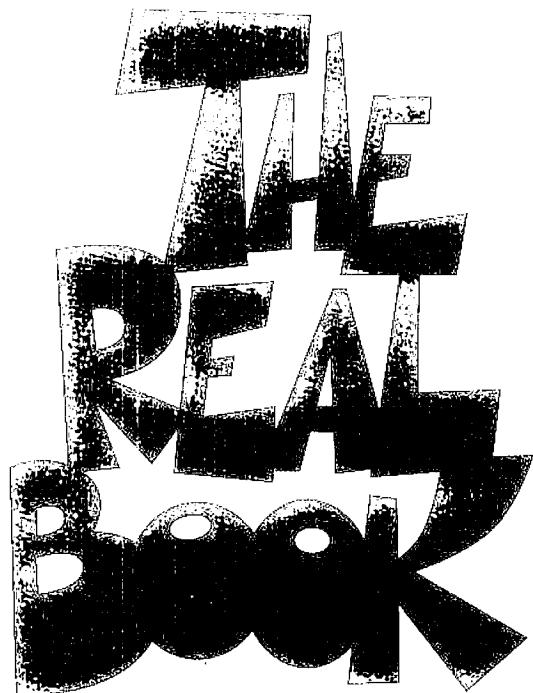


SIXTH
EDITION

The logo for "THE REAL BOOK" is displayed in large, bold, black letters. The word "THE" is at the top, "REAL" is in the middle, and "BOOK" is at the bottom. The letters have a distressed, slightly irregular texture. A small rectangular box is positioned above the letter "T".

ISBN 0-634-06038-4



7777 W. BLUE HOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

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PREFACE

The Real Book is the answer to the fake book. It is an alternative to the plethora of poorly designed, illegible, inaccurate, badly edited volumes which abound on the market today. The Real Book is extremely accurate, neat, and is designed, above all, for practical use. Every effort has been made to make it enjoyable to play. Here are some of the primary features:

1. FORMAT

- a. The book is professionally copied and meticulously checked for accuracy in melody, harmony, and rhythms.
- b. Form within each tune, including both phrases and larger sections, is clearly delineated and placed in obvious visual arrangement.
- c. All two-page tunes open to face one another.
- d. Most standard-type tunes remain true to their original harmonies with little or no reharmonization. The exceptions include a handful of jazz interpretations of popular songs and Broadway showtunes, as well as some modifications using modern notation and variation among turnarounds.

2. SELECTION OF TUNES AND EDITING

- a. Major jazz composers of the last 60 years are highlighted, with special attention given to the 1960s and 1970s.
- b. While some commonly played tunes are absent from the book, many of the classics are here, including bop standards and a fine selection of Duke Ellington masterpieces.
- c. Many of the included arrangements represent the work of the jazz giants of the last 40 years – Miles, Coltrane, Shorter, Hancock, Evans, Mingus and Monk, as well as a variety of newer artists.
- d. A variety of recordings and alternate editions were consulted to create the most accurate and user-friendly representations of the tunes, whether used in a combo setting or as a solo artist.

3. SOURCE REFERENCE

- a. The composer(s) of every tune is listed.
- b. Every song presented in the Real Book is now fully licensed for use.

Sixth Edition

As we ventured into the 21st century, the same Real Book that has served us so graciously for the last 30 years was in need of a facelift. This new edition contains tunes that are re-arranged, re-transcribed and most importantly, licensed, so that you may study and play these works more accurately and legally. Enjoy!

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10

AFRICAN FLOWER

(PETITE FLEUR AFRICAINNE)

-DUKE ELLINGTON

(MED. LATIN)

The musical score consists of ten staves of handwritten music. The first staff starts with E^b_7 . Subsequent chords include A^b_7 , G^b_7 , E^b_7 , $B^b_7 b5$, E^b_7 , A^b_7 , G^b_7 , E^b_7 , B^b_7 , E^b_7 , G^bmaj7 , $B7$, G^bmaj7 , G^b7 , $D7$, $B^b7 b5$, and E^b_7 . Bass fills are indicated with the label "W/ BASS FILLS" and specific bass notes like A^b7 , A^b_7 , G^b_7 , E^b_7 , $D7$, $B^b7 b5$, and E^b_7 .

AFRO BLUE

-MONGO SANTAMARIA

(MED. FAST)

F-7 $D\flat 7^{\#9}$
 $A\flat$ $C7^{\#9}$ F-7

$D\flat 7^{\#9}$
 $A\flat$ $C7^{\#9}$ F-7

$E\flat$ $D\flat$ $E\flat$ F-7

$E\flat$ $D\flat$ $E\flat$ $\overline{F-7}$

$E\flat$ $D\flat$ $E\flat$ $\overline{F-7}$

(SOLO) F-7 16 $\overline{F-7}$

F-7 $D\flat 7^{\#9}$
 $A\flat$ $C7^{\#9}$ F-7

$D\flat 7^{\#9}$
 $A\flat$ $C7^{\#9}$ F-7

$E\flat$ $D\flat$ $E\flat$ F-7

$E\flat$ $D\flat$ $E\flat$ F-7

(OPEN SOLOS ON F- OR $\frac{3}{4}$ MINOR BLUES)

12

(SWING)

AFTERNOON IN PARIS

-JOHN LEWIS

1

2

FINE

(BOP)

AIREGIN

-SONNY ROLLINS

13

F-7

C[#]-7

F-7



F¹

B^b-7

F^{1#9}

B^b-7



²D^bmaj⁷

D-7

G⁷

C^{maj}⁷



C^{#-7}

F^{#7}

B^bmaj⁷

C-7

F¹

B^bmaj⁷



B^b-7

E^b-7

A^bmaj⁷



G-7b5

²D^bmaj⁷

D-7

G⁷

C-7b5



F⁷

B^b-7

E^{b7sus4}

Ab

(G-7b5 C^{7b9})



FINE

AGUA DE BEBER

(MED. BOSSA)

(WATER TO DRINK)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

[INTRO]

A-7 B^{7#9} E^{1#5} A-7

B^{7#9} E^{1#5} A-7 F^{maj7}

A-7 1. E-7b5 2. A-7

A S.

B^{7b9} E^{1#5} A-7

D-7 G⁷ C^{maj7}

B⁷ B^{b7b5} A-1 A^{b7} C⁹/G C^{7#9}/G B^{7#9}/F#

B^{7b9} E^{9sus4} A-7 (Rhythmic pattern: eighth note followed by eighth note with a fermata)

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B D⁷

D-7

A-7



D⁷

D-7

A-7

E-7**b5**



C A-7

B7#9

E7#5

A-7



B7#9

E7#5

A-7

Fmaj7

Φ



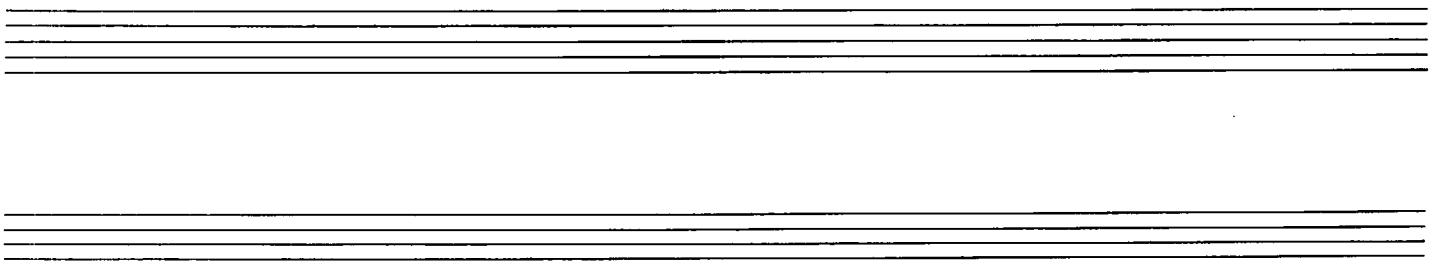
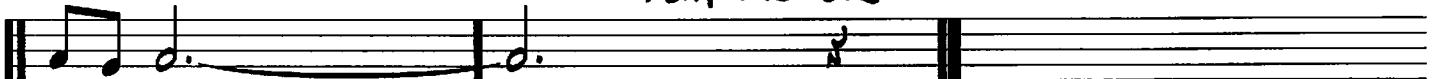
A-7

(TO SOLOS)



Φ A-7

SOLO **A** **B** **C**
AFTER SOLOS, D.S. AL-Φ
PLAY PICKUPS



(BALLAD)

ALFIE

-BURT BACHARACH/HAL DAVID

4

C_{min}7 A-7 D-7 G7sus4 C_{min}7 D-7 E-7 A7b9
 D-7 G7 E-7 A7 D-7 E-7b7
 D-7 G7 G7#5 E-7b7 B-7 E-7
 A-7b5 D7sus4 B-7 E7 A-7 D7 B-7 E-7
 A-7b5 D7sus4 D-7 G7 G7#5 C_{min}7 A-7
 D-7 G7sus4 F#-7b5 F7 E-7 A-7 F#-7b5 F7
 E-7 A-7 D7#11 D-7 E-7b7
 D-7 G7 C7b9 D-7b5 C7b9
 Cmin7

(MED.)

17

ALICE IN WONDERLAND-SAMMY FAIN/
BOB HILLIARD

D-7 G7 Cmaj7 Fmaj7 B-7b5 E7



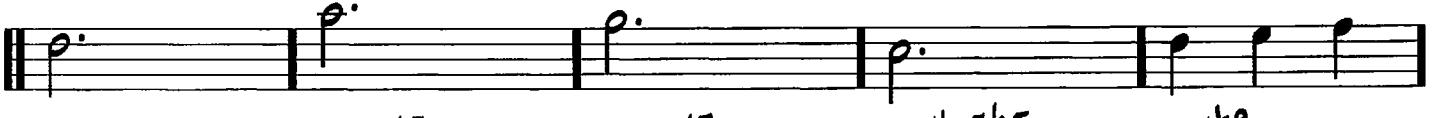
A-7 Eb7 D-7 G7 E-7 A-7



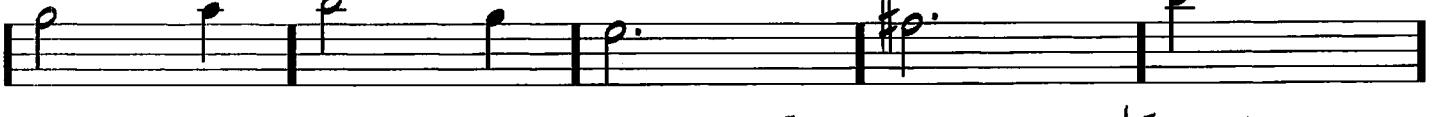
D-7 G7 [1. E-7] A7 [2. Cmaj7] A7



D7 G7 E7 A7 D7



G7 Cmaj7 Fmaj7 F#-7b5 B7b9



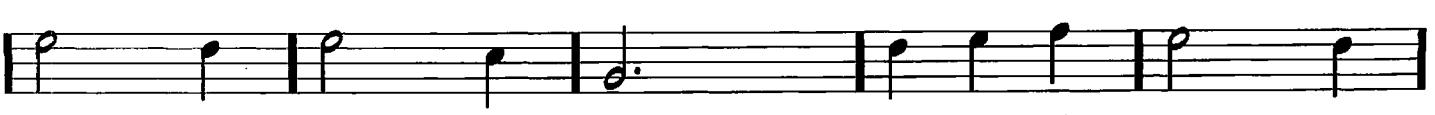
E7 A7 D7 A7 D7 A7 D7 Ab7 G7



D7 G7 Cmaj7 Fmaj7 B-7b5



E7 A7 Eb7 D7 G7



E7 A7 D7 G7 Cmaj7



FINE

18

(MED. BLUES)

ALL BLUES

-MILES DAVIS

INTRO

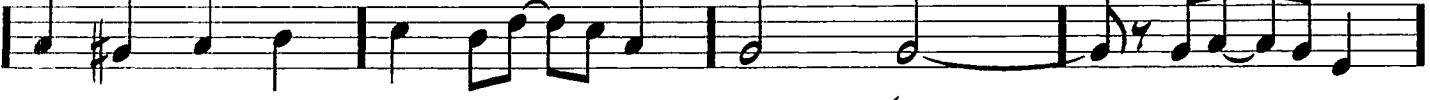
G⁷

HEAD

G⁷C⁷G⁷D⁷E^{b7}D⁷G⁷PLAY 4 BAR INTRO VAMP BETWEEN HEAD/
SOLOS

-IRVING BERLIN

(MED.)

ALL BY MYSELFC^{maj7}C⁶D⁷A⁻⁷ D⁷G⁷ D⁻⁷ G⁷ E⁻⁷ A⁻⁷ D⁻⁷ G⁷C^{maj7} C⁶ F^{#-7} B⁷ E⁷A⁻⁷ ^{A-7bs}~~Eb~~ D⁷ D⁻⁷ ^{D-7bs}~~A^b~~ G⁷C^{maj7} C⁶ D⁷ A⁻⁷ D⁷G⁷ D⁻⁷ G⁷ E⁷ E⁷^{#5} E⁷F^{maj7} F^{#07} C^{maj7} B⁷^{#5} ^{E-7bs}~~B^b~~ A⁻⁷A⁻⁷ D⁷ D⁻⁷ G⁷ C⁶ (A⁻⁷ D⁻⁷ G⁷)

20

(MED. SWING)

ALL OF ME-SEYMOUR SIMONS/
GERALD MARLES**A** C^bE⁷

A⁷D⁻⁷

E⁷A⁻⁷

D⁷D⁻⁷G⁷
B C^bE⁷

A⁷D⁻⁷

F^bF^{-b}C^{maj 7} E^{7b5}
~~B^b~~A⁷

D⁻⁷G⁷C^b (E^{b7} D⁻⁷ G⁷)

FINE

(BALLAD)

ALL OF YOU

- COLE PORTER

21

Handwritten musical score for "All of You" in 2/4 time. The score consists of eight staves of music, each with a different harmonic progression. The chords are written above the staff, and performance markings like dynamics and rests are included. The score begins with a 4-measure intro, followed by a verse section, a bridge section, another verse section, and a final section ending with a repeat sign and a concluding measure.

Chords and markings from the score:

- Staff 1: Ab-6, Ebmaj7, F-7b5, Bb7b9
- Staff 2: Ab-6, Ebmaj7, Ab-7, Db7
- Staff 3: G-7, Gb7, F-7, Bb7
- Staff 4: Ebmaj7, D7, G-7b5 (overlaid on D7), C7b9, F-7, Bb7
- Staff 5: Ab-6, Ebmaj7, F-7b5, Bb7b9
- Staff 6: Ab-6, Ebmaj7, G-7, C7b9
- Staff 7: Abmaj7, A-7b5, D7b9, G-7, Db9, C7
- Staff 8: F-7, C7, F-7, Bb7, Eb6, (F-7)

Performance markings include: dynamic dots, rests, and a "FINE" at the end of the score.

(MED.)

ALL THE THINGS YOU ARE

- JEROME KERN / OSCAR HAMMERSTEIN II

INTRO

D \flat 7#9 C7#9
 (1st x)

HEAD

F-7 B \flat -7 E \flat 7 Abmaj7
 (b) o P. o P.

D \flat maj7 G7 Cmaj7
 o o o

C-7 F-7 B \flat 7 Ebmaj7
 b o o. o o

Abmaj7 A-7b5 D7 Gmaj7 E7#9
 o o o o o

A-7 D7 Gmaj7
 P. o o

F#-7b5 B7 Emaj7 C7#5
 P. o o o

F-7 B \flat -7 E \flat 7 Abmaj7
 o P. o P.

D \flat maj7 G \flat 7(13) C-7 B \flat 7
 o P. o o

B \flat -7 E \flat 7 Abmaj7 (G-7b5 C7b9)
 o P. o -

(MED. BALLAD)

ALWAYS

-IRVING BERLIN

Fmaj7 G-7 C7 Fmaj7



G-7 C7 Fmaj7 G-7 C7



Fmaj7 B-7b5 E7 Amaj7 F#7



B-7 E7 A7 D7 G7 C7



Fmaj7 G-7 C7 Fmaj7 E7 E67



D7 G-7 C7 F7



Bbmaj7 Bb-7 Eb7 Fmaj7 G7



G-7 C7 Fmaj7 (G-7 C7)



24

(MED. SWING) ALRIGHT, OKAY, YOU WIN - MAYME WATTS/
SID WYCHE

A : S. E^{b7}

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



D.S. FOR SOLOS
AFTER SOLOS, D.S. AL \oplus

\oplus B^b7

E^b7

A^b7

E^b7



A^b7 E^b7

A^b7 E^b7

A^b7 E^b7



(J=120)
BOSSAANA MARIA

-WAYNE SHORTER

INTRO - SOLO

G7b9sus4 **Ebmaj7/G** **G7b9sus4** **Ebmaj7/G**

A **Gmaj7** **C7/G** **G7sus4** **C7/G**

Dbmaj7/F **Gbmaj7#11** **Ab-7** **Bb/Ab**

G-7 **C7sus4** **D/C** **C7sus4**

Ab/C **G7b9sus4** **Ebmaj7/G**

B **Gmaj7** **G7sus4** **Eb/F** **E7b5** **Eb7sus4**

Dmaj7 **F7#5** **Bb-7** **Ab-7** **Bb/Ab**

G-7 **C7sus4** **Bbmaj7** **A-7** **F-7**

Bb7sus4 **Db7sus4**

C B-7**E b-7**

D major 7 F major 5 B flat 7 A flat 7 B flat / A flat

G 7 C 7 sus 4 B flat major 7 A 7 F 7 E 7

G 7 b9 sus 4 E flat major 9 / G G 7 b9 sus 4 E flat major 9 / G

SOLOS

D G 7 b9 sus 4 E flat major 9 / G G 7 b9 sus 4 E flat major 9 / G

REPEAT AND FADE

(slow blues)

ANGEL EYES-MATT DENNIS/
EARL BRENT

Key: B-flat major (F major)

Time Signature: 4/4

Chords:

- C-7
- D-7b5 G7#5
- C-7
- A♭7
- C-7
- A-7b5
- D-7b5
- G7#5
- C-7
- D-7b5 G7#5
- C-7
- A-7b5
- C-7
- Bb-7
- E♭7
- A♭maj7
- A07
- Bb-7
- E♭7
- A♭maj7
- D♭maj7
- A-7
- D7
- Gmaj7
- Cmaj7
- C#-7
- F#7
- D-7
- G7#5
- C-7
- D-7b5 G7#5
- C-7
- A♭7
- C-7
- A-7b5
- D-7b5
- G7#5
- C-7
- D-7b5 G7#5
- C-7
- A-7b5
- A♭7
- G7#5
- C-7
- Bb
- A♭7
- G7#5
- C-6

(BOP)

ANTHROPOLOGY

29
-CHARLIE PARKER/
DIZZY GILLESPIE

A handwritten musical score for 'Anthropology' in 12/8 time. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 12/8 time signature. The melody starts with eighth-note patterns and includes several grace notes. Chords labeled above the staff include B^bB, C-7, F-7, B^bB, G-7, C-7, F-7, B^bB, E^bB, A^bB, D-7, G-7, C-7, F-7, C-7, F-7, B^bB, D-7, G-7, C-7, F-7, B^bB, C-7, F-7, B^bB, G-7, C-7, F-7, B^bB, E^bB, A^bB, C-7, F-7, B^bB, F-7, B^bB, E^bB, A^bB, C-7, F-7, B^bB.

(MED.)

APPLE HONEY

-WOODY HERMAN

B_{b6} G-7 C⁷ F⁷ G-7 C^{#07} C^{7(b9)} F⁷

B_{b6} G-7 C⁷ F⁷ B_{b6} G-7 G^{b7#5}_{F7} B_{b6} -

G-7 C⁷ F⁷ G-7 C^{#07} C^{7(b9)} F⁷

B_{b6} G-7 C-7 F⁷ B_{b6} G-7 G^{b7#5}_{F7} B_{b6} -

D⁷ E^{b7} D⁷ G-

C⁷ G-7 C⁷ F⁷ C-7 B^{7b5}

B_{b6} G-7 C⁷ G^{b7}_{F7} B_{b6} G-7 C⁷ F⁷

B_{b6} G-7 C⁷ F⁷ B_{b6} G-7 G^{b7#5}_{F7} B_{b6} -

D7

G-

C7 D7 C7 G-7 C7 F7 F7#5

Bb6 G-7 C7 - Gb7 F7 G-7 C#07 C-7 F7

Bb6 Bb/Ab E^b/G - Gb7 F7 - - C7 F7 Bb6

Blank staves for continuation:

(MED.)

APRIL IN PARIS-VERNON DUKE/
E.Y. HARBURG

F^b/G 3 | **Cmaj7** | **D-7b5** 3 | **G7**

Cmaj7 3 | **G-7** | **C7**

Fmaj7 3 | **B-7b5** **E7** | **A-** **A⁷/_G**

F#-7b5 | **B7#5** | **B-7** **E7** | **E-7b5** **A7**

F#-7b5 **F7** | **C/E** | **Eb7** | **D-7b5** | **C/E**

B-7b5 | **E7** | **A-** **A⁷/_G** | **F#-7b5** **B7#5** | **E^{7b5}** **D-7** **G7**

F^b/G 3 | **Cmaj7** | **E-7b5** | **A7#5**

D7 3 | **D-7** | **G7** | **C6**

FINE

$\text{J} = 176$
EVEN 8ths

APRIL JOY

-PAT METHENY 33

[A] B_bmin7

A-7/D

Handwritten musical score for section A. The top staff shows a sixteenth-note pattern followed by a bass line. The bottom staff shows a bass line. Chords labeled include B_bmin7, A-7, B_bmin7, A-7, and D⁹. A bass line is also present.

[B] D-

B_bmin7

A-7

Handwritten musical score for section B. The top staff shows a sixteenth-note pattern followed by a bass line. The bottom staff shows a bass line. Chords labeled include B_bmin7, A-7, B_bmin7, B_b/C, Fmin7, and B_bmin7.

B_bmin7 A-7

B_bmin7 B_b/C

Fmin7

B_bmin7

Handwritten musical score for section B continuation. The top staff shows a sixteenth-note pattern followed by a bass line. The bottom staff shows a bass line. Chords labeled include B_bmin7, A-7, B_bmin7, B_b/C, Fmin7, and B_bmin7.

E-7b5

A7sus4

D7sus4

Handwritten musical score for section B continuation. The top staff shows a sixteenth-note pattern followed by a bass line. The bottom staff shows a bass line. Chords labeled include E-7b5, A7sus4, D7sus4, and a bass line ending with a fermata.

34

(MEDIUM)

ARISE, HER EYES

- STEVE SWALLOW

C add 9 C add 9 F add 4

F#7 C7/G

G7 Gb

Eb7 Db add 4 Db

Gb add 9

Gb7 Ab/Gb Gb

B^{bg}

F

F^{o7} B^b

F

G-7b5

C7b5(b9)

F

Fmaj7

E^{o7}E⁷A^{o7}

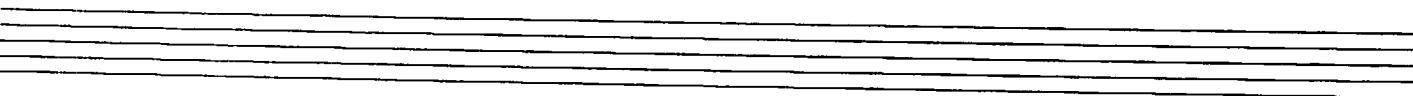
Aadd9

D^{o7}D⁷G^{o7}

G

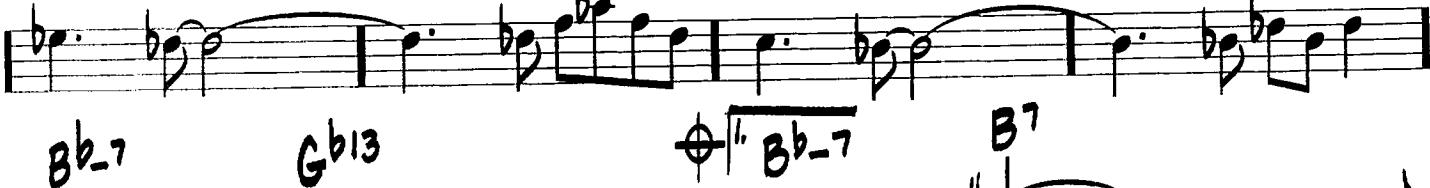
(D⁻⁷/G)

LAST TIME, RIT.



(JAZZ)
 $\frac{2}{4}$ ARMAGEDDON

- WAYNE SHORTER

[INTRO] N.C.E^{7b5} E^{b7} D^{b7#II}G^b/C F^{7#5} B^{b-7}E^{7b5} E^{b7} D^{b7#II}**[HEAD]** B^{b-7}G^{b13}B^{b-7}G^{b13}2. B^{b-7}B^{9b5}

NO ANTICIPATION ON SOLOS - COMP CHANGES

B^{b-7}G^{b13}AFTER SOLOS, D.S. AL \oplus
(TAKE REPEAT)

(L=220)

AU PRIVATE

37

-CHARLIE PARKER



AFTER SOLOS, D.C. AL \oplus
(TAKE REPEAT)



(BALLAD)

AUTUMN IN NEW YORK

- VERNON DUKE

G-7 A-7 G-7 C7 F^{min7} G-7 A-7 D^{7b9}


 G-7 A-7 G-7 C7 A-7b5 D7

 G-7 Bb-7 Eb7 Ab^{min7} Db7 C7 G7b9

 C7 Eb7 Ab^{min7} G7b9 C^{min7} / / A-7 D^{7b5}

 G-7 A-7 G-7 C7 F^{min7} G-7 A-7 / D7 D^{b7}

 C7 D7 Eb7 F7 Bb-6 Ab7 Gb7

 F7 C7#5 F7 E7 E^{b7} Ab7 Db^{min7} C7#5 F7 Ab7

 G-7 A-7 Bb-6 C7b9 F-

(NEO-JAZZ)

AUTUMN LEAVES

- JOSEPH KOSMA /
JOHNNY MERCER /
JACQUES PREVERT

The musical score consists of two staves of handwritten piano sheet music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The lyrics "AUTUMN LEAVES" are written above the staff. The first measure contains notes and a chord labeled "A-7". The second measure contains notes and a chord labeled "D7". The third measure contains notes and a chord labeled "Gmaj7". The fourth measure contains notes and a chord labeled "Cmaj7". The fifth measure contains notes and a chord labeled "F#-7b5". The sixth measure contains notes and a chord labeled "1. B7". The seventh measure contains notes and a chord labeled "E-". The eighth measure contains notes and a chord labeled "2. B7". The ninth measure contains notes and a chord labeled "E-". The tenth measure contains notes and a chord labeled "F#-7b5". The eleventh measure contains notes and a chord labeled "B7b9". The twelfth measure contains notes and a chord labeled "E-". The bottom staff begins with a bass clef and a key signature of one sharp (F#). The thirteenth measure contains notes and a chord labeled "A-7". The fourteenth measure contains notes and a chord labeled "D7". The fifteenth measure contains notes and a chord labeled "Gmaj7". The sixteenth measure contains notes and a chord labeled "F#-7b5". The seventeenth measure contains notes and a chord labeled "B7b9". The eighteenth measure contains notes and a chord labeled "E-7". The nineteenth measure contains notes and a chord labeled "A7". The twentieth measure contains notes and a chord labeled "D-7". The twenty-first measure contains notes and a chord labeled "G7". The twenty-second measure contains notes and a chord labeled "F#-7b5". The twenty-third measure contains notes and a chord labeled "B7b9". The twenty-fourth measure contains notes and a chord labeled "E-". The score concludes with a final measure containing a set of parentheses and a series of notes.

40

(MED.)

BEAUTIFUL LOVE

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

B ♭ *F* ♭ | *E*-7♭5 *A*7♯5 *D*-

G-7 *C*7 *F*maj7 *E*-7♭5 *A*7

D- *G*-7 *B*♭7♯11 *A*7

D- *G*7♯11 *E*-7♭5 *A*7

D- *B*7(♯9) *B*♭7 *A*7 *D*-

BEAUTY AND THE BEAST

- WAYNE SHORTER

(MED. FUNK)

F¹³
(SOLOS) F¹³

(OPEN)

AFTER SOLOS, D.S. AL

F¹³ (F¹³)

42

(BRIGHT BLUES)

BESSIE'S BLUES

-JOHN COLTRANE

Handwritten musical score for "BESSIE'S BLUES" by John Coltrane. The score consists of four staves of music. The first staff begins with a key signature of B-flat major (two flats) and a 4/4 time signature. It features a melodic line with various note heads and stems, including eighth and sixteenth notes, and rests. The second staff continues in the same key and time signature, showing a more rhythmic pattern with eighth and sixteenth notes. The third staff begins with a key change to E-flat major (one flat), indicated by a sharp sign above the staff. The fourth staff begins with a key change to A-flat major (two flats). The score concludes with a final staff labeled "2." followed by a blank set of five-line staves.

(BALLAD)

BEWITCHED

43
—RICHARD RODGERS/
LORENZ HART

Cmaj7 C#07 D-7 D#07 C/E E7 Fmaj7 F#07

G/G Eb07 [D-7] G7 A7b9 D-7 G7

[D-7] G7 C7 Fmaj7 E-7bs A7b9 D- D-(maj7) D-7 D-6

A- A-(maj7) A-7 A-6 D-7 G7 D-7 G7

E-7 Eb07 D-7 G7 Cmaj7 C#07 D-7 D#07

C/E E7 Fmaj7 F#07 G/G Eb07 D-7 G7

C6 (A-7 D-7 G7)

FINE

44

(MED. SLOW)

BIG NICK

-JOHN COLTRANE

Musical score for "BIG NICK" in G major 7, E-7, A-7, D7, G major 7, E-7, A-7, D7, G, G/B, C, C#07, G/D, E7, A-7 trill, D7, A-7 trill, D7, G.

The score consists of two staves. The top staff starts with a G major 7 chord, followed by an E-7 chord. The bottom staff starts with an A-7 chord. The score continues with G, G/B, C, C#07, G/D, E7, A-7 trill, D7, A-7 trill, D7, and ends with G. The score is in 4/4 time and includes various rests and dynamic markings.

SOLOS - TAKE 1st ENDING ONLY

(SLOW BLUES)

BLACK COFFEE

-PAUL FRANCIS WEBSTER/
SONNY BURKE

45

F^{7#9} G^{b7#9} F^{7#9} G^{b7#9} F^{7#9} G^{b7#9}

B^{b7} 4/4 | F^{7#9} B¹³ B^{b9} | F^{7#9} G^{b7#9} F^{7#9} D^{7#9}

G⁻⁷ G⁻⁷/C | F^{7#9} D^{7#9} | G⁻⁷ C^{7#9} F^{7#9} G^{b7#9}

F B^{7b5} B^{b7} E^{b7} F- | G^{-7b5} C^{7b9} F^{maij7}

A^{b7} D^{b7} G^{bmaij7} E^{b7} A^{b7} D^{b7} G⁻⁷ C⁷

F^{7#9} G^{b7#9} F^{7#9} G^{b7#9} F^{7#9} G^{b7#9} F^{7#9} B¹³

B^{b9} F^{maij7} G⁻⁷ A⁻⁷ A^{b7}

G⁻⁷ G⁻⁷/C F^{7#9} G^{b7#9} F^{7#9} (G^{b7#9})

(MEDIUM UP SWING)

BLACK DIAMOND

- MILTON SEALEY

A

D- D-(#5) D-6 D-7

G7 C7 F6 A7#5(b9)

D- D-(#5) D-6 D-7

G7 C7 F6

B

B7#5 E7bs A7#5 D7bs

G7#5 C7(#11) Gb7 Fmaj7

B7#5 E7bs A7#5 D7bs

G7#5 C7(#11) Gb7 Fmaj7 (A7#5b9)

FINE

BLACK NARCISSUS

-JOE HENDERSON

(JAZZ WALTZ)
= 130

12

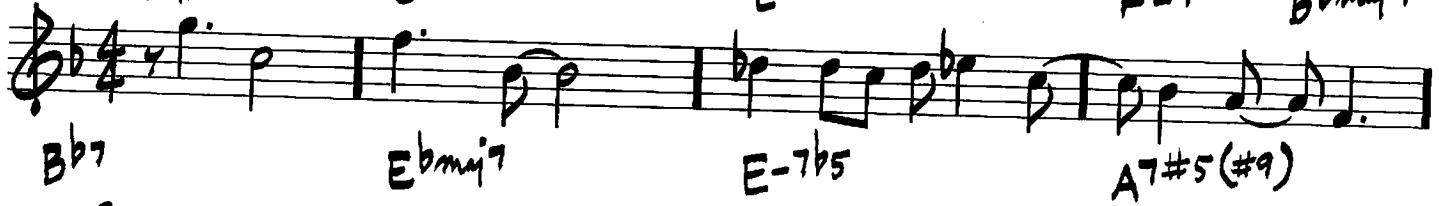
The musical score is handwritten on eight staves. It starts with a key signature of one sharp (F#) and a tempo of 130 BPM. The first staff begins with a B7 chord. Subsequent staves feature chords such as Ab-7, Bb7/Ab, Ab-7, Bb7/Ab, F#-7, G#7/F#, F#-7, G#7/F#, Ebmaj7b5, Fmaj7b5, Bbmaj7b5, Cmaj7b5, and a final section starting with Ebmaj7b5. The score includes various performance markings like 'bp.', 'bd.', and 'bd..'. The piece concludes with a repeat sign and the instruction 'REPEAT HEAD IN/OUT'.

(MED-UP
JAZZ)BLACK NILE

- WAYNE SHORTER

INTRO

C-7/F

G^bmaj7E^b-7F-7 B^bmaj7

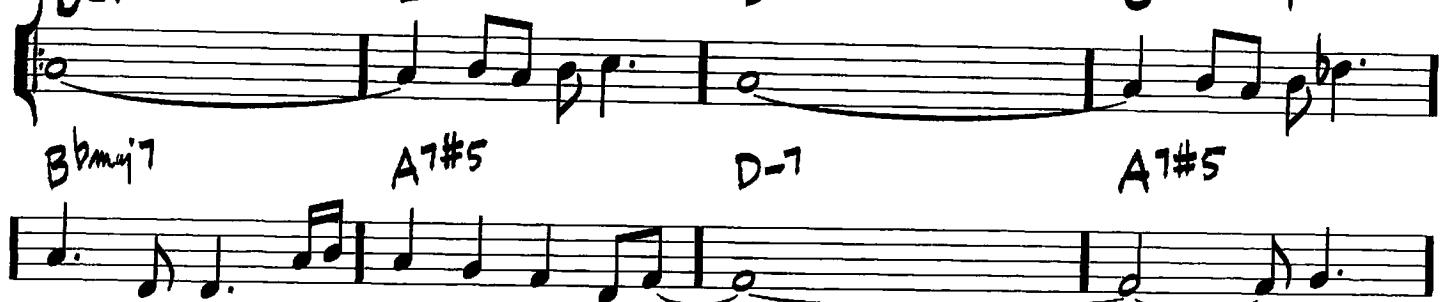
HEAD

D-7

E^b7

D-7

C-7 F7#5



D-7

E^b7

D-7

C-7 F7#5

B^bmaj7

A7#5

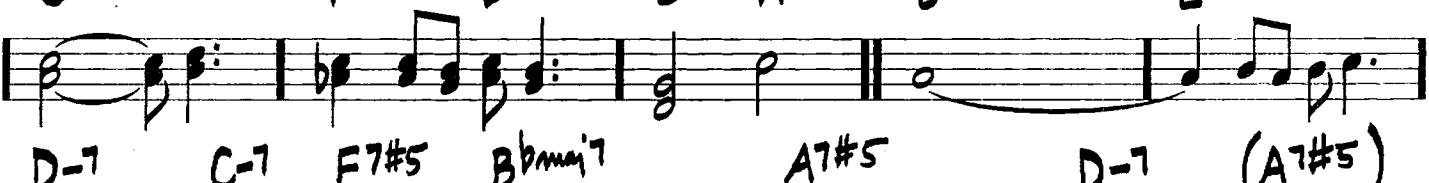
D-7

D7#5(#9)



C7

F-7 Bb7

E^bmaj7 A7#5(#9) D-7E^b7

D-7

C7

F7#5

Bbmaj7

A7#5

D-7

(A7#5)



FINE

BLACK DRPHEUS

- LUIZ BONFA

49

(BOSSA)

B4 A- B-7b5 E7b9 A- B-7b5 E7b9

p. D-7 G7 Cmaj7 C#07

D-7 G7 C6 Fmaj7

B-7b5 E7b9 A- B-7b5 E7b9

A- B-7b5 E7b9 A- B-7b5 E7b9

p. E-7b5 A7b9 D-

D- D7/C B-7b5 E7b9 A- A7/G Fmaj7

B-7b5 E7b9 A- B-7b5 E7b9

A- D-7 A-7 D-7 A-7 D-7 E-7

A-

AFTER SOLOS, D.C. AL

(MIDI UP 3000%)

BLUE BOSSA

- KENNY DORHAM

C-

$D-7b5$ $G7\#5(\#9)$ $C-$

$Eb-7$ $Ab7$ $Db \text{ maj } 7$

$D-7b5$ $G7\#5(\#9)$ $\oplus C-$ $D-7b5 \quad G7\#5$

PLAY HEAD TWICE
AFTER SOLOS, D.S. AL

$\oplus C-$ $A7\#9$ $D-7b5$ $G7\#5(\#9)$

$C-$ $A7\#9$ $D-7b5$ $G7\#5$

$C-$

(BALLAD)

BLUE IN GREEN

-MILES DAVIS

51

G-7

A7#9

D-7

D^{b7b5}

C-7

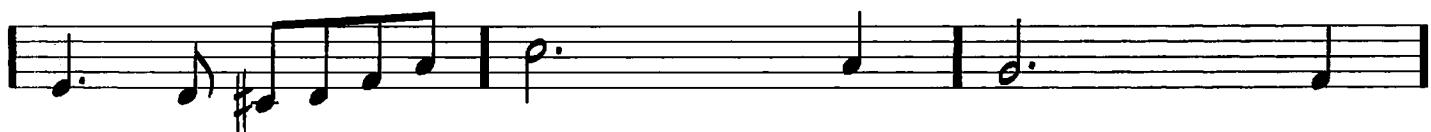
F7(b9)



Bbmaj7(#11)

A7#9

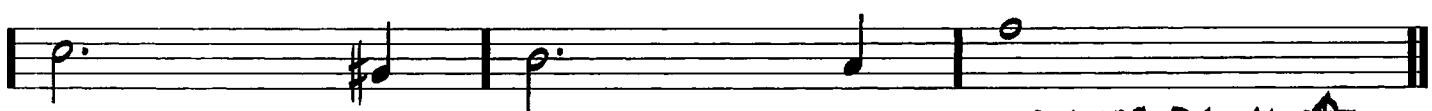
D-7



E7#5(#9)

A-7

D-7



AFTER SOLOS, D.C. AL

D-7

G-7

A7#9

D-6/9



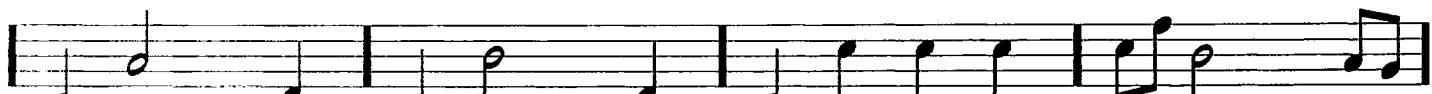
(MED. BLUES)

BLUE MONK

- THELONIOUS MONK

Handwritten musical score for "Blue Monk" in B-flat major (B♭). The score consists of four staves of music, each with a different rhythm pattern. The first staff starts with a B-flat major chord (B♭, D, F) followed by an E-flat major chord (E♭, G, B♭). The second staff begins with a B-flat dominant seventh chord (B♭, D, F, A♭). The third staff starts with a B-flat major chord. The fourth staff begins with a B-flat major chord. Measure numbers 1, 2, 3, and 4 are indicated above the first, second, third, and fourth staves respectively.

(MED.)

THE BLUE ROOM-RICHARD RODGERS/
LORENZ HARTF^b D-7 G-7 C⁷ F^{maj7} D-7 G-7 C⁷C-7 F⁷ B^{bmaj7} E^{b9} $\overline{^2D-7}$ G⁷ G-7 C⁷ $\overline{^2F^b}$ / G-7 C⁷ F^b G-7 C⁷F^b B^{b7} A-7 D⁷ G-7 C⁷ G-7 C⁷D-7 G⁷ G-7 C⁷ F^b D-7 G-7 C⁷F^{maj7} D-7 G-7 C⁷ C-7 F⁷ B^{bmaj7} E^{b9}F^b / G-7 C⁷ F^b (G-7 C⁷)

FINE

(MED.)

BLUE TRAIN (BLUE TRANE)

-JOHN COLTRANE

E♭7#9

A♭7(#11)

E♭7#9

B♭7#9

1. E♭7#9

2. E♭7#9

FINE

(MEO. SWING)

BLUES FOR ALICE

- CHARLIE PARKER

F^b E-7 A7(b9) D-7 G7

C-7 F7 B^{b7} B^{b-7} E^{b7}

A-7 D7 A^{b-7} D^{b7} G-7

C7 A-7 D-7 G-7 C7

1 2 3 4 5 6 7 8

56

(MED. JAZZ
WALTZ)BLUESETTE-JEAN THIELEMANS/
NORMAN GIMBEL

B^bmaj7 A-7bs D⁷

G-7 C⁷ F-7 B^b⁷ E^bmaj7

E^b-7 A^b⁷ D^bmaj7

Db-7 G^b⁷ C^bmaj7 C⁷

F1 D-7 Db7 C-7 F7

D-7 G7

C-7 F7

Bbb (G-7) C-7 F7)

(BALLAD)

BODY AND SOUL- JOHN GREEN / EDWARD HEYMAN /
ROBERT SOUR / FRANK EYTON

E^b-7 B^{b7b9} E^b-7 A^{b7} D^{bmaj7} G^{b7} F-7 E⁰⁷

E^b-7 C-7^{b5} F⁷ B^{b-7} E^{b-7} A^{b7} 3. D^{b6} B^{b7b9} 3. D^{b6}, E⁷ A⁷

D^{bmaj7} E⁻⁷ D^{f#}, G⁻⁷ C⁷ F^{#-7} B⁻⁷ E⁻⁷ A⁷ D^{bmaj7}

D-7 G⁷ C^{bmaj7} E^{b07} D-7 G⁷ C⁷ B⁷ B^{b7},

E^{b-7} B^{b7b9} E^{b-7} A^{b7} D^{bmaj7} G^{b7} F-7 E⁰⁷

E^{b-7} C-7^{b5} F⁷ B^{b-7} E^{b-7} A^{b7} 3. D^{b6} (B^{b7b9})

FINE

BOPPLICITY

(BE BOP LIVES)

-MILES DAVIS/GIL EVANS

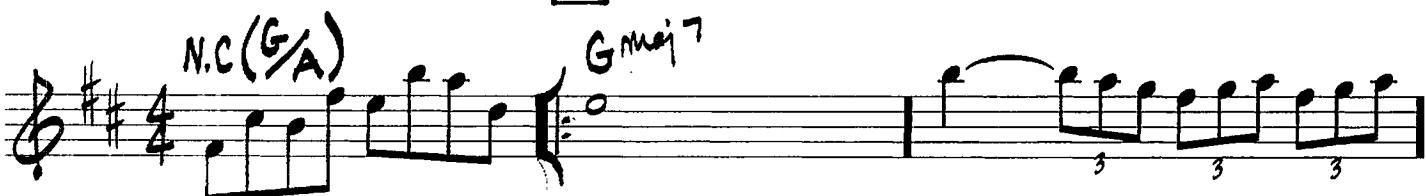
(MED. BOP)

The musical score consists of two staves of handwritten jazz notation. The top staff begins with a G-7 chord, followed by F^{maj7}, G-7, C7, F^{maj7}, C7, and F7#5. The bottom staff begins with Bb^{maj7}, followed by G-7/C, G-7, C7^{and4}, and two endings for F^{maj7}(#11). The score continues with C7, F7#5, C7, B7, Bb^{maj7}, Bb-7, Eb7#5, Bb-7, A7, Ab^{maj7}, Ab-7, G-7, C7, G-7, F^{maj7}, G-7, C7, F^{maj7}, C7, F7#5, Bb^{maj7}, G-7/C, G-7, C7^{and4}, F^{maj7}(#11), and concludes with a FINE. The notation includes various performance markings such as 3, 2, 1, and 2:.

(J=166
EVEN 8ths)BRIGHT SIZE LIFE

-PAT METHENY

A.S.



Bb maj 7 b5/A

D

D/C



Bb maj 7

N.C.(G/A)

G/B

D



B/G/A

F/G



A7/E

N.C.(G/A)



C G maj 7

Bb maj 7 b5/A



D

D/C

A7

D maj 7



D.S. FOR SOLOS

60

(MED. UP)

BROAD WAY BLUES

- ORNETTE COLEMAN

AE^{b7}

N.C.

**B**C⁷

N.C.

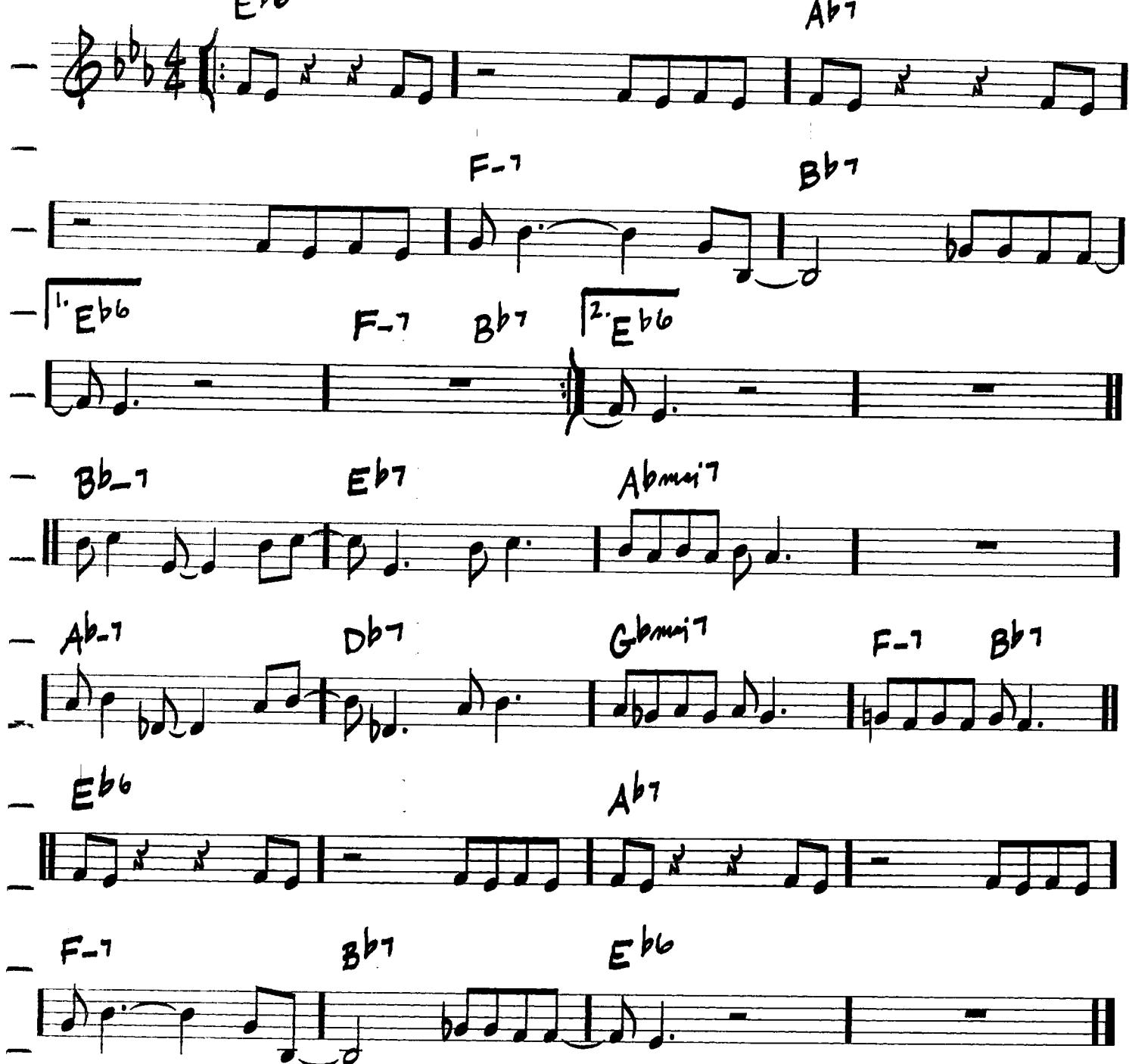


REPEAT HEAD IN/OUT

BROADWAY

- BILL BYRD / TEDDY MCRAE / HENRI WOOD

(Up)



62

(BALLAD)

BUT BEAUTIFUL - JIMMY VAN HEUSEN / JOHNNY BURKE

Gmaj7 B-7b5 E7b9 A-1
 C#-7b5 F#7b9 Gmaj7 B-7b5 , E7 A7
 D7 D7/C B-1 E-7 A-1 D7 Gmaj7
 E-7 A7 A-7 D7
 2 A7 D7 D7/C B-1 E-7
 A-1 F#-7b5 B7 E-7 F7 B-7 Bb7 A-7 D7
 G6 (A-7 D7)
 FINE

BUTTERFLY

- HERBIE HANCOCK /
BENNIE MAUPIN

[INTRO]

The musical score consists of six staves of handwritten music:

- Staff 1 (Top):** Labeled [INTRO]. Chords: F-7, A-7 N.C., A-7 N.C. (labeled MELODY).
- Staff 2 (Second from top):** Chords: F-7, A-7, F-7, D-7.
- Staff 3 (Third from top):** Chords: F-7, A-7, F-7, D-7.
- Staff 4 (Fourth from top):** Labeled (DRUMS). Chords: Bb7(#11), N.C.
- Staff 5 (Fifth from top):** Labeled B. Chords: Abmaj7/Bb, Abmaj7#5, Abmaj7/Bb, Bb13.
- Staff 6 (Bottom):** Chords: Bb-7, Eb7#9.
- Staff 7:** Labeled C. Chords: F-7, A-7 N.C.
- Staff 8:** Chords: F-7, A-7 N.C., F-7, A-7 N.C.
- Staff 9:** Chords: F-7, A-7 N.C.
- Staff 10 (Bottom):** Labeled [OPEN SOLOS ON F-7] AFTER SOLOS, D.C. AL FINE (TAKE REPEAT).

64

(FAST JAZZ)

BYRD LIKE

-FREDDIE HUBBARD

A

A-7b5 D7#9 A-7b5 D7#9 A-7b5 D7#9 A-7b5 D7#9
G-7b5 C7#9 G-7b5 C7#9 G-7b5 C7#9 G-7b5 C7#9 F

N.C. (DRUM FILL) - - - - -

B

F7 Bb7 F7 A7
Bb7 A-7 D7 A-b7 D-b7
G-7 D-b9 C7 F7 D7 G-7 C7

[SOLO OVER F BLUES]

AFTER SOLOS, D.S. AL Ⓛ
(TAKE REPEAT)

⊕ F7 F7#9

C'EST SI BON

(IT'S SO GOOD)

- HENRI BETT / JERRY SEELEY
ANDRE HORNEZ

(MED.)

The musical score consists of ten staves of handwritten music. The first staff starts with a bass line in G major 7th, followed by chords C-7, F7, Bbmaj7, Ebmaj7. The second staff begins with D-7, G7, C-7, F7, Bb6, Eb7. The third staff includes D-7b5, G7b9, F7, Bb6, Ab-7, Db7. The fourth staff contains Gbmaj7, Eb-7, Ab-7, Db7, Gbmaj7. The fifth staff shows G-7, C7, C-7, F7 - D-7, Db-7. The sixth staff features C-7, F7, Bbmaj7, Ebmaj7, D-7, G7. The seventh staff has C-7, F7, D-7b5, G7b9. The eighth staff includes C-7, Eb-6, Bbmaj7. The ninth staff shows Db-7, Gb7, C-7, F7, Bb6, (C-7, F7). The tenth staff ends with a bass line.

66

(MED.)

CALL ME

-TONY HATCH

C maj7 **C-7** **F7**
Bb maj7 **Bb-7** **Eb7**
Ab maj7 **F-7** **Ab maj7** **F-7**
Ab maj7 **F-7** **C maj7** **D-7 G7** **E-7 A7b9**
D-7 G7 **D-7 G7** **C maj7** **E-7 A7b9**
D-7 G7 **D-7 G7** **C maj7** **D-7 G7**
C maj7 **C-7** **F7**
Bb maj7 **Bb-7** **Eb7**
Ab maj7 **F-7** **Ab maj7** **F-7**
Ab maj7 **F-7** **C maj7** **(D-7 G7)**
FINE

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(MED.)

CALL ME IRRESPONSIBLE

- JAMES VAN HEUSEN / SAMMY CAHN

F F^b F^{#07}G-7 G-6 G^{#07}

A-7 D-7 A7

E-7b5 A1b9

D1#5 D7

G-7 C1 A-7b5 D1b9

D-7 G7 D-7 G7 G-7 C1 G-7 C1

F F^b F^{#07} G-7 G-6 G^{#07} A-7 D-7

A1 A-7 D7 G-7 C1

A-7b5 D7 G-7 C1 E7sus4 A7

A-7b5 D7 G-7 C1 F^b (G-7 C1)

A-7b5 D7 G-7 C1

(BALLAD)
(OR MED.)

CAN'T HELP LOVIN' DAT MAN

- JEROME KERN / OSCAR HAMMERSTEIN II

The musical score consists of six staves of handwritten music. The first staff starts with a bass clef, a key signature of two flats, and a 4/4 time signature. It features a bass line with eighth-note patterns and includes chords E^bmaj⁷, C-7, F-7, B^b7, E^bmaj⁷, B^b-7, E^b7, A^bmaj⁷, and D^b7. The second staff begins with G-7, C-7, B7, B^b7^{#5}, B^b7, E^bb6, C-7, F-7, and B^b7. The third staff starts with E^bb6, B^b-7, E^b7, A^bb6, and A^d7. The fourth staff includes chords E^b/B^b, C7, F7, F#7, G-7, C7**b**9, F-7, and F7. The fifth staff starts with F-7/B^b, B^b7, E^bmaj⁷, C-7, F-7, and B^b7. The sixth staff concludes with E^bmaj⁷, B^b7, E^b7, A^bmaj⁷, D^b7, G-7, C-7, B7, B^b7^{#5}, and B^b7. The final staff ends with E^bb6, (C-7, F-7, B^b7), and a final dash.

(BALLAD)

CENTRAL PARK WEST

-JOHN COLTRANE

69

The musical score consists of three staves of handwritten notation. The first staff begins with a treble clef, a key signature of four sharps, and a common time signature. It features a series of chords: C[#]-7, F[#]-7, B^{maj7}, E-7, A7, D^{maj7}, B^b-7, E^b-7, Ab^{maj7}, G-7, and C7. The second staff continues with a key signature of four sharps and a common time signature. It includes chords: F^{maj7}, C[#]-7, F[#]-7, B^{maj7}, E-7, A7, D^{maj7}, C[#]-7, F[#]-7, and B^{maj7}. The third staff concludes with a section labeled '(ENDING)' containing chords: C[#]-7 over B, B^{maj7}, C[#]-7, F[#]-7, and B^{maj7}.

70

(SAMBA)
♩ = 110CAPTAIN MARVEL

-CHICK COREA

A-

B-

Bb-

D^bmaj7 G^bmaj7^{b5} C⁻⁷_F F7

B^bmaj7 E^bmaj7^{b5}

B^bmaj7 D^b7 C-7 F7 - - F[#]7

G- Ab

D-7 E^bmaj7 E-7b5 E^bmaj7

D-7 D^b7(#11) C-7 C-7/F

G- F E^b F G- F E^b F

^{2.} E^b G-

F-(maj7)
G

D-7/G

Fmaj7

D.S. AL \oplus

\oplus E^bmaj7 E- C-7/F

N.C. F G-

(MED. BOSSA)

CEORA

-LEE MORGAN

A Abmaj7 Bb-7 Eb7 Abmaj7 Eb-7 Ab7

Dbmaj7 D-7 G7 C-7 F7(#9)

Bb-7 Eb7 C-7 F7 $\overbrace{\quad}$

D-7 G7 C-7 F7 Bb-7 Eb7

B Abmaj7 Bb-7 Eb7 Abmaj7 $\overbrace{\quad}$ Eb-7 Ab7

Dbmaj7 D-7 G7 C-7 F7(#9)

Bb-7 Eb7 C-7b5 $\overbrace{\quad}$ F7(#9) $\overbrace{\quad}$

Bb-7 Eb7 $\overbrace{\quad}$ Eb7 Abmaj7 Bb-7 Eb7 $\overbrace{\quad}$

Abmaj7 Bb-7 Eb7 $\overbrace{\quad}$ (3x's) Abmaj7 SOLO A B

RIT. (LAST TIME) AFTER SOLOS, D.C. AL \oplus

(SLOW)

CHELSEA BELLS

- STEVE SWALLOW

D^b/A^b B^7/A B^b $\text{B}^7\text{m7+4}$ $\text{A}^b\text{7}/\text{G}^b$ - - $\text{C}^{\#}/\text{E}$

$\text{A}^{\text{maj}}\text{7}^{\#}\text{II}$
 $\text{D}^{\#}$

$\text{D}^{\text{maj}}\text{7}^{\#}\text{II}$
 $\text{G}^{\#}$

$\text{A}^b\text{7}/\text{G}^b$ - $\text{B}^7\text{m7+4}/\text{G}^b$ D^b/F $\text{E}^b\text{-7}$ $\text{B}^b\text{-7}$ $\text{E}^b\text{-}$

$\text{B}^b\text{.}$ $\text{b}^b\text{.}$ $\text{b}^b\text{.}$ $\text{b}^b\text{.}$ $\text{b}^b\text{.}$

$\text{A}^b\text{-7}$ D^b $\text{B}^7\text{m7+4}$ $\text{B}^b\text{b7m7}^{\#}\text{II}$

A-7 E-7 B-

$\text{B}^7\text{m7+4}/\text{F}^{\#}$

A^7/G B^7/A

(MEO. BOSSA) CHEGA DE SAUDADE (NO MORE BLUES)

- ANTONIO CARLOS JOBIM / VINICIUS DE MORAES

Handwritten musical score for guitar (nylon strings) in 4/4 time. The score consists of eight staves of music, each with a corresponding chord progression written above it. The chords are indicated by Roman numerals and some are followed by a slash and a letter (e.g., D-7/C, E7/B). The progressions include:

- Staff 1: D-7/C, E7/B, E7
- Staff 2: E-7b5, A7b9, D-, E-7b5, A7b9
- Staff 3: D-, B-7b5, E7, A7
- Staff 4: Bbmaj7, A7b9
- Staff 5: D-7/C, E7/B, E7
- Staff 6: E-7b5, A7b9
- Staff 7: G-, G7/F, A7/E, A7, D-, D7b9
- Staff 8: D-7/C, B-7b5, D-, A7
- Staff 9: B-7b5, Bb-6, D-, A7
- Staff 10: Dm7, B7#5/D#, E7

75

The musical score consists of six staves of handwritten notation. The first staff starts with $A7^{sus4}$, followed by $A7$, D^7 , and D^{maj7} . The second staff begins with $F\#-7$, followed by F^7 and $E-7$. The third staff starts with $E7$, followed by $E-7b5$ and $A7$. The fourth staff begins with D^{maj7} , followed by $D^{maj7} C\#$, $B-7$, and $E7$. The fifth staff starts with $F\#1$, followed by $B-7$, B^{b7} , $A-7$, and $D7^{b9}$. The sixth staff starts with G^{maj7} , followed by $G-7$, $F\#-7$, $B7$, and $B7^{b5}$. The seventh staff starts with $E7$, followed by $E-7$, $A7^{sus4}/G$, $F\#-7$, and $B7^{b5}$. The eighth staff starts with $E7$, followed by $E-7$, $A7^{sus4}$, D^6 , and $(A7^{b5})$.

76

(BALLAD)

CHELSEA BRIDGE

-BILLY STRAYHORN

$E^{b\flat}(\#II)$ $D^{b\flat}(\#II)$

$E^{b\flat}$ $D^{b\flat}$ $B^{b\flat}$ $E^{b\flat}$ $A^{b\flat}$

$D^{b\flat}$ C^{\flat} B^{\flat} $B^{b\flat}$ D^{\flat} B^{\flat}

F^{\sharp} B^{\flat} $A^{b\flat}$ G^{\flat} F^{\sharp} F^{\flat} B^{\flat} E^{\flat}

$A^{mij^{\flat}}$ $A^{-\flat}$ D^{\flat} $G^{mij^{\flat}}$ $G^{-\flat}$ $D^{b\flat}$ C^{\flat} B^{\flat} $B^{b\flat}$

$E^{b\flat}(\#II)$ $D^{b\flat}(\#II)$ $E^{b\flat}$ $D^{b\flat}$ $B^{b\flat}$

$E^{b\flat}$ $A^{b\flat}$ $D^{b\flat}$ $(C^{\flat} B^{\flat} B^{b\flat})$

FINE

CHEROKEE

(INDIAN LOVE SONG)

-RAY NOBLE

(FAST)

The musical score consists of ten staves of handwritten music. The first staff starts with a key signature of two flats and a tempo marking of 120 BPM. The chords shown are Bbmaj7, F7#5, F-7, Bb7, Ebmaj7, Ab9, Bbb6, D-7, C7, and 1. C-7. The second staff continues with chords like D-75, G7b9, and C-7. The third staff includes F7#5, 2. C-7, F7, and Bbb6. The fourth staff features C#-7, F#7, Bbmaj7, and A6. The fifth staff shows B-7, E7, Amaj7, and G-7. The sixth staff includes D7, Gmaj7, and C-7. The seventh staff has G-7, C7, C-7, and F7#5. The eighth staff contains Bbmaj7, F7#5, F-7, Bb7, Ebmaj7, Ab9, Bbb6, D-7, C7, F7, Bbb6, and a bracketed ending (C-7, F7#5). The ninth staff ends with a 'FINE' marking.

(Bb6A) CHERRY PINK AND APPLE BLOSSOM WHITE

-LOUIS GUY / JACQUE LARUE / MACK DAVID

The musical score consists of ten staves of handwritten music. Chords are labeled above specific measures. The chords include: E♭maj⁷, E⁹, F⁻⁹, B♭⁹, ¹E♭⁹, ²E♭⁹, B♭⁹, E♭⁹, B♭⁹, E♭⁹, F⁻⁹, B♭⁹, E♭maj⁷, E⁹, F⁻⁹, B♭⁹, E♭⁹.

(BALLAD)

A CHILD IS BORN

-THAD JONES

79

Bbmaj7 E_b^b/B_b^b Bbmaj7 E_b^b/B_b^b

Bbmaj7 E_b^b/B_b^b Bb A-7b5 D7#9

G-7 D7b9 G-7 D7b9

G-7 C7 $C-9/F$ F7

Bbmaj7 E_b^b/B_b^b Bbmaj7 E_b^b/B_b^b

Bbmaj7 D7#5(#9) Ebmaj7 Ab9 $C-7b5/G_b^b$

Bbmaj7 E_b^b/G_b^b G-7 C7

$C-9/F$ F7 \oplus || AFTER SOLOS, D.C. AL \oplus

Bbmaj7 E_b^b/B_b^b Bbmaj7 E_b^b/B_b^b Bbmaj7

(FAST)

CHIPPIE

- ORNETTE COLEMAN

INTRO

F N.C. (PLAY 3x)

G7 C7

D.S. FOR SOLOS **A A B A**
AFTER SOLOS, D.S. AL FINE
(TAKE REPEAT)

(LATIN BLUES)

CHITLINS CON CARNE

- KENNY BURRELL

INTRO

N.C.

Handwritten musical score for 'Chitlins Con Carne'. The score begins with an 'INTRO' section in N.C. (No Chorus). The key signature is B-flat major (two flats), indicated by a B-flat symbol in a circle. The time signature is 4/4. The score consists of two staves: a treble staff and a bass staff. The treble staff has a single measure of rests followed by a measure of eighth-note patterns. The bass staff has a measure of eighth-note patterns followed by a measure of rests. A handwritten note '2nd X-----' is present above the bass staff.

S: C^{7#9}

The score transitions to a section starting with 'S: C^{7#9}'. The key signature changes to C major (no sharps or flats). The time signature remains 4/4. The treble staff shows eighth-note patterns, and the bass staff shows quarter notes and eighth-note patterns.

F⁷C^{7#9}

The score continues with chords 'F⁷' and 'C^{7#9}'. The bass staff shows eighth-note patterns. The right side of the page features a large circle with a dot inside.

G⁷F⁷C^{7#9}

The score continues with chords 'G⁷', 'F⁷', and 'C^{7#9}'. The bass staff shows eighth-note patterns. The right side of the page features a large circle with a dot inside.

2. (TO SOLOS)

The score indicates a repeat with a double bar line and a circled '2.'. It then says 'AFTER SOLOS, D.S. AL Ⓛ' and '(PLAY PICKUPS, NO REPEAT)'. The right side of the page features a large circle with a dot inside.

Ⓛ G⁷F⁷C^{7#9}

REPEAT AND FADE

The score concludes with a repeat of the previous section, ending with 'REPEAT AND FADE'. The bass staff shows eighth-note patterns.

(MED. BALLAD)

COME SUNDAY

-DUKE ELLINGTON

B♭ 4

F⁷ E^{b7} F⁷ / / D^{7#5} G⁷

C-7 F⁷ B^b E^b/_{B^b} B^bo⁷ B^bo⁶

D⁷ E^{b7} D⁷ G-7 C⁷

F⁷ C-7 F⁷ A^{b7} G^{7#5} C⁷ F^{7#5}

F⁷ E^{b7} F⁷ / / D^{7#5} G⁷

C-7 F⁷ B^b E^b/_{B^b} B^bo⁷ B^bo⁶

(LATIN)

COMO EN VIETNAM

-STEVE SWALLOW

INTRO

$\begin{matrix} \text{Bb} \\ \text{Bb} \end{matrix}$

HEAD

Bb

E major

E7

A7b9

Eb7

Ab7

Db

Gb7

Eb7

Ab7

Db

Gb7

F7

(ENDING)

Bb-

(LATIN)

CON ALMA

-JOHN "DIZZY" GILLESPIE

INTRO

D_{b}^{9} C^{9}

A $E^{maj7} \frac{G^{#7}}{D^{#}}$ $C^{#7}$ $B7$ $Bb7$ $E7b5$ $Ebmaj7$ $Eb7Ab7$

$Dbmaj7 \frac{F7}{C}$ $Bb7 Ab7$ $G7$ $Db7b5$ $\overline{1.} C^{maj7}$ $\overline{2.} C^{maj7}$

B $C-7b5$ $F7b9$ $F\#-7b5$ $B7b9$

E^{maj7} $F-7$ $Bb7,, B7$

A $E^{maj7} \frac{G^{#7}}{D^{#}}$ $C^{#7}$ $B7$ $Bb7$ $E7b5$ $Ebmaj7$ $Eb7Ab7$

$Dbmaj7 \frac{F7}{C}$ $Bb7 Ab7$ $G7$ $Db7b5$ C^{maj7}

C C7b9

G^b



F-(maj7)

C7 N.C.

Solo **A A B A**

PLAY **c** IN/OUT

AFTER SOLOS, D.S., AL **c**

F-(maj7)



(MED. SWING)

CONCEPTION

BY GEORGE SHEARING

Handwritten musical score for piano or keyboard, featuring a single melodic line with harmonic chords indicated above the notes.

The score consists of eight staves of music, each containing a series of chords and corresponding melodic patterns. The chords are labeled with their respective names in capital letters, such as E^b-7b5, A^b7#5(b9), D^bmaj7 B-7, A^{maj}7, A^bb A^b-7, etc. Some chords include a '3' under them, likely indicating a three-note chord.

The time signature varies throughout the piece, with sections in 2/4, 3/4, and 4/4 time. The key signature changes frequently, reflecting the harmonic progression.

Below the score, a copyright notice is visible:

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(BOP)

CONFIRMATION

F^b
C-⁷
G-⁷
E-7^{b5}
A-⁷
D-
F⁷
B^{b7}
C-⁷
F^b
A-⁷
D-
A-⁷
D⁷
G-⁷
C-⁷
F^b
C-⁷
C-^(maj7)
C-⁷
F⁷
B^{b7}
E^{b-7}
A^{b7}
D^{b7}
G-⁷
C-⁷
F^b
E-7^{b5}
A-⁷
D-
C-⁷
F⁷
B^{b7}
A-⁷
D⁷
G-⁷
C-⁷
F

(SLOW 3)

CONTEMPLATION

- McCoy Tyner

INTRO C-II
(BASS)

OPEN SOLO OVER INTRO VAMP

HEAD
C-II

BASS CONT. RHYTHM SIM.

Abmaj7

G7#5(b9)

Ab7(#11)

G7#5(b9)

(ENDING)

C-II
(OPEN SOLO)

REPEAT AS DESIRED

(LAST X)

FINE

REPEAT HEAD IN/OUT

(BALLAD)

CORAL

-KEITH JARRETT

C-7 F7 D/B^b Bbmaj7 A-7b5 D7b9

G-7 C7 Bmaj7 F\#maj7 G\#-7 Bmaj7
 ~~A\#~~ ~~F\#~~

$\text{G}^b \text{A}^b$ $\text{D}^b\text{-7}$ F-9 - D-7b5 G7b9 \oplus

AFTER SOLOS, D.C. AL \oplus

$\text{C-}''$

(FRST)

COTTON TAIL

DUKE ELLINGTON

B^bmaj⁷ G-7 C-7 F1 D-7 G-7

C-7 F1 B^b7 E^b6 E⁷

B^b/F G-7 C-7 F1 C-7 F1 B^b6 ,

D-7 / / / | x | G-7 / / / | x |

C-7 / / / | x | F1 / / / | x |

B^bmaj⁷ G-7 C-7 F1 D-7 G-7

C-7 F1 B^b7 E^b6 E⁷

B^b/F G-7 C-7 F1 B^b6

(BALLAD)

COULD IT BE YOU

-COLE PORTER

B^bmaj⁷ C-⁷ F⁷ B^bmaj⁷ G-⁷ G^{b-7} F-⁷ B^b7

Eb major⁷ F-⁷ B^b7 Eb major⁷ G-⁷ C⁷

1. F major⁷ A^{7b9} D-⁷ G⁷ A^{7b5} D^{7b9}

G- G-7 C⁷ F⁷ C⁹ - C-7 F⁷

2. Bb major⁷ D⁷ Eb major⁷, - G⁷ C-7b5 F^{7b9}

Bb major⁷ C⁹ C-7 F⁷ B^b6 (C-7 F⁷)

FINE

(J=255)

COUNTDOWN

-JOHN COLTRANE

E-7 F7 B^bmai7 D^b7 G^bmai7 A7(#9) D mai7

D-7 E^b7 A^bmai7 B7 E mai7 G7 C mai7

C-7 D^b7 G^bmai7 A7 D mai7 F7 B^bmai7

E-7 F7 B^bmai7 E^b7(#11) (TO SOLOS)

AFTER SOLOS, D.C. AL

E-7 F7 B^bmai7 D^b7 G^bmai7 F7 B^bmai7 A7

D mai7 B^bmai7 G^bmai7 D mai7 RIT.

B^bmai7 G^bmai7 D mai7

F#

(BALLAD)

CRESCENT

-JOHN COLTRANE

G7sus4(b9) **D7sus4(b9)**

(IN TIME)

E-7b5 A7#5 **D-7**

F-7/Bb **Bb7b9** **Eb-7** **Bb7b9** **E-7b5 A7#5** **D7sus4(b9)**

E-7b5 A7#5 **D-7**

F-7/Bb **Bb7** **Ebmaj7 A7b9** **D7sus4(b9) G7b9** **C-7**

SOLOS **FINE**

(DOUBLE TIME JAZZ FEEL)

F-7 **Bb7** **Eb-7** **E-7b5** **A7#5**

D-7 **Ab7** **G7#5** **C-7**

94

(BALLAD)

CRYSTAL SILENCE

- CHICK COREA

8/4

The musical score is handwritten on ten staves. It begins with a 4/4 time signature and a key signature of one sharp. The first staff starts with a forte dynamic. Subsequent staves feature various chords and performance markings:

- Staff 1: A-7, E-7, Fmaj7
- Staff 2: B-7, Bbmaj7#II, A-(add 9), B-C, D7sus4, E7#9
- Staff 3: A-(add 9), Bbmaj7#II, D-7, E7#9
- Staff 4: D-7, E7#9, Fmaj7, G7sus4
- Staff 5: A-(add 9), Dmaj7, A-7
- Staff 6: Bbmaj7, F-7, Cmaj7#5, G-7
- Staff 7: B7#5, E7b9, A-7, E-7
- Staff 8: Fmaj7, B-7, Bbmaj7#II, A-(add 9)
- Staff 9: B-C, D7sus4, E7#9, A-(add 9), Bbmaj7, N.C. (SOLO BEGINS), AFTER SOLOS, D.G.A.L.
- Staff 10: Fmaj7/A, A-(add 9), (FILL)

Performance instructions include dynamics like forte, piano, and soft, as well as specific fingering (3) and muting symbols (m). The score concludes with a copyright notice at the bottom.

D NATURAL BLUES

(N.E.D.)

-JOHN L. (WES) MONTGOMERY

Handwritten musical score for D Natural Blues. The first two staves show a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody consists of eighth and sixteenth notes. Chords D7 and G7 are indicated above the staff.

Continuation of the handwritten musical score. The staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. The melody continues with eighth and sixteenth notes, and chords D7 and G7 are indicated above the staff.

Continuation of the handwritten musical score. The staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody continues with eighth and sixteenth notes, and chords D7 and E7 are indicated above the staff.

Continuation of the handwritten musical score. The staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody continues with eighth and sixteenth notes, and chords A7, D7, E7, and A7 are indicated above the staff.

SOLOS

Handwritten musical score showing solo sections. The staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody consists of eighth and sixteenth notes, and chords D7, G7, and D7 are indicated above the staff.

Handwritten musical score showing a section starting with G7. The staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody consists of eighth and sixteenth notes, and chord D7 is indicated above the staff.

Handwritten musical score showing a section starting with E-7. The staff shows a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody consists of eighth and sixteenth notes, and chords E-7, A7, D7, G7, D7, and A7 are indicated above the staff.

96

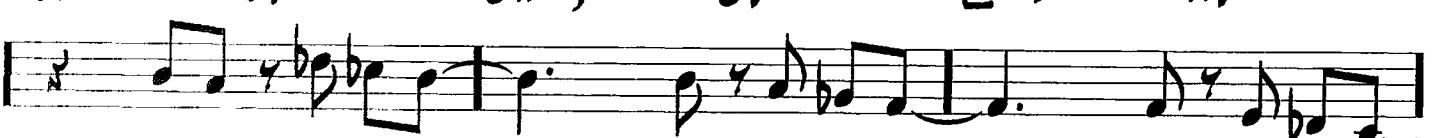
(up swing)

DAAHOUD

-CLIFFORD BROWN

G_bmaj7B_b7E_b-7A_b7D_b-7G_b7C_bmaj7(B_b7#5)A_b-7G_b7

F7

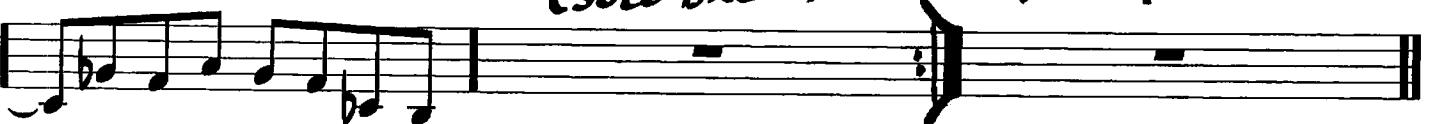
E_maj7E_bmaj71. A_b-7D_b7G_bmaj7G_b6E_b-7A_b7

C-7b5

B7

B_b7

(SOLO BREAK)

2. (B_b7#5)

PLAY 1st ENDING IN/OUT, 2nd ENDING FOR SOLOS
AFTER SOLOS, D.S. AL Ⓛ (PLAY PICKUPS)

E_bmaj7

3



(MEO SWING) DANCING ON THE CEILING

-RICHARD RODGERS/LORENZ HART

Fmaj7 C7 F7 Bbmaj7 B7 A7 Ab7

G7 C7 F6 G7 C7 F6

G7 C7 Fmaj7 C7 F7

Bbb6 Eb7 A7 D7b9 G7 C7

Fmaj7 C7 F7 Bbmaj7 B7 A7 Ab7

G7 C7 F6 (G7 C7)

FINE

DARN THAT DREAM

- JIMMY VAN HEUSEN /
EDDIE DELANGE

(MED. BALLAD)

G^{min7} / B^{b7} E^{b7} A-⁷ B⁷ E-⁷ ^{E-7}_D ^{A7}_{C#} C-^{b6} B-^{b5} E⁷



A-⁷ F⁷ B-⁷ B^{b7} ^{2.} A-⁷ D⁷ B-⁷ E⁷ A-⁷ D⁷



^{2.} A-⁷ D⁷ G^b / F-⁷ B^{b7} E^{bmin7} C-⁷ F-⁷ B^{b7}



G-⁷ F^{#7} F-⁷ B^{b7} E^{bmin7} C-⁷ A-^{b5} D⁷ G-⁷



A-⁷ D⁷ E^{b7} D⁷ G^{min7} / B^{b7} E^{b7} A-⁷ B⁷



E-⁷ ^{E-7}_D ^{A7}_{C#} C-^{b6} B-^{b5} E⁷ A-⁷ F⁷ B-⁷ B^{b7}



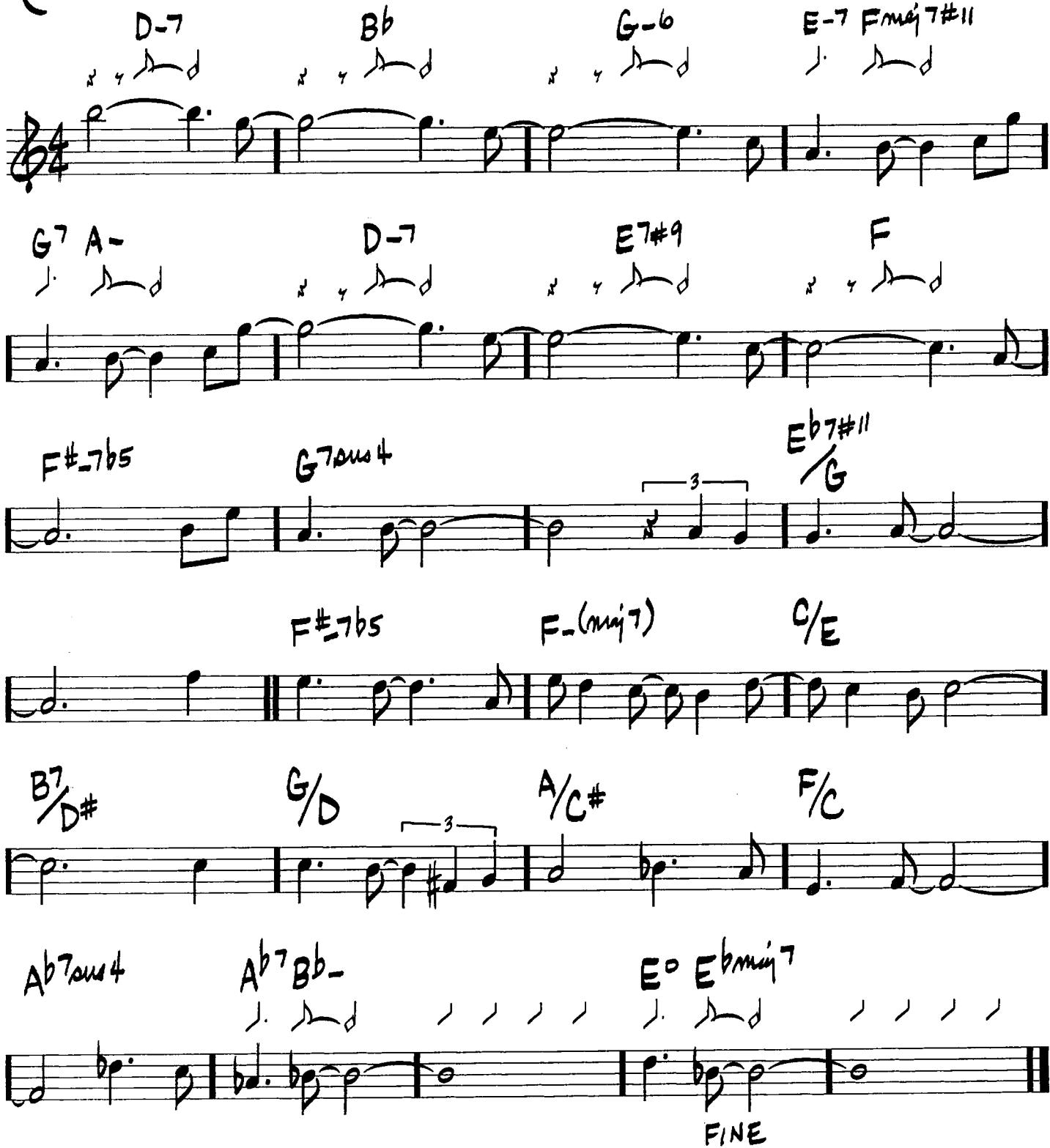
A-⁷ D⁷ G^b



100

(LATIN)

DAY WAVES-CHICK COREA/
NEVILLE POTTER

D-7 B^b G-6 E-7 Fmaj7#II


(LATIN)

DAYS AND NIGHTS WAITING

- KEITH JARRETT

A

C-7 F7 Bbmaj7 A7

F#-7 B-7 E-7 A7 Dmaj7

C-7 F7 Eb-7 Ab7

C-7 F7 D-7 G7 Db-7 Gb7

C7 F7 Bbmaj7 A7

F#-7 B-7 E-7 A7 Dmaj7

FINE

(MED.)

DEAR OLD STOCKHOLM

-VARMELAND

D-9 D-9#5 D-9 D-9#5

N.C. *D-9#5*

AFTER SOLOS, D.S. AL

(MED.)

DEARLY BELOVED

1.

D-7/G G7 D-7/G G7

D-7/G G7 D-7/G G7

C maj7 A-7 D-7 G7

E-7 A-7 E♭-7 A♭7

C maj7 A-7 D7

D-7 G7 C6

104

(BALLAD)

DEDICATED TO YOU

-SAMMY CAHN/
SAM CHAPLIN/HY ZARET-

B^bbmaj⁷ E^b7 B^bbmaj⁷

D-7 G7 C-7b5 F7b9 B^bbmaj⁷, A-7 D7

^{1.}G-7 C7 C-7 F7#5 ^{2.}G-7, C-7 F7 B^bb, E-7 A7

Dmaj⁷ B-7 E7 E-7 A7 Dmaj⁷, G-7 C7

Fmaj⁷ D7b9 G-7 C7 C7/F

F7#5 B^bbmaj⁷ E^b7

B^bbmaj⁷ D-7 G7 C-7b5 F7b9

B^bbmaj⁷, A-7 D7 G-7, C-7 F7 B^bb (C-7 F7)

FINE

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 DreamWorks Songs

- HERB ELLIS / JOHN FRIGO /
LON CARTER

(MED. BALLAD)

DETOUR AHEAD

Cmaj7 F#7b9 B7#5 Fmaj7 E-7 A-7 , D7 D-7 G7

G-7 C7 Fmaj7 Bb7 Cmaj7 A-7 [1. Ab7b5 - D-7 G7] [2. F#-7b5 B7]

E-7 B7(alt.) Emaj7 F#-7b5 B7

E-7 B7(alt.) Emaj7 Db9#11

Cmaj7 F#7b9 B7#5 Fmaj7 E-7 A-7 , D7 D-7 G7

G-7 C7 Fmaj7 Bb7 Cmaj7 E7#9 A-7 Eb7

D7 G7sus4 C6 (G7#5)

(MED.)

INTRO

DELUGE

-WAYNE SHORTER

RUBATO

N.C.

Bb7b5

B-9

Bb7#5



(IN TEMPO)

Eb-7 Emaj7#II

Eb-7 Emaj7#II



S. HEAD

Eb-7 Emaj7#II

Eb-7 Emaj7#II



Eb-7 Emaj7#II

Eb-7 A7#II



Ab7#II

F#-7 B7

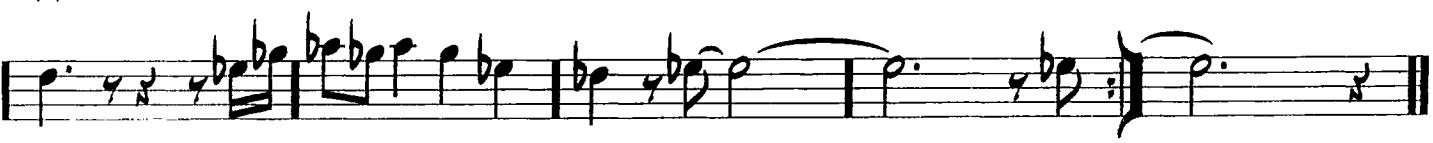
Eb-7 A7#II



Ab7#II

F#-7 B7

Eb-7 Emaj7#II

1.
2.

SOLOS

107

E^b-7

E^{maj7#II}

E^b-7

E^{maj7#II}

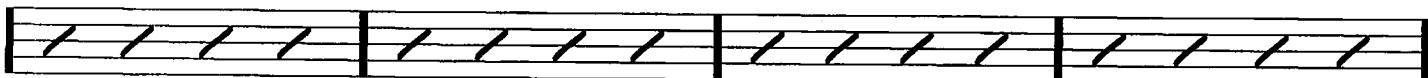


E^b-7

E^{maj7#II}

E^b-7

A7#II



A^{b7#II}

F[#]-7 B7

E^b-7

A7#II

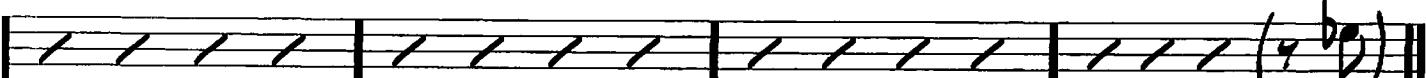


A^{b7#II}

F[#]-7 B7

E^b-7

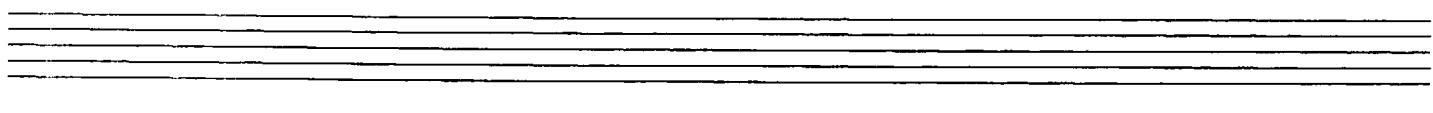
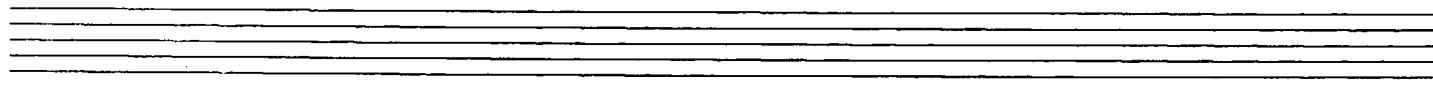
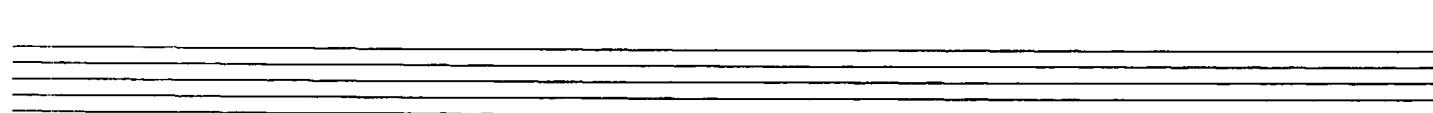
E^{maj7#II}



∅ E^b-7 E^{maj7#II}



AFTER SOLOS, D.S. AL ∅
(TAKE REPEAT)



(MED. BOSSA)

DESAFINADO-ANTONIO CARLOS JOBIN/
NEWTON MENDONCA**A** F^{maj7}G^{7b5}

G-7

C7

A-7b5

D7b9



G-7

A7b9

D7

D7b9



G7b9

G^{bmaj7}

(C7b9)



G-7

Bb-6

F^{maj7}

B-7b5 E7#9



Amaj7

Bb7

B-7

E7

**B** Amaj7

Bb7

B-7

E7



A maj 7

F#-7

B-7

E7

C maj 7

C#-7

D-7

G7

G-7

E♭-6

G7

C7b9

C F maj 7

G7b5

G-7

C7

A-7b5

D7

G-7

B♭-6

F maj 7

D-7

G7

B♭-7

E♭7

G7

G-7

C7

F6

(C7)

110

(JAZZ WALZ)

DESERT AIR

- CHICK COREA

$\frac{D_{\text{b}}\text{maj}7}{F}$ $\frac{C-7}{F}$ $\frac{G_{\text{b}}\text{maj}7}{F}$

F- $C_{\text{maj}}7$ $D_{\text{b}}\text{maj}7$

$E7\#9$ $F-7$

$G_{\text{maj}}7$ $A_{\text{b}}\text{maj}7$

$G_{\text{maj}}7$ $A_{\text{b}}\text{maj}7$ $E_{\text{maj}}7$

$A-E$ $E_{\text{maj}}7$ $A-E$

$B_{\text{maj}}7$ $C_{\text{maj}}7\#11$

1. $B_{\text{b}}-7\text{b5}$ $C7\text{b9}$

2.
B_b-7b5 **E b7b9** **A_b-7b5** **D_b-7b9** 111

(BOP)

DEXTERITY

-CHARLIE PARKER

B^b C-7 F⁷b⁹ B^b G⁷ C-7 F⁷

B^b B^b7 E^b A^b7 D-7 D^b7 C-7 F⁷

C-7 F⁷ B^b A-7 D⁷ A-7 D⁷

D-7 G⁷ G-7 C⁷

C-7 F⁷ B^b C-7 F⁷b⁹

B^b G⁷ C-7 F⁷ B^b B^b7 E^b A^b7

C-7 F⁷ B^b

(FAST BOP)

DIZZY ATMOSPHERE

-JOHN "DIZZY" GILLESPIE

A^{bb} F-7 B^{b-7} E^{b7} A^{bb} F-7 B^{b-7} E^{b7}

 A^{bb} F-7 B^{b-7} E^{b7} A^{bb}

 D7 D^{b7}

 C7 B7 B^{b7} A7

 A^{bb} F-7 B^{b-7} E^{b7} A^{bb} F-7 B^{b-7} E^{b7}

 A^{bb} F-7 B^{b-7} E^{b7} A^{bb}

114

(SLOW 4
(EVEN 8ths))DJANGO

—JOHN LEWIS

F- **B^b-7** **C^{7b9}** **F-**

F7(b9) **B^b-7** **Eb7(b9)** **Abmaj7**

Dbmaj7 **G-7bs** **G⁷/F** **C/E** **C^{7b9}**

F-9(maj7) **F-7/B^b** **C^{7\#5}**, - **C⁷** **Bb⁷/F** **F-**

F-9(maj7) **F-7/B^b** **C^{7\#5}**, - **C⁷** **Bb⁷/F** **F- (FINE)**

**(MED. SWING)
SOLOS**

F- **D-7bs** **G⁷** **C⁷** **F7(b9)** **B^b-7** **E^b-7** **A^b-7**

D^b7 **G⁷** **C⁷** **[²D^b7]** **C⁷** **F-6**

F^{7(b9)}

B^{b7}/
F

F^{7(b9)}

B^{b7}/
F

F^{7(b9)}

B^{b7}/
F

F^{7(b9)} B^{b7}/
F

F^{7(b9)}

B^{b7}

G-^{7b5}

C⁷

F⁷

B^{b7}

E^{b-7}

A^{b7}

D^{b7}

G^{b7}

D^{b7}

G^{b7}

D^{b7}

(C⁷)

AFTER SOLOS, D.C. AL FINE

116

(RDCL
EVEN 8ths)DOIN' THE PIG

- STEVE SWALLOW

[A] G

C C[#]07 D7 - GC C[#]07 D7 - G7

[B]

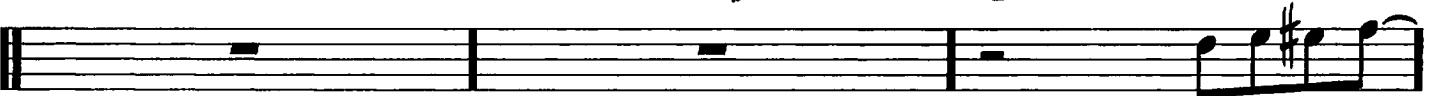
B-7b5

E-

A-7

D7

G7



D7

A7

[C]

E7

A7 B^b07 B7 - E7

E7

A7 B^b07 B7 -

D7



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A7

D7

D G

C C[#]07 D7

117



G

C C[#]07 D7

G



C C[#]07 D7

G7

D7

G



FINE

Solo B C D

AFTER SOLOS, D.C. AL FINE

(FAST SWING)

DOLORES

- WAYNE SHORTER

D-7 F#7b5 E7#9 Ebmaj7 A-7 D7

(MEDIUM JAZZ)

DOLPHIN DANCE

- HERBIE HANCOCK

Ebmaj7 *Dbmaj7/Eb* *Ebmaj7* *D-7b5 G7*

C7 *Ab7b5* *C7* *A7 D7*

Gmaj7 *Ab7 Db7* *F7* *Bb7*

C7 *C7/Bb* *A7* *D7*

Gmaj7 *D7/G* *A/G* *G7sus4*

F7sus4 *F7(b9)* *F7sus4* *E7 A7*

Eb7 *A7 D7* *B7* *E7 D7*

C#7 *F#7* *Dmaj7/E* *Cmaj7/E* *Dmaj7/E* *Cmaj7/E*

Dbmaj7/Eb *Bb7(b9)/Eb* *C7#9/Eb* *D-7b5 G7b9*

120

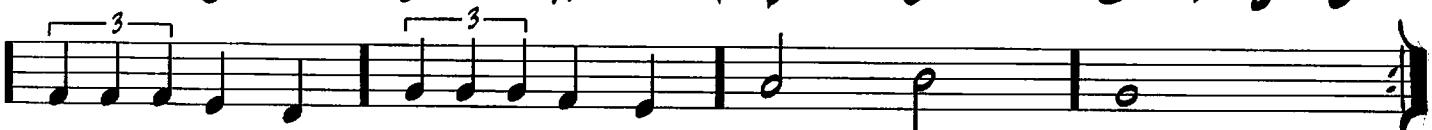
(MED.)

DOMINO BISCUIT

- STEVE SWALLOW

RHYTHM PLAYS THROUGHOUT
2ND TIME, SOLO TILL FINE

(BALLAD)

DON'T BLAME MEC^{major}7 E-7b5 A7#5 A7 D-7b5 G7 C^{major}7 A7D-7b5 G7 E-7b5 A7 [2. D-7] G7#5 C^{major}7 D-7 G7

A7

D7



D-7 A6

G7

C^{major}7

E-7b5 A7#5

A7



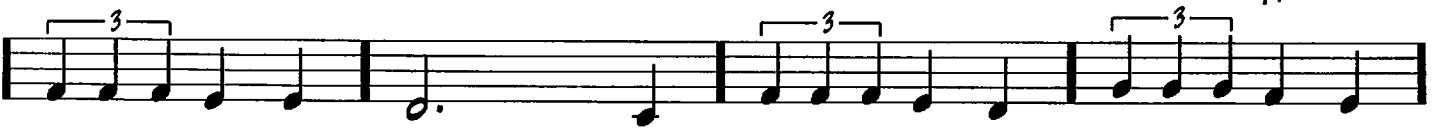
D-7b5

G7

C6

A7

D-7b5 G7 E-7b5 A7



D-7

G7

C6



(MED.SWING) DON'T GET AROUND MUCH ANYMORE

DUKE ELLINGTON / BOB RUSSEL

Cmaj7 D-7 D^{#07} C/E

G7 C6 G7 N.C.

C6 G-7 C7 F6 F^{#07}

Cmaj7 C7 F6 F^{#-1b5} B7b9

E-7 Eb07 D-7 N.C. Cmaj7 D-7 D^{#07} C/E

Cmaj7 B7 Bb7 A7 D7 G7

C6 (Eb7 D-7 G7)

-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)

(MED.)

DREAM A LITTLE DREAM OF ME

-WILBUR SCHWANDT/FABIAN ANDREE/GUS KAHN

(BALLAD)

DREAMSVILLE-HENRY MANCINI/
JAY LIVINGSTON/RAY EVANS

1.

Cmaj7 G7/C Cmaj7
 $\frac{G}{C}$ G-7 F#7 C7/F F7 D-7 E \flat -7
 E-7 A7 D-7 G7 D-7, - D \flat 7($\#$ 11)
 Cmaj7 F#7b5 B7 $\#$ 5 E-7 A7
 F#-7 B-7 C-7 F7 G $\#$ -7b5 C $\#$ 7b9
 F#-7b5 B7b9 E-7b5 A7b9 D-7 G7
 Cmaj7 G7/C Cmaj7 G-7, - F#7
 C7/F F7 D-7 E \flat -7 D-7, - D \flat 7($\#$ 11) Cmaj7

(MED. SWING)

EASTER PARADE

-IRVING BERLIN

AB^bmaj7 F7 B^b7 E^bmaj7 C-7 C[#]07B^bmaj7 F7 B^bmaj7 G-7 [1. C7] C-7 F7 [2. C7] F7B^bmaj7 B^b9 E^bbbG-7 C7 F E^bbb D-7 F7**A** B^bmaj7 F7 B^b7 E^bmaj7 C-7 C[#]07B^bmaj7 F7 B^b7 E^bmaj7 C-7 F1 B^bmaj7(C-7 F7)

(MED. BALLAD)

EASY LIVING

B *b* *4*

Chords and markings from the score:

- Fmaj7
- F#7
- G7
- G#7
- C7
- D7
- E7
- A7
- Bbmaj7
- Eb7
- Bb7
- Ab7
- F7
- B7
- Eb7
- Ab7
- Dbmaj7
- C7
- G7
- C7
- C7#5
- Fmaj7
- F#7
- G7
- G#7
- C7
- F7
- Bbmaj7
- Eb7
- D7
- G7
- C7
- (Ab7, Dbmaj7, C7)
- C7

(BALLAD)

EASY TO LOVE

(YOU'D BE SO EASY TO LOVE)

- COLE PORTER

8 4

D-7 G-7 D-7 G⁷
Cmaj7 F¹ E-7 ^{2.}A7b5
D-7 G⁷ Cmaj7 Fmaj7 E-7 A⁷
D-7 G⁷ E-7 E7b9
^{2.}A⁷ D-7 F-6 Cmaj7
E⁷ E7b9 D-7 G⁷ C⁶ (F¹ E-7 A7b9)
FINE

(slowly)
J=52ECCCLUSIASTICS

-CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
 Mingus website: www.mingusmingusmingus.com

A F⁷ G-7 A-7 B^b7 B⁷ E⁷

Handwritten musical score for section A. The score consists of six measures. Measure 1: F major 7th chord. Measure 2: G minor 7th chord. Measure 3: A minor 7th chord. Measure 4: Bb major 7th chord. Measure 5: B major 7th chord. Measure 6: E major 7th chord.

A-7 D7#5 B^b7 D^b7 E⁷ G maj 9
 (GOSPEL)

Handwritten musical score for section A (Gospel). The score consists of six measures. Measure 1: A minor 7th chord. Measure 2: D major 7th chord with #5. Measure 3: Bb major 7th chord. Measure 4: Db major 7th chord. Measure 5: E major 7th chord. Measure 6: G major 9th chord.

B C⁷ F⁷ B^b7 E^b7

Handwritten musical score for section B. The score consists of four measures. Measure 1: C major 7th chord. Measure 2: F major 7th chord. Measure 3: Bb major 7th chord. Measure 4: Eb major 7th chord.

A^b7 D^b7 G-7b5 C7#5(#9)



Handwritten musical score for section B. The score consists of four measures. Measure 1: A minor 7th chord. Measure 2: D minor 7th chord. Measure 3: G minor 7th chord with b5. Measure 4: C major 7th chord with #5 and #9.

C F7#9 (SOLO)

Handwritten musical score for section C. The score starts with a solo section indicated by a box labeled "C" and "F7#9 (SOLO)". The solo section consists of two measures of eighth-note patterns followed by a fermata over a measure of sixteenth-note patterns.

130

(MED.
EVEN 8ths)EIGHTY ONE

-MILES DAVIS/RONALD CARTER

A F9sus4

Bb9sus4

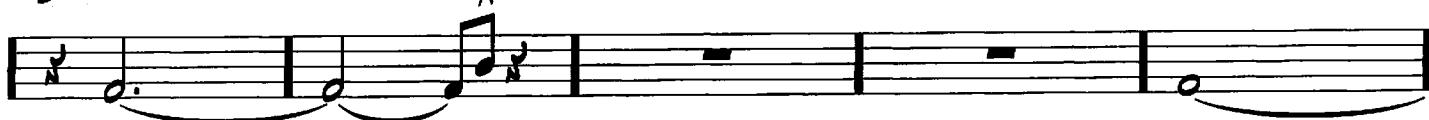
F9sus4



Bb9sus4

F9sus4

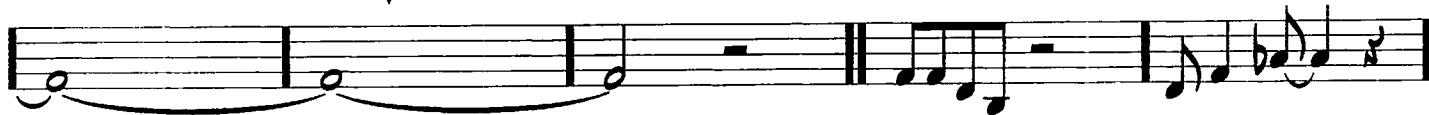
C9sus4



Bb9sus4

Dbmaj7b5
F**B** F9sus4

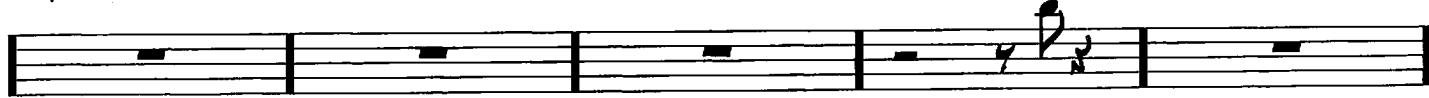
Bb9sus4



F9sus4

Bb9sus4

F9sus4

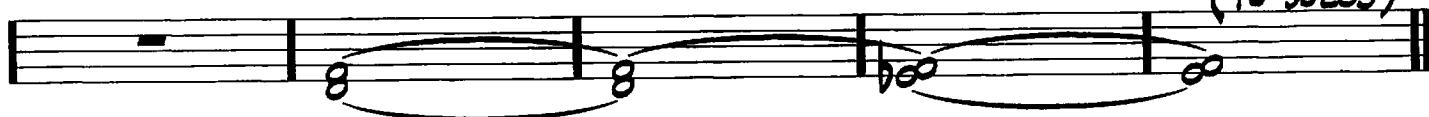
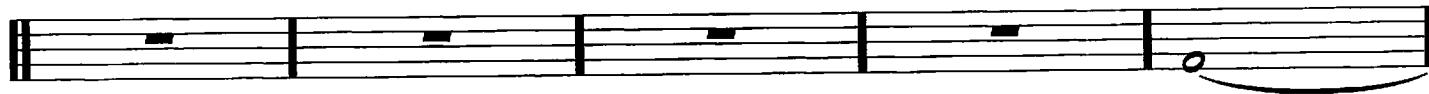


C9sus4

Bb9sus4

F9sus4

(TO SOLOS)

(ENDING)
F9sus4CHANGE TO SWING FEEL ON
LAST CHORUS OF SOLOS

(FADE)



(LATIN)

EL GAUCHO

131

- WAYNE SHORTER

The musical score consists of six staves of handwritten notation. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes chords F^{maj7}, E^{bmaj7}, D-7, B^{b7}, B7, and E7#5. The second staff begins with F-7, followed by G^{bmaj7} and F-7. The third staff starts with C-7 and ends with D-7. The fourth staff begins with C-7, followed by D-7 and E-7. The fifth staff is labeled '1.' and the sixth staff is labeled '2. (LAST TIME)'. A bracket above the fifth and sixth staves indicates a repeat. The instruction 'REPEAT HEAD IN/OUT' is written below the end of the sixth staff.

EPISTROPHY-THELONIOUS MONK/
KENNY CLARKE

C[#]7 D7 C[#]7 D7 C[#]7 D7 C[#]7 D7

D[#]7 E7 D[#]7 E7 D[#]7 E7 D[#]7 E7

D[#]7 E7 D[#]7 E7 D[#]7 E7 D[#]7 E7

C[#]7 D7 C[#]7 D7 C[#]7 D7 C[#]7 D7

F#-6

B7 D^b7 D7

D[#]7 E7 D[#]7 E7 D[#]7 E7

C[#]7 D7 C[#]7 D7 C[#]7 D7 C[#]7 D7

⊕ C[#]7 D7 G^b7 (#II)

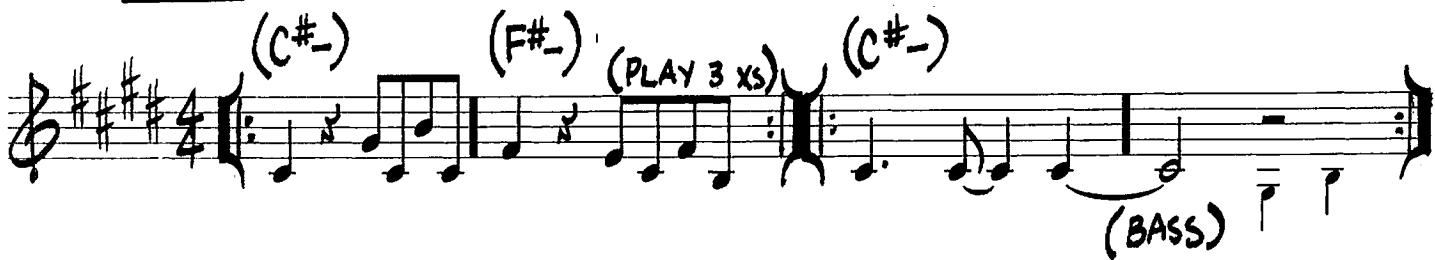
AFTER SOLOS, D.C. AL ⊕

-JOHN COLTRANE

(MED.)

EQUINOX

INTRO



(MELODY)



HEAD



F#-7

C#-7



A7b5

G#7

C#-7



REPEAT HEAD IN/OUT
TAG LAST 4 BARS FOR ENDING

(LATIN)

EQUIPOISE

-STANLEY COWELL

[INTRO] F#-7 Gmaj7 F#-7 Gmaj7 F#-7 Gmaj7 F#-7

A Dmaj7 E7 F#-7 C#-7 Dmaj7 E7 F#-7 C#-7

Bb7#9 B-7 C#-7 Dmaj7 Bb7#9 B-7 C#-7 E7sus4 Amaj7

G#-7b5 C#-7 F#-7 D/F# C#-7 E7sus4 Dmaj7 B-7 C#-7

F#-7 Gmaj7 F#-7 Gmaj7 F#-7 Gmaj7 F#-7

C#-7 E7sus4 Amaj7

RIT.

D.S. FOR SOLOS (AAB)
AFTER SOLOS, D.S. ALTO

E.S.P.

-WAYNE SHORTER

(FAST SWING)

E7#5(#9) *Fmaj7*

E7#5(#9) *Ebmaj7(#11)*

D7#9 *Ebmaj7(#11)* *E7#9* *Fmaj7 Ebmaj7*

D-7 *G7* *G-7* *Gbmaj7(#11)*

D♭7(#11) *G-7* *D♭-7 G♭7* \oplus *Fmaj7*

\oplus *Fmaj7* *E7#9* AFTER SOLOS, D.C. AL \oplus

(MEO. BALLAD)

FALL

- WAYNE SHORTER

F#7add4 B7b9 E9add4 Ebmaj7b5

Dmaj7 D7b9 G-II B-9 Abmaj7b5

F#7add4 B7b9 E-II A-II/B

FALLING GRACE

- STEVE SWALLOW

(UP)

*B*4 | :b0 | *A**maj7*** | *D7/F#* | *G-7*

F-7 *Bb7* *E**b**/G* *D7/F#* *G-7/F* *C/E*

*F**maj7*** *F#-7b5* *B7* *E-7*

A-7 *D7* *G**maj7*** *C-7* *C**#07***

*B**bmaj7*** *E**bmaj7*** *E-7b5* *A7* *D-7 D**b7***

C-7 *F7* *B**bmaj7*** *E**bmaj7*** *A**bmaj7*** *D**bmaj7***

(MED. OR UP) FALLING IN LOVE WITH LOVE

-RICHARD RODGERS / LORENZ HART

B_bmaj7 B_bb
C-7 F7 C-7 F7

B_bmaj7 B7
C-7 F7 C-7 F7

B_bmaj7 B_bb
B_bmaj7 B_bb

B_bmaj7 B_bb B_bmaj7 B_bb
A-7 D7 A-7 D7

G- G-(maj7) G-7 C7
C-7 F7

2. A-7 D7 A_b7 G7
C-7 G7b9 C-7 F7

B_bmaj7 (C-7 F7)
FINE

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-WAYNE SHORTER

(SWING)

FEE-FI-FO-FUM

E♭7 D7♯9 G-7 Abmaj7 Bmaj7 D7 D-7 G7

E♭7 D7♯9 G-7 Abmaj7 Bmaj7 D7 D-7 G7

E♭7 D7♯9 G-7 Abmaj7 C7♭9 F7 B♭7

E♭7 B♭7

E♭7 B♭-7 E♭7 A-7 D7

E♭7 D7♯9 G-7 Abmaj7 Bmaj7 D7 D-7 G7

E♭7 D7♯9 D♭maj7 C7♭9 Bmaj7

FINE

140

(MED. BALLAD) A FINE ROMANCE- JEROME KERN /
DOROTHY FIELDS

64

C^b C^{#07} D^b D^{#07}

E-7 A-7 D-7 G7

1. C^b E^{b07} D-7 G7 D-7 G7

C^b A⁷ G^{b7} F7 E7 A7 D-7 G7

2. C^b C7 F^{maj7} A⁷/^E D-7 D^{#07}

E-7 E^{b7} D^b G7 C^b (D-7 G7)

FINE

(MED. LATIN)

500 MILES HIGH

141
- CHICK COREA /
NEVILLE POTTER

8.

β_4 | E-7 | G-7 |

Bbmaj7 |

B-7b5 | E7#9 | A-7 |

F#-7b5 | F-7 |

F-7, N.C. | C-7(II) | B7#5(#9) | AFTER SOLOS, D.S. AL

C-7(II) | Abmaj7 | - - N.C. | C-7(II) |

2nd TIME, RIT.

142

(MED.)

502 BLUES

- JAMES ROWLES

A-7 D^bmaj7#5 B-7b5 E7b9

A-7 D^bmaj7#5 B-7b5 E7#9

C-7 F7 B^bmaj7 A-7 A^b-7 - D7

F#-7b5 B7b9 E maj7 - - E7#5

F#-7b5 B7b9 E-7

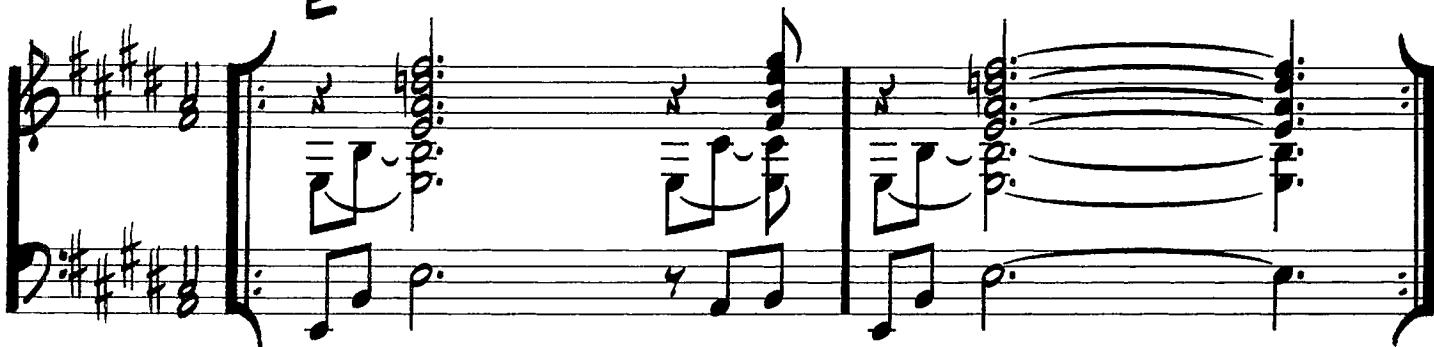
FINE

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

(MEDIUM SLOW
ROCK)FOLLOW YOUR HEART

INTRO

E9sus4



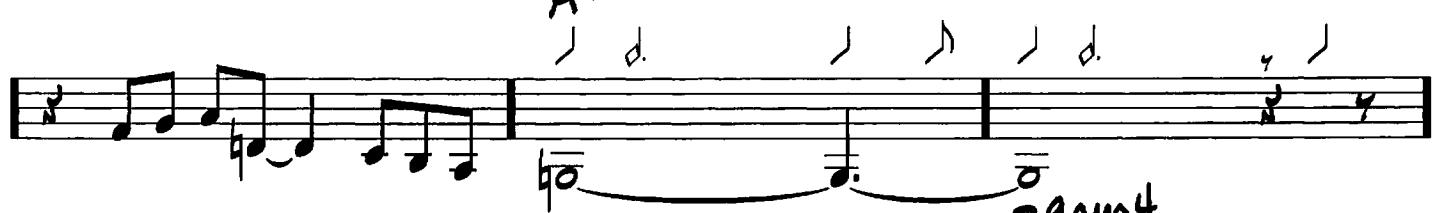
HEAD S:

E9sus4



CONT. RHYTHM SIN.

A9sus4



E9sus4

B9sus4



A9sus4

G9sus4



D.S. FOR SOLOS

AFTER SOLOS, D.S. AL-

(ENDING)

E9sus4



REPEAT AS DESIRED

GTR. TUNED DOWN 1 STEP.
RECORDING SOUNDS 1 STEP LOWER THAN WRITTEN.

144

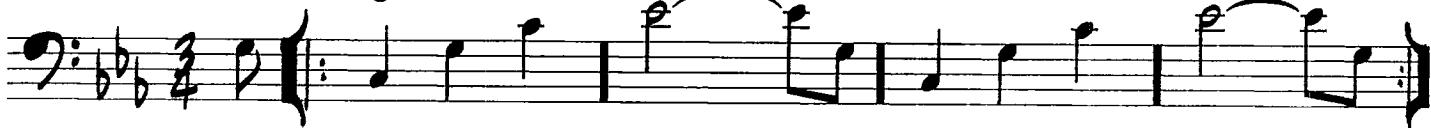
(JAZZ WALTZ)

FOOTPRINTS

- WAYNE SHORTER

INTRO

C-7



HEAD

C-7



BASS CONTINUE SIMILE



F-7



C-7

F[#]-7b5F[#]7#II

E7b5 (#9)

A7b5 (#9)



C-7



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(MED. BALLAD)

FOR ALL WE KNOW- J. FRED COOTS/
SAM M. LEWIS

E^{b6} C-7 F⁹ B^{b7} F-7 B^{b7}

E^bmaj7 A^bmaj7 G-7b5 C^{7b9} F-7 F-7b5 B^{b7}

E^bmaj7 G^b7 F-7 B^{b7}

C-7 F⁷ F-7 B^{b7}

E^bmaj7 A-7 D⁷ G⁷ D^{b9(alt)} C^{9sus4} C⁷

F-7 B^{b7} E^{b6} (F-7 B^{b7})

(BALLAD)

FOR HEAVEN'S SAKE

-DON MEYER/EUSE BRETON/SHERMAN EDWARDS

G-7b5 C7b9 Fmaj7 D7b9 G-7b5 C7b9 Fmaj7 F7
 Bb-7 A-7 Ab7 G-7 C7 F6
 G-7 C7 F6 Eb7 Ab7 Ab7 Dbmaj7 D7
 Eb7 Ab7 Ab7 Dbmaj7 F- F-(#5) F-6 F-7
 Bb-7 Eb7 G-7 C7 G-7b5 C7b9 Fmaj7 D7b9
 G-7b5 C7b9 Fmaj7 F7 Bb-7 A-7 Ab7
 G-7 C7 F6
 FINE

(I LOVE YOU)

(MED.
(BALLAD)) FOR SENTIMENTAL REASONS

- WILLIAM BEST / DEEK WATSON

The musical score is handwritten on 12 staves. It includes the following chords and performance markings:

- Chords: Fmaj7, A♭7, G-7, C7, G-7, C7, F6, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, F6, B♭-6, F6, C7, D-7, G-7, C7, F6, B7b5, Bbmaj7, B7, F/C, D7b9, G-7, C7, Fmaj7, E-7b5, A7b9, D-7, G7, G7/C, C7, Gb7#5, Fmaj7, A♭7, G-7, C7, F6, D-7, G-7, C7, F6, D-7, G-7, C7, F6, D-7, G-7, C7, Gb7#5, F6, G-7, Gb7, Fmaj7, (RIT. LAST x), AFTER SOLOS, D.C. AL.
- Performance Instructions: (RIT. LAST x), AFTER SOLOS, D.C. AL.

148

FOREST FLOWER

- CHARLES LLOYD

(LATIN SWING)

A (LATIN)
A maj 7

/ N.C.

C maj 7

G maj 7

/ N.C.

B (SWING)
D_b-7

D-7 b5

B_b maj 7

C maj 7

/ N.C.

1. (LATIN)
C-7

B7#9

B_b maj 7

/ N.C.

2. (LATIN)
C-7

B7#9

B b13

/ N.C.

C (LATIN)
C-7

B b13

E b maj 7

/ N.C.

B b13

A b7#11

G b maj 7

/ N.C.

G b-7

A-7

C-7

/ N.C.

⊕ C_b
G

AFTER SOLOS, D.C. AL

PLAY **B** SWING THROUGHOUT FOR SOLOS

(ENDING)

C maj 7

D-7
G

⊕ C maj 7
(VAMP)

SOLID AS DESIRED

(MED. SWING)

FOUR

-MILES DAVIS

S E^bmaj7

E^b-7 A^b7 F-7

A^b7 D^b7

G-7 F[#]-7 B⁷ F-7

B^b7 ^{1.}G-7 F[#]-7 B⁷

F-7 B^b7 ^{2.}G-7 F[#]-7

F-7 B^b7 E^bmaj7 (SOLO BREAK) (F-7 B^b7)

FINE

AFTER SOLOS, D.S. AL FINE
PLAY PICKUPS, TAKE REPEAT

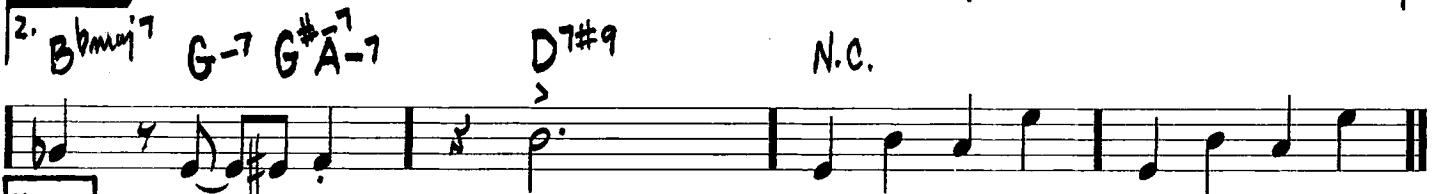
FOUR ON SIX

- JOHN L. (WES) MONTGOMERY

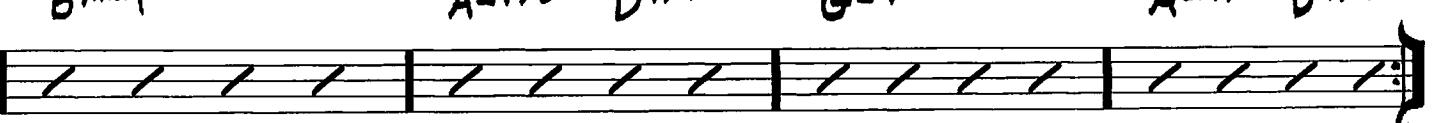
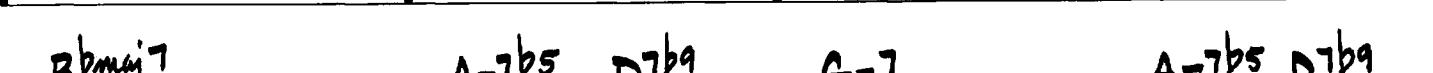
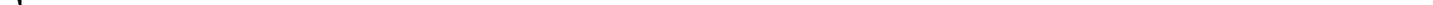
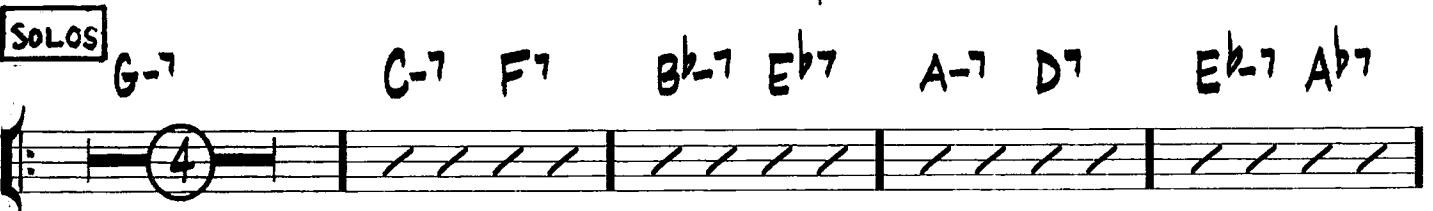
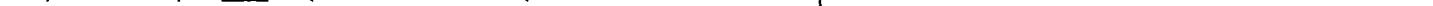
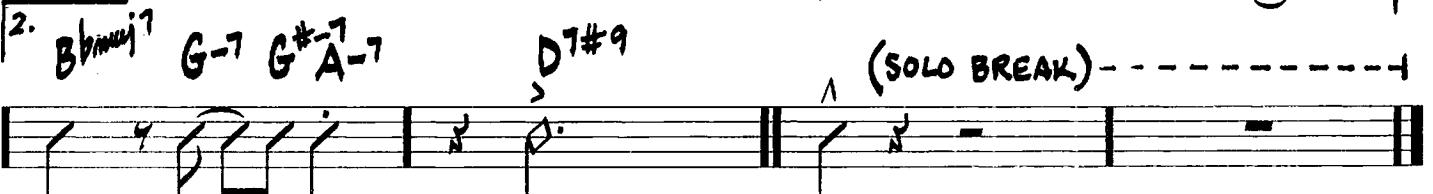
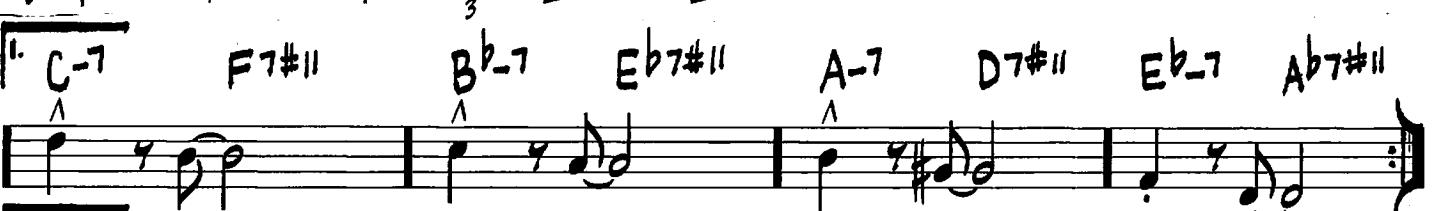
(UP)

INTRO

(BASS) N.C.

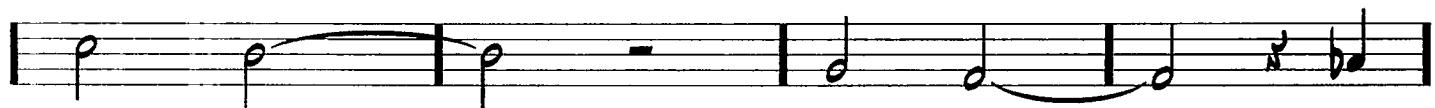


HEAD



(MED. BLUES) FREDDIE FREELOADER

- MILES DAVIS

 B^{b7}  E^{b7} B^{b7} 1. F⁷ E^{b7} A^{b7} TAKE 1ST ENDING FOR SOLOS2. F⁷ E^{b7} B^{b7} 

(MED. ROCK)
FUNK) **FREEDOM JAZZ DANCE** -EDDIE HARRIS



REPEAT HEAD IN/OUT
OPEN SOLOS OVER B^b7

(SLOW BLUES) **GEE BABY, AIN'T I GOOD TO YOU**

- DON REDMAN / ANDY RAZAF

C⁷ A^{b7} G⁷ C⁷

F⁷ B^{b7} E^{bb6} G⁷ C⁷ A^{b7}

G⁷ C⁷ F⁷ B^{b7} E^{bb6} E^{b7}

A^{bb6} A^{o7} Eb^{6/Bb} Eb⁷ A^{bb6} A^{o7}

D-7b5 G⁷ C⁷ A^{b7} G⁷ C⁷

F⁷ B^{b7} E^{bb6} (Ab⁷ G⁷)

(JAZZWALTZ)

FULL HOUSE

-JOHN L. (NES) MONTGOMERY

INTRO

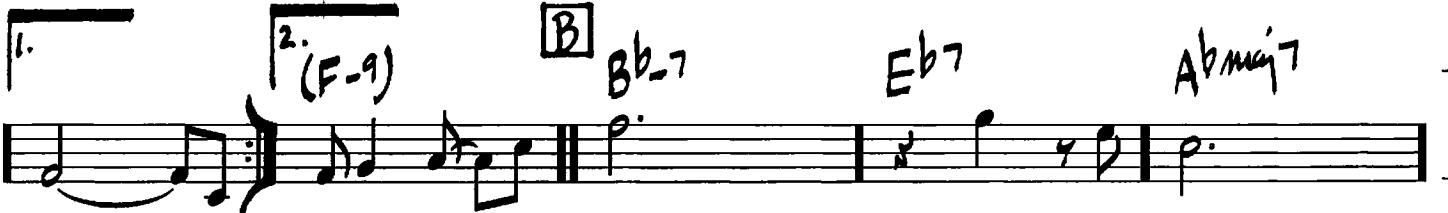


1.

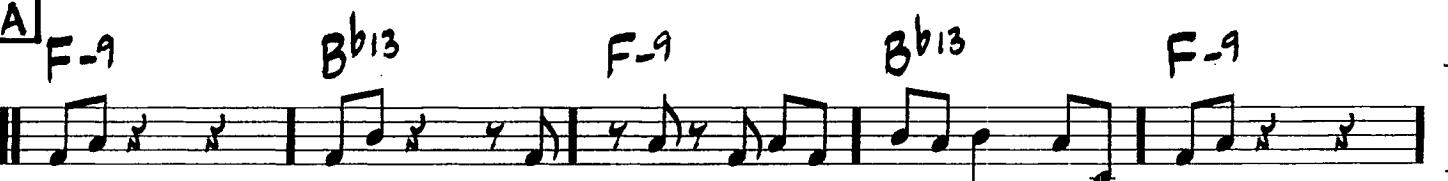
2.



A



A



B^b13 F-9 C7#9 F-9 B^b13

F-9 B^b13 F-9 B^b13 F-9 ⊕

(SOLO BEGINS) SOLO A A B A

D. (D.) || AFTER SOLOS, D.S. AL ⊕ -
(TAKE REPEAT)

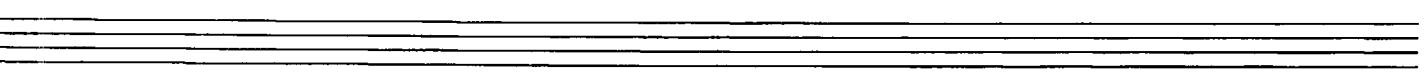
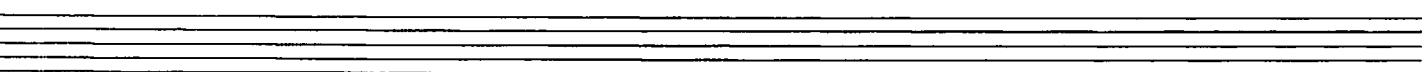
⊕

F-9

1.

2.

F-9 B^b13 (LAST +)
(VAMP) F-9



GEMINI

-JIMMY HEATH

(FAST 3)

E^b D^b/E^b E^b D^b/E^b

E^b D^b/E^b E^b D^b/E^b

E^b-7 A^{b7}/G^b E^b-7 A^{b7}/G^b

E^b D^b/E^b E^b $G7\#9$ $C7\#9$

$F7b9$ $B7\#5$ $C7\#9 Bb7\#9$

E^b D^b/E^b E^b D^b/E^b

-JOHN COLTRANE

(UP)

GIANT STEPS

B^{maj7} D⁷ **G^{maj7} B^{b7}** **E^{bmaj7}** **A-7 D⁷**

G^{maj7} B^{b7} **E^{bmaj7} F#⁷** **B^{maj7}** **F-7 B^{b7}**

E^{bmaj7} **A-7 D⁷** **G^{maj7}** **C#-7 F#⁷**

B^{maj7} **F-7 B^{b7}** **E^{bmaj7}** **C#-7 F#⁷**

FINE

THE GIRL FROM IPANEMA
(GARÔTA DE IPANEMA)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

(BOSSA)

The musical score consists of a single melodic line on a staff. Above the staff, various chords are written in a handwritten style. The chords include:
 - Top line: Fmaj7, G7, Gb7b5, 1. Fmaj7, Gb7b5
 - Second line: 2. Fmaj7, Gbmaj7
 - Third line: B7, F#-7
 - Fourth line: D7, G-7
 - Fifth line: Eb7, A-7, D7b9(#II)
 - Sixth line: G-7, C7b9(#II), Fmaj7
 - Seventh line: G7, G-7, Gb7b5
 - Eighth line: Fmaj7, (Gb7b5)
 - Ninth line: (empty staff)

GLORIA'S STEP

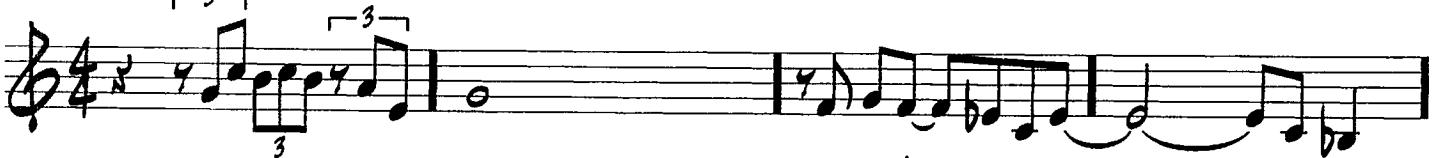
- SCOTT LEFARD

(MED. SWING)

Fm7^{#9}

Ebmaj7 Dmaj7 Dbmaj7

C7#9



F-7

Fm7^{#9}

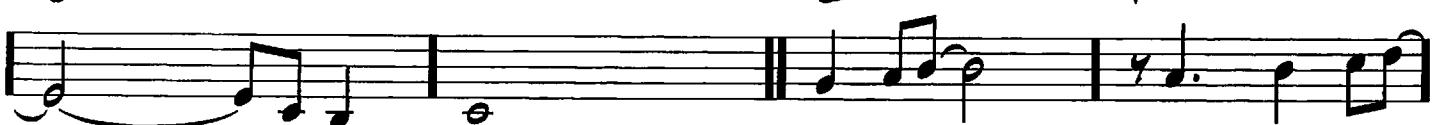
Ebmaj7 Dmaj7 Dbmaj7



C7#9

F-7

E-7

Fm7^{#9}

A-7b5

E-7b5

G-7b5

D-7b5



F-7b5

Bb-7b5

E7#9



(BALLAD)

GOD BLESS' THE CHILD-ARTHUR HERZOG JR.
BILLIE HOLIDAY

E^bmaj⁷ E^b7 Ab^{b6} - E^bmaj⁷ E^b7 Ab^{b6} - B^b-7 E^b7

B^b-7 E^b7 Abmaj⁷ Ab^{b6} Ab-(maj⁷) Ab-6 G-7 C7b9

F-7 B^b7 E^b6 *[1.] F-7 B^b7* *[2.] D-7b5 G7*

C- C-(maj⁷) C-7 C-6 G-7 D-7b5 G7

C- C-(maj⁷) C-7 C-6 G-7 C7 F-7b5 B^b7

E^bmaj⁷ E^b7 Ab^{b6} - E^bmaj⁷ E^b7 Ab^{b6} - B^b-7 E^b7 B^b-7 E^b7

Abmaj⁷ Ab^{b6} Ab-(maj⁷) Ab-6 G-7 C7b9 F-7 B^b7

E^b6 (F-7 B^b7)

GOLDEN LADY

-STEVIE WONDER

(MED. ROCK)
J=104

Ebmaj7 F-7 G-7 A-7 D7sus4

Ebmaj7 F-7 G-7 A-7 D7sus4

Ebmaj7 F-7 G-7 A-7 D7sus4

Ebmaj7 Bbmaj7 Ab-7 Db7 Gbmaj7

F#-7 B7sus4 B7 A-7 D7sus4 (3rd x: Eb7b9) ⊕

G- G-(maj7) G-7 G-6 Abmaj7

G- G-(maj7) G-7 G-6 Abmaj7

Gmaj7 F-7 Bb7sus4

Ebmaj7 solo F-7 G-7 A-7 D7sus4

Ab- Ab-(maj7) Ab-7 Ab-6 Amaj7 LAST TIME, D.S. AL ⊕

A- A-(maj7) A-7 A-6 Bbmaj7

CONT. MODULATING UP $\frac{1}{2}$ STEP AFTER
EACH REPEATED SECTION AND FADE

162

(Rock) GOOD EVENING MR. AND MRS. AMERICA

-JOHN GUERIN

D7sus4 D-7(add 4)

D7sus4 D-7(add 4)
2 (PLAY 4x)

A D7sus4 D-7(add 4) D7sus4 D-7
(BASS CONT. SIM.)

B D7#9 G13 Bb13 Ab13 F13 Db13 A13

C#-9 / F# F#13 (SOLO FILL) C#-9 / F# F#13

B- N.C.
(BASS) D.C. AL 1 (TAKE REPEAT)

SOLOS

C D-7sus4 D-7 D-7sus4 D-7 D-7sus4 D-7
(8)

D7sus4 Ab13 F13 Db13 A13 F#7 F#7sus4 F#7

163

B- 1. 2. LAST TIME (TO D)

D (LAST SOLO CHORUS)
D7sus4

BACK TO C FOR MORE SOLOS
(TAKE REPEAT)

Ab/D

Ab13 F13 D13 A13

8 (BASS)

F#7sus4

B-

D.C. AL ↗ 2
(TAKE 2nd ENDING)

2 D7#9 B7#9 Ab7#9 F7#9

A7sus4

D7sus4

FINE

164

(J = 258)

GRAND CENTRAL

-JOHN COLTRANE

F- Bb-7 E^b7 A^b-7 D^b7

G^b-7 B7 B^b- B7b5 2. B^b- F[#]-7 B7

F[#]-7 B7 F[#]-7 B7 F[#]-7 B7 F[#]-7 B7

F[#]-7 B7 B^b-7 E⁷ A⁷ C⁷ F-

Bb-7 E^b7 A^b-7 D^b7 G^b-7 B7 B^b-

B7b5 B^b- B7b5 B^b-

B7b5 B^b-

FINE

*(J=132
EVEN 8ths)* **THE GREEN MOUNTAINS**

-STEVE SWALLOW

INTRO/ENDING

C maj7 G 9sus4

Handwritten musical score for 'The Green Mountains'. The score consists of two staves. The top staff is in treble clef and 4/4 time, starting with a rest followed by a bass note. The bottom staff is in bass clef and 4/4 time, featuring eighth-note patterns. Both staves end with three rests.

HEAD

C maj7 (G 9sus4)

Handwritten musical score for 'The Green Mountains'. It features two staves. The top staff is in treble clef and 4/4 time, with a melodic line consisting of eighth and sixteenth notes. The bottom staff is in bass clef and 4/4 time, with a rhythmic pattern of eighth-note pairs. Both staves conclude with three rests.

F maj7 (C 9sus4)

Handwritten musical score for 'The Green Mountains'. It consists of two staves. The top staff is in treble clef and 4/4 time, with a melodic line. The bottom staff is in bass clef and 4/4 time, with a rhythmic pattern. Both staves end with three rests.

D7 (A-7)

Handwritten musical score for 'The Green Mountains'. It consists of two staves. The top staff is in treble clef and 4/4 time, with a melodic line. The bottom staff is in bass clef and 4/4 time, with a rhythmic pattern. Both staves end with three rests.

G D/F# G/F C/E F maj7 E-7 A-7 D7

Handwritten musical score for 'The Green Mountains'. It consists of two staves. The top staff is in treble clef and 4/4 time, with a melodic line. The bottom staff is in bass clef and 4/4 time, with a rhythmic pattern. Both staves end with three rests.

G

Handwritten musical score for 'The Green Mountains'. It consists of two staves. The top staff is in treble clef and 4/4 time, with a melodic line. The bottom staff is in bass clef and 4/4 time, with a rhythmic pattern. Both staves end with three rests.

166

(BOP)

GROOVIN' HIGH

-JOHN "DIZZY" GILLESPIE

E^{b6} **A-7**

D7 **E^{b6}**

G-7 **C7** **F7**

Bbb7 **1. F-7** **Bbb7**

G-7 **F#-7** **F-7**

Bbb7ba **2. F-7** **Bbb7**

F-7 **Db7** **E^{b6}** **(F-7 Bb7)**

FINE

GROW YOUR OWN

-KEITH JARRETT

(ROCK)

[A] F A^b C⁷ F⁷ // G⁷
 C⁷ B^{b7} F A⁷ D- E^{b7(13)}
 D^{b7(13)} A^{7(#11)} D⁷ F⁷
 B^{b7} E^{b7} G B D F
[B]
 G⁷ C⁷ SOLO ON **[B]** - THEN TO **[C]**
[C] D^b A^b D^b E^b F
 C B^b F C B^{b7} F
 PLAY **[C]** MELODY ONCE, THEN IMPROVISE ON **[C]**
 AFTER SOLOS, D.C. AL FINE

(MED. BALLAD)

GUILTY- GUS KAHN / RICHARD WHITTING /
HARRY AKST

Bbmaj7 G7^{#5} C-7 A7^{#5} Bbmaj7 Bb7^{#5} Ebmaj7 Ab7

Bbmaj7 Db07 C-7 F1 1. C-7 F7^{#5} Bb6 C-7 F1

2. C-7 F1 Bbb E7b5 A7 D- D-(maj7) D-7 E-7b5 A7^{#5}

D-7 E-7 A7 Fmaj7 G-7 C7

G-7 C7 C-7 F1 Bbmaj7 G7^{#5} C-7 A7^{#5}

Bbmaj7 Bb7^{#5} Ebmaj7 Ab7 Bbmaj7 Db07 C-7 F1

C-7 F1 Bb6

(MED.)

GYPSY IN MY SOUL

-CLAY BOLAND/MOE JAFFE/CLAY BOLAND

$E^{b\text{maj}}7 C-7$ $F-7$ $Bb7$ $E^{b\text{maj}}7 C-7$ $F-7$ $Bb7$ $E^{b\text{maj}}7 C-7$

$Bb6$ $\frac{1}{2}$ $E^{b\text{b6}}$ $C-7$ $F-7$ $Bb7$ $\frac{2}{2} E^{b\text{b6}}$ $A-7b5$ $D7$

$G-7$ $C7$ $G-7$ $C7$ $G-7$ $C7$ $G-7$ $C7$ $F-7$ $Bb7$

G PEDAL - F PEDAL - - - -

$F-7$ $Bb7$ $F-7$ $Bb7$ $F-7$ $Bb7$ $E^{b\text{maj}}7 C-7$ $F-7$ $Bb7$ $E^{b\text{maj}}7 C-7$

$F-7$ $Bb7$ $E^{b\text{maj}}7 C-7$ $F-7$ $Bb7$ $E^{b\text{b6}}$ // $C07$

$F-7$ $Bb7$ $F-7$ $Bb7b9$ $E^{b\text{b6}}$ // $C07$ $F-7$ $Bb7$

$F-7$ $Bb7b9$ $E^{b\text{b6}}$ $C-7$ $F-7$ $Bb7$ $E^{b\text{maj}}7 C-7$ $F-7$ $Bb7$

$E^{b\text{maj}}7 C-7$ $F-7$ $Bb7$ $E^{b\text{maj}}7 C-7$ $F-7$ $Bb7$ $E^{b\text{b6}}$ ($F-7$ $Bb7$)

170

(MED. UP)

HALF NELSON

- MILES DAVIS

C maj⁷

* PLAY CUE ON REPEAT - THEN SOLOS

B b7

C maj⁷

B-7

B b-7

A b maj⁷

A-7

D7

D-7

G7

E-7

E b7

A b maj⁷

G7

C maj⁷

F-7

B b7

C maj⁷

B-7

Bb-7

Abmaj7

A-7

D7

D-7

G7

E-7

Eb7

Abmaj7

G7

G7

Cmaj7

PLAY HEAD ONCE, THEN SOLOS
AFTER SOLOS, D.C. AL 



(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)

(BALLAD)

HEAVEN

-DUKE ELLINGTON

B♭maj7 G7bs

C7#II F7#5 1. 2.

F-7 B♭7 Ebmaj7

E-7bs A7 D-7 C7 Cb7

B♭maj7 G7

C7 F7 B♭maj7

174

(MED.)

HEEBIE JEEBIES

-BOYD ATKINS

$\text{G}^{\#}\frac{4}{4}$

$D7 \quad A7/E \quad F7 \quad D7/F\# \quad G6 \quad E7 \quad A7 \quad D7$

(D7) $G6 \quad - - \quad G7$

$C6 \quad C\#7 \quad G/D \quad E7 \quad A7 \quad D7 \quad G6 \quad E7$

$A7 \quad D7 \quad G6 \quad G\#7$

FINE

(NED.)

HERE'S THAT RAINY DAY

175

JIMMY VAN HEUSEN / JOHNNY BURKE

B[#]4

Gmaj7 B^{b7} Ebmaj7 Abmaj7

A-7 D⁷ Gmaj7 D-7 G⁷

C-7 F⁷ Bbmaj7 Ebmaj7

A-7 D⁷ Gmaj7 A-7 D⁷

Cmaj7 A-7 D⁷ B-7 E-7 A⁷

A-7 D⁷ G⁶ (A-7 D⁷)

The musical score consists of five staves of handwritten music. The first staff starts with a B major 4/4 time signature. It features four chords: G major 7, B minor 7, Eb major 7, and Ab major 7. The second staff begins with an A-7 chord. The third staff starts with a C-7 chord. The fourth staff begins with an A-7 chord. The fifth staff starts with a C major 7 chord. The lyrics "HERE'S THAT RAINY DAY" are written above the first staff, and "JIMMY VAN HEUSEN / JOHNNY BURKE" is written below the fifth staff.

176

(Up)

HELLO, YOUNG LOVERS- RICHARD RODGERS/
OSCAR HAMMERSTEIN II

S. C^{maj7} D-7 E-7 D-7

C^{maj7} C^{#m7} D-7 G7

D-7b5 G7/B ~~E^b major 7
Bb~~ G7

Ab7b5 G7sus4 G7 C6 D-7 G7

²C6 G7 C7 F6 G7

A-7 G7 F major 7 G7 C7

F major 7 B-7b5 E7

A-7 D7 D-7 A7#5

A^{b7b5} G^7 C^{maj7} $D-7$

 $E-7$ $D-7$ C^{maj7} $C^{\#o7}$

 $D-7$ G^7 $D-7b5$ G^7/B

 ~~E^{bmaj7}~~
 ~~B^b~~ G^7 A^{b7b5} G^7

 $G-6$ C^7 F $F-$

 E^7 A^7 $D-7$ $A^{b7} \quad G^7 \quad \oplus$

 C^b
(SOLO BREAK) $(D-7 \quad G^7)$

AFTER SOLOS, D.S. AL \oplus
(PLAY PICKUP)

(MED.)

HOT TODDY-HERB HENDLER/
RALPH FLANAGAN

C^b G- C^b G- F^{min7} F^b F^{min7} F^b
 C^b G- C^b G- F^{min7} F^b F^{min7} F^b

F¹ C- F¹ C- B^b min7 B^b B^b min7 B^b

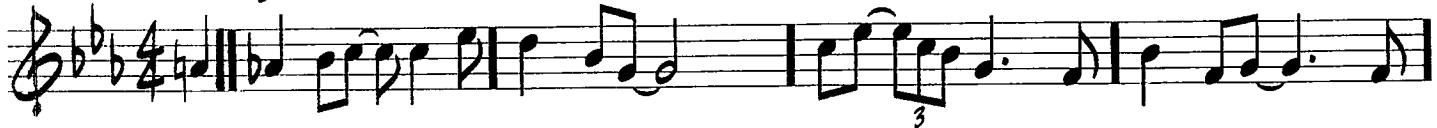
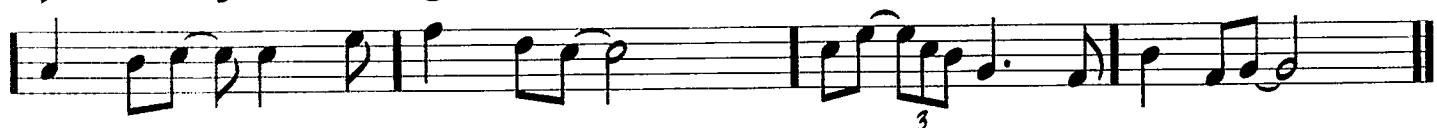
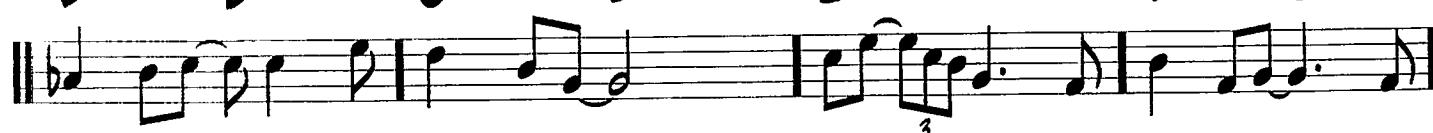
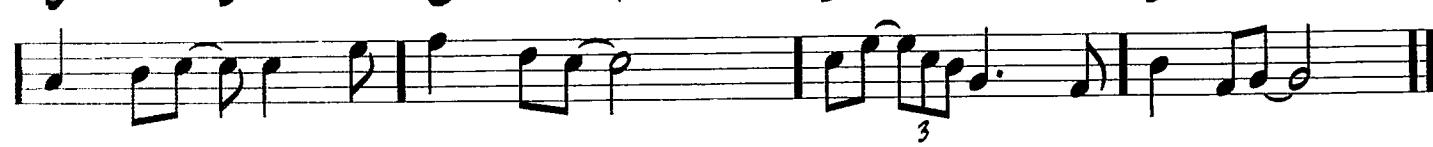
G⁷ D- G⁷ D- C⁷
 B^b min7 B^b B^b- C^b G- C^b G-

C^b G- F^b

(SLOW SWING)

HOUSE OF JADE

- WAYNE SHORTER

D-7bs D^bmaj7 C-7 D^b7#II E^b7 F7 D^b7 C-7D-7bs D^bmaj7 C-7 F7 E^b7 F7 D^b7 C-7B^b-9
/ E^bA-9
/ DD-7bs D^bmaj7 C-7 D^b7#II E^b7 F7 D^b7 C-7D-7bs D^bmaj7 C-7 F7 E^b7 F7 D^b7 C-7

180

(MED.)

HOW HIGH THE MOON-MORGAN LEWIS/
NANCY HAMILTON

Gmaj7 **G-7** **C7**
Fmaj7 **F-7** **Bb7**
Ebmaj7 **A-7b5 D7** **G-7** **A-7b5 D7**
Gmaj7 **A-7 D7** **B-7 Bb7** **A-7 D7**
Gmaj7 **G-7** **C7**
Fmaj7 **F-7** **Bb7**
Ebmaj7 **A-7b5 D7** **Gmaj7** **A-7 D7**
B-7 Bb7 **A-7 D7** **G6** **(A-7 D7)**
B-7 Bb7 **A-7 D7** **G6** **(A-7 D7)**
FINE

HOW INSENSITIVE

(INSENSATEZ)

-ANTONIO CARLOS JOBIM/VINICIUS DE MORAES/NORMAN GIMBEL

D-9

C#7



C-6

G1/8



Bbmaj7

Ebmaj7



E-7b5

A7b9

D-7

D7



C-9

B07



Bbmaj7

E-7b5

A7b9

D-7

, , D7, ,



C-9

F7

B7

E1b9



Bbmaj7

A7b9

D-7



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HOW MY HEART SINGS

(♩ = 146) - EARL ZINDARS/
ANNE ZINDARS

1st

E-7 A-7 D-7 G⁷

Cmaj7 Fmaj7 B-7b5 E7b9

A-7 Ab7 A-7/G F#-7b5

Emaj7 G7 F#-7 B7

B PEDAL

Dmaj7 E Amaj7 B Dmaj7 Amaj7

Cmaj7 Gmaj7 Cmaj7 B7#9

D.S. AL Ⓜ

A-7 Ab7 A-7 D7 D#7

E-7 A-7 Ab7 G7#5

Cb G-7 F#-7b5 B7b9

(SOLO BEGINS)

(MED.)

HULLO BOLINAS

183

- STEVE SWALLOW

C G⁷ E⁷ A-

D⁷ G⁷ E⁷ F^{min7}

B⁷ C^{min7} A- F^{min7}

B⁷ E-

(ENDING)

G⁷ E⁷ A- C

RIT. - - - - -

I CAN'T GET STARTED WITH YOU

—VERNON DUKE/IRA GERSHWIN

Handwritten musical score for piano or voice, featuring a single melodic line with chords indicated above the notes. The key signature is F major (one sharp). The time signature is common time (indicated by a '4'). The score consists of eight staves of music.

Chords:

- Staff 1: Cmaj7, A-7, D-7, G7, E7, A-7
- Staff 2: D7, G7sus4, Cmaj7, A-7, D-7, G7b9
- Staff 3: Bb7b5, A7, D7, G7sus4, C6, Bb7, Cmaj7
- Staff 4: E-7, A7, E-7, A7, Dmaj7, Gmaj7, Dmaj7
- Staff 5: D-7, G7, D-7, G7, E-7, A7, D7, G7sus4
- Staff 6: Cmaj7, A-7, D-7, G7, E7, A-7, D7, G7sus4
- Staff 7: Cmaj7, A7#5, D-7, G7, C6, (A7#5, D-7, G7)

(MED.) - I CAN'T GIVE YOU ANYTHING BUT LOVE

-JIMMY MC HUGH / DOROTHY FIELDS

Gmaj⁷ B-7 B⁷ A-7 D⁷

Gmaj⁷ B-7 E-7 A-7 D⁷

D-7 G⁷ Cmaj⁷

A⁷ A-7 D⁷

Gmaj⁷ B-7 B⁷ A-7 D⁷

D-7 G⁷ Cmaj⁷

C[#]7 Gmaj⁷ E⁷

A-7 D⁷ G⁶ (A-7 D⁷)

186

(BALLAD)

I COULD WRITE A BOOK- RICHARD RODGERS/
LORENZ HART

C^{maj7} A-7 D-7 G7 E-7 A-7 D-7 G7

C^{maj7} E-7 A7b9 D-7 B-7b5 E7

A-7 D-7 G7 F#-7b5 B7 E-7

A-7 D7 D-7 G7

A-7 Ab7 G-7 C7 F^{maj7} Bb7

E-7 A7b9 D-7 G7 C6 D-7 G7

(MEDIUM SLOW)

I GOT IT BAD AND THAT AIN'T GOOD

-DUKE ELLINGTON / PAUL FRANCIS WEBSTER

G minj⁷ **B⁷** **E-7** **A⁷** **E-7** **A⁷**

B⁷ 4/4 | : # . . . | . . . | . . . | x p . | . o |

A-7 **B⁷ E⁷ A⁷ D⁷** **G⁶** **E-7** **A-7 D⁷**

G⁶ **C^{#07}** **D-7 G⁷** **C minj⁷**

F⁷ **G minj⁷** **B-7 E⁷**

A-7 **D⁷** **G minj⁷** **B⁷** **E-7**

A⁷ **E-7** **A⁷** **A-7** **B⁷ E⁷ A⁷ D⁷**

G⁶ **(A-7 D⁷)**

188

I LET A SONG GO OUT OF MY HEART

(SUNG) -DUKE ELLINGTON/HENRY NEMO/JOHN REDMOND/IRVING MILLS

B **D**♭**** **4**

E^b A^{b7} E^b C-7 G-7 C-7
G-7 C-7 A^{b7} G-7 F-7 F#7 E^b / G A^{b7}
E^b C-7 F-7 B^{b5} B^{b7} E^b A^{b6} E^b E^b / G , G^{b7}
F-7 B^{b7} E^b major 7
bo **bo**
E^{b6} - D-7 G-7 C- G^{7#5} / B C- / B^b C- / A A^{b7} D^{b7} G^{b7},
B^{b7} B^{b7} #5 E^b A^{b7}
bo **bo**
E^b C-7 G-7 C- G-7 C-
E^b (B^{b7}#5) A^{b7} E^b F-7 / B^b

I LOVE PARIS

- COLE PORTER

(MED.)

C-7

D-7b5 G7

C-7

D-7b5 G7

D-7b5 G7 D-7b5 G7

D-7b5 G7 C-7

C^b D-7 C/E D-7 C^b Fmaj7 E-7 D-7

C^b D-7 E-7 E^b7 D-7 G-7 C7

Fmaj7 F#7 E-7 A7

D-7 G7 C^b (D-7b5 G7)

190

(MED.)

I LOVE YOU

- COLE PORTER

G-7b5 C7b9 Fmij7 A-7 D7b9

G-7 C7 F6 A-7 D7b9

G-7b5 C7b9 Fmij7 B-7 E7

Amij7 F#-7 B-7 E7 Amij7 / / D7

G-7 C7 Fmij7

A-7b5 D7b9 G7 C7

G-7b5 C7b9 Fmij7 Eb7(#II) D7b9

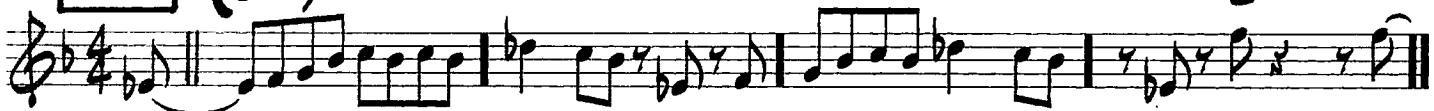
G7 G-7 C7 F6 (A-7 D7b9)

FINE

I MEAN YOU-THELONIOUS MONK/
COLEMAN HAWKINS

(MED.)

INTRO

(E^b7)

A

SUS UNISON

F6

D7

G-7

C7

F6

1. G-7

C7

2. F6

E^b9D^b7

F6

G^b7D^b7

D7

G-7

C7

F6

1. F6

G-7

C7

D^b7

D7

E^b9

UNISON -

FINE

1ST TIME, TO :> FOR SOLOS

TAKE 2ND ENDING ON SOLOS

2. F6

-

(D))

AFTER SOLOS, D.S. AL FINE (1ST ENDING)

E^b9

192

(MED. BALLAD)

I REMEMBER CLIFFORD

-BENNY GOLESON

INTRO Abmaj⁷ B^{b7} ~~B^{b7}~~ / Ab G⁷ Ab⁷

C-7 B^{b7} Ab-7 G^{b7} F-7 Ab/Bb Ab-Bb

A E^{bmaj7} G⁷ Abmaj⁷ A° B^{b7(13)} B⁰⁷ C-7 C-7/Bb

2. A-7b5 D^{7b9} G-7 ~~G-7/F~~ E-7b5 A^{7b9} F-7 B^{b7(b9)}

2. A-7b5 D^{7b9} G-7b5 C^{7b9} F-7 B^{b7#5} G-7 Abmaj⁷

B A-7b5 D^{7b9} G-7 C^{7b9} F-7 B^{b7} Ebmaj⁷

D-7b5 G^{7b9} C-7 C-7/Bb A-7b5 D^{7b9} G-7 C-7 F-7 B^{b7}

C E^bmaj⁷ G⁷ 3 A^bmaj⁷ A^o B^{b7(13)} B^{o7} C-7 C⁷/^{Bb}

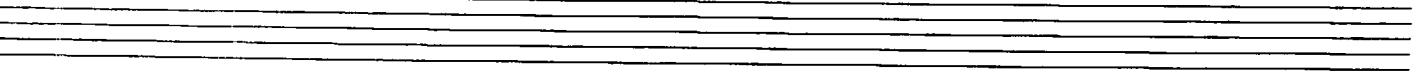
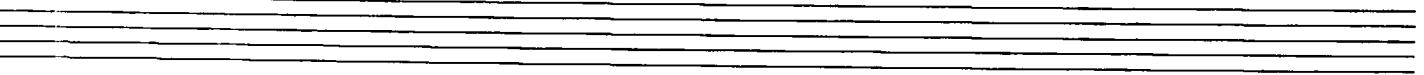
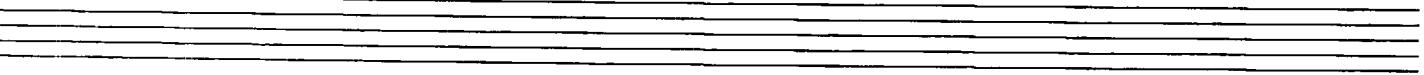
A-7b5 D7b9 G-7b5 C7b9 F-7 Bb7#5 E^{b6} Bb7b9

F-7 Bb7#5 G-7 B/F# D F-7 Bb7 Bb7/A^b

D.S. FOR SOLOS
AFTER SOLOS, D.S. AL

G⁷ A^bo⁷ C-7 B^b-7 A^b-7 G^b-7 F-7 Ab/B^b Bb7#5

E^bmaj⁷ D7#9 E^bmaj⁷



194

(BALLAD)

I SHOULD CARE-SAMMY CAHN/AXEL STORDAHL/
PAUL WESTON

D-7 G7 E-7 A7 D-7 G7 Cmaj7

I WISH I KNEW HOW IT WOULD FEEL TO BE FREE

- BILLY TAYLOR

(MEO. GOSPEL)

F A⁷/E D-7 F7 B^{bmaj7}C7sus4 F6 C7sus4F B^b/F F C G7 C7F A⁷/E D-7 F7 B^{bmaj7}C7sus4 F6 B^o7F/C A⁷/C# D-7 B^o7 F/C C7sus4 F6 C7sus4

FINE

196

(BALLAD)

I'LL NEVER SMILE AGAIN

-RUTH LOWE

F-7 B9#II Bb7sus4 Bb7b9 Ebmaj7 G-7 Gb07

F-7 B9#II Bb7b9 Ebb6 Ab9 G-7 Gb7bs

F-7 Bb7b9 Ebb6 F-7 Bb7#5 Ebmaj7, D9

Gmaj7 D7/A G/B Gb07 F-7 Bb7, G-7 Gb07

F-7 B9#II Bb7sus4 Bb7b9 Ebmaj7 G-7 Gb07

F-7 B9#II Bb7b9 Ebmaj7 Ebb6 Bb-6 A7bs

Abmaj7 Db7 Ebmaj7 C9

F-7 - - Bb7b9 + Ebb6 G-7 Gb07

⊕ Ebb6 B7 RIT. (LAST x) Eb6 AFTER SOLOS, D.C. AL (⊕)

I'LL REMEMBER APRIL

-PAT JOHNSON/
DON RAYE/
GENE DE PAUL

B **#4**

Gmaj7 G6 Gmaj7 G6
 G7 G6
 A7b5 D7 B7b5 E7
 d. d.
 A7 D7 Gmaj7 G7b9
 C7 F7 Bbmaj7 G7
 C7 F7 Bbmaj7 Bb6
 A7 D7 Gmaj7 G6
 F#7 B7 Emaj7 A7 D7
 Gmaj7 G6 Gmaj7 G6
 G7 G6 G7 G6
 A7b5 D7 B7b5 E7
 A7 D7 G6 (A7 D7)

198

(M.E.D.)

I'M ALL SMILES- MICHAEL LEONARD/
HERBERT MARTIN

D⁷#₉ **G-7** **C^{#7}#₉** **C^{maj}7**

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G^bmaj7 Ab⁷/^Gb F-7 B^b7

200

(MED SWING) I'M BEGINNING TO SEE THE LIGHT
 - DON GEORGE / JOHNNY HODGES / DUKE ELLINGTON / HARRY JAMES

A G^b C-^b G^b E⁷ A⁷ D⁷ B^{b-7} E^{b7}

B B⁷

A⁷ B^{b-7} E^{b7} A-7 D⁷

A G^b C-^b G^b E⁷ A⁷ D⁷ B^{b-7} E^{b7}

G^b F#⁷ F⁷ E⁷ A⁷ D⁷ G (A-7 D⁷)

I'M YOUR PAL

- STEVE SWALLOW

(BAND)

*(A7#5)
Cmaj7

D-7

G7#5

C/E

Ab/Eb



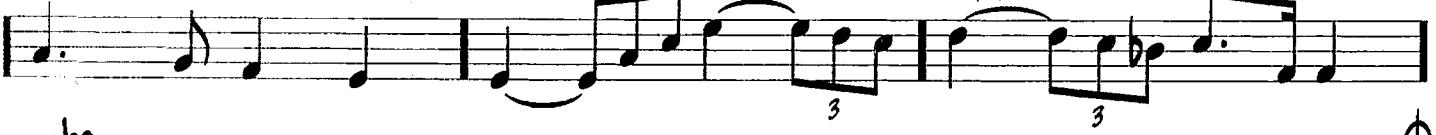
* PLAY PAREN. CHORD ON SOLOS

Gmaj7
DA-7
DD7
BGmaj7
BBbmaj7
AbF7b9
A

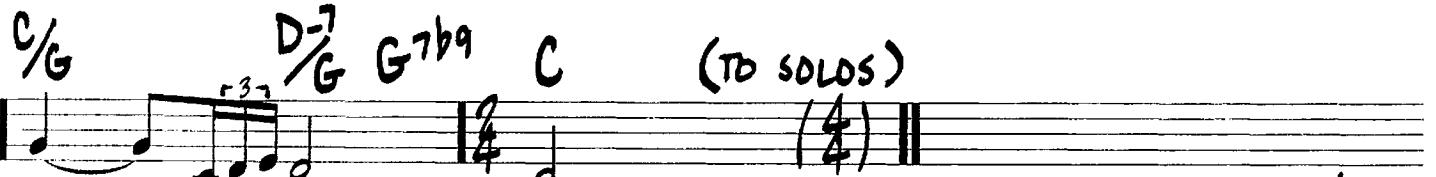
Bbmaj7

B-7bs E7

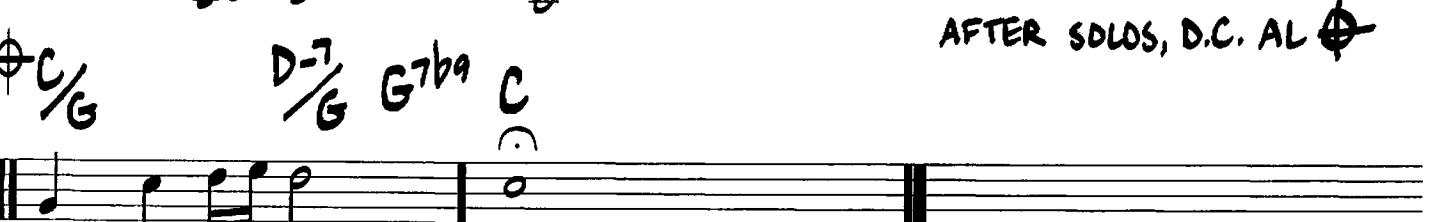
A-7

Fmaj7
ABbmaj7
AF-
AbF7b9
A

Bbb6

A7
C#

AFTER SOLOS, D.C. AL Ⓛ



202

(EVENING)

ICARUS

-RALPH N. TONNER

S. Gadd 9

C-9

Gadd 9

G7sus4

G7

Cmaj7#11

Fmaj9

Dadd9

FINE

B-9
/F#

G7sus4

B-9
/F#D-7
/G

C add 9

G-9
/CG-9
/Bb

E b min 7# II

F maj 7
/G

(OPTIONAL REPEAT)



Solo on entire form
after solos, D.S. al fine
(play pickup)

204

IF YOU NEVER COME TO ME

(INUTIL PAISAGEM)

-ANTONIO CARLOS JOBIM/ALOYSID DE OLIVEIRA/RAY GILBERT

(MED.
SLOW BOSSA)

Staff 1:

- A**: Cmaj7, Bmaj7, Bbmaj7(b5), A7
- D-7**, F-, F-6, F-(maj7)F-6
- E7(13), E7(#5), A9, A7b9, D7, G7
- C7, F7, Cmaj7, Db7b5
- B**: Cmaj7, Bmaj7, Bbmaj7(b5), A7
- D-7**, F-, F-6, F-(maj7)F-6
- E7(13), E7(#5), A9, A7b9, D7, G7
- C7, F7, Cmaj7, (Db7b5)

Staff 2:

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IMPRESSIONS

- JOHN COLTRANE

205

(UP)

D-7



D-7



206

(MEDIUM)

IN A MELLOW TONE

-DUKE ELLINGTON

A

B^b7E^b7A^b6E^b-7A^b7D^bmaj7D^b6G^b7A^b6

F7

B^b7E^b7

F7



B

B^b7E^b7A^b6E^b-7A^b7D^bmaj7D^b7

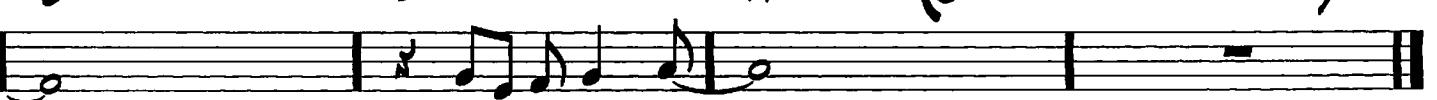
D7

A^b6
E^b

F7

B^b7E^b7A^b6

(G7 Gb7 F7)



(BALLAD)

IN A SENTIMENTAL MOOD

—DUKE ELLINGTON

The musical score is handwritten in black ink on white paper. It features eight staves of music for piano, with a mix of treble and bass clefs. The time signature is common time, indicated by 'P.'. Various chords are labeled above the staff, including D-, D-(maj7), D-7, D-6, G-, G-(maj7), G-7, G-6, A7, D-, D7, G-7, Gb7, Fmaj7, Eb7, Ab7, Dbmaj7, Bb7, Eb7, Ab7, Dbmaj7, Bb7, Eb7, Ab7, G-7, C7, D-, D-(maj7), D-7, D-6, G-, G-(maj7), G-7, G-6, A7, D-, D7, G-7, C7b9, Fmaj7.

(MED. SWING)

IN THE MOOD

-JDE GARLAND

N.C.

B^b7 B^b9 E^b9 D^b6

A^b6 A^b7

D^b6 D^b7 A^b6 E^b7

A^b6 D^b6 E^b7 B^b-7 E^b7 E^b A^b6

B^b6 B^b7 B^b-7 E^b7 A^b6 B^b7 B^b-7 E^b7

Ab6 Bb7 Bb-7 Eb7 Ab6 Bb7 Bb-7 Eb7

Ab6 Bb7 Bb-7 Eb7 1., 3. Eb7 Eb7 Eb7 Eb7 Ab6

Eb7 Eb7 Eb7 E7 Eb7 Ab6 N.C.
UNISON

-- PLAY ON SOLO --

E^b7 E⁷ E^b7 E⁷ E^b7 E^b7 A^b6

209
C SOLO (SOLI OVER 9 CHANGES)

(E^b7)

A^b6

E⁷ E^b9 A^b6 N.C.

E^b7

S.S. A^b6

(PLAY AS WRITTEN LAST TIME ONLY)

A^b7

(mp > p > pp > f)

D^bb

D^b7

A^b6

E^b7

N.C.

1, 2.

D.S. AL

CONT. A^b PEDAL

A^b6

N.G.

(DALLAS) IN THE WEE SMALL HOURS OF THE MORNING

-DAVID MANN / BOB HILLARD

Handwritten musical score for a single melodic line (likely for voice or piano). The score consists of six staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The vocal line includes lyrics and chords above the notes.

Chords and Lyrics:

- Staff 1: Cmaj7, C7, C6, C+, Cmaj7, C+, D-7, G7, D-7, G7, E-7b5, A7, F#-7b5, B1, E-7, G7
- Staff 2: Cmaj7, C7, C6, C+, Cmaj7, E-7b5, A7
- Staff 3: D-7, D#7, E-7, A7, D-7, G7, C6, D-7, G7
- Staff 4: D-7, Ab7b5, G7, C6
- Staff 5: (empty)
- Staff 6: (empty)

(ROCK BLUES) IN YOUR QUIET PLACE

- KEITH JARRETT

E- **B/D#** **D-7 G7** **C** **G/B**
 (BASS TALET IS X) (BS. ENTERS) ♩ ♩

A-7 **G** **F#-7b5** **B7** **C** **D7** **G A-7 A#-7 G/B**

C **G/B** **A-7** **G** **F#-7b5** **B7#5 (#9)** ○
 (FILL) - - - - -

C **G/B** **G** **A7 D7** **G** **F#-7b5** **B7#9**
 (FILL) - - - - -

AFTER SOLOS, D.C. AL ○
 (FILL TO END) **C** **A-7** **D7** **G** **G A-7 A#-7 G/B**

C **G/B** **G** **A7 D7** **G** ○
 (FILL TO END) **C** **G/B** **G** **A7 D7** **G** ○

212

(JAZZ WALTZ)

THE INCH WORM

-FRANK LOESSER

Fmaj7 Ebmaj7 Fmaj7 Ebmaj7

Fmaj7 F7 Bbmaj7, Bb-6 Fmaj7, G7 G-7, C7

Fmaj7 Ebmaj7 Fmaj7 Ebmaj7

Fmaj7 Bbmaj7, Bb-6 F6 - C7b9 F6 (C7)

FINE

SOLOS

F13 Eb13

AFTER SOLOS, D.C. AL FINE

(SLOWLY)

INDIAN LADY

A 5/8

[A] (FAST)

A

D

A

E7sus4

[B] A

D

A

E7sus4

CONT. RHYTHM SIM.

A

D

A - - E7sus4

A

[C]

A7

D7

A7

E7

A7

D7

A7

E7

D

G

C

F

Bb

Eb

Ab

E13

[D] A

D

A

E7sus4

A

D

A - -

E7sus4

A7

[E] A7

D.S. FOR SOLOS

AFTER SOLOS, D.S. - VAMP AND FADE ON [E]

214

(MED. UP)

INNER URGE

-JOE HENDERSON

F#-7b5

Handwritten musical score for F#-7b5 chord. The score consists of four measures of music on a single staff. The first measure shows a bass note followed by a series of eighth-note chords. The second measure features a bass note and a single eighth-note chord. The third measure has a bass note and a series of eighth-note chords. The fourth measure ends with a bass note and two eighth-note chords.

Fmaj7b5

Handwritten musical score for Fmaj7b5 chord. The score consists of four measures of music on a single staff. The first measure shows a bass note followed by a series of eighth-note chords. The second measure features a bass note and a single eighth-note chord. The third measure has a bass note and a series of eighth-note chords. The fourth measure ends with a bass note and two eighth-note chords.

Emaj7b5

Handwritten musical score for Emaj7b5 chord. The score consists of four measures of music on a single staff. The first measure shows a bass note followed by a series of eighth-note chords. The second measure features a bass note and a single eighth-note chord. The third measure has a bass note and a series of eighth-note chords. The fourth measure ends with a bass note and two eighth-note chords.

Dbmaj7b5

Handwritten musical score for Dbmaj7b5 chord. The score consists of four measures of music on a single staff. The first measure shows a bass note followed by a series of eighth-note chords. The second measure features a bass note and a single eighth-note chord. The third measure has a bass note and a series of eighth-note chords. The fourth measure ends with a bass note and two eighth-note chords.

Emaj7

Dbmaj7

Dmaj7

Bmaj7(#11)

Handwritten musical score for Emaj7, Dbmaj7, Dmaj7, and Bmaj7(#11) chords. The score consists of four measures of music on a single staff. The first measure shows a bass note followed by a series of eighth-note chords. The second measure features a bass note and a single eighth-note chord. The third measure has a bass note and a series of eighth-note chords. The fourth measure ends with a bass note and two eighth-note chords.

Cmaj7

Amaj7

Bb7

Gmaj7

Handwritten musical score for Cmaj7, Amaj7, Bb7, and Gmaj7 chords. The score consists of four measures of music on a single staff. The first measure shows a bass note followed by a series of eighth-note chords. The second measure features a bass note and a single eighth-note chord. The third measure has a bass note and a series of eighth-note chords. The fourth measure ends with a bass note and two eighth-note chords.

REPEAT HEAD IN/OUT

(MED. BLUES)

INTERPLAY

-BILL EVANS

215

Handwritten musical score for "INTERPLAY" in 6/8 time. The score consists of four staves of music. The first staff starts with a key signature of three flats (B-flat, E-flat, A-flat). The second staff starts with a key signature of one flat (B-flat). The third staff starts with a key signature of one sharp (F-sharp). The fourth staff starts with a key signature of one sharp (C-sharp). The music includes various chords and rests, with some measures grouped by vertical lines and some notes grouped by horizontal lines. Measure numbers are indicated above the staff lines.

F-7 B^b-7 F-7

F^b B^b-7

F-7 A^b-7 G-7b5

C^b F-7 D-7b5 D^bmaj7 G^bmaj7

216

(MEDIUM UP)

THE INTREPID FOX

- FREDDIE HUBBARD

S. C-7 N.C.

B maj 7#II

C-7

Bb7sus4

A7sus4 F#7sus4 Eb7sus4

C7sus4 A7sus4 F#7sus4 F7sus4 (FINE)

1.

2.

Bb7sus4 Db7sus4 Eb7sus4 Bb7sus4 Db7sus4 Eb7sus4 F7sus4

Bb7sus4 Db7sus4 Eb7sus4 F7sus4 G7sus4 A7sus4

D.S. AL (SOLOS) C-7 B maj 7#II Bb7sus4 (TAKE 2nd ENDING) F7sus4

AFTER SOLOS, D.S. AL FINE (PLAY PICKUP) (TAKE REPEAT)

INVITATION

- BRONISLAW KAPER /
PAUL FRANCIS WEBSTER

The musical score consists of eight staves of handwritten music. The first staff starts with a C-7 chord. The second staff begins with a C-7 chord. The third staff starts with an E♭-7 chord. The fourth staff begins with an E♭-7 chord. The fifth staff starts with a C♯-7 chord. The sixth staff begins with a B-7 chord. The seventh staff begins with an A-7 chord. The eighth staff begins with a G-7#5 chord. The ninth staff begins with an E♭7b5 chord. The tenth staff begins with a D7b9 chord. The eleventh staff begins with a G7#5 chord. The twelfth staff begins with a B7b5 chord. The thirteenth staff begins with an F-7b5 chord. The fourteenth staff begins with a Bb7#9 chord. The fifteenth staff begins with an Eb-(mij 7) (D7#9 G7#9) chord. The sixteenth staff ends with a D.C. AL Ⓛ.

(MED.)

IRIS

- WAYNE SHORTER

F-11

E maj 7#11

G b maj 7#11



B b 7#5

D b 7#11

A b maj 7#5



C-7

D b 7#11

C-7



D b 7#11

D b - (b6)

D b 7#11



ISN'T IT ROMANTIC?-RICHARD RODGERS/
LORENZ HART

(Bb1)

E^{b6} C-7 F-7 B^{b7} E^{bmaj7} E^{d7} F-7 B^{b7}E^{b6} C-7 F-7 B^{b7} E^{bmaj7} B^{b-7} E^{b7}1. A^{bmaj7} B^{b7} G⁷ C-7 G⁷/_B B^{b-7} E^{b7}A^{bmaj7} C⁷/_G F- D^{-7b5} G⁷ C-7 F⁷ B^{b07} B^{b7}2. F- F-/_{E^b} D^{-7b5} G⁷ C- C-/_{B^b} C-/_A A^{b-6}G-7 G^{b7} F-7 B^{b7} E^{b6} A^{b-6} E^{b6} (B^{b7})

FINE

220
 (RED) IS YOU IS, OR IS YOU AIN'T (MA' BABY)
 - BILLY AUSTIN / LOUIS JORDAN

F- F⁷_{E♭} D^{b7} C⁷ F- F⁷_{E♭} D^{b7} C⁷

B^{b7} E^{b7} C⁷

F- F⁷_{E♭} D^{b7} C⁷ F- F⁷_{E♭} D^{b7} C⁷

B^{b7} E^{b7} C⁷

F- C⁷_G F⁷_{A♭} C⁷_G F- B¹³

B^{b7} E^{b7} A^{b6} D^{b7} C⁷

F- C⁷_G F⁷_{A♭} C⁷_G F- B¹³

221

B_b7 B_b-7 E_b7 A_b6 E_b-7 A_b7

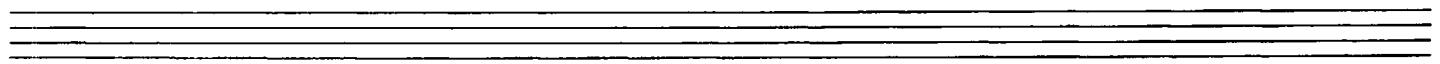
D_bminj7 D_b-7 A_bminj7 E_b-7 A_b7

D_bminj7 D_b-7 C-7b5 F7 B_b-7 G-7b5C7

F- C7/G F/A_b C7/G F- - - B13

B_b7 B_b-7 E_b7 A_b6 G_b7b5 F7

B_b7 B_b-7 E_b7 A_b6 (D_b7 C7)



(MED. SWING)

ISOTOPE

-JOE HENDERSON

C7 **E^b7** **D7** **G7** **C7**

F7 **B^b7** **C7** **E-7/A**

E^b-7/A^b **D7** **G7** **C7** **A7** **G^b7** **E^b7**

SOLOS

C7

F7 **B^b7** **C** **A7**

A^b7 **G7** **C7** **A7** **G^b7** **E^b7**

REPEAT HEAD IN/OUT
AFTER SOLOS, D.C. AL **⊕**

C7 **A7** **G^b7** **E^b7** **C7**

(SWING)

ISRAEL

-JOHN CARISI

D- D-(#5) D-6

D7b9 G- G-(#5) G-6 A7(#9)

Dmaj7 Fmaj7 Bbmaj7

A7 D- F7 Bb7 A7

224

IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)

-DUKE ELLINGTON/IRVING MILLS

G- G/F# G/F G/E E^{b7} D⁷

G- C⁷ F^{7sus4}

B^{bb6} F^{2. D7#5} B^{bb6}

F-7 B^{b7} E^{bmin7}

G-7 C⁷ F⁷ D⁷

G- G/F# G/F G/E E^{b7} D⁷ G-

C⁷ F^{7sus4} B^{bb6} (D^{7#5})

(BALLAD)

IT'S EASY TO REMEMBER

225

- RICHARD RODGERS / LORENZ HART

The musical score consists of six staves of handwritten music. The first staff starts with a treble clef, a key signature of B-flat major (two flats), and a 4/4 time signature. It features a bassoon-like line with eighth-note patterns and a vocal line with lyrics and chords: F-7, Bb7, Ebmaj7, C7b9, F-7, Bb7, Ebmaj7, Bb7, Eb7. The second staff begins with a treble clef, a key signature of A-flat major (one flat), and a 4/4 time signature. It includes a vocal line with lyrics and chords: Ab7, Abmaj7, Db7, C7bs, F7, F-7Bb7, G-7, C7b9, Ebb6. The third staff starts with a treble clef, a key signature of B-flat major (two flats), and a 4/4 time signature. It has a vocal line with lyrics and chords: Bb7, Eb7, Abmaj7, F-7, Bb7, Eb7, Abmaj7. The fourth staff begins with a treble clef, a key signature of A-flat major (one flat), and a 4/4 time signature. It includes a vocal line with lyrics and chords: Ab7, Db7, Gbmaj7, Eb7, C7bs, F7b9, Bb7, G-7, C7b9. The fifth staff starts with a treble clef, a key signature of B-flat major (two flats), and a 4/4 time signature. It features a bassoon-like line with eighth-note patterns and a vocal line with lyrics and chords: F-7, Bb7, Ebmaj7, C7b9, F-7, Bb7, Ebmaj7, Bb7, Eb7. The sixth staff begins with a treble clef, a key signature of A-flat major (one flat), and a 4/4 time signature. It includes a vocal line with lyrics and chords: Ab7, Abmaj7, Db7, C7bs, F7, F-7Bb7, Ebb6, (G-7, C7b9). The score concludes with a final staff consisting of five blank horizontal lines.

226

(MED. 2 BEAT)
J=132JELLY ROLL

-CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
Mingus website: www.mingusmingusmingus.com

B♭7 E♭7 B♭7 E♭7 B♭7

E♭7 A♭7

D♭7 A♭7 - G7 G♭7 F7

B♭7 E♭7 A♭7 TO SOLOS

ENDING

A♭7 A7 A♭7

(MED. UP JAZZ)

JORDU

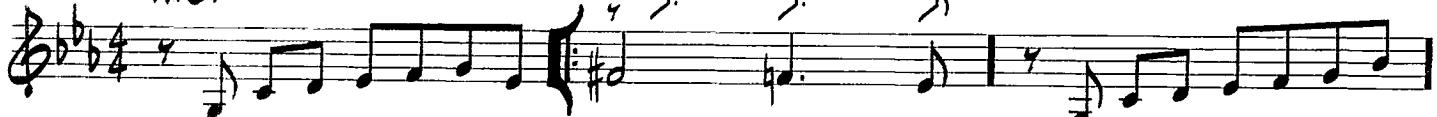
- DUKE JORDAN

N.C.

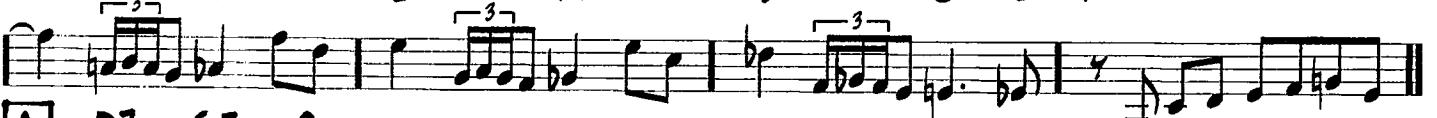
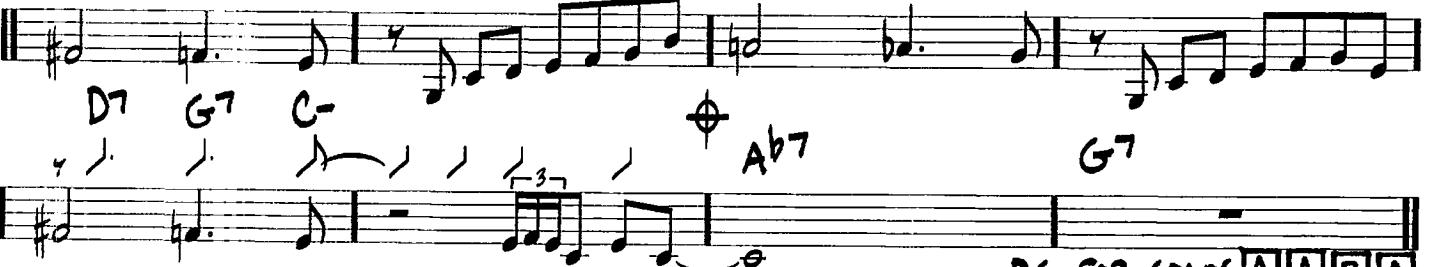
A⁹D⁷G⁷

C-

N.C.

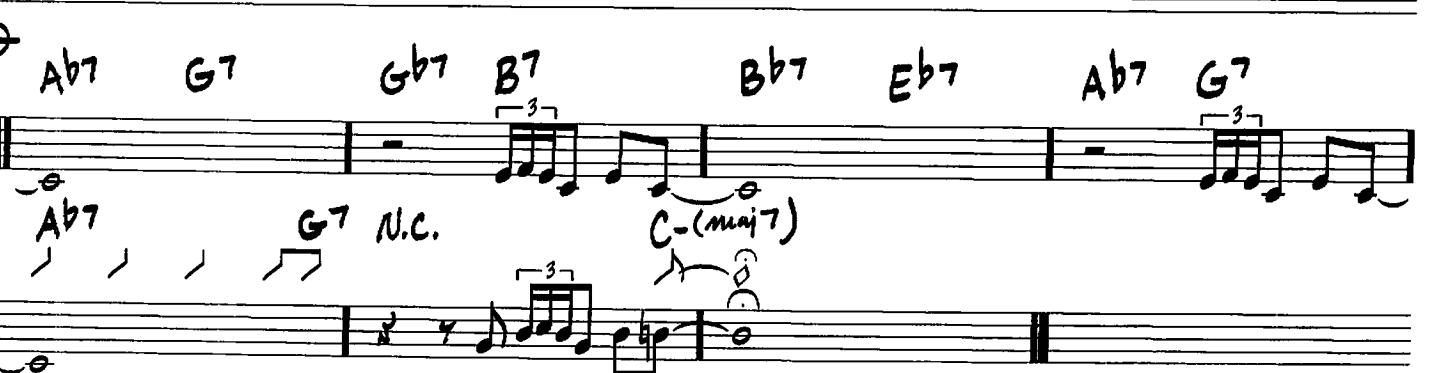
F⁷ B^{b7} E^{b(maj7)} N.C.D⁷G⁷

C-

1. A^{b7}G⁷ N.C.2. A^{b7}G⁷F⁷ B^{b7} E^{b7} A^{b7} D^{b7} G^{b7} G⁷ N.C.A⁹ D⁷ G⁷ C- N.C.F⁷ B^{b7} E^{b(maj7)} N.C.

D.S. FOR SOLOS A A B A

CHANGES ON THE BEAT - COMP. THROUGH BREAKS

AFTER SOLOS, D.C. AL ~~A~~

228

(MED. BOSSA)

JOURNEY TO RECIFE- RICHARD EVANS/
NORMAN GIMBEL

The musical score consists of six staves of handwritten music. The first staff starts with a key signature of four flats and a time signature of 4/4. It features a bass line with notes and rests, and above it, the lyrics "Ebmaj7" and "F-7". The second staff begins with "F7" and continues with "F-7", "Bb7", "Bb-7", and "Eb7". The third staff starts with "Abmaj7" and continues with "Db7", "C-7", and "G7b9". The fourth staff starts with "C-7" and continues with "A07", "Ab7", "G-7", "Gb7", "F-7", and "Bb7". The fifth staff starts with "A07" and continues with "Ab7", "G-7", "Gb7", "C7#5(b9)", "E7b5", "Ebmaj7", and "(F-7 Bb7)". The sixth staff is blank.

(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 are included, such as grace notes, slurs, and dynamics. The first staff begins with Fmaj7, followed by G-7, C7, Fmaj7, Bb-7, Eb7, F/A, Ab6, G-7, C7, F6, Ab-7, Db7, Gbmaj7, Ab-7, Db7, Gbmaj7, B-7, E7, Bb-7, A7, Ab-7, Db7, Gb6, A-7, D7, Gmaj7, G-7, C7, Fmaj7, F-7, Bb7, Ebmaj7, Ab-7, Db7, Gbmaj7, G-7, C7, Fmaj7, G-7, C7, F/A, Ab6, G-7, C7, F6, (G-7, C7), and ends with FINE. The second staff continues the pattern of chords and performance markings.

230

JUJU

-WAYNE SHORTER

(SWING)

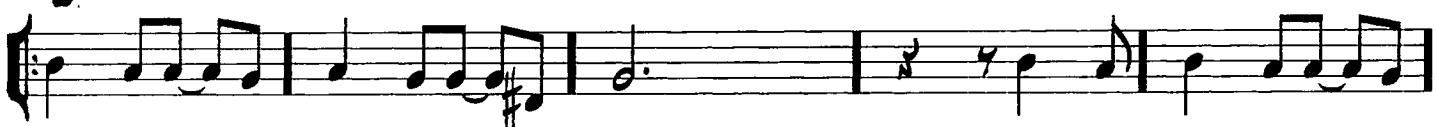
[INTRO]

B7#5

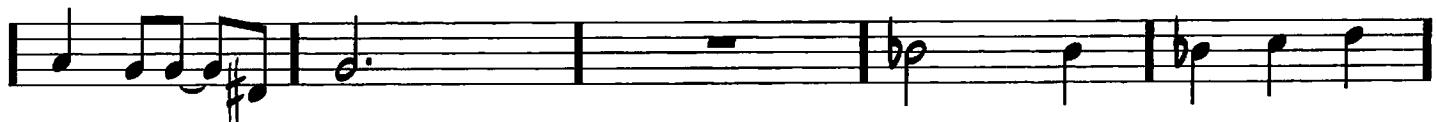
B7#5
(VAMP)

[HEAD]

B7#5



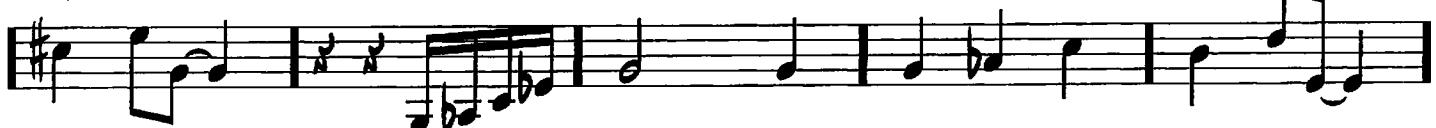
Bb7#5



A7

Abmaj7

E-7



Fmaj7

B-7



Fmaj7

1. B-7

2. B-7



AFTER SOLOS/LAST HEAD,
VAMP INTRO TILL END

(BALLAD)

JUNE IN JANUARY

-LEO ROBIN/
RALPH RAINGER
231

The musical score consists of ten staves of handwritten music. The key signature is B-flat major (two flats). The time signature is 2/4. The music includes lyrics and various chords such as E♭m7, C7, F-7, Bb7, G7, C-7, A7, D-7b5, G7, F7, Bb7, E♭m7, C7, F-7, Bb7, and Ebb6. The score is divided into sections by double vertical bar lines and measures by single vertical bar lines. Measure numbers are indicated above the staff. The lyrics are written below the notes. The score ends with a double bar line and the word "FINE".

E♭m7 C7 F-7

Bb7 F-7 Bb7 G7 C7 F-7 Bb7

²E♭m7 G7^{#5} G7 C-7 A7

C-7 D-7b5 G7 C-7

F7 F-7 Bb7 E♭m7 C7

F-7 Bb7 F-7 Bb7

Ebb6

FINE

JUMP MONK

-CHARLES MINGUS

(MEDIUM UP SWING)
= 180

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
Mingus website: www.mingusmingusmingus.com

(REPEAT UNTIL CUE)

$\text{B} \text{b} \text{b} \text{b} \text{b} \text{4}$

A F- Dbmaj7 G-7b5 C7

8vb

F- Dbmaj7 G-7b5 C7

8vb

SOLO

F- F7/Eb Db7 C7

(COLLECTIVE IMPROV)

Bb- Bb-Ab G-7b5 Gb7

B Bb- Gbmaj7 C-7b5 F7

Bb- Gbmaj7 C-7b5 F7

B^b -G b maj7

C-7bs

F7

 B^b -7A b 7

G-7bs

C7

A

F-

D b maj7
8vb

G-7bs

C7

F-

D b maj7
8vb

G-7bs

C7

SOLO

F-

F7/E b D b 7

C7

(COLLECTIVE IMPROV)

 B^b - B^b -
A b

G-7bs

G b 7 (TO SOLOS)

(ENDING)

G b maj7

234

(MED. BALLAD)

JUST ONE MORE CHANCE-ARTHUR JOHNSTON/
SAM COSLOW

G^{maj}7

*A-7 D7 A-7 D7 *G^{maj}7* E^{b7} A-7 D7*

E^{b7} D^{7#5} G⁶ D-7 G⁷ C^{maj}7

A-7^{b5} D7 G^{maj}7 B-7^{b5} E7 A-7

E7 A7 A-7 D7 G^{maj}7

A-7 D7 A-7 D7 A-7 D7 A-7 D7

G⁶ E^{b7} D^{7#5} G⁶

(MED. SWING)

LADY BIRD

-TADD DAMERON

235

The musical score consists of four staves of handwritten notation:

- Staff 1:** 4/4 time, key signature of C major. Chords: C maj⁷, F-7, Bb7. Measure 1: C maj⁷. Measure 2: F-7. Measure 3: Bb7.
- Staff 2:** 4/4 time, key signature of C major. Chords: C maj⁷, Bb-7, Eb7. Measure 1: C maj⁷. Measure 2: Bb-7. Measure 3: Eb7.
- Staff 3:** 4/4 time, key signature of A major. Chords: Abmaj⁷, A-7, D7. Measure 1: Abmaj⁷. Measure 2: A-7. Measure 3: D7.
- Staff 4:** 4/4 time, key signature of D major. Chords: D-7, G7, C maj⁷, Eb7, Abmaj⁷, Db7. Measure 1: D-7. Measure 2: G7. Measure 3: C maj⁷, Eb7, Abmaj⁷, Db7. Measure 4: C maj⁷, Eb7, Abmaj⁷, Db7.

Performance instructions:

- AFTER SOLOS, D.C. AL ~~¶~~
- RIT.

KELD

- J.J. JOHNSON

(MED. UP SWING)

INTRO

Handwritten musical score for "KELD". The score consists of two staves of music. The top staff is for a melodic instrument and the bottom staff is for drums. The music is in 4/4 time.

INTRO:

- Chords: E7#9, A7b9, Bb7, Ebmaj7, A7sus4/B.
- Drum parts: (DRUMS) playing eighth-note patterns.
- Chords: D7#5#9, Db7#5#9, C7#5#9.
- Drum parts: (DRUMS) playing eighth-note patterns.
- Chords: Bb7.
- Drum parts: (DRUMS) playing eighth-note patterns.
- Chords: C7b9, F-7, D7#5(#9), G7#5.
- Drum parts: (DRUMS) playing eighth-note patterns.
- Chords: Abmaj7.
- Drum parts: (DRUMS) playing eighth-note patterns.
- Chords: Dbmaj7, D-7, E7sus4/B.
- Drum parts: (DRUMS) playing eighth-note patterns.
- Chords: C7#9.
- Drum parts: (DRUMS) playing eighth-note patterns.
- Chords: C7b9.

§ A

Handwritten musical score for section "A" of "KELD". The score consists of two staves of music. The top staff is for a melodic instrument and the bottom staff is for a bass instrument.

A:

- Chords: F-, Bb7, /Ab, G-7b5, /F, E7, C7b9.
- Bass line: (TIME) F7/A, Bb7, A7b9, Abmaj7, G7#9, E7#9, A7b9.

B
A^b-7D^b7B^b-7E^b7

(TIME)

A^b-9D^b7

G-7

C7^{b9}C7^{#9}**C**

F-

B^b-7 / A^bG-7^{b5}

/ F

E⁷C7^{b9}F- F⁷
₍₄₎/AB^b-7A7^{b9}

Abmin7

G7^{#9}E7^{#9}A7^{b9}B^b-7E^bmin7 A7^{aug}
₍₄₎/BC7^{aug}
₍₄₎/DB7^{aug}
₍₄₎/C[#]
B^b7^{aug}
₍₄₎/C (C7)

(SOLO BREAK) - - - - -

D.S. FOR SOLOS

(SLOW BLUES) **LADY SINGS THE BLUES**

- HERBERT NICHOLS/BILLIE HOLIDAY

F- F-(#5) F-6 F-7

Fmaj7 Bbmaj7 Fmaj7 E♭7 D7 G-7 C7#5

2. G-7 C7 F7

(F7) G7

(G7) G7/C - C7 C7#5

F- F-(#5) F-6

F-7 Fmaj7 Bbmaj7

Fmaj7 E♭7 D7 G-7 - C7#5 F-6

RIT. (LAST x) FINE

-J.J. JOHNSON

(BALLAD)

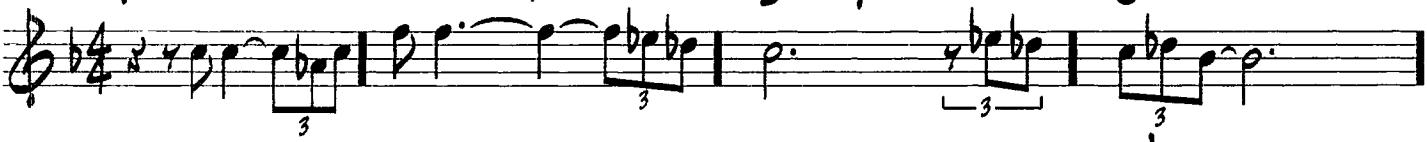
LAMENT

F-9

Eb-7 Ab7

Dbmaj7

G-7b5 C7



Fmaj7

D-9

G-7

E-7b5

A7#9

D-

D-7/C

Bbmaj7

A-7

D-7

G-7

C7b9

F-7

Bb7

Eb-7

Ab7

G-7b5

C7b9

F-9

Eb-7 Ab7

Dbmaj7

G-7b5

C7

Fmaj7

D-9

G-7

E-7b5

A7#9

D-

D-7/C

Bbmaj7

A-7

D-7

B-7b5

Bb-7

Eb7

Fmaj7

D-7

G-7

C7

F#

(D-7

G-7b5

C7b9)

FINE

240

(EVEN 8ths)

LAS VEGAS TANGO

-GIL EVANS



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

(MED. UP)

LAZY BIRD

-JOHN COLTRANE 241

B ♯ 4

A-7 D7 C-7 F7 F-7 Bb7
Ebmaj7 A-7 D7 Gmaj7 $\overline{1. B-7}$ Bb7 $\overline{2. A-7 Bb7}$
B-7 E7 Amaj7 Bb7 E7
A-7 D7 Gmaj7 Ab7 D7
A-7 D7 C-7 F7 F-7 Bb7
Ebmaj7 A-7 D7 \oplus Gmaj7 B-7 Bb7
 \oplus B-7 E7b9 A-7 D7b9
Gmaj7 C7b9 Fmaj7 Bb7b9
GRAD. RIT TO END
A7b9 Abmaj7 Db9#11

AFTER SOLOS, D.C. AL \oplus

242

(MEDIUM SLOW)

LAZY RIVER- HOAGY CARMICHAEL/
SIDNEY ARODIN

(MED.) **LIKE SOMEONE IN LOVE** 243

-JIMMY VAN HEUSEN/JOHNNY BURKE

E_bmaj⁷ D C-7 B_b F⁷/A B_b/A_b G-7 C⁷

B_b 4 | : | | | | | .

F-7 B_b⁷ E_bmaj⁷ B_b-7 E_b⁷

. . . . | | | | | .

1. A_b⁶ D-7 G⁷ Cmaj⁷

. . . . | | | | | .

C-7 F⁷ F-7 B_b7#5

. . . . | | | | | .

2. A_b⁶ D-7 G⁷ Cmaj⁷ F#⁷

. . . . | | | | | .

G-7 C⁷ F-7 B_b⁷ E_b⁶ (F-7 B_b⁷)

. . . . | | | | | .

244

(FAST SWING) LIMEHOUSE BLUES - PHILIP BRAHAM/
DUGLAS FURBER

Handwritten musical score for "Limehouse Blues" in 2/4 time, D_b9 key signature. The score consists of eight staves of music with various chords labeled above them.

- Staff 1: D_b9 (measures 1-2)
- Staff 2: B_b7 (measures 3-4)
- Staff 3: Abmaj7, C7, F- (measures 5-6)
- Staff 4: B_b7, E_b7, D9 (measures 7-8)
- Staff 5: D_b9 (measures 9-10)
- Staff 6: B_b7 (measures 11-12)
- Staff 7: Abmaj7, F7, B_b-7 (measures 13-14)
- Staff 8: B_b-7b5, E_b7, Ab6, (D9) (measures 15-16)

The score concludes with a "FINE" at the end of the eighth staff.

(BOSSA)

LITTLE BOAT

-ROBERTO MENESCAL/
RONALDO BOSCOLI/
BUDDY KAYE

245

The musical score consists of ten staves of handwritten music. The first four staves are in 2/4 time, featuring various chords and rhythmic patterns. The fifth staff begins with a dotted half note followed by a quarter note, with a fermata over the next measure. The sixth staff starts with a dotted half note, followed by a fermata over the next measure, which contains a G7b9 chord. The seventh staff begins with a C7 chord, followed by a fermata over the next measure, which contains a Bbmaj7 chord. The eighth staff begins with a B7(13) chord, followed by a fermata over the next measure, which contains a Bbmaj7 chord. The ninth staff begins with a B7(13) chord, followed by a fermata over the next measure, which contains a Bbmaj7 chord.

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(MEO.)

LINES AND SPACES

-JOE LOVANO

E^b7

D7

D^b-7

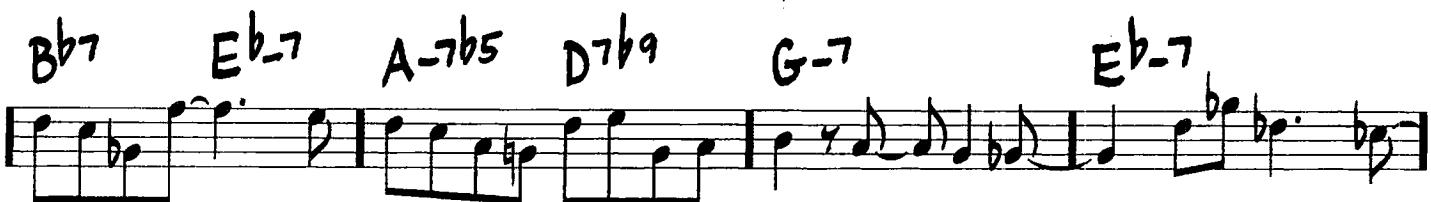
B-7

B^b7E^b-7

A-7b5

D7b9

G-7

E^b-7A^b-7B^b7C^bmij7E^b7

D7

D^b-7

B-7

E^b7

D7

D^b-7

B-7

B^b7E^b-7

A-7b5

D7b9

G-7

E^b-7

A^b-7B^b07C^bmaj7

Handwritten musical score for three chords:

- A^b-7:** Four measures. The first measure has a bass note followed by eighth-note pairs (B, A^b) and (D, C). The second measure has a bass note followed by eighth-note pairs (E, D^b) and (G, F^b). Measures 3 and 4 are identical, each consisting of a bass note followed by eighth-note pairs (A, G^b) and (C, B).
- B^b07:** Four measures. The first measure has a bass note followed by eighth-note pairs (B, A^b) and (D, C). The second measure has a bass note followed by eighth-note pairs (E, D^b) and (G, F^b). Measures 3 and 4 are identical, each consisting of a bass note followed by eighth-note pairs (A, G^b) and (C, B).
- C^bmaj7:** Two measures. The first measure has a bass note followed by eighth-note pairs (B, A^b) and (D, C). The second measure has a bass note followed by eighth-note pairs (E, D^b) and (G, F^b).

E^b07

D7

D^b-7

B-7

Handwritten musical score for four chords:

- E^b07:** Four measures. The first measure has a bass note followed by eighth-note pairs (B, A^b) and (D, C). The second measure has a bass note followed by eighth-note pairs (E, D^b) and (G, F^b). Measures 3 and 4 are identical, each consisting of a bass note followed by eighth-note pairs (A, G^b) and (C, B).
- D7:** One measure. Bass note followed by eighth-note pairs (B, A^b) and (D, C).
- D^b-7:** One measure. Bass note followed by eighth-note pairs (E, D^b) and (G, F^b).
- B-7:** One measure. Bass note followed by eighth-note pairs (A, G^b) and (C, B).

A-7

Handwritten musical score for one chord:

- A-7:** Four measures. The first measure has a bass note followed by eighth-note pairs (B, A) and (D, C). The second measure has a bass note followed by eighth-note pairs (E, D) and (G, F). Measures 3 and 4 are identical, each consisting of a bass note followed by eighth-note pairs (A, G) and (C, B).

(A-7)

Handwritten musical score for one chord:

- (A-7):** Four measures. The first measure has a bass note followed by eighth-note pairs (B, A) and (D, C). The second measure has a bass note followed by eighth-note pairs (E, D) and (G, F). Measures 3 and 4 are identical, each consisting of a bass note followed by eighth-note pairs (A, G) and (C, B).

AFTER SOLOS, D.C. AL

Handwritten blank musical staff.

E^b07

D7

D^b-7

B-7

A-7

G-7

Handwritten musical score for six chords:

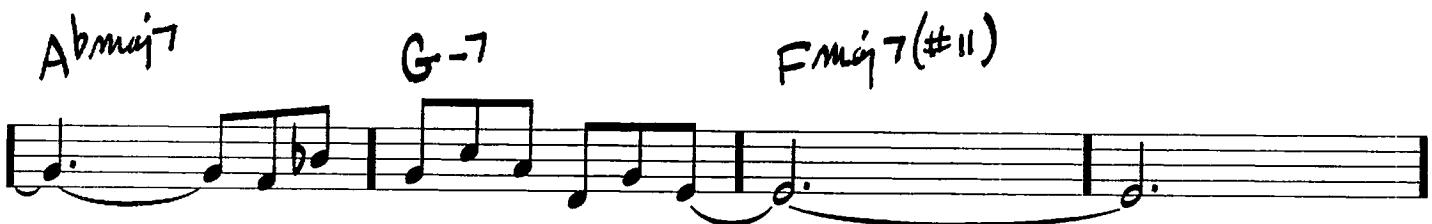
- E^b07:** Four measures. The first measure has a bass note followed by eighth-note pairs (B, A^b) and (D, C). The second measure has a bass note followed by eighth-note pairs (E, D^b) and (G, F^b). Measures 3 and 4 are identical, each consisting of a bass note followed by eighth-note pairs (A, G^b) and (C, B).
- D7:** One measure. Bass note followed by eighth-note pairs (B, A^b) and (D, C).
- D^b-7:** One measure. Bass note followed by eighth-note pairs (E, D^b) and (G, F^b).
- B-7:** One measure. Bass note followed by eighth-note pairs (A, G^b) and (C, B).
- A-7:** One measure. Bass note followed by eighth-note pairs (B, A) and (D, C).
- G-7:** One measure. Bass note followed by eighth-note pairs (E, D) and (G, F).

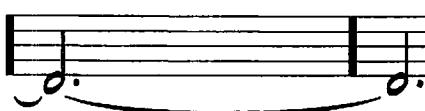
248

(L=120)

LITHA

- CHICK COREA



(B⁷#9)

(SWING)
(J.=d) E-7



(E-7)



(E-7)

(F-
B^b)(F-
B^b)

A-



(A-)

SOLO

A-

E^{b7}

250

(MED.)

LITTLE WALTZ

-RON CARTER


 The musical score for "Little Waltz" is handwritten on six staves. The first staff starts with a key signature of B-flat major (two flats) and includes chords F-, C7/E, Eb-6, Dbmaj7, and G7. The second staff begins with C7 and ends with a C7/E/F-Eb progression. The third staff features D-7b5, G7, C7, and F7. The fourth staff contains Bb-7, Eb7, Ab, G7, and C7. The fifth staff includes F, C7/E, Eb-6, and Dbmaj7. The sixth staff concludes with G7, C7, F, and a final G7.

(BALLAD
(OR UP))LONG AGO (AND FAR AWAY)

—SEROME KERN/IRA GERSHWIN

F_b D-7 G-7 C⁷ Fmaj7 G-7 C⁷

F_b G-7 C⁷ A-7 D⁷ G-7 C⁷

1. A_bb F-7 B_b-7 E_b7 A_bmaj7 G⁷

Cmaj7 A-7, - D⁷ G-7 C⁷

2. C-7 F⁷ B_bmaj7 - - E_b9

F_b/A A_b7 G-7 C⁷ F_b (G-7 C⁷)

252

(BALLAD)
(FREELEY)LONNIE'S LAMENT

-JOHN COLTRANE

C-7 D-7 E^{b6} D-7 C-7 D-7 E^{b6} D-7

C-7 D-7 E^{b6} D-7 C-7 D-7 E^{b6} D-7

C-7 B^{b7} E^{b9}^{m7} A^{b9}^{m7} A^{b13} A^{b13}^{b9} A^{b13} G⁷^{b9}

C-7 D-7 E^{b6} G-G⁷ C-7 D-7 E^{b6} D-7

2 C-7

SOLOS (MED. JAZZ)

C-7

- ANTONIO CARLOS JOBIM

(BOSSA)

LOOK TO THE SKY

A E^bmaj7 E^b-7 A^b7

E^bmaj7 G-7 C7b9

F-7 Ab-7 Db7

G-7 Gb7 F-7 Bb7#5

B E^bmaj7 E^b-7 Ab-7

E^bmaj7 G-7 C7b9

F-7 Ab-7 Db7

Gbmaj7 Emaj7#11 Ebmaj7 AFTER SOLOS, D.C. AL

Ebmaj7 G-7 C7b9 F-7 Emaj7#11 Ebmaj7

Ab-7 Db7(b9) Gbmaj7 Emaj7#11 Ebmaj7

(MED. SLOW) LOVE IS THE SWEETEST THING -RAY NOBLE

D^b B-7 E-7 A⁷ D^b B-7 E⁷ A⁷

A-7 D⁷ G^{maj7} E-7 B-7 E⁷ [E-7] A⁷ [A⁷] D^b

B-7 F#-7 B⁷ E-7 A⁷ D^{maj7}

C#-7b5 F#7 B-7 E⁷ E-7 A⁷

D^b B-7 E⁷ A⁷ D^b B-7 E⁷ A⁷

A-7 D⁷ G^{maj7} E-7 B-7 E⁷ A⁷ D^b

LUCKY SOUTHERN

(BOSSA)

INTRO

Dmaj7

Dmaj7#5

Dmaj7add6

Dmaj7#5

Bass Line:

The score consists of ten staves of handwritten musical notation for bass. Each staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The first staff is labeled "INTRO". The bass line features eighth-note patterns and rests. Chords are indicated above the notes, and lyrics are written below them. The chords include Dmaj7, Dmaj7#5, Dmaj7add6, Dmaj7#5, Gmaj7, Bb7, A7, Dmaj7, Ebmaj7#11, Dmaj7, Gmaj7, Bb7, A7, Dmaj7, F#-7, E7, F#-7, A7, D7, Gmaj7, G7, D/F# (with a fermata), F#7, E7, Bb7, A7, Dmaj7, Ebmaj7#11.

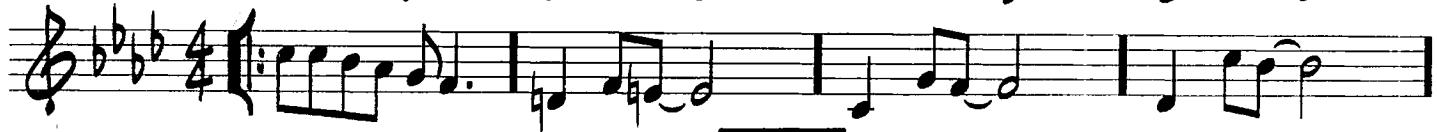
256

(M.E.D.)

ULLABY OF BIRDLAND

-GEORGE SHEARING/GEORGE DAVIS WEISS

F- D-7b5 G7b9 C7 F- D-7b5 Bb-7 Eb7



Abmaj7 F-7 Bb-7 Eb7 12. Abmaj7 G-7b5 C7



12. Abmaj7 Eb7 Abmaj7 F7 Bb-7



Bb-7 Eb7 Abmaj7 F7 Bb-7



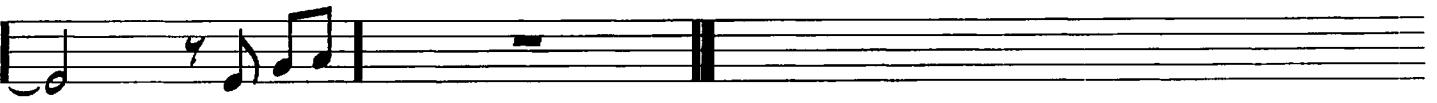
Bb-7 Eb7 Abmaj7 C7 F- D-7b5 G7b9 C7



F- D-7b5 Bb-7 Eb7 Abmaj7 F-7 Bb-7 Eb7



Abmaj7 Eb7 Ab6



FINE

(FUNK ROCK)

THE MAGICIAN IN YOU

- KEITH JARRETT

INTRO

$B^b\text{-}7/E^b$ / / / (PLAY 3x) / / / - A7

2/4 (BASS) [bpm] / / / (PLAY 3x) / / / - A7

A D B- F#7 G A7 D/F#

C#-7b5 G7/C F E- D- D7/C G/B C/Bb

A add9 A/G 1. D/F# F C/E 2. D/F# F G7/C

B

F - F#7 B7 Bb Bb7/Eb

. (LAST x)

3 3 FINE - - SOLO A A B

(MED. BALLAD)

LUSH LIFE

-BILLY STRAYHORN

D_{b6} C_b7 D_{bmi7} C_b7

D^{b6} D⁷ D^{b6} D⁷ D^{b6} D^{b7} C⁷ F^{mix7} E^{7#5} E^{b7}

A^{b6} E^{b7#9} A^{b6} E⁻⁷ A⁷ D⁶, D⁻⁷ G⁷ C⁶ B⁷ B^{b7} A⁷ A^{b7}

D^{b6} D⁷ D^{b6} D⁷ D^{b6} - C^{7b5} B⁷ B^{b7}

E^{b7} - G^{b7} C^{b7} A⁷ A^{b7} D^{bmix7} D^{b7} G^{b7} C^{bmix7} F⁻⁷ B^{b7}

E^{b7} - G^{b7} C^{b7} A^{7#5} A^{b7} E^{mix7} E^{b6} D^{mix7} G⁷ E^{b7} D⁷ D^{bmix7}

1 2 3 4 5 6 7 8 9 10

260

MAHJONG

-WAYNE SHORTER

(MEO.)

INTRO

(AFRO/LATIN)

F-II

E^b₉

F-II

E^b₉

HEAD

F-II

E^b₉

F-II

E^b₉

F-II

E^b₉

F-II

E^b₉D^bmaj⁹E^b₉D^bmaj⁹E^b₉D^bmaj⁹E^b₉D^bmaj⁹E^b₉(SWING)
D⁷#₉E^b-7 Ab7D^bmaj⁹

Db-7 Gb7



(AFRO/LATIN)

F-II

E^b₉

F-II

E^b₉

F-II

E^b₉

F-II

E^b₉AFTER SOLOS/LAST HEAD,
VAMP INTRO TILL END

(MED.
EVEN STHS)

MAIDEN VOYAGE

261

-HERBIE HANCOCK

INTRO

A-7
A/D



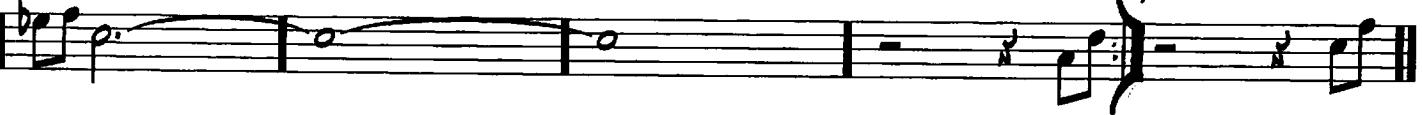
C-7
C/F



A-7
A/D

CONT. RHYTHM SIM.

C-7/F



Bb-7/Eb



Ab-7/Db



A-7/D



C-7/F



APRIL SOLOS, LAST HEAD,
VAMP INTRO TILL END

262

(MED.
EVENING) **A MAN AND A WOMAN**
(UN HOMME ET UNE FEMME)

-FRANCIS LAI/
PIERRE BAROUH/
JERRY KELLER

The musical score consists of six staves of handwritten music:

- Staff 1:** Treble clef, 4/4 time, key signature of two sharps. Chords: D^{maj7}, C^{#7}.
- Staff 2:** Treble clef, 4/4 time, key signature of one sharp. Chords: C^{maj7}.
- Staff 3:** Treble clef, 4/4 time, key signature of one sharp. Chords: F^{#-7}, B⁷.
- Staff 4:** Treble clef, 4/4 time, key signature of one sharp. Chords: E^{maj7}, N.C. (No Chord), E^{maj7}.
- Staff 5:** Bass clef, 4/4 time, key signature of one sharp. Chords: D⁻⁷, G^{7b9}, C^{maj7}.
- Staff 6:** Bass clef, 4/4 time, key signature of one sharp. Chords: D⁻⁷, G⁷, C^b.
- Staff 7:** Bass clef, 4/4 time, key signature of one sharp. Chords: F^{#-7}, B⁷, E^{maj7}.
- Staff 8:** Bass clef, 4/4 time, key signature of one sharp. Chords: E⁻⁷, A⁷, D^{maj7}.
- Staff 9:** Bass clef, 4/4 time, key signature of one sharp. Chords: N.C. (No Chord).

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Dmaj7



C#7



Cmaj7

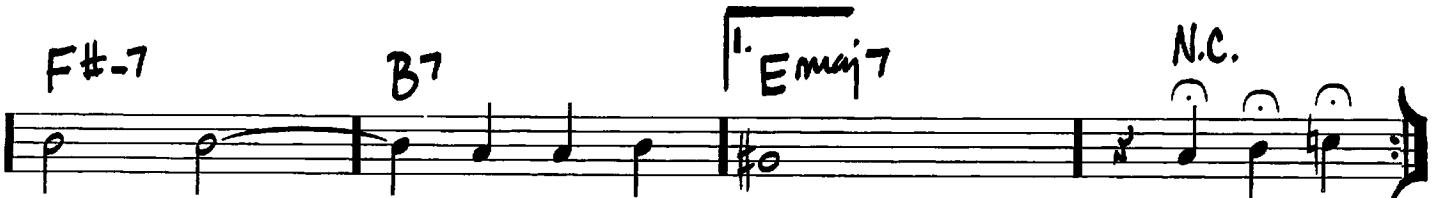


F#-7

B7

1. Emaj7

N.C.



2. Emaj7

F#-7

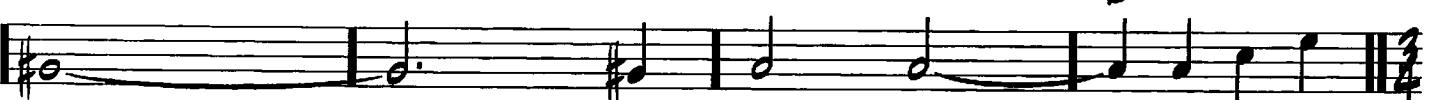
B7



Emaj7

F#-7

B7



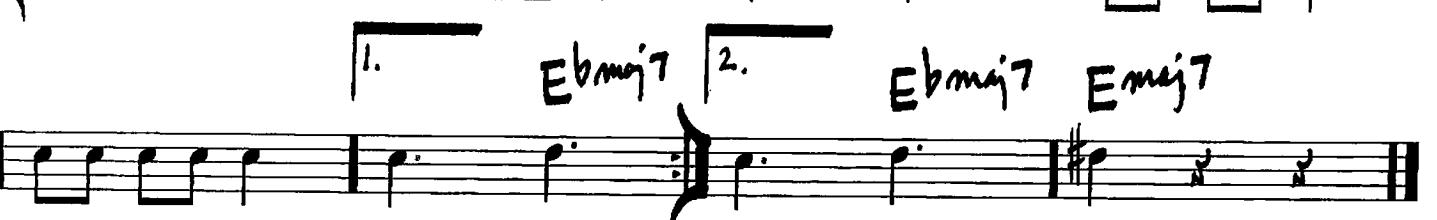
Emaj7

Ebmaj7 Dmaj7



1. Ebmaj7

Ebmaj7 Emaj7



264

ROCK *J=152*) **MAN IN THE GREEN SHIRT** -JOE ZAWINUL



G- $D\flat/E\flat$ $E\flat/F$ B \flat E \flat F7 $b9$ B b maj7 265

$E7sus4$ SOLO (HALF-TIME FEEL) $E7sus4$

8VA - OPEN

ON CUE:

C/F $B\flat/E\flat$ C/D A/B $B\flat/C$ C/F $B\flat/E\flat$ C/D A/B $B\flat/C$
 (MELODY) (SOLO CONT.) (BACKGROUND)

1ST TIME ONLY - - - - - 2nd TIME - - - - -

$C/B\flat$ $B\flat/E\flat$ C/D A/F# $B\flat/G$ C $B\flat/E\flat$ C/A A/B $B\flat/C$

$B\flat/E\flat$ C $B\flat$ F G- F G- F6
 (SOLO ENDS)

(END HALF-TIME FEEL)
B b maj7

B \flat F G- - - F B \flat 6

D.S. AL

ON CUE:

C/F $B\flat/E\flat$ C/D A/B $B\flat/C$ (B \flat/C)
 (BASS)

B b maj7

$E7sus4$

8VA - - - - -

MEDITATION

(MEDITACAO)

-ANTONIO CARLOS JOBIM/
NEWTON MENDONCA/
NORMAN GIMBEL

(BOSSA)

A C^b

B^{7sus4}

B⁷

A C^b B^{7sus4} B⁷

C^b E-7 A7#5

D-7 F-7 Bb7

E-1 A7#5 D-7 G7#5

B Fmaj7 F-7 Bb7

E-1 Eb7 D-7 G7#5

B7sus4 B7

Cb E-7 A7#5

D-7 F-7 Bb7

E-1 A7#5 D-7 G7 Cb (G7#5)

(LATIN)

MEMORIES OF TOMORROW

B⁴ A- A-(maj 7) A-7 E-7

F maj 7 F#7 G maj 7
G7sus4 C maj 7

D maj 7 F# E maj 7 E b maj 7 A7

A b maj 7 F-7 B b7sus4 C maj 7

B-7 B b7 A- F- A b C maj 7 D maj 7 F# F maj 7

C maj 7 G7sus4 C (B-7 B b7)

268

(MED.)

MICHELLE

- JOHN LENNON / PAUL McCARTNEY

F **B^b-7** **E^b6**

D⁷ **C** **B⁷** **C**

S^c F **B^b-7** **E^b6** **D⁷**

C **B⁷** **C** **F-**

A^b7 **D^b** **C⁷** **F-**

F/E **F/E^b** **F/D** **D^bmaj⁷** **C**

C **F-** **F/E** **F/E^b** **F/D** **2nd TIME, D.S. AL \oplus**
D^bmaj⁷

C **SOLO F** **B^b-7** **E^b6**

(AS WRITTEN OR OPEN)

D⁷ **C** **B⁷** **C** **F**

REPEAT AS DESIRED (LAST TIME)

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(M.E.)

MIDNIGHT MOOD

$D_{b\text{maj}}7$ $E_{b\text{-7bs}}^{b\text{-7bs}}$ $D_{b\text{maj}}7$ $E_{b\text{-7bs}}^{b\text{-7bs}}$

The score consists of two measures. Measure 1 starts with a bass note followed by a piano note. Measure 2 starts with a piano note followed by a bass note. The bass part has a fermata over the second measure.

$D_{b\text{maj}}7$ $E_{b\text{-7bs}}^{b\text{-7bs}}$ $D_{b\text{maj}}7$ $G_{7\text{bs}(b9)}$

The score consists of four measures. Measures 1 and 2 are piano notes. Measures 3 and 4 are bass notes. Measure 4 includes a triplet marking over three eighth-note groups.

$G_{b\text{maj}}7$ $C7\#9$ $F-7$ B_{b-7}

The score consists of four measures. Measures 1 and 2 are piano notes. Measures 3 and 4 are bass notes.

E_{b-7} E_{b-7}^{b-7} A_{b-7}^{b-7} $G_{7\text{bs}(b9)}$

The score consists of four measures. Measures 1 and 2 are piano notes. Measures 3 and 4 are bass notes.

$G_{b\text{maj}}7$ $C7\#9$ $F-7$ $B_{b7\#9}$

The score consists of four measures. Measures 1 and 2 are piano notes. Measures 3 and 4 are bass notes.

E_{b-7} A_{b7} $D_{b\text{maj}}7$ $E_{b\text{-7bs}}^{b\text{-7bs}}$

FINE

The score consists of four measures. Measures 1 and 2 are piano notes. Measures 3 and 4 are bass notes. The word "FINE" is written below the bass staff.

(J = 104)
EVEN 8ths

MIDWESTERN NIGHTS DREAM

-PAT METHENY

A S: B-9 Gmaj9

E-7sus4

B-9 Gmaj9 E-7sus4

B C#-7 Bmaj7(add6) Bb-9 F-Ab G-9 Bb-9 Gbmaj7(add6)

Ab-7 Gb/Bb Bmaj7(add6) Emaj7#11

B-9 Gmaj⁷B-9 Gmaj⁷B-9 Gmaj⁹B-9 Gmaj⁷

VAMP FOR SOLOS

B-9 Gmaj⁹B-9 Gmaj⁹E-7 Cmaj⁹AFTER SOLOS, D.S. AL \oplus B-9 Gmaj⁹B-9 Gmaj⁹B-9 Gmaj⁹B-9 Gmaj⁹

REPEAT AND FADE

B-9 Gmaj⁹B-9 Gmaj⁹

(MEDIUM SLOW)

MILANO

-JOHN LEWIS

B *4*

D-7 G7 C^{maj7} A-7 D-7 G7 C7 F#7
 F^{maj7} D-7 G7 E-7 A7b9 D-7 G7 [1. C^{maj7} A7b9] [2. G-7] C7
 F^{maj7} F-7 E-7 A-7 D-7 G7 C7, G-7 C7#5
 F^{maj7} F-7 E-7 A-7 F#-7b5 B7b9 E-7 A7b9
 D-7 G7 C^{maj7} A-7 D-7 G7 C7 F#7
 F^{maj7} D-7 G7 E-7 A7b9 D-7 G7b9 C6 (A7#5)

AFTERSOLOS, D.C. AL

E-7 A7#5 A7 D-7 G7b9 C6

RIT.

(MEDIUM UP SWING)

MINORITY

-GIGI GRYCE

F-6 G-7 C7

F-6 C-7 F7

B^b-7 E^b7 A^b-7 D^b7

F#-7 B7 G-7 1. C7#5 2. C7#5

274

(MED.)

MISS ANN

-ERIC DOLPHY

C7

F#7

Bb-7

F#-7

B7
* BVA

F7

A7

E-7

F#7

F#-7

FINE

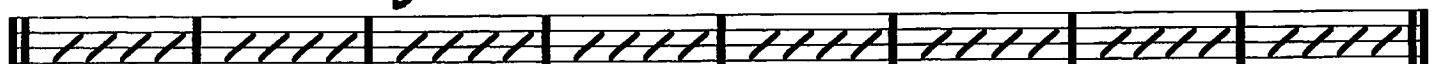
REPEAT HEAD IN/OUT

(UP $\text{♩} = 120$) **MISSOURI UNCOMPROMISED**

-PAT METHENY

A

B C[#]-⁹ D^{maj⁹} C^{#-⁹} D^{maj⁹} B^b/A



C A

LAST TIME TO \oplus 

276

(BRIGHT JAZZ)

MR. P.C.

-JOHN COLTRANE



(BALLAD)

MISTY

-ERROLL GARNER

277

Ebmaj7 Bb7 Eb7 Abmaj7
Ab7 Db7 Ebmaj7 C7 F7 Bb7
G7 C7 F7 Bb7 Eb7b9 Db9 Ebmaj7
Bb7 Eb7b9 Abmaj7
A7 D7 F7 G7 C7b9 F7 Bb7
Ebmaj7 Bb7 Eb7 Abmaj7 Ab7 Db7
Ebmaj7 C7 F7 Bb7 Eb7b9 (C7 F7 Bb7)
Ebmaj7 C7 F7 Bb7 Eb7b9 (C7 F7 Bb7)

278

(BALLAD)
 $\text{J} = 72$ MIYAKO

- WAYNE SHORTER

$E-7$ / A A^7 $C^{\#}-7$ / $F^{\#}$

Handwritten musical score for the first line of 'MIYAKO'. The score consists of two staves. The top staff starts with a B-flat major chord (B-flat, D, F) followed by a G major chord (G, B, D). The bottom staff starts with an E-7 chord (E, G, B, D) followed by an A7 chord (A, C-sharp, E, G). The tempo is marked as Ballad (J=72).

$E-7$ E^b-7 $D-7$ $G7b5$

Handwritten musical score for the second line of 'MIYAKO'. The score consists of two staves. The top staff starts with an E-7 chord (E, G, B, D) followed by an E7b5 chord (E, G, B, D, F-sharp). The bottom staff starts with a C major 7 chord (C, E, G, B) followed by an A7 chord (A, C-sharp, E, G).

$Cmaj7$ $A-7$ $G-7$ $Fmaj7$ $E7\#9$

Handwritten musical score for the third line of 'MIYAKO'. The score consists of two staves. The top staff starts with an Amaj7 chord (A, C-sharp, E, G) followed by an A7 chord (A, C-sharp, E, G). The bottom staff starts with an A7b5 chord (A, C-sharp, E, G, B-flat) followed by a G7b5 chord (G, B, D, F-sharp, B).

$A7b5$ $A-7$ A^b-7 $G7b5$

Handwritten musical score for the fourth line of 'MIYAKO'. The score consists of two staves. The top staff starts with an F#7b5 chord (F-sharp, A, C-sharp, E, B-flat) followed by a B7b9 chord (B, D, F-sharp, A, C-sharp, E, G). The bottom staff starts with an E7b5 chord (E, G, B, D, F-sharp) followed by an A7b9 chord (A, C-sharp, E, G, B-flat).

$F^{\#}-7b5$ $B7b9$ $E-7b5$ $A7b9$

Handwritten musical score for the fifth line of 'MIYAKO'. The score consists of two staves. The top staff starts with a D7 chord (D, F-sharp, A, C-sharp, E) followed by a C7 chord (C, E, G, B). The bottom staff starts with a B7b5 chord (B, D, F-sharp, A, C-sharp, E, G) followed by an E7b5 chord (E, G, B, D, F-sharp).

$D-7$ $C-7$ $B-7$ E^7

B^b-7 E^b7 $B-7$ ${}^1 E7b9$ ${}^2 E7b9$

Handwritten musical score for the sixth line of 'MIYAKO'. The score consists of two staves. The top staff starts with a D7 chord (D, F-sharp, A, C-sharp, E) followed by a B7b5 chord (B, D, F-sharp, A, C-sharp, E, G). The bottom staff starts with an E7b5 chord (E, G, B, D, F-sharp) followed by an E7 chord (E, G, B, D, F-sharp, A).

REPEAT HEAD IN
AFTER SOLOS, TAKE 2nd ENDING

(MED. SLOW)

MOOD INDIGO-DUKE ELLINGTON/IRVING MILLS/
ALBANY BIGARD

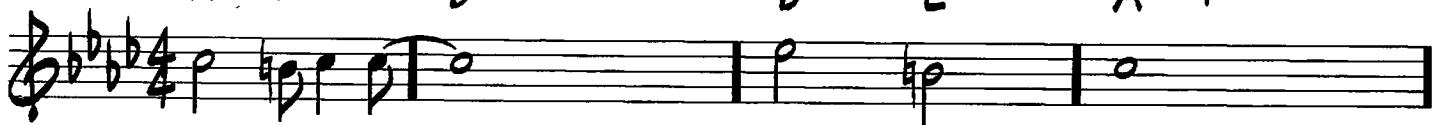
A

Abmaj7

Bb7

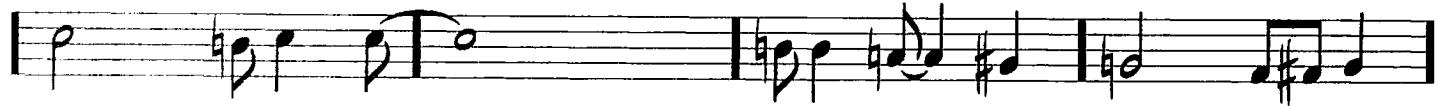
Bb-7 Eb7#5

Abmaj7



Bb7

E7 / B-7 E7 Eb7



Ab7

Eb7 A7

Db6

Gb7 / - Eb7#5



Abmaj7

Bb7

Bb-7 Eb7#5

Abmaj7



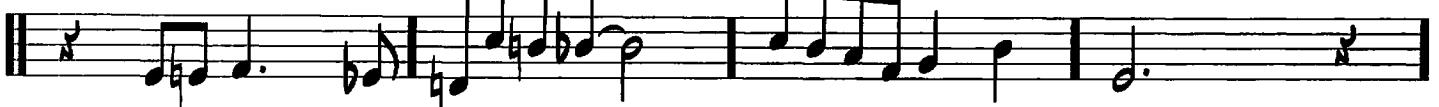
B

Abmaj7 F7

Bb7

Bb-7 Eb7

Abmaj7 / Bb-7 Eb7



Abmaj7 F7

Bb7

E7

Eb7

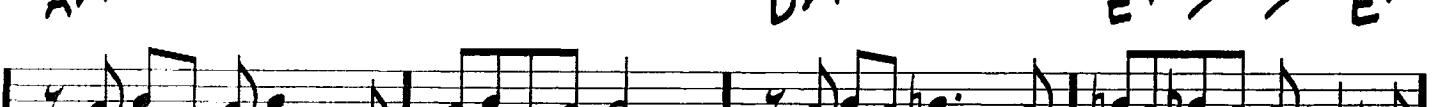


Ab7

Db7

E7 / -

Eb7



Abmaj7 F7

Bb7

Bb-7 Eb7

Ab6 (Bb-7 Eb7)



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

(BALLAD)

MOONCHILD

- KEITH JARRETT

G major, 4/4 time.

Chords: C#-7, F#-7, G-7; G#-7; E-7; C#-7, G#-7.

Chords: D-7, E7b9, A-7, F-7, Bb7, A-7.

HEAD PLAYED ONCE - THEN TO SOLOS
LAST SOLO, D.C. AL φ

φ (FILL) ◌

E-11

(FAST WALTZ) THE MOST BEAUTIFUL GIRL IN THE WORLD

-RICHARD RODGERS/LORENZ HART

The musical score consists of ten staves of handwritten music. The key signature is B-flat major (two flats). The time signature varies between common time and 3/4 time. The vocal line includes lyrics and chords. The chords are labeled with Roman numerals and some are preceded by letters like F or G. The lyrics are in parentheses above the notes. The score ends with a instruction "SOLO ON ENTIRE FORM".

Chords and lyrics:

- 1st staff: S, Fmaj7, F07, Fmaj7
- 2nd staff: F07, Fmaj7, F07, Fmaj7
- 3rd staff: Ab07, G-7, C7, G-6
- 4th staff: C7, Fmaj7, A-7, G-7, C7
- 5th staff: C7, C-, A-7b5
- 6th staff: D7, D-7, G7, G-7
- 7th staff: C7, D-7, G7, G-7
- 8th staff: C7, A-7, D7, D-7
- 9th staff: G7, G-7, C7, G-7, C7
- 10th staff: D7, D-7, G7, G-7 (TAKE 2ND ENDING)
- 11th staff: G7/C, F6, (D-7), G-7, C7)

Performance instructions:

- Measure 1: S
- Measure 2: F07
- Measure 10: D.S. AL (Take 2nd ending)
- Measure 11: SOLO ON ENTIRE FORM

284

(BALLAD)

MY BUDDY-WALTER DONALDSON/
GUS KAHN

$\text{G}^{\text{maj}}\text{i}$ $\text{G}^{\#07}$ A^{-7} D^7

G^6 $\text{B}^{\flat}\text{o7}$ A^{-7} D^7

G^6 $\cancel{\text{G7/F}}$ E^1

A^{-7} $\boxed{1:\text{A}^7}$ A^{-7} D^7

$\boxed{2:\text{D}^7}$ G^6

MY FAVORITE THINGS

- RICHARD RODGERS/
OSCAR HAMMERSTEIN II

Handwritten musical score for "My Favorite Things" in 6/4 time. The score consists of ten staves of music, each with a different harmonic progression. Chords are labeled above the notes. The key signature changes frequently, indicated by the letter name and a sharp or flat sign.

- Staff 1:** E-7, F#-7, E-7, F#-7, Cmaj7, Cmaj7, A-7, D7.
- Staff 2:** Gmaj7, Cmaj7, Gmaj7, Cmaj7, F#-7b5, B7.
- Staff 3:** Emaj7, F#-7, Emaj7, F#-7, Amaj7.
- Staff 4:** Amaj7, A-7, D7.
- Staff 5:** Gmaj7, Cmaj7, Gmaj7, Cmaj7, F#-7b5, B7b9.
- Staff 6:** E-7, F#-7b5, B7, E-7.
- Staff 7:** Cmaj7.
- Staff 8:** A7, Gmaj7, Cmaj7.
- Staff 9:** D7, Gb, Cmaj7, Gb, Cmaj7.
- Staff 10:** Gmaj7, Cmaj7, F#-7b5, B7, (END) E-7.

D.C. FOR SOLOS

(BALLAD)

MY FOOLISH HEART-VICTOR YOUNG/
NED WASHINGTON

S: B^bmai⁷ E^bmai⁷ D-7 G⁷ C-7 C-7 ~~B^b~~

Chords and Instructions:

- Staff 1: B^bmai⁷, E^bmai⁷, D-7, G⁷, C-7, C-7, ~~B^b~~
- Staff 2: E-7/A, A⁷, D-7, D7#9, G-7, Db⁷, C-7
- Staff 3: C-7b5, F7b9, G^bmai⁷, F-7, Bb⁷, Ebmai⁷
- Staff 4: A-7b5, D7, G-7, ~~G-7/F~~, E-7b5, A7b9, D-7, G7#5
- Staff 5: C-7, F7, D.S. AL ~~A~~
- Staff 6: C-7, C-7 ~~B^b~~, A-7b5, D7, G-7, Eb-7, Ab⁷
- Staff 7: G^bmai⁷, Ebmai⁷, Ab7b5, G⁷, C-7, G7#9, C7, C7#5, F14out, F7
- Staff 8: Bbb, (G-7, G^bmai⁷, F7), (SOLOS ON ENTIRE FORM)

(BALLAD) MY FUNNY VALENTINE

-RICHARD RODGERS / LORENZ HART

C-

C-(maj7)

C-7

C-6

The musical score consists of ten staves of handwritten music. The key signature is B-flat major (two flats). The time signature varies between common time and 6/8. The vocal line includes lyrics and chords. The first staff starts with a B-flat major chord. The second staff begins with a C major chord. The third staff starts with an E-flat major chord. The fourth staff begins with a G major chord. The fifth staff starts with a C major chord. The sixth staff begins with a D minor chord. The seventh staff begins with an F major chord. The eighth staff begins with a B-flat major chord. The ninth staff begins with an E-flat major chord. The tenth staff ends with a G major chord.

Chords and lyrics:

- Staff 1: B-flat major, F-7, D-7b5, G7b9
- Staff 2: C-, C-(maj7), C-7, C-6
- Staff 3: E-flat major, F-7, G-7, F-7, E-flat major, F-7, G-7, F-7
- Staff 4: E-flat major, G7, C-, B-flat-7, A7, Ab major, D-7b5, G7b9
- Staff 5: C-, C-(maj7), C-7, C-6
- Staff 6: Ab major, D-7b5, G7b9, C-, B-flat-7, A7(#11)
- Staff 7: Ab major, F-7, B-flat7(b9), Eb6, (D-7b5, G7b9)
- Staff 8: -

(BALLAD)

MY ONE AND ONLY LOVE- GUY WOOD/
ROBERT MELLIN

C^{min}7 C/B A-7 A/G D7/F# G7/F C/E F^{min}7 G7 - E-7 A7

D-7 B-7b5 E7#9 A-7 D7 *D-7 G7 E-7 A7 D-7 G7*

D-7 G7 C6 - F7-7b5 B7 E- F#-7 B7

E- F#-7 B7 E- E7/D# E7/D E7/C#

D-7 A7 D-7 G7 C^{min}7 C/B A-7 A/G D7/F# G7/F

C/E F^{min}7 G7 - E-7 A7 D-7 B-7b5 E7#9 A-7 D7

D-7 G7b9 C6 (D-7 G7)

FINE

(MEDIUM
(OR BALLAD)MY ROMANCE

B^bmmi⁷ C-7 D-7 D^bo⁷ C-7 F7 B^bmmi⁷ D7

G- G-(mij⁷) G-7 G7 C-7 F7 $\overline{^2.B^{b}mmi^7}$ B^b7

E^bmmi⁷ Ab7 B^bmmi⁷ B^b7 E^bmmi⁷ Ab7 B^bmmi⁷

E-7b5 A7b9 D-7 Ab7 G-7 C7 C-7 F7

$\overline{^2.B^{b}mmi^7}$ B^b7 E^bmmi⁷ G7 C-7 C/B^b A-7b5 D7

G-7 G^b7 $\overline{B^{b}mmi^7_F}$ G-7 C-7 F7 B^bb

(C-7 F7) FINE

(- x $\overline{\text{BPM}}$)

290

(MED. BALLAD) MY SHINING HOUR-HAROLD ARLEN/
JOHNNY MERCIER

E♭maj⁷ F-7 B♭7sus⁴ E♭maj⁷ F-7 B♭7

E♭maj⁷ F-1 G-7 C⁷♯⁵ F-1 B♭7 D-7♭⁵ G⁷♭⁹

C-7 A-7♭⁵ D-7♭⁵ G-7

C-1 F-1 F-1 B♭7

B♭-1 E♭7 A♭maj⁷

A♭-7 D♭7 G-7♯⁵ C⁷♯⁹ F-7 B♭7

E♭maj⁷ F-7 B♭7sus⁴ E♭maj⁷ F-1 G-7 C-1

A♭maj⁷ F-7 B♭7 E♭6 (F-7 B♭7)

F-7 B♭7

(BALLAD)

MY SHIP

—KURT WEILL/IRA GERSHWIN

Handwritten musical score for "My Ship" in 4/4 time, featuring a vocal melody and piano accompaniment.

Vocal Melody:

- Key signature: B-flat major (two flats).
- Chords: F^b, D⁷, G⁷, C⁷, F^b, F[#]7, G⁷, C⁷, F^b, D⁷, G⁷, A⁷, [2]D⁻¹, G⁷, G⁷, C⁷, [2]D⁻¹, G⁷, C⁷ (with a fermata), F^b, G⁷, C⁷, G⁷, C⁷, G⁷, C⁷, G⁷, B^{b-6}, F^{min7}, E⁷, A⁷, D⁻¹, A⁷, D⁻¹, A⁹, D⁷, G⁷, C⁷, F^b, D⁷, G⁷, C⁷, F^b, F[#]7, G⁷, C⁷, F^b, D⁷, G⁷, A⁷, D⁻¹, C⁷, F^{min7}, C⁷, F, D, B^{b-7}, B^{b-7}, E^{b7}, A⁷, D⁷, G⁷, C⁷, F^b, D^{b9}, F^b, (G⁷ C⁷)

Piano Accompaniment:

- Key signature: B-flat major (two flats).
- Chords: F^b, D⁷, G⁷, C⁷, F^b, F[#]7, G⁷, C⁷, F^b, D⁷, G⁷, A⁷, [2]D⁻¹, G⁷, G⁷, C⁷, [2]D⁻¹, G⁷, C⁷ (with a fermata), F^b, G⁷, C⁷, G⁷, C⁷, G⁷, C⁷, G⁷, B^{b-6}, F^{min7}, E⁷, A⁷, D⁻¹, A⁷, D⁻¹, A⁹, D⁷, G⁷, C⁷, F^b, D⁷, G⁷, C⁷, F^b, F[#]7, G⁷, C⁷, F^b, D⁷, G⁷, A⁷, D⁻¹, C⁷, F^{min7}, C⁷, F, D, B^{b-7}, B^{b-7}, E^{b7}, A⁷, D⁷, G⁷, C⁷, F^b, D^{b9}, F^b, (G⁷ C⁷)

Performance Instructions:

- "(BALLAD)"
- "FINE"

(MED. BALLAD)

MY WAY

-JACQUES REVAILLX/
CLAUDE FRANCOIS/PAUL ANKA/
GILLES THIBAUD

Handwritten musical score for "My Way" in 12/8 time. The score consists of ten staves of music with handwritten lyrics and chords.

Chords and Key Signatures:

- Key signature: C major (no sharps or flats).
- Chords: C maj 7, E/B, E-7b5/Bb, A7, D-, D-(maj 7), D-7 G7, C maj 7, G-7 C7, F, F-, C maj 7 A-7, D-7 G7, F6, C, 2. F6, C, F maj 7/G, C maj 7, G-7 C7, F maj 7, / / / F maj 7/E, D-7, G7, E-7, A-7, D-7, G7, F6, C, D-7/G, C, F6, C, D-7/G, C, RIT.

Lyrics:

Handwritten lyrics are placed under the chords in each staff. The lyrics are:

- A7: C'mon in my way
- D-: I'll show you how to play
- D-(maj 7): I'll show you how to play
- D-7 G7: I'll show you how to play
- C maj 7: I'll show you how to play
- G-7 C7: I'll show you how to play
- F: I'll show you how to play
- F-: I'll show you how to play
- C maj 7 A-7: I'll show you how to play
- D-7 G7: I'll show you how to play
- F6: I'll show you how to play
- C: I'll show you how to play
2. F6: I'll show you how to play
- C: I'll show you how to play
- F maj 7/G: I'll show you how to play
- C maj 7: I'll show you how to play
- G-7 C7: I'll show you how to play
- F maj 7: I'll show you how to play
- / / / F maj 7/E: I'll show you how to play
- D-7: I'll show you how to play
- G7: I'll show you how to play
- E-7: I'll show you how to play
- A-7: I'll show you how to play
- D-7: I'll show you how to play
- G7: I'll show you how to play
- F6: I'll show you how to play
- C: I'll show you how to play
- D-7/G: I'll show you how to play
- C: I'll show you how to play
- F6: I'll show you how to play
- C: I'll show you how to play
- RIT.: I'll show you how to play

Performance Instructions:

D.S. AL (TAKE 2nd ENDING) is written above the final staff.

(BALLAD)

NAIMA

(NIEMA)

-JOHN COLTRANE

A B^b_7/E_b E^b_7 A^{maj7}_E/G^{maj7}_E A^{maj7}_E

B B^{maj7}_B B^{b13b9} B^{maj7}_B B^{b13b9}

$B-9(maj7)/B_b$ B^{maj7}_B A^{maj7}_B G^{b13}_E

C B^b_7/E_b E^b_7 A^{maj7}_E/G^{maj7}_E $\oplus A^{maj7}_E$

$\oplus A^{maj7}_E$ A^{maj7}_E/G^{maj7}_E A^{maj7}_E

Solo **A** **A** **B** **C**

AFTER SOLOS, D.S. AL **⊕**

A^{maj7}_E/G^{maj7}_E

294

(ROCK)
J = 90

MYSTERIOUS TRAVELLER

- WAYNE SHORTER

INTRO

Handwritten musical score for the intro of "Mysterious Traveller". The score consists of two staves. The top staff is for a bassoon or similar instrument, featuring a treble clef, a bass clef, and a key signature of one flat. The bottom staff is for a piano or keyboard, featuring a bass clef and a key signature of one sharp. The tempo is indicated as J = 90. The score includes several measures of music, with some notes having upward arrows above them.

A

Handwritten musical score for section A of "Mysterious Traveller". The score consists of two staves. The top staff is for a bassoon or similar instrument, and the bottom staff is for a piano or keyboard. The tempo is indicated as J = 90. The score includes three measures of music, with the first measure containing the instruction "(ENTER DRUMS)". Some notes have upward arrows above them.

Handwritten musical score for a continuation of section A of "Mysterious Traveller". The score consists of two staves. The top staff is for a bassoon or similar instrument, and the bottom staff is for a piano or keyboard. The tempo is indicated as J = 90. The score includes three measures of music, with some notes having upward arrows above them.

Handwritten musical score for a final continuation of section A of "Mysterious Traveller". The score consists of two staves. The top staff is for a bassoon or similar instrument, and the bottom staff is for a piano or keyboard. The tempo is indicated as J = 90. The score includes four measures of music, with some notes having upward arrows above them.

B

LAST TIME, TO OPEN SOLOS IN $\frac{4}{4}$ ON F#-7
AFTER SOLOS, FADE W/ DRUMS

296

(MED. FAST)
JAZZNARDIS

-MILES DAVIS

E- **Fmaj7** (**Emaj7**) **B7** **Cmaj7**

A-7 **Fmaj7** **Emaj7 / E-**

A-7 / / Fmaj7 **A-7 / / Fmaj7**

D-7 **G7** **Cmaj7 / Fmaj7**

E- **Fmaj7** (**Emaj7**) **B7** **Cmaj7**

A-7 **Fmaj7** **Emaj7 / E-**

- WAYNE SHORTER

(MED.)

NEFERTITI

Abmaj7(#11)

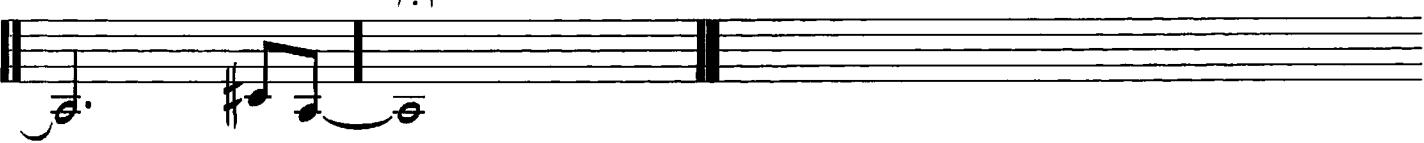
Dbmaj7(#11)

G-7b5

C7b9



AFTER SOLOS, D.C. AL



(MEO. SWING) NEVER WILL I MARRY -FRANK LOESSER

E♭maj7

D-7

E♭maj7

D-7

E♭maj7

A-7 **D7** **G-7**

E-7 **A7** **Dmaj7** **B7** **E-7** **A7** **Dmaj7** **B7**

E♭maj7

D-7

G-7

C-7

F7sus4

B♭b6

FINE

E♭maj7

D-7

E♭maj7

D-7

G-7

D.S. AL FINE

(MED. LATIN)

NICA'S DREAM**A** S:

Bb-(maj7)

Ab-(maj7)



Bb-(maj7)

Ab-7

Db7



Ab-7

Db7

Gbmaj7

Db9

C7#9

C7b5
F

F7#5(b9)

Bb-(maj7)

(F7#5) Bb- (FINE)

B (SWING)Eb-7
Ab

Ab7

F-7

Bb7b9 - Bb7#5

Eb9(#11)

Eb-7

Ab7

Dbmaj7

E-7 A7

Eb-7
Ab

Ab7

F-7

Bb7b9 - Bb7#5

Eb9(#11)

Eb-7

Ab7

Dbmaj7

F7#5 N.C.

D.S. AL 2nd ENDINGSOLD **A** **A** **B** **A**

300

(MED. JAZZ
WALTZ)NIGHT DREAMER

→ WAYNE SHORTER

INTRO

G^{maj7} F-7 E^{bmaj7} D7#9 G^{maj7} F-7 E^{bmaj7} F-7

HEAD

G^{maj7} F-7 E^{bmaj7} D7#9 G^{maj7} F-7 E^{bmaj7} D7#9

G^{maj7} F-7 E^{bmaj7} D7#9 E^{b7} A^{b7}

B^{-7} / E C^{-7} / F

G^{maj7} F-7 E^{bmaj7} D7#9 G^{maj7} F-7 E^{bmaj7} D7#9

AFTER SOLOS/LAST HEAD,
VAMP INTRO TILL END

(MED. UP) THE NIGHT HAS A THOUSAND EYES

-JERRY BRAININ/BUDDY BERNIER

(LATIN) G^{maj}7/
D

D7sus4

G^{maj}7/
D

D7sus4

D7

(SWING)
D-7

G7

C major 7

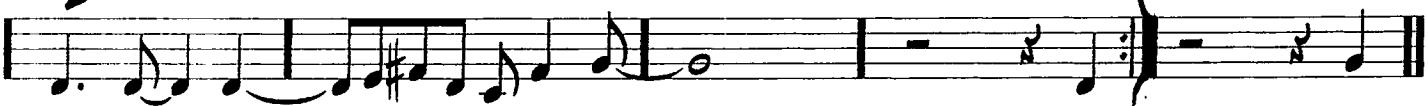
F7

G^{maj}7/
D

D7sus4

G/D

1. D7sus4

2. G^{maj}7

C-7

F7

B♭maj7



B♭-7

E♭7

A♭maj7



A-7

D7sus4

G^{maj}7

E-7

G^{maj}7/
D

D7sus4

G^{maj}7/
D

(D7sus4)



FINE

(MED. AFRO)

A NIGHT IN TUNISIA

-JOHN "DIZZY" GILLESPIE/FRANK PAPARELLI

INTRO

E^b7

D-

(BASS)



S. [A]

E^b7

D-

E^b7

D-

E^b7

D-

E-7b5

A7b5

⊕

D-

[2.] D-

[B] A-7b5

D7b9

G-6

D7b9

G-6

G-7b5

C7b9

F6

E-7b5 A7b5

⊕ D-

[C]

E-7b5

E7#11

DS. AL ⊕



FINE

D-

G7#11



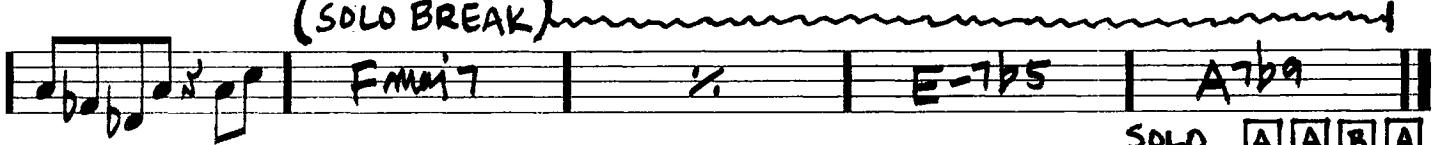
G-(mij7)

G-7

Gb7#9



(SOLO BREAK)



SOLO [A] [A] [B] [A]

AFTER SOLOS, D.S. AL FINE
(TAKE REPEAT)

(MED. OR BALLAD)

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

-JIMMIE COX

F A⁷ D⁷ G-7 D⁷b9 G-7 D⁷ G-7 ,

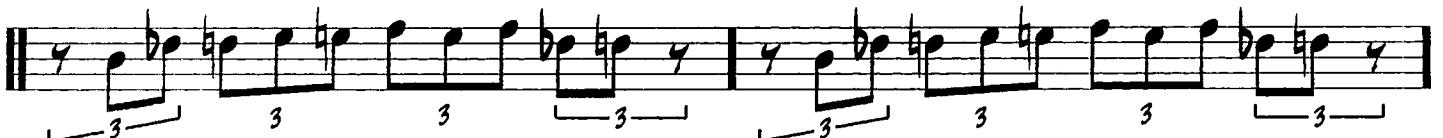
B^{b7} B⁰⁷ F⁷ E^{b7} D⁷, G⁷ D^{b9#5} C⁹

F A⁷ D⁷ G-7 D⁷b9 G-7 D⁷ G-7 ,

B^{b7} B⁰⁷ F⁷ E^{b7} D⁷, G⁷ D^{b9#5} C⁹ F⁶ C⁷

FINE
(TAG LAST TWO BARS FOR ENDING)

(MED. SWING)

NIGHT TRAINJIMMY FORREST/
OSCAR WASHINGTON/
LEWIS C. STAPKINS**A** B^b7E^b7 (E⁷) E^b7B^b7G^b7 F⁷B^b7**B** B^b7E^b7B^b7C⁻¹F⁷B^b7F⁷ B^b6**C** N.C.F⁷ B^b6 N.C.F⁷B^b6 N.C.

SOLO

E^b7 / / / | / / / / | B^b7 / / / | D^7 / G^7 /

$C-7$ / / / | $F7$ / / / | B^b7 / / / | $F7$ / / /

ADDITIONAL SOLOS 12-BAR BLUES
AFTER SOLOS, D.C. ALTO

$\Phi C-7$ $F7$ A^b7 $G7$

$C-7$ $F7$ B^b7 (BASIE)

(MED. SWING) NOSTALGIA IN TIMES SQUARE

-CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
Mingus website: www.mingusmingusmingus.com

F⁷ Eb⁷ F⁷ Eb⁷ F⁷
F⁷ Eb⁷ Ab⁷ Db⁷ Ab⁷ Db⁷
F⁷ Eb⁷ F⁷ Eb⁷ D⁷ G⁷
C⁷ F⁷ B^{b7} E^{b7} F N.C.
FINE

F⁷ Eb⁷ Ab⁷ Db⁷ Ab⁷ Db⁷
F⁷ Eb⁷ Ab⁷ Db⁷ Ab⁷ Db⁷
F⁷ Eb⁷ Ab⁷ Db⁷ Ab⁷ Db⁷

F⁷ Eb⁷ Ab⁷ Db⁷ Ab⁷ Db⁷
F⁷ Eb⁷ Ab⁷ Db⁷ Ab⁷ Db⁷
F⁷ Eb⁷ Ab⁷ Db⁷ Ab⁷ Db⁷

C⁷ F⁷ B^{b7} E^{b7} F N.C.
C⁷ F⁷ B^{b7} E^{b7} F N.C.
C⁷ F⁷ B^{b7} E^{b7} F N.C.
FINE

²(SOLO BREAK)

(M6D. slow)

NUAGES

B^b-7 E^b7 A-7b5 D^b7 G⁶ A-7 B-7

The musical score consists of six staves of handwritten notation on five-line staff paper. The key signature is one sharp (F#). The time signature is 4/4. The music is divided into measures by vertical bar lines. Chords are indicated below the staff. Performance markings such as 'bd.' (brush down), 'bd.' (brush down) with a dot, 'bd.' (brush down) with a dot, 'o' (open), 'bd.' (brush down), and 'bd.' (brush down) with a dot are placed above specific notes. Measures include:
1. B^b-7 E^b7 A-7b5 D^b7 G⁶
2. F#-7b5 B⁷ E-7
3. A⁷ A^b7 A⁷ D⁷ A-7 D⁷
4. B^b-7 E^b7 A-7b5 D^b7 G⁶
5. E^b-7 A^b7 D-7b5 G^b7 C^{maj}7
6. C-7 F⁷ C-7 F⁷ G⁶ A-7 B-7
7. B^b-7 E^b7 A-7b5 D^b7 G⁶ C⁹ G⁶
8. (Measure 8 starts with a 'bd.' marking, followed by a measure with a '3' over the first two measures, then a 'bd.' marking, a 'bd.' marking with a dot, a 'bd.' marking with a dot, an 'o' marking, a 'bd.' marking, and finally a 'd' marking with a dash.)

(SWING) **(OLD MAN FROM) THE OLD COUNTRY**

-NAT ADDERLEY / CURTIS R. LEWIS

[INTRO]

D-7b5

G7#9



C-7 F9 Bb13 Eb7#9 Ab13 Db7#9 C-7 G7#5



[HEAD]

C-7

F-7

D-7b5 G7b9 C-7



F-7

Bb7

Ebmaj7



D-7b5

G7b9

C-7



Abmaj7

D7

D-7b5 G7b9

C-7 (G7#5)



FINE
REPEAT HEAD IN/OUT

DLEO

-SONNY ROLLINS

309

A

F-7 Bbb Eb^{m7} Eb-6 D-7 G7 $\overline{C-7}$ F7

$\overline{C-7}$ F7 Bbb B

D7 // / / / G7 // / / /

C7 // / / / F7 // / / /

A Bbb G-7 C-7 F7 Bbb G7 C-7 F7

F-7 Bbb Eb^{m7} Eb-6 D-7 G7 C-7 F7 Bbb

FINE

OLILDOQUI VALLEY

-HERBIE HANCOCK

(MEO.)

(EVEN 8ths)

F7sus4

F7sus4

S. F7sus4

E♭7sus4

F13 Emaj7b5

(SWING)

2. E-9 (SWING)

D.S. FOR SOLOS
SOLOS SWING
AFTER SOLOS, D.S. AL~~A~~S.O.L.O.
E-9

Amaj7

(OPTIONAL ENDING)
E-9 Amaj7

(1st X) REPEAT AS DESIRED

ONCE I LOVED

(AMOR EM PAZ) (LOVE IN PEACE)

-ANTONIO CARLOS JOBIM/VINICIUS DE MORAES/RAY GILBERT

MED. BOSSA

G-7 C⁷(#5) Fmaj7 F#7

G-7 G#7 A-7 A-7/G

F-7 Bb7(#5) Ebmaj7

E-7b5 A7b9 D7bmaj7 D7b9

D7bmaj7 G7 Cmaj7 F7

Bbmaj7 B7 Bb-6

A-7 Ab7b5 G7 G-7 A7b9

D-6 (D7)

312

(MEDIUM)

ONCE IN LOVE WITH AMY

-FRANK LOESSER

Gmaj7 G#7 A-7 D7 Gmaj7 G#7 A-7 D7 Gmaj7 G7

Cmaj7 G/B A-7 G A7 - A7-D7 B7 - B7-E7

A-7 D7 Gmaj7 C7 Gmaj7 C7 Gmaj7 B7 E7

A-7 D7 Gmaj7 C7 Dmaj7 A7 A7/D Ab7(#11)

Gmaj7 G#7 A-7 D7 Gmaj7 G#7 A-7 D7 Gmaj7 G7

Cmaj7 G/B A-7 G B7 - B7-E7

A-7 B7-E7#5 A7 D7 Gb (A-7 D7)

FINE

(UP SWING)

ONE FINGER SNAP

- HERBIE HANCOCK

A Maj 13 (#11)

N.C.

Bb-7
/ Eb

Eb7

Bb-7
/ Eb

Eb7

(WALK)

Eb-7

Ab7

Eb-7

Ab7

G-7b5

C7b9

F-7b5

Bb7b9

Ebmaj7

D-7b5

G7b9

(TO SOLOS)

SOLOS
(G-7/C
N.C.)

C7

G-7/C

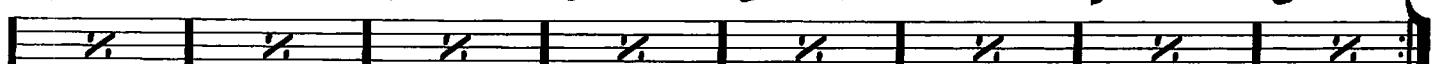
C7)
A Maj 13 (#11)

(PLAY MELODY 1ST TIME ONLY) (SOLO OVER PAREN. CHORDS ABOVE ON REPEATS)

Bb-7/Eb Eb7 Bb-7/Eb Eb7 Eb-7 Ab7 Eb-7 Ab7



G-7b5 C7b9 F-7b5 Bb7b9 Ebmaj7 D-7b5 G7b9



N.C.

AFTER SOLOS, D.C. AL

A Maj 13 (#11)



(SAMBA)

ONE NOTE SAMBA

(SAMBA DE UMA NOTA SO)

-ANTONIO CARLOS JOBIM/
NEWTON MENDONCA/
ANTONIO CARLOS JOBIM

The musical score consists of 12 staves of handwritten music. Chords are written above each staff, starting with D-7 and ending with F-7#5. The chords include: D-7, Db7, C-7, B7b5; D-7, Db7, C-7, B7b5; F-7, Bb7, Ebmaj7, Ab7; D-7, Db7, C-7, B7b5, Bb6; Eb-7, Ab7, Dbmaj7; Db-7, Gb7, Bmaj7, C-7b5, B7b5; D-7, Db7, C-7, B7b5; D-7, Db7, C-7, B7b5; F-7, Bb7, Ebmaj7, Ab7; Db6, C7, Bmaj7, Bb6(F7#5). The score concludes with a "FINE" at the end.

(MED. BOSSA)

ONLY TRUST YOUR HEART

-BENNY CARTER/SAMMY CAHN

F^{maj}7 **B7#9** **E-7**

A-7 **D-7** **G7** **G7#5** **F^{maj}7**

G-7 **C7** **2. C7** **G-7** **G^{b7b5}** **F^{maj}7**

A-7/E **D-7** **D-7/C** **B-7b5**

E7#5 **A-7** - - **A^b-7** **G-7** **C7**

F^{maj}7 **B7#9** **E-7** **A-7**

D-7 **G7** **G7#5** **B^{b7b5}** **A7**

D-7 **F-7** **B^{b7}** **C^{maj}7** **E-7** **A7b9**

A^{b7b5} **F^{maj}7/G** **G7b9** **C6** **(G-7 C7)**

FINE

(FAST SWING)

ORBITS

- WAYNE SHORTER

C7 A7b9 E♭-7 G-7bs C7 A7b9

E♭-7 C7 A7b9 D7#9 G-7

D♭maj7 E♭maj7 E♭-7 D7#9

D♭-7 C-7 G♭ A♭maj7

A♭-7 G-7 B♭-7 F-7

Dmaj7#5 G-7 B♭-7 F-7

Dmaj7#5 G-7 Dmaj7#5 G-7

(M.E.D. UP)

ORNITHOLOGY-CHARLIE PARKER/
BENNIE HARRIS



The musical score for "Ornithology" is handwritten on six staves. The first staff starts with a G major 7th chord. The second staff begins with an F major 7th chord. The third staff starts with an E flat 7th chord. The fourth staff begins with a B flat 7th chord. The fifth staff starts with a G major 7th chord. The sixth staff concludes with a G major 7th chord followed by a measure of rests.

Chords indicated in the score include:

- Staff 1: G major 7th
- Staff 2: F major 7th
- Staff 3: E flat 7th
- Staff 4: B flat 7th
- Staff 5: G major 7th
- Staff 6: G major 7th

Other labels in the score include: A-7b5, D7, F-7, C7, G-7, and D7.

(MED.)

OUT OF NOWHERE-JOHNNY GREEN/
EDWARD HEYMAN

G maj⁷ *B♭-7* *E♭7*

G maj⁷ *B-7* *E⁷*

A-7 *B-7* *E⁷* *A-7*

E♭7 *A-7* *D⁷*

A-7 *B-7* *E⁷* *A-7* *F⁷(#11)*

B-7 *B♭⁷* *A-7* *D⁷* *G⁶* (*A-7* *D⁷*)

(SLOW)

PAPER DOLL

-JOHNNY S. BLACK

F D⁷ G⁷ C⁷
F⁶ F/A F-Ab C/G A⁷
G⁷ C⁷ G-7 C⁷
F G-7 C⁷ A⁷
B^b B⁷ F A⁷ D⁷ - G-7 C⁷ F⁶

ALSO PLAYED & SWING - DOUBLE RHYTHM VALUES
DRUMS IN DOUBLE TIME

(MED. UP)

PASSION DANCE

-McCoy TYNER

F7sus4

2.

C blues 4 D blues 4 A blues 4 C blues 4 E blues 4 D blues 4

B♭ PEDAL

A blues 4 C blues 4 D blues 4 A blues 4 C blues 4 E blues 4 D blues 4

D♭
E♭ E♭-

D♭
E♭ E♭-

B♭7♯9 C7♯9

[SOLOS ON F7sus4]

(BALLAD)

PASSION FLOWER

321
- BILLY STRAYHORN /
MILTON RASKIN

F#9b5 F9b5 F#9b5 F9b5

E7#5(b9) Eb7 D7 D7b9 G^b₉

G^b₉ D^bmaj7 C9#11 B9#11

Bb7#5(b9) A9#5 Ab7b9 D^bmaj7 Bb7b5 E^b A^b b5 D^b

F#9b5 F9b5 F#9b5 F9b5

E7#5(b9) Eb7 D7 D7b9 G^b₉

(BALLAD)

PEACE

-HORACE SILVER

$\frac{8}{8}$ A-7^{b5} A^{b7} G-7 C-7^{b9} B^{maj7}, C-7^{b5} F-7^{#9}



B^{bmaj7} B-7 E7 A^{maj7} F^{#-7}



E^b-7^{b5} A^{b13} A^{b7#5} D^{bmaj9} C-7^{#11} B-7^{#11} B^{bmaj7}



REPEAT HEAD IN
AFTER SOLOS, D.S. AL FINE
(PLAY PICKUPS)

(MED. SWING) J=144

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
 Mingus website: www.mingusmingusmingus.com

A G-7b5 C7#5 F-7
 Bb7 Bb-7 Eb7#5 Abmaj7
 D7 Db7sus4 C7#9 F7#9
 Bb7 Eb-7 Ab7b9
 Dbmaj7 D7 N.C. Dbmaj7 N.C.
B Ab-7 Db7 G-7 C7 Fmaj7
 F-7 Bb7 Ebmaj7 Abmaj7 D7
C Db7sus4 C7#9 F7#9 Bb7
 Eb-7 Ab7b9 Dbmaj7
 FINE

324

(MEO/UPTOWNING)

PENT UP HOUSE

-SONNY ROLLINS

1.

2.

N.C.

N.C.

F⁷

N.C.

(Solos)

A-7 D7 Gmaj7 A-7

D7 Gmaj7 D-7 G7 C-7

F7 A-7 D7 Gmaj7

φ Gmaj7

AFTER SOLOS, D.C. AL φ
(TAKE REPEAT)

(MED.)

PENTHOUSE SERENADE-WILL JASON/
VAL BURTON

B *4*

Chords labeled from top to bottom:

- CMaj⁷
- E^bo⁷
- D-7
- G⁷
- D-7 G⁷ D-7 G⁷ C^b E^bo⁷ D-7 G⁷
- C^b F¹ C^b D-7 C^bo⁷ D-7 G⁷
- CMaj⁷ E¹ A-7 D⁷ A-7 D⁷
- G⁷ D-7 G⁷ CMaj⁷ E^bo⁷
- D-7 G⁷ D-7 G⁷
- C^b B^b C^b

(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

(MEO. BLUES)

PFRANCING (NO BLUES)

327
-MILES DAVIS

A handwritten musical score for a solo instrument, likely trumpet or horn, featuring six staves of music. The key signature is F major (one sharp). The score includes various jazz chords and specific performance instructions like grace notes and triplets. The title "PFRANCING (NO BLUES)" is written across the top in large, bold letters. The score is numbered 327 and attributed to Miles Davis.

The chords and markings include:

- Staff 1: F7, Bb7, Ab7
- Staff 2: Bb7
- Staff 3: F7, Ab7
- Staff 4: D7, C7#9, F7
- Staff 5: (F7, Bb7, Ab7)

Performance markings include grace notes, triplets (indicated by a '3' over a bracket), and various rhythmic patterns.

328

(FAST SWING)

PINOCCHIO

-WAYNE SHORTER

A^b13

G 13 **G^b13** **G 13**

G^b7#5 **F13(b9)**

G^b7#9(#5) **F13** **A 13** **A^b13**

D^b9 **G^b7#5** **F13(#11)** **G^b13**

B 13

(MED SWING) PITHECANTHROPUS ERECTUS

-CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
 Mingus website: www.mingusmingusmingus.com

Staff 1: 2/4 time, key signature B-flat major. Chords: F-, D^bmaj7, G-7b5, C7b9.

Staff 2: Chords: D^b/F, D^b/D, E^b7b9, A^b7#11 N.C.

Staff 3: Chords: G-7b5, C7#9, F-7, D^bmaj7.

Staff 4: Chords: A^b-7, D^b7, G^bmaj7, G-7b5 C7.

Staff 5: Chords: F-7, B^b7, F-7, B^b7.

Staff 6: Solo section starting with F-7. On cue: G-7b5, C7#9. REPEAT AS DESIRED. LAST X, FINE AFTER VAMP. D.C.

330

(FAST
EVEN SWING)

PORTSMOUTH FIGURATIONS

-STEVE SWALLOW

E-7 **Cmaj7** **B-7** **A-7**

(BASS WALKS)

(BASS FILLS)

**Fmaj7#II
/E**

A-9

Gmaj7

Cmaj7

B-7

A-7

Fmaj7

E-7

Cmaj7 **B-7** **A-7**

Fmaj7 **E-7**

FINE
REPEAT FOR SOLOS
AFTER SOLOS, D.C. AL FINE

(BALLAD)

PRELUDE TO A KISS

- DUKE ELLINGTON /
IRVING GORDON /
IRVING MILLS

D⁷ G^{7#5} C⁷ F^{Maj7} B⁷ E⁷



A⁷ D-7 G^{7#5} A-7 D⁷



D-7 G7b9 C6 A7#5 D-7 G7b9 C6 B7



E Maj7 C#-7 F#-7b5 B7 G#-7 G07 F#-7 B7



E Maj7 C#-7 F#-7b5 B7 E-7 A7 D-7 Eb-7 E-7 Eb-7



D7 G7#5 C7 F Maj7 B7 E7 A7 D7



D-7 G7#5 A-7 D7 D-7 G7b9 C6 (A7#5)



(UPTEMPO)

PRINCE OF DARKNESS

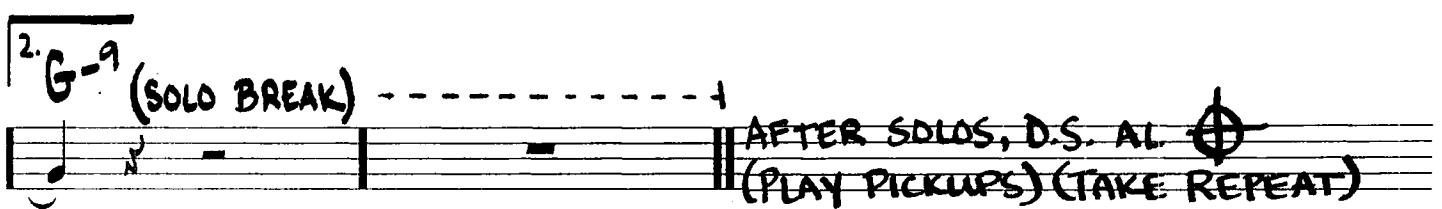
-WAYNE SHORTER













(MEO. BALLAD)

P.S. I LOVE YOU- GORDON JENKINS /
JOHNNY MERCER

1.

E^bmaj⁷ G-7 C⁷ F-7 B^{b7} G-7b5 C⁷

F⁷, C-7 F⁷, B^{b7}, E^{7#9} E^{b6} F⁷/E^b F-7, B^{b7} E^{7#9}

E^{b6} D^{b7} E^{bmaj7} E^{b6}, E^{b7} B^{b7}

E^{b7}, B^{b7} A⁷ Abmaj⁷, B^{b7} A⁷ Abmaj⁷, G⁷ G^{b7}

F⁷ C-7 F⁷, C-7 B⁷ B^{b7} C^{7#5} F⁷, F-7 E^{7#9}

E^{bmaj7} G-7 C⁷ F-7 B^{b7} G-7b5 C⁷

F⁷, C-7 F⁷, B^{b7}, E^{7#9} E^{b6} D^{b7} E^{bmaj7} E^{b6} (F-7 B^{b7})

FINE

(SLOW SWING) **PUSSY CAT DUES** - CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
Mingus website: www.mingusmingusmingus.com

[INTRO]

Handwritten musical score for the intro of "Pussy Cat Dues". The score is in G major (two sharps) and common time. It consists of four measures. The first measure starts with a bass note followed by a D7 chord. The second measure starts with a Bb7 chord. The third measure is a rest. The fourth measure is also a rest. The score is labeled "(4)" at the end.

[A]

Handwritten musical score for section A of "Pussy Cat Dues". The score is in G major (two sharps) and common time. It consists of six measures. The first measure starts with a D7 chord. The second measure starts with a Bb7 chord. The third measure starts with a D7 chord. The fourth measure starts with a Bb7 chord. The fifth measure starts with a D7 chord. The sixth measure starts with a Bb7 chord. Measures 2, 4, and 6 each have a "3" written above them, indicating a triplet. The score is labeled "(4)" at the end.

Handwritten musical score for section C of "Pussy Cat Dues". The score is in G major (two sharps) and common time. It consists of four measures. The first measure starts with a D7 chord. The second measure starts with an Ab7 chord. The third measure starts with a G7 chord. The fourth measure starts with a C7 chord. The score is labeled "(4)" at the end.

Handwritten musical score for section E of "Pussy Cat Dues". The score is in G major (two sharps) and common time. It consists of five measures. The first measure starts with a D7 chord. The second measure starts with a Bb7 chord. The third measure starts with a D7 chord. The fourth measure starts with an E7/G# chord. The fifth measure starts with an E-7b5 chord. The sixth measure starts with an A7#9 chord. Measures 2, 4, and 6 each have a "3" written above them, indicating a triplet.

Handwritten musical score for section F of "Pussy Cat Dues". The score is in G major (two sharps) and common time. It consists of five measures. The first measure starts with an F-7 chord. The second measure starts with a Bb7 chord. The third measure starts with an Eb chord. The fourth measure starts with an Ab7 chord. The fifth measure starts with an Eb7 chord. Measures 2, 4, and 6 each have a "3" written above them, indicating a triplet. Below the score, the text "[SOLOS ON Eb BLUES]" is written.

(Bossa) QUIET NIGHTS OF QUIET STARS
(CORCOVADO)

-ANTONIO CARLOS JOBIM/GENE LEES

D⁷/AA^{b7}

The musical score is handwritten in black ink on ten staves. The key signature is D⁷/A, and the time signature is 8/4. The score includes the following chords:

- Staff 1: G-7, C⁷, F⁷, F^{maj7}
- Staff 2: F-7, B^{b7}, E-7, A^{7#5}
- Staff 3: D⁷, D-7, A^{b7}
- Staff 4: D⁷/A, A^{b7}
- Staff 5: G-7, C⁷, F⁷, F^{maj7}
- Staff 6: F-7, B^{b7bs}, E-7, A-7
- Staff 7: D-7, G^{7b9}, E-7, A^{7#5}
- Staff 8: D-7, G⁷, C^b, (A⁷)

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(BALLAD)

QUIET NOW

-DANNY ZEITLIN

A-7 Fmaj7 E7 - $\frac{E-7}{A}$ A-7 D-7 G7 Cmaj7 Bb7(#11) A7#5

$\frac{D-7b5}{Ab}$ - G7 E7 A-7 D7(#11) Ebmaj7 Abmaj7 Db9

B-7 Gmaj7 F#7 - $\frac{F\#-7}{B}$ B-7 E-7 A7 Dmaj7 C7(#11) B7#5

$\frac{E-7b5}{Bb}$ - A7 F#7 B-7 E7(#11) F#7 B-7 E-7 A7 A-7 D7(#11)

Gmaj7 C9 B-7 Bb7 Abmaj7 Db7 C-7 B7

A7 D7 C#-7 C7 $\frac{F\#-9}{B}$ E7

A-7 Fmaj7 E7 - $\frac{E-7}{A}$ A-7 D-7 G7 Cmaj7 Bb7(#11) A7#5

$\frac{D-7b5}{Ab}$ - G7 E7 A-7 D7(#11) E-7 A-7 D-7 G7^{new} E-7 A-7 Fmaj7 Bbmaj7

E-7 Ebmaj7 Abmaj7 Dbmaj7 Cmaj9 (B-7b5 E7b9)

FINE

RECORDA-ME

-JOE HENDERSON

(BOSSA)

B⁷

A-7

C-7

F7

Bbmaj7 Bb7 Eb7 Abmaj7

Ab7 Db7 Gbmaj7 G7 C7

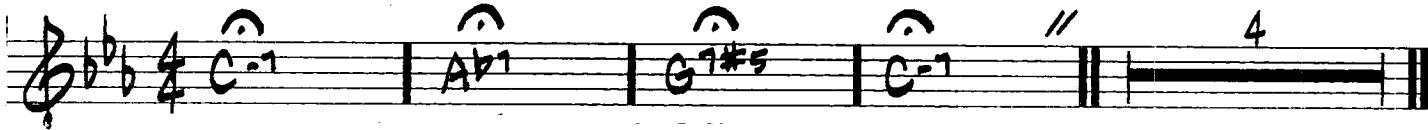
Fmaj7 E7#9 2.(E7#9)

(ROCK)

RED CLAY

-FREDDIE HUBBARD

INTRO

FREE TIME
OPEN SOLOS(IN TIME)
(DRUMS)

A \times C-7(II) Bb-7(II) D_{b7sus4} E_{b7sus4}

F_{7sus4} G_{7sus4} C-7(II) Bb-7(II)

D_{b7sus4} E_{b7sus4} ${}^1\text{F7sus4}$ G_{7sus4} ${}^2\text{F7sus4}$ G_{7sus4}

B C-7(II) Bb-7(II) D_{b7sus4} E_{b7sus4} ${}^1\text{F7sus4}$ G_{7sus4} ${}^2\text{F7sus4}$ G_{7sus4}

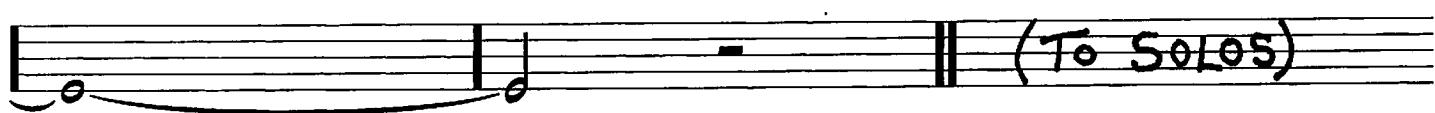
A
C-7(II)

Bb-7(II)

D^{b7sus4}E^{b7sus4}F^{7sus4}G^{7sus4}

C-7(II)

Bb-7(II)

D^{b7sus4}E^{b7sus4}F^{7sus4}G^{7sus4}

SOLOS

C-7

Bb-7

Eb7

Abmaj7

D-7b5 G7#5 (LAST x)



AFTER SOLOS, D.S. AL
(TAKE REPEAT)

C-7(II) Bb-7(II) D^{b7sus4} E^{b7sus4} F^{7sus4} G^{7sus4} C-7(II)

(PLAY 3 x)



(MED. BALLAD)

REFLECTIONS

-THELONIOUS MONK

Bb Bb 4 [: 7] G^b7 F7 E7 B^b-7 E^b7b9 A^bmaj7 - B^b-7 B-7

C-7 F7b9 G-7b5 Bb-7 E^b7b9 ⊕

1. A^bmaj7 A7 B^b-7 - A7#5 2. A^bmaj7 A7

C-7b5 F7b5 Bb-7 E^b7b9 Ab7 D^b7

G-7 C7b9 F- F-7

F-7 B^b7 B^b-7 B^b-7 E^b7b9

⊕ A^bmaj7 G^b7 A^bmaj7 D.C. AL ⊕

(UP = 200)

RING DEM BELLS

Handwritten musical score for 'Ring Dem Bells'. The score consists of four staves of music. The first staff starts with a key signature of B-flat major (two flats) and a tempo of 200 BPM. The melody begins with a quarter note followed by a eighth note pair. The second staff starts with a G7 chord, featuring a quarter note followed by an eighth note pair. The third staff starts with a C7 chord, consisting of a quarter note followed by an eighth note pair. The fourth staff starts with a C7 chord, followed by an F6 chord, and then an F- chord.

Continuation of the handwritten musical score. The first staff continues with a C7 chord. The second staff continues with a G7 chord. The third staff continues with a C7 chord. The fourth staff continues with an F6 chord, followed by an F- chord.

Continuation of the handwritten musical score. The first staff continues with a C7 chord. The second staff continues with a G7 chord. The third staff continues with a C7 chord. The fourth staff continues with an F6 chord, followed by an F- chord.

Continuation of the handwritten musical score. The first staff continues with a C7 chord. The second staff continues with a G7 chord. The third staff continues with a C7 chord. The fourth staff continues with an F6 chord, followed by an F- chord.

342

(MED. SWING) **REINCARNATION OF A LOVEBIRD**

-CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: www.mingusmingusmingus.com

A G-(maj7) Ebmaj7 A7bs D7#5

G- Ebmaj7bs A7 D7

A7#9 D7#5 G-(maj7) A7#5 D7bs

C G- Ebmaj7#II A7 D7

G- Ebmaj7bs A7 D7

G- Ebmaj7 C-7 E maj7 A7 D7#5(#9) G-7

E FREELY ($d=d$)

G-7 C7 G-7 C7 Fmaj7 Bbmaj7#11 Fmaj7 Bbmaj7#11

($J=d$ A TEMPO)

Bb-7 Eb7 Abmaj7 C-7b5 F7b9

Bb-7 Eb7b9 A7#9 Dmaj7

$\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$

A7#5 D7b9 C-7 Emaj7 A7

D7#5 (#9)

(G-
FINE)

(\circlearrowleft FINE)

[SOLO ON ENTIRE FORM]

344

(LATIN ROCK)

ROAD SONG

-JOHN L. (NES) MONTGOMERY

*(PLAY PAREN. CHORDS ON SOLOS)

(BALLAD)

'ROUND MIDNIGHT

-THELONIOUS MONK/
COOTIE WILLIAMS/
BERNIE HANTHORN

A

E^{b-} / D D^b $C^{\circ 7}$ $A^{b-9} D^b 7$ $C-7^{b5}$

$B-7$ E^7 B^{b-7} E^{b7} A^{b-7} $D^b 7$ E^{b-} $A^{b-7} b5$

$C-7^{b5} B^{7b5}$ $B^{b7b5(b9)}$ $C-7^{b5} B^{7b5} B^{b7\text{down}4} E^{b6}$

B

$C-7^{b5} B^{7b5}$ B^{b7b5} $C-7^{b5} B^{7b5}$ B^{b7b5}

$A^{b-7} F-7^{(no 5th)} B^{b7}$ $C-7^{b5} F^7$ $D^b 9$ C^{b9} $A^{b-7} F-7^{(no 5th)} B^{b7}$

C

E^{b-} / D D^b $C^{\circ 7}$ $A^{b-9} D^b 7$ $C-7^{b5}$

$B-7 E^7 B^{b-7} E^{b7}$

$A^{b-7} D^b 7$ E^{b-} $A^{b-7} b5$ $C-7^{b5} B^{7b5} B^{b7\text{down}4} E^{b6}$

346

(BALLAD)

RUBY, MY DEAR

—THELONIOUS MONK

A

Handwritten musical score for section A. The top staff is in B-flat major and the bottom staff is in G major. The score consists of four measures. Measure 1: F-9, Bb7(b9). Measure 2: Ebmaj7, F-7, F#-7, G-7, Ab6, A6. Measure 3: G-7. Measure 4: C7(b9).

Handwritten musical score for section A, continuing from the previous page. The score consists of three measures. Measure 1: Fmaj7, G-7, Ab-7, A-7. Measure 2: Bb-7, Eb7(b9). Measure 3: Abmaj7, Bb-7, B-7, C-7.

Handwritten musical score for section A, concluding from the previous page. The score consists of three measures. Measure 1: Bb-7, A(add9). Measure 2: B-7, Bb7b5, Bb7#5. Measure 3: B-7, Bb7b5.

B

Handwritten musical score for section B. The score consists of four measures. Measure 1: Amaj7. Measure 2: B-7, E7b9. Measure 3: A6/9. Measure 4: Bbb B07.

347

C - C -($\text{add}^{\text{ninth}}$) C - 7 C - 7 ($\text{add}^{\text{ninth}}$) D - 7 $E\flat$ - 7 $A\flat$ 9 bs $E\flat$ A^{9}

C

F-⁹ B^{b7}(^{b9}) E^{b-7}F-⁷F-^{#7}G-⁷A^{b6}A⁶ G-⁷ C⁷(^{b9}) F^{m7}G-⁷A^{b-7}A-⁷



A handwritten musical score for piano in G major. The score consists of five measures. Measure 1 starts with a forte dynamic (f) and a B-flat 7th chord. Measure 2 begins with a piano dynamic (p) and an E-flat 7th chord (with a b9). Measure 3 contains a complex chord (A-flat major 7th, B-flat 7th, B 7th, C 7th). Measure 4 shows a B-flat 7th chord followed by an E 9th chord (with an 11th) and a bass note marked with a 3. Measure 5 concludes with a G 6/9 chord, a B 7th chord, and a B-flat 7th chord.

AFTER SOLDS, D.C. AL

⊕ (FREELY)

(WHOLE TONE FILL)

The musical score consists of two staves. The top staff shows a treble clef, a key signature of $G^b\frac{b}{9}$, and a time signature of $\text{Whole Note} \frac{1}{3}$. It features a melodic line with various note heads and stems, including a grace note and a sixteenth-note cluster. The bottom staff shows a bass clef, a key signature of B^7b^9 , and a time signature of A^7b5 . It includes a bassoon part with sustained notes and a cello part with eighth-note patterns.

(JAZZ)
THE SAGA OF HARRISON CRABFEATHERS

-STEVE RUTH

E-7

C maj 7

A-7

E-7

D-7

Bb maj 7

G-7

D-7

Ab maj 7

C-7

Ab maj 7

F-7

C-7

FINE

(MEO.)

SATIN DOLL

349

-DUKE ELLINGTON

The musical score consists of ten staves of handwritten music. The first staff starts with a treble clef, a key signature of one sharp, and a time signature of 4/4. It contains chords D⁷, G⁷, D⁷, G⁷, E⁷, and A⁷. The second staff begins with E⁷, followed by A⁷, A⁷, D⁷, A^{b7}, and D^{b7}. The third staff features a bass line with chords C^{maj7}, D⁷, E⁷, and A⁷, followed by a repeat sign and another C^{maj7}. The fourth staff shows a bass line with a sustained note. The fifth staff contains G⁷, C⁷, G⁷, C⁷, and F^{maj7}. The sixth staff includes A⁷, D⁷, A⁷, D⁷, G⁷, D⁷, and G⁷. The seventh staff features a bass line with D⁷, G⁷, D⁷, G⁷, E⁷, A⁷, E⁷, and A⁷. The eighth staff shows a bass line with A⁷, D⁷, A^{b7}, D^{b7}, C^{maj7}, and (D⁷, E⁷, A⁷). The ninth staff concludes with a bass line ending on a sustained note. The tenth staff ends with the word "FINE".

(MED. SLOW BLUES)

SCOTCH AND SODA

-DAVE GUARD

A_bmaj⁷ D_b⁹ E_b⁶ G-7 C⁷
 F⁷ F-7 B_b⁷ ^{1.}D-7 A_b-6 G⁷
^{2.}E_b⁹ B_b-7 E_b⁹ E_b⁹#5 A_bmaj⁷
 E_bmaj⁷ F-7 B_b⁷ E_bmaj⁷ F⁹
 B_b⁷ F-7 B_b⁷ A_bmaj⁷ D_b⁹
 E_b⁶ G-7 C⁷ F⁷ F-7 B_b⁷
 G-7 C⁷ F-7 B_b⁷ A_b⁷
 E_b⁶ (B_b-7 E_b⁷)

(MED. BOP) SCRAPPLE FROM THE APPLE

G-7 C⁷ G-7 C⁷

Fmaj7 B^{b7} B⁰⁷ Fmaj7³ G-7 A-7 D⁷

³ ³ ³

² F6 SOLO A⁷ D⁷

G⁷ C⁷

G-7 C⁷ G-7 C⁷

Fmaj7 B^{b7} B⁰⁷ Fmaj7/G-7 C⁷ F6

³ ³

(MEO. LATIN)

SEA JOURNEY-CHICK COREA/
NEVILLE POTTER

INTRO

A- (#5) A- A- (#5) A-

A

A- (#5) A- A- (#5) A-

A- (#5) A- A- (#5) A-

D- (add 4) E- (add 4) A- (add 4) G7sus4

F#-7bs Fmaj7

E7sus4

E7b9

B A-(#5)

VAMP

A-

A-(#5)

A-

A-(#5)

A-

A-(#5)

A-

D-7 Cmaj7#5



Fmaj7 E7#9 Fmaj7

E7#9



Fmaj7

E-7



A7

Dmaj7 C#-7

B-7b5

E7b9

A-(#5)



SOLOS

A-

A-(#5)

A-

(LAST x)

AFTER SOLOS, D.S. - PLAY **A** **B**
FADE OUT OVER VAMP

(MED. UP) **SEVEN COME ELEVEN** -BENNY GOODMAN/
CHARLIE CHRISTIAN

INTRO

(BASS) A^{\flat} (PLAY 3x)

BASS CONT. SIM.

A A^{\flat}

2. **B** $G^{\flat}7$ **C7**

F1 **Bb7** **Eb7**

C A^{\flat}

(SOUL JAZZ)

SIDEWINDER

D⁷ E^{b7}

D⁷ E^{b7}

BASS & RHYTHM - CONTINUE SIMILE
(A^{b7}) G⁷ A^{b7}

(E^{b7}) D⁷ E^{b7}

G^{7b5} C^{7b9}

F- G⁷/C

F⁻/B^b E^{b7}

(E^{b7}) D⁷ E^{b7}

E^{b7} N.C.

(ENDING)

D⁷ E^{b7}

PLAY HEAD 2X IN/OUT

UAMP TO FADE OR CUE

(FAST BOP)

SEVEN STEPS TO HEAVEN-MILES DAVIS/
VICTOR FELDMAN

INTRO

(BASS) N.C.

F13 E♭13 (4x's)

A

Fmaj7 Bbmaj7 E-7 A7 D-(maj7) Ab7 G7 N.C.

E♭6 E6 F6 N.C.

B

Cmaj7 D-7 G7 Cmaj7 F-7 Bb7

Ebmaj7 Ab7 Db7 Gbmaj7 (C7)

A

Fmaj7 Bbmaj7 E-7 A7 D-(maj7) Ab7 G7 N.C.

E♭6 E6 F6 N.C.

C F¹³E^{b13}(3xs) F¹³

(SOLO BREAK) -----

 D SOLOS
Fmaj7

E-7

A7

D-7

G7

G-7

C7

E^{b6} E⁶F⁶ E Cmaj7

D-7 G7

Cmaj7

F-7 B^{b7}E^bmaj7Ab-7 D^{b7}

Gbmaj7

G-7 C7

 F Fmaj7

E-7 A7

D-7

G7

G-7

C7

E^{b6} E⁶F⁶

Solo
 Play C after each solo
 last time, D.S. al 

E^{b6} E⁶ F⁶ N.C. (4xs)F¹³E^{b13}

(6xs)

F¹³

(MEDIUM)

SILVER HOLLOW

-JACK DEJOHNETTE

B-II



A7sus4



B-II



SUS B-II



G maj 7



E-7

F#-7



G

A F#- B-II



AFTER SOLOS, D.S. AL



E-7

F#-7



2nd X

FINE

$\text{d} = 132$
EVEN D THIS

SIRABHORN

-PAT METHENY

359

A C

B \flat -

G \flat

E-



B

G \sharp -7

E

D-



G \flat major 7

F-7

G \flat major 7

F-7



D major 7 #11



B

A

G

F \sharp -9

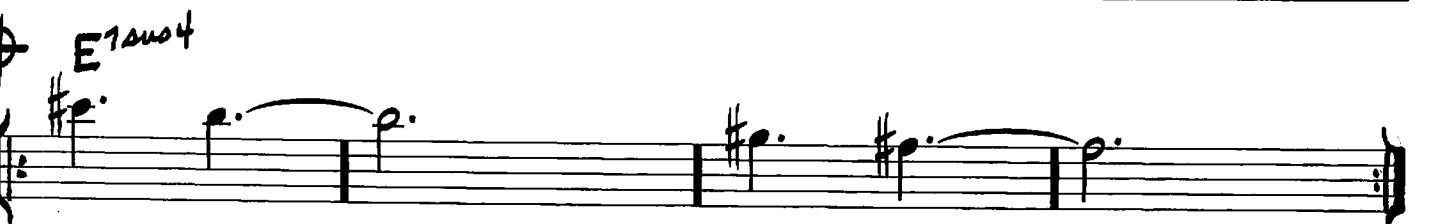
F major 7 (#11)



E major 4



AFTER SOLOS, TO



360

(MEO.)

SKATING IN CENTRAL PARK

-JOHN LEWIS

$\frac{C\text{maj}^7}{G}$ $G7b9$ $\frac{C\text{maj}^7}{G}$

$F\text{maj}^7/G$ $G7\#5$

$\frac{C\text{maj}^7}{G}$ $C7b5/G_b$ $F\text{maj}^7$ $B7$ $E7$ $A7$

$D7$ $G7$ $F/A - Bb-6$, $G7/B$ $C\text{maj}^7$ $C7b5/G_b$

$F-$ F/E F/E_b $D-7b5$ $Eb\text{maj}^7$ Bb/D

$C7$ $Bb-6$ $C-6$ C/B_b $A-7b5$ $D7b9$

$F-$ F/E_b $D-7b5$ $G7\#5$ $C\text{maj}^7/G$ $G7b9$ $C\text{maj}^7/G$

$F\text{maj}^7/G$ $G7\#5$ $C\text{maj}^7/G$ $C7b5/G_b$ $F\text{maj}^7$ $B7$

$E7$ $A7$ $D7$ $G7$ $\oplus C\text{maj}^7$ $G7b9$

AFTER SOLOS, D.C. AL \oplus

Φ Cmaj7/G C7b5/Gb Fmaj7/E Cadd9 D-7 G7

E-7 A-7 D7 F#o7 C/G C+/G#

A-7 / G6 F-7 / Ebmaj7 Dbmaj7#11 Cmaj7#5

P. | 7/8 | D-7 / G6 F-7 / Ebmaj7 Dbmaj7#11 Cmaj7#5

D/b/C B/b/C B/C C Cmaj9

RIT. - - - - - - - - - -

(BOSSA)

SO NICE

(SUMMER SAMBA)

- MARCOS VALLE / PAULO SERGIO VALLE
NORMAN GIMBEL

F^{major}7 B-7 E7

Bbmaj7 Bbb Eb7

A7 D7b9 1. G-7 E-7b5 A7#5

D-7 G7 G-7 Db7 C7

2. G-7 C7b9 F^{major}7 Bb7

F6 (G-7 C7) -

(MEO. SWING)

SOLAR

-MILES DAVIS

C-



G-7

C7

Fmaj7



F-7

Bb7

Ebmaj7



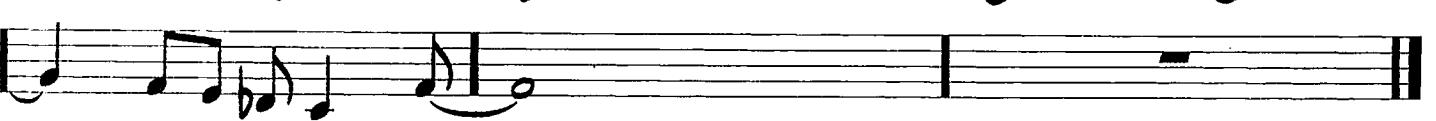
Eb-7

Ab7

Dbmaj7

D-7bs

G7b9



364

(MEO. JAZZ)

SO WHAT

-MILES DAVIS

A N.C. **E-7(add4)** **D-7(add4)** N.C.

(BASS LINE 8VA)

N.C. **E-7(add4)** **D-7(add4)** 1. N.C.

B N.C. **F-7(add4)** **E♭-7(add4)** N.C.

N.C. $F^{-7}(\text{add } 4)$ $E^{b-7}(\text{add } 4)$ N.C.

N.C. $F^{-7}(\text{add } 4)$ $E^{b-7}(\text{add } 4)$ N.C.

A

N.C. $E^{-7}(\text{add } 4)$ $D^{-7}(\text{add } 4)$ N.C.

N.C. $E^{-7}(\text{add } 4)$ $D^{-7}(\text{add } 4)$ N.C.

SOLOS

N.C. D^{-7} 16 E^{b-7} 8 D^{-7} 8

AFTER SOLOS, PLAY ENTIRE FORM
THEN VAMP ON **A** - FADE OR CUE

366

(BALLAD)

SOLITUDE

-DUKE ELLINGTON/EDDIE DE LANGE/
IRVING MILLS

The musical score consists of six staves of handwritten music. The first staff starts with a treble clef, a key signature of B-flat major (two flats), and a 4/4 time signature. It features a melodic line with various note heads and rests, with the chord "Ebmaj7" written above the notes. The second staff begins with a bass clef and a key signature of F major (one sharp). The third staff starts with a bass clef and a key signature of B-flat major. The fourth staff starts with a bass clef and a key signature of A major. The fifth staff starts with a bass clef and a key signature of E major. The sixth staff starts with a bass clef and a key signature of C major. The music concludes with a "FINE" marking at the end of the fifth staff.

Ebmaj7

C-7

F1

F-7

Bb7

Ebmaj7

1. F-7 Bb7#5 2. Ebmaj7 Eb7

Abmaj7

A°7

E^{b6}/Bb

Bb7 Eb7

Abmaj7

A°7

E^{b6}/Bb, G-7 C7 F-7 Bb7#5

Ebmaj7

C-7

F1

F-7

Bb7

Ebmaj7

(F-7 Bb7)

FINE

(MED JAZZ) SOME DAY MY PRINCE WILL COME 367
WALTZ - FRANK CHURCHILL/LARRY MOREY

B^bmaj7 D7#5 Ebmaj7 G7#5

B^b 3 | :. | P #. | o | o | d.

C7 G7#5 C7 F7

D-7 C#o C7 F7

D-7 C#o C7 F7

F-7 Bb7 Eb Eo

Bb/F C-7/F F7 Bb

(MED.)

SOME OTHER SPRING-ARTHUR HERZOG, JR.
IRENE KITCHINGS

Cmaj7 G7#5 E-7b5 A7b9 D-7 D-7b5

(MED.)

SOMEBODY LOVES ME

- GEORGE GERSHWIN /
 B.G. DESYLVIA /
 BALLARD MACDONALD / EMELIA
 RENAUD

F^{maj7}G⁻⁷ C⁷F^{maj7}B^{b7}F^{maj7}D^{b7} C^{7sus4}F⁶G⁻⁷ C⁷F^{maj7}G⁻⁷ C⁷F^{maj7}B^{-7b5} E^{7b9}A⁻⁷F⁷ E^{7sus4}A⁻D^{7#5}G⁻G^{-(maj7)}G⁻⁷G⁶G⁻⁷E^{-7b5} A^{7b9}D⁻⁷G⁷D⁻⁷G⁷G⁻⁷C⁷F^{maj7}G⁻⁷C⁷F^{maj7}B^{b7}A⁻⁷D⁷G⁻⁷C⁷F⁶(G⁻⁷ C⁷)

370

(Rock)

SOME SKUNK FUNK

-RANDY BRECKER

N.C.

$C7\#9$ $D7b$ $D7\#9$

A 8:

N.C.

$G-7$

1. G/D_b D_b
 $G_b(b9)$
 $/D_b$ A/D_b D7#92. G/D_b $E_b D_b E_b D_b$

Db PEDAL -----

 G/D_b

CONT. RHY. SIM.

 $E_b D_b D_b E_b D_b$ $E_b D_b D_b E_b D_b$

[B] A⁷/D_b

RHY. FILL - - - - - +

(Play)

D7#9 E^b7#9 B⁷C⁷#9 **C** F-7 C/F
(PLAY 3xs)

D N.C.

C7#9 D^b7#9 D7#9 C7#9

N.C.

G) SOLO BREAK - - - - -

FINE

D.S. FOR SOLOS - TAKE REPEATS
PLAY [B], [D] AS WRITTEN

(AFTER SOLOS)
G-7

C G-7

D.S. AL FINE
(TAKE REPEAT)
(PLAY 8xs)

SOMETIMES AGO

-SERGIO MIHANOVICH

3/4

Cmaj7 D7/C Cmaj7 D7/C

Cmaj7 D7/C F-7 Bb7 E-7 A7

D- G7 E7#5 E7 A-7

A7/D D7 Eb7 Ab7 D7 G7

Cmaj7 D7/C Cmaj7 D7/C

Cmaj7 D7/C F-7 Bb7 E-7 A7

D- G7 E-7 A7

D7 G7 G7/F E7#5 E7 A7b9 A7

D7 D7/G G7b9 C D7/C

⊕ C D7/C Cmaj9 AFTER SOLOS, D.C.. AL Ⓛ

(MEO. LATIN)

SONG FOR MY FATHER

FORM A A B

374

(MED. UP SHOTING)

THE SONG IS YOU-JEROME KERN/
OSCAR HAMMERSTEIN II

1.

Cmaj7 Eb7 D-7 G7

2.

Cmaj7 A7 D-7 G7

3.

E-7 A7 D-7 G7

4.

F-7 Bb7 E-7 A7 D-7 G7

5.

E-7 A7 D-7 G7

6.

C6 F7 C6 F#-7b5 B7

E maj 7

F#-7

B7



E maj 7

A#-7b5

D#7



G#-7

C#7



F#7

C7(#11)

B7

G7



C maj 7

E b7

D-7

G7



C maj 7

G-7 C7

F maj 7

Bb9

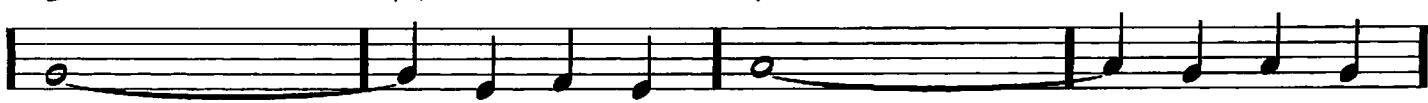


E-7

A7

D-7

G7



C6

(F7

C6

D-7 G7)



(BALLAD)

SOPHISTICATED LADY-DUKE ELLINGTON / IRVING MILLS /
MITCHELL PARISHA 

A  

G^7 F^7 E^7 E^b7 $A^{b\text{maj}}7$

A^b7 G^7 G^b7 F^7 B^b7

B^b7 E^b7  $\overline{2. A^{b\text{maj}}7}$

A^07  $\overline{2. A^{b\text{maj}}7}$  $\overline{3. A7}$ $D7$  $G^{\text{maj}}7$ $E7$

$A-7$ $D7$ $B-7b5$ $E7b9$ $A-7$ $D7b9$ $G^{\text{maj}}7$ $E7$

$A-7$ $D7$ $G7$ $C-7$ E^b7 $C-7b5$ $F7b9$

 $A^{b\text{maj}}7$ $(C-7b5$ $F7b9)$ 

(FAST JAZZ)

THE SORCERER

377

-HERBIE HANCOCK

D^bmaj7

Dmaj7

E-9

Fmaj7b5
/E



D^bmaj7

Dmaj7

A7#5(#9)

D7#9



A^b-7

G-7

E^bmaj7b5

A-7/D



C-7

A7sus4

G/A^b



(MED. SWING)

SPEAK NO EVIL

-WAYNE SHORTER

%

The musical score consists of ten staves of handwritten notation. The first staff starts with a treble clef, a key signature of two flats, and a 4/4 time signature. It includes chords C-7, D^bmaj7, C-7, D^bmaj7, C-7, and D^bmaj7. The second staff begins with C-7, followed by D^bmaj7, E^b-7, E-7, C-7, D-7, B^b-7, and A⁷b5. The third staff contains B^b-7, A⁷b5, 1st B^b-7, 2nd B^b-7, and A-7b5. The fourth staff includes A^b7, G-7, G^b7b5, F-7, and B^b7b5. The fifth staff features D/E^b, D^bmaj7, C-7, D^bmaj7, and C-7. The sixth staff shows D^bmaj7, C-7, D^bmaj7, C-7, and D^bmaj7 E^b-7. The seventh staff contains E-7, C-7, D-7, B^b-7, A⁷b5, B^b-7, A⁷b5, and B^b-7. The eighth staff includes C-7, D^bmaj7, C-7, D^bmaj7, and AFTER SOLOS D.S. AL. The ninth staff ends with REPEAT TILL END.

THE SPHINX

- ORNETTE COLEMAN

(FAST)

A^{maj}7 B-7
 E7 E/D C#-7 B-7 C#-7 B-7
 A^{maj}7 C#-7 B-7 E7 A⁶ N.C.
 (4) (WALK) FINE

(MED.)

STANDING ON THE CORNER

-FRANK LOESSER

F F⁷ Bbmaj⁷ Eb⁹ F A^{b7}/_{E^b} Db⁹ C⁷

F F⁷ Bbmaj⁷ Eb⁹ D7sus4 G⁷ Db⁹ C⁷

F F⁷ Bbmaj⁷ B^b-6 C⁷

F F⁷ Bbmaj⁷ Db⁶ - F/C D-7 G-7 C⁷ €

^{1.}F A^{b7}/_{E^b} Db⁹ C⁷ ^{2.}F A^{b7}/_{E^b} Db⁹ C⁷ F A⁷

D- D-(#5) D-6 D-(#5) D- D-^(#5)₃ D-6 D-(#5)

F F+ F6 F+ F/C G^b/C A^b/C G^b/C

F/C D-7 Db⁹ C⁷

Φ F A^{b7}/_{E^b} Db⁹ C⁷ F6

(BALLAD)

THE STAR-CROSSED LOVERS

-DUKE ELLINGTON/BILLY STRAYHORN

S:

The score consists of six staves of handwritten musical notation. The first staff starts with a treble clef, a key signature of B-flat major (two flats), and a 4/4 time signature. It features a series of chords: Gbmaj7, G9b5, Dbmaj7/Ab, Bb-7, Eb-7, Ab7. The second staff continues with Dbmaj7, G7b5, Gbmaj7, G9b5, Dbmaj7/Ab, Bb-7, G-7b5, C7b9. The third staff includes F-7, Eb-7, Ab13, Eb-7, Ab13, Eb-7b5, Ab13. The fourth staff shows Eb-7b5, Ab13, Db7sus4, Db9, Db7b9, Gbmaj7, Gb-7Gb6. The fifth staff contains Gb-(bb) Ab7, Dbmaj7, Db7#5, Gbmaj7, Eb7, Dbmaj7/Ab. The sixth staff concludes with E/Ab, Dbmaj7, followed by a 'FILL' section indicated by a dashed line and a '()' bracket. The final two staves show a continuation of the 'FILL' section, ending with 'D.S. FOR SOLOS' and 'AFTER SOLOS, D.S. AL Ⓛ'.

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

E-7b5 A7b9 C-7 F7

F-7 Bb7 E^bmaj7 Ab7

Bbmaj7 E-7b5 A7b9 D-7 Bb-7 Eb7

Fmaj7 E-7b5 A7b9 A-7b5 D7b9

G7#5 C-7

Ab7 (#11) Bbmaj7

E-7b5 A7b9 D-7b5 G7b9

C-7b5 F7b9 Bbmaj7

bo

This handwritten musical score consists of ten staves of music. The first staff begins with a bass clef and a key signature of two flats. It features a mix of eighth and sixteenth notes. The second staff starts with a bass note followed by eighth and sixteenth notes. The third staff contains mostly eighth notes. The fourth staff includes a bass note and eighth notes. The fifth staff has a bass note and eighth notes. The sixth staff begins with a bass note and ends with a bass note. The seventh staff consists of mostly eighth notes. The eighth staff starts with a bass note and ends with a bass note. The ninth staff contains mostly eighth notes. The tenth staff begins with a bass note and ends with a bass note.

(FAST JAZZ)

STEPS

- CHICK COREA

C-7

F-7 C-7

Abmaj7#II Emaj7 Dbmaj7#II Cbmaj7#II

2nd X, TO SOLOS

(AFTER SOLOS)

C-7

PLAY 2X ONLY

(BASS CLEF CONT. SIM.)

F-7 C-7

Abmaj7#II Emaj7 Dbmaj7#II Cbmaj7#II C-7

384

(MED. SWING)

STOLEN MOMENTS

-OLIVER NELSON

INTRO

C-7

D-7

Ebmaj7

D-7

HEAD

C-7

C-6

C-7

C-6

BASS CONTINUE SIMILE, FOLLOW CHANGES

F-7

F-6

C-7

C-6

D-11 E-b-11 E-11 F-11 F#-11 F-11 E-11 E-b-11 D-7

D#7

C/E

F-7

C-7

⊕

G7#5 (TO SOLOS)

(SOLOS ON C MINOR BLUES)

(AFTER SOLOS, D.S. AL ⊕)

⊕ G7#5

C-7

G7#5

F7#5

C-9

RIT. -----

(MED.)

STOMPIN' AT THE SAVOY

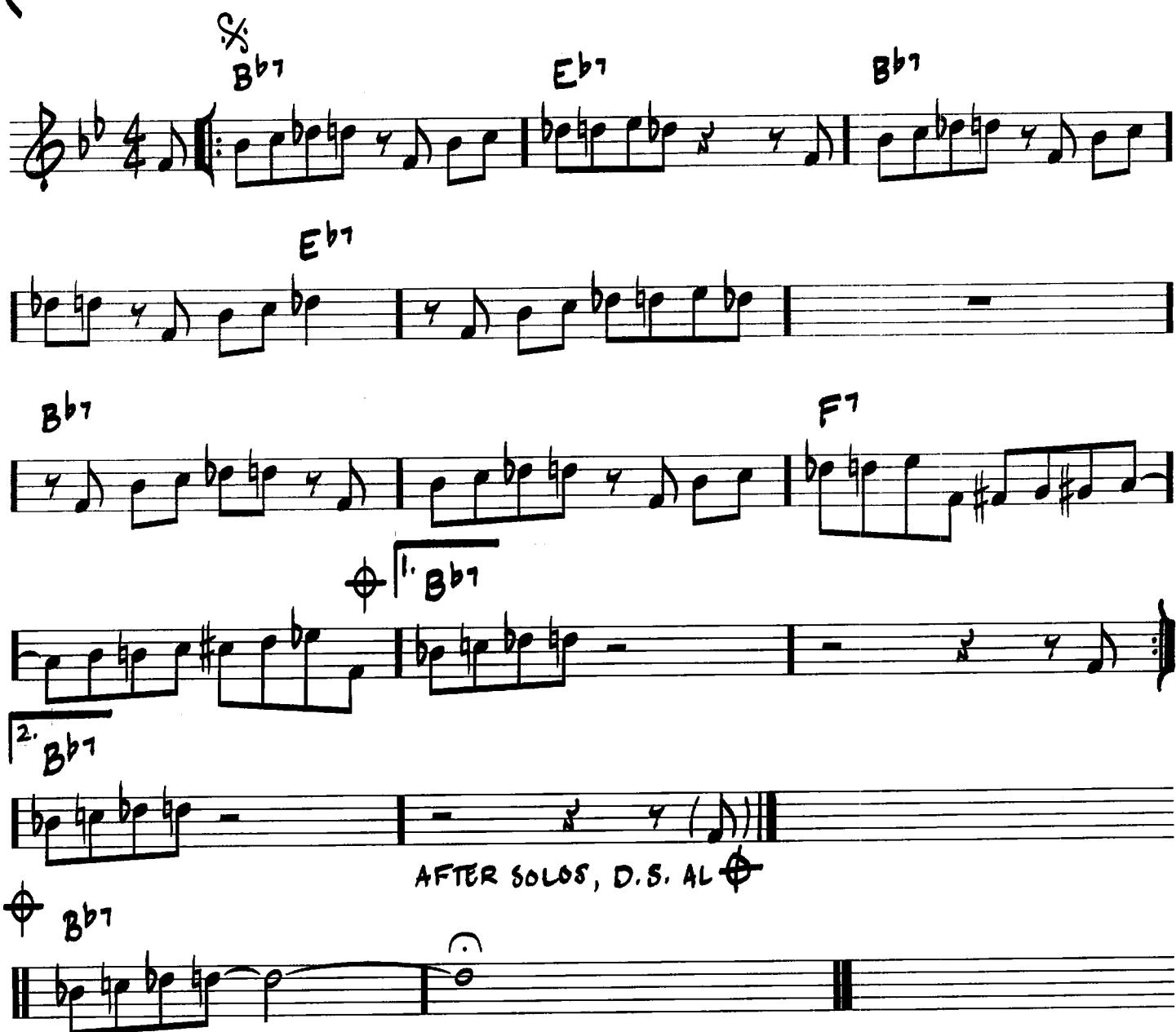
-BENNY GOODMAN/EDGAR SAMPSON/CHICK WEBB

A^{b7} D^{bmaj7}A^{b7} D^{bmaj7}D⁷E^{b-7}A^{b7}D^{b6}B^{b-7}E^{b-7} A^{b7}D^{b6}D^{b7}G^{b7}G⁷G^{b7}B⁷F^{#-7b5}B⁷E⁷F⁷E⁷A⁷A^{b7}D^{bmaj7}A^{b7}D^{bmaj7}D⁷E^{b-7}A^{b7}D^{b6}A^{b7}

(MEO. BLUES)

STRAIGHT NO CHASER

-THELONIOUS MONK



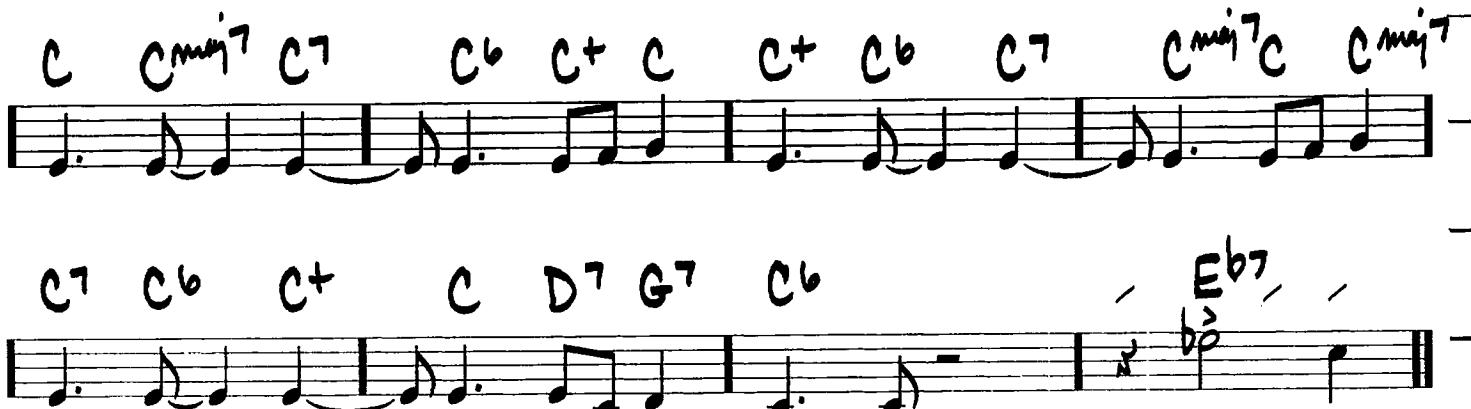
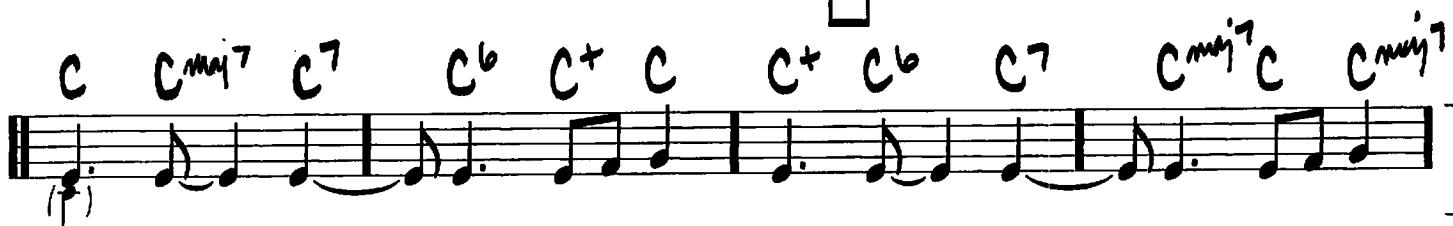
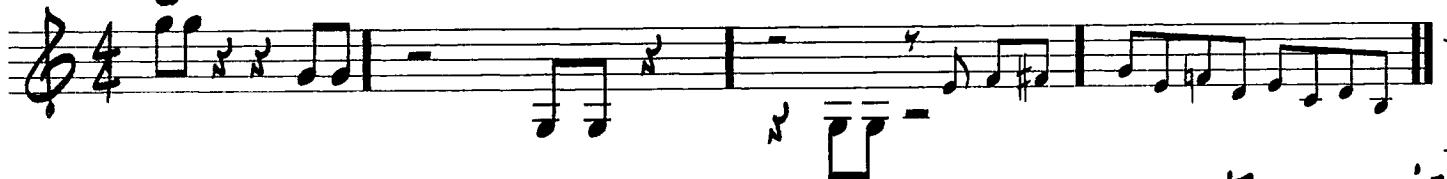
AFTER SOLOS, D.S. AL Ⓢ

(SWING)

SUGAR

-STANLEY TURRENTINE

(MED. SWING) **A STRING OF PEARLS** - JERRY GRAY

[INTRO]**G7**

SOLO (A^b BLUES)

389

A^b₆ D^b₇ A^b₆ A^b₇

D^b₇ A^b₆

E^b₇ A^b₆ REPEAT ENDING LAST TIME A^b₆ G⁷

C C^{maj7} C⁷ C^b C⁺ C C⁺ C^b C⁷ C^{maj7} C C^{maj7}

C⁷ C^b C⁺ C D⁷ G⁷ C^b D^{7b9} G⁷

C C^{maj7} C⁷ C^b C⁺ C C⁺ C^b C⁷ C^{maj7} C C^{maj7}

C⁷ C^b C⁺ C D⁷ G⁷ C^b D⁷/_A G⁷ F^bE⁷D⁷ A^b₇C/G

G⁷ G¹³ C^b C^b/G

(MED.)

STUFF

-MILES DAVIS

INTRO

D^{b7#9}

(BASS)

7:4

w/ VARIATIONS ON REPEATS

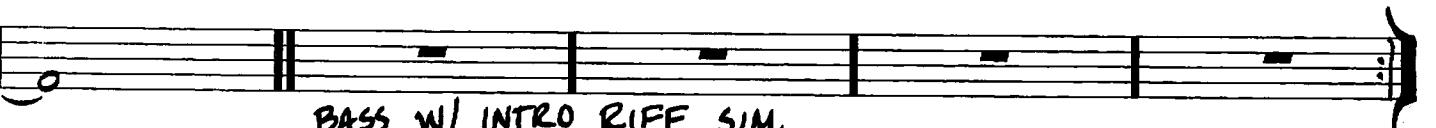
A **D^{b7}** **D⁷** **B⁷** **B^{b7}**

C⁷

(C PEDAL NEXT 20 MEAS.)
HARMONY IS FLEXIBLE

E⁷B^{b7}G⁷C⁷D^{b7}D⁷G⁷D^{b7#9}

BASS W/ INTRO RIFF SIM.



(MEO.)

A SUNDAY KIND OF LOVE

-BARBARA BELLE/LOUIS PRIMA/ANITA LEONARD/STAN RHODES

F_b , A-7 A^b-7 G-7 C^b₉

A-7 D^b₉ G-7 B^b-6 A-7 D⁷



F² F_b G-7 G[#]07 F/A C-7 F⁷



C-7 F⁷ B^b₆, C-7 F^b₉ B^b₆



G-7 , D^b₉ C⁹ F_b , A-7 A^b-7 G-7 C^b₉



G-7 C⁷ F_b (D^b₉ G-7 , D^b₉ C⁹)

(MED.) THE SURREY WITH THE FRINGE ON TOP

-RICHARD RODGERS / OSCAR HAMMERSTEIN II

B_bmmi⁷ C-⁷ D-⁷ C-⁷ B_bmmi⁷ C-⁷ D-⁷ C-⁷

(MEO. BLUES)

SWEDISH PASTRY

- BARNEY KESSEL

B♭7

E^b7

B^b7

C-7

D-7

D^b-7

C-7

F⁷(#11)

B^b7

G⁷

C⁷

F⁷

REPEAT HEAD IN/OUT
SOLO ON 12 BAR BLUES

Jazz

SWEET GEORGIA BRIGHT

-CHARLES LLOYD

395

**REPEAT HEAD IN/OUT
AFTER SOLOS, D.C. AL-**

ROCK
J=100
EVEN 8ths

SWEET HENRY

-STEVE SWALLOW/
JACK GREGG

The musical score consists of six staves of handwritten notation on five-line staff paper. The key signature is mostly F# major (one sharp), indicated by a sharp sign at the beginning of each staff.

- Staff 1:** Chords D, A/C#, B-, B/A, G, C, D.
- Staff 2:** Chords B-, B/A, E/G#, A, G - D/A, A7, D.
- Staff 3:** Chords A/E, E, E/D, D.
- Staff 4:** Chords A/C#, E/B, B, E/B, B7, E/B.
- Staff 5:** Chords D, G/D, D7, G, E7/G#, A7, N.C.
- Staff 6:** Chords G/D, D, D/C, C.
- Staff 7:** Chords G/B, D/A, (VAMP) A, D, A7, D. This staff includes a dynamic instruction "D.C. FOR SOLOS".
- Staff 8:** Chords (ENDING) D, A/C#, B-, B/A, G, C, D. This staff includes a dynamic instruction "RIT."

(N.E.D.)

TAKE FIVE

- PAUL DESMOND 397

397

A handwritten musical score for a band, likely for a trumpet or similar instrument. The score consists of ten staves, each with a different rhythmic pattern and harmonic progression indicated by handwritten chord symbols.

- Staff 1:** Features a treble clef, a key signature of one sharp (F#), and a common time signature. The chords are E^b, B^{b-7}, E^b, B^{b-7}, E^b, and B^{b-7}.
- Staff 2:** Features a bass clef and a common time signature. The chords are E^b, B^{b-7}, E^b, B^{b-7}, E^b, and B^{b-7}.
- Staff 3:** Features a bass clef and a common time signature. The chords are C^{bmaj7}, B^{b-7}, and A^{b-7}.
- Staff 4:** Features a bass clef and a common time signature. The chords are G^{bmaj7}, C^{bmaj7}, and B^{b-7}.
- Staff 5:** Features a bass clef and a common time signature. The chords are A^{b-7}, F-7, B^{b-7}, E^b, and B^{b-7}.
- Staff 6:** Features a bass clef and a common time signature. The chords are E^b, B^{b-7}, E^b, B^{b-7}, E^b, and B^{b-7}.
- Staff 7:** Features a bass clef and a common time signature. The chords are E^b, B^{b-7}, E^b, B^{b-7}, E^b, and B^{b-7}.
- Staff 8:** Features a bass clef and a common time signature. The chords are E^b, B^{b-7}, E^b, B^{b-7}, E^b, and B^{b-7}.
- Staff 9:** Features a bass clef and a common time signature. The chords are E^b, B^{b-7}, E^b, B^{b-7}, E^b, and B^{b-7}.
- Staff 10:** Features a bass clef and a common time signature. The chords are E^b, B^{b-7}, E^b, B^{b-7}, E^b, and B^{b-7}.

(MEDIUM)

TAKE THE "A" TRAIN

- BILLY STRAYHORN

C^b **D7b5**

D-7 **G7** **C6** **D-7** **G7** **2. G-7** **C7**

Fmaj7

D7 **D-7** **G7** **G7b9**

C6 **D7b5**

D-7 **G7** **C6** **D-7** **G7**

C6 **N.C.** **Cmaj7** **AFTER SOLOS, D.C., AL**

(Temp.) THANKS FOR THE MEMORY

LEO ROBIN/RALPH RAINGER

1st Chorus:

G-7 C7 F6 - - F#07

G-7 C7 F6 F#07 G-7 A07 Bb6

G-7 C7 E-7b5 A7b5

Abmaj7 Bb-7 Eb7 Abmaj7 A07

Cmaj7 A-7 D-7 G7 G-7 C7#5

G-7 C7 F6 - - F#07

G-7 C7 F6 F#07 G-7 A07 Bb6

G-7 C7 F6 (D7b9)

FINE

400

(SWING)

TAME THY PEN

-RICHARD NILES

INTRO F#-II
E

1. 2. 3. E-II

4. Bb maj 7 (#II)

A B⁷(alt.)

E-6

A-9 G[#]-7b5 B/G C maj 7

Bb maj 7 (#II) B7 (alt.) **B** F[#]-II

E-II F#-II E-II

Ab (Lyd. #5) E/C C maj7 F maj7 Bb maj7 (#II)

REPEAT A SOLOS: A A B A 3

TAKE C AFTER SOLOS

C G#-II 1. 2. 3. F#-II 4. C maj7 (#II)

G#-II F#

PLAY TUNE A A B A TO \$

Bb maj7 (#II) Amaj7 (#II) Abmaj7 (#II)

D b maj7 (#II) C Lyd. E b / F G maj7 (#II)

402

(^{TEMPO}
EVEN 8th) TELL ME A BEDTIME STORY

-HERBIE HANCOCK

INTRO

G maj7

F#-7 1.

2. (F#-7)

HEAD

G maj7 (#II)

F#-7

G maj7 (#II) F#-7 C maj7 (#II) B maj7

(B maj7) G maj7 E maj7 C maj7 (#II) B maj7 G maj7 E maj7 C maj7 (#II)

S:

F#-7 B7#5 E maj7 E7#9 Eb7#9

D maj7 D b7#9 C maj7 (#II) B maj7

* B maj7 G maj7 E maj7 C maj7 (#II) B maj7 G maj7 E maj7 C maj7

*RHYTHM AS BEFORE

B^{7sus4} / A^{7sus4}

D^b-7 Eb-7 E-7 F[#]-7

(bd.) bd. " "

G^{maj7(#11)}F[#]-7

E-7

A⁷D^{maj7}C^{maj7(#11)}B^{maj7}

*(B^{maj7}) G^{maj7} E^{maj7}C^{maj7(#11)}B^{maj7}G^{maj7} E^{maj7}C^{maj7}

* RHYTHM AS BEFORE

AFTER SOLOS, D.S. AL

(ENDING VAMP)

(LAST x)

404

(MEO)

THAT'S AMORE (THAT'S LOVE)

-HARRY WARREN/
JACK BROOKS

B^{\flat} $\text{B}^{\flat}\text{maj7}$ $\text{B}^{\flat}\text{b6}$ $\text{D}^{\flat}\text{o7}$

C-7 F7 C-7 F7

C-7 F7 C-7 F7

$\text{B}^{\flat}\text{maj7}$ $\text{B}^{\flat}\text{b6}$ C-7 F7

B^{\flat} $\text{B}^{\flat}\text{maj7}$ $\text{B}^{\flat}\text{b6}$ $\text{D}^{\flat}\text{o7}$

C-7 F7 C-7 F7

C-7 F7 C-7 F7

$\text{B}^{\flat}\text{maj7}$ $\text{B}^{\flat}\text{b6}$ C-7 F7

The musical score consists of eight staves of handwritten music. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It features a bass line with eighth-note patterns and a vocal line with quarter notes. Chords indicated above the staff are B^{\flat} , $\text{B}^{\flat}\text{maj7}$, $\text{B}^{\flat}\text{b6}$, and $\text{D}^{\flat}\text{o7}$. The second staff begins with a bass note followed by a dotted half note. Subsequent staves follow a similar pattern with bass notes and dotted half notes, each starting with a different chord: C-7 , F7 , C-7 , F7 ; C-7 , F7 , C-7 , F7 ; $\text{B}^{\flat}\text{maj7}$, $\text{B}^{\flat}\text{b6}$, C-7 , F7 ; and B^{\flat} , $\text{B}^{\flat}\text{maj7}$, $\text{B}^{\flat}\text{b6}$, $\text{D}^{\flat}\text{o7}$.

B_b $B_b\text{maj}7$ B_b6 D_b7 $C-7$ $F7$ $C-7$ $F7$ $C-7$ $F7$ $C-7$ $F7$ $D7/A$ A_b7b5 $G7$ $C-7$ $C-7b5$ B_b B_b/A B_b/G $B_b/F D_b7$ $C-7$ $F7$ $C-7$ $F7$ \oplus $B_b\text{maj}7$ B_b6 $C-7$ $F7$ \oplus $B_b\text{maj}7$ B_b6 $B_b\text{maj}7$ AFTER SOLOS, D.S. AL \oplus $B_b\text{maj}7$ B_b6 $B_b\text{maj}7$ B_b6

THERE IS NO GREATER LOVE

-ISHAM JONES/MARTY SYKES

B^bmai⁹ E⁹ A⁹⁹⁵ G⁹

C⁹ C-⁹ F⁹ Bb⁶

B^bmai⁹ E⁹ A⁹⁹⁵ G⁹

C⁹ C-⁹ F⁹ Bb⁶

A-⁹⁹⁵ D⁹ G- A-⁹⁹⁵ D⁹ G-

A-⁹⁹⁵ D⁹ G- C⁹ F⁹

B^bmai⁹ E⁹ A⁹⁹⁵ G⁹

C⁹ C-⁹ F⁹ Bb⁶ (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

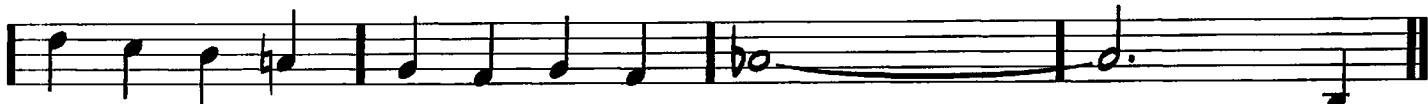
C-7



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

(MED SWING) THERE'LL BE SOME CHANGES MADE

- BENTON OVERSTREET/BILLY HIGGINS

G⁷

C⁷

D⁷

G⁷

C⁷

F⁷

G⁷

C⁷

D⁷

G⁷

C⁷

F⁷

B^{b6}

(A⁷ A^{b7})

FINE

(MED.)

THEY DIDN'T BELIEVE ME

- JEROME KERN / HERBERT REYNOLDS

A-7

D7

Gmaj7

B-7

E7



A-7

D7

Gmaj7

E-7



A-7

D7

B-7

E7



B-7

C#-7b5

F#7

B-7

E7

A-7

D7

Gmaj7

E-7

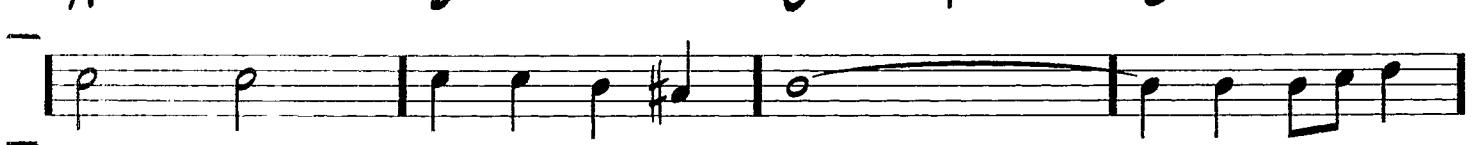


A-7

D7

Gmaj7

E7



A-7

D7

Gmaj7

B-7

E7



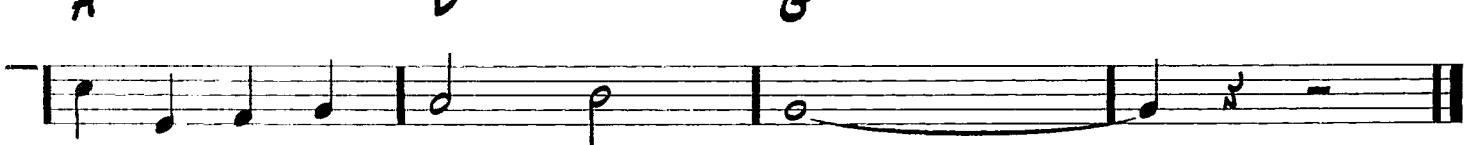
A-7

D7

Gmaj7

A-7

E7



410

(MED. JAZZ
ROCK)

THINK ON ME

-GEORGE CABLES

1.

Bass: $\frac{A-7}{D}$ | $\frac{C-7}{F}$

2.

Bass: $\frac{A-7}{D}$ | $\frac{C-7}{F}$ (BASS CONT. SIM.)

3.

C^{maj7}/B | B^{maj7} | B^{maj7}/Bb | Bb^{maj7}

$Bb-7$ $A7\#11$ $Ab-7$ $\frac{Ab-7}{Gb} E^{maj7}$ | $F-7$ $Bb-7$

4.

Eb^{maj7} | $A13b9$ | **5.** Eb^{maj7} | $A13b9$

6.

$D-7$ | $G7$ | $E-7$ $A7\#5$ | $D-7$

Bb^{maj7} Eb^{maj7} | $D-7sus4$

FINE

7. **APRIL SOLOS, D.C. AL FINE**
(TAKE 2ND ENDING ON HEAD OUT)

(MED. UP SWING)

THOU SWELL

-RICHARD RODGERS/
LORENZ HART

411

The musical score consists of two staves of handwritten music. The top staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff begins with a bass clef and a key signature of one flat. The music is divided into measures by vertical bar lines. Below each measure, the chord name is written in capital letters. The lyrics are written in a cursive script between the staves. The first few measures show a progression from Ebmaj7 to A♭13, followed by Ebmaj7, A-7b5, D7b9, G-7, C7, F-7, B♭7, Ebmaj7, Eb6, D7, G7, C7, F-7, B♭7, Ebmaj7, A-7b5, D7b9, G-7, C7, F-7, B♭7, G-7b5, C7, F-7, B♭7, Eb6, and finally a single note followed by a rest.

412

(JAZZ-WALTZ)

THREE FLOWERS

- MCCOY TYNER

1.

Ebmaj7 Db9 Ebmaj7 Db9

Ebmaj7 Db9 A-7 D7

G/D

D-7/G G/D D-7/G

Ebmaj7 D9 Ebmaj7 F-7 Bb7b9

D-7/G G/D D-7/G

Ebmaj7 D9 Ebmaj7 F-7 Bb7b9

(ENDING) Ebmaj7 Ebmaj7

(VAMP) Db9 Ebmaj7

REPEAT AS DESIRED

(MED. BALLAD)

TIME REMEMBERED

-BILL EVANS

413

B-9 Cmaj7 Fmaj7 E-9

A-9 D-9 G-7 Ebmaj7 Abmaj7

A-9 D-9 G-7 C-7

F-9 E-9 B-9

Eflat-9 A-9 C-9 Fsharp-9

B-9 G-9 Ebmaj7 D-9

C-9

FINE

4/4

TONES FOR JOAN'S BONES

-CHICK COREA

(SLOW SWING) E-7

E-7b5

E^b7

Dmaj7 (MEO. SWING)

G^b/D

D7b9 F7b9³ B^b Ab-7 Gbmaj7 F7

B^b-7b5 E^b7

Ab-7 A^b7/G^b F-7b5 E^bmaj7#II

(d=d.) E^bmaj7 Gbmaj7 Fmaj7 Abmaj7

(B) bp. bp. bp. bp.

Cmaj7 E^bmaj7 (J.=d) D^b-7 A7b9

Dmaj7 G^b/D

D7b9 F7b9³ Gbmaj7

E-7 A⁷ B^b07 B-7 E7

E-7 F#-7 F-7 B^b7 Ebmaj7 D-7 C-7 F7

E-7 F#-7 Gmaj7 A7b9 E^bmaj7#II

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REPEAT FOR SOLOS

(MED. UP)

TOPSY

Handwritten musical score for "Topsy" in 6/8 time. The score consists of ten staves of music. Chords are indicated above the staff, and lyrics are written below the staff. The chords include D-, B^{b7}, A⁷, D-, B^{b7}, A⁷, G-, E^{b7}, D⁷, G-, D-, B^{b7}, A⁷, D-, C⁷, F⁷, B^{b7}, A⁷, D-, B^{b7}, A⁷, D-, and B^{b7}, A⁷. The lyrics are: "D- B^{b7} A⁷ D- B^{b7} A⁷ D- G- E^{b7} D⁷ G- D- B^{b7} A⁷ D- D- B^{b7} A⁷ D- G- C⁷ F⁷ B^{b7} A⁷ D- B^{b7} A⁷ D- B^{b7} A⁷ D- B^{b7} A⁷.

416

(MEDIUM SWING)

TOUR DE FORCE

-JOHN "DIZZY" GILLESPIE

D-7b5 D^b-7 C-7 B-7 B^b-7 E^b-7

C-7 B-7 D-7b5 D^b-7 C-7 B-7

B^b-7 E^b-7 1.³ A^bb6 - B^b-7 A^b7 2.¹ A^bb6

E^b-7 A^b7 D^bmaj7 D^e7 E^b-7 A^b7 D^bmaj7

F-7 B^b-7 E^bmaj7 E^e7 F-7 E⁷ E^b-7

D-7b5 D^b-7 C-7 B-7 B^b-7 E^b-7

C-7 B-7 D-7b5 D^b-7 C-7 B-7

B^b-7 E^b-7 A^bb6

(BOSSA)

TRISTE

-ANTONIO CARLOS JOBIM

417

A Bbmaj7

Gbmaj7

B7b5



Bbmaj7

D-7

G7



C-7

A7b5 D7 G-7

A7(+)9



D7maj7

E7 A7

D-7

G7

C-7 F7



B Bbmaj7

Bb-7

Eb7



Bbmaj7

F-7

Bb7



Ebmaj7

Ab7

D-7

G-7

C7



C-7

-- F7

Bb-7

Eb7

Bb-7

Eb7



Bb-7

Eb7

Bb-7

Eb7



418

(FAST BOP)

TUNE UP

-MILES DAVIS

E-7 A⁷ Dmaj⁷

D-7 G⁷ Cmaj⁷

C-7 F⁷ B^bmaj⁷

E-7 F⁷ B^bmai⁷ A⁷

E-7 A⁷ Dmaj⁷

(BALLADS)

TURN OUT THE STARS

419
-BILL EVANS/
GENE LEES

Handwritten musical score for "Turn Out the Stars" featuring ten staves of music. The score includes lyrics and chords such as B-7b5, E7b9, A-7, A7b9, D-7, G7, Cmaj7, A-7, F-7, Bb7, Ebmaj7, C-7, A-7, D7, Gmaj7, E-7, C#-7, F#7, Bmaj7, G#-7, C#-7, Bb-7b5, Eb7#5, Ab-7, F-7b5, Bb7#9, Eb-7, Db, Cbmaj7, Eb7/Bb, E7/A, A7b9, Dmaj7/A, E7/A, A7, Dmaj7/A, D7/G, G7b9, Cmaj7/G, D7/G, G7, Cmaj7, C7, F#7/B, B7#5, E-7, Bb7(#II), A7#5, D-7, Ab7(#II), G7#5, C-7, Eb7, Abmaj7, C7#5, F-7, D-7b5, G7#9, C-7, Eb7, Abmaj7, G7, Cmaj7, F#7, B-7b5, E7b9, A-, Eb7/Ab, Ab7b9, C#- (F#7).

420

(FAST SWING)

TWISTED BLUES

-JOHN L (WES) MONTGOMERY

G_{b7} G₇ (G_{b7})
 G₁₃ G₇ G_{b7} G₇ (G_{b7})
 G₁₃ G₇ G_{b7} / / G₀₇ G_{b7}
 D_{b7} B_{b-9} E_{b9} E-9 A₇ E_{b-9} A_{b7}
 D-9 G₇ G_{b7} 2. B_{b-9} E_{b9} E-9 A₇ E_{b-9} A_{b7}
 D-9 G₇ G_{b7} (SOLOS) G_{b7} G₇ G_{b7} G₇
 G_{b7} G₇ G_{b7} G₇ G_{b7} G₀₇ D_{b7} ^M_{b7} B-7 E₇
 B_{b-7} E_{b7} E-7 A₇ E_{b-7} A_{b7} D-7 G₇ REPEAT AS DESIRED
 B_{b-9} E_{b9} A₉ D₉ D_{b7} ^b₉ N.C. D_{b7} [#]₉
 Ⓛ

AFTER SOLOS, D.C. AL Ⓛ (TAKE REPEAT)

UNIQUITY ROAD

-PAT METHENY

421

(MED. FAST)

Chords and Key Signatures:

- Staff 1: A, A, B/A, E major 7#II, G-, D7/A
- Staff 2: Bb, Ab6, Gb minor 7b5, G-
- Staff 3: B-, Ab, C#, B6
- Staff 4: A major 7b5, A7, Eb, E minor 2
- Staff 5: G#-, F#6, E major 7#II, E major 7
- Staff 6: Bb7sus4, Bb7, (Bb7)
- Staff 7: B, Eb-7, B6, F#/A#
- Staff 8: E/B, C, G/B, Ab-9
- Staff 9: Eb-7, B6, F#/A#
- Staff 10: E/B, C, G/B, A/B, FINE (D.C. AL FINE)

Performance Instructions:

- Staff 1: B2 (Bass 2nd string)
- Staff 2: Bb (B flat)
- Staff 3: B- (B flat)
- Staff 4: A major 7b5 (A major 7 with b5)
- Staff 5: G#- (G sharp)
- Staff 6: Bb7sus4 (Bb7 sus 4)
- Staff 7: B (B)
- Staff 8: Eb-7 (Eb-7)
- Staff 9: Eb-7 (Eb-7)
- Staff 10: A/B (A/B)

Other:

- Staff 5: (Bb7)
- Staff 6: 4 (Measure 4)
- Staff 10: AFTER SOLOS, D.C. AL FINE

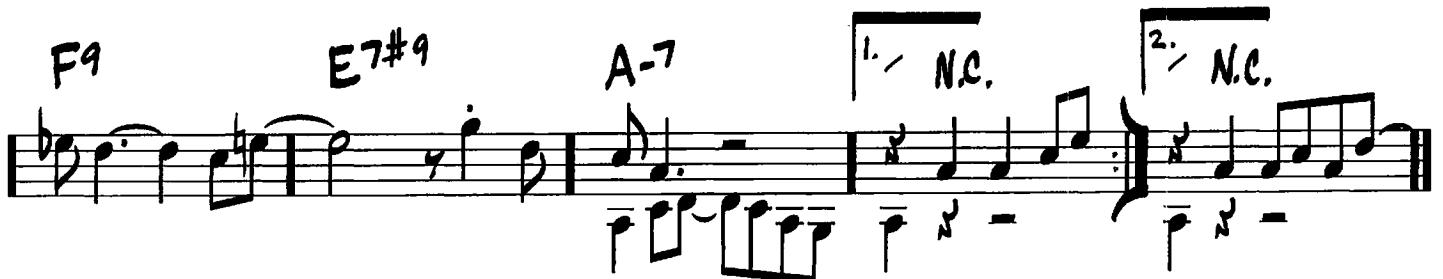
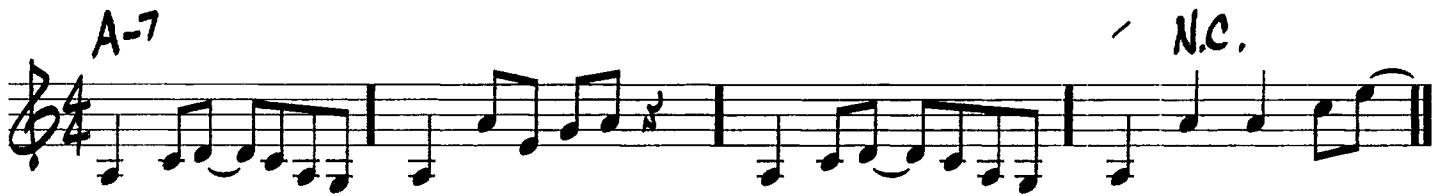
422

(ROCK)
J=118

UNCHAIN MY HEART

- BOBBY SHARP/
TEDDY POWELL

[INTRO]



D-7

E7

N.C.



A-7



D-7

A-7



D-7

A-7

D-7

A-7

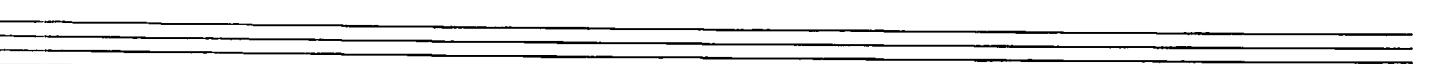
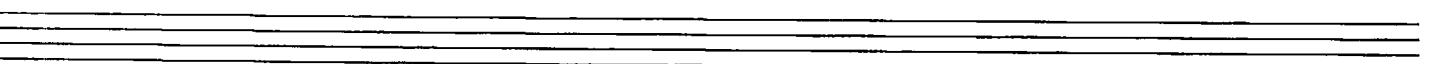


F9

E7#9

A-7

FINE



424

(♩=116
EVEN 8ths)UNITY VILLAGE

—PAT METHENY

A A-

B 6/4 A- E¹ Fmaj⁷

A- E¹ Fmaj⁷ Bbmaj⁷b5

Amaj⁷ C[#]-9 G[#]-7 E^b7[#]9 F[#]-7 B^{1sus4}

Emaj⁷ E/C Emaj⁷ E/C

B C/D G/D E^b/D B^b/D

B^b C/B^b F/A B/F# E E^{1sus4}

-FREDDIE HUBBARD

(MED
JAZZ WALTZ)UP JUMPED SPRING

S.

Bbmaj7 G7#5 C-7 F7 / F#07

G-7 F-7 E-7 A7

D-7 Eb-7 D-7 Eb-7

d. w.p. m.d. w.p.

1. B-7bs E7 C-7bs F7

2. C-7 F7 Bbmaj7 A-7bs D7 ,

G-7 C7 Fmaj7 D-7

Ab-7 Db7 C-7 F7

w.p. b.p. d. w.p. d. w.p.

Bbmaj7 G7#5 C-7 F7 / F#07

G-7 F-7 E-7 A7

D-7 Eb-7 D-7 Eb-7

d. w.p. m.d. w.p.

C-7 F7 Bmaj7 Bbmaj7

(LAST x) (LAST x)

426

(SWING)

UPPER MANHATTAN MEDICAL GROUP (UMMG)

-BILLY STRAYHORN

F-7b5 Bb7b9 Eb-7 Ab7

D_b7 D_bb [2. D_bmaj7] D_b-7 G_b7

[2. D_bmaj7] Ab-7 Db7 Ab-7 Db7

G-7b5 C7 Fmaj7

Ab-7b5 Db7 Gb-7 Eb-7 Ab7

F-7b5 Bb7b9 Eb-7 Ab7

D_b7 D_bmaj7 D_b7 D_bmaj7

~~D_b7~~ D_bmaj7 D_bmaj7

AFTER SOLOS, D.C. AL

VALSE HOT

(MEDIUM WALTZ)

INTRO

$Bb-7\ E^b7\ Abmaj7\ Bb-7\ E^b7\ Abmaj7\ Bb-7\ E^b7\ Abmaj7$

$E^b7\ Ab7\ Dbmaj7\ E^b7\ Ab7\ Dbmaj7\ E^b7\ Ab7\ Dbmaj7$

HEAD

$Abmaj7\ C-7\ F7$

$Bb-7\ E^b7\ Abmaj7\ F7$

$Bb-7\ D^b7\ C-7\ F7$

$Bb-7\ E^b7\ Abmaj7\ E^b7$

FINE

428

(MED. WALTZ)

VERY EARLY

-BILL EVANS

A

RIT.

(BALLAD)

VIRGO

Fmaj7 Bb-7 Eb7 D-7b5 Bb7(#11) Amaj7

A-7 F-7 Bb7 E-7b5 Eb7(#11) Dmaj7

D-7 C-7 F7 Eb7 D7 G-7 Ab7

Dbmaj7 D-7 G7 G-7 C#7 F#7

Fmaj7 Bb-7 Eb7 D-7b5 Bb7(#11) Amaj7

A-7 F-7 Bb7 E-7b5 Eb7(#11) D-7 Db7#5

C-7 F7 Bb7 E7#5 A7#5 D-7 G7 C7

E7#5 A7#5 A-7/D

AFTER SOLOS, D.C. AL Ⓛ

430

(MED.)

WAIT TILL YOU SEE HER-RICHARD RODGERS/
LORENZ HART

F-7 B^b7 E^bmin^j7 C-7

F-7 B^b7 G-7 C7

2. D7 G-7

C-7 F7 B^bmin^j7 G-7

C-7 G7#5 G-7 C9

F-7 B^b7 Ebb G-7/D

C-7 C7/Bb A-7bs Ab07

Eb/G Gb07 Bb7/F E07

F-7 B^b7 Ebb

—ANTONIO CARLOS JOBIM

(BOSSA)

WAVE

INTRO

D-9 G¹³ D-9 G¹³ D-9 G¹³ D-9 G¹³

B **#** **4**

(MED. JAZZ
WALTZ)WALTZ FOR DEBBY-BILL EVANS/
GENE LEES

F^{min7}/A D-7 G-7 C7 A⁷/G D⁷/F# G⁷/F C⁷/E

F⁷/E^b B^{b7}/D G-7b5 D^b C7 C⁷/B^b A-7 D-7 G-7 C7

F^{min7}/A D-7 G-7 C7 A⁷/C# D⁷/C G⁷/B C⁷/B^b

A7 D-7 B7 E7 A^{min7}/C# B-7 A^{min7} A^{min7}/G#

G-7 C7 A-7 D7 G-7 A7 D-7 F7

B^{bmin7} A7 D-7 G7 Ab^{bmin7} D^{bmin7} G-7 C7

F^7/A $D-7$ $G-7$ $C7$ $A7/G$ $D7/F\#$ $G7/F$ $C7/E$

$F7/Eb$ $Bb7/D$ $G-7b5/Db$ $C7/C7/Bb$ $A-7$ $D7$ $B-7$ $E7$

$A-7$ $F7$ $Bb7m7$ $A7\#9$ $D-7$ $G7$ $G\#7$

$A-7/C$ $Ab7/C$ $G-7/C$ $C7$ $\oplus F6$ $D-7$ $G-7$ $C7$

AFTER SOLOS, D.C., AL \oplus

$\oplus A-7/C$ $Ab7/C$ $G-7/C$ $C7$ $A-7/C$

$Ab7/C$ $G-7/C$ $C7$ $Gb7m7$ $A7m7/G7m7/C7(\#9)$ $F7m7$

RIT. - - - - -

(MED. BALLAD) WE'LL BE TOGETHER AGAIN

- CARL FISCHER / FRANKIE LANE

B 4

Chords and measures:

- Measure 1: G7, C6, Ab7, D-7, G7, A-7, D7#II
- Measure 2: Bb7, Eb7, Abm7, D-7b5, G7, Ab7, G7
- Measure 3: D-7b5, G7, C6, Ab7, G7, G7b9, C6
- Measure 4: Ab7, G7, C-6, D-7b5, Ab7, G7, C-7b5, Gb7, F7
- Measure 5: A-7b5, Ab7, G7, C6, Ab7, D-7, G7
- Measure 6: A-7, D7#II, Bb7, Eb7, Abm7
- Measure 7: D-7b5, G7, C6, (D-7 G7)

WELL YOU NEEDN'T

(IT'S OVER NOW)

(MIDI)

-THELONIUS MONK/
MIKE PERCOF⁷G^{b7}F⁷G^{b7}

The musical score consists of two staves of handwritten music. The top staff begins with a 4/4 time signature, F major (two sharps), and a key change to G major (one sharp). The bottom staff begins with D major (one sharp) and changes to E major (no sharps or flats). Both staves feature eighth-note patterns with various rests and dynamic markings like accents and staccato dots. Chords labeled include F⁷, G^{b7}, F⁷, G^{b7}, D^{b7}, D⁷, E^{b7}, E⁷, E^{b7}, D⁷, D^{b7}, C⁷, B⁷, C⁷, F⁷, G^{b7}, F⁷, G^{b7}, F⁷, G^{b7}, and F⁷. The score concludes with a section labeled "AFTER SOLOS, D.C. AL Ⓢ".

436

(MED.)

WEST COAST BLUES

-JOHN L. (WES) MONTGOMERY

B^{b7}

SOLOS

B^{b7} **A^{b7}** **B^{b7}**

B-7 **E7** **E^{b7}** **E^{b-7}** **A^{b7}**

D-7 **G7** **C^{#-7}** **F^{#7}** **C-7**

C-7 **F7** **B^{b6}** **D^{b7}** **G^{b6}** **F7**

(RED SWING)

WHAT AM I HERE FOR?

-DUKE ELLINGTON

Bbmaj7 B7 C7 F7
 Bbmaj7 B7 C7 F7
 Bb7 Bb7bs Ebmaj7 D-7 G7
 C7 C7 F7
 2. Bbmaj7 B7 E7 Ebmaj7 C-7bs F7
 Bbmaj7 B7 C7 F7 Bb7 F7^{#9}/₅/ /
 (AFTER SOLOS) SOLO ON ENTIRE FORM
 Bbmaj7 B7 C7 F7
 Bbmaj7 B7 E7 Ebmaj7 C-7bs F7
 Bbmaj7 B7 C7 F7
 Bbmaj7 G7 C7 F7 Bb7 Bb6
 (TO SOLOS)

The musical score consists of ten staves of handwritten music. The first staff starts with Bbmaj7, followed by a repeat sign, then B7, C7, and F7. The second staff continues with Bbmaj7, B7, C7, and F7. The third staff starts with Bb7, followed by Bb7bs, Ebmaj7, D-7, and G7. The fourth staff starts with C7 and ends with F7. The fifth staff starts with Bbmaj7, followed by B7, E7, Ebmaj7, C-7bs, and F7. The sixth staff starts with Bbmaj7, followed by B7, C7, F7, Bb7, F7 with a #9 and 5/1 chord, and a final slash. The seventh staff starts with Bb7, followed by Bb7bs, and F7. The eighth staff starts with Bbmaj7, followed by B7, E7, Ebmaj7, C-7bs, and F7. The ninth staff starts with Bbmaj7, followed by B7, C7, F7, Bb7, and Bb6. The tenth staff ends with a final chord.

438

(J.=72)

WHAT WAS

-CHICK COREA

A maj7(#11) G#-

A maj7(#11) G#-

A maj7(#11) G#-

A maj7(#11) B maj7

E b7 E maj7

Bb7/F Bb7b9 E b7b9

Abmaj7 G7#5 F# Emaj7 Dmaj7

Dbmaj7 C7#9 Fmaj7

Bb7/F Bb7

Eb7

(BALLAD)

WHEN I FALL IN LOVE

Ebmaj7 C7 F-7 Bb7 Ebmaj7 C7 F-7 Bb7

Ebmaj7 Ab7 Db7 C7 F7 B7b5 Bb7

Ebmaj7 A7b5 Abmaj7 Db7 G-7 Abmaj7 G-7b5 C7#5(b9)

F-7 C7b9 F-7 C7#5 F-7 Bb7

Ebmaj7 A7b5 Abmaj7 G-7 C7 F-7 Db7

Ebmaj7 C7 F-7 Bb7 Eb6 (F-7 Bb7)

FINE

440

(BALLAD)

WHEN SUNNY GETS BLUE- MARVIN FISCHER /
JACK SEGAL**A**

G-7

C7

Bb-7

Eb7

Fm7

G-7

3

Bb 4 | : | A-7 D7 B-7b5 / Bb-7 Eb7 A-7 / Ab-7 Db7

G-7 - C7 Bb7 **A7** D7(b9) **E-7** A7

B Dmaj7 E-7 F#-7 B7 E-7 **A7** Dmaj7

D-7 G7 Cmaj7 A-7 Fm7 **D-7** G7 G-7 C7

A G-7 C7 Bb-7 Eb7 Fm7 G-7

A-7 D7 B-7b5 / Bb-7 Eb7 A-7 / Ab-7 Db7

G-7 Gb7 Fm7 (A-7b5 D7)

RIT. (LAST TIME)

(BALLAD)

WHEN YOU WISH UPON A STAR

- LEIGH HARLINE / NED WASHINGTON

A

Cmaj7

A7#5

D-

G7

C7 Cmaj7

B4

E-7

Eb7

D-7

G7

D-7

G7

Cmaj7

D-7

G7

D-7

G7

C7

G7

E-7

Eb7

D-7

G7

D-7

G7

Cmaj7

D-7

G7

D-7

G7

C7

G7

Cmaj7

D-7b5

G7b9

Cmaj7

D-7

G7

C7

Cmaj7

D-7

G7

C7

G7

C7

A-7

D7

D-7b5

G7b9

Cmaj7

D-7b5

G7b9

Cmaj7

D-7

G7

C7

Cmaj7

D-7

G7

C7

G7

A-7

D7

D-7b5

G7b9

Cmaj7

D-7b5

G7b9

Cmaj7

D-7

G7

C7

Cmaj7

D-7

G7

C7

G7

A-7

D7

D-7b5

G7b9

Cmaj7

D-7b5

G7b9

Cmaj7

D-7

G7

C7

Cmaj7

D-7

G7

C7

G7

A-7

D7

D-7b5

G7b9

Cmaj7

D-7b5

G7b9

Cmaj7

D-7

G7

C7

Cmaj7

D-7

G7

C7

G7

A-7

D7

D-7b5

G7b9

Cmaj7

D-7b5

G7b9

Cmaj7

D-7

G7

C7

Cmaj7

D-7

G7

C7

G7

A-7

D7

D-7b5

G7b9

Cmaj7

D-7b5

G7b9

Cmaj7

D-7

G7

C7

Cmaj7

D-7

G7

C7

G7

A-7

D7

D-7b5

G7b9

Cmaj7

D-7b5

G7b9

Cmaj7

D-7

G7

C7

Cmaj7

D-7

G7

C7

G7

A-7

D7

D-7b5

G7b9

Cmaj7

D-7b5

G7b9

Cmaj7

D-7

G7

C7

Cmaj7

D-7

G7

C7

G7

A-7

D7

D-7b5

G7b9

Cmaj7

D-7b5

G7b9

Cmaj7

D-7

G7

C7

Cmaj7

D-7

G7

C7

G7

A-7

D7

D-7b5

G7b9

Cmaj7

D-7b5

G7b9

Cmaj7

D-7

G7

C7

Cmaj7

D-7

G7

C7

G7

A-7

D7

D-7b5

G7b9

Cmaj7

D-7b5

G7b9

Cmaj7

D-7

G7

C7

Cmaj7

D-7

G7

C7

G7

A-7

D7

D-7b5

G7b9

Cmaj7

D-7b5

G7b9

Cmaj7

D-7

G7

C7

Cmaj7

D-7

G7

C7

G7

AFTER SOLOS, D.C. AL ~~A~~
(TAKE REPEAT)

442

(MED.)

WHISPERING

-RICHARD COBURN/
JOHN SCHONBERGER/
VINCENT ROSE

E♭

A-7

D7

E♭

C7#5

C7

F7

B♭7

E♭

G-7 **G7o7**

F-7 **B♭7**

F-7 **B♭7**

F-7

B♭7

D♭7

E♭

(F-7 B♭7)

($\text{J}=184$)

WINDOWS

- CHICK COREA

443

B-7

G#-7b5

C#7 F#-7

A-7 D

Emaj7 (#II)

#D. D. #D. D.

#D. D. #D. D.

Ab7 A7 Ab7 A7

b7 b7 b7 b7

Ab7 A7 Ab7 A7

b7 b7 b7 b7

Emaj7 D#-7 C#-7 C#-7/B

Bb-7b5

Eb7/G Eb7 Ab- Ab7/Gb

Db7/F Db7

Emaj7 D#-7 C#-7 C7 (#II)

This handwritten musical score for Chick Corea's "WINDOWS" features a single melodic line on five staves. The tempo is marked as J=184. The score includes various chords and progressions such as B-7, G#-7b5, C#7, F#-7, A-7, D, Emaj7 (#II), Ab7, A7, Eb7, and Db7. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with specific markings like 'b7' and 'Db7/F'. The score is organized into five staves, each consisting of four measures. Measures 1-2: B-7, G#-7b5. Measures 3-4: C#7, F#-7. Measures 5-6: A-7, D. Measures 7-8: Emaj7 (#II). Measures 9-10: #D. D. #D. D. Measures 11-12: #D. D. #D. D. Measures 13-14: Ab7, A7. Measures 15-16: Ab7, A7. Measures 17-18: Ab7, A7. Measures 19-20: Ab7, A7. Measures 21-22: Emaj7, D#-7. Measures 23-24: C#-7. Measures 25-26: C#-7/B. Measures 27-28: Bb-7b5. Measures 29-30: Eb7/G. Measures 31-32: E7. Measures 33-34: E7. Measures 35-36: Ab-7. Measures 37-38: Ab7/Gb. Measures 39-40: Db7/F. Measures 41-42: Db7. Measures 43-44: Emaj7. Measures 45-46: D#-7. Measures 47-48: C#-7. Measures 49-50: C7 (#II).

444

(MED. WALTZ)

WILD FLOWER

-WAYNE SHORTER

B_bmaj7 Ab-7 A7#5

D7b9sus4

B_bmaj7 Ab-7 A7#5

D7#9

G-7 C-7 F7

B_bmaj7#5 Abmaj7#11

G-7 C7b9

F-7 E7#9

445

E♭maj7 C-7 A♭-7 A7♯5

D7b9aus4

B♭maj7 A♭-7 A7♯5

D7♯9

G-7 C-7 F7

B♭maj7♯5 B♭-7/E♭ E♭7

A♭maj7 D♭maj7 A♭-7 E♭7♯11

D7♯9

FINE

446

(MED. JAZZ)

WITCH HUNT

-WAYNE SHORTER

INTRO

N.C.

E^bmin⁷ F^{min}⁷ N.C.

Handwritten musical score for the intro of "Witch Hunt". The score consists of two staves. The top staff is in 4/4 time with a key signature of one flat. It features various chords: E^bmin⁷, F^{min}⁷, A^{min}⁷, B^{min}⁷, G^bmin⁷, A^bmin⁷, D^bmin⁷, and G^{min}⁷. The bottom staff is in common time with a key signature of one sharp. It includes chords C-7, G^{7#9}, C-7, G^{7#9}, C-7, G^{7#9}, C-7, G^{7#9}, and G^b7. The score also includes a section labeled "(IN TIME)".

Sx HEAD

C-7

G^{7#9}

C-7

G^{7#9}

C-7

G^{7#9}

C-7

E^b7G^{7#9}

C-7

G^{7#9}

C-7

G^b7

F7

E7

E^b7

Ab-7

A^{min}⁷
Ab

⊕ Ab-7

A^{min}⁷
AbG^{7#5(#9)}

⊕ Ab-7

Ab-11

AFTER SOLOS, D.S. AL ⊕

RIT.

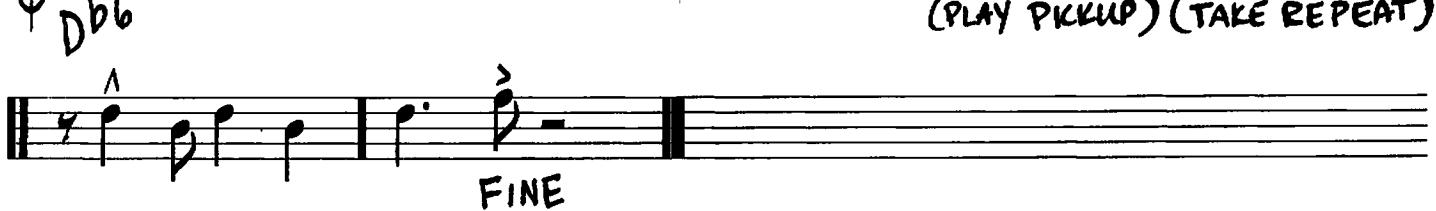
(SWING)

WOODCHOPPER'S BALL

447
- JOE BISHOP /
WOODY HERMAN



SOLOS - 12 BAR BLUES (NO ANTICIPATIONS)
AFTER SOLOS, D.S. AL
(PLAY PICKUP) (TAKE REPEAT)



FINE

448

WIVES AND LOVERS

(HEY, LITTLE GIRL)

-BURT BACHARACH
HAL DAVID

(MED. JAZZ WALTZ)

F-7 B^{b6} F-7 B^{b6}

F-7 B^{b6} F-7 B^{b6}

G-7 C7 G-7 C7

G-7 C7 G-7 C7

C7 F7 A-7b5 D7

Ebmaj7 A-7 D7

D7b5 G-7 C7

F-7 B^{b6} F-7 B^{b6}

F-7 B^{b6} F-7 B^{b6}

449

F-7

B^{b6}E^{b6}E⁰⁷

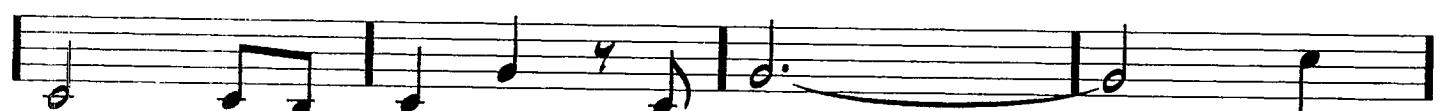
F-7

B^{b6}

F-7

B^{b6}

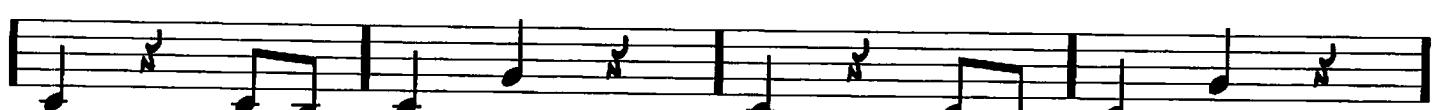
F-7

B^{b6}E^{bmaj7}C⁷

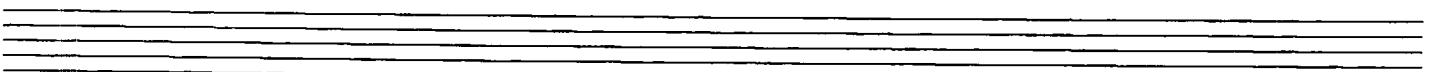
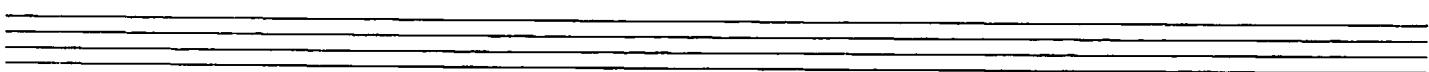
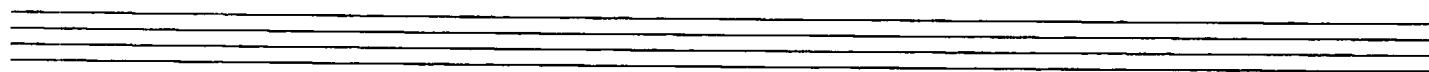
F-7

B^{b6}

F-7

B^{b6}

F-7

B^{b6}E^{b6}(C⁷)

450

(FAST BOP)

WOODYN' YOU

-DIZZY GILLESPIE

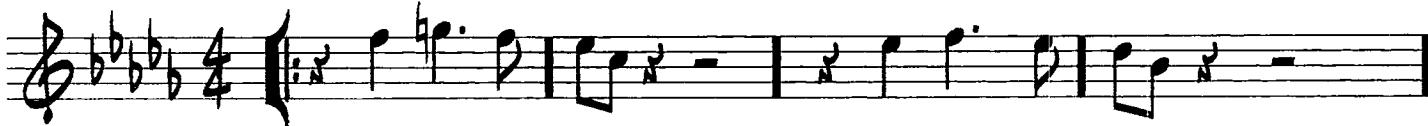
A

G-7bs

C7#9

F-7bs

Bb7#9



Eb-7bs

Ab7#9

Dbmaj7

Ab7

Db6

**B**

Ab7

Db7

Ab7

Db7

Ab7

Db7

Gbmaj7



Bb7

Eb7

Bb7

Eb7

Bb7

Eb7

Abmaj7

**A**

G-7bs

C7#9

F-7bs

Bb7#9



Eb-7bs

Ab7#9

Dbmaj7

Ab7

Db6



THE WORLD IS WAITING FOR THE SUNRISE

-ERNEST SEITZ/EUGENE LOCKHART

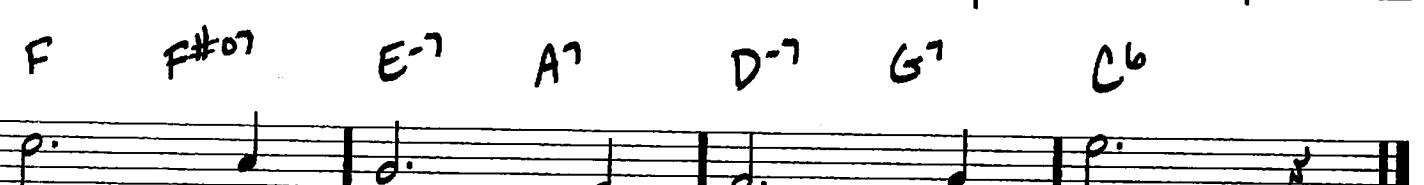
451

C⁶

G^{7#5}

C⁶

E⁷



(FAST SWING)

YES AND NO

-WAYNE SHORTER

S: [A] A-7



Dmaj7



A-7

D7

Gmaj7 F7

Bbmaj7

∅



1. E-7

2. E-7



B A-7b5

D7b9



G-7

C7



F-7

Bb7



Ebmaj7

A-7



∅ Bbmaj7

E-7

D.S. AL 2nd ENDING (A A B A FORM)
AFTER SOLOS, PLAY ENTIRE HEAD, THEN D.S. AL A

(BALLAD)

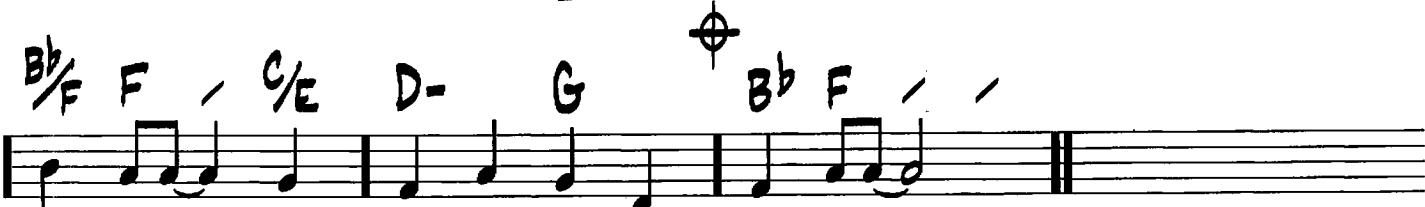
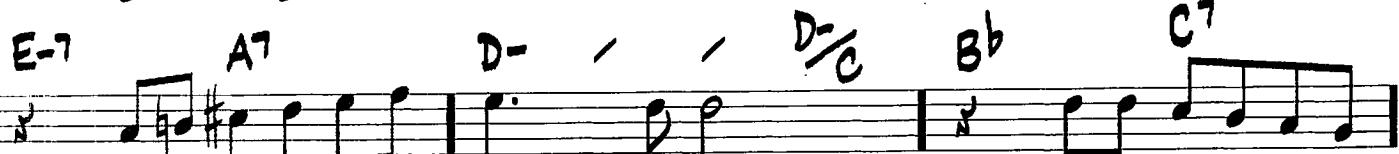
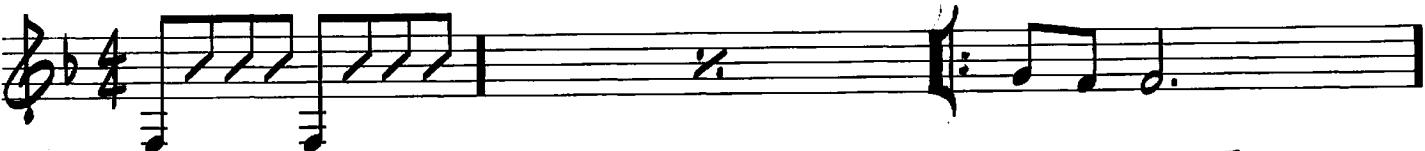
YESTERDAY

[INTRO]

F

A

F



RIT. - - - - - - - - -

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454

(BALLAD)

YESTERDAYS- JEROME KERN
OTTO HARBACH



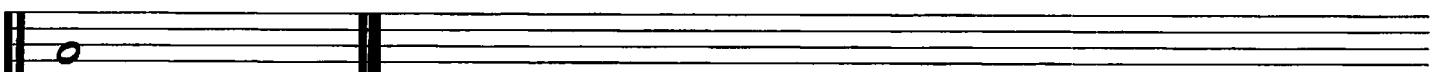






(ENDING)

D-



(MED.)

YOU ARE TOO BEAUTIFUL

—RICHARD RODGERS/LORENZ HART

1

D-7 G7 E-7 A7#5 D-7 G7#5 Cm7/ E-7 E67

2

D-7 / F-7 Bb7 A-7 D7 **D-7** G7 E-7 A7b9

3

D7 / D-7 G7 C6 Fm7/ F#07 C/G A7

4

D-7 G7 Cm7 B-7b5 E7b9 A- A-(m7)

5

A-7 D7 D-7 G7 D-7 G7 E-7 A7#5

6

D-7 G7#5 Cm7 D-7 / F-7 Bb7 A-7 D7

7

D7 / D-7 G7 C6 (E-7 A7b9)

FINE

(ROCK) **YOU ARE THE SUNSHINE OF MY LIFE**

- STEVIE WONDER

INTRO Cmaj7 G7#5

The score consists of six staves of handwritten musical notation. The first staff starts with a C major chord (C, E, G) followed by a G7#5 chord (G, B, D, E, G, B). The second staff begins with a C major chord, followed by G/F, E-7, and A7b9 chords. The third staff starts with D-7, followed by G7, C, D-7, and G7 chords. The fourth staff starts with C major, followed by D-7, G7, C major, and D-7, G7 chords. The fifth staff starts with C major, followed by D-7, G7, B-7b5, E7, and E7#5 chords. The sixth staff starts with A major, followed by B-7, E7, A-, A-(major), and A-7 chords. The final staff returns to C major, G/F, E-7, and A7b9 chords.

D-7

G7

C

D-7

G7 457

C

G/F

E-7

A7b9

D-7

G7

C

D-7

G7

(ENDING)
Cmaj7

D.S. FOR SOLOS

YOU BROUGHT A

(MED. SLOW)

NEW KIND OF LOVE TO ME

-SAMMY FAIN/IRVING KAHL/PIERRE NORMAN

A Bb-7

Eb7

Abmaj7 Ab7 G7



G7 F7 Bb7 3 3

1. Bb-7

Eb7

Ab6

F7



Bb-7 Eb7 2. Bb-7 Eb7 Ab6 G-7 C7



B F- F/E F/Eb F/G D7 C7 F-



Ebmaj7 Bb7#5 G-7 C7 F-7 Bb7 Bb-7 Eb7



A Bb-7 Eb7 Abmaj7 Ab7 G7 Gb7 F7



Bb7 Bb-7 Eb7 Ab6



(BALLAD)

YOU DON'T KNOW WHAT LOVE IS

- DON RAYE / GENE DEPAUL

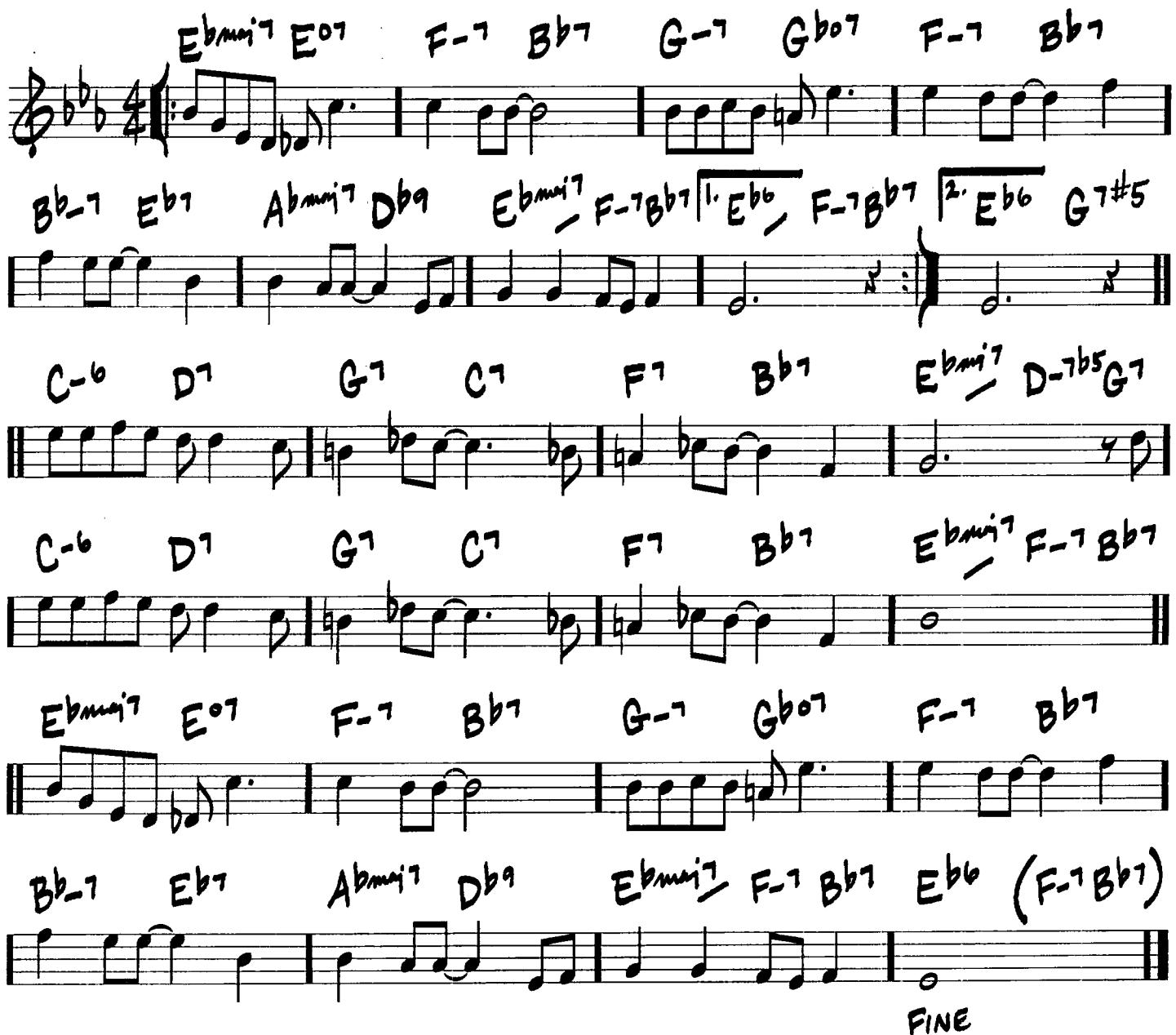
F-7 D_b^9 $C7b9$ $F-6$, $G-7$ $C7b9$ D_b7

460

(MED.)

YOU TOOK ADVANTAGE OF ME

-RICHARD RODGERS/LORENZ HART



Handwritten musical score for "YOU TOOK ADVANTAGE OF ME" in 4/4 time. The score consists of three staves of piano-roll style notation. Harmonic labels are placed above the notes in each staff.

Staff 1 (Top):
 E^bmin7 E⁰⁷ F-7 B^{b7} G-7 G^{b07} F-7 B^{b7}
 B^{b-7} E^{b7} A^{bmin7} D^{b9} E^{bmin7} F-7 B^{b7} 1. E^{b6}, F-7 B^{b7} 2. E^{b6} G7#5
 C-6 D7 G7 C7 F7 B^{b7} E^{bmin7} D-7b5 G7

Staff 2 (Middle):
 C-6 D7 G7 C7 F7 B^{b7} E^{bmin7} F-7 B^{b7}
 C-6 D7 G7 C7 F7 B^{b7} E^{bmin7} F-7 B^{b7}

Staff 3 (Bottom):
 E^{bmin7} E⁰⁷ F-7 B^{b7} G-7 G^{b07} F-7 B^{b7}
 B^{b-7} E^{b7} A^{bmin7} D^{b9} E^{bmin7} F-7 B^{b7} E^{b6} (F-7 B^{b7})
 FINE

(BALLAD)

YOUNG AT HEART

461
-JOHNNY RICHARDS/
CAROLYN LEIGHT

Handwritten musical score for "Young at Heart". The score consists of two staves of music with lyrics and chords written above the notes.

Staff 1:

- Key signature: B-flat major (B-flat major 7 chord).
- Time signature: Common time (indicated by a 'C').
- Chords: Bbmin7, C7, F7, C7.
- Lyrics: "I'm young at heart, I'm young at heart."

Staff 2:

- Key signature: B-flat major (B-flat major 7 chord).
- Time signature: Common time (indicated by a 'C').
- Chords: F7, F7#5, Bbmin7, D-7b5, G7, D-7b5, G7, G-7, C7.
- Lyrics: "I'm young at heart, I'm young at heart."

Refrain:

- Key signature: B-flat major (B-flat major 7 chord).
- Time signature: Common time (indicated by a 'C').
- Chords: G-7, C7, F7, C7, F7.
- Lyrics: "I'm young at heart, I'm young at heart."

2nd Verse:

- Key signature: E-flat major (E-flat major 7 chord).
- Time signature: Common time (indicated by a 'C').
- Chords: Ebmin7, C-7b5, Bbmin7, G-7, C-7, F7.
- Lyrics: "I'm young at heart, I'm young at heart."

Outro:

- Key signature: B-flat major (B-flat major 7 chord).
- Time signature: Common time (indicated by a 'C').
- Chords: Bb, Bb/D, Eb6, E07, C7/F, F7, Bbb (F7).
- Lyrics: "I'm young at heart, I'm young at heart."

FINE

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462

(MED.) YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

-RUSS MORGAN/LARRY STOCK/JAMES CAVANAUGH

6 4/4

G^{maj7} B⁷ E⁷
A-7 D⁷ G^b

B-7 B^{b7} A-7
A-7 A⁷ A-7 D⁷ A-7 D⁷

G^{maj7} B⁷ E⁷
A-7 E⁷ A- E^{7/B} A- C^{7/C}

C C^{#7} G^{maj7} F^{#7} F⁷ E⁷
A-7 D⁹ D^{7b9} G^b F⁹ E^{b7} D⁷

AFTER SOLOS, D.C. AL \oplus
 \oplus G^b F⁹ G^b

The musical score consists of ten staves of handwritten music. The first staff starts with a key signature of one sharp (F#) and a time signature of 4/4. It includes chords G major 7, B7, E7, A-7, D7, and Gb. The second staff continues with A-7, B7, and A-7. The third staff includes B-7, Bb7, and A-7. The fourth staff shows a sequence of A-7, A7, A-7, D7, A-7, D7. The fifth staff includes G major 7, B7, and E7. The sixth staff shows A-7, E7, and a section starting with A- E7/B followed by A- C7/C. The seventh staff includes C and C#7. The eighth staff shows G major 7, F#7, F7, and E7. The ninth staff includes A-7, D9, D7b9, Gb, F9, Eb7, and D7. The tenth staff ends with a instruction 'AFTER SOLOS, D.C. AL \oplus '. The eleventh staff begins with a sharp sign and includes Gb, F9, and Gb.