

**LEGAL**

# **THE NEW REAL BOOK**

**JAZZ CLASSICS  
CHOICE STANDARDS  
POP-FUSION CLASSICS**

**FOR ALL INSTRUMENTALISTS AND VOCALISTS**

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**ILLINOIS JACQUET**

LEGAL

# THE NEW REAL BOOK

JAZZ CLASSICS  
CHOICE STANDARDS  
POP-FUSION CLASSICS

FOR ALL INSTRUMENTALISTS AND VOCALISTS

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

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CAL TJADER.....	Soul Sauce (Wachi Wara)		
SARAH VAUCHN.....	A Little Tear		

# CHOICE STANDARDS Including Lyrics And Correct Changes:

All Of Me	I Should Care	Skylark
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All The Things You Are	If I Were A Bell	A Sleepin' Bee
Angel Eyes	I'll Take Romance	Speak Low*
Autumn Leaves	I'm All Smiles	Stormy Weather*
Beautiful Love	I'm Old Fashioned	Take The 'A' Train
Basin St. Blues	Imagination	Tenderly
Blame It On My Youth	Like Someone In Love	There Will Never Be Another You
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Darn That Dream	The Midnight Sun	Watch What Happens
Dearly Beloved	Misty*	The Way You Look Tonight
Do Nothing Til You Hear From Me*	Moonlight In Vermont	A Weaver Of Dreams
Don't Get Around Much Anymore*	My Romance	We'll Be Together Again
Don't Go To Strangers	My Shining Hour	What's New?
Everything Happens To Me	Polkadots And Moonbeams	Where Is Love?
Gee Baby, Ain't I Good To You	Nature Boy	Who Can I Turn To?
Gone With The Wind	One For My Baby	Willow Weep For Me
Good Morning Heartache*	Out Of This World	Witchcraft
Here's That Rainy Day	Satin Doll	Yesterdays

\* = STANDARDS SUPPLEMENT - U.S.A. Only

## POP-FUSION CLASSICS Exactly As Recorded By:

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JEFF LORBER.....	Always There Black Ice Delevans	DAVE SANBORN.....	Hideaway
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		TOM SCOTT.....	Desire
		DONALD FAGEN.....	The Goodbye Look
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		BOB MINTZER.....	Papa Lips
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## PUBLISHER'S FOREWORD ("Why A New Real Book?")

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

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

- 1) The standard tunes have been thoroughly researched and often synthesized from as many as eight different classic recordings as well as the original sheet music. This reliance on the weight of history eliminates the arbitrariness of much of the old Real Book. (See Appendix II - Sources, for complete documentation of this).
- 2) The jazz classics here have been transcribed by one of the world's great musical minds (and ears!), Bob Bauer - often with the input of those composers who are still living. On those tunes that were also in the old Real Book, Bob has corrected many mistakes. This will become apparent if you compare both books with the original recordings.
- 3) In response to the request "Play something we can dance to!", this book contains many great, danceable pop-fusion tunes recorded after the old Real Book was already out. We hope that their inclusion will allow you to satisfy the needs of your younger audiences without compromising your own integrity.
- 4) The last twenty years have been fertile ones for jazz composition and "The New Real Book" (in both the Jazz and Fusion sections) contains many tunes written since 1970 that deserve to become part of the standard repertoire of the jazz player. We hope that you will take the time to play and/or listen to the recordings of those tunes unfamiliar to you - you'll be glad you did!
- 5) Unlike the old, illegal Real book, we obtained the owner's permission to include each tune in the book, in exchange for royalties paid. Besides acknowledging the composers' rights to benefit from their creations, this has given us access to their own lead sheets and/or approval of our charts, whenever the composers were still living.

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

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

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

# MUSICAL EDITOR'S FOREWORD

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

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

## SOURCES

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

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

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

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

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

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

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

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

## THE STANDARDS

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

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

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

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

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

common practice. Not wishing to be arbitrary, we have provided many alternate chords in addition to the common practice chords (examples abound; see "I Should Care", "One For My Baby", and "Polkadots And Moonbeams"). Certain alternate chords resulting from the most common chord substitutions have been generally omitted. These substitutions include: 1) iiimi7 V7 for V7 or vice versa, 2) iiimi7 for Ima7, 3) bII7 for V7, and 4) secondary dominant substitutions at the tritone: bII7/V for V7/V, bII7/ii for V7/ii, etc.

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

## OTHER TUNES

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

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

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

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

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

## COMPLETENESS AND CLARITY

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

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

## THE OLD REAL BOOK

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

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

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

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

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

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

BOB BAUER - Musical Editor

## NOTES FROM THE MUSIC CALLIGRAPHERS

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

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

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

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

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

MICHAEL SMOLENS

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

ANN KRINITSKY

# GENERAL RULES FOR USING THIS BOOK

## FORM

1. Key signatures will be found at the top of page one, and at the top of page three for tunes longer than two pages. Any change of key will be noted not only where it occurs but also at the start of the next line. The key signature holds even if there is a change of clef, and is not restated. A change of key to C Major will appear as a clef followed by the naturals needed to cancel the previous key signature.
2. The Coda sign is to be taken only when ending the tune unless otherwise stated. Some tunes have dual Codas ( 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
15ma b.	two octaves lower
8va	one octave higher
8va b.	one octave lower
accel.	accelerando
alt.	altered
bari.	baritone saxophone
bkgr.	background
bs.	bass
cresc.	crescendo
decres.	decrescendo
dr.	drums
elec. bs.	electric bass

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

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

## ORNAMENTS AND SYMBOLS

Slide into the note from a short distance below



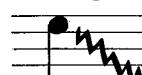
Slide into the note from a greater distance below



Fall away from the note a short distance



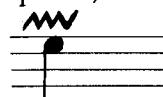
Fall away from the note a greater distance



Top note of a complete voicing



A rapid variation of pitch upward, much like a trill



Mordent



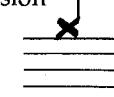
A muted or optional pitch



Note with indeterminate pitch



Rhythm played by drums or percussion



## CHORD SYMBOLS

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

Below are two groups of chord spellings:

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

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

## (No Chord)

N.C.      C bass      C      C<sup>6</sup>      C<sup>9</sup>      C (add 9)  
C<sub>MA</sub><sup>7</sup>      C<sub>MA</sub><sup>7 (add 13)</sup>      C<sub>MA</sub><sup>9</sup>      C<sub>MA</sub><sup>13</sup>      C<sup>7</sup>      C<sup>9</sup>      C<sup>13</sup>  
C<sub>M</sub><sup>9</sup>      C<sub>M</sub><sup>9⁶</sup>      C<sub>M</sub><sup>9⁹</sup>      C<sub>M</sub><sup>9 (add 9)</sup>      C<sub>M</sub><sup>7</sup>      C<sub>M</sub><sup>7 (add 11)</sup>      C<sub>M</sub><sup>7 (add 13)</sup>  
C<sub>M</sub><sup>9</sup>      C<sub>M</sub><sup>11</sup>      C<sub>M</sub><sup>13</sup>      C<sub>M</sub><sup>9 (MA7)</sup>      C<sub>M</sub><sup>9 (MA7)</sup>      C<sub>M</sub><sup>7 (b5)</sup>      C<sub>M</sub><sup>9 (b5)</sup>      C<sub>M</sub><sup>11 (b5)</sup>  
C<sup>dim.</sup>      C<sup>7</sup>      C<sup>7 (add MA7)</sup>      C<sup>+</sup>      C<sub>sus</sub>      C<sup>7sus</sup>      C<sup>9sus</sup>      C<sup>13sus</sup>      C<sup>7sus4-3</sup>  
C<sub>MA</sub><sup>7 (b5)</sup>      C<sub>MA</sub><sup>7 (#5)</sup>      C<sub>MA</sub><sup>7 (#11)</sup>      C<sub>MA</sub><sup>9 (#11)</sup>      C<sub>MA</sub><sup>13 (#11)</sup>      C<sup>7 (b5)</sup>      C<sup>9 (b5)</sup>  
C<sup>7 (#5)</sup>      C<sup>9 (#5)</sup>      C<sup>7 (b9)</sup>      C<sup>7 (#9)</sup>      C<sup>7 (b9)</sup>      C<sup>7 (#9)</sup>      C<sup>7 (b9)</sup>  
C<sup>7 (#11)</sup>      C<sup>9 (#11)</sup>      C<sup>7 (#11)</sup>      C<sup>7 (#9)</sup>      C<sup>13 (b5)</sup>      C<sup>13 (b9)</sup>      C<sup>13 (#11)</sup>      C<sup>7sus (b9)</sup>      C<sup>13sus (b9)</sup>  
C/E      C/G      E/C      B/C      C (add 9)      C (omit 3)      C<sup>7 (omit 3)</sup>      CM<sub>I</sub><sup>7 (omit 5)</sup>  
C#<sub>MA</sub><sup>7sus (b5)</sup>      F#<sup>7sus (add 3)</sup>      Bb (add b¹³)      A+ (add #9)      G#<sub>M</sub><sup>7 (add 11)</sup>  
F/F#      E+/G      G<sup>7sus/A</sup>      G<sub>MA</sub><sup>7 (#5)/F#</sup>      Eb<sub>MA</sub><sup>7 (#5)/F</sup>      B<sub>MA</sub><sup>7sus/F#</sup>

## Medium Funk/Rock

## Affirmation

Jose Feliciano

(As played by George Benson)

 $J=108$ 

**(gtr.)**

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

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

**(2)**

**Vamp & fade**

**(2)**

**(pn.)**

**(bs.)**

Medium-Up Latin  
(Head Swings)

$\text{J} = 232$

# Airegin

Sonny Rollins  
(As played by Miles Davis)

(Intro)

Handwritten musical score for the intro section of 'Airegin'. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a tempo of  $\text{J} = 232$ . The bass staff has a tempo of  $\text{J} = 232$ . The score includes markings for tenor (ten.) and bass. Measures show eighth-note patterns with triplets indicated by a '3' over the notes.

**A** (Swing)  $F_{\text{MI}}$   $C^{7(\#5)}$   $F_{\text{MI}}$   $F^7$

Handwritten musical score for section A of 'Airegin'. It shows two staves. The top staff is labeled '(trp. w/ ten. 8va b.)'. The score includes chords  $B^b_{\text{MI}}^7$ ,  $F^{7(\#5)}$ , and  $B^b_{\text{MI}}^7$ .

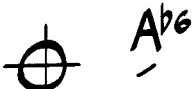
**B** 1.  $B^b_{\text{MI}}^7$   $D_{\text{MI}}^7$   $G^7$   $C_{\text{MA}}^7$   $C^{\#}_{\text{MI}}^7$   $F^{\#7}$

Handwritten musical score for section B of 'Airegin'. It shows two staves. The top staff includes chords  $B_{\text{MA}}^7$ ,  $C_{\text{MI}}^7$ ,  $F^7$ , and  $B^b_{\text{MA}}^7$ . The bottom staff includes chords  $B^b_{\text{MI}}^7$ ,  $E^{\flat 7}$ ,  $A^b_{\text{MA}}^7$ ,  $G_{\text{MI}}^7(\#5)$ , and  $C^7$ .

**C** 2.  $B^b_{\text{MI}}^7$   $B^b_{\text{MI}}^7$   $E^{\flat 7}$   $A^b_{\text{MA}}^7$   $C_{\text{MI}}^7(\#5)$   $F^7$

Handwritten musical score for section C of 'Airegin'. It shows two staves. The top staff includes chords  $B^b_{\text{MI}}^7$ ,  $B^b_{\text{MI}}^7$ ,  $E^{\flat 7(\#5)}$ ,  $A^b^6$ ,  $G_{\text{MI}}^7(\#5)$ , and  $C^7$ . The bottom staff shows a solo break with a dashed line.

solo break — — — —  
Solo on form (ABAC)  
After solos, D.S. al Coda



(N.C.)

Piano tacet for head.

(pn. & bs.)

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# Always There

Ronnie Laws  
William Jeffrey  
(As played by Jeff Lorber)

**Medium Funk** *J = 116*

**(Intro)** *1st x: tacet*

**1,2** *1st x: synth. enters* *3.*

**3.**

**(gtr.)**

**F<sup>7</sup>sus**

**E<sup>b</sup>(add 9) G** **C/B<sup>b</sup>** **F<sup>(add 9)</sup> A** **D/E F<sub>M</sub><sup>9</sup>** **C<sub>M</sub><sup>11</sup>**

**A<sup>b9</sup>sus** **D<sup>b</sup><sub>MA</sub><sup>7</sup>** **F<sub>M</sub><sup>9</sup>** **C<sub>M</sub><sup>11</sup>** **A<sup>b9</sup>sus** **D<sup>b</sup><sub>MA</sub><sup>7</sup>**

**A**

**S** *(ten. w/ synth.)* *(1st x only)*

**F<sub>M</sub><sup>7</sup>** **C<sub>M</sub><sup>7</sup>** **A<sup>b9</sup>sus** **D<sup>b</sup><sub>MA</sub><sup>7</sup>** **F<sub>M</sub><sup>7</sup>** **C<sub>M</sub><sup>7</sup>** **(2)A<sup>b9</sup>susD<sup>b7</sup><sub>MA</sub>**

**(2)**

**F<sub>M</sub><sup>7</sup>** **C<sub>M</sub><sup>7</sup>** **E<sup>b</sup><sub>M</sub><sup>7</sup>** **A<sup>b9</sup>** **D<sup>b</sup><sub>MA</sub><sup>7</sup>** **G<sup>b13</sup>** **(2)**

**(sample bass line)**

Bass line played with considerable variation.

(2)

$F_{M17}$   $C_{M17}$   $A^{b9}_{sus}$   $D^{b}_{MA7}$

(bass) (Synth. Solo) (On Cue)

**B**  $F_{M17}$   $C_{M17}$   $A^{b9}_{sus}$   $D^{b}_{MA7}$   $F_{M17}$   $C_{M17}$  (2)  $A^{b9}_{sus}$   $D^{b}_{MA7}$

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

(Half-Time Rock feel)

**C**  $F^{\#}_{M17}$   $B^9_{sus}$   $E_{MA7}$   $G^b/A$   $A/A^b$   $E/G$

(ten.)

$E/G$   $C_{MA7}$   $F_{MA7}$   $F_{MA7}$   $C_{MA7}$   $D_{M17}$

**D**  $D_{M17}$   $G^{13(b9)}$   $A^{b6/b}_{G^b}$   $E^b/G^b$  (add 9)  $C/B^b$   $F/A$  (add 9)  $D/E$   $F_{M17}$

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

$F_{M17}$   $C_{M17}$   $A^{b9}_{sus}$   $D^{b}_{MA7}$

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

$F_{M17}$   $C_{M17}$   $A^{b9}_{sus}$   $D^{b}_{MA7}$   $A^{b6/b}_{G^b}$

(synth. fill) — — —

# Ana Maria

Wayne Shorter

Half-time Rock Feel

 $\text{J} = 124$ 

$G7(b9)\text{sus}$     $E^b\text{MA}^9/G$    (2)   (2)   (2)

(Bossa Nova)

A

$G\text{MA}^7$     $E^b/G(\text{add } 9)$     $G13\text{sus}$     $E^b/G(\text{add } 9)$

 $D^b\text{MA}^7/F$  $G^b\text{MA}^7(\#11)$  $A^b\text{MI}^7$  $B^b/A^b$ 
 $G\text{MI}^7$  $C^9\text{sus}$  $D/C$  $C^9\text{sus}$ 
 $A^b(\text{add } 9)/C$ (Rock Feel)  
 $G7(b9)\text{sus}$  $E^b\text{MA}^9/G$ 

(2)

(Bossa)

B

$G\text{MA}^7$     $G13\text{sus}$     $E^b/F$     $E7(\#9/b5)$     $E^b9\text{sus}$

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

 $G\text{MI}^7$  $C^9\text{sus}$  $B^b\text{MA}^7$  $A\text{MI}^7$  $F\text{MI}^9$ 

cresc.

(Rock Feel)

 $B^b9\text{sus}$  $D^b13\text{sus}$ 

C

 $B\text{MI}^9$  $E^b\text{MI}^7$

**(Bossa)**

**Rock (feel)**

**D** **(Soprano solo)**

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

Bassline at 5<sup>th</sup> bar  
of letters **[B]** & **[C]**:

# Angel Eyes

Med. Ballad

Music by Matt Dennis  
Lyric by Earl Brent

**A**

(F13)

C<sub>MI</sub> D<sup>7</sup> G<sup>7</sup> C<sub>MI</sub> 3 A<sup>b9</sup> C<sub>MI</sub> A<sub>MI</sub><sup>7(b5)</sup> D<sub>MI</sub><sup>7(b5)</sup> G<sup>7</sup>

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

C<sub>MI</sub> D<sup>7</sup> G<sup>7</sup> C<sub>MI</sub> A<sup>7(alt.)</sup> A<sup>b9</sup> G<sup>7(#5)</sup> C<sub>MI</sub> D<sub>MI</sub><sup>7(b5)</sup> G<sup>7</sup>

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

(F13)

C<sub>MI</sub> D<sup>7</sup> G<sup>7</sup> C<sub>MI</sub> 3 A<sup>b9</sup> C<sub>MI</sub> A<sub>MI</sub><sup>7(b5)</sup> D<sub>MI</sub><sup>7(b5)</sup> G<sup>7</sup>

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

C<sub>MI</sub> D<sup>7</sup> G<sup>7</sup> C<sub>MI</sub> A<sup>7(alt.)</sup> A<sup>b9</sup> G<sup>7(#5)</sup> C<sub>MI</sub>

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

**B**

B<sup>b</sup><sub>MI</sub><sup>9</sup> E<sup>b</sup><sub>13</sub> A<sup>b</sup><sub>MA</sub><sup>7</sup> A<sup>07</sup> B<sup>b</sup><sub>MI</sub><sup>9</sup> E<sup>b</sup><sub>13</sub> A<sup>b</sup><sub>MA</sub><sup>7</sup>

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

A<sub>MI</sub><sup>9</sup> D<sub>13</sub> G<sub>MA</sub><sup>7</sup> (C<sub>MI</sub><sup>7</sup>) C<sup>#</sup><sub>MI</sub><sup>7</sup> F<sup>#7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>

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

**C**

(F13)

C<sub>MI</sub> D<sup>7</sup> G<sup>7</sup> C<sub>MI</sub> 3 A<sup>b9</sup> C<sub>MI</sub> A<sub>MI</sub><sup>7(b5)</sup> D<sub>MI</sub><sup>7(b5)</sup> G<sup>7</sup>

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

C<sub>MI</sub> D<sup>7</sup> G<sup>7</sup> C<sub>MI</sub> A<sup>7(alt.)</sup> A<sup>b9</sup> G<sup>7(#5)</sup> C<sub>MI</sub> (D<sub>MI</sub><sup>7(b5)</sup> G<sup>7</sup>)

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

*(Ending (freely))*

A<sup>♭9</sup>      G7(<sup>#9</sup>)      C<sub>MI</sub>

'Scuse me while I dis-ap-pear.

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

C<sub>MI</sub> / B<sup>♭</sup> A<sup>07</sup> A<sup>♭07</sup>      C<sub>MI</sub> / G      or: C<sub>MI</sub> E<sup>♭</sup> / C D / C D<sup>♭</sup> / C      C<sub>MI</sub>

(etc.)      (etc.)

Fast Bebop

## Anthropology

Charlie Parker  
Dizzy Gillespie

**A**

**B**

**C7**

**C**

# Autumn Leaves

(Les Feuilles Mortes)

Music by Joseph Kosma  
English Lyric by Johnny Mercer

Med. Swing

A

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

$A_{MI}7(\#5)$

D7

$G_{MI}$

leaves

of red and

gold;

I see your

$C_{MI}7$

F7

( $B_{MI}7$   $E7$ )

$B_{MI}7$   $E_{\flat}7$ )

lips,

the sum - mer

kiss - es,

The sun- burned

$A_{MI}7(\#5)$

D7

$G_{MI}$

hands

I used to

hold.

Since you

B

$A_{MI}7(\#5)$

D7

$G_{MI}$

went a - way

the days grow

long,

And soon I'll

( $B_{MI}7$   $E7$ )

$C_{MI}7$

F7

$B_{MA}7$

$E_{MA}7$

hear

old win - ter's

song,

But I

( $D7/F\#$ )

$A_{MI}7(\#5)$

D7

$G_{MI}$

$C9$

$F_{MI}7$

$B\flat 7$

miss you most of

all,

my

dar - ling,

When

( $A_{MI}7(\#5)$ )

D7

$E_{MA}7$

$A_{MI}7(\#5)$   $D7(\#5)$

$G_{MI}$

( $G7$ )

au - tumn

leaves

start to

fall.

Melody is freely interpreted rhythmically.

**Med.-Slow  
Funky Rock**

# Baby, I Love You

Ronnie Shannon  
(As sung by Aretha Franklin)

*J = 90*

(elec. pn.)

G7

(bs.) (pn. & bs. simile)

**A**

*G7*                    *C7*

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

*G7*                    *D7*                    *G7*

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

*G7*                    *C7*

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

*C7*                    *G7*

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

*G7*                    *C7*

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

**D bass break**

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

**B C7**

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

**G7 C7**

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

**D7**

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

**C**

love you, Ba - by I need you, Ba - by I want you, Ba - by I  
**G7**  
(bkgr. vocals)

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

**Vamp & fade  
(Lead vocal ad lib.)**

## 2nd VERSE

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

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

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

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

Med.-Slow Swing  
(Dixieland)

# Basin Street Blues

Spencer Williams

Won't-chu come a-long with me, (instr.) - - - - -

To the Mis-sis - sip - pi? (instr.) - - - - -

We'll take the boat to the land of dreams,

Steam down the riv-er down to New Or-leans.

The

band's there to meet us, (instr.) - - - - -

Old friends to greet us, (instr.) - - - - -

Where all the light and the dark folks meet,

Heav-en on earth, they call it Ba-sin Street.

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

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

nev-er know how nice it seems or just how much it real-ly means, (A7 Glad to be

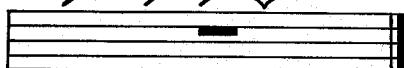
Yes, sir - ree, where wel - come's free,

Dear to me,

Where

I can lose my Ba-sin Street blues.

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



# Beautiful Love

Medium Swing

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

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

**E<sub>M1</sub>7(b5)** **A<sub>7</sub>(#5)** **D<sub>M1</sub>** **(D<sub>7</sub>)**

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

**G<sub>M1</sub>7** **C<sub>7</sub>** **F<sub>M1</sub>7** **E<sub>M1</sub>7(b5) A<sub>7</sub>**

tent - ed till you came a long, (E<sub>7</sub>) thrill - ing my

**D<sub>M1</sub>** **G<sub>M1</sub>7** **B<sub>7</sub>** **A<sub>7</sub>**

1. soul with (G<sub>7</sub>(#11)) your song. (E<sub>7</sub>) Beau - ti - ful

**D<sub>M1</sub>** **B<sub>7</sub>(b5)** **E<sub>M1</sub>7(b5)** **A<sub>7</sub>**

2. love, will my dreams come true?

**D<sub>M1</sub>** **B<sub>7</sub>(#9)** **A<sub>7</sub>** **D<sub>M1</sub>**

2nd VERSE

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

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

# Bernie's Tune

Bernie Miller

(As played by Gerry Mulligan)

Medium Swing

**A**

D<sub>M1</sub> (trp.)

E<sub>M1</sub>7(<sup>b5</sup>) A<sup>7</sup> D<sub>M1</sub> (E<sub>M1</sub>7(<sup>b5</sup>) A<sup>7</sup>) D<sub>M1</sub>

**B**

B<sup>b6</sup> G<sub>M1</sub>7 C<sub>M1</sub>7 F<sup>7</sup> B<sup>b6</sup> G<sub>M1</sub>7 C<sub>M1</sub>7 F<sup>7</sup>

B<sup>b6</sup> G<sub>M1</sub>7 C<sub>M1</sub>7 F<sup>7</sup> B<sup>b6</sup> E<sub>M1</sub>7(<sup>b5</sup>) A<sup>7</sup>

**C**

D<sub>M1</sub> B<sup>b9</sup>

E<sub>M1</sub>7(<sup>b5</sup>) A<sup>7</sup> D<sub>M1</sub> (E<sub>M1</sub>7(<sup>b5</sup>) A<sup>7</sup>)

Chords in parentheses are used for solos.

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# Bird Food

Ornette Coleman

Fast Swing

$J=256$

N.C.

$\text{B}^{\flat}\text{E}$

(alto & trp.)

A

$\text{B}^{\flat}6 \quad \text{G}_{\text{M}1}7 \quad \text{C}_{\text{M}1}7 \quad \text{F}7(\text{b}9) \quad \text{B}^{\flat}6 \quad \text{F}_{\text{M}1}7 \quad \text{B}^{\flat}7$

$\text{E}^{\flat}6 \quad \text{B}^{\flat}6 \quad \text{D}_{\text{M}1}7 \quad \text{G}7$

$\text{C}_{\text{M}1}7(\text{b}5) \quad 1. \text{F}7 \quad 2. \text{F}7 \quad \text{B}^{\flat}6$

B

$\text{D}7 \text{ (sample alto solo)} \quad \text{G}7$

C

$\text{B}^{\flat}6 \quad \text{G}_{\text{M}1}7 \quad \text{C}_{\text{M}1}7 \quad \text{F}7(\text{b}9) \quad \text{B}^{\flat}6 \quad \text{F}_{\text{M}1}7 \quad \text{B}^{\flat}7$

$\text{E}^{\flat}6 \quad \text{B}^{\flat}6 \quad \text{D}_{\text{M}1}7 \quad \text{G}7$

$\text{C}_{\text{M}1}7(\text{b}5) \quad \text{F}7 \quad \text{B}^{\flat}6$

Solos in  $\text{B}^{\flat}$ , disregard the form

No chordal instrument on original recording.

$\text{F}7 \quad \text{B}^{\flat}6$

break

## Black Ice

Jeff Lorber

## Medium-Up Funk

J = 125 N.C. (drums double rhythm)

B7(<sup>#9</sup><sub>5</sub>) E<sub>M1</sub><sup>9</sup> F<sup>6</sup>/<sub>9</sub>

(f.) E<sub>M1</sub><sup>9</sup> A<sup>13</sup> B7(<sup>#9</sup><sub>5</sub>) E<sub>M1</sub><sup>9</sup> F<sup>6</sup>/<sub>9</sub> (bass) E<sub>M1</sub><sup>9</sup> A<sup>13</sup>

**A**

(f.) E<sub>M1</sub><sup>9</sup> F<sup>6</sup>/<sub>9</sub> E<sub>M1</sub><sup>9</sup> A<sup>13</sup> E<sub>M1</sub><sup>9</sup> F<sup>6</sup>/<sub>9</sub>

E<sub>M1</sub><sup>9</sup> A<sup>13</sup> E<sub>M1</sub><sup>9</sup> F<sup>6</sup>/<sub>9</sub> E<sub>M1</sub><sup>9</sup> A<sup>13</sup>

1. 2.

E<sub>M1</sub><sup>9</sup> F<sup>6</sup>/<sub>9</sub> E<sub>M1</sub><sup>9</sup> A<sup>13</sup> E<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>9</sup> G<sup>13</sup>

**B**

C<sub>M1</sub><sup>7</sup> B7(<sup>#9</sup><sub>5</sub>) D<sub>M1</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup> E<sup>b</sup>/<sub>F</sub> B<sup>b</sup><sub>M1</sub><sup>9</sup> A<sup>b13</sup> G7(<sup>#5</sup>)

(sample solo)

F<sup>#</sup><sub>M1</sub><sup>11</sup> C<sup>#9</sup><sub>SUS</sub> F<sup>#</sup><sub>M1</sub><sup>11</sup>

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

Medium Jazz Waltz

## Black Narcissus

Joe Henderson

 $J = 130$ **A**

(tenor)

Handwritten musical score for section A. The top staff is for tenor, starting with a bass clef, a 3/4 time signature, and a dynamic of  $b\ddot{o}$ . The bottom staff is for bass, starting with a bass clef, a 3/4 time signature, and a dynamic of  $b\ddot{o}$ . Measure 1: Tenor has  $A^b_{MI}{}^9$  with  $mp$ , bass has  $B^b_{MI}{}^7/A^b$ . Measure 2: Tenor has  $A^b_{MI}{}^9$ , bass has  $B^b_{MI}{}^7/A^b$ . Measure 3: Tenor has  $A^b_{MI}{}^9$ , bass has  $B^b_{MI}{}^7/A^b$ .

Handwritten musical score for section A. The top staff is for tenor, starting with a bass clef, a 3/4 time signature, and a dynamic of  $b\ddot{o}$ . The bottom staff is for bass, starting with a bass clef, a 3/4 time signature, and a dynamic of  $b\ddot{o}$ . Measure 1: Tenor has  $A^b_{MI}{}^9$ , bass has  $B^b_{MI}{}^7/A^b$ . Measure 2: Tenor has  $A^b_{MI}{}^9$ , bass has  $B^b_{MI}{}^7/A^b$ . Measure 3: Tenor has  $A^b_{MI}{}^9$ , bass has  $C^b_{MA}{}^9(\#11)$ .

Handwritten musical score for section A. The top staff is for tenor, starting with a bass clef, a 3/4 time signature, and a dynamic of  $b\ddot{o}$ . The bottom staff is for bass, starting with a bass clef, a 3/4 time signature, and a dynamic of  $b\ddot{o}$ . Measure 1: Tenor has  $F^{\#}_{MI}{}^9$ , bass has  $G^{\#}_{MI}{}^7/F^{\#}$ . Measure 2: Tenor has  $F^{\#}_{MI}{}^9$ , bass has  $G^{\#}_{MI}{}^7/F^{\#}$ . Measure 3: Tenor has  $F^{\#}_{MI}{}^9$ , bass has  $G^{\#}_{MI}{}^7/F^{\#}$ .

Handwritten musical score for section A. The top staff is for tenor, starting with a bass clef, a 3/4 time signature, and a dynamic of  $b\ddot{o}$ . The bottom staff is for bass, starting with a bass clef, a 3/4 time signature, and a dynamic of  $b\ddot{o}$ . Measure 1: Tenor has  $F^{\#}_{MI}{}^9$ , bass has  $G^{\#}_{MI}{}^7/F^{\#}$ . Measure 2: Tenor has  $F^{\#}_{MI}{}^9$ , bass has  $A_{MA}{}^9(\#11)$ .

**B**

Handwritten musical score for section B. The top staff is for tenor, starting with a bass clef, a 3/4 time signature, and a dynamic of  $b\ddot{o} \text{ mf}$ . The bottom staff is for bass, starting with a bass clef, a 3/4 time signature, and a dynamic of  $b\ddot{o}$ . Measure 1: Tenor has  $E^b_{MA}{}^7(b5)$ , bass has  $E^b_{MA}{}^7(b5)$ . Measure 2: Tenor has  $F_{MA}{}^7(b5)$ , bass has  $F_{MA}{}^7(b5)$ . Measure 3: Tenor has  $B^b_{MA}{}^7(b5)$ , bass has  $B^b_{MA}{}^7(b5)$ . Measure 4: Tenor has  $C_{MA}{}^7(b5)$ , bass has  $C_{MA}{}^7(b5)$ .

Handwritten musical score for section B. The top staff is for tenor, starting with a bass clef, a 3/4 time signature, and a dynamic of  $b\ddot{o}$ . The bottom staff is for bass, starting with a bass clef, a 3/4 time signature, and a dynamic of  $b\ddot{o}$ . Measure 1: Tenor has  $E^b_{MA}{}^7(b5)$ , bass has  $E^b_{MA}{}^7(b5)$ . Measure 2: Tenor has  $F_{MA}{}^7(b5) B^b_{MA}{}^7(b5)$ , bass has  $F_{MA}{}^7(b5) B^b_{MA}{}^7(b5)$ . Measure 3: Tenor has  $G_{MA}{}^7(b5) A^b_{MA}{}^7(b5) B^b_{MA}{}^7(b5) C_{MA}{}^7(b5)$ , bass has  $G_{MA}{}^7(b5) A^b_{MA}{}^7(b5) B^b_{MA}{}^7(b5) C_{MA}{}^7(b5)$ . Measure 4: Tenor has  $(fine)$ , bass has  $(fine)$ .

Dynamics and kicks are used for solos. Bass line is used on the head only.  
Head is played twice before and after solos.

Med. Ballad

## Blame It On My Youth

Music by Oscar Levant  
Lyric by Edward Heyman

**A**

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

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

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

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

**B**

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

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

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

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

# Blizzard of Lies

Dave Frishberg  
Samantha Frishberg

Med. Swing

$\text{J} = 130$   $E^b$  pedal ( $E^b_{\text{MI}}7$ )

$f$  (pn.) (bs. rhythm) ( $E^b_{\text{MI}}7$ ) We

A

*mf*

must have lunch real soon, your lug - gage is checked through,  
may have won a prize, won't wrin - kle, shrink, or peel,  
send someone right out, now this won't hurt a bit,

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

(pn. w/ bs.)

We've got in - fla-tion licked, I'll Your se - cret's safe with me, this He's in a meet-ing now, the

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

N.C. (C7)  $F^9$   $B^b^9$

(in 2)

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

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

(in 4)

$C_{\text{MI}}$   $B^b_{13}$   $A^b^9$   $G^9$   $G^b_{13}$   $F^9$  (pn. fill) - - - -

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

ma - rooned,  
ma - rooned,  
ma - rooned,

3rd x

Your  
Bet - ter  
Walk

(in 2)

**A<sup>b</sup>****A<sup>o7</sup>****E<sup>b</sup>/B<sup>b</sup>**

nose watch and your knee's step not when your all old you'll freeze when you're Shep can't even in it up to your in the thighs. eyes.

**B<sup>o7</sup>****C<sub>M1</sub>****B<sup>b7</sup>/D****E<sup>b</sup>****A<sup>b</sup><sub>MA</sub>7 G<sup>9</sup> G<sup>b13</sup>**

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

(pn. tacet) - - - - -

**E<sup>b</sup> pedal (E<sup>b</sup><sub>M1</sub>7)****F<sub>M1</sub>7****B<sup>b7</sup>**

(pn.)

**f****(E<sup>b</sup><sub>M1</sub>7)****f****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>7)****(E<sup>b</sup><sub>M1</sub>**

# Blue Bossa

**Medium-Up Bossa**

Kenny Dorham

(As played by Joe Henderson)

$\text{♩} = 160$

$C_{\text{MI}}^6$

(sample bass line)

(2)

(2)

etc.

$C_{\text{MI}}^6$

—

$\text{trp. w/}$

ten. 8<sup>va</sup> b.

b.

**A**



$D_{\text{MI}}^7(b5)$

$G7(\#9)_{(\#5)}$

$C_{\text{MI}}^6$



$E_{\text{MI}}^6$

$A^{\flat}7$

$D_{\text{MA}}^b7$



$D_{\text{MI}}^7(b5)$

$G7(\#9)_{(\#5)}$

$C_{\text{MI}}^6$

(G7)



(lower part 2nd x only)

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

**B**



$D_{\text{MI}}^7(b5)$

$G7(\#9)_{(\#5)}$

$C_{\text{MI}}^6$



$E_{\text{MI}}^6$

$A^{\flat}7$

$D_{\text{MA}}^b7$



$D_{\text{MI}}^7(b5)$

$G7(\#9)_{(\#5)}$

$C_{\text{MI}}^6$

1.

(G7)

2.

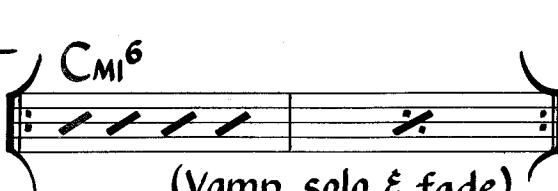
(G7)



(ten. 8<sup>va</sup> b.)

**D.S. al Coda**

Trumpet plays melody (upper part) throughout.



(Vamp, solo & fade)

## Medium Jazz Waltz

# Blue Daniel

## Frank Rosolino

## **PARK RESORTS**

J=132

A

& ten.)

D<sup>6</sup>

69

B<sub>M1</sub><sup>7</sup>

E13

2

BMI 9

F13 (#11)

B<sub>M1</sub> 9

E13 (#11)

GMI<sup>9</sup>

C 13

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

C13(#11)

EMI 9

A<sup>13</sup><sub>SUS</sub>

A13

### (Ending)

D6

69

P. 7

E13(共11)

A 13

A13

D 7

*Fast Swing*

$\text{J} = 264$

# Blues Connotation

Ornette Coleman

**A**

(ten. & trp.)

$B\flat^7$        $E\flat^7$        $B\flat^7$

$B\flat^7$        $E\flat^7$

$B\flat^7$        $C\min7$

$F^7$        $B\flat^7$        $F^7$        $B\flat^7$

1.      2.      to solos

Solos in  $B\flat$ ;  
disregard the form.

$B\flat^7$

Chords suggested only (no chordal instrument on recording).

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Med. Swing

## Blues On The Corner

McCoy Tyner

*J = 118*

**A**

(ten.) (pn.)

B<sup>b</sup>7 E<sup>b</sup>7 (E<sup>o</sup>7) B<sup>b</sup>7 B<sup>b</sup>7sus A<sup>b</sup>7sus

F<sup>#</sup>7sus E<sup>7</sup>sus D<sup>7</sup>sus E<sup>b</sup>7 B<sup>b</sup>7(<sup>#</sup>9)

(B<sup>b</sup>7) E<sup>b</sup>7sus D<sup>7</sup>(alt.) G<sup>7</sup>(alt.) C<sup>M</sup>7

sample fill

F<sup>7</sup>sus B<sup>b</sup>7 G<sup>7</sup>(<sup>#</sup>5) C<sup>7</sup>(alt.) F<sup>7</sup>(alt.)

(Solo on B<sup>b</sup> blues)

head is played twice before and after solos.

C<sup>7</sup>(alt.) F<sup>7</sup>(alt.) B<sup>b</sup>7(<sup>#</sup>11) E<sup>7</sup>(<sup>#</sup>9)

drum fill - - - - -

Tenor has the melody throughout.

# Boogie Down

Al Jarreau  
Michael Omartian

**Med. Funk**

$\text{J} = 114$  (Tacet) (Intro)

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

**A**  $G^7 \ F/A \ G/B$   $G^7 \ F/A \ C \ G/B$   $G^7 \ F/A \ G/B$

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

$F \ G_{M1}^7 \ B^b \ F/A$   $G^7 \ F/A \ G/B$   $G^7 \ F/A \ C \ G/B$

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

$G^7 \ F/A \ G/B$   $F \ G_{M1}^7 \ B^b \ F/A$

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

**B**  $G^7 \ F/A \ G/B$   $G^7 \ F/A \ C \ G/B$   $G^7 \ F/A \ G/B$

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

$F \ G_{M1}^7 \ B^b \ F/A$   $G^7 \ F/A \ G/B$   $G^7 \ F/A \ C \ G/B$

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

$G^7 \ F/A \ G/B$   $F \ G_{M1}^7 \ B^b \ F/A$

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

**C**  $E_{M1}^7$   $A^{13}$   $C/D$

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

Med. Swing

## Blues On The Corner

McCoy Tyner

*J = 118*

**A**

(ten.) (pn.)

B<sup>b</sup>7 E<sup>b</sup>7 (E<sup>o</sup>7) B<sup>b</sup>7 B<sup>b</sup>7sus A<sup>b</sup>7sus

F<sup>#</sup>7sus E<sup>7</sup>sus D<sup>7</sup>sus E<sup>b</sup>7 B<sup>b</sup>7(<sup>#</sup>9)

(B<sup>b</sup>7) E<sup>b</sup>7sus D<sup>7</sup>(alt.) G<sup>7</sup>(alt.) C<sup>M1</sup>7

sample fill

F<sup>7</sup>sus B<sup>b</sup>7 G<sup>7</sup>(<sup>#</sup>5) C<sup>7</sup>(alt.) F<sup>7</sup>(alt.)

(Solo on B<sup>b</sup> blues)

head is played twice before and after solos.

C<sup>7</sup>(alt.) F<sup>7</sup>(alt.) B<sup>b</sup>7(<sup>#</sup>11) E<sup>7</sup>(<sup>#</sup>9)

drum fill - - - - -

Tenor has the melody throughout.

# Boogie Down

Al Jarreau  
Michael Omartian

**Med. Funk**

$\text{J} = 114$  (Tacet) (Intro)

$G^7 F/A G/B$   $G^7 F/A C G/B$   $G^7 F/A G/B$   $F G_M1^7 B^b F/A$  (etc.)

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

**A**  $G^7 F/A G/B$   $G^7 F/A C G/B$   $G^7 F/A G/B$

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

$F G_M1^7 B^b F/A$   $G^7 F/A G/B$   $G^7 F/A C G/B$

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

$G^7 F/A G/B$   $F G_M1^7 B^b F/A$

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

**B**  $G^7 F/A G/B$   $G^7 F/A C G/B$   $G^7 F/A G/B$

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

$F G_M1^7 B^b F/A$   $G^7 F/A G/B$   $G^7 F/A C G/B$

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

$G^7 F/A G/B$   $F G_M1^7 B^b F/A$

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

**C**  $E_M1^7$   $A^{13}$   $C/D$

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

B<sub>bass</sub> C<sub>bass</sub> D<sub>bass</sub> B<sup>(#5)</sup> E<sub>M11</sub>

You face that curtain with your best stuff on, you are the

E<sub>M11</sub> G<sub>M17</sub> C<sup>#</sup><sub>M17(15)</sub> D<sub>b</sub>

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

D G7 F/A G7/B

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

F G<sub>M17</sub> B<sup>b</sup><sub>F/A</sub> G7/B

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

G7 F/A G7/B

F G<sub>M17</sub> B<sup>b</sup><sub>F/A</sub>

all I need is to get my boog - ie down. D.C., play Intro, [C], [D], [E]

(1st x: tacet)

[E] N.C.

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

(N.C.)

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

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

D.S., vamp & fade on [A]

## Med. Funk

## Boogie Down (Rhythm Section)

J = 114 (Intro)

(synth. bass, 8<sup>va</sup> b)

(synth.)

(etc.)

(Skip to C on D.C.)

**A**

**B**

Synthesizer bass sounds one octave lower than written.

F G<sub>M1</sub><sup>7</sup> B<sup>b</sup> F/A      G<sup>7</sup> F<sup>(add 9)</sup>/A G<sup>7</sup>/B      G<sup>7</sup> F<sup>(add 9)</sup>/A C G<sup>7</sup>/B  
 G<sup>7</sup> F<sup>(add 9)</sup>/A G<sup>7</sup>/B      F G<sub>M1</sub><sup>7</sup> B<sup>b</sup> F/A

**C** E<sub>M1</sub><sup>7</sup>      A<sup>13</sup>      C/D

N.C.      B<sup>7(#5)</sup> E<sub>M1</sub><sup>11</sup>      C<sub>M1</sub><sup>7</sup>

E<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> C<sup>#M1</sup><sup>7(15)</sup>      B<sup>b</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup>      C/D

**D** G<sup>7</sup> F<sup>(add 9)</sup>/A G<sup>7</sup>/B      G<sup>7</sup> F<sup>(add 9)</sup>/A C G<sup>7</sup>/B      G<sup>7</sup> F<sup>(add 9)</sup>/A G<sup>7</sup>/B  
**S**

F G<sub>M1</sub><sup>7</sup> B<sup>b</sup> F/A      G<sup>7</sup> F<sup>(add 9)</sup>/A G<sup>7</sup>/B      G<sup>7</sup> F<sup>(add 9)</sup>/A C G<sup>7</sup>/B  
 G<sup>7</sup> F<sup>(add 9)</sup>/A G<sup>7</sup>/B      F G<sub>M1</sub><sup>7</sup> B<sup>b</sup> F/A

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

**E** N.C.  
 (N.C.)

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

**Med. Funk (Intro)****Boogie Down (Brass)**

*J = 114*

(1st x: tacet) (trps. w/ trbs. 8va b.)

omit on D.C.

(1st x: tacet)

on D.C. omit on D.C.

**A** *Tacet***B**

(Skip to **C** on D.C.)

**C**
**D**



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

D.S., vamp & fade on **D**Optional line at **D** for final vamp  
(starts 3rd x)

(very straight rhythms, sempre staccato)

1, 3...

2, 4...



MICHAEL BRECKER

# Both Sides Of The Coin

Bright Latin/Rock

Michael Brecker

*d = 118*

F#13(b9) F#(add 9) F/F# GMA7(#5) F#13(b9) F#(add 9) (As played by Steps Ahead)

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

F#13(b9) F#(add 9) F/F# GMA7(#5) F#13(b9) F#(add 9) (add ten. 8va b.)

**A** F#13(b9) F#(add 9) F/F# GMA7(#5) F#13(b9) F#(add 9) (add ten. 8va b.)

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

F#13(b9) F#(add 9) F/F# GMA7(#5) F#13(b9) F#(add 9) (ten., loco, w/ vibes)

C#7(b9) BMA7sus/F# C#7sus A/B

C#7(b9) BMA7sus/F# GMA7(#5) G#M17

D/C G#M17 DMA7(#5) D/C# C#(add b9)

C/F# D#/F# F#(add 9) 1. 1,2. 2.

(ten. plays upper line-melody)

**C** B (b5) FMA7 F6/9 B6/9 C#(add #11) E (bass)

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

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

8  
 B(add 9)  
 F<sub>M</sub>A<sup>7(b5)</sup>  
 F<sup>6</sup><sub>9</sub>  
 B<sup>6</sup><sub>9</sub>  
 G/D<sup>#</sup>

E<sub>M</sub>I<sup>9</sup> C<sup>9(#11)</sup> E<sub>M</sub>I<sup>9</sup> 1. E<sub>b</sub><sup>7(#9)</sup>

G<sup>#</sup><sub>M</sub>I<sup>7</sup> A<sup>#</sup><sub>M</sub>I<sup>7</sup> A<sup>13</sup><sub>SUS</sub> G<sup>#</sup><sub>M</sub>I<sup>7</sup> C<sup>#9</sup><sub>SUS</sub>

2. G<sub>M</sub>A<sup>7(#5)</sup> G<sup>#</sup><sub>M</sub>I<sup>7</sup> A<sup>#</sup><sub>M</sub>I<sup>7</sup> A<sup>13</sup><sub>SUS</sub> G<sup>#</sup><sub>M</sub>I<sup>7</sup> C<sup>#9</sup><sub>SUS</sub>

D.S. al Coda One (⊕<sup>1</sup>)  
(D.S. al Coda Two to end)

1 F<sup>#13(b9)</sup> F<sup>#(add 9)</sup> F/F<sup>#</sup> G<sub>M</sub>A<sup>7(#5)</sup> F<sup>#13(b9)</sup> F<sup>#(add 9)</sup>  
(vibes w/ pn. 8va b.) F<sup>#13(b9)</sup> F<sup>#(add 9)</sup> F/F<sup>#</sup> G<sub>M</sub>A<sup>7(#5)</sup> F<sup>#13(b9)</sup> F<sup>#(add 9)</sup>

D (Solos) (Half-time Feel) F<sup>#(add 9)</sup> F<sup>#13(b9)</sup> F/F<sup>#</sup> G<sub>M</sub>A<sup>7(#5)</sup>

(Samba) E G<sup>#</sup><sub>M</sub>I<sup>9</sup> E<sub>M</sub>I<sup>9</sup> G<sup>#</sup><sub>M</sub>I<sup>9</sup> E<sub>M</sub>I<sup>9</sup> C<sup>#9</sup><sub>SUS</sub>

2 F<sup>#13(b9)</sup> F<sup>#(add 9)</sup> F/F<sup>#</sup> G<sub>M</sub>A<sup>7(#5)</sup> F<sup>#13(b9)</sup> F<sup>#(add 9)</sup>  
(vibes w/ pn. 8va b.) F<sup>#13(b9)</sup> F<sup>#(add 9)</sup> F/F<sup>#</sup> G<sub>M</sub>A<sup>7(#5)</sup> F<sup>#13(b9)</sup> F<sup>#(add 9)</sup>

Solo on DDE; after solos play letter C (w/ pickups & repeat) then D.S. al Coda Two (⊕<sup>2</sup>)

Vamp & fade while drums solo.

# Bouncin' With Bud

Bud Powell

Med. (-Up) Swing

(Intro)

(melody)

(sample bs. line)

$B^{b6}$

$B^{7(b5)}$

$B^{b6}$

$B^{b6}$

$B^{7(b5)}$

$B^{b6}$

**A**

$B^{b6} \quad C_{MI}^7 \quad D_{MI}^7 \quad E^{b}_{MI}^7 \quad D_{MI}^7 \quad G^7 \quad C_{MI}^7 \quad D^7$

*(bs. walks in 4)*

$G_{MI}^7 \quad C^{\#}07 \quad C_{MI}^7 \quad F^7 \quad B^{b6} \quad F^{7(b5)}$

$B^{b6} \quad C_{MI}^7 \quad D_{MI}^7 \quad E^{b6} \quad D_{MI}^7 \quad G^7 \quad C_{MI}^7 \quad D^7$

$G_{MI}^7 \quad C^{\#}07 \quad C_{MI}^7 \quad F^7 \quad B^{b6} \quad (D7)$

*(pn.)*

**B**

$G_{MI}$

$A_{MI}^7(b5)$

$D^7(\#9)$

*(pn., upper notes of block chords)*

$G^{13}(\#11)$

$F^{\#}13$

$C_{MI}^9$

$F^7(\text{alt.})$

*(melody)*

**C**

B<sup>b</sup>6 C<sub>M1</sub>7 D<sub>M1</sub>7 E<sub>M1</sub>7 D<sub>M1</sub>7 G7 C<sub>M1</sub>7 D7  
G<sub>M1</sub>7 C<sup>#</sup>07 C<sub>M1</sub>7 F7 B<sup>b</sup>6

**D**

(chords follow bs. rhythms)  
D7 F<sup>#</sup> G<sub>M1</sub> D7 G<sub>M1</sub> B<sup>07</sup> C<sub>M1</sub>7 G7<sup>(b9)</sup> C<sub>M1</sub>7 G<sup>b9</sup>F<sup>9</sup>

(pn.) (fill) solo break — — —  
F<sup>9</sup> B<sup>b6</sup> (B<sup>b6</sup>)

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

No kicks during solos.

**○**

B<sup>b6</sup> (N.C.)  
(bs.)

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

G<sub>M1</sub>7 C<sup>#</sup>07

# Breakfast Wine

Randy Aldcroft  
(As played by Bobby Shew)

Medium-Up Swing  
J=196

**(Intro)**

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

**S.** (trp.)

**(Bb)** (A) (pn.)

**Bb MA<sup>9</sup>/F** **E<sup>b</sup> MA<sup>7</sup>**

**E<sup>b</sup> MA<sup>7</sup>** **E<sup>b</sup> A<sup>b</sup> MI<sup>6</sup>/E<sup>b</sup>** 1. **E<sup>b</sup> A<sup>b</sup> MI<sup>6</sup>/E<sup>b</sup>** 2. **E<sup>b</sup> G<sup>13</sup> G<sup>7(#5)</sup>**

**(In 2)** **C<sub>MI</sub><sup>7</sup>** **E<sup>b</sup> MA<sup>9</sup>/B<sup>b</sup>** **A<sub>MI</sub><sup>7(b5)</sup>** **D<sub>7(#9)</sub>**

**G<sub>MI</sub><sup>7</sup>** **G<sub>MI</sub><sup>7/F</sup>** **E<sub>MI</sub><sup>7(b5)</sup>** **A<sup>7(#9)</sup>**

**D<sub>MI</sub><sup>7</sup>** **E<sup>b</sup> MA<sup>9(#11)</sup>** **D<sub>MI</sub><sup>7</sup>** **E<sup>b</sup> MA<sup>9(#11)</sup>**

**D<sub>MI</sub><sup>7</sup>** **G<sup>13</sup>** **G<sup>7(#5)</sup>** **C<sup>9sus</sup>** **F<sup>9sus</sup>**

**C**

(B<sup>b</sup>) B<sup>b</sup> E<sup>b</sup><sub>M1</sub><sup>6</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup><sub>M1</sub><sup>6</sup>/B<sup>b</sup>

(B<sup>b</sup>) B<sup>b</sup> E<sup>b</sup><sub>M1</sub><sup>6</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup><sub>M1</sub><sup>6</sup>/B<sup>b</sup>

(B<sup>b</sup>) B<sup>b</sup> E<sup>b</sup><sub>M1</sub><sup>6</sup>/B<sup>b</sup> (A) G<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>MA</sub><sup>9</sup>/F E<sup>b</sup><sub>MA</sub><sup>7</sup>

E<sup>b</sup><sub>MA</sub><sup>7</sup> E<sup>b</sup> A<sup>b</sup><sub>M1</sub><sup>6</sup>/E<sup>b</sup> (pn.) E<sup>b</sup> G<sup>7(#+5)</sup>

(In 2) C<sub>M1</sub><sup>7</sup> B<sup>b</sup> A<sub>M1</sub><sup>7(#+5)</sup> D<sup>7(#+5)</sup>

G<sub>M1</sub><sup>7(add 11)</sup> F C<sup>9</sup>/E E<sup>b</sup><sub>M1</sub><sup>6</sup>

D<sub>M1</sub><sup>7</sup> G<sup>7(#+5)</sup> C<sub>M1</sub><sup>7(add 11)</sup> F<sup>13</sup>

B<sup>b</sup> E<sup>b</sup><sub>M1</sub><sup>6</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup><sub>M1</sub><sup>6</sup>/B<sup>b</sup>

(pn. w/ bs.) B<sup>b</sup> E<sup>b</sup><sub>M1</sub><sup>6</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup><sub>M1</sub><sup>6</sup>/B<sup>b</sup>

B<sup>b</sup> E<sup>b</sup><sub>M1</sub><sup>6</sup>/B<sup>b</sup> Solo on form (AABCD)  
After solos, D.S. al Coda

vamp till cue B<sup>b</sup><sub>MA</sub><sup>7(#+11)</sup>

No kicks during solos.  
Bb & Eb chords falling on beat 3 for head are played on beat 1 for solos.

(last x)

# Breakin' Away

Al Jarreau  
Tom Canning  
Jay Graydon

Half-time Funk Shuffle

$\text{J} = 144$  (back beat on 3)

A

1st x: no lyric -

trp., tacet 1st x

look what you've done for me,  
Well,

You're mak-in' more fun for me.

trp., tacet 1st x

Trou - ba - dour me,  
Dest-ined to be,

(bs.)

1.

Set in my ways, Stuck in my daze,

D MA<sup>7</sup> A MA<sup>7</sup>/C#<sup>7</sup> B MI<sup>7</sup> E<sup>9</sup>sus

1. 3.

2., 3.

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

D MA<sup>7</sup> A MA<sup>7</sup>/C#<sup>7</sup> C o<sup>7</sup> B MI<sup>7</sup>

2. 3.

cresc. (trp.)

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

G<sup>#</sup> MI<sup>7</sup>(add 11) (omits) G<sup>7</sup>(b9) F<sup>#</sup>7sus F<sup>#</sup> MI<sup>7</sup>

1. 3. 3. 3.

**B**

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

E<sup>b</sup> MI<sup>7</sup> A<sup>b</sup> MI<sup>7</sup> D<sup>b</sup> MI<sup>7</sup> F MI<sup>7</sup> B<sup>b</sup> 7(b9) E<sup>b</sup> MA<sup>7</sup>

1. 3. 3. 3.

(shake -1)

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

E<sup>b</sup> MA<sup>7</sup> E<sup>b</sup> 7(b9) A<sup>b</sup> MI<sup>9</sup> A<sup>b</sup> MI<sup>7</sup> E<sup>b</sup> MI<sup>7</sup> G<sup>b</sup> 9sus G<sup>b</sup>/F<sup>b</sup>

1. 3. 3. 3.

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

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

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

(Continued on next page)

V.S.

(trp, 2nd x only)

*mf*

(trb.)

(bass w/ pn.  
LH in octaves)

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

3

1.

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

(pn.)

**E<sup>13</sup>sus**

(trb.)

2.

**E<sup>13</sup>sus**

cresc.

Break-in'a-way,  
**f**  
dr. fill -----

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

**E<sup>\flat</sup>MI<sup>7</sup>** **A<sup>\flat</sup>MI<sup>7</sup>** **D<sup>\flat</sup>MI<sup>7</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sub>\flat</sub>7(b9)** **E<sup>\flat</sup>MA<sup>7</sup>**

(shake-)

Break-in' a way,

**E<sup>\flat</sup>MA<sup>7</sup>** **E<sub>\flat</sub>7(b9)** **A<sup>\flat</sup>MI<sup>9</sup>** **A<sup>\flat</sup>MI<sup>7</sup>** **E<sup>\flat</sup>MI<sup>7</sup>** Your bea - con in - the night

(trp.)

cresc.

dis cov - ered me.

**G<sup>\flat</sup>F<sup>\flat</sup>** **GMI<sup>7</sup>** **CMI<sup>7</sup>** **C7(b9)** **A<sup>\flat</sup>MI<sup>9</sup>** **A<sup>\flat</sup>MI<sup>7</sup>** **E<sup>\flat</sup>MI<sup>7</sup>**

Vamp & Fade

# But Beautiful

Music by Jimmy Van Heusen  
Lyric by Johnny Burke

Med. Ballad

**A**

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

G major 7 B minor 7(b5) E 7sus E 7 A 9

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

D 13 C 7 B minor 7 E minor 7 A minor 7 D 9sus D 7 G major 7 (B 7)

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

E minor 7 A 9 A minor 7 D 7

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

**B**

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

G major 7 B minor 7(b5) E 7sus E 7 A 9

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

D 7 D 7/C B minor 7 E minor 7 A minor 7 F# minor 7(b5) B 7 E minor 7 F 9

think - ing if you were mine I'd never let you go; And

G major 7/D E 7 A minor 7 D 7 G 6 (A minor 7 D 7)

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

**Med. Rock (Intro)**

**N.C.** **C<sub>MI</sub>7** **C<sub>MI</sub>**

# Chain Of Fools

Don Covay  
(As sung by Aretha Franklin)

**Chords:** C<sub>MI</sub>7, C<sub>MI</sub>

**Section A:**

- Chain, chain, chain, \_\_\_\_\_
- chain, chain, chain, \_\_\_\_\_
- chain, chain, chain, \_\_\_\_\_
- Chain of fools. \_\_\_\_\_
- For five long years \_\_\_\_\_
- I thought you were my man, \_\_\_\_\_
- But I found \_\_\_\_\_
- out, love, \_\_\_\_\_
- I'm just a link in your chain. \_\_\_\_\_
- You got me where you \_\_\_\_\_
- want me, \_\_\_\_\_
- I ain't noth- in' but your fool, \_\_\_\_\_
- You treat-ed me mean, \_\_\_\_\_
- You treat-ed me cruel. \_\_\_\_\_
- Chain, chain, chain, \_\_\_\_\_

**Section B:**

- Chain of fools. \_\_\_\_\_
- Ev - er - y chain \_\_\_\_\_

**Section C:**

- has got a weak link, \_\_\_\_\_
- I might be weak, \_\_\_\_\_
- break \_\_\_\_\_
- C<sub>MI</sub> (hand claps) \_\_\_\_\_
- child, \_\_\_\_\_
- But I'll give you strength. \_\_\_\_\_
- You told \_\_\_\_\_

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

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

(C)

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

(C)

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

**E** (instr. reenter) C<sub>MI</sub><sup>7</sup>

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

C<sub>MI</sub><sup>7</sup>

chain of fools, One of these

**F** C<sub>MI</sub>

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

C<sub>MI</sub>

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

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

sample  
bass line: C<sub>MI</sub>

etc.

bkgr. vocals  
at **D**:

Ooh, ooh, etc.

elec. pn.  
throughout: C<sub>MI</sub>

\* or E<sup>b</sup>

Medium Swing  
♩ = 132

# Change Of Mind

Bob Mintzer

(As played by Peter Erskine)

1st x: pn.  
2nd x: horns

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

(bass)

**A**

8 0 3 A<sup>13</sup><sub>SUS</sub> — 3 A<sup>13 (#9)</sup> D<sub>MA</sub><sup>7 (#5)</sup> B<sub>MI</sub>/D C<sup>#7 (#9)</sup>

(ten.)

C<sup>#7 (#9)</sup> F<sup># MI</sup><sub>11</sub> E<sup>b13 (#11) (#9)</sup> D<sup>13</sup> B<sub>MI</sub><sup>7</sup>

4

[ E<sup>9</sup><sub>SUS</sub> E<sup>b (add 9)</sup><sub>G</sub> E<sup>(add 9)</sup><sub>G#</sub> (pn.) (let ring) ]

F<sup># MI</sup><sub>9</sub> (pn.)

**B**

A<sup>13</sup><sub>SUS</sub> — 3 A<sup>13 (#9)</sup> D<sub>MA</sub><sup>7 (#5)</sup> B<sub>MI</sub>/D C<sup>#7 (#9)</sup>

(ten.)

C<sup>#7 (#9)</sup> F<sup># MI</sup><sub>11</sub> E<sup>b13 (#11) (#9)</sup> D<sup>13</sup> B<sub>MI</sub><sup>7</sup>

4

[ E<sup>7 (alt.)</sup> E<sup>b (add 9)</sup><sub>G</sub> E<sup>(add 9)</sup><sub>G#</sub> B<sup>(add 9)</sup><sub>D#</sub> C<sup># MI</sup><sub>7</sub> G<sub>E b</sub><sup>C/F</sup> F<sup>#</sup><sub>G</sub> G<sub>MI</sub><sup>7</sup> C<sup>7 (#9)</sup> B<sup>b</sup><sub>C</sub> ]

F<sup># MI</sup><sub>9</sub> (horns)

**C**

F<sub>MA</sub><sup>7</sup> (trp.) A<sup>7(#9)</sup> D<sub>MI</sub><sup>11</sup> A<sup>b13(#11)</sup> G<sub>MI</sub><sup>7</sup>  
A<sup>7(#5)</sup> D<sub>MI</sub><sup>7</sup> G<sub>MI</sub><sup>9</sup> C<sup>9sus</sup> F<sub>MA</sub><sup>7</sup> A<sup>7(#9)</sup>  
D<sub>MI</sub><sup>11</sup> A<sup>b13(#11)</sup> D<sup>b</sup><sub>MA</sub><sup>7</sup> C<sup>7(#9)</sup> F<sup>(add 9)</sup> [F<sup>(add 9)</sup> A/C<sup>#</sup> 3]  
(horns) #B

**D**

D<sub>MI</sub><sup>13</sup> (bass) F/B D E/E A B<sub>MI</sub><sup>7</sup> E<sup>9sus</sup>  
(pn. LH)

E<sup>7(alt)</sup> A<sub>MI</sub><sup>7</sup> B/B D A/G  
E<sub>MI</sub><sup>7</sup> C/F B/A A/B E<sub>MI</sub><sup>7</sup>  
(unis.)

A<sup>13sus</sup> A<sup>13(b9)</sup> A<sub>MI</sub><sup>9</sup> G<sub>MI</sub><sup>9</sup> F<sub>MA</sub><sup>9</sup>

Chords in brackets are used for solos.

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

# Chega De Saudade

(No More Blues)

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

Med. Bossa Nova

**A**

D<sub>MI</sub> (D<sub>MI</sub>7/C) E<sub>7(B)</sub>

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

(B<sub>b</sub>M<sub>1</sub>6) A<sub>7(b9)</sub> D<sub>MI</sub> E<sub>MI7(b5) A7</sub>

more blues, I prom - ise no more to roam.

D<sub>MI</sub> B<sub>MI7(b5)</sub> E<sub>7</sub> A<sub>MI</sub>

Home is where the heart is, the fun - ny part

B<sub>b</sub>M<sub>1</sub>7 B<sub>b</sub>6 A<sub>7(b9)</sub>

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

**B**

D<sub>MI</sub> (D<sub>MI</sub>7/C) E<sub>7(B)</sub>

No more tears and no more sighs, And no

(B<sub>b</sub>M<sub>1</sub>6) A<sub>7(b9)</sub> (D7) D<sub>MI</sub> D<sub>7(b9)</sub>

more fears, I'll say no more good-byes. If trav - el beck -

G<sub>MI</sub> A<sub>7</sub> D<sub>MI</sub> (D<sub>MI</sub>7/C)

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

(B<sup>9</sup>7) E<sub>7(b9)</sub> (B<sub>b</sub>M<sub>1</sub>6) A<sub>7(b9)</sub> D<sub>MI</sub> E<sub>MI7 A7</sub>

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

**C**

D MA7      B7(#5)      D#      E MI7

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

A9sus      A7      D07      D MA7

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

F# MI7      F07      E MI7

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

E9      G MI6      A7

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

**D**

D MA7      B MI7      E7

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

F#7      B MI7      Bb MI7      A MI7      D7

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

G MA7      G MI7      F# MI7      B13      B7(#5)

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

(F#7)      A13sus      F# MI7      B7(#5)

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

E9      A9sus      D6      (A7(#5))

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

Chords in parentheses are optional.

# Chelsea Bridge

Billy Strayhorn

Med. Ballad

N.C.

**A**

**B**

**C**

$E^9(\#11)$  may be substituted for  $B^b_{M1}(MA\ 7)$   
and  $D^9(\#11)$  for  $A^b_{M1}(MA\ 7)$  throughout,  
in which case bar 8 of **A**, **B** and **C**  
may be played:  $D^b\ C^7\ B^7\ B^b7$

# Come Sunday

Med.-Slow Gospel Ballad

Duke Ellington

**A** F<sup>7</sup> E<sup>b9(#11)</sup> F<sup>7</sup> (D<sup>7(#5)</sup>) G<sup>b7</sup> G<sup>9</sup>

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

C<sub>M1</sub><sup>9</sup> F<sup>9</sup> B<sup>b</sup> E<sup>b6/Bb</sup> B<sup>b97</sup> B<sup>b6</sup>

Please look down and see my peo - ple through.

**B** D<sup>7</sup> E<sup>b7</sup> D<sup>7</sup> G<sub>M1</sub> C<sup>9</sup>

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

F<sup>7</sup> C<sub>M1</sub><sup>7</sup> F<sup>7</sup> (D<sup>7(#9)</sup>) A<sup>b13</sup> G<sup>7(#5)</sup> C<sup>9</sup> F<sup>7(#5)</sup>

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

**C** F<sup>7</sup> E<sup>b9(#11)</sup> F<sup>7</sup> (D<sup>7(#5)</sup>) G<sup>b7</sup> G<sup>9</sup>

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

C<sub>M1</sub><sup>9</sup> F<sup>9</sup> B<sup>b</sup> E<sup>b6/Bb</sup> B<sup>b97</sup> B<sup>b6</sup>

Please look down and see my peo - ple through.

## ALTERNATE LYRICS

Optional changes in parentheses.

**A** (2<sup>nd</sup> x)

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

**B**

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

**C**

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

# Compared To What

Med. Gospel/Rock

$\text{J} = 144$

N.C.

Eugene McDaniels  
(As sung by Les McCann)

**Piano Solo:** Dynamics: (pn. w/ bs.) *mf*, (cowbell)  $\times \times \times \times$  (etc.), (8). Chords:  $\text{E}^{\flat}\text{MI}^7$  (piano solo),  $\text{E}^{\flat}7$ ,  $\text{D}_{\text{MI}}^7$ ,  $\text{F}7$ . Measures: 16, 8, 8, 8.

**Bass:** **A**:  $\text{F}_{\text{bass}}$   $\text{G}_{\text{MI}}^7/\text{F}$ ,  $\text{F}^{\circ}7$ ,  $\text{F}7$ ; (2);  $\text{F}^{\#}_{\text{bass}}$   $\text{G}^{\#}_{\text{MI}}^7/\text{F}^{\#}$ ,  $\text{F}^{\#}^{\circ}7$ ,  $\text{F}^{\#}7$ . **Solo:** (alto solo)  $\text{F}^{\#}_{\text{bass}}$   $\text{G}^{\#}_{\text{MI}}^7/\text{F}^{\#}$ ,  $\text{F}^{\#}^{\circ}7$ ,  $\text{F}^{\#}7$ ;  $\text{G}_{\text{bass}}$   $\text{A}_{\text{MI}}^7/\text{G}$ ,  $\text{G}^{\circ}7$ ,  $\text{G}7$ ; (2).

**Vocals:**  $\text{D}_{\text{A}}^{\flat}$ ,  $\text{D}_{\text{A}}^{\flat}$ ,  $\text{D}_{\text{A}}$ ,  $\text{D}_{\text{A}}$ ;  $\text{E}/\text{B}$ ,  $\text{E}/\text{B}$ ,  $\text{C}^{13}_{\text{sus}}$ ,  $\text{F}7$ ,  $\text{B}_{\text{C}}^{\flat}$ ,  $\text{F}7$ ,  $\text{B}_{\text{C}}^{\flat}$ ; (2). *poco a poco cresc.*  $\text{E}^{\flat}/\text{B}^{\flat}$ ,  $\text{E}^{\flat}/\text{B}^{\flat}$ ,  $\text{E}^{\flat}/\text{B}^{\flat}$ ,  $\text{E}^{\flat}/\text{B}^{\flat}$ .

**B**:  $\text{F}7$ ,  $\text{B}_{\text{C}}^{\flat}$ ,  $\text{F}7$ ;  $\text{F}7$ ,  $\text{B}_{\text{C}}^{\flat}$ ,  $\text{F}7$ ;  $\text{F}7$ ,  $\text{B}_{\text{C}}^{\flat}$ ,  $\text{F}7$ ;  $\text{F}7$ ,  $\text{B}_{\text{C}}^{\flat}$ ,  $\text{F}7$ . *I love the lie and lie \_\_\_\_\_ the love, \_\_\_\_\_ a-hang-in' on with push \_\_\_\_\_*. *and shove. \_\_\_\_\_ Pos-ses-sion is the mo - ti - va - tion that is*. *hang - in' up the whole damn na - tion. Looks like we al - ways \_\_\_\_\_*.

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

F7 B<sub>b</sub>/C F7 B<sub>b</sub>/F F7

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

(dr.) break

(solo) C F7 B<sub>b</sub>/C

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

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

(On cue) F7 B<sub>b</sub>/C F7 B<sub>b</sub>/C F7 B<sub>b</sub>/F F7 B<sub>b</sub>/C

(Vamp till cue) F7 B<sub>b</sub>/C F7 B<sub>b</sub>/C F7 B<sub>b</sub>/F F7 B<sub>b</sub>/C

(dr.) break Tryin' to make it real com- pared to what ff

## 2nd VERSE

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

Melody is freely interpreted and varies with each verse.

## 3rd VERSE

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

## 4th VERSE

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

## 5th VERSE

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



AIRTO

# Creek

Bright Samba

$\text{d}=272$

$F^{13}$



Victor Brasil  
(As played by Airto)

**A**

(sop., fl., & elec. pn.)

(pn. plays lower line)

piano fill

(pn. plays chords)

(pn. plays upper line)

(pn. tacet)

2nd x: solo starts

**B**

(Solos)

(bs.)

Bb7      Ebb7      C7      F7

after solos, D.S. al Coda

(bs.)

Vamp, Solo, and Fade

$F^7$  bass during solos:

or

Piano doesn't play chords when doubling melody or playing harmony. Sop. & fl. play melody throughout.

Play head twice before solos, once after.

# Crystal Love

Makoto Ozone

Med. Straight 1/8's

J = 95 G (add 9)

G (add 9)

(pn. &amp; vibes)

1 C<sub>MI</sub><sup>7</sup>/G2 C<sub>MI</sub><sup>7</sup>/G

**A**

Chords and bass lines shown in the score include:

- 1st staff: C<sub>MI</sub><sup>7</sup>/G, G<sub>MA</sub><sup>7</sup>, A<sub>b</sub>/G, F<sup>#</sup>07/G, G<sub>MA</sub><sup>7</sup>, G<sub>b</sub>13(\*11)B7(<sup>#</sup>9), E<sub>b</sub><sub>MA</sub><sup>7</sup>
- 2nd staff: E<sub>b</sub><sub>MA</sub><sup>7</sup>, D7(<sup>#</sup>5), G<sub>MI</sub><sup>7</sup>F, E<sub>b</sub><sub>MI</sub><sup>(MA 7)</sup>
- 3rd staff: vibraphone fill (vibes fill)
- 4th staff: BASS: D, G<sub>MI</sub><sup>6</sup>/D, E/D, G<sub>MI</sub><sup>6</sup>/D, D, G<sub>MI</sub><sup>6</sup>/D, E/D, G<sub>MI</sub><sup>6</sup>/D
- 5th staff: vibraphone fill (vibes fill)
- 6th staff: D, A<sup>#</sup>07B<sub>MI</sub>, C/B<sub>b</sub>, B<sub>b</sub>/G<sub>b</sub>, A/G, B<sub>b</sub>/G<sub>b</sub>
- 7th staff: piano fill (piano fill)
- 8th staff: F, C<sup>#</sup>07D<sub>MI</sub>, E<sub>b</sub>/D<sub>b</sub>, D<sub>b</sub>/A, C/B<sub>b</sub>, C/A
- 9th staff: bass tacet (bass tacet)
- 10th staff: vibraphone fill (vibes fill)
- 11th staff: add bass (add bass)
- 12th staff: F<sub>MI</sub><sup>7</sup>, E<sub>b</sub>, B<sub>b</sub><sub>MI</sub><sup>7</sup>, A<sub>b</sub>, E<sub>b</sub><sub>MI</sub><sup>7</sup>, C<sub>b</sub><sub>MA</sub><sup>7</sup>, C<sub>b</sub><sub>MA</sub><sup>7</sup>
- 13th staff: vibraphone play lower line (vibes play lower line)
- 14th staff: B7(<sup>#</sup>11), E<sub>MI</sub>, C (add 9), C<sub>MI</sub><sup>6</sup>/E<sub>b</sub>
- 15th staff: vibraphone fill (vibes fill)
- 16th staff: unison (unis.)
- 17th staff: C (add 9), C<sub>MI</sub><sup>6</sup>/E<sub>b</sub>
- 18th staff: G<sub>MA</sub><sup>7</sup>/D, G/D, D7, C<sub>MI</sub><sup>7</sup>(<sup>b5</sup>), C<sub>MI</sub><sup>7</sup>, D/B<sub>b</sub>, B<sub>b</sub><sub>MA</sub><sup>7</sup>, D<sup>9</sup><sub>SUS</sub>, D7

(Solos – Samba-Like Feel)

**C**  $G_{MA7}$   $A^b/G$   $F^{\#07}/G$   $G_{MA7}$   $F^{\#13(\#11)} B7(\text{alt.})$

$E^b_{MA7}$   $D7(\#9)$   $G_{MI7}$   $F$   $E^b_{MI}(\text{MA7})$  1. 2.  $E^b_{MI}(\text{MA7})$

**D**  $D$   $G_{MI6}/D$   $E/D$   $G_{MI6}/D$   $D$   $G_{MI6}/D$   $E/D$   $G_{MI6}/D$

$D$   $B_{MI7}$   $E_{MI7}$   $F^{\#07}$   $B^b/G^b$

$F$   $A7$   $D_{MI7}$   $G_{MI7}$   $G^{\#07}$   $C^{\#}/A$  suspended time feel  $F_{MI7}$   $E^b_{MI7}$

$B_{MA7}$   $B7(\#11)$   $E_{MI}$   $C^{(\text{add 9})}/E$   $C_{MI6}/E^b$  suspended time feel

$G_{MA7}/D$   $C^{\#}_{MI7(b5)}$   $C_{MI7}$   $D/B^b$   $B^b_{MA7}$   $A_{MI7(\text{add 11})} D7$

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

**O**  $D^9 \text{sus } D7$   $G_{MA7}$   $A^b/G$   $F^{\#07}/G$   $G_{MA7}$   $G^b$   
(unis.) (pn.) (unis.)  
 $G^b13(\#11) B7(\#9)$   $E^b_{MA7}$   $D7(\#5)$   $G_{MI7}$   $F$   $E^b_{MI}(\text{MA7})$   
rit.

# Cubano Chant

Ray Bryant

Medium-Up

Funky Latin

*J = 192 (Intro)*

(piano) (top note of voicings)

Chords:  $E^b_{MI}$ ,  $F_{MI}/B^b$ ,  $E^b_{MI}$ ,  $F_{MI}/B^b$ ,  $E^b_{MI}^7$ ,  $A^b/B^b$ ,  $B^b_{MI}/E^b$ ,  $B^b_{MI}/E^b$ ,  $A^b/B^b$ ,  $E^b_{MI}^7$ ,  $F_{MI}/B^b$ ,  $E^b_{MI}^7$ ,  $E^b_{MI}$ .

**A**

N.C.

Chords:  $D^b$ ,  $E^b_{MI}$ ,  $B^b_{MI}^7$ ,  $E^b_{MI}$ .

N.C.

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

N.C.

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

N.C.

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

**B**

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

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

**C**

N.C.

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

N.C.

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

$D^b$   $A^b_{M1}7$   $B^b_{M1}7$   $E^b_{M1}$   $A^b7$   $D^b7$   $G^b7$   $B7$   
 $B7$   $E_{MA}7(b5)$   $B^b7$ <sup>(omit 5)</sup><sub>SUS</sub>  $E^b_{M1}6$   $C_{M1}7(b5)F7(\#5)$   $B^b7$   $E^b7$  solo break  
**D** (Solos)  $E^b_{M1}7$   $C_{M1}7(b5)$   $F7$   $B^b7$   $E^b_{M1}7$   $C_{M1}7(b5)$   
 $F7$   $B^b7$   $E^b7$   $E^b7/G$   $A^b7$   $A^{\circ7}$   
 $E^b7/B^b$   $C7$   $F7$   $B^b7$   $E^b7/B^b$   $B^b7$   $E^b7$   
**E**  $A^b7$   $E^b7$   
 $A^b_{M1}7$   $G^b7$   $F7$   $B^b7$   $A^b7$   $G^b7$   $E7$   
**F**  $E^b_{M1}7$   $C_{M1}7(b5)$   $F7$   $B^b7$   $E^b_{M1}7$   $C_{M1}7(b5)$   $F7$   $B^b7$   
 $E^b7$   $E^b7/G$   $A^b7$   $A^{\circ7}$   $E^b7/B^b$   $C7$   $F7$   $B^b7$   
 Solo on DDEF  
 After solos, D.S. al Coda  
**N.C.**  $B^b7$ <sup>(omit 5)</sup><sub>SUS</sub>  $E^b_{M1}6$   $C_{M1}7(b5)F7(\#5)$   $B^b7$   $E^b7$   $A^b7$   
 $D^b7$   $G^b7$   $B7$   $E_{MA}7(b5)B^b7$ <sup>(omit 5)</sup><sub>SUS</sub>  $E^b_{M1}6$   $C_{M1}7(b5)F7(\#5)$   $B^b7$   $E^b7$   
 ≡ (tremolo chord)

Med. Ballad

## Darn That Dream

Music by Jimmy Van Heusen  
Lyric by Eddie DeLange**A**

**G<sup>6</sup>** **B<sup>b</sup>M<sub>I</sub><sup>7</sup>E<sup>b</sup><sub>7</sub>** **A<sub>M</sub><sup>7</sup>** **B<sup>7(b5)</sup>** **E<sub>M</sub><sup>7</sup>** **D<sup>7</sup>** **C<sub>M</sub><sup>6</sup>** **B<sub>M</sub><sup>7(b5)</sup>E<sup>7</sup>**

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

**A<sub>M</sub><sup>7</sup>** **F<sup>9</sup>** **B<sub>M</sub><sup>7</sup>** **B<sup>b</sup>M<sub>I</sub><sup>7</sup>** **A<sub>M</sub><sup>7</sup>** **D<sup>7</sup>** **B<sub>M</sub><sup>7</sup>B<sup>b</sup><sub>7</sub>A<sub>M</sub><sup>7</sup>D<sup>7</sup>**

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

**G<sup>6</sup>** **B<sup>b</sup>M<sub>I</sub><sup>7</sup>E<sup>b</sup><sub>7</sub>** **A<sub>M</sub><sup>7</sup>** **B<sup>7(b5)</sup>** **E<sub>M</sub><sup>7</sup>** **D<sup>7</sup>** **C<sub>M</sub><sup>6</sup>** **B<sub>M</sub><sup>7(b5)</sup>E<sup>7</sup>**

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

**A<sub>M</sub><sup>7</sup>** **F<sup>9</sup>** **B<sub>M</sub><sup>7</sup>** **B<sup>b</sup>M<sub>I</sub><sup>7</sup>** **A<sub>M</sub><sup>7</sup>** **D<sup>13</sup>** **G<sup>6</sup>** **F<sub>M</sub><sup>7</sup>B<sup>b</sup><sub>7</sub>**

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

**B**

**E<sup>b</sup>M<sub>A</sub><sup>7</sup>** **C<sub>M</sub><sup>7</sup>** **F<sub>M</sub><sup>7</sup>** **B<sup>b</sup><sub>7</sub>** **G<sub>M</sub><sup>7</sup>** **F<sup>#</sup>M<sub>I</sub><sup>7</sup>B<sup>7</sup>** **F<sub>M</sub><sup>7</sup>** **B<sup>b</sup><sub>7</sub>**

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

**E<sup>b</sup>M<sub>A</sub><sup>7</sup>** **C<sub>M</sub><sup>7</sup>** **(A<sub>M</sub><sup>7(b5)</sup>D<sup>7</sup>G<sub>M</sub><sup>1</sup>)** **A<sub>M</sub><sup>7</sup>** **D<sup>7</sup>** **B<sup>b</sup>M<sub>I</sub><sup>7</sup>E<sup>b</sup><sub>7</sub>A<sub>M</sub><sup>9</sup>D<sup>13</sup>**

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

**C**

**G<sup>6</sup>** **B<sup>b</sup>M<sub>I</sub><sup>7</sup>E<sup>b</sup><sub>7</sub>** **A<sub>M</sub><sup>7</sup>** **B<sup>7(b5)</sup>** **E<sub>M</sub><sup>7</sup>** **D<sup>7</sup>** **C<sub>M</sub><sup>6</sup>** **B<sub>M</sub><sup>7(b5)</sup>E<sup>7</sup>**

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

**A<sub>M</sub><sup>7</sup>** **F<sup>9</sup>** **B<sub>M</sub><sup>7</sup>** **B<sup>b</sup>M<sub>I</sub><sup>7</sup>** **A<sub>M</sub><sup>7</sup>** **D<sup>13</sup>** **G<sup>6</sup>** **(A<sub>M</sub><sup>7</sup>D<sup>7</sup>)**

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

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

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

# Dearly Beloved

Med. Swing

Music by Jerome Kern  
Lyric by Johnny Mercer

**A**

D<sub>Mi</sub>⁷ G⁷ D<sub>Mi</sub>⁷ G⁷

D<sub>Mi</sub>⁷ G⁷ D<sub>Mi</sub>⁷ G⁷

E♭<sub>Mi</sub>⁷ A♭⁷ E♭<sub>Mi</sub>⁷ A♭⁷

An - gel voi - ces led me to you.

**B**

D<sub>Mi</sub>⁷ G⁷ D<sub>Mi</sub>⁷ G⁷

D<sub>Mi</sub>⁷ G⁷ D<sub>Mi</sub>⁷ G⁷

D<sub>Mi</sub>⁷ G⁷

I know that I'll be yours come show - er or shine;

C6 D13

So I say mere - ly,

D<sub>Mi</sub>⁷ G⁷ C6 (E♭<sub>Mi</sub>⁷ A⁷)

Dear - ly be - lov - ed, be mine.

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

## Med. Funk Shuffle

 $J = 98$  ( $\frac{1}{16}$  notes swing)

## Delevans

Jeff Lorber

(Intro)

$\text{E}^b_{\text{MI}}7$   $\text{A}^b_{\text{MI}}7$   $\text{F}7(\#5)\text{B}^b7(\#5)\text{E}^b_{\text{MI}}7$   $\text{A}^b_{\text{MI}}7$   $\text{B}^b7(\#5)$  break  $\text{E}^b_{\text{MI}}7$

(muted gtr, 8va b.) (synth.)

A

$\text{E}^b_{\text{MI}}7$   $\text{A}^{13}\text{A}^b_{\text{MI}}7$   $\text{B}^b7(\#5)\text{B}^b7(\#5)\text{E}^b_{\text{MI}}7$   $\text{A}^{13}\text{A}^b_{\text{MI}}7$

$\text{A}^b_{\text{MI}}7$   $\text{B}^b7(\#5)\text{B}^b7(\#5)\text{E}^b_{\text{MI}}7$   $\text{A}^{13}\text{A}^b_{\text{MI}}7$   $\text{B}^b7(\#5)\text{B}^b7(\#5)\text{E}^b_{\text{MI}}7$

$\text{E}^b_{\text{MI}}7$   $\text{A}^{13}\text{A}^b_{\text{MI}}7$   $\text{B}^b7(\#5)$  break  $\text{E}^b_{\text{MI}}7$   $\text{A}^b_{\text{MI}}7$   $\text{B}^b7(\#5)$  break

B (synth.)

$\text{C}^b_{\text{MA}}9$   $\text{A}^b_{\text{MI}}7$   $\text{B}^b7(\#5)$   $\text{E}^b_{\text{MI}}7$   $\text{C}^{13}$   $\text{C}^b_{\text{MA}}9$   $\text{A}^b_{\text{MI}}7$

$\text{B}^b7(\#5)$   $\text{E}^b_{\text{MI}}7$   $\text{C}^{13}$   $\text{C}^b_{\text{MA}}9$   $\text{B}^b_{\text{MI}}7$   $\text{A}^b_{\text{MI}}7$   $\text{A}^b_{\text{MI}}7$   $\text{B}^b7(\#5)$   $\text{E}^b_{\text{MI}}7$   $\text{A}^{13}$   $\text{A}^{13}_{\text{sus}}$

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**A**  $A\flat^{13}\text{sus}$   $A^{13}\text{sus}$   $A\flat^{13}\text{sus}$   $D^{13}(\#11)D\flat^{13}\text{sus}$

**B**  $D\flat^{13}\text{sus}$   $D^{13}\text{sus}$   $D\flat^{13}\text{sus}$   $E\flat M17$

**C**  $(\text{Solos})$   $E\flat M17$   $A^{13}$   $A\flat M17$   $B\flat 7(\#9)B\flat 7(\#9)E\flat M17$  (2) (2)

**D**  $(\text{bs.})$   $E\flat M17$   $A^{13}$   $A\flat M17$   $B\flat 7(\#9)$  break  $E\flat M17$   $2.A\flat M17$   $B\flat 7(\#9)$  break  $A\flat^{13}\text{sus}$

**E**  $A\flat^{13}\text{sus}$   $A^{13}\text{sus}$   $B\flat^{13}\text{sus}$   $B^{13}\text{sus}$

**F**  $(\text{solos continue})$   $(B^{13}\text{sus})$   $A^{13}\text{sus}$   $A\flat^{13}\text{sus}$   $G\flat^{13}\text{sus}$   $F^{13}\text{sus}$   $G^{13}\text{sus}$   $A\flat^{13}\text{sus}$   $B\flat 7(\#9)$  break  $E\flat M17$

**G**  $(\text{Synth. solo})$   $E\flat M17$   $A\flat M17$   $B\flat 7(\#9)B\flat 7(\#9)E\flat M17$  (2)

**H**  $(\text{bs.})$   $E\flat M17$   $A\flat M17$   $B\flat 7(\#9)B\flat 7(\#9)E\flat M17$  (2)

**I**  $B\flat 7(\#9)$  break  $E\flat M17$

**J** Solo on CCD;  
after solos play letter **B**,  
then D.S. al Coda.

**K**  $E\flat M17$   $A\flat M17$   $B\flat 7(\#9)B\flat 7(\#9)E\flat M17$  (2)

**L**  $(2)$   $E\flat M17$   $A\flat M17$   $B\flat 7(\#9)$  break  $E\flat M17$

**M**  $Vamp, solo \& fade$

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

# Desafinado

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

**Med. Bossa Nova**

**A** **F<sub>MA</sub>7**

Love is like a nev - er end - ing mel - o - dy,  
Once your kiss- es raised me to a fe - - ver pitch,

**G<sub>MI</sub>7**      **C7**      **A<sub>MI</sub>7(b5)**      **D7(b9)**

Po - ets have com - pared it to a sym - pho - ny,  
Now the or - ches - tra - tion does - n't seem so rich,

**1.** **G<sub>MI</sub>7**      **A7(b9)**      **D7**      **D7(b9)**

A sym - pho - ny con - duc - ted by the light - ing of the moon,

**G7(b9)**      **G<sub>b</sub>MA7**      **(C7(b9))**

But our song of love is slight - ly out of tune.

**2.** **G<sub>MI</sub>7**      **B<sub>b</sub>MI6**      **F<sub>MA</sub>7**      **E7(#9)**

Seems to me you've changed the tune we used to sing,

**A<sub>MA</sub>7**      **B<sub>b</sub>O7**      **B<sub>MI</sub>7**      **E7**

Like the bos - sa no - va love should swing.

**B** **A<sub>MA</sub>7**      **B<sub>b</sub>O7**      **B<sub>MI</sub>7**      **E7**

to har - mo - nize two souls in per - fect time,

**A<sub>MA</sub>7**      **F#<sub>MI</sub>7**      **B<sub>MI</sub>7**      **E7**

**C<sub>MA</sub>7**      **C#7**      **D<sub>MI</sub>7**      **G7**

**G<sub>MI</sub>7**      **E<sub>b</sub><sub>MI</sub>6**      **G7**      **C7(b9)**

**C**      **F<sub>MA</sub>7**      **G7(b5)**

**G<sub>MI</sub>7**      **C7**      **A<sub>MI</sub>7(b5)**      **D7**

**G<sub>MI</sub>7**      **B<sub>b</sub><sub>MI</sub>6**      **F<sub>MA</sub>7**      **(G7) D<sub>MI</sub>7**

**(G<sub>MI</sub>7)**      **G7**      **E<sub>b</sub>9**

**G7**      **G<sub>MI</sub>7**      **C7**      **F6**      **(C7)**

## Desire

Tom Scott

## Med. Funk (Intro)

 $\text{J} = 120$  D<sub>MI</sub><sup>9</sup> (alto solo starts 3rd x)G<sub>MI</sub><sup>9</sup>

(4x's)

**A** D<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>(MA 7)</sup> 3 D<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>6</sup> 3 B<sub>b MA</sub><sup>7</sup>/D 3 (4th x - alto)

C<sup>13</sup><sub>SUS</sub> F<sub>MA</sub><sup>7</sup> 3 E<sub>MI</sub><sup>7(b5)</sup> A<sup>7</sup> D<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>(MA 7)</sup> 3 D<sub>MI</sub><sup>7</sup>

D<sub>MI</sub><sup>6</sup> 3 B<sub>b MA</sub><sup>7</sup>/D 3 A<sup>7(b9)</sup>/<sub>C#</sub> F<sub>MA</sub><sup>7</sup>/<sub>C</sub> 3 F<sup>9</sup><sub>SUS</sub> F<sup>13(b9)</sup>

**B** B<sub>b MI</sub><sup>9</sup> E<sup>b 13(#9)</sup> A<sup>b9</sup><sub>SUS</sub> A<sup>b 13(b9)</sup>

D<sub>b MA</sub><sup>9</sup> 3 G<sup>13</sup> 3 G<sup>13(#11)</sup> C<sup>13</sup><sub>SUS</sub> 3 A<sup>7(alto.)</sup> 3 De - (spoken)

**C** D<sub>MI</sub><sup>9</sup> (D<sub>MI</sub> D<sub>MI</sub><sup>(MA 7)</sup> D<sub>MI</sub><sup>7</sup> G<sup>13</sup>/D) G<sub>MI</sub><sup>11</sup> (alto fill) - - - - - De -

sire (horns) (D<sub>MI</sub> D<sub>MI</sub><sup>(MA 7)</sup> D<sub>MI</sub><sup>7</sup> G<sup>13</sup>/D) B<sub>b MA</sub><sup>9</sup>/D A<sub>MI</sub><sup>11</sup> (alto fill) - - - - - De -

sire

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

**D** B<sub>b MA</sub><sup>7</sup> 3 E<sup>b9</sup> A<sup>13(b9)</sup> A<sup>7(#5)</sup> 3

D<sup>9</sup><sub>SUS</sub> D<sup>9</sup> G<sup>9</sup><sub>SUS</sub> G<sup>9(#11)</sup> 3 C<sup>9</sup><sub>SUS</sub> A<sup>7(#5)</sup>

**E** D<sub>MI</sub><sup>9</sup> G<sub>MI</sub><sup>9</sup> (Vamp, solo & fade) (fine)

## Desire (Bass)

Med. Funk (Intro)

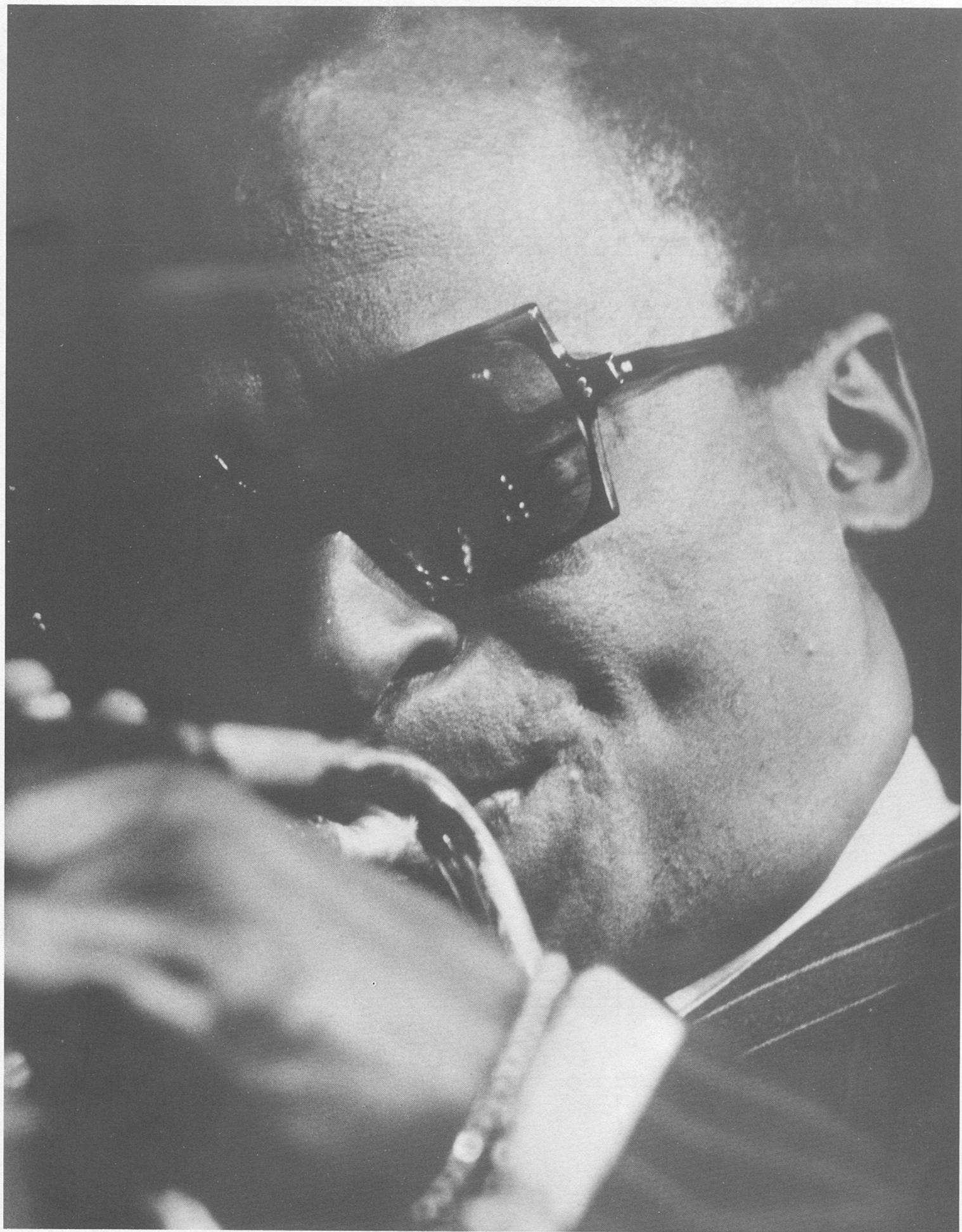
 $J = 120$ D<sub>MI</sub><sup>9</sup>G<sub>MI</sub><sup>9</sup>

(4x's)

A D<sub>MI</sub><sup>7</sup>D<sub>MI</sub><sup>(MA 7)</sup>D<sub>MI</sub><sup>7</sup>D<sub>MI</sub><sup>6</sup>B<sup>b</sup><sub>MA</sub><sup>7</sup>/DC<sup>13</sup><sub>SUS</sub>F<sub>MA</sub><sup>7</sup>E<sub>MI</sub><sup>7(b5)</sup>A<sup>7</sup>D<sub>MI</sub><sup>7</sup>D<sub>MI</sub><sup>(MA 7)</sup>D<sub>MI</sub><sup>7</sup>D<sub>MI</sub><sup>6</sup>B<sup>b</sup><sub>MA</sub><sup>7</sup>/DA<sup>7(b9)</sup>/<sub>C#</sub>F<sub>MA</sub><sup>7</sup>/CF<sup>9</sup><sub>SUS</sub>F<sup>13(b9)</sup>B B<sub>MI</sub><sup>9</sup>E<sup>b</sup><sub>13(#9)</sub>A<sup>b9</sup><sub>SUS</sub>A<sup>b13(b9)</sup>D<sup>b</sup><sub>MA</sub><sup>9</sup>G<sup>13</sup>G<sup>13(#11)</sup><sub>b9</sub>C<sup>13</sup><sub>SUS</sub>A<sup>7(alt.)</sup>C D<sub>MI</sub><sup>9</sup>G<sub>MI</sub><sup>11</sup>D<sub>MI</sub><sup>9</sup>A<sub>MI</sub><sup>11</sup>Solos on form (ABCC);  
After solos, D.S. al fine.D B<sup>b</sup><sub>MA</sub><sup>7</sup>E<sup>b9</sup>A<sup>13(b9)</sup>A<sup>7(#5)</sup>D<sup>9</sup><sub>SUS</sub>G<sup>9</sup><sub>SUS</sub>G<sup>9(#11)</sup>C<sup>9</sup><sub>SUS</sub>A<sup>7(#5)</sup>E D<sub>MI</sub><sup>9</sup>G<sub>MI</sub><sup>9</sup>

Vamp &amp; fade (fine)

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



MILES DAVIS

Medium-Up Swing  
J=240

# Dig

Miles Davis

**A**

F<sup>7</sup>  
(trp, ten. & alto)

B<sup>b7</sup>

E<sup>b7</sup>

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

(horn fill) - - - - -

**B**

F<sup>7</sup>

B<sup>b7</sup>

F<sub>MI</sub>  
3

C<sup>7</sup>

F<sub>MI</sub>

(E<sup>b7</sup>)

A<sup>b</sup><sub>MA</sub><sup>7</sup>      F<sup>7</sup>      B<sup>b</sup><sub>MI</sub><sup>7</sup>      E<sup>b7</sup>      A<sup>b6</sup> solo break 1st x

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

Based on "Sweet Georgia Brown" changes.

# Dindi

Music by Antonio Carlos Jobim  
English Lyric by Ray Gilbert

(Intro) Freely

Sky, so vast is the sky, with far - a - way clouds just won - der - ing by,

Where do they go? Oh, I don't know, don't know;

Wind that speaks to the leaves, tell - ing stor - ies that no - one be - lieves,

Stor - ies of love be - long to you and me.

(Slow Bossa)

A S Oh, Din - di, If I on - ly had words I would say all the beau - ti - ful

things that I see when you're with me, Oh, my Din - di.

Oh, Din - di, Like the song of the wind in the trees, that's how my heart is

sing - ing Din - di, hap - py Din - di, when you're with me.

**B**

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

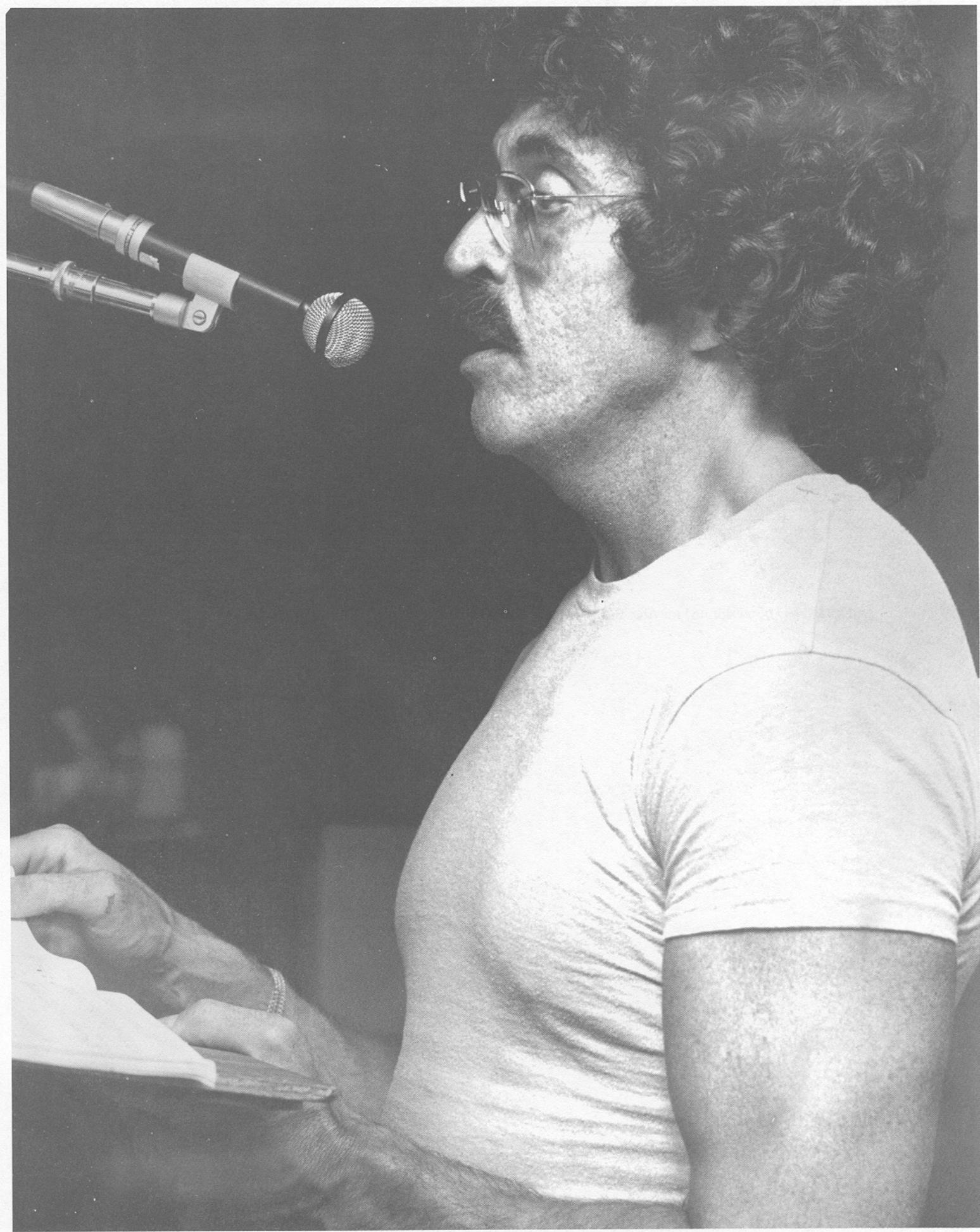
I'd let you go a - way if you take me with you. Don't you

**C**

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

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

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



MARK MURPHY

# Don't Go To Strangers

Music by Arthur Kent  
and Dave Mason  
Lyric by Redd Evans

Med. Ballad

**A**

Bb<sub>MA</sub>7 (B<sup>b9</sup>) E<sup>b9</sup> Bb<sub>MA</sub>7 D<sub>MI</sub>7(<sup>b5</sup>) G7

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

C<sub>MI</sub>7 (E<sup>b</sup><sub>MI</sub>6) F<sup>13</sup><sub>SUS</sub> F7 D<sub>MI</sub>7 G7 C<sub>MI</sub>7 F7

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

Bb<sub>MA</sub>7 (B<sup>b9</sup>) E<sup>b9</sup> Bb<sub>MA</sub>7 D<sub>MI</sub>7(<sup>b5</sup>) G7

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

C<sub>MI</sub>7 (E<sup>b</sup><sub>MI</sub>6) F<sup>13</sup><sub>SUS</sub> F7 B<sup>b6</sup> F<sup>9</sup><sub>SUS</sub> B<sup>b6</sup>

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

**B** F<sub>MI</sub>7 B<sup>b13</sup> F<sub>MI</sub>7 B<sup>b13</sup> E<sup>b</sup><sub>MA</sub>7 B<sup>b7</sup> E<sup>b</sup><sub>MA</sub>7

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

G<sub>MI</sub>7 C<sup>13</sup> G<sub>MI</sub>7 C<sup>13</sup> (F<sup>9</sup><sub>SUS</sub>) F<sup>9</sup> C<sup>9</sup><sub>SUS</sub> C<sup>9</sup> F<sup>9</sup><sub>SUS</sub> F<sup>13</sup>

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

**C** B<sup>b</sup><sub>MA</sub>7 (B<sup>b9</sup>) E<sup>b9</sup> B<sup>b</sup><sub>MA</sub>7 D<sub>MI</sub>7(<sup>b5</sup>) G7

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

C<sub>MI</sub>7 (E<sup>b</sup><sub>MI</sub>6) F<sup>13</sup><sub>SUS</sub> F<sup>9</sup> B<sup>b6</sup> F<sup>9</sup><sub>SUS</sub> B<sup>b6</sup> (F7)

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

Med. Straight  $\frac{1}{8}$ 's  
(quasi  $\frac{1}{16}$ -note March)

$J = 130$   $Bb(\#11)/D$   $CMA7/D$   $Bb(\#11)/D$

# Doors

Mike Nock

**A**  $Bb(\#11)/D$   $CMA7/D$   $Bb(\#11)/D$   $Bb(\#11)/D$

**B**  $D\flat MA7/F$   $E\flat MA7/F$   $D\flat MA7/F$   $E\flat MA7/F$

pianino (pn.) bass (bs.)

pn. fill - - - - -

**C**  $GMA7/B$   $A\flat MA7/B$   $GMA7/B$   $A\flat MA7/B$

$[B\flat MA7/D]$   $CMA7/D$   $B\flat MA7/D$   $CMA7/D$

pn. fill - - - - -

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

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Play head (ABC) twice, then solo on form.

After solos, D.C. al Coda.

**(Vamp till cue)**

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

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

# Early Autumn

Music by Ralph Burns  
& Woody Herman  
Lyric by Johnny Mercer

Med. Ballad

G7      A CM<sup>7</sup>      B7      B<sup>b</sup> MA<sup>7</sup>

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

A7      Ab MA<sup>7</sup>      G7

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

CM<sup>7</sup> AM<sup>7</sup> DM<sup>7</sup> G7      CM<sup>7</sup> B7

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

B<sup>b</sup> MA<sup>7</sup>      A7      Ab MA<sup>7</sup>

wind-ing coun-try lane all rus - set brown, A frost - y window pane

G7      C6

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

**B** Dm<sup>7</sup> G<sup>13</sup> (CM<sup>7</sup>) Em<sup>7</sup> D<sup>13</sup> ) Dm<sup>7</sup> G<sup>13</sup> CM<sup>9</sup>

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

CM<sup>7</sup> F<sup>13</sup> B<sup>b</sup> MA<sup>7</sup> Eb<sup>13</sup> Dm<sup>7</sup> C<sup>#</sup>7C<sup>9</sup> B7(<sup>9</sup>) B<sup>b</sup>7 Am<sup>7</sup> Ab<sup>7(9)</sup> G<sup>9</sup>

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

**C** CM<sup>7</sup> B7 B<sup>b</sup> MA<sup>7</sup>

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

A7      Ab MA<sup>7</sup>      G7

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

C6 (AM<sup>7</sup>) DM<sup>7</sup> G<sup>7</sup> )

au - tumn.

Medium  
Funk/Samba

 $J = 114$ 

## Easy

Al Jarreau  
Tom Canning  
Jay Graydon

(sample bass line) (etc.)

Chords:  $A_{MI}^7$ ,  $B_{MI}^7(b5)$ ,  $E7(\#9)$ ,  $A_{MI}^7$ ,  $B_{MI}^7(b5)$ ,  $E7(\#9)$ .

A

S.

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

$A_{MI}$   $E/G\#$   $G_{MI}^7$   $C13(b9)$   $F_{MA}^7$

Chords:  $F_{MA}^7$ ,  $(E7(\#9))$ ,  $N.C.$ ,  $A_{MI}$ ,  $E/G\#$ ,  $G_{MI}^7$ ,  $C13(b9)$ .

(bs., gtr. & pn.)

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

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

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

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

Caught be-tween the snow\_ and fire, Will sweet Ca - ri o - ca love a gain?  
**F<sup>#</sup>M<sub>1</sub>7(b5)** **F<sub>MA</sub>7** **B<sub>b</sub>13** **B<sub>M1</sub>7(b5)** **E7(#9)**

1. 2., 3.  
 2. Your Eas - y, Eas - y,  
**A<sub>M1</sub>7** **E7(#9)** **A<sub>M1</sub>7** **A<sub>b</sub>13** **G<sub>M1</sub>7** **D/F<sup>#</sup>** **F13**

**B** (synth.) Let your love ring out, And my lov - in' in to (on repeat)  
**C/B<sub>b</sub>** stay. 1. It's Eas - y, Let your love ring out,  
 2. Ain't it Eas - y  
 1. **A<sub>M1</sub>7** **B<sub>M1</sub>7(b5)** **E7(#9)** **C/B<sub>b</sub>** (synth.) 2. **A<sub>M1</sub>7**  
 And my lov - in' in to - day. It's Eas - y, stay. (voice scats) ---  
**B<sub>M1</sub>7(b5)** **E7(#9)** **A<sub>M1</sub>7** **B<sub>M1</sub>7(b5)** **E7(#9)**

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

And my lov - in' in to stay. Eas - y, Eas - y, Eas - y.  
**C/B<sub>b</sub>** **A<sub>M1</sub>7** **B<sub>M1</sub>7(b5)** **E7(#9)** **A/C<sup>#</sup>(add 9)** **F#7(#9)** **(add 9)G/F** **B/D<sup>#</sup>>F**

2nd VERSE  
 Your superman gonna do the super-best he can  
 To free the pearl.  
 Giving you the superness that he can do.  
 Believe me, girl.  
 That everyday your need is higher.  
 But love is not Chicago or L.A.  
 Home is where the heart's on fire  
 And where that restless snowbird melts away.

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

3rd VERSE  
 Settle down, there ain't no need to run around.  
 It's really clear, that I'm the man  
 Who's gonna do the super-best he can, to keep you near.  
 Everyday your need soars higher. Love is not  
 Chicago or L.A. Home is where your heart's on fire.  
 Can't deny this love is here to stay.

Med. Latin/Rock

## Eighty One

Ron Carter

(As played by Miles Davis)

**A**

*J=140*

(trp. w/ ten.)

$F^9_{sus}$

$B^{b9}_{sus} \left( G^{\flat MA} 7 / B^{\flat} \right)$

$F^9_{sus}$

(ten. 8va b.)

etc.

(bass)

$B^{b9}_{sus}$

$F^9_{sus}$

$\left( D^{\flat MA} 7 (b5) \right)$

$C^9_{sus}$

**B**

$F^9_{sus}$

$B^{b9}_{sus}$

$F^9_{sus}$

*((bass simile))*

$B^{b9}_{sus}$

$F^9_{sus}$

$B^{b9}_{sus}$

$C^9_{sus}$

$B^{b9}_{sus}$

$F^9_{sus}$

(trp.)  
ten.

(Solos)

**C**  $F^9_{sus}$

$B^b9_{sus}$

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

After solos, D.C. al Coda

**O**  $F^9_{sus}$

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

Vamp & fade till cue

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

**Med.-Slow**  
**Straight-Eighths**

$\text{J} = 110$  (Intro)



# Elm

Richie Beirach

1.

2.

G<sub>M1</sub>

A

F<sup>#</sup>7/G

G<sub>M1</sub>

F<sup>#</sup>7/G

G<sub>M1</sub>

A<sup>b</sup>/C

D<sup>7</sup>/C

B<sup>b</sup><sub>MA</sub>9(#5)

E<sup>7(#9)</sup>

E<sup>b</sup><sub>MA</sub>9(#11)

A<sub>MI</sub>7(add 11)

A<sup>b</sup><sub>MA</sub>9(#11)

E<sub>MI</sub>11

Play head twice,  
then solo on A.

After solos, D.S. al Coda.

**A**

**A**

$A\text{ MA}^7(\text{add } 11)$

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

$G$

$G$

**B**

**B**

$C\text{ MA}^7/G$

$F^\sharp 07/G$

$G\text{ sus }(\text{add } 9)$

$G$

$F^\sharp 07$

$G\text{ sus }(\text{add } 9)$

$G$

$F\text{ MA}^7/C$

$D^7/C$

$G/B$

$E^\flat \text{ MA}^7/B^\flat$

$A\text{ MA}^7(\text{add } 11)$

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

$G\text{ sus }(\text{add } 9)$

$G\text{ (add } 9)$

$G\text{ (add } 11)$

(rit.)

# Endangered Species

Wayne Shorter  
Joseph Vitarelli

Medium Funk

$\text{J} = 110$

**A**

F<sup>#</sup>13 E<sup>13</sup> (F<sup>#</sup>7) E<sup>b6</sup> G/B C<sup>#</sup>(F<sup>#</sup>7) G/F F/A C/D F<sup>#</sup><sub>MASUS</sub><sup>(b5)</sup>

G/F F/A C/D F<sup>#</sup><sub>MASUS</sub><sup>(b5)</sup> 1. D/E E/F<sup>#</sup> E<sup>b</sup>(add 9) G/C E A(add 9) C<sup>#</sup>

2. A<sub>M1</sub> G A<sup>b</sup><sub>(#11)</sub><sup>(emit 3)</sup> F<sup>#</sup>07 B<sub>M1</sub>9 G/B<sup>b</sup> B<sup>b</sup>/C E<sup>b</sup><sub>M1</sub>9 F7(alt.) B<sub>M1</sub>9

B<sub>M1</sub>9(MA7) E/G<sup>#</sup> F/G F<sup>#</sup><sub>M1</sub> C/D A<sup>b7</sup>/D

**B**

C7sus/D A7(b9) D6<sup>9</sup> D9sus A<sup>b7</sup> F<sup>(add 11)</sup> C7 D A7(b9) D6<sup>9</sup> D9sus A<sup>b7</sup>

C7sus/D A7(b9) D6<sup>9</sup> D9sus A<sup>b7</sup> F<sup>(add 11)</sup> C7 D A7(b9) D6<sup>9</sup> E+/G

C<sub>M1</sub>9 B7(#9) B7(b9) E<sub>M1</sub>9 A13 A13(b5)

(sample solo)

G<sub>M1</sub>9 A7(#9) A7(b9) D<sub>M1</sub>9 G13 G13(b5)

(end solo)

**C** *Tacet*

5

$G^6_9$   $E^b_B$   $C_M1^7/F$   $E^{(add\ 9)}_G/G^{\#}$

$G^6_9$   $B^b/B$   $F^6_9$   $E^{(add\ 9)}_G/G^{\#}$   $D/G$   $B^b/B$   $E^b_F$   $A7^{(\#5)}$   $A/D$   $F/F^{\#}$   $E/D$

$(E/D)F/D$   $F^{\#}G/C$   $F^{\#}E^b$   $D^6_9$   $B^b/F^{\#}$   $C^6_9$   $B^{(add\ 9)}_D/A/D$   $F/F^{\#}$   $G/C$   $E^bM1^7/F$

$C_F$   $A^07$   $B^b/E^b$   $G^{13(b9)}$   $\bigcirc$   $A_M1^7 F^{7(b9)} E^b_{MA} G^b/A^b$

**D**  $(D^b7)$   $B^b6_9 G^b/A^b$   $(D^b7)$   $B^b6_9 G^b/A^b$   $(D^b7)$

*Tacet*

$G^6_9$   $E^b_B$   $E_M1/F$   $A^{b9(\#5)}$   $G^6_9$   $B^b_B$   $F^6_9$   $A^{b9(\#5)} D/G$

$(D/G) B^b/B$   $E^b_F$   $A^{b13}$   $G^6_9$   $E^b_B$   $E^b_{MA}^7 F^{7(\#5)}$   $A7(\text{alt}) D^6_9$   $G^b_{MA}^7 G/C$   $B^{(add\ 9)} D^{\#}$

$D^6_9$   $C_{sus}$   $F^{\#}C^6_9$   $B^{(add\ 9)} D^{\#}$   $A/D$   $F/F^{\#} B^b/C$   $E^{b7(\#5)} D^6_9$   $F/F^{\#} C^6_9$   $E^b_{MA}^7 F$

*(D.S. al Coda)*

$A_M1^7 F^{7(b9)} B^b_{M1}^7 B^{(b9)}_{M1} A_M1^7$   $F^{7(b9)} B^b_{M1}^7 D^b_E^b C_D$   $D^{(add\ 9)} \text{ (omit 3)}$   $D^{(add\ 9)} \text{ (omit 3)}$

*(Vamp & fade)*

Some chord names have been simplified (see piano part).

# Endangered Species (Bass)

**Medium Funk**

*J = 110*

**A:**  $G/A$   $A/B$   $F_{MA}7(b5)$   $F_6/C$   $F_{MA}7(b5)$   $F_6/C$   $B7(b9)$

**B:**  $D(\text{add9})$   $(\text{omit3})$   $(4x's) A$   $F\#13$   $E^{13}$   $(F\#7)$

**C:**  $(8va b. - - - -)$   $(F\#7)$   $D^{\#6/9}$   $B/C\#$   $F\#7$   $G/F$   $F/A$   $C/D$   $F_{MA}7(b5)$  sus

**D:**  $G/F$   $F/A$   $C/D$   $F_{MA}7(b5)$  sus  $1. D/E$   $E/F\#$   $E/G$   $C/E$   $A/C\#$

**E:**  $2. A/M/G$   $A/G$   $F\#7 B/M/A9 G/B/b$   $B/b/C$   $E/b/MI9 F7(\text{alt.}) B/MI9$

**F:**  $B/MI9(MA7)$   $E/G$   $F\#MI/E$   $C/D$   $A/b7/D$

**G:**  $B/Csus$   $A7(b9)$   $D6/9 (\text{D pedal})$   $(8va b. - - - -)$   $(7)$   $E+/G$

**H:**  $C/M/A9$   $B7(b9)$   $B7(b9)$   $E/MI9$   $A13$   $A13(b5)$

**I:**  $G/MI9$   $A7(\#9)$   $A7(b9)$   $D/MI9$   $G13$   $G13(b5)$

**J:**  $(8va b. - - - -)$   $F\#13$   $E13$   $(F\#7)$   $D^{\#6/9}$   $B/C\#$

F#7

G/F F/A C/D F#<sub>MA</sub><sup>7(b5)</sup> sus G/F F/A C/D F/F# G6<sub>9</sub>

(G6<sub>9</sub>) E/B C<sub>MA</sub>7 E/G# G6<sub>9</sub> B/B F6<sub>9</sub> E/G# D/G B/B E/F A7(<sup>#9</sup>) A/D

(A/D) F/F# C<sub>MI</sub>7 E<sup>b7(b5)</sup> E/D F# G/C F+ E<sup>b</sup> D6<sub>9</sub> B/B F# C6<sub>9</sub> B/D# A/D

(A/D) F/F# G/C E<sup>b</sup><sub>MA</sub>7/F C/F A<sup>07</sup> B/E<sup>b</sup> G13(<sup>b9</sup>) A<sub>MI</sub>7 F7(<sup>b9</sup>) E<sup>b</sup><sub>MA</sub>9 G<sup>b</sup>/A<sup>b</sup>

D Bb6<sub>9</sub> G<sup>b</sup>/A<sup>b</sup> (D<sup>b7</sup>) (2)

D/C C/E G/A C<sup>#</sup><sub>MA</sub><sup>7(b5)</sup> sus D/C C/E G/A C<sup>#</sup><sub>MI</sub><sup>7(b5)</sup> G/F F/A C/D F#<sub>MA</sub><sup>7(b5)</sup> sus

G/F F/A C/D F/F# G6<sub>9</sub> E/B E<sub>MI</sub>7 A<sup>b9(#5)</sup> G6<sub>9</sub> B/B F6<sub>9</sub> A<sup>b9(#5)</sup> D/G

(D/G) B/B E/F A<sup>b13</sup> G6<sub>9</sub> E/B E<sup>b</sup><sub>MA</sub><sup>7(#5)</sup> A7(alter.) D6<sub>9</sub> F#<sub>MA</sub><sup>7(b5)</sup> G/C B/D# D6<sub>9</sub>

(D6<sub>9</sub>) Csus/F# C6<sub>9</sub> B/D# A/D F/F# B/C E<sup>b7(#5)</sup> D6<sub>9</sub> F/F# C6<sub>9</sub> E<sup>b</sup><sub>MA</sub><sup>7</sup>/F

D.S. al Coda

A<sub>MI</sub>7 F7(<sup>b9</sup>) B<sup>b</sup><sub>MI</sub>7 B<sub>MI</sub>9<sup>(b5)</sup> A<sub>MI</sub>7 F7(<sup>b9</sup>) B<sup>b</sup><sub>MI</sub>9 D<sup>b</sup>E<sup>b</sup> C/D D<sup>(add 9)</sup> (omit 3) D<sup>(add 9)</sup> (omit 3)

(8va b-----) (8va b--) Vamp & fade

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

## Endangered Species (Keyboard)

Med. Funk

$J = 110$

$G/A$   $A/B$   $F_{MA} 7(b5) F_6$   $F_{MA} 7(b5) F_6$   $B7(b9)$   $D(\text{add } 9)$   $(\text{omit } 3)$   $(4x's)$

**A**  $F\#13 \quad E^{13}$   $(F\#7)$   $E^{b6} \quad B/C^{\#} \quad (F\#7)$   $G/F \quad F/A \quad C/D \quad F\#_{MA} 7(b5) \text{ sus}$

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

**2.**  $A_{MI} \quad G \quad A^{b(\text{add } 9)} \quad (\text{omit } 3) \quad G \quad F\#7 \quad B_{MA} 9 \quad G/B_b$   $B/b \quad E^{b MI} 9 \quad F^{(\text{add } b9)} \quad B_{MI} 9$

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

**B**  $C7 \text{ sus} \quad D$   $A7(b9) \quad D6/9$   $D9 \text{ sus} \quad A^{b7} \quad F^{(\text{add } 11)} \quad C7$   $A7(b9) \quad D6/9$   $D9 \text{ sus} \quad A^{b7} \quad D$

$C7 \text{ sus} \quad D$   $A7(b9) \quad D6/9$   $D9 \text{ sus} \quad A^{b7} \quad F^{(\text{add } 11)} \quad C7$   $A7(b9) \quad D6/9$   $D9 \text{ sus} \quad E^{+} \quad G$

$C_{MA} 9 \quad B7(\#5) \quad B7(b9) \quad E_{MI} 9 \quad A^{13} \quad A^{13(b5)}$

$G_{MI} 9 \quad A7(\#5) \quad A7(b9) \quad D_{MI} 9 \quad G^{13} \quad G^{13(b5)}$

**C**  $F\#13 \quad E^{13} \quad (F\#7)$   $E^{b6} \quad B/C^{\#} \quad (F\#7)$

$\text{G}/\text{F}$   $\text{F}/\text{A}$   $\text{C}/\text{D}$   $\text{F}^{\#}\text{M}\text{A}^7\text{sus}^{(b5)}$   $\text{G}/\text{F}$   $\text{F}/\text{A}$   $\text{C}/\text{D}$   $\text{F}/\text{F}^{\#}$   $\text{G}^6_9$  (omit 3)  $\text{E}^{\flat}/\text{B}$   $\text{C}\text{M}\text{A}^7/\text{F}$   $\text{E}^{(\text{add } 9)}/\text{G}^{\#}$   
 $\text{G}^6_9$  (omit 3)  $\text{B}^{\flat}/\text{B}$   $\text{F}^6_9$   $\text{E}^{(\text{add } 9)}\text{D}/\text{G}$   $\text{B}^{\flat}/\text{B}$   $\text{E}^{\flat}/\text{F}$   $\text{A}^+(\text{add } \#9)\text{A}/\text{D}$   $\text{F}/\text{F}^{\#}$   $\text{C}\text{M}\text{I}^7$   $\text{E}^{\flat}7^{(b5)}\text{E}/\text{D}$   
 $(\text{E}/\text{D})\text{F}/\text{D}$   $\text{F}^{\#}\text{G}/\text{C}$   $\text{F}^+/\text{E}^{\flat}$   $\text{D}^6_9$   $\text{B}^{\flat}/\text{F}^{\#}\text{C}^6_9$   $\text{B}^{(\text{add } 9)}\text{D}^{\#}/\text{A}/\text{D}$   $\text{F}/\text{F}^{\#}$   $\text{G}/\text{C}$   $\text{E}^{\flat}\text{M}\text{A}^7/\text{F}$   
 $\text{C}/\text{F}$   $\text{A}^{\circ}7$   $\text{B}^{\flat}/\text{E}^{\flat}$   $\text{G}^{13(b9)}$   $\text{A}\text{M}\text{I}^7\text{F}7^{(b9)}$   $\text{E}^{\flat}\text{M}\text{A}^9\text{G}^b/\text{A}^{\flat}$   
**D** ( $\text{D}^{\flat}7$ )  $\text{B}^{\flat}6_9$   $\text{G}^b/\text{A}^{\flat}$  ( $\text{D}^{\flat}7$ )  $\text{B}^{\flat}6_9$   $\text{G}^b/\text{A}^{\flat}$   
 $\text{D}/\text{C}$   $\text{C}/\text{E}$   $\text{G}/\text{A}$   $\text{C}^{\#}\text{M}\text{A}^7\text{sus}^{(b5)}$   $\text{D}/\text{C}$   $\text{C}/\text{E}$   $\text{G}/\text{A}$   $\text{C}^{\#}\text{M}\text{I}^7^{(b5)}$   $\text{G}/\text{F}$   $\text{F}/\text{A}$   $\text{C}/\text{D}$   $\text{F}^{\#}\text{M}\text{A}^7\text{sus}^{(b5)}$   
 $\text{G}/\text{F}$   $\text{F}/\text{A}$   $\text{C}/\text{D}$   $\text{F}/\text{F}^{\#}$   $\text{G}^6_9$  (omit 3)  $\text{E}^{\flat}/\text{B}$   $\text{E}\text{M}\text{I}/\text{F}$   $\text{A}^{\flat}9^{(\#5)}$   $\text{G}^6_9$  (omit 3)  $\text{B}^{\flat}/\text{B}$   $\text{F}^6_9$   $\text{A}^{\flat}9^{(\#5)}\text{D}/\text{G}$   
 $(\text{D}/\text{G})$   $\text{B}^{\flat}/\text{B}$   $\text{E}^{\flat}/\text{F}$   $\text{A}^{\flat}13^{(\text{omit } 3)}$   $\text{G}^6_9$   $\text{E}^{\flat}/\text{B}$   $\text{E}^{\flat}\text{M}\text{A}^7$   $\text{F}^+(\text{add } \#9)\text{A}^+(\text{add } \#9)/\text{D}$   $\text{D}^6_9$   $\text{G}^b\text{M}\text{A}^7^{(b5)}$   $\text{G}/\text{C}$   $\text{B}^{(\text{add } 9)}\text{D}/\text{F}$   
 $\text{D}^6_9$   $\text{C}\text{sus}$   $\text{F}^{\#}\text{C}^6_9$   $\text{B}^{(\text{add } 9)}\text{D}^{\#}/\text{D}$   $\text{A}/\text{D}$   $\text{F}/\text{F}^{\#}$   $\text{B}^{\flat}/\text{C}$   $\text{E}^{\flat}7^{(\#5)}$   $\text{D}^6_9$  (omit 3)  $\text{F}/\text{F}^{\#}$   $\text{C}^6_9$   $\text{E}^{\flat}\text{M}\text{A}^7$  ( $\text{C}^7\text{sus}$ )  
 $(\text{D.S. al Coda})$   
 $\text{A}\text{M}\text{I}^7\text{F}7^{(b9)}$   $\text{B}^{\flat}\text{M}\text{I}^7$   $\text{B}^{\flat}\text{M}\text{I}^9^{(b5)}$   $\text{A}\text{M}\text{I}^7$   $\text{F}7^{(b9)}$   $\text{B}^{\flat}\text{M}\text{I}^9\text{D}^{\flat}$   $\text{E}^{\flat}/\text{C}/\text{D}$   $\text{D}^{(\text{add } 9)}$   $\text{D}^{(\text{add } 9)}$   
 $(\text{Vamp } \& \text{ fade})$



WAYNE SHORTER

Photo by Jim Marshall ©1988

# Fast Swing

J = 268

A

Musical score showing a melodic line in G major. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes. Harmonic changes are indicated by Roman numerals: E<sup>7</sup>(alt.) and E<sub>MA</sub><sup>7</sup>. The score is divided into measures by vertical bar lines.

E.S.P.

# Wayne Shorter

(As played by Miles Davis)

Musical score showing two measures of jazz chords. The first measure shows **E7(alt.)** with a bass line consisting of eighth-note patterns. The second measure shows **E<sup>b</sup> MA 7(#11)** with a bass line consisting of eighth-note patterns.

Musical score for piano:

- Measure 1: D7 chord, piano tacet.
- Measure 2: (E♭7) chord, piano tacet.
- Measure 3: E7 chord, piano tacet.
- Measure 4: F<sub>MA</sub>7 and E♭<sub>MA</sub>7 chords, piano tacet.

1.

D<sub>M</sub>I<sup>⁹</sup>      G7      G<sub>M</sub>I<sup>⁷</sup>      (G♭⁷)  
G♭M⁹

pianissimo tacet

2.

$D\flat^9(\#11)$     $Gm7$     $D\flat m7 \quad G\flat 7$     $Fma7$

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

# Everything Happens To Me

Music by Matt Dennis  
Lyric by Tom Adair

Med. Ballad

**A** C<sub>M1</sub><sup>9</sup> F<sup>7</sup> D<sub>M1</sub><sup>7</sup> C<sup>#07</sup>

C<sub>M1</sub><sup>7</sup> F<sup>7</sup> (E<sup>b7</sup>) D<sub>M1</sub><sup>7(b5)</sup> G<sup>7</sup> (C<sub>M1</sub><sup>7</sup> B<sup>07</sup>) A<sup>b9</sup> C<sub>M1</sub><sup>7(b5)</sup>

D<sub>M1</sub><sup>7</sup> G<sup>9</sup> C<sub>M1</sub><sup>7</sup> (B<sup>7</sup>) F<sup>7</sup> B<sup>b</sup><sub>MA</sub><sup>7</sup>

(E<sub>M1</sub><sup>7(b5)</sup> E<sup>b</sup><sub>M1</sub><sup>6</sup>) C<sub>M1</sub><sup>9</sup> F<sup>7</sup> D<sub>M1</sub><sup>7</sup> C<sup>#07</sup> C<sub>M1</sub><sup>7</sup> F<sup>7</sup> (E<sup>b7</sup>)

D<sub>M1</sub><sup>7(b5)</sup> G<sup>7</sup> (C<sub>M1</sub><sup>7</sup> B<sup>07</sup>) A<sup>b9</sup> C<sub>M1</sub><sup>7(b5)</sup>

D<sub>M1</sub><sup>7</sup> G<sup>9</sup> C<sub>M1</sub><sup>7</sup> (B<sup>7</sup>) F<sup>7</sup> B<sup>b6</sup>

**B** F<sub>M1</sub><sup>7(add 11)</sup> B<sup>b7(#9)</sup> E<sup>b</sup><sub>MA</sub><sup>7</sup> (C<sub>M1</sub><sup>7</sup>)

F<sub>M1</sub><sup>7(add 11)</sup> B<sup>b7(#9)</sup> E<sup>b</sup><sub>MA</sub><sup>7</sup> E<sub>M1</sub><sup>7(add 11)</sup> A<sup>7(#9)</sup>

(G<sub>M1</sub> G<sub>M1</sub><sup>(MA7)</sup> G<sub>M1</sub>7 C7 )

D<sub>M1</sub>7 (B<sub>M1</sub>7) G<sub>M1</sub>7 C7 F<sup>9</sup><sub>sus</sub> F7



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

C C<sub>M1</sub><sup>9</sup> F7 D<sub>M1</sub>7 C<sup>#07</sup>



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

C<sub>M1</sub>7 F7 (E<sup>b</sup>7) D<sub>M1</sub>7(b5) G7 (C<sub>M1</sub>7 B<sup>07</sup>) A<sup>b</sup>9 C<sub>M1</sub>7(b5)



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

D<sub>M1</sub>7 G<sup>9</sup> C<sub>M1</sub>7 (B7(#9)) F13 B<sup>b6</sup>



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

**Medium Ballad**  
(with triplet undercurrent)

 $\text{♩} = 82$ **Fall**

Wayne Shorter

(As played by Miles Davis)

Handwritten musical score for the first system of "Fall". The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The time signature is common time. The score includes lyrics in parentheses: "(trp. w/ ten. 8va b.)", "F#7sus (add 3)", "B13(b9)", "E9sus", and "E♭MA7(b5)". A bracket labeled "3" indicates a triplet pattern. The bass staff has a note labeled "(bass)".

Handwritten musical score for the second system of "Fall". The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The time signature is common time. The score includes lyrics in parentheses: "F#7sus (add 3)", "B13(b9)", "E9sus", and "E♭MA7(b5)". A bracket labeled "3" indicates a triplet pattern.

Handwritten musical score for the third system of "Fall". The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The time signature is common time. The score includes lyrics in parentheses: "DMA7", "D13(b9)", "GMI11", "BMI9", and "A♭MA7(b5)". A bracket labeled "3" indicates a triplet pattern.

Handwritten musical score for the fourth system of "Fall". The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The time signature is common time. The score includes lyrics in parentheses: "F#7sus (add 3)", "B13(b9)", "EMI11", and "AMI11/B". A bracket labeled "3" indicates a triplet pattern.

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

# Farmer's Market

*Med.-Up Swing*

N.C. (Intro - optional)

Music by Art Farmer  
Lyric by Annie Ross



**A** F<sup>6</sup> G<sub>M</sub>I<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

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

C<sub>M</sub>I<sup>7</sup> F<sup>7</sup> B<sub>B</sub>MA<sup>7</sup> B<sub>B</sub>MI<sup>7</sup> E<sub>B</sub>7

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

A<sub>M</sub>I<sup>7</sup> D<sup>7(b9)</sup> G<sub>M</sub>I<sup>7</sup>

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

C<sup>7(b9)</sup> F<sup>6</sup> A<sub>B</sub>MA<sup>7</sup> D<sub>B</sub>MA<sup>7</sup> G<sup>b7</sup>

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

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

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

C<sub>M</sub>I<sup>7</sup> F<sup>7</sup> B<sub>B</sub>MA<sup>7</sup> B<sub>B</sub>MI<sup>7</sup> E<sub>B</sub>7

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

A<sub>M</sub>I<sup>7</sup> D<sup>7(#5)</sup> G<sub>M</sub>I<sup>7</sup> D<sub>B</sub>7

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

C<sup>7(#5)</sup> F<sup>6</sup> solo break

was heard to cry.

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

LYRIC FOR FINAL HEAD

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

# Favela

Antonio Carlos Jobim

**Med. Bossa Nova**

**A**

**B**

**C**

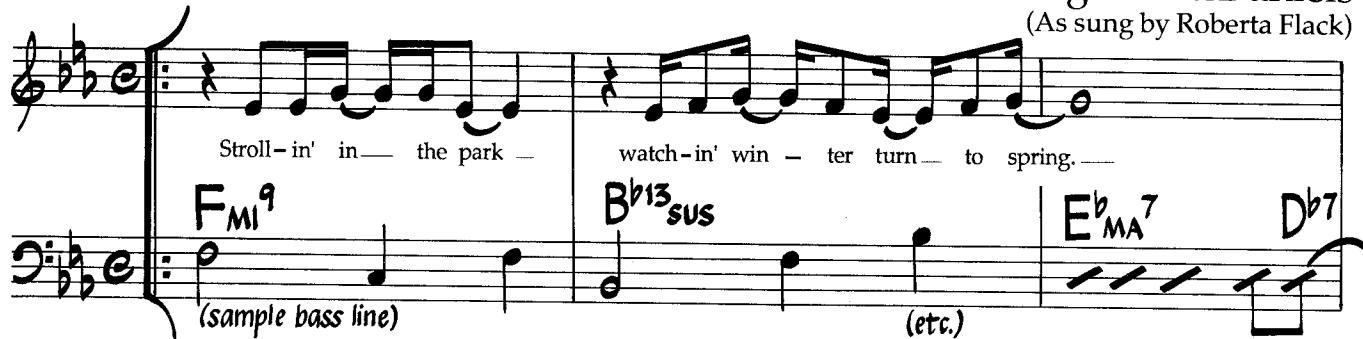
F/G may be replaced by Dm17 throughout.

Medium Latin/Rock

 $\text{J}=92$ 

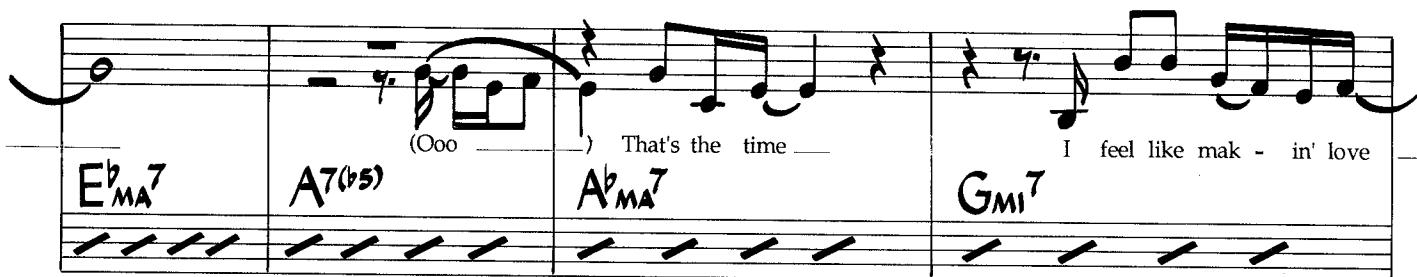
## Feel Like Makin' Love

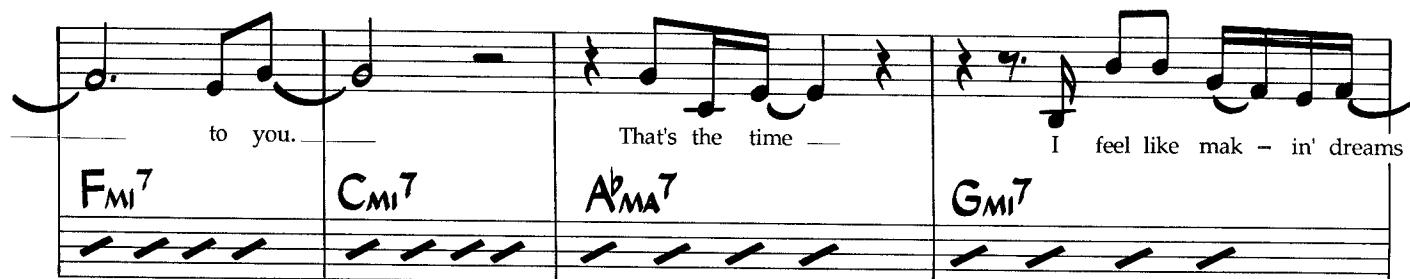
Eugene McDaniels  
(As sung by Roberta Flack)



Stroll-in' in the park — watch-in' winter turn to spring. —  
 (sample bass line) (etc.)









2nd VERSE

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

To end, sing first verse and fade.

3rd VERSE  
In a restaurant, holding hands by candlelight.  
When I'm touchin' you, wanting you with all my might.  
That's the time...(etc.)

## Fire

Joe Henderson

Med. Latin

♩ = 110 N.C.

(bs.)

(Vamp till cue) (bass simile till [B])

(On Cue)

**A**

S (ten.) ♫ A<sub>M1</sub> 6/9

(A<sub>M1</sub> 6/9)

(A<sub>M1</sub> 6/9)

(A<sub>M1</sub> 6/9)

(A<sub>M1</sub> 6/9)

(A<sub>M1</sub> 6/9)

(Tenor Solo)

**B** E<sub>M1</sub> 11  
(bs.)**C** (On Cue - Solo continues)  
A<sub>M1</sub> 6/9

(Vamp till cue)

(Vamp till cue)

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

(E<sub>M1</sub> 11)  
(bs. w/ pn. 8va b.)

(pn.)

(Vamp & fade)

Sample piano voicing at letter A:



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

# First Light

Freddie Hubbard

Medium Latin

 $\text{J} = 154$ 

**A**

(add drums 5<sup>th</sup> x) (etc.) (trp)

**B**

(flute solos, drums fill)

**C**

(Solist) (Indefinite vamp)

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

Vamp, solo & fade

Medium-Up Funky Latin

## Foolkiller

Mose Allison

J=174 (Intro) E<sup>b7</sup>

(piano solo)

E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b7</sup> E<sup>b7</sup>  
I was

[A] E<sup>b7</sup>

walk- in' down a back street just the oth - er night, I got a fun - ny feel in' that

E<sup>b7</sup>

things weren't right, I heard some heavy foot - steps right be - hind, and I

E<sup>b7</sup> break right, A<sup>7(b5)</sup> A<sup>b7</sup>

know it was - n't just in my mind. The fool - kil - ler's com - in',  
The fool - kil - ler's com - in',  
The fool - kil - ler's com - in'

E<sup>b7</sup>

get- tin' clos - er ev - 'ry day. Oh, yes the fool - kil - ler's com - in',  
Oh, yes the fool - kil - ler's com - in',  
Oh, yes the fool - kil - ler's com - in'

A<sup>b7</sup> F<sup>7</sup> break - - - B<sup>b7</sup> E<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup>

I got to try to make my get- a - way. pn. fill - - - 2.I've been

[B] E<sup>b7</sup>

(pn. solo)

A<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup>

E<sup>b7</sup> B<sup>b7</sup> E<sup>b7</sup>

pn. fill - - -

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

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

2nd VERSE

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

I think he's got his eye on me and you.

3RD VERSE

(If you've) never been a fool then you don't have to worry;

You know you have, better get in a hurry.

Just to be on the safe side, get yourself a place to hide.

'Cause the foolkiller's comin', gettin' closer every day.

The foolkiller's comin', I got to try to make my getaway.

# Footprints

Wayne Shorter

Medium Swing  $\frac{6}{4}$  (Intro)

$\text{J} = 174$

(bass only) (add pn. & dr.) (4x's)

**A**

(trp. ten.)

(bass) (5:3)

(5:3)

(5:3)

( $F7(\#11)$ ) ( $E7(\#9)$ )  
 $F\#_{M1} 11(b5)$   $F13(\#11)$

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

Play head twice  
before and after solos.

(Ending)

Vamp till cue

Upper line is melody. Harmony line is optional.

## Four

Music by Miles Davis  
Lyric by Jon Hendricks

Med. Swing

$\text{E}^{\flat}\text{MA}^7$  **A** ( $\text{E}^{\flat}\text{MA}^7$ )  $\text{E}^{\flat}\text{MI}^7$   $\text{A}^{\flat}7$   $\text{F}_{\text{MI}}^7$

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

( $\text{F}_{\text{MI}}^7$ )  $\text{A}^{\flat}\text{MI}^7$   $\text{D}^{\flat}7$

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

$\text{E}^{\flat}\text{MA}^7/G$   $\text{F}_{\text{MI}}^7$   $\text{B}7$   $\text{F}_{\text{MI}}^7$   $\text{D}_{\text{MI}}^7(b5)$   $\text{G}7(b5)$

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

$\text{E}^{\flat}\text{MA}^7/G$   $\text{F}_{\text{MI}}^7$   $\text{B}7$   $\text{F}_{\text{MI}}^7$   $\text{B}^{\flat}7$  break  $\text{E}^{\flat}\text{MA}^7$

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

**B** ( $\text{E}^{\flat}\text{MA}^7$ )  $\text{E}^{\flat}\text{MI}^7$   $\text{A}^{\flat}7$   $\text{F}_{\text{MI}}^7$

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

( $\text{F}_{\text{MI}}^7$ )  $\text{A}^{\flat}\text{MI}^7$   $\text{D}^{\flat}7$

stop time them to-gether you'll know what the last one must be.  
Ba-bay so the

$\text{E}^{\flat}\text{MA}^7/G$   $\text{F}_{\text{MI}}^7$   $\text{B}7$   $\text{F}_{\text{MI}}^7$   $\text{D}_{\text{MI}}^7(b5)$   $\text{G}7(b5)$

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

$\text{G}_{\text{MI}}^7$   $\text{F}_{\text{MI}}^7$   $\text{F}_{\text{MI}}^7$   $\text{B}^{\flat}7$   $\text{E}^{\flat}6$  solo break ( $\text{F}_{\text{MI}}^7$   $\text{B}^{\flat}7$ )

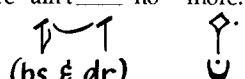
won-der-ful, won-der-ful love that'll make it four.  
Solo on form (AB)  
After solos, D.C. al Coda

 G<sub>M1</sub>7 F<sup>#</sup><sub>M1</sub>7 F<sub>M1</sub>7 B<sup>b7</sup> A<sub>M1</sub>7(b5) D7

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

G<sub>M1</sub>7 F<sup>#</sup><sub>M1</sub>7 F<sub>M1</sub>7 B<sup>b7</sup> E<sup>b</sup> bass E<sup>b</sup><sub>M1</sub>(MA 7)  
 (pn.)

not com-prise a - lot still (you) on-ly got those four.

And there ain't no more.  


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

# Four Brothers

Jimmy Giuffre  
(As played by Woody Herman)

Med.-Up Swing

$\text{J} = 220$

**A**  $B^b_9$



$F^9$

$B^b_{M17}$

$C_{M17}$

$F7$



**B**



**C**



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

( $F^9$ )



Medium-Up Swing  $\lambda = 230$ 

## Four On Six

(Intro) N.C.

John L. "Wes" Montgomery

(bs. & pn.)

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

B♭Maj7 G Maj7 G♯ Maj7 A Maj7 D7 (alt.) N.C.

(gtr.) (bs. & pn.) (bs. continues)

**A** G Maj7 C7 G Maj7 C7 G Maj7 C7 G Maj7

(gtr.)

**Stop time** C Maj9 F7 (#11) B♭ Maj9 E♭ Maj9 A Maj9 D7 (#11) E♭ Maj9 A Maj9 (#11)

**Time** G Maj7 C7 G Maj7 C7 G Maj7 C7 G Maj7

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

B♭Maj7 G Maj7 G♯ Maj7 A Maj7 D7 (alt.) G bass (G Maj7)

G bass solo break

**B** (Solos) G Maj7 C Maj7 F7 B♭ Maj7 E♭ Maj7

A Maj7 D7 E♭ Maj7 A Maj7 G Maj7 C Maj7 F7

B♭ Maj7 (G Maj7) E♭ Maj7 D7 G Maj7 A Maj7 (#5) D7

(G Maj7) N.C. (gtr. solo) (On Cue) G Maj7 (MA 7) After solos, D.C. al Coda

(bs. & pn.) (Vamp & solo till cue) (last x: rit. - - - - -)

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

# Friends And Strangers

William Jeffrey

Med. Funk (very light drums)

(As played by Dave Grusin)

$\text{J} = 106$

**(bass)**

**D<sub>MI</sub>7 E<sub>MI</sub>7 F<sub>MA</sub>7 D<sub>MI</sub>7 E<sub>MI</sub>7 F<sub>MA</sub>7**

**D<sub>MI</sub>7 E<sub>MI</sub>7 F<sub>MA</sub>7** (synth.) **C** **E<sub>MI</sub>7 Asus A**

**F<sub>MA</sub>7 G Asus A** **F<sub>MA</sub>7 E<sub>MI</sub>7 D<sub>MI</sub>9 Gsus B<sub>MA</sub>7** # (hold & fade) (fade)

**A** (drums play time) **F<sub>MA</sub>7 E<sub>MI</sub>7 A<sub>MI</sub>7** (2)

**F<sub>MA</sub>7 (bs.) E<sub>MI</sub>7 A<sub>MI</sub>7** (2) — (elec. pn.) (etc.)

**S** **F<sub>MA</sub>7 E<sub>MI</sub>7 A<sub>MI</sub>7 F<sub>MA</sub>7**

**E<sub>MI</sub>7 A<sub>MI</sub>7 F<sub>MA</sub>7 E<sub>MI</sub>7 A<sub>MI</sub>7**

**F<sub>MA</sub>7 E<sub>MI</sub>7 A<sub>MI</sub>7**

**B** (elec. pn.) **D<sub>MI</sub>7 E<sub>MI</sub>7 F<sub>MA</sub>7 D<sub>MI</sub>7 E<sub>MI</sub>7 F<sub>MA</sub>7**

**(bs.)**

(Solos end here  
each chorus;  
play melody.)

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

(Med.-Slow Funk)  
 $\text{J} = 98$   
 $B^b_{MA7}(\#11)$

(drums, no bass, light pn. fills)  $8va$

$B^b_{MA7}(\#11)$   $B^b_{MA7}(\#11)$  (bass) (harm.)

Vamp & fade

Electric piano sounds one octave higher than written.



BILL EVANS

Med.-Up Swing

J = 213

## Funkallero

Bill Evans

**A**

D7      G<sup>7(#5)</sup>      C<sub>M1</sub><sup>6/9</sup>

D7      G<sup>7(#5)</sup>      C<sub>M1</sub><sup>6/9</sup>

B<sup>b</sup><sub>M1</sub><sup>9</sup>    B<sup>b</sup><sub>M1</sub><sup>9</sup>    B<sup>b</sup><sub>M1</sub><sup>9</sup>    E<sup>b</sup><sub>9</sub>    A<sup>b</sup><sub>MA</sub><sup>7</sup>    D<sup>b</sup><sub>9</sub>    C<sub>M1</sub><sup>7</sup>    F<sub>M1</sub><sup>7</sup>

D7      G<sup>7(#5)</sup>      C<sub>M1</sub><sup>6/9</sup>

**B** (Solos)

D7      G<sup>7(#5)</sup>      C<sub>M1</sub><sup>6/9</sup>      (A<sup>7(#5)</sup>)

D7      G<sup>7(#5)</sup>      C<sub>M1</sub><sup>6/9</sup>      (B<sub>M1</sub><sup>9</sup>)

B<sup>b</sup><sub>M1</sub><sup>9</sup>    B<sup>b</sup><sub>M1</sub><sup>9</sup>    E<sup>b</sup><sub>9</sub>    A<sup>b</sup><sub>MA</sub><sup>7</sup>    D<sup>b</sup><sub>9</sub>    C<sub>M1</sub><sup>7</sup>    F<sub>M1</sub><sup>7</sup>

D7      G<sup>7(#5)</sup>      C<sub>M1</sub><sup>6/9</sup>      (A<sup>7(#5)</sup>)

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

C<sub>M1</sub><sup>6/9</sup>    G<sup>b</sup><sub>13</sub>    F<sup>13(#11)</sup>

(rit.)

Bass plays in two for heads, 4 for solos.

Medium Latin  
(Bolero-Guajira)  $\text{J}=112$   
(Intro)

## Gaviota

Clare Fischer

1-3.

4. (melody - elec. pn.)

(pn. 8va b.)

A

$C_{MI}$   $C_{MI}/B_b$   $A^b$   $F_{MI}7$   $D_{MI}7(b5)$   $G7$

$G7(b9)$   $C6/9$   $E7(\#5)$   $A_{MI}7$   $G6/9$   $F\#_{MI}11(b5)$   $F_{MI}11$

$E_{MI}7$   $A^{13}(b9)$   $D7(\#9)$   $G^{13}(b9)$   $F7(\#9)$   $F9(\#11)$

$E_{MI}7(b5)$   $A7(b9)A9(\#5)$   $D_{MI}11$   $G^{13}(\#9)$   $G7(b9)$   $G^{13}(b5)$

B

Handwritten musical score for section B, featuring four staves of music. The chords labeled are:

- Top staff: C<sub>MI</sub>, C<sub>MI</sub>/B<sub>b</sub>, A<sub>b</sub>, F<sub>MI</sub>7, D<sub>MI</sub>7(b5), G7
- Second staff: G7(b9)/C, C6/9, E7(#5)
- Third staff: A<sub>MI</sub>7, A<sub>MI</sub>/G, B13/F#
- Fourth staff: E<sub>MI</sub>7, A7(#5), D9, G7(#5)
- Fifth staff: E7(#5), A9(#5), D9, G7(#5)

C

Handwritten musical score for section C, featuring a melodic line with various chords labeled:

- (bs.) C<sub>MI</sub> (add 9), E<sub>b9</sub>, E<sub>9</sub>, F<sub>9</sub>, F<sub>#9</sub>G<sub>9</sub>C<sub>MI</sub> (add 9)
- (pn. 8va b.)

1st solo on letter C (indef.)  
2nd solo on ABC  
After solos, play head (AB); vamp, solo & fade on letter C

Melody has stems up throughout.



LOUIS ARMSTRONG & CARMEN McCRAE

# Gee Baby, Ain't I Good To You

**Med.-Slow Swing (Bluesy)**

Music by Don Redman  
Lyric by Don Redman & Andy Razaf

**A**

Love \_\_\_\_\_ makes me treat you the way \_\_\_\_\_ that I do,  
 Gee ba - by, ain't I good to you. There's noth - in' too good for a  
 girl \_\_\_\_\_ that's so true, Gee ba - by, ain't I good to you.

**B**

Bought you a fur coat for Christ - mas, a dia-mond ring, A Cad - il - lac car,  
 An' ev - 'ry - thing. Love makes me treat you the way that I do,  
 Gee ba - by, ain't I good to you.

Melody is freely interpreted, in a blues style.

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## Gemini (Horn Parts)

## Bright Jazz Waltz

 $\text{J} = 220$ 

Tacet

S. Tacet

(flute, 8va)

**A**

**B**

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

(fl.)

(B)

(solo till cue)

play letter **C** before 2nd solo  
and letter **D** before last solo;  
D.S. before other solos.

**C** (Interlude - play before 2<sup>nd</sup> solo)

(trp.  
alto  
ten.)

F<sup>7</sup>(#11)  
(#9)

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

(trp. fill)

(to **A** for 2<sup>nd</sup> solo (trp.))

(Interlude - play before last solo)

**D** (trp.  
alto  
ten.)

1st x: 8va b.

(loco)

8va b.

(loco) (loco)

**E** (Tacet till end)

indef

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

## Bright Jazz Waltz

## Gemini

Jimmy Heath

(As played by Cannonball Adderley)

J = 220 (Intro)

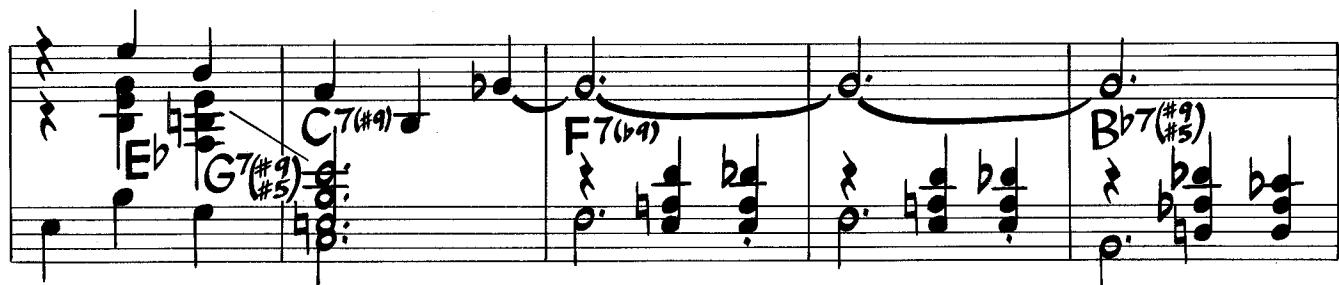
N.C.



(add drums) (pn.)



A



116

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

**B**

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

A<sup>b</sup>7 (A<sup>7</sup> A<sup>b</sup>7)

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

C7(#9)

F7(#11)  
B<sup>b</sup>7(#9)

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

**C**

(Interlude - play before 2nd solo)  
E<sup>b</sup> bass

E<sup>b</sup>7 D7(b9) D<sup>b</sup>7 C7

(trp.) (alto ten.) (pn. tacet)

B<sup>b</sup> bass

B<sup>b</sup>7 A7(b9) A<sup>b</sup>7 G7(add MA 7)

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

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

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

(drums tacet)  
(pn.)

Till cue

On cue

(bs.) E<sup>b</sup> D<sup>b</sup> E<sup>b</sup> D<sup>b</sup> E<sup>b</sup> B<sup>b</sup>M17

(pn. L.H.) (rit.)

Chords in parentheses are optional. Flute sounds one octave higher than written.  
Piano left hand doubles bass one octave lower than written at sign and at letter A.  
Piano and bass play written notes at letter A for solos.

(Continued on next page)

(Interlude - play before last solo)

**D**

(trp.  
alto  
ten.)

1st x: 8va b.

E<sup>b</sup>

A<sup>b9</sup> sus

E<sup>b</sup>

C<sup>7(#9)</sup>

F<sup>13</sup>

E<sup>b7(#9)</sup>

B<sup>b7</sup>

G<sup>7(alt.)</sup>

(loco)

(loco)

8va b.

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

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

# Gloria's Step

Scott LaFaro

(As played by Bill Evans)

Medium Swing

**A**  $\text{J}=158$

(pn.)

**B**

**last 4 bars of tune  
may also be played:**

**G7 (alt)    C7 (alt)    A13 (#11)**

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

Chords in parentheses are used for solos.

# Goin' Home

Med.-Slow Funk (Intro)

Russ Ferrante  
(As played by The Yellowjackets)

$\text{J} = 86$

D<sup>7</sup>sus D<sup>7</sup> A<sup>b7</sup>G<sup>9sus</sup> C: D<sup>7</sup>sus D<sup>7</sup> A<sup>b7</sup>G<sup>9sus</sup> C: D<sup>7</sup>sus D<sup>7</sup> A<sup>b7</sup>G<sup>9sus</sup> C:

(elec. pn.) (synth.)

**A** C G/C C F/C E<sup>7</sup>/B A<sup>M17</sup>G<sup>M17</sup> D<sup>9</sup>/F<sup>#</sup> F<sup>M16</sup>C/E F/G

(gtr. solo on D.S.)

C G/C C F/C E<sup>7</sup>/B A<sup>M17</sup>G<sup>M17</sup> D<sup>9</sup>/F<sup>#</sup>

F<sup>M16</sup>C/E F/G G<sup>#07</sup> A<sup>M17</sup> B<sup>b</sup>/F F break (gtr.)

**B** C<sup>7</sup>/E F<sup>7</sup> (gtr.) C<sup>7</sup>/B<sup>b</sup> F<sup>7</sup>/A F<sup>7</sup> C/E C D<sup>M17</sup>E<sup>7(#5)</sup>

(chords)

A<sup>M17</sup> x break C<sup>7</sup>/E F<sup>7</sup> C<sup>7</sup>/B<sup>b</sup> F<sup>7</sup>/A F<sup>7</sup> (add synth.)

C/E C D<sup>M17</sup>G<sup>M17</sup> F<sup>M17</sup> 8va G/F A/F

(synth.)

D<sup>M17</sup> (etc.) F/G C/G F/G G<sup>#07</sup> A<sup>M17</sup>

(3) (synth.)

F. C/F A<sup>b</sup>B<sup>b</sup>B<sup>b</sup>A<sup>b</sup> C/G F<sub>M1</sub><sup>(MA7)</sup>

F<sub>M1</sub>/G F/G C/G F/G G/F E D<sup>7</sup> A<sup>b</sup>7 G<sup>9sus</sup>

D<sup>7sus</sup>D<sup>7</sup> A<sup>b</sup>7 G<sup>9sus</sup> C (sample fill) (D.S. (gtr. solo) al Coda)

(Synth. solo) F<sub>M1</sub><sup>7</sup> G/F F<sub>M1</sub><sup>7</sup> G/F

F<sub>M1</sub><sup>7</sup> G/F F<sub>M1</sub><sup>7</sup> Till Cue G/A C/D G<sub>M1</sub><sup>7</sup> C<sup>9sus</sup> On Cue G/A C/D G<sub>M1</sub><sup>7</sup> C<sup>9sus</sup>

Vamp till cue) ((synth; end solo))

C F<sub>M1</sub><sup>7</sup> 8va (etc.) G/F A/F D<sub>M1</sub><sup>7</sup>

F/G C/G F/G G<sup>#07</sup> A<sub>M1</sub><sup>7</sup> F. C/F A<sup>b</sup>B<sup>b</sup>B<sup>b</sup>A<sup>b</sup>

C/G F<sub>M1</sub><sup>(MA7)</sup> F<sub>M1</sub><sup>7</sup>

F/G C/G F/G (2nd x.) E D<sup>7</sup> A<sup>b</sup>7 G<sup>9sus</sup> C (sample fill)

D<sup>7sus</sup>D<sup>7</sup> A<sup>b</sup>7 G<sup>9sus</sup> G<sup>#07</sup> A<sub>M1</sub><sup>7</sup> D<sup>7sus</sup>D<sup>7</sup> A<sup>b</sup>7 G<sup>9sus</sup> C (Vamp & fill till cue)

(elec. pn, loco) rit.

(On Cue) D<sup>7sus</sup>D<sup>7</sup> A<sup>b</sup>7 G<sup>9sus</sup> C Rhythm at B for solos: C<sup>7</sup> / E F<sup>7</sup> C<sup>7</sup> / B<sup>b</sup>F<sup>7</sup> / A F<sup>7</sup>

(bars 1 & 2, 5 & 6)

## Med.-Slow Funk (Intro)

 $J=86$  D<sup>7sus</sup> D<sup>7</sup>A<sup>b7</sup> G<sup>9sus</sup> C

## Goin' Home (Bass)

D<sup>7sus</sup> D<sup>7</sup>A<sup>b7</sup> G<sup>9sus</sup> G<sup>#07</sup> A<sub>M1</sub><sup>7</sup>D<sup>7sus</sup> D<sup>7</sup>A<sup>b7</sup> G<sup>9sus</sup> CD<sup>7sus</sup> D<sup>7</sup>A<sup>b7</sup> G<sup>9sus</sup> C

A C

F/C E<sup>7</sup>/B A<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> D<sup>9</sup>/F<sup>#</sup>F<sub>M1</sub><sup>6</sup> C/E F/G

C

F/C E<sup>7</sup>/B A<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> D<sup>9</sup>/F<sup>#</sup>F<sub>M1</sub><sup>6</sup> C/E F/G G<sup>#07</sup> A<sub>M1</sub><sup>7</sup>B<sup>b</sup>/F F

B

C<sup>7</sup>/E F<sup>7</sup>C<sup>7</sup>/B<sup>b</sup>F<sup>7</sup>/A F<sup>7</sup>

C/E C

D<sub>M1</sub><sup>7</sup> E<sup>7(5)</sup>A<sub>M1</sub><sup>7</sup>C<sup>7</sup>/EF<sup>7</sup>C<sup>7</sup>/B<sup>b</sup>F<sup>7</sup>/A F<sup>7</sup>

C/E C

D<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup>F<sub>M1</sub><sup>7</sup>

G/F

A/F

D<sub>M1</sub><sup>7</sup>F/G C/G F/G G<sup>#07</sup> A<sub>M1</sub><sup>7</sup>

F

A<sup>b</sup>/B<sup>b</sup>B<sup>b</sup>/A<sup>b</sup>

C/G

F<sub>M1</sub><sup>(MA7)</sup>/GF<sub>MA7</sub>/G

F/G

C/G

F/G G/F

C/E D<sup>7</sup> A<sup>b7</sup> G<sup>9sus</sup> C      D<sup>7sus</sup> D<sup>7</sup> A<sup>b7</sup> G<sup>9sus</sup> C  
 (D.S. al Coda)

O F<sub>MA</sub><sup>7</sup> G/F F<sub>MA</sub><sup>7</sup> G/F F<sub>MA</sub><sup>7</sup> G/F F<sub>MA</sub><sup>7</sup>  
 etc.

G/F F<sub>MA</sub><sup>7</sup> Till Cue G/A C/D G<sub>M1</sub><sup>7</sup> C<sup>9sus</sup> On Cue G/A C/D G<sub>M1</sub><sup>7</sup> C<sup>9sus</sup>  
 (Vamp till cue)

C F<sub>MA</sub><sup>7</sup> G/F A/F D<sub>M1</sub><sup>7</sup>

F/G C/G F/G G<sup>#07</sup> A<sub>M1</sub><sup>7</sup> F A<sup>b/Bb</sup> B<sup>b/A<sup>b</sup></sup>

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

F/G C/G F/G (G/F) C/E D<sup>7</sup> A<sup>b7</sup> G<sup>9sus</sup> C

D<sup>7sus</sup> D<sup>7</sup> A<sup>b7</sup> G<sup>9sus</sup> G<sup>#07</sup> A<sub>M1</sub><sup>7</sup> D<sup>7sus</sup> D<sup>7</sup> A<sup>b7</sup> G<sup>9sus</sup> C  
 (Vamp till cue)

On Cue D<sup>7sus</sup> D<sup>7</sup> A<sup>b7</sup> G<sup>9sus</sup> C  
 rit.

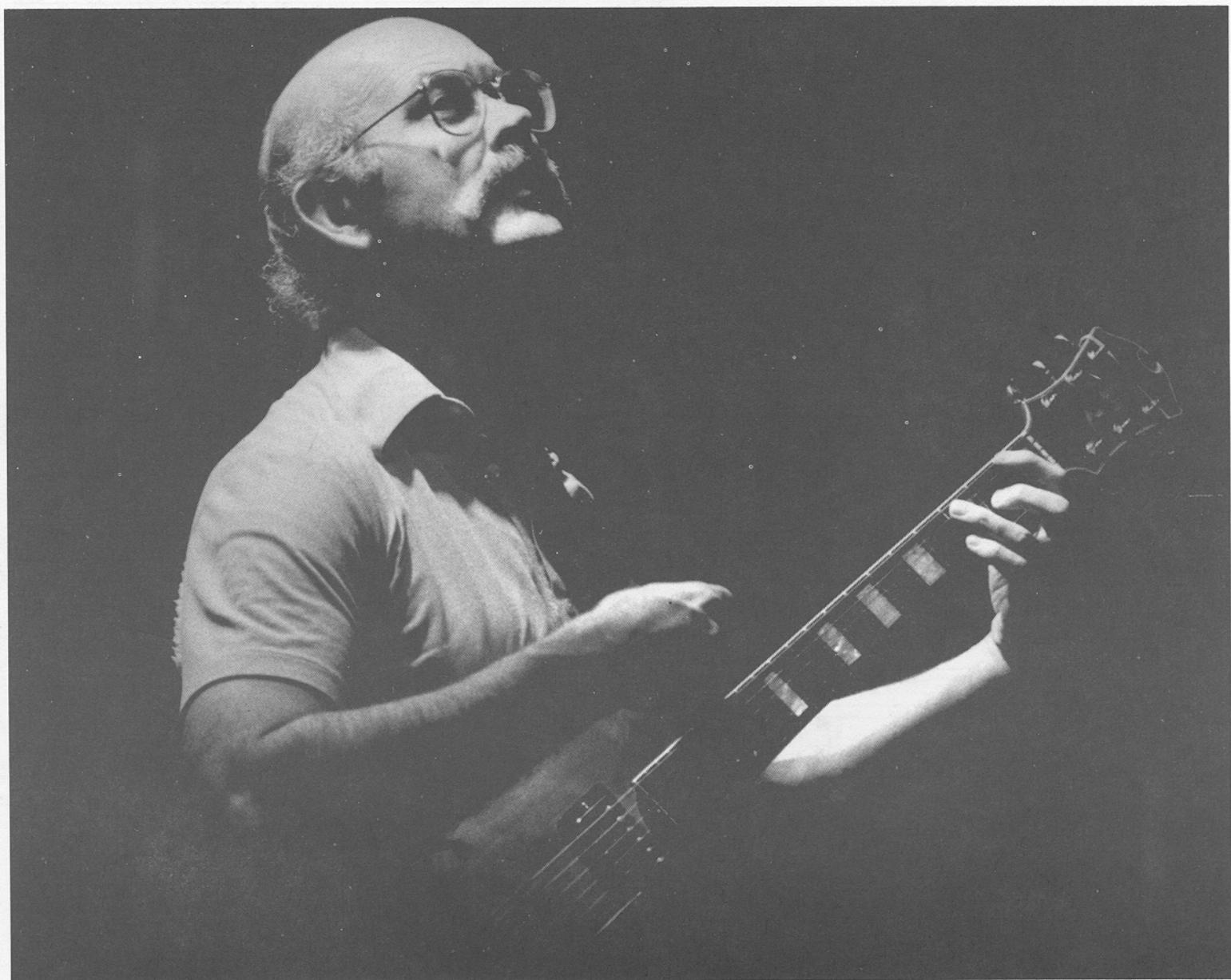
Bass line played with variation.

Bassline at B

for solos:

C<sup>7</sup> F<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

(bars 1 &amp; 2, 5 &amp; 6)



JIM HALL

# Gone With The Wind

Music by Allie Wrubel  
Lyric by Herb Magidson

Med. Swing

**A**

F<sub>M1</sub>7 B<sub>b7</sub> (G<sup>7</sup> C<sup>7</sup>) Eb<sub>MA7</sub> F<sub>M1</sub>7 B<sub>b7</sub> Eb<sub>MA7</sub>

Gone with the wind, Just like a leaf that has blown a-way,

A<sub>M1</sub>7 D<sup>7</sup> G<sup>6</sup> (E<sup>7</sup>) A<sub>M1</sub>7 D<sup>7</sup> G<sub>MA7</sub>

Gone with the wind, My ro-mance has flown a-way;

(Eb<sub>MA7</sub>/G) G<sub>M1</sub> F#<sup>07</sup> F<sub>M1</sub>7 B<sub>b7</sub>

Yes - ter - day's kiss - es are still on my lips,

(Eb<sub>MA7</sub> D<sup>7(#5)</sup> D<sub>b13</sub>) G<sub>M1</sub>7(b5) C<sup>7</sup> F<sub>M1</sub>7 B<sub>b7</sub>

I had a life - time of Heav - en at my fin - ger - tips, But

**B**

F<sub>M1</sub>7 B<sub>b7</sub> (G<sup>7</sup> C<sup>7</sup>) Eb<sub>MA7</sub> F<sub>M1</sub>7 B<sub>b7</sub> Eb<sub>MA7</sub>

now all is gone. Gone is the rap - ture that thrilled my heart,

A<sub>M1</sub>7 D<sup>7</sup> G<sup>6</sup> (E<sup>7</sup>) A<sub>M1</sub>7 D<sup>7</sup> G<sub>MA7</sub>

Gone with the wind, The glad - ness that filled my heart;

F<sub>M1</sub> C<sub>M1</sub> F<sub>M1</sub>7 B<sub>b7</sub> G<sub>M1</sub>7(b5) C<sup>7</sup>

Just like a flame, love burned bright - ly then be - came an

F<sub>M1</sub>7 B<sub>b13</sub> Eb<sub>MA7</sub> (G<sub>M1</sub>7 C<sup>7</sup>)

emp - ty smoke dream that has gone, Gone with the wind.

# The Goodbye Look

Donald Fagen

Med. Caribbean Feel

 $\text{J}=106$  (Intro) (synth.)

Bass part: (bs.)

Guitar part:  $C_{MA}^7$ ,  $C^6$ ,  $C_{MA}^7$ ,  $C^6$ ,  $C_{MA}^7$ ,  $C^6$

**A**

$A_{MI}^9$ ,  $E/C$ ,  $A^9_{SUS}$ ,  $D_{MI}^{(add 9)}$ ,  $F$

The surf was eas - y on the day I came to stay

$C_{bass}$ ,  $B/C$ ,  $C_{MA}^7$ ,  $F$  (omit 5)

On this qui - et is - land in the bay, I re-mem -

$E_{MI}^7(b5)$ ,  $A^7(\#5)$ ,  $A/F$ ,  $D_{MI}^{(add 9)}$ ,  $F$

- ber a line of wom - en all in white, the

$E^7$ ,  $C_{MA}^7$ ,  $F_{MA}^9$ ,  $B_{MI}^7(b5)$ ,  $E^7(\#9)$

laugh - ter and the steel bands at night. (synth.)

**B**

$A_{MI}^9$ ,  $E/C$ ,  $A^9_{SUS}$ ,  $D_{MI}^{(add 9)}$ ,  $F$

1. All the A - mer - i - cans are gone ex - cept for two,

$C_{bass}$ ,  $B/C$ ,  $C_{MA}^7$ ,  $F$  (omit 5)

The em - bas - sy's been hard to reach, There's been talk

$E_{MI}^7(b5)$ ,  $A^7(\#5)$ ,  $D_{MI}^9$ ,  $F_{MI}^6$

and late - ly a lit - tle ac - tion af - ter dark be -

$E^7$ ,  $A^7(\#5)$ ,  $D^7(\#9)$ ,  $G^7(\#5)$ ,  $C_{bass}$

- hind the big ca - si - no on the beach.

**C** 1. F C<sub>MA</sub>7 F C<sub>MA</sub>7

The rules are changed, — It's not the same, —

B7(<sup>#9</sup>) E<sub>MI</sub>7 A7(<sup>#5</sup>) D<sub>MI</sub>7 G13 F<sub>MA</sub>7 E7(<sup>#9</sup>)

It's all new play - ers in - a whole - new ball - game.

**D** 2. F<sub>MA</sub>9 B7(<sup>#9</sup>) B<sub>b</sub><sup>MA7(add 13) A7(<sup>#5</sup>)</sup>

I know what hap - pens, I read the book;

D<sub>MI</sub>11 G<sup>9</sup><sub>SUS</sub> E<sub>MI</sub>7(<sup>b5</sup>)

I be - lieve I just - got the good - bye look, (I be - lieve I just -

A7 B<sub>b</sub><sup>MA</sup>7 D<sub>MI</sub>7(add 11) B7(<sup>#9</sup>) E7(<sup>#9</sup>)

got the good - bye look) I be - lieve I just - got the good - bye

E<sub>MI</sub>7(<sup>b5</sup>) A7 F<sub>MA</sub>7

(I be - lieve I just - got the good - bye look.)

B7(<sup>#5</sup>) B<sub>b</sub><sup>MA</sup>7(add 13) A7(<sup>#5</sup>) D<sub>MI</sub>7(add 11) G<sup>9</sup><sub>SUS</sub>

Won't you pour me a Cu - ban breeze, Gretchen?

A<sub>MI</sub>9 G<sub>MA</sub>9 F<sub>MA</sub>9 C13 F<sub>MA</sub>9 F<sub>MI</sub>(MA7)

(elec. pn. - top note of voicing)

(synth.) C<sub>MA</sub>7 C<sup>6</sup> C<sub>MA</sub>7 C<sup>6</sup> C<sub>MA</sub>7 C<sup>6</sup> C<sub>MA</sub>7 C<sup>6</sup>

(bs.)

2nd VERSE

Last night I dreamed of an old lover dressed in gray.

I've had this fever now since yesterday.

Wake up, darling, they're knocking, the Colonel's standing in the sun,

With his stupid face, the glasses and the gun.

(Continued on next page)

V.S.

**E** C bass  

(synth; gtr. doubles top line)

C bass A (add 9)

D<sub>MI</sub><sup>9</sup> F<sub>MI</sub><sup>6/9</sup> 1. E<sub>MI</sub><sup>7</sup> E<sub>b</sub><sub>MI</sub><sup>7</sup> A<sup>b7</sup>

(gtr. solo)

D<sub>b</sub><sub>MA</sub><sup>7</sup> G<sub>b</sub><sub>MA</sub><sup>7</sup> C<sub>MA</sub><sup>7</sup> 2. E<sup>7</sup> A<sup>7(#5)</sup> D<sup>7</sup> G<sup>7(#5)</sup> C bass

(end solo)

**F** F C<sub>MA</sub><sup>7</sup> F C<sub>MA</sub><sup>7</sup>

The rules are changed,

It's not the same,

B<sup>7(#9)</sup> E<sub>MI</sub><sup>7</sup> A<sup>7(#5)</sup> D<sub>MI</sub><sup>7</sup> G<sup>13</sup> F<sub>MA</sub><sup>7</sup> E<sup>7(#9)</sup>

It's all new play - ers in - a whole - new ball - game.

**G** A<sub>MI</sub><sup>9</sup> E<sub>C</sub> A<sup>9sus</sup> D<sub>MI</sub><sup>(add 9)</sup>/F

I know a fel - low with a mo - tor launch for hire,

C bass B/C C<sub>MA</sub><sup>7</sup> F (omit 5)

A skin - ny man with two - tone shoes, 'Cause to - night

E<sub>MI</sub><sup>7(b5)</sup> A<sup>7(#5)</sup> D<sub>MI</sub><sup>9</sup> F<sub>MI</sub><sup>6</sup>

they're ar - rang - ing a small re - cep - tion just for me, Be -

E7 A7(<sup>#5</sup>) D7(<sup>#9</sup>) G7(<sup>#5</sup>) C bass

H F<sub>MA</sub>9 B7(<sup>#5</sup>) B<sub>b</sub><sup>7</sup>(add 13) A7(<sup>#5</sup>)

D<sub>MI</sub>11 G<sup>9sus</sup> E<sub>MI</sub>7(<sup>b5</sup>)

A7 D<sub>MI</sub>7(add 11) B7(<sup>#5</sup>) E7(<sup>#9</sup>)

E<sub>MI</sub>7(<sup>b5</sup>) A7 F<sub>MA</sub>7

B7(<sup>#5</sup>) B<sub>b</sub><sup>7</sup>(add 13) A7(<sup>#5</sup>) D<sub>MI</sub>7(add 11) G<sup>9sus</sup>

A<sub>MI</sub>9 G<sub>MA</sub>9 F<sub>MA</sub>9 C<sup>13</sup> F<sub>MA</sub>9 F<sub>MI</sub>(MA7)

Synth. solo (C) A<sub>MI</sub> G (C) A<sub>MI</sub> G

Recorded version has a longer intro. Lyrics in parentheses are sung by background vocalists. Synth. uses a marimba-like patch throughout. Bass plays mostly whole notes for 1st 8 bars of letters A, B & G (and bars 19-24 of letters D & H).

Sample bass rhythm elsewhere: | 1 7 1 7 | 1 7 1 7 |

Bass one bar before letter B:

## Guarujá

Randy Brecker

1st x: Rubato till letter C,  
trp. & pn. only.

A

trp.

E<sub>M1</sub><sup>11</sup> A/C# (add 9)  
C/B<sub>b</sub> (add 9) sus 4-3  
C<sub>MA</sub>7(#5) F<sub>MA</sub>7  
A<sub>7(b9)</sub> sus A<sub>7(b5)</sub> A<sub>7</sub>

rhythm

D<sub>M1</sub>7 B<sub>7(b5)</sub>  
G<sup>9</sup>sus G<sub>7(b9)</sub> sus 4-3  
C<sub>MA</sub>7(#5) C<sub>MA</sub>7  
E<sub>b</sub><sub>M1</sub><sup>9</sup> E<sub>M1</sub><sup>9</sup> A<sub>7</sub>

B

D<sub>MA</sub>7(#5) E<sub>M1</sub>7  
F<sup>0</sup>7(add MA7)  
D<sub>MA</sub>7  
D<sup>0</sup>7(add MA7)  
(bs.)

D<sub>MA</sub>7 D<sup>9</sup>sus C<sup>13</sup>sus G<sup>13</sup>sus A<sub>b9</sub>sus A<sub>b13(b9)</sub>  
1st x

B<sub>b9</sub>sus B<sub>b13(b9)</sub> C<sup>9</sup>sus C<sub>13(b9)</sub> F<sub>M1</sub>7 D<sub>b</sub><sub>M1</sub>7 G<sub>b13</sub> A<sup>13</sup>sus  
1st x:

**C** (Medium Funk) ( $\text{J} = 74$ )

1st x  
add  
bs. & dr.  
(bs.)

Play head twice  
(2<sup>nd</sup> x in tempo)  
Each soloist plays  
on **A**, **B**, vamps on **C**  
After solos, D.C. al Coda

A¹³sus is not played when  
repeating back to A.

**(Trp. Solo)**

Vamp & Solo till cue

**(On Cue)**

(dr.,)  
(last x)

Kicks hold for solos. Letters A & B are more subdued, letter C is funkier.

# Hallucinations

Bud Powell

Bright Bebop

**A**

**B**

**C**

**D**

**Chords:**

- B<sup>9</sup>
- B<sup>b9</sup>
- A<sup>b</sup>m17
- Gm17
- G<sup>b</sup>F
- (F6)
- (Gm17 C7)

**solo break**

(Solos) (B<sub>M1</sub>7(b5))

**E** F<sup>6</sup> B<sup>b7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>7</sup>

B<sup>b7</sup> B<sup>o7</sup> F<sup>7/C</sup> D<sup>7</sup> G<sub>M1</sub>7 C<sup>7</sup> 1. F<sup>6</sup> C<sup>7</sup> 2. F<sup>6</sup> (E<sup>b7</sup>)

**F** D<sub>M1</sub>7 G<sup>7</sup> C<sub>M1</sub>7 F<sup>7</sup> B<sup>b</sup><sub>M1</sub>7 E<sup>b7</sup> A<sub>M1</sub>7 D<sup>7</sup>

G<sub>M1</sub> D<sup>7/A</sup> B<sup>b6</sup> C<sup>7</sup> F<sup>6</sup> D<sup>7</sup> G<sub>M1</sub>7 C<sup>7</sup>

**G** (B<sub>M1</sub>7(b5)) F<sup>6</sup> B<sup>b7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>7</sup>

B<sup>b7</sup> B<sup>o7</sup> F<sup>7/C</sup> D<sup>7</sup> G<sub>M1</sub>7 C<sup>7</sup> F<sup>6</sup> C<sup>7</sup>

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

alternate  
letter **D**:

B<sub>M1</sub>7(b5) E<sup>7</sup> A<sub>M1</sub>7(b5) D<sup>7</sup> G<sub>M1</sub>7 C<sup>7</sup> F<sup>6</sup> solo break --

Melody may be played one octave lower.



DUKE ELLINGTON

Photo by Jim Marshall ©1988

## Med. Swing

(in 2)

$\text{A}$  (A<sub>MI</sub>7)  
 $\text{F}_{\text{MA}}7$

## Haunted Ballroom

Music by Victor Feldman  
Lyric by Milo Adamo $\text{D} = 131$ 

D7(<sup>b9</sup>) G<sub>MI</sub>7 C9 A<sub>MI</sub>7 D7(<sup>b9</sup>) G<sub>MI</sub>7 C9

Hear 'em swing — see 'em sway — to the songs of yes - ter - day;  
 Long a - go — so they say — all the big bands used to play

B<sub>b</sub><sub>MI</sub>7 E<sub>b</sub>13(<sup>#11</sup>) A<sub>b</sub><sub>MI</sub>7 D<sub>b</sub>13(<sup>#11</sup>) F<sub>#</sub><sub>MI</sub>7 (B13) G<sub>MI</sub>7 C7 C13sus D<sub>b</sub>9(<sup>#11</sup>) C13(<sup>#11</sup>)

"String Of Pearls" "El - mer's Tune" } mid - night at the Star - light Haunt - ed Ball - room.  
 "My Ro - mance" "Love In Bloom" }

(in 4)

$\text{B}$  B<sub>b</sub><sub>MI</sub>7 C<sub>MI</sub>7 D<sub>b</sub><sub>MA</sub>7 E<sub>b</sub>7(<sup>b9</sup>) A<sub>b</sub><sub>MA</sub>7 D<sub>b</sub><sub>MI</sub>7 C<sub>MI</sub>7 F7(<sup>b9</sup>)

Gene Kru - pa beat - ing on the drums.

B<sub>b</sub><sub>MI</sub>7 C<sub>MI</sub>7 D<sub>b</sub><sub>MA</sub>7 E<sub>b</sub>7(<sup>b9</sup>) A<sub>b</sub> E<sub>b</sub>/G F<sub>M</sub>I<sub>7</sub> F<sub>M</sub>I<sub>7</sub>/E<sub>b</sub>

And Tom - my Dor - sey play - ing the slide trom - bone.

D<sub>MI</sub>7 E<sub>MI</sub>7 F<sub>MA</sub>7 G7(<sup>b9</sup>) E<sub>MI</sub>7 A7(<sup>b9</sup>)

Glen - mil - ler put you in the mood with a song and

D<sub>MI</sub>7 G13 C<sup>sus</sup> C13(<sup>b9</sup>)

Satch - mo got up and blew on his horn.

$\text{C}$  F<sub>MA</sub>7 D7(<sup>b9</sup>) G<sub>MI</sub>7 C9 A<sub>MI</sub>7 D7(<sup>b9</sup>) G<sub>MI</sub>7 C9

One more song Maes - tro please. — One more waltz be - fore we leave. —

(B13 G<sub>MI</sub>7 C7 )

B<sub>b</sub><sub>MI</sub>7 E<sub>b</sub>13(<sup>#11</sup>) A<sub>b</sub><sub>MI</sub>7 D<sub>b</sub>13(<sup>#11</sup>) F<sub>#</sub><sub>MI</sub>7 B13 C13sus D<sub>b</sub>9(<sup>#11</sup>) C13(<sup>#11</sup>)

"Car - a - van" — "Pa - per Moon" — Mid - night at the Star - light Haunted Ball - room

(C13sus) E<sub>b</sub>13 D7(<sup>b9</sup>) D<sub>b</sub>7 C13(<sup>#11</sup>)

Solos in 4. Changes on 1 & 3 (not anticipated).

Haunt - ed Ball - room.

## Bright Funk/Samba

## Havona

Jaco Pastorius

(As played by Weather Report)

(simile)

*J = 138*

(synth.)

mf Dsus Csus/D Bsus/E Asus/B Gsus/A Fsus/G# Bsus/F Gsus/E Fsus/G# Bsus/C# Esus/B

(synth. bass)

1st x: add drums (3x's)

(3rd x) cresc.

Fsus/A Gsus/B Esus/F# Bsus/G# Fsus/A Gsus/B Asus/E

cresc.

Bsus/D Esus/C# Bsus/G Fsus/A Gsus/B Esus/D (dr. hold) (Time)

A (elec. bass enters) EMA<sup>9(#11)</sup> CMA<sup>9</sup> BMA<sup>9</sup>

mf (sop. & synth.)

GMA<sup>9</sup> EMI<sup>9</sup> EMA<sup>13(#11)</sup> CMA<sup>9</sup>

BMA<sup>9(#11)</sup> GMA<sup>9</sup> Asus Bsus

f (Play under solos)

Asus Bsus

Asus Bsus

(pn.)

N.C.

(bass)

Solo on **A**; after solos play melody at **A** twice, take Coda 2<sup>nd</sup> x.

(sop. fills) — — — —

Till cue      On cue

f

(pn.)

Asus Bsus

Dsus

Csus/D Bsus/E

Asus/B

Gsus/A Fsus/Gsus Bsus/Fsus

(bass)

(let ring and fade)

Gsus/E

Fsus/Gsus

Bsus/Csus

Esus/B

Fsus/A

Gsus/B

Esus/Fsus

(bass)

Sample bass line at letter **A**:

**E<sub>MA</sub>9(#11)**

**C<sub>MA</sub>9**

**B<sub>MA</sub>9**

etc.



SARAH VAUGHN

# Here's That Rainy Day

Med. Ballad

Music by Jimmy Van Heusen  
Lyric by Johnny Burke

**A**

Handwritten musical score for section A. The score consists of four staves of music with handwritten lyrics below each staff. Chords are written above the staves.

Chords and lyrics:

- Staff 1: G<sub>MA</sub>⁷, B♭⁷, E♭<sub>MA</sub>⁷, A♭<sub>MA</sub>⁷
- Staff 2: A<sub>Mi</sub>⁷(add 11), D⁷, G<sub>MA</sub>⁷, D<sub>Mi</sub>⁷, G⁷(b⁹)
- Staff 3: C<sub>Mi</sub>⁷, F⁷, (C<sub>Mi</sub>⁷ F⁹ F⁷), B♭<sub>MA</sub>⁷, (E⁹), E♭<sub>MA</sub>⁷
- Staff 4: (A<sub>Mi</sub>⁷ E⁹ D⁷), G<sub>MA</sub>⁷, E<sub>Mi</sub>⁷, A<sub>Mi</sub>⁷, D⁷
- Staff 5: A<sub>Mi</sub>⁷, D⁷, G<sub>MA</sub>⁷, E<sub>Mi</sub>⁷, A<sub>Mi</sub>⁷, D⁷

Lyrics:

May - be I should have saved those left - o - ver dreams,  
Fun - ny but here's that rain - y day;  
Here's that rain - y day they told me a - bout, And I  
laughed at the thought that it might turn out this way.

**B**

Handwritten musical score for section B. The score consists of four staves of music with handwritten lyrics below each staff. Chords are written above the staves.

Chords and lyrics:

- Staff 1: G<sub>MA</sub>⁷, B♭⁷, E♭<sub>MA</sub>⁷, A♭<sub>MA</sub>⁷
- Staff 2: (G<sub>Mi</sub>⁷ C⁹), D⁷, G<sub>MA</sub>⁷, D<sub>Mi</sub>⁷, G⁷
- Staff 3: C<sub>MA</sub>⁷, A<sub>Mi</sub>⁷, D<sup>(C¹³)</sup>, B<sub>Mi</sub>⁷, E<sub>Mi</sub>⁷, A<sup>¹³</sup>, (B<sup>b⁹</sup>)
- Staff 4: A<sub>Mi</sub>⁷(add 11), D⁷, G⁶, (E<sub>Mi</sub>⁷ A<sub>Mi</sub>⁷ D⁷)

Lyrics:

Where is that worn out wish that I threw a - side,  
Af - ter it brought my lov - er near?  
Fun - ny how love be - comes a cold, rain - y day,  
Fun - ny that rain - y day is here.

## Med. Funk (Intro)

J = 132

(elec. pn.)

## Hideaway

Dave Sanborn

**Electric Piano (Top Staff):**

- Measure 1: A<sup>b</sup>7sus, A<sup>b</sup>7
- Measure 2: A<sup>b</sup>7sus, A<sup>b</sup>7
- Measure 3: G<sup>b</sup>7sus, G<sup>b</sup>7
- Measure 4: G<sup>b</sup>7sus, G<sup>b</sup>7

**Bass (Second Staff):**

- Measure 1: (bass) [bass line with eighth-note chords]
- Measure 2: (bass) [bass line with eighth-note chords]
- Measure 3: (bass) [bass line with eighth-note chords]
- Measure 4: (bass) [bass line with eighth-note chords]

**Alto (Third Staff):**

- Measure 1: A<sup>b</sup>7sus, A<sup>b</sup>7
- Measure 2: A<sup>b</sup>7sus, A<sup>b</sup>7
- Measure 3: G<sup>b</sup>7sus, G<sup>b</sup>7
- Measure 4: G<sup>b</sup>7sus, G<sup>b</sup>7

**Soprano (Bottom Staff):**

- Measure 1: A<sup>b</sup>7sus, A<sup>b</sup>7
- Measure 2: A<sup>b</sup>7sus, A<sup>b</sup>7
- Measure 3: G<sup>b</sup>7sus, G<sup>b</sup>7
- Measure 4: G<sup>b</sup>7sus, G<sup>b</sup>7, A<sup>b</sup>7sus

**Performance and Harmonic Analysis:**

- Section A:** (2nd x : alto solo) (on D.S.)
- Harmonies: A<sup>b</sup>7sus, D<sup>9(#11)</sup>, D<sup>b9</sup>, E<sup>7</sup>, E<sup>b7</sup>, A<sup>b</sup>7sus
- Section B:** (elec. pn.) A<sup>b</sup>7sus, D<sup>9(#11)</sup>, D<sup>b9</sup>, D<sup>b</sup>/E<sup>b</sup>, D<sup>9(#11)</sup>, D<sup>b9</sup>

1.

D<sub>9</sub> D<sub>9</sub> E<sub>7</sub> A<sub>♭7sus</sub> A<sub>♭7</sub> D<sub>9(♯11)</sub>D<sub>9</sub>

D<sub>9</sub> C<sub>7(♯5)</sub> B<sub>13</sub> B<sub>♭7</sub>(omit 5) E<sub>7</sub> G<sub>♭7</sub> G<sub>7</sub> A<sub>♭7sus</sub>

**B**

2. (alto solo continues)  
(elec. pn.) E<sub>9</sub>

1. - 3. 4.

E<sub>7</sub> E<sub>7(♯5)</sub> A<sub>♭7sus</sub>

**(D.S. al Coda)**

**Solos**

[On Cue:  
rit. & end]

[to end] Vamp & solo till cue

**Electric piano comp figure:** Bass line is played with some variation. Elec. pn. comp figure at Coda may be dispensed with for extended solos. Drums play lighter during intro, heavier starting at letter A.

Bass line is played with some variation. Elec. pn. comp figure at Coda may be dispensed with for extended solos. Drums play lighter during intro, heavier starting at letter A.



SCOTT LaFARO & ORNETTE COLEMAN

# I Love Lucy

Eliot Daniel  
(As played by Richie Cole)

## Bright Samba (Intro)

$\text{d} = 144$   $F_{MA}^9$   $D_{MI}7$

$\text{D}_{MI}$  (gtr. alto)

Till Cue

$G_{MI}9$

$C7$

On Cue

$G_{MI}9$

$C7$  (alto)

A

S

$F_{MA}7$

$D_{MI}7$

$G_{MI}7$

$C7$

$F_{MA}7$

$D_{MI}7$

$G^{13(\#11)}$

$G^{\#7}$

$A_{MI}7$

$D_{MI}7$

$E_{MI}7$

$A7$

$D_{MA}7$

$G_{MI}9$

$C^{13}_{SUS}$   $C7$

(alto gtr.)

2.  $A_{MI}7$

$D_{MI}7$

$\hat{G}7$

$G_{MI}7$

$C7$

$F^6$

( $D_{MI}7$   $G_{MI}7$   $C7$ )

Solo break - - - - -

Solo on A - (both endings);  
After solos, D.S. al Coda.

$G_{MI}7$

$C7$

(Alto solo)

(On Cue)

$F_{MA}9$   $D_{MI}7$   $G_{MI}9$   $C7$

$F_{MA}9$   $D_{MI}7$

$G_{MI}9$   $C7$

$G_{MI}7$   $C7$   $F^6$

(Vamp & solo till cue)

## I Mean You

Thelonious Monk  
Coleman Hawkins

Med. Swing

♩ = 162 (Intro)

(solo pn.) (E♭⁷sus) (E♭¹³)

This block contains two staves. The top staff is for piano (solo), showing eighth-note patterns. The bottom staff is for bass, with a bass line and a harmonic bass line below it. The key signature is one flat.

A

(add)  
(bs. & dr.) (2nd x: w/ bari sax 8va b.) (F⁶) (D♭⁷)

(bass walks)

This block shows a piano part with bass walks. It includes a note from a bari saxophone in eighth-note octaves. The key signature changes between one flat and no flats.

(D⁷) (G⁹⁰⁷) (C⁷sus)

This block continues the piano and bass parts, showing chords D⁷, G⁹⁰⁷, and C⁷sus.

1. 2.

(A⁹⁰⁷ D⁷) (G⁹⁰⁷ C⁷) ) (F⁶) (bari, 8va b.)

This block shows two endings for section A, labeled 1. and 2., featuring chords A⁹⁰⁷, D⁷, G⁹⁰⁷, C⁷, and F⁶. The second ending includes a bari saxophone part in eighth-note octaves.

B

(E♭⁹) D♭⁷ F⁶

D♭⁷ G♭⁷ (G⁹⁰⁷ C⁷)

(pn. w/ bari 8va b.)

This block shows a piano part with a bass line. It includes chords E♭⁹, D♭⁷, F⁶, G♭⁷, and G⁹⁰⁷, C⁷. The bass line features eighth-note octaves for the bari saxophone.

C

(F⁶) (D♭⁷) (D⁷)

This block continues the piano and bass parts, showing chords F⁶, D♭⁷, and D⁷.

**D**

(G<sub>M1</sub>7) (C<sup>7</sup><sub>SUS</sub>) (F<sup>6</sup>) (G<sub>M1</sub>7)

**D**

(E<sup>b7</sup><sub>SUS</sub>) (E<sup>b13</sup>) (hold to end) (fine)

**E** (Solos)

F<sup>6</sup> D<sup>b7</sup> D<sup>7</sup> G<sub>M1</sub>7

C<sup>7</sup> 1. A<sub>M1</sub>7 D<sup>7</sup> G<sub>M1</sub>7 C<sup>7</sup> 2. F<sup>6</sup>

**F** (E<sup>b9</sup>) D<sup>b7</sup> F<sup>6</sup> D<sup>b7</sup> G<sup>b7</sup> G<sub>M1</sub>7 C<sup>7</sup>

**G**

F<sup>6</sup> D<sup>b7</sup> D<sup>7</sup>

G<sub>M1</sub>7 C<sup>7</sup> F<sup>6</sup> G<sub>M1</sub>7 C<sup>7</sup>

Solo on EEF<sub>G</sub>;  
After solos, D.C. al fine.

Bass at letter **D**: (E<sup>b7</sup><sub>SUS</sub>)

Bass walks in 4 for head and solos. (Alternatively, bass may play pedal on 2 & 4 for first 6 bars of letters A & C during head). Chords at letters A & C are for bass (during head, piano plays written notes only).

# I Should Care

Sammy Cahn  
Axel Stordahl  
Paul Weston

Med. Swing \*

**A**

D<sub>m</sub>I<sup>7</sup> G<sup>9</sup><sub>sus4-3</sub> E<sub>m</sub>I<sup>7</sup> A<sup>9</sup> D<sub>m</sub>I<sup>7</sup> G<sup>9</sup><sub>sus4-3</sub> C<sub>M</sub>A<sup>7</sup>

I should care, I should go a-round weep-ing,

E<sub>m</sub>I<sup>7(b5)</sup> A<sup>7</sup> D<sub>m</sub>I<sup>7</sup> F<sub>m</sub>I<sup>7</sup> B<sup>b9</sup>

I should care, I should go with-out sleep-ing;

C<sub>M</sub>A<sup>7</sup> B<sub>m</sub>I<sup>7(b5)</sup> E<sup>7</sup> G<sub>m</sub>I<sup>7</sup> C<sup>7</sup> F<sub>M</sub>A<sup>7</sup>

Strange-ly e-nough I sleep well 'cept for a dream or two,

B<sub>m</sub>I<sup>7(b5)</sup> E<sup>7(b9)</sup> A<sub>m</sub>I<sup>7</sup> A<sub>m</sub>I<sup>7</sup> D<sup>9</sup> D<sub>m</sub>I<sup>7</sup> G<sup>9</sup>

But, then, I count my sheep well, Fun-ny how sheep can lull you to sleep. So,

**B**

D<sub>m</sub>I<sup>7</sup> G<sup>9</sup><sub>sus4-3</sub> E<sub>m</sub>I<sup>7</sup> A<sup>9</sup> D<sub>m</sub>I<sup>7</sup> G<sup>9</sup><sub>sus4-3</sub> C<sub>M</sub>A<sup>7</sup>

I should care, I should let it up-set me,

E<sub>m</sub>I<sup>7(b5)</sup> A<sup>7</sup> D<sub>m</sub>I<sup>7</sup> F<sub>m</sub>I<sup>7</sup> B<sup>b9</sup>

I should care, But it just does-n't get me;

C<sub>M</sub>A<sup>7</sup> B<sub>m</sub>I<sup>7(b5)</sup> E<sup>7</sup> A<sub>m</sub>I<sup>7</sup> (D<sup>7</sup> D<sup>#7</sup>)

May-be I won't find some-one as love-ly as you, But

D<sub>m</sub>I<sup>7</sup> G<sup>7</sup> C<sup>6</sup> (F<sup>7</sup> E<sub>m</sub>I<sup>7</sup> A<sup>7</sup>)

I should care and I do.

\*also played as a ballad

Alternate changes for first four bars of letters **A** & **B**:

| F<sup>#7(11)</sup> B<sup>13(9)</sup> | E<sup>7(9)</sup> A<sup>13</sup> | D<sup>7(9)</sup> G<sup>13</sup> | C<sub>M</sub>A<sup>7</sup> F<sup>13(11)</sup> |

Med. Ballad

## I Thought About You

Music by Jimmy Van Heusen  
Lyric by Johnny Mercer

**A**

(F<sub>MA</sub>7) B<sub>M1</sub>7(<sub>b5</sub>) B<sub>b9</sub>(#11) A<sub>7</sub> D<sub>7</sub>(#5) G<sub>9</sub> A<sub>b13</sub> G<sub>9</sub>

I took a trip on the train \_\_\_\_\_ and I thought a - bout you, \_\_\_\_\_

G<sub>M1</sub>7 E<sub>M1</sub>7(<sub>b5</sub>) A<sub>7</sub> D<sub>M1</sub>7 D<sub>b7</sub> C<sub>M1</sub>7 F<sub>7</sub>

I passed a shad - ow - y lane \_\_\_\_\_ and I thought a - bout you, \_\_\_\_\_

B<sub>bM1</sub>7 B<sub>bM1</sub>7 E<sub>b13</sub> F<sub>M1</sub>7 (G<sub>M1</sub>7) C<sub>7</sub> A<sub>M1</sub>7 B<sub>bM1</sub>7 F<sub>M1</sub>7

Two or three cars parked un - der the stars, \_\_\_\_\_ a wind - ing stream, \_\_\_\_\_



B<sub>M1</sub>7(<sub>b5</sub>) E<sub>7</sub>(#5) E<sub>7</sub> B<sub>M1</sub>7(<sub>b5</sub>) E<sub>7</sub>(#5) E<sub>7</sub> A<sub>M1</sub>7 A<sub>b7</sub> G<sub>M1</sub>7 C<sub>7</sub>

Moon shin - ing down on some lit-tle town \_\_\_\_\_ and with each beam, \_\_\_\_\_ same old dream. \_\_\_\_\_

**B**

(F<sub>MA</sub>7) B<sub>M1</sub>7(<sub>b5</sub>) B<sub>b9</sub>(#11) A<sub>7</sub> D<sub>7</sub>(#5) G<sub>9</sub> A<sub>b13</sub> G<sub>9</sub>

At ev - 'ry stop that we made, \_\_\_\_\_ Oh, I thought a - bout you, \_\_\_\_\_



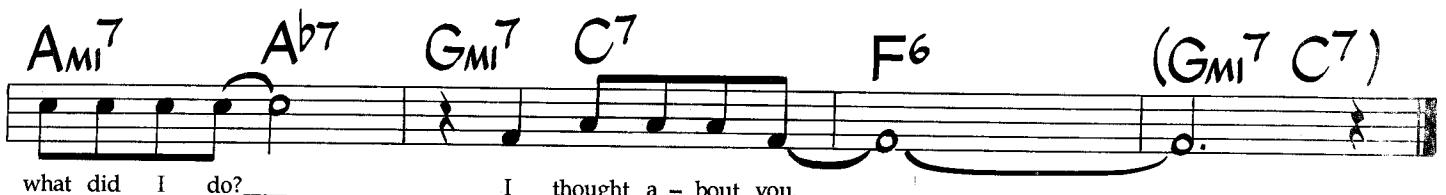
G<sub>M1</sub>7 E<sub>M1</sub>7(<sub>b5</sub>) A<sub>7</sub> D<sub>M1</sub>7 D<sub>b7</sub> C<sub>M1</sub>7 F<sub>7</sub>

But when I pulled down the shade, \_\_\_\_\_ then I real - ly felt blue, \_\_\_\_\_ I \_\_\_\_\_



B<sub>bM1</sub>7 B<sub>bM1</sub>7 E<sub>b13</sub> F<sub>M1</sub>7 D<sub>M1</sub>7 /C B<sub>M1</sub>7(<sub>b5</sub>) B<sub>b9</sub>(#11)

peeked through the crack \_\_\_\_\_ and looked at the track, \_\_\_\_\_ the one go - ing back \_\_\_\_\_ to you, \_\_\_\_\_ And \_\_\_\_\_



A<sub>M1</sub>7 A<sub>b7</sub> G<sub>M1</sub>7 C<sub>7</sub> F<sub>6</sub> (G<sub>M1</sub>7 C<sub>7</sub>)

what did I do? \_\_\_\_\_ I thought a - bout you. \_\_\_\_\_

## Med. Swing

## If I Were A Bell

Frank Loesser

(As played by Miles Davis)

(Intro)

(pn. w/ 15ma)

N.C.

(bs) (2nd x)

1. Ask me

2.

Ask me

**A** (in 2)G<sup>9</sup>C<sup>13</sup><sub>SUS</sub>C<sup>13(b9)</sup>F<sub>MA</sub>7

how do I feel, — Ask me now that we're co - sy and cling - ing,

F<sub>MA</sub>7A<sub>MI</sub>7(b5)

D7

well sir, all I can say is if I were a bell I'd be

G7

G<sub>MI</sub>7C<sup>13</sup>

F6

F<sup>7</sup>/AB<sup>b6</sup> C<sup>13</sup>

ring - ing;

From the mo - ment we kissed to - night

That's the

F6

E<sub>MI</sub>7(b5) A7D<sub>MI</sub>7D<sub>MI</sub>7/C

way I've just got to be - have, —

Boy, if I were a lamp I'd light —

B<sub>MI</sub>7(b5)

E7

A<sub>MA</sub>7(B<sup>b7(#11)</sup>)D<sup>7</sup>A<sub>MA</sub>7

D7

D7

C<sup>13</sup>

Or if I were a ban - ner I'd wave. —

Ask me

**B**G<sup>9</sup>C<sup>13</sup><sub>SUS</sub>C<sup>13(b9)</sup>F<sub>MA</sub>7

how do I feel, — Lit - tle me with my qui - et up - bring - ing

**F<sub>MA</sub>7**      **A<sub>MI</sub>7(b5)**      **D7**

Well sir, all I can say is if I were a gate I'd be

**G7**      **G<sub>MI</sub>7**      **C13**      **F6**      **F7/A**

swing - ing; And if I were a watch I'd

**B♭6**      **B7**      **F6/C**      **(B♭13)**      **A<sub>MI</sub>7(b5) D7**

start pop - pin' my spring, Or if

**G<sub>MI</sub>7**      **C13**      **F6**      **(A<sub>MI</sub>7 D7)**

I were a bell I'd go Ding dong ding dong ding. (solo break)---

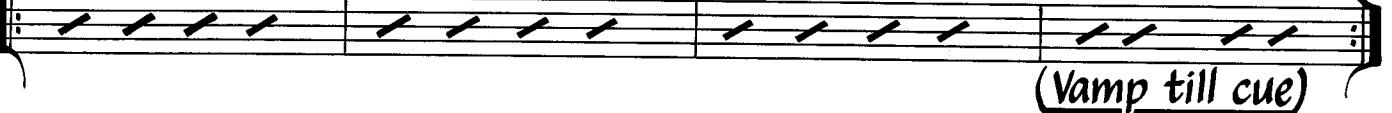
*Solo on form (AB); take Coda to end each solo.*

**G<sub>MI</sub>9**      **(C13)**      **B♭<sub>MI</sub>9**      **E♭13**



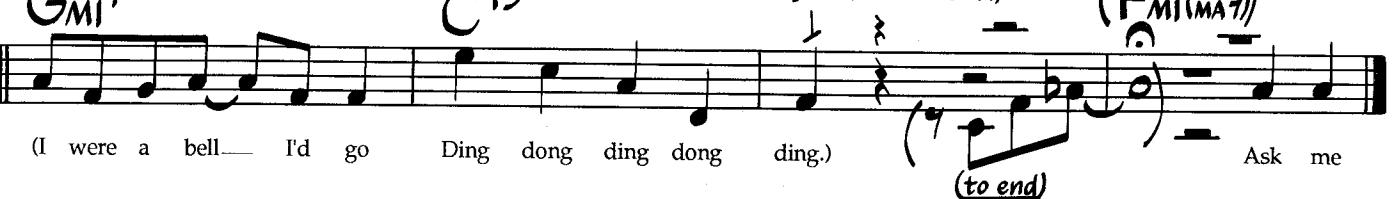
(solo continues)

**G<sub>MI</sub>7**      **C7**      **F<sub>MA</sub>7**      **A<sub>MI</sub>7(b5) D7**



(Vamp till cue)

**(On Cue)**      **G<sub>MI</sub>7**      **C13**      **F6**      **(to end)**      **(F<sub>MI</sub>(#11))**



(I were a bell I'd go Ding dong ding dong ding.) Ask me

To **A** for more solos;  
after solos, D.S. al Coda  
(may omit first two lines  
of Coda if vocal is present).

Bass walks in 4 for solos (no kicks or breaks). Original melody has been slightly altered to conform to common practice.  
Last line of Coda is played by each soloist to cue end of vamp.



ANTONIO CARLOS JOBIM

Med.-Slow  
Bossa Nova

# If You Never Come To Me

Music by Antonio Carlos Jobim  
English Lyric by Ray Gilbert

**A**

C<sub>MA</sub>⁷ B<sub>MA</sub>⁷(add 13) B<sub>b</sub><sup>MA⁷(b5) A⁷(b9)(#5)</sup>

There's no use of a moon light glow

D<sub>MI</sub>¹¹ (F<sub>MI</sub>⁷ F<sub>MI</sub>⁷) F<sub>MI</sub>⁶ F<sub>MI</sub>⁷ F<sub>MI</sub>⁷ F<sub>MI</sub>⁶

Or the peaks where win - ter snows; What's the

E¹³ E⁷(#5) A⁹ A⁷(b9) D¹³(#9) G¹³(#9)

use of the waves that will break in the cool of the eve - ning, What is the

C¹³ (F<sub>MI</sub>⁷) F⁷(#9) C<sub>MA</sub>⁷ D<sub>b</sub>⁹(#11)

eve - ning? With - out you it's noth - ing.

**B**

C<sub>MA</sub>⁷ B<sub>MA</sub>⁷(add 13) B<sub>b</sub><sup>MA</sup>⁷(b5) A⁷(b9)(#5)

It may be you will nev - er come

D<sub>MI</sub>¹¹ (F<sub>MI</sub>⁷ F<sub>MI</sub>⁷) F<sub>MI</sub>⁶ F<sub>MI</sub>⁷ F<sub>MI</sub>⁷ F<sub>MI</sub>⁶

If you nev - er come to me; What's the

E¹³ E⁷(#5) A⁹ A⁷(b9) D¹³(#9) G¹³(#9)

use of my won - der - ful dreams and why would they need me, Where would they

C¹³ (F<sub>MI</sub>⁷) F⁷(#9) C<sub>MA</sub>⁷ D<sub>b</sub>⁹(#11)

lead me? With - out you, to no - where.

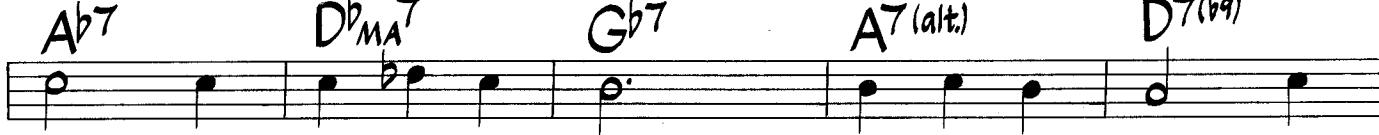
# I'll Take Romance

Music by Ben Oakland

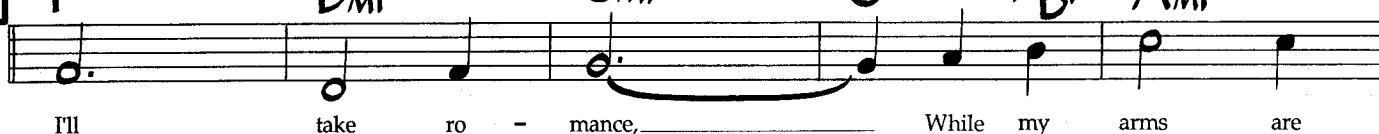
Lyric by Oscar Hammerstein II

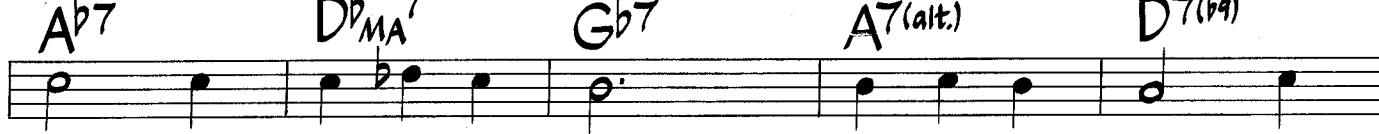
## Bright Jazz Waltz

**A**   
 Ill take romance, While my heart is  
 young and eager to fly,  
 I'll give my heart a

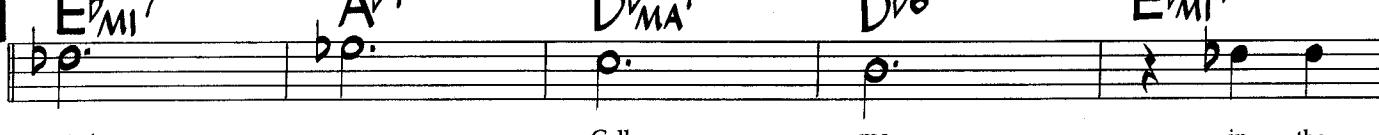
  
 (Gm7(b5))  
 I'll take romance.

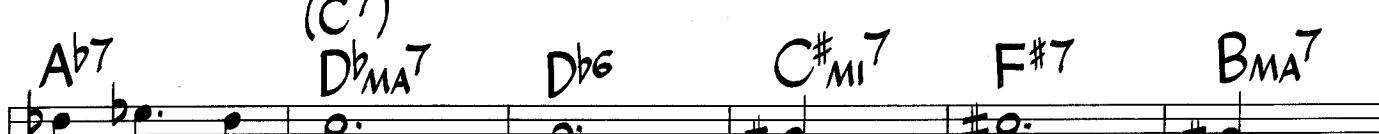


**B**   
 Ill take romance, While my arms are  
 strong and eager for you,

  
 I'll give my arms their

  
 cue, I'll take romance. So my lover when you

**C**   
 want me, Call me in the

  
 hush of the eve - ning, When you call

E<sub>MA</sub><sup>7</sup> (A<sup>7(45)</sup>) A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup>  
 me, In the hush of the eve - ning, I'll rush to my

**D** F<sup>6</sup> (D<sub>MI</sub><sup>7/C</sup> B<sub>MI</sub><sup>7(45)</sup>) B<sub>b</sub><sup>MI</sup><sup>6</sup> ) C<sup>7</sup> /B<sup>b</sup> A<sub>MI</sub><sup>7</sup>  
 first real ro - mance, While my heart is

A<sup>b</sup><sup>7</sup> (G<sub>MI</sub><sup>7(45)</sup>) D<sup>b</sup><sub>MA</sub><sup>7</sup> G<sup>b</sup><sup>7</sup> A<sup>7(alt.)</sup> D<sup>7(49)</sup>  
 young and ea - ger and gay, I'll give my heart a -

G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sup>6</sup> (G<sub>MI</sub><sup>7</sup> C<sup>7</sup> )  
 way, I'll take ro - mance.

## Med. Jazz Waltz

## I'm All Smiles

Music by Michael Leonard  
Lyric by Herbert Martin

**A**

I'm all smiles,  
dar - lin', You'd Through  
be and too, If you knew,  
and through, But my cold hands,  
dar - lin', All of the smiles were for you.  
dar - lin', (F#m7) (instr.)  
Warm to the touch of you.

**B**

Rain has - n't fall - en for days now, But rain - bows are  
fill - in' the skies; My heart must have paint - ed those  
rain - bows, Shin - ing be - fore my eyes. Can't you tell that

**C** D7(<sup>#9</sup>) G<sub>M1</sub>7 C<sup>#7</sup>(<sup>#9</sup>) (E/F F<sub>MA</sub>7)  
 I'm in love, dar - lin', Deep

B<sub>M1</sub>7 E<sup>9</sup> C<sup>#M1</sup>7 F<sup>#9</sup>  
 and true, With guess

B<sub>MA</sub>7 G<sup>#M1</sup>7 E<sub>M1</sub>7 A7 D<sub>MA</sub>7  
 who, dar - lin', Some - one I'd die for, beg, steal, or

D7 F<sup>#</sup>/<sub>G</sub> G<sub>MA</sub>7 E<sup>7</sup>/<sub>G</sub><sup>#</sup> A7 A7/<sub>G</sub>  
 lie for, Eat hum - ble pie for, Some - one to fly to the

F<sup>#M1</sup>7 B<sub>M1</sub>7 E<sub>M1</sub>7 A<sup>9sus</sup> A7/<sub>G</sub> F<sup>#7</sup>  
 sun, moon and sky for, Some - one to live for, to laugh with and

B<sub>M1</sub>7 E<sub>M1</sub>7 A<sup>9sus</sup> A7 D<sup>6</sup>  
 cry for, And that some - one is you.

# I'm Old Fashioned

Music by Jerome Kern  
Lyric by Johnny Mercer

Med. Swing

**A**

F<sup>6</sup> D<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> C<sup>7</sup> F<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> C<sup>7</sup>

I'm old fash - ioned, I love the moon - light, I

B<sup>b</sup>/F F<sub>M1</sub><sup>7</sup> E<sub>M1</sub><sup>7(b5)</sup> A<sup>7</sup>

love the old fash - ioned things: (D<sup>9</sup>) The

D<sub>M1</sub><sup>7</sup> G<sup>13</sup> D<sub>M1</sub><sup>7</sup> G<sup>13</sup>

sound of rain up - on a win - dow pane, the

G<sub>M1</sub><sup>7</sup> A<sup>b</sup><sub>7</sub> G<sub>M1</sub><sup>7</sup> C<sup>7</sup>

star - ry song that A - pril sings.

**B**

F<sup>6</sup> D<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> C<sup>7</sup> F<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7</sup> B<sub>M1</sub><sup>7</sup> E<sup>7</sup>

This year's fan - cies are pass - ing fan - cies, But

A<sub>M1</sub><sup>7</sup> B<sub>M1</sub><sup>7</sup> C<sup>#M1</sup><sup>7</sup> D<sup>7</sup> E<sup>7</sup> F<sup>#07</sup> G<sub>M1</sub><sup>7</sup> C<sup>7</sup>

sigh - ing sighs, hold - ing hands, These my heart un - der - stands.

**C**

F<sup>6</sup> D<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> C<sup>7</sup> F<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> C<sup>7</sup>

I'm old fash - ioned, but I don't mind it, That's

C<sub>M1</sub><sup>7</sup> F<sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> E<sup>b9(#11)</sup> A<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7/C</sup> B<sub>M1</sub><sup>7(b5)</sup> B<sup>b</sup><sub>M1</sub><sup>6</sup>

how I want to be, As long as you a - gree to

A<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> C<sup>7</sup> F<sup>6</sup> (D<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> C<sup>7</sup>)

stay old fash - ioned with me.

# Imagination

Music by Jimmy Van Heusen  
Lyric by Johnny Burke

(Med. Ballad)

**A**  $E^b_{MA}7$   $E^o7$   $F_{MI}7$   $B^b7$   $E^b_{MA}7$   $A^b_{MA}9$   $G_{MI}7(b5)C7$

Im - ag - i - na - tion is fun - ny, It makes a cloud- y day sun - ny,

$F_{MI}$   $C7(\#5)$   $F_{MI}7$   $B^b7$   $G7$   $C7$   $F_{MI}7$   $B^b7$

Makes a bee think of hon - ey, Just as I think of you, Im - ag - i -

$E^b_{MA}7$   $E^o7$   $F_{MI}7$   $B^b7$   $E^b_{MA}7$   $A^b_{MA}9$   $G_{MI}7(b5)C7$

na - nation is cra - zy, Your whole per - spec - tive gets haz - y,

$F_{MI}$   $C7(\#5)$   $F_{MI}7$   $B^b7$   $E^b_{MA}7$   $B^b_{MI}7$   $E^b9$

Starts you ask - ing a dais - y what to do, what to do.

**B**  $A^b_{MA}7$   $F_{MI}7$   $A_{MI}7$   $D7$   $G_{MI}7$   $E_{MI}7(b5)$   $A7(b9)$

Have you ev - er felt a gen - tle touch and then a kiss and then and then

$D_{MI}7$   $G_{MI}7$   $C_{MI}7$   $F7$   $B^b9sus$   $B^b7(\#5)$

find it's on - ly your im - ag - i - na - tion a - gain? Oh, well, Im - ag - i -

**C**  $E^b_{MA}7$   $E^o7$   $F_{MI}7$   $B^b7$   $E^b_{MA}7$   $A^b_{MA}9$   $G_{MI}7(b5)C7$

na - nation is sil - ly, You go a - round wil - ly - nil - ly,

$F_{MI}$   $C7(\#5)$   $F_{MI}7$   $B^b7$   $(D_{MI}7$   $G7$   $D^b7(\#11))$   $C7$

For ex - am - ple, I go a - round want - ing you And yet I

$F_{MI}$   $B7(b5)$   $B^b9sus$   $B^b7$   $E^b6$   $(F_{MI}7$   $B^b7$  )

can't im - ag - ine that you want me, too.



THELONIOUS MONK & DIZZY GILLESPIE

Med. Swing

## In Walked Bud

Thelonious Monk

**A**

(pn. w/ ten.)

**B**

(ten. 8va b.)

(pn.)

**C**

(unis.)

**D**

(pn. fill -)

Alternate counter melody,  
bars 3 & 4 and 7 & 8  
of letter **B**:

(G#M17(b5) C7 )

Dbb7

No chords during head (except at letter B). Tenor plays the A natural in bar 6 of letters A &amp; C.

# The Island

Music by Ivan Lins  
& Vitor Martins  
English Lyric by  
Alan & Marilyn Bergman  
(As sung by Mark Murphy)

Med. Latin

**A** ♩ = 96 A<sub>MI</sub>⁹

Handwritten musical score for section A of 'The Island'. The score consists of ten staves of music for voice and piano. Chords are written above the staves, and lyrics are written below them. The chords include A<sub>MI</sub>⁹, D<sub>MA</sub>⁷, E<sub>b</sub>, C<sub>MA</sub>⁷, D<sub>13</sub>, F<sub>MA</sub>⁹/G, G<sub>7(b⁹)</sub><sub>SUS</sub>, C<sub>MA</sub>⁹, F<sub>MA</sub>⁹, B<sub>MI</sub>⁷(<sub>b⁵</sub>), E<sub>7(b⁹)</sub><sub>(#⁵)</sub>, B<sub>b</sub><sub>MI</sub>⁷, E<sub>b</sub><sup>⁹</sup>, A<sub>b</sub><sub>MA</sub>⁷, G<sub>MI</sub>⁷(<sub>b⁹</sub>), C<sub>7(#⁵)</sub>, F<sub>MI</sub>⁷, B<sub>b</sub><sub>SUS</sub><sup>⁹</sup>, B<sub>b</sub><sub>13</sub>, E<sub>b</sub><sub>MI</sub>⁷, A<sub>b</sub><sub>SUS</sub>, A<sub>b</sub><sup>⁹</sup>, D<sub>MA</sub>⁹, F<sub>7(#⁵)</sub>, B<sub>b</sub><sub>MI</sub>⁷, G<sub>b</sub><sub>MI</sub>⁹, G<sub>MI</sub>⁷, C<sub>7(b⁹)</sub><sub>(#⁵)</sub>, G<sub>b</sub><sub>MA</sub>⁷, C<sub>MI</sub>⁷(<sub>b⁹</sub>), F<sub>7(b⁹)</sub><sub>(#⁵)</sub>.

Make be - lieve we've land - ed on a des - ert is - land,  
 Bathe me in the wa - ters, warm me in the moon - light,  
 Taste me with your kiss - es, find the se - cret pla - ces;  
 Touch me 'til I trem - ble, free my wings for fly - ing and  
 catch me while I'm fall - ing. Keep your arms a - round me  
 like there's no to - mor - row, Let me know you love me.

**B**

Handwritten musical score for section B of 'The Island'. The score consists of ten staves of music for voice and piano. Chords are written above the staves, and lyrics are written below them. The chords include B<sub>b</sub><sub>MI</sub>⁹, D<sub>MA</sub>⁷/E, D<sub>b</sub><sub>MA</sub>⁷/E<sub>b</sub>, E<sub>b</sub><sub>13</sub>, G<sub>b</sub><sub>MA</sub>⁷/A<sub>b</sub>, A<sub>b</sub><sub>7(b⁹)</sub><sub>SUS</sub>, D<sub>b</sub><sub>MA</sub>⁹, G<sub>b</sub><sub>MA</sub>⁹, C<sub>MI</sub>⁷(<sub>b⁹</sub>), F<sub>7(b⁹)</sub><sub>(#⁵)</sub>, B<sub>MI</sub>⁷, E<sub>⁹</sub>, C<sub>MI</sub>⁷(<sub>b⁹</sub>), F<sub>7(b⁹)</sub><sub>(#⁵)</sub>, B<sub>MI</sub>⁷, E<sub>⁹</sub>.

On our lit - tle is - land, not a soul can see us,  
 Show me how to love you, teach me how to please you.  
 Lay your dreams be - side me, on - ly stars will lis - ten

**A MA<sup>7</sup>** to — our cries and whis - pers. **G# MI<sup>7</sup>(b5) C#7(#5)** **F# MI<sup>7</sup>** You were made to love me and **B<sup>9</sup> sus B<sup>13</sup>**

**E MI<sup>7</sup>** I was made to love you. **A<sup>9</sup> sus A<sup>9</sup>** **D MA<sup>9</sup>** **F#7(#5)** **B MI<sup>7</sup>** **G MI<sup>9</sup>** Keep your arms a - round me, —

**G# MI<sup>7</sup>** lose your- self in - side me, — **C#7(#5)** **G MA<sup>7</sup>** Make it last for - ev - er. **C# MI<sup>7(b5)</sup> F#7(#5)**

**C** **B MI<sup>9</sup>** I can see — the is - land shin - ing in — the dis - **E<sup>b</sup> MA<sup>7</sup> F** **D MA<sup>7</sup> E**

**E<sup>13</sup>** tance. Now we're get - ting clos - er, **G MA<sup>7</sup> A** **A<sup>7(b9)</sup> sus**

**D MA<sup>9</sup>** Keep your arms — a - round me, **G MA<sup>9</sup>** **C<sup>13</sup>** **D MA<sup>7</sup> A** **F#7(A#)** Love, we're al - most

**B MI<sup>7</sup>** there. **(a tempo)** **E MI<sup>11</sup> (rit.)** **E/F#**

**B MI<sup>7</sup>** **E MI<sup>11</sup>** **E/F#** **F#/G#** **(Vamp & Fade)**

Melodic rhythm is freely interpreted. Tune starts quietly and grows slowly louder throughout.

Med.-Slow  
Funk/Latin

## It Happens Every Day

Joe Sample

(As played by The Crusaders)

(2nd x: flute (sax) fill)

$\text{J} = 62$

(Intro)  $\text{Ab}_{\text{MA}}^7(\natural 5)$   $\text{Gsus}$   $\text{G}$   $\text{Ab}_{\text{MA}}^7(\natural 5)$   $\text{G}$

(2nd x: 8va b. (solo pn.)

$\text{Gb}_{\text{MA}}^7(\natural 5)$   $\text{Fsus}$   $\text{F}$   $\text{Gb}_{\text{MA}}^7(\natural 5)$   $\text{F}$  (end fill)

$\text{Bb}_{\text{MI}}^7(\text{add 9})$   $\text{Ab}_{\text{MI}}^7(\text{add 9})$   $\text{Gb}(\text{add 9})$   $\text{A}/\text{E}$

(add bs. & dr.) (loco)

$\text{Bb}_{\text{MI}}^7(\text{add 9})$   $\text{Ab}_{\text{MI}}^7(\text{add 9})$   $\text{Gb}(\text{add 9})$   $\text{F}^7(\flat 9)$  (ten.)

**A**

$\text{Bb}_{\text{MI}}^7$   $\text{F}_{\text{MI}}^7$   $\text{Ab}_{\text{MI}}^7$   $\text{Bb}_{\text{MI}}^7$   $\text{C}_{\text{MI}}^7$

$\text{Ab}_{\text{MI}}^7$   $\text{D}_{\text{E}}$   $\text{Cb}_{\text{MA}}^7$   $\text{Bb}^7(\sharp 9)$   $\text{E}_{\text{MI}}^7$   $\text{Ab}_{\text{sus}}^9 \text{ Ab}^{13}(\#11)$

$\text{Db}_{\text{sus}}^9$   $\text{G}^9(\#11)$  1.  $\text{Gb}_{\text{MA}}^7$   $\text{F}^{13}(\flat 9)$  2.  $\text{Gb}_{\text{MA}}^7$   $\text{G}_{\text{MA}}^7 \text{ D}_{\text{MA}}^9/\text{F}$   $\text{E}_{\text{MI}}^7(\text{add 13})$   $\text{G}_{\text{MA}}^7 \text{ A}$

**B**

$\text{Ab}_{\text{MA}}^7 \text{ Bb}_{\text{MA}}^7 \text{ C}_{\text{MA}}^7$   $\text{F}_{\text{MI}}^{\#7} \text{ C}_{\text{MI}}^{\#7} \text{ D}_{\text{MA}}^7$   $\text{Gb}_{\text{MA}}^7 \text{ Ab}_{\text{MA}}^7 \text{ Bb}_{\text{MA}}^7$

(bass)

1. 2.

$E_{MI}^7 \quad B_{MI}^7 \quad C_{MA}^7$

$G_{MI}^7 \quad C_{MI}^7 \quad F_{MI}^7 \quad B_{MI}^7 \quad E_{MI}^7 \quad D^9sus$

$E^{b9}sus$  break  $B_{MI}^7 \quad F_{MI}^7 \quad A_{MI}^7 \quad E^b/D^b$

$B_{MI}^7 \quad F_{MI}^7 \quad B_{MI}^7 \quad C_{MI}^7 \quad C_{MI}^7/F$

(sample bass line) (etc.)

**C** (Piano Solo)

$B_{MI}^7 \quad F_{MI}^7 \quad B_{MI}^7 \quad C_{MI}^7 \quad C_{MI}^7/F \quad B_{MI}^7 \quad F_{MI}^7$

$B_{MI}^7 \quad C_{MI}^7 \quad C_{MI}^7/F \quad B_{MI}^7 \quad F_{MI}^7 \quad B_{MI}^7 \quad C_{MI}^7 \quad C_{MI}^7/F$

$B_{MI}^7 \quad F_{MI}^7 \quad A_{MI}^7 \quad D/E \quad C_{MA}^7 \quad B^7(\#9) \quad E_{MI}^7 \quad A^b13(\#11)$

$D^9sus \quad G^9(\#11) \quad 1. \quad G_{MA}^7 \quad F_{13(b9)} \quad 2. \quad G_{MA}^7 \quad G_{MA}^7 \quad D_{MA}^9 \quad (add 13) \quad F_{MI}^7 \quad G_{MA}^7/A$

(end solo) (D.S. al Coda)

$B_{MI}^7 \quad F_{MI}^7 \quad A_{MI}^7 \quad E^b/D^b$

On cue, D.S.S.,  
vamp & fade on letter **A**  
(take 1st ending each time)



TEDDY WILSON, JO JONES & LESTER YOUNG (At recording session playback)

# Jersey Bounce

**Med. Bounce**  
(*Swing*)

Bobby Plater  
Tiny Bradshaw  
Edward Johnson  
(As played by Benny Goodman)

**A**

**B**

**C**

Alternate  
bridge:

**B**

Fast Swing  
J = 240 (Intro)

# Joshua

Victor Feldman  
(As played by Miles Davis)



**A**

(add drums)

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

D<sub>Mi</sub>⁹ D⁹sus      D<sub>Mi</sub>⁹ E<sub>Mi</sub>⁹ D<sub>Mi</sub>⁹ D⁹sus

(pn.) (bs. as in Intro)

D<sub>Mi</sub>⁹ D⁹sus      D<sub>Mi</sub>⁹ E<sub>Mi</sub>⁹ D<sub>Mi</sub>⁹ D⁹sus      D<sub>Mi</sub>⁹ C<sub>Mi</sub>⁹

(bs.)

B⁹ C⁹ D⁹

B<sub>b</sub>⁹ C<sub>Mi</sub>⁹ D<sub>Mi</sub>⁹

ten. loco —

G<sub>Mi</sub>⁹ C⁹

3) 4)

1. 2.

**B**

3 a. 4.

(ten. 8va b.)

F<sub>MA</sub>⁷ F<sub>Mi</sub>⁹ B<sup>b7(#9)</sup> E<sup>bMA</sup>⁷

E<sup>b</sup><sub>Mi</sub>⁹ A<sup>b7(#9)</sup>

3 4

4 b. 4.

ten. loco —

D<sup>b</sup><sub>MA</sub>⁷ C<sub>MA</sub>⁹(#11) B<sup>b</sup><sub>Mi</sub>⁹ (add 13) F/E A<sup>13(b9)</sup>

break — — —

(pn.)

**C**

(ten. 8va b.)

D<sub>Mi</sub>7 D<sup>9</sup>sus      D<sub>Mi</sub>9 E<sub>Mi</sub>9      D<sub>Mi</sub>9 D<sup>9</sup>sus

(bs. as in Intro)

D<sub>Mi</sub>7 D<sup>9</sup>sus      D<sub>Mi</sub>9 E<sub>Mi</sub>9      D<sub>Mi</sub>9 D<sup>9</sup>sus

B      B      B      B      B

D<sub>Mi</sub>9      C<sub>Mi</sub>9      B<sup>b</sup><sub>Mi</sub>9      C<sub>Mi</sub>9      D<sub>Mi</sub>9

(bs.)

**D**

(Solos)

D<sub>Mi</sub>7      D<sub>Mi</sub>7 C<sub>Mi</sub>7 B<sup>b</sup><sub>Mi</sub>7 C<sub>Mi</sub>7 D<sub>Mi</sub>7      1. G<sub>Mi</sub>7 C7      2. G<sub>Mi</sub>7 C7

(bass walks)

**E**

F<sub>MA</sub>7      F<sub>Mi</sub>7 B<sup>b</sup>7(<sup>#9</sup>)<sub>(#5)</sub> E<sup>b</sup><sub>MA</sub>7      E<sup>b</sup><sub>Mi</sub>7 A<sup>b</sup>7(<sup>#9</sup>)<sub>(#5)</sub>

D<sup>b</sup><sub>MA</sub>7      G7(<sup>#9</sup>)<sub>(#5)</sub>      C<sub>Mi</sub>7 B<sup>b</sup><sub>Mi</sub>7      E7(<sup>#9</sup>)<sub>(#5)</sub> A7(<sup>#9</sup>)<sub>(#5)</sub> (3x's)

**F**

D<sub>Mi</sub>7      D<sub>Mi</sub>7 C<sub>Mi</sub>7 B<sup>b</sup><sub>Mi</sub>7 C<sub>Mi</sub>7 D<sub>Mi</sub>7

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

D<sub>Mi</sub>11      G<sub>Mi</sub>7 (B<sup>b</sup><sub>Mi</sub>7)      D<sup>b</sup><sub>G</sub> (add 9)      D<sub>Mi</sub>11

(ten. Voco)

D<sub>Mi</sub>11 (bs. as in Intro)      (6)      (bs. only)

**Med. Funk** **Keep That Same Old Feeling**  
 (sixteenths swing) Wayne Henderson  
 J = 100 (As played by The Crusaders)

(Intro)

The musical score consists of several staves of music. The top staff shows a bass line with a guitar part underneath, labeled '(gtr.)'. Chords shown are  $B^b_9\text{sus}$  and  $E^b\text{MA}7$ . The lyrics 'Keep on,' are written below the notes. The second staff shows a soprano line with the same chords. The third staff shows a tenor and trumpet line with the same chords. The fourth staff shows a bass line with a guitar part underneath, labeled '(gtr.)'. Chords shown are  $E^b\text{MA}7$  and  $(w/gtr.)$ . The lyrics 'Keep that same old feel - in', are written below the notes. The fifth staff shows a soprano line with the same chords. The sixth staff shows a bass line with a guitar part underneath, labeled '(gtr.)'. Chords shown are  $E^b\text{MA}7$  and  $B^b_9\text{sus}$ . The lyrics 'Keep on,' are written below the notes. The seventh staff shows a soprano line with the same chords. The eighth staff shows a bass line with a guitar part underneath, labeled '(gtr.)'. Chords shown are  $E^b\text{MA}7$  and  $A^7(b5)$ . The lyrics 'feel - in', are written below the notes.

**B**

*(ten. & trb.)*

*(sample bass line)*

*(ten. trb.)*

1. 2.

E♭MA⁷(♯11) D♭MA⁷(♯11) E♭MA⁷ D♭MA⁷(♯11) E♭MA⁷ D♭MA⁷(♯11) E♭MA⁷(♯11) A⁷(b5) D♭MA⁷ E♭MA⁷(♯11) Keep on,

**C** *(Solos)*

*(etc.)*

1. 2. E♭MA⁷ A⁷(b5)

**D** A♭MA⁷ D♭MA⁹ G♭MA⁷ B♭MI⁷ E♭MI⁹ EMI⁹ A⁷

A♭MA⁷ D♭MA⁹ G♭MA⁷ B♭MI⁷ GMI⁷ A♭MI⁷ D♭13(♯11)

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

**B** B♭⁹sus

Keep that same old feel - in',

E♭MA⁷

Keep on,

(Vamp & fade)

Chord rhythms follow horns at bars 4 & 5 of letter B. Vocals under solos optional. Horns may play riff from letter A during Coda.



SARAH VAUGHN, ROBERTA FLACK & ARETHA FRANKLIN

# Killing Me Softly With His Song

Med. Rock/  
Latin Ballad

$\text{J} = 118$

Music by Charles Fox  
Lyric by Norman Gimbel  
(As sung by Roberta Flack)

**A**

I heard he sang a good song,  
I heard he had  
a style,  
And so I came to see him to  
lis - ten for a while.  
And there he was

**Eb7** **Ab** **C7**

this young boy,  
a stran - ger to my eyes,

**B** **F#M1** **BbM7** **Eb**

Strum-ming my pain with his fin - gers,  
Sing - ing my life with his words.

**Ab** (**DbAbAbE7**) **F#M1** **BbD** **Eb**

(elec.) (pn.) Kill - ing me soft - ly with his song, Kill-ing me soft - ly with his  
song, Tell - ing my whole life with his words, Kill - ing me soft -  
ly with his song,

**GbM7** **F**

with his song. **(fine)**

2nd VERSE

I felt all flushed with fever, embarrassed by the crowd,  
I felt he found my letters and read each one out loud.

I prayed that he would finish but he just kept right on. (Strumming, etc.) But he was there this stranger singing clear and strong. (Strumming, etc.)

3rd VERSE

He sang as if he knew me, in all my dark despair.  
And then he looked right through me as if I wasn't there.

## Medium-Slow Samba

## La Samba

Ray Obiedo

(As played by Andy Narell)

*d = 90*

**A**

(steel dr. & flute)

**B**

**1.**

*(steel dr.)*  
*(pn.)*

*N.C.*

*C/D*

**2.**

C

(Dm7) (pn. & steel dr.)

(steel dr. & flute)

(B<sup>b</sup>Maj7)

(Dm7)

(B<sup>b</sup>Maj7)

Asus B<sup>b</sup><sub>9</sub>/9 Gsus

D

Gsus

G7(b5)

(bs.)

Gm7 A7(<sup>b5</sup>) D<sup>9</sup>sus

D(<sup>add 9</sup>  
omit 3)

Percussion break

(fine)

D9sus chords imply Dorian mode for soloing. Melody has stems up at letter C.

Solo on AB  
(use 2<sup>nd</sup> ending each time).  
After solos, D.C. al fine.

# La Vida Feliz

(The Happy Life)

McCoy Tyner

Medium Latin/Rock

 $\text{J} = 162$  (G<sup>(add 9)</sup>sus)(add bass  
&  
drums)G<sup>9</sup>susA<sup>9</sup>susG<sup>9</sup>susA<sup>9</sup>sus

A

B<sup>b</sup>MA<sup>9</sup>(#11)A<sup>9</sup>susG<sup>13</sup>susG<sup>9</sup>susA<sup>9</sup>susG<sup>9</sup>susA<sup>9</sup>susG<sup>9</sup>susA<sup>9</sup>susG<sup>9</sup>susA<sup>9</sup>susF<sup>9</sup>susD<sup>9</sup>susF<sup>9</sup>susD<sup>9</sup>susF<sup>9</sup>susD<sup>9</sup>susF<sup>9</sup>sus

N.C.

B<sup>b</sup>13

(Double-Time Feel)

A<sup>13</sup>

(etc.)

C<sup>13</sup>

(vibes w/ pn.)

(fl.)

D<sup>9</sup>susF<sup>9</sup>susG<sup>9</sup>sus

(trp. &amp; fl.)

tr. mmm

(trp.)

tr. mmm

(trp.)

break

(saxes)

C

D<sup>b</sup>E<sup>b</sup>

A

B

D<sup>b</sup>E<sup>b</sup>

A

G F

(piano)

**D** (Double-Time Feel)  $D^b13sus$  (piano solo)

**E** (Solos-Original Feel)

**E**  $B^b_{MA}9^{(*11)}$   $A^9sus$   $G^9sus$   $A^9sus$  (2) (2)

$A^{13}$   $B^b^{13}$   $C^{13}$   $F^9sus$   $D^9sus$

$F^9sus$   $D^9sus$   $F^9sus$  ( $D^9sus$ )

**F** (Double-Time Feel)  $B^b^{13}$   $A^{13}$   $C^{13}$   $D^9sus$   $F^9sus$  (Orig. Feel)  $G^9sus$  (break) ---  
(etc.)

**G**  $D^b$   $E^b$   $A$   $B$   $D^b$   $E^b$   $A$   $G$   $F$

$D^b$   $E^b$   $A$   $B$   $D^b$   $E^b$   $A$   $G$   $F$

**H** (Double-time feel)  $D^b13sus$   $B^{13sus}$   $D^b13sus$   $B^{13sus}$  (break) ---

Solo on EFGH After solos, D.C. al fine  
(Vamp & fade on letter C)

## La Vida Feliz (Bass)

Medium Latin/Rock

 $J=162$  Tacet

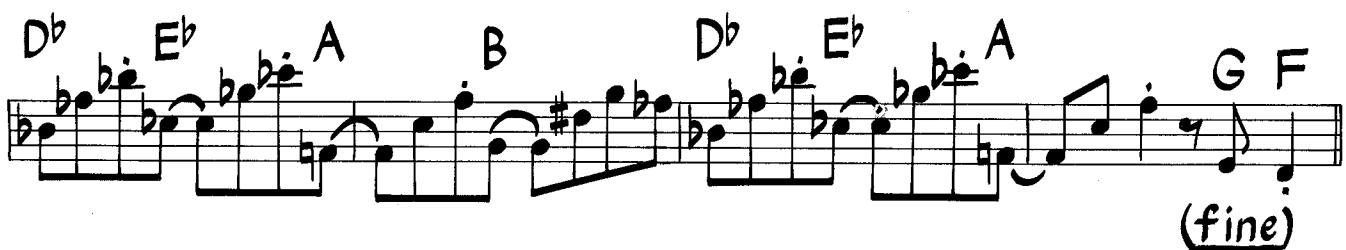
A



B



C



(Double-Time Feel)

**D** D<sup>b</sup><sub>13</sub><sup>sus</sup> B<sup>b</sup><sub>13</sub><sup>sus</sup>

D<sup>b</sup><sub>13</sub><sup>sus</sup> B<sup>b</sup><sub>13</sub><sup>sus</sup>

(Solos - Orig. Feel)

**E** B<sup>b</sup><sub>MA</sub><sup>9(#11)</sup> A<sup>9</sup><sub>SUS</sub> G<sup>9</sup><sub>SUS</sub> A<sup>9</sup><sub>SUS</sub>

A<sup>13</sup> B<sup>b</sup><sub>13</sub> C<sup>13</sup> F<sup>9</sup><sub>SUS</sub> D<sup>9</sup><sub>SUS</sub>

F<sup>9</sup><sub>SUS</sub> D<sup>9</sup><sub>SUS</sub> F<sup>9</sup><sub>SUS</sub> (D<sup>9</sup><sub>SUS</sub>)

(Double-Time Feel)

**F** B<sup>b</sup><sub>13</sub> A<sup>13</sup> C<sup>13</sup>

D<sup>9</sup><sub>SUS</sub> (Orig. Feel) F<sup>9</sup><sub>SUS</sub> G<sup>9</sup><sub>SUS</sub>

**G** D<sup>b</sup> E<sup>b</sup> A B D<sup>b</sup> E<sup>b</sup> A G F

D<sup>b</sup> E<sup>b</sup> A B D<sup>b</sup> E<sup>b</sup> A G F

**H** D<sup>b</sup><sub>13</sub><sup>sus</sup> (Double-Time Feel) B<sup>b</sup><sub>13</sub><sup>sus</sup> D<sup>b</sup><sub>13</sub><sup>sus</sup> B<sup>b</sup><sub>13</sub><sup>sus</sup>

Bass line for bars 13-19 of letter A suggested only; played differently on last head.

Solo on EFGH;  
After solos, D.C. al fine  
(Vamp & fade on letter **C**)

# Lady Bird

Tadd Dameron

(As played by Miles Davis)

Fast Swing

**A**  $J=254$   $C_{MA}^7$

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

$F_{MI}^7$  3  $B^b_7$

$C_{MA}^7$  3  $E^b_7$

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

$D_{MI}^7$  3  $G^7$  (on repeat)  $(B^b_{MI}^7)$   $C_{MA}^7$   $E^b_7$   $Ab_{MA}^7$   $G^7(\#5)$

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

$O$   $(trp. ten.)$   $C_{MA}^7$

(sample fills)

'shout' played on first 8 bars  
of form (solo over second 8):

$C_{MA}^7$   $F_{MI}^7$   $B^b_7$

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

$C_{MA}^7$  3  $B^b_{MI}^7$   $E^b_7$   $Ab_{MA}^7$

Med.-Up Swing

## Lady Bird (Alternate Version)

J = 174

(Intro)

(As played by Fats Navarro &amp; Tadd Dameron)

Hand-drawn musical score for the intro of "Lady Bird". The score consists of two staves. The top staff is for the trumpet (trp.) and the bottom staff is for the bass (bs.). The tempo is marked J = 174. The chords are G7(9,5) and CMA7. The bass part includes markings (w/pn.) and (w/pn.) with dashed lines underneath.

Hand-drawn musical score for the first section of the song. It features two staves. The top staff shows chords Ebb9(11), D13, Bbb9(11), A7, Ab9(11), G13, and CMA7. The bottom staff shows a continuous bass line.

Hand-drawn musical score for section A of the song. The score is for a single player (S) and includes two staves. The top staff starts with CMA7 and continues with chords FMI7, (Bb7, A7, Bb13), (BbMI7, E7, Bb13, E7(5), Eb7, Eb13), and AflatMA7. The bottom staff continues with chords AMI9, D13, DMI7, DMI7, G13, CMA7, Eb7, AbMA7, and Db7. A circled 'A' is placed above the first staff.

Solo on A;  
after solos, D.S. al Coda.

Hand-drawn musical score for the end of section A and the coda. It shows a single staff with chords G13, C6, F13, EMI7, Eb13(9), DMI7, Db13, and F#7(9,11).

Use chords in parentheses for solos; no kicks during solos.

Med.-Up Straight 1/8's

**A** ♫ = 184 Gsus

## Last First

Gary Peacock

E<sup>b</sup>MA7/G

**B**

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

1.      2. Gsus

E<sub>MI</sub><sup>7</sup>      F<sub>MA</sub><sup>7</sup>/E      E<sub>MI</sub><sup>7</sup>      F<sub>MA</sub><sup>7</sup>/E

E<sub>MI</sub><sup>7</sup>      F<sub>MA</sub><sup>7</sup>/E      E<sub>MI</sub><sup>7</sup>

5

C/D      D/E      (D/C C/D D/E)

(bass w/ pn. 8va b.)

(D/C C/D D/E)      (D/C C/D D/E)

(D/E)      -      (D/E)

(last x) [♩] C<sub>MA</sub><sup>9(#5)</sup>/B

B<sub>MI</sub><sup>11</sup> (sample voicings) (fine) C<sub>MA</sub><sup>9(#5)</sup>/B B<sub>MI</sub><sup>11</sup> A<sub>MI</sub><sup>9(add 13)</sup>/B

(Solos)

C Gsus E<sub>b</sub><sub>MA</sub><sup>7</sup>/G A<sub>b</sub><sub>MA</sub><sup>7</sup>/G Gsus

D E<sub>MI</sub><sup>7</sup> F<sub>MA</sub><sup>7</sup>/E (2) (2) E<sub>MI</sub><sup>7</sup>

Solo on CCD; continue to E to end each solo.

E B<sub>MI</sub><sup>11</sup> C<sub>MA</sub><sup>9(#5)</sup>/B B<sub>MI</sub><sup>11</sup> A<sub>MI</sub><sup>9(add 13)</sup>/B

(sample voicings)

Bass plays on beat 1 for the last 8 bars of letter B and also at letter E.  
Use G major scale on Gsus chord for solos.

Return to C for more solos;  
after solos, D.C. al fine.

# Last Train From Overbrook

James Moody

**Med. Swing**  
**J = 148**

(Double-Time Feel)

1. 2.

(alto) (pn.) (dr.) (bs.)

break

This section consists of four staves. The top staff is for alto, the second for piano, the third for drums, and the bottom for bass. The tempo is marked as Med. Swing (J=148) with a double-time feel. The piano part features chords like A<sub>M1</sub><sup>9</sup>, D<sub>b13</sub>, and A<sub>bM1</sub><sup>9</sup>. The bass part provides harmonic support. A 'break' is indicated at the end of the section.

(Swing)

**A**

A<sub>bM1</sub><sup>9</sup> 3 3 D<sub>b13</sub> (G<sub>b9</sub>) G<sub>b7(#9)</sub> A<sub>bM1</sub><sup>9</sup> 3 3 (F<sub>9</sub>) F<sub>7(#9)</sub>

D<sub>b13</sub> (E<sub>9</sub>) (E<sub>b9</sub>) A<sub>b13(#11)</sub> A<sub>bM1</sub><sup>9</sup> 3 3

E<sub>b7(#9)</sub> D<sub>b13</sub> G<sub>b6</sub> A<sub>M1</sub><sup>9</sup> D<sub>13</sub>

(sample fill) Solo on **A**; after solos, D.C. al Coda

This section is labeled 'Swing' and features a solo line over a harmonic progression. The chords include A<sub>bM1</sub><sup>9</sup>, D<sub>b13</sub>, G<sub>b6</sub>, and A<sub>M1</sub><sup>9</sup>. The section ends with a 'sample fill' and leads into the 'Coda'.

(Double-Time Feel)

(alto) (pn.) (dr.) (bs.)

(alto plays melody twice, then solos)

Head is played twice before solos, only once after. (Vamp, solo & fade)

This section concludes the piece. It starts with the head being played twice, followed by a solo. The piano part provides harmonic support throughout.

# Laurie

Medium Ballad

Bill Evans

$\text{J} = 76$

Chords and performance markings:

- Staff 1:  $B^{\flat}M17$ ,  $E7(\flat 9)sus$ ,  $E7(\# 5)$ ,  $A_{MI}^{(add 9)}$ ,  $A_{MI}^{(MA 7)}$ ,  $A_{MI}^9$ ,  $D7(\flat 9)$
- Staff 2:  $G_{MI}^9(\flat 5)$ ,  $C7(\# 5)$ ,  $C_{MI}^{(add 9)}$ ,  $C_{MI}^{(MA 7)}$ ,  $C_{MI}^9$ ,  $F7(\# 5)$
- Staff 3:  $F_{MI}^9$ ,  $B^{\flat}7(\flat 9)$ ,  $E^{\flat}M1^9$ ,  $A^{\flat}7(\# 5)$
- Staff 4:  $D_{MI}7(\flat 5)$ ,  $D^{\flat}9sus$ ,  $D^{\flat}9$ ,  $C^9sus$ ,  $C^9$ ,  $B^9 \# \text{p. } \text{f.}$
- Staff 5:  $G_{MI}^{11}$ ,  $G_{MI}^{11} G^{\#}_{MI}^{11} A_{MI}^{11}$ ,  $A_{MI}^{11} B^{\flat}_{MI}^{11} B_{MI}^{11}$ ,  $B_{MI}^{11} C_{MI}^{11} C^{\#}_{MI}^{11}$ ,  $C^{\#}07$
- Staff 6:  $C_{MI}7(\flat 5)$ ,  $F7(\# 5)$ ,  $B^{\flat}13sus$ ,  $A^{\flat}13sus$
- Staff 7:  $G^{\flat}13sus$ ,  $F13sus$ ,  $F13$
- Staff 8:  $(Fine)$ ,  $p.n. \text{ fill } - - - - -$

Melody is freely interpreted rhythmically.

**Medium  
Funk Ballad**

# Let Me Be The One

Angela Bofill  
Rick Suchow  
Alan Palanker

*J = 77*

(Intro)

F<sub>Mi</sub>7 C<sub>Mi</sub>7 F<sub>Mi</sub>7      C<sub>Mi</sub>7      F<sub>Mi</sub>7 C<sub>Mi</sub>7 F<sub>Mi</sub>7

(bass)

1. (synth.)

C<sub>Mi</sub>7 C7(<sup>#5</sup>) E<sub>b</sub>      C<sub>Mi</sub>7 C7(<sup>#5</sup>) E<sub>b</sub>

2. (synth.)

C<sub>Mi</sub>7 C7(<sup>#5</sup>) E<sub>b</sub>

**A** (tenor solo on D.C.)

I.Ba-by, lis - ten to me please,      I've been dream-in' 'bout you ev -

F<sub>Mi</sub>9 G7(<sup>#5</sup>) A<sup>b</sup>MA7      F<sub>Mi</sub>9 G7(<sup>#5</sup>)

'ry night;      Now that you are here with me,

G<sup>b</sup>/A<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> C7      F<sub>Mi</sub>9 G7(<sup>#5</sup>) A<sup>b</sup>MA7      B<sup>b</sup>/C

All I wan - na do is hold G<sup>b</sup>/A<sup>b</sup> you tight.      A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>/C

F<sub>Mi</sub>9 G7(<sup>#5</sup>)

**B**

Now takeme in your arms,      I've wait-ed for so long,      Let me be the one,

D<sub>Mi</sub>7 A7(<sup>#5</sup>) A<sup>b</sup>MA7 G7(<sup>#5</sup>) G<sup>b</sup>MA7 F7sus

Please  
don't de-ny my heart,  
You're ev-'ry-thing I want,

Let me be the one.

After 2<sup>nd</sup> verse, D.C. al 2<sup>nd</sup> ending al Coda.



(end solo)

Fm9 G7(5) GbAb AbBb CbD DbEb

Now take me in your arms, I've waited for so long, Let me be the one.

Fm7 C7(5) CbMA7 Bb7(5) AbMA7 Ab7sus

Please don't de-ny my heart, You're ev-'ry-thing I want,

D<sup>b</sup>E<sup>b</sup> Fm7 C7(5) CbMA7 Bb7(5)

Let me be the one.

A<sup>b</sup>M<sup>a</sup><sup>7</sup> A<sup>b</sup>7sus D<sup>b</sup>E<sup>b</sup>

(Vamp, scat & fade)

2nd VERSE

Baby, if you only knew  
All the times I've loved you in my mind,  
And if you let my dreams come true,  
I promise you it's gonna feel alright.

# Let's Go Dancin'

Bright Samba

Victor Feldman

$\text{d} = 146$

**A**

**B**

$\text{F}^{\#} \text{M}_17$     $\text{B}^9$     $(\text{E}_{\text{MA}}7)$     $\text{A}_{\text{MA}}7/\text{E}$     $\text{C}^{\#} \text{M}_17$     $\text{F}^{\#} \text{M}_17$   
**(bass)**

$\text{B}^9_{\text{sus}}$     $\text{B}^9$     $\text{E}_{\text{MA}}7$     $(\text{E}_{\text{MA}}7)$     $\text{B}^{b9}(\text{b5})$     $\text{A}_{\text{M17}}$     $\text{D}^9_{\text{sus}}$   
**(Samba)**

$\text{C}/\text{G}$     $\text{G}_{\text{MA}}7$     $\text{E}_{\text{M17}}$     $\text{F}^{13}_{\text{sus}}$     $\text{E}^{b13}_{\text{sus}}$

$(\text{E}^{b13}_{\text{sus}})$     $\text{F}^{13}_{\text{sus}}$     $\text{E}^{b13}_{\text{sus}}$

$\text{D}^9_{\text{sus}}$     $\text{tr.}$     $\text{break}$     $(7)$     $\text{(D.S. al Coda)}$

A handwritten musical score for a band piece. The score consists of a single staff with five measures. Measure 1 starts with a dynamic symbol (circled plus sign) followed by a bass clef, a common time signature, and a key signature of one sharp. The first measure contains a quarter note A and a half note A. The second measure contains a quarter note A and a half note D. The third measure contains a quarter note F and a half note B. The fourth measure contains a quarter note D and a half note G. The fifth measure begins with a quarter note C. Above the staff, the chords are written as A<sub>M1</sub>⁹, A<sub>M1</sub>⁹, D⁷, F<sub>M1</sub>⁹, B<sub>b7</sub>, D<sub>M1</sub>⁹, G⁷, and C⁶. To the right of the staff, there is a handwritten note: "(fine) Solo on AAB; after solos play head (AABA) to fine." Below the staff, there are two lines of text: "Flute sounds one octave higher than written. Use chords in parentheses for solos." and "Bass plays straight ahead samba at letter B for solos. Break in bar 16 of letter A is omitted for solos."

# Like Someone In Love

Music by  
Jimmy Van Heusen  
Lyric by Johnny Burke

Med. Swing

**A**

Chords: C<sub>MA</sub>7, E<sup>7</sup>/B, A<sub>MI</sub>7, A<sub>MI</sub>7/G, D<sup>7</sup>/F<sup>#</sup>, F<sup>9(#11)</sup>, E<sub>MI</sub>7, A7, D<sub>MI</sub>7, (F<sup>#</sup><sub>MI</sub>7 B7), C<sub>MA</sub>7, G<sub>MI</sub>7, C7, F<sub>MA</sub>7, B<sub>MI</sub>7, E7, A<sub>MA</sub>7, A<sub>MI</sub>7, D7, D<sub>MI</sub>7, G7(5), C<sub>MA</sub>7, E<sup>7</sup>/B, A<sub>MI</sub>7, A<sub>MI</sub>7/G, D<sup>7</sup>/F<sup>#</sup>, F<sup>9(#11)</sup>, E<sub>MI</sub>7, A7, D<sub>MI</sub>7, (F<sup>#</sup><sub>MI</sub>7 B7), C<sub>MA</sub>7, G<sub>MI</sub>7, C7, F<sub>MA</sub>7, B<sub>MI</sub>7, E7, A<sub>MA</sub>7, D7, D<sup>#</sup>7, E<sub>MI</sub>7, A7, D<sub>MI</sub>7, G7, C6, (D<sub>MI</sub>7 G7).

Lyrics:

Late - ly I find my - self out gaz - ing at stars,  
Hear - ing gui - - tars, Like some - one in love;  
Some - times the things I do a - stound me,  
Most - ly when - ev - er you're a - round me.

Late - ly I seem to walk as though I had wings,  
Bump in - - to things, Like some - one in love;  
Each time I look at you I'm limp as a glove, And  
feel - ing like some - one in love.

All changes get 2 beats each when 2 to the bar.

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# Line For Lyons

Medium Swing

Gerry Mulligan

**A**

**B**

**C**

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

Head is in 2, solos are in 4. Sounds one octave lower than written.

# Little Sunflower

Freddie Hubbard

Medium Latin

$\text{J} = 132$

$D_{\text{M}\flat}^7$

(sample bs. line) (etc.)

**A**

$D_{\text{M}\flat}^7$

(trp.)

1. 2.

**B**

$E_{\text{M}\flat}^{\text{A}}^7$

1. 2.

**C**

$D_{\text{M}\flat}^7$

(Ending)

$D_{\text{M}\flat}^7$

(Vamp, solo & fade)

Solo on form (AABBCC);  
After solos, D.S., play head to ending.

Letter B may be played as a double-time feel samba.

Med. Bossa Nova

## A Little Tear

Music by  
Eumir Deodato & Paulo Valle  
English Lyric by Ray Gilbert  
(As sung by Sarah Vaughn)

 $\text{d} = 94$  Eb bass

A

E<sup>b</sup>  $E^b_{MI}7$   $D^b_{MA}7$

By the way, if you find a lit - tle tear, just a sim - ple

$E^b_{MI}7$   $D^b_{MA}7$   $B^7(b5)$

lit - tle tear, keep it, it be - longs to me, don't you see?

E<sup>b</sup>  $E^b_{MI}7$   $D^b_{MA}7$

Yes - ter - day, when you told me that you care, then it fell, I

$E^b_{MI}7$   $D^b_{MA}7$  break - - - - -

don't know where, far too thrilled to see. And in that tear you'll find a

B

F<sup>m</sup>  $F_{MI}9$   $E^b_{MA}7$

mem - o - ry, one that means so much to me, in a ten - der

$F_{MI}7$   $B^7_{SUS}$   $F_{MA}7(b5)$

mo - ment we found a love to share.

$E^b_{9SUS}$   $E^b$   $A^b_{9SUS}$   $A^b$   $F_{MI}7(b5)$   $B^7(b9)_{SUS}$   $B^7(\#5)$

So, my love, knowing you will un - der stand, if you find it

$E^b_{MI}7$   $A^b_{9SUS}$   $A^b$   $C/D^b$   $D^b_{MA}7$

on your hand, keep it there, keep it there.



$D^b_{MA}7$   $A^b_{9SUS}$   $D^b_{MA}7$   $A^b_{9SUS}$

Keep it there. (voice scats) Vamp & fade

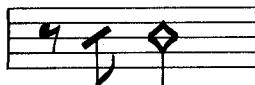
# Little Waltz

Ron Carter

Med.-Slow Jazz Waltz

**A**
**B**
**C**

Melody at **A** and **C** may  
also be played with this rhythm:



# Long Ago & Far Away

Music by Jerome Kern  
Lyric by Ira Gershwin

**Fast Swing\***

**A**

Long ago and far away,  
I dreamed a dream one day,  
And now that dream is here beside me;  
Long the skies were o - ver - cast,  
But now the clouds have passed:  
you're here at last!

Chills run up and down my spine,  
A - lad - din's lamp is mine,  
The dream I dreamed was not de - nied me;  
Just one look and then I knew  
that all I longed for long a - go was you.

\* also played as a ballad

# Love Came On Stealthy Fingers

Bob Dorough

Slow Ballad

(Intro)

**A** F<sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7(b5)</sup> A<sub>MI</sub><sup>7(b5)</sup> D<sup>7(b9)</sup> G<sub>MI</sub><sup>7</sup> C<sup>13(b9)</sup>

F<sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7(b5)</sup> A<sub>MI</sub><sup>7(b5)</sup> D<sup>7(b9)</sup> G<sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>9</sup> D<sup>13</sup> G<sub>MA</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup>

B<sub>MI</sub><sup>9</sup> E<sup>b7(alt)</sup> A<sup>b</sup><sub>MA</sub><sup>9</sup> A<sup>b</sup><sub>MI</sub><sup>9</sup> D<sup>b7(alt)</sup> G<sup>b</sup><sub>MA</sub><sup>9</sup>

F<sup>#</sup><sub>MI</sub><sup>9</sup> B<sup>7(alt)</sup> E<sub>MA</sub><sup>9</sup> C<sup>#</sup><sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7(add 11)</sup> E<sup>b7(#5)</sup> A<sub>MI</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>13(b9)</sup>

**B** F<sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7(b5)</sup> A<sub>MI</sub><sup>7(b5)</sup> D<sup>7(b9)</sup> G<sub>MI</sub><sup>7</sup> C<sup>13(b9)</sup>

F<sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7(b5)</sup> A<sub>MI</sub><sup>7(b5)</sup> D<sup>7(b9)</sup> G<sub>MA</sub><sup>7</sup> G<sup>#</sup><sub>MI</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> D<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7/C</sup>

**B<sub>MI</sub>7(add 11)**    **E7(alt)**    **A<sub>MI</sub>7(add 11)**    **D7(alt)**    **G<sub>MI</sub>7(add 11)**

what would life be like with -out it?    Noth- ing's to be done a-bout it,    Might as well be hap - py while I

**B<sub>b</sub><sub>MI</sub>7 E<sub>b</sub>7(#11)**    **F<sub>MA</sub>7 A<sub>MI</sub>7(b5)**    **A<sub>MI</sub>7(b5) D7(b9)**    **G<sub>MI</sub>7 D<sub>b</sub>7 C13**    **F6 (C13)**

may;    Love    came \_\_\_\_\_ on steal - thy    fin - gers    and \_\_\_\_\_ stole my heart a - way.

# Love Dance

Music by Ivan Lins & Vitor Martins  
English Lyric by Paul Williams  
(As sung by Diane Schuur)

Med. Funk Ballad  
 $J=57$  (Intro)

**A**

(tenor solo on D.S.)

**B**

**C E<sub>b</sub>MA<sup>7</sup> F<sub>M</sub>I<sup>7</sup> G<sub>M</sub>I<sup>7</sup> A<sub>b</sub>MA<sup>7</sup> D<sub>b</sub>13<sub>SUS</sub> D<sub>b</sub>13 G<sub>M</sub>I<sup>7</sup> C<sub>M</sub>I<sup>7</sup>**

From too much talk to loving touch - es,

Love touch - es.

**F<sup>13</sup><sub>SUS</sub> F<sup>13</sup> B<sub>b</sub>13<sub>SUS</sub> B<sub>b</sub>/A<sub>b</sub><sup>3</sup> G<sup>13</sup> G<sup>7(#5)</sup>**

When pure e - mo - tion takes the mo - ment,

We take the chance,

Turn up the qui - et,

Love wants to

**F<sup>6</sup> E<sub>b</sub> A<sub>b</sub>MA<sup>7</sup> E<sub>b</sub> F<sup>6</sup> E<sub>b</sub> D<sub>b</sub>13<sub>SUS</sub> F<sup>6</sup> E<sub>b</sub> A<sub>b</sub>MA<sup>7</sup>/E<sub>b</sub> F<sup>6</sup> E<sub>b</sub> D<sub>b</sub>13<sub>SUS</sub> A<sup>7(#5)</sup>**

dance.

(bass)

(D.S. al Coda)

**F<sup>6</sup> E<sub>b</sub> D<sub>b</sub>13<sub>SUS</sub> C<sup>9</sup><sub>SUS</sub> C<sup>7(#11)</sup> F<sup>13</sup><sub>SUS</sub> F<sup>13</sup> B<sub>b</sub>13<sub>SUS</sub> B<sub>b</sub>13<sub>SUS</sub><sup>(#9)</sup>**

dance.

(bass)

Turn up the

quiet,

Love wants to

(molto rit.)

**D<sup>7(#5)</sup> F<sup>6</sup> E<sub>b</sub> D<sup>7(#5)</sup> F<sup>6</sup> E<sub>b</sub>**

dance.

2nd VERSE

We loved, we slept, we left the lights on.  
The night's gone, and morning finds us caught in  
Life's most sensible trance. Turn up the quiet,  
Love wants to dance.

Vamp, solo & fade

Melodic rhythm is freely interpreted.

# Lush Life

Billy Strayhorn  
(As played by John Coltrane)

Freely

I used to visit all the very gay places, \_\_\_\_\_ Those come what

may places — where one relaxes on the axis of the wheel of life — to get the

feel of life — from jazz and cock-tails. The girls I knew had sad and sul-len

gray faces — With dis-tin-gue tra-ces — that used to be there, you could see where they'd been

washed a-way — by too man-y thru the day, twelve o' - clock tales. Then

(Faster)

**B** F<sub>M</sub>I F<sub>M</sub>I<sup>6</sup> F<sub>M</sub>I F<sub>M</sub>I<sup>7</sup> F<sub>M</sub>I G<sub>M</sub>I<sup>7(b5)</sup> C<sup>7</sup>

you came a-long with your si-ren song to tempt me to mad-ness, \_\_\_\_\_ I

F<sub>M</sub>I F<sub>M</sub>I<sup>6</sup> F<sub>M</sub>I F<sub>M</sub>I<sup>7</sup> F<sub>M</sub>I

thought for a while that your poig-nant smile was tinged with the sad-ness

A<sup>b</sup>13 (Slower) B<sup>9(b5)</sup> B<sup>b</sup>9

of a great love for me. Ah! yes, I was

E<sup>b</sup>13 A<sup>9(b5)</sup> E<sup>b</sup>13 (add 11) D13 (#11)

wrong, a - gain I was wrong.

## (Med. Ballad)

**C**  $\text{A} \approx 58$   $D_{\text{MA}}^7 D13(\#11) D_{\text{MA}}^7 D13(\#11) D_{\text{MA}}^6 F_{\text{MI}}^{\#7} B13 E_{\text{MA}}^7 D13(\#11)$

Life is lone - ly a - gain and on - ly last year ev - ry - thing seemed so sure. Now

$D_{\text{MA}}^7 D13(\#11) D_{\text{MA}}^7 D13(\#11) D_{\text{MA}}^6 D_{\flat}^9 C13 F_{\text{MA}}^7 A13$

life is aw - ful a - gain, a trough - ful of hearts could on - ly be a bore. A

$A_{\text{MA}}^7 E_{\flat}^7(\#5) A_{\text{MA}}^7 E_{\text{MI}}^7 A7 D_{\text{MA}}^7 D_{\text{MI}}^7 G7 C_{\text{MA}}^7 A_{\flat}^13$

week in Pa - ris will ease the bite of it, All I care is to smile in spite of it.

**D**  $D_{\text{MA}}^7 D13(\#11) D_{\text{MA}}^7 D13(\#11) D_{\text{MA}}^6 C7(\#9) B13 \text{ (add 11)} F_{\text{MI}}^7 B_{\flat}^7$

I'll for - get you, I will, while yet you are still burn-ing in - side my brain. Ro -

$F_{\text{MI}}^{\#9} B13 A9(\#5) A_{\flat}^13 D_{\text{MA}}^7 G_{\flat}^13$

mance is mush sti- fling those who strive, I'll live a lush life in

$F_{\text{MI}}^7 B_{\flat}^7 F_{\text{MI}}^{\#9} B13 A9(\#5) A_{\flat}^13$

some small dive, And there I'll be while I rot with the rest of

(Double-time Feel)

$A_{\flat}^7(\#9) A7(\#9) B_{\flat}^7(\#9) B7(\#9) C7(\#9) D13(\#11) D_{\text{MA}}^7 A_{\flat}^13 D_{\text{MA}}^7 D13(\#11) D_{\text{MA}}^7 D13(\#11)$

those whose lives are lone - ly too.

(First solo begins here)  
Solo on CD; after solos, D.S. al Coda

$A_{\flat}^7(\#9) A7(\#9) B_{\flat}^7(\#9) B7(\#9) C7(\#9) D13(\#11) D_{\text{MA}}^7$

those whose lives are lone - ly too.

Solos are in double-time feel swing.

(molto rit.)

# Madagascar

Med.-Slow  
Straight 1/8's

*(Intro)*

$J = 96$

Richie Beirach  
(As played by  
John Abercrombie)

A

(pn; gtr. doubles top notes)

1.

2.

B

[ $E_{MA}7(\sharp 5)$ ]

[ $E^{\flat}7_{sus}$ ]

[ $E_{MA}7(\sharp 5)$ ]

[ $E^{\flat}7(\sharp 5)$ ]

*mf*

E <sub>M</sub>I (MA 7) G A<sub>b</sub>(add 9)

E <sub>M</sub>I (MA 7) G A<sub>b</sub>(add 9)

Solo on form (AB);  
after solos, D.S. al Ending

(Ending) (gtr. solo)

E <sub>M</sub>I (MA 7) G A<sub>b</sub>(add 9)

(On Cue)

E <sub>M</sub>I (MA 7) G A<sub>b</sub>(add 9)

(Vamp & solo till cue)

Changes in brackets above letter B are used for solos. Repeating piano figure is played throughout solos (with some variation).



JOE HENDERSON

# Make Me A Memory

(Sad Samba)

Grover Washington, Jr.

Medium Bossa  $\text{J}=120$ 

(Intro)  $E^b_{MA}^9$   $D7(\#5)$   $G_{MI}7$  ( $B^{b6}$ )  
  
 (gtr., sample solo)

$E^b_{MA}^9$   $D7(\#5)$   $G_{MI}7$   
  
 (gtr.)

$E^b_{MA}^9$   $D7(\#5)$   $G_{MI}7$  ( $B^{b6}$ )  
  
 (gtr.)

$E^b_{MA}^9$   $D7(\#5)$   $G_{MI}7$   
  
 (gtr.)

**A**  $C_{MI}7$   $F^{13}$   $G_{MI}7$   $C^9$   
  
 (ten.)

$E^b9$   $D7(\#5)$   $G_{MI}7$    
 1.  $G^{13}$   $D_b9(\#11)$   $C_{MII}^7$  2.  $G^{13}$   $G7(\#5)$   
  
 (gtr.)

**B**  $E^b_{MA}7$   $D7(\#5)$   $G_{MI}7$   $F_{MI}7$   $E^b_{MA}7$   $D7(\#5)$   $G_{MI}7$   $F_{MI}7$   
  
 (gtr.)

$E^b_{MA}7$   $D7(\#5)$   $D^b_{MA}9$   $C_{MA}9$   $G_{MI}11$    
 1.   
 2.   
 (gtr.)

Solo on AAAABB

After solos, D.S., play head, vamp  
on letter **B**, solo and fade.

Guitar sounds one octave lower than written. Kicks do not hold for solos.  
 $F_{MI}7$  may be played on the 'and of 2' instead of the 'and of 3' during solos at letter B.  
 Play head twice before solos.

# Matinee Idol

Russ Ferrante

(As played by The Yellowjackets)

## Med. Funk (Intro)

J = 106

Music for the Med. Funk (Intro) section. The score consists of two staves. The top staff is in treble clef, common time, and has a key signature of one sharp. It features eighth-note patterns and includes markings for '(elec. pn.) F/G' and '(2nd x only) A/B'. The bottom staff is in bass clef, common time, and has a key signature of one sharp. It features eighth-note patterns and includes markings for '(bass)' and '(2)'. The tempo is indicated as J = 106.

**A**

Music for section A. The score consists of two staves. The top staff is in treble clef, common time, and has a key signature of one sharp. It features eighth-note patterns and includes markings for '(ten. & trp.)' and '(elec. pn.)'. The bottom staff is in bass clef, common time, and has a key signature of one sharp. It features eighth-note patterns and includes markings for 'F/G' and 'A/B'. The section is labeled with a large letter 'A' in a box.

Continuation of the music for section A. The score consists of two staves. The top staff is in treble clef, common time, and has a key signature of one sharp. It features eighth-note patterns and includes markings for '(ten. & trp.)' and '(elec. pn.)'. The bottom staff is in bass clef, common time, and has a key signature of one sharp. It features eighth-note patterns and includes markings for 'A/B' and 'B/E'.

Continuation of the music for section A. The score consists of two staves. The top staff is in treble clef, common time, and has a key signature of one sharp. It features eighth-note patterns and includes markings for '(elec. pn.)'. The bottom staff is in bass clef, common time, and has a key signature of one sharp. It features eighth-note patterns and includes markings for 'F/G' and 'A/B'.

**B**

elec. pn.  
gtr.  
bs.

$G7$   $Am7$   $G9$

$G^{(add\ 9)}$   $C$

$G7$   $Am7$   $G9$

1.                   2.

(pn.)

$G^{(add\ 9)}$   $C/D$

$F/G$      $D7(9)5$   $C7(9)5$   $B7(9)5$

elec. piano solo on **A**, indef.  
(take 1<sup>st</sup> ending each time).  
On cue, take 2<sup>nd</sup> ending,  
play melody at **B** (with repeat)  
then vamp and fade on **A**  
(play melody twice, then solo).  
Optional: take Coda on cue to end.

Medium-Slow Funky Rock  
 $\text{J}=85$ 

## Mercy, Mercy, Mercy

Josef Zawinul  
(As played by Cannonball Adderley)

(sample bs. line)

A handwritten musical score for trumpet and alto. The score consists of four staves of music. The top staff has a circle with a cross symbol at the beginning. The first two staves begin with a C major 7th chord (C, E, G, B) and a D major 7th chord (D, F#, A, C#). The third staff begins with a G major chord (G, B, D, F#) and a F major chord (F, A, C, E). The fourth staff begins with a G major chord (G, B, D, F#) and a F major chord (F, A, C, E). The tempo is marked 'molto rit.'. There are performance instructions: '(pn. w/ alto)' above the third staff, 'f' dynamic above the third staff, and 'pn. fill' with a dashed line below the fourth staff.

Alto phrasing follows trumpet.

# The Midnight Sun

Music by Lionel Hampton  
& Sonny Burke  
Lyric by Johnny Mercer

Med.

Ballad

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

Your lips were like a red and ru - by cha - lice, warm - er than the sum - mer night, \_\_\_\_\_ The  
can't ex - plain the sil - ver rain that found me, or was that a moon - lit veil? \_\_\_\_\_ The

B<sub>B</sub><sub>MA</sub><sup>7</sup>

clouds were like an a - la - bas - ter pal - ace ris - ing to a snow - y height, \_\_\_\_\_ Each  
mu - sic of the un - i - verse a - round me, or was that a night - in - gale? \_\_\_\_\_ And

A<sub>b</sub><sub>MA</sub><sup>7</sup>

star its ownau - ro - ra bo - re - a - lis, sud - den - ly you held me tight, \_\_\_\_\_ I could see the  
then your arms mi - rac - u - lous - ly found me, sud - den - ly the sky turned pale, \_\_\_\_\_ I could see the

<sup>1</sup>C<sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> <sup>2</sup>C<sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> F<sub>#</sub><sub>MI</sub><sup>7(b5)</sup> B<sup>7</sup>

mid - night sun. I mid - night sun. \_\_\_\_\_

**B** E<sub>MA</sub><sup>7</sup>

E<sub>MI</sub><sup>7</sup> A<sup>7</sup> D<sub>MA</sub><sup>7</sup> (E<sub>MI</sub><sup>7</sup> E<sub>b7(b5)</sub>)

Was there such a night? It's a thrill I still don't quite be - lieve, \_\_\_\_\_ But

D<sub>MA</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> E<sub>MI</sub><sup>7</sup> E<sub>b7</sub> D<sub>MI</sub><sup>7</sup> D<sub>b9(#11)</sub>

af - ter you were gone there was still some star - dust on my sleeve. \_\_\_\_\_ The

**C** C<sub>MA</sub><sup>7</sup>

C<sub>MI</sub><sup>7</sup> F<sub>9(#11)</sub>

flame of it may dwin - dle to an em - ber, and the stars for - get to shine. \_\_\_\_\_ And

B<sub>B</sub><sub>MA</sub><sup>7</sup>

B<sub>MI</sub><sup>7</sup> E<sub>b9(#11)</sub>

we may see the mead - ow in De - cem - ber ic - y white and crys - tal - line, \_\_\_\_\_ But,

A<sub>b</sub><sub>MA</sub><sup>7</sup>

A<sub>b</sub><sub>MI</sub><sup>7</sup> D<sub>b9(#11)</sub>

oh, my dar - ling al - ways I'll re - mem - ber when your lips were close to mine, \_\_\_\_\_ And I saw the

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

mid - night sun. \_\_\_\_\_

Chords in parentheses are optional.

# The Midnight Sun Will Never Set

Quincy Jones  
Henri Salvador

Medium Ballad

**A**

$C^9sus$  F<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> B<sub>MA</sub><sup>7</sup> C<sup>7</sup>

C<sub>MI</sub><sup>7</sup> F<sup>7</sup> B<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7(b5)</sup> A<sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sub>SUS</sub><sup>9</sup> break

F<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> B<sub>MA</sub><sup>7</sup> C<sup>7</sup>

C<sub>MI</sub><sup>7</sup> F<sup>7</sup> B<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7(b5)</sup> A<sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sub>SUS</sub><sup>9</sup> G<sup>b7</sup> F<sup>6</sup>

**B**

F<sub>MI</sub><sup>7</sup> B<sup>b7</sup> E<sub>MA</sub><sup>b7</sup> [E<sup>b7</sup> A<sup>7(#9)</sup>] G<sub>MI</sub><sup>7</sup> A<sup>b7</sup> A<sub>MI</sub><sup>7</sup>

B<sub>MI</sub><sup>b7</sup> G<sup>b/B<sup>b</sup></sup> E<sup>b7</sup> D<sup>b7</sup> C<sub>SUS</sub><sup>9</sup> break

**C**

F<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> B<sub>MA</sub><sup>7</sup> C<sup>7</sup>

C<sub>MI</sub><sup>7</sup> F<sup>7</sup> B<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7(b5)</sup> A<sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sub>SUS</sub><sup>9</sup> G<sup>b7</sup> F<sup>6</sup>

Melody is played with straight eighthths, but rhythm is interpreted somewhat.  
Alternate changes in brackets.

## Modadji

Dave Grusin

Med.-Slow Funk

$J=83$

**A**

**B**

(funkier)

(Orig. feel)

**C/B♭**

**A⁹sus G⁹sus D⁹sus E⁹sus**

(on repeat)

**E⁹sus**

(add sop.)

**C (Solos)**

**E⁹sus**

Till Cue

On Cue

(elec. pn. w/ sop.)

(Vamp till cue) D.S. al Coda  
(repeat to A before taking Coda)

**E⁹sus**

**A⁹sus G⁹sus** rall.

**D⁹sus E⁹sus**

Letter C gets progressively louder and funkier.



THELONIOUS MONK

Photo by Jim Marshall ©1988

# Monk's Mood

Thelonious Monk

Med. Ballad

**A**

**B**

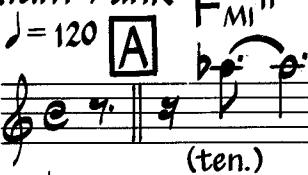
**C**

Anticipated chords at letter B are played on the beat for solos. Melody is upper line at letter B.  
Written notes in bass clef are counter-melody. Bass plays written notes only where marked (4th & 5th bars of letters A & C, 4th bar of letter B).

# Monkey's Uncle

Mitchell Foreman

Medium Funk

$\text{J} = 120$  **A**  $F_{MI}^{11}$   


$G^b/F$   $b\text{-}\text{o}$   


$F_{MI}^{11(b5)}$   


$F_{MI}^{11}$   


$F_{MI}^{11(b5)}$   


$F_{MI}^{11}$   


**B**  $C/B^b D^b/E^b$   $A^b_{MA7} \text{ (add 13)}$   $E^b/G \text{ (add 9)}$   $C7 \text{ (alt.)}$   


$F_{MI}^{11}$  N.C.  


**C**  $D^b9$   


D<sup>b</sup>13 (#11)

D<sup>b</sup>13sus (b9)

E/D D/C      A/B      A<sup>b</sup>/B<sup>b</sup>

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

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

N.C.      F<sub>MI</sub>11

Solos on form (ABCD)  
After solos, D.C. al Coda

F<sub>MI</sub>11

Vamp, solo & fade

First 24 bars of letter A are written as 12 bars repeated in the keyboard and bass parts.

## Monkey's Uncle (Bass)

Medium Funk

$\text{J}=120$

**A**  $F_{\text{MI}}^{11}$

$G^{\flat}/F$

$F_{\text{MI}}^{11}(b5)$

$F_{\text{MI}}^{11}$

**B**  $C/B^{\flat}$   $D^{\flat}/E^{\flat}$

$b$   $A^{\flat}_{\text{MA}}(add\ 13) E^{\flat(\text{add}\ 9)}/G$

$[C^7(\text{alt.})]$

N.C.

$F_{\text{MI}}^{11}$

$(F_{\text{MI}}^{11})$

$\overbrace{3} \quad \overbrace{3} \quad \overbrace{3} \quad \overbrace{3}$

N.C.

**C**

$D^{\flat 9}$

$D^{\flat 13}(\#11)$

$D^{b13}_{sus} (b9)$

$(D^{b13}_{sus} (b9))$

$E/D \quad D/C \quad A/B \quad A^b/B^b$

**D**  $E^b_{M1} 7$

$(E^b_{M1} 7)$

$G^b/A^b \quad A^b/G^b \quad B/E \quad E^b_{M1} 7$

$(E^b_{M1} 7)$

$E^b_{M1} 7$

$G^b/A^b \quad A^b/G^b \quad B/E \quad B^b/E^b$

$N.C.$

$F_{M1} 11$

Solos on form (ABCD)  
After solos, D.C. al Coda

$F_{M1} 11$

Vamp & fade

217 Medium Funk

## Monkey's Uncle (Keyboard)

**A** F<sub>MI</sub><sup>11</sup>

**B** C/B<sub>b</sub> D<sub>b</sub> E<sub>b</sub> A<sub>b</sub><sup>(add 13)</sup> E<sub>b</sub><sup>(add 9)</sup> G<sub>b</sub> N.C. [C7(<sub>b</sub>F#)]

**C** D<sub>b</sub><sup>9</sup> D<sub>b</sub><sup>13 (#11)</sup> D<sub>b</sub><sup>13 sus (b9)</sup> E<sub>b</sub> D<sub>b</sub> C<sub>b</sub> A<sub>b</sub> B<sub>b</sub> A<sub>b</sub>/B<sub>b</sub>

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

N.C. F<sub>MI</sub><sup>11</sup> Solo on form (ABCD) After solos, D.C. al Coda

Vamp & fade

Written comp figure at letter A is not used for solos. Bars 4 & 9 of letter B and bar 12 of letter D may be played as written during solos.

# Moonlight In Vermont

Music by Karl Suessdorf  
Lyric by John Blackburn

*Med. Ballad*

**A**

E<sup>b</sup>6 C<sub>MI</sub>7 F<sub>MI</sub>7 B<sup>b</sup>7 E<sup>b</sup>6 C<sub>MI</sub>7 D<sup>b</sup>9

Pen - nies in a stream, Fall - ing leaves, a sy - ca - more,

F<sub>MI</sub>7 B<sup>b</sup><sub>9sus</sub> E<sup>b</sup>6 (B<sup>b</sup><sub>9sus</sub>) E<sup>b</sup>6 C<sub>MI</sub>7 F<sub>MI</sub>7 B<sup>b</sup>7

Moon - light in Ver - mont. I - cy fin - ger waves,

E<sup>b</sup>6 C<sub>MI</sub>7 D<sup>b</sup>9 F<sub>MI</sub>7 B<sup>b</sup><sub>9sus</sub> E<sup>b</sup>6

Ski trails on a moun - tain - side, Snow - light in Ver - mont.

**B**

A<sub>MI</sub>7 D7 G<sub>MA</sub>7 E<sub>MI</sub>7

Tel - e - graph ca - bles, they sing down the high - way and

A<sub>MI</sub>7 D7 G<sub>MA</sub>7 B<sup>b</sup><sub>MI</sub>7 E<sup>b</sup>7

trav - el each bend in the road, Peo - ple who meet in this

A<sup>b</sup><sub>MA</sub>7 F<sub>MI</sub>7 B<sup>b</sup><sub>MI</sub>7 E<sup>b</sup>7 A<sup>b</sup><sub>MA</sub>7 B<sup>b</sup>7(<sup>b9</sup>)

ro - man - tic set - ting are so hyp - no - tized by the love - ly

**C**

E<sup>b</sup>6 C<sub>MI</sub>7 F<sub>MI</sub>7 B<sup>b</sup>7 E<sup>b</sup>6 C<sub>MI</sub>7

Eve - ning sum - mer breeze, Warb - ling of a

D<sup>b</sup>9 F<sub>MI</sub>7 B<sup>b</sup><sub>9sus</sub> E<sup>b</sup>6

mead - ow - lark, Moon - light in Ver - mont.

**(Ending)**

F9 E9 E<sup>b</sup>6

You and I and moon - light in Ver - mont.  
*(rit.)*

Al Jarreau  
David Foster  
Jay Graydon

**Medium Funk Shuffle**  
( $\frac{1}{16}$  notes swing)

*J = 91*

**A**

**B**

**C**

**Mornin'**

**1.** **D<sub>MA</sub>7** **2.** **D<sub>MA</sub>7** **A<sub>MI</sub>7 G<sub>MI</sub>7 A<sub>MI</sub>7**

(gtr.) (elec. pn)

1. Mor-nin' Mis - ter Rad - i - o, Morn-in' lit - tle Cher - i - os, Morn-in' Sis - ter Or - i - ole,  
(D<sub>MA</sub>7 B<sub>MI</sub>7 G<sub>MA</sub>7 E<sub>MI</sub>7)

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

Did I tell you ev - ry - thing is fine in my

D<sub>MA</sub>7 1. D<sub>MA</sub>7 A<sub>MI</sub>7 G<sub>MI</sub>7 A<sub>MI</sub>7 2. D<sub>MA</sub>7 (vocal on D.S.)

mind? Scuse me if I

B<sub>MI</sub>7 D<sub>MA</sub>7

sing, My heart has found its wings. Search-in' high and

C<sup>13</sup> sus A<sup>9</sup> sus

low, And now at last I know. D.C. (3<sup>rd</sup> verse)  
al Coda One (⊕<sup>1</sup>)

My heart will soar with love that's

D<sub>MA</sub>7 E<sub>MI</sub>7 F<sup>#</sup><sub>MI</sub>7 G<sub>MA</sub>7 C<sup>#7(b5)</sup>

(synth.) #

rare and real, My smil - ing face will feel

F<sup>#</sup><sub>MI</sub>9 B<sup>7</sup> A<sup>b</sup><sub>B</sub> G<sub>B</sub> F<sub>B</sub> E<sub>MI</sub>9

3 3

ev - 'ry cloud. Then high - er still,

$C^{\#}M17(b5)$   $F^{\#}7(b5)$   $BMA^9$   $C^{\#}M17$   $G^{\#}M17$

be - yond the blue, un - til I know I

$C^{\#}13$   $C^{\#}7(\#5)$   $F^{\#}MA^9$   $D^{\#}M17$

(cresc.) can, like an - y man, reach out my hand and touch the face of God.

$DMA^7$   $A^{\#}M17$   $BMA^7$   $B/C^{\#}$   $C^{\#}7$   $B/C^{\#}$   $C^{\#}7$

**ff** **D.S. (synth. solo for 8) al 2nd ending  
al Coda Two ( $\oplus^2$ ).**

Morn- in' Mis - ter Ra - di - o, Morn- in' lit - tle Cher - i - os,

$E^{\flat}MA^7$

Morn- in' Sis - ter Or - i - ole, Did I tell - you that ev- 'ry-thing here is just fine

$E^{\flat}MA^7$   $C^{\#}M17$   $A^{\flat}MA^7$   $F^{\#}M17$   $B^{\flat}M17$   $A^{\flat}/B^{\flat}$

in my mind?

**Vamp, scat, and fade**  
**(After 1st x, voice scats.)**

sample bass

line at **A**: $DMA^7$ 

(etc.)



Guitar figure in the Intro is played at letters A, B and Coda Two; notes are changed to fit chords.  
Chords in parentheses at letter A are used every time but the first.

2nd VERSE  
Mornin' Mr. Shoe Shine Man  
Shine 'em bright in white and tan.  
My Baby said she loves me and  
Need I tell you that everything here  
Is just fine, in my mind.

3rd VERSE  
Mornin' Mr. Golden Gate.  
I should walk but I can't wait.  
I can't wait to set it straight.  
I was shakin' but now I am  
Makin' it fine, Here in my mind.

## Med. Samba/Funk

d=101 (Intro)

## Morning Dance

Jay Beckenstein  
(As played by Spyro Gyra)

**F** **B<sup>b</sup>M<sub>I</sub>7** **E<sup>b</sup>7** **B<sup>b</sup>M<sub>I</sub>7** **E<sup>b</sup>7**

**F** **F/A** **B<sup>b</sup>M<sub>I</sub>7** **E<sup>b</sup>7** **E<sup>b</sup>7**

**A** **F** **F/A** **B<sup>b</sup>M<sub>I</sub>7** **E<sup>b</sup>7**

**F** **F/A** **B<sup>b</sup>M<sub>II</sub>7** **C<sup>9</sup>sus**

**F** **F/A** **B<sup>b</sup>M<sub>I</sub>7** **E<sup>b</sup>7**

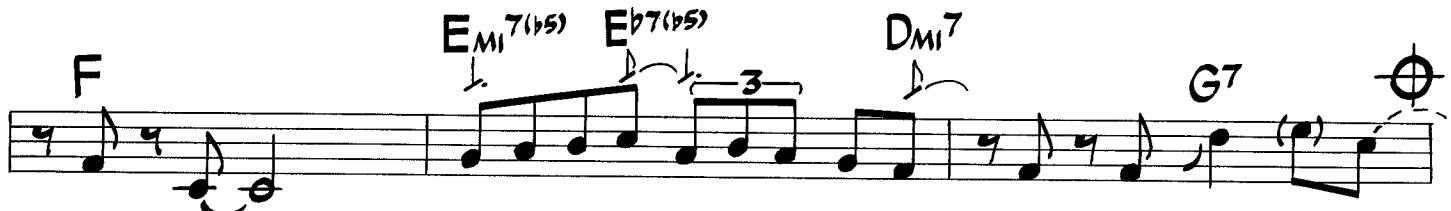
**1.** **D<sub>MI</sub>7** **G<sup>7</sup>sus** **G<sup>7</sup>** **C<sup>13</sup>sus**

**2.** **D<sub>MI</sub>7** **G<sup>7</sup>** **C<sup>13</sup>sus**

**B** **E<sup>b</sup>M<sub>II</sub>9(#11)** **D<sub>MI</sub>7** **G<sub>MI</sub>7** **C<sup>9</sup>sus** **F**

**E<sub>MI</sub>7(b5)** **E<sup>b</sup>7(b5)** **D<sub>MI</sub>7** **G<sup>7</sup>sus** **G<sup>7</sup>** **C<sup>9</sup>sus** **C<sup>7</sup>**

**E<sup>b</sup>M<sub>II</sub>9(#11)** **D<sub>MI</sub>7** **G<sub>MI</sub>7** **C<sup>9</sup>sus**

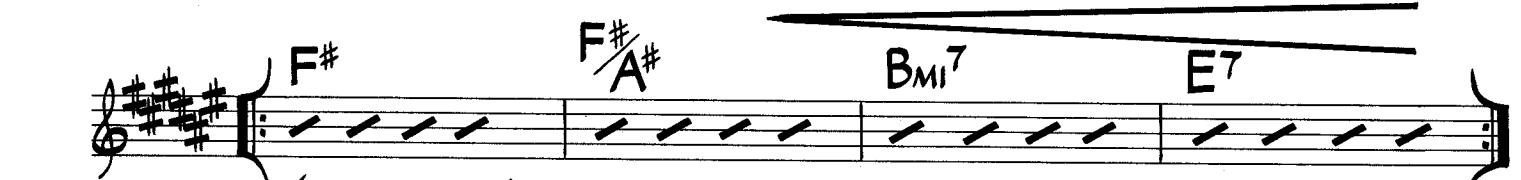
F 



sample ten. fill

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





(Vamp, solo & fade)

Melody is played with some variation.

## Mr. Clean

Weldon Irvine

Half-Time Funk/Rock

 $\text{J} = 82$ 

(As played by Freddie Hubbard)

(trp. &amp; ten.)

 $F_{\text{MI}}^7$ 

(bass)

 $(7x's) F_{\text{MI}}^7$ 

(trp. &amp; ten.)

**A**

**B**

**(Solos)**

**F<sub>MI</sub><sup>7</sup>**

**(Vamp & solo till cue)**

(On Cue) (horns)

drums tacet

(gtr.)

N.C.

(to B for next solo;  
after solos, D.S. al fine)

Tenor sounds one octave lower than written.

Note and chord on beat 4 of bar 5 of letter A may be played on the 'and of 4'.

Medium Swing/Shuffle

 $\text{J}=137$ 

## Mr. Gone

Josef Zawinul

(As played by Weather Report)

N.C.

**A** N.C.

(N.C.)

N.C.

**B**

**(Solos)** (chords optional)\*

**C** G<sup>7</sup>(<sup>#5</sup>) B<sup>9</sup> G<sup>13</sup> A<sup>b13</sup> C<sup>9</sup> B<sup>b9</sup> A<sup>b9</sup>

Till Cue F<sup>13</sup> On Cue F<sup>13</sup>

(bs.) (etc.) (under solo)

(to **C** for more choruses)  
after solos, D.S. al Coda

N.C. G<sub>sus</sub> E<sub>sus</sub> E<sup>b</sup><sub>sus</sub> G<sub>sus</sub> B<sup>b</sup><sub>sus</sub> G<sub>sus</sub> B<sup>b</sup><sub>sus</sub> F<sup>7</sup><sub>sus</sub>

(F<sup>7</sup><sub>sus</sub>)

(bs.)

(Vamp, Solo & Fade)  
(quick fade on recording)

Chords at letter B follow the rhythm of the melody.

\*may also solo around F7 (F mixolydian scale)

# My Attorney Bernie

Dave Frishberg

Med. Samba

 $\text{d} = 92$  $G_{\text{MI}}$  $F_{\text{MI}}^9$  $B_{\text{b}}^{13}$  $E_{\text{b}}$  $D7(\#9)$ 

(pn.)

 $G_{\text{MI}}$  $F_{\text{MI}}^9$  $B_{\text{b}}^{13}$  $E_{\text{b}}$  $D7(\#9)$  $G(\text{add}\#)$  break - - - - -

A

 $D_{\text{MI}}^7(\text{b5})$  $/G$ pressed  
touch  
mire

with my at - tor - ney Bern - ie,

I'm im -  
In a  
ad -pressed  
clutch  
mirewith his in - flu-en - tial  
he can speed right to the  
an - y guy who knows hisfriends; (pn., w/ bs. 8va b.)  
scene;  
stuff;And He's got  
if I'm  
Sure we $F_{\text{MI}}^7$  $B_{\text{b}}^9$  $E_{\text{b}}_{\text{MI}}^7$ ver - y  
locked  
blewbig  
in  
cou -con - nec - tions,  
the jail - with  
ple ven - turesso  
just  
withI  
one  
thefol - low  
phone  
coun -his  
call  
ter -di - rec -  
my bail,  
de - ben - $A_{\text{b}}^9$  $D_{\text{b}}_{\text{MA}}^7$  $G_{\text{b}}_{\text{MA}}^9$ - tions,  
- he  
- tures,Bern - ie  
says  
butknows  
call  
winhis  
his  
away  
club  
few,a - round  
col - lect  
you loseAnd  
Or  
aso  
deal  
few,  
I  
di - like $C_{\text{MI}}^7$  $F^7(\text{b9})$  $A_{\text{MI}}^7$  $D^7$  $G^7$ al - ways  
rect - ly  
Bern - ie  
says,do  
with  
his  
anwhat  
-  
-  
youie  
swер  
onrec - com -  
ing mach -  
hang - in'mends.  
ine.  
tough.I  
When  
Thanks  
to  
am

B

D<sub>MI</sub>7(b5) / G

blessed with my at - tor - ney Bern - ie,  
 dine with my at - tor - ney Bern - ie,  
 you with my at - tor - ney Bern - ie,

I'm im-  
 He buys  
 Thanks to

D<sub>MI</sub>7(b5) / G

(C#7)

(dr.) break - - -

pressed with the way he runs the  
 wine from the rare im-port - ed store;  
 you, I'm con - sid - ered well to rack; (pn., w/ bs. 8va b.) - - -

He's got  
 That's cause  
 Sure, I

F<sub>MI</sub>7B<sup>b</sup>9E<sub>MI</sub>7

Dodg - er sea - son box - es, and an of - - ice full of fox -  
 Bern - ie is a pur - ist, not your pol - y - es - - ter tour -  
 made out like a ban - dit, just ex - act - ly like you planned -

A<sup>b</sup>9D<sup>b</sup><sub>MA</sub>7G<sup>b</sup><sub>MA</sub>9

- es, It's a - maz - ing all the `dif - frent things your  
 - ist, Bern - ie waves the glass a - round a - while, then  
 it, But, like Mur - ray, my ac - count - ant told me

C<sub>MI</sub>7

F7(b9)

A<sup>b</sup>9(#11)G<sup>9</sup>

break - - -

av' - rage guy might need a law - yer for.  
 takes a sip, and al - ways sends it back.  
 yes - ter - day, I owe it all to you.

Bern - ie tells me

C

F<sup>9</sup><sub>SUS</sub>B<sup>b</sup><sub>MA</sub>7

break - - -

D<sup>9</sup><sub>SUS</sub>G<sup>9</sup><sub>MA</sub>7

break - - -

what to do, Bern - ie lays it on the line.

Bern - ie says we

F<sup>9</sup><sub>SUS</sub>B<sup>b</sup><sub>MA</sub>7

break - - -

D<sup>9</sup><sub>SUS</sub>

(D7(#5))

sue, we - sue, Bern - ie says we sign,

we sign -

(pn.) G<sub>MI</sub> F<sub>MI</sub>9 B<sup>b</sup>13 E<sup>b</sup> D7(#9) (3x's)  
 (3rd x take Coda)

O

E<sup>b</sup>

D7(b9)

break - - -

G bass

on the dot - ted line. (pn.)

Med. Swing

## My Romance

Music by Richard Rodgers  
Lyric by Lorenz Hart

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

My ro - mance does- n't have to have a moon in the sky, My ro -

A<sub>MI</sub> E<sup>7(5)</sup> A<sub>MI</sub><sup>7</sup> A<sup>7(5)</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sub>MA</sub><sup>7</sup> C<sup>7</sup>

mance does- n't need a blue la - goon stand - ing by; No

F<sub>MA</sub><sup>7</sup>(B<sup>b9</sup>) C<sub>MA</sub><sup>7</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup>(B<sup>b9</sup>) C<sub>MA</sub><sup>7</sup>

month of May, no twink - ling stars, No

F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup> B<sup>7</sup> E<sub>MI</sub><sup>7</sup> B<sup>b13</sup> A<sub>MI</sub><sup>9</sup> D<sup>13</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>

hide - a - way, no soft gui - tars. My ro -

**B** C<sub>MA</sub><sup>7</sup>(F<sub>MA</sub><sup>7</sup>) E<sub>MI</sub><sup>7</sup> (A<sub>MI</sub><sup>7</sup>) D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sub>MA</sub><sup>7</sup> E<sup>7(5)</sup>

mance does- n't need a cas - tle ris - ing in Spain, Nor a

A<sub>MI</sub> E<sup>7(5)</sup> A<sub>MI</sub> A<sup>7(5)</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sub>MA</sub><sup>7</sup> C<sup>7</sup>

dance to a con - stant - ly sur - pris - ing re - frain. Wide a

F<sub>MA</sub><sup>7</sup> A<sup>7(5)</sup> D<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup>/C B<sub>MI</sub><sup>7(b5)</sup> E<sup>7</sup> A<sub>MI</sub> A<sup>b7</sup>

wake I can make my most fan - tas - tic dreams come true; My ro -

C<sub>MA</sub><sup>7</sup>/G A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup> (A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>)

mance does- n't need a thing but you.

# My Shining Hour

Music by Harold Arlen  
Lyric by Johnny Mercer

Med.-Up Swing

A

This will be my shining hour,

Calm and happy and bright,

In my dreams, your face will flow - er

through the dark - ness of the night.

B

Like the lights of home be - fore me,

Or an an - gel watch - ing o'er me,

This will be my shining hour,

Till I'm with you a - gain.

# Nature Boy

Eden Ahbez

Med. Ballad\*

**A**

There was a boy,  
A ver-y strange en-chant-ed boy,  
They say he wan-dered

ver - y far,  
ver - y far,  
o - ver land and sea;  
A

**A7****D MI**

lit - tle shy

and sad of eye,

But

**E7(b9)****A7**ver - y wise  
was he.And  
then one day,  
One mag-ic day he came my way,  
And as we spoke of**B****D MI****E MI 7(b5) A7****D MI****E MI 7(b5) A7**

man - y things,  
fools and kings,  
this he said to me:  
The

**A7****D MI****(B MI 7(b5))**

great - est

thing you'll

ev - er

learn

is

**E7(b9)****A7(#5)****D MI****(E MI 7(b5) A7 )**

just to love and be loved in re - turn.

7th bar of letters A &amp; B were originally 2 bars each. Melody is straight eighths, though rather freely interpreted rhythmically.

Medium Swing  
J = 108

# Nefertiti

Wayne Shorter

(As played by Miles Davis)

(ten. & trp.)

$A^\flat MA^7(b5)$

$D^\flat sus$

$G MI^7(b5)$

$C^7(b9)$

$B MA^9$

$B MA^9(b5)$

$B^\flat MI^7(b5)$

$E^\flat 7(b9)$

$E MA^7$

$D MA^7/A$

$(D 7(alt.)/B^\flat)$

$A^\flat 13 (^{\#}11)$

$E^{(add 9)}/F^\sharp$

$E^9 sus$

$E^\flat 13(b5)$

$B^\flat MI^9(MA^7)$

$E^\flat 13(b5)$

No solos; melody is repeated many times; fade on cue to end.

Tritone substitutions may be used  
for certain chords:  $A^\flat 13 (^{\#}11) \rightarrow D 7(alt.)$   
 $E^\flat 13(b5) \rightarrow A^7(alt.)$

Med. Funk/Samba

## Never Givin' Up

Al Jarreau  
Tom CanningJ = 102 D<sup>6</sup> (Intro)

*mf (pn.)*

*(str.)*

*f (pn.)*

*I'd been a -*

A

*mf*

*afraid that I had missed the chance of a life time.*

*And by the way, I've turned - bled with romance, girl, and I \_\_\_\_\_.*

*won't cry, But now I'm \_\_\_\_\_.*

*Search-ing ev - 'ry star, (I go on) Search-ing near and far, (Ev - 'ry)*

**A<sub>MI</sub>7(b5)** A<sub>MI</sub>7 B<sub>b</sub>/C C7(b9) D<sub>b7(b5)</sub> B<sub>b9</sub> sus A<sub>MI</sub>9 D7(b9)

**C** G<sub>MA</sub>7 E<sub>MI</sub>7 C<sub>MA</sub>7 C<sub>MI</sub>7 D<sub>MI</sub>7

**S** *f* Nev- er give it up, nev- er gon- na give it up, e - ven when this life is o - ver,

G<sub>MA</sub>7 E<sub>MI</sub>7 C<sub>MA</sub>7 C<sub>MI</sub>7 D<sub>MI</sub>7

Nev- er give it up, nev- er gon- na give it up, e - ven when this life is o - ver,

G<sub>MA</sub>7 E<sub>MI</sub>7 C<sub>MA</sub>7 C<sub>MI</sub>7 D<sup>#</sup>07

Nev- er give it up, nev- er gon- na give it up, e - ven when this life is o - ver,

E<sub>MI</sub> G/D 1. C<sup>#</sup><sub>MI</sub>7(b5) D<sup>9</sup>sus E<sub>MI</sub> D<sup>#</sup>+ G/D C<sup>#</sup><sub>MI</sub>7(b5)

I'll be con- tent in time, Hmmm, I'm gon-na be con- tent in time.

C<sub>MA</sub>7 A<sub>MI</sub>7 B<sub>b</sub> B<sub>b7(b9)</sub> 2. C<sup>#</sup><sub>MI</sub>7(b5) D<sup>13</sup>sus D<sup>13</sup>(b9)

(synth.) 2. And so to - day (time) I'll  
**(D.S. al Coda)**

E<sub>MI</sub> G/D 2) C<sup>#</sup><sub>MI</sub>7(b5) (pn.) D<sup>6</sup> V.S.

I'll be con- tent, I'm gon - na be con- tent in time. *mf*

## 2ND Verse

I think I'll take the chance of a life time. And by the way, I'm falling for romance, girl, and I don't mind how much I cry  
See I'm reaching for the sun (Angels sing). Love has just begun (Who would think) Two could turn to one.

Lyrics in parentheses are background vocals.

(Continued on next page)

**G/C** **F<sup>13</sup>** **E<sub>MI</sub>7** **C/D** **D/C** **E<sub>MI</sub>A** **F/E<sup>b</sup>** **C<sub>MI</sub>9** **E<sup>b</sup>/F**

(gtr., 8va b.) **Till**

**D** **B<sup>b</sup>MA<sup>7</sup>** (bass funkier) **G<sub>MI</sub>7** **E<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>MI<sup>7</sup> F<sub>MI</sub>7**

**f** Nev-er give it up, nev-er gon-na give it up, e - ven when this life \_\_\_ is o - ver, \_\_\_

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

Nev-er give it up, nev-er gon-na give it up, e - ven when this life \_\_\_ is o - ver, \_\_\_

**B<sup>b</sup>MA<sup>7</sup>** **G<sub>MI</sub>7** **E<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>MI<sup>7</sup> F<sup>#</sup>07**

Nev-er give it up, nev-er gon-na give it up, e - ven when this life \_\_\_ is o - ver, \_\_\_

1. **G<sub>MI</sub>** **B<sup>b</sup>/F** **E<sub>MI</sub>7(b5) F<sup>13</sup> sus F<sup>13(b9)</sup>** 2. **G<sub>MI</sub>** **B<sup>b</sup>/F** **E<sub>MI</sub>7(b5) A<sup>b13</sup> sus A<sup>b13</sup>**

**Till** be con - tent in time. **Till** **I'll** be con-tent, I'm gon-na be con-tent

**E** **D<sup>b</sup>MA<sup>7</sup>** **B<sup>b</sup>MI<sup>7</sup>** **1,2. G<sup>b</sup>MA<sup>7</sup>** **G<sup>b</sup>MI<sup>7</sup> A<sup>b</sup>MI<sup>7</sup>** **3. G<sup>b</sup>MA<sup>7</sup>** **G<sup>b</sup>MI<sup>7</sup> A<sup>07</sup>**

Nev-er gon-na give it up, \_\_\_ (no, no,no, no,not I,) \_\_\_ (No, no,no no,not I,) \_\_\_

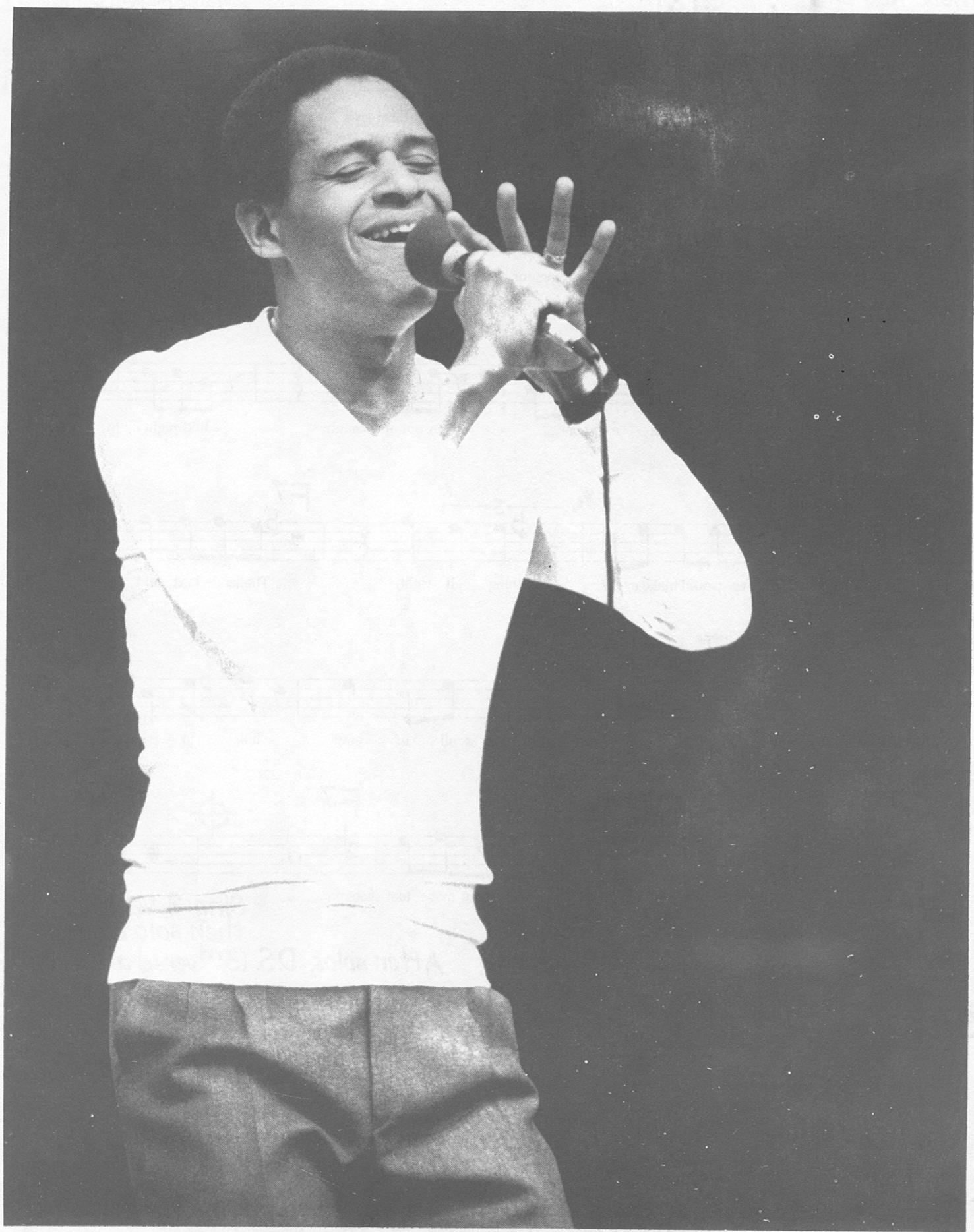
**B<sup>b</sup>MI** **D<sup>b</sup>/A<sup>b</sup>** **G<sub>MI</sub>7(b5)** **A<sup>b13</sup> sus A<sup>b13(b9)</sup>** **Vamp & fade on **E****

**Till** be con - tent in time.

**Sample bass lines:** **(Intro)** **D<sup>6</sup>** **G/C** **F<sup>13</sup>** **E<sub>MI</sub>7** **A** **E<sup>b</sup>MA<sup>7</sup>** **G<sup>7</sup>** **etc.**

**C** **GMA<sup>7</sup>** **E<sub>MI</sub>7** **CMA<sup>7</sup>** **C<sub>MI</sub>7 D<sub>MI</sub>7** **D** **B<sup>b</sup>MA<sup>7</sup>** **G<sub>MI</sub>7** **E<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>MI<sup>7</sup> F<sub>MI</sub>7** **etc.**

**etc.** **etc.** **etc.** **etc.**



AL JARREAU

Photo by Tom Copi ©1988

# Never Make Your Move Too Soon

Med. Rock

J = 114 (Intro) (F7)

S A

Music by Nesbert "Stix" Hooper  
Lyric by Will Jennings  
(As played by The Crusaders)

1. Three days of snow in Birm-ing-ham, Thought you would won-der

(F7)

where I am, Rang our num-ber all night long.

(F7)

No com-fort on the tel-e-phone, Ran out and caught a mid-night flight,

Bb7

Thought a lit-tle love would make ev'-ry - thing all right, The land-lord said you'd

F7

moved a-way and left me all of your bills to pay,

G7(b9)

Look out, ba-b-y, You might have made your move too soon.

*Sing 2 verses,  
then solo on [A];  
After solos, D.S. (3rd verse) al Coda*

F7 G7(b9) C7(#5) F7

One thing they know: I nev-er make my move too soon,

G7(b9) C7(#5) (Slow Swing) F7 F7 A Bb7 B7 C E F7

One thing they know: I nev-er make my move too soon.

(molto rit.)

Ending may be played instrumentally (without vocal).  
Melody is freely interpreted and varies with each verse.

# Never Make Your Move Too Soon (Rhythm Section)

Med. Rock

$\text{J} = 114$

(Intro)

Piano part: Dynamics (pn.) and (bs.). Chords: F7.

Bass part: Dynamics (bs.). Chords: F7.

A

Piano part: Dynamics (bs.), (T). Chords: F7.

B $\flat$ 7

F7

G7( $\flat$ 9)

C7( $\#$ 5)

F7



Head is played twice;  
then solos on A;  
after solos, D.S. al Coda.



F7

G7( $\flat$ 9)

C7( $\#$ 5)

F7

(F7)

G7( $\flat$ 9)

C7( $\#$ 5) (Slow Swing)

F7

A B $\flat$ 7 B $\flat$ 7 F $\sharp$ 6 C E

F7

2nd VERSE

You left me with a Keno card,  
This life in Vegas sure ain't hard,  
I ran it up to fifty grand,  
Cashed in and held it in my hand,  
That kind of word can get around,  
And make a lost love turn up found,  
I hear you knockin' at my door  
But you know you ain't livin' here no more,  
It's too bad, baby, I think you made your move too soon.

3rd VERSE

I've been from Spain to Tokyo,  
From Africa to Ohio,  
I never try to make the news,  
I'm just a man who plays the blues,  
I take my loving everywhere,  
I come back and they still care,  
One love ahead, one love behind,  
One in my arms and one on my mind,  
One thing they know: I never make my move too soon.

Bass line varies somewhat for solos.

Played as a shuffle on Ernestine Anderson's LP of the same name. Bass & piano play shuffle instead of written line.

# Nigerian Marketplace

## Medium Latin

# Oscar Peterson

bass line for bars  
5 & 6 of letter B:

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**Solo on form (AABBC)  
after solos, D.S. al Fine**

**Use chords in brackets for solos at letter**

Use chords in brackets for solos at letter B.  
Solos evolve into a funky boogaloo feel.

Med. Swing  $\frac{6}{4}$  $\text{J} = 124$ 

## Nightlake

Richie Beirach  
(As played by John Abercrombie)

(Ending)

Chord in parenthesis is alternate change.

Head is played twice before and after solos



**(Solos)**

**B** A<sub>MI</sub>7 C<sub>MI</sub>7 (F<sup>13</sup>)

After solos, continue to **C**

**C** A<sub>MI</sub>7

(alto, w/ ten. & trb. 8va b.)

break (alto) (trb.) (ten.) (ten. & trb. 8va b.)

break

F<sub>MA</sub>7 E<sub>7(#9)</sub> 1. E<sub>7(#9)</sub> 2. E<sub>7(#9)</sub>

Play head (**A**) twice, then D.C. al fine

## Fast Samba/Funk

## Not Ethiopia

Michael Brecker

(As played by The Brecker Bros.)

$\text{d} = 152$

$B^b_{\text{MA}} 7 A^b_{\text{MI}} 7 \quad D^b/G^b \quad D/E \quad E/D \quad F/C \quad B_{\text{MA}} 7(b5)$

(trp.) (ten.)

 $F^7_{\text{sus}}$  (piano fills lightly)

16

**A**

$F^7_{\text{sus}}$

f (pn. w/ ten. 8va b.)

$F^7_{\text{sus}}$

$F$  (trp. ten. trb.)

$E^b_{\text{sus}}$   $F$

$F^7_{\text{sus}}$

$F^7_{\text{sus}}$  break

1.  $E^b$  (add 9) (omit 3)

$D_{\text{MI}}/E^b$

(ten. trp. trb.)

(Half-Time Feel)

**B**

$F/D^b$

$E^b_{\text{MA}} 7(b5)$

$C^b_{\text{MA}} 7(b5)$

$2. B^b_{\text{sus}} (b9)$

(trp. trb. ten.)

$F/E^b$

$E_{\text{MA}} 7(b5)$

$D^b/E^b$

$C^b_{\text{MA}} 7(b5)$

$D^b/C^b$

$D^b/E^b$

$D^b/D$

$G/A^b$

$G^b_{\text{MA}} 7(b5)$

$G^b_{\text{MA}} 7(b5)$

(unis.)

**C**

(Orig. Feel)  $F^7_{sus}$

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

$F^7_{sus}$

$F$  (ten. trp. trb.)  $E^b_{sus}$  /  $F$

$F^7_{sus}$

(ten. trp. trb.)

$F^7_{sus}$  break

$E^b$  (add 9 omit 3)

$D_{M1}/E^b$

$B^b_{MA7}$

$A^b_{M17}$

$D^b/G^b$

$D$  (ten. trp. trb.)  $E$

$E/D$

$F/C$

$B_{MA7}(b5)$

$B_{MA7}(b5)$

**D** (Solos) F<sup>7</sup><sub>SUS</sub>

**E** B<sup>b7</sup><sub>SUS</sub> B<sup>b13</sup><sub>SUS</sub> C<sup>b MA7/Bb</sup> B<sup>b MI9 (Eb)</sup>

B<sup>MA7</sup> B<sup>b13</sup><sub>SUS</sub> C<sup>b MA7/Bb</sup> G<sup>b MA7(b5)</sup>

**F** (On Cue) F<sup>7</sup><sub>SUS</sub>

Play letter **F** to end each solo

**16**

Horn parts at letters A & C are all played one octave lower than written.

To **D** for more solos;  
After solos, D. S. al Coda.

A handwritten musical score for piano, consisting of two staves. The first staff starts with a circle symbol followed by the chord  $B^b MA^7$ . The second staff begins with  $A^b Mi^7$ , followed by  $D^b/G^b$ ,  $D/E$ ,  $E/D$ , and  $F/C$ . The final chord is labeled  $B MA^7(b5)$ . The score is written over a 12-bar blues progression.

Bright Swing

## Nothing Personal

*J = 240*

(pn. fill)

(Vamp till cue)

Don Grodnick

(As played by Michael Brecker)

**(Intro)**

**(On cue)** (bs.)

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

**GMI**

**A**

**GMI**

**(CMI<sup>7</sup>)**  
**C<sup>7</sup>**

**GMI**

**(F<sup>7</sup> E<sup>7</sup>)**

(piano fill) —

A handwritten musical score consisting of four measures. The first measure has a bass clef and a key signature of E-flat major (two flats). It contains a single note on the A line. The second measure has a treble clef and a key signature of B-flat major (one flat). It contains a single note on the A line. The third measure has a bass clef and a key signature of D major (one sharp). It contains a single note on the A line. The fourth measure has a treble clef and a key signature of B-flat major (one flat). It contains a single note on the A line.

(bs. walks in 4)

(bs. & dr. only)

A handwritten musical score for a G Major scale. The score consists of a single five-line staff. The key signature is G Major (no sharps or flats). The notes are represented by open circles (white notes) and filled circles with a diagonal line (black notes). The notes are: open circle (G), filled circle with diagonal line (A), open circle (B), filled circle with diagonal line (C), open circle (D), filled circle with diagonal line (E), open circle (F#), and filled circle with diagonal line (G). The letter 'G' is written above the first note.

*Solo on form (A); after solos, D.C. al Coda  
(play opening vamp 4x's only, take Coda on repeat  
of head)*

) (tenor fill).

A blank musical score consisting of four measures. The first measure contains a single note on the A string. The second measure contains a single note on the G string. The third measure contains a single note on the B string. The fourth measure contains a single note on the D string. The labels "E♭7" and "D7" are placed below the first and second measures respectively.

\(bs.\) walks in 4)

(bs. & dr. only)

A musical staff with four measures. The first measure shows a G major chord (G B D) with a bass note G. The second measure shows a (F7 E7) chord with a bass note F. The third measure shows a G major chord (G B D) with a bass note G. The fourth measure shows a (F7 E7) chord with a bass note F.

(tenor fill)

A handwritten musical score for guitar. It consists of four measures divided by vertical bar lines. The first measure contains a single note on the 6th string. The second measure contains a single note on the 5th string. The third measure contains a single note on the 4th string. The fourth measure contains a single note on the 3rd string. Below the staff, the labels E<sup>b</sup>7, D7, and G<sub>MI</sub> are written, corresponding to the first, second, third, and fourth measures respectively.

(BS. walks in 4)

No chords on Gm1 sections during head. Chords in parentheses are for solos (optional). Bass plays written line for first chorus of each solo, then walks in 4 for subsequent choruses. Head is played twice before and after solos.  
Indeterminate pitches (bars 8, 11, & 16 of letter A) are accompanied by drum and piano punches.

## Med. Swing (Intro)

## Off Minor

Thelonious Monk  
(L.H.) (R.H.)

(solo pn.) (GMI) (B<sub>b</sub>13(<sub>b</sub>9)) (B<sub>b</sub>13(<sub>b</sub>9)) (fine)

(add bs. &amp; dr.)

**A**

GMI C<sup>#</sup>7 F<sup>#</sup>7 BMI7 B<sub>b</sub>7 Eb<sub>MA</sub>7 D7  
(sax)

GMI B<sub>b</sub>13(pn.) (D<sub>13</sub>(<sub>b</sub>9))(pn.)  
(bs.) (bs. walks)

**B**

D<sub>b</sub><sub>MA</sub>7 D7 B<sub>b</sub><sub>MI</sub>7 E<sup>b</sup>7(<sub>b</sub>9) B<sub>M</sub>I7 E/F<sup>#</sup> E/F/E E13(<sub>b</sub>9)  
(pn.)

EMI7 A<sup>9</sup>sus A7 D<sub>13</sub>(<sub>b</sub>9)

**C**

G<sub>MI</sub>      C<sup>#</sup>7      F<sup>#</sup>7      BmI<sup>7</sup>      B<sup>b</sup>7      E<sup>b</sup><sub>MA</sub><sup>7</sup>      D7

(sax)

G<sub>MI</sub>

B<sup>b</sup>7<sub>13</sub>  
(pn.)

D<sub>13</sub>  
(pn.)

(bs. walks)

Solo on form (AABC);  
After solos, D.S., play head,  
then D.C. al fine.

No kicks during solos. Bass and drums may play on D.C. al fine. First notes of letters A & C may be anticipated by an eighth note each time. Chords in parentheses are not played by piano during head.

Medium-Up Swing  
♩ = 224

# Oleo

Sonny Rollins  
(As played by Miles Davis)

**A**

**B**

**C**

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*Solo on form (AABC)  
("Rhythm Changes")*

Med.-Slow Bossa Nova

## Once I Loved

Music by Antonio Carlos Jobim  
English Lyric by Ray Gilbert

**Chords and Progressions:**

- Section 1: B<sub>MI</sub>7, E<sub>9(#5)</sub>, A<sub>MA</sub>7, B<sub>b7</sub>
- Section 2: B<sub>MI</sub>7, C<sub>7</sub>, C<sub>#MI</sub>7
- Section 3: A<sub>MI</sub>7, D<sub>9(#5)</sub>, G<sub>MA</sub>7
- Section 4: G<sub>#MI</sub>7(b5), C<sub>#7</sub>, 1. F<sub>#MA</sub>7, F<sub>#7</sub>
- Section 5: 2. F<sub>#MA</sub>7, B<sub>7</sub>, E<sub>MA</sub>7, A<sub>7</sub>
- Section 6: D<sub>MA</sub>7, D<sub>#7</sub>, D<sub>MI</sub>6
- Section 7: F<sub>#7/C#</sub>, C<sub>7(b5)</sub>, B<sub>7</sub>
- Section 8: B<sub>MI</sub>7, (C<sub>#7(#5)</sub>), F<sub>#MI</sub>, (F<sub>#7</sub>)

**Lyrics:**

Once \_\_\_\_\_ Then \_\_\_\_\_ I loved, \_\_\_\_\_ And I \_\_\_\_\_  
 gave so much love to this love, You were the world to me;  
 in - fi - nite sad - ness you came and brought me love a - gain;

Once \_\_\_\_\_ Now \_\_\_\_\_ I cried \_\_\_\_\_ at the \_\_\_\_\_  
 I know \_\_\_\_\_ that no \_\_\_\_\_

thought I was fool - ish and proud and let you say good - bye.  
 mat - ter what - ev - er be - falls I'll nev - er

let you go, \_\_\_\_\_ I will hold you close, \_\_\_\_\_ Make you stay, \_\_\_\_\_

Be - cause love is the sad - dest thing when it \_\_\_\_\_

goes a - way, \_\_\_\_\_ Be - cause love is the sad - dest

thing when it goes a - way.

Med. Funk  
Ballad

(Intro)

J = 62

## One Family

Russell Ferrante  
(As played by The Yellowjackets)

(alto)

**D<sub>b</sub>/A<sub>b</sub>A<sub>b</sub>**    **B<sub>b</sub>/A<sub>b</sub>**    **G<sub>b</sub>/A<sub>b</sub>**    **D<sub>b</sub>/A<sub>b</sub>A<sub>b</sub>**    **B<sub>b</sub>/A<sub>b</sub>**    **G<sub>b</sub>/A<sub>b</sub>** (2nd x:)

(no repeat on D.C.)

**A** (bass solo on D.C.)

**G<sub>M1</sub>⁹**    **E<sub>b</sub><sub>M1</sub>⁹**    **E<sub>b</sub><sub>M1</sub>⁹/A<sub>b</sub>**    **D<sub>b</sub><sub>MA</sub>⁹/A<sub>b</sub>**    **A<sub>b</sub><sub>M1</sub>⁹**    **D<sub>b</sub>⁹**    **G<sub>b</sub><sub>MA</sub>⁷**    **D<sub>b</sub>(add 9)**

(alto w/bs.)

**E<sub>b</sub><sub>M1</sub>⁹**    **E<sub>b</sub><sub>M1</sub>⁹/A<sub>b</sub>**    **F(A add 9)**    **E<sub>b</sub><sub>M1</sub>⁹**    **E<sub>b</sub><sub>M1</sub>⁹/A<sub>b</sub>**    **A<sub>b</sub>⁹(#⁹)**

**B** **B<sub>b</sub><sub>MA</sub>⁹**    **F<sub>M1</sub>⁹/B<sub>b</sub>**    **B<sub>b</sub>¹³(b⁹)**    **E<sub>b</sub><sub>MA</sub>⁹/B<sub>b</sub>**    **A<sub>b</sub>¹³**    **A<sub>b</sub>¹³/G<sub>b</sub>**    **B<sub>b</sub>/F (E<sub>b</sub>/F B<sub>b</sub>/F)**    **F<sup>#</sup>⁰⁷**    **G<sub>M1</sub>⁷**

**B<sub>b</sub>/C**    **C⁹(b⁵)**    **E<sub>b</sub><sub>MA</sub>⁹/F**    **F¹³(b⁹)**    **B<sub>b</sub><sub>MA</sub>⁹**    **F<sub>M1</sub>⁹/B<sub>b</sub>**    **B<sub>b</sub>¹³(b⁹)**    **E<sub>b</sub><sub>MA</sub>⁹/B<sub>b</sub>**    **A<sub>b</sub>¹³**    **A<sub>b</sub>¹³/G<sub>b</sub>**

**B<sub>b</sub>/F (E<sub>b</sub>/F B<sub>b</sub>/F)**    **F<sup>#</sup>⁰⁷**    **G<sub>M1</sub>⁷**    **B<sub>b</sub>/C**    **C⁹(b⁵)**    **E<sub>b</sub><sub>M1</sub>⁹ A<sub>b</sub>¹³**    **D<sub>b</sub><sub>MA</sub>⁹**    **A<sub>b</sub><sub>M1</sub>⁹/D<sub>b</sub>**    **D<sub>b</sub>¹³(b⁹)**

(melody on D.C.)

**G<sub>b</sub><sub>MA</sub>⁹**    **F¹³(#⁹)**    **F⁹(#⁹)**    **B<sub>b</sub><sub>M1</sub>⁹**    **E<sub>b</sub>**    **E<sub>b</sub>⁹**    **E<sub>b</sub><sub>M1</sub>⁹/A<sub>b</sub>**    **F(A add 9)**

**G<sub>M1</sub>⁹**    **E<sub>b</sub><sub>M1</sub>⁹**    **E<sub>b</sub><sub>M1</sub>⁹/A<sub>b</sub>**    **D<sub>b</sub><sub>MA</sub>⁹/A<sub>b</sub>**    **A<sub>b</sub><sub>M1</sub>⁹**    **D<sub>b</sub>⁹**    **G<sub>b</sub><sub>MA</sub>⁷**    **D<sub>b</sub>(add 9)**

**F¹³**    **E<sub>b</sub><sub>MA</sub>⁹**    **E<sub>b</sub><sub>M1</sub>⁹/A<sub>b</sub>**

(D.C. al Coda)

(alto fills)

(elec.) pn.

(bs.)

**(vamp & build till cue)**

On cue - keep building

2nd x: alto plays melody

Chords: D<sup>b</sup>/A<sup>b</sup>A<sup>b</sup>, B<sup>b</sup>/A<sup>b</sup>, G<sup>b</sup>/A<sup>b</sup>, D<sup>b</sup>/A<sup>b</sup>A<sup>b</sup>, B<sup>b</sup>/A<sup>b</sup>, G<sup>b</sup>/A<sup>b</sup>

2nd x: alto plays melody

Chords: D<sup>b</sup>/A<sup>b</sup>A<sup>b</sup>, B<sup>b</sup>/A<sup>b</sup>, G<sup>b</sup>/A<sup>b</sup>, D<sup>b</sup>/A<sup>b</sup>A<sup>b</sup>, B<sup>b</sup>/A<sup>b</sup>, D<sup>7</sup>(#5)

Chords: E<sup>b</sup>M<sup>11</sup>, F<sub>M1</sub><sup>7</sup>, G<sup>b</sup><sub>M1</sub><sup>7</sup>, G<sup>b</sup><sub>MA</sub><sup>7</sup>/A<sup>b</sup>, B<sup>b</sup><sub>M1</sub><sup>7</sup>, F<sub>M1</sub><sup>7</sup>, C<sub>M1</sub><sup>7</sup>, G<sub>M1</sub><sup>7</sup>, E<sup>b</sup><sub>M1</sub><sup>9</sup>/A<sup>b</sup>

(molto rit.)

Bass lines at Intro and Coda played with variation.  
Electric piano plays one chord per beat throughout head (except where otherwise marked).

bass overdub at Coda (starts 3rd x of indef. vamp) etc.

# One For My Baby (And One More For The Road)

Music by Harold Arlen  
Lyric by Johnny Mercer

## Medium Ballad

Dium Ballad

**A**

(F<sub>M17</sub>)

E<sub>b</sub><sub>MA7</sub> B<sub>b</sub><sub>M17</sub> E<sub>b</sub><sub>MA7</sub> F<sub>M17</sub> B<sub>b</sub>7 E<sub>b</sub><sub>MA7</sub> B<sub>b</sub><sub>M17</sub> (F<sub>M17</sub>)

It's quart - er to three, There's no - one in the place ex - cept you and me,

(F<sub>M17</sub> B<sub>b</sub>7)

E<sub>b</sub><sub>MA7</sub> B<sub>b</sub><sub>M17</sub> E<sub>b</sub><sub>MA7</sub> B<sub>b</sub><sub>M17</sub> (F<sub>M17</sub>) E<sub>b</sub><sub>MA7</sub> F<sub>M17</sub> B<sub>b</sub>7

So set 'em up, Joe, I've got a lit - tle sto - ry

(B<sub>b</sub><sub>M17</sub>)

E<sub>b</sub><sub>MA7</sub> B<sub>b</sub><sub>M17</sub> B<sub>b</sub><sub>M17</sub> E<sub>b</sub>7 A<sub>b</sub><sub>MA7</sub> G<sub>b</sub><sub>MA7</sub>

you ought - a know, We're drink - ing, my friend,

(G<sub>7</sub>(#9) C<sub>7</sub>(#9))

A<sub>b</sub><sub>MA7</sub> D<sub>b</sub>13 E<sub>b</sub><sub>MA7</sub> F<sub>M17</sub> G<sub>m</sub><sub>i7</sub> F<sub>M17</sub> E<sub>b</sub><sub>MA7</sub>

to the end of a brief ep - i - sode, Make it

G<sub>7</sub>(#5) C<sub>7</sub>(#9) F<sub>M17</sub> G<sub>m</sub><sub>i7</sub> A<sub>b</sub>6 B<sub>b</sub>9sus E<sub>b</sub>6 A<sub>m</sub><sub>i7</sub>(#5) D<sub>7</sub>

one for my ba - by and one more for the road.

**B**

(A<sub>m</sub><sub>i7</sub>) I

G<sub>m</sub><sub>a7</sub> D<sub>m</sub><sub>i7</sub>(A<sub>m</sub><sub>i7</sub>) G<sub>m</sub><sub>a7</sub> A<sub>m</sub><sub>i7</sub> D<sub>7</sub> G<sub>m</sub><sub>a7</sub> D<sub>m</sub><sub>i7</sub>

got the rou - tine, so drop an - oth - er nick - el in the ma - chine,

G<sub>m</sub><sub>a7</sub> D<sub>m</sub><sub>i7</sub>(A<sub>m</sub><sub>i7</sub>D<sub>7</sub>) G<sub>m</sub><sub>a7</sub> D<sub>m</sub><sub>i7</sub> (A<sub>m</sub><sub>i7</sub>) G<sub>m</sub><sub>a7</sub> A<sub>m</sub><sub>i7</sub> D<sub>7</sub>

I'm feel - in' so bad, I wish you'd make the mu - sic

G<sub>m</sub><sub>a7</sub> D<sub>m</sub><sub>i7</sub> D<sub>m</sub><sub>i7</sub> G<sub>7</sub> C<sub>m</sub><sub>a7</sub> B<sub>b</sub><sub>MA7</sub>(D<sub>m</sub><sub>i7</sub>)

dream - y and sad, Could tell you a - lot,

(B<sub>7</sub>(#9) E<sub>7</sub>(#9))

C<sub>m</sub><sub>a7</sub> F<sub>13</sub> G<sub>m</sub><sub>a7</sub> A<sub>m</sub><sub>i7</sub> B<sub>m</sub><sub>i7</sub> A<sub>m</sub><sub>i7</sub> G<sub>m</sub><sub>a7</sub>

But you've got to be true to your code, Make it

B<sup>7(#5)</sup> E<sup>7(#11)</sup> A<sub>M1</sub><sup>7</sup> B<sub>M1</sub><sup>7</sup> C<sup>6</sup> D<sup>9sus</sup> G<sup>6</sup> D<sub>M1</sub><sup>7</sup> G<sup>7</sup>

one for my ba - by and one more for the road.

You'd

C C<sup>9sus</sup> C<sup>9</sup> C<sup>9sus</sup> C<sup>9</sup>

nev - er know it, But bud - dy, I'm a kind of po - et and I've

B<sup>7(#5)</sup> E<sup>7</sup> A<sup>7</sup> D<sup>9sus</sup> G<sup>6</sup> G<sup>7</sup> C<sup>9sus</sup> C<sup>9</sup>

got - ta lot - ta things to say; And when I'm gloom - y you

C<sup>9sus</sup> C<sup>9</sup> (G<sub>M1</sub><sup>9</sup>) A<sup>7</sup> E<sup>b9(#11)</sup> D<sup>7(#5)</sup>

sim - ply got - ta lis - ten to me un - til it's talked a - way. Well,

D G<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7(A<sub>M1</sub><sup>7</sup>)</sup> G<sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup> D<sup>7</sup> G<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7(A<sub>M1</sub><sup>7</sup>)</sup>

that's how it goes And Joe, I know you're get - ting anx - ious to close,

G<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7(A<sub>M1</sub><sup>7</sup> D<sup>7</sup>)</sup> G<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7(A<sub>M1</sub><sup>7</sup>)</sup> G<sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup> D<sup>7</sup>

So, thanks for the cheer, I hope you did- n't mind my

G<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sup>7</sup> C<sub>M1</sub><sup>7</sup> B<sub>bM1</sub><sup>7(D<sub>M1</sub><sup>7</sup>)</sup>

bend- ing your ear, This torch that I've found,

(B<sup>7(#9)</sup> #5) E<sup>7(#9)</sup>)

C<sub>M1</sub><sup>7</sup> F<sup>13</sup> G<sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup> B<sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup>

must be drowned - or it soon might ex - plode, Make it

B<sup>7(#5)</sup> E<sup>7(#11)</sup> A<sub>M1</sub><sup>7</sup> B<sub>M1</sub><sup>7</sup> C<sup>6</sup> D<sup>9sus</sup> B<sup>7(#5)</sup> B<sup>7</sup> E<sup>b9</sup> A<sup>7</sup>

one for my ba - by and one more for the road, That

D<sup>13sus</sup> D<sup>13</sup> G<sup>6</sup> (F<sup>9</sup> B<sup>b13</sup>)

long, long road.

At letter C, Gm11 may be substituted for C9sus. Alternate changes (in parentheses) are played on beat 3 (or beats 3 & 4) of the bars in which they appear.

# Out Of This World

Music by Harold Arlen  
Lyric by Johnny Mercer

Med. Latin\*

**A**

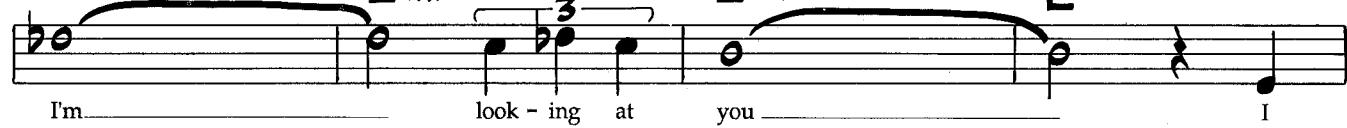


BbM1/Eb

EbM17

Eb9sus

EbM17

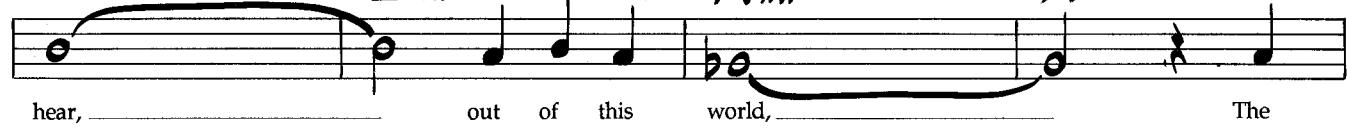


EbM17

EbM16

AbM17

Ab7

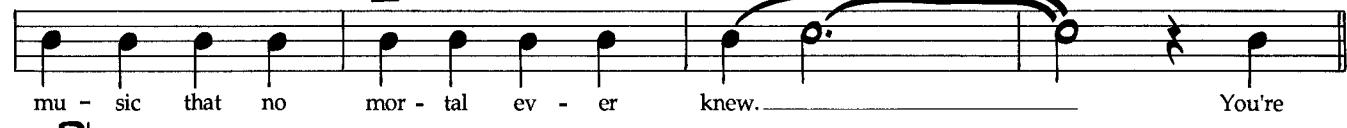


Eb6

Eo7

Fm17

Bb7(#5)



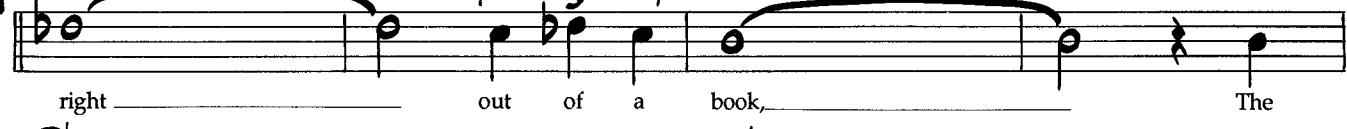
**B**

BbM1/Eb

EbM17

Eb7

EbM17

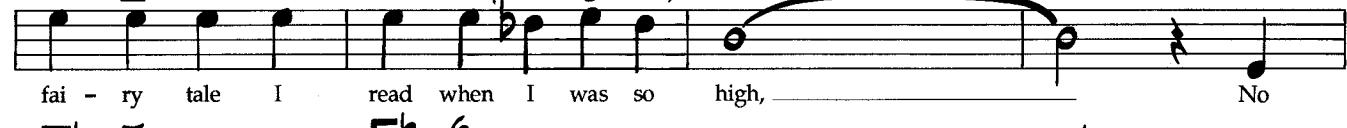


BbM1/Eb

EbM17

Eb9sus

Eb7

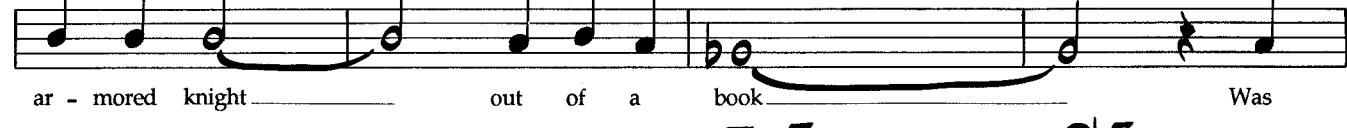


EbM17

EbM16

AbM17

Ab7



Eb6

Eo7

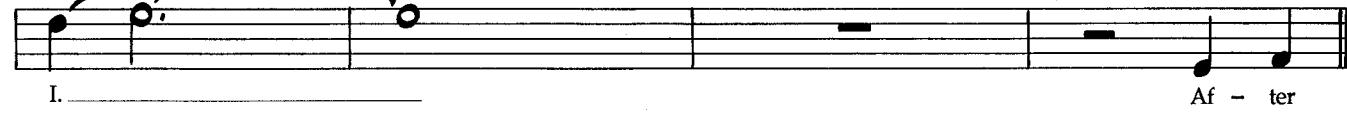
Fm17

Bb7



Eb6

(Ab7 G7 )



\*may also be played as Med. Swing; or letter C and solos may swing.

**C**  $C_{MI}^6$

wait - ing so long for the right time,  
Af - ter

$C_{MI}^6$   $C^7$   $A\flat 9(\#11)$   $G7$

reach - ing so long for a star,  
All at

$C_{MI}$   $A\flat MA7/C$   $C_{MI}\frac{6}{9}$   $A\flat 13$

once, from the long and lone - ly night - time  
and de -

$C_{MI}\frac{6}{9}$   $A\flat 13$   $G7$   $C9$   $F7$   $B\flat 7$

s spite time, Here you are.  
I'd

**D**  $B\flat MI/E\flat$   $E\flat MI7$   $E\flat 7$   $E\flat MI7$

cry out of this world If

$B\flat MI/E\flat$   $E\flat MI7$   $E\flat 7$   $E\flat MI7$

you said we were through, So

$E\flat MI7$   $E\flat MI6$   $E\flat 9 sus$   $E\flat 7$

let me fly out of this world And

$E\flat 6$   $E^07$   $F_{MI}7$   $B\flat 7$

spend the next e - ter - ni - ty or two with

$E\flat 6$   $(B\flat 7(\#5))$

you.

Last 2 bars of letter C may be omitted.

**Medium-Up 3/4**  
**(Straight 1/8's)**

**J=208 (Intro)****D<sub>MI</sub> (dorian)****Oz****Andy Narell**
**(D<sub>MI</sub>)**
**(D<sub>MI</sub>)**

(add steel drum)

**A**

**B**

**C**

A7(#5)      DMI      DMI

GMI<sup>9</sup>      B<sup>b</sup><sub>13</sub>      A<sup>b</sup><sub>13</sub>      Ab<sub>13</sub>      Eb<sup>b9(b5)</sup>      B<sup>b</sup><sub>MA7/C</sub>

B<sup>b9(#5)</sup>      Asus/B<sup>b</sup>      Ab<sup>b</sup><sub>sus</sub>/E      Gsus/A      Eb<sup>b9(b5)</sup> DMI      DMI (gtr. fill)

14

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

cresc.

B<sup>b</sup><sub>MA7/C</sub>      B<sup>b9(#5)</sup>      B<sup>b</sup><sub>MA7</sub>      A<sup>b9(#5)</sup>      DMI<sup>9</sup>      DMI<sup>7(b5)/G</sup>

CMI<sup>9</sup>      F<sup>13</sup>      B<sup>b</sup><sub>MA7</sub>      Eb<sup>b13</sup>      (Freely) Asus      Ab<sup>b</sup><sub>sus</sub>      Gsus      A<sup>b</sup><sub>A</sub>      A7(b9)(#5) Cbass      D<sup>b</sup><sub>bass</sub> (DMI<sup>11</sup>)

f

Solos swing; omit kicks for solos.

sample bass line  
at **C** (head):

DMI      GMI<sup>9</sup>      E7(#9)

A7(#5)      DMI      E7(#9)

etc.

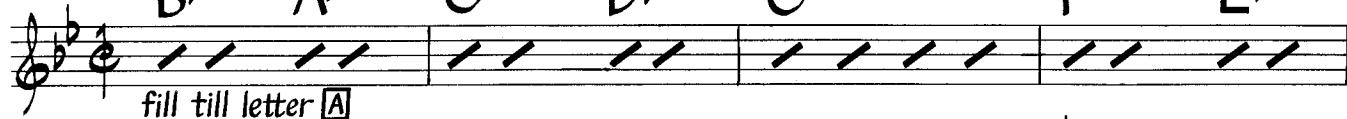
'D mi' may be played as any D chord from the D dorian scale (D mi7, D mi11, D7sus, etc.)  
Bass plays one note per chord change for most of letters A and B during head, walks in 3 for solos.

## Medium Latin (Calypso)

$\text{d} = 95$  (Intro)  $B_{\flat}13$   $A_{\flat}13$   $G7$   $D_{\flat}9(\#11)$   $C9$   $F7$   $E_{\flat}13$

## Papa Lips

Bob Mintzer

 $D7(\#5)$  $G7(\#5)$  $C9$  $E_{\flat}$  $F$ **[A]** $B_{\flat}13$  $A_{\flat}13$  $G7$  $D_{\flat}9(\#11)$  $C9$  $F9_{\text{sus}}$ **S** $A_{\flat}13$  $G7(\#5)$  $D_{\flat}M17$  $G_{\flat}13$  $C_{M1}7$  $F13$  $B_{\flat}13$  $A_{\flat}13$  $G7$  $D_{\flat}9(\#11)$  $C9$  $F9_{\text{sus}}$  $B_{\flat}M17$  $E_{\flat}13$  $D7(\#5)$  $G7(\#5)$  $C9$  $F9_{\text{sus}}$  $G_{\flat}13$  $F13$  $C9$  $F9_{\text{sus}}$  $F_{M1}11$  $B_{\flat}13_{\text{sus}} B_{\flat}13$ **[B]** $E_{\flat}M19$  $C_{M1}11$ 

(bs.)

 $D7(\#5)$  $G7(\#5)$  $C7(\#5)$  $F9_{\text{sus}}$

$A\flat^{13}\text{sus}$

$A\flat^{13}(\sharp 11)$

$D\flat MA^9/A\flat$

$A^6^9/A\flat$

$D\flat MA^9/A\flat$

$F^7(\sharp 9)$

C

$B\flat^{13}$

$A\flat^{13}$

$G7$

$D\flat 9(\sharp 11)$

$C^9$

$F^9\text{sus}$

$B\flat MI^7$

$E\flat^{13}$

$D7(\sharp 9)$

$G7(\sharp 9)$

$C^9$

$F^9\text{sus}$

$D7(\sharp 9)$

$G7(\sharp 9)$

$C^9$

$F^9\text{sus}$

$D7(\sharp 9)$

$G7(\sharp 9)$

$C^9$

$F^9\text{sus}$

F bass

$F^9\text{sus}$

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

$C MI^7$

$D MI^7(b⁵)$

$G7(\sharp 9)$

$E^7(\sharp 9)$

$E\flat MA^9$

$D\flat 7(\sharp 9)$

$D MI^{11}$

$E^7(\sharp 9)$

$m f$

$A MI^7$

$D7(\text{alt.})$

$[A\flat^{13}] m f$

$(D7(\text{alt.}))$

$m f$

$G(\text{add 9}) \text{ cresc.}$

$\tilde{\text{B}}$

$C MI^{11}$

$F \text{ bass}$

$B\flat \text{ bass}$

$f$

$> mp$

$f$

This is a shortened arrangement of the recorded version. On the recording, the solo section consists of the 1st 8 bars of letter A, followed by all of letter C.

# Partido Alto

Jose Bertrami  
(As played by Airto)

Med. Latin/Funk

$J = 172$

$G_{MI}^{11}$  (pn. enters 3rd x)

$\S$   $G_{MI}^{11}$

A

$G_{MI}^{11}$

$G_{MI}^{11}$

B

$C_{MI}^7$   $B_{MI}^7$

$A_{MI}^7$  (add 11)

break

$D^9sus$   $D^7(\#5)$

$C_{MI}^7$

$G_{MI}^{11}$

$E_{MI}^7$

$C_{MI}^7$

$B_{MI}^7$

$B_{MI}^7$   $A_{MI}^7$  (add 11)

$D^9sus$

break

$D^9sus$   $D^7(\#5)$

$F^{\#}$   $G_{MI}^{11}$

1.

$G_{MI}^{11}$

$G_{MI}^{11}$

**(Solos)**

**C** G<sub>M1</sub><sup>11</sup> G<sub>M1</sub><sup>11</sup> G<sub>M1</sub><sup>11</sup> E<sup>b</sup>/<sub>D<sup>b</sup></sub> C<sub>M1</sub><sup>7</sup>

(bs.) (etc.) 12

**D** C<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup>(add 11) D<sup>9</sup>sus D<sup>7(45)</sup>/<sub>F<sup>#</sup></sub> G<sub>M1</sub><sup>11</sup>

G<sub>M1</sub><sup>11</sup> E<sup>b</sup>/<sub>D<sup>b</sup></sub> C<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup>(add 11)

A<sub>M1</sub><sup>7</sup>(add 11) D<sup>9</sup>sus D<sup>7(45)</sup>/<sub>F<sup>#</sup></sub> G<sub>M1</sub><sup>11</sup>

(After solos, continue to letter **E**)

**E** G<sub>M1</sub><sup>11</sup> (4x's) G<sub>M1</sub><sup>11</sup>

(bs.) (D.S. al Coda)

C<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup>(add 11) break D<sup>9</sup>sus D<sup>7(45)</sup>/<sub>F<sup>#</sup></sub> G<sub>M1</sub><sup>11</sup>

G<sub>M1</sub><sup>11</sup> E<sup>b</sup>/<sub>D<sup>b</sup></sub> C<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup>(add 11)

A<sub>M1</sub><sup>7</sup>(add 11) break D<sup>9</sup>sus D<sup>7(45)</sup>/<sub>F<sup>#</sup></sub> G<sub>M1</sub><sup>11</sup>

E<sup>b</sup>/<sub>D<sup>b</sup></sub> C<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup>(add 11) D<sup>9</sup>sus

## Partido Alto (Bass)

Med. Latin/Funk

 $\text{♩} = 172$ 

**(5x's)**

**G<sub>M1</sub>¹¹**

**(elec. bs.)**

**G<sub>M1</sub>¹¹**

**A** **G<sub>M1</sub>¹¹** (2) (2) (2)

**G<sub>M1</sub>¹¹** (2) (2) **E⁹/D⁹ C<sub>M1</sub>¹¹**

**B** **B<sub>M1</sub>¹¹** **A<sub>M1</sub>¹¹ (add 11)** **D⁹sus D⁷(♯⁵)/F♯** **G<sub>M1</sub>¹¹**

**G<sub>M1</sub>¹¹** **E⁹/D⁹** **C<sub>M1</sub>¹¹** **B<sub>M1</sub>¹¹**

**D⁹sus** **D⁹sus D⁷(♯⁵)/F♯** **G<sub>M1</sub>¹¹**

**²G<sub>M1</sub>¹¹** (sample fill)

**(Solos)**

**C** G<sub>MI</sub><sup>11</sup> G<sub>MI</sub><sup>11</sup> G<sub>MI</sub><sup>11</sup> E<sup>b</sup>/<sub>D<sup>b</sup></sub> C<sub>MI</sub><sup>7</sup>

**D** C<sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup>(add 11) D<sup>9</sup><sub>SUS</sub> D<sup>7(5)</sup>/<sub>F<sup>#</sup></sub> G<sub>MI</sub><sup>11</sup>

G<sub>MI</sub><sup>11</sup> E<sup>b</sup>/<sub>D<sup>b</sup></sub> C<sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup>(add 11)

A<sub>MI</sub><sup>7</sup>(add 11) D<sup>9</sup><sub>SUS</sub> D<sup>7(5)</sup>/<sub>F<sup>#</sup></sub> G<sub>MI</sub><sup>11</sup>

**E** G<sub>MI</sub><sup>11</sup> (4x's) G<sub>MI</sub><sup>11</sup> (D.S. al Coda)

C<sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup>(add 11) D<sup>9</sup><sub>SUS</sub> D<sup>7(5)</sup>/<sub>F<sup>#</sup></sub> G<sub>MI</sub><sup>11</sup>

G<sub>MI</sub><sup>11</sup> E<sup>b</sup>/<sub>D<sup>b</sup></sub> C<sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>7</sup>

A<sub>MI</sub><sup>7</sup>(add 11) D<sup>9</sup><sub>SUS</sub> D<sup>7(5)</sup>/<sub>F<sup>#</sup></sub> G<sub>MI</sub><sup>11</sup> (sample fill) ——————

E<sup>b</sup>/<sub>D<sup>b</sup></sub> C<sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>9</sup><sub>SUS</sub>

# Pent Up House

Medium-Up Swing

J=200 N.C.

Sonny Rollins

(ten. & trp.)

**A**

(2nd x:)

(bass)

break-----

GMA<sup>9</sup> A<sup>b9</sup> GMA<sup>9</sup>

break-----

Dm7 G7(b9) Dm7 G7(b9)

Cm9 F13 CMA7/D D7(b9) CMA7/D D7(b9)

1. GMA<sup>9</sup> A<sup>b9</sup> GMA<sup>9</sup>

break-----

2. GMA<sup>9</sup> dr. fill N.C.

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(Solos)

**B**

After solos, D.S.  
(with pick-ups) al Coda

**G\_M19**

(trp.) (ten.)

Head is played twice before and after solos.

Piano plays rhythmic figures above the melody first time through, those underneath on the repeat (same changes).  
Tenor sounds one octave lower than written.

Drums play same rhythm as melody during head (except during breaks); solos are straight ahead.

# Plaza Real

Medium Funk Ballad

Wayne Shorter

(As played by Weather Report)

**A**

$\text{J}=92$

mp (melodica)

mf

mp

**B**

mf (sop.)

cresc.

f

>

**C**

mf

**D**

mp (melodica)

(melody on bottom)

mf

**E**

mf (whistling)

gva

loco (sop.)

3

**F**

3

1-5. 6.

(4x's)

**G**

mp (melodica)

(melody on bottom)

Alternate melody at **C**

## Plaza Real (Keyboard)

Medium Funk Ballad

 $\text{J}=92$ 

**A**

*mp*

$A^7\text{sus}$   $G^7\text{sus}/A$   $A^7\text{sus}$   $G^7\text{sus}/A$   $G^{13}\text{sus}$

$A^7\text{sus}$   $G^7\text{sus}/A$   $A\text{sus}$   $F/A$   $D^7(A^{\#})$   $G^{13}$   $C_{MI}7$   $F_{13}$

$F/B^b$   $E^7(\#5)$   $A^7\text{sus}$   $G^7\text{sus}/A$   $A^7\text{sus}$   $G^7\text{sus}/A$   $G^{13}$

*mp*

**B**

$A_{MA}9$   $A^9$   $E/G^{\text{add } 9}$   $D^b/E^b$   $E^b/A^b$   $F^{13}\text{sus}$

$B^b_{MA}9$   $E_{MA}7(\#5)$   $E^b_{MA}7/F$   $A^b_{MA}7/B^b$   $G_{MI}7$   $C_{MI}7$   $F^{13}(\#11)D^6/A$

$E/G^{\text{add } 9}$   $B^9\text{sus}$   $F/B^b$   $A^7(\#5)$   $C^7(\#5)G^{13}(\#9)$   $A^9\text{sus}$   $D_{MA}7$   $E^b_{MI}(\text{add } 9)$

cresc.

**C**

$(E^b$   $C^7(b5)$   $F_{MI}7$   $B^b7(b5)$   $G_{MI}7$   $C_{MI}7$   $(B^b_{MI}7$   $D/A$   $E/G^{\#}$   $F^{\#}_{MI}$

*f*

$E$   $D^b_{MA}7/E^b$   $A^b(\text{add } 9)$   $D^b/E^b$   $C^7(E)$   $E^b_{MA}7(F)$

**D**

$A^7\text{sus}$   $G^7\text{sus}/A$   $F_{MA}7(b5)$   $A^7\text{sus}$   $G^7\text{sus}/A$   $F_{MA}7(\#11)$

*mp*

$A^7(\#9)$   $A^7\text{sus}$   $D^7/A$   $A_{MI}11$   $F_{MA}7(\#11)$

**E**

**F**

(synth. solo) (start sparse and increase)

**G**

(end solo)

Quarter note rest in bar 11 of letter A is observed by drums.

Medium Funk Ballad  
 $\text{J}=92$   
 (A<sup>7</sup>sus)

Plaza Real (Bass)

**A**

**B**

**C**

**D**

**E**

**F**

**G** (A7 sus)

# Polkadots & Moonbeams

Music by Jimmy Van Heusen  
Lyric by Johnny Burke

Med. Ballad

**A**

A coun-try dance was be- ing held in a gar-den, I felt a bump and heard an

"Oh, beg your par-don," Sud-den-ly I saw pol-ka-dots and moon-beams

all a-round a pug-nosed dream. The mu-sic start-ed and was I the per-plexed one

I held my breath and said, "May I have the next one?" In my fright-en ed arms

pol-ka-dots and moon-beams spark-led on a pug-nosed dream. There were

**B**

ques-tions in the eyes of oth-er danc-ers as we float-ed o-ver the

floor; There were ques-tions, but my heart knew all the an-swers, And per-haps a

few things more. Now in a cot-tage built of li-lacs and laugh-ter,

$F_{MA}^7$   $D_{MI}^7$   $G_{MI}^7$   $E_{MI}^7(b5)A^7$   $D_{MI}$   $(D^{b9})B_{MI}^6/D_b$

I know the meaning of the words "ev - er af - ter" And I'll al - ways see

$F/C$   $A_{MI}^7 A_{MI}^7$   $G_{MI}^7$   $C^7$   $F^6$   $(G_{MI}^7 C^7)$

pol- ka- dots and moon- beams when I kiss the pug - nosed dream.

Alternate changes, bars 3-4 & 11-12  
of **A** and bars 11-12 of **B**:

$F_{MA}^7$   $D_{MI}^7 A^7$   $\cancel{C^{\#}C_{MI}^7 F^7}$   $B_{MI}^7 E_{MI}^7(b5)A^7$



# Portrait Of Tracy

(Freely)

Jaco Pastorius

(solo elec. bass)

**A**

**(Medium Straight 1/8's)**

$J=100$

**B**

Musical score for section B, featuring two staves of sixteenth-note patterns. The top staff uses a bass clef and a 4/4 time signature. The bottom staff uses a bass clef and a 5/4 time signature. The music consists of continuous sixteenth-note patterns with various slurs and grace notes.

rit.

**(Freely)****C**

Musical score for section C, featuring a bass line with harmonic patterns. The bass clef is present on all staves. The music includes various bass notes and harmonic patterns, with specific notes highlighted by brackets and circled with 'C' or '3'. The bass line continues across the page.

Sounds one octave lower than written. All notes are harmonics on the bass, except those notes below third space E in the bass clef. (D#s are produced by fretting D# and playing the harmonic up a 4th on the same string).

## Promenade

Denny Zeitlin

March-like

J = 90

**A**

(gtr.)

Gsus G D/F# F<sub>MA</sub><sup>13</sup> E<sub>MI</sub><sup>11</sup> D<sub>MI</sub><sup>11</sup> G<sub>SUS</sub><sup>13</sup> C<sub>MA</sub><sup>13</sup> E<sub>MA</sub><sup>9(#11)</sup> D<sub>MA</sub><sup>9(#11)</sup>

(pn.) (3)

Gsus G D/F# F<sub>MI</sub><sup>7(b5)</sup> E/B<sup>b</sup> E<sub>MA</sub><sup>7</sup> A<sup>13</sup> A<sup>7(#9)</sup> D<sub>MA</sub><sup>9</sup> G<sup>13</sup> B<sup>(add #11)</sup> F<sub>MA</sub><sup>7(#5)</sup> F

(rit.) (pn.) (3)

**B** (Freely)

E<sup>7(alter.)</sup> A<sup>13 sus</sup> A<sup>7(b9)</sup> D<sub>MI</sub><sup>11</sup> A/C<sup>#</sup> D<sub>MI</sub><sup>11</sup>/C B<sub>MI</sub><sup>11(b5)</sup> E<sup>13</sup> E<sup>7(#9)</sup>

(pn.) (3) (4) (4) (3)

A<sub>MI</sub><sup>11</sup> D<sup>7(b9)</sup> G<sub>MI</sub><sup>11(b5)</sup> D<sup>b9(#11)</sup> C<sup>13(b9)</sup> F<sub>SUS</sub> A<sup>9</sup> E

**C**

E<sub>MI</sub><sup>11</sup> D<sup>b</sup><sub>MI</sub><sup>11</sup> C<sub>MI</sub><sup>11</sup> F<sup>7(b9)</sup> B<sup>b</sup><sub>MI</sub><sup>11</sup> F/A B<sup>b</sup><sub>MI</sub><sup>11</sup>/A<sup>b</sup>

(gtr.) (3) (3) (4) (4)

G<sub>MI</sub><sup>11(b5)</sup> C<sup>7(b9)</sup> F<sub>MI</sub><sup>11</sup> B<sup>b</sup><sup>7(b9)</sup> E<sup>b</sup><sub>MI</sub><sup>11(b5)</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup>

(3)

**D**

G D/F# F<sub>MA</sub><sup>13</sup> E<sub>MI</sub><sup>11</sup> D<sub>MI</sub><sup>11</sup> G<sub>SUS</sub><sup>13</sup> C<sub>MA</sub><sup>13</sup> E<sub>MA</sub><sup>9(#11)</sup> D<sub>MA</sub><sup>9(#11)</sup>

(a tempo) (3)

G D/F# F<sub>MI</sub><sup>7(b5)</sup> E/B<sup>b</sup> E<sub>MA</sub><sup>7</sup> B<sup>13(#11)</sup> E<sub>MI</sub><sup>11</sup> A<sup>13</sup> D<sup>9</sup> sus 4-3 G<sup>9</sup> sus G<sup>13(b9)</sup> C<sup>6</sup>/<sub>9</sub>(D<sup>13</sup>)

(rit.) (fine)

(Solos) Med. Ballad  $\text{J} = 69$ **E**

$G_{MA}7$   $D/F\#$   $F_{MA}13$   $E_{MI}11$   $D_{MI}11 G^9$   $C_{MA}9$

$E_{bMA}9(\#11)$   $D_{bMA}9(\#11)$   $G_{MA}7$   $D/F\#$   $F_{MI}7(b5) B_{b7}(\#9)$   $E_{bMA}7$

$A^{13}$   $A7(\#9)$   $D_{MA}9$   $G13(\#11)$   $B^{(\text{add } \#11)} / F\#$   $B_{bMA}7(\#5) / F$

**F**

(Swing (in 2))

$E7(\text{alt.})$   $A^{13}_{\text{sus}}$   $A7(b9)$   $D_{MI}11$   $A/C\# D_{MI}11/C$

$B_{MI}11(b5)$   $E^{13(b9)} (E7(\#5))$   $A_{MI}11$   $D7(b9)$

$G_{MI}11(b5)$   $D_{b9}(\#11)$   $C^{13(b9)}$   $F_{\text{sus}}$   $F_{\text{sus}}$   $A^9/E$

**G**

$E_{bMI}11$   $D_{bMI}11$   $C_{MI}11$   $F7(b9)$   $B_{bMI}11$   $F/A$   $B_{bMI}11/A_b$

$G_{MI}11(b5)$   $C7(\#5)$   $F_{MI}11$   $B_{b7}(b9)$   $E_{bMI}11(b5)$   $A_{MI}7 D7$

**H**

(in 4)

$G_{MA}7$   $D/F\#$   $F_{MA}13$   $E_{MI}11$   $D_{MI}11 G^9$   $C_{MA}9$

$E_{bMA}9(\#11)$   $D_{bMA}9(\#11)$   $G_{MA}7$   $D/F\#$   $F_{MI}7(b5) B_{b7}(\#9)$   $E_{bMA}7$

$B13(\#11)$   $E_{MI}11$   $A^{13}$   $D^9_{\text{sus}}$   $G^9$   $C^6_9 (A_{MI}7 D7)$

Letters F &amp; G may also be swung in 4.

Solo on EFGH; After solos, D.C. al fine.

# Put It Where You Want It

Med. Funk/Rock

Joe Sample

(As played by The Crusaders)

 $\text{J} = 126$ 

S A

(elec.)  
pn.

(gtr. - detached).

C7

(bass)

C7

(pn.  
simile)

C7

C7

C7

(elec.)

(ten. &amp; trb.)

**B**

alto fill — — — —

D<sup>9</sup>      F<sup>9</sup>      C<sup>7</sup>

C<sup>7</sup>      E<sup>7</sup>      D<sup>9</sup>      F<sup>9</sup>

alto fill — — — —

C<sup>7</sup>      D<sup>9</sup>      F<sup>9</sup>

alto fill — — — —

1.

C<sup>7</sup> break — — — —

2.

(sample alto fill)

C<sup>7</sup>

(ten.) (trb.)

A<sub>Mi</sub>      C<sup>7</sup>/G      F<sup>7</sup>      D<sup>7</sup>

**C**

(Alto solo)

(On Cue)

C<sup>7</sup>      F<sup>7</sup>

(Vamp till cue)

C<sup>7</sup>

C<sup>7</sup> break

D.S. al Coda



(Alto solo)

(On Cue)

C<sup>7</sup>      F<sup>7</sup>

(Vamp till cue)

C<sup>7</sup>

C<sup>7</sup> break

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

## P.Y.T. (Pretty Young Thing)

Quincy Jones

James Ingram

(As sung by Michael Jackson)

Med. Funk/Rock

**A** ♫ = 127

B<sub>M</sub>I<sup>7</sup> 1. Where did you come from, la - dy? And ooh, won't you take me there? Right a - way, won't you ba-by?  
G<sub>M</sub>A<sup>7</sup>  
etc. B<sub>M</sub>I<sup>7</sup>  
A/B

(bass)

Ten-der - o - ni you've got to be, | spark my na - ture, sug-ar, fly with me. | Don't you know now  
B<sub>M</sub>I<sup>7</sup> G<sub>M</sub>A<sup>7</sup> B<sub>M</sub>I<sup>7</sup> A/B G<sub>M</sub>A<sup>7</sup>

is the per - fect time. | We can make it right, hit the cit - y lights. Then to-night  
G<sub>M</sub>A<sup>7</sup> E/F# F#7 A/B B7 G<sub>M</sub>A<sup>7</sup>

ease the lov - in' pain, | Let me take you to \_ the max. | I want to  
G<sub>M</sub>A<sup>7</sup> E/F# F#7 C/D B7(9/5)

**B** ♫ = 127

love you (P. Y. T.) pret-ty young thing. You need some lov - in' (T. L. C.), ten - der  
E<sub>M</sub>I<sup>7</sup> G A E<sub>M</sub>I<sup>7</sup> G

lov - in' care, and I'll take you there.

**A** **G** **D/F<sup>#</sup>** **A/B** **B7**

I want to (an) y where you wan - na go.)

**B7** **B7** **GMA7/A** **A7**

*D.C. al Coda  
(take Coda on repeat of [B])*

**B7** **N.C.**  
**(bass) f (add synth.)**

Pret-ty young things, re - peat af - ter me, Sing na na na. (Na na na.) Na

**A** **E/G<sup>#</sup>** **E/F<sup>#</sup>** **N.C.**

na na na. (Na na na na na.) Sing na na na. (Na na na.) Na na **N.C.**

na na na. (Na na na na na.) I'll take you there, take you there. I want to

**G** **D/F<sup>#</sup>** **A/B** **B7**

2nd VERSE  
Nothin' can stop this burnin'  
desire to be with you,  
Gotta get to you, baby.  
Won't you come? It's emergency,

Cool my fire yearnin', honey, come set me free.  
Don't you know now is the perfect time,  
We can dim the lights just to make it right.  
In the night, hit the lovin' spot,  
I'll give you all that I've got.

*D.S., vamp & fade on [B]  
(use first ending only)*

# Quintessence

Quincy Jones

Med. Ballad

♩ = 57 N.C.

A

(French horn)

B

C



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

Melody is freely interpreted.

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Medium Latin

## Rapture

Harold Land

$\text{J}=122$  N.C.

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

(add drums) A S.

(trp. ten.)

F<sup>(add 9)</sup> E<sup>7sus</sup> C<sup>MA7</sup>/<sup>D</sup> D<sup>b</sup>MA<sup>7</sup>

(2)

(bs.)

F<sup>MA7</sup>

1. (F<sup>MA7</sup>) 2. (F<sup>MA7</sup>)

F<sup>(add 9)</sup> E<sup>7sus</sup> C<sup>MA7</sup>/<sup>D</sup> F

B

A<sup>13(b9)</sup> 3 D<sup>7(#5)</sup> 3 G<sup>13(b9)</sup> 3 C<sup>7(#5)</sup> 3

(trp. (teh.) F<sup>M19</sup>)

F<sup>M19</sup>

B<sup>b</sup>13<sup>(b9)</sup>

E<sup>b</sup>MA<sup>9</sup>

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

C<sup>MA9</sup>

Till cue

On Cue F<sup>(add 9)</sup> E<sup>7sus</sup> C<sup>MA7</sup>/<sup>D</sup>

Solo break - Solo on form (AAB)  
Take 'On Cue' ending to end last solo

D.S. al Coda

C<sup>MA9</sup>

N.C.

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

(2) (2)

Trumpet (upper line) plays melody throughout. Chords in parentheses are used for solos. Bass dispenses with written line during solos. Drums play on the bell of cymbal on beats 2 and 4 during letter A (head only). ©1977 Harold Land. Used By Permission.

Vamp &amp; fade



BILL EVANS

**Medium Swing**  
 $\downarrow = 120$

# Re: Person I Knew

Bill Evans

120

Handwritten musical score for piano. The score consists of six staves of music. The first staff starts with a treble clef, a key signature of C major (two sharps), and a common time signature. It includes chords labeled C<sup>6</sup><sub>9</sub>, C+(add 9), F<sup>#</sup>/C, and B<sup>b</sup>MA<sup>7</sup>/C. The second staff begins with a bass clef and a key signature of F major (one sharp). It includes chords labeled F<sub>M1</sub><sup>7</sup>/C and C<sub>M1</sub> (add 9). The third staff starts with a bass clef and a key signature of F major (one sharp). It includes chords labeled F<sub>M1</sub>(MA 7)/C and C<sub>M1</sub> (add 9). The fourth staff starts with a bass clef and a key signature of F major (one sharp). It includes chords labeled F<sub>M1</sub><sup>7</sup>/C and B<sup>b</sup>MA<sup>7</sup>/C. The fifth staff starts with a bass clef and a key signature of F major (one sharp). It includes chords labeled F<sub>M1</sub>(MA 7)/C and F<sub>M1</sub><sup>7</sup>/C. The sixth staff starts with a bass clef and a key signature of D major (one sharp). It includes chords labeled D<sup>b</sup>/C and D<sup>b</sup>/C. The score concludes with a bass clef and a key signature of D major (one sharp), with the instruction "Freely".

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# Medium-Up Reincarnation Of A Lovebird

Swing

 $J = 212$ 

**A**

**B**

**C** (Half-Time Ballad)

Charles Mingus  
C#7(#5)

(Orig. Tempo)

The score consists of ten staves of handwritten musical notation. The first staff begins with  $E_{MA}^7$  followed by a sixteenth-note pattern. The second staff starts with  $A^{9(\#11)}$ , followed by  $D$  (with a grace note),  $A_{MI}^7$ , and  $D^7$ . The third staff begins with  $B_{MI}^7(b5)$ , followed by  $B^b7$ ,  $A_{MI}^7$ ,  $D^7(b9)$ ,  $G^{\#7}$ , and  $C^{\#7}$ . The fourth staff, labeled 'E' in a box, starts with  $F_{MI}^{\#}$ , followed by  $D_{MA}^7$ ,  $G^{\#7}$ , and  $C^{\#7(\#5)}$ . The fifth staff begins with  $F_{MI}^{\#}$ , followed by  $D^9(\#11)$ ,  $G^{\#7}$ , and  $C^{\#7(\#5)}$ . The sixth staff begins with  $F_{MI}^{\#}$ , followed by  $D^7(\#9)$ ,  $B_{MI}^7$ , and  $E^{b13}$ . The seventh staff begins with  $G^{\#7(\#5)}$ , followed by  $C^{\#7(\#5)}$ ,  $F_{MI}^{\#}$ , and  $G_{MI}^{\#7(b5)} C^{\#7}$ . The eighth staff begins with  $B_{MI}^7$ , followed by  $E^{b_{MA}^7}$ ,  $G^{\#7}$ , and  $C^{\#7(\#5)}$ . The ninth staff begins with  $F_{MI}^{\#}$ , followed by a bracketed section labeled  $(G_{MI}^{\#7(b5)} C^{\#7})$ . The tenth staff concludes with the instruction 'last x: molto rit.' followed by a bracket and '(Fine)'.



CHARLES MINGUS

# Remember Rockefeller At Attica

290

Medium-Up Swing

**A**

*J = 213 (In 4)*

Charles Mingus  
 $B^b_{MA}^9$   $E^{b9}$   $A^b_{MA}^7$   $F^7(b9)$   $B^b7(b9)$   
 $E^{b7(b9)}$  (trp. & ten.)  $A^b_{MA}^7$   $D^6_9(\#11)$   $D^b_{MA}^9$   
 $C^7(\#9)$   $F^7(\#11)$   $B^b7(\#9)$   
 $(B^b7(\#5))$   $E^b_{MI}^7$   $A^{b13}(b9)$   
 $D^b_{MA}^9$   $D^6_9(\#11)$   $D^b_6_9$   
(2-beat Feel) (ten. 8va b.)

**B**

$G^b_{MA}^7$   $G_{MI}^7$   $C^7$   $F_{MA}^7$   $E_{MA}^7$   
 $F_{MI}^7$   $B^b7$   $E^b_{MA}^7$   $A^7(b5)$  (Orig. feel)  $A^b_{MA}^7$   $D^7$   
 $D^b_{MA}^9$   $C^7(\#9)$   $F^{13}(\#11)$   $B^b7(b9)$   
 $E^b_{MI}^7$   $A^{b13}(b9)$   $D^b_{MA}^9$

**C**

$B^b_{MI}^9$   $E^{b9}$   $A^b_{MA}^7$   $F^7(b9)$   
 $B^b7(b9)$   $E^{b7(b9)}$   $A^b_{MA}^7$   $D^6_9(\#11)$  last x  $D^b_{MA}^9$  (add 13)  
 $(\ominus)$  (pn. only) — —

## Rio

Bright Samba

Victor Feldman

 $\text{d} = 142$  $B^{\flat}13(\#11)$  $A_{M1}7$  $A_{M1}7$  break

(elec. pn. fill)

(fl. &amp; elec. pn.)

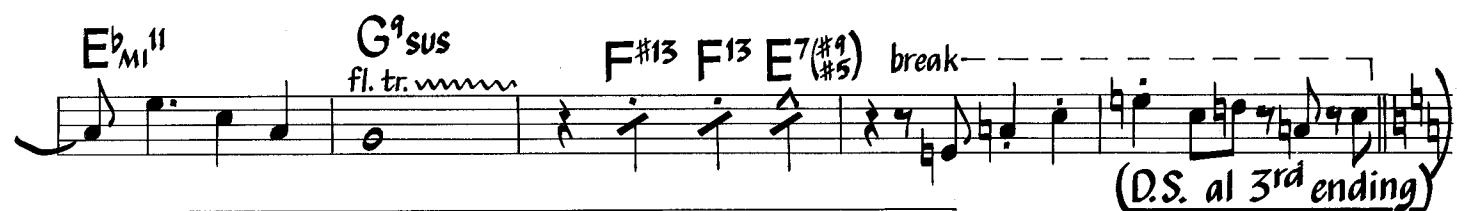
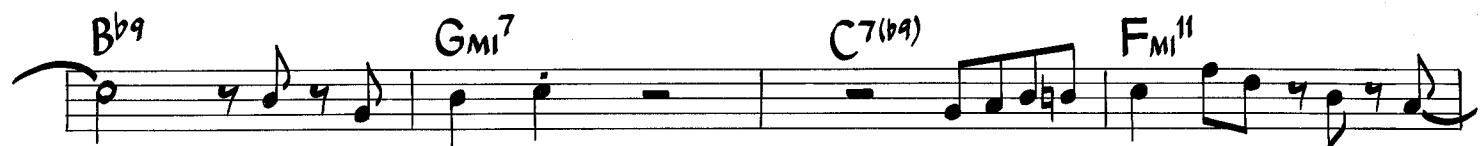
A

 $B^{\flat}13(\#11)$  $A_{M1}7$  $B^{\flat}13(\#11)$ 

S

 $(B^{\flat}13(\#11))$  $A_{M1}7$  $D^9_{\text{sus}}$  $D^9$ 

B



**B<sup>b</sup>13sus**      **G<sup>13sus</sup>**      **E<sup>7(#9)</sup>**

(solo continues)      (end solo)

**C**      **B<sup>b</sup>13(#11)**      **A<sub>M1</sub>7**      **B<sup>b</sup>13(#11)**

**A<sub>M1</sub>7**      **D<sup>9sus</sup>**      **D<sup>9</sup>**      **1. G<sup>9sus</sup>**      **G<sup>13</sup>**

**C<sub>M1</sub>7**      **E<sup>7(#9)</sup>**      **2. G<sup>9sus</sup>**      **G<sup>13</sup>**

**D**      **B<sup>b9sus</sup>**      **B<sup>b9</sup>**      **G<sub>M1</sub>7**      **C<sup>7(b9)</sup>**      **F<sub>M1</sub>7**      **B<sup>b9</sup>**      **(A<sup>b9</sup>)**

**G<sub>M1</sub>7**      **C<sup>7(b9)</sup>**      **F<sub>M1</sub>7**      **B<sup>b9</sup>**      **G<sub>M1</sub>7**      **C<sup>7(b9)</sup>**

**F<sub>M1</sub>11**      **E<sup>b</sup><sub>M1</sub>11**      **G<sup>9sus</sup>**      **E<sup>7(#9)</sup>**

**E**      **B<sup>b</sup>13(#11)**      **A<sub>M1</sub>7**      **B<sup>b</sup>13(#11)**      **A<sub>M1</sub>7**

**D<sup>9sus</sup>**      **D<sup>9</sup>**      **G<sup>9sus</sup>**      **G<sup>13</sup>**      Till Cue **C<sub>M1</sub>7**      **E<sup>7(#9)</sup>**

On Cue **B<sup>b</sup>13sus**      1.-3. **G<sup>13sus</sup>**      4. **A<sub>M1</sub>7** break      Solo on CCDE; take 'On Cue' ending at end of last solo.

(solo continues)      (fl. & elec. pn.)      (D.S. al Coda)

**G<sup>13sus</sup>**      **F<sup>#13</sup>**      **F<sup>13</sup>**      **E<sup>7(#9)</sup>**      break      **B<sup>b</sup>13sus**



JACO PASTORIUS

# River People

Jaco Pastorius

(As played by Weather Report)

Medium Funk

$\text{J}=104 \quad \text{G MA}^{13}$

Handclaps on 2 & 4 throughout (etc.)

**A**  $\text{G MA}^{13}$

(synth.)

$\text{B MA}^{13}/\text{E}$

$\text{D MA}^7/\text{A} \quad \text{G MI}^9$

$\text{F MA}^{13}/\text{E}$

$\text{D MA}^7/\text{A} \quad \text{C MA}^7/\text{D} \quad \text{G MI}^9$

$\text{A MA}^{13}/\text{E}$

$\text{F MI}^{11}$

1. 2.

$\text{D MA}^7/\text{A} \quad \text{G MI}^9$

**B** (Synth. Solo)  $\text{F}^{13}$  (blues scale)

$\text{Bb}^{(add \#13)} \text{F}$

(synth. w/ sop., behind solo)

(vamp till cue)

(On Cue)  $\text{F}^{13}$  (comp. figure)

(Solo continues)

Vamp & fade

Chords are played on synth. Chord voicings are very dense. Comping is very sparse at letter B.

## River People (Bass)

Medium Funk

 $J = 104$  G<sub>MA</sub><sup>13</sup>

Sheet music for Bass (Bass clef) in common time (indicated by a 'C'). The music consists of ten staves of sixteenth-note patterns. Chords are labeled above the staff or in parentheses below it.

- Staff 1: G<sub>MA</sub><sup>13</sup> (2)
- Staff 2: G<sub>MA</sub><sup>13</sup> (2)
- Staff 3: A Box G<sub>MA</sub><sup>13</sup>
- Staff 4: G<sub>MA</sub><sup>13</sup> D<sub>MA</sub><sup>7</sup>/A G<sub>Mi</sub><sup>9</sup> B<sub>MA</sub><sup>13</sup>/E
- Staff 5: (B<sub>MA</sub><sup>13</sup>/E)
- Staff 6: (F<sub>MA</sub><sup>13</sup>/E) F<sub>MA</sub><sup>13</sup>/E
- Staff 7: A<sub>MA</sub><sup>13</sup>/E D<sub>MA</sub><sup>7</sup>/A C<sub>MA</sub><sup>7</sup>/D G<sub>Mi</sub><sup>9</sup>
- Staff 8: 1. A<sub>MA</sub><sup>13</sup>/E 2. A<sub>MA</sub><sup>13</sup>/E D<sub>MA</sub><sup>7</sup>/A G<sub>Mi</sub><sup>9</sup> F<sub>Mi</sub><sup>11</sup>
- Staff 9: (F<sub>Mi</sub><sup>11</sup>)
- Staff 10: (F<sub>Mi</sub><sup>11</sup>)

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

(B♭(add b13)) / F

(F<sup>13</sup>)

(On Cue)

C F<sup>13</sup>

(Vamp till cue) (2)

Vamp & fade (2)

The score consists of two staves of eighth-note patterns. The first staff starts with a bass clef, a common time signature, and a key signature of one flat. The second staff starts with a treble clef, a common time signature, and a key signature of one flat. A bracket groups the first four measures of each staff, labeled '(B♭(add b13))' above and 'F' below. The first staff ends with a repeat sign and a bass clef. The second staff ends with a repeat sign and a treble clef. The section is labeled '(On Cue)' and includes a 'Vamp till cue' section followed by a '(2)' ending. The score concludes with a 'Vamp & fade' instruction and a '(2)' ending.

# Med. Swing

$\text{J} = 104$

## (Intro)

# Robbin's Nest

"Illinois" Batiste Jacquet  
Sir Charles Thompson

*J = 104* (Intro)

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

D<sup>13</sup> D<sup>6</sup> N.C.

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

Handwritten musical score for piano, section A, measures 1-3. The score is in common time and includes three staves. The first staff shows a treble clef, an 'A' in a box, and a 'S'. It contains eighth-note patterns and a sixteenth-note cluster. The second staff shows a bass clef and rests. The third staff shows a treble clef and rests. Measure 1 ends with a repeat sign. Measure 2 begins with a bass note followed by a treble note. Measure 3 begins with a treble note.

Musical score for the first section of the solo, showing measures 1-4. The score consists of four measures on a single staff. Measure 1 starts with a whole note A<sup>9</sup>. Measures 2-4 are chords: F<sub>M1</sub><sup>7</sup>, E<sup>°7</sup>, and E<sub>M1</sub><sup>7</sup> respectively. The bass line is indicated by a dashed line below the staff.

**B**

F<sup>7</sup>      B<sup>b7</sup>

(trp.)

E♭7      E♭M17      A♭7

**C**

(unis.)      D♭6      A⁹

F⁻M17      E⁰7      E⁻M17      A⁻¹³      D⁻⁶      B⁻⁷      E⁻M17      A⁻⁷

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

(ten.)      N.C.      rit.

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

Tenor sounds one octave lower than written throughout.

# Ruby, My Dear

Thelonious Monk

Med. Ballad

(Intro) —

(solo)  
pn.

Handwritten musical score for the intro section. The score consists of two staves. The top staff is in common time (C), treble clef, and has a key signature of one sharp. The bottom staff is also in common time (C), bass clef, and has a key signature of one sharp. The score includes chords such as E<sup>b</sup>MA<sup>7</sup>(#11), E<sup>9</sup>(add 11), F#<sup>6</sup><sub>9</sub>, B7(b9), and B<sup>b</sup>7(b9). The notation includes various note heads and stems.

**A****S**(add  
bs. &  
dr.)

Handwritten musical score for section A. It features two staves. The top staff is in common time (C), treble clef, and has a key signature of one sharp. The bottom staff is in common time (C), bass clef, and has a key signature of one sharp. The score includes chords such as F<sub>MI</sub><sup>7</sup>, B<sup>b</sup>7(b9), E<sup>b</sup>MA<sup>7</sup>, F<sub>MI</sub><sup>7</sup>, F#<sub>MI</sub><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, A<sup>b</sup>6, G<sup>b</sup>/B<sup>b</sup>, G<sub>MI</sub><sup>7</sup>, and C<sup>7</sup>(b9). The notation includes various note heads and stems.

Handwritten musical score for section A. It features two staves. The top staff is in common time (C), treble clef, and has a key signature of one sharp. The bottom staff is in common time (C), bass clef, and has a key signature of one sharp. The score includes chords such as F<sub>MA</sub><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, A<sup>b</sup><sub>MI</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, B<sup>b</sup><sub>MI</sub><sup>7</sup>, E<sup>b</sup>7(b9), A<sup>b</sup><sub>MA</sub><sup>7</sup>, B<sup>b</sup><sub>MI</sub><sup>7</sup>, B<sub>MI</sub><sup>7</sup>, and C<sub>MI</sub><sup>7</sup>. The notation includes various note heads and stems.

Handwritten musical score for section A. It features two staves. The top staff is in common time (C), treble clef, and has a key signature of one sharp. The bottom staff is in common time (C), bass clef, and has a key signature of one sharp. The score includes chords such as B<sup>b</sup><sub>MI</sub><sup>7</sup>(add 11), A<sup>(add 9)</sup>, E<sup>7</sup>sus, B<sup>b</sup>7(b5), B<sub>MI</sub><sup>7</sup>(add 11), and B<sup>b</sup>7(b5). The notation includes various note heads and stems.

**B**

Handwritten musical score for section B. It features two staves. The top staff is in common time (C), treble clef, and has a key signature of one sharp. The bottom staff is in common time (C), bass clef, and has a key signature of one sharp. The score includes chords such as A<sub>MA</sub><sup>7</sup>, B<sub>MI</sub><sup>7</sup>, E<sup>7</sup>(b9), A<sup>6</sup><sub>9</sub>, B<sup>b</sup>6, G<sup>7</sup>(b9)/B, and G<sup>b</sup>/B. The notation includes various note heads and stems.

P.

*(add MA7)*

C<sub>mI</sub> C<sub>mI</sub><sup>(MA7)</sup> C<sub>mI</sub><sup>7</sup>      C<sub>mI</sub><sup>7</sup> D<sub>mI</sub><sup>7</sup>      E<sub>mI</sub><sup>7</sup>      A<sub>b</sub><sup>13(b5)</sup> E<sub>b</sub> (A<sub>b</sub><sup>7</sup>)

C

F<sub>mI</sub><sup>7</sup> F<sub>#mI</sub><sup>7</sup> G<sub>mI</sub><sup>7</sup> A<sub>b6</sub> G<sub>b</sub> B<sub>b</sub> G<sub>mI</sub><sup>7</sup> C<sup>7(b9)</sup>

F<sub>mA</sub><sup>7</sup> G<sub>mI</sub><sup>7</sup> A<sub>b</sub><sub>mI</sub><sup>7</sup> A<sub>mI</sub><sup>7</sup>

(pn.)

B<sub>b</sub><sub>mI</sub><sup>7</sup> E<sup>b7(b9)</sup> A<sub>b</sub><sub>mA</sub><sup>7</sup> B<sub>b</sub><sub>mI</sub><sup>7</sup> B<sub>mI</sub><sup>7</sup> C<sub>mI</sub><sup>7</sup> B<sub>b</sub><sub>mI</sub><sup>7</sup> E<sup>9(add 11)</sup> B<sub>b</sub><sup>7(b9)</sup> B<sub>b</sub><sup>7(b9)</sup>

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

O

(Freely)

(add 11)

B<sub>b</sub><sub>mI</sub><sup>7</sup> E<sup>9(add 11)</sup>      F<sup>#6/9</sup>      A<sup>7(b5)</sup>      A<sub>b</sub><sup>13(b5)</sup>      D<sub>b</sub><sub>mA</sub><sup>9</sup>

(whole tone fill)

Melody is played with straight eighths.

# Rush Hour

Russell Ferrante  
Robben Ford  
(As played by The Yellowjackets)

## Med.-Up Funk

*J = 122*

*(dr.)*  $E_{M1}^7 E_{F\#} G^{\#7(\#5)} C^{\#13} \text{sus}$   $D^{\#9} \text{sus}$   $C^{\#13} \text{sus}$   $D^{\#9} \text{sus}$   $C^{\#13} \text{sus}$   $A_{MA} 7(\#5)$

*f* *(bs. w/ pn. LH)*

**A** (organ) (gtr.) (1st x: organ doubles gtr.  
2nd x: organ plays harmony ('organ' part))

**S**  $C^{\#13}$

(gtr. organ)

(organ gtr.)

$A_{MA} 7(\#5)$   $C^{\#13}$

(gtr. organ)

$(C^{\#13})$   $A_{MA} 7(\#5)$

1.  $(A_{MA} 7(\#5))$   $E_{M1}^7 E_{F\#} G^{\#7(\#5)}$  2.  $(A_{MA} 7(\#5))$   $E_{M1}^7 E_{F\#} G^{\#7(\#5)}$  (gtr.) (bs.)

Chords are more sustained at letter B.

**B**

1.                   2.

(solo break)

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

((gtr, 8va b.))

**A** (drums play 1/16-notes on hi-hat)

Alternate for solos

(bs)

**C#13sus D#9sus C#13sus D#9sus C#13sus A M17(#5)**

**C#13sus D#9sus C#13sus D#9sus C#13sus A M17(#5) E M17 E/F# G#7(#5)**

Sample bass line  
at **B** for solos:

**C#13sus C#7(#5) F#M17 (etc.)**

**Medium Straight 1/8's**  
J=100

A (1st x: sop. 1 only)  
2nd x: add ten.)

TACET

**Safari**

Michael Brecker  
(As played by Steps Ahead)

B (ten. 1) (ten. 2 2nd x only)  
(ten. 2)

C (2nd x: add upper part, synth.)  
(ten. w/ synth.)

Tacet 1st x - - - (4x's)

D (Solos) C<sub>M1</sub>7/F (4x's)

E C/F C<sub>M1</sub>7(<sup>b5</sup>) B<sub>F</sub> F<sub>M1</sub>11

F C<sub>G</sub>7 (1st & 2nd x's: tacet 3rd through 6th x's: play behind solo) F<sub>7(b9)</sub> D<sub>A</sub> F<sub>M1</sub>7/B<sub>b</sub> (4th x: add upper part, synth.) (6x's)

(ten. w/ synth.)

A/C F<sub>G</sub> B<sub>M1</sub>7 D<sub>M1</sub> F<sub>#</sub> (6x's)

Tacet 3rd x - - -

C<sub>M1</sub>7(<sup>b5</sup>) Solo on DEF (with repeats as marked)  
F Take Coda during last solo to end.

B<sub>F</sub>7 (ten. 1)  
(ten. 2)

F<sub>M1</sub>11

Vamp, Solo & Fade

Medium Straight 1/8's

## Safari (Bass)

$\text{C}_{\text{M1}}^7$   $\text{C}_{\text{M1}}^7/\text{F}$

**A**  $\text{C}_{\text{M1}}^7$   $\text{C}_{\text{M1}}^7/\text{F}$   $\text{C}_{\text{M1}}^7$   $\text{C}_{\text{M1}}^7/\text{F}$

$(\text{C}_{\text{M1}}^7/\text{F})$   $(\text{3x's})$   $\text{C}_{\text{M1}}^7$   $\text{C}_{\text{M1}}^7/\text{F}$

**B**  $(\text{1st x:}) \text{C}/\text{F}$   $\text{C}_{\text{M1}}^{7(\text{bs})}/\text{F}$

$\text{B}^{\flat}/\text{F}$   $\text{F}_{\text{M1}}^{11}$

**C**  $\text{C}^7/\text{G}$   $\text{F}^{7(\text{bs})}$   $\text{D}^{\flat}/\text{A}$   $\text{F}_{\text{M1}}^7/\text{B}^{\flat}$   $\text{A}/\text{C}$   $\text{F}'/\text{A}$   $\text{B}_{\text{M1}}^7$   $\text{D}_{\text{M1}}/\text{F}^{\sharp}$   $(4x's)$

**D**  $(\text{Solos})$   $\text{C}_{\text{M1}}^7$   $\text{C}_{\text{M1}}^7/\text{F}$   $(4x's)$

**E**  $(\text{1st x:}) \text{C}/\text{F}$   $\text{C}_{\text{M1}}^{7(\text{bs})}/\text{F}$   $\text{B}^{\flat}/\text{F}$   $\text{F}_{\text{M1}}^{11}$

**F**  $\text{C}^7/\text{G}$   $\text{F}^{7(\text{bs})}$   $\text{D}^{\flat}/\text{A}$   $\text{F}_{\text{M1}}^7/\text{B}^{\flat}$   $\text{A}/\text{C}$   $\text{F}'/\text{A}$   $\text{B}_{\text{M1}}^7$   $\text{D}_{\text{M1}}/\text{F}^{\sharp}$   $(6x's)$

Solos on DEF (with repeats as marked)  
take Coda during  
last solo to end

$(\text{1st x:}) \text{C}/\text{F}$   $\text{C}_{\text{M1}}^{7(\text{bs})}/\text{F}$   $\text{B}^{\flat}/\text{F}$   $\text{F}_{\text{M1}}^{11}$

Vamp & fade

Letters C & F build dynamically.

Medium Straight 1/8's

## Safari (Keyboard)

*J=100*

(Intro) (C<sub>MI</sub><sup>7</sup>/F)

(synth.)

(2) (3x's)

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

(play lower notes on repeat only)

(2) (3x's)

(C<sub>MI</sub><sup>7</sup>/F)

(2) (3x's)

B C<sup>7</sup>/F

C<sub>MI</sub><sup>7(b5)</sup>/F<sub>b</sub>

B<sup>b</sup>/F

F<sub>MI</sub><sup>11</sup>

C C<sup>7</sup>/G

F<sup>7(b9)</sup>

D<sup>b</sup>/A

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

(4x's)

A/C

F<sup>1</sup>/A

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

D<sub>MI</sub>/F<sup>#</sup>

(2) (4x's)

(Solos)

D C<sub>MI</sub><sup>7</sup>/F

(2) (4x's)

Letters C and F build dynamically.

**E**

**F**

**D**

**Solos on DEF  
(with repeats as marked);  
Take Coda during last solo to end.**

**Vamp & fade**

Synth. line (chime) played  
3rd & 4th x's at **C** and  
5th & 6th x's at **F**:



# Sandu

Clifford Brown

Medium Swing

*J=138*

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

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

E<sup>b</sup>6 A<sup>b</sup>7 E<sup>b</sup>6

E<sup>b</sup>6 C<sup>7</sup> (trp. ten.) B<sup>b</sup> Pedal E<sup>b</sup>6

1. F<sub>M1</sub><sup>7</sup> E<sup>7</sup>(#11) break 2. (E<sup>b</sup>6) solo break

(ten. 8va b.) (unis.)

**B** (Solos) E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>7

A<sup>b</sup>7 E<sup>b</sup>6 G<sub>M1</sub><sup>7</sup> C<sup>7</sup>

F<sub>M1</sub><sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>6 C<sup>7</sup> F<sub>M1</sub><sup>7</sup> B<sup>b</sup>7

after solos, D.C. al Coda  
(play head twice before taking Coda)

Trumpet plays melody (upper part) throughout.

B<sup>b</sup> pedal E<sup>b</sup>9(#11)

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

# Satin Doll

Duke Ellington  
Billy Strayhorn  
Johnny Mercer

Med. Swing

(Intro)

(pn.)

(C/G) (A7)

(sample bass line)

A

D<sub>M</sub>I<sup>7</sup> G<sup>7</sup> D<sub>M</sub>I<sup>7</sup> G<sup>7</sup> E<sub>M</sub>I<sup>7</sup> A<sup>7</sup> E<sub>M</sub>I<sup>7</sup> A<sup>7</sup>

Cig-a-a-rette hold - er which wigs me, O-ver her should - er, she digs me,  
(A<sub>M</sub>I<sup>7(b5)</sup> D<sup>7</sup>) A<sub>b</sub><sub>M</sub>I<sup>9</sup> D<sup>b9</sup>) C<sub>M</sub>A<sup>7</sup> (A<sup>7</sup>)

D<sup>7</sup> D<sup>b9</sup>

Out cat-tin', that Sat - in Doll.

D<sub>M</sub>I<sup>7</sup> G<sup>7</sup> D<sub>M</sub>I<sup>7</sup> G<sup>7</sup> E<sub>M</sub>I<sup>7</sup> A<sup>7</sup> E<sub>M</sub>I<sup>7</sup> A<sup>7</sup>

Ba - by shall we go out skip-pin', Care-ful, a - mi - go, you're flip-pin',  
(A<sub>M</sub>I<sup>7(b5)</sup> D<sup>7</sup>) A<sub>b</sub><sub>M</sub>I<sup>9</sup> D<sup>b9</sup>) C<sub>M</sub>A<sup>7</sup>

D<sup>7</sup> D<sup>b9</sup>

Speaks Lat - in, that Sat - in Doll. She's

B

G<sub>M</sub>I<sup>7</sup> C<sup>7</sup> G<sub>M</sub>I<sup>7</sup> C<sup>7</sup> F<sub>M</sub>A<sup>7</sup>

no - bod-y's fool, so I'm play - ing it cool as can be, I'll

A<sub>M</sub>I<sup>7</sup> D<sup>7</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup> G<sup>7</sup> (spoken)

give it a whirl - but I ain't for no girl - catch-ing me, Switch - e-roo- ney.

C

D<sub>M</sub>I<sup>7</sup> G<sup>7</sup> D<sub>M</sub>I<sup>7</sup> G<sup>7</sup> E<sub>M</sub>I<sup>7</sup> A<sup>7</sup> E<sub>M</sub>I<sup>7</sup> A<sup>7</sup>

Tel - ephone num - bers, well, you know, Do - ing my rhum - bas with u - no,  
(A<sub>M</sub>I<sup>7(b5)</sup> D<sup>7</sup>) A<sub>b</sub><sub>M</sub>I<sup>9</sup> D<sup>b9</sup>) C<sub>M</sub>A<sup>7</sup> (E<sub>M</sub>I<sup>7</sup> A<sup>7</sup>)

D<sup>7</sup> D<sup>b9</sup>

And that 'n' my Sat - in Doll.



N.C.

*Solo on form (ABC)  
After solos, play head (ABC)  
then D.C. al Coda.*

(bs. w/ pn. 15<sup>ma</sup> b.)

Ami7(b5) may be played as Ami7.

Bass plays in 2 for letters A and C of the head, walks in 4 for letter B and for solos.

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# Save Your Love For Me

Buddy Johnson

(As played by Cannonball Adderley &amp; Nancy Wilson)

Med. Ballad

♩ = 60

*(bass, w/ pn. 8va b)*

(bs.)

**A**

Wish I knew — why I'm so in love with you, no one else in this

world will do, Dar-lin' please save your love for me.

Run a way, if I were wise I'd run a-way, But like a fool in

love I stay and pray you'll save your love for me. I can

**B**

feel it even when you're not here, can't con - ceal it, I real - ly

love you, my dear And though I know no good can come from lov - in' you, I'

can't — do a thing, I'm so in love with you. (So dar - lin')

**C E<sub>M1</sub><sup>9</sup>** **G<sub>M1</sub><sup>9</sup>** **C<sup>13</sup>**

Help me please, have mer-cy on a fool like me, I know I'm lost but

**E<sub>M1</sub><sup>9</sup>** **A<sup>9sus</sup>** **D A<sub>M1</sub><sup>7</sup>** **D B<sub>7</sub>(#<sup>9</sup>)**

still I plead, Dar-lin', please save your love for me.

**C<sup>9</sup>(#<sup>11</sup>)** **B<sup>7</sup>** **E<sub>M1</sub><sup>9</sup>** **G<sub>M1</sub><sup>9</sup>** **C<sup>13</sup>**

me. You may have fun with the crowd, but for cry - ing out loud,

**E<sub>M1</sub><sup>9</sup>** **A<sup>7</sup>(#<sup>9</sup>)** **D A<sub>M1</sub><sup>7</sup>** **D A<sub>M1</sub><sup>7</sup>p**

Dar - lin', please save your love for me.  
(molto rit.) (a tempo)

Recording is one chorus only (Coda taken first time). Melody as written uses straight eighths, but is freely interpreted.



McCoy Tyner

Photo by Jim Marshall ©1988

# Search For Peace

McCoy Tyner

Medium Ballad

$\text{J} = 58$

**A**  $\text{A}_{\text{MI}}^7(\flat 5)$   $\text{D}^7(\text{alt.})$   $\text{F}_{\text{MA}}^7(\text{G}^9)$   $\text{F}_{\text{MA}}^7/\text{G}$   $\text{G}^9$   $\text{A}_{\text{MI}}^7(\flat 5)$   $\text{D}^7(\text{alt.})$   $\text{F}_{\text{MA}}^7(\text{G}^9)$   $\text{F}_{\text{MA}}^7/\text{G}$   $\text{G}^9$

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

$\text{G}_{\text{MI}}^7(\text{add 11})$   $\text{C}^7(\flat 9)$   $\text{F}_{\text{MI}}^7$   $\text{A}_{\text{MA}}^{\flat 7}/\text{B}^{\flat 7}$   $\text{B}^{\flat 7}(\flat 9)$   $\text{E}_{\text{MI}}^7$   $\text{G}_{\text{MA}}^7/\text{A}^{\flat}$   $\text{A}^{\flat 7}(\flat 9)$   $\text{C}_{\text{MI}}^{\# 7}$   $\text{E}^7_{\text{sus}}$   $\text{E}^7/\text{B}$

**B**

$\text{C}^{13}$   $\text{A}^{\flat 13}/\text{C}$   $\text{C}^{13}$   $\text{A}^{\flat 13}/\text{C}$   $\text{C}^{13}$   $\text{A}^{\flat 13}/\text{C}$   $\text{A}_{\text{MI}}^7$   $\text{D}^7$

(bs. - straight  $\frac{1}{8}$ 's)

$\text{G}_{\text{MI}}^9$   $\text{A}_{\text{MA}}^{\flat 7}/\text{G}$   $\text{G}_{\text{MI}}^9$   $\text{A}_{\text{MA}}^{\flat 7}/\text{G}$   $\text{G}_{\text{MI}}^9$   $\text{A}_{\text{MA}}^{\flat 7}/\text{G}$   $\text{F}_{\text{MA}}^7/\text{G}$   $\text{G}^{13}$

**C**

$\text{A}_{\text{MI}}^7(\flat 5)$   $\text{D}^7(\text{alt.})$   $\text{F}_{\text{MA}}^7(\text{G}^9)$   $\text{F}_{\text{MA}}^7/\text{G}$   $\text{G}^9$   $\text{A}_{\text{MI}}^7(\flat 5)$   $\text{D}^7(\text{alt.})$   $\text{F}_{\text{MA}}^7(\text{G}^9)$   $\text{F}_{\text{MA}}^7/\text{G}$   $\text{G}^9$

$\text{G}_{\text{MI}}^7(\text{add 11})$   $\text{C}^7(\flat 9)$   $\text{F}_{\text{MI}}^7$   $\text{A}_{\text{MA}}^{\flat 7}/\text{B}^{\flat 7}$   $\text{B}^{\flat 7}(\flat 9)$   $\text{E}_{\text{MI}}^7$   $\text{G}_{\text{MA}}^7/\text{A}^{\flat}$   $\text{A}^{\flat 7}(\flat 9)$   $\text{C}_{\text{MI}}^{\# 7}$   $\text{E}^7_{\text{sus}}$   $\text{E}^7/\text{B}$

Solo on form (AABC);

After solos, D.C. al Coda (no repeat)

Chords in parentheses not used during solos.



# Self Portrait In Three Colors

Medium Swing Ballad

$\text{J}=61$

$B^b M_A^7 / B^b$   $C M_I^7 / B^b$   $D^b / C^b$   $C^b$

(pn.)

Charles Mingus

**A**

alto w/ tenor  
(3rd x: alto only)

trom.  
(tacet 1st x)

tenor  
(3rd x only)

**E<sup>b</sup> M<sub>I</sub><sup>7</sup>** **A<sup>b</sup> 13** **E<sup>b</sup> 13 (#11)** **B** **E<sup>b</sup> M<sub>A</sub><sup>7</sup> 3** **A<sup>7</sup> (b<sub>5</sub>)** **E M<sub>A</sub><sup>7</sup>**

**E<sup>b</sup> M<sub>A</sub><sup>7</sup>** **G M<sub>I</sub><sup>7</sup>** **C<sup>9</sup>** **F M<sub>I</sub><sup>7</sup>** **B<sup>b</sup> 13**

**8va b.**

F<sub>MI</sub>7      B<sup>b</sup>7(#5)      3  
1,2. E<sup>b</sup><sub>MA</sub>7      D<sup>b</sup>13  
C<sub>MI</sub>7(b5) D<sup>b</sup>/C<sup>b</sup> C<sup>b</sup>      3 E<sup>b</sup><sub>MA</sub>7  
(loco) 8va b--

E<sup>b</sup><sub>MA</sub>7 fill

No solos on recording (3x's only).

# Shaker Song

Music by Jay Beckenstein  
Lyric by David Lasley  
and Allee Willis

(As sung by Manhattan Transfer)

## Med. Samba (Intro)

$\text{d} = 97$

$(G^6 \ F\frac{6}{9}) \ G^6 \ F\frac{6}{9} \ (4x's) (G^6 \ F\frac{6}{9}) \ G^6 \ F\frac{6}{9} \ G^6 \ F\frac{6}{9} \ G^6$

$(G^6 \ F\frac{6}{9}) \ G^6 \ F\frac{6}{9} \ G^6 \ F\frac{6}{9} \ G^6 \ F\frac{6}{9} \ G^6$

$(G^6 \ F\frac{6}{9}) \ N.C.$

((pn., ten. doubles bottom line))

$(\text{add bass}) \ CMA^7 \ C^6 \ F/G$

$G^9 \ CMA^7 \ C^6 \ F/G \ 1. \ G^9 \ 2. F/G$

$(pn.)$

The

**A**  $CMA^7 \ FMA^7 \ CMA^7 \ FMA^7$

1. Fool screams, "No more." He grabs his shirt and hits the door, What she

$CMA^7 \ FMA^7 \ CMA^7 \ FMA^7$

needs from him he ignores, It's a bore, oh it's a bore, oh it's a bore, oh it's a bore, oh it's a

$A^b MA^7 / B^b \ E^b MA^7 \ G^b MA^7 / A^b \ D^b MA^7$

Blast the radio, The hits just come and go, Black out what he

$A^b MA^7 / B^b \ E^b MA^7 \ G^9 sus$

knows that he has blown, That he has blown,

2. The

**B**  $FMA^7 \ E^7(\#9) \ A^b MA^7$

He can shake the blues, but you know he still can get confused,

$G^b MA^7 \ C^9 sus \ FMA^7 \ G^9 sus \ CMA^7$

It seems like such a waste, 'cause he can't shake her, shake

13

*C<sup>13</sup>sus C<sup>9</sup> F<sub>MA</sub><sup>7</sup> E<sup>7(#9)</sup>*

her, He can shake his tail, but you know his

*A<sub>MI</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>9sus</sup> F<sub>MA</sub><sup>7</sup> G<sup>9sus</sup>*

moves are get - ting stale, He's on the make, but oh, his heart can't fake, He can't

*C<sub>MA</sub><sup>7</sup> C<sup>6</sup> F/G G<sup>9</sup> C<sub>MA</sub><sup>7</sup> C<sup>6</sup> F/G G<sup>9</sup>*

shake her, shake her, He can't shake her, No, he can't

*C<sub>MA</sub><sup>7</sup> C<sup>6</sup> F/G G<sup>9</sup> C<sub>MA</sub><sup>7</sup> C<sup>6</sup> F/G G<sup>9</sup>*

shake her. (sample scat) - - - - -

*C<sub>MA</sub><sup>7</sup> G<sup>9sus</sup>*

shake her, He can't

*Solo on form (AAB); After solos, D.S. al Coda (sing 3rd & 4th verses)*

*(Vamp solo (scat) and fade)*

**Solo on form (AAB);  
After solos, D.S. al Coda  
(sing 3rd & 4th verses)**

bars 5-8 of A  
for 2nd verse:

A musical score for a single instrument, likely a flute or recorder, featuring a treble clef and a common time signature. The score consists of two staves of music, each with six measures. The notes are primarily eighth and sixteenth notes, with some grace notes and rests. The music is divided by vertical bar lines and includes repeat signs with endings.

bars 5-8 of A  
for 3rd verse:

A horizontal strip of musical notation for organ, consisting of two staves of six measures each. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music consists primarily of eighth-note patterns.

bars 5-8 of A  
for 4th verse:

Piano lick at 8 before letter A is repeated the last 8 bars of letter B.

## 2nd VERSE

The night hangs its head  
As the fool crawls into bed,  
Still his hungry heart begs to be fed  
All the words she once, that she said, that she said,

So then he grabs his Chevrolet  
In one more attempt to get away  
But thoughts of all the crimes of passion lay,  
Lay in his way.

### 3rd VERSE

Romance falls like rain  
But all the motives are insane  
Every time that he plays the game he feels the pain,  
He feels the pain, who is to blame, who is to blame, who is to blame?

4th VERSE

He knows he is beat  
As his heart puts on the heat,  
Run from the street that don't even fit his feet,  
Don't fit his feet, now he can see, now he can really see, now he can

Tell him where's a telephone,  
He can beg to let the fool come home,  
He tells her that his life's a drag alone,  
Can't be alone.

**Fast Bebop** N.C.  
J=278

**Shaw 'Nuff**

Charlie Parker  
Dizzy Gillespie

(Intro) drums  
(pn.)

(drums play time)

Bb MI (hi-hat continues)

(N.C.)

(trp. w/ alto 8va b.)

(to end)

(drums)

(fine)

(sample pn. fill)

3 (Bb 6) break

— (trp. & alto)

**A** Bb 6 G MI 7 C MI 7 F 7 Bb 6 G 7(#5) C MI 7 F 7(#5)  
**S** Bb 7 Eb 6 E 7 Bb 6/F G 7 C MI 7 F 7  
 (alto 8va b.) 3 (unis.)

Bb7 E<sup>b</sup>6 E<sup>o</sup>7 B<sup>b</sup>6/F F7 B<sup>b</sup>6  
 (alto 8va b.)

**B** D7(b5) G7(b5)

C13 F7

**C** B<sup>b</sup>6 G<sub>M1</sub>7 C<sub>M1</sub>7 F7 B<sup>b</sup>6 G7(#5) C<sub>M1</sub>7 F7(#5) (unis.)  
 Bb7 E<sup>b</sup>6 E<sup>o</sup>7 B<sup>b</sup>6/F F7 B<sup>b</sup>6  
 (alto 8va b.)

Solo on form (ABC);  
 After solos, D.S., play head,  
 then D.C. al fine.

## Fast Samba

## Simple Samba

Jim Hall

$\text{d} = 140$

**A** C<sub>MA7</sub> B<sub>M17(b5)</sub> E<sub>7</sub> A<sub>M17</sub> D<sub>7</sub>  
 (gtr.)

G<sub>M17</sub> C<sub>7</sub> F<sub>MA7</sub> D<sub>M17(b5)</sub> A<sub>MA7</sub> dr. fill - - - - -  
 (pn., w/8va)

**B** D<sub>MA7</sub> C<sub>#M17(b5)</sub> F<sub>#7</sub> B<sub>M17</sub> E<sub>7</sub>  
 (gtr.)

A<sub>M17</sub> D<sub>7</sub> G<sub>#M17(b5)</sub> G<sub>M17</sub> F<sub>#M17</sub> B<sub>M17</sub>  
 (gtr.)

F<sub>M17</sub> B<sub>b7</sub> B<sub>bM17</sub> E<sub>b7</sub>  
 (gtr.)

A<sup>b</sup><sub>MA7</sub> F<sub>M17(b5)</sub> C<sub>MA7</sub> dr. fill - - - - -  
 (gtr.)

**C** F<sub>MA7</sub> F<sub>M17</sub> B<sub>b7</sub>  
 (gtr.)

E<sup>b</sup><sub>MA7</sub> E<sup>b</sup><sub>M17</sub> A<sup>b</sup><sub>7</sub>  
 (gtr.)

D<sup>b</sup><sub>MA7</sub> G<sup>b9(#11)</sup><sub>b</sub>  
 (gtr.)

F<sub>M17</sub> B<sup>b9sus</sup><sub>sus</sub> B<sup>b13</sup>  
 (gtr.)

**D** E<sup>b</sup><sub>M1</sub>7 D<sub>M1</sub>7(b5) G7 C<sub>M1</sub>7 F7

B<sup>b</sup><sub>M1</sub>7 E<sup>b</sup>7 (pn. w/ 8va) A<sub>M1</sub>7(b5) A<sup>b</sup><sub>M1</sub>7 G<sub>M1</sub>7

C7(b9) F<sub>M1</sub>9(b5) B<sup>b</sup>7(b9) E<sup>b</sup>6/9 dr. fill - - - - -

(pn.) (E<sup>b</sup><sub>M1</sub>9) (pn. w/ bs.)

**E**

(gtr.) (E<sup>b</sup><sub>M1</sub>9) A<sup>b</sup> bass (D<sup>b</sup><sub>M1</sub>9)

(D<sup>b</sup><sub>M1</sub>9) G<sup>b</sup> bass

Solo on ABCD; after solos,  
D.C. al Coda

N.C.

E9(b5) (dr.) E<sup>b</sup>

(pn.) (gtr.)

Play through 'dr. fill's' for solos. Kicks on beat 4 may be omitted for solos. Bass & piano tacet during drum fills for head.

# Skylark

Music by Hoagy Carmichael  
Lyric by Johnny Mercer

Med. Ballad

E<sup>b</sup>6 F<sub>M</sub>I<sup>7</sup> E<sup>b</sup>/G

A<sup>b</sup>MA<sup>7</sup>

(G<sub>M</sub>I<sup>7</sup> C<sub>M</sub>I<sup>7</sup> B<sup>b</sup><sub>M</sub>I<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MA<sup>7</sup> G<sub>M</sub>I<sup>7</sup> G<sup>b</sup>13)

E<sup>b</sup>MA<sup>7</sup>

A<sup>7</sup>

A<sup>b</sup>MA<sup>7</sup>

E<sup>b</sup>

G<sup>b</sup>/G

[A]

Sky - lark, Have you an - y-thing to say to me? Won't you tell me where my

(F7 A<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>/G F<sub>M</sub>I<sup>7</sup>)

B<sup>b</sup>7

E<sup>b</sup>6 C<sub>M</sub>I<sup>7</sup>

(F13) A<sup>b</sup>MA<sup>7</sup>

F<sub>M</sub>I<sup>7</sup> B<sup>b</sup>7

love can be? Is there a mead - o w in the mist where some-one's wait - ing to be kissed?

E<sup>b</sup>6 F<sub>M</sub>I<sup>7</sup> E<sup>b</sup>/G

A<sup>b</sup>MA<sup>7</sup>

(G<sub>M</sub>I<sup>7</sup> C<sub>M</sub>I<sup>7</sup> B<sup>b</sup><sub>M</sub>I<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MA<sup>7</sup> G<sub>M</sub>I<sup>7</sup> G<sup>b</sup>13)

E<sup>b</sup>/G

Sky - lark, Have you seen a val - ley green with spring where my heart can go a

(F7 A<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>/G F<sub>M</sub>I<sup>7</sup>)

B<sup>b</sup>7

E<sup>b</sup>6

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

E<sup>b</sup>6

jour- ney - ing o - ver the sha - dows and the rain, to a blos - somed cov - ered lane? And in your

[B]

C<sub>M</sub>I<sup>7</sup>

B<sup>7</sup>

B<sup>b</sup><sub>M</sub>I<sup>7</sup>

E<sup>b</sup>7

A<sup>b</sup>MA<sup>7</sup>

lon e - ly flight,

Have n't you heard the mu - sic in the night,

G<sub>M</sub>I<sup>7(b5)</sup>

C7

F<sub>M</sub>I

(D<sup>b</sup>7)

(B<sup>b</sup><sub>M</sub>I<sup>7</sup>)

F<sub>M</sub>I E<sup>b</sup>7(#5) A<sup>b</sup>6

won - der - ful mu - sic,

Faint as a will - 'o - the-wisp,

cra - zy as a loon,

G<sup>6</sup>

E<sub>M</sub>I<sup>7</sup>

A<sup>7</sup>

D<sup>7</sup>

G<sup>6</sup>

B<sup>b</sup>7

Sad as

a gyp -

- sy

ser - e

-

nad -

ing

the moon.

Oh,

[C]

E<sup>b</sup>6 F<sub>M</sub>I<sup>7</sup> E<sup>b</sup>/G

A<sup>b</sup>MA<sup>7</sup>

(G<sub>M</sub>I<sup>7</sup> C<sub>M</sub>I<sup>7</sup> B<sup>b</sup><sub>M</sub>I<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>MA<sup>7</sup> G<sub>M</sub>I<sup>7</sup> G<sup>b</sup>13)

E<sup>b</sup>/G

Sky - lark,

I don't know if you can

find these things,

But my heart is rid - ing

(F7 A<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>/G F<sub>M</sub>I<sup>7</sup>)

B<sup>b</sup>7

E<sup>b</sup>6

B<sup>b</sup>7

E<sup>b</sup>6

(B<sup>b</sup>7)

on your wings,

So if

you see them an - y - where, won't you lead me there?

Chords in parentheses are optional.

# A Sleepin' Bee

Music by Harold Arlen  
Lyric by Harold Arlen & Truman Capote

Med. Swing

**A**

When a bee lies sleep-in' in the palm of your hand,

you're be-witched and deep in love's long looked af-ter land;

Where you'll see a sun-up sky with a morn-in' new, And

where the days go laugh-in' by as love comes a-call-in' on you.

**B**

Sleep on, Bee, don't wak-en, can't be-lieve what just passed,

He's mine for the tak-in', I'm so hap-py at last;

May-be I dream, but he seems sweet gold-en as a crown, A

sleep-in' bee done told me I'll walk with my feet off the ground when my

one true love I have found.

# Small Day Tomorrow

Med. Jazz Ballad

Music by Bob Dorough  
Lyric by Fran Landesman  
(As sung by Irene Kral)

**(Intro)**

**E<sub>M1</sub>**    **C<sup>#</sup>7(#11)**    **C<sup>13</sup>**    **B<sup>7(#5)</sup>**

**A** **E<sub>M1</sub>** **C/E** **E<sub>M1</sub><sup>6</sup>** **E<sub>M1</sub><sup>7</sup>** **C<sub>MA</sub><sup>7</sup>** **3** **C<sub>MA</sub><sup>7(#11)</sup>** **F<sup>#</sup><sub>M1</sub><sup>7(add 11)</sup>** **B<sup>7(b9)</sup>** **E<sub>M1</sub>** **(B<sup>7(#5)</sup>)**

I don't have to go to bed, I've got a small day to-mor-row. Small day to-mor-row.

**E<sub>M1</sub>** **C/E** **E<sub>M1</sub><sup>6</sup>** **E<sub>M1</sub><sup>7</sup>** **C<sup>7</sup>** **B<sup>7(b9)</sup>** **E<sub>M1</sub>** **(B<sup>7(#5)</sup>)**

I don't have to use my head, I've got a small day to-mor-row.

**E<sub>M1</sub>** **C/E** **E<sub>M1</sub><sup>6</sup>** **E<sub>M1</sub><sup>7</sup>** **C<sub>MA</sub><sup>7</sup>** **3** **C<sub>MA</sub><sup>7(#11)</sup>** **F<sup>#</sup><sub>M1</sub><sup>7(add 11)</sup>** **B<sup>7(b9)</sup>**

I can sleep the day a-way And it won't cause too much sor-row (not to-mor-row).

**E<sub>M1</sub>** **C/E** **E<sub>M1</sub><sup>6</sup>** **E<sub>M1</sub><sup>7</sup>** **C<sup>7</sup>** **B<sup>7(b9)</sup>** **E<sub>M1</sub>**

So to-night this mouse will play, She's got a small day to-mor-row.

**B** **G<sub>M1</sub><sup>7</sup>** **E<sup>b</sup><sub>M1</sub><sup>9</sup>** **G<sub>M1</sub><sup>7</sup>** **E<sup>b</sup><sub>M1</sub><sup>9</sup>** **G<sub>M1</sub><sup>7</sup>** **E<sup>b</sup><sub>M1</sub><sup>9</sup>** **A<sup>b9</sup><sub>SUS</sub>** **A<sub>M1</sub><sup>7(add 11)</sup>** **D<sup>7(#5)</sup>**

Now all those big wheels, with all their big deals, are gon-na need their sleep.

**C<sup>#</sup><sub>M1</sub><sup>7(b5)</sup>** **C<sup>7</sup>** **C<sup>#</sup><sub>M1</sub><sup>7(b5)</sup>** **C<sup>7</sup>** **B<sub>M1</sub><sup>7(add 11)</sup>** **E<sup>7(#5)</sup>** **F<sup>#</sup><sub>M1</sub><sup>7(b5)</sup>** **B<sup>7(b5)</sup>**

But I'm a drop-out who'd rath-er cop-out than run with all the sheep.

**C** **E<sub>M1</sub>** **C/E** **E<sub>M1</sub><sup>6</sup>** **E<sub>M1</sub><sup>7</sup>** **C<sub>MA</sub><sup>7</sup>** **3** **C<sub>MA</sub><sup>7(#11)</sup>** **F<sup>#</sup><sub>M1</sub><sup>7(b5)</sup>** **B<sup>7(b9)</sup>**

Hon-ey Chile, to-night's the night and there's a car I can bor-row, 'til to-mor-row.

**E<sub>M1</sub>** **C/E** **E<sub>M1</sub><sup>6</sup>** **E<sub>M1</sub><sup>7</sup>** **F<sup>#</sup><sub>M1</sub><sup>7</sup>** **C<sup>7</sup>** **B<sup>7(#5)</sup>** **E<sub>M1</sub>** **(B<sup>7(#5)</sup>)**

We can swing till broad day-light, I've got a small day to-mor-row.

*Solos on AB  
After solos, D.S. al Coda*

till day af - ter to-mor-row. We can swing right out of sight, We've got a long night and a

small day to - mor - row. ————— (a tempo) (pn. fill) rit.

Bass may play F on 4th beat of bar 7 of letter B.

## Solar

Miles Davis

Medium Swing

♩ = 165

(Ending)

(bs. plays C pedal)

Head is played twice before and after solos. Melody is freely interpreted.

# Someday My Prince Will Come

Music by Frank Churchill  
Lyric by Larry Morey

Med. Jazz Waltz

**A**

B<sup>b</sup> MA<sup>7</sup>      D<sup>7(#5)</sup>      E<sup>b</sup> MA<sup>7</sup>      G<sup>7(#5)</sup>      C Mi<sup>7</sup>

Some - day my prince will come, Some day I'll find my love, And how thrill-ing that mo-ment will be, When the Prince of my dreams comes to me.

**B**

B<sup>b</sup> MA<sup>7</sup>      D<sup>7(#5)</sup>      E<sup>b</sup> MA<sup>7</sup>      G<sup>7(#5)</sup>      C Mi<sup>7</sup>

He'll whis - per, "I love you," And (B<sup>b</sup>9) D<sup>7(#5)</sup>

G<sup>7(#5)</sup>      C Mi<sup>7</sup>      F7      B<sup>b</sup> MA<sup>7</sup>

steal a kiss or two, Though he's far a - way, I'll (C Mi<sup>7</sup> F7 B<sup>b</sup>6 )

E<sup>b</sup> MA<sup>7</sup>      E<sup>9</sup>      B<sup>b</sup> MA<sup>7</sup>/F      G<sup>7</sup>      C Mi<sup>7</sup>      F7

find my love some day, Some day when my dreams come true.

2nd VERSE

Some day I'll find my Love, Some one to call my own.  
And I'll know her the moment we meet,  
For my heart will start skipping a beat.  
Some day we'll say and do, Things we've been longing to,  
Though she's far away, I'll find my love some day,  
Some day when my dreams come true.

## Med. Samba

 $\text{d} = 112 (\text{F}_{\text{MA}}^7)$ 

## Song For Lorraine

Jay Beckenstein  
(As played by Spyro Gyra)

*(elec. pn.)* (G/B/C) Ab (add 9) 1. 2.

**A** (sop.)  $\text{F}_{\text{MA}}^9$  *(elec. pn.)* 1. 2.

$\text{F}_{\text{MA}}^9$   $\text{D}_{\text{b}}^{\text{MA}} \text{G}_{\text{b}}$  1. 2. *sop. fill*

**B**  $\text{D}_{\text{M}}^9$   $\text{G}^{(b9)}_{(\#5)}$   $\text{C}_{\text{MA}}^9$  (sop.)  $\text{C}_{\text{MA}}^9$  (sop.)  $\text{D}_{\text{M}}^9$   $\text{G}^{(b9)}_{(\#5)}$   $\text{C}_{\text{MA}}^9$   $\text{F}^{(b9)}_{(\#5)}$

*(elec. pn.)*  $\text{D}_{\text{M}}^9$   $\text{G}^{(b9)}_{(\#5)}$   $\text{C}_{\text{MA}}^9$   $\text{F}^{(b9)}_{(\#5)}$

$\text{B}_{\text{b}}^{\text{MA}} \text{G}_{\text{b}}^{\text{MA}} \text{A}^{(b)}$  (sample fill)  $\text{G}_{\text{b}}^{\text{MA}} \text{A}^{(b)}$  1. D.S. al Coda One ( $\text{G}^1$ )

**C**  $\text{F}_{\text{MA}}^7$  (Pn. solo)  $\text{G}_{\text{b}}^{\text{MA}} \text{A}^{(b)}$  (4x's)

**D** (Swing)  $\text{D}_{\text{M}}^9$   $\text{G}^{(b9)}_{(\#5)}$   $\text{C}_{\text{MA}}^9$   $\text{E}_{\text{M}}^9 \text{ A}^7$   $\text{D}_{\text{M}}^9$   $\text{G}^{(b9)}_{(\#5)}$

*(solo continues)*

$\text{C}_{\text{MA}}^9$   $\text{E}_{\text{b}}^{\text{M}} \text{A}^7$   $\text{D}_{\text{M}}^9$   $\text{G}^{(b9)}_{(\#5)}$   $\text{C}_{\text{MA}}^9$   $\text{F}^{(b9)}_{(\#5)}$

**E** (Samba)  $\text{B}_{\text{b}}^{\text{MA}} \text{A}^{(b)}$   $\text{G}_{\text{b}}^{\text{MA}} \text{A}^{(b)}$  D.S. al Coda Two ( $\text{G}^2$ )

**F**  $\text{G}_{\text{b}}^{\text{MA}} \text{A}^{(b)}$  (Sop. solo)  $\text{B}_{\text{b}}^{\text{MA}} \text{A}^{(b)}$  Vamp, solo & fade

## Med. Samba

## Song For Lorraine (Bass)

$\text{d} = 112$

$F_{MA}^7$

$G_b/C$

$A_b(\text{add } 9)/C$

1. 2.

**A**

$F_{MA}^9$

$D_b_{MA}^7/G_b$

**B**

$D_{MI}^9$   $G7^{(b9)}_{(\#5)}$   $C_{MA}^9$   $D_{MI}^7$   $G7^{(b9)}_{(\#5)}$

$C_{MA}^9$   $D_{MI}^7$   $G7^{(b9)}_{(\#5)}$   $C_{MA}^9$   $F7^{(\#9)}_{(\#5)}$

$B_b_{MA}^7$   $G_b_{MA}^7_{(\#11)}$

**O<sup>1</sup>**  $G_b_{MA}^7_{(\#11)}$

**C** (pn. solo)  $F_{MA}^7$

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

$G_b_{MA}^7$

(play samba)

**4x's**

**D** (Swing)  $D_{MI}^7$   $G7^{(b9)}_{(\#5)}$   $C_{MA}^7$   $E_{MI}^7 A^7$   $D_{MI}^7$   $G7^{(b9)}_{(\#5)}$

$C_{MA}^7$   $E_{MI}^7 A^7$   $D_{MI}^7$   $G7^{(b9)}_{(\#5)}$   $C_{MA}^7$   $F7^{(\#9)}_{(\#5)}$

**E** (Samba)  $B_b_{MA}^7$

$G_b_{MA}^7$

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

**O<sup>2</sup>**  $B_b_{MA}^7$   $G_b_{MA}^7$

Vamp & fade

# The Song Is You

Music by Jerome Kern  
Lyric by Oscar Hammerstein II

**Med.-Up Swing**

**A**

I hear mu - sic when I look at you, A beau - ti - ful

theme of ev - 'ry dream I ev - er knew, Down deep in my  
(CMA7) (EMI7) (A7) (DMI7) (G7)

heart I hear it play, I feel it  
(E7(b9)) (FMI7) (Bb7) (DMI7) (G7)

start, then melt a - way.

**B**

I hear mu - sic when I touch your hand, A beau - ti - ful

mel - o - dy from some en - chant - ed land, Down deep in my  
(CMA7) (EMI7) (A7) (DMI7) (G7)

heart I hear it say Is this the

C6 (F7) C6 F#MI7(b5) B7

day?

**C**  $E_{MA}^7$   $F_{MI}^{\#}7$   $B7$

I a - lone have heard this love - ly strain,

$E_{MA}^7$   $A_{MI}^{\#}7(b5)$   $D^{\#}7$

I a - lone have heard this glad re - train,

$G_{MI}^{\#}$   $C^{\#}9$

Must it be for - ev - er in - side of me, why can't I

$F^{\#}13$   $(C^9)$   $B13$

let it go, why can't I let you know, Why can't I

**D**  $C_{MA}7$   $E_{b7}$   $D_{MI}7$   $G7$

let you know the song my heart would sing? That beau - ti - ful

$C_{MA}7$   $G_{MI}7$   $C7$   $F6$   $B_{b9}$

rhap - so - dy of love and youth and spring, The mu - sic is

$(C_{MA}7)$   $E_{MI}7$   $A7$   $D_{MI}7$   $G7$

sweet, The words are true, The song is

$C6$   $(F7$   $C6$   $D_{MI}7$   $G7 )$

you.

# Sonja's Sanfona

Jimmy Haslip

Bill Gable

(As played by The Yellowjackets)

Medium Latin

 $J = 122$ 

Tacet

A

G

(dr., perc. & bs. only) *mf* (alto)

Fsus Gsus

F

Fsus

(brass)

2 (6) G  
4 (alto)

F

Fsus

(brass)

N.C.  
2 (6)  
(synth.)

2

2 (6)  
(brass)

2

B 1. E<sub>b</sub><sub>MA</sub><sup>7(b5)</sup> F<sub>MA</sub><sup>7(b5)</sup> A<sub>b</sub><sub>MA</sub><sup>7(b5)</sup> A<sub>M1</sub><sup>9</sup> B<sub>b</sub><sub>MA</sub><sup>7/C</sup> B<sub>b</sub><sub>C</sub>  
2 (alto) 2 (6)

2

2 (6)  
(brass)

2

2 (6)  
(brass)

2

2 (6)  
(brass)

2

2 (6)  
(brass)

2

N.C.  
*mf* (synth. only)

2

(alto w/ bs.  
15<sup>a</sup> b.)

**C**

D<sub>MA</sub><sup>7</sup>      B<sub>MI</sub><sup>9</sup>      E<sub>MI</sub><sup>7</sup>      D/F#<sup>(add 9)</sup>

(add rhythm)

B<sub>MI</sub>      B<sub>MI/A</sub>      G      E/F#      E<sup>b</sup>/F#

B<sub>MI</sub><sup>7</sup>      D/A      G<sub>MI</sub><sup>9</sup>      B<sup>b</sup>/C      G<sub>MI/B<sup>b</sup></sub>

E/B      E<sup>b</sup>/B      B<sup>b</sup>/C      A<sub>MI/C</sub>

A<sub>13(#11)</sub>      A<sub>13(#11)</sub>      D<sub>MI</sub><sup>7</sup>      A<sub>MI/C</sub>

G<sub>MI</sub><sup>9</sup>      C<sub>13 sus</sub>      C<sub>7(alt.)</sub>      F<sub>MA</sub><sup>9</sup>      F<sub>MA/E</sub>      D<sub>MI</sub><sup>7</sup>      D<sub>MI</sub><sup>7/C</sup>

A/B      B<sub>MI</sub><sup>7</sup>      B<sup>b</sup>/C      (B<sup>b</sup>)      1,2

F/E      A<sub>7(b9)</sub>      Dsus

2. F<sup>(add 9)</sup>      (On cue) D<sup>(add 9)</sup>      N.C.      (alto w/ bass)

(brass)      indef.      (perc. break)      ff (brass)      mf (synth. only)      (D.S. al Coda) One (Φ<sup>1</sup>)

1 F/E      A<sub>7(b9) sus</sub>      D.S. al Coda Two (Φ<sup>2</sup>)

2 F/E      A<sub>7(b9) sus</sub>      D<sup>(add 9)</sup>      (Vamp & fade)

**D.S. al Coda Two (Φ<sup>2</sup>)**

**(Vamp & fade)**

Chords at letter A for reference only, except brass 'sus' chords. F/E may be played as Emi.  
Keyboards play chords from D natural minor scale during fade-out (e.g. C/D, Bbmaj7/D, etc.)  
Chords for letters B & C are mostly sustained (half notes and whole notes).

## Sonja's Sanfona (Bass)

Medium Latin

 $\text{♩} = 122$  (G)

**A**

$\begin{matrix} G \\ 6 \end{matrix}$       F       $\begin{matrix} G \\ 6 \end{matrix}$       F

Handwritten musical score for section A. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a key signature of one flat. It features eighth-note patterns with various slurs and grace notes. The second staff begins with a bass clef, a common time signature, and a key signature of one flat. It also contains eighth-note patterns with slurs and grace notes.

$\begin{matrix} 2 \\ 4 \end{matrix}$       N.C.       $\begin{matrix} 2 \\ 4 \end{matrix}$

Handwritten musical score for section A continuation. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a key signature of one flat. It features eighth-note patterns with slurs and grace notes. The second staff begins with a bass clef, a common time signature, and a key signature of one flat. It also contains eighth-note patterns with slurs and grace notes.

Handwritten musical score for section B introduction. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a key signature of one flat. It features eighth-note patterns with slurs and grace notes. The second staff begins with a bass clef, a common time signature, and a key signature of one flat. It also contains eighth-note patterns with slurs and grace notes.

**B**

1.  $E_{MA}^7(b5)$   $F_{MA}^7(b5)$   $A_{MA}^7(b5)$   $A_{MI}^9$   $B_{MA}^7/C$   $B_{C}^7$   $G_{MI/Bb}$   $G/A$   $G^{(add 9)}$   $F_{MA}^7$

Handwritten musical score for section B melodic line. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a key signature of one flat. It features eighth-note patterns with slurs and grace notes. The second staff begins with a bass clef, a common time signature, and a key signature of one flat. It also contains eighth-note patterns with slurs and grace notes.

Handwritten musical score for section B melodic line continuation. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a key signature of one flat. It features eighth-note patterns with slurs and grace notes. The second staff begins with a bass clef, a common time signature, and a key signature of one flat. It also contains eighth-note patterns with slurs and grace notes.

Handwritten musical score for section B melodic line further continuation. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a key signature of one flat. It features eighth-note patterns with slurs and grace notes. The second staff begins with a bass clef, a common time signature, and a key signature of one flat. It also contains eighth-note patterns with slurs and grace notes.

Handwritten musical score for section B melodic line final continuation. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a key signature of one flat. It features eighth-note patterns with slurs and grace notes. The second staff begins with a bass clef, a common time signature, and a key signature of one flat. It also contains eighth-note patterns with slurs and grace notes.

**C**

$D_{MA}^7$   $B_{MI}^9$   $E_{MI}^7$   $D/F^{\#}$

Handwritten musical score for section C melodic line. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp. It features eighth-note patterns with slurs and grace notes. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also contains eighth-note patterns with slurs and grace notes.

Handwritten musical score for section C melodic line continuation. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp. It features eighth-note patterns with slurs and grace notes. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also contains eighth-note patterns with slurs and grace notes.



# Soul Sauce

(Wachi Wara)

Dizzy Gillespie  
Chano Pozo  
(As played by Cal Tjader)

Med. Latin A

$J = 152$

(vibes alone)

C<sup>7</sup> (dr.)

"Wa-chi Wa-ra" C<sup>7</sup> (vibes)

N.C.

B

N.C. (2nd x: add congas)

(add cowbell) "Wa-chi Wa-ra"

(bass)

C

N.C. (3x's) N.C.

(vibes)

(bass line continues)

D

C<sup>13</sup> B<sup>b13</sup> A<sup>b13</sup> D<sup>b13</sup> C<sup>13</sup> (A<sup>b13</sup> G<sub>M1</sub><sup>7</sup>) (3x's) C<sup>13</sup> B<sup>b13</sup> A<sup>b13</sup> D<sup>b13</sup> C<sup>13</sup> (A<sup>b13</sup> G<sub>M1</sub><sup>7</sup>)

D.C. al Coda One (Φ<sup>1</sup>)

Φ<sup>1</sup>

(solos) G<sub>M1</sub><sup>7</sup> C<sup>7</sup> G<sub>M1</sub><sup>7</sup> C<sup>7</sup>

(sample bass line) (Vamp till cue)

After solos, continue to E

E

(On Cue)

(vibes) N.C. p-mp-mf

(bs. w/ pn.)

(3x's) f N.C.

D.C. al Coda Two (Φ<sup>2</sup>)

Φ<sup>2</sup>

(vibes) C<sup>13</sup> B<sup>b13</sup> A<sup>b13</sup> D<sup>b13</sup> C<sup>13</sup> (A<sup>b13</sup> G<sub>M1</sub><sup>7</sup>)

(bs.) (Vamp & fade)

Solos may also be played over:

C<sup>7</sup> G<sub>M1</sub><sup>7</sup>

Bass and drums play downbeat (C bass) on first bar of letter A every time but the first.

# Speak No Evil

Wayne Shorter

Medium Swing

 $\text{J} = 138$ 

**A**

**B**

**C**

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

Vamp & fade

Chords at letter B follow the rhythm of the melody, with drums filling the spaces.  
During solos, letter B is straight ahead.

The tied F's are started quietly and crescendoed each time.

Kicks and anticipated chords hold for solos. Dbma7 & Bbmi11 chords may also be anticipated for solos.

## Spiral

Med. Straight 1/8's       $D_{M1}^9$        $B_{b MA}^7(\#11)$



Kenny Barron  
(As played by Sphere)

A

$S:$

(sample bass line)

B

C

3

**D** (Solos) (bs.)

**E**

**F**

**Till Cue**

**On Cue** (bs.)

To **D** for more choruses;  
Take 'On cue' ending to end each solo.

To **D** for more solos;  
After solos, D.S. al Coda.

3



SONNY ROLLINS

Photo by Jim Marshall ©1988

Medium Swinging  
Latin

# St. Thomas

Sonny Rollins

*d=105* [A] C<sup>6</sup> E<sub>M1</sub><sup>7</sup> A<sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup>

(tenor, 8va b.)

C<sup>6</sup> E<sub>M1</sub><sup>7</sup> A<sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup>

E<sub>M1</sub><sup>7(b5)</sup> B<sup>b7</sup> A<sup>7</sup> D<sub>M1</sub><sup>7</sup> A<sup>b7(#5)</sup> G<sup>7</sup>

C<sup>7</sup> C<sup>9</sup>/<sub>E</sub> F<sup>6</sup> F<sup>#07</sup> C<sup>6</sup>/<sub>G</sub> G<sup>7</sup> C<sup>6</sup>

(Solos)

[B] C<sup>6</sup> A<sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup>

(fine)

C<sup>6</sup> A<sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup>

E<sub>M1</sub><sup>7(b5)</sup> A<sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sup>7</sup>

C<sup>7</sup> C<sup>7</sup>/<sub>E</sub> F<sup>6</sup> F<sup>#07</sup> C<sup>6</sup>/<sub>G</sub> G<sup>7</sup> C<sup>6</sup>

Solos may swing.

After solos, D.C. al fine.  
Head is played twice before & after solos.

# Sticky Wicket

Al Jarreau  
Jay Graydon  
Greg Phillinganes

Med. Funk A♭7

G7(♯5)

G♭13

F7

G♭13 G7(♯5) A♭7

G7(♯5)

G♭13 (synth.)

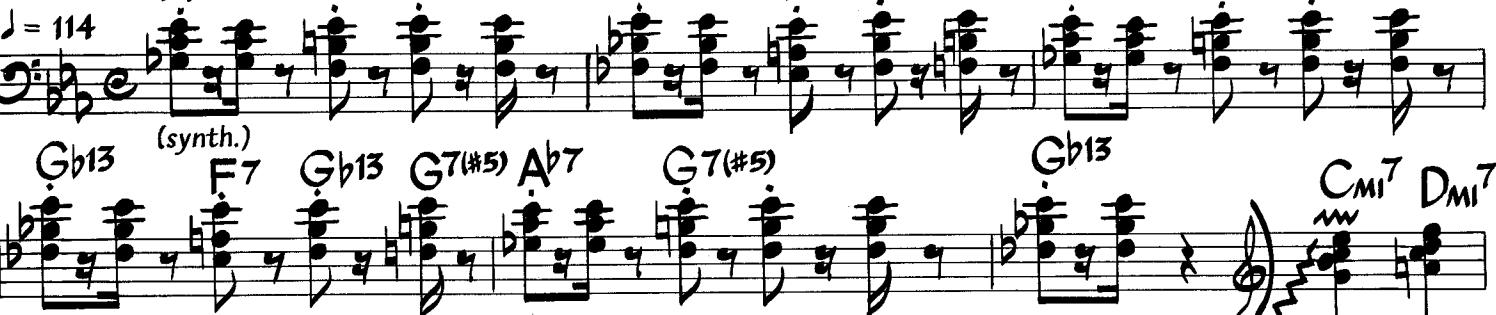
F7

G♭13 G7(♯5) A♭7

G7(♯5)

G♭13

Cm7 Dm7



Cm7

(E♭) F7

Cm7

E♭ E F7

(synth. simile)

A Cm7

(E♭) F7

You got your - self in - to such a mess - that you can't get out,

Cm7

E♭ E F7

You made your own bed, so what the heck can you com - plain a - bout?

You're

Cm7

(E♭) F7

sev - en - teen, but you talk and you wig - gle and walk like you're twen - ty - four,

Cm7

E♭ E F7

Grown - men weep - in', a ten point tem - per - 'ture rise ev - ry - where you go.

And the fact is

B D7(trps.)

You're so fine \_\_ that you fool the peo - ple,

You're so fine that you're fool in' me;

2nd VERSE

Seven-thirty, Morning Mr. Price what a day for school.

Bright and early, Perfect little disguise for the folks you fool.

Midnight passion, Ain't no surprise to me what you're comin' to.

There's red light flashin', Look out you're goin' too fast, what you gonna do.

D7

(2nd x only)

you're so fine — that you fool the people,

A♭7 G7(#5) G♭13 (CMI7)

(It) ain't so fine when you fool your own self, ba - by, Look out.

C CMI7

Such a mess, it's a fun - ny sit - u - a - tion, Sassi - ness got you

(E♭) F7 CMI7

up a tree, Stick - y wick - et; Must con - fess it's an in - side in - sti - ga - tion,

CMI7 1. N.C. 2. E♭ E F7

No dis - tress, You can talk - a to me. (gtr.) Change it, ba - by.

D D7 (Solos)

indef.

(On cue)

E A♭7 G7(#5) G♭13 F7 G♭13 G7(#5) A♭7 G7(#5)

Lon-don Bridge is fall - in', fright - ful sound, You can hear me call - in',

G♭13 F7 G♭13 G7(#5) A♭7 G7(#5) G♭13

Here's your crown, In the game you make a cir - circle just to turn a-round.

break (CMI7)

(synth.)

D.S., vamp & fade on letter C  
(take 2nd ending each time)

## Sticky Wicket (Bass)

Medium Funk

 $\text{J} = 114$  A $\flat$ 7 G7( $\#5$ )G $\flat$ 13 F7 G $\flat$ 13 G7( $\#5$ ) A $\flat$ 7 G7( $\#5$ )

**A**

**B**

D7 A<sup>b</sup>7 G7(<sup>#5</sup>) G<sup>b13</sup> (C<sub>M1</sub>7)

C C<sub>M1</sub>7

E<sup>b</sup> F7 C<sub>M1</sub>7

C<sub>M1</sub>7 1. N.C. (C<sub>M1</sub>7) 2. E<sup>b</sup> E F7

D D7

D7 indef. (etc.)

(On Cue) A<sup>b</sup>7 G7(<sup>#5</sup>) G<sup>b13</sup> F7 G<sup>b13</sup> G7(<sup>#5</sup>) A<sup>b</sup>7 G7(<sup>#5</sup>)

G<sup>b13</sup> F7 G<sup>b13</sup> G7(<sup>#5</sup>) A<sup>b</sup>7 G7(<sup>#5</sup>) G<sup>b13</sup> (C<sub>M1</sub>7)

Sample bass line; played with some variation on repeat.

D.S., vamp & fade on letter C  
(take 2nd ending each time)

# Street Life

Music by Joe Sample  
Lyric by Will Jennings  
(As played by The Crusaders)

**Med.  
Ballad** 1<sup>st</sup> x: tenor solos around melody  
2<sup>nd</sup> x: vocal

**A**  $J=59$

1<sup>st</sup> x: (bs. & dr. tacet) (2nd x) I still hang a - round— Neither lost nor found,  
Hear the lone- ly sound of mu- sic in the night,  
Nights are al - ways bright, That's all that's left for me.

2.  $(E^b\text{ sus}) A^b\text{sus } D^b\text{ MA } G^b\text{sus }$   $C^b\text{ MA } 7$  (Med. Funk)  $J=107 B^b\text{ C } C^b\text{ D } D^b\text{ E } b^b\text{ D }$

*mf* (bs.) (add bs. & dr.) (etc.) I play the

**B**

*mf* 1. Street life — be- cause there's no place I can go, Street life, — it's the on-  
- ly life — I know. — Street life, — and there's a thou-sand parts to play, —  
Street life, — un - til you play — your life — a - way. — You

**C**

Let the peo - ple see just who you want to be, And ev 'ry night you shine just

2nd VERSE

Street life, you can run away from time. Street life, for a nickel, for a dime. Street life, but you better not get old. Street life, or you're gonna feel the cold. There's always love for sale, A grown-up fairy tale, Prince Charming always smiles, Behind a silver spoon.

*A<sup>b</sup>MA<sup>7</sup>*      1. *A<sup>b</sup>MI<sup>7</sup>*      *D<sup>b</sup>9sus*      *G<sup>b</sup>MA<sup>7</sup>*      *G<sub>MII</sub>7(b5)*

*B<sup>b</sup>MI<sup>7</sup>*      *E<sup>b</sup>9sus*      *A<sup>b</sup>MA<sup>7</sup>*      *C<sup>7</sup>(#5)*      2. *C<sup>#</sup>MI<sup>7</sup>*      *F<sup>#</sup>9sus*      *BMA<sup>7</sup>*

*B<sub>MII</sub>7*      *E<sup>9</sup>sus*      *A<sub>MII</sub>7*      *B<sup>b</sup>MI<sup>7</sup>*      *E<sup>b</sup>9sus*      *A<sup>b</sup>MA<sup>7</sup>*

**D**      *E<sub>MII</sub>7*      *B<sup>7</sup>/D<sup>#</sup> (trps.)*      *C<sup>#</sup>MI<sup>7</sup>*      *B<sup>7</sup>*      *E<sub>MII</sub>7*      *B<sup>7</sup>/D<sup>#</sup>*      *C<sup>#</sup>MI<sup>7</sup>*      *B<sup>7</sup>*

**f**      *F<sub>MII</sub>7*      *C<sup>7</sup>/E*      *D<sub>MII</sub>7*      *C<sup>7</sup>*      *F<sub>MII</sub>7*      *C<sup>7</sup>/E*      *D<sub>MII</sub>7*      *B<sup>b</sup>9sus*

*B<sup>b</sup>9sus*      *A<sup>b</sup>MA<sup>7</sup>*      *B<sup>b</sup>9sus*      *B<sup>b</sup>9sus*      *A<sup>b</sup>MA<sup>7</sup>*      1. *B<sup>b</sup>9sus*      2. *B<sup>b</sup>/C C<sup>b</sup> D<sup>b</sup> E<sup>b</sup> D<sup>b</sup>*

D.S. al fine (1st verse). I play the  
Solo on BCBCD;  
After solos, D.S. al Coda.

**f**      *E<sub>MII</sub>7*      *B<sup>7</sup>/D<sup>#</sup> (trps.)*      *C<sup>#</sup>MI<sup>7</sup>*      *B<sup>7</sup>*      *E<sub>MII</sub>7*      *B<sup>7</sup>/D<sup>#</sup>*      *C<sup>#</sup>MI<sup>7</sup>*      *B<sup>7</sup>*

*F<sub>MII</sub>7*      *C<sup>7</sup>/E*      *D<sub>MII</sub>7*      *C<sup>7</sup>*      *F<sub>MII</sub>7*      *C<sup>7</sup>/E*      1. *D<sub>MII</sub>7 C<sup>7</sup>*      2. *D<sub>MII</sub>7 B<sup>b</sup>9sus*

*B<sup>b</sup>9sus*      *A<sup>b</sup>MA<sup>7</sup>*      *B<sup>b</sup>9sus*      *B<sup>b</sup>9sus*      *A<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>9sus*      (On Cue) *B<sup>b</sup>/A<sup>b</sup> C<sup>b</sup> D<sup>b</sup> G<sup>b</sup> B<sub>MII</sub>7*

mp      Vocal returns at letter D during solos.



McCoy Tyner

# Sudden Samba

Neil Larsen

Medium Samba

 $\text{d} = 115$  N.C. (dr. & perc.; no bass)

N.C.

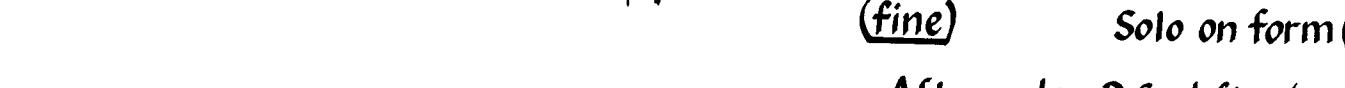
break - - -



A

 $G_{\text{M1}}^7$  $E_{\text{MA}}^7$ 

B

 $E_{\text{MA}}^7$  $E_{\text{MA}}^7$  $E_{\text{MA}}^7$  $E_{\text{MA}}^7$  $E_{\text{MA}}^7$  $E_{\text{MA}}^7$  $F$ 

1. break - - -

2. solo break

(fine)

Solo on form (AB);

After solos, D.S. al fine (no repeat)

Break at end of letter B is used at end of each solo only.  $D_{\text{M1}}^7$  chords at letter B are not always anticipated during solos.

## Sunrunner

Bob James

Medium Funk/Latin  $\lambda=84$ 

*(add dr.)* (C MA<sup>7</sup>) *2nd x: add guitar* F/C G/C C F/C G/C

(sample bass line)

**A** (melody doubled 8va till **B**)

S.

(sample bs. line)

5  
4

5  
4

\*played by synth bass

**B**

F<sub>MI</sub><sup>9</sup> A<sup>b</sup><sub>MA</sub><sup>7</sup>/<sub>B</sub><sub>b</sub> B<sup>b</sup>/<sub>E</sub><sub>b</sub> B<sup>b</sup>/<sub>C</sub> F<sub>MI</sub><sup>9</sup> A<sup>b</sup><sub>MA</sub><sup>7</sup>/<sub>B</sub><sub>b</sub> B<sup>b</sup>/<sub>E</sub><sub>b</sub> B<sup>b</sup>/<sub>C</sub> F<sub>MI</sub><sup>9</sup> A<sup>b</sup><sub>MA</sub><sup>7</sup>/<sub>B</sub><sub>b</sub> B<sup>b</sup>/<sub>E</sub><sub>b</sub> B<sup>b</sup>/<sub>C</sub>

(flute, 8va)

$F_{MI^9} A^b_{MA^7} B^b/E^b B^b/C A_{MI^9} C_{MA^7/D} D/G D/E A_{MI^9} C_{MA^7/D} D/G D/E$

**C** (Solos)  $C_{MA^9}$

(8)

$C_{MA^7} F/C D_{MI/C} G$

$C_{MA^7} F/C D_{MI/C} G$

**D**  $F_{MI^9} A^b_{MA^7} B^b/B^b E^b/B^b$

$A_{MI^9} C/D D/G D/E$

$A_{MI^9} C_{MA^7/D} D/G D/E$

**3)  $A_{MI^9} C_{MA^7/D} D/G G_{MI^9} B^b_{MA^7/C} C/F$**

**4)  $F_{MI^9} A^b_{MA^7/B^b} B^b/E^b F G$**

After solos, D.S. al Coda

**C**  $C_{MA^9}$

(On Cue) C bass till end (like **A**)  
(melody doubled 8va)  
vamp & solo till cue  
(synth.)

Chord voicings vary with repetition; melody is unchanging.

Sample bass line at **B**

etc.

# Take The "A" Train

Music by Billy Strayhorn  
Lyric by Lee Gaines

Med. Swing

(Intro)

(light drums)

$C/G$  -  $A^b7(\#5)$   $C/G$  -  $A^b7(\#5)$   $G_b$  (bs.)  $C/G$   $A^b7(\#5)$   $G_b$   $C/G$   $A^b7(\#5)$   $G_b$

**A** (time)  $C^6$   $D^9(\#11)$

You must take the "A" Train

$D_{M1}7$   $G7$   $C^6$  ( $D_{M1}7$   $G7$ )

To go to Sug- ar Hill way up in Har- lem

$C^6$   $D^9(\#11)$

If you miss the "A" Train,

$D_{M1}7$   $G7$   $C^6$   $C7$

You'll find you've missed the quick- est way to Harlem.

**B**  $F_{M1}7$

Hur - ry, get on board it's com- ing,

$D^9$   $D_{M1}9$   $G^9$   $G7(\flat 9)$

Lis - ten to those rails a - thrum-ming, On

**C** **C<sup>6</sup>**

board, Get on the "A" Train,

**D<sub>MI</sub>7** **G7**

Soon you will be on Sug - gar Hill in Harlem.

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

Har - lem.

**C<sup>6</sup>** **(N.C.)** **C<sub>MA</sub>7**

*(bs. w/pn.)*

Instrumental background line during solos for bars 1-4 and 9-12 of letter A and bars 1-4 of letter C as required:

**C<sup>6</sup>** **C<sup>6</sup> E7 A<sub>MI</sub>7 D9(#11)**

## Med. Ballad

## Tenderly

Music by Walter Gross  
Lyric by Jack Lawrence

**A**  $E^b_{MA}7$   $A^b9(\#11)$   $E^b_{MI}9$   $A^b13$

The eve-ning breeze ca-ressed the trees ten-der- ly, The trem-bling

$F_{MI}9$   $D^b9(\#11)$   $E^b_{MA}7$   $(G_{MI}7 \ C7)$

trees em-braced the breeze ten-der- ly; Then

$F_{MI}7(\#5)$   $B^b13$   $F_{MI}7(\#5)$   $(D_{MI}7(\#5) \ G7)$   $B^b13$   $B^b7$

you and I came wan-der-ing by, And

$C_{MI}7$   $F13$   $F_{MI}7$   $B^b7$

lost in a sigh were we. The shore was

**B**  $E^b_{MA}7$   $A^b9(\#11)$   $E^b_{MI}9$   $A^b13$

kissed by sea and mist ten-der- ly, I can't for -

$F_{MI}9$   $D^b9(\#11)$   $E^b_{MA}7$   $(G_{MI}7 \ C7)$

get how two hearts met breath-less ly, Your

$F_{MI}7(\#5)$   $(D_{MI}7(\#5) \ G7)$   $B^b13$   $B^b7$   $C_{MI}7$   $F13$   $F^{\#}07$

arms o - pened wide and closed me in - side, You took my

$G_{MI}7$   $C7(\#5)$   $F_{MI}9$   $B^b7$   $E^b6$   $(F_{MI}7 \ B^b7)$

lips, you took my love so ten-der- ly.

May be played in 3/4 (subtract one beat from the first note in each bar).

# Theme For Ernie

Medium Jazz Ballad

Fred Lacey

(As played by John Coltrane)

*J = 61*

**A**

**B**

**C**

**rit.**

*ten. fill*

Melody is freely interpreted.

# There Will Never Be Another You

Med. Swing

Music by Harry Warren  
Lyric by Mack Gordon

**A**

There will be many other nights like this, And

I'll be standing here with some one new, There

will be other songs to sing, An other fall, an other spring, But

there will never be another you, There

**B**

will be other lips that I may kiss, But

they won't thrill me like yours used to do, Yes,

I may dream a million dreams but how can they come true if

there will never be another you?

Chords: A<sup>b</sup>MA<sup>7</sup>, E<sup>b</sup>MA<sup>7</sup>, C<sub>MI</sub><sup>7</sup>, (F7), D<sup>b</sup>9(#11), B<sup>b</sup>MI<sup>9</sup>, E<sup>b</sup>13, D<sub>MI</sub><sup>7(b5)</sup>, G<sup>7</sup>, F<sup>9</sup>, F<sub>MI</sub><sup>7</sup>, B<sup>b</sup>7, A<sup>b</sup>MA<sup>7</sup>, E<sup>b</sup>MA<sup>7</sup>, C<sub>MI</sub><sup>7</sup>, (F7), D<sup>b</sup>9(#11), B<sup>b</sup>MI<sup>9</sup>, E<sup>b</sup>13, D<sub>MI</sub><sup>7(b5)</sup>, G<sup>7</sup>, A<sup>b</sup>MA<sup>7</sup>, D<sup>b</sup>9(#11), E<sup>b</sup>MA<sup>7</sup>, (F13), A<sub>MI</sub><sup>7(b5)</sup>, D7, E<sup>b</sup>6, A<sup>b</sup>9(#11), G<sub>MI</sub><sup>7</sup>, C<sup>7</sup>, F<sub>MI</sub><sup>7</sup>, B<sup>b</sup>13, E<sup>b</sup>6, (B<sup>b</sup>7)

# These Foolish Things

Music by Jack Strachey  
& Harry Link  
Lyric by Holt Marvell

Med. Ballad

**A**

E<sup>b</sup>MA<sup>7</sup> C<sub>M</sub>I<sup>7</sup> F<sub>M</sub>I<sup>9</sup> B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> C<sub>M</sub>I<sup>7</sup>

A cig - a - rette that bears a lip - stick's tra - ces, An air - line tick - et to ro -

F<sup>9</sup> B<sup>b</sup>7 E<sup>b</sup><sub>9</sub>SUS E<sup>b</sup><sub>9</sub> (A<sup>9(#11)</sup>) A<sup>b</sup>MA<sup>7</sup> G<sup>7(#5)</sup> C<sup>7(#5)</sup>

man - tic pla - ces, And still my heart has wings, These fool - ish

F<sup>9</sup> F<sub>M</sub>I<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> C<sub>M</sub>I<sup>7</sup> F<sub>M</sub>I<sup>9</sup> B<sup>b</sup>7

things re - mind me of you. A tinkling pia - no in the next a - part - ment

E<sup>b</sup>MA<sup>7</sup> C<sub>M</sub>I<sup>7</sup> F<sup>9</sup> B<sup>b</sup>7 E<sup>b</sup><sub>9</sub>SUS E<sup>b</sup><sub>9</sub> (A<sup>9(#11)</sup>)

Those stubb - ling wordsthat told you what my heart meant, A fair-ground's paint - ed swings,

A<sup>b</sup>MA<sup>7</sup> G<sup>7(#5)</sup> C<sup>7(#5)</sup> F<sup>9</sup> B<sup>b</sup>7 E<sup>b</sup><sub>6</sub> A<sub>M</sub>I<sup>7(b5)</sup> D<sup>7</sup>

These fool - ish things re - mind me of you.

**B**

G<sub>M</sub>I (E<sub>M</sub>I<sup>7(b5)</sup>) A<sub>M</sub>I<sup>7(b5)</sup> D<sup>7</sup> G<sub>M</sub>I G<sub>M</sub>I<sup>(M7)</sup> G<sub>M</sub>I<sup>7</sup> C<sup>9</sup> F<sup>13</sup>

You came, you saw, you con - quered me;

B<sup>b</sup>MA<sup>7</sup> G<sub>M</sub>I<sup>7</sup> C<sub>M</sub>I<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>o</sup>7 F<sub>M</sub>I<sup>7</sup> B<sup>b</sup>7

When you did that to me, I knew some - how this had to be.

**C**

E<sup>b</sup>MA<sup>7</sup> C<sub>M</sub>I<sup>7</sup> F<sub>M</sub>I<sup>9</sup> B<sup>b</sup>7 E<sup>b</sup>MA<sup>7</sup> C<sub>M</sub>I<sup>7</sup>

The winds of March that make my heart a danc - er, A tel - e - phone that rings but

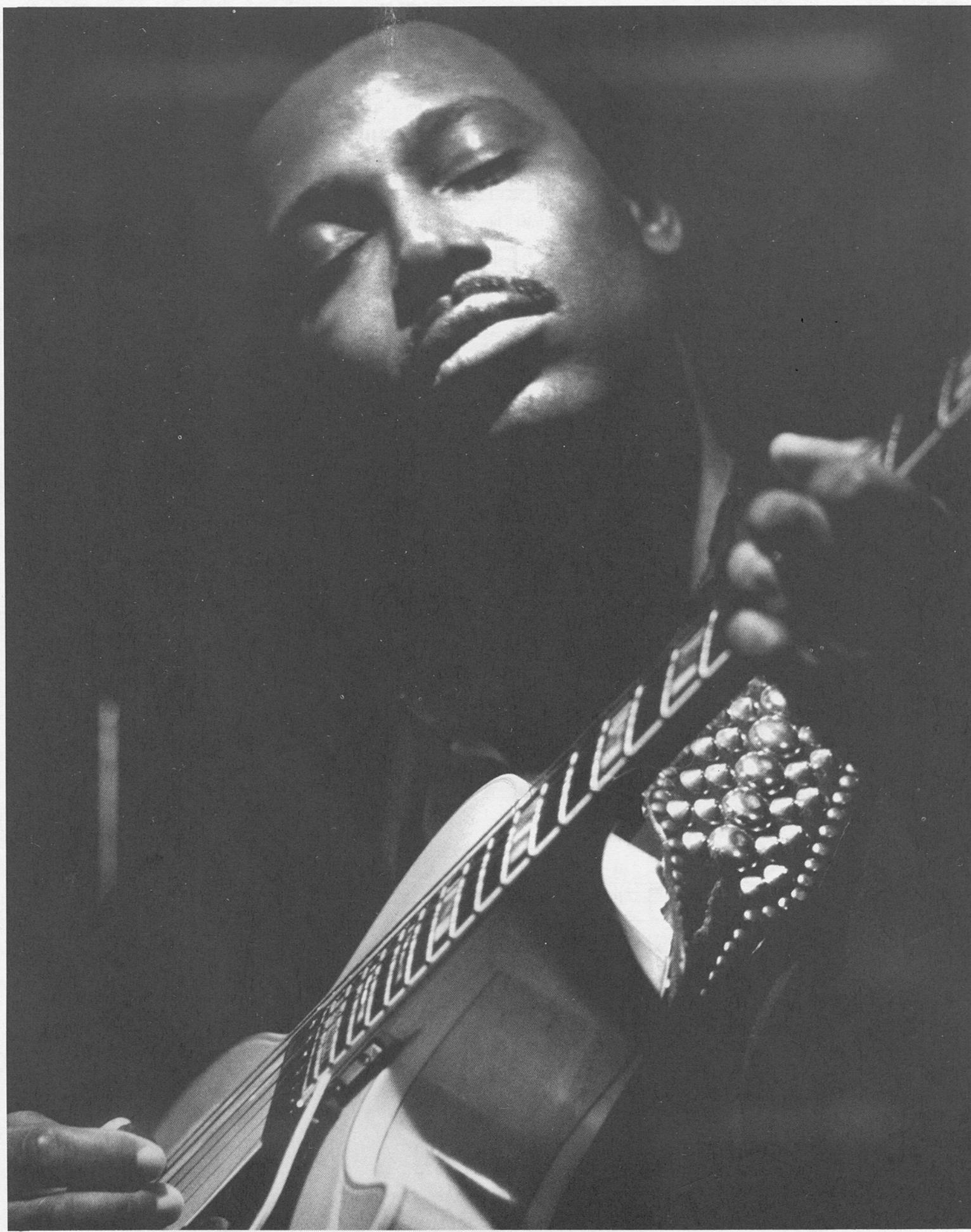
F<sup>9</sup> B<sup>b</sup>7 E<sup>b</sup><sub>9</sub>SUS E<sup>b</sup><sub>9</sub> (A<sup>9(#11)</sup>) A<sup>b</sup>MA<sup>7</sup> (8) G<sup>7(#5)</sup> C<sup>7(#5)</sup>

who's to an - answer? Oh, how the ghost of you clings. These fool - ish

F<sup>9</sup> B<sup>b</sup>7 E<sup>b</sup><sub>6</sub> (F<sub>M</sub>I<sup>7</sup> B<sup>b</sup>7)

things re - mind me of you.

Alternate changes for soloing on bars 4 & 12 of letter **A** and bar 4 of letter **C**: | C<sub>M</sub>I<sup>9</sup> F<sup>9</sup> B<sub>M</sub>I<sup>9</sup> E<sup>9</sup> |



GEORGE BENSON

Med.-Slow Latin/Rock

## This Masquerade

Leon Russell

(As sung by George Benson)

$\text{F}_{\text{MI}}^7$   $\text{B}_{\flat}^{13}$

(On cue) (voice/gtr. solo)  $\text{F}_{\text{MI}}^7(\text{MA } 7)$   $\text{F}_{\text{MI}}^7$   $\text{B}_{\flat}^{13}$  (Vamp till cue)

**A**  $\text{F}_{\text{MI}}$   $\text{D}_{\flat}^9$   $\text{G}_{\text{MI}}^7(\text{add 11})$   $\text{C}7(\#5)$

Are we real - ly hap - py here - with this lone - ly game we play.  
Thoughts of leav-ing dis - ap - pear - ev - 'ry time I see your eyes

Look - ing for words to say?  
No mat - ter how hard I try.

$\text{F}_{\text{MI}}$   $\text{F}_{\text{MI}}^7(\text{MA } 7)$   $\text{F}_{\text{MI}}^7$   $\text{B}_{\flat}^{13}$

Search - ing but not find - ing un - der - stand - ing an - y way, We're lost  
to un - der - stand the rea - sons that we car - ry on this way,

$\text{D}_{\flat}^7$   $\text{C}7(\#5)$   $(2nd \times)$   $\text{F}_{\text{MI}}^7$   $\text{E}_{\text{MI}}^7 \text{A}7$

in a mas quer - ade.

**B**  $\text{E}_{\flat}\text{MI}^7$   $\text{A}_{\flat}^{13}(\flat 9)$   $\text{D}_{\flat}\text{MA}^7$

Both a - fraid to say we're just too far a - way

$\text{E}_{\flat}\text{MI}^7$   $\text{A}_{\flat}^{13}(\flat 9)$   $\text{D}_{\flat}\text{MA}^7$

from be - ing close to - geth - er from the start. We

$\text{D}_{\text{MI}}^7$   $\text{G}13$   $\text{G}7(\#5)$   $\text{CMA}^7$

tried to talk it o - ver, but the words got in the way. We're lost

$\text{G}_{\text{MI}}^7$   $\text{G}13$   $\text{G}7(\#5)$   $\text{C}9_{\text{sus}}$   $\text{G}_{\flat}^{13}(\#11)$

in - side this lone - ly game we play. D.S. al Coda

$\text{F}_{\text{MI}}^7$   $\text{B}_{\flat}^{13}$  (Solo) (funkier)  $\text{F}_{\text{MI}}^7$   $\text{B}_{\flat}^{13}$  (Vamp till cue)

Solo on vamp or on head (ABA); after solos, play head, take Coda, vamp, solo & fade.

## Med. Funk Ballad

## The Three Marias

Wayne Shorter

(Intro)  $E_{b\text{MA}}^{7(\#5)}$  F $E_{b\text{F}}$   $E_{b\text{MA}}^{7(\#5)}$ 

**A**

**B**

**D**

$G^b/A^b$        $C^{\#}M_I^9$        $C^{\#}M_I^9/B$   $G^b(\text{add } 9)/B^b$

**F**  $B_MI^9$   $E^{13}$   $A^{13}/B$   $E^{13}$  *f*

$C/D$   $D^{13}$   $D^b M_A^7/E^b$

$C^{\#}M_I^9$   $A/D$   $E/D$   $A/D$   $A M_A^7/D$   $C^{\#}M_I^7$   $E/F^{\#}$   $E^7/F^{\#}C^{\#}_M$   $F^{\#}_M$   $F^{\#}_{sus}$   $A^b/C$   $(D/C)$

$F^{\#}_M/E$   $F^{\#}_{sus}/E$   $A^b/C$   $D/C$   $F^{\#}_M/E$   $F^{\#}_{sus}/E$   $A^b/C$   $A^b M_I/C^b B^b 7$  *p.*  
*3) 4) 6)*

**G**  $F/A$   $D^{\text{dim.}}/A$   $G M_A^7/A$   $G M_I^9$   $G M_I^9/F$

$B^b M_A^7/(5)$   $D/C^7$   $C^{\#}/B^7$   $B^b M_I^9(\text{add } 13)$   $B^b M_I^9/A^b$

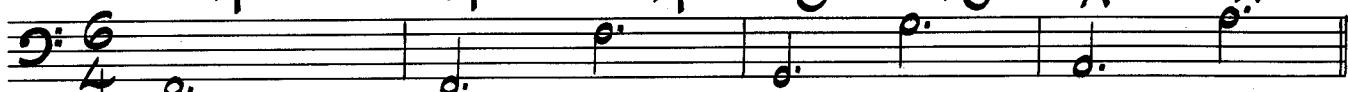
$A^b$   $D^b$   $B^b M_A^9/C$   $A^b$   $E^b_{sus}/B^b$   $D^b/E^b (7x's)$

$A^b$   $bass$   $A^b$   $E^b_{sus}/B^b$   $E/F^{\#}C$  *mf (ten.)*  $(\text{flute-tacet } 1^{\text{st}} \& 2^{\text{nd}} x's)$

$A^b$   $bass$  *f*  
 $(\text{add sop.})$

## Med. Funk Ballad (Intro)

## The Three Marias (Bass)

 $J = 94$   $E^b_{MA}7^{(\#5)}$  $E^b/F$   $E^b_{MA}7^{(\#5)}$   $F/G$   $F_{MA}7^{(\#5)}$   $G/A$   $G_{MA}7^{(\#5)}$ 

(Same bass rhythm throughout - except where noted)



**A<sup>b</sup> bass**

**E<sup>b7sus</sup> E**

**B<sub>MA</sub> 9(add 13) A<sub>MA7</sub>/B**

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

**(etc.)**

**E G<sup>b</sup>/A<sup>b</sup> C<sup>#</sup><sub>MI</sub> 9 C<sup>#</sup><sub>MI</sub> 9/B C<sup>#</sup><sub>b</sub>(add 9) E/F<sup>#</sup> G<sup>#</sup>/A/G<sup>#</sup>**

**(A/G<sup>#</sup>) (A/C<sup>#</sup>) (3)**

**F B<sub>MI</sub> 9 E<sup>13</sup> A<sup>13</sup>/B E<sup>13</sup> (2) (2)**

**(etc.)**

**C/D D<sup>13</sup> D<sup>b</sup><sub>MA</sub> 7 E<sup>b</sup> C<sup>#</sup><sub>MI</sub> 9 A/D A<sub>MA7</sub>/D C<sup>#</sup><sub>MI</sub> 7 E/F<sup>#</sup> C<sup>#</sup><sub>MI</sub> F<sup>#</sup>**

**F<sup>#</sup><sub>MI</sub>/E F<sup>#</sup><sub>SUS</sub>/E A<sup>b</sup>/C A<sup>b</sup><sub>MI</sub>/C<sup>b</sup> B<sup>b</sup> (3) (4) (D/C)**

**G F/A D/A<sup>dim</sup> (etc.)**

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

**B<sup>b</sup><sub>MI</sub> 9(add 13) B<sup>b</sup><sub>MI</sub> 9/A<sup>b</sup> A<sup>b</sup>/D<sup>b</sup> B<sup>b</sup><sub>MA</sub> 9/C**

**B<sup>b</sup><sub>MA</sub> 9/C (Ab bass) A<sup>b</sup> E<sup>b7sus</sup> B<sup>b</sup>/E<sup>b</sup> (7x's)**

**Ab bass A<sup>b</sup> E<sup>b7sus</sup> B<sup>b</sup>/E<sup>#</sup> mf f**

## Med. Funk Ballad

$\text{J} = 94$

(Intro)  $E_{\text{MA}}^{\flat} 7^{(\#5)}$

$\text{F}$

$\text{F}$

$E_{\text{MA}}^{\flat} 7^{(\#5)}$

$F$

$F_{\text{MA}}^{\flat} 7^{(\#5)}$

$G$

$G_{\text{MA}}^{\flat} 7^{(\#5)}$

$A$

$mf$

N.C.

$E_{\text{b}}^{\flat} \text{sus}$

$D_{\flat}$

$E_{\flat}$

$A_{\flat}$

$B_{\flat}$

$B_{\flat}$

$G_{\flat}$

$A_{\flat}$

A

$G_{\flat}$

$A_{\flat}$

$C_{\text{MI}}^{\#} 9$

$A^{13} G_{\text{MA}}^{\flat} / A$

$G_{\text{MA}}^{\flat} 7^{(\#5)} / A$

1.  $E_{\text{MA}}^9$

$B_{\text{b}}_{\text{MI}}^{\flat} 7^{(\text{add 11})}$

$D_{\flat}_{\text{MA}}^{\flat} 7 / E_{\flat}$

$B_{\text{b}}_{\text{MI}}^{\flat} 7^{(\text{add 11})}$

$D_{\flat}_{\text{MA}}^{\flat} 7 / E_{\flat}$

2.  $E_{\text{MA}}^9$

$E / F^{\#} C^{\flat} \text{sus} / G / A / D$

B

$B_{\text{MI}}^{\flat} 9$

$E^{13}$

$B_{\text{MI}}^{\flat} 9 (b13)$

$E^{13}$

(2)

(2)

$C / D$

$D^{13}$

$D_{\flat} E_{\flat}$

$C_{\text{MI}}^{\#} 9$

$A^{13} G_{\text{MA}}^{\flat} / A$

$G_{\text{MA}}^{\flat} 7^{(\#5)} / A$

$E_{\text{MA}}^9$

$B_{\text{b}}_{\text{MI}}^{\flat} 7^{(\text{add 11})}$

$E_{\flat} 7^{(\#5)}$

$A_{\flat}_{\text{MI}}^{\flat} 9 D_{\flat} 7^{(\#5)}$

$E / F^{\#}$

C

$B_{\text{b}}_{\text{MA}}^{\flat} 7 / D$

$G_{\text{MA}}^{\flat} 7$

$G_{\text{MI}}^{\flat} 9$

$G_{\text{MI}}^{\flat} / F$

$E_{\text{MI}}^9 (b5)$

$D / C^7$

$C^{\#} / B^7$

## The Three Marias (Keyboard)

**D**

**E**

**F**

(Continued on next page)

V.S.

**F**

B<sub>M1</sub><sup>9</sup> E<sup>13</sup> A<sup>13</sup>/<sub>B</sub> E<sup>13</sup> (2) (2)

C/D D<sup>13</sup> D<sub>MA7</sub>/<sub>E<sub>b</sub></sub>

8va -

C#<sub>M1</sub><sup>9</sup> A/D E/D A/D A<sub>MA7</sub> C#<sub>M1</sub><sup>7</sup> E/F# E<sup>7</sup> C#<sub>M1</sub> F#<sub>M1</sub> F#sus A<sub>b</sub>/C (D/C)

F#<sub>M1</sub> F#sus E A<sub>b</sub>/C D/C F#<sub>M1</sub> F#sus E A<sub>b</sub>/C A<sub>b</sub><sub>M1</sub>/C B<sub>b</sub>7

**G**

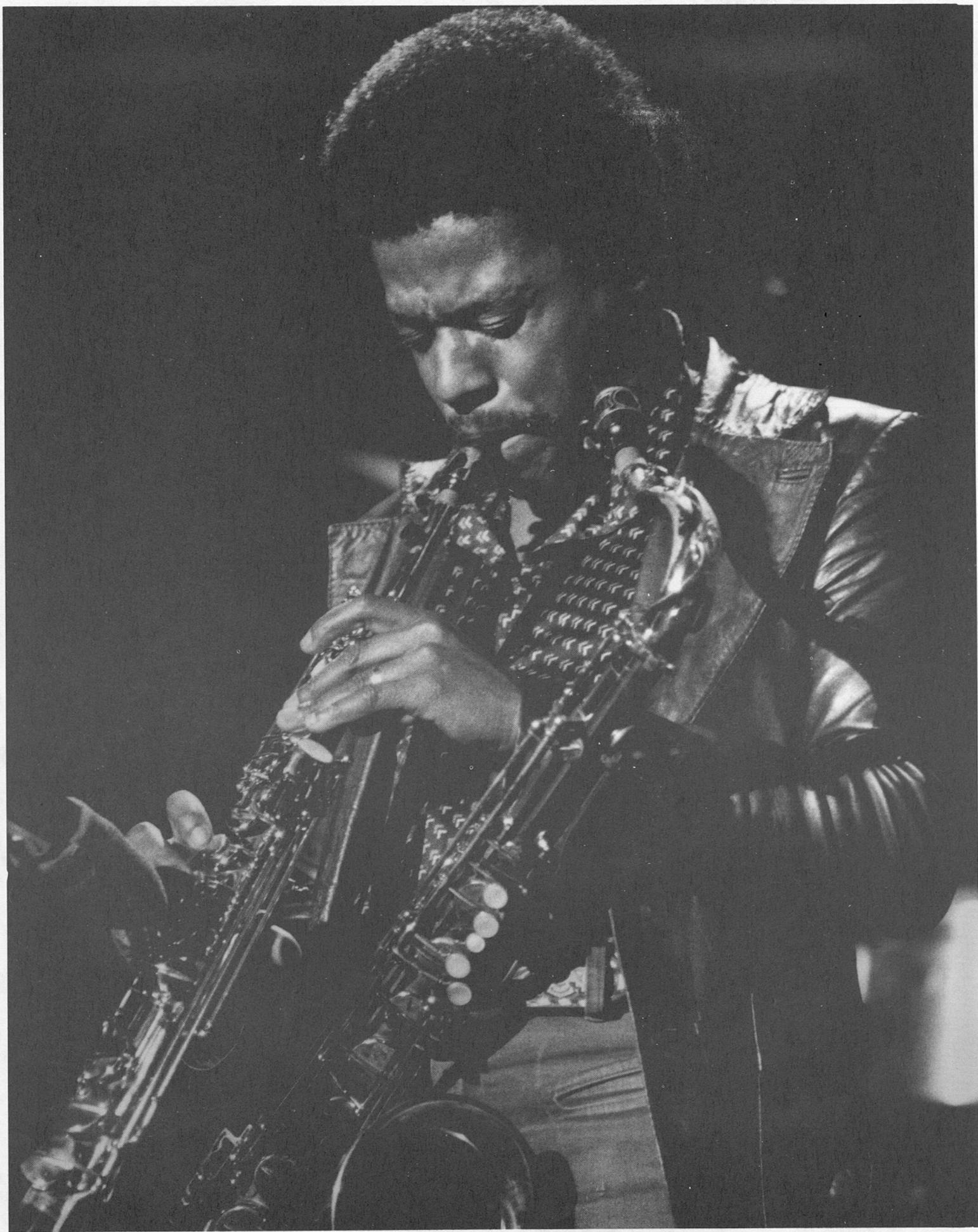
F/A D<sup>dim.</sup> G<sub>MA7</sub>/<sub>A</sub>

G<sub>M1</sub><sup>9</sup> G<sub>M1</sub><sup>9</sup> B<sub>b</sub><sub>MA7</sub>(\*)<sup>5</sup> E D/C<sup>7</sup> C#/<sub>B7</sub>

B<sub>b</sub><sub>M1</sub><sup>9</sup>(add 13) B<sub>b</sub><sub>M1</sub><sup>9</sup>/A<sub>b</sub> A<sub>b</sub>/D<sub>b</sub> B<sub>b</sub><sub>MA7</sub>/C B<sub>b</sub><sub>MA7</sub>/C

N.C. A<sub>b</sub> E<sup>7</sup>sus/B<sub>b</sub> E/F# (7x's) N.C. A<sub>b</sub> E<sup>7</sup>sus/B<sub>b</sub> E/F#

mf



WAYNE SHORTER

# Medium Jazz Waltz Three Views Of A Secret Jaco Pastorius

**A**  $J=112$  2nd x: [N.C.]

mf 1st x: strings w/ voices  
2nd x: harmonica w/ voices

**B**

mf [F/G (harmonica) on D.S.]

**C**

A handwritten musical score for a piece titled "Dance of the Red Poppy". The score consists of six staves of music, each with a unique key signature and time signature. The first staff starts in G<sup>13</sup> and includes chords F<sup>#</sup><sub>M1</sub><sup>7</sup>, G<sup>#</sup><sub>M1</sub><sup>7</sup>, A<sub>M1</sub><sup>7</sup>, and A<sub>M1</sub><sup>9</sup>. The second staff begins with (On Cue) C<sup>#</sup><sub>bass</sub> and includes chords C<sup>7(9)</sup>/<sub>G<sup>#</sup></sub>, B bass, C/A, and (4x's). The third staff starts in A<sub>M1</sub><sup>7</sup> and includes chords B<sub>M1</sub><sup>7</sup>, E<sub>M1</sub><sup>7</sup>, G<sup>#</sup><sub>M1</sub><sup>7</sup>, and C<sup>#</sup><sub>M1</sub><sup>7</sup>. The fourth staff starts in G<sup>13</sup> and includes chords F<sup>#</sup><sub>M1</sub><sup>7</sup>, G<sup>#</sup><sub>M1</sub><sup>7</sup>, A<sub>M1</sub><sup>7</sup>, and B<sup>13(9)</sup><sub>SUS</sub>. The fifth staff starts in E<sup>6/4</sup> and includes chords G<sup>#</sup><sub>M1</sub><sup>7</sup>, C<sup>#</sup><sub>M1</sub><sup>7</sup>, and G<sup>13</sup>. The sixth staff starts in F<sup>#</sup><sub>M1</sub><sup>7</sup> and includes chords G<sup>#</sup><sub>M1</sub><sup>7</sup>, A<sub>M1</sub><sup>7</sup>, C/D, and cresc. The seventh staff, labeled 'D', starts in G<sub>M1</sub><sup>7</sup> and includes chords B<sub>M1</sub><sup>7</sup>, E<sub>M1</sub><sup>7</sup>, and B<sup>b13</sup>. The eighth staff starts in A<sub>M1</sub><sup>9</sup> and includes chords B<sup>13</sup><sub>SUS</sub>, C<sup>13</sup><sub>SUS</sub>, D<sup>13</sup><sub>SUS</sub>, and (4x's). The ninth staff starts in E<sup>7(9)</sup> and includes chords C<sup>#</sup><sup>7(9)</sup>, C<sup>13</sup>, and A<sup>7</sup>. The score concludes with (Vamp & fade).

(drums fill; harmonica fills lightly)  
 (bowed basses)

(hold till cue)  
 (4x's)

D.S. al Coda One (⊕<sup>1</sup>)

f

(harmonica solos around melody)

(harmonica solos over melody)

(Vamp & fade)

Harmonica sounds one octave higher than written. Melody is rather freely interpreted (except at letter A). Bass walks at letter D.

# Time Remembers One Time Once

Denny Zeitlin

Med. Jazz Waltz

 $J=143$ 

A

(pn.) (B<sup>9</sup>) E<sub>MA</sub><sup>7</sup>/B F#<sub>M1</sub><sup>11</sup> 5) E<sup>b</sup><sub>M1</sub><sup>13</sup> (pn.)

A<sub>MA</sub><sup>9</sup> E/F# B<sub>M1</sub><sup>7</sup>(b<sup>9</sup>5) E<sub>M1</sub><sup>11</sup>

(A<sup>9</sup> Eb) E<sup>7</sup>/B<sup>b</sup> E<sup>9</sup>/B<sup>b</sup> C<sup>9</sup>(#5) A<sup>9</sup>/E<sup>b</sup>

(pn.) (D<sup>b</sup>7/G) (F#13(#11)) G/D

G<sub>MA</sub><sup>9</sup> (D<sup>b</sup>7/#5) (G<sub>MA</sub>13/#11)/D<sup>b</sup> Gb<sub>MA</sub><sup>9</sup>

(last x: molto rit.)

Chords in parentheses are used for solos.

## Med. Bossa Nova

## Triste

(F<sub>MA</sub>7)F<sub>MA</sub>7(b5)/A

Antonio Carlos Jobim

A

Sad is to live in sol - i - tude,

Far from your tran - quil al - ti - tude;

Sad is to know that no one ev - er can live on a dream that nev -

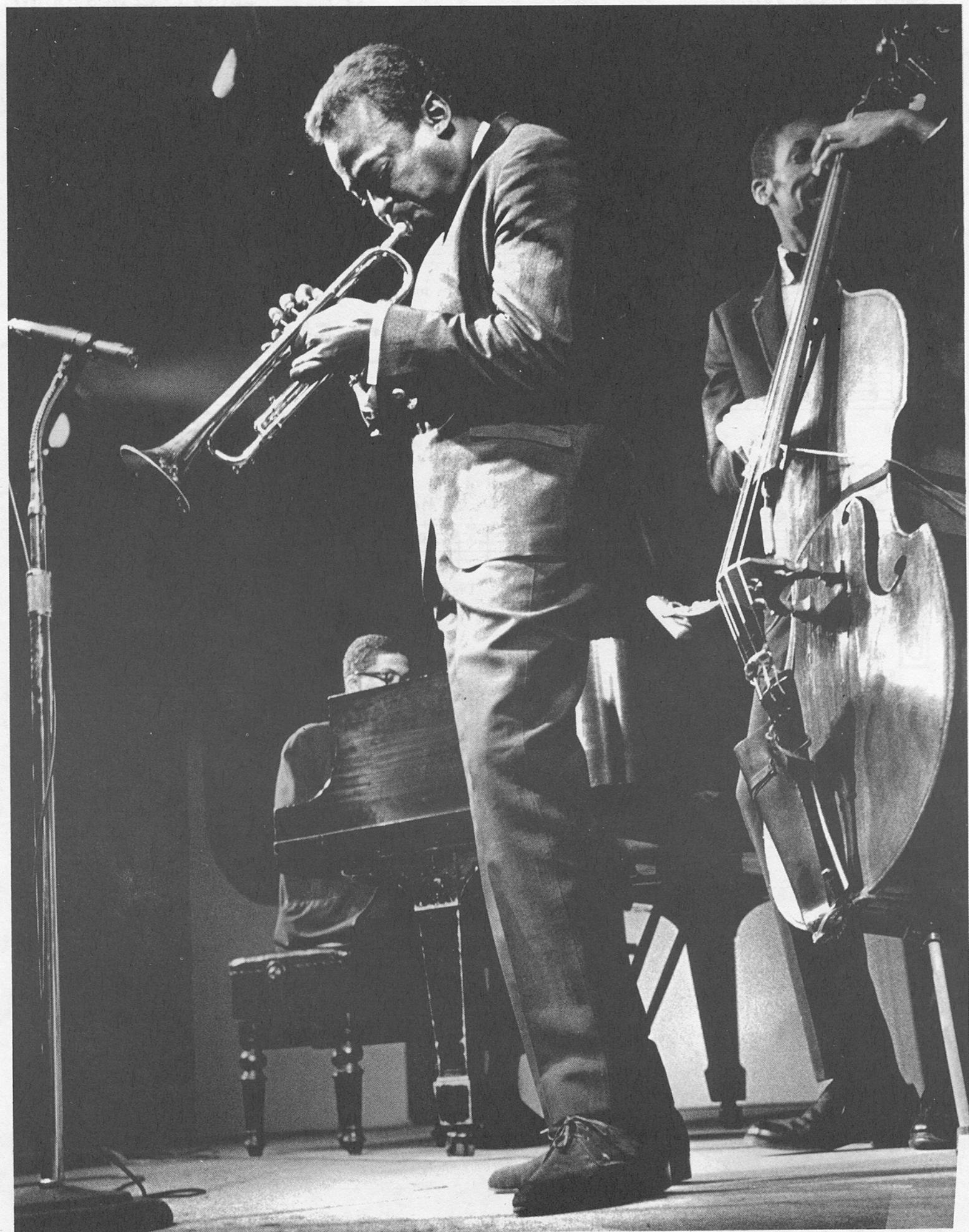
er can be, will nev - er be, Dream-er a - wake, wake up and see,

Your beau - ty is an aer - o - plane,

So high my heart can't bear the strain;

A heart that stops when you pass by, on - ly to cause me pain,

Sad is to live in sol - i - tude.



HERBIE HANCOCK, MILES DAVIS & RON CARTER

# Tune Up

Miles Davis

Fast Swing  $\text{J}=280$ 

(Intro) N.C.

(pn. only)

The score consists of six staves of handwritten musical notation. Staff 1 starts with a treble clef, a key signature of one sharp, and a tempo of  $\text{J}=280$ . It contains a short intro followed by a section labeled 'N.C.' (No Chorus). Staff 2, labeled 'A' in a box, begins with a bass clef and a key signature of one sharp. It includes markings '(band enters)' and '(trp.)'. The chords shown are  $E_{MI}^7$ ,  $A^7$ ,  $D_{MA}^7$ ,  $D_{MI}^7$ ,  $G^7$ ,  $C_{MA}^7$ ,  $C_{MI}^7$ ,  $F^7$ ,  $B_{MA}^{b7}$ ,  $G_{MI}^7$ ,  $E_{MI}^7$ ,  $F^7$ ,  $B_{MA}^{b7}$ , and  $A^7$ . Staff 3 shows a continuation of the chords  $E_{MI}^7$ ,  $A^7$ , and  $D_{MA}^7$ . Staff 4 shows a continuation of the chords  $E_{MI}^7$ ,  $A^7$ , and  $D_{MA}^7$ . Staff 5 shows a continuation of the chords  $E_{MI}^7$ ,  $A^7$ , and  $D_{MA}^7$ .

Solos on A

After solos, D.S. al Coda (w/ repeat)

trp.

This section shows a trumpet solo (trp.) and a rhythm section. The trumpet part consists of sustained notes and eighth-note patterns. The rhythm section part consists of eighth-note patterns. The chords  $E_{MI}^7$ ,  $A^7$ , and  $D_{MA}^{9(\#11)}$  are indicated above the staff. The text '(bs.)' appears below the staff, and 'decresc.' is written to the right. The entire section is enclosed in a bracket.

This section shows a continuation of the trumpet solo. The chords  $D_{MA}^{9(\#11)}$  and  $mp$  (mezzo-forte) are indicated. The entire section is enclosed in a bracket.



**F<sub>MA</sub>7** E<sup>(b9)</sup><sub>(#5)</sub> E<sup>(#9)</sup><sub>(#5)</sub> A<sub>MI</sub>7 C<sub>MA</sub>7/G F<sub>MA</sub>7 E+ E<sup>(b9)</sup>

**F<sub>MA</sub>7** E+

D.S. al Coda (no repeats; sing 3rd verse)

**F<sub>MA</sub>7** B<sub>MI</sub>7<sup>(add 11)</sup> E+ E<sup>(b9)</sup>A<sub>MI</sub>9

**C/D B<sub>MI</sub>/D C/D B<sub>MI</sub>/D F<sub>MA</sub>7** B<sub>MI</sub>7<sup>(add 11)</sup> E+ E<sup>(b9)</sup>A<sub>MI</sub>9

**A<sub>MI</sub>9 G** F<sub>MA</sub>7 E<sup>(#9)</sup> break A<sub>MI</sub>7

**C** A<sub>MI</sub>7 (trps. as at B) F<sub>MA</sub>7 E<sup>(b9)</sup>E<sup>(#9)</sup>A<sub>MI</sub>7 C<sub>MA</sub>7/G F<sub>MA</sub>7

**(F<sub>MA</sub>7)** E<sup>(b9)</sup>E<sup>(#9)</sup>A<sub>MI</sub>7 C<sub>MA</sub>7/G F<sub>MA</sub>7 E+ E<sup>(b9)</sup>

**D<sub>MI</sub>9** F<sub>MA</sub>7/G E+ A<sub>MI</sub>7 Vamp & fade

Sample bass line  
at 4 before B: **F<sub>MA</sub>7**

**G<sup>13</sup>SUS**

**F<sub>MA</sub>7**

**E<sup>(#9)</sup>**

3rd VERSE  
Without the woman I can make it,  
But I need the girl to stay;  
Ah, don't you let the lady take it all away.  
When the (woman needs a taste)  
(simile through B, Coda, and C)

## Twisted

Med. Swing

 $\text{J}=165$ 

**A**

(pn.) told me that I was right out of my head, the way he de - scribed it he said I'd be  
bet - ter dead than live. I didn't lis - ten to his jive, I  
knew all a - long he was all wrong, and I knew that he thought  
I was cra - zy but I'm not, oh, no. My an - a - lyst They

**B**

say as a child I ap - peared a lit - tle bit wild with all my cra - zy i - deas, but  
I knew what was hap - p'nin', I knew I was a gen - ius.  
What's so strange — when you know that you're a wiz - ard at three?

**C**

I knew that this was meant to be. Well I heard  
lit - tle child - ren were sup - posed to sleep tight, That's why I drank a fifth of

Music by Wardell Gray  
Lyric by Annie Ross

**C7**

vod - ka one night. My par - ents got fran - tic did - n't know what to do, but

**CMA7**

I saw some cra - zy scenes be - fore I came to. Now, do you think I was cra - zy?

**G7**

I may have been on - ly three but I was swing - in'. They all laughed at

**D**

**C7**

A. Gra - ham Bell, They all laughed at Ed - i - son and al - so at Ein - stein, so

**C7**

why should I feel sor - ry if they just could - n't un - der - stand the rea - son - ing and the log - ic that went

**CMA7**

on in my head? I had a brain, it was in - sane, Sol - diers used to laugh at me when

**G7**

I re-fused to ride on all those dou - ble deck - er bus - es all be -

**DMI7**

cause there was no dri - ver on the top.

**D.S. al Coda**  
(play **A** twice, sing 1st & 6th verses)

**G7**

I got two. And you know two heads are bet - ter than one.

2nd VERSE

(My analyst) told me that I was right out of my head.  
He said I'd need treatment but I'm not that easily led,  
He said I was the type that was most inclined,  
When out of his sight to be out of my mind and he thought  
I was nuts, no more ifs or ands or buts, oh no.

6th VERSE

(My analyst) told me that I was right out of my head,  
But I said "Dear Doctor, I think that it's you instead,"  
'Cause I have got a thing that's unique and new.  
It proves that I'll have the last laugh on you.  
'Cause instead of one head..(to Coda)

## Unit Seven

Sam Jones

Medium-Up Swing

(As played by Wes Montgomery)

$\text{J} = 218$

1.  $A_{\text{MA}}^7$  ( $D_{\text{MA}}^7$ )  $D_{\text{MA}}^7$   $C_{\text{MA}}^7*$   $G^7$

2.  $A_{\text{MA}}^7$  ( $D_{\text{MA}}^7$ )  $D_{\text{MA}}^7$   $C_{\text{MA}}^7*$   $A^7$  break

(Swinging Latin (bass in 2))

**B**

**C** (Swing)  $C^7$  -  $(G_{\text{MI}}^7 C^7)$   $C^7$  -  $(G_{\text{MI}}^7 C^7)$

(bass in 4)  $(C_{\text{MI}}^7 F^7)$   $F^7$  -  $(C^7)$   $(C^7)$   $A^7(\#5)$

\*no piano on this chord

$A^{\flat}MA^7$   $(D^{\flat}MA^7)$

$D^{\flat}MA^7$

$C^6$  solo break  $(G^7)$

**D** (Solos)

$C^7$   $F^7$   $C^7$   $A^7(\#5)$

$A^{\flat}MA^7$   $G^7(\#5)$   $C_{MA}^7$   ${}^1 G^7$   ${}^2 A^7$

**E**  $D_{MI}^7$   $G^7$   $C_{MA}^7$   $A^7(\flat 9)$

$D_{MI}^7$   $G^7$   $E^7$   $A^7$   $D_{MI}^7$   $G^7$

**F**  $C^7$   $F^7$

$C^7$   $A^7(\#5)$   $A^{\flat}MA^7$   $G^7(\#5)$   $C_{MA}^7$   $G^7$

Solo on DDEF  
(after solos, D.C. al Coda)

$A^{\flat}MA^7$   $(D^{\flat}MA^7)$

$D^{\flat}MA^7$

$C_{MA}^7$

$A^7$

$A^{\flat}MA^7$   $(D^{\flat}MA^7)$

$D^{\flat}MA^7$

$C^6$  drum fill  $C^7(\#9)$

rit.

Solos in 4. Gtr. sounds one octave lower than written. Bass walks through head, ignoring kicks and chords in parentheses (but observing breaks).



FREDDIE HUBBARD

Medium-Up  
Jazz Waltz

$J=183$

# Up Jumped Spring

Freddie Hubbard

**A**

**B**

**C**

Kicks are not played during solos. Ebmi7 in bars 10 & 12 of letters A and C may be played as Eb7(+9).  
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(last x)

Medium Jazz Waltz  
 $\text{J} = 163$ 

## Up With The Lark

Jerome Kern  
(As played by Bill Evans)(Intro)  $C_{MA}7/G$  $C^6/G$  $G^9_{SUS}$  $G7$  $C_{MA}7/G$   $C^6/G$   $G^9_{SUS}$   $A^{\flat}13/G$   $G^{13}$   $G^9(\#5)$  $C_{MA}7/G$   $C^6/G$   $G^9_{SUS}$   $G7$  $C6$   $E^{\flat}13$   $A^{\flat}MA7$   $G7(\#5)$ (add bass)  $(G^9)$   $(G^9_{SUS})$   $F_{MI}^{(MA7)}$ 

**E<sub>MA</sub>7**      **F<sub>MI</sub>7 (add 11)**      **B<sub>b7</sub>**      **E<sub>b6</sub>**  
(E<sub>b6</sub>)

**(E<sub>b6</sub>)**      **A<sup>13</sup>**      **A7 (#5)**      **D<sub>MA</sub>7**  
#o.

**(G<sub>MA</sub>7)**      **(F<sub>MA</sub>7)**      **G/E<sup>b</sup>**      **(E<sub>b</sub><sub>MA</sub>7)**  
B/G      A/F      3      (D<sub>b</sub><sub>MA</sub>7)  
#o.      #o.      #o.      #o.

**C**      **C<sup>6</sup>**      **G<sup>9</sup>**      **C<sup>6</sup><sub>9</sub>**      **F<sub>MI</sub> (MA 7)**      **E<sub>MI</sub>7 (add 11)**  
#o.      #o.      #o.      #o.      #o.      #o.

**A<sub>MI</sub>7 (add 11)**      **D<sup>7</sup>**      **A<sup>b7</sup>**      **C<sub>MA</sub>7/G**      **C<sup>6</sup>/G**      **G<sup>9</sup><sub>SUS</sub>**  
#o.      #o.      #o.      #o.      #o.      #o.

**G<sup>7</sup>**      **C<sup>6</sup>**      **E<sup>b13</sup>**      **A<sup>b</sup><sub>MA</sub>7**      **G<sup>7</sup> (#5)**  
#o.      #o.      #o.      #o.      #o.

solo break - - - - -

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

○      **C<sub>MA</sub>7/G**      **C<sup>6</sup>/G**      **G<sup>9</sup><sub>SUS</sub>**      **G<sup>7</sup>**  
#o.      #o.      #o.      #o.      #o.

**C<sub>MA</sub>7/G**      **C<sup>6</sup>/G**      **G<sup>9</sup><sub>SUS</sub>**      **A<sup>b13</sup>/G**      **G<sup>13</sup>**      **G<sup>9</sup> (#5)**  
#o.      #o.      #o.      #o.      #o.      #o.

○      **C<sub>MA</sub>7/G**      **C<sup>6</sup>/G**      **G<sup>9</sup><sub>SUS</sub>**      **G<sup>7</sup>**      **G<sup>9</sup><sub>SUS</sub>**      **G<sup>7</sup> (#5)**  
#o.      #o.      #o.      #o.      #o.      #o.

*mp. rit.*      *molto rit.*

**C<sup>6</sup><sub>9</sub>**      **G<sub>MI</sub>7 (add 11)**      **F<sup>#</sup><sub>MI</sub>7 (add 11)**      **F<sub>MI</sub>7**      **F<sub>MI</sub> (MA 7)**      **E<sub>MI</sub>7 (add 11)**  
#o.      #o.      #o.      #o.      #o.      #o.

**B<sup>b9</sup> (#11)**      **A<sub>MI</sub>7**      **D<sup>9</sup> (#11)**      **D<sub>b</sub><sub>MA</sub>7 (#11)**      **C<sub>MA</sub>13 (#11)**  
#o.      #o.      #o.      #o.      #o.

*f (directed)*

Use chords in parentheses for solos. Melody is rather freely interpreted.

Med.-Slow Latin/Funk

# Velas

(Velas Içadas)

Ivan Lins  
Vitor Martins  
(As played by Quincy Jones)

 $\text{J} = 88$ 

(Intro)

A

$F^{13}_{\text{sus}}$        $F_{\text{MI}}^{11}$        $A^{\flat}13_{\text{sus}}$        $A^{\flat}_{\text{MI}}^{11}$   
*f (gtr. w/ whistle)*      >

(harm. solo)       $G_{\text{MI}}7$        $C7$        $F^9_{\text{sus}}$        $F^{13}$        $B^{\flat}_{\text{MA}}7$        $A_{\text{MI}}7^{(\flat 5)}$        $D7^{(\sharp 9)}$   
 mf      D.S. al Coda

$D_{\text{MA}}7/A$        $A^9_{\text{sus}}$        $D_{\text{MA}}7/A$        $A_{\text{MI}}^{11}$

Melodic rhythm is freely interpreted. Intro is from Bobbi Norris LP and is played on bass (15vab.).  
On Quincy Jones version, guitar improvises over intro chords.

(Vamp, fill & fade)

## Very Early

Bill Evans

Medium Jazz Waltz

**A**

**B**

Melody is rather freely interpreted rhythmically.

# Voyage

Kenny Barron  
(As played by Stan Getz)

*Bright Swing*

$\text{J}=232$

**A**   $F_{MI}^{6/9}$   $F_{MI}^{6/9}$   
   
 (ten. & pn.)

$F^{7(b9)}$   $B_{MI}^{b7}$   $G_{MI}^{7(b5)}$   $C^{7(b9)}$

$F_{MI}^{6/9}$   $(G_{MI}^{7(b5)} \quad C^{7(b9)})$   $F_{MI}^{6/9}$   
 1.  $F_{MI}^{6/9}$  2.  $F_{MI}^{6/9}$

**B**  $D_{MA}^{b7}$   $E_{MI}^{7}$   $A^{7}$   $D_{MA}^{7}$   
 (ten.)

$F_{MI}^{7}$   $B^{b7}$   $E_{MA}^{b7}$   $F_{MI}^{7}$   $B^{b7}$   $E_{MA}^{7}$

$E_{MA}^{7}$   $G_{MI}^{7(b5)}$   $C^{7(b9)}$   
 (ten. & pn.)

**C**  $F_{MI}^{6/9}$   $F_{MI}^{6/9}$

$F^{7(b9)}$   $B_{MI}^{b7}$   $G_{MI}^{7(b5)}$   $C^{7(b9)}$

$F_{MI}^{6/9}$   $(G_{MI}^{7(b5)} \quad C^{7(b9)})$   
 (fine)

Chords in parentheses are used for solos.

## Waltz For Debby

Bill Evans

**A**

(A<sub>M17</sub>)  
F<sub>MA7</sub>/A D<sub>M17</sub> G<sub>M17</sub> C<sup>7</sup> A<sup>7/G</sup> D<sup>7/F\*</sup> G<sup>7/F</sup> C<sup>7/E</sup>

F<sup>7/E</sup> B<sup>b6/D</sup> G<sub>M17(b5)</sub> C<sup>7</sup> B<sup>b</sup> A<sub>M17</sub> D<sub>M17</sub> G<sub>M17</sub> C<sup>7</sup>

(A<sub>M17</sub>)  
F<sub>MA7/A</sub> D<sub>M17</sub> G<sub>M17</sub> C<sup>7</sup> A<sup>7/C#</sup> D<sup>7/C</sup> G<sup>7/B</sup> C<sup>7/B</sup>

A<sup>7</sup> D<sub>M17</sub> B<sup>7</sup> E<sup>7</sup> A<sup>7/C#</sup> B<sub>M17</sub> A<sub>M17</sub> G<sup>\*</sup>

**B**

G<sub>M17</sub> C<sup>9</sup> A<sub>M17</sub> D<sup>7</sup> G<sub>M17</sub> A<sup>7</sup> D<sub>M17</sub> C<sub>M19</sub>

B<sup>b</sup><sub>MA7</sub> A<sup>7</sup> D<sub>M17</sub> G<sup>13</sup> A<sup>b</sup><sub>MA7</sub> D<sup>b</sup><sub>MA7</sub> G<sub>M17</sub> C<sup>7</sup>

**C**

(A<sub>M17</sub>)  
F<sub>MA7/A</sub> D<sub>M17</sub> G<sub>M17</sub> C<sup>7</sup> A<sup>7/G</sup> D<sup>7/F\*</sup> G<sup>7/F</sup> C<sup>7/E</sup>

F<sup>7/E</sup> B<sup>b6/D</sup> G<sub>M17(b5)</sub> C<sup>7</sup> B<sup>b</sup> A<sub>M17</sub> D<sup>7</sup> B<sub>M17</sub> E<sup>7</sup>

A<sub>M17</sub> F<sup>7</sup> B<sup>b</sup><sub>MA7</sub> A<sup>7(alt)</sup> Standard ending  
D<sub>M17</sub> G<sup>9</sup> G<sup>#07</sup>

A<sub>M17/C</sub> A<sup>b07/C</sup> G<sub>M17/C</sub> C<sup>7</sup> F<sup>6</sup> D<sub>M17</sub> G<sub>M17</sub> C<sup>7</sup>

Alternate Ending

D<sub>M17</sub> G<sup>7(alt.)</sup> F<sub>MA7/C</sub> A<sup>b07/C</sup> G<sub>M17/C</sub> A<sup>b07/C</sup> F<sub>MA7</sub> A<sup>b07</sup> G<sub>M17</sub>

rall. (a tempo) C pedal

**G<sub>M1</sub>7 A<sup>b</sup>07** F<sub>MA</sub>7 A<sup>b</sup>07 G<sub>M1</sub>7 A<sup>b</sup>07 F<sub>MA</sub>7 A<sup>b</sup>07 G<sub>M1</sub>7 C<sup>7(b9)</sup>

(Solos)

**D** A<sub>M1</sub>7 D<sub>M1</sub>7 G<sub>M1</sub>7 C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b6</sup>

G<sub>M1</sub>7(b9) C<sup>7</sup> A<sub>M1</sub>7 D<sub>M1</sub>7 G<sub>M1</sub>7 C<sup>7</sup> A<sub>M1</sub>7 D<sub>M1</sub>7 G<sub>M1</sub>7 C<sup>7</sup>

A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> A<sup>7</sup> D<sub>M1</sub>7 B<sup>7</sup> E<sup>7</sup> A<sub>MA</sub>7

**E** G<sub>M1</sub>7 C<sup>7</sup> A<sub>M1</sub>7 D<sup>7</sup> G<sub>M1</sub>7 A<sup>7</sup> D<sub>M1</sub>7 C<sub>M1</sub>7

B<sup>b</sup><sub>MA</sub>7 A<sup>7</sup> D<sub>M1</sub>7 G<sup>7</sup> A<sup>b</sup><sub>MA</sub>7 D<sup>b</sup><sub>MA</sub>7 G<sub>M1</sub>7 C<sup>7</sup>

**F** A<sub>M1</sub>7 D<sub>M1</sub>7 G<sub>M1</sub>7 C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b6</sup>

G<sub>M1</sub>7(b9) C<sup>7</sup> A<sub>M1</sub>7 D<sup>7</sup> B<sub>M1</sub>7 E<sup>7</sup> A<sub>M1</sub>7 F<sup>7</sup> B<sup>b</sup><sub>MA</sub>7 A<sup>7(alte.)</sup>

D<sub>M1</sub>7 G<sup>7</sup> A<sup>b</sup>07 A<sub>M1</sub>7 A<sup>b</sup>07 G<sub>M1</sub>7 C<sup>7</sup> F<sup>6</sup> D<sub>M1</sub>7 G<sub>M1</sub>7 C<sup>7</sup>

To Play and Solo in  $\frac{3}{4}$ : Take standard ending each time. Ignore inversions during solos (e.g. bars 5-12). After solos, D.C. al Coda.

To Solo in  $\frac{4}{4}$ : Take alternate ending first time through. After solos, D.C. al Coda

**A<sub>M1</sub>7/C** A<sup>b</sup>07/C G<sub>M1</sub>7/C A<sup>b</sup>07/C A<sub>M1</sub>7/C A<sup>b</sup>07/C

G<sub>M1</sub>7/C C<sup>7(b9)</sup> G<sup>b</sup><sub>MA</sub>7 A<sub>MA</sub>7 G<sub>MA</sub>7 C<sup>7(#9)</sup> F<sub>MA</sub>9

Chords in parentheses are used for solos.

rall.

#

#

#

#

#

#

#

## Medium-Up Straight 1/8's

## Waltz New

Jim Hall

**A** J=184       $B^b6$        $D7(\#5)$        $E^b_{MA}7$        $G7(\#5)$   
 (gtr., w/ bs. 8va b.)

$C_{MI}7$        $G7(\#5)$        $C_{MI}7$        $F7$

$D_{MI}7$        $C^{#07}$        $C_{MI}7$        $F7$

$D_{MI}7$        $D^b_{MI}7$        $G^b7$        $C^b_{MA}7$        $C_{MI}7$        $F7$

**B**

$B^{b6}$        $D7(\#5)$        $E^b_{MA}7$        $G7(\#5)$

$C_{MI}7$        $G7(\#5)$        $C7$        $F7$

$F_{MI}9$        $B^{b13}$        $E^b_{MA}7$        $A7$

$D_{MI}7$        $G7$        $C_{MI}7$        $F7$        $B^b_{MA}7$        $\odot$        $C_{MI}7$        $F7$

**(Slower)**  
 $B^b$        $E^b$        $B^b_D$        $C_{MI}7(\text{omit } 5)$        $B^b_{sus}$        $B^b$        $D7$   
 (gtr.)       $E^b6$        $E_{MI}7(\#5)$        $F_{sus}$        $F$        $B^b$   
 rall.

Guitar sounds one octave lower than written. Melody is played without chords.  
 Based on the chords of "Someday My Prince Will Come".

Med. Bossa Nova

## Watch What Happens

Michel Legrand

**A**  $E_{MA}^7$   $F^9$

Let some-one start be-liev-ing in you.  
Let him hold out his

$F_{MI}^9$   $B_{b13}^{13sus}$   $B_{b13}^{13}$   $E_{MA}^7$   $E_{MA}^7$   $F_{MA}^7$   $E_{MA}^7$

hand,  
Let him touch you and watch what hap-pens.

$E_{MA}^7$   $F^9$

One some-one who can look in your eyes  
and see in-to your

$F_{MI}^9$   $B_{b13}^{13sus}$   $B_{b13}^{13}$   $E_{MA}^7$   $E_{MA}^7$   $F_{MA}^7$   $G_{bMA}^7$

heart,  
Let him find you and watch what hap-pens.

**B**  $G_{MA}^7$   $G_{MI}^7$   $C7$

Cold,  
No, I won't be-lieve your heart is cold,  
May-be

$F_{MA}^7$   $F_{MI}^7$   $B_{b7}^7$

just a - fraid to be brok-en a - gain.

**C**  $E_{bMA}^7$   $F^9$

Let some-one with a deep love to give,  
Give that deep love to

$F_{MI}^9$   $B_{b13}^{13sus}$   $B_{b13}^{13}$   $E^6$   $D^6$   $E^6$

you and what mag-ic you'll see.

$E^6$   $E^6$   $D^6$   $E^6$   $(F_{MI}^7 \ B_{b7}^7)$

Let some-one give his heart,  
Some one who cares like me.

Last 4 bars of tune may be omitted for solos (replace bar 8 of letter C with 2 beats each of FMI7 Bb7).  
Alternate lyric for bars 5-8 of letter B: (Maybe) slow to warm from a long, lonely night.

**Medium-Up Latin/Funk**  
**=140**

# Waterwings

Don Grusin

(As played by Lee Ritenour)

The score consists of several staves of handwritten musical notation:

- Staff 1:** Bass clef, 3/4 time. Chords: A, A<sup>(add 9)</sup>, E, E/G<sup>#</sup>, A<sup>(add 9)</sup>, B/E, E, F/A<sup>#</sup>. Notes include (sop., 8va). Measure 3 has a 3 over the notes.
- Staff 2:** Bass clef, C<sup>#dim.</sup>, B. Measures 1-3. Measure 4: (4x's) (Piano fill) (B phrygian).
- Staff 3:** Bass clef, B. Measures 1-3. Measure 4: (fine).
- Staff 4:** Bass clef, B<sup>13(b9)sus</sup>. (a tempo) (bs. w/ voice).
- Staff 5:** Bass clef, B<sup>7(#9)</sup>.
- Staff 6:** Bass clef, E<sub>Mi</sub><sup>11</sup>. (no voice) (5).
- Staff 7:** Bass clef, E<sub>Mi</sub><sup>7</sup>, F<sub>Mi</sub><sup>7</sup>.
- Staff 8:** Bass clef, G<sub>Mi</sub><sup>9</sup>.
- Staff 9:** Bass clef, A<sup>13(b9)</sup>.
- Staff 10:** Bass clef, D<sub>MA</sub><sup>9</sup>.
- Staff 11:** Bass clef, A<sup>b13(b5)</sup>.
- Staff 12:** Bass clef, A<sub>Mi</sub><sup>11</sup>. (bs. w/ voice).
- Staff 13:** Bass clef, A<sup>b6/9</sup>.
- Staff 14:** Bass clef, G<sub>MA</sub><sup>13(#11)</sup>.
- Staff 15:** Bass clef, D<sup>b13(b5)</sup>.
- Staff 16:** Bass clef, F<sub>Mi</sub><sup>11</sup>.
- Staff 17:** Bass clef, B<sup>7(#9)</sup>.

**E<sub>MA</sub>13(b5)**

**D**

1st x: gtr. plays bottom line (switching where marked)  
2nd x: add flute on upper line (no switching)

(G<sub>b13(b5)</sub> G<sub>MA7</sub>)

**G<sub>MA7</sub>**

**F#<sub>M11</sub>** **C<sup>9</sup>sus** **B<sup>9</sup>sus** 1st x: **D<sup>13(b5)</sup>** **E<sup>b7(#9)</sup>**

**E<sub>MA7</sub>**

**B<sub>b13(b5)</sub>**

**(Pn. Solo)**

**B<sup>9</sup>sus** **B<sup>13(b9)</sup>** **E<sup>b</sup>/E** **E<sub>MA7</sub>**

**D<sup>9</sup>sus** **F<sup>#</sup>/G** **G<sub>MA7</sub>**

**(On Cue)**

**F<sup>9</sup>sus** **G<sub>MA7</sub>** **(Vamp till cue)** (4x's)

(pn. solo continues)

Bass solos on letter **B** (indef.) then D.S. al Coda (observe both repeats)

**E<sub>MA7</sub>**

**C<sup>#</sup><sub>M11</sub>**

D.C., vamp and solo on letter **[A]**, end on cue

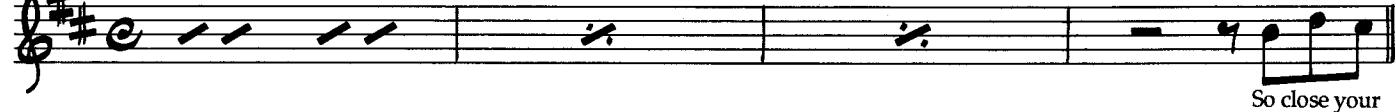
Drums play light fills at most except for time at letter D and for solos.

## Med. Bossa Nova

(Intro)

## Wave

Antonio Carlos Jobim

D<sub>MI</sub>7 G7D<sub>MI</sub>7 G7

So close your

**A** D<sub>MA</sub>7B<sub>b</sub>o7A<sub>MI</sub>7

eyes, for that's a love - ly way to be.

D7(b9)

G<sub>MA</sub>7G<sub>MI</sub>6

A - ware of things your heart a - lone was meant to see,

F#13

F#7(#5)

(B<sup>9</sup>sus)  
F<sub>#</sub><sub>MI</sub>7

B7(b9)

E<sup>9</sup>

The fun- da - men - tal lone - li - ness goes when- ev - er

B<sup>b</sup>7

A7

D<sub>MI</sub>7

G7

D<sub>MI</sub>7 G7

two can dream a dream to - geth - er.

You can't de -

**B** D<sub>MA</sub>7B<sub>b</sub>o7A<sub>MI</sub>7

- ny,

don't try to fight the ris - ing sea

D7(b9)

G<sub>MA</sub>7G<sub>MI</sub>6

Don't fight the moon, the stars a - bove and don't fight me,

**F#13** **F#7(#5)** **(B<sup>9</sup>SUS)**  
**F#M17** **B7(b9)** **E9**

The fun - da - men - tal lone - li - ness goes when- ev - er

**Bb7** **A7** **Dm17** **G7** **Dm17** **G7**

two can dream a dream to - geth - er.

**C** **Gm17** **C<sup>9</sup>/B<sup>b</sup>** **Am17**

When I saw you first the time was half past three,

**Bb<sup>9</sup>SUS** **B<sup>b</sup>A<sup>b</sup>** **Gm17** **A7(b9)**

When your eyes met mine it was e - ter - ni - ty. By now we

**D** **Dm17** **Bb<sup>9</sup>7** **Am17**

know the wave is on its way to be,

**D7(b9)** **Gm17** **Gm16**

Just catch the wave, don't be a - fraid of lov - ing me,

**F#13** **F#7(#5)** **(B<sup>9</sup>SUS)**  
**F#M17** **B7(b9)** **E9**

The fun - da - men - tal lone - li - ness goes when- ev - er

**Bb7** **A7** **Dm17** **G7** **Dm17** **G7**

two can dream a dream to - geth - er.

# The Way You Look Tonight

Music by Jerome Kern  
Lyric by Dorothy Fields

Med.-Up Swing

F<sup>6</sup> D<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>9</sup> C<sup>7</sup> F<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>9</sup> C<sup>7</sup>

(instr.)

**A**

F<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> C<sup>7</sup>

Some love - day ly, when I'm aw - fly low, warm,

F<sub>M1</sub><sup>7</sup> (E<sup>b13</sup>) D<sup>7</sup> G<sub>M1</sub><sup>7</sup> C<sup>7</sup>

When the world is cold, I will feel a glow just think - ing

And your cheek so soft, There is noth - ing for me but to

C<sub>M1</sub><sup>7</sup> (add 11) F<sup>7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> C<sup>7</sup>

of love you, And the way you look to -

you, Just the way you look to -

F<sup>6</sup> (instr.) D<sub>M1</sub><sup>7</sup> G<sub>M1</sub><sup>9</sup> C<sup>7</sup> F<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7</sup> 1. G<sub>M1</sub><sup>9</sup> C<sup>7</sup> 2. B<sup>b</sup><sub>M1</sub><sup>7</sup> E<sup>b7</sup>

night. night. Oh, but you're

**B**

A<sup>b</sup><sub>M1</sub><sup>7</sup> (F<sup>7</sup>) A<sup>o7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> E<sup>b7</sup> A<sup>b</sup><sub>M1</sub><sup>7</sup>

With each word your ten - der - ness grows, tear - ing my fear

(F<sub>M1</sub><sup>7</sup>) C<sub>M1</sub><sup>7</sup> B<sup>o7</sup> B<sup>b</sup><sub>M1</sub><sup>7</sup> E<sup>b9</sup> A<sup>b</sup><sub>M1</sub><sup>7</sup> (F<sup>7</sup>) A<sup>o7</sup>

a - part, And that laugh that

B<sup>b</sup><sub>M1</sub><sup>7</sup> E<sup>b13</sup> A<sup>b</sup><sub>M1</sub><sup>7</sup> (D<sup>b</sup><sub>M1</sub><sup>7</sup>) G<sub>M1</sub><sup>7</sup> (add 11) C<sup>7</sup>

wrin - kles your nose touch - es my fool - ish heart.

**C**

Love - ly, nev - er, nev - er change, Keep that breath - less

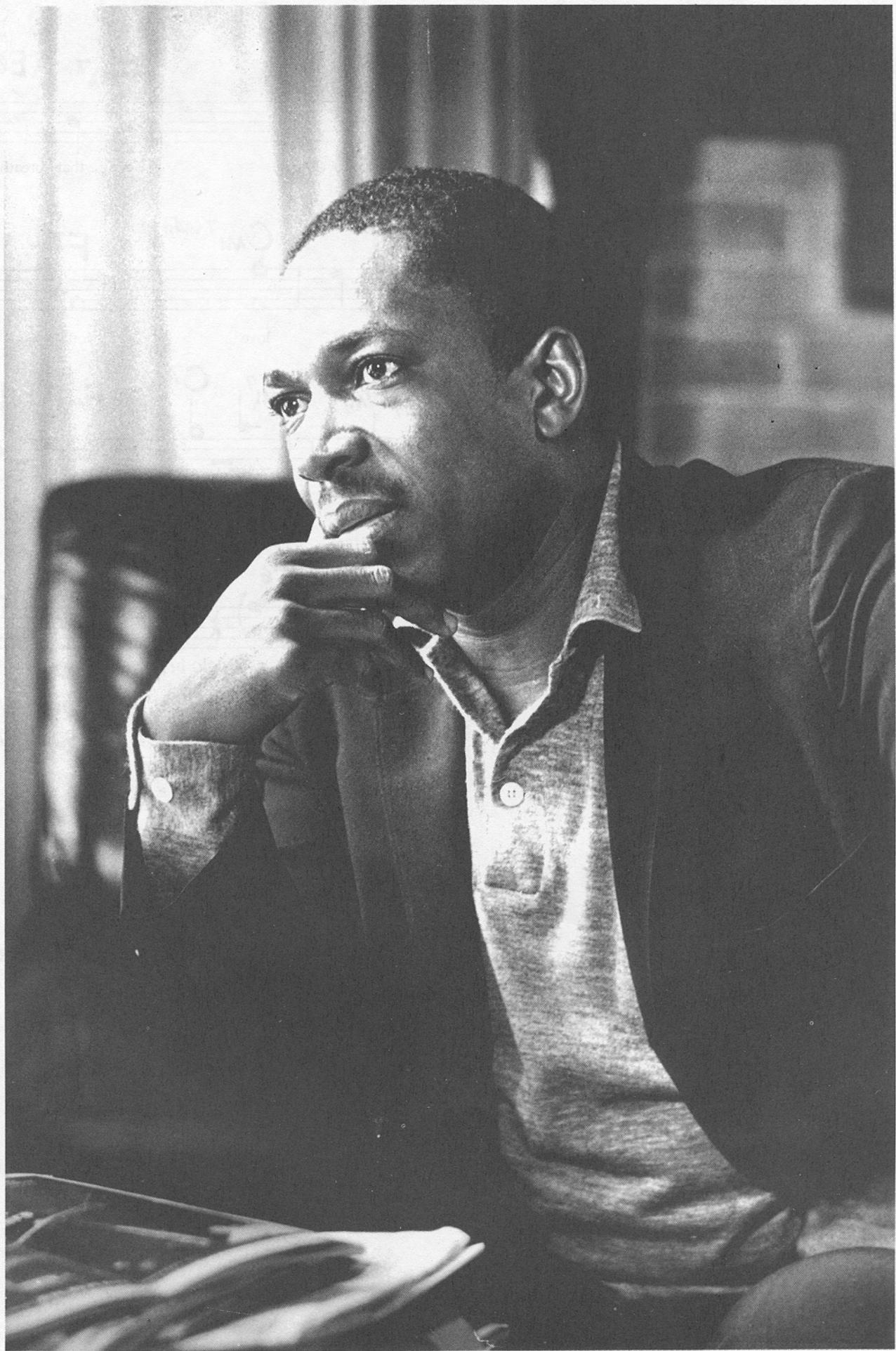
charm, Won't you please ar - range it 'cause I love you,

Just the way you look to - night,

Just the way you look to - night. (solo break) (fine)

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

Chords in parentheses are optional. Last four bars of letter C may be omitted for solos.



JOHN COLTRANE

Photo by Jim Marshall ©1988

# A Weaver Of Dreams

Music by Victor Young  
Lyric by Jack Elliott

Med. Swing \*

**A**

**C<sub>MA</sub>7**

**B<sub>MI</sub>7(b5)**

**E7(b9)**

You're a weav- er of dreams,  
You and your strange fas - ci - na - tion,

**A<sub>MI</sub>7**

**G<sub>MI</sub>7**

**C7**

You're a weav- er of dreams,  
You and your come hith - er smile;

**F<sub>MA</sub>7**

**B<sub>b9(#11)</sub>**

**E<sub>MI</sub>7**

**A<sup>9</sup>**

Just to hear you speak can leave me weak as a babe in arms,

**D13**

**D<sub>MI</sub>9**

**G<sup>9</sup>**

Poor lit - tle babe in arms,  
Help - less be - fore your charms.

**B**

**C<sub>MA</sub>7**

**B<sub>MI</sub>7(b5)**

**E7(b9)**

You're a weav - er of dreams,  
You and your lips warm and ten - der,

**A<sub>MI</sub>7**

**G<sub>MI</sub>7**

**C7**

Just like mag - ic it seems,  
Thrill - ing, en- chant - ing me too; I'm

**F<sub>MA</sub>7**

**B<sub>b9(#11)</sub>**

**E<sub>MI</sub>7**

**E<sub>b</sub><sub>MI</sub>7 A<sub>b</sub>7**

In your spell and there's no cure, I'm lost for sure, 'Cause

**D<sub>MI</sub>9**

**G13**

**C<sub>MA</sub>7**

**(D<sub>MI</sub>7 G7 )**

you're a weav - er of dreams and I'm in love with you. —

\*also played as a ballad

# We'll Be Together Again

Med. Ballad

Music by Carl Fischer  
Lyric by Frankie Laine

**A**

No tears, no fears, Re - mem - ber there's al - ways to - mor - row, So

B<sub>b</sub>M<sub>i</sub>9 E<sub>b</sub>7 A<sub>b</sub>M<sub>A</sub>7 D<sub>M</sub>I7(b5) A<sub>b</sub>9 G<sup>9sus</sup> G<sup>13</sup>

what if we have to part, We'll be to - geth - er a - gain. Your

C<sup>6</sup> A<sup>b</sup>9 D<sub>M</sub>I7<sup>(add11)</sup> G<sup>7</sup> A<sub>M</sub>I A<sub>M</sub>I7 D<sup>9(#11)</sup>

kiss, your smile, Are mem - ries I'll treas - ure for - ev - er, So

B<sub>b</sub>M<sub>i</sub>9 E<sub>b</sub>7 A<sub>b</sub>M<sub>A</sub>7 D<sub>M</sub>I7(b5) G<sup>13</sup> C<sup>6</sup>

try think - ing with your heart, We'll be to - geth - er a - gain.

**B**

Times when I know you'll be lone - some, Times when I know you'll be sad;

(Ab13) G7 Gb13 F7 D<sub>M</sub>I7(b5) A<sub>b</sub>13 G<sup>9sus</sup> G<sup>13</sup>

Don't let temp - ta - tion sur - round you, Don't let the blues make you bad. Some

**C**

day, some way, we both have a life - time be fore us, For

B<sub>b</sub>M<sub>i</sub>9 E<sub>b</sub>7 A<sub>b</sub>M<sub>A</sub>7 D<sub>M</sub>I7(b5) G<sup>13</sup> C<sup>6</sup> (G<sup>13</sup>)

part - ing is not good - bye, We'll be to - geth - er a - gain.

Two changes in a bar get two beats apiece.

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# Well You Needn't

Medium (-Up) Swing

Thelonious Monk

**A**

**B**

**C**

Gb6 may be replaced by Gb9 throughout.

**B** **D<sup>b</sup>9** Alternate bridge  
(letter **B**):

Medium Jazz Waltz

## West Coast Blues

John L. "Wes" Montgomery

**A**

**B**

(bottom note of guitar chords)

Guitar sounds one octave lower than written. Bass walks for solos, not head.

Med. Ballad

## What's New?

Music by Bob Haggard  
Lyric by Johnny Burke

G7 **A** C6      B<sub>b</sub>M<sub>1</sub><sup>9</sup>      Eb<sup>7</sup>      Ab<sub>MA</sub><sup>7</sup>      D<sub>MI</sub><sup>7(b5)</sup> G<sup>7</sup>

What's new? \_\_\_\_\_ How is the world treat-ing you? \_\_\_\_\_ You have-n't changed a

C<sub>MI</sub> A<sub>MI</sub><sup>7(b5)</sup> D<sub>MI</sub><sup>7(b5)</sup> G<sup>7(#5)</sup> C<sup>6</sup> A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>

bit; love- ly as ev - er, I must ad - mit. \_\_\_\_\_ What's new? \_\_\_\_\_

C<sup>6</sup> B<sub>b</sub>M<sub>1</sub><sup>9</sup>      Eb<sup>7</sup>      Ab<sub>MA</sub><sup>7</sup>      D<sub>MI</sub><sup>7(b5)</sup> G<sup>7</sup>

How did that ro-mance come through? \_\_\_\_\_ We have-n't met since

C<sub>MI</sub> A<sub>MI</sub><sup>7(b5)</sup> D<sub>MI</sub><sup>7(b5)</sup> G<sup>7(#5)</sup> C<sup>6</sup> C<sup>9sus</sup> C<sup>7</sup>

then, gee, But it's nice to see you a - gain. \_\_\_\_\_ What's new? \_\_\_\_\_

**B** F<sup>6</sup> E<sub>b</sub>M<sub>1</sub><sup>9</sup> A<sup>b</sup><sub>7</sub> D<sub>b</sub><sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7(b5)</sup> C<sup>7</sup>

Prob- ab - ly I'm bor- ing you, \_\_\_\_\_ but see-ing you is

F<sub>MI</sub> D<sub>MI</sub><sup>7(b5)</sup> G<sub>MI</sub><sup>7(b5)</sup> C<sup>7(#5)</sup> (F<sup>6</sup>) F<sub>MI</sub> D<sub>MI</sub><sup>7(b5)</sup> G<sup>7</sup>

grand, And you were sweet to of - fer your hand, \_\_\_\_\_ I un der - stand. \_\_\_\_\_ A -

**C** C<sup>6</sup> B<sub>b</sub>M<sub>1</sub><sup>9</sup>      Eb<sup>7</sup>      Ab<sub>MA</sub><sup>7</sup>      D<sub>MI</sub><sup>7(b5)</sup> G<sup>7</sup>

dieu, Par - don my ask - ing what's new, Of course you could - n't

C<sub>MI</sub> A<sub>MI</sub><sup>7(b5)</sup> D<sub>MI</sub><sup>7(b5)</sup> G<sup>7(#5)</sup> C<sup>6</sup> (A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>)

know I have-n't changed, I still love you so.

Melody notes in parentheses are optional.

# Where Is Love?

Lionel Bart  
(As sung by Irene Kral)

Medium Ballad

**A**

Where is love? Does it fall from skies above?

Is it underneath the willow tree that I've been dreaming of?

Where is she, who I close my eyes to see?

Will I ever know the sweet hello that's meant for only me?

**B**

Who can say where she may hide? And pray, Must I travel far and the wide, day,

Till I am beside the someone who I can mean something to?  
When I see the face of someone who I can mean something to? }

Where, Where, is love?

# Who Can I Turn To?

Leslie Bricusse  
Anthony Newley

Med. Ballad\*

**A**

E<sup>b</sup>6/9 F<sub>M</sub>I<sup>7</sup> B<sup>b</sup>7

Who can I turn to when no - bod - y needs me? My

E<sup>b</sup><sub>M</sub>A<sup>7</sup> F<sub>M</sub>I<sup>7</sup> G<sub>M</sub>I<sup>7</sup> A<sup>b</sup><sub>M</sub>A<sup>7</sup> B<sup>b</sup><sub>M</sub>I<sup>7</sup> E<sup>b</sup>7

heart wants to know and so I must go where des - tin - y leads me; With

(G7(<sup>#9</sup>) C<sub>M</sub>I<sup>9</sup>) A<sup>b</sup><sub>M</sub>A<sup>7</sup> F<sub>M</sub>I<sup>7</sup> D7(<sup>#9</sup>) G<sub>M</sub>I<sup>7</sup> C<sub>M</sub>I<sup>7</sup>

no star to guide me and no - one be - side me, I'll

(F<sub>M</sub>I<sup>7</sup> A<sup>b</sup><sub>M</sub>A<sup>7</sup> F<sup>#</sup>07) D<sub>M</sub>I<sup>7(5)</sup> G<sub>M</sub>I<sup>7</sup> C<sup>7</sup> F<sub>M</sub>I<sup>7</sup> (A<sup>b</sup><sub>M</sub>I<sup>6</sup> B<sub>M</sub>I<sup>9</sup> E<sup>9(11)</sup>) B<sup>b</sup>7

go on my way and af - ter the day the dark - ness will find me, And

**B**

E<sup>b</sup>6/9 F<sub>M</sub>I<sup>7</sup> B<sup>b</sup>7

may - be to - mor - row I'll find what I'm af - ter, I'll

E<sup>b</sup><sub>M</sub>A<sup>7</sup> F<sub>M</sub>I<sup>7</sup> G<sub>M</sub>I<sup>7</sup> A<sup>b</sup><sub>M</sub>A<sup>7</sup> B<sup>b</sup><sub>M</sub>I<sup>7</sup> E<sup>b</sup>7

throw off my sor - row, beg, steal or bor - row my share of laugh - ter; With

A<sup>b</sup><sub>M</sub>A<sup>7</sup> D<sub>M</sub>I<sup>7(5)</sup> G<sup>7</sup> C<sub>M</sub>I<sup>9</sup> F<sup>7</sup> F<sup>#</sup>07

you I could learn to, with you on a new day, But

E<sup>b</sup>/<sub>G</sub> F<sup>#</sup>07 F<sub>M</sub>I<sup>9</sup> B<sup>b</sup>7 E<sup>b</sup>6/9 (F<sup>#</sup>07 F<sub>M</sub>I<sup>7</sup> B<sup>b</sup>7 )

who can I turn to if you turn a - way?

\*also played as Medium Swing.

First 4 bars of letters A & B and last 2 bars of letter B may be played over a Bb pedal. Play A natural instead of Ab in bar 13 of letter A when alternate changes are used.

# Wildflower

Wayne Shorter

Medium Jazz 64

 $\text{A} = 160$ 

**A**

Handwritten musical score for section A of "Wildflower". The score consists of six staves of music. The first staff starts with a treble clef, a 6/4 time signature, and a key signature of one sharp. It features a melody line with various notes and rests, accompanied by harmonic chords. The chords labeled are  $B^b_{MA}7$ ,  $A^b_{MI}9$ ,  $A^7(\#5)$  (trp.), and  $D7(\#9)$  sus. The second staff begins with a tenor (8va b.) part. The third staff continues with tenor parts and harmonic chords. The fourth staff starts with a unison (unis.) part. The fifth staff begins with a tenor (8va b.) part. The sixth staff concludes with a final harmonic progression.

**B**

Handwritten musical score for section B of "Wildflower". This section follows the same harmonic progression as section A, starting with  $E^b_{MA}7$ . The score includes six staves, continuing the melodic and harmonic patterns established in section A.

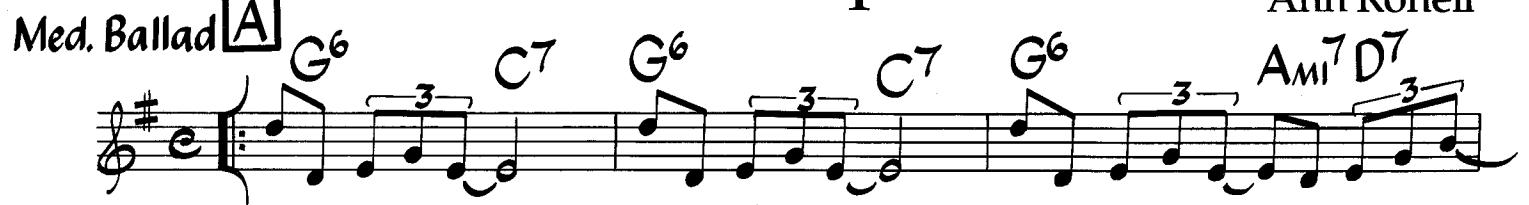
Trumpet plays melody (upper line).

# Willow Weep For Me

Ann Ronell

Med. Ballad

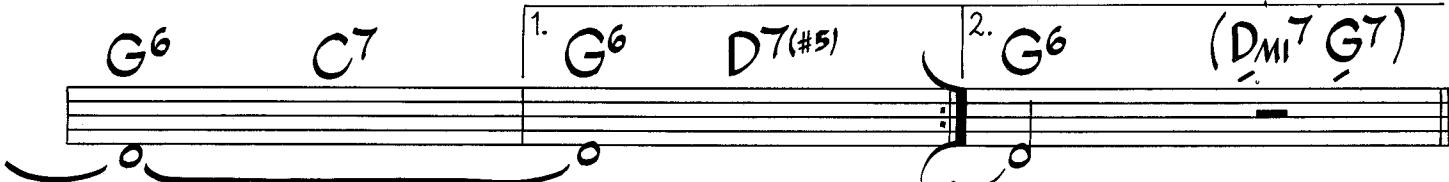
**A**



1. Willow weep for me,  
2. Gone my lov - er's dream,  
Bend your branch-es green a - long the stream --



that runs to sea,  
in - to the stream,  
Lis - ten to my plea,  
Sad as I can be,  
lis - ten wil-low } and weep for me.



Whis-per to the wind and say that love has sinned to leave my heart a - break-ing and

(AbMi7 D7 BbMi7 G7)



mak - ing a moan, Mur - mer to the night to hide her star - ry light, So

(Cmi7 F7 BbMi7 E7)



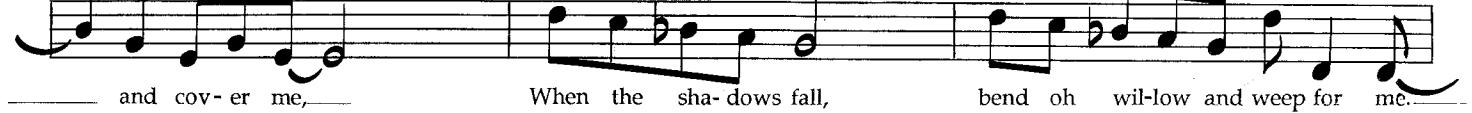
none will find me sigh - ing and cry - ing all a - lone. Oh,



weep-ing wil-low tree, weep in sym - pa - thy, Bend your branch-es down a - long the ground

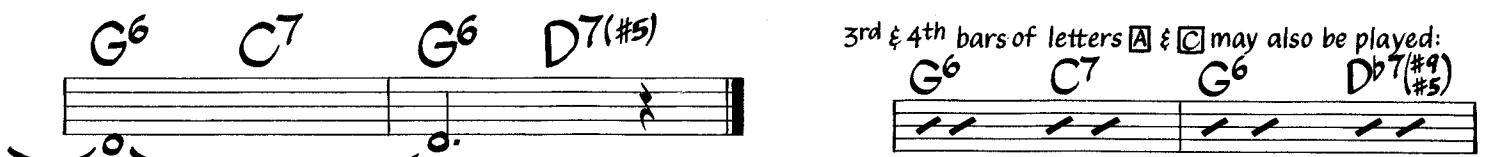
G6 Ami7 Bb7 G6/B C9

Ami7(b5) D7(#5)



and cov - er me, When the sha - dows fall,

bend oh wil-low and weep for me.



3rd & 4th bars of letters A & C may also be played:

G6 C7 G6 D7(#5)

# Witchcraft

Music by Cy Coleman  
Lyric by Carolyn Leigh

Med. Swing F6

G<sup>#</sup>7

**A**

Those fin - gers in my hair, - That sly, come - hith - er stare -

Gm7 C9sus Fm7 (F7)

that strips my con - science bare, - It's witch - craft.

B<sub>b</sub>m7 E<sub>b</sub>9

And I've got no de - fense for it, The heat is too in - tense for it,

A<sub>b</sub>6 G7(#5) C7

What good would com - mon sense for it do? 'Cause it's

**B** Fm7<sup>9</sup>

witch - craft, Wick - ed witch - craft, And al -

Fm7<sup>9</sup> Bm7(b5) E7

though I know it's strict - ly ta - boo,

A<sub>m</sub>i F/A A<sub>m</sub>i F/A A<sub>m</sub>i

When you a - rouse the need in me, My heart says, "Yes, in - deed" in me,

Gm1 E<sub>b</sub>/G Gm1 C7

"Pro - ceed with what you're lead - in' me to."

**C** F6 G<sup>#</sup>7

It's such an an - cient pitch, But one I would - n't switch,

Gm7 C9sus (C7) F6 (Gm7 C7)

'Cause there's no nic - er witch than you.

Head is played in 2 (letter B may be in 4); solos in 4.

# Yes And No

Wayne Shorter

Fast Swing

 $\text{J} = 260$ S. A D<sup>13</sup><sub>SUS</sub>

(ten.)

(bass plays D pedal)

D<sub>MA</sub><sup>9</sup>A<sub>M1</sub><sup>7</sup>D<sup>7</sup>G<sub>M1</sub><sup>7</sup>C<sub>M1</sub><sup>7\*</sup>B<sup>b</sup><sub>MA</sub><sup>7</sup>

(bass walks)

E<sub>M1</sub><sup>9</sup>2 E<sub>M1</sub><sup>9</sup>

B

A<sub>M1</sub><sup>7(b5)</sup>D<sup>7(b9)</sup>G<sub>M1</sub><sup>9</sup>C<sup>13</sup>F<sub>M1</sub><sup>9</sup>B<sup>b13</sup>E<sup>b</sup><sub>MA</sub><sup>7</sup>A<sub>M1</sub><sup>9</sup>D.S. al 2nd ending (AABA form)  
After solos, play entire head, take Coda.

\* piano often plays F7(+5) here (especially during head).  
Tenor sounds one octave lower than written.

## Yesterdays

Med. Swing (or Ballad)

Music by Jerome Kern  
Lyric by Otto Harbach

**A**

The score consists of four staves of music. The first staff starts with a boxed 'A' over a D major chord (D MI). The lyrics are: "Yes - ter - days, Yes - ter - days," with '(days)' written below the first 'Yes'. The second staff starts with a D major chord (D MI), followed by C# (C sharp), D major 7 (D MI 7), B major 7 (B MI 7), and E 7. The lyrics are: "Days I knew as hap - py, sweet se - ques - tered days," with 'days,' at the end. The third staff starts with A 7 (A 7), followed by D 9, G 13, and C 9. The lyrics are: "Old - en days, Gold - en days," with 'days,' at the end. The fourth staff starts with F 13, followed by B♭ major 9 (G MI 7), E major 7 (E MI 7), and A 7. The lyrics are: "Days of mad ro- mance and love. Then gay," with 'days,' at the end.

**B**

The score consists of four staves of music. The first staff starts with D major (D MI), followed by E major 7 (E MI 7), D major (D MI), and E major 7 (E MI 7). The lyrics are: "youth was mine, Truth was mine," with 'mine,' at the end. The second staff starts with D major (D MI), followed by C# (C sharp), D major 7 (D MI 7), B major 7 (B MI 7), and E 7. The lyrics are: "Joy - ous, free and flam - ing life, for - sooth, was mine," with 'mine,' at the end. The third staff starts with A 7 (A 7), followed by D 9, G 13, and C 9. The lyrics are: "Sad am I, Glad am I," with 'I,' at the end. The fourth staff starts with F 13, followed by B♭ major 9 (G MI 7), E major 7 (E MI 7), A 7, and ends with a bracket labeled '(Ending) (DMA 7)' above a D major chord (D MI).

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

Last syllable of lyric ("days") is sung on the first bar of the first solo chorus.

Alternate changes for  
bars 5 & 6 of letters A & B:

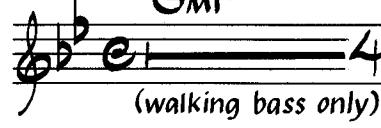
The handwritten changes show various chords for the fifth and sixth bars of sections A and B. For letter A, it shows D MI, A 7/C# (with a C# overline), D MI 7/G (with a G overline), and B 7/D MI (with a D MI overline). For letter B, it shows B♭ 7/D MI, A G# 7/C 7/G (with a G overline), and etc.

# Young Rabbits

**Fast Swing**

$\text{J} = 286$

$G_{M1}^9$



$G_{M1}^9$

(add dr., pn.)

Wayne Henderson  
(As played by The Crusaders)

**A**

$G_{M1}^9$



$G_{M1}^9$

$F_{M1}^9$



**B**

$B_{M1}^7$

$F_{M1}^9$



$E_{M1}^9$

$E_{M1}^9$



**C**

$G_{M1}^9$

$F_{M1}^9$

*mf* (unis.)

$G_{M1}^9$

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

$F_{M1}^9$

Drums play straight time throughout.

Vamp out on  $F_{M1}^9$

# Your Mind Is On Vacation

*Med. Swing (Blues)*

$\text{J} = 112$

A

Mose Allison

B

S

3RD VERSE

You know that life is short, talk is cheap.  
Don't be makin' promises that you can't keep.  
If you don't like this little song I'm singin',  
Just grin and bear it; all I can say is if the shoe fits, wear it.  
If you must keep talkin', please try to make it rhyme.  
Because your mind is on vacation and your mouth is working overtime.

Musical score for "I'm Over Laughin'" featuring three staves of music. The first staff shows a vocal line with lyrics "and play-in' games." followed by a "break" indicated by a vertical bar and a bracket. The second staff shows a vocal line with lyrics "You're o-ver laugh- in'" followed by a "break". The third staff shows a vocal line with lyrics "when things ain't fun - ny," followed by a "break". Each staff includes a bass line and a harmonic progression. The key signature is E♭ major (one flat). The time signature is common time (indicated by a 'C'). The vocal parts consist of eighth and sixteenth notes. The bass parts include quarter notes and eighth notes. The harmonic progression involves chords such as E♭7, D♭, and E♭7 again.

Musical score for "Breakin' Out" featuring lyrics and chords. The score consists of three staves. The top staff shows a vocal line with eighth-note patterns and lyrics: "You're tryin' to sound like you don't need mon-ey, You know if talk was crim-i-nal". The middle staff shows a bass line with notes and rests, and the bottom staff shows a piano line with chords. Chords labeled include E<sup>b</sup>7, D<sup>b</sup>, E<sup>b</sup>7, and A<sup>b</sup>7. The bass line includes a section labeled "(bass walks)". Measure numbers 1, 2, and 3 are indicated above the staff.

Musical score for 'I'm Not a Crime' featuring lyrics and chords. The score consists of three staves. The first staff shows a melodic line with a key signature of one flat. The second staff contains lyrics: 'You'd lead a life of crime.' followed by a chord label 'A♭7'. The third staff contains lyrics: 'Be- cause your' followed by a chord label 'E♭7 pn. fill'. The music includes various rests and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The score is set against a background of horizontal grid lines.

mind is on va - ca - tion and your  
**B $\flat$ 7**

mouth is work- in' o - ver time. —  
**A $\flat$ 7**

*pn. fill* — — — — — — — —  
**E $\flat$ 7**

(B $\flat$ 7)

**C** (Solos) **E<sup>b</sup>7**

(bass walks)

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

**B7** **B<sup>b</sup>7** **E<sup>b</sup>7**

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

**(After solos, D.S.  
(3rd verse) al Coda)**

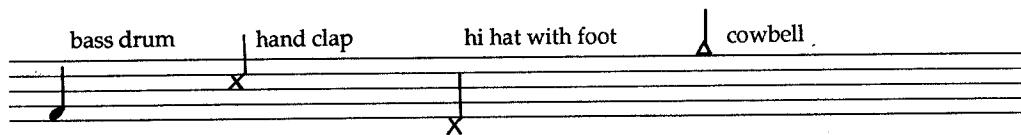
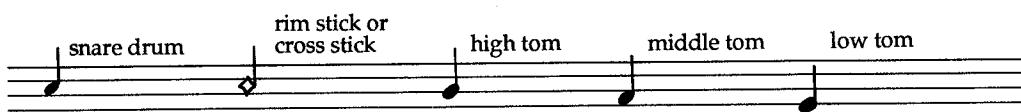
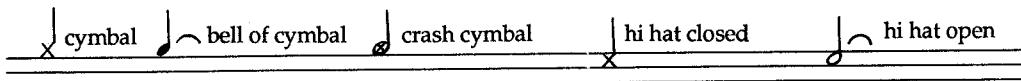
Melody is freely interpreted and varies with each verse.

Melody is freely interpreted and varies with each verse.

# APPENDIX I - Sample Drum Parts

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

## Explanation Of Notation



### AFFIRMATION

**A**

**B**

### ALWAYS THERE

Intro

**C**

**A**

**C**

### BABY, I LOVE YOU

**C**

### BLACK ICE

**A**

**B**

### BOOGIE DOWN

**A**

**C**

Intro

1/2 time funk shuffle

Intro

**A** > > >  
**B** > >

## CHAIN OF FOOLS

Heavy back beat

Later

**A** > > >  
**C** > > >

**D** > > >

## CUBANO CHANT

**A** > > >

## DELEVANS

Double time, 1/16th note swing

Intro

**A** > > >

**B** > > >

## DESIRE

**A** > > >

**B** > > >

**C** > > >

## EASY

1st 8 bars

**A** > > >

**C** > > >

**B** > > >

## ENDANGERED SPECIES

**A**

**B**

## FRIENDS AND STRANGERS

Intro

**A**

## GAVIOTA

Cross Stick

**C**

## GOIN' HOME

Intro

**A**

## THE GOODBYE LOOK

Unaccented S.D. beats are "ghosted".

Intro

## GUARUJA

**C**

## HAVONA

Intro (6th bar entrance)

Semi open hi hat.

Follow melody

with S.D. accents.

## HIDEAWAY

Intro

## IT HAPPENS EVERY DAY

Intro

**A**

**B**

## KEEP THAT SAME OLD FEELING

Intro

**A**

## LA SAMBA

**A** **B**

**C**

## LA VIDA FELIZ

Intro with energy

**A** **E**

**B** **F** **C** **G**

## LAST FIRST Straight 1/8th Jazz/Latin

**A**

**B**

Busier

## LET ME BE THE ONE

Heavy back beat

## LET'S GO DANCIN'

Intro

**A**

## LOVE DANCE

**A**

## MATINEE IDOL

Intro

**A**

**B**

## MODADJI Lite Jazz/funk

**A** **B**

4 bars after **B**

## MONKEY'S UNCLE

**A**

**B**

**C**

## MORNIN' 1/2 time funk shuffle

## MORNING DANCE

**A**

**B**

**C**

## MR. CLEAN Jazz Rock

## MR. GONE

## NEVER GIVIN' UP

Intro

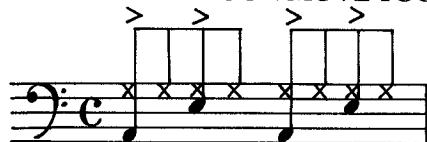
**A**

**B**

**C**

implied 1/16th feel

## NEVER MAKE YOUR MOVE TOO SOON



## ONE FAMILY

Intro

## OZ

Latin

Solos -- Jazz "3"

## PAPA LIPS

**A** **C** cowbell  
**B** S.D. rim

## PARTIDO ALTO

Intro + **A** <img alt="

## RUSH HOUR

**A**

**C**

**B**

**C**

## SAFARI

**A** **B** Intro

**C**

## SHAKER SONG

**C**

## SONG FOR LORRAINE

Intro

**C**

**A**

**C**

**B**

## SONJA'S SANFONA

Intro

**A**

**C**

17

**A**

**B**

SOUL SAUCE Cha-Cha  
vibes

**B**

## STICKY WICKET

Handclap =

Intro

## Electronic Funk

## STREET LIFE

**A**

**C**

**D**

## SUNRUNNER

Intro

**C**

**A**

## THE THREE MARIAS

Intro

**A**

## TURN YOUR LOVE AROUND

**A**

**B**

## WATERWINGS

**B**

**C**

## APPENDIX II - SOURCES

A wide selection of published music, manuscripts, records, and other sources was used in creating the charts in this book. Below is an alphabetical listing of tunes with the major sources used for each.

Sources on paper fall into four categories:

- 1) Published sheet music - usually a full piano/vocal arrangement, though only melody and chord symbols in some instances.
- 2) Published transcription - a literal transcription from a specific recorded version.
- 3) Publisher's lead sheet - an in-house document created by staff transcribers or an outside transcription service with or without the composer's input; it usually reflects a single recorded version.
- 4) Composer's lead sheet - an original lead sheet in the composer's own hand.

The recorded sources for each tune are listed in order of contribution - records listed first contributed more to the final chart than those records which follow. Often other recordings were listened to but are not listed if they added no new information to the charts.

A number of other sources used are not listed here. These include fake books (legal and illegal), feedback from the composers, and suggestions from local musicians who proofread the book.

1. AFFIRMATION - George Benson's "Breezin".
2. AIREGIN - Published sheet music. Miles Davis' "Tallest Trees"; Manhattan Transfer's "Vocalese".
3. ALL OF ME - Published sheet music. Frank Sinatra's "Swing Easy"; Chick Corea's "Echoes Of An Era"; Benny Goodman's "The King"; Billie Holiday (from the Smithsonian collection of Classic Jazz).
4. ALL OR NOTHING AT ALL - Published sheet music. John Coltrane's "Ballads"; Sarah Vaughn's "Sarah Plus 2"; Billie Holiday's "All Or Nothing At All".
5. ALL THE THINGS YOU ARE - Published sheet music. Charlie Parker & Dizzy Gillespie's "In The Beginning"; Keith Jarrett's "Standards - Volume I"; Sarah Vaughn's "Send In The Clowns"; Bill Evans' "Intuition".
6. ALWAYS THERE - Published sheet music; Publisher's lead sheet. Jeff Lorber's "It's A Fact".
7. ANA MARIA - Composer's lead sheet. Wayne Shorter's "Native Dancer".
8. ANGEL EYES - Published sheet music. Frank Sinatra's "Sinatra Sings For Only The Lonely"; "Jim Hall Live"; Jackie & Roy's "Angel Eyes"; Gene Ammons' "Angel Eyes".
9. ANTHROPOLOGY - Dizzy Gillespie's "Dizziest"; "The Charlie Parker All-Stars".
10. AUTUMN LEAVES - Published sheet music. Miles Davis' "Miles In Europe"; Cannonball Adderley's "The Japanese Concerts"; Bill Evans' "Portrait In Jazz"; Stan Getz' "Live At Midem '80"; McCoy Tyner's "Reevaluation - The Impulse Years"; Frank Sinatra's "The Night We Called It A Day".
11. BABY, I LOVE YOU - Publisher's lead sheet. "The Best Of Aretha Franklin".
12. BASIN STREET BLUES - Published sheet music. "The Legendary Sidney Bechet"; Louis Armstrong's "Chicago Concert"; Ella Fitzgerald's "The Best Of Ella".
13. BEAUTIFUL LOVE - Published sheet music. Bill Evans' "Spring Leaves"; Bill Evans' "The Best Of Bill Evans".
14. BERNIE'S TUNE - Published sheet music. "The Genius Of Gerry Mulligan"; Sue Raney & Bob Florence's "Ridin' High"; Clare Fischer's "Crazy Bird".
15. BIRD FOOD - Published sheet music. Ornette Coleman's "Change Of The Century"; Denny Zeitlin's "Time Remembers One Time Once".
16. BLACK ICE - Jeff Lorber's "Soft Space".
17. BLACK NARCISSUS - Joe Henderson's "Foresight".
18. BLAME IT ON MY YOUTH - Published sheet music. Carmen McRae's "Second To None"; Gary Burton's "Easy As Pie".
19. BLIZZARD OF LIES - Published sheet music. "The Dave Frishberg Songbook - Volume 2".
20. BLUE DANIEL - "The Cannonball Adderley Quintet Live At The Lighthouse".
21. BLUE BOSSA - Joe Henderson's "Page One"; "Joe Henderson In Japan".
22. BLUES CONNOTATION - Published sheet music. Ornette Coleman's "This Is Our Music".
23. BLUES ON THE CORNER - Published transcription. McCoy Tyner's "The Real McCoy".
24. BOOGIE DOWN - Published sheet music. Al Jarreau's "Jarreau".
25. BOTH SIDES OF THE COIN - "Steps Ahead" (First American release).
26. BOUNCIN' WITH BUD - Bud Powell's "Alternate Takes" (two versions); Bud Powell's "Bouncin' With Bud"; Art Blakey's "Blakey In Paris"; Charles McPearson's "Live In Tokyo".
27. BREAKFAST WINE - Composer's lead sheet. Bobby Shew's "Breakfast Wine".
28. BREAKIN' AWAY - Publisher's lead sheet. Al Jarreau's "Breakin' Away".
29. BUT BEAUTIFUL - Published sheet music. Bill Evans' "Since We Met"; Art Pepper's "Live At The Village Vanguard - Volume 2"; Bobbe Norris' "Velas Icadas (Hoisted Sails)".
30. CHAIN OF FOOLS - Publisher's lead sheet. "The Best Of Aretha Franklin".
31. CHANGE OF MIND - Composer's lead sheet. "Peter Erskine".
32. CHEGA DE SAUDADE - Published sheet music. Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Dizzy Gillespie's "Dizzy On The French Riviera"; Sue Raney & Bob Florence's "Ridin' High".
33. CHELSEA BRIDGE - Published sheet music. Duke Ellington's "Concert In The Virgin Islands"; Joe Henderson's "Foresight"; "Ella Fitzgerald Sings The Duke Ellington Songbook - Volume 2"; Sarah Vaughn's "The Duke Ellington Songbook - Volume 2".
34. COME SUNDAY - Published sheet music. Duke Ellington's "Carnegie Hall Concerts"; "Presenting Joe Williams And The Thad Jones/Mel Lewis Orchestra"; "Oscar Peterson With Nelson Riddle"; Cannonball Adderley's "The Japanese Concerts".

- 35.COMARED TO WHAT - Les McCann's "Swiss Movement"; Roberta Flack's "First Take".  
 36.CREEK - Airto's "Free".  
 37.CRYSTAL LOVE - Makoto Ozone's "Crystal Love".  
 38.CUBANO CHANT - Ray Bryant's "Alone At Montreaux"; Ray Bryant's "It Was A Very Good Year".  
 39.DARN THAT DREAM - Published sheet music. Dexter Gordon's "After Hours"; Bill Evans & Jim Hall's "Undercurrent"; "Billie Holiday" (MGM Golden Archive Series); "The Chet Baker Big Band"; "George Shearing & The Montgomery Bros."; Dexter Gordon's "The Bethlehem Years".  
 40.DEARLY BELOVED -Published sheet music. Sonny Rollin's "The Freedom Suite Plus"; Wes Montgomery's "Yesterdays"; "Al Haig Plays The Music Of Jerome Kern".  
 41.DELEVANS - Jeff Lorber's "It's A Fact".  
 42.DESAFINADO - Published sheet music. Stan Getz' "The Girl From Ipanema - The Bossa Nova Years"; "Lambert, Hendricks And Bavan At BAsin Street East"; Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Antonio Carlos Jobim's "Terra Brasilis"; Dizzy Gillespie's "Dizzy On The French Riviera".  
 43.DESIRE - Publisher's lead sheet. Tom Scott's "Desire".  
 44.DIG - Published sheet music. Miles Davis' "Dig".  
 45.DINDI - Publisher's lead sheet. "The Wonderful World Of Antonio Carlos Jobim"; Jackie & Roy's "Star Sounds"; Sarah Vaughn's "Copacabana".  
 46.DO NOTHING 'TIL YOU HEAR FROM ME - Published sheet music. Billie Holiday's "All Or Nothing At All"; Ben Webster's "Ballads"; "Duke Ellington's Greatest Hits"; Ernestine Anderson's "Live From Concord To London"; "Mose Allison Sings".  
 47.DON'T GET AROUND MUCH ANYMORE - Published sheet music. Ben Webster's "The King Of The Tenors"; "Duke Ellington's Greatest Hits"; "Johnny Hodges At The Sports Palace"; Kenny Burrell's "Ellington Is Forever"; Ernestine Anderson's "Live From Concord To London".  
 48.DON'T GO TO STRANGERS - Published sheet music. Mark Murphy's "Satisfaction Guaranteed"; Etta Jones' "Don't Go To Strangers".  
 49.DOORS - Composer's lead sheet. Mike Nock's "Ondas".  
 50.EARLY AUTUMN - Published sheet music. "Ella Fitzgerald Sings The Johnny Mercer Songbook"; Woody Herman's "Keeper Of The Flame".  
 51.EASY - Publisher's lead sheet. Al Jarreau's "Breakin' Away".  
 52.EIGHTY ONE - Published sheet music. Miles Davis' "E.S.P."  
 53.ELM - Composer's lead sheet. Richie Beirach's "Elm".  
 54.ENDANGERED SPECIES - Composer's lead sheet. Wayne Shorter's "Atlantis".  
 55.E.S.P. - Composer's lead sheet; published sheet music. Miles Davis' "E.S.P.".  
 56.EVERYTHING HAPPENS TO ME - Published sheet music. Billie Holiday's "Stormy Blues"; Bill Evans' "Trio '65"; "Matt Dennis Plays And Sings Matt Dennis"; Charlie Parker "The Verve Years - 1948-50".  
 57.FALL - Composer's lead sheet. Miles Davis"Neferiti".  
 58.FARMER'S MARKET - Publisher's lead sheet. Art Farmer's "Farmer's Market"; "The Wardell Gray Memorial Album"; "Lambert, Hendricks & Ross".  
 59.FAVELA - Publisher's lead sheet. Antonio Carlos Jobim's "The Composer Of 'Desafinado Plays"; Stan Getz & Luis Bonfa's "Jazz Samba - Encore"; "The Wonderful World Of Antonio Carlos Jobim"; "Vince Guaraldi & Bola Sete Live At El Matador"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook".  
 60.FEEL LIKE MAKIN' LOVE - Published sheet music. "The Best Of Roberta Flack".  
 61.FIRE - Joe Henderson's "The Elements".  
 62.FIRST LIGHT - Freddie Hubbard's "First Light".  
 63.FOOLKILLER - Mose Allison's "The Word From Mose".  
 64.FOOTPRINTS - Composer's lead sheet. Wayne Shorter's "Adam's Apple"; Miles Davis' "Miles Smiles"; Pat Martino's "Footprints".  
 65.FOUR - Published sheet music. Miles Davis' "Blue Haze"; Lambert, Hendricks & Ross' "The Swingers".  
 66.FOUR BROTHERS - Published sheet music. Woody Herman's "The Three Herds"; Ron McCroby's "The Other Whistler".  
 67.FOUR ON SIX - Wes Montgomery's "Smokin' At The Half Note".  
 68.FRIENDS AND STRANGERS - Publisher's lead sheet. Dave Grusin's "Mountain Dance"; Dave Grusin & The GRP All-Stars "Live In Japan".  
 69.FUNKALLERO - Published sheet music. "The Bill Evans Album".  
 70.GAVIOTA - Composer's lead sheet. Clare Fischer's "Machaca".  
 71.GEE BABY, AIN'T I GOOD TO YOU - Published sheet music. Billie Holiday's "The Unforgettable Lady Day"; "Joe Williams Presents Joe Williams And The Thad Jones/Mel Lewis Orchestra".  
 72.GEMINI - Published sheet music. "The Cannonball Adderley Sextet In New York"; Jimmy Heath's "Fast Company".  
 73.GLORIA'S STEP - Bill Evans' "The Village Vanguard Sessions"; Bill Evans' "From The 70's".  
 74.GOIN' HOME - Composer's lead sheet. The Yellowjackets' "Mirage A Trois".  
 75.GONE WITH THE WIND - Published sheet music. "The Complete Blue Note & Pacific Jazz Jazz Recordings Of Clifford Brown"; Bill Evans' "California, Here I Come"; Ella Fitzgerald's "Ella In Berlin".  
 76.GOOD MORNING HEARTACHE - Published sheet music. "The Magnificent Tommy Flanagan"; Billie Holiday's "All Or Nothing At All"; Charles McPhearson's "Siker Ya Bibi".  
 77.THE GOODBYE LOOK - Published sheet music. Donald Fagen's "Nightfly".  
 78.GUARUJA - Composer's lead sheet. Randy Brecker & Eliane Elias' "Amanda".

- 79.HALLUCINATIONS - Published transcription. "The Genius Of Bud Powell"; The Phil Woods Quartet "Live - Volume 1"; "Bobby McFerrin".
- 80.HAUNTED BALLROOM - Composer's lead sheet. Victor Feldman's "Artful Dodger".
- 81.HAVONA - Weather Report's "Heavy Weather".
- 82.HERE'S THAT RAINY DAY - Published sheet music. Ella Fitzgerald's "Ella In Hamburg"; Bill Evans' "Alone"; Gene Ammons' "The Boss Is Back"; "Stan Getz" (Verve boxed set).
- 83.HIDEAWAY - Dave Sanborn's "Straight To The Heart".
- 84.I LOVE LUCY - Published sheet music. Richie Cole's "Hollywood Madness"; Richie Cole & Reuben Brown's "Starburst".
- 85.I MEAN YOU - Published transcription. Thelonious Monk's "Mulligan Meets Monk"; Thelonious Monk's "Big Band Monk"; Thelonious Monk's "The Genius Of Modern Music".
- 86.I SHOULD CARE - Published sheet music. Bill Evans' "How My Heart Sings"; "Bill Evans At Town Hall"; "Mel Torme"; Hank Mobley's "Another Workout"; Etta Jones' "Love Me With All Your Heart".
- 87.I THOUGHT ABOUT YOU - Published sheet music. Miles Davis' "Someday My Prince Will Come"; Miles Davis' "Miles In Concert"; Billie Holiday's "Lady Sings The Blues"; Kenny Burrell & Coleman Hawkins' "Moonglow"; Jenny Ferris' "Not So Long Ago".
- 88.IF I WERE A BELL - Published sheet music. Miles Davis' "Relaxin' (= "Chronicles"); Carmen McRae's "Recorded Live At Bubba's"; Bobby Hutcherson's "Four Seasons"; Ella Fitzgerald's "Ella Sings Broadway".
- 89.IF YOU NEVER COME TO ME - Published sheet music; Publisher's lead sheet. "The Wonderful World Of Antonio Carlos Jobim"; Frank Sinatra's "Sinatra Sings Antonio Carlos Jobim"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook".
- 90.I'LL TAKE ROMANCE - Published sheet music. Shelly Manne's "Double Piano Jazz Quartet"; Bud Shank & Bill Mays' "Crystal Comment"; Art Farmer's "Farmer's Market".
- 91.I'M ALL SMILES - Published sheet music. Hank Jones & Tommy Flanagan's "I'm All Smiles"; Bill Evans' "From Left To Right"; Barbra Streisand's "People".
- 92.I'M OLD FASHIONED - Published sheet music. John Coltrane's "Blue Train"; Shirley Horn's "A Lazy Afternoon"; "Al Haig Plays The Music Of Jerome Kern".
- 93.IMAGINATION - Published sheet music. Carmen McRae's "It Takes A Whole Lot Of Human Feeling"; "Rosemary Clooney Sings The Music Of Jimmy Van Heusen"; Maynard Ferguson's "Boy With Lots Of Brass".
- 94.IN WALKED BUD - Published transcription. Thelonious Monk's "The Genius Of Modern Music"; Thelonious Monk's "Misterioso"; Thelonious Monk's "Underground".
- 95.THE ISLAND - Published sheet music. Mark Murphy's "Brazil Song"; Pete Escovedo's "The Island"; Ivan Lins' "Juntos".
- 96.IT HAPPENS EVERY DAY - Publisher's lead sheet. The Crusaders' "Free As The Wind". "The Best Of Hubert Laws".
- 97.JERSEY BOUNCE - Published sheet music. Benny Goodman's "Solid Gold Instrumental Hits"; Benny Goodman's "Live At Carnegie Hall".
- 98.JOSHUA - Miles Davis' "Seven Steps To Heaven"; Miles Davis' "Miles Davis In Europe".
- 99.KEEP THAT SAME OLD FEELING - The Crusaders' "Those Southern Knights".
- 100.KILLING ME SOFTLY WITH HIS SONG - Published sheet music. "The Best Of Roberta Flack".
- 101.LA SAMBA - Composer's lead sheet. Andy Narell's "Light In Your Eyes".
- 102.LA VIDA FELIZ - McCoy Tyner's "Le Leyunda de la Hora (The Legend Of The Hour)".
- 103.LADY BIRD - "Miles Davis & Jimmy Forrest - Live At The Barrel, Volume 2". Alternate Version - Fats Navarro's "The Prime Source" (=Tadd Dameron's selection in the Smithsonian collection of Classic Jazz); Dizzy Gillespie's "The Bop Session"; "Barry Harris Plays Tadd Dameron".
- 104.LAST FIRST - Composer's lead sheet. Gary Peacock's "Shift In The Wind".
- 105.LAST TRAIN TO OVERBROOK - Published sheet music; Publisher's lead sheet. James Moody's "Moody" (Prestige Two-fer); James Moody's "Last Train From Overbrook".
- 106.LAURIE - Published sheet music. Bill Evans' "The Paris Concert - Edition Two".
- 107.LET ME BE THE ONE - "The Best Of Angela Bofill".
- 108.LET'S GO DANCIN' - Publisher's lead sheet. Victor Feldman's "Secret Of The Andes".
- 109.LIKE SOMEONE IN LOVE - Published sheet music. "Tommy Flanagan Trio & Sextet"; John Coltrane's "Lush Life"; Sarah Vaughn's "Live In Japan".
- 110.LINE FOR LYONS - Gerry Mulligan's "Mulligan & Baker At Carnegie Hall"; "The Complete Jazz Live Recording Of the Chet Baker Quartet"; Stan Getz & Chet Baker's "Line For Lyons".
- 111.LITTLE SUNFLOWER - Freddie Hubbard's "Backlash"; Milt Jackson's "Sunflower"; Freddie Hubbard's "The Love Connection".
- 112.A LITTLE TEAR - Publisher's lead sheet. Sarah Vaughn's "I Love Brazil".
- 113.LITTLE WALTZ - Published sheet music. VSOP's "The Quintet"; Ron Carter's "Piccolo".
- 114.LONG AGO AND FAR AWAY - Published sheet music. Art Pepper's "The Omega Man"; "The Hi-Lo's Under Glass".
- 115.LOVE CAME ON STEALTHY FINGERS - Composer's lead sheet; Publisher's lead sheet. Bob Dorough's "Devil May Care"; Irene Kral's "Where Is Love?".

- I16.LOVE DANCE - Publisher's lead sheet. Diane Schuur's "Schuur Thing"; Carol Fredata's "Love Dance"; Ivan Lins' "Daquila Que Eu Sei".
- I17.LUSH LIFE - Published sheet music. John Coltrane's "Lush Life"; "John Coltrane And Johnny Hartman".
- I18.MADAGASCAR - Composer's lead sheet. "The John Abercrombie Quartet".
- I19.MAKE ME A MEMORY (Sad Samba) - Published sheet music. Grover Washington Jr.'s "Winelight".
- I20.MATINEE IDOL - Composer's lead sheet. "The Yellowjackets".
- I21.MERCY, MERCY, MERCY - Cannonball Adderley's "Mercy, Mercy, Mercy".
- I22.THE MIDNIGHT SUN - Published sheet music. "The Best Of Sarah Vaughn"; "The Lionel Hampton Big Band".
- I23.THE MIDNIGHT SUN WILL NEVER SET - Published sheet music. Benny Carter's "Further Definitions"; Count Basie's "One More Time"; "The Music Of Quincy Jones".
- I24.MISTY - Published sheet music. "Erroll Garner Plays Misty"; Sarah Vaughn "Recorded Live"; Ella Fitzgerald's "Ella In Berlin".
- I25.MODADJI - Composer's lead sheet. "Dave Grusin's "One Of A Kind"; Dave Grusin & The GRP All-Stars "Live In Japan"; Hubert Laws' "The San Francisco Concert".
- I26.MONK'S MOOD - Published transcription. "The Thelonious Monk Orchestra At Town Hall"; Thelonious Monk's "The Genius Of Modern Music".
- I27.MONKEY'S UNCLE - Composer's lead sheet. Mitchell Foreman's "Train Of Thought".
- I28.MOONLIGHT IN VERMONT - Published sheet music. Ella Fitzgerald's "Lady Be Good -'57"; Stan Getz "Reflections".
- I29.MORNIN' -Published sheet music; Publisher's lead sheet. Al Jarreau's "Jarreau".
- I30.MORNING DANCE - Published sheet music. Spyro Gyra's "Morning Dance".
- I31.MR. CLEAN - Freddie Hubbard's "Straight Life".
- I32.MR. GONE -Published sheet music. Weather Report's "Mr. Gone".
- I33.MY ATTORNEY BERNIE - Published sheet music. "The Dave Frishberg Songbook - Volume 2".
- I34.MY ROMANCE - Published sheet music. Bill Evans' "The Village Vanguard Sessions"; Ernestine Anderson's "Live From Concord To London"; Ella Fitzgerald's "Ella Sings The Rodgers & Hart Songbook".
- I35.MY SHINING HOUR - Published sheet music. John Coltrane's "Coltrane Jazz"; Pepper Adams' "The Master"; Lorez Alexandria Sings Songs Of Johnny Mercer"; Ernestine Anderson's "Never Make Your Move Too Soon"; "Ella Fitzgerald Sings The Harold Arlan Songbook".
- I36.NATURE BOY - Composer's lead sheet; Published sheet music. Etta Jones' "Hollar"; "The Nat King Cole Story - Volume One"; Ella Fitzgerald & Joe Pass' "Again"; "Stan Getz"(Verve boxed set); Miles Davis' "Blue Moods".
- I37.NEFERTITI - Composer's lead sheet. Miles Davis' "Nefertiti"; VSOP's The Quintet".
- I38.NEVER GIVIN' UP - Al Jarreau's "This Time".
- I39.NEVER MAKE YOUR MOVE TOO SOON - Publisher's lead sheet. The Crusaders' "Royal Jam"; Ernestine Anderson's "Never Make Your Move Too Soon".
- I40.NIGERIAN MARKETPLACE - Oscar Peterson's "Nigerian Marketplace".
- I41.NIGHTLAKE - Composer's lead sheet. John Abercrombie's "Arcade".
- I42.NO ME ESQUECA - Joe Henderson's "In Pursuit Of Blackness".
- I43.NOT ETHIOPIA - The Brecker Bros.' "Straphangin"'; Steps Ahead's "Smokin' In The Pit".
- I44.NOTHING PERSONAL - Composer's lead sheet. "Michael Brecker".
- I45.OFF MINOR - Published transcription. "The Thelonious Monk Orchestra At Town Hall"; Thelonious Monk's "The Genius Of Modern Music"; Thelonious Monk's "Monk's Music".
- I46.OLEO - Published sheet music. Neils Henning Orsted Peterson & Joe Pass' "Chops"; Red Garland's "Crossings"; Miles Davis' "Relaxin"'; Miles Davis' "Tallest Trees".
- I47.ONCE I LOVED - Publisher's lead sheet. Antonio Carlos Jobim's "The Composer Of 'Desafinado' Plays"; Frank Sinatra's "Sinatra Sings Antonio Carlos Jobim"; McCoy Tyner's "Trident".
- I48.ONE FAMILY - Composer's lead sheet. The Yellowjackets' "Shades".
- I49.ONE FOR MY BABY - Published sheet music. "Ella Fitzgerald Sings The Harold Arlan Songbook"; Frank Sinatra's "One More For The Road"; Joe Williams' "Something Old, New And Blue"; "Tommy Flanagan Plays The Music Of Harold Arlan".
- I50.OUT OF THIS WORLD - Published sheet music. "Ella Fitzgerald Sings The Harold Arlan Songbook"; "Tommy Flanagan Plays The Music Of Harold Arlan"; John Coltrane's "Coltrane"; George Shearing's "The Shearing Spell".
- I51.OZ - Composer's lead sheet. Andy Narell's "Stickman".
- I52.PAPA LIPS - Composer's lead sheet. Bob Mintzer's "Papa Lips".
- I53.PARTIDO ALTO - Airto's "Touching You, Touching Me".
- I54.PENT UP HOUSE - Published sheet music. Sonny Rollins' "Sonny" (Prestige Two-fer).
- I55.PLAZA REAL - Composer's lead sheet. Weather Report's "Procession".
- I56.POLKADOTS AND MOONBEAMS - Published sheet music. "The Complete Blue Note Recordings Of Bud Powell"; Bill Evans' "The Second Trio"; Sarah Vaughn's "Recorded Live".
- I57.PORTRAIT OF TRACY - "Jaco Pastorius".
- I58.PROMENADE - Composer's lead sheet. Denny Zeitlin's "Tidal Wave".
- I59.PUT IT WHERE YOU WANT IT - Publisher's lead sheet. "The Best Of The Crusaders".
- I60.P.Y.T. - Published sheet music. Michael Jackson's "Thriller".

- 160.QUINTESSENCE -Quincy Jones' "Quintessence".  
 161.RAPTURE - Harold Land & Blue Mitchell's "Mapenzi".  
 162.RE:PERSON I KNEW - Published sheet music. "The Bill Evans Album".  
 163.REINCARNATION OF A LOVEBIRD - Brian Priestly's "Mingus - A Critical Biography". Charles Mingus' "Reincarnation Of A Lovebird"; Charles Mingus' "The Clown".  
 164.REMEMBER ROCKEFELLER AT ATTICA - Charles Mingus' "Changes - Volume I".  
 165.RIO - Publisher's lead sheet. Victor Feldman's "In The Pocket".  
 166.RIVER PEOPLE - Weather Report's "Mr. Gone".  
 167.ROBBIN'S NEST - Published transcription. "Illinois Jacquet In Swinging Sweden"; "Illinois Jacquet Flies Again"; Lester Young's "Carnie Blues"; Tommy Flanagan & Hank Jones' "Our Delight"; Oscar Peterson's "Girl Talk".  
 168.RUBY MY DEAR - Publisher's lead sheet; Published sheet music; Published transcription. "Solo Monk"; "Thelonious Monk And John Coltrane"; "Monk's Music"; "Thelonious Monk's "The Genius Of Modern Music".  
 168.RUSH HOUR - "The Yellowjackets".  
 169.SAFARI - Steps Ahead's "Modern Times".  
 170.SANDU - Clifford Brown's "The Quintet - Volume 2".  
 171.SATIN DOLL - Published sheet music. Duke Ellington's "Duke - '66"; Duke Ellington's "All Star Road Band - Volume 2"; Ella Fitzgerald & Count Basie's "On The Sunny Side Of The Street"; "Ella Fitzgerald Sings The Duke Ellington Songbook"; Ernestine Anderson's "Sunshine".  
 172.SAVE YOUR LOVE FOR ME - "Cannonball Adderley & Nancy Wilson"; Cannonball Adderley & Nancy Wilson's "Together"; Etta Jones' "Save Your Love For Me".  
 173.SEARCH FOR PEACE - McCoy Tyner's "The Real McCoy".  
 174.SELF PORTRAIT IN THREE COLORS - Charles Mingus' "Mingus Ah Um".  
 175.SHAKER SONG - Publisher's lead sheet. Manhattan Transfer's "Ententions"; "Spyro Gyra".  
 176.SHAW 'NUFF - The Smithsonian Collection Of Classic Jazz (Side 9 - Charlie Parker & Dizzy Gillespie); Bud Powell's "Swinging With Bud".  
 177.SIMPLE SAMBA - Published transcription. Jim Hall's "Where Would I Be?".  
 178.SKYLARK - Published sheet music."Ella Fitzgerald Sings The Johnny Mercer Songbook"; "Hoagy Sings Carmichael"; "The Greatest Of Carmen McRae"; Art Blakey's "Thermo"; Sonny Criss' "This Is Criss".  
 179.A SLEEPIN' BEE - Published sheet music. Bill Evans' "Trio 64"; "Tommy Flanagan Plays The Music Of Harold Arlan"; "Cannonball Adderley & Nancy Wilson"; "Bill Evans At The Montreaux Jazz Festival".  
 180.SMALL DAY TOMORROW - Publisher's lead sheet. Irene Kral's "Kral Space"; Bob Dorough's "Beginning To See The Light".  
 181.SOLAR - Published sheet music. Miles Davis' "Tune Up"; "Chet Baker In New York"; "The Shelly Manne Trio In Zurich"; Bill Evans' "The Village Vanguard Sessions".  
 182.SOMEDAY MY PRINCE WILL COME - Published sheet music. Miles Davis' "Someday My Prince Will Come"; Bill Evans' "Spring Leaves".  
 183.SONG FOR LORRAINE - Publisher's lead sheet. Spyro Gyra's "Morning Dance".  
 184.THE SONG IS YOU - Published sheet music. Gene Ammons & Dodo Marmorosa's "Jug & Dodo"; "Oscar Peterson Plays The Jerome Kern Songbook"; Joe Pass' "Virtuoso"; "Al Haig Plays The Music Of Jerome Kern".  
 185.SONJA'S SANFONA - Composer's lead sheet. The Yellowjackets' "Shades".  
 186.SOUL SAUCE (Wachi Wara) - Cal Tjader's "Soul Sauce"; Cal Tjader's "Good Vibes".  
 187.SPEAK LOW - Published sheet music. "The Magnificent Tommy Flanagan"; Bill Evans' "Crosscurrents"; Billie Holiday's "All Or Nothing At All"; Ahmed Jamal's "Happy Moods".  
 188.SPEAK NO EVIL - Composer's lead sheet. Wayne Shorter's "Speak No Evil".  
 189.SPIRAL - Sphere's "Sphere On Tour".  
 190.ST. THOMAS - Published sheet music. Sonny Rollins' "Saxophone Colossus"; Cedar Walton's "Eastern Rebellion".  
 191.STICKY WICKET - Publisher's lead sheet. Al Jarreau's "High Crime".  
 192.STORMY WEATHER - Published sheet music. Billie Holiday's "First Verve Sessions"; Lena Horne's "Stormy Weather"; "Ella Fitzgerald Sings The Harold Arlan Songbook"; Johnny Hodges' "Blue Pyramid".  
 193.STREET LIFE - Published transcription. The Crusaders' "Street Life".  
 194.SUDDEN SAMBA - Neil Larsen's "Jungle Fever".  
 195.SUNRUNNER - Published sheet music. Bob James' "Touchdown".  
 196.TAKE THE 'A' TRAIN - Published sheet music. "Duke Ellington & His Orchestra And Johnny Hodges & His Orchestra"; "Ella Fitzgerald Sings The Duke Ellington Songbook"; Duke Ellington's "1941 Classics"; Duke Ellington's "Washington DC Armory Concert"; Ernestine Anderson's "Live From Concord To London"; Mel Torme's "The Duke Ellington & Count Basie Songbook".  
 197.TENDERLY - Published sheet music. "Everybody Loves Bill Evans"; Duke Ellington's "Ellington Indigos"; Nat King Cole's "Love Is Here To Stay"; George Shearing's "Lullaby Of Birdland".  
 198.THEME FOR ERNIE - John Coltrane's "Soultrane".  
 199.THERE WILL NEVER BE ANOTHER YOU - Published sheet music. Art Pepper's "One September Afternoon"; Jackie & Roy's "Free And Easy"; Coleman Hawkins' "Body & Soul"; Nat King Cole's "Love Is Here To Stay"; "The Greatest - Count Basie Plays And Joe Williams Sings".  
 200.THESE FOOLISH THINGS - Published sheet music. Charles McPhearson's "Live In Tokyo"; Ella Fitzgerald's "Lady be Good - '57"; "Mark Murphy Sings The Nat Cole Songbook - Volume I"; Nat King Cole "Just One Of Those Things".

- 201.THIS MASQUERADE - Published transcription. George Benson's "Breezin'" Leon Russel's "Carney".  
 202.THE THREE MARIAS - Composer's lead sheet. Wayne Shorter's "Atlantis".  
 203.THREE VIEWS OF A SECRET - Jaco Pastorius' "Word Of Mouth"; Weather Report's "Night Passage".  
 204.TIME REMEMBERS ONE TIME ONCE - Composer's lead sheet. Denny Zeitlin's "Time Remembers One Time Once".  
 205.TRISTE - Publisher's lead sheet. Antonio Carlos Jobim's "Wave"; Brazil '66's "Equinox"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook"; Oscar Peterson's "Tristeza".  
 206.TUNE UP - Published sheet music. Miles Davis' "Tune Up" (= "Blue Haze"); "Sonny Rollins" (Blue Note re-issue).  
 207.TURN YOUR LOVE AROUND - Published sheet music; Publisher's lead sheet. "The George Benson Collection".  
 208.TWISTED - "The Best Of Lambert, Hendricks & Ross"; "The Wardell Gray Memorial Album - Volume I".  
 209.UNIT SEVEN - Wes Montgomery's "Smokin' At The Half Note"; "Cannonball Adderley & Nancy Wilson".  
 210.UP JUMPED SPRING - Art Blakey's "Three Blind Mice"; Freddie Hubbard's "Backlash".  
 211.UP WITH THE LARK - Published sheet music. Bill Evans' "The Tokyo Concert".  
 212.VELAS - Published sheet music; Publisher's lead sheet. Quincy Jones' "The Dude"; Bobbe Norris' "Velas Icadas (Hoisted Sails)"; Mark Murphy's "Nightmood".  
 213.VERY EARLY - Composer's lead sheet; Publisher's lead sheet; Published sheet music; Published transcription. Bill Evans' "Montreaux II"; Bill Evans' "Spring Leaves".  
 214.VOYAGE - Publisher's lead sheet. Stan Getz' "Voyage".  
 215.WALTZ FOR DEBBY - Published transcriptions (Three versions). Cannonball Adderley & Bill Evans' "Know What I Mean?"; Bill Evans' "The Village Vanguard Sessions"; "The Bill Evans Album".  
 216.WALTZ NEW - Published sheet music; Published transcription. "Jim Hall & Red Mitchell".  
 217.WATCH WHAT HAPPENS - Published sheet music. Sergio Mendes' "Equinox"; Ella Fitzgerald's "Watch What Happens"; Oscar Peterson's "Tristeza"; Wes Montgomery's "A Day In The Life".  
 218.WATERWINGS - Composer's lead sheet. Lee Ritenour's "Friendship".  
 219.WAVE - Publisher's lead sheet. Antonio Carlos Jobim's "Wave"; "Ella Fitzgerald Sings The Antonio Carlos Jobim Songbook";  
 220.THE WAY YOU LOOK TONIGHT - Published sheet music. "The Complete Blue Note & Pacific Jazz Recordings Of Clifford Brown"; Tete Montelieu's "Tete a Tete"; "The Billie Holiday Story - Volume I"; Sonny Rollins' "Vintage Sessions"; "Ella Fitzgerald Sings The Jerome Kern Songbook".  
 221.A WEAVER OF DREAMS - "The Cannonball Adderley Quintet In Chicago" (featuring John Coltrane); Carmen McRae's "Ronnie Scott's Presents Carmen Live"; Bobbe Norris' "Velas Icadas (Hoisted Sails)"; Freddie Hubbard's "Ready For Freddie".  
 222.WE'LL BE TOGETHER AGAIN - Published sheet music. "The Tony Bennett/Bill Evans Album"; Bobbe Norris' "Velas Icadas (Hoisted Sails)".  
 223.WELL, YOU NEEDN'T - Published sheet music. "Miles Davis - Volume I" Miles Davis' "Chronicle"; Thelonious Monk's "Misterioso"; Thelonious Monk's "The Genius Of Modern Music".  
 224.WEST COAST BLUES - Wes Montgomery's "While We're Young".  
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 226.WHERE IS LOVE? - Published sheet music. Irene Kral's "Where Is Love?".  
 227.WHO CAN I TURN TO? - Published sheet music. Bill Evans' "Trio 65"; Carmen McRae's "Alfie"; "Bill Evans At Town Hall"; "The Best Of The Gerald Wilson Orchestra".  
 228.WILDFLOWER - Composer's lead sheet. Wayne Shorter's "Speak No Evil".  
 229.WILLOW WEEP FOR ME - Published sheet music. Billie Holiday's "Lady Sings The Blues"; "Tommy Flanagan Trio In Stockholm - '57"; "The Immortal Clifford Brown"; Wes Montgomery's "A Day In The Life"; Sarah Vaughn's "Live In Japan".  
 230.WITCHCRAFT - Published sheet music. Frank Sinatra's "All The Way"; Bill Evans' "Portrait In Jazz"; Oscar Peterson's "A Jazz Portrait Of Frank Sinatra"; Jackie & Roy's "We've Got It".  
 231.YES AND NO - Composer's lead sheet; Published sheet music. Wayne Shorter's "Ju Ju".  
 232.YESTERDAYS - Published sheet music. "Clifford Brown With Strings"; "Al Haig Plays The Music Of Jerome Kern"; George Shearing's "The Shearing Spell"; "Ella Fitzgerald Sings The Jerome Kern Songbook".  
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# All Or Nothing At All

Med. Swing

Music by Arthur Altman  
Lyric by Jack Lawrence

**A**

Handwritten musical score for section A:

- Staff 1: Chords A<sub>MI</sub>, A<sub>MI</sub>(M<sub>A</sub>7), A<sub>MI</sub>7, A<sub>MI</sub>6. Lyric: All — or noth - ing at all, —
- Staff 2: Chords A<sub>MI</sub>, (G<sub>MI</sub>7 C7), B<sub>b</sub>9. Lyric: Half a love nev - er ap - pealed to me, —
- Staff 3: Chords G<sub>MI</sub>7, D<sub>MI</sub>7, (D<sup>#</sup>07). Lyric: If your heart nev - er could yield to me then I'd
- Staff 4: Chords D<sub>MI</sub>7(add 11), D<sub>b</sub>9(#11), C<sub>MA</sub>7, B<sub>MI</sub>7(b5) E7. Lyric: rath - er have noth - ing at all.

**B**

Handwritten musical score for section B:

- Staff 1: Chords A<sub>MI</sub>, A<sub>MI</sub>(M<sub>A</sub>7), A<sub>MI</sub>7, A<sub>MI</sub>6. Lyric: All — or noth - ing at all, —
- Staff 2: Chords A<sub>MI</sub>, (G<sub>MI</sub>7 C7), B<sub>b</sub>9. Lyric: If it's love there is no in - be - tween, —
- Staff 3: Chords G<sub>MI</sub>7, D<sub>MI</sub>7, (D<sup>#</sup>07). Lyric: Why be - gin, then cry for some - thing that might have been? No, I'd
- Staff 4: Chords D<sub>MI</sub>7(add 11), D<sub>b</sub>9(#11), C<sub>MA</sub>7, B<sub>MI</sub>7 E<sup>b</sup>7. Lyric: rath - er have noth - ing at all. But

**C**  $A^b_{MA}7$

please don't bring your lips so close to my cheek, Don't

smile, or I'll be lost be - yond re - call, The

kiss in your eyes, the touch of your hand makes me weak, And my

heart may grow diz - zy and fall. And if I

**D**  $A_{MI}$

fell un - der the spell of your call,

I would be caught in the un - der - tow,

So, you see, I've got to say no, no,

All or noth - ing at all.

Alternate changes for first 4 bars of letter **C**: |  $A^b$   $A^b+$  |  $A^{b6}$   $A^b+$  |  $\#$  | <sup>2</sup> |

# Do Nothing 'Til You Hear From Me

Music by Duke Ellington  
Lyric by Bob Russell

Med. Ballad (F<sup>7</sup>)



Do noth-in' till you hear from me, Pay no at-ten-tion to what's said,



Why peo-ple tear the seam of an - y - one's dream is o - ver my head.



Do noth-in' till you hear from me, At least con-sid-er our ro-

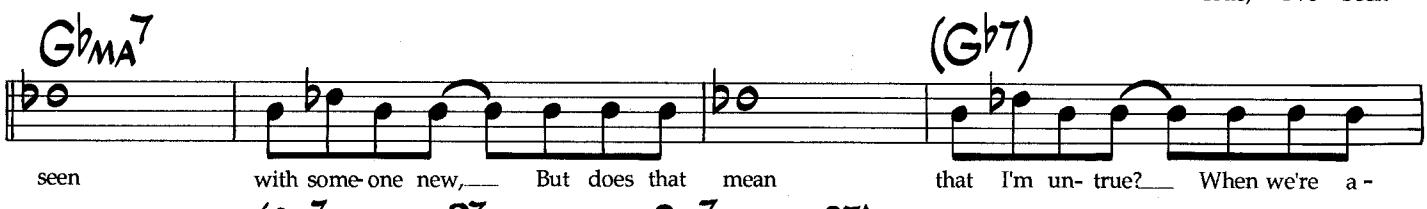


mance, If you should take the word of oth - er's you've heard



I have - n't a chance. True, I've been

**B**



seen with some one new, But does that mean that I'm un-true? When we're a-



part the words in my heart re - veal how I feel a- bout you. Some kiss may cloud my mem- o-

**C**



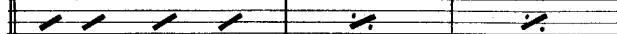
ry, And oth - er arms may hold a thrill, But please do noth-in' till you



hear it from me, And you nev - er will.

**B** GbMA7 AbM17 Db7

First 3 bars of letter **B** may also be played:



Rhythm section may break on the first beat of bar 8 of letters A & B during the head.

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# Don't Get Around Much Anymore

Med. Swing

(G<sup>13</sup>)
 × ) Music by Duke Ellington  
Lyric by Bob Russell
A<sup>7</sup>

Missed the Sat - ur - day dance,

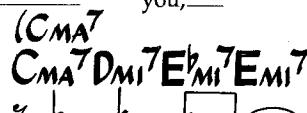
Heard they crowd-ed the floor,

(D<sup>7</sup>)DMI<sup>7</sup>G<sup>13</sup><sub>SUS</sub>G<sup>13</sup>C<sup>6</sup>A<sup>7</sup>

Could - n't bear it with-out

you,

Don't get a-round much an - y more.

G<sup>13</sup>A<sup>7</sup>

Thought I'd vis - it the club,

Got as far as the door,

(D<sup>7</sup>)DMI<sup>7</sup>G<sup>13</sup><sub>SUS</sub>G<sup>13</sup>C<sup>6</sup>C<sup>7</sup>A<sup>7</sup>

They'd have asked me a - bout you,

Don't get a-round much an - y more.

B

F<sup>6</sup>(B<sup>b9</sup>) F<sup>#7</sup>C<sup>6</sup>/GC<sup>7</sup>

Dar - ling, I guess

my mind's more at ease,

But

F<sup>6</sup>F<sup>#7</sup><sub>MI</sub>(b5) B<sup>7(b9)</sup>E<sub>MI</sub><sup>7</sup>E<sup>b7</sup>DMI<sup>7</sup>G<sup>7</sup>

nev - er - the - less,

Why stir up mem - o - ries? Been in - vit - ed on dates,

× )

C

(CMA7)  
CMA<sup>7</sup> DMI<sup>7</sup> EbMI<sup>7</sup> EMI<sup>7</sup>A<sup>7</sup>

Might have gone but what for?

Aw - fly dif - ferent with - out

(D<sup>7</sup>)DMI<sup>7</sup>G<sup>13</sup><sub>SUS</sub>G<sup>13</sup>C<sup>6</sup>(DMI<sup>7</sup> G<sup>7</sup>)

you,

Don't get a-round much an - y - more.

A<sup>7</sup> B<sup>7</sup> C<sup>7</sup> C<sup>#7</sup>

Bars 3 &amp; 11 of letter A and bar 3 of letter C may also be played: | 7 1 1 1 1 | No kicks during solos.

# Good Morning Heartache

Dan Fisher  
Irene Higginbotham  
Ervin Drake

Med. Ballad

**A**

*C<sub>MI</sub> A<sup>b</sup>/<sub>C</sub> C<sub>MI</sub><sup>6</sup> C<sub>MI</sub><sup>7</sup> F<sub>MA</sub><sup>7</sup> B<sup>b</sup><sub>MA</sub><sup>7</sup>*

Good morn-ing heart-ache, you old gloom-y sight, Good morn-ing heart-ache, thought we

*A<sub>MI</sub><sup>7</sup>(<sup>b5</sup>) E<sup>b7</sup> D<sup>7</sup> G<sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>(MA7)</sup> E<sup>b9</sup> A<sub>MI</sub><sup>7</sup> A<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>b9</sup>*

said good - bye last night, I tossed and turned un- til it seemed you had gone,

*G<sub>MI</sub><sup>7</sup> C<sup>7</sup>(<sup>#5</sup>) F<sub>MA</sub><sup>7</sup> C<sub>MI</sub> A<sup>b</sup>/<sub>C</sub> C<sub>MI</sub><sup>6</sup> C<sub>MI</sub><sup>7</sup>*

But here you are with the dawn. Wish I'd for - get you but you're here to stay,

*F<sub>MA</sub><sup>7</sup> B<sup>b</sup><sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup>(<sup>b5</sup>) E<sup>b7</sup> D<sup>7</sup> G<sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>(MA7)</sup> E<sup>b9</sup>*

It seems I met you when my love went a - way, Now ev -'ry day I start by

*A<sub>MI</sub><sup>7</sup> A<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>b9</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup>(<sup>#5</sup>) C<sup>7</sup>(<sup>#5</sup>) F<sup>6</sup>*

say - ing to you, "Good morn-ing heart-ache, what's new?"

**B**

*E<sub>MI</sub><sup>7</sup>(add 11) A<sup>7</sup>(<sup>#5</sup>)<sub>3</sub> D<sub>MI</sub><sup>6</sup> E<sub>MI</sub><sup>7</sup>(add 11) A<sup>7</sup><sub>3</sub> D<sub>MA</sub><sup>7</sup>*

Stop haunt - ing me now, Can't shake you no - how;

*D<sub>MI</sub><sup>7</sup>(add 11) G<sup>7</sup>(<sup>#5</sup>)<sub>3</sub> C<sub>MA</sub><sup>7</sup> C<sup>#</sup><sub>MI</sub><sup>7</sup>(add 11) F<sup>#7</sup> C<sub>MI</sub><sup>7</sup>(add 11) F<sup>7</sup>*

Just leave me a - lone, I've got those Mon - day blues straight through Sun - day blues.

**C**

*C<sub>MI</sub> A<sup>b</sup>/<sub>C</sub> C<sub>MI</sub><sup>6</sup> C<sub>MI</sub><sup>7</sup> F<sub>MA</sub><sup>7</sup> B<sup>b</sup><sub>MA</sub><sup>7</sup>*

Good morn-ing heart-ache, here we go a-gain, Good morn-ing heart-ache you're the

*A<sub>MI</sub><sup>7</sup>(<sup>b5</sup>) E<sup>b7</sup> D<sup>7</sup> G<sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>(MA7)</sup> E<sup>b9</sup> A<sub>MI</sub><sup>7</sup> A<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>b9</sup>*

one who knew me when, Might as well get used to you hang - in' a - round,

*G<sub>MI</sub><sup>7</sup> C<sup>13</sup> F<sup>6</sup>*

Good morn- ing heart-ache, sit down.

# Misty

Music by Erroll Garner  
Lyric by Johnny Burke

Med. Ballad B<sub>b</sub>13 A



Look at me, I'm as help-less as a kit-ten up a tree, and I feel like I'm



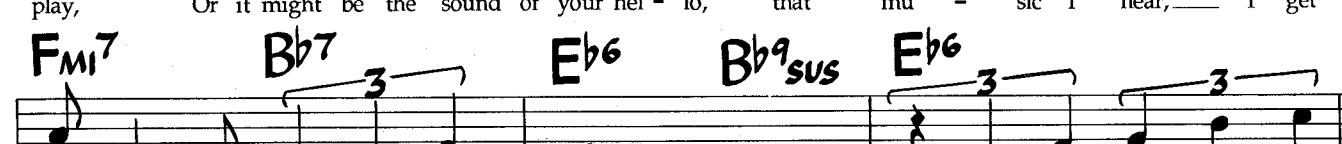
cling-ing to a cloud; I can't un-der-stand, I get mist-y just hold-ing your



hand. Walk my way and a thou-sand vi-o-lins be-gin to



play, Or it might be the sound of your hel-lo, that mu-sic I hear, I get



mist-y the mo-ment you're near. You can say that you're



lead-ing me on, but it's just what I want you to do;



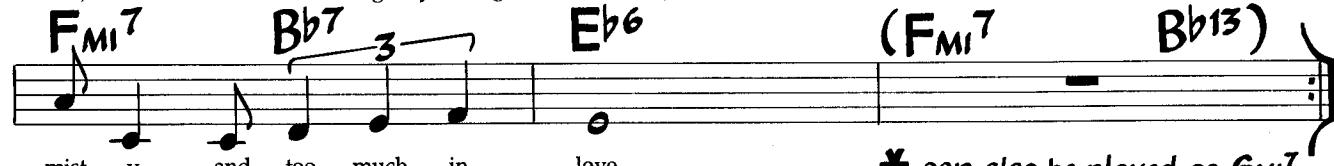
Don't you no-tice how hope-less-ly I'm lost, that's why I'm fol-low-ing



you. On my own, would I wan-der thru this won-der-land a-



alone, nev-er know-ing my right foot from my left, my hat from my glove, I'm too



mist-y and too much in love.

\* can also be played as G<sub>M</sub>I<sup>7</sup>

Med. Swing\*

## Speak Low

Music by Kurt Weil  
Lyric by Ogden Nash

**A**

Music score for section A of "Speak Low". The score consists of two staves of music. The first staff starts with a bass clef, a key signature of one flat, and a common time signature. It features chords G<sub>MI</sub><sup>9</sup>, C<sup>13</sup>, G<sub>MI</sub><sup>9</sup>, and C<sup>13</sup>. The lyrics are: "Speak low \_\_\_\_\_ when you speak, love, \_\_\_\_\_ Our sum- mer". The second staff continues with chords G<sub>MI</sub><sup>9</sup>, C<sup>9</sup>, G<sub>MI</sub><sup>9</sup>, C<sup>9</sup>, F<sup>6</sup>, and D<sup>7</sup>. The lyrics are: "day with - ers a - way too soon, too soon; Speak".

**B**

Music score for section B of "Speak Low". The score consists of two staves of music. The first staff starts with a bass clef, a key signature of one flat, and a common time signature. It features chords D<sub>MI</sub><sup>7</sup>, G<sup>9</sup>, G<sub>MI</sub><sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, and A<sub>MI</sub><sup>7</sup> D<sup>7</sup>. The lyrics are: "swift, like \_\_ ships a - drift we're\_\_ swept a - way too soon. Speak". The second staff continues with chords G<sub>MI</sub><sup>9</sup>, C<sup>9</sup>, G<sub>MI</sub><sup>9</sup>, C<sup>9</sup>, F<sup>6</sup>, and D<sup>7</sup>. The lyrics are: "low, \_\_\_\_\_ dar - ling, speak low, \_\_\_\_\_ Love is a".

The score continues with sections A and B, alternating between two staves of music with various chords and lyrics.

\* may be played as a medium Latin tune, with a swing feel at letter C.

**C**  $F_{MI}^7$   $D_{b9}$

Time is so old \_\_\_\_\_ and love so brief,  
 Love is pure gold \_\_\_\_\_ and time a thief. We're

**D**  $G_{MI}^9$   $C^{13}$   $G_{MI}^9$   $C^{13}$

late, \_\_\_\_\_ darling, we're late, \_\_\_\_\_ The curtain de-  
 scends, ev - 'ry - thing ends too soon, too soon; I

$B_{bM1}^9$   $E^{b13}$   $F6$   $D7$

wait, \_\_\_\_\_ darling, I wait, \_\_\_\_\_ Will you speak

$G^9$   $C^9(\#5)$   $F6$   $(A_{MI}^7 \quad D7)$

low to me, speak love to me and soon.

Med. Ballad

## Stormy Weather

Music by Harold Arlen  
Lyric by Ted Koehler

(D7) **A** G<sub>M</sub>A<sup>7</sup> G<sup>#07</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup> G<sub>M</sub>A<sup>7</sup> G<sup>#07</sup>

Don't know why \_\_\_\_\_ there's no sun up in the sky, Storm-y weath-er, \_\_\_\_\_

A<sub>M</sub>I<sup>7</sup> D<sup>7</sup> G<sup>6</sup> G<sup>#07</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup>(#5)

Since my man and I \_\_\_\_\_ ain't to - geth - er, \_\_\_\_\_ keeps rain - in' all \_\_\_\_\_ the

G<sup>6</sup> E<sup>7(#9)</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup> G<sub>M</sub>A<sup>7</sup> G<sup>#07</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup>

time. \_\_\_\_\_ Life is bare, \_\_\_\_\_ gloom and mis - 'ry ev - 'ry where, Storm-y

G<sub>M</sub>A<sup>7</sup> G<sup>#07</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup> G<sup>6</sup> G<sup>#07</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup>(#5)

weath-er, \_\_\_\_\_ Just can't get my poor self to - geth - er, \_\_\_\_\_ I'm wear - y all \_\_\_\_\_ the

G<sup>6</sup> C<sup>9</sup> B<sub>M</sub>I<sup>7</sup> G<sup>#07</sup> A<sub>M</sub>I<sup>7</sup> D<sup>7</sup>(#5) G<sup>6</sup> G<sup>7</sup>

time, \_\_\_\_\_ the time, \_\_\_\_\_ So wear - y all \_\_\_\_\_ the time.

**B** C<sup>6</sup> C<sup>#07</sup> G<sup>6</sup>/D G<sup>7</sup>

When he went a - way \_\_\_\_\_ the blues walked in and met me,

C<sup>6</sup> C<sup>#07</sup> G<sup>6</sup>/D G<sup>7</sup> C<sup>6</sup> C<sup>#07</sup>

If he stays a - way \_\_\_\_\_ old rock- in' chair will get me, All I do is pray - the Lord a -

G<sup>6</sup>/D E<sup>7</sup> G<sup>6</sup>/D D<sup>#07</sup> E<sub>M</sub>I<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

bove will let me walk in the sun once more. Can't go

**C** G<sub>MA</sub>7 G<sup>#</sup>7 A<sub>MI</sub>7 D7 G<sub>MA</sub>7 G<sup>#</sup>7

on, ev - 'ry - thing I had is gone, Storm - y weath - er,

Since my man and I ain't to - geth - er, keeps rain - in' all the

time, keeps rain - in' all the time.