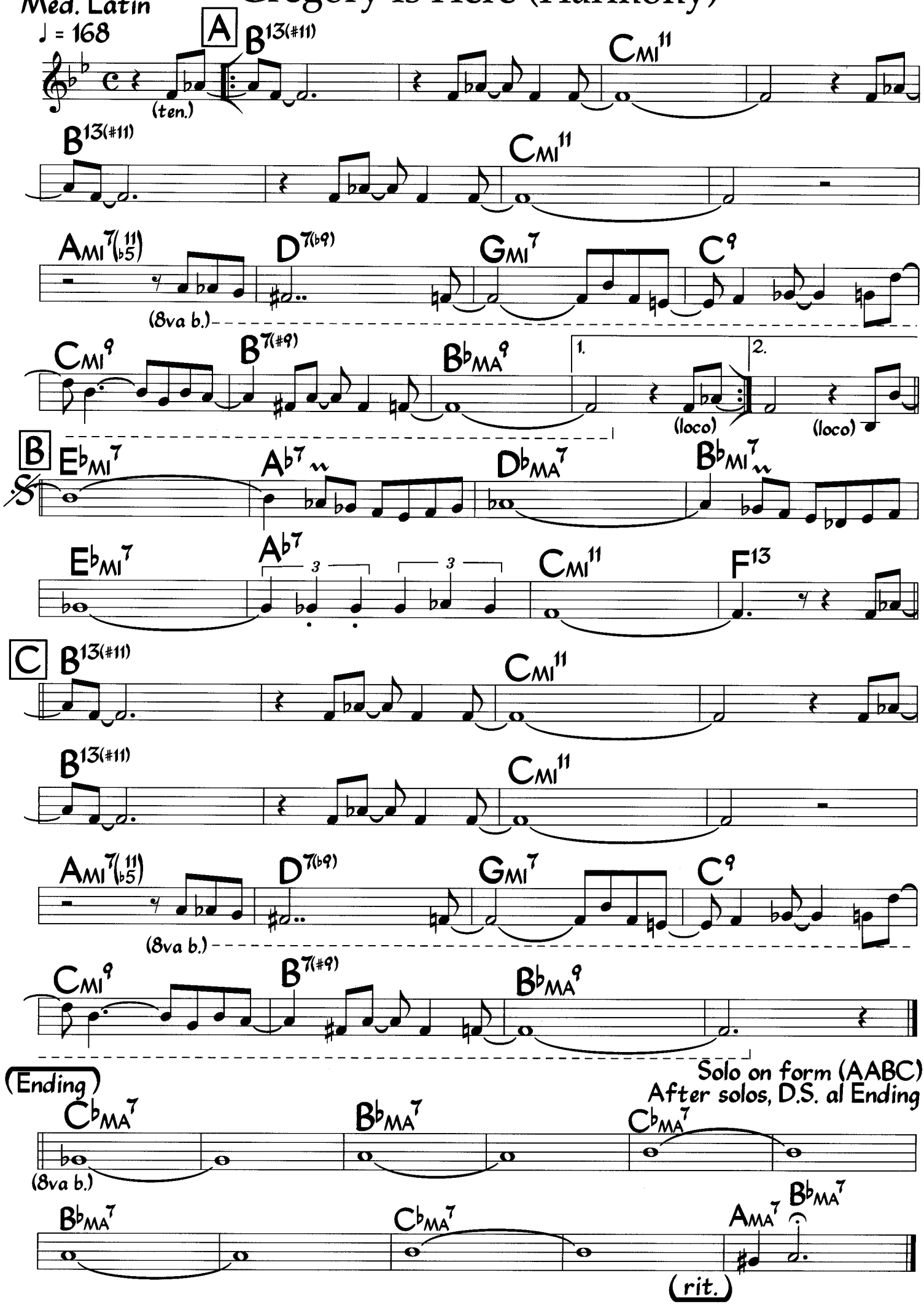




Chords in parentheses are not used for solos.
Kicks at end of letter B are played during solos.

Gregory Is Here (Harmony)

Med. Latin
♩ = 168



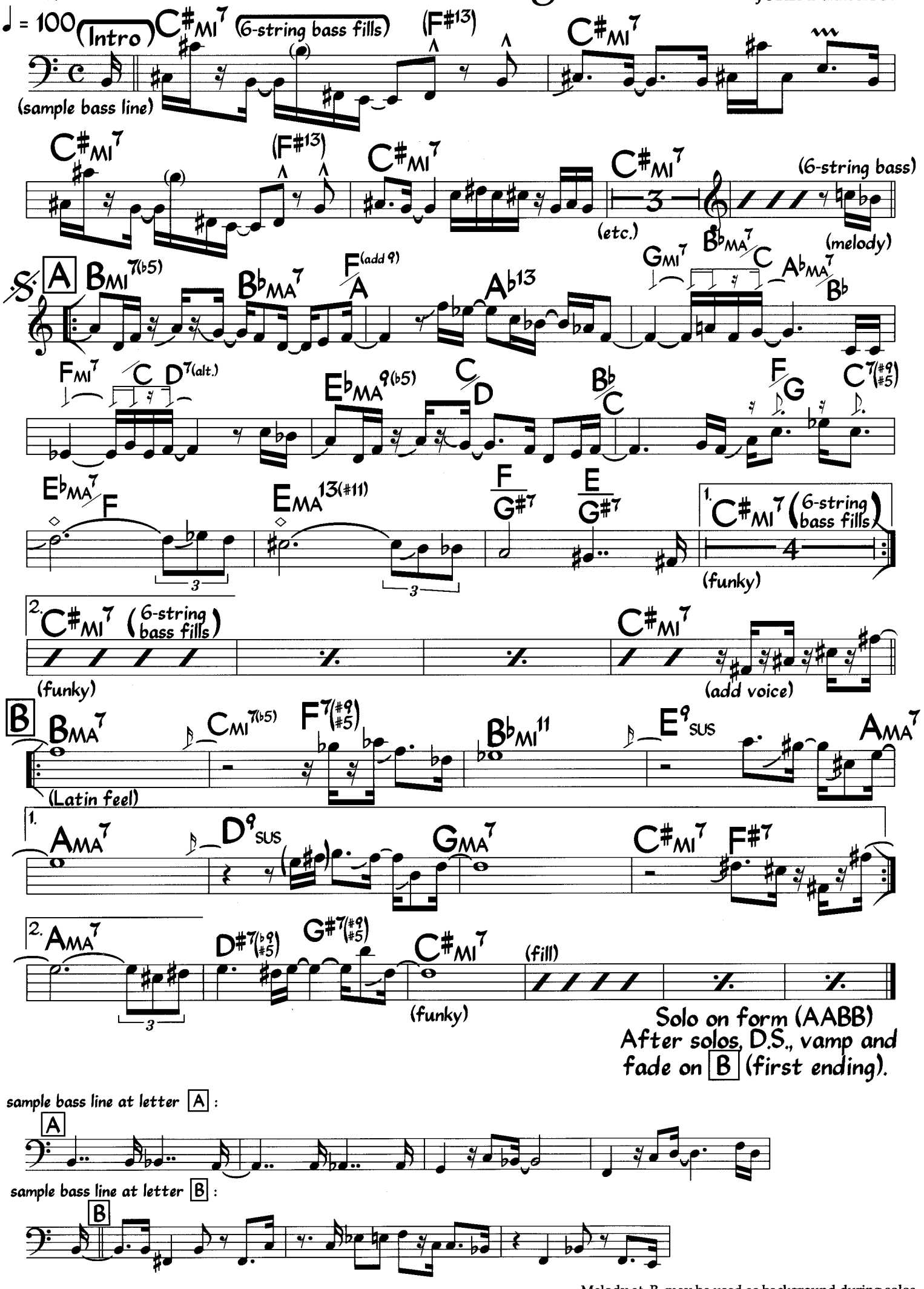
Solo on form (AABC)
After solos, D.S. al Ending

Growing

John Patitucci

Med. Funk

♩ = 100



Solo on form (AABB)
After solos, D.S., vamp and fade on B (first ending).

sample bass line at letter A :

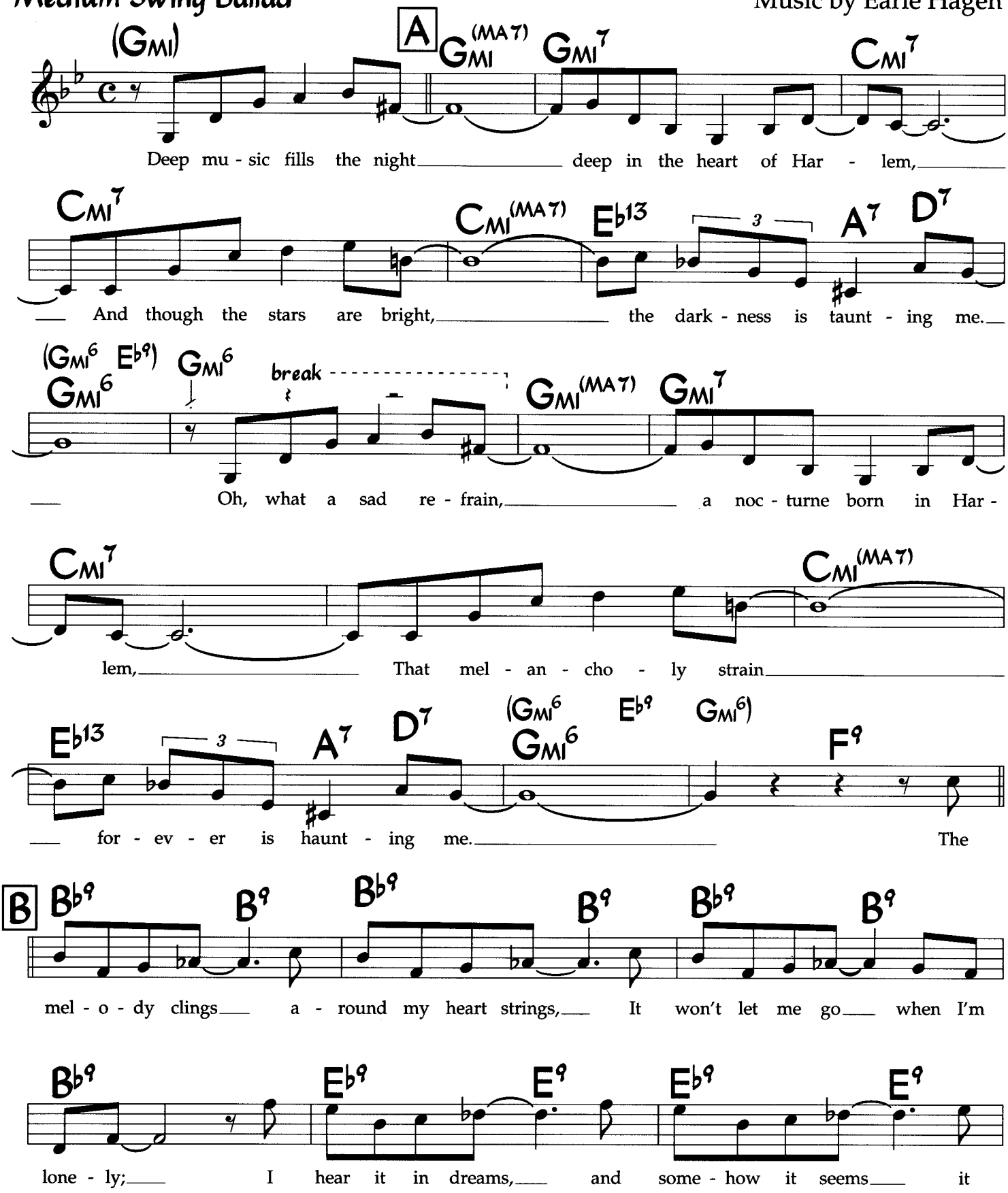
sample bass line at letter B :

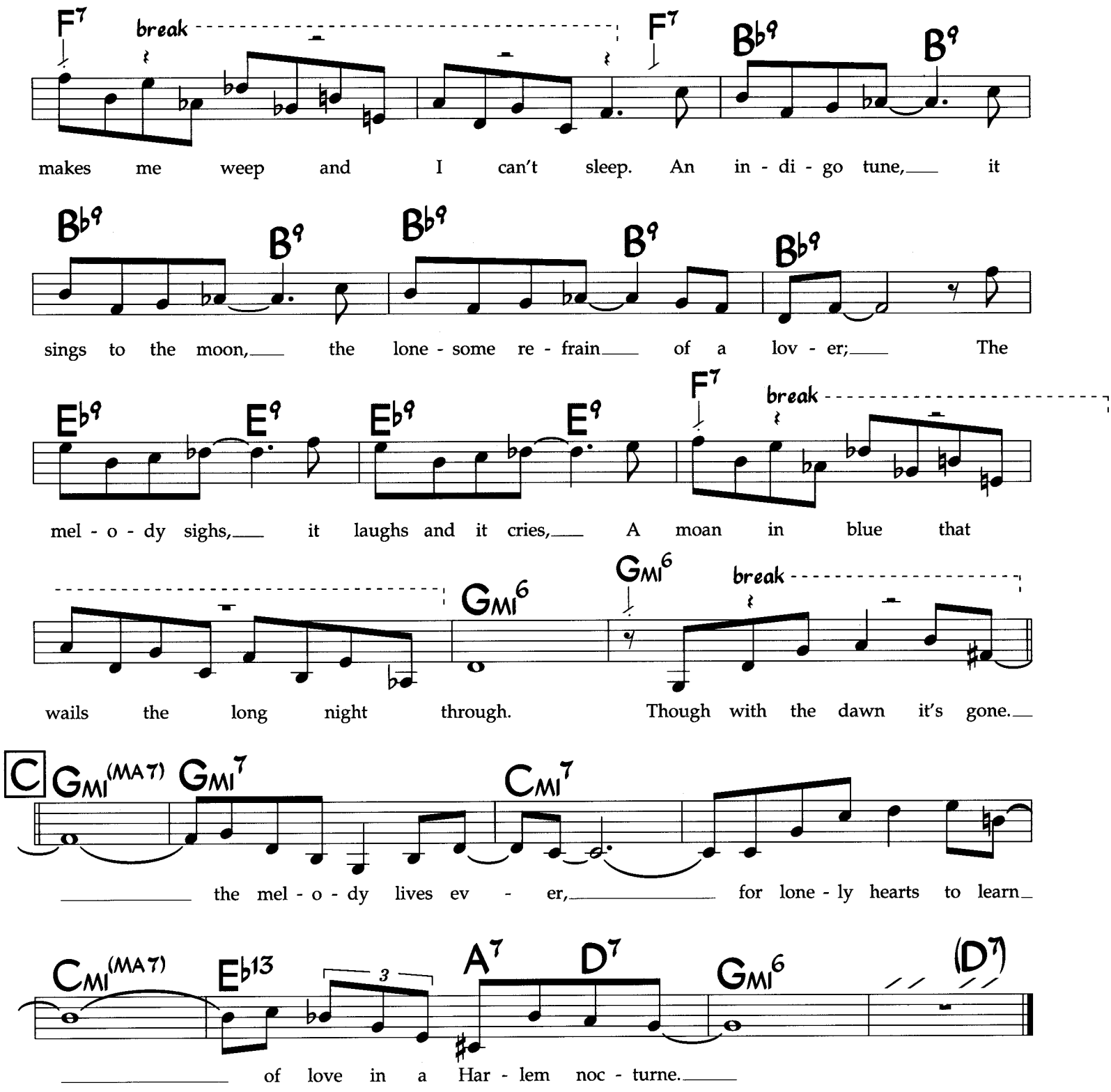
Melody at B may be used as background during solos

Harlem Nocturne

Lyric by Dick Rogers
Music by Earle Hagen

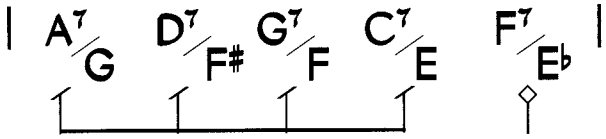
Medium Swing Ballad





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:

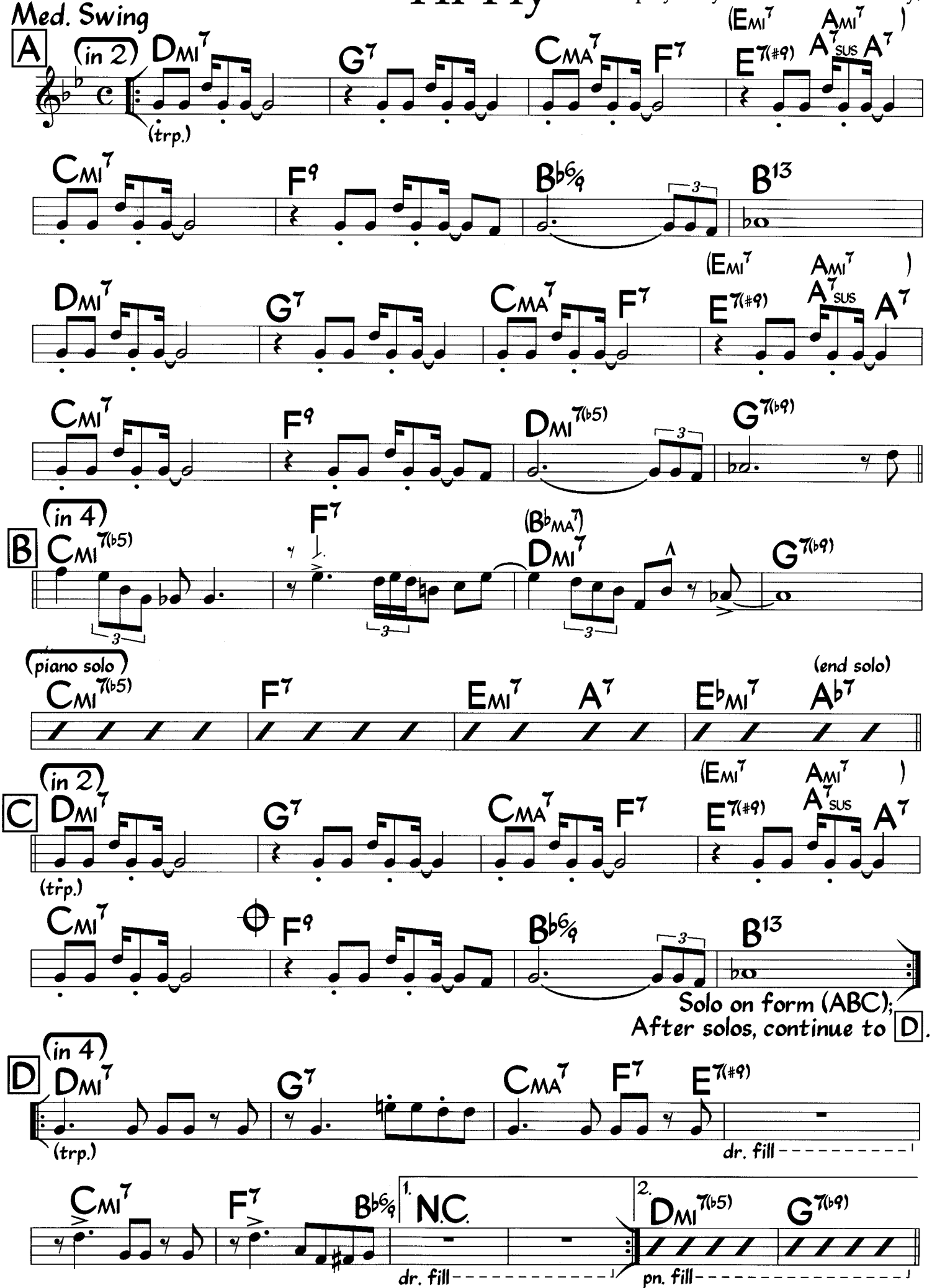


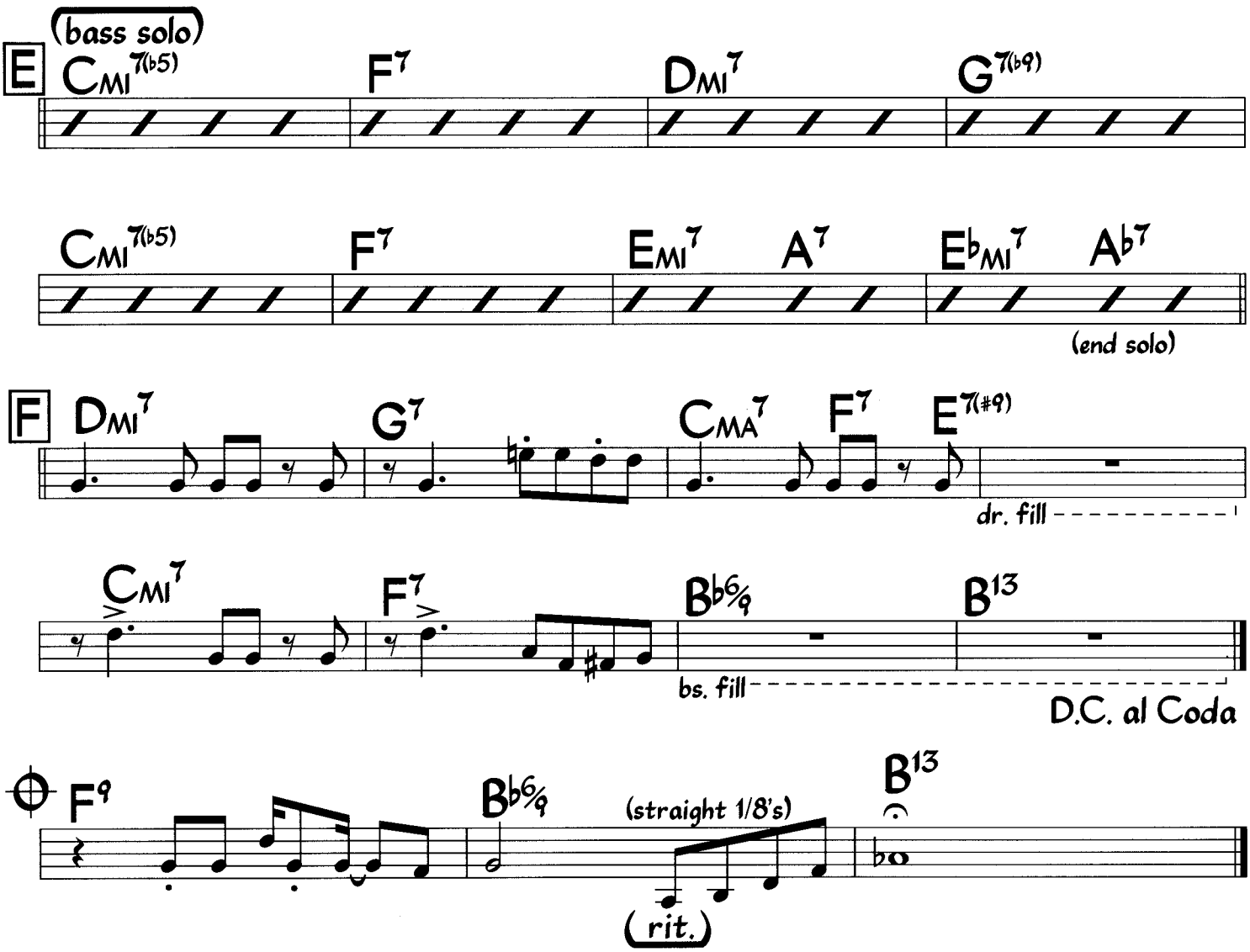
Alternate changes at bar 15-16 of B: | F13 E♭13 D♭13 B13 | A13 G13 F13 E♭13 |

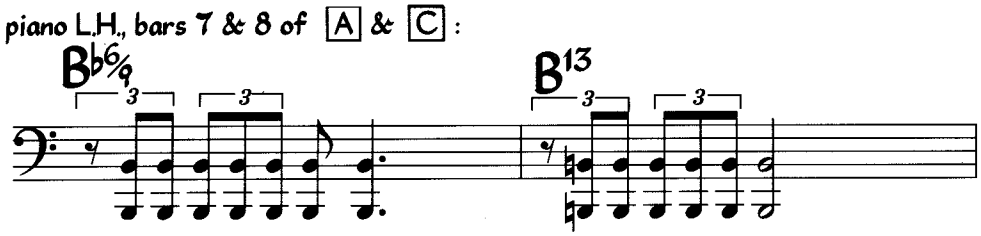
Hi-Fly

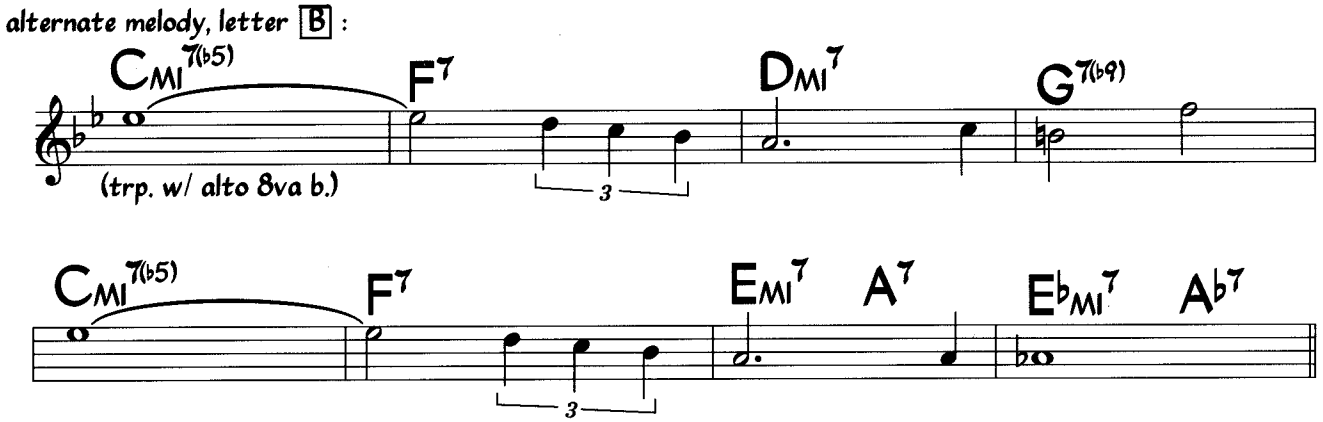
Randy Weston
(As played by Cannonball Adderley)

Med. Swing









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}) $E^{7(\#9)}$ A^{7}_{SUS} A^{7}

(alto)

C_{MI}^{7} F^{9} B^{6}_{9} B^{13}

D_{MI}^{7} G^{7} C_{MA}^{7} F^{7} (E_{MI}^{7} A_{MI}^{7}) $E^{7(\#9)}$ A^{7}_{SUS} A^{7}

C_{MI}^{7} F^{9} $D_{MI}^{7(\flat5)}$ $G^{7(\flat9)}$

(alto, 8va b.)

B $C_{MI}^{7(\flat5)}$ F^{7} ($B^{\flat}_{MA}{}^{7}$) D_{MI}^{7} $G^{7(\flat9)}$

(piano solo)

$C_{MI}^{7(\flat5)}$ F^{7} E_{MI}^{7} A^{7} $E^{\flat}_{MI}{}^{7}$ $A^{\flat7}$

C D_{MI}^{7} G^{7} C_{MA}^{7} F^{7} (E_{MI}^{7} A_{MI}^{7}) $E^{7(\#9)}$ A^{7}_{SUS} A^{7}

(loco)

C_{MI}^{7} F^{9} B^{6}_{9} B^{13}

Solo on form (ABC).
After solos, continue to **D**.

D

1. 2.

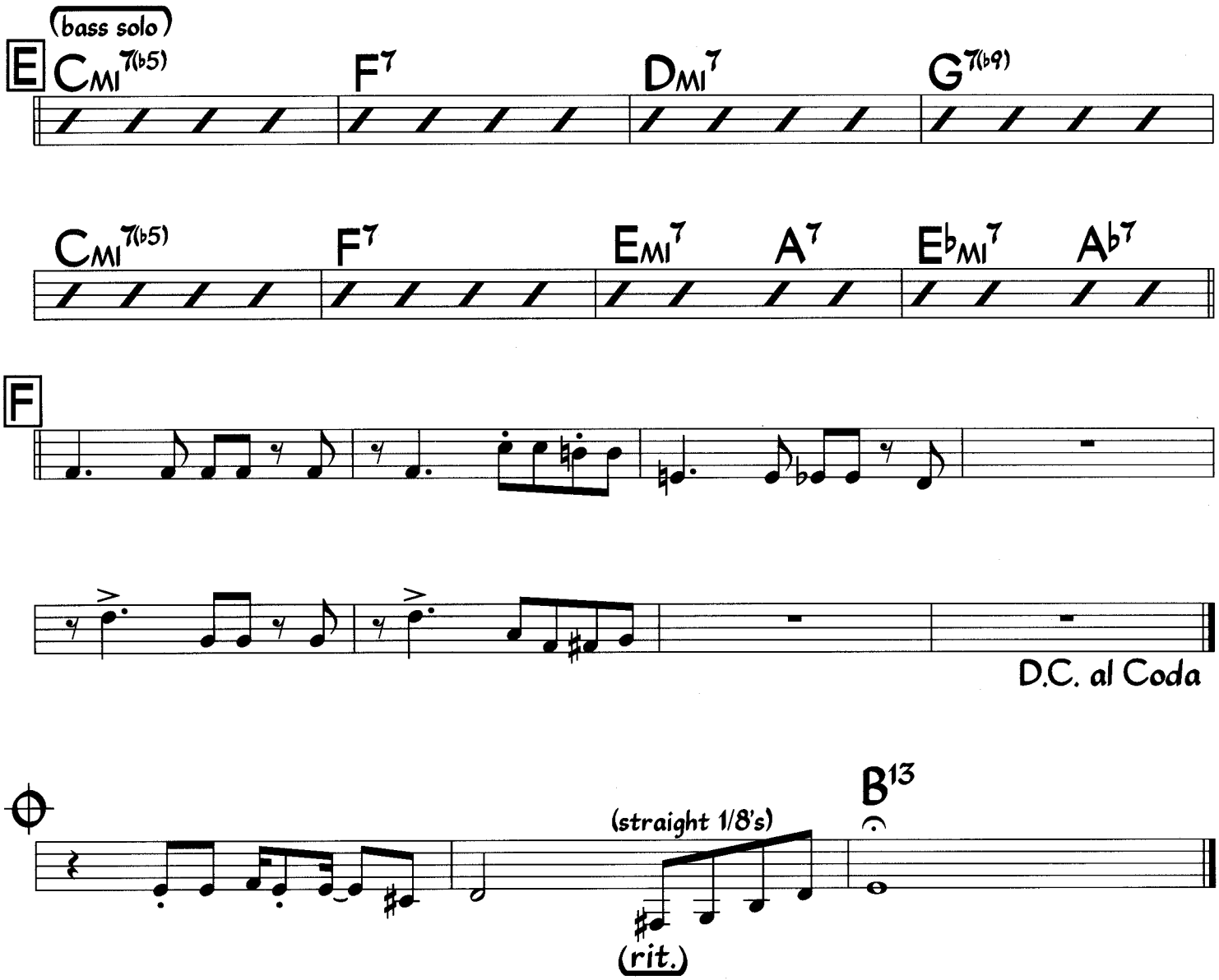

(bass solo)
E
CMI7(b5)
F7
DMI7
G7(b9)
CMI7(b5)
F7
EMI7
A7
EbMI7
Ab7
F
D.C. al Coda
B13
(straight 1/8's)
(rit.)

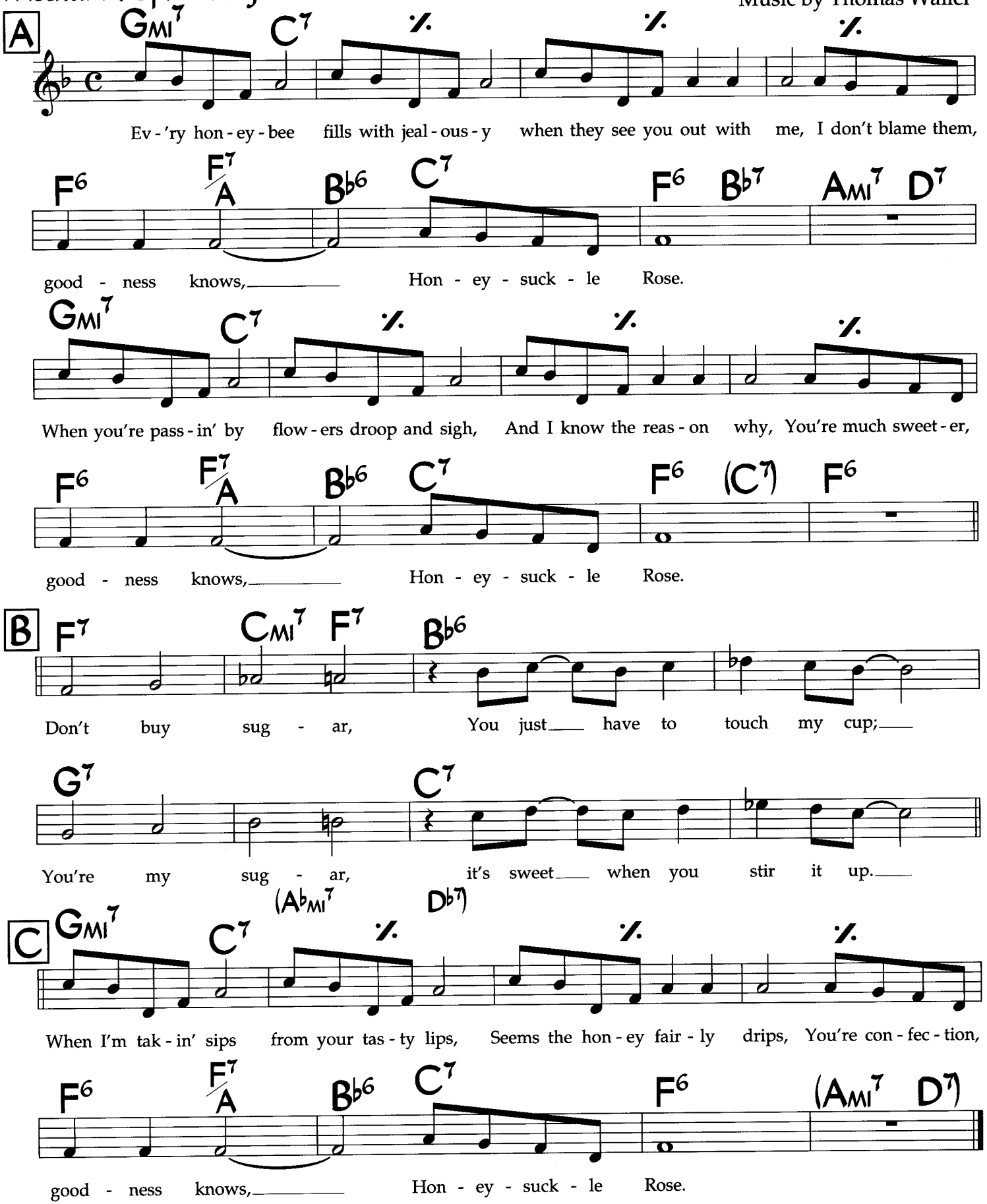
Photo by Herman Leonard

ART BLAKEY

Honeysuckle Rose

Lyric by Andy Razaf
Music by Thomas Waller

Medium (-Up) Swing



Chords in parenthesis are optional.

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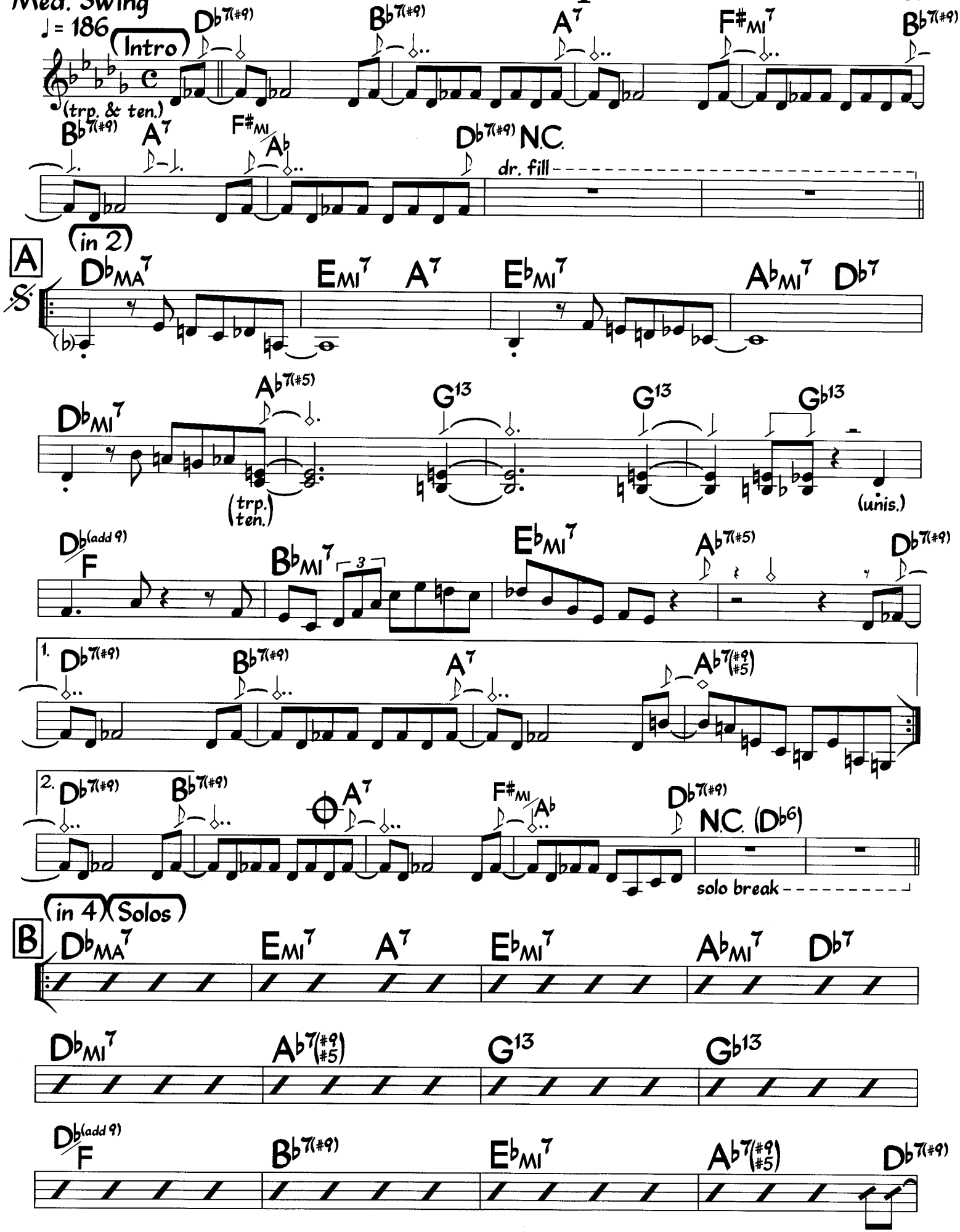
Horace Scope

Horace Silver

Med. Swing
♩ = 186



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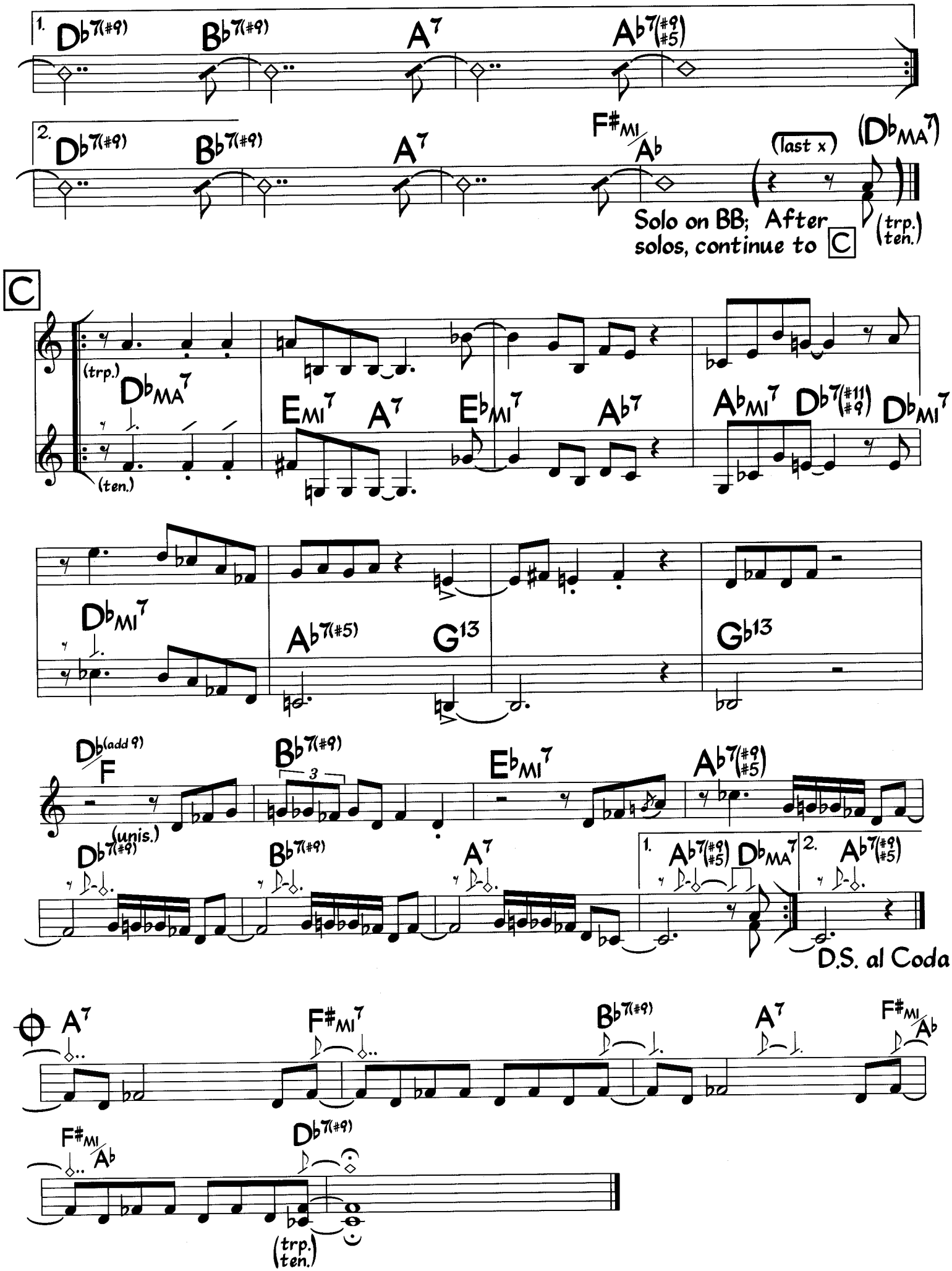
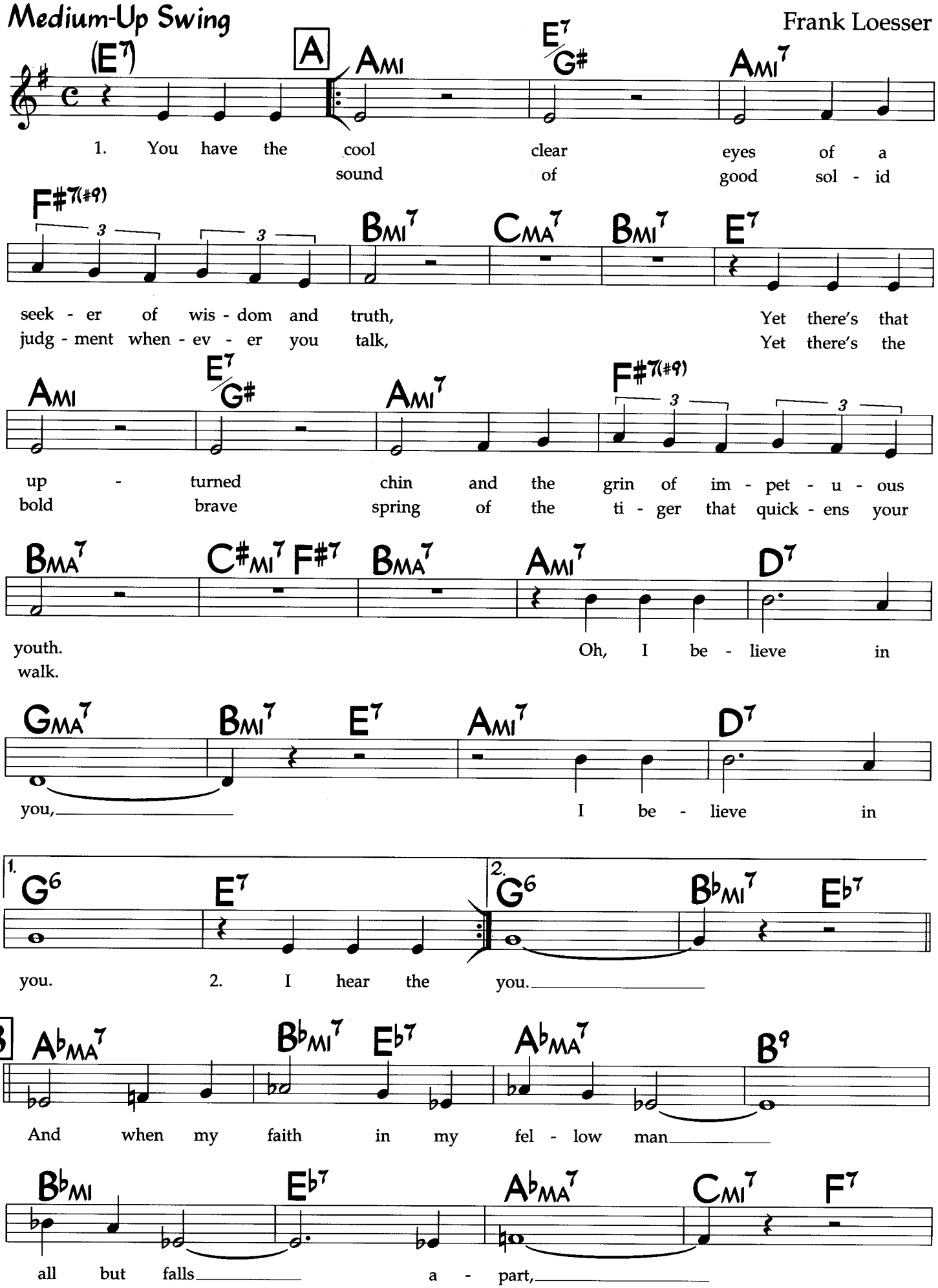
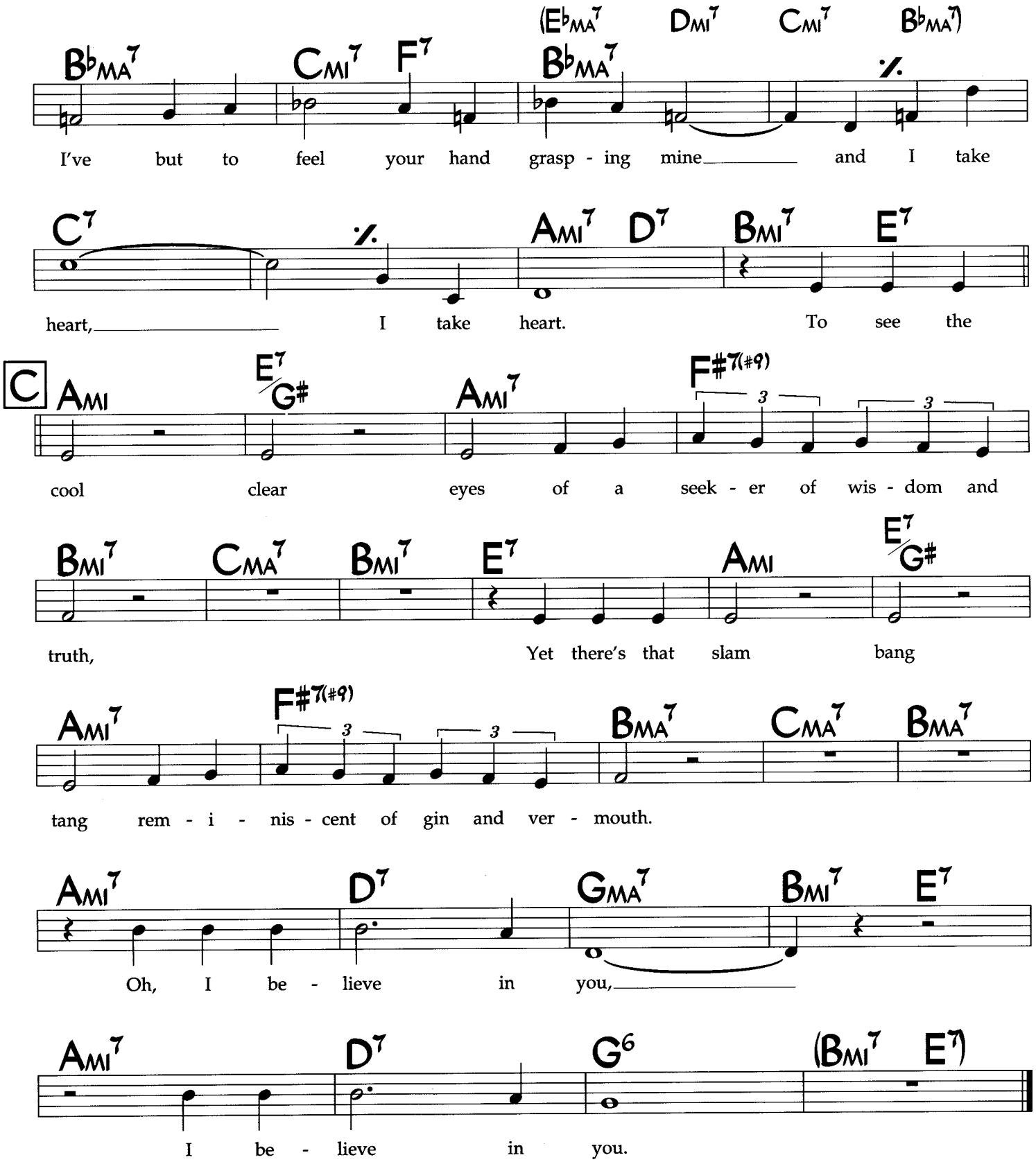

1. Db7(#9) Bb7(#9) A7 Ab7(#9 #5)
2. Db7(#9) Bb7(#9) A7 F#MI/Ab (last x) (DbMA7)
(trp.) (ten.)
Solo on BB; After solos, continue to C
C
(trp.) DbMA7
(ten.)
EMI7 A7 EbMI7 Ab7 AbMI7 Db7(#11 #9) DbMI7
DbMI7 Ab7(#5) G13 Gb13
Db(add 9)/F Bb7(#9) 3 EbMI7 Ab7(#9 #5)
(unis.) Db7(#9) Bb7(#9) A7 1. Ab7(#9 #5) DbMA7 2. Ab7(#9 #5)
D.S. al Coda
A7 F#MI7 Bb7(#9) A7 F#MI/Ab
F#MI/Ab Db7(#9)
(trp.) (ten.)

I Believe in You

Medium-Up Swing

Frank Loesser




(E♭MA7 DMI7 CMI7 B♭MA7)
B♭MA7 CMI7 F7 B♭MA7
I've but to feel your hand grasp - ing mine and I take
C7 AMI7 D7 BMI7 E7
heart, I take heart. To see the
C AMI E7/G# AMI7 F#7(#9)
cool clear eyes of a seek - er of wis - dom and
BMI7 CMA7 BMI7 E7 AMI E7/G#
truth, Yet there's that slam bang
AMI7 F#7(#9) BMA7 CMA7 BMA7
tang rem - i - nis - cent of gin and ver - mouth.
AMI7 D7 GMA7 BMI7 E7
Oh, I be - lieve in you,
AMI7 D7 G6 (BMI7 E7)
I be - lieve in you.

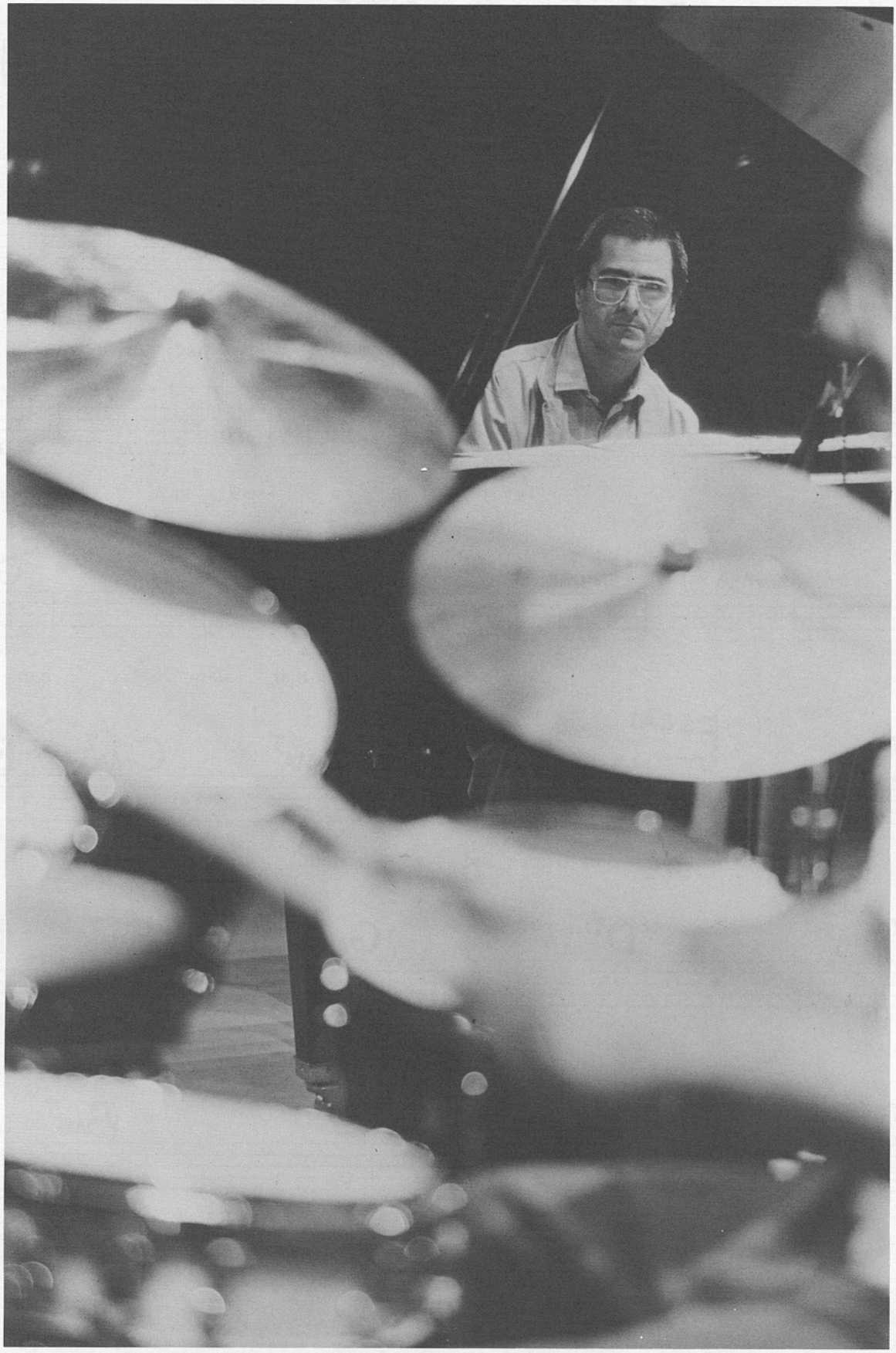


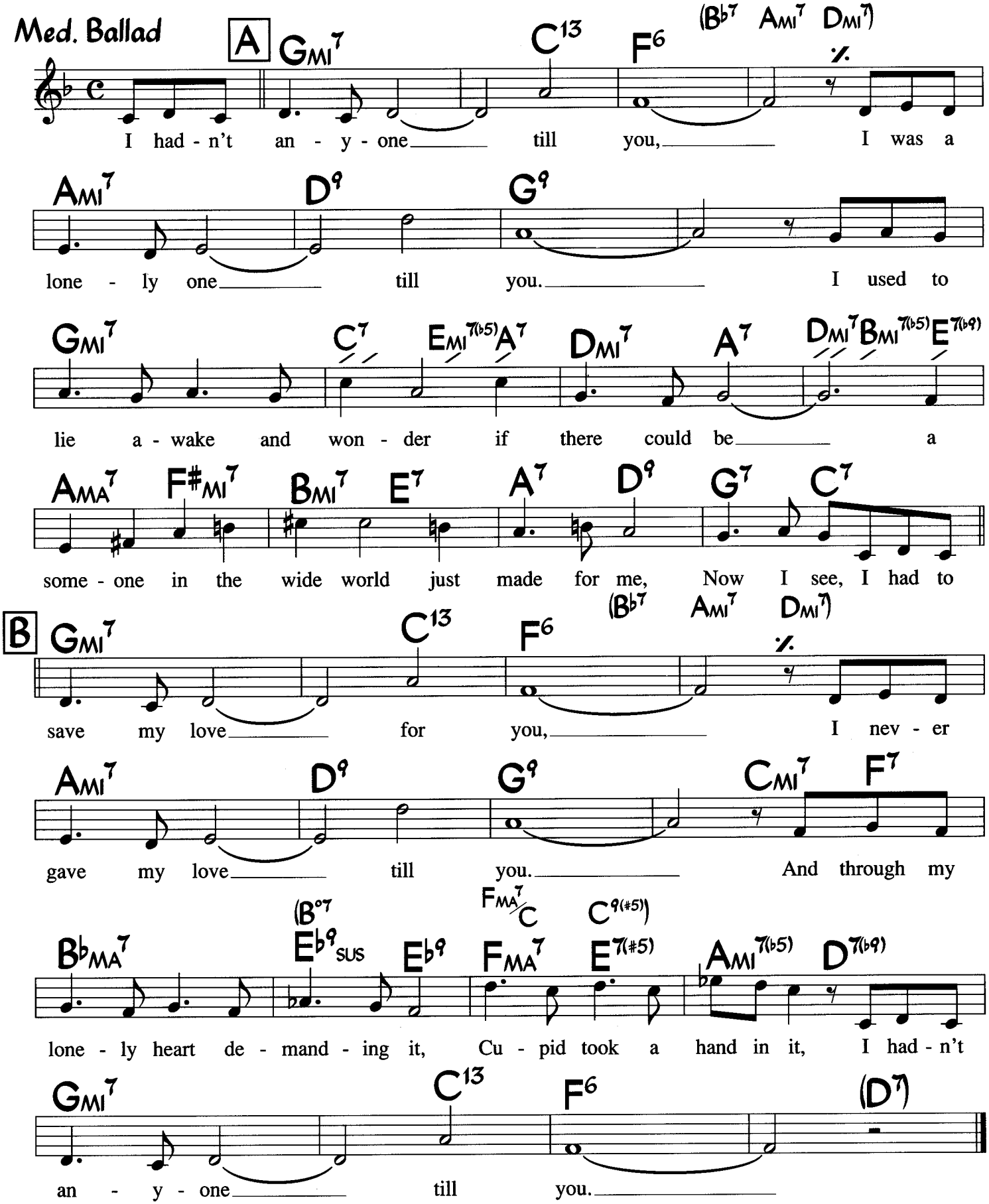
Photo by W. Patrick Hinely

ENRICO PIERANUNZI

I Hadn't Anyone Till You

Ray Noble

Med. Ballad



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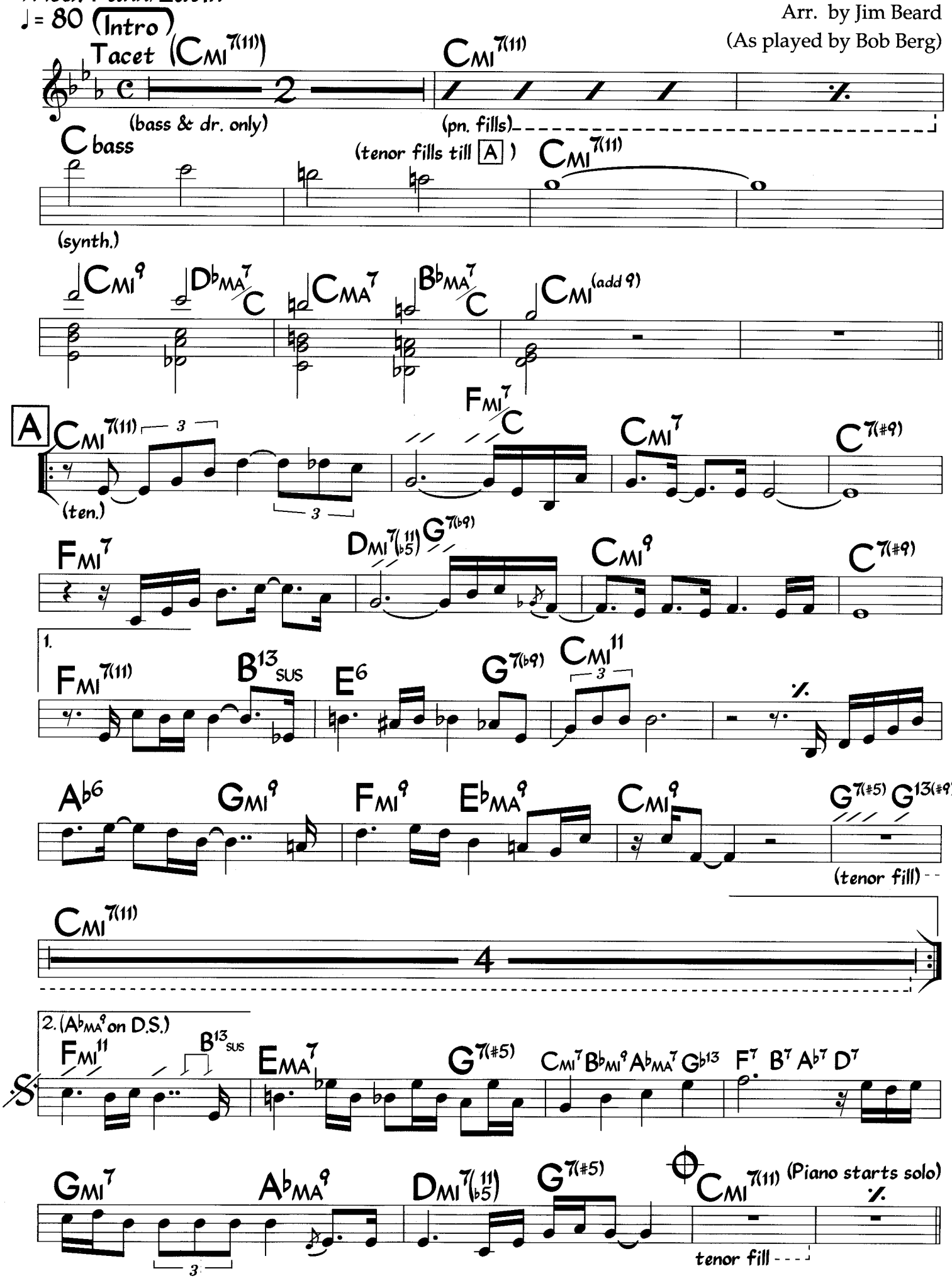
I Thought About You

Music by:
Jimmy Van Heusen
Arr. by Jim Beard
(As played by Bob Berg)



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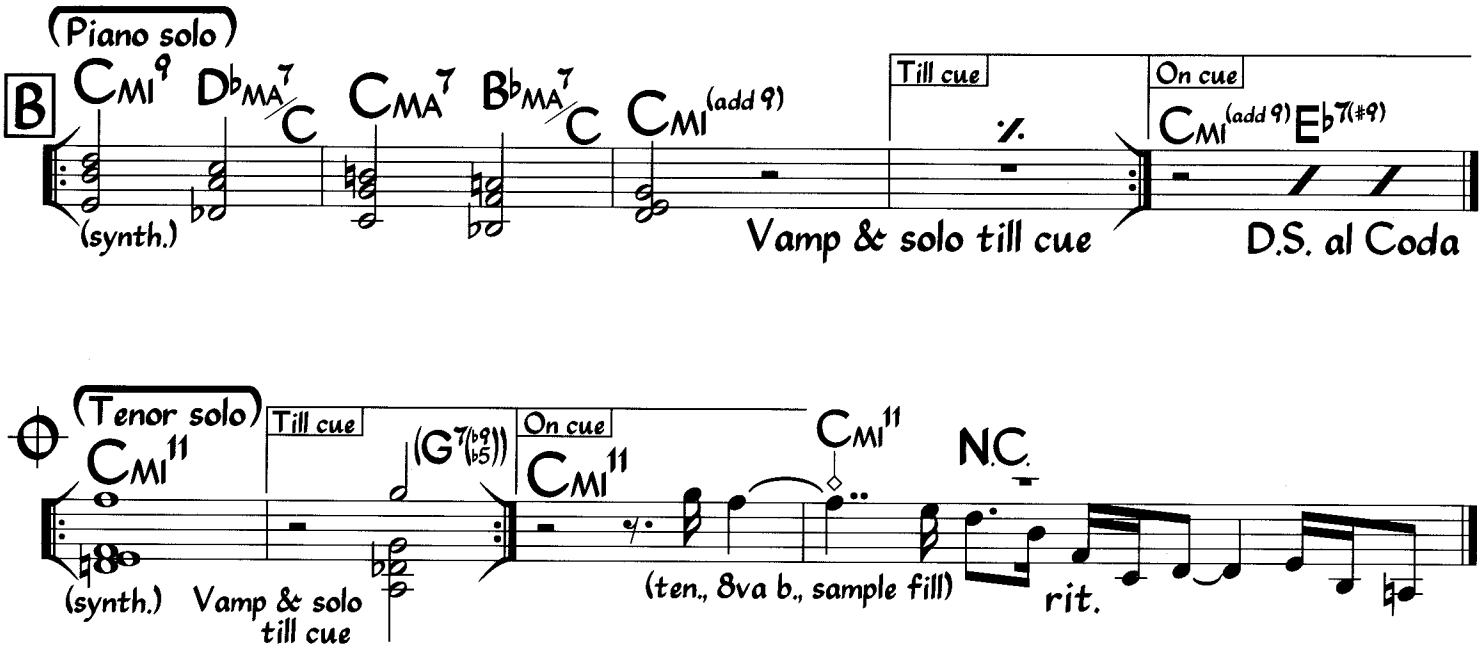


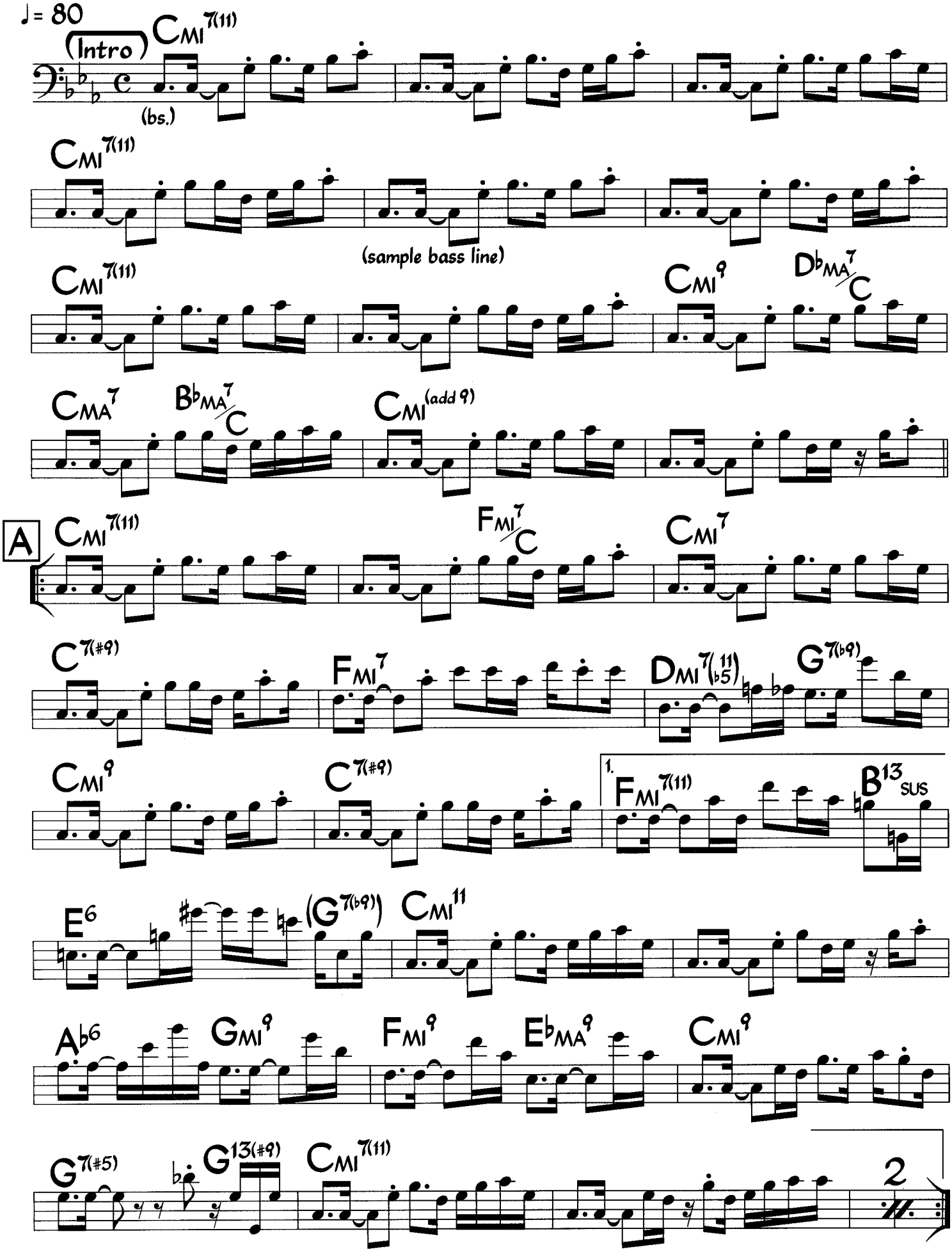
Melody is freely interpreted.

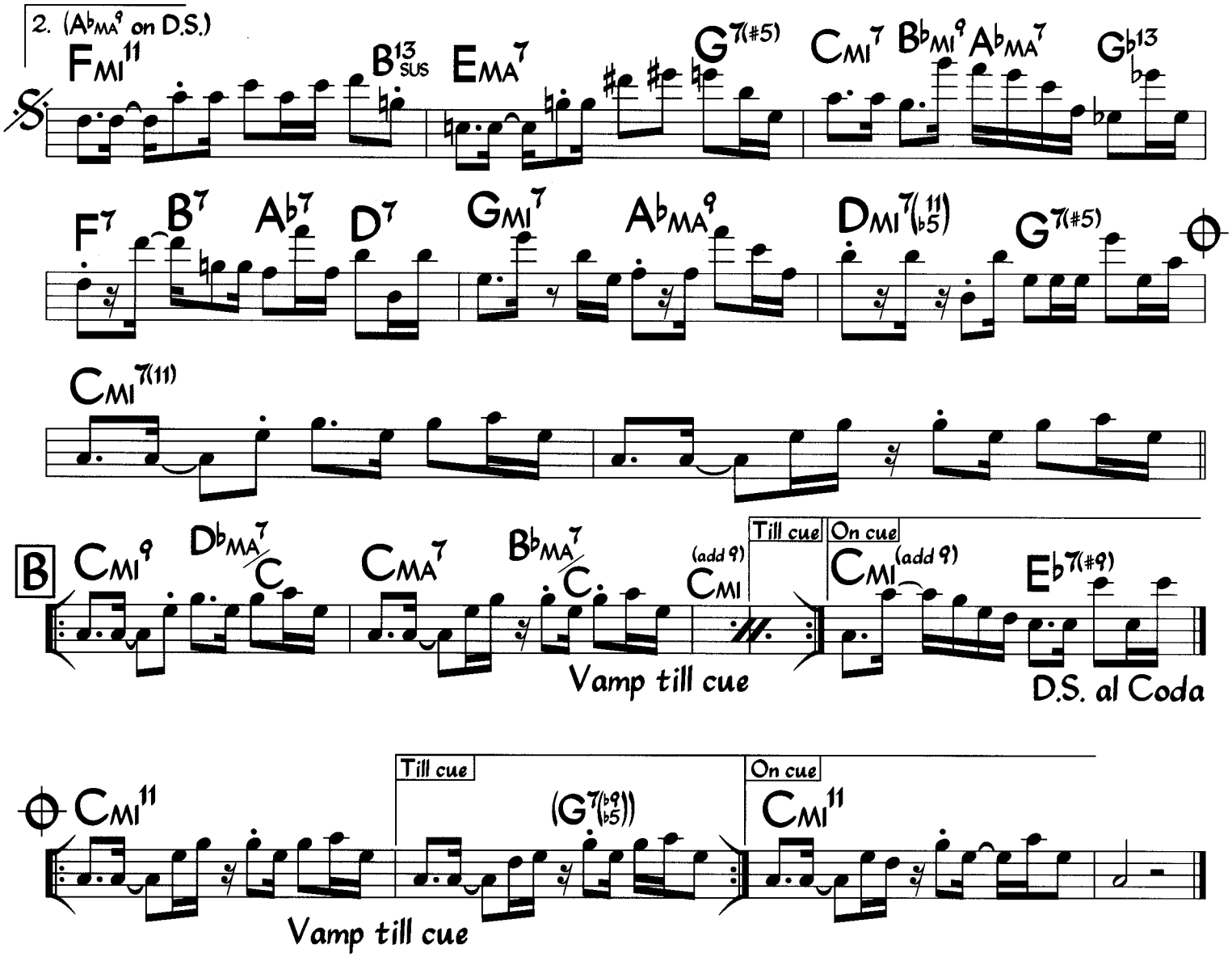
Chords are sustained throughout (whole and half notes.)

I Thought About You (Bass)

Med. Funk/Latin

♩ = 80





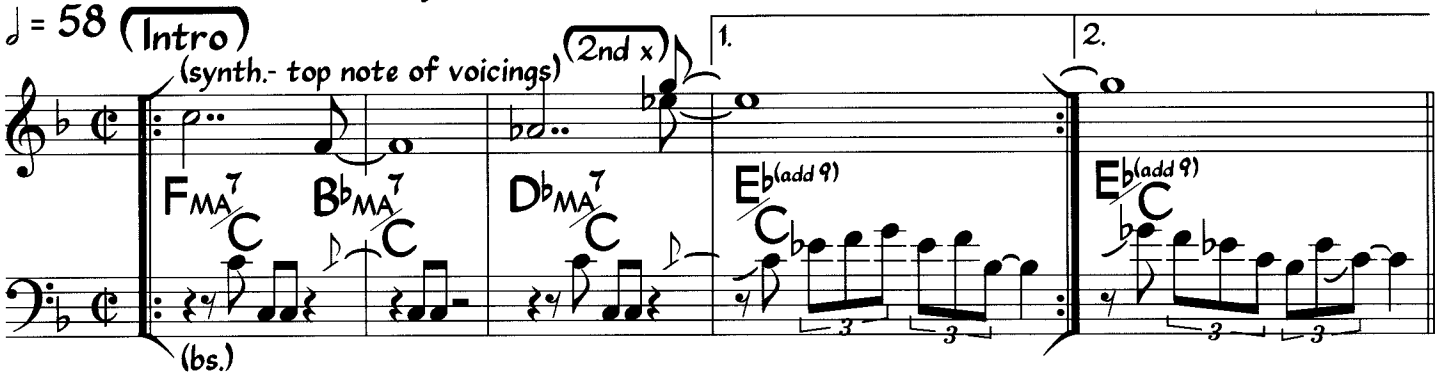
Bass line is written as played; it is played with great variation at the repeat of A, the D.S., and during the piano solo & the Coda.

I'll Be Around

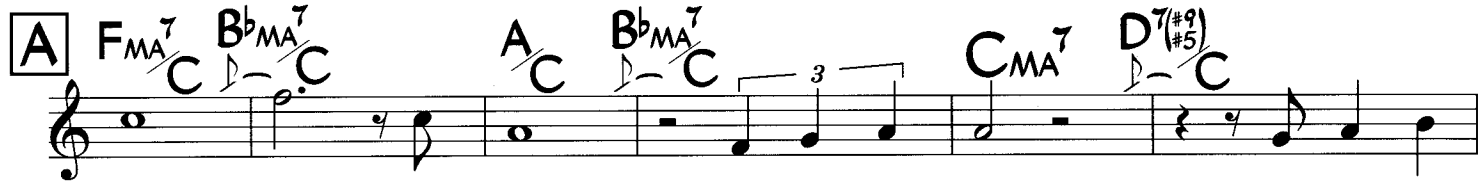
Alec Wilder
arr. Dave Grusin
(As sung by Chaka Khan)

Med. Ballad (1/8th notes swing)

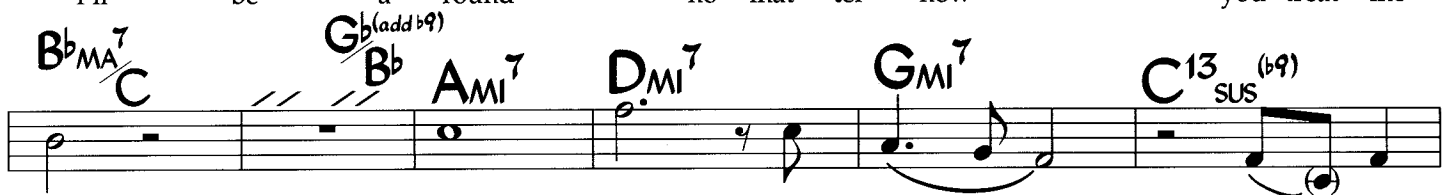
♩ = 58 (Intro) (synth.- top note of voicings) (2nd x) 1. 2.



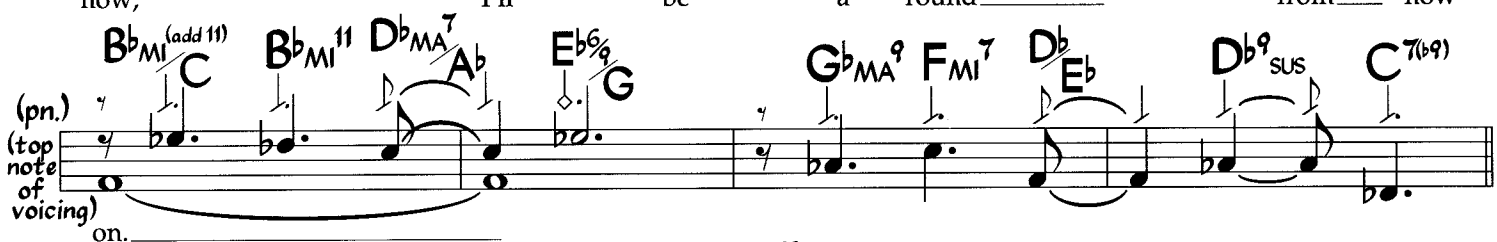
A



I'll be a - round no mat - ter how you treat me

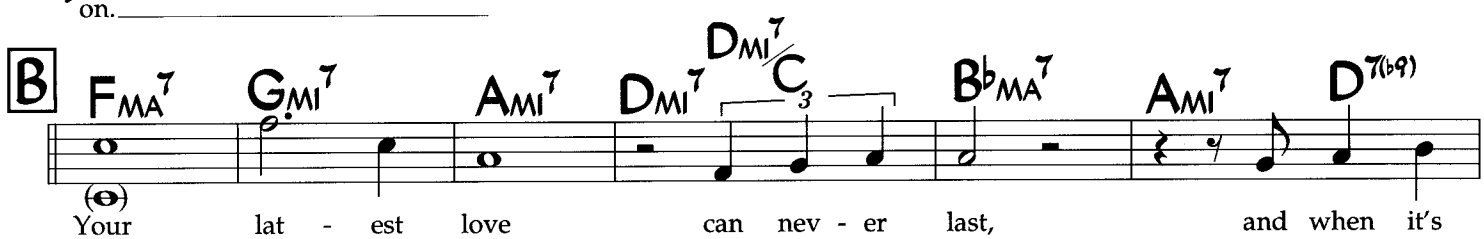


now, I'll be a - round from now

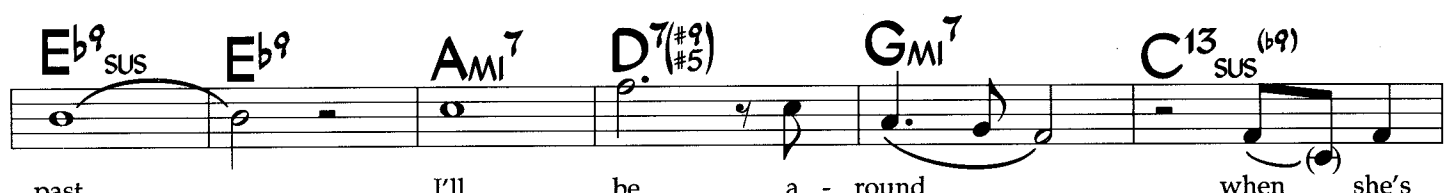


on.

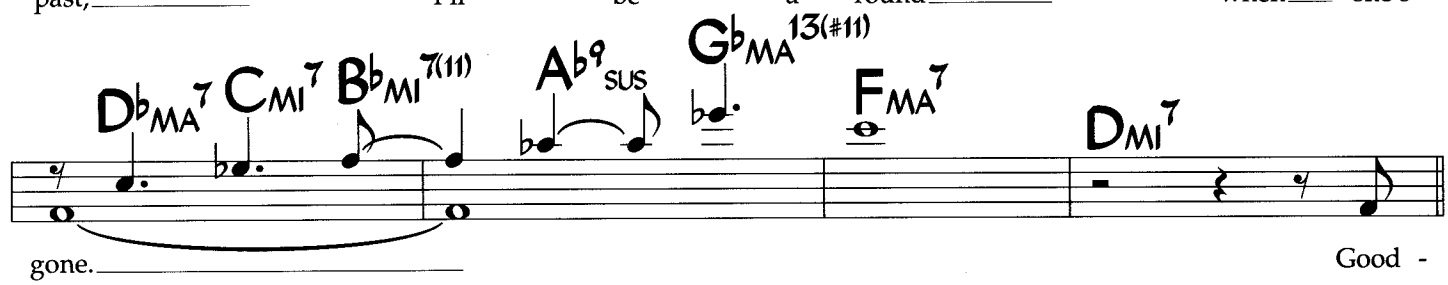
B



Your lat - est love can nev - er last, and when it's

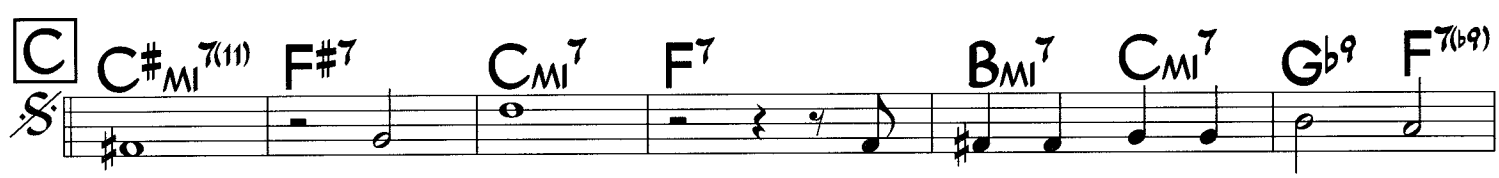


past, I'll be a - round when she's



gone. Good -

C



bye a - gain, and if you find a love like

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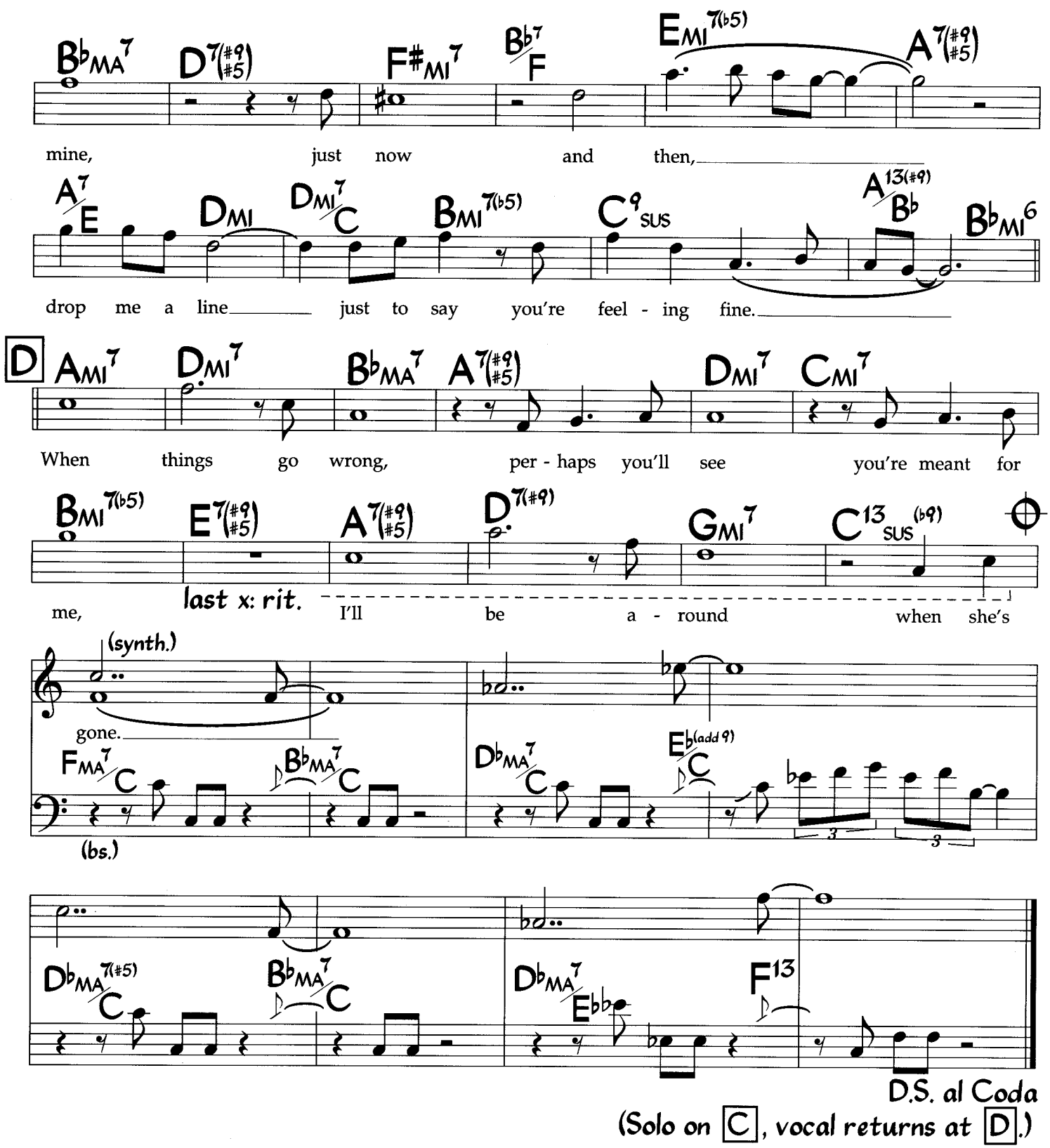
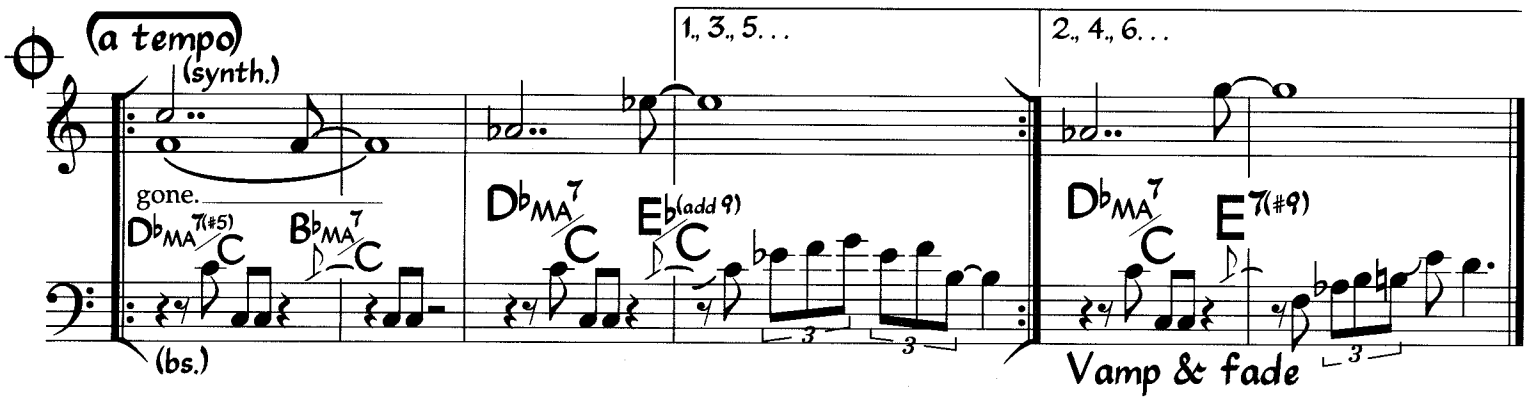
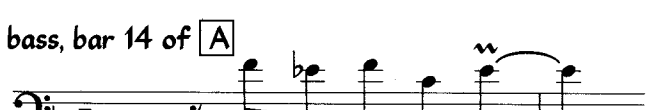


To solo on complete form, play Intro changes in place of last 8 bars of D.



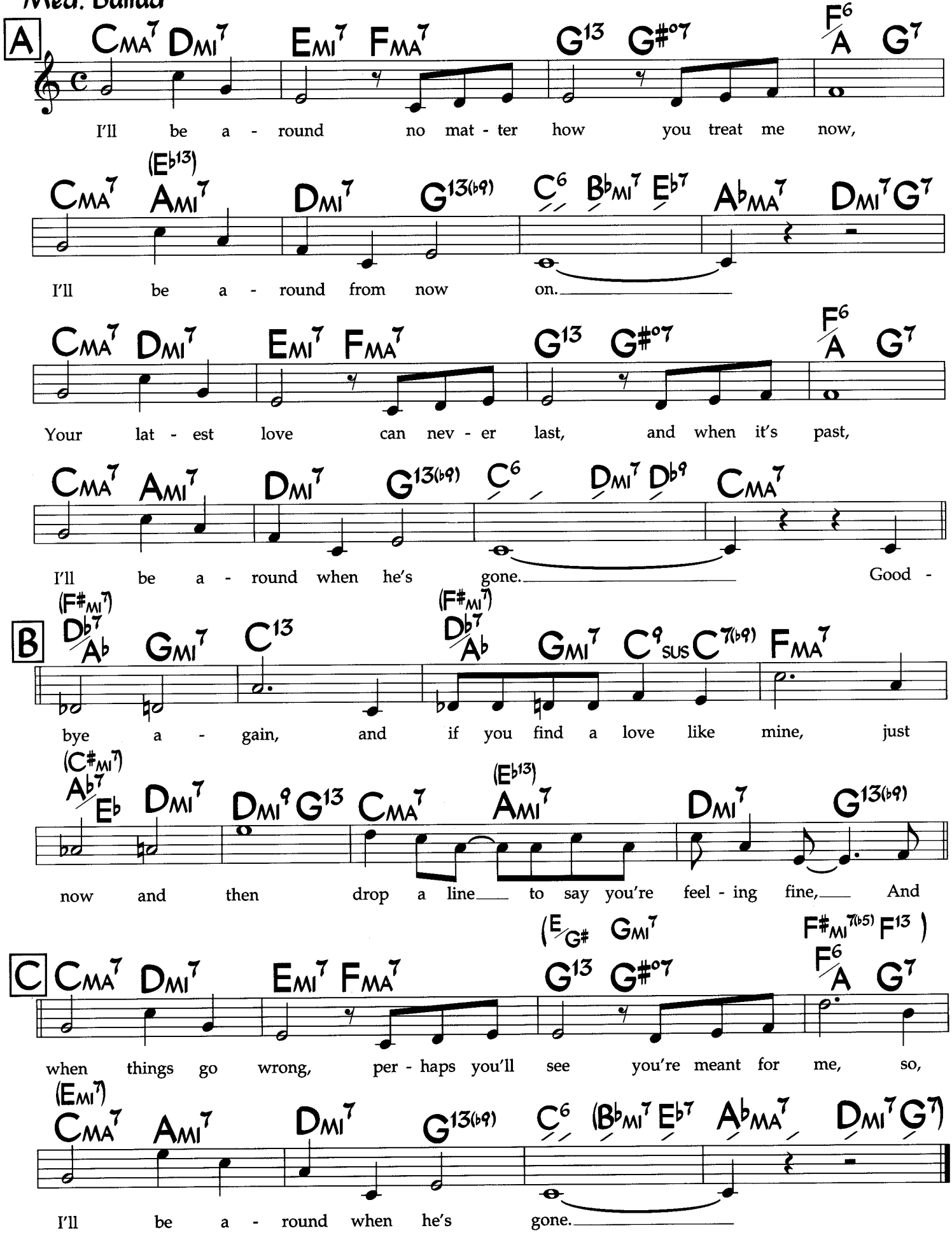


Bass line for bars 1-7 of A is like bars 1 and 2 of Intro.

I'll Be Around

Alec Wilder

Med. Ballad



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I'll Get By

Lyric by Roy Turk
Music by Fred E. Ahlert

Medium Swing

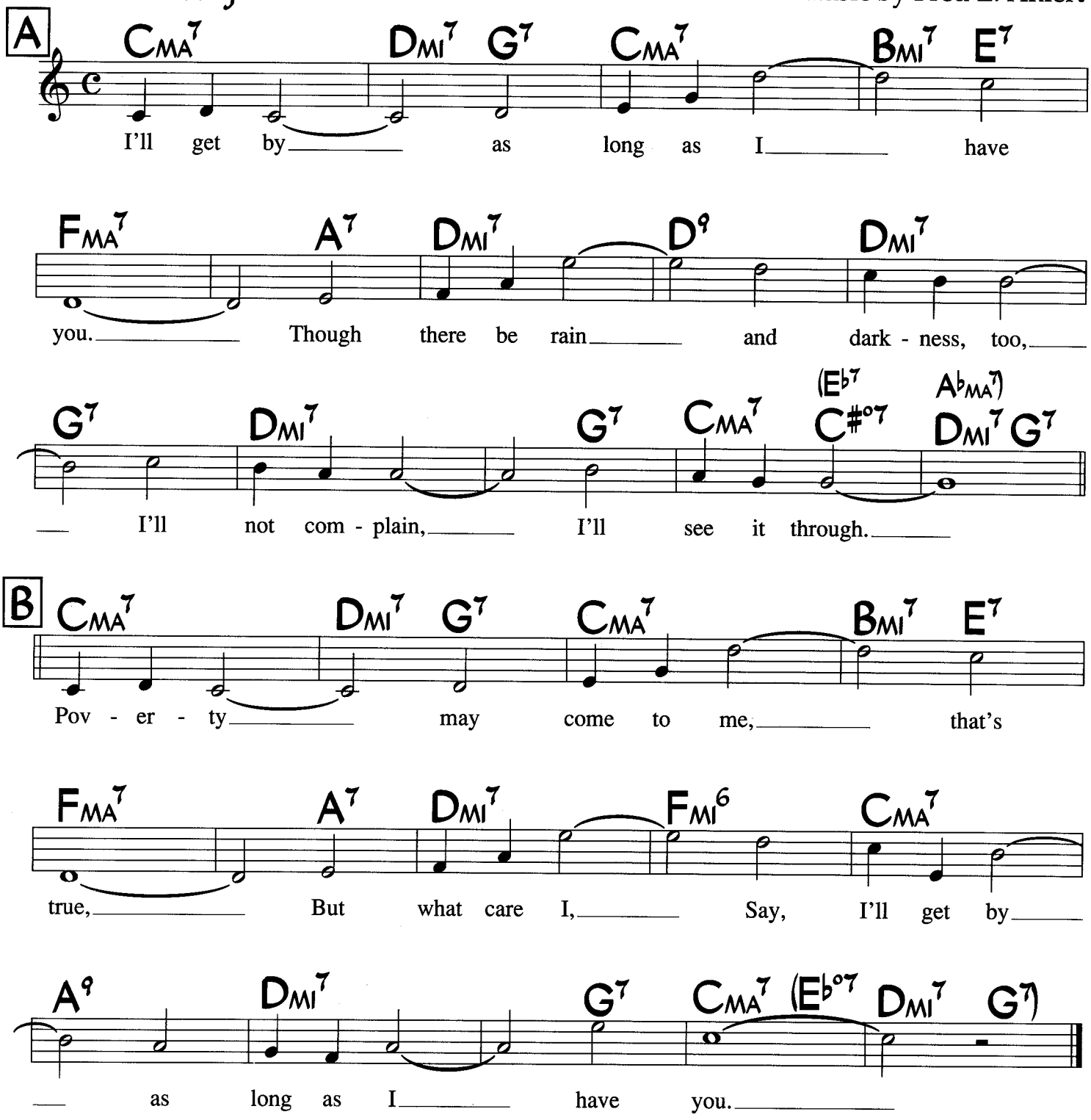

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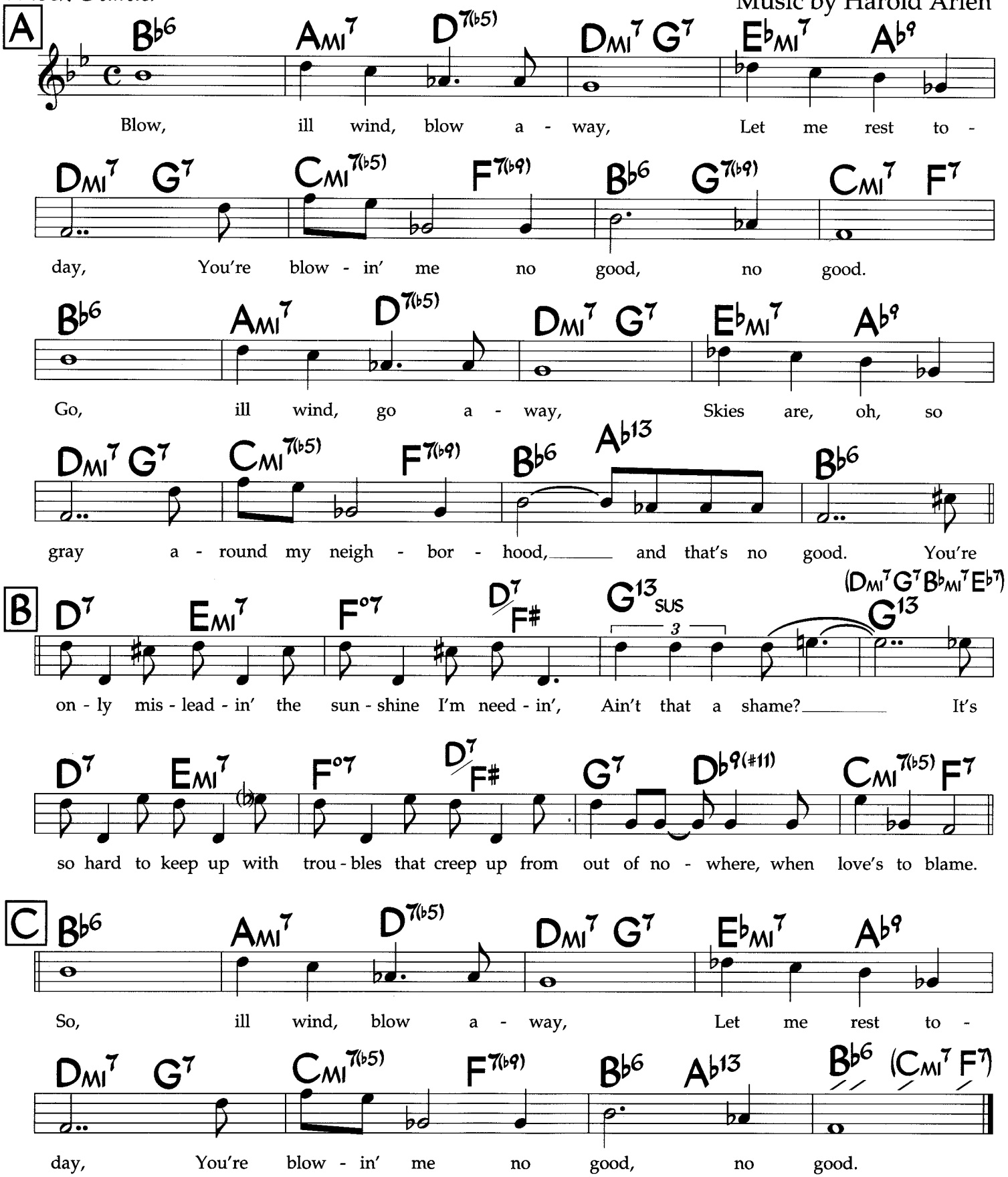
Photo by Paul Hoeffler

BILLIE HOLIDAY

Ill Wind

Lyric by Ted Koehler
Music by Harold Arlen

Med. Ballad



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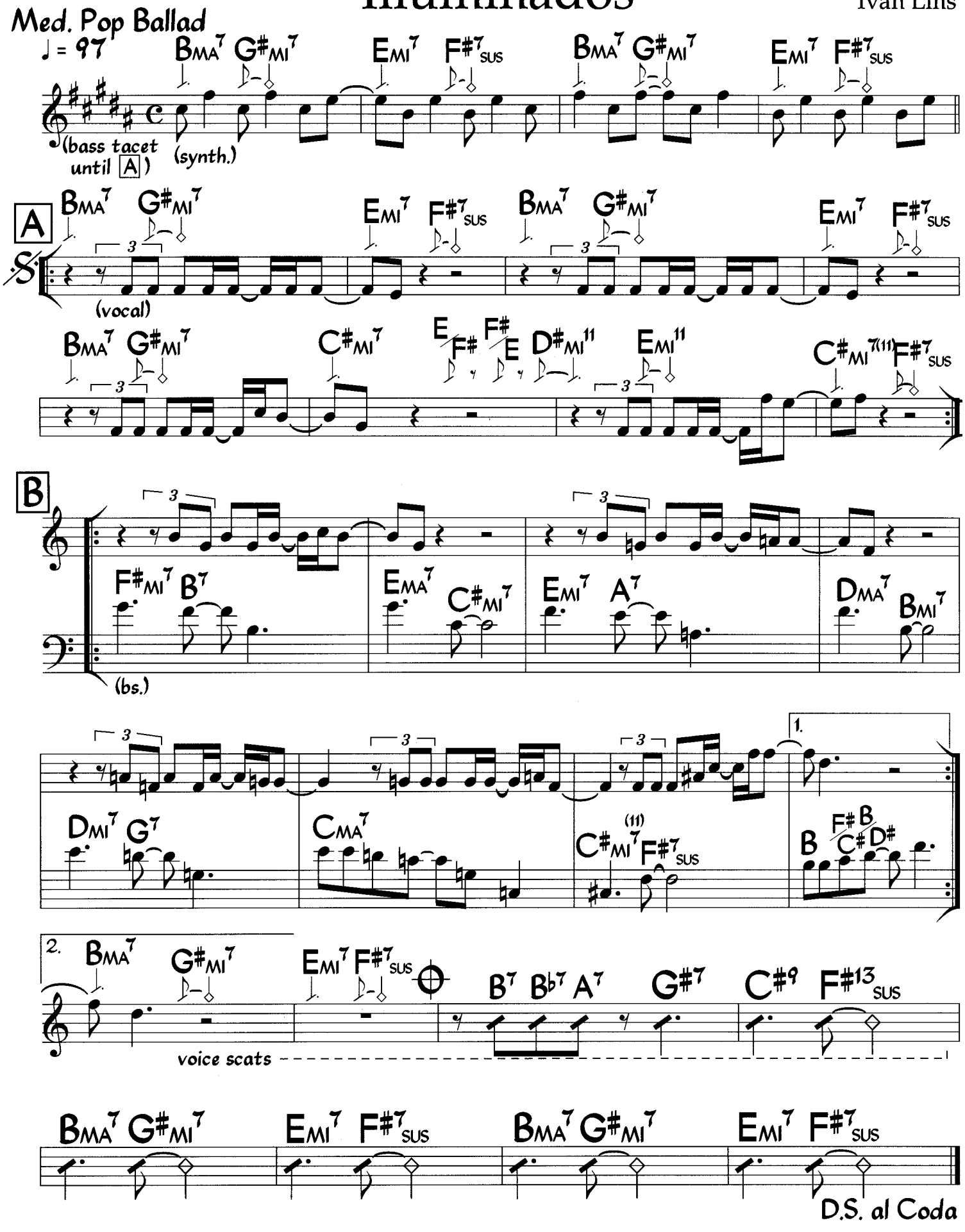
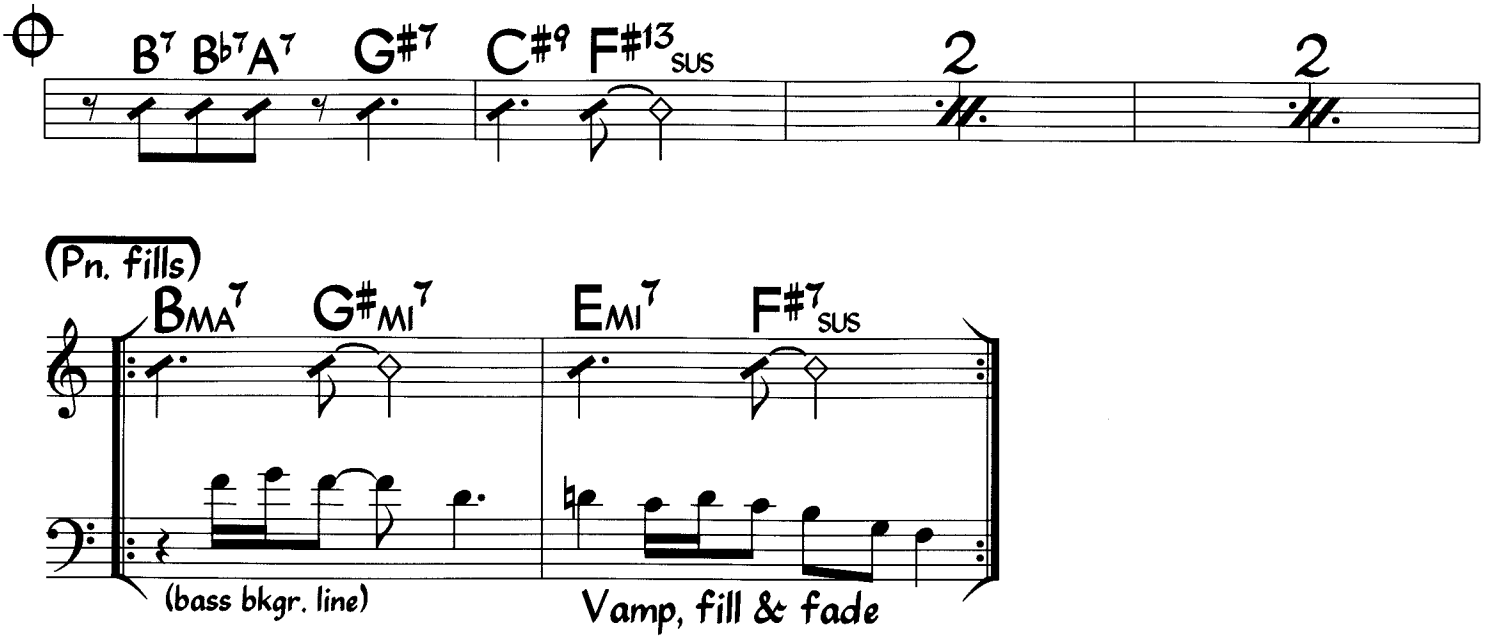
Illuminados

Ivan Lins

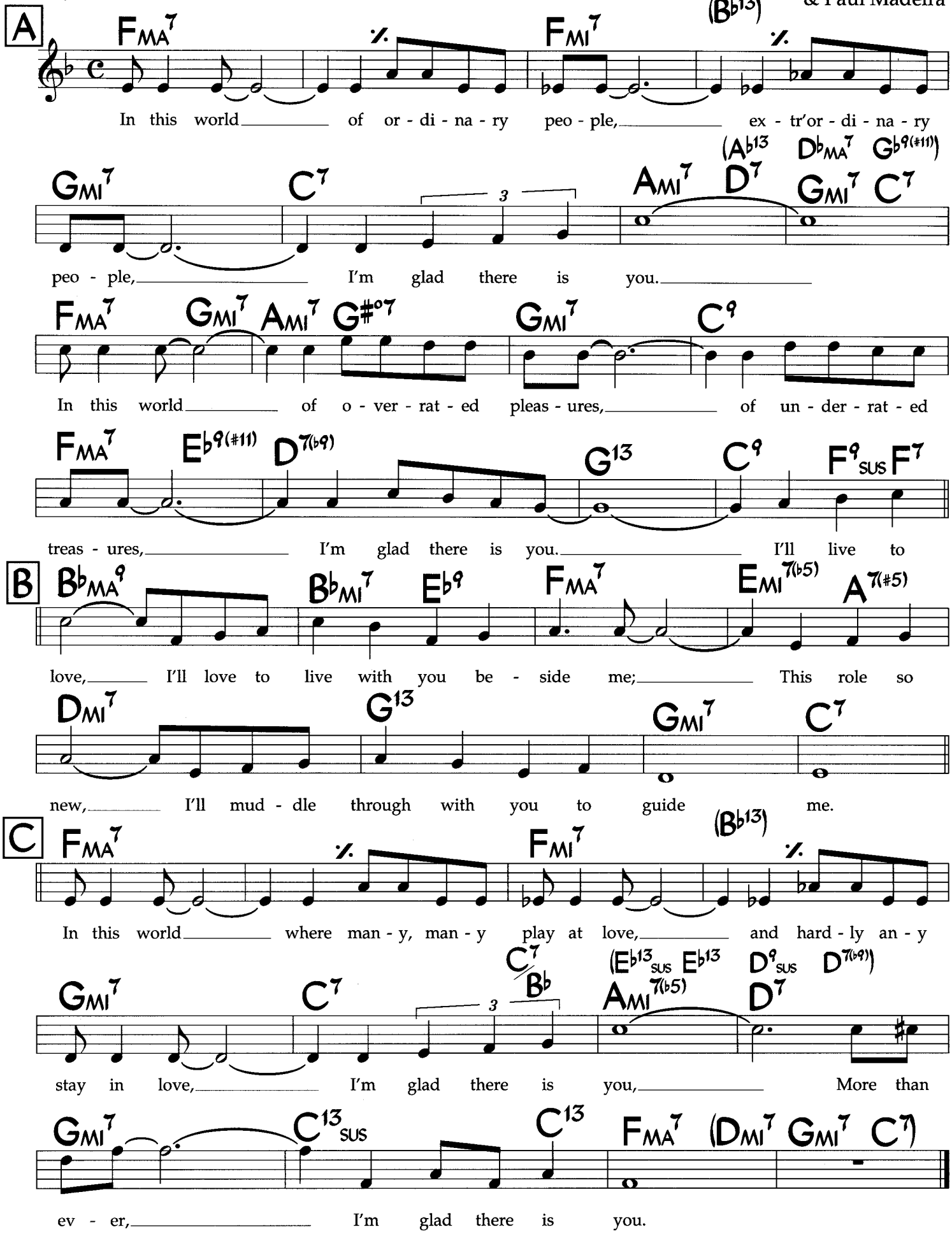



B7 Bb7A7 G#7 C#9 F#13SUS
2
2
(Pn. fills)
BMA7 G#MI7 EMI7 F#7SUS
(bass bkgr. line)
Vamp, fill & fade

I'm Glad There Is You

Words & music by
Jimmy Dorsey
& Paul Madeira

Med. Ballad



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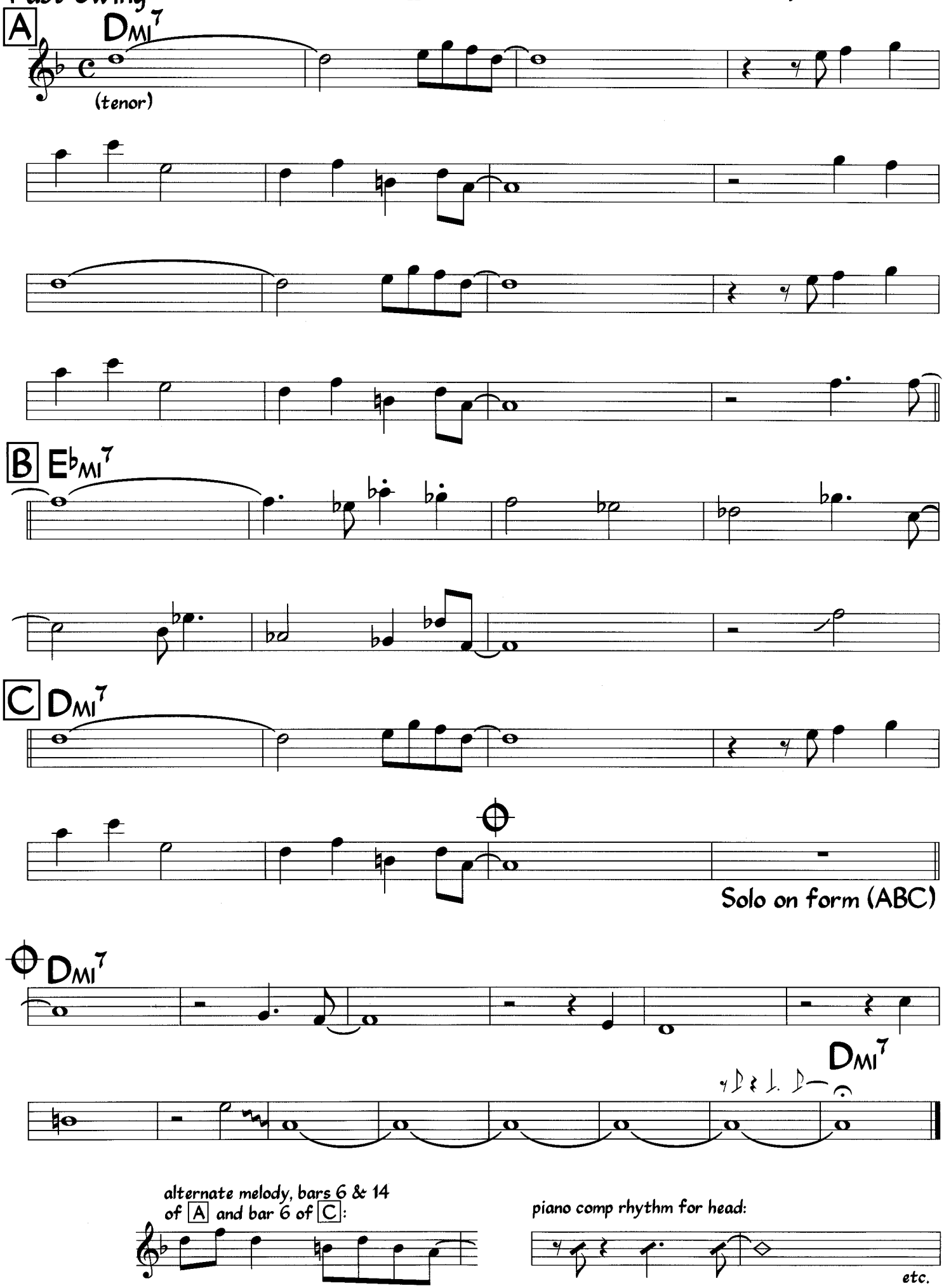
Impressions

John Coltrane



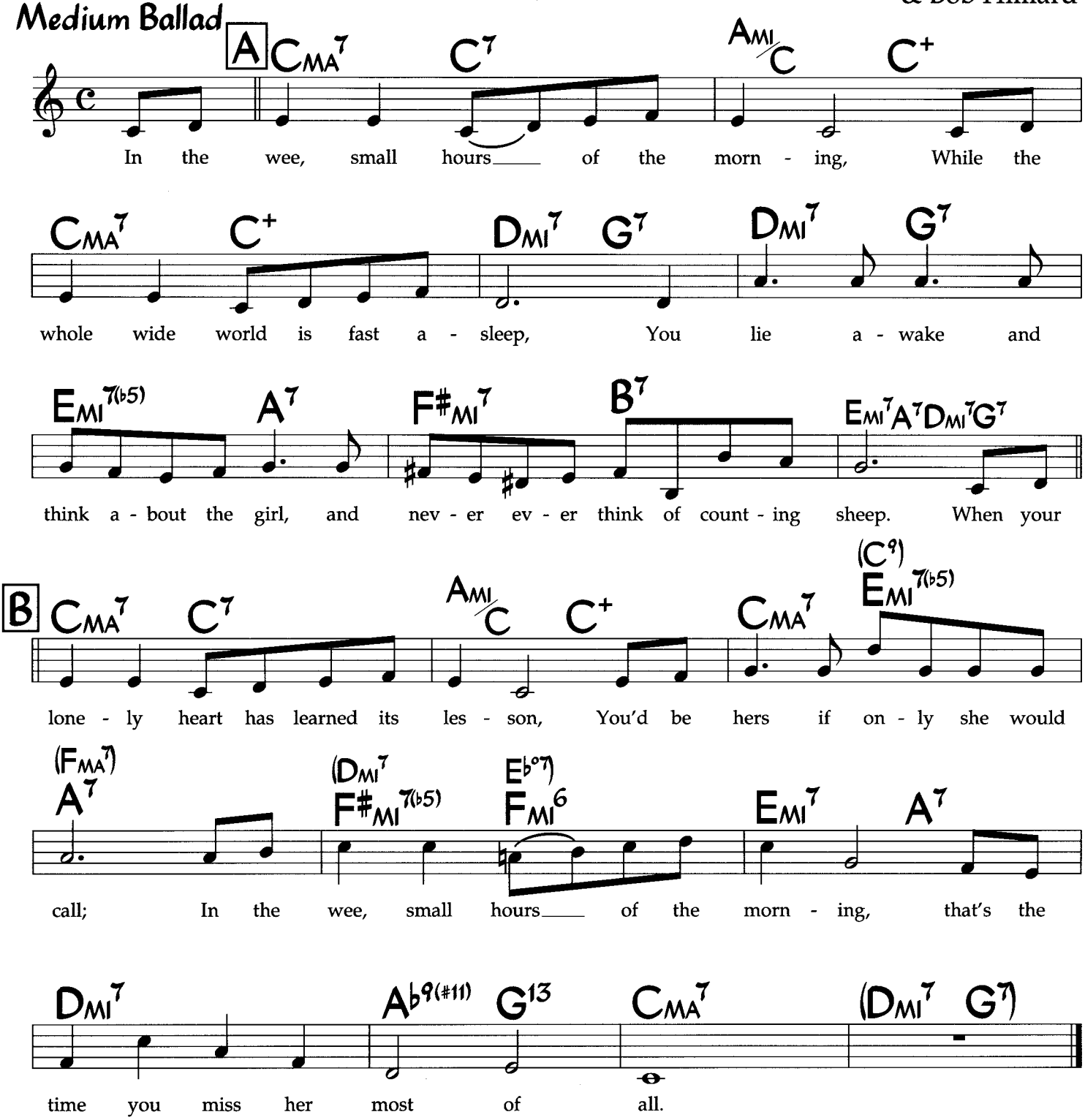
Melody is played with variation. Tenor sounds one octave lower than written.

Photo by Herman Leonard

CLIFFORD BROWN

In the Wee Small Hours of the Morning

David Mann
& Bob Hilliard



Alternate changes for first two bars of A & B:

1)	C(add 9) FMI6/9/C	𝄎
2)	CMA7 BbMA9	𝄎
3)	CMA7 G9SUS	𝄎
4)	CMA7 F#7 FMA7 Bb7	AMI7 Ab7 G9SUS G7

Last 4 bars of B may be played as 2 bars (rhythmic values are all halved).

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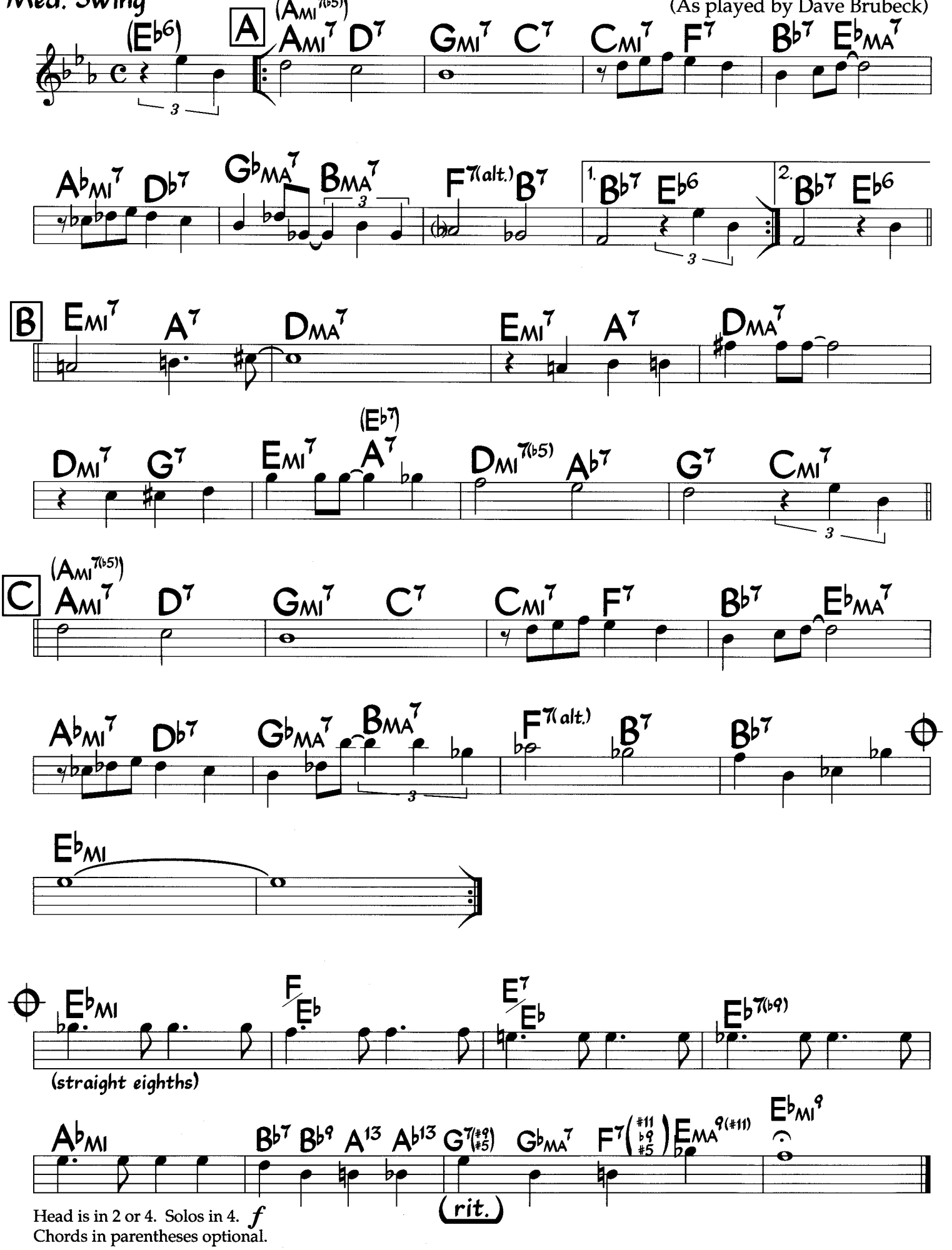
In Your Own Sweet Way

Dave Brubeck
(As played by Dave Brubeck)

Med. Swing



Head is in 2 or 4. Solos in 4. *f*
Chords in parentheses optional.

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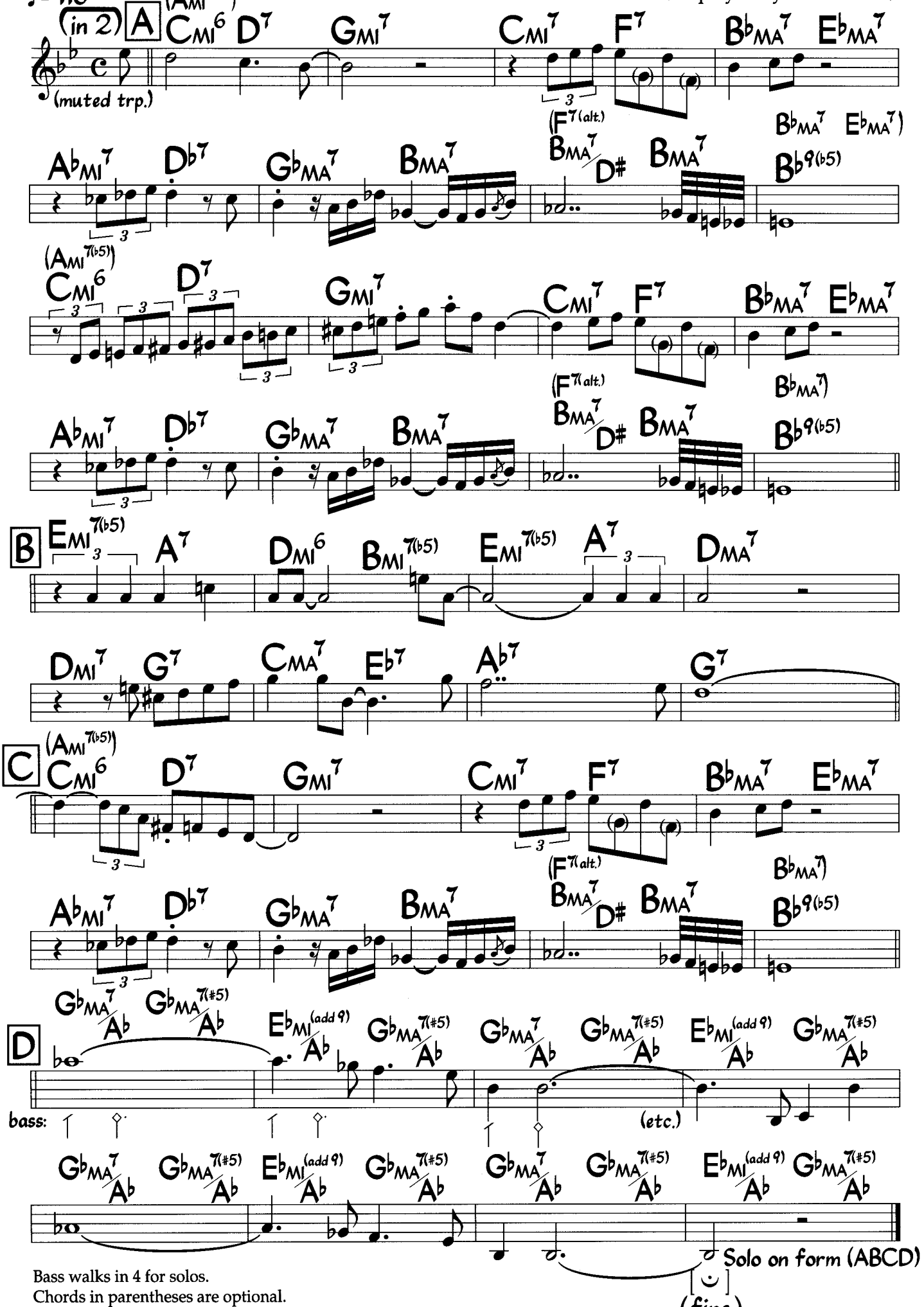
In Your Own Sweet Way

Dave Brubeck

(As played by Miles Davis)

Med. Swing

♩ = 116



Bass walks in 4 for solos.

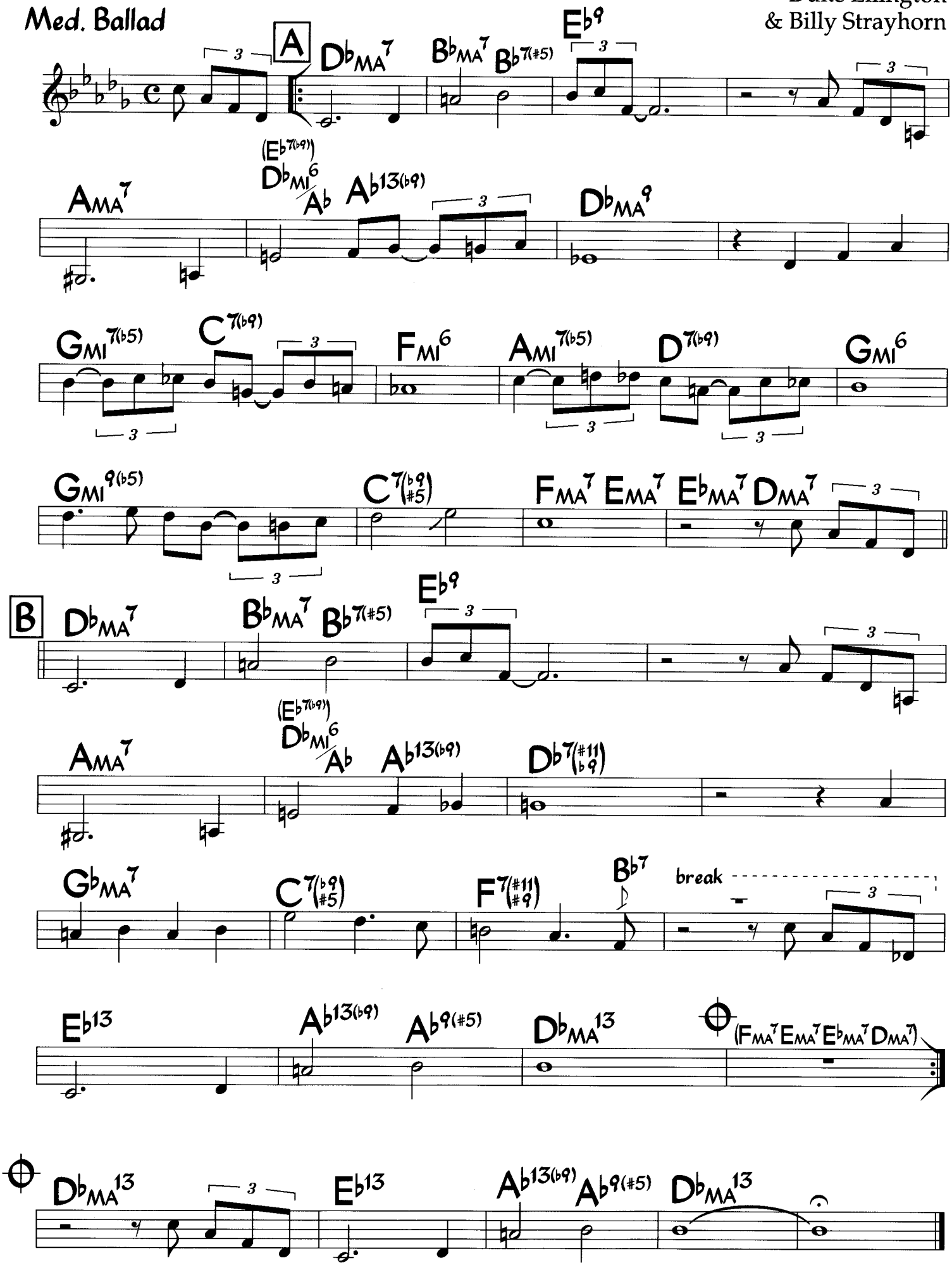
Chords in parentheses are optional.

Photo by Herman Leonard

JOHNNY HODGES

Isfahan

Duke Ellington
& Billy Strayhorn



It Don't Mean a Thing
(If It Ain't Got That Swing)

Duke Ellington
Irving Mills

Fast Swing

A Gmi Gmi(maj7) Gmi7 Gmi6

It don't mean a thing if it ain't got that swing,

C7 F7 B♭6 D7(♯5)

doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah. It

Gmi Gmi(maj7) Gmi7 Gmi6

don't mean a thing, all you got to do is sing,

C7 F7 B♭6

doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah. It

B Fmi7 B♭7 E♭6

makes no diff - 'rence if it's sweet or hot; Just

Gmi7 C7 F7 D7

give that rhy - thm ev - 'ry thing you got. It

C Gmi Gmi(maj7) Gmi7 Gmi6

don't mean a thing if it ain't got that swing, (D7(♯5))

C7 F7 B♭6 B♭6

doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.

alternate changes, letter A:

Gmi F♯ Gmi F E E♭7 D7 G7(♯5) Emi7(♭5) E♭mi6 B♭6/D C7 F7 B♭6 (D7(♯5))

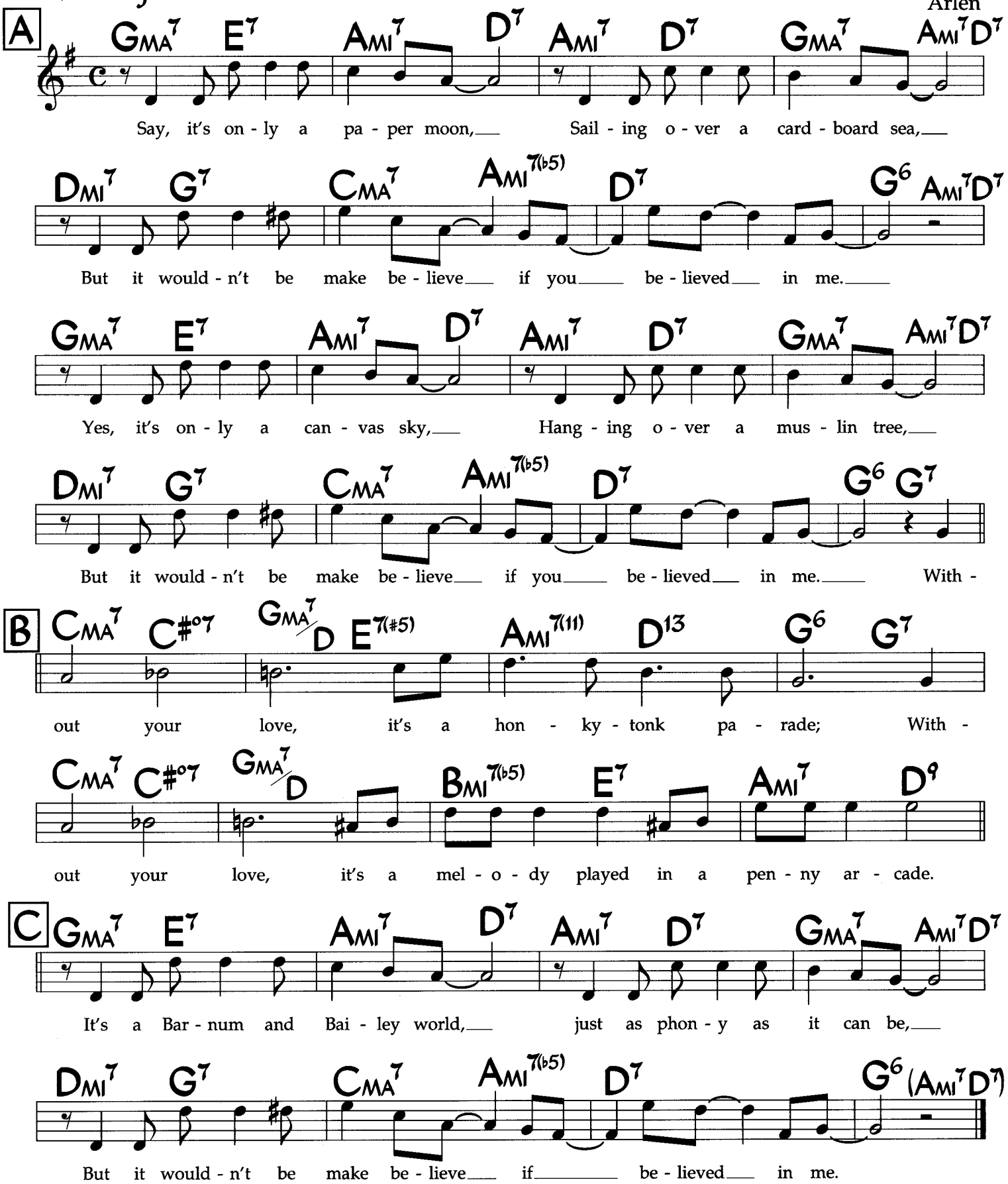
alternate changes, bars 5-8 of C:

C7 C♯°7 B♭6/D G7(♯9,♯5) Cmi7 BMA7 B♭6 (D7(♯5))

It's Only a Paper Moon

Lyric: Billy Rose
& E.Y. Harburg
Music: Harold
Arlen

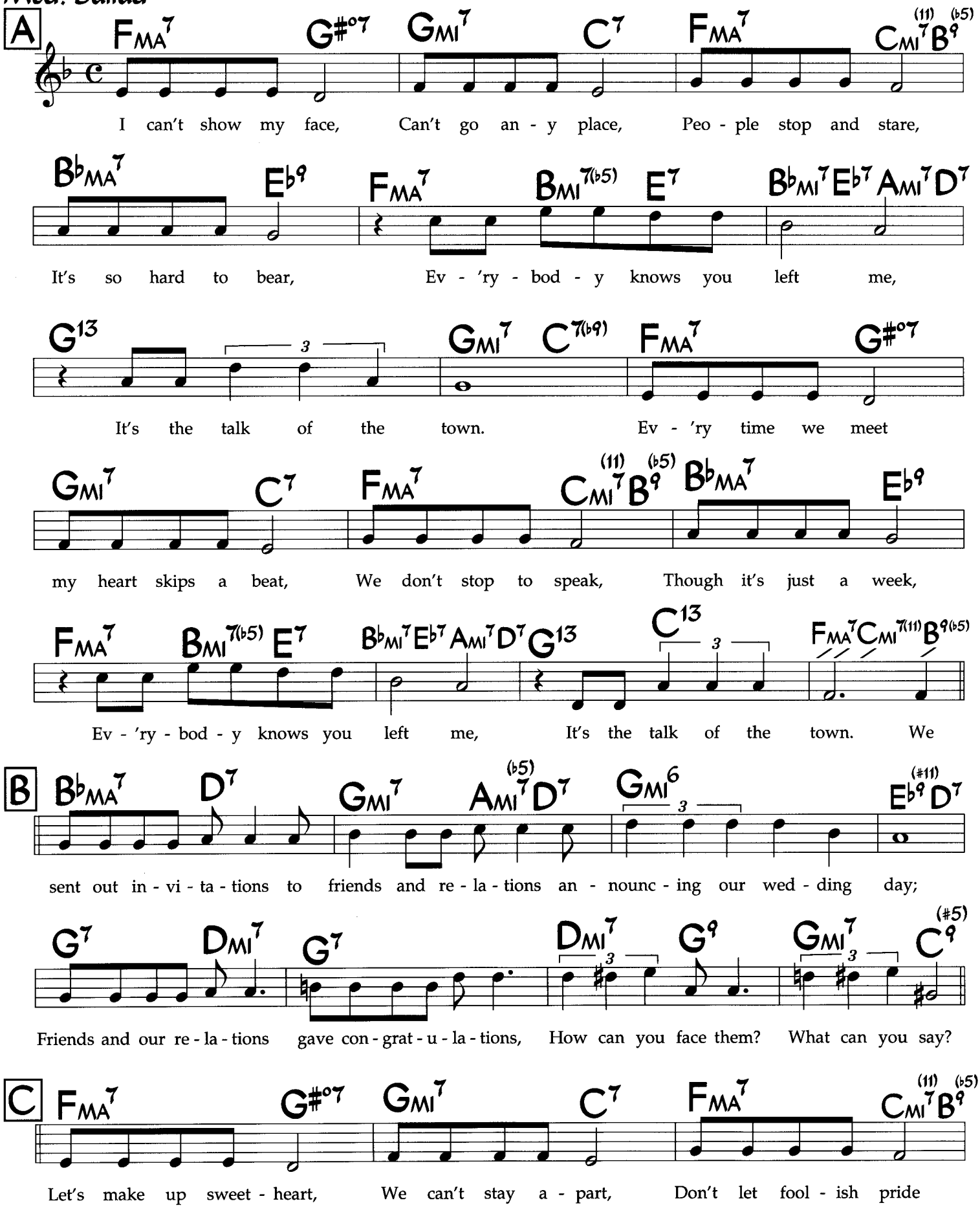
Med. Swing

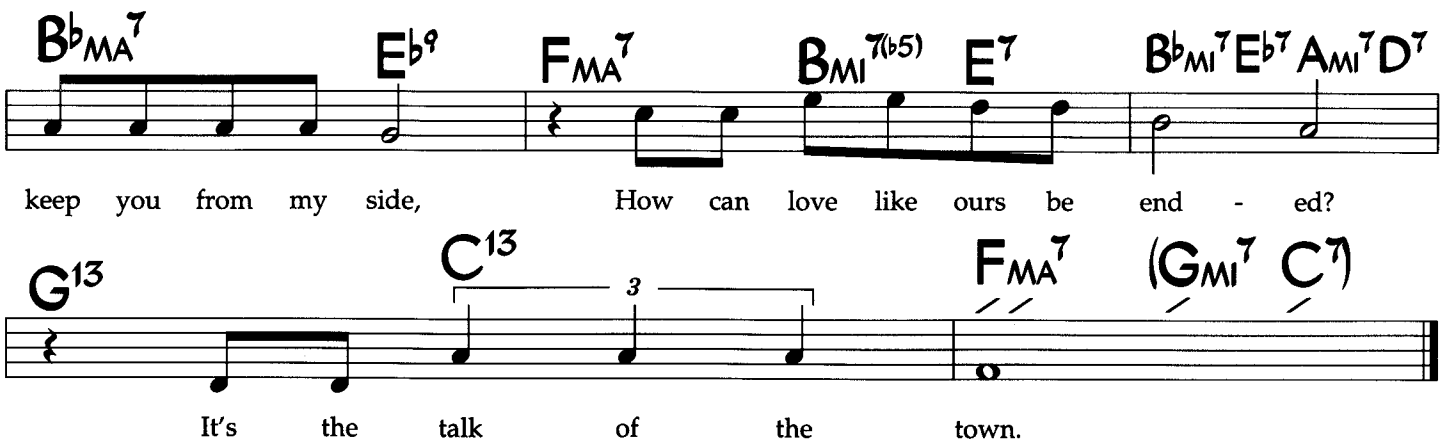


It's the Talk of the Town

Lyric: Marty Symes &
Al J. Neiburg
Music:
Jerry Livingston

Med. Ballad



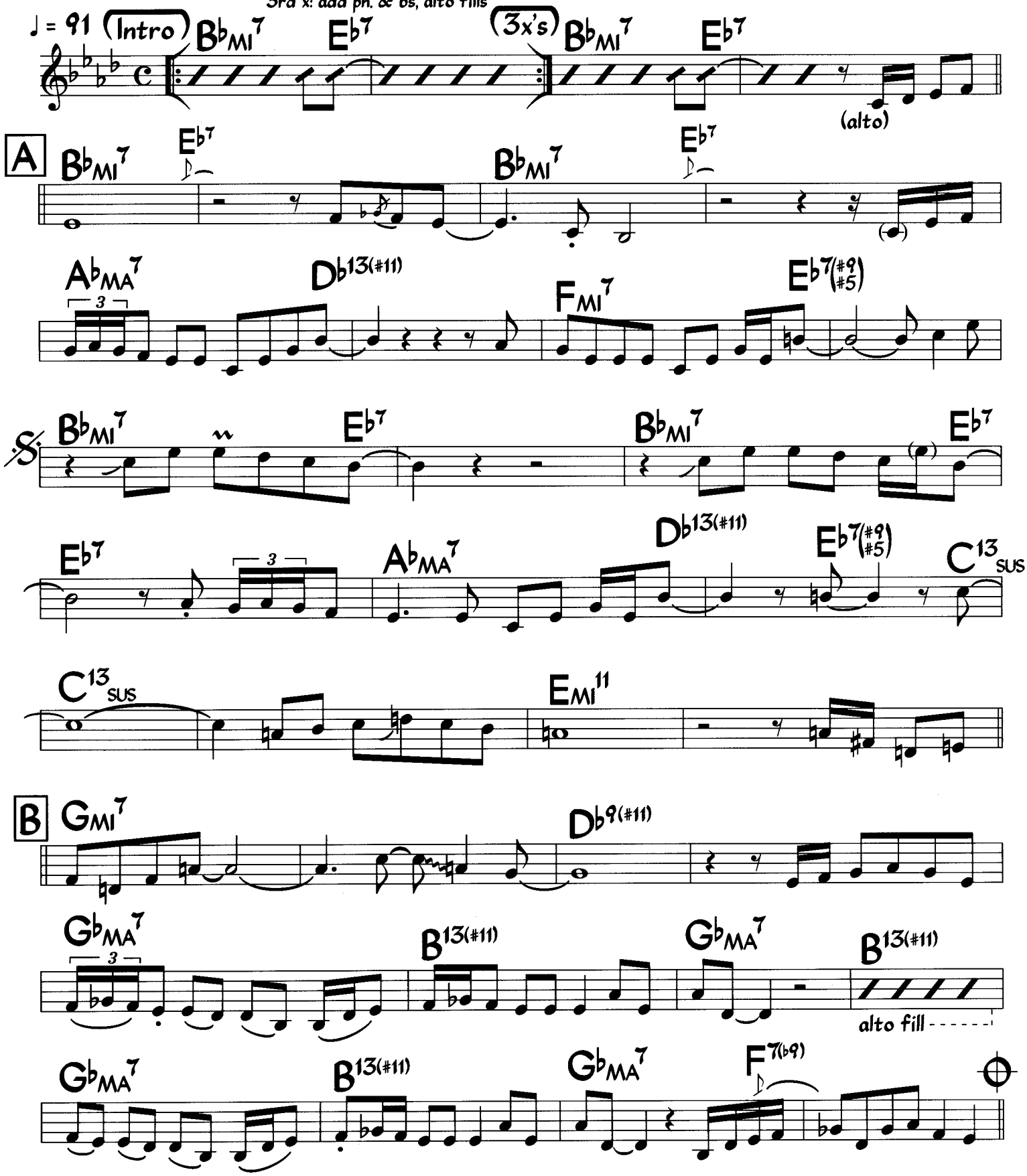

B♭MA7
E♭9
FMA7
BMI7(♭5)
E7
B♭MI7 E♭7 AMI7 D7
keep you from my side, How can love like ours be end - ed?
G13
C13
3
FMA7
(GMI7 C7)
It's the talk of the town.

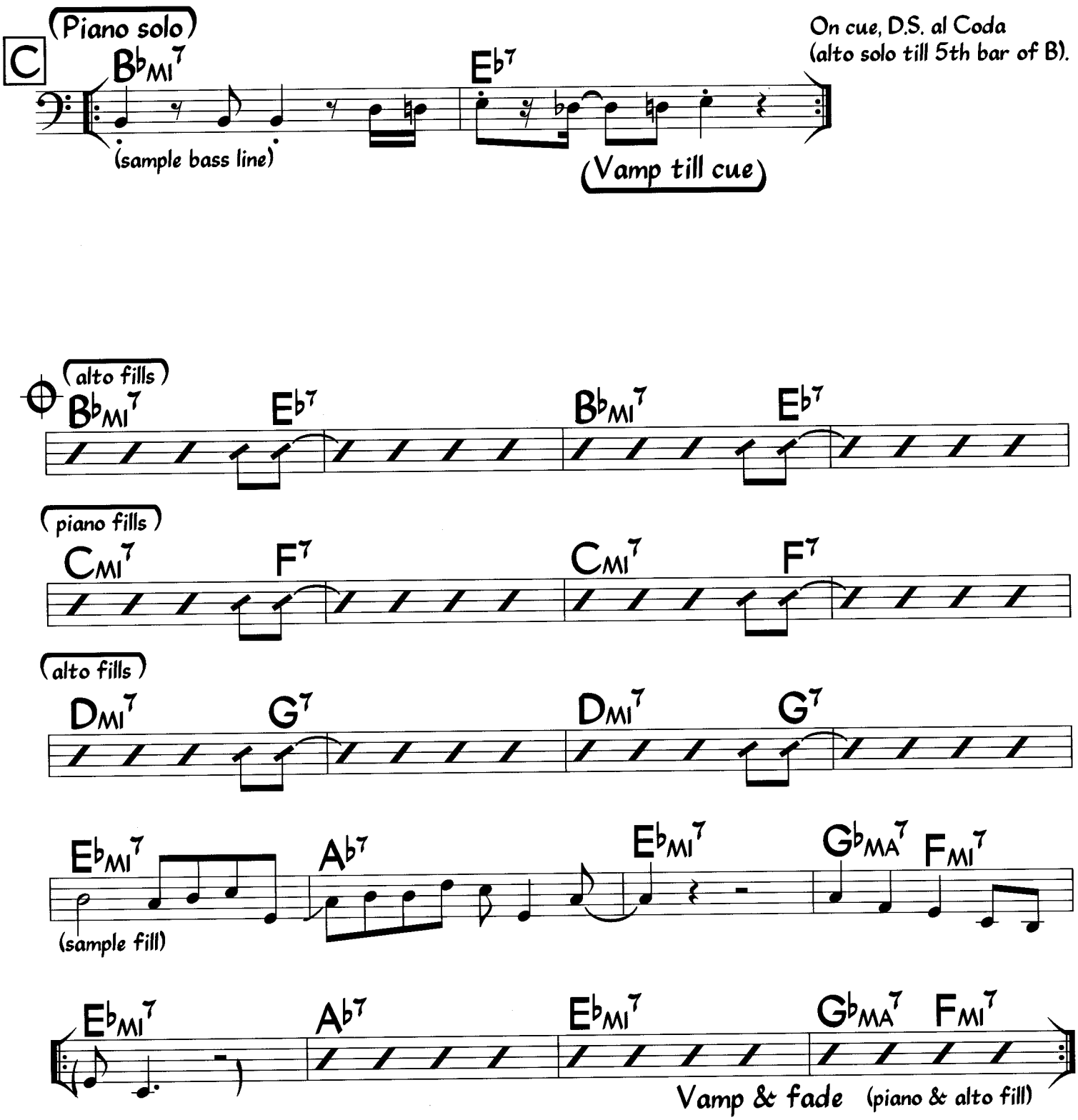
It's You

Med. Bossa/Funk

1st & 2nd x: gtr. & dr.
3rd x: add pn. & bs, alto fills

David Sanborn




C
(Piano solo)
B♭MI7
E♭7
On cue, D.S. al Coda
(alto solo till 5th bar of B).
(sample bass line)
(Vamp till cue)
(alto fills)
B♭MI7
E♭7
B♭MI7
E♭7
(piano fills)
CMI7
F7
CMI7
F7
(alto fills)
DMI7
G7
DMI7
G7
E♭MI7
A♭7
E♭MI7
G♭MA7
FMI7
(sample fill)
E♭MI7
A♭7
E♭MI7
G♭MA7
FMI7
Vamp & fade
(piano & alto fill)

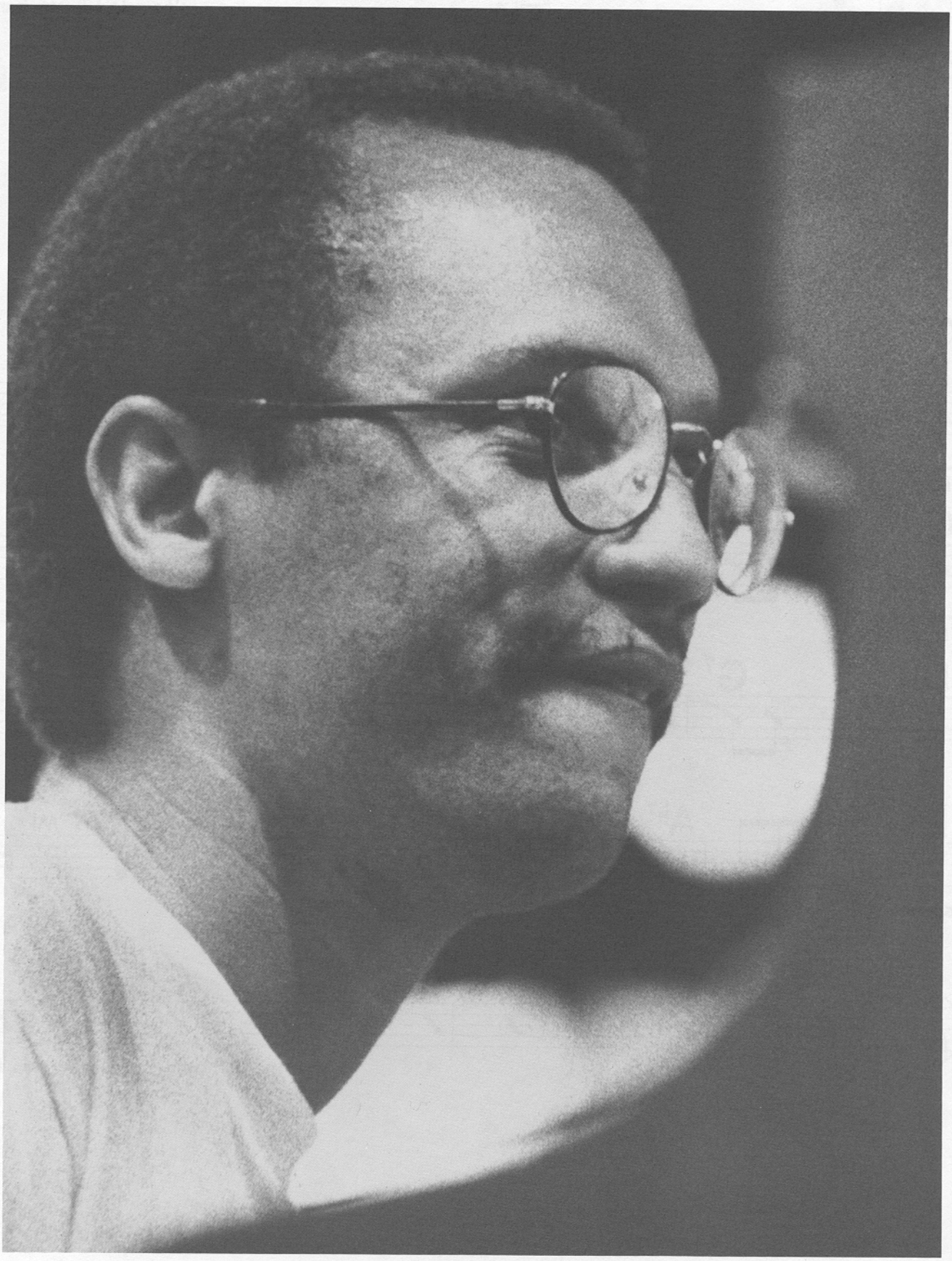


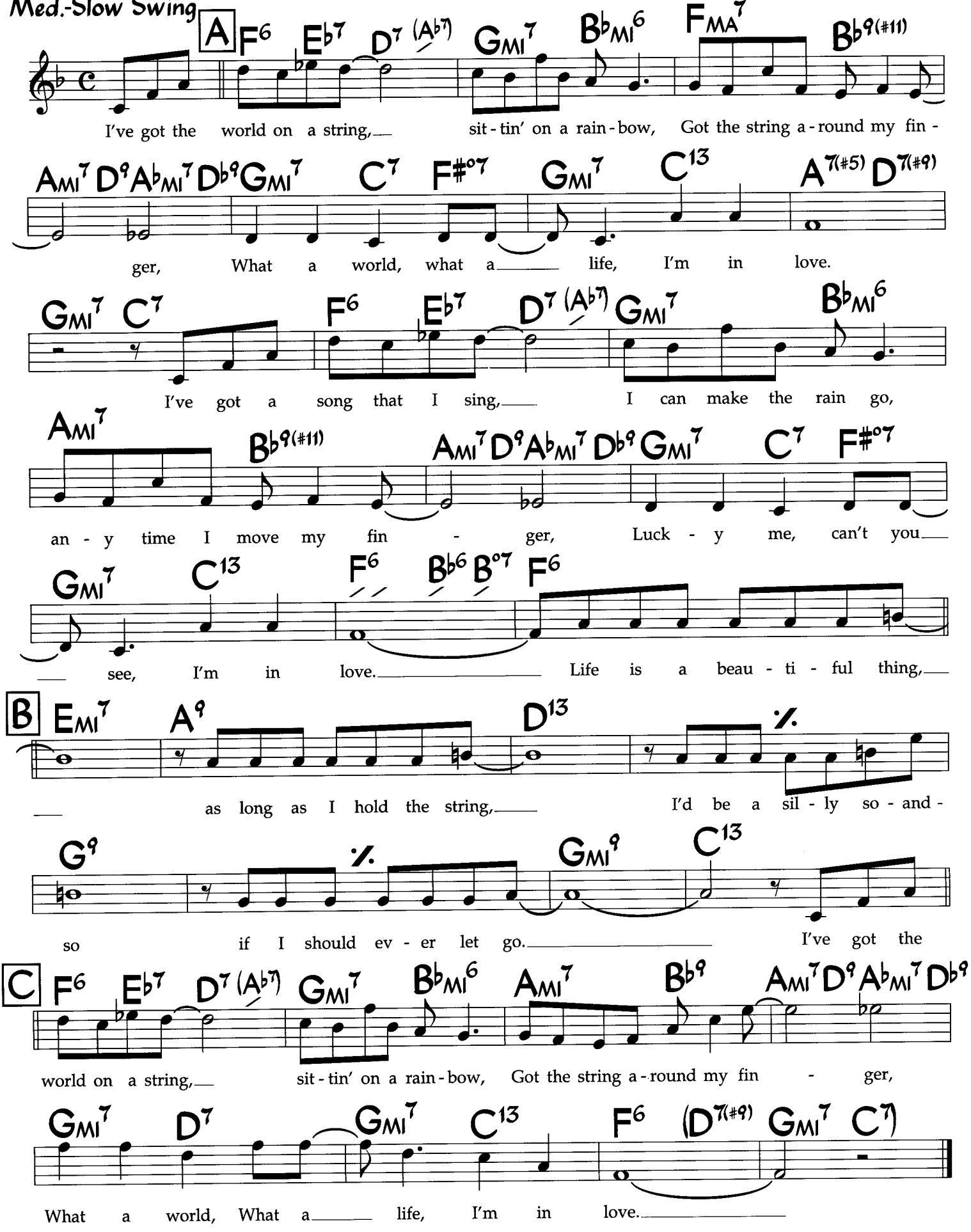
Photo by R. Andrew Lepley

BILLY CHILDS

I've Got the World on a String

Lyric: Ted Koehler
Music: Harold Arlen

Med.-Slow Swing



At faster tempos, changes falling on beats 2 & 4 may be omitted.

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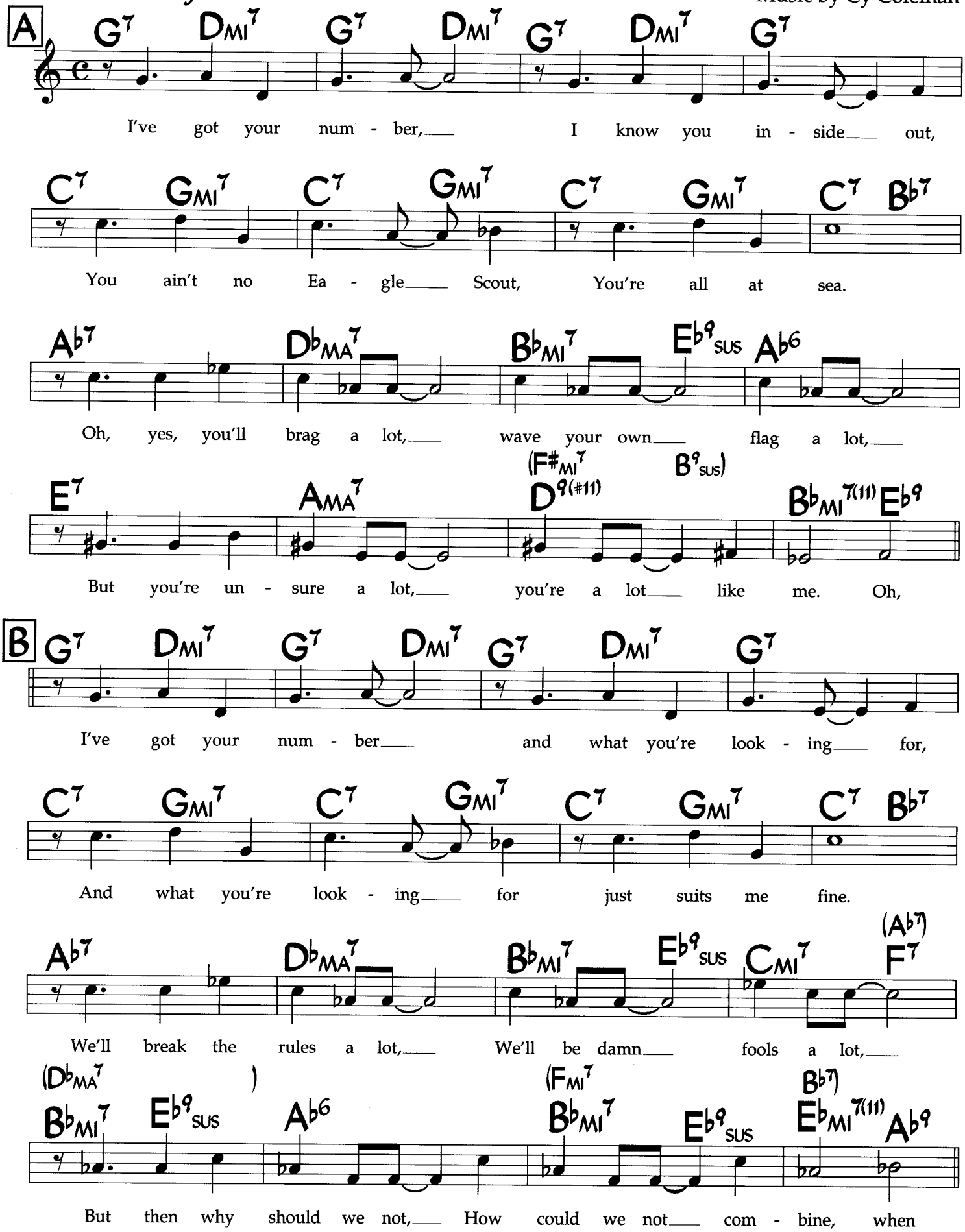
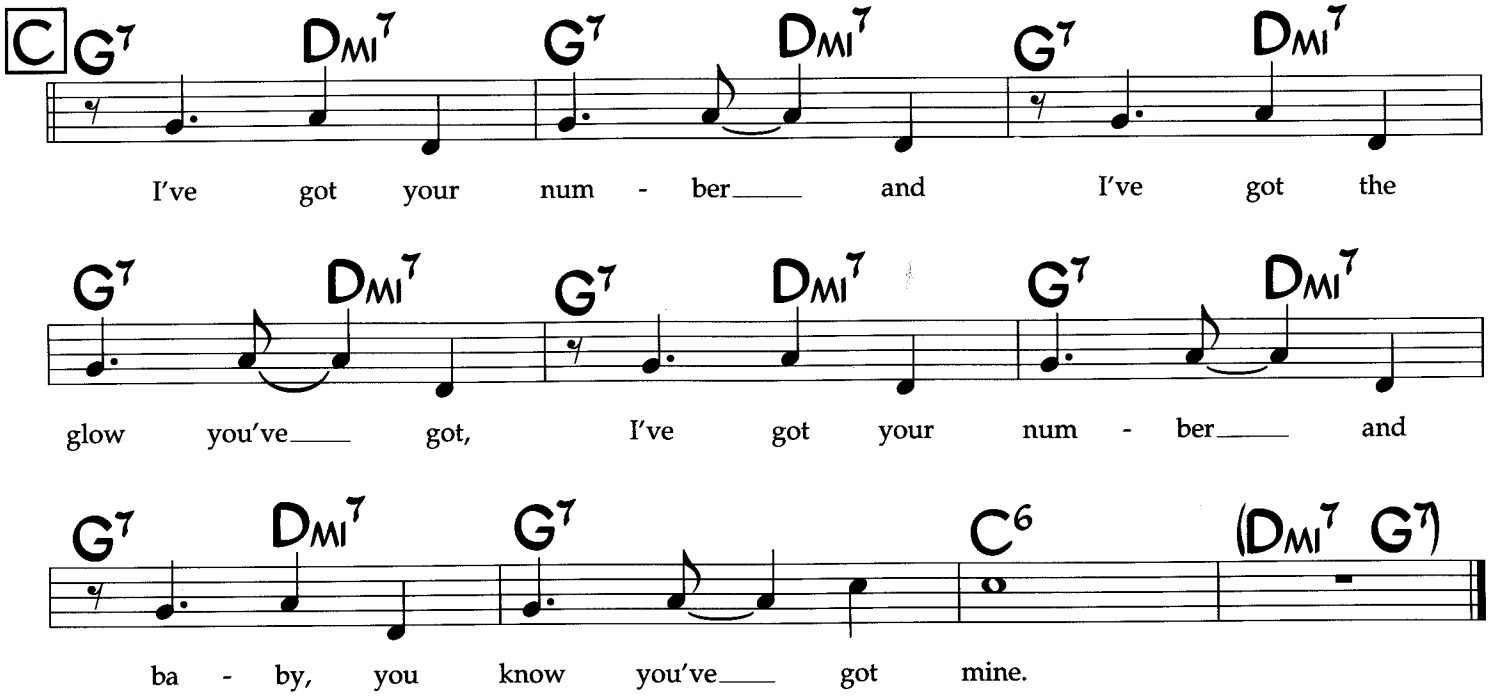
I've Got Your Number

Lyric by Carolyn Leigh
Music by Cy Coleman

Medium Swing





Head is generally played in 2, solos in 4.

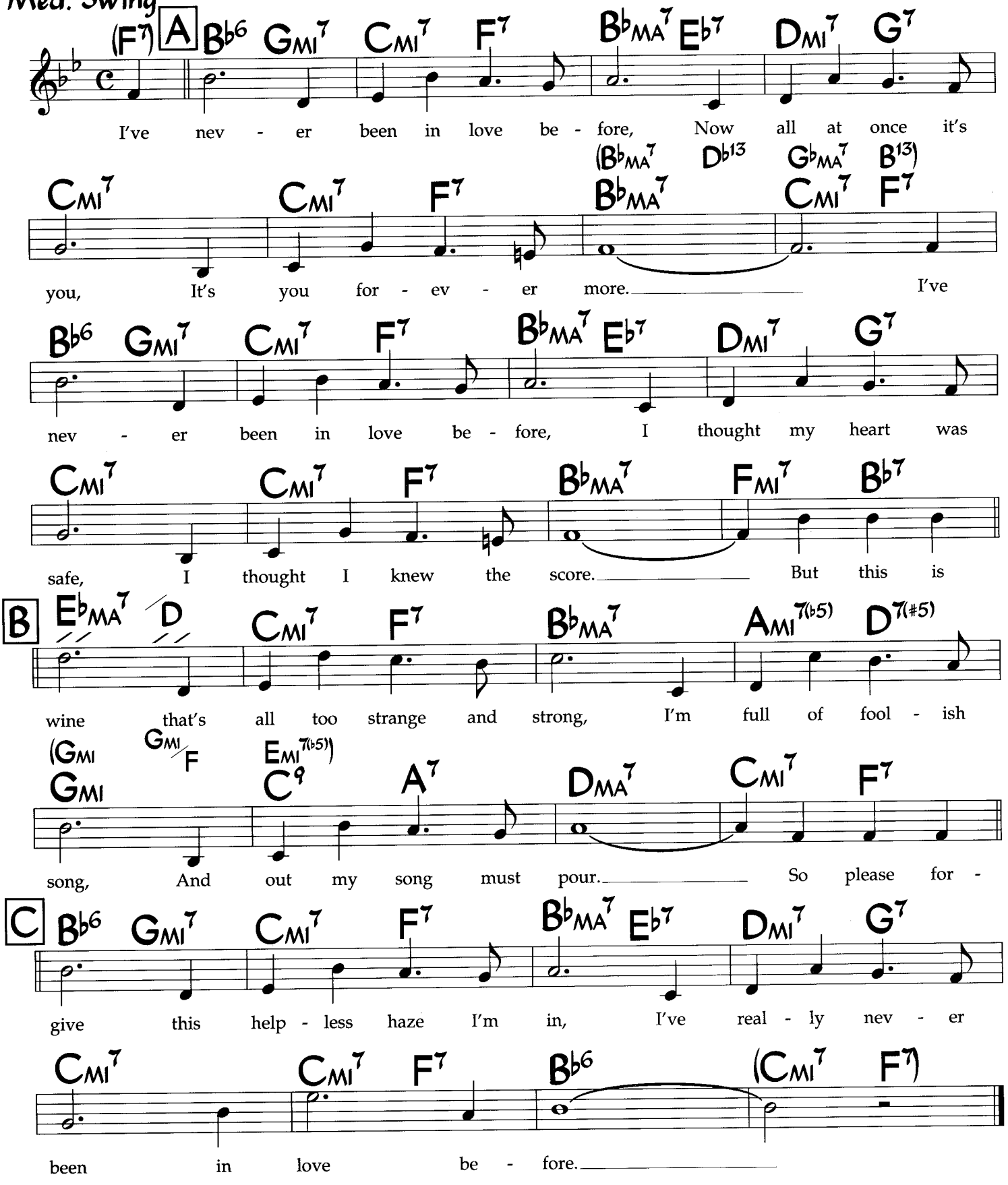
Photo by Frank Wolff

ART BLAKEY & CEDAR WALTON

I've Never Been in Love Before

Frank Loesser

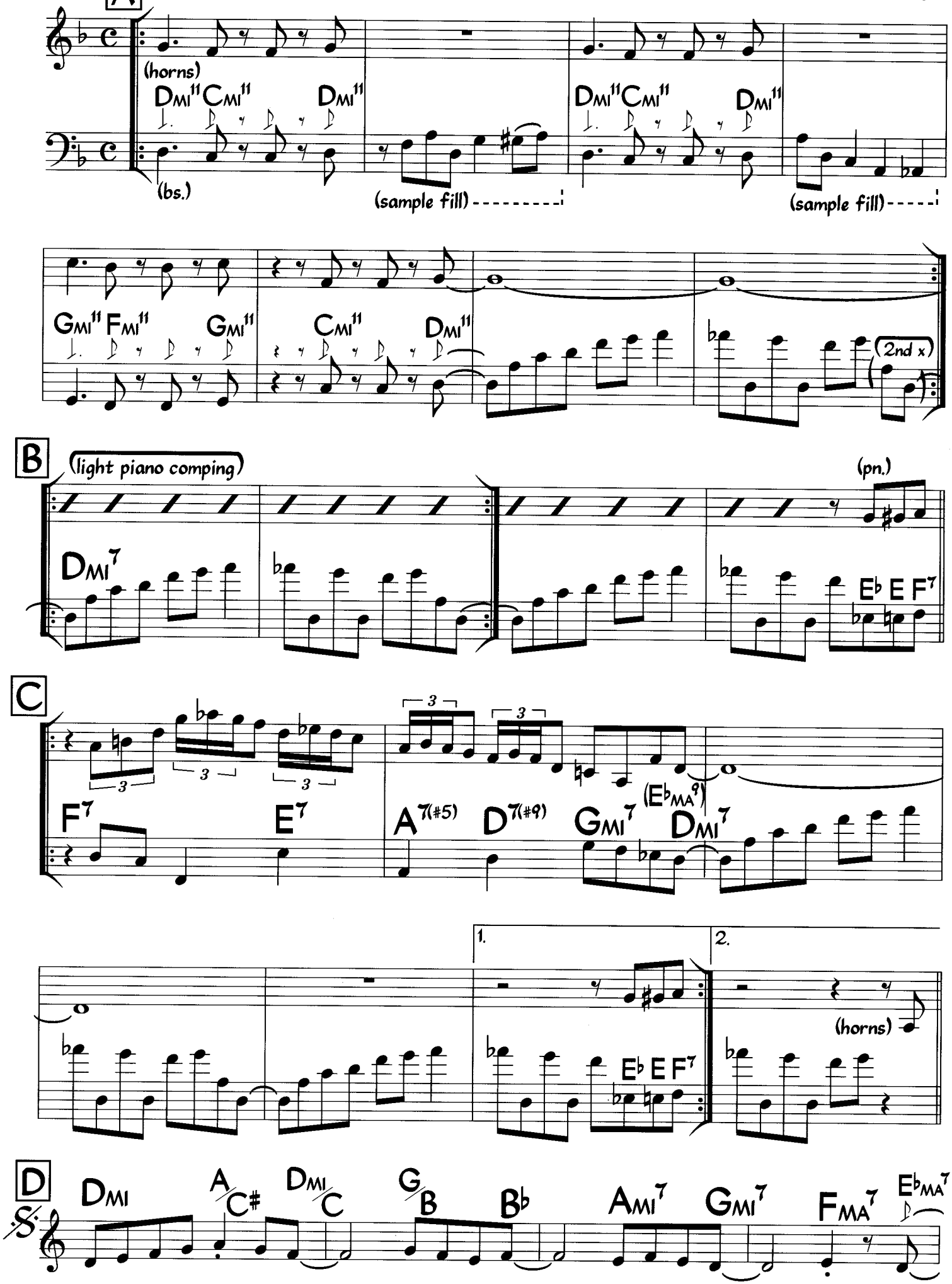
Med. Swing

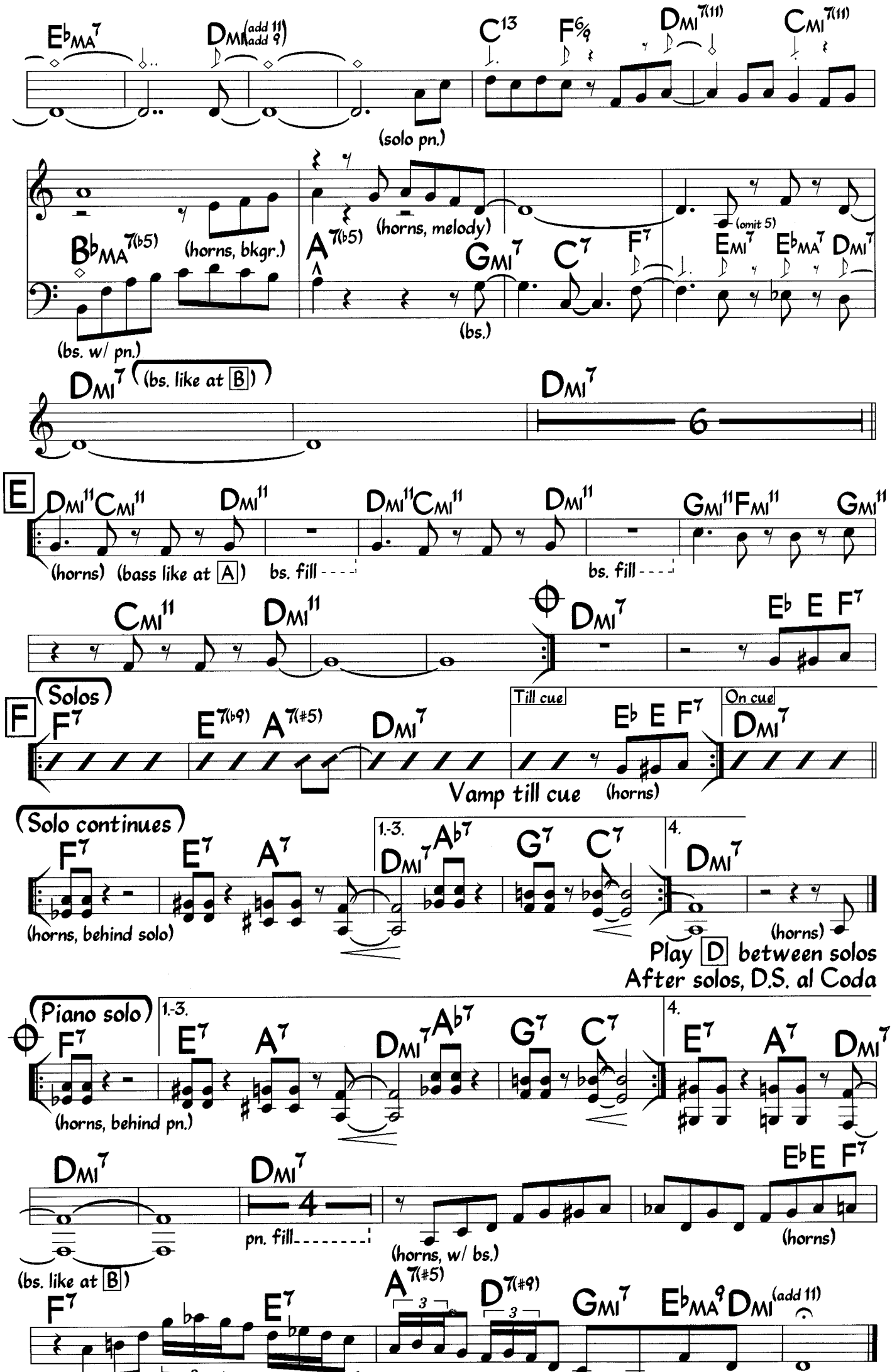


Funky Latin
♩ = 178

Jacob's Ladder

Cedar Walton

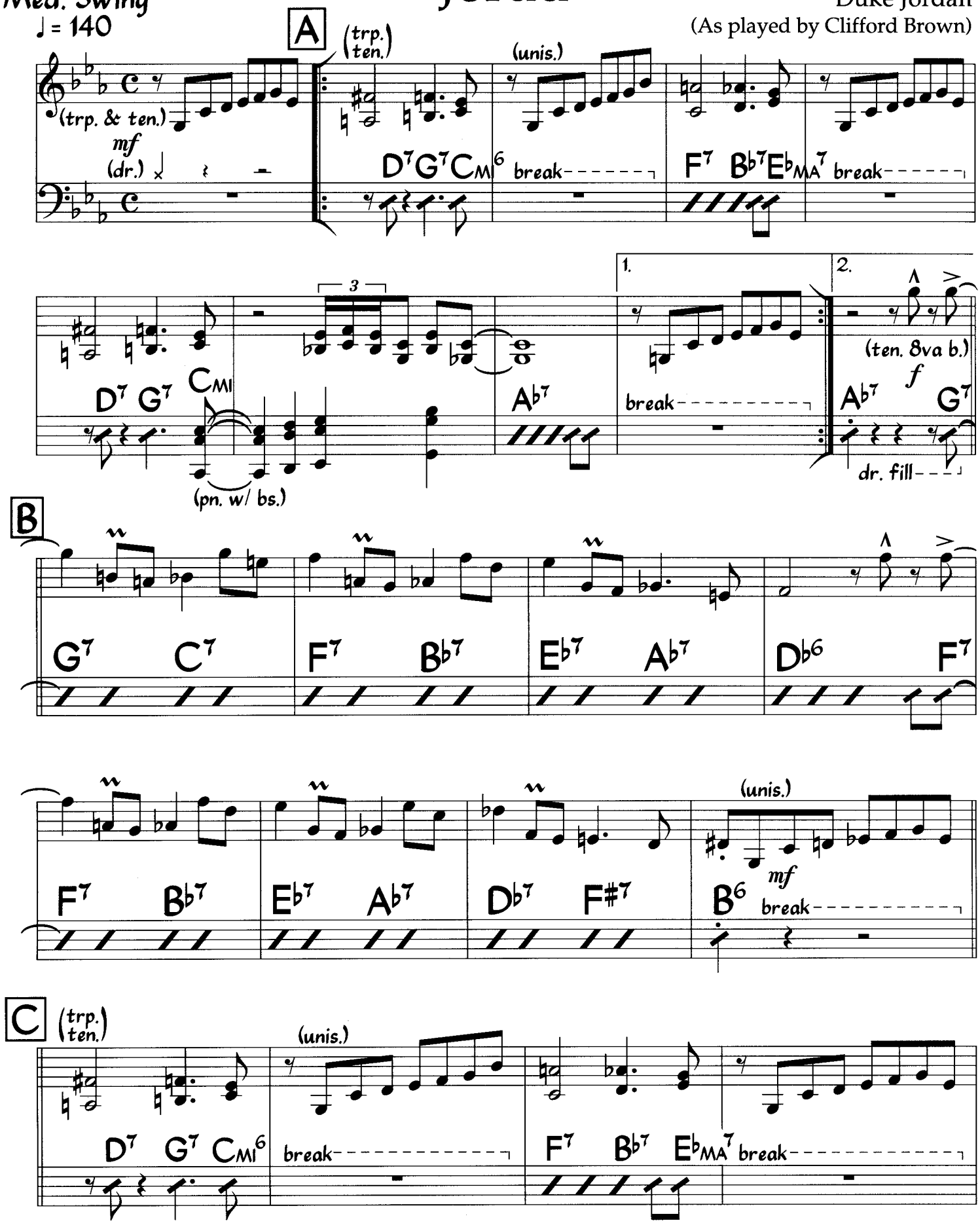



E♭MA7
DMI(add 11)(add 9)
C13
F6/9
DMI7(11)
CMI7(11)
(solo pn.)
B♭MA7(♭5)
(horns, bkgr.)
A7(♭5)
(horns, melody)
GMI7
C7
F7
(omit 5)
EMI7
E♭MA7
DMI7
(bs. w/ pn.)
(bs.)
DMI7
(bs. like at B)
DMI7
6
E
DMI11
CMI11
DMI11
DMI11
CMI11
DMI11
GMI11
FMI11
GMI11
(horns)
(bass like at A)
bs. fill
bs. fill
CMI11
DMI11
DMI7
E♭ E F7
F
Solos
F7
E7(♭9)
A7(#5)
DMI7
Till cue
E♭ E F7
On cue
DMI7
Vamp till cue
(horns)
Solo continues
F7
E7
A7
1.-3.
DMI7
A♭7
G7
C7
4.
DMI7
(horns, behind solo)
(horns)
Play D between solos
After solos, D.S. al Coda
Piano solo
F7
1.-3.
E7
A7
DMI7
A♭7
G7
C7
4.
E7
A7
DMI7
(horns, behind pn.)
DMI7
DMI7
4
E♭E F7
pn. fill
(horns, w/ bs.)
(horns)
(bs. like at B)
F7
E7
A7(#5)
3
D7(#9)
3
GMI7
E♭MA9
DMI(add 11)

Jordu

Duke Jordan
(As played by Clifford Brown)

Med. Swing
♩ = 140



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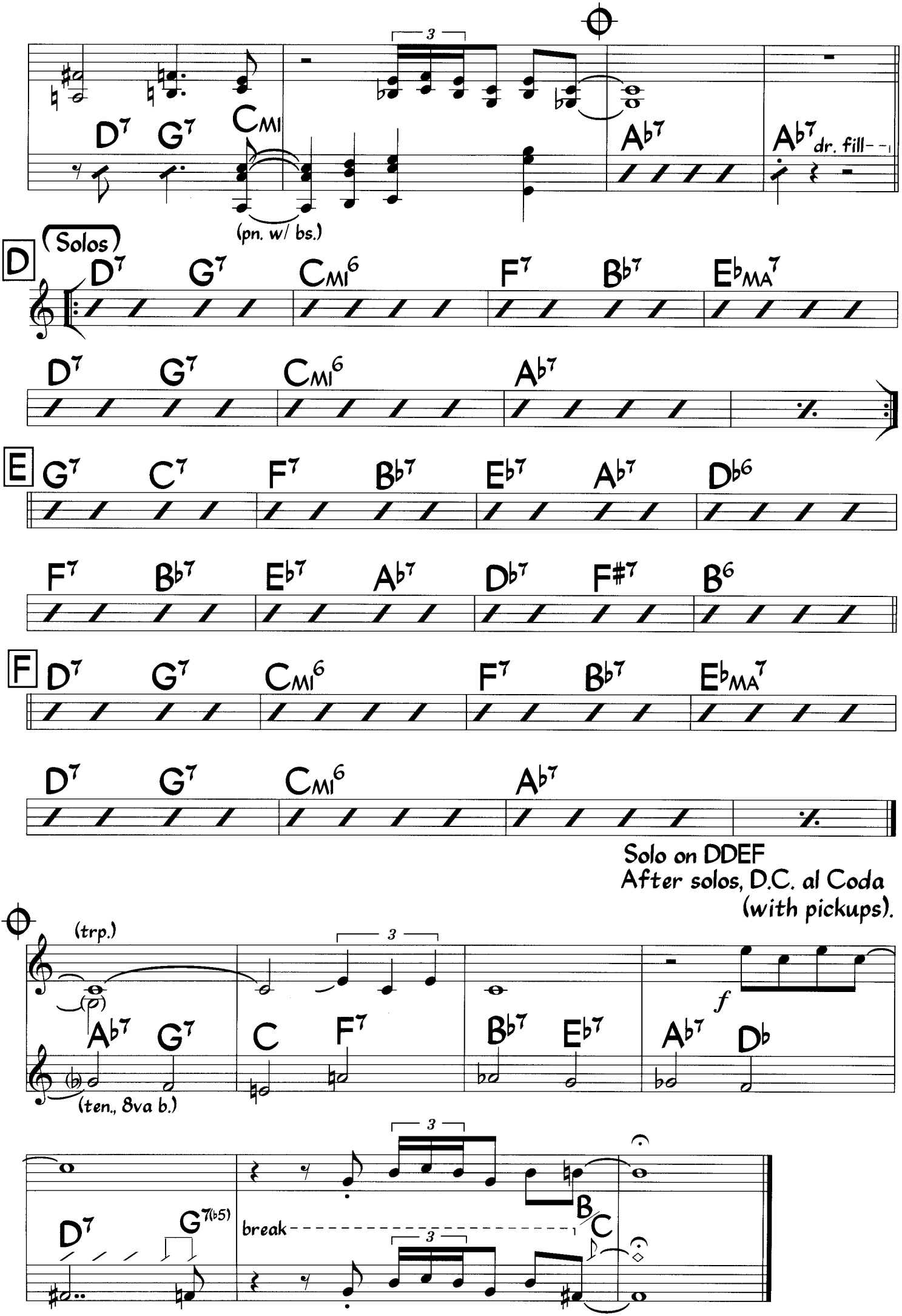

D7 G7 CMI
(pn. w/ bs.)
Ab7
Ab7 dr. fill
Solos
D
D7 G7 CMI6 F7 Bb7 EbMA7
D7 G7 CMI6 Ab7
E
G7 C7 F7 Bb7 Eb7 Ab7 Db6
F7 Bb7 Eb7 Ab7 Db7 F#7 B6
F
D7 G7 CMI6 F7 Bb7 EbMA7
D7 G7 CMI6 Ab7
Solo on DDEF
After solos, D.C. al Coda
(with pickups).
(trp.)
Ab7 G7 C F7 Bb7 Eb7 Ab7 Db
f
(ten., 8va b.)
D7 G7(b5)
break
B C

Med. Funk/Pop Ballad

♩ = 147 (Intro)

Juntos

Ivan Lins

(gtr., in octaves)

N.C.

(bs.)

N.C.

F/E♭ D7(#9) G9(#11) C13 SUS

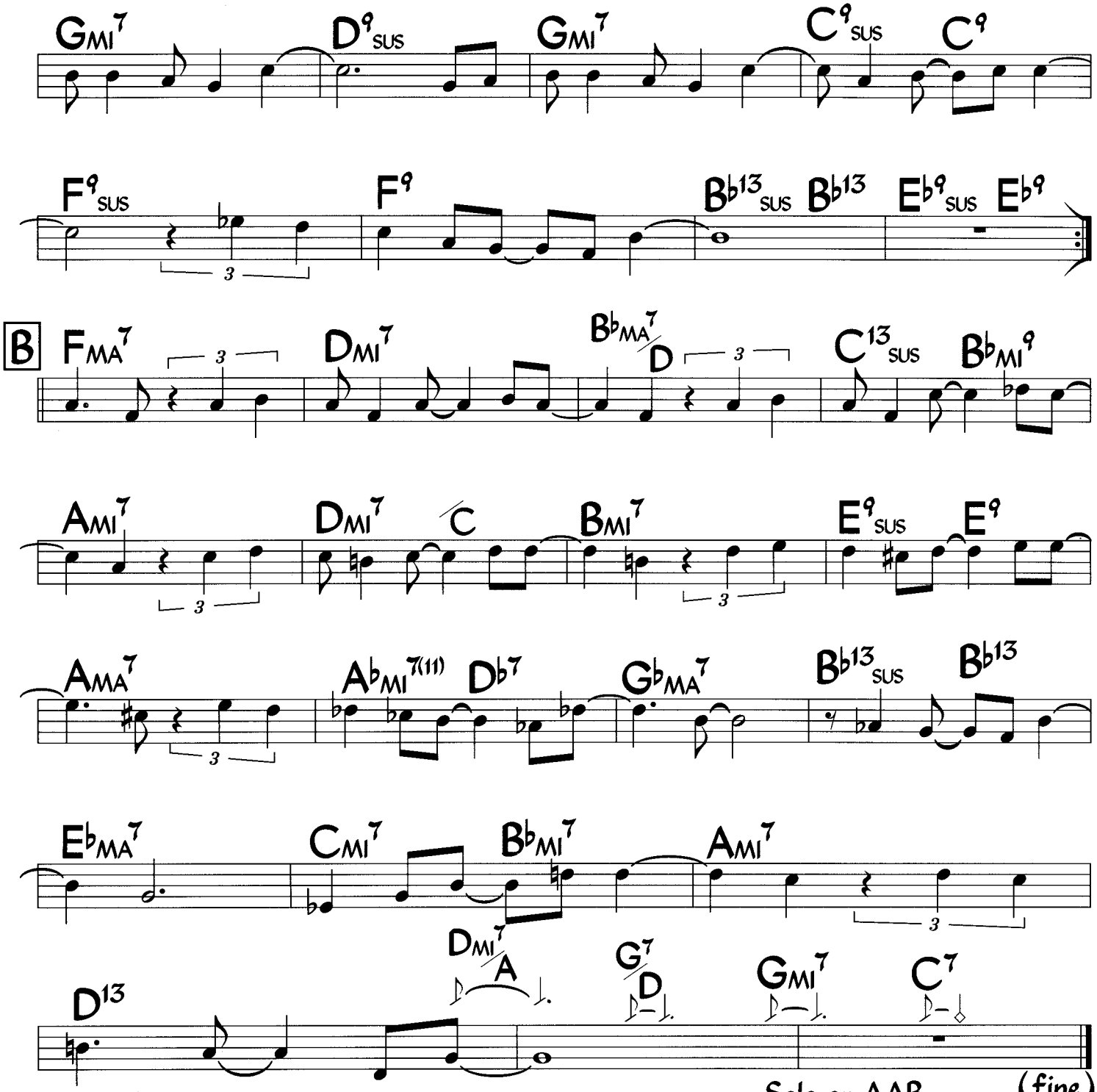
N.C.

A

FMA7 (voice) F6 C9 SUS C9 FMA7 F6 C9 SUS C9 (etc.)

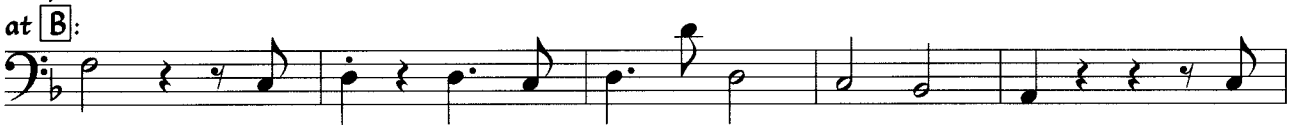
FMA7 F6 F13 SUS F9 B♭MA7 BMI7(♭5) E7(#5)

AMI7 DMI9 GMI7 D9 SUS

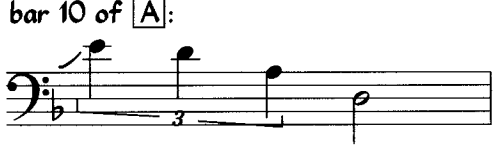


Solo on AAB
After solos, D.S. al fine, then
vamp & fade on Intro
(first 8 bars, guitar fills)

sample bass line
at B:



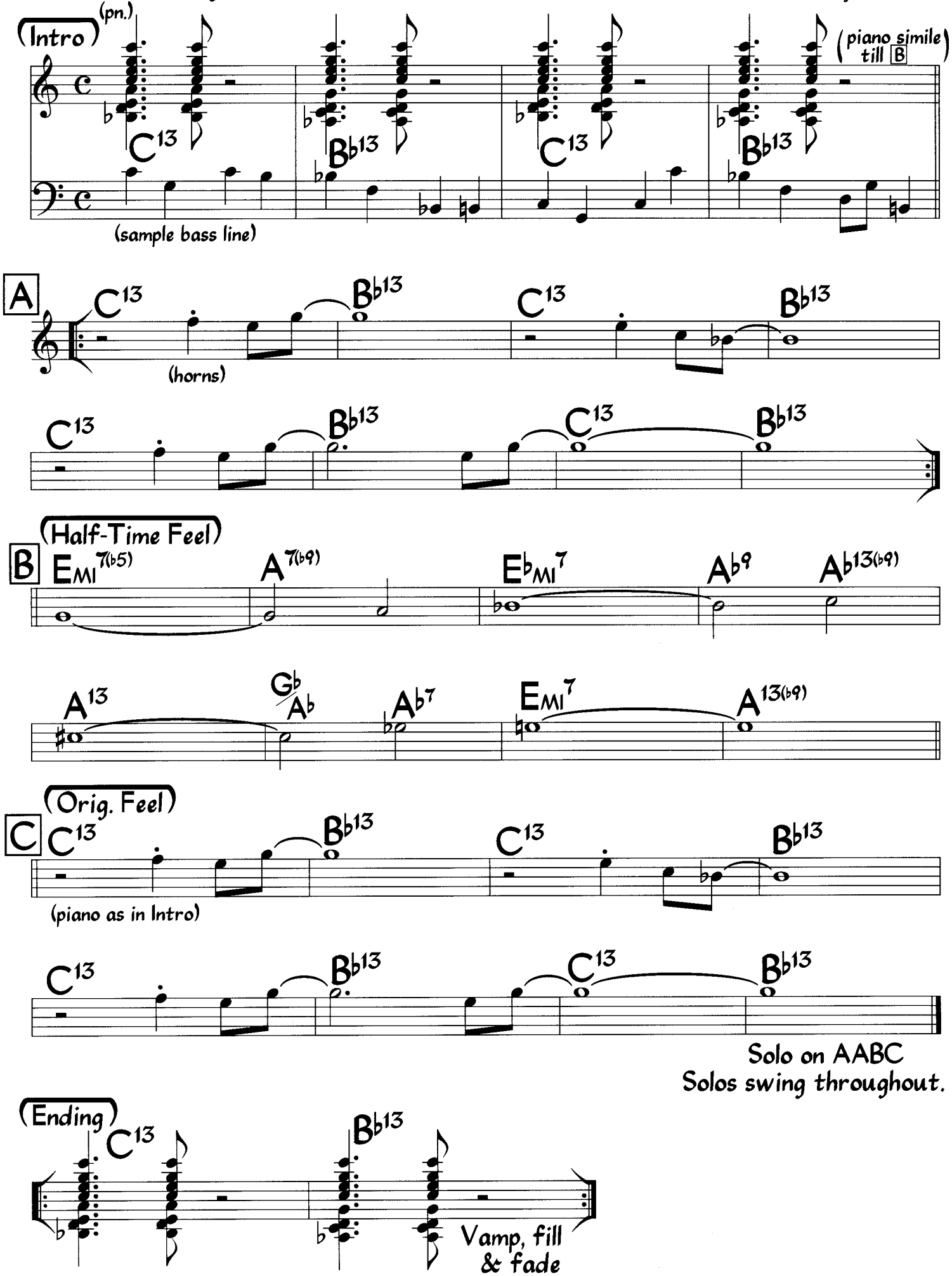
bass fill,
bar 10 of A:



Killer Joe

Med.-Slow Swing

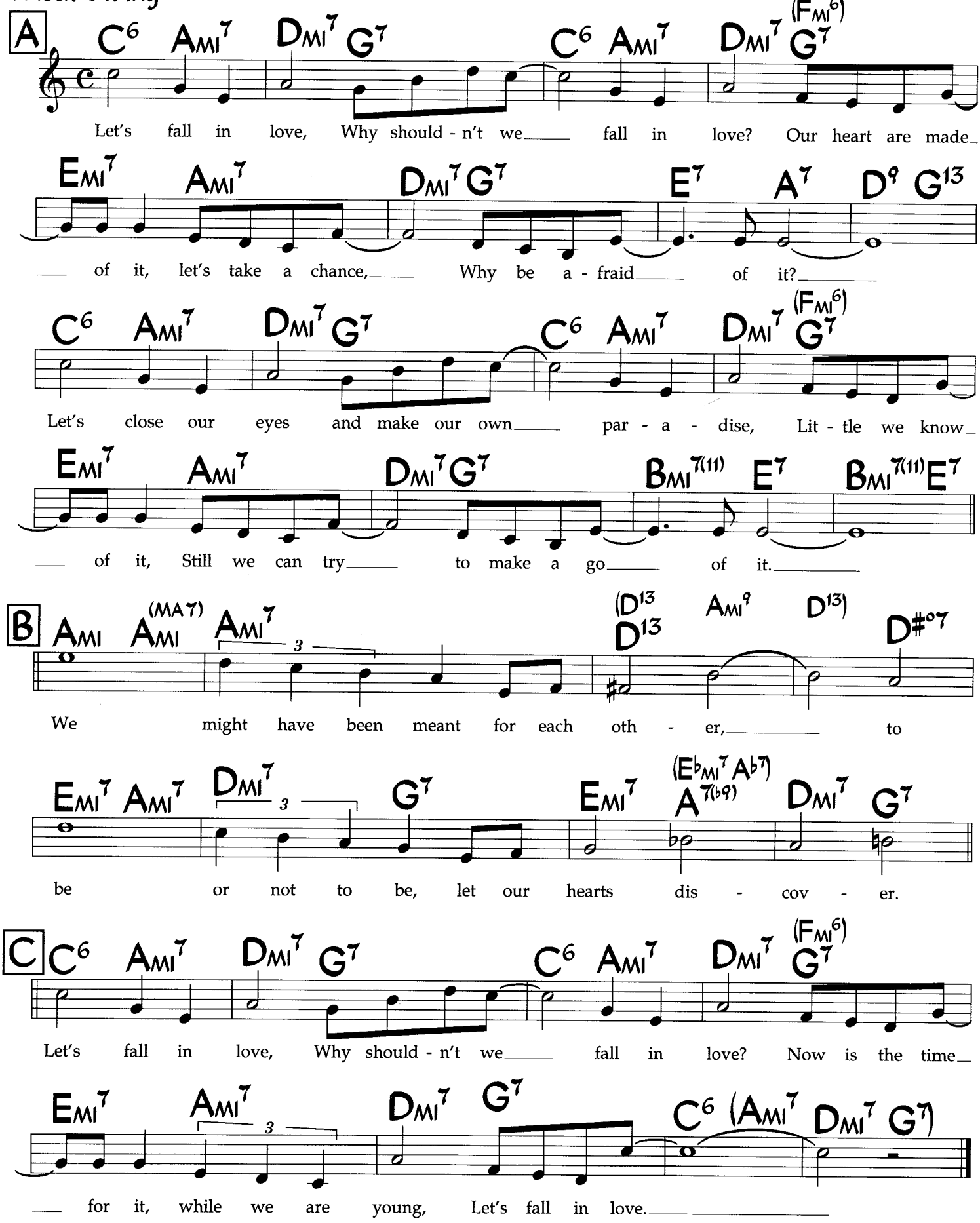
Benny Golson



Let's Fall in Love

Lyric: Ted Koehler
Music: Harold Arlen

Med. Swing



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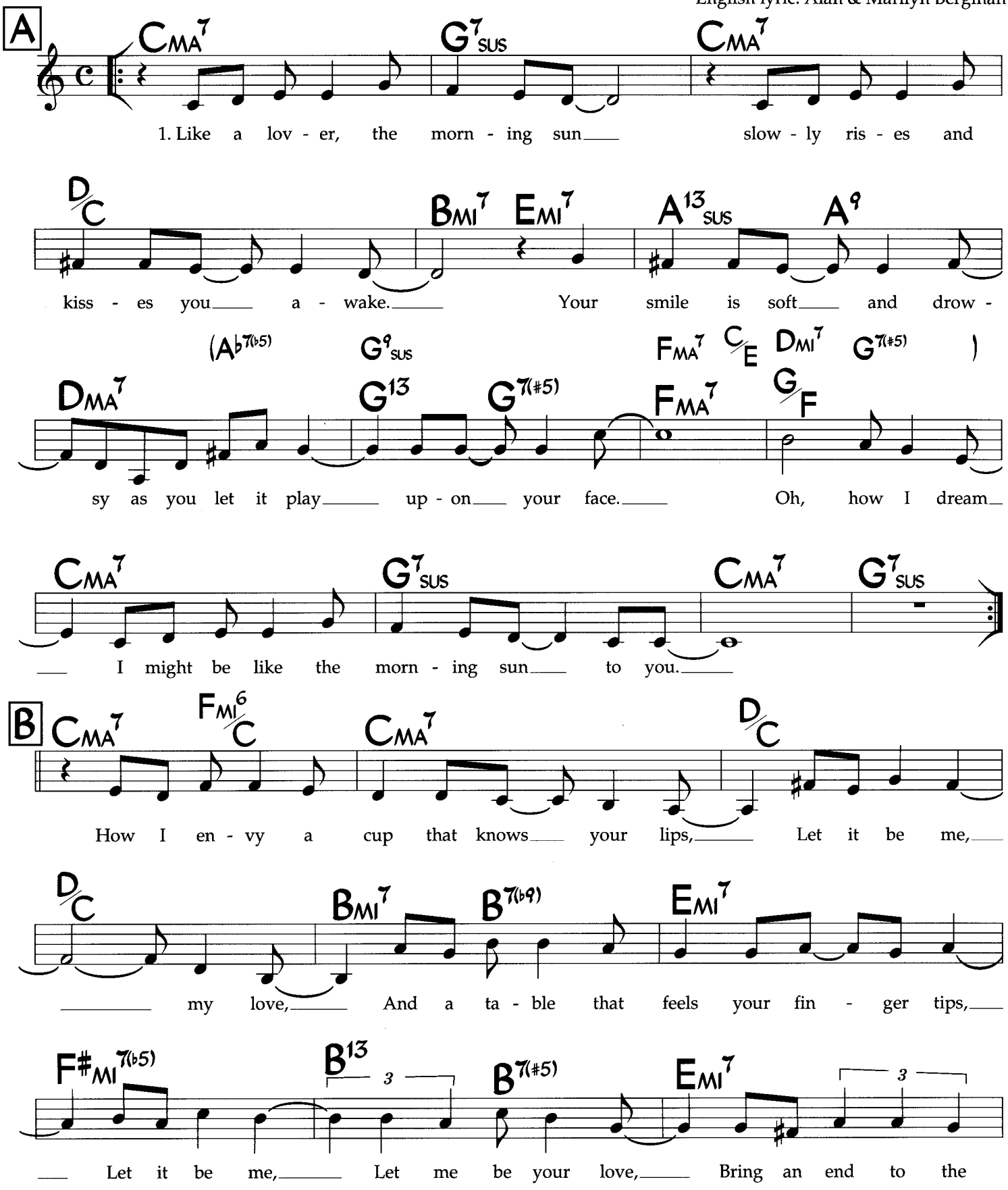
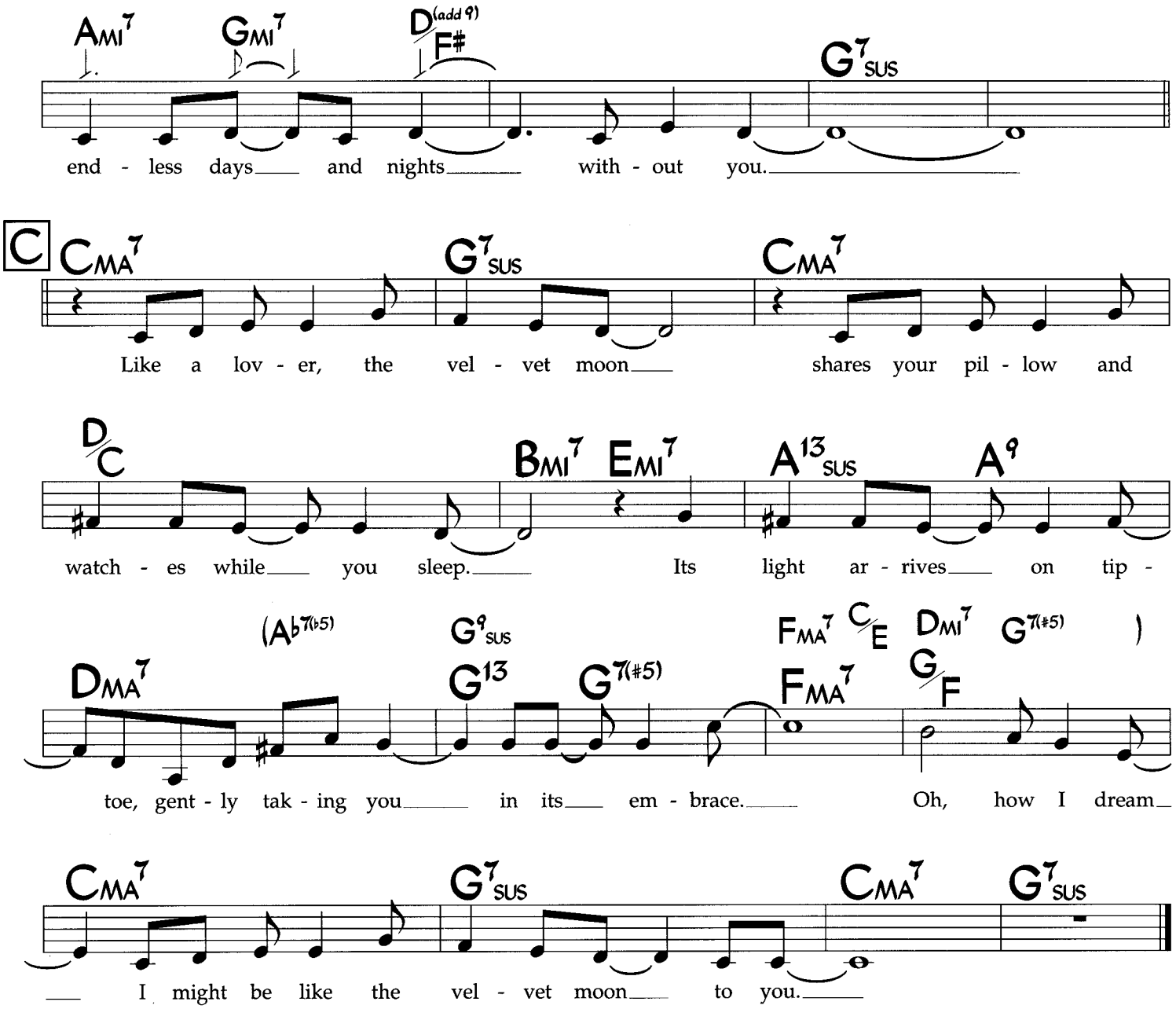
Like a Lover

(O Cantador)

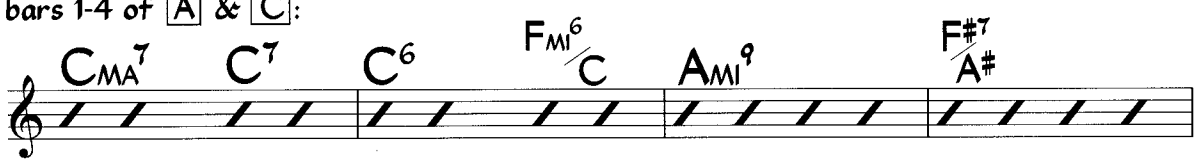
Music: Dori Caymmi
Lyric: N. Motta
English lyric: Alan & Marilyn Bergman

Med. Bossa





Alternate changes, bars 1-4 of A & C:



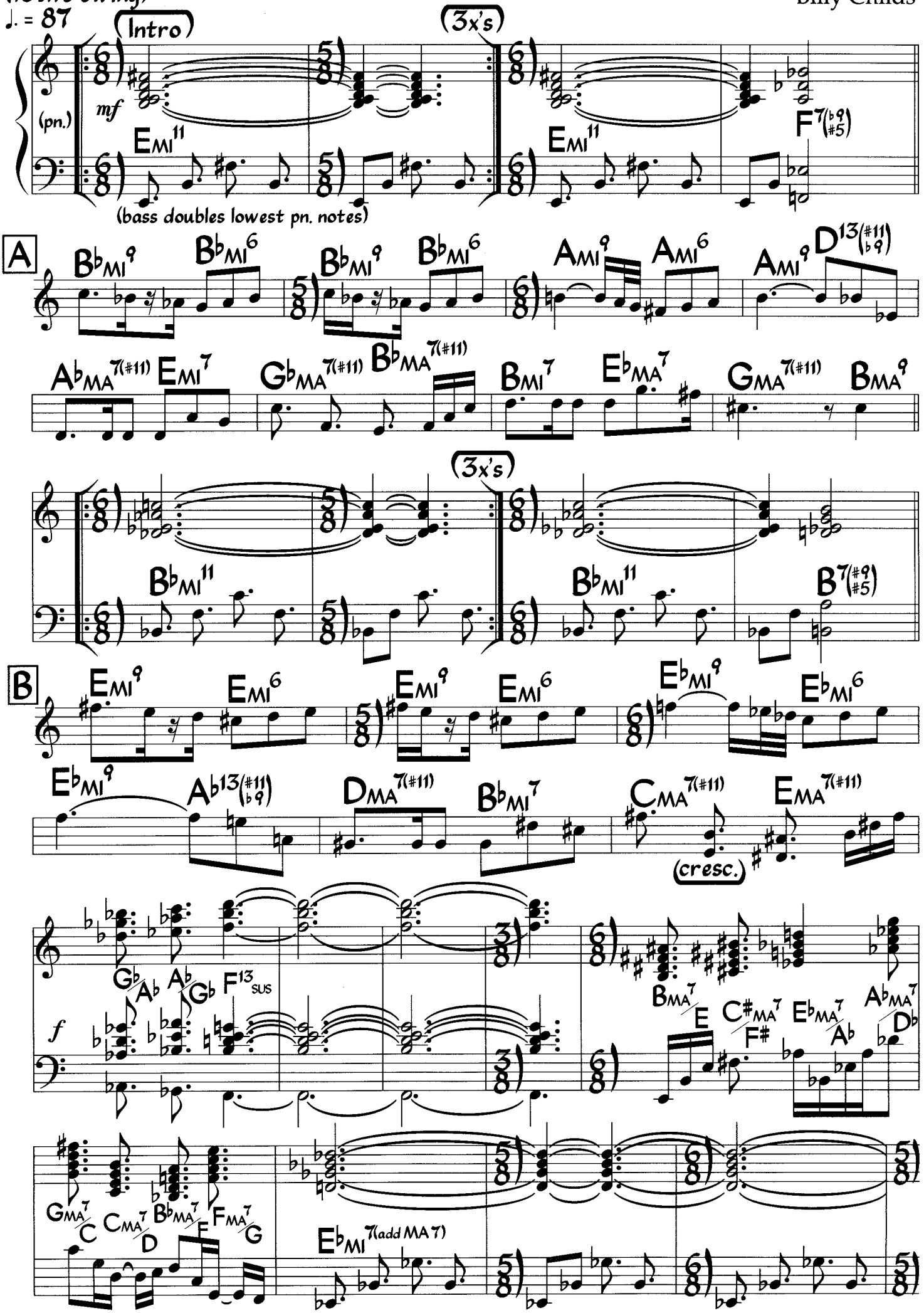
2nd verse:

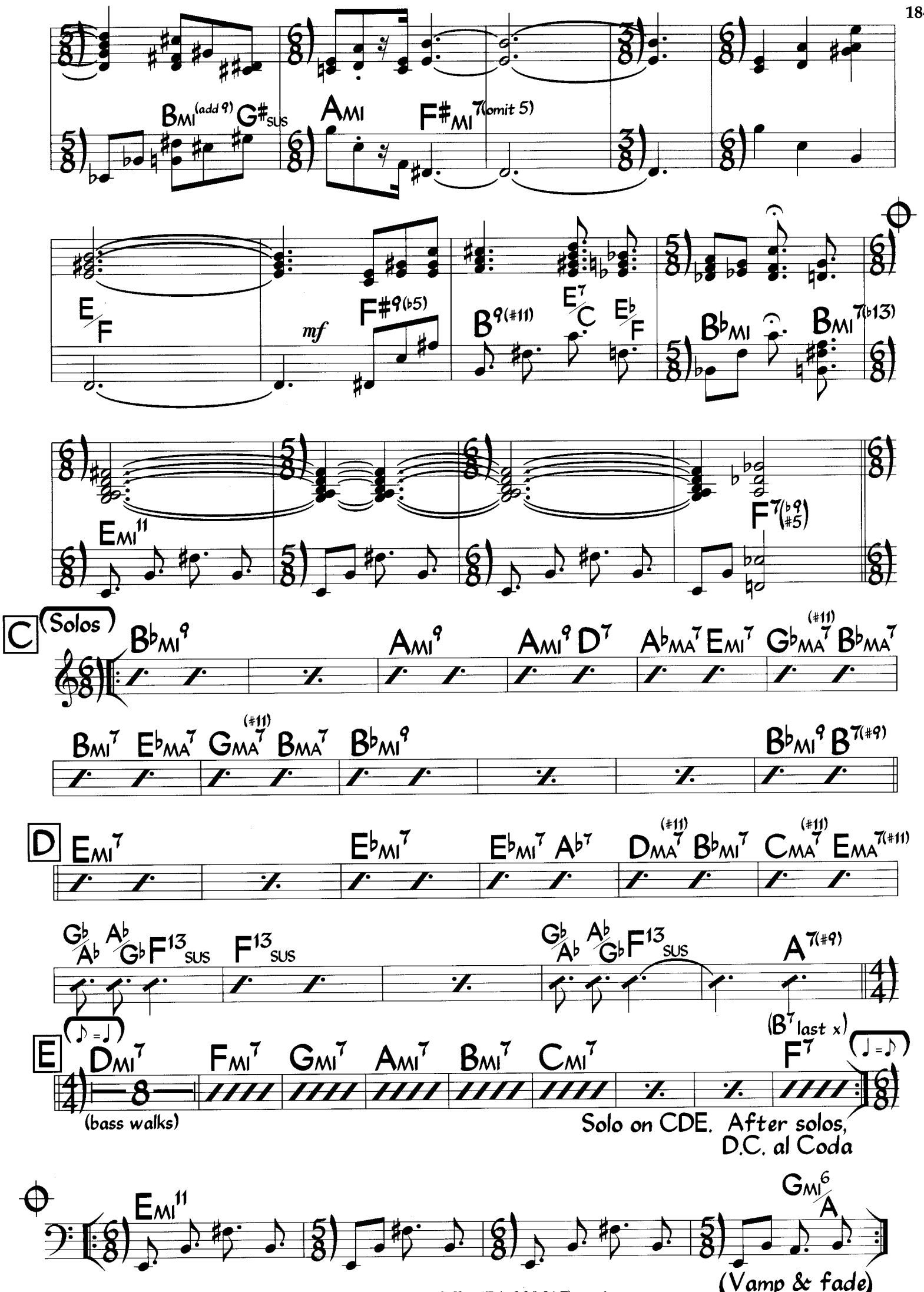
Like a lover, the river wind
Sighs and ripples its fingers through your hair.
Upon your cheek it lingers,
Never having known a sweeter place.
Oh, how I dream
I might be like the river wind to you.

Bright 6/8 Swing
(16th's swing)
♩. = 87

Like Father, Like Son

Billy Childs

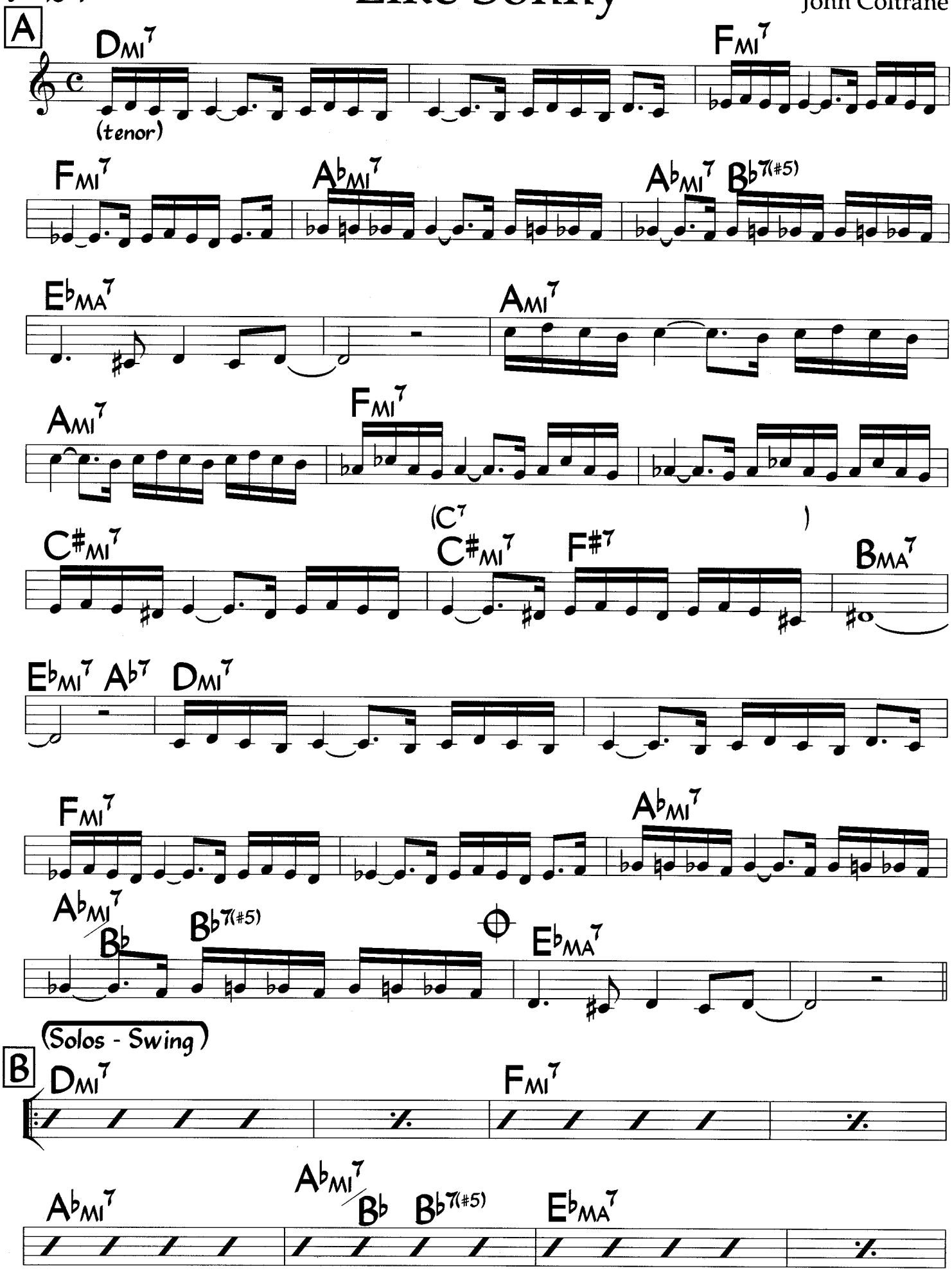



BMI(add 9) G#SUS
AMI
F#MI7(omit 5)
E/F
mf
F#9(b5)
B9(#11)
E7/C
Eb/F
BbMI
BMI7(b13)
EMI11
F7(b9 #5)
C (Solos)
BbMI9
AMI9
AMI9 D7
AbMA7 EMI7
GbMA7(#11) BbMA7
BMI7 EbMA7 GMA7(#11) BMA7
BbMI9
BbMI9 B7(#9)
D
EMI7
EbMI7
EbMI7 Ab7
DMA7(#11) BbMI7
CMA7(#11) EMA7(#11)
Gb/Ab Ab/Gb F13SUS
F13SUS
Gb/Ab Ab/Gb F13SUS
A7(#9)
(B7 last x)
E
♪ = ♩
DMI7
FMI7 GMI7 AMI7 BMI7 CMI7
F7
♩ = ♪
(bass walks)
Solo on CDE. After solos, D.C. al Coda
EMI11
GMI6/A
(Vamp & fade)

Med. Bossa
♩ = 154

Like Sonny

John Coltrane



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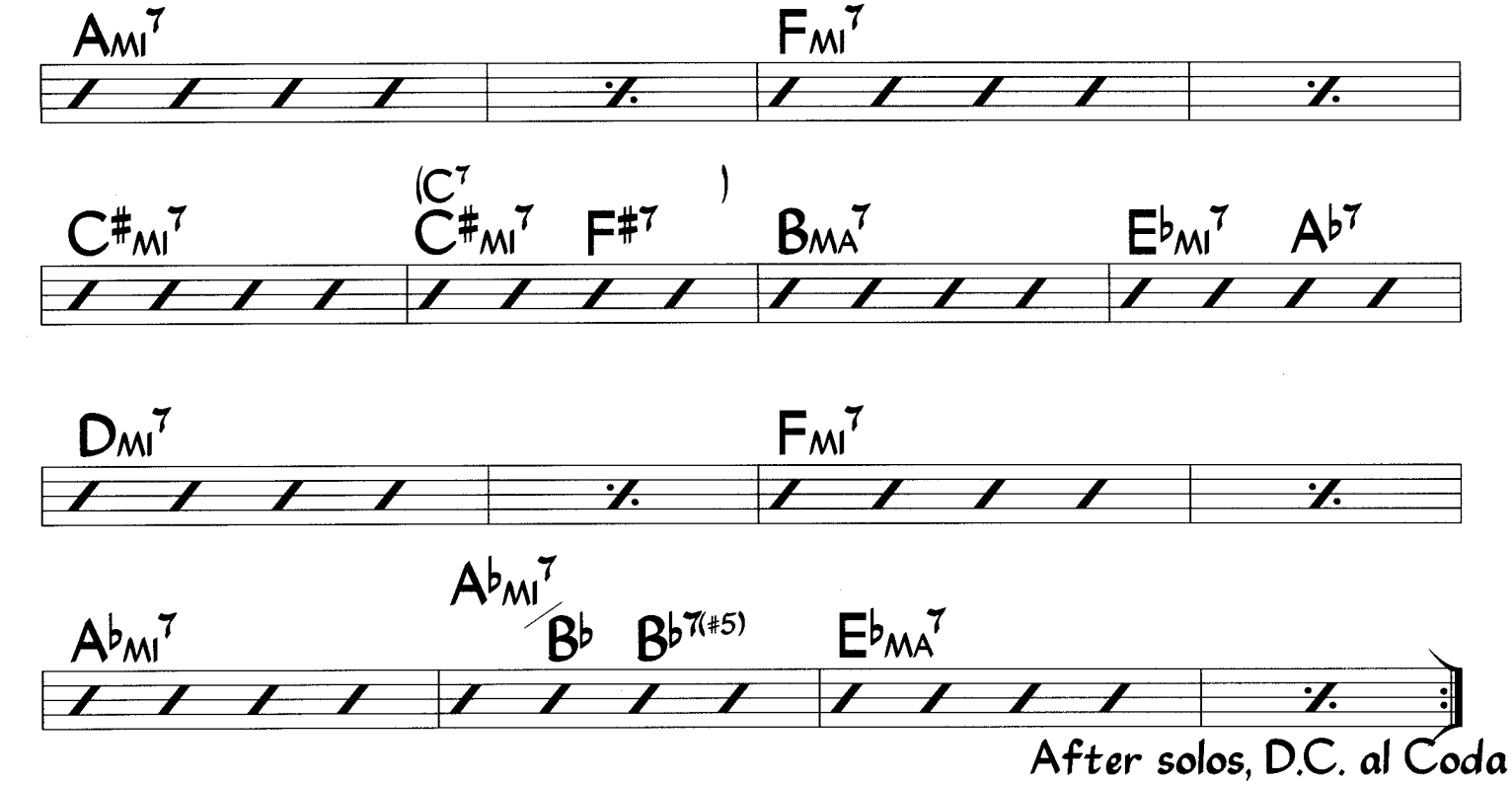
AMI7
FMI7
C#MI7
(C7
C#MI7
F#7
)
BMA7
EbMI7
Ab7
DMI7
FMI7
AbMI7
AbMI7
Bb
Bb7(#5)
EbMA7
After solos, D.C. al Coda

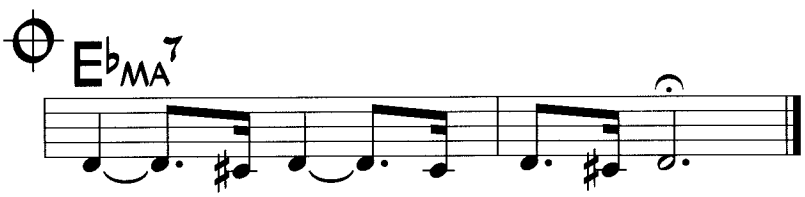
EbMA7

Photo by Joe LaRusso,
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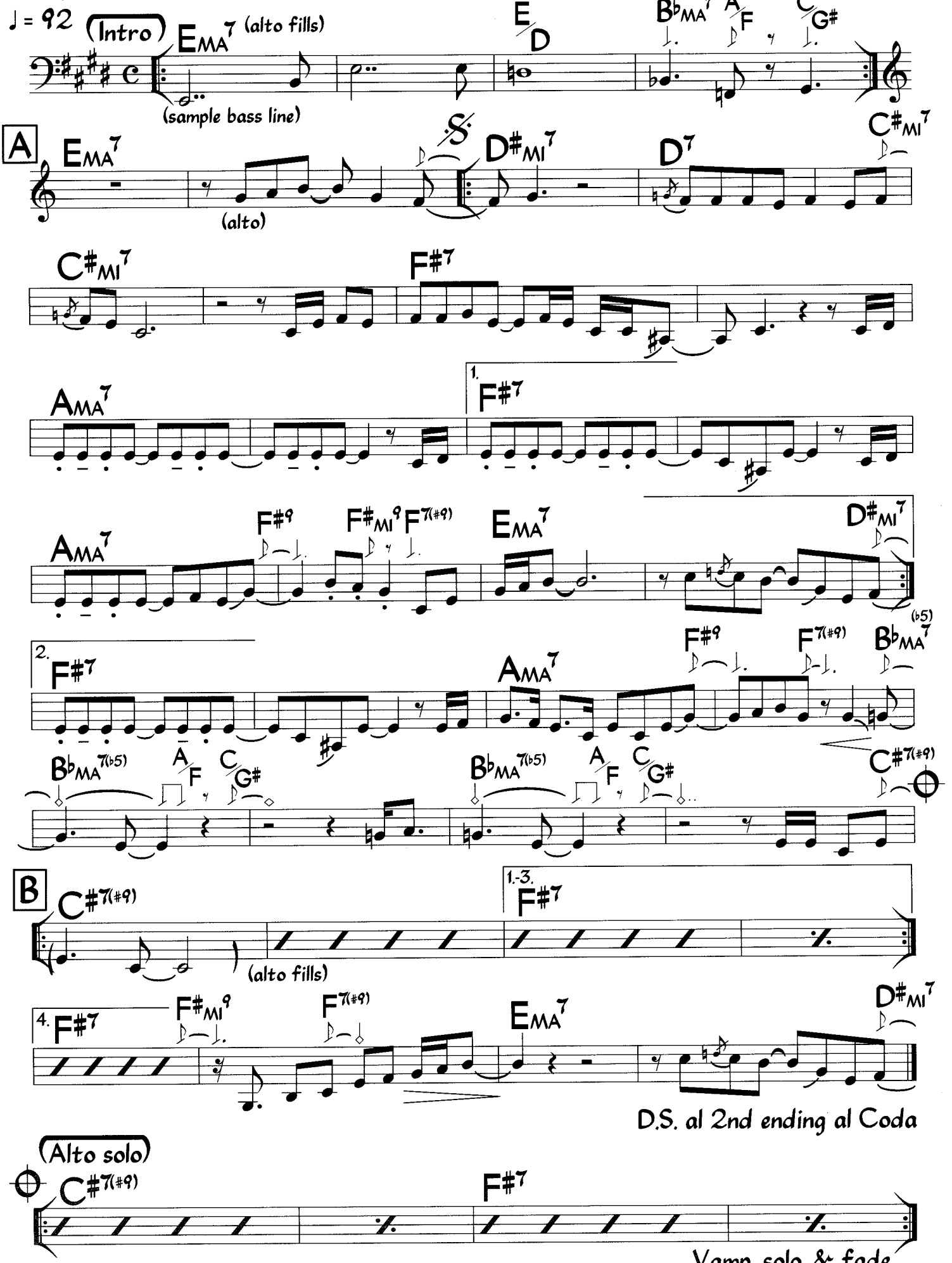
DAVE SANBORN

Lisa

David Sanborn

Med. Funk Ballad

♩ = 92



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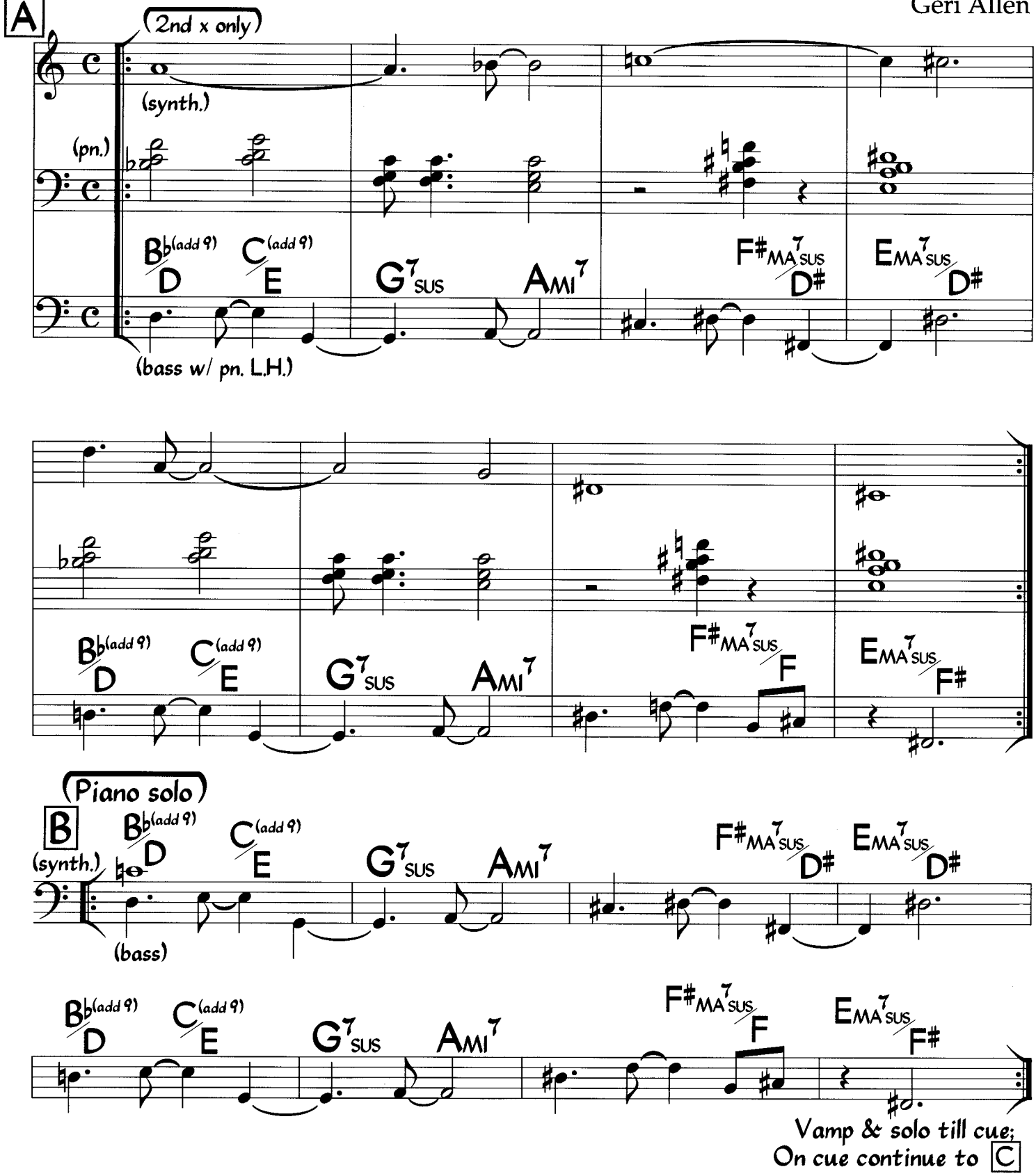
Medium Straight 8th's/Latin
♩ = 195

Little Wind

Geri Allen



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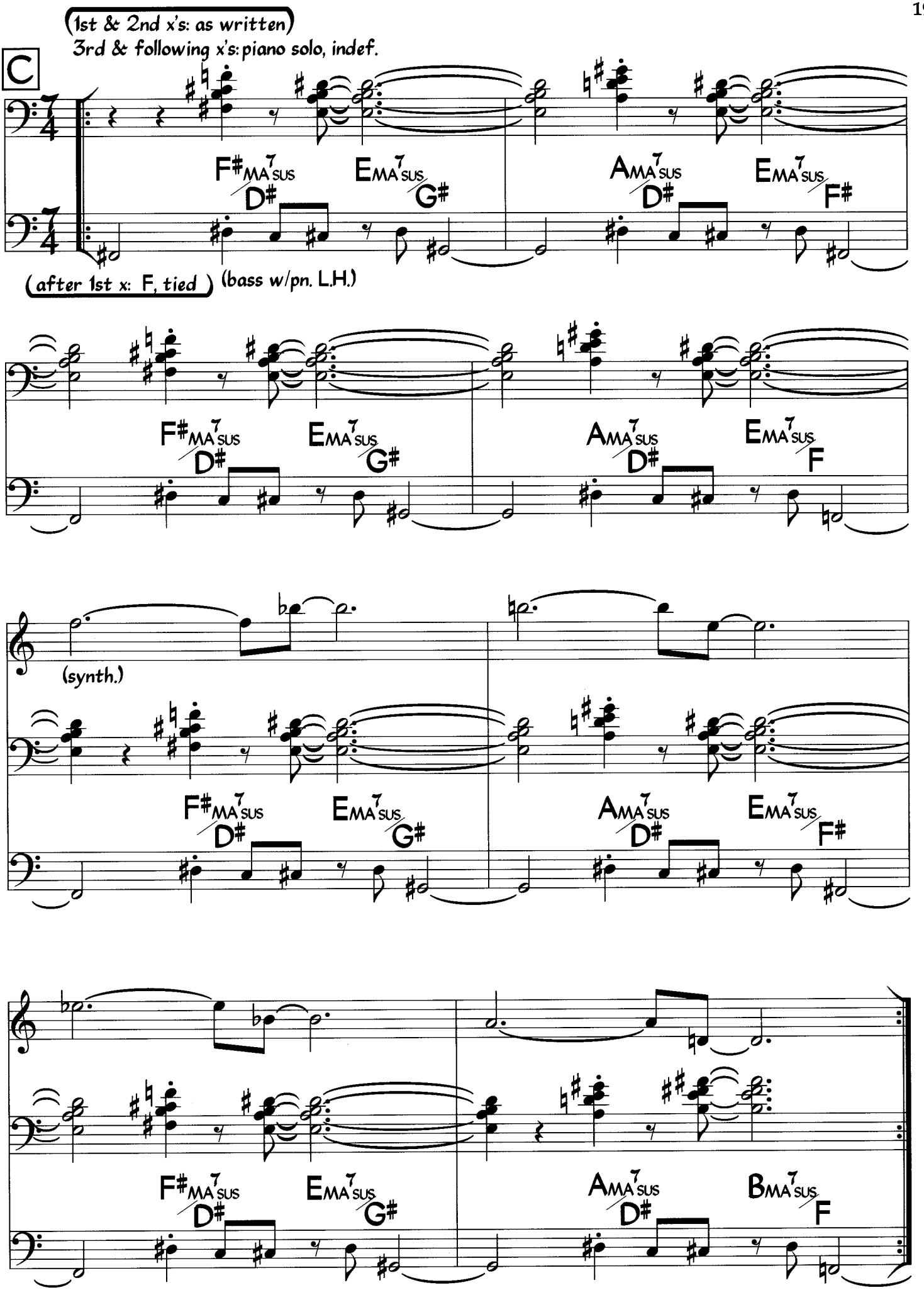


Bass line continues for solos (with slight variation). Piano does not double bass lines during piano solos. Chord names are suggested for solos. On recording, first 4 bars of C are omitted just before the D.C. Synth. part at

Vamp till cue; On cue, D.C., play A, vamp & fade on B

Med. Funk Shuffle

Loose Ends

Mike Stern

(♩♩ = ♩³♪)

♩ = 75

A

AMA7/Eb AbMA7/Eb GbMA7/Eb EbMA7 DbMI7

(gtr.- add ten. on repeat & D.C.)

Eb(add 9)/G F9SUS AMA7/Eb AbMA7/Eb GbMA7/Eb EbMA7 CMI7 BMA7

F#MI7 F7(#5) EMI7 Eb7(#9 #5)

(gtr. fills)

(1st x only:) DMI9

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

1.

C#MI9 C7(#11 #9) B9SUS BbMI7(11)

D.C. al 2nd ending

B

2. C#MI9 C7(#11 #9) B9SUS E13SUS

[G# pedal on D.C. (lower notes on D.C. only)

BbMI7(b5) AMA7 AbMI7(11) F7(#5) GMA7

BMI7 A/B GMA7 F#MI7(b5) FMI7 EMI7 Eb7(#9 #5) DMI9 Ab7(#9 #5)

(gtr. fills)

GMI9

(1st x only)

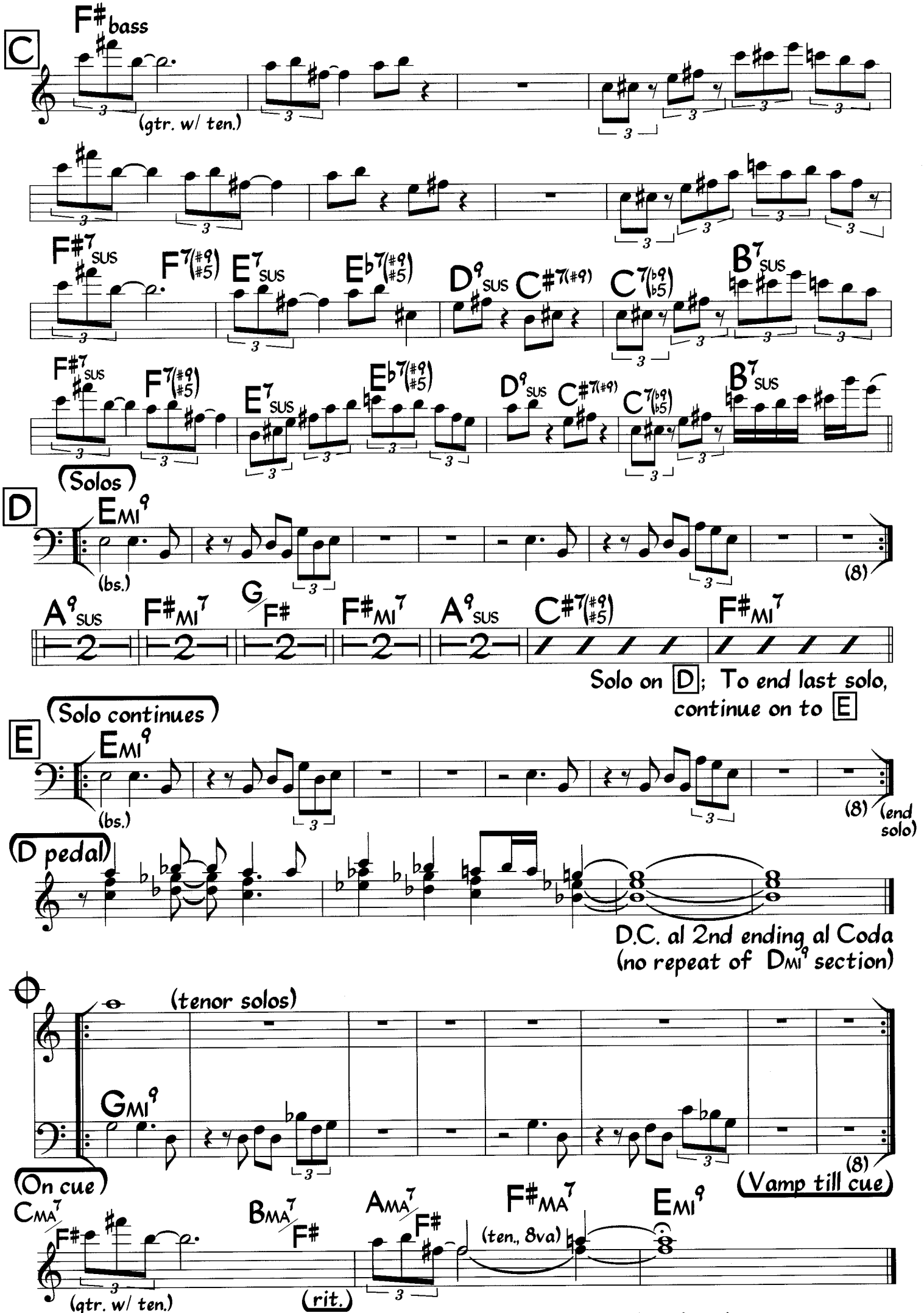

C
F#bass
(gtr. w/ ten.)
F#7 SUS
F7(#9 #5)
E7 SUS
Eb7(#9 #5)
D9 SUS
C#7(#9)
C7(b9 b5)
B7 SUS
(Solos)
D
EMI9
(bs.)
(8)
A9 SUS
F#MI7
G/F#
C#7(#9 #5)
Solo on D; To end last solo, continue on to E
(Solo continues)
E
(end solo)
(D pedal)
D.C. al 2nd ending al Coda
(no repeat of DMI9 section)
(tenor solos)
GMI9
(On cue)
(Vamp till cue)
CMA7
BMA7
AMA7
F#MA7
EMI9
(ten., 8va)
(rit.)

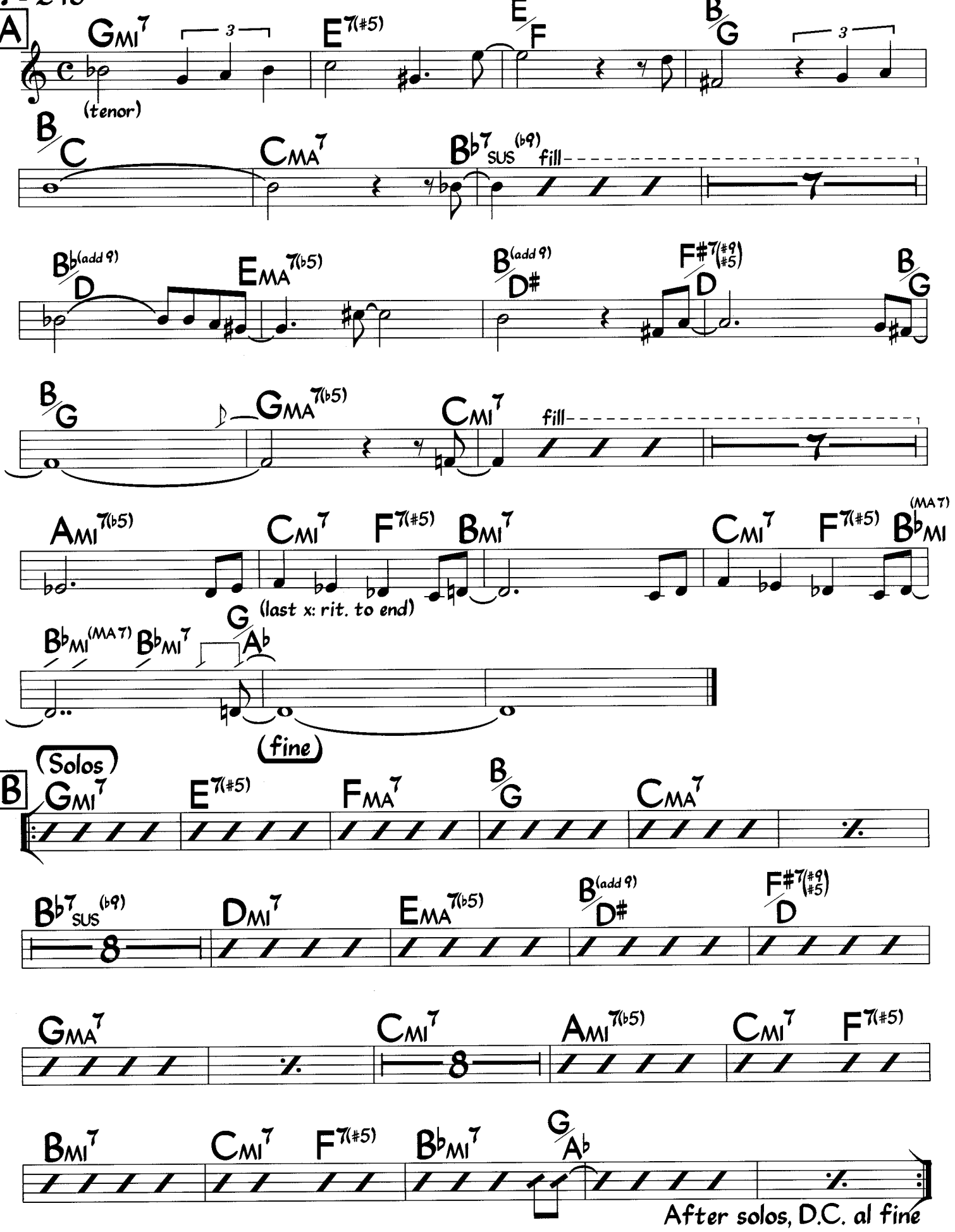
Photo by Tom Copi

EDDIE GOMEZ

Loxodrome

Eddie Gomez
(As played by Steps Ahead)

Bright Swing
♩ = 248

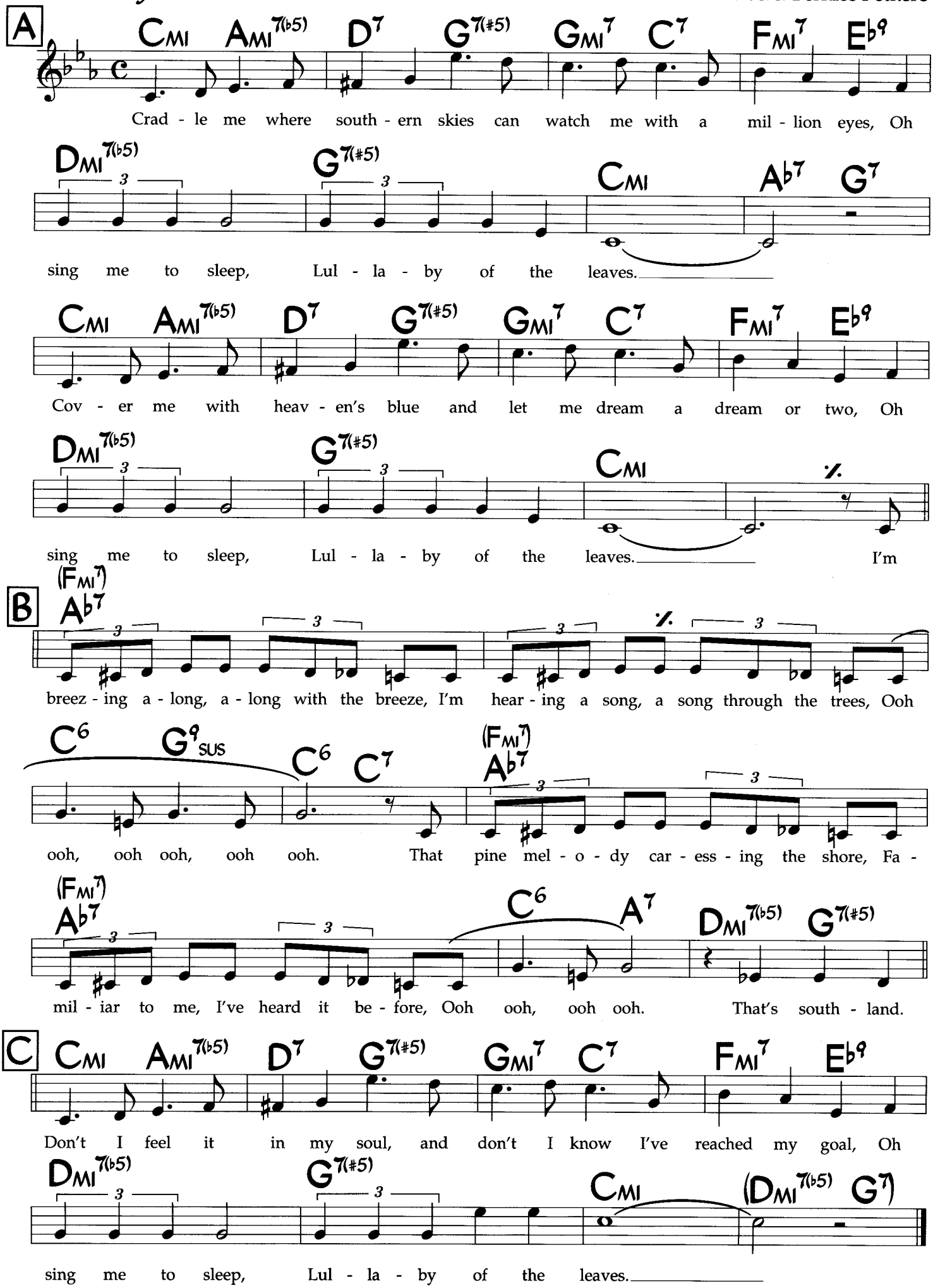


Intro on record is one chorus played rubato (bass plays fills).
Bass plays one note per change on head (except for 8-bar fill sections, where bass walks). Bass walks for solos.

Lullaby of the Leaves

Lyric: Joe Young
Music: Bernice Petkere

Med. Swing



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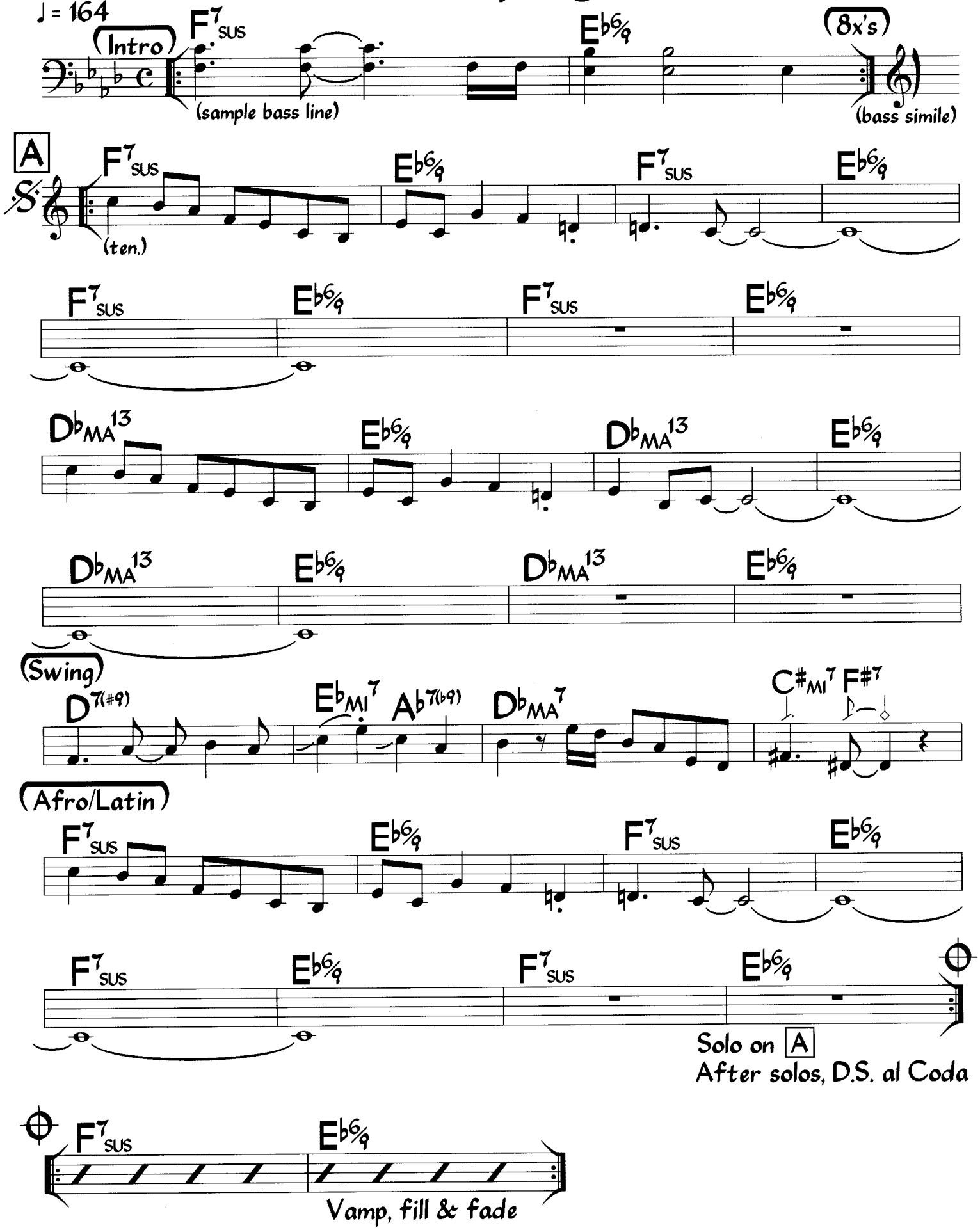
Mahjong

Wayne Shorter

Med. Afro/Latin

♩ = 164



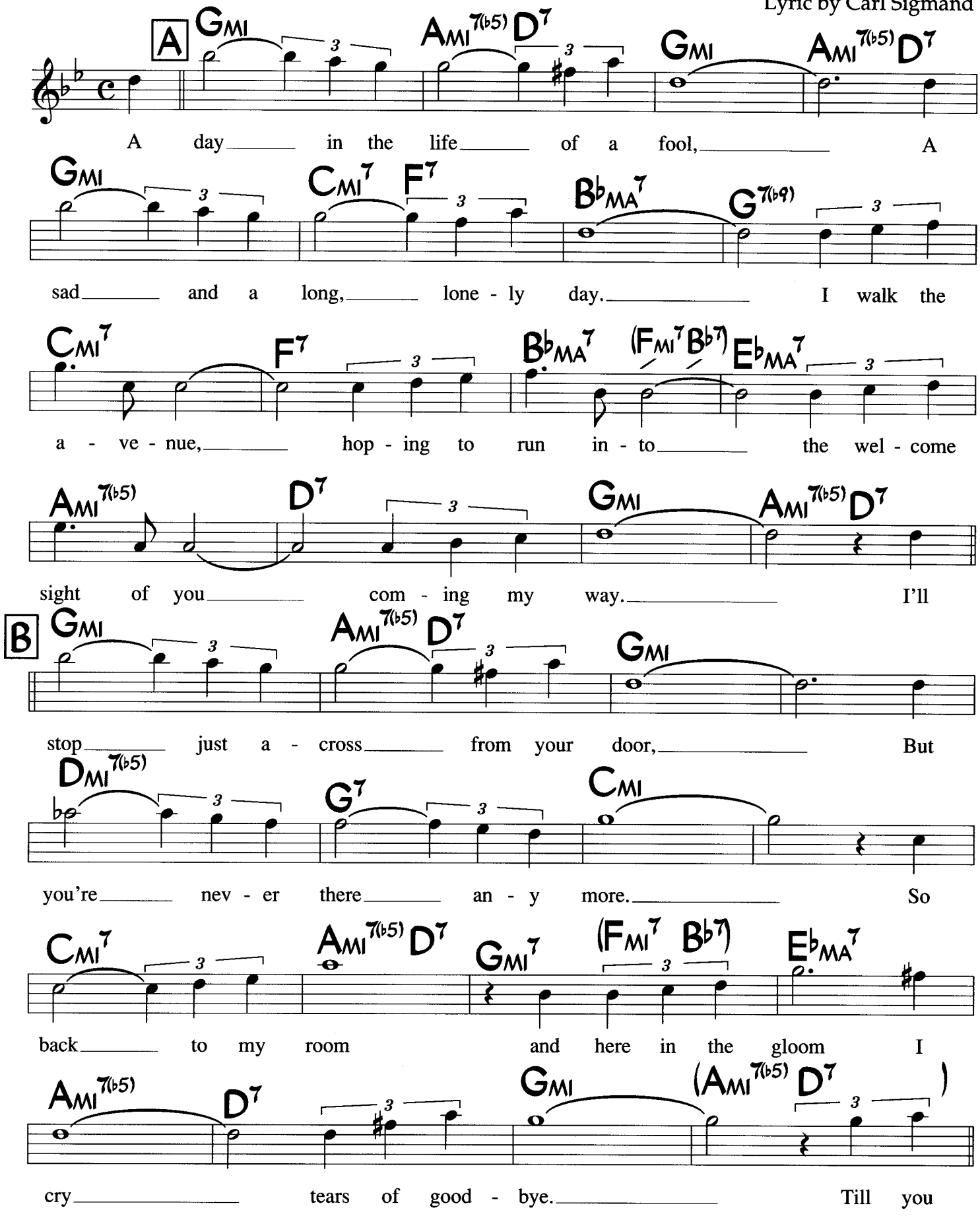
Head is played twice before and after solos.

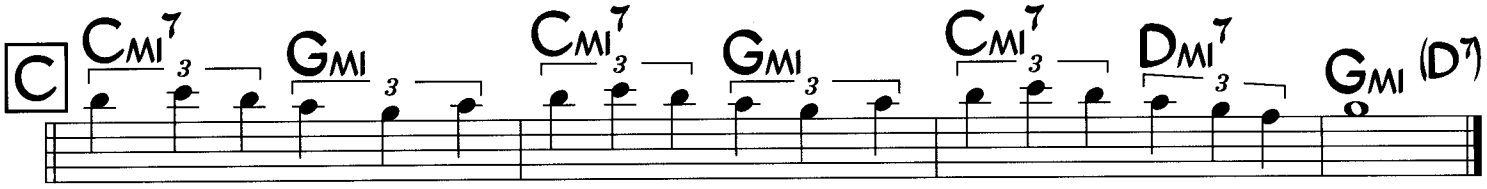
Manha de Carnaval

(A Day in the Life of a Fool)

Medium Bossa Nova

Music by Luis Bonfa
Lyric by Carl Sigmand





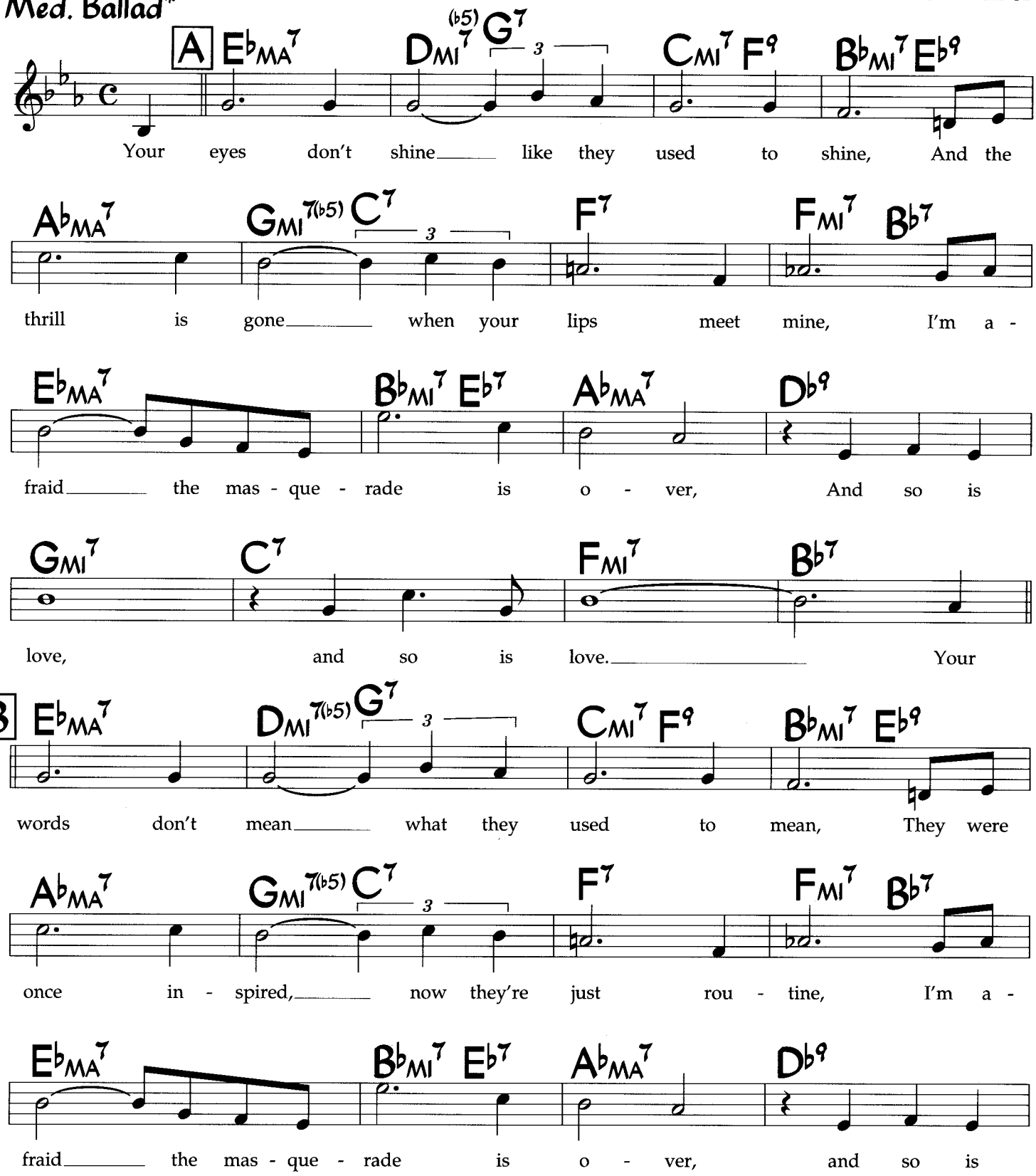
come back to me, that's the way it will be, Ev - 'ry day in the life of a fool.

Letter C may be repeated. Letter C is omitted for solos (but may be used as an interlude).

The Masquerade Is Over

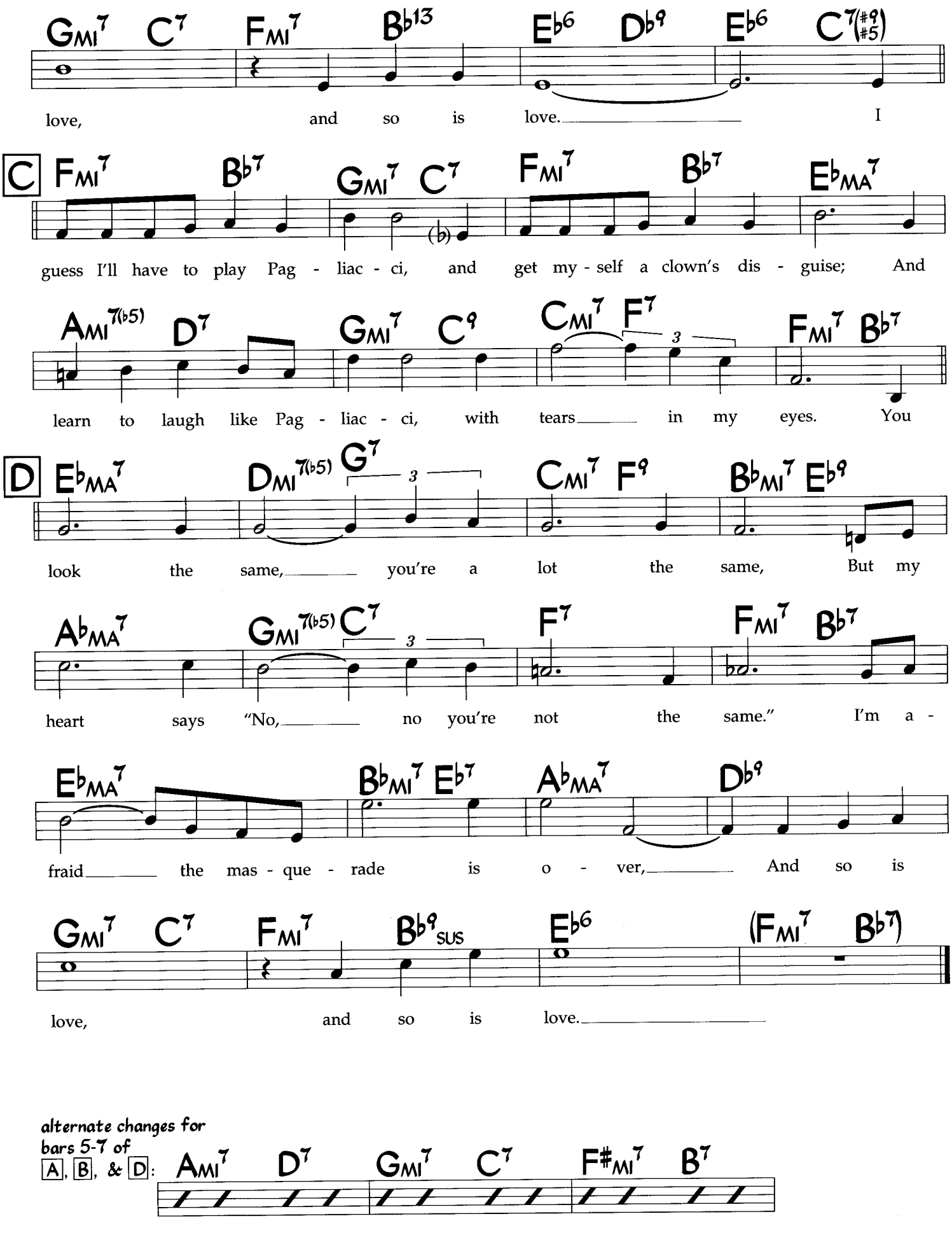
Lyric: Herb Magidson
Music: Allie Wrubel

*Med. Ballad**



* also played with a medium swing feel.

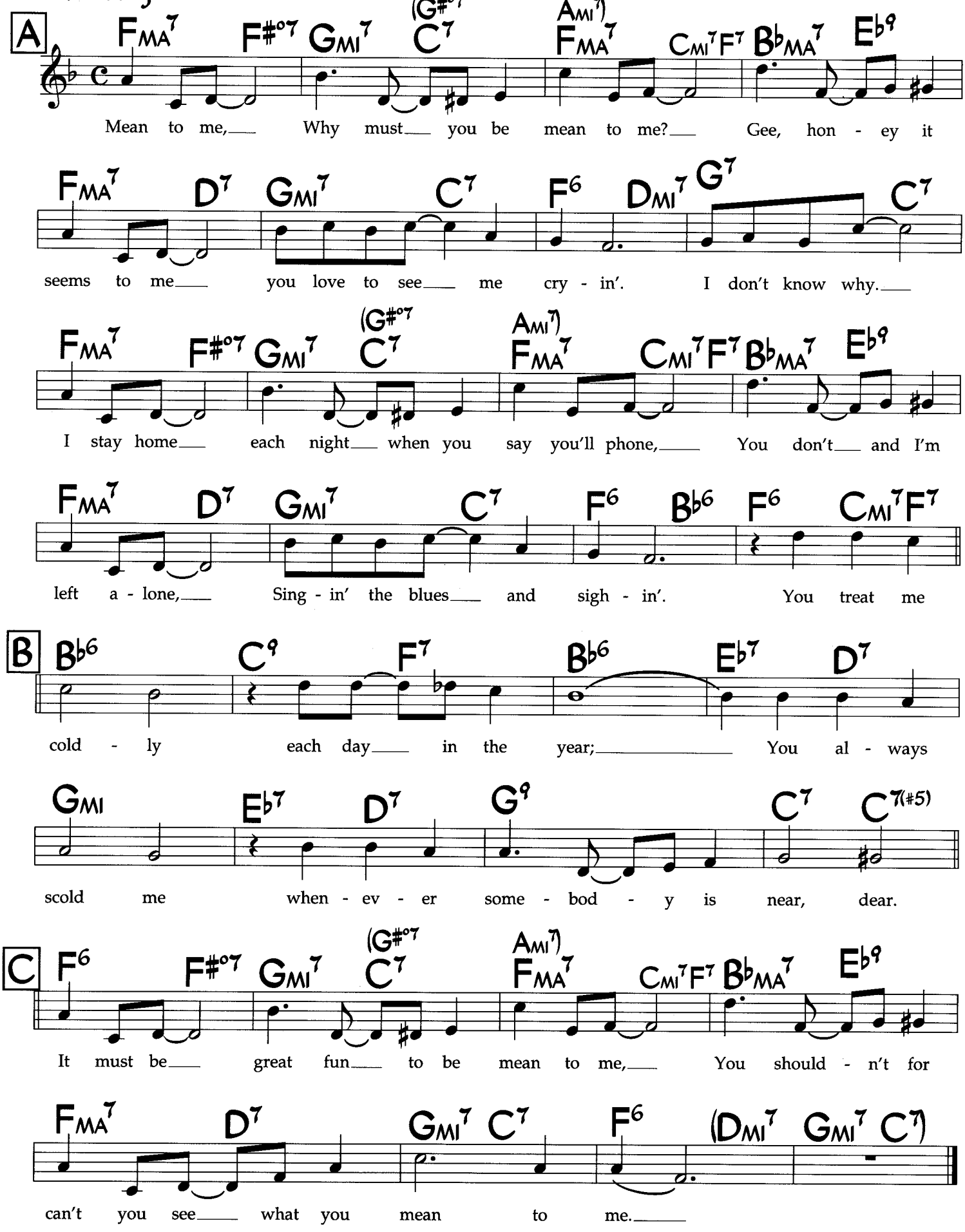
©1938 Allison's Music, Herb Magidson Music. Used by Permission.


GMI7 C7 FMI7 B♭13 E♭6 D♭9 E♭6 C7(#9 #5)
love, and so is love. I
C FMI7 B♭7 GMI7 C7 FMI7 B♭7 E♭MA7
guess I'll have to play Pag - liac - ci, and get my - self a clown's dis - guise; And
AMI7(♭5) D7 GMI7 C9 CMI7 F7 FMI7 B♭7
learn to laugh like Pag - liac - ci, with tears in my eyes. You
D E♭MA7 DMI7(♭5) G7 CMI7 F9 B♭MI7 E♭9
look the same, you're a lot the same, But my
A♭MA7 GMI7(♭5) C7 F7 FMI7 B♭7
heart says "No, no you're not the same." I'm a -
E♭MA7 B♭MI7 E♭7 A♭MA7 D♭9
fraid the mas - que - rade is o - ver, And so is
GMI7 C7 FMI7 B♭9SUS E♭6 (FMI7 B♭7)
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



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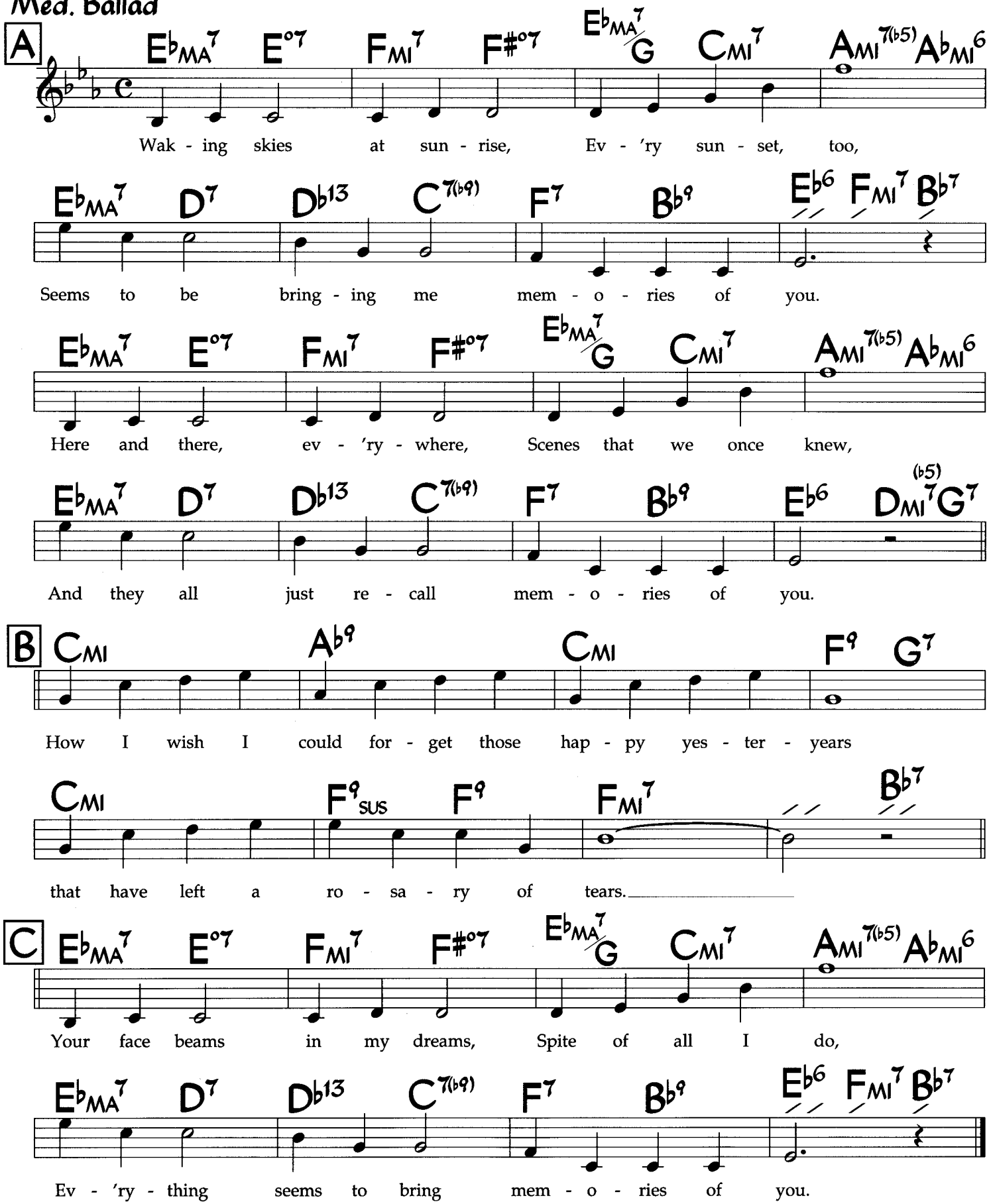
Memories of You

Lyric: Andy Razaf
Music: Eubie Blake

Med. Ballad



Med. Straight 8th's

♩ = 136

Midland

Billy Childs

(Intro)

(2nd x:)

(sop.)

(pn.)

C_{MI}^{7} $A\flat_{MA}^{7(\#11)}$

(sample bass line)

A

C_{MI}^{7} $A\flat_{MA}^{7(\#11)}$

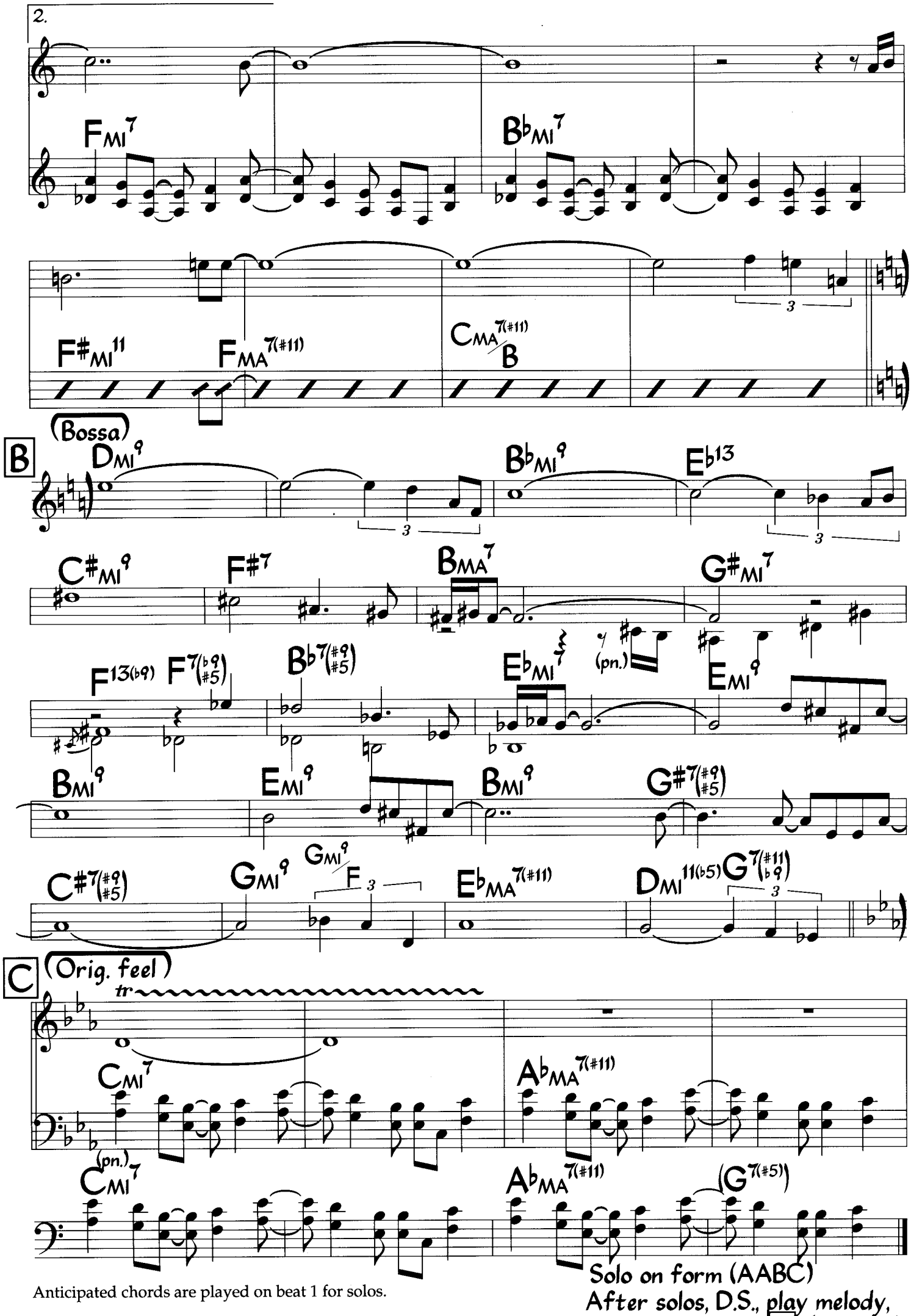
(pn.)

C_{MI}^{7} $A\flat_{MA}^{7(\#11)}$

1.

F_{MI}^{7} $D\flat_{MA}^{7(\#11)}$

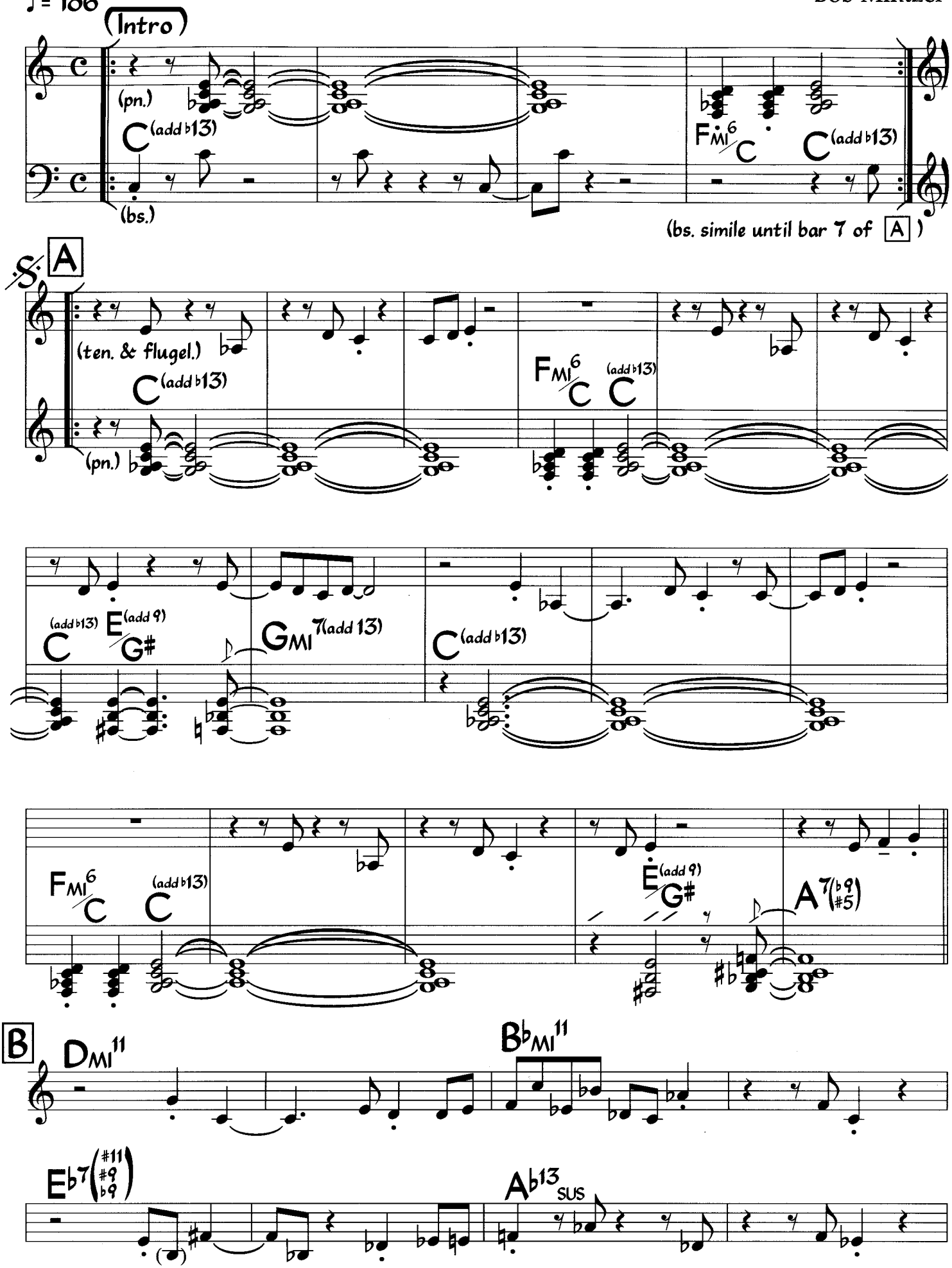
$D_{MI}^{7(11)}$ $D\flat_{MA}^{7(\#11)}$ $D_{MI}^{7(11)}$ $D\flat^{7}/G$

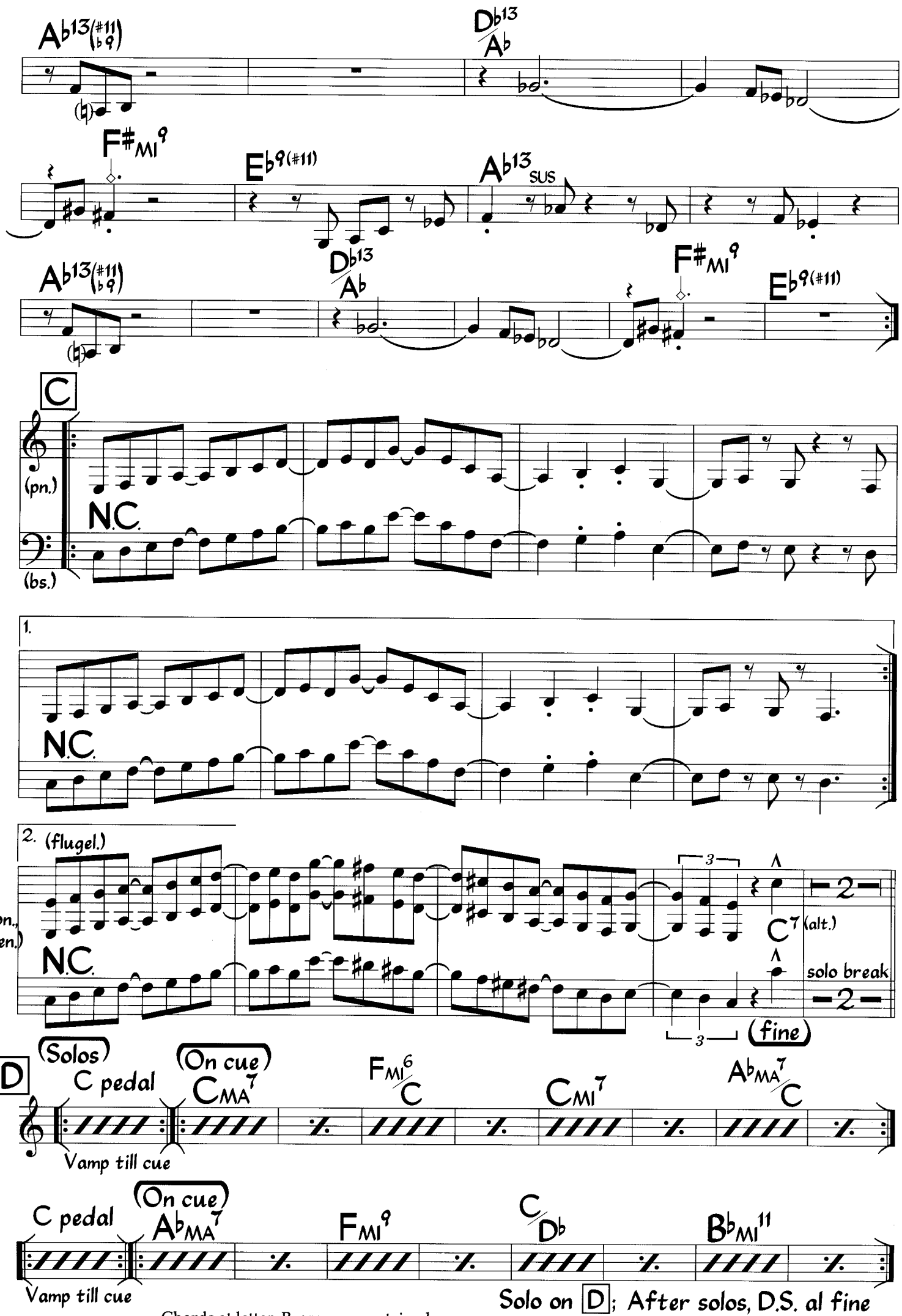

2.
FMI7
B♭MI7
F♯MI11
FMA7(♯11)
CMA7(♯11)/B
3
B
(Bossa)
DMI9
B♭MI9
E♭13
C♯MI9
F♯7
BMA7
G♯MI7
F13(♭9)
F7(♭9 ♯5)
B♭7(♯9 ♯5)
E♭MI9
(pn.)
EMI9
BMI9
EMI9
BMI9
G♯7(♯9 ♯5)
C♯7(♯9 ♯5)
GMI9
GMI9/F
E♭MA7(♯11)
DMI11(♭5)
G7(♯11 ♭9)
C
(Orig. feel)
tr
CMI7
A♭MA7(♯11)
(pn.)
CMI7
A♭MA7(♯11)
(G7(♯5))
Anticipated chords are played on beat 1 for solos.
Solo on form (AABC)
After solos, D.S., play melody,

Med. Funk
♩ = 186

Mine Is Yours

Bob Mintzer



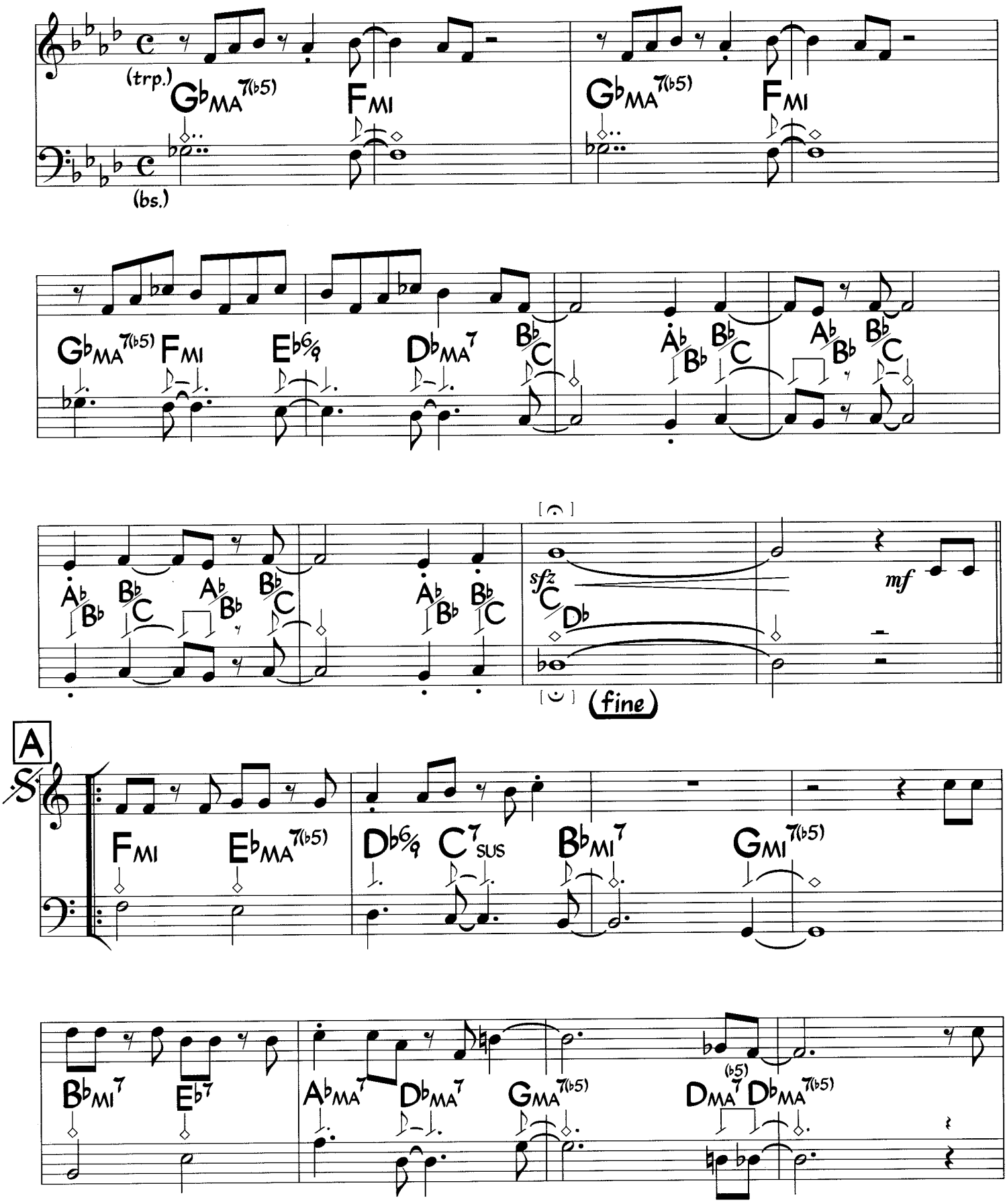


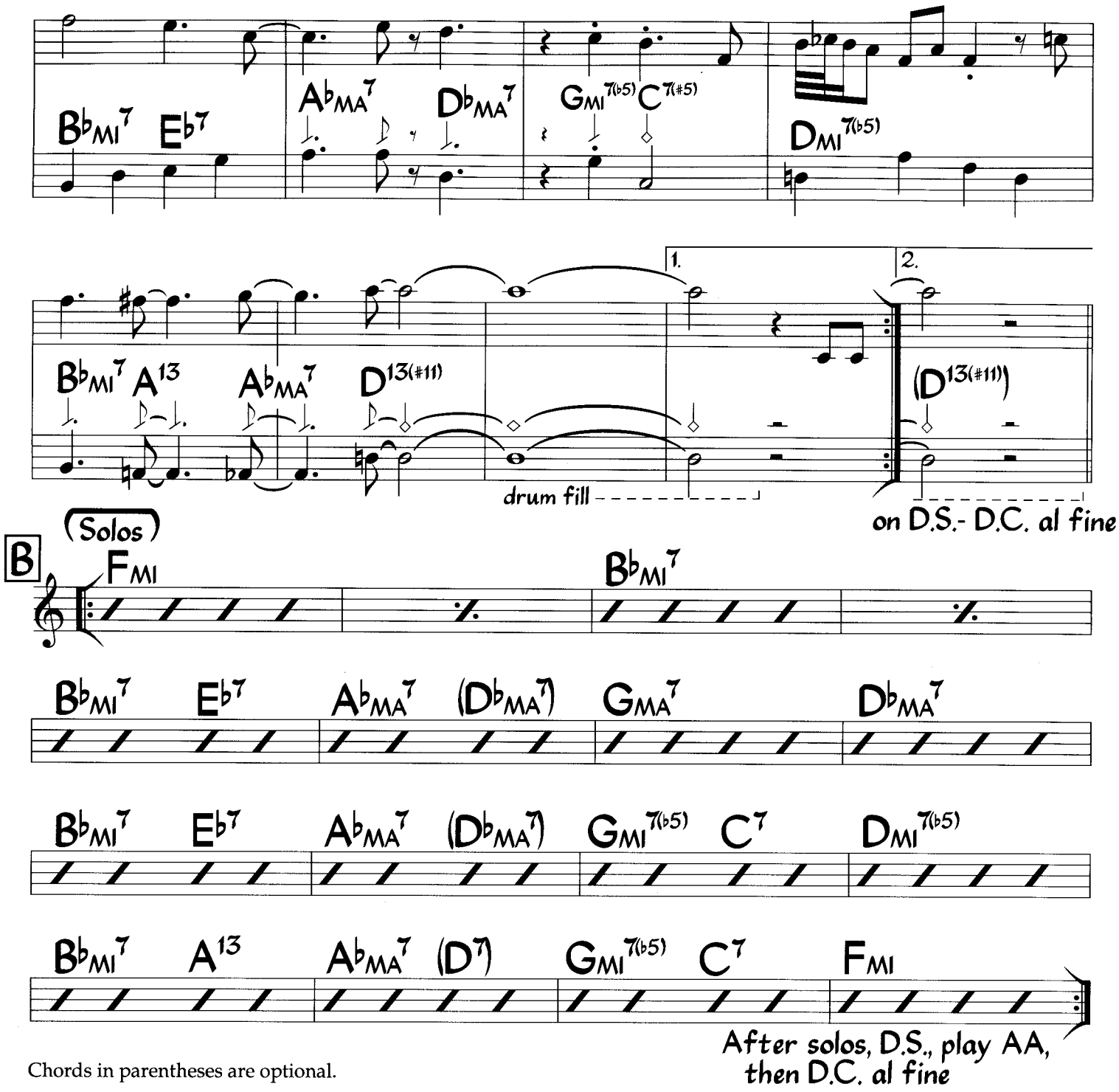
Chords at letter B are very sustained

Fast Swing
♩ = 260

Mo' Joe

Joe Henderson

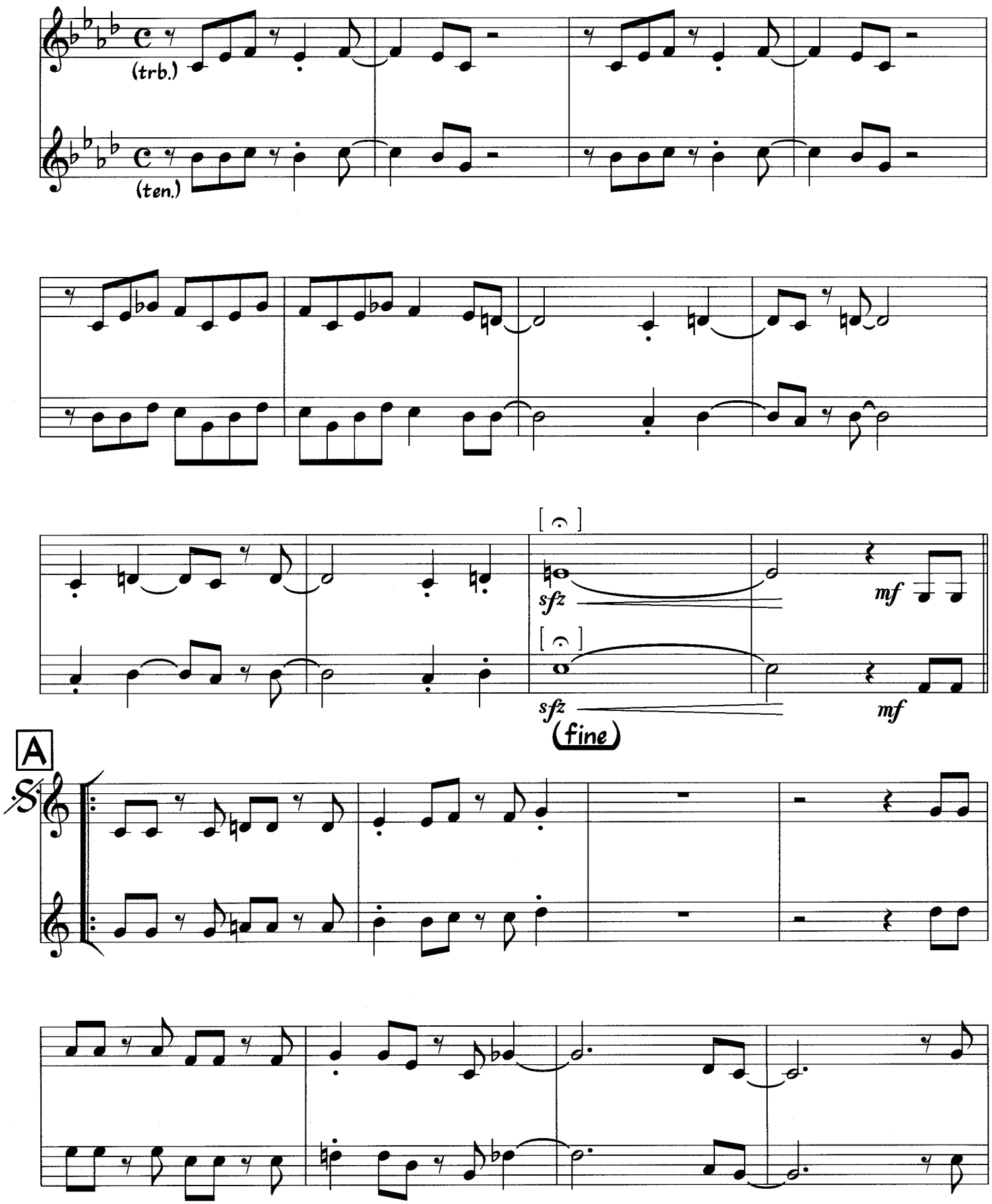


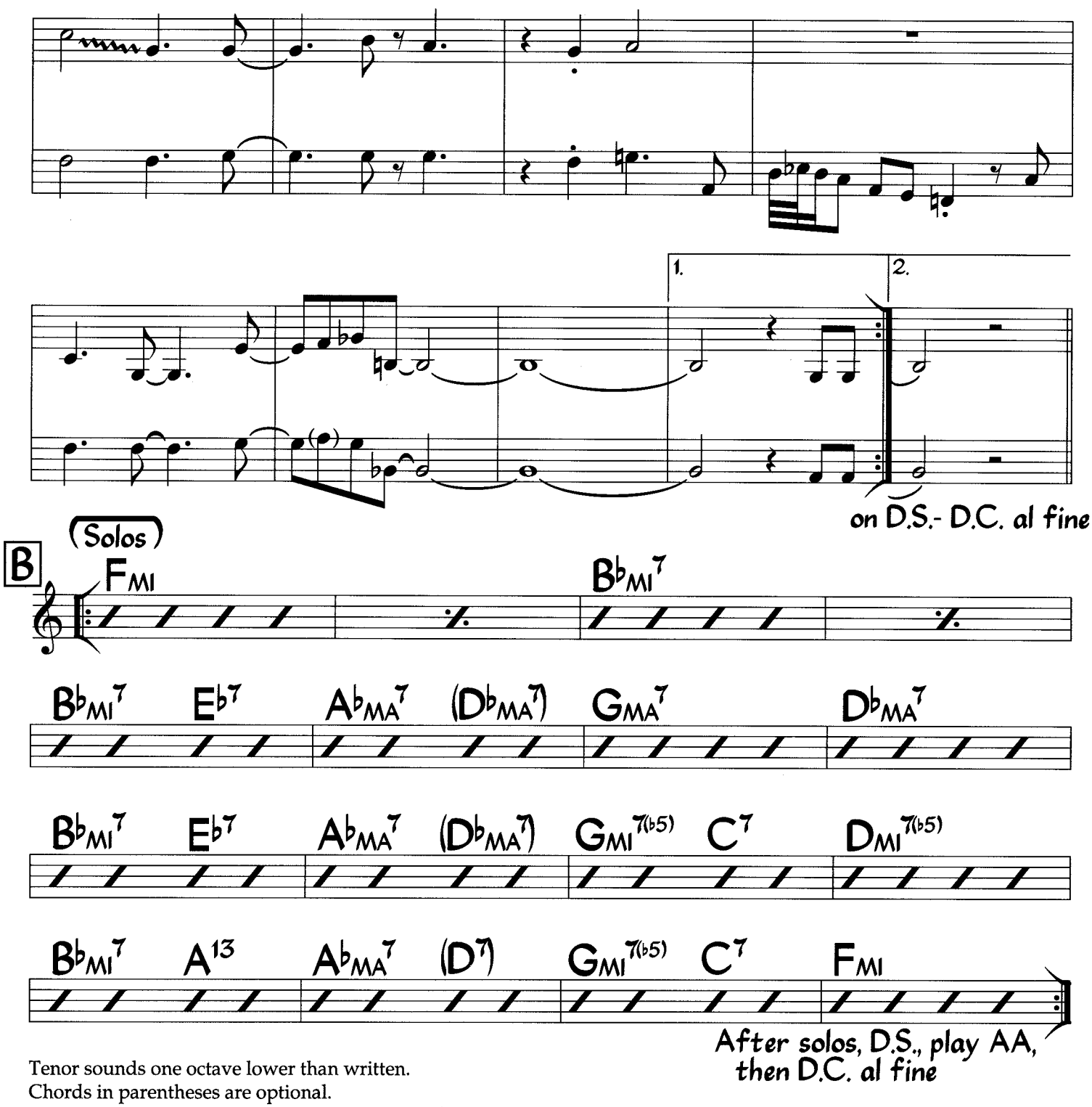


Chords in parentheses are optional.

Fast Swing
♩ = 260

Mo' Joe (Harmony)



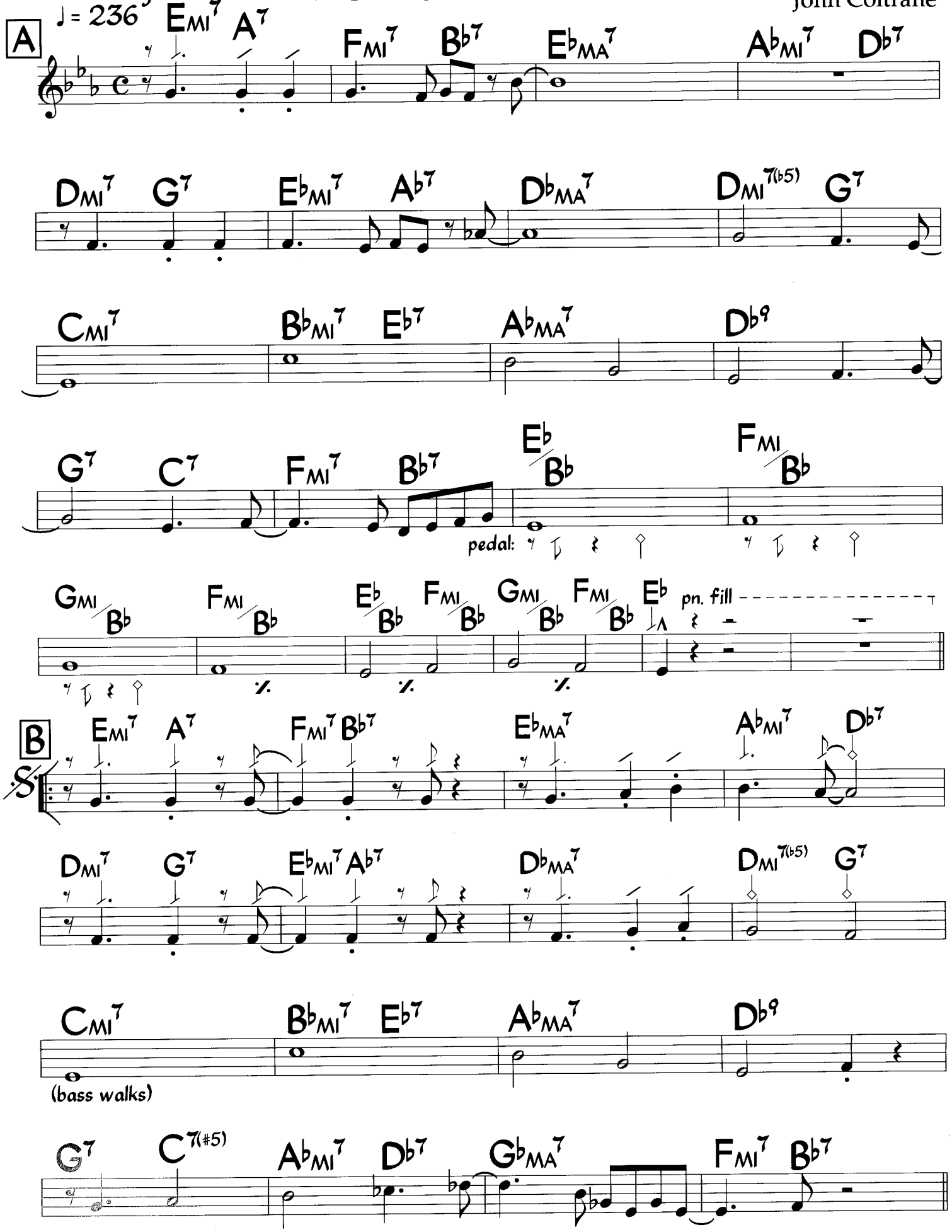


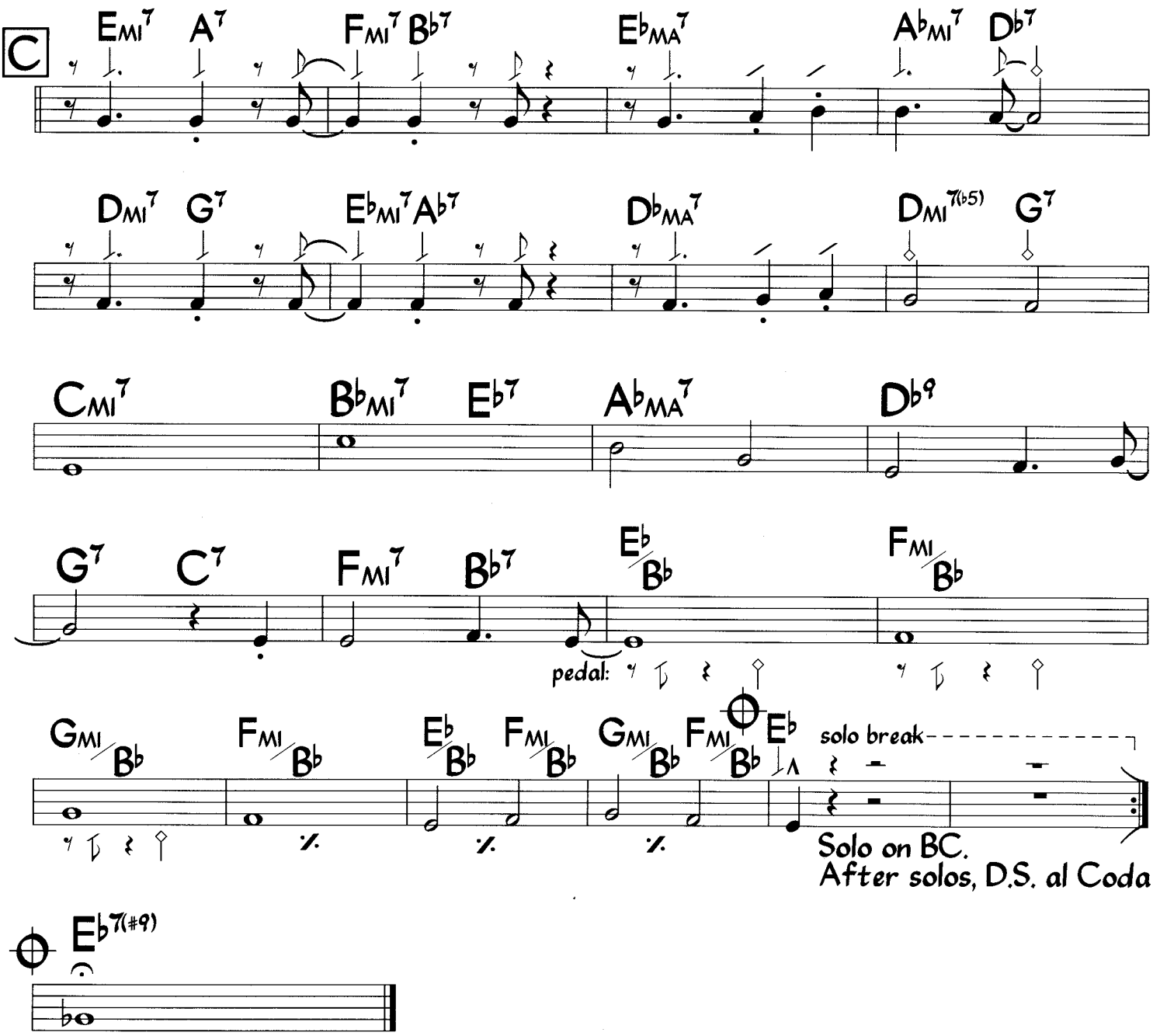
Tenor sounds one octave lower than written.
Chords in parentheses are optional.

Moment's Notice

John Coltrane

Fast swing
♩ = 236





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.

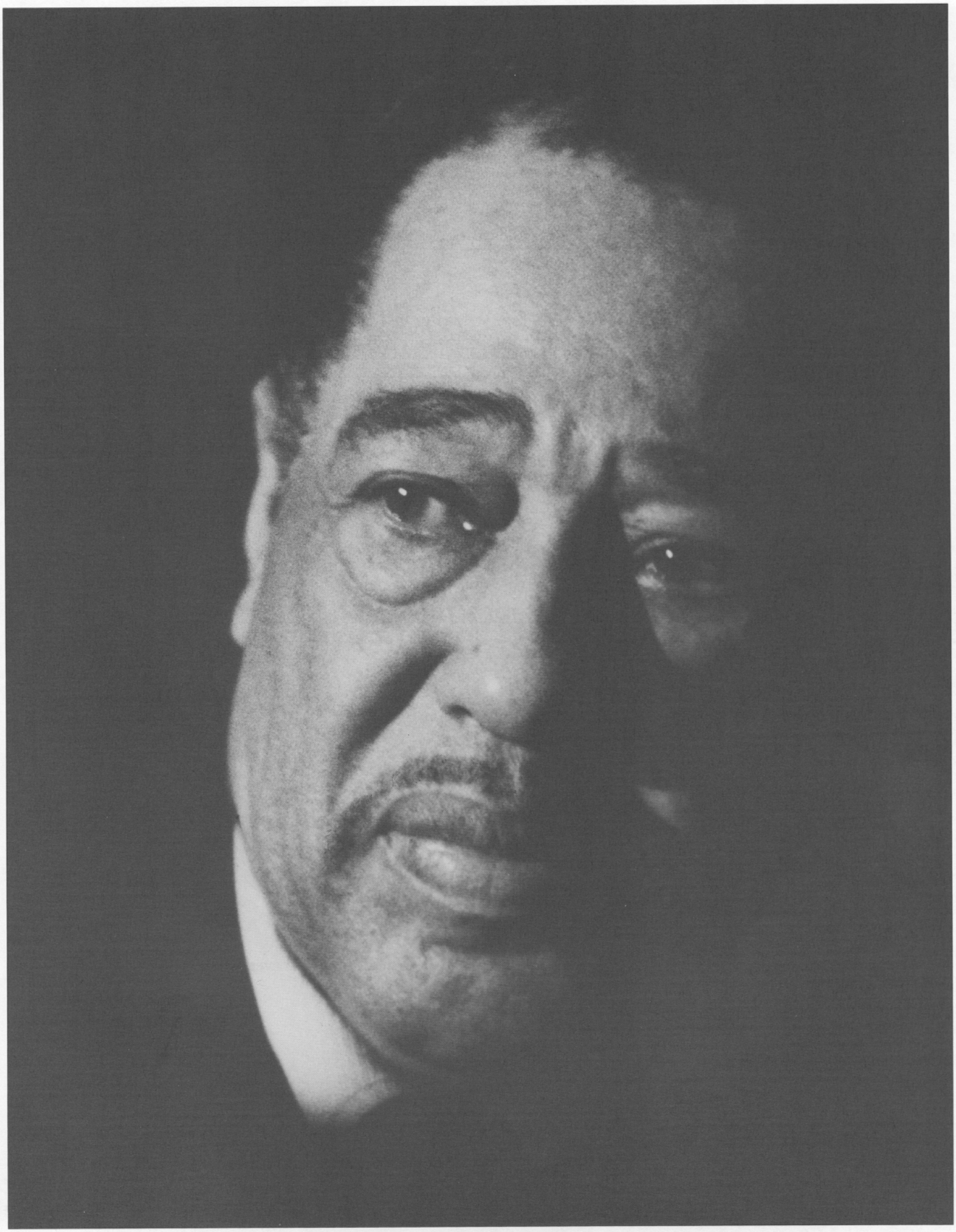


Photo by Paul Hoeffler

DUKE ELLINGTON

Mood Indigo

Duke Ellington
Irving Mills
Albany Bigard

Med. Ballad (1/8's swing)

A

B♭ C9 FMI F9(#5) B♭

You ain't been blue, No, no, no.

B♭ C9 G♭7 F7

You ain't been blue till you've had that mood in - di - go.

B♭ B♭7 E♭6 A♭7

That feel - in' goes steal - in' down to my shoes, While

B♭ C9 FMI F9(#5) B♭ (F7)

I sit and sigh: "Go 'long blues." (fine)

B

B♭6 G7 C9 CMI7 F7

Al - ways get that mood in - di - go since my ba - by said good -

B♭6 (CMI7 F7) B♭6 G7 C9

bye, In the eve - ning when lights are low,

G♭7 F7 B♭

I'm so lone - some I could cry. 'Cause there's no - bod - y who

B♭7 E♭6 A♭7

cares a - bout me, I'm just a soul who's blu - er than blue can be.

B♭6 G7 C9 CMI7 F7 B♭6 (F7)

When I get that mood in - di - go, I could lay me down and die.

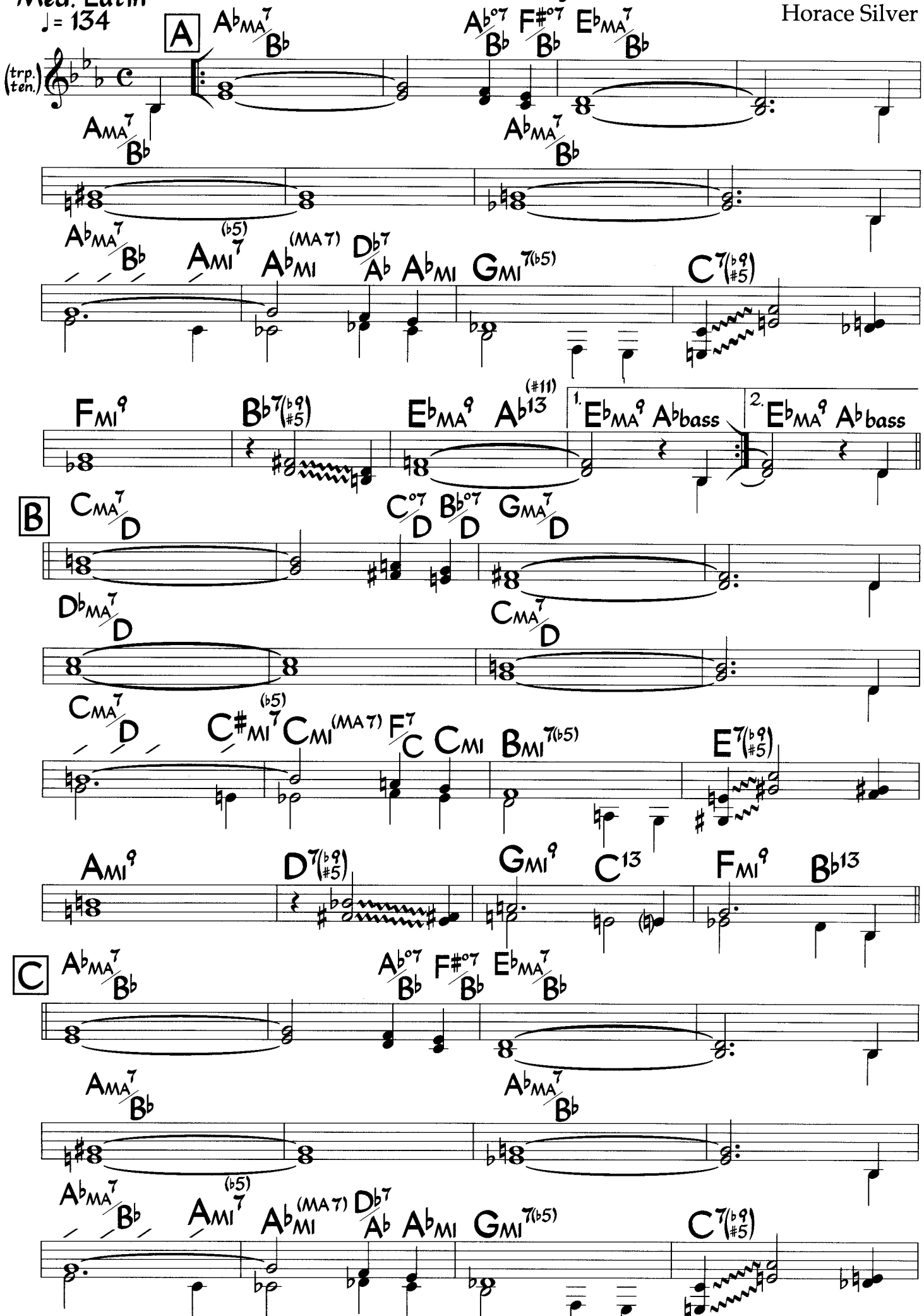
Solo on AB
After solos, D.C. al fine

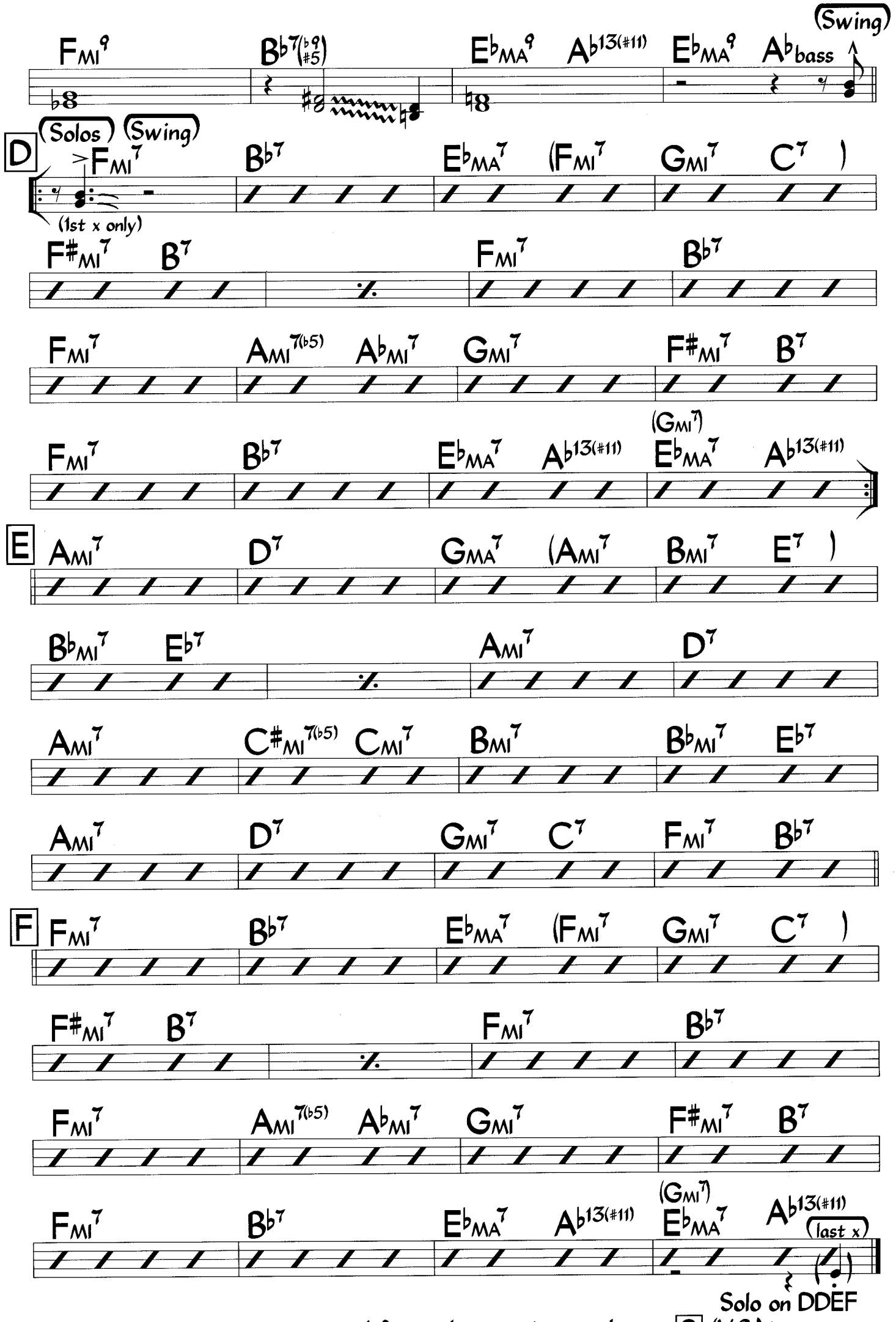
original melody, bar 7 of A:

Moon Rays

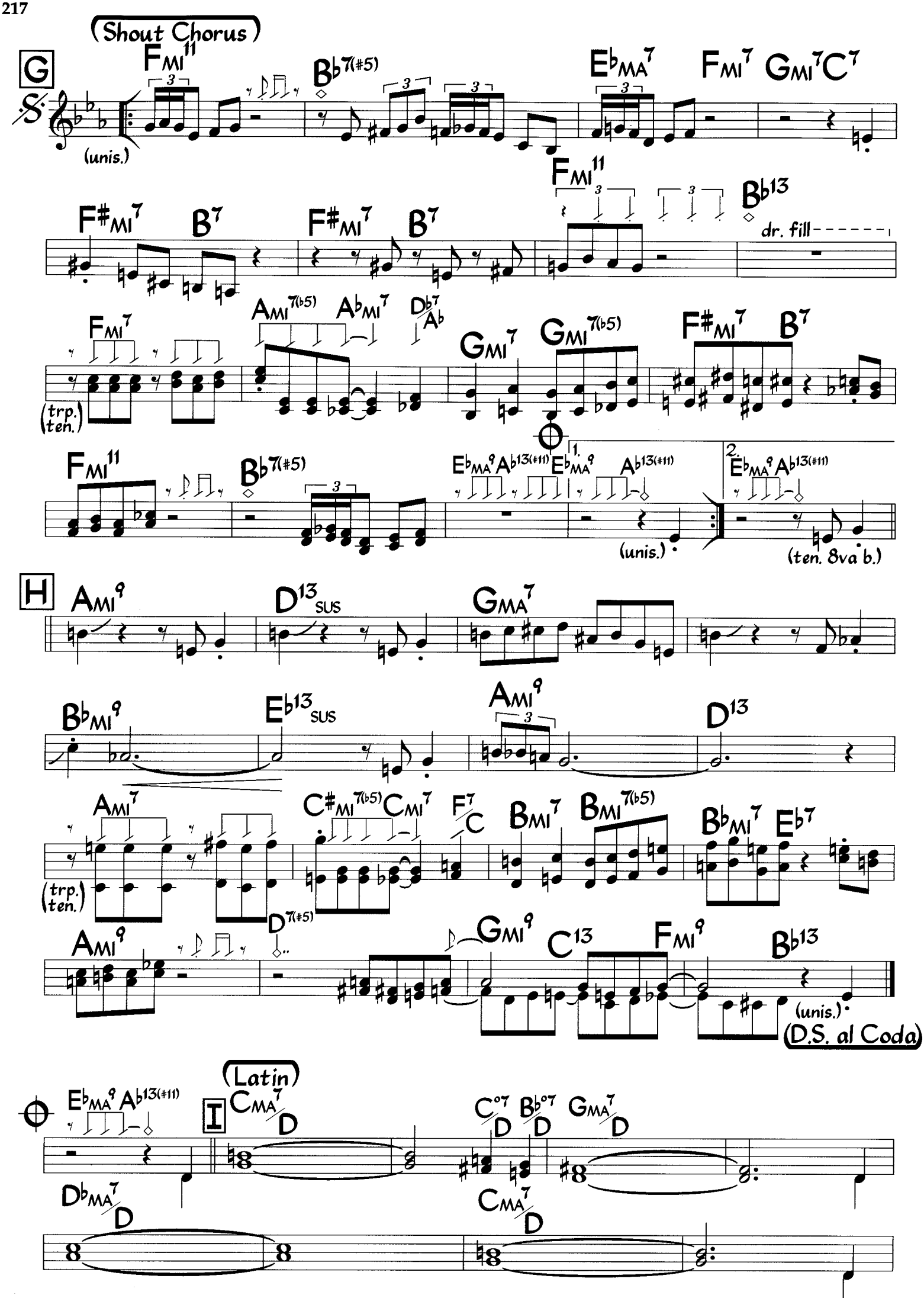
Horace Silver

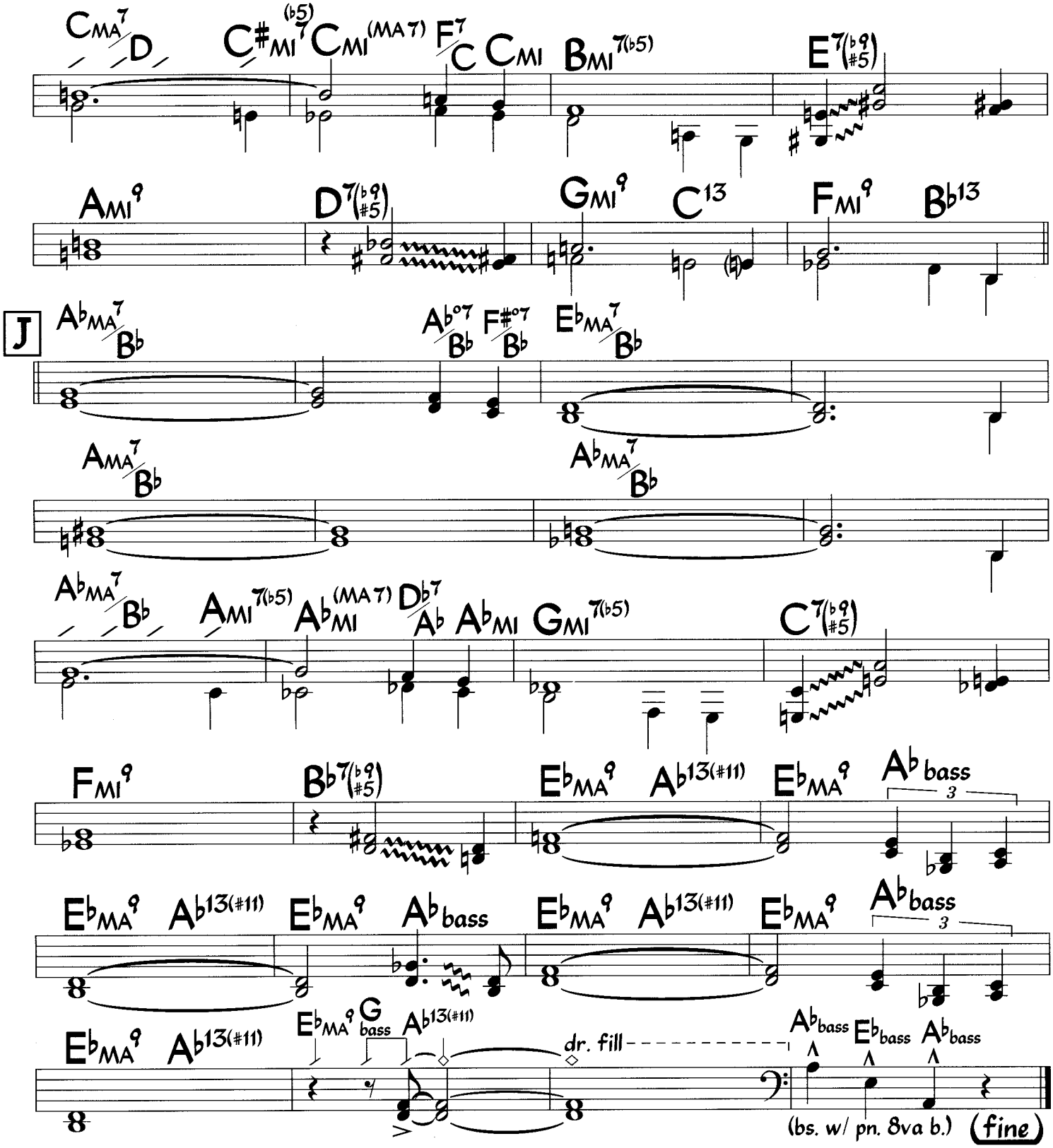
Med. Latin
♩ = 134



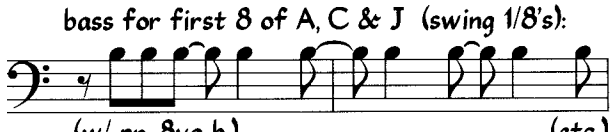


After solos, continue to letter G (V.S.) turn page

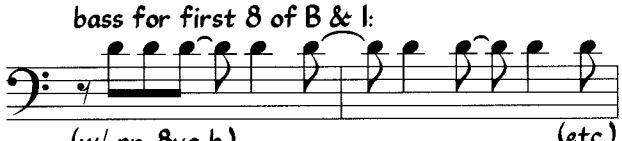

Shout Chorus
G
S.
(unis.)
FMI11
B♭7(#5)
E♭MA7
FMI7
GMI7
C7
F♯MI7
B7
dr. fill
B♭13
AMI7(♭5)
A♭MI7
D♭7/A♭
GMI7(♭5)
(trp. ten.)
E♭MA9
A♭13(#11)
1.
2.
(ten. 8va b.)
H
AMI9
D13SUS
GMA7
B♭MI9
E♭13SUS
D13
C♯MI7(♭5)
CMI7
F7/C
BMI7
BMI7(♭5)
D7(♯5)
GMI9
C13
B♭13
(D.S. al Coda)
Latin
I
CMA7/D
C°7/D
B♭°7/D
GMA7/D
D♭MA7/D



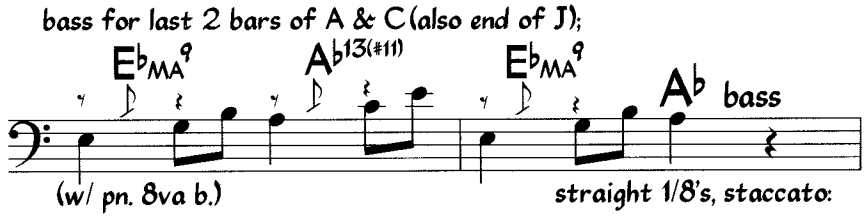
bass for first 8 of A, C & J (swing 1/8's):



bass for first 8 of B & I:



bass for last 2 bars of A & C (also end of J):



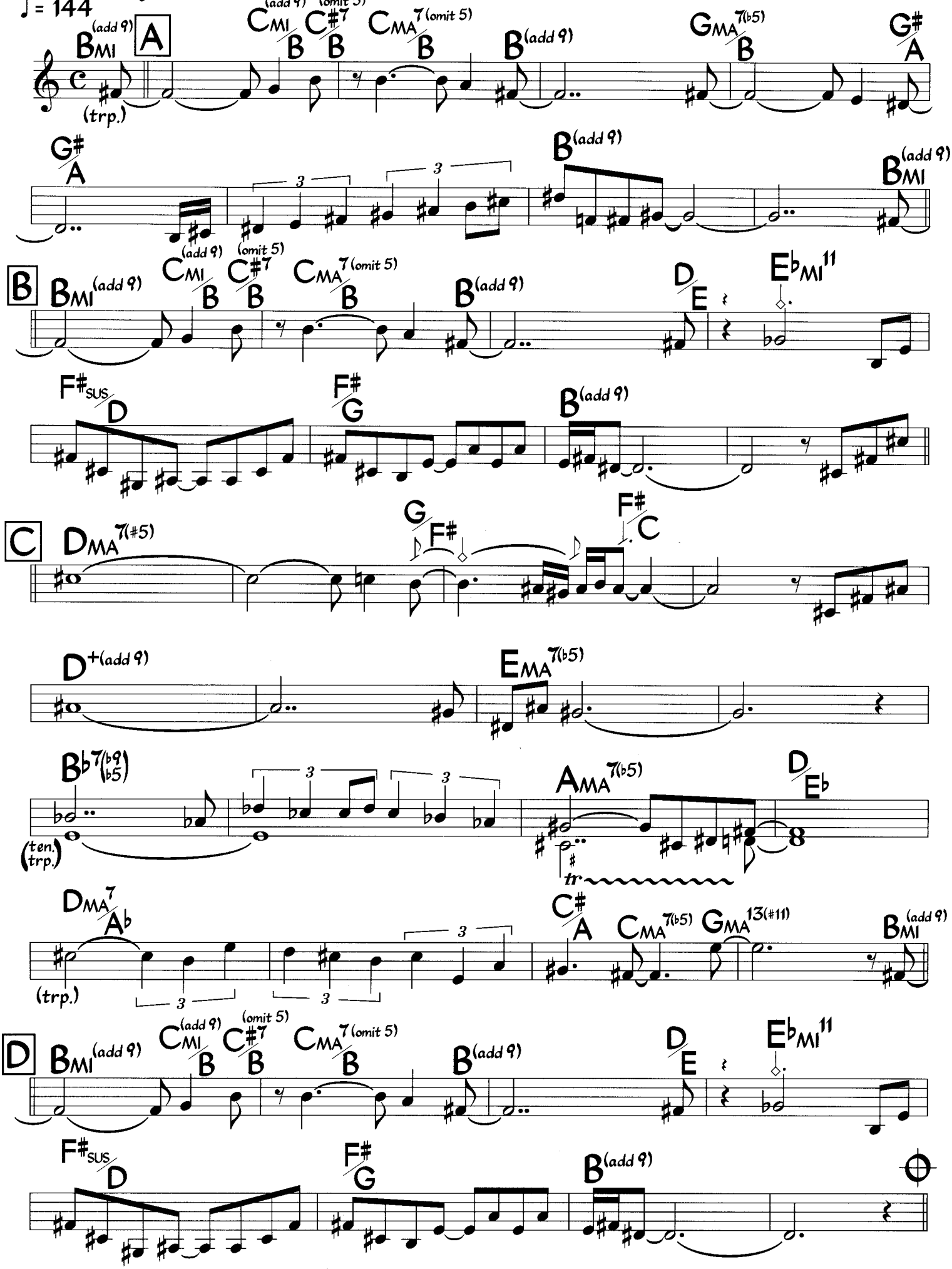
Drums and piano play very lightly for head (Letters A, B, C, I & J). Trumpet plays melody throughout.

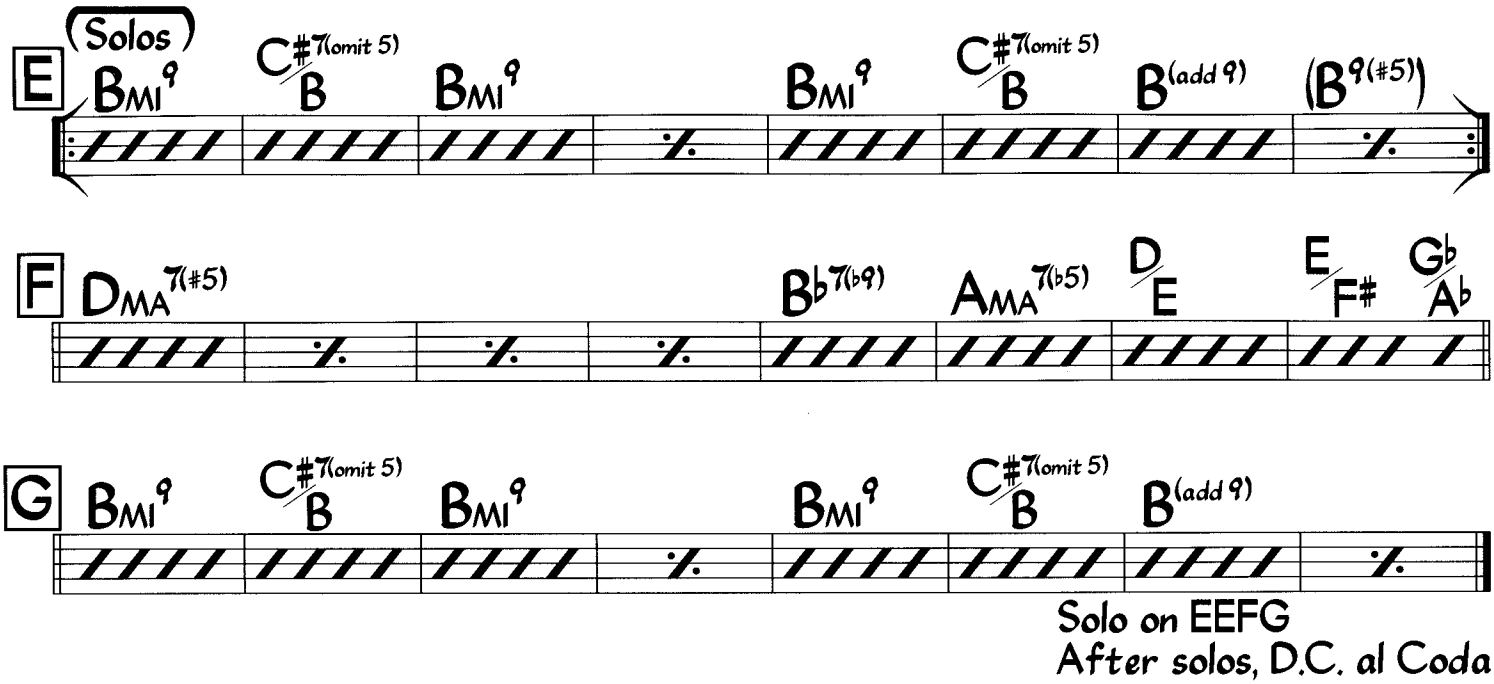
Moontide

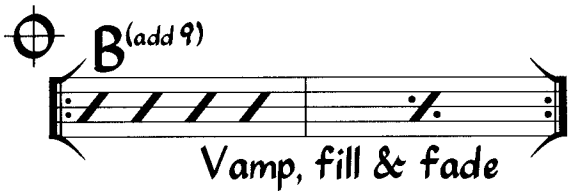
Med. Straight 8th's/Latin

♩ = 144

Randy Brecker





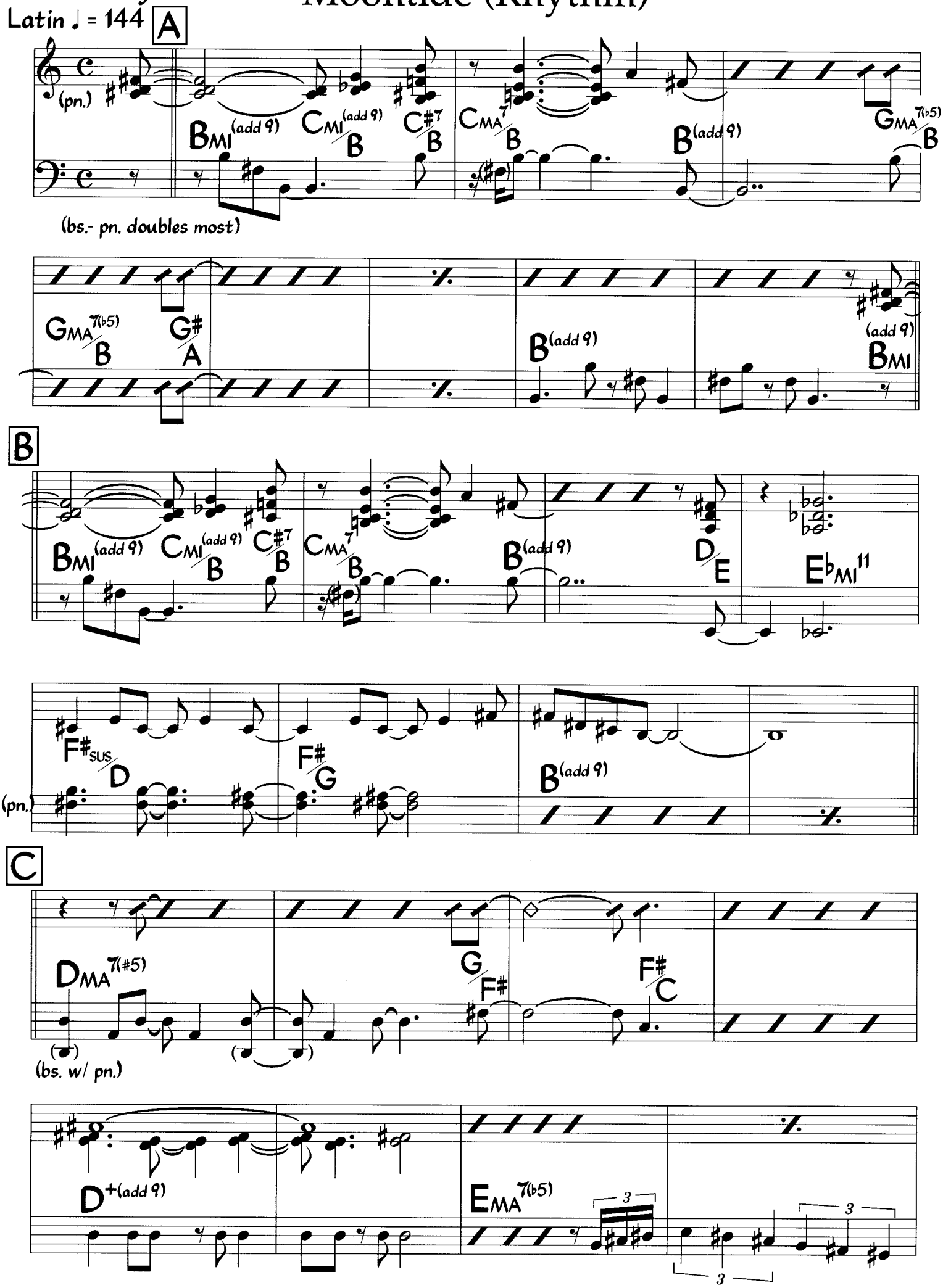


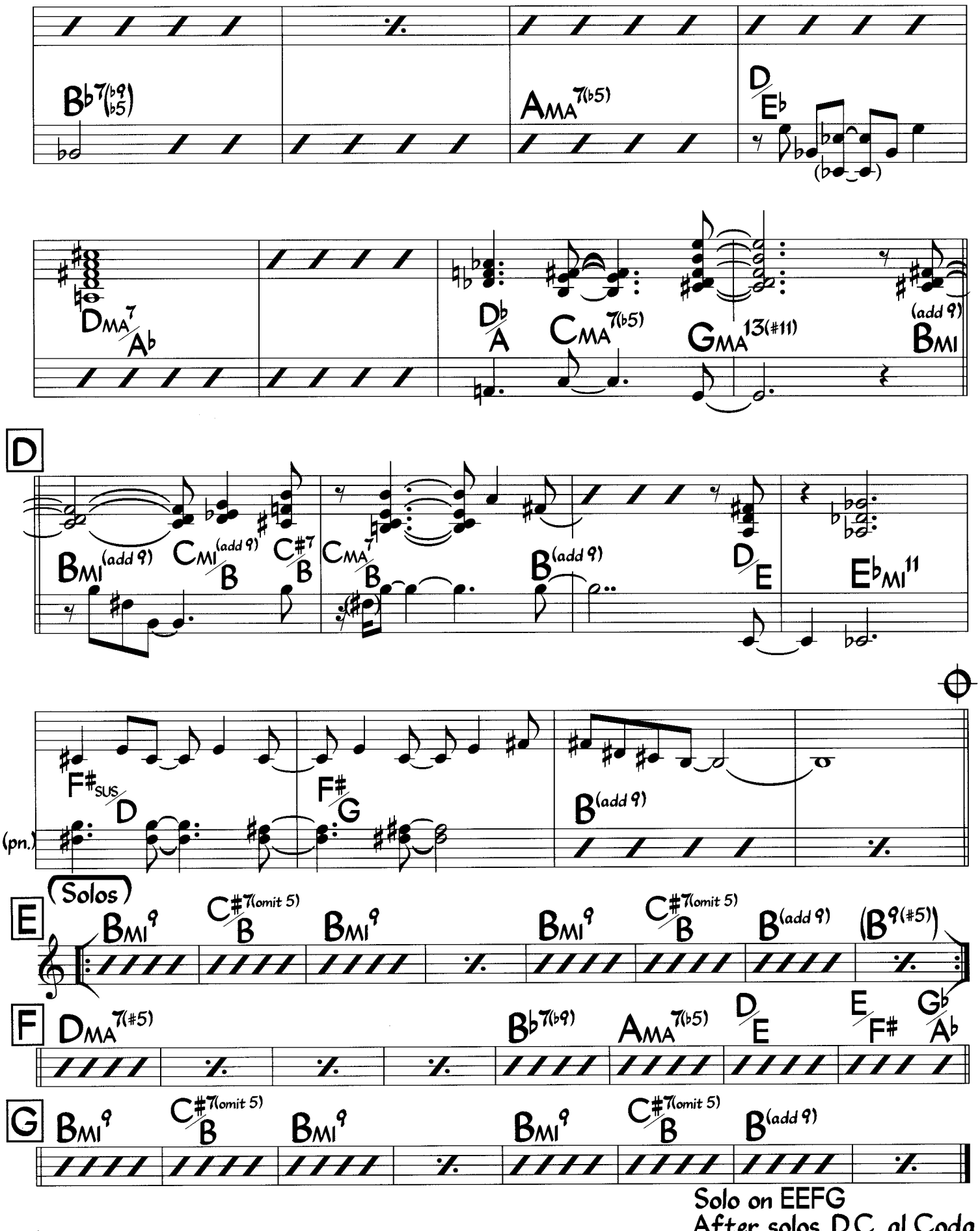
Suggested scales for soloing:
C#7(omit 5)B -- B Locrian #2 | B9(#5) -- B Mixolydian b6

Moontide (Rhythm)

Med. Straight 8th's

Latin ♩ = 144





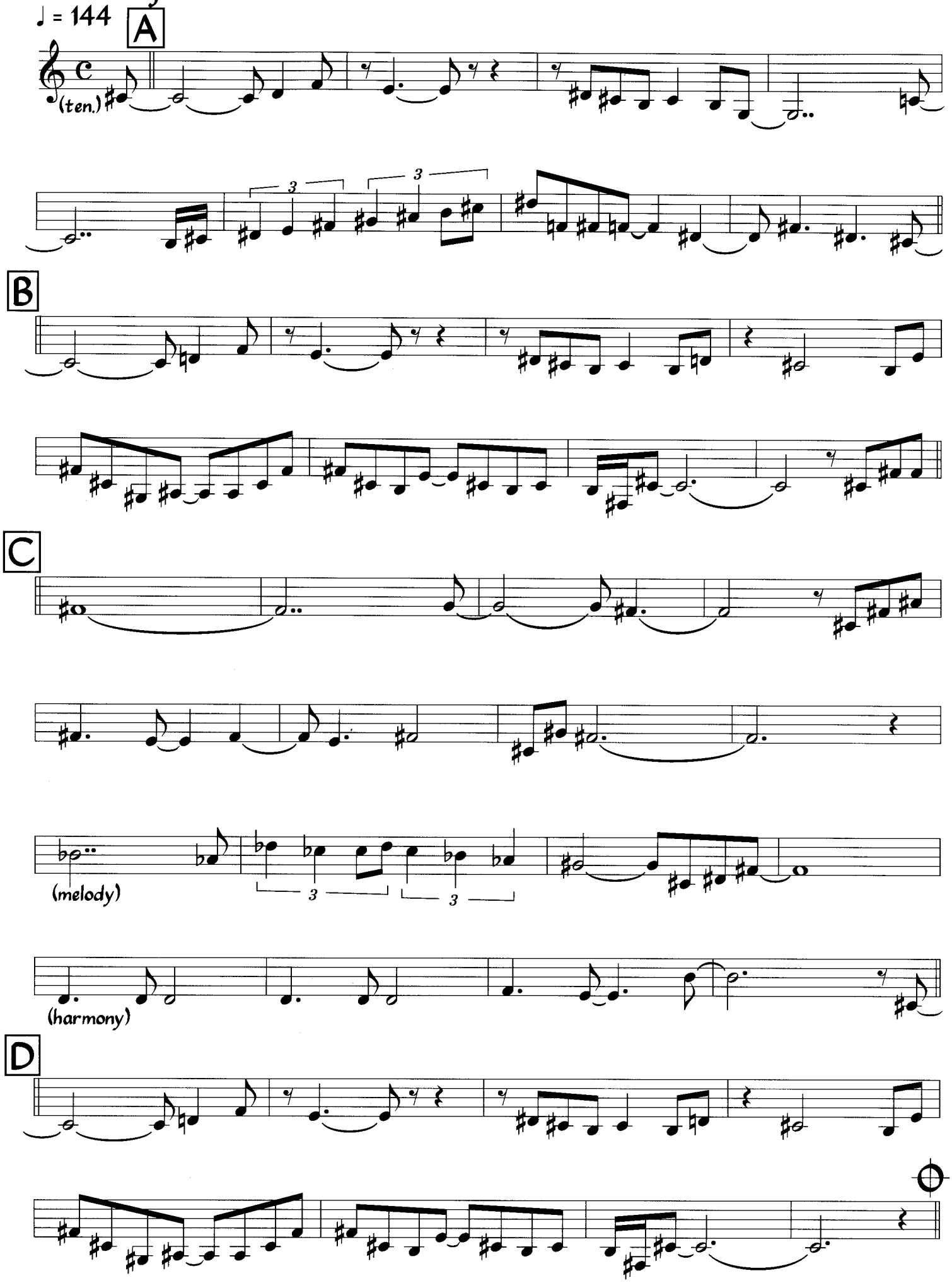
Suggested scales for soloing:
C#7(omit 5)/B -- B Locrian #2 | B9(#5) -- B Mixolydian b6

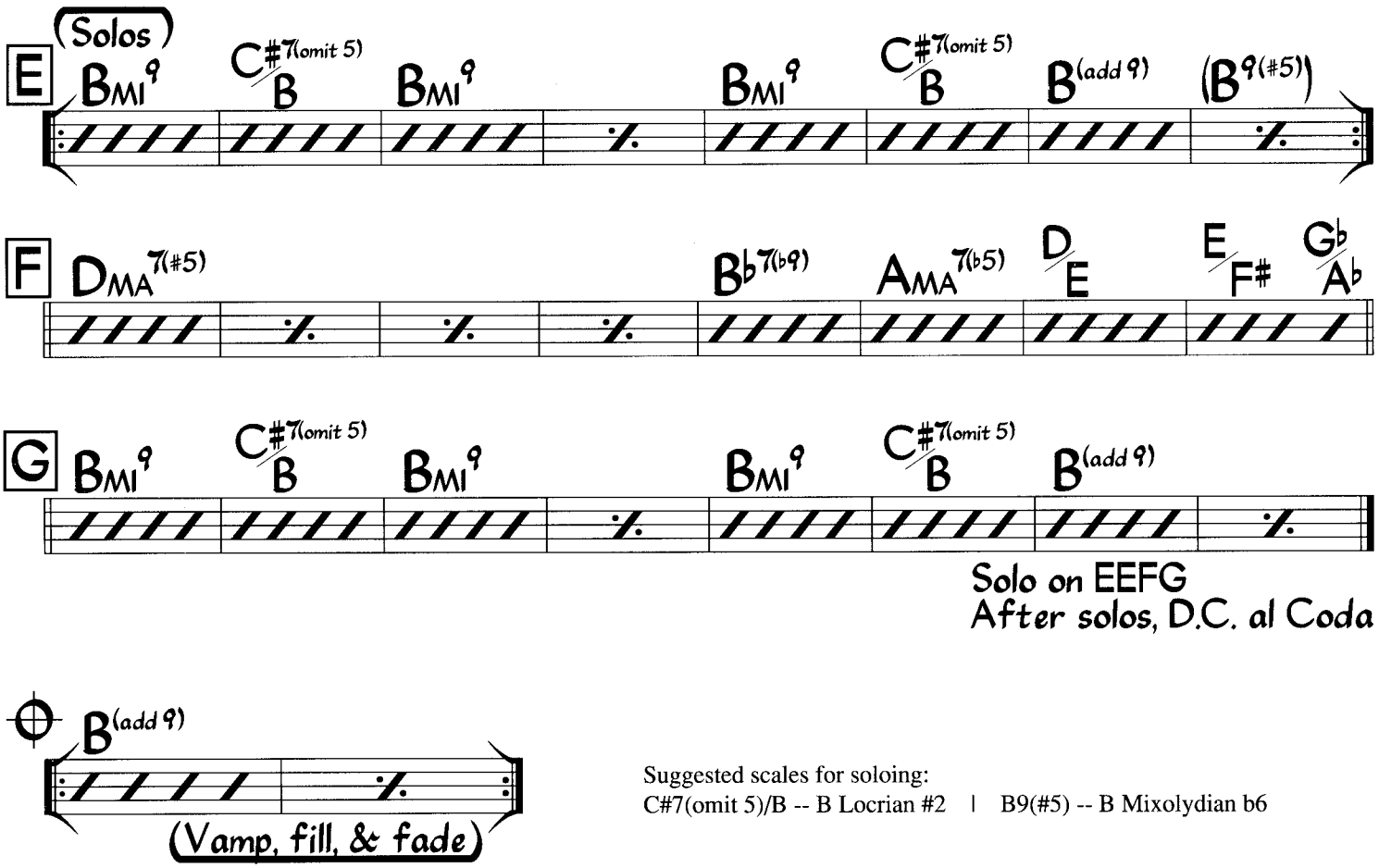
Bass notes in parentheses are below the normal range of the instrument.

Moontide (Harmony)

Med. Straight 8th's/Latin

♩ = 144



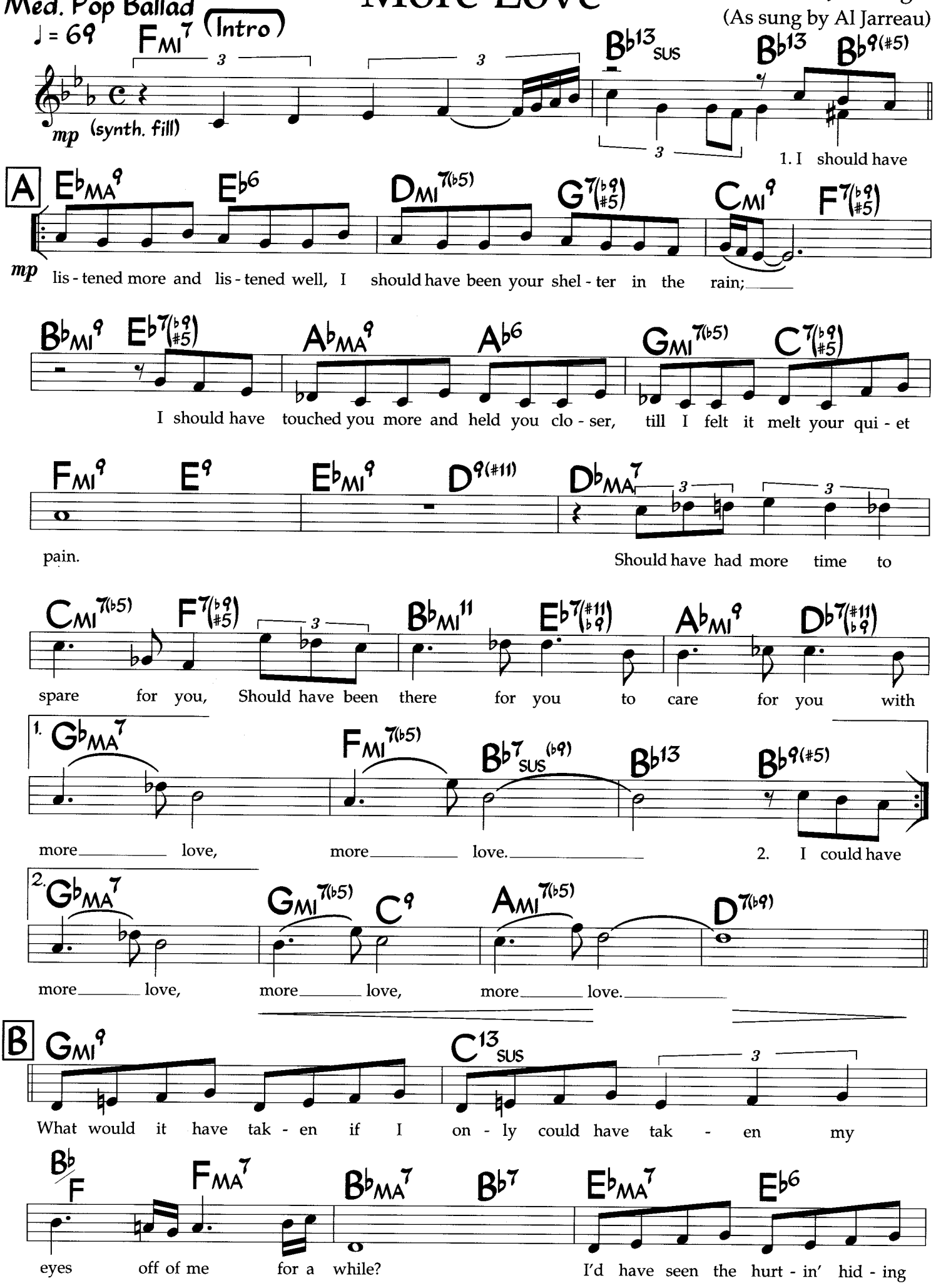


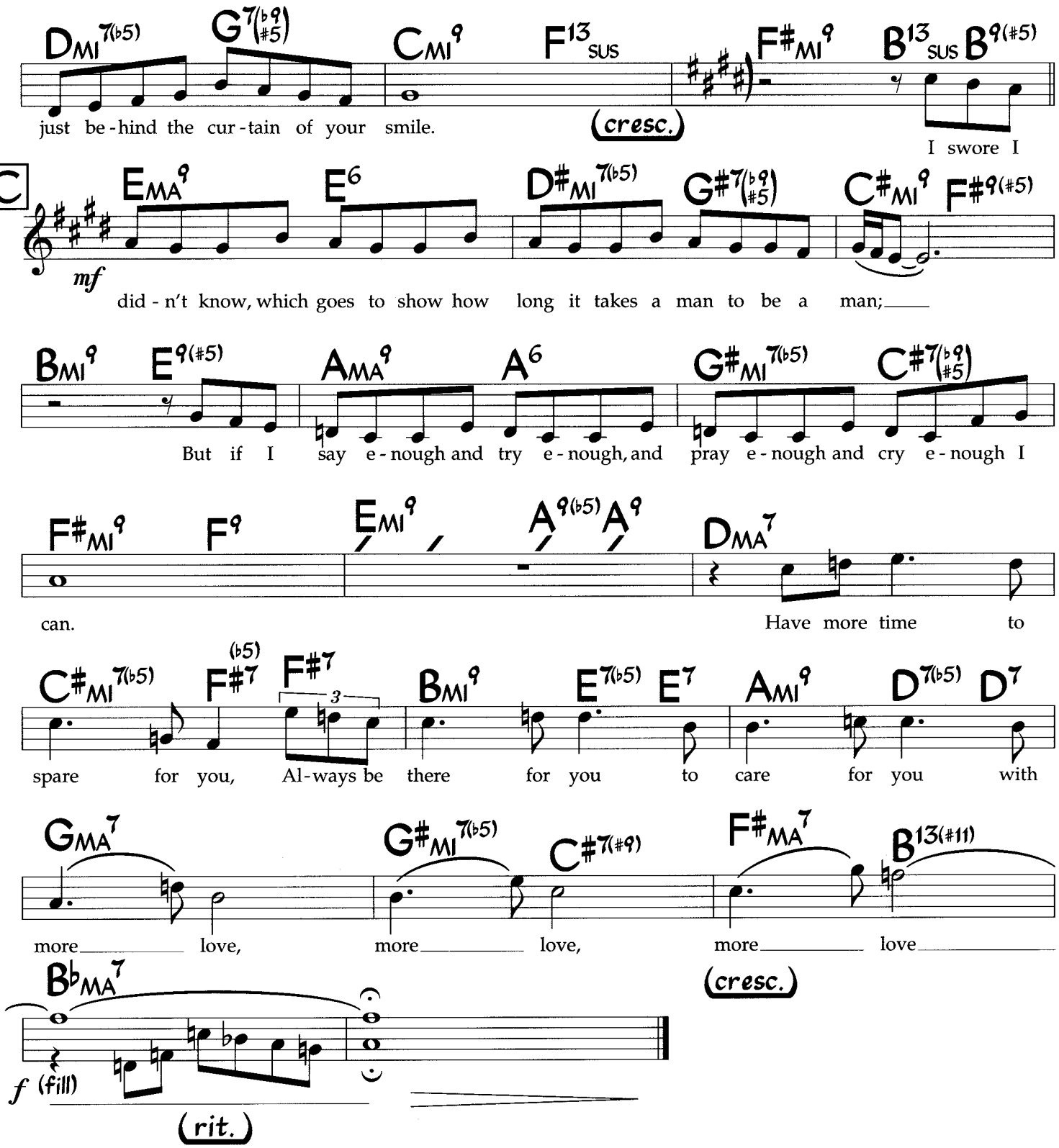
Suggested scales for soloing:
C#7(omit 5)/B -- B Locrian #2 | B9(#5) -- B Mixolydian b6

More Love

Jack Segal
(As sung by Al Jarreau)

Med. Pop Ballad
♩ = 69





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.

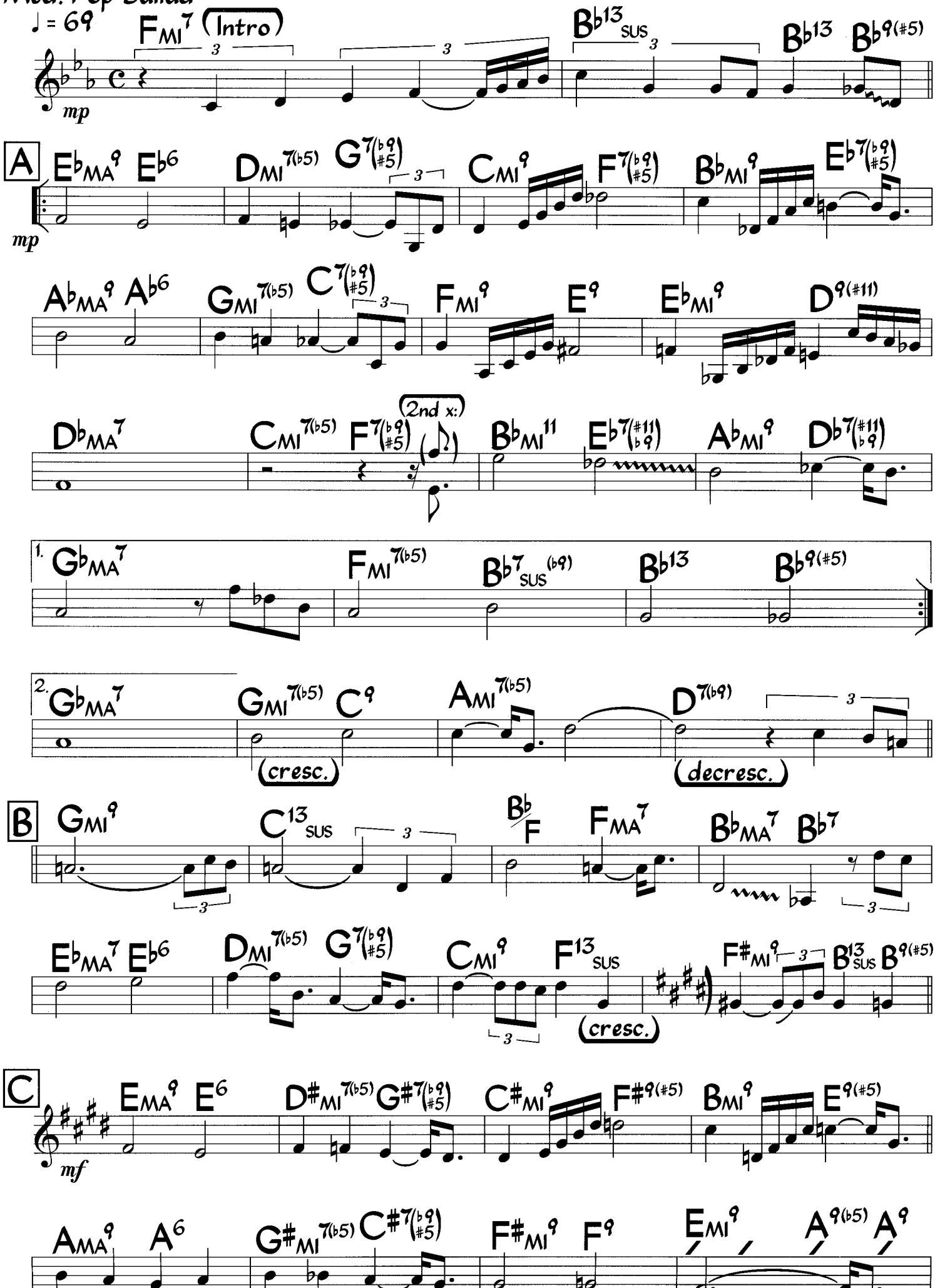
Should have had more time (etc.)

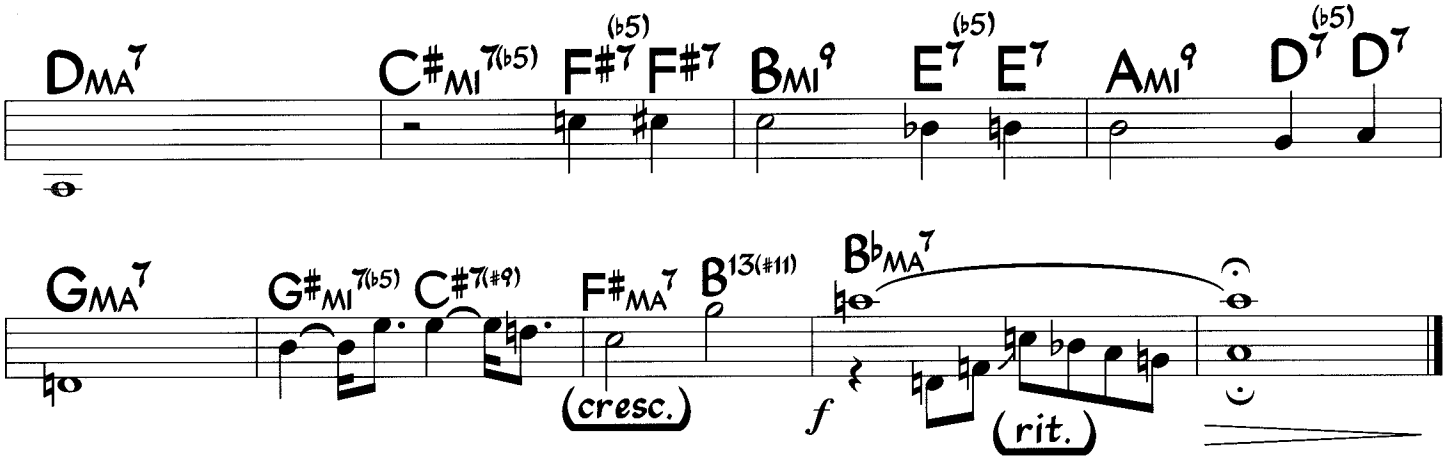
Melody is sung with rhythmic freedom.

More Love (Counter-melody)

Med. Pop Ballad

♩ = 69




DMA7
C#MI7(b5)
F#7(b5)
F#7
BMI9
E7(b5)
E7
AMI9
D7(b5)
D7
GMA7
G#MI7(b5)
C#7(#9)
F#MA7
B13(#11)
BbMA7
(cresc.)
f
(rit.)

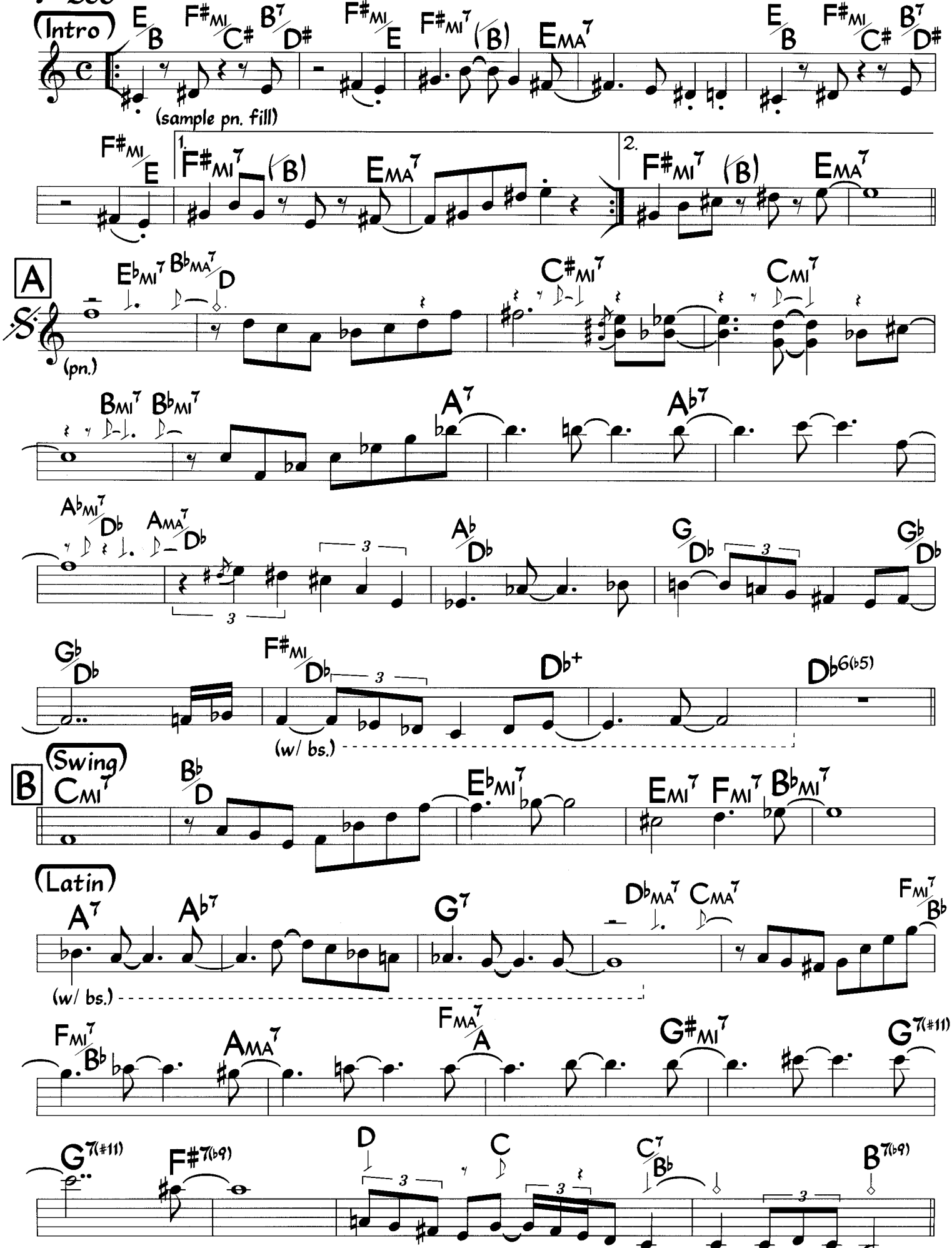
Morning Sprite

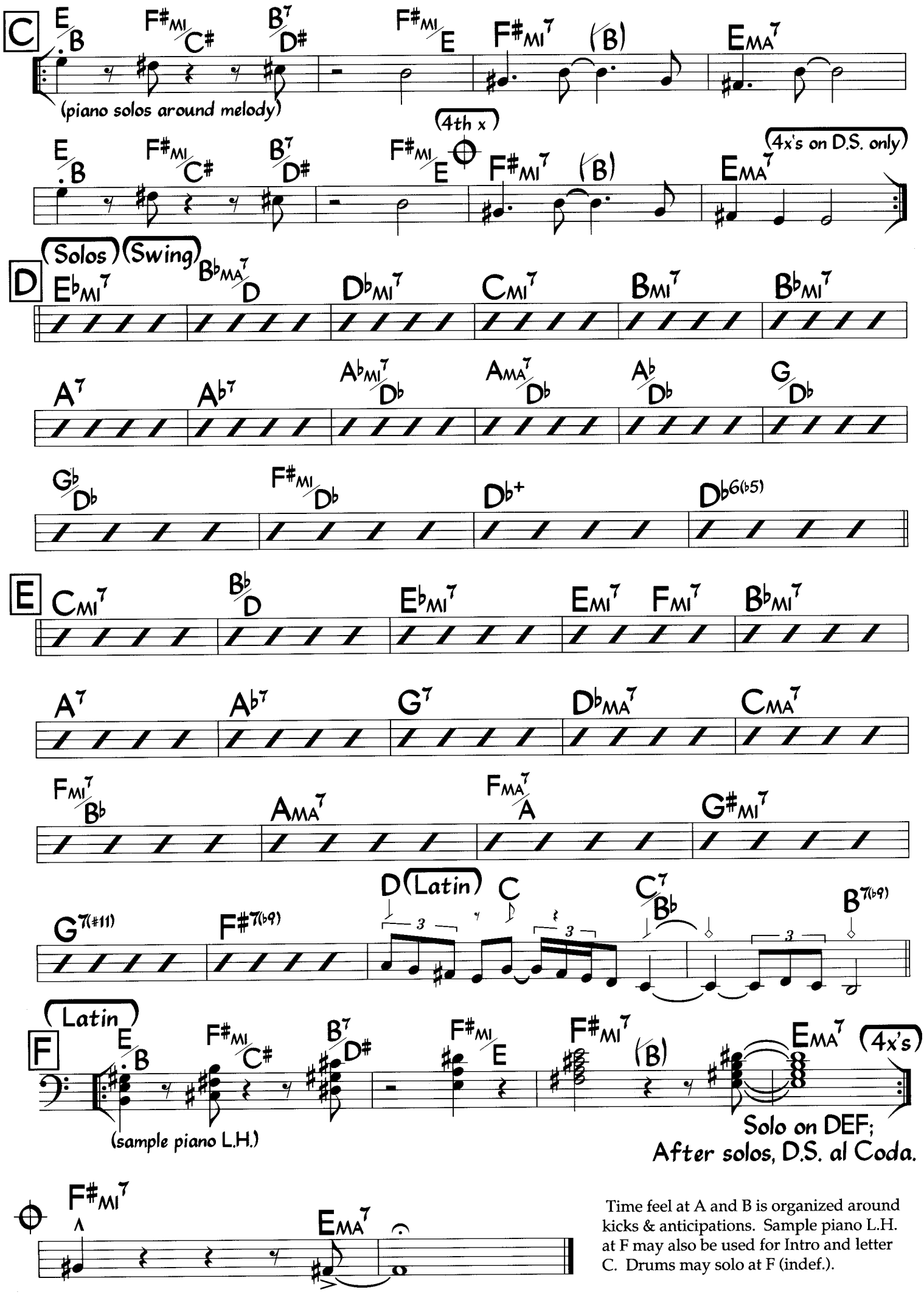
Bright Latin/Samba

♩ = 268

(1st x: pn. only
2nd x: add bass & drums)

Chick Corea





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.).

Med. Latin/Funk

♩ = 104

Mozambique

Eugenio Toussaint
(As Played by SACBE)

(Intro) $D_{MA}7$ (no chords till A)

(sample bass line)

A

(flute)

D major scale till B

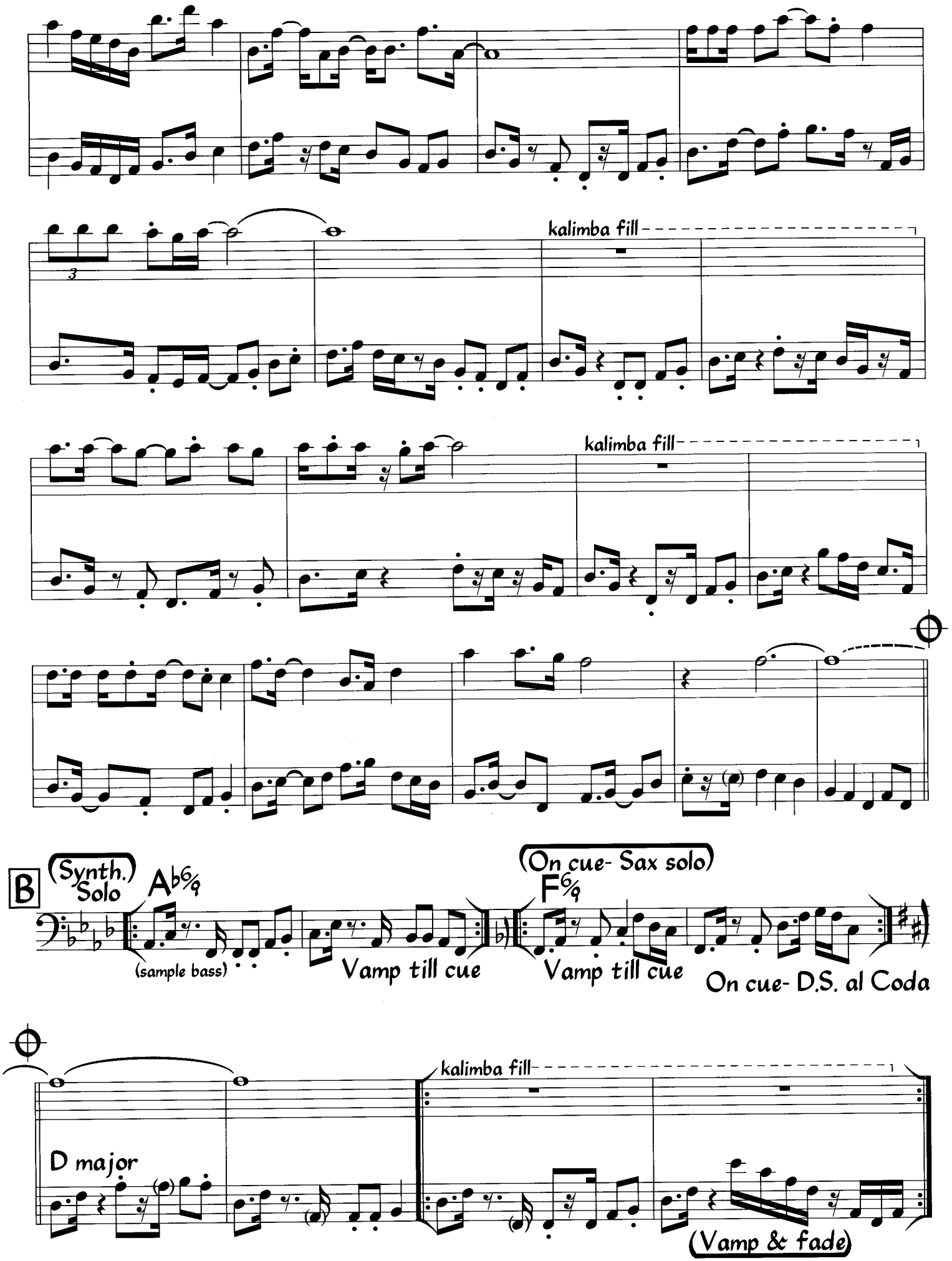
(bass)

kalimba fill

kalimba fill

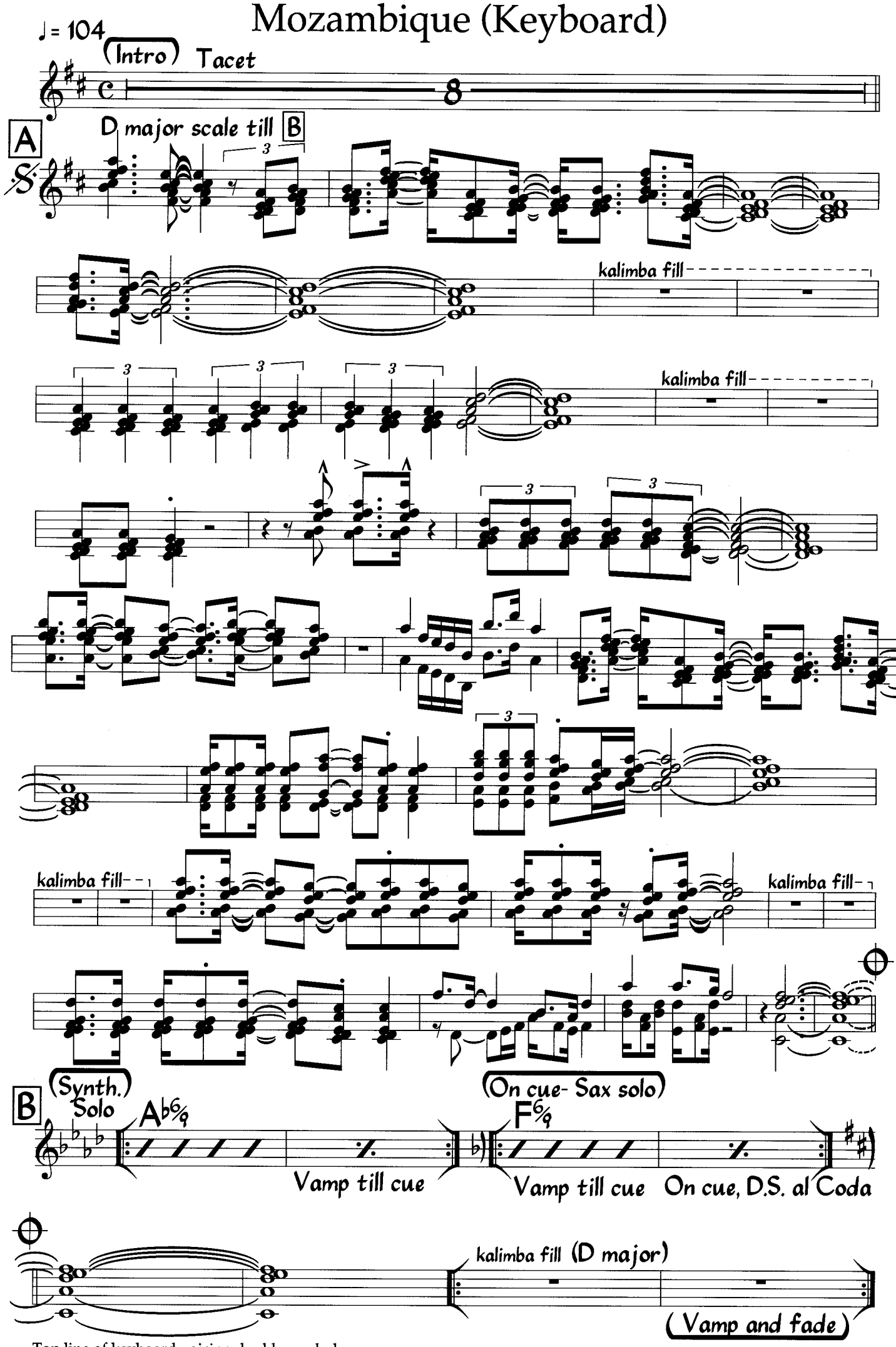
on D.S.:
All tacet

(tacet on D.S.)



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)

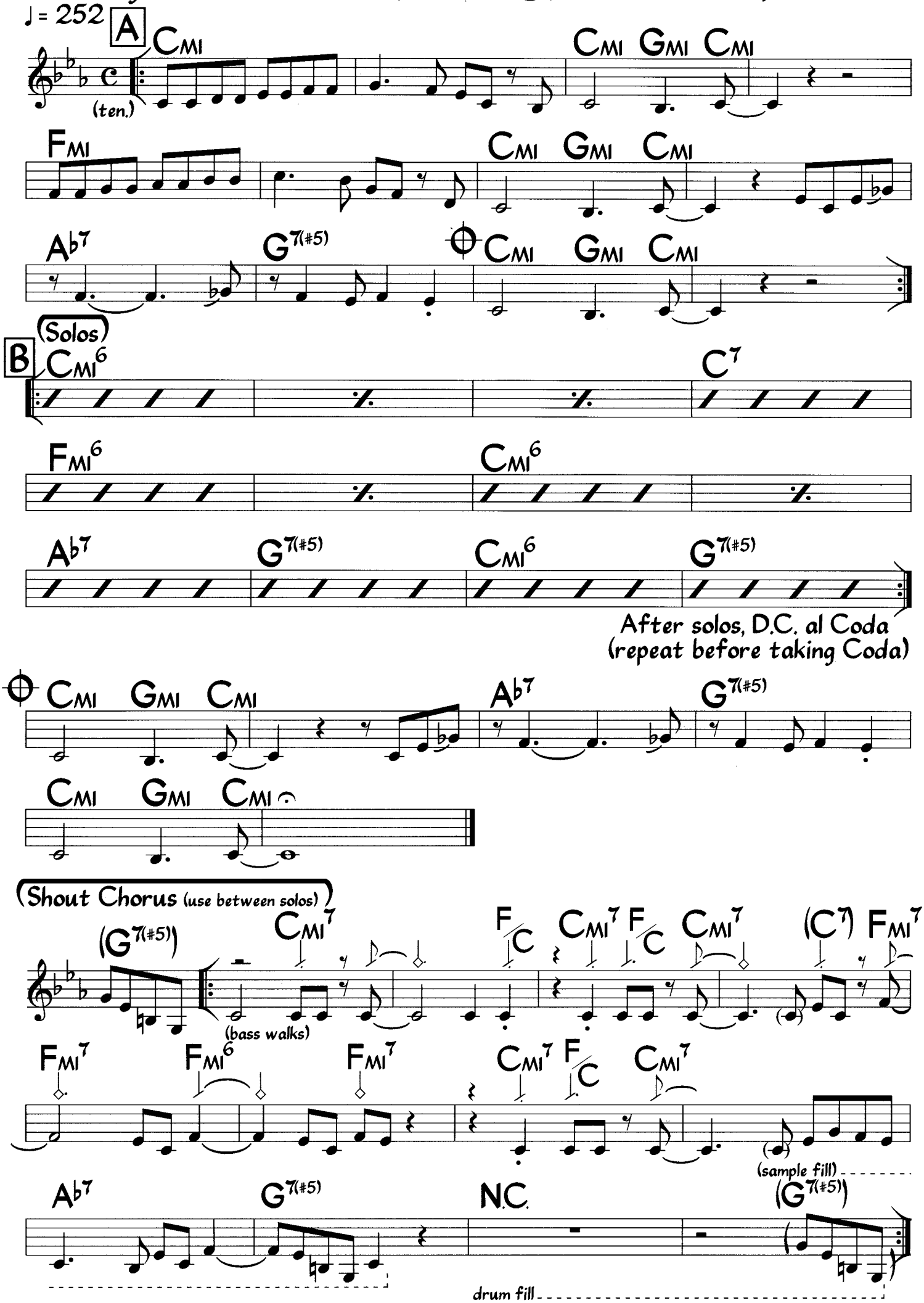


Top line of keyboard voicing doubles melody

Mr. P.C.

John Coltrane

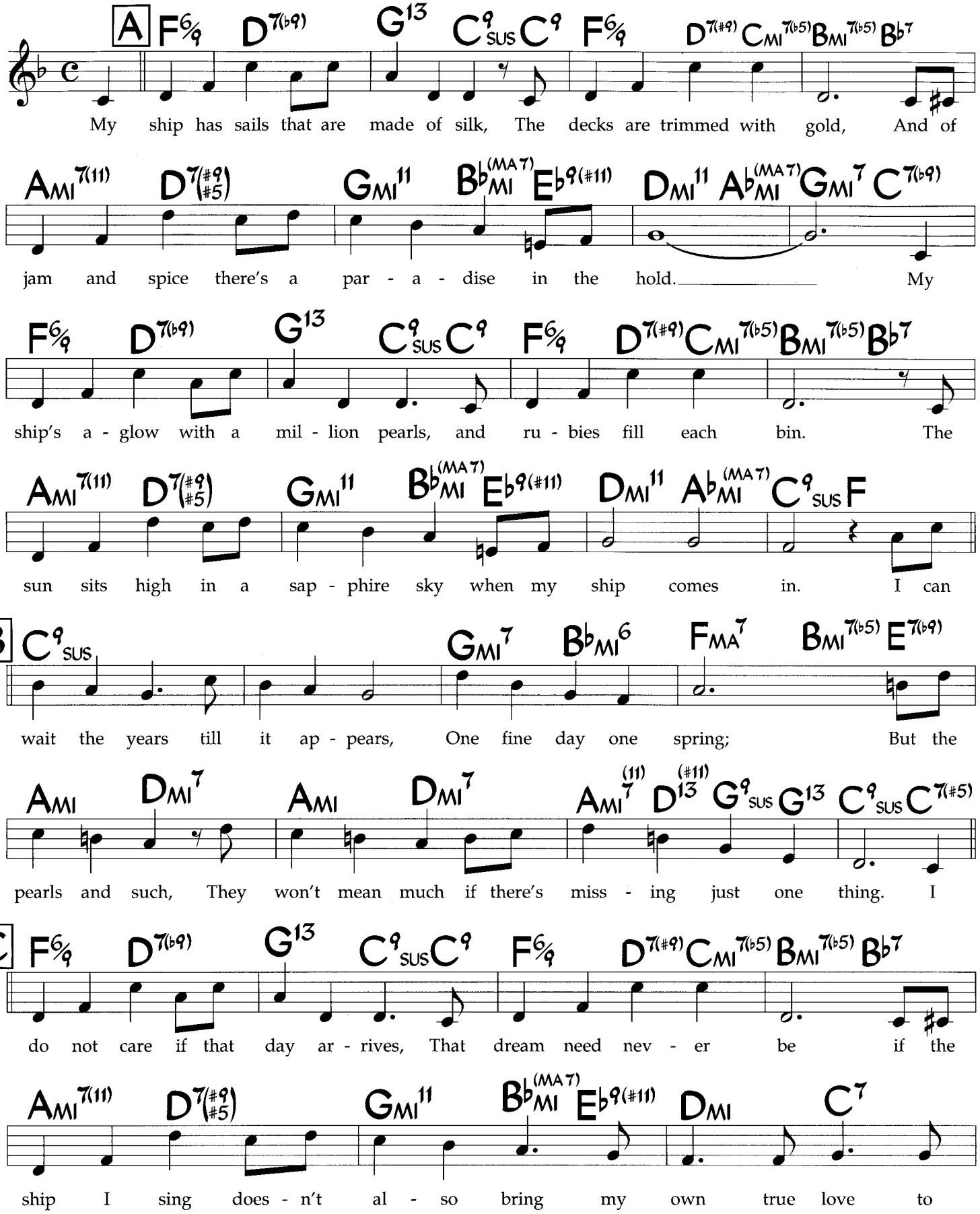
Fast Swing
♩ = 252

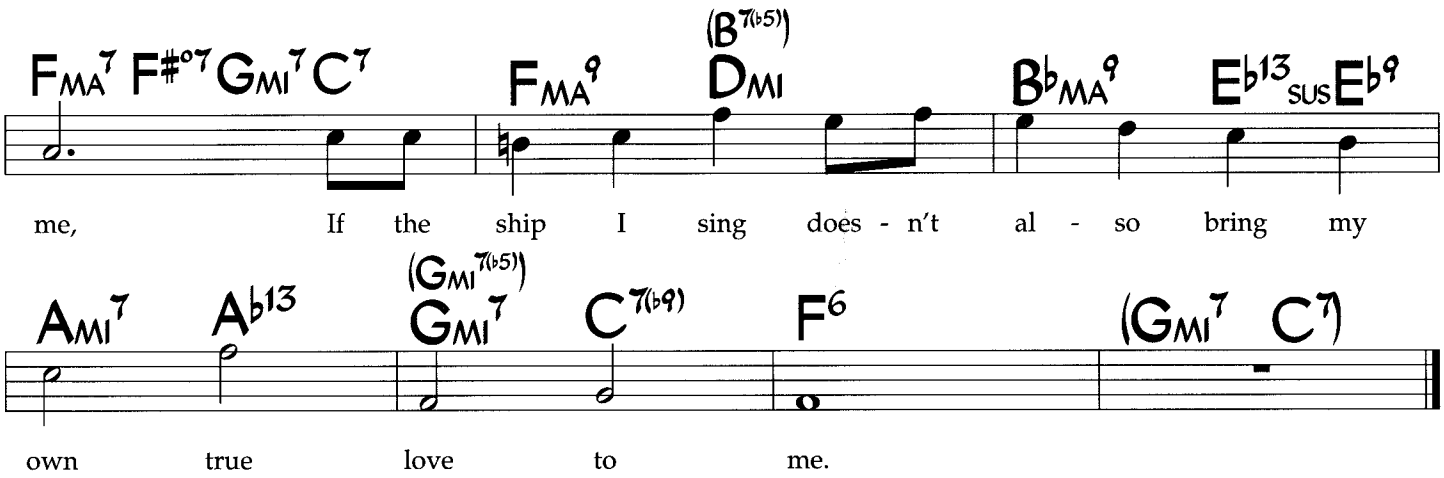


My Ship

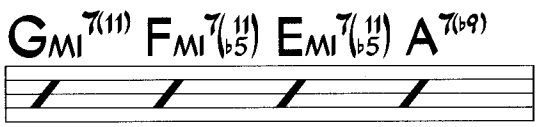
Lyric: Ira Gershwin
Music: Kurt Weill

Med. Ballad

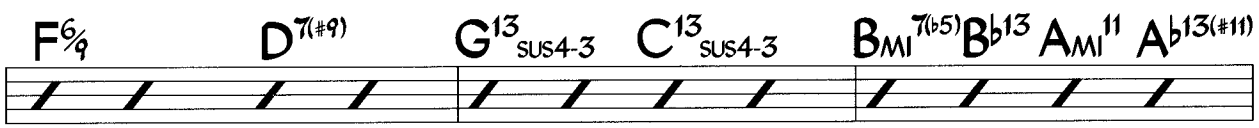




alternate changes bars 6 & 14 of [A], bar 6 of [C]:



alternate changes, bars 3-5 of [C]:



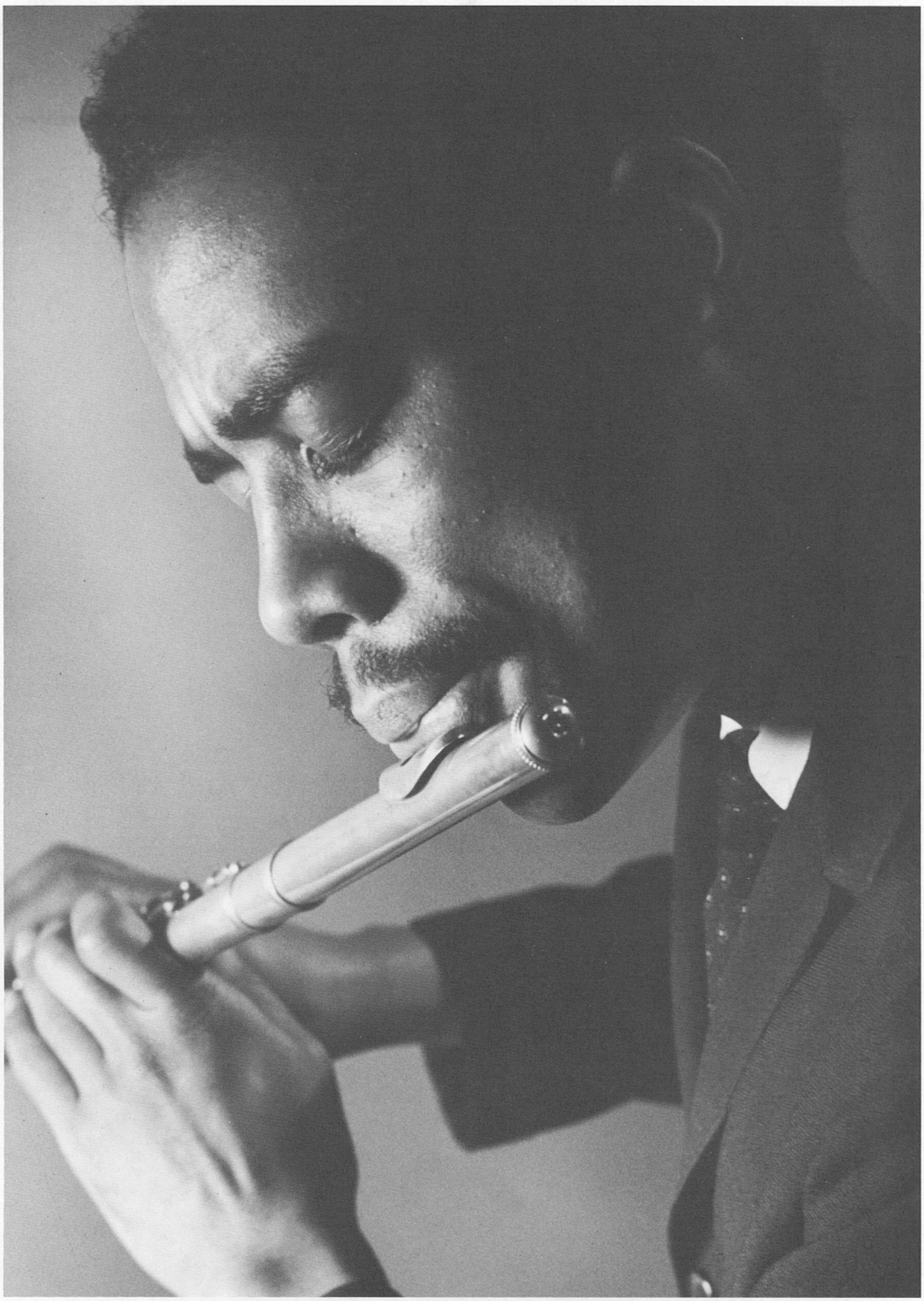


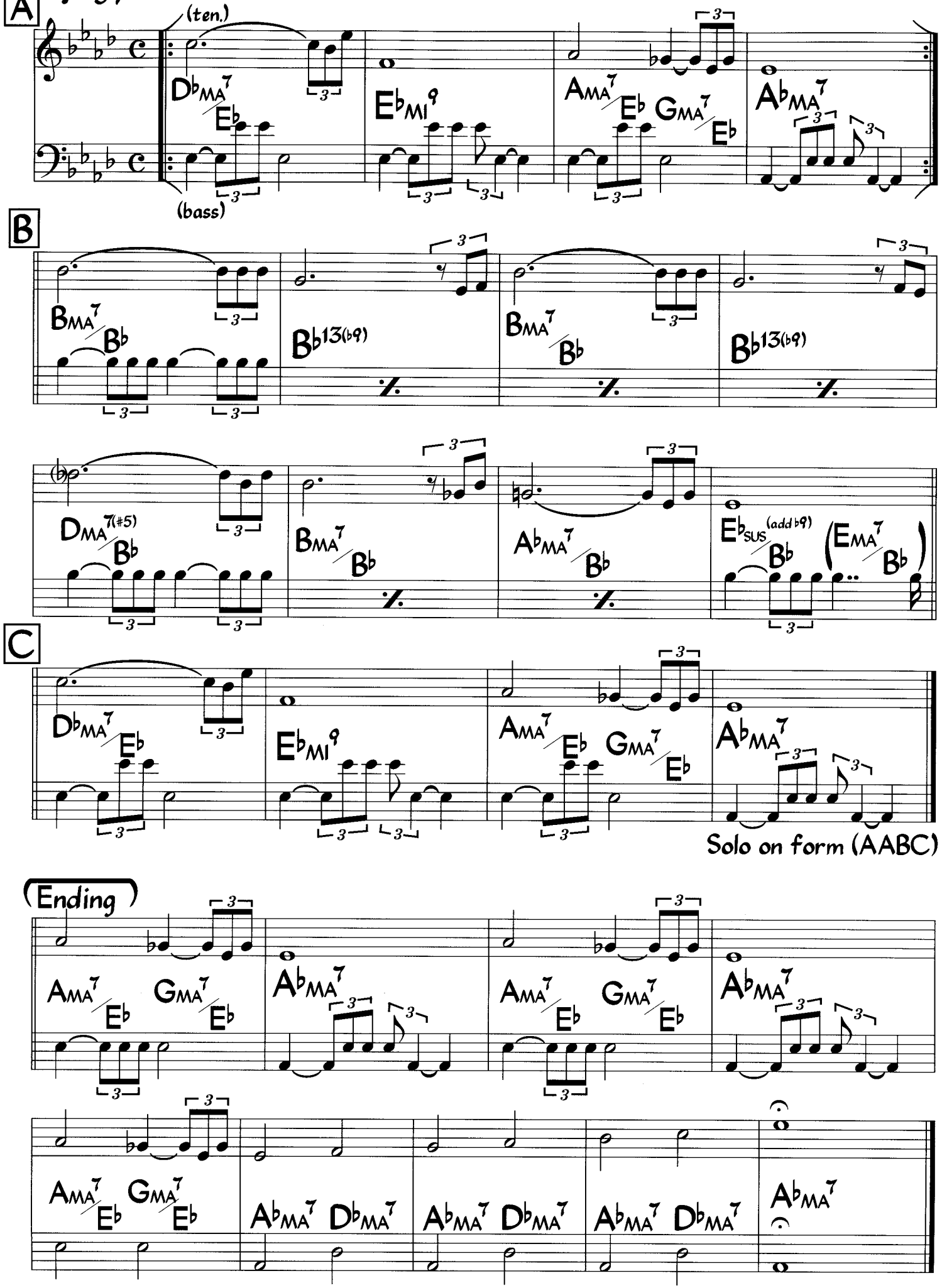
Photo by Paul Hoeffler

ERIC DOLPHY

Naima

John Coltrane

Med. Ballad
♩ = 57

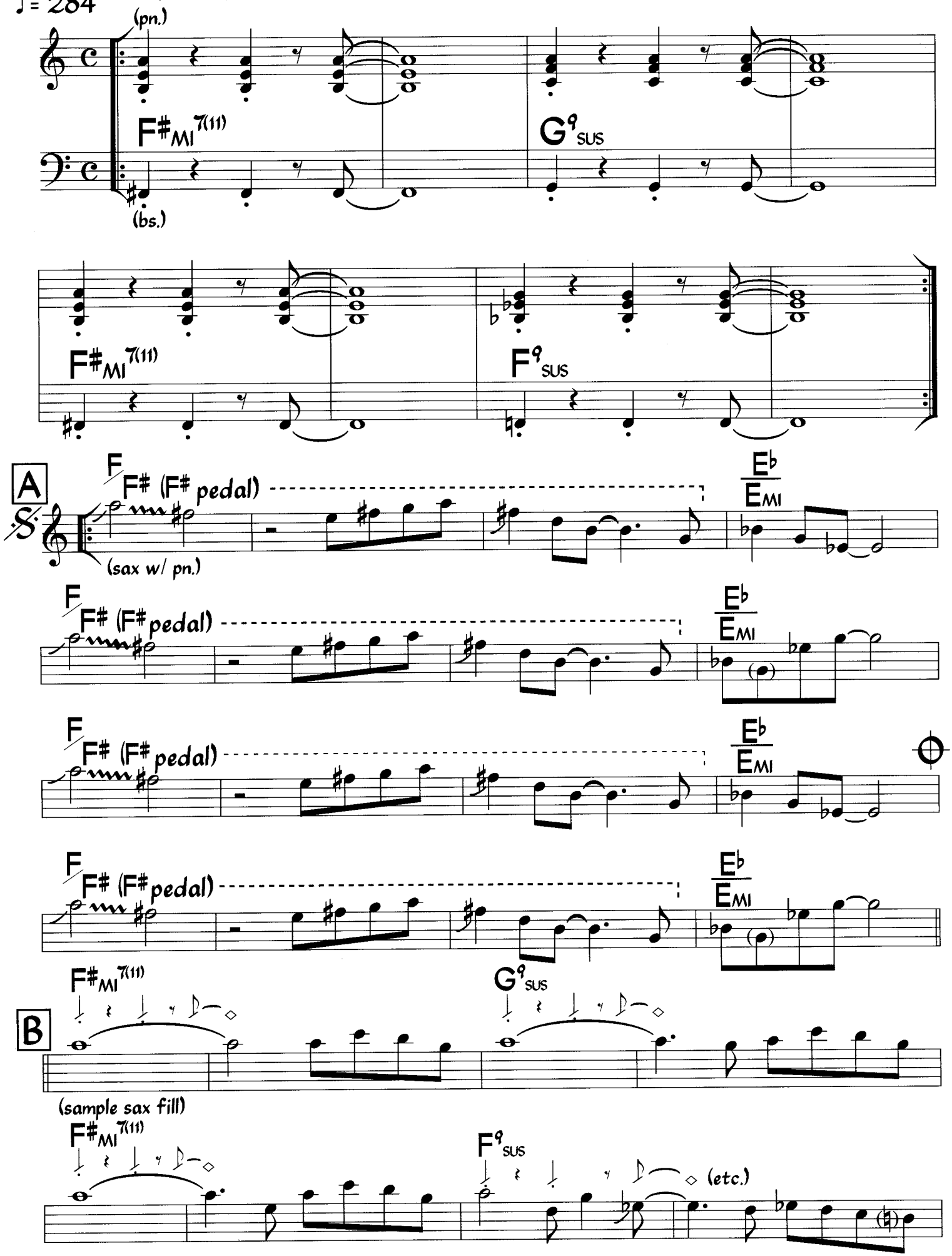


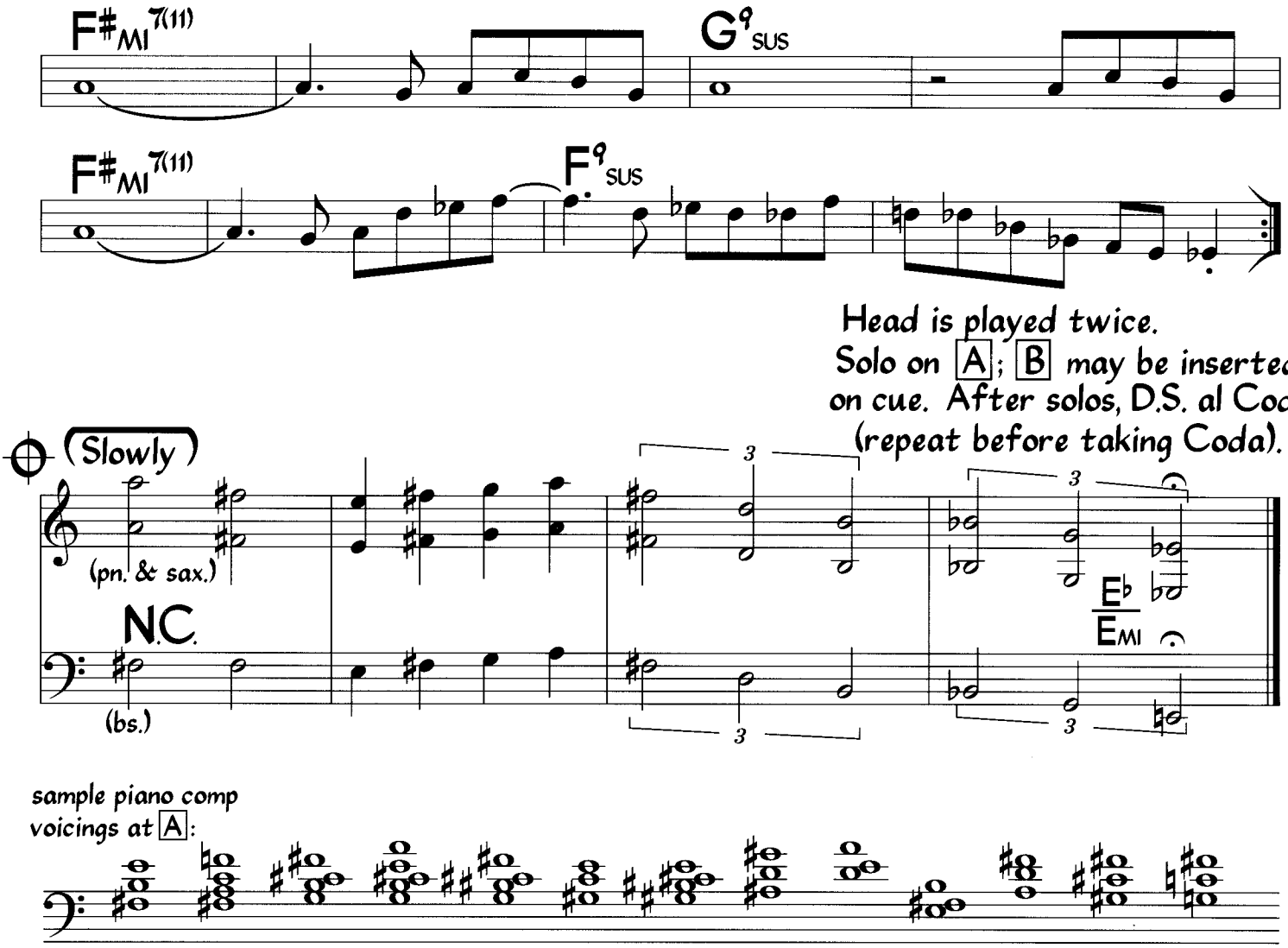
Napanoch

Dave Liebman

Fast Swing ♩ = 284

(Intro)





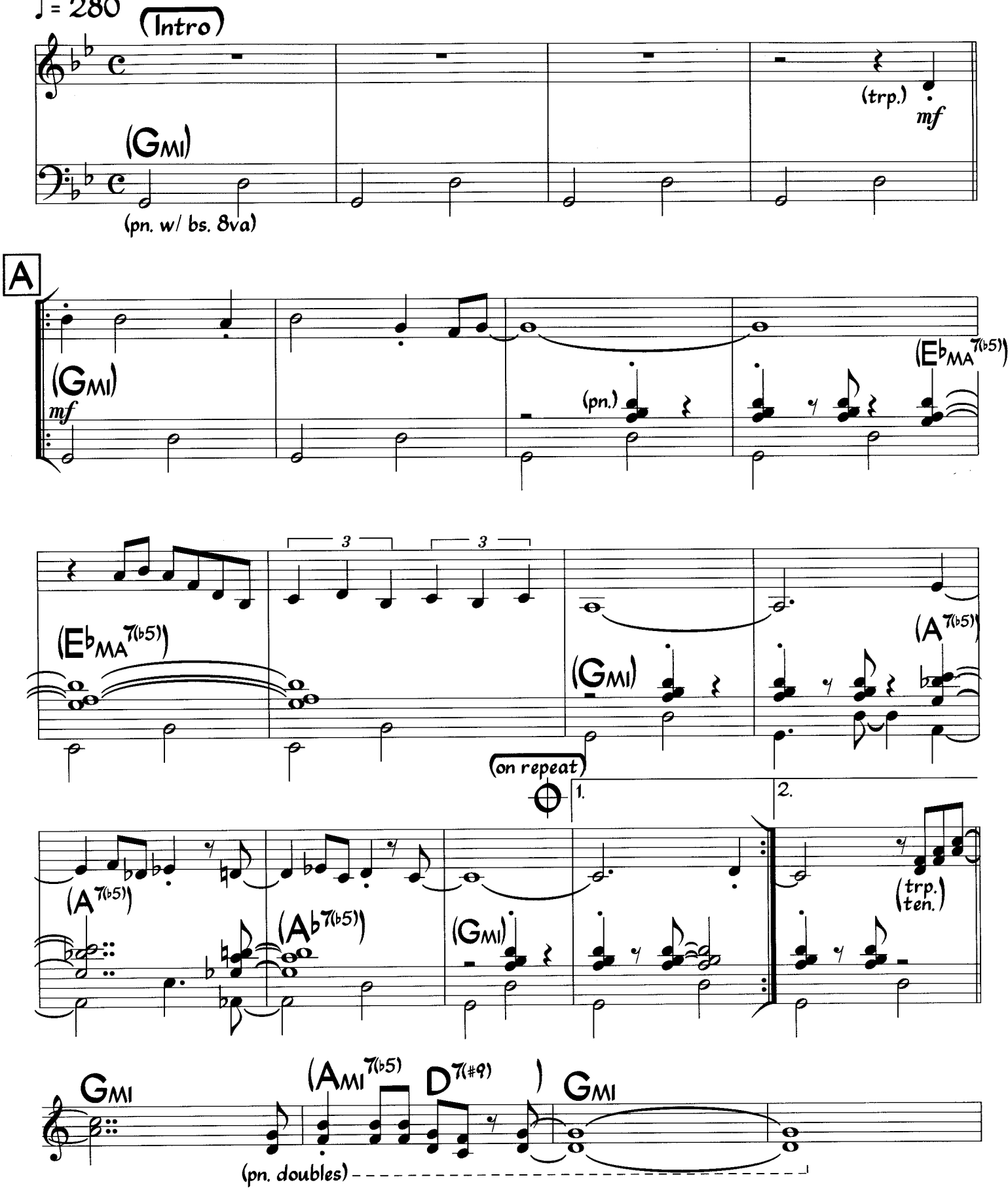
sample piano comp
voicings at A:

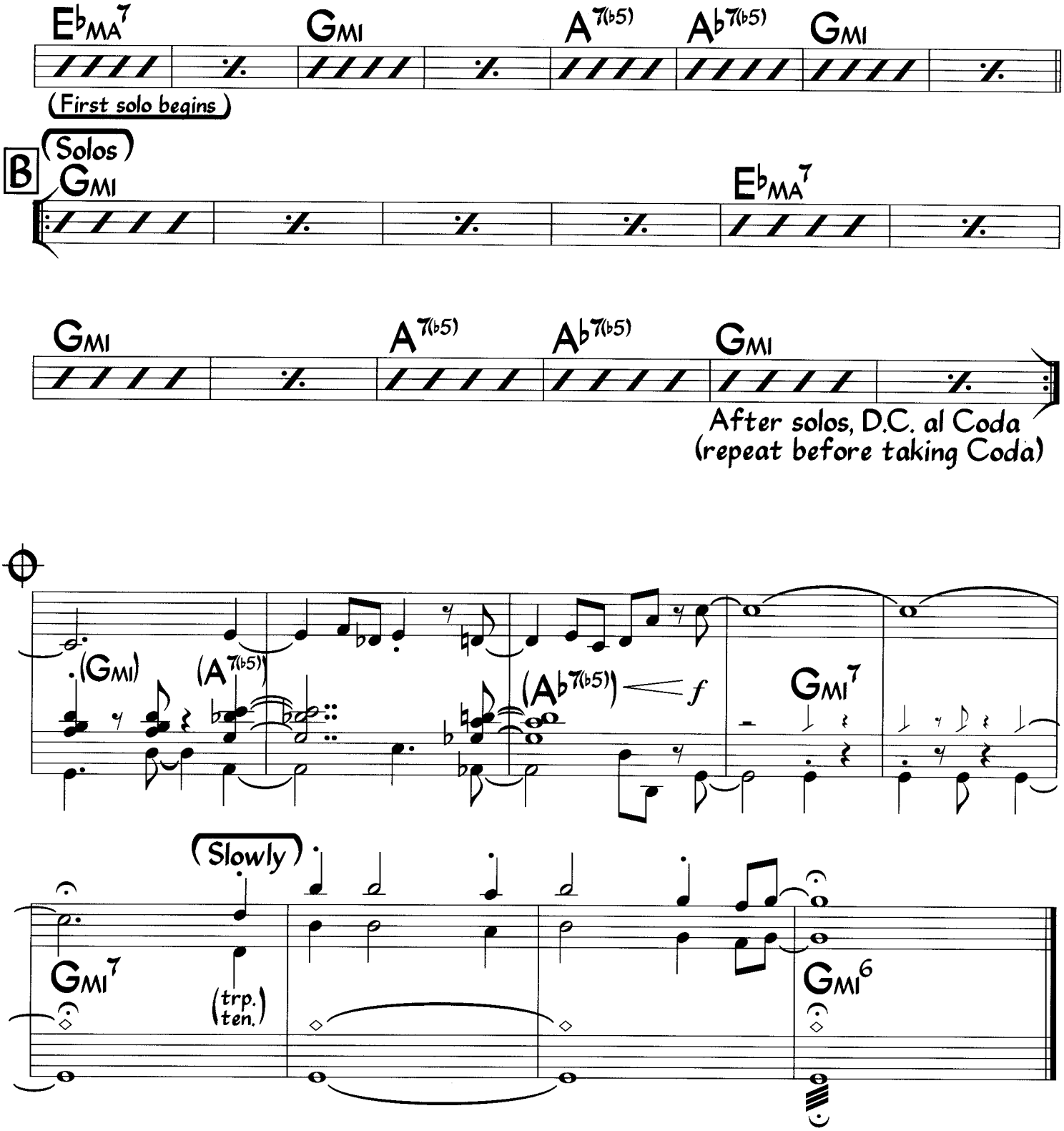
Melody is freely interpreted. Solos may also be over an F# minor tonality till cue.
Eb|Emi chord is optional for solos.

The Natives Are Restless Tonight

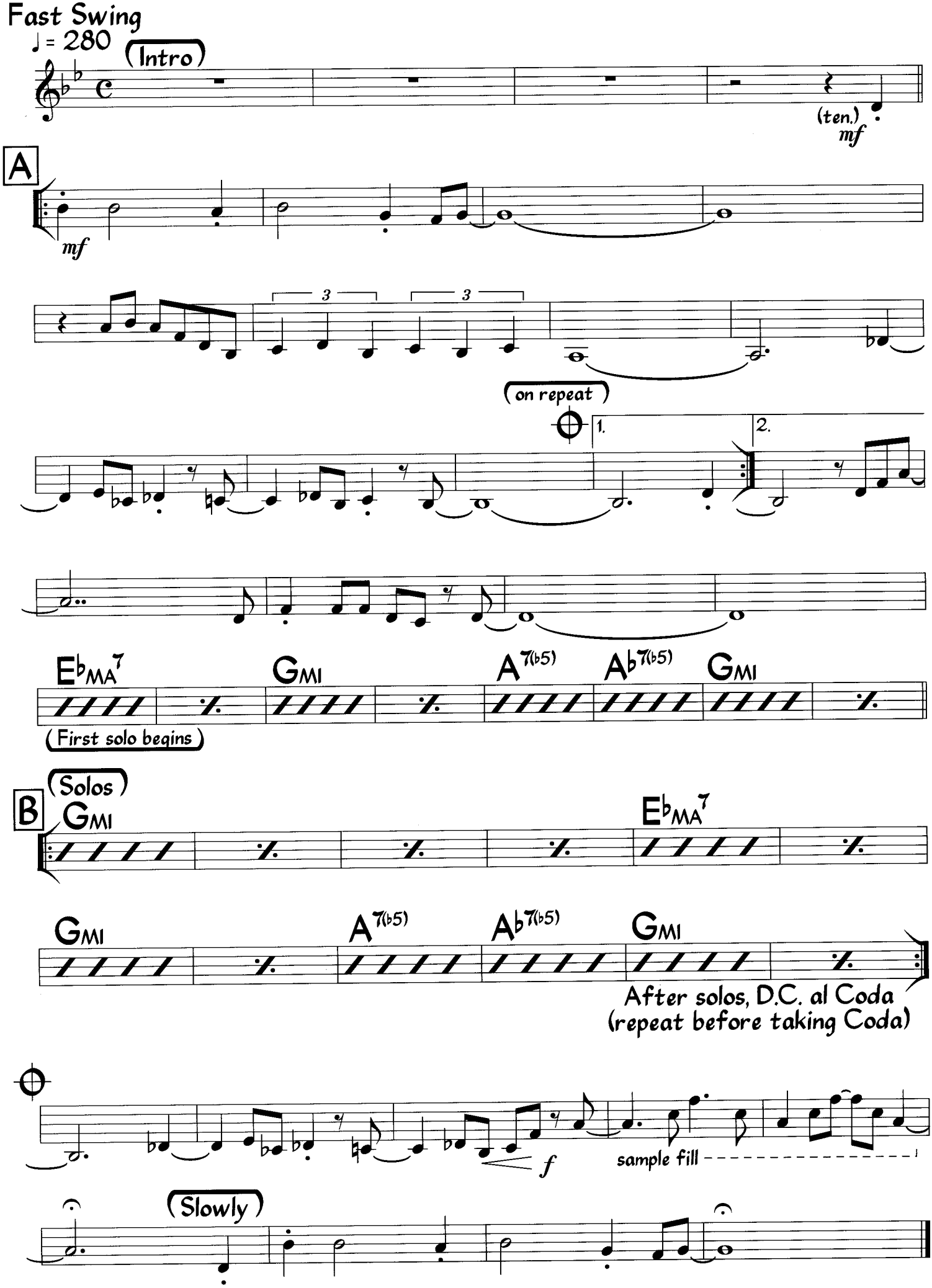
Fast Swing
♩ = 280

Horace Silver



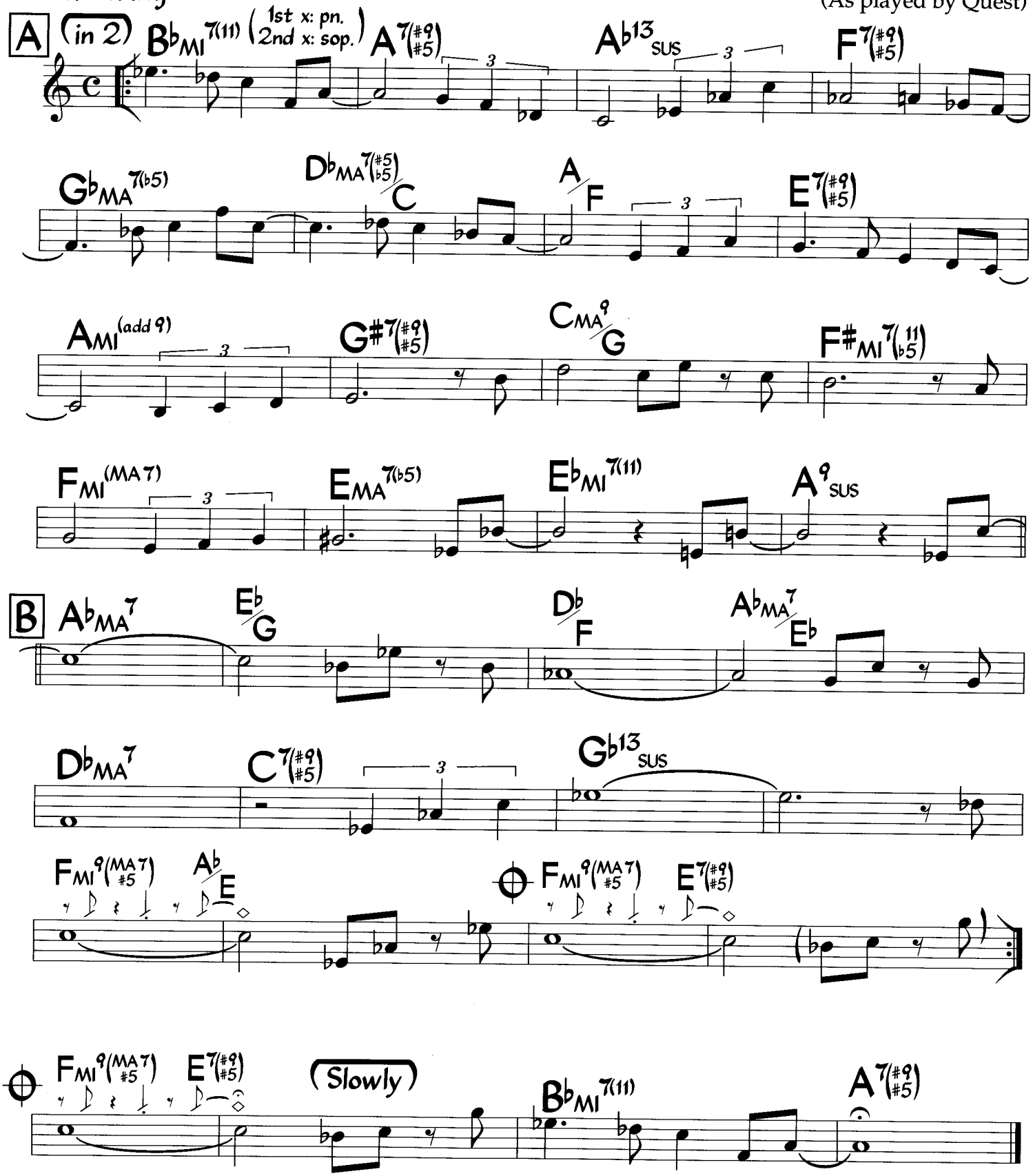

E♭MA7
GMI
A7(b5)
A♭7(b5)
GMI
(First solo begins)
B
(Solos)
GMI
E♭MA7
GMI
A7(b5)
A♭7(b5)
GMI
After solos, D.C. al Coda
(repeat before taking Coda)
(GMI)
(A7(b5))
(A♭7(b5))
f
GMI7
(Slowly)
GMI7
(trp.
ten.)
GMI6

The Natives Are Restless Tonight (Harmony)



Natural Selection

Richie Beirach
(As played by Quest)



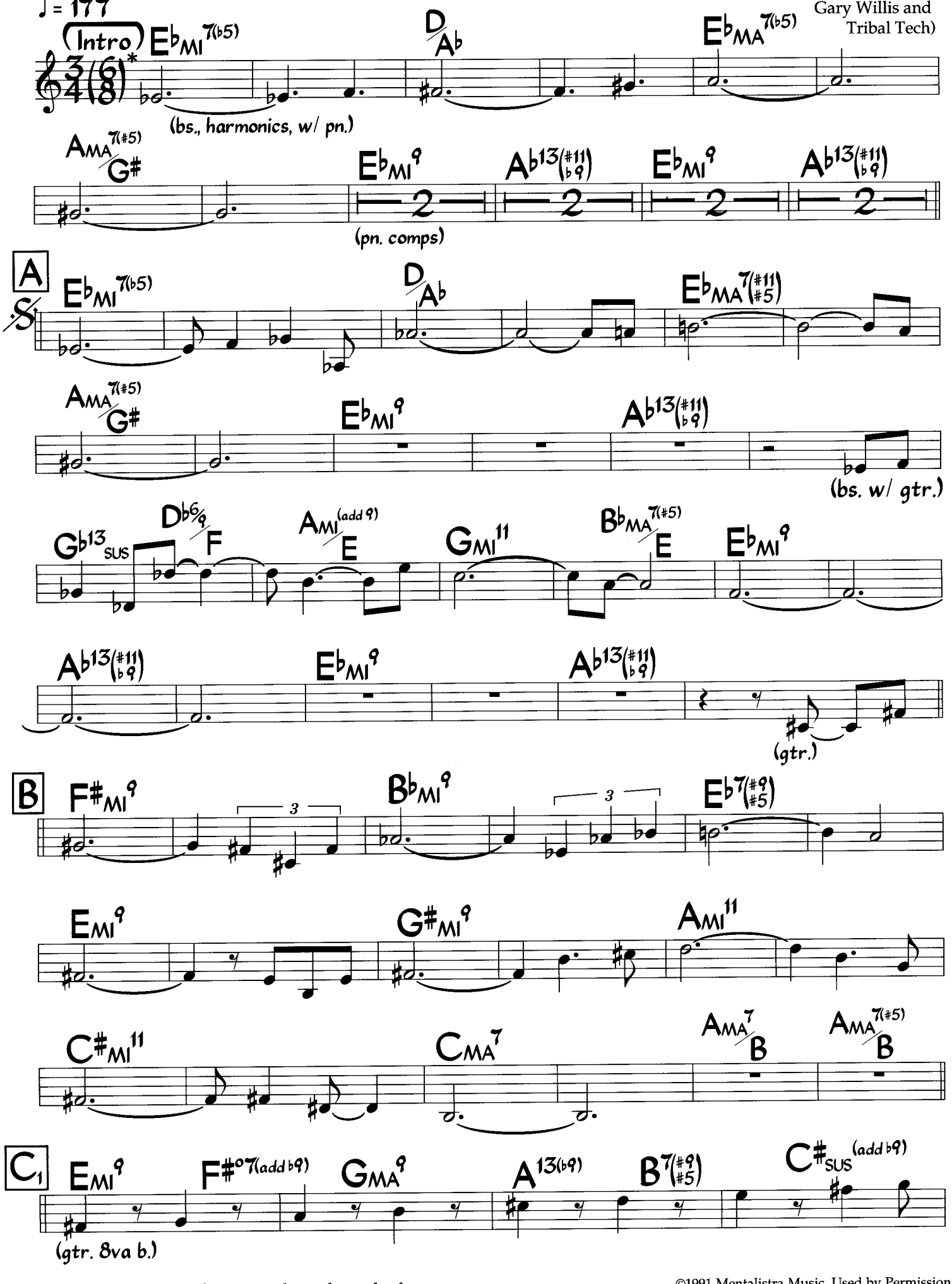
Last 4 bars of B may be vamped to end solos.
For out head, soprano plays melody at B.
Head is played twice before solos, once after.
Fmi9(MA7,#5) may also be played as Fmi(add9).

The Necessary Blonde

Med. Straight 1/8's

♩ = 177

Gary Willis
(As played by Scott Henderson, Gary Willis and Tribal Tech)



* Drums accent dotted quarters through much of tune.

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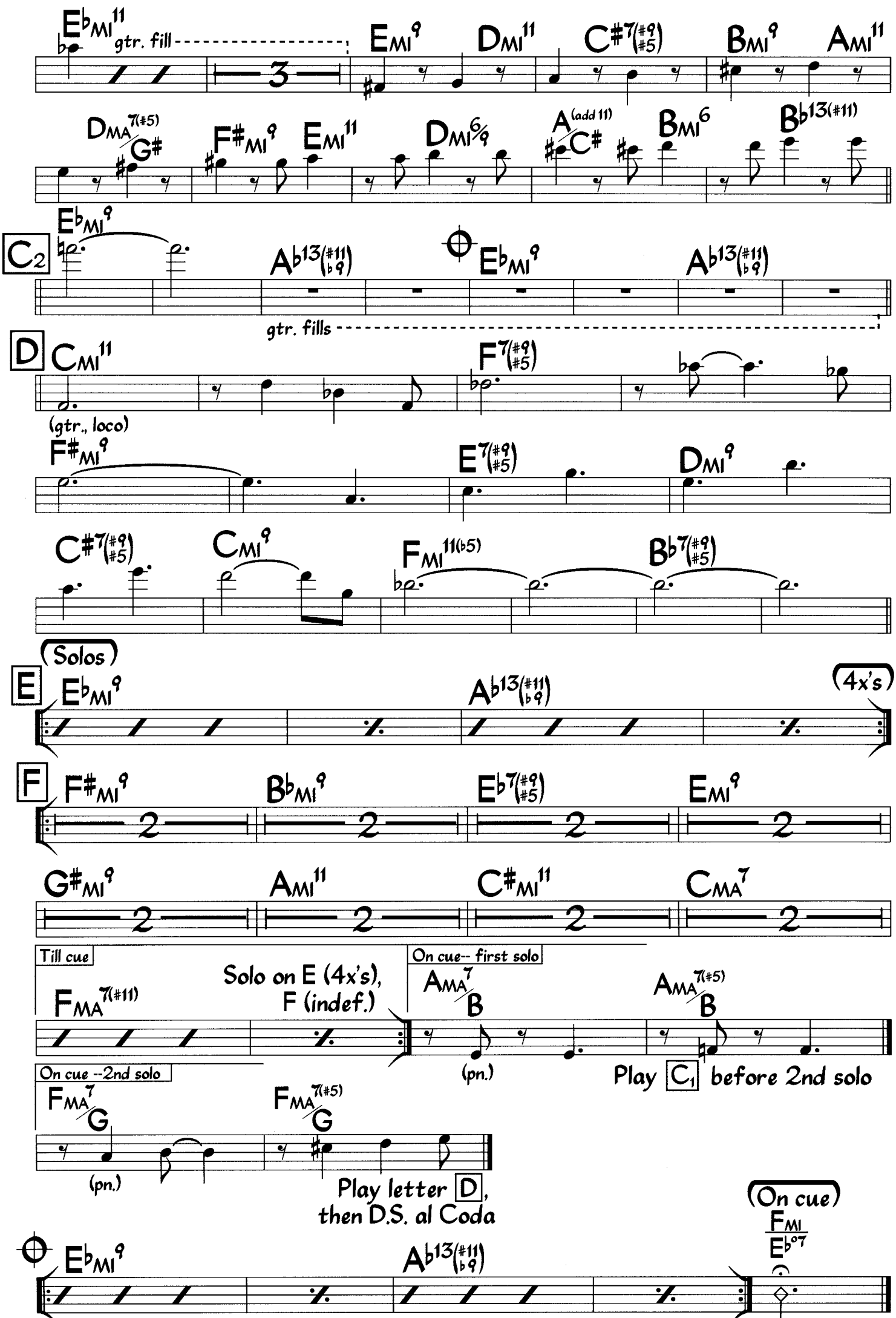
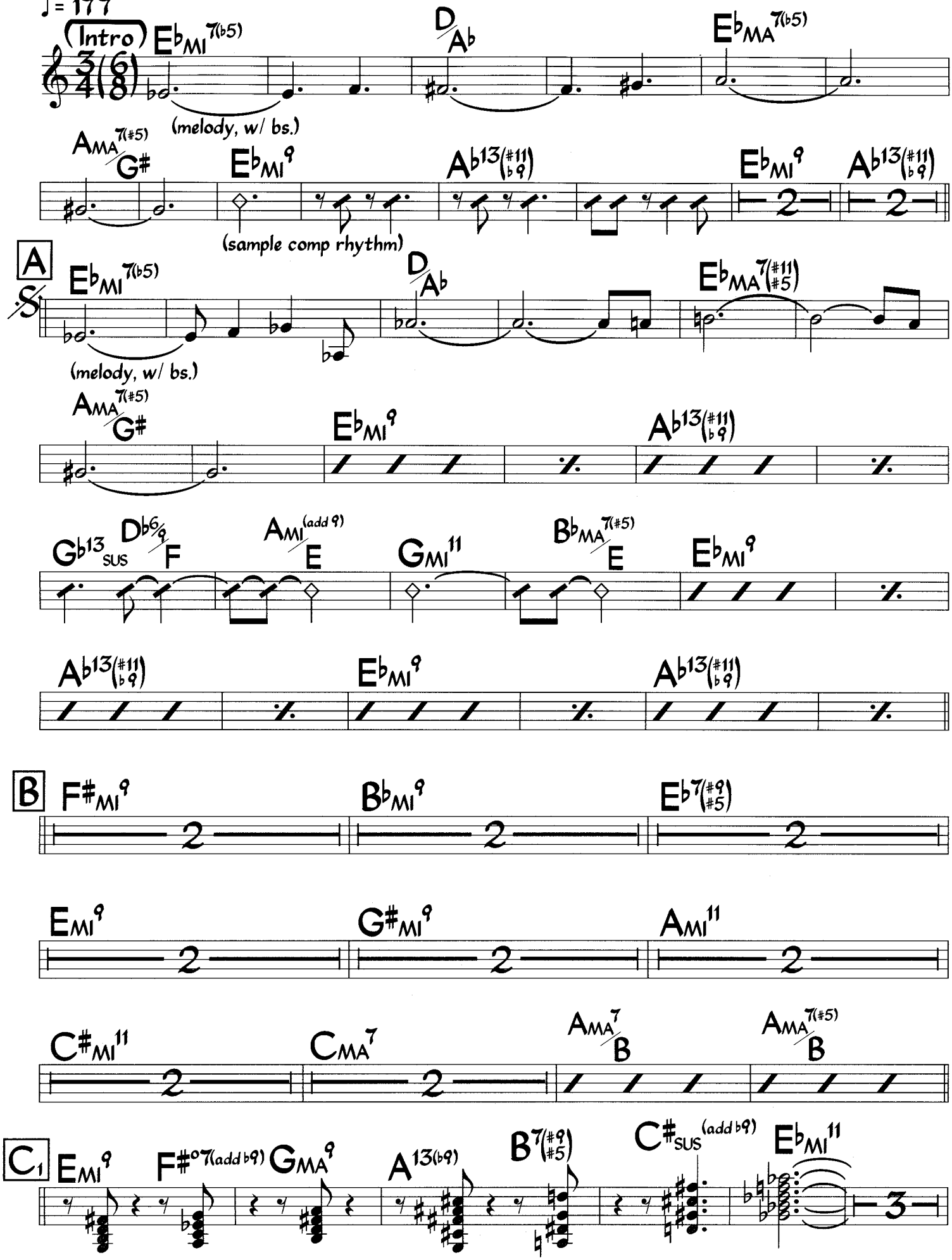
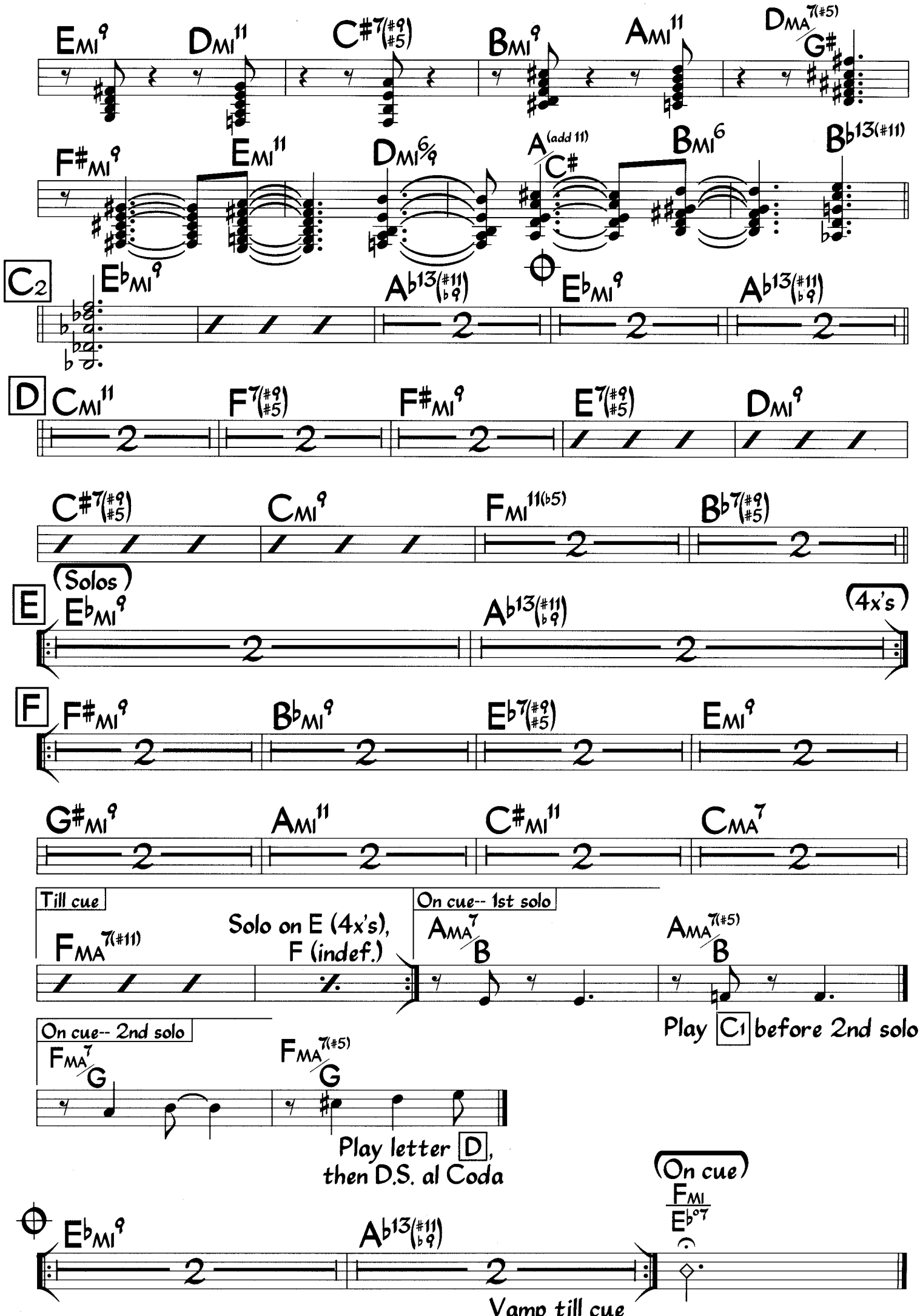

E♭MI11
gtr. fill
EMI9
DMI11
C#7(#9 #5)
BMI9
AMI11
DMA7(#5)/G#
F#MI9
EMI11
DMI6/9
A(add 11)/C#
BMI6
B♭13(#11)
C2
E♭MI9
A♭13(#11 ♭9)
E♭MI9
A♭13(#11 ♭9)
gtr. fills
D
CMI11
F7(#9 #5)
(gtr., loco)
F#MI9
E7(#9 #5)
DMI9
C#7(#9 #5)
CMI9
FMI11(♭5)
B♭7(#9 #5)
Solos
E
E♭MI9
A♭13(#11 ♭9)
4x's
F
F#MI9
B♭MI9
E♭7(#9 #5)
EMI9
G#MI9
AMI11
C#MI11
CMA7
Till cue
FMA7(#11)
Solo on E (4x's),
F (indef.)
On cue-- first solo
AMA7/B
AMA7(#5)/B
(pn.)
Play C1 before 2nd solo
On cue --2nd solo
FMA7/G
FMA7(#5)/G
(pn.)
Play letter D,
then D.S. al Coda
On cue
FMI
E♭07
E♭MI9
A♭13(#11 ♭9)

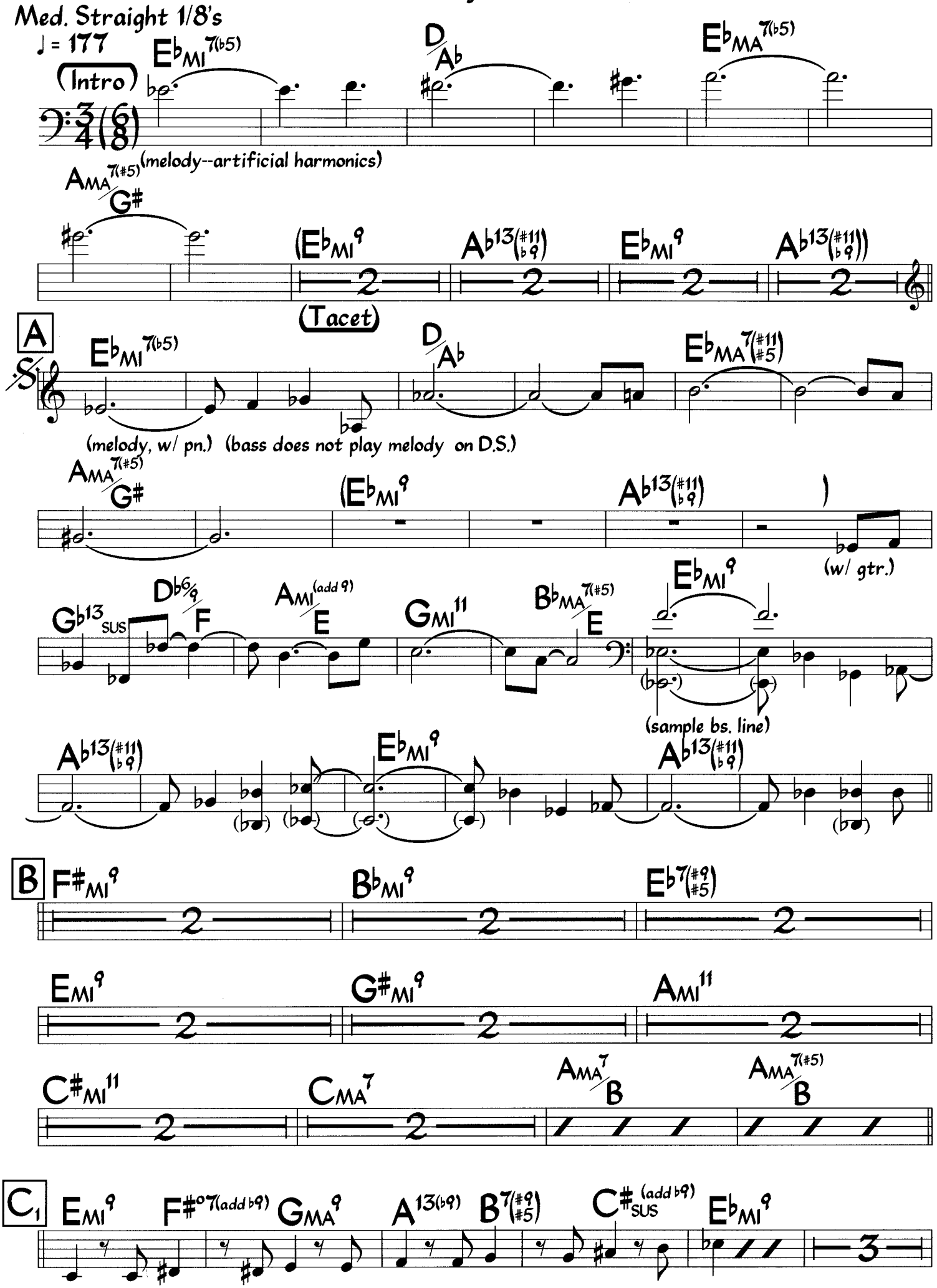
The Necessary Blonde (Piano)

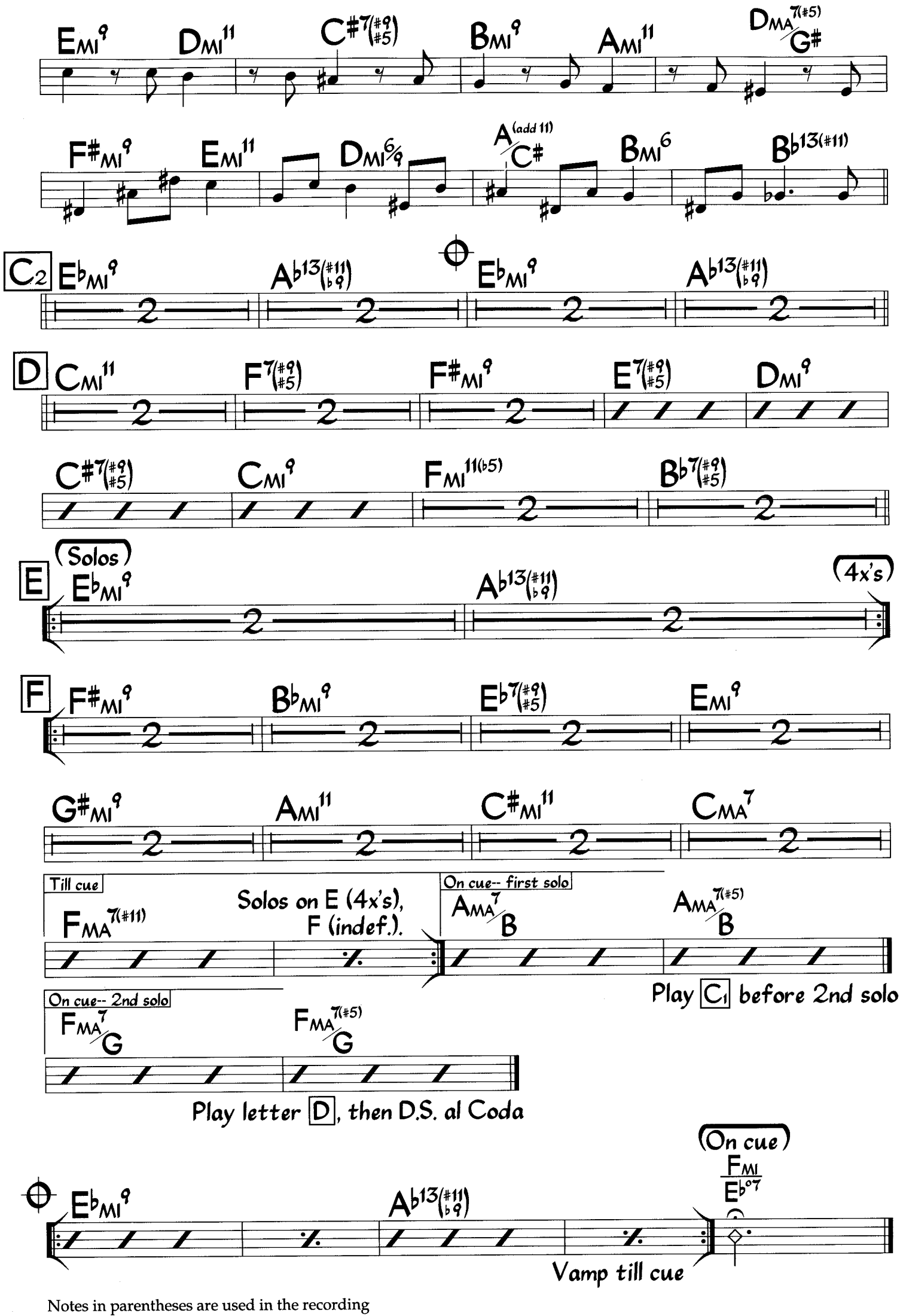
Med. Straight 1/8's
♩ = 177




EMI9
DMI11
C#7(#9 #5)
BMI9
AMI11
DMA7(#5)/G#
F#MI9
EMI11
DMI6/9
A(add 11)/C#
BMI6
Bb13(#11)
C2
EbMI9
Ab13(#11 b9)
EbMI9
Ab13(#11 b9)
D
CMI11
F7(#9 #5)
F#MI9
E7(#9 #5)
DMI9
C#7(#9 #5)
CMI9
FMI11(b5)
Bb7(#9 #5)
(Solos)
E
EbMI9
Ab13(#11 b9)
(4x's)
F
F#MI9
BbMI9
Eb7(#9 #5)
EMI9
G#MI9
AMI11
C#MI11
CMA7
Till cue
FMA7(#11)
Solo on E (4x's),
F (indef.)
On cue-- 1st solo
AMA7/B
AMA7(#5)/B
Play C1 before 2nd solo
On cue-- 2nd solo
FMA7/G
FMA7(#5)/G
Play letter D,
then D.S. al Coda
(On cue)
FMI/Eb07
EbMI9
Ab13(#11 b9)
Vamp till cue

The Necessary Blonde (Bass)





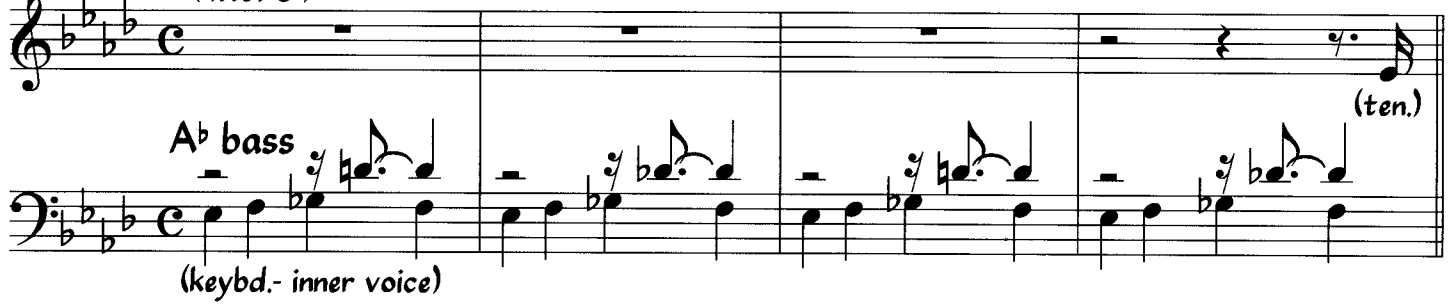
Notes in parentheses are used in the recording

Slow Ballad
(1/16's swing)
♩ = 49

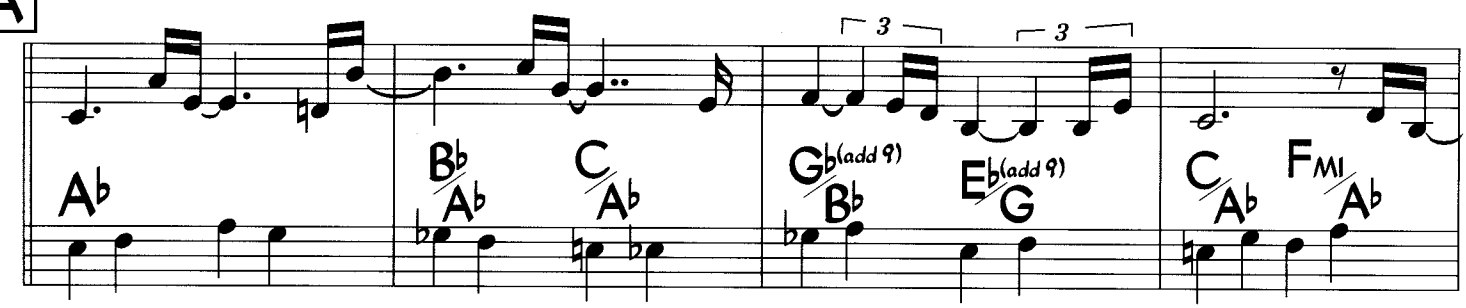
Never Alone

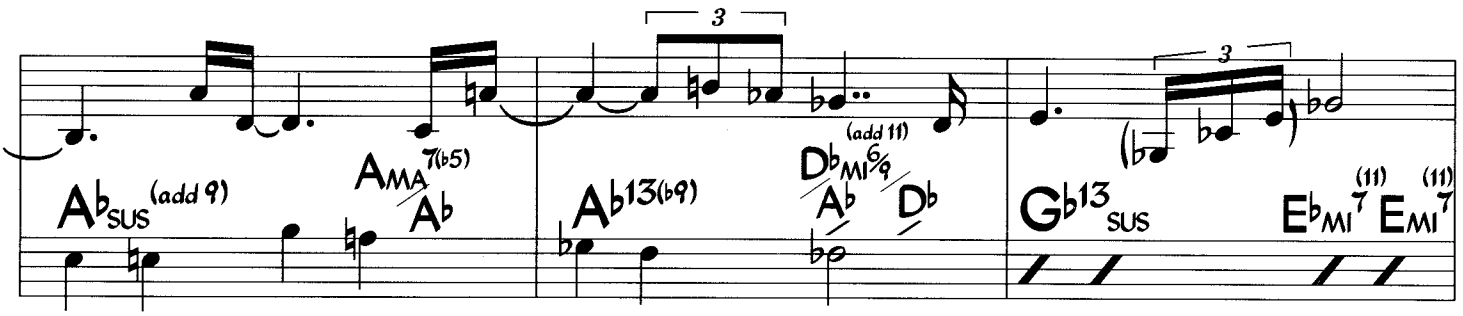
Michael Brecker

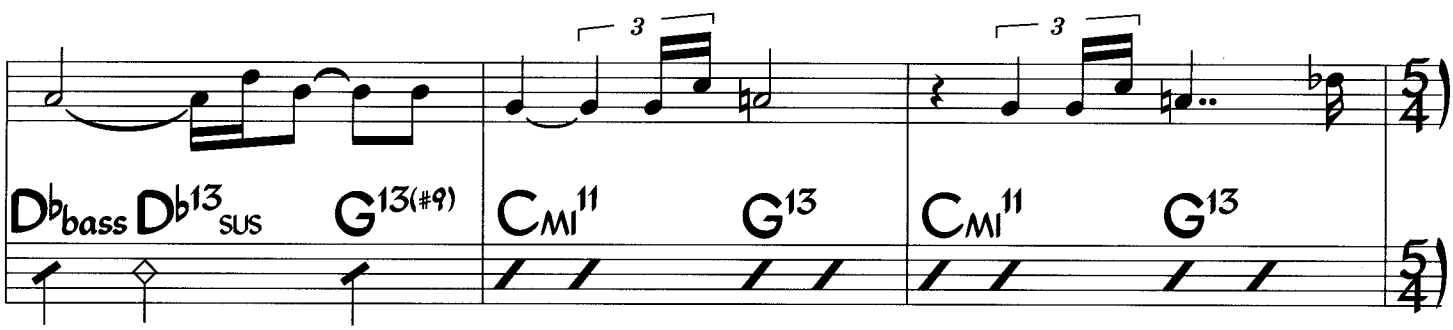
(Intro)

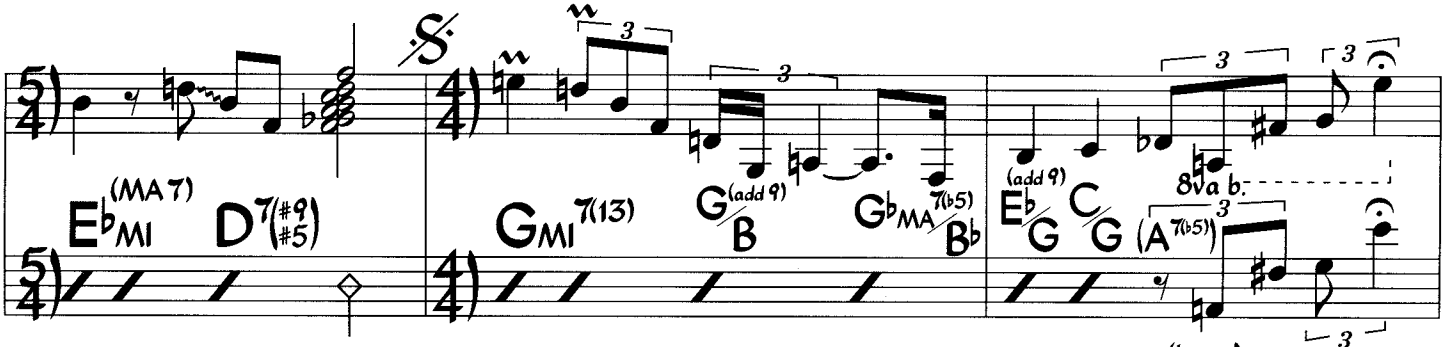


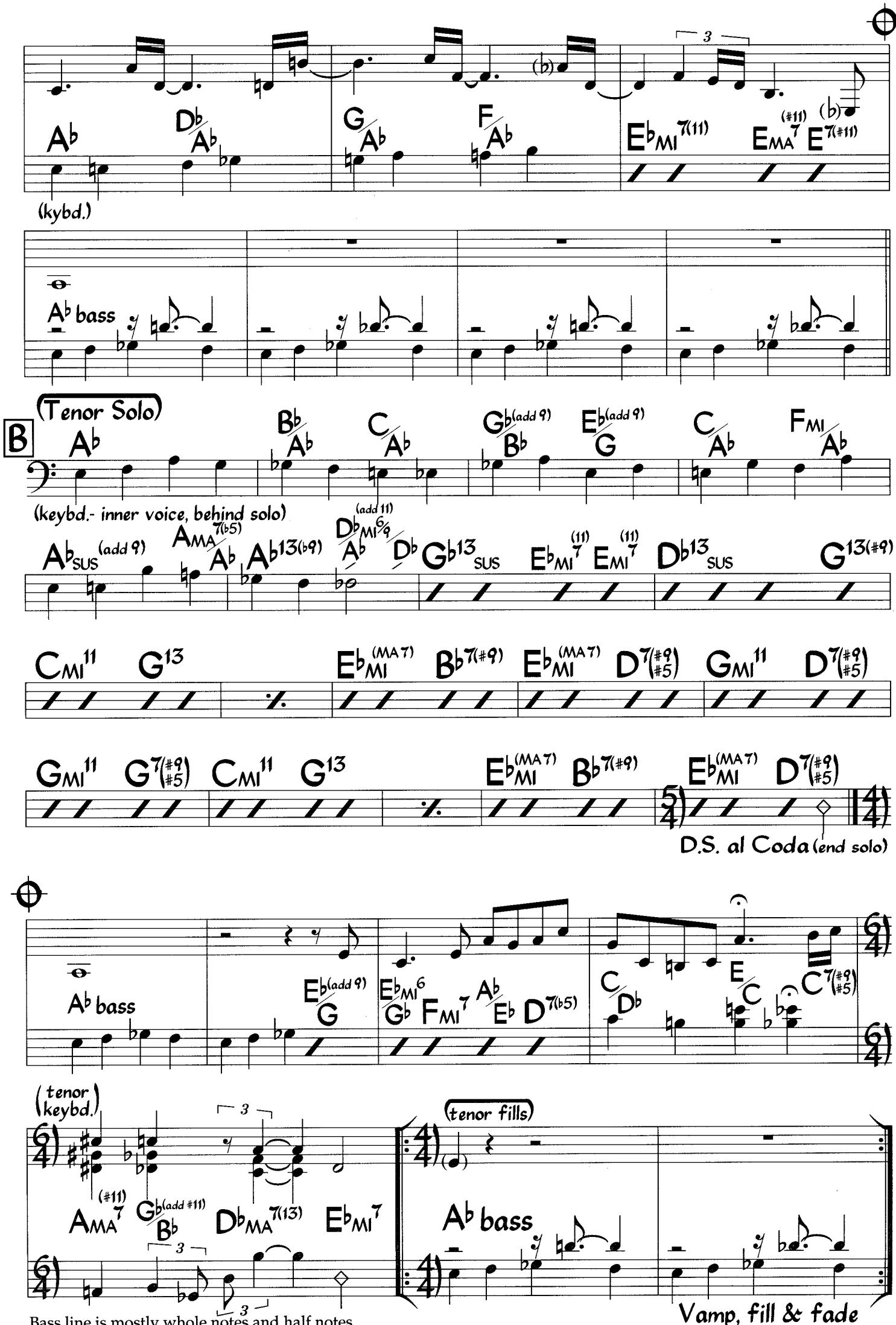
A









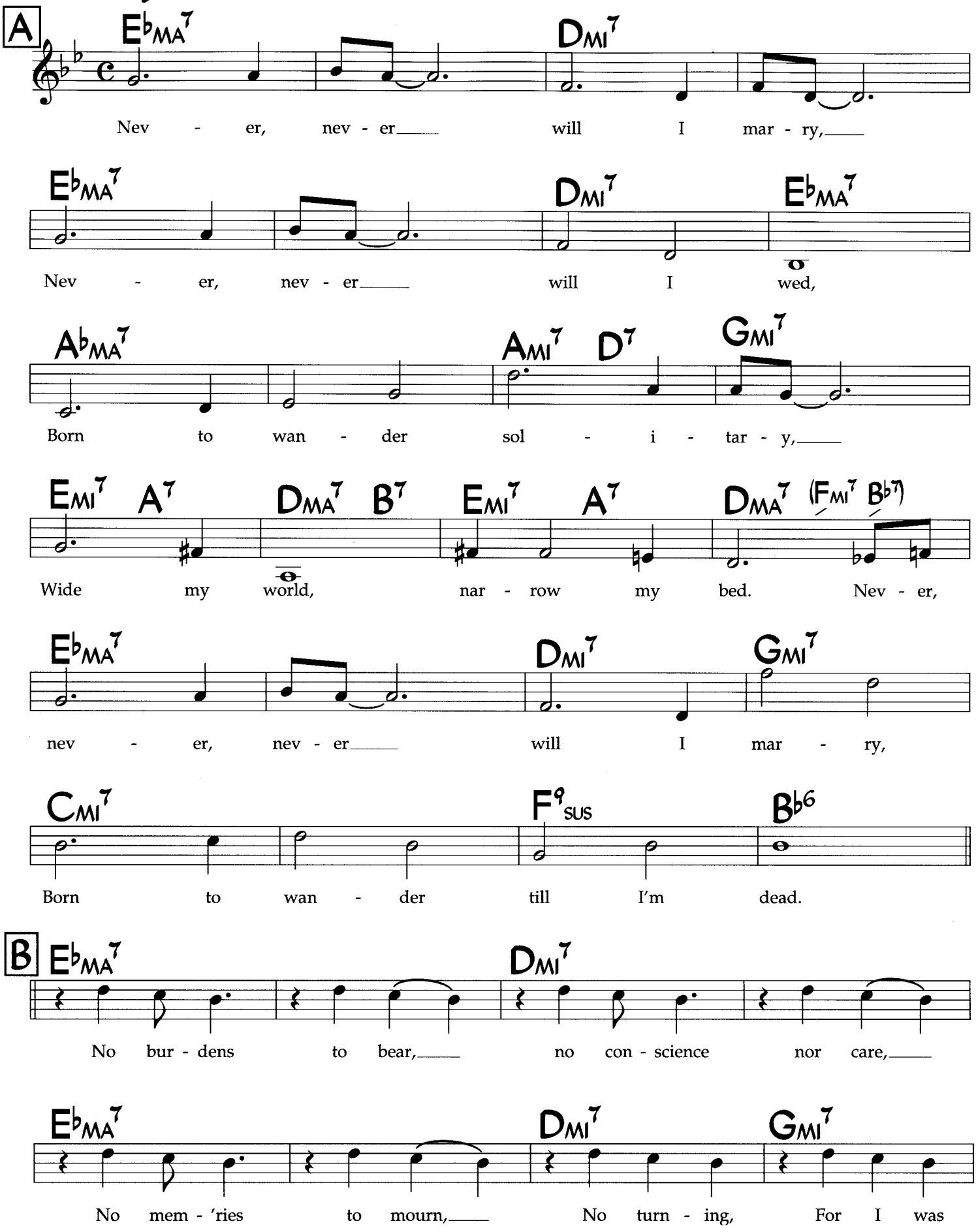


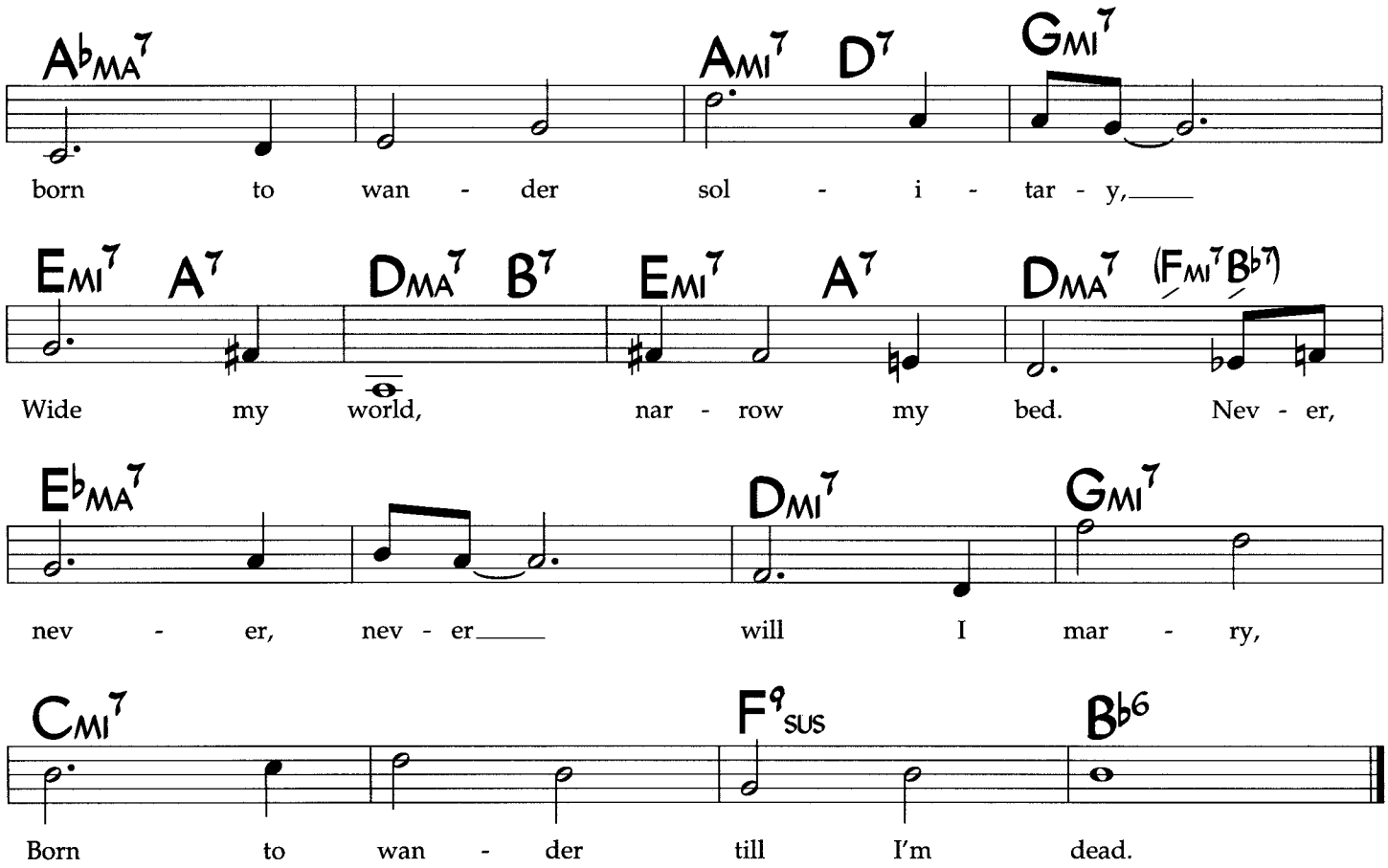
Bass line is mostly whole notes and half notes.

Never Will I Marry

Med. Swing

Frank Loesser



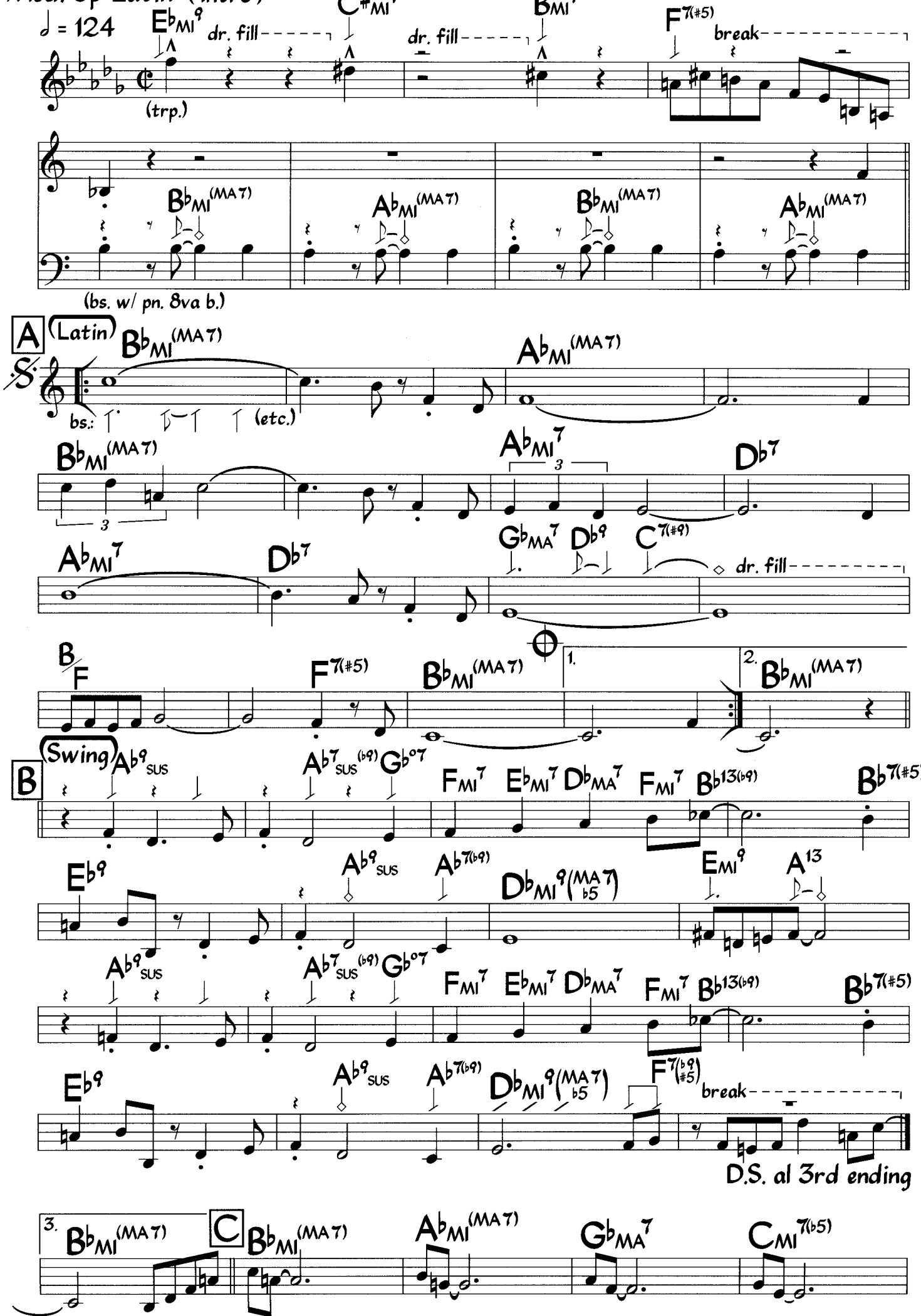

A♭MA7
AMI7 D7
GMI7
born to wan - der sol - i - tar - y,
EMI7 A7
DMA7 B7
EMI7 A7
DMA7 (FMI7 B♭7)
Wide my world, nar - row my bed. Nev - er,
E♭MA7
DMI7
GMI7
nev - er, nev - er will I mar - ry,
CMI7
F9SUS
B♭6
Born to wan - der till I'm dead.

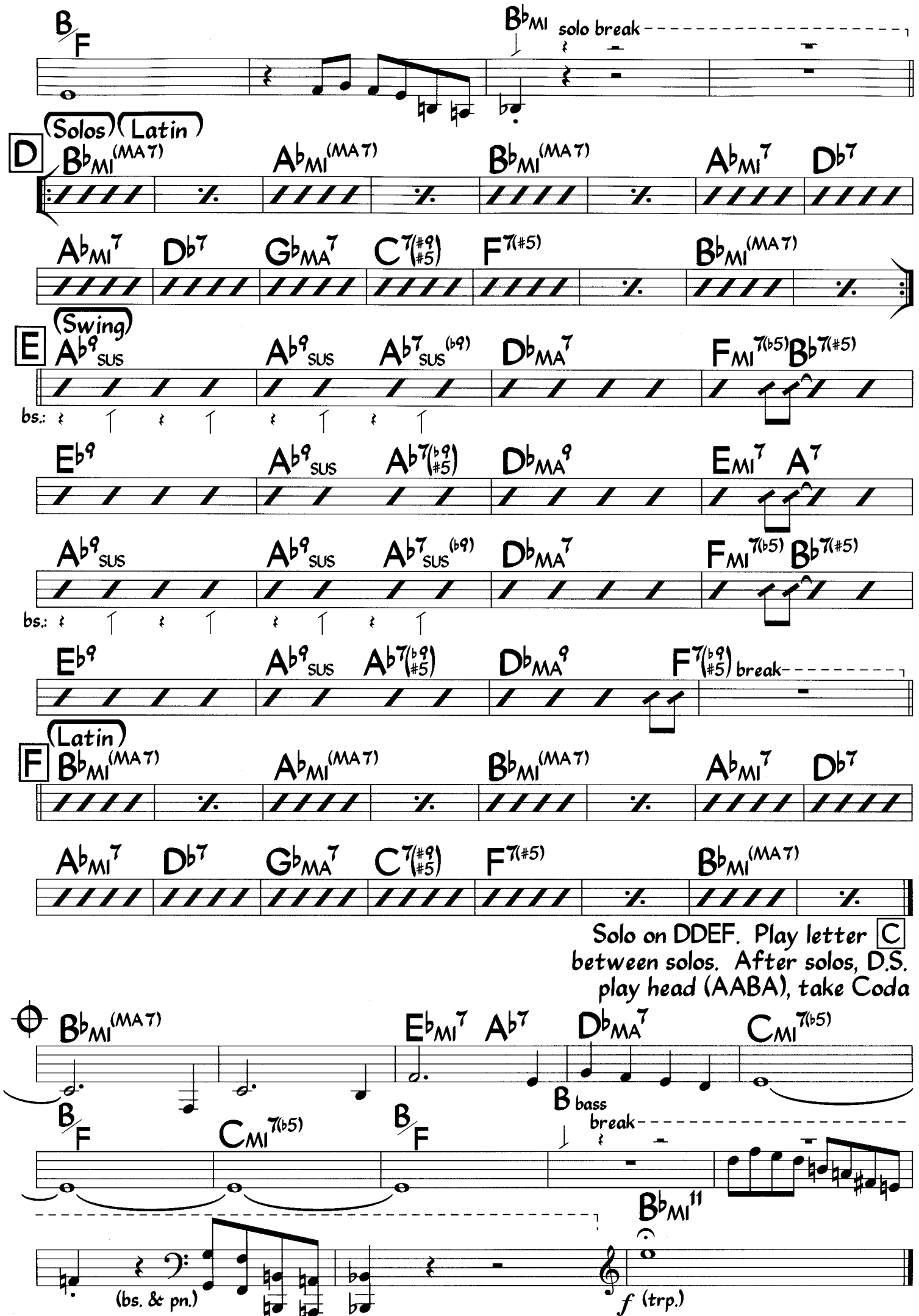
Nica's Dream

Horace Silver

Med.-Up Latin (Intro)

♩ = 124

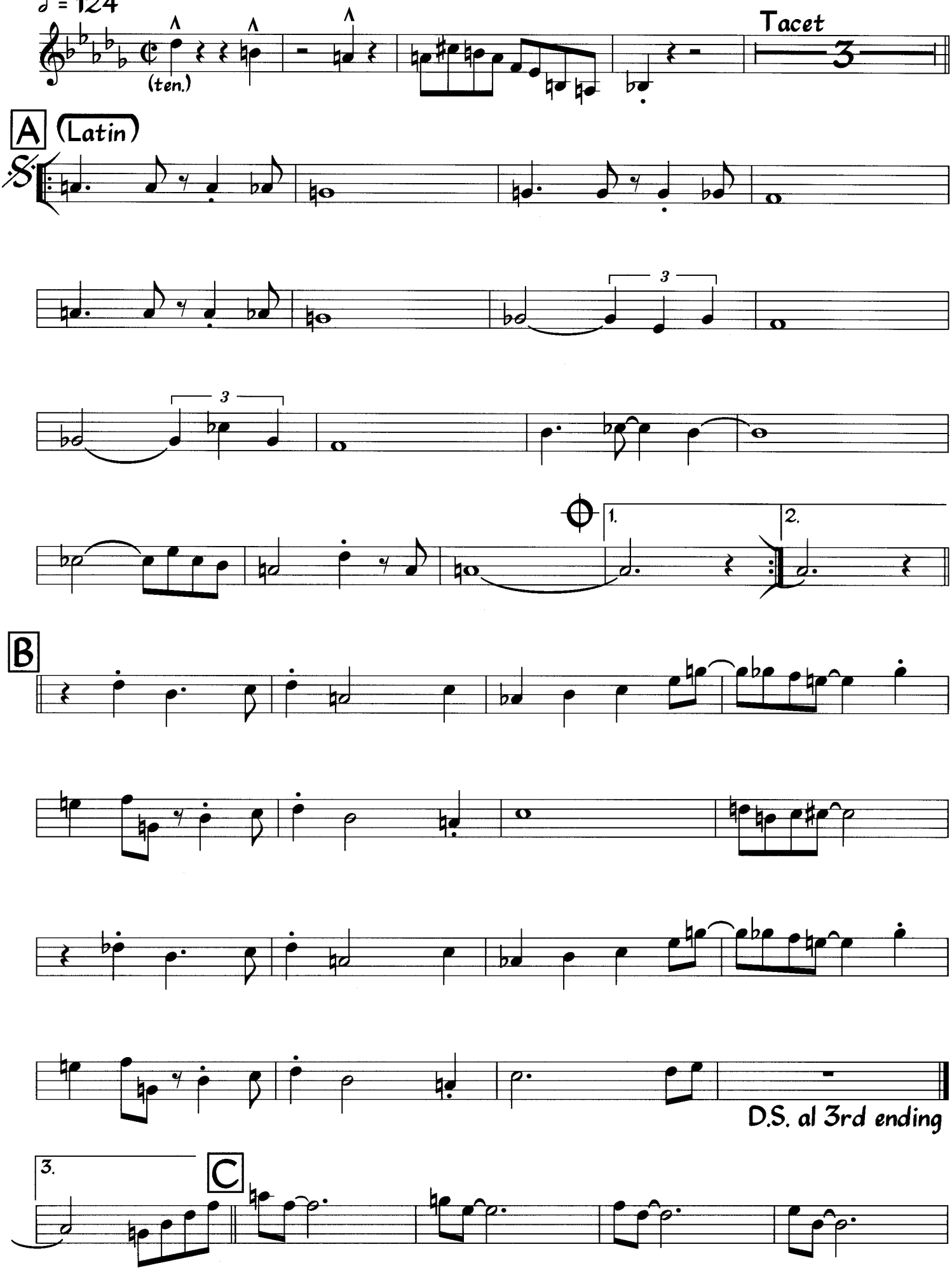



B/F
B♭MI solo break
(Solos) (Latin)
D
B♭MI(MA7) A♭MI(MA7) B♭MI(MA7) A♭MI7 D♭7
A♭MI7 D♭7 G♭MA7 C7(♯9♯5) F7(♯5) B♭MI(MA7)
(Swing)
E
A♭9SUS A♭9SUS A♭7SUS(♭9) D♭MA7 FMI7(♭5) B♭7(♯5)
bs.:
E♭9 A♭9SUS A♭7(♭9♯5) D♭MA9 EMI7 A7
A♭9SUS A♭9SUS A♭7SUS(♭9) D♭MA7 FMI7(♭5) B♭7(♯5)
bs.:
E♭9 A♭9SUS A♭7(♭9♯5) D♭MA9 F7(♭9♯5) break
(Latin)
F
B♭MI(MA7) A♭MI(MA7) B♭MI(MA7) A♭MI7 D♭7
A♭MI7 D♭7 G♭MA7 C7(♯9♯5) F7(♯5) B♭MI(MA7)
Solo on DDEF. Play letter C between solos. After solos, D.S. play head (AABA), take Coda
B♭MI(MA7) E♭MI7 A♭7 D♭MA7 CMI7(♭5)
B bass break
B/F CMI7(♭5) B/F
B♭MI11
(bs. & pn.)
f (trp.)

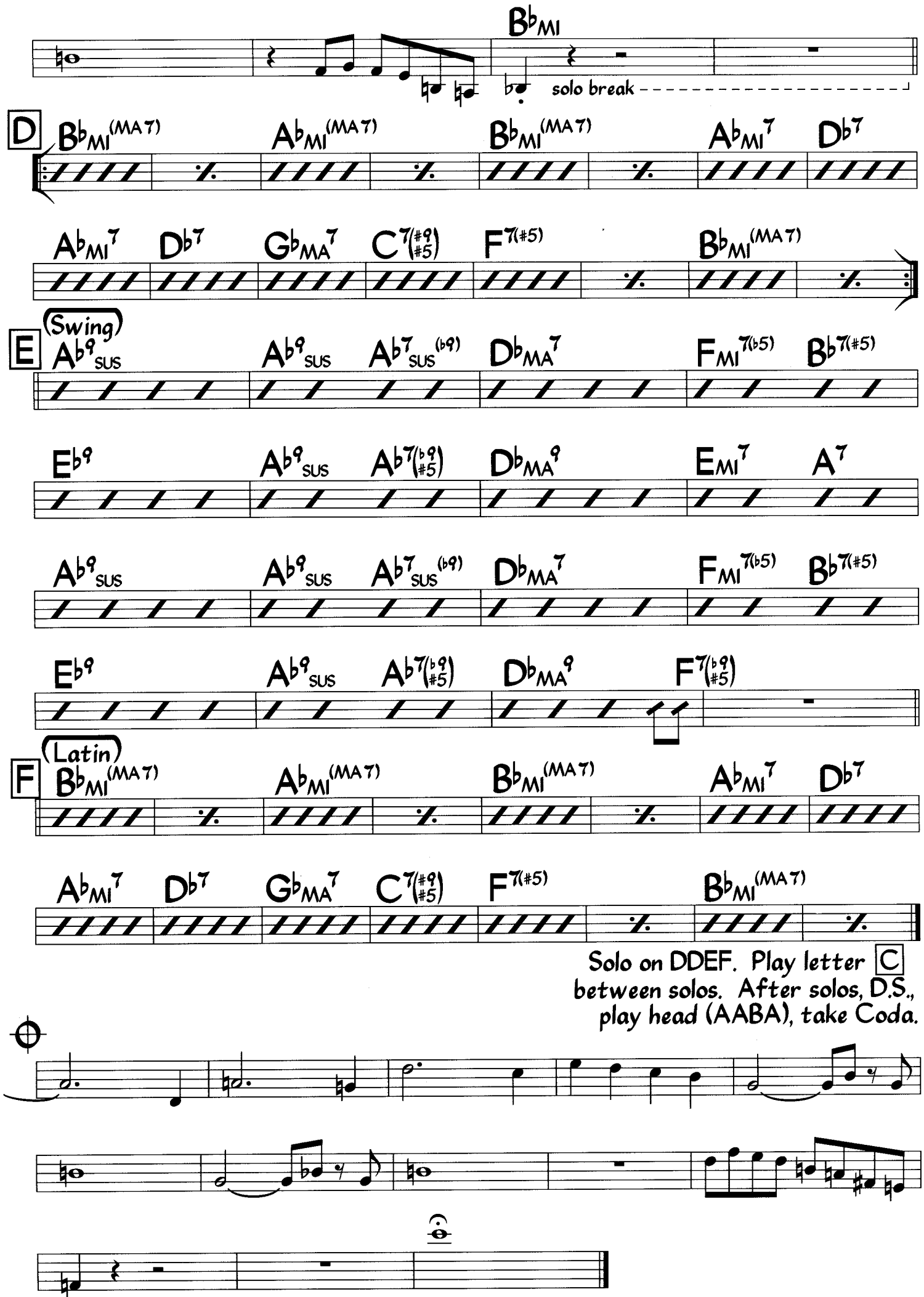
Nica's Dream (Harmony)

Med.-Up Latin

♩ = 124



Tenor sounds one octave lower than written.


B♭MI
solo break
D
B♭MI(MA7) A♭MI(MA7) B♭MI(MA7) A♭MI7 D♭7
A♭MI7 D♭7 G♭MA7 C7(♯9♯5) F7(♯5) B♭MI(MA7)
E (Swing)
A♭9SUS A♭9SUS A♭7SUS(♭9) D♭MA7 FMI7(♭5) B♭7(♯5)
E♭9 A♭9SUS A♭7(♭9♯5) D♭MA9 EMI7 A7
A♭9SUS A♭9SUS A♭7SUS(♭9) D♭MA7 FMI7(♭5) B♭7(♯5)
E♭9 A♭9SUS A♭7(♭9♯5) D♭MA9 F7(♭9♯5)
F (Latin)
B♭MI(MA7) A♭MI(MA7) B♭MI(MA7) A♭MI7 D♭7
A♭MI7 D♭7 G♭MA7 C7(♯9♯5) F7(♯5) B♭MI(MA7)
Solo on DDEF. Play letter C
between solos. After solos, D.S.,
play head (AABA), take Coda.
f

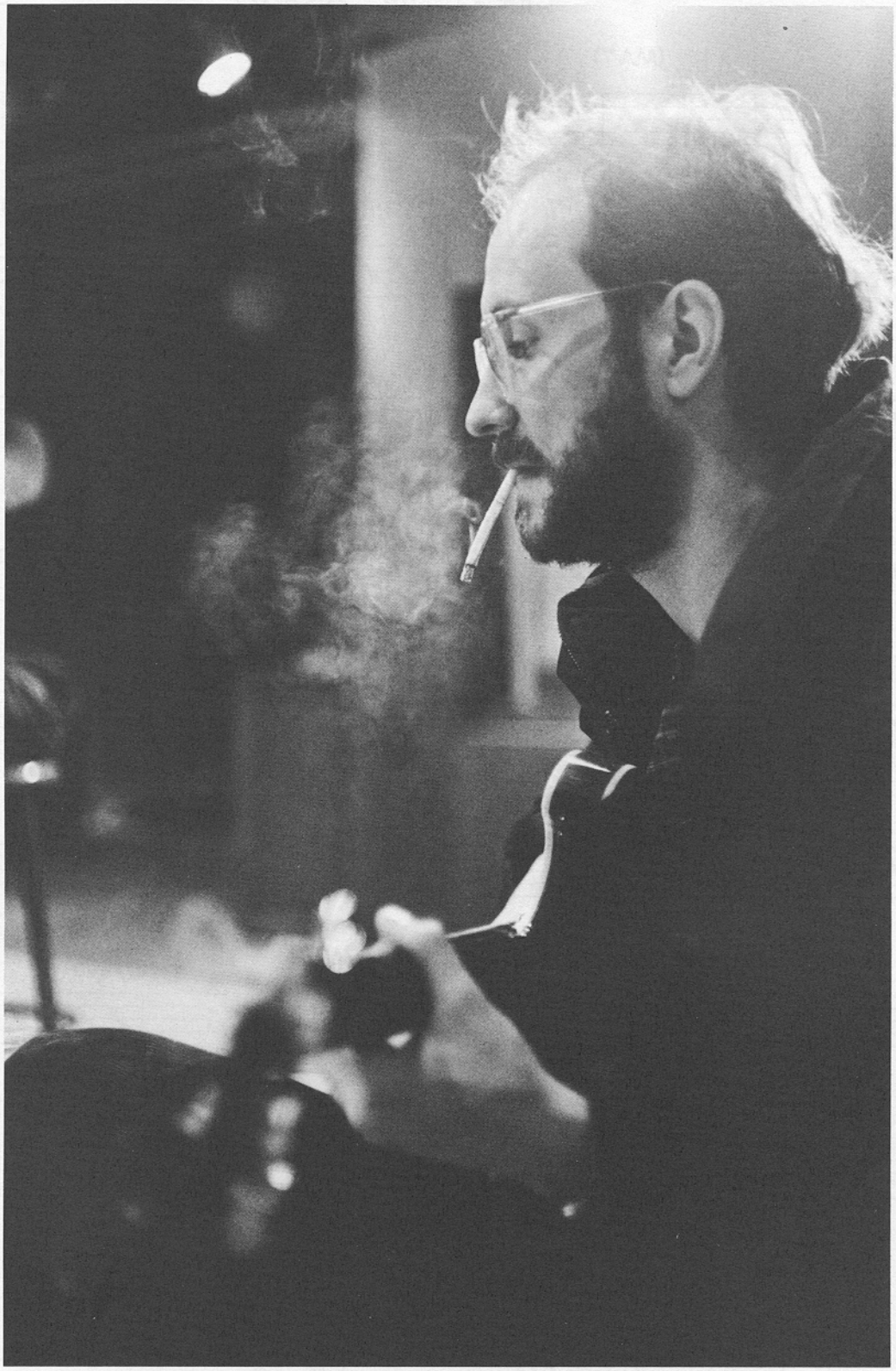
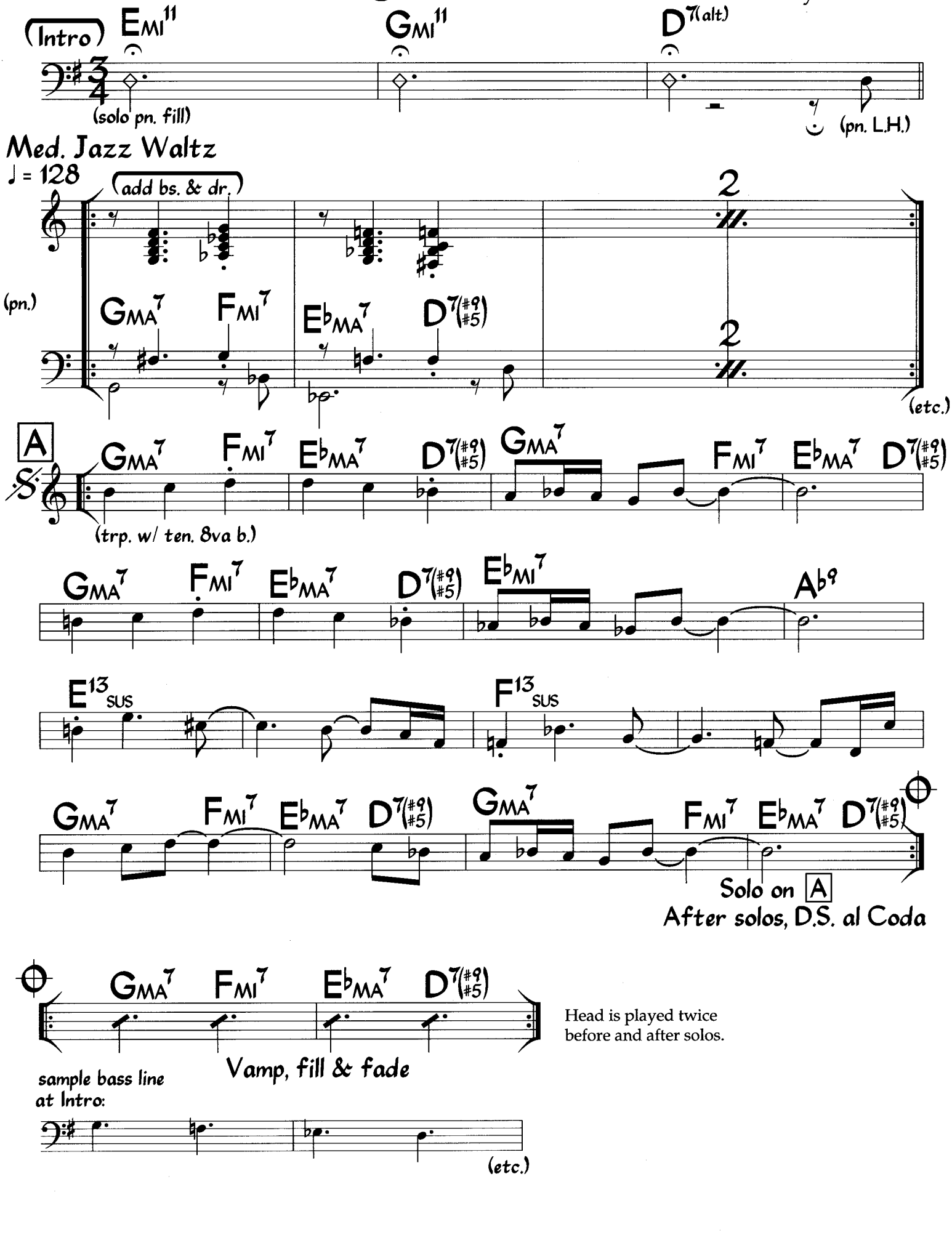


Photo by W. Patrick Hinely

JOHN SCOFIELD

Night Dreamer

Wayne Shorter



Head is played twice
before and after solos.

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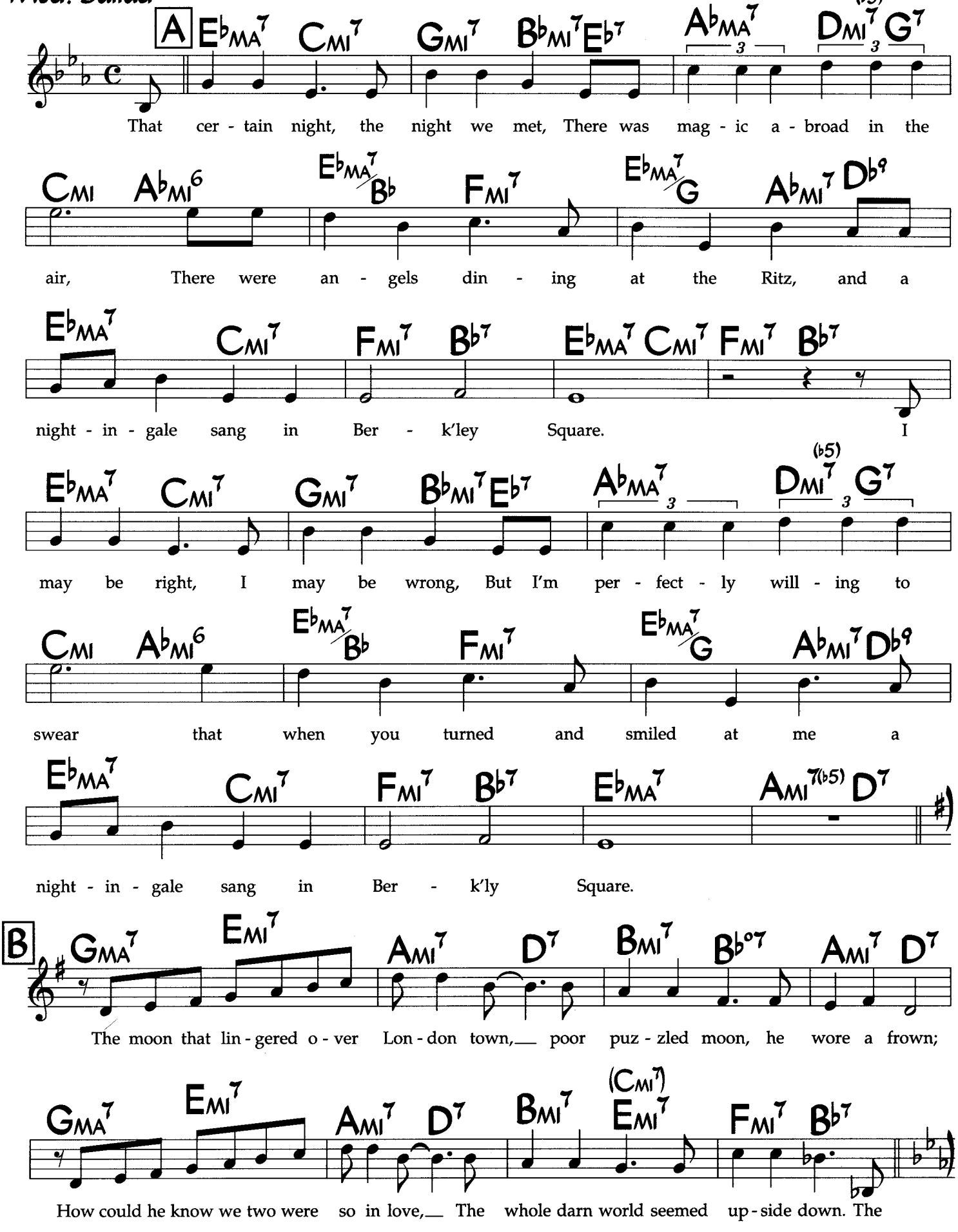
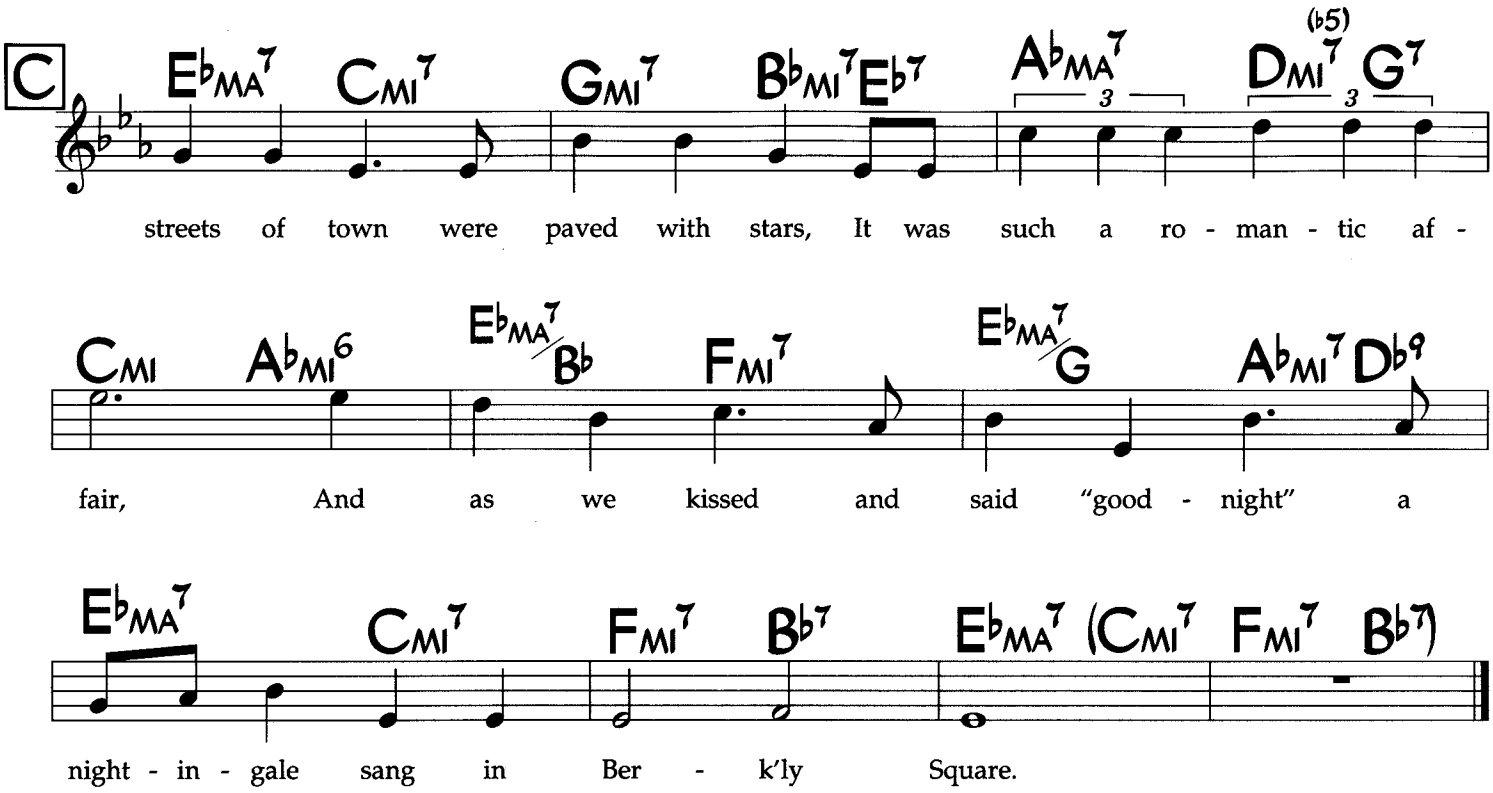
A Nightingale Sang in Berkeley Square

Lyric: Eric Maschwitz
Music: Manning Sherwin

Med. Ballad

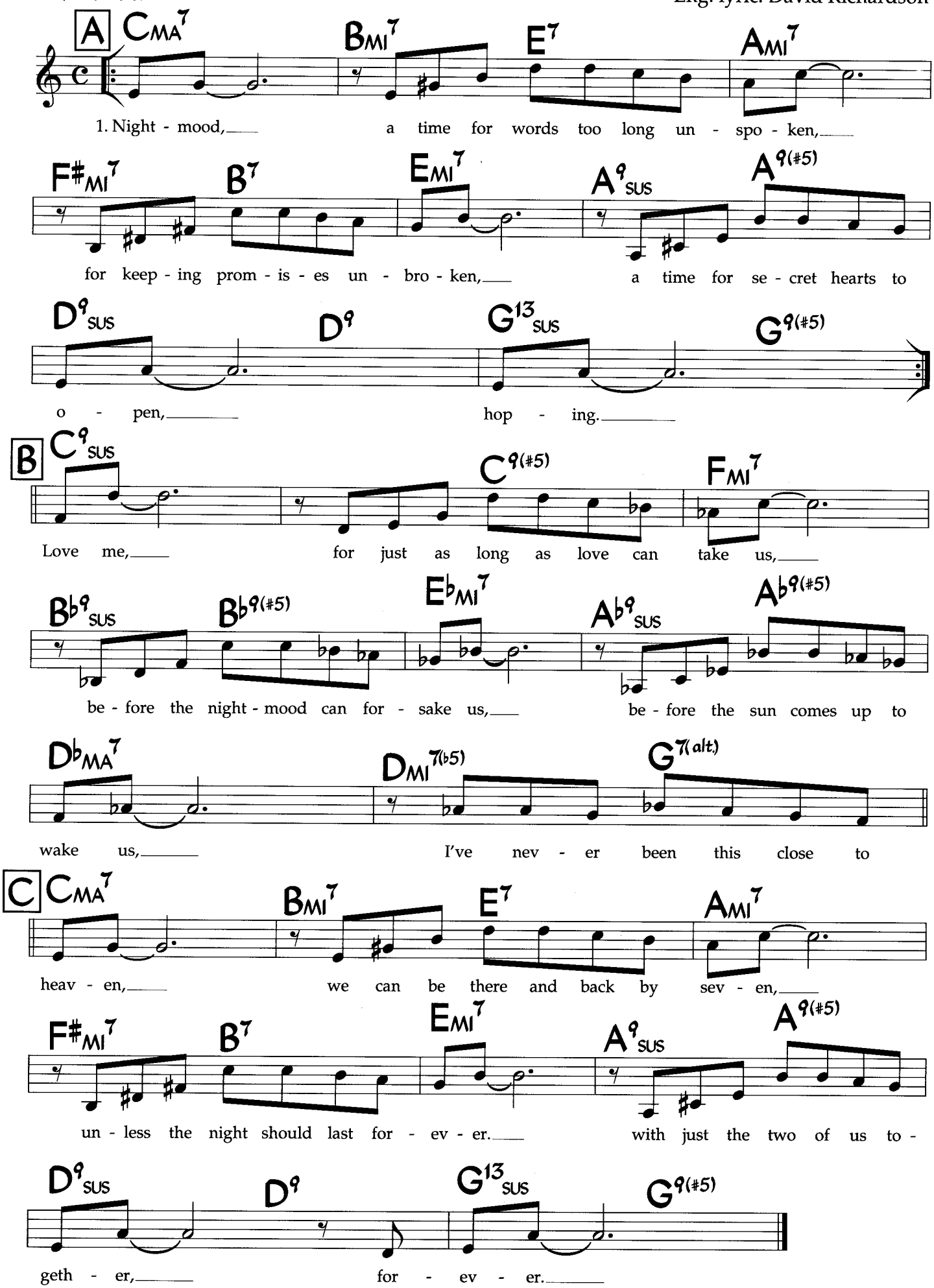



C
E♭MA7 CMI7 GMI7 B♭MI7 E♭7 A♭MA7 D♭MI7(♭5) G7
3 3
streets of town were paved with stars, It was such a ro - man - tic af -
CMI A♭MI6 E♭MA7/B♭ FMI7 E♭MA7/G A♭MI7 D♭9
fair, And as we kissed and said "good - night" a
E♭MA7 CMI7 FMI7 B♭7 E♭MA7 (CMI7 FMI7 B♭7)
night - in - gale sang in Ber - k'ly Square.

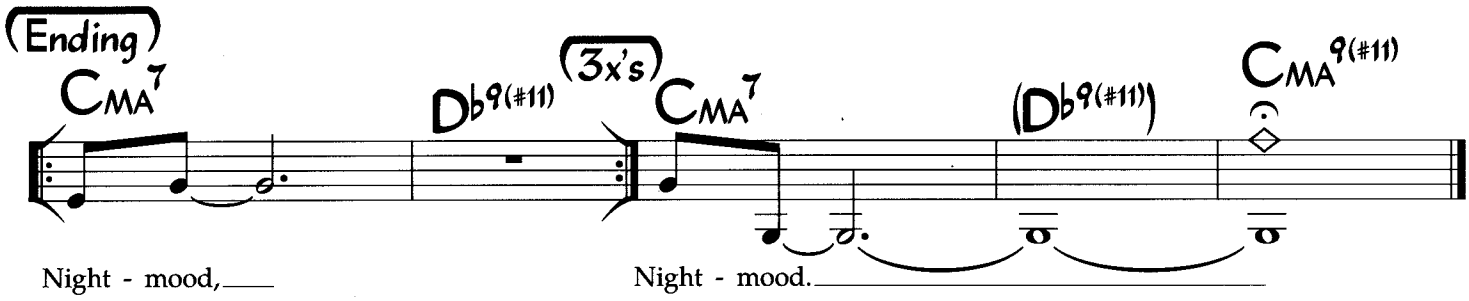
Nightmood

Music: Ivan Lins
Eng. lyric: David Richardson

Med. Ballad*



* May also be played as a bossa nova.



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:

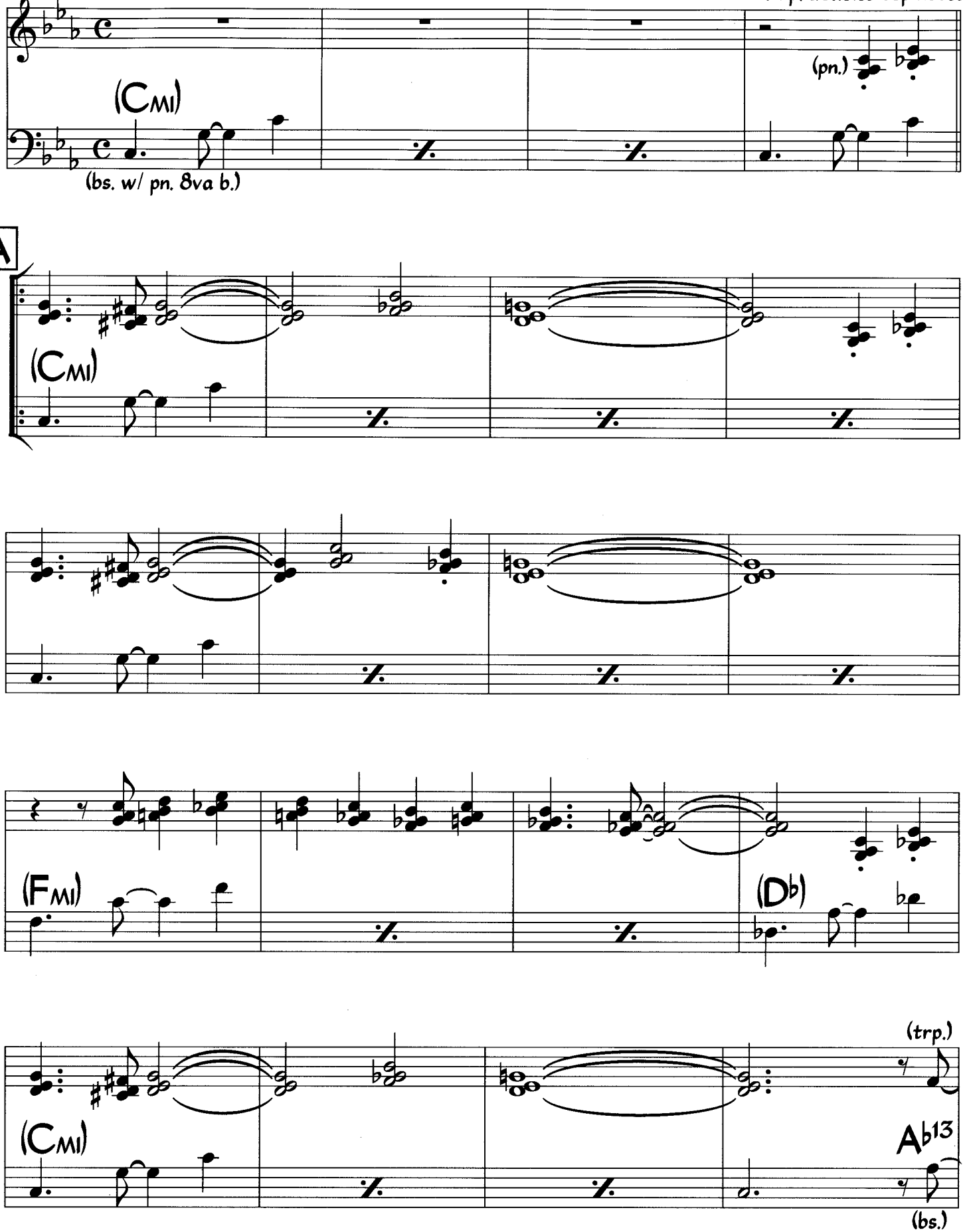
Morning,
And still beside me is the reason
I draw each breath that I am breathing,
Now I have someone to believe in.

Nutville

Fast Latin
♩ = 290

Horace Silver

(trp. doubles top notes)



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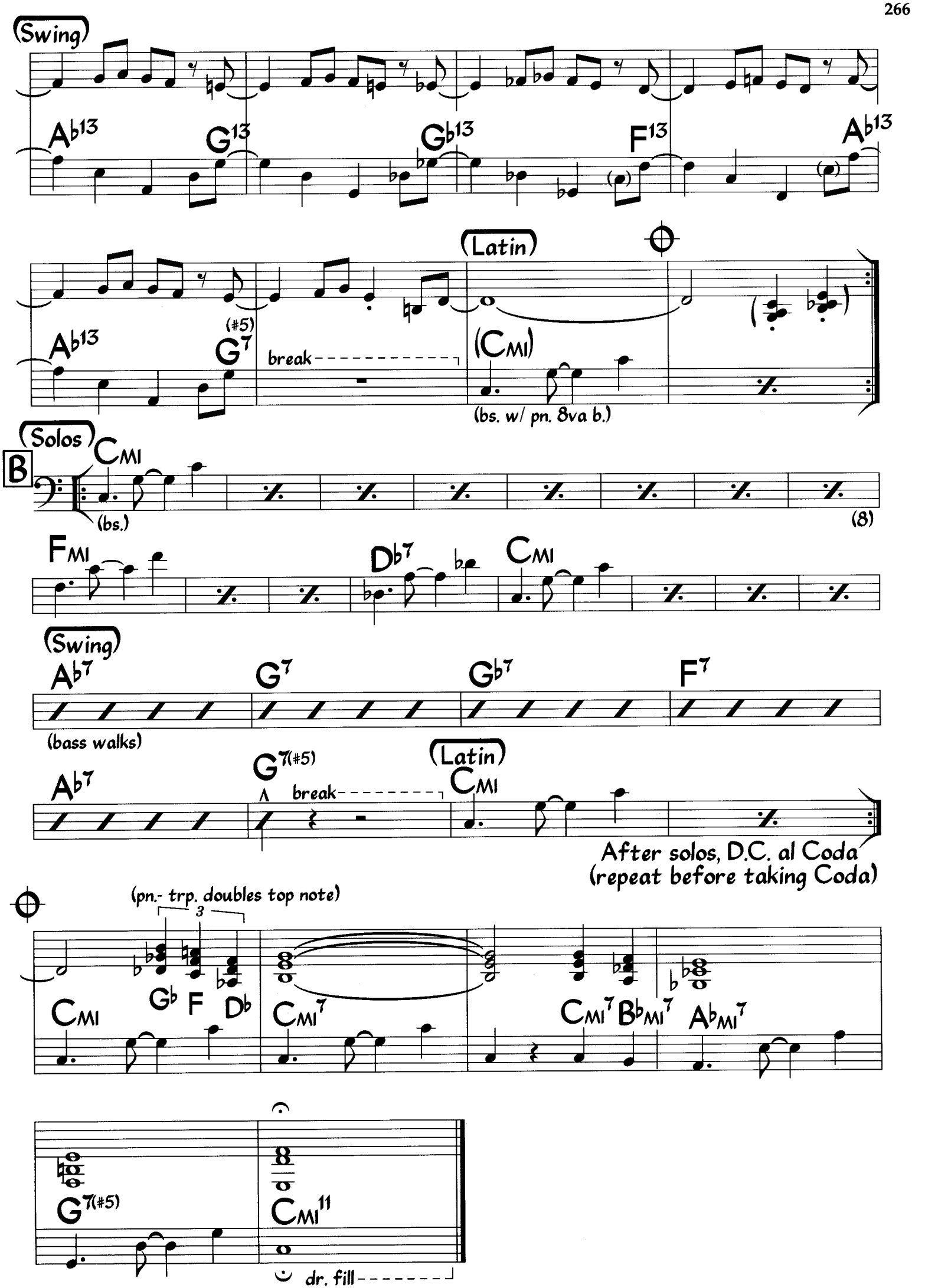
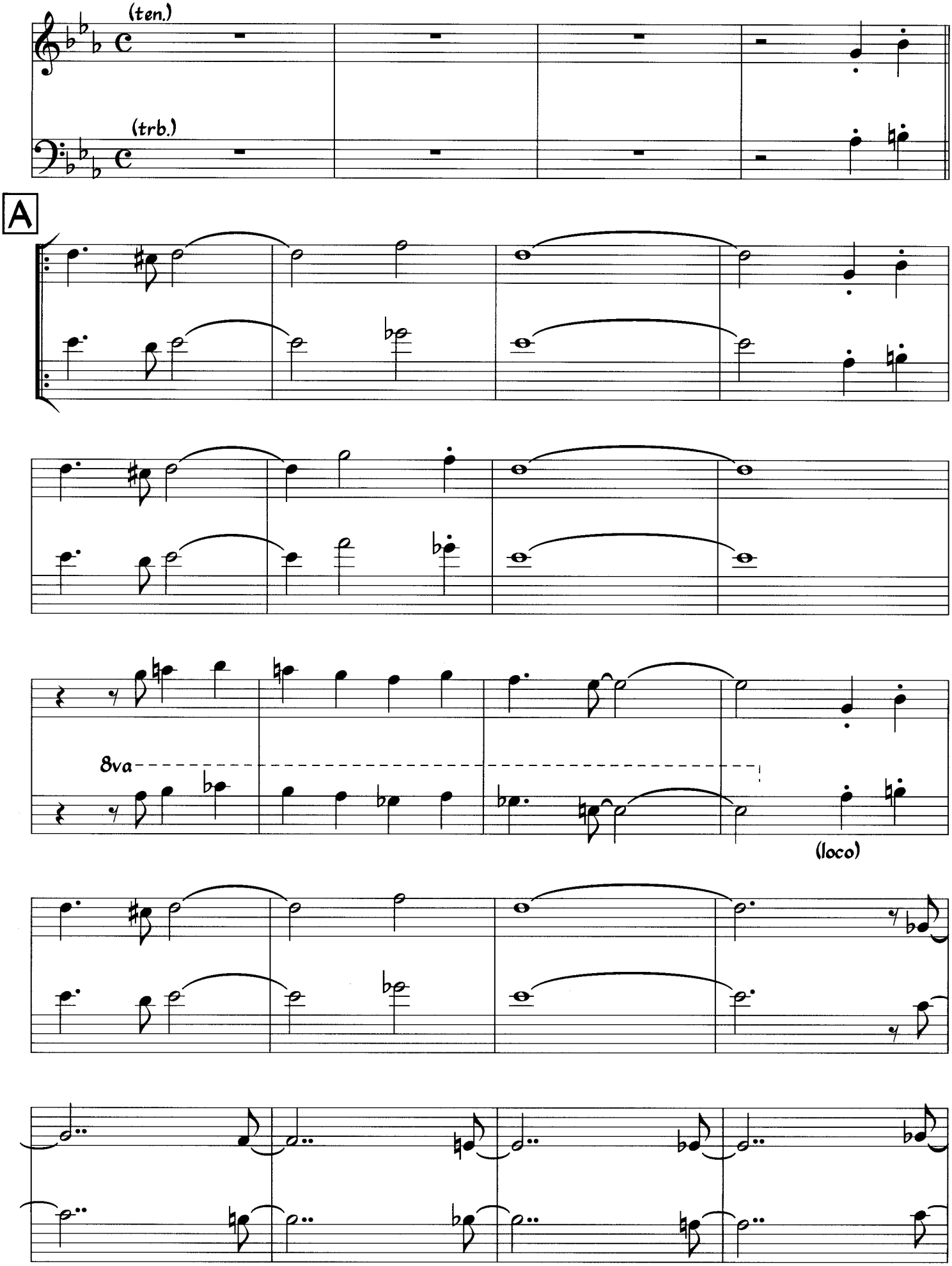
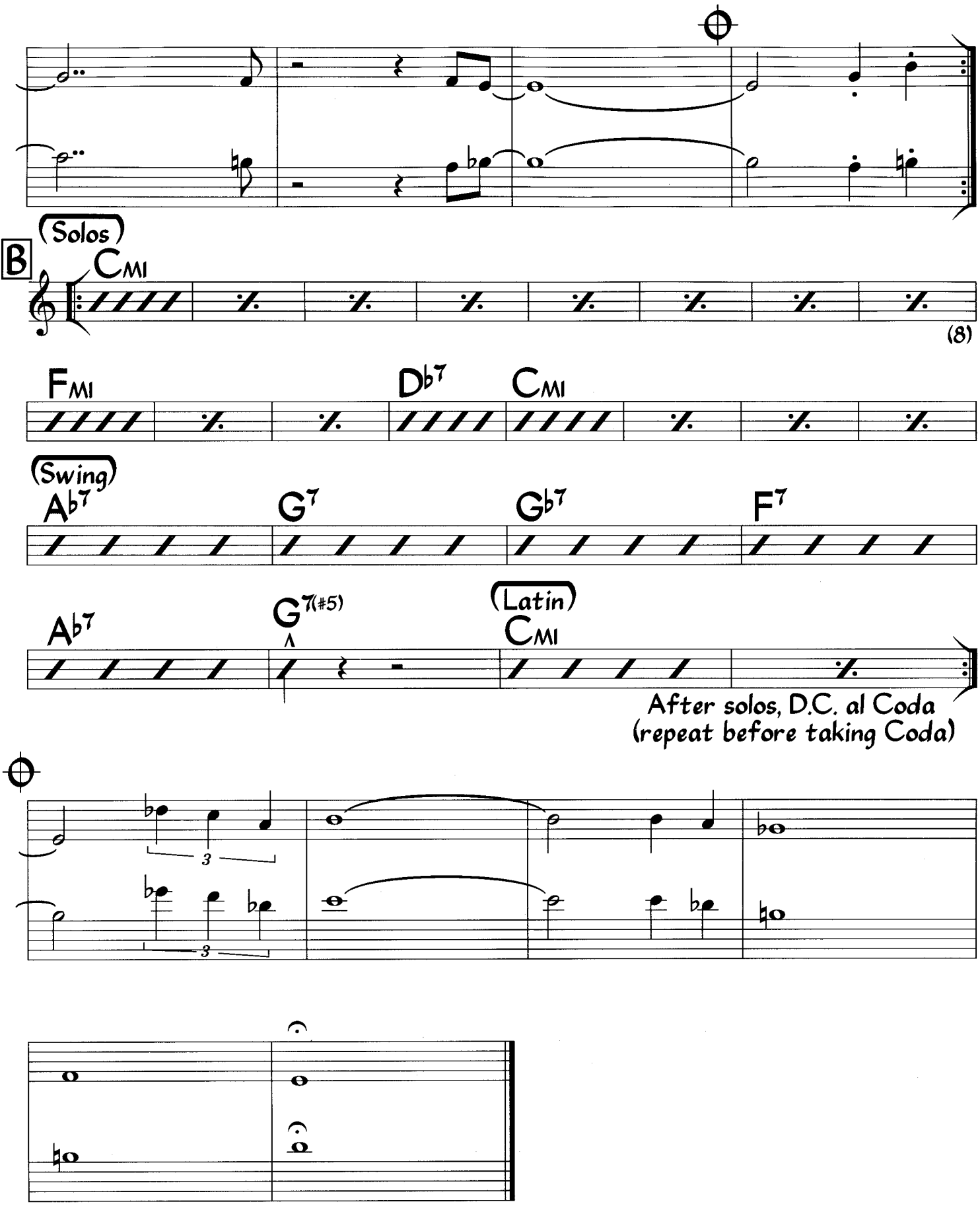

(Swing)
Ab13
G13
Gb13
F13
Ab13
Ab13
(#5)
G7
break
(Latin)
(Cmi)
(bs. w/ pn. 8va b.)
(Solos)
B
Cmi
(bs.)
(8)
Fmi
Db7
Cmi
(Swing)
Ab7
G7
Gb7
F7
(bass walks)
Ab7
G7(#5)
break
(Latin)
Cmi
After solos, D.C. al Coda
(repeat before taking Coda)
(pn.- trp. doubles top note)
3
Cmi
Gb
F
Db
Cmi7
Cmi7
Bbmi7
Abmi7
G7(#5)
Cmi11
dr. fill

Fast Latin
♩ = 290

Nutville (Harmony)

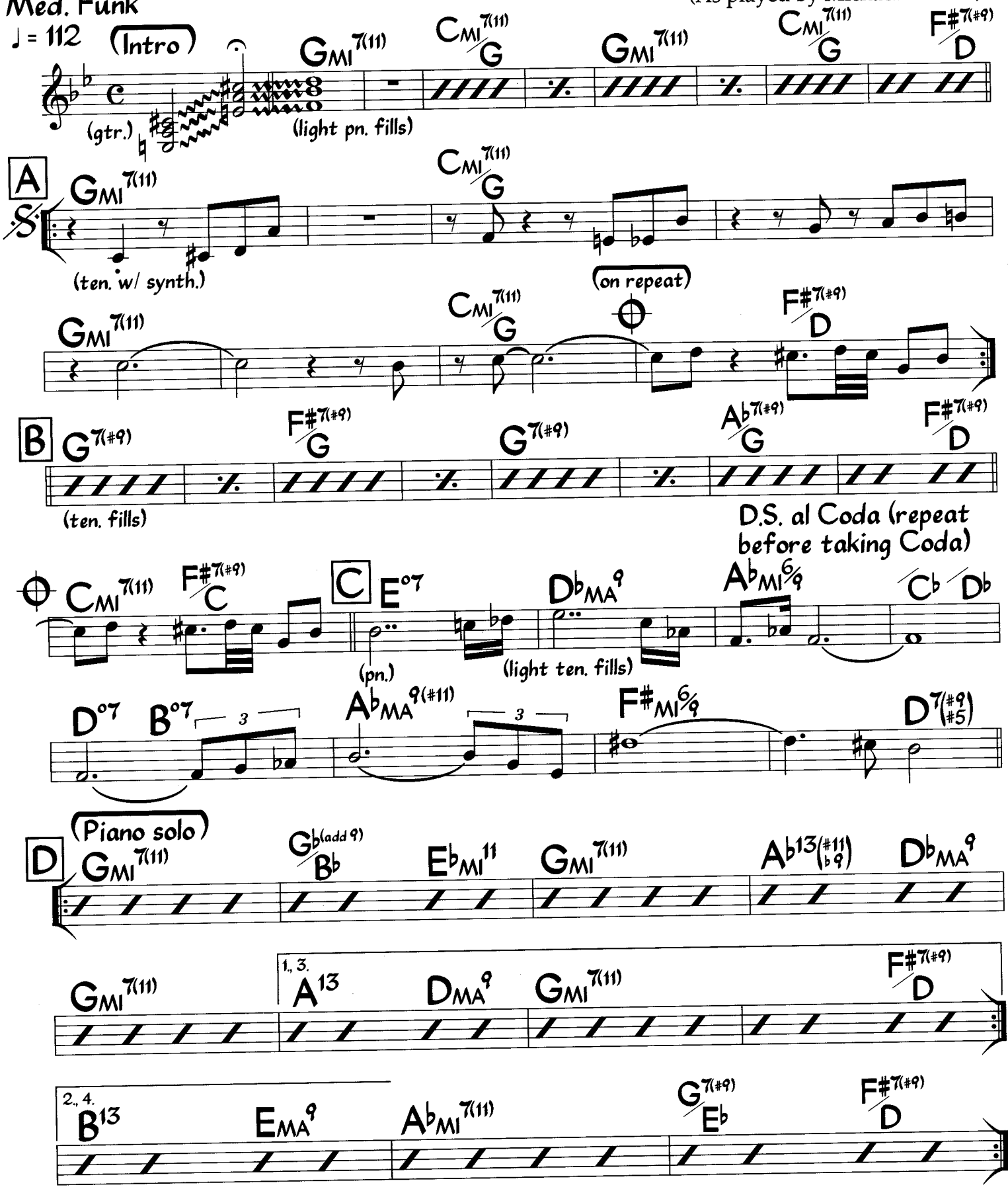


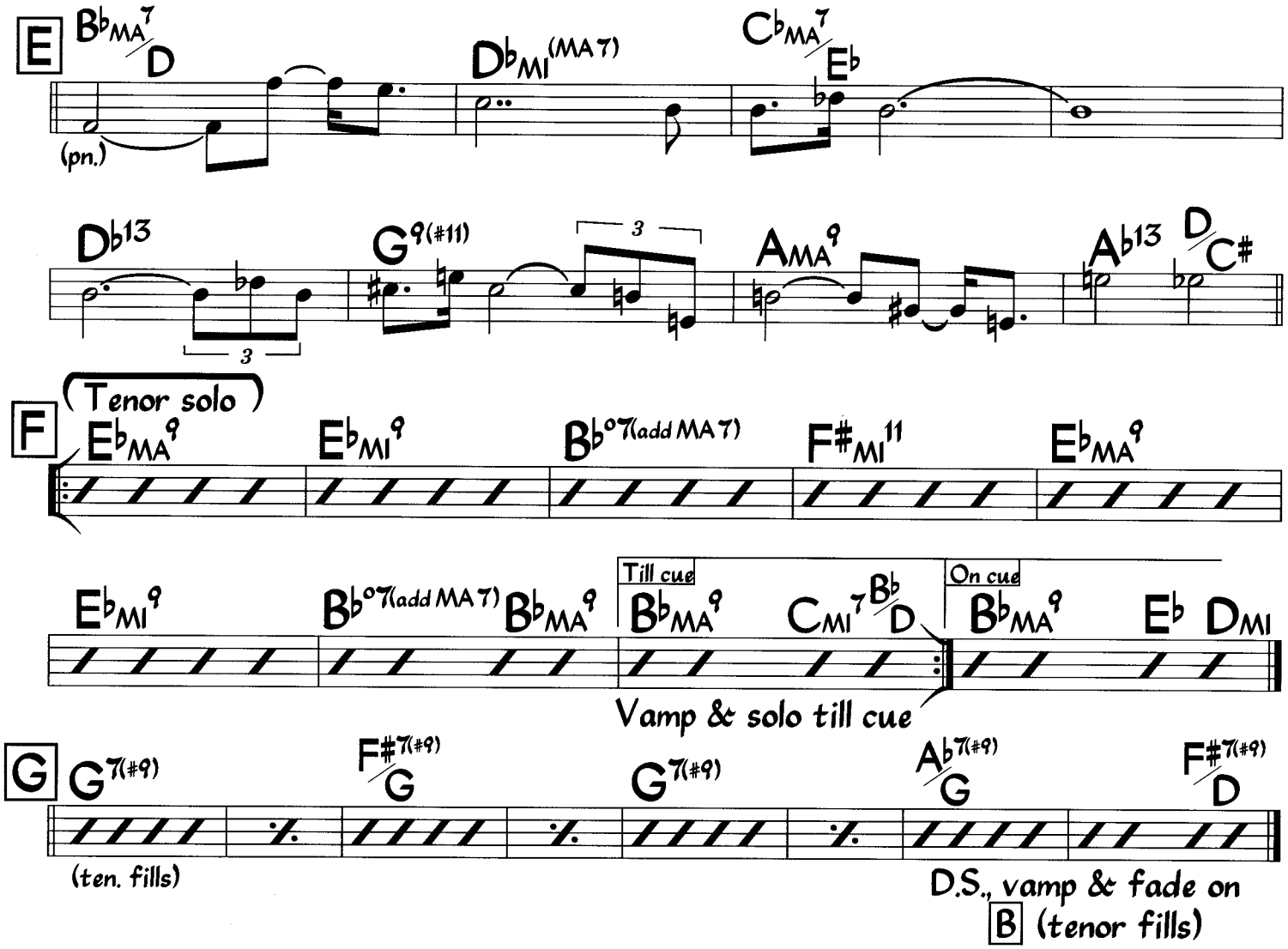


Tenor sounds one octave lower than written.

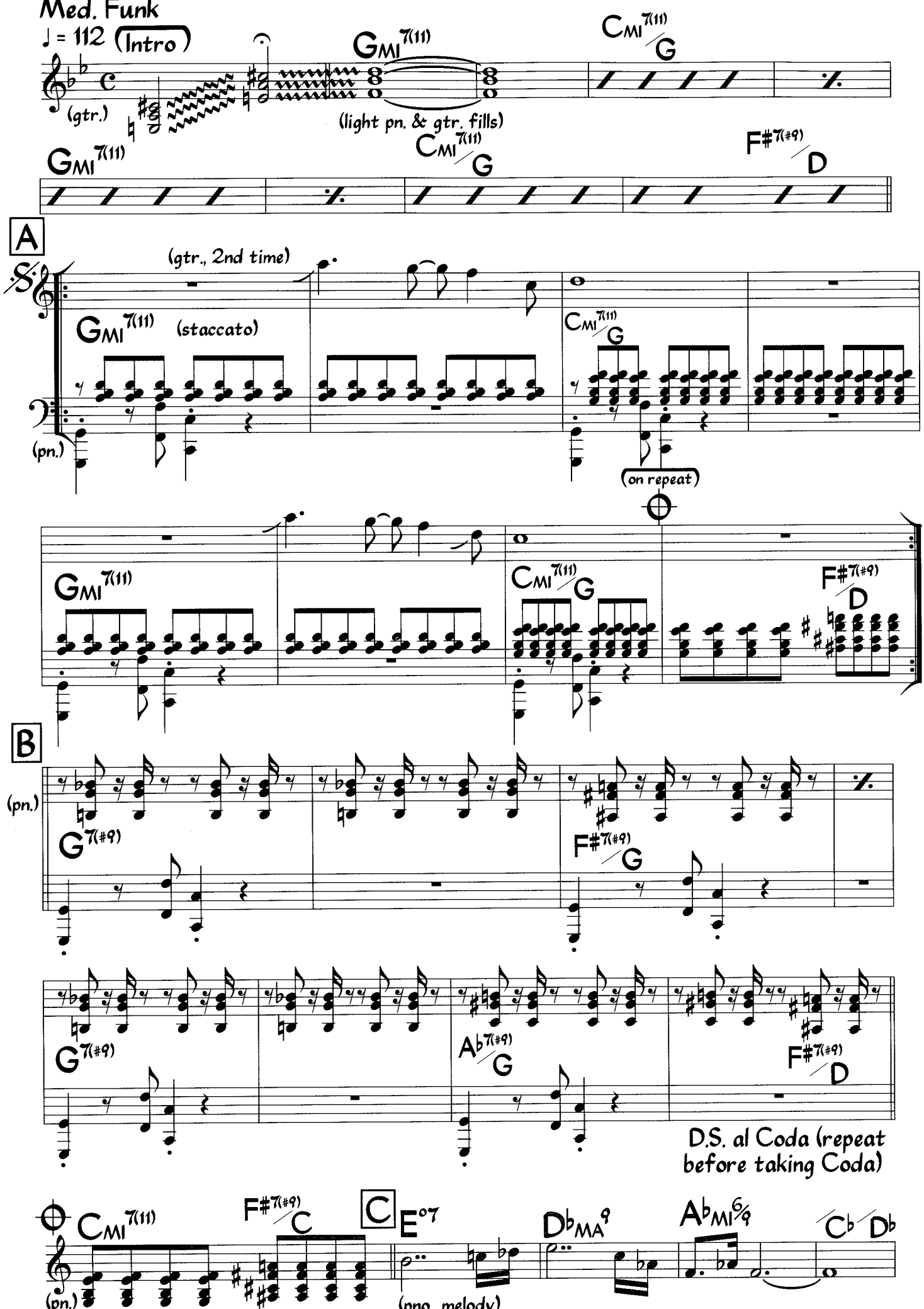
Ode to the Doo Da Day

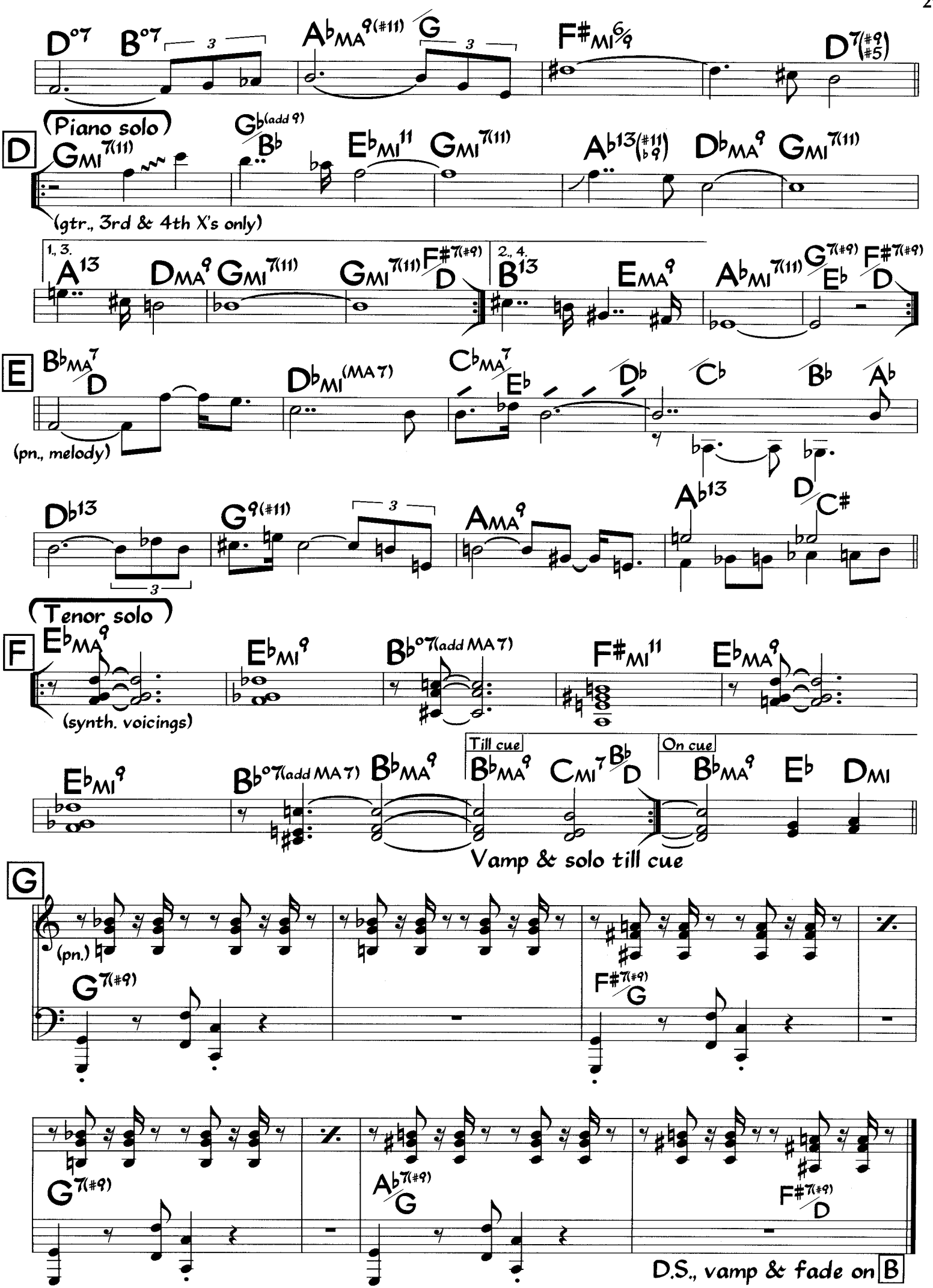
Jim Beard
(As played by Michael Brecker)



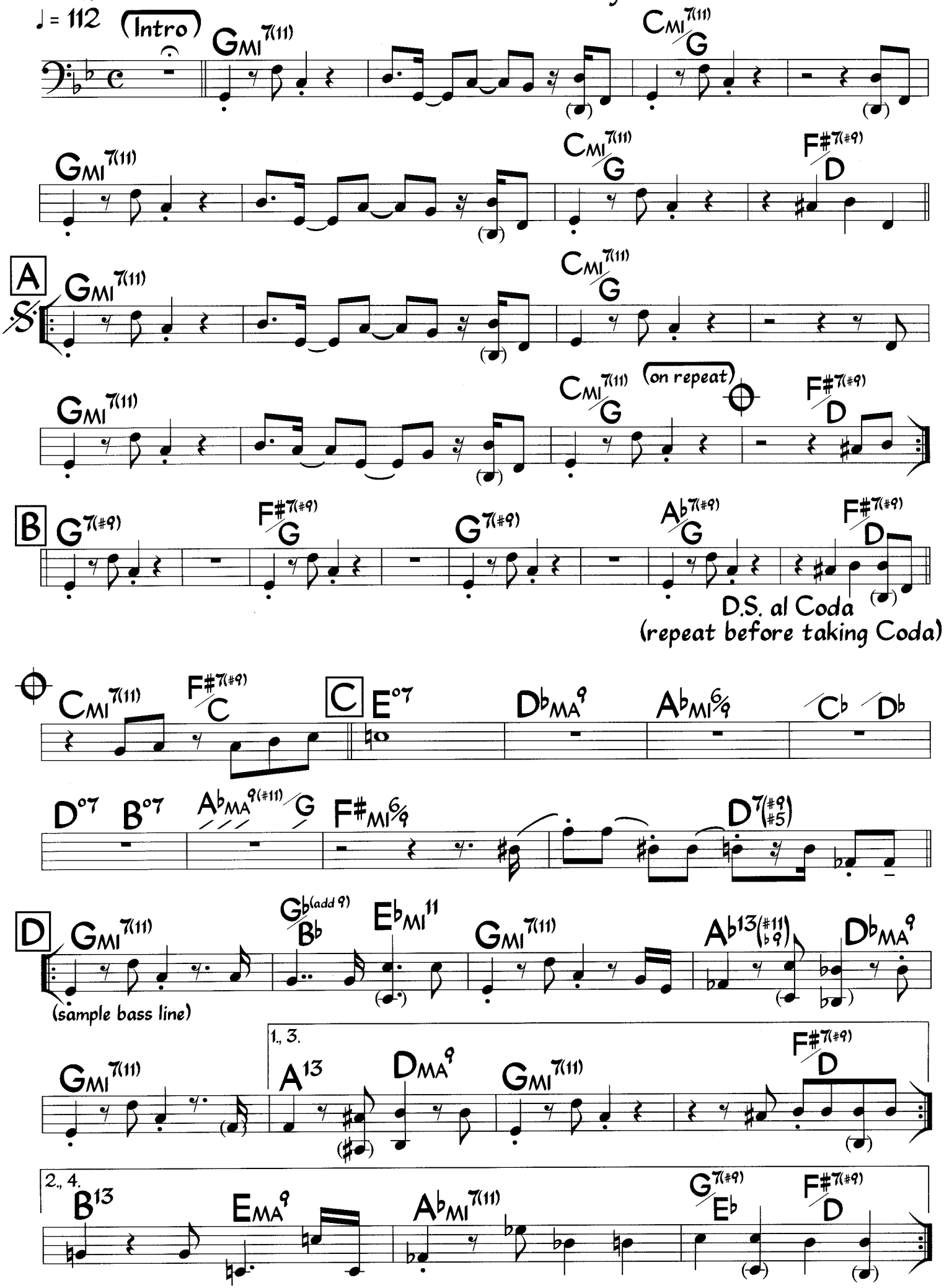

E
B♭MA7/D
D♭MI(MA7)
C♭MA7/E♭
(pn.)
D♭13
G9(#11)
3
3
AMA9
A♭13
D/C♯
F
(Tenor solo)
E♭MA9
E♭MI9
B♭07(add MA7)
F♯MI11
E♭MA9
E♭MI9
B♭07(add MA7)
B♭MA9
Till cue
B♭MA9
CMI7
B♭/D
On cue
B♭MA9
E♭
DMI
Vamp & solo till cue
G
G7(#9)
F♯7(#9)/G
G7(#9)
A♭7(#9)/G
F♯7(#9)/D
(ten. fills)
D.S., vamp & fade on
B (tenor fills)

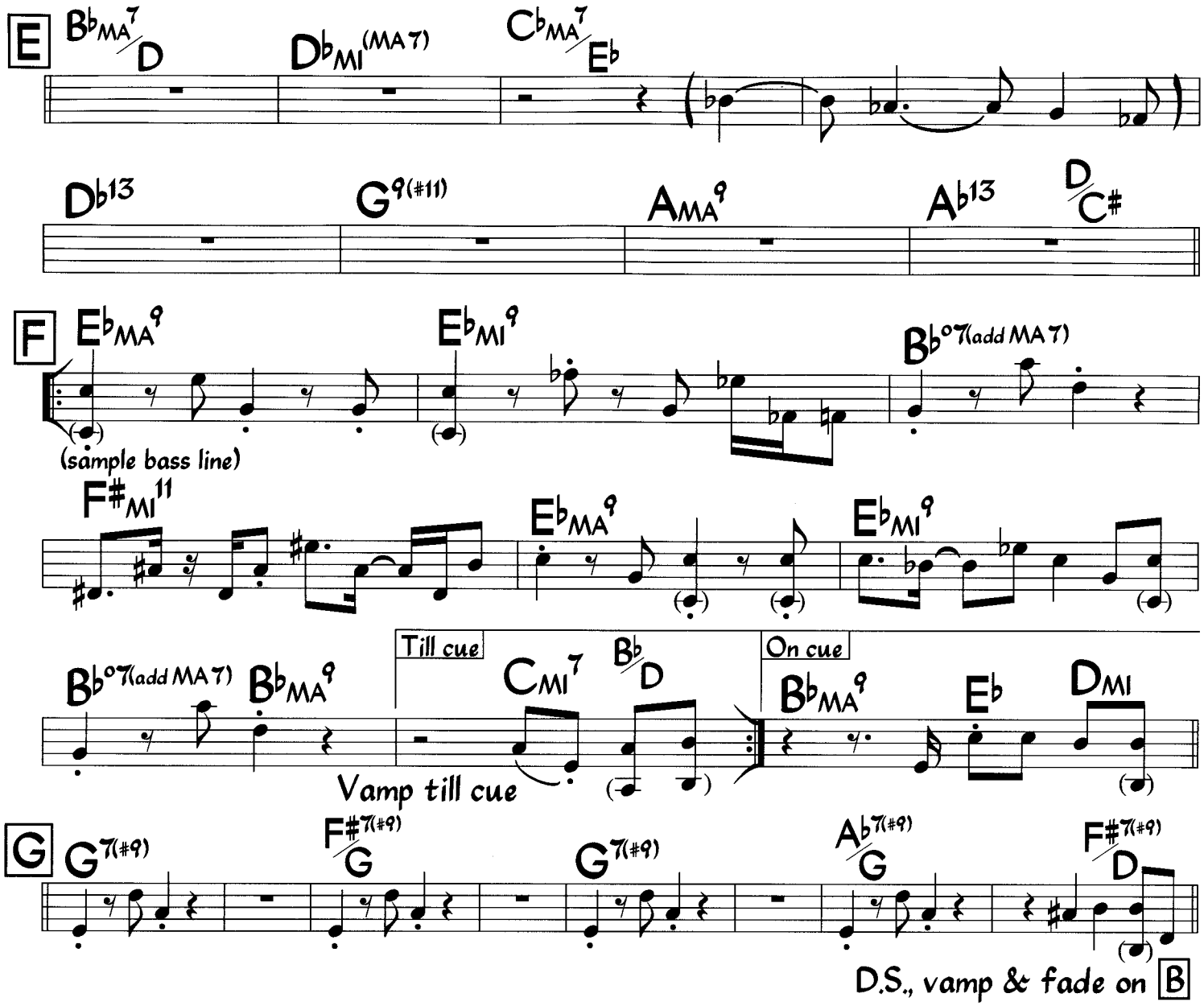
Ode to the Doo Da Day (Piano & Guitar)




D°7 B°7 3 A♭MA9(#11) G 3 F♯MI6/9 D7(#9/#5)
D
(Piano solo)
GMI7(11) G♭(add 9)/B♭ E♭MI11 GMI7(11) A♭13(#11/♭9) D♭MA9 GMI7(11)
(gtr., 3rd & 4th X's only)
1., 3.
A13 DMA9 GMI7(11) GMI7(11) F♯7(#9)/D
2., 4.
B13 EMA9 A♭MI7(11) G7(#9) F♯7(#9)/E♭ D
E
B♭MA7/D D♭MI(MA7) C♭MA7/E♭ D♭/C♭ B♭/A♭
(pn., melody)
D♭13 G9(#11) 3 AMA9 A♭13/D C♯
(Tenor solo)
F
E♭MA9 E♭MI9 B♭°7(add MA7) F♯MI11 E♭MA9
(synth. voicings)
E♭MI9 B♭°7(add MA7) B♭MA9 Till cue B♭MA9 CMI7 B♭/D On cue B♭MA9 E♭ DMI
Vamp & solo till cue
G
(pn.)
G7(#9) F♯7(#9)/G
G7(#9) A♭7(#9)/G F♯7(#9)/D
D.S., vamp & fade on B

Ode to the Doo Da Day (Bass)





Bass on recording plays below the normal range of the bass.

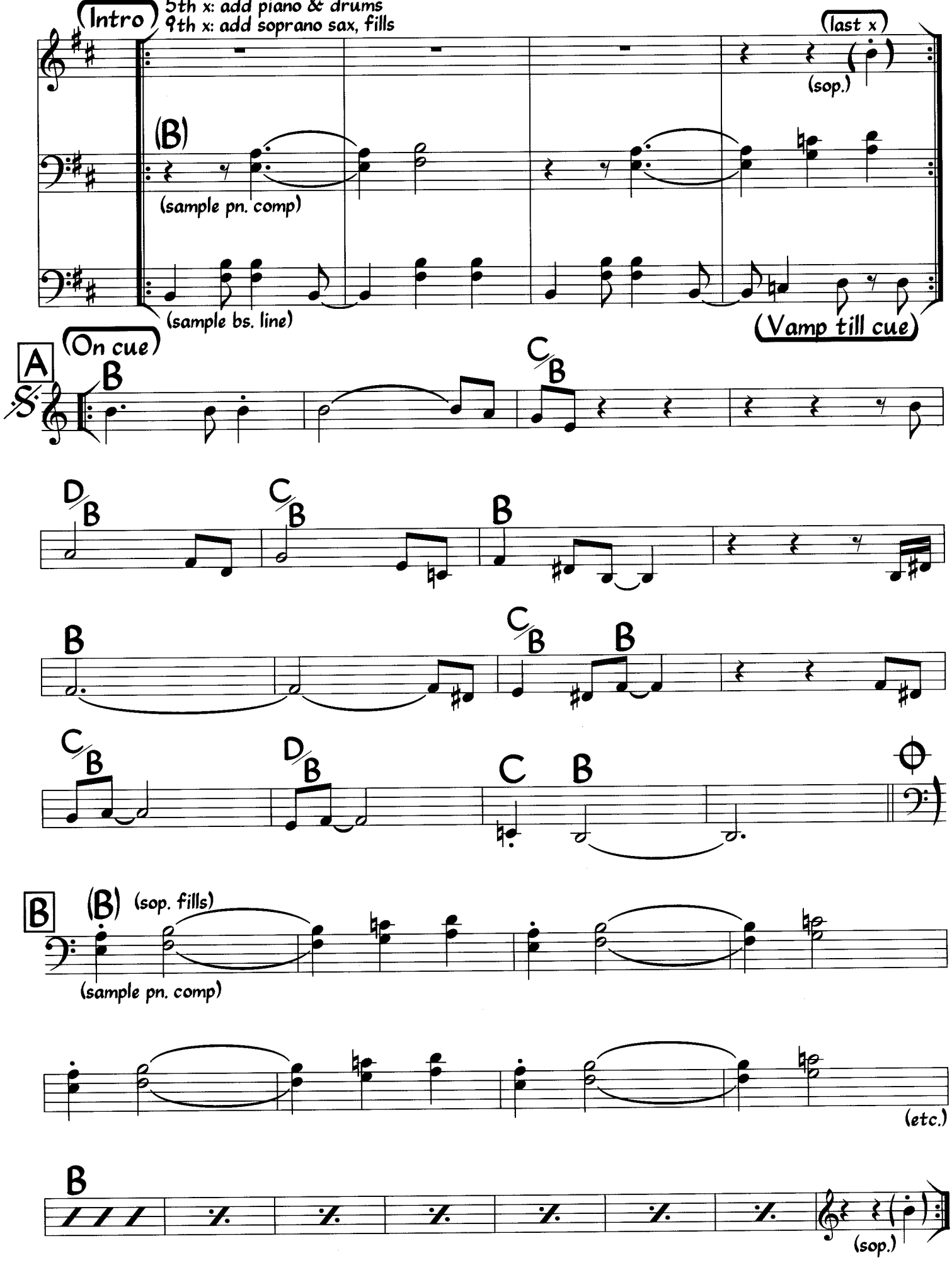
Olé

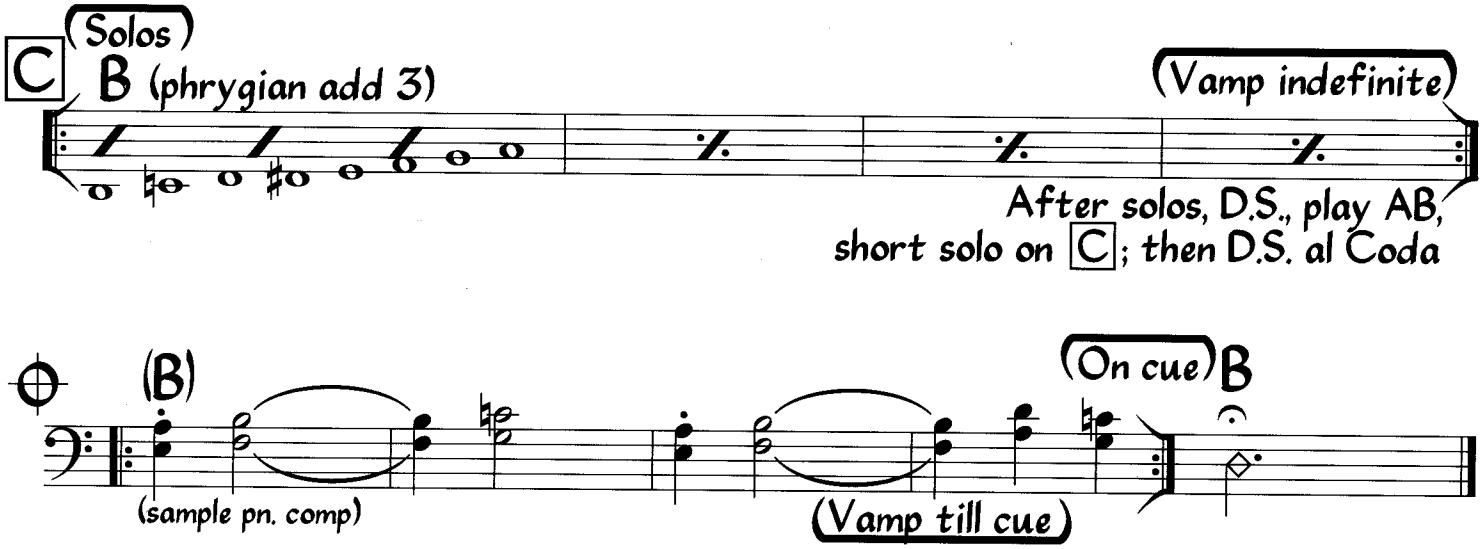
Med. Jazz Waltz

♩ = 176

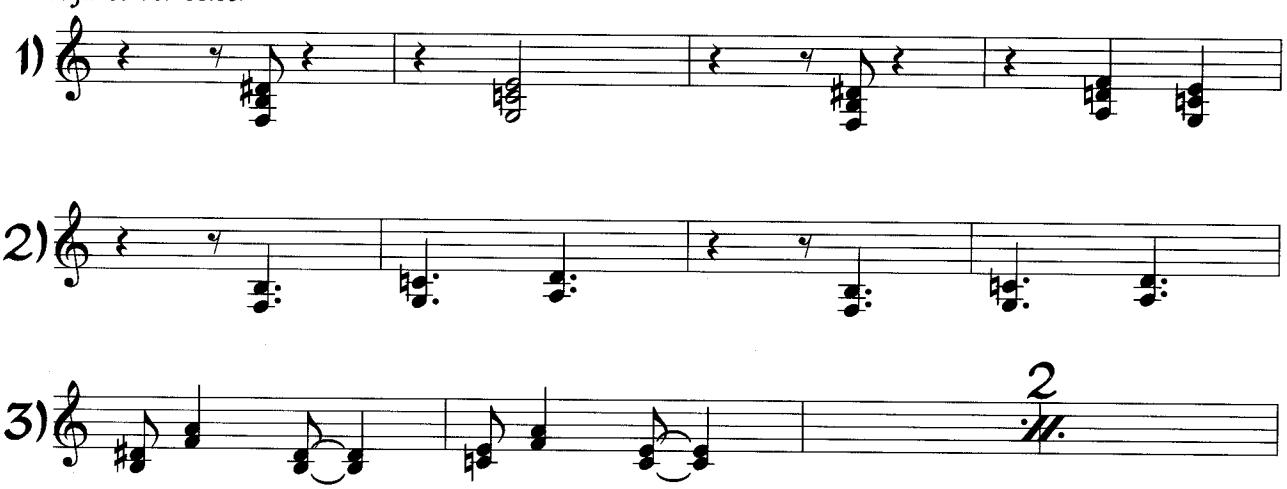
John Coltrane

first 4x's: bass only
5th x: add piano & drums
9th x: add soprano sax, fills



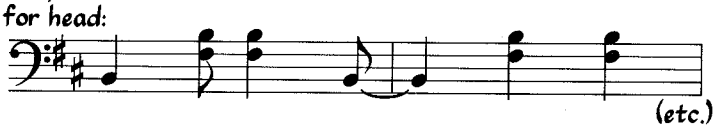


sample piano comp
figures for solos:



Piano comps in 16-bar phrases for solos. Melody is played with variation.

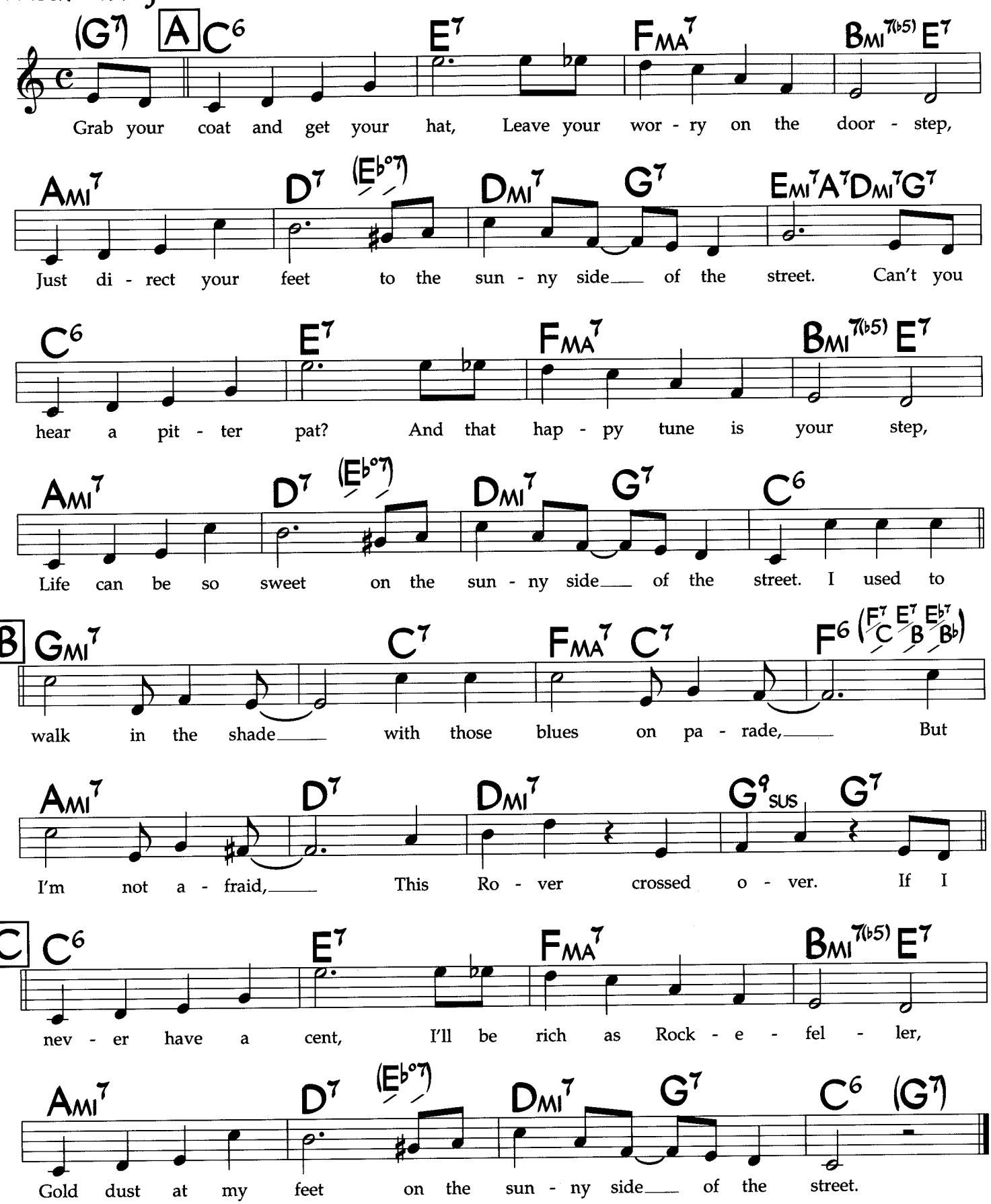
sample bass line
for head:



On the Sunny Side of the Street

Lyric: Dorothy Fields
Music: Jimmy McHugh

Med. Swing



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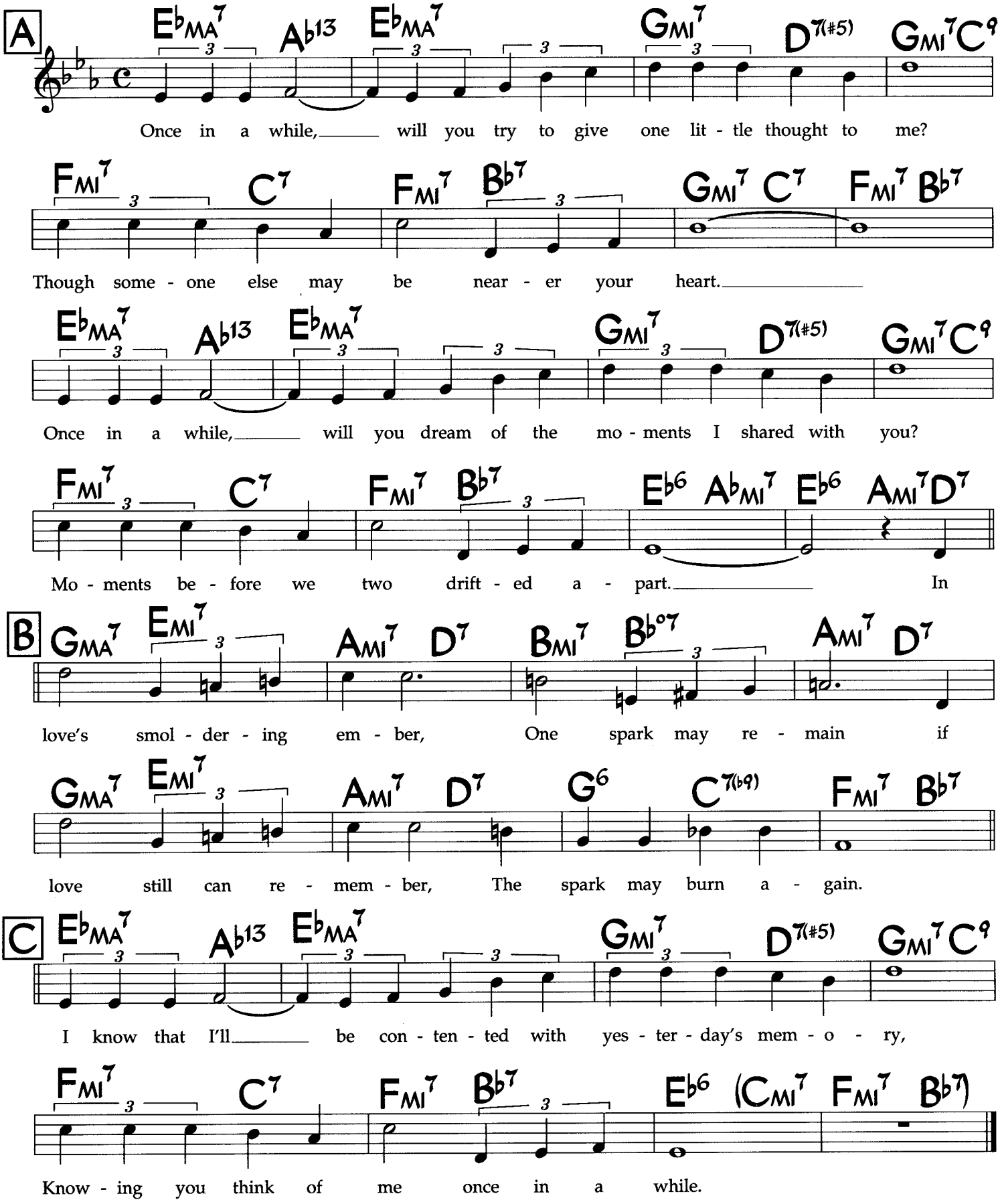
Once in a While

Lyric: Bud Green
Music: Michael Edwards

Med. Ballad


A
Once in a while, will you try to give one lit - tle thought to me?
Though some - one else may be near - er your heart.
Once in a while, will you dream of the mo - ments I shared with you?
Mo - ments be - fore we two drift - ed a - part. In
B
love's smol - der - ing em - ber, One spark may re - main if
love still can re - mem - ber, The spark may burn a - gain.
C
I know that I'll be con - ten - ted with yes - ter - day's mem - o - ry,
Know - ing you think of me once in a while.

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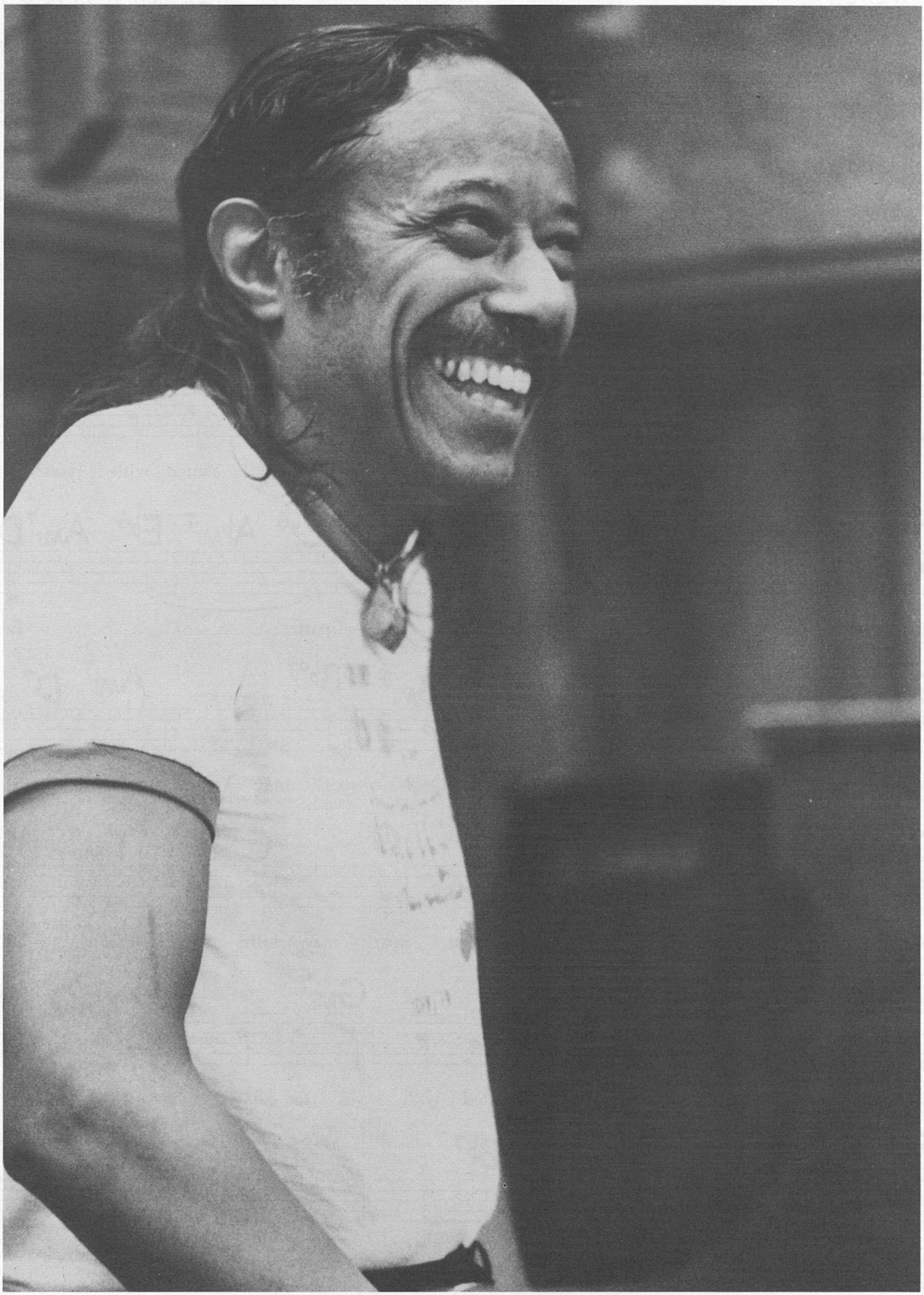


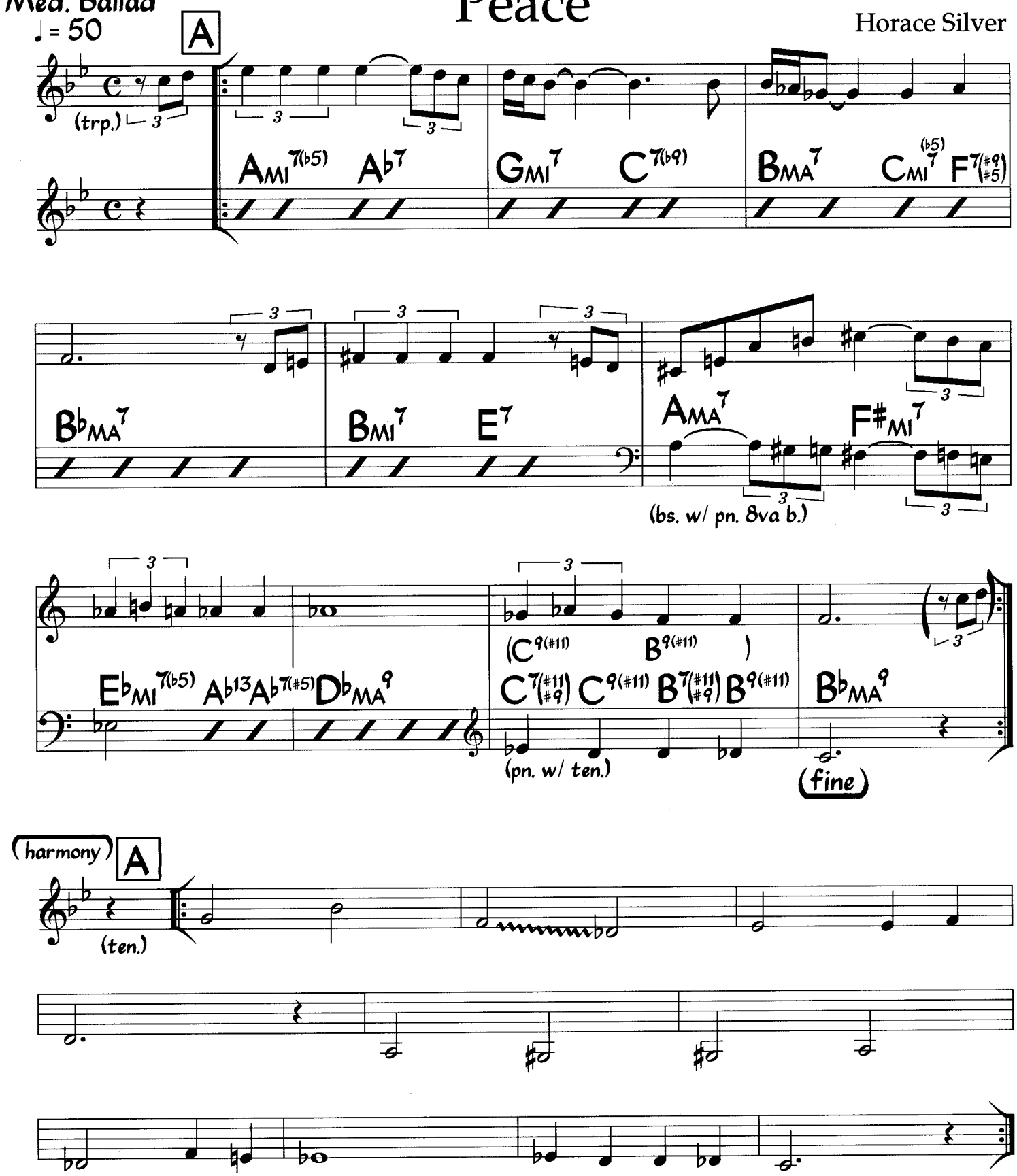
Photo by Tom Copi

HORACE SILVER

Peace

Horace Silver

Med. Ballad
♩ = 50

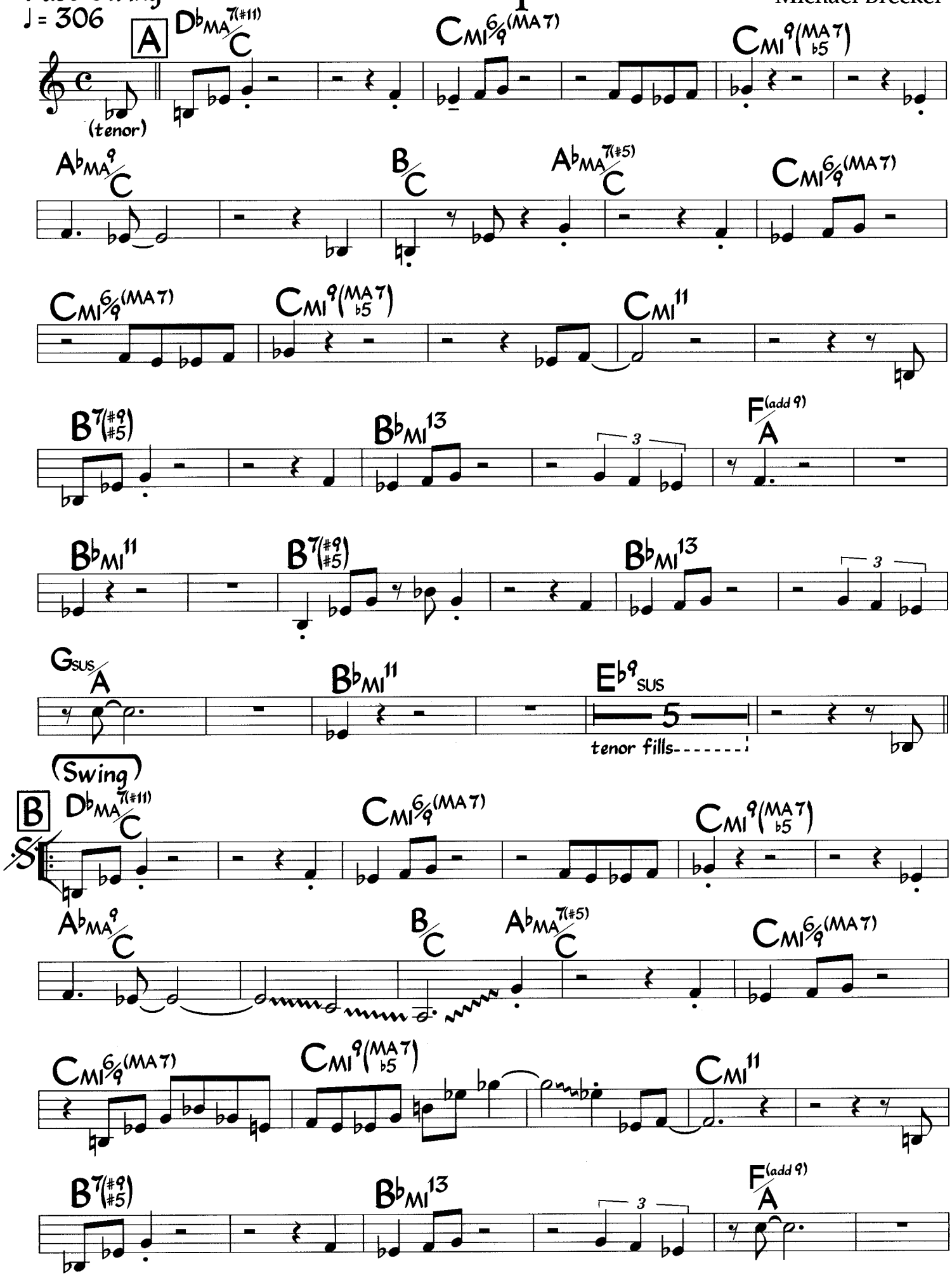


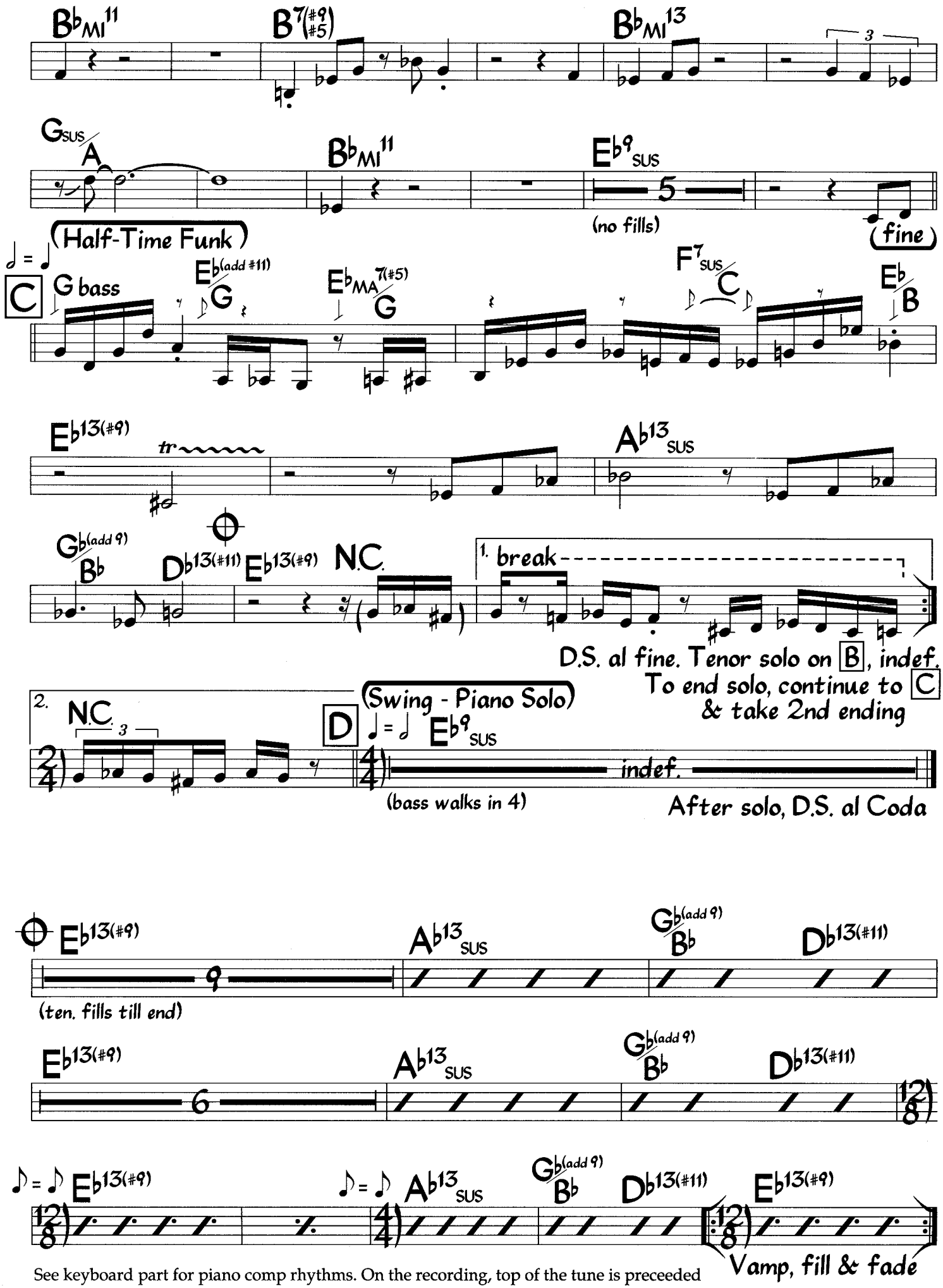
Play head twice before solos, once after.
Bass line at bar 6 is not played during solos.
Chords in parentheses are used for solos.

Peep

Michael Brecker

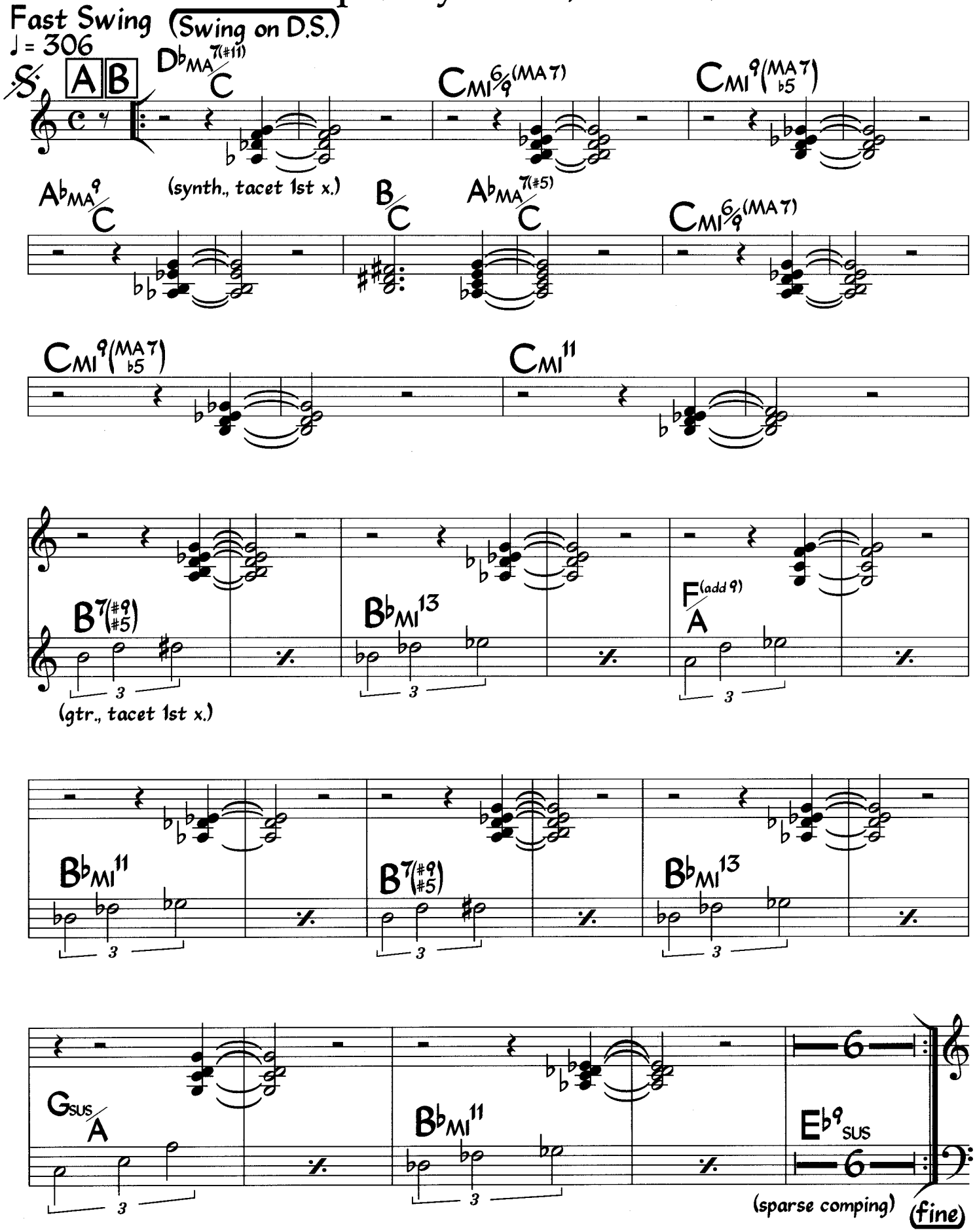
Fast Swing
♩ = 306

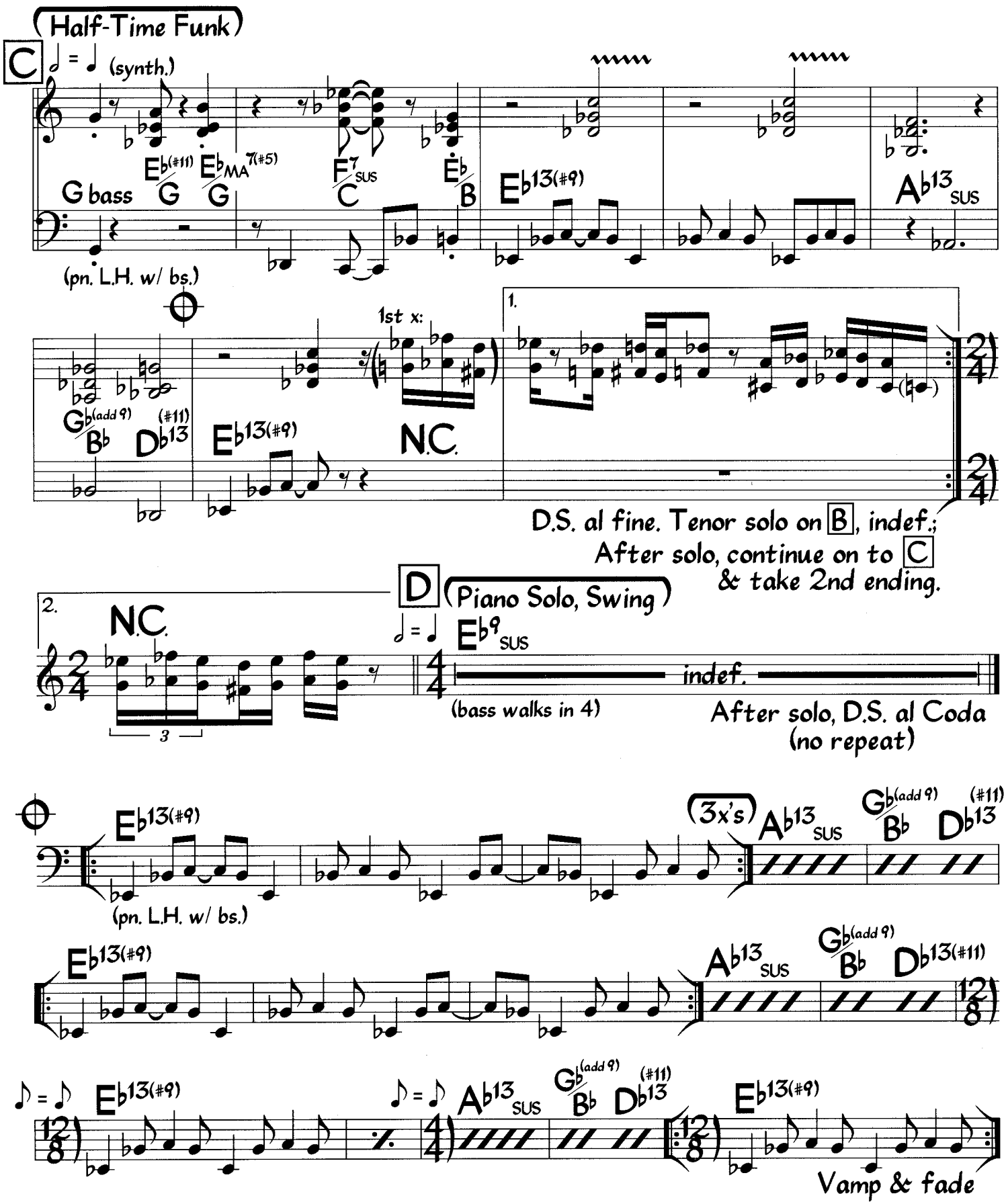




See keyboard part for piano comp rhythms. On the recording, top of the tune is preceeded

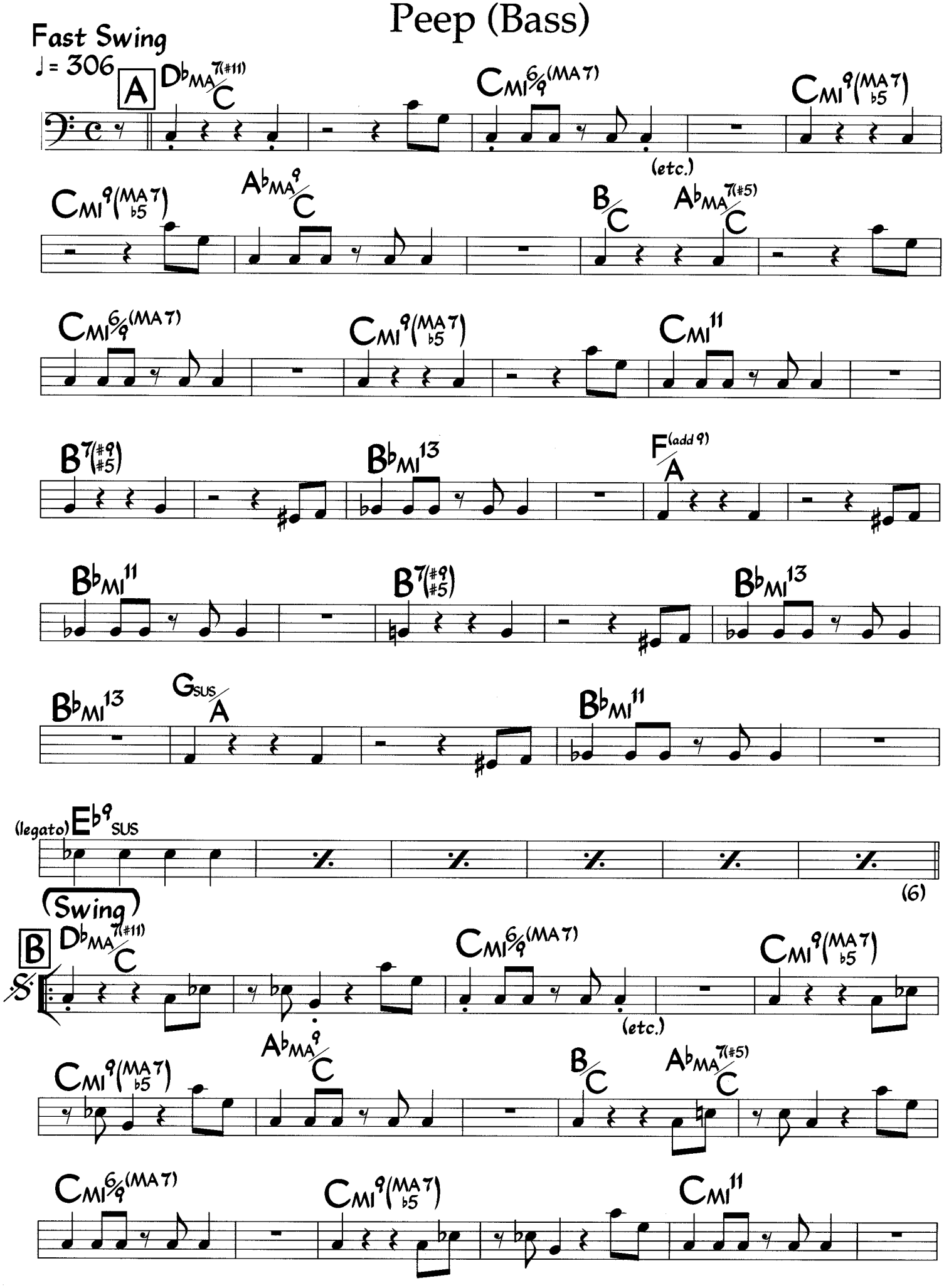
Peep (Keyboard, Guitar)

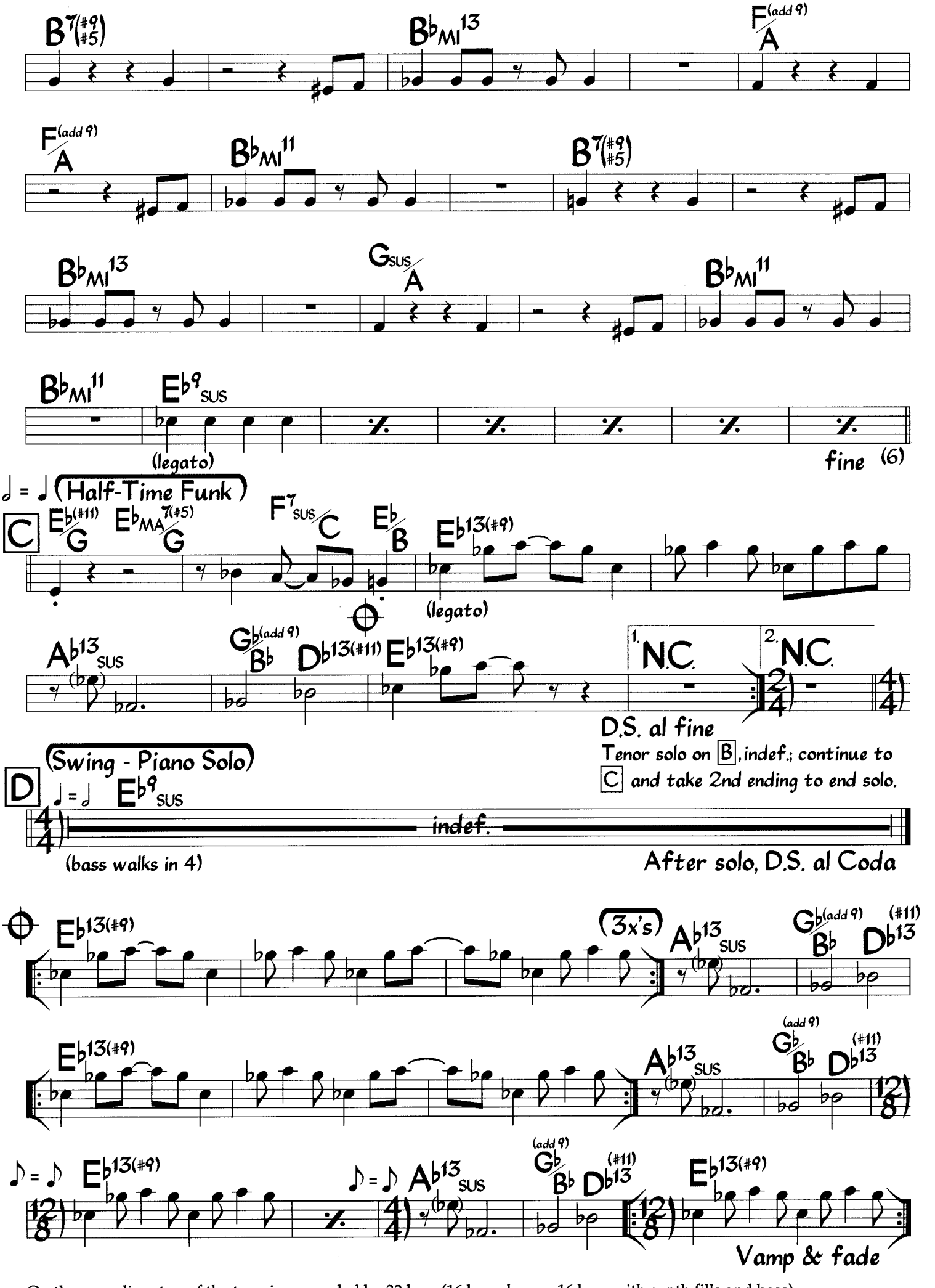




On the recording, top of the tune is preceeded by 32 bars (16 bars drums, 16 bars with synth fills and bass)

Peep (Bass)


Fast Swing
♩ = 306
A
D♭MA7(#11)/C
CMI6/9(MA7)
CMI9(MA7 ♭5)
(etc.)
CMI9(MA7 ♭5)
A♭MA9/C
B/C
A♭MA7(#5)/C
CMI6/9(MA7)
CMI9(MA7 ♭5)
CMI11
B7(#9 #5)
B♭MI13
F(add 9)/A
B♭MI11
B7(#9 #5)
B♭MI13
B♭MI13
GSUS/A
B♭MI11
(legato) E♭9SUS
(6)
(Swing)
B
D♭MA7(#11)/C
CMI6/9(MA7)
CMI9(MA7 ♭5)
(etc.)
CMI9(MA7 ♭5)
A♭MA9/C
B/C
A♭MA7(#5)/C
CMI6/9(MA7)
CMI9(MA7 ♭5)
CMI11

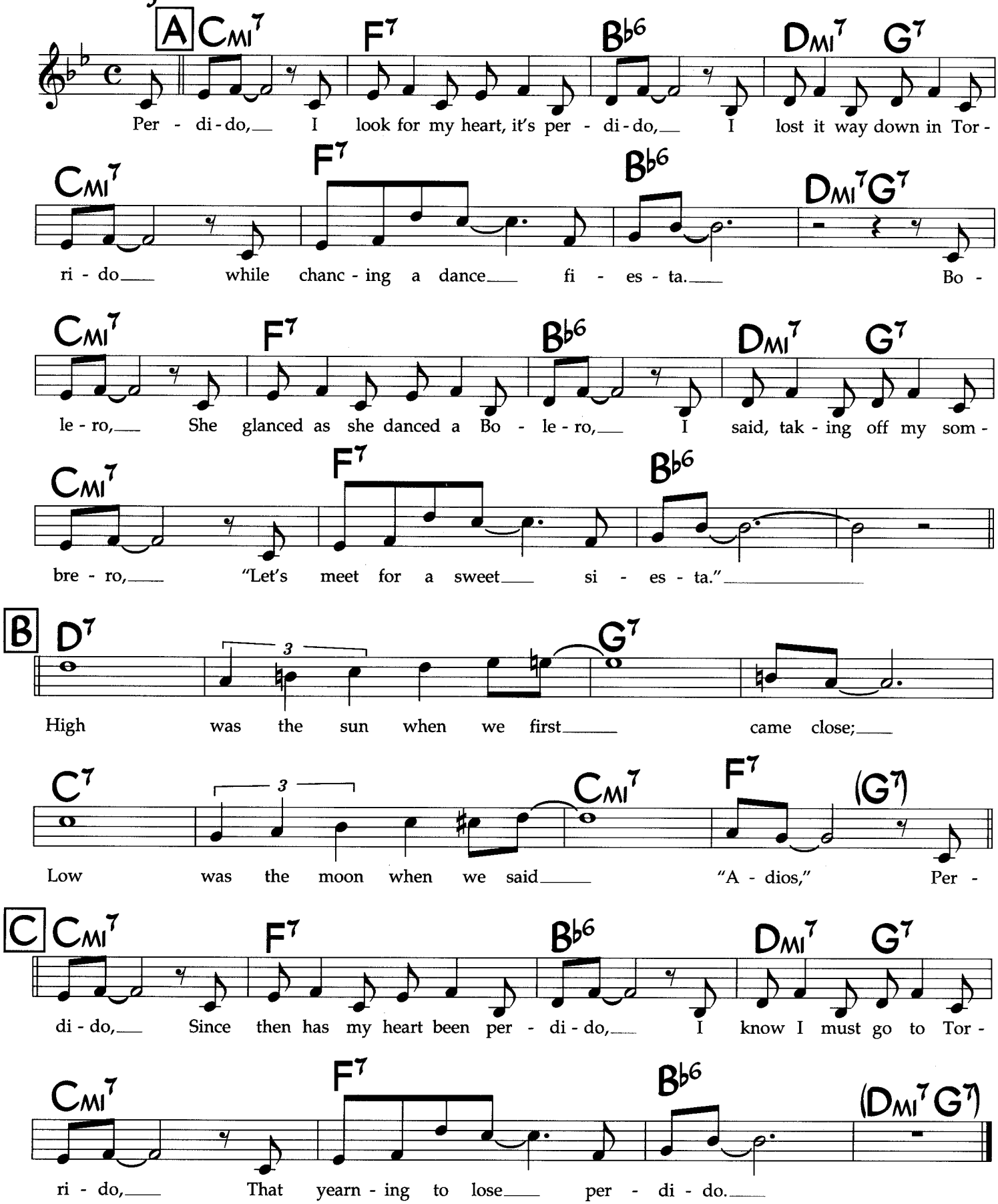


On the recording, top of the tune is preceeded by 32 bars (16 bars drums, 16 bars with synth fills and bass)

Perdido

Music: Juan Tizol
Lyric: H.J. Lengsfelder
Ervin Drake

Med. Swing



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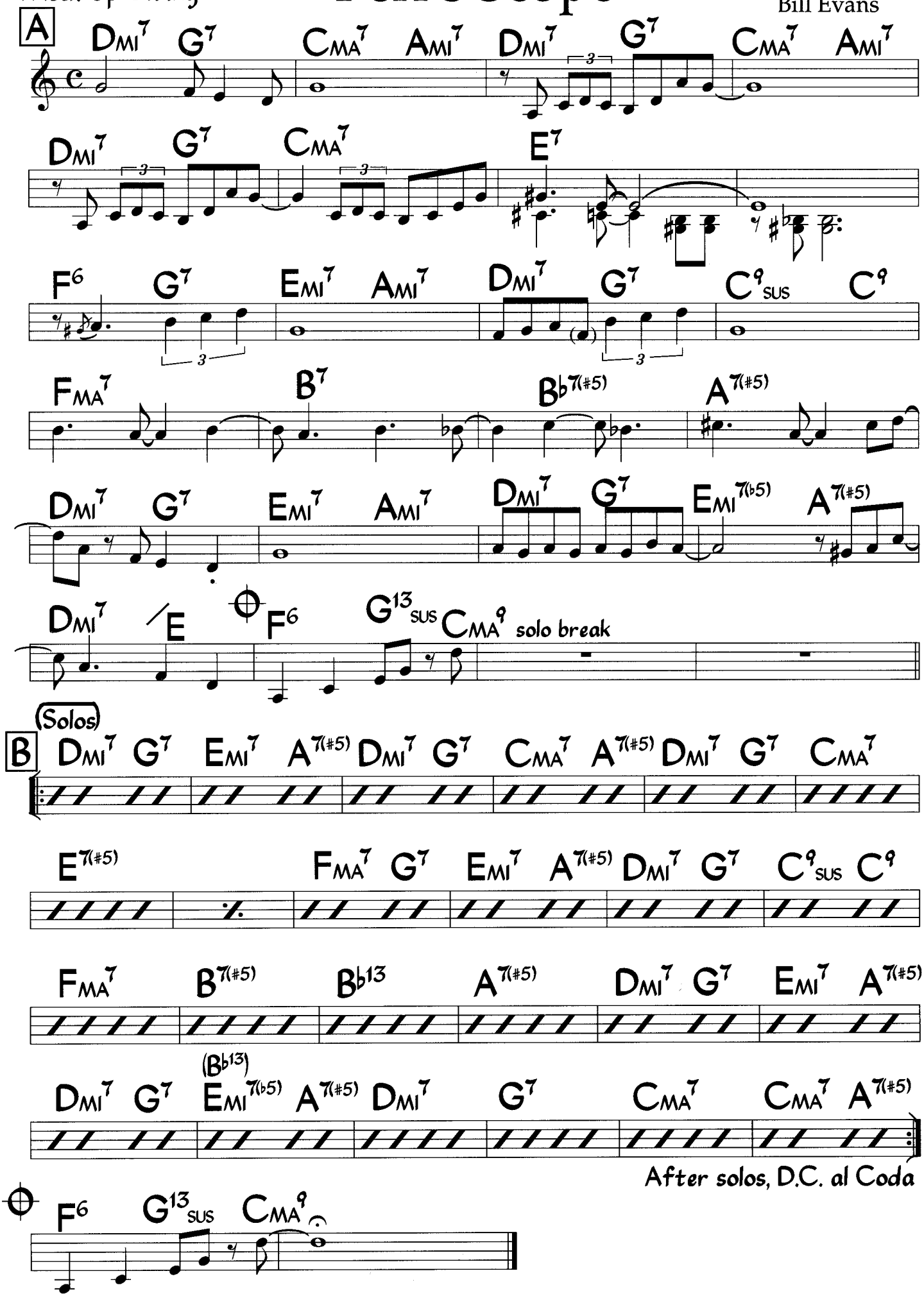
Peri's Scope

Med.-Up Swing

Bill Evans



CMA7 and EMI7 are interchangeable throughout.

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Power Play

Eddie Gomez
LeeAnn Ledgerwood

Med. Funk
♩ = 120

(Intro)

bass fills, starting 2nd x

E_{MI}^{9} $A^{(add\,9)}/E$ (E_{MI}^{9})

(4th x) (4x's)

(ten. w/ bs.)

(bass) (staccato)

A

$G_{\flat}/G$ $E_{\flat}/D$ F/G G/A $A_{\flat MA}^{7}/B_{\flat}$ $C^{9}{}_{SUS}$ $E^{7}{}_{SUS}$ (dorian)

$G_{\flat}/G$ $E_{\flat}/D$ F/G G/A $A_{\flat MA}^{7}/B_{\flat}$ $C^{9}{}_{SUS}$ $E^{7}{}_{SUS}$ (dorian)

N.C. drum fill — 4

$C/B_{\flat}$ $D_{\flat}^{9(\flat 5)}$ $G_{\flat}/A$ $E_{\flat}/A$ E_{MI}^{7}

(ten. & bs.)

N.C. drum fill — 2

$C/B_{\flat}$ $D_{\flat}^{9(\flat 5)}$ $A_{\flat MA}^{7}/B_{\flat}$

N.C. drum fill — 2

B

(Sax solo)

E_{MI}^{9} 2 $B_{\flat}^{13}{}_{SUS}$ $B_{\flat}^{13}$ 2

(bs.)

(Vamp & solo till cue)

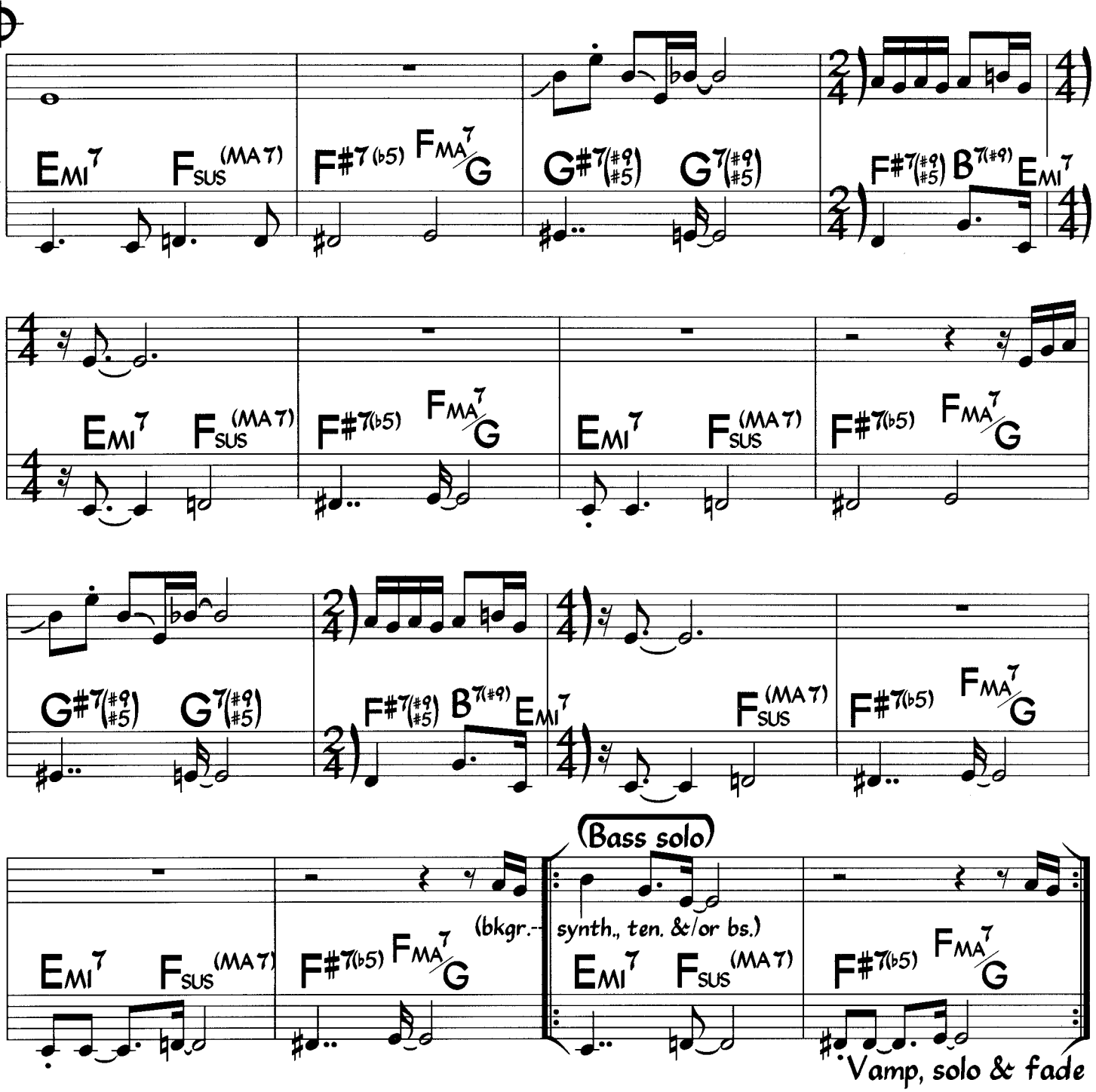
(On cue) (Piano solo) (On cue)

$A^{13}{}_{SUS}$ E_{MI}^{9}

(sample bass line)

(Vamp & solo till cue)

D.S. al Coda



Chord rhythms follow bass line at Coda.

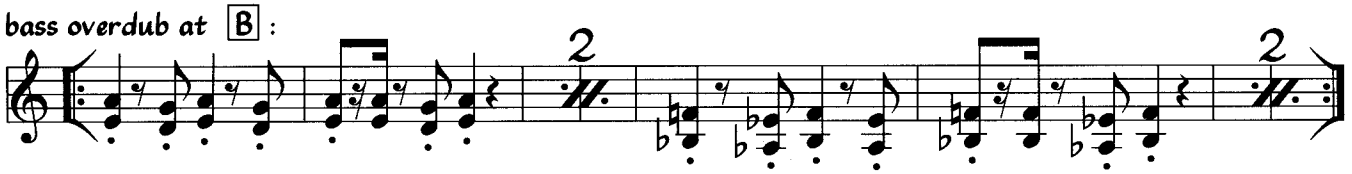


Photo by Jo Ann Kriven

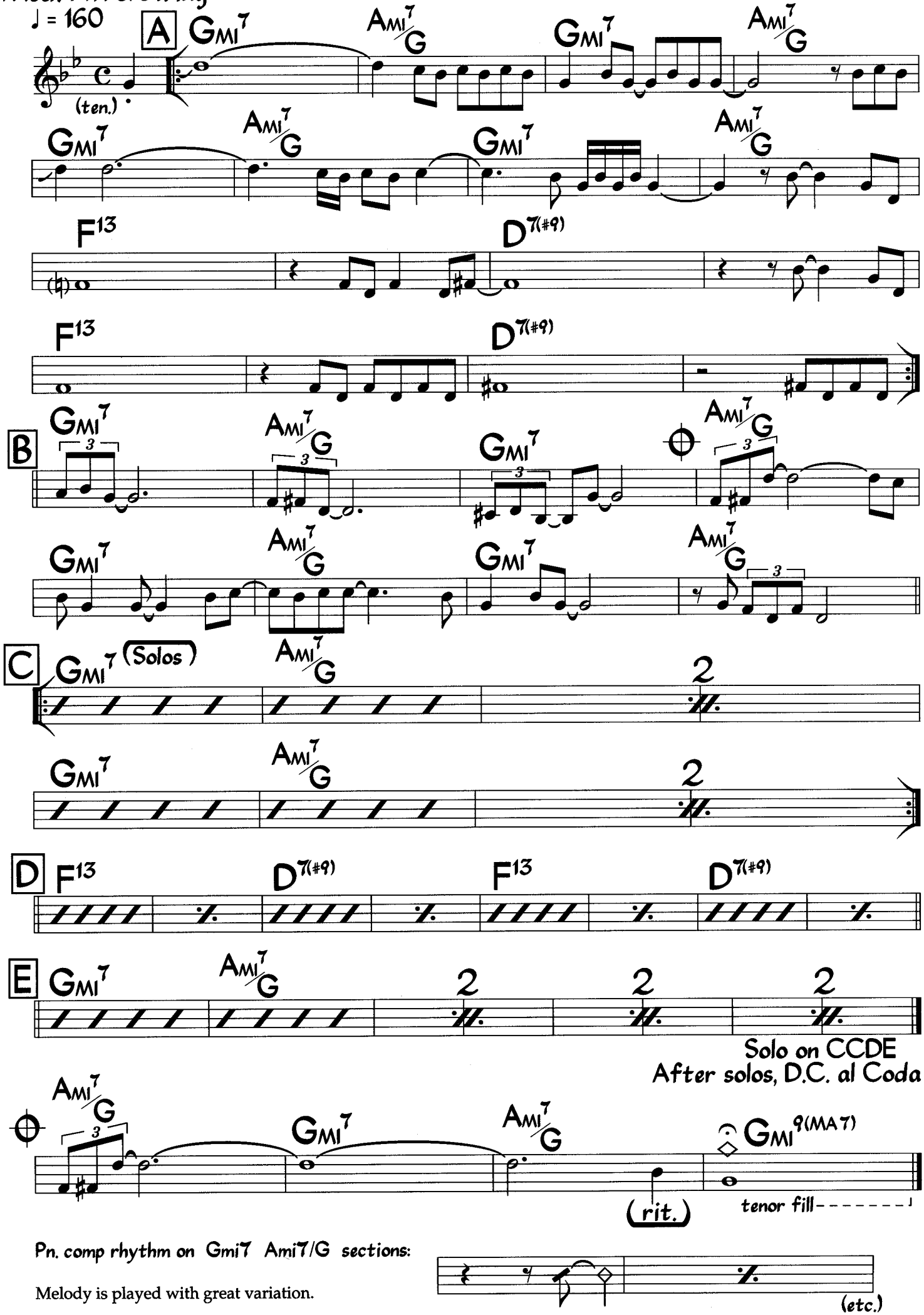
BOB MINTZER

The Promise

John Coltrane

Med. Afro/Swing

♩ = 160

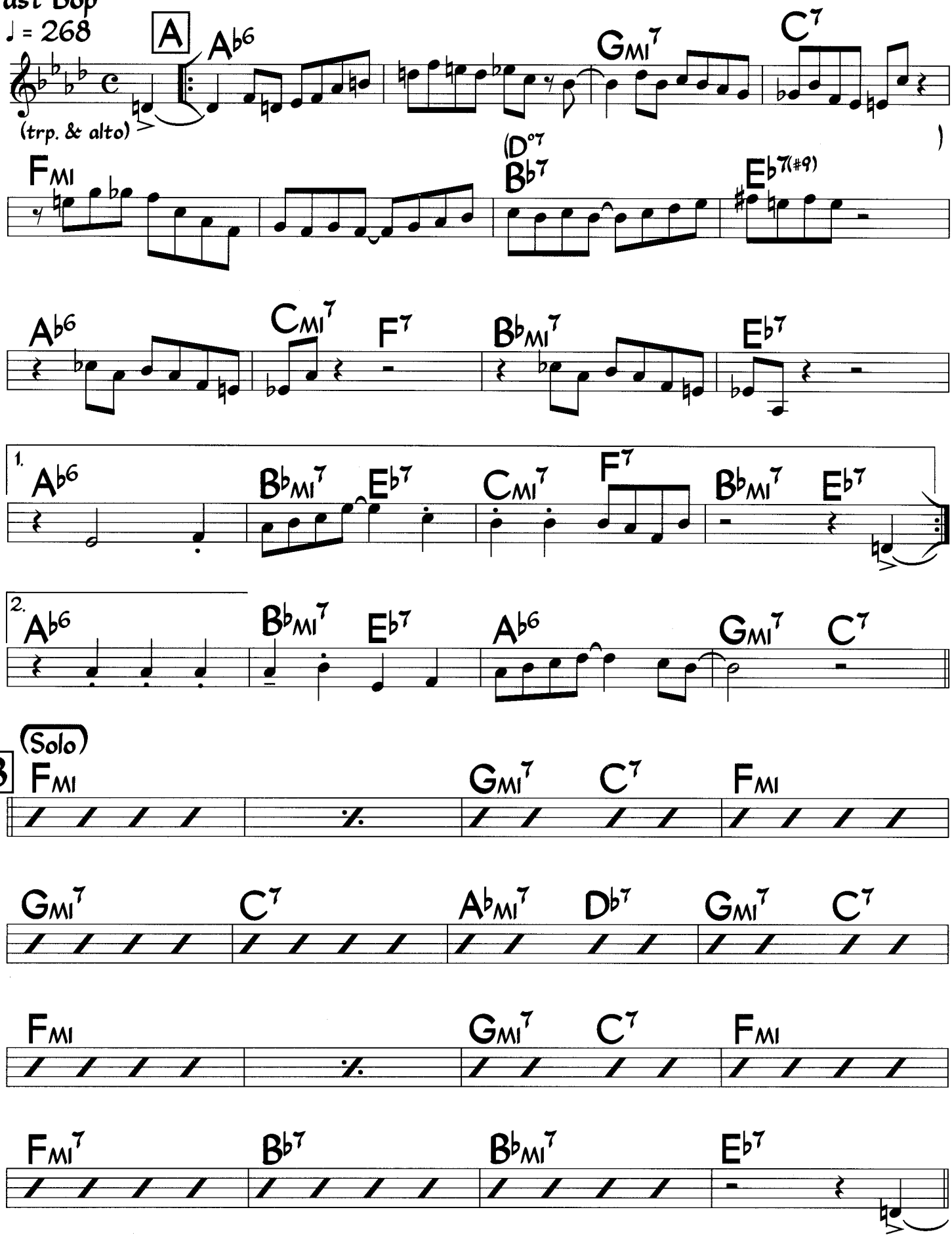


Quicksilver

Horace Silver

Fast Bop

♩ = 268



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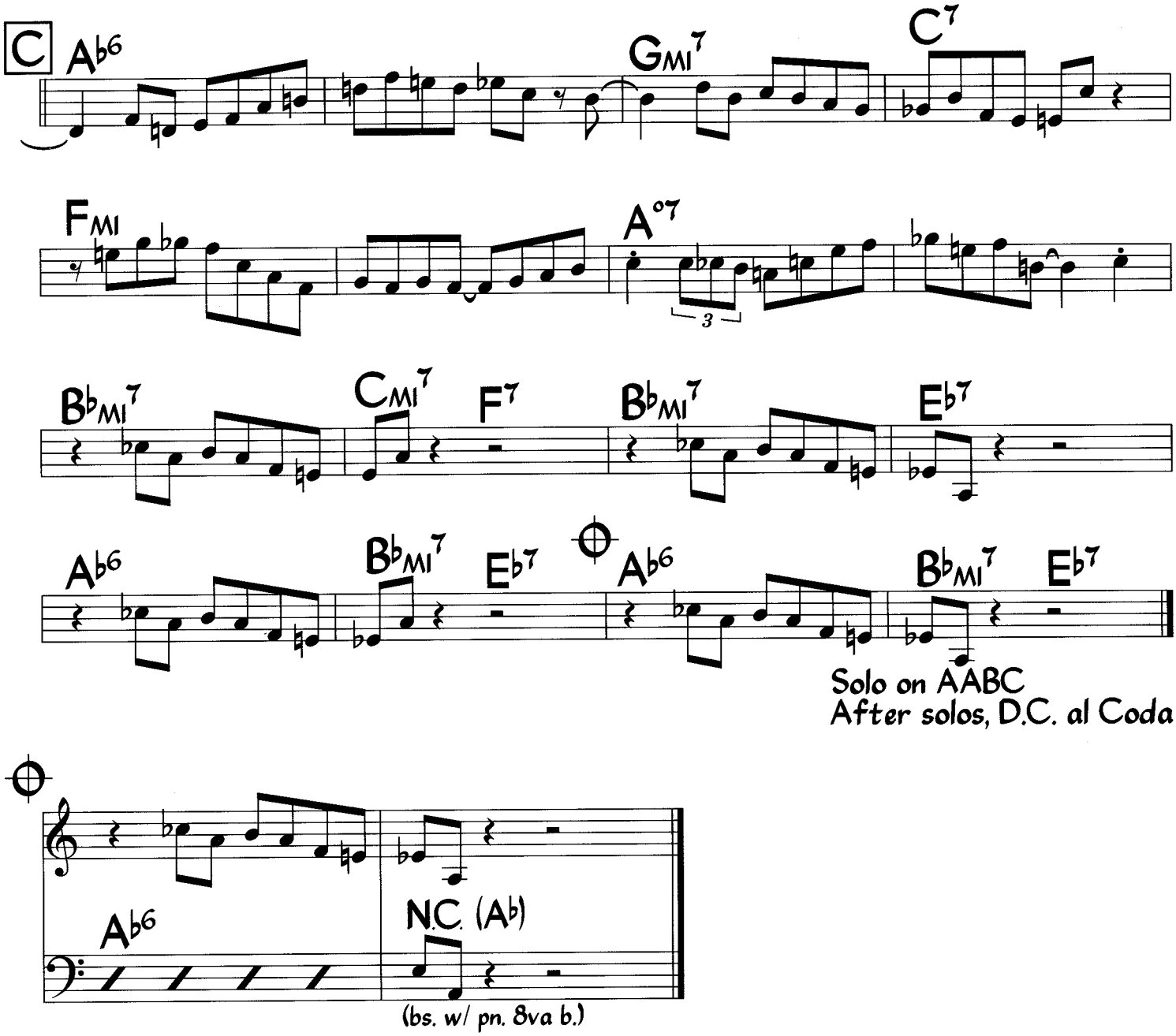


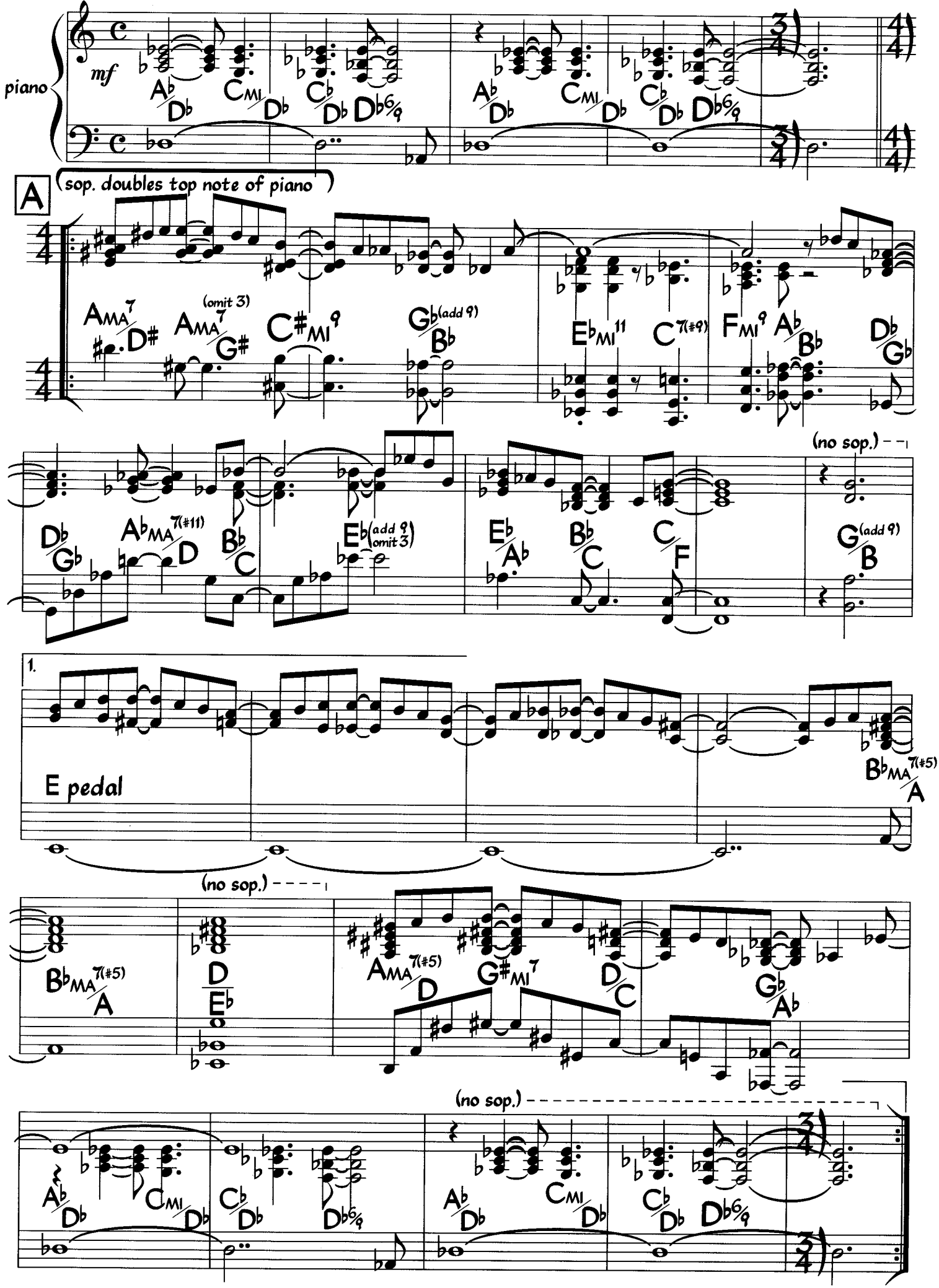
Chord in parentheses is used for solos.
Based on the changes to "Lover Come Back to Me".

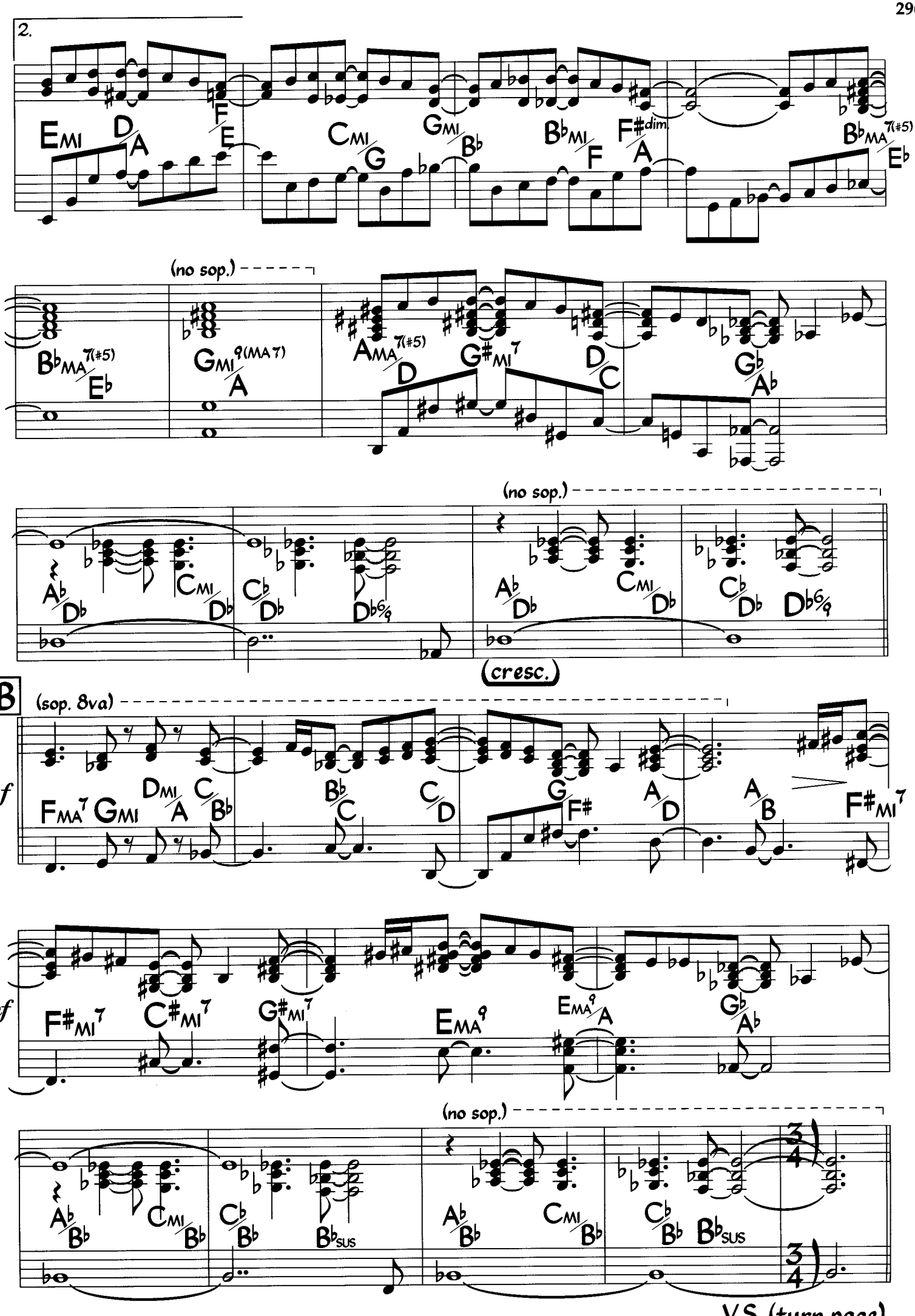
Med. Straight 8th's/Bossa

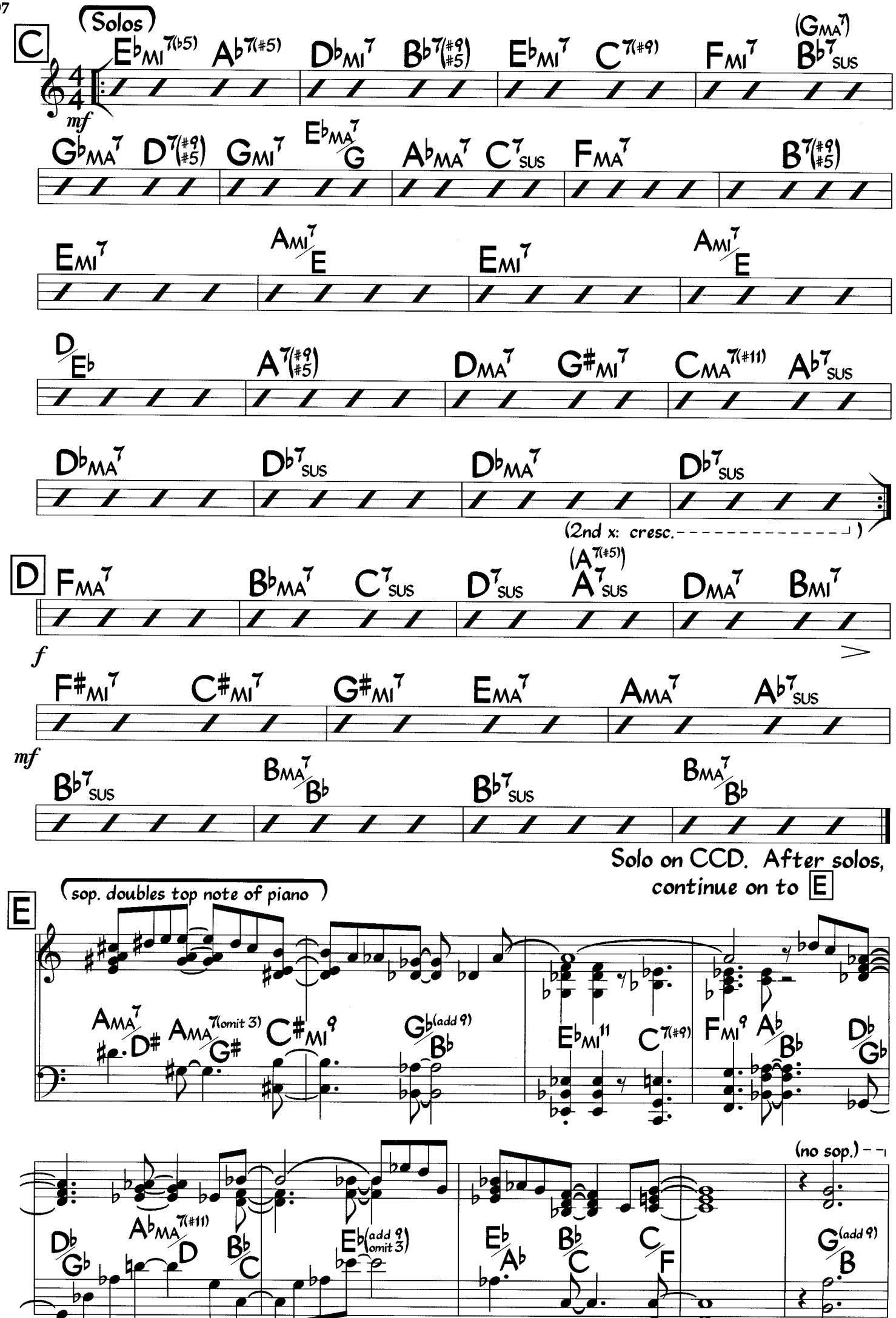
(Intro) ♩ = 136

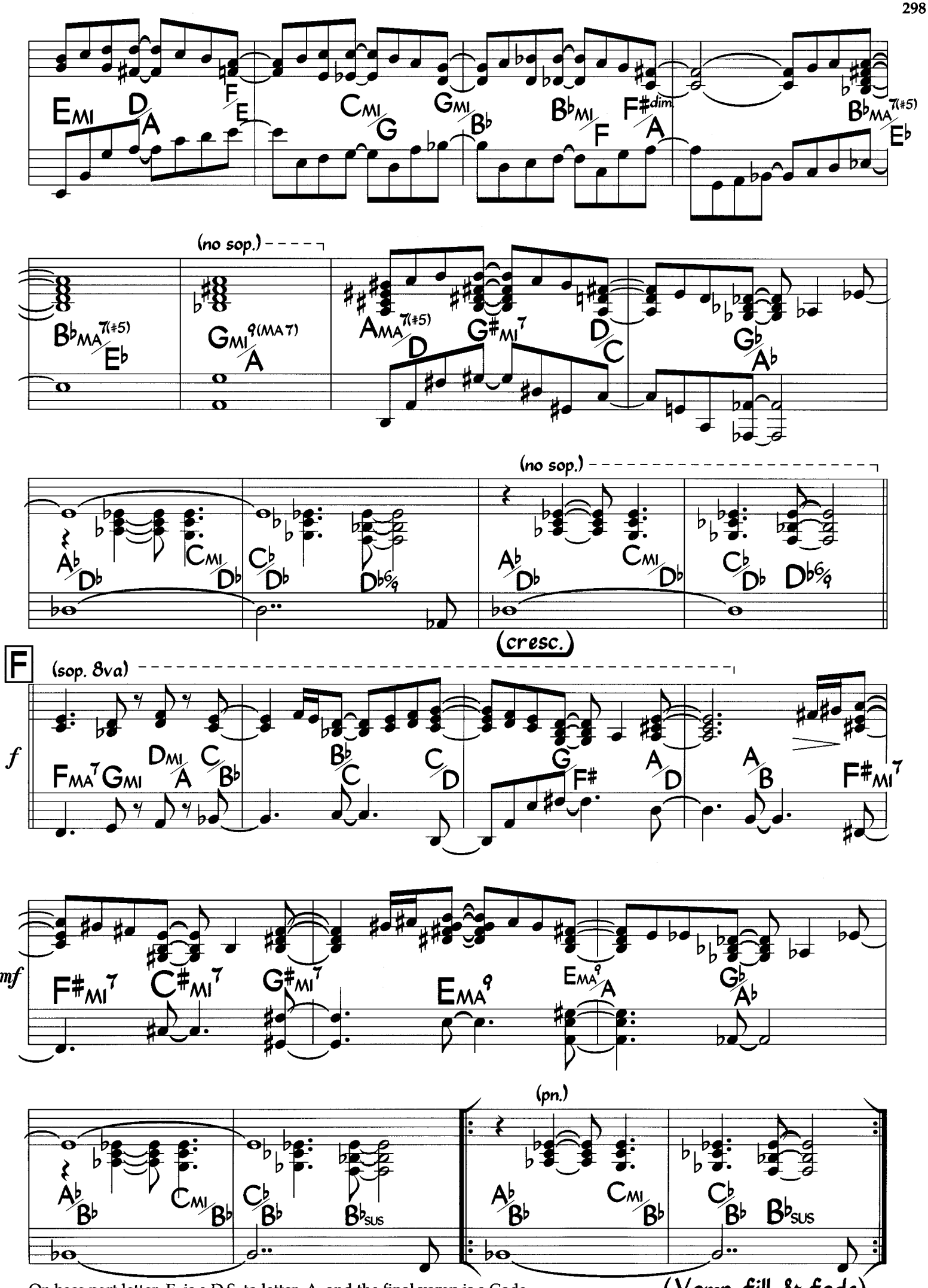
Quiet Girl

Billy Childs




2.
EMI D/A F/E CMI/G GMI/B♭ B♭MI/F F♯dim/A B♭MA7(♯5)/E♭
(no sop.)
B♭MA7(♯5)/E♭ GMI9(MA7)/A AMA7(♯5)/D G♯MI7 D/C G♭/A♭
(no sop.)
A♭/D♭ CMI/D♭ C♭/D♭ D♭6/9 A♭/D♭ CMI/D♭ C♭/D♭ D♭6/9
(cresc.)
B
(sop. 8va)
f
FMA7 GMI DMI/A C/B♭ B♭/C C/D G/F♯ A/D A/B F♯MI7
mf
F♯MI7 C♯MI7 G♯MI7 EMA9 EMA9/A G♭/A♭
(no sop.)
A♭/B♭ CMI/B♭ C♭/B♭ B♭SUS A♭/B♭ CMI/B♭ C♭/B♭ B♭SUS
3/4
3/4
V.S. (turn page)


C
(Solos)
mf
E♭MI7(♭5) A♭7(#5) D♭MI7 B♭7(#9 #5) E♭MI7 C7(#9) FMI7 B♭7SUS (G MA7)
G♭MA7 D7(#9 #5) GMI7 E♭MA7/G A♭MA7 C7SUS FMA7 B7(#9 #5)
EMI7 AMI7/E EMI7 AMI7/E
D/E♭ A7(#9 #5) DMA7 G#MI7 CMA7(#11) A♭7SUS
D♭MA7 D♭7SUS D♭MA7 D♭7SUS
(2nd x: cresc.)
D
FMA7 B♭MA7 C7SUS D7SUS (A7(#5))A7SUS DMA7 BMI7
f
F#MI7 C#MI7 G#MI7 EMA7 AMA7 A♭7SUS
mf
B♭7SUS BMA7/B♭ B♭7SUS BMA7/B♭
Solo on CCD. After solos, continue on to E
E
sop. doubles top note of piano
AMA7 D# AMA7(omit 3)/G# C#MI9 G♭(add 9)/B♭ E♭MI11 C7(#9) FMI9 A♭/B♭ D♭/G♭
(no sop.)
D♭/G♭ A♭MA7(#11)/D B♭/C E♭(add 9 omit 3) E♭/A♭ B♭/C C/F G(add 9)/B



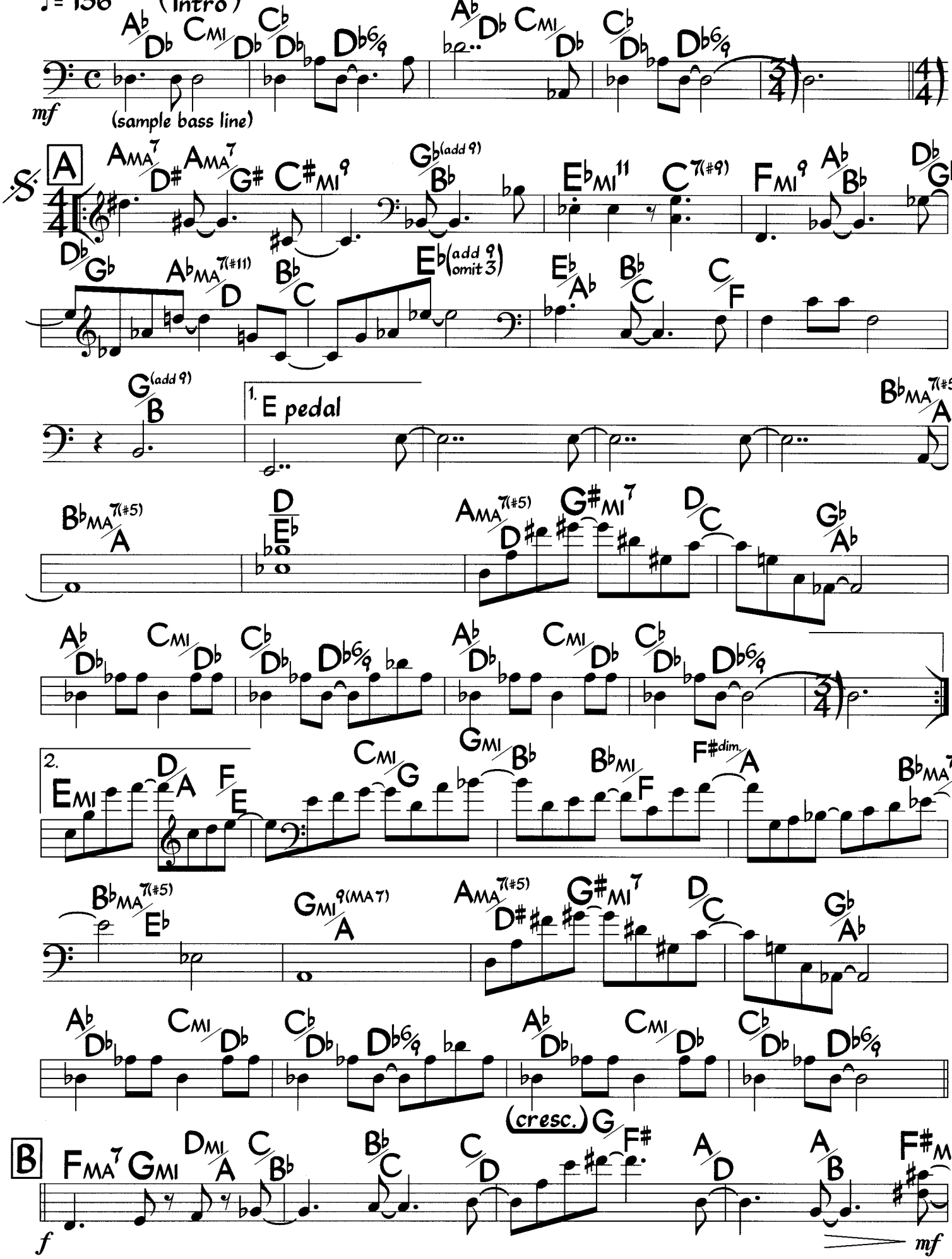
On bass part letter E is a D.S. to letter A, and the final vamp is a Coda.

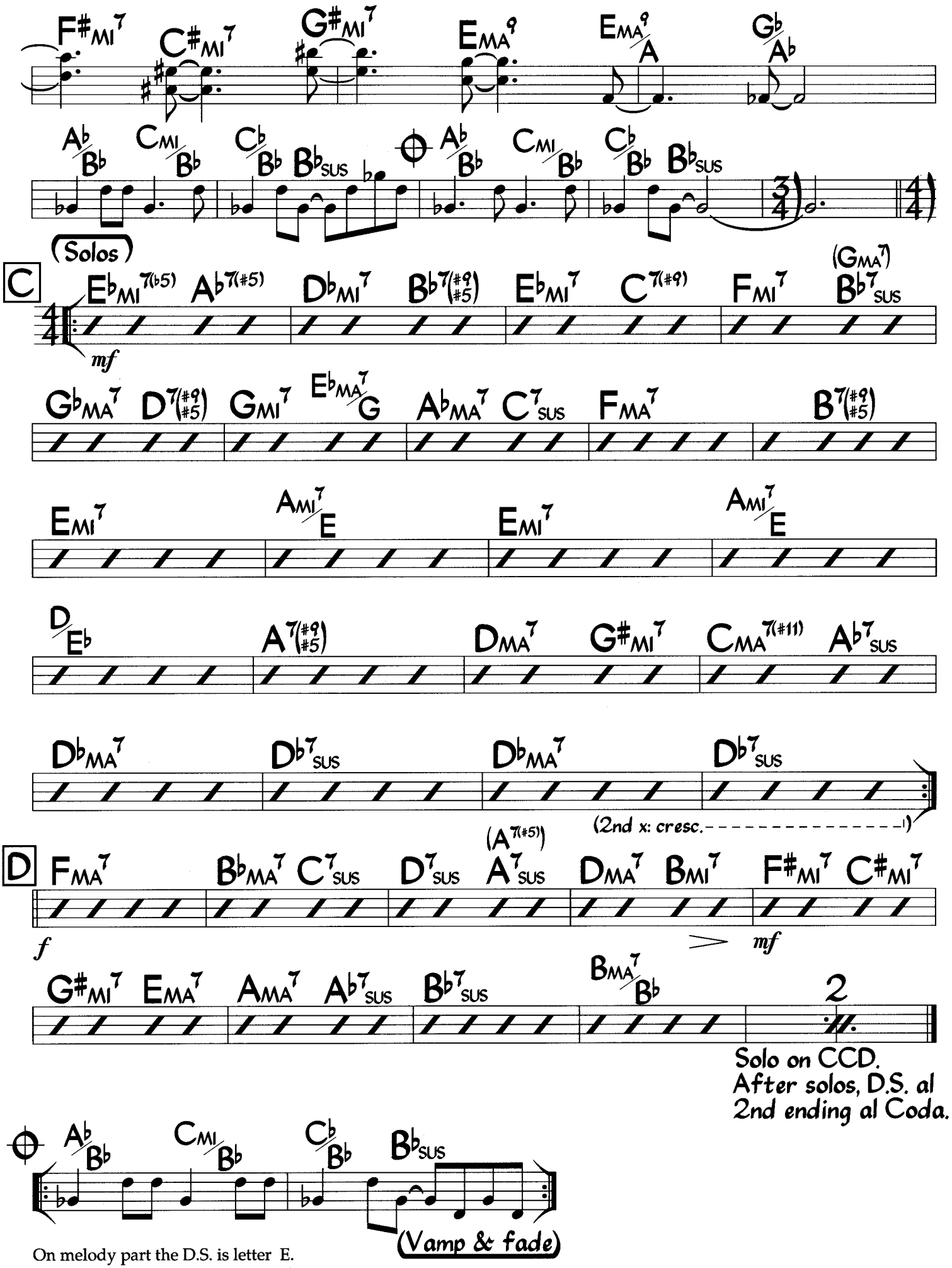
Quiet Girl (Bass)

Med. Straight 8th's/Bossa

♩ = 136

(Intro)



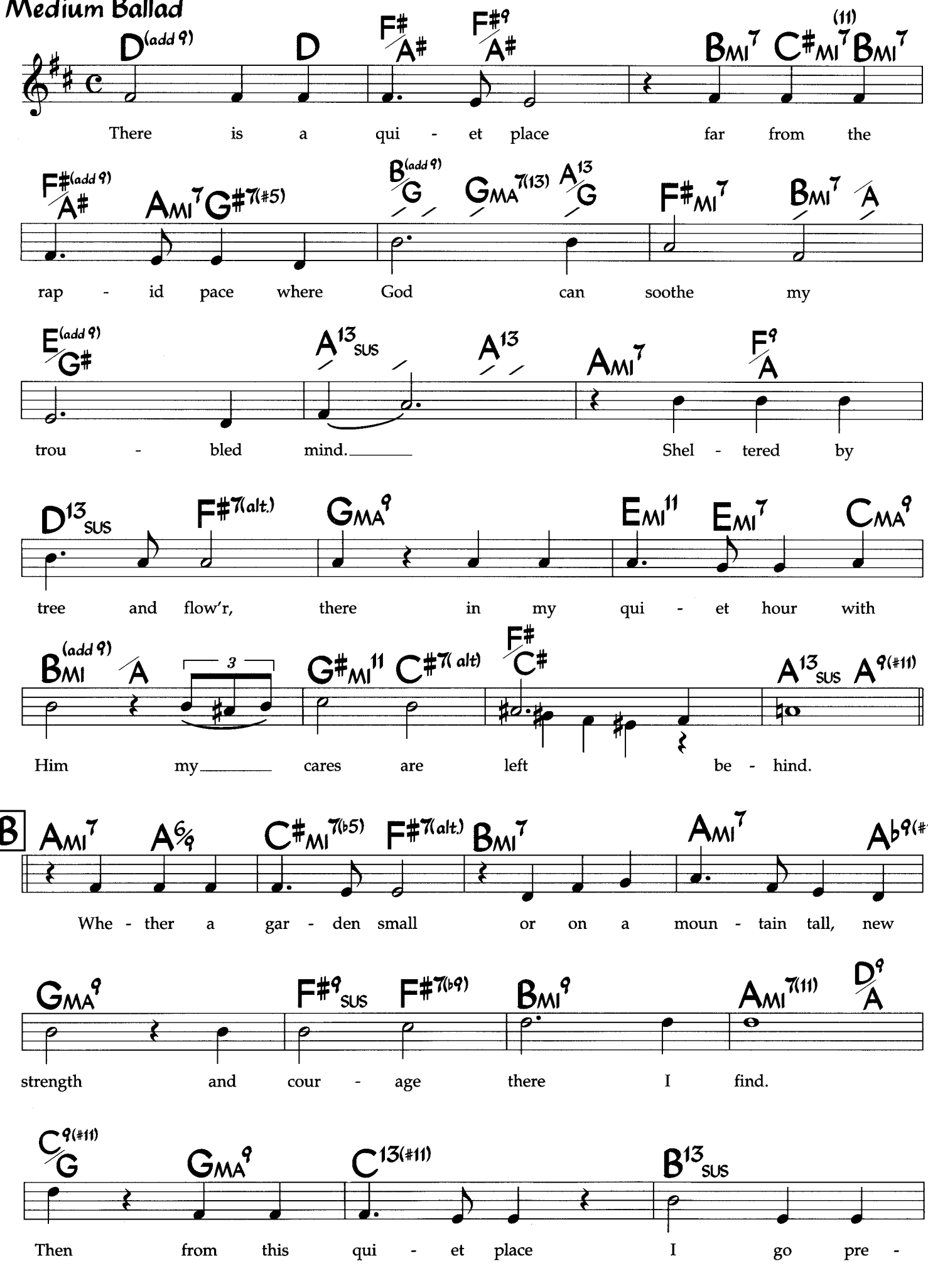


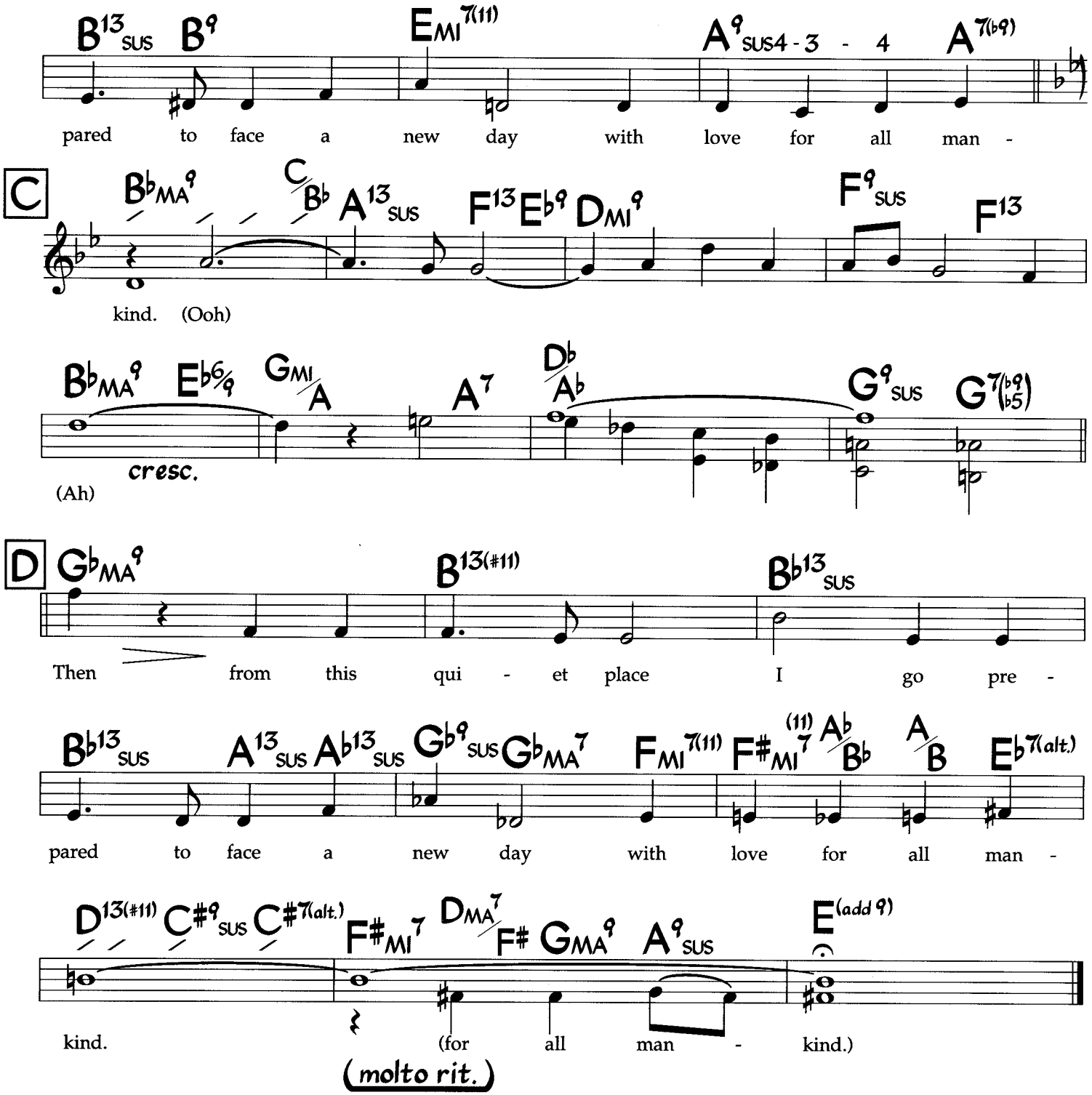
On melody part the D.S. is letter E.
Chords in parentheses are optional.

A Quiet Place

Ralph Carmichael
(As sung by Take 6)

Medium Ballad

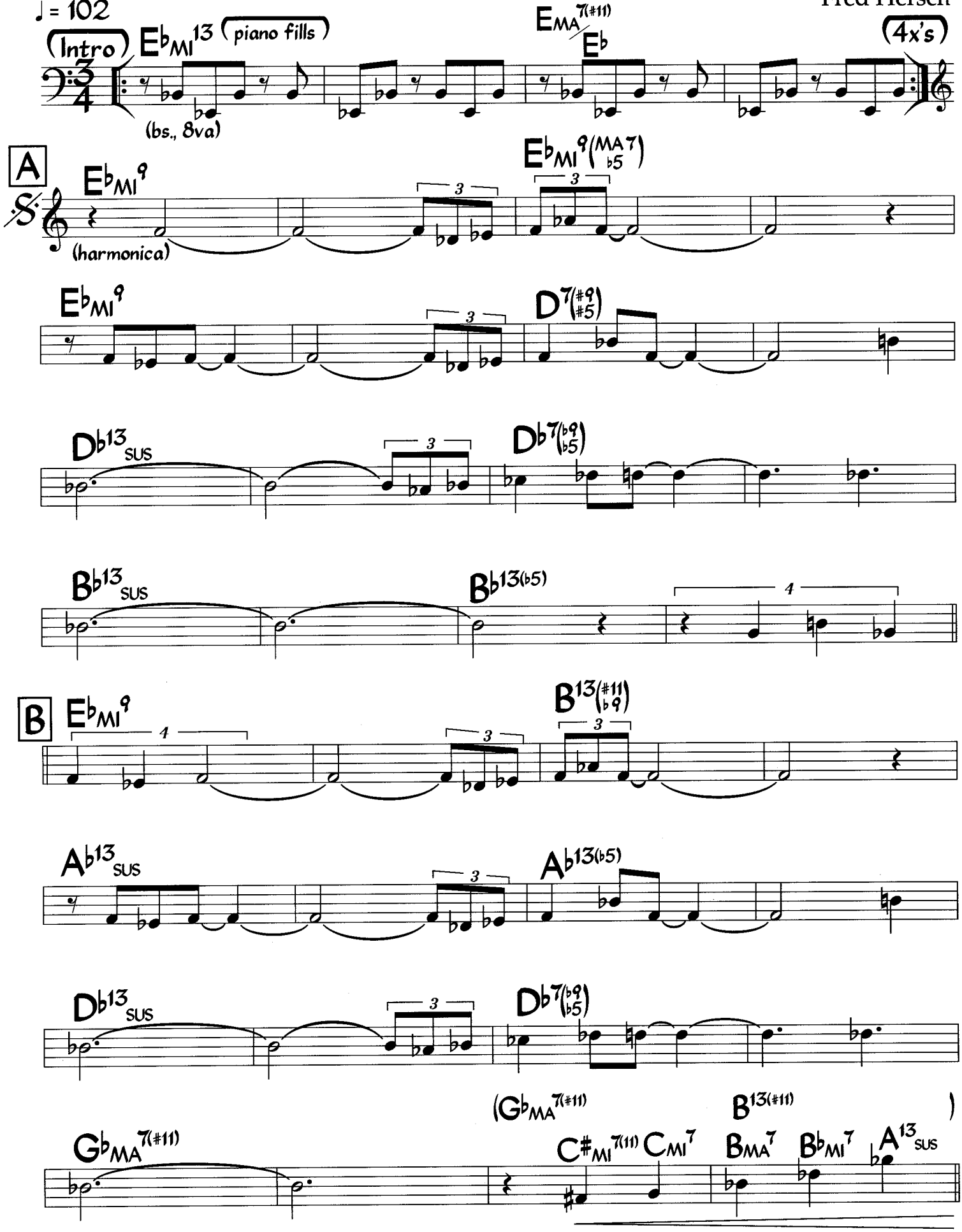


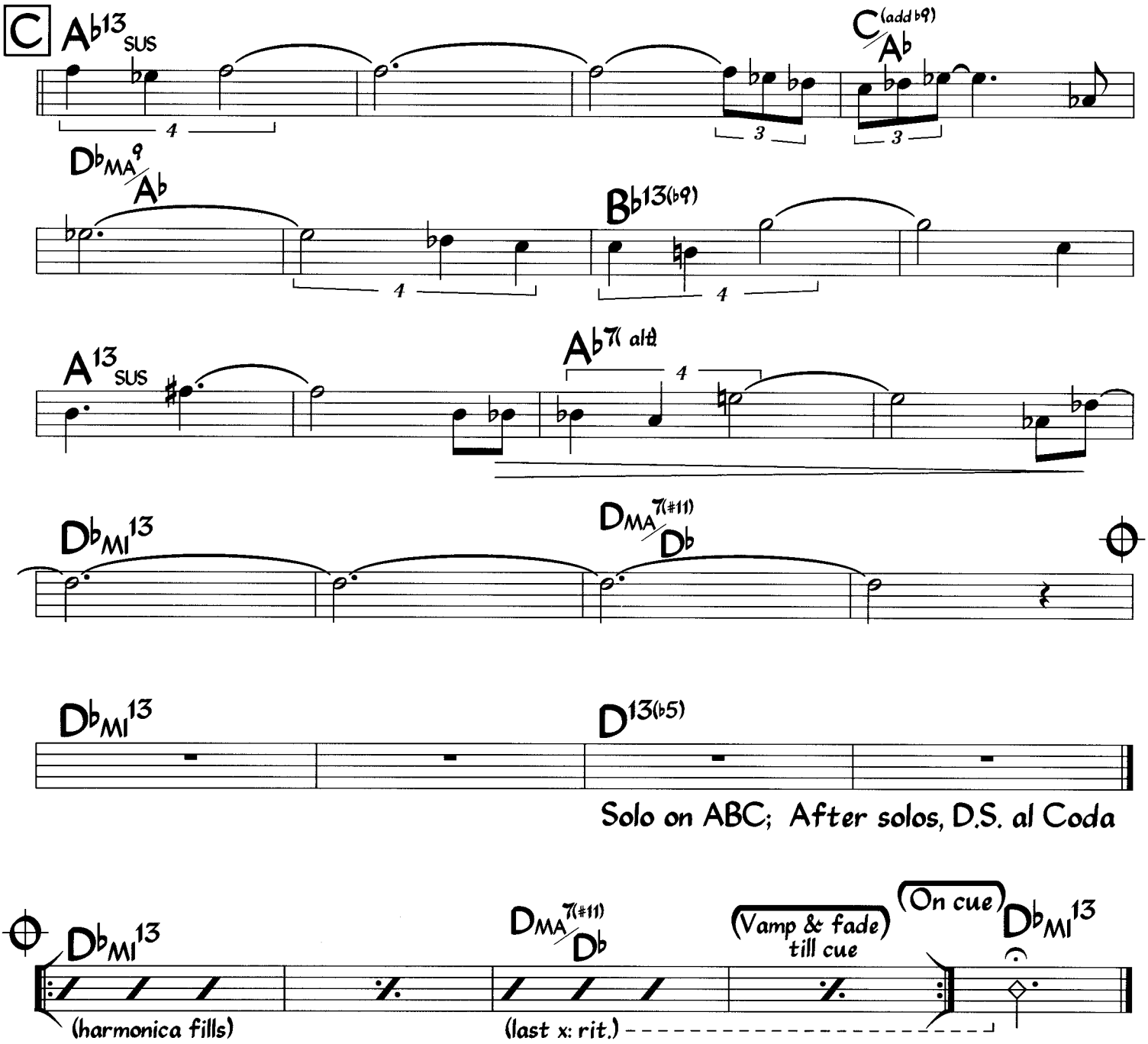

B13 SUS B9
EMI7(11)
A9 SUS4 - 3 - 4
A7(b9)
pared to face a new day with love for all man -
C
BbMA9
C/Bb
A13 SUS
F13 Eb9 DMI9
F9 SUS
F13
kind. (Ooh)
BbMA9 Eb6/9
GMI/A
A7
Db/Ab
G9 SUS
G7(b9 b5)
cresc.
(Ah)
D
GbMA9
B13(#11)
Bb13 SUS
Then from this qui - et place I go pre -
Bb13 SUS
A13 SUS Ab13 SUS
Gb9 SUS GbMA7
FMI7(11)
F#MI7(11)
Ab/Bb
A/B
Eb7(alt.)
pared to face a new day with love for all man -
D13(#11) C#9 SUS C#7(alt.)
F#MI7
DMA7/F#
GMA9
A9 SUS
E(add 9)
kind.
(for all man - kind.)
(molto rit.)

Rain Waltz

Med. Jazz Waltz
♩ = 102

Fred Hersch





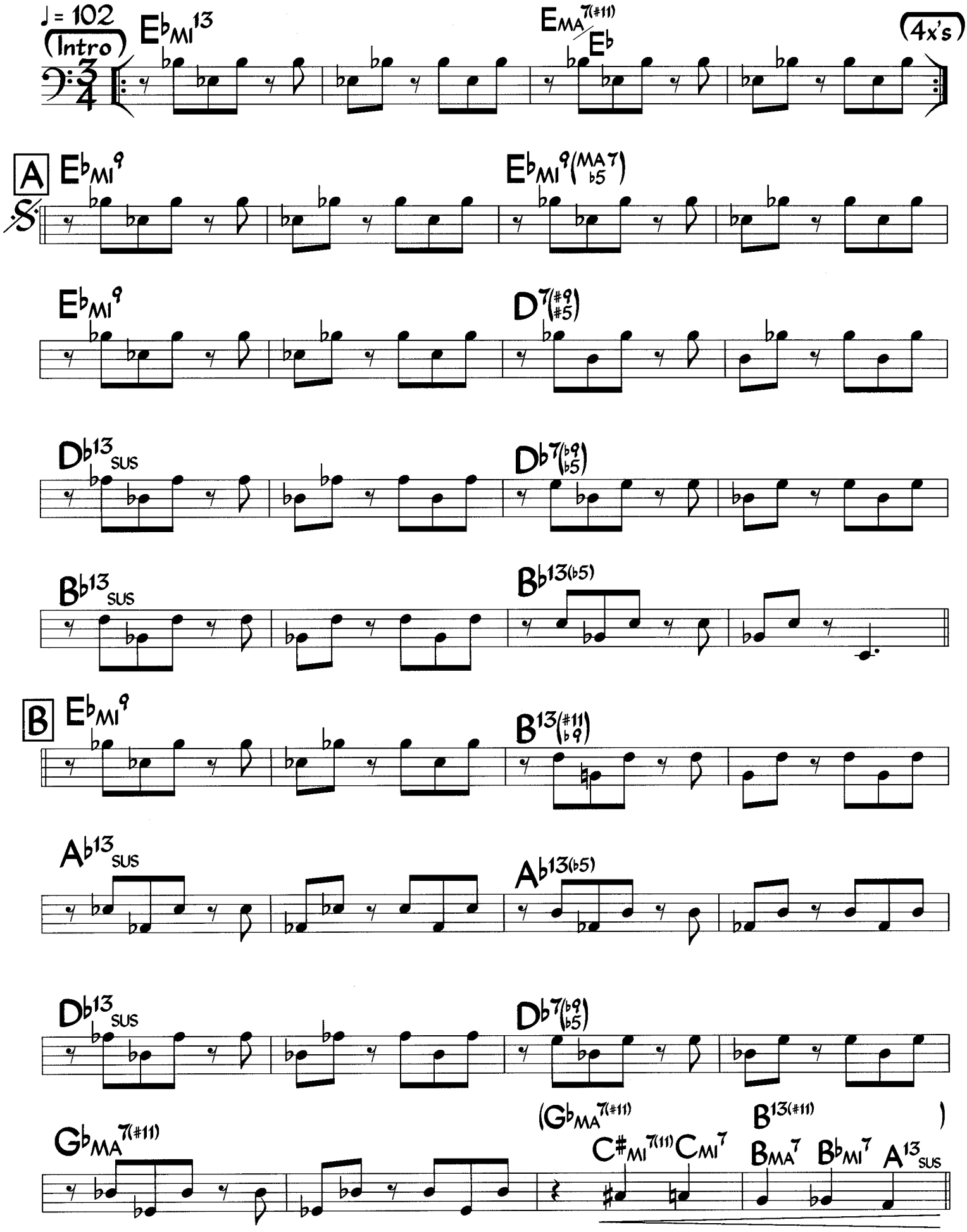
Chords in parentheses are used for solos.

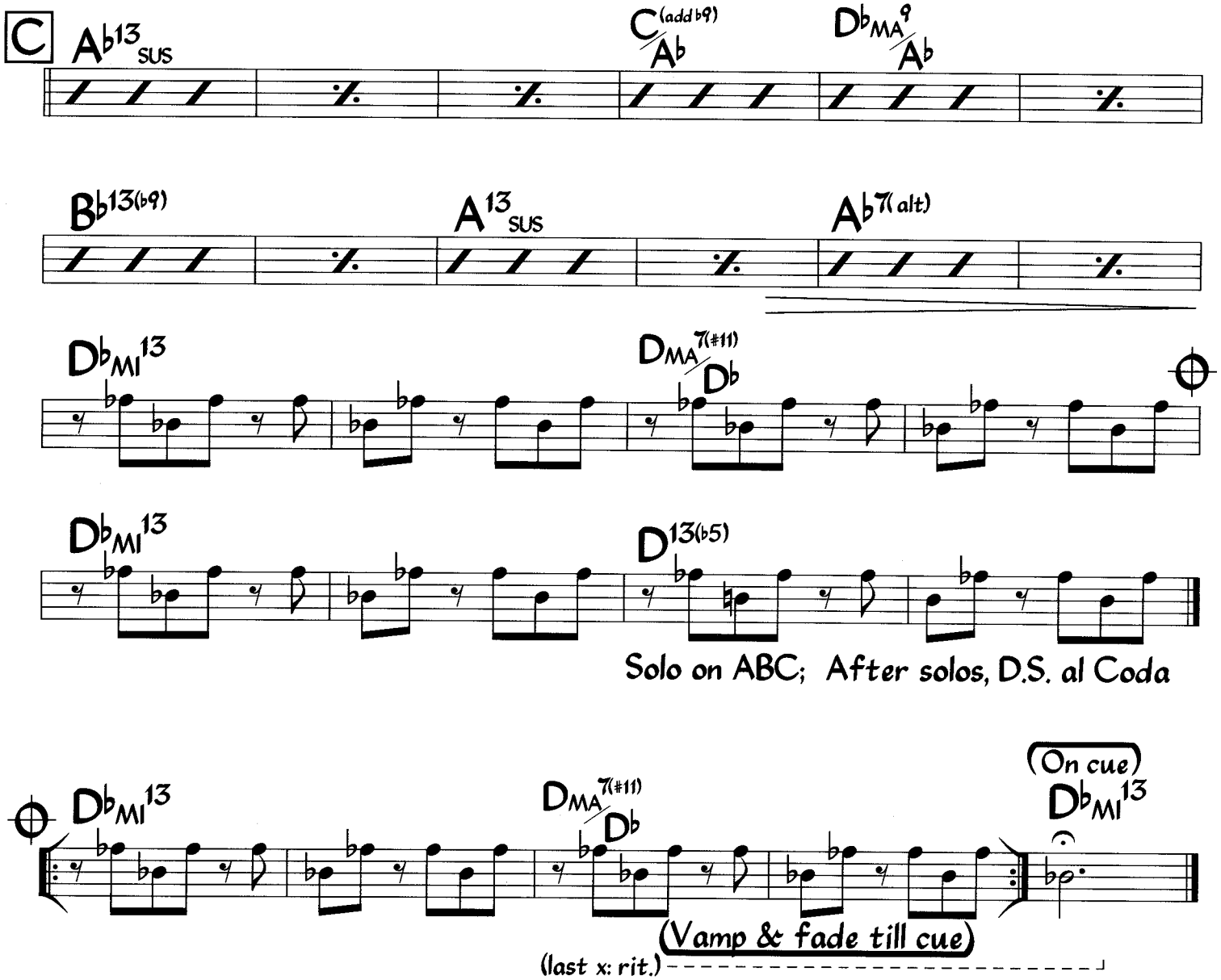
Rain Waltz (Bass)

Med. Jazz Waltz

♩ = 102

(Intro)





Bass line may be used for solos (with variation).
Chords in parentheses are used for solos.

Photo by W. Patrick Hinely

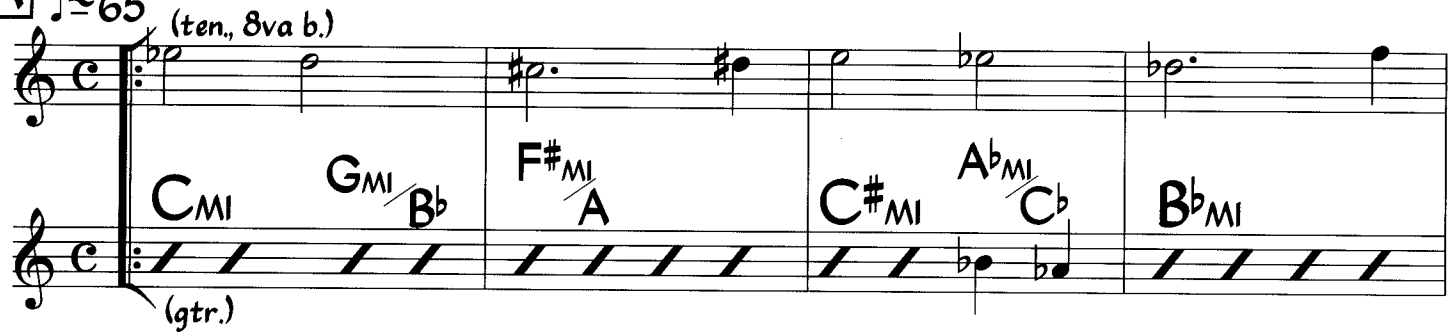
TAKE 6

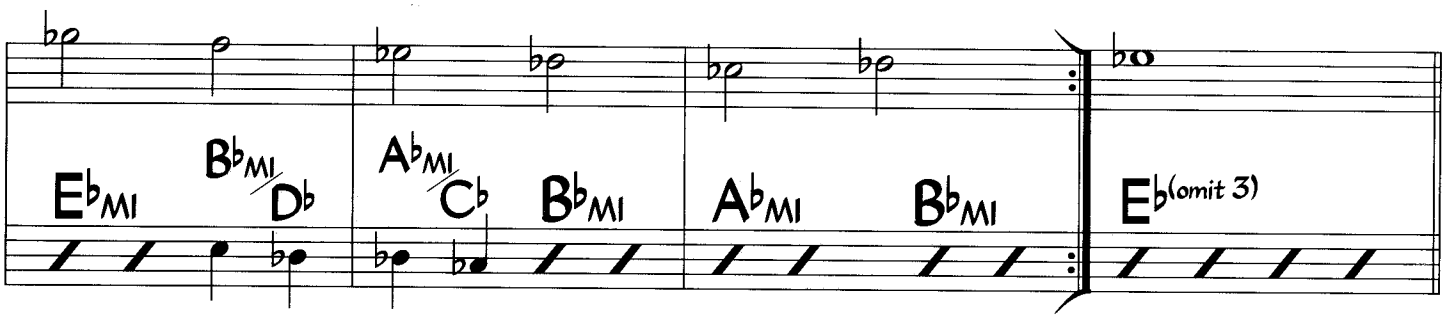
Remember Hymn

John Abercrombie

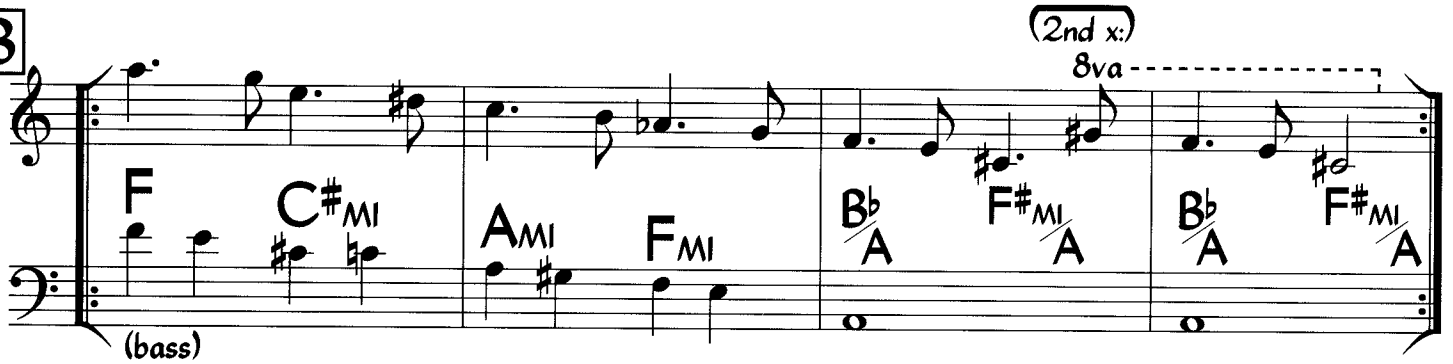
Med. Ballad

A rubato ♩≃65

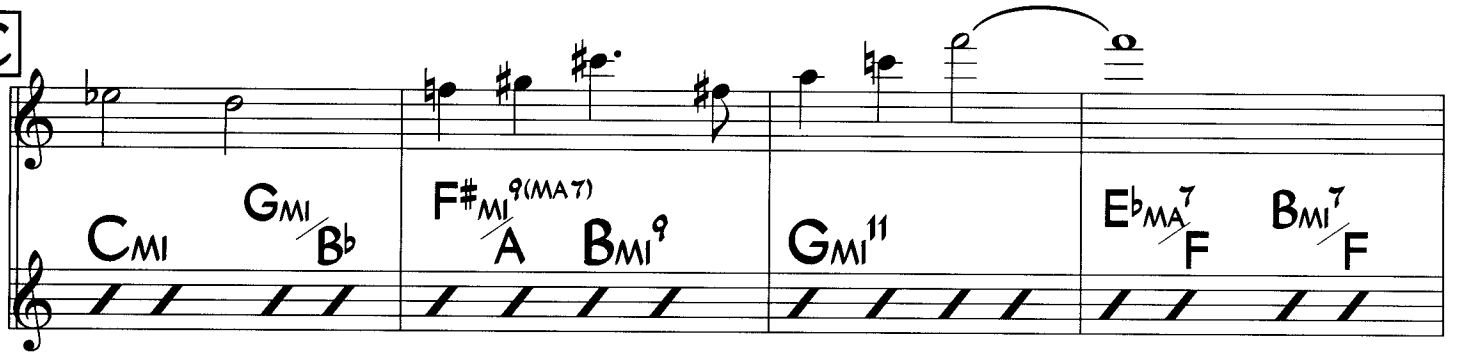


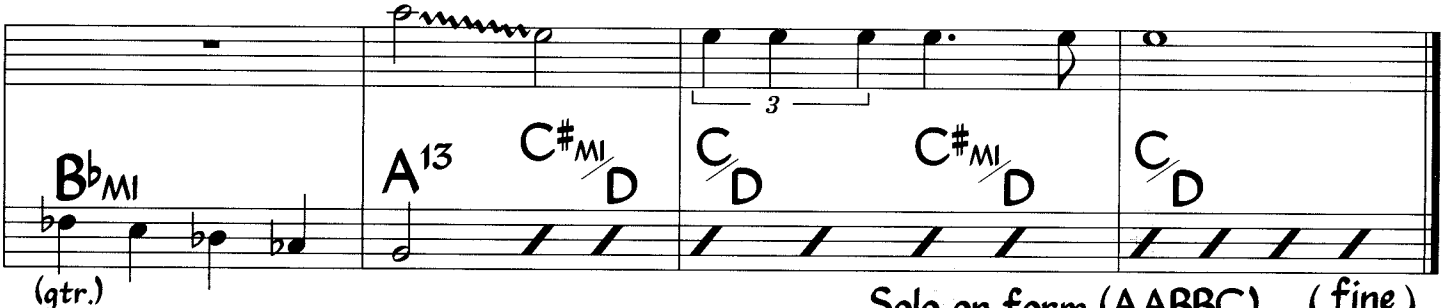


B



C





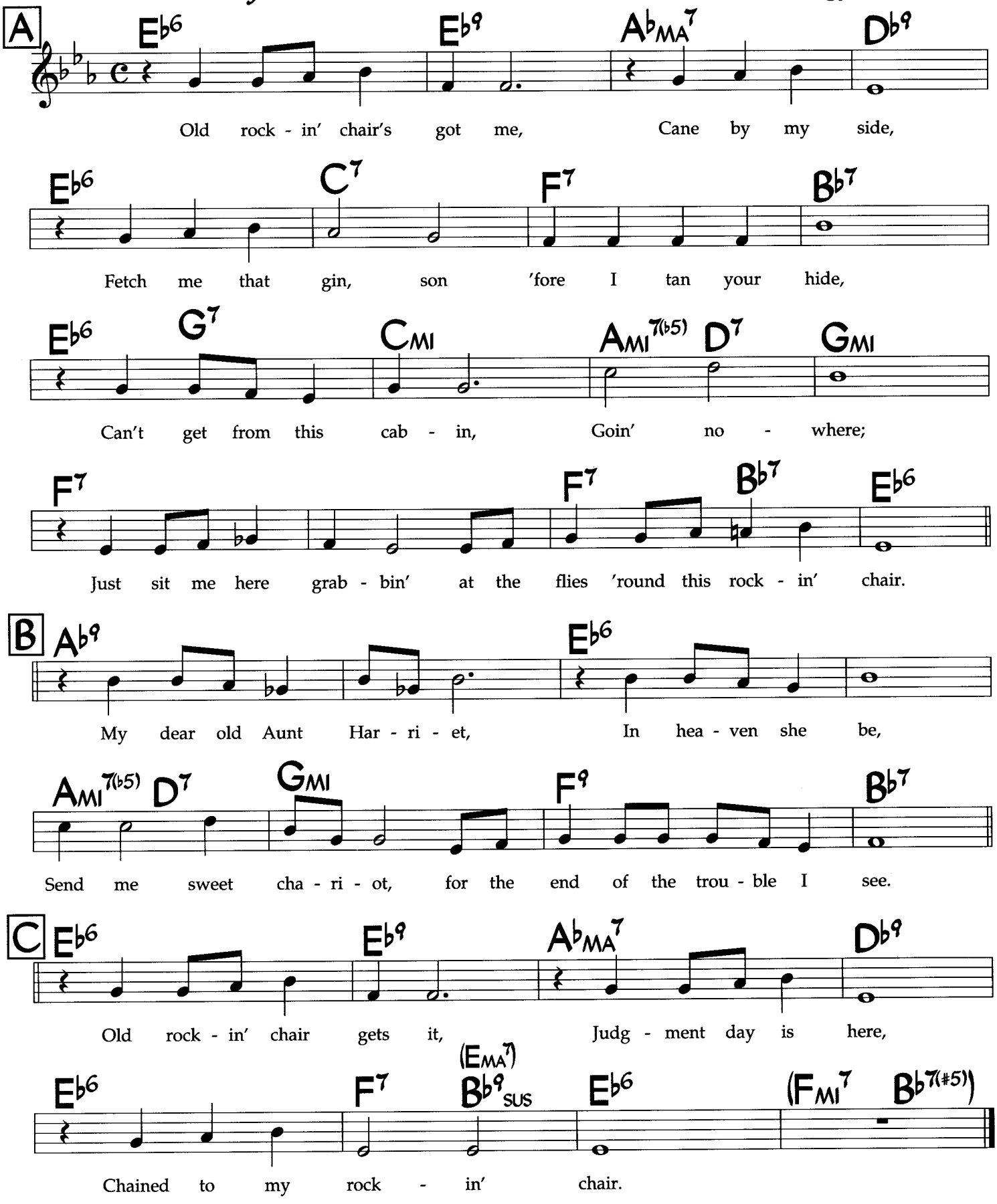
Guitar arpeggiates most chords during head.
Guitar lines sound one octave lower than written.

Solo on form (AABBC). (fine)
After solos, D.C. al fine (no repeats).

Rockin' Chair

Med. (Slow) Swing

Hoagy Carmichael



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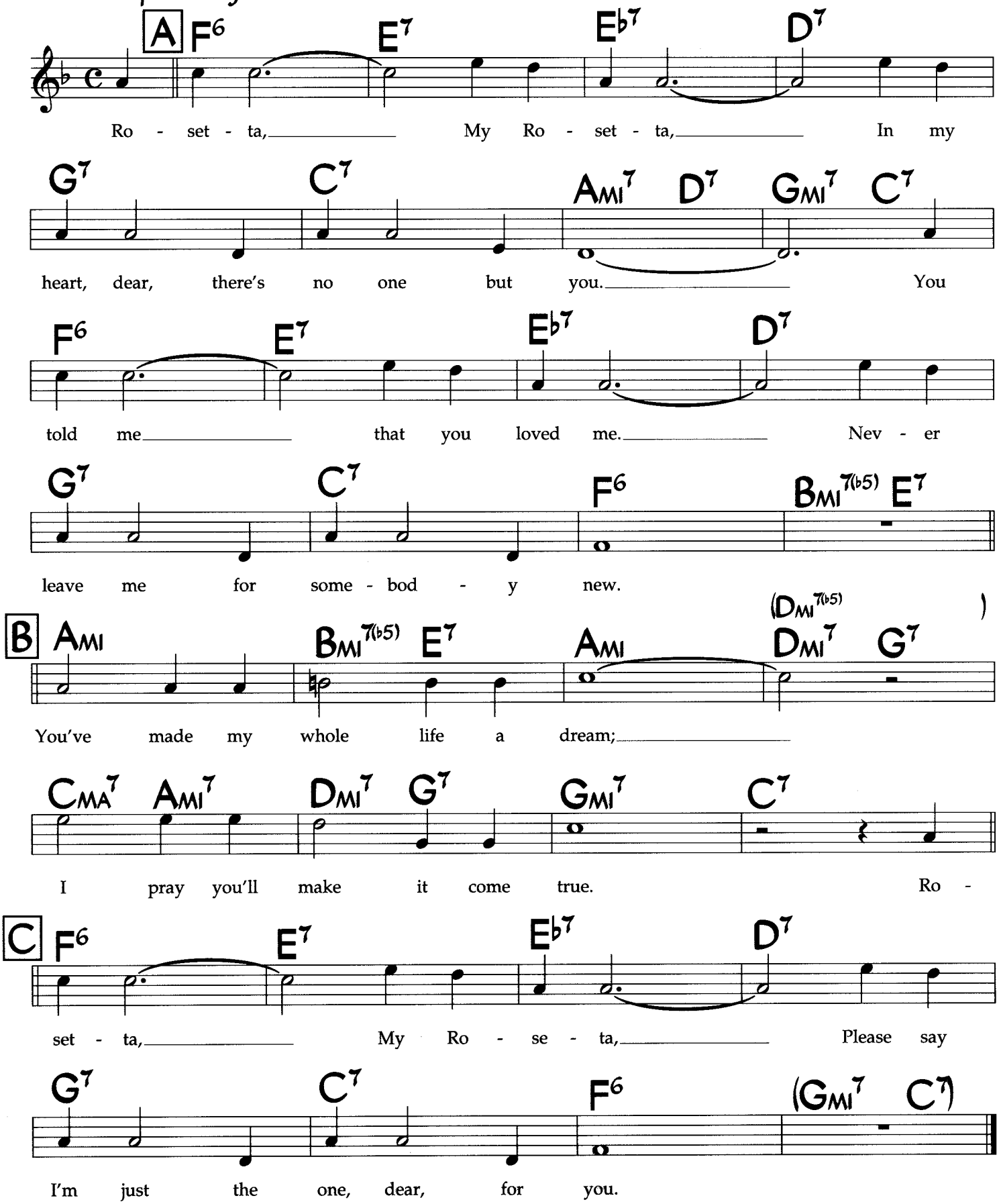
Rosetta

Words and Music by
Earl Hines and Henri Wood

Medium-Up Swing



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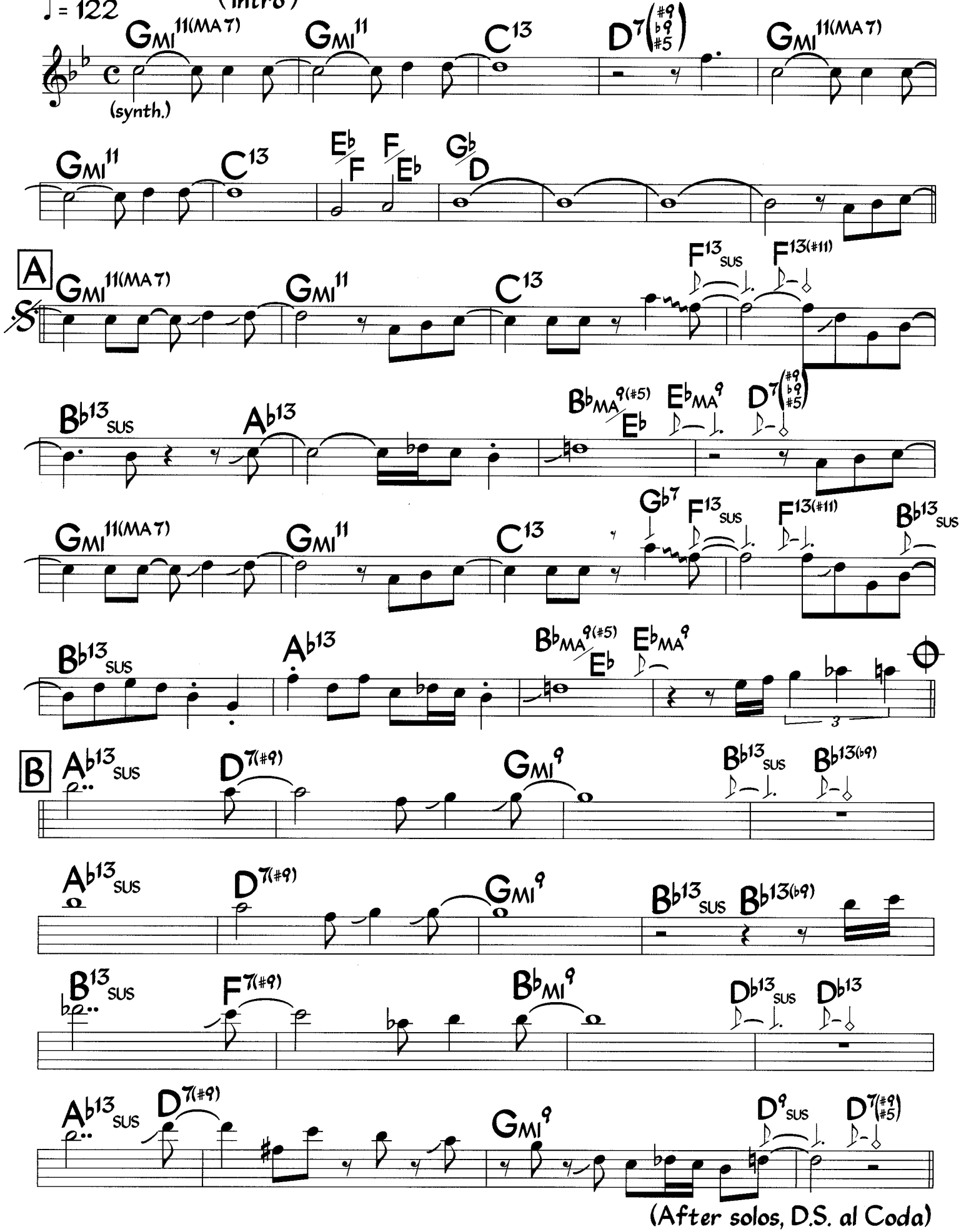
Sailing at Night

Don Grusin

Med. Funk Ballad (Intro)

♩ = 122



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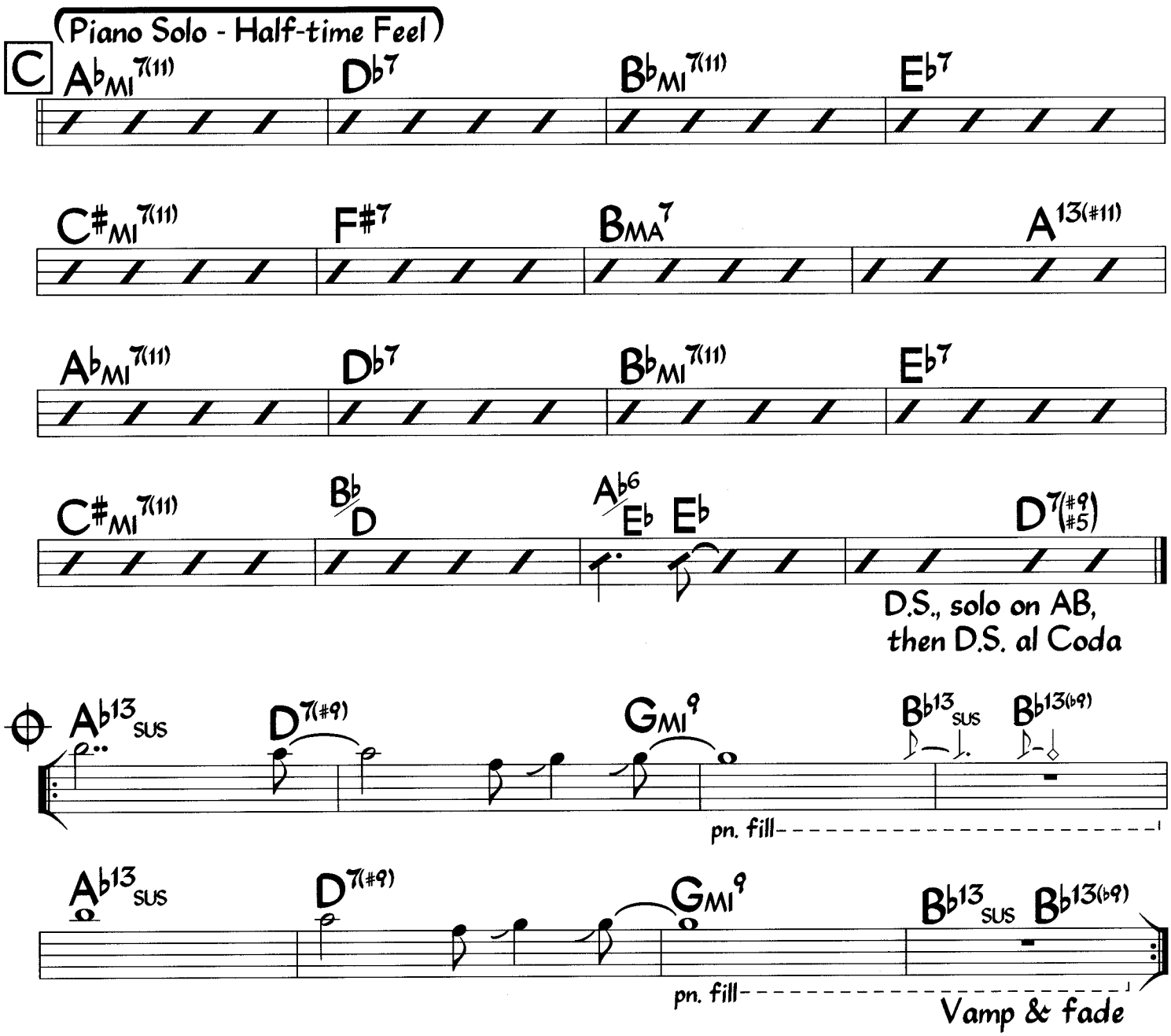
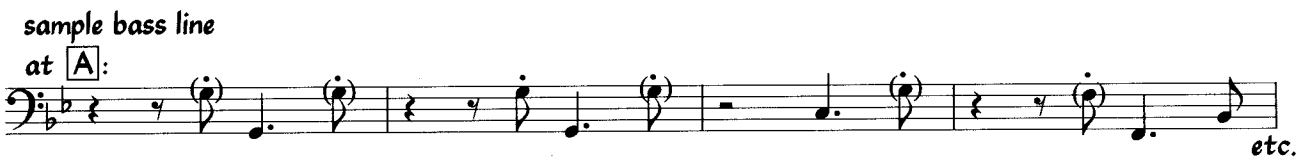
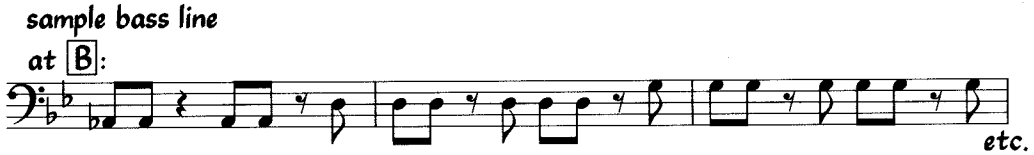
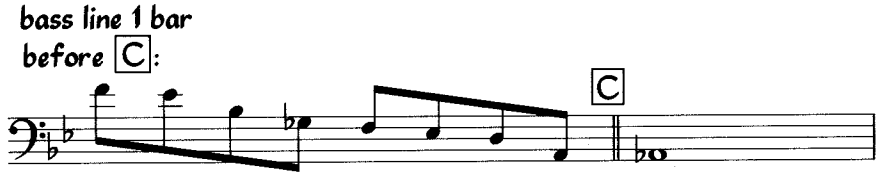








Melody is played with some variation.

Sea Journey

Chick Corea
(As played by Stanley Clarke)

Med. Latin (Intro)

♩ = 132 F6/9(add #11)/A

AMI(add 11/add 9)

mp - mf (flute)

E/F D/E

mp

E/F

cresc. mf

(gtr.) (pn.) (flute)

EMI7 FMA7 FMA7/G

(bs. w/ pn.)

pn. fill (vocal)

F6/9/A AMI F6/9/A AMI

(bs.) (bs. simile)

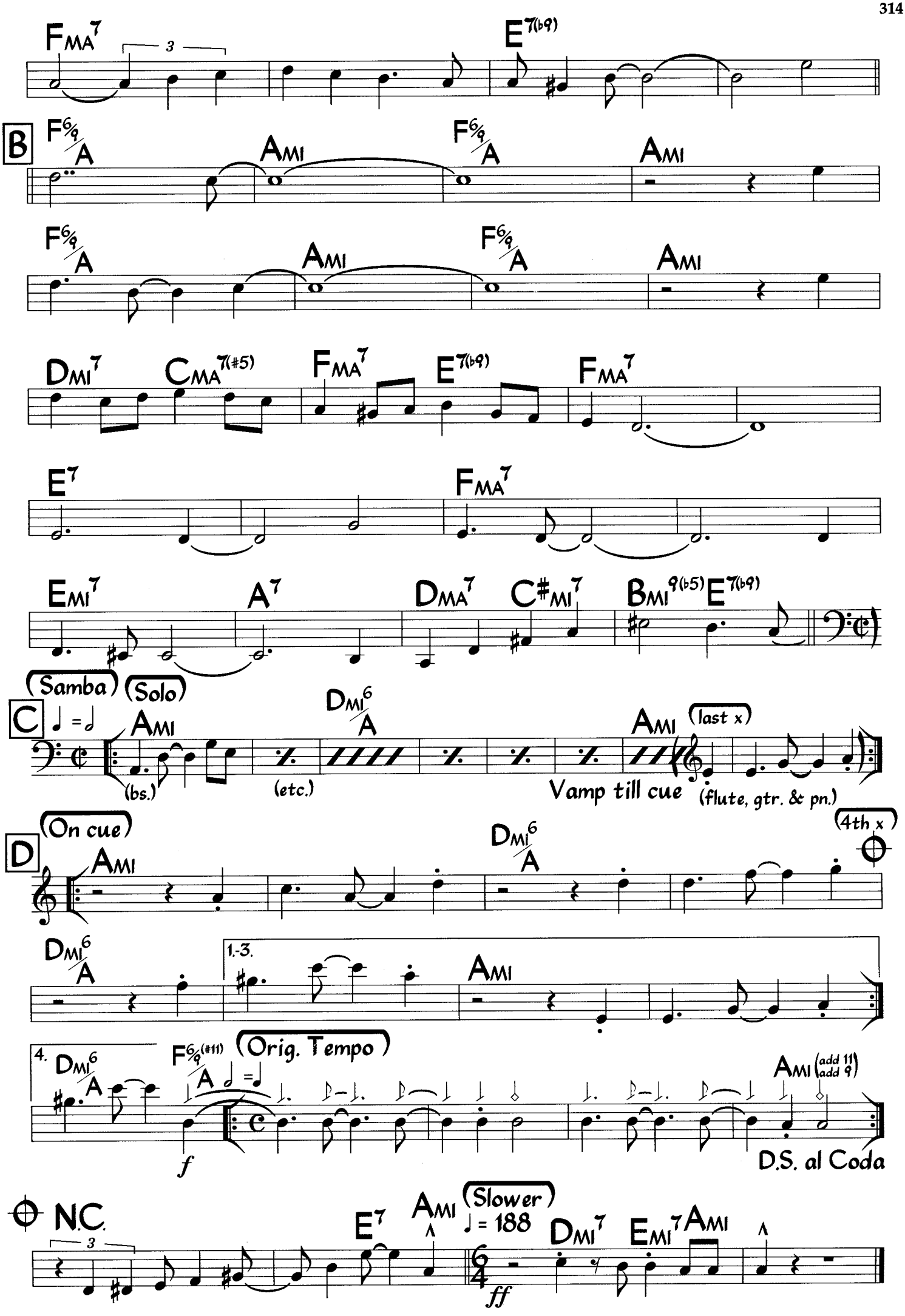
A

F6/9/A AMI F6/9/A AMI

F6/9/A AMI F6/9/A AMI

DSUS ESUS ASUS

FMA7/G F#MI7(b5)



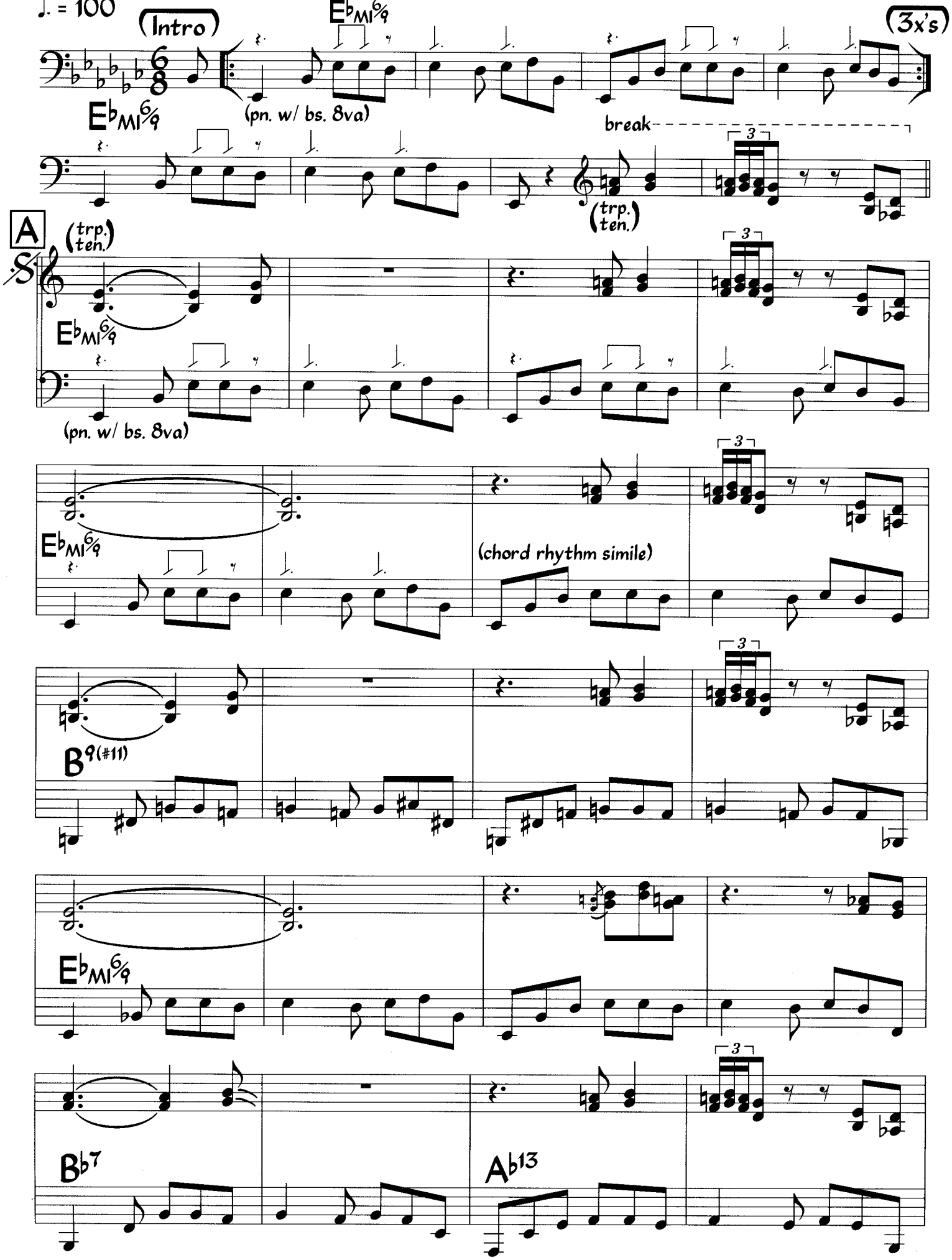
Entire form (Intro, ABCD) may be repeated more than once before going to Coda

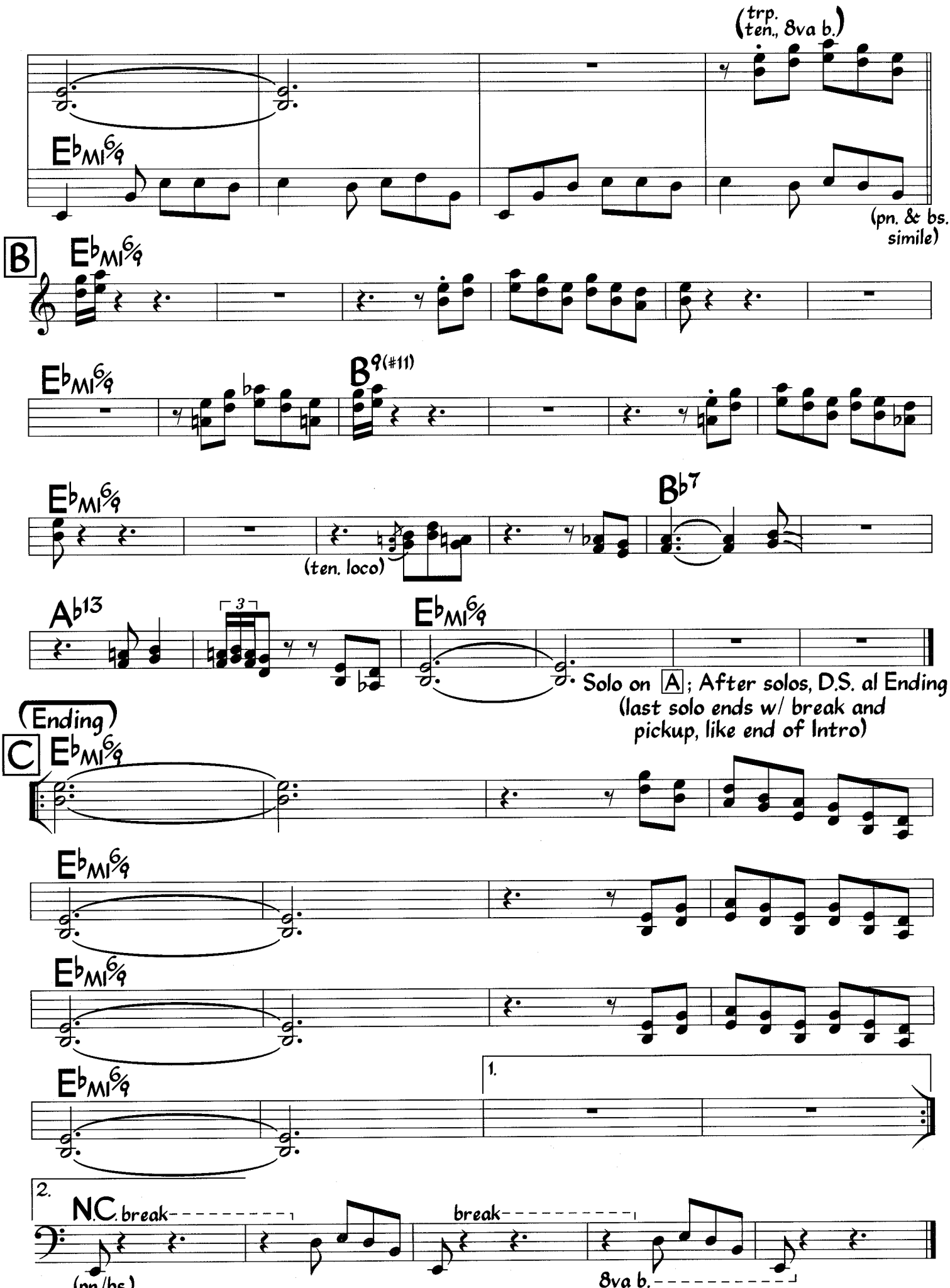
Señor Blues

Horace Silver

Med. Latin $\frac{6}{8}$ (1st & 2nd x: bs. only; 3rd x: add chords & drums)

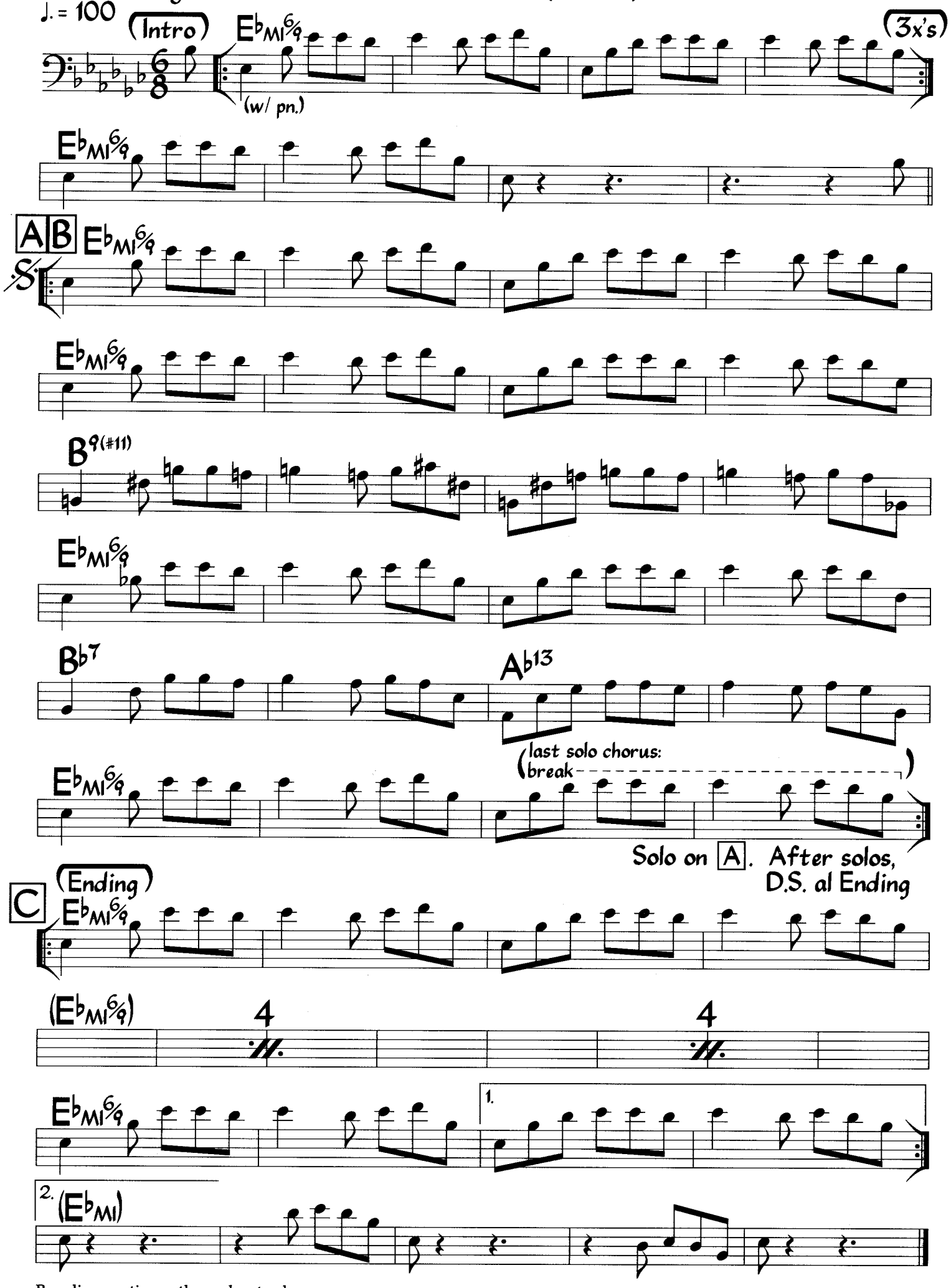
♩. = 100





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.

Señor Blues (Bass)

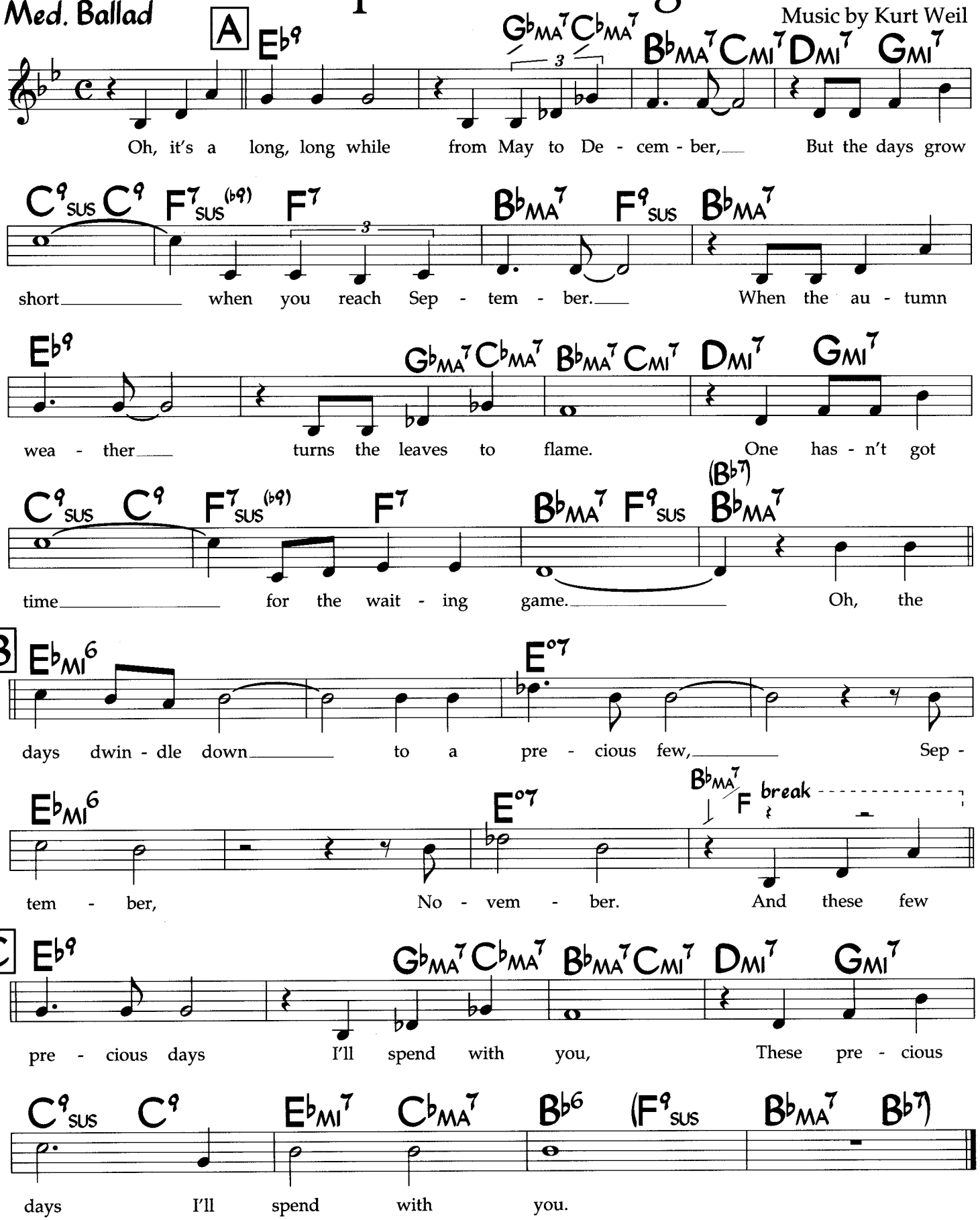


Bass line continues throughout solos.

September Song

Lyric by
Maxwell Anderson
Music by Kurt Weil

Med. Ballad



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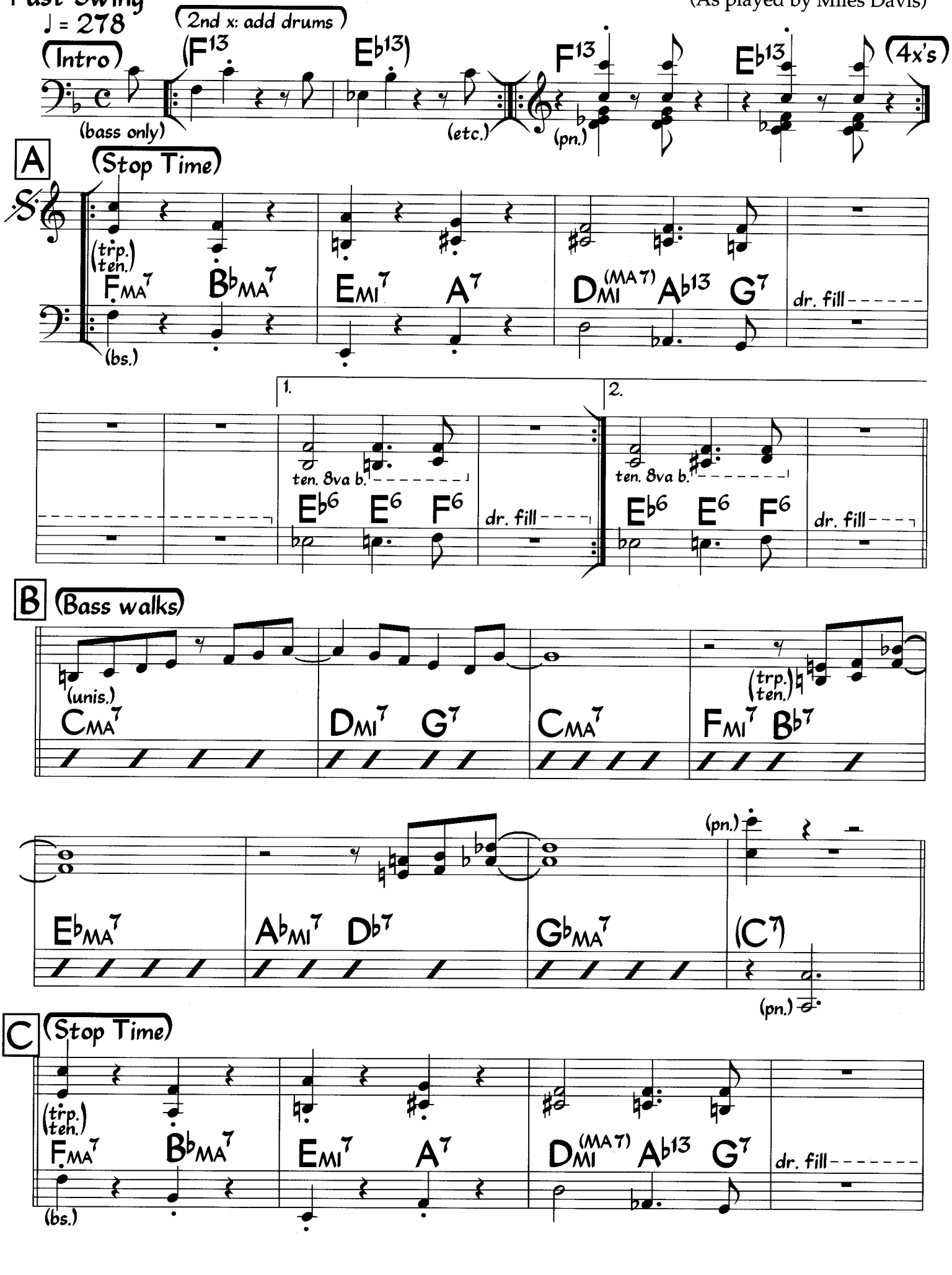
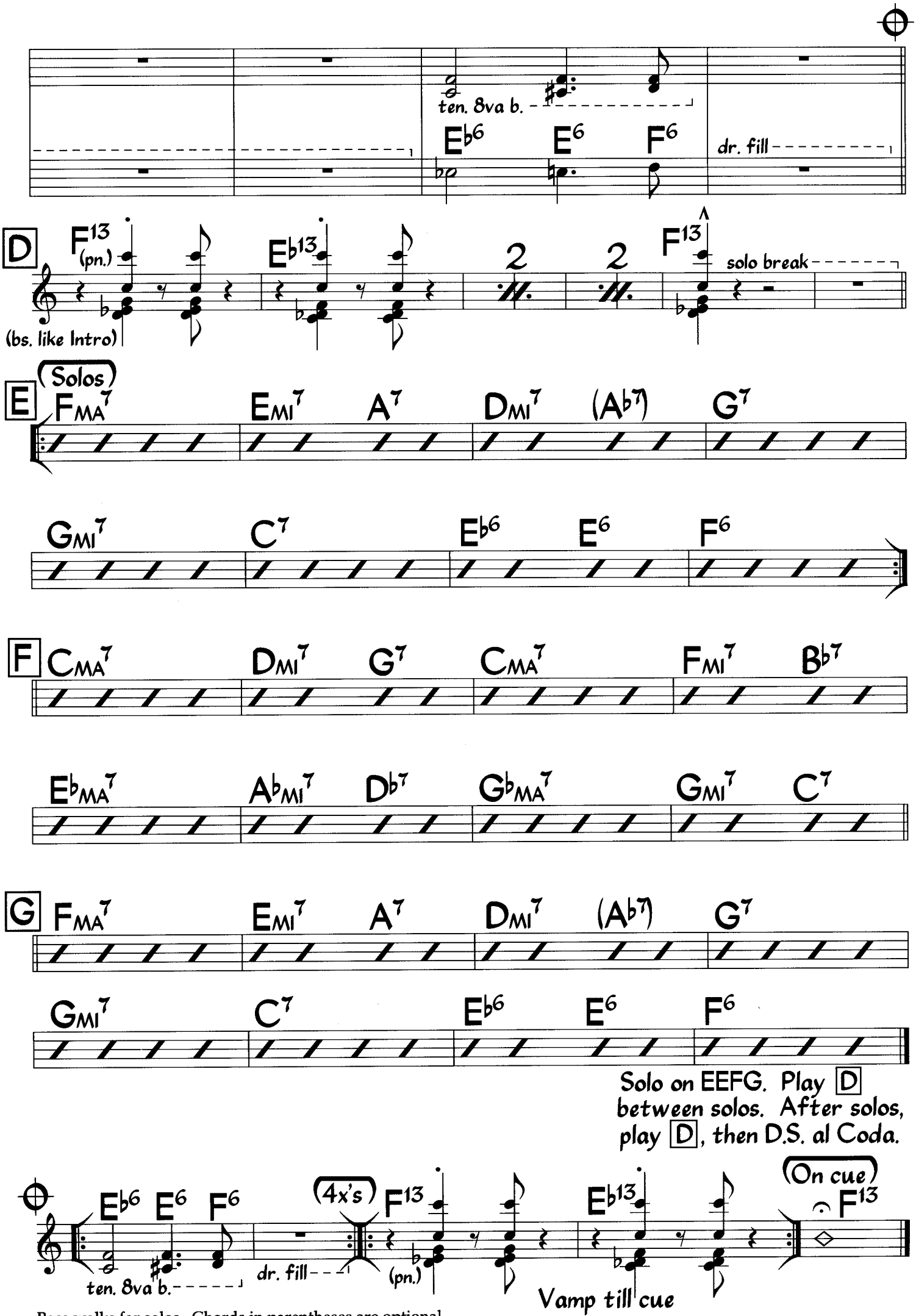
Seven Steps to Heaven

Victor Feldman
Miles Davis
(As played by Miles Davis)

Fast Swing
♩ = 278

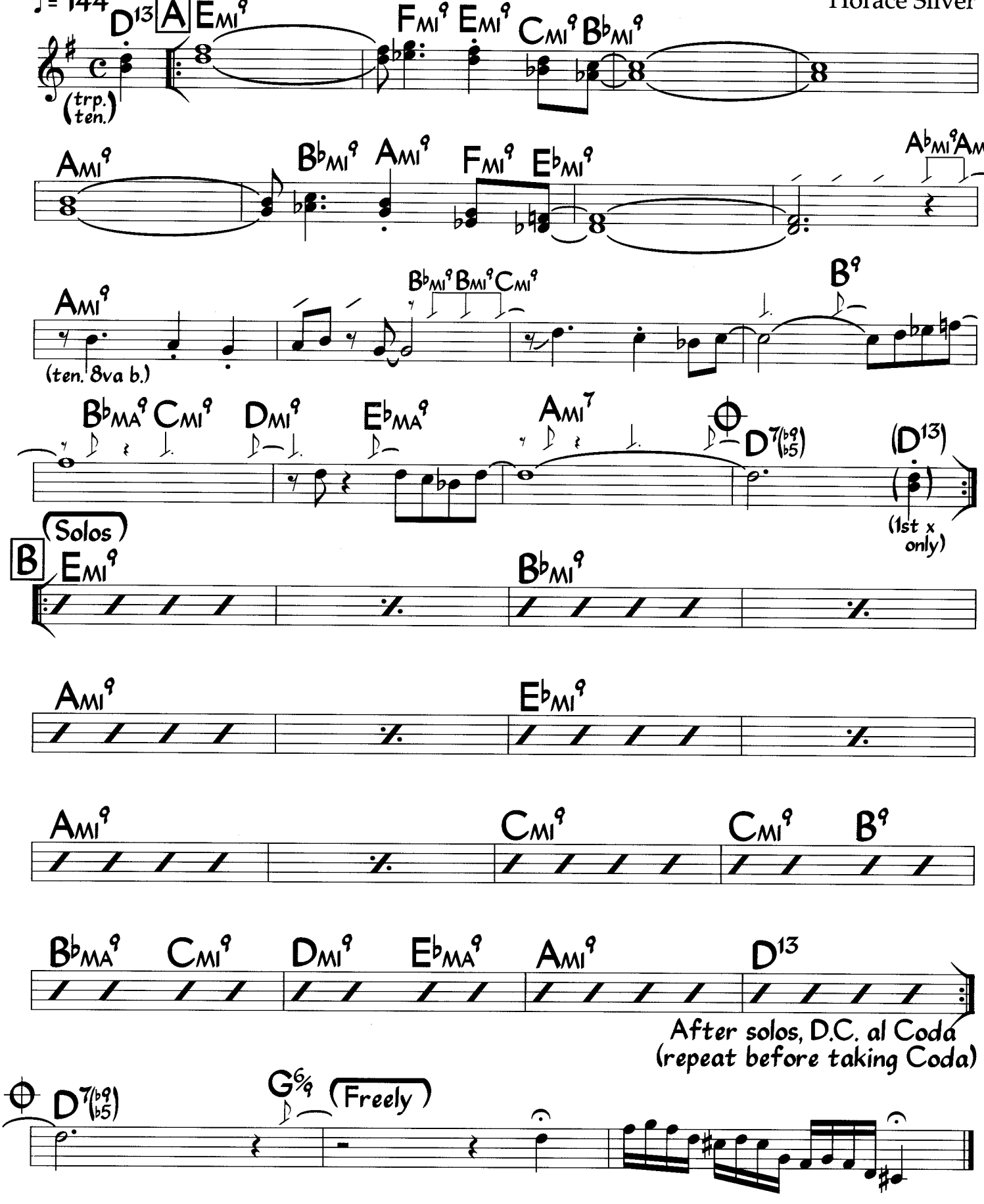




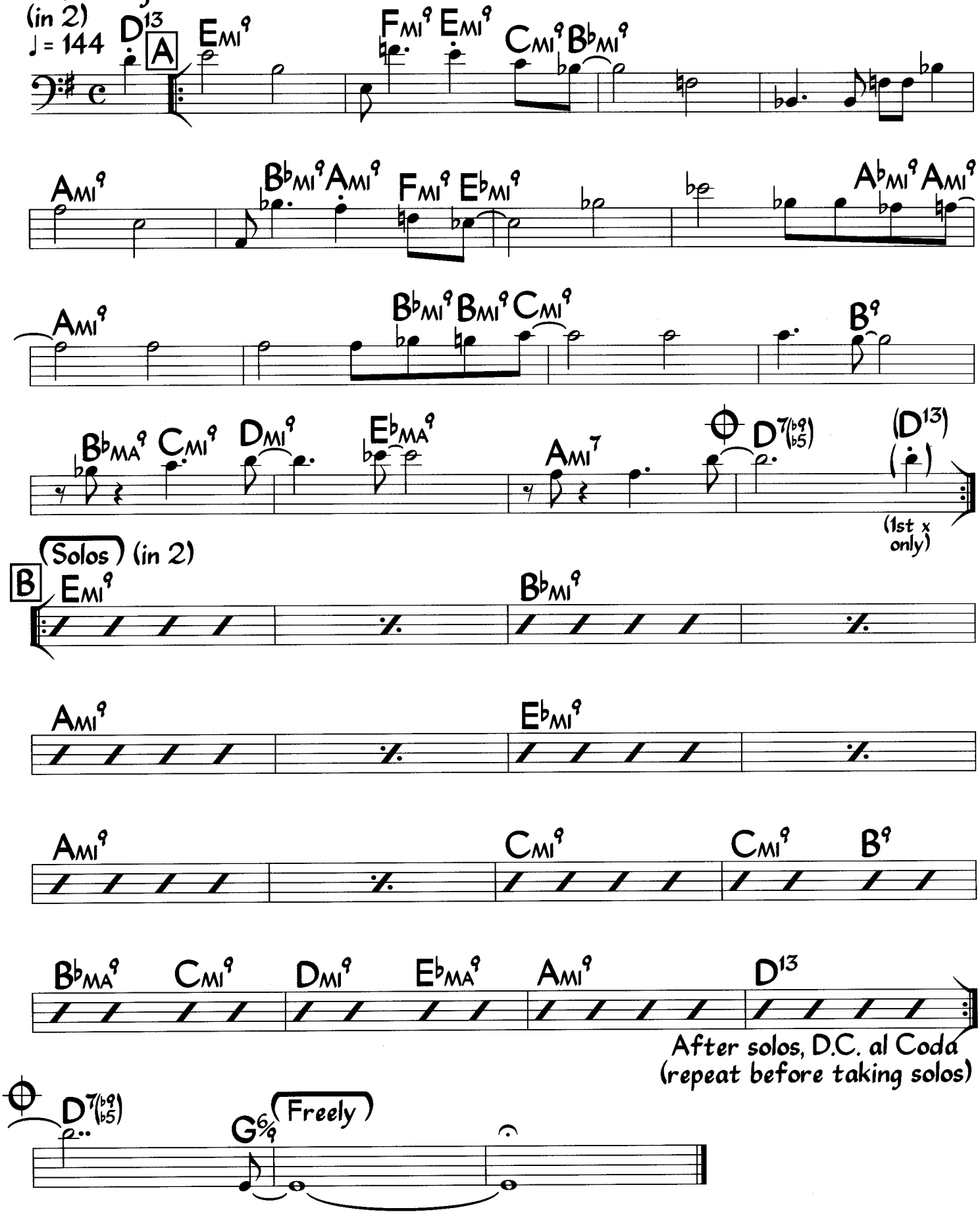
Bass walks for solos. Chords in parentheses are optional.

Silver's Serenade

Horace Silver



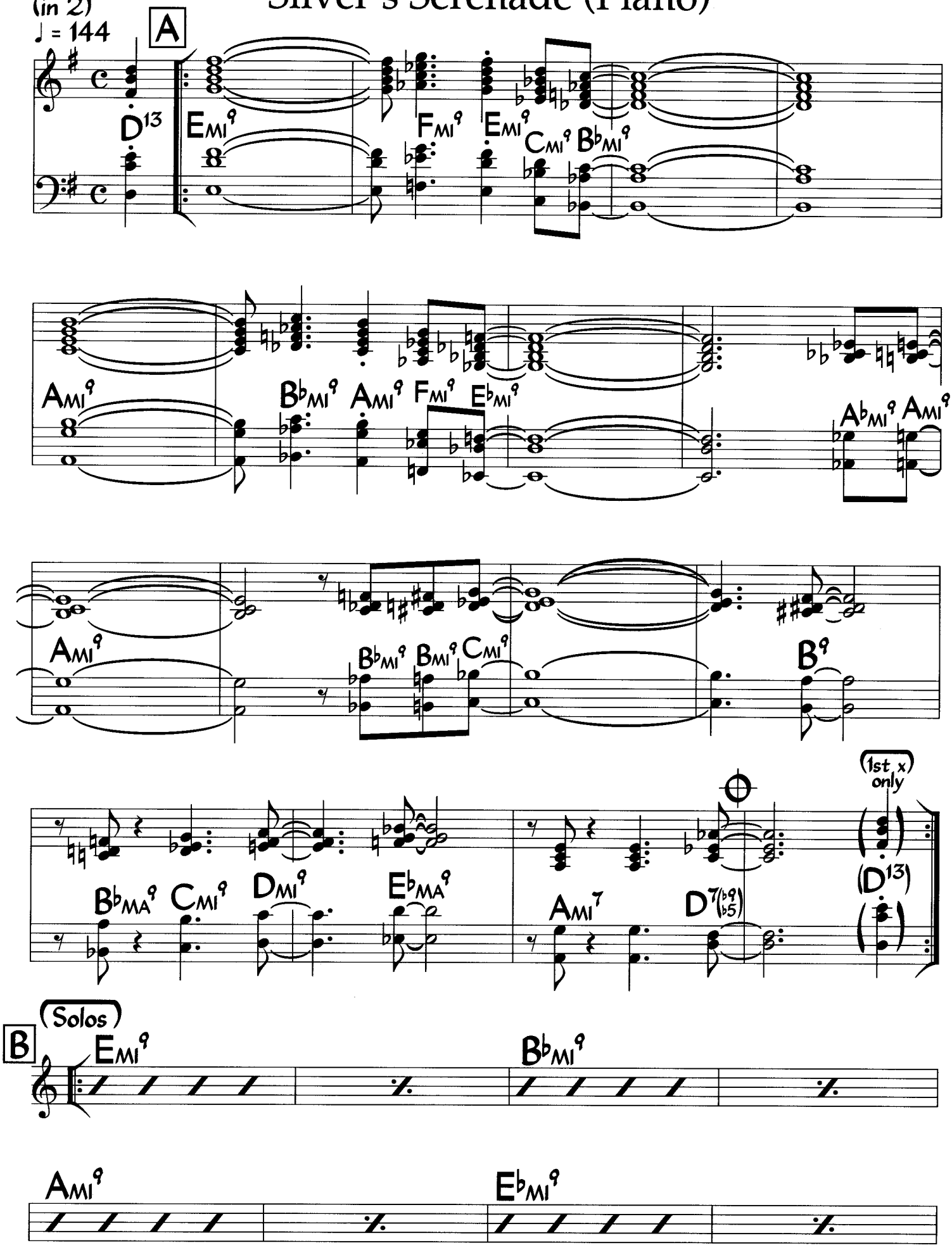
Silver's Serenade (Bass)

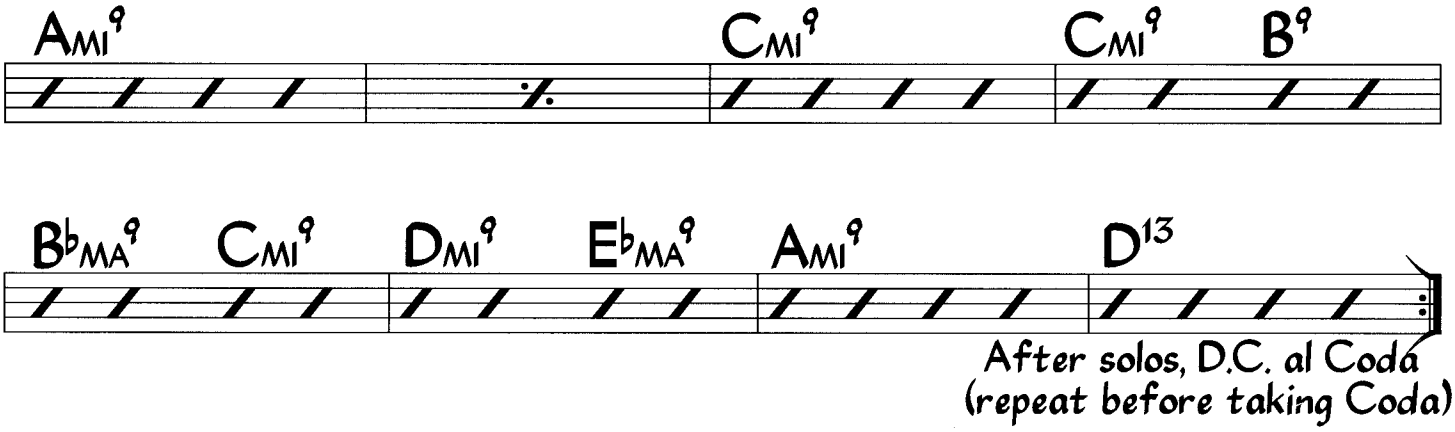


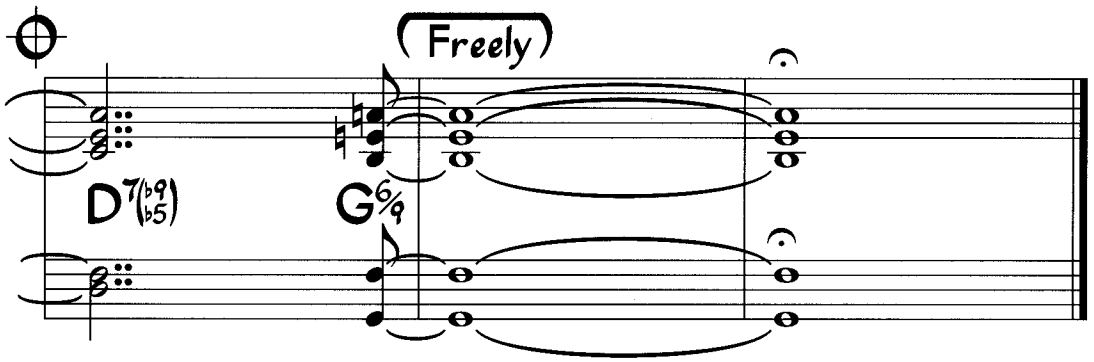
Bass plays in 2 throughout.

Silver's Serenade (Piano)

Med Swing
(in 2)
♩ = 144




Ami9
Cmi9
Cmi9
B9
BbMA9
Cmi9
Dmi9
EbMA9
Ami9
D13
After solos, D.C. al Coda
(repeat before taking Coda)


Freely
D7(b9 b5)
G6/9

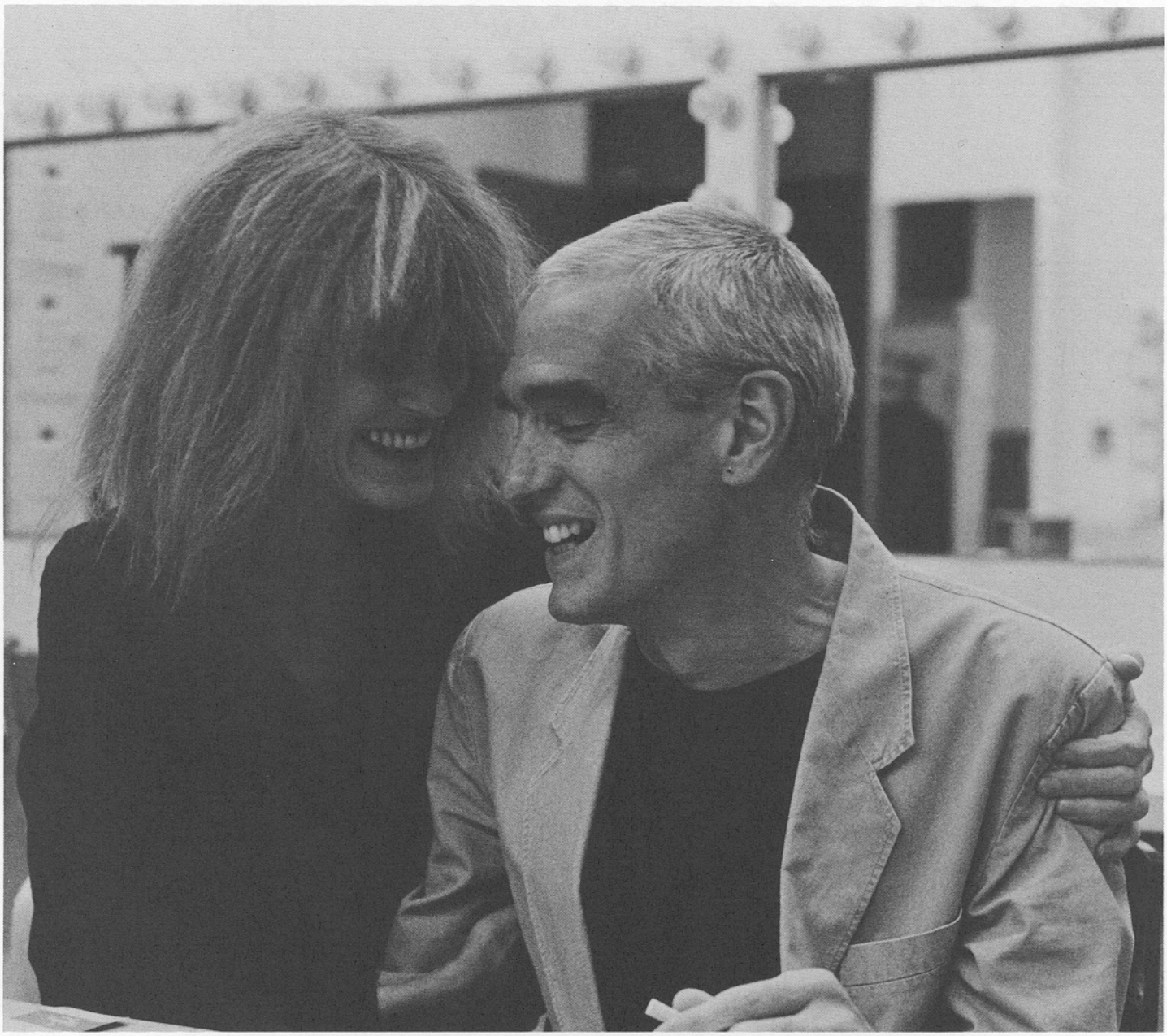


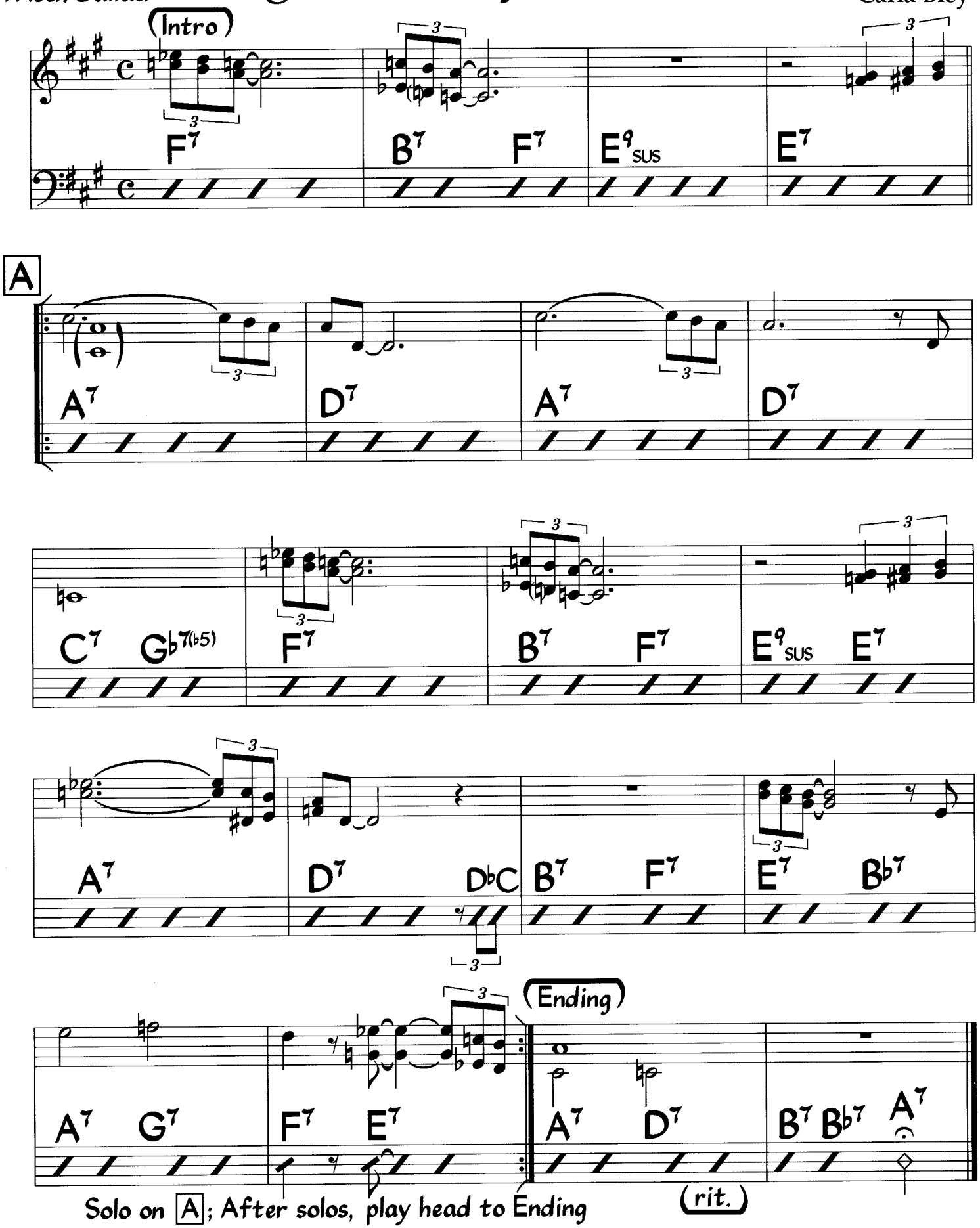
Photo by W. Patrick Hinely

CARLA BLEY & STEVE SWALLOW

Sing Me Softly of the Blues

Med. Ballad

Carla Bley

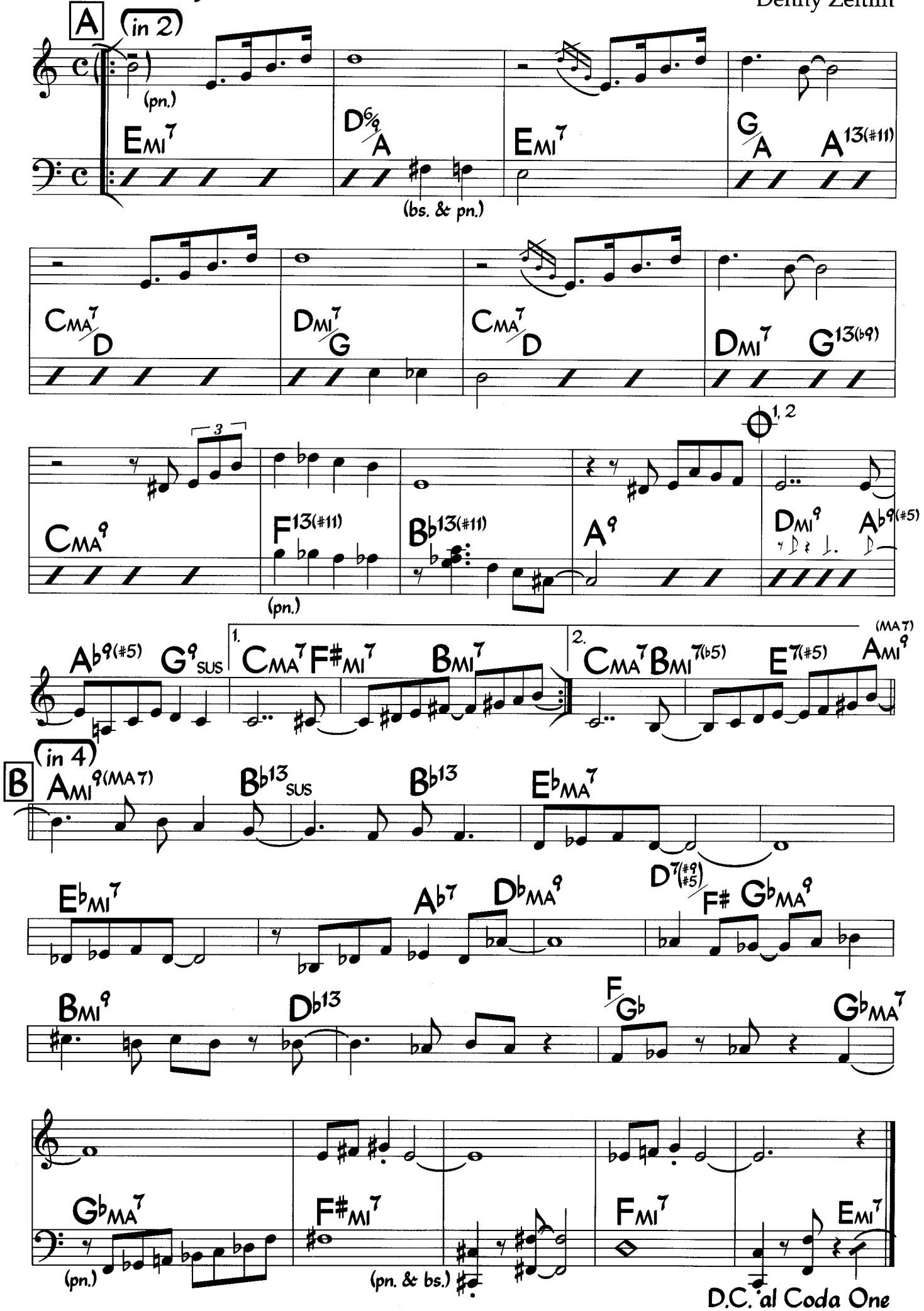


Notes in parentheses in bar 1 of letter A are the end of the head (start of solos).

Skippy-ing

Med.-Fast Swing

Denny Zeitlin



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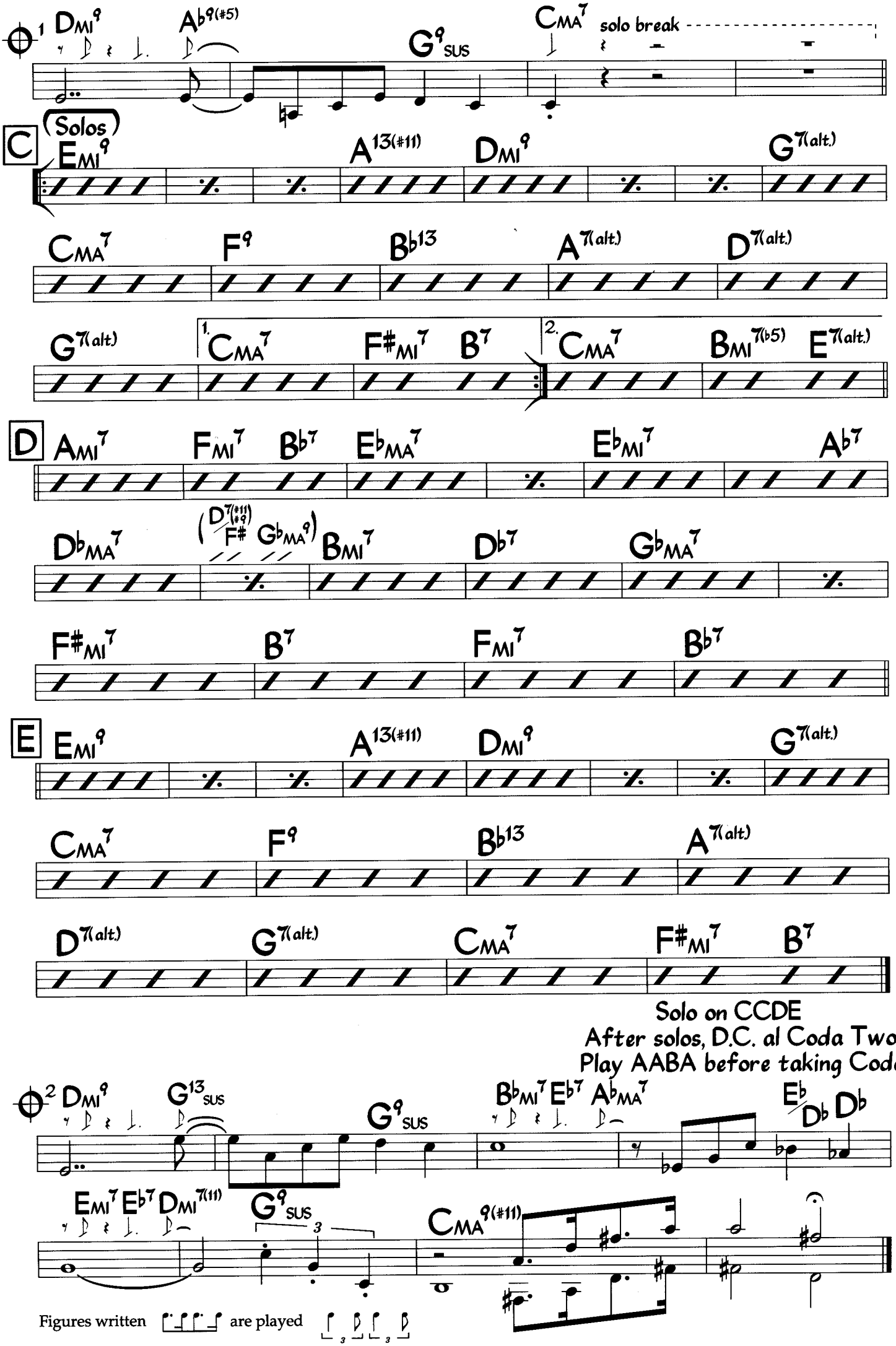
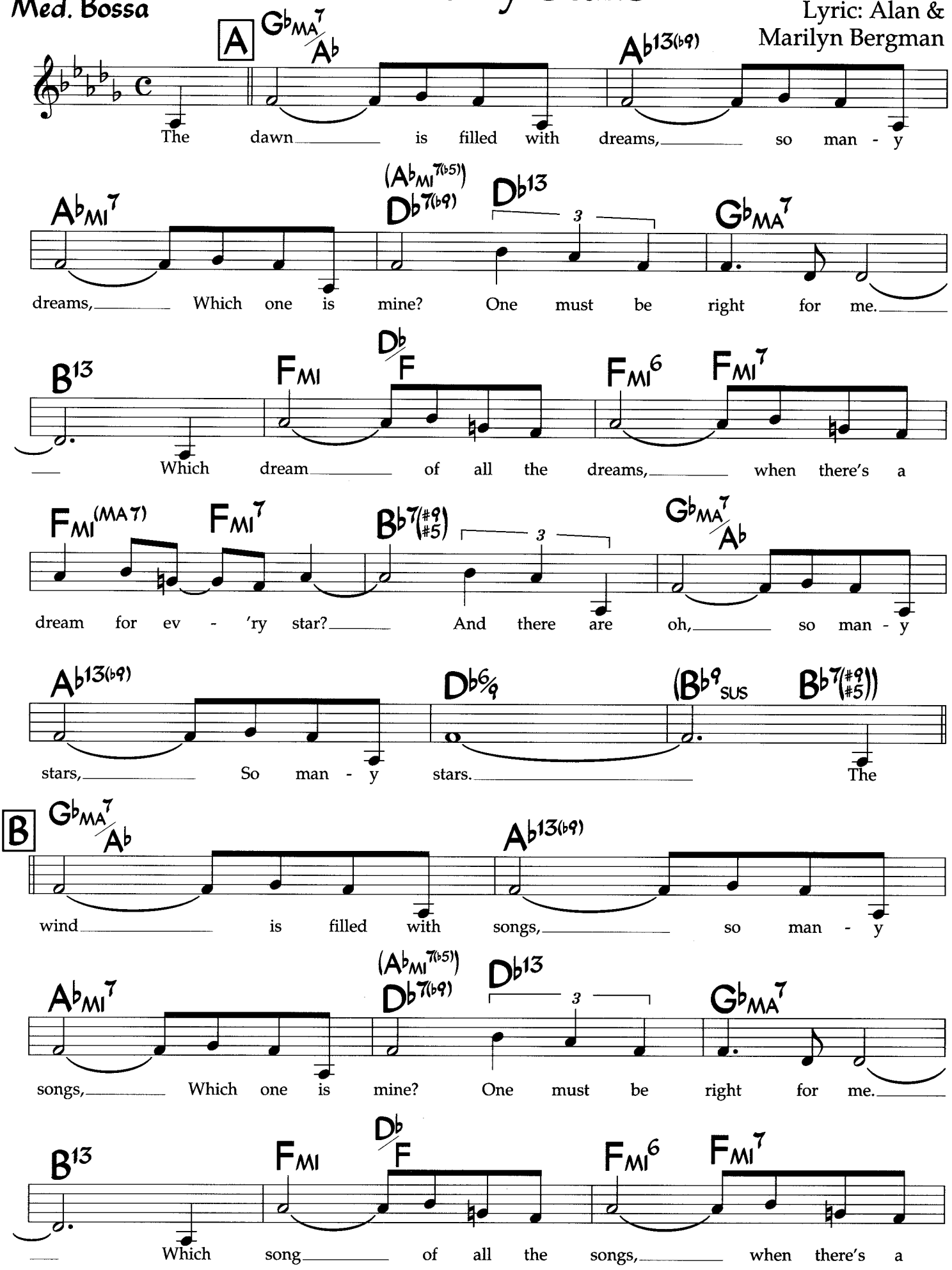
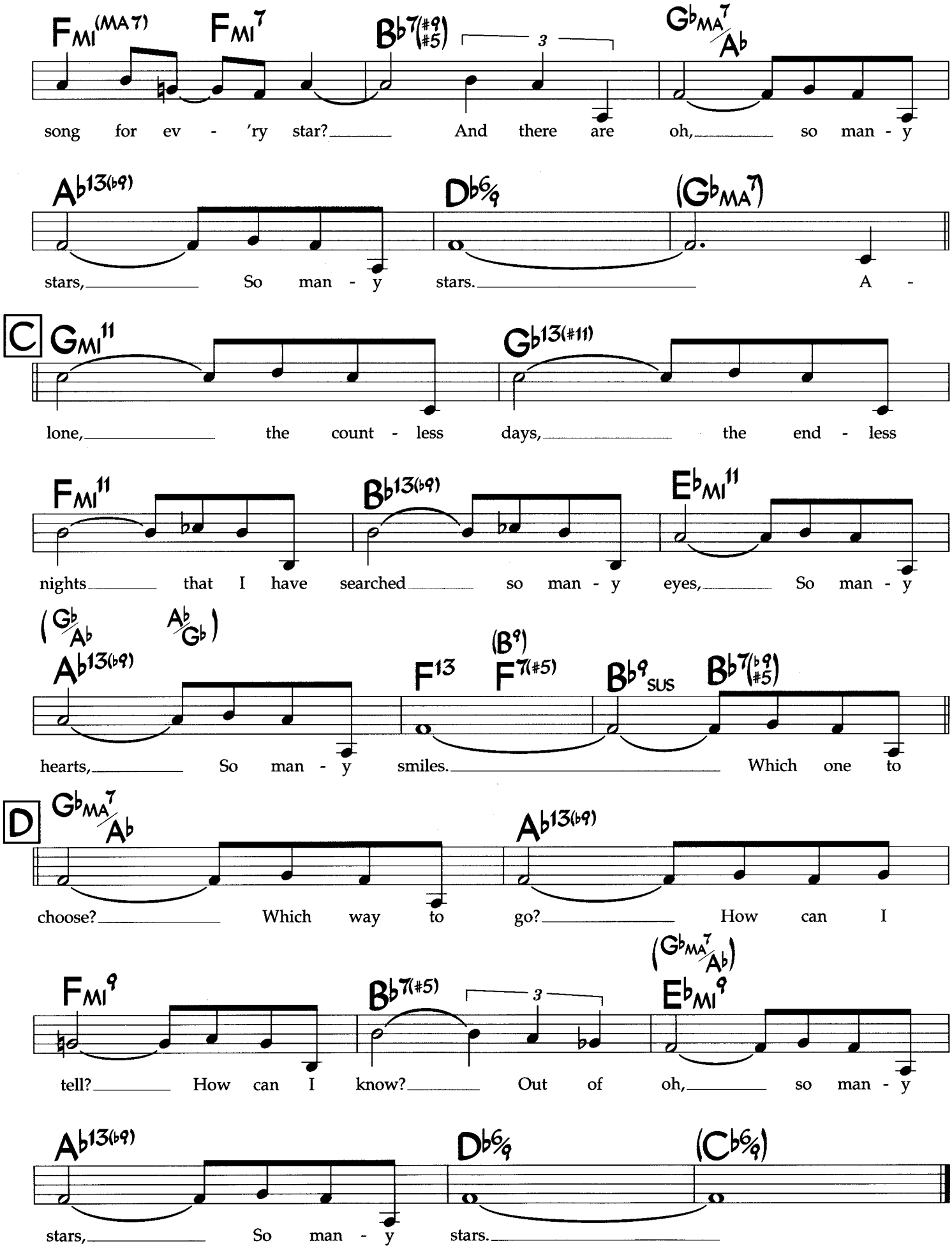

1 DMI9 Ab9(#5) G9SUS CMA7 solo break
C (Solos) EMI9 A13(#11) DMI9 G7(alt.)
CMA7 F9 Bb13 A7(alt.) D7(alt.)
G7(alt.) 1. CMA7 F#MI7 B7 2. CMA7 BMI7(b5) E7(alt.)
D AMI7 FMI7 Bb7 EbMA7 EbMI7 Ab7
DbMA7 (D7(#11)/F# GbMA9) BMI7 Db7 GbMA7
F#MI7 B7 FMI7 Bb7
E EMI9 A13(#11) DMI9 G7(alt.)
CMA7 F9 Bb13 A7(alt.)
D7(alt.) G7(alt.) CMA7 F#MI7 B7
Solo on CCDE
After solos, D.C. al Coda Two
Play AABA before taking Coda
2 DMI9 G13SUS G9SUS BbMI7 Eb7 AbMA7 Eb Db Db
EMI7 Eb7 DMI7(11) G9SUS 3 CMA9(#11)
Figures written are played

So Many Stars

Music: Sergio Mendez
Lyric: Alan & Marilyn Bergman

Med. Bossa





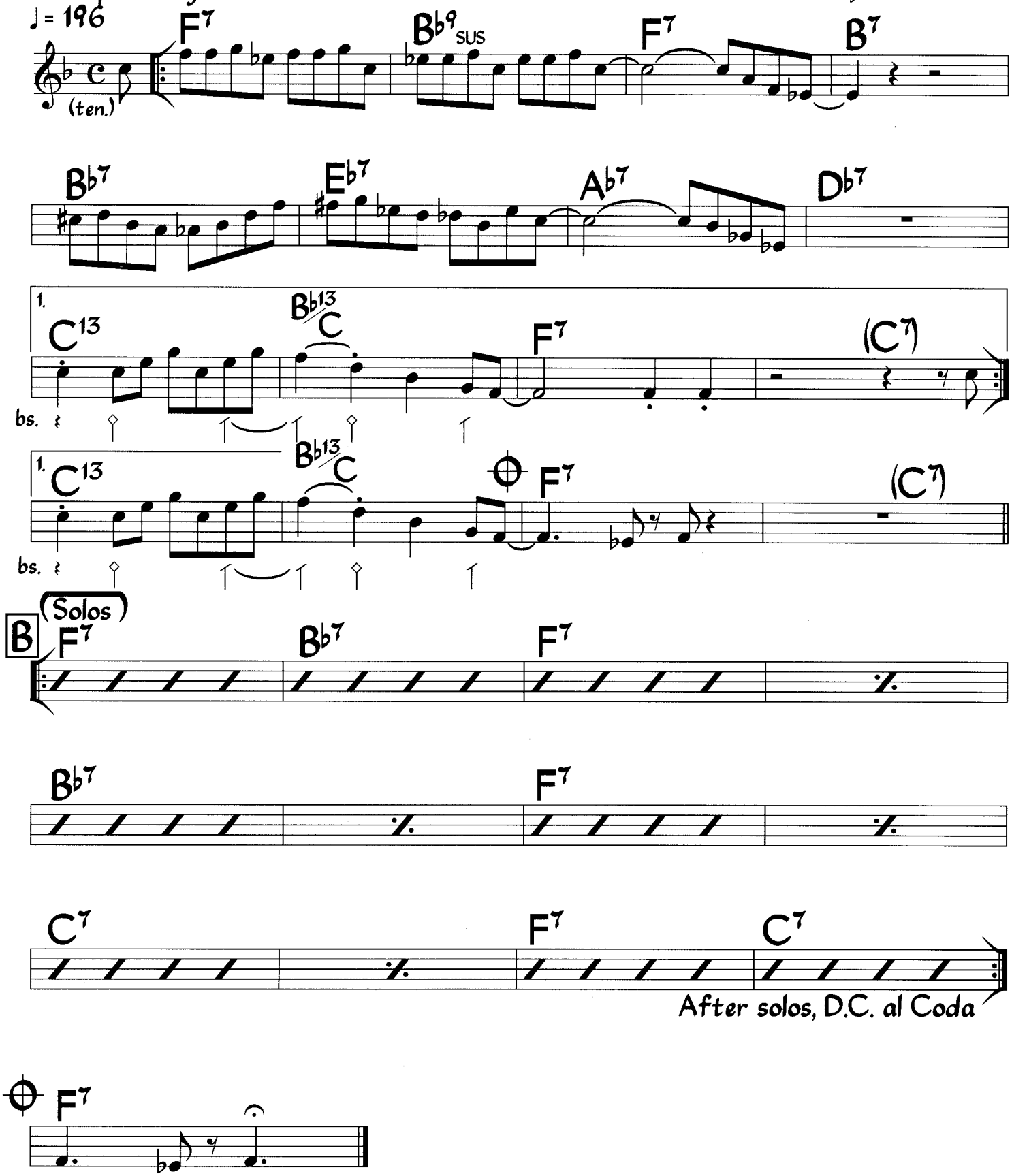
To end, last 2 bars may be vamped.
Chords in parentheses are optional.

Photo by Chuck Stewart

JOHN COLTRANE

Some Other Blues

John Coltrane



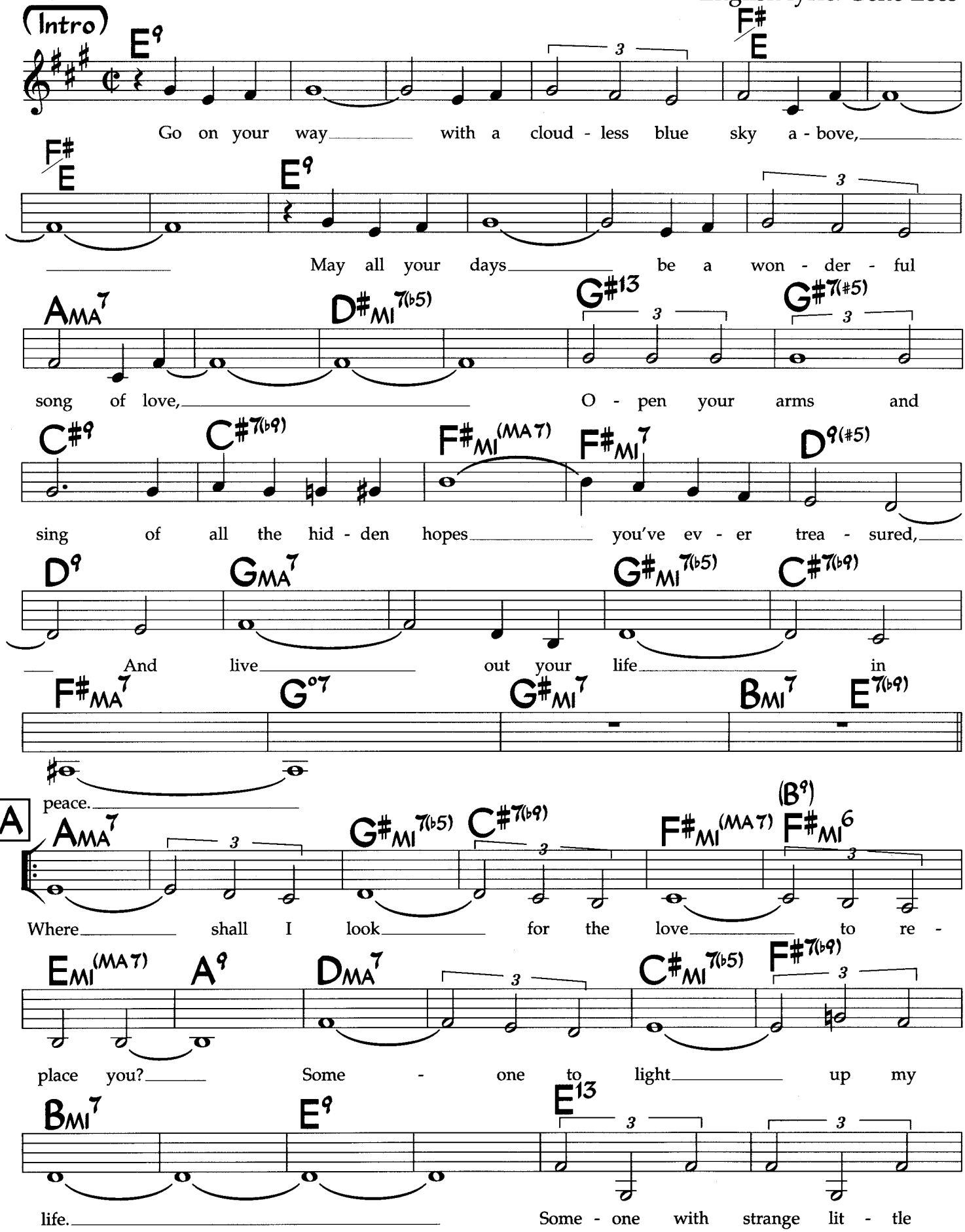
Tenor sounds one octave lower than written.
Piano comping during the head follows tenor syncopations and kicks.

Someone to Light Up My Life

Music: Antonio Carlos Jobim
English lyric: Gene Lees

Med. Samba

(Intro)



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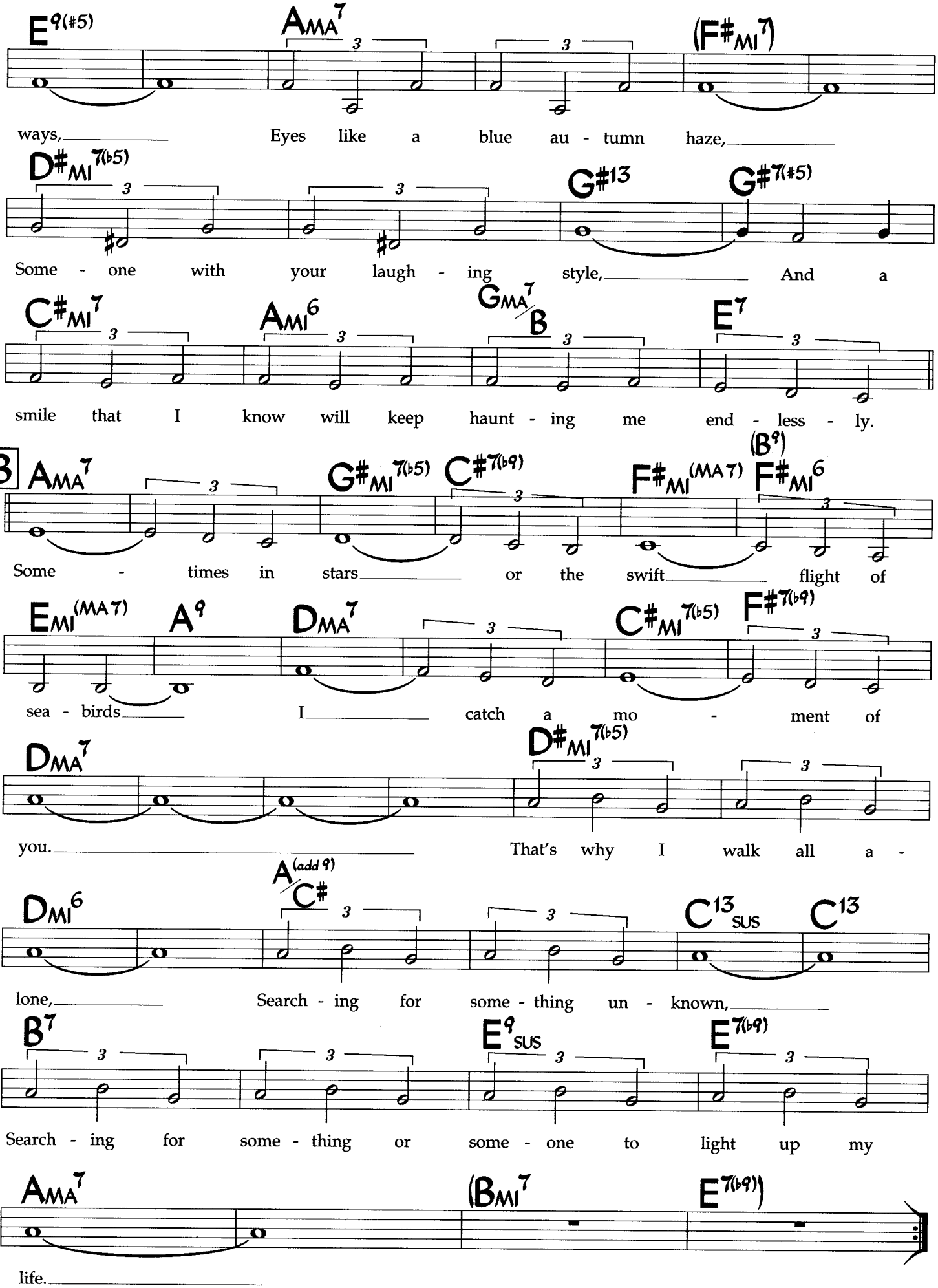


Alternate changes for bars 1-8 of B:

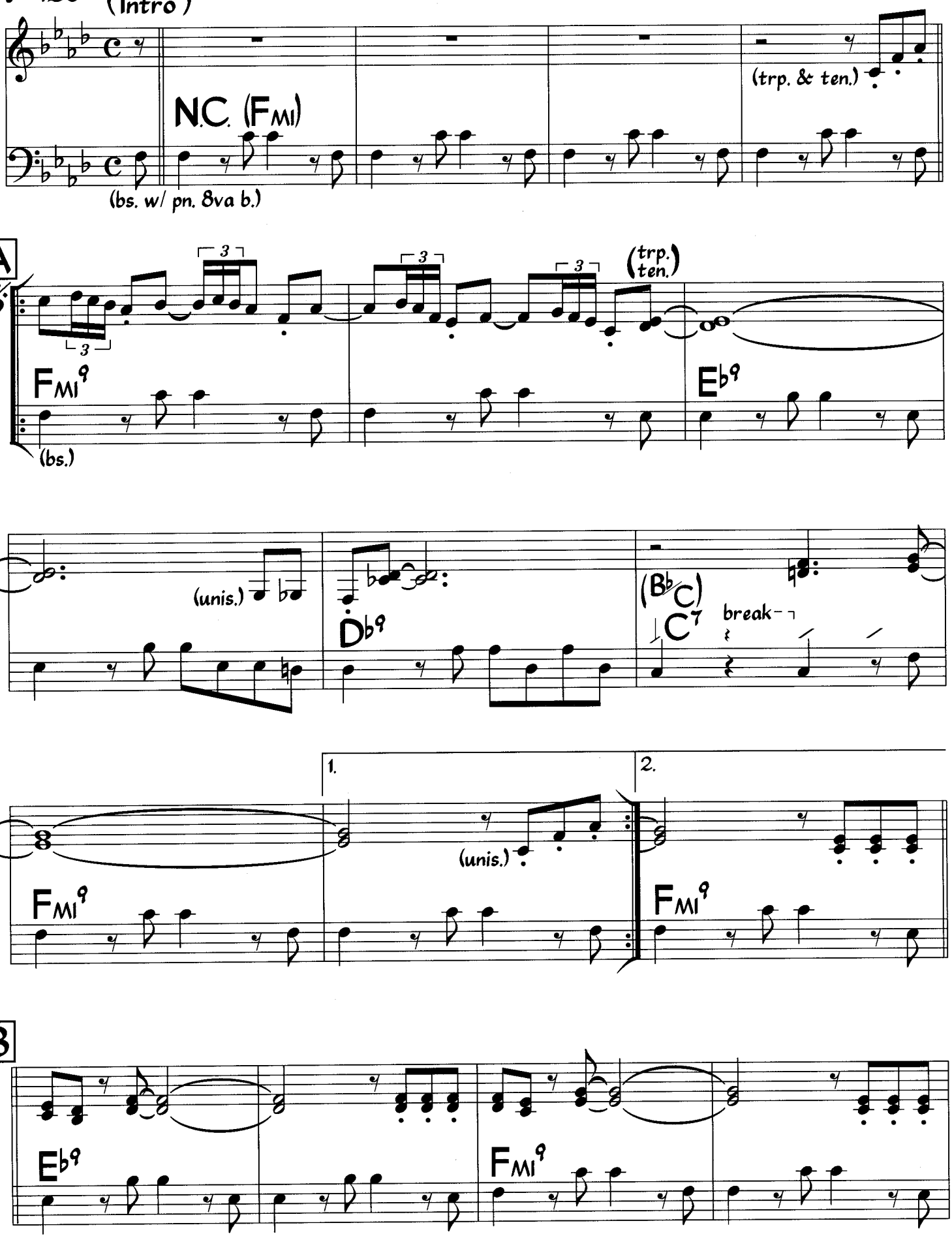
| A9SUS | A7(b9) | D/A | D°7/A | AMA7 | % | A9SUS | A9 |

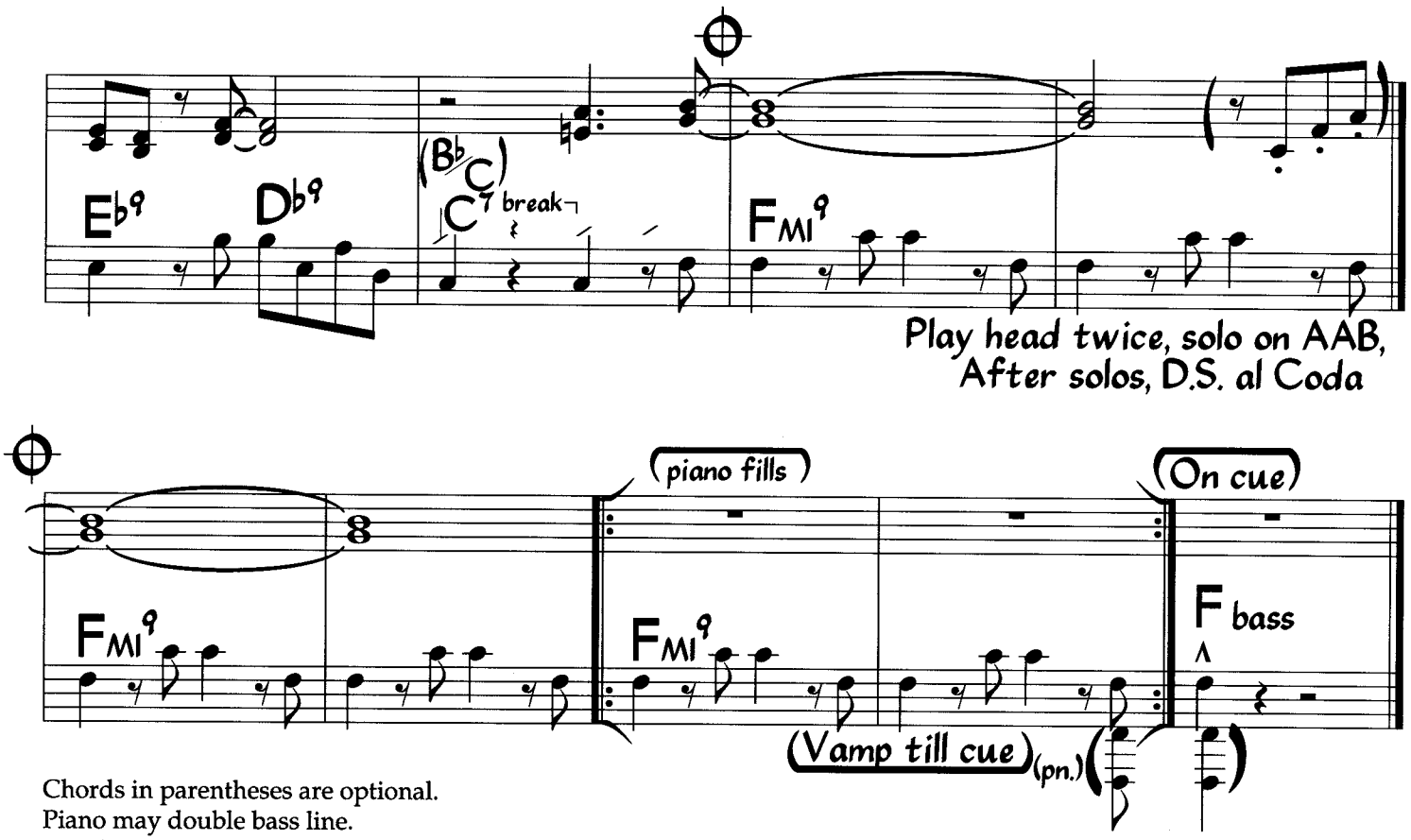
Song For My Father

Horace Silver

Med. Bossa
♩ = 126

(Intro)

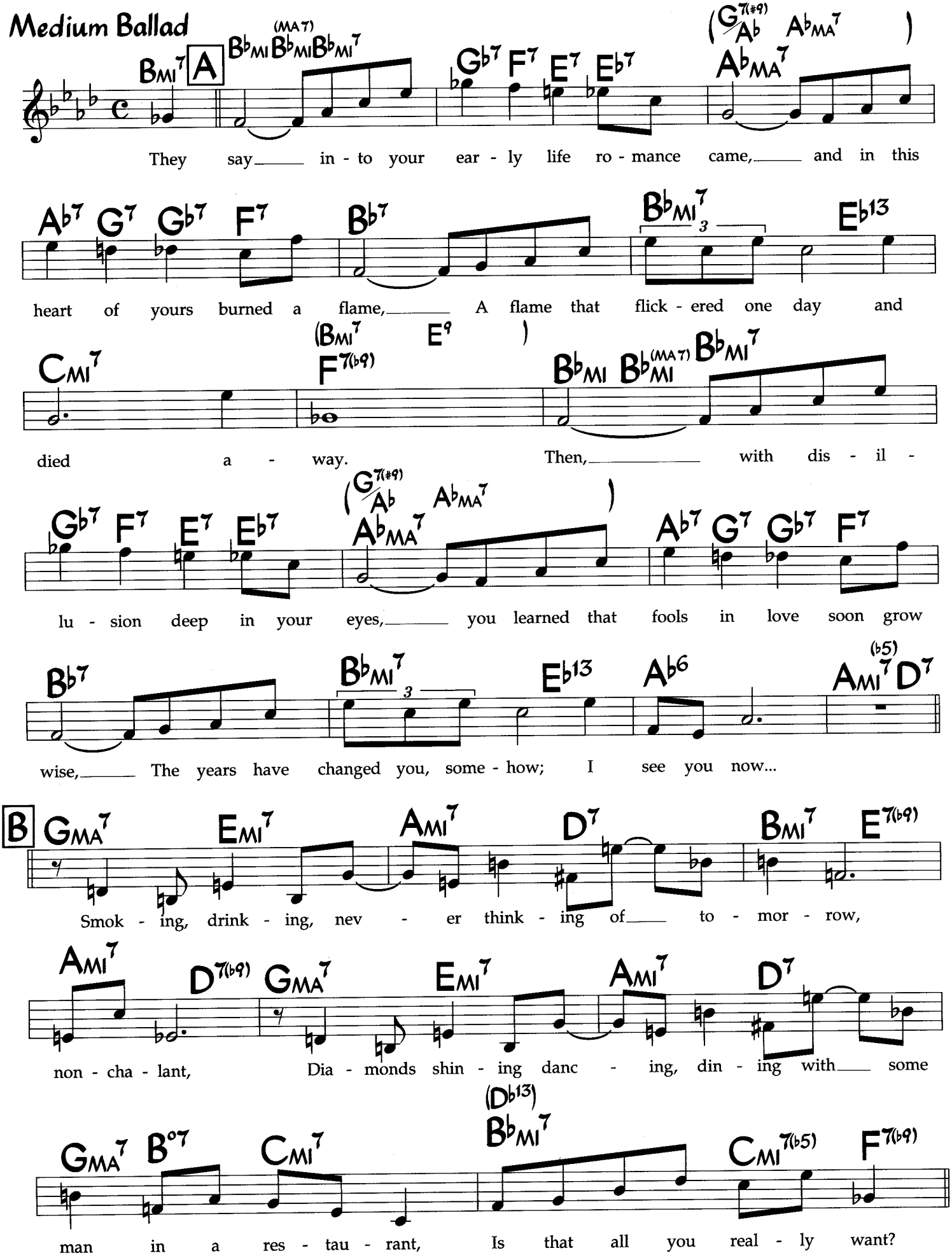


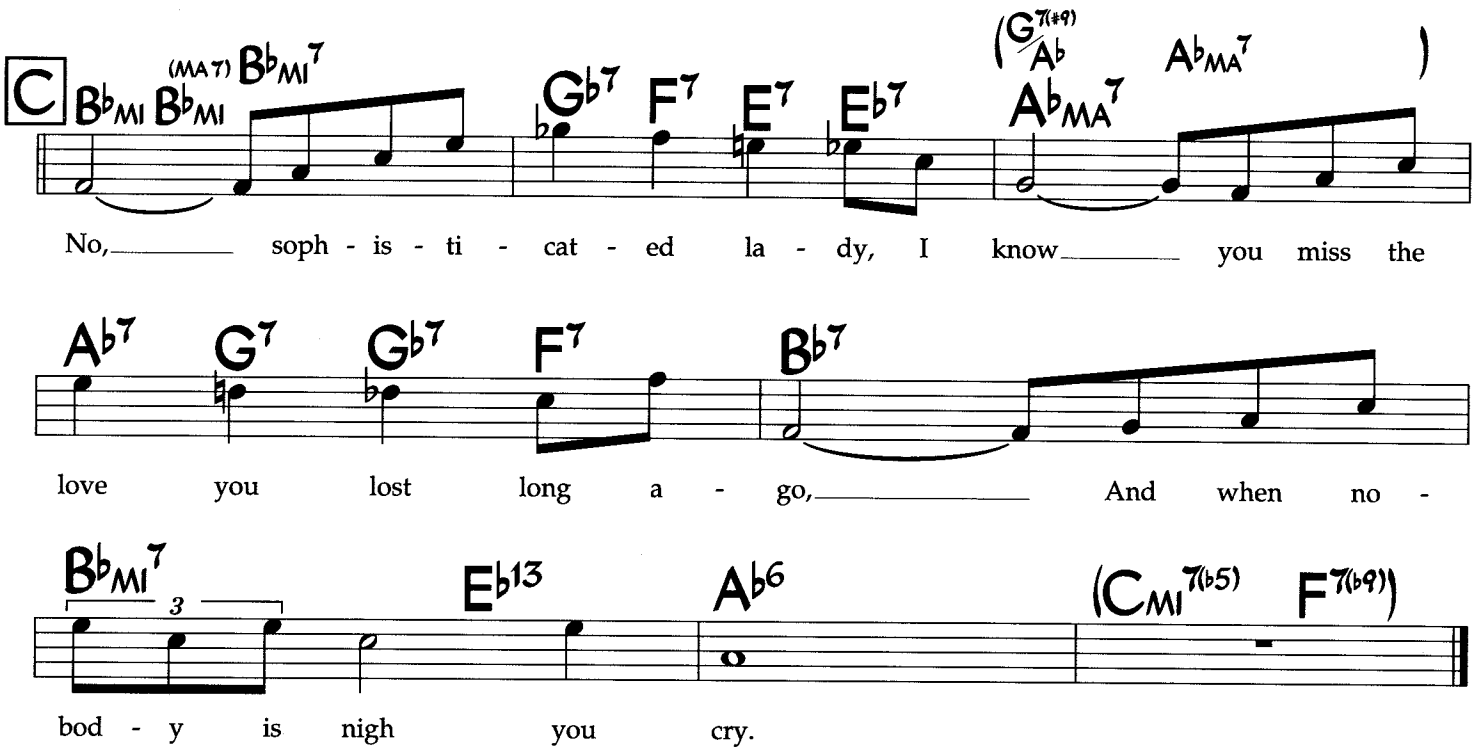


Chords in parentheses are optional.
Piano may double bass line.
Bass line continues for solos.
Breaks are observed during solos.

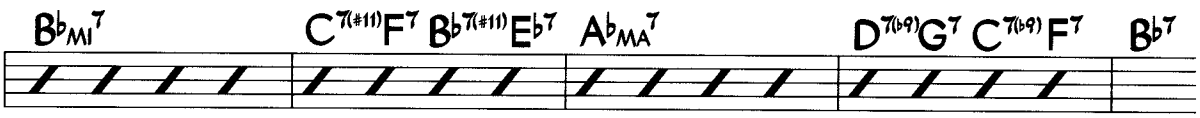
Sophisticated Lady

Duke Ellington
Irving Mills
Mitchell Parish





Alternate changes, bars
1-4 and 9-13 of A, 1-4 of C:
(tritone substitutions)

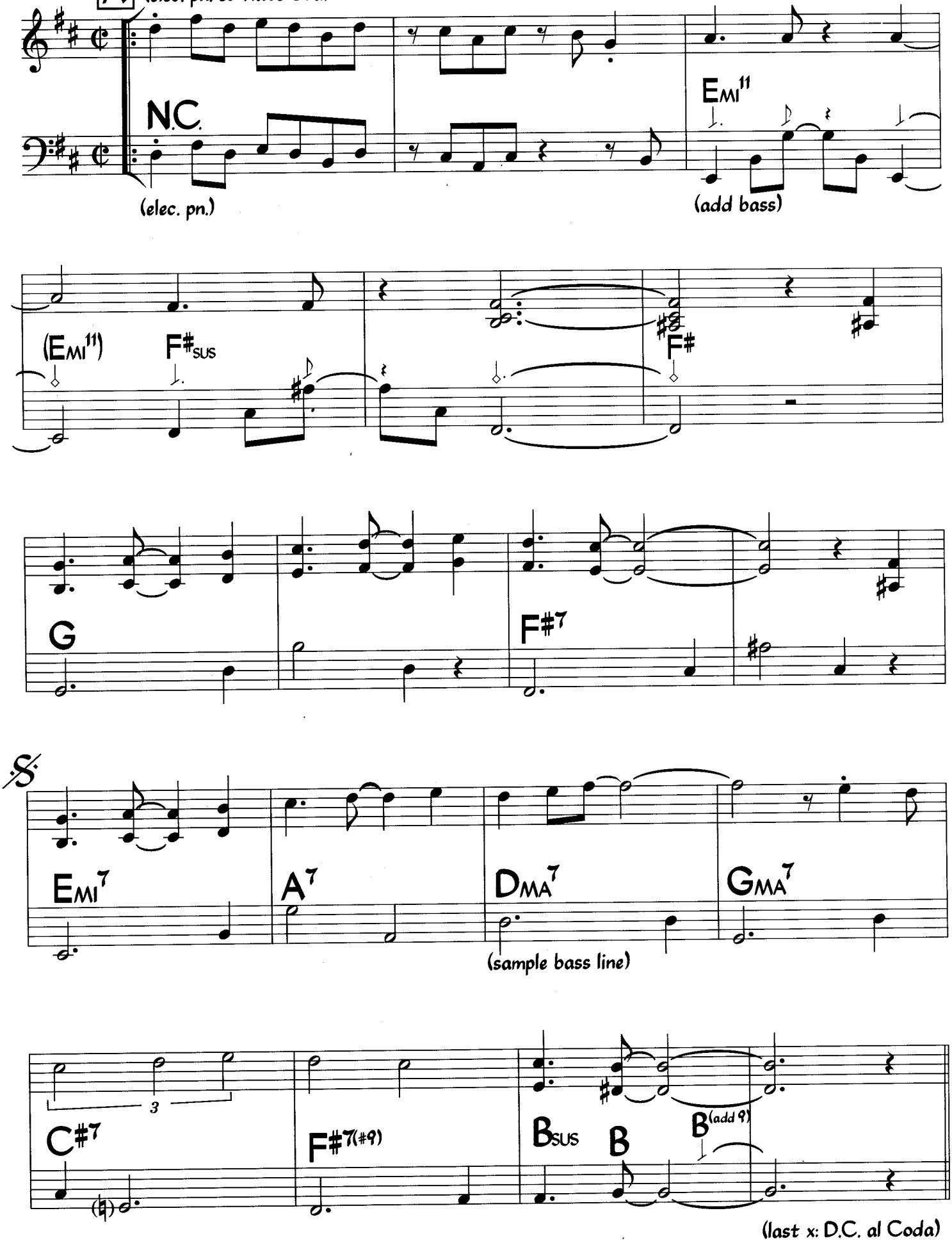


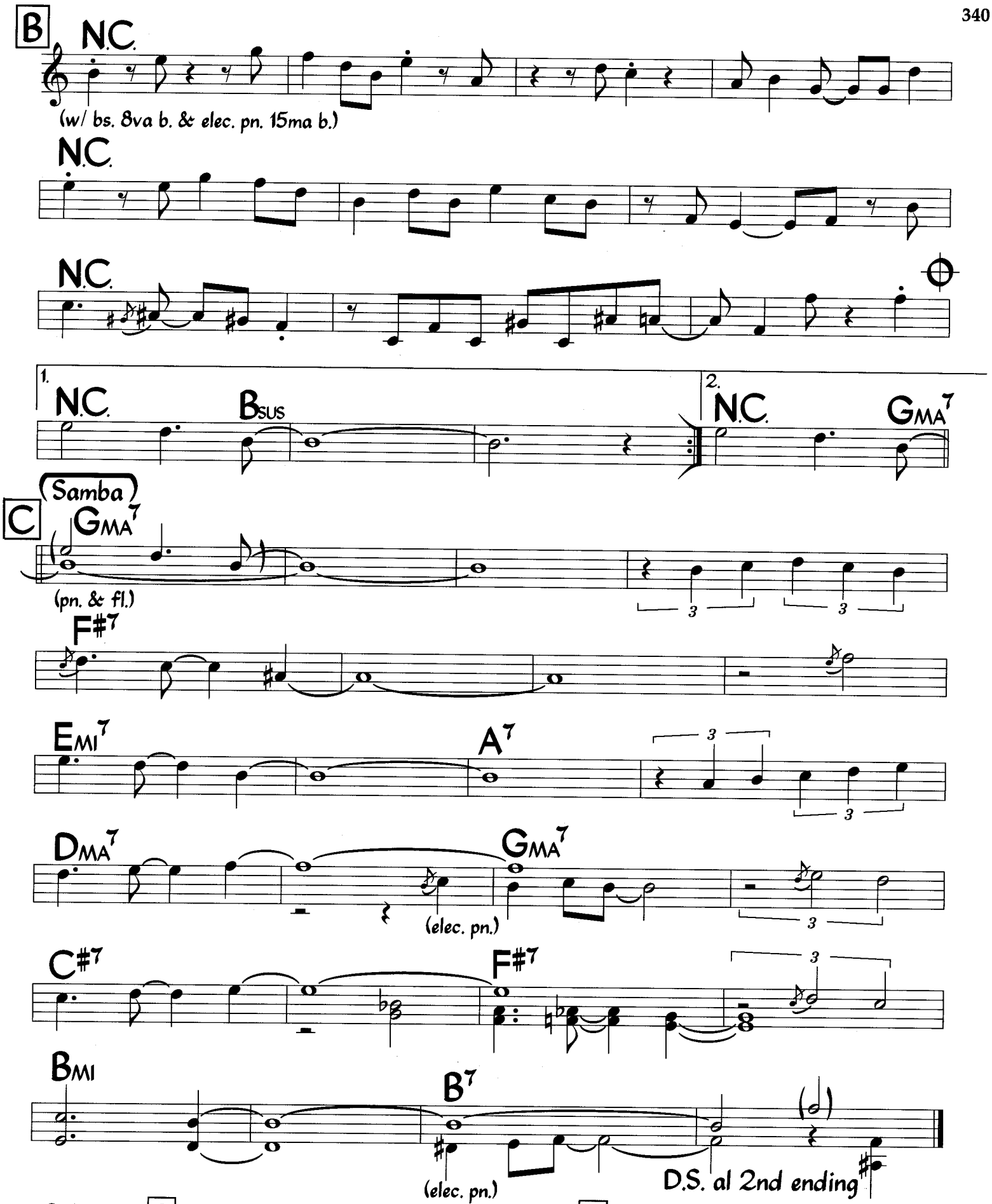
Spain

Chick Corea

Med. Samba

♩ = 136 **A** (elec. pn. & flute 8va)

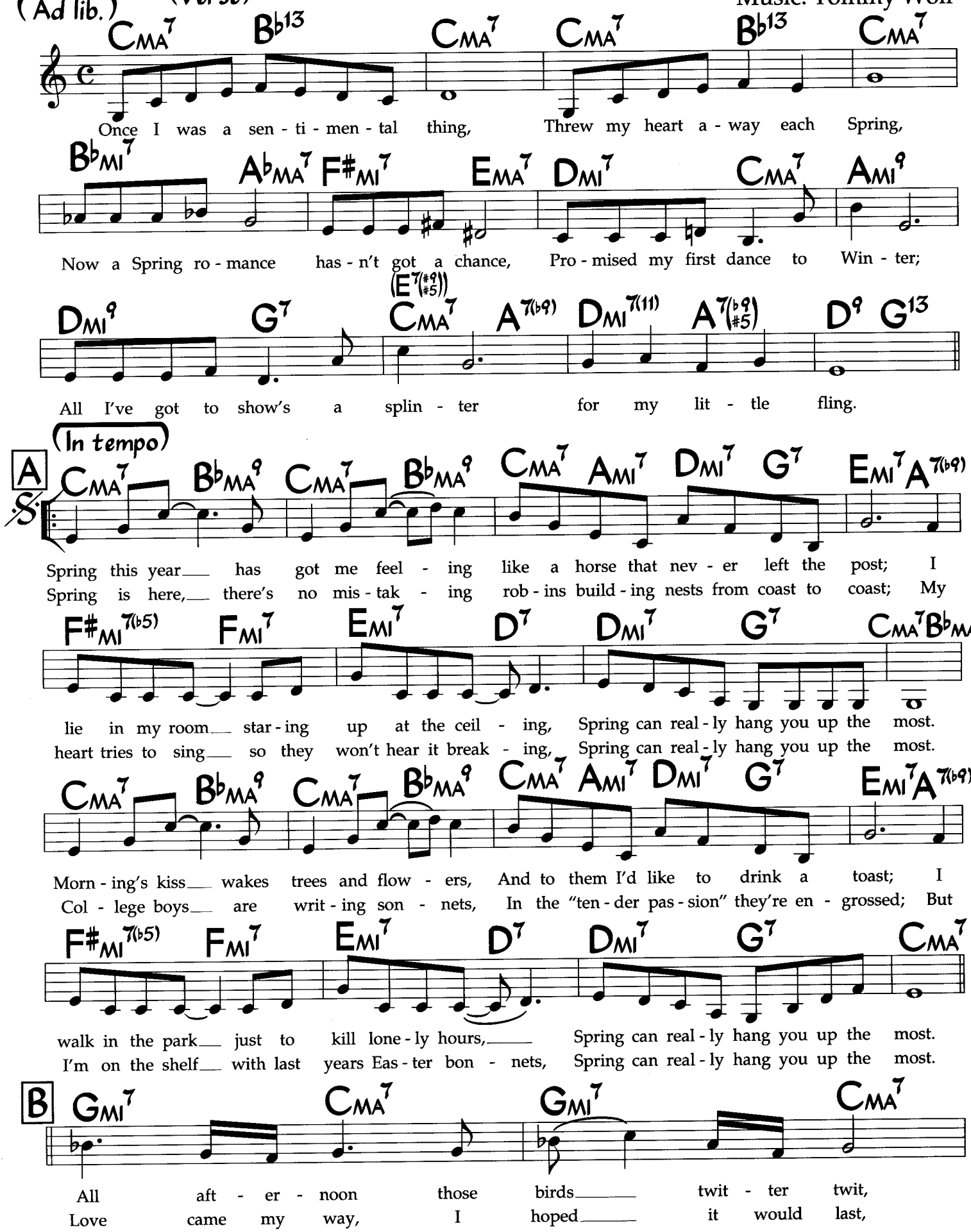


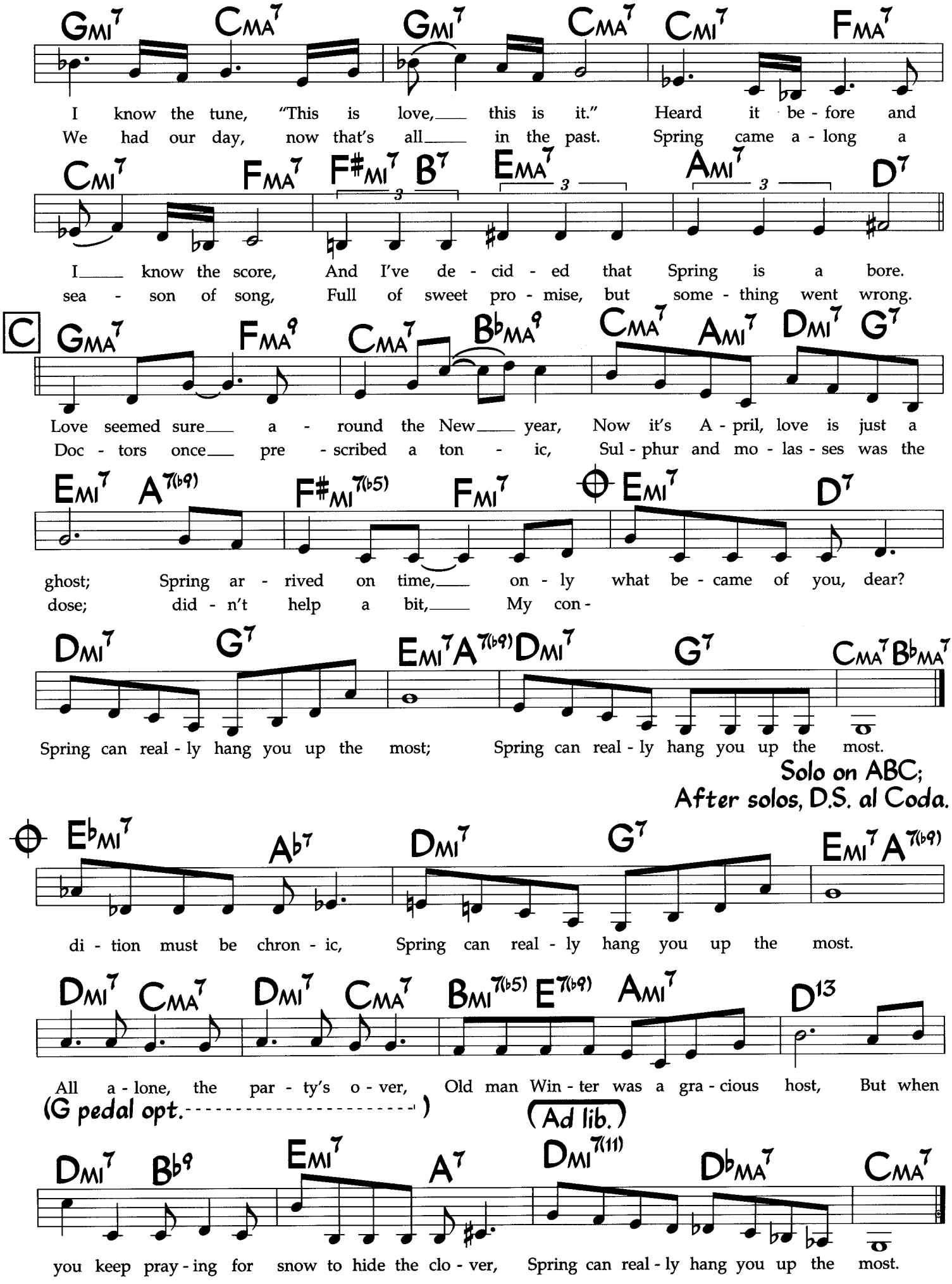

B
N.C.
(w/ bs. 8va b. & elec. pn. 15ma b.)
N.C.
N.C.
1.
N.C.
BSUS
2.
N.C.
GMA7
C
Samba
GMA7
(pn. & fl.)
F#7
EMI7
A7
DMA7
GMA7
(elec. pn.)
C#7
F#7
BMI
B7
(elec. pn.)
D.S. al 2nd ending
Solos on C. To end each solo, play melody at C (use notes in parentheses), then D.S. al 2nd ending. To end last solo, play melody at C, D.S. for 8 bars, then D.C. al Coda.
GMA7
D/Bb
BSUS(add 9)

Spring Can Really Hang You Up the Most

Lyric: Fran Landesman
Music: Tommy Wolf

Med. Ballad (Ad lib.) (Verse)

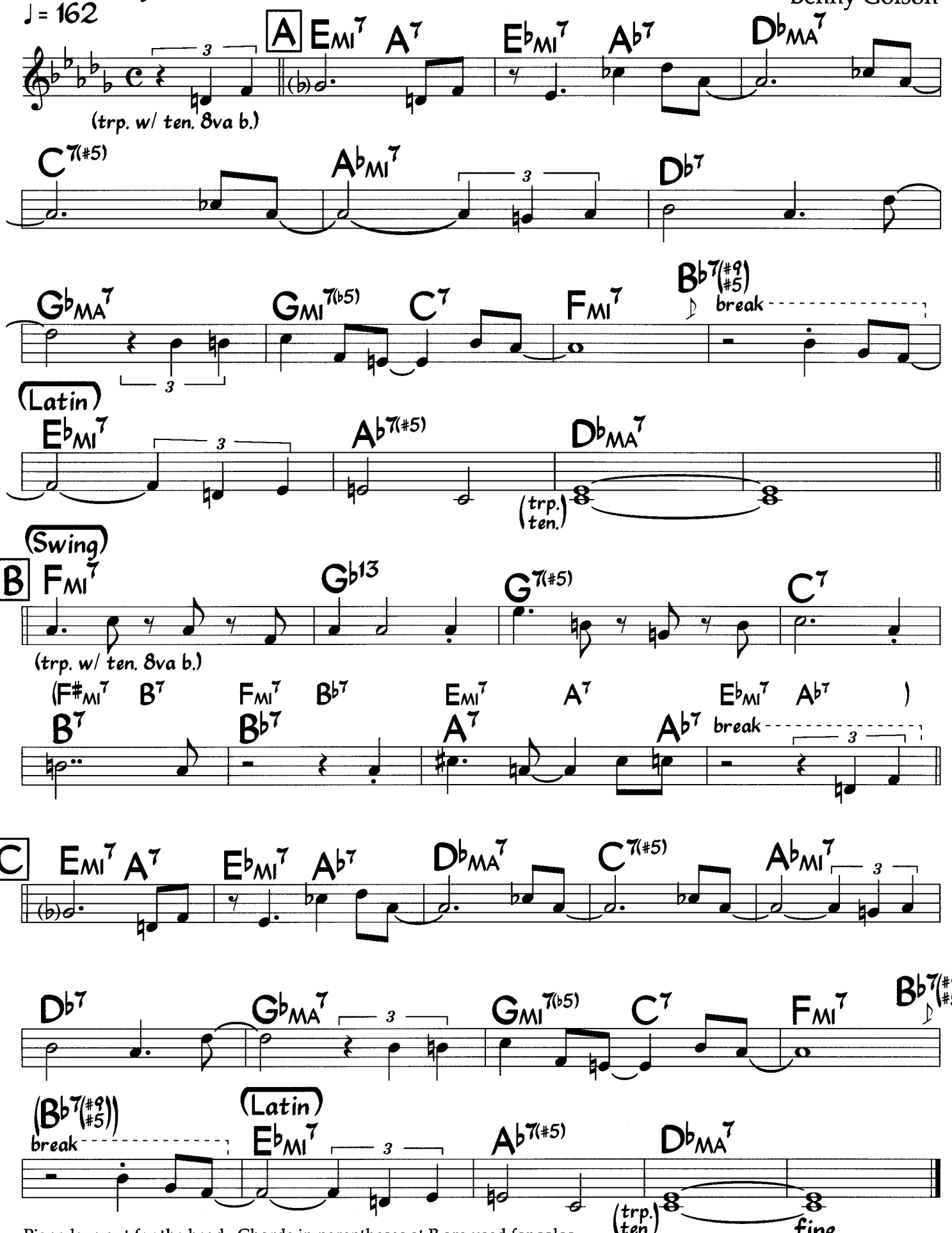



GMI7 CMA7 GMI7 CMA7 CMI7 FMA7
I know the tune, "This is love, this is it." Heard it be - fore and
We had our day, now that's all in the past. Spring came a - long a
CMI7 FMA7 F#MI7 B7 EMA7 AMI7 D7
I know the score, And I've de - cid - ed that Spring is a bore.
sea - son of song, Full of sweet pro - mise, but some - thing went wrong.
C
GMA7 FMA9 CMA7 BbMA9 CMA7 AMI7 DMI7 G7
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
EMI7 A7(b9) F#MI7(b5) FMI7 EMI7 D7
ghost; Spring ar - rived on time, on - ly what be - came of you, dear?
dose; did - n't help a bit, My con -
DMI7 G7 EMI7 A7(b9) DMI7 G7 CMA7 BbMA7
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.
EbMI7 Ab7 DMI7 G7 EMI7 A7(b9)
di - tion must be chron - ic, Spring can real - ly hang you up the most.
DMI7 CMA7 DMI7 CMA7 BMI7(b5) E7(b9) AMI7 D13
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.)
DMI7 Bb9 EMI7 A7 DMI7(11) DbMA7 CMA7
you keep pray - ing for snow to hide the clo - ver, Spring can real - ly hang you up the most.

Stablemates

Benny Golson

Med. Swing
♩ = 162



Piano lays out for the head. Chords in parentheses at B are used for solos.
Solos swing, no breaks.

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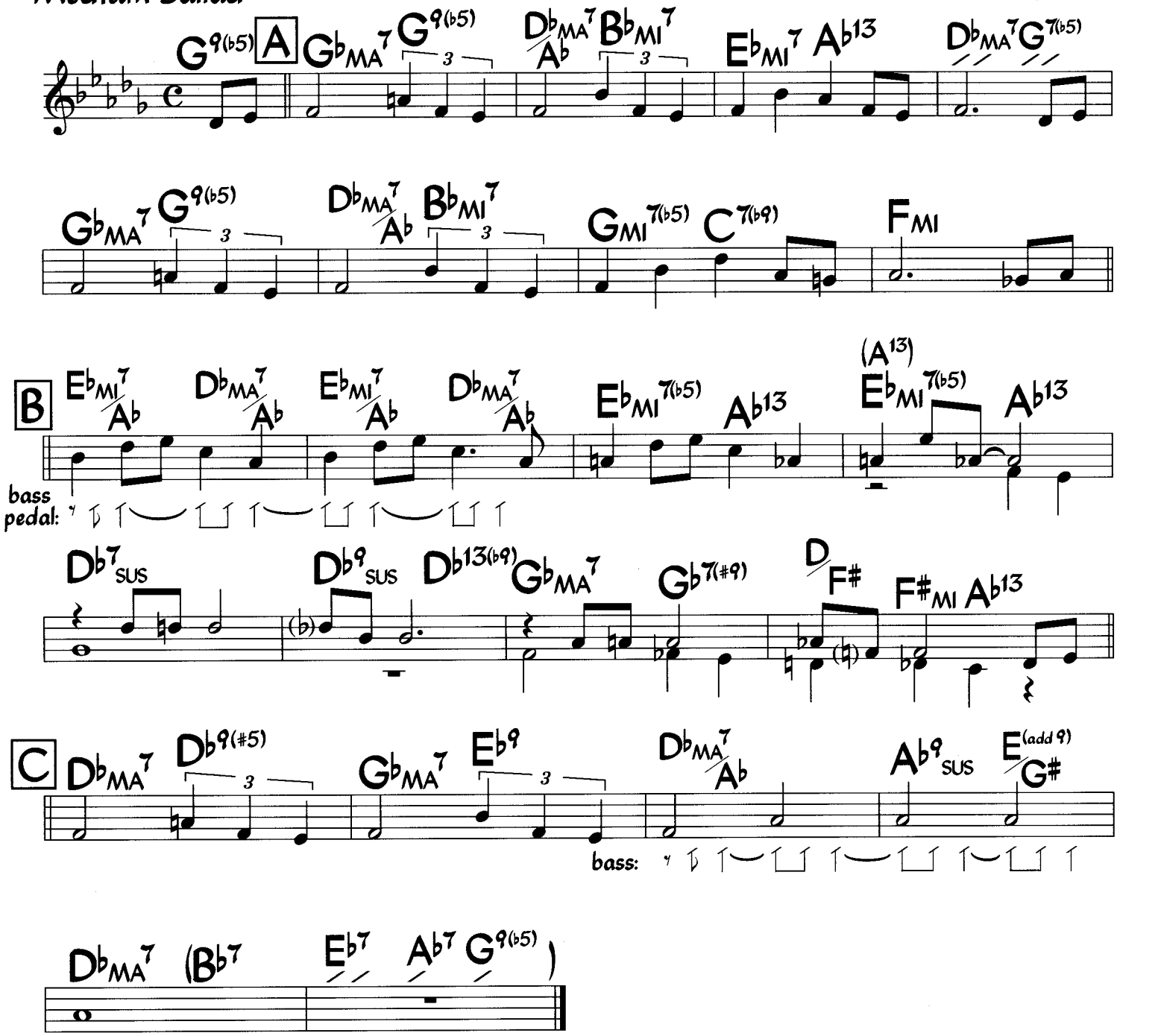
The Star-Crossed Lovers

Duke Ellington & Billy Strayhorn

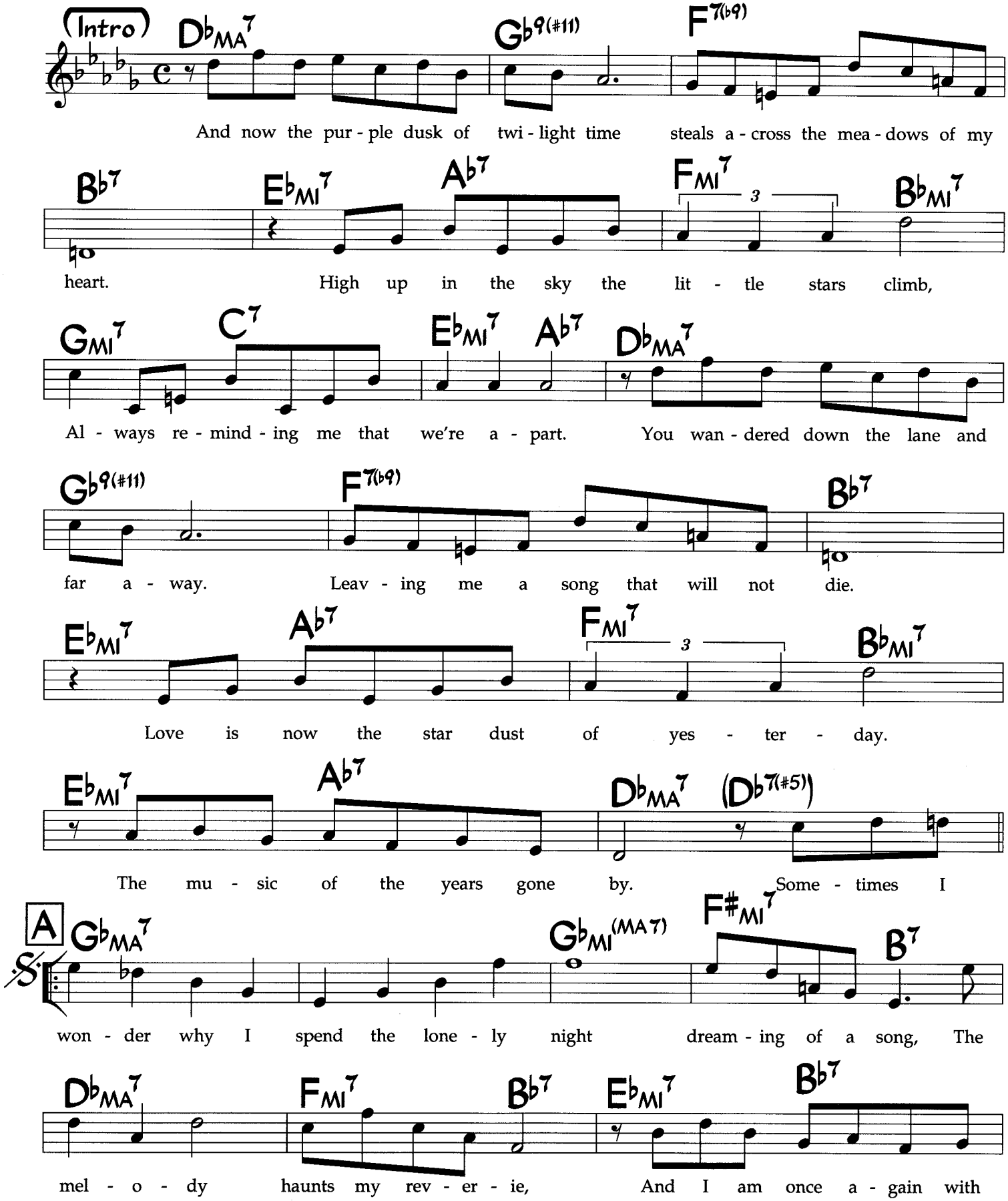
Medium Ballad

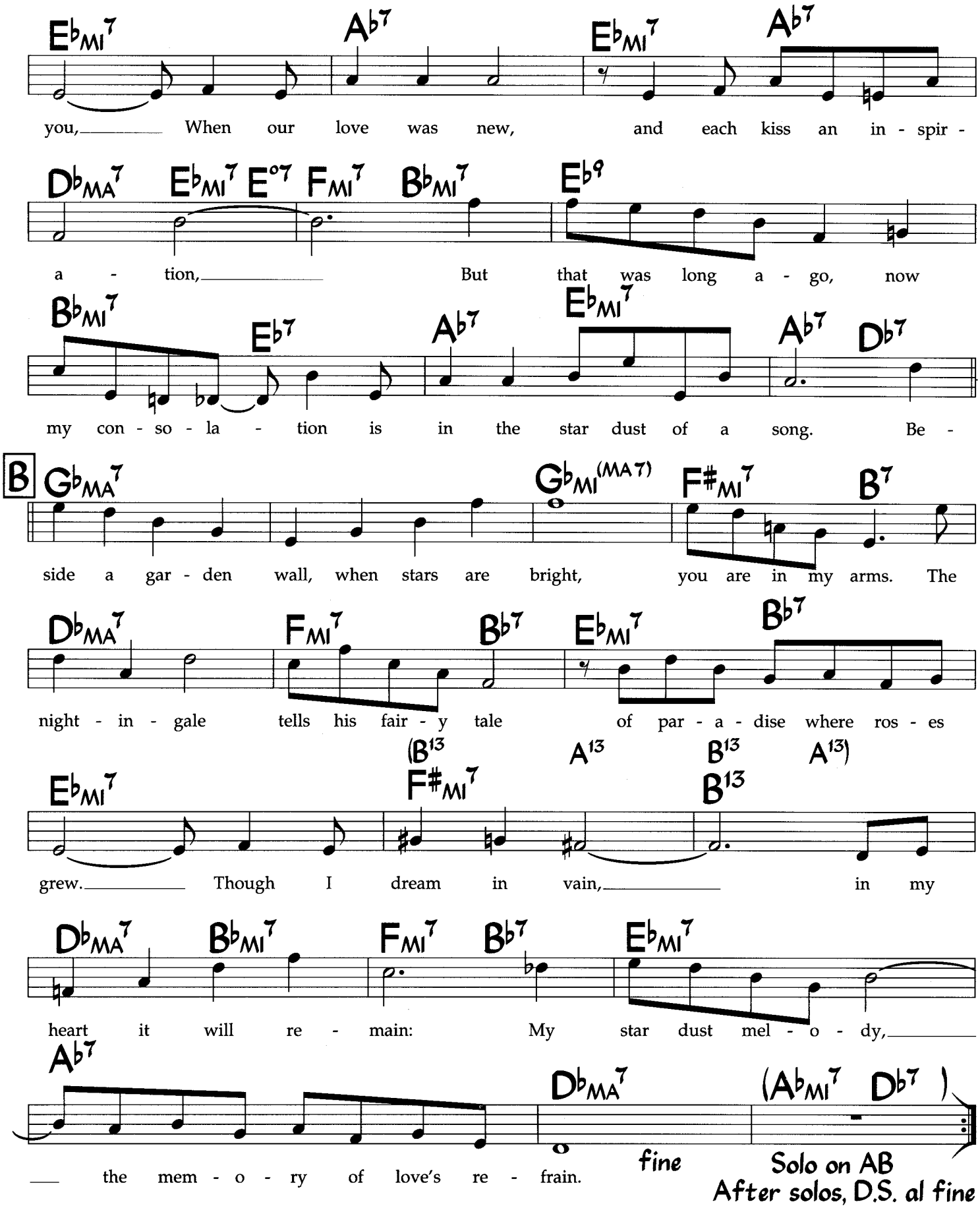


Star Dust

Lyric by Mitchell Parish
Music by Hoagy Carmichael

Medium Ballad

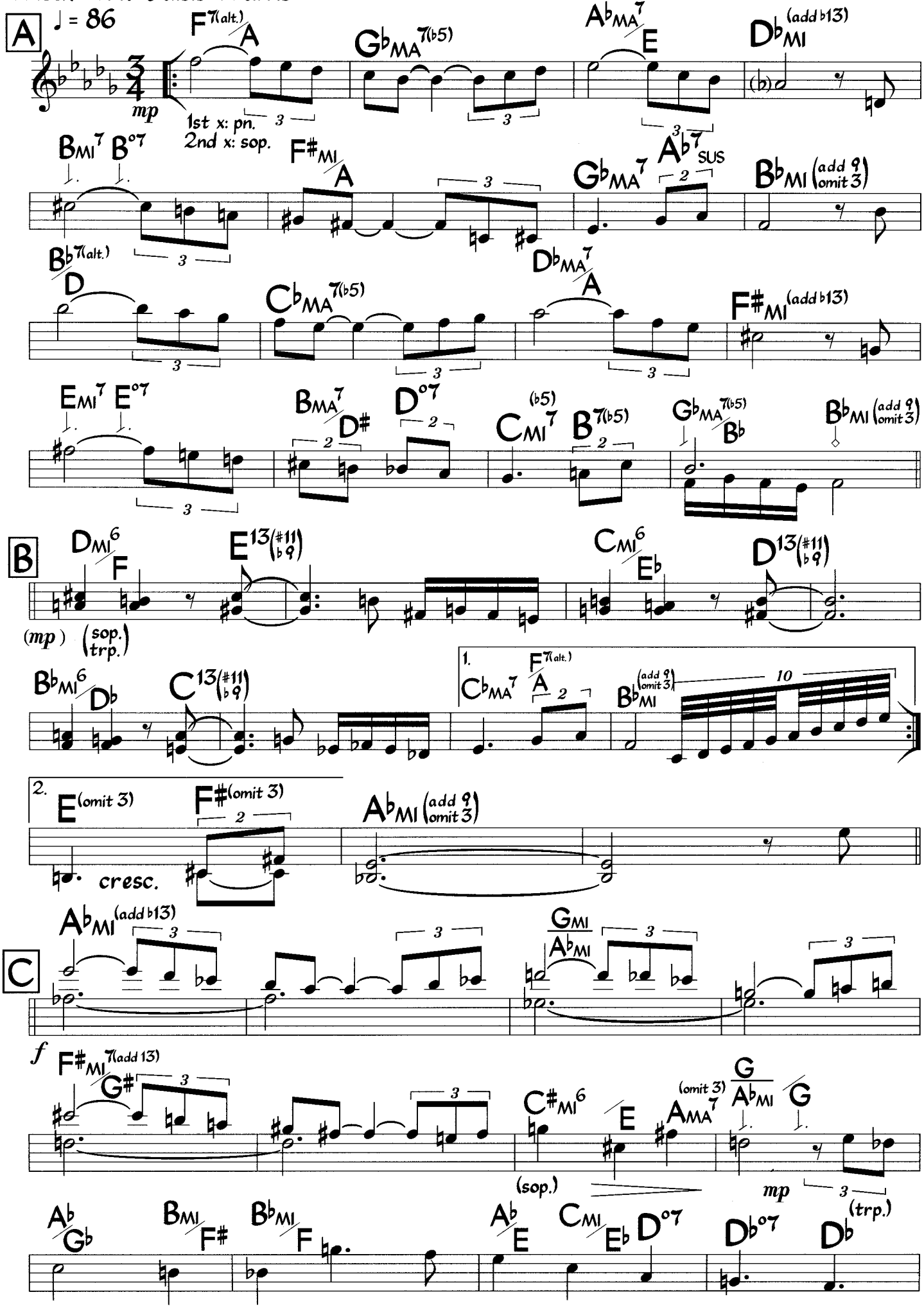


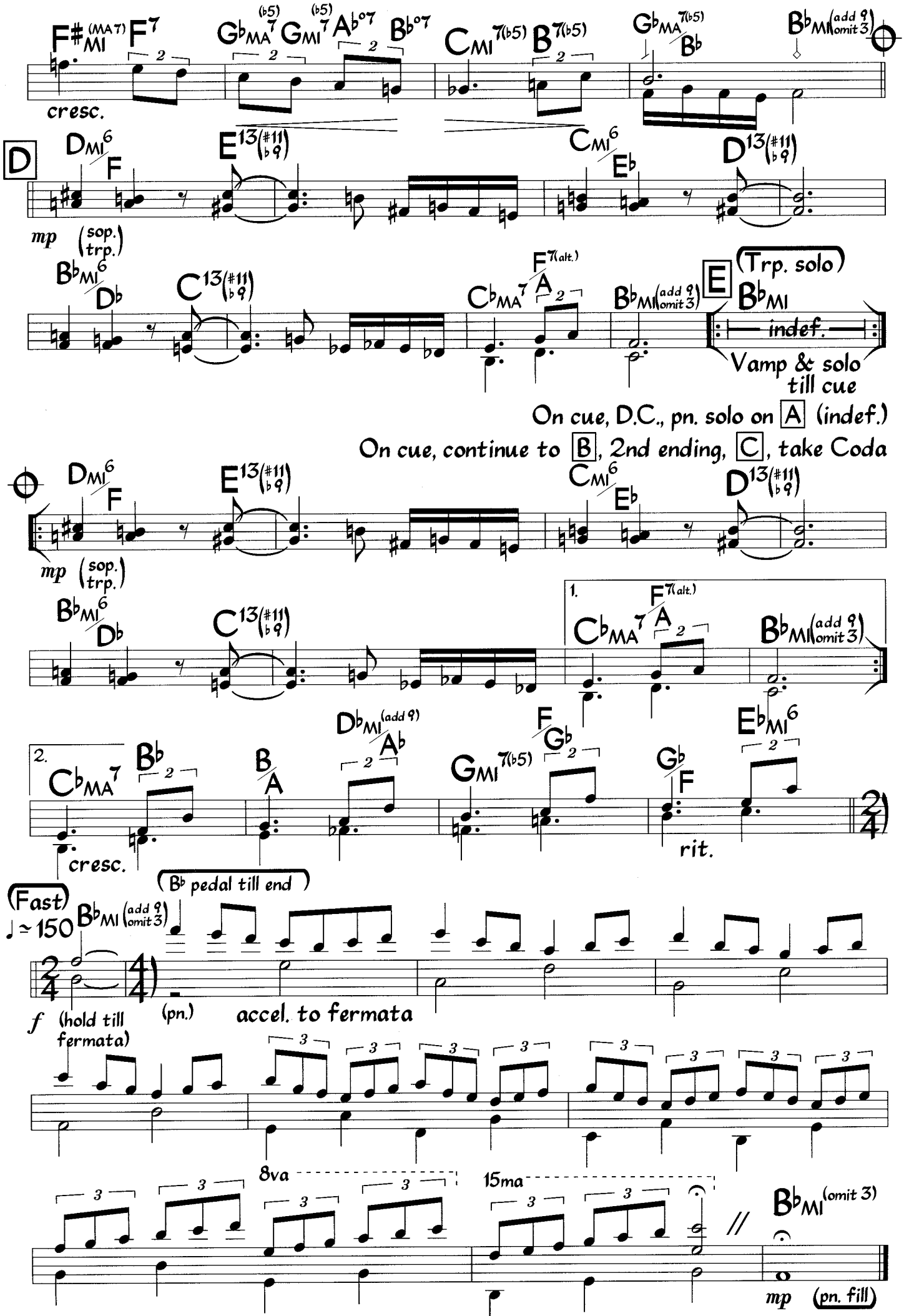

Eb MI7
Ab7
Eb MI7
Ab7
you, When our love was new, and each kiss an in - spir -
Db MA7
Eb MI7
E o7
Fm I7
Bb MI7
Eb9
a - tion, But that was long a - go, now
Bb MI7
Eb7
Ab7
Eb MI7
Ab7
Db7
my con - so - la - tion is in the star dust of a song. Be -
B
Gb MA7
Gb MI(MA7)
F# MI7
B7
side a gar - den wall, when stars are bright, you are in my arms. The
Db MA7
Fm I7
Bb7
Eb MI7
Bb7
night - in - gale tells his fair - y tale of par - a - dise where ros - es
(B13
A13
B13
A13)
Eb MI7
F# MI7
B13
grew. Though I dream in vain, in my
Db MA7
Bb MI7
Fm I7
Bb7
Eb MI7
heart it will re - main: My star dust mel - o - dy,
Ab7
Db MA7
(Ab MI7
Db7)
the mem - o - ry of love's re - frain.
fine
Solo on AB
After solos, D.S. al fine

Stargazer

Med.-Slow Jazz Waltz

Armen Donelian




cresc.
D
mp (sop. trp.)
(Trp. solo)
E
indef.
Vamp & solo till cue
On cue, D.C., pn. solo on A (indef.)
On cue, continue to B, 2nd ending, C, take Coda
1.
2.
cresc.
rit.
(Fast)
♩ ≃ 150
B♭ pedal till end
f (hold till fermata)
(pn.)
accel. to fermata
8va
15ma
mp (pn. fill)

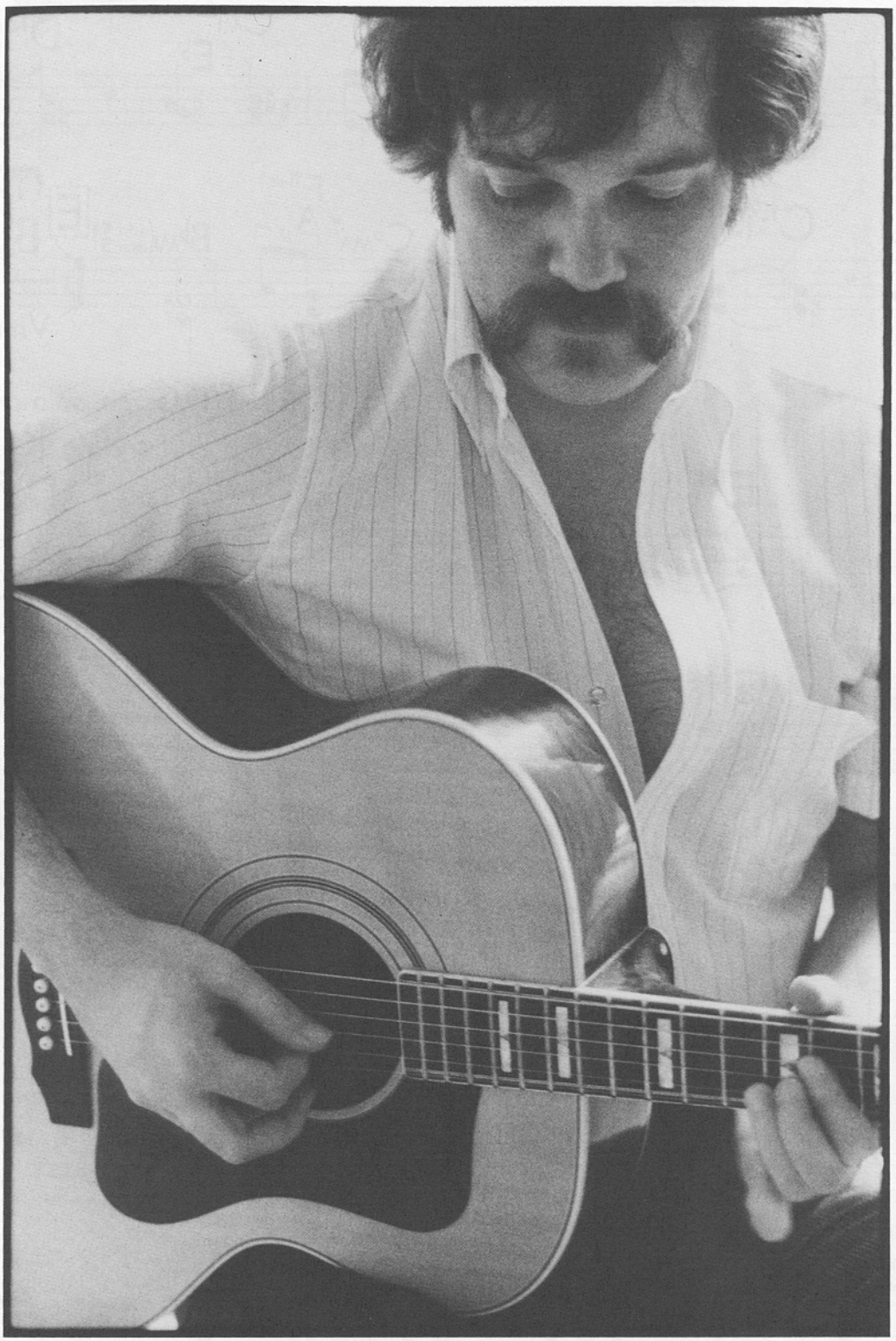


Photo by W. Patrick Hinely

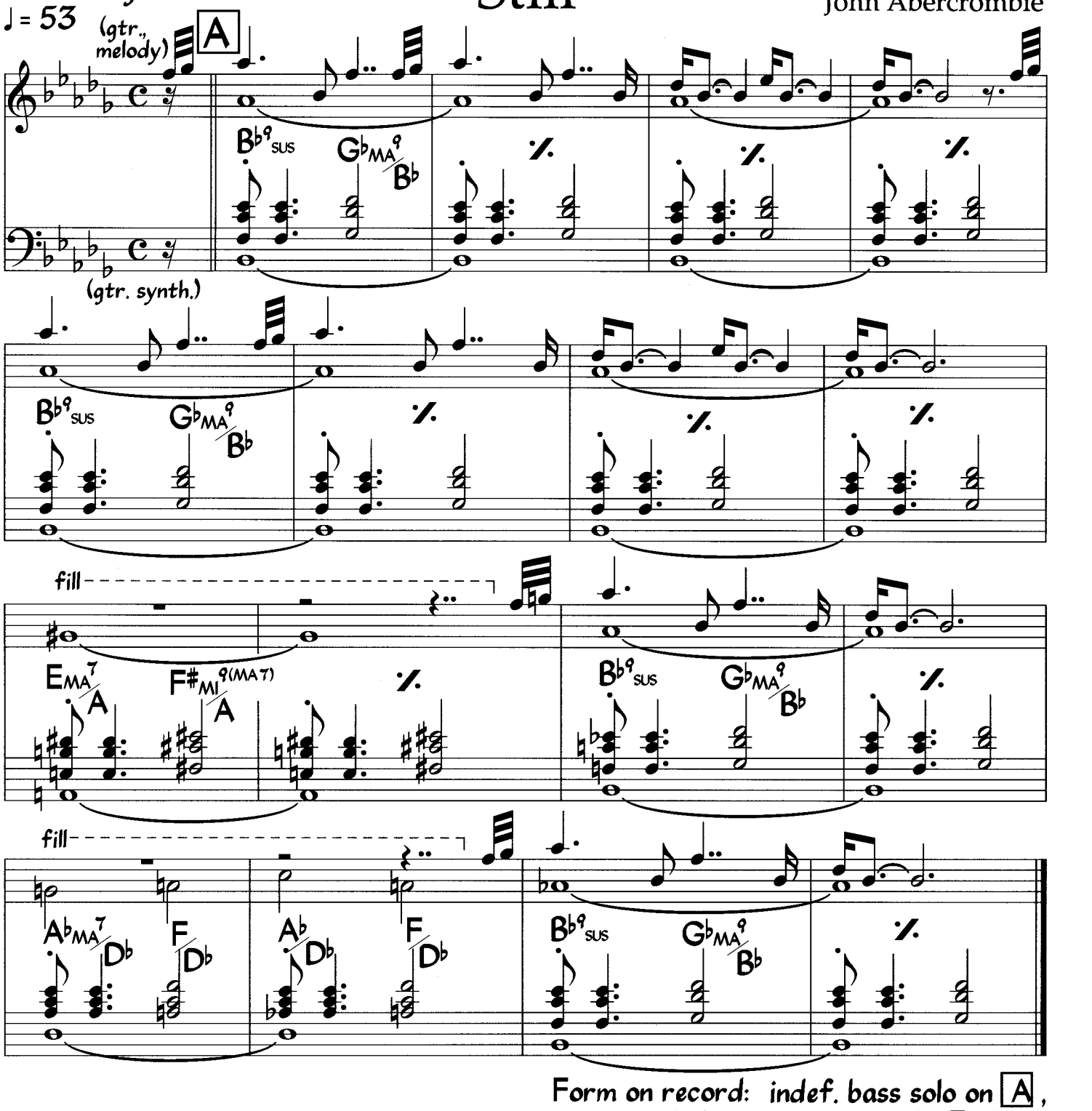
JOHN ABERCROMBIE

Still

John Abercrombie

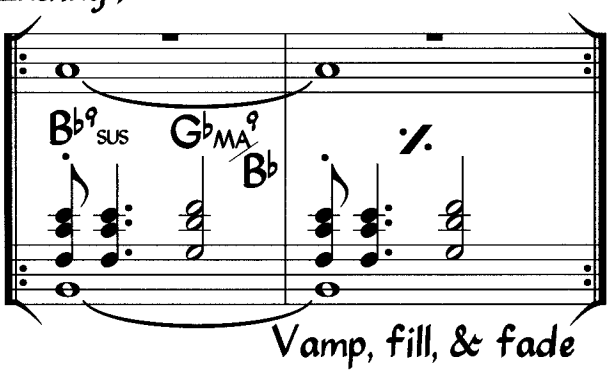
Med. Straight 8th's Ballad

♩ = 53



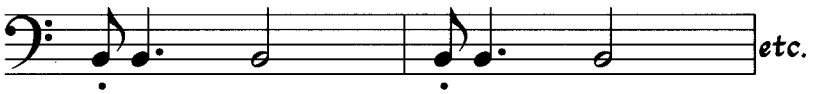
Form on record: indef. bass solo on A, melody, gtr. solo, melody, Ending

(Ending)



Vamp, fill, & fade

sample bass line for melody & gtr. solo:

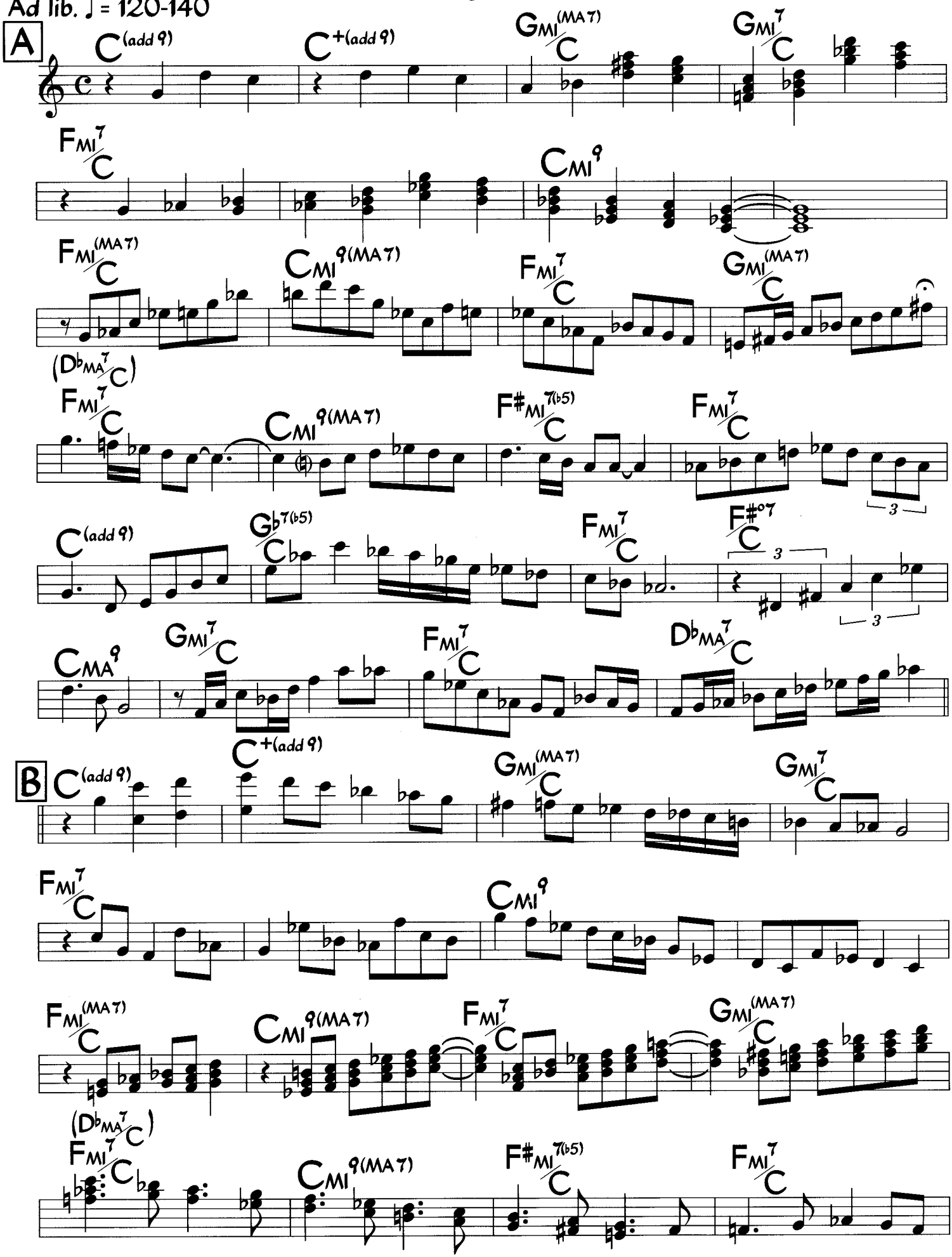


Melody sounds one octave lower than written. Melody is freely interpreted. Drums are sparse throughout.

Story Line

Bill Evans

Med. Ballad,
Ad lib. ♩ = 120-140



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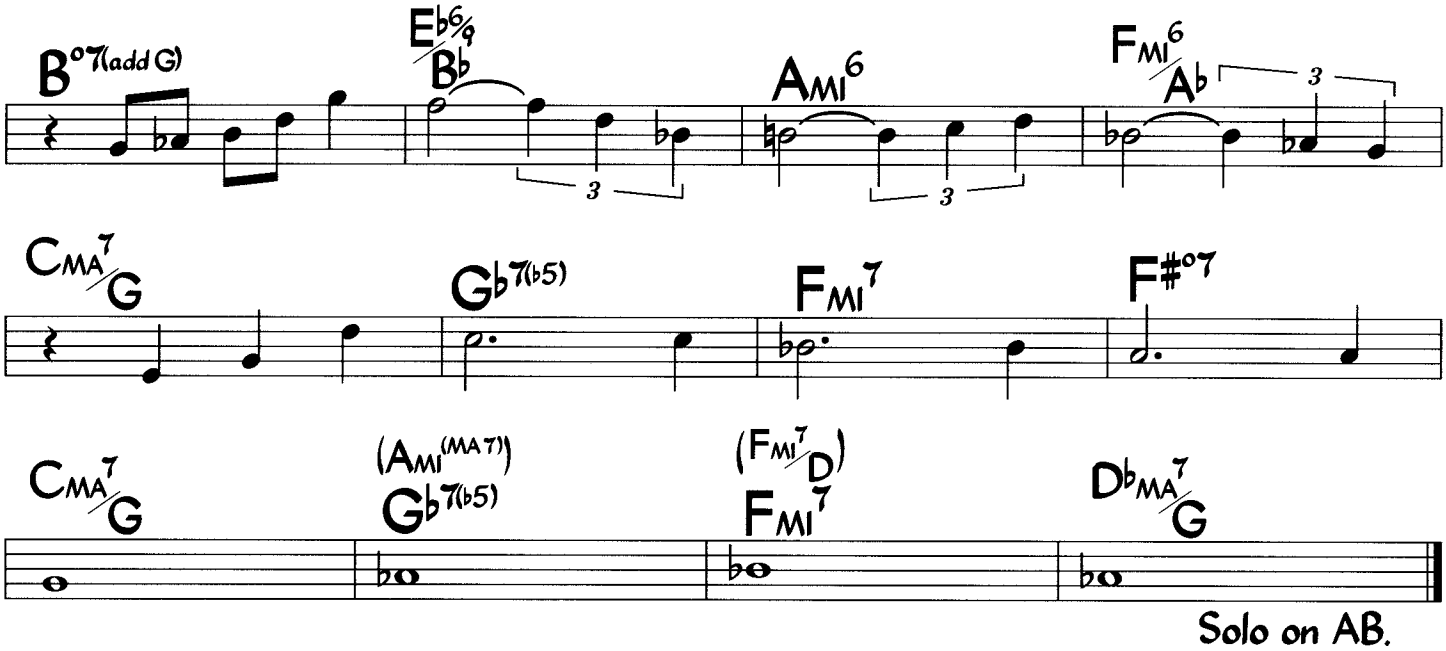
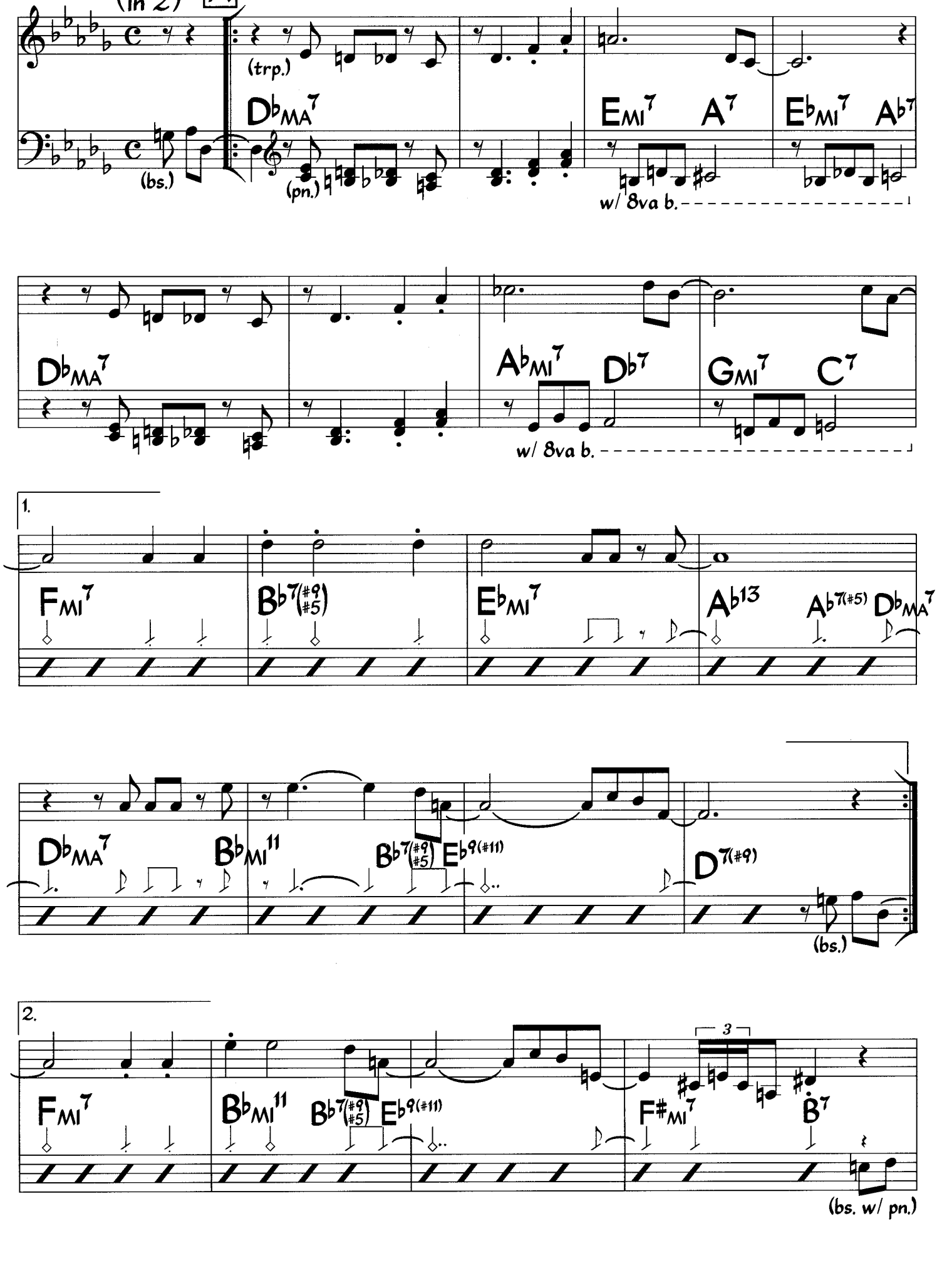


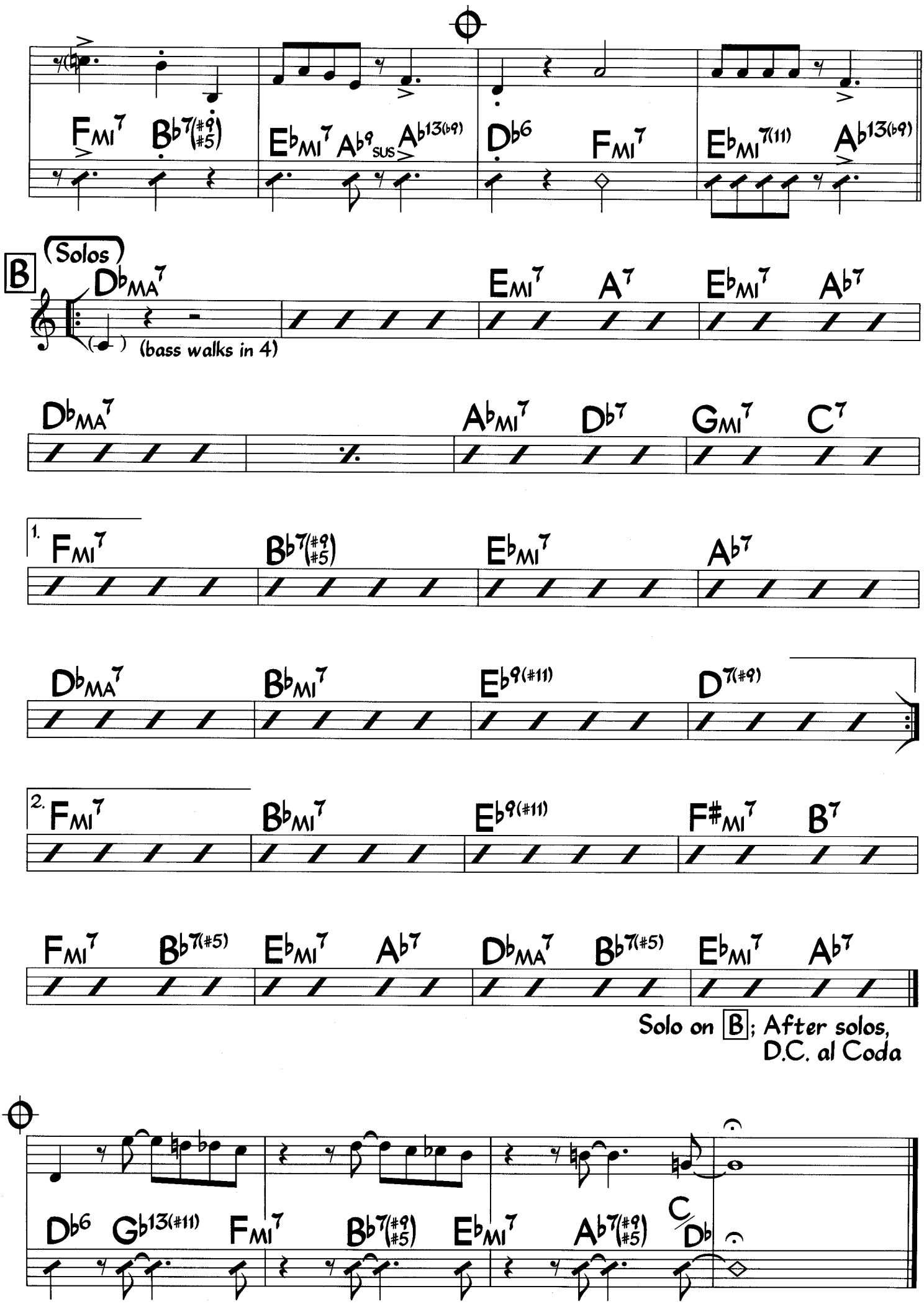
Written melody is first of 3 improvised choruses; it is not repeated.
Chords in parentheses are optional.

Strollin'

Horace Silver

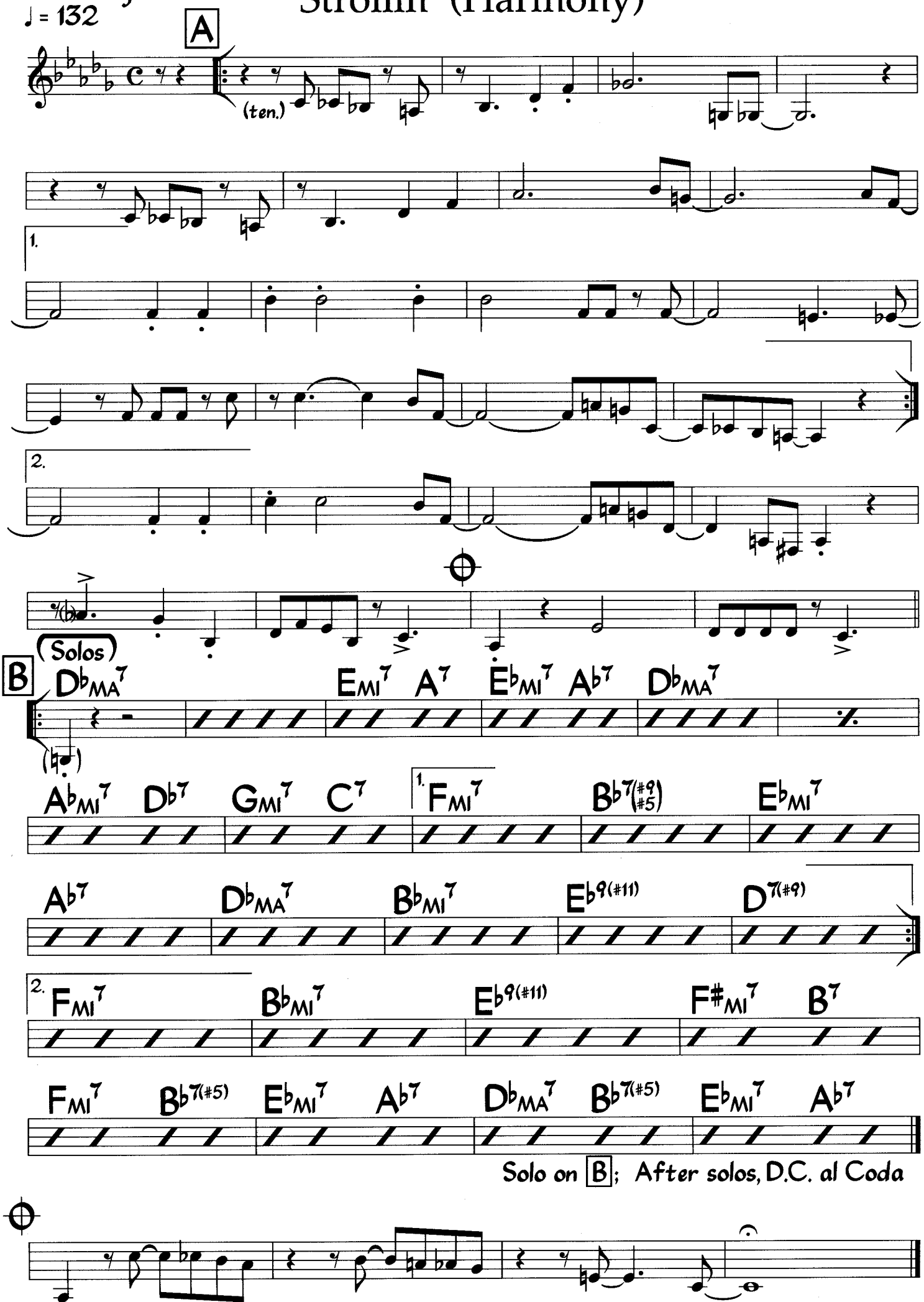
Med. Swing
♩ = 132




FMI7 Bb7(#9 #5)
EbMI7 Ab9SUS Ab13(b9)
Db6 FMI7
EbMI7(11) Ab13(b9)
B
(Solos)
DbMA7
(bass walks in 4)
EMI7 A7 EbMI7 Ab7
DbMA7 AbMI7 Db7 GMI7 C7
1.
FMI7 Bb7(#9 #5) EbMI7 Ab7
DbMA7 BbMI7 Eb9(#11) D7(#9)
2.
FMI7 BbMI7 Eb9(#11) F#MI7 B7
FMI7 Bb7(#5) EbMI7 Ab7 DbMA7 Bb7(#5) EbMI7 Ab7
Solo on B; After solos,
D.C. al Coda
Db6 Gb13(#11) FMI7 Bb7(#9 #5) EbMI7 Ab7(#9 #5) C/Db

Med. Swing
♩ = 132

Strollin' (Harmony)



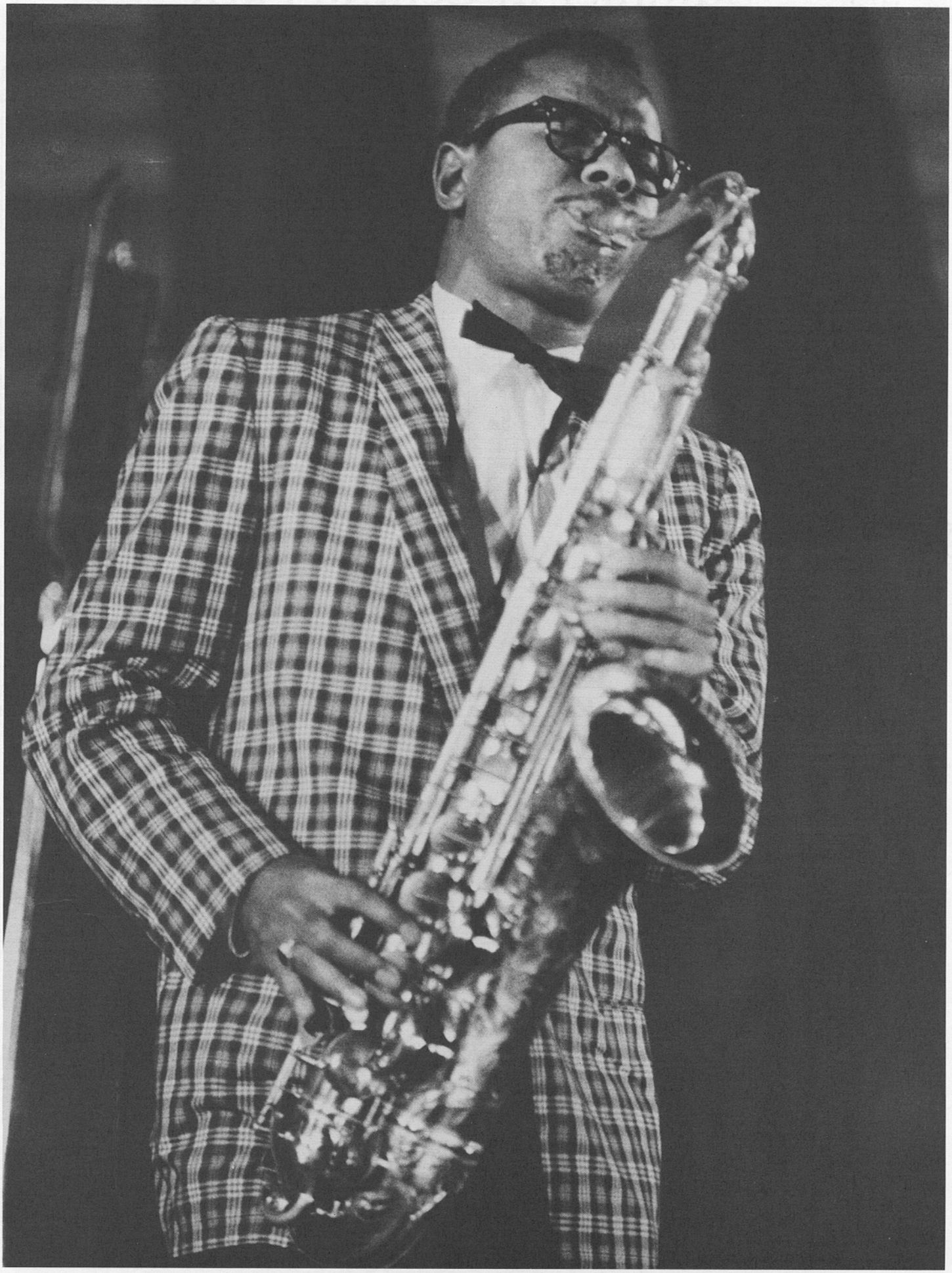


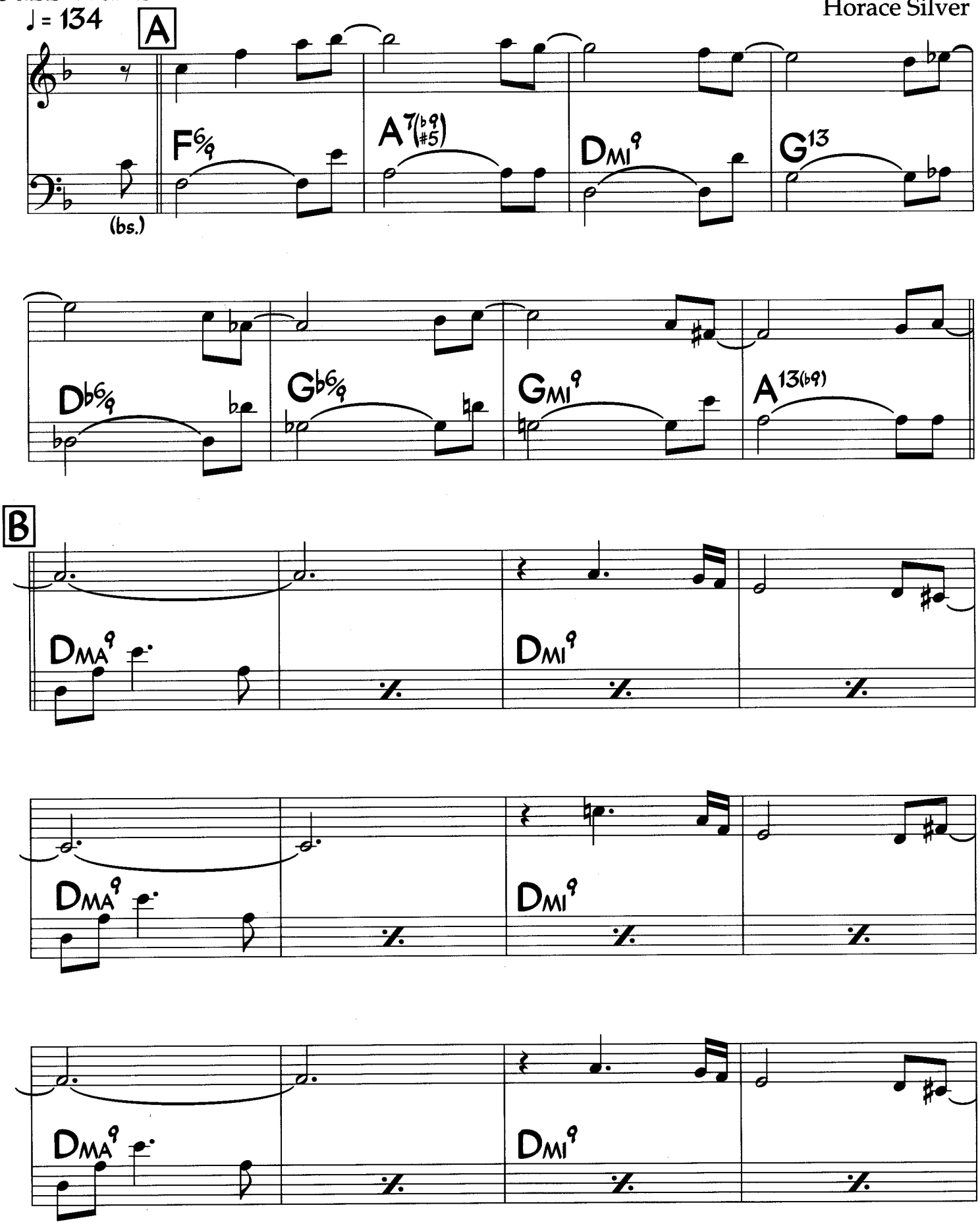
Photo by Chuck Stewart

BENNY GOLSON

Med.
Jazz Waltz
♩ = 134

Summer in Central Park

Horace Silver



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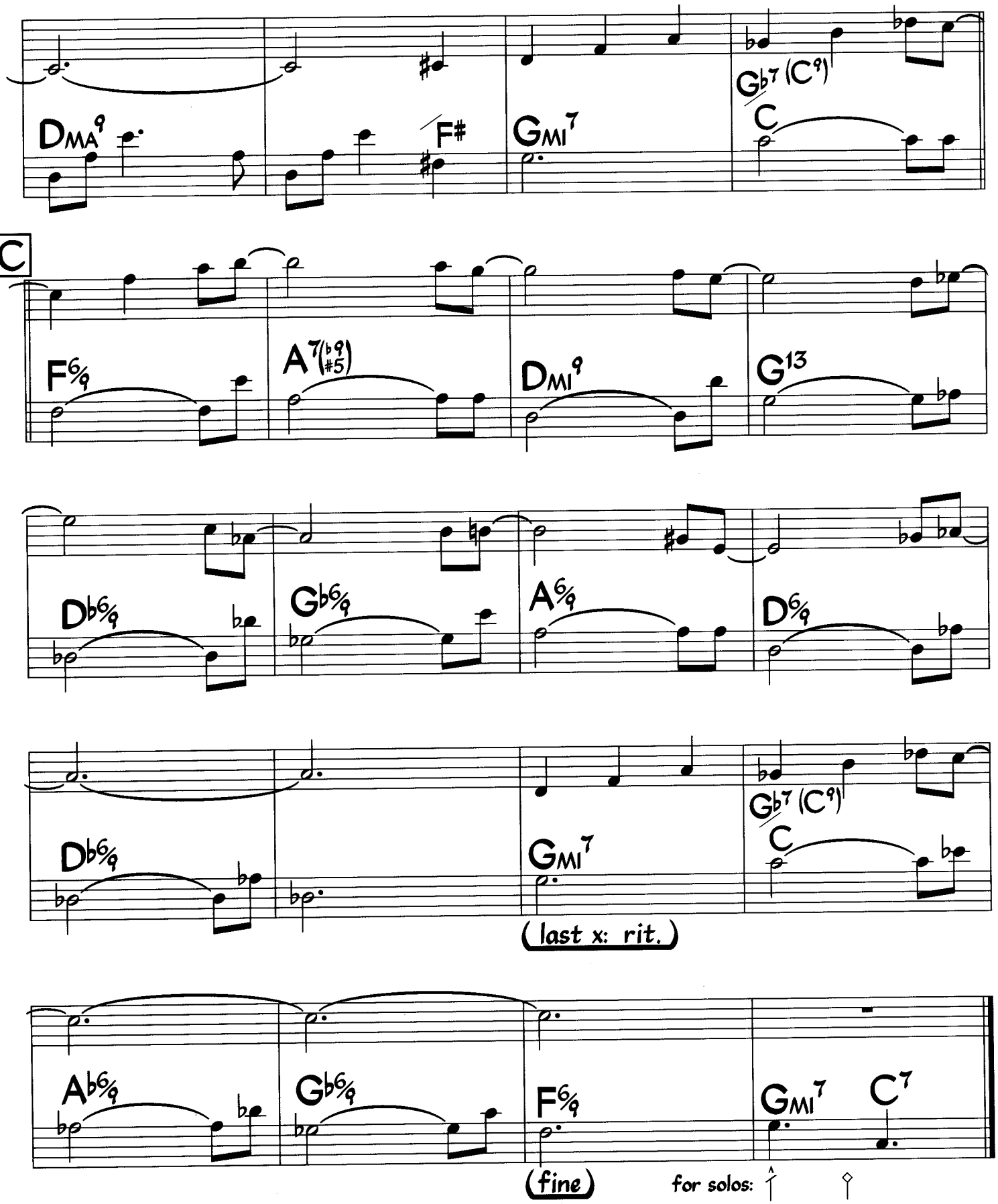


Dma9 chords are played as D6/9 for solos. Chords in parentheses are used for solos.
Piano may double melody and/or bass line (8va b.). Bass line at B is played for solos.
Piano chords land mostly on beat 2 for head.

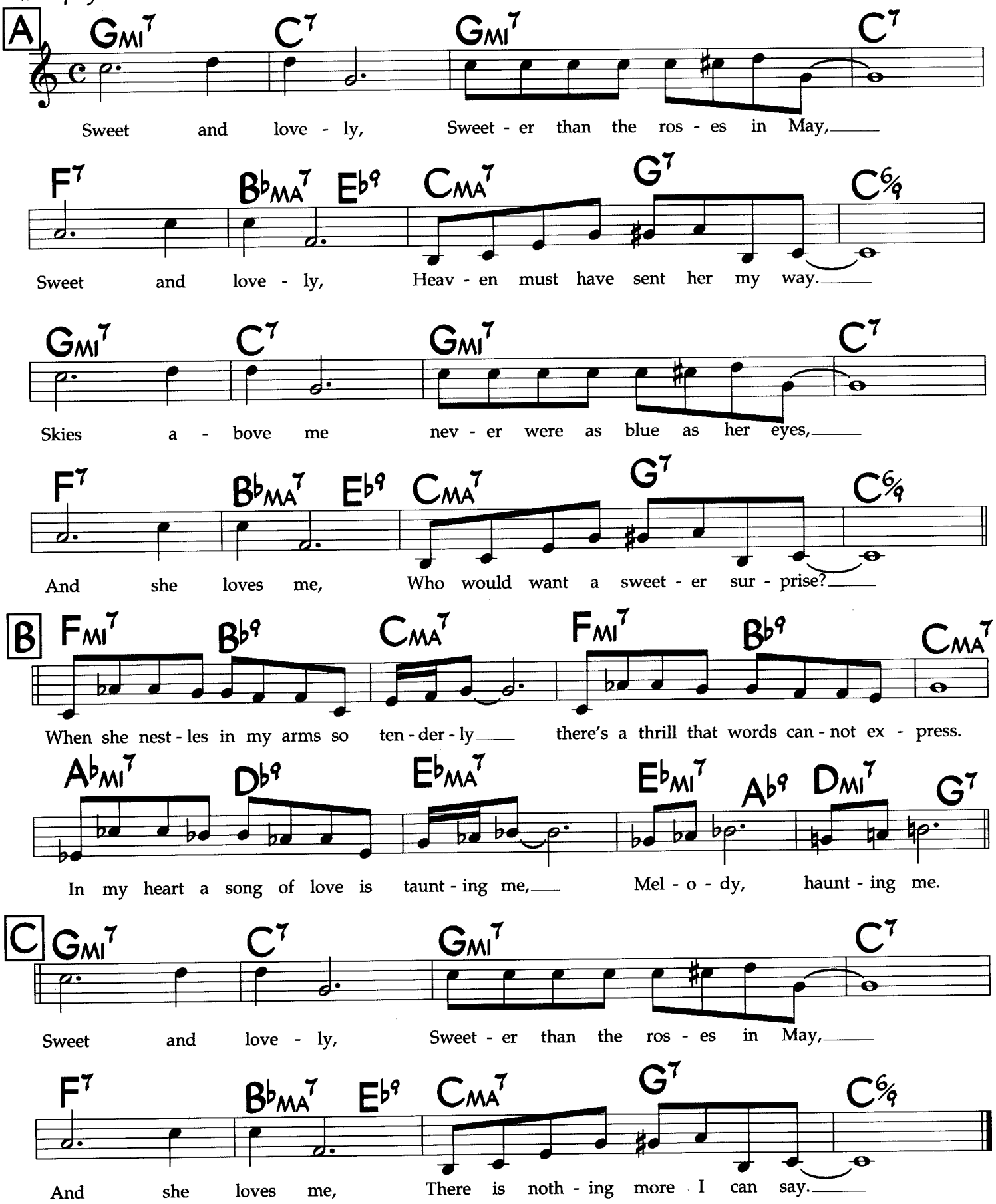
Photo by Paul Hoeffler

JOE HENDERSON

Sweet and Lovely

Medium Swing
(also played as a ballad)

Gus Arnheim
Harry Tobias
Jules Lemare



T.B.C. (Terminal Baggage Claim)

Med. Straight 1/8's

♩= 160 (Intro) $A^{\flat}MI^{7}$ $D^{\flat}MA^{7}/A^{\flat}$ $A^{\flat}MI^{7}$ $A^{\flat}MA^{7}$

Chick Corea

(pn. only)

A (add drums) (pn.) (8x's)

(piano solos around melody)

$A^{\flat}MI^{7}$ $D^{\flat}MA^{7}/A^{\flat}$ $A^{\flat}MI^{7}$ $A^{\flat}MA^{7}$

(bs.)

B

$B^{\flat}/G$ C/G $B^{\flat}/G$ C/G $B^{\flat}/G$

(bs. w/ pn.)

pn. fill

C/G $B^{\flat}/G$ $EMI^{7(11)}$ C/D EMI^{7} $F^{6}/_{9}$ GMI^{11}

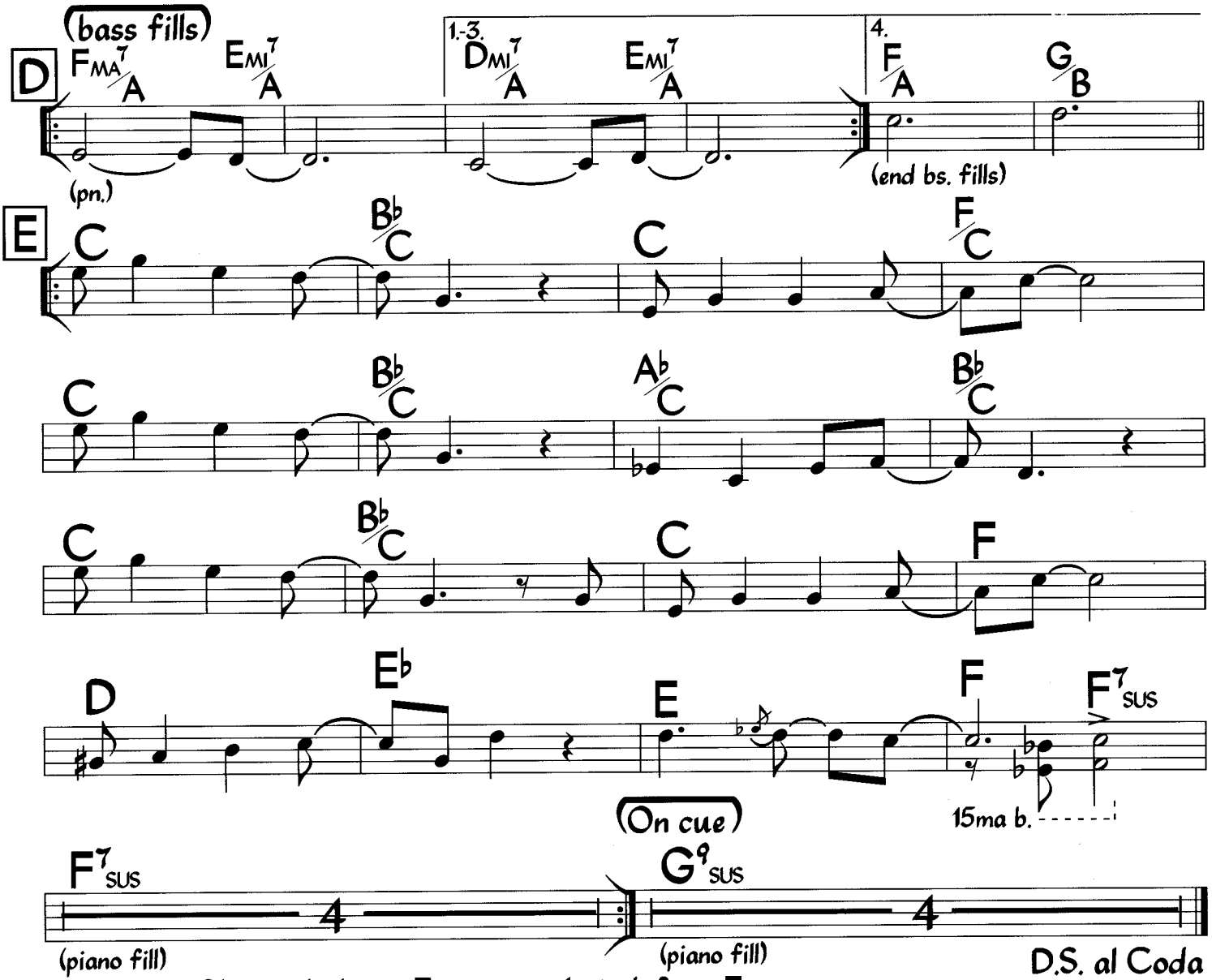
(bs.)

C

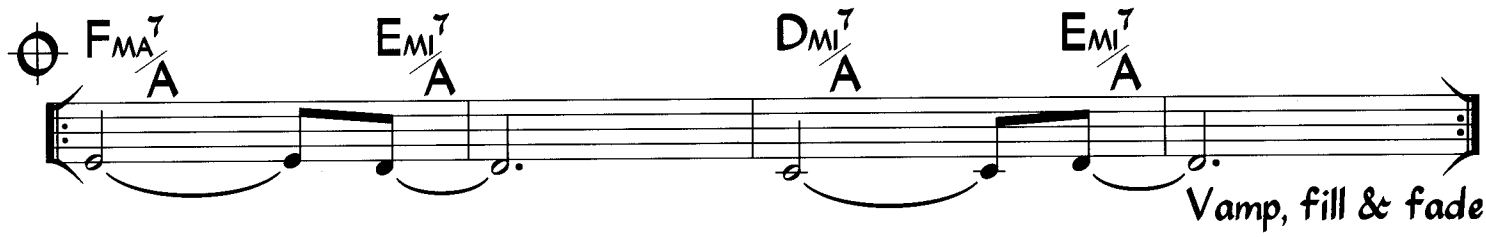
GMI^{11} (bs. fill) C/D EMI^{7} F $E^{\flat}MA^{7}/G$ (bs. fill)

$E^{\flat}MA^{7}/G$ C/D EMI^{7} $F^{6}/_{9}$ GMI^{11} GMI^{11} G/A

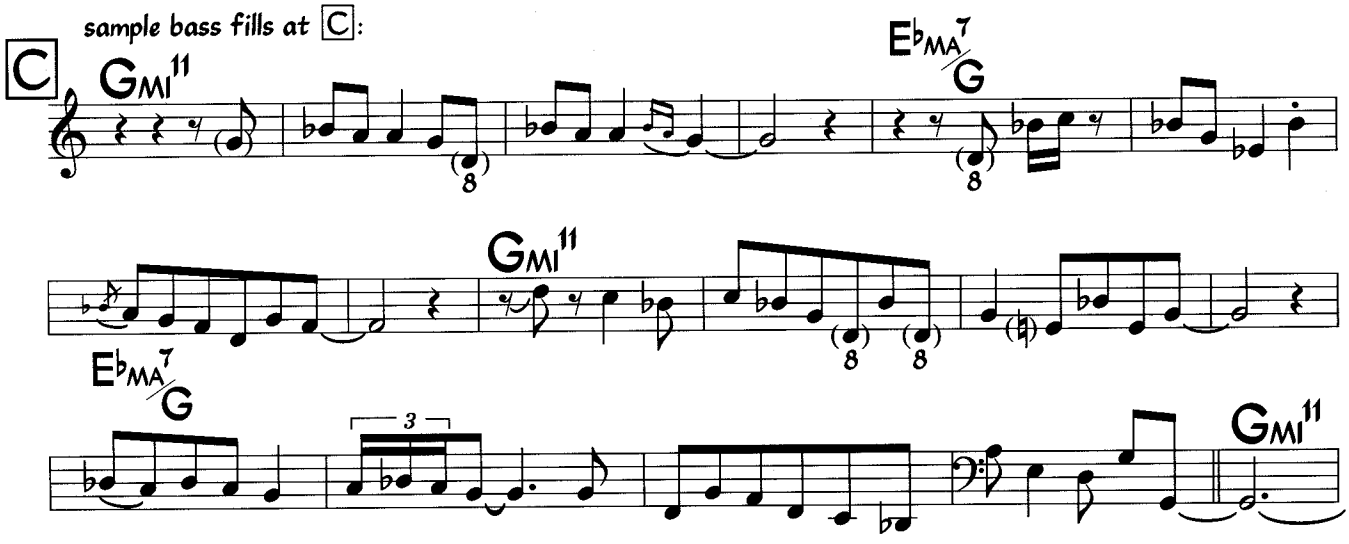
A/B (add #11) $D^{\flat 6}/_{9}$ $D^{\flat}MA^{7}/E^{\flat}$ $EMA^{7(\#11)}$ G/A



Play melody at E twice, solo indef. on E,
then play letter E once & continue.



sample bass fills at C:

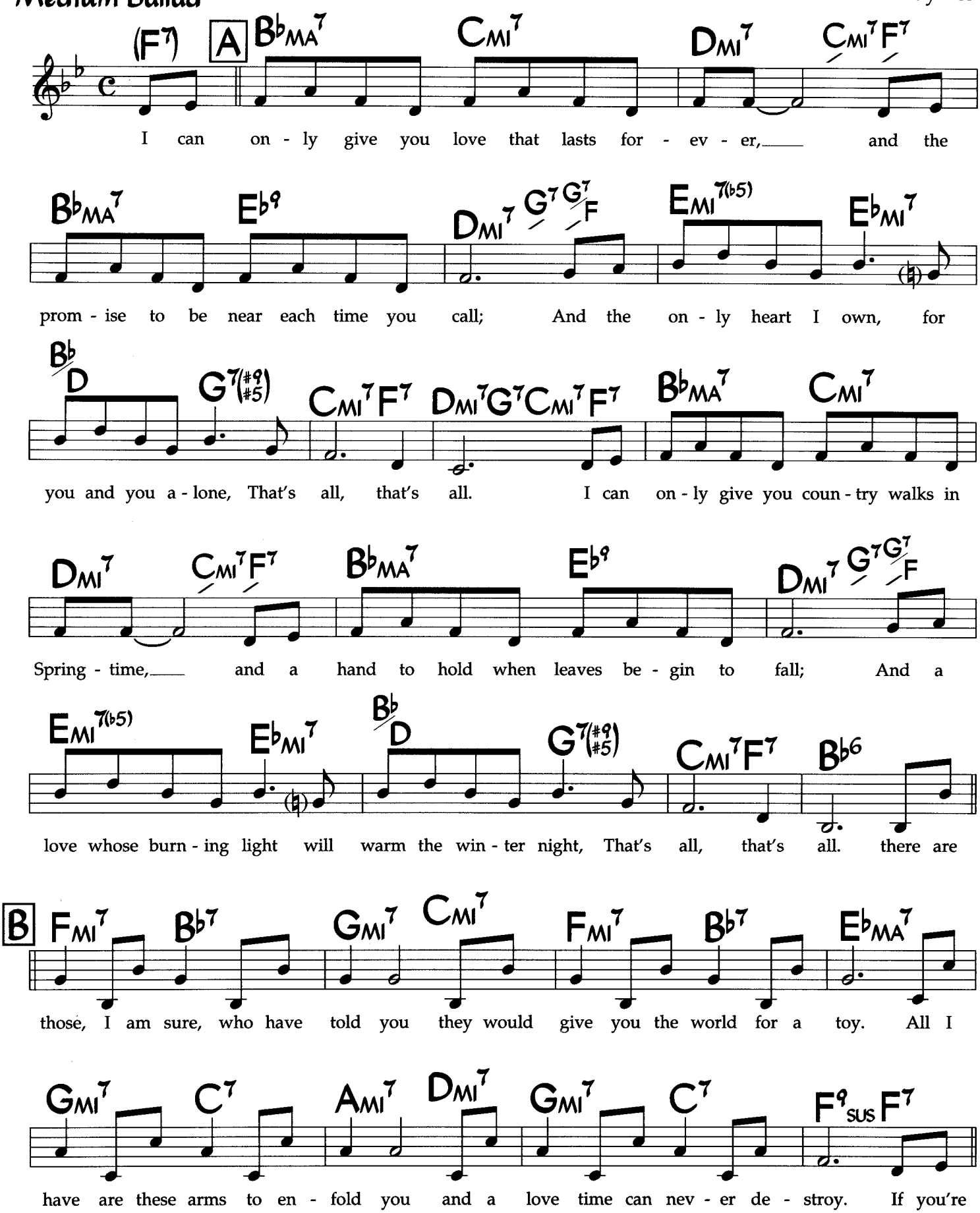


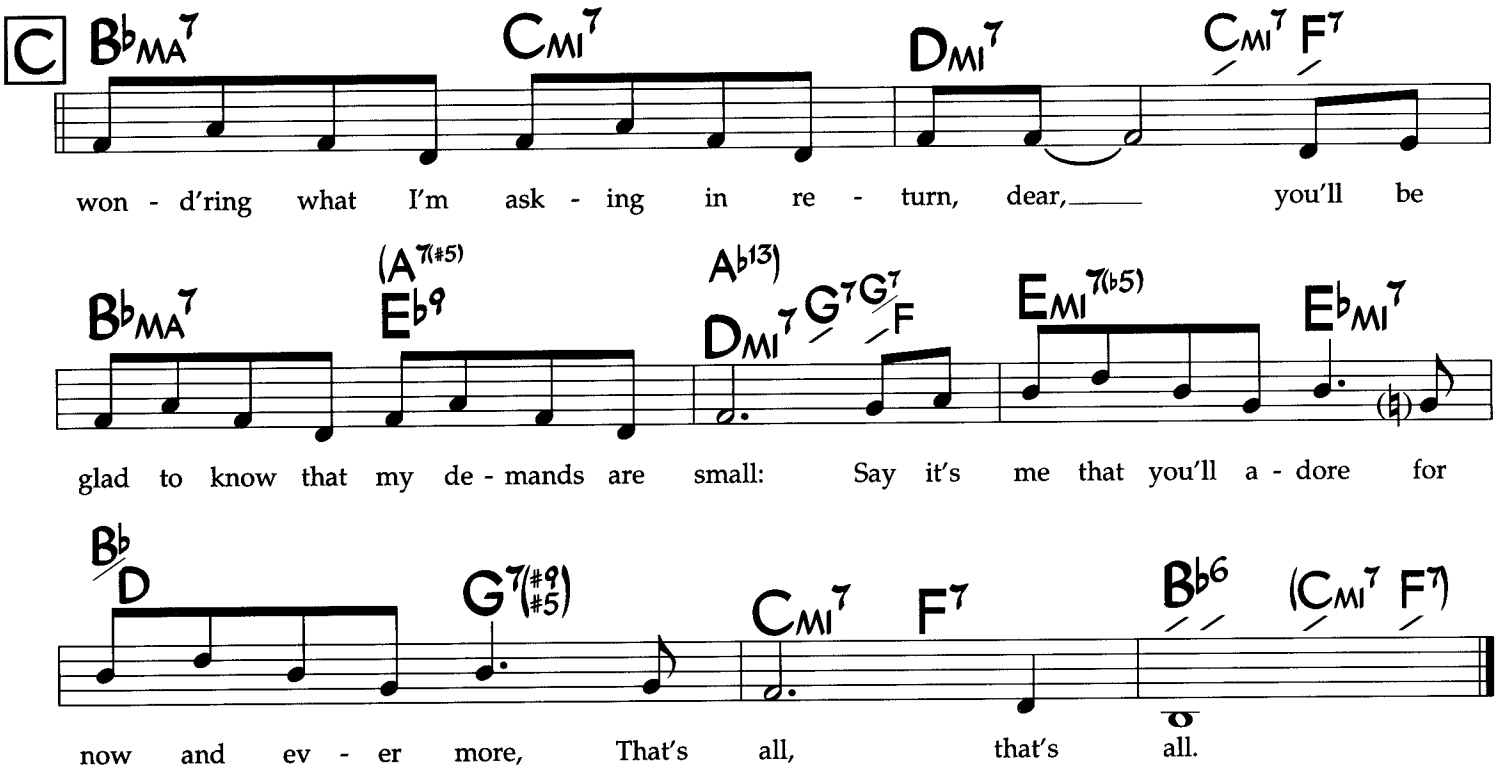
Melody is freely interpreted at E. Letter E has a heavier, almost rock feel. Notes with '8' underneath are played 8va b

That's All

Words and music by
Alan Brandt and Bob Haymes

Medium Ballad




C
B♭MA7
CMI7
DMI7
CMI7 F7
won - d'ring what I'm ask - ing in re - turn, dear, you'll be
B♭MA7
(A7(♯5))
E♭9
A♭13)
DMI7 G7 G7/F
EMI7(♭5)
E♭MI7
glad to know that my de - mands are small: Say it's me that you'll a - dore for
B♭/D
G7(♯9 ♯5)
CMI7 F7
B♭6
(CMI7 F7)
now and ev - er more, That's all, that's all.

Them There Eyes

Words and music by
Maceo Pinkard,
William Tracy,
and Doris Tauber

Medium-Up Swing

A

A♭6 (A♭6 E♭9)

I fell in love with you first time I looked in - to them there eyes,

A♭6 F7 B♭7

You've got a cer - tain lil' cute way of flirt - in' with them there eyes.

B♭MI7 E♭7 C7 FMI7

They make me feel hap - py, they make me blue;

B♭7 E♭7

No stall - in', I'm fall - in', Go - ing in a big way for sweet lit - tle you.

B

A♭6 (A♭6 E♭9)

My heart is jump - in', you sure start - ed some - thin' with them there eyes,

A♭7 D♭MA7

You'd bet - ter watch them if you're wise.

D♭MA7 D°7 A♭6/E♭ B♭7 E♭7

They spar - kle, they bub - ble, They're gon - na get you in a whole lot of trou - ble.

A♭6 (G7 G♭7 F7) B♭7 E♭7 A♭6 (E♭7)

You're o - ver - work - in' 'em, There's dan - ger lurk - in' in them there eyes.

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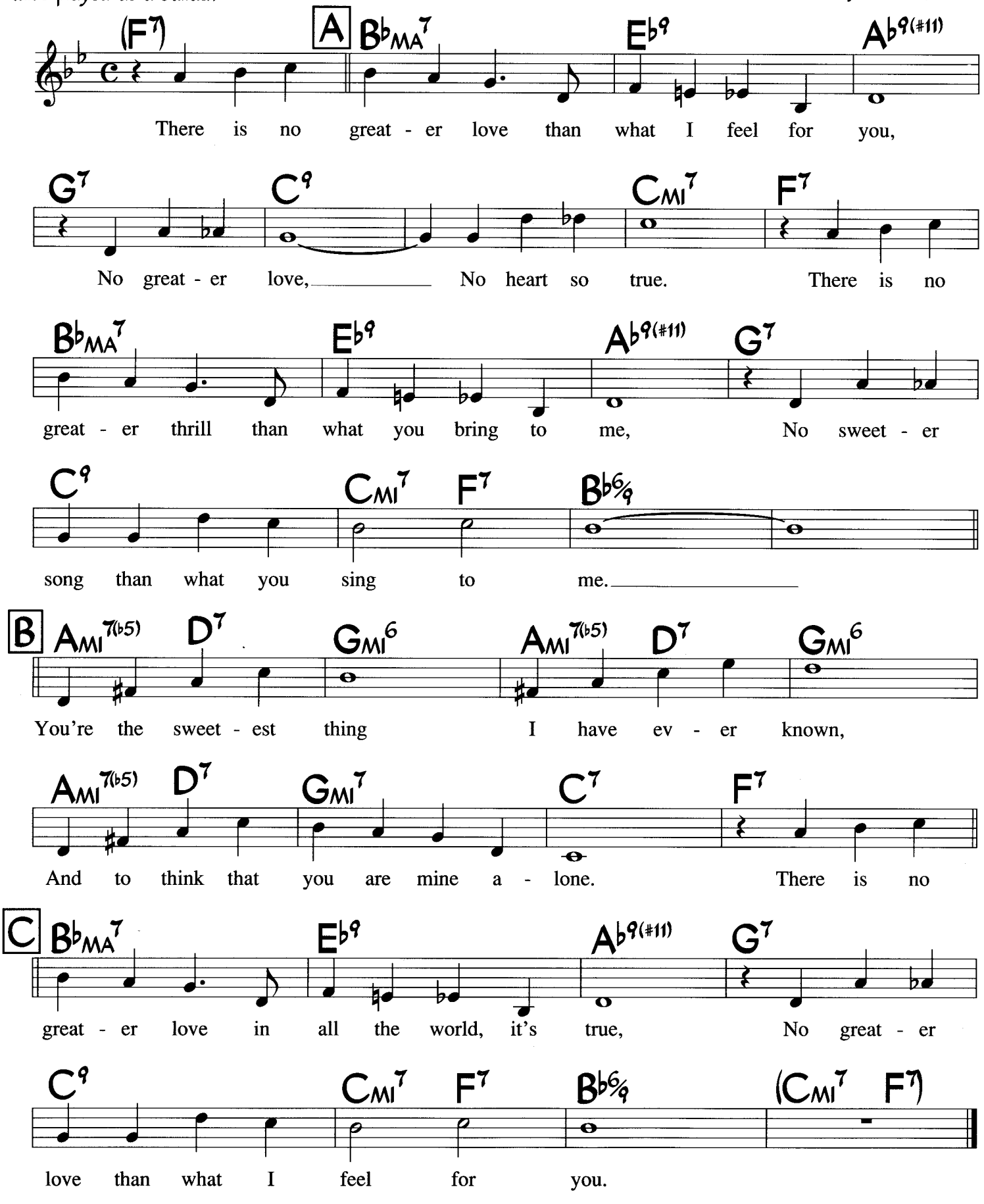
There Is No Greater Love

Medium Swing
(also played as a ballad)

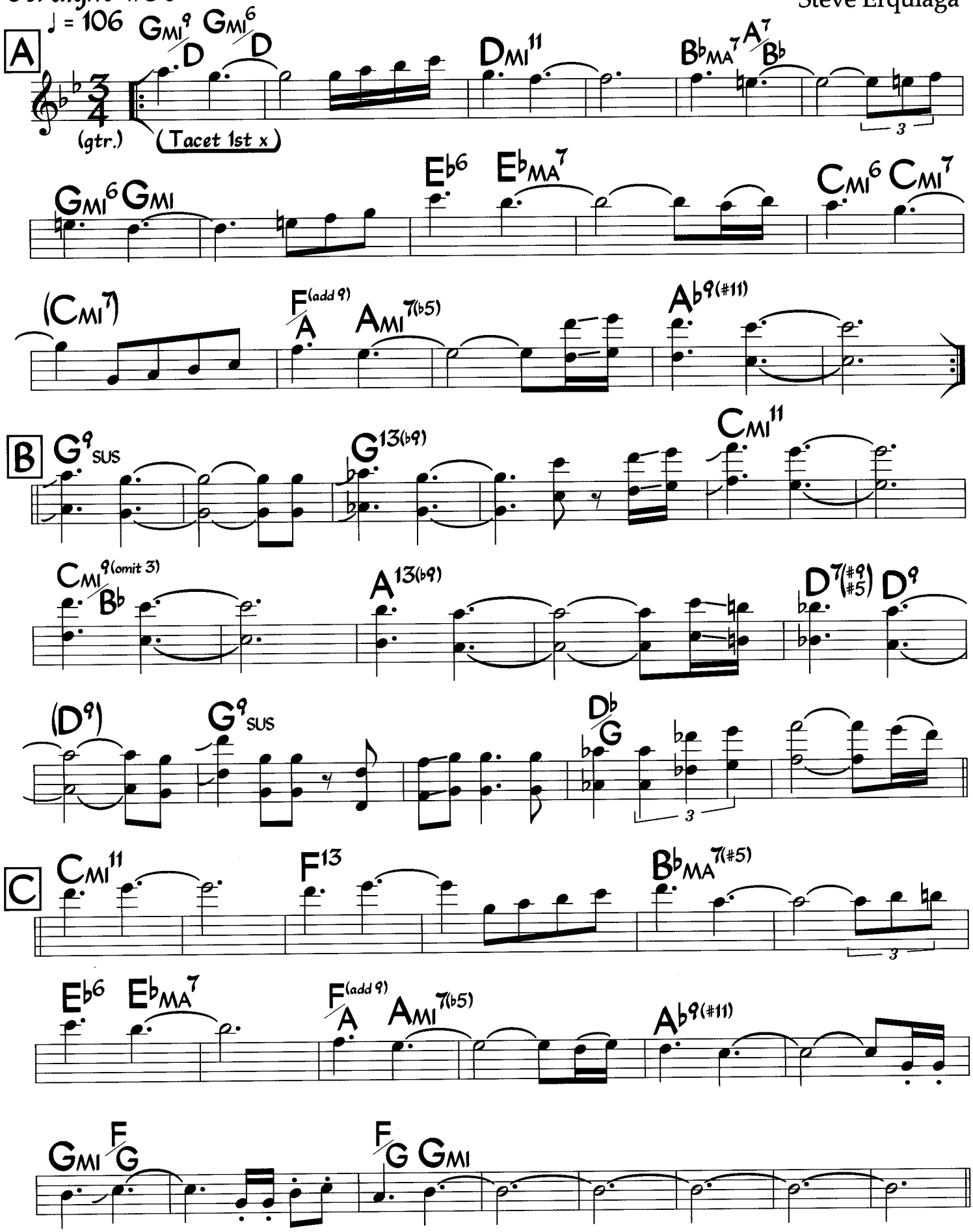
Lyric by Marty Symes
Music by Isham Jones

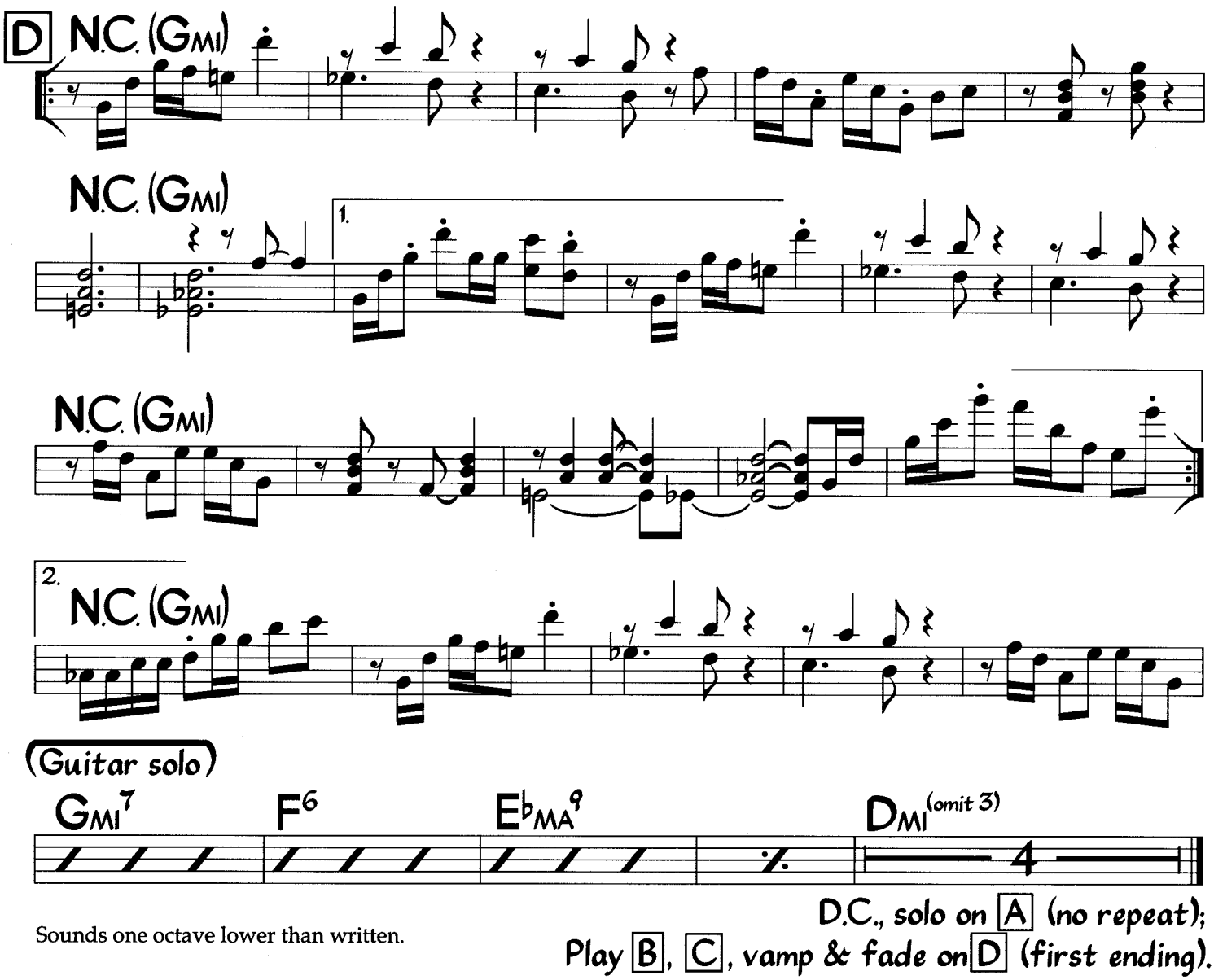


Three Hearts Dancing

Medium
Straight 1/8's

Steve Erquiaga



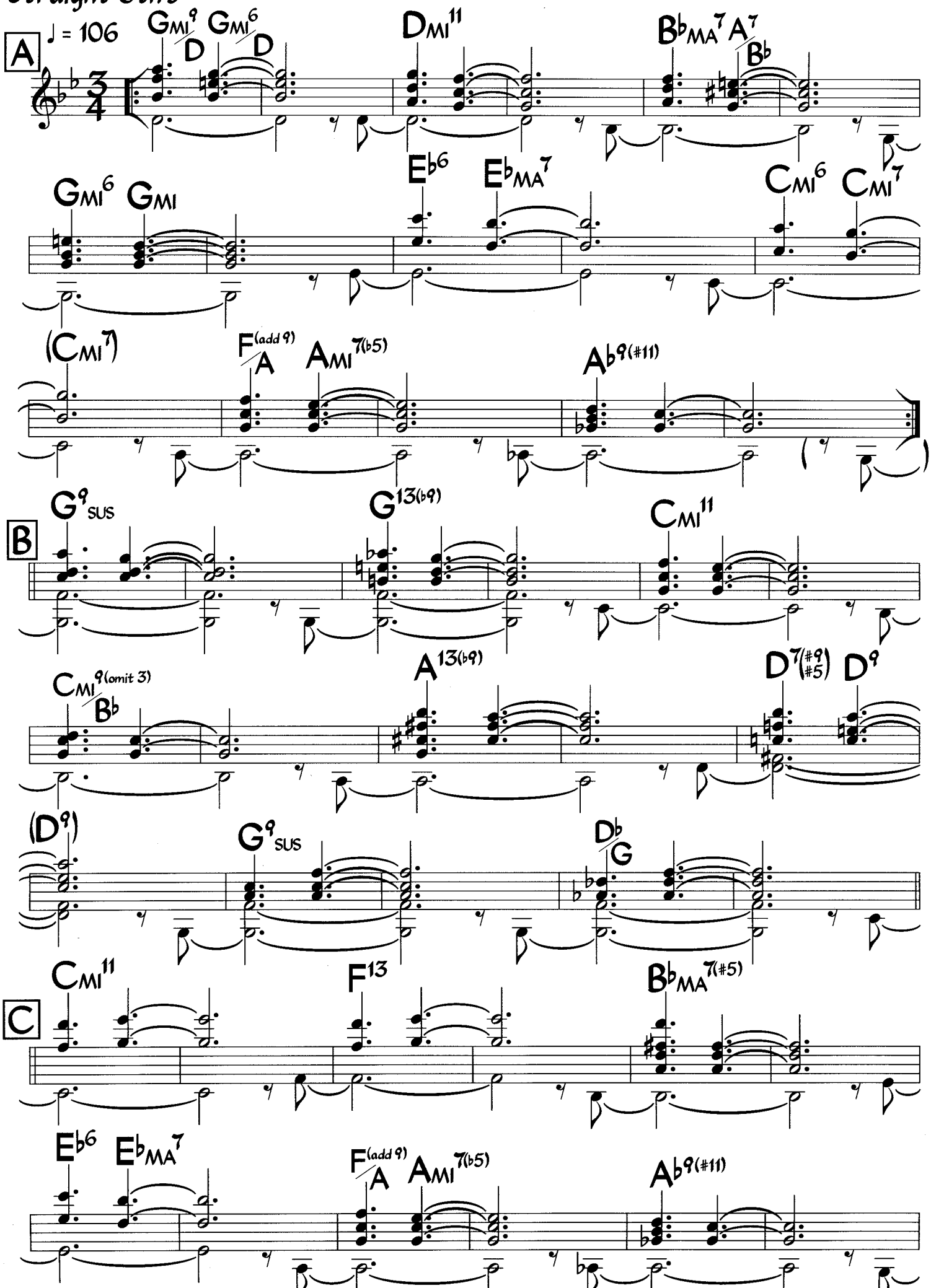


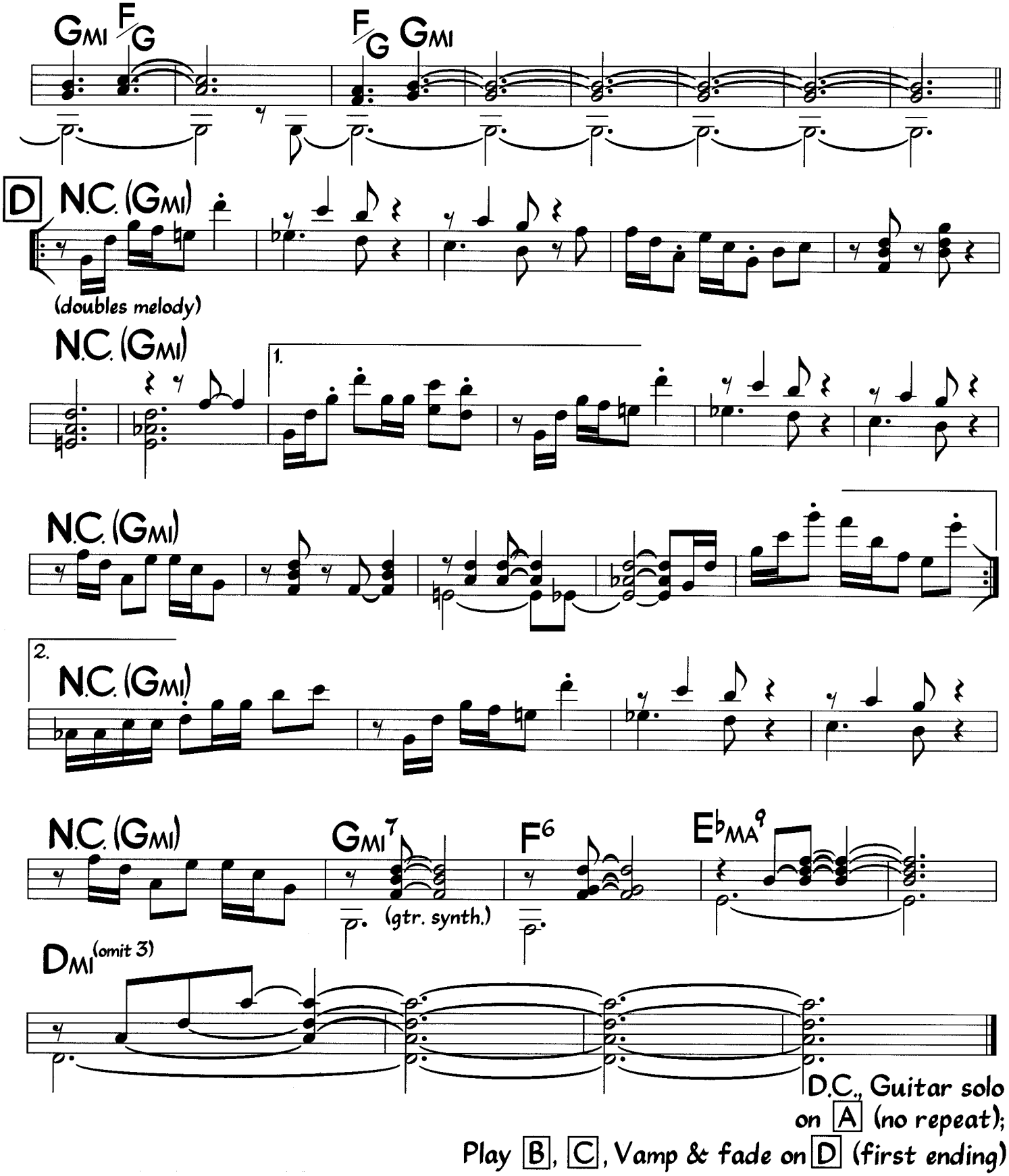
Sounds one octave lower than written.

D.C., solo on A (no repeat);
Play B, C, vamp & fade on D (first ending).

Three Hearts Dancing (Guitar synth.)

Medium
Straight 8th's

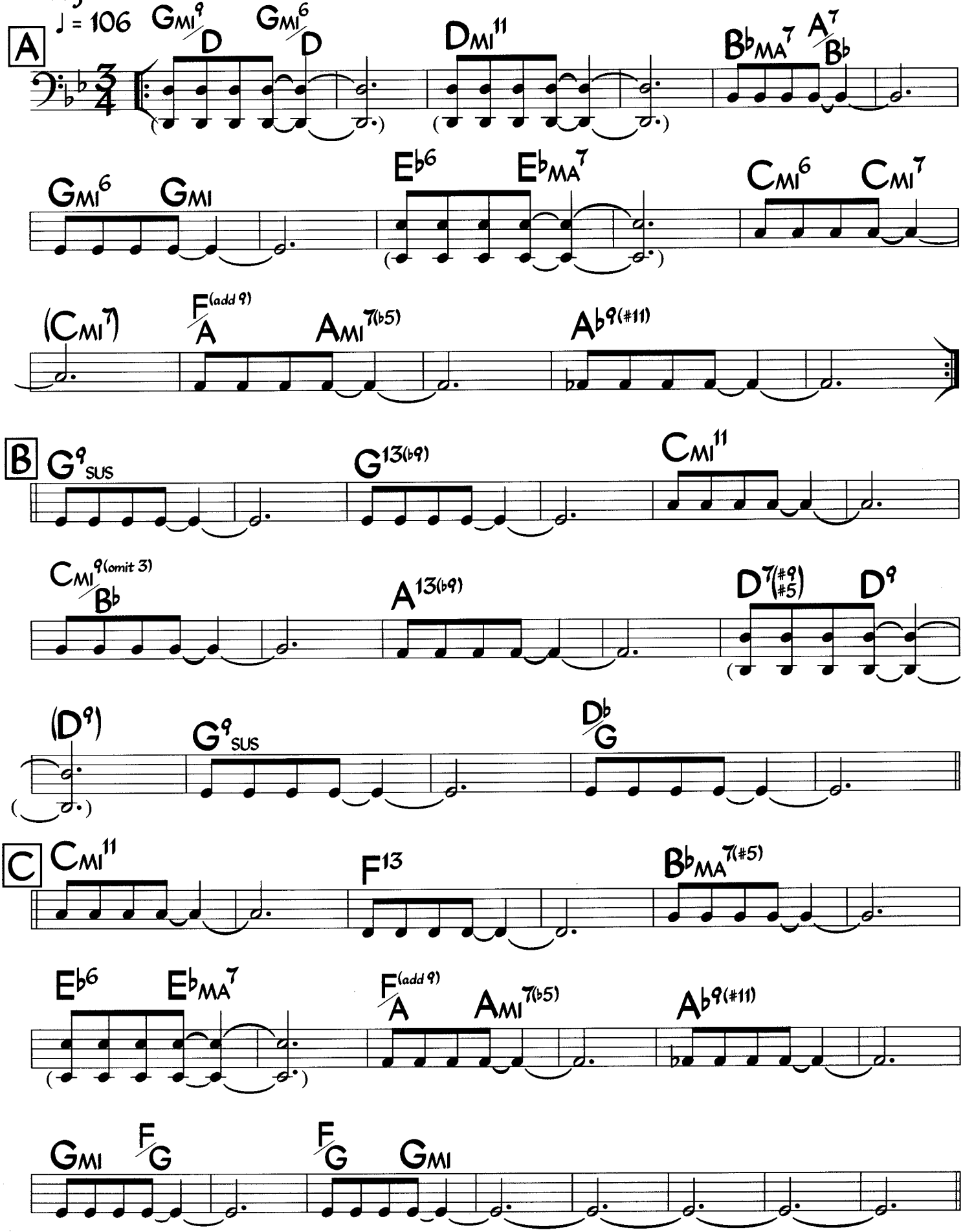


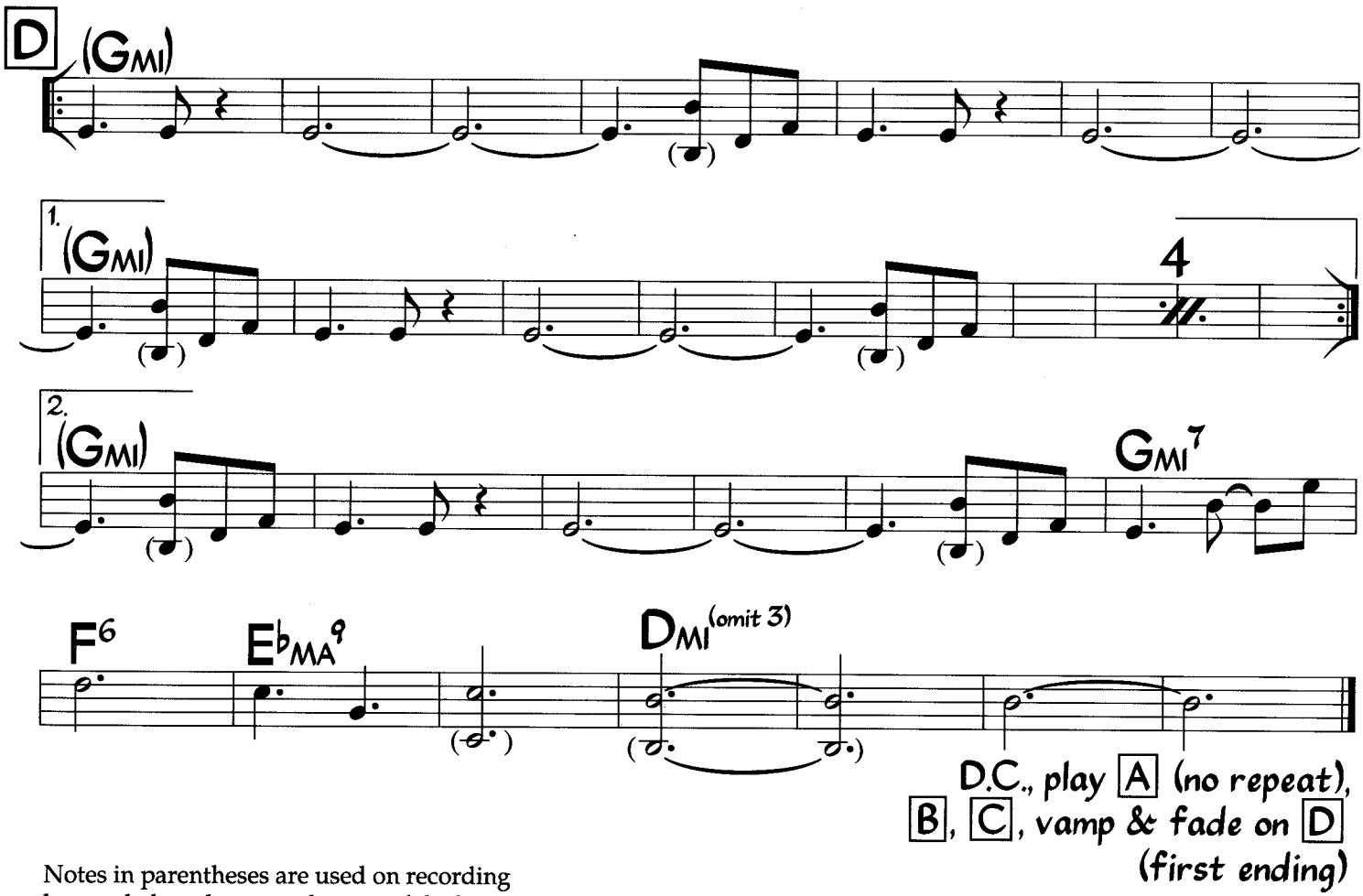


Sounds one octave lower than written.

Three Hearts Dancing (Bass)

Medium
Straight 1/8's
♩ = 106



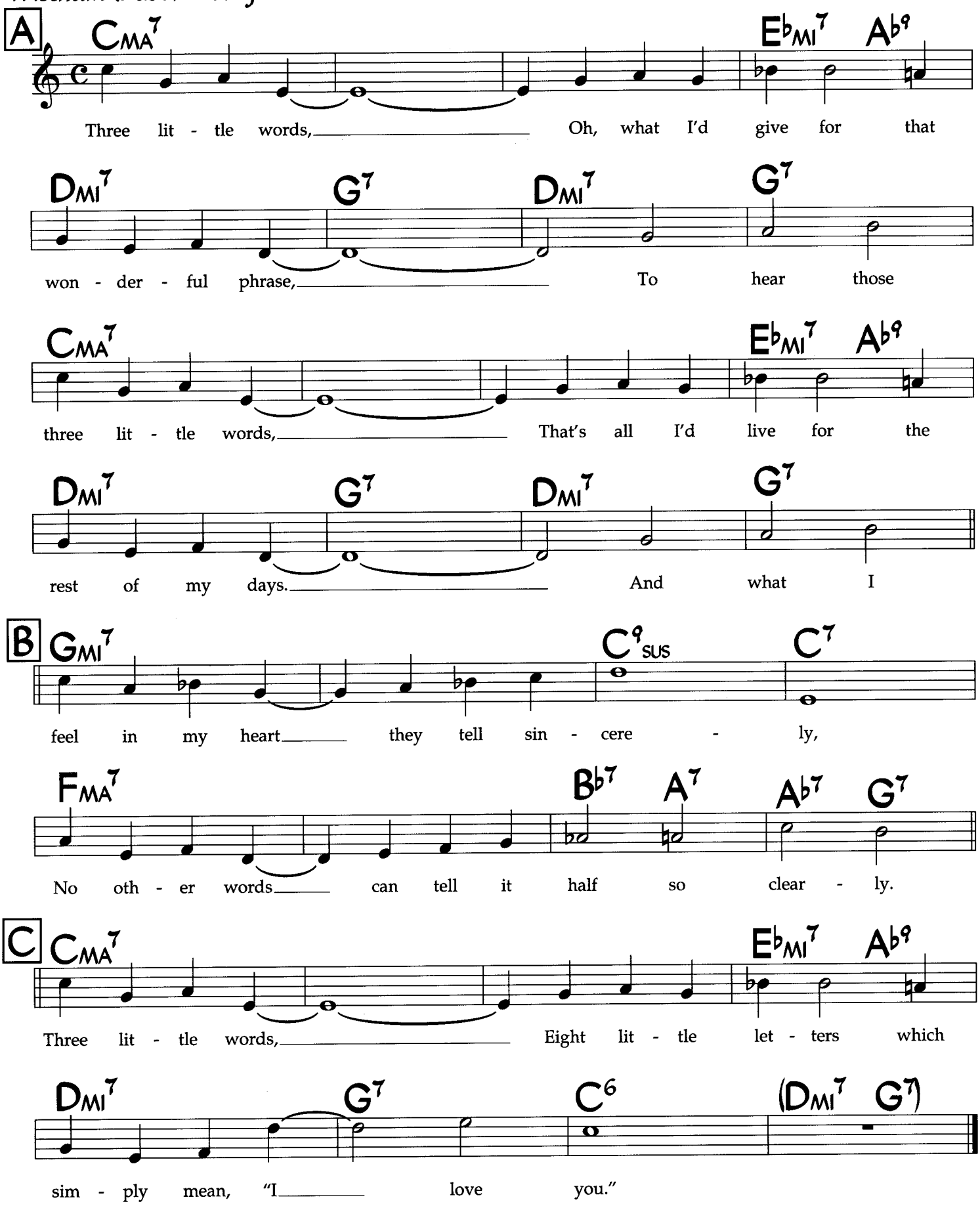


Notes in parentheses are used on recording but are below the natural range of the bass.

Three Little Words

Lyric by Bert Kalmar
Music by Harry Ruby

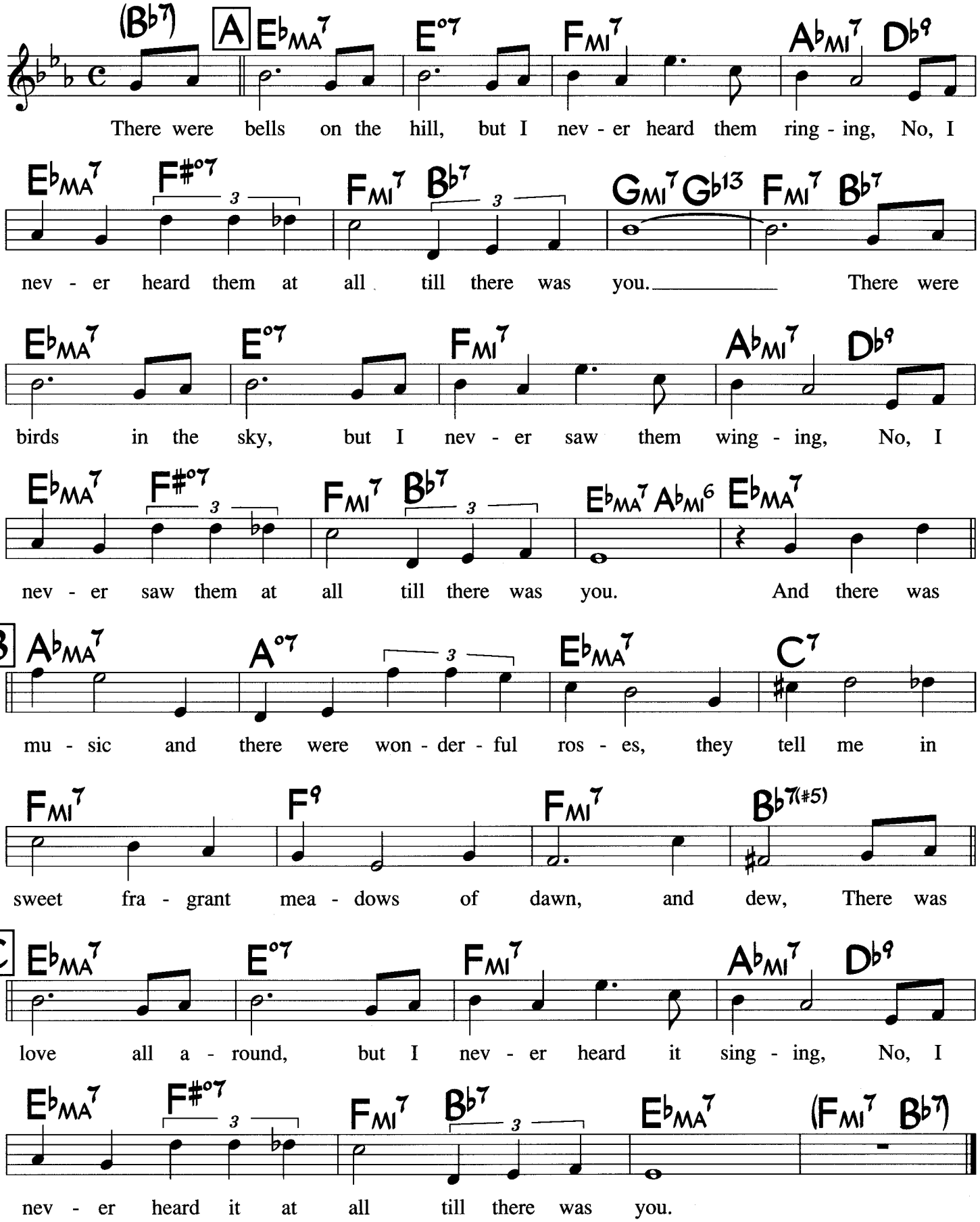
Medium (Fast) Swing



Till There Was You

Medium Ballad

Meredith Willson



Med. Reggae/Funk

♩ = 87

Time Marches On

John Scofield

A Guitar solo

mf

(top note of synth. voicing)

(elec. bs.)

BMI7(♭5) B♭9 A♭9 B♭9

A7(♯5) G7 E7(♭9)

D7(♯9) E(add 9) F/G G♯ G/A D♭MA7(♭5)

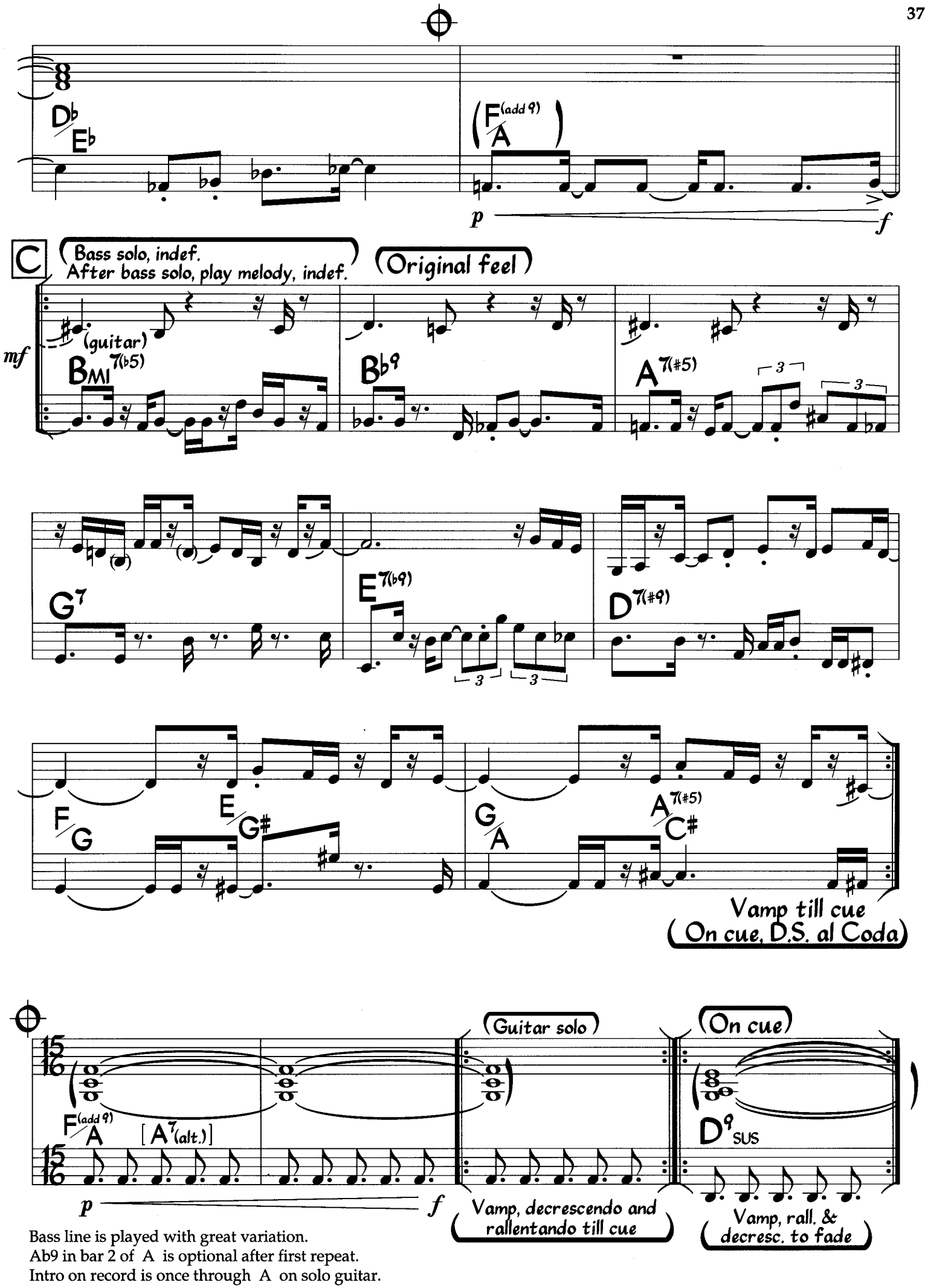
(Vamp & solo till cue)

B On cue - guitar solo continues (Rock feel)

(synth.)

D♭/E♭ E9(♯11) D♭/E♭

(D♭/E♭) E9(♯11) D♭/E♭ E9(♯11) D♭/E♭



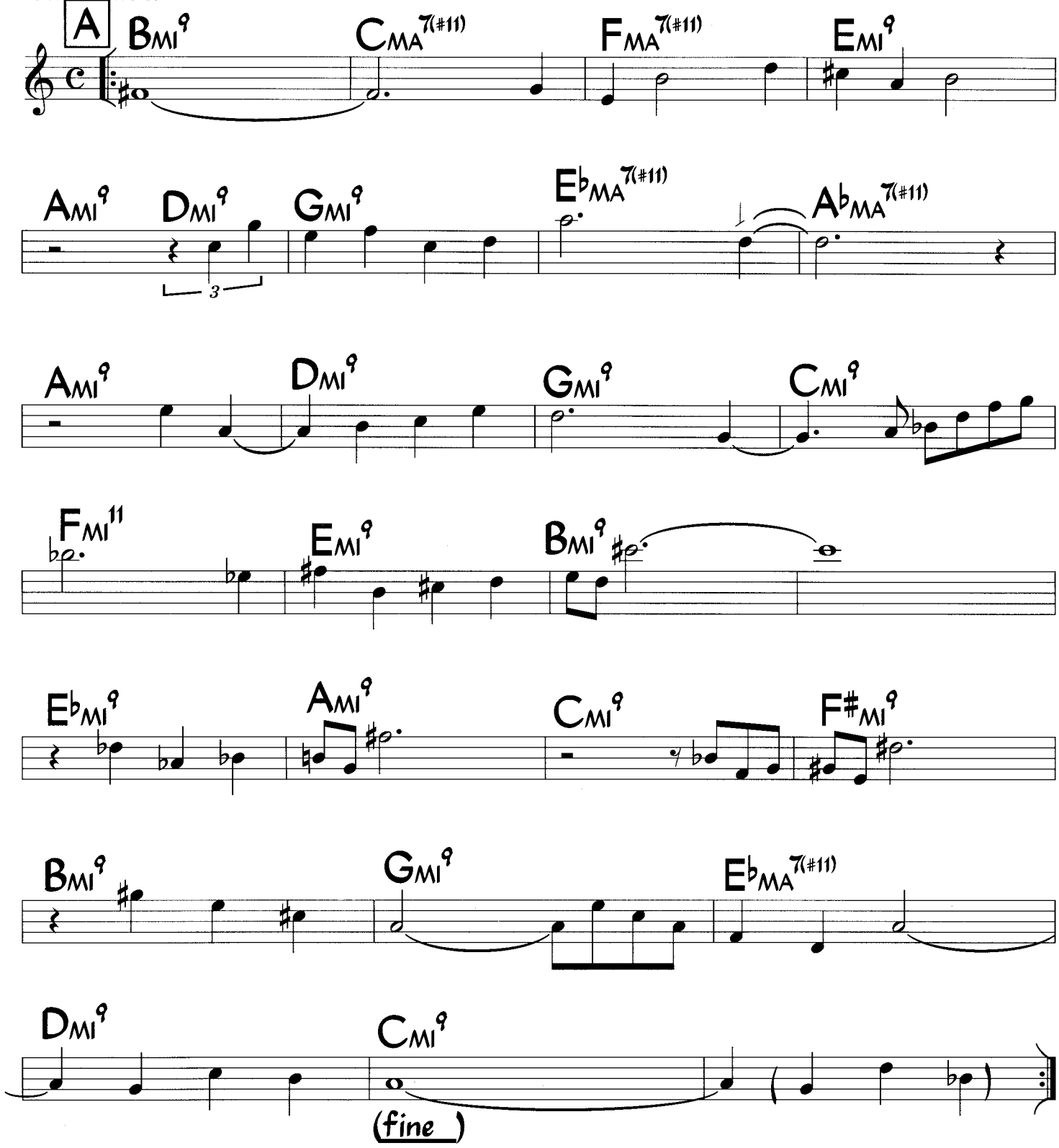
Bass line is played with great variation.
Ab9 in bar 2 of A is optional after first repeat.
Intro on record is once through A on solo guitar.
Chords are whole notes unless otherwise marked.

Photo by Chuck Stewart

BILL EVANS

Time Remembered

Bill Evans



Solos swing (in 2).
Abma7(#11) in bar 8 is not anticipated during solos.
Melodic rhythm is rather freely interpreted.

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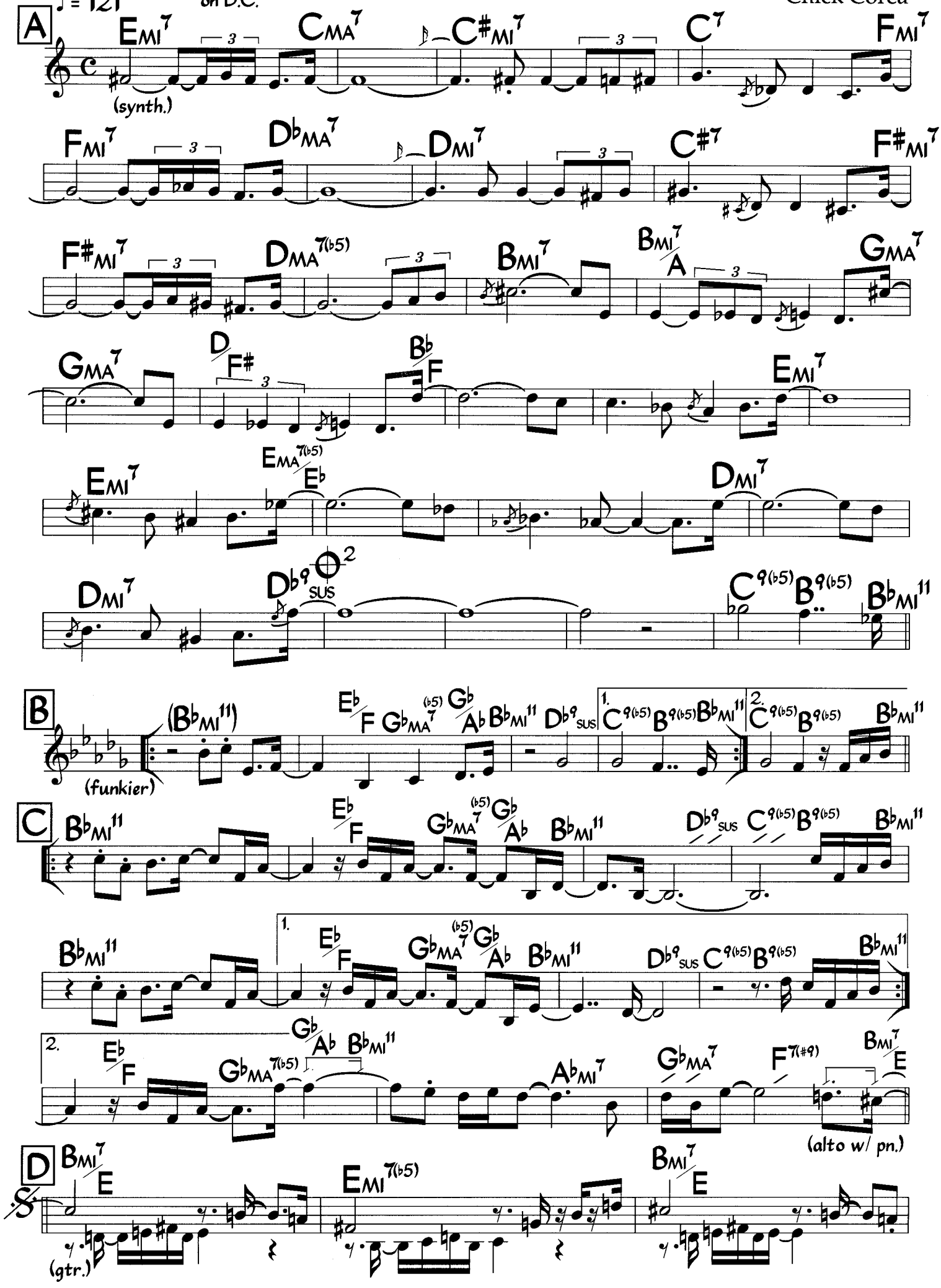
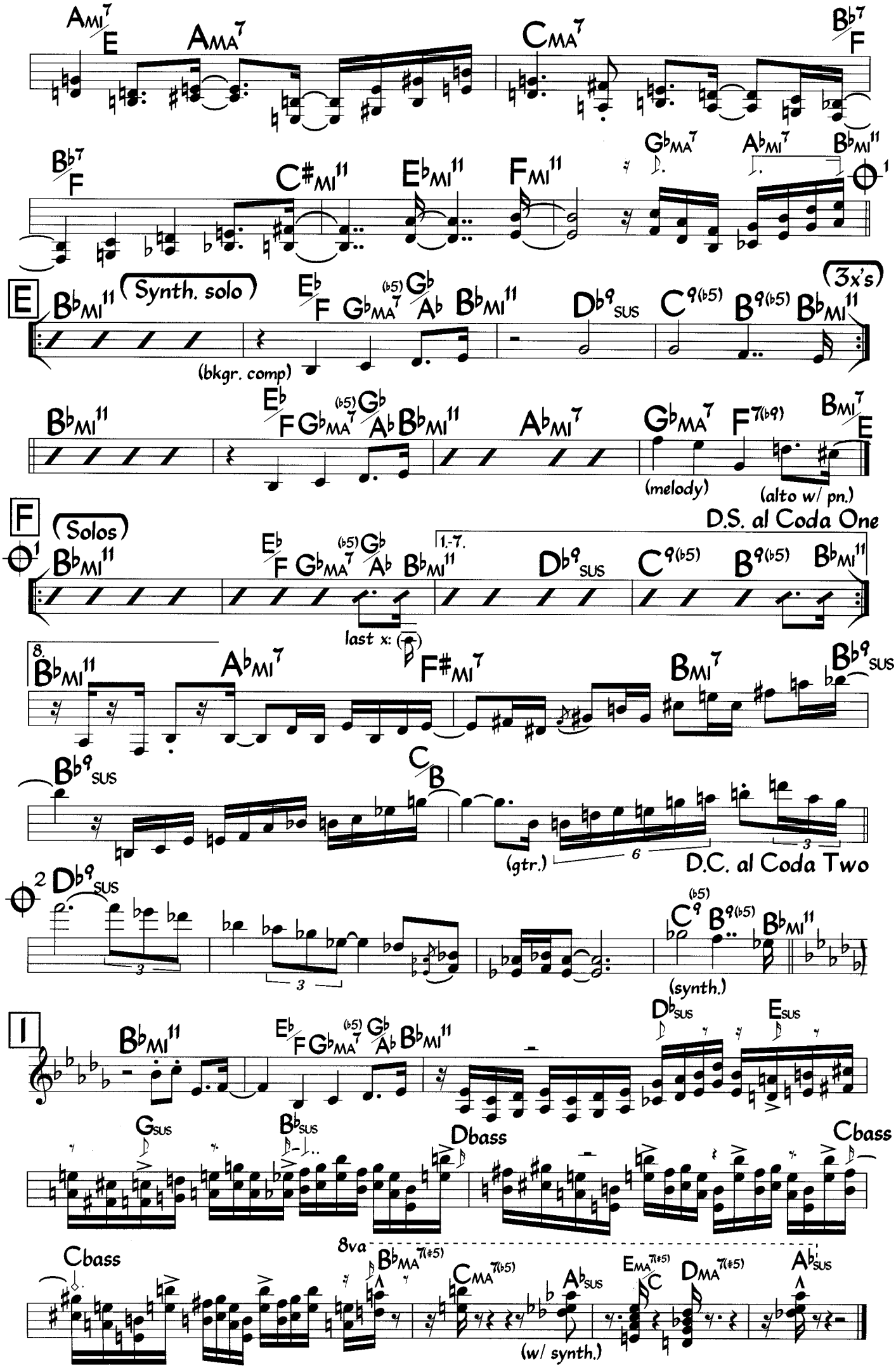
Time Track

Chick Corea

Med. Funk (melody 8va on D.C.)

♩ = 121




Ami7/E
Ama7
Cma7
B♭7/F
B♭7/F
C#mi11
E♭mi11
Fmi11
Gbma7
Abmi11
B♭mi11
1
E
B♭mi11
Synth. solo
(bkgr. comp)
E♭/F
Gbma7(♭5)/Gb
Ab
B♭mi11
Db9sus
C9(♭5)
B9(♭5)
B♭mi11
3x's
B♭mi11
E♭/F
Gbma7(♭5)/Gb
Ab
B♭mi11
Abmi7
Gbma7
(melody)
F7(♭9)
Bmi7/E
(alto w/ pn.)
F
Solos
D.S. al Coda One
1
B♭mi11
E♭/F
Gbma7(♭5)/Gb
Ab
B♭mi11
1.-7.
Db9sus
C9(♭5)
B9(♭5)
B♭mi11
last x:
8
B♭mi11
Abmi7
F#mi7
Bmi7
B♭9sus
B♭9sus
C/B
(gtr.)
6
3
D.C. al Coda Two
2
Db9sus
3
3
C9(♭5)
B9(♭5)
B♭mi11
(synth.)
I
B♭mi11
E♭/F
Gbma7(♭5)/Gb
Ab
B♭mi11
Dbsus
Esus
Gsus
B♭sus
Dbass
Cbass
Cbass
8va
B♭MA7(♯5)
CMA7(♭5)
A♭sus
EMA7(♯5)/C
DMA7(♯5)
A♭sus
(w/ synth.)

Time Track (Bass)

Med. Funk

♩ = 121

A Tacet 25

$C^{9(\flat5)}$ $B^{9(\flat5)}$ $B\flat_{MI}{}^{11}$

B

$B\flat_{MI}{}^{11}$ $E\flat$ F $G\flat_{MA}{}^{7(\flat5)}$ $G\flat/A\flat$ $B\flat_{MI}{}^{11}$ $D\flat^{9}{}_{SUS}$

1. $C^{9(\flat5)}$ $B^{9(\flat5)}$ $B\flat_{MI}{}^{11}$

2. $C^{9(\flat5)}$ $B^{9(\flat5)}$

C

$B\flat_{MI}{}^{11}$ $E\flat$ F $G\flat_{MA}{}^{7(\flat5)}$ $G\flat/A\flat$ $B\flat_{MI}{}^{11}$ $D\flat^{9}{}_{SUS}$ $C^{9(\flat5)}$ $B^{9(\flat5)}$ $B\flat_{MI}{}^{11}$

$B\flat_{MI}{}^{11}$

1. $E\flat$ F $G\flat_{MA}{}^{7(\flat5)}$ $G\flat/A\flat$ $B\flat_{MI}{}^{11}$ $D\flat^{9}{}_{SUS}$ $C^{9(\flat5)}$ $B^{9(\flat5)}$ $B\flat_{MI}{}^{11}$

2. $E\flat$ F $G\flat_{MA}{}^{7(\flat5)}$ $G\flat/A\flat$ $B\flat_{MI}{}^{11}$ $A\flat_{MI}{}^{7}$ $G\flat_{MA}{}^{7}$ $F^{7(\#9)}$ $B_{MI}{}^{7}/E$

D

𝄋 $B_{MI}{}^{7}/E$ $E_{MI}{}^{7(\flat5)}$ $B_{MI}{}^{7}/E$ $A_{MI}{}^{7}/E$ $A_{MA}{}^{7}$

$C_{MA}{}^{7}$ $B\flat^{7}/F$ $D\flat_{MI}{}^{11}$ $E\flat_{MI}{}^{11}$ $F_{MI}{}^{11}$ $G\flat_{MA}{}^{7}$ $A\flat_{MI}{}^{7}$ $B\flat_{MI}{}^{11}$

E

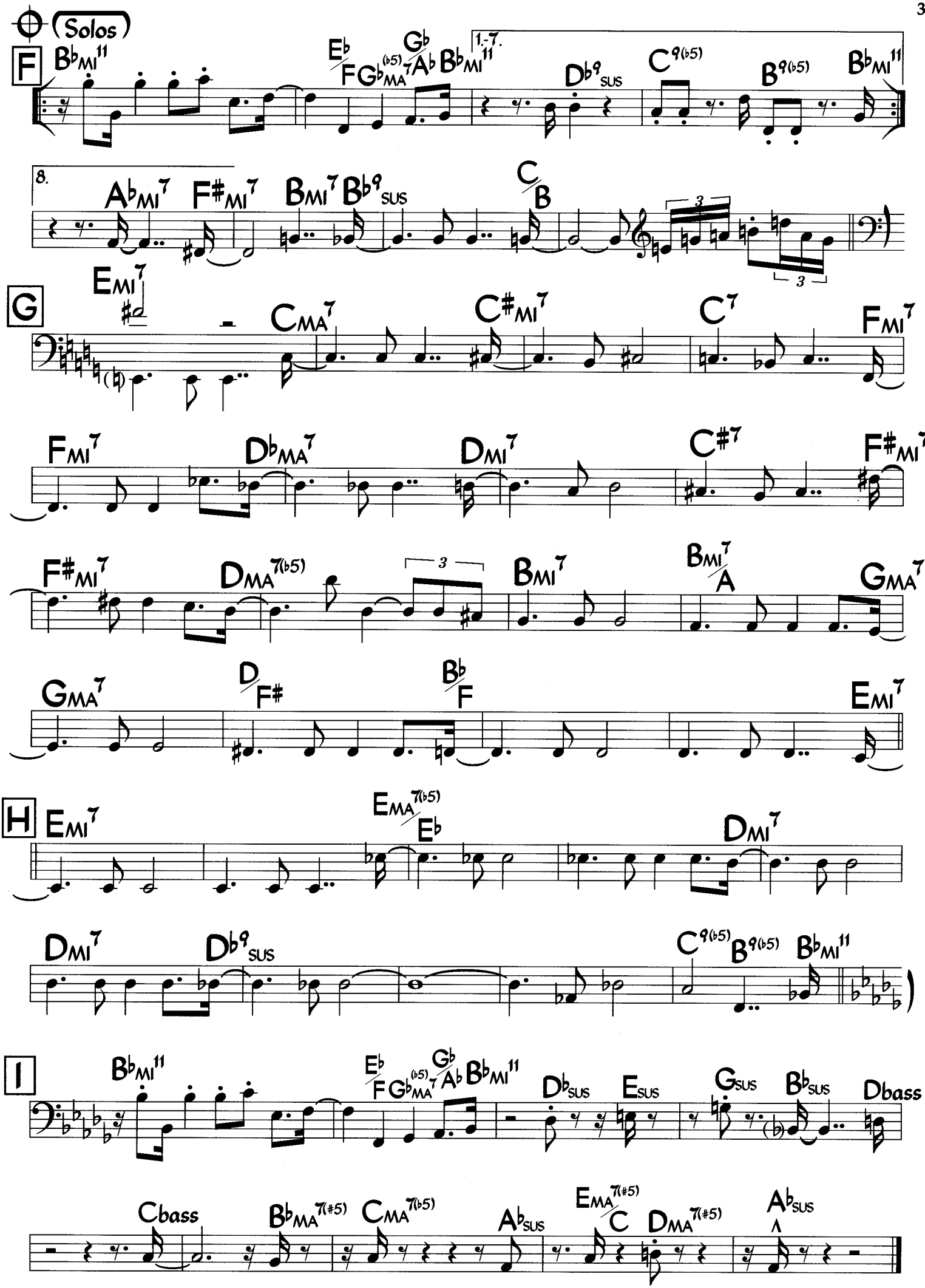
(3x's)

$B\flat_{MI}{}^{11}$ $E\flat$ F $G\flat_{MA}{}^{7(\flat5)}$ $G\flat/A\flat$ $B\flat_{MI}{}^{11}$ $D\flat^{9}{}_{SUS}$ $C^{9(\flat5)}$ $B^{9(\flat5)}$ $B\flat_{MI}{}^{11}$

(synth. solo)

$B\flat_{MI}{}^{11}$ $E\flat$ F $G\flat_{MA}{}^{7(\flat5)}$ $G\flat/A\flat$ $B\flat_{MI}{}^{11}$ $A\flat_{MI}{}^{7}$ $G\flat_{MA}{}^{7}$ $F^{7(\flat9)}$ $B_{MI}{}^{7}/E$

D.S. al Coda



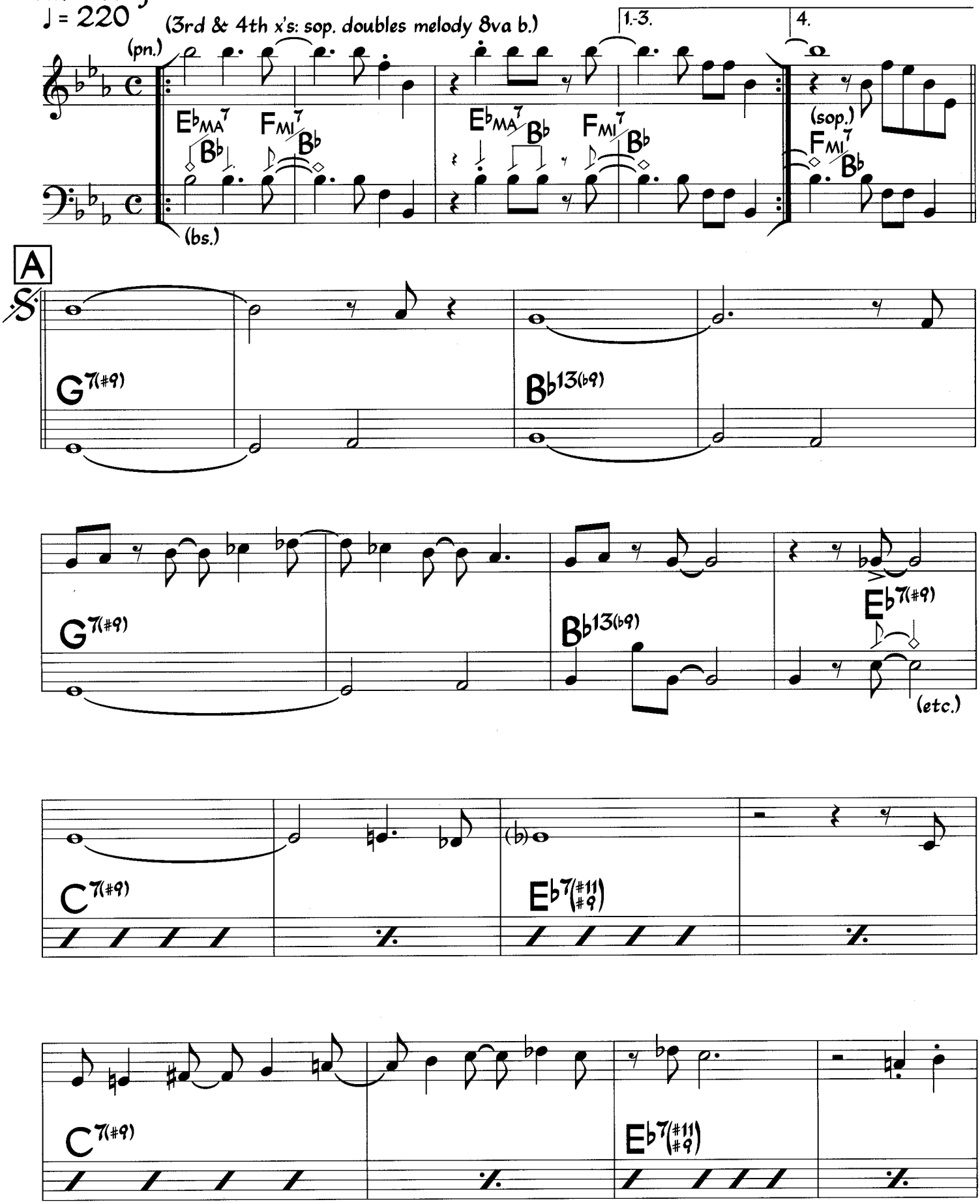
Note that bass player often plays an F under B9(b5).

Togetherness

Jimmy Heath

Med. Swing
♩ = 220

(3rd & 4th x's: sop. doubles melody 8va b.)



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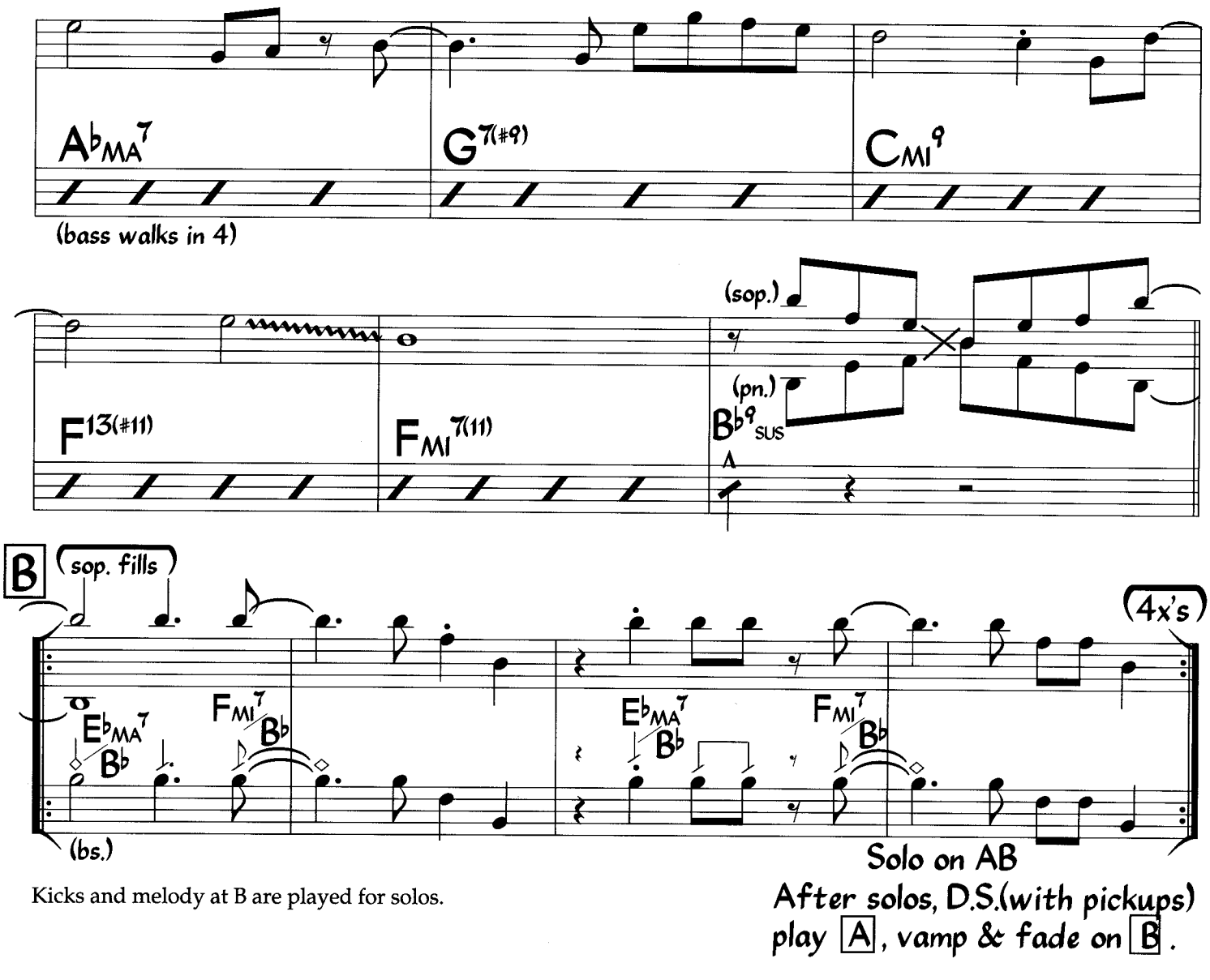


Kicks and melody at B are played for solos.

Sample comp rhythm at A:

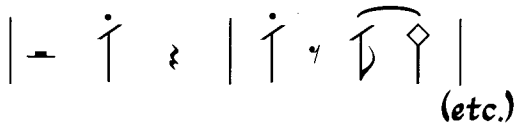


Photo by Paul Hoeffler, Toronto

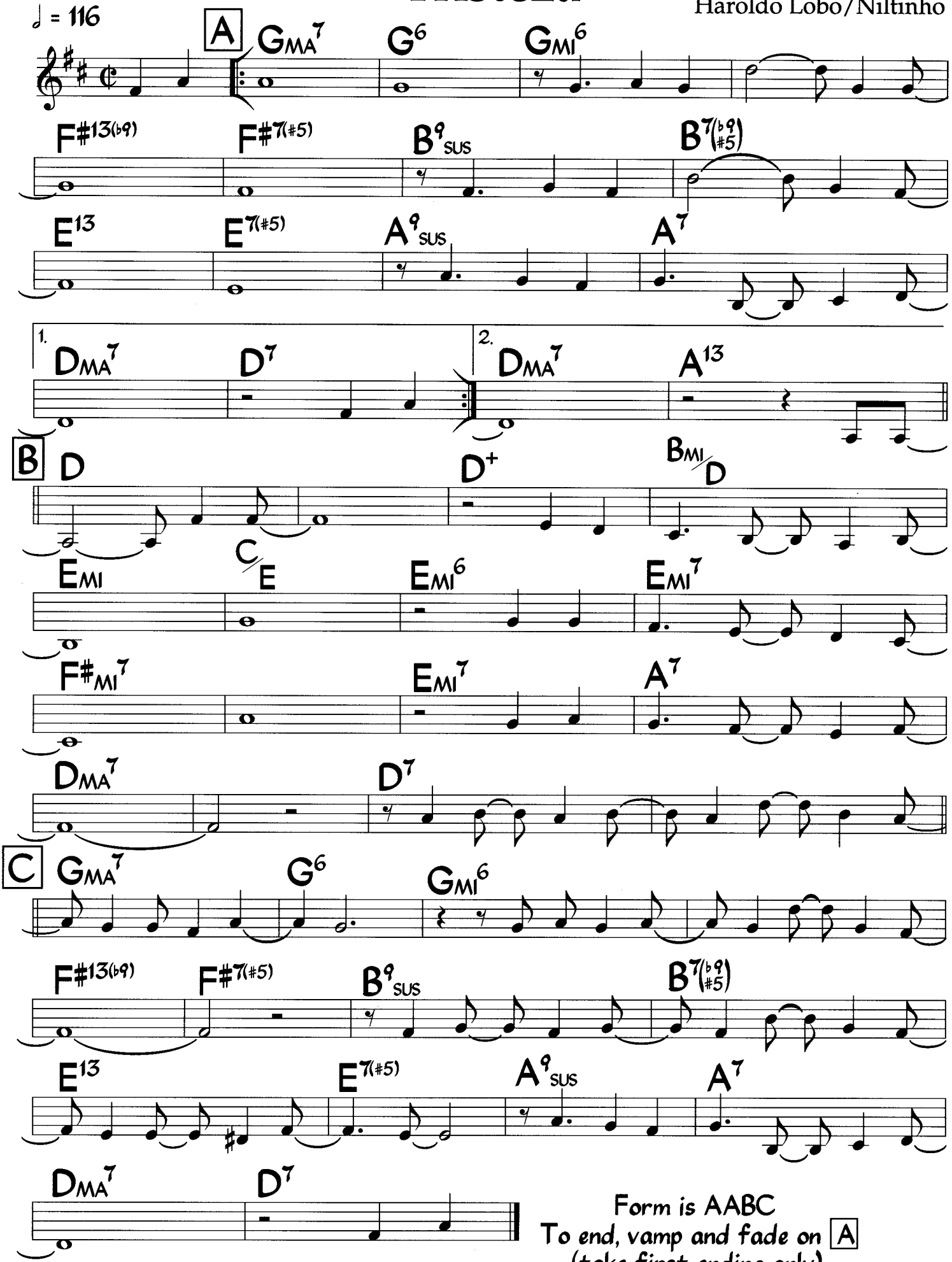
RAY BROWN, OSCAR PETERSON & HERB ELLIS

Tristeza

Haroldo Lobo/Niltinho

Med. Samba

♩ = 116



Form is AABC

To end, vamp and fade on A

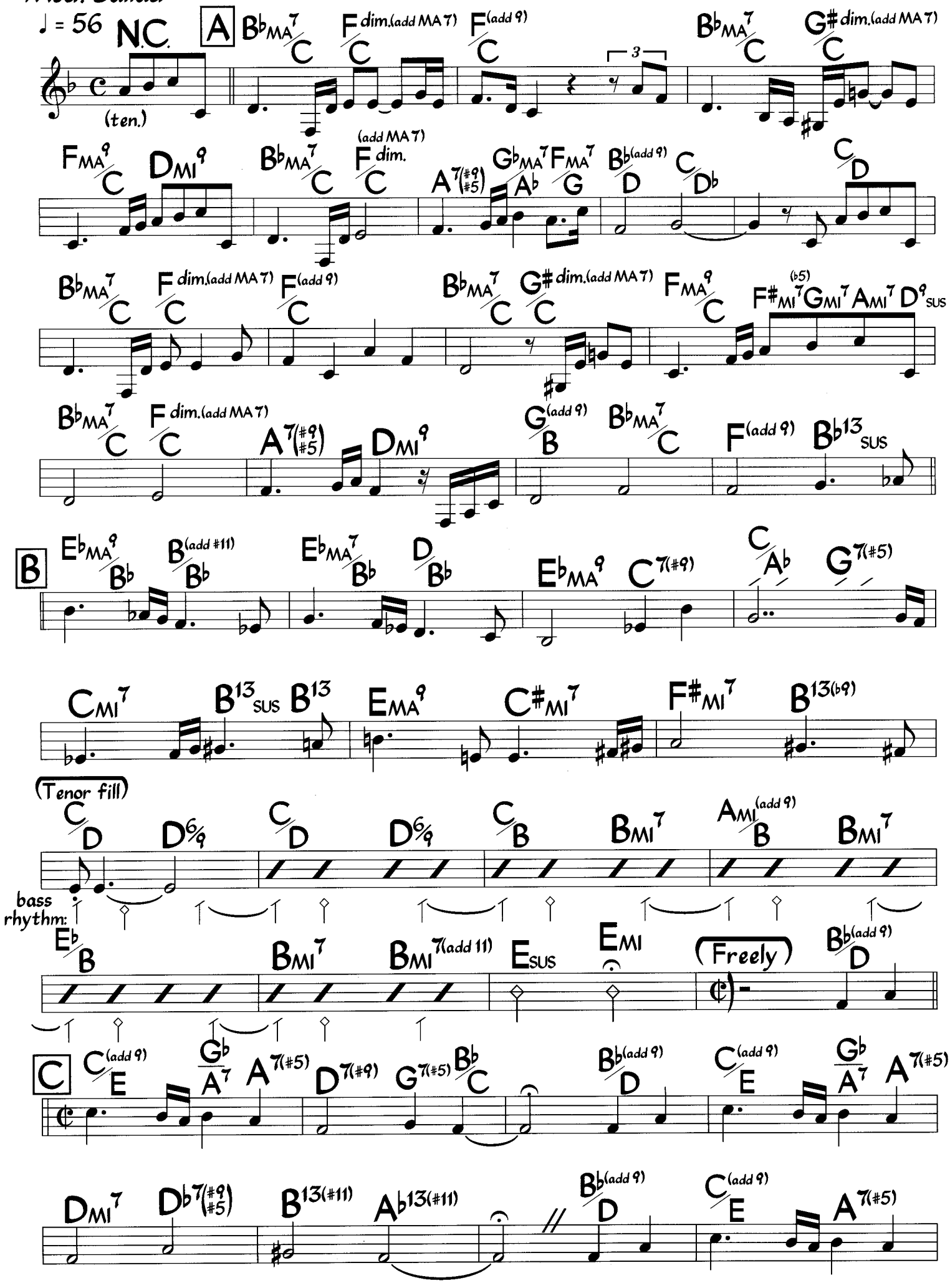
(take first ending only)

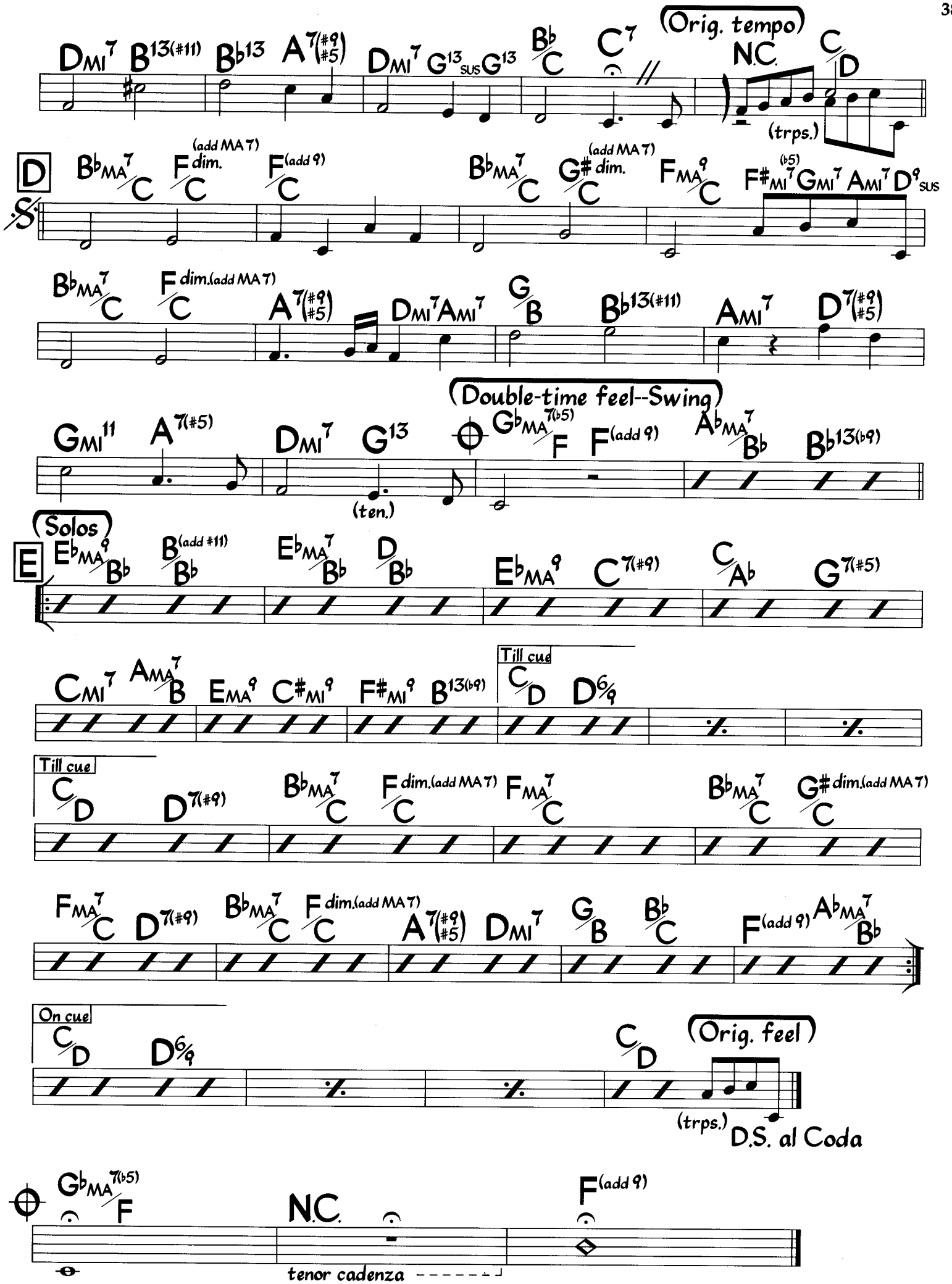
Truth

Bob Mintzer

Med. Ballad

♩ = 56

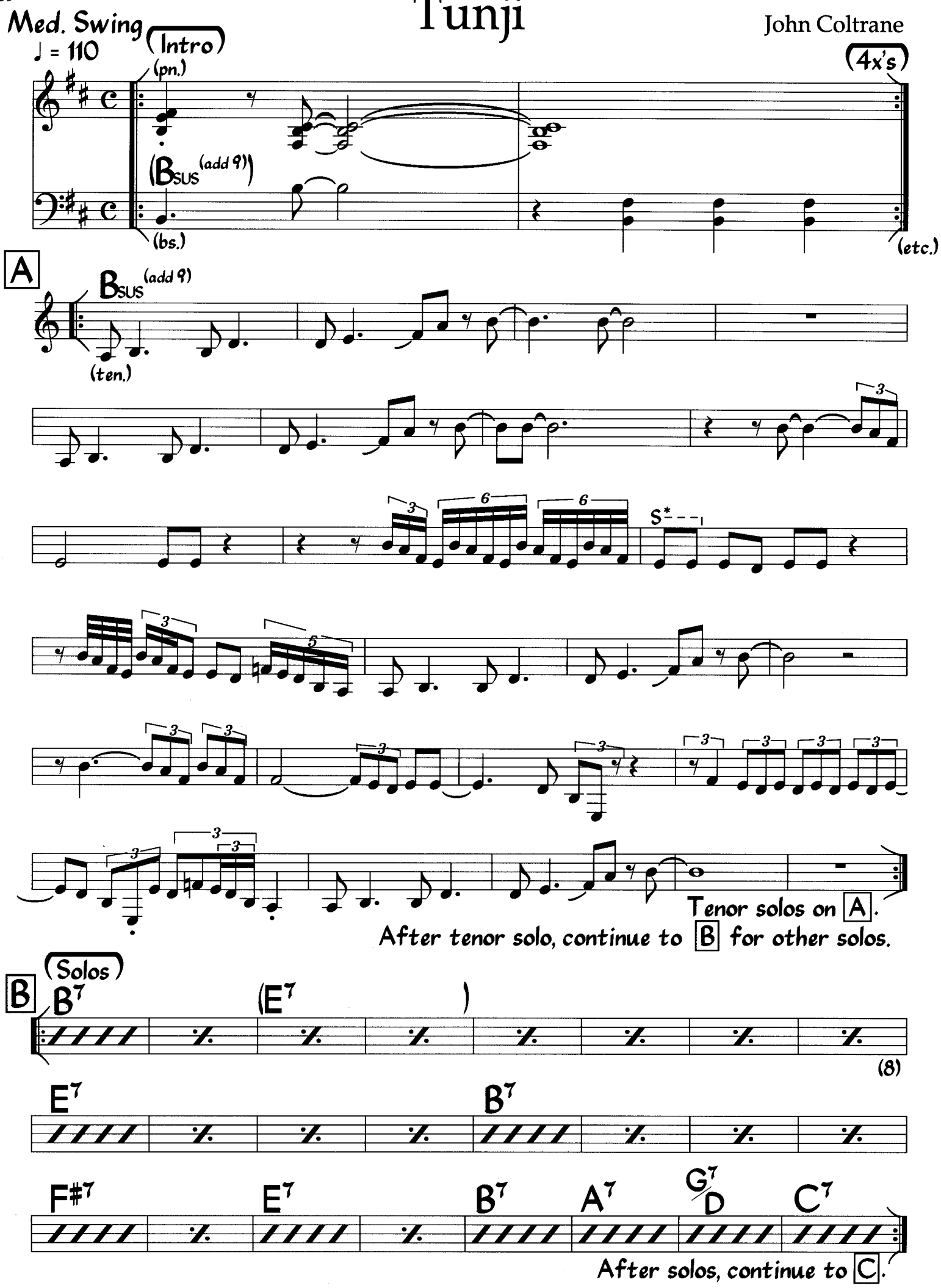




Solos are in double-time feel (Swing 2) throughout. Melody at letter A is written as played. Melody on chart is similar to melody at letter D. Tenor fills at D first time.

Tunji

John Coltrane



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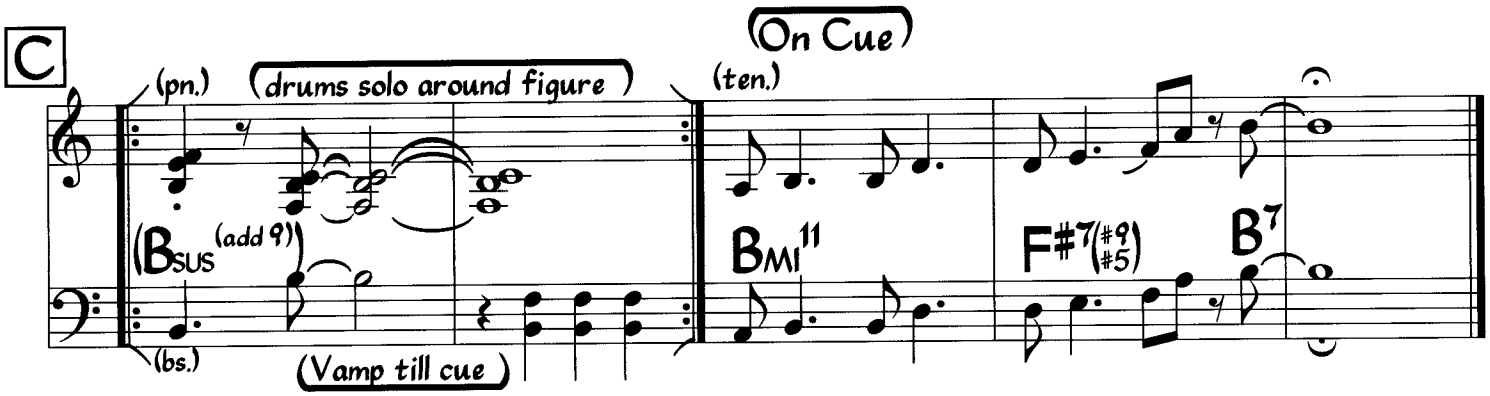


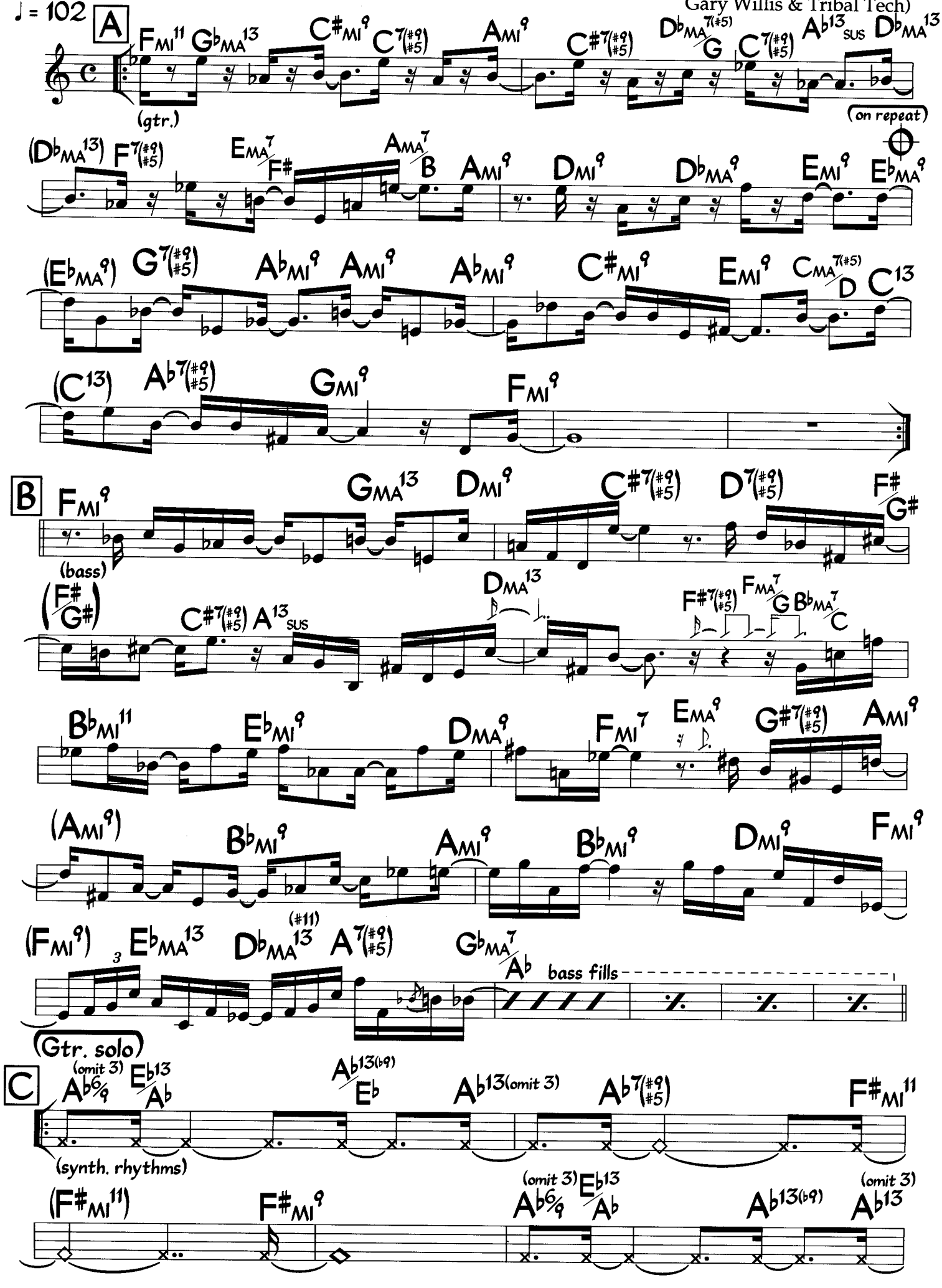
Bass may follow letter B changes (blues) at C. * Straight 1/8's. Bars 9-12 and 17-20 of letter A are an improvised elaboration of an unstated melody.

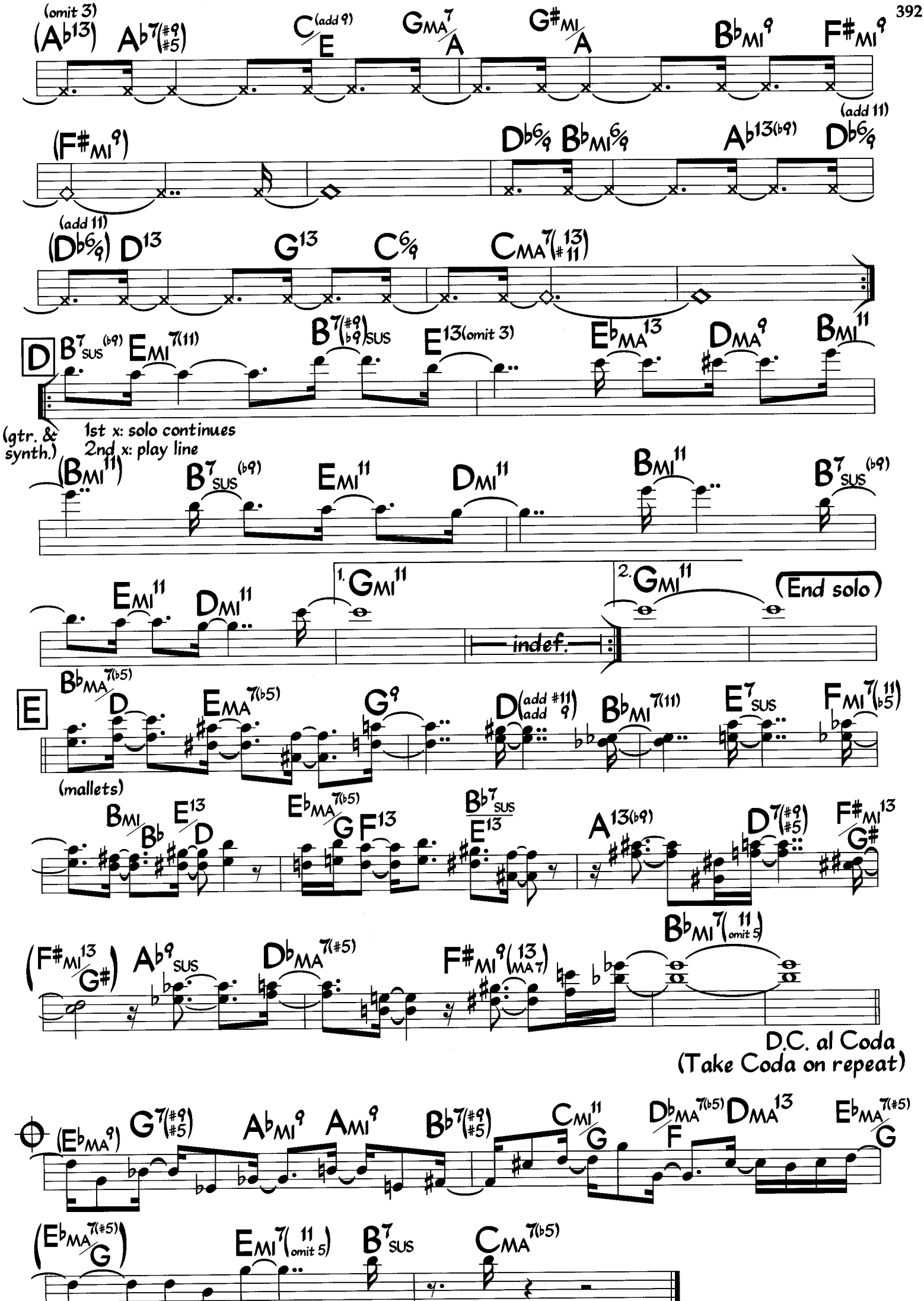
Tunnel Vision

Gary Willis

(As played by Scott Henderson, Gary Willis & Tribal Tech)

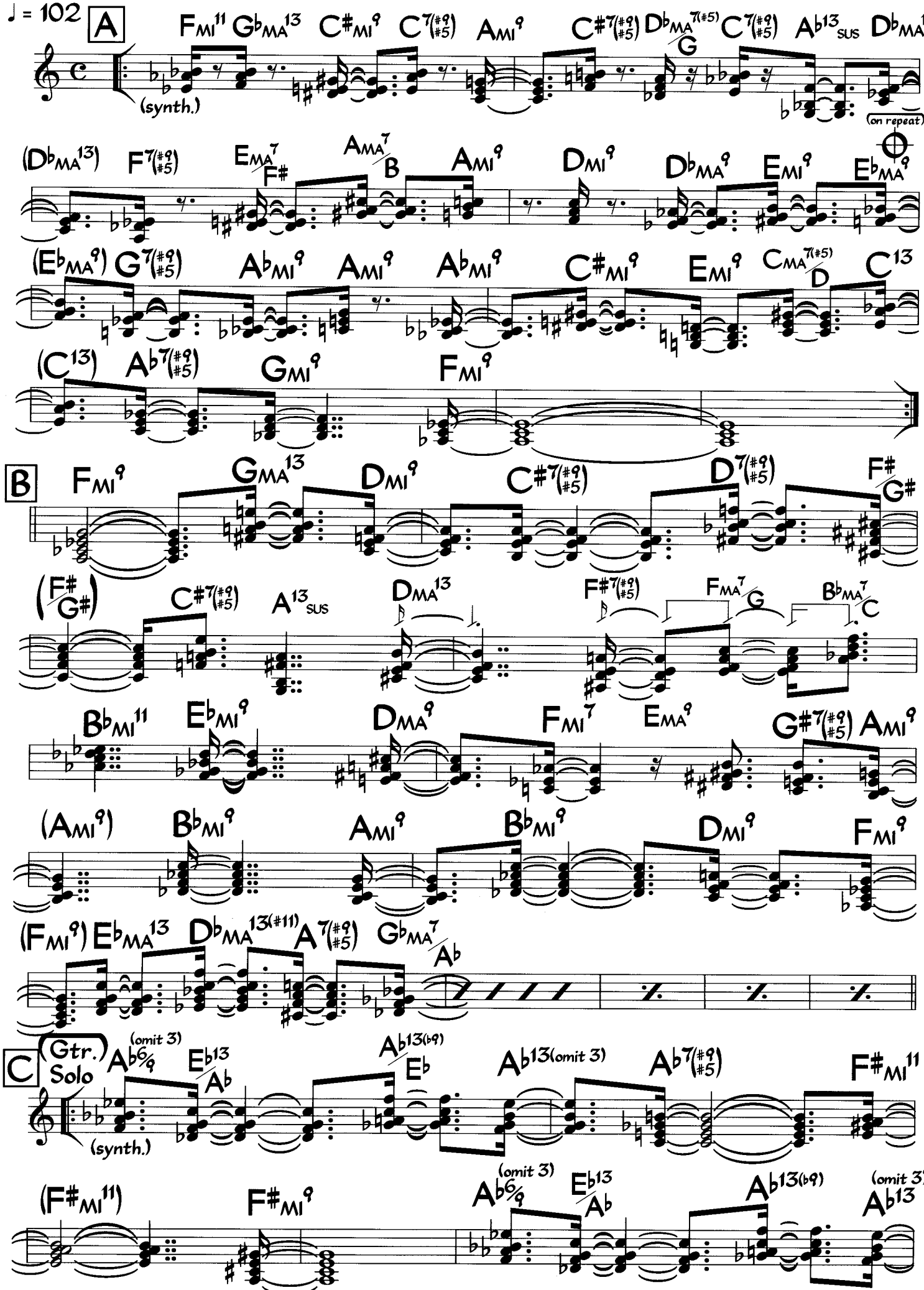
Med. Funk
♩ = 102

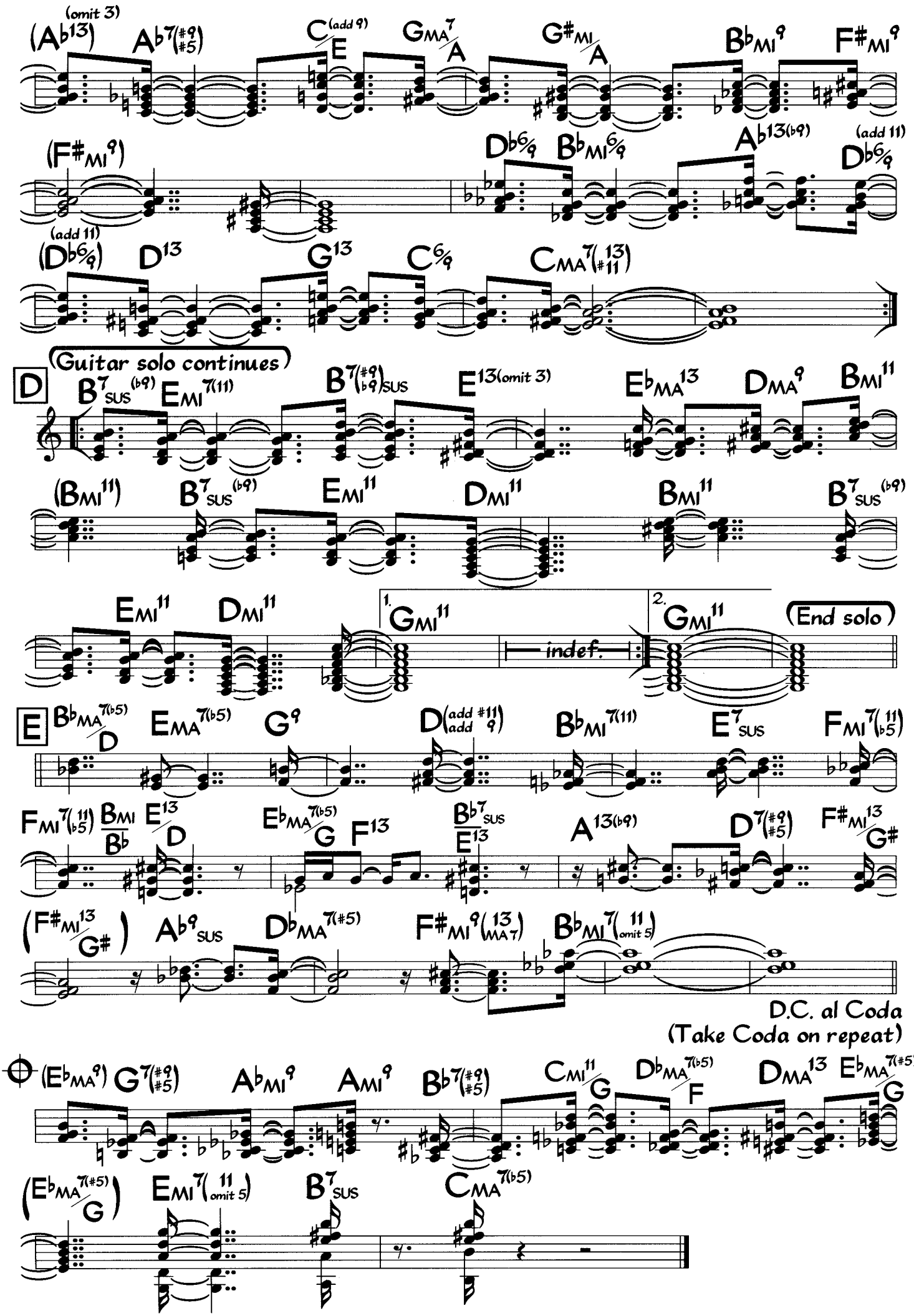



(omit 3)
(A♭13)
A♭7(♯9 ♯5)
C/E (add 9)
GMA7/A
G♯MI/A
B♭MI9
F♯MI9
(F♯MI9)
D♭6/9
B♭MI6/9
A♭13(♭9)
D♭6/9 (add 11)
(D♭6/9) (add 11)
D13
G13
C6/9
CMA7(♯11 13)
D
B7SUS(♭9)
EMI7(11)
B7(♯9 ♭9)SUS
E13(omit 3)
E♭MA13
DMA9
BMI11
(gtr. & synth.)
1st x: solo continues
2nd x: play line
(BMI11)
B7SUS(♭9)
EMI11
DMI11
BMI11
B7SUS(♭9)
EMI11
DMI11
1. GMI11
2. GMI11
(End solo)
indef.
E
B♭MA7(♭5)/D
EMA7(♭5)
G9
D(add ♯11 add 9)
B♭MI7(11)
E7SUS
FMI7(11 ♭5)
(mallets)
BMI/B♭
E13/D
E♭MA7(♭5)/G
F13
B♭7SUS/E13
A13(♭9)
D7(♯9 ♯5)
F♯MI13/G♯
(F♯MI13/G♯)
A♭9SUS
D♭MA7(♯5)
F♯MI9(13 MA7)
B♭MI7(11 omit 5)
D.C. al Coda
(Take Coda on repeat)
(E♭MA9)
G7(♯9 ♯5)
A♭MI9
AMI9
B♭7(♯9 ♯5)
CMI11/G
D♭MA7(♭5)/F
DMA13
E♭MA7(♯5)/G
(E♭MA7(♯5)/G)
EMI7(11 omit 5)
B7SUS
CMA7(♭5)

Tunnel Vision (Keyboard)

Med. Funk
♩ = 102

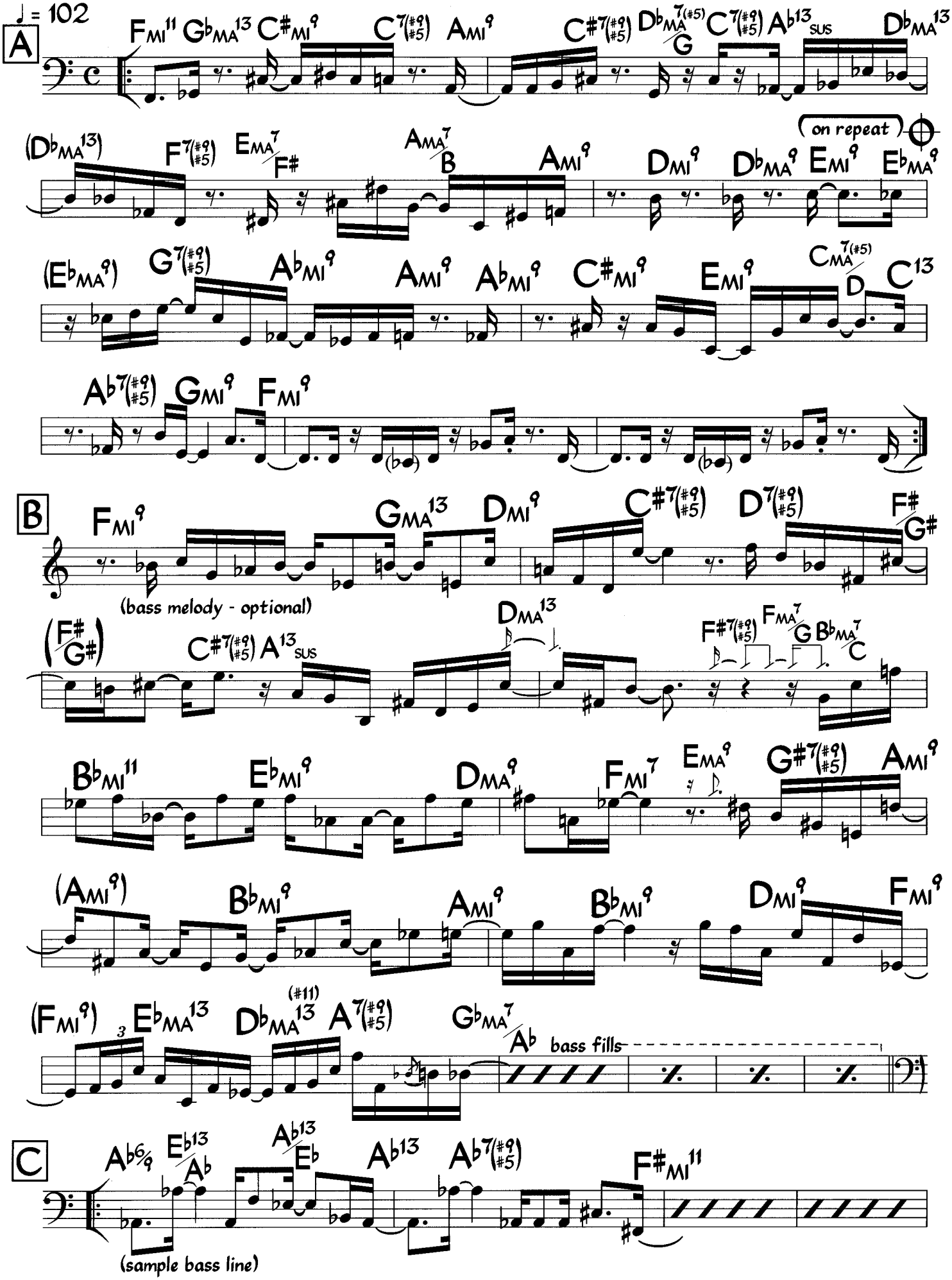


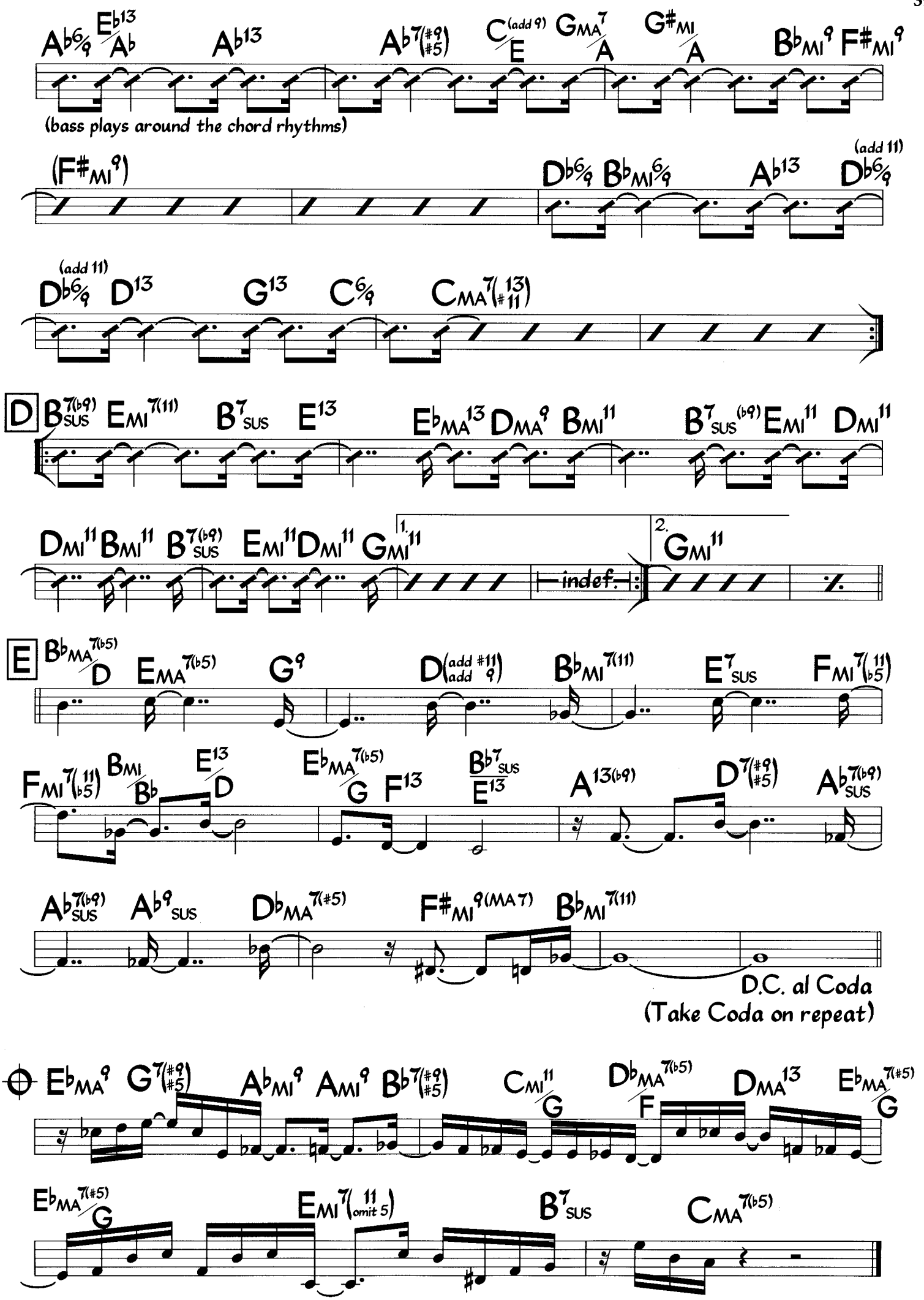

(omit 3)
(A♭13)
A♭7(♯9 ♯5)
C/E (add 9)
GMA7/A
G♯MI/A
B♭MI9
F♯MI9
(F♯MI9)
D♭6/9
B♭MI6/9
A♭13(♭9)
(add 11)
D♭6/9
(add 11)
(D♭6/9)
D13
G13
C6/9
CMA7(♯11 13)
D
Guitar solo continues
B7SUS(♭9)
EMI7(11)
B7(♯9 ♭9)SUS
E13(omit 3)
E♭MA13
DMA9
BMI11
(BMI11)
B7SUS(♭9)
EMI11
DMI11
BMI11
B7SUS(♭9)
EMI11
DMI11
1. GMI11
indef.
2. GMI11
End solo
E
B♭MA7(♭5)/D
EMA7(♭5)
G9
D(add ♯11 add 9)
B♭MI7(11)
E7SUS
FMI7(♭5 11)
FMI7(♭5 11)
BMI/B♭
E13/D
E♭MA7(♭5)/G
F13
B♭7SUS/E13
A13(♭9)
D7(♯9 ♯5)
F♯MI13/G♯
(F♯MI13/G♯)
A♭9SUS
D♭MA7(♯5)
F♯MI9(13 MA7)
B♭MI7(11 omit 5)
D.C. al Coda
(Take Coda on repeat)
(E♭MA9)
G7(♯9 ♯5)
A♭MI9
AMI9
B♭7(♯9 ♯5)
CMI11/G
D♭MA7(♭5)/F
DMA13
E♭MA7(♯5)/G
(E♭MA7(♯5)/G)
EMI7(11 omit 5)
B7SUS
CMA7(♭5)

Tunnel Vision (Bass)

Med. Funk

♩ = 102

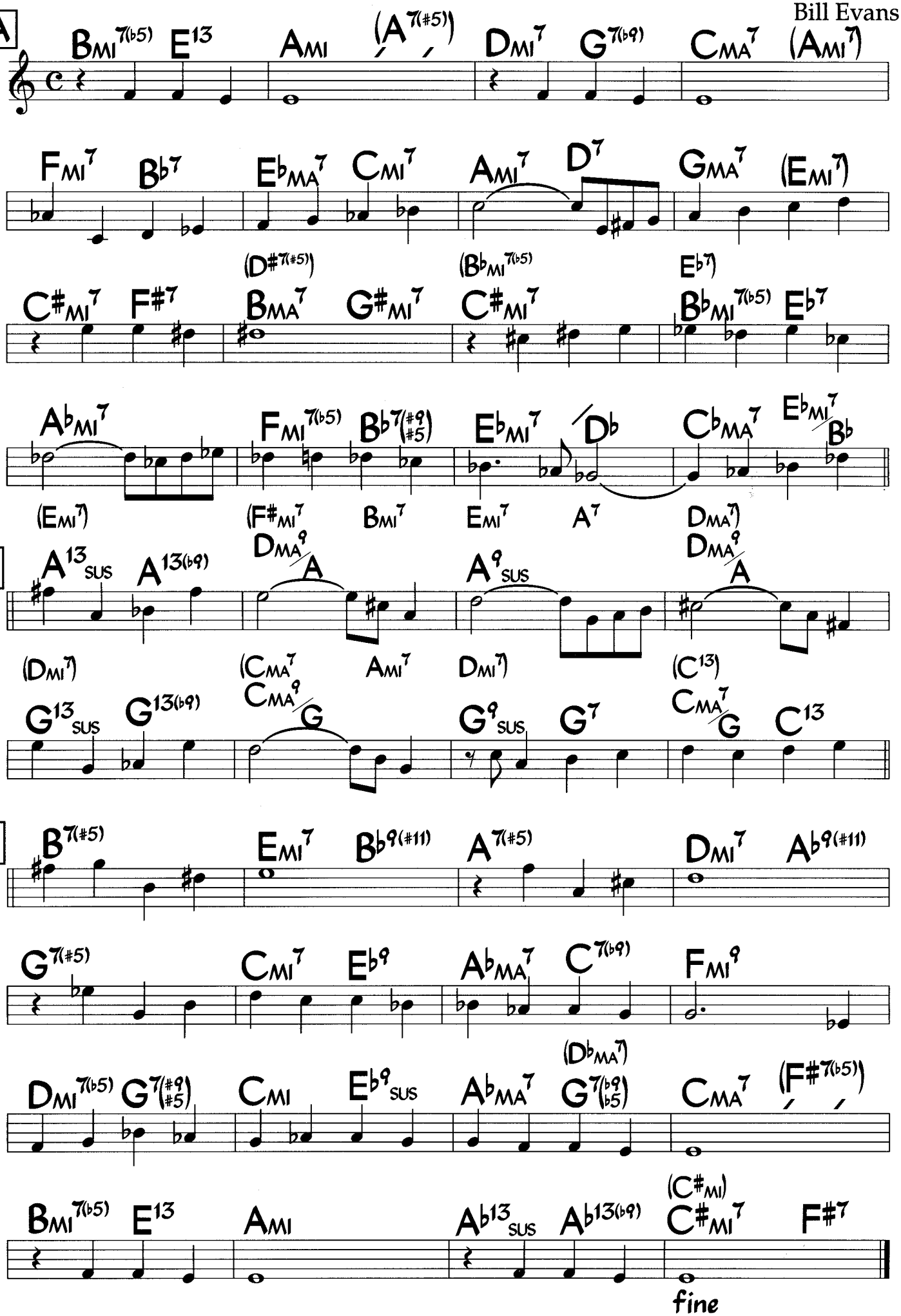



(bass plays around the chord rhythms)
D
1.
2.
indef.
D.C. al Coda
(Take Coda on repeat)
Bass line is played with some variation.

Med. Ballad

Turn Out the Stars

Bill Evans



Chords in parentheses are optional (those at B are used for solos only). Head may be played ad lib. Solos swing.

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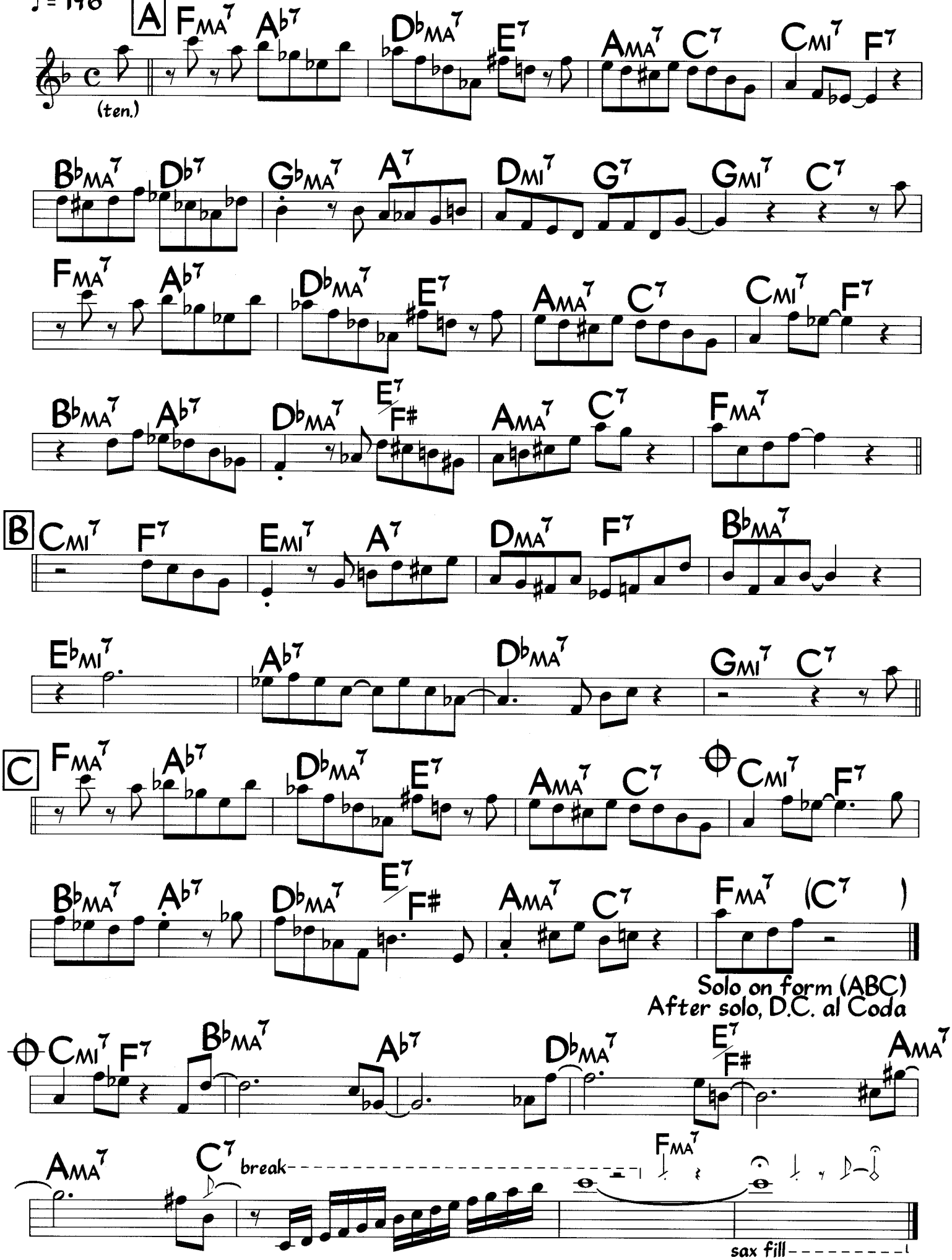
26-2

Med.-Up Swing
♩ = 196

John Coltrane

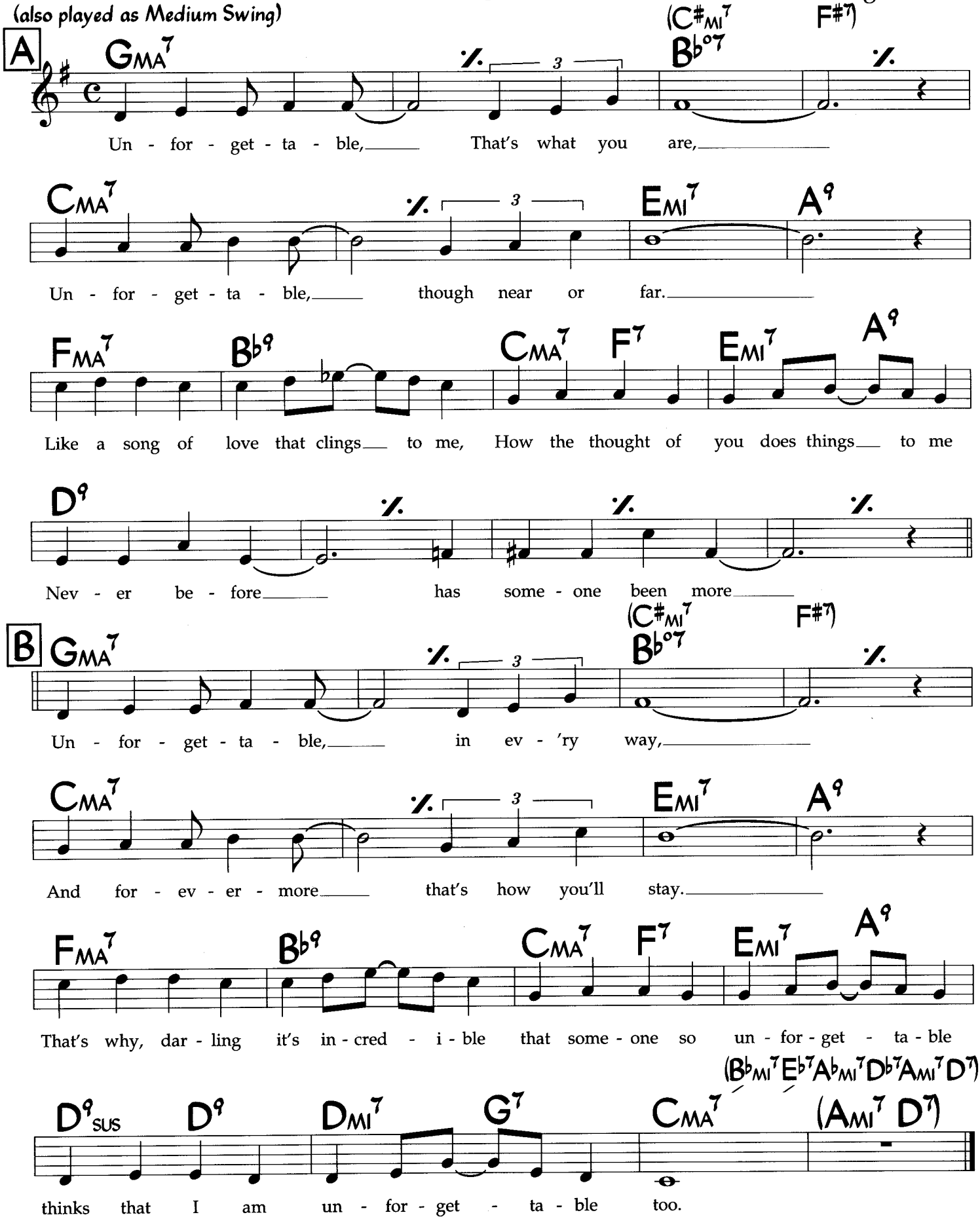


Tenor sounds one octave lower than written. Out head is played on soprano sax.
Loosely based on Charlie Parker's "Confirmation".

Unforgettable

Irving Gordon

Medium Ballad
(also played as Medium Swing)



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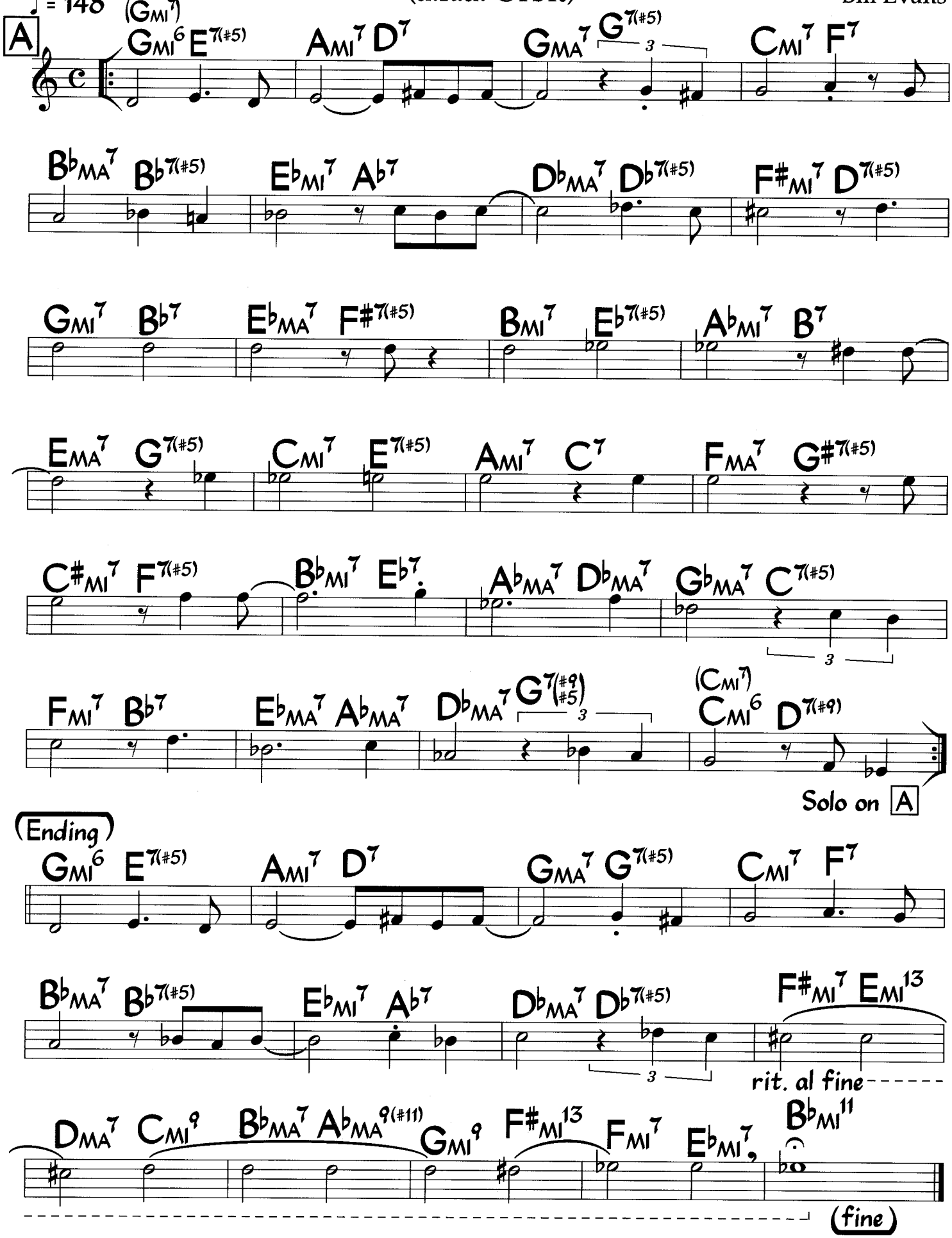
Unless It's You

(a.k.a. Orbit)

Bill Evans

Med. Swing (in 2)

♩ = 148 (GMI7)



Melody is transcribed as played, the rhythm freely interpreted.
Bass walks in 4 for solos. Chords in parentheses are used for solos.

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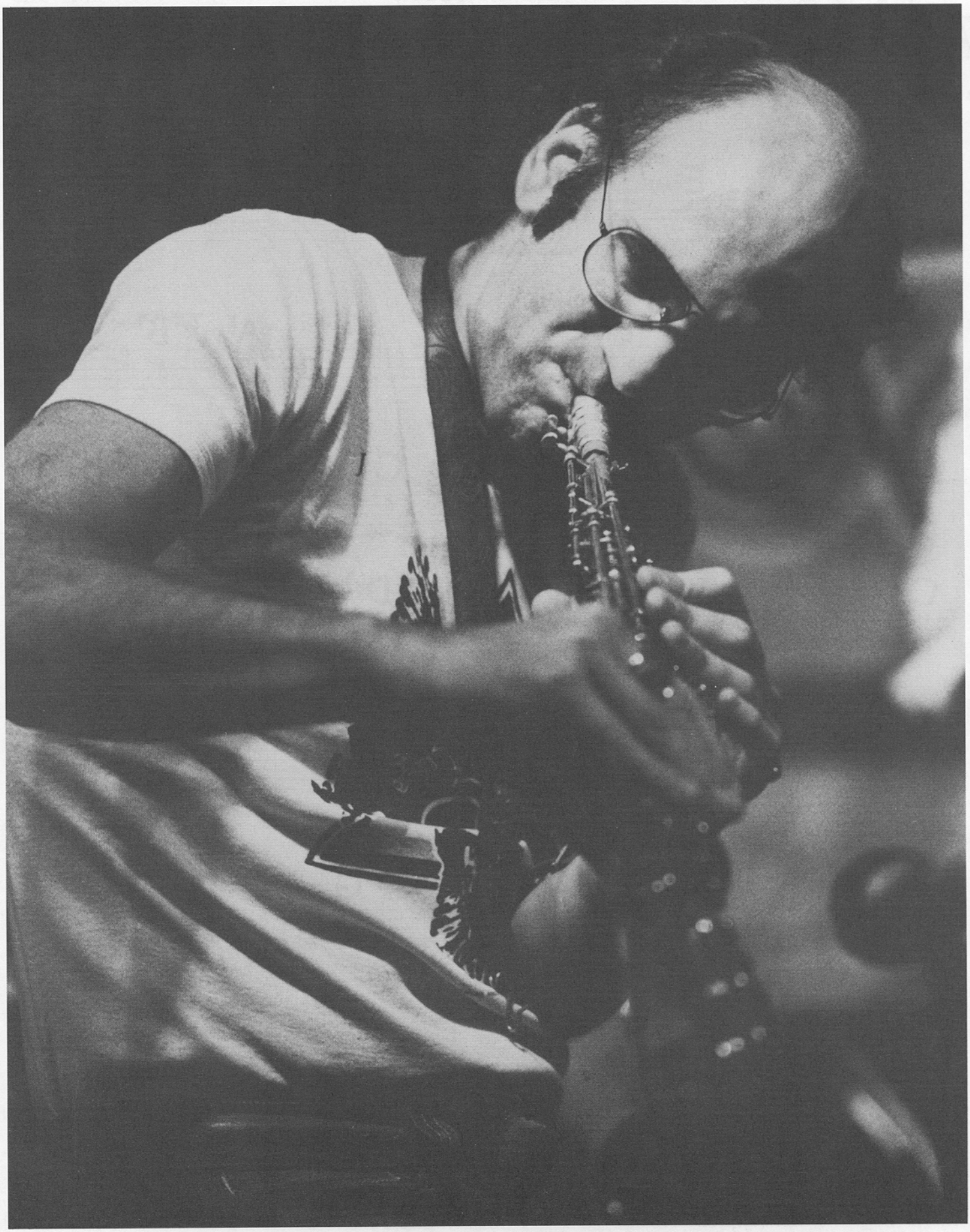
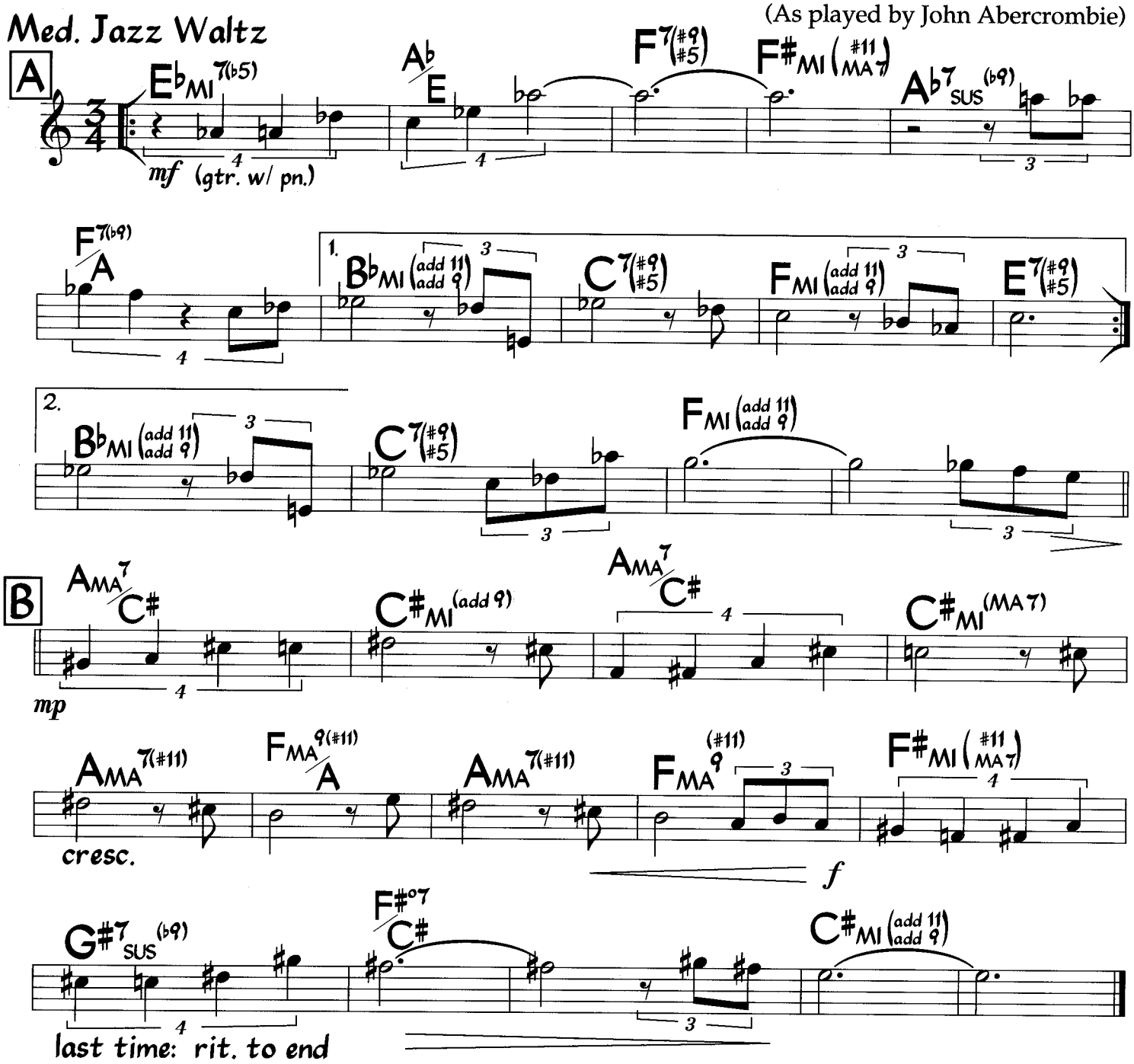


Photo by Tom Copi

DAVE LIEBMAN

Veils

Richie Beirach
(As played by John Abercrombie)

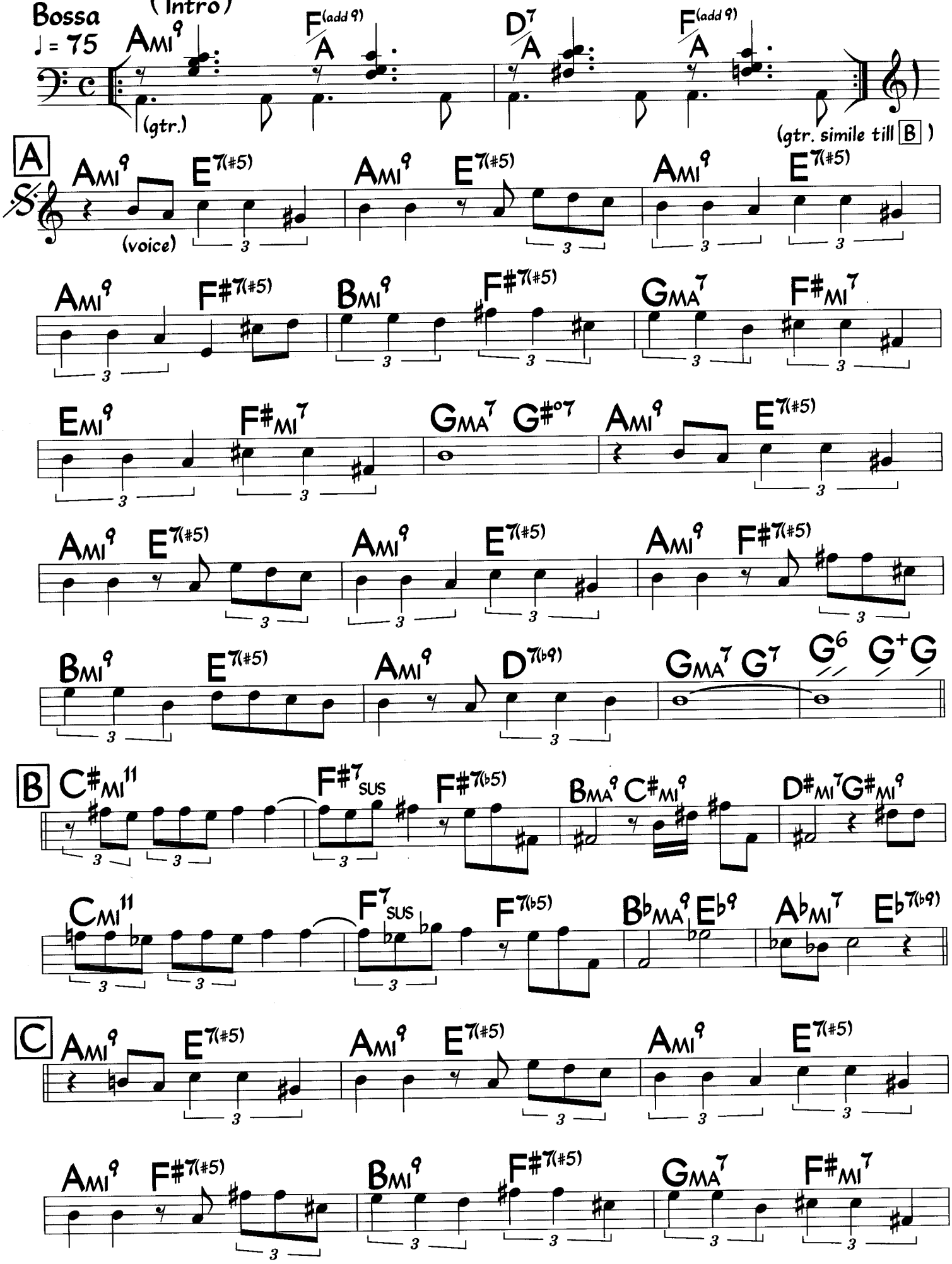


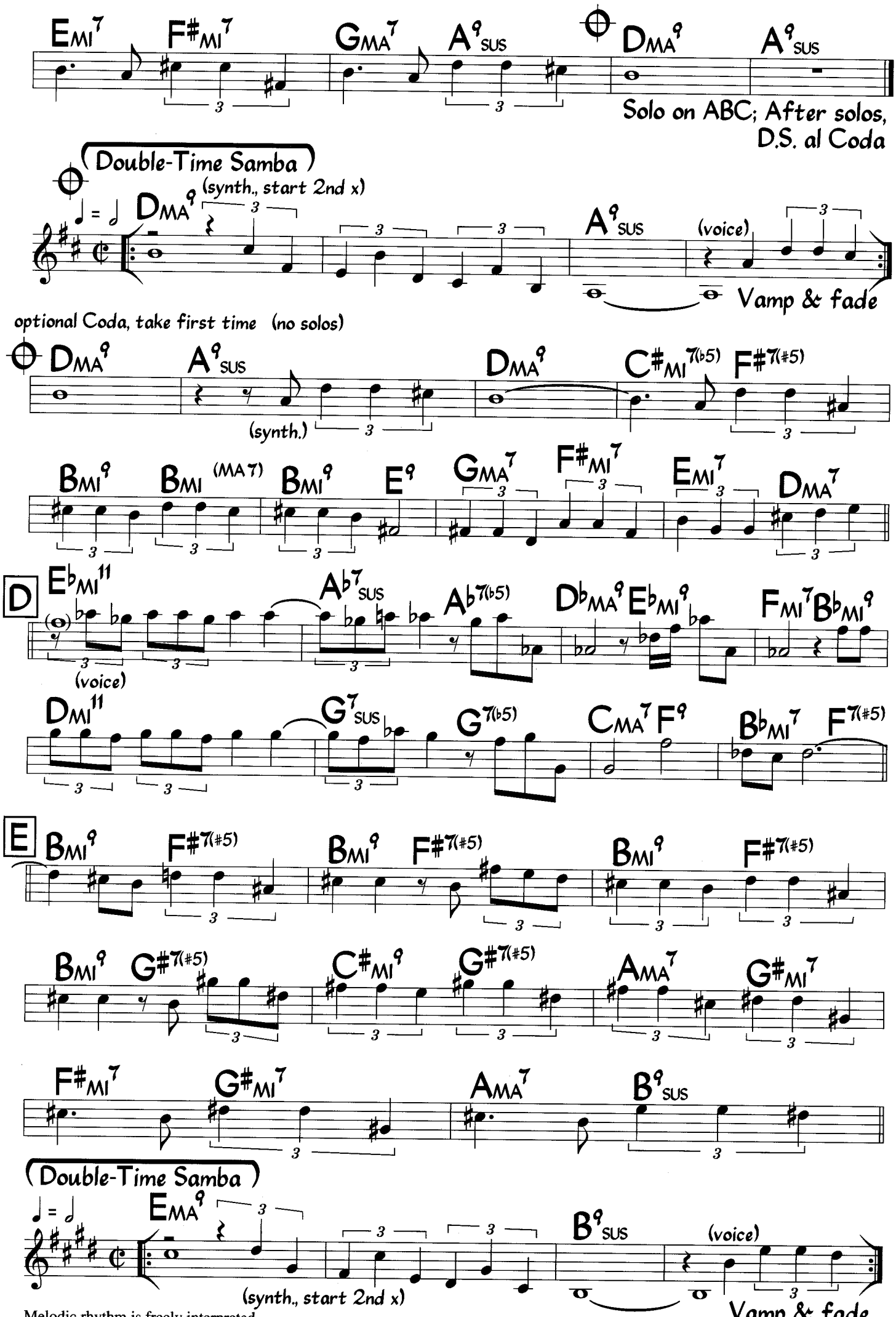
Velho Piano

Dori Caymmi
Paulo Cesar Pinheiro

Med.-Slow Bossa
♩ = 75

(Intro)

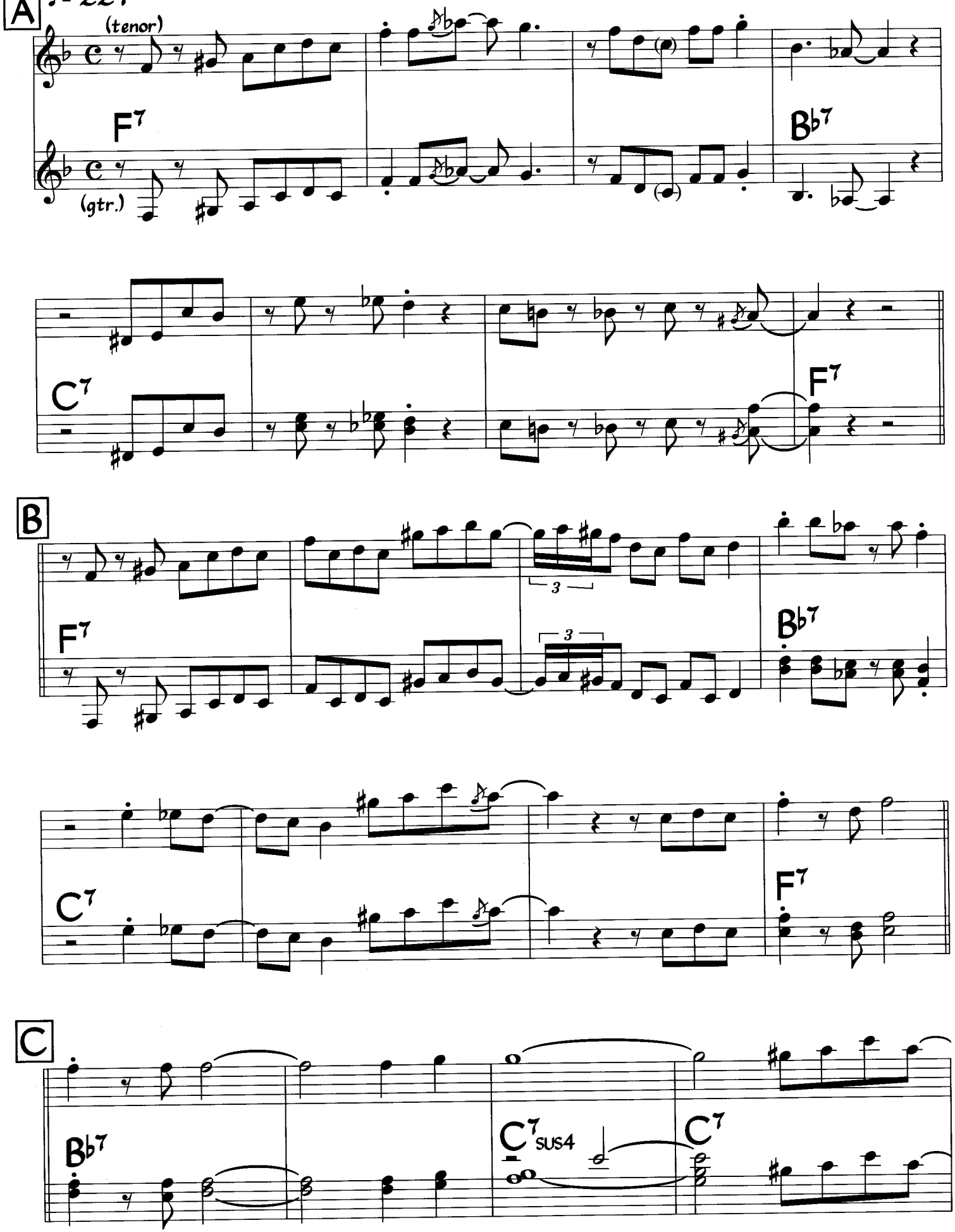


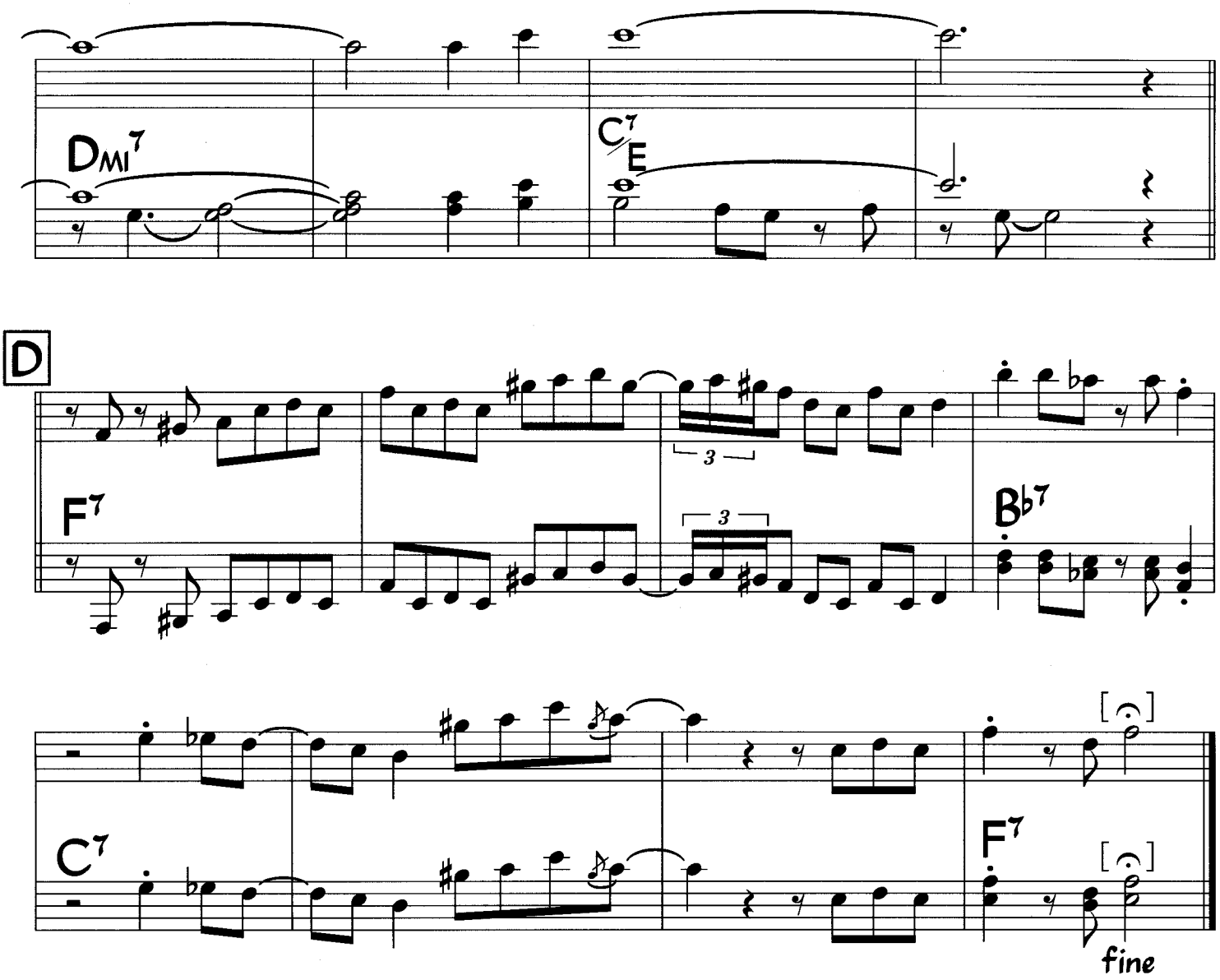

EMI7 F#MI7 GMA7 A9SUS DMA9 A9SUS
Solo on ABC; After solos, D.S. al Coda
Double-Time Samba
(synth., start 2nd x)
DMA9
A9SUS
(voice)
Vamp & fade
optional Coda, take first time (no solos)
DMA9 A9SUS DMA9 C#MI7(b5) F#7(#5)
(synth.)
BMI9 BMI (MA7) BMI9 E9 GMA7 F#MI7 EMI7 DMA7
D
EbMI11 Ab7SUS Ab7(b5) DbMA9 EbMI9 FMI7 BbMI9
(voice)
DMI11 G7SUS G7(b5) CMA7 F9 BbMI7 F7(#5)
E
BMI9 F#7(#5) BMI9 F#7(#5) BMI9 F#7(#5)
BMI9 G#7(#5) C#MI9 G#7(#5) AMA7 G#MI7
F#MI7 G#MI7 AMA7 B9SUS
Double-Time Samba
EMA9
B9SUS
(voice)
(synth., start 2nd x)
Vamp & fade
Melodic rhythm is freely interpreted.

Wabash III

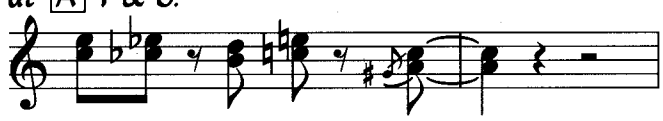
John Scofield

Fast Swing
♩ = 229

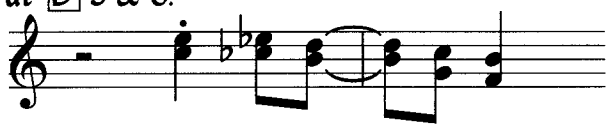




alt. guitar line
at A 7 & 8:



alt. guitar line
at D 5 & 6:



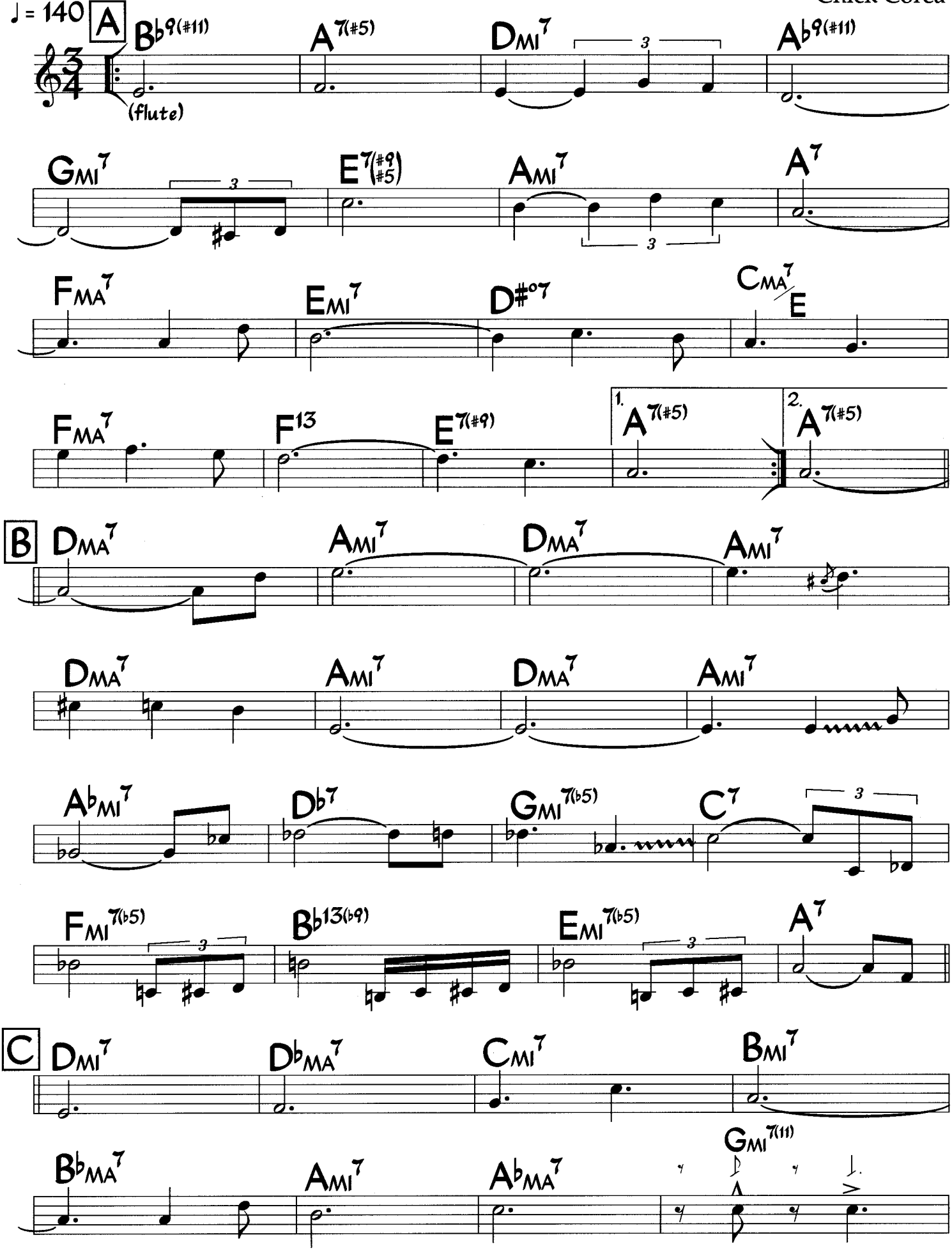
Chords are for solos (no comping during the head).
Tenor and guitar sound one octave lower than written.

Waltse for Dave

Chick Corea

Med. Jazz Waltz

♩ = 140



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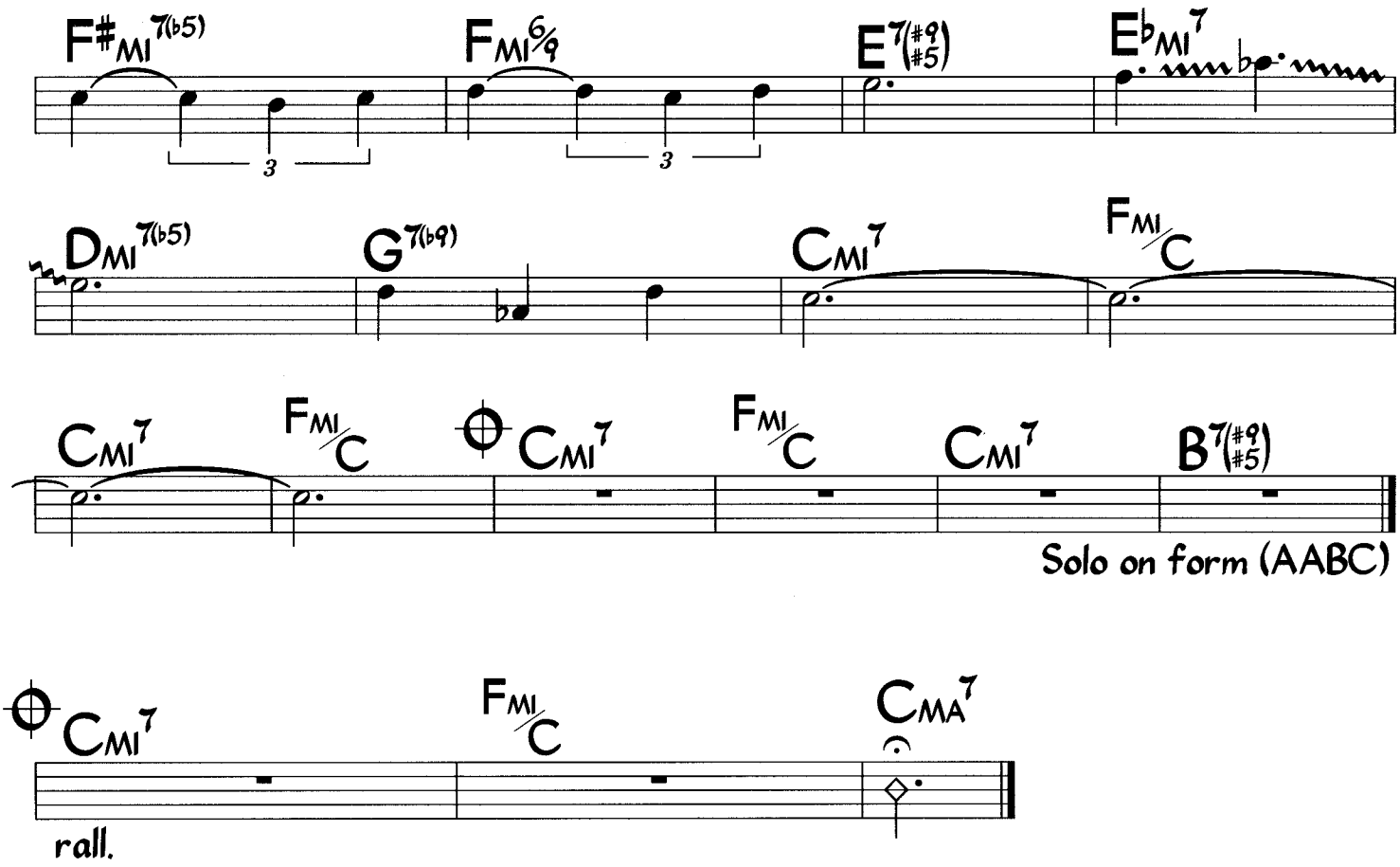


Flute sounds one octave higher than written.
Melody is somewhat freely interpreted.
Bass plays downbeat at bar 8 of letter C.

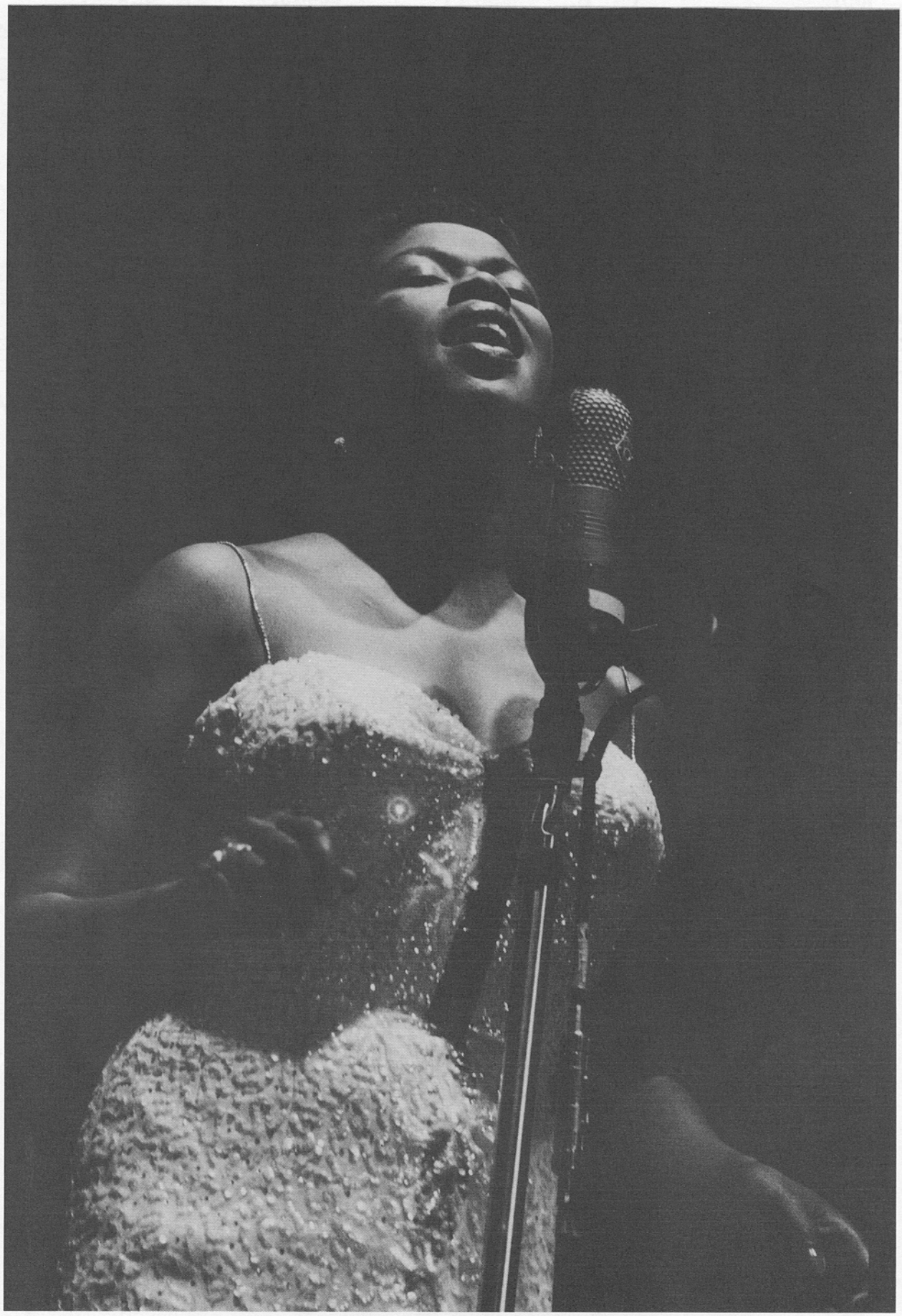
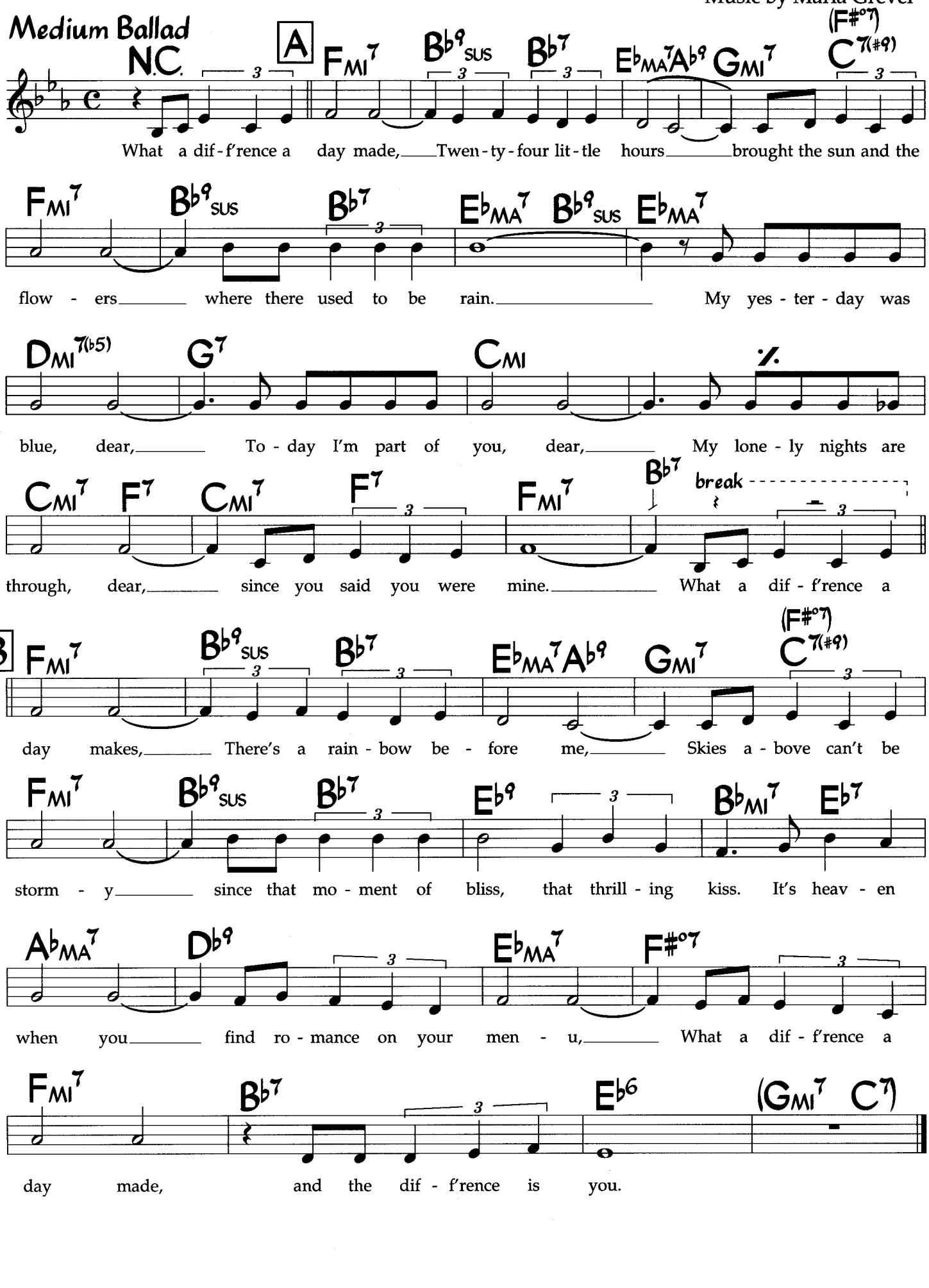


Photo by Paul Hoeffler

SARAH VAUGHAN

What a Difference a Day Made

Lyric by Stanley Adams
Music by Maria Grever



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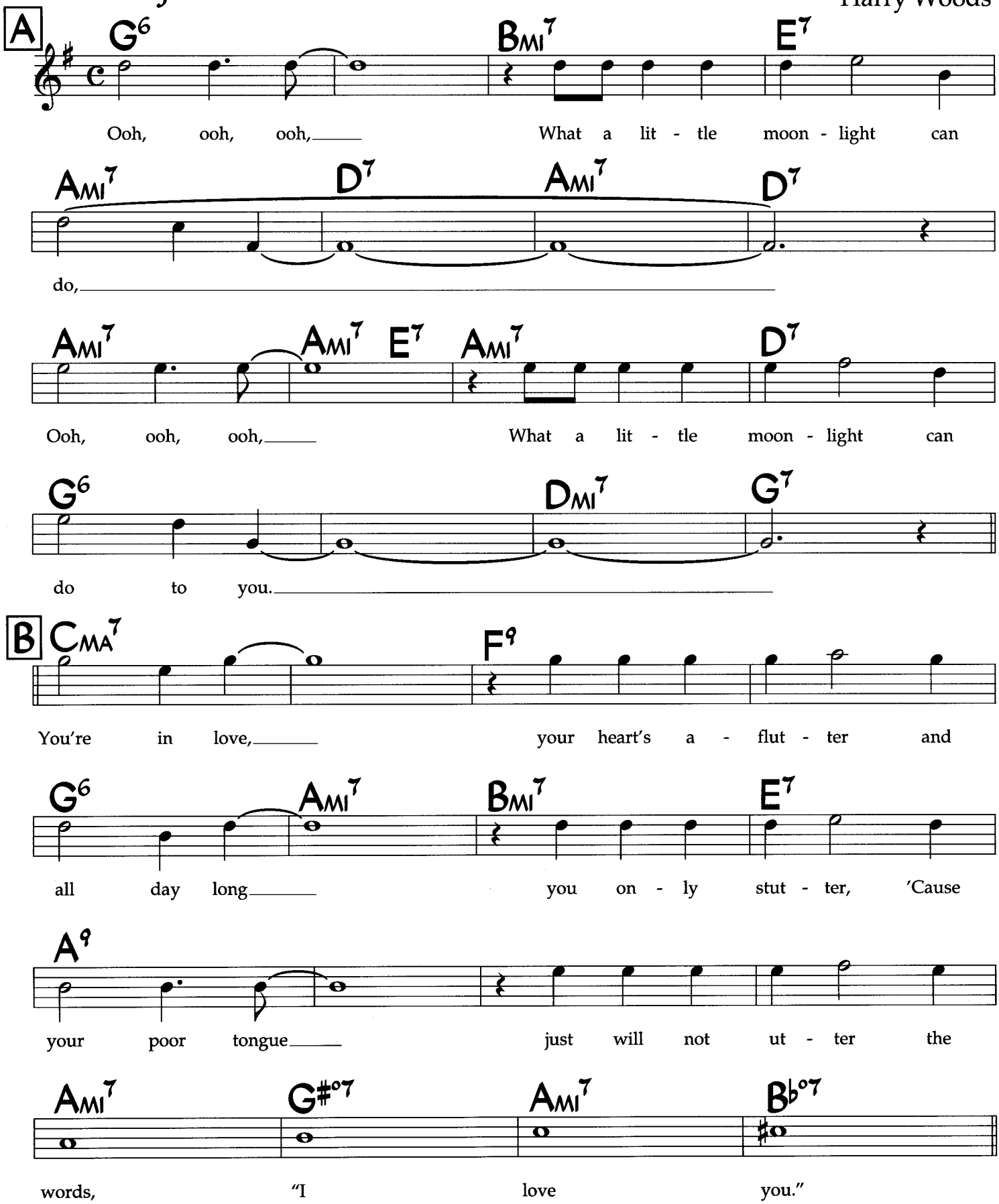
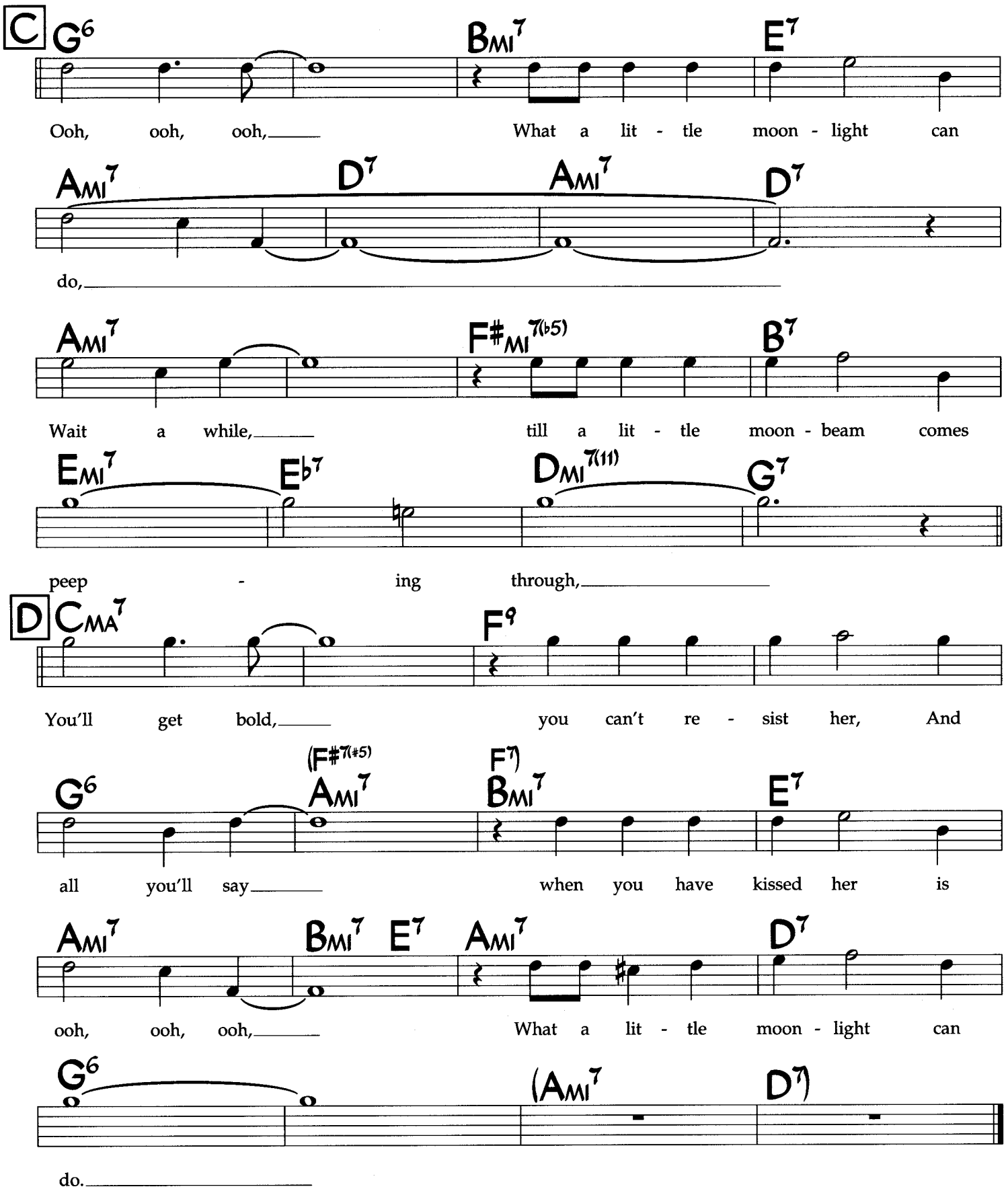
What a Little Moonlight Can Do

Fast Swing

Harry Woods



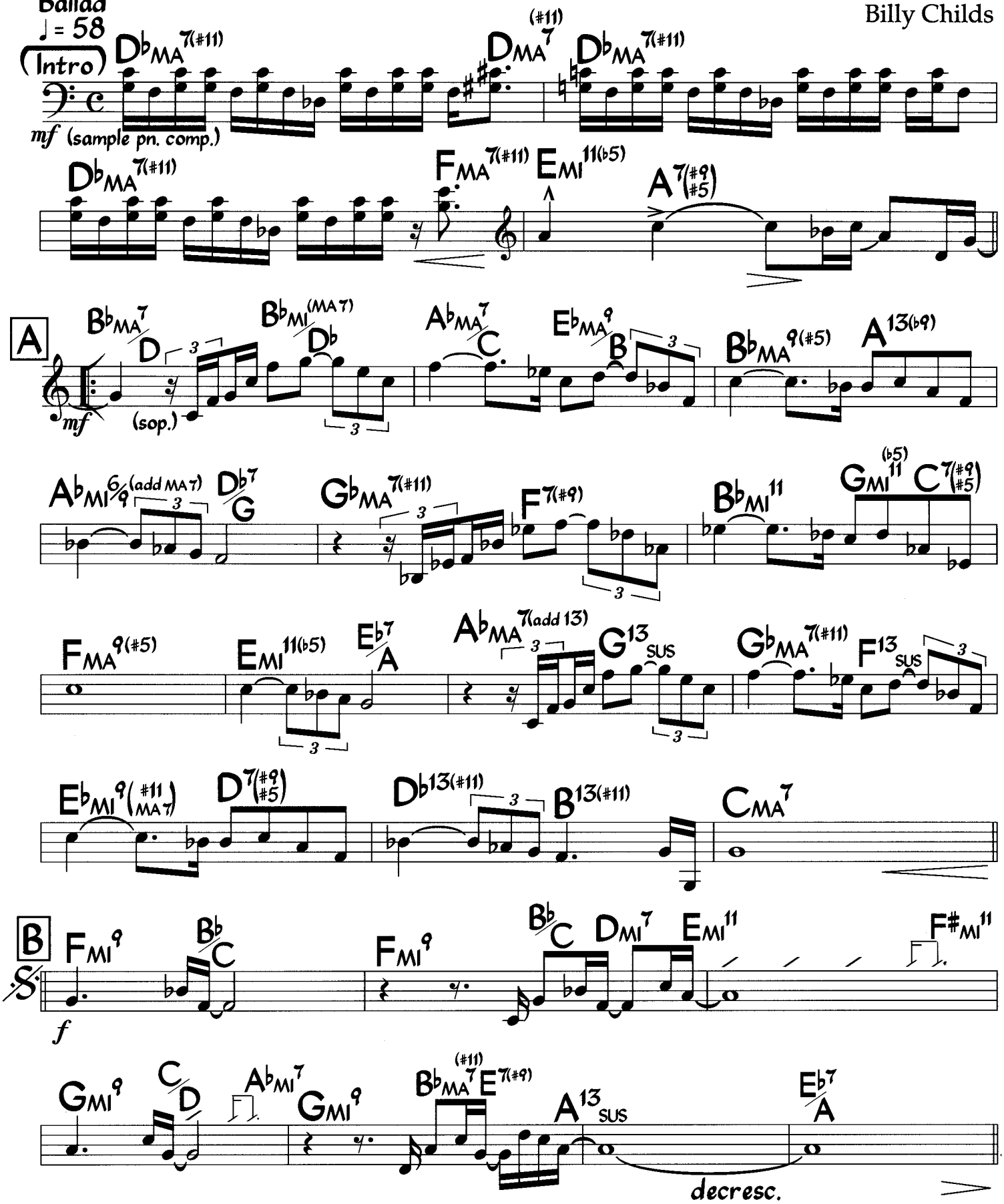


Bars 13-16 of B may have a D pedal.

When All Is Said and Done

Med. Funk Ballad
♩ = 58

Billy Childs



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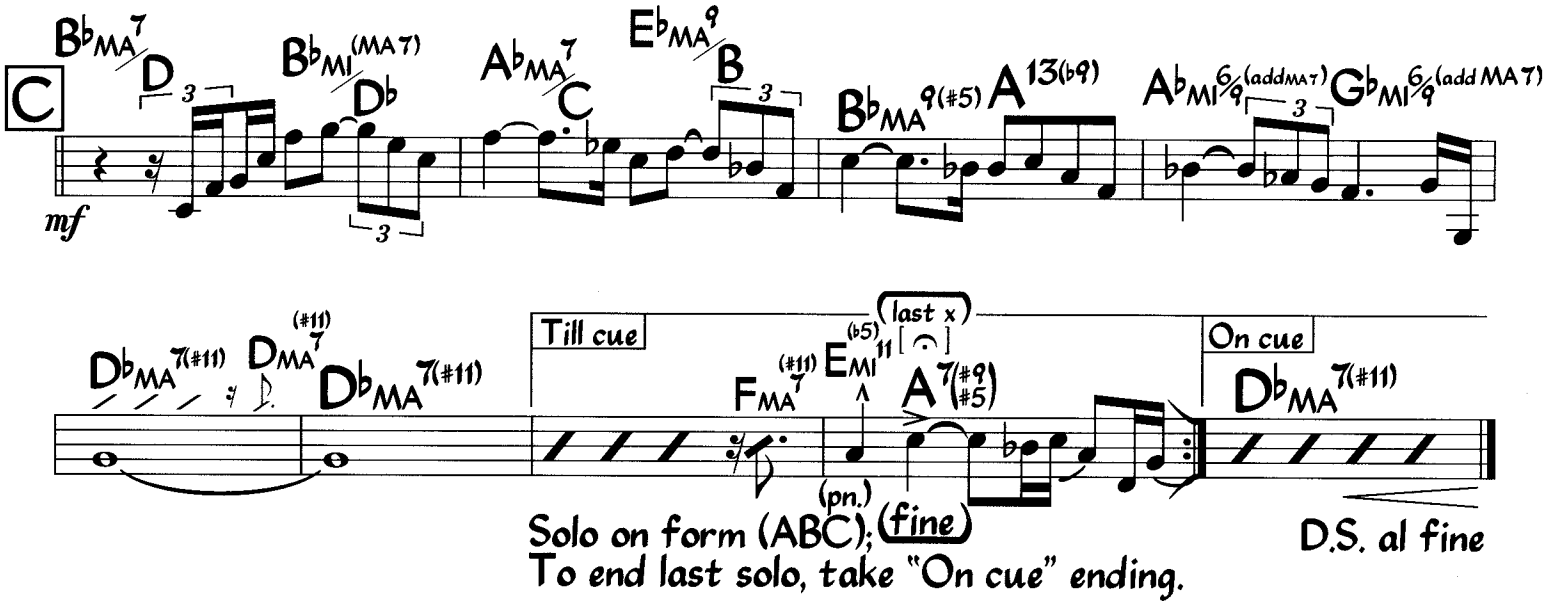
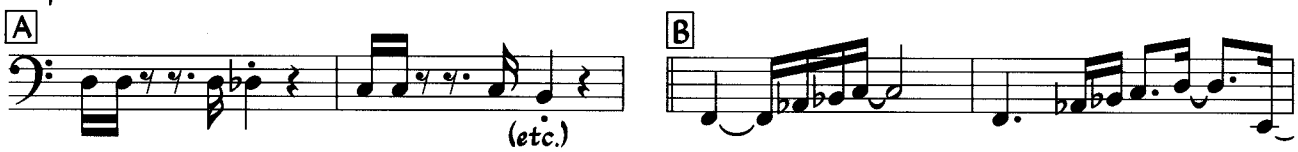


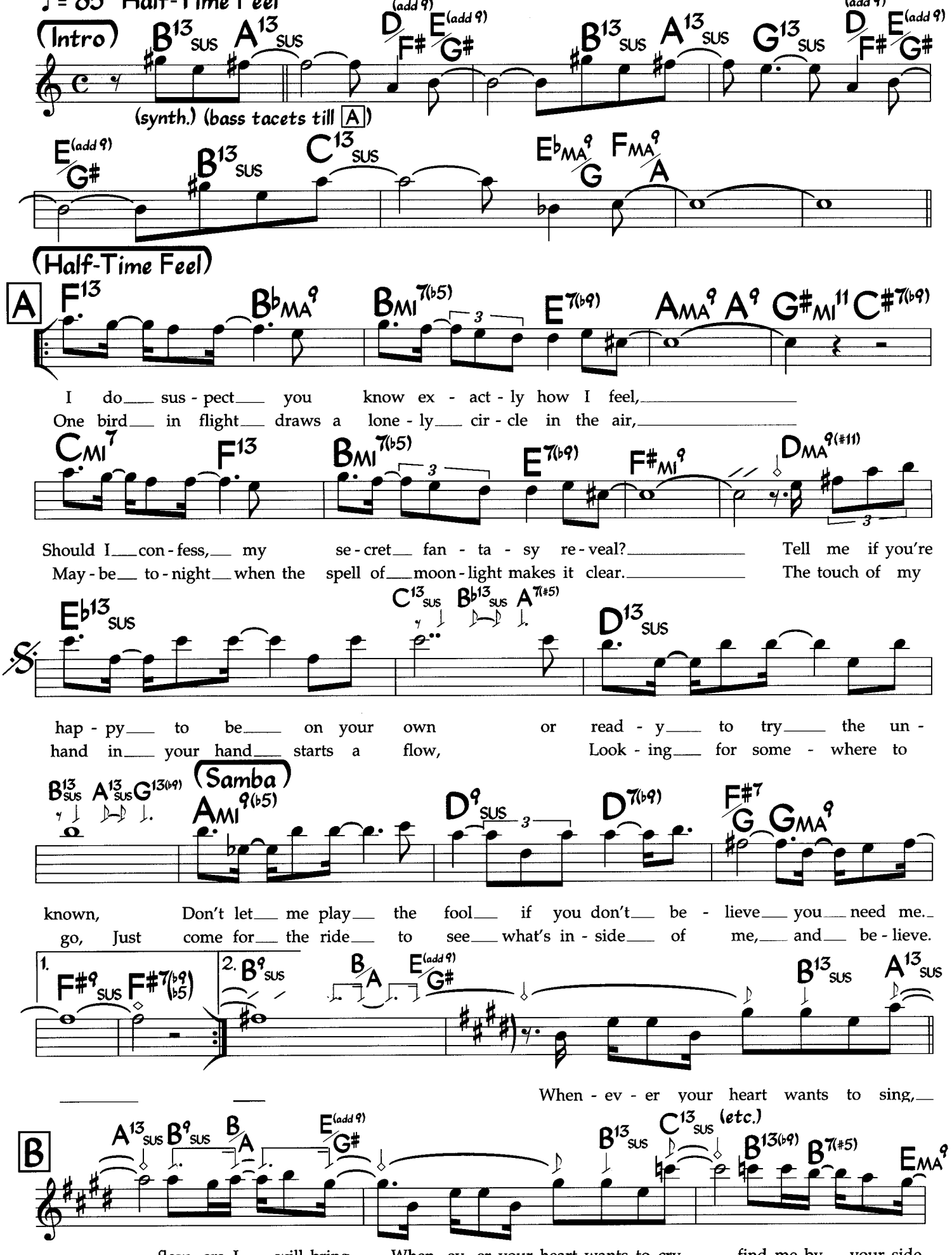
sample bass lines at:

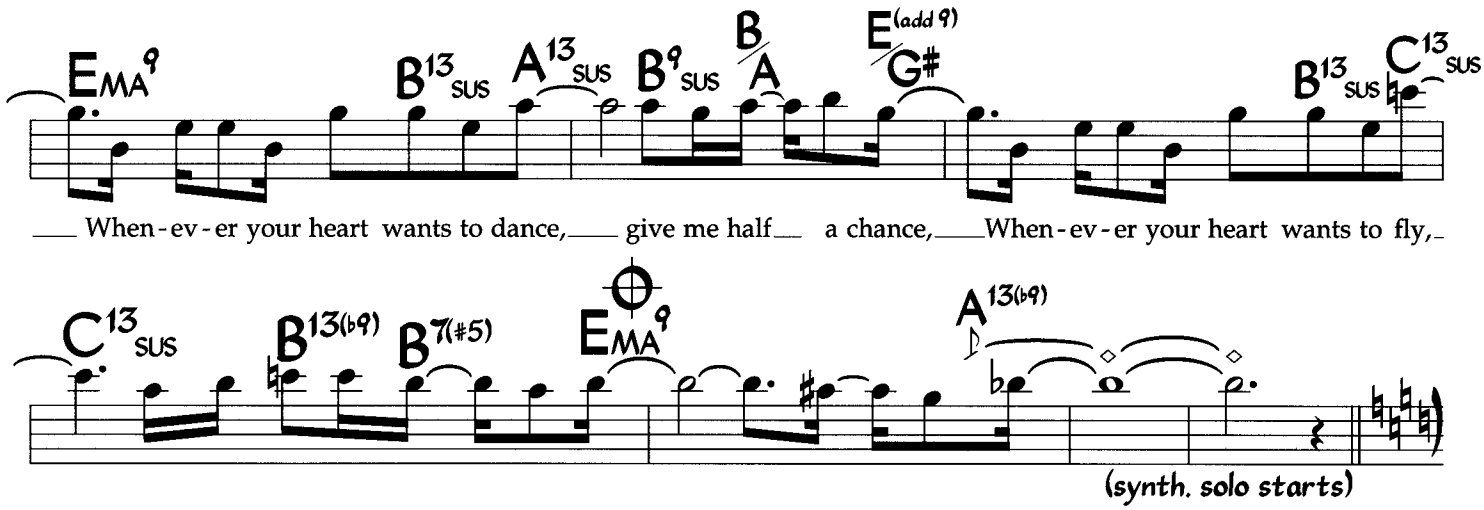


Whenever Your Heart Wants to Sing

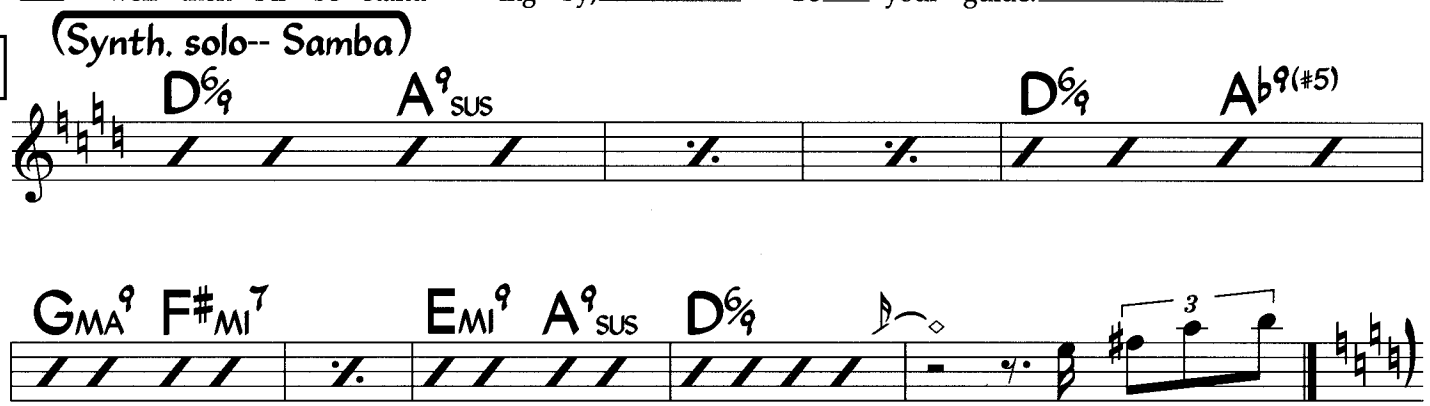
Music by Yutaka Yokokura & Jose Marino
Words by Tracy Mann
(As sung by Kevyn Lettau, Arr'd by Dori Caymmi)

Medium Samba/Funk
♩ = 85 Half-Time Feel



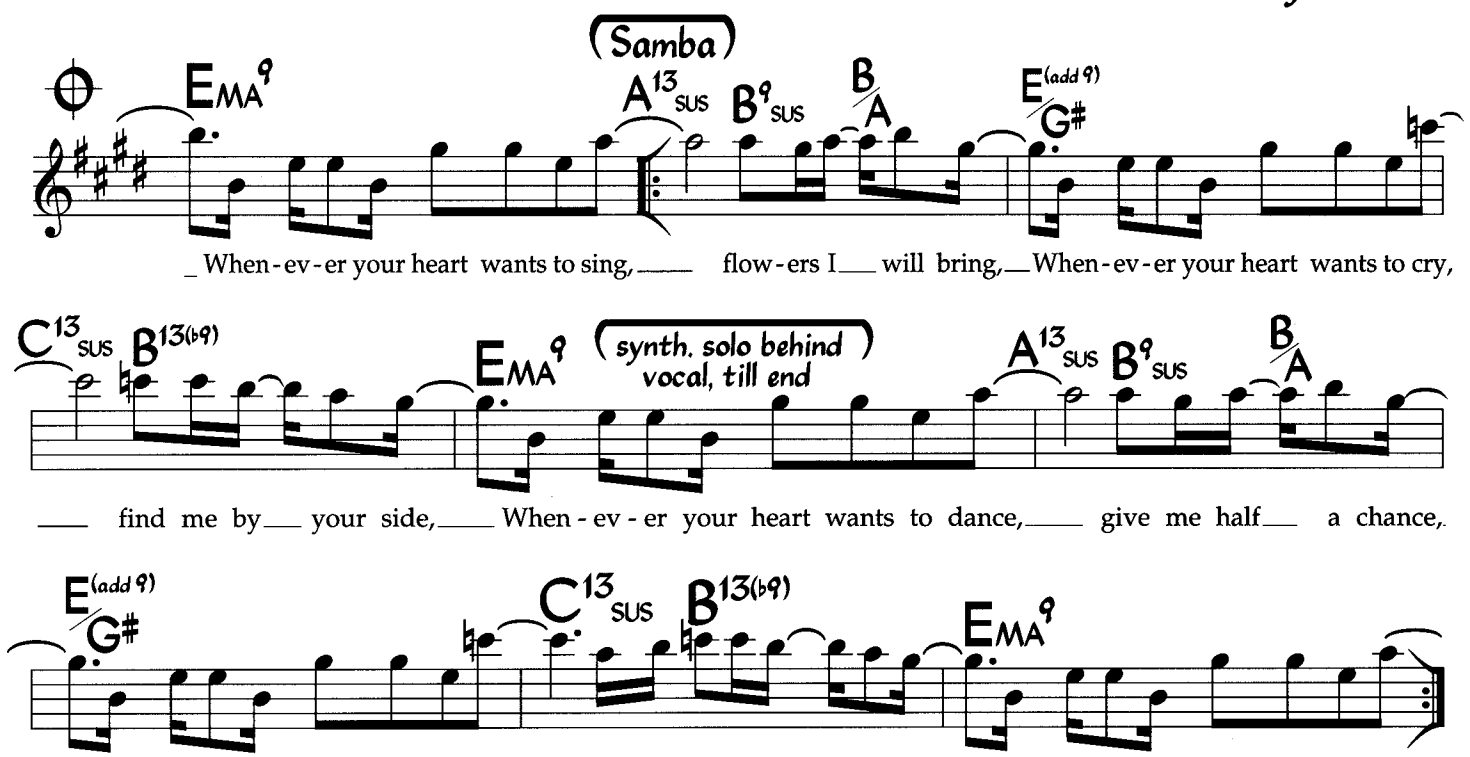


C



Tell me if you're

D.S. al 2nd ending al Coda



Vamp & fade

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.

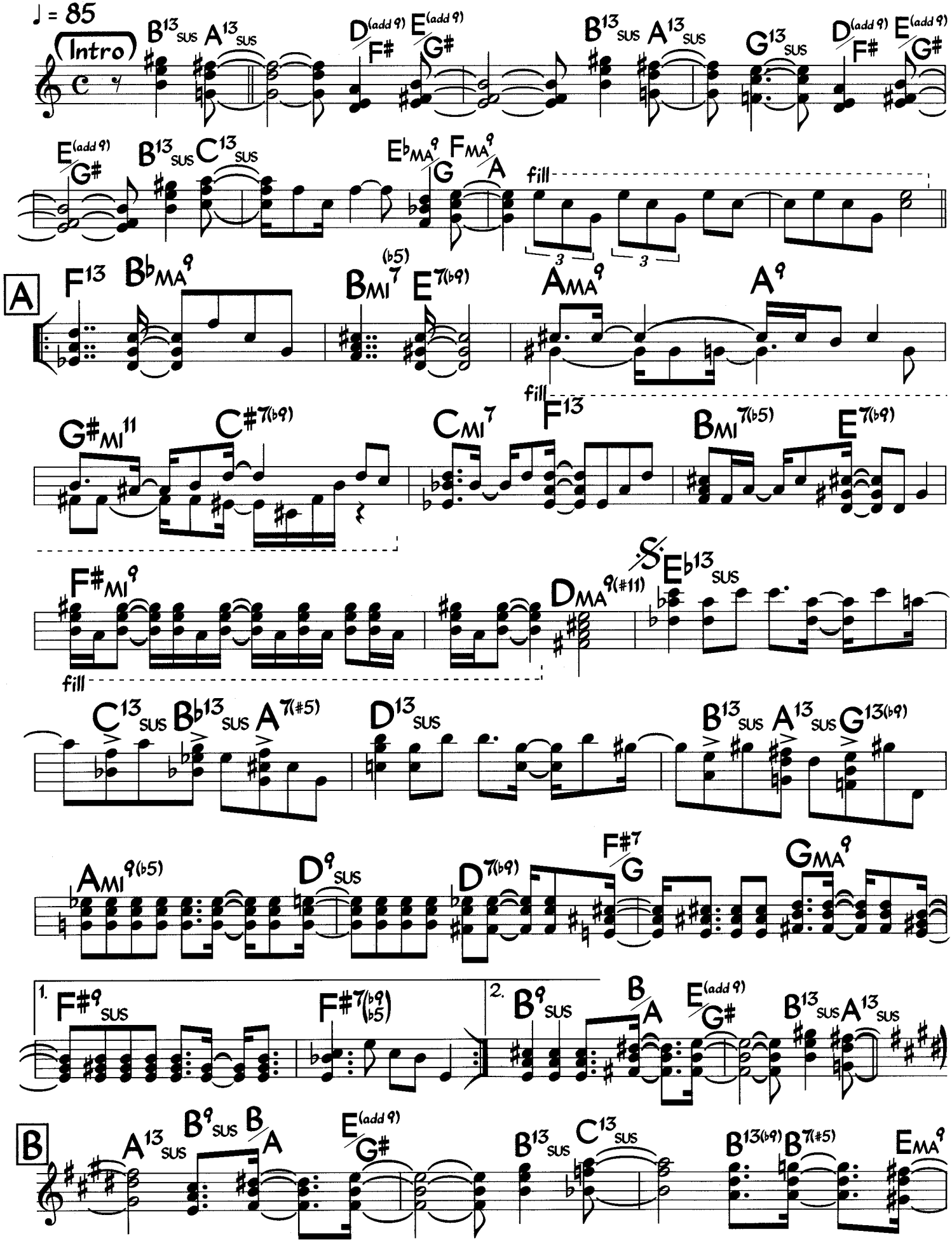
Melodic rhythm at A is freely interpreted.

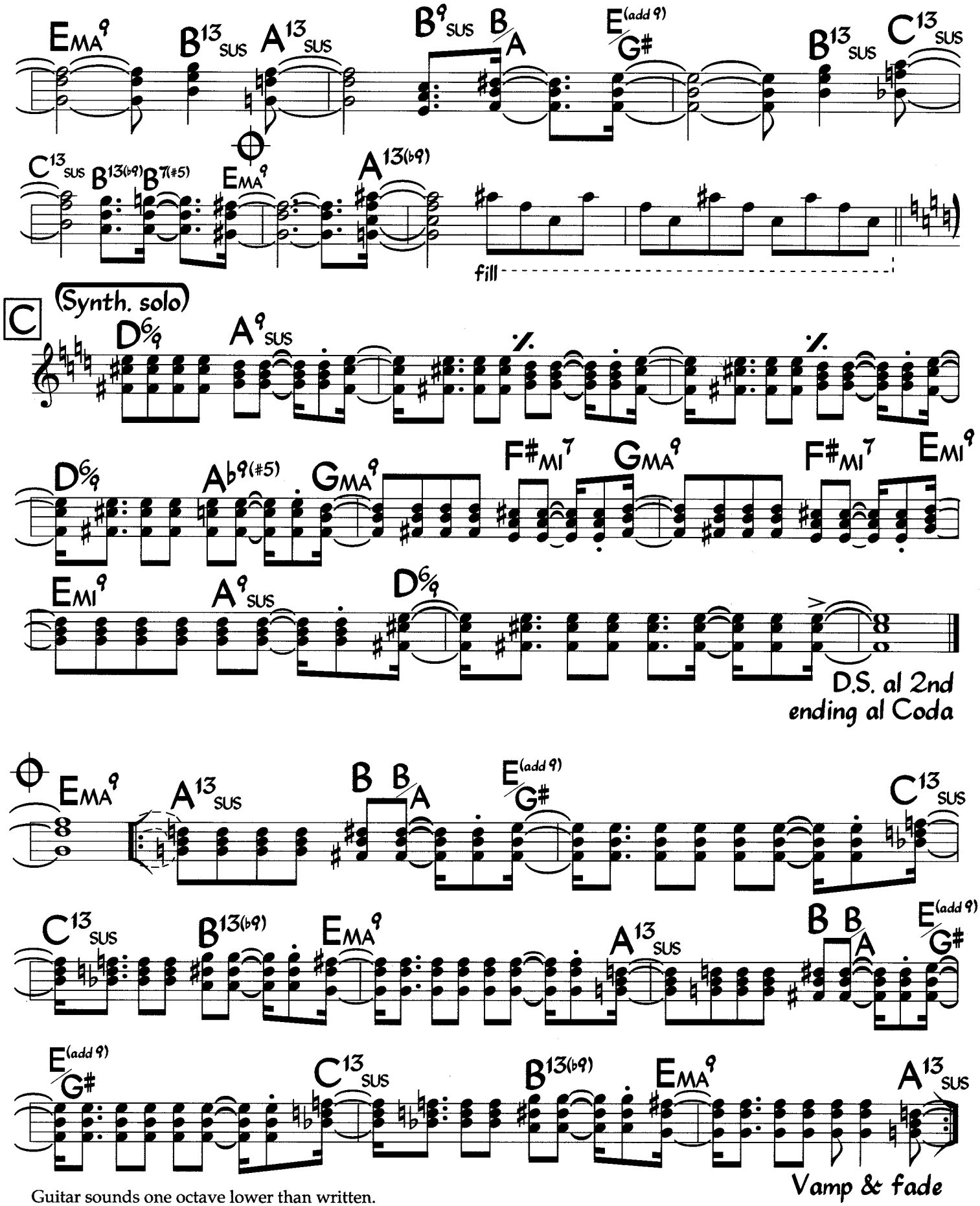
Use top lyric on D.S.

Whenever Your Heart Wants to Sing (Guitar, optional)

Medium Samba/Funk

♩ = 85



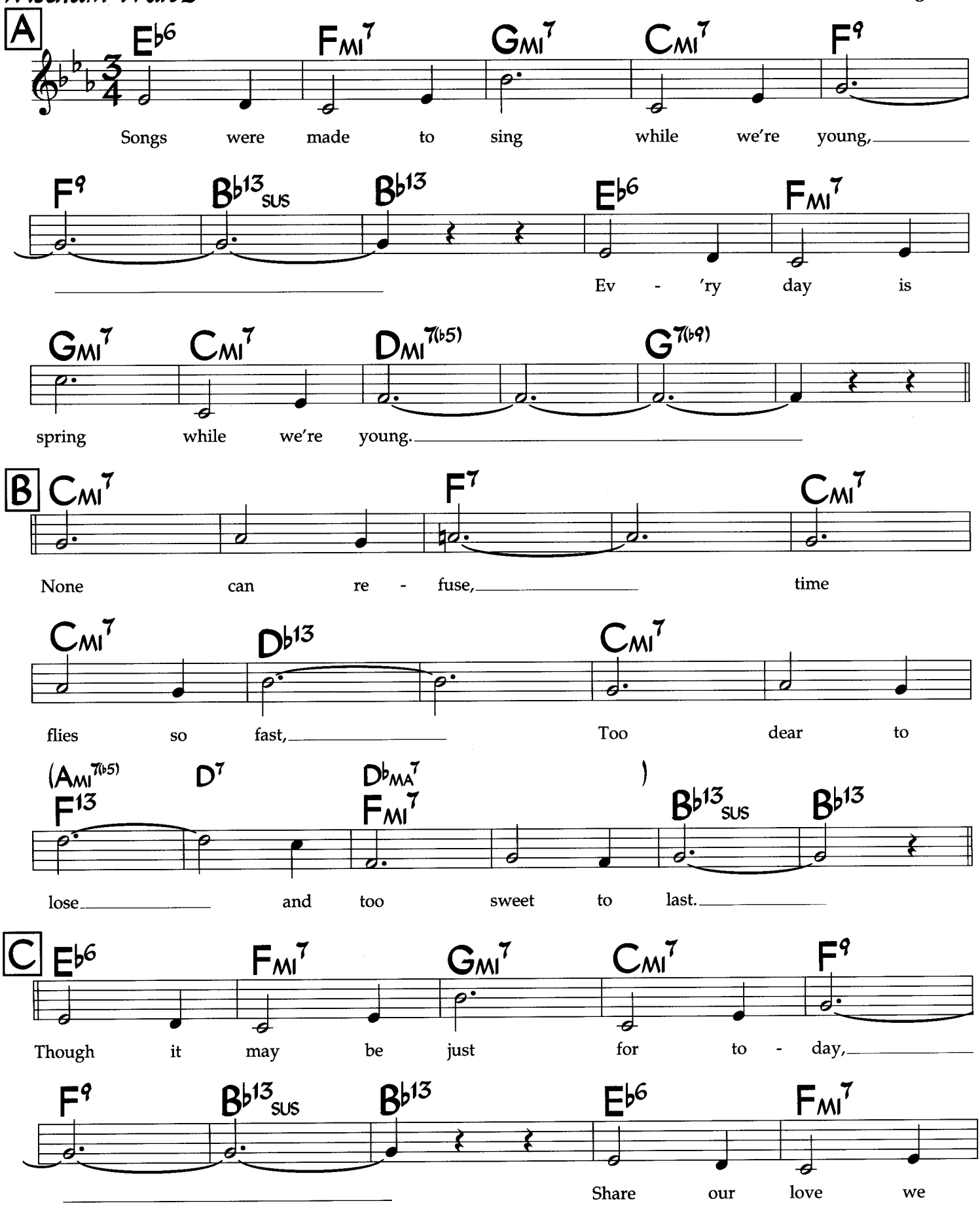


Guitar sounds one octave lower than written.
Repeated sections are played with considerable variation.

While We're Young

Music: Alec Wilder
and Morty Palitz
Lyric: William
Engvick

Medium Waltz



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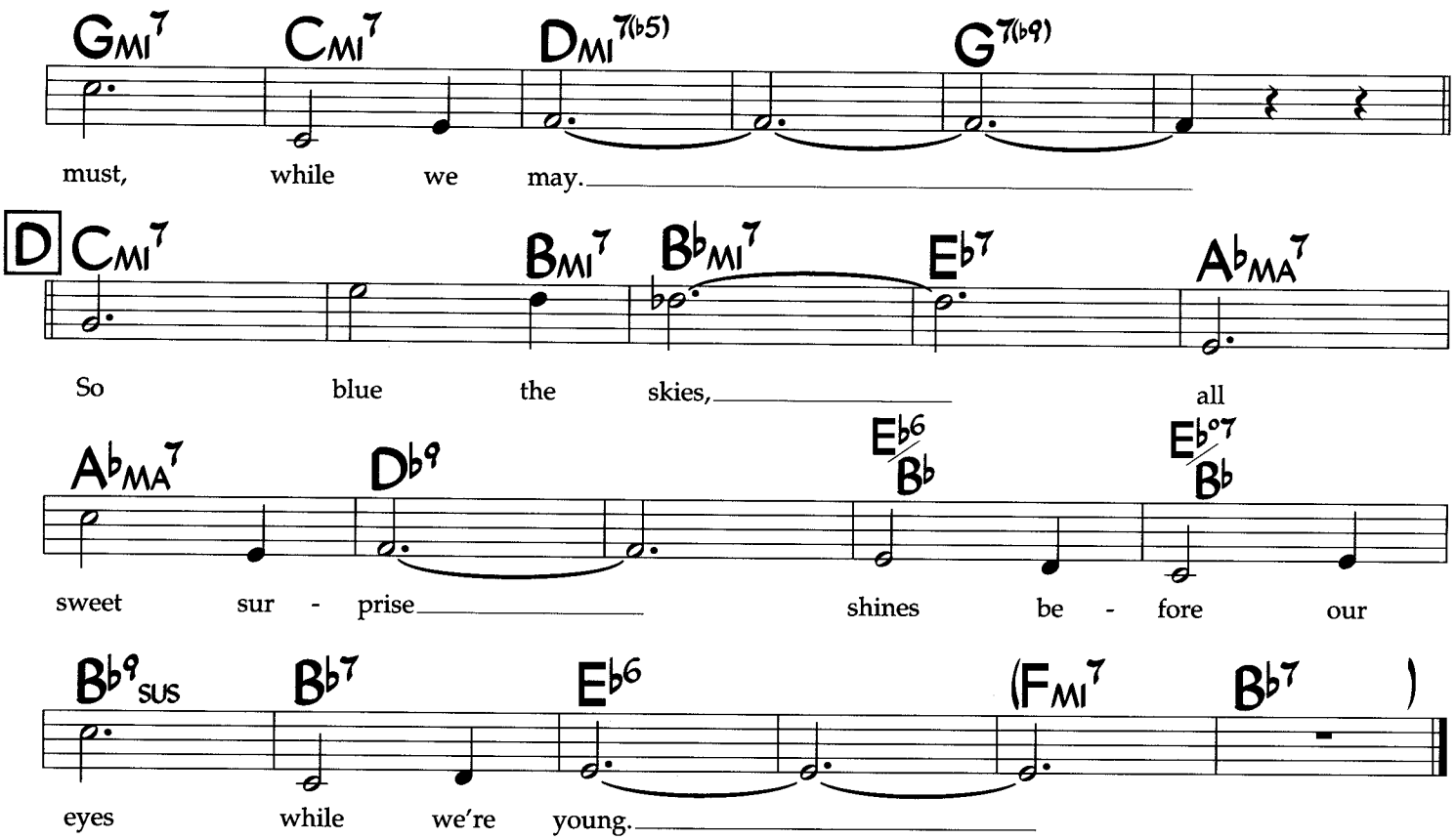
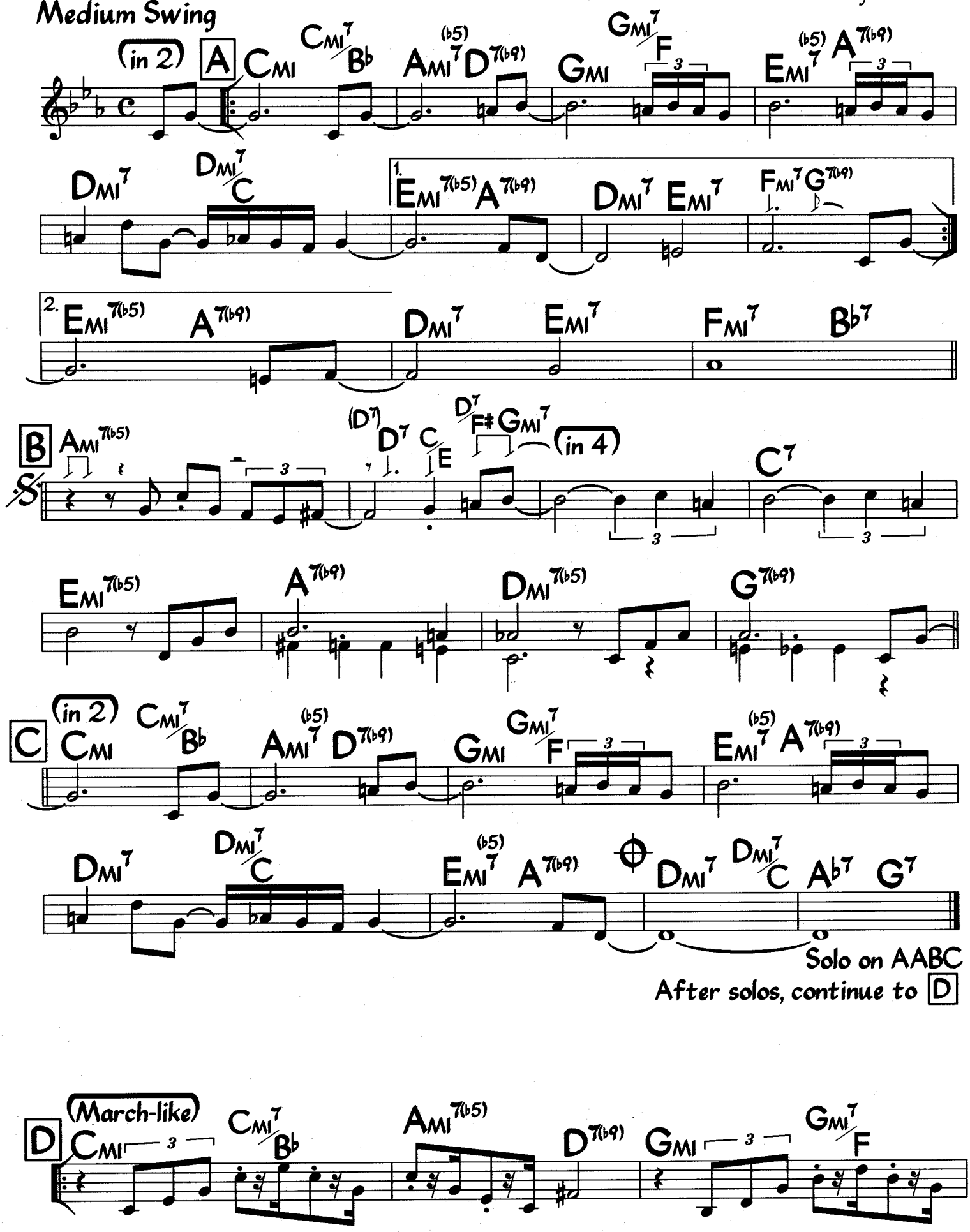
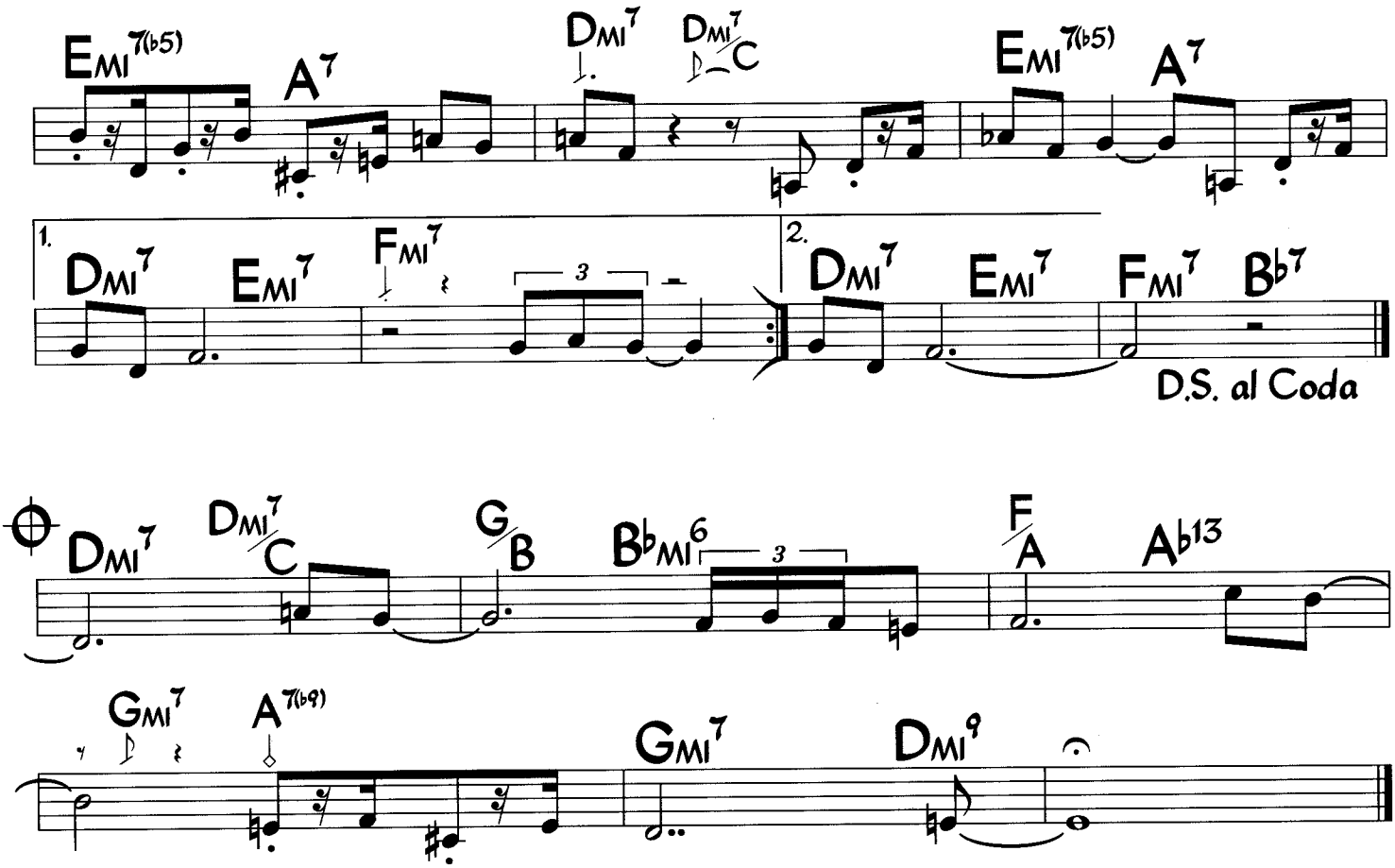

GMI7 CMI7 DMI7(b5) G7(b9)
must, while we may.
D CMI7 BMI7 BbMI7 Eb7 AbMA7
So blue the skies, all
AbMA7 Db9 Eb6/Bb Eb°7/Bb
sweet sur - prise shines be - fore our
Bb9SUS Bb7 Eb6 (FMI7 Bb7)
eyes while we're young.

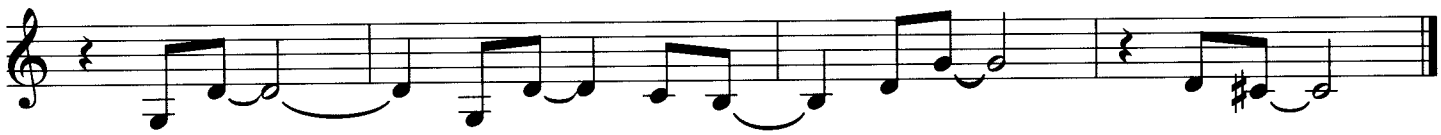
Whisper Not

Benny Golson





Counter-melody, bars 1-4 of C and A (2nd x)



Chord in parentheses is used for solos.
Solos are in 4, no kicks.

Will You Say You Will

Vince Mendoza
(As played by Gary Burton)

Med. Funk
♩ = 114

D/E (Intro)

(bs.)

A

(vibes & gtr.)

CMA9/E

(synth.)

(bs.)

3

CMA9/E

CMI9 B♭(add 9)/D

E♭MI(add 9)

FMI A♭ E♭MA7 B♭

3

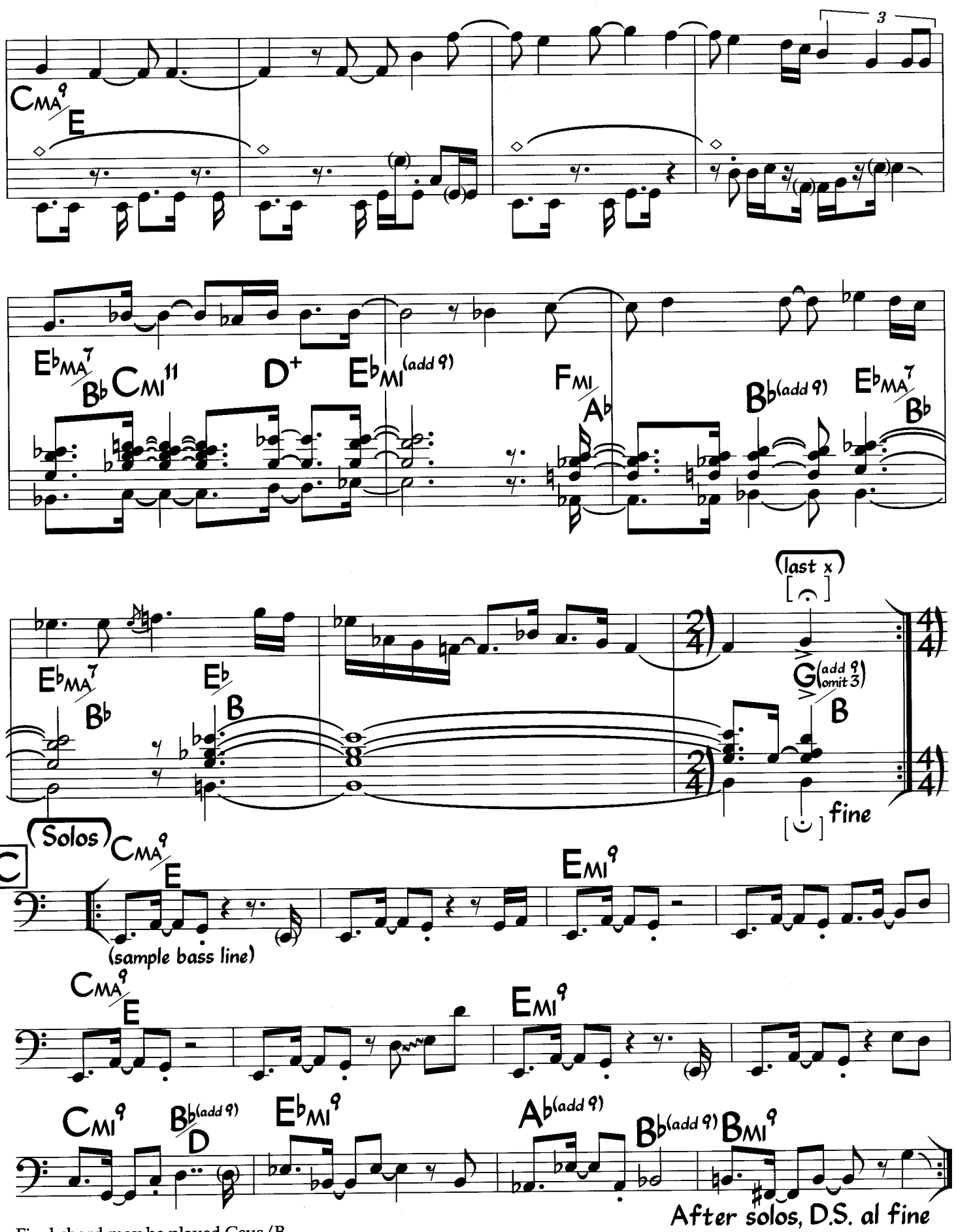
G6/9/B

B

EMI11

3

CMA9/E

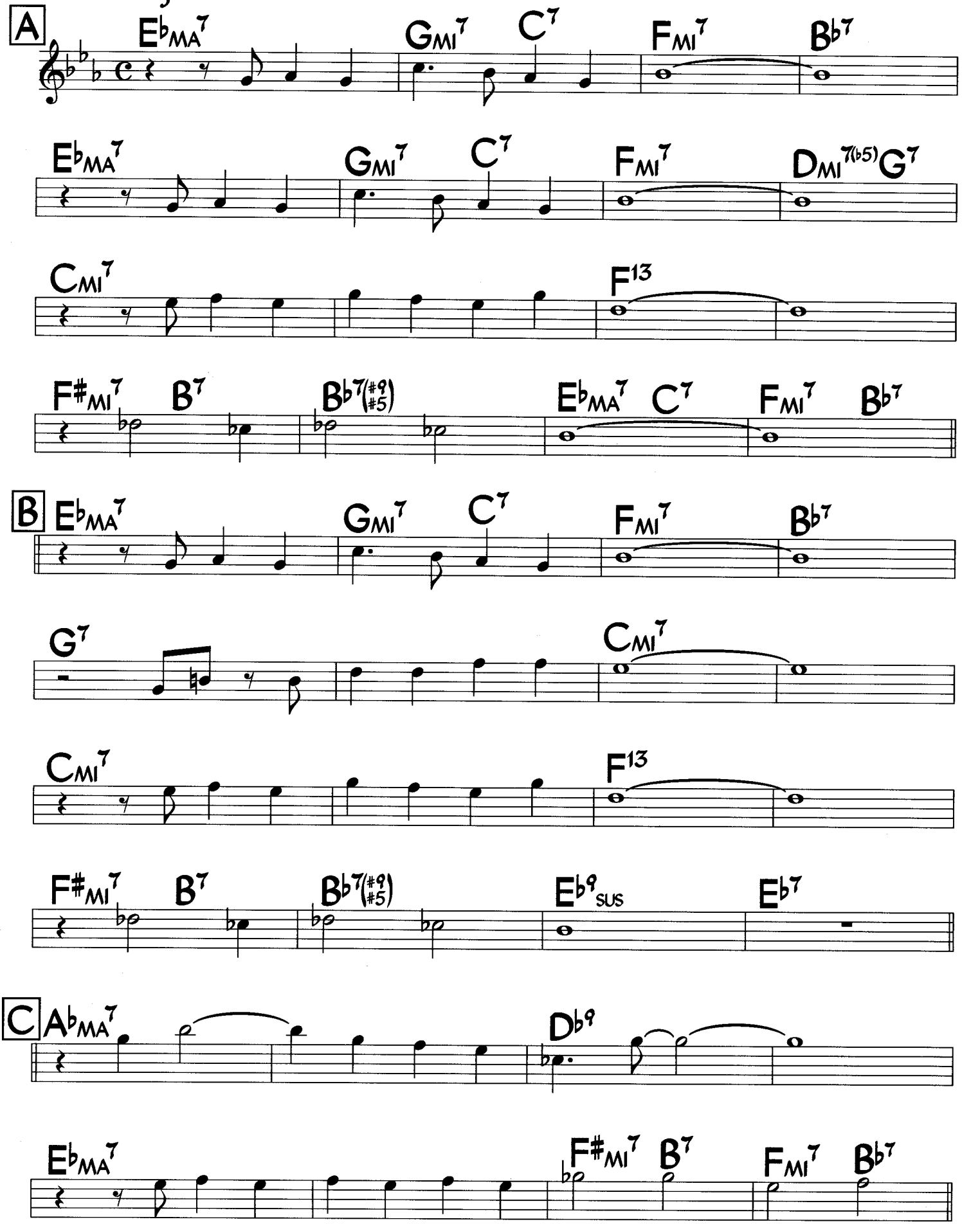


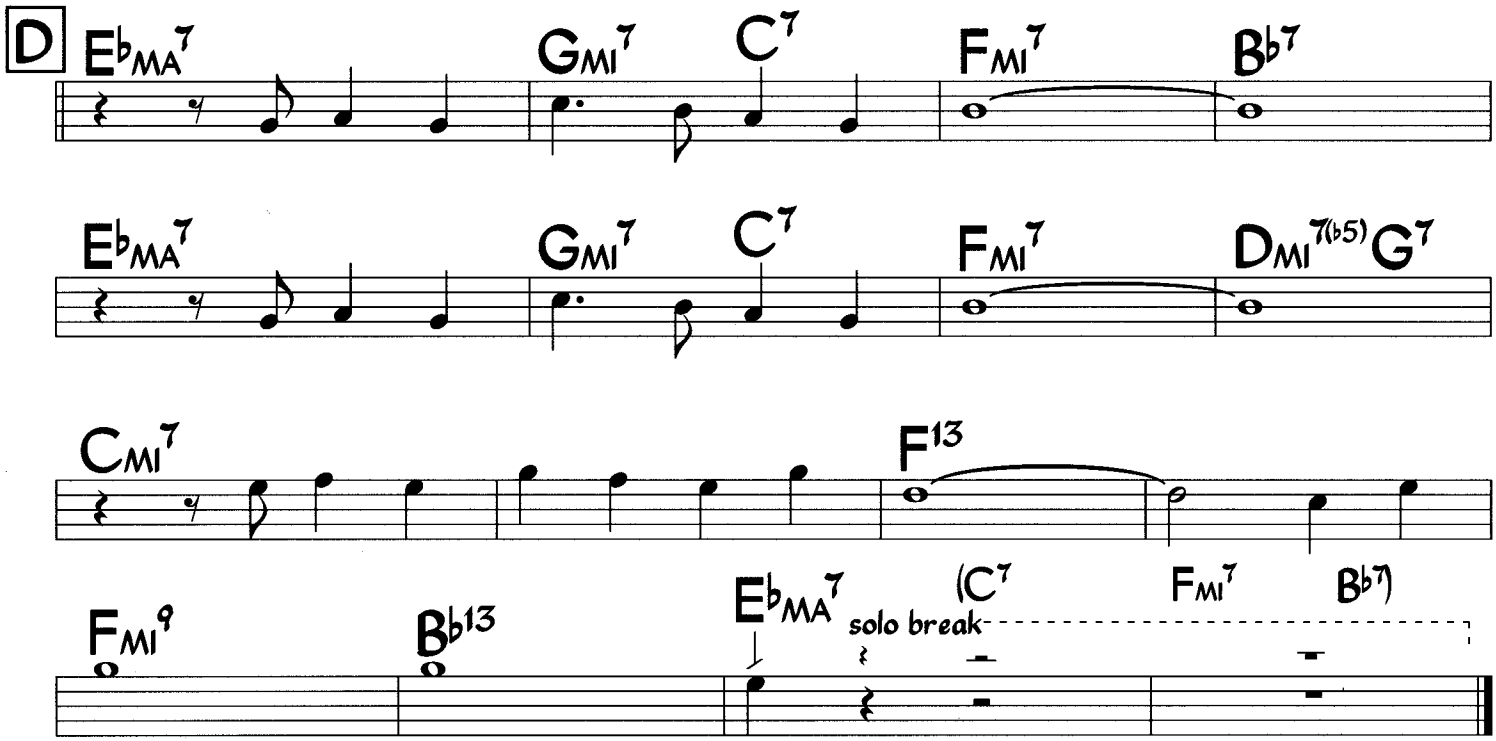
Final chord may be played Gsus/B.
Final fermata is short on recording.
Bass line is played with some variation.

Will You Still Be Mine?

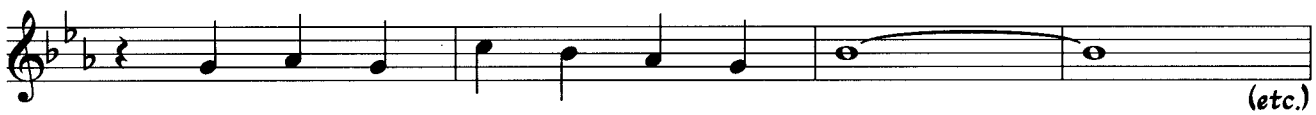
Lyric: Tom Adair
Music: Matt Dennis

Fast Swing

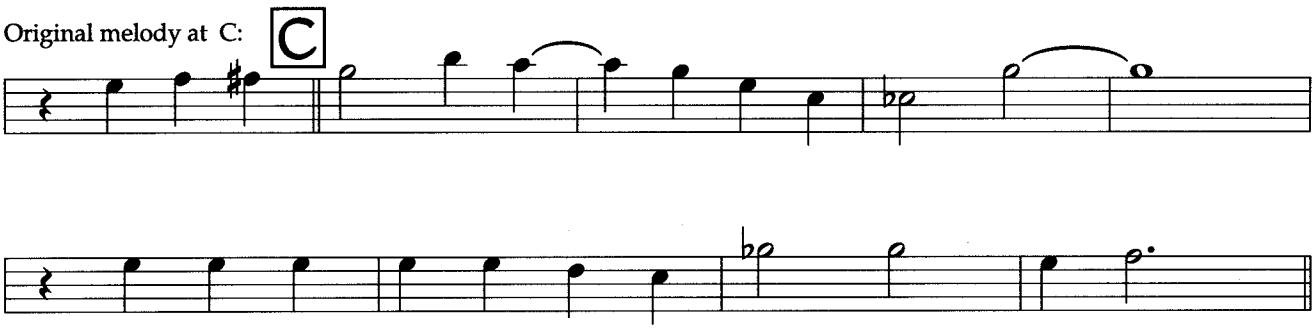




Original melody is mostly quarter notes:



Original melody at C:



Letters B and D may be played like letter A
(except for last two bars of B).

Lyric:

When lovers make no rendevous
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.

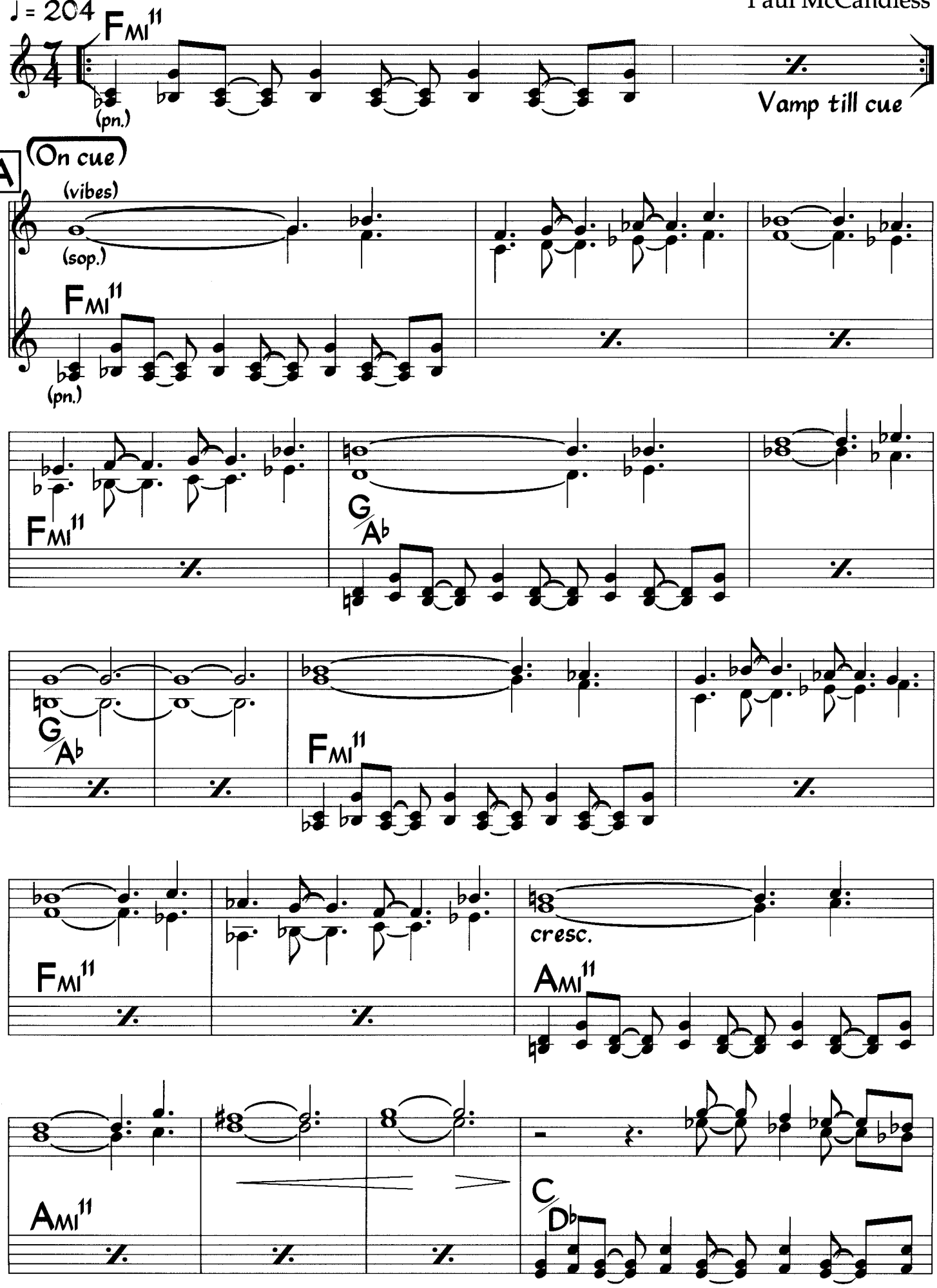
When glamour girls have lost their charms,
When sirens just mean false alarms,
When lovers heed no call to arms
Will you still be mine?

Willow

Paul McCandless

Med. Straight 1/8's

♩ = 204



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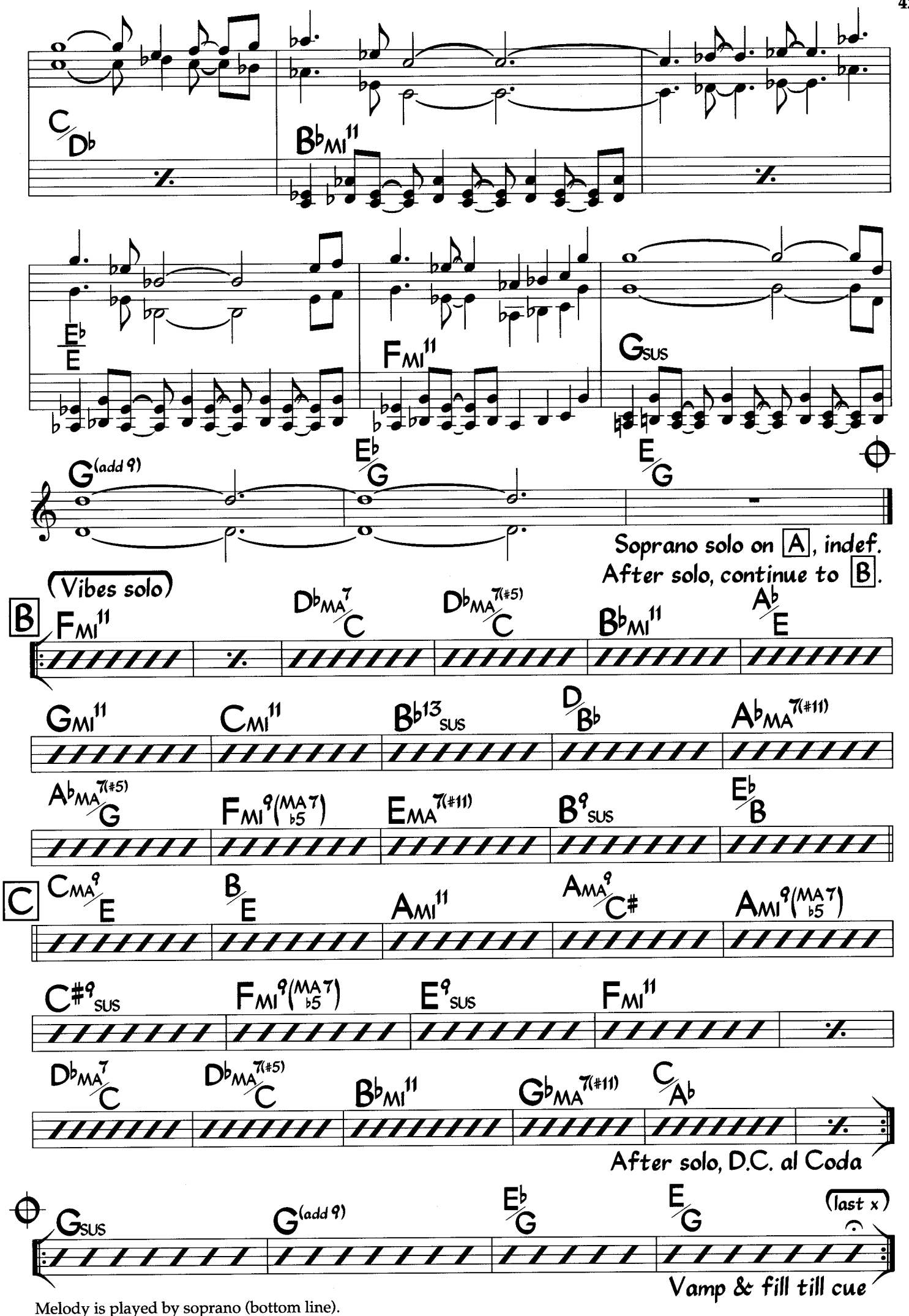


Melody is played by soprano (bottom line).
Last 4 bars of A may be played as 4 bars of Gsus for the head.

Wind Sprint

John Patitucci

Med. Funk
♩ = 126

(synth.)

(bs.)

1., 2.

3.

$D^{\flat}_{MA}{}^{7(\#11)}_{\#5}$ / C

2

(bass line continues till B)

A

(ten. & synth.)

B

$A^{7(\#9)}_{\#5}$ F $E^{\flat}$ $E^{\flat}$ / D $B^{\flat}_{MA}{}^{7}$ / C

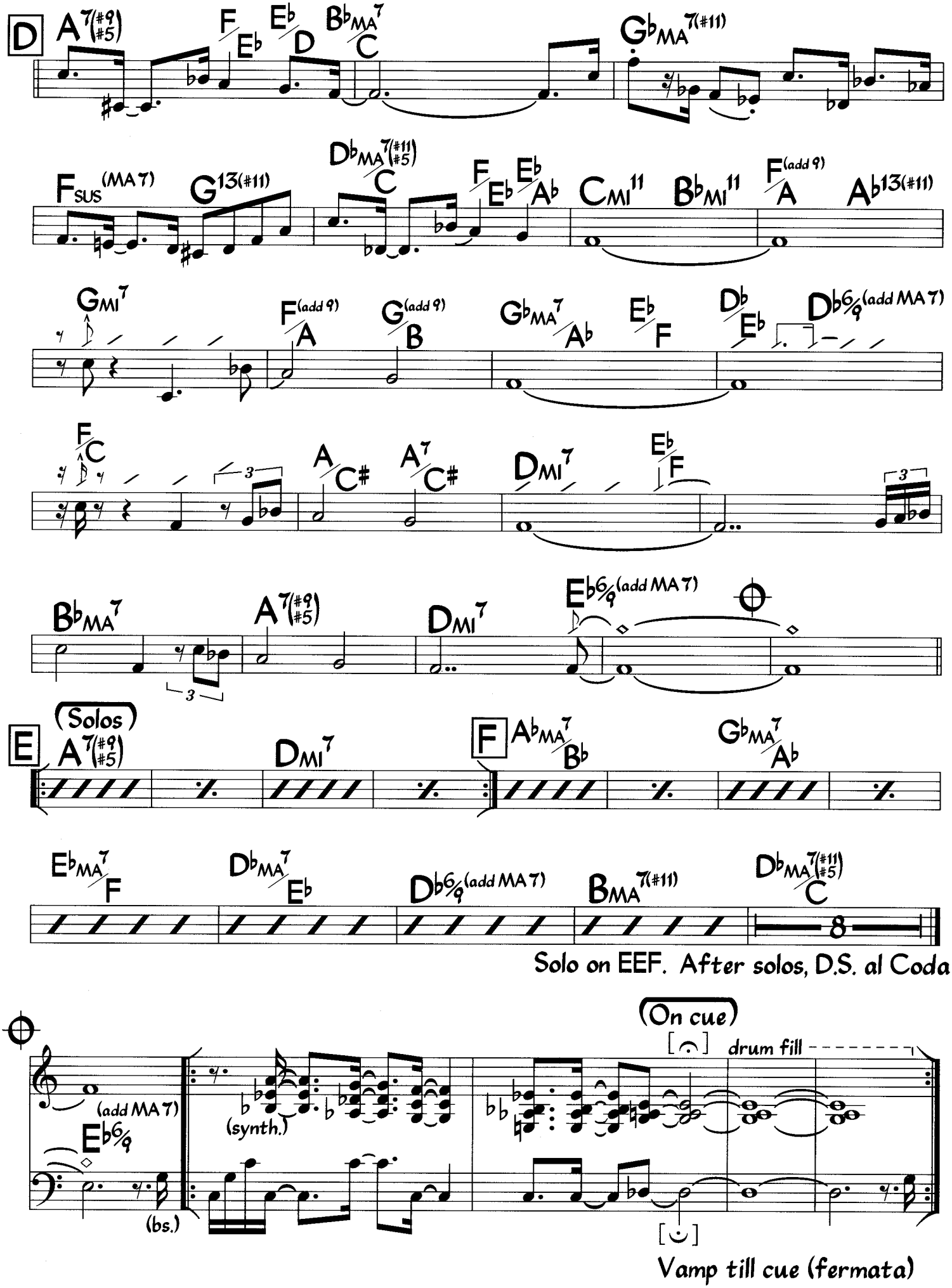
$G^{\flat}_{MA}{}^{7(\#11)}$

(F^{7}_{sus}) $D^{\flat}_{MA}{}^{7(\#11)}_{\#5}$ / C

(synth.)

C

(ten. & synth.)



Bass plays the same line whenever the chord is Dbma7(#11 #5)/C

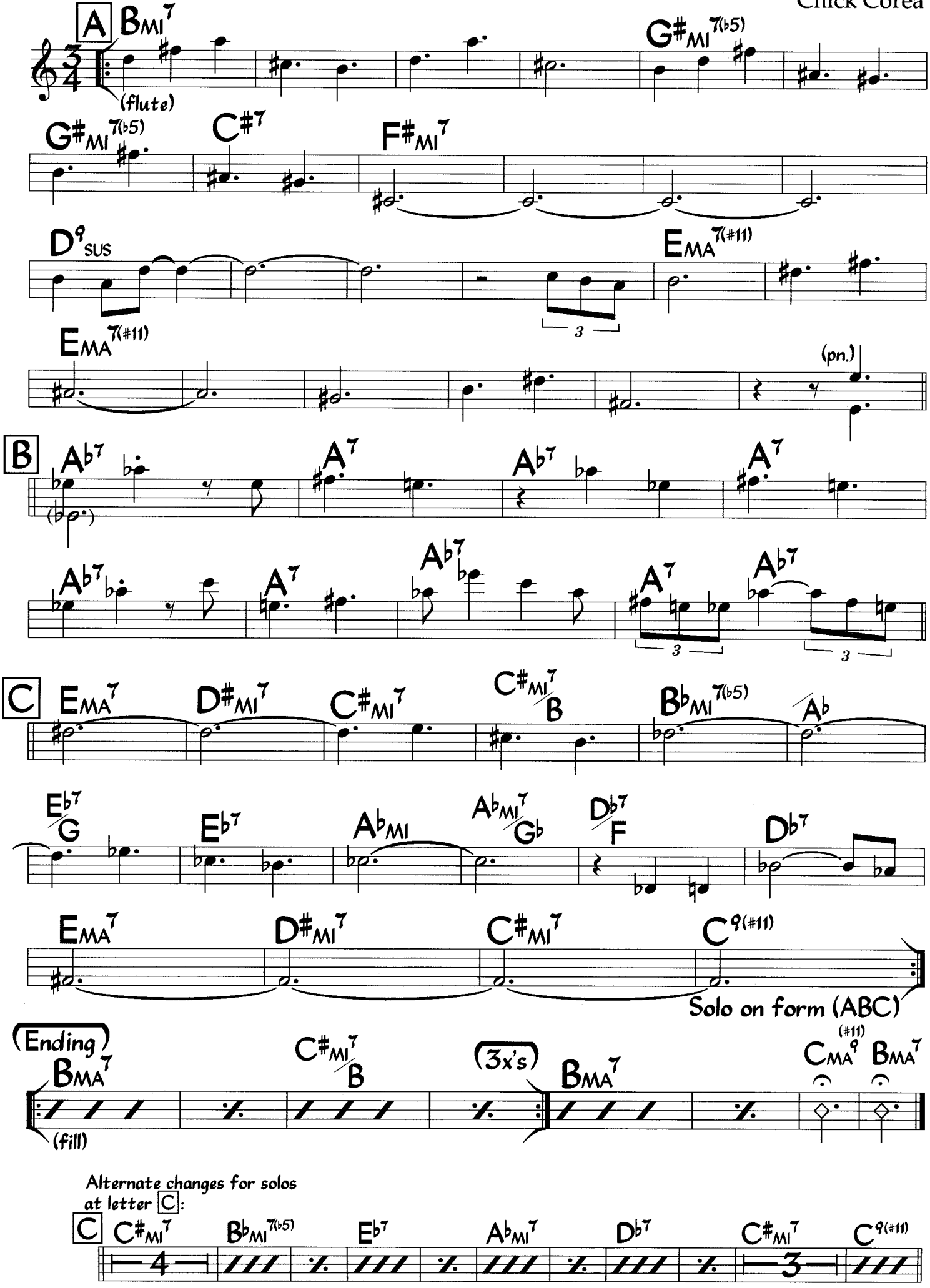
Photo by Paul Hoeffler

STAN GETZ

Med. Jazz Waltz

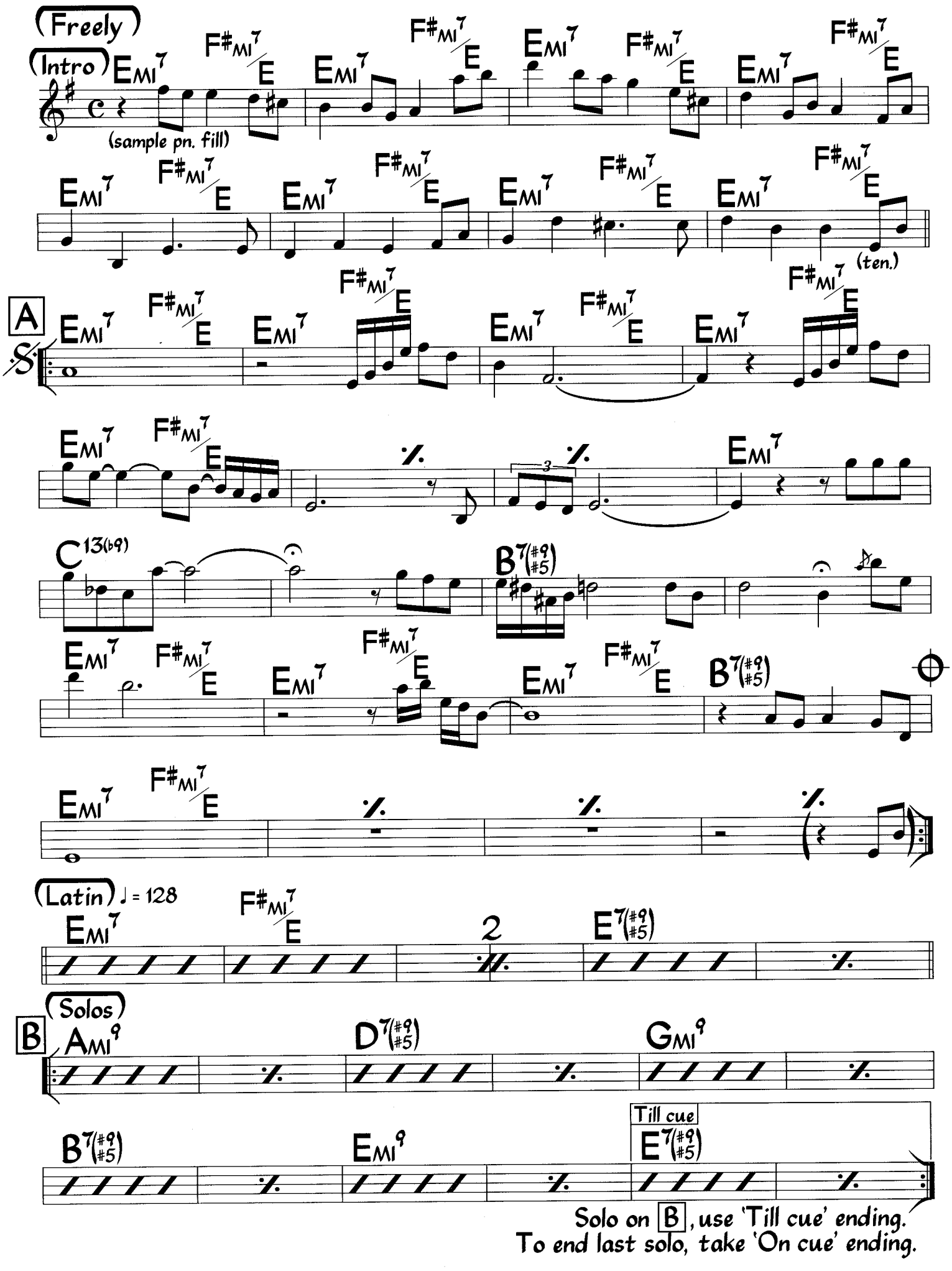
Windows

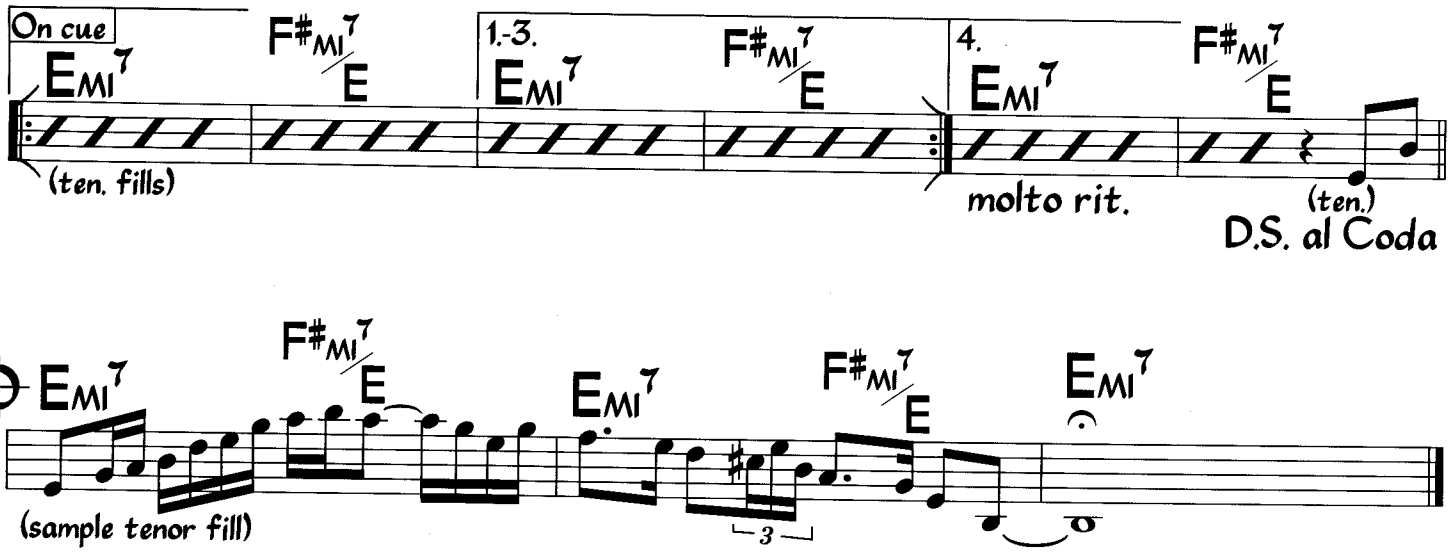
Chick Corea



Wise One

John Coltrane




On cue
Emi7
F#mi7/E
1.-3.
Emi7
F#mi7/E
4.
Emi7
F#mi7/E
(ten. fills)
molto rit.
(ten.)
D.S. al Coda

Emi7
F#mi7/E
Emi7
F#mi7/E
Emi7
(sample tenor fill)
3

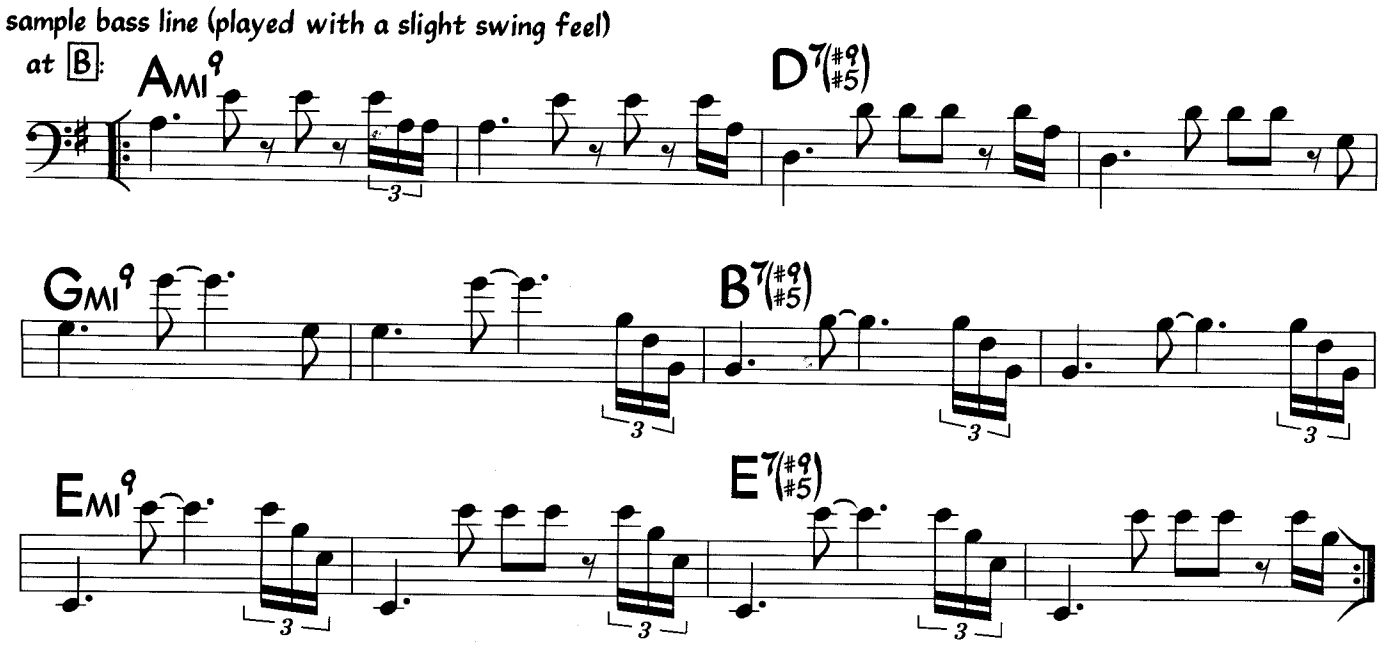

sample bass line (played with a slight swing feel)
at B:
Ami9
D7(#9 #5)
Gmi9
B7(#9 #5)
Emi9
E7(#9 #5)
3

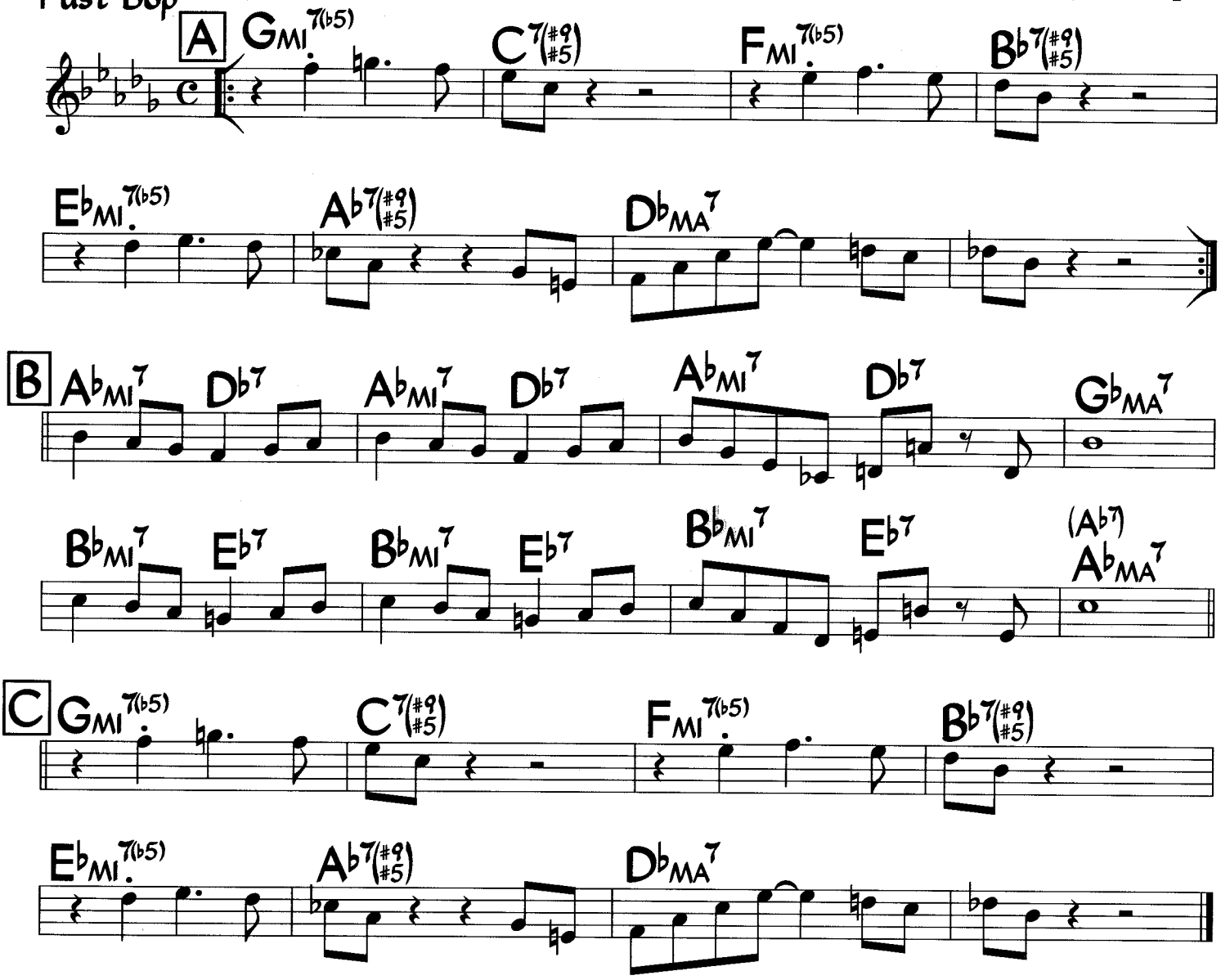
Photo by Gene Martin , © 1990 Gene Martin

DIZZY GILLESPIE

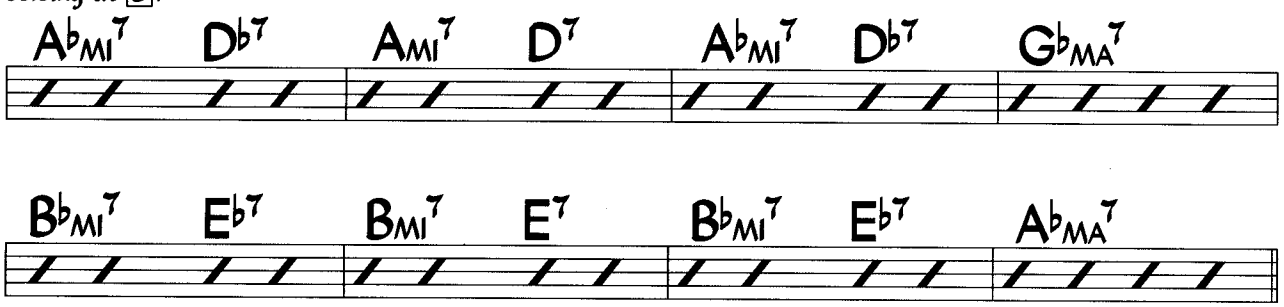
Woody 'n You

Dizzy Gillespie

Fast Bop



Alternate changes for soloing at B:



Chord in parentheses is optional.

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Med. Straight 8th's

Words

Mike Stern
(As played by Bob Berg)

♩ = 61 (Intro) AMA7 F#MI7

(gtr.)

EMA7 G#MI7 BbMI7 BbMI7 CMI7 Bb/D

(tenor)

A Bb/D Eb F7/C Bb Bb/D Eb F7/C Bb A°7

(A°7) Db Eb7/Bb Ab Ab/C Db/Cb 1. BbMI7

Eb7/Bb Gb/Bb Ab G°7 B G#MI7

AMA7 F#MI7

EMA7 G#MI7 BbMI7 BbMI7 CMI7 Bb/D

2. Eb7/Bb Gb/Bb Gb/Bb B/A AbMI7 GMI7 Gb AbMI7 Gb

EbMI7 Gb/Bb A13 B C#MI7 B G#MI7 E C#MI7 B/A

F#/A# B C#7/G# F# EMA7

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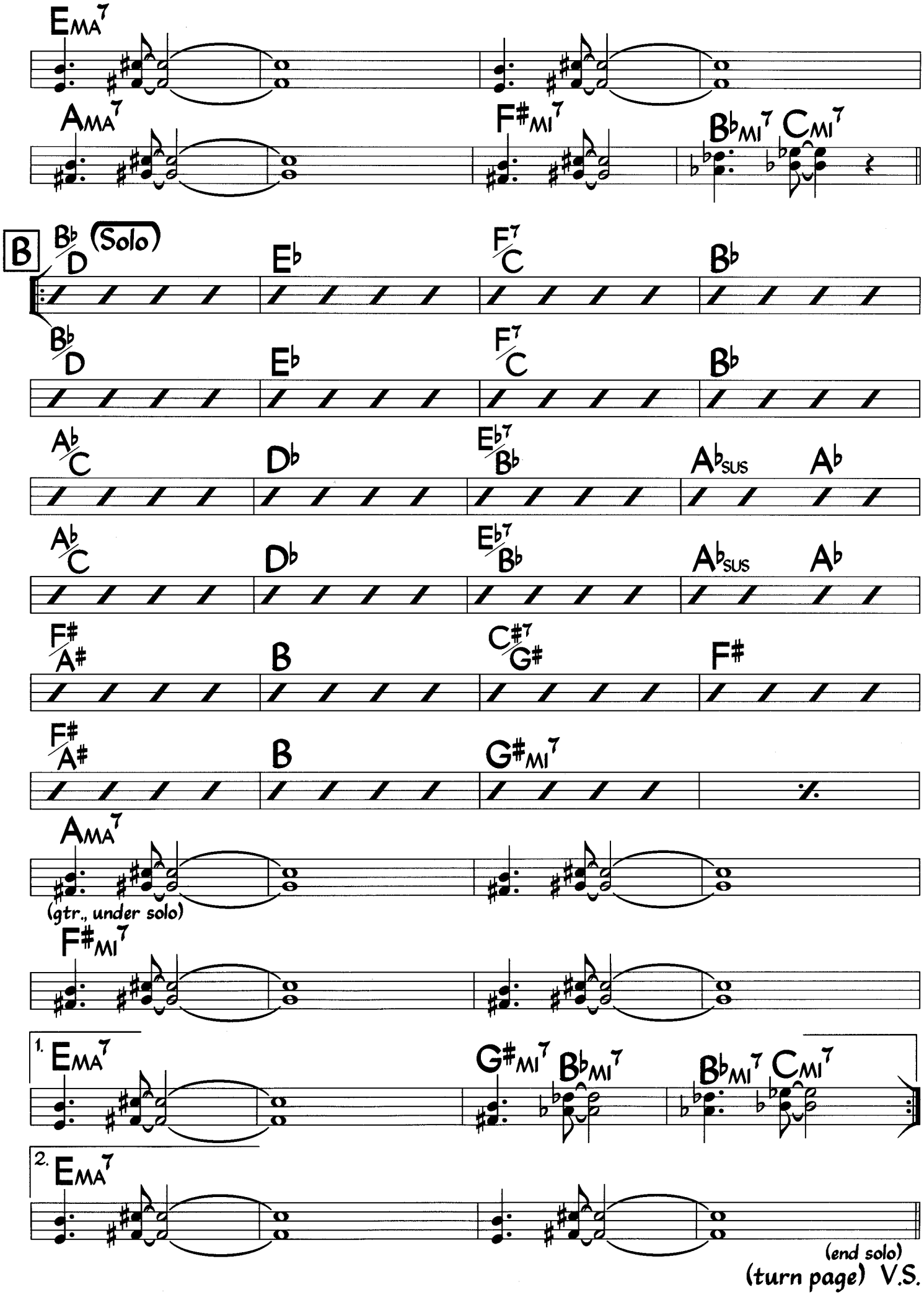
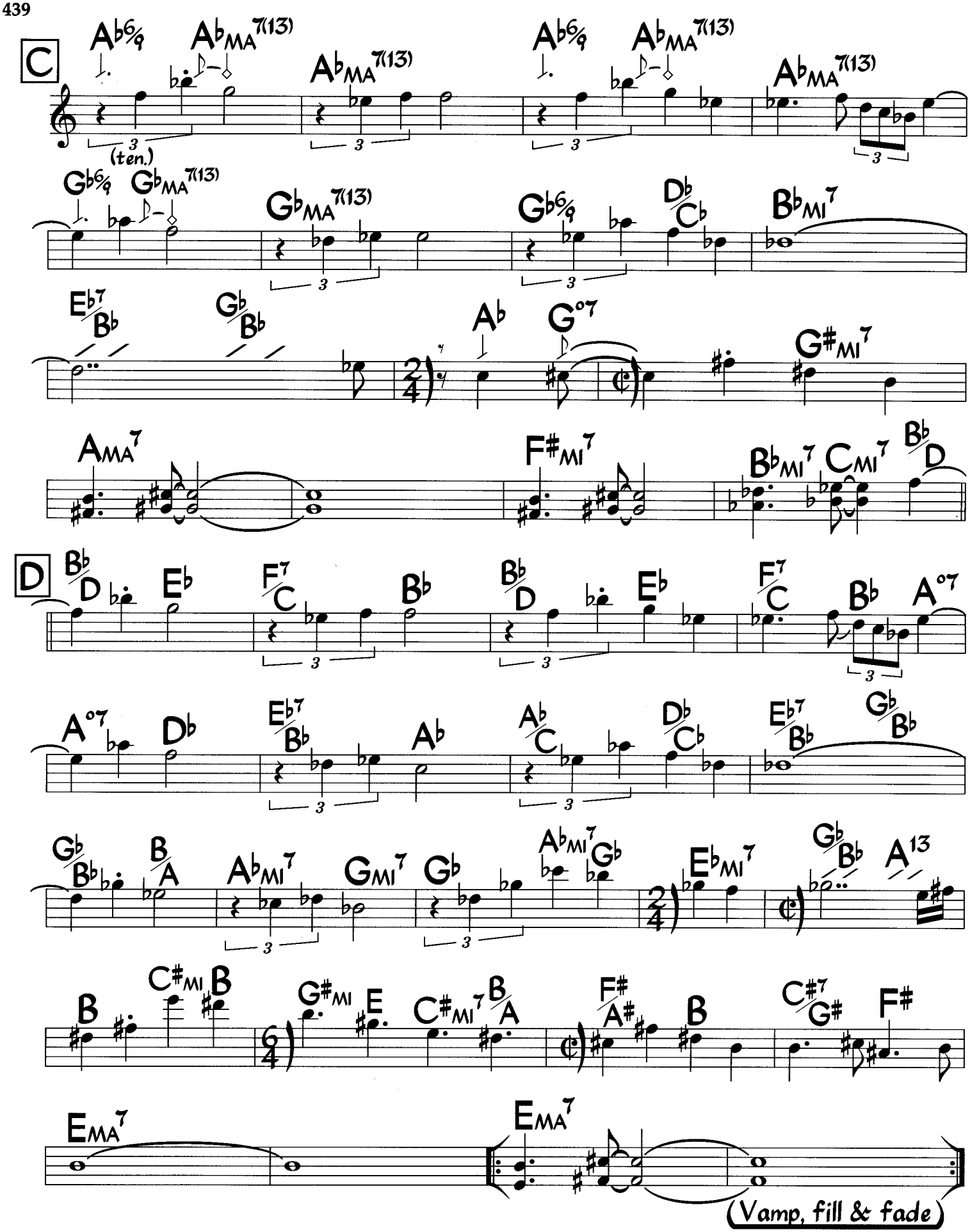
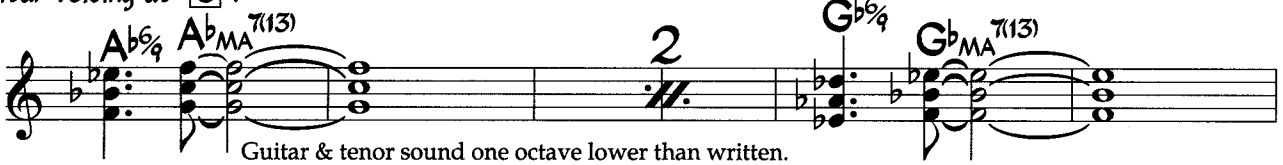

EMA7
AMA7
F#MI7
BbMI7 CMI7
B
Bb/D (Solo)
Eb
F7/C
Bb
Bb/D
Eb
F7/C
Bb
Ab/C
Db
Eb7/Bb
AbSUS Ab
Ab/C
Db
Eb7/Bb
AbSUS Ab
F#/A#
B
C#7/G#
F#
F#/A#
B
G#MI7
AMA7
(gtr., under solo)
F#MI7
1. EMA7
G#MI7 BbMI7
BbMI7 CMI7
2. EMA7
(end solo)
(turn page) V.S.



guitar voicing at C :



Guitar & tenor sound one octave lower than written.

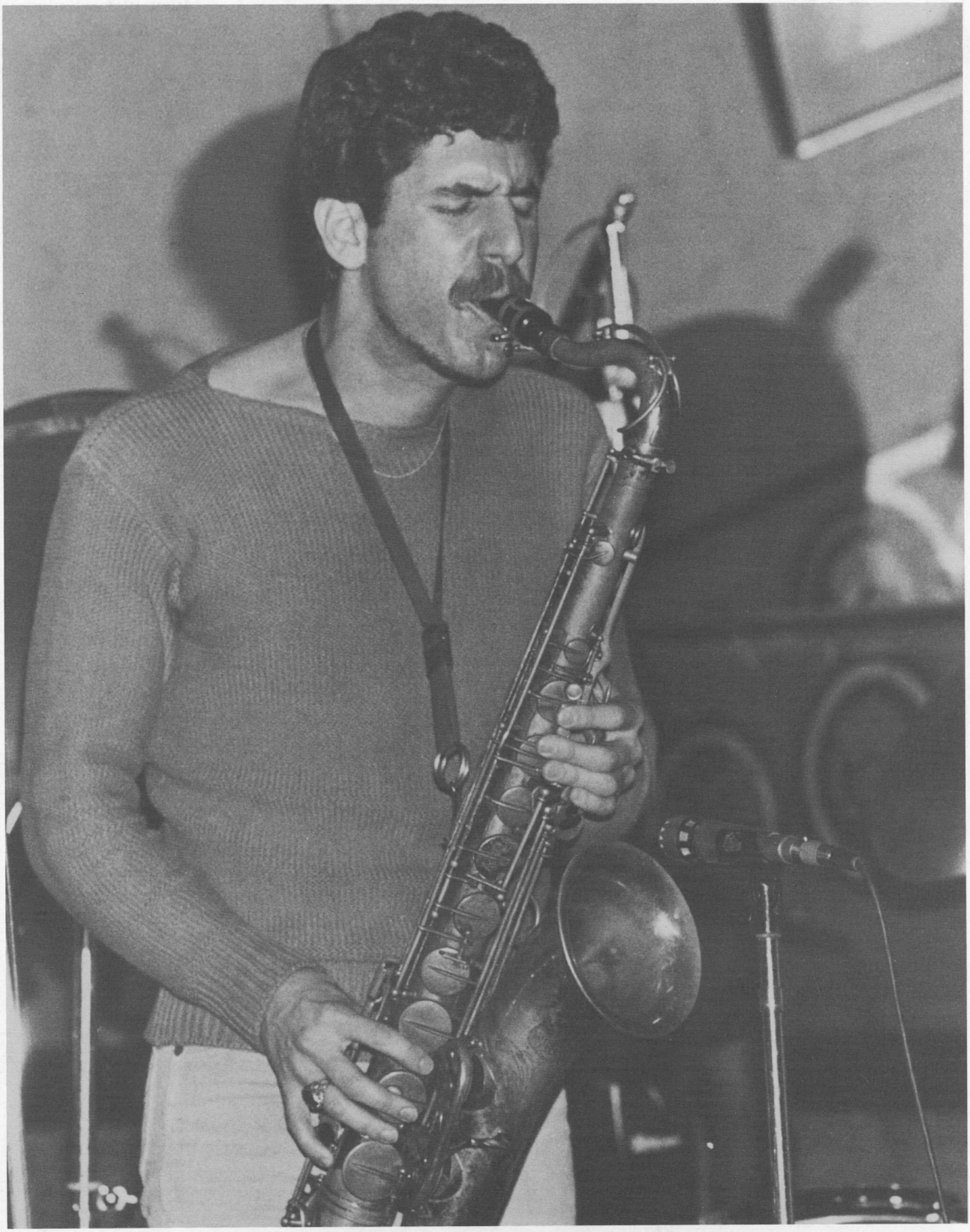


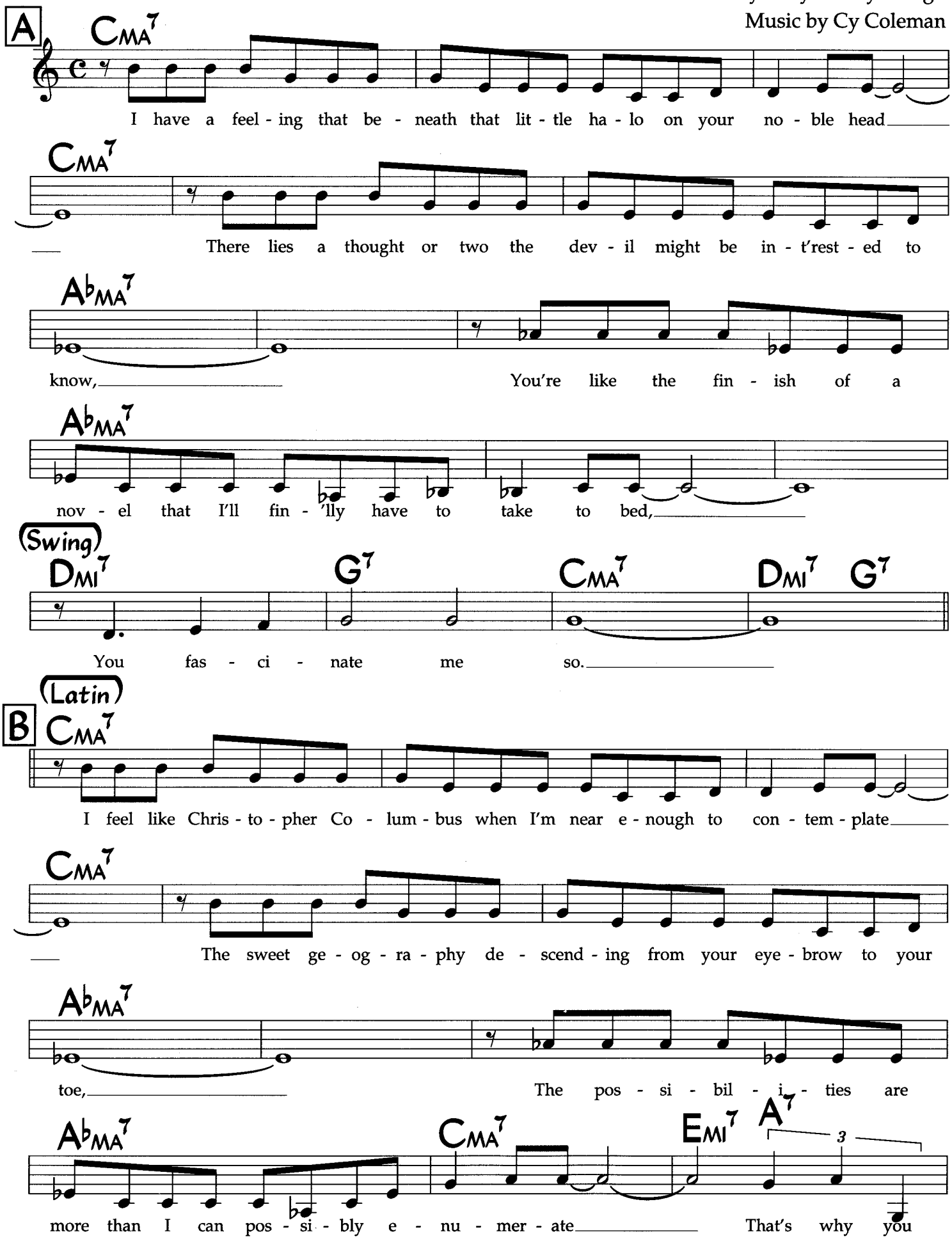
Photo by Tom Copi

BOB BERG

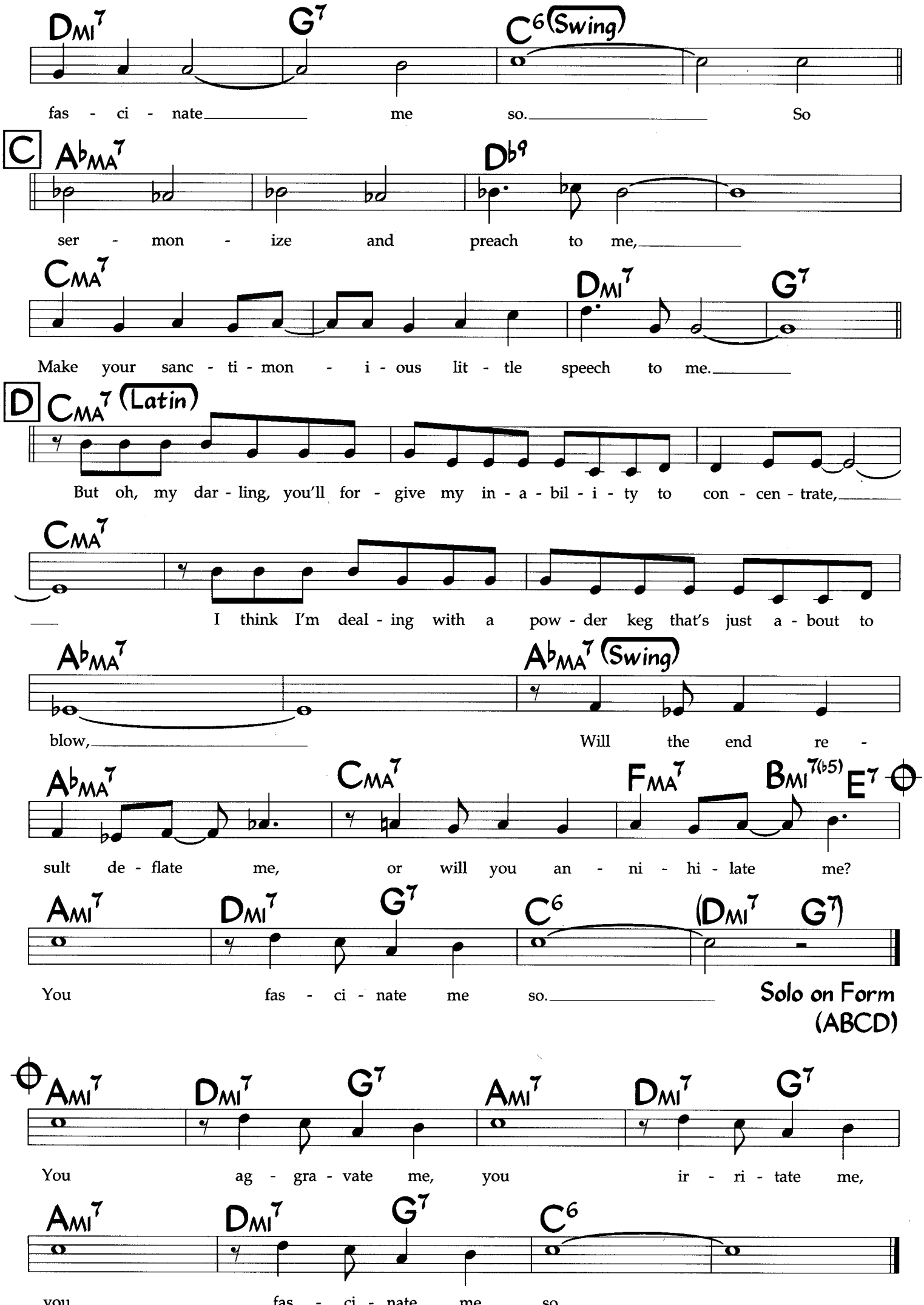
You Fascinate Me So

Medium Latin*

Lyric by Carolyn Leigh
Music by Cy Coleman


A
CMA7
I have a feel - ing that be - neath that lit - tle ha - lo on your no - ble head
CMA7
There lies a thought or two the dev - il might be in - t'rest - ed to
A♭MA7
know, You're like the fin - ish of a
A♭MA7
nov - el that I'll fin - 'lly have to take to bed,
(Swing)
DMI7 G7 CMA7 DMI7 G7
You fas - ci - nate me so.
(Latin)
B
CMA7
I feel like Chris - to - pher Co - lum - bus when I'm near e - nough to con - tem - plate
CMA7
The sweet ge - og - ra - phy de - scend - ing from your eye - brow to your
A♭MA7
toe, The pos - si - bil - i - ties are
A♭MA7 CMA7 EMI7 A7
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)

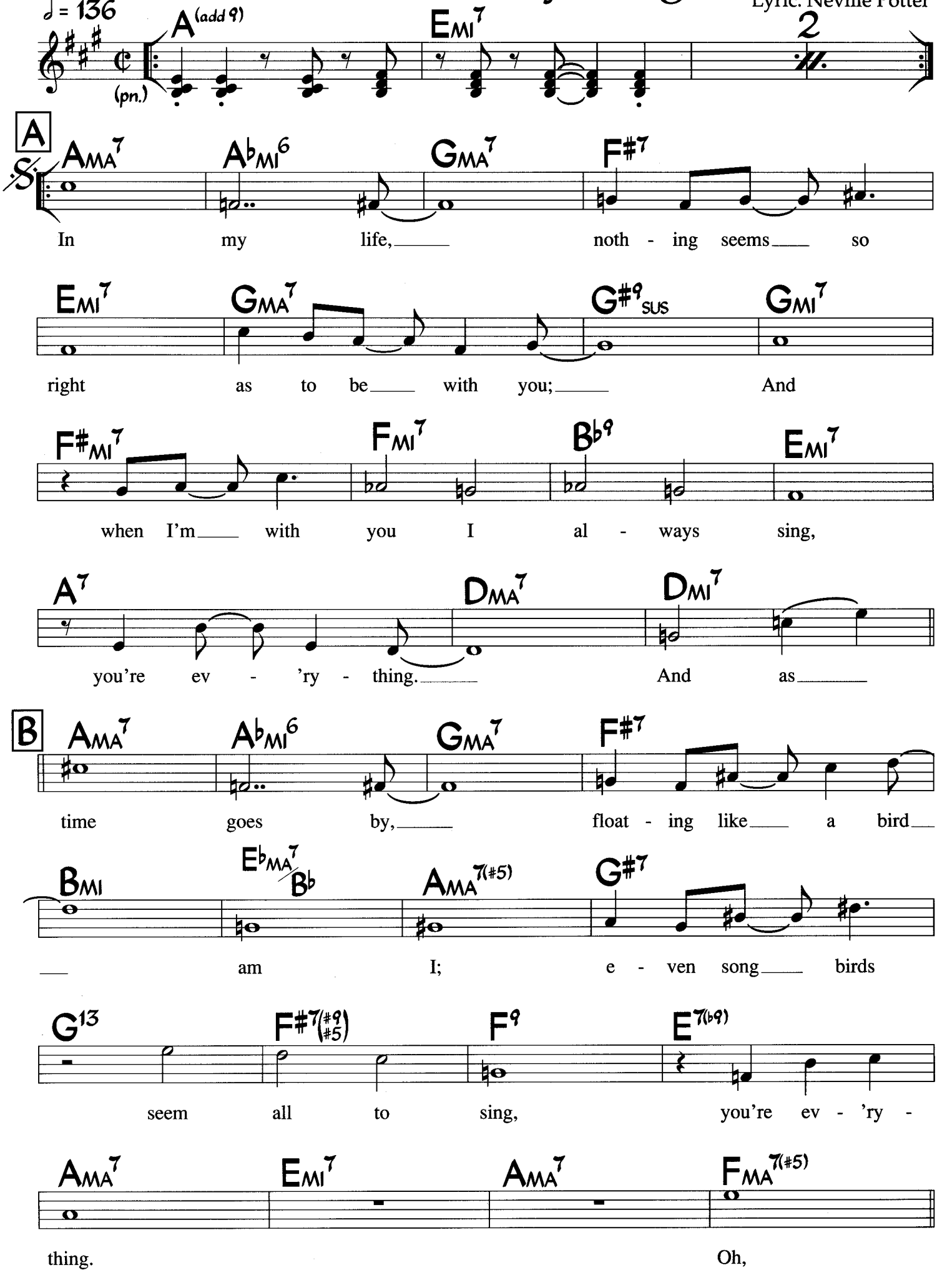

Dmi7 G7 C6 (Swing)
fas - ci - nate me so. So
C
Ab MA7 Db9
ser - mon - ize and preach to me,
CMA7 Dmi7 G7
Make your sanc - ti - mon - i - ous lit - tle speech to me.
D
CMA7 (Latin)
But oh, my dar - ling, you'll for - give my in - a - bil - i - ty to con - cen - trate,
CMA7
I think I'm deal - ing with a pow - der keg that's just a - bout to
Ab MA7 Ab MA7 (Swing)
blow, Will the end re -
Ab MA7 CMA7 FMA7 Bmi7(b5) E7
sult de - flate me, or will you an - ni - hi - late me?
Ami7 Dmi7 G7 C6 (Dmi7 G7)
You fas - ci - nate me so.
Solo on Form (ABCD)
Ami7 Dmi7 G7 Ami7 Dmi7 G7
You ag - gra - vate me, you ir - ri - tate me,
Ami7 Dmi7 G7 C6
you fas - ci - nate me so

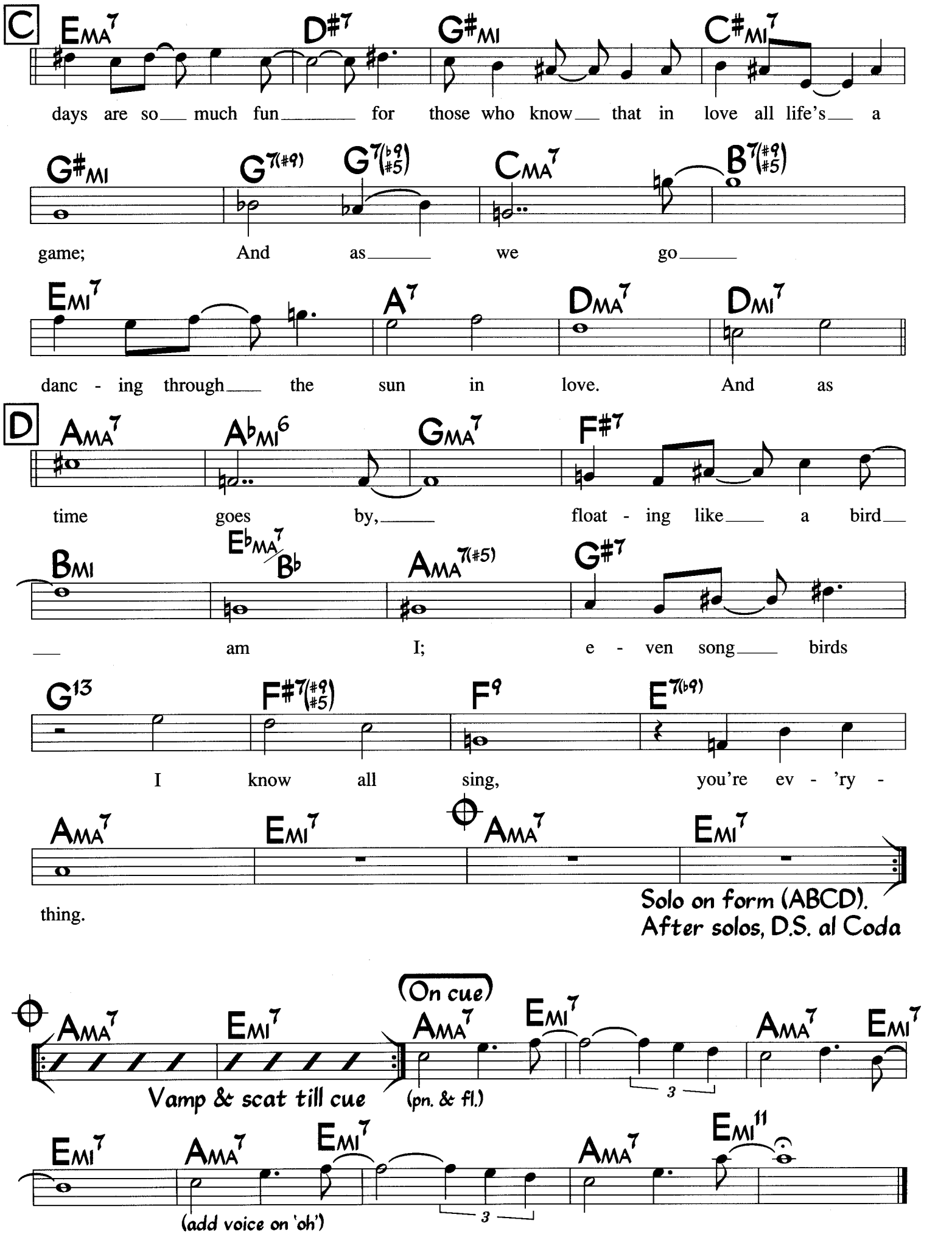
You're Everything

Med. Samba (Intro)

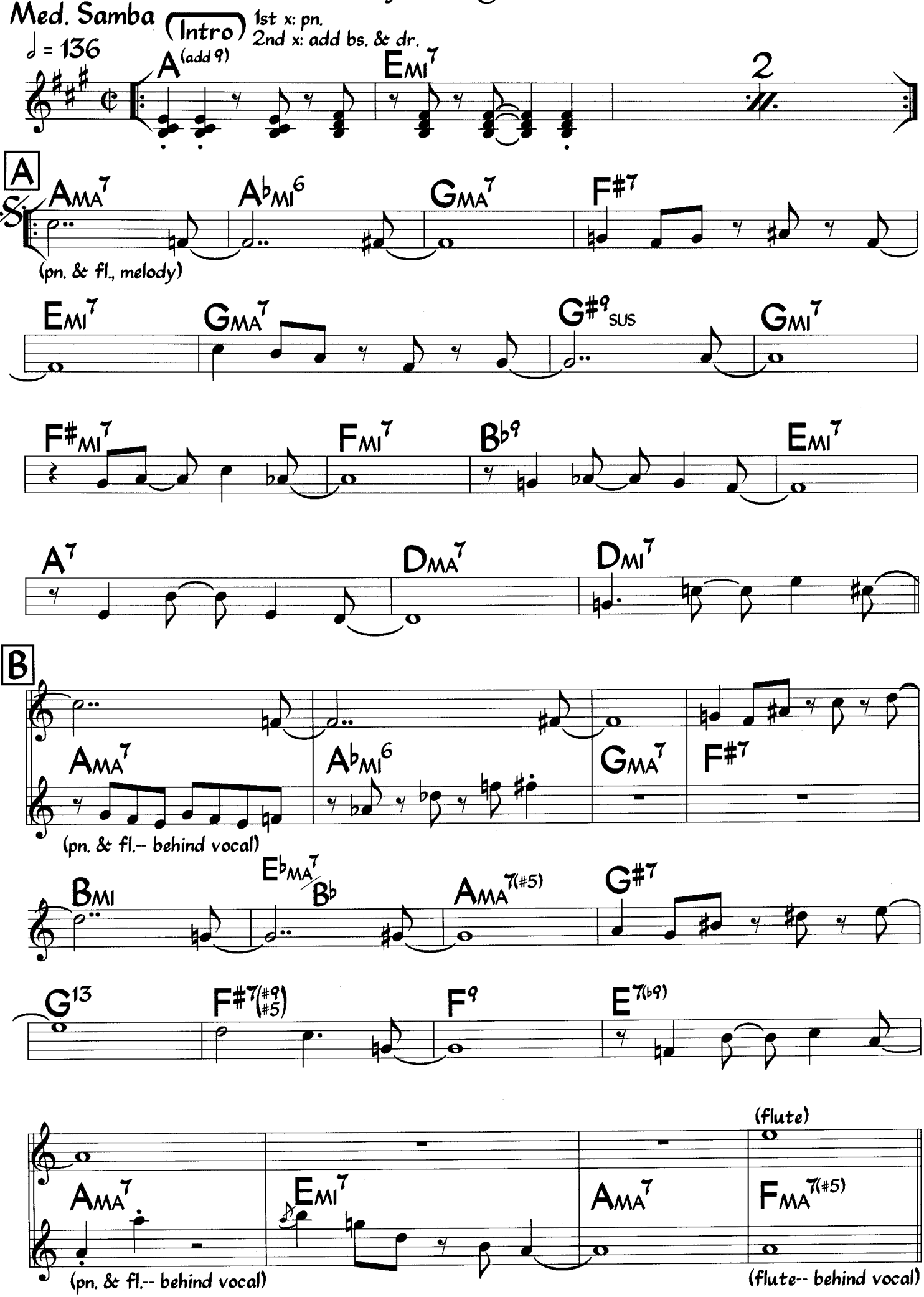
♩ = 136

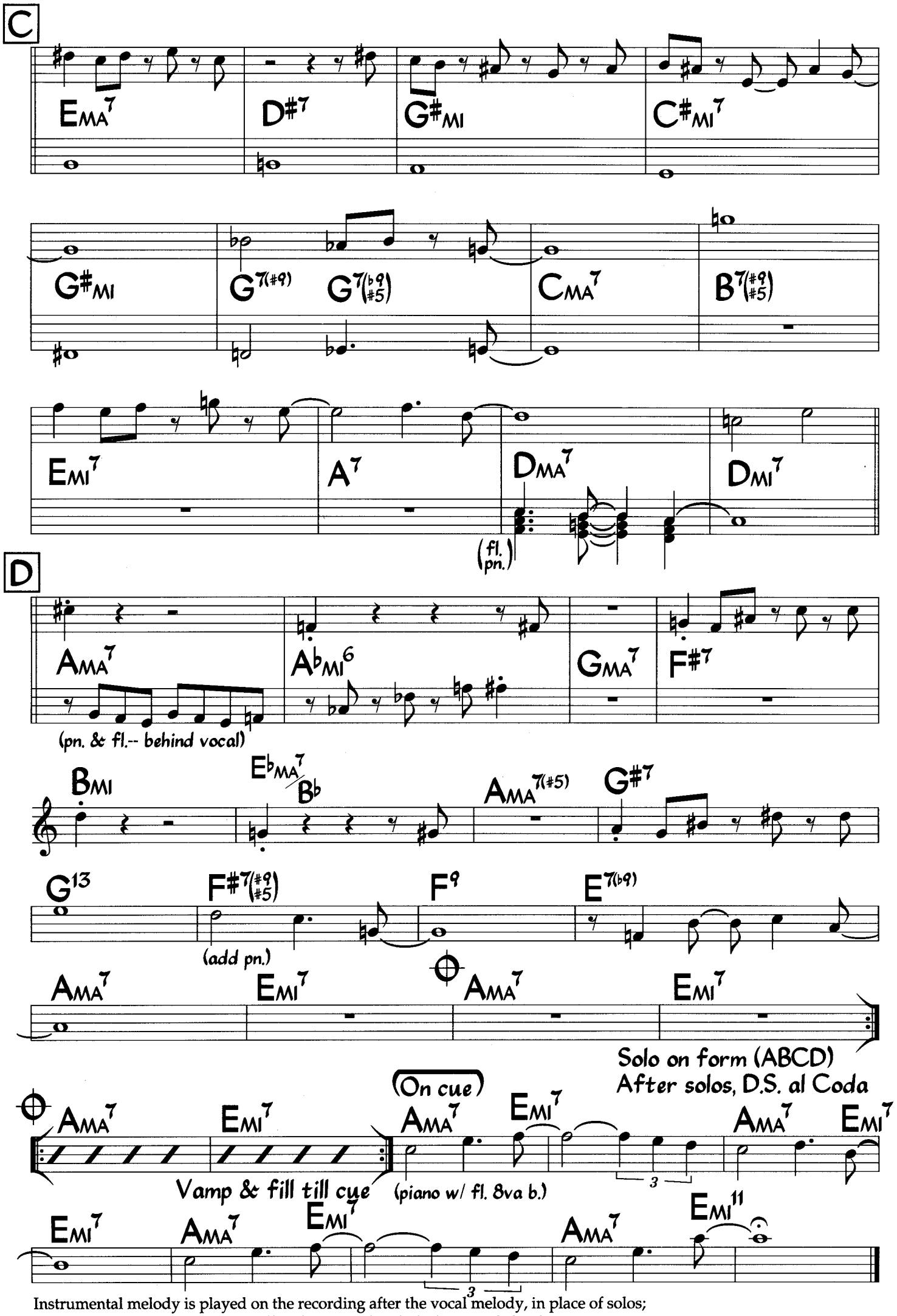
Music: Chick Corea
Lyric: Neville Potter




C
EMA7
D#7
G#MI
C#MI7
days are so much fun for those who know that in love all life's a
G#MI
G7(#9)
G7(b9 #5)
CMA7
B7(#9 #5)
game; And as we go
EMI7
A7
DMA7
DMI7
danc - ing through the sun in love. And as
D
AMA7
AbMI6
GMA7
F#7
time goes by, float - ing like a bird
BMI
EbMA7/Bb
AMA7(#5)
G#7
am I; e - ven song birds
G13
F#7(#9 #5)
F9
E7(b9)
I know all sing, you're ev - 'ry -
AMA7
EMI7
AMA7
EMI7
thing.
Solo on form (ABCD).
After solos, D.S. al Coda
(On cue)
AMA7
EMI7
AMA7
EMI7
Vamp & scat till cue
(pn. & fl.)
3
EMI7
AMA7
EMI7
AMA7
EMI11
(add voice on 'oh')
3

You're Everything (Instrumental)

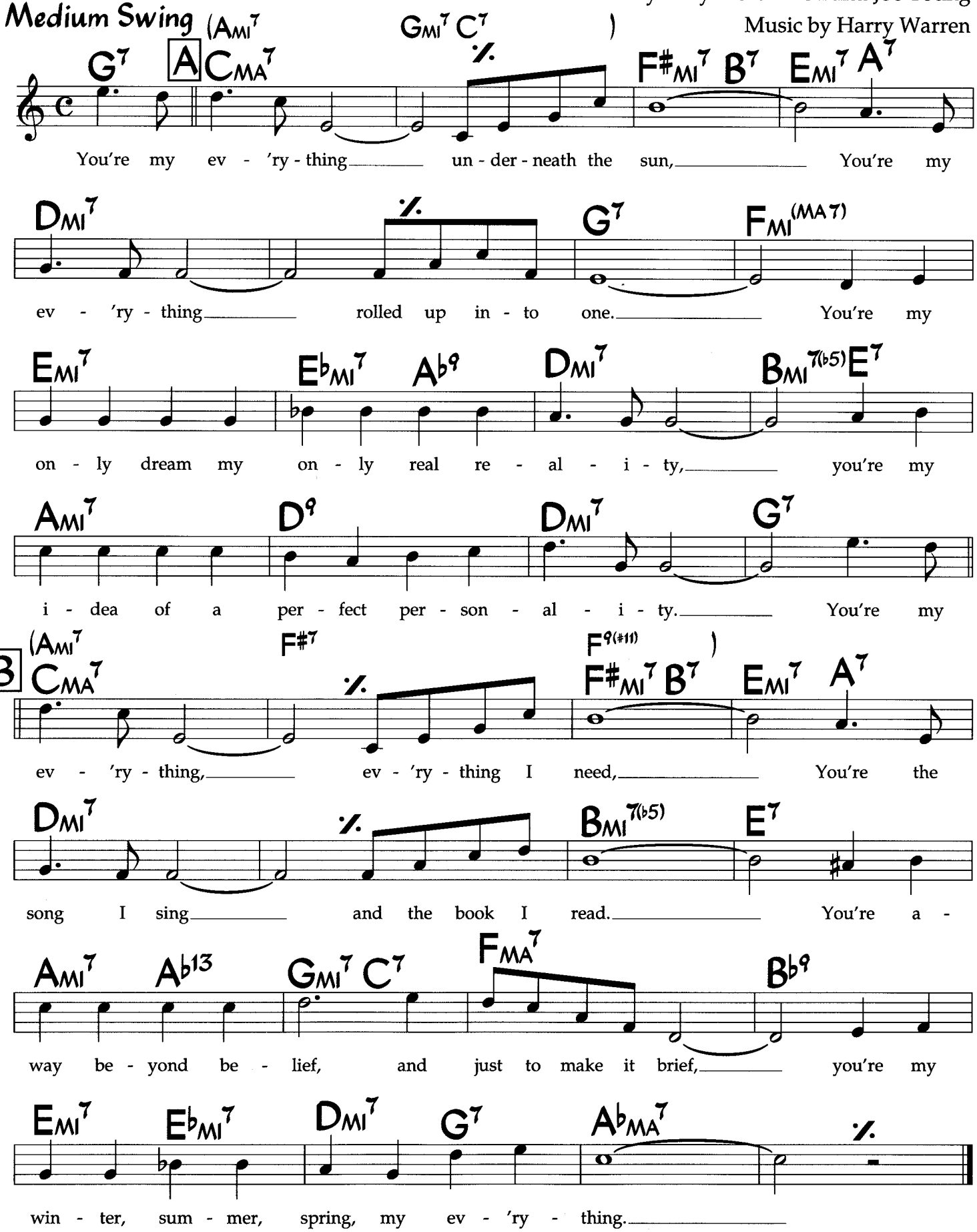




Instrumental melody is played on the recording after the vocal melody, in place of solos;
It is transcribed as played, and differs from vocal melody (see vocal chart)

You're My Everything

Lyric by Mort Dixon and Joe Young
Music by Harry Warren



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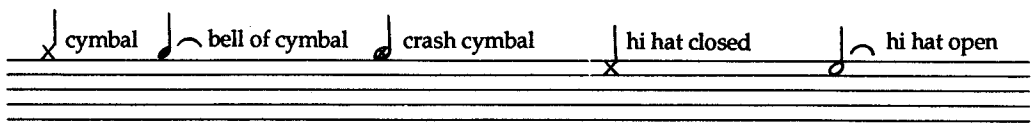
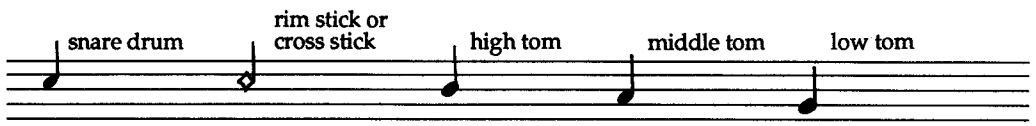
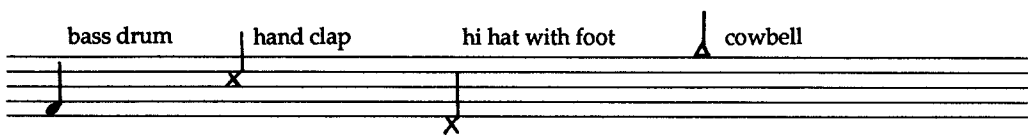
APPENDIX I - SAMPLE DRUM PARTS

This appendix was transcribed by Jim Zimmerman, Bay Area jazz drummer and vibist, staff percussionist with the American Conservatory Theater and the Circle Star Theater and drummer with Cleo Laine since 1982.

Explanation Of Notation



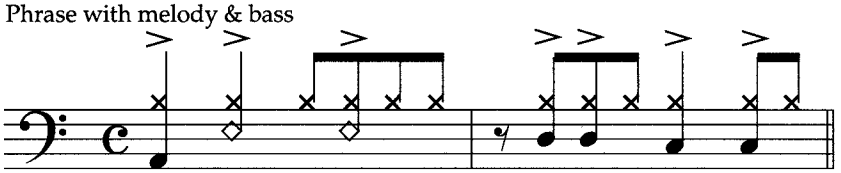




AFRO CENTRIC

Latin - Jazz straight 1/8ths

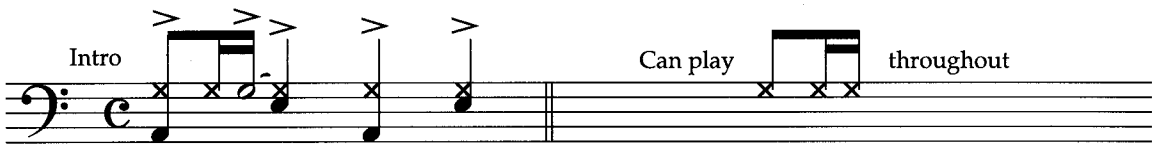
Phrase with melody & bass

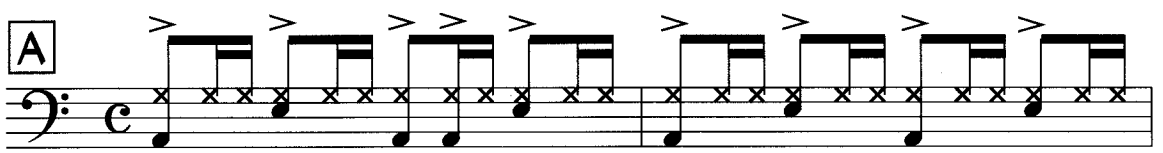


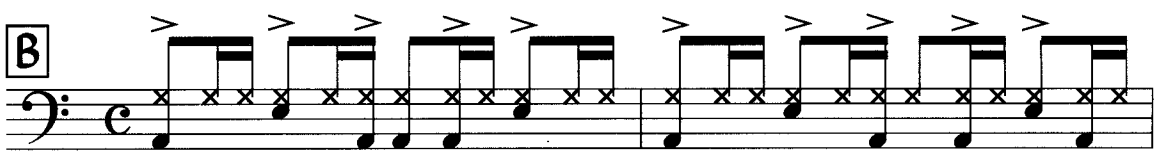
ASA

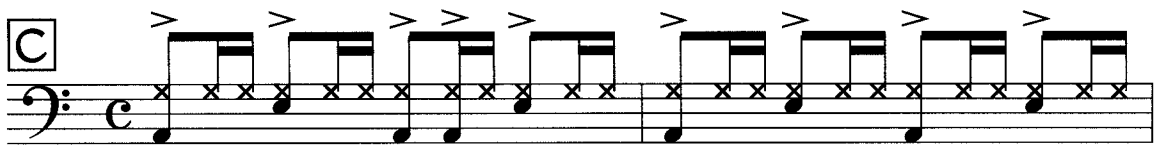
Med. Funk

Start w/ H.H. Add B.D. & S.D.



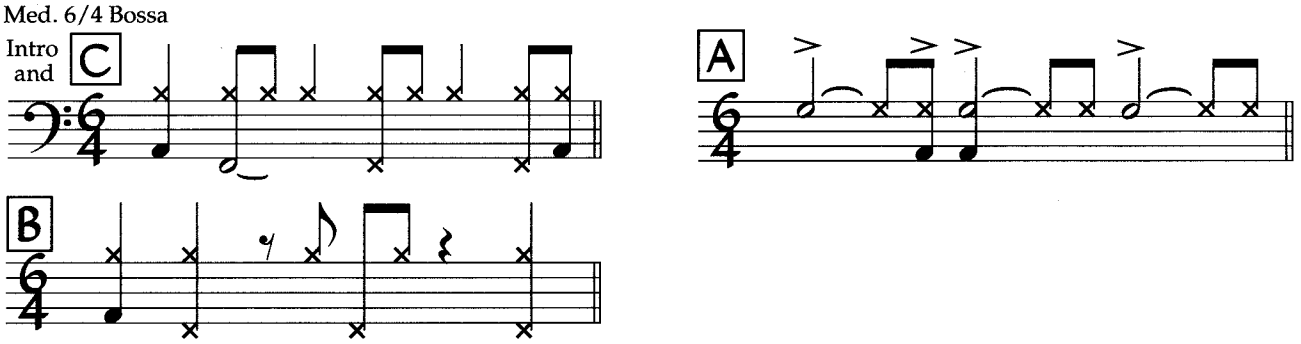






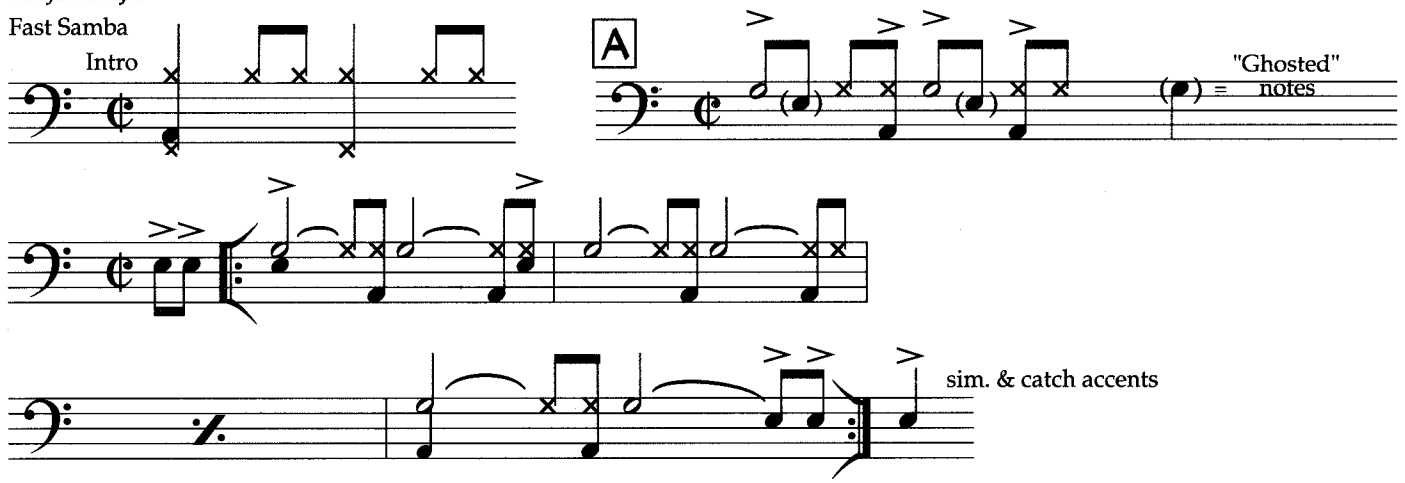
AVANCE

Med. 6/4 Bossa



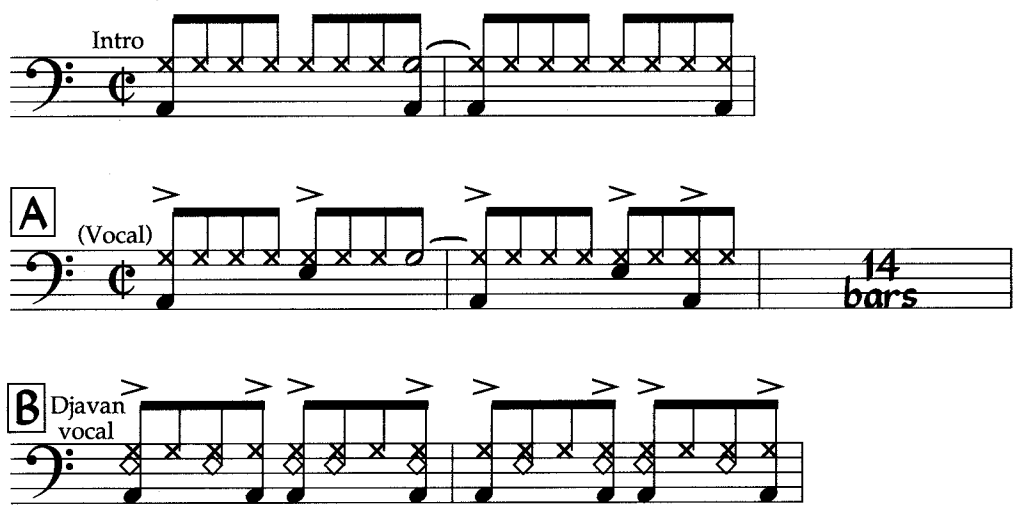
BAJA BAJO

Fast Samba



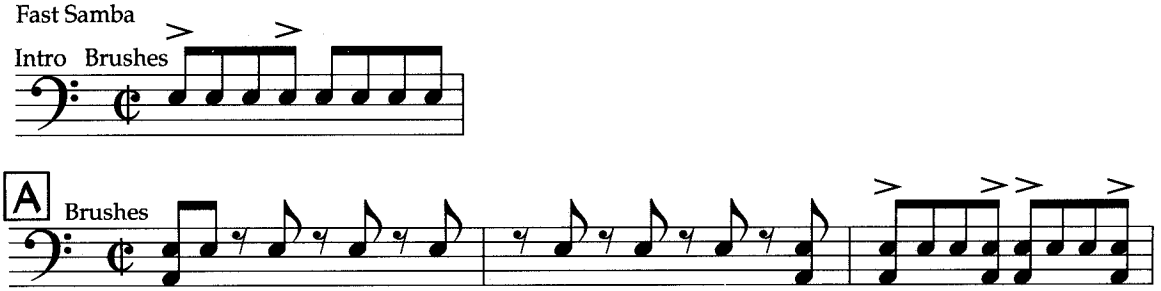
CAPIM

Samba - Funky



CASA FORTE

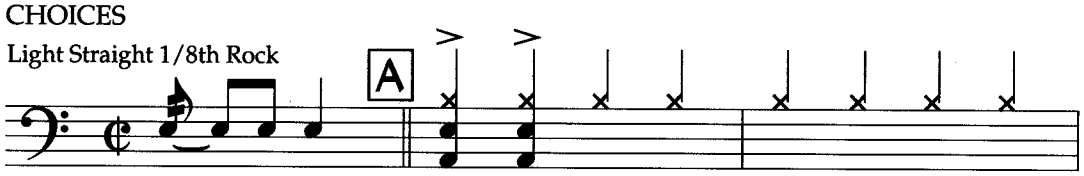
Fast Samba

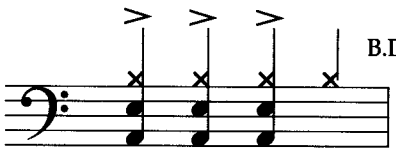


For more contemp. feel play S.D. on H.H.

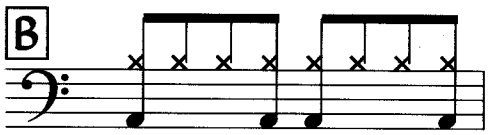
CHOICES

Light Straight 1/8th Rock



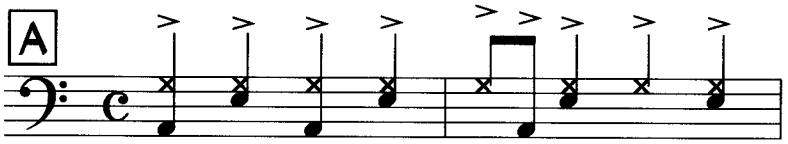


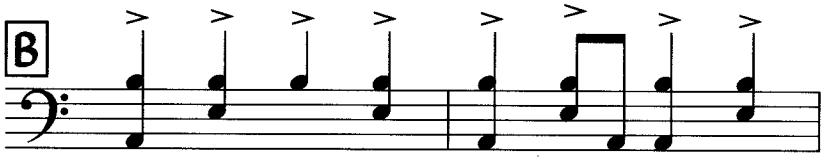
B.D. with L. Hand piano & fill sparsely

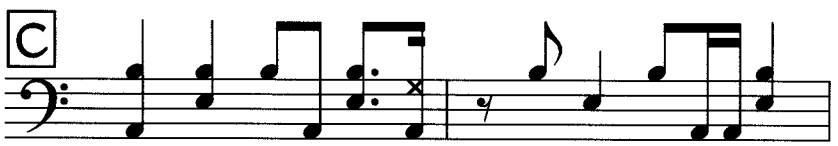


CHROMAZONE

Funk

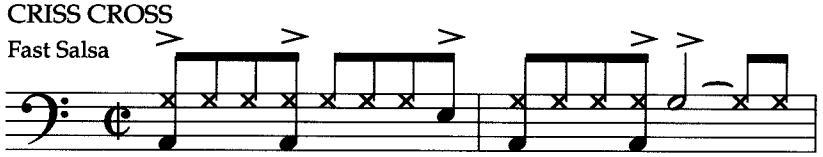


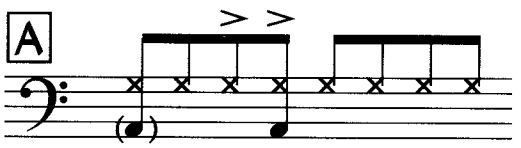


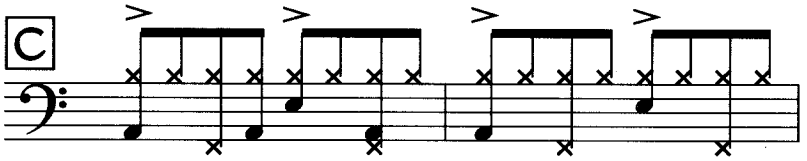


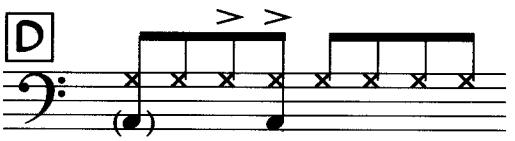
CRISS CROSS

Fast Salsa



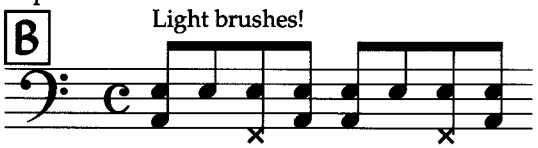






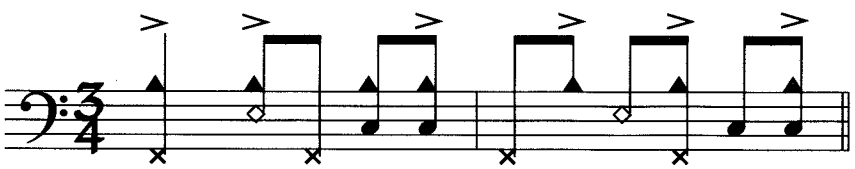
DOCE PRESENCA

Pop Ballad



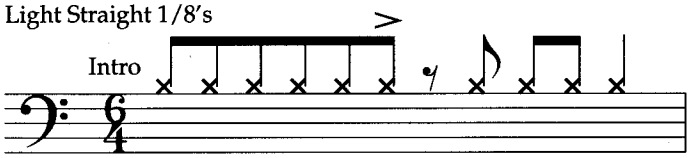
DOGS IN THE WINE SHOP

Med. Latin (modified for drumset)



DON'T FORGET THE POET

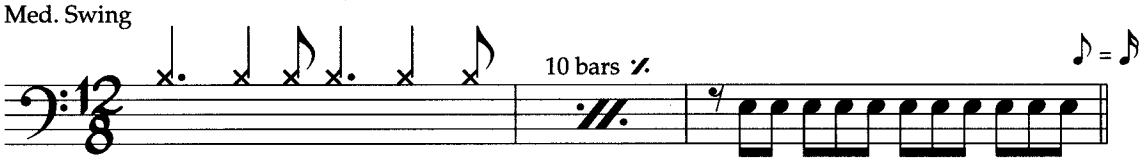
Light Straight 1/8's



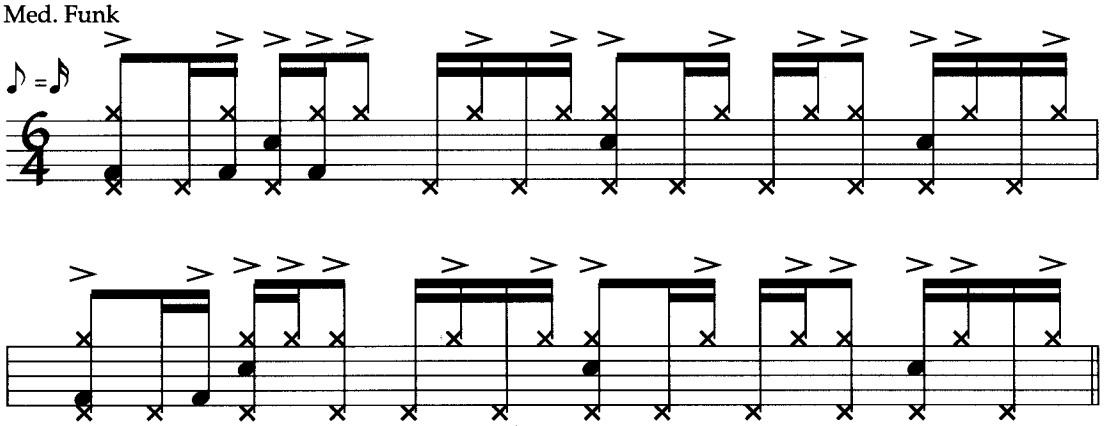
A like Intro & add H.H.
Play loosely around melody.

ESCHER SKETCH

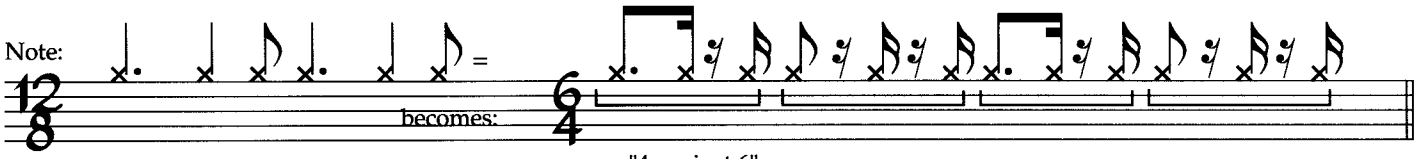
Med. Swing



Med. Funk



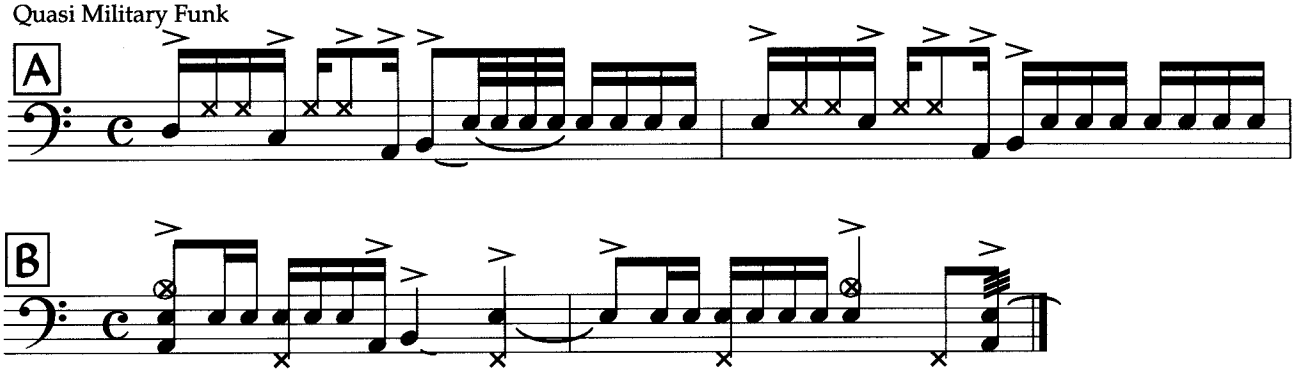
Note:



or "4 against 6"

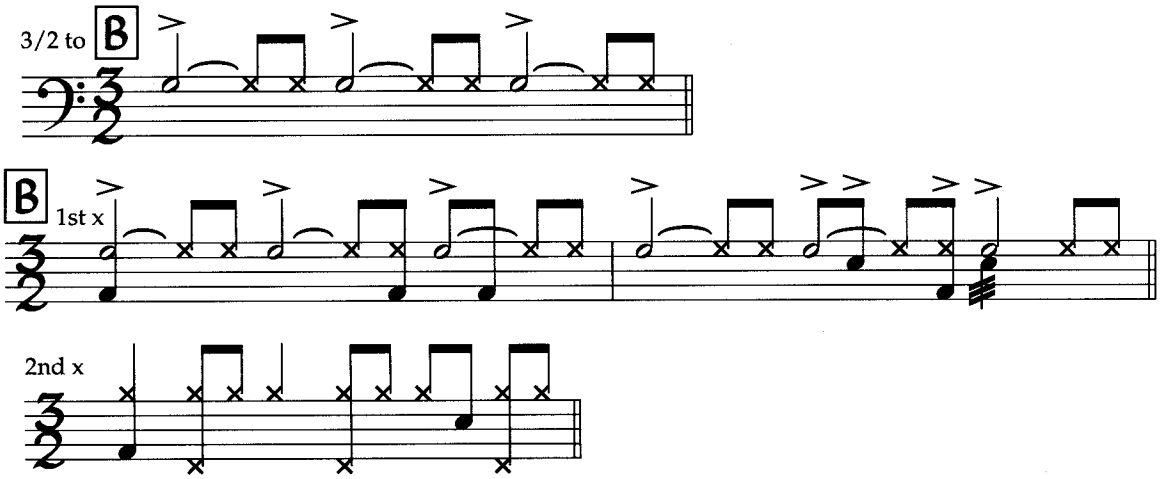
ETERNAL CHILD

Quasi Military Funk



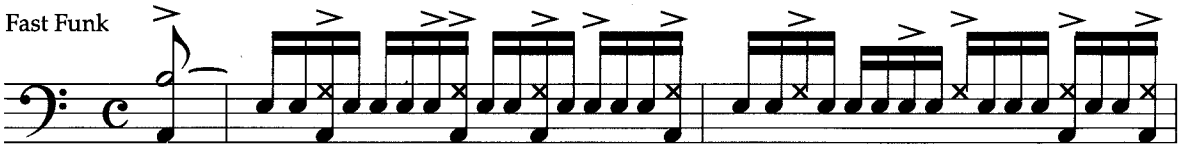
GERALDINE

Med. Latin

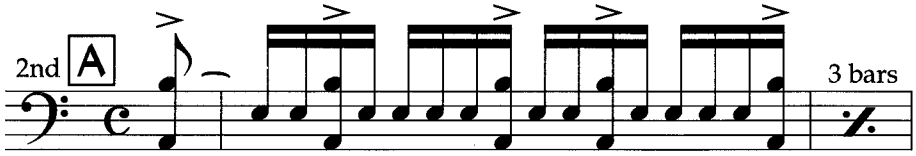


GOT A MATCH

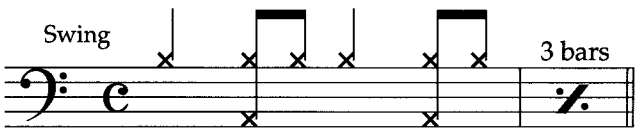
Fast Funk



2nd A



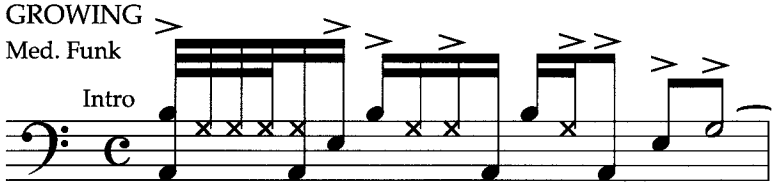
Swing



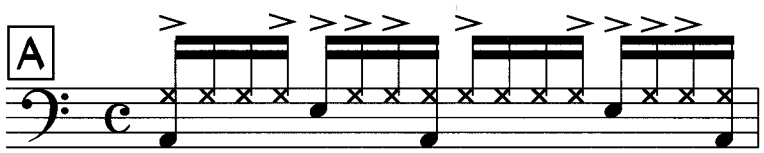
GROWING

Med. Funk

Intro

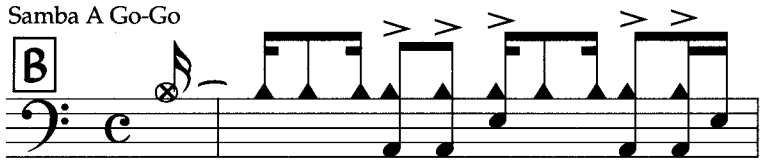


A



Samba A Go-Go

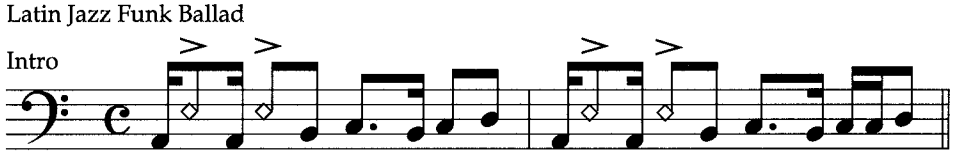
B



I THOUGHT ABOUT YOU

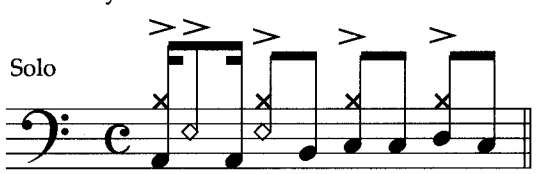
Latin Jazz Funk Ballad

Intro



softly . . .

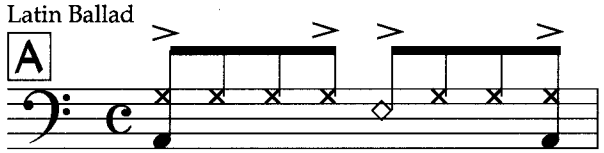
Solo



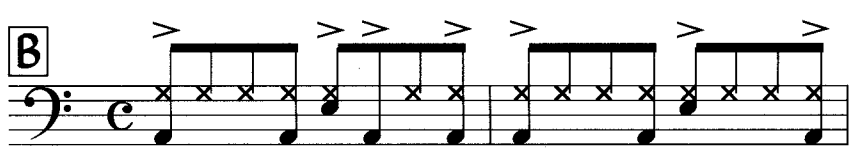
ILLUMINADOS

Latin Ballad

A

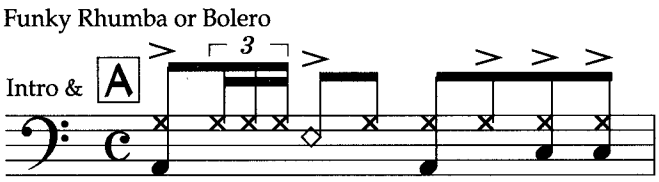


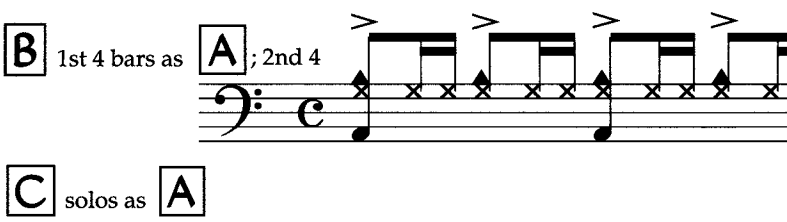
B



IT'S YOU

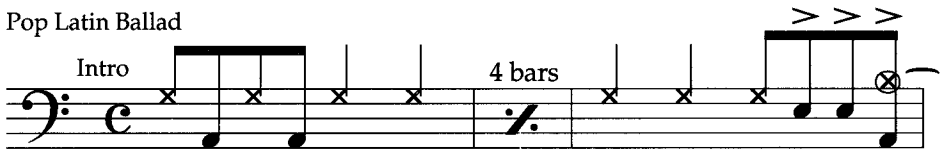
Funky Rhumba or Bolero

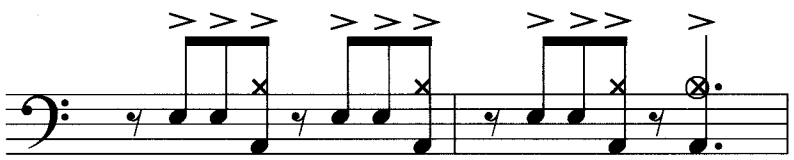


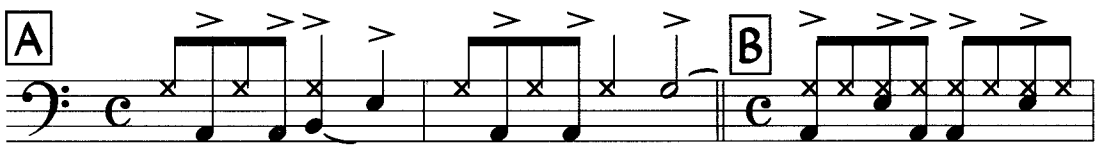


JUNTOS

Pop Latin Ballad

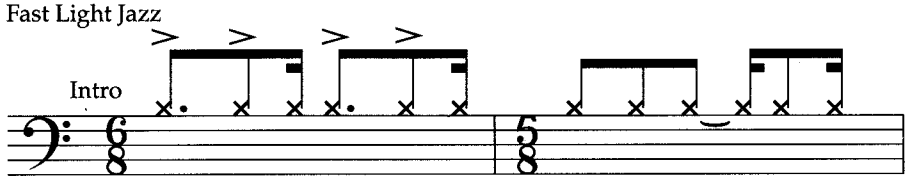


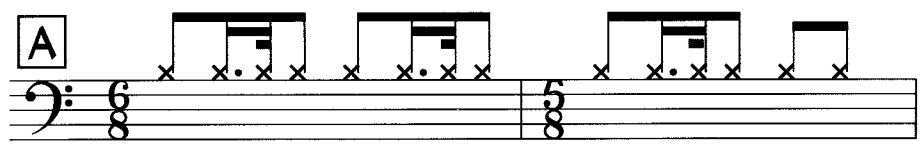




LIKE FATHER LIKE SON

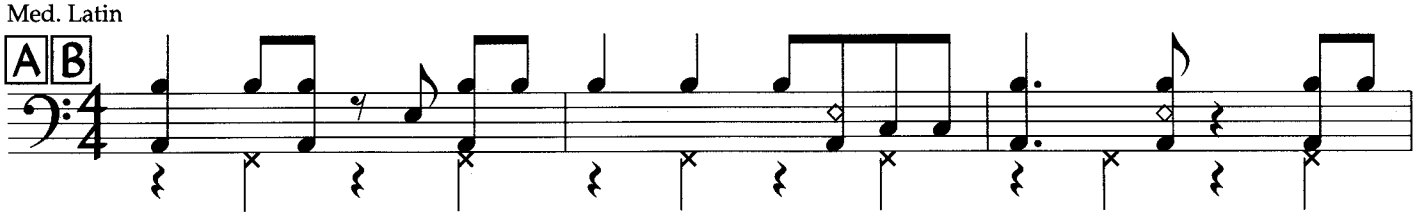
Fast Light Jazz

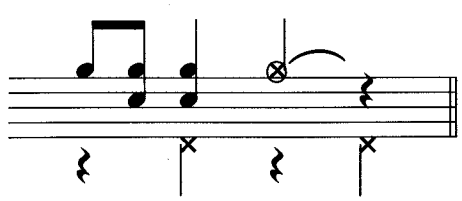


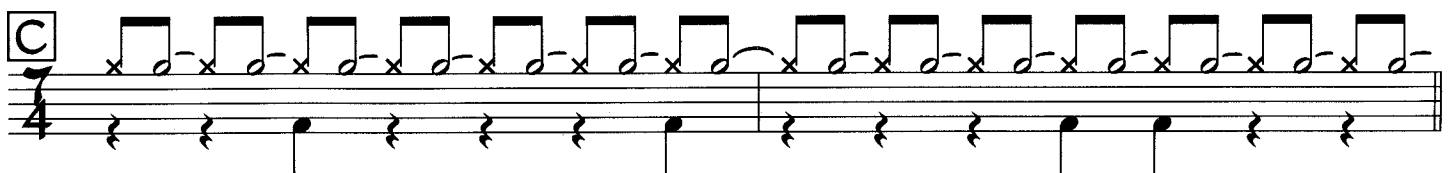


LITTLE WIND

Med. Latin

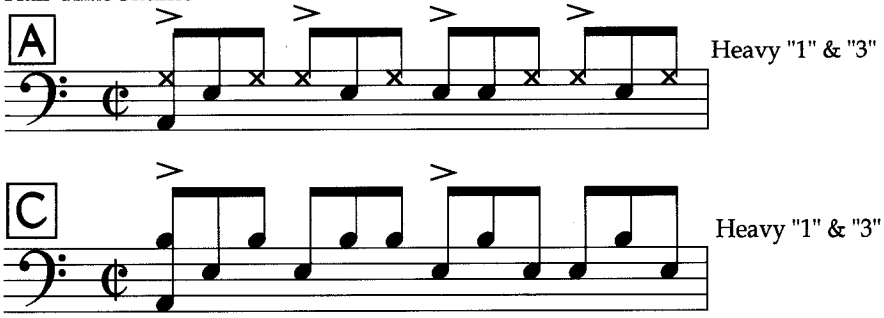






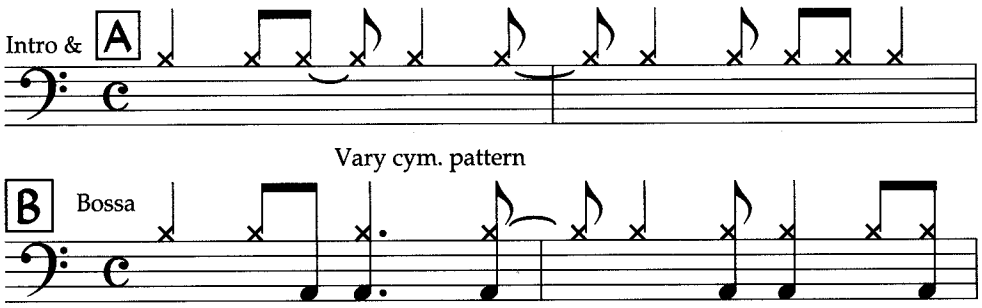
LOOSE ENDS

Half-Time Shuffle



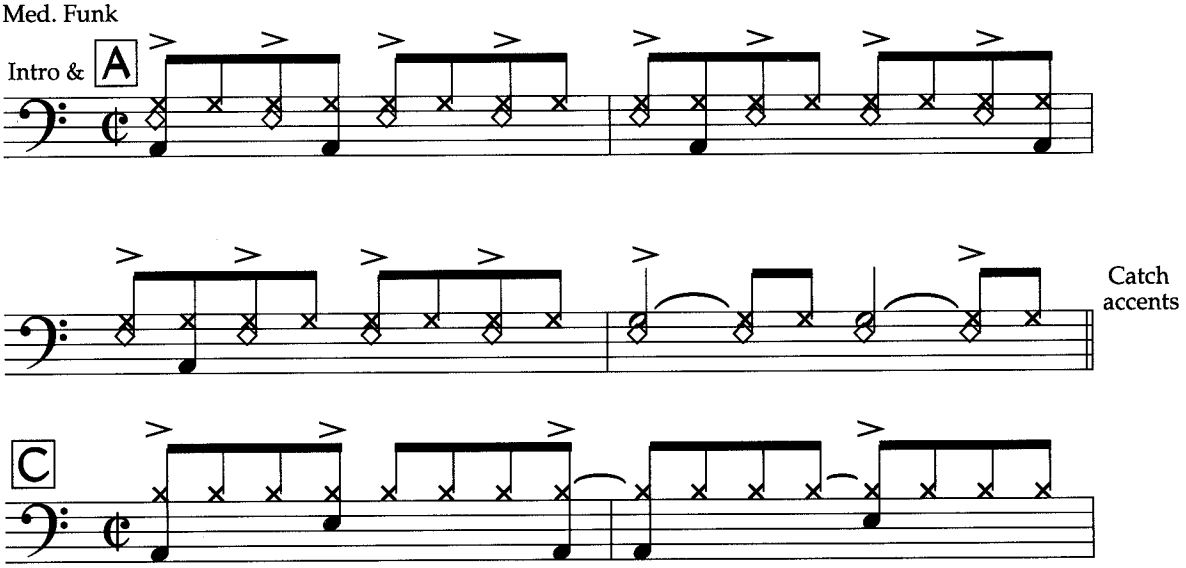
MIDLAND

Med. Straight 1/8ths Jazz



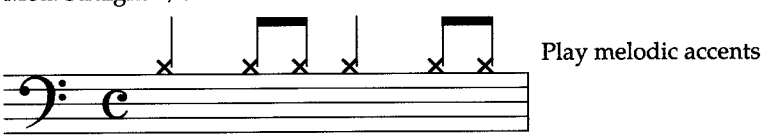
MINE IS YOURS

Med. Funk

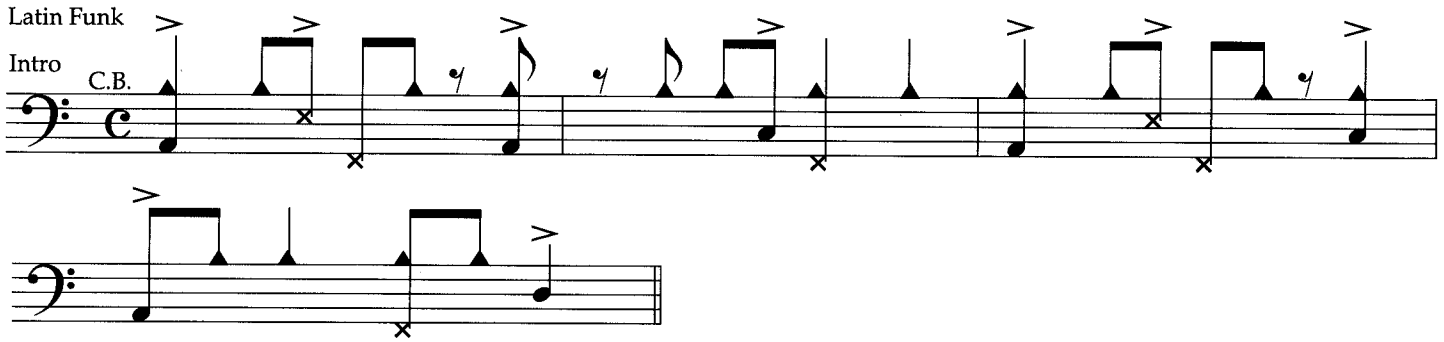


MOONTIDE

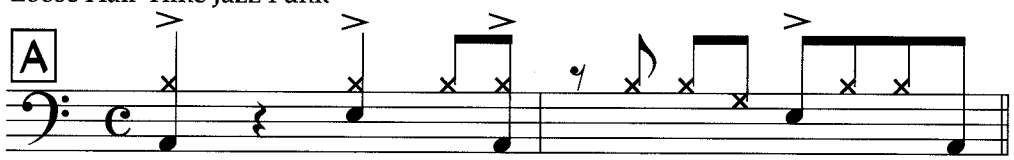
Med. Straight 1/8th's Latin

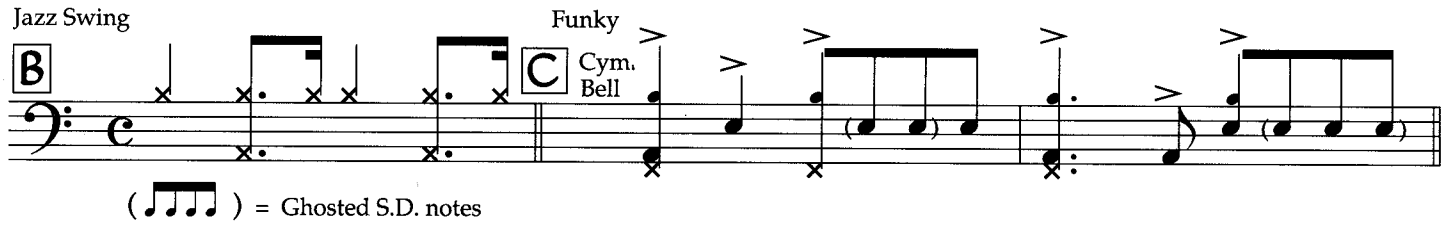


MORNING SPRITE

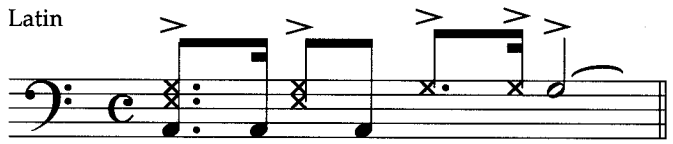


Loose Half-Time Jazz Funk

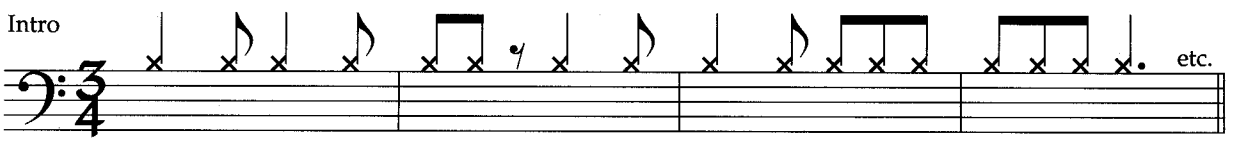


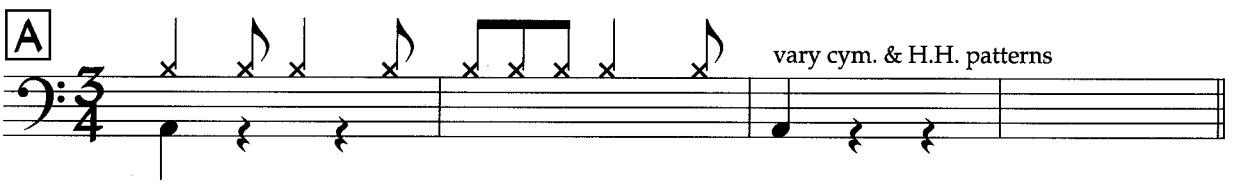


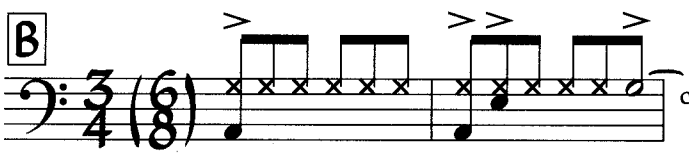
MOZAMBIQUE

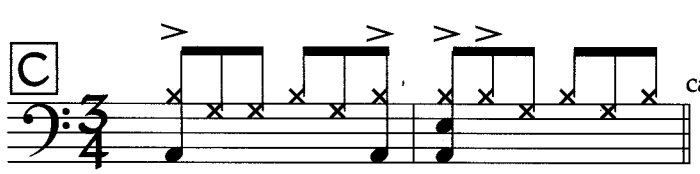


THE NECESSARY BLONDE





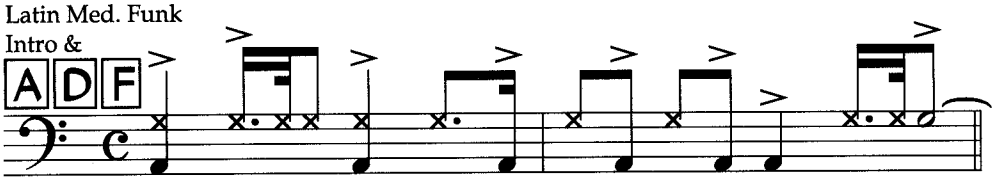




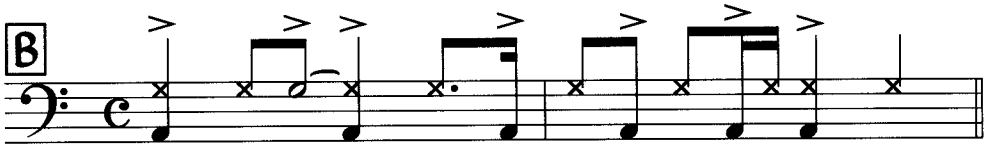
ODE TO THE DOO DAH DAY

Latin Med. Funk

Intro & A D F

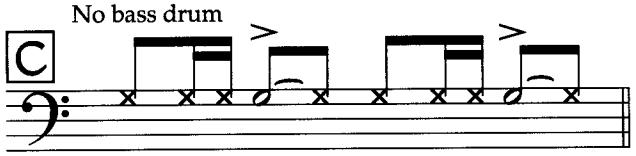


B



No bass drum

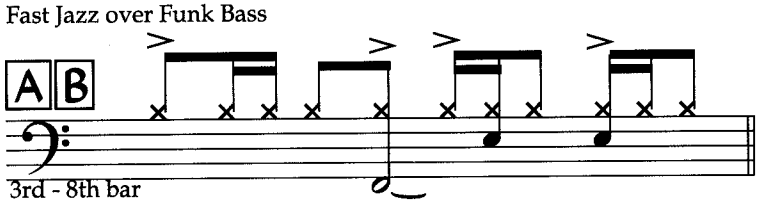
C



PEEP

Fast Jazz over Funk Bass

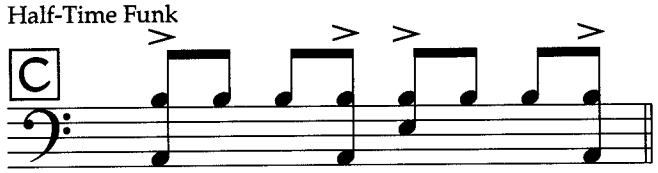
A B



3rd - 8th bar

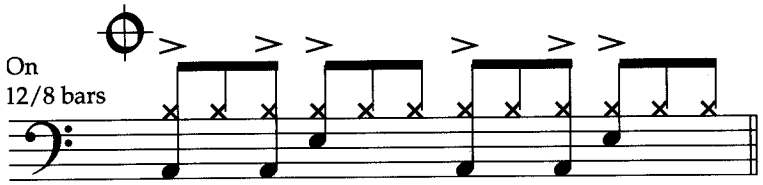
Half-Time Funk

C



On

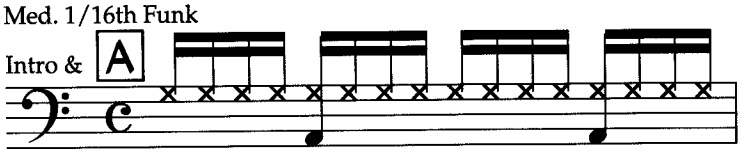
12/8 bars



POWER PLAY

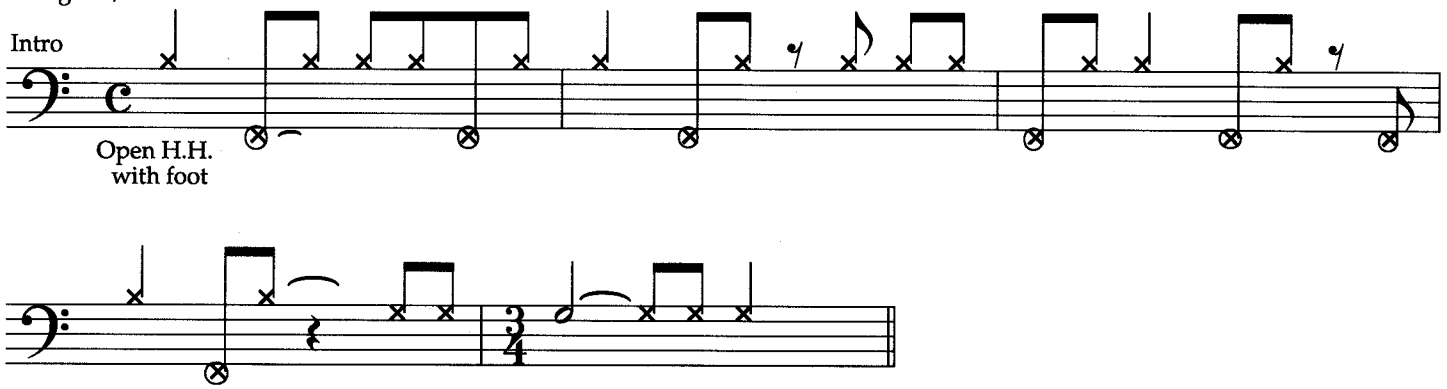
Med. 1/16th Funk

Intro & A



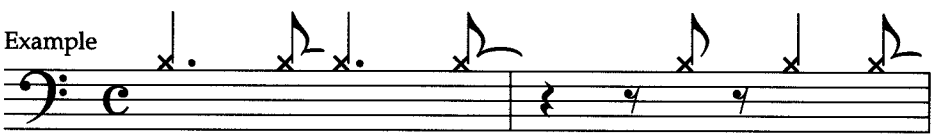
QUIET GIRL

Straight 1/8ths Bossa



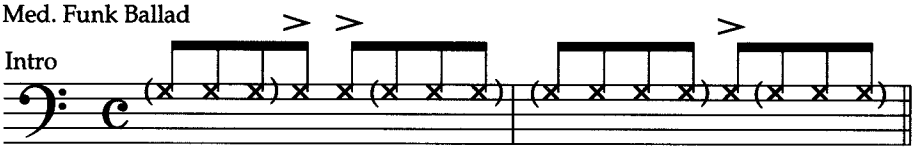
A

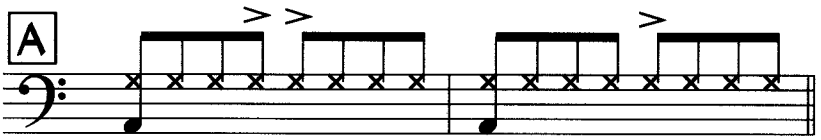
Lite Bossa cyms.
Follow melody &
accents.

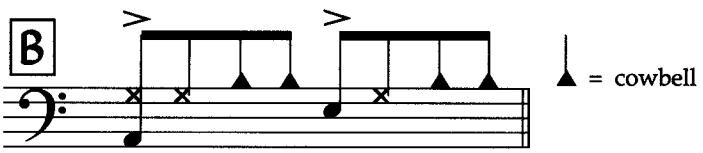


SAILING AT NIGHT

Med. Funk Ballad

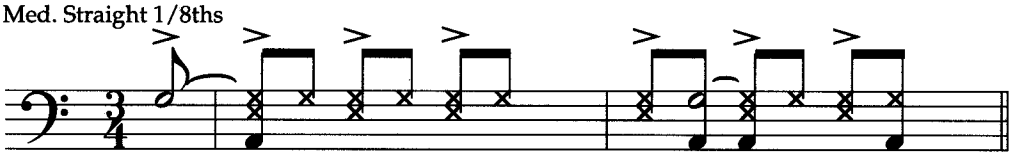


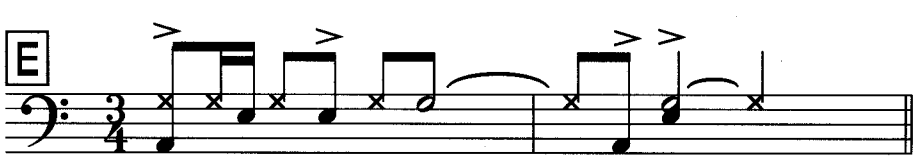




T.B.C.

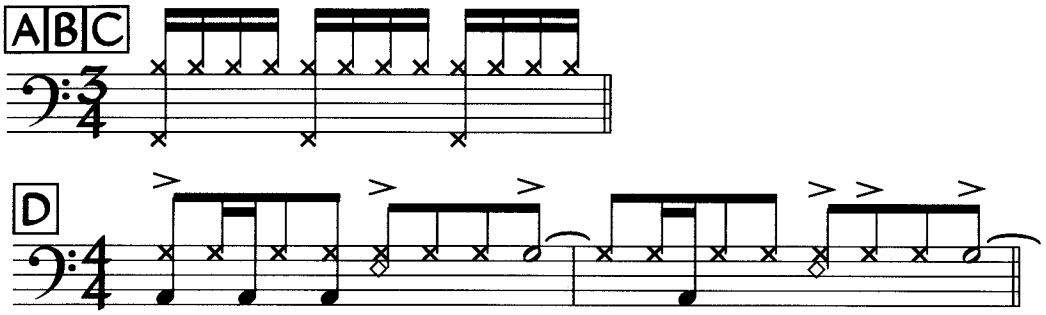
Med. Straight 1/8ths





THREE HEARTS DANCING

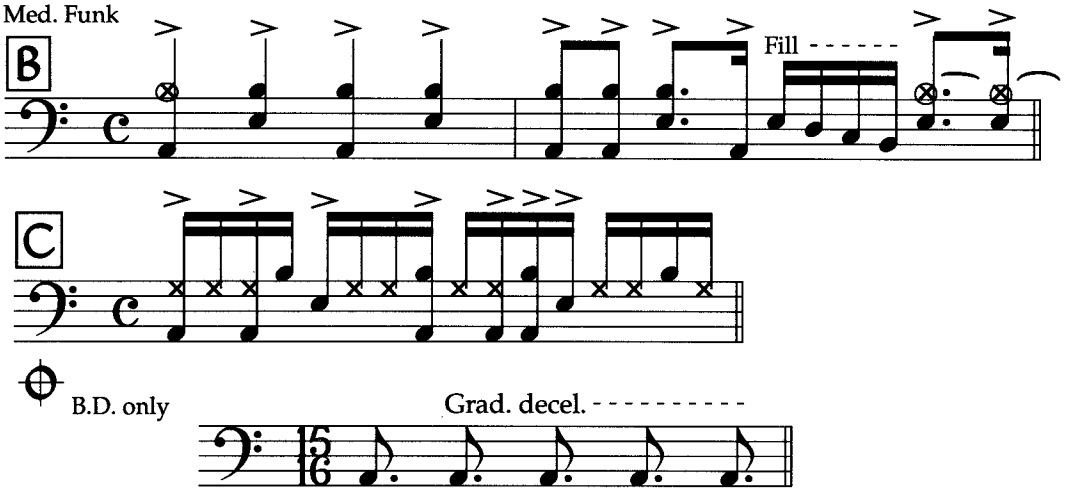
Med. St. 1/8th's



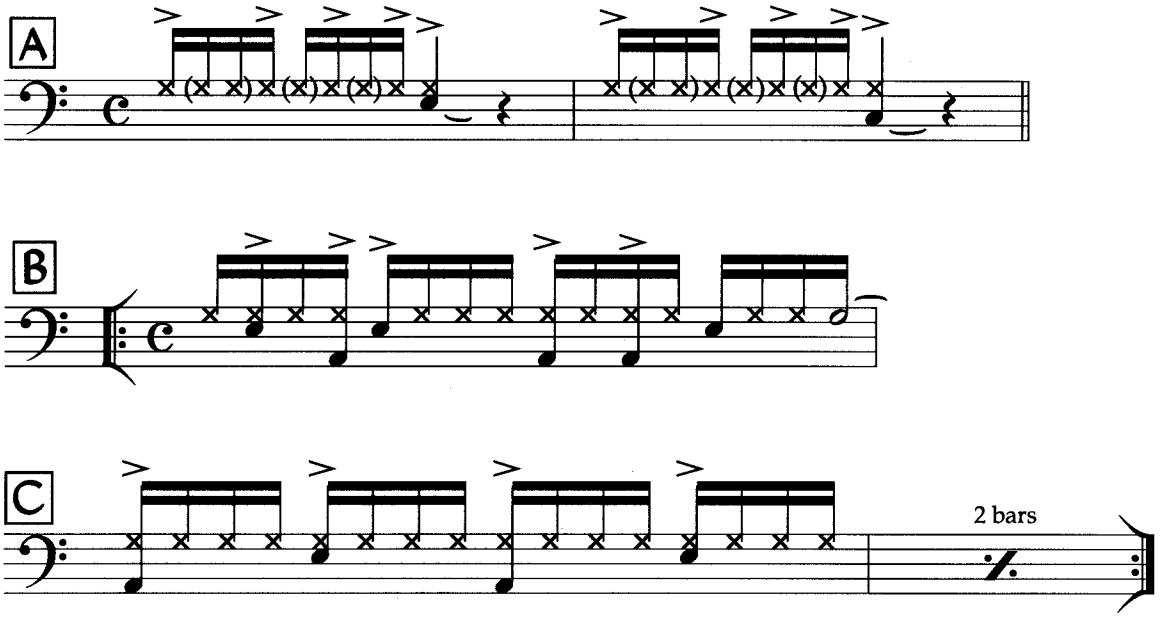
Note: On record drums play D in 4/4 while rest of band plays in 3/4.

TIME MARCHES ON

Med. Funk

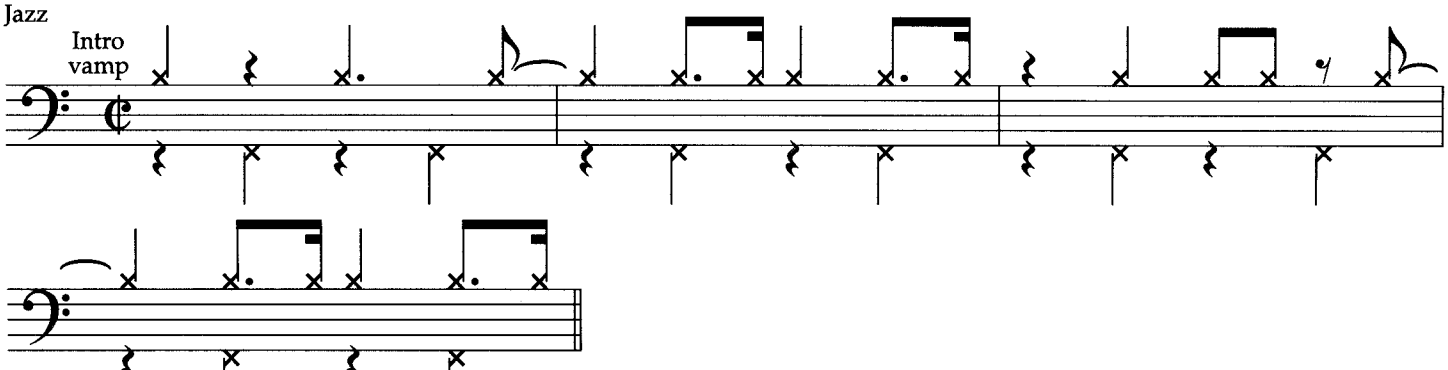


TIME TRACK



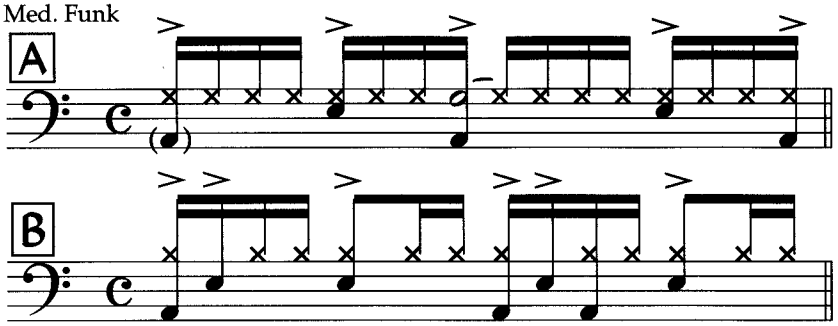
TOGETHERNESS

Jazz



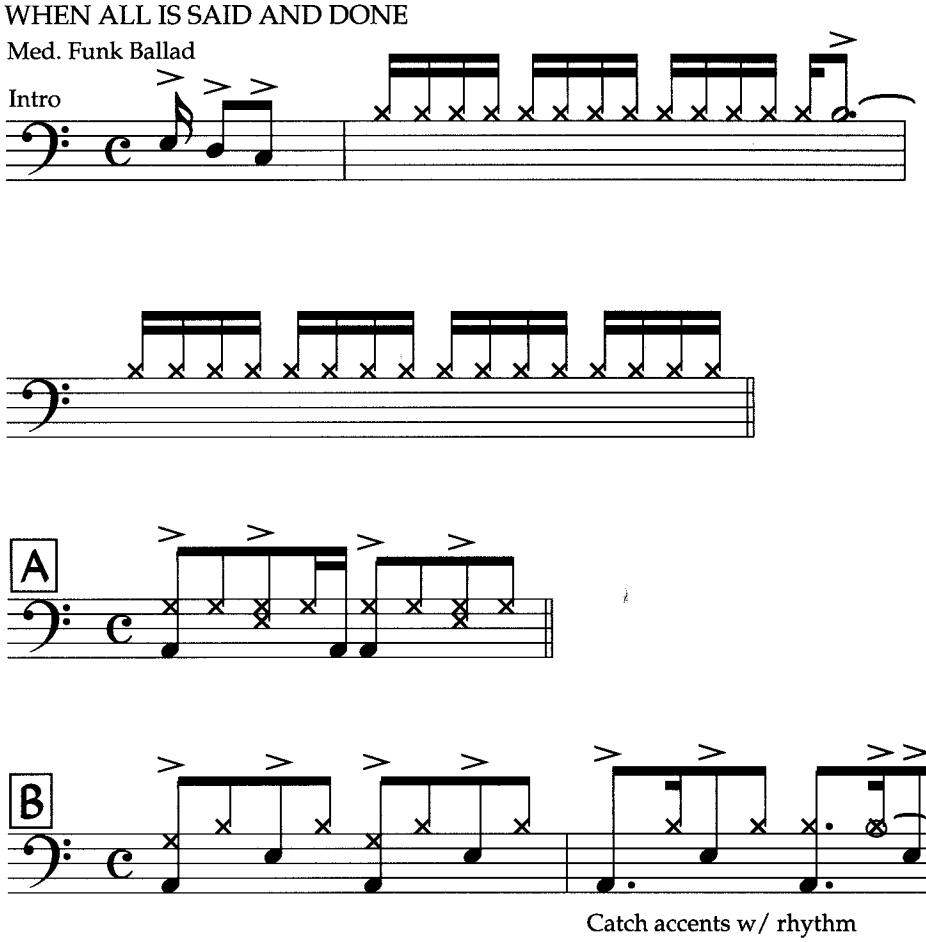
TUNNEL VISION

Med. Funk



WHEN ALL IS SAID AND DONE

Med. Funk Ballad

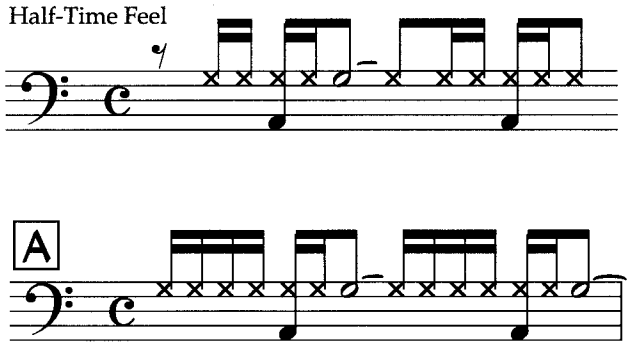


Catch accents w/ rhythm

WHENEVER YOUR HEART WANTS TO SING

Med. Samba/Funk

Half-Time Feel



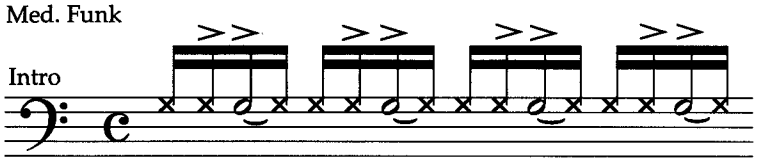
B Like A

Solo and Samba

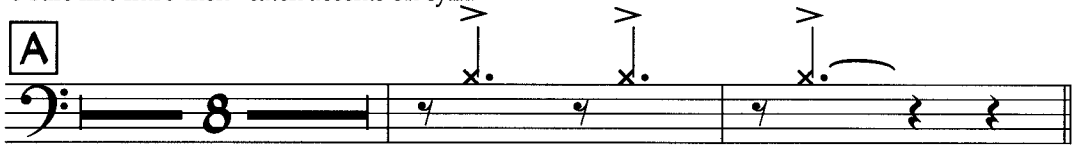
WILL YOU SAY YOU WILL

Med. Funk

Intro



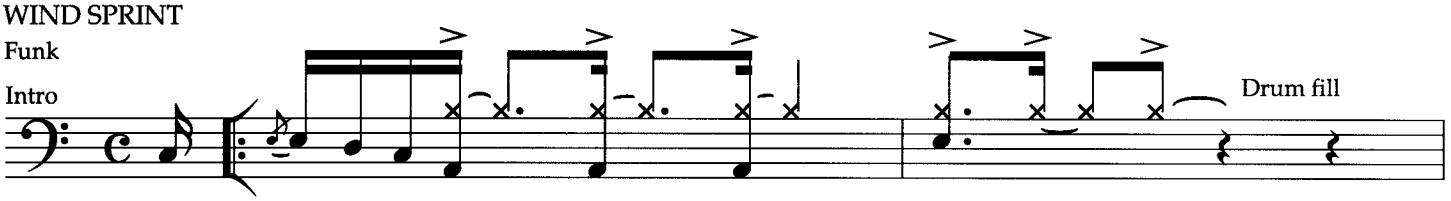
8 bars like Intro then catch accents on cym.

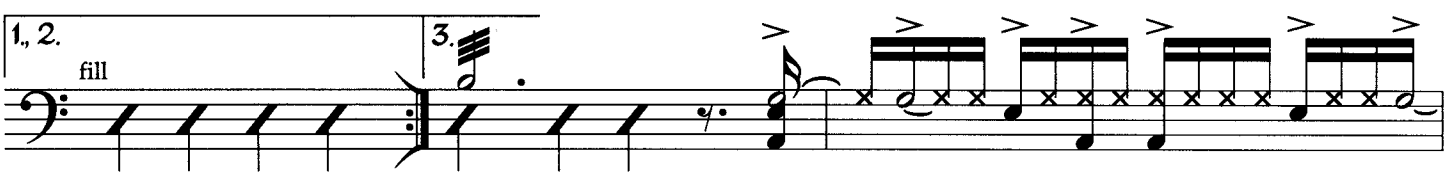


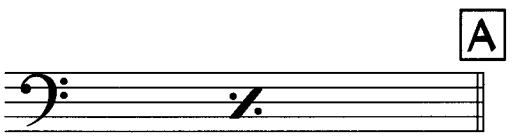
WIND SPRINT

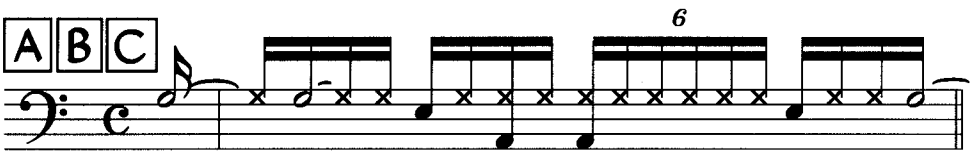
Funk

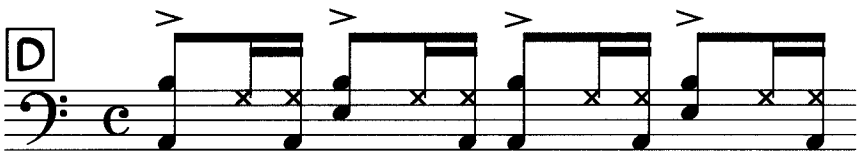
Intro







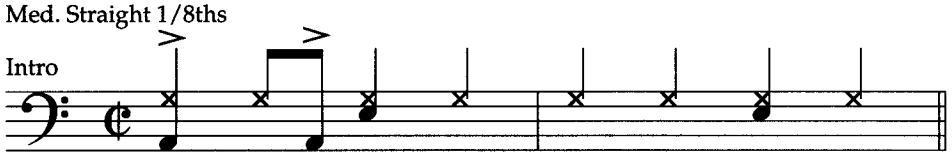


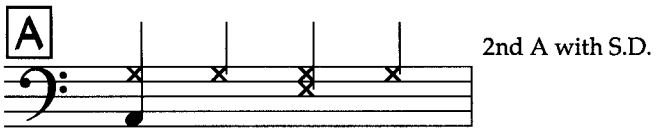


WORDS

Med. Straight 1/8ths

Intro





2nd A with S.D.

APPENDIX II - SOURCES

A wide selection of published music, manuscripts, records and other sources was used in creating the charts in this book. Bel 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 instance

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 with 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 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 source 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 Songbo
14. BLACK COFFEE - Published sheet music; Sarah Vaughan's "Sassy Swings The Tivoli", Diane Schuur's "Pilot Of My Destiny", Son 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 Ge "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 Comp Sarah Vaughan - Vol. 1", "Introducing Johnny Griffin".
20. BYE BYE BLACKBIRD - Published sheet music; Miles Davis' "Round Midnight", Miles Davis' "Friday Night At The Blackhawk - V 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 c 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 Da "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".

41. DOGS IN THE WINE SHOP - Composer's lead sheet and input; Michael Brecker's "Now You See It, Now You Don't".
42. DON'T FORGET THE POET - Composer's lead sheet; Enrico Pieranunzi's "Deep Down".
43. 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".
44. ECAROH - Composer's lead sheet; Art Blakey's "Art Blakey & The Jazz Messengers" (with Horace Silver).
45. EQUINOX - John Coltrane's "Coltrane's Sound".
46. ESCHER SKETCH - Composer's input; Michael Brecker's "Now You See It, Now You Don't".
47. ETERNAL CHILD - Composer's lead sheet; Chick Corea's "Eye Of The Beholder".
48. 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".
49. EXPRESSION - John Coltrane's "Expression".
50. 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".
51. FILTHY McNASTY - Composer's lead sheet; "The Best Of Horace Silver".
52. FIVE HUNDRED MILES HIGH - Composer's lead sheet; Chick Corea's "Light As A Feather".
53. FLAMINGO - Published sheet music; Jimmy Smith's "The Sermon", Carmen McRae's "Birds Of A Feather", Oscar Peterson's "Oscar Peterson Featuring Stephane Grapelli".
54. 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".
55. FOREVER - Eddie Gomez' "Power Play".
56. 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".
57. FRIDAY NIGHT AT THE CADILLAC CLUB - Bob Berg's "Short Stories", composer's input.
58. FRIENDS - Composer's lead sheet; Chick Corea's "Friends".
59. GERALDINE - The Yellowjackets' "The Spin", composer's input.
60. GERTRUDE'S BOUNCE - Publisher's lead sheet; Clifford Brown's "Clifford Brown & Max Roach at Basin Street".
61. 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".
62. GIANT STEPS - Published sheet music; John Coltrane's "Giant Steps".
63. GOT A MATCH? - Composer's lead sheet; Chick Corea's "Elektric Band".
64. GREGORY IS HERE - Composer's lead sheet; Horace Silver's "In Pursuit Of The 27th Man".
65. GROWING - Composer's lead sheet; John Patitucci's "John Patitucci".
66. 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".
67. 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".
68. 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".
69. HORACESCOPE - Composer's lead sheet; Horace Silver's "Horacescope".
70. 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".
71. I HADN'T ANYONE TIL YOU - Published sheet music; Billie Holiday's "Compact Jazz - Billie Holiday", "Mel Tormeand the Mel-Tones", Sarah Vaughan's "Sassy Swings The Tivoli".
72. I THOUGHT ABOUT YOU - Arranger's lead sheet; Bob Berg's "In The Shadows".
73. 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".
74. IILLUMINADOS - Ivan Lins' "Maos".
75. I'LL BE AROUND (Ist 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".
76. I'LL GET BY - Published sheet music; John Coltrane's "The Stardust Sessions", Billie Holiday's "The Quinessential Billie Holiday - Vol 4. "
77. 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".
78. IMPRESSIONS - Published sheet music; John Coltrane's "Impressions"; John Coltrane's "Live In Paris".
79. 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".
80. IN YOUR OWN SWEET WAY - Published sheet music, published transcription; "The New Dave Brubeck Quartet Live At Monteux", "Dave Brubeck and J & K at Newport", Miles Davis' "Chronicle ", Bill Evans' "The Second Trio", Pharoah Sanders' "A Prayer Before Dawn".
81. 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".
82. 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 A 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 Burre "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 Gold Medal Winners ", Pam Purvis' "Daydream".
103. MAHJONG - Published transcription; Wayne Shorter's "Juju".
104. MANHA DE CARNEVAL - Published sheet music; Luis Bonfa'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 Coler "Love Songs".
105. THE MASQUERADE IS OVER - Published sheet music; Kenny Burrell's "Stormy Monday", Keith Jarrett's "Standards - Vol. 1", A 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 Quintessent 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 Colemar 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 Na 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".
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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".

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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 Busi ness", 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".
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1. PERI'S SCOPE - Composer's lead sheet; Bill Evans' "Montreux II", Bill Evans' "Portrait In Jazz".
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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".
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1. SOME OTHER BLUES - Published sheet music; John Coltrane's "Coltrane Jazz".
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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).
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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".
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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".
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205. WILL YOU STILL BE MINE? - Published sheet music; Miles Davis' "Chronicle", Sonny Rollins' "Freedom Suite", "Art Farmer Qui At Boomers", Ahmad Jamal's "Poinciana", Kenny Burrell's "A Night At The Village Vanguard".
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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".
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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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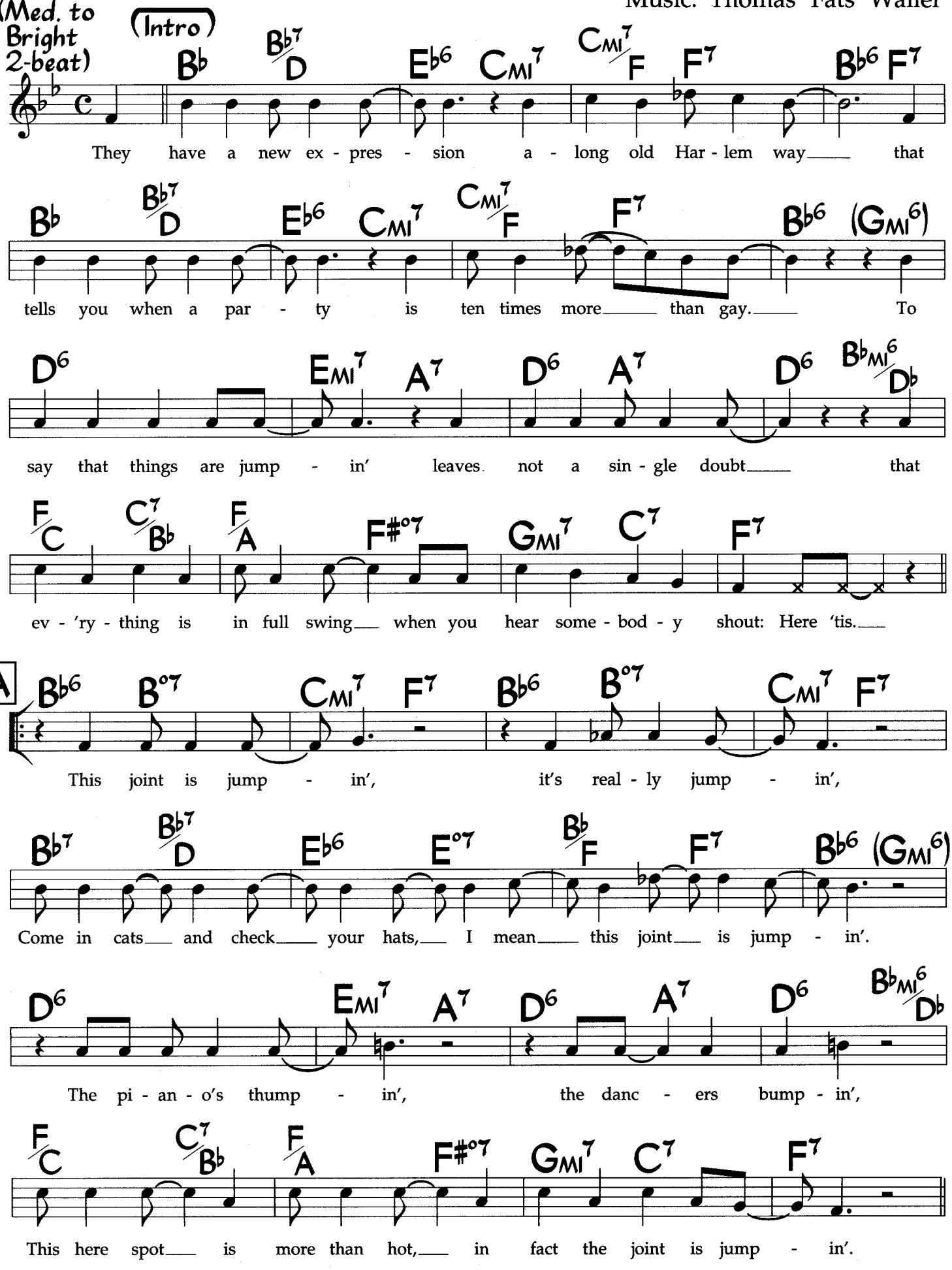
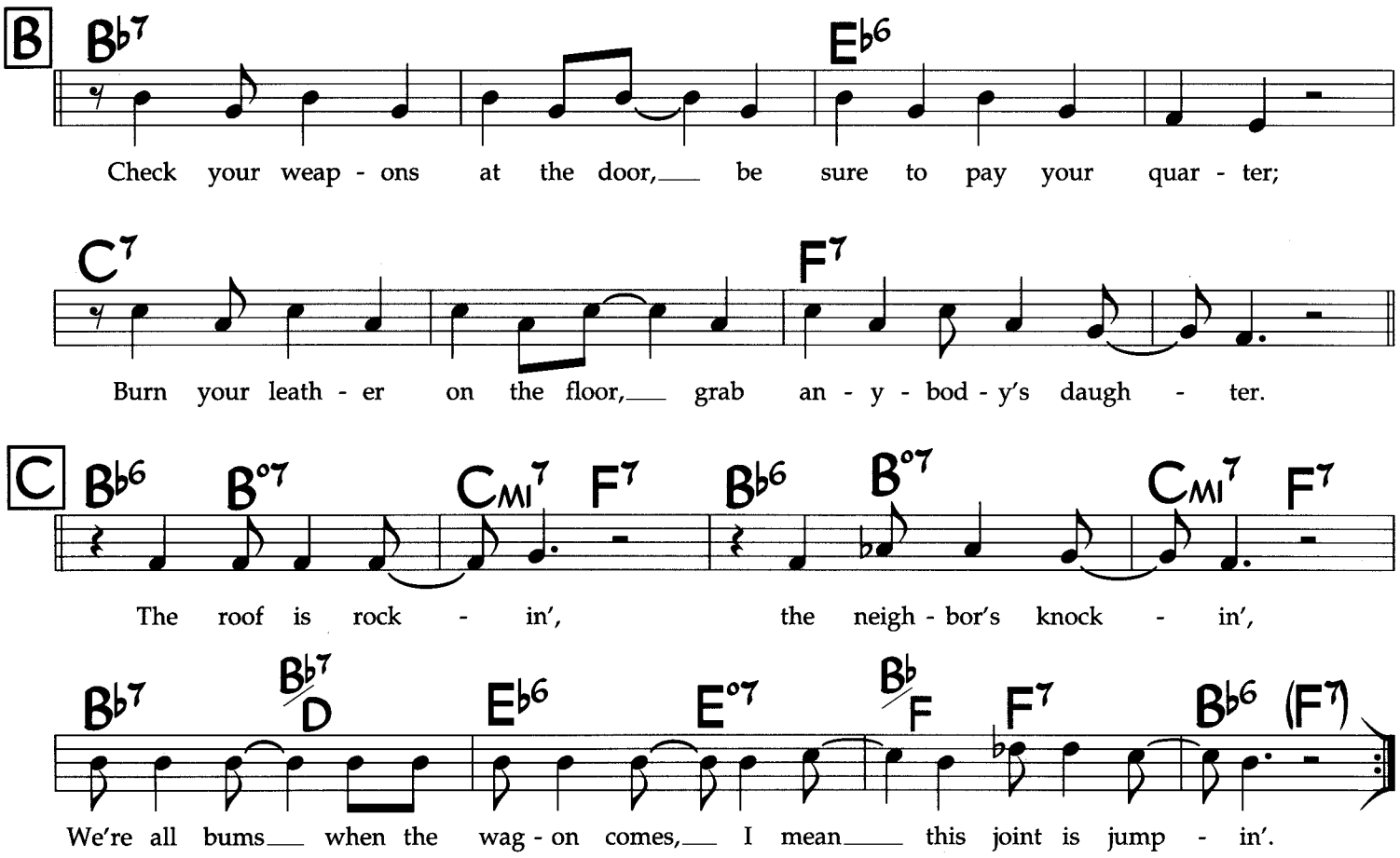
(Med. to Bright 2-beat)





Bass plays in 2 throughout.

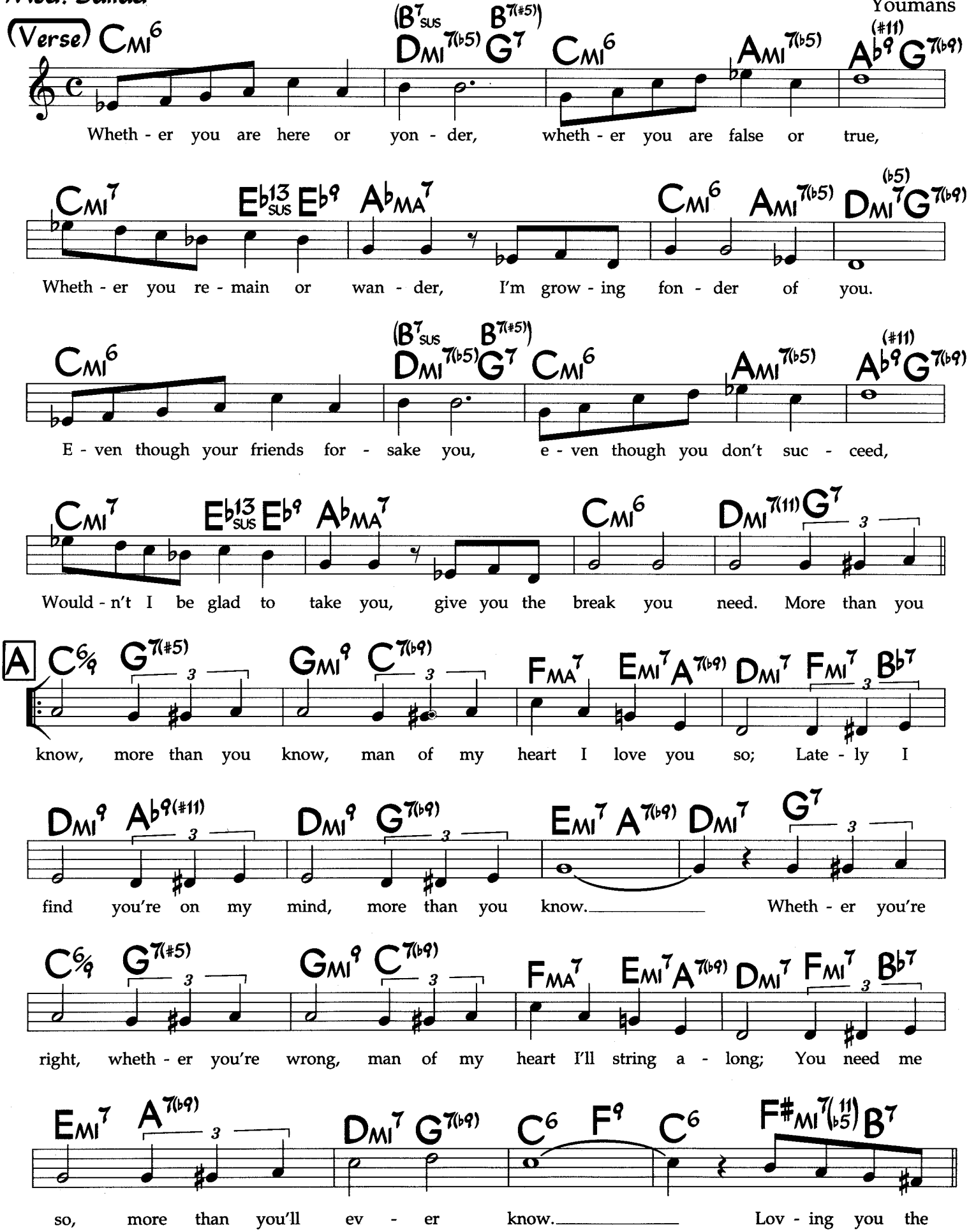
2nd lyric: This joint is jumpin', it's really jumpin',
Every Mose is on his toes, I mean the joint is jumpin'.
No time for talkin', it's time for walkin',
Grab a rug and cut the jug, I mean this joint is jumpin'.

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



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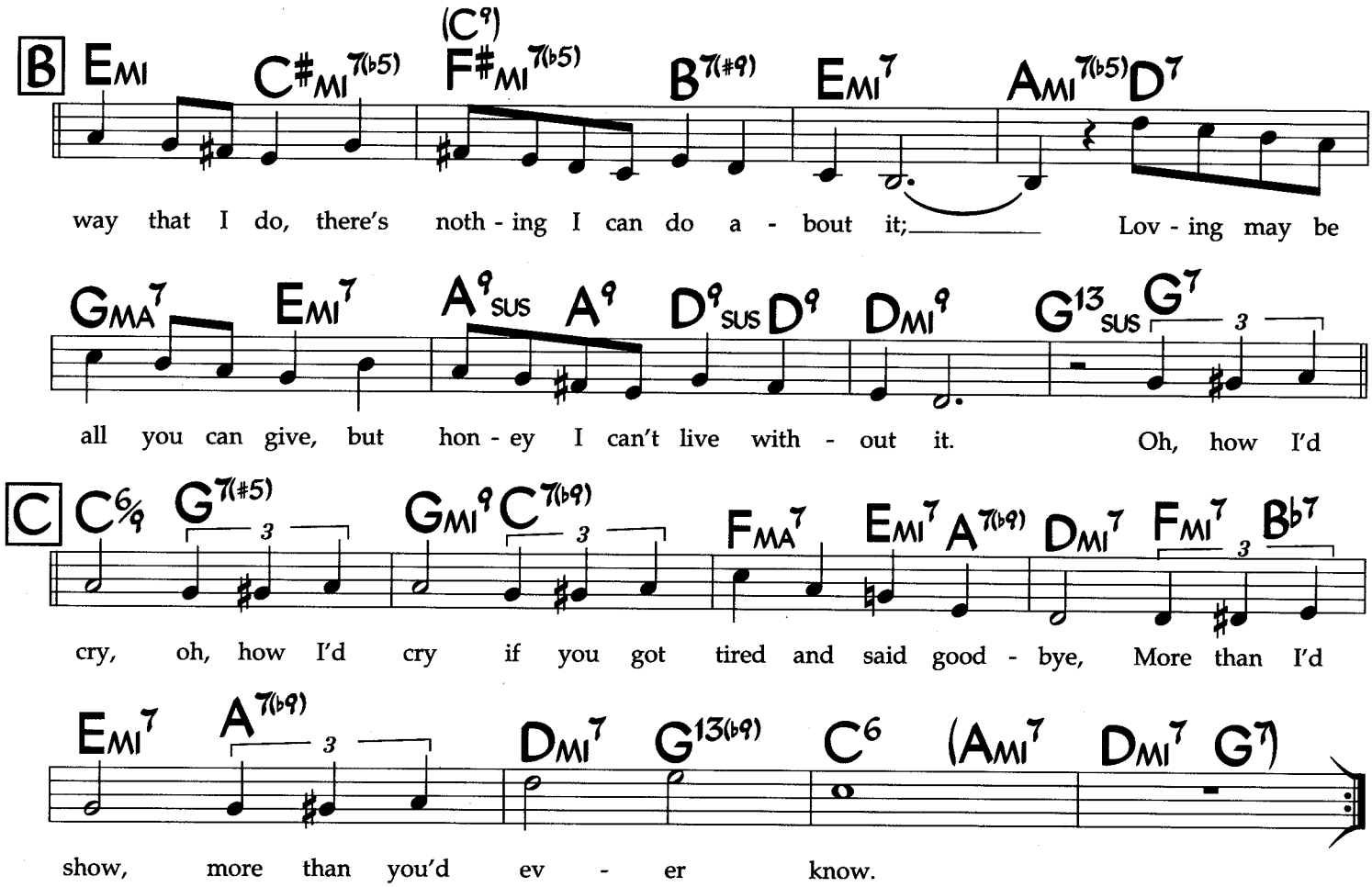
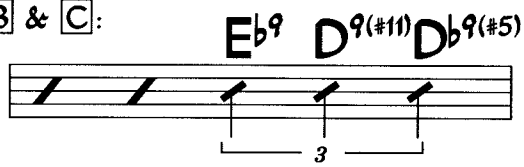


Alternate changes, bar 16 of verse, bar 8 of B & C:



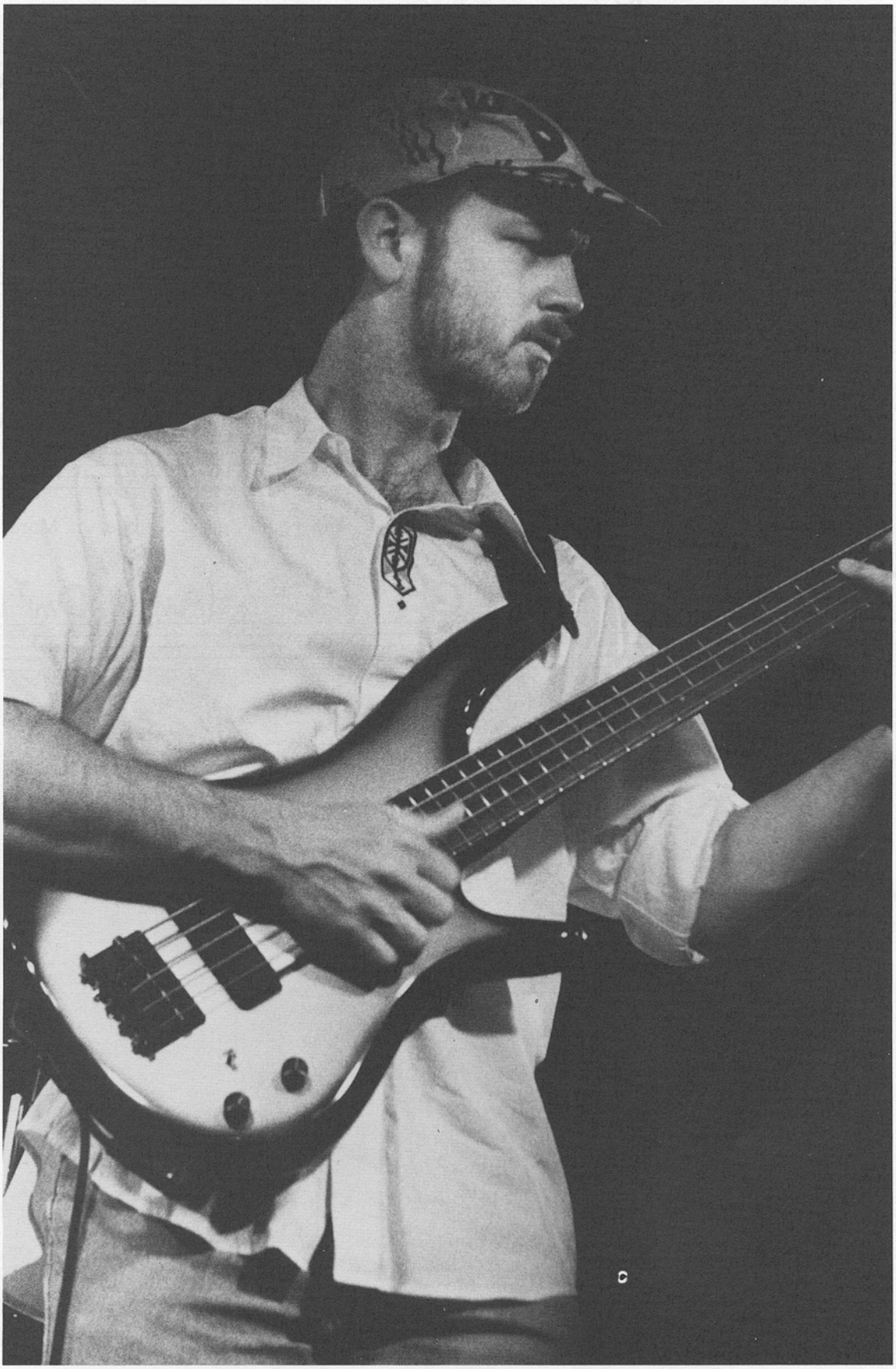


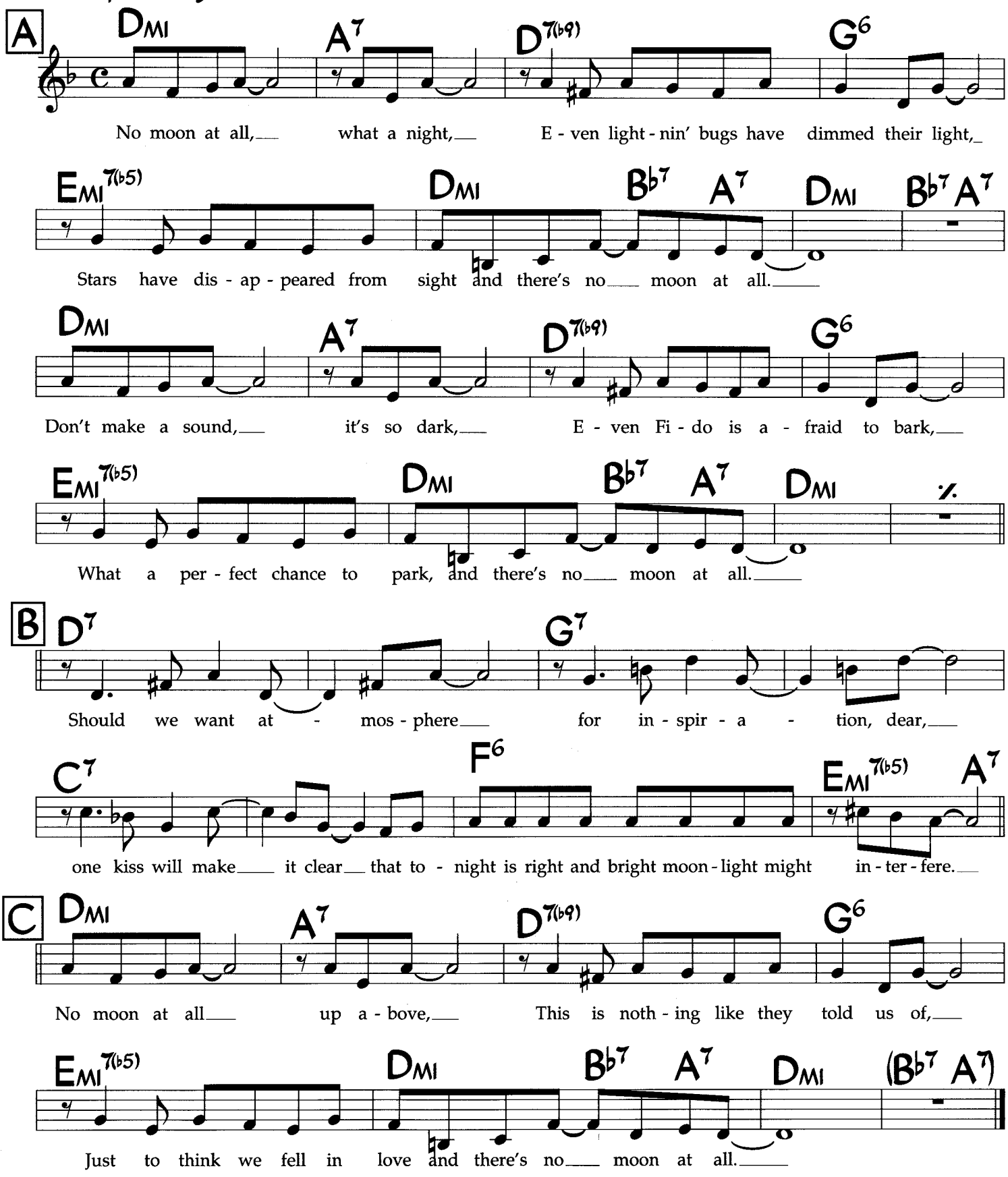
Photo by Nancy Ann Lee

GARY WILLIS

No Moon At All

Redd Evans
Dave Mann

Med.-Up Swing

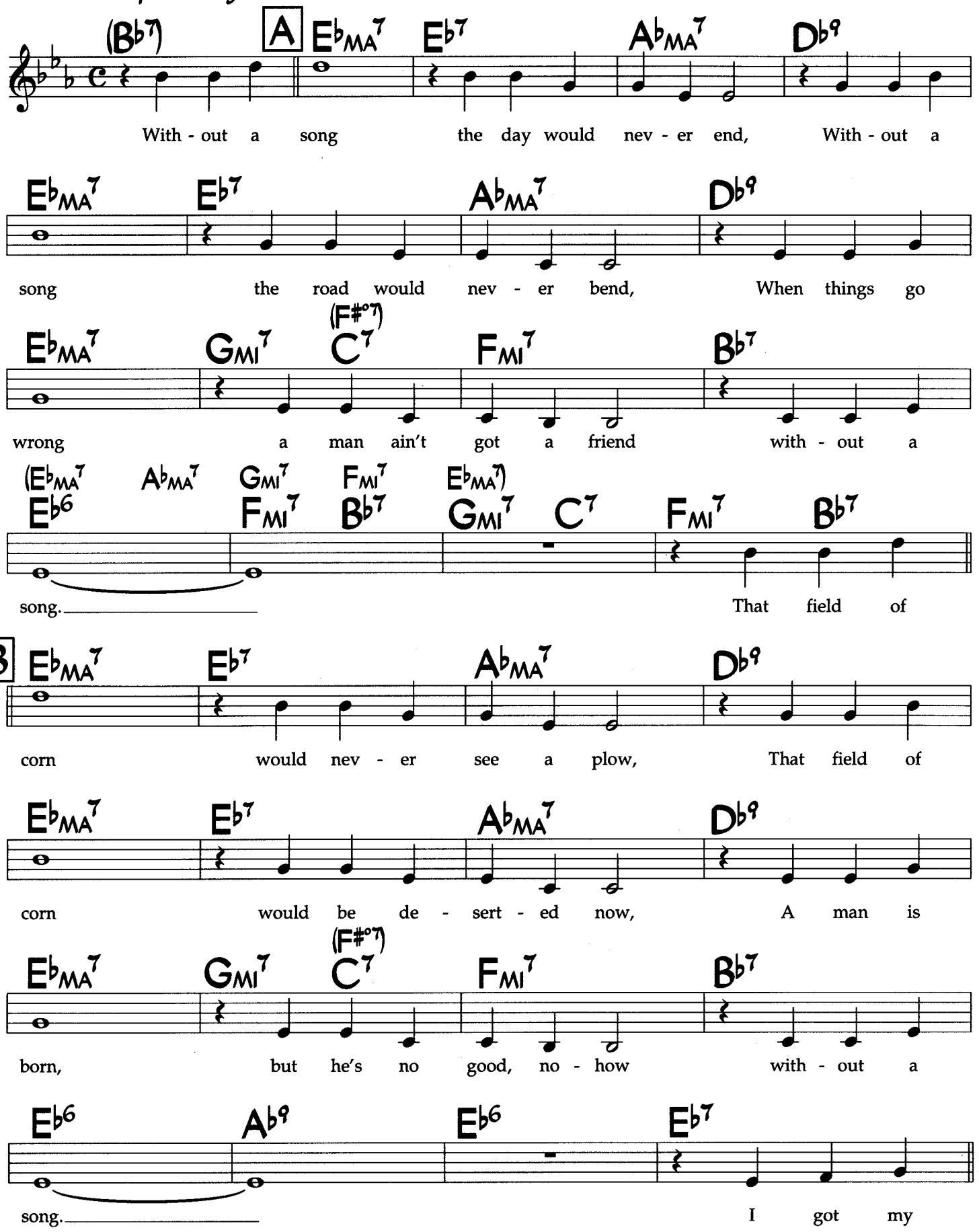


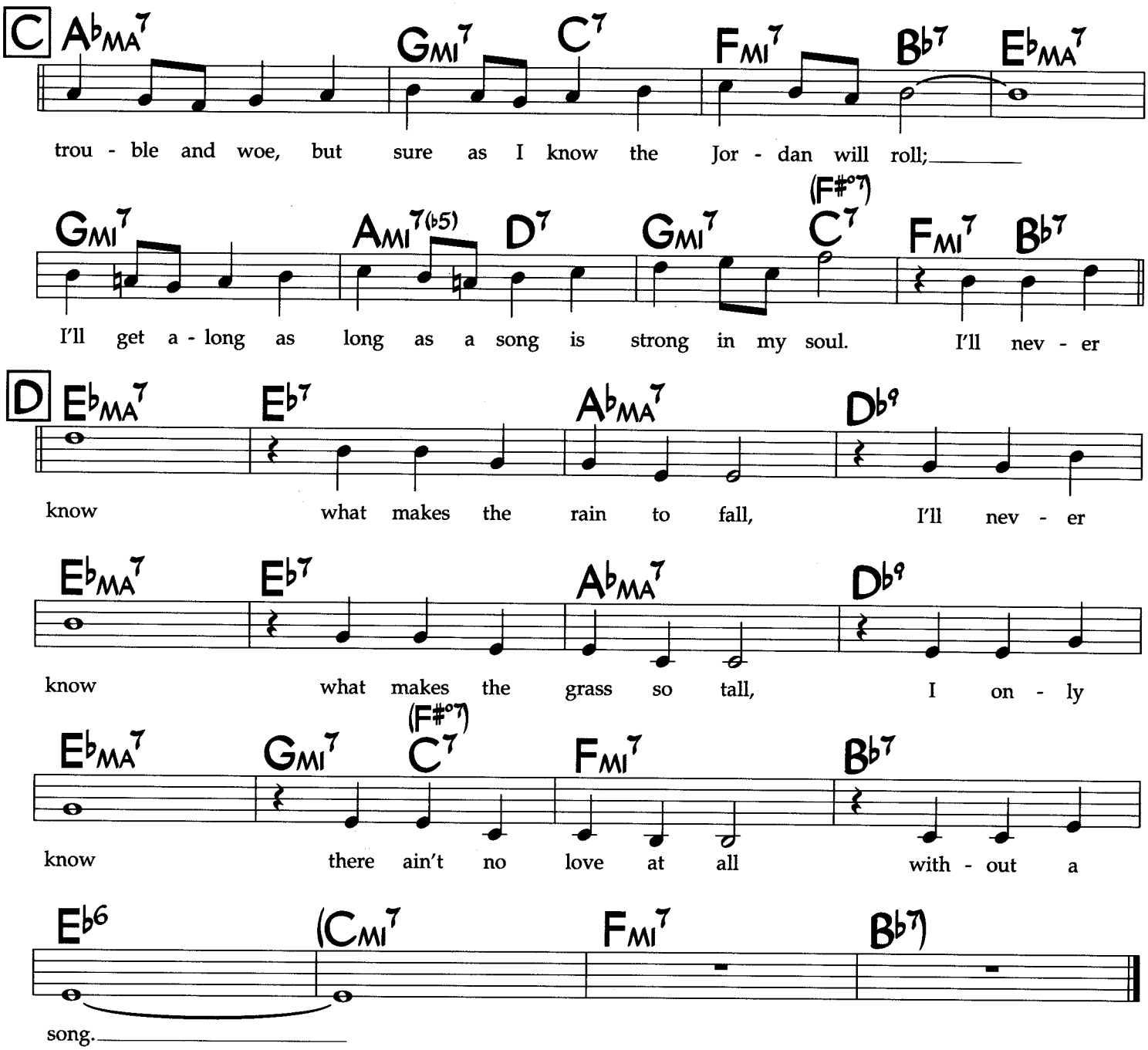
Alternate changes for bars 1-5 and 9-13 of A, 1-5 of C: DMI | A7/C# | D7(b9)/C | G6/B | EMI7(b5)/Bb |

Without a Song

Music: Vincent Youmans
Lyric: William Rose and
Edward Eliscu

Medium-Up Swing





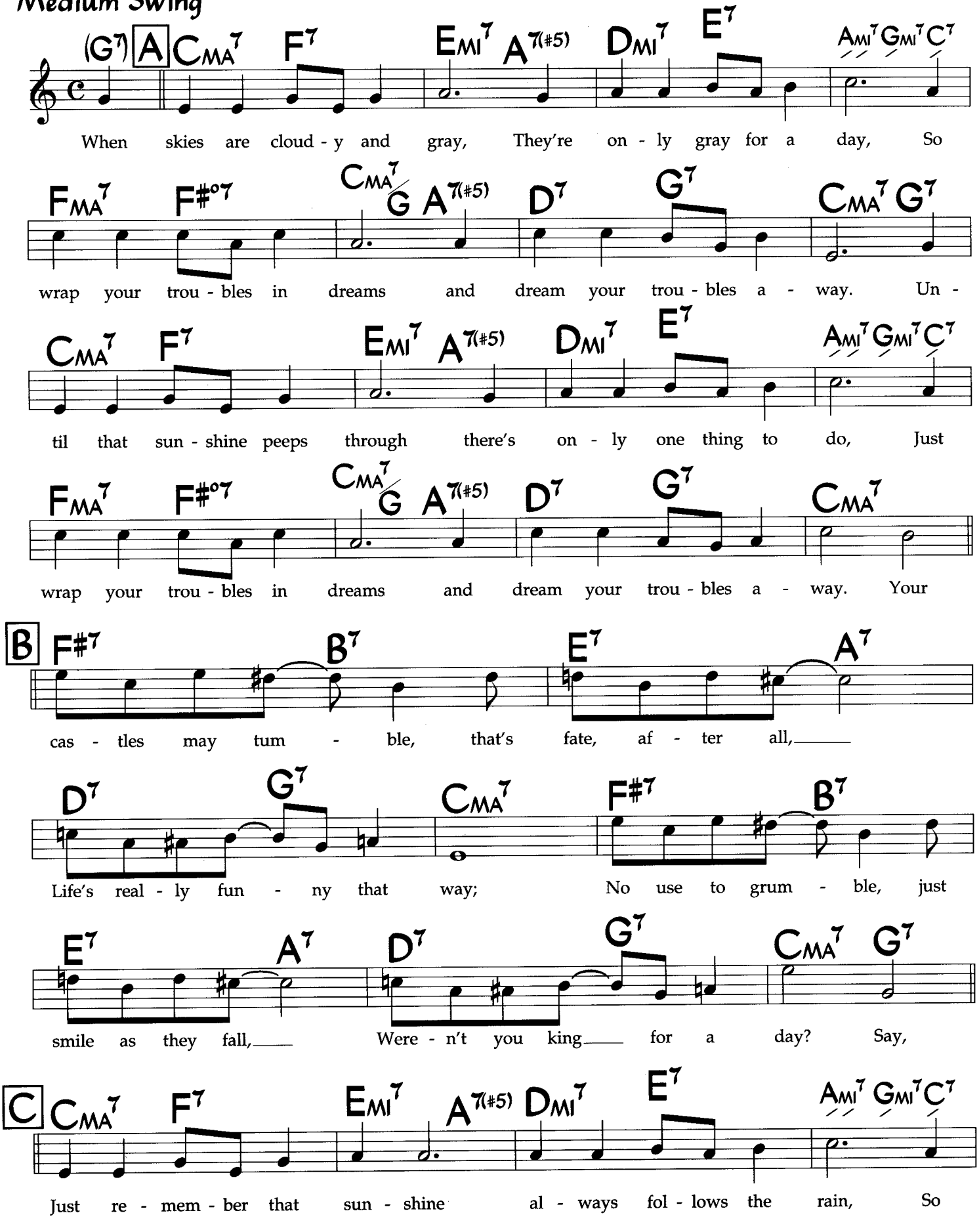
Head is usually played in 2, solos in 4.

Wrap Your Troubles in Dreams

Lyric by Ted Koehler and Billy Moll

Music by Harry Barris

Medium Swing



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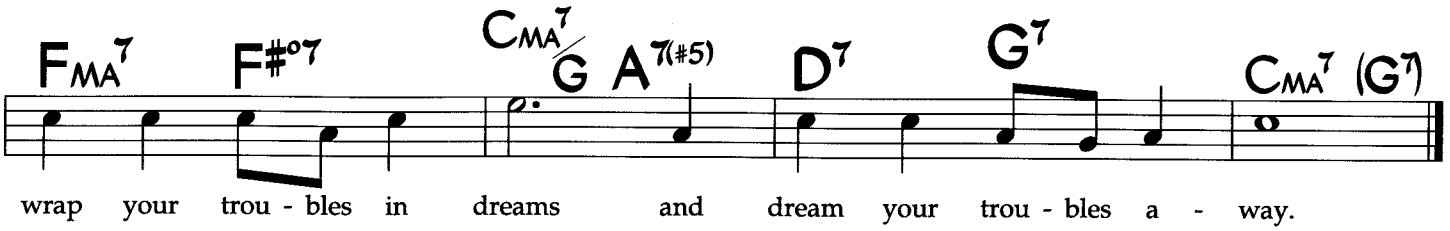
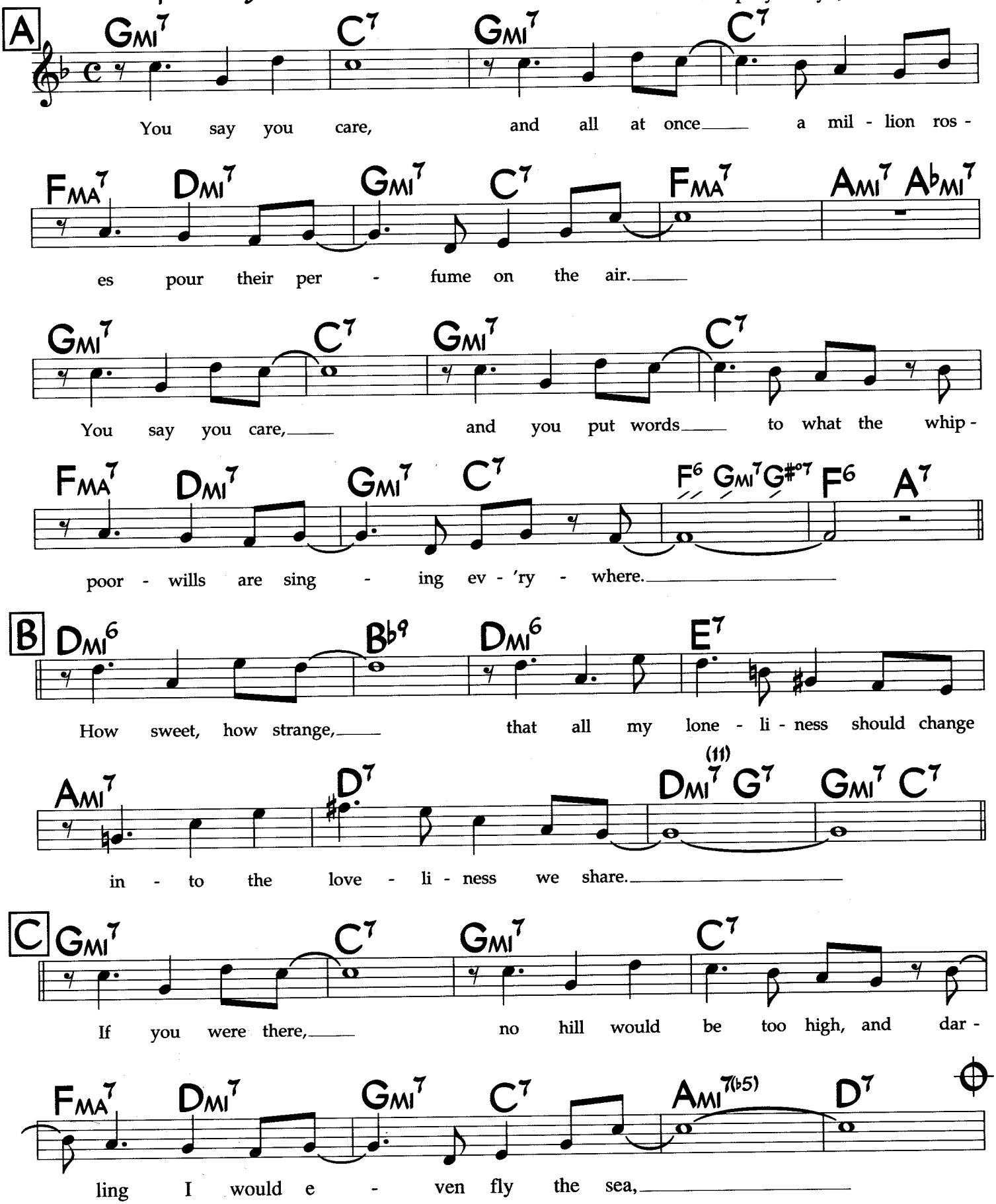
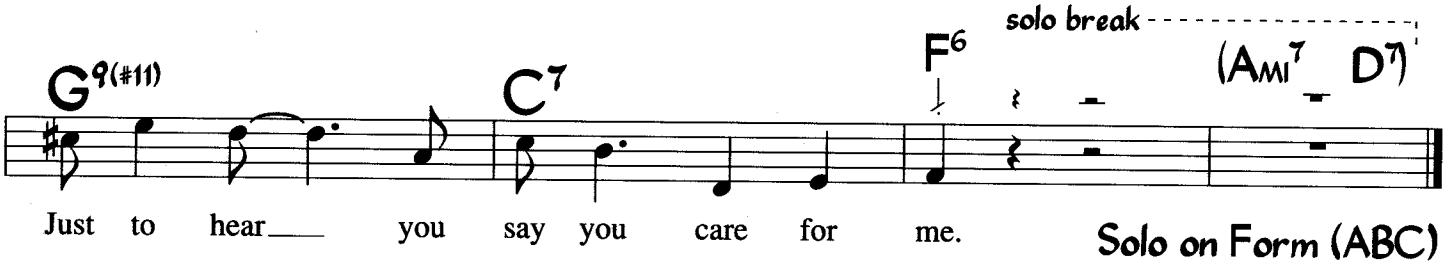

FMA7
F#o7
CMA7/G
A7(#5)
D7
G7
CMA7 (G7)
wrap your trou - bles in dreams and dream your trou - bles a - way.

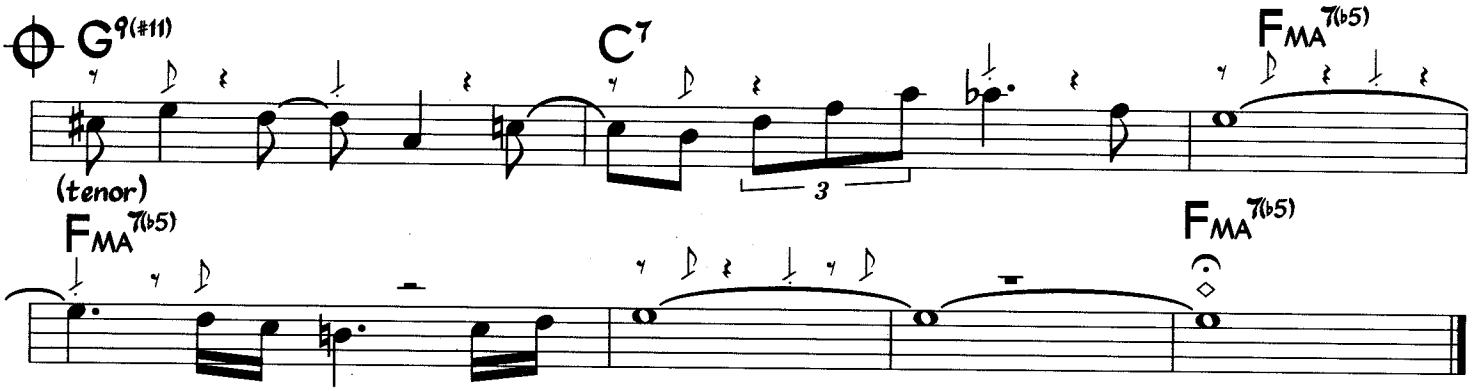
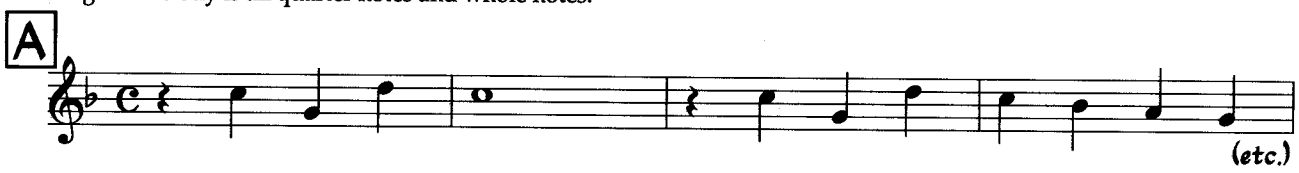
You Say You Care

Leo Robin and Jule Styne
(As played by John Coltrane)

Medium-Up Swing







Melody is based on Trane's interpretation.
Original melody is all quarter notes and whole notes: