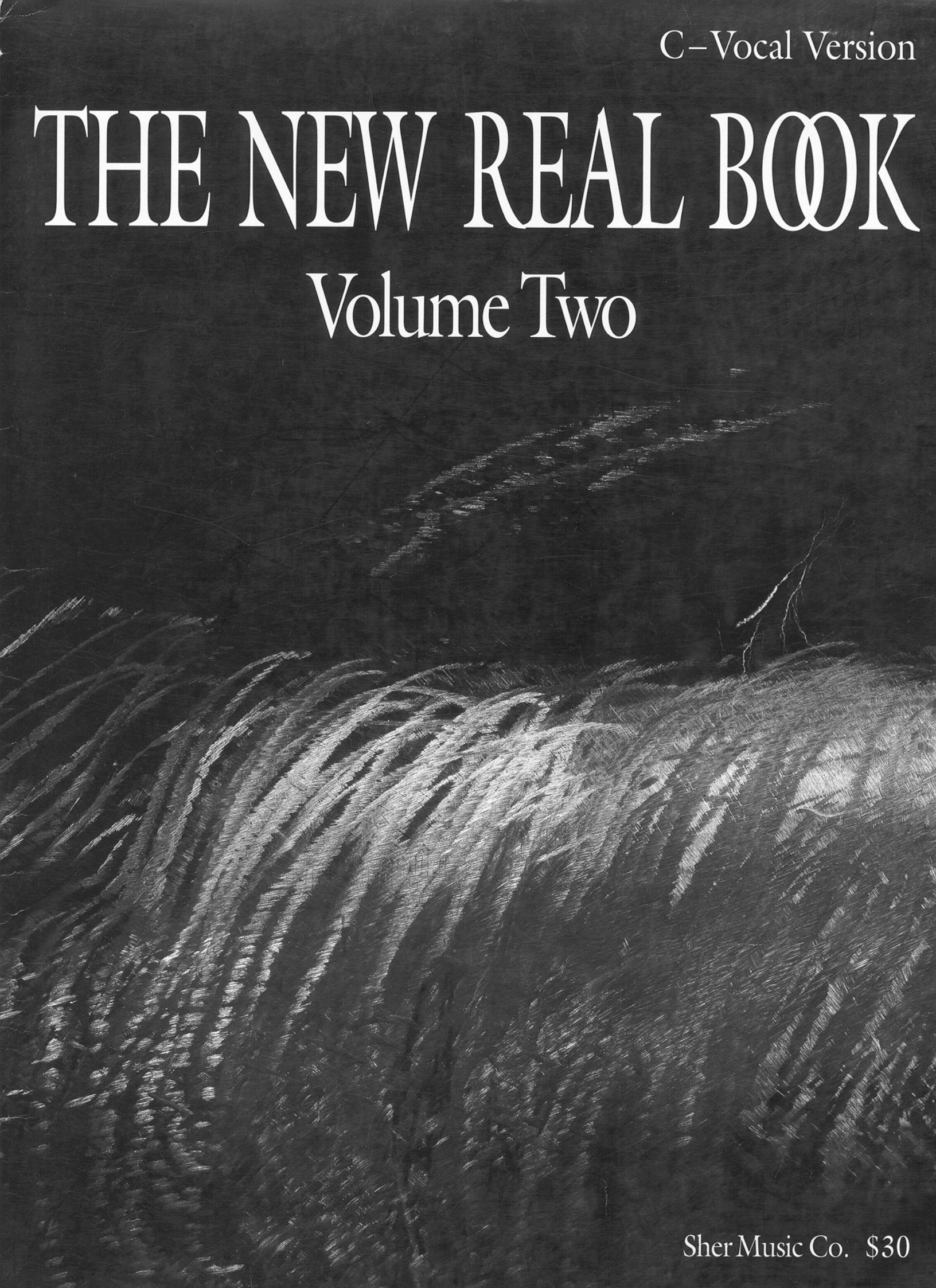


C-Vocal Version

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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	T.B.C.(Terminal Baggage Claim)	AL JARREAU	More Love
	Morning Sprite	CHAKA KHAN	I'll Be Around
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(* = U.S. Supplement)

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PUBLISHER'S FOREWORD

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

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

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

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

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

Copyists Ernie Mansfield and Ann Krinitzky 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 a lot 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 Krinitzky - another great job. Many thanks to those who helped proofread the charts, especially Larry Dunlap, whose insight was particularly keen. And finally I thank the composers and lyricists of this great music. Many of them sent original manuscripts, responded to questions along the way, and proofread the final charts. All of them have given something of themselves to make this world a little brighter. Let's keep it up.

BOB BAUER - Musical Editor

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

iii GENERAL RULES FOR USING THIS BOOK

FORM

1. Key signatures will be found at the top of page one, and at the top of page three for tunes longer than two pages. Any change of key will be noted not only where it occurs but also at the start of the next line. The key signature holds even if there is a change of clef, and is not restated. A change of key to C Major will appear as a clef followed by the naturals needed to cancel the previous key signature.
2. The Coda sign is to be taken only when ending the tune unless otherwise stated. Some tunes have dual Codas ( 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 their 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 absence 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.

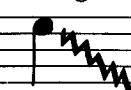
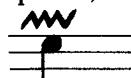
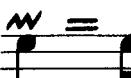
TRANSPOSITIONS

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

ORNAMENTS AND SYMBOLS

Slide into the note from a short distance below	Slide into the note from a greater distance below	Fall away from the note a short distance	Fall away from the note a greater distance	Top note of a complete voicing
				
A rapid variation of pitch upward, much like a trill	Mordent	A muted or optional pitch	Note with indeterminate pitch	Rhythm played by drums or percussion
				

CHORD SYMBOLS

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

Below are two groups of chord spellings:

- 1) The full range of chords normally encountered, given with a C root, and
- 2) Some more unusual chords, all of which appear in tunes in this book. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords).

(No Chord)

N.C. C bass C C⁶ C⁹ C (add 9)
C_{MA}⁷ C_{MA}^{7(add 13)} C_{MA}⁹ C_{MA}¹³ C⁷ C⁹ C¹³
CMi CMi⁶ CMi⁹ CMi (add 9) CMi⁷ CMi^{7(add 11)} CMi^{7(add 13)}
CMi⁹ CMi¹¹ CMi¹³ CMi (MA⁷) CMi^{9(MA⁷)} CMi^{7(b⁵)} CMi^{9(b⁵)} CMi^{11(b⁵)}
C^{dim.} C⁷ C^{7(add MA⁷)} C⁺ Csus Csus C^{9sus} C^{13sus} C^{7sus⁴-³}
C_{MA}^{7(b⁵)} C_{MA}^{7(#⁵)} C_{MA}^{7(#¹¹)} C_{MA}^{9(#¹¹)} C_{MA}^{13(#¹¹)} C^{7(b⁵)} C^{9(b⁵)}
C^{7(#⁵)} C^{9(#⁵)} C^{7(b⁹)} C^{7(#⁹)} C^{7(b⁹)} C^{7(#⁹)} C^{7(b⁹)}
C^{7(#¹¹)} C^{9(#¹¹)} C^{7(b⁹)} C^{7(#⁹)} C^{13(b⁵)} C^{13(b⁹)} C^{13(#¹¹)} C^{7sus(b⁹)} C^{13sus(b⁹)}
C/E C/G E/C B⁹/C C (add 9) C (add 9, omit 3) C⁷(omit 3) CMi⁷(omit 5)
C^{#MA}^{7sus(b⁵)} F^{#⁷sus(add 3)} B⁹(add b¹³) A+(add #⁹) G^{#Mi}^{7(add 11)}
F/F# E+/G G⁷sus/A G_{MA}^{7(#⁵)}/F# E⁹_{MA}^{7(#⁵)}/F B_{MA}^{7sus}/F#

1 Med.-Up Swinging Afro Afro-Centric

Joe Henderson

$\text{J} = 217$ (trp. & ten.)

A

(trp.
ten.)

(unis.)

horn fill -

F_MI^7 $G\flat MA^{7(\#11)}$ F_MI^7 $G\flat MA^{7(\#11)}$ $G_MI^{7(\flat 5)}$ $C_MA^{7(\#11)}$

B (Solos) $D\flat MA^{7(\#11)}$ C_MI^{11} $(B\flat MI^{11})$ $D\flat MA^{7(\#11)}$ $A\flat MA^{7(\#11)}$ $G\flat MA^{7(\#11)}$

F_MI^7 $G\flat MA^{7(\#11)}$ F_MI^7 $G\flat MA^{7(\#11)}$ $G_MI^{7(\flat 5)}$ $C_MA^{7(\#11)}$

After solos, D.C. al Coda

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

Vamp, fill & fade

Piano L.H. may double much of bass line an octave lower than written for first 16 bars of A.

Head is played twice before & after solos.

Chords in parentheses are optional.

(Freely)
(Intro)

After the Rain

John Coltrane

E_b⁷ sus (b9)

A

S

B_b / A_b (tremolo)

G / A_b

A_b MA⁷

D_b MA⁷ / E_b

E_b^{7(b9)}

(pn. L.H.)

(etc.)

A_b MA⁷

D_b MA⁷ / E_b

E_b^{7(b9)}

A_b / E_b

G / E_b

D_b MA⁷ (MA7)

E_b⁷ sus (b9)

A_b MA⁷

(pn. sample fill)

D_b / A_b (add #11)

A_b MA⁷

D_b / A_b (add #11)

A_b MA⁷

D_b(add #11)
A_b

A_bMA⁷

D_b(add #11)
A_b

1.

2.

(ten.)

(ten.)

B tenor fill ---

indef.

A_bMA⁷

A_bMA⁷

E_b⁷ SUS^(b9)

indef.

D.S. al 2nd
ending al Coda

E_b⁷ SUS^(b9)

A_bMA⁷

E_b⁷ SUS^(b9)

A_bMA⁷

E_b⁷ SUS^(b9)

A_bMA⁷

E_b⁷ SUS^(b9)

(E_b⁹ SUS)

A_bMA⁷

(sample fill)

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

sample tenor fill at B :

After You've Gone

*Med. Ballad**

Creamer & Layton

A

E^bMA⁷ **E^bMI⁶** **A^b9**

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

B^bMA⁷ **D_{MI}⁷** **G⁹** **C⁹**

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

F⁹ **B^b6** **B^b7**

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

B **E^bMA⁷** **E^bMI⁶** **A^b9** **B^bMA⁷**

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

D_{MI}⁷ **G⁹** **C_{MI}⁷** **G⁷** **C_{MI}⁷** **E^bMI⁶ A^b9**

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

B^bMA⁷ **A_{MI}⁷** **D⁷** **G_{MI}⁷** **F** **E^o7** **B^b6** **F** **G⁷**

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

C_{MI}⁷ **F⁷** **B^b6** **(B^b7)**

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

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

Ain't Misbehavin'

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

6

Med.-Slow Swing

A C⁶ A⁷ D_{M1}⁷ G⁷ C⁶ (C⁷) E⁷⁽⁵⁾ F⁶ F_{M1}⁶

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

C⁶ E A⁷ D_{M1}⁷ G⁷ E⁷ A⁷ D⁹ G⁷

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

C⁶ A⁷ D_{M1}⁷ G⁷ C⁶ (C⁷) E⁷⁽⁵⁾ F⁶ F_{M1}⁶

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

C⁶ E A⁷ D_{M1}⁷ G⁷ C⁶ F⁶ F_{M1}⁶ C⁶ E⁷

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

B A_{M1} F⁷ D⁷ A⁷

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

G⁶ (E⁷) A_{M1}⁷ D⁷ G⁷ A⁷ D⁹ G⁷

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

C C⁶ A⁷ D_{M1}⁷ G⁷ C⁶ (C⁷) E⁷⁽⁵⁾ F⁶ F_{M1}⁶

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

C⁶ E A⁷ D_{M1}⁷ G⁷ C⁶ (A_{M1}⁷ D_{M1}⁷ G⁷)

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

Med. Swing

Along Came Betty

Benny Golson

$\text{J} = 110$ (A_{MI}^7) **A** B_{MI}^7 $\text{B}_{\text{MI}}^7 \text{E}^7 \text{B}_{\text{MI}}^7$ $\text{B}_{\text{MI}}^7 \text{E}^7$

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

A_{MA}^7 $\text{G}^{\#7}$ G_{MA}^7 $\text{F}^{\#7} (\text{F}^{\#7}) \text{F}^{\#}_{\text{MI}}^7$

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

F_{MA}^7 A^7 D_{MI}^7 $\text{G}^7 \text{C}_{\text{MI}}^9$

B C_{MI}^9 F^7 $\text{A}_{\text{MI}}^7 \text{D}^7$ G_{MI}^7 $\text{G}_{\text{MI}}^7 \text{F}$

$\text{E}_{\text{MI}}^7 (b5) \text{A}^7$ F_{MI}^7 B_{b}^7 (A_{MI}^7)

(trp. ten.)

C B_{b}^7 $\text{B}_{\text{MI}}^7 \text{E}^7$ B_{b}^7 $\text{B}_{\text{MI}}^7 \text{E}^7$

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

$\text{C}_{\text{MI}}^7 (b5) \text{F}^7$ $\text{B}_{\text{b}}^7 \text{MI}^7 (b5) \text{E}_{\text{b}}^7 (f9)$

Till cue A_{b}^7 B_{MI}^7 E^7 On cue A_{b}^7 B_{MI}^7 E^7

(trp.) (trp. ten.)

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

D

trp.
ten.

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

ASA

Med. Funk J=104

(The Zoo Blues)

Djavan

(As sung by Manhattan Transfer)

(Intro) D_{MI}^7

1st x tacet

1. B_{b13} $A_{7(9,5)}$ 2. NC. 3. $Dbass\ Fbass\ Gbass\ Abass$
(Melody)

A D_{MI}^7 B_{b13} $A_{7(9,5)}$ D_{MI}^7 $A_{7(9,5)}$

S D_{MI}^7 B_{b13} $A_{7(9,5)}$ D_{MI}^7 B_{b13} $A_{7(9,5)}$

T B_{b13} $A_{7(9,5)}$ D_{MI}^7 B_{b13} $A_{7(9,5)}$ D_{MI}^7

B G_{MI}^7 C^9 $D_{7(9)}$ G_{MI}^7 C^9 $D_{7(9)}$ G_{MI}^7 C^9 $D_{7(9)}$

G_{MI}^7 C^9 $D_{7(9)}$ G_{MI}^7 C^9 $D_{7(9)}$ G_{MI}^7 C^9 $D_{7(9)}$

G_{MI}^7 C^9 $D_{7(9)}$ G_{MI}^{11} G_{MI}^{11} E_{MI}^{11} $A_{7(9,5)}$

C D_{MI}^9 B_{b13} G_{MI}^7 B_{b13} $A_{7(9,5)}$ D_{MI}^9 B_{b13} G_{MI}^7 $E_{MI}^{7(5)}$ $A_{7(9,5)}$

Intro on Manhattan Transfer version is twice as long.

Solo on ABC; After solos, D.S.

Med. Funk (Intro)

J = 104

Asa (Bass)

Med. Turin (Intro)

J = 104

D_{MI}7 8vb **B_b13** **A₇₍₅₎**

D_{MI}7 8vb **1. B_b13** **A₇₍₅₎** **2. NC** 8vb

A **S** **D_{MI}7** 8vb **B_b13** **A₇₍₅₎**

D_{MI}7 8vb **B_bMA7** **A₇₍₅₎** **D_{MI}7** 8vb **B_bMA7** **A₇₍₅₎**

B **G_{MI}7 C⁹** **D₇₍₅₎** 8vb **G_{MI}7 C⁹** **D₇₍₅₎** **G_{MI}7 C⁹** **D₇₍₅₎**

G_{MI}7 C⁹ **D₇₍₅₎** **G_{MI}7 C⁹** **D₇₍₅₎** **G_{MI}7 C⁹** **D₇₍₅₎**

G_{MI}7 C⁹ **D₇₍₅₎** **G_{MI}11** **E_{MI}11(5) A₇₍₅₎**

C **D_{MI}9** **B_b13** **G_{MI}7** 8vb **D_{MI}9**

B_b13 **A₇₍₅₎** **D_{MI}9** **G_{MI}7** 8vb **E_{MI}7(5)** **A₇₍₅₎**

B_b13 **G_{MI}7** **E_{MI}7(5)** **A₇₍₅₎**

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

Med. Bossa
J = 154 (Intro)

Avancé

Russell Ferrante
(As played by the Yellowjackets)

A

1. 2.

A

B (pn. w/ synth.)

C (alto w/ pn.) (bs.)

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

(Alto solo)

(Vamp, solo & fade)

(sample bass line)

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

| T T T B T B ♩ | (etc.)

Baby, It's Cold Outside

Medium Slow Swing

Frank Loesser

$\text{J} = 78$

The musical score consists of four staves of music with lyrics. The first staff starts with a C major chord, followed by E♭⁶, C⁹, F⁹, and B♭⁷ chords. The second staff starts with F⁹ and B♭⁷ chords. The third staff starts with E♭⁷ and E♭⁶ chords. The fourth staff starts with C⁹ and B♭⁹ chords.

Chords:

- Staff 1: C, E♭⁶, C⁹, F⁹, B♭⁷
- Staff 2: F⁹, B♭⁷
- Staff 3: E♭⁷, E♭⁶
- Staff 4: C⁹, B♭⁹

Lyrics:

she I real - ly can't stay, neigh - bors might think, I've got to go 'way, Say, what's in that drink?
 (he) But ba - by, it's cold out - side. But ba - by, it's bad out there, But ba - by, it's cold. No cabs to be had.
 This eve - ning has been so ve - ry nice. I wish I knew how to break the spell.
 out - side, Been hop - ing that you'd drop in, I'll hold your hands. out there, Your eyes are like star - light now, I'll take your hat.
 My I moth - er will start to wor - ry and At ought to say, "No, no, no, sir." At
 they're just like Beau - ti - ful, what's your your hair looks ice. Mind if I move in swell.
 fath - er will be pac - ing the floor, So real - ly I'd bet - ter hur - ry?
 Lis - ten to the fi - re - place roar,
 scur - ry, Well, may - be just a half a drink more. The
 Beau - ti - ful, please don't hur - ry, Put some re - cords on while I pour.

2. **C_{MI}7** F⁷ F_{MI}7 B_b7 E_b6

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

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

This section shows a vocal line with lyrics and chords. The vocal line starts with a descending eighth-note pattern on C, followed by a sustained note on F, another eighth-note pattern on F, a sustained note on B, and a descending eighth-note pattern on E. The lyrics "least I'm gon - na say that I've tried. I real - ly can't stay," are aligned with the notes. Below the vocal line, there is a piano line with chords C_{MI}7, F⁷, F_{MI}7, B_b7, and E_b6. The lyrics "clos - er? What's the sense of hurt - ing my pride. Oh ba - by, don't hold." are written below the piano line.

G_{MI}7(b5) C⁷ F⁷ B_b7 E_b6 (B_b7)

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

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

This section shows a vocal line with lyrics and chords. The vocal line starts with a sustained note on G, followed by a descending eighth-note pattern on C, a sustained note on F, and a descending eighth-note pattern on B. The lyrics "Ah, but it's cold out - side. (I)" are aligned with the notes. Below the vocal line, there is a piano line with chords G_{MI}7(b5), C⁷, F⁷, B_b7, and E_b6. The lyrics "out, Ba - by, it's cold out - side. **(Solo on form)**" are written below the piano line.

G_{MI}7(b5) C⁷ F⁷ A_b_{MI}6 D_b9 E_b6

Ah, but it's cold out - side.

out, Ba - by, it's cold (horns) out - side.

F_{MI}7 F#⁷ F_{MI}7 D7(#9) G13 C7(#9) F13 Bb7(#9) E_b6

(horns)

This section shows a vocal line with lyrics and chords. The vocal line starts with a sustained note on G, followed by a descending eighth-note pattern on C, a sustained note on F, and a descending eighth-note pattern on B. The lyrics "Ah, but it's cold out - side." are aligned with the notes. Below the vocal line, there is a piano line with chords G_{MI}7(b5), C⁷, F⁷, A_b_{MI}6, D_b9, and E_b6. The lyrics "out, Ba - by, it's cold (horns) out - side." are written below the piano line. At the bottom, there is a piano line with chords F_{MI}7, F#⁷, F_{MI}7, D7(#9), G13, C7(#9), F13, Bb7(#9), and E_b6. The lyrics "(horns)" are written below the piano line.

Lyric for second verse:

She

He

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

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

Med.-Up Samba

J = 140

(2nd x)

(Intro) (C_{MI}) C_{MI}^(MA7)

Baja Bajo

John Patitucci
Chick Corea

2nd x

(piano)

C_{MI} A¹³ A^{b13} G¹³

A C_{MI} (Stop time)

Samba C_{MI}⁷⁽¹¹⁾

G⁷ G^{b MA7} E_{MA}^{7(b5)} E_{b MI}^(MA7)

D^{7(#9)} D^{Bb} E^{G#}

F[#] G F E F[#] E C_{MI}

B (1st x only)

C_{MI} A^{13(#11)} NC C_{MI}

(bass) (1st x only)

(on repeat) (bass w/ pn.) (on repeat)

C_{MI} A^{13(#11)} NC C_{MI}

D.S. al Coda One (⊕)

NC.

G^{7(#5)} F G_b A_b E

B D B_b B C_{M1} (MA7)

O² D.C., play Intro once, solo on AA (1st x with stoptime, 2nd without), then play BB as written. To end last solo, take Coda 1, then D.C. al Coda 2.

NC.

drum solo

C_{M1}

(Vamp & fade)

melody for bars 7-13
of A (1st x only): A_b_{MA7} G_b_{MA7} A_b G⁷ G_b_{MA7} E_{MA7(#5)} E_b_{MI} (MA7)

C_{M1} ⁷⁽¹¹⁾ B_b A_b G⁷ G_b_{MA7} E_{MA7(#5)} E_b_{MI} (MA7)

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

Bass Blues

Med. Swing

$\text{J} = 166$

John Coltrane

A (drums tacet)

(tenor) NC.

(bass)

A \flat 7 piano fill

NC.

A \flat 7 pn. fill

NC.

A \flat 7 (pn.) (tenor)

(pn.) (fine) (bs.)

B (add drums)

A \flat 7

D \flat 7

A \flat 7 pn. fill

D \flat 7

A \flat 7 pn. fill

Musical score for the first system:

- Measure 1: D♭⁷
- Measure 2: A♭⁶
- Measure 3: D♭⁷
- Measure 4: A♭⁷
- Measure 5: E♭⁷ sus

(Solos)

C A♭⁶ (D♭⁷) A♭⁶ A♭⁷

Musical score for the second system:

- Measure 5: C
- Measure 6: A♭⁶
- Measure 7: (D♭⁷)
- Measure 8: A♭⁶
- Measure 9: A♭⁷

D♭⁷ A♭⁶ A♭⁶ B°⁷

Musical score for the third system:

- Measure 10: D♭⁷
- Measure 11: A♭⁶
- Measure 12: A♭⁶
- Measure 13: B°⁷

B♭MI⁷ B♭MI⁷ E♭⁷ A♭⁶ B♭MI⁷ E♭⁷

Musical score for the fourth system:

- Measure 14: B♭MI⁷
- Measure 15: B♭MI⁷
- Measure 16: E♭⁷
- Measure 17: A♭⁶
- Measure 18: B♭MI⁷
- Measure 19: E♭⁷

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

Tenor sounds one octave lower than written.

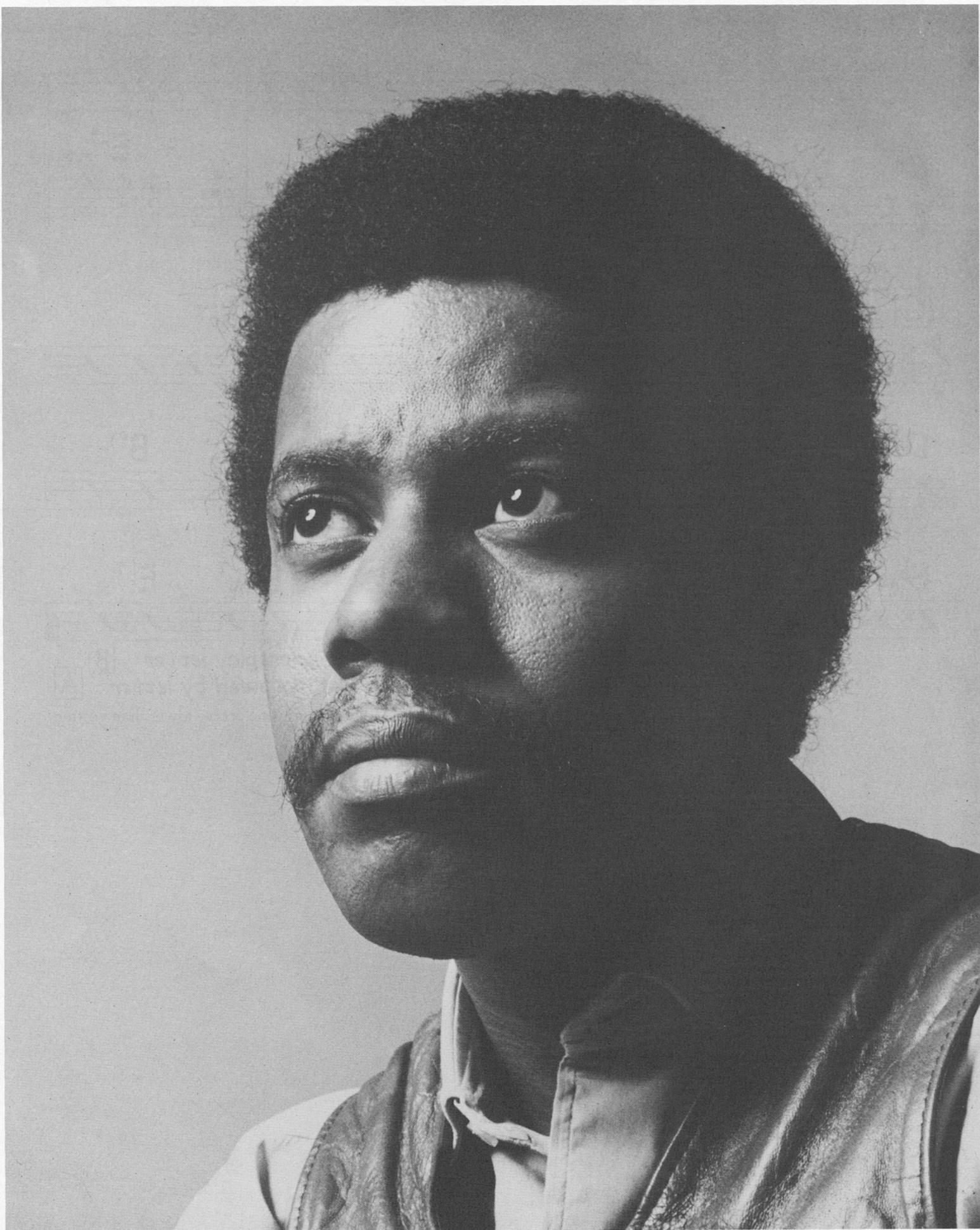


Photo by Chuck Stewart

WAYNE SHORTER

Med. Funk Ballad
J = 70 (Intro)

Beauty and the Beast

Wayne Shorter

(sample pn. comp.)

1.-3.

4.

(sop.)

F¹³ SUS

(pn. L.H.)

dr. tacet

A

A_MI⁷ B⁷⁽⁵⁾ E⁷⁽⁹⁾ A_MI⁷ G_MI⁷ C¹³

F_MI⁷ E_b_MI⁷ A_b¹³ D_b_MA⁹ C^{7(alt.)}

F¹³ SUS

(like Intro)

dr. fill

dr. tacet

B

S

A_MI⁷ B⁷⁽⁵⁾ E⁷⁽⁹⁾ A_MI⁷ G_MI⁷ C¹³

F_MI⁷ E_b_MI⁷ A_b¹³ D_b_MA⁹ C^{7(alt.)}

B_MI⁷⁽¹¹⁾ E⁷ A_MI⁷⁽¹¹⁾ D⁷ G_MI⁹⁽⁵⁾ C^{7(alt.)}

(sample sax fill)

C

F¹³ SUS (Sop. solo)

Vamp & solo till cue

(On cue) F¹³ SUS

(end solo) dr. tacet

D.S., vamp & fade on C

F13sus sections are funkier.

Melodic rhythm is freely interpreted.

Med. Swing
J = 184

Bessie's Blues

John Coltrane

A

(tenor, 8va b.)

B

C (Solos)

After solos, D.C. al Coda

Black and Blue

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

Med. Ballad

A A_MI D_MI⁷ A_MI D⁹ D_b⁹

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

C⁶ A⁷ D_MI⁷ G⁹ C_MA⁷ B_MI^{7(b5)} E⁷

What did I do to be so black and blue?

A_MI D_MI⁷ A_MI D⁹ D_b⁹

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

C⁶ A⁷ D_MI⁷ (A_b⁷ G⁷) G⁷⁽⁵⁾ C⁶ F⁷ C⁶

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

B A_b⁷ C⁶ D_MI⁷ E_MI⁷ C⁶

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

A_b⁷ C⁶ F⁷ B_MI^{7(b5)} E⁷

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

C A_MI D_MI⁷ A_MI D⁹ 3 D_b⁹

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

C⁶ A⁷ D_MI⁷ (A_b⁷ G⁷) G⁷⁽⁵⁾ C⁶ F⁷ C⁶ B_MI^{7(b5)} E⁷

What did I do to be so black and blue?

Second lyric

Just 'cause you're black, folks think you lack,
They laugh at you and scorn you, too,
What did I do to be so black and blue?

When you are near they laugh & sneer,
Set you aside, and you're denied,
What did I do to be so black and blue?

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

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

Black Coffee

Slow Bluesy Ballad

Words and music by
Paul Francis Webster and Sonny Burke

Part A:

Chord Progressions: A $D_b7(\#9)$, $D7(\#9)$, $D_b7(\#9)$, G^{13} , G_b7 , G_b7 , $D_b7(\#9)$, $D7(\#9)$, $D_b7(\#9)$, $B_b7(\#9)$, E_bM17 , A_b9_{SUS} , D_b7 , $D7$.

Lyrics:

I'm feel - in' might - y lone - some, have - n't slept a wink, I
 walk the floor and watch the door and in be - tween I drink black cof - fee,
 Love's a hand - me - down broom. I'll
 nev - er know a Sun - day in this week - day room. I'm

Part B:

Chord Progressions: $D_b7(\#9)$, $D7(\#9)$, $D_b7(\#9)$, $D7(\#9)$, $D_b7(\#9)$, $D7(\#9)$, $D_b7(\#9)$, $D7(\#9)$, $D_b7(\#9)$, G^{13} , G_b7 , G_b7 , $D_b7(\#9)$, $D7(\#9)$, $D_b7(\#9)$, $B_b7(\#9)$, E_bM17 , A_b9_{SUS} , D_b7 , $D7$.

Lyrics:

talk - in' to the shad - ows, One o' - clock to four, And
 Lord, how slow the mo - ments go when all I do is pour black cof - fee,
 Since the blues caught my eye. I'm
 hang - in' out on Mon - day my Sun - day dreams to dry. Now a

C **G_{MI}^{b7}** **B⁹** **D_{MI}^{b7}** **E_{MI}^{b7(b5)}** **A_{MI}^{b7(b9)}**

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

D_{MA}^{b7} **E_{MI}⁷** **A⁷** **D_{MA}⁷** **B_{MI}⁷**

fret. To stay at home and tend her ov - en, and

E_{MI}⁷ **A⁷** **E_{MI}^{b7}** **A^{b7}**

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

D **D_b^{7(#9)}** **D^{7(#9)}**

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

D_b^{7(#9)} **G¹³** **G^{b7}**

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

D_{MA}^{b7} **E_{MI}^{b7}** **F_{MI}⁷** **B_{MI}^{b7(#5)}** **E_{MI}^{b7}**

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

A^{b9}_{SUS} **D_b^{7(#9)}** **D^{7(#9)}** **D_b^{7(#9)}** **(D^{7(#9)})**

to may - be come a - round.

Comp figure for **D_b^{7(#9)}** **D^{7(#9)}** bars: | 7. 7. 7. 7. | (etc.)



Photo by Herman Leonard

CHARLIE PARKER

Blues For Alice

Charlie Parker

Med. Swing

(Intro)

(pn. w/
drums) F A_b D_b G_b^(b5) (alto &
muted trp.)

A

F⁶ E_{M1}⁷ A⁷ D_{M1}⁷ (G¹) C_{M1}⁷ F^{7(#5)}
(add bass)

B_b⁶ B_b_{M1}⁷ E_b⁷ F⁶ A_b_{M1}⁷ D_b⁷
 / / / / / / / /

G_{M1}⁷ C⁷ A_{M1}⁷ D_{M1}⁷ G_{M1}⁷ C⁷
 / / / / / / / /

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

F⁶₉ decresc.
 - - - - -

optional Coda

A_{M1}⁷ D_{M1}⁷ G_{M1}⁷ C⁷ F_{MA}⁹
 - - - - -

Musical score for measures 1-4:

- Measure 1: Chord **D⁷⁽⁹⁾**. Bass line consists of eighth notes.
- Measure 2: Chord **C⁷⁽⁹⁾**. Bass line consists of eighth notes.
- Measure 3: Chord **G_{MI}**.
- Measure 4: Chord **G_{MI}^(MA7)**.
- Measure 5: Chord **G_{MI}⁷**.
- Measure 6: Chord **G_{MI}⁶**.

B

Musical score for measures 1-4 of section B:

- Measure 1: Chord **G_{MI}**. (saxes) play eighth-note patterns.
- Measure 2: Chord **G_{MI}^(MA7)**.
- Measure 3: Chord **G_{MI}⁷**.
- Measure 4: Chord **G_{MI}⁶**.

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

C

Musical score for measures 1-4 of section C:

- Measure 1: Chord **G_{MI}**. (saxes) play eighth-note patterns.
- Measure 2: Chord **G_{MI}^(MA7)**.
- Measure 3: Chord **G_{MI}⁷**.
- Measure 4: Chord **G_{MI}⁶**.

Vamp & fade

Bass walks for solos.

Body and Soul

Lyric by Edward Heyman,
Robert Sour and Frank Eyton

Music by Johnny Green

Medium Ballad

A

E♭_{MI}⁷ B♭⁷ E♭_{MI}⁷ A♭⁹ D♭_{MA}⁷ G♭⁹

My heart is sad and lone - ly, For you I sigh, for

F_{MI}⁷ (E_{MI}⁷ A⁷) E⁹ E♭_{MI}⁷ C_{MI}^{7(b5)} F⁷

you, dear, on - ly, Why have - n't you seen it?

B♭_{MI}⁷ E♭_{MI}⁷ A♭⁷ D♭⁶ F_{MI}^{7(b5)} B♭⁷ E♭_{MI}⁷ B♭⁷ E♭_{MI}⁷ A♭⁹

I'm all for you, bod - y and soul. I spend my days in long - ing

D♭_{MA}⁷ G♭⁹ F_{MI}⁷ (E_{MI}⁷ A⁷) E⁹ E♭_{MI}⁷

and won - d'ring why it's me you're wrong - ing, I tell you I

C_{MI}^{7(b5)} F⁷ B♭_{MI}⁷ E♭_{MI}⁷ A♭⁷ D♭⁶ E_{MI}⁷ A⁷

mean it, I'm all for you, bod - y and soul.

B

D_{MA}⁷ E_{MI}⁷ F♯_{MI}⁷ G_{MI}⁶

I can't be - lieve it, It's hard to con - ceive it, that

F♯_{MI}⁷ B_{MI}⁷ E_{MI}⁷ A⁷ D_{MA}⁷ D_{MI}⁷ G⁷

you'd turn a - way ro - mance. Are you pre - tend - ing? It

E_{MI}⁷ E♭⁹ D_{MI}⁷ G⁷ C⁷ B⁷ B♭⁷

looks like the end - ing un - less I could have one more chance to prove, dear,

C

My life a wreck you're mak - ing,
You know I'm yours for
just the tak - ing,
I'd glad - ly sur - ren - der
my - self to you, bod - y and soul.

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

Med.-Up Swing

J = 222 (Intro)
(no comping)

(G⁷)

(bs. w/ pn., semi-staccato)

Bolivia

Cedar Walton

1., 2., 3.

4.

(alto w/ pn.)

E_{MA}⁷

A

E_{MA}⁷ (B_b¹³ sus) A¹³ sus A¹³ D_M⁷ A_b^{13(b⁹)}

(Latin)

G_M⁷ F[#]_M^{7(#⁹)} B_M⁷ C_M^{9(#¹¹)}

(Swing)

B_M⁷ B_M^{7/A} G[#]_M^{7(b⁵)} G_M⁷ C⁷

(on repeat)

F_M⁷ B^{13(b⁹)} B_b_M⁹ A^{7(alt)}
A break -----

B 1st x: no comping
(alto fills)

G⁷

(bs. w/ pn.)

2

2

2

(8)

G⁷

2

2

(E MA⁷)

(16)

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

alto fills

G⁷

(bs. w/ pn.)

Vamp till cue

On cue

fill

E MA⁷ Eb MA⁷

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

Med. Jazz Waltz

Hugh Martin

Ralph Blane

How can I ignore the boy next door? I

Chords: A, B_bMA⁷, G^{7(alt.)}, C_{M1}⁷, F^{13(#11)}

love him more than I can say.

Chords: B_bMA⁷, G_{M1}⁹, C⁹

Does - n't try to please me, Does - n't even tease me,

Chords: C_{M1}⁷, F⁹, B_bMA⁷, G_{M1}⁹, F

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

Chords: E_{M1}^{7(b5)}, A^{7(b9)}, D^{7(#9)}, G^{7(#5)}, C⁹, F¹³

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

Chords: B_bMA⁷, G^{7(alt.)}, C_{M1}⁷, F^{13(#11)}

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

Chords: B_bMA⁷, F^{#07}, G_{M1}⁹, C¹³, C^{#07}

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

Chords: B_bMA⁷, F, (C⁹), E_{M1}^{7(b5)}

boy next door.

Chords: G^{b13}, F¹³, B^{b6}, (G^{7(#9)}), C_{M1}⁷, F⁷

Bye Bye Blackbird

Med. Swing

J = 122 (Intro)

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

Sheet music for the intro of "Bye Bye Blackbird". The key signature is one flat (B-flat). The tempo is Med. Swing (J = 122). The first measure shows a G_{MI}⁹ chord. The second measure starts with a bass note followed by a G_{MI}⁹ chord. The third measure has a 3/4 time signature. The fourth measure shows an A_b_{MI}⁹, A_{MI}⁹, and B_b_{MI}⁹ chords. The fifth measure has a 3/4 time signature. The sixth measure shows an A_b_{MI}⁹, A_{MI}⁹, and G_{MI}⁹ chords. The lyrics "(solo pn.)" are written below the staff.

Continuation of the musical score. The first measure shows a B_b_{MI}⁹ chord. The second measure shows an A_{MI}⁹, A_b_{MI}⁹, and G_{MI}⁹ chords. The third measure shows a G_{MI}⁹ chord. The fourth measure shows a C⁹_{SUS} chord. The fifth measure shows a C¹³_{SUS} chord. The sixth measure shows a C^{13(b9)} chord.

Sheet music for section A. The vocal part (Soprano) starts with a G_{MI}⁷ chord. The lyrics "Pack up all my care and woe," are followed by a F_{MA}⁷ chord (add bass). The lyrics "Here I go sing - ing low," are followed by a C⁷ chord. The lyrics "sing - ing low," are followed by a F_{MA}⁷ chord. The lyrics "sing - ing low," are followed by a (G_{MI}⁷) chord. The lyrics "sing - ing low," are followed by a C⁷ chord. The lyrics "sing - ing low," are followed by a C⁹_{SUS} chord.

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

The vocal part continues with a F_{MA}⁷ chord. The lyrics "Bye, bye," are followed by an A_{MI}⁷ chord. The lyrics "black - bird." are followed by a D^{7(b9)} chord. The lyrics "black - bird." are followed by a G_{MI}⁷ chord. The lyrics "black - bird." are followed by a D^{7(b9)} chord.

Bye, bye, black - bird.

The vocal part continues with a G_{MI}⁷ chord. The lyrics "Where some - bod - y waits for me," are followed by a (D^{7(#5)}) chord. The lyrics "Sug - ar's sweet," are followed by a G_{MI}⁷ chord. The lyrics "so is she," are followed by a C⁷ chord.

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

The vocal part continues with a G_{MI}⁷ chord. The lyrics "Bye bye," are followed by a C¹³_{SUS} chord. The lyrics "black - bird." are followed by a C^{13(b9)} chord. The lyrics "black - bird." are followed by a F⁶ chord. The lyrics "black - bird." are followed by a G_{MI}⁷ chord. The lyrics "black - bird." are followed by a C¹³_{SUS} chord. The lyrics "black - bird." are followed by a C^{7(b9)} chord.

Bye bye, black - bird,

The vocal part continues with a (F⁹) chord. The lyrics "No one here can love and un - der - stand" are followed by an A_{MI}^{7(b5)} chord. The lyrics "me," are followed by an E⁹ chord. The lyrics "me," are followed by an E^{b9} chord. The lyrics "me," are followed by a D^{7(b9)} chord.

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

Musical score for "The Times They Are A-Changin'" showing chords and lyrics:

G_MI⁷ (D_b^{b9}) G_MI^{7(b5)} C¹³_{SUS} C^{7(b9)}

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

A musical staff with seven measures. The first measure contains a 'C' chord (two quarter notes on the second and third strings). The second measure contains an 'F_Maj7' chord (two quarter notes on the second and third strings). The third measure contains a 'G_Mi7' chord (one quarter note on the third string followed by a half note on the second string). The fourth measure contains a 'C7' chord (one quarter note on the third string followed by a half note on the second string). The fifth measure contains an 'F_Maj7' chord (two quarter notes on the second and third strings). The sixth measure contains an 'A_Mi7(b5)' chord (one quarter note on the third string, one sharp note on the second string, and a half note on the first string). The seventh measure contains a 'D7(b9)' chord (one quarter note on the third string, one sharp note on the second string, and a half note on the first string). The eighth measure is a circle symbol.

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

Musical score for 'Blackbird' with chords and lyrics:

Chords: G_{MI}⁷, C⁹_{SUS}, C^{7(b9)}, F_{MA}⁷, (G_{MI}⁷), C⁷

Lyrics:

- black - bird, _____
- bye
- bye.
- A. Solo on ABC
- D. Solo on G

Annotations: solo break

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

Musical score for trumpet line (sample trp. line) showing chords G_{MI}7, C7, A_{MI}7(b5), D7(b9), and G_{MI}7.

(sample trp. line)

(sample trp. line)

Melodic line (top staff): A six-measure pattern starting with eighth-note pairs followed by quarter notes.

Harmonic progression (bottom staff): A sequence of chords labeled C_{MI}⁹, B_{MI}⁹, B_b_{MI}⁹, A_{MI}⁹, and A_b_{MI}⁹. The labels include '(MAT)' in parentheses above the first four chords. The last chord is preceded by a bracket spanning measures 4-5, with the label '(top note of m. voicing)' written below it.

(top note of pn. voicing)

A musical score for piano or organ. The left hand plays a melodic line starting on G major 9th, moving to G bass, and ending on F major 9th. The right hand provides harmonic support with sustained notes.

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

Café

Egberto Gismonti

Med. (Intro)

Bossa

J = 100

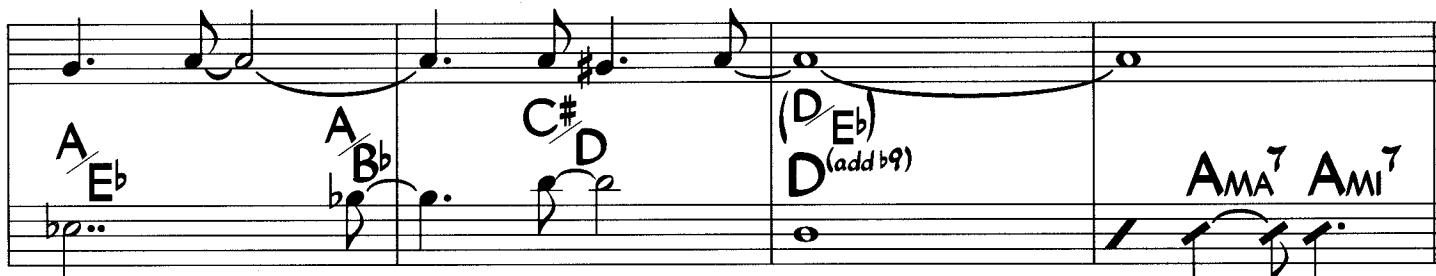
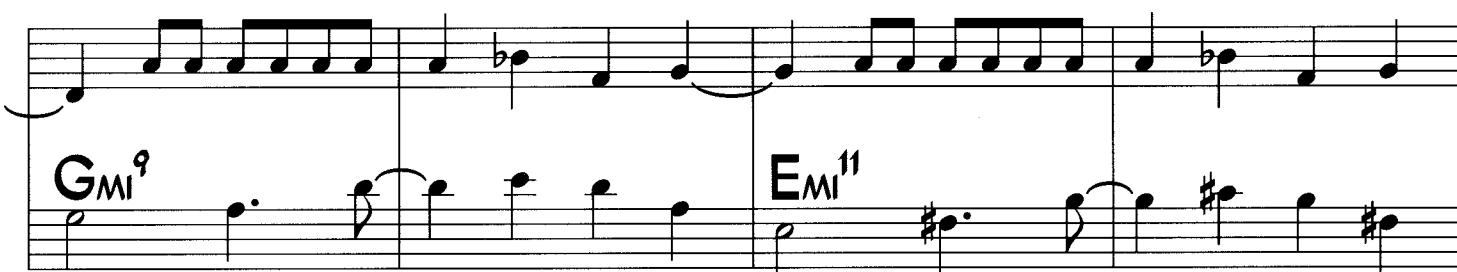
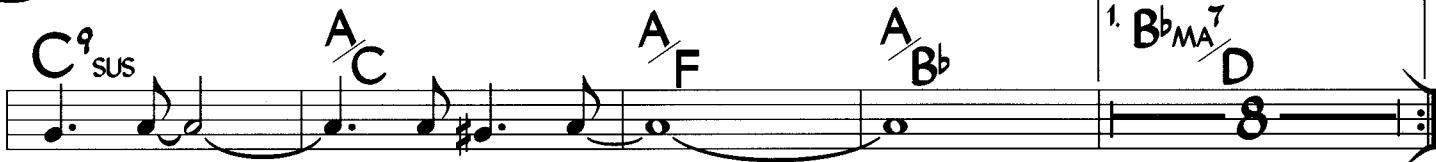
 $B^b_{MA}^7$

(gtr. comps, light fills)

 D_{MI}^9

(4x's)

(sample bs. line)

(bass line may continue
through bar 10 of [A]) $B^b_{MA}^7$ (1st x: voice)
2nd x: sop. E_{MI}^{11} 

C

D

E

On cue, D.S.

Solo on **A** (take 2nd ending)

B (bass line optional)

C

D

E

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

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

Guitar often comps with all 1/8's:



Chord in parentheses is optional.

Capim

Djavan

(As sung by Manhattan Transfer)

Med.-Slow Samba

$\text{J} = 85$ (Intro) E_b^{MA7} B_b

$G_b^{\text{(add 9)}}$ B_b

A_b^{MA7} B_b

E B_b

(top note of synth. voicing)

(tenor fills) E_b^{MA7} $E_b^{\text{o7(add MA7)}}$ F_{MI}^7 E (B_b^{13}) (4x's)

A E_b^{MA7} $E_b^{\text{o7(add MA7)}}$ F_{MI}^7

S $B_b^{\text{(voice)}}$ E_b^{MA7} $E_b^{\text{o7(add MA7)}}$

F_{MI}^7 B_b^7 E_b^{MA7}

$E_b^{\text{o7(add MA7)}}$ F_{MI}^7 B_b^7

E_b^{MA7} $E_b^{\text{o7(add MA7)}}$ F_{MI}^7 B_b^7

B E_b^{MA7} $E_b^{\text{o7(add MA7)}}$ F_{MI}^7 B_b^7

$D_b^9(\#11)$ C^9_{sus} C^9 F_{MA7} B_b^7

E_b^{MA7} F_{MI}^7 G_{MI}^7 (C_{MI}^7) $A_{\text{MI}}^7(11)$ A_b^{13}

Handwritten musical score for a piece of music, likely for a jazz ensemble. The score consists of six staves of music with various chords and performance instructions.

Top Staff: G¹³ sus, A_{bass}, A_{bass}, B_b MI⁹

Second Staff: E_b 13, A_{MI} 7(b5), D 7(#9)

Third Staff: G¹³, G 9(#5), C¹³ sus, F_{MA} 7, B_b 7, (B_b 13)

Fourth Staff: C (tenor fills), E_b MA 7, E_b 07(add MA 7), F_{MI} 7, E/B_b (4x's)

Fifth Staff: E_b MA 7, G_b (add 9), A_b MA 7, E/B_b

Sixth Staff: (top note of synth. voicing), D.S. al Coda

Seventh Staff: (tenor fills), E_b MA 7, E_b 07(add MA 7), F_{MI} 7, E/B_b (B_b 13)

Bottom Staff: Vamp, fill & fade

sample bass line,
2nd line of Intro

sample bass line
at [A]:

sample bass line
at [B]:

sample bass line,
[C] & Coda:

Fast Samba

Casa Forte

Edu Lobo

A $E_{MA}^b{}^9$ $D_{MI}{}^6{}^9$

$E_{MA}^b{}^9$ $D_{MA}{}^9$

C^{13}_{sus} B^{13}_{sus}

1. C^{13}_{sus} B^{13}_{sus}

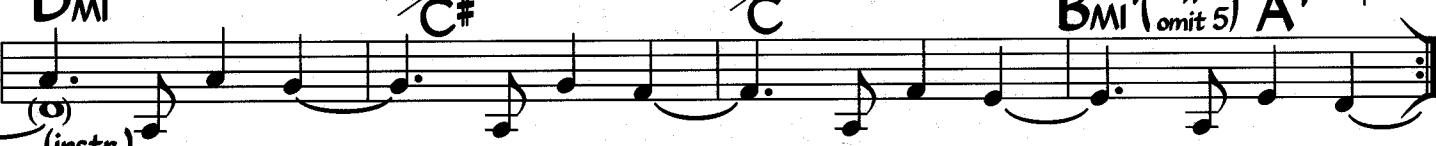
2. C^{13}_{sus} $E_{MA}^b{}^7$

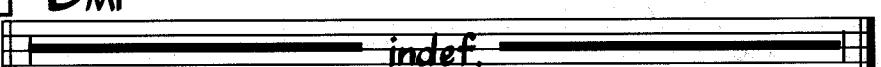
B D_{MI} $A^{7(\#5)}_{/C\#}$ F_C $B_{MI}{}^7(11 \text{ omit } 5)$

$B_b{}^7$ $G_{MI}{}^7/B_b$

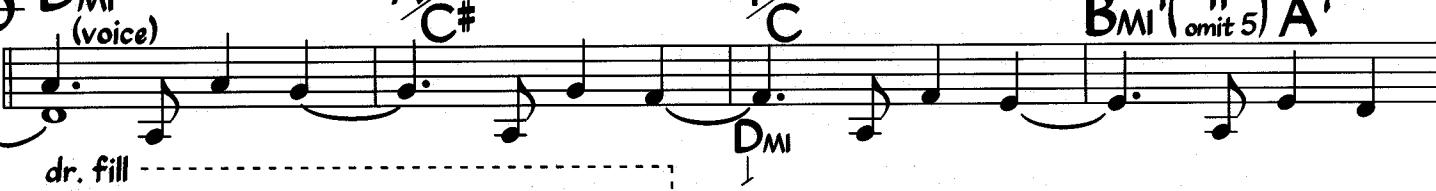
G_{sus}/D F_{sus}/D G_{sus}/D F_{sus}/D

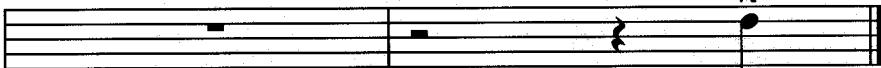
C D_{MI} (voice)


D_{MI}


(instr.)
D Solos
D_{MI}


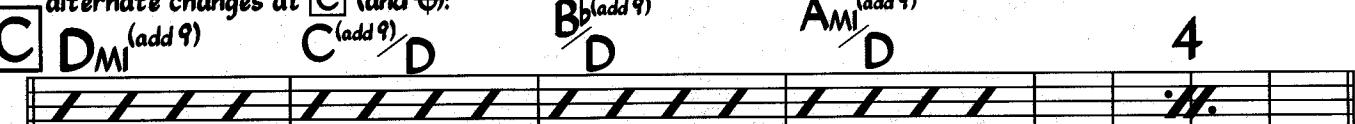
After solos, D.C. al Coda

O D_{MI} (voice)


dr. fill


B alternate changes at **B**:


G_{MI} (add 9)


C alternate changes at **C** (and **O**):


May also solo on Gsus (indef.).

Central Park West

John Coltrane

Med. Ballad

J = 72

A

(sop.)

B

sample fill

(Solos)

C

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

Handwritten musical score for piano/bass. The score consists of two staves. The top staff has a bass clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. The score includes measure numbers 1 through 270. Chords are labeled above the staff, such as BMA⁷, C#M⁷, and B. A bracket labeled "(sample fill)" covers measures 1-4. Measure 1 starts with a bass note followed by a BMA⁷ chord. Measures 2-4 show a sample fill with chords C#M⁷, B, and BMA⁷. Measures 5-270 continue with similar patterns of chords and bass notes.

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

Med. Samba
 $\text{♩} = 120$ (Intro)

Charmed Circle

Cedar Walton

(E pedal)

(bs. w/ pn.)

(E pedal)

A

F_{MA}7(b5)

E_{7sus}

E₇

(pn. w/ horns)

D

E

E_b

F

C/D

A/B

B_b/C

A_{13(#11)}

B_b_{13(#11)}

G_{13(#11)}

E_{13(#11)}

F_{13sus}

B

B_b_{MA}7(b5)

A_{7sus}

A₇

A_{13(#11)}

B_b_{13(#11)}

G_{13(#11)}

E_{13(#11)}

F_{13sus}

D

E

E_b

F

C/D

A/B

B_b/C

C F_{MA} 7(b5)

(pn.)

F_{MA} 7(b5)

D (piano w/ horns)

(E pedal)

(bs. w/ pn.)

E C¹³

(pn. w/ bs.)

B_b13(#11)

[C] fine

C¹³

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

B_b13(#11)

C¹³

(horns)

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

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

Cherokee

Ray Noble

Fast Swing

A

B

C

D

E

F

G

H

I

J

K

L

M

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

trp. ten.

(bass walks)

Chords in parentheses are optional

Waltz Ballad

A Child Is Born

Thad Jones

A

optional: 2 extra bars -----

Med. Straight 8th's

 $\text{J} = 89$

(tenor & gtr., 8va b.)

Choices

Mike Stern

(As played by Michael Brecker)

E⁷ SUS

E_bM_I(MA7)

D^{7(#9)}

D^{7(#9)}

B

G_MI⁷

B_b/G_b

F/D_b

G/E_b

G/E_b

F_MA⁷

F#_M1⁷

B_MI⁷

C_MA^{7(#11)}

C_MA^{7(#11)}

(fine)

(b3)

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

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

Chromazone

Mike Stern

Med. Funk

J = 120

ANC. ($B^b_{MI}7$)(gtr. & ten.) NC. ($B^b_{MI}7$)

1.

2.

B NC. ($B^b_{MI}7$)NC. ($B^b_{MI}7$)

1.

2.

C C $\sharp_{MI}7$ 1. C $\sharp_{MI}7$ 2. C $\sharp_{MI}7$ **D** B $b_{MI}7$ B $b_{MI}7$ E $b7$ A $b7$ G 7 G $b7$ F 7 E $7(\#9)$
(#5)**E** A MI G 9 _{SUS} C $/A_b$ G 13 D b
G b F 7 E $7(\#5)$ A MI A MI G 9 _{SUS}C $/A_b$ A $MI7$ B $b7$ B 7 C 7

3

A handwritten musical score for piano. The top staff shows a sequence of chords: F, F⁷, G_b⁷, G⁷⁽⁵⁾A_b⁷, F⁷, G_b⁷, G⁷⁽⁵⁾A_b⁷, F⁷, G_b⁷, G⁷⁽⁵⁾A_b⁷_{MA}⁷. The second staff starts with A_{MA}⁷ B_b⁷⁽⁵⁾, followed by a measure with E^b and B. Then it continues with F⁷, G_b⁷, G⁷⁽⁵⁾A_b⁷, F⁷, G_b⁷, G⁷⁽⁵⁾A_b⁷. The third staff begins with F⁷, G_b⁷, G⁷⁽⁵⁾A_b_{MA}⁷, followed by A_{MA}⁷ B_b⁷⁽⁵⁾. A bracket labeled "3" covers the next three measures, which include C⁷⁽⁹⁾ and D_b⁹. The fourth staff starts with C⁷⁽⁹⁾ (marked 8va), followed by D_b⁹. The fifth staff begins with C⁷⁽⁹⁾, followed by A_b_{MI}⁷, G⁷⁽⁵⁾, G_b¹³, F⁷⁽⁵⁾, and E_{MI}⁷. The bottom staff contains the instruction "On DS, DSS al Coda". The score includes various dynamic markings like p, f, and s, as well as performance instructions like "3" and "8va".

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

Tenor solo

G E_MI⁷ G_MI⁷ 1. G_MI⁷ 2. G_MI⁷ G_b⁷

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

The musical score consists of three staves of music. The first staff starts with a 'H' in a box, followed by a measure of F7, Gb7, G7(5), and A♭7. The second staff starts with F7, Gb7, G7(5), and A♭7. The third staff starts with F7, Gb7, G7(5), and A♭MA7. Each staff has a bass line below it.

Musical score for piano showing chords A major 7, B flat major 7(#5), E flat major 7, F major 7, G flat major 7, G major 7(#5), A flat major 7, F major 7, G flat major 7, G major 7(#5), and A flat major 7.

(Guitar solo)

A musical score for guitar with five measures. The first measure shows a chord labeled $B_b M1^7$. The second measure shows a chord labeled $C\# M1^7$. The third measure shows a chord labeled ${}^1 C\# M1^7$. The fourth measure shows a chord labeled ${}^2 C\# M1^7$. The fifth measure shows a chord labeled G_b^7 . The score includes a key signature of one sharp, a time signature of 16, and a tempo marking of 7.

end solo

D.S., play [F], [B], [C], [D]
al Coda

E^{7(raise 5)}

B_bM⁷

al Coda

4

(Vamp, solo & fade)

Med. Funk

J = 120

Chromazone (Bass)

A $B_{b\text{MI}}^7$

B $B_{b\text{MI}}^7$

C $C^{\#}_{\text{MI}}^7$

D $B_{b\text{MI}}^7$ $E_{b\text{7}}$ $A_{b\text{7}}$ G_{7}

E A_{MI}

F F_{7} $G_{b\text{7}}$ $G_{7(\#5)}^{\text{A}_{b\text{7}}}$ $A_{b\text{7}}$ F_{7} $G_{b\text{7}}$ $G_{7(\#5)}^{\text{A}_{b\text{7}}}$ $A_{b\text{MA7}}$ A_{MA7} $B_{b\text{7}}$ B_{7} $E_{b\text{7}}$

S. F_{7} $G_{b\text{7}}$ $G_{7(\#5)}^{\text{A}_{b\text{7}}}$ F_{7} $G_{b\text{7}}$ $G_{7(\#5)}^{\text{A}_{b\text{7}}}$ F_{7} $G_{b\text{7}}$ $G_{7(\#5)}^{\text{A}_{b\text{MA7}}}$ A_{MA7} $B_{b\text{7}}$ B_{7} $C_{7(\#5)}$

D_b9 C^{7(#9)} D_b9 C^{7(#9)}

D_b9 C^{7(#9)} A_bM_I⁷ G^{7(#5)} G^{b13} F^{7(#5)} (E_MI⁷)

(Tenor solo) on D.S., D.S.S. al Coda (—)

G E_MI⁷ E_MI⁷ 14

(sample bass line) (etc.)

G_MI⁷ G_MI⁷ 1. G_MI⁷ 2. G_MI⁷ G^b⁷

(etc.) 6

H F⁷ G^b⁷ G^{7(#5)} A^b⁷ F⁷ G^b⁷ G^{7(#5)} A^b⁷ F⁷ G^b⁷ G^{7(#5)} A^b_MA⁷

A_MA⁷ B^b^{7(#5)} E^b / B F⁷ G^b⁷ G^{7(#5)} A^b⁷ F⁷ G^b⁷ G^{7(#5)} A^b⁷

F⁷ G^b⁷ G^{7(#5)} A^b_MA⁷ A_MA⁷ B^b^{7(#5)} B⁷

2) 4) 2) 4) 10.

(Guitar solo)

I B^b_MI⁷ B^b_MI⁷ 14

(etc.)

C[#]_MI⁷ C[#]_MI⁷ 1. C[#]_MI⁷ 2. C[#]_MI⁷ G^b⁷

6

(etc.)

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

O E^{7(#9)} B^b_MI⁷

(Vamp & fade)

Clockwise

Med. Jazz Waltz

Cedar Walton

A E_{MA}⁷ B_b13(b9) E_b_{MA}⁷ A 13(b9)

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

At letter B, F_{MA}⁷ may be played as F13.
Melody is freely interpreted.

Sample embellishment of
melody at **A**

etc.

Med. Rock/Gospel

J = 150

(Intro)

Cold Duck Time

Eddie Harris

1st x: bass only
2nd x: add dr. & pn.
(alto & trp.)

S A

1st x: bass only
2nd x: add dr. & pn.
(alto & trp.)

(on repeat)

1st x: bass only
2nd x: add dr. & pn.
(alto & trp.)

1st x: bass only
2nd x: add dr. & pn.
(alto & trp.)

(piano fill/solo break)

1st x: bass only
2nd x: add dr. & pn.
(alto & trp.)

F7 pn. fill

1st x: bass only
2nd x: add dr. & pn.
(alto & trp.)

F7 pn. fill

D_bMA⁷

f

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

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

D_bMA⁷

D_bMA⁷ E_bMA⁹ F⁷ pn. fill

D_bMA⁷ E_bMA⁹ F⁷ pn. fill

57

Med. Salsa

J = 126

(Intro)

Criss Cross

Ray Obiedo

Score for the intro section:

- Bass (bs.)**: Starts with a D_{MI}⁷⁽¹¹⁾ chord, followed by a C chord, a B_b^{6/9} chord, and another C chord.
- Guitar (gtr.)**: Starts with a D_{MI}⁷⁽¹¹⁾ chord, followed by a C chord, a B_b^{6/9} chord, and another C chord.

Score for section A:

- Bass (bs.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Guitar (gtr.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Chords**: C⁷

Score for section B:

- Bass (bs.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Guitar (gtr.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Chords**: C⁷

Score for section B continuation:

- Bass (bs.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Guitar (gtr.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Chords**: C⁷

Score for section C:

- Bass (bs.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Guitar (gtr.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Chords**: C⁷, B_b⁷, D_{MI}

Score for section C continuation:

- Bass (bs.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Guitar (gtr.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Chords**: C⁷, B_b⁷, A_{SUS}, A

Score for section D:

- Bass (bs.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Guitar (gtr.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Chords**: G_{MI}⁷, A_{MI}⁷, G_{MI}⁷

Score for section E:

- Bass (bs.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Guitar (gtr.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Chords**: A_{MI}⁷, G_{MI}⁷, A_{MI}⁷

Score for section F:

- Bass (bs.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Guitar (gtr.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Chords**: B_b_{MA}⁷, C⁷_{SUS}, A⁷_{C#}, C⁷_{SUS}, B¹³

Score for section G:

- Bass (bs.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Guitar (gtr.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Chords**: B_b_{MA}⁷, C⁷_{SUS}, A⁷_{C#}, C⁷_{SUS}, B¹³

Score for section H:

- Bass (bs.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Guitar (gtr.)**: Playing a continuous eighth-note pattern on the D_{MI} string.
- Chords**: G_b_{MA}⁷, A^b, F_{MA}⁷, G, F^{#7(5)}

F $\frac{6}{4}$

E♭MA⁷

1. B_b C D E $F^{\#}$ $F^{\#}$ $G^{\#}$
2. B_b C D E $A^{7(\#5)}$

(fine) (gtr.)

E D_{MI} C^7 B_b^7

B_b^7 1. C^7 2. $A^{7(b9)}_{(\#5)}$ D_{MI}

(8) (1st & 2nd x: solo pn.)

F D_{MI} C B_b 1.-4. C 5. $A_{MI} A^{7(\#9)} D_{MI}$

(pn.) (piano)

G (Solos) D_{MI} C^7 B_b^7 Till cue C^7 On cue A^7

Vamp & solo till cue.
After solos, D.S. al Coda.

(flute)

O $E^{7(\#9)}$ $A^{7(\#5)}$ $D_{MI} \frac{6}{4}$ C

(brass) (Percussion solo) (On cue) D_{MI} C D_{MI} C

(brass)

D_{MI} C D_{MI} C NC. (gliss.)

(pn.)

Percussion plays through the breaks at letter D.

sample bass line

at **A**, **B**, **E** sample bass line at **C**:

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



Photo by Herman Leonard

SARAH VAUGHAN

Day By Day

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

Medium Swing*

A

Day by day I'm falling more in love with you, and
 day by day my love seems to grow. There
 is - n't an - y end to my de - vo - tion, It's
 deep - er, dear, by far, than an - y o - cean. I find that

B

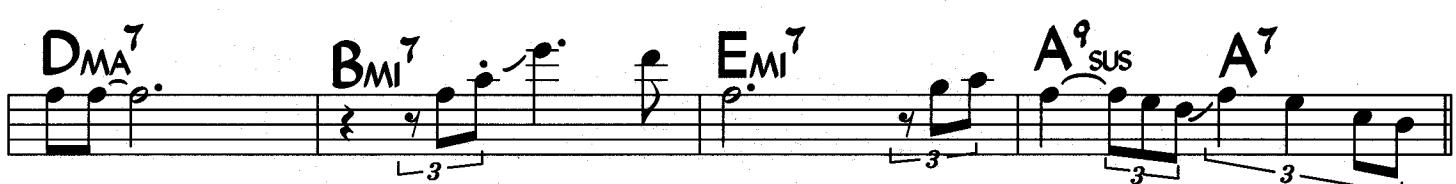
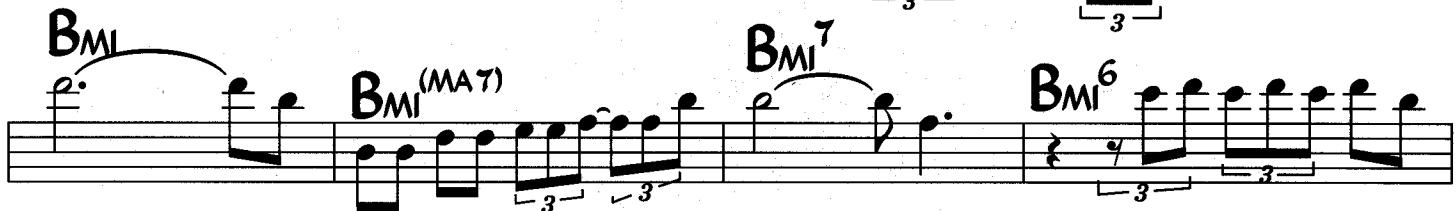
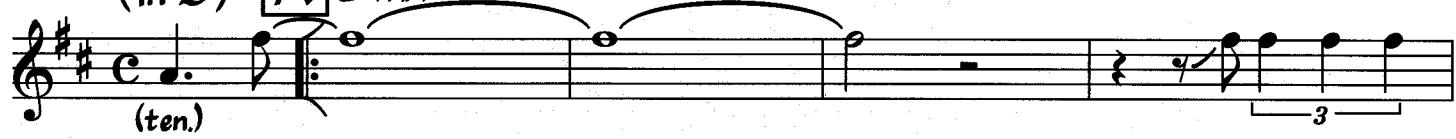
day by day you're mak - ing all my dreams come true, So
 come what may I want you to know I'm
 yours a - lone, and I'm in love to stay, As
 we go through the years day by day.

(D⁹) G_{MA}⁷ C⁹ B_{MI}⁷ E⁹
 A_{MI}⁷ B⁷ E_{MI} E_{MI}^(MA7) E_{MI}⁷
 E_{MI}⁷ A⁹ A_{MI}⁷ (F⁷) B_{MI}⁷ E⁷
 A_{MI}⁹ (D⁹) % % A_{MI}⁷ D⁷

* also played as a samba

Med. Swing
(w/ triplet undercurrent)

J = 96

(in 2) A D_{MA}⁷

Dear Lord

John Coltrane

(tenor fill)

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

(rit.)

(sample tenor fill)

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

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

Sample pn.
comp. at A:

(etc.)

63 Med. Straight 8th's/Latin

J = 170

A

(pn. R.H. sample voicings)

Musical score for piano right hand (R.H.) in common time (indicated by 'C'). The tempo is 170 BPM. The key signature is A major (one sharp). The score consists of four measures. Measure 1: Chord D_{MI}7^{b5}. Measure 2: Chord G⁷_{SUS}^{b9}. Measure 3: Chord G^{7(b9)}. Measure 4: Chord C_{MA}7. The notation includes dynamic markings like '3' and '6' over some notes.

Musical score for piano right hand (R.H.) in common time (indicated by 'C'). The key signature is A major (one sharp). The score consists of four measures. Measure 1: Chord G[#]_{M1}7. Measure 2: Chord C[#]13. Measure 3: Chord C[#]_{M1}7. Measure 4: Chord F[#]7. The notation includes dynamic markings like '3' and '6' over some notes.

Musical score for piano right hand (R.H.) in common time (indicated by 'C'). The key signature is A major (one sharp). The score consists of four measures. Measure 1: Chord A_{MI}7. Measure 2: Chord D⁷. Measure 3: Chord B_{MI}7. Measure 4: Chord E_{MI}7. The notation includes dynamic markings like '3' and '6' over some notes.

Musical score for piano right hand (R.H.) in common time (indicated by 'C'). The key signature is A major (one sharp). The score consists of four measures. Measure 1: Chord C[#]_{M1}7. Measure 2: Chord F[#]7. Measure 3: Chord F_{MI}7. Measure 4: Chord B^b7. The notation includes dynamic markings like '3' and '6' over some notes.

Musical score for piano right hand (R.H.) in common time (indicated by 'C'). The key signature is A major (one sharp). The score consists of four measures. Measure 1: Chord A_{MI}7. Measure 2: Chord D⁷. Measure 3: Chord D_{MI}7. Measure 4: Chord G⁷. The notation includes dynamic markings like '3' and '6' over some notes.

Dee Song

Enrico Pieranunzi

B (Solos)

D_{MI}7(b5) G⁷ C_{MA}7 B_b_{MI}7 E_b7

Ab_{MI}7 Db⁹ C_#_{MI}7 F[#]9

Am_I7 D⁹ B_{MI}7 E_{MI}7 D_{MI}7

C_#_{MI}7 F[#]7 B_b_{MI}7 E_b7

Am_I7 D⁷ D_{MI}7 G⁷

After solos, D.C. al Coda

(Freely)

3

D_{MI}7 G⁷ C_#_{MI}7(b5) F[#]7

(bs.)

C_{MI}7(b5) F⁷ B_{MI}11

(rit.)

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

$\text{J} = 170$

A $D_{\text{MI}}^{7(b5)}$ $G^7_{\text{sus}}^{(b9)}$ $G^7_{(b9)}$ C_{MA}^7

$G^{\#}_{\text{MI}}^7$ $C^{\#}13$ $C^{\#}_{\text{MI}}^7$ $F^{\#}7$

A_{MI}^7 D^7 B_{MI}^7 E_{MI}^7

$C^{\#}_{\text{MI}}^7$ $F^{\#}7$ F_{MI}^7 $B^{\flat}7$

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

(Solos) **B** $D_{\text{MI}}^{7(b5)}$ G^7 C_{MA}^7 $B^{\flat}_{\text{MI}}^7$ $E^{\flat}7$

$A^{\flat}_{\text{MI}}^7$ $D^{\flat}7$ $C^{\#}_{\text{MI}}^7$ $F^{\#}7$

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

$C^{\#}_{\text{MI}}^7$ $F^{\#}7$ $B^{\flat}_{\text{MI}}^7$ $E^{\flat}7$

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

After solos, D.C. al Coda

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

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

Delgado

Eddie Gomez

Med. Bossa (Intro)

♩ = 99

C_{MA}⁹ B^{7(#9)}_(#5) B_b¹³_{SUS} 1. B^{7(#9)}_(#5) 2. B^{7(#9)}_(#5)

A E_{MI}^(M A 7) B_{D#} A_b_{MI}^(M A 7) G_{A**\flat**} A^{7(b9)} A^{7sus(b9)} B_{B**\flat**} G_{B**\flat**}
(tenor)

C[#]_B F_B A_{MI}_B B^{7(b9)} E^(add 9) E_{MA}⁷⁽⁵⁾ D_{MI}_E E^{7(b9)}

F_A E_{G**\sharp**} G_G G^{7(b9)} C_{MA}⁷ E_C E

A_{MI}^(M A 7) A_{MI}⁷ A_b_{B**\flat**} B_b⁷ B_b⁷⁽⁵⁾ E_b_{MA}⁷ (B⁷⁽⁵⁾) E_b_{MA}⁷ B⁷⁽⁵⁾

B E_{MI}^(M A 7) B_{D#} A_b_{MI}^(M A 7) G_{A**\flat**} A^{7(b9)} A^{7sus(b9)} B_{B**\flat**} G_{B**\flat**}
S: C[#]_B F_B A_{MI}_B B^{7(b9)} E^(add 9) E_{MA}⁷⁽⁵⁾ D_{MI}_E E^{7(b9)}

A_{MA}⁹⁽¹¹⁾ G^{#9}_{SUS} G¹³_{SUS} G^{13(b9)} C[#]_{MI}^(M A 7) C[#]_{MI}⁷ A^{7sus(b9)} A^{7(b9)}
D_{MI}^(M A 7) D_{MI}⁷ F_G G^{13(b9)} C_{MA}⁹ F_{MI}^{6/4}_C C_{MA}⁹ B^{7(#9)}_(#5)

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

∅ C_{MA}⁹ B^{7(#9)}_(#5) B_b¹³_{SUS} B^{7(#9)}
(synth., behind fills) Vamp, trade 4-bar fills, & fade

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



Photo courtesy of Helene LaFaro-Hernandez

SCOTT LaFARO

Detour Ahead

Med. Ballad

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

A C_{MA}⁷ F^{#13} B^{7(9/5)} F_{MA}⁷ E_{MI}⁷ A_{MI}

D⁷ D_{MI}⁷ G⁷

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

G_{MI}⁷ C⁷ F_{MA}⁷ B^{b13} C_{MA}⁷ A_{MI}⁷ A^{b13} D_{MI}⁷ G⁷

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

C_{MA}⁷ F^{#13} B^{7(9/5)} F_{MA}⁷ E_{MI}⁷ A_{MI}

D⁷ D_{MI}⁷ G⁷

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

G_{MI}⁷ C⁷ F_{MA}⁷ B^{b13} C_{MA}⁷ A_{MI}⁷ (G_{MI}⁷) F^{#MI}⁷ B⁷

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

B E_{MI}⁷ B^{7(alt)} E_{MA}⁷ F^{#MI}⁷ B⁷

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

E_{MI}⁷ B^{7(alt)} E_{MA}⁷ D^{b13}

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

C C_{MA}⁷ F^{#13} B^{7(9/5)} F_{MA}⁷ E_{MI}⁷ A_{MI}

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

D⁷ D_{MI}⁷ G⁷ G_{MI}⁷ C⁷ F_{MA}⁷ B^{b13}

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

C_{MA}⁷ E^{7(9/5)} A_{MI}⁷ E^{b9} D⁷ G^{7sus} G⁷ C_{MA}⁷ (G^{7(9/5)})

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

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

Devil May Care

T. P. Kirk
Bob Dorough

Med. Swing

A G_{MI} E_{MI}^{7(b5)} A^{7(b9)} D^{7(b9)} G_{MI} E_{MI}^{7(b5)} A^{7(b9)} D^{7(b9)}

No cares for me, I'm happy as I can be, I've learned to

G_{MI} E_{MI}^{7(b5)} E_b^{9(#11)} D^{7(b9)}

love and to live, Devil may care.

G_{MI} E_{MI}^{7(b5)} A^{7(b9)} D^{7(b9)} G_{MI} F E^{o7} B^{b o7}

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

A_{MI}⁷⁽¹¹⁾ D^{7(b9)} G_{MI} D^{b9}

take and I give, Devil may care. When the

B C_{MI}⁷ F⁹ B^{b6} D^{b o7}

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

C_{MI}⁷ F⁹ B^b B^{b+} B^{b6} B^{b MA}⁷

he who frets los - es the night. For

B^{b MA}⁷⁽¹¹⁾ E^{b7} A^{b MA}⁷

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

A_{MI}^{7(b5)} D^{7(b9)} G_{MA}⁷ E^{b7} D⁷

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

C G_{MI} E_{MI}^{7(b5)} A^{7(b9)} D^{7(b9)} 3 G_{MI} E_{MI}^{7(b5)} A^{7(b9)} D^{7(b9)} 3

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

G_{MI} 3 G_{MI}/E E_{MI}^{7(b5)} E_b13(#11) 3

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

A_{MI}^{7(b5)} 3 D^{7(b9)} 3 G_{MI} (E_{MI}^{7(b5)}) A^{7(b9)} D^{7(b9)}

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

Django

Slow 4 (Straight 1/8's)

John Lewis

(As played by the MJQ)

A $J = 76$

(pn. w/ vibes)

Med. Swing $J = 110$ (Solos)

B

1. $D\flat^7$ G^7 C^7 2. $D\flat^7$ C^7 $F\#M1^6$

C

(F pedal)

D B_{MI}^b G_{MI}^{7(b5)} C⁷ F⁷ B_b⁷ E_{MI}^{b7} A_{b7} D_{b7}

G_{b7} D_{b7} G_{b7} D_{b7} (C⁷)

Solo on BB_{CD}; Play **E** between solos.
After last solo, D.C. al fine

Double Time (♩ = ♪)

E F_{MI}^{9(MA7)} F_{MI} F_{MI}⁷/_{Bb} B_b_{MI} C⁺ C⁷ B_b⁷/_F F_{MI}

F_{MI}^{9(MA7)} F_{MI} F_{MI}⁷/_{Bb} B_b_{MI} C⁺ C⁷ B_b⁷/_F F_{MI}

to **B** for next solo.

bass line at

C:

Bass Line: (Bass clef, 4/4 time, B-flat key signature) | : | etc.

bass line for bars 5-12

of **D:**

etc.

Where the melody falls on beat 2, the chord does also
(but the bass plays roots on beat 1).

Melody at A is top note.

Med. Pop Ballad

J = 62 (Intro)

Doce Presença

Ivan Lins

(elec. pn.)

(bass)

(vocal)

(etc.)

A

B

C

Chords and musical elements include:
 - Electric piano: F#M17, AMA7, B9, EMA7, C#M17.
 - Bass: F#M19, AMA7/B, B9, EMA9, C#M17.
 - Vocal: F#M19, AMA7/B, B9, EMA9, C#M17.
 - Guitar: D#M11, G#7(b9), C(MA7)C#M19, F#13sus, F#13(b5).
 - Other: C#M19/G#, C#M19, F#13sus, F#13(b5), AMA7, G#M17, F#M17B9sus, EMA7, C#7(b9), AMI, AMI, AMI7, F#M17(b5), CMI6, B7(b9), EMA7, G#7(#5), C#M17, G#M17, C#13(b9), C#7(b9), F#M19, C#9sus, C#13(b9), C#7(b9), AMA7/B, B9, EMA9, E/D, C#7(b9).

$F\#_{MI}^9$ A_{MA}^7 B^9 E_{MA}^9 $D\#_{MI}^{11}$ $G\#7^{(b9)}$ $C\#_{MI}^{(MA7)}^9$ $C\#_{MI}^9$ $F\#^{13}_{SUS}$ $F\#^{13(b5)}$
 $C\#_{MI}^{(MA7)}^9$ $G\#C\#_{MI}^9$ $F\#^{13}_{SUS}$ $F\#^{13(b5)}$ A_{MA}^7 $G\#_{MI}^7$ $F\#_{MI}^7 B^9_{SUS}$ E_{MA}^7 $E^{13}_{SUS} E^{13(b5)}$
(Guitar solo)
D A B A
 (brass)
 $E^{(add 9)}$ $G\#$ $C\#_{MI}^{11}$ E^9 A_{MA}^7 D^9 E_{MA}^9 $E^{13}_{SUS} E^{13(b5)}$
 2. E_{MA}^9 $B^{(add 9)}$ E D $C\#7^{(b9)}$ D.S. al Coda
 (end solo)
 E_{MA}^7 E^{13}_{SUS} $E^{13(b5)}$ A_{MA}^7 $G\#_{MI}^7$ $F\#_{MI}^7$ B^9_{SUS} E_{MA}^7 A_{MA}^7 D_{MA}^7 G_{MA}^7
 poco rit.
 C_{MA}^7 F_{MA}^7 $E_{MA}^{13(b9)}$

Dogs in the Wine Shop

Don Grolnick

(As played by Michael Brecker)

Med. Latin/Straight 1/8's

J = 202 (bass tacet)

A

B

C

(G7(5))

(synth.)

FMI11

(ten. fills)

(synth., ten. doubles bottom voice)

15

D *(Solos)* $B_{b\text{MA}}^{7(b5)}$ $F^{(\text{add } 9)}$ A G_{MI}^{11} B_{MI}^{11} E $F^{\#}_{MI}$

(ten.) $E^b_{MI}^{11}$ $E^b_{MI}^{11}$ $E^b_{MI}^{11}$ B_b

(ten. fills) $A^{7(\text{alt.})}$ $G^{7(\text{alt.})}$

D $A^{7(\text{b9})}_{\text{sus}}$ $C^{7(\text{alt.})}$ E_{MI}^9 B_{MI}^9

E_{MI}^9 B_{MI}^9 D_{MI}^9 A_{MI}^9

E $D^b_{MI}^{11}$ $E^b_{MI}^{11}$ $F^{7(\text{alt.})}_{E^b}$ $E^b_{MI}^{11}$

(synth. & pn.) $E^b_7(\text{alt.})$ $G^b_{A^b_{MI}}$ $A_{E_{MI}}$ $B_{F^{\#}_{MI}}$

F F_{MI}^{11} $G^{7(\text{alt.})}_{F}$ F_{MI}^{11} $B_{b\text{MA}}^{7(\text{b5})}$ $F^{(\text{add } 9)}$ A G_{MI}^{11}

(synth. & pn.) $E^b_{MI}^{7(11)}$ $E^b_{MI}^{11}$ B_b

G $E^b_{MI}^{11}$ $A^{7(\text{b9})}_{\text{sus}}$ $A^{7(\#9)}_{(\#5)}_G$ $G^{7(\#9)}_{(\#5)}_F$ $C^{7(\text{alt.})}_{E}$

(last solo continues) --- (synth.) *D.S. al Coda*

O $B_{b\text{MA}}^{7(b5)}$ $F^{(\text{add } 9)}$ A G_{MI}^{11} B_{MI}^{11} E $F^{\#}_{MI}$ $E^b_{MI}^{11}$

(ten. fills)

Perc. plays 1/8-note undercurrent throughout.

77 Med. Straight 8th's **Don't Forget the Poet** Enrico Pieranunzi

(Intro)

F#_{MI}11 C#_{MI}9

(pn. w/ bs. 8va)

A

S:

F#_{MI}11 C#_{MI}9

(bs., 8va)

F#_{MI}9 G#_{MI}7 F#_{MI}7 C#_{MI}9

F#₇ F₇ F^(#9)13 B_b_{MI}9

F₇ E^(#9)7 E^(#9)13 A_{MI}9

C_{MI}

G_{MI}

B_{MI}

F#_{MI}

A_b_{MI}7⁽¹¹⁾ D_b_{MA}7^(#11)

G_{MI}7^(b5) D_b_{MA}7 C^{13(b9)}

B

F_{MI}9 D_b_{MA}7^(#11) G_{MI}7^(b5) C_{SUS} C F_{MA}9 A_b13

D_b_{MA}7 C_{SUS} C A_{MI}7 E_{MI}7 A_b_{MI}7 E_b_{MI}7

C_{MI}7^(add 11) C_b_{MA}7^(b5) G_b_{MA}7 B_b E_{MA}7 G[#]

C

D *(Solos)*

E

F

F *(play to end each solo)*

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

G

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

The Duke

Dave Brubeck

Med. Swing
(in 2)

A C_{MA}⁷ F_{MA}⁷ F[#]_{bass} E_{MI} G A_{MI}⁷ B⁷ E_{MI}⁷ A_{MI}⁷ (G/A) D_{MI}⁹ F_{MI}⁷ B^b⁷

E^b_{MA}⁷ D^b_{MA}⁷ C_{MI}⁷ B_{MI}⁷ B^b_{MI}⁷ E^b⁷ A^b_{MA}⁷ 1. D⁷ D^b⁷ 2. D⁷ G⁷ C_{MA}⁷

B F_{MA}⁷ E_{MI}⁷ D⁷ C_{MA}⁷ B^b_{MI}⁷ A^b_{MA}⁷ G^{7(b9)} F_{MI}⁷

D_{MI}⁷ G⁷ C_{MI}⁷ C_{MI}⁷ F⁷ B^b_{MI}⁷ A^b_C B^b_{MI}⁷ A^b⁶ G_{MI}⁷ (b5) F_{MI}⁹ E^b_{SUS}⁹ D^b^{13(#11)}

C C_{MA}⁷ F_{MA}⁷ F[#]_{bass} E_{MI} G A_{MI}⁷ B⁷ E_{MI}⁷ A_{MI}⁷ (G/A) D_{MI}⁹ F_{MI}⁷ B^b⁷

E^b_{MA}⁷ D^b_{MA}⁷ C_{MI}⁷ B_{MI}⁷ B^b_{MI}⁷ E^b⁷ A^b_{MA}⁷ D⁷ G⁷ C_{MA}⁷

D (Solos- In 4) C_{MA}⁷ F^{9(#11)} C_{MA}⁷ F[#]_{MI}⁷ B⁷ E_{MI}⁷ A_{MI}⁷ F_{MI}⁷ B^b⁷

E^b_{MA}⁷ D^b_{MA}⁷ C_{MI}⁷ B_{MI}⁷ B^b_{MI}⁷ E^b⁷ A^b_{MA}⁷ 1. D_{MI}⁷ G⁷ 2. D_{MI}⁷ G⁷ C_{MA}⁷

E F_{MA}⁷ E_{MI}⁷ D_{MI}⁷ G C_{MA}⁷ D^b_{MA}⁷ C_{MI}⁷ (B^b_{MI}⁷) A^b_{MA}⁷ G⁷ F_{MI}⁷ A^b_{MA}⁷

D_{MI}⁷ G⁷ C_{MI}⁷ C_{MI}⁷ F⁷ B^b_{MI}⁷ A^b_C A^b⁶ F_{MI}⁷ D_{MI}⁷ G⁷

F C_{MA}⁷ F^{9(#11)} C_{MA}⁷ F_{#MI}⁷ B⁷ E_{MI}⁷ A_{MI}⁷ F_{MI}⁷ B^{b7}

E_b_{MA}⁷ D_b_{MA}⁷ C_{MI}⁷ B_{MI}⁷ B_b_{MI}⁷ E_b⁷ A_b_{MA}⁷ D_{MI}^(b5)_G⁷ C_{MA}⁷

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

(top note of pn. voicing)

(bs.)

8va -----

alternate melody,
bars 5-8 of **B**: (chord rhythms follow melody)

sample bass line at

A & **C**:

A

1. 2.

3 3

Med. Mambo
J = 173 (Intro)

Ecaroh

Horace Silver

(pn.)

(bs.) (etc.)

A (Mambo)

(trp.)

B 7(#9) E 7(#9) B 7(#9) E 7(#9) B 7(#9) E 7(#9) B 7(#9) E 7(#9)

(Swing)

bass walks

A MA 7 D 7(#11)

D b MA 7 D MI 7 G 7(#9) C MA 7 C MI 7 F 7(#9) F # 7(#9)

F # 7(#9) G 7(#9) E 7(#9) F 7(#9) D 7(#9) E b 7(#9) C 7 C # 7 B b 7(#9)

B b 7(#9) B 7(#9) G # 7(#9) A 7(#9) F # 7(#9) G 7(#9) E 7(#9) F 7(#9)

B

D b MA 7 G b 7(#11) D b MA 7 G 7(#11)

G b MA 7 G MI 7 C 7 F # MI 7 B 7 E MA 7 E b MI 7 A b 7

D_bMA⁷ **G_b7(#11)** **D_bMA⁷** **G^{7(#11)}**

G_bMA⁷ **F_{MI}7(b5)** **B_b7(#9)** **E_bMI7(b5)** **A_b7(#5)** **D_bMA⁷**

C **A_bMI⁷** **D_b7(b9)** **G_bMA⁷** **A_b7(b5)** **B_b7(b5)** **E_bMI⁷**

B_{MI}⁷ **E^{7(b9)}** **A_{MA}⁷** **A_b7(alt.)**

D **D_bMA⁷** **G_b7(#11)** **D_bMA⁷** **G^{7(#11)}**

G_bMA⁷ **F_{MI}7(b5)** **B_b7(#9)** **E¹²_bMI7(b5)** **A_b7(#5)** **D_bMA⁷** **E_bMI⁷A_b⁷**

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

\oplus^1 E_bMI^(b5) A_b7(#5) D_bMA⁷ E^{7(#9)} E_b7(#9) D^{7(#9)} D_b7(#9)

drum fill -

D.S. al Coda Two (\oplus^2)

\oplus^2

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

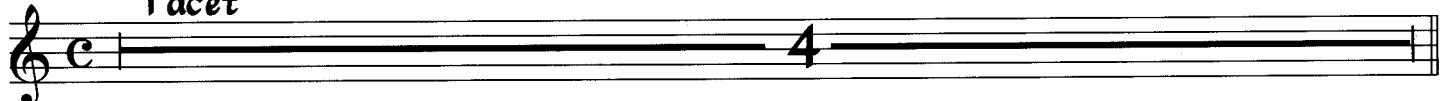
(pn., 8va b.)

Mambo swings slightly.

83 Med. Mambo
J = 173 (Intro)

Ecaroh (Harmony)

Tacet



A (Mambo)

A musical staff for section A, labeled "Mambo". It shows a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The staff contains eighth and sixteenth note patterns.



(Swing)



1. 2.



A musical staff for section B, labeled "B". It shows a treble clef, a key signature of four flats (Bb, Eb, Ab, Db), and a time signature of 4/4. It includes chords D_{flat}7_{MA}, G_{flat}7(11), D_{flat}7_{MA}, and G7(11).

Continuation of the musical staff for section B, showing a treble clef, a key signature of four flats (Bb, Eb, Ab, Db), and a time signature of 4/4. It includes chords G_{flat}7_{MA}, G_{MI}7, C7, F_#_{MI}7, B7, E_{MA}7, E_b_{MI}7, and A_b7.

Continuation of the musical staff for section B, showing a treble clef, a key signature of four flats (Bb, Eb, Ab, Db), and a time signature of 4/4. It includes chords D_{flat}7_{MA}, G_{flat}7(11), D_{flat}7_{MA}, and G7(11).

Solo on BCD
Take Coda One ($\textcircled{1}$) to end last solo.

$\textcircled{1}$ $\textcircled{2}$

O¹
E^(b5)_bM_bI⁷ A_bb^{7(#5)} D_bM_bA⁷
Tacet (drum fill)
(end solo)

4
D.S. al Coda Two ($\textcircled{2}$)

O²

Mambo swings slightly.

Equinox

John Coltrane

Med. Latin (Intro)
 $\text{J} = 118$

(piano) N.C. ($C\#_{M1}$) ($F\#_{M1}$)

(bass)

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

N.C. ($C\#_{M1}$) (tenor, 4th x)

(4x's)

S. A

(tenor)

(piano) N.C. ($C\#_{M1}$)

(bass)

$F\#_{M1}^9$ $F\#_{M1}^6$ D $F\#$ (add #11)

N.C. ($C\#_{M1}$)

Music score showing a section of a piece with various instruments and chords. The chords shown are A¹³, G#7_{SUS}^(b9), G#7^(b9)_(#5), N.C. (C#_{M1}), and A¹³_{SUS}.

(Solos) C#_{M1}13

B (bs.)

F#_{M1}11

A¹³_{SUS} G#13^(b9) C#_{M1}13

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

Music score showing solo sections for different instruments. The solos include C#_{M1}13, F#_{M1}11, A¹³_{SUS}, G#13^(b9), and C#_{M1}13. The instruction "After solos, D.S. al Coda (repeat before taking Coda)" is present.

N.C. (C#_{M1}) A¹³ G#7_{SUS}^(b9) G#7^(b9)_(#5) F#_{C#} G#_{C#}_{M1} (C#_{M1}¹³)_(add 9) C#_{M1}

Music score showing a section of a piece with various instruments and chords. The chords shown are N.C. (C#_{M1}), A¹³, G#7_{SUS}^(b9), G#7^(b9)_(#5), F#_{C#}, G#_{C#}_{M1}, (C#_{M1}¹³)_(add 9), and C#_{M1}.

Head is played twice before and after solos.

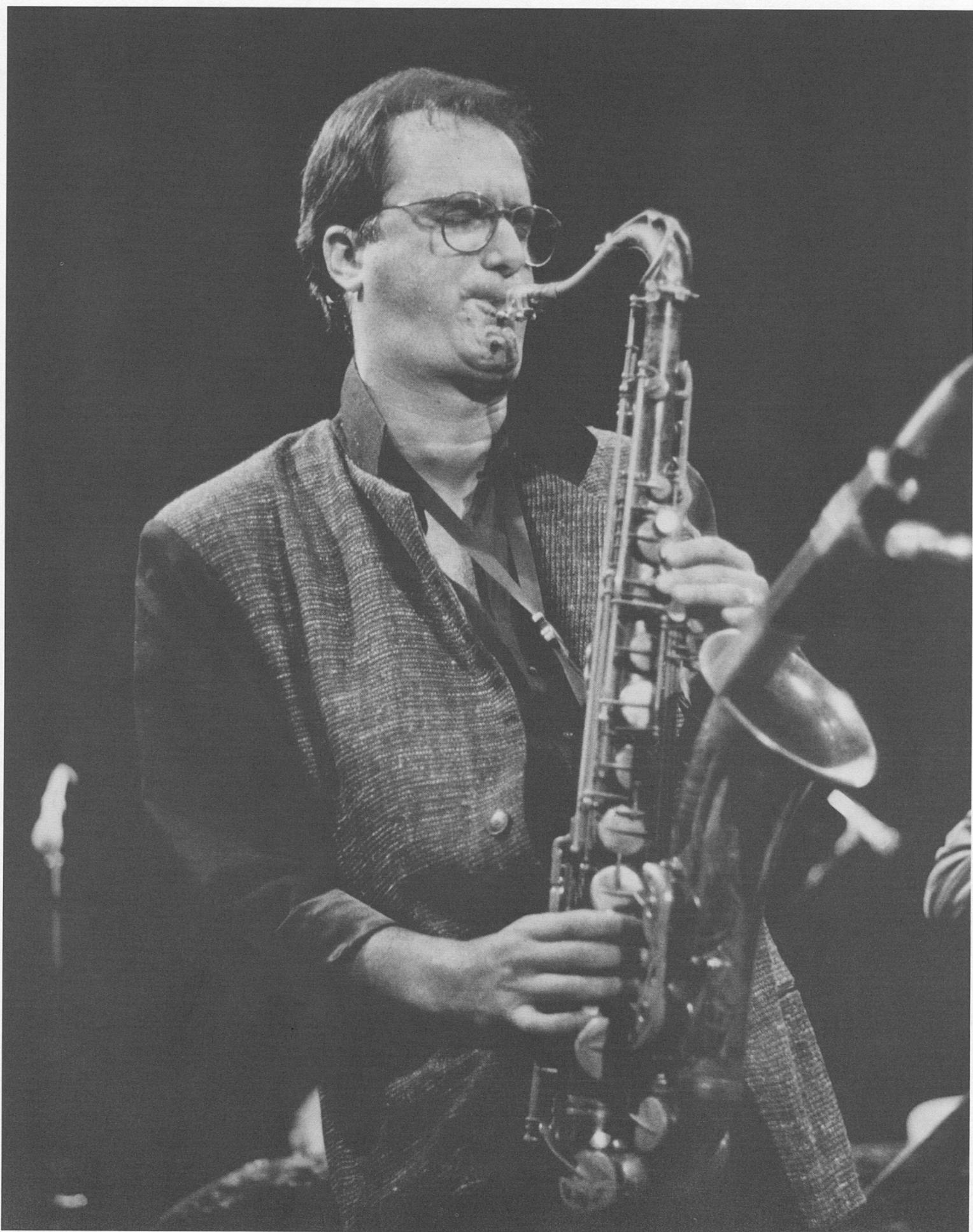


Photo by Joe LaRusso,
©1987

MICHAEL BRECKER

Escher Sketch

(A Tale of Two Rhythms)

Med. Swing (Intro)

Michael Brecker

$\text{J.} = 155$ (dr.) | | | | | |

(F_{Aa1})

(ten., 8va b, sample fill)

(FMI)

(F_M)

(snare)

Med. Funk

A ♫ = ♫

(ten., loco, melody)

10

The musical score consists of two staves. The top staff shows a melodic line with eighth-note patterns, including a sixteenth-note cluster and a grace note. The bottom staff shows harmonic information with vertical stems and bass notes.

(ten)

(syn)

Musical score for piano and synthesizer, page 10, measures 11-12. The score consists of two staves. The top staff is for the piano (right hand) and the bottom staff is for the synthesizer. Measure 11 starts with a piano dynamic (f) and a synthesizer dynamic (ff). The piano part has eighth-note chords. The synthesizer part has eighth-note chords with a label '(synth.)' below it. Measure 12 begins with a piano dynamic (ff) and a synthesizer dynamic (ff). The piano part has eighth-note chords. The synthesizer part has eighth-note chords.

A musical score for piano, featuring two staves. The top staff begins with a dynamic instruction 'ff.' followed by a measure of eighth-note pairs. The bottom staff starts with a measure of eighth-note pairs.

A musical score page showing two staves. The top staff is for the orchestra, featuring a treble clef and a key signature of one sharp. It consists of six measures. The first three measures contain eighth-note patterns. The fourth measure has a fermata over the first note and a dynamic instruction 'dr. fill-' above it. The fifth measure contains a single eighth note followed by a fermata. The sixth measure contains eighth-note patterns. The bottom staff is for the synthesizer, indicated by '(synth.)' in parentheses below the staff. It also has a treble clef and a key signature of one sharp. It consists of four measures. The first measure contains eighth-note patterns. The second measure contains a single eighth note followed by a fermata. The third measure contains eighth-note patterns. The fourth measure contains eighth-note patterns.

V.S. (turn page)

B

S.

(synth.)

(ten., 8va b., w/ bass)

2nd x, drums:

2nd x

1.

C

(Tenor Solo)

(Tenor Solo)

$B^b_{M1}^7$

(drums play heavier backbeat for C)

$B^b_{M1}^7$

$C_{M1}^7 \quad (C^{7(\#9)})$

(end solo)

2.

F_{MI} C_{MI7}
tenor solo continues
B_{MI7} E_{MA7} ^(b5) A_{SUS} A_{Bb} C_{Ab} G_{SUS} A E_b D⁷ D^{7(#5)}

$\frac{2}{4}$ (Solos)
D G_{MI7}
 $\frac{6}{4}$ | 16

Till cue
C_{MA7} B_{MI7} ^(b5) E⁷ A_{SUS} A_{Bb} C_{Ab} G_{SUS} A E_b D⁷ D^{7(#5)}

On cue
B_b_{MA7} A_{MI7} ^(b5) D⁷ G_{SUS} G_{Ab} B_b F_{SUS} G_{Db} C⁷ C^{7(#5)}

12) | 8) | Solo on **D**; take 'On cue' ending to end last solo.
(end solo) D.S. al Coda

Tenor solo continues
B_b_{MI7}
(synth.) 8va b. | 3 |
Med. Swing
E (F⁶) D_{MI7} G_{MI7} C⁷_{SUS} F⁶ D⁷ G_{MI7} C⁷
(F⁶) F⁷ B^{b6} B⁷ F⁶_C D⁷ G_{MI7} C⁷ F_{MA7}
(tenor 8va b., sample fill) (begin to fade)
(A_{MI7}) A_b_{MI7} G_{MI7} G_{MI7} C⁷
(fade out)

Tune can be heard equally well as 6/4 funk or 12/8 swing ($\frac{2}{4}$ = $\frac{3}{4}$).

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)

J. = 155

Tacet



(Med. Funk)

A(F_{MI}⁷(b⁵) G_{Bb} E_{MI}⁷(b⁵))

(gtr., 8va b.)



or: J. = J.

(C_{MA}⁷C_{MI}⁷)

2

(E¹³)

(gtr., 8va b.)



1.

C (B^bM_I⁷)

B^bM_I⁷(add 11)
A A A A A

B^bM_I⁷(add 11)

A A

C_{MI}⁷(add 11)

(C⁷([#]⁹))

2. (G^b) D D⁷([#]⁹))

C_{MI}⁷(add 11)

A A A A A A A A A A A A

or: $\text{BPM} = \text{CMA}^7$

$\text{BMA}^7(5)$ $\text{EMA}^7(5)$

A_{SUS} A_{Bb} C_{Ab} G_{SUS} G_{SUS} D^7 D^7 ([#]⁹)

E_{b}

6 4

D G_{MI}^7 (Solos)

G_{MI}^7 G_{MI}^7 14 (etc.)

(sample gtr. comp, 8va b.)

Till cue
 $(\text{CMA}^7(11))$ $\text{BMA}^7(5)$ $\text{E}^7(9)$ A_{SUS} A_{Bb} C_{Ab} G_{SUS} G_{SUS} D^7 D^7 ([#]⁹))

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

On cue
 (BbMA^9) A_{MI}^7 $\text{D}^7(5)$ G_{SUS} G_{Ab} Bb_{Gb} F_{SUS} F_{SUS} C^7 C^7 ([#]⁹))

D.S. al Coda

B^bM_I⁷(add 11)

A A A A A

⋮ ⋮

4)

Med. Swing

E $\text{J.} = \text{J.}$ Tacet till end

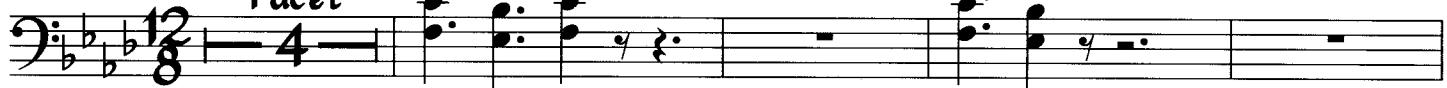
4) indef.

Escher Sketch (Bass)

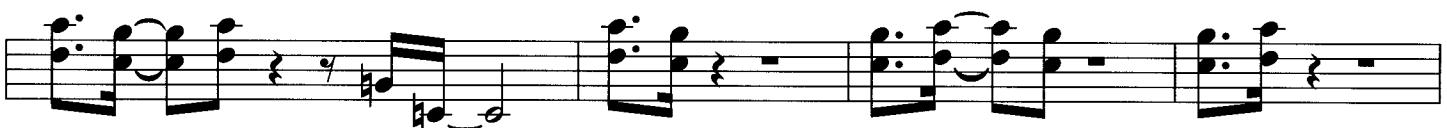
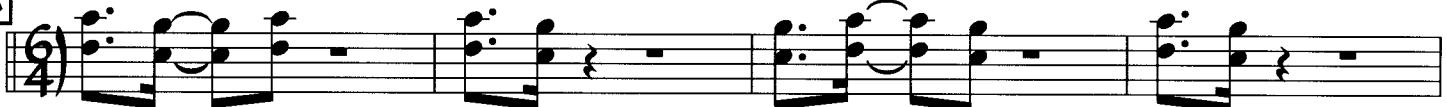
Med. Swing (Intro)
J. = 155

(F_{MI})

Tacet

(F_{MI})

(Med. Funk)

A**B****C (B_b_{MI})**

(B^bM_I⁷)

C_{MI}⁷ (C⁷⁽⁵⁾)

2.

(C_{MI}⁷)

C_{MA}⁷ B_{MI}⁷⁽⁵⁾ E_{MA}⁷⁽⁵⁾

A_{Bb} G_{SUS} A E_b D⁷ D⁷⁽⁵⁾

(Solos)

12) 8) 6)

D

G_{MI}⁷

6) (sample bass line)

G_{MI}⁷

(etc.)

Till cue

C_{MA}⁷ B_{MI}⁷⁽⁵⁾ E⁷ A_{SUS}

A_{Bb} C_{Ab} G_{SUS} A E_b D⁷ D⁷⁽⁵⁾

12) 8) 6)

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

On cue

B^bM_A⁷ A_{MI}⁷⁽⁵⁾ D⁷ G_{SUS}

G_{Ab} B_{Gb} F_{SUS} G D_b C⁷ C⁷⁽⁵⁾

12) 8) 6)

D.S. al Coda

O (B^bM_I⁷)

E Med. swing

Tacet till end

Indef.

(J. = J.)

Eternal Child

Med. Latin

J = 128

Chick Corea

A

B

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

G_{MI} / B_b A⁷ B_b⁷ / A_b G_{MI}⁷ G#⁰⁷ F_{MA}⁷ / A B_b_{MI}
 (gtr. & sax) G⁷ / B B_b_{MI} / D_b G⁷ / D 5 B_b_{MI} E_b⁷ / G
 C D_{MI} / F A⁷ / E C_{MI} / E_b G / D G_{MI} / D A⁷ / C[#] F_{MI}^(MA7) / C G / B
 G_{MI} / B_b A⁷ G_{MI}⁷ (pn.)
 G#⁰⁷ B⁰⁷ G_{MI} / B_b A⁷ (gtr. & sax)
 D D_{MI} B_b_{MA}⁷ / D (pn.) C_{MA}⁷ / D
 D_{MI} (add sax) B_b_{MA}⁷ / D
 D_{MI} A_b_{MA}⁷⁽⁵⁾ / B_b rit.
 G_b / A_b E F[#] G A B_b C D_{MI}^(MA7)

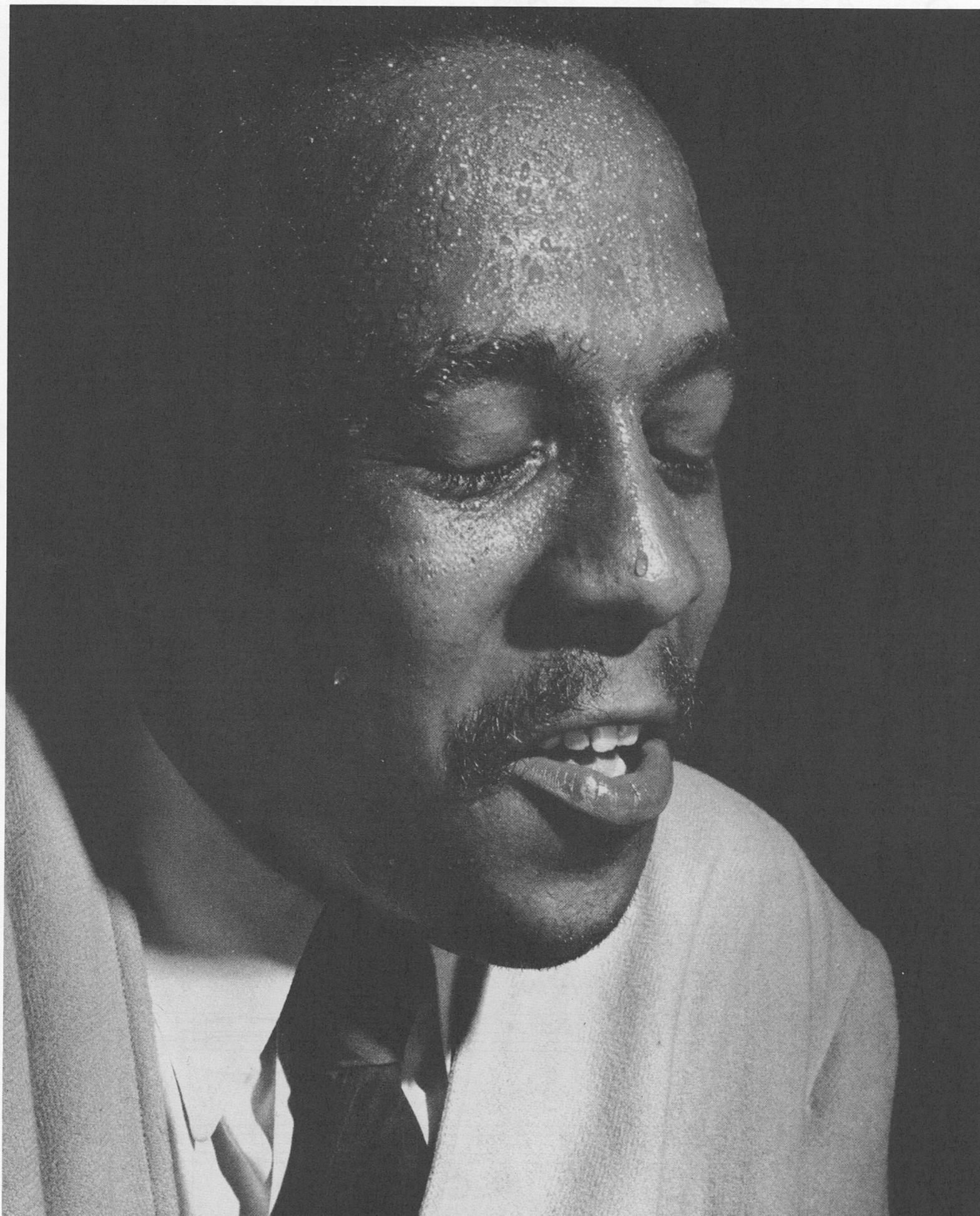


Photo by Herman Leonard

BUD POWELL

Exactly Like You

Lyric: Dorothy Fields
Music: Jimmy McHugh

Med. Swing

A

I know why I've wait - ed,
Know why I've been blue,
Prayed each night for some - one ex - act - ly like you.

(G⁷) C^{#7} D_{MI}⁷ G⁷ C⁶ D_{MI}⁷ G⁷

Why should we spend mon - ey on a show or two?
No one does those love scenes ex - act - ly like you. You make me

(G⁷) C^{#7} D_{MI}⁷ G⁷ C⁶ C⁷

B

feel so grand, I want to hand the world to you, You seem to
un - der - stand each fool - ish lit - tle scheme I'm schem - ing, dream I'm dream - ing.

F_{MA}⁷ B^{b9} C⁶ (A_{MI}⁶) C⁶
D_{MI}⁷ F_{MI}⁶ G⁷ E_{MI}⁷ E^{b7} D_{MI}⁷ G⁹

C

Now I know why moth - er taught me to be true,
She meant me for some - one ex - act - ly like you.

(G⁷) C^{#7} D_{MI}⁷ G⁷ C⁶ (D_{MI}⁷ G⁷)

Expression

John Coltrane

(Freely)

A

B

C (Solos open)

99

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

Falling Grace

Medium Swing (in 2)

Steve Swallow

A $A_{MA}^b\overline{7}$

$D^7 \overline{F^{\#}}$ G_{MI}

$F_{MI}\overline{7}$ $B^b\overline{7}$ $E_{MA}^b\overline{7}/G$ $D^7 \overline{F^{\#}}$ $G_{MI}\overline{F}$

$C \overline{E}$ F_{MA}^7 $F_{MI}^{\#}\overline{7(b5)}$

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

B $C_{MI}\overline{7}$ $C^{\#}\overline{7}$ $B^b_{MA}^7\overline{D}$ $E_{MA}^b\overline{7}$

$E_{MI}\overline{7(b5)}$ A^7 $D_{MI}\overline{7}$ $D^b\overline{7}$

$C_{MI}\overline{7}$ F^7 $B^b_{MA}^7$ $E_{MA}^b\overline{7}$

(Ending) $A_{MA}^b\overline{7}$ $D^b_{MA}^7$

rit.

Med. Swing (Intro)

J = 184 (trp. w/ ten. 8va b.)

Filthy McNasty

Horace Silver

stop time

(top note of piano voicing)

A (Time)

S

B♭7

E♭7

(trp. ten.)

E♭13 NC.

break-----

break-----

(Solos)

B B_b^7 E_b^7

B b^7 **F 7** **E b^7** **B b^7** **F 7** **Till cue** **On cue** **B b^7 (trp. ten. 8va b.)**

Take 'On cue' ending to end last solo.

C **B b^7**

E b^7 **B b^7** **(ten. 8va b.)** **B b^7** **D** **E b^6** **E 7** **B b^6** **F** break **D.S. al Coda**

A

A b^{13} **A 13 B b^{13}** **E 13** **F 13 G b^{13}**

(top note of piano voicing)

D $mI\ 7(b5)$ **G $7(b9)$** **C $mI\ 7(b5)$** **F $7\ sus\ (b9)$** **B $b7\ (#9)$** **A b^{13}** **A 13 B b^{13}** **A b^{13}** **A 13 B b^{13}** **B $b7\ (#9)$**

(trp. ten. 8va b.)

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

500 Miles High

Music: Chick Corea
Lyric: Neville Potter

Med. Latin

J = 148

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

then there'll be no good - byes, and

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

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

Five hun - dred miles high.

(bs.)

2. You'll

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

high. C_{MI}¹¹

(instr.)

C_{MI}¹¹

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

(2nd verse)

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

(3rd verse)

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

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

Flamingo

Med. Ballad

Music: Ted Grouya
Lyric: Ed Anderson

A F_{MA}⁷ (D_{MI}⁷) G_{MI}⁷ C⁷ F_{MI}⁷ B_b⁹

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

D_b⁹ G_{MI}⁷ C⁷ F_{MA}⁷ D⁷ G_{MI}⁷ C⁷

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

F_{MA}⁷ (D_{MI}⁷) G_{MI}⁷ C⁷ F_{MI}⁷ B_b⁹

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

D_b⁹ G_{MI}⁷ C⁷ F⁶ B_b_{MI}⁶ F_{MA}⁷ (B¹³)

dy - ing and a love that is true. The

B B_b_{MI}⁷ E_b⁹ A_b_{MA}⁷ A^{o7} (G^{b13}) F⁷

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

B_b_{MI}⁷ E_b⁹ G_{MI}⁷⁽¹¹⁾ C⁷

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

C F_{MA}⁷ (D_{MI}⁷) G_{MI}⁷ C⁷ F_{MI}⁷ B_b⁹

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

D_b⁹ G_{MI}⁷ C⁷ F_{MA}⁷ (D_{MI}⁷) G_{MI}⁷ C⁷

lov - er and hast - en to me.

Fly Me to the Moon

106

Bart Howard

(C[#]M_i⁷ F[#]I)
C_{MA}⁷ C⁷

Med. Swing

A

Fly me to the moon _____ and let me play a - mong the stars, _____ (A⁷/G)

Let me see what spring _____ is like on Ju - pi - ter and Mars. _____ In

(D/F#) D_{MI}⁷ G⁷ E_{MI}⁷ A⁷

oth - er words: _____ hold my hand, _____ In

D_{MI}⁷ G⁷ C_{MA}⁷ E_{MI}⁷ A⁷

oth - er words: _____ dar - ling kiss me. _____ (C[#]M_i⁷ F[#]I)

B

Fill my heart with song _____ and let me sing for - ev - er more, _____ (A⁷/G)

You are all I long _____ for, all I wor - ship and a - dore. _____ In

(D/F#) D_{MI}⁷ G⁷ E_{MI}⁷ A⁷

oth - er words: _____ please be true, _____ In

D_{MI}⁷ G⁷ C⁶ (B_{MI}^{7(b5)} E⁷)

oth - er words: _____ I love you.

true, _____ In oth - er words: _____ I love you. _____

Originally in 3/4.

Med. Ballad (Intro)
J. = 54 F_{MI}^(add 9)

Bass clef, 6/8 time, strings. Chords: D_{MA}^{b7(#11)}, G, G, G, E.

Chorus A: A_{MI}⁹, A_{MI}^{9(MA7)}, A_{MI}⁹, E_{MI}⁷, A^{7(b9)}.

D_{MI}^(MA7), D_{MI}⁷, G^{7(b9)}, F_{MI}^{9(MA7)}, F_{MI}⁹, G, G^{7(b9)}.

A_{MI}⁹, A_{MI}^{9(MA7)}, A_{MI}⁹, E_{MI}⁷, A^{7(b9)}.

D_{MA}⁹, B_{MI}^(MA7), B_{MI}⁷, G_{MA}⁹, B_{MA}⁷, F, B_F^{b6}.

D_{MI}^(MA7), D_{MI}⁷, G^{7(b9)}, F_{MI}^{9(MA7)}, F_{MI}⁹, B_{SUS}^{b13}, B^{b13(b9)}.

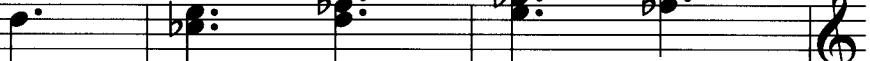
B, E_{MA}⁹, C_{MI}⁹, F^{13(#11)}.

A_{MA}⁹, B_{SUS}^{b13}, B^{b13(b9)}, E_{MA}⁹, F_{SUS}^{#13}, F^{#13(b9)}.

B_{MA}⁹, F[#]/A[#], G_{MI}⁹, G_F^{#MI9}.

Forever

Eddie Gomez

D_{MA}^{b7(#11)}

F_G, G, F_G, E_G.

B_{MI}⁹, D_{MA}⁷/A^b, F_G, G, E_G.

F_{MI}^{7(b5)} B_b⁷_{SUS}^(b9) B_b⁷_(#5) E_b⁹_{SUS} E_b⁹ F_G G^{7(b9)}
 C A_{MI}⁹ A_{MI}^{9(MA7)} A_{MI}⁹ E_{MI}⁷ A^{7(b9)}
 D_{MI}^(MA7) D_{MI}⁷ G^{7(b9)} F_{MI}^{9(MA7)} F_{MI}⁹ F_G G^{7(b9)} B_b¹³_{SUS} B_b^{13(b9)}
 Till cue
 On cue
 Solo on ABC;
 Take 'On cue' ending to last solo.
 (D.S. al Coda)
 B_b¹³_{SUS} B_b^{13(b9)} D C_{MI}⁹ C_{MI}^{9(MA7)} C_{MI}⁹ G_{MI}⁷ C^{7(b9)}
 F_{MI}^(MA7) F_{MI}⁷ B_b^{7(b9)} A_b_{MI}⁹^(MA7) A_b_{MI}⁹ B_b¹³_{SUS} B_b^{13(b9)}
 C_{MI}⁹ C_{MI}^{9(MA7)} C_{MI}⁹ G_{MI}⁷ C^{7(b9)}
 F_{MA}⁹ D_{MI}^(MA7) D_{MI}⁷ B_b_{MA}⁹ D_b_{MA}⁷_A_b D_b⁶_A_b
 F_{MI}^(MA7) F_{MI}⁷ B_b^{7(b9)} A_b_{MI}⁹^(MA7) A_b_{MI}⁹ B_b¹³_{SUS} B_b^{13(b9)}
 (Vamp & fade)

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



Photo by Tom Copi

MILES DAVIS

Med. Funk/Rock

Freedom Jazz Dance

Eddie Harris

A

NC
(bass-optional; or play on B \flat 7)

B \flat 7
(bs.)

NC
(bs.-opt.)

B \flat 7
(bs.)

(opt.)

NC

B \flat 7
(#9)

B \flat 7(#9)

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

Alternate changes for bars 9-12

1) A \flat _{SUS}
B \flat A_{SUS}
B C B \flat _{SUS}
C B_{SUS} C \sharp C_{SUS}
D D \flat _{SUS}
E \flat D_{SUS}
E F E \flat _{SUS}
F G

2) F $M\sharp$ I'' F $\sharp M\sharp I''$ G $M\sharp I''$ A $\flat M\sharp I''$ C $M\sharp I$
F B \flat F F \flat F \sharp B \flat

B \flat 7(#9)

Head is played twice before
and after solos.

Chord in bars 1-8 may be played as: B \flat 7_(alt), B \flat 13 $(\sharp 1)$, B \flat 7_{SUS}, or B \flat 7_{SUS} $(\sharp 9)$

Friday Night at the Cadillac Club

Med.-Up Shuffle

Bob Berg

J = 190

(organ comp figure)

The score shows a 4-measure intro followed by a sample bass line. The intro consists of a C¹³ sus chord (organ comp figure) followed by a C¹³ chord. The sample bass line follows a similar pattern: B_b¹³ sus, B_b¹³, C¹³ sus, C¹³. The bass line is marked with '(bs.)' and '(sample bass line)'.

A

(ten.)

Section A starts with a C¹³ sus chord. The melody consists of eighth-note patterns. The chords shown are C¹³ sus, B_b¹³ sus, B_b¹³, C¹³ sus, and C¹³.

Continuation of section A. The melody continues with eighth-note patterns. The chords shown are D_b¹³ sus, D_b¹³, C¹³ sus, C¹³, B_b¹³ sus, and B_b¹³.

Continuation of section A. The melody continues with eighth-note patterns. The chords shown are C¹³ sus, C¹³, G_b¹³ sus, G_b¹³, F¹³ sus, and F¹³.

Continuation of section A. The melody continues with eighth-note patterns. The chords shown are E_b¹³ sus, E_b¹³, D¹³ sus, D¹³, D_b¹³ sus, D_b¹³, and C¹³ sus.

Musical score for bars 17-20. The first measure shows a C¹³ chord. The second measure shows a B¹³ sus chord followed by a B¹³ chord. The third measure shows a B_b¹³ sus chord followed by a B_b¹³ chord. Measure 4 consists of two measures of eighth-note patterns.

Musical score for bars 17-20. The first measure shows an A⁷⁽⁵⁾ chord. The second measure shows an F_{MA}⁷ chord followed by a G chord. Measures 3 and 4 consist of eighth-note patterns.

Musical score for bars 17-20. The first measure shows an A_b^{MA7(5)} chord. The second measure shows a G⁷⁽⁵⁾ chord followed by a C¹³ chord. Measures 3 and 4 consist of eighth-note patterns.

Musical score for bars 17-20. The first measure shows a B_b¹³ sus chord followed by a B_b¹³ chord. The second measure shows an E_b¹³ sus chord followed by an E_b¹³ chord. The third measure shows a D_b¹³ sus chord followed by a D_b¹³ chord. The fourth measure shows a C¹³ sus chord.

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

Figures written are played

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

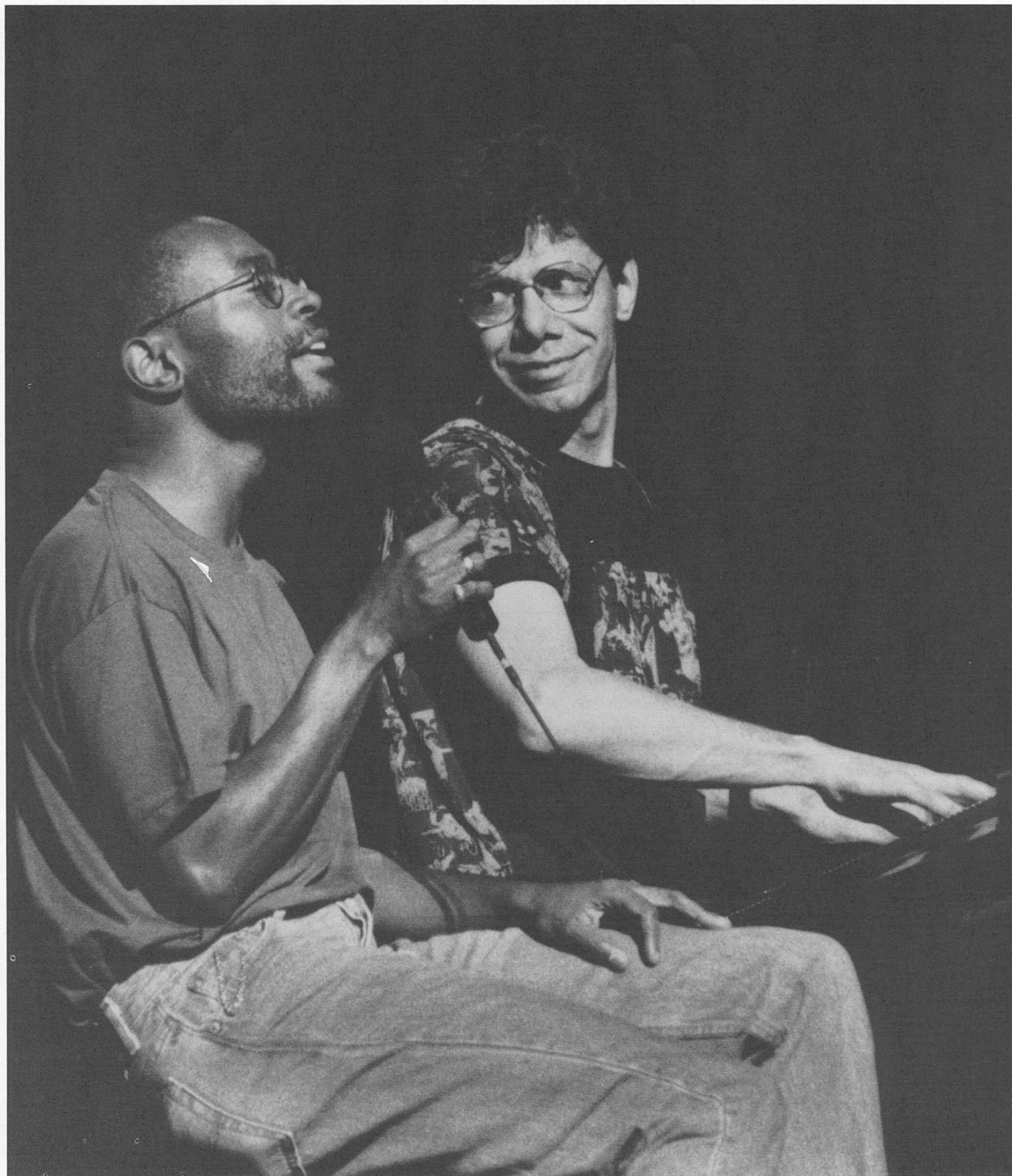


Photo by R. Andrew Lepley

BOBBY McFERRIN & CHICK COREA

Med. Latin

 $\text{d} = 94$ 1st x: elec, pn. only
2nd x: add bs. & dr.

Friends

114

Chick Corea

Intro

(electric pn-sample fill, 8va)

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

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

Vamp, fill & fade

Geraldine

Russell Ferrante
(As played by the Yellowjackets)

Rubato (alto & pn. only) $\text{J} = 56$

Chords labeled in the score include: A, $A^{\text{b}}\text{MA}^7$, C, $B^{\text{b}}13$, A^{b} , $E^{\text{b}}\text{G}$, $F\text{MI}^9$, $E^{\text{b}}\text{G}$, $F\text{MI}^9$, $A^{\text{b}}\text{MA}^9$, A^{b} , $D^{\text{b}}\text{MA}^7$, $C^{\text{(add 9)}}$, G^7 , F , E^{MI} , C , $F^{\#}\text{SUS}$, E^{b} , F_{SUS} , E^{b} , $F^7(\#5)$, F^7 , $D^{\text{MI}7}\text{B}^{\text{b}}$, D , $A^{\text{b}}\text{MA}^7$, C , $D^{\text{(add 11)}}$, $E^{\text{b}}\text{MA}^7$, $B^{\text{b}}(\text{add 9})$, D , C , E^{MI} , $A^{\text{b}}\text{MA}^7$, C , $B\text{MI}^9$, $A^{\text{(add 9)}}$, $C\text{MI}^7$, $E^{\text{b}}\text{MI}^7$, $F\text{MA}^7$, A , $D^+ \text{B}^{\text{MI}}$, E^{MI} , $F\text{MA}^7$, A .

rit.

Med. Latin (drums enter)

$\text{J} = 91$

Annotations in the score:

- ($E^{\text{b}}\text{MI}$)
- (3x's) ($E^{\text{b}}\text{MI}$)
- (marimba continues to end of B w/ slight variation bars 21-24)
- (alto w/ pn. 8va)
- B $A^{\text{b}}\text{MI}^{11}$ (1st x: melody 2nd x: alto solo)
- (bs. & keyboards enter)
- $E^{\text{b}}\text{MI}^9$
- $A^{\text{b}}\text{MI}^{11}$
- $E^{\text{b}}\text{MI}^9$
- $A^{\text{b}}\text{MI}^{11}$
- $B^{\text{b}}13(\text{b9})$
- $F^{\#}\text{MI}^9(\text{MA7})$
- $B^13(\#11)$
- $E^{\text{b}}\text{MI}^9$
- $E^{\text{b}}\text{MI}^9$

C

Chords shown in section C include:
 - Top staff: A_{MA}^7 , E_b , C/G , $A_b^{(add 9)}$, F_{MI}^{11} , B_b/D , E_b , $A_b_{MI}^{11}$
 - Second staff: $B_{b13(b9)}/A_b$, D_{MA}^7 , $C^{(add 9)}$, F/F , G^7 , $F_{sus}^{\#}$, F_{sus} , E_b , $F^{7(\#5)}/E_b$
 - Third staff: $B_{b_{MI}}^{11}$, A_{MA}^7 , $D^{(add 11)}/C/C$, $E_{b_{MA}}^7$, $B_b^{(add 9)}/D$, C_{MA}^7/E , $A_{b_{MA}}^7/C$, B_{MI}^9
 - Fourth staff: B_{MI}^9 , $A^{(add 9)}/C\#$, D^+ , B_{MI}^9/D , E_{MI}^7 , $F_{MA}^{7(b5)}/A$, F_{MA}^7/A , $E_{b_{MA}}^7/G$
 - Fifth staff: $E_{b_{MA}}^7/G$, $E_{b_{MA}}^{7(\#5)}/G$, A_b/B_b , $A_{b_{MA}}^7/E_b$, C/G , $A_b^{(add 9)}$, F_{MI}^{11} , B_b/D , E_b
 - Sixth staff: $A_{b_{MI}}^{11}$, $B_{b13(b9)}/A_b$, $F_{MI}^9(MA7)$
 - Seventh staff: $B^{13(\#11)}$, $E_{b_{MI}}^9$
 - Eighth staff: $E_{b_{MI}}^9$
 - Ninth staff: D , $A_{b_{MI}}^{11}$, $E_{b_{MI}}^9$
 - Bottom staff: "sample bass line at B:"

(sample fill) (melody) (alto w/ pn. 8va) (piano fills) Vamp & fade

sample bass line
at **B**:



117

Fast Bop (Intro)
 J = 244 (piano tacet)

Gertrude's Bounce

Richie Powell

(As played by Clifford Brown)

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

B^{b9}_{SUS} B^{b7} E^{bMA}^7 A^{b9} D^{b6} \odot^1 C_{MI}^7 B^{b6}

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

B^{b9}_{SUS} B^{b7} E^{bMA}^7 A^{b9} D^{bMA}^7 $1. C_{MI}^7$ F^7 $2. C_{MI}^7$ B^{b6}

E G^{bMA}^7 B^{MA}^7

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

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

B^{b9}_{SUS} B^{b7} E^{bMA}^7 A^{b9} D^{bMA}^7 C_{MI}^7 B^{b6}

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

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

D.C. al Coda Two (\odot^2)

\odot^2 (pn.)

piano at bar 4 of **B**:

B^{MA}^7

(Vamp & fade)

Get Happy

Lyric: Ted Koehler
Music: Harold Arlen

Med (-Up) Swing

A F⁶ G_{MI}⁷ C⁷ F⁶ D⁷⁽⁵⁾

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

G_{MI}⁷ C⁷ F⁶ B^{b6} B^{o7}

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

F⁶ C C⁷ F⁶ F⁷ B^{b6}

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

C_{MI}⁷ F⁷ B^{b6} G⁷⁽⁵⁾ C_{MI}⁷ F⁷

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

B^{b6} E^{b6} E^{o7} B^{b6} F F⁷ B^{b6} C⁷

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

B C_{MI}⁷ F⁷ B_b_{MI}⁷ E^{b7} A_{MI}⁷ D⁷ G_{MI}⁷ C⁷

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

C_{MI}⁷ F⁷ B_b_{MI}⁷ E^{b7} A_{MI}⁷ D⁷ G_{MI}⁷ C⁷

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

C F⁶ **G_{MI}⁷** **C⁷** **F⁶** **D⁷⁽⁵⁾**

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

G_{MI}⁷ **C⁷** **F⁶** **B_b⁶** **B⁷**

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

F⁶ **C** **C⁷** **F⁶** **(G_{MI}⁷ C⁷)**

- y for the judge - ment day.

Alternate versions

of **B:** **F⁷** **B_b⁷** **E⁷** **A⁷** **D⁷** **G⁷** **C⁷** **4**

1)

2)

3)

F¹³ **E_b¹³** **D_b¹³** **C¹³** **4**

(for solos only)

Fast Swing
J = 286

(tenor)

(sample bass line)

Giant Steps

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.

Fast Swing

J = 302

Got a Match?

Chick Corea

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

(bs., 2nd x)

(sample walking line)

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

(Ending)

pn. fill

rall.

Med. Latin
J = 168

Gregory Is Here

Horace Silver

A

C

B^{13(#11)}
(top note of pn. voicing)

CM¹¹

B^{13(#11)}

CM¹¹

AM_I^{7(b5)}
(w/ ten.)

D^{7(b9)}

G_M⁷

CM^{9(B_b D E_b M_I C⁷)}
(pn.)

CM⁹

B^{7(#9)}

B_bMA⁹
(top note)

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

(Ending)

C_bMA⁷

B_bMA⁷

C_bMA⁷

B_bMA⁷

A_MA⁷
(rit.)

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

Med. Latin

Gregory Is Here (Harmony)

 $J = 168$

A

B^{13(#11)}

Music staff showing notes C, B, and C_{MI}¹¹. The note B is labeled '(ten.)'.

B^{13(#11)}C_{MI}¹¹

Music staff showing notes C and C_{MI}¹¹.

A_{MI}⁷⁽¹¹⁾D^{7(b9)}G_{MI}⁷C⁹

(8va b.)

Music staff showing notes A_{MI}^{7(b5)}, D^{7(b9)}, G_{MI}⁷, and C⁹. The note D^{7(b9)} has a sharp sign above it.

Music staff showing notes C_{MI}⁹, B^{7(#9)}, B_b_{MA}⁹, and B_b_{MI}⁷. The note B^{7(#9)} has a sharp sign above it. The first measure is labeled '1.' and the second '2.' Below the staff, '(loco)' appears twice.

Music staff showing notes E^b_{MI}⁷, A^b⁷, D_b_{MA}⁷, and B_b_{MI}⁷. The note A^b⁷ has a sharp sign above it. The first measure is labeled '1.' and the second '2.'

Music staff showing notes B^{13(#11)} and C_{MI}¹¹.

Music staff showing notes B^{13(#11)} and C_{MI}¹¹.

A_{MI}⁷⁽¹¹⁾D^{7(b9)}G_{MI}⁷C⁹

(8va b.)

Music staff showing notes A_{MI}^{7(b5)}, D^{7(b9)}, G_{MI}⁷, and C⁹. The note D^{7(b9)} has a sharp sign above it.

Music staff showing notes C_{MI}⁹, B^{7(#9)}, B_b_{MA}⁹, and B_b_{MA}⁷. The note B^{7(#9)} has a sharp sign above it.

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

C_b_{MA}⁷

Music staff showing notes C_b_{MA}⁷ and B_b_{MA}⁷. The note C_b_{MA}⁷ has a sharp sign above it. The instruction '(8va b.)' appears below the staff.

Music staff showing notes B_b_{MA}⁷, C_b_{MA}⁷, A_{MA}⁷, and B_b_{MA}⁷. The note A_{MA}⁷ has a sharp sign above it. The instruction '(rit.)' appears below the staff.

Med. Funk

Growing

John Patitucci

126

d = 100

(Intro) $C^{\#}MI^7$ (6-string bass fills) $(F^{\#}13)$ $C^{\#}MI^7$

(sample bass line)

$C^{\#}MI^7$ $(F^{\#}13)$ $C^{\#}MI^7$ $C^{\#}MI^7$ (6-string bass)

(etc.) GMI^7 B^bMA^7 C A^bMA^7 B^b (melody)

S: A $B_{MI}^7(b5)$ $B^b_{MA}^7$ $F^{(add 9)}$ A^b13 GMI^7 $B^b_{MA}^7$ C $A^b_{MA}^7$ B^b

F_{MI}^7 C $D^7(\text{alt.})$ $E^b_{MA}^9(b5)$ C D B^b C F G $C^7(\#5)$

$E^b_{MA}^7$ F $E_{MA}^13(\#11)$ F $G^{\#}7$ E $G^{\#}7$ $C^{\#}MI^7$ (6-string bass fills)

(funky)

$^2 C^{\#}MI^7$ (6-string bass fills)

$C^{\#}MI^7$ (add voice)

B B_{MA}^7 $C_{MI}^7(b5)$ $F^7(\#5)$ $B^b_{MI}^11$ E^9_{SUS} A_{MA}^7

(Latin feel)

A_{MA}^7 D^9_{SUS} G_{MA}^7 $C^{\#}MI^7$ $F^{\#}7$

A_{MA}^7 $D^{\#}7(b9)$ $G^{\#}7(\#5)$ $C^{\#}MI^7$ (fill) (funky)

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

sample bass line at letter A :

A

sample bass line at letter B :

B

Melody at B may be used as background during solos.

Harlem Nocturne

Medium Swing Ballad

Lyric by Dick Rogers
Music by Earle Hagen

The musical score consists of six staves of music. The first staff begins with a key signature of one flat, indicating C major. It features a melody line with various note values and rests, accompanied by harmonic chords. Chords labeled include (G_{MI}) and A above the first measure, and C_{MI}⁷, G_{MI}^(MA7), G_{MI}⁷, and C_{MI}⁷ above the second measure. The lyrics for this section are: "Deep mu - sic fills the night deep in the heart of Har - lem,".

The second staff continues with C_{MI}⁷, followed by C_{MI}^(MA7), E_b¹³, A⁷, and D⁷. The lyrics are: "And though the stars are bright, the dark - ness is taunt - ing me."

The third staff starts with (G_{MI}⁶ E_b⁹) and G_{MI}⁶, with a "break" indicated by a dashed line. It then continues with G_{MI}^(MA7) and G_{MI}⁷. The lyrics are: "Oh, what a sad re - frain, a noc - turne born in Har -".

The fourth staff begins with C_{MI}⁷ and ends with C_{MI}^(MA7). The lyrics are: "lem, That mel - an - cho - ly strain".

The fifth staff starts with E_b¹³, followed by A⁷, D⁷, (G_{MI}⁶ E_b⁹) and G_{MI}⁶, and ends with F⁹. The lyrics are: "for - ev - er is haunt - ing me. The".

The sixth staff begins with B, followed by B_b⁹, B⁹, B_b⁹, B⁹, and B_b⁹. The lyrics are: "mel - o - dy clings a - round my heart strings, It won't let me go when I'm".

The seventh staff begins with B_b⁹, followed by E_b⁹, E⁹, E_b⁹, and E⁹. The lyrics are: "lon - ly; I hear it in dreams, and some - how it seems it".

F⁷ break - makes me weep and I can't sleep. An in - di - go tune, it

B^{b9} B⁹ B^{b9} B⁹ B^{b9} sings to the moon, the lone - some re - frain of a lov - er; The

E^{b9} E⁹ E^{b9} E⁹ F⁷ break - mel - o - dy sighs, it laughs and it cries, A moan in blue that

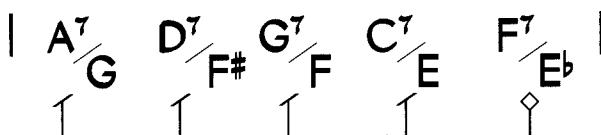
G_{MI}⁶ G_{MI}⁶ break - wails the long night through. Though with the dawn it's gone.

C G_{MI}^(MA7) G_{MI}⁷ C_{MI}⁷ the mel - o - dy lives ev - er, for lone - ly hearts to learn

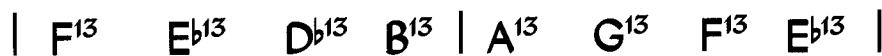
C_{MI}^(MA7) E^{b13} 3 A⁷ D⁷ G_{MI}⁶ (D⁷) of love in a Har - lem noc - turne.

Melody at bars 7-8 and 15-16 of B is for instrumentalists; vocalists may sing only the notes on beats 1, 2, 3 & 4.

Alternate changes at bar 8 of B:



Alternate changes at bar 15-16 of B:



Randy Weston

Hi-Fly

(As played by Cannonball Adderley)

Med. Swing

A (in 2) D_{MI}^7 G^7 C_{MA}^7 F^7 $E^{7(\#9)}$ A_{MI}^7 A^7 SUS A^7
 (trp.)

C_{MI}^7 F^9 B^{b6} B^{13}

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

C_{MI}^7 F^9 $D_{MI}^{7(b5)}$ $G^{7(b9)}$

B (in 4) $C_{MI}^{7(b5)}$ F^7 (B_{MI}^{b6}) D_{MI}^7 $G^{7(b9)}$

piano solo $C_{MI}^{7(b5)}$ F^7 E_{MI}^7 A^7 E_{bMI}^7 A^{b7} (end solo)

C (in 2) D_{MI}^7 G^7 C_{MA}^7 F^7 $E^{7(\#9)}$ A_{MI}^7 A^7 SUS A^7
 (trp.)

C_{MI}^7 F^9 B^{b6} B^{13}

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

D (in 4) D_{MI}^7 G^7 C_{MA}^7 F^7 $E^{7(\#9)}$
 (trp.) dr. fill - - - - -

C_{MI}^7 F^7 B^{b6} NC $D_{MI}^{7(b5)}$ $G^{7(b9)}$
 dr. fill - - - - - pn. fill - - - - -

E (bass solo)

C_{MI}7(b5) F⁷ D_{MI}7 G^{7(b9)}

C_{MI}7(b5) F⁷ E_{MI}7 A⁷ E_b_{MI}7 A_b⁷

(end solo)

F

D_{MI}7 G⁷ C_{MA}7 F⁷ E^{7(#9)}

dr. fill - - - - -

C_{MI}7 F⁷ Bbb6/9 B¹³

bs. fill - - - - -

D.C. al Coda

F⁹ Bbb6/9 (straight 1/8's) B¹³

(rit.)

piano L.H., bars 7 & 8 of **A** & **C**:

Bbb6/9 B¹³

alternate melody, letter **B**:

C_{MI}7(b5) F⁷ D_{MI}7 G^{7(b9)}

(trp. w/ alto 8va b.)

C_{MI}7(b5) F⁷ E_{MI}7 A⁷ E_b_{MI}7 A_b⁷

May be played as a samba (each bar is 2 bars of cut time).

Chords in parentheses may be used for solos.

Bass walks in 4 for solos.

Hi-Fly (Harmony)

Med. Swing

A (in 2) D_{MI}^7 G^7 C_{MA}^7 F^7 $E^{7(9)}$ $(E_{MI}^7 A_{MI}^7)$ A_{SUS}^7 A^7
 (alto)

C_{MI}^7 F^9 B^{b6}_{9} B^{13}

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

C_{MI}^7 F^9 $D_{MI}^{7(b5)}$ $G^{7(b9)}$
 (alto, 8va b.)

B $C_{MI}^{7(b5)}$ F^7 D_{MI}^7 (B^{b6}_{MA}) $G^{7(b9)}$

piano solo $C_{MI}^{7(b5)}$ F^7 E_{MI}^7 A^7 E_{bMI}^7 A^{b7}

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

C_{MI}^7 F^9 B^{b6}_{9} B^{13}

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

D

1. 2.

(bass solo)

E C_{MI}^{7(b5)} F⁷ D_{MI}⁷ G^{7(b9)}

C_{MI}^{7(b5)} F⁷ E_{MI}⁷ A⁷ E_b_{MI}⁷ A_b⁷

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

A

G_MI⁷ **C⁷** **✗.** **✗.**

Ev - 'ry hon - ey - bee fills with jeal - ous - y when they see you out with me, I don't blame them,

F⁶ **F⁷/A** **B_b⁶** **C⁷** **F⁶** **B_b⁷** **A_MI⁷** **D⁷**

good - ness knows, Hon - ey - suck - le Rose.

G_MI⁷ **C⁷** **✗.** **✗.** **✗.**

When you're pass - in' by flow - ers droop and sigh, And I know the reas - on why, You're much sweet - er,

F⁶ **F⁷/A** **B_b⁶** **C⁷** **F⁶** **(C⁷)** **F⁶**

good - ness knows, Hon - ey - suck - le Rose.

B

F⁷ **C_MI⁷** **F⁷** **B_b⁶**

Don't buy sug - ar, You just have to touch my cup;

G⁷ **C⁷**

You're my sug - ar, it's sweet when you stir it up.

C

G_MI⁷ **C⁷** **✗.** **✗.** **✗.**

When I'm tak - in' sips from your tas - ty lips, Seems the hon - ey fair - ly drips, You're con - fec - tion,

F⁶ **F⁷/A** **B_b⁶** **C⁷** **F⁶** **(A_MI⁷)** **D⁷**

good - ness knows, Hon - ey - suck - le Rose.

Chords in parenthesis are optional.

Horace Scope

Horace Silver

Horace Silver

Med. Swing $J = 186$

Horace Scope

(trp. & ten.)

A (in 2) D_b^{M7} E_{M7} A^7 E_b^{M7} A_b^{M7} D_b^7

S. (b.)

D_b^{M7} $A_b^{7(5)}$ G^{13} G^{13} G^{13} (unis.)

$D_b^{(add\ 9)}$ F B_b^{M7} E_b^{M7} $A_b^{7(5)}$ $D_b^{7(9)}$

1. $D_b^{7(9)}$ $B_b^{7(9)}$ A^7 $A_b^{7(5)}$

2. $D_b^{7(9)}$ $B_b^{7(9)}$ A^7 $F_{M1}^{\#}/A_b$ $D_b^{7(9)}$ NC. (D_b^6)

solo break -----

(in 4) Solos

B D_b^{M7} E_{M7} A^7 E_b^{M7} A_b^{M7} D_b^7

D_b^{M7} $A_b^{7(9)}$ G^{13} G^{13}

$D_b^{(add\ 9)}$ F $B_b^{7(9)}$ E_b^{M7} $A_b^{7(9)}$ $D_b^{7(9)}$

1. $D_b7(\#9)$ $B_b7(\#9)$ A^7 $A_b7(\#5)$

2. $D_b7(\#9)$ $B_b7(\#9)$ A^7 $F^{\#}_{MI}/A_b$ (last x) (D_bMA^7)

Solo on BB; After solos, continue to C (trp. ten.)

C

D_bMA^7 E_{MI}^7 A^7 $E_b_{MI}^7$ A_b^7 $A_b_{MI}^7$ $D_b7(\#11)$ $D_b_{MI}^7$

$D_b_{MI}^7$ $A_b7(\#5)$ G^{13} G_b^{13}

$D_b(\text{add } 9)/F$ $B_b7(\#9)$ $E_b_{MI}^7$ $A_b7(\#5)$

$D_b7(\#9)$ $B_b7(\#9)$ A^7 $A_b7(\#5)$

1. $A_b7(\#5)$ D_bMA^7 2. $A_b7(\#5)$

D.S. al Coda

A^7 $F^{\#}_{MI}^7$ $B_b7(\#9)$ A^7 $F^{\#}_{MI}/A_b$

$F^{\#}_{MI}/A_b$ $D_b7(\#9)$

(trp. ten.)

I Believe in You

Medium-Up Swing

(E⁷)

A A_{MI}

E⁷
G[#]

Frank Loesser

A_{MI}⁷

1. You have the cool sound clear eyes of a good sol - id

F[#]7([#]9)

B_{MI}⁷

C_{MA}⁷

B_{MI}⁷

E⁷

seek - er of wis - dom and truth,
judg - ment when - ev - er you talk,

Yet there's that
Yet there's the

A_{MI}

E⁷
G[#]

A_{MI}⁷

F[#]7([#]9)

up bold

turned brave

chin spring

and of the

grin of the

im - pet - u - ous
ti - ger that quick - ens your

B_{MA}⁷

C[#]_{MI}⁷ F[#]⁷

B_{MA}⁷

A_{MI}⁷

D⁷

youth.
walk.

Oh, I be - lieve in

G_{MA}⁷

B_{MI}⁷

E⁷

A_{MI}⁷

D⁷

you,

I be - lieve in

1. G⁶

E⁷

2. G⁶

B_b_{MI}⁷

E^b⁷

you.

2. I hear the

you.

B

A^b_{MA}⁷

B_b_{MI}⁷ E^b⁷

A^b_{MA}⁷

B⁹

And

when my

faith

in my

fel - low

man

B_b_{MI}

E^b⁷

A^b_{MA}⁷

C_{MI}⁷

F⁷

all

but

falls

a - part,

B_bMA⁷ **C_{MI}⁷** **F⁷** **(E_bMA⁷)** **D_{MI}⁷** **C_{MI}⁷** **B_bMA⁷)**

I've but to feel your hand grasp - ing mine _____ and I take

C⁷ **%** **A_{MI}⁷** **D⁷** **B_{MI}⁷** **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

B_{MI}⁷ **C_{MA}⁷** **B_{MI}⁷** **E⁷** **AMI** **E⁷
G#**

truth, Yet there's that slam bang

AMI⁷ **F#7(#9)** **B_{MA}⁷** **C_{MA}⁷** **B_{MA}⁷**

tang rem - i - nis - cent of gin and ver - mouth.

AMI⁷ **D⁷** **G_{MA}⁷** **B_{MI}⁷** **E⁷**

Oh, I be - lieve in you, _____

AMI⁷ **D⁷** **G⁶** **(B_{MI}⁷ E⁷)**

I be - lieve in you.



Photo by W. Patrick Hinely

ENRICO PIERANUNZI

I Hadn't Anyone Till You

Ray Noble

Med. Ballad

A G_{MI}⁷C¹³F⁶(B^{b7} A_{MI}⁷ D_{MI}⁷)

x.

I had - n't an - y - one till you, I was a

A_{MI}⁷D⁹G⁹

lone - ly one

till

you.

I used to

G_{MI}⁷C⁷E_{MI}^{7(b5)} A⁷D_{MI}⁷A⁷D_{MI}⁷ B_{MI}^{7(b5)} E^{7(b9)}

lie a - wake and won - der if there could be a

A_{MA}⁷F[#]_{MI}⁷B_{MI}⁷E⁷A⁷D⁹G⁷C⁷

some - one in the wide world just

made

for me,

(B^{b7})Now A_{MI}⁷I see, I had to
D_{MI}⁷)**B** G_{MI}⁷C¹³F⁶

x.

save my love

for

you,

I nev - er

A_{MI}⁷D⁹G⁹C_{MI}⁷ F⁷

gave my love

till

you.

And through my

(B^{o7})F_{MA}⁷C^{9(#5)}B_b_{MA}⁷E^{b9}_{SUS}E^{b9}F_{MA}⁷E^{7(#5)}A_{MI}^{7(b5)}D^{7(b9)}

lone - ly heart de - mand - ing it, Cu - pid took a hand in it, I had - n't

G_{MI}⁷C¹³F⁶(D⁷)

an - y - one

till

you.

I Thought About You

Music by:

Jimmy Van Heusen

Arr. by Jim Beard

(As played by Bob Berg)

Med. Funk/Latin

J = 80 (Intro)

Tacet (C_{MI}⁷⁽¹¹⁾)

C_{bass} (bass & dr. only) C_{MI}⁷⁽¹¹⁾

(synth.) (pn. fills) (tenor fills till A) C_{MI}⁷⁽¹¹⁾

A C_{MI}⁷⁽¹¹⁾ F_{MI}⁷ C_{MI}⁷ C_{MI}^{7(#9)}

(ten.) D_{MI}^{7(11)(b5)} G_{MI}^{7(b9)} C_{MI}⁹ C_{MI}^{7(#9)}

F_{MI}⁷ 1. F_{MI}⁷⁽¹¹⁾ B¹³_{SUS} E⁶ G_{MI}^{7(b9)} C_{MI}¹¹

A^b⁶ G_{MI}⁹ F_{MI}⁹ E^b_{MA}⁹ C_{MI}⁹ G⁷⁽⁵⁾ G^{13(#9)}

(tenor fill) -

C_{MI}⁷⁽¹¹⁾ 4

2. (A^b_{MA}⁹ on D.S.) S F_{MI}¹¹ B¹³_{SUS} E_{MA}⁷ G_{MI}⁷⁽⁵⁾ C_{MI}⁷ B^b_{MI}⁹ A^b_{MA}⁷ G^{b13} F⁷ B⁷ A^{b7} D⁷

G_{MI}⁷ A^b_{MA}⁹ D_{MI}^{7(11)(b5)} G_{MI}⁷⁽⁵⁾ C_{MI}⁷⁽¹¹⁾ (Piano starts solo)

tenor fill - - -

(Piano solo)

B C_{MI}⁹ D_{MA}⁷/_C C_{MA}⁷ B_{MA}⁷/_C C_{MI}^(add 9)

(synth.) Till cue On cue C_{MI}^(add 9) E_b^{7(#9)}

Vamp & solo till cue D.S. al Coda

(Tenor solo)

Till cue (G^{7(b9)}) On cue C_{MI}¹¹ C_{MI}¹¹ NC.

(synth.) Vamp & solo till cue (ten., 8va b., sample fill) rit.

Melody is freely interpreted.

Chords are sustained throughout (whole and half notes.)

I Thought About You (Bass)

Med. Funk/Latin

J = 80

(Intro) $C_{MI}^{7(11)}$

$C_{MI}^{7(11)}$

$C_{MI}^{7(11)}$ (sample bass line) C_{MI}^9 D_{MA}^{b7}/C

C_{MA}^7 B_{MA}^{b7}/C $C_{MI}^{(add 9)}$

A $C_{MI}^{7(11)}$ F_{MI}^7/C C_{MI}^7

$C^{7(\#9)}$ F_{MI}^7 $D_{MI}^{7(b5)}$ $G^{7(b9)}$

C_{MI}^9 $C^{7(\#9)}$ 1. $F_{MI}^{7(11)}$ B^{13}_{SUS}

E^6 $(G^{7(b9)})$ C_{MI}^{11}

A^{b6} G_{MI}^9 F_{MI}^9 E_{MA}^{b9} C_{MI}^9

$G^{7(\#5)}$ $G^{13(\#9)}$ $C_{MI}^{7(11)}$ 2

2. ($A^b_{MA}{}^9$ on D.S.)

F_{MI}¹¹ B_{SUS}¹³ E_{MA}⁷ G⁷⁽⁵⁾ C_{MI}⁷ B_{MI}^{b9} A_{MA}⁷ G_b¹³

F⁷ B⁷ A_b⁷ D⁷ G_{MI}⁷ A_b_{MA}⁹ D_{MI}⁷⁽¹¹⁾ G⁷⁽⁵⁾

C_{MI}⁷⁽¹¹⁾

B C_{MI}⁹ D_b_{MA}⁷ C C_{MA}⁷ B_b_{MA}⁷ C Till cue On cue C_{MI}^(add 9) E_b⁷⁽⁹⁾

(add 9) C_{MI} //

Vamp till cue D.S. al Coda

Till cue (G^{7(b9)}) On cue C_{MI}¹¹

Vamp till cue

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

I'll Be Around

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

Med. Ballad (1/8th notes swing)

$\text{J} = 58$ (Intro)

(synth.- top note of voicings)

(2nd x)

1. 2.

1. 2.

F_{MA}⁷ C B_b_{MA}⁷ C D_b_{MA}⁷ C E_b^(add 9) C E_b^(add 9) C

(bs.)

A

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

B_b_{MA}⁷ C G_b^(add b9) B_b A_{MI}⁷ D_{MI}⁷ G_{MI}⁷ C¹³_{SUS}^(b9)

now, I'll be a - round from now

B_b_{MI}^(add 11) C B_b_{MI}¹¹ D_b_{MA}⁷ A_b E_b⁶ G G_b_{MA}⁹ F_{MI}⁷ D_b_E_b D_b⁹_{SUS} C^{7(b9)}

(pn.) (top note of voicing) on.

B

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

E_b⁹_{SUS} E_b⁹ A_{MI}⁷ D_{MI}⁷ C₃ B_b_{MA}⁷ A_{MI}⁷ D^{7(b9)}

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

D_b_{MA}⁷ C_{MI}⁷ B_b_{MI}⁷⁽¹¹⁾ A_b⁹_{SUS} G_b_{MA}^{13(#11)} F_{MA}⁷ D_{MI}⁷

gone. Good -

C

S C[#]_{MI}⁷⁽¹¹⁾ F^{#7} C_{MI}⁷ F⁷ B_{MI}⁷ C_{MI}⁷ G^{b9} F^{7(b9)}

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

mine, just now and then,

drop me a line just to say you're feel - ing fine.

D A MI7 D MI7 Bb MA7 A7(9) D MI7 C MI7

When things go wrong, per - haps you'll see you're meant for

B MI7(b5) E7(9) A7(9) D7(9) G MI7 C13 sus (b9)

me, last x: rit. I'll be a - round when she's

(synth.)
gone.
F MA7 C D b MA7 C E b (add 9)
(bs.)

D b MA7(9) Bb MA7 C D b MA7 Ebb F13
D.S. al Coda

(Solo on C, vocal returns at D.)

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

(a tempo)
(synth.)
gone.
D b MA7(9) Bb MA7 C D b MA7 E b (add 9)
(bs.)

1., 3., 5... 2., 4., 6...

Vamp & fade

bass, bar 14 of A

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

I'll Be Around

Alec Wilder

Med. Ballad

A C_{MA}⁷ D_{MI}⁷ E_{MI}⁷ F_{MA}⁷ G¹³ G^{#o7} F⁶
 I'll be a - round no mat - ter how you treat me now,

(E^{b13}) C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G^{13(b9)} C⁶ B^b_{MI}⁷ E^{b7} A^b_{MA}⁷ D_{MI}⁷ G⁷
 I'll be a - round from now on.

C_{MA}⁷ D_{MI}⁷ E_{MI}⁷ F_{MA}⁷ G¹³ G^{#o7} F⁶
 Your lat - est love can nev - er last, and when it's past,

C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G^{13(b9)} C⁶ D_{MI}⁷ D^{b9} C_{MA}⁷
 I'll be a - round when he's gone. Good -

B (F[#]_{MI}⁷) D^{b7}
 A^b_{Ab} G_{MI}⁷ C¹³ (F[#]_{MI}⁷) D^{b7}
 A^b_{Ab} G_{MI}⁷ C⁹_{sus} C^{7(b9)} F_{MA}⁷
 bye a - gain, and if you find a love like mine, just
 (C[#]_{MI}⁷) A^{b7}
 E^b D_{MI}⁷ D_{MI}⁹ G¹³ C_{MA}⁷ (E^{b13}) A_{MI}⁷ D_{MI}⁷ G^{13(b9)}
 now and then drop a line to say you're feel - ing fine, And

C C_{MA}⁷ D_{MI}⁷ E_{MI}⁷ F_{MA}⁷ G¹³ G^{#o7} F⁶
 when things go wrong, per - haps you'll see you're meant for me, so,
 (E^{b13}) C_{MA}⁷ A_{MI}⁷ D_{MI}⁷ G^{13(b9)} C⁶ (B^b_{MI}⁷ E^{b7}) A^b_{MA}⁷ D_{MI}⁷ G⁷
 I'll be a - round when he's gone.

I'll Get By

Lyric by Roy Turk
Music by Fred E. Ahlert

Medium Swing

A

CMA⁷ D_{MI}⁷ G⁷ CMA⁷ B_{MI}⁷ E⁷

I'll get by as long as I have

FMA⁷ A⁷ D_{MI}⁷ D⁹ D_{MI}⁷

you. Though there be rain and dark-ness, too,
I'll not com-plain, I'll see it through.

B

CMA⁷ D_{MI}⁷ G⁷ CMA⁷ B_{MI}⁷ E⁷

Pov-er-ty may come to me, that's

FMA⁷ A⁷ D_{MI}⁷ F_{MI}⁶ CMA⁷

true, But what care I, Say, I'll get by

A⁹ D_{MI}⁷ G⁷ CMA⁷ (E^b⁹)⁷ D_{MI}⁷ G⁷

as long as I have you.



Photo by Paul Hoeffler

BILLIE HOLIDAY

Ill Wind

Med. Ballad

Lyric by Ted Koehler
Music by Harold Arlen

A

Blow, ill wind, blow a - way,
Let me rest to -
day, You're blow - in' me no good, no good.
Go, ill wind, go a - way, Skies are, oh, so
gray a - round my neigh - bor - hood, and that's no good. You're
B

on - ly mis - lead - in' the sun - shine I'm need - in', Ain't that a shame? It's
so hard to keep up with trou - bles that creep up from out of no - where, when love's to blame.

C

So, ill wind, blow a - way, Let me rest to -
day, You're blow - in' me no good, no good.

Illuminados

Ivan Lins

Med. Pop Ballad

 $B_{MA}^7 G_{MI}^7$ $E_{MI}^7 F_{SUS}^7$ $B_{MA}^7 G_{MI}^7$ $E_{MI}^7 F_{SUS}^7$

C
(bass tacet until A)
(synth.)

 $B_{MA}^7 G_{MI}^7$ $E_{MI}^7 F_{SUS}^7$ $B_{MA}^7 G_{MI}^7$ $E_{MI}^7 F_{SUS}^7$ **A** $B_{MA}^7 G_{MI}^7$ C_{MI}^7 $E_{F\#}^7$ E_{MI}^{11} $C_{MI}^{7(11)} F_{SUS}^7$

(vocal)

S $B_{MA}^7 G_{MI}^7$ $E_{F\#}^7$ E_{MI}^{11} $C_{MI}^{7(11)} F_{SUS}^7$ **B** $F_{MI}^7 B^7$ $E_{MA}^7 C_{MI}^7$ $E_{MI}^7 A^7$ $D_{MA}^7 B_{MI}^7$

(bs.)

1.

$D_{MI}^7 G^7$ C_{MA}^7 $C_{MI}^{7(11)} F_{SUS}^7$ $B F_{C^{\#} D^{\#}}^7$

2. $B_{MA}^7 G_{MI}^7$ $E_{MI}^7 F_{SUS}^7$ $B^7 B_{b7}^7 A^7$ $G^{\#7}$ $C^{\#9}$ F_{SUS}^{13}

voice scats -----

$B_{MA}^7 G_{MI}^7$ $E_{MI}^7 F_{SUS}^7$ $B_{MA}^7 G_{MI}^7$ $E_{MI}^7 F_{SUS}^7$

D.S. al Coda

○ B⁷ B^{b7}A⁷ G^{#7} C^{#9} F^{#13sus} 2 2

(Pn. fills)

B_{MA}⁷ G^{#MI}⁷ E_{MI}⁷ F^{#7sus}

(bass bkgr. line) Vamp, fill & fade

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp. It contains four measures of chords: B⁷, B^{b7}A⁷, G^{#7}, and C^{#9} F^{#13sus}. The second and fourth measures end with a fermata over the bass note. The bottom staff is a bass clef staff with a key signature of one sharp. It contains two measures of chords: B_{MA}⁷ and G^{#MI}⁷ in the first measure, and E_{MI}⁷ and F^{#7sus} in the second measure. The bass line is indicated by a bracket under the first measure of the bass staff, labeled '(bass bkgr. line)'. The section ends with a bracket labeled 'Vamp, fill & fade'.

I'm Glad There Is You

Words & music by
Jimmy Dorsey
& Paul Madeira

Med. Ballad

A

F_{MA}⁷ F_{MI}⁷ (B_b¹³)

In this world _____ of or - di - na - ry peo - ple, _____ ex - tror - di - na - ry

G_{MI}⁷ C⁷ 3 A_{MI}⁷ D⁷ G_{MI}⁷ C⁷

peo - ple, _____ I'm glad there is you.

F_{MA}⁷ G_{MI}⁷ A_{MI}⁷ G^{#7} G_{MI}⁷ C⁹

In this world _____ of o - ver - rat - ed pleas - ures, _____ of un - der - rat - ed

F_{MA}⁷ E^{b9(#11)} D^{7(b9)} G¹³ C⁹ F⁹_{SUS} F⁷

treas - ures, _____ I'm glad there is you. _____ I'll live to

B

B_b_{MA}⁹ B_b_{MI}⁷ E^{b9} F_{MA}⁷ E_{MI}^{7(b5)} A^{7(#5)}

love, _____ I'll love to live with you be - side me; _____ This role so

D_{MI}⁷ G¹³ G_{MI}⁷ C⁷

new, _____ I'll mud - dle through with you to guide _____ me.

C

F_{MA}⁷ F_{MI}⁷ (B_b¹³)

In this world _____ where man - y, man - y play at love, _____ and hard - ly an - y

G_{MI}⁷ C⁷ 3 B_b A_{MI}^{7(b5)} D⁹_{SUS} D^{7(b9)}

stay in love, _____ I'm glad there is you, _____ More than

G_{MI}⁷ C¹³_{SUS} C¹³ F_{MA}⁷ (D_{MI}⁷ G_{MI}⁷ C⁷)

ev - er, _____ I'm glad there is you.

Impressions

John Coltrane

Fast Swing**A** D_{M1}⁷

Tenor

B E_b_{M1}⁷
C D_{M1}⁷


Solo on form (ABC)

D_{M1}⁷

D_{M1}⁷

alternate melody, bars 6 & 14
of **A** and bar 6 of **C**:

piano comp rhythm for head:

etc.

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



Photo by Herman Leonard

CLIFFORD BROWN

In the Wee Small Hours of the Morning

David Mann
& Bob Hilliard

Medium Ballad

A CM⁷ C⁷ A_{MI}/C C⁺
In the wee, small hours of the morn - ing, While the

C MA⁷ C⁺ D MI⁷ G⁷ D MI⁷ G⁷
whole wide world is fast a - sleep, You lie a - wake and

E MI^{7(b5)} A⁷ F# MI⁷ B⁷ E MI⁷ A⁷ D MI⁷ G⁷
think a - bout the girl, and nev - er ev - er think of count - ing sheep. When your

B C MA⁷ C⁷ A_{MI}/C C⁺ C MA⁷
lone - ly heart has learned its les - son, You'd be hers if on - ly she would

(F MA⁷) A⁷ (D MI⁷ F# MI^{7(b5)}) E b⁹ E MI⁷ A⁷
call; In the wee, small hours of the morn - ing, that's the

D MI⁷ A b^{9(#11)} G¹³ C MA⁷ (D MI⁷ G⁷)
time you miss her most of all.

Alternate changes for first two bars of [A] & [B]:

- | | | | | |
|----|----------------------|--|--|---|
| 1) | C ^(add 9) | F MI ^{6/9} C | ⋮ | ⋮ |
| 2) | C MA ⁷ | B ^b MA ⁹ | ⋮ | ⋮ |
| 3) | C MA ⁷ | G ⁹ sus | ⋮ | ⋮ |
| 4) | C MA ⁷ | F# ⁷ F MA ⁷ B ^b 7 | A MI ⁷ A b ⁷ G ⁹ sus G ⁷ | ⋮ |

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

In Your Own Sweet Way

Dave Brubeck

(As played by Dave Brubeck)

Med. Swing

(E^b6) **A** (A_{MI}7^(b5)) A_{MI}7 D7 G_{MI}7 C7 C_{MI}7 F7 B_b7 E_b_{MA}7

A_b_{MI}7 D_b7 G_b_{MA}7 B_{MA}7 F7(alt.) B7 1. B_b7 E_b6 2. B_b7 E_b6

B E_{MI}7 A7 D_{MA}7 E_{MI}7 A7 D_{MA}7

D_{MI}7 G7 E_{MI}7 A7 D_{MI}7^(b5) A_b7 G7 C_{MI}7

C (A_{MI}7^(b5)) A_{MI}7 D7 G_{MI}7 C7 C_{MI}7 F7 B_b7 E_b_{MA}7

A_b_{MI}7 D_b7 G_b_{MA}7 B_{MA}7 F7(alt.) B7 B_b7

E_b_{MI}

E_b_{MI} F E_b E⁷ E_b E_b7^(b9)

(straight eighths)

A_b_{MI} B_b7 B_b9 A¹³ A^{b13} G7^(#9) G_b_{MA}7 F7^(#11) E_{MA}9^(#11) E_b_{MI}9

(rit.)

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

Med. Swing

In Your Own Sweet Way

Dave Brubeck

(As played by Miles Davis)

J = 116

(in 2) **A** (A_{MI}7(b5)) C_{MI}6 D⁷ G_{MI}7 C_{MI}7 F⁷ B_{bMA}7 E_{bMA}7

(muted trp.)

A_bMI7 D^{b7} G_{bMA}7 B_{MA}7 B_{MA}7 D[#] B_{MA}7 B_{bMA}7 E_{bMA}7 B_{b9(b5)}

(A_{MI}7(b5)) C_{MI}6 D⁷ G_{MI}7 C_{MI}7 F⁷ B_{bMA}7 E_{bMA}7 B_{bMA}7

A_bMI7 D^{b7} G_{bMA}7 B_{MA}7 B_{MA}7 D[#] B_{MA}7 B_{b9(b5)}

B E_{MI}7(b5) A⁷ D_{MI}6 B_{MI}7(b5) E_{MI}7(b5) A⁷ D_{MA}7

D_{MI}7 G⁷ C_{MA}7 E^{b7} A^{b7} G⁷

(A_{MI}7(b5)) C_{MI}6 D⁷ G_{MI}7 C_{MI}7 F⁷ B_{bMA}7 E_{bMA}7 B_{bMA}7

A_bMI7 D^{b7} G_{bMA}7 B_{MA}7 B_{MA}7 D[#] B_{MA}7 B_{b9(b5)}

D G_{bMA}7 A^b G_{bMA}7 A^b E_{MI}7(add 9) A^b G_{bMA}7 A^b G_{bMA}7 A^b E_{MI}7(add 9) A^b G_{bMA}7 A^b

bass: 1 ⚪ 1 ⚪ (etc.) ⚪ Solo on form (ABCD)

G_{bMA}7 A^b G_{bMA}7 A^b E_{MI}7(add 9) A^b G_{bMA}7 A^b G_{bMA}7 A^b E_{MI}7(add 9) A^b G_{bMA}7 A^b

(fine)

Bass walks in 4 for solos.

Chords in parentheses are optional.



Photo by Herman Leonard

JOHNNY HODGES

Isfahan

160

Duke Ellington
& Billy Strayhorn

Med. Ballad

A

D_{MA}^{b7} $B_{MA}^{b7} B^{7(5)}$ E^{b9}

$(E^{b7(b9)})$
 D_{MI}^{b6} $A_b A^{b13(b9)}$ D_{MA}^{b9}

$G_{MI}^{7(b5)}$ $C^{7(b9)}$ F_{MI}^{6} $A_{MI}^{7(b5)}$ $D^{7(b9)}$ G_{MI}^{6}

$G_{MI}^{9(b5)}$ $C^{7(b9)}$ $F_{MA}^{7} E_{MA}^{7} E^{b_{MA}^{7}} D_{MA}^{7}$

B

D_{MA}^{b7} $B_{MA}^{b7} B^{7(5)}$ E^{b9}

$(E^{b7(b9)})$
 D_{MI}^{b6} $A_b A^{b13(b9)}$ $D^{7(b11)}$

G_{MA}^{b7} $C^{7(b9)}$ $F^{7(\#9)}$ B^{b7} break

E^{b13} $A^{b13(b9)}$ $A^{b9(\#5)}$ D_{MA}^{b13}

$\bigcirc (F_{MA}^{7} E_{MA}^{7} E^{b_{MA}^{7}} D_{MA}^{7})$

D_{MA}^{b13} E^{b13} $A^{b13(b9)}$ $A^{b9(\#5)}$ D_{MA}^{b13}

Melody incorporates embellishments from the original recording.

It Don't Mean a Thing

Fast Swing

(If It Ain't Got That Swing)

Duke Ellington

Irving Mills

G_{M1}⁶

A **G_{M1}** **G_{M1}**^(MA7) **G_{M1}**⁷ **G_{M1}**⁶

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

C⁷ **F**⁷ **B**^{b6} **D**^{7(#5)}

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

G_{M1} **G_{M1}**^(MA7) **G_{M1}**⁷ **G_{M1}**⁶

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

C⁷ **F**⁷ **B**^{b6}

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

B **F_{M1}**⁷ **B**^{b7} **E**^{b6}

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

G_{M1}⁷ **C**⁷ **F**⁷ **D**⁷

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

C **G_{M1}** **G_{M1}**^(MA7) **G_{M1}**⁷ **G_{M1}**⁶

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

C⁷ **F**⁷ **B**^{b6} **B**^{b6}

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

alternate changes, letter **A**:

G_{M1} **F**[#] **G_{M1}** **F**⁷ **E** **E**^{b7} **D**⁷ **G**^{7(#5)} **E**^(b5)_{M1}⁷ **E**_{M1}⁶ **B**^{b6} **D**

alternate changes, bars 5-8 of **C**:

C⁷ **C**^{#07} **B**^{b6} **D** **G**^{7(#5)} **C**_{M1}⁷ **B**_{M1}⁷ **B**^{b6} **(D**^{7(#5)}**)**

It's Only a Paper Moon

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

Med. Swing

A

G_{MA}⁷ E⁷ A_{MI}⁷ D⁷ A_{MI}⁷ D⁷ G_{MA}⁷ A_{MI}⁷D⁷

Say, it's on - ly a pa - per moon, — Sail - ing o - ver a card - board sea, —

D_{MI}⁷ G⁷ C_{MA}⁷ A_{MI}^{7(b5)} D⁷ G⁶ A_{MI}⁷D⁷

But it would - n't be make be - lieve — if you — be - lieved — in me. —

G_{MA}⁷ E⁷ A_{MI}⁷ D⁷ A_{MI}⁷ D⁷ G_{MA}⁷ A_{MI}⁷D⁷

Yes, it's on - ly a can - vas sky, — Hang - ing o - ver a mus - lin tree, —

D_{MI}⁷ G⁷ C_{MA}⁷ A_{MI}^{7(b5)} D⁷ G⁶ G⁷

But it would - n't be make be - lieve — if you — be - lieved — in me. — With -

B

C_{MA}⁷ C^{#o7} G_{MA}⁷/D E^{7(#5)} A_{MI}⁷⁽¹¹⁾ D¹³ G⁶ G⁷

out your love, it's a hon - ky - tonk pa - ride; With -

C_{MA}⁷ C^{#o7} G_{MA}⁷/D B_{MI}^{7(b5)} E⁷ A_{MI}⁷ D⁹

out your love, it's a mel - o - dy played in a pen - ny ar - cade.

C

G_{MA}⁷ E⁷ A_{MI}⁷ D⁷ A_{MI}⁷ D⁷ G_{MA}⁷ A_{MI}⁷D⁷

It's a Bar - num and Bai - ley world, — just as phon - y as it can be, —

D_{MI}⁷ G⁷ C_{MA}⁷ A_{MI}^{7(b5)} D⁷ G⁶ (A_{MI}⁷D⁷)

But it would - n't be make be - lieve — if — be - lieved — in me.

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

Med. Ballad

A

I can't show my face, Can't go an - y place, Peo - ple stop and stare,

It's so hard to bear, Ev - 'ry - bod - y knows you left me,

It's the talk of the town. Ev - 'ry time we meet

my heart skips a beat, We don't stop to speak, Though it's just a week,

Ev - 'ry - bod - y knows you left me, It's the talk of the town. We

B

sent out in - vi - ta - tions to friends and re - la - tions an - nounc - ing our wed - ding day;

Friends and our re - la - tions gave con - grat - u - la - tions, How can you face them? What can you say?

C

Let's make up sweet - heart, We can't stay a - part, Don't let fool - ish pride

keep you from my side,
 How can love like ours be end - ed?

 It's the talk of the town.

It's You

Med. Bossa/Funk

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

David Sanborn

J = 91 (Intro) B_{bM}^7 E_b^7 (3x's) B_{bM}^7 E_b^7 

A B_{bM}^7 E_b^7 B_{bM}^7 E_b^7 (alto)

Musical staff for section A. It starts with B_{bM}^7 , followed by a measure of E_b^7 , then B_{bM}^7 , and another measure of E_b^7 . The label '(alto)' is placed below the second E_b^7 .

Musical staff showing chords A_{bM}^7 , $D_b^{13(\#11)}$, F_{M}^7 , $E_b^{7(\#5)}$.

Musical staff showing chords B_{bM}^7 , E_b^7 , B_{bM}^7 , E_b^7 .

Musical staff showing chords E_b^7 , A_{bM}^7 , $D_b^{13(\#11)}$, $E_b^{7(\#5)}$, C^{13}_{SUS} .

Musical staff showing chords C^{13}_{SUS} , E_{M}^{11} .

B G_{M}^7 $D_b^{9(\#11)}$

Musical staff for section B. It starts with G_M^7 , followed by a measure of $D_b^{9(\#11)}$.

Musical staff showing chords G_{bM}^7 , $B^{13(\#11)}$, G_{bM}^7 , $B^{13(\#11)}$. An 'alto fill' is indicated at the end of the second measure of $B^{13(\#11)}$.

Musical staff showing chords G_{bM}^7 , $B^{13(\#11)}$, G_{bM}^7 , $F^{7(\#9)}$.



(Piano solo)

C $B^b_{MI}^7$ E^b_7

(sample bass line) (Vamp till cue)

On cue, D.S. al Coda
(alto solo till 5th bar of B).

The score consists of six staves of music. Staff 1 (piano solo) starts with a C major chord, followed by a bass line labeled '(sample bass line)' and a vamp section labeled '(Vamp till cue)'. Staff 2 (alto fills) shows chords $B^b_{MI}^7$, E^b_7 , $B^b_{MI}^7$, and E^b_7 . Staff 3 (piano fills) shows chords C_{MI}^7 , F^7 , C_{MI}^7 , and F^7 . Staff 4 (alto fills) shows chords D_{MI}^7 , G^7 , D_{MI}^7 , and G^7 . Staff 5 (sample fill) shows chords $E^b_{MI}^7$, A^b_7 , $E^b_{MI}^7$, $G^b_{MA}^7$, and F_{MI}^7 . Staff 6 (piano & alto fill) shows chords $E^b_{MI}^7$, A^b_7 , $E^b_{MI}^7$, $G^b_{MA}^7$, and F_{MI}^7 , ending with a 'Vamp & fade' instruction.

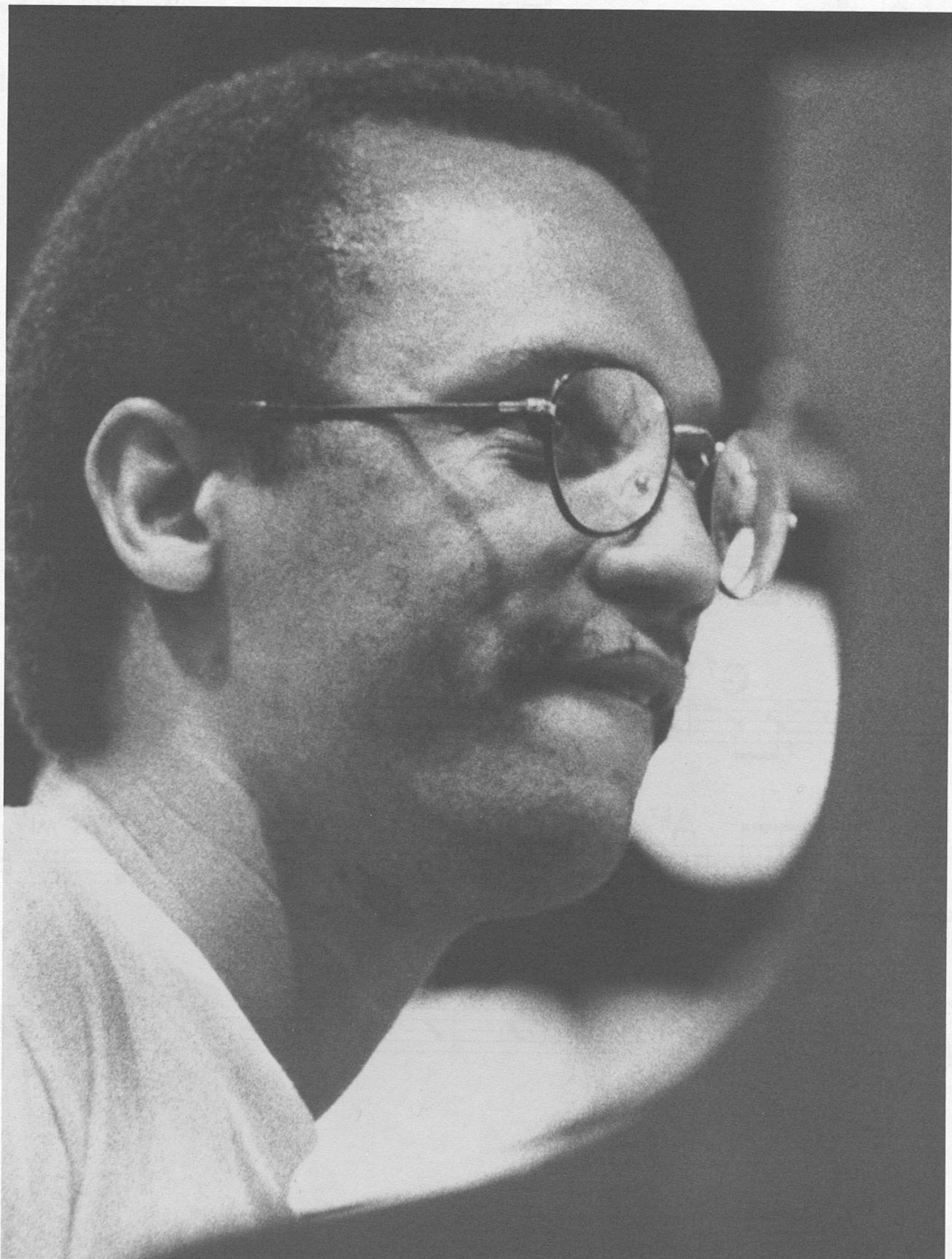


Photo by R. Andrew Lepley

BILLY CHILDS

I've Got the World on a String

Lyric: Ted Koehler

Music: Harold Arlen

Med.-Slow Swing

A F⁶ E^{b7} D⁷ (A^{b7}) G_{Mi}⁷ B^b_{Mi}⁶ F_{MA}⁷ B^{b9(#11)}

I've got the world on a string, sit-tin' on a rain-bow, Got the string a-round my fin-

A_{Mi}⁷ D⁹ A^b_{Mi}⁷ D^{b9} G_{Mi}⁷ C⁷ F^{#9} G_{Mi}⁷ C¹³ A^{7(#5)} D^{7(#9)}

ger, What a world, what a life, I'm in love.

G_{Mi}⁷ C⁷ F⁶ E^{b7} D⁷ (A^{b7}) G_{Mi}⁷ B^b_{Mi}⁶

I've got a song that I sing, I can make the rain go,

A_{Mi}⁷ B^{b9(#11)} A_{Mi}⁷ D⁹ A^b_{Mi}⁷ D^{b9} G_{Mi}⁷ C⁷ F^{#9}

an - y time I move my fin - ger, Luck - y me, can't you -

G_{Mi}⁷ C¹³ F⁶ B^{b6} B⁹ F⁶

see, I'm in love. Life is a beau - ti - ful thing,

B E_{Mi}⁷ A⁹ D¹³

as long as I hold the string, I'd be a sil - ly so - and -

G⁹ % G_{Mi}⁹ C¹³

so if I should ev - er let go. I've got the

C F⁶ E^{b7} D⁷ (A^{b7}) G_{Mi}⁷ B^b_{Mi}⁶ A_{Mi}⁷ B^{b9} A_{Mi}⁷ D⁹ A^b_{Mi}⁷ D^{b9}

world on a string, sit-tin' on a rain-bow, Got the string a-round my fin - ger,

G_{Mi}⁷ D⁷ G_{Mi}⁷ C¹³ F⁶ (D^{7(#9)}) G_{Mi}⁷ C⁷

What a world, What a life, I'm in love.

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

I've Got Your Number

Medium Swing

Lyric by Carolyn Leigh
Music by Cy Coleman

A G⁷ D_{M1}⁷ G⁷ D_{M1}⁷ G⁷ D_{M1}⁷ G⁷

I've got your num - ber,____ I know you in - side____ out,

C⁷ G_{M1}⁷ C⁷ G_{M1}⁷ C⁷ G_{M1}⁷ C⁷ B^{b7}

You ain't no Ea - gle____ Scout, You're all at sea.

A^{b7} D^b_{MA}⁷ B^b_{M1}⁷ E^{b9}_{SUS} A^{b6}

Oh, yes, you'll brag a lot,____ wave your own flag a lot,____

(F[#]_{M1}⁷ B⁹_{SUS})

E⁷ A_{MA}⁷ D⁹(^{#11}) B^b_{M1}⁷⁽¹¹⁾ E^{b9}

But you're un - sure a lot,____ you're a lot like me. Oh,

B G⁷ D_{M1}⁷ G⁷ D_{M1}⁷ G⁷ D_{M1}⁷ G⁷

I've got your num - ber____ and what you're look - ing____ for,

C⁷ G_{M1}⁷ C⁷ G_{M1}⁷ C⁷ G_{M1}⁷ C⁷ B^{b7}

And what you're look - ing____ for just suits me fine.

A^{b7} D^b_{MA}⁷ B^b_{M1}⁷ E^{b9}_{SUS} C_{M1}⁷ F⁷

We'll break the rules a lot,____ We'll be damn fools a lot,____

(D^b_{MA}⁷) B^b_{M1}⁷ E^{b9}_{SUS} A^{b6} (F[#]_{M1}⁷) B^b_{M1}⁷ E^{b9}_{SUS} E^b_{M1}⁷⁽¹¹⁾ A^{b9}

But then why should we not,____ How could we not com - bine, when

C G⁷ **D_{MI}⁷** **G⁷** **D_{MI}⁷** **G⁷** **D_{MI}⁷**

I've got your number - ber _____ and I've got the

G⁷ **D_{MI}⁷** **G⁷** **D_{MI}⁷** **G⁷** **D_{MI}⁷**

glow you've _____ got, I've got your number - ber _____ and

G⁷ **D_{MI}⁷** **G⁷** **C⁶** **(D_{MI}⁷ G⁷)**

ba - by, you know you've _____ got mine.

Head is generally played in 2, solos in 4.



Photo by Frank Wolff

ART BLKEY & CEDAR WALTON

I've Never Been in Love Before

Frank Loesser

Med. Swing

(F⁷) **A** B^{b6} G_{M1}⁷ C_{M1}⁷ F⁷ B^b_{MA}⁷ E^{b7} D_{M1}⁷ G⁷

I've nev - er been in love be - fore, Now all at once it's
 (B^b_{MA}⁷) D^{b13} G^b_{MA}⁷ B¹³)
C_{M1}⁷ C_{M1}⁷ F⁷ B^b_{MA}⁷ C_{M1}⁷ F⁷

you, It's you for - ev - er more. I've

B^{b6} G_{M1}⁷ C_{M1}⁷ F⁷ B^b_{MA}⁷ E^{b7} D_{M1}⁷ G⁷

nev - er been in love be - fore, I thought my heart was

C_{M1}⁷ C_{M1}⁷ F⁷ B^b_{MA}⁷ F_{M1}⁷ B^{b7}

safe, I thought I knew the score. But this is

B E^b_{MA}⁷ D C_{M1}⁷ F⁷ B^b_{MA}⁷ A_{M1}^{7(b5)} D^{7(#5)}

wine that's all too strange and strong, I'm full of fool - ish
 (G_{M1} G_{M1}) F E_{M1}^{7(b5)} C⁹ A⁷ D_{MA}⁷ C_{M1}⁷ F⁷

song, And out my song must pour. So please for -

C B^{b6} G_{M1}⁷ C_{M1}⁷ F⁷ B^b_{MA}⁷ E^{b7} D_{M1}⁷ G⁷

give this help - less haze I'm in, I've real - ly nev - er

C_{M1}⁷ C_{M1}⁷ F⁷ B^{b6} (C_{M1}⁷ F⁷)

been in love be - fore.

Jacob's Ladder

Cedar Walton

A

Sheet music for section A. Treble and bass staves in common time. Key signature: one flat. Measure 1: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "(horns)" and "(bs.)". Measures 2-3: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "(sample fill)". Measures 4-5: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "(sample fill)".

Sheet music for section A. Treble and bass staves in common time. Key signature: one flat. Measures 1-2: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "G_{MI}" and "F_{MI}". Measures 3-4: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "C_{MI}" and "D_{MI}". Measures 5-6: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "(2nd x)".

B

(light piano comping)

(pn.)

Sheet music for section B. Treble and bass staves in common time. Key signature: one flat. Measures 1-2: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "D_{MI}7". Measures 3-4: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "E^b E F⁷".

C

Sheet music for section C. Treble and bass staves in common time. Key signature: one flat. Measures 1-2: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "F⁷" and "E⁷". Measures 3-4: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "A⁷⁽⁵⁾" and "D⁷⁽⁹⁾". Measures 5-6: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "G_{MI}7" and "D_{MI}7".

1.

2.

Sheet music for section C. Treble and bass staves in common time. Key signature: one flat. Measures 1-2: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "E^b E F⁷". Measures 3-4: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "(horns)".

D

Sheet music for section D. Treble and bass staves in common time. Key signature: one flat. Measures 1-2: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "D_{MI}" and "A/C[#]". Measures 3-4: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "D_{MI}/C" and "G/B". Measures 5-6: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "B^b" and "A_{MI}7". Measures 7-8: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "G_{MI}7" and "F_{MA}7". Measures 9-10: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns labeled "E^b_{MA}7" and "D".

E_{MA}^{b7} D_{MA}^(add 11) C¹³ F⁶ D_{MI}⁷⁽¹¹⁾ C_{MI}⁷⁽¹¹⁾

(solo pn.) (bs. w/ pn.) (horns, bkgr.) A^{7(b5)} (horns, melody) G_{MI}⁷ C⁷ F⁷ E_{MI}⁷ (omit 5) E_{MA}^{b7} D_{MI}⁷

D_{MI}⁷ (bs. like at [B]) D_{MI}⁷ 6

E D_{MI}¹¹ C_{MI}¹¹ D_{MI}¹¹ D_{MI}¹¹ C_{MI}¹¹ D_{MI}¹¹ G_{MI}¹¹ F_{MI}¹¹ G_{MI}¹¹

(horns) (bass like at [A]) bs. fill - - - bs. fill - - -

C_{MI}¹¹ D_{MI}¹¹ D_{MI}⁷ E^b E F⁷

F (Solos) F⁷ E^{7(b9)} A^{7(#5)} D_{MI}⁷ Till cue E^b E F⁷ On cue D_{MI}⁷

Vamp till cue (horns)

(Solo continues) F⁷ E⁷ A⁷ 1.3. D_{MI}⁷ A^{b7} G⁷ C⁷ 4. D_{MI}⁷

(horns, behind solo) (horns) Play **D** between solos
After solos, D.S. al Coda

(Piano solo) 1.3. F⁷ E⁷ A⁷ D_{MI}⁷ A^{b7} G⁷ C⁷ 4. E⁷ A⁷ D_{MI}⁷

(horns, behind pn.) (horns, behind pn.)

D_{MI}⁷ D_{MI}⁷ 4 pn. fill - - - (horns, w/ bs.) E^b E F⁷

(bs. like at [B]) F⁷ E⁷ A^{7(#5)} D^{7(#9)} G_{MI}⁷ E^b_{MA}⁹ D_{MI}^(add 11)

Med. Swing

J = 140

Jordu

Duke Jordan

(As played by Clifford Brown)

A (trp.)
(trp. & ten.)
mf
(dr.)

3
D7 G7 Cm6
(pn. w/ bs.)

1. 2.
A^b7 break (ten. 8va b.) A^b7 f G7
dr. fill

B

G7 C7 F7 Bb7 E^b7 A^b7 D^b6 F7

F7 Bb7 E^b7 A^b7 D^b7 F#7 B^6 (unis.)
mf break

C (trp.)
(ten.)

D7 G7 Cm6 (unis.) break F7 Bb7 E^bM7 break

D7 G7 CM₁ F7 A♭7 A♭7 dr. fill -

(pn. w/ bs.)

D (Solos)

D7 G7 CM₁⁶ F7 B♭7 E♭_{MA}7

G7 C7 F7 B♭7 E♭7 A♭7 D♭6

F7 B♭7 E♭7 A♭7 D♭7 F♯7 B6

E

D7 G7 CM₁⁶ F7 B♭7 E♭_{MA}7

F7 B♭7 E♭7 A♭7 D♭7 F♯7 B6

D7 G7 CM₁⁶ A♭7

D7 G7 CM₁⁶ A♭7

Solo on DDEF
After solos, D.C. al Coda
(with pickups).

trp.

A♭7 G7 C F7 B♭7 E♭7 A♭7 D♭

(ten., 8va b.)

D7 G7(b5) break B C

Med. Funk/Pop Ballad

J = 147 (Intro)

Juntos

Ivan Lins

(gtr., in octaves)

NC.

NC. F E♭ D⁷(♯⁹) G⁹(♯¹¹) C¹³sus

NC.

A

F_{MAJ}⁷ (voice) F⁶ C⁹sus C⁹ F_{MAJ}⁷ F⁶ C⁹sus C⁹ (etc.)

F_{MAJ}⁷ F⁶ F¹³sus F⁹ B♭_{MAJ}⁷ B_{MAJ}^{7(♭⁵)} E⁷(♯⁵)

A_{MAJ}⁷ D_{MAJ}⁹ G_{MAJ}⁷ D⁹sus

Handwritten musical score for a solo instrument, likely piano, featuring six staves of music with various chords and solos.

Chords and solos marked in the score:

- Staff 1: G_{MI}⁷, D⁹_{SUS}, G_{MI}⁷, C⁹_{SUS}, C⁹
- Staff 2: F⁹_{SUS}, F⁹, B^{b13}_{SUS}, B^{b13}, E^{b9}_{SUS}, E^{b9}
- Staff 3: [B] F_{MA}⁷, D_{MI}⁷, B^{b_{MA}7}/D, C¹³_{SUS}, B^{b_{MI}9}
- Staff 4: A_{MI}⁷, D_{MI}⁷, C, B_{MI}⁷, E⁹_{SUS}, E⁹
- Staff 5: A_{MA}⁷, A^{b_{MI}7(11)}, D^{b7}, G^{b_{MA}7}, B^{b13}_{SUS}, B^{b13}
- Staff 6: E^{b_{MA}7}, C_{MI}⁷, B^{b_{MI}7}, A_{MI}⁷, D_{MI}⁷/A, G⁷/D, G_{MI}⁷, C⁷

Text at the bottom right:

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

sample bass line

at [B]:

Handwritten sample bass line for bar 10 of section B.

bass fill,
bar 10 of [A]:

Handwritten bass fill for bar 10 of section A.

Med.-Slow Swing

Killer Joe

Benny Golson

(pn.)

Intro

(sample bass line)

(piano simile till B)

A

(horns)

B (Half-Time Feel)

C (Orig. Feel)

(piano as in Intro)

Solo on AABC
Solos swing throughout.

Ending

Vamp, fill & fade

Let's Fall in Love

Lyric: Ted Koehler
Music: Harold Arlen

Med. Swing

A

C⁶ A_{Mi}⁷ D_{Mi}⁷ G⁷ **C⁶ A_{Mi}⁷ D_{Mi}⁷ G⁷**

Let's fall in love, Why should - n't we fall in love? Our heart are made

E_{Mi}⁷ A_{Mi}⁷ D_{Mi}⁷ G⁷ **E⁷ A⁷ D⁹ G¹³**

of it, let's take a chance, Why be a - afraid of it?

C⁶ A_{Mi}⁷ D_{Mi}⁷ G⁷ **C⁶ A_{Mi}⁷ D_{Mi}⁷ (F_{Mi}⁶) G⁷**

Let's close our eyes and make our own par - a - dise, Lit - tle we know

E_{Mi}⁷ A_{Mi}⁷ D_{Mi}⁷ G⁷ **B_{Mi}⁷⁽¹¹⁾ E⁷ B_{Mi}⁷⁽¹¹⁾ E⁷**

of it, Still we can try to make a go of it.

B

A_{Mi} A_{Mi}^(M7) A_{Mi}⁷ **(D¹³) D¹³ A_{Mi}⁹ D¹³) D^{#7}**

We might have been meant for each oth - er, to

E_{Mi}⁷ A_{Mi}⁷ D_{Mi}⁷ G⁷ **E_{Mi}⁷ (E_b_{Mi}⁷ A_b⁷) A^{7(b9)} D_{Mi}⁷ G⁷**

be or not to be, let our hearts dis - cov - er.

C

C⁶ A_{Mi}⁷ D_{Mi}⁷ G⁷ **C⁶ A_{Mi}⁷ D_{Mi}⁷ (F_{Mi}⁶) G⁷**

Let's fall in love, Why should - n't we fall in love? Now is the time

E_{Mi}⁷ A_{Mi}⁷ D_{Mi}⁷ G⁷ **C⁶ (A_{Mi}⁷ D_{Mi}⁷ G⁷)**

for it, while we are young, Let's fall in love.

Like a Lover

(O Cantador)

Music: Dori Caymmi

Lyric: N. Motta

English lyric: Alan & Marilyn Bergman

Med. Bossa

A

1. Like a lov - er, the morn - ing sun____ slow - ly ris - es and

kiss - es you____ a - wake.____ Your smile is soft____ and drow -
(A♭7(5)) G9sus FMA7 C/E DMI7 G7(5))
sy as you let it play____ up - on____ your face.____ Oh, how I dream_

I might be like the morn - ing sun____ to you.____

B

How I en - vy a cup that knows____ your lips,____ Let it be me,

my love,____ And a ta - ble that feels your fin - ger tips,____

Let it be me,____ Let me be your love,____ Bring an end to the

A_{MI}7 **G_{MI}7** **D^(add 9)/_{F#}** **G⁷_{SUS}**

end - less days and nights with - out you.

C **C_{MA}7** **G⁷_{SUS}** **C_{MA}7**

Like a lov - er, the vel - vet moon shares your pil - low and

D/C **B_{MI}7** **E_{MI}7** **A¹³_{SUS}** **A⁹**

watch - es while you sleep. Its light ar - rives on tip -

(A_b^{7(b5)}) **G⁹_{SUS}** **F_{MA}7** **C/E** **D_{MI}7** **G^(#5)**)

toe, gent - ly tak - ing you in its em - brace. Oh, how I dream

C_{MA}7 **G⁷_{SUS}** **C_{MA}7** **G⁷_{SUS}**

I might be like the vel - vet moon to you.

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

C_{MA}7 **C⁷** **C⁶** **F_{MI}⁶/C** **A_{MI}⁹** **F#⁷/A[#]**

2nd verse:

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

Bright 6/8 Swing (16th's swing)

J. = 87

Intro

Like Father, Like Son

Billy Childs

(pn.)

(Intro)

(3x's)

(bass doubles lowest pn. notes)

A

B_{MI}^{b9} B_{MI}^{b6} B_{MI}^{b9} B_{MI}^{b6} A_{MI}^{b9} A_{MI}^{b6} A_{MI}^{b9} $D^{13(b9)}$
 $A_{MA}^{b7(11)}$ E_{MI}^{b7} $G_{MA}^{b7(11)}$ $B_{MA}^{b7(11)}$ B_{MI}^{b7} E_{MA}^{b7} $G_{MA}^{b7(11)}$ B_{MA}^{b9}

(3x's)

B

E_{MI}^{b9} E_{MI}^{b6} E_{MI}^{b9} E_{MI}^{b6} E_{MI}^{b9} E_{MI}^{b6}
 E_{MI}^{b9} $A_{b13(b9)}$ $D_{MA}^{b7(11)}$ B_{MI}^{b7} $C_{MA}^{b7(11)}$ $E_{MA}^{b7(11)}$
(cresc.)

f

G_{bA}^{b7} A_{bG}^{b7} F^{13}_{SUS} B_{MA}^{b7} E^{b7} C_{MA}^{b7} E_{MA}^{b7} A_{bMA}^{b7}
 G_{MA}^{b7} C_{MA}^{b7} B_{bMA}^{b7} F_{MA}^{b7} G E_{MI}^{b7} E_{MI}^{b7} A_{bMA}^{b7} D_{b}
 C D E_{MI}^{b7} F_{MI}^{b7} G E_{MI}^{b7} E_{MI}^{b7} A_{bMA}^{b7} D_{b}

8) **B_{MI}**^(add 9) G_{SUS} A_{MI} F#_{MI}^{7(omit 5)} 8) 8) 8)

E/F 8) **F#^{9(b5)}** B^{9(#11)} E⁷/C E^b/F 8) B_{MI}^{7(b13)} 8)

8) 8) 8) 8) 8) 8) 8) 8) **F^{7(b9)}** 8)

C (Solos) B_{MI}⁹ A_{MI}⁹ A_{MI}⁹ D⁷ A_{MA}⁷ E_{MI}⁷ G_{MA}⁷ B_{MA}⁷

B_{MI}⁷ E_{MA}⁷ G_{MA}⁷ B_{MA}⁷ B_{MI}⁹ B_{MI}⁹ B^{7(#9)}

D E_{MI}⁷ E_{MI}⁷ E_{MI}⁷ A^{b7} D_{MA}⁷ B_{MI}⁷ C_{MA}⁷ E_{MA}^{7(#11)}

G^b/_{A^b} A^b G^b F¹³_{SUS} F¹³_{SUS} G^b/_{A^b} A^b G^b F¹³_{SUS} A^{7(#9)}

E D_{MI}⁷ F_{MI}⁷ G_{MI}⁷ A_{MI}⁷ B_{MI}⁷ C_{MI}⁷ (B⁷ last x) F⁷ 4) 8)

(bass walks) Solo on CDE. After solos, D.C. al Coda

E_{MI}¹¹ G_{MI}⁶/A (Vamp & fade)

Like Sonny

John Coltrane

A

D_{MI}⁷ F_{MI}⁷

F_{MI}⁷ A_b_{MI}⁷ A_b_{MI}⁷ B_b^{7(#5)}

E_b_{MA}⁷ A_{MI}⁷

A_{MI}⁷ F_{MI}⁷

C[#]_{MI}⁷ (C⁷) C[#]_{MI}⁷ F[#]⁷ B_{MA}⁷

E_b_{MI}⁷ A_b⁷ D_{MI}⁷

F_{MI}⁷ A_b_{MI}⁷

A_b_{MI}⁷ B_b^{7(#5)} E_b_{MA}⁷

(Solos - Swing)

B

D_{MI}⁷ F_{MI}⁷

A_b_{MI}⁷ A_b_{MI}⁷ / B_b B_b^{7(#5)} E_b_{MA}⁷

A_{MI}^7

F_{MI}^7

$C_{\# MI}^7$

(C^7)

$C_{\# MI}^7 \quad F^{\#7}$

B_{MA}^7

$E_b_{MI}^7 \quad A_b^7$

D_{MI}^7

F_{MI}^7

$A_b_{MI}^7$

$A_b_{MI}^7 \quad B_b \quad B_b^{7(\#5)}$

$E_b_{MA}^7$

After solos, D.C. al Coda

$\odot \quad E_b_{MA}^7$



Photo by Joe LaRusso,
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DAVE SANBORN

Lisa

David Sanborn

Med. Funk Ballad

J = 92 (Intro) E_{MA}⁷ (alto fills)

(sample bass line)

E D B_{MA}⁷ A F C G[#]

A E_{MA}⁷ S D_{MI}⁷ D⁷ C_{MI}⁷

C_{MI}⁷ F[#]7

A_{MA}⁷ F[#]7

A_{MA}⁷ F[#]9 F_{MI}⁹ F⁷⁽⁹⁾ E_{MA}⁷ D_{MI}⁷

F[#]7 A_{MA}⁷ F[#]9 F⁷⁽⁹⁾ B_{MA}⁷

B_{MA}⁷⁽⁵⁾ A F C G[#] B_{MA}⁷⁽⁵⁾ A F C G[#] C_{MI}⁷⁽⁹⁾

B C^{#7(9)} F[#]7

1.-3. F[#]7

4. F[#]7 F_{MI}⁹ F⁷⁽⁹⁾ E_{MA}⁷ D_{MI}⁷

D.S. al 2nd ending al Coda

(Alto solo)

C^{#7(9)}F[#]7

Vamp, solo, & fade

Melody is freely interpreted.

Medium Straight 8th's/Latin
J = 195

Little Wind

Geri Allen

A

(2nd x only)

(synth.)

(pn.)

(bass w/ pn. L.H.)

B_b(add 9) C(add 9)
D E
G⁷_{SUS} A_{Mi}⁷
F[#]_{MA}⁷_{SUS} D[#]
E_{MA}⁷_{SUS} D[#]

B_b(add 9) C(add 9)
D E
G⁷_{SUS} A_{Mi}⁷
F[#]_{MA}⁷_{SUS} F
E_{MA}⁷_{SUS} F[#]

Piano solo

B

(synth.)

(bass)

B_b(add 9) C(add 9)
D E
G⁷_{SUS} A_{Mi}⁷
F[#]_{MA}⁷_{SUS} D[#]
E_{MA}⁷_{SUS} D[#]

B_b(add 9) C(add 9)
D E
G⁷_{SUS} A_{Mi}⁷
F[#]_{MA}⁷_{SUS} F
E_{MA}⁷_{SUS} F[#]

Vamp & solo till cue;
On cue continue to **C**

(1st & 2nd x's: as written)

3rd & following x's: piano solo, indef.

C

(after 1st x: F, tied) (bass w/pn. L.H.)

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 G is included.

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

191

Med. Funk Shuffle

(J = 75) A_{MA}⁷ E_b A_b^{MA}₇ E_b

Loose Ends

Mike Stern

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

Chords shown: A_{MA}⁷, E_b, A_b^{MA}₇, E_b, G_b^{MA}₇, E_b, E_b^{MA}₇, C_{Mi}⁷, B_{MA}⁷, F⁹_{SUS}, E_b^(add 9), F^{7(#5)}, E_{Mi}⁷, E_b^{7(#9)}_(#5).

F[#]_{Mi}⁷, F^{7(#5)}, E_{Mi}⁷, E_b^{7(#9)}_(#5).

(gtr. fills)

(1st x only: D_{Mi}⁹)

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

1. C[#]_{Mi}⁹, C^{7(#11)}_(#9), B⁹_{SUS}, B_b^{Mi}⁷⁽¹¹⁾

D.C. al 2nd ending

2. C[#]_{Mi}⁹, C^{7(#11)}_(#9), B⁹_{SUS}, E¹³_{SUS}

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

B_b^{Mi}^{7(b5)}, A_{MA}⁷, A_b^{Mi}⁷⁽¹¹⁾, F^{7(#5)}, G_{MA}⁷

B_{Mi}⁷, A_{Mi}⁷, G_{MA}⁷, F[#]_{Mi}^{7(b5)}, F_{Mi}⁷, E_{Mi}⁷, E_b^{7(#9)}_(#5), D_{Mi}⁹, A_b^{7(#9)}_(#5).

(gtr. fills)

G_{Mi}⁹

(1st x only)

C *F# bass*

(gtr. w/ ten.)

D *(Solos)*

(bs.) (8)

(bs.) (8)

Solo on **D**; To end last solo,
continue on to **E**

E *(Solo continues)*

(bs.) (8) *(end solo)*

D *pedal*

D.C. al 2nd ending al Coda
(no repeat of D MI9 section)

O *(tenor solos)*

(rit.)

On cue

(ten., 8va)

(Vamp till cue)

(gtr. w/ ten.)



Photo by Tom Copi

EDDIE GOMEZ

Bright Swing
J = 248

Loxodrome

Eddie Gomez
(As played by Steps Ahead)

The musical score consists of several staves of jazz-style music. The first staff (A) starts with G_{MI}⁷, followed by E^{7(#5)}, E/F, and B/G. The second staff (B, tenor) starts with B/C. The third staff continues with C_{MA}⁷, B_b⁷_{SUS}^(b9), and a fill. The fourth staff starts with B_b^(add 9) and D. The fifth staff starts with E_{MA}^{7(b5)}. The sixth staff starts with B/G and G_{MA}^{7(b5)}. The seventh staff starts with A_{MI}^{7(b5)}, followed by C_{MI}⁷, F^{7(#5)}, B_{MI}⁷, C_{MI}⁷, F^{7(#5)}, and B_b_{MI}^(MA7). The eighth staff starts with B_b_{MI}^(MA7) and B_b_{MI}⁷, leading to a G (last x: rit. to end) and A_b. The ninth staff (B, Solos) starts with G_{MI}⁷, followed by E^{7(#5)}, F_{MA}⁷, B/G, and C_{MA}⁷. The tenth staff starts with B_b⁷_{SUS}^(b9), followed by D_{MI}⁷, E_{MA}^{7(b5)}, B_{D#}^(add 9), and F^{7(#5)}/D. The eleventh staff starts with G_{MA}⁷, followed by C_{MI}⁷, A_{MI}^{7(b5)}, C_{MI}⁷, and F^{7(#5)}. The twelfth staff starts with B_{MI}⁷, followed by C_{MI}⁷, F^{7(#5)}, B_b_{MI}⁷, and G/A_b. The score concludes with "After solos, D.C. al fine".

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

A

Crad - le me where south - ern skies can watch me with a mil - lion eyes, Oh

sing me to sleep, Lul - la - by of the leaves.

Cov - er me with heav - en's blue and let me dream a dream or two, Oh

sing me to sleep, Lul - la - by of the leaves. I'm

B

breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song through the trees, Ooh

ooh, ooh ooh, ooh ooh. That pine mel - o dy car - ess - ing the shore, Fa -

mil - iar to me, I've heard it be - fore, Ooh ooh, ooh ooh. That's south - land.

C

Don't I feel it in my soul, and don't I know I've reached my goal, Oh

sing me to sleep, Lul - la - by of the leaves.

Med. Afro/Latin

Mahjong

Wayne Shorter

 $J = 164$ (Intro) F^7_{SUS}

(sample bass line)

A F^7_{SUS} E^{b6}_9 F^7_{SUS} E^{b6}_9

(ten.)

 F^7_{SUS} E^{b6}_9 F^7_{SUS} E^{b6}_9 $D^{b\text{MA}}_{13}$ E^{b6}_9 $D^{b\text{MA}}_{13}$ E^{b6}_9 $D^{b\text{MA}}_{13}$ E^{b6}_9 $D^{b\text{MA}}_{13}$ E^{b6}_9

(Swing)

 $D^{7(\#9)}$ $E^{b\text{M}17}$ $A^{b7(b9)}$ $D^{b\text{MA}}_7$ $C^{\#}\text{M}17$ $F^{\#7}$

(Afro/Latin)

 F^7_{SUS} E^{b6}_9 F^7_{SUS} E^{b6}_9 F^7_{SUS} E^{b6}_9 F^7_{SUS} E^{b6}_9 F^7_{SUS} E^{b6}_9

Vamp, fill & fade

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

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 Sigman

A G_{MI} A_{MI}^{7(b5)} D⁷ G_{MI} A_{MI}^{7(b5)} D⁷

A day _____ in the life _____ of a fool, _____ A

G_{MI} C_{MI}⁷ F⁷ B_bM_A⁷ G^{7(b9)}

sad _____ and a long, _____ lone - ly day. _____ I walk the

C_{MI}⁷ F⁷ B_bM_A⁷ (F_{MI}⁷ B_b⁷) E_bM_A⁷

a - ve - nue, _____ hop - ing to run in - to _____ the wel - come

A_{MI}^{7(b5)} D⁷ G_{MI} A_{MI}^{7(b5)} D⁷

sight of you _____ com - ing my way. _____ I'll

B G_{MI} A_{MI}^{7(b5)} D⁷ G_{MI}

stop _____ just a - cross _____ from your door, _____ But

D_{MI}^{7(b5)} G⁷ C_{MI}

you're _____ nev - er there _____ an - y more. _____ So

C_{MI}⁷ A_{MI}^{7(b5)} D⁷ G_{MI}⁷ (F_{MI}⁷ B_b⁷) E_bM_A⁷

back _____ to my room and here in the gloom _____ I

A_{MI}^{7(b5)} D⁷ G_{MI} (A_{MI}^{7(b5)} D⁷)

cry _____ tears of good - bye. _____ Till you



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*

The musical score consists of eight staves of music, each with a different vocal line. The first staff starts with a boxed 'A' above an E♭_{MA}⁷ chord. The lyrics for the first staff are: "Your eyes don't shine like they used to shine, And the". The second staff begins with an A♭_{MA}⁷ chord. The lyrics for the second staff are: "thrill is gone when your lips meet mine, I'm a -". The third staff begins with an E♭_{MA}⁷ chord. The lyrics for the third staff are: "afraid the mas - que - rade is o - ver, And so is". The fourth staff begins with a G_{MI}⁷ chord. The lyrics for the fourth staff are: "love, and so is love. Your". The fifth staff begins with a boxed 'B' above an E♭_{MA}⁷ chord. The lyrics for the fifth staff are: "words don't mean what they used to mean, They were". The sixth staff begins with an A♭_{MA}⁷ chord. The lyrics for the sixth staff are: "once in - spired, now they're just rou - tine, I'm a -". The seventh staff begins with an E♭_{MA}⁷ chord. The lyrics for the seventh staff are: "afraid the mas - que - rade is o - ver, and so is". Chords are indicated above the staff lines, including E♭_{MA}⁷, D_{MI}^{7(b5)}, G⁷, C_{MI}⁷, F⁹, B♭_{MI}⁷, E♭⁹, A♭_{MA}⁷, F_{MI}⁷, B♭⁷, D⁹, G_{MI}⁷, C⁷, F_{MI}⁷, B♭⁷, and E♭_{MA}⁷.

* also played with a medium swing feel.

G_{MI}7 C7 F_{MI}7 B_b13 E_b6 D_b9 E_b6 C7([#]5)

love, and so is love. I

C F_{MI}7 B_b7 G_{MI}7 C7 F_{MI}7 B_b7 E_b_{MA}7

guess I'll have to play Pag - liac - ci, and get my - self a clown's dis - guise; And

A_{MI}7(^b5) D7 G_{MI}7 C9 C_{MI}7 F7 F_{MI}7 B_b7

learn to laugh like Pag - liac - ci, with tears in my eyes. You

D E_b_{MA}7 D_{MI}7(^b5) G7 C_{MI}7 F9 B_b_{MI}7 E_b9

look the same, you're a lot the same, But my

A_b_{MA}7 G_{MI}7(^b5) C7 F7 F_{MI}7 B_b7

heart says "No, no you're not the same." I'm a -

E_b_{MA}7 B_b_{MI}7 E_b7 A_b_{MA}7 D_b9

afraid the mas - que - rade is o - ver, And so is

G_{MI}7 C7 F_{MI}7 B_b9_{SUS} E_b6 (F_{MI}7 B_b7)

love, and so is love.

alternate changes for
bars 5-7 of

A, B, & D: A_{MI}7 D7 G_{MI}7 C7 F_#_{MI}7 B7

Mean to Me

Roy Turk
Fred E. Ahlert

Med. Swing

A F_{MA}⁷ F[#]₀₇ G_{MI}⁷ (G[#]₀₇) C⁷ F_{MA}⁷ C_{MI}⁷ F⁷ B_b_{MA}⁷ E^{b9}

Mean to me, Why must you be mean to me? Gee, hon - ey it

F_{MA}⁷ D⁷ G_{MI}⁷ C⁷ F⁶ D_{MI}⁷ G⁷ C⁷

seems to me you love to see me cry - in'. I don't know why.

F_{MA}⁷ F[#]₀₇ G_{MI}⁷ (G[#]₀₇) F_{MA}⁷ C_{MI}⁷ F⁷ B_b_{MA}⁷ E^{b9}

I stay home each night when you say you'll phone, You don't and I'm

F_{MA}⁷ D⁷ G_{MI}⁷ C⁷ F⁶ B_b⁶ F⁶ C_{MI}⁷ F⁷

left a - lone, Sing - in' the blues and sigh - in'. You treat me

B B_b⁶ C⁹ F⁷ B_b⁶ E^{b7} D⁷

cold - ly each day in the year; You al - ways

G_{MI} E^{b7} D⁷ G⁹ C⁷ C⁷⁽⁵⁾

scold me when - ev - er some - bod - y is near, dear.

C F⁶ F[#]₀₇ G_{MI}⁷ (G[#]₀₇) F_{MA}⁷ C_{MI}⁷ F⁷ B_b_{MA}⁷ E^{b9}

It must be great fun to be mean to me, You should - n't for

F_{MA}⁷ D⁷ G_{MI}⁷ C⁷ F⁶ (D_{MI}⁷ G_{MI}⁷ C⁷)

can't you see what you mean to me.

Memories of You

Lyric: Andy Razaf
Music: Eubie Blake

Med. Ballad

A

Wak - ing skies at sun -rise, Ev - 'ry sun -set, too,

Seems to be bring - ing me mem - o - ries of you.

Here and there, ev - 'ry - where, Scenes that we once knew,

And they all just re - call mem - o - ries of you.

B

How I wish I could for - get those hap - py yes - ter - years

that have left a ro - sa - ry of tears.

C

Your face beams in my dreams, Spite of all I do,

Ev - 'ry - thing seems to bring mem - o - ries of you.

203

Med. Straight 8th's

J = 136 (Intro)

Midland

Billy Childs

(2nd x.)

(sop.)

(pn.)

C_{MI}⁷

A_{MA}^{7(#11)}

(sample bass line)

A

C_{MI}⁷

A_{MA}^{7(#11)}

(pn.)

C_{MI}⁷

A_{MA}^{7(#11)}

F_{MI}⁷

D_{MA}^{7(#11)}

D_{MI}⁷⁽¹¹⁾

D_{MA}^{7(#11)}

D_{MI}⁷⁽¹¹⁾

D_G⁷

(sample bass line)

2.

Bossa

B

C (Orig. feel) *tr*

Anticipated chords are played on beat 1 for solos.

Solo on form (AABC)
After solos, D.S., play melody,
tempo & fade on **G** (drums fill)

Chords labeled in the score include:
 - Treble staff: F_{MI}⁷, B_{MI}⁷, C_{MA}^{7(#11)}/B, B_{MI}⁹, E_b¹³, G_{MI}⁷, E_{MI}⁹, G_{MI}^{7(#9)}, B_{MI}⁹, C_{#MI}^{7(#9)}, G_{MI}⁹, E_{MI}⁹, B_{MI}⁹, G_{MI}^{7(#5)}, D_{MI}^{11(b5)}, G_{MI}^{7(#11)}, A_b_{MA}^{7(#11)}, A_b_{MA}^{7(#11)}, (G_{MI}^{7(#5)})
 - Bass staff: F_{MI}¹¹, F_{MA}^{7(#11)}, B_{MA}⁷, E_b_{MI}⁷ (pn.), E_{MI}⁹, C_{#MI}⁷, F⁷(#5), B_b^{7(#9)}, E_{MI}⁹, G_{MI}⁹, F_{MI}⁷, G_{MI}⁷, C_{#MI}⁷, G_{MI}⁹, F_{MI}⁷, A_b_{MA}^{7(#11)}, A_b_{MA}^{7(#11)}, (G_{MI}^{7(#5)})
 - Middle staff: C_{MI}⁷, B_{MI}⁷, A_b_{MA}^{7(#11)}, A_b_{MA}^{7(#11)}, (G_{MI}^{7(#5)})

Med. Funk

 $J = 186$

Mine Is Yours

Bob Mintzer

(Intro)

(pn.) C (add b13)

(bs.)

F_{Mi}⁶ C C (add b13)

(bs. simile until bar 7 of A)

S. [A]

(ten. & flugel.) b-

C (add b13)

(pn.) b-

(add b13) C E (add 9)

G_{Mi} 7 (add 13)

C (add b13)

F_{Mi}⁶ C (add b13)

E (add 9)

A 7 (b9)

[B]

D_{Mi}¹¹

B_b_{Mi}¹¹

E_b 7 (^{#11}_{b9})

A_b¹³ sus

A_b13(#11)

D_b13/A_b

F#_{MI}9

E_b9(#11)

A_b13_{SUS}

A_b13(#11)

D_b13/A_b

F#_{MI}9

E_b9(#11)

C

(pn.)

NC.

(bs.)

1.

NC.

2. (flugel.)

(pn., ten.)

NC.

3

2

C7 (alt.)

3

2

solo break

3

(fine)

D

(Solos) C pedal (On cue) C_{MA}7

F_{MI}6/C

C_{MI}7

A_b_{MA}7/C

Vamp till cue

C pedal (On cue) A_b_{MA}7

F_{MI}9

C/D_b

B_b_{MI}11

Vamp till cue

Solo on **D**; After solos, D.S. al fine

Fast Swing
♩ = 260

Mo' Joe

Joe Henderson

Treble staff: (trp.) G♭MA 7(b5) | FMI | G♭MA 7(b5) | FMI |
Bass staff: (bs.) | | | |

Treble staff: G♭MA 7(b5) FMI | E♭6/9 | D♭MA 7 | B♭C | A♭B♭C | A♭B♭C |
Bass staff: | | | | | | |

Treble staff: A♭B♭C | A♭B♭C | mf |
Bass staff: C | D♭ | sfz |

(fine)

A

Treble staff: FMI | E♭MA 7(b5) | D♭6/9 | Csus | B♭MI 7 | GMI 7(b5) |
Bass staff: | | | | | | |

Treble staff: B♭MI 7 | E♭7 | A♭MA 7 | D♭MA 7 | GMA 7(b5) | DMA 7, D♭MA 7, B♭MA 7(b5) |
Bass staff: | | | | | | |

$Bb_{MI}^7 \quad Eb^7 \quad Ab_{MA}^7 \quad Db_{MA}^7 \quad G_{MI}^{7(b5)} \quad C^{7(5)} \quad D_{MI}^{7(b5)}$

$Bb_{MI}^7 \quad A^{13} \quad Ab_{MA}^7 \quad D^{13(\#11)}$

drum fill

1. 2.

($D^{13(\#11)}$)

on D.S.-D.C. al fine

B (Solos)

Bb_{MI}^7

$Bb_{MI}^7 \quad Eb^7 \quad Ab_{MA}^7 \quad (Db_{MA}^7) \quad G_{MI}^7 \quad Db_{MA}^7$

$Bb_{MI}^7 \quad Eb^7 \quad Ab_{MA}^7 \quad (Db_{MA}^7) \quad G_{MI}^{7(b5)} \quad C^7 \quad D_{MI}^{7(b5)}$

$Bb_{MI}^7 \quad A^{13} \quad Ab_{MA}^7 \quad (D7) \quad G_{MI}^{7(b5)} \quad C^7 \quad F_{MI}$

Chords in parentheses are optional.

After solos, D.S., play AA,
then D.C. al fine

209

Fast Swing
 $J = 260$

Mo' Joe (Harmony)

trb.
ten.

[.]

sfz

[.]

mf
(fine)

A

Sf

Ff

on D.S.- D.C. al fine

B (Solos)
F_{MI}

B^b_{MI}⁷

B^b_{MI}⁷ E^b⁷ A^b_{MA}⁷ (D^b_{MA}⁷) G_{MI}⁷ D^b_{MA}⁷

B^b_{MI}⁷ E^b⁷ A^b_{MA}⁷ (D^b_{MA}⁷) G_{MI}^{7(b5)} C⁷ D_{MI}^{7(b5)}

B^b_{MI}⁷ A¹³ A^b_{MA}⁷ (D⁷) G_{MI}^{7(b5)} C⁷ F_{MI}

After solos, D.S., play AA,
then D.C. al fine

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

Fast swing

Moment's Notice

John Coltrane

A $\text{E}_{\text{MI}}^7 \text{ A}^7$ $\text{F}_{\text{MI}}^7 \text{ B}^{\flat}7$ E_{MA}^7 $\text{A}_{\text{MI}}^7 \text{ D}^{\flat}7$

$\text{D}_{\text{MI}}^7 \text{ G}^7$ $\text{E}_{\text{MI}}^7 \text{ A}^{\flat}7$ $\text{D}_{\text{MI}}^{7(5)} \text{ G}^7$

C_{MI}^7 $\text{B}_{\text{MI}}^7 \text{ E}^{\flat}7$ A_{MA}^7 $\text{D}^{\flat}9$

$\text{G}^7 \text{ C}^7 \text{ F}_{\text{MI}}^7 \text{ B}^{\flat}7 \text{ E}^{\flat}/\text{B}^{\flat} \text{ F}_{\text{MI}}/\text{B}^{\flat}$
pedal: ♩ ♪ ♫ ♪ ♩ ♪ ♫

$\text{G}_{\text{MI}}/\text{B}^{\flat} \text{ F}_{\text{MI}}/\text{B}^{\flat} \text{ E}^{\flat}/\text{B}^{\flat} \text{ F}_{\text{MI}}/\text{B}^{\flat} \text{ G}_{\text{MI}}/\text{B}^{\flat} \text{ F}_{\text{MI}}/\text{B}^{\flat} \text{ E}^{\flat}$ pn. fill - - - - -

B $\text{E}_{\text{MI}}^7 \text{ A}^7$ $\text{F}_{\text{MI}}^7 \text{ B}^{\flat}7$ E_{MA}^7 $\text{A}_{\text{MI}}^7 \text{ D}^{\flat}7$

$\text{D}_{\text{MI}}^7 \text{ G}^7$ $\text{E}_{\text{MI}}^7 \text{ A}^{\flat}7$ $\text{D}_{\text{MI}}^{7(5)} \text{ G}^7$

C_{MI}^7 $\text{B}_{\text{MI}}^7 \text{ E}^{\flat}7$ A_{MA}^7 $\text{D}^{\flat}9$

(bass walks)

$\text{G}^7 \text{ C}^{7(5)} \text{ A}_{\text{MI}}^7 \text{ D}^{\flat}7 \text{ G}_{\text{MA}}^7 \text{ F}_{\text{MI}}^7 \text{ B}^{\flat}7$

C

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

Kicks are not played for solos except for the pedal and the solo break (which are played every chorus).
Melodic rhythm is somewhat freely interpreted.

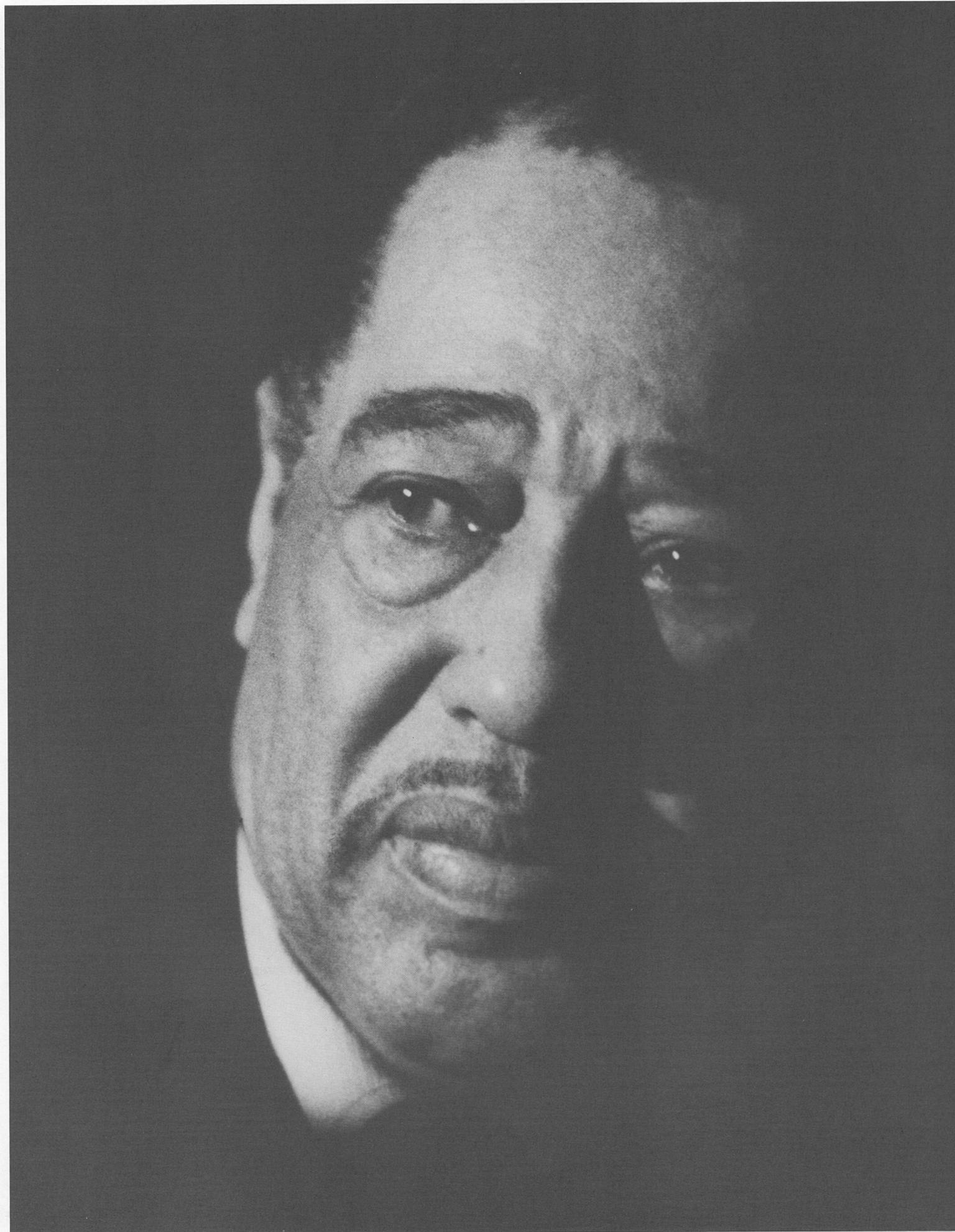


Photo by Paul Hoeffler

DUKE ELLINGTON

Mood Indigo

Duke Ellington 214
Irving Mills
Albany Bigard

Med. Ballad (1/8's swing)

A

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

B

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

B

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

B

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

B

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

B

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

G^b7

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

B^b7

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

B^b6

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

original melody, bar 7 of **A**:



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

Moon Rays

Med. Latin

J = 134

(trp.) (ten.)

A

B

C

Horace Silver

F_{MI}⁹ **B_b^{7(b9)}** **E_b_{MA}⁹** **A_b^{13(#11)}** **E_b_{MA}⁹** **A_b_{bass}** ↑ (Swing)

D (Solos) (Swing) **F_{MI}⁷** **B_b⁷** **E_b_{MA}⁷** (F_{MI}⁷) G_{MI}⁷ C⁷)
(1st x only)

F#_{MI}⁷ **B⁷** **F_{MI}⁷** **B_b⁷**

F_{MI}⁷ A_{MI}^{7(b5)} A_b_{MI}⁷ G_{MI}⁷ F_#_{MI}⁷ B⁷

F_{MI}⁷ **B_b⁷** **E_b_{MA}⁷** A_b^{13(#11)} E_b_{MA}⁷ A_b^{13(#11)}

E A_{MI}⁷ D⁷ G_{MI}⁷ (A_{MI}⁷ B_{MI}⁷ E⁷)

B_b_{MI}⁷ **E^b⁷** **A_{MI}⁷** **D⁷**

A_{MI}⁷ C_#_{MI}^{7(b5)} C_{MI}⁷ B_{MI}⁷ B_b_{MI}⁷ E^b⁷

A_{MI}⁷ **D⁷** **G_{MI}⁷** **C⁷** **F_{MI}⁷** **B_b⁷**

F F_{MI}⁷ B_b⁷ E_b_{MA}⁷ (F_{MI}⁷) G_{MI}⁷ C⁷)

F#_{MI}⁷ **B⁷** **F_{MI}⁷** **B_b⁷**

F_{MI}⁷ A_{MI}^{7(b5)} A_b_{MI}⁷ G_{MI}⁷ F_#_{MI}⁷ B⁷

F_{MI}⁷ **B_b⁷** **E_b_{MA}⁷** A_b^{13(#11)} (G_{MI}⁷) E_b_{MA}⁷ A_b^{13(#11)}
(last x)

Solo on DDEF
After solos continue to letter **G** (V/S) turn page

(Shout Chorus)

G

H

(Latin)

C_{MA}⁷ D, C_{MI}^(b5) C_{MI}^(MA7) F_C⁷ C_{MI} B_{MI}^{7(b5)} E_E^{7(b9)}
 A_{MI}⁹ D_E^{7(b9)}_(#5) G_{MI}⁹ C¹³ F_{MI}⁹ B_b¹³
J A_b_{MA}⁷ B_b A_b_{MI}⁷ B_b E_b_{MA}⁷ B_b
 A_{MA}⁷ B_b A_b_{MA}⁷ B_b
 A_b_{MA}⁷ B_b A_{MI}^{7(b5)} A_b_{MI}^(MA7) D_b⁷ A_b A_b_{MI} G_{MI}^{7(b5)} C_E^{7(b9)}_(#5)
 F_{MI}⁹ B_b_E^{7(b9)}_(#5) E_b_{MA}⁹ A_b^{13(#11)} E_b_{MA}⁹ A_b_{bass}
 E_b_{MA}⁹ A_b^{13(#11)} E_b_{MA}⁹ A_b_{bass} E_b_{MA}⁹ A_b^{13(#11)} E_b_{MA}⁹ A_b_{bass}
 E_b_{MA}⁹ A_b^{13(#11)} E_b_{MA}⁹ G_{bass} A_b^{13(#11)} dr. fill - A_b_{bass} E_b_{bass} A_b_{bass}
 (bs. w/ pn. 8va b.) (fine)

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);

straight 1/8's, staccato:

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

Moontide

Randy Brecker

Med. Straight 8th's/Latin

$\text{J} = 144$

E Solos

F

G

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

○ B⁹(add 9)

Vamp, fill & fade

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

Med. Straight 8th's
Latin $\text{J} = 144$

Moontide (Rhythm)

A

(pn.)

(bs. - pn. doubles most)

B_MI^(add 9) C_MI^(add 9) C[#]_B C_MA⁷_B B^(add 9) G_MA^{7(b5)}_B

B

G_MA^{7(b5)}_B G# A B^(add 9) B_MI^(add 9)

C

F[#]_{sus} D G B^(add 9)

(pn.)

D_MA^{7(#5)} G F[#] C

(bs. w/ pn.)

D^{+(add 9)}

E_MA^{7(b5)}

3

3

B_b7(b5)

A_{MA}7(b5)

D_{MA}7/A_b

D_b/A

C_{MA}7(b5)

G_{MA}13(#11)

B_{MI}(add 9)

D

B_{MI}(add 9) **C_{MI}(add 9)** **C_B#7** **C_{MA}7/B** **B(add 9)** **D/E** **E_b_{MI}11**

F#_{SUS} **D** **G** **B(add 9)**

(pn.)

(Solos)

E **B_{MI}9** **C_B#7(omit 5)** **B_{MI}9** **B_{MI}9** **C_B#7(omit 5)** **B_{MI}9** **(B₉(#5))**

F **D_{MA}7(#5)** **B_b7(b5)** **A_{MA}7(b5)** **D/E** **E/F#** **G_b/A_b**

G **B_{MI}9** **C_B#7(omit 5)** **B_{MI}9** **B_{MI}9** **C_B#7(omit 5)** **B_{MI}9**

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

B_{MI}9

Vamp, fill, & fade

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

| B9(#5) -- B Mixolydian b6

Moontide (Harmony)

Med. Straight 8th's/Latin

$\text{J} = 144$

A

(ten.)

B

C

b \flat oo
(melody)

(harmony)

D

○

E (Solos) B_{MI}^9 $C\#_B^{7(\text{omit } 5)}$ B_{MI}^9 B_{MI}^9 $C\#_B^{7(\text{omit } 5)}$ $B^{(\text{add } 9)}$ $(B^9(\#5))$

F $D_{\text{MA}}^{7(\#5)}$ $B_b^{7(b9)}$ $A_{\text{MA}}^{7(b5)}$ D_E $E_F^{\#}$ G_A^b

G B_{MI}^9 $C\#_B^{7(\text{omit } 5)}$ B_{MI}^9 B_{MI}^9 $C\#_B^{7(\text{omit } 5)}$ $B^{(\text{add } 9)}$

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

$B^{(\text{add } 9)}$

(Vamp, fill, & fade)

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

Med. Pop Ballad
J = 69 **F_{MI}7 (Intro)**

More Love

Jack Segal

(As sung by Al Jarreau)

B_b13 **B_b9(#5)**

mp lis - tened more and lis - tened well, I should have been your shel - ter in the rain;

I should have touched you more and held you clo - ser, till I felt it melt your qui - et

pain. Should have had more time to

spare for you, Should have been there for you to care for you with

more love, more love. 2. I could have

more love, more love, more love.

What would it have tak - en if I on - ly could have tak - en my

eyes off of me for a while? I'd have seen the hurt - in' hid - ing

D_{MI} 7(b5) **G^{7(b9)}** **C_{MI} 9** **F¹³_{SUS}** **F#_{MI} 9** **B¹³_{SUS} B^{9(#5)}**

just be - hind the cur - tain of your smile.

(cresc.)

I swore I

C **E_{MA} 9** **E⁶** **D#_{MI} 7(b5)** **G#^{7(b9)}** **C#_{MI} 9** **F#^{9(#5)}**

mf
did - n't know, which goes to show how long it takes a man to be a man; _____

B_{MI} 9 **E^{9(#5)}** **A_{MA} 9** **A⁶** **G#_{MI} 7(b5)** **C#^{7(b9)}**

But if I say e - nough and try e - nough, and pray e - nough and cry e - nough I

F#_{MI} 9 **F⁹** **E_{MI} 9** **A^{9(b5)} A⁹** **D_{MA} 7**

can. Have more time to

C#_{MI} 7(b5) **F^(b5)** **F#⁷** **B_{MI} 9** **E^{7(b5)}** **E⁷** **A_{MI} 9** **D^{7(b5)}** **D⁷**

spare for you, Al - ways be there for you to care for you with

G_{MA} 7 **G#_{MI} 7(b5)** **C#^{7(#9)}** **F#_{MA} 7** **B^{13(#11)}**

more love, more love, more love

(cresc.)

B_b_{MA} 7

f (fill) (rit.)

- 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.

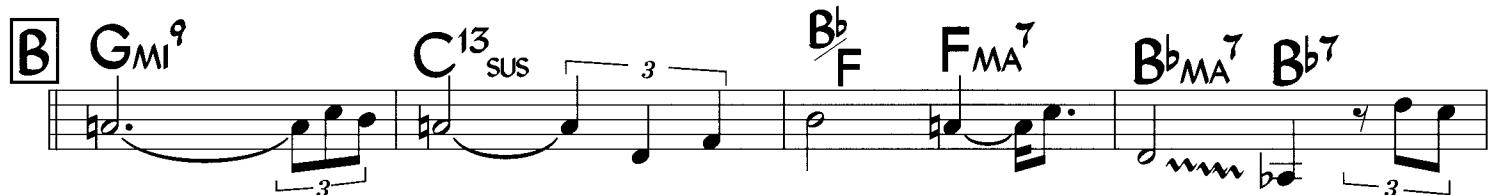
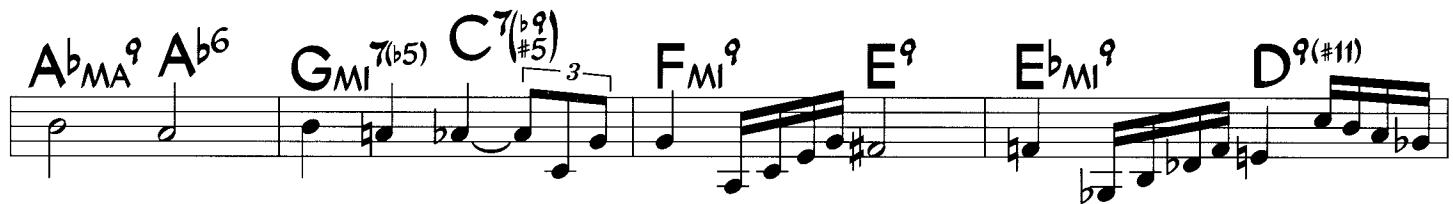
Should have had more time (etc.)

Melody is sung with rhythmic freedom.

More Love (Counter-melody)

Med. Pop Ballad

J = 69 **F_{MI}7** (Intro)



D MA 7 C[#] MI 7^(b5) F[#] 7 F[#] 7 B MI 9 E 7 E 7 A MI 9 D 7^(b5) D 7

G MA 7 G[#] MI 7^(b5) C[#] 7^(*9) F[#] MA 7 B 13^(#11) B^b MA 7

(cresc.) f (rit.)

Morning Sprite

Bright Latin/Samba

Chick Corea

J = 268

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

(Intro) E B F[#]_{MI} C[#] D⁷ F[#]_{MI} E F[#]_{MI} (B) E_{MA} 7 E B F[#]_{MI} C[#] D⁷

(sample pn. fill)

F[#]_{MI} E F[#]_{MI} 7 (B) E_{MA} 7 2. F[#]_{MI} 7 (B) E_{MA} 7

A E_b_{MI} 7 B^b_{MA} 7 D C[#]_{MI} 7 C_{MI} 7

S. (pn.) B_{MI} 7 B^b_{MI} 7 A⁷ A^b 7

A^b_{MI} 7 D^b A_{MA} 7 D^b A^b D^b G D^b G^b D^b

G^b D^b F[#]_{MI} D^b 3 D^b + D^b 6(5)

B (Swing) C_{MI} 7 B^b D E_b_{MI} 7 E_{MI} 7 F_{MI} 7 B^b_{MI} 7

(Latin) A⁷ A^b 7 G 7 D^b_{MA} 7 C_{MA} 7 F_{MI} 7 B^b

F_{MI} 7 B^b A_{MA} 7 F_{MA} 7 A G[#]_{MI} 7 G 7(#11)

G 7(#11) F[#] 7(b9) D 3 C 3 C 7 B^b B 7(b9)

C

(piano solos around melody)

(4ths x)

(4x's on D.S. only)

D

(Solos) (Swing)

E_b_{MI}⁷ B_b_{MA}⁷/D D_b_{MI}⁷ C_{MI}⁷ B_{MI}⁷ B_b_{MI}⁷

A⁷ A_b⁷ A_b_{MI}⁷/D_b A_{MA}⁷/D_b A_b/D_b G/D_b

G_b/D_b F#_{MI}/D_b D_b⁺ D_b6(b5)

E

C_{MI}⁷ B_b/D E_b_{MI}⁷ E_{MI}⁷ F_{MI}⁷ B_b_{MI}⁷

A⁷ A_b⁷ G⁷ D_b_{MA}⁷ C_{MA}⁷

F_{MI}⁷/B_b A_{MA}⁷ F_{MA}⁷/A G_#_{MI}⁷

G⁷⁽¹¹⁾ F#^{7(b9)} D(Latin) C C⁷/B_b B^{7(b9)}

F

Latin

E F#_{MI}⁷ C# B7/D# F#_{MI}/E F#_{MI}⁷ (B) E_{MA}⁷ (4x's)

(sample piano L.H.)

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

F#_{MI}⁷ E_{MA}⁷

Time feel at A and B is organized around kicks & anticipations. Sample piano L.H. at F may also be used for Intro and letter C. Drums may solo at F (indef.).

231

¹ Med. Latin/Funk

$\text{J} = 104$ 7 (no chords till A)

Intre DMA'

(ମୁଦ୍ରା)

A musical staff consisting of five horizontal lines. At the beginning of the staff is a treble clef (G-clef). Following the clef is a key signature of three sharps, indicating G major. After the key signature is a time signature of common time (indicated by a 'C'). The staff ends with a double bar line and repeat dots.

Mozambique

Eugenio Toussaint (As Played by SACBE)

(no chords till A)

(Intro) D MA

(sample bass line)

A (flute)

D major scale till **B**

(bass)

kalimba fill

kalimba fill

[on D.S.:
All tacet -----]
(tacet on D.S. -----)

Musical score for two staves. The top staff consists of six measures of eighth-note patterns. The bottom staff consists of six measures of eighth-note patterns.

kalimba fill-----1

Musical score for two staves. The top staff has a 'kalimba fill' instruction above it. The bottom staff consists of six measures of eighth-note patterns.

Musical score for two staves. The top staff consists of six measures of eighth-note patterns. The bottom staff consists of six measures of eighth-note patterns.

kalimba fill-----1

Musical score for two staves. The top staff has a 'kalimba fill' instruction above it. The bottom staff consists of six measures of eighth-note patterns.

Musical score for two staves. The top staff consists of six measures of eighth-note patterns. The bottom staff consists of six measures of eighth-note patterns.

Musical score for two staves. The top staff consists of six measures of eighth-note patterns. The bottom staff consists of six measures of eighth-note patterns.

Musical score for two staves. The top staff consists of six measures of eighth-note patterns. The bottom staff consists of six measures of eighth-note patterns.

B (Synth.) Solo $A_{\flat}^6\frac{2}{9}$

(sample bass)

Vamp till cue

On cue- Sax solo

$F^6\frac{2}{9}$

Vamp till cue

On cue- D.S. al Coda

Musical score for two staves. The top staff shows a synth solo in $A_{\flat}^6\frac{2}{9}$ with a sample bass line. The bottom staff shows a vamp in $F^6\frac{2}{9}$. Section labels include 'B', '(Synth.) Solo', ' $A_{\flat}^6\frac{2}{9}$ ', '(sample bass)', 'Vamp till cue', 'On cue- Sax solo', ' $F^6\frac{2}{9}$ ', 'Vamp till cue', 'On cue- D.S. al Coda'.

D major

kalimba fill-----1

(Vamp & fade)

Musical score for two staves. The top staff shows a vamp in D major. The bottom staff shows a vamp and fade. A 'kalimba fill' instruction is present above the staff.

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)

J = 104

(Intro) Tacet

AD major scale till **B**

8

The music score consists of ten staves of musical notation. The first staff is a treble clef staff with a key signature of one sharp (F#). The second staff is a soprano (S) staff. The third staff is a bass staff. The fourth staff is a treble clef staff with a key signature of one sharp (F#). The fifth staff is a bass staff. The sixth staff is a treble clef staff with a key signature of one sharp (F#). The seventh staff is a bass staff. The eighth staff is a treble clef staff with a key signature of one sharp (F#). The ninth staff is a bass staff. The tenth staff is a treble clef staff with a key signature of one sharp (F#).

A: D major scale till **B**. The section starts with a treble clef staff (key signature: F#) and continues with a soprano (S) staff (key signature: F#). The section ends at measure 8, indicated by a large '8' above the staff.

S: Soprano staff (key signature: F#).

B: (Synth.) Solo. The section starts with a treble clef staff (key signature: F#) and continues with a bass staff (key signature: F#). The section ends at measure 8, indicated by a large '8' above the staff.

Frets: The first staff has a C note at the 12th fret. The second staff has a G note at the 12th fret. The third staff has a C note at the 12th fret. The fourth staff has a G note at the 12th fret. The fifth staff has a C note at the 12th fret. The sixth staff has a G note at the 12th fret. The seventh staff has a C note at the 12th fret. The eighth staff has a G note at the 12th fret. The ninth staff has a C note at the 12th fret. The tenth staff has a G note at the 12th fret.

Chords: The first staff has a C chord at the beginning. The second staff has a G chord at the beginning. The third staff has a C chord at the beginning. The fourth staff has a G chord at the beginning. The fifth staff has a C chord at the beginning. The sixth staff has a G chord at the beginning. The seventh staff has a C chord at the beginning. The eighth staff has a G chord at the beginning. The ninth staff has a C chord at the beginning. The tenth staff has a G chord at the beginning.

Measure Labels: The first staff has a '3' above the staff. The second staff has a '3' above the staff. The third staff has a '3' above the staff. The fourth staff has a '3' above the staff. The fifth staff has a '3' above the staff. The sixth staff has a '3' above the staff. The seventh staff has a '3' above the staff. The eighth staff has a '3' above the staff. The ninth staff has a '3' above the staff. The tenth staff has a '3' above the staff.

Text Labels: The first staff has '(Intro) Tacet' above the staff. The second staff has 'kalimba fill' above the staff. The third staff has 'kalimba fill' above the staff. The fourth staff has 'kalimba fill' above the staff. The fifth staff has 'kalimba fill' above the staff. The sixth staff has 'kalimba fill' above the staff. The seventh staff has 'kalimba fill' above the staff. The eighth staff has 'kalimba fill' above the staff. The ninth staff has 'kalimba fill' above the staff. The tenth staff has 'kalimba fill' above the staff.

Key Signatures: The first staff has a key signature of one sharp (F#). The second staff has a key signature of one sharp (F#). The third staff has a key signature of one sharp (F#). The fourth staff has a key signature of one sharp (F#). The fifth staff has a key signature of one sharp (F#). The sixth staff has a key signature of one sharp (F#). The seventh staff has a key signature of one sharp (F#). The eighth staff has a key signature of one sharp (F#). The ninth staff has a key signature of one sharp (F#). The tenth staff has a key signature of one sharp (F#).

Time Signature: The time signature is common time (indicated by a 'C').

B(Synth.)
Solo
A^{b6}₉(On cue- Sax solo)
F⁶₉

Vamp till cue

Vamp till cue On cue, D.S. al Coda

kalimba fill (D major)

(Vamp and fade)

Fast Swing

$J = 252$

Mr. P.C.

John Coltrane

234

A C_{MI}

(ten.)

C_{MI} G_{MI} C_{MI}

F_{MI}

C_{MI} G_{MI} C_{MI}

A_{b7}

G^{7(#5)}

∅ C_{MI} G_{MI} C_{MI}

B (Solos) C_{MI}⁶

C⁷

F_{MI}⁶

C_{MI}⁶

A_{b7}

G^{7(#5)}

C_{MI}⁶

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

∅ C_{MI} G_{MI} C_{MI}

A_{b7}

G^{7(#5)}

C_{MI} G_{MI} C_{MI}

(Shout Chorus (use between solos))

(G^{7(#5)})

C_{MI}⁷

F_C

C_{MI}⁷ F_C C_{MI}⁷ (C⁷) F_{MI}⁷

(bass walks)

F_{MI}⁷

F_{MI}⁶

F_{MI}⁷

C_{MI}⁷ F_C C_{MI}⁷

(sample fill) (G^{7(#5)})

A_{b7}

G^{7(#5)}

NC.

drum fill

My Ship

Lyric: Ira Gershwin
Music: Kurt Weill

Med. Ballad

A $F\frac{6}{9}$ $D^{7(b9)}$ G^{13} $C^9_{SUS} C^9$ $F\frac{6}{9}$ $D^{7(\#9)} C_{MI}^{7(b5)} B_{MI}^{7(b5)} B_b^{7\#}$

My ship has sails that are made of silk, The decks are trimmed with gold, And of

$A_{MI}^{7(11)}$ $D^{7(\#9)}_{5}$ G_{MI}^{11} $B_b^{(MA7)}_{MI} E^{b9(\#11)}$ $D_{MI}^{11} A^{(MA7)}_{MI} G_{MI}^{7} C^{7(b9)}$

jam and spice there's a par - a - dise in the hold. My

$F\frac{6}{9}$ $D^{7(b9)}$ G^{13} $C^9_{SUS} C^9$ $F\frac{6}{9}$ $D^{7(\#9)} C_{MI}^{7(b5)} B_{MI}^{7(b5)} B_b^{7\#}$

ship's a - glow with a mil - lion pearls, and ru - bies fill each bin. The

$A_{MI}^{7(11)}$ $D^{7(\#9)}_{5}$ G_{MI}^{11} $B_b^{(MA7)}_{MI} E^{b9(\#11)}$ $D_{MI}^{11} A^{(MA7)}_{MI} C^9_{SUS} F$

sun sits high in a sap - phire sky when my ship comes in. I can

B C^9_{SUS} G_{MI}^{7} $B_b^{(MA7)}_{MI} 6$ F_{MA}^{7} $B_{MI}^{7(b5)} E^{7(b9)}$

wait the years till it ap - pears, One fine day one spring; But the

A_{MI} D_{MI}^{7} A_{MI} D_{MI}^{7} $A_{MI}^{7(11)} D^{13} G^9_{SUS} G^{13} C^9_{SUS} C^{7(\#5)}$

pearls and such, They won't mean much if there's miss - ing just one thing. I

C $F\frac{6}{9}$ $D^{7(b9)}$ G^{13} $C^9_{SUS} C^9$ $F\frac{6}{9}$ $D^{7(\#9)} C_{MI}^{7(b5)} B_{MI}^{7(b5)} B_b^{7\#}$

do not care if that day ar - rives, That dream need nev - er be if the

$A_{MI}^{7(11)}$ $D^{7(\#9)}_{5}$ G_{MI}^{11} $B_b^{(MA7)}_{MI} E^{b9(\#11)}$ D_{MI} C^7

ship I sing does - n't al - so bring my own true love to

Musical score for "If the Ship I Sing" with lyrics and chords:

me, If the ship I sing does - n't al - so bring my
 own true love to me.

Chords shown above the lyrics:

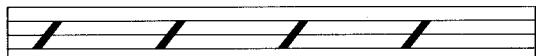
- F_{MA}⁷
- F^{#o7}
- G_{MI}⁷
- C⁷
- F_{MA}⁹
- D_{MI}
- (B^{7(b5)})
- B_{MA}⁹
- E^{b13}_{SUS}
- E^{b9}

Chords shown below the lyrics:

- A_{MI}⁷
- A^{b13}
- (G_{MI}^{7(b5)})
- G_{MI}⁷
- C^{7(b9)}
- F⁶
- (G_{MI}⁷ C⁷)

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

G_{MI}⁷⁽¹¹⁾ F_{MI}^{7(b5)} E_{MI}^{7(b5)} A^{7(b9)}



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

F⁶₉ D^{7(#9)} G¹³_{SUS4-3} C¹³_{SUS4-3} B_{MI}^{7(b5)} B^{b13} A_{MI}¹¹ A^{b13(#11)}





Photo by Paul Hoeffler

ERIC DOLPHY

Med. Ballad

Naima

John Coltrane

238

A

J = 57

(ten.)

B

C

C

Solo on form (AABC)

(Ending)

Chord in parentheses is optional. Gma7/Eb may also be played as Gma7(#5)/Eb. Bass line continues for solos.

Napanoch

Dave Liebman

Fast Swing (Intro)
J = 284

(pn.)
J = 284
F#M7(11)
G9sus
(bs.)

F#M7(11)
F9sus

A

F
F# (F# pedal)
(sax w/ pn.)
E^b
E_{M1}

F
F# (F# pedal)
E^b
E_{M1}

F
F# (F# pedal)
E^b
E_{M1}

F
F# (F# pedal)
E^b
E_{M1}
G9sus

B

F#M7(11)
G9sus

(sample sax fill)

F#M7(11)
F9sus
(etc.)

F#_{M1} 7(11) **G⁹_{SUS}**

F#_{M1} 7(11) **F⁹_{SUS}**

Head is played twice.
Solo on **A**; **B** may be inserted
on cue. After solos, D.S. al Coda
(repeat before taking Coda).

(Slowly)

pn. & sax.

NC.

(bs.)

E_b
E_{M1}

sample piano comp
voicings at **A**:

Melody is freely interpreted. Solos may also be over an F# minor tonality till cue.
E_b|E_{M1} chord is optional for solos.

The Natives Are Restless Tonight

Horace Silver

Fast Swing

J = 280 (Intro)

Sheet music for the intro of "The Natives Are Restless Tonight". The key signature is one flat (B-flat). The tempo is 280 BPM. The score consists of two staves: treble and bass. The treble staff has a single note at the beginning, followed by four measures of rests. The bass staff has a sustained note labeled (G_{M1}) with dynamic (pn. w/ bs. 8va). The right hand (trp.) plays a rhythmic pattern starting with a sixteenth note followed by eighth notes.

A

Sheet music for the first system of the A section. The treble staff shows a melodic line with (G_{M1}) chords. The bass staff provides harmonic support. The right hand (trp.) enters with a rhythmic pattern. The key changes to E_b major 7(b5) for the trumpet part.

Sheet music for the second system of the A section. The treble staff continues the melodic line. The bass staff provides harmonic support. The right hand (trp.) continues its rhythmic pattern. The key changes to A major 7(b5) for the trumpet part. A repeat sign with "on repeat" is shown above the staff.

Sheet music for the third system of the A section. The treble staff shows a melodic line with (A_{M1} 7(b5)) chords. The bass staff provides harmonic support. The right hand (trp.) continues its rhythmic pattern. The key changes to G_{M1} for the trumpet part.

G_{M1}(A_{M1} 7(b5))

D 7(#9)

G_{M1}

(pn. doubles) -----

$E_b MA^7$ G_{MI} $A^{7(b5)}$ $A_b^{7(b5)}$ G_{MI}

B Solos G_{MI} $E_b MA^7$

G_{MI} $A^{7(b5)}$ $A_b^{7(b5)}$ G_{MI}

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

The Natives Are Restless Tonight (Harmony)

Fast Swing

$\text{J} = 280$ (Intro)

Music staff showing a melodic line starting with a quarter note C, followed by eighth notes and sixteenth notes. The tempo is indicated as J = 280. The dynamic is marked as (ten.) mf.

A

Music staff showing a melodic line with eighth and sixteenth notes. The dynamic is marked as mf.

Music staff showing a melodic line with eighth and sixteenth notes. Measure markings indicate a repeating pattern: 3 measures followed by 3 measures.

(on repeat)



1.

Music staff showing a melodic line with eighth and sixteenth notes. The dynamic is marked as mf.

Music staff showing a melodic line with eighth and sixteenth notes. The dynamic is marked as mf.

$E_b MA^7$

G_{MI}

$A^{7(b5)}$

$A_b^{7(b5)}$

G_{MI}

(First solo begins)

B Solos

G_{MI}

$E_b MA^7$

Music staff showing a melodic line with eighth and sixteenth notes. The dynamic is marked as mf.

G_{MI}

$A^{7(b5)}$

$A_b^{7(b5)}$

G_{MI}

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



Music staff showing a melodic line with eighth and sixteenth notes. The dynamic is marked as f. The instruction "sample fill" is written below the staff.

(Slowly)

Music staff showing a melodic line with eighth and sixteenth notes. The dynamic is marked as mf.

Natural Selection

Richie Beirach
(As played by Quest)

Med. Swing

A (in 2) $B_{b\text{MI}}^{7(11)}$ (1st x: pn.
2nd x: sop.) $A^{7(\#9)}$ $A_{b\text{MI}}^{13\text{ sus}}$ $F^{7(\#9)}$

B $A_{b\text{MA}}^7$ $E_{b\text{G}}^7$ $D_{b\text{F}}^7$ $A_{b\text{MA}}^7 E_{b\text{G}}^7$

$D_{b\text{MA}}^7$ $C^{7(\#9)}$ $G_{b\text{MI}}^{13\text{ sus}}$

$F_{\text{MI}}^{9(\text{MA7},\#5)}$ $A_{b\text{E}}^7$ $\circ F_{\text{MI}}^{9(\text{MA7},\#5)} E^{7(\#9)}$

$\circ F_{\text{MI}}^{9(\text{MA7},\#5)} E^{7(\#9)}$ (Slowly) $B_{b\text{MI}}^{7(11)}$ $A^{7(\#9)}$

Last 4 bars of B may be vamped to end solos.

For out head, soprano plays melody at B.

Head is played twice before solos, once after.

$F_{\text{MI}}^{9(\text{MA7},\#5)}$ may also be played as $F_{\text{MI}}^{(\text{add9})}$.

E_bM_I¹¹ gtr. fill - - - - - 3 - - - - -

D_{MA}^{7(#5)} G[#] F[#]E_M_I⁹ E_M_I¹¹ D_M_I⁶/₉ A^(add 11) C[#] B_M_I⁶ B_b^{13(#11)}

C₂ E_bM_I⁹ A_b^{13(#11)} E_bM_I⁹ A_b^{13(#11)}

D C_M_I¹¹ F^{7(#9)}
(gtr., loco) F[#]E_M_I⁹ E^{7(#9)} D_M_I⁹

C[#]^{7(#9)} C_M_I⁹ F_M_I^{11(b5)} B_b^{7(#9)}

E (Solos) E_bM_I⁹ A_b^{13(#11)} (4x's)

F F[#]E_M_I⁹ B_bM_I⁹ E^{7(#9)} E_M_I⁹

G[#]E_M_I⁹ A_M_I¹¹ C[#]M_I¹¹ C_{MA}⁷

Till cue Solo on E (4x's), F (indef.) On cue-- first solo A_{MA}⁷ B A_{MA}^{7(#5)} B

On cue --2nd solo F_{MA}⁷ G F_{MA}^{7(#5)} G (pn.) Play C₁ before 2nd solo

(pn.) Play letter D, then D.S. al Coda

O E_bM_I⁹ A_b^{13(#11)} (On cue) F_M_I
E^b⁷

The Necessary Blonde (Piano)

Med. Straight 1/8's

$\text{J} = 177$

(Intro) $E_{\text{MI}}^{\text{7(b5)}}$ $D_{A_{\flat}}$ $E_{\text{MA}}^{\text{7(b5)}}$

$A_{\text{MA}}^{\text{7(\#5)}} / G^{\sharp}$ (melody, w/ bs.) E_{MI}^9 $A_{\flat}^{13(\#11)} / b_9$ E_{MI}^9 $A_{\flat}^{13(\#11)} / b_9$

(sample comp rhythm)

A $E_{\text{MI}}^{\text{7(b5)}}$ $D_{A_{\flat}}$ $E_{\text{MA}}^{\text{7(\#5)}}$

$A_{\text{MA}}^{\text{7(\#5)}} / G^{\sharp}$ (melody, w/ bs.) E_{MI}^9 $A_{\flat}^{13(\#11)} / b_9$

$G_{\flat}^{13}_{\text{sus}} / D_{\flat}^{6/4} F$ $A_{\text{MI}}^{\text{(add 9)}}$ G_{MI}^{11} $B_{\text{MA}}^{\text{7(\#5)}} / E$ E_{MI}^9

$A_{\flat}^{13(\#11)} / b_9$ E_{MI}^9 $A_{\flat}^{13(\#11)} / b_9$

B $F^{\sharp}_{\text{MI}}^9$ B_{MA}^9 $E^{\text{7(\#9)}} / \text{5}$

E_{MI}^9 $G^{\sharp}_{\text{MI}}^9$ A_{MI}^{11}

$C^{\sharp}_{\text{MI}}^{11}$ C_{MA}^7 A_{MA}^7 / B $A_{\text{MA}}^{\text{7(\#5)}} / B$

C₁ E_{MI}^9 $F^{\sharp 07(\text{add } b_9)}$ G_{MA}^9 $A^{13(b_9)}$ $B^{\text{7(\#9)}} / \text{5}$ $C^{\sharp}_{\text{sus}}^{\text{(add } b_9)}$ E_{MI}^{11}

E E_{MI}^9 D_{MI}^{11} $C^{\#7(\#5)}$ B_{MI}^9 A_{MI}^{11} $D_{MA}^{7(\#5)}$ $G^{\#}$

F[#] F_{MI}^9 E_{MI}^{11} $D_{MI}^{6\%}$ $A^{(add 11)} C^{\#}$ B_{MI}^6 $B_{b13(\#11)}$

C₂ E_{bMI}^9 $A_{b13(\#11)}$ E_{bMI}^9 $A_{b13(\#11)}$

D C_{MI}^{11} $F^{7(\#5)}$ F_{MI}^9 $E^{7(\#5)}$ D_{MI}^9

C^{#7(\#5)} C_{MI}^9 $F_{MI}^{11(\#5)}$ $B_{b13(\#5)}$

E ^(Solos) E_{bMI}^9 $A_{b13(\#11)}$ ^(4x's)

F F_{MI}^9 B_{bMI}^9 $E^{7(\#5)}$ E_{MI}^9

G[#] A_{MI}^{11} C_{MI}^{11} C_{MA}^7

Till cue $F_{MA}^{7(\#11)}$ Solo on E (4x's), F (indef.) On cue-- 1st solo A_{MA}^7 B $A_{MA}^{7(\#5)}$ B

On cue-- 2nd solo F_{MA}^7 G Play **C₁** before 2nd solo

Play letter **D**, then D.S. al Coda

O E_{bMI}^9 $A_{b13(\#11)}$ $E_{b^{\circ}7}$ $E_{b^{\circ}7}$

Vamp till cue

The Necessary Blonde (Bass)

Med. Straight 1/8's

$J = 177$

$E_b\text{MI}^7(b5)$

(Intro)

D/A_b

$E_b\text{MA}^7(b5)$

$\frac{3}{4}(6)$

(melody--artificial harmonics)

$A\text{MA}^7(\#5)$

$G^\#$

$\#o.$

$(E_b\text{MI}^9)$

$A_b^{13}(\#11)$

$E_b\text{MI}^9$

$A_b^{13}(\#11)$

(Tacet)

D/A_b

$E_b\text{MA}^7(\#11)$

A

$E_b\text{MI}^7(b5)$

(melody, w/ pn.) (bass does not play melody on D.S.)

$A\text{MA}^7(\#5)$

$G^\#$

$(E_b\text{MI}^9)$

$A_b^{13}(\#11)$

)

(w/ gtr.)

$G_b^{13}\text{sus}$

$D_b^{6/9}$

$A\text{MI}^{(add \#9)}$

$G\text{MI}^{11}$

$B_b\text{MA}^7(b5)$

$E_b\text{MI}^9$

$A_b^{13}(\#11)$

$E_b\text{MI}^9$

(sample bs. line)
 $A_b^{13}(\#11)$

B

$F\#\text{MI}^9$

$B_b\text{MI}^9$

$E_b^7(\#5)$

2

2

2

$E\text{MI}^9$

$G\#\text{MI}^9$

$A\text{MI}^{11}$

2

2

2

$C\#\text{MI}^{11}$

$C\text{MA}^7$

$A\text{MA}^7$

$A\text{MA}^7(\#5)$

2

2

2

C₁

$E\text{MI}^9$

$F\#^7(\text{add } b9)$

$G\text{MA}^9$

$A^{13(b9)}$

$B^7(\#5)$

$C\#\text{sus}^{(add b9)}$

$E_b\text{MI}^9$

2

2

3

E_{MI}⁹ **D_{MI}¹¹** **C^{#7(9)}_(#5)** **B_{MI}⁹** **A_{MI}¹¹** **D_{MA}⁷⁽⁵⁾
G[#]**

F[#]_{MI}⁹ **E_{MI}¹¹** **D_{MI}⁶₉** **A^(add 11)
C[#]** **B_{MI}⁶** **B^b₁₃₍₁₁₎**

C₂ **E^b_{MI}⁹** **A^{b13(11)}_(b9)** **O** **E^b_{MI}⁹** **A^{b13(11)}_(b9)**

D **C_{MI}¹¹** **F⁷⁽⁹⁾_(#5)** **F[#]_{MI}⁹** **E⁷⁽⁹⁾_(#5)** **D_{MI}⁹**

C^{#7(9)}_(#5) **C_{MI}⁹** **F_{MI}^{11(b5)}** **B^{b7(9)}_(#5)**

E **(Solos)** **E^b_{MI}⁹** **A^{b13(11)}_(b9)** **(4x's)**

F **F[#]_{MI}⁹** **B^b_{MI}⁹** **E^{b7(9)}_(#5)** **E_{MI}⁹**

G[#]_{MI}⁹ **A_{MI}¹¹** **C[#]_{MI}¹¹** **C_{MA}⁷**

Till cue **F_{MA}⁷⁽¹¹⁾** **Solos on E (4x's), F (indef.).** **On cue-- first solo** **A_{MA}⁷
B** **A_{MA}⁷⁽⁵⁾
B**

On cue-- 2nd solo **F_{MA}⁷
G** **F_{MA}⁷⁽⁵⁾
G** **Play C₁ before 2nd solo**

Play letter D, then D.S. al Coda

O **E^b_{MI}⁹** **A^{b13(11)}_(b9)** **(On cue)** **F_{MI}
E^{b7}**

Vamp till cue

Notes in parentheses are used in the recording

Slow Ballad

(1/16's swing)

J = 49

(Intro)

Never Alone

Michael Brecker

A^b bass

(keybd.- inner voice)

(ten.)

A

A^b *B^b_{A^b}* *C_{A^b}* *G^b_{B^b}*^(add 9) *E^b_G*^(add 9) *C_{A^b}* *F_{Mi}_{A^b}*

A^b_{SUS}^(add 9) *A_{Mi}^{7(b5)}_{A^b}* *A^b_{13(b9)}* *D^b_{Mi}⁶₉*^(add 11) *A^b_{D^b}* *G^b₁₃_{SUS}* *E^b_{Mi}⁷_{E_{Mi}⁷}*

D^b_{bass} *D^b₁₃_{SUS}* *G^{13(#9)}* *C_{Mi}¹¹* *G¹³* *C_{Mi}¹¹* *G¹³*

E^b_{Mi}^(MA 7) *D^{7(#9)}₅* *G_{Mi}⁷⁽¹³⁾* *G_B^(add 9)* *G^b_{MA}^{7(b5)}_{B^b}* *E^b_G^(add 9)_C* *G_G^{8va b.}* *(A^{7(b5)})₃*

(bass) 3

A^b D^b_{A^b} G_{A^b} F_{A^b} E^b_{MI} 7(11) E^(#11)_{MA} 7(11) E^(b)

(kybd.)

A^b bass

Tenor Solo

B A^b B^b_{A^b} C_{A^b} G^b_{B^b} (add 9) E^b_G (add 9) C_{A^b} F_{MI}_{A^b}

(keybd.- inner voice, behind solo)

A^b_{SUS} (add 9) A^(MA7)_{MA} 7(b5) A^b_{MI} 6/9 A^b_{13(b9)} D^b_{G^b13}_{SUS} E^b_{MI} 7(11) E_{MI} 7(11) D^b₁₃_{SUS} G^{13(#9)}

C_{MI} 11 G¹³ E^b_{MI} (MA7) B^b 7(#9) E^b_{MI} (MA7) D^{7(#9)}₅ G_{MI} 11 D^{7(#9)}₅

G_{MI} 11 G^{7(#9)}₅ C_{MI} 11 G¹³ E^b_{MI} (MA7) B^b 7(#9) E^b_{MI} (MA7) D^{7(#9)}₅

D.S. al Coda (end solo)

A^b bass

(tenor keybd.)

4) A^(#11)_{MA} 7 G^(add #11)_{B^b} D^b_{MA} 7(13) E^b_{MI} 7

tenor fills

A^b bass

Vamp, fill & fade

Bass line is mostly whole notes and half notes.

Never Will I Marry

Frank Loesser

Med. Swing

A

E^b_{MA}⁷ C D_{MI}⁷ E^b_{MA}⁷

Nev - er, nev - er ____ will I mar - ry, ____

E^b_{MA}⁷ D_{MI}⁷ E^b_{MA}⁷

Nev - er, nev - er ____ will I wed,

A^b_{MA}⁷ A_{MI}⁷ D⁷ G_{MI}⁷

Born to wan - der sol - i - tar - y, ____

E_{MI}⁷ A⁷ D_{MA}⁷ B⁷ E_{MI}⁷ A⁷ D_{MA}⁷ (F_{MI}⁷ B^b⁷)

Wide my world, nar - row my bed. Nev - er,

E^b_{MA}⁷ D_{MI}⁷ G_{MI}⁷

nev - er, nev - er ____ will I mar - ry,

C_{MI}⁷ F⁹sus B^b⁶

Born to wan - der till I'm dead.

B

E^b_{MA}⁷ D_{MI}⁷

No bur - dens to bear, ____ no con - science nor care, ____

E^b_{MA}⁷ D_{MI}⁷ G_{MI}⁷

No mem - 'ries to mourn, ____ No turn - ing, For I was

A_{MA}⁷ **A_{MI}⁷** **D⁷** **G_{MI}⁷**

born to wan - der sol - i - tar - y,___

E_{MI}⁷ **A⁷** **D_{MA}⁷** **B⁷** **E_{MI}⁷** **A⁷** **D_{MA}⁷** (**F_{MI}⁷** **B_b⁷**)

Wide my world, nar - row my bed. Nev - er,

E_b_{MA}⁷ **D_{MI}⁷** **G_{MI}⁷**

nev - er, nev - er___ will I mar - ry,

C_{MI}⁷ **F⁹_{SUS}** **B_b⁶**

Born to wan - der till I'm dead.

Nica's Dream

Med.-Up Latin (Intro)

$\text{d} = 124$

$C\#_{MI}^9$ B_{MI}^9 $F7(\#5)$

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

(trp.)

Horace Silver

$Bb_{MI}(MA7)$ $Ab_{MI}(MA7)$ $Bb_{MI}(MA7)$ $Ab_{MI}(MA7)$

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

A (Latin) $Bb_{MI}(MA7)$

Ab_{MI}^9

$Bb_{MI}(MA7)$

Ab_{MI}^9 D^9 G^9 D^9 C^9

Ab_{MI}^9 D^9 dr. fill ----- |

B F $F7(\#5)$ $Bb_{MI}(MA7)$

A^9_{sus} $A^9_{sus(b9)}$ G^9 F^9_{MI} E^9_{MI} D^9_{MA} F^9_{MI} $B^9_{sus(b9)}$ B^9

 E^9 A^9_{sus} $A^9_{sus(b9)}$ $D^9_{MI}(MA7)$ E^9_{MI} A^{13}

A^9_{sus} $A^9_{sus(b9)}$ G^9 F^9_{MI} E^9_{MI} D^9_{MA} F^9_{MI} $B^9_{sus(b9)}$ B^9

 E^9 A^9_{sus} $A^9_{sus(b9)}$ $D^9_{MI}(MA7)$ $F^9(\#5)$ break ----- |

D.S. al 3rd ending

$Bb_{MI}(MA7)$ C $Bb_{MI}(MA7)$ Ab_{MI}^9 G^9_{MA} C^9_{MI}

B/F

D (Solos Latin) **Bb MI** (MA7) **Ab MI** (MA7) **Bb MI** (MA7) **Ab MI**7 **Db**7

E (Swing) **Ab9** sus **Ab9** sus **Ab7sus(b9)** **Db MA7** **F MI**7(b5) **Bb7(#5)**

Eb9 **Ab9** sus **Ab7(b9)** **Db MA9** **Emi7** **A7**

Ab9 sus **Ab9** sus **Ab7sus(b9)** **Db MA7** **F MI**7(b5) **Bb7(#5)**

Eb9 **Ab9** sus **Ab7(b9)** **Db MA9** **F7(b9)** break

F (Latin) **Bb MI** (MA7) **Ab MI** (MA7) **Bb MI** (MA7) **Ab MI**7 **Db**7

Ab MI7 **Db**7 **Gb MA7** **C7(#9)** **F7(#5)** **Bb MI** (MA7)

Solo on DDEF. Play letter **C** between solos. After solos, D.S. play head (AABA), take Coda

Bb MI (MA7) **Eb MI**7 **Ab7** **Db MA7** **C MI**7(b5)

B/F **C MI**7(b5) **B/F** **B bass** **break** **Bb MI**11

(bs. & pn.) **f** (trp.)

B_bMI

solo break -----

D B_bMI(MA7) A_bMI(MA7) B_bMI(MA7) A_bMI⁷ D_b7

A_bMI⁷ D_b7 G_bMA⁷ C^{7(#9)} F^{7(#5)} B_bMI(MA7)

E (Swing) A_b⁹SUS A_b⁹SUS A_b^{7(b9)} D_bMA⁷ F_{MI}^{7(b5)} B_b7(#5)

E_b⁹ A_b⁹SUS A_b^{7(b9)} D_bMA⁹ E_{MI}⁷ A⁷

A_b⁹SUS A_b⁹SUS A_b^{7(b9)} D_bMA⁷ F_{MI}^{7(b5)} B_b7(#5)

E_b⁹ A_b⁹SUS A_b^{7(b9)} D_bMA⁹ F^{7(b9)}

F (Latin) B_bMI(MA7) A_bMI(MA7) B_bMI(MA7) A_bMI⁷ D_b7

A_bMI⁷ D_b7 G_bMA⁷ C^{7(#9)} F^{7(#5)} B_bMI(MA7)

Solo on DDEF. Play letter **C** between solos. After solos, D.S., play head (AABA), take Coda.

f

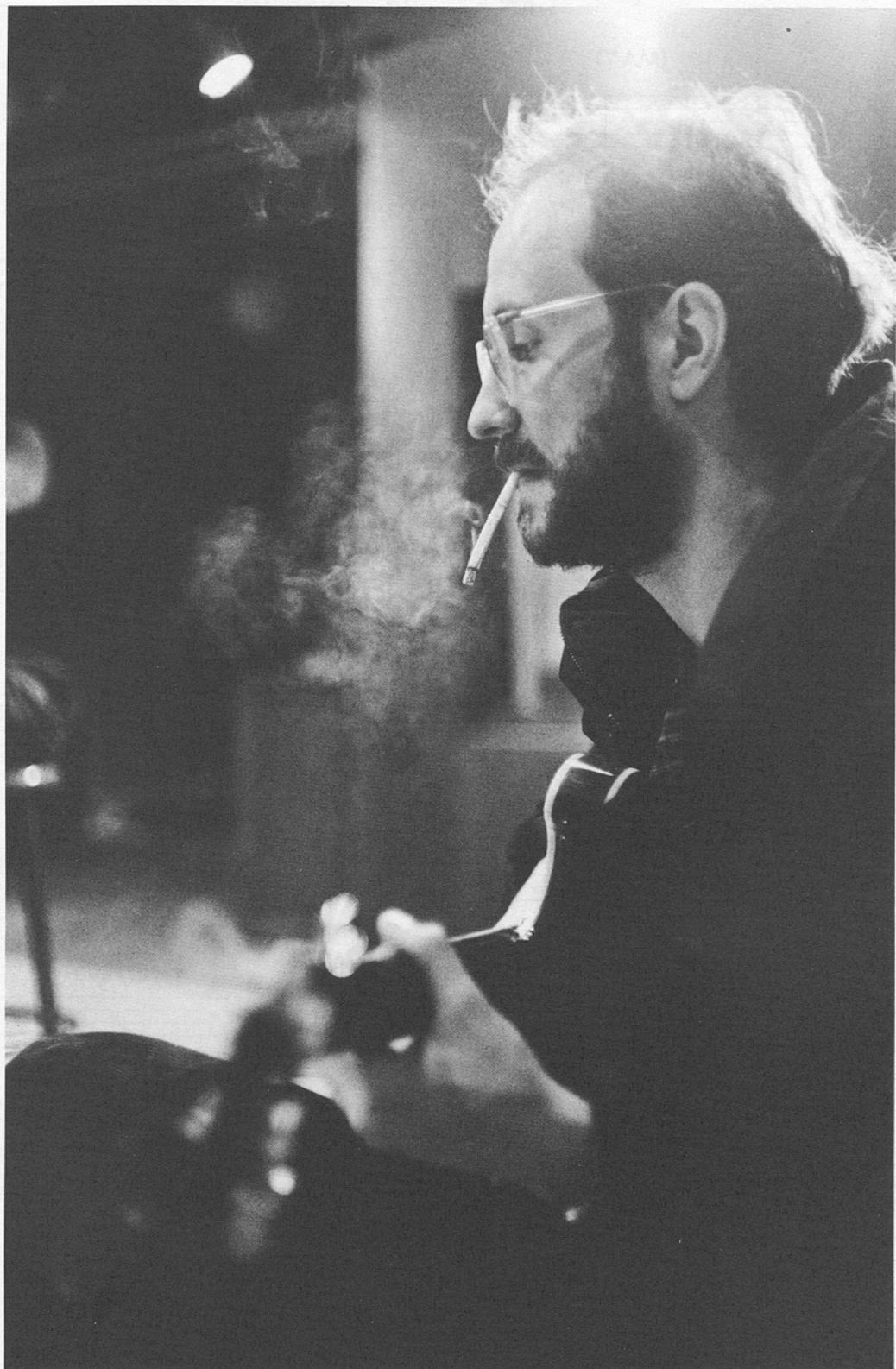


Photo by W. Patrick Hinely

JOHN SCOFIELD

Night Dreamer

Wayne Shorter

(Intro) E_{MI}¹¹G_{MI}¹¹D^{7(alt.)}3
4

(solo pn. fill)

(pn. L.H.)

Med. Jazz Waltz

J = 128

(add bs. & dr.)

(pn.)

G_{MA}⁷ F_{MI}⁷E_b_{MA}⁷ D^{7(#9)}_(#5)

2

2

(etc.)

A

G_{MA}⁷ F_{MI}⁷ E_b_{MA}⁷ D^{7(#9)}_(#5) G_{MA}⁷F_{MI}⁷ E_b_{MA}⁷ D^{7(#9)}_(#5)

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

G_{MA}⁷ F_{MI}⁷ E_b_{MA}⁷ D^{7(#9)}_(#5) E_b_{MI}⁷ A^{b9}E¹³_{SUS} F¹³_{SUS}G_{MA}⁷ F_{MI}⁷ E_b_{MA}⁷ D^{7(#9)}_(#5) G_{MA}⁷ F_{MI}⁷ E_b_{MA}⁷ D^{7(#9)}_(#5)

Solo on A

After solos, D.S. al Coda

G_{MA}⁷ F_{MI}⁷ E_b_{MA}⁷ D^{7(#9)}_(#5)Head is played twice
before and after solos.sample bass line
at Intro:

Vamp, fill & fade

3
4
(etc.)

A Nightingale Sang in Berkeley Square

Lyric: Eric Maschwitz

Music: Manning Sherwin

Med. Ballad

A E^b_{MA}⁷ C_{MI}⁷ G_{MI}⁷ B^b_{MI}⁷ E^b⁷ A^b_{MA}⁷ D_{MI}⁷^(b5) G⁷

E^b_{MA}⁷ C_{MI}⁷ F_{MI}⁷ B^b⁷ E^b_{MA}⁷ C_{MI}⁷ F_{MI}⁷ B^b⁷

E^b_{MA}⁷ C_{MI}⁷ G_{MI}⁷ B^b_{MI}⁷ E^b⁷ A^b_{MA}⁷ D_{MI}⁷^(b5) G⁷

C_{MI} A^b_{MI}⁶ E^b_{MA}⁷/B^b F_{MI}⁷ E^b_{MA}⁷ G⁷ A^b_{MI}⁷ D^b⁹

E^b_{MA}⁷ C_{MI}⁷ F_{MI}⁷ B^b⁷ E^b_{MA}⁷ A_{MI}⁷^(b5) D⁷

B G_{MA}⁷ E_{MI}⁷ A_{MI}⁷ D⁷ B_{MI}⁷ B^b⁷ A_{MI}⁷ D⁷

G_{MA}⁷ E_{MI}⁷ A_{MI}⁷ D⁷ B_{MI}⁷ (C_{MI}⁷) E_{MI}⁷ F_{MI}⁷ B^b⁷

C $E^b_{MA}^7$ C_{MI}^7 G_{MI}^7 $B^b_{MI}^7 E^b^7$ $A^b_{MA}^7$ D_{MI}^7 G^7

streets of town were paved with stars, It was such a ro - man - tic af -

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

fair, And as we kissed and said "good - night" a

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

night - in - gale sang in Ber - k'ly Square.

Nightmood

Med. Ballad*

Music: Ivan Lins
Eng. lyric: David Richardson

A C_{MA}⁷ **B_{MI}⁷** **E⁷** **A_{MI}⁷**

1. Night - mood, _____ a time for words too long un - spo - ken, _____

F#_{MI}⁷ **B⁷** **E_{MI}⁷** **A⁹(#5) SUS** **A⁹(#5)**

for keep - ing prom - is - es un - bro - ken, _____ a time for se - cret hearts to

D⁹ SUS **D⁹** **G¹³ SUS** **G⁹(#5)**

o - pen, _____ hop - ing. _____

B C⁹ SUS **C⁹(#5)** **F_{MI}⁷**

Love me, _____ for just as long as love can take us, _____

B_b⁹ SUS **B_b⁹(#5)** **E_b_{MI}⁷** **A_b⁹ SUS** **A_b⁹(#5)**

be - fore the night - mood can for - sake us, _____ be - fore the sun comes up to

D_b_{MA}⁷ **D_{MI}⁷⁽⁵⁾** **G^{7(alt.)}**

wake us, _____ I've nev - er been this close to

C C_{MA}⁷ **B_{MI}⁷** **E⁷** **A_{MI}⁷**

heav - en, _____ we can be there and back by sev - en, _____

F#_{MI}⁷ **B⁷** **E_{MI}⁷** **A⁹ SUS** **A⁹(#5)**

un - less the night should last for - ev - er. _____ with just the two of us to -

D⁹ SUS **D⁹** **G¹³ SUS** **G⁹(#5)**

geth - er, _____ for - ev - er. _____

* May also be played as a bossa nova.

(Ending)

Night - mood,

Night - mood.

Second verse at A: Nightmood,
 The way the shadows always find me,
 A single spark of love can blind me,
 Erasing memories behind me,
 Finally.

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

Fast Latin

 $\text{J} = 290$

Nutville

Horace Silver

(trp. doubles top notes)

Music score for Nutville, first system. Treble clef, two flats (C major), common time. The score consists of two staves. The upper staff has a measure of rests followed by a measure with a bass drum (b.) and a piano dynamic (pn.). The lower staff has a measure with a bass drum (b.) and a piano dynamic (pn.), followed by a measure of rests. A label '(C_{M1})' is written above the upper staff, and '(bs. w/ pn. 8va b.)' is written below the lower staff.

A

Music score for Nutville, section A. Treble clef, two sharps (G major), common time. The score consists of two staves. The upper staff has a measure with a bass drum (b.) and a piano dynamic (pn.), followed by a measure of rests. The lower staff has a measure with a bass drum (b.) and a piano dynamic (pn.), followed by a measure of rests. A label '(C_{M1})' is written above the upper staff.

Continuation of the music score for Nutville, section A. Treble clef, two sharps (G major), common time. The score consists of two staves. The upper staff has a measure with a bass drum (b.) and a piano dynamic (pn.), followed by a measure of rests. The lower staff has a measure with a bass drum (b.) and a piano dynamic (pn.), followed by a measure of rests.

Continuation of the music score for Nutville, section A. Treble clef, two sharps (G major), common time. The score consists of two staves. The upper staff has a measure with a bass drum (b.) and a piano dynamic (pn.), followed by a measure of rests. The lower staff has a measure with a bass drum (b.) and a piano dynamic (pn.), followed by a measure of rests. Labels '(F_{M1})' and '(D_b)' are written above the upper staff.

Continuation of the music score for Nutville, section A. Treble clef, two sharps (G major), common time. The score consists of two staves. The upper staff has a measure with a bass drum (b.) and a piano dynamic (pn.), followed by a measure of rests. The lower staff has a measure with a bass drum (b.) and a piano dynamic (pn.), followed by a measure of rests. Labels '(C_{M1})' and 'A_b¹³' are written above the upper staff, and '(bs.)' is written below the lower staff. A label '(trp.)' is written above the upper staff.

(Swing)

A♭13 G13 G♭13 F13 A♭13

(Latin)

A♭13 G7^(#5) break (CMI) (FMI)

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

(Solos)

B **CMI** (bs.)

FMI **D♭7** **CMI** (8)

(Swing)

A♭7 G7 G♭7 F7

(bass walks)

A♭7 G7^(#5) break (Latin) CMI

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

(pn.- trp. doubles top note)

CMI G♭ F D♭ CMI⁷ CMI⁷ B♭MI⁷ A♭MI⁷

G7(♯5) CMI¹¹

dr. fill-----]

Fast Latin
J = 290

Nutville (Harmony)

(ten.)

(trb.)

A

8va

(loco)

B (Solos)

C_{M1}

F_{M1}

D_b⁷

C_{M1}

(Swing)

A_b⁷

G⁷

G_b⁷

F⁷

A_b⁷

G⁷⁽⁵⁾

(Latin)
C_{M1}

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

Tenor sounds one octave lower than written.

Ode to the Doo Da Day

Jim Beard

Med. Funk

J = 112 (Intro)

(gtr.) (light pn. fills)

A G_{MI} 7(11) C_{MI} 7(11) G_{MI} 7(11) C_{MI} 7(11) F# 7(#9) D

(ten. w/ synth.)

B G_{MI} 7(11) C_{MI} 7(11) (on repeat) F# 7(#9) D

G_{MI} 7(11) G 7(#9) A_b 7(#9) G F# 7(#9) D

(ten. fills)

D.S. al Coda (repeat before taking Coda)

C_{MI} 7(11) F# 7(#9) C E°7 D_b MA⁹ A_b MI 6/9 C_b D_b

(pn.) (light ten. fills)

D°7 B°7 A_b MA 9(11) F# MI 6/9 D 7(#9) (#5)

D (Piano solo) G_{MI} 7(11) G_b (add 9) E_b MI 11 G_{MI} 7(11) A_b 13(#11) D_b MA⁹

G_{MI} 7(11) A¹³ D_{MA}⁹ G_{MI} 7(11) F# 7(#9) D

2. 4. B¹³ E_{MA}⁹ A_b MI 7(11) G_E 7(#9) F# 7(#9) D

E $B^b_{MA} 7$ / D (pn.) $D^b_{MI} (MA\bar{7})$ $C^b_{MA} 7$ / E_b

$D^b 13$ $G 9(\#11)$ $A_{MA} 9$ $A^b 13$ $D/C\#$

F (Tenor solo) $E^b_{MA} 9$ $E^b_{MI} 9$ $B^b 9 (add MA\bar{7})$ $F^{\#}_{MI} 11$ $E^b_{MA} 9$

$E^b_{MI} 9$ $B^b 9 (add MA\bar{7})$ $B^b_{MA} 9$ Till cue $B^b_{MA} 9$ On cue $E^b D_{MI}$

Vamp & solo till cue

G $G 7(\#9)$ $F^{\#} 7(\#9)$ $G 7(\#9)$ $A^b 7(\#9)$ $F^{\#} 7(\#9)$

(ten. fills) D.S., vamp & fade on **B** (tenor fills)

Ode to the Doo Da Day (Piano & Guitar)

Med. Funk

J = 112 (Intro)

Music for the intro section. The piano part (gtr.) starts with a eighth-note bass line. The guitar part begins with a eighth-note bass line followed by a eighth-note chord. The piano part then enters with a eighth-note bass line. The guitar part continues with a eighth-note bass line followed by a eighth-note chord. The piano part then enters with a eighth-note bass line.

A

Music for section A. The piano part (gtr., 2nd time) starts with a eighth-note bass line. The guitar part enters with a eighth-note bass line followed by a eighth-note chord. The piano part then enters with a eighth-note bass line. The guitar part continues with a eighth-note bass line followed by a eighth-note chord. The piano part then enters with a eighth-note bass line.

B

Music for section B. The piano part (gtr.) starts with a eighth-note bass line. The guitar part enters with a eighth-note bass line followed by a eighth-note chord. The piano part then enters with a eighth-note bass line. The guitar part continues with a eighth-note bass line followed by a eighth-note chord. The piano part then enters with a eighth-note bass line.

D.S. al Coda (repeat
before taking Coda)

Music for the end of the piece. The piano part (gtr.) starts with a eighth-note bass line. The guitar part enters with a eighth-note bass line followed by a eighth-note chord. The piano part then enters with a eighth-note bass line. The guitar part continues with a eighth-note bass line followed by a eighth-note chord. The piano part then enters with a eighth-note bass line.

D⁷ B⁷ A_{MA}⁹⁽¹¹⁾ G F_{MI}⁶ D⁷⁽⁹⁾

(Piano solo) D G_{MI}⁷⁽¹¹⁾ G_b^(add 9) B_b E_{MI}¹¹ G_{MI}⁷⁽¹¹⁾ A_b¹³⁽¹¹⁾ D_b_{MA}⁹ G_{MI}⁷⁽¹¹⁾

(gtr., 3rd & 4th X's only)

1, 3. A¹³ D_{MA}⁹ G_{MI}⁷⁽¹¹⁾ G_{MI}⁷⁽¹¹⁾ F⁷⁽⁹⁾ 2, 4. B¹³ E_{MA}⁹ A_b_{MI}⁷⁽¹¹⁾ G⁷⁽⁹⁾ F⁷⁽⁹⁾

E B_b_{MA}⁷ D Db_{MI}^(MA7) C_b_{MA}⁷ E_b D_b C_b B_b A_b

(pn., melody)

D_b¹³ G⁹⁽¹¹⁾ A_{MA}⁹ A_b¹³ D C[#]

(Tenor solo) F E_b_{MA}⁹ E_b_{MI}⁹ B_b^{7(add MA7)} F_#_{MI}¹¹ E_b_{MA}⁹

(synth. voicings)

E_b_{MI}⁹ B_b^{7(add MA7)} B_b_{MA}⁹ Till cue B_b_{MA}⁹ C_{MI}⁷ B_b On cue B_b_{MA}⁹ E_b D_{MI}

Vamp & solo till cue

G (pn.) G⁷⁽⁹⁾ F⁷⁽⁹⁾ G

G⁷⁽⁹⁾ A_b⁷⁽⁹⁾ G F⁷⁽⁹⁾ D

D.S., vamp & fade on B

Med. Funk

J = 112 (Intro)

Ode to the Doo Da Day (Bass)

G_{MI} 7(11)

A **S.** **G_{MI} 7(11)**

C MI 7(11)

B **G 7(#9)** **F# 7(#9)** **G 7(#9)** **A♭ 7(#9)** **F# 7(#9)**

D.S. al Coda
(repeat before taking Coda)

C **C MI 7(11)** **F# 7(#9)** **C E°7** **D♭ MA⁹** **A♭ MI⁶⁹** **C♭ D♭**

D **D°7** **B°7** **A♭ MA⁹ 7(11)** **G** **F# MI⁶⁹** **D 7(#5)**

D **G_{MI} 7(11)** **G_{Bb} (add 9)** **E♭ MI¹¹** **G_{MI} 7(11)** **A♭ 13(7 11)** **D♭ MA⁹**

(sample bass line)

1., 3. **G_{MI} 7(11)** **A 13** **D MA⁹** **G_{MI} 7(11)** **F# 7(#9)**

2., 4. **B 13** **E MA⁹** **A♭ MI 7(11)** **G 7(#9)** **F# 7(#9)**

E $B_{MA}^b 7/D$ $D_{MI}^b(MA\,7)$ $C_{MA}^b 7/E_b$

D_b13 **G^{9(#11)}** **A_{MA}⁹** **A_b13** **D/C[#]**

F $E_{MA}^b 9$ $E_{MI}^b 9$ $B_{b7(\text{add MA7})}$

(sample bass line)

$F_{MI}^{\#11}$ $E_{MA}^b 9$ $E_{MI}^b 9$

$B_{b7(\text{add MA7})}$ $B_{MA}^b 9$ Till cue C_{MI}^7 B_{D}^b On cue $B_{MA}^b 9$ E_b D_{MI}

Vamp till cue

G $G^{7(9)}$ $F_{G}^{\#7(9)}$ $G^{7(9)}$ $A_b 7(9)$ $F_{D}^{\#7(9)}$

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

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

Med. Jazz Waltz

J = 176

first 4x's: bass only

(Intro) 5th x: add piano & drums
9th x: add soprano sax, fills

Olé

John Coltrane

(last x)
(sop.)

(B)
(sample pn. comp)

(sample bs. line)

(Vamp till cue)

A (On cue) B

B C/B

B C/B

B C/B

C/B B

D/B C/B

B (B) (sop. fills)

(sample pn. comp)

(etc.)

(sop.)

C Solos
B (phrygian add 3)

(Vamp indefinite)

After solos, D.S., play AB,
short solo on **C**; then D.S. al Coda

O (B)
 (sample pn. comp)

(On cue) **B**
 (Vamp till cue)

sample piano comp
figures for solos:

1)

2)

3)
 2
 //

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

sample bass line
for head:

(etc.)

On the Sunny Side of the Street

Lyric: Dorothy Fields

Music: Jimmy McHugh

Med. Swing

(G⁷) A C⁶ E⁷ F_{MA}⁷ B_{MI}^{7(b5)} E⁷

Grab your coat and get your hat, Leave your wor - ry on the door - step,

A_{MI}⁷ D⁷ (E^{b7}) D_{MI}⁷ G⁷ E_{MI}⁷ A⁷ D_{MI}⁷ G⁷

Just di - rect your feet to the sun - ny side of the street. Can't you

C⁶ E⁷ F_{MA}⁷ B_{MI}^{7(b5)} E⁷

hear a pit - ter pat? And that hap - py tune is your step,

A_{MI}⁷ D⁷ (E^{b7}) D_{MI}⁷ G⁷ C⁶

Life can be so sweet on the sun - ny side of the street. I used to

B G_{MI}⁷ C⁷ F_{MA}⁷ C⁷ F⁶ (F⁷ E⁷ E^{b7})

walk in the shade with those blues on pa - ride, But

A_{MI}⁷ D⁷ D_{MI}⁷ G^{9sus} G⁷

I'm not a - fraid, This Ro - ver crossed o - ver. If I

C C⁶ E⁷ F_{MA}⁷ B_{MI}^{7(b5)} E⁷

nev - er have a cent, I'll be rich as Rock - e - fel - ler,

A_{MI}⁷ D⁷ (E^{b7}) D_{MI}⁷ G⁷ C⁶ (G⁷)

Gold dust at my feet on the sun - ny side of the street.

Once in a While

Lyric: Bud Green

Music: Michael Edwards

Med. Ballad

A

E^bM_A⁷ A_b¹³ E^bM_A⁷ G_M⁷ D⁷⁽⁵⁾ G_M⁷C⁹

Once in a while, will you try to give one lit - tle thought to me?

F_M⁷ C⁷ F_M⁷ B^{♭7} G_M⁷ C⁷ F_M⁷ B^{♭7}

Though some - one else may be near - er your heart.

E^bM_A⁷ A_b¹³ E^bM_A⁷ G_M⁷ D⁷⁽⁵⁾ G_M⁷C⁹

Once in a while, will you dream of the mo - ments I shared with you?

F_M⁷ C⁷ F_M⁷ B^{♭7} E^b⁶ A^bM_I⁷ E^b⁶ A_M⁷D⁷

Mo - ments be - fore we two drift - ed a - part. In

B

G_M⁷ E_M⁷ A_M⁷ D⁷ B_M⁷ B^{b7} A_M⁷ D⁷

love's smol - der - ing em - ber, One spark may re - main if

G_M⁷ E_M⁷ A_M⁷ D⁷ G⁶ C⁷⁽⁹⁾ F_M⁷ B^{♭7}

love still can re - mem - ber, The spark may burn a - gain.

C

E^bM_A⁷ A_b¹³ E^bM_A⁷ G_M⁷ D⁷⁽⁵⁾ G_M⁷C⁹

I know that I'll be con - ten - ted with yes - ter - day's mem - o - ry,

F_M⁷ C⁷ F_M⁷ B^{♭7} E^b⁶ (C_M⁷ F_M⁷ B^{♭7})

Know - ing you think of me once in a while.



Photo by Tom Copi

HORACE SILVER

Med. Ballad

 $J = 50$

Peace

Horace Silver

A

(trp.)

\boxed{A}

$A_M17(b5)$ A_b7 G_M17 $C7(b9)$ B_MA7 $C_M17^{(b5)}$ $F7(\#9)$

B_bMA7 B_M17 $E7$ A_MA7 $F\#_M17$

$E_bM17(b5)$ A_b13 $A_b7(\#5)$ D_bMA9 $(C9(\#11))$ $B9(\#11)$ $C7(\#9)$ $C9(\#11)$ $B7(\#9)$ $B9(\#11)$ B_bMA9

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

(pn. w/ ten.)

(fine)

(harmony)

A

(ten.)

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

Fast Swing

J = 306

A $D_b MA^{7(\#11)}$

(tenor)

Peep

 $C_MI^6(9(MA7))$

Michael Brecker

 $C_MI^9(MA7)$

$A_b MA^9$

B C

$A_b MA^{7(\#5)}$

$C_MI^6(9(MA7))$

$C_MI^9(MA7)$

C_MI^{11}

$B^{7(\#9)}(\#5)$

$B_b MI^{13}$

$F^{(add 9)}$

$B_b MI^{11}$

$B^{7(\#9)}$

$B_b MI^{13}$

$F^{(add 9)}$

G_{SUS}

A

$B_b MI^{11}$

$E_b^9 SUS$

tenor fills-----:

(Swing)

B $D_b MA^{7(\#11)}$

$C_MI^6(9(MA7))$

$C_MI^9(MA7)$

$A_b MA^9$

B C

$A_b MA^{7(\#5)}$

$C_MI^6(9(MA7))$

$C_MI^6(9(MA7))$

$C_MI^9(MA7)$

C_MI^{11}

$B^{7(\#9)}$

$B_b MI^{13}$

$F^{(add 9)}$

B_bMI¹¹ **B^{7(#9)}** **B_bMI¹³**

G_{SUS} **A** **B_bMI¹¹** **E_b⁹_{SUS}**

(no fills) **(fine)**

C **G bass** **E_b^(add #11)** **G** **E_bMA^{7(#5)}** **G**

Half-Time Funk

F⁷_{SUS} **C** **E_b** **B**

E_b13(#9) *tr~~~~~* **A_b13_{SUS}**

G_b^(add 9) **B_b** **D_b13(#11)** **E_b13(#9)** **NC.** **1. break** -----

D.S. al fine. Tenor solo on **B, indef.**
To end solo, continue to **C**
& take 2nd ending

2. NC. **3** **D** **(Swing - Piano Solo)** **E_b⁹_{SUS}**

2) 4) **(bass walks in 4)** **indef.**

After solo, D.S. al Coda

O E_b13(#9) **A_b13_{SUS}** **G_b^(add 9)** **D_b13(#11)**

(ten. fills till end)

E_b13(#9) **A_b13_{SUS}** **G_b^(add 9)** **D_b13(#11)**

6 **12**

12) 8) **E_b13(#9)** **12) 4) A_b13_{SUS}** **G_b^(add 9)** **D_b13(#11)** **E_b13(#9)**

Vamp, fill & fade

See keyboard part for piano comp rhythms. On the recording, top of the tune is preceded by 20 bars of 11/16, then 11 bars with no fills, then 11 bars.

Peep (Keyboard, Guitar)

Fast Swing (Swing on D.S.)
J = 306

S: [A B] C D_b^{7(#11)}_{MA}

(synth., tacet 1st x.)

C_{MI}^{9(MA7)}_{b5} C_{MI}¹¹

B^{7(#9)}_{#5} B_b¹³_{MI} F^(add 9)
(gtr., tacet 1st x.)

B_b¹¹_{MI} B^{7(#9)}_{#5} B_b¹³_{MI}

G_{SUS}
A B_b¹¹_{MI} E_b⁹_{SUS}

(sparse comping) (fine)

(Half-Time Funk)

C $\text{♩} = \text{♩}$ (synth.)

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

1st x:

1.

2)

3)

4)

D.S. al fine. Tenor solo on **B**, indef.;
After solo, continue on to **C**
& take 2nd ending.

D (Piano Solo, Swing) $\text{♩} = \text{♩}$ E^9_{sus}

2.

NC.

(bass walks in 4)

After solo, D.S. al Coda
(no repeat)

(3x's)

A^9_{sus} $G^9_{\text{/Bb}}$ D^9_{Bb}

A^9_{sus} $G^9_{\text{/Bb}}$ D^9_{Bb}

E^9_{sus} $G^9_{\text{/Bb}}$ D^9_{Bb}

Vamp & fade

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

Peep (Bass)

Fast Swing

J = 306

A $D_b MA^{7(11)}$

$C_{MI}^{6/9(MA7)}$ $C_{MI}^{9(MA7)}$

$C_{MI}^{9(MA7)}$ $A_b MA^9$ C B/C $A_b MA^{7(5)}$ (etc.)

$C_{MI}^{6/9(MA7)}$ $C_{MI}^{9(MA7)}$ C_{MI}^{11}

$B^{7(9)}(5)$ $B_b MI^{13}$ $F^{(add 9)} A$

$B_b MI^{11}$ $B^{7(9)}(5)$ $B_b MI^{13}$

$B_b MI^{13}$ $G_{SUS} A$ $B_b MI^{11}$

(legato) $E_b^9 SUS$ (6)

B $D_b MA^{7(11)}$ C $S:$ $C_{MI}^{6/9(MA7)}$ $C_{MI}^{9(MA7)}$ (etc.)

$C_{MI}^{9(MA7)}$ $A_b MA^9$ C B/C $A_b MA^{7(5)}$

$C_{MI}^{6/9(MA7)}$ $C_{MI}^{9(MA7)}$ C_{MI}^{11}

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

Perdido

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

Med. Swing

A C_{M1}⁷ F⁷ B_b⁶ D_{M1}⁷ G⁷

Per - di - do, I look for my heart, it's per - di - do, I lost it way down in Tor -
 ri - do while chanc - ing a dance fi - es - ta. Bo -

C_{M1}⁷ F⁷ B_b⁶ D_{M1}⁷ G⁷

le - ro, She glanced as she danced a Bo - le - ro, I said, tak - ing off my som -
 bre - ro, "Let's meet for a sweet si - es - ta."

B D⁷

High was the sun when we first came close;

C⁷

Low was the moon when we said "A - dios," Per -

C C_{M1}⁷ F⁷ B_b⁶ D_{M1}⁷ G⁷

di - do, Since then has my heart been per - di - do, I know I must go to Tor -
 ri - do, That yearn - ing to lose per - di - do.

C_{M1}⁷ F⁷ B_b⁶ (D_{M1}⁷ G⁷)

Med.-Up Swing

Peri's Scope

Bill Evans

Bill Evans

A

B (Solos)

After solos, D.C. al Coda

C_{MA}^7 and E_{MI}^7 are interchangeable throughout.

Med. Funk

J = 120 (Intro)

Power Play

Eddie Gomez

LeeAnn Ledgerwood

bass fills, starting
 E_{MI}^9 2nd x

(bass) (staccato)

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

(ten. w/ bs.)

A

G_b E_b
 G D

F G
 G A

$A_b MA^7$
 B_b

C^9 SUS

E^7 SUS (dorian)

G_b E_b
 G D

F G
 G A

$A_b MA^7$
 B_b

C^9 SUS

E^7 SUS (dorian)

NC
drum fill

4

C B_b

$D_b^9(b5)$

$A_b MA^7$
 B_b

G_b E_b E_{MI}^7

NC
drum fill

2

C B_b

$D_b^9(b5)$

$A_b MA^7$
 B_b

$N.C.$
drum fill

2

B

Sax solo

E_{MI}^9

2

B_b^{13} SUS

B_b^{13} 2

(Vamp & solo till cue)

(On cue) (Piano solo)

(On cue)

A^{13} SUS

E_{MI}^9

(sample bass line)

(Vamp & solo till cue)

D.S. al Coda

EMI⁷ FSUS^(MA7) F#7^(b5) FMA⁷
G G#7^(#5) G7^(#5) F#7^(#5) B7^(#5) EMI⁷

EMI⁷ FSUS^(MA7) F#7^(b5) FMA⁷
G

G#7^(#5) G7^(#5) F#7^(#5) B7^(#5) EMI⁷ FSUS^(MA7) F#7^(b5) FMA⁷
G

(Bass solo)

(bkgr. -- synth., ten. &/or bs.)

Vamp, solo & fade

Chord rhythms follow bass line at Coda.

bass overdub at [B]:



Photo by Jo Ann Kriven

BOB MINTZER

The Promise

John Coltrane

Med. Afro/Swing

J = 160

A G_{Mi}⁷ A_{Mi}⁷/G G_{Mi}⁷ A_{Mi}⁷/G

B G_{Mi}⁷ A_{Mi}⁷/G G_{Mi}⁷ A_{Mi}⁷/G

C G_{Mi}⁷ (Solos) A_{Mi}⁷/G 2

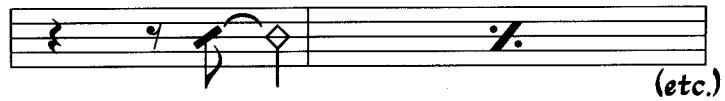
D F¹³ D⁷⁽⁹⁾ F¹³ D⁷⁽⁹⁾

E G_{Mi}⁷ A_{Mi}⁷/G 2 2 2

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

Pn. comp rhythm on G_{Mi}⁷ A_{Mi}⁷/G sections:

Melody is played with great variation.



Quicksilver

Fast Bop

Horace Silver

$J = 268$

A

A^b6

(trp. & alto)

F_{MI}

D^o7

B^b7

$E^b7(\#9)$

A^b6

$C_{MI}7$

$F7$

$B^b_{MI}7$

E^b7

A^b6

$B^b_{MI}7$

E^b7

$C_{MI}7$

$F7$

$B^b_{MI}7$

E^b7

A^b6

$B^b_{MI}7$

E^b7

A^b6

$G_{MI}7$

$C7$

B (Solo)
 F_{MI}

$G_{MI}7$

$C7$

F_{MI}

$G_{MI}7$

$C7$

$A^b_{MI}7$

D^b7

$G_{MI}7$

$C7$

F_{MI}

$G_{MI}7$

$C7$

F_{MI}

$F_{MI}7$

B^b7

$B^b_{MI}7$

E^b7

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

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

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

Quiet Girl

Billy Childs

piano

A (sop. doubles top note of piano)

1.

E pedal

(no sop.) ---

(no sop.) ---

(no sop.) ---

2.

(no sop.) -----

(no sop.) -----

(cresc.)

B

(sop. 8va) -----

mf

(no sop.) -----

V.S. (turn page)

C (Solos)

Chords listed: $E_b\text{MI}^7(5)$, $A\text{b}7(5)$, $D\text{b}\text{MI}^7$, $B\text{b}7(5)$, $E_b\text{MI}^7$, $C7(9)$, $F\text{MI}^7$, $(G\text{MA}7)$, $B\text{b}7\text{sus}$, $G\text{b}\text{MA}7$, $D7(5)$, $G\text{MI}7$, $E_b\text{MA}7/G$, $A\text{b}\text{MA}7$, $C7\text{sus}$, $F\text{MA}7$, $B7(5)$.

Bass notes: $E\text{MI}7$, $A\text{MI}7/E$, $E\text{MI}7$, $A\text{MI}7/E$.

Bass notes: $D/E\text{b}$, $A7(5)$, $D\text{MA}7$, $G\#\text{MI}7$, $C\text{MA}7(11)$, $A\text{b}7\text{sus}$.

Bass notes: $D\text{b}\text{MA}7$, $D\text{b}7\text{sus}$, $D\text{b}\text{MA}7$, $D\text{b}7\text{sus}$. (2nd x: cresc. - - - - -)

D

Bass notes: $F\text{MA}7$, $B\text{b}\text{MA}7$, $C7\text{sus}$, $D7\text{sus}$, $A7\text{sus}$, $D\text{MA}7$, $B\text{MI}7$. f >

$F\#\text{MI}7$, $C\#\text{MI}7$, $G\#\text{MI}7$, $E\text{MA}7$, $A\text{MA}7$, $A\text{b}7\text{sus}$.

Bass notes: $B\text{b}7\text{sus}$, $B\text{MA}7/B\text{b}$, $B\text{b}7\text{sus}$, $B\text{MA}7/B\text{b}$.

Solo on CCD. After solos,
continue on to **E**

E (sop. doubles top note of piano)

Chords: $A\text{MA}7$, $A\text{MA}7(\text{omit } 3)$, $C\#\text{MI}9$, $G\text{b}(\text{add } 9)$, $E_b\text{MI}11$, $C7(9)$, $F\text{MI}9$, $A\text{b}/B\text{b}$, $D\text{b}/G\text{b}$.

Chords: $D\text{b}/G\text{b}$, $A\text{b}\text{MA}7(11)$, $D/B\text{b}$, C , $E\text{b}(\text{add } 9)$, $E\text{b}/A\text{b}$, $B\text{b}/C$, C/F , $G(\text{add } 9)/B$. (no sop.) - -

(no sop.) -----

(no sop.) -----

(cresc.)

F

(sop. 8va) -----

f

Med. Straight 8th's/Bossa

♩ = 136

(Intro)

mf (sample bass line)

A_b D_b C_{M1} D_b D_b D_b^{6/9} A_b D_b C_{M1} D_b D_b D_b^{6/9}

Quiet Girl (Bass)

S.

A A_{MA}⁷ D[#] A_{MA}⁷ G[#] C[#]_{M1}⁹ G_b(add 9) B_b E_b_{M1}¹¹ C⁷⁽⁹⁾ F_{M1}⁹ A_b D_b G_b

D_b G_b A_b_{MA}⁷⁽¹¹⁾ B_b E_b(add 9) omit 3 E_b A_b B_b C F

G_b(add 9) B

1. E pedal B_b_{MA}⁷⁽⁵⁾ A

B_b_{MA}⁷⁽⁵⁾ A D E_b A_{MA}⁷⁽⁵⁾ G[#]_{M1}⁷ D/C G_b A_b

A_b D_b C_{M1} D_b C_b D_b D_b^{6/9} A_b D_b C_{M1} D_b D_b D_b^{6/9} (3) p.

2. E_{M1} D A F E G_{M1} B_b B_b_{M1} F A B_b_{MA}⁷⁽⁵⁾ E

B_b_{MA}⁷⁽⁵⁾ E G_{M1}^{9(MA7)} A_{MA}⁷⁽⁵⁾ G[#]_{M1}⁷ D/C G_b A_b

A_b D_b C_{M1} D_b C_b D_b D_b^{6/9} A_b D_b C_{M1} D_b D_b D_b^{6/9} (cresc.) G

B F_{MA}⁷ G_{M1} D_{M1} A C B_b B_b C D F[#] A D A B F[#]_{M1}⁷

f (mf)

F[#]_{MI}⁷ C[#]_{MI}⁷ G[#]_{MI}⁷ E_{MA}⁹ E_{MA}⁹/A G_b/A_b

A_b/B_b C_{MI}/B_b C_b/B_b B_bSUS A_b/B_b C_{MI}/B_b C_b/B_b B_bSUS

(Solos)

C E_b_{MI}⁷⁽⁵⁾ A_b⁷⁽⁵⁾ D_b_{MI}⁷ B_b⁷⁽⁵⁾ E_b_{MI}⁷ C⁷⁽⁹⁾ F_{MI}⁷ (G_{MA}⁷) B_b⁷_{SUS}

G_b_{MA}⁷ D⁷⁽⁹⁾ G_{MI}⁷ E_b_{MA}⁷ G A_b_{MA}⁷ C⁷_{SUS} F_{MA}⁷ B⁷⁽⁹⁾

E_{MI}⁷ A_{MI}⁷ E E_{MI}⁷ A_{MI}⁷ E

D E_b A⁷⁽⁹⁾ D_{MA}⁷ G[#]_{MI}⁷ C_{MA}⁷⁽¹¹⁾ A_b⁷_{SUS}

D_b_{MA}⁷ D_b⁷_{SUS} D_b_{MA}⁷ D_b⁷_{SUS}

(2nd x: cresc. - - - - -)

D F_{MA}⁷ B_b_{MA}⁷ C⁷_{SUS} D⁷_{SUS} A⁷⁽⁵⁾_{SUS} D_{MA}⁷ B_{MI}⁷ F[#]_{MI}⁷ C[#]_{MI}⁷

f > mf

G[#]_{MI}⁷ E_{MA}⁷ A_{MA}⁷ A_b⁷_{SUS} B_b⁷_{SUS} B_{MA}⁷ B_b 2

Solo on CCD.
After solos, D.S. al
2nd ending al Coda.

O A_b/B_b C_{MI}/B_b C_b/B_b B_bSUS

(Vamp & fade)

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

A Quiet Place

Ralph Carmichael
(As sung by Take 6)

Medium Ballad

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music is in common time.

Chords and Progressions:

- Top Staff: D^(add 9), D, F#⁹/A#, F#⁹/A#, B_{MI}⁷, C#_{MI}⁷, B_{MI}⁷; F#^(add 9)/A#, A_{MI}⁷, G#^{7(#5)}, B^(add 9)/G, G_{MA}⁷⁽¹³⁾, A¹³/G, F#_{MI}⁷, B_{MI}⁷/A; E^(add 9)/G#, A¹³_{SUS}, A¹³, A_{MI}⁷, F⁹/A; D¹³_{SUS}, F#^{7(alt.)}, G_{MA}⁹, E_{MI}¹¹, E_{MI}⁷, C_{MA}⁹; B_{MI}^(add 9), A, G#_{MI}¹¹, C#^{7(alt.)}/C#, F#⁹/C#, A¹³_{SUS}, A^{9(#11)}.
- Bottom Staff: B, A_{MI}⁷, A⁶₉, C#_{MI}^{7(b5)}, F#^{7(alt.)}, B_{MI}⁷, A_{MI}⁷, A^{b9(#11)}; G_{MA}⁹, F#⁹_{SUS}, F#^{7(b9)}, B_{MI}⁹, A_{MI}⁷⁽¹¹⁾, D⁹/A; C^{9(#11)}/G, G_{MA}⁹, C^{13(#11)}, B¹³_{SUS}.

Lyrics:

There is a quiet place far from the
rap-id pace where God can soothe my
trou-bled mind. Shel-tered by
tree and flow'r, in my qui-et hour with
Him my cares are left be-hind.

Whe-ther a gar-den small or on a moun-tain tall, new
strength and cour-age there I find.

Then from this qui-et place I go pre-

B¹³_{SUS} **B⁹** **E_{MI} 7(11)** **A⁹_{SUS4} - 3 - 4** **A^{7(b9)}**

pared to face a new day with love for all man -

C **B^b_{MA} 9** **C** **B^b A¹³_{SUS}** **F¹³ E^{b9} D_{MI} 9** **F⁹_{SUS}** **F¹³**

kind. (Ooh)

B^b_{MA} 9 **E^{b6} 9** **G_{MI} A** **A⁷** **D^b_{A^b}** **G⁹_{SUS}** **G^{7(b9)}**

cresc. (Ah)

D **G^b_{MA} 9** **B¹³⁽¹¹⁾** **B^{b13}_{SUS}**

Then from this qui - et place I go pre -

B^{b13}_{SUS} **A¹³_{SUS}** **A^{b13}_{SUS}** **G^{b9}_{SUS}** **G^b_{MA} 7** **F_{MI} 7(11)** **F[#]_{MI} 7** **A^b_{B^b}** **A^b_B** **E^{b7(alt.)}**

pared to face a new day with love for all man -

D¹³⁽¹¹⁾ **C^{#9}_{SUS}** **C^{#7(alt.)}** **F[#]_{MI} 7** **D_{MA} 7** **F[#] G_{MA} 9** **A⁹_{SUS}** **E^(add 9)**

kind. (for all man - kind.)

(molto rit.)

Med. Jazz Waltz

$\text{♩} = 102$

Intro F_b AM 13 (piano fills)

(Intro) L'MI

E_{MA} 7(#11)

E^b

Fred Hersch

4x's

(185)

C A_b¹³ sus

D_b MA⁹ / A_b

B_b^{13(b9)}

A_b¹³ sus

A_b^{7(alt)}

D_b MI¹³

D_b MI¹³

D^{13(b5)}

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

D_b MI¹³

(harmonica fills)

D_b MA^{7(#11)} / D_b

(last x: rit.)

(Vamp & fade till cue)

(On cue) D_b MI¹³

Chords in parentheses are used for solos.

Rain Waltz (Bass)

Med. Jazz Waltz

J = 102

(Intro) E_bMI¹³ E_{MA}^{7(#11)}E_b

(4x's)

A E_bMI⁹E_bMI⁹D_b¹³_{SUS}B_b¹³_{SUS}B E_bMI⁹A_b¹³_{SUS}D_b¹³_{SUS}G_bMA^{7(#11)}E_bMI^{9(MA7)}D₇(#9)D_b^{7(b9)}B_b^{13(b5)}B^{13(#11)}A_b^{13(b5)}D_b^{7(b9)}(G_bMA^{7(#11)})B^{13(#11)})C_#MI⁷⁽¹¹⁾C_{MI}⁷B_{MA}⁷B_bMI⁷A_{SUS}¹³

C A_{sus}^{b13}

$C^{(\text{add } b9)}_{A_{\text{b}}}$ $D_{\text{b}}^{b9}_{M_{\text{A}}}$

$B_{\text{b}}^{13(b9)}$ A_{sus}^{13} $A_{\text{b}}^{7(\text{alt})}$

$D_{\text{b}}^{b13}_{M_{\text{I}}}$ $D_{\text{MA}}^{7(\#11)}_{D_{\text{b}}}$

$D_{\text{b}}^{b13}_{M_{\text{I}}}$ $D^{13(b5)}$

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

$D_{\text{b}}^{b13}_{M_{\text{I}}}$ $D_{\text{MA}}^{7(\#11)}_{D_{\text{b}}}$ $(\text{On cue}) D_{\text{b}}^{b13}_{M_{\text{I}}}$

(Vamp & fade till cue)
(last x: rit.)

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



Photo by W. Patrick Hinely

TAKE 6

Med. Ballad

Remember Hymn

John Abercrombie

A rubato $\text{J} \approx 65$

(ten., 8va b.)

(gtr.)

B

(2nd x:)

8va

(bass)

C

(gtr.)

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

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

Rockin' Chair

Hoagy Carmichael

Med. (Slow) Swing

A

Old rock - in' chair's got me, Cane by my side,

Fetch me that gin, son 'fore I tan your hide,

Can't get from this cab - in, Goin' no - where;

Just sit me here grab - bin' at the flies 'round this rock - in' chair.

B

My dear old Aunt Har - ri - et, In hea - ven she be,

Send me sweet cha - ri - ot, for the end of the trou - ble I see.

C

Old rock - in' chair gets it, Judg - ment day is here,

Chained to my rock - in' chair.

Chords used: E_b⁶, E_b⁹, A_bM_A⁷, D_b⁹, E_b, C⁷, F⁷, B_b⁷, E_b⁶, G⁷, C_{Mi}, A_{Mi}^{7(b5)}, D⁷, G_{Mi}, F⁷, F⁷, B_b⁷, E_b⁶, A_b⁹, E_b⁶, A_b⁹, E_b⁶, A_bM_A⁷, D_b⁹, A_{Mi}^{7(b5)}, D⁷, G_{Mi}, F⁹, B_b⁷, E_b⁶, E_b⁹, A_bM_A⁷, D_b⁹, (E_{Mi}⁷), B_b⁹_{SUS}, E_b⁶, (F_{Mi}⁷ B_b^{7(#5)})

Rosetta

Words and Music by
Earl Hines and Henri Wood

Medium-Up Swing

A F⁶ E⁷ E^{b7} D⁷

Ro - set - ta, My Ro - set - ta, In my

G⁷ C⁷ A_{Mi}⁷ D⁷ G_{Mi}⁷ C⁷

heart, dear, there's no one but you. You

F⁶ E⁷ E^{b7} D⁷

told me that you loved me. Nev - er

G⁷ C⁷ F⁶ B_{Mi}^{7(b5)} E⁷

leave me for some - bod - y new.

B A_{Mi} B_{Mi}^{7(b5)} E⁷ A_{Mi} D_{Mi}⁷ G⁷

You've made my whole life a dream; (D_{Mi}^{7(b5)})

C_{Mi}⁷ A_{Mi}⁷ D_{Mi}⁷ G⁷ G_{Mi}⁷ C⁷

I pray you'll make it come true. Ro -

C F⁶ E⁷ E^{b7} D⁷

set - ta, My Ro - se - ta, Please say

G⁷ C⁷ F⁶ (G_{Mi}⁷ - C⁷)

I'm just the one, dear, for you.

Sailing at Night

Don Grusin

Med. Funk Ballad

J = 122

(Intro)

G_{MI} 11(MA 7)

A

B

(After solos, D.S. al Coda)

(Piano Solo - Half-time Feel)

C A_{MI}^{b7(11)} D_b⁷ B_{MI}^{b7(11)} E_b⁷

Hand-drawn piano solo chords in half-time feel. The chords are: C (A_{MI}^{b7(11)}), D_b⁷, B_{MI}^{b7(11)}, E_b⁷.

C_#_{MI}⁷⁽¹¹⁾ F_#⁷ B_{MA}⁷ A^{13(#11)}

Hand-drawn piano solo chords in half-time feel. The chords are: C_#_{MI}⁷⁽¹¹⁾, F_#⁷, B_{MA}⁷, A^{13(#11)}.

A_b_{MI}⁷⁽¹¹⁾ D_b⁷ B_b_{MI}⁷⁽¹¹⁾ E_b⁷

Hand-drawn piano solo chords in half-time feel. The chords are: A_b_{MI}⁷⁽¹¹⁾, D_b⁷, B_b_{MI}⁷⁽¹¹⁾, E_b⁷.

C_#_{MI}⁷⁽¹¹⁾ B_b_D A_b⁶ E_b E_b D^{7(#9)}

Hand-drawn piano solo chords in half-time feel. The chords are: C_#_{MI}⁷⁽¹¹⁾, B_b_D, A_b⁶, E_b, E_b, D^{7(#9)}.

D.S., solo on AB,
then D.S. al Coda

A_b¹³_{SUS} D^{7(#9)} G_{MI}⁹ B_b¹³_{SUS} B_b^{13(b9)}

Hand-drawn piano solo chords in half-time feel. The chords are: A_b¹³_{SUS}, D^{7(#9)}, G_{MI}⁹, B_b¹³_{SUS}, B_b^{13(b9)}. Below the staff: pn. fill-----

A_b¹³_{SUS} D^{7(#9)} G_{MI}⁹ B_b¹³_{SUS} B_b^{13(b9)}

Hand-drawn piano solo chords in half-time feel. The chords are: A_b¹³_{SUS}, D^{7(#9)}, G_{MI}⁹, B_b¹³_{SUS}, B_b^{13(b9)}. Below the staff: pn. fill----- Vamp & fade

sample bass line

at **A**:

Hand-drawn sample bass line for section A. The bass line consists of eighth notes and sixteenth notes in a half-time feel.

sample bass line

at **B**:

Hand-drawn sample bass line for section B. The bass line consists of eighth notes and sixteenth notes in a half-time feel.

bass line 1 bar
before **C**:

Hand-drawn bass line 1 bar before section C. The bass line consists of eighth notes and sixteenth notes in a half-time feel.

Melody is played with some variation.

Med. Latin (Intro)

Sea Journey

Chick Corea

(As played by Stanley Clarke)

$J = 132$ $F^6\frac{6}{9}$ (add #11) A_{MI} (add 11)

mp - mf (flute)

cresc.

(gtr.) (piano) (flute)

(bs. w/ pn.)

pn. fill (vocal)

(bs.) (bs. simile)

A

D_{SUS} E_{SUS} A_{SUS} $F^6\frac{6}{9}/A$ A_{MI} $F^6\frac{6}{9}/A$ A_{MI}

$F^6\frac{6}{9}/A$ A_{MI} $F^6\frac{6}{9}/A$ A_{MI}

$F^6\frac{6}{9}/A$ E_{SUS} A_{SUS} D_{SUS} E_{SUS} A_{SUS} $F^6\frac{6}{9}/A$ A_{MI} $F^{\#}M_I 7(b5)$

F_{MA}7 3 **E^{7(b9)}**

B **F^{6/4}/A** **A_{MI}** **F^{6/4}/A** **A_{MI}**

F^{6/4}/A **A_{MI}** **F^{6/4}/A** **A_{MI}**

D_{MI}7 **C_{MA}7(#5)** **F_{MA}7** **E^{7(b9)}** **F_{MA}7**

E⁷ **F_{MA}7**

E_{MI}7 **A⁷** **D_{MA}7** **C[#]_{MI}7** **B_{MI}9^(b5)** **E^{7(b9)}** **E⁷**

(Samba) (Solo)

C **A_{MI}** **D_{MI}6/A** **A_{MI} (last x)**
 (bs.) (etc.) Vamp till cue (flute, gtr. & pn.)

D **(On cue)** **A_{MI}** **D_{MI}6/A** **(4th x)**

D_{MI}6/A 1-3. **A_{MI}**

4. **D_{MI}6/A** **F^{6/4}(#11)** **(Orig. Tempo)** **A_{MI} (add 11)**
 f D.S. al Coda

NC. **E⁷** **A_{MI} (Slower)** **J = 188** **D_{MI}7** **E_{MI}7 A_{MI}**

ff

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

Señor Blues

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

$\text{J.} = 100$

Horace Silver

(Intro)

$E^b\text{M}\frac{6}{9}$

(3x's)

$E^b\text{M}\frac{6}{9}$

(pn. w/ bs. 8va)

break

(trp.
ten.)

A

(trp.
ten.)

S

$E^b\text{M}\frac{6}{9}$

(pn. w/ bs. 8va)

(chord rhythm simile)

B $\frac{9}{4}(\#11)$

$E^b\text{M}\frac{6}{9}$

B $\frac{7}{4}$

A $\frac{13}{4}$

(trp.
ten., 8va b.)

B $E_b\text{ M}\frac{6}{4}$

$E_b\text{ M}\frac{6}{4}$ $B^7(\#11)$

$E_b\text{ M}\frac{6}{4}$ B^7

A_b^{13} $E_b\text{ M}\frac{6}{4}$

C $E_b\text{ M}\frac{6}{4}$

(Ending)

$E_b\text{ M}\frac{6}{4}$

$E_b\text{ M}\frac{6}{4}$

$E_b\text{ M}\frac{6}{4}$

1.

2. **NC.** break-----
break-----
8va b.-----

(pn./bs.)

Pn./bs. figure at A continues at B and throughout solos. Pn./bs. figure at C is the same as first four bars of A.

Med. Latin $\frac{6}{8}$

J. = 100 (Intro)

Señor Blues (Bass)

$E^b\text{MI}^{\frac{6}{9}}$ (3x's)

(w/ pn.)

A **B** $E^b\text{MI}^{\frac{6}{9}}$

S

$E^b\text{MI}^{\frac{6}{9}}$

$B^9(\#11)$

$E^b\text{MI}^{\frac{6}{9}}$

B^b7 A^b13

(last solo chorus:
break -----)

$E^b\text{MI}^{\frac{6}{9}}$

C (Ending) $E^b\text{MI}^{\frac{6}{9}}$

($E^b\text{MI}^{\frac{6}{9}}$) 4 4

$E^b\text{MI}^{\frac{6}{9}}$ 1.

2. ($E^b\text{MI}$)

Bass line continues throughout solos.

September Song

Med. Ballad

Lyric by
Maxwell Anderson
Music by Kurt Weil

A E_b^9 $G_b^7 C_b^7$ $B_b^7 C_m^7 D_m^7 G_m^7$

Oh, it's a long, long while from May to De - cem - ber, But the days grow

C^9_{sus} C^9 $F^7_{\text{sus}} (b^9)$ F^7 $B_b^7 M_A^7$ F^9_{sus} $B_b^7 M_A^7$

short when you reach Sep - tem - ber. When the au - tumn

E_b^9 $G_b^7 C_b^7$ $B_b^7 C_m^7 D_m^7 G_m^7$

wea - ther turns the leaves to flame. One has - n't got

C^9_{sus} C^9 $F^7_{\text{sus}} (b^9)$ F^7 $B_b^7 F^9_{\text{sus}}$ $B_b^7 M_A^7$

time for the wait - ing game. Oh, the

B $E_b^9 M_I^6$ E^9

days dwin - dle down to a pre - cious few, Sep -

$E_b^9 M_I^6$ E^9 $B_b^7 F$ break

tem - ber, No - vem - ber. And these few

C E_b^9 $G_b^7 C_b^7$ $B_b^7 C_m^7 D_m^7 G_m^7$

pre - cious days I'll spend with you, These pre - cious

C^9_{sus} C^9 $E_b^9 M_I^7$ $C_b^7 M_A^7$ B_b^6 (F^9_{sus}) $B_b^7 M_A^7 B_b^7$

days I'll spend with you.

Seven Steps to Heaven

Victor Feldman
Miles Davis

(As played by Miles Davis)

Fast Swing

$J = 278$

(2nd x: add drums)

(Intro)

(bass only) (etc.) (pn.)

A

(Stop Time)

(trp.) (ten.) (bs.) dr. fill

1.

2.

ten. 8va b.

E^b6 E⁶ F⁶

dr. fill

ten. 8va b.

E^b6 E⁶ F⁶

dr. fill

B

(Bass walks)

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

(pn.) (pn.)

C

(Stop Time)

(trp.) (ten.) (bs.) (pn.) dr. fill



ten. 8va b. - dr. fill -----

E^b6 E⁶ F⁶

D **F¹³ (pn.)** **E^b13** **F¹³**

(bs. like Intro) solo break

E (Solos) **F_{MA}7** **E_{MI}7** **A⁷** **D_{MI}7** **(A^b7)** **G⁷**

G_{MI}7 **C⁷** **E^b6** **E⁶** **F⁶**

F **C_{MA}7** **D_{MI}7** **G⁷** **C_{MA}7** **F_{MI}7** **B^b7**

E^b_{MA}7 **A^b_{MI}7** **D^b7** **G^b_{MA}7** **G_{MI}7** **C⁷**

G **F_{MA}7** **E_{MI}7** **A⁷** **D_{MI}7** **(A^b7)** **G⁷**

G_{MI}7 **C⁷** **E^b6** **E⁶** **F⁶**

Solo on EEF_G. Play **D** between solos. After solos, play **D**, then D.S. al Coda.

E^b6 E⁶ F⁶ **(4x's) F¹³** **E^b13** **F¹³**

ten. 8va b. - dr. fill ----- (pn.) On cue

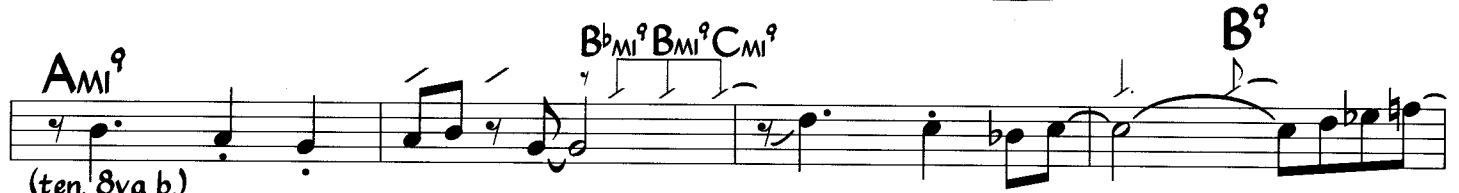
Vamp till cue

Med. Swing (in 2)

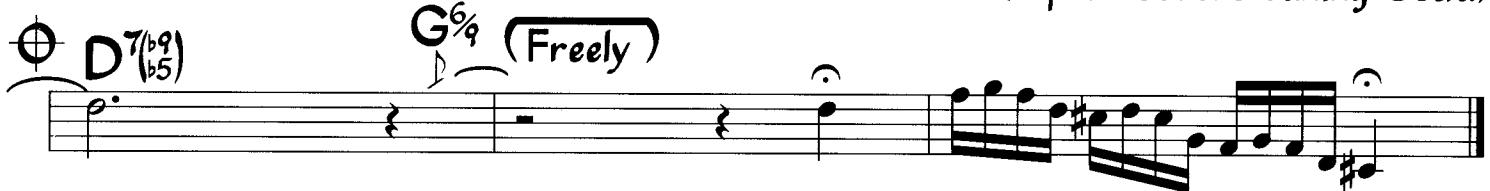
$J = 144$
 D^{13} A E_{MI}⁹



Horace Silver



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



Med. Swing

(in 2) J = 144 D¹³ E_{M1}⁹

Silver's Serenade (Bass)

(Solos) (in 2)

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

Bass plays in 2 throughout.

Med Swing
(in 2)

$\text{J} = 144$

A

Silver's Serenade (Piano)

Measures 1-4 piano score:

- M1: D^{13}
- M2: E_{MI}^9
- M3: F_{MI}^9 , E_{MI}^9 , C_{MI}^9 , B_{bMI}^9
- M4: A_{MI}^9 , B_{bMI}^9 , A_{MI}^9 , F_{MI}^9 , E_{bMI}^9 , A_{bMI}^9 , A_{MI}^9

Measures 5-8 piano score:

- M5: A_{MI}^9
- M6: B_{bMI}^9 , B_{MI}^9 , C_{MI}^9
- M7: B^9

Measures 9-12 piano score:

- M9: B_{bMA}^9 , C_{MI}^9
- M10: D_{MI}^9 , E_{bMA}^9
- M11: A_{MI}^7
- M12: $D7(b^9)$, (D^{13})

(1st, x)
only

B (Solos)

Measures 13-16 piano solo score:

- M13: E_{MI}^9
- M14: B_{bMI}^9

A_{MI}^9

E_{bMI}^9

A_{MI}^9

$B_{MA}^b 9$ C_{MI}^9 D_{MI}^9 $E_{MA}^b 9$ A_{MI}^9 D^{13}

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

(*Freely*)

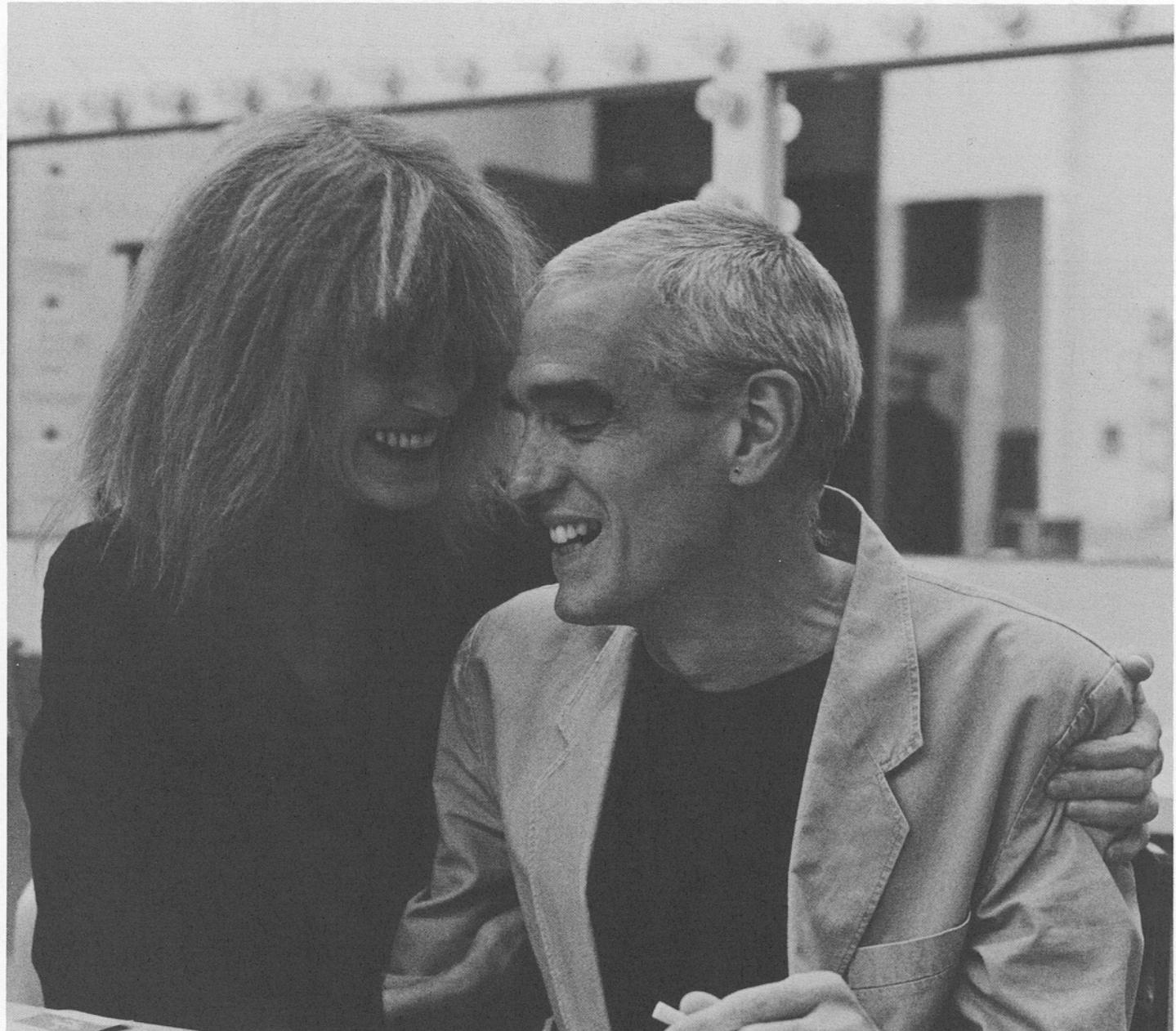


Photo by W. Patrick Hinely

CARLA BLEY & STEVE SWALLOW

Med. Ballad Sing Me Softly of the Blues

Carla Bley

Intro

Key signature: C major (two sharps). Time signature: common time.

Chords: F⁷, B⁷, F⁷, E^{9 sus}, E⁷.

A

Key signature: C major (two sharps). Time signature: common time.

Chords: A⁷, D⁷, A⁷, D⁷.

Key signature: C major (two sharps). Time signature: common time.

Chords: C⁷, G^{b7(b5)}, F⁷, B⁷, F⁷, E^{9 sus}, E⁷.

Key signature: C major (two sharps). Time signature: common time.

Chords: A⁷, D⁷, D^{b7}, B⁷, F⁷, E⁷, B^{b7}.

Key signature: C major (two sharps). Time signature: common time.

Chords: A⁷, G⁷, F⁷, E⁷, A⁷, D⁷, B⁷, B^{b7}, A⁷.

Solo on A; After solos, play head to Ending (rit.)

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

Med.-Fast Swing

Skippy-ing

Denny Zeitlin

A (in 2)

(pn.) (bs. & pn.)

C (in 4)

B

G_b_MA^7

(pn.) (pn. & bs.)

D.C. al Coda One

O 1 D_{MI}^9 $A_b^{9(\#5)}$ G^9_{SUS} C_{MA}^7 solo break -----

C (Solos) E_{MI}^9 $A^{13(\#11)}$ D_{MI}^9 $G^7(\text{alt.})$

C_{MA}^7 F^9 B_b^{13} $A^7(\text{alt.})$ $D^7(\text{alt.})$

$G^7(\text{alt.})$ 1. C_{MA}^7 F_{MI}^7 B^7 2. C_{MA}^7 $B_{MI}^{7(\#5)}$ $E^7(\text{alt.})$

D A_{MI}^7 F_{MI}^7 B_b^7 $E_{b_{MA}}^7$ $E_{b_{MI}}^7$ A_b^7

$D_{b_{MA}}^7$ ($D^{7(\#11)}$ $F^{\#}$ $G_{b_{MA}}^9$) B_{MI}^7 D_b^7 $G_{b_{MA}}^7$

F_{MI}^7 B^7 F_{MI}^7 B_b^7

E E_{MI}^9 $A^{13(\#11)}$ D_{MI}^9 $G^7(\text{alt.})$

C_{MA}^7 F^9 B_b^{13} $A^7(\text{alt.})$

$D^7(\text{alt.})$ $G^7(\text{alt.})$ C_{MA}^7 F_{MI}^7 B^7

Solo on CCDE

After solos, D.C. al Coda Two
Play AABA before taking Coda

O 2 D_{MI}^9 G^{13}_{SUS} G^9_{SUS} $B_{b_{MI}}^7$ E_b^7 $A_{b_{MA}}^7$ E_b^7 D_b^7 D_b^7

E_{MI}^7 E_b^7 $D_{MI}^{7(11)}$ G^9_{SUS} 3 $C_{MA}^{9(\#11)}$

Figures written are played

Med. Bossa

So Many Stars

Music: Sergio Mendez
 Lyric: Alan &
 Marilyn Bergman

A G_b^{MA7} / A_b $A_b^{13(b9)}$

The dawn is filled with dreams, so many dreams,

A_b^{MI7} $(A_b^{MI7(b5)})$ $D_b^{7(b9)}$ D_b^{13} 3 G_b^{MA7}

Which one is mine? One must be right for me.

B^{13} F_{MI} D_b / F F_{MI}^6 F_{MI}^7

Which dream of all the dreams, when there's a

$F_{MI}(MA7)$ F_{MI}^7 $B_b^{7(\#9)} / \#5$ 3 G_b^{MA7} / A_b

dream for ev - 'ry star? And there are oh, so many

$A_b^{13(b9)}$ $D_b^{6/9}$ $(B_b^9 \text{ sus})$ $B_b^{7(\#9)} / \#5$

stars, So man - y stars. The

B G_b^{MA7} / A_b $A_b^{13(b9)}$

wind is filled with songs, so many

A_b^{MI7} $(A_b^{MI7(b5)})$ $D_b^{7(b9)}$ D_b^{13} 3 G_b^{MA7}

songs, Which one is mine? One must be right for me.

B^{13} F_{MI} D_b / F F_{MI}^6 F_{MI}^7

Which song of all the songs, when there's a

F_{MI}(MA7) **F_{MI}**7 **B_b7(#5)** 3 **G_bMA**⁷/_{A_b}

song for ev - 'ry star? _____ And there are oh, so man - y

A_b13(b9) **D_b6₉** (**G_bMA**)

stars, So man - y stars. A -

C **G_{MI}**¹¹ **G_b13(#11)**

alone, the count - less days, the end - less

F_{MI}¹¹ **B_b13(b9)** **E_bMI**¹¹

nights that I have searched so man - y eyes, So man - y

(**G_b**/_{A_b}) **A_b13(b9)** **F₁₃** (**B⁹**) **F_{7(#5)}** **B_b9_{SUS}** **B_b7(b9)**

hearts, So man - y smiles. Which one to

D **G_bMA**⁷/_{A_b} **A_b13(b9)**

choose? Which way to go? How can I

F_{MI}⁹ **B_b7(#5)** 3 **E_bMI**⁹

tell? How can I know? Out of oh, so man - y

A_b13(b9) **D_b6₉** (**C_b6₉**)

stars, So man - y stars.

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



Photo by Chuck Stewart

JOHN COLTRANE

Some Other Blues

John Coltrane

Med.-Up Swing

J = 196

F⁷ B_b⁹ sus F⁷ B⁷

B_b⁷ E_b⁷ A_b⁷ D_b⁷

1. C¹³ B_b¹³ C F⁷ (C⁷)

bs. ♫ 1 ♫ 1 ♫ 1

1. C¹³ B_b¹³ C F⁷ (C⁷)

bs. ♫ 1 ♫ 1 ♫ 1

(Solos)

B F⁷ B_b⁷ F⁷

B_b⁷ F⁷

C⁷ F⁷ C⁷

After solos, D.C. al Coda

F⁷

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) **E⁹**

Go on your way with a cloud - less blue sky a - bove,

May all your days be a won - der - ful

song of love, O - pen your arms and

sing of all the hid - den hopes you've ev - er trea - sured,

And live out your life in

peace.

Where shall I look for the love to re -

place you? Some - one to light up my

life. Some - one with strange lit - tle

E^{9(#5)} **A_{MA}⁷** **(F#_{MI}⁷)**

ways, Eyes like a blue au - tumn haze,

D#_{MI}^{7(b5)} **G#¹³** **G#^{7(#5)}**

Some - one with your laugh - ing style, And a

C#_{MI}⁷ **A_{MI}⁶** **G_{MA}⁷/B** **E⁷**

smile that I know will keep haunt - ing me end - less - ly.

B **A_{MA}⁷** **G#_{MI}^{7(b5)}** **C#^{7(b9)}** **(B⁹)** **F#_{MI}^(MA7)** **F#_{MI}⁶**

Some - times in stars or the swift flight of

E_{MI}^(MA7) **A⁹** **D_{MA}⁷** **C#_{MI}^{7(b5)}** **F#^{7(b9)}**

sea - birds I catch a mo - ment of

D_{MA}⁷

you. That's why I walk all a -

D_{MI}⁶ **A^(add 9)** **C#** **C¹³_{SUS}** **C¹³**

lone, Search - ing for some - thing un - known,

B⁷ **E⁹_{SUS}** **E^{7(b9)}**

Search - ing for some - thing or some - one to light up my

A_{MA}⁷ **(B_{MI}⁷)** **E^{7(b9)}**

life.

Alternate changes for bars 1-8 of B:

| A⁹_{SUS} | A^{7(b9)} | D⁹_A | D⁹_A | A_{MA}⁷ | : | A⁹_{SUS} | A⁹ |

Med. Bossa

J = 126 (Intro)

Song For My Father

Horace Silver

NC. (F_{M1})

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

(trp. & ten.)

A

S.

F_{M1}⁹

E_b⁹

(bs.)

(trp. ten.)

(unis.)

D_b⁹

(B_b C)
C⁷

break -

1.

8

(unis.)

F_{M1}⁹

2.

F_{M1}⁹

B

E_b⁹

F_{M1}⁹

Chords shown: $E\flat^9$, $D\flat^9$, $(B\flat/C)$, C^7 break, F^9 .

Play head twice, solo on AAB,
After solos, D.S. al Coda

Piano fills, On cue, F^9 bass.

(Vamp till cue) (pn.)

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

Sophisticated Lady

Duke Ellington
Irving Mills
Mitchell Parish

Medium Ballad

The musical score consists of six staves of music with lyrics underneath. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It features a chord progression: B_{MI}^7 , A , $B_{bMI}^7 B_{bMI}^7 B_{bMI}^7$, G_{b7} , F^7 , E^7 , E_{b7} . The lyrics are: "They say in - to your ear - ly life ro - mance came, and in this". The second staff continues with A_{b7} , G^7 , G_{b7} , F^7 , B_{b7} , B_{bMI}^7 , E_{b13} . The lyrics are: "heart of yours burned a flame, A flame that flick - ered one day and". The third staff begins with C_{MI}^7 , $F^{7(b9)}$, $B_{bMI}^7 B_{bMI}^7$. The lyrics are: "died a - way. Then, with dis - il -". The fourth staff continues with G_{b7} , F^7 , E^7 , E_{b7} , $(G_{Ab}^7 A_{bMA}^7)$, A_{b7} , G^7 , G_{b7} , F^7 . The lyrics are: "lu - sion deep in your eyes, you learned that fools in love soon grow". The fifth staff begins with B_{b7} , B_{bMI}^7 , E_{b13} , A_{b6} , $(A_{MI}^7 D^7)$. The lyrics are: "wise, The years have changed you, some - how; I see you now...". The sixth staff starts with B , G_{MA}^7 , E_{MI}^7 , A_{MI}^7 , D^7 , B_{MI}^7 , $E^{7(b9)}$. The lyrics are: "Smok - ing, drink - ing, nev - er think - ing of to - mor - row,". The seventh staff continues with A_{MI}^7 , $D^{7(b9)}$, G_{MA}^7 , E_{MI}^7 , A_{MI}^7 , D^7 . The lyrics are: "non - cha - lant, Dia - monds shin - ing danc - ing, din - ing with some". The eighth staff begins with G_{MA}^7 , B^7 , C_{MI}^7 , B_{bMI}^7 , (D_{b13}) , C_{MI}^7 , $F^{7(b9)}$. The lyrics are: "man in a res - tau - rant, Is that all you real - ly want?".

No, soph - is - ti - cat - ed la - dy, I know you miss the
 love you lost long a - go, And when no -
 bod - y is nigh you cry.

Alternate changes, bars

1-4 and 9-13 of [A], 1-4 of [C]:
 (tritone substitutions)

Bb_MI, C7(11)F7, Bb7(11)Eb7, Ab_MI,
 D7(b9)G7, C7(b9)F7, Bb7

Med. Samba

Spain

Chick Corea

$\text{♩} = 136$ A (elec. pn. & flute 8va)

Musical score for electric piano and flute ova. The score consists of two staves. The top staff is in treble clef, G major, and common time. It features eighth-note patterns and rests. The bottom staff is in bass clef, G major, and common time. It also features eighth-note patterns and rests. Various performance instructions are written in the music, including "elec. pn. & flute ova" at the beginning of the top staff, "NC" with a bracket over both staves, "(elec. pn.)" under the bass staff, "E_MI" with a double bar line above the bass staff, and "(add bass)" under the bass staff. A small box with a letter "A" is located at the top left.

A musical score for piano. The left hand plays a bass line with notes labeled (E_Mi 11) and F[#]_sus. The right hand plays a treble line with sustained notes and grace notes.

Musical score for piano showing measures 11-14. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic bass notes. Measure 11 starts with a G bass note. Measures 12 and 13 show a bass line with eighth-note pairs. Measure 14 begins with an F[#]7 chord bass note.

The musical score consists of two staves. The top staff shows a melodic line with various note heads and stems, starting with a bass clef and ending with a treble clef. The bottom staff shows a bass line with quarter notes. The score is divided into four measures by vertical bar lines. Below each measure, the chord name is written in capital letters: E_{MI}⁷, A⁷, D_{MA}⁷, and G_{MA}⁷. The text '(sample bass line)' is centered below the bass staff.

B NC.

(w/ bs. 8va b. & elec. pn. 15ma b.)

NC.

NC.

1. NC.

B_{SUS}

2. NC.

G_{MA}⁷
C SambaG_{MA}⁷

(pn. & fl.)

F[#]7

E_{MI}⁷A⁷

D_{MA}⁷G_{MA}⁷

(elec. pn.)

C[#]7F[#]7

3

B_{MI}B⁷

(d)

(elec. pn.)

D.S. al 2nd ending

Solos on **C**. To end each solo, play melody at **C** (use notes in parentheses), then D.S. al 2nd ending. To end last solo, play melody at **C**, D.S. for 8 bars, then D.C. al Coda.

G_{MA}⁷D_{B_b}B_{SUS}^(add 9)

Spring Can Really Hang You Up the Most

Med. Ballad *(Ad lib.)* **Verse**

Lyric: Fran Landesman
Music: Tommy Wolf

Once I was a sen - ti - men - tal thing, Threw my heart a - way each Spring.

Now a Spring ro - mance has - n't got a chance, Pro - mised my first dance to Win - ter;

All I've got to show's a splin - ter for my lit - tle fling.

(In tempo)

Spring this year has got me feel - ing like a horse that nev - er left the post; I Spring is here, there's no mis - tak - ing rob - ins build - ing nests from coast to coast; My

lie in my room star - ing up at the ceil - ing, Spring can real - ly hang you up the most. heart tries to sing so they won't hear it break - ing, Spring can real - ly hang you up the most.

Morn - ing's kiss wakes trees and flow - ers, And to them I'd like to drink a toast; I Col - lege boys are writ - ing son - nets, In the "ten - der pas - sion" they're en - grossed; But

walk in the park just to kill lone - ly hours, Spring can real - ly hang you up the most. I'm on the shelf with last years Eas - ter bon - nets, Spring can real - ly hang you up the most.

B **GMI7** **CMA7** **GMI7** **CMA7**

All aft - er - noon those birds______ twit - ter twit, Love came my way, I hoped______ it would last,

G_{MA}7 C_{MA}7 G_{MA}7 C_{MA}7 C_{MI}7 F_{MA}7

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

C_{MI}7 F_{MA}7 F[#]_{MI}7 B⁷ E_{MA}7 A_{MI}7 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 G_{MA}7 F_{MA}9 C_{MA}7 B^b_{MA}9 C_{MA}7 A_{MI}7 D_{MI}7 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

E_{MI}7 A^{7(b9)} F[#]_{MI}7^(b5) F_{MI}7 E_{MI}7 D⁷

ghost; Spring ar - rived on time, on - ly what be - came of you, dear?
dose; did - n't help a bit, My con -

D_{MI}7 G⁷ E_{MI}7 A^{7(b9)} D_{MI}7 G⁷ C_{MA}7 B^b_{MA}7

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.

E^b_{MI}7 A^{b7} D_{MI}7 G⁷ E_{MI}7 A^{7(b9)}

di - tion must be chron - ic, Spring can real - ly hang you up the most.

D_{MI}7 C_{MA}7 D_{MI}7 C_{MA}7 B_{MI}7^(b5) E^{7(b9)} A_{MI}7 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.)

D_{MI}7 B^b⁹ E_{MI}7 A⁷ D_{MI}7⁽¹¹⁾ D^b_{MA}7 C_{MA}7

you keep pray - ing for snow to hide the clo - ver, Spring can real - ly hang you up the most.

Med. Swing

 $\text{J} = 162$

Stablemates

Benny Golson

A E_{MI}^7 A^7 E_{bMI}^7 A^{b7} D_{bMA}^7

C7(5) A_{bMI}^7 D_{b7}

G_{bMA}^7 $G_{MI}^7(5)$ C^7 F_{MI}^7 $B_{b7}(5)$ break

(Latin) E_{bMI}^7 $A_{b7}(5)$ D_{bMA}^7

B F_{MI}^7 G_{b13} $G_{7(5)}$ C^7

(trp. w/ ten. 8va b.) $(F_{#MI}^7 \quad B^7 \quad F_{MI}^7 \quad B_{b7} \quad E_{MI}^7 \quad A^7 \quad A_{b7} \quad E_{bMI}^7 \quad A^{b7})$

C E_{MI}^7 A^7 E_{bMI}^7 A^{b7} D_{bMA}^7 $C_{7(5)}$ A_{bMI}^7

D_{b7} G_{bMA}^7 $G_{MI}^7(5)$ C^7 F_{MI}^7 $B_{b7}(5)$

($B_{b7}(5)$) break (Latin) E_{bMI}^7 $A_{b7}(5)$ D_{bMA}^7

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

(trp.) 8 fine

The Star-Crossed Lovers

Duke Ellington & Billy
Strayhorn

Medium Ballad

A

B

C

bass pedal:

Star Dust

Medium Ballad

Lyric by Mitchell Parish
Music by Hoagy Carmichael

(Intro) $D_b MA^7$ $G_b^9(\#11)$ $F^{7(b9)}$

And now the pur - ple dusk of twi - light time steals a - cross the mea - dows of my

B_b^7 $E_b MI^7$ A_b^7 $F MI^7$ 3 $B_b MI^7$

heart. High up in the sky the lit - tle stars climb,

$G MI^7$ C^7 $E_b MI^7$ A_b^7 $D_b MA^7$

Al - ways re - mind - ing me that we're a - part. You wan - dered down the lane and

$G_b^9(\#11)$ $F^{7(b9)}$ B_b^7

far a - way. Leav - ing me a song that will not die.

$E_b MI^7$ A_b^7 $F MI^7$ 3 $B_b MI^7$

Love is now the star dust of yes - ter - day.

$E_b MI^7$ A_b^7 $D_b MA^7$ $(D_b^7(\#5))$

The mu - sic of the years gone by. Some - times I

A $G_b MA^7$ $F \# MI^7$ B^7

won - der why I spend the lone - ly night dream - ing of a song, The

$D_b MA^7$ $F MI^7$ B_b^7 $E_b MI^7$ B_b^7

mel - o - dy haunts my rev - er - ie, And I am once a - gain with

E^bMI⁷ **A^b7** **E^bMI⁷** **A^b7**
 you, When our love was new, and each kiss an in - spir -
D^bMA⁷ **E^bMI⁷** **E^o7** **F^{MI}7** **B^bMI⁷** **E^b9**
 a - tion, But that was long a - go, now
B^bMI⁷ **E^b7** **A^b7** **E^bMI⁷** **A^b7** **D^b7**
 my con - so - la - tion is in the star dust of a song. Be -
B **G^bMA⁷** **G^bMI^(MA7)** **F[#]MI⁷** **B⁷**
 side a gar - den wall, when stars are bright, you are in my arms. The
D^bMA⁷ **F^{MI}7** **B^b7** **E^bMI⁷** **B^b7**
 night - in - gale tells his fair - y tale of par - a - dise where ros - es
E^bMI⁷ **(B¹³** **A¹³** **B¹³** **A¹³)**
F[#]MI⁷ **B¹³**
 grew. Though I dream in vain, in my
D^bMA⁷ **B^bMI⁷** **F^{MI}7** **B^b7** **E^bMI⁷**
 heart it will re - main: My star dust mel - o - dy,
A^b7
 the mem - o - ry of love's re - strain. **D^bMA⁷** **(A^bMI⁷ D^b7)**
fine **Solo on AB**
After solos, D.S. al fine

Stargazer

Armen Donelian

Med.-Slow Jazz Waltz

A $J = 86$

B

2. $E^{(omit\ 3)}$ $F^{\#(omit\ 3)}$ $A^b_{MI}^{(add\ 9)}$

C

f

F#_{MA}7 **F7** **G_b_{MA}7** **G_{MI}7** **A_b7** **B_b7** **C_{MI}7(b5)** **B7(b5)** **G_b_{MA}7(b5)** **B_b** **B_b_{MI}(add 9)**

cresc.

D **D_{MI}6** **F** **E13(#11)** **C_{MI}6** **E_b** **D13(#11)**

mp (sop.) (trp.)

B_b_{MI}6 **D_b** **C13(#11)** **C_b_{MA}7** **A2** **F7(alt.)** **B_b_{MI}(add 9)** **E** (Trp. solo) **B_b_{MI}**

Vamp & solo till cue

On cue, D.C., pn. solo on **A** (indef.)

On cue, continue to **B**, 2nd ending, **C**, take Coda

D_{MI}6 **F** **E13(#11)** **C_{MI}6** **E_b** **D13(#11)**

mp (sop.) (trp.)

B_b_{MI}6 **D_b** **C13(#11)** **C_b_{MA}7** **A** **F7(alt.)** **B_b_{MI}(add 9)**

2. **C_b_{MA}7** **B_b** **B_a** **A_b** **D_b_{MI}(add 9)** **F_b** **G_b_{MI}7(b5)** **G_b** **F**

cresc. (B_b pedal till end)

(Fast) $\text{J} \approx 150$ **B_b_{MI}(add 9)**

2 **4** (pn.) accel. to fermata (hold till fermata)

8va 15ma //

B_b_{MI}(omit 3) mp (pn. fill)

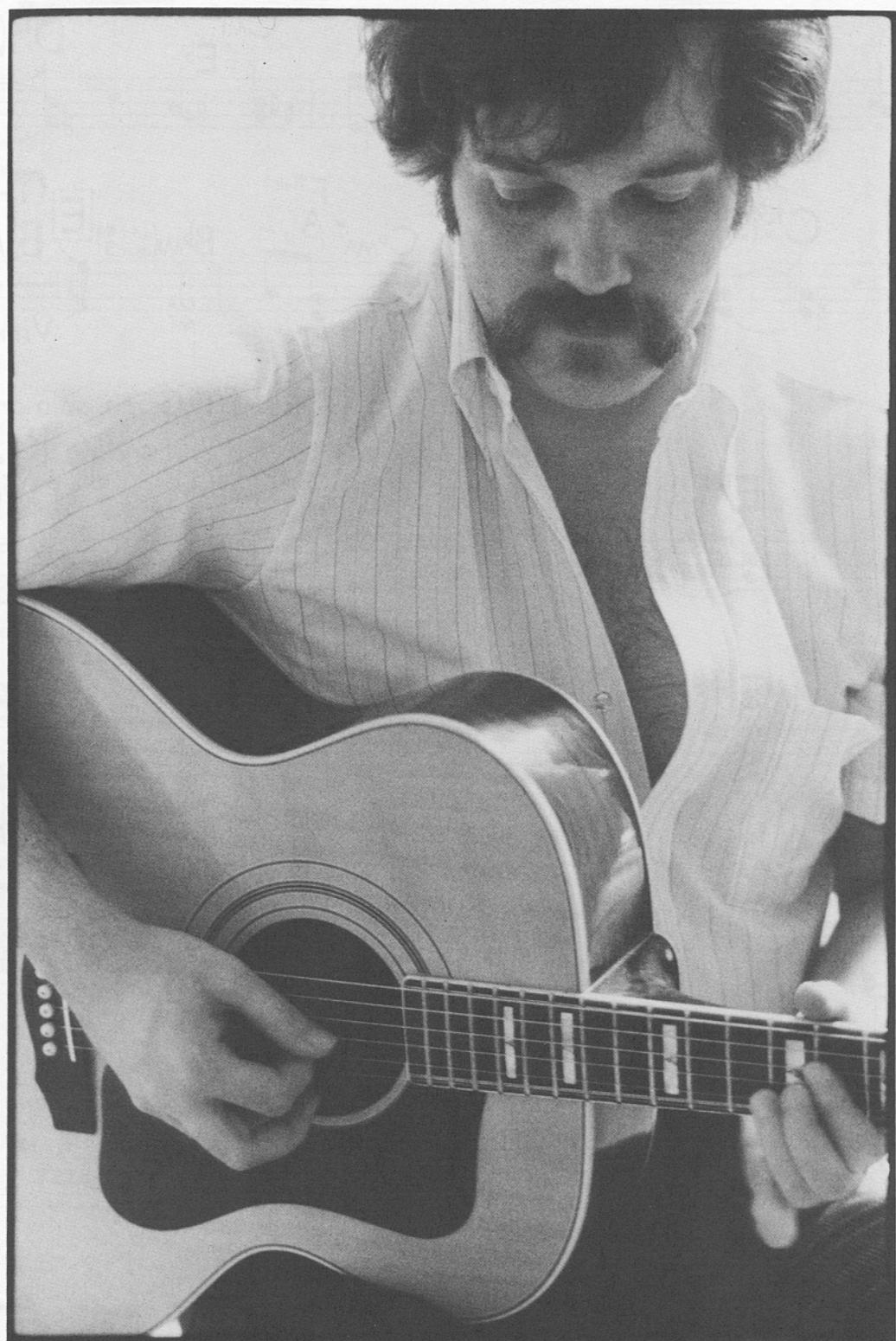


Photo by W. Patrick Hinely

JOHN ABERCROMBIE

Med. Straight 8th's Ballad

Still

John Abercrombie

$\text{J} = 53$

(gtr., melody) **A**

(gtr. synth.)

fill

fill

(Ending)

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

Bb9sus GbMA9/Bb

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.

Med. Ballad,
Ad lib. $\text{J} = 120\text{-}140$

Story Line

Bill Evans

A

B

The musical score consists of four staves of handwritten musical notation. The first staff starts with a chord labeled $B^{\circ 7}(\text{add } G)$. The second staff begins with E_b^6 , followed by B_b with a bracketed measure of three. The third staff starts with A_{MI}^6 . The fourth staff begins with F_{MI}^6 , followed by A_b with a bracketed measure of three. Below these, the first staff continues with C_{MA}^7/G . The second staff continues with $G_b^7(b5)$. The third staff continues with F_{MI}^7 . The fourth staff continues with $F^{\# \circ 7}$. The next row of staves starts with C_{MA}^7/G , followed by $(A_{MI}^{(MA7)})$ and $G_b^7(b5)$. The third staff of this row starts with (F_{MI}^7/D) , followed by F_{MI}^7 . The fourth staff of this row starts with $D_b_{MA}^7/G$. The final instruction "Solo on AB." is written below the fourth staff.

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

Med. Swing

J = 132 (in 2)

Strollin'

Horace Silver

A

1.

2.

F_{MI}7 **B_b7([#]5)** **E_b_{MI}7** **A_b⁹_{SUS}** **A_b13(^b9)** **D_b6** **F_{MI}7** **E_b_{MI}7(11)** **A_b13(^b9)**

B **(Solos)** **D_b_{MA}7** **E_{MI}7** **A7** **E_b_{MI}7** **A_b7**

(bass walks in 4)

D_b_{MA}7 **A_b_{MI}7** **D_b7** **G_{MI}7** **C7**

1. **F_{MI}7** **B_b7([#]5)** **E_b_{MI}7** **A_b7**

D_b_{MA}7 **B_b_{MI}7** **E_b9([#]11)** **D7([#]9)**

2. **F_{MI}7** **B_b_{MI}7** **E_b9([#]11)** **F_#_{MI}7** **B7**

F_{MI}7 **B_b7([#]5)** **E_b_{MI}7** **A_b7** **D_b_{MA}7** **B_b7([#]5)** **E_b_{MI}7** **A_b7**

**Solo on B; After solos,
D.C. al Coda**

D_b6 **G_b13([#]11)** **F_{MI}7** **B_b7([#]5)** **E_b_{MI}7** **A_b7([#]5)** **C** **D_b**

Med. Swing

J = 132

Strollin' (Harmony)

A



1.



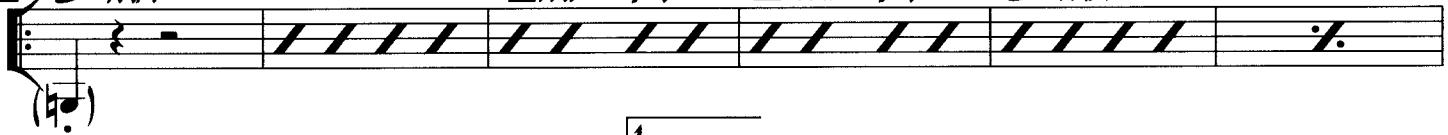
2.



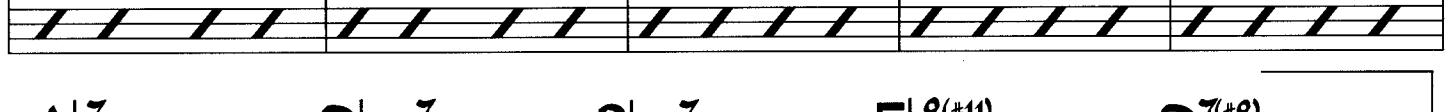
**B**

(Solos)

 D_b^{MA7} E_{MI7} $A7$ E_b^{MI7} A_b7 D_b^{MA7}



 A_b^{MI7} D_b7 G_{MI7} $C7$ F_{MI7} $B_b7^{(\#5)}$ E_b^{MI7}



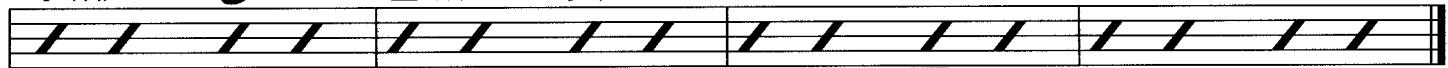
 A_b7 D_b^{MA7} B_b^{MI7} $E_b9^{(\#11)}$ $D7^{(\#9)}$



 F_{MI7} B_b^{MI7} $E_b9^{(\#11)}$ $F\#_{MI7}$ $B7$



 F_{MI7} $B_b7^{(\#5)}$ E_b^{MI7} A_b7 D_b^{MA7} $B_b7^{(\#5)}$ E_b^{MI7} A_b7



Solo on **B**; After solos, D.C. al Coda



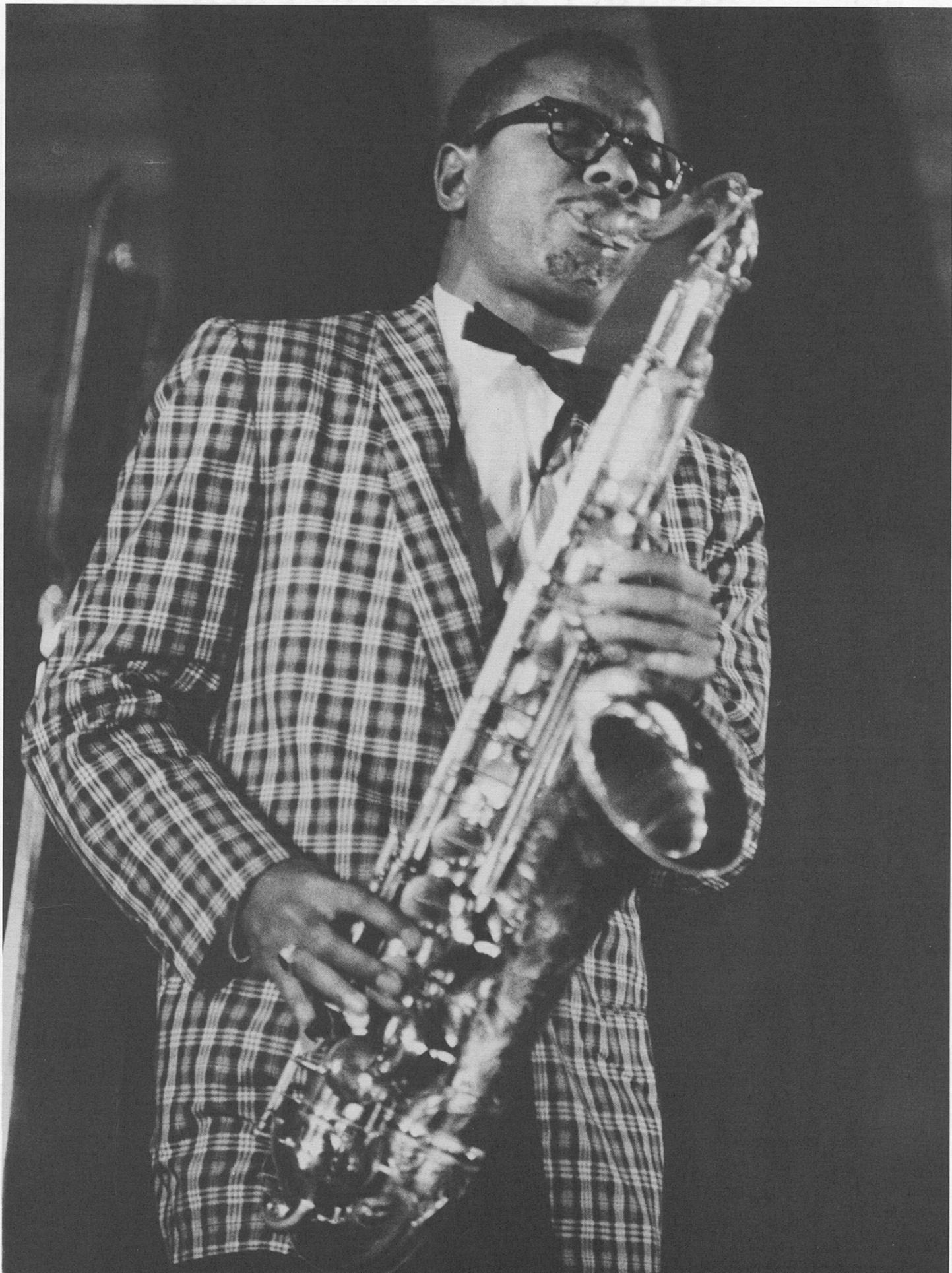


Photo by Chuck Stewart

BENNY GOLSON

Med.
Jazz Waltz
J = 134

Summer in Central Park

Horace Silver

A

F^{6/9} A^{7(b9)(#5)} D_{MI}⁹ G¹³

(bs.)

D_{bb}^{6/9} G_{bb}^{6/9} G_{MI}⁹ A^{13(b9)}

B

D_{MA}⁹ D_{MI}⁹

D_{MA}⁹ D_{MI}⁹

D_{MA}⁹ D_{MI}⁹

D_{MA}⁹ F# G_{MI}⁷ G_{b7}(C⁹)
C

C

F^{6/9} A^{7(b9, #5)} D_{MI}⁹ G¹³

D_{b6}⁹ G_{b6}⁹ A₆⁹ D₆⁹

D_{b6}⁹ G_{MI}⁷ G_{b7}(C⁹)
C

(last x: rit.)

A_{b6}⁹ G_{b6}⁹ F₆⁹ G_{MI}⁷ C⁷

(fine) for solos: ↑ ♩

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

A

Sweet and love - ly, Sweet - er than the ros - es in May, _____

Sweet and love - ly, Heav - en must have sent her my way. _____

Skies a - bove me nev - er were as blue as her eyes, _____

And she loves me, Who would want a sweet - er sur -prise? _____

B

When she nest - les in my arms so ten - der - ly there's a thrill that words can - not ex - press.

In my heart a song of love is taunt - ing me, Mel - o - dy, haunt - ing me.

C

Sweet and love - ly, Sweet - er than the ros - es in May, _____

And she loves me, There is noth - ing more I can say. _____

T.B.C. (Terminal Baggage Claim)

Med. Straight 1/8's

$J = 160$ (Intro) $A^b_{MI}^7$

A (add drums)
(pn.)

(8x's)

B

pn. fill

C

(add #11) $D^b_{MA}^7$ $E^b_{MA}^7$

A/B $D^b_{6/9}$ $E^b(b)$

G/A



Chick Corea

(bass fills)

D F_{MA}⁷/A E_{MI}⁷/A 1-3. D_{MI}⁷/A E_{MI}⁷/A 4. F/A G/B
(pn.) (end bs. fills)

E C B_b/C C F/C
C B_b/C A_b/C B_b/C
C B_b/C C F
D Eb E F F_{SUS}
F_{SUS} 4 (On cue) G_{SUS}⁹ 4
(piano fill) (piano fill) 15ma b. ---
D.S. al Coda

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

Vamp, fill & fade

sample bass fills at C:

C G_{MI}¹¹ E_{MA}⁷/G

G_{MI}¹¹ E_{MA}⁷/G G_{MI}¹¹

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

That's All

Medium Ballad

Words and music by
Alan Brandt and Bob Haymes

(F⁷) A B^b_{MA}⁷ C_{MI}⁷ D_{MI}⁷ C_{MI}⁷ F⁷

I can on - ly give you love that lasts for - ev - er, _____ and the

B^b_{MA}⁷ E^b⁹ D_{MI}⁷ G⁷ G⁷ F E_{MI}^{7(b5)} E^b_{MI}⁷

prom - ise to be near each time you call; And the on - ly heart I own, for

B^b_D G^{7(#9)} C_{MI}⁷ F⁷ D_{MI}⁷ G⁷ C_{MI}⁷ F⁷ B^b_{MA}⁷ C_{MI}⁷

you and you a - lone, That's all, that's all. I can on - ly give you coun - try walks in

D_{MI}⁷ C_{MI}⁷ F⁷ B^b_{MA}⁷ E^b D_{MI}⁷ G⁷ G⁷ F

Spring - time, _____ and a hand to hold when leaves be - gin to fall; And a

E_{MI}^{7(b5)} E^b_{MI}⁷ B^b_D G^{7(#9)} C_{MI}⁷ F⁷ B^b⁶

love whose burn - ing light will warm the win - ter night, That's all, that's all. there are

B F_{MI}⁷ B^b⁷ G_{MI}⁷ C_{MI}⁷ F_{MI}⁷ B^b⁷ E^b_{MA}⁷

those, I am sure, who have told you they would give you the world for a toy. All I

G_{MI}⁷ C⁷ A_{MI}⁷ D_{MI}⁷ G_{MI}⁷ C⁷ F⁹_{SUS} F⁷

have are these arms to en - fold you and a love time can nev - er de - stroy. If you're

C **B_bMA⁷** **C_{MI}⁷** **D_{MI}⁷** **C_{MI}⁷ F⁷**

won - d'ring what I'm ask - ing in re - turn, dear, you'll be

B_bMA⁷ **(A⁷⁽⁵⁾ E^{b9})** **A^{b13}) D_{MI}⁷ G⁷G⁷/F** **E_{MI}^{7(b5)}** **E^bMI⁷**

glad to know that my de - mands are small: Say it's me that you'll a - dore for

B^b/_D **G⁷⁽⁵⁾** **C_{MI}⁷ F⁷** **B^{b6}** **(C_{MI}⁷ F⁷)**

now and ev - er more, That's all, that's all.

Words and music by

Maceo Pinkard,

William Tracy,

and Doris Tauber

Medium-Up Swing

Them There Eyes

A A^{b6} C A^{b6} F⁷ (A^{b6}) E^{b9}

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

A^{b6} F⁷ B^{b7}

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

B^b Mⁱ⁷ E^{b7} C⁷ F^{Mi7}

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

B^{b7} E^{b7}

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

B A^{b6} (A^{b6}) E^{b9}

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

A^{b7} D^b M^{A7}

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

D^b M^{A7} D⁷ A^{b6} E^b B^{b7} E^{b7}

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

(G⁷) G^{b7} F⁷ B^{b7} E^{b7} A^{b6} (E^{b7})

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

There Is No Greater Love

Medium Swing
(also played as a ballad)

Lyric by Marty Symes
Music by Isham Jones

The musical score consists of eight staves of music, each with a different chord progression above the staff and lyrics below. The chords are labeled with their names and qualities in blue text.

- Staff 1:** Chords: (F⁷), A, B^bMA⁷, E⁹, A^{b9(#11)}. Lyrics: There is no greater love than what I feel for you,
- Staff 2:** Chords: G⁷, C⁹, C_{MI}⁷, F⁷. Lyrics: No greater love, No heart so true. There is no
- Staff 3:** Chords: B^bMA⁷, E⁹, A^{b9(#11)}, G⁷. Lyrics: greater - er thrill than what you bring to me, No sweet - er
- Staff 4:** Chords: C⁹, C_{MI}⁷, F⁷, B^{b6}₉. Lyrics: song than what you sing to me.
- Staff 5:** Chords: B, A_{MI}^{7(b5)}, D⁷, G_{MI}⁶, A_{MI}^{7(b5)}, D⁷, G_{MI}⁶. Lyrics: You're the sweet - est thing I have ev - er known,
- Staff 6:** Chords: A_{MI}^{7(b5)}, D⁷, G_{MI}⁷, C⁷, F⁷. Lyrics: And to think that you are mine a - lone. There is no
- Staff 7:** Chords: C, B^bMA⁷, E⁹, A^{b9(#11)}, G⁷. Lyrics: great - er love in all the world, it's true, No great - er
- Staff 8:** Chords: C⁹, C_{MI}⁷, F⁷, B^{b6}₉, (C_{MI}⁷, F⁷). Lyrics: love than what I feel for you.

Medium
Straight 1/8's

Three Hearts Dancing

Steve Erquiaga

A

J = 106

B

C

D

E

F

G

H

I

J

K

L

M

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

D NC. (G_{MI})

NC. (G_{MI})

1.

NC. (G_{MI})

2.

(Guitar solo)

G_{MI}^7 F^6 E_{MA}^9 $D_{MI}^{(omit 3)}$

Sounds one octave lower than written.

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

369 Medium Three Hearts Dancing (Guitar synth.)

Straight 8th's

A

$J = 106$

B

C

G_{MI} F G F/G G_{MI}

D NC. (G_{MI})
 (doubles melody)

NC. (G_{MI})

NC. (G_{MI})

2. **NC. (G_{MI})**

NC. (G_{MI}) G_{MI}⁷ F⁶ E^b_{MA}⁹

D_{MI} (omit 3)

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

Sounds one octave lower than written.

Three Hearts Dancing (Bass)

Medium
Straight 1/8's

A $J = 106$

B

C

D

D (G_{MI})

1. (G_{MI})

2.

F⁶ E^b_{MA}⁹

D_{MI}^(omit 3)

4

G_{MI}⁷

D.C., play **A** (no repeat),
B, **C**, vamp & fade on **D**
(first ending)

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

A C_{MA}⁷ E_bM_I⁷ A_b⁹

Three lit - tle words, _____ Oh, what I'd give for that

D_MI⁷ G⁷ D_MI⁷ G⁷

won - der - ful phrase, _____ To hear those

C_{MA}⁷ E_bM_I⁷ A_b⁹

three lit - tle words, _____ That's all I'd live for the

D_MI⁷ G⁷ D_MI⁷ G⁷

rest of my days. _____ And what I

B G_MI⁷ C⁹_{SUS} C⁷

feel in my heart _____ they tell sin - cere - ly,

F_{MA}⁷ B_b⁷ A⁷ A_b⁷ G⁷

No oth - er words _____ can tell it half so clear - ly.

C C_{MA}⁷ E_bM_I⁷ A_b⁹

Three lit - tle words, _____ Eight lit - tle let - ters which

D_MI⁷ G⁷ C⁶ (D_MI⁷ G⁷)

sim - ply mean, "I _____ love you."

Till There Was You

Medium Ballad

Meredith Willson

(B^b) A E_{MA}⁷ E^{°7} F_{MI}⁷ A_{MI}⁷ D^b₉

There were bells on the hill, but I never heard them ring-ing, No, I

E_{MA}⁷ F^{#7} F_{MI}⁷ B^b₇ G_{MI}⁷ G^b¹³ F_{MI}⁷ B^b₇

nev - er heard them at all till there was you. _____ There were

E_{MA}⁷ E^{°7} F_{MI}⁷ A_{MI}⁷ D^b₉

birds in the sky, but I never saw them wing-ing, No, I

E_{MA}⁷ F^{#7} F_{MI}⁷ B^b₇ E_{MA}⁷ A_{MI}⁶ E_{MA}⁷

nev - er saw them at all till there was you. And there was

B A_{MI}⁷ A^{°7} E_{MA}⁷ C⁷

mu - sic and there were won - der - ful ros - es, they tell me in

F_{MI}⁷ F⁹ F_{MI}⁷ B^b^{7(#5)}

sweet fra - grant mea - dows of dawn, and dew, There was

C E_{MA}⁷ E^{°7} F_{MI}⁷ A_{MI}⁷ D^b₉

love all a - round, but I never heard it sing - ing, No, I

E_{MA}⁷ F^{#7} F_{MI}⁷ B^b₇ E_{MA}⁷ (F_{MI}⁷ B^b₇)

nev - er heard it at all till there was you.

Med. Reggae/Funk

Time Marches On

J = 87

John Scofield

A (Guitar solo)

Guitar solo

B (On cue -
guitar solo continues) (Rock feel)

8
D♭ E♭

(F A)
p f

C Bass solo, indef.
After bass solo, play melody, indef. (Original feel)

mf
(guitar)
B⁹(b5)
B⁹
A⁹(#5)
G⁹
E⁹(b9)
D⁹(#9)
F⁹/G
E⁹/G♯
G⁹/A
A⁹(#5)/C♯

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

15
16 (F A) (add 9) [A⁹(alt.)]
15
16 p f
(Guitar solo)
(On cue)
Vamp, decrescendo and rallentando till cue
Vamp, rall. & decresc. to fade

Bass line is played with great variation.

Ab⁹ in bar 2 of A is optional after first repeat.

Intro on record is once through A on solo guitar.

Chords are whole notes unless otherwise marked.



Photo by Chuck Stewart

BILL EVANS

Time Remembered

Bill Evans

Med Ballad

A B_MI⁹ C_{MA}⁷(#11) F_{MA}⁷(#11) E_MI⁹

A_MI⁹ D_MI⁹ G_MI⁹ E_b_{MA}⁷(#11) A_b_{MA}⁷(#11)

A_MI⁹ D_MI⁹ G_MI⁹ C_MI⁹

F_MI¹¹ E_MI⁹ B_MI⁹

E_b_MI⁹ A_MI⁹ C_MI⁹ F_#_MI⁹

B_MI⁹ G_MI⁹ E_b_{MA}⁷(#11)

D_MI⁹ C_MI⁹ (fine)

Solos swing (in 2).

Abma7(#11) in bar 8 is not anticipated during solos.

Melodic rhythm is rather freely interpreted.

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

Time Track

Chick Corea

A

B

C

D

E

S

(gtr.)

1. E_b/F $G_b MA^{(b5)}$ G_b/A_b $B_b MI^{11}$ $D_b^9 SUS$ $C^{(b5)}$ $B^{(b5)}$ $B_b MI^{11}$

2. E_b/F $G_b MA^{(b5)}$ G_b/A_b $B_b MI^{11}$ $A_b MI^7$ $G_b MA^7$ $F^{(b5)}$ $B MI^7$

(alto w/ pn.)

A_{MI}⁷ E A_{MA}⁷ C_{MA}⁷ B_F⁷
 B_F⁷ C_{#MI}¹¹ E_b_{MI}¹¹ F_{MI}¹¹ G_{MA}⁷ A_b_{MI}⁷ B_b_{MI}¹¹
E B_b_{MI}¹¹ (Synth. solo) E_b F G_b_{MA}⁷ G_b^(b5) A_b B_b_{MI}¹¹ D_b⁹_{SUS} C^{9(b5)} B^{9(b5)} B_b_{MI}¹¹ (3x's)
 (bkgr. comp)

B_b_{MI}¹¹ E_b F G_b_{MA}⁷ G_b^(b5) A_b B_b_{MI}¹¹ A_b_{MI}⁷ G_{MA}⁷ F⁷⁽⁹⁾ B_{MI}⁷ E
 (melody) (alto w/ pn.)
F Solos O¹ B_b_{MI}¹¹ E_b F G_b_{MA}⁷ G_b^(b5) A_b B_b_{MI}¹¹ D_b⁹_{SUS} C^{9(b5)} B^{9(b5)} B_b_{MI}¹¹
 last x: (D) 1-7.
 8. B_b_{MI}¹¹ A_b_{MI}⁷ F_{#MI}⁷ B_{MI}⁷ B_b_{SUS}
 B_b_{SUS} C_B (gtr.) 6 D.C. al Coda Two
 2 D_b⁹_{SUS} C⁹ B^{9(b5)} B_b_{MI}¹¹ (synth.)
I B_b_{MI}¹¹ E_b F G_b_{MA}⁷ G_b^(b5) A_b B_b_{MI}¹¹ D_b_{SUS} E_{SUS}
 G_{SUS} B_b_{SUS} D_b_{bass} C_{bass}
 C_{bass} 8va B_b_{MA}⁷⁽⁵⁾ C_{MA}⁷⁽⁵⁾ A_b_{SUS} E_{MA}⁷⁽⁵⁾ D_{MA}⁷⁽⁵⁾ A_b_{SUS}
 (w/ synth.)

Med. Funk

 $J = 121$

A Tacet

Time Track (Bass)

A $\text{C}^{9(b5)} \text{B}^{9(b5)} \text{B}_\flat \text{MI}^{11}$

B $\text{B}_\flat \text{MI}^{11} \quad \text{E}_\flat \text{F} \text{G}_\flat \text{MA}^{(b5)} \text{G}_\flat \text{A}_\flat \text{B}_\flat \text{MI}^{11} \quad \text{D}_\flat^9 \text{sus} \quad \begin{matrix} 1. \text{C}^{9(b5)} \\ \text{B}^{9(b5)} \text{B}_\flat \text{MI}^{11} \end{matrix} \quad \begin{matrix} 2. \text{C}^{9(b5)} \\ \text{B}^{9(b5)} \end{matrix} \text{B}_\flat \text{MI}^{11}$

C $\text{B}_\flat \text{MI}^{11} \quad \text{E}_\flat \text{F} \text{G}_\flat \text{MA}^{(b5)} \text{G}_\flat \text{A}_\flat \text{B}_\flat \text{MI}^{11} \quad \text{D}_\flat^9 \text{sus} \quad \text{C}^{9(b5)} \text{B}^{9(b5)} \text{B}_\flat \text{MI}^{11}$

D $\text{B}_\flat \text{MI}^7 \quad \text{E}_\flat \quad \text{E}_\flat \text{M}_I^{7(b5)} \quad \text{B}_\flat \text{MI}^7 \quad \text{A}_\flat \text{M}_I^7 \quad \text{G}_\flat \text{M}_A^7 \quad \text{F}^{7(\#9)} \quad \text{B}_\flat \text{M}_I^7 / \text{E}_\flat$

S $\text{B}_\flat \text{MI}^7 \quad \text{E}_\flat \quad \text{E}_\flat \text{M}_I^{7(b5)} \quad \text{B}_\flat \text{MI}^7 \quad \text{A}_\flat \text{M}_I^7 \quad \text{G}_\flat \text{M}_A^7 \quad \text{F}^{7(\#9)} \quad \text{B}_\flat \text{M}_I^7 / \text{E}_\flat$

E $\text{B}_\flat \text{MI}^{11} \quad \text{E}_\flat \text{F} \text{G}_\flat \text{MA}^{(b5)} \text{G}_\flat \text{A}_\flat \text{B}_\flat \text{MI}^{11} \quad \text{D}_\flat^9 \text{sus} \quad \text{C}^{9(b5)} \text{B}^{9(b5)} \text{B}_\flat \text{MI}^{11} \quad (3x's)$
(synth. solo) $\text{B}_\flat \text{MI}^{11} \quad \text{E}_\flat \text{F} \text{G}_\flat \text{MA}^{(b5)} \text{G}_\flat \text{A}_\flat \text{B}_\flat \text{MI}^{11} \quad \text{A}_\flat \text{M}_I^7 \quad \text{G}_\flat \text{M}_A^7 \quad \text{F}^{7(\#9)} \quad \text{B}_\flat \text{M}_I^7 / \text{E}_\flat$

D.S. al Coda

(Solos)

F B_{MI}^{11} E_b $F G_{MA}^{(5)}$ A_b B_{MI}^{11} D_{SUS}^9 $C^{9(5)}$ $B^{9(5)}$ B_{MI}^{11}

8. A_{MI}^7 F_{MI}^7 B_{MI}^7 B_{SUS}^9 C B

G E_{MI}^7 C_{MA}^7 C_{MI}^7 C F_{MI}^7

F_{MI}^7 D_{MA}^7 D_{MI}^7 $C^{\#7}$ F_{MI}^7

F_{MI}^7 $D_{MA}^{7(5)}$ B_{MI}^7 B_{MI}^7 A G_{MA}^7

G_{MA}^7 $D_{F^{\#}}$ B_{F} E_{MI}^7

H E_{MI}^7 $E_{MA}^{7(5)}$ E_b D_{MI}^7

D_{MI}^7 D_{SUS}^9 $C^{9(5)}$ $B^{9(5)}$ B_{MI}^{11}

I B_{MI}^{11} E_b $F G_{MA}^{(5)}$ A_b B_{MI}^{11} D_{SUS} E_{SUS} G_{SUS} B_{SUS} D_{bass}

C_{bass} $B_{MA}^{7(5)}$ $C_{MA}^{7(5)}$ A_{SUS} $E_{MA}^{7(5)}$ C $D_{MA}^{7(5)}$ A_{SUS}

Note that bass player often plays an F under $B^{9(5)}$.

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Togetherness

Jimmy Heath

Med. Swing

J = 220

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

(pn.)

(bs.)

A

S

G⁷⁽⁹⁾

B♭¹³⁽⁹⁾

G⁷⁽⁹⁾

B♭¹³⁽⁹⁾

E♭⁷⁽⁹⁾

(etc.)

C⁷⁽⁹⁾

E♭⁷⁽⁹⁾

C⁷⁽⁹⁾

E♭⁷⁽⁹⁾

$A^{\flat} MA^7$

$G^7(^{\#9})$

$C MI^9$

(bass walks in 4)

$F^{13(\#11)}$

$F MI^7(11)$

$B^{\flat}^9 SUS$

B (sop. fills)

$E^{\flat} MA^7$

$F MI^7 B^{\flat}$

(bs.)

(4x's)

Kicks and melody at B are played for solos.

Solo on AB
After solos, D.S.(with pickups)
play **A**, vamp & fade on **B**.

Sample comp rhythm at A:





Photo by Paul Hoeffler, Toronto

RAY BROWN, OSCAR PETERSON & HERB ELLIS

Med. Samba

♩ = 116

Tristeza

Haroldo Lobo/Niltinho

Form is AABC
To end, vamp and fade on [A]
(take first ending only)

$D_{MI}^7 B^{13(\#11)}$ B_b^{13} $A^{7(\#5)}$ $D_{MI}^7 G^{13}_{sus} G^{13}$ B_b/C C^7 (Orig. tempo) NC C/D
(trps.)

D B_b^{MA7} C F dim. $(add MA7)$ F/C B_b^{MA7} C $G\#$ dim. $(add MA7)$ F_{MA9} C $F_{MI}^{(b5)} G_{MI}^7 A_{MI}^7 D_{sus}^9$

B_b^{MA7} C F dim. $(add MA7)$ $A^{7(\#5)}$ $D_{MI}^7 A_{MI}^7$ G/B $B_b^{13(\#11)}$ A_{MI}^7 $D^{7(\#5)}$

G_{MI}^{11} $A^{7(\#5)}$ D_{MI}^7 G^{13} $G_{MA}^{7(b5)}$ F $F^{(add 9)}$ A_b^{MA7} B_b $B_b^{13(b9)}$
(ten.) (Double-time feel-Swing)

E E_b^{MA9} B_b $B^{(add \#11)}$ E_{MA7} B_b D/B_b E_b^{MA9} $C^{7(\#9)}$ C/A_b $G^{7(\#5)}$

$C_{MI}^7 A_{MA7}$ B E_{MA9} $C_{MI}^{7\#}$ F_{MI}^9 $B^{13(b9)}$ Till cue
 C/D $D^{7(\#9)}$ B_b^{MA7} C F dim. $(add MA7)$ F_{MA7} C C/D $D^6\%$

F_{MA7} C $D^{7(\#9)}$ B_b^{MA7} C F dim. $(add MA7)$ $A^{7(\#5)}$ D_{MI}^7 G/B B_b/C $F^{(add 9)}$ A_b^{MA7} B_b
:

On cue C/D $D^6\%$ (Orig. feel)
(trps.) $D.S. al Coda$

$G_{MA}^{7(b5)}$ F NC $F^{(add 9)}$
tenor cadenza -

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

Tunji

John Coltrane

Med. Swing
J = 110

(Intro)

(pn.)

Sheet music for the intro of "Tunji". The tempo is Med. Swing (J = 110). The key signature is C major (no sharps or flats). The music consists of two staves: Treble and Bass. The Treble staff starts with a dotted half note followed by a sixteenth-note pattern. The Bass staff starts with a dotted half note followed by a quarter note. A large oval-shaped bracket covers the first four measures of both staves. The text "(Bsus (add 9))" is written above the Bass staff, and "(bs.)" is written below it. The right side of the page has the text "(etc.)" and "(4x's)" in a bracket.

A

Sheet music for section A of "Tunji". The key signature changes to G major (one sharp). The music is in 4/4 time. The Treble staff features a continuous eighth-note pattern with various grace notes and slurs. The Bass staff provides harmonic support with sustained notes and rhythmic patterns. Measure 10 includes a dynamic instruction "s* ---". Measure 11 contains a tenor solo section, indicated by the text "Tenor solos on A." Measure 12 continues the bass line. The right side of the page has the text "Tenor solos on A." and "After tenor solo, continue to B for other solos."

B (Solos)

Sheet music for section B solos. The key signature changes to E major (two sharps). The music is in 4/4 time. The Treble staff shows a series of eighth-note patterns. The Bass staff provides harmonic support. The right side of the page has the number "(8)" indicating the length of the section.

E⁷B⁷

Continuation of section B solos. The key signature changes to B major (one sharp). The music is in 4/4 time. The Treble staff shows a series of eighth-note patterns. The Bass staff provides harmonic support.

F#⁷E⁷B⁷A⁷G⁷
DC⁷

Continuation of section B solos. The key signature changes to C major (no sharps or flats). The music is in 4/4 time. The Treble staff shows a series of eighth-note patterns. The Bass staff provides harmonic support. The right side of the page has the text "After solos, continue to C."

C

(pn.) (drums solo around figure)

(ten.)

(bs.) (Vamp till cue)

(On Cue)

Bsus (add 9)

Bm¹¹

F#7(^{#9}_{#5})

B⁷

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.

Gary Willis

Med. Funk

J = 102

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

A

(gtr.)

($D_b MA^{13}$) $F^{7(9)}$ E_{MA}^7 $F^{\#}$ A_{MA}^7 B A_{MI}^9 D_{MI}^9 $D_b MA^9$ E_{MI}^9 $E_b MA^9$

($E_b MA^9$) $G^{7(9)}$ $A_b MI^9$ A_{MI}^9 $A_b MI^9$ $C^{\#}_{MI}^9$ E_{MI}^9 $C_{MA}^{7(5)}$ $D C^{13}$

(C^{13}) $A^b 7(9)$ G_{MI}^9 F_{MI}^9

B

F_{MI}^9 G_{MA}^{13} D_{MI}^9 $C^{\#} 7(9)$ $D 7(9)$ $F^{\#} G^{\#}$

(bass) ($F^{\#} G^{\#}$) $C^{\#} 7(9)$ $A^{13} sus$ D_{MA}^{13} F_{MA}^7 $G B_b MA^7$ C

$B_b MI^{11}$ $E_b MI^9$ D_{MA}^9 F_{MI}^7 E_{MA}^9 $G^{\#} 7(9)$ A_{MI}^9

(A_{MI}^9) $B_b MI^9$ A_{MI}^9 $B_b MI^9$ D_{MI}^9 F_{MI}^9

(F_{MI}^9) $E_b MA^{13}$ $D_b MA^{13(11)}$ $A 7(9)$ $G_b MA^7$ A_b bass fills - - -

Gtr. solo

C

(omit 3) $E_b 13$ $A_b 6/9$ $E_b 13$ A_b $A_b 13$ (omit 3) $A_b 7(9)$ $F^{\#} MI^{11}$

(synth. rhythms)

($F^{\#} MI^{11}$) $F^{\#} MI^9$ $A_b 6/9$ (omit 3) $E_b 13$ $A_b 13$ (omit 3) $A_b 13$

(omit 3) (A_b13) A_b7([#]5) C_E^(add 9) G_{MA}7/A G[#]_{MI}7/A B_b_{MI}9 F[#]_{MI}9

(F[#]_{MI}9) D_b6/₉ B_b_{MI}6/₉ A_b13(^b9) D_b6/₉

(add 11) (D_b6/₉) D¹³ G¹³ C⁶/₉ C_{MA}7(¹³)

D B_{SUS}7(^b9) E_{MI}7(11) B_{SUS}7(^b9) E_{MI}13 (omit 3) E_b_{MA}13 D_{MA}9 B_{MI}11

(gtr. & synth.) 1st x: solo continues
2nd x: play line (B_{MI}11) B_{SUS}7(^b9) E_{MI}11 D_{MI}11 B_{MI}11 B_{SUS}7(^b9)

E_{MI}11 D_{MI}11 1. G_{MI}11 2. G_{MI}11 (End solo) indef.

E B_b_{MA}7(^b5) D E_{MA}7(^b5) G⁹ D^(add #11) B_b_{MI}7(11) E_{SUS} F_{MI}7(¹¹)_b₅

(mallets) B_{MI} B_b E¹³ E_b_{MA}7(^b5) G F¹³ B_{SUS}7 E¹³ A¹³(^b9) D⁷([#]5) F[#]_{MI}13 G[#]

(F[#]_{MI}13) G[#] A_b_{SUS} D_b_{MA}7([#]5) F[#]_{MI}9(13) B_b_{MI}7(¹¹)_{omit 5}

D.C. al Coda
(Take Coda on repeat)

O (E_b_{MA}9) G⁷([#]5) A_b_{MI}9 A_{MI}9 B_b₇([#]5) C_{MI}11 G D_b_{MA}7(^b5) D_{MA}13 E_b_{MA}7([#]5) G

(E_b_{MA}7([#]5)) G E_{MI}7(¹¹)_{omit 5} B_{SUS} C_{MA}7(^b5)

Tunnel Vision (Keyboard)

Med. Funk

$\text{J} = 102$

$\text{J} = 102$

A

$F_{MI}^{11} G_{MA}^{13} C_{MI}^9 C_{(5)}^{7(\#9)} A_{MI}^9 C_{(5)}^{7(\#9)} D_{MA}^{b7(\#5)} C_{(5)}^{7(\#9)} A_{b13} \text{sus} D_{MA}^{13}$

(synth.)

$(D_{MA}^{b13}) F_{(5)}^{7(\#9)} E_{MA}^7 F^{\#} A_{MA}^7 B A_{MI}^9 D_{MI}^9 D_{MA}^9 E_{MI}^9 E_{bMA}^9$

$(E_{bMA}^9) G_{(5)}^{7(\#9)} A_{bMI}^9 A_{MI}^9 A_{bMI}^9 C_{MI}^9 E_{MI}^9 C_{MA}^{7(\#5)} D C^{13}$

$(C^{13}) A_{b7(\#5)}^{7(\#9)} G_{MI}^9 F_{MI}^9$

B

$F_{MI}^9 G_{MA}^{13} D_{MI}^9 C_{(5)}^{7(\#9)} D_{(5)}^{7(\#9)} F^{\#} G^{\#}$

$(F^{\#} G^{\#}) C_{(5)}^{7(\#9)} A_{13} \text{sus} D_{MA}^{13} F_{(5)}^{7(\#9)} F_{MA}^7 G B_{bMA}^7 C$

$B_{bMI}^{11} E_{bMI}^9 D_{MA}^9 F_{MI}^7 E_{MA}^9 G_{(5)}^{7(\#9)} A_{MI}^9$

$(A_{MI}^9) B_{bMI}^9 A_{MI}^9 B_{bMI}^9 D_{MI}^9 F_{MI}^9$

$(F_{MI}^9) E_{bMA}^{13} D_{bMA}^{13(\#11)} A_{(5)}^{7(\#9)} G_{bMA}^7 A_b$

C

(Gtr. Solo)

$A_{b6}^{6/9} E_{b13}^{13} A_{b13(\#9)} E_b A_{b13(\text{omit } 3)} A_{b7(\#5)} F_{\#MI}^{11}$

(synth.)

$(F_{\#MI}^{11}) F_{\#MI}^9 A_{b6}^{6/9} E_{b13}^{13} A_{b13(\#9)} A_{b13(\text{omit } 3)}$

(omit 3)

(A_{b13}) $A_{b7(5)}$ $C^{(add 9)}$ G_{MA7}^7 $G_{MI}^{#9}$ B_{MI}^{b9} $F_{MI}^{#9}$

$(F_{MI}^{#9})$ $D_{b6(9)}^{(add 11)}$ D^{13} G^{13} $C^{6(9)}$ $C_{MA7(13)}^{(13)}$ $A_{b13(b9)}$ $D_{b6(9)}^{(add 11)}$

D *Guitar solo continues* $B^{7(b9)}_{SUS}$ $E_{MI}7(11)$ $B^{7(b9)}_{SUS}$ $E^{13(omit 3)}$ E_{MA}^{b13} D_{MA}^9 B_{MI}^{11}

(B_{MI}^{11}) $B^{7(b9)}_{SUS}$ E_{MI}^{11} D_{MI}^{11} B_{MI}^{11} $B^{7(b9)}_{SUS}$

E_{MI}^{11} D_{MI}^{11} 1. G_{MI}^{11} 2. G_{MI}^{11} *(End solo)* *indef.*

E $B_{MA}^{b7(b5)}$ $E_{MA}7(b5)$ G^9 $D^{(add \#11)}$ $B_{MI}^{b7(11)}$ E^{7}_{SUS} $F_{MI}7(11)$

$F_{MI}7(b5)$ B_{MI} E^{13} $E_{MA}^{b7(b5)}$ G F^{13} $B_{b7}^{7}_{SUS}$ E^{13} $A^{13(b9)}$ $D^{7(b9)}$ $F_{MI}^{#13}$ $G^{\#}$

$(F_{MI}^{#13})$ $A_{b9}^{9}_{SUS}$ $D_{MA}^{b7(5)}$ $F_{MI}^{#9(13)}$ $B_{MI}^{b7(11)}$ *omitt 5*

D.C. al Coda
(Take Coda on repeat)

$\Theta (E_{MA}^9) G^{7(b9)}$ A_{bMI}^9 A_{MI}^9 $B_{b7(b9)}$ C_{MI}^{11} G $D_{MA}^{b7(b5)}$ D_{MA}^{13} $E_{MA}7(b5)$

$(E_{MA}7(b5))$ $E_{MI}7(11)$ $B_{b7}^{7}_{SUS}$ $C_{MA}7(b5)$

Med. Funk

Tunnel Vision (Bass)

 $\text{J} = 102$

A

F_{MI}11 G_{bMA}13 C_{#MI}9 C_{7(#5)} A_{MI}9 C_{#7(#5)} D_{bMA}7(+) G C₇₍₊₉₎ A_{b13} sus D_{bMA}13
 (D_{bMA}13) F_{7(#5)} E_{MA}7 F# A_{MA}7 B A_{MI}9 D_{MI}9 D_{bMA}9 E_{MI}9 E_{bMA}9 (on repeat)
 (E_{bMA}9) G_{7(#5)} A_{bMI}9 A_{MI}9 A_{bMI}9 C_{#MI}9 E_{MI}9 C_{MA}7(+) D C13
 A_{b7(#5)} G_{MI}9 F_{MI}9

B

F_{MI}9 G_{MA}13 D_{MI}9 C_{#7(#5)} D_{7(#5)} F# G#
 (F# G#) (bass melody - optional) C_{#7(#5)} A₁₃ sus D_{MA}13 F#7(#5) F_{MA}7 G B_{bMA}7 C
 B_{bMI}11 E_{bMI}9 D_{MA}9 F_{MI}7 E_{MA}9 G_{#7(#5)} A_{MI}9
 (A_{MI}9) B_{bMI}9 A_{MI}9 B_{bMI}9 D_{MI}9 F_{MI}9
 (F_{MI}9) 3 E_{bMA}13 D_{bMA}13(+) A_{7(#5)} G_{bMA}7 A_b bass fills

C

A_{b6}9 E_{b13} A_b A_{b13} A_{b7(#5)} F_{#MI}11
 (sample bass line)

A $A_{\text{b}}^{6\%}$ E_{b}^{13} A_{b} A_{b}^{13} $A_{\text{b}}^{7(\#9)}$ $C^{(\text{add } 9)}_E$ G_{MA}^7/A $G_{\text{MI}}^{\#}/A$ $B_{\text{b}}_{\text{MI}}^9$ $F_{\text{MI}}^{\#9}$
 (bass plays around the chord rhythms)
 ($F_{\text{MI}}^{\#9}$) $D_{\text{b}}^{6\%} B_{\text{b}}_{\text{MI}}^{6\%}$ A_{b}^{13} $D_{\text{b}}^{6\%}$
 $D_{\text{b}}^{6\%} D^{13}$ G^{13} $C^{6\%}$ $C_{\text{MA}}^{7(13)}$
D $B_{\text{sus}}^{7(b9)}$ $E_{\text{MI}}^{7(11)}$ B_{sus}^7 E^{13} $E_{\text{b}}_{\text{MA}}^{13} D_{\text{MA}}^9 B_{\text{MI}}^{11}$ $B_{\text{sus}}^{7(b9)} E_{\text{MI}}^{11} D_{\text{MI}}^{11}$
 $D_{\text{MI}}^{11} B_{\text{MI}}^{11} B_{\text{sus}}^{7(b9)} E_{\text{MI}}^{11} D_{\text{MI}}^{11} G_{\text{MI}}^{11}$ | 2. G_{MI}^{11}
indef. | :.
E $B_{\text{b}}_{\text{MA}}^{7(b5)}$ D $E_{\text{MA}}^{7(b5)}$ G^9 $D^{(\text{add } \#11)}_{\text{add } 9}$ $B_{\text{b}}_{\text{MI}}^{7(11)}$ E_{sus}^7 $F_{\text{MI}}^{7(11)}$
 $F_{\text{MI}}^{7(b5)} B_{\text{MI}} E^{\#13}$ $E_{\text{b}}_{\text{MA}}^{7(b5)}$ $G F^{13}$ $B_{\text{sus}}^7 E^{13}$ $A^{13(b9)}$ $D^{7(\#9)}$ $A_{\text{b}}^{7(b9)}$
 $A_{\text{b}}_{\text{sus}}^{7(b9)}$ $A_{\text{b}}^{9}_{\text{sus}}$ $D_{\text{b}}_{\text{MA}}^{7(\#5)}$ $F_{\text{MI}}^{\#9(\text{MA7})}$ $B_{\text{b}}_{\text{MI}}^{7(11)}$
 D.C. al Coda
 (Take Coda on repeat)
O $E_{\text{b}}_{\text{MA}}^9 G^{7(\#9)}$ $A_{\text{b}}_{\text{MI}}^9 A_{\text{MI}}^9 B_{\text{b}}^{7(\#9)}$ $C_{\text{MI}}^{11} G$ $D_{\text{b}}_{\text{MA}}^{7(b5)}$ D_{MA}^{13} $E_{\text{b}}_{\text{MA}}^{7(\#5)}$
 $E_{\text{b}}_{\text{MA}}^{7(\#5)} G$ $E_{\text{MI}}^{7(11)}$ B_{sus}^7 $C_{\text{MA}}^{7(b5)}$
 Bass line is played with some variation.

Med. Ballad

Turn Out the Stars

A

Bill Evans

B

C

fine

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

Med.-Up Swing

 $J = 196$

26-2

John Coltrane³⁹⁸

A F_{MA}^7 A_b^7 $D_b_{MA}^7$ E^7 A_{MA}^7 C^7 C_{MI}^7 F^7
 (ten.)

$B_b_{MA}^7$ D_b^7 $G_b_{MA}^7$ A^7 D_{MI}^7 G^7 G_{MI}^7 C^7

F_{MA}^7 A_b^7 $D_b_{MA}^7$ E^7 A_{MA}^7 C^7 C_{MI}^7 F^7

$B_b_{MA}^7$ A_b^7 $D_b_{MA}^7$ E^7 $F^{\#}$ A_{MA}^7 C^7 F_{MA}^7

B C_{MI}^7 F^7 E_{MI}^7 A^7 D_{MA}^7 F^7 $B_b_{MA}^7$

$E_b_{MI}^7$ A_b^7 $D_b_{MA}^7$ G_{MI}^7 C^7

C F_{MA}^7 A_b^7 $D_b_{MA}^7$ E^7 A_{MA}^7 C^7 C_{MI}^7 F^7

$B_b_{MA}^7$ A_b^7 $D_b_{MA}^7$ E^7 $F^{\#}$ A_{MA}^7 C^7 F_{MA}^7 (C^7)

Solo on form (ABC)
After solo, D.C. al Coda

C_{MI}^7 F^7 $B_b_{MA}^7$ A_b^7 $D_b_{MA}^7$ E^7 $F^{\#}$ A_{MA}^7

A_{MA}^7 C^7 break F_{MA}^7 sax $fill$

Tenor sounds one octave lower than written. Out head is played on soprano sax.

Loosely based on Charlie Parker's "Confirmation".

Medium Ballad
(also played as Medium Swing)

Unforgettable

Irving Gordon
F#7

A G_{MA}7 (C[#]_{MI}7) B_b7 F#7

Un - for - get - ta - ble, _____ That's what you are, _____

C_{MA}7 E_{MI}7 A⁹

Un - for - get - ta - ble, _____ though near or far. _____

F_{MA}7 B_b9 C_{MA}7 F⁷ E_{MI}7 A⁹

Like a song of love that clings to me, How the thought of you does things to me

D⁹ (C[#]_{MI}7) F#7

Nev - er be - fore _____ has some - one been more _____

B G_{MA}7 (C[#]_{MI}7) B_b7 F#7

Un - for - get - ta - ble, _____ in ev - 'ry way, _____

C_{MA}7 E_{MI}7 A⁹

And for - ev - er - more _____ that's how you'll stay. _____

F_{MA}7 B_b9 C_{MA}7 F⁷ E_{MI}7 A⁹

That's why, dar - ling it's in - cred - i - ble that some - one so un - for - get - ta - ble

D⁹_{SUS} D⁹ D_{MI}7 G⁷ C_{MA}7 (A_{MI}7 D⁷)

thinks that I am un - for - get - ta - ble too.

Unless It's You

(a.k.a. Orbit)

Bill Evans

Med. Swing (in 2)

 $\text{J} = 148$ (G_{MI}⁷)

A

G_{MI}⁶ E^{7(#5)} A_{MI}⁷ D⁷ G_{MA}⁷ G^{7(#5)} C_{MI}⁷ F⁷

B_b_{MA}⁷ B_b⁷⁽⁵⁾E_b_{MI}⁷ A_b⁷D_b_{MA}⁷ D_b⁷⁽⁵⁾F_#_{MI}⁷ D⁷⁽⁵⁾G_{MI}⁷B_b⁷E_b_{MA}⁷F⁷⁽⁵⁾B_{MI}⁷E_b⁷⁽⁵⁾A_b_{MI}⁷B⁷E_{MA}⁷G⁷⁽⁵⁾C_{MI}⁷E⁷⁽⁵⁾A_{MI}⁷C⁷F_{MA}⁷G⁷⁽⁵⁾C[#]_{MI}⁷F⁷⁽⁵⁾B_b_{MI}⁷E_b⁷A_b_{MA}⁷D_b_{MA}⁷G_b_{MA}⁷C⁷⁽⁵⁾F_{MI}⁷B_b⁷E_b_{MA}⁷A_b_{MA}⁷D_b_{MA}⁷G⁷⁽⁵⁾(C_{MI}⁷)C_{MI}⁶D⁷⁽⁵⁾

Solo on A

(Ending)

G_{MI}⁶E⁷⁽⁵⁾A_{MI}⁷D⁷G_{MA}⁷G⁷⁽⁵⁾C_{MI}⁷F⁷B_b_{MA}⁷B_b⁷⁽⁵⁾E_b_{MI}⁷A_b⁷D_b_{MA}⁷D_b⁷⁽⁵⁾F_#_{MI}⁷E_{MI}¹³

rit. al fine

D_{MA}⁷C_{MI}⁹B_b_{MA}⁷A_b_{MA}⁹⁽¹¹⁾G_{MI}⁹F_#_{MI}¹³F_{MI}⁷E_b_{MI}⁷B_b_{MI}¹¹

(fine)

Melody is transcribed as played, the rhythm freely interpreted.

Bass walks in 4 for solos. Chords in parentheses are used for solos.

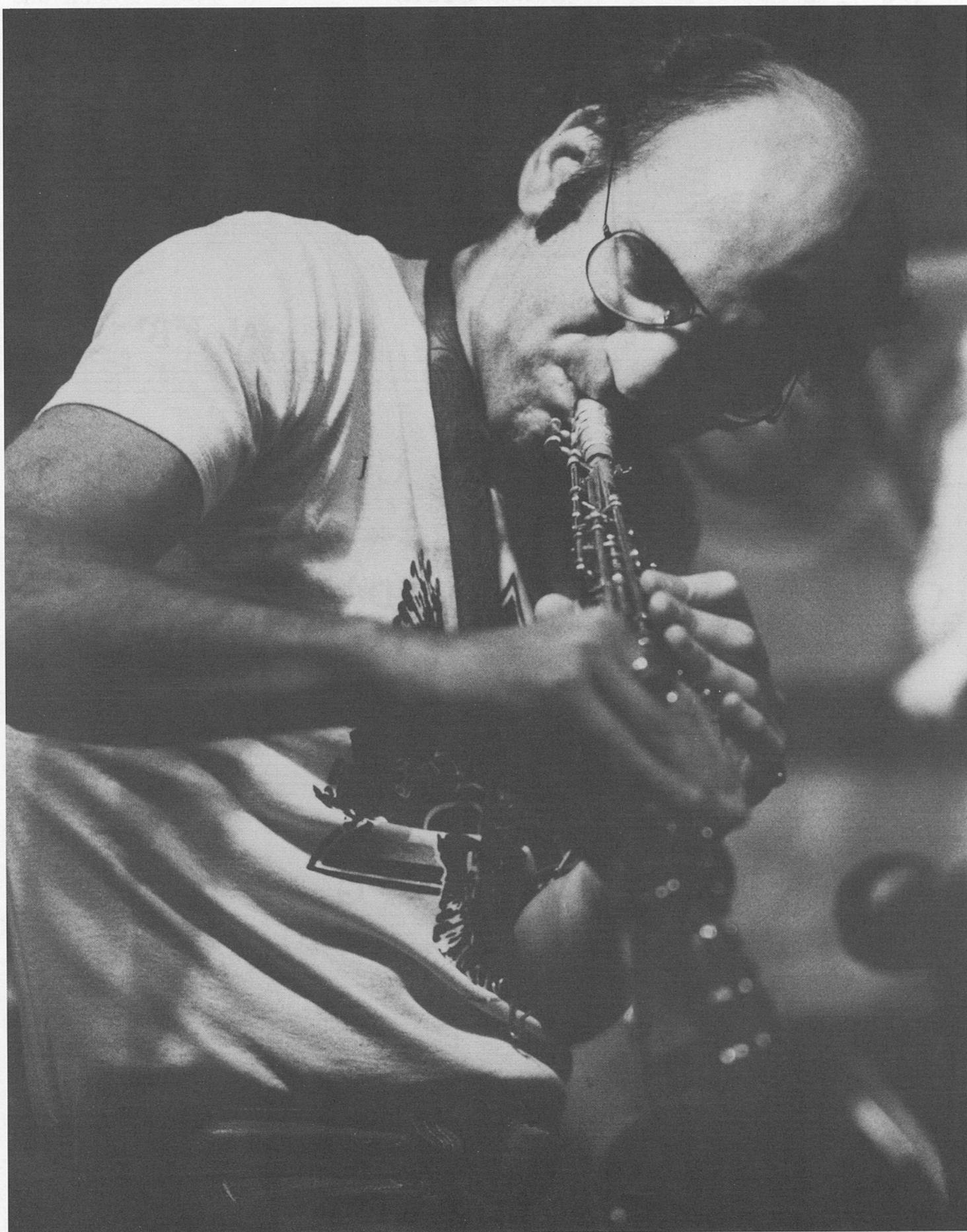


Photo by Tom Copi

DAVE LIEBMAN

Veils

Richie Beirach

(As played by John Abercrombie)

Med. Jazz Waltz

A

$E_{MI}^{7(b5)}$ A^b/E $F^{(\#5)}$ $F_{MI}^{(\#11) (MA7)}$ $A^b7_{SUS}^{(b9)}$

mf (gtr. w/ pn.)

$F^{7(b9)}$ A $B^b_{MI}^{(add 11)} (add 9)$ $C^{7(\#5)}$ $F_{MI}^{(add 11)} (add 9)$ $E^{7(\#5)}$

1.

2. $B^b_{MI}^{(add 11)} (add 9)$ $C^{7(\#5)}$ $F_{MI}^{(add 11)} (add 9)$

B

$A_{MA}7/C\#$ $C_{MI}^{\#} (add 9)$ $A_{MA}7/C\#$ $C_{MI}^{\#} (MA7)$

mp

$A_{MA}7(\#11)$ $F_{MA}9^{(\#11)}$ $A_{MA}7(\#11)$ $F_{MA}9^{(\#11)}$ $F_{MI}^{(\#11) (MA7)}$

cresc.

f

$G^{\#7}_{SUS}^{(b9)}$ $F_{C\#}^{\#7}$ $C_{MI}^{\#} (add 11) (add 9)$

last time: rit. to end

Velho Piano

Dori Caymmi
Paulo Cesar Pinheiro

Med.-Slow (Intro)

Bossa

J = 75

A_{Mi}⁹F^(add 9)D⁷F^(add 9)

A

(gtr. simile till [B])

[A]

A_{Mi}⁹E^{7(#5)}A_{Mi}⁹E^{7(#5)}A_{Mi}⁹E^{7(#5)}

(voice)

A_{Mi}⁹F^{#7(#5)}B_{Mi}⁹F^{#7(#5)}G_{MA}⁷F^{#M_i7}

3

3

3

3

E_{Mi}⁹F^{#M_i7}G_{MA}⁷G^{#7}A_{Mi}⁹E^{7(#5)}

3

3

3

3

A_{Mi}⁹E^{7(#5)}A_{Mi}⁹E^{7(#5)}A_{Mi}⁹F^{#7(#5)}

3

3

3

3

B_{Mi}⁹E^{7(#5)}A_{Mi}⁹D^{7(b9)}G_{MA}⁷G⁶G^{+G}

3

3

3

3

[B] C^{#M_i11}F^{#7}_{SUS}F^{#7(b5)}B_{MA}⁹C^{#M_i9}D^{#M_i7}G^{#M_i9}

3

3

3

3

C_{Mi}¹¹F⁷_{SUS}F^{7(b5)}B_b_{MA}⁹E^{b9}A^b_{Mi}⁷E^{b7(b9)}

3

3

3

3

[C] A_{Mi}⁹E^{7(#5)}A_{Mi}⁹E^{7(#5)}A_{Mi}⁹E^{7(#5)}

3

3

3

3

A_{Mi}⁹F^{#7(#5)}B_{Mi}⁹F^{#7(#5)}G_{MA}⁷F^{#M_i7}

3

3

3

3

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

(Double-Time Samba)
(synth., start 2nd x)

optional Coda, take first time (no solos)

D

E

(Double-Time Samba)
(synth., start 2nd x)

Melodic rhythm is freely interpreted.

Wabash III

John Scofield

Fast Swing

J = 229

A

(tenor)

F⁷

(gtr.)

B_b⁷

C⁷

F⁷

B

F⁷

B_b⁷

C⁷

F⁷

C

B_b⁷

C^{7sus4}

C⁷

D_m7 C7

D

F7 B♭7

C7 F7
fine

alt. guitar line
at **A** 7 & 8:

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

alt. guitar line
at **D** 5 & 6:

Waltse for Dave

Med. Jazz Waltz

J = 140

Chick Corea

A

B

C

D

E

F

G

H

I

J

K

L

M

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

F[#]M7(5)

F_M6/9

E7([#]9)

E^bM7

D_M7(5)

G7(^b9)

C_M7

F_M/C

C_M7

F_M/C

C_M7

B7([#]9)

Solo on form (AABC)

O C_M7

F_M/C

C_M7

rall.

F_M/C

C_M7

Flute sounds one octave higher than written.

Melody is somewhat freely interpreted.

Bass plays downbeat at bar 8 of letter C.

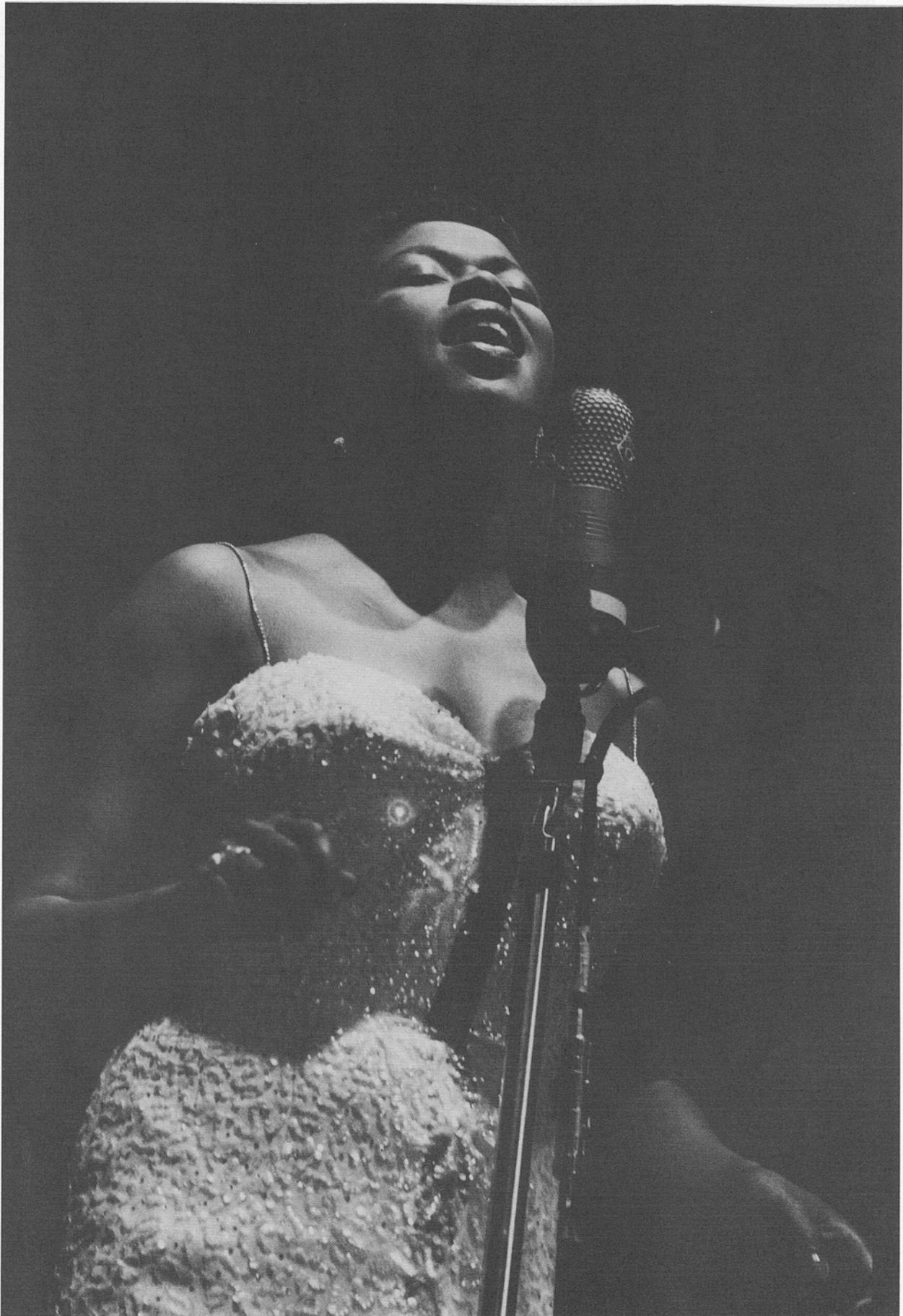


Photo by Paul Hoeffler

SARAH VAUGHAN

What a Difference a Day Made

Lyric by Stanley Adams

Music by Maria Grever

Medium Ballad

N.C.

A F_{MI}^7 B^{b9}_{SUS} B^{b7} $E^{bMA}^7 A^{b9}$ G_{MI}^7 $(F^{\#7})$
 $C^{7(\#9)}$

What a dif - f'rence a day made, Twen - ty - four lit - tle hours brought the sun and the

F_{MI}^7 B^{b9}_{SUS} B^{b7} E^{bMA}^7 B^{b9}_{SUS} E^{bMA}^7
flow - ers where there used to be rain. My yes - ter - day was

$D_{MI}^{7(b5)}$ G^7 C_{MI} z.
blue, dear, To - day I'm part of you, dear, My lone - ly nights are

C_{MI}^7 F^7 C_{MI}^7 F^7 F_{MI}^7 B^{b7} break
through, dear, since you said you were mine. What a dif - f'rence a

B F_{MI}^7 B^{b9}_{SUS} B^{b7} $E^{bMA}^7 A^{b9}$ G_{MI}^7 $(F^{\#7})$
day makes, There's a rain - bow be - fore me, Skies a - bove can't be

F_{MI}^7 B^{b9}_{SUS} B^{b7} E^{b9} B^{b7}_{MI} E^{b7}
storm - y since that mo - ment of bliss, that thrill - ing kiss. It's heav - en

A^{bMA} D^{b9} E^{bMA}^7 $F^{\#7}$
when you find ro - mance on your men - u, What a dif - f'rence a

F_{MI}^7 B^{b7} E^{b6} $(G_{MI}^7 \text{ } C^7)$
day made, and the dif - f'rence is you.

What a Little Moonlight Can Do

Fast Swing

Harry Woods

A

G⁶ B_{MI}⁷ E⁷

Ooh, ooh, ooh, _____ What a lit - tle moon - light can

A_{MI}⁷ D⁷ A_{MI}⁷ D⁷

do, _____

A_{MI}⁷ A_{MI}⁷ E⁷ A_{MI}⁷ D⁷

Ooh, ooh, ooh, _____ What a lit - tle moon - light can

G⁶ D_{MI}⁷ G⁷

do to you. _____

B

C_{MA}⁷ F⁹

You're in love, _____ your heart's a - flut - ter and

G⁶ A_{MI}⁷ B_{MI}⁷ E⁷

all day long _____ you on - ly stut - ter, 'Cause

A⁹

your poor tongue _____ just will not ut - ter the

A_{MI}⁷ G⁹ A_{MI}⁷ B^{b⁹}

words, "I love you."

C G⁶ **B_{MI}⁷** **E⁷**

A_{MI}⁷ **D⁷** **A_{MI}⁷** **D⁷**

A_{MI}⁷ **F#_{MI}⁷⁽⁵⁾** **B⁷**

E_{MI}⁷ **E_b⁷** **D_{MI}⁷⁽¹¹⁾** **G⁷**

D **C_{MA}⁷** **F⁹**

G⁶ **(F#⁷⁽⁵⁾)** **A_{MI}⁷** **B_{MI}⁷** **E⁷**

A_{MI}⁷ **B_{MI}⁷** **E⁷** **A_{MI}⁷** **D⁷**

G⁶ **(A_{MI}⁷)** **D⁷**

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

C

mf

Till cue

On cue

D.S. al fine

Solo on form (ABC); fine
To end last solo, take "On cue" ending.

sample bass lines at:

A

(etc.)

B

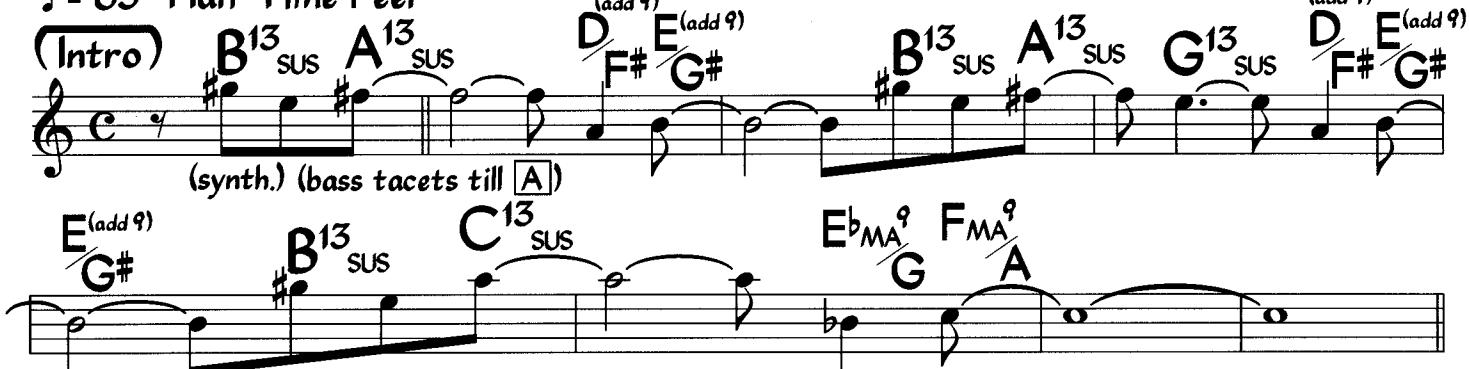
Whenever Your Heart Wants to Sing

Music by Yutaka Yokokura & Jose Marino

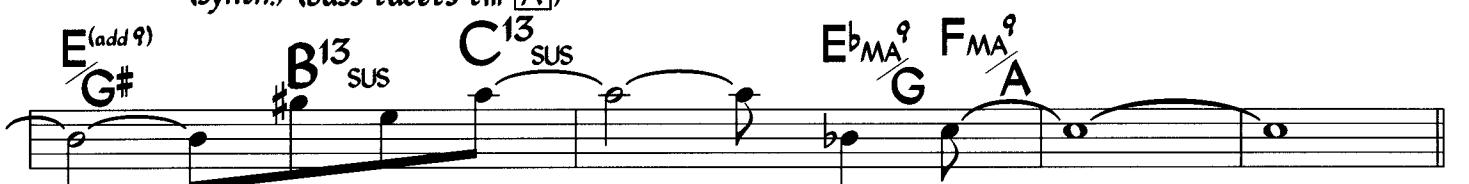
Words by Tracy Mann

Medium Samba/Funk

J = 85 Half-Time Feel

(Intro) 

(synth.) (bass tacets till [A])



(Half-Time Feel)

[A] 

I do sus - pect you know ex - act - ly how I feel,
One bird in flight draws a lone - ly cir - cle in the air,



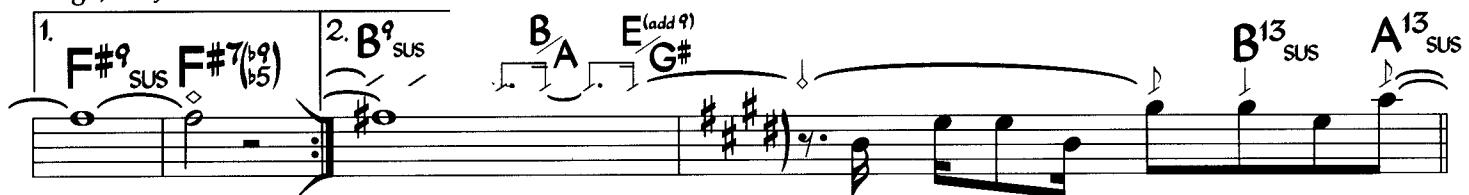
Should I con - fess, my se - cret fan - ta - sy re - veal?
Tell me if you're
May - be to - night when the spell of moon - light makes it clear.
The touch of my



hap - py to be on your own or ready to try the un -
hand in your hand starts a flow, Look - ing for some - where to



known, Don't let me play the fool if you don't be - lieve you need me.
go, Just come for the ride to see what's in - side of me, and be - lieve.

1. 

When - ev - er your heart wants to sing,



flow - ers I will bring. When - ev - er your heart wants to cry. find me by your side.

When-ev-er your heart wants to dance, give me half a chance, When-ev-er your heart wants to fly,

well then I'll be stand - ing by, Be your guide.

(synth. solo starts)

C (Synth. solo-- Samba)

D⁶⁹ A⁹sus D⁶⁹ A♭⁹(#⁵)

GMA⁹ F♯MI⁹ EMI⁹ A⁹sus D⁶⁹ B

Tell me if you're
D.S. al 2nd ending al Coda

When-ev-er your heart wants to sing, flow-ers I will bring, When-ev-er your heart wants to cry,

C¹³sus B¹³(b⁹) EMA⁹ (synth. solo behind vocal, till end) A¹³sus B⁹sus B/A

find me by your side, When - ev - er your heart wants to dance, give me half a chance,

E(add 9)/G# C¹³sus B¹³(b⁹) EMA⁹

When-ev-er your heart wants to fly, well then I'll be stand - ing by. When-ev-er your heart wants to sing,

Lyric at letter B on the D.S.:

Whenever your heart wants to play, carry me away.

Whenever your heart wants to dream, plan me in your scheme,

Whenever your heart wants to laugh, I'll provide romance,

Whenever your heart falls to me, I'll go happily.

Vamp & fade

Melodic rhythm at **A**
is freely interpreted.

Use top lyric on D.S.

Whenever Your Heart Wants to Sing (Guitar, optional)

Medium Samba/Funk

J = 85

(Intro)

The musical score is divided into sections labeled A, B, and C, each with specific chords and fills. The chords are written in a standard musical notation with added 9ths indicated by '(add 9)'.

- Section A:**
 - Chords: B^{13}_{SUS} , A^{13}_{SUS} , $D^{(\text{add 9})}_{F^{\#}} E^{(\text{add 9})}_{G^{\#}}$, B^{13}_{SUS} , A^{13}_{SUS} , G^{13}_{SUS} , $D^{(\text{add 9})}_{F^{\#}} E^{(\text{add 9})}_{G^{\#}}$, $E^{(\text{add 9})}_{G^{\#}}$, B^{13}_{SUS} , C^{13}_{SUS} , $E_{MA}^9 F_{MA}^9 G A$, F^{13}_{MI} , $B^{(b5)}_{MI} E^{7(b9)}$, A_{MA}^9 , A^9 .
 - Fill: $G_{MI}^{#11}$, $C_{MI}^{#7(b9)}$, C_{MI}^7 , F^{13} , $B_{MI}^{7(b5)}$, $E^{7(b9)}$.
 - Fill: $F_{MI}^{#9}$, $D_{MA}^{9(\#11)}$, $E_{b13}^{13}_{\text{SUS}}$.
 - Fill: C^{13}_{SUS} , $B_{b13}^{13}_{\text{SUS}}$, $A^{7(\#5)}$, D^{13}_{SUS} , B^{13}_{SUS} , A^{13}_{SUS} , $G^{13(b9)}$.
 - Fill: $A_{MI}^{9(b5)}$, D^9_{SUS} , $D^{7(b9)}$, F^7_{G} , G_{MA}^9 .
- Section B:**
 - Chords: $F_{MI}^{#9}_{\text{SUS}}$, $F_{MI}^{#7(b9)}$, B^9_{SUS} , B/A , $E^{(\text{add 9})}_{G^{\#}}$, B^{13}_{SUS} , A^{13}_{SUS} .
 - Chords: A^{13}_{SUS} , B^9_{SUS} , B/A , $E^{(\text{add 9})}_{G^{\#}}$, B^{13}_{SUS} , C^{13}_{SUS} , $B^{13(b9)}_{\text{SUS}}$, $B^{7(\#5)}$, E_{MA}^9 .

E_{MA}^⁹ B_{¹³sus} A_{¹³sus} B_{⁹sus} B/A E^(add ⁹) G# B_{¹³sus} C_{¹³sus}

C_{¹³sus} B_{¹³(b⁹)} B_{⁷(#⁵)} E_{MA}^⁹ A_{¹³(b⁹)} fill -

C (Synth. solo)

D_{⁶⁹} A_{⁹sus} D_{⁶⁹} A_{b⁹(#⁵)} G_{MA}^⁹ F_{#MI}^⁷ G_{MA}^⁹ F_{#MI}^⁷ E_{MI}^⁹

E_{MI}^⁹ A_{⁹sus} D_{⁶⁹}

D.S. al 2nd ending al Coda

E_{MA}^⁹ A_{¹³sus} B/B/A E^(add ⁹) G# C_{¹³sus}

C_{¹³sus} B_{¹³(b⁹)} E_{MA}^⁹ A_{¹³sus} B/B/A E^(add ⁹)

E^(add ⁹) G# C_{¹³sus} B_{¹³(b⁹)} E_{MA}^⁹ A_{¹³sus}

Vamp & fade

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

While We're Young

Music: Alec Wilder
and Morty Palitz
Lyric: William
Engvick

Medium Waltz

A

Songs were made to sing while we're young,

Ev - 'ry day is

spring while we're young.

B

None can re - fuse, time

flies so fast, Too dear to

lose and too sweet to last.

C

Though it may be just for to - day,

Share our love we

G_{MI}⁷ **C_{MI}⁷** **D_{MI}⁷(b5)** **G⁷(b9)**
 must, while we may.

D **C_{MI}⁷** **B_{MI}⁷** **B_b^⁹_{MI}⁷** **E_b⁷** **A_b^⁹_{MA}⁷**
 So blue the skies, all

A_b^⁹_{MA}⁷ **D^⁹** **E_b^⁹_{B_b}** **E_b^⁹_{B_b}**
 sweet sur - prise shines be - fore our

B_b^⁹_{SUS} **B_b⁷** **E_b^⁹** **(F_{MI}⁷** **B_b⁷**)
 eyes while we're young.

Whisper Not

Benny Golson

Medium Swing

(in 2) **A** C_{MI} C_{MI}⁷ B_b A_{MI}^(b5) D^{7(b9)} G_{MI}⁷ F **E_{MI}**^{7(b5)} A^{7(b9)}

D_{MI}⁷ D_{MI}⁷ C **E_{MI}**^{7(b5)} A^{7(b9)} D_{MI}⁷ E_{MI}⁷ F_{MI}⁷ G^{7(b9)}

2. **E_{MI}**^{7(b5)} A^{7(b9)} D_{MI}⁷ E_{MI}⁷ F_{MI}⁷ B_b⁷

B A_{MI}^{7(b5)} (D⁷) D⁷ C E F[#] G_{MI}⁷ (in 4) C⁷

E_{MI}^{7(b5)} A^{7(b9)} D_{MI}^{7(b5)} G^{7(b9)}

(in 2) **C** C_{MI} C_{MI}⁷ B_b A_{MI}^(b5) D^{7(b9)} G_{MI} G_{MI}⁷ F **E_{MI}**^{7(b5)} A^{7(b9)}

D_{MI}⁷ D_{MI}⁷ C **E_{MI}**⁷ A^{7(b9)} D_{MI}⁷ D_{MI}⁷ C A_b⁷ G⁷

Solo on AABC
After solos, continue to **D**

D (March-like) C_{MI}⁷ B_b A_{MI}^{7(b5)} D^{7(b9)} G_{MI}⁷ F

Handwritten musical score for a band, showing two staves of music. The top staff consists of two measures: E_{MI}^{7(b5)} followed by A⁷. The bottom staff begins with D_{MI}⁷, followed by E_{MI}⁷, F_{MI}⁷, and a measure ending with a fermata. The next section starts with 2. D_{MI}⁷, followed by E_{MI}⁷, F_{MI}⁷, and B_b⁷. The section concludes with "D.S. al Coda".

Handwritten musical score for a band, showing two staves of music. The top staff consists of measures starting with D_{MI}⁷, followed by D_{MI}⁷ over C, G over B, B_b_{MI}⁶, and F over A, followed by A_b¹³. The bottom staff consists of measures starting with G_{MI}⁷, followed by A^{7(b9)}, G_{MI}⁷, and D_{MI}⁹.

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

Handwritten musical score for a band, showing a single staff of music with a treble clef. It consists of eight measures of eighth-note patterns.

Chord in parentheses is used for solos.

Solos are in 4, no kicks.

Med. Funk

J = 114 D (Intro)

Will You Say You Will

Vince Mendoza

(As played by Gary Burton)

A

(vibes & gtr.)

C_{MA}⁹ E
(synth.)
(bs.)

C_{MA}⁹ E
(bs.)

C_{MI}⁹ B_b^(add 9) D
E_b_{MI}^(add 9)
F_{MI} A_b *E_b_{MA}⁹* B_b
G₆_⁹ B

B

E_{MI}¹¹
C_{MA}⁹ E

Handwritten musical score for piano, featuring four staves of music with various chords and solos.

Top Staff: C_{MA}⁹, E. Measure 3.

Second Staff: E_{MA}⁷, B_b, C_{MI}¹¹, D⁺, E_b_{MI}^(add 9), F_{MI}, A_b, B_b^(add 9), E_{MA}⁷, B_b.

Third Staff: (last x) 2) 4) 4) 4) 4) fine. Solos: C_{MA}⁹, E, E_b, B, G^(add 9), B.

Bass Line (Bottom Staff):

- C: Sample bass line.
- E: C_{MA}⁹, E.
- E_{MI}⁹.
- C_{MI}⁹, B_b^(add 9), E_b_{MI}⁹.
- E_{MI}⁹.
- A_b^(add 9), B_b^(add 9), B_{MI}⁹.

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

After solos, D.S. al fine

Will You Still Be Mine?

Lyric: Tom Adair
Music: Matt Dennis

Fast Swing

A

B

C

D Eb_{MA}⁷ G_{MI}⁷ C⁷ F_{MI}⁷ B_b⁷

Eb_{MA}⁷ G_{MI}⁷ C⁷ F_{MI}⁷ D_{MI}^{7(b5)} G⁷

C_{MI}⁷ F¹³

F_{MI}⁹ B_b¹³ Eb_{MA}⁷ solo break (C⁷ F_{MI}⁷ B_b⁷)

Original melody is mostly quarter notes:

(etc.)

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?

Med. Straight 1/8's

J = 204

F_{M1}"

Willow

Paul McCandless

A (On cue) (vibes)

(sop.)

F_{M1}" (pn.)

G/A_b

F_{M1}"

cresc.

A_{M1}"

A_{M1}"

C/D_b

Vamp till cue

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

Soprano solo on **A**, indef.
After solo, continue to **B**.

(Vibes solo)

B **F_{M1}¹¹** **D_{MA}⁷/C** **D_{MA}⁷⁽⁵⁾/C** **B_{MI}¹¹** **A_b/E**

G_{MI}¹¹ **C_{MI}¹¹** **B_b¹³_{sus}** **D_{Bb}** **A_b_{MA}⁷⁽¹¹⁾**

A_b_{MA}⁷⁽⁵⁾/G **F_{MI}^{9(MA7)}** **E_{MA}⁷⁽¹¹⁾** **B⁹_{sus}** **E_b/B**

C **C_{MA}⁹/E** **B/E** **A_{MI}¹¹** **A_{MA}⁹/C[#]** **A_{MI}^{9(MA7)}**

C[#]_{sus}⁹ **F_{MI}^{9(MA7)}** **E⁹_{sus}** **F_{MI}¹¹**

D_{MA}⁷/C **D_{MA}⁷⁽⁵⁾/C** **B_{MI}¹¹** **G_{MA}⁷⁽¹¹⁾** **C/A_b**

After solo, D.C. al Coda

G_{sus} **G^(add9)** **E_b/G** **E/G** **(last x)**

Vamp & fill till cue

Med. Funk

J = 126

Wind Sprint

John Patitucci

(synth.)

1, 2.

3.

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

C

(bs.)

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

C

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

C

2

(bass line continues till [B])

A

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

C

(ten. & synth.)

S.

(ten. & synth.)

D A^{7(#9)} F E^b D B^b_{MA}⁷ G_{MA}^{7(#11)}

F_{SUS}(MA7) G^{13(#11)} D^b_{MA}^{7(#11)} F E^b E^b C^b_{MI}¹¹ B^b_{MI}¹¹ F^(add 9) A^b^{13(#11)}

G_{MI}⁷ F^(add 9) G^(add 9) G_{MA}⁷ A^b E^b F D^b E^b D^b₉^{6(add MA7)}

F C A C# A⁷ C# D_{MI}⁷ E^b F

B^b_{MA}⁷ A^{7(#9)} D_{MI}⁷ E^b₉^{6(add MA7)}

E (Solos) A^{7(#9)} D_{MI}⁷ F A^b_{MA}⁷ B^b G_{MA}⁷ A^b

E^b_{MA}⁷ F D^b_{MA}⁷ E^b D^b₉^{6(add MA7)} B_{MA}^{7(#11)} D^b_{MA}^{7(#11)} C

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

(On cue) [C] drum fill - - -

E^b₉^{6(add MA7)} (synth.) (bs.)

Vamp till cue (fermata)

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

A

B

C

(Ending)

(fill)

Solo on form (ABC)

Alternate changes for solos
at letter **C**:

C

— 4 —

— 3 —

Wise One

John Coltrane

(Freely)

(Intro) E_{MI}^7 $F\#_{MI}^7/E$ $F\#_{MI}^7/E$ E_{MI}^7/E $F\#_{MI}^7/E$ E_{MI}^7/E $F\#_{MI}^7/E$ $F\#_{MI}^7/E$

(sample prn. fill)

A E_{MI}^7 $F\#_{MI}^7/E$ E_{MI}^7 $F\#_{MI}^7/E$ E_{MI}^7 $F\#_{MI}^7/E$ E_{MI}^7 $F\#_{MI}^7/E$ (ten.)

S.

C E_{MI}^7 $F\#_{MI}^7/E$ v. v. E_{MI}^7

$C^{13(\#9)}$ E_{MI}^7 $F\#_{MI}^7/E$ E_{MI}^7 $F\#_{MI}^7/E$ E_{MI}^7 $F\#_{MI}^7/E$ $B7(\#5)$

E_{MI}^7 $F\#_{MI}^7/E$ v. v. E_{MI}^7 $F\#_{MI}^7/E$ E_{MI}^7 $F\#_{MI}^7/E$ $B7(\#5)$

(Latin) $J = 128$

E_{MI}^7 $F\#_{MI}^7/E$ 2 $E7(\#5)$

B **Solos**

A_{MI}^9 $D7(\#5)$ G_{MI}^9

$B7(\#5)$ E_{MI}^9 **Till cue** $E7(\#5)$

Solo on B, use 'Till cue' ending.
To end last solo, take 'On cue' ending.

On cue

1-3. E_{M1}^7 F_{M1}^7/E

4. E_{M1}^7 F_{M1}^7/E *molto rit.*

D.S. al Coda

\bigcirc E_{M1}^7 F_{M1}^7/E

(sample tenor fill)

sample bass line (played with a slight swing feel)

at **B:** A_{M1}^9 $D7(\#9)_{\#5}$

G_{M1}^9 $B7(\#9)_{\#5}$

E_{M1}^9 $E7(\#9)_{\#5}$



Photo by Gene Martin , © 1990 Gene Martin

DIZZY GILLESPIE

Woody 'n You

Dizzy Gillespie

Fast Bop

A $G_{MI}7(b5)$ $C7(\#5)$ $F_{MI}7(b5)$ $B_b7(\#5)$

$E_b_{MI}7(b5)$ $A_b7(\#5)$ D_b7 D_b7

B $A_b_{MI}7$ D_b7 $A_b_{MI}7$ D_b7 $A_b_{MI}7$ D_b7 $G_b_{MA}7$

$B_b_{MI}7$ E_b7 $B_b_{MI}7$ E_b7 $B_b_{MI}7$ E_b7 (A_b7) $A_b_{MA}7$

C $G_{MI}7(b5)$ $C7(\#5)$ $F_{MI}7(b5)$ $B_b7(\#5)$

$E_b_{MI}7(b5)$ $A_b7(\#5)$ D_b7 D_b7

Alternate changes for
soloing at **B**:

$A_b_{MI}7$ D_b7 $A_{MI}7$ $D7$ $A_b_{MI}7$ D_b7 $G_b_{MA}7$

$B_b_{MI}7$ E_b7 $B_{MI}7$ $E7$ $B_b_{MI}7$ E_b7 $A_b_{MA}7$

Chord in parentheses is optional.

Med. Straight 8th's

Words

Mike Stern

 $\text{J} = 61$ (Intro) A_{MA}^7

$(gtr.)$

 $F_{MI}^{\#} 7$

(As played by Bob Berg)

E_{MA}^7

 $G_{MI}^{\#} 7 \quad B_{MI}^b 7$ $B_{MI}^b 7 \quad C_{MI}^7 \quad B_{D}^b$

(tenor)

$A \quad B_b^b \quad D \quad E_b^b \quad F^7 \quad C$

 $B_b^b \quad D \quad E_b^b \quad F^7 \quad C$

$(A^{\circ} 7) \quad D_b^b \quad E_b^b \quad B_b^b \quad A_b^b \quad A_b^b \quad C_b^b \quad D_b^b \quad 1. \quad B_{MI}^b 7$

$E_b^b \quad B_b^b \quad G_b^b \quad B_b^b \quad A_b^b \quad G^{\circ} 7 \quad B \quad G_{MI}^{\#} 7$

A_{MA}^7

 $F_{MI}^{\#} 7$

E_{MA}^7

 $G_{MI}^{\#} 7 \quad B_{MI}^b 7$ $B_{MI}^b 7 \quad C_{MI}^7 \quad B_{D}^b$

$2. \quad E_b^b \quad G_b^b \quad B_b^b \quad A \quad A_b^b \quad M_I^7 \quad G_{MI}^7 \quad G_b^b \quad A_b^b \quad M_I^7 \quad G_b^b$

 $2) \quad 4)$

$E_{MI}^b 7 \quad G_b^b \quad B_b^b \quad A^{13} \quad B \quad C_{MI}^{\#} \quad B \quad G_{MI}^{\#} \quad E \quad C_{MI}^{\#} \quad B \quad A \quad C$

 $2) \quad 4)$

$F_{A^{\#}}^{\#} \quad B \quad C_{G^{\#}}^{\#} \quad F^{\#} \quad E_{MA}^7$

 $(\cdot \quad \# \quad \# \quad \# \quad \#)$

E_{MA}7 **A_{MA}7** **F#_{M1}7** **B_b_{M1}7 C_{M1}7**

B **B_b** **(Solo)** **D** **E_b** **F₇** **C** **B_b**

B_b **D** **E_b** **F₇** **C** **B_b**

A_b **C** **D_b** **E_b₇** **B_b** **A_b_{SUS}** **A_b**

A_b **C** **D_b** **E_b₇** **B_b** **A_b_{SUS}** **A_b**

F# **A_#** **B** **C_#₇** **G** **F#**

F# **A_#** **B** **G#_{M1}7** **.**

A_{MA}7
 (gtr., under solo)

F#_{M1}7

1. E_{MA}7 **G#_{M1}7 B_b_{M1}7** **B_b_{M1}7 C_{M1}7**

2. E_{MA}7

(end solo)
 (turn page) V.S.

C

(ten.)

Guitar & tenor sound one octave lower than written.

(Vamp, fill & fade)

guitar voicing at **C**:

Guitar & tenor sound one octave lower than written.



Photo by Tom Copi

BOB BERG

Medium Latin*

You Fascinate Me So

Lyric by Carolyn Leigh

Music by Cy Coleman

A C_{MA}⁷

I have a feel - ing that be - neath that lit - tle ha - lo on your no - ble head _____

C_{MA}⁷

There lies a thought or two the dev - il might be in - trest - ed to

A_b_{MA}⁷

know, _____ You're like the fin - ish of a

A_b_{MA}⁷

nov - el that I'll fin - 'ly have to take to bed, _____

(Swing) D_{MI}⁷ G⁷ C_{MA}⁷ D_{MI}⁷ G⁷

You fas - ci - nate me so. _____

B (Latin) C_{MA}⁷

I feel like Chris - to - pher Co - lum - bus when I'm near e - nough to con - tem - plate _____

C_{MA}⁷

The sweet ge - og - ra - phy de - scand - ing from your eye - brow to your

A_b_{MA}⁷

toe, _____ The pos - si - bil - i - ties are

A_b_{MA}⁷ C_{MA}⁷ E_{MI}⁷ 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)

D_{MI}7 G⁷ C⁶(Swing)

C A^bMA⁷ D^b9

CMA⁷ D_{MI}7 G⁷

D CMA⁷ (Latin)

CMA⁷

A^bMA⁷ A^bMA⁷ (Swing)

AbMA⁷ C_{MA}⁷ F_{MA}⁷ B_{MI}⁷⁽⁵⁾ E⁷ O

Am⁷ D_{MI}⁷ G⁷ C⁶ (D_{MI}⁷ G⁷)

Solo on Form
(ABCD)

O Am⁷ D_{MI}⁷ G⁷ Am⁷ D_{MI}⁷ G⁷

Am⁷ D_{MI}⁷ G⁷ C⁶

Med. Samba *(Intro)* **You're Everything**
 $\text{d} = 136$ A^(add 9)E_{MI}⁷

Music: Chick Corea

Lyric: Neville Potter

2

AA_{MA}⁷A_{b MI}⁶G_{MA}⁷F[#]₇

In

my

life, _____

noth - ing seems _____

so

right

as

to be _____

with

you; _____

And

when

I'm _____

with

you

I

al - ways

sing,

A⁷D_{MA}⁷D_{MI}⁷

you're

ev -

'ry -

thing. _____

And

as _____

BA_{MA}⁷A_{b MI}⁶G_{MA}⁷F[#]₇

time

goes

by, _____

float - ing like _____

a

bird

B_{MI}E_{b MA}⁷A_{MA}⁷⁽⁵⁾G[#]₇

am

I;

e - ven

song _____

birds

G¹³F[#]₇₍₅₎F⁹E^{7(b9)}

seem

all

to

sing,

you're

ev - 'ry -

A_{MA}⁷E_{MI}⁷A_{MA}⁷F_{MA}⁷⁽⁵⁾

thing.

Oh,

C E_{MA}⁷ D^{#7} G^{#MI} C^{#MI}⁷

days are so much fun for those who know that in love all life's a

G^{#MI} G^{7(#9)} G^{7(b9)} C_{MA}⁷ B^{7(#9)}_{MI}

game; And as we go

E_{MI}⁷ A⁷ D_{MA}⁷ D_{MI}⁷

danc - ing through the sun in love. And as

D A_{MA}⁷ A_{bMI}⁶ G_{MA}⁷ F^{#7}

time goes by, float - ing like a bird

B_{MI} E_{bMA}⁷ B^b A_{MA}⁷⁽⁵⁾ G^{#7}

am I; e - ven song birds

G¹³ F^{#7(#9)} F⁹ E^{7(b9)}

I know all sing, you're ev - 'ry -

A_{MA}⁷ E_{MI}⁷ A_{MA}⁷ E_{MI}⁷

thing.

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

(On cue)

A_{MA}⁷ E_{MI}⁷ A_{MA}⁷ E_{MI}⁷ A_{MA}⁷ E_{MI}⁷

Vamp & scat till cue

(pn. & fl.)



(add voice on 'oh')

3

You're Everything (Instrumental)

Med. Samba

♩ = 136

(Intro) 1st x: pn.

2nd x: add bs. & dr.

A (add 9)

E_{MI}⁷

2

A

S

A_{MA}⁷A_b_{MI}⁶G_{MA}⁷F[#]⁷

(pn. & fl., melody)

E_{MI}⁷G_{MA}⁷G[#]⁹_{SUS}G_{MI}⁷F[#]_{MI}⁷F_{MI}⁷B^b⁹E_{MI}⁷A⁷D_{MA}⁷D_{MI}⁷

B

A_{MA}⁷A_b_{MI}⁶G_{MA}⁷F[#]⁷

(pn. & fl.-- behind vocal)

E^b_{MA}⁷A_{MA}⁷⁽⁵⁾G[#]⁷B_{MI}B^bG¹³F[#]⁷⁽⁹⁾₍₅₎F⁹E^{7(b9)}

(flute)

A_{MA}⁷E_{MI}⁷A_{MA}⁷F_{MA}⁷⁽⁵⁾

(pn. & fl.-- behind vocal)

(flute-- behind vocal)

C

Music score for section C:

- Measure 1: E_{MA}⁷
- Measure 2: D[#]7
- Measure 3: G[#]_{MI}
- Measure 4: C[#]_{MI}⁷

Continuation of section C:

- Measure 1: G[#]_{MI}
- Measure 2: G⁷⁽⁹⁾
- Measure 3: G⁷⁽⁹⁾_(#5)
- Measure 4: C_{MA}⁷
- Measure 5: B⁷⁽⁹⁾_(#5)

Continuation of section C:

- Measure 1: E_{MI}⁷
- Measure 2: A⁷
- Measure 3: D_{MA}⁷
- Measure 4: D_{MI}⁷

(fl.) (pn.)

D

Music score for section D:

- Measure 1: A_{MA}⁷
- Measure 2: A^b_{MI}⁶
- Measure 3: G_{MA}⁷
- Measure 4: F[#]7

(pn. & fl.-- behind vocal)

Continuation of section D:

- Measure 1: B_{MI}
- Measure 2: E^b_{MA}⁷
B^b
- Measure 3: A_{MA}⁷⁽⁵⁾
- Measure 4: G[#]7

Continuation of section D:

- Measure 1: G¹³
- Measure 2: F[#]7⁽⁹⁾_(#5)
- Measure 3: F⁹
- Measure 4: E⁷⁽⁹⁾

(add pn.)

Continuation of section D:

- Measure 1: A_{MA}⁷
- Measure 2: E_{MI}⁷
- Measure 3: A_{MA}⁷
- Measure 4: E_{MI}⁷

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

Final section of section D:

- Measure 1: A_{MA}⁷
- Measure 2: E_{MI}⁷
- Measure 3: (On cue) A_{MA}⁷
- Measure 4: E_{MI}⁷
- Measure 5: A_{MA}⁷
- Measure 6: E_{MI}¹¹

Vamp & fill till cue (piano w/ fl. 8va b.)

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

Medium Swing

(A_{MI}7G_{MI}7 C7

Music by Harry Warren

F#_{MI}7 B7 E_{MI}7 A7

You're my ev - 'ry - thing

un - der - neath the sun, You're my

ev - 'ry - thing

rolled up in - to one. You're my

on - ly dream my

on - ly real re - al - i - ty, you're my

i - dea of a

per - fect per - son - al - i - ty. You're my

C MA 7

ev - 'ry - thing, ev - 'ry - thing I need, You're the

song I sing

and the book I read. You're a -

way be - yond be - lief,

and just to make it brief, you're my

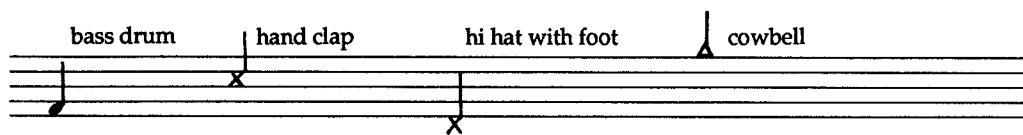
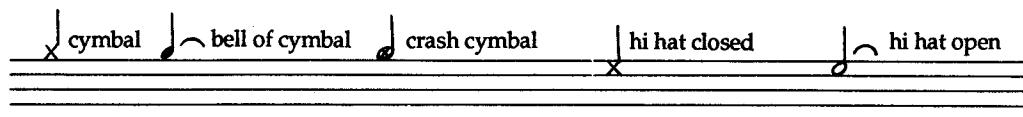
win - ter, sum - mer, spring, my

ev - 'ry - - thing.

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.

A

B

C

AVANCE
Med. 6/4 Bossa

Intro and **C**

A

B

C Like "Intro" with accents

BAJA BAJO

Fast Samba

Intro

A

"Ghosted" notes

(.) = notes

sim. & catch accents

CAPIM

Samba - Funky

Intro

A (Vocal)

14 bars

B Djavan vocal

CASA FORTE

Fast Samba

Intro Brushes

A Brushes

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

A bass clef musical staff with a common time signature (C). The staff consists of five horizontal lines and four spaces. There are seven vertical stems extending downwards from the top three lines. The first six stems have a note head (a small circle) at the bottom and a diagonal tick mark (>) above it. The seventh stem has a note head at the bottom and a rectangular box above it. The eighth stem has a note head at the bottom and a diagonal tick mark (>) above it.

A musical staff in bass clef. It features seven vertical stems with black dots at their top ends. Above each stem is a small black arrow pointing upwards and to the right, indicating a specific performance technique.

A musical score for 'The Star-Spangled Banner' in C major, bass clef, and common time. The score shows measures 11 and 12. Measure 11 starts with a bass note followed by a half note and a quarter note. Measure 12 begins with a half note, followed by a quarter note with a dot, a eighth note with a dot, a sixteenth note, and a eighth note.

CRISS CROSS

Fast Salsa

The image shows a musical score for 'Fast Salsa'. It includes a bass clef, a common time signature, and a key signature of one sharp. The bass line consists of eighth-note patterns: the first measure has a single note, the second has two notes, the third has three notes, and the fourth has four notes. Above the bass line, there is a right-hand pattern indicated by a treble clef. This pattern uses vertical stems with 'x' marks for the top half of each stem. Above these stems are '>' symbols pointing to the right, indicating a continuous rhythmic flow.

DOCE PRESENCA

Pop Ballad

Light brushes!

DOGS IN THE WINE SHOP

Med. Latin (modified for drumset)

451 DON'T FORGET THE POET

Light Straight 1/8's

Intro

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

ESCHER SKETCH

Med. Swing

10 bars ↘

Med. Funk

Note:

12 6
8 4

becomes:

or "4 against 6"

ETERNAL CHILD

Quasi Military Funk

A

B

GERALDINE

Med. Latin

3/2 to **B**

B

1st x

2nd x

GOT A MATCH

Fast Funk

2nd A 3 bars

Swing

3 bars

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

Intro & **A**

B 1st 4 bars as **A**; 2nd 4 bars as **C**

JUNTOS

Pop Latin Ballad

Intro 4 bars

A

B

LIKE FATHER LIKE SON

Fast Light Jazz

Intro

A

LITTLE WIND

Med. Latin

A **B**

C

LOOSE ENDS

Half-Time Shuffle

A

Heavy "1" & "3"

C

Heavy "1" & "3"

MIDLAND

Med. Straight 1/8ths Jazz

Intro & **A**

Vary cym. pattern

B Bossa

MINE IS YOURS

Med. Funk

Intro & **A**

Catch accents

C

MOONTIDE

Med. Straight 1/8th's Latin

Play melodic accents

MORNING SPRITE

Latin Funk

Intro C.B.

Loose Half-Time Jazz Funk

A

Jazz Swing

B

C Cym.
Bell

(NNN) = Ghosted S.D. notes

MOZAMBIQUE

Latin

THE NECESSARY BLONDE

Intro

A
B
C

ODE TO THE DOO DAH DAY

Latin Med. Funk

Intro &

A

Bass drum on the first beat, followed by a sequence of eighth-note patterns with various strokes (x, ., o) and rests.

B

Bass drum on the first beat, followed by a sequence of eighth-note patterns with various strokes (x, ., o) and rests.

No bass drum

C

No bass drum. Bass drum on the first beat, followed by a sequence of eighth-note patterns with various strokes (x, ., o) and rests.

PEEP

Fast Jazz over Funk Bass

A **B**

Fast Jazz over Funk Bass. Bass drum on the first beat of each bar, followed by eighth-note patterns. The bass line consists of eighth notes on the A and B strings.

3rd - 8th bar

Half-Time Funk

C

Half-Time Funk. Bass drum on the first beat of each bar, followed by eighth-note patterns. The bass line consists of eighth notes on the A and B strings.

On
12/8 bars

On 12/8 bars. Bass drum on the first beat of each bar, followed by eighth-note patterns. The bass line consists of eighth notes on the A and B strings.

POWER PLAY

Med. 1/16th Funk

Intro &

A

Med. 1/16th Funk. Bass drum on the first beat of each bar, followed by sixteenth-note patterns. The bass line consists of eighth notes on the A and B strings.

QUIET GIRL

Straight 1/8ths Bossa

Intro

Open H.H.
with foot

A

Lite Bossa cyms.
Follow melody &
accents.

Example

SAILING AT NIGHT

Med. Funk Ballad

Intro

A
B

\blacktriangle = cowbell

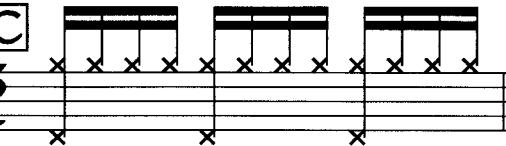
T.B.C.

Med. Straight 1/8ths

E

THREE HEARTS DANCING

Med. St. 1/8th's

A 

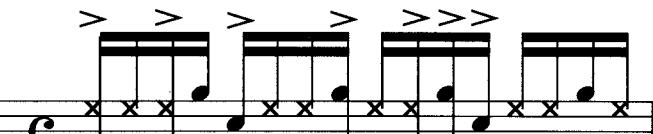
B 

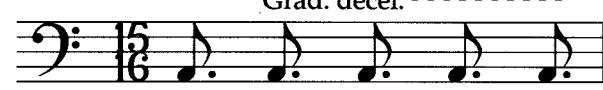
Note: On record drums play **D** in 4/4 while rest of band plays in 3/4.

TIME MARCHES ON

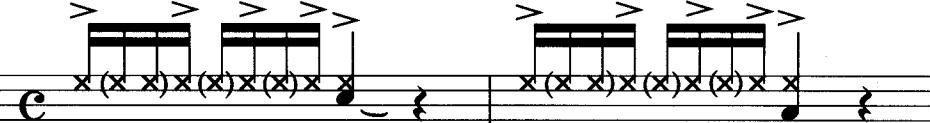
Med. Funk

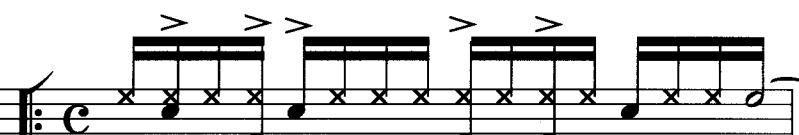
B 

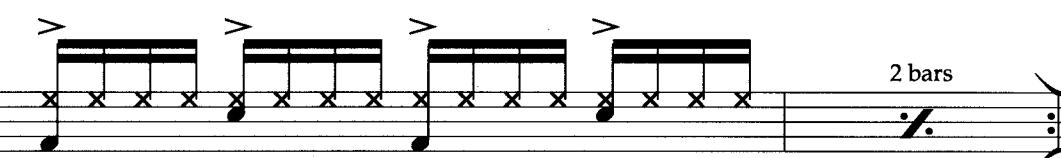
C 

D B.D. only Grad. decel. 

TIME TRACK

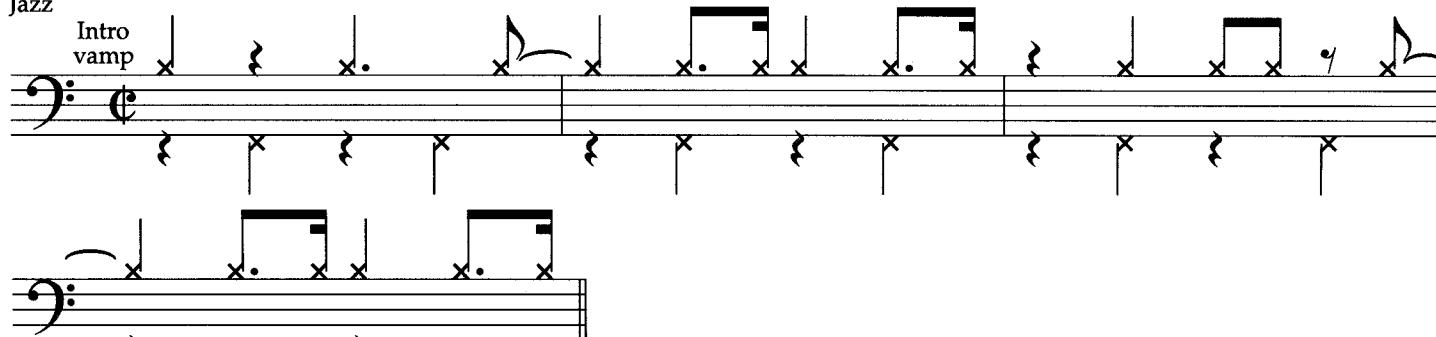
A 

B 

C 

TOGETHERNESS

Jazz

Intro vamp 

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

A

Bass Clef C Sharp Common Time

x x x x x o - x x x x x o - x x x x x o -

B Like **A**

Solo and Samba

WILL YOU SAY YOU WILL

Med. Funk

Intro

8 bars like Intro then catch accents on cym.

A

WIND SPRINT

Funk

Intro

1., 2.
fill

A

A **B** **C**

D

WORDS

Med. Straight 1/8ths

Intro

A

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. Below is an alphabetical listing of tunes with the major sources used for each.

Sources on paper fall into four categories:

- 1) Published sheet music - usually a full piano/vocal arrangement, though only melody and chord symbols in some instances.
- 2) Published transcription - a literal transcription from a specific recorded version.
- 3) Publisher's lead sheet - an in-house document created by staff transcribers or an outside transcription service with or without the composer's input; it usually reflects a single recorded version.
- 4) Composer's lead sheet - an original lead sheet in the composer's own hand.

The recorded sources for each tune are listed in order of contribution - records listed first contributed more to the final chart than those records which follow. Often other recordings were listened to but are not listed if they added no new information to the charts.

A number of other sources used are not listed here. These include fake books, legal and illegal, (never used as primary 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 Songbook".
14. BLACK COFFEE - Published sheet music; Sarah Vaughan's "Sassy Swings The Tivoli", Diane Schuur's "Pilot Of My Destiny", Sonny Criss' "This Is Criss".
15. BLUES FOR ALICE - Charlie Parker's "The Complete Dial Recordings", Roland Kirk's "We Free Kings".
16. BLUES FOR YNA YNA - Gerald Wilson's "You'd Better Believe It".
17. BODY AND SOUL - Published sheet music; Coleman Hawkins' "Body And Soul", Billie Holiday's "The Silver Collection", Stan Getz' "Stan Getz Plays", Bill Evans' "Affinity", Freddie Hubbard's "Here To Stay", John Coltrane's "Coltrane's Sound".
18. BOLIVIA - Cedar Walton's "Eastern Rebellion".
19. THE BOY NEXT DOOR - Published sheet music; Bill Evans' "Live At Shelly's Manne Hole", Bill Evans' "Explorations", "The Complete 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 - Vol. 1", Bill Henderson's "The Best Of Bill Henderson Sings".
21. CAFE - Composer's lead sheet; Egberto Gismonti's "Sol Do Meio Dia".
22. CAPIM - Manhattan Transfer's "Brasil", Djavan's "Luz".
23. CASA FORTE - Sergio Mendez' "Fool On The Hill", Elis Regina's "The Art Of Elis Regina", Flora Purim's "Stories To Tell".
24. CENTRAL PARK WEST - John Coltrane's "Coltrane's Sound".
25. CHARMED CIRCLE - Cedar Walton's "Animation".
26. CHEROKEE - Published sheet music; Clifford Brown's "Study In Brown", Charlie Parker's "First Recordings", Art Pepper's "Live At The Village Vanguard", Ron McCroby's "The Other Whistler", Wynton Marsalis' "Standard Time - Vol. 1".
27. A CHILD IS BORN - Thad Jones' "Mean What You Say", Jon Faddis' "Legacy", Stan Getz' "Poetry".
28. CHOICES - Composer's lead sheet; Michael Brecker's "Michael Brecker".
29. CHROMAZONE - Composer's lead sheet; Mike Stern's "Time In Place".
30. CLOCKWISE - Cedar Walton's "Piano Solos", Bobby Hutcherson's "Conception - The Gift Of Love".
31. COLD DUCK TIME - Eddie Harris and Les McCann's "Swiss Movement".
32. CRISS CROSS - Composer's lead sheet; Ray Obiedo's "Perfect Crime".
33. DAY BY DAY - Published sheet music; Frank Sinatra's "Come Swing With Me", Sarah Vaughan's "The Complete Sarah Vaughan - Vol. 3", The Four Freshmen's "In Person", Eddie "Lockjaw" Davis' "Trackin'".
34. DEAR LORD - John Coltrane's "His Greatest Years".
35. DEE SONG - Composer's lead sheet; Enrico Pieranunzi's "Deep Down".
36. DELGADO - Eddie Gomez' "Discovery".
37. DETOUR AHEAD - Composer's lead sheet; Bill Evans' "The Village Vanguard Sessions", Billie Holiday's "Billie's Blues", Bob Brookmeyer's "Oslo".
38. DEVIL MAY CARE - Composer's lead sheet; Meredith D'Ambrosia's "It's Your Dance", Bob Dorough's "Yardbird Suite", Miles Davis' "Basic Miles".
39. DJANGO - Publisher's lead sheet; Modern Jazz Quartet's "Django", Michel Legrand & Miles Davis' "Legrand Jazz", Roland Kirk's "Talk With The Spirits".
40. DOCE PRESENCA - Ivan Lins' "Doce Presenca".

11. DOGS IN THE WINE SHOP - Composer's lead sheet and input; Michael Brecker's "Now You See It, Now You Don't".
12. DON'T FORGET THE POET - Composer's lead sheet; Enrico Pieranunzi's "Deep Down".
13. 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".
14. ECAROH - Composer's lead sheet; Art Blakey's "Art Blakey & The Jazz Messengers" (with Horace Silver).
15. EQUINOX - John Coltrane's "Coltrane's Sound".
16. ESCHER SKETCH - Composer's input; Michael Brecker's "Now You See It, Now You Don't".
17. ETERNAL CHILD - Composer's lead sheet; Chick Corea's "Eye Of The Beholder".
18. 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".
19. EXPRESSION - John Coltrane's "Expression".
20. 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".
21. FILTHY McNASTY - Composer's lead sheet; "The Best Of Horace Silver".
22. FIVE HUNDRED MILES HIGH - Composer's lead sheet; Chick Corea's "Light As A Feather".
23. FLAMINGO - Published sheet music; Jimmy Smith's "The Sermon", Carmen McRae's "Birds Of A Feather", Oscar Peterson's "Oscar Peterson Featuring Stephane Grapelli".
24. 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".
25. FOREVER - Eddie Gomez' "Power Play".
26. 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".
27. FRIDAY NIGHT AT THE CADILLAC CLUB - Bob Berg's "Short Stories", composer's input.
28. FRIENDS - Composer's lead sheet; Chick Corea's "Friends".
29. GERALDINE - The Yellowjackets' "The Spin", composer's input.
30. GERTRUDE'S BOUNCE - Publisher's lead sheet; Clifford Brown's "Clifford Brown & Max Roach at Basin Street".
31. 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".
32. GIANT STEPS - Published sheet music; John Coltrane's "Giant Steps".
33. GOT A MATCH? - Composer's lead sheet; Chick Corea's "Elektric Band".
34. GREGORY IS HERE - Composer's lead sheet; Horace Silver's "In Pursuit Of The 27th Man".
35. GROWING - Composer's lead sheet; John Patitucci's "John Patitucci".
36. 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".
37. 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".
38. 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".
39. HORACESCOPE - Composer's lead sheet; Horace Silver's "Horacescope".
40. 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".
41. I HADN'T ANYONE TIL YOU - Published sheet music; Billie Holiday's "Compact Jazz - Billie Holiday", "Mel Torme and the Mel-Tones", Sarah Vaughan's "Sassy Swings The Tivoli".
42. I THOUGHT ABOUT YOU - Arranger's lead sheet; Bob Berg's "In The Shadows".
43. 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".
44. ILLUMINADOS - Ivan Lins' "Maos".
45. I'LL BE AROUND (1st version) - Chaka Khan's "C.K.". (Standard version) Published sheet music; Frank Sinatra's "In The Wee Small Hours Of The Morning", Billie Holiday's "Lady In Satin", Art Farmer's "Blame It On My Youth".
46. I'LL GET BY - Published sheet music; John Coltrane's "The Stardust Sessions", Billie Holiday's "The Quinessential Billie Holiday - Vol 4."
47. 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".
48. IMPRESSIONS - Published sheet music; John Coltrane's "Impressions"; John Coltrane's "Live In Paris".
49. 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 Oscar Peterson Trio", Joe Pass' "Sound Project".
50. IN YOUR OWN SWEET WAY - Published sheet music, published transcription; "The New Dave Brubeck Quartet Live At Montreux", "Dave Brubeck and J & K at Newport", Miles Davis' "Chronicle", Bill Evans' "The Second Trio", Pharoah Sanders' "A Prayer Before Dawn".
51. 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".
52. 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 Ellington Songbook".

83. IT'S ONLY A PAPER MOON - Published sheet music; Miles Davis' "Chronicles", Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 2", Oscar Peterson's "With Respect To Nat", Dexter Gordon's "The Other Side Of 'Round Midnight".
84. IT'S THE TALK OF THE TOWN - Published sheet music; Dizzy Gillespie & Stan Getz' "Diz & Getz", Houston Person's "It's The Talk Of The Town", "The Soulful Moods of Gene Ammons", Helen Humes' "It's The Talk Of The Town".
85. IT'S YOU - Published transcription; Dave Sanborn & Bob James' "Double Vision".
86. I'VE GOT THE WORLD ON A STRING - Published sheet music; "Oscar Peterson Plays The Harold Arlen Songbook", Teddy Wilson's "Three Little Words", Sarah Vaughan's "How Long Has This Been Going On", Ella Fitzgerald's "The Harold Arlen Songbook - Vol 1".
87. I'VE GOT YOUR NUMBER - Published sheet music; Jackie & Roy's "We Got It", Ella Fitzgerald's "Whisper Not", "The Roland Kirk Quartet Meets The Benny Golson Orchestra".
88. I'VE NEVER BEEN IN LOVE BEFORE - Published sheet music; Art Farmer's "Early Art", Frank Sinatra's "Sinatra '65", Kenny Burrell's "A La Carte", Oscar Peterson's "The Trio".
89. JACOB'S LADDER - Cedar Walton's "Animation", Cedar Walton's "The Trio".
90. THE JOINT IS JUMPIN' - Published sheet music; Fats Waller's "Golden Pieces of Fats Waller", Clark Terry's "Ain't Misbehavin'".
91. JORDU - Publisher's lead sheet; Clifford Brown's "The Immortal Clifford Brown".
92. JUNTOS - Publisher's lead sheet; Ivan Lins' "Juntos".
93. KILLER JOE - Published sheet music; Benny Golson's "Meet The Jazztet", Quincy Jones' "The Best Of Quincy Jones".
94. LET'S FALL IN LOVE - Published sheet music; Ella Fitzgerald's "The Harold Arlen Songbook - Vol. 1", Frank Sinatra's "Round #1", "The Oscar Peterson Trio Plays".
95. LIKE A LOVER - Publisher's lead sheet; Sergio Mendez' "Look Around", Sarah Vaughan's "I Love Brazil", Dori Caymmi's "Dori Caymmi", Tuck & Patti's "Love Warriors".
96. LIKE FATHER, LIKE SON - Composer's lead sheet; Billy Childs' "Twilight Is Upon Us".
97. LIKE SONNY - Published sheet music; John Coltrane's "Coltrane Jazz", John Coltrane's "Exotica".
98. LISA - Published transcription; Dave Sanborn's "Straight To The Heart".
99. LITTLE WIND - Geri Allen's "Twylight".
100. LOOSE ENDS - Composer's lead sheet; Mike Stern's "Jigsaw".
101. LOXODROME - Steps Ahead's "Steps Ahead".
102. LULLABY OF THE LEAVES - Published sheet music; "Joe Pass Trio Live At Donte's", "Anita O'Day Sings Jazz", "Milt Jackson and the 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 Colclough's "Love Songs".
105. THE MASQUERADE IS OVER - Published sheet music; Kenny Burrell's "Stormy Monday", Keith Jarrett's "Standards - Vol. 1", Al 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 Quintessential 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 Childs' "Twilight Is Upon Us".
109. MINE IS YOURS - Composer's lead sheet; Bob Mintzer's "Spectrum".
110. MO' JOE - Horace Silver's "Cape Verdean Blues", Joe Henderson's "The Kicker".
111. MOOD INDIGO - Published sheet music; Duke Ellington & Louis Armstrong's "Louis & Duke"; "Duke Ellington Meets Coleman Hawkins", Duke Ellington & Ella Fitzgerald's "Ella Fitzgerald Sings The Duke Ellington Songbook", Charles Mingus' "Mingus Mingus Mingus Mingus".
112. MOMENT'S NOTICE - John Coltrane's "Blue Train".
113. MOONRAYS - Composer's lead sheet; Horace Silver's "Further Explorations by the Horace Silver Quintet".
114. MOONTIDE - Composer's lead sheet; Randy Brecker's "In The Idiom", Randy Brecker's "Live At Sweet Basil".
115. MORE LOVE - Publisher's lead sheet; Al Jarreau's "Heart's Horizon".
116. MORE THAN YOU KNOW - Published sheet music; Dexter Gordon's "Nights At The Keystone, Vol. 2", "Mark Murphy Sings Natural Choice", Ella Fitzgerald's "Ella & Oscar".
117. MORNING SPRITE - Composer's lead sheet; Chick Corea's "Akoustic Band".
118. MOZAMBIQUE - Composer's lead sheet; SACBE's "Dos Mundos". (Discovery/Trend records).
119. MR. P.C. - Published sheet music; John Coltrane's "Giant Steps", John Coltrane's "Live In Stockholm", John Coltrane's "The Paris Concert".
120. MY SHIP - published sheet music; Miles Davis & Gil Evans' "Miles Ahead - Miles Davis Plus 19", Peter Erskine's "Peter Erskine", Kenny Burrell's "Moon And Sand", Lena Horne's "A New Album".
121. NAIMA - Published sheet music; John Coltrane's "Giant Steps", John Coltrane's "Coltraneology - Vol. 1".
122. NAPANOCH - Composer's lead sheet, published transcription; Quest's "Quest", Dave Liebman's "Sweet Hands".
123. THE NATIVES ARE RESTLESS TONIGHT - Composer's lead sheet; Horace Silver's "Song For My Father".
124. NATURAL SELECTION - Composer's lead sheet; Quest's "Natural Selection".
125. THE NECESSARY BLONDE - Composer's lead sheet; Scott Henderson & Gary Willis' "Tribal Tech".
126. NEVER ALONE - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
127. NEVER WILL I MARRY - Published sheet music; "Cannonball Adderley & The Poll Winners", "Cannonball Adderley & Nancy Wilson", Bill Henderson's "Bill Henderson Sings".
128. NICA'S DREAM - Composer's lead sheet; Horace Silver's "Horacescope", "Art Blakey with the Original Jazz Messengers".

0. A NIGHTINGALE SANG IN BERKELEY SQUARE - Published sheet music; Stan Getz' , Stephane Grapelli's "Shades Of Django", "Roland Kirk Quartet Meets The Benny Golson Orchestra", Manhattan Transfer's "Mecca For Moderns".
1. NIGHTMOOD - Publisher's lead sheet; Mark Murphy's "Nightmood", Ivan Lins' "Daquila Que Eu Sei".
2. NO MOON AT ALL - Published sheet music; Ann Richards and Stan Kenton's "Two Much", Ella Fitzgerald's "Rhythm Is My Business", Anita O'Day's "This Is Anita".
3. NUTVILLE - Composer's lead sheet; Horace Silver's "Cape Verdean Blues".
4. OLE - John Coltrane's "Olé".
5. ODE TO THE DOO DA DAY - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
6. ON THE SUNNY SIDE OF THE STREET - Published sheet music; Dizzy Gillespie's "Pleyel Concert", Teddy Wilson's "I Got Rhythm", Ernestine Anderson's "A Perfect Match".
7. ONCE IN A WHILE - Published sheet music; Roland Kirk's "Rip, Rig & Panic", Art Blakey "A Night At Birdland" (w/ Clifford Brown), John Coltrane's "John Coltrane & Wilbur Hardin", Nat Cole's "Just One Of Those Things".
8. PEACE - Composer's lead sheet; Horace Silver's "Horace Silver" (Prestige 2-fer).
9. PEEP - Composer's lead sheet; Michael Brecker's "Now You See It, Now You Don't".
10. PERDIDO - Published sheet music; Duke Ellington's "Studio Sessions 1957 &1962", Duke Ellington's "Ellington Uptown", Charlie Parker's "Jazz At Massey Hall", "Ben Webster Plays Duke Ellington", "Ella Fitzgerald Sings The Duke Ellington Songbook".
11. PERI'S SCOPE - Composer's lead sheet; Bill Evans' "Montreux II", Bill Evans' "Portrait In Jazz".
12. POWER PLAY - Eddie Gomez' "Power Play".
13. THE PROMISE - Published sheet music; John Coltrane's "Live At Birdland".
14. QUICKSILVER - Composer's lead sheet; Art Blakey's "A Night At Birdland" (w/ Horace Silver).
15. QUIET GIRL - Composer's lead sheet; Billy Childs' "Take For Example This".
16. A QUIET PLACE - Published choral arrangement; Take 6's "Take 6".
17. RAIN WALTZ - Composer's lead sheet; Toots Thielman's "Only Trust Your Heart".
18. REMEMBER HYMN - John Abercrombie's "Getting There".
19. ROCKIN' CHAIR - Published sheet music; Louis Armstrong's "Pops - The 1940's Small Bands", Hoagy Carmichael's "Stardust & Much More", Ray Bryant's "Ray Bryant".
20. ROSETTA - Published sheet music; Joe Pass' "For Django", Teddy Wilson's "And Then They Wrote", Michel Legrand's "Legrande Jazz".
21. SAILING AT NIGHT - Composer's lead sheet; Dave & Don Grusin's "Sticks & Stones".
22. SEA JOURNEY - Composer's lead sheet; Stanley Clarke's "Children Of Forever".
23. SENOR BLUES - Composer's lead sheet; Horace Silver's "The Best Of Horace Silver".
24. SEPTEMBER SONG - Published sheet music; Sarah Vaughan's "The Complete Sarah Vaughan On Mercury - Vol. 1", Zoot Sims' "Waiting Game", "Mel Torme And The Rob McConnell Boss Brass".
25. SEVEN STEPS TO HEAVEN - Miles Davis' "Seven Steps To Heaven".
26. SILVER'S SERENADE - Composer's lead sheet; Horace Silver's "Silver's Serenade".
27. 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".
28. SKIPPY-ING - Publisher's lead sheet, composer's input; Denny Zeitlin's "Carneval".
29. SO MANY STARS - Composer's lead sheet; Sergio Mendez' "Look Around", Sarah Vaughan's "Brazilian Romance", Jackie & Roy's "Star Sounds".
30. SOMEONE TO LIGHT UP MY LIFE - Published sheet music; Antonio Carlos Jobim's "Terra Brasilia", Mark Murphy's "Brasil Song", Sarah Vaughan's "O Som Brazileiro", Kenny Burrell's "Groovin' High".
31. SOME OTHER BLUES - Published sheet music; John Coltrane's "Coltrane Jazz".
32. SONG FOR MY FATHER - Composer's lead sheet; Horace Silver's "Song For My Father".
33. SOPHISTICATED LADY - Published sheet music; Duke Ellington's "The Private Collection, Vol. 2", Dexter Gordon's "At Montreux", Ella Fitzgerald & Duke Ellington's "Ella Fitzgerald Sings The Duke Ellington Songbook", "Mel Torme and Rob McConnell And The Boss Brass".
34. SPAIN - Composer's lead sheet; Chick Corea's "Light As A Feather".
35. SPRING CAN REALLY HANG YOU UP THE MOST - Published sheet music; Irene Kral's "Where Is Love?", Betty Carter's "The Audience", Dave Pike's "Pike's Groove", Stan Getz' "Poetry".
36. STABLEMATES - Published sheet music; Miles Davis' "Chronicle", Benny Golson's "Benny Golson & The Philadelphians".
37. STAR-CROSSED LOVERS - Composer's lead sheet, publisher's lead sheet (from Ellington Smithsonian Collection); Duke Ellington's "Duke In The Uncommon Market", Duke Ellington's "The Private Collection - Dance Dates; California 1958", Tommy Flanagan's "Montreux '77", Art Farmer's "To Duke With Love", Fred Hersch's "Horizon".
38. STARDUST - Published sheet music; Clifford Brown's "Clifford Brown With Strings", John Coltrane's "The Stardust Sessions", Dizzy Gillespie's "The Champ", Hoagy Carmichael's "Stardust And Much More", Nat Cole's "A Blossom Fell".
39. STARGAZER - Composer's lead sheet, composer's input; Armen Donelian's "The Wayfarer".
40. STILL - John Abercrombie's "Current Events".
41. STORY LINE - Composer's lead sheet, published transcription; "Bill Evans at Town Hall".
42. STROLLIN' - Composer's lead sheet; "Horace Silver" (Prestige 2-fer).
43. SUMMER IN CENTRAL PARK - Composer's lead sheet; Horace Silver's "In Pursuit Of The 27th Man".
44. SWEET AND LOVELY - Published sheet music; James Moody's "Sweet And Lovely", Bill Evans' "Portrait In Jazz", Bill Perkins' "Just Friends", Sonny Stitt's "The Champ", Erroll Garner's "Mambo Moves".
45. T.B.C. (Terminal Baggage Claim) - Composer's lead sheet; Chick Corea's "Akoustic Band".
46. THAT'S ALL - Published sheet music; "Scott Hamilton Is A Good Wind Who Is Blowing Us No Ill ", "Ben Webster & Coleman Hawkins", Nat Cole's "A Blossom Fell", Gene Ammons' "The Big Sound", "The Complete Sarah Vaughan on Mercury - Vol. 3".

177. THEM THERE EYES - Published sheet music; Billie Holiday's "Billie's Blues", Ella Fitzgerald's "Lady Be Good", Carmen McRae's "Lover Man", "Oscar Peterson Featuring Stephane Grapelli".
178. THERE IS NO GREATER LOVE - Published sheet music; Miles Davis' "Chronicles", Dizzy Gillespie's "Have Trumpet, Will Excite" Dee Dee Bridgewater's "Live In Paris", Horace Parlan's "Pannonica".
179. THREE HEARTS DANCING - Composer's lead sheet; Steve Erquiaga's "Erkiology".
180. THREE LITTLE WORDS - Published sheet music; Sonny Rollins' "On Impulse", "The Complete Sarah Vaughan on Mercury - Vol. 3", Mel Torme's "Mel Torme", Teddy Wilson's "Three Little Words".
181. 'TIL THERE WAS YOU - Published sheet music; Sonny Rollins' "Freedom Suite", Gene Ammons' "The Gentle Jug", Etta Jones' "Something Nice".
182. TIME MARCHES ON - Composer's lead sheet; John Scofield's "Blue Matter".
183. TIME REMEMBERED - Composer's lead sheet; Bill Evans' "Time Remembered", Bill Evans' "Since We Met".
184. TIME TRACKS - Composer's lead sheet, published sheet music; Chick Corea's "Light Years", Anthology "GRP Super Live In Concert".
185. TOGETHERNESS - Publisher's lead sheet; Jimmy Heath's "New Picture".
186. TRISTEZA - Published sheet music; Sergio Mendez' "Look Around", Oscar Peterson's "Tristeza".
187. TRUTH - Composer's lead sheet; Bob Mintzer's "Camouflage".
188. TUNJI - John Coltrane's "Coltrane".
189. TUNNEL VISION - Composer's lead sheet; Scott Henderson & Tribal Tech's "Nomad".
190. TURN OUT THE STARS - Composer's lead sheet, published sheet music; Bill Evans' "Since We Met", "Bill Evans Live In Paris - Vol. 1", "Bill Evans At Town Hall", Bill Evans & Jim Hall's "Intermodulation".
191. 26-2 - Published sheet music; John Coltrane's "Coltrane Legacy".
192. UNFORGETTABLE - Published sheet music; "The Pepper Adams Quintet", Nat Cole's "Unforgettable", Oscar Peterson's "With Respect To Nat", Bobbe Norris' "You And The Night And The Music".
193. UNLESS IT'S YOU (a.k.a. Orbit) - Composer's lead sheet, published sheet music; Bill Evans' "A Simple Matter Of Conviction".
194. VEILS - Composer's lead sheet; John Abercrombie's "M".
195. VELHO PIANO - Composer's lead sheet; Dori Caymmi's "Dori Caymmi".
196. WABASH III - Composer's lead sheet; John Scofield's "Time On My Hands".
197. WALTSE FOR DAVE - Composer's lead sheet; Chick Corea's "Friends".
198. WHAT A DIFFERENCE A DAY MADE - Published sheet music; Wynton Kelly's "Full View", Dinah Washington's "What A Difference A Day Made", Houston Person's "Back To Basics".
199. WHAT A LITTLE MOONLIGHT CAN DO - Published sheet music; Carmen McRae's "Carmen Sings Lover Man...", "The Essential Billie Holiday - Carnegie Hall Concert", "The Quintessential Billie Holiday, Vol. 1".
200. WHEN ALL IS SAID AND DONE - Composer's lead sheet; Billy Childs' "Twilight Is Upon Us".
201. WHENEVER YOUR HEART WANTS TO SING - Composer's lead sheet; Kevyn Lettau's "Kevyn Lettau".
202. WHILE WE'RE YOUNG - Published sheet music; Carol Sloane's "Love You Madly", Meredith D'Ambrosia's "Another Time", Morgana King's "Winter Of My Discontent", George Shearing's "Grand Piano".
203. WHISPER NOT - Published sheet music; Benny Golson & The Jazztet's "Here And Now", "Benny Golson's New York Scene", Dizzy Gillespie's "Night In Tunisia", Ella Fitzgerald's "Whisper Not", Jackie & Roy's "Bits & Pieces".
204. WILL YOU SAY YOU WILL - Composer's lead sheet; Gary Burton's "Reunion".
205. WILL YOU STILL BE MINE? - Published sheet music; Miles Davis' "Chronicle", Sonny Rollins' "Freedom Suite", "Art Farmer Quintet Boomers", Ahmad Jamal's "Poinciana", Kenny Burrell's "A Night At The Village Vanguard".
206. WILLOW - Composer's lead sheet; "Art Lande, Paul McCandless & Dave Samuels" (on ECM), Paul McCandless' "Navigator".
207. WIND SPRINT - Composer's lead sheet; John Patitucci's "John Patitucci".
208. WINDOWS - Composer's lead sheet; Chick Corea's "Inner Space", Stan Getz' "Sweet Rain".
209. WISE ONE - John Coltrane's "Crescent".
210. WITHOUT A SONG - Published sheet music; Sonny Rollins' "The Bridge", Art Pepper's "The Art Of Pepper", George Benson's "Boss Band", "The Tommy Dorsey - Frank Sinatra Sessions", Mulgrew Miller's "Work".
211. WOODY 'N YOU - Miles Davis' "Chronicle", Bill Evans' "The Complete Riverside Recordings", Milt Jackson's "Bebop", Dizzy Gillespie's "Have Trumpet Will Excite", Tommy Flanagan's "Montreux '77", Dizzy Gillespie's "Dizziest".
212. WORDS - Composer's lead sheet; Bob Berg's "Short Stories".
213. WRAP YOUR TROUBLES IN DREAMS - Published sheet music; Bill Evans' "Interplay", Dizzy Gillespie's "Have Trumpet, Will Excite", Maxine Sullivan's "Swingin' Sweet".
214. YOU FASCINATE ME SO - Published sheet music; Mark Murphy's "Midnight Mood", Morgana King's "Wild Is Love", Peggy Lee's "Pretty Eyes".
215. YOU SAY YOU CARE - Published sheet music; John Coltrane's "John Coltrane" (Prestige 2-fer).
216. YOU'RE EVERYTHING - Composer's lead sheet; Chick Corea's "Light As A Feather".
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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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The Joint is Jumpin'

Words: Andy Razaf

J.C. Johnson

Music: Thomas "Fats" Waller

Tempo di-sturb de neighbors(Med. to
Bright
2-beat)

(Intro)

They have a new expression along old Harlem way that

tells you when a party is ten times more than gay. To

say that things are jumpin' leaves. not a single doubt that

ev'rything is in full swing when you hear somebody shout: Here 'tis.

This joint is jumpin', it's really jumpin'

Come in cats and check your hats, I mean this joint is jumpin'

The pianos thumpin', the dancers bumpin'

This here spot is more than hot, in fact the joint is jumpin'

B **B^{b7}**

Check your weap - ons at the door, be sure to pay your quar - ter;

C⁷ **F⁷**

Burn your leath - er on the floor, grab an - y - bod - y's daugh - ter.

C **B^{b6}** **B^{o7}** **C_{Mi}⁷** **F⁷** **B^{b6}** **B^{o7}** **C_{Mi}⁷** **F⁷**

The roof is rock - in', the neigh - bor's knock - in',

B^{b7} **D^{b7}** **E^{b6}** **E^{o7}** **B^b/F** **F⁷** **B^{b6}** **(F⁷)**

We're all bums when the wag - on comes, I mean this joint is jump - in'.

Bass plays in 2 throughout.

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

Get your pig feet, beer and gin, there's plenty in the kitchen;
 Who is that that just came in? Just look at the way he's switchin'.
 Don't mind the hour, 'cause I'm in power,
 I got bail if we go to jail, I mean this joint is jumpin'.

More Than You Know

Lyric: William Rose
& Edward Eliscu

Music: Vincent

Younmans

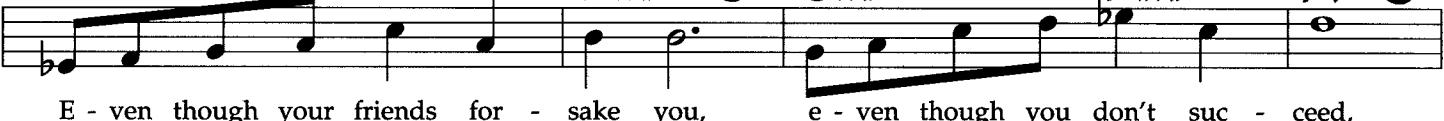
Med. Ballad

(Verse) C_{MI}⁶(B⁷_{SUS}) D_{MI}^{7(b5)} G⁷ C_{MI}⁶A_{MI}^{7(b5)}A_b^(#11) G^{7(b9)}

Wheth - er you are here or yon - der, wheth - er you are false or true,

C_{MI}⁷E_b¹³ sus E_b⁹ A_b_{MA}⁷C_{MI}⁶ A_{MI}^{7(b5)} D_{MI}^(b5) G^{7(b9)}

Wheth - er you re - main or wan - der, I'm grow - ing fon - der of you.

C_{MI}⁶(B⁷_{SUS}) D_{MI}^{7(b5)} G⁷ C_{MI}⁶A_{MI}^{7(b5)}A_b^(#11) G^{7(b9)}

E - ven though your friends for - sake you, e - ven though you don't suc - ceed,

C_{MI}⁷E_b¹³ sus E_b⁹ A_b_{MA}⁷C_{MI}⁶D_{MI}⁷⁽¹¹⁾ G⁷

Would - n't I be glad to take you, give you the break you need. More than you

A

C⁶₉ G^{7(#5)}G_{MI}⁹ C^{7(b9)}F_{MA}⁷E_{MI}⁷ A^{7(b9)}D_{MI}⁷F_{MI}⁷B^{b7}

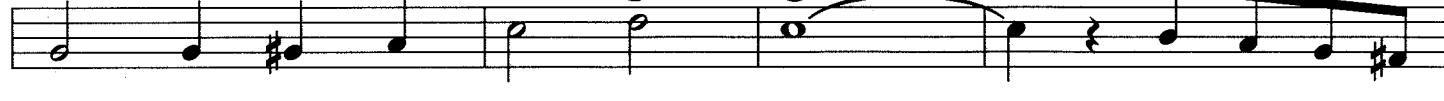
know, more than you know, man of my heart I love you so; Late - ly I

D_{MI}⁹ A_b^{9(#11)}D_{MI}⁹ G^{7(b9)}E_{MI}⁷ A^{7(b9)} D_{MI}⁷G⁷

find you're on my mind, more than you know. Wheth - er you're

C⁶₉ G^{7(#5)}G_{MI}⁹ C^{7(b9)}F_{MA}⁷E_{MI}⁷ A^{7(b9)}D_{MI}⁷F_{MI}⁷B^{b7}

right, wheth - er you're wrong, man of my heart I'll string a - long; You need me

E_{MI}⁷ A^{7(b9)}D_{MI}⁷ G^{7(b9)}C⁶ F⁹ C⁶F[#]_{MI}⁷⁽¹¹⁾ B⁷

so, more than you'll ev - er know. Lov - ing you the

B E_{MI} C_{#MI}^{7(b5)} (C⁹) F_{#MI}^{7(b5)} B^{7(#9)} E_{MI}⁷ A_{MI}^{7(b5)} D⁷

way that I do, there's noth - ing I can do a - bout it; Lov - ing may be

G_{MA}⁷ E_{MI}⁷ A⁹_{SUS} A⁹ D⁹_{SUS} D⁹ D_{MI}⁹ G¹³_{SUS} G⁷

all you can give, but hon - ey I can't live with - out it. Oh, how I'd

C C⁶₉ G^{7(#5)} G_{MI}⁹ C^{7(b9)} F_{MA}⁷ E_{MI}⁷ A^{7(b9)} D_{MI}⁷ F_{MI}⁷ B_b⁷

cry, oh, how I'd cry if you got tired and said good - bye, More than I'd

E_{MI}⁷ A^{7(b9)} D_{MI}⁷ G^{13(b9)} C⁶ (A_{MI}⁷ D_{MI}⁷ G⁷)

show, more than you'd ev - er know.

Alternate changes, bar 16 of verse,

bar 8 of **B** & **C**:

E_b⁹ D^{9(#11)} D_b^{9(#5)}





Photo by Nancy Ann Lee

GARY WILLIS

No Moon At All

Redd Evans
Dave Mann

Med.-Up Swing

A D_{MI} A⁷ D^{7(b9)} G⁶

No moon at all, what a night, E - ven light - nin' bugs have dimmed their light,

E_{MI}^{7(b5)} D_{MI} B^{b7} A⁷ D_{MI} B^{b7} A⁷

Stars have dis - ap - peared from sight and there's no moon at all.

D_{MI} A⁷ D^{7(b9)} G⁶

Don't make a sound, it's so dark, E - ven Fi - do is a - fraid to bark,

E_{MI}^{7(b5)} D_{MI} B^{b7} A⁷ D_{MI}

What a per - fect chance to park, and there's no moon at all.

B D⁷ G⁷

Should we want at - mos - phere for in - spir - a - tion, dear,

C⁷ F⁶ E_{MI}^{7(b5)} A⁷

one kiss will make it clear that to - night is right and bright moon - light might in - ter - fere.

C D_{MI} A⁷ D^{7(b9)} G⁶

No moon at all up a - bove, This is noth - ing like they told us of,

E_{MI}^{7(b5)} D_{MI} B^{b7} A⁷ D_{MI} (B^{b7} A⁷)

Just to think we fell in love and there's no moon at all.

Alternate changes for bars
1-5 and 9-13 of A, 1-5 of C:

D_{MI} | A⁷ | D^{7(b9)} | G⁶ | E_{MI}^{7(b5)} |

C# | C | B | B | Bb |

Without a Song

Medium-Up Swing

Music: Vincent Youmans
Lyric: William Rose and
Edward Eliscu

The musical score consists of six staves of music. The first staff starts with a key signature of one flat, followed by a section in two flats. Chords shown include B^b7 , A , $E^b_{MA}7$, E^b7 , $A^b_{MA}7$, and D^b9 . The second staff begins with $E^b_{MA}7$, E^b7 , $A^b_{MA}7$, and D^b9 . The third staff includes $(F^{\#}7)$ above $C7$. The fourth staff shows $E^b_{MA}7$, $G_{MI}7$, $C7$, $F_{MI}7$, B^b7 , $E^b_{MA}7$, $G_{MI}7$, $C7$, $F_{MI}7$, and B^b7 . The fifth staff features E^b6 , $A^b_{MA}7$, $G_{MI}7$, $F_{MI}7$, B^b7 , $E^b_{MA}7$, $G_{MI}7$, $C7$, $F_{MI}7$, and B^b7 . The sixth staff concludes with E^b6 , A^b9 , E^b6 , and E^b7 .

With - out a song **the day would nev - er end,** **With - out a**

song **the road would nev - er bend,** **When things go**

wrong **a man ain't got a friend** **with - out a**

song. **That field of**

B **$E^b_{MA}7$** **E^b7** **$A^b_{MA}7$** **D^b9**

corn **would nev - er see a plow,** **That field of**

corn **would be de - sert - ed now,** **A man is**

born, **but he's no good, no - how** **with - out a**

song. **I got my**

C A_{MA}⁷ G_{MI}⁷ C⁷ F_{MI}⁷ B_b⁷ E_{MA}⁷

trou - ble and woe, but sure as I know the Jor - dan will roll;

G_{MI}⁷ A_{MI}^{7(b5)} D⁷ G_{MI}⁷ C⁷ F_{MI}⁷ B_b⁷

(F#^{o7}) I'll get a - long as long as a song is strong in my soul. I'll nev - er

D E_{MA}⁷ E_b⁷ A_{MA}⁷ D_b⁹

know what makes the rain to fall, I'll nev - er

E_{MA}⁷ E_b⁷ A_{MA}⁷ D_b⁹

know what makes the grass so tall, I on - ly

E_{MA}⁷ G_{MI}⁷ C⁷ F_{MI}⁷ B_b⁷

know there ain't no love at all with - out a

E_b⁶ (C_{MI}⁷ F_{MI}⁷ B_b⁷)

song.

Head is usually played in 2, solos in 4.

Wrap Your Troubles in Dreams

Lyric by Ted Koehler and Billy Moll

Music by Harry Barris

Medium Swing

(G⁷) **A** C_M^A⁷ F⁷ E_M^I⁷ A⁷⁽⁵⁾ D_M^I⁷ E⁷ A_M^I⁷ G_M^I⁷ C⁷

When skies are cloud - y and gray, They're on - ly gray for a day, So

F_M^A⁷ F⁷ C_M^A⁷ G A⁷⁽⁵⁾ D⁷ G⁷ C_M^A⁷ G⁷

wrap your trou - bles in dreams and dream your trou - bles a - way. Un -

C_M^A⁷ F⁷ E_M^I⁷ A⁷⁽⁵⁾ D_M^I⁷ E⁷ A_M^I⁷ G_M^I⁷ C⁷

til that sun - shine peeps through there's on - ly one thing to do, Just

F_M^A⁷ F⁷ C_M^A⁷ G A⁷⁽⁵⁾ D⁷ G⁷ C_M^A⁷

wrap your trou - bles in dreams and dream your trou - bles a - way. Your

B F#⁷ B⁷ E⁷ A⁷

cas - tles may tum - ble, that's fate, af - ter all,___

D⁷ G⁷ C_M^A⁷ F#⁷ B⁷

Life's real - ly fun - ny that way; No use to grum - ble, just

E⁷ A⁷ D⁷ G⁷ C_M^A⁷ G⁷

smile as they fall,___ Were - n't you king___ for a day? Say,

C C_M^A⁷ F⁷ E_M^I⁷ A⁷⁽⁵⁾ D_M^I⁷ E⁷ A_M^I⁷ G_M^I⁷ C⁷

Just re - mem - ber that sun - shine al - ways fol - lows the rain, So

Musical score for "Wrap Your Troubles in Dreams" featuring a single-line staff with chords and lyrics:

Chords: F_{MA}^7 , $F^{\#o7}$, C_{MA}^7/G , $A^{7(\#5)}$, D^7 , G^7 , $C_{MA}^7 (G^7)$

Lyrics: wrap your trou - bles in dreams and dream your trou - bles a - way.

You Say You Care

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

Medium-Up Swing

A

You say you care, and all at once a mil - lion ros -

es pour their per - fume on the air.

You say you care, and you put words to what the whip -

poor - wills are sing - ing ev - 'ry - where.

B

How sweet, how strange, that all my lone - li - ness should change

in - to the love - li - ness we share.

C

If you were there, no hill would be too high, and dar -

ling I would e - ven fly the sea,

solo break

Just to hear you say you care for me.

Solo on Form (ABC)

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

A

(etc.)

