

12

(SWING)

AFTERNOON IN PARIS

-JOHN LEWIS

**1**

**2**

**3**

**4**

**5**

**6**

**FINE**

18.

ALL THE THINGS YOU ARE

- HAMMERSTEIN/KERN

F-7              B<sub>b</sub>-7              E<sub>b</sub>7              Abmaj7

F#-7              B7              Emaj7              C+7

F-7              Bb-7              Eb7              Abmaj7

Dbmaj7              Db-7              C7              B+7

Bb-7              Eb7              Abmaj7              (G7      C7)

25.

(30)

## ANTHROPOLOGY

- CHUCK PARSON

B<sup>b</sup>6 G<sup>7</sup> C-7 F<sup>7</sup> B<sup>b</sup> G-7

C-7 F<sup>7</sup> F-7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7

1. D-7 G<sup>7</sup> C-7 F<sup>7</sup> 2. C-7 F<sup>7</sup> B<sup>b</sup>6

D7 G7 F7

C7 F7 G7 F7

B<sup>b</sup> G<sup>7</sup> C-7 F<sup>7</sup> B<sup>b</sup> G-7 C-7 F<sup>7</sup>

F-7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7 C-7 F<sup>7</sup> B<sup>b</sup>6

# BARBADOS

A handwritten musical score for 'BARBADOS' by Charlie Parker. The score consists of two staves of music. The top staff begins with a F major chord, followed by G7, C7, F, C7, and F7 chords. The bottom staff begins with B7, followed by F and D7 chords. The score is written in 4/4 time with various rests and note heads. The notation is somewhat loose and expressive. The score is dated '2. (F)' at the beginning of the second staff.

40

(MEDIUM)

BEAUTIFUL LOVE

- VICTOR YOUNG/WAYNE KING/EGBERT VAN ALSTYNE/HAVEN GILLESPIE



The musical score consists of four staves of handwritten notation. The first staff starts with a bass clef, a key signature of one flat, and a 4/4 time signature. It features a bass line with notes and rests, and a harmonic progression indicated by chords above the staff: E-7b5, A7#5, D-, G-7, C7, Fm9/7, E-7b5, A7. The second staff begins with a bass note followed by a bass line with eighth-note pairs. The third staff shows a bass line with eighth-note pairs and a harmonic progression: D-, G-7, B7#11, A7. The fourth staff shows a bass line with eighth-note pairs and a harmonic progression: D-, G7#11, E-7b5, A7. The fifth staff starts with a bass note followed by a bass line with eighth-note pairs. The sixth staff shows a bass line with eighth-note pairs and a harmonic progression: D-, B7(#9), B7, A7, D-. The score concludes with a final measure consisting of three eighth-note pairs.

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# 4. Beatrice

PLAY 9 TIMES (♩ = 132)

By Sam Rivers

## SOLOS

FΔ                    G<sub>b</sub>Δ+4                    FΔ                    E<sub>b</sub>Δ+4

D-7                    E<sub>b</sub>Δ                    D-7                    B<sub>b</sub>-7

A-7                    B<sub>b</sub>Δ                    A7+9                    D-7

G-7                    G<sub>b</sub>Δ+4                    F-7                    G<sub>b</sub>Δ+4

For Ending, play last 4 bars  
3 times and end on G<sub>b</sub>Δ+4

(MEO SWING)

BLUES FOR ALICE

- CHARLIE PARKER

F<sup>b</sup> E-7 A7(b9) D-7 G7

C-7 F7 B<sup>b7</sup> B<sup>b-7</sup> E<sup>b7</sup>

A-7 D7 A<sup>b-7</sup> D<sup>b7</sup> G-7

C7 A-7 D-7 G-7 C7

The musical score consists of four staves of handwritten notation. The first staff starts with a B-flat major chord (F-b). The second staff starts with a C minor chord (C-7). The third staff starts with an A minor chord (A-7). The fourth staff starts with a C major chord (C7). The score includes various rhythmic patterns such as eighth and sixteenth notes, and rests. Chord symbols are placed above the staff, indicating harmonic progression.

# CHEROKEE

(INDIAN LOVE SONG)

-RAY NOBLE

(FAST)

Handwritten musical score for "CHEROKEE" (Indian Love Song) by Ray Noble. The score consists of ten staves of music with lyrics and chords. Key signature changes are indicated by numbers 1 through 7 above the staff. Chords include Bbmaj7, F7#5, F-7, Bb7, Ebmaj7, Ab9, Bbb6, D-7, C7, 1. C-7, D-75 G7b9, C-7, F7#5, 2. C-7, F7, Bbmaj7, B-7, E7, Amaj7, A6, A-7, D7, Gmaj7, G-7, C7, C-7, F7#5, Bbmaj7, F7#5, F-7, Bb7, Ebmaj7, Ab9, Bbb6, D-7, C7, C-7, F7, Bbb6, (C-7 F7#5), and FINA.

78

(MED. SWING)

CHERYL

-CHARLIE PARKER

$\text{C}^7$        $\text{D-7}$        $\text{G-7}$

$\text{C}^7$        $\text{G-7}$        $\text{C}^7$        $\text{F-7}$

$\text{C}^7$        $\overbrace{\text{E-7b5}}^3$        $\overbrace{\text{A7}}^3$        $\text{D-7b5}$        $\text{G-7}$

$\text{C}^7$        $\text{F}^6$        $\text{F}^{\#7}$        $\text{C7/G}$        $\text{G-7}$        $\text{C7}$

(BOP)

CONFIRMATION

F<sup>b</sup> E-7<sup>b5</sup> A<sup>7</sup> D-

C-7 F<sup>7</sup> B<sup>b7</sup> A-7 D<sup>7</sup>

G<sup>7</sup> C<sup>7</sup> F<sup>b</sup>

E-7<sup>b5</sup> A<sup>7</sup> D- C-7 F<sup>7</sup> B<sup>b7</sup>

A-7 D<sup>7</sup> G-7 C<sup>7</sup> F<sup>b</sup> C- C-(maj7)

C-7 F<sup>7</sup> B<sup>b7</sup> maj7 E<sup>b-7</sup>

A<sup>b7</sup> D<sup>b7</sup> maj7 G-7 C<sup>7</sup>

F<sup>b</sup> E-7<sup>b5</sup> A<sup>7</sup> D- C-7 F<sup>7</sup>

B<sup>b7</sup> A-7 D<sup>7</sup> G-7 C<sup>7</sup> F

(Bossa) QUIET NIGHTS OF QUIET STARS  
(CORCOVADO)

-ANTONIO CARLOS JOBIM/GENE LEES

D<sup>7</sup>/AA<sup>b7</sup>

The musical score is handwritten in black ink on ten staves. The key signature is D<sup>7</sup>/A, and the time signature is 8/4. The chords indicated are:

- Staff 1: G-7, C7, F07, Fmaj7
- Staff 2: F-7, B<sup>b7</sup>, E-7, A7#5
- Staff 3: D7, D-7, A<sup>b7</sup>
- Staff 4: D<sup>7</sup>/A, A<sup>b7</sup>
- Staff 5: G-7, C7, F07, Fmaj7
- Staff 6: F-7, B<sup>b7bs</sup>, E-7, A-7
- Staff 7: D-7, G7b9, E-7, A7#5
- Staff 8: D-7, G7, C6, (A7)

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# THE DAYS OF WINE AND ROSES

105.  
- MANGINI

The musical score consists of two staves of handwritten music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melody line with various note heads and rests, and associated chords written above the notes. The chords include Fmaj7, Eb7, D7(5/9), D7(5/9), D7, G-7, Bb-, Eb7, A-7, D-7, G-7, G-7, C7, E-7(5/9), A7(5/9), D-7, G7, G-7, C7, Fmaj7, Eb7, D7(5/9), D7(5/9), D7, and a final section starting with G-7. The bottom staff continues the melody and chords, including A-7, D-7, B-7 b5, Bb7, A-7, D-7, G-7, C7, F6, (G-7 C7), and ends with a bracket labeled (FINE).

ART FARMER - "INTERACTION"

# DEXTERITY

- CHARLIE PARKER -

(308)

Bb      C-7      F7 b9      Bb      G7      C-7      F7

Bb      Bb<sup>7</sup>      Eb      Ab<sup>7</sup>      1. D-7      Db<sup>7</sup>      C-7      F7

2. C-7      F7 alt.      Bb      A-7      D7      A-7      D7

D-7      G7      G-7      C7

C-7      F7      Bb      C-7      F7 b9

Bb      G7      C-7      F7      Bb      Bb<sup>7</sup>      Eb      Ab<sup>7</sup>

C-7      F7 alt.      Bb

FINE

-CHARLIE PARKER

(UP TEMPO)

DONNA LEE

**A** Abmaj7 F7 Bb7

Bb7-4 Eb7 Abmaj7 Eb7 D7

Dbmaj7 Db7 Gb7 Abmaj7 F7(b9)

Bb7 Bb7-7 Eb7

**B** Abmaj7 F7 Bb7

G-7b5 C7(b9) F7 C7

F7 G-7b5 C7 F-7 Bb7 Bb7

C7 F7 Bb7 Eb7 Abmaj7 (F7(b9) Bb7 Eb7)

## DON'T GET AROUND MUCH ANYMORE

(MED. SWING)

DUKE ELLINGTON / BOB RUSSEL

*C<sup>maj7</sup>*      *D-7 D<sup>#7</sup> C/E*

The musical score consists of two staves of handwritten music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a bass line with notes like C7, B7, B7 A7, and D7, and an upper melodic line with notes like G7, C6, and G7 N.C. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It features a bass line with notes like C6, G-7, C7, F6, and F#7, and an upper melodic line with notes like C<sup>maj7</sup>, C7, F6, and F#7 b5 B7 b9. The music concludes with a bass line ending on G7 and an upper melodic line ending on (E7, D-7, G7).

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# FALLING GRACE

- STEVE SWALLOW 147.

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation includes various note heads, stems, and rests, with some notes having three stems. Chords are indicated by Roman numerals and letters (e.g., A-7, D-7, G-7, C-7, E-7, B7, F#-7, Bb7, Abmaj7, Ebmaj7, D-7, D7, C#-7, Gmaj7). The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef and a common time signature. The third staff starts with a bass clef and a common time signature. The fourth staff starts with a bass clef and a common time signature. The fifth staff starts with a bass clef and a common time signature. The sixth staff starts with a bass clef and a common time signature.

GARY BURTON / STEPHANE GRAPPELLI - "PARIS ENCOUNTER"

BILL EVANS - "INTUITION"

GARY BURTON / CHICK COREA

# Foolin' Myself

Piano      **B<sub>b</sub>**      **F<sup>7#5</sup>**      **B<sub>b</sub>**      **F<sub>M1</sub><sup>7</sup>**

Pno. 5      **E<sub>b</sub><sub>M1</sub><sup>7</sup>**      **D<sub>M1</sub><sup>7b5</sup>**      **C<sup>7</sup>**      **C<sub>M1</sub><sup>7</sup>**      **F<sup>7</sup>**

Pno. 9      **B<sub>b</sub>**      **F<sup>7#5</sup>**      **B<sub>b</sub>**      **F<sub>M1</sub><sup>7</sup>**

Pno. 13      **E<sub>b</sub><sub>M1</sub><sup>7</sup>**      **D<sub>M1</sub><sup>7b5</sup>**      **C<sub>M1</sub><sup>7</sup>**      **F<sup>7</sup>**      **B<sub>b</sub>**

Pno. 17      **F<sub>M1</sub><sup>7</sup>**      **B<sub>b</sub><sup>7</sup>**      **E<sub>b</sub><sub>M1</sub><sup>7</sup>**

Pno. 21      **G<sub>M1</sub><sup>7</sup>**      **C<sup>7</sup>**      **C<sub>M1</sub><sup>7</sup>**      **F<sup>7</sup>**

Pno. 25      **B<sub>b</sub>**      **F<sup>7#5</sup>**      **B<sub>b</sub>**      **F<sub>M1</sub><sup>7</sup>**

Pno. 29      **E<sub>b</sub><sub>M1</sub><sup>7</sup>**      **D<sub>M1</sub><sup>7b5</sup>**      **C<sub>M1</sub><sup>7</sup>**      **F<sup>7</sup>**      **B<sub>b</sub>**

-JOHN COLTRANE

(UP)

GIANT STEPS

**B<sup>maj7</sup> D<sup>7</sup>**    **G<sup>maj7</sup> B<sup>b7</sup>**    **E<sup>bmaj7</sup>**    **A-7 D<sup>7</sup>**

**G<sup>maj7</sup> B<sup>b7</sup>**    **E<sup>bmaj7</sup> F#<sup>7</sup>**    **B<sup>maj7</sup>**    **F-7 B<sup>b7</sup>**

**E<sup>bmaj7</sup>**    **A-7 D<sup>7</sup>**    **G<sup>maj7</sup>**    **C#-7 F#<sup>7</sup>**

**B<sup>maj7</sup>**    **F-7 B<sup>b7</sup>**    **E<sup>bmaj7</sup>**    **C#-7 F#<sup>7</sup>**

FINE

# GREEN DOLPHIN ST. - KAPER/WASHINGTON

**A** Cmaj⁷      :-      C-⁹      :-

D⁹/C      --      D♭/C      Cmaj⁷      :-

**B**      :-      D⁹      G⁹      Cmaj⁷      :-

F⁹      B♭⁹      E♭maj⁷      :- (G⁹)

**C**      D⁹      D/C      B-7b5      E-7b9      A-⁹      A/G      F#-⁹b5      G⁹

E-⁹      A⁹      D⁹      G⁹      Cmaj⁷      (D⁹      G⁹)

**A** - LATIN  
**B** **C** - SWING

"SONNY ROLLINS ON IMPULSE!"  
BILL EVANS - "THE TOKYO CONCERT"

(MED.)

HAVE YOU MET MISS JONES

-RICHARD RODGERS/LORENZ HART

*Fmaj7 F#7 G-7*

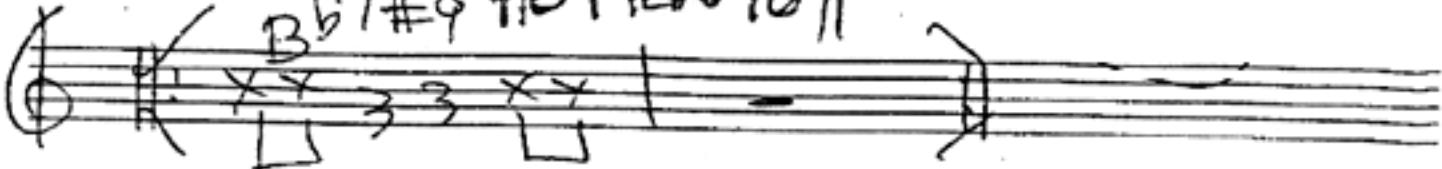
*Bbmaj7 Ab7 Db7 Gbmaj7 E7 A7*

*Dmaj7 Ab7 Db7 Gbmaj7 G-7 C7*

*Fmaj7 F#7 G-7 C7 Bb7*

*A7 D7 G-7 C7 Fmaj7 (G-7 C7)*

# B♭7♯9 HOT TENT TOT



(A) B♭7♯9

+ -- BREAK - - - - - - - -

Handwritten musical notation for a guitar solo. The first measure shows a B♭7♯9 chord with a bass note. The second measure consists of a series of eighth-note patterns: XX, 33, XY, followed by a rest. The third measure starts with a circled A (A), followed by a B♭7♯9 chord and a break indicated by three dashes.

(B) B♭7♯9 (8 BARS)

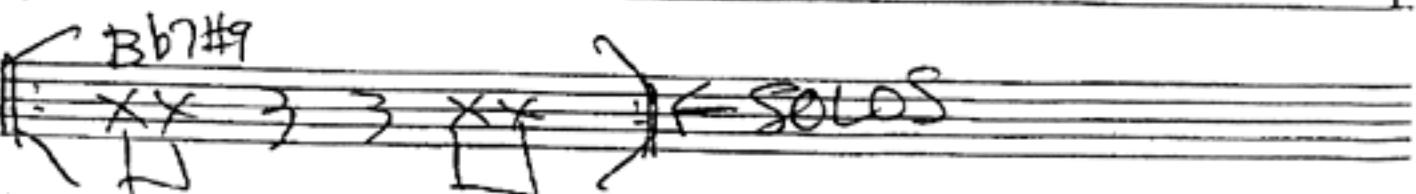
Handwritten musical notation for a guitar solo. The first measure shows a B♭7♯9 chord with a bass note. The second measure consists of a series of eighth-note patterns: XX, 33, XY, followed by a rest. The third measure starts with a circled A (A), followed by a B♭7♯9 chord and a break indicated by three dashes.

PLAY (A) AGAIN

(C) B♭7♯9 | 4 TIMES | G7(13) B♭

Handwritten musical notation for a guitar solo. The first measure shows a B♭7♯9 chord with a bass note. The second measure consists of a series of eighth-note patterns: XX, 33, XY, followed by a rest. The third measure starts with a circled A (A), followed by a B♭7♯9 chord and a break indicated by three dashes.

PLAY (A) AGAIN



(WED)

I REMEMBER YOU-VICTOR SCHERTZINGER/  
JOHNNY MERCER

**Fmaj7**      **B-II E7 Fmaj7**      **C7 F7**

I re-mem-ber you. —      You're the one who made my dreams come true.  
 I re-mem-ber you. —      You're the one who said "I love you, too."

**Bbmaj7**      **Eb7**      **A7 D7**      **G7 C7**

a few kiss-es a-go.  
 I do.      Did-n't you know?

**2. Fmaj7**      **C7 F7**      **Bbmaj7**      **E7 A7**

I re-mem-ber too a distant bell.

**Dmaj7**      **E7 A7**      **Dmaj7**      **D7 G7**

and stars that fell like rain, out of the blue..

**Cmaj7**      **G7 C7**      **Fmaj7**      **B-II E7**

When my life is through

**Fmaj7**      **A7b5 D7**      **G7**      **Bb7 Eb7**

and the an-gels ask me to re-call the thrill of them all..

**A7**      **B7b5 Bb7**      **A7 D7**      **G7 C7**

then I shall tell them I re - mem - ber you..

**Fmaj7 (D7**      **G7 C7)**

(MED.)

# JOY SPRING

-CLIFFORD BROWN 2029

The musical score consists of two staves of handwritten notation on five-line staff paper. The key signature is one flat (F#), and the time signature is 4/4. The music is divided into measures by vertical bar lines. Chords are written above the staves, and various performance markings like grace notes, slurs, and dynamics are included.

**Chords and Performance Markings:**

- Measure 1: Fmaj7, G-7, C7, Fmaj7, Bb-7, Eb7
- Measure 2: F/A, Ab6, G-7, C7, F6, Ab-7, Db7
- Measure 3: Gbmaj7, Ab-7, Db7, Gbmaj7, B-7, E7
- Measure 4: Bb-7, A7, Ab-7, Db7, Gb6, A-7, D7
- Measure 5: Gmaj7, G-7, C7, Fmaj7, F-7, Bb7
- Measure 6: Ebmaj7, Ab-7, Db7, Gbmaj7, G-7, C7
- Measure 7: Fmaj7, G-7, C7, Fmaj7, Bb-7, Eb7
- Measure 8: F/A, Ab6, G-7, C7, F6, (G-7, C7)

**Performance Markings:**

- Measure 1: 3/8 time signature over the first measure.
- Measure 2: 3/8 time signature over the first measure.
- Measure 3: 3/8 time signature over the first measure.
- Measure 4: 3/8 time signature over the first measure.
- Measure 5: 3/8 time signature over the first measure.
- Measure 6: 3/8 time signature over the first measure.
- Measure 7: 3/8 time signature over the first measure.
- Measure 8: 3/8 time signature over the first measure.

**Other:**

- A "FINE" ending is indicated at the end of the eighth measure.

249.

# JUST FRIENDS

- KLEMMER / LEWIS

Handwritten musical score for "JUST FRIENDS" by Klemmer / Lewis. The score consists of eight staves of music, each with a different harmonic progression. The staves are arranged vertically, with each staff starting on a different note. The chords are indicated above the staff, and the lyrics are written below the staff. The score includes the following chords and lyrics:

- Staff 1: G7, Cmaj7, 7-3-1, C-7, F7
- Staff 2: Gmaj7, 7-3-1, Bb-7, Eb7
- Staff 3: A-7, D7, B-7, E-7
- Staff 4: A7, 7-3-1, A-7, D7, Eb7
- Staff 5: Cmaj7, 7-3-1, C-7, F7
- Staff 6: Gmaj7, 7-3-1, Bb-7, Eb7
- Staff 7: A-7, D7, B-7, E-7
- Staff 8: A7, A-7, D7, G6, D-7, G7

SONNY ROLLINS - "SONNY MEETS HAWK"

-UP SWING

# LIMEHOUSE BLUES

-P. BRAHAM &  
D. FURBER 1921

A

C<sup>7</sup>

A<sup>7</sup>

G

B<sup>7</sup>

E-

A<sup>7</sup>

D<sup>7</sup>

D<sup>b7</sup>

B

C<sup>7</sup>

A<sup>7</sup>

G

E<sup>7</sup>

A-

C-<sup>b</sup>

D<sup>7</sup>

G

G<sup>7</sup>

280

(up)

MOMENT'S NOTICE

JOHN COLTRANE

A

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7

D-7 G7 Eb-7 Ab7 Dbmaj7 D-7 G7

C-7 Bb-7 Eb7 Abmaj7 Db7

G-7 C-7 F-7 Bb7 Eb/Bb F/Bb

G/Bb F/Bb Eb N.C.  
(FILL-----)

B

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7

D-7 G7 Eb-7 Ab7 Ebmaj7 D-7 G7

C-7 Bb-7 Eb7 Abmaj7 Db7

G-7 C7 Ab-7 Db7 Gbmaj7 F-7 Bb7

$\overline{\overline{G-7}}$  C7 F-7 B $\flat$ 7 Eb/Bb F/Bb

G/Bb F/Bb Eb/Bb F/Bb G/Bb F/Bb

E $\flat$  (SOLO BREAK) - - - - -

SOLOS ON [B], TAKE REPEAT  
CHORDS PLAYED ON BEAT  
AFTER SOLOS, D.S. AL Ⓛ

⊕ Eb7#9

# DLEO

-SONNY ROLLINS

309

A

B

C7 / / / | x | F7 / / / | x |

A B-flat 6 G-7 C-7 F7 B-flat 6 G7 C-7 F7  

F-7 B-flat 7 Eb minor 7 Eb 6 D-7 G7 C-7 F7 B-flat 6  

FINE

# ON THE SUNNY SIDE OF THE STREET

-JIMMY McNAUL/DOROTHY FIELDS

**B4**

C6 E7 F6 G7 G#7

Grab your coat, and get you hat,  
hear a pitter pat? — leave your wor-ry on the door-step.—  
And that hap-py tune is your step.—

A-7 D7 D-7 G7 Cmaj7 G7

Just di-rect your feet  
Life can be so sweet to the sun-ny side\_of the street.— Can't you  
on the

D-7 G7 C6 Bb9 A-7 Ab7 G7 C7

sun-ny side\_of the street. I used to walk in the shade with those

Fmaj7 F6 A-7 D7

blues on pa - rade, — but I'm not a - fraid, — this

G7 D-7 G7 C6 E7

Ro-ver crossed o-ver. If I nev - er have a cent, — I'll be

F6 G7 G#7 A-7 D7

rich as Rock - e - fel - ler. — Gold dust at my feet, — on the

D-7 G7 C6 (G7)

sun-ny side\_of the street.—

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(MED. SWING)

PERI'S SCOPE

-BILL EVANS

D-7 G7 E-7 A-7 D-7 G7 Cmaj7 A-7

D-7 G7 Cmaj7 E7

Fmaj7 G7 E-7 A-7 D-7 G7 G7/C - C7

Fmaj7(#11) B7#5(#9) Bb7#5 A7#5

D-7 G7 E-7 A-7 D-7 D#7 E-7b5 A7#5

D-7 E-7 Fmaj7 Fmaj7/G Cmaj9 (Fmaj7/G) E-7 A7#5

FINE

(M.M. SWING)

QUASIMODO

- CHARLIE PARKER



AFTER SOLOS, D.S. AL Ⓛ  
(PLAY PICKUPS) (TAKE REPEAT)

# RELAXIN' AT THE CAMARILLO

- CHARLIE PARKER

## INTRO

C B<sup>b</sup> A<sup>b</sup> G<sup>b</sup> E D D<sup>b</sup> B C

## THEME-BLUES

C<sup>7</sup>

F<sup>7</sup>C<sup>7</sup>A<sup>7b9</sup>

D-7

G<sup>7</sup>

Cmaj7

A<sup>7</sup>

D-7

G<sup>7</sup>

⊕

⊕ C<sup>7</sup>AFTER SOLOS, D.C. AL ⊕  
(TAKE REPEAT)

# ROSETTA

-EARL HINES/  
HENRY WOOD



**Fmaj7 E7 E♭7 D7**

Ro - set - ta, my Ro - set - ta, in my  
told me that you love me, nev - er

**G7 C7 A7 D7 G-7 C7**

heart, dear, there's no one but you.

**G7 C7 F6 B-7b5 E7**

leave me for some - bod - y new.

**A7 B-7b5 E7 A7 D7 G7**

You've made my whole life a dream;

**Cmaj7 A7 D7 G7 G-7 C7**

I pray you'll make it come true.

**Fmaj7 E7 E♭7 D7**

set - ta, my Ro - set - ta, please say

**G7 C7 F6 (G7 C7)**

I'm just the one dear for you.

(MEO. SWING)

SOLAR

-MILES DAVIS

C-

G-7

C7

Fmaj7

F-7

Bb7

Ebmaj7

Eb-7      Ab7      Dbmaj7      D-7bs      G7bs

(MED JAZZ) SOME DAY MY PRINCE WILL COME

367

-FRANK CHURCHILL/LARRY MOREY

B<sup>b</sup>maj7 D7#5 Ebmaj7 G7#5

B<sup>b</sup> 3 [D. | P | #. | D | D.

C-7 G7#5 C7 F7

D-7 C#7 C-7 F7

D-7 C#7 C-7 F7

F-7 Bb7 Eb E7

Bb/F C-7/F F7 Bb

(MED. DR. BALLAD) STELLA BY STARLIGHT - VICTOR YOUNG/  
NED WASHINGTON

*E-7b5 A7b9 C-7 F7*

*F-7 B-7 E<sup>b</sup>maj7 Ab7*

*Bbmaj7 E-7b5 A7b9 D-7 B-7 E7b9*

*Fmaj7 E-7b5 A7b9 A-7b5 D7b9*

*G7#5 C-7*

*Ab7(#+II) Bbmaj7*

*E-7b5 A7b9 D-7b5 G7b9*

*C-7b5 F7b9 Bbmaj7*

*B-7*

THERE IS NO GREATER LOVE

-ISHAM JONES/MARTY SYKES

B<sup>b</sup>mai⁹      E⁹      A⁹⁹⁵      G⁹

C⁹      C-⁹      F⁹

B<sup>b</sup>mai⁹      E⁹      A⁹⁹⁵      G⁹

C⁹      C-⁹      F⁹      B<sup>b</sup>⁹

A-⁹⁹⁵      D⁹      G-      A-⁹⁹⁵      D⁹      G-

A-⁹⁹⁵      D⁹      G-      C⁹      F⁹

B<sup>b</sup>mai⁹      E⁹      A⁹⁹⁵      G⁹

C⁹      C-⁹      F⁹      B<sup>b</sup>⁹      (C-⁹      F⁹)

(up) **THERE WILL NEVER BE ANOTHER YOU**

-HARRY WARREN/MACK GORDON

Ebmaj7

D-7b5

G7



C-7

Bb-7

Eb7



Abmaj7

Db9

Ebmaj7

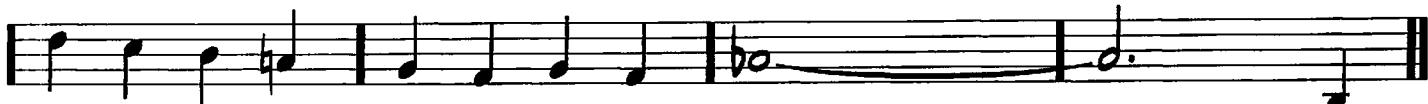
C-7



F7

F-7

Bb7



Ebmaj7

D-7b5

G7



C-7

Bb-7

Eb7



Abmaj7

Db9

Ebmaj7

A-7 D7



Ebmaj7 D7

G7 C7

F-7 Bb7

Eb (Bb7)



FINE

# THEY CAN'T TAKE THAT AWAY FROM ME

- GEORGE GERSHWIN/IRA GERSHWIN

(MED.SWING)

F<sup>6</sup> Fmaj<sup>7</sup> F/A Ab<sup>7</sup> G-<sup>7</sup>

The way you wear your hat, —  
the way you sip your tea, —  
the way you sing off key, —

B<sup>b</sup>/C C-<sup>7</sup> F<sup>9</sup> B<sup>b</sup>maj<sup>7</sup> D<sup>1</sup>

the mem'-ry of all that,  
the way you haunt my dreams, } no, no, they can't take that a-way from me! —

G-<sup>7</sup> B<sup>b</sup>/C F<sup>6</sup> A-<sup>7</sup> E<sup>7</sup> A-<sup>7</sup> E<sup>7</sup>

— The way your smile just beams, — We may nev-er, nev-er meet a-gain on the  
bump-y road to love, still I'll al-ways, al-ways keep the mem'-ry of:

A-<sup>7</sup> F#-<sup>7</sup>b⁵ B⁷ B-<sup>7</sup> E<sup>7</sup> A-<sup>7</sup> E<sup>7</sup> A-<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

bump-y road to love, still I'll al-ways, al-ways keep the mem'-ry of:

B<sup>b</sup>/C F<sup>6</sup> Fmaj<sup>7</sup> F/A Ab<sup>7</sup> G-<sup>7</sup>

the way you hold your knife, — the way we danced till three, —

B<sup>b</sup>/C C-<sup>7</sup> F<sup>9</sup> B<sup>b</sup>maj<sup>7</sup> C<sup>1</sup>

the way you've changed my life. — No, no! They can't take that a-way from me! —

F<sup>6</sup> B<sup>b</sup>-⁶ A⁷#⁵ D⁷b⁹ G-⁷ C<sup>13</sup> F (G-<sup>7</sup> C<sup>1</sup>)

No! They can't take that a-way from me! —

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# Walkin' Up

BILL EVANS

**Fast swing**

[A] C Maj<sup>7</sup> B<sup>b</sup> Maj<sup>7</sup> A<sup>b</sup> Maj<sup>7</sup> G<sup>b</sup> Maj<sup>7</sup> F Maj<sup>7</sup> B<sup>7(b9)</sup> E Maj<sup>7</sup> A Maj<sup>7</sup>

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

[B] E<sup>b</sup> m<sup>7</sup> (Dorian)

A<sup>b</sup> Pedal - - - - -

D m<sup>7</sup> (Dorian) (solo: G<sup>7</sup>)

G Pedal - - - - -

[A] C Maj<sup>7</sup> B<sup>b</sup> Maj<sup>7</sup> A<sup>b</sup> Maj<sup>7</sup> G<sup>b</sup> Maj<sup>7</sup> F Maj<sup>7</sup> B<sup>7(b9)</sup> E Maj<sup>7</sup> A Maj<sup>7</sup>

A<sup>b</sup> Maj<sup>7</sup> D<sup>b</sup> Maj<sup>7</sup> G<sup>b</sup> Maj<sup>7</sup> B Maj<sup>7</sup> E Maj<sup>7</sup> A Maj<sup>7</sup> D Maj<sup>7</sup> G Maj<sup>7</sup> Ø

Solos on form AABA  
(Lydian Mode on all Maj7 chords)  
After solos D.C. al Coda

Ø G<sup>b</sup> Maj<sup>7(#4)</sup> F Maj<sup>7(#4)</sup> E Maj<sup>7(#4)</sup> E<sup>b</sup> Maj<sup>7(#4)</sup> D Maj<sup>7(#4)</sup> D<sup>b</sup> Maj<sup>7(#4)</sup> C Maj<sup>7(#4)</sup>

\*An 8 bars Intro may be played on Dm7 (Dorian) over G Pedal.

—ANTONIO CARLOS JOBIM

(BOSSA)

WAVE

INTRO

D-9 G<sup>13</sup> D-9 G<sup>13</sup> D-9 G<sup>13</sup> D-9 G<sup>13</sup>

**B** **#** **4**

D-maj7      Bb7      A7      D7(b9)

G-maj7      G-6      F#13      F#7#5      B9      B7(b9)

E7      Bb7      A7#5      D-9      G13      D-9      G13

D-9      G13      G-7      C9/Bb      A7

F7/Bb      Ab      G-7      A7b9

D-maj7      Bb7      A7      D7(b9)

G-maj7      G-6      F#13      F#7#5      B9      B7(b9)

E7      Bb7      A7#5      D-9      G13      D-9      G13

460.

# WHAT IS THIS THING CALLED LOVE

(SALO)

- COLE PORTER

G-7 b5 C7 F- ∴.

D-7 b5 G7 alt. Cmaj7 - - - D7

G-7 b5 C7 F- ∴.

D-7 b5 G7 alt. Cmaj7 C-

C-7 F7 Bbmaj7 ∴.

Ab7 D-7 G7

G-7 b5 C7 F- ∴.

Dm7 G+7 C6 D7

# WHO CAN I TURN TO (WHEN NOBODY NEEDS ME)

(MED. BALLAD)

- LESLIE BRICUSSE/  
ANTHONY NEWLEY

**E<sup>b</sup>maj7**

F-7

B<sup>b</sup>7

E<sup>b</sup>maj7 F-7 G-7 A<sup>b</sup>maj7 B<sup>b</sup>-7 E<sup>b</sup>7

**A<sup>b</sup>maj7**

A-7<sup>b5</sup> D7<sup>b9</sup> G-7 C-7

F-7 F#07 G-7 C7 F-7 B<sup>b</sup>7

**2.** A<sup>b</sup>maj7 D-7<sup>b5</sup> G7 C-7 F7 F#07

E<sup>b</sup>/G G<sup>b</sup>07 F-7 B<sup>b</sup>7 E<sup>b</sup>b (F-7 B<sup>b</sup>7)

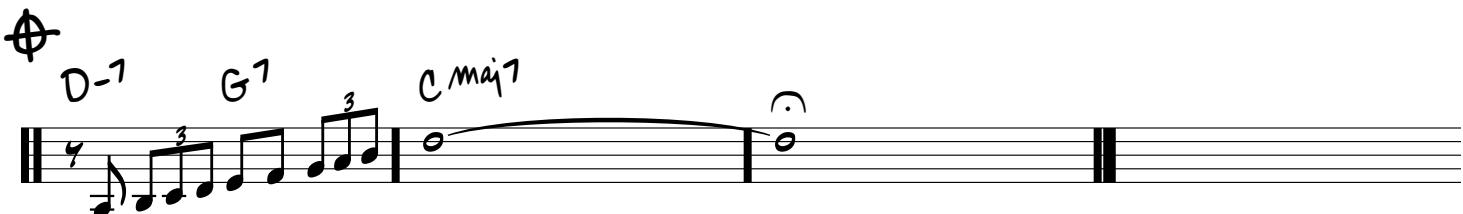
(MED. UP)

YARDBIRD SUITE

- CHARLIE PARKER



AFTER SOLOS, D.C. AL Ⓛ  
(TAKE REPEAT)



# You Stepped Out of a Dream

Medium Swing  
(or Latin)

Lyric: Gus Kahn  
Music: Nacio Herb Brown

**A** C<sub>MA</sub><sup>7</sup> (D<sub>b</sub><sup>7</sup>) D<sub>b</sub><sub>MA</sub><sup>7</sup>

won - der - ful to be what you seem. Could there be

**B** G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup>

eyes like yours? Could there be lips like yours? Could there be

A<sub>MI</sub><sup>7</sup> D<sup>7</sup> E<sub>b</sub><sub>MI</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> D<sub>MI</sub><sup>9</sup> G<sup>13</sup>

smiles like yours, hon - est and tru - ly?

**C** C<sub>MA</sub><sup>7</sup> (D<sub>b</sub><sup>7</sup>) D<sub>b</sub><sub>MA</sub><sup>7</sup>

You stepped out of a cloud. I want to take you a - way,

(B<sub>b</sub><sub>MI</sub><sup>7</sup>) E<sub>b</sub><sup>7</sup> G<sub>b</sub><sup>9(#11)</sup> F<sup>7</sup>

a - way from the crowd, and have you

**D** D<sub>MI</sub><sup>7(b5)</sup> G<sup>7</sup> (E<sub>MI</sub><sup>7</sup>) C<sub>MA</sub><sup>7</sup> (F<sup>9(#11)</sup>) E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>9</sup>

all to my - self, a - lone and a - part, out of a

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

dream, safe in my heart.

# YOU'D BE SO NICE TO COME HOME TO

(A)

PORTER

Musical score for section A. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. Chords indicated above the staff are D7(b9SUS4), Gm⁶, Em⁷(b5), Am⁷(b5), D7(b9), Gm⁶, D7(b9), and Gm⁶.

5 Fm⁹ Bb⁷ Ebmaj⁷

Musical score for section A continuation. The key signature changes to E-flat major (one flat). The melody continues with eighth and sixteenth notes. Chords indicated above the staff are Fm⁹, Bb⁷, and Ebmaj⁷.

(B)

9 Am⁷(b5) D7 Am⁷(b5) D7(b9) Gm⁶

Musical score for section B. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. Chords indicated above the staff are Am⁷(b5), D7, Am⁷(b5), D7(b9), and Gm⁶.

13 Em⁷(b5) A7(b9) Am⁷(b5) D7(b9)

Musical score for section B continuation. The key signature changes to E-flat major (one flat). The melody continues with eighth and sixteenth notes. Chords indicated above the staff are Em⁷(b5), A7(b9), Am⁷(b5), and D7(b9).

(C)

17 Gm⁶ Em⁷(b5) Am⁷(b5) D7(b9) Gm⁶ D7(b9) Gm⁶

Musical score for section C. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. Chords indicated above the staff are Gm⁶, Em⁷(b5), Am⁷(b5), D7(b9), Gm⁶, D7(b9), and Gm⁶. A measure number '3' is shown above the staff.

21 Fm⁹ Bb⁷ Ebmaj⁷

Musical score for section C continuation. The key signature changes to E-flat major (one flat). The melody continues with eighth and sixteenth notes. Chords indicated above the staff are Fm⁹, Bb⁷, and Ebmaj⁷.

(D)

25 E⁰⁷ Bb⁶/F F#⁰⁷ Gm⁶

Musical score for section D. The key signature is B-flat major (two flats). The melody consists of eighth and sixteenth notes. Chords indicated above the staff are E⁰⁷, Bb⁶/F, F#⁰⁷, and Gm⁶.

29 C⁹ Gb⁷ F7(b⁹) F7(b⁹) Bb⁶ Am⁷(b5) D7(b9)

Musical score for section D continuation. The key signature changes to E-flat major (one flat). The melody continues with eighth and sixteenth notes. Chords indicated above the staff are C⁹, Gb⁷, F7(b⁹), F7(b⁹), Bb⁶, Am⁷(b5), and D7(b9).