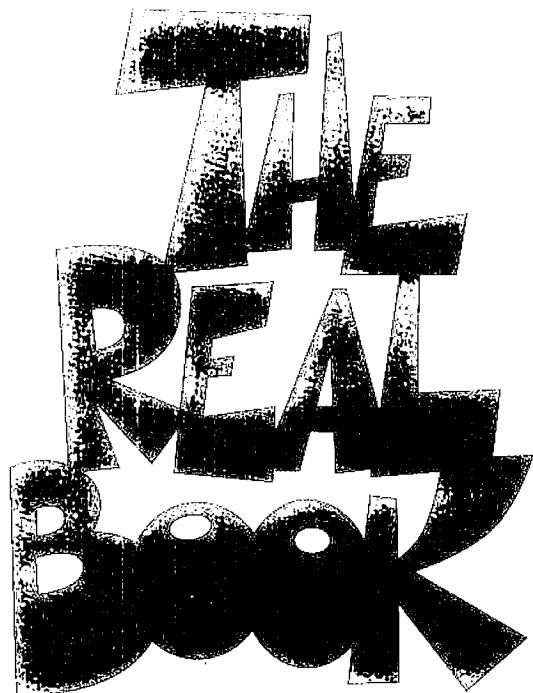


SIXTH
EDITION

The logo for "THE REAL BOOK" is displayed in large, bold, block letters. The letters are slightly tilted and have a distressed, textured appearance. The word "THE" is at the top, "REAL" is in the middle, and "BOOK" is at the bottom. A thick black arrow points from the bottom right towards the word "REAL".

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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 staves include chords such as 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 , and $D7$. The score also includes sections labeled "W/ BASS FILLS". The music is written in various time signatures, primarily 4/4.

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

3

4

5

6

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^{min}⁷



C[#]-7

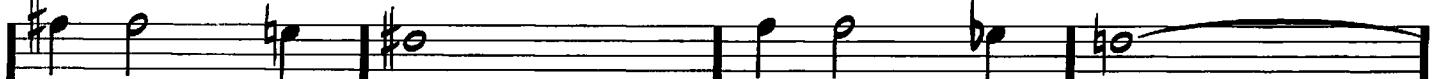
F^{#9}

B^bmaj⁷

C-7

F¹

B^bmaj⁷



B^b-7

E^b-7

A^bmaj⁷



G-7b5

C^{b9}

C-7b5

D-7

G⁷



F⁷

B^b-7

E^{b7sus4}

Ab

(G-7b5 C^{b9})



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

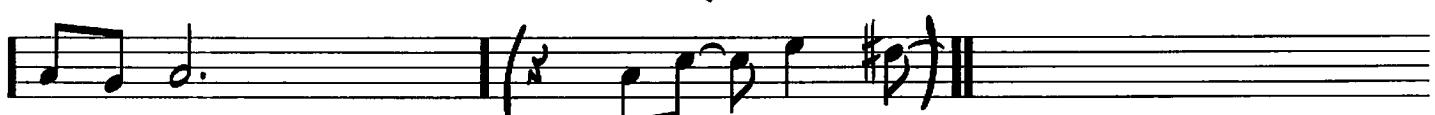
Fmaj7

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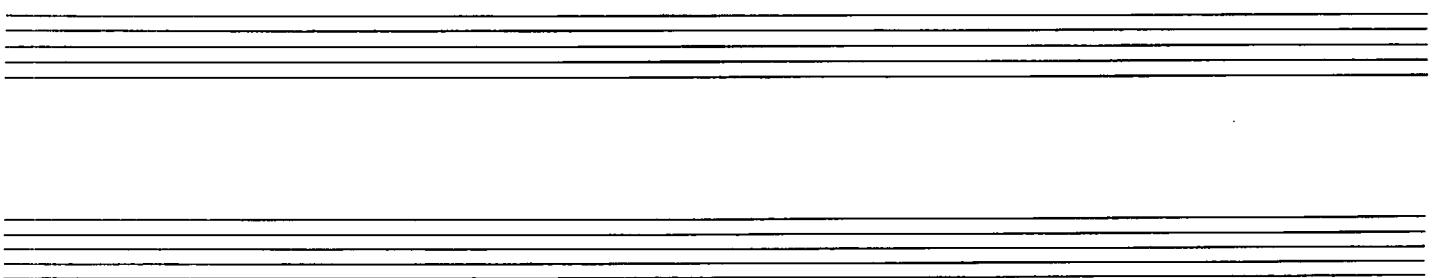
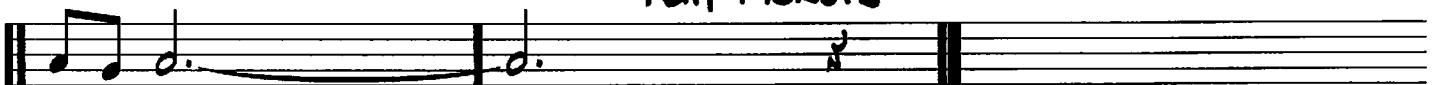
A-7

(TO SOLOS)



Φ A-7

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



(BALLAD)

ALFIE

-BURT BACHARACH/HAL DAVID

4

(MED.)

ALICE IN WONDERLAND

17
-SAMMY FAIN/
BOB HILLIARDD-7 G-7 C^{maj7} F^{maj7} B-7b5 E-7

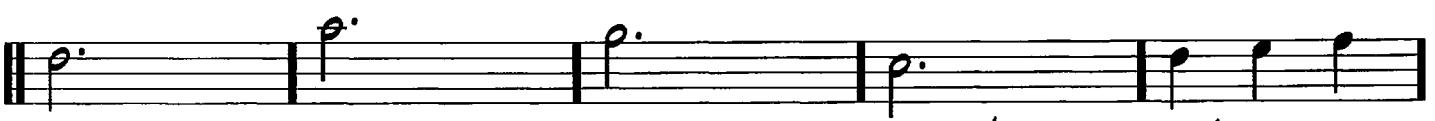
A-7 E-b7 D-7 G-7 E-7 A-7



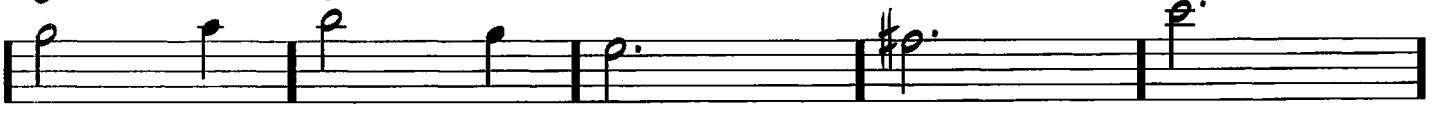
D-7 G-7 1-E-7 A-7 2-C major 7 A-7



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



G-7 C major 7 F major 7 F#-7b5 B-7b9



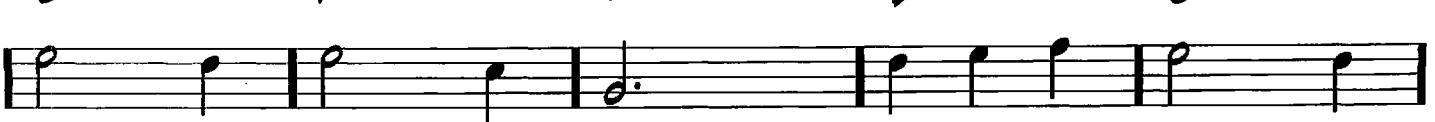
E-7 A-7 D-7 A-7 D-7 A-7 D-7 A-b7 G-7



D-7 G-7 C major 7 F major 7 B-7b5



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



E-7 A-7 D-7 G-7 C major 7



FINE

18

(MED. BLUES)

ALL BLUES

-MILES DAVIS

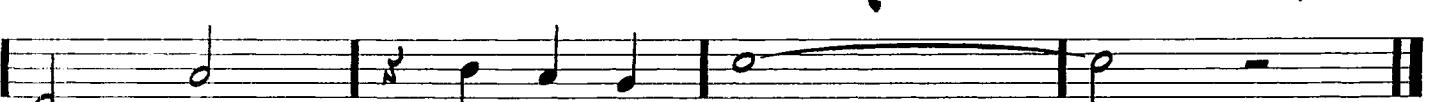
INTRO

G⁷

PLAY 4 BAR INTRO VAMP BETWEEN HEAD/
SOLOS

-IRVING BERLIN

(MED.)

ALL BY MYSELFC^{maj7}C⁶D⁷A⁻⁷ D⁷

20

(MED. SWING)

ALL OF ME-SEYMOUR SIMONS/
GERALD MARLES**A** C^bE⁷A⁷

D-7

E⁷

A-7

D⁷

D-7

G7

**B** C^bE⁷A⁷

D-7

F⁶

F-6

C^{maj}7 E^{7b5}
~~B^b~~A⁷

D-7

G7

C^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 with lyrics and chords written above the notes. The chords are labeled with their names and qualities, such as Ab-6, Ebmaj7, F-7b5, Bb7b9, etc. The lyrics are written below the chords. The score is divided into sections by vertical bar lines.

Chords and lyrics from the score:

- Ab-6, Ebmaj7, F-7b5, Bb7b9
- Ab-6, Ebmaj7, Ab-7, D^{b7}
- G-7, G^{b7}, F-7, B^{b7}
- Ebmaj7, D⁷, ~~D^{b7}~~, C7b9, F-7, B^{b7}
- Ab-6, Ebmaj7, F-7b5, Bb7b9
- Ab-6, Ebmaj7, G-7, C7b9
- Abmaj7, A-7b5, D7b9, G-7, D^{b9}, C7
- F-7, C7, F-7, B^{b7}, Eb6, (F-7)

The score ends with the word "FINE" at the bottom of the eighth staff.

(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 A \flat maj7
 (b) o P. o P.

D \flat maj7 G7 Cmaj7
 o o o

C-7 F-7 B \flat 7 E \flat maj7
 b o o. b o o

A \flat maj7 A-7b5 D7 Gmaj7 E7#9
 o o o o o

A-7 D7 Gmaj7
 P. P. o

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

F-7 B \flat -7 E \flat 7 A \flat maj7
 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 A \flat maj7 (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}

C⁷ F-7 ♦B^{b7} E^{b7} A^{b7}

E^{b7} B^{b7} ♪E^{b7} B^{b7} ♢E^{b7}

A^{b7}

E^{b7} n.c. B^{b7} A E^{b7}

A^{b7}

E^{b7} C⁷ F-7 B^{b7}

F-7

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** **2**

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^{maj}7 F7#5B^b-7A^b-7B^b/A^b

G-7

C7sus4

B^bmaj7

A-7 F-7 E-7



G7b9sus4

E^bmaj9
G

G7b9sus4

E^bmaj9
G**SOLOS****D** G7b9sus4E^bmaj9
G

G7b9sus4

E^bmaj9
G

REPEAT AND FADE

(slow blues)

ANGEL EYES-MATT DENNIS/
EARL BRENT

Key Signature: B-flat major (two flats)

Chords:

- 1st Line: C-7, D-7b5 G7#5, C-7, A♭7, C-7, A-7b5
- 2nd Line: D-7b5, G7#5, C-7, D-7b5 G7#5, C-7, A-7b5
- 3rd Line: A♭7, G7#5, C-7, A♭7 G7#5, C-6
- 4th Line: Bb-7, Eb-7, Abmaj7, A07, Bb-7, Eb-7, Abmaj7, Dbmaj7
- 5th Line: A-7, D7, Gmaj7, Cmaj7, C#-7, F#7, D-7, G7#5
- 6th Line: C-7, D-7b5 G7#5, C-7, A♭7, C-7, A-7b5, D-7b5, G7#5
- 7th Line: C-7, D-7b5 G7#5, C-7, A-7b5, A♭7, G7#5, C-7, C-7/Bb
- 8th Line: A♭7, G7#5, C-6

Tempo: Slow Blues

(BOP)

ANTHROPOLOGY

29
-CHARLIE PARKER/
DIZZY GILLESPIE

(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

C⁷ D^{b7} C⁷ G-7 C⁷ F⁷ F^{7#5}

B^{b6} G-7 C⁷ - G^{b7} F⁷ G-7 C^{#07} C-7 F⁷

B^{b6} B^b/_{A_b} E^b/_G - G^{b7} F⁷ - - C⁷ F⁷ B^{b6}



(MED.)

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

B4

F-b
G
3

Cmaj7

D-7b5

G7

Cmaj7

G7

C7

Fmaj7

B-7b5

E7

A-

A-G

F#-7b5

B7#5

B7

E7

E-7b5

A7

F#-7b5

F7

C/E

Eb7

D-7b5

C/E

B7b5

E7

A-

A-G

F#-7b5

B7#5

Emaj7

D7

G7

C6

D7

D7

G7

C6

FINE

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

APRIL JOY

-PAT METHENY 33

[A] Bbmaj7

A-7/D

Bbmaj7 A-7 Bbmaj7 A-7 D9

[B] D-

Bbmaj7

A-7

Bbmaj7 Bb/C Fmaj7 Bbmaj7
Bbmaj7 A-7 Bbmaj7 Bb/C Fmaj7 Bbmaj7
E-7b5 A7sus4 D7sus4 (x)

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}

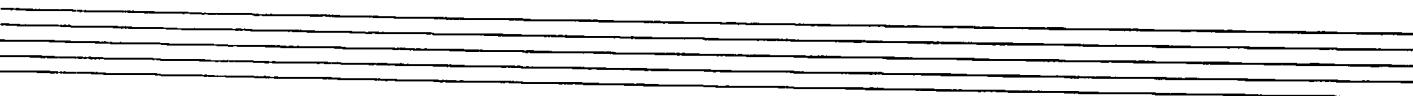
Aadd9

D^{o7}D⁷G^{o7}

G

(D⁷/G)

LAST TIME, RIT.

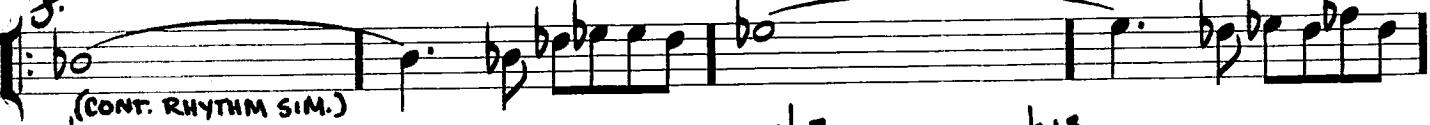
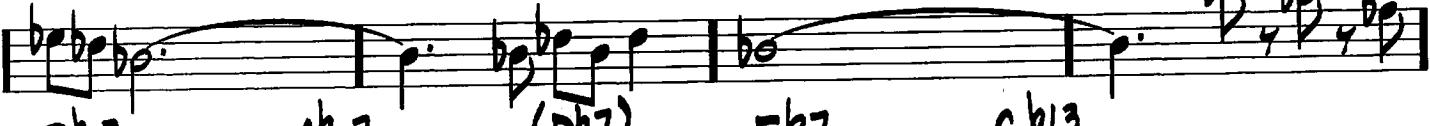


(JAZZ)
 $\text{J} = 120$ ARMAGEDDON

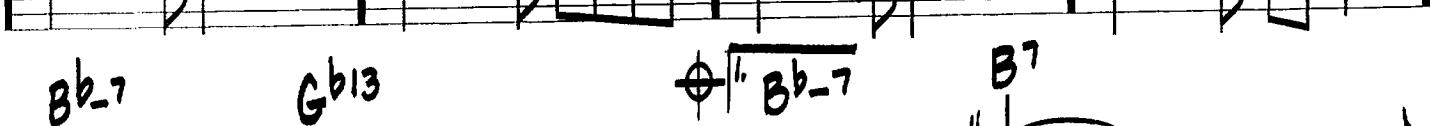
- WAYNE SHORTER

[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}

G^b/C F^{#7#5} B^{b-7} G^{b13} B^{b-7} G^{b13}
 ↓ ↓ d. ↓ - d. ↓ -

[HEAD] S. B^{b-7}G^{b13}B^{b-7}G^{b13}E^{b7} (CONT. RHYTHM SIM.) E⁷E^{b7}G^{b13}

B^{b-7} A^{b-7} (D^{b7}) E^{b7} G^{b13}
 ↓ ↓ ↓ ↓ ↓ ↓



B^{b-7} G^{b13} \oplus B^{b-7} B⁷
 ↓ ↓ ↓ ↓ ↓ ↓



2. B^{b-7} B^{9b5} NO ANTICIPATION ON SOLOS - COMP CHANGES
 ↓ ↓ ↓ ↓ ↓ ↓

AFTER SOLOS, D.S. AL \oplus

(TAKE REPEAT)

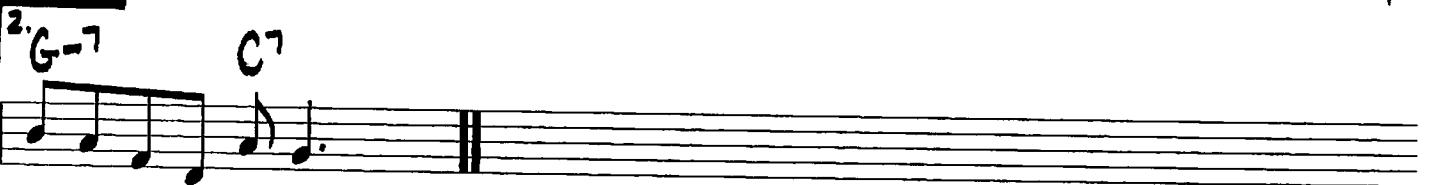
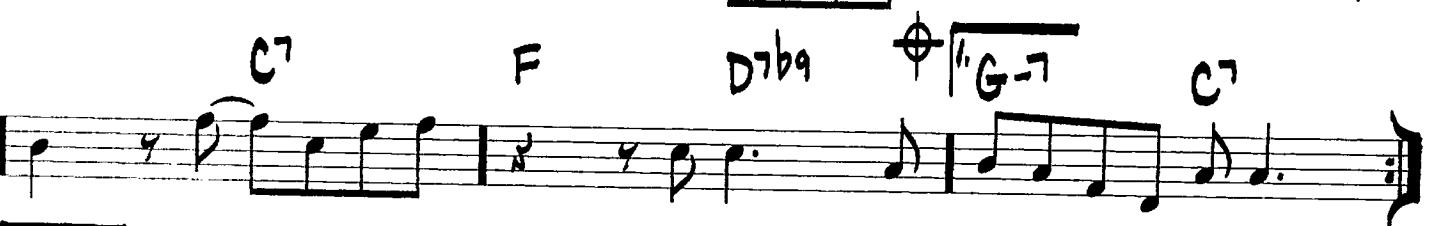


(♩=220)

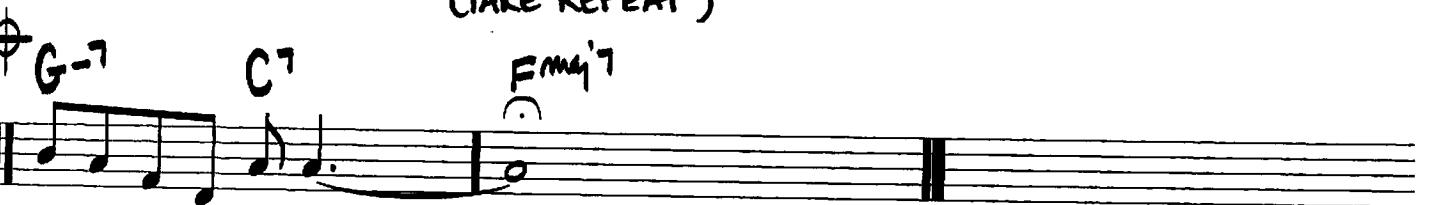
AU PRIVATE

37

-CHARLIE PARKER



AFTER SOLOS, D.C. AL Ⓛ
(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

Staff 1 (Top):

- Chord: Cmaj7
- Chord: F#-7b5
- Chord: 1. B7
- Chord: E-
- Chord: 2. B7
- Chord: E-
- Chord: F#-7b5
- Chord: B7b9
- Chord: E-

Staff 2 (Bottom):

- Chord: A7
- Chord: D7
- Chord: Gmaj7
- Chord: F#-7b5
- Chord: B7b9
- Chord: E7
- Chord: A7
- Chord: D7
- Chord: G7
- Chord: F#-7b5
- Chord: B7b9
- Chord: E-

40

(MED.)

BEAUTIFUL LOVE

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

E-7b5 A7#5 D-

G-7 C Fmaj7 E-7b5 A7

D- G-7 Bb7#II A7

D- G7#II E-7b5 A7

D- B7(#9) Bb7 A7 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/B, C, C#07, G/D, E7, A7 trmm, D7, A7 trmm, 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, A7 trmm, D7, A7 trmm, D7, and ends with G. Measures are separated by vertical bar lines. Chords are indicated above the staff, and time signatures are shown at the beginning of each measure. The tempo is marked as MED. SLOW.

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} 3 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})

46

(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

B7#5, E7b5, A7#5, D7b5
G7#5, C7(#11), Gb7, Fmaj7

B7#5, E7b5, A7#5, D7b5

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

FINE

(JAZZ WALTZ)
= 130BLACK NARCISSUS

-JOE HENDERSON

12/8

A^b-7 B^b-7/A^b A^b-7 B^b-7/A^b

A^b-7 B^b-7/A^b A^b-7 $B^{maj}7b5$

$F^{\#}-7$ $G^{\#}-7/F^{\#}$ $F^{\#}-7$ $G^{\#}-7/F^{\#}$

$E^{bmaj}7b5$ $F^{maj}7b5$ $B^{bmaj}7b5$ $C^{maj}7b5$

$E^{bmaj}7b5$ $F^{maj}7b5$ $B^{bmaj}7b5$ $G^{maj}7b5$ $A^{bmaj}7b5$ $B^{bmaj}7b5$ $C^{maj}7b5$

3

FINE
REPEAT HEAD IN/OUT

(MED-UP
JAZZ)BLACK NILE

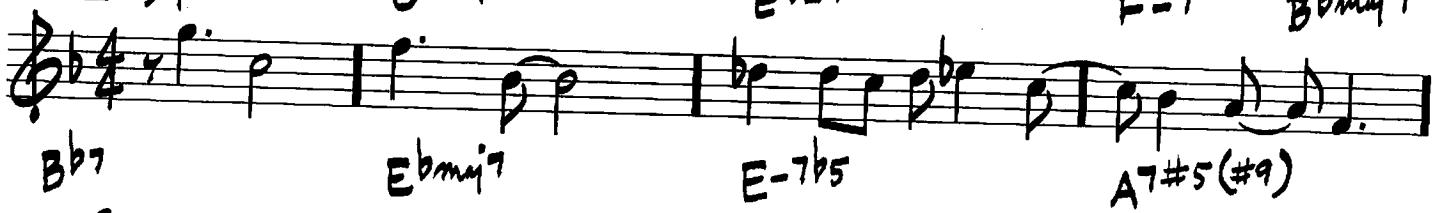
- WAYNE SHORTER

INTRO

C-7/F

G^bmaj7E^b-7

F-7

B^bmaj7

HEAD

D-7

E^b7

D-7

C-7

F7#5

B^bmaj7

A7#5

D-7

A7#5



D-7

E^b7

D-7

C-7

F7#5

B^bmaj7

A7#5

D-7

D7#5(#9)



G-7

C7

F-7 B^b7 E^bmaj7

G-7



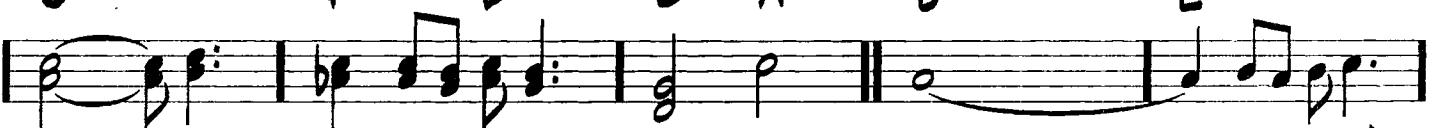
C7

F-7

B^b7E^bmaj7

A7#5(#9)

D-7

E^b7

D-7

C7

F7#5

B^bmaj7

A7#5

D-7

(A7#5)



FINE

BLACK DRPHEUS

- LUIZ BONFA

49

(BOSSA)

The musical score consists of ten staves of handwritten music. The first staff begins with a measure of B-7b5 E7b9 followed by A-. Subsequent staves feature chords such as D-7 G7, Cmaj7, C#07, Fmaj7, B-7b5, E7b9, A-, B-7b5, E7b9, E-7b5, A7b9, D-, D-7/C, B-7b5, E7b9, A-, A7/G, Fmaj7, B-7b5, E7b9, A-, and D-7, A-7, D-7, A-7, D-7, E-7. The score concludes with a final staff labeled "A-". The music is marked with various dynamics like p, f, and ff, and includes rests and specific note heads.

(MIDI UP 3000%)

BLUE BOSSA

- KENNY DORHAM

C-

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

Eb7 Ab7 Db maj 7

D-7b5 $G7\#5(\#9)$ $\oplus \text{C-}$ D-7b5 $G7\#5$

PLAY HEAD TWICE
AFTER SOLOS, D.S. AL

$\oplus \text{C-}$ $A7\#9$ 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^b7^{b5}

C-7

F7(b9)



Bbmaj7(#11)

A7#9

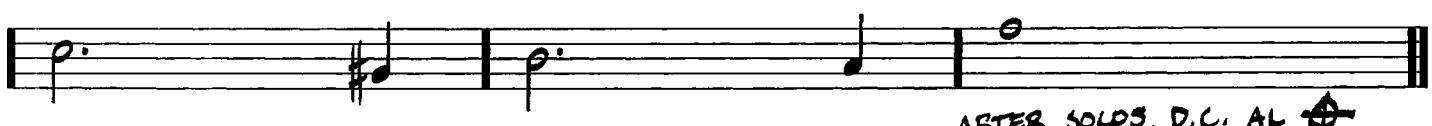
D-7



E7#5(#9)

A-7

D-7



AFTER SOLOS, D.C. AL

D-7

G-7

A7#9

D-6/9



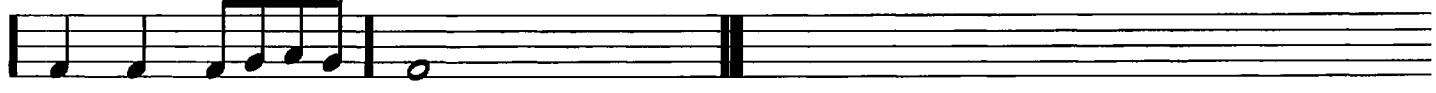
(MED. BLUES)

BLUE MONK

- THELONIOUS MONK

A handwritten musical score for 'Blue Monk' consisting of four staves of music. The key signature is B-flat major (two flats). The time signature varies between common time and 3/4 time. The score includes several chords labeled above the staff: B-flat (B♭), E-flat (E♭), B-flat (B♭), B-flat 7 (B♭7), E-flat (E♭), F7 (F⁷), and B-flat (B♭). The music features various note values including eighth and sixteenth notes, and rests. The score is written on five-line staff paper.

(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 b7#9

A b7(#11)

E b7#9

B a7#9

1. E b7#9

2. E b7#9

FINE

(MEO SWING)

BLUES FOR ALICE

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

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

D^b-7 G^b⁷ C^bmaj7 C-7

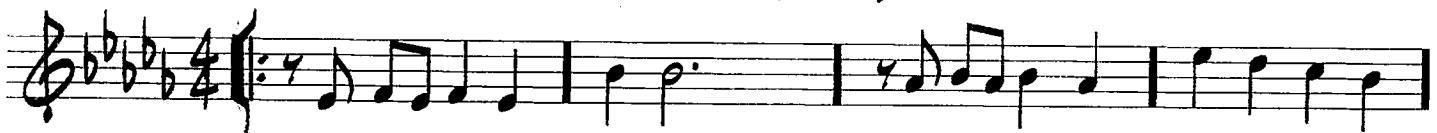
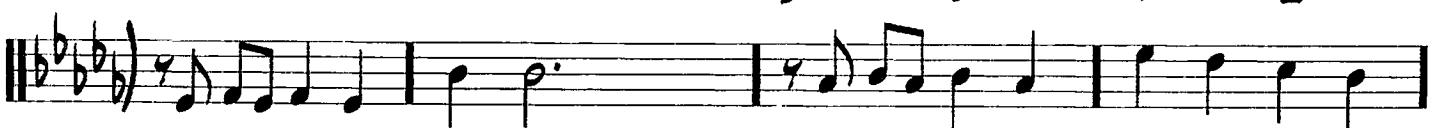
F⁷ D-7 D^b⁷ C-7 F⁷

D-7 G⁷

C-7 F⁷

B^{bb}⁶ (G-7) C-7 F⁷)

(BALLAD)

BODY AND SOUL- JOHN GREEN / EDWARD HEYMAN /
ROBERT SOUR / FRANK EYTONE^b-7 B^{b7b9} E^b-7 A^{b7} D^{bmaj7} G^{b7} F-7 E⁰⁷E^b-7 C-7^{b5} F⁷ B^{b-7} E^{b-7} A^{b7} $\overline{D\#6}$ B^{b7b9} $\overline{D\#6}$, E⁷ A⁷D^{bmaj7} E⁻⁷ D^{#7}, G⁻⁷ C⁷ F^{#-7} B⁻⁷ E⁻⁷ A⁷ D^{bmaj7}D-7 G⁷ C^{7maj7} 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 E⁰⁷E^{b-7} C-7^{b5} F⁷ B^{b-7} E^{b-7} A^{b7} $\overline{D\#6}$ (B^{b7b9})

FINE

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BOPPLICITY

(BE BOP LIVES)

-MILES DAVIS/GIL EVANS

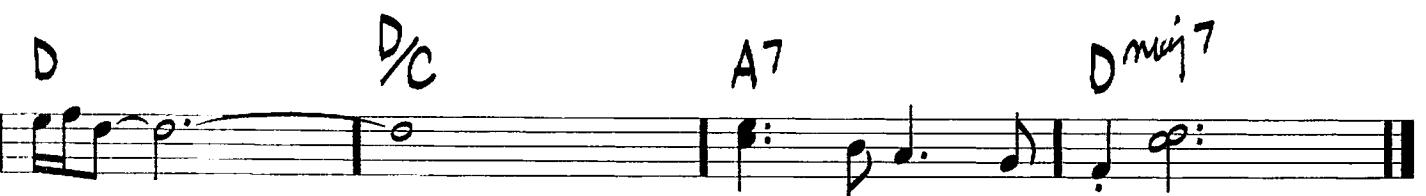
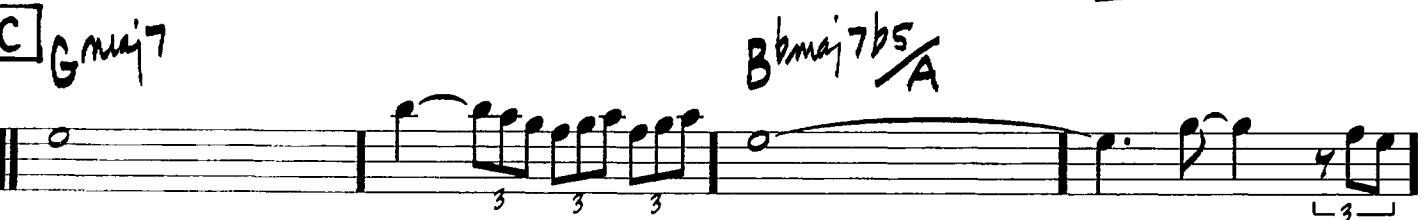
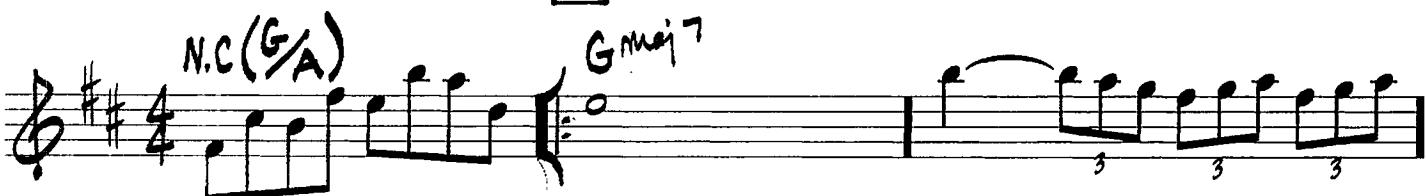
(MED. BOP)

The musical score consists of two staves of handwritten jazz notation. The first staff begins with a G-7 chord, followed by F^{maj7}, G-7, C7, F^{maj7}, C7, and F7#5. The second staff begins with Bb^{maj7}, G-7/C, G-7, C7^{and4}, and two endings for F^{maj7}(#11). The third staff continues with C7, F7#5, C7, B7, and Bb^{maj7}. The fourth staff begins with Bb-7, Eb7#5, Bb-7, A7, Ab^{maj7}, Ab-7, G-7, and C7. The fifth staff begins with G-7, F^{maj7}, G-7, C7, F^{maj7}, C7, and F7#5. The sixth staff concludes with Bb^{maj7}, G-7/C, G-7, C7^{and4}, F^{maj7}(#11), and ends with a "FINE" marking.

(J=166
EVEN 8ths)BRIGHT SIZE LIFE

-PAT METHENY

A.S.



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 WOODE

(Up)

E^{b6}

A^{b7}

$F-7$ B^{b7}

E^{b6} $F-7$ B^{b7} $1^2. E^{b6}$

B^{b7} E^{b7} A^{bmin7}

A^{b7} D^{b7} G^{bmin7} $F-7$ B^{b7}

E^{b6} A^{b7}

$F-7$ B^{b7} E^{b6}

62

(BALLAD)

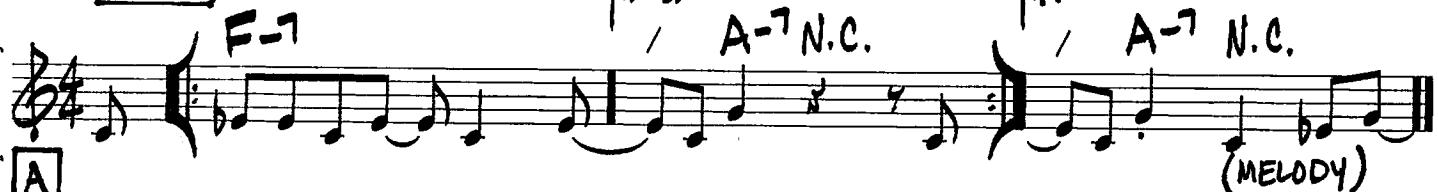
BUT BEAUTIFUL - JIMMY VAN HEUSEN / JOHNNY BURKE

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

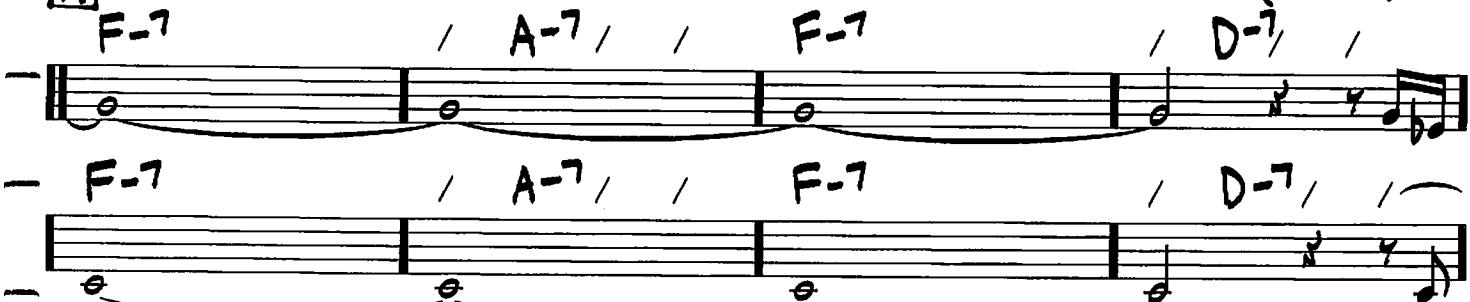
BUTTERFLY

- HERBIE HANCOCK /
BENNIE MAUPIN

[INTRO]



[A]



[B] Abmaj7
/ Bb

Abmaj7#5
/ Bb

Abmaj7
/ Bb

Bb13



Ab7sus4

[C]

F-7

, A-7 N.C.

FINE



F-7

, A-7 N.C.

|| [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 A7 D7 A7-7 Db7
G-7 Db9 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, 4/4 time. Subsequent staves feature various chords and bass patterns, with some staves ending with a fermata. Chords identified include C-7, F7, Bbmaj7, Ebmaj7, D-7, G7, C-7, F7, Bbmaj7, Ebmaj7, Ab-7, Db7, Gbmaj7, Eb-7, Ab-7, Db7, G-7, C7, C-7, F7, D-7, Db-7, C-7, F7, Bbmaj7, Ebmaj7, D-7, G7, C-7, F7, D-7b5, G7b9, C-7, Eb-6, Bbmaj7, Ebmaj7, D-7, F7, (C-7, F7), and (D, G).

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

Handwritten musical score for "CAN'T HELP LOVIN' DAT MAN" by Jerome Kern and Oscar Hammerstein II. The score consists of six staves of music, each with lyrics and chords indicated above the notes.

Staff 1: 2/4 time, key signature B-flat major. Chords: Ebmaj7, C7, F7, Bb7, Ebmaj7, Bb7, Eb7, Abmaj7, Db7.

Staff 2: Chords: G7, C7, B7, Bb7, Eb6, C7, F7, Bb7.

Staff 3: Chords: Eb6, Bb7, Eb7, Ab6, A7.

Staff 4: Chords: Eb/Bb, C7, F7, F#7, G7, C7b9, F7, F7.

Staff 5: Chords: F7/Bb, Bb7, Ebmaj7, C7, F7, Bb7.

Staff 6: Chords: Ebmaj7, Bb7, Eb7, Abmaj7, Db7, G7, C7, B7, Bb7, Eb6, (C7, F7, Bb7).

(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 eighth and sixteenth notes with various dynamics like 'f', 'p', and 'b'. Chords listed include 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 similar pattern of chords and dynamics. The third staff concludes with a section labeled '(ENDING)' over a B^{maj7} chord.

70

(SAMBA)
♩ = 110CAPTAIN MARVEL

-CHICK COREA

A-

B-

Bb-

$\overline{B^b/A^b}$

D^bmaj7

G^bmaj7^{b5}

$\overline{C^7/F}$

F7

B^bmaj7

E^bmaj7^{b5}

$\overline{B^b/D}$

D^b7

C7

F7 - - F[#]07

G-

A^b

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

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

-STEVE SWALLOW

73

(SLOW)

CHELSEA BELLS

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 $\text{E}^b\text{-7}$ $\text{B}^b\text{-7}$ $\text{E}^b\text{-}$

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

$\text{A}^b\text{-7}$ 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

D- D-7/C E7/B E7

E-7b5 A7b9 D- E-7b5 A7b9

D- B-7b5 E7 A-7

Bbmaj7 A7b9

D- D-7/C E7/B E7

E-7b5 A7b9 D- D7b9

G- G-7/F A7/E A7 D- D-7/C

B-7b5 Bb-6 D- A7

Dm7maj7 B7#5/D# E7

75

A^{7sus4} A7 D⁷ D^{maj7}
 F#-7 F7 E-7
 E7 E-7b5 A7
 D^{maj7} D^{maj7} C# B-7 E7
 F#1 B-7 B7-7 A-7 D7b9
 G^{maj7} G-7 F#-7 B7 B7#5
 E7 E-7 A^{7sus4}/G F#-7 B7#5
 E7 E-7 A^{7sus4} D6 (A7#5)

76

(BALLAD)

CHELSEA BRIDGE

-BILLY STRAYHORN

$E^{b7}(\#II)$ $D^{b7}(\#II)$

E^{b7} D^{b7} B^{b7} E^{b7} A^{b7}

D^{b6} C^7 B^7 B^{b7} D^7 B^7

F^{b7} B^7 A^{b7} G^{b7} F^{b7} F^7 B^{b7}/E E^7

A^{m7} A^7 D^7 G^{m7} G^7 D^{b7} C^7 B^7 B^{b7}

$E^{b7}(\#II)$ $D^{b7}(\#II)$ E^{b7} D^{b7} B^{b7}

E^{b7} A^{b7} D^{b6} $(C^7 \ B^7 \ B^{b7})$

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 are labeled: Bbmaj7, -, F7#5, F-7, Bb7, Ebmaj7. The second staff begins with A♭9, followed by B♭6, and ends with D-7. The third staff starts with C7, followed by a measure with a bracket labeled 1. C-7, then D-75, G7b9, and C-7. The fourth staff starts with F7#5, followed by a measure with a bracket labeled 2. C-7, then F7, B♭6, and ends with a C-7. The fifth staff starts with C#-7, followed by F#7, Bbmaj7, and ends with a C-7. The sixth staff starts with B-7, followed by E7, Amaj7, and ends with A♭. The seventh staff starts with A-7, followed by D7, Gmaj7, and ends with a G-7. The eighth staff starts with C7, followed by C-7, and ends with F7#5. The ninth staff starts with G-7, followed by C7, C-7, and ends with Bbmaj7. The tenth staff starts with Bbmaj7, followed by F7#5, F-7, Bb7, Ebmaj7, and ends with a C-7. The eleventh staff starts with A♭9, followed by B♭6, and ends with D-7. The twelfth staff starts with C7, followed by F7, B♭6, and ends with a C-7. The thirteenth staff ends with a bracket labeled (C-7 F7#5). The final staff concludes with a 'FINE' marking.

(Bb6A) CHERRY PINK AND APPLE BLOSSOM WHITE

-LOUI GUY / JACQUE LARUE / MACK DAVID

The musical score consists of ten staves of handwritten music. The first staff starts with a B-flat major chord (Bb6A). The second staff begins with an E-flat major chord (Ebmaj7). The third staff starts with a B-flat major chord (Bb7). The fourth staff begins with an E-flat major chord (Eb6). The fifth staff starts with a B-flat major chord (Bb7). The sixth staff begins with an E-flat major chord (Eb6). The seventh staff starts with a B-flat major chord (Bb7). The eighth staff begins with an E-flat major chord (Eb6). The ninth staff starts with a B-flat major chord (Bb7). The tenth staff ends with a B-flat major chord (Bb6).

(BALLAD)

A CHILD IS BORN

-THAD JONES

Bbmaj7 $E\frac{b}{B}$

CHIPPIE

- ORNETTE COLEMAN

(FAST)

INTRO

F N.C. (PLAY 3x)

A **F**min7 G-7 A-7 G-7 Eb7 D7 G-7bs C7

F7 Bb7 B07 F7/C D7(#9) G-7 C7

2. G-7 C7 **B** F7 Bb7

G7 **C7**

A **F**min7 G-7 A-7 G-7 Eb7 D7 G-7bs C7

F7 Bb7 B07 F7/C D7(#9) G-7 C7 (F)

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 and a 4/4 time signature. The music 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 '2nd X' is written above the bass staff's second measure.

S: C^{7#9}

The score transitions to a section starting with a C^{7#9} chord. The treble staff shows eighth-note patterns. The bass staff shows eighth-note patterns.

F⁷C^{7#9}

The score continues with an F⁷ chord, followed by another C^{7#9} chord, and then the previously mentioned circle with a dot inside.

G⁷F⁷C^{7#9}

The score concludes this section with a G⁷ chord, followed by an F⁷, another C^{7#9}, and the repeat sign.

2. (TO SOLOS)

The score indicates the end of the section with a repeat sign and a bar line. It then says 'AFTER SOLOS, D.S. AL Ⓜ' and '(PLAY PICKUPS, NO REPEAT)'. The Ⓜ symbol is a circle with a dot inside.

Ⓜ G⁷F⁷C^{7#9}

REPEAT AND FADE

The score concludes with a G⁷ chord, followed by an F⁷, another C^{7#9}, and the instruction 'REPEAT AND FADE'.

(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 $E_{m}^{maj7} \frac{G^{#7}}{D^{#}}$ $C^{#7}$ $B7$ $Bb7$ $E7b5$ E_{bm}^{maj7} $Eb7Ab7$

$D_{bm}^{maj7} \frac{F7}{C}$ $Bb7$ $Ab7$ $G7$ $Db7b5$ $\overline{1.} \frac{C_{m}^{maj7}}{C^{maj7}}$ $\overline{2.} \frac{C_{m}^{maj7}}{C^{maj7}}$

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

E_{m}^{maj7} $F-7$ $Bb7,, B7$

A $E_{m}^{maj7} \frac{G^{#7}}{D^{#}}$ $C^{#7}$ $B7$ $Bb7$ $E7b5$ E_{bm}^{maj7} $Eb7Ab7$

$D_{bm}^{maj7} \frac{F7}{C}$ $Bb7$ $Ab7$ $G7$ $Db7b5$ C_{m}^{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 F-(maj7)



CONCEPTION

BY GEORGE SHEARING

(MED. SWING)

Handwritten musical score for piano, featuring a single melodic line with harmonic chords indicated above the notes. The score is in 4/4 time and uses various key signatures (B-flat major, A-flat major, etc.). The melody consists of eighth and sixteenth-note patterns.

Chords:

- E^b-7 b5
- A^b7#5(b9)
- D^bmaj7 B-7
- A maj7, A^bb A^b-7
- D^b7
- G^b7
- F7
- B^b7
- A7
- A^b7
- G7
- F#-7
- B7
- E maj7 A maj7
- E^b-7 A^b7
- D^bmaj7
- 2. D^bb
- F#-7
- B7#9
- E maj7 F#-7
- A^b-7 D^b7
- G-7 C7
- F#-7
- B7
- E-7
- A7
- E^b-7 b5
- A^b7#5(b9)
- D^bmaj7 B-7
- A maj7 A^bb A^b-7
- D^b7
- G^b7
- F7
- B^b7
- A7
- A^b7 G7
- F#-7 B7
- E maj7 A maj7
- E^b-7 A^b7
- D^bb

—CHARLIE PARKER

(BOP)

CONFIRMATION

Handwritten musical score for a band, page 2, featuring six staves of music. The score includes the following chords and rests:

- Staff 1: F^b, E-7b5, A⁷, D-, C-7, F⁷, B^{b7}, A-7, D⁷
- Staff 2: G⁷, C⁷, F^b
- Staff 3: E-7b5, A⁷, D-, C-7, F⁷, B^{b7}
- Staff 4: A-7, D⁷, G-7, C⁷, F^b, C-, C-(maj7)
- Staff 5: C-7, F⁷, B^{b7} maj7, E^{b7}
- Staff 6: A^{b7}, D^{b7} maj7, G-7, C⁷
- Staff 7: F^b, E-7b5, A⁷, D-, C-7, F⁷
- Staff 8: B^{b7}, A-7, D⁷, G-7, C⁷, 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

(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\#

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

AFTER SOLOS, D.C. AL \oplus

$\text{C-}''$

(FRST)

COTTON TAIL

—DUKE ELLINGTON

$B^{b\text{maj}}7$ $G-7$ $C-7$ $F7$ $D-7$ $G-7$

$C-7$ $F7$ B^{b7} $Eb6$ $E07$

B^b/F $G-7$ $\overline{C-7}$ $F7$ $\overline{C-7} F7 Bb6$

$D7$ $G7$ $Eb6$ $E07$

$C7$ $F7$ $Eb6$ $E07$

$B^{b\text{maj}}7$ $G-7$ $C-7$ $F7$ $D-7$ $G-7$

$C-7$ $F7$ B^{b7} $Eb6$ $E07$

B^b/F $G-7$ $C-7 F7 Bb6$

(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 Bb⁷ Eb major⁷ G-⁷ C⁷

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

G-7 G-7 C7 F7 C9 - C-7 F7

2. Bb major⁷ D7 Eb major⁷, - G7 C-7b5 F7b9

Bb major⁷ C9 C-7 F7 Bb6 (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)

B b b 4 | — OPEN — | — OPEN — | x e e e e

(IN TIME)

E-7b5 A7#5 D-7 D-7b5 G G7#5 C-7

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

E-7b5 A7#5 D-7 D-7b5 G G7#5 C-7

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

SOLOS (DOUBLE TIME JAZZ FEEL) FINE

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

D-7 Ab7 G7#5 C-7

94

(BALLAD)

CRYSTAL SILENCE

- CHICK COREA

Handwritten musical score for a solo instrument, likely trumpet, featuring ten staves of music with various chords and performance instructions. The score includes the following chords and markings:

- Chords: A-7, E-7, Fmaj7, B-7, Bbmaj7#II, A-(add 9), 1. B-C, D7^{10th}E7#9, A-(add 9), Bbmaj7#II, 2. D-7, E7#9, D-7, E7#9, Fmaj7, G7^{10th}, A-(add 9), Dmaj7, A-7, Bbmaj7, F-7, Cmaj7#5, G-7, B7#5, E7b9, A-7, E-7, Fmaj7, B-7, Bbmaj7#II, A-(add 9), B-C, D7^{10th}E7#9, A-(add 9), Bbmaj7, N.C. (Solo Begins), AFTER SOLOS, D.C. AL.
- Performance Instructions:
 - Measure 1: P.
 - Measure 2: P.
 - Measure 3: P.
 - Measure 4: P.
 - Measure 5: P.
 - Measure 6: P.
 - Measure 7: P.
 - Measure 8: P.
 - Measure 9: P.
 - Measure 10: P.
- Other markings: 3, 2, 1, (FILL), (ADD 9), (SOLO BEGINS), (AFTER SOLOS, D.C. AL.), (N.C.).

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 melody continues with eighth and sixteenth notes. Chords D7 and G7 are indicated above the staff.

Continuation of the handwritten musical score. The melody continues with eighth and sixteenth notes. Chords D7 and E7 are indicated above the staff.

Continuation of the handwritten musical score. The melody continues with eighth and sixteenth notes. Chords A7, D7, E7, and A7 are indicated above the staff.

SOLOS

Handwritten musical score showing solo sections. The first section starts with D7, followed by G7 and D7. The second section starts with E7, followed by A7.

Handwritten musical score showing a section starting with G7, followed by D7.

Handwritten musical score showing a section starting with E7, followed by A7, D7, G7, D7, and A7.

96

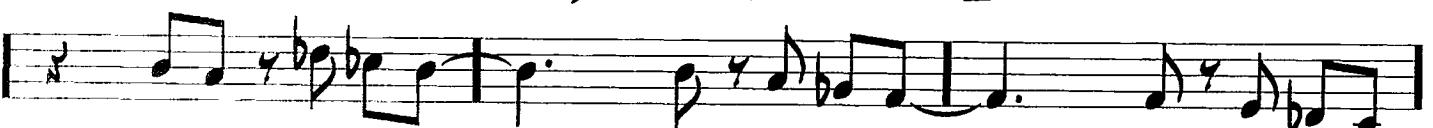
(up swing)

DAAHOUD

-CLIFFORD BROWN

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

F7

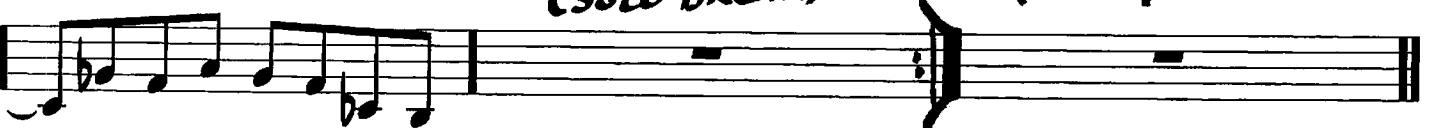
E_maj7E_bmaj71. A_b-7D_b7G_bmaj7G_b6E_b-7A_b7

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 A7 D7b9 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

(MED. BALLAD)

DARN THAT DREAM

- JIMMY VAN HEUSEN /
EDDIE DELANGE

99

G^{min7} / B^{b7} E^{b7} A-⁷ B⁷ E-⁷ ^{E-7} / ^{A7} D / C[#] C-^b 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



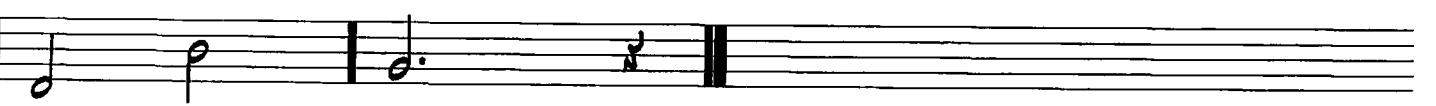
A-⁷ D⁷ E^{b7} D⁷ G^{min7} / B^{b7} E^{b7} A-⁷ B⁷



E-⁷ ^{E-7} / ^{A7} D / C[#] C-^b B-^{b5} E⁷ A-⁷ F⁷ B-⁷ B^{b7}



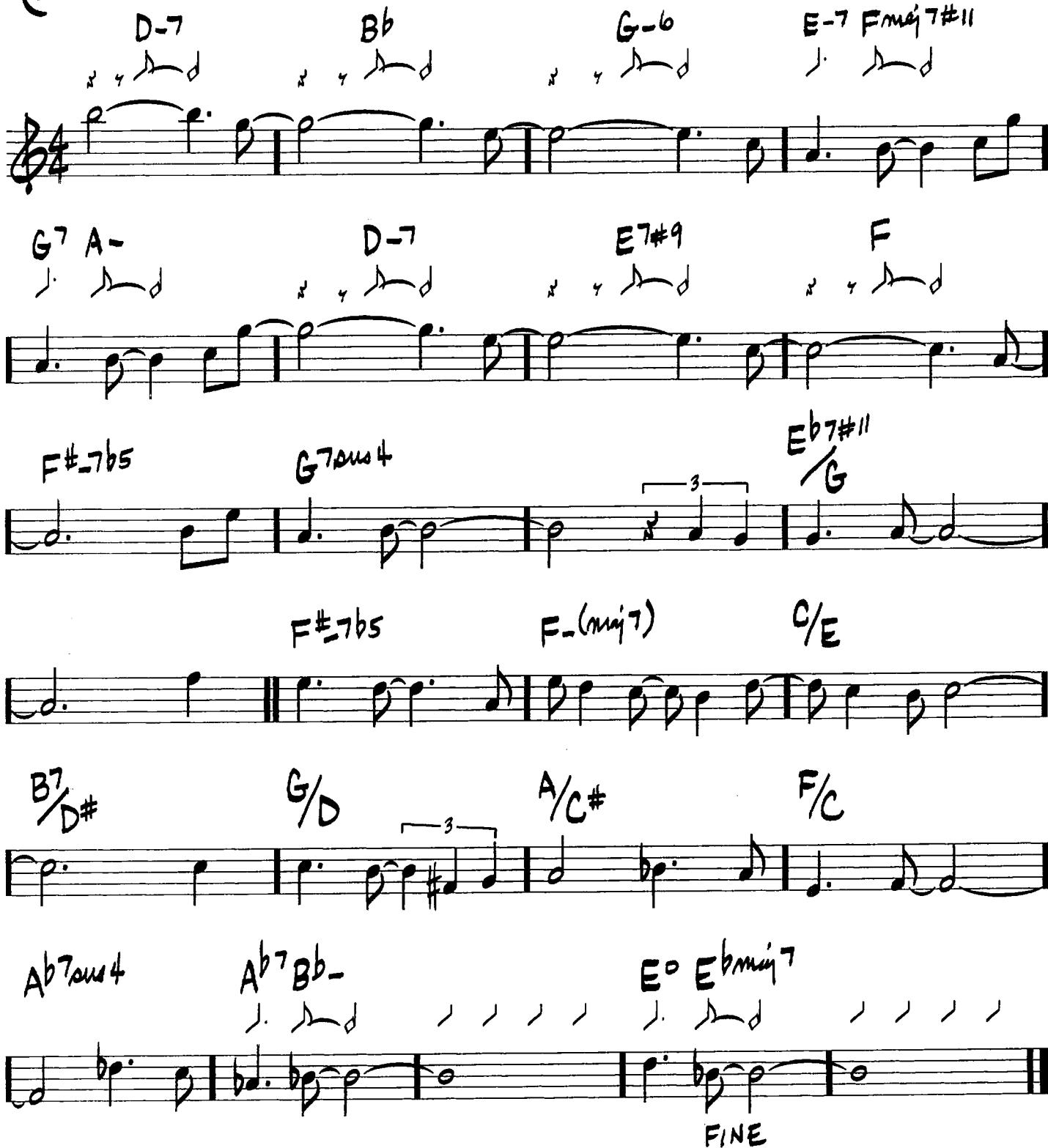
A-⁷ D⁷ G^b



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

$\frac{2}{4}$

C-7 F7 Bbmaj7 A7

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

B

C-7 F7 Eb-7 Ab7

C-7 F7 Eb-7 Ab7

C-7

F7 D-7 G7 Db-7 Gb7

C-7 F7 Eb-7 Ab7

C-7 F7 Eb-7 Ab7

A

C-7 F7 Bbmaj7 A7

C-7 F7 Bbmaj7 A7

F#-7

B-7 E-7 A7 Dmaj7

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

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

FINE

(MED.)

DEAR OLD STOCKHOLM

-VARMELAND

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

Fm9j7 D-7 G-7 C7 Fm9j7 D-7 G-7 A7(#9)

D-7 E-7b5 A7b9 D-7, G-7C7 Fm9j7

E-7b5 A7b9 D-7 C7sus4

A7b9, D-7, N.C.
(SOLD BREAK) - - - - -

N.C. D-9#5

AFTER SOLDS, D.S. AL

(MED.)

DEARLY BELOVED

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

1. C maj 7 A-7 D-7 G7

E-7 A-7 E♭-7 A♭7

2. C maj 7 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 C-7/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

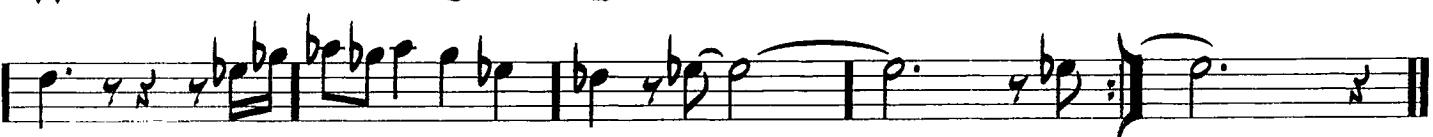
Eb-7 A7#II



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}

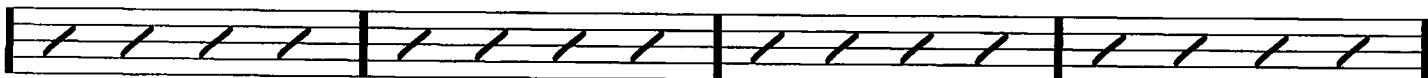


E^b-7

E^{maj7#II}

E^b-7

A7#II



A^{b7#II}

F[#]-7 B7

E^b-7

A7#II

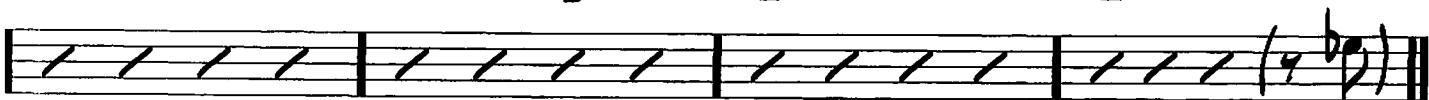


A^{b7#II}

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

$\frac{D_{\text{b}}\text{maj7}}{F}$ $\frac{C-7}{F}$ $\frac{G_{\text{b}}\text{maj7}}{F}$

F- $\frac{C\text{maj7}}{} \frac{D_{\text{b}}\text{maj7}}{}$

$E^7\#9$ $F-7$

$G\text{maj7}$ $\frac{A_{\text{b}}\text{maj7}}{G}$ $E\text{maj7}$

$G\text{maj7}$ $\frac{A_{\text{b}}\text{maj7}}{G}$ $E\text{maj7}$

$A-\overline{E}$ $E\text{maj7}$ $A-\overline{E}$

$B\text{maj7}$ $\frac{C\text{maj7}\#11}{B}$

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

(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-**

F^{7(b9)} **B^b-7** **E^{b7(b9)}** **A^{bmaj7}**

D^{bmaj7} **G-7bs** **G⁷/F** **C/E** **C^{7b9}**

F-9(maj7) **F-7/B^b** **C^{7\#5}**, - **C⁷** **B^{b7}/F** **F-**

F-9(maj7) **F-7/B^b** **C^{7\#5}**, - **C⁷** **B^{b7}/F** **F- (FINE)**

**(MED. SWING)
SOLOS**

F- **D-7bs** **G⁷** **C⁷** **F^{7(b9)}** **B^b-7** **E^{b7}** **A^{b7}**

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#^{o7} D7 - GC C#^{o7} D7 - G7

[B]

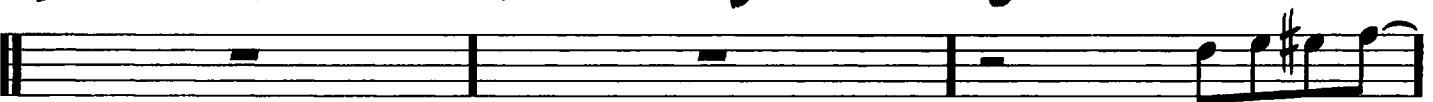
B-7b5

E-

A-7

D7

G7



D7

A7

[C] E7

A7 B^b7 B7 - E7

E7

A7 B^b7 B7 -

D7



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

F-7 Bb7 A-7b5 D7#9 Ebmaj7

A-7 D7 G-7 A-7 D7

E-7b5 A7 C7 B-7b5 E7 Ebmaj7

A-7 D7 F-7 Bb7 A-7b5 D7#9 Ebmaj7

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

F-7 Bb7 A-7b5 D7#9 Ebmaj7

(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*

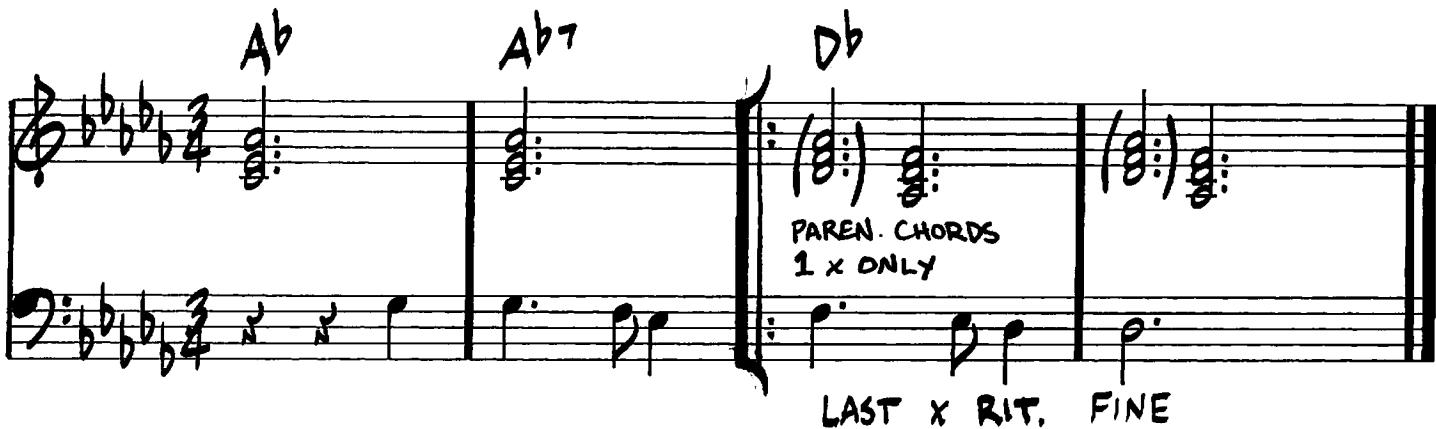
C#7 *F#7* *Dmaj7/E* *Cmaj7/E* *Dmaj7/E* *Cmaj7/E*

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

(MED.)

DOMINO BISCUIT

- STEVE SWALLOW



LAST X RIT. FINE





RHYTHM PLAYS THROUGHOUT
2ND TIME, SOLO TILL FINE

(BALLAD)

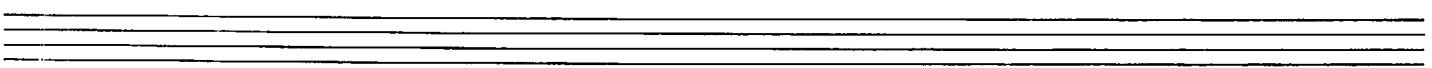
DON'T BLAME MEC^{major}7 E-7b5 A7#5 A7 D-7b5 G7 C^{major}7 A7D-7b5 G7 E-7b5 A7 [2. D-7] G7#5 C^{major}7 D-7 G7

A7

D7

D7 A6 G7 C^{major}7 E-7b5 A7#5 A7D-7b5 G7 C^{major}7 A7 D-7b5 G7 E-7b5 A7

D7 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 G7 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)

C

(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** B^b9E^bb6

G-7

C7

F

E^bb6

D-7

F7

**A** B^bmaj7 F7B^b7E^bmaj7C-7 C[#]07B^bmaj7 F7 B^bmaj7 G-7 C7 F7 B^bmaj7 (C-7 F7)

(MED. BALLAD)

EASY LIVING

Fmaj7 *F#7* *G-7* *G#7* *Fmaj7* *C-7 F7*
Bbmaj7 Eb7 *Fmaj7* *D-7* *G-7* *C7* *A7* *D7*

G-7 C7 *G-7* *C7* *F6* *Bb7* *Eb7 A7*
Dbmaj7 Bb7 *Eb7 Ab7* *F-7 Bb7* *Eb7 Ab7*
Dbmaj7 *Dbmaj7* *Bb7* *Bb7* *G-7* *C7 C7#5*
Fmaj7 *F#7* *G-7 G#7* *Fmaj7* *C-7 F7* *Bbmaj7 E7*
Fmaj7 *D-7* *G-7 C7* *F6* *(Ab7 Dbmaj7 C7)*

(BALLAD)

EASY TO LOVE

(YOU'D BE SO EASY TO LOVE)

- COLE PORTER

8 4/4

D-7 G-7 D-7 G⁷
Cmaj7 F¹ E-7 A^{7b5}
D-7 G⁷ Cmaj7 Fmaj7 E-7 A⁷
D-7 G⁷ E-7 E^{b7}
A⁷ D-7 F-6 Cmaj7
E⁷ E^{b7} D-7 G⁷ C⁶ (F¹ E-7 A^{7b9})
FINE

(slowly)
♩ = 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

12-bar blues progression with chords F⁷, G-7, A-7, B^b7, B⁷, and E⁷. The score includes various rhythmic patterns and dynamics.

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

Gospel section with chords A-7, D7#5, B^b7, D^b7, E⁷, and G major 9. The score includes various rhythmic patterns and dynamics.

B C⁷ F⁷ B^b7 E^b7

Section B with chords C⁷, F⁷, B^b7, and Eb⁷. The score includes various rhythmic patterns and dynamics.

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

Section A with chords Ab⁷, Db⁷, G-7b5, and C7#5(#9). The score includes various rhythmic patterns and dynamics.

C F7#9 (SOLO)

Section C (SOLO) with chord F7#9. The score includes various rhythmic patterns and dynamics.

130

(MED.
EVEN 8ths)EIGHTY ONE

-MILES DAVIS/RONALD CARTER

A F9sus4

Bb9sus4

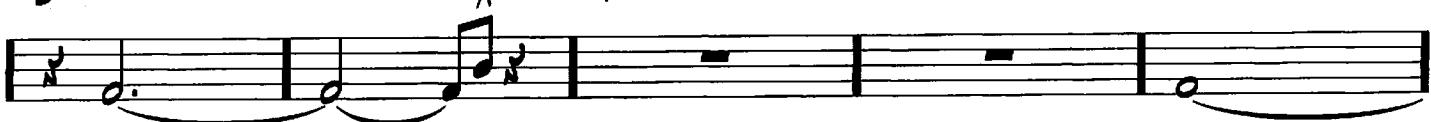
F9sus4



Bb9sus4

F9sus4

C9sus4



Bb9sus4

Dbmaj7b5
F**B** F9sus4

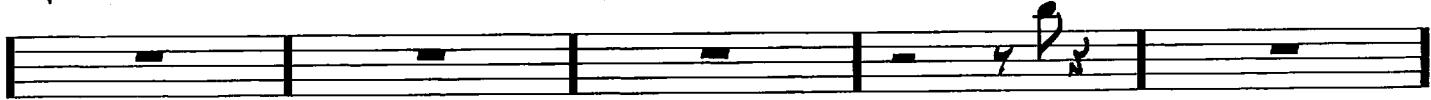
Bb9sus4



F9sus4

Bb9sus4

F9sus4

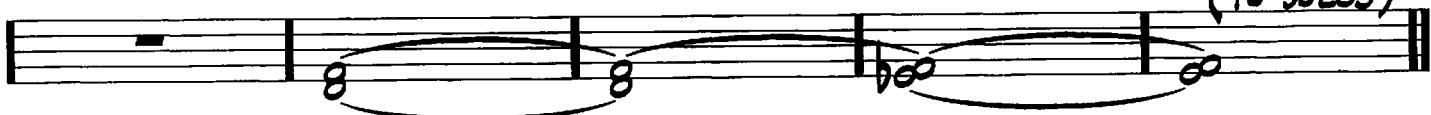
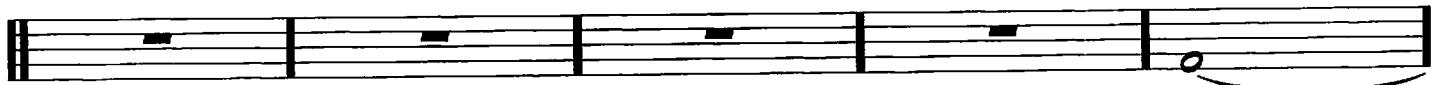


C9sus4

Bb9sus4

F9sus4

(TO SOLOS)

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

(FADE)



(LATIN)

EL GAUCHO

*B*4 Fmaj7 E^bmaj7 D-7 B^b7 B7 E7#5

F-7 G^bmaj7 F-7 G^bmaj7 E^bmaj7

C-7 D-7

C-7 D-7 E-7

1. 2. (LAST TIME)

REPEAT HEAD IN/OUT

The musical score consists of six staves of handwritten notation. The first staff starts with a bass clef and a 'B' above it, indicating a key signature of one flat. It features a mix of eighth and sixteenth notes. Chords labeled include Fmaj7, E^bmaj7, D-7, B^b7, B7, and E7#5. The second staff begins with F-7 and G^bmaj7. The third staff starts with C-7 and D-7. The fourth staff begins with C-7, D-7, and E-7. The fifth staff is labeled '1.' and the sixth staff is labeled '2. (LAST TIME)'. A bracket covers both staves 5 and 6, with the instruction 'REPEAT HEAD IN/OUT' written below it.

(BOP)

EPISTROPHY-THELONIOUS MONK/
KENNY CLARKE

$C^{\#7}$ D^7 $C^{\#7}$ D^7 $C^{\#7}$ D^7 $C^{\#7}$ D^7

$D^{\#7}$ E^7 $D^{\#7}$ E^7 $D^{\#7}$ E^7 $D^{\#7}$ E^7

$D^{\#7}$ E^7 $D^{\#7}$ E^7 $D^{\#7}$ E^7 $D^{\#7}$ E^7

$C^{\#7}$ D^7 $C^{\#7}$ D^7 $C^{\#7}$ D^7 $C^{\#7}$ D^7

$F^{\#7}$

B^7 $D^{\flat}7$ D^7

$D^{\#7}$ E^7 $D^{\#7}$ E^7 $D^{\#7}$ E^7 $D^{\#7}$ E^7

$C^{\#7}$ D^7 $C^{\#7}$ D^7 $C^{\#7}$ D^7 $\oplus C^{\#7}$ D^7

$\oplus C^{\#7}$ D^7 $G^{\flat}7(\#11)$

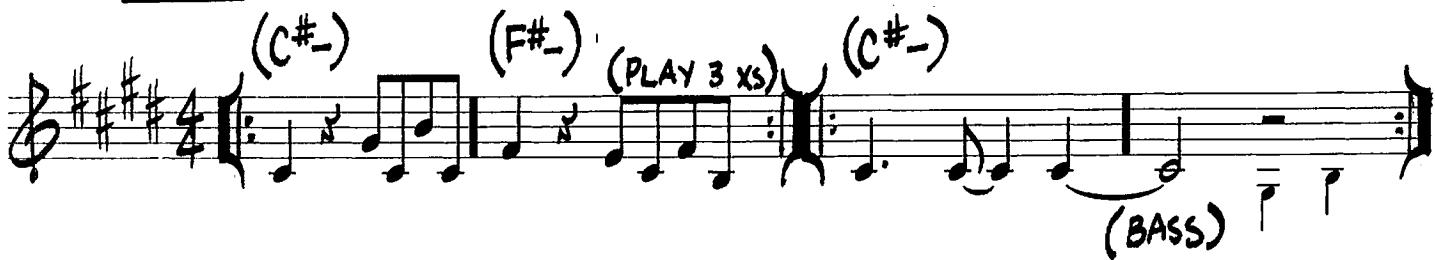
AFTER SOLOS, D.C. AL \oplus

EQUINOX

-JOHN COLTRANE

(MED.)

INTRO



(MELODY)



HEAD

C#-7



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

B 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)

(MEO. BALLAD)

FALL

- WAYNE SHORTER

F#7add4 B7b9 E9add4 Ebmaj7b5

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 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^6 $C^{6\#}$ $D-6$ $D^{6\#}$

$E-7$ $A-7$ $D-7$ $G7$

C^6 $E^{6\#}$ $D-7$ $G7$ $D-7$ $G7$

C^6 A^1 $G^{6\#}$ $F7$ $E7$ $A7$ $D-7$ $G7$

C^6 $C7$ F^{maj7} A^1/E $D-7$ $D^{6\#}$

$E-7$ $E^{6\#}$ $D-6$ $G7$ C^6 $(D-7)$ $G7$

FINE

(MED. LATIN)

500 MILES HIGH

141
- CHICK COREA /
NEVILLE POTTER

8.

E-7

B_bmaj7

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 - D^b7

F#-7b5 B7b9 Emaj7 - - E7#5

F#-7b5 B7b9 E-7

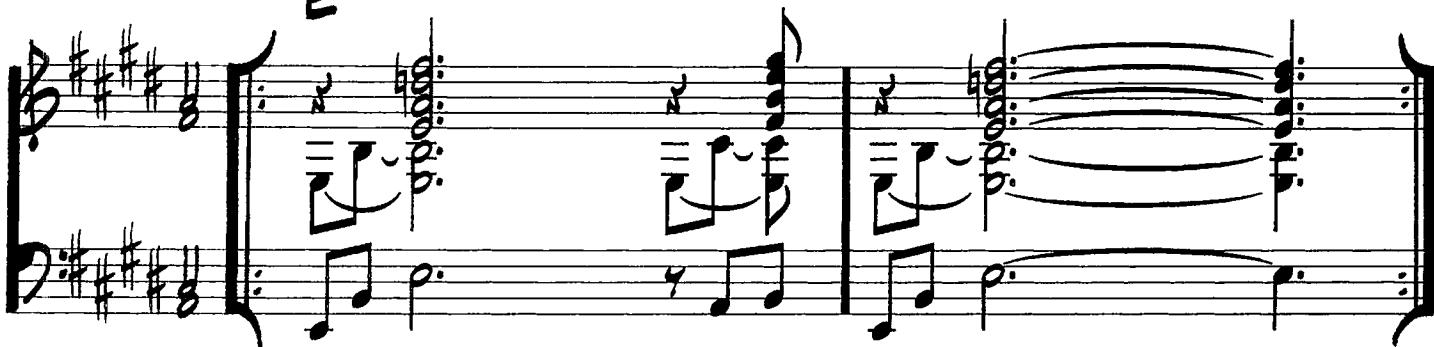
FINE

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

(MEDIUM SLOW
ROCK)FOLLOW YOUR HEART

INTRO

E9sus4



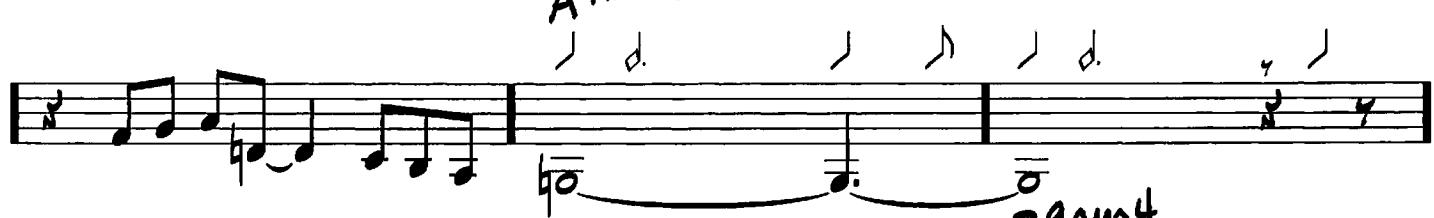
HEAD S:

E9sus4



CONT. RHYTHM SIN.

A9sus4



E9sus4

B9sus4



A9sus4

G9sus4

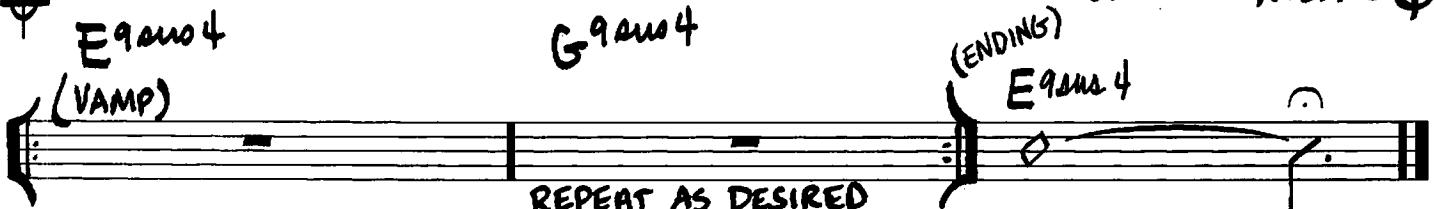


D.S. FOR SOLOS

AFTER SOLOS, D.S. AL-

(ENDING)

E9sus4



REPEAT AS DESIRED

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

144

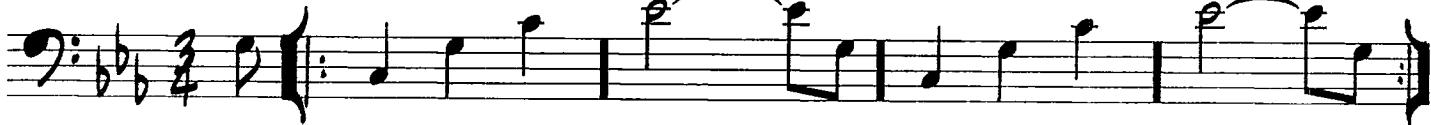
(JAZZ WALTZ)

FOOTPRINTS

- WAYNE SHORTER

INTRO

C-7



HEAD

C-7



BASS CONTINUE SIMILE



F-7



C-7



F#-7b5

F7#11

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^bo7 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 /Ab Ab7 Dbmaj7 D7
 Eb7 /Ab 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)

147

(MED. BALLAD) FOR SENTIMENTAL REASONS - WILLIAM BEST/DE

- WILLIAM BEST/DEEK WATSON

Handwritten musical score for a solo instrument, likely trumpet, featuring ten staves of music with various chords and performance instructions. The score includes the following chords and markings:

- Chords: Fmaj7, A♭7, G-7, C7, F6, D-7, G-7, C7, G♭7♯5, Fmaj7, A♭7, G-7, C7, F6, D-7, G-7, C7, G-7, B♭-6, F6, C7, F6, D-7, B7♭5, B♭maj7, B7, F/C, D7♭9, G-7, C7, Fmaj7, E-7♭5, A7♭9, D-7, G7, G7/C, C7, G7♯5, Fmaj7, A♭7, G-7, C7, F6, D-7, Fmaj7, D-7, G-7, C7, F6, D-7, G-7, C7, G7♯5.
- Performance Instructions:
 - (RIT. LAST x)
 - AFTER SOLOS, D.C. AL

148

FOREST FLOWER

- CHARLES LLOYD

(LATIN SWING)

A (LATIN)
A maj 7

1 N.C. C maj 7 G maj 7

B (SWING)
D b-7

D-7 b5

G 7 b9

B b maj 7

C maj 7

I. (LATIN)
C-7

B 7 #9

B b maj 7

2. (LATIN)
C-7

B 7 #9

B b 13

C (LATIN)
C-7

B b 13

E b maj 7

N.C. B b 13

A b 7 #11

G b maj 7

E b-7

A-7

C-7

C 6

AFTER SOLOS, D.C. AL

PLAY **B** SWING THROUGHOUT FOR SOLOS

(ENDING)

C maj 7

D-7
G

SOLID AS DESIRED

 C maj 7
(VAMP)

(MED. SWING)

FOUR

-MILES DAVIS

S. Ebmaj7

Eb-7 A-flat 7 F-7

A-flat 7 D-flat 7

G-7 F-sharp 7 B7 F-7

B-flat 7 G-7 F-sharp 7 B7

F-7 B-flat 7 G-7 F-sharp 7

F-7 B-flat 7 Ebmaj7 (SOLO BREAK) (F-7 B-flat 7)

FINE

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

FOUR ON SIX

- JOHN L. (WES) MONTGOMERY

(UP)

INTRO

(BASS) N.C.



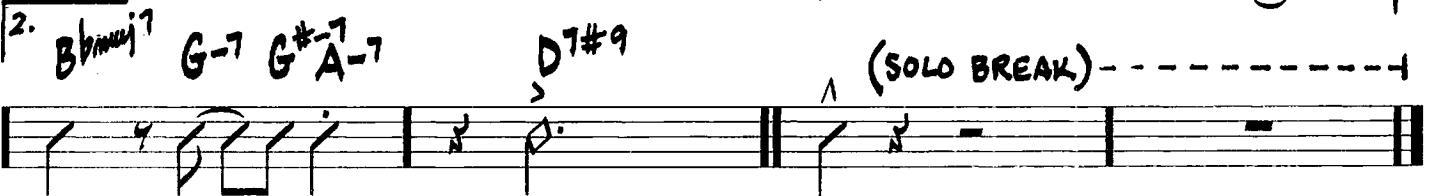
1. $B^{b\text{maj}}7$ G-7 $G^{\#}A-7$ $D7\#9$ N.C.



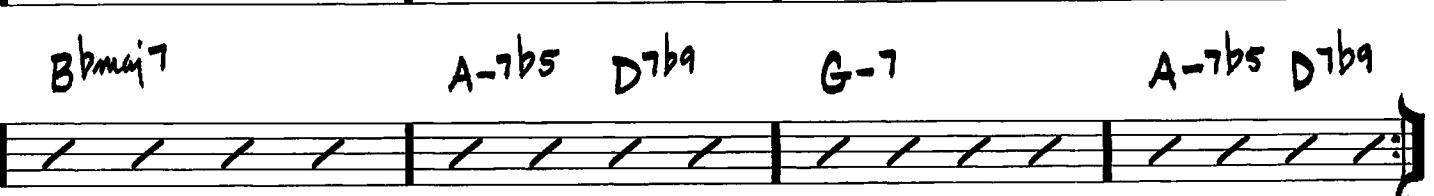
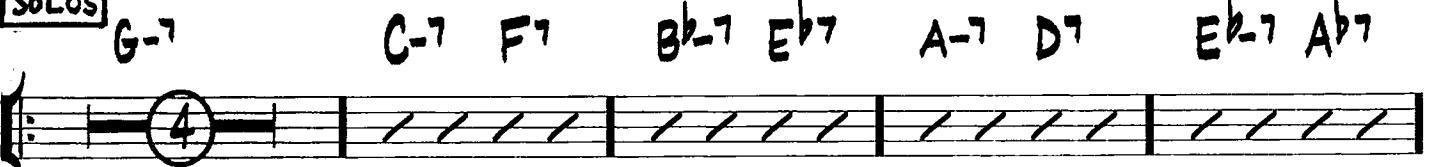
HEAD



2. $C-7$ $F7\#11$ B^b-7 $E^b7\#11$ $A-7$ $D7\#11$ E^b-7 $A^b7\#11$

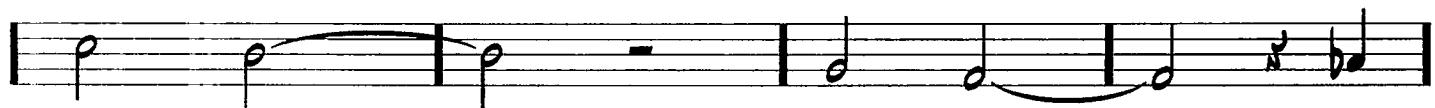


SOLOS

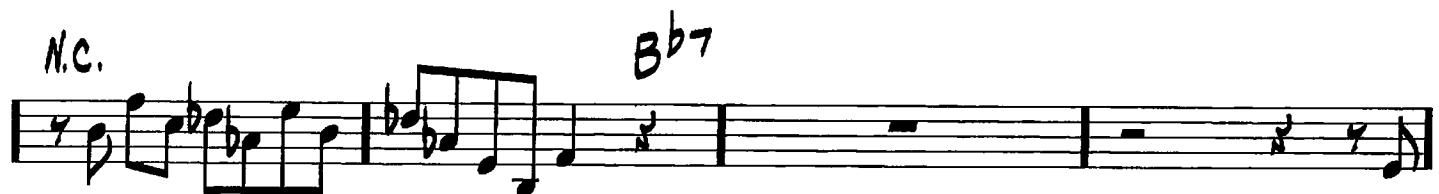


(MED. BLUES) FREDDIE FREELOADER

- MILES DAVIS

 B^{b7}  E^{b7} B^{b7} 1. F^7 E^{b7} A^{b7} TAKE 1ST ENDING FOR SOLOS2. F^7 E^{b7} B^{b7} 

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



REPEAT HEAD IN/OUT
OPEN SOLOS OVER Bb7

(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

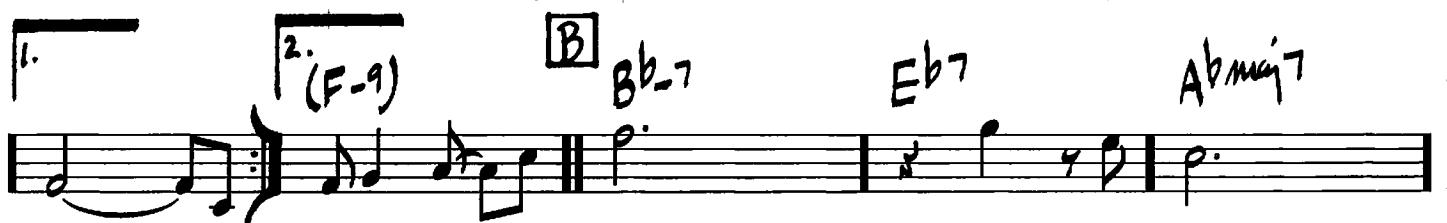
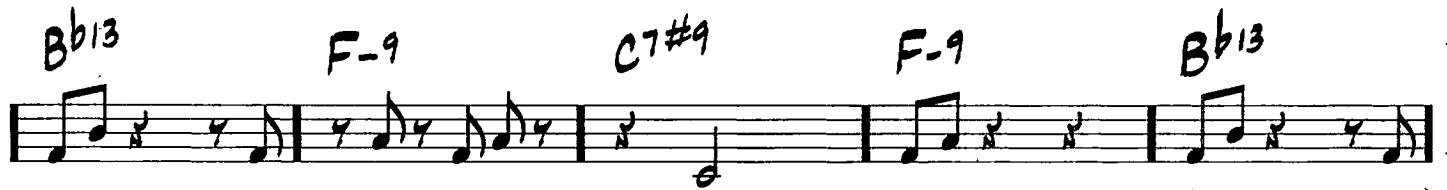
INTRO



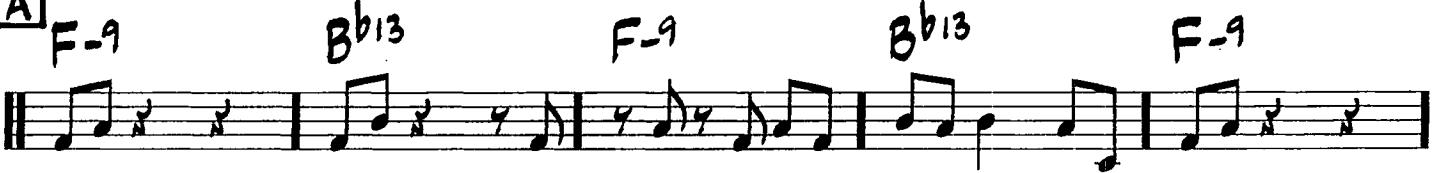
1. 2.



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)

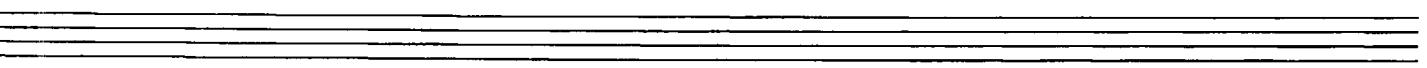
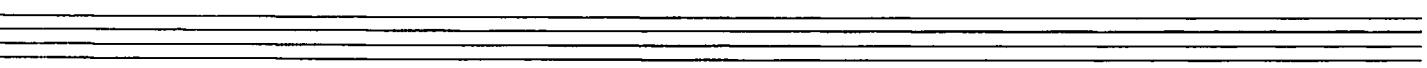
⊕

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

$\text{B}^{\text{maj}}\text{i}^7 \text{D}^7$ $\text{G}^{\text{maj}}\text{i}^7 \text{B}^{\flat}\text{i}$ $\text{E}^{\flat}\text{maj}^7$ A-7 D^7

$\text{G}^{\text{maj}}\text{i}^7 \text{B}^{\flat}\text{i}$ $\text{E}^{\flat}\text{maj}^7 \text{F}^{\#}7$ $\text{B}^{\text{maj}}\text{i}^7$ F-7 B^{\flat}i

$\text{E}^{\flat}\text{maj}^7$ A-7 D^7 $\text{G}^{\text{maj}}\text{i}^7$ $\text{C}^{\#-7}$ $\text{F}^{\#}7$

$\text{B}^{\text{maj}}\text{i}^7$ F-7 B^{\flat}i $\text{E}^{\flat}\text{maj}^7$ $\text{C}^{\#-7}$ $\text{F}^{\#}7$

FINE

THE GIRL FROM IPANEMA
(GARÔTA DE IPANEMA)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

(BOSSA)

The musical score consists of eight staves of handwritten music. Chords are indicated above the staff, often with handwritten labels such as Fmaj7, G7, Gb7b5, 1. Fmaj7, 2. Fmaj7, Gbmaj7, B7, F#-7, D7, G-7, Eb7, A-7, D7b9(#II), G7, C7b9(#II), Fmaj7, G7, Gb7b5, Fmaj7, and (Gb7b5). Measure numbers 1 through 8 are written above the staff at the beginning of each measure. Measures 1-4 are in 8/8 time, measures 5-8 are in 4/4 time.

GLORIA'S STEP

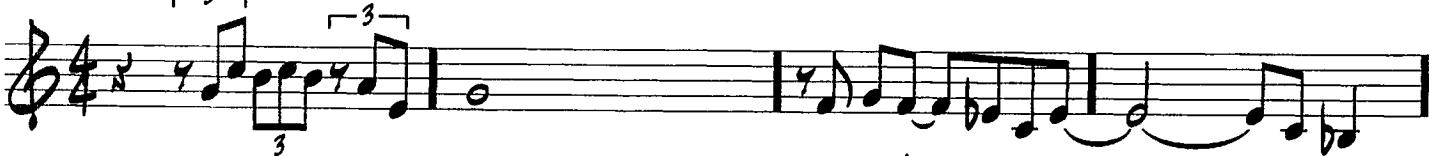
- SCOTT LEFARD

(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)
J. 1971

GOOD EVENING MR. AND MRS. AMERICA

-JOHN GUERIN

D7sus4 **D-7(add 4)** **D7sus4** **D-7(add 4)**

(BASS CONT. SIM.)

B

D7#9 **G13** **Bb13** **Ab13 F13 Db13 A13**

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

B-

N.C.
(BASS)

1
SOLOS

C

D7sus4 **D-7** **D7sus4** **D-7** **D7sus4** **D-7**

(8)

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

D.C. AL 1
(TAKE REPEAT)

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

BACK TO C FOR MORE SOLOS
(TAKE REPEAT)

D (LAST SOLO CHORUS)
D7sus4

A^b
/D

A^b13 F13 D^b13 A13

8 (BASS)

F#7sus4

B-

2 D7#9 B7#9 A^b7#9 F7#9
D.C. AL ↗ 2
(TAKE 2nd ENDING)

A7sus4

D7sus4

FINE

164

(J = 258)

GRAND CENTRAL

-JOHN COLTRANE

F- Bb-7 Eb7 Ab-7 Db7

G^b-7 B⁷ B^b- B^{7b5} B^b-

B^{7b5} 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 Eb7 Ab-7 Db7 Gb-7 B7 Bb-

B7b5 Bb- B7b5 Bb-

B7b5 Bb-

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'. The score consists of two staves. The top staff is in treble clef and 4/4 time, featuring eighth-note patterns. The bottom staff is in bass clef and 4/4 time, featuring eighth-note patterns. Both staves end with three rests.

F maj7 (C 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, featuring eighth-note patterns. The bottom staff is in bass clef and 4/4 time, featuring eighth-note patterns. Both staves end with three rests.

D7 (A-7)

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

G

Handwritten musical score for 'The Green Mountains'. The score consists of two staves. The top staff is in treble clef and 4/4 time, featuring eighth-note patterns. The bottom staff is in bass clef and 4/4 time, featuring eighth-note patterns. 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**

Bbb7/b9 **2. F-7** **Bbb7**

F-7 **Db7** **E^{b6}** **(F-7 Bbb7)**

FINE

GROW YOUR OWN

-KEITH JARRETT

(ROCK)

A F Ab C7 F7 // G7
 C7 Bb7 F A7 D- Eb7(13)
 Db7(13) A7(#II) D7 F7
 Bb7 Eb7 G B D F
B FINE

G7 C7 SOLO ON **B** - THEN TO **C**
C Db Ab Db Eb F
 C Bb7 F C Bb7 F

PLAY **C** MELODY ONCE, THEN IMPROVISE ON **C**
AFTER SOLOS, D.C. AL FINE

(MED. BALLAD)

GUILTY- GUS KAHN/RICHARD WHITTING/
HARRY AKST

B_bmmaj7 G7^{#5} C-7 A7^{#5} B_bmmaj7 Bb7^{#5} Ebmaj7 Ab7

B_bmmaj7 D_b07 C-7 F1 C-7 F7^{#5} B_bb6 C-7 F1

C-7 F1 B_bb E7b5 A7 D- D-(mmaj7) D-7 E-7b5 A7^{#5}

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

G-7 C7 C-7 F1 B_bmmaj7 G7^{#5} C-7 A7^{#5}

B_bmmaj7 Bb7^{#5} Ebmaj7 Ab7 B_bmmaj7 D_b07 C-7 F1

C-7 F1 B_bb6

(MED.)

GYPSY IN MY SOUL

-CLAY BOLAND/ MOE JAFFE/ CLAY BOLAND

E^bmin⁷C-7 F-7 Bb7 E^bmin⁷C-7 F-7 Bb7 E^bmin⁷C-7
 F-7 Bb7 ¹E^bb6 C-7 F-7 Bb7 ²E^bb6 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^bmin⁷C-7 F-7 Bb7 E^bmin⁷C-7
 F-7 Bb7 E^bmin⁷C-7 F-7 Bb7 E^bb6 // C⁰7
 F-7 Bb7 F-7 Bb7b9 E^bb6 // C⁰7 F-7 Bb7
 F-7 Bb7b9 E^bb6 C-7 F-7 Bb7 E^bmin⁷C-7 F-7 Bb7
 E^bmin⁷C-7 F-7 Bb7 E^bmin⁷C-7 F-7 Bb7 E^bb6 (F-7 Bb7)

170

(MED. UP)

HALF NELSON

- MILES DAVIS

C maj⁷

* PLAY CUE ON REPEAT - THEN SOLOS

Bb⁷

C maj⁷

B-7

Bb-7

A♭maj⁷

A-7

D7

D-7

G7

E-7

E♭7

A♭maj⁷

G7

C maj⁷

F7

Bb7

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 includes chords Gmaj7, Bb7, Ebmaj7, and Abmaj7, with lyrics 'HERE'S THAT RAINY DAY'. The second staff begins with A-7 and D7. The third staff starts with C-7 and F7. The fourth staff begins with A-7 and D7. The fifth staff starts with Cmaj7 and continues with A-7, D7, B-7, E-7, and A7. The lyrics 'HERE'S THAT RAINY DAY' are repeated throughout the piece.

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

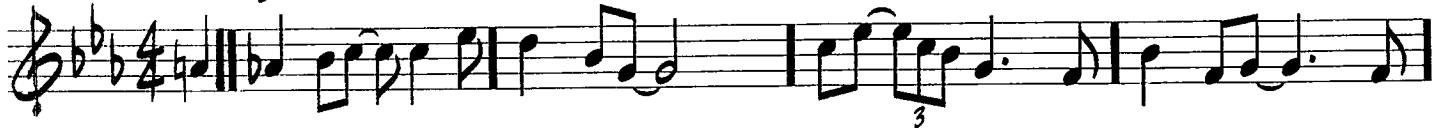
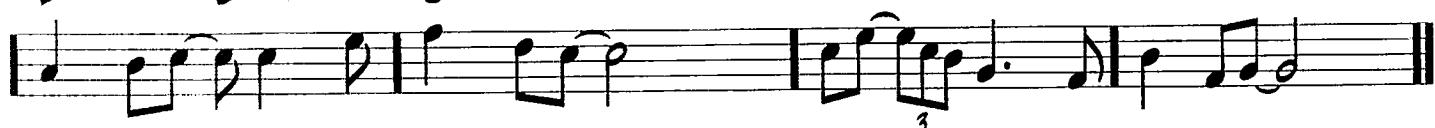
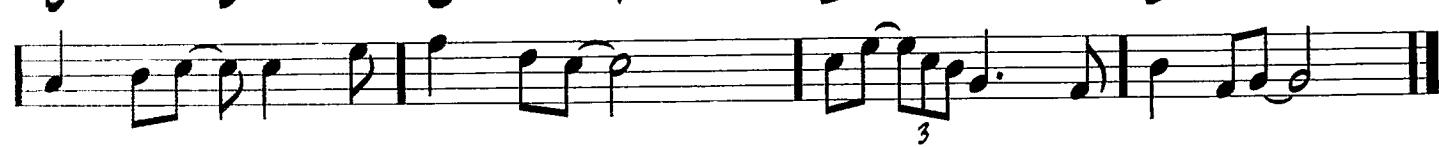
G⁷ D- G⁷ D- C⁷
 B^b min7 B^b B^b- C^b G- C^b G-

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

(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

B7



Bbmaj7

E-7b5 A7b9

D-7

, , D7 ,



C-9

F7

B7

E7b9



Bbmaj7

A7b9

D-7



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HOW MY HEART SINGS

(♩ = 146) - EARL ZINDARS/
ANNE ZINDARS

1st Chorus:

Key signature: C major (no sharps or flats)

Chords: 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 (pedal point), Dmaj7/E, Amaj7/B, Dmaj7, Amaj7, Cmaj7/D, Gmaj7/A, Cmaj7, B7#9, D.S. AL Ⓜ, A-7, Ab7, A-7, D7, D#7, E-7, Ab7, 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)

103

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

-JIMMY Mc HUGH / DOROTHY FIELDS

-JIMMY MCHUGH / DOROTHY FIELDS

185

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_b** **B** 4

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 Eb^{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 UNISON

F6

D7

G-7

D^b7

C7

F6

1. G-7

C7

2. F6

B E^b9

F6

D^b7G^b7

C F6

D^b7

D7

G-7

C7

1. F6

(E^b7)E^b9 UNISON -

2. F6

FINE

1ST TIME, TO :> FOR SOLOS
TAKE 2ND ENDING ON SOLOS

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

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}

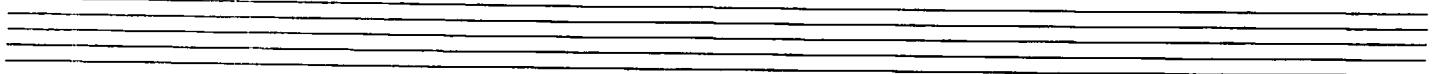
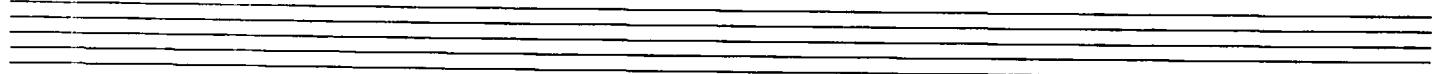
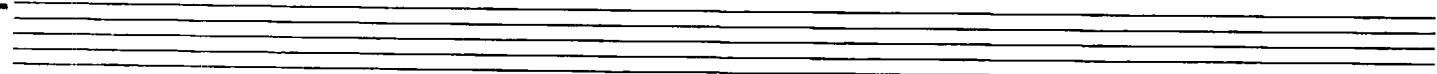
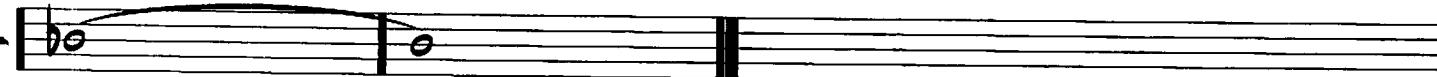
C E^bmaj⁷ G⁷ A^bmaj⁷ A^o B^{b7(13)} B^{o7} C-7 C⁷/^{Bb}

A-7b5 D^{7b9} G-7b5 C^{7b9} F-7 B^{b7#5} E^{b6} B^{b7b9}

F-7 B^{b7#5} G-7 B/F# **D** F-7 B^{b7} B^{b7}/^{A6}

G⁷ A^bo⁷ C-7 B^b-7 A^b-7 G^b-7 F-7 A^b/^{Bb} B^{b7#5}

E^bmaj⁷ D^{7#9} E^bmaj⁷



194

(BALLAD)

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

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

E-7b5 A7 D-7 F-7 Bb7

Cmaj7 B-7b5 E7b9 G7 C7 Fmaj7

B-7b5 E7b9 A7 D7 D-7 G7

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

E-7b5 A7 D-7 F-7 Bb7

Cmaj7 B-7b5 E7 A7 D7

D-7 G7 C6 (Fmaj7 E7 A7)

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 LOUVE

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**

Gm^{maj}7 G⁶ Gm^{maj}7 G⁶
G⁷ G⁶ G⁷ G⁶
A-7b5 D⁷ B-7b5 E⁷
d.
A-7 D⁷ Gm^{maj}7 G7b9
C-7 F⁷ Bbm^{maj}7 G-7
C-7 F⁷ Bbm^{maj}7 Bb6
A-7 D⁷ Gm^{maj}7 G⁶
F#-7 B⁷ Em^{maj}7 A-7 D⁷
Gm^{maj}7 G⁶ Gm^{maj}7 G⁶
G-7 G⁶ G-7 G⁶
A-7b5 D⁷ B-7b5 E⁷
A-7 D⁷ G⁶ (A-7 D⁷)

198

(M.E.D.)

I'M ALL SMILES- MICHAEL LEONARD/
HERBERT MARTIN

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

A-7 **D7** **B-7** **E7**

C#-7 **F#7** **Bmaj7** **G#-7** \odot

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

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

A-7 **D7** **B-7** **E7**

C#-7 **F#7** **Bmaj7** **G#-7**

E-7 **A7** **F#-7** $D^6/F^{\#}$

G^bmaj7 Ab⁷/^Gb F-7 B^b7

G-7b5 C7b9 Fmaj7

E-7 A7 Dmaj7

Gmaj7 F#-7 B7b5 Bb7b5 A7

E-7 A7 Dmaj7 D7 A.C. AL

Gmaj7 E⁷/^G# A7 A7/G

F#-7 B-7 E-7 A7sus4 A7

F#7 B-7 E-7 A7sus4 A7

D6 (A7)

200

(MED SWING) I'M BEGINNING TO SEE THE LIGHT

—DON GEORGE/JOHNNY HODGES/DUKE ELLINGTON/HARRY JAMES

AG^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 2.G**B** B⁷A⁷ 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)

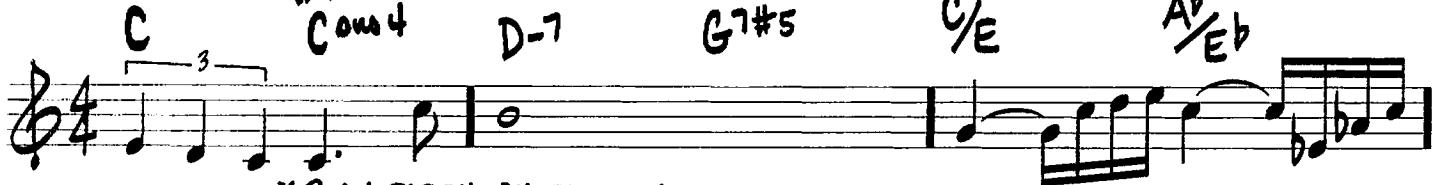
*(A7#5)
Cmaj7

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
A

Bbmaj7

B-7bs E7

A-7

Fmaj7
AF7b9
A

Bbb

A7/C#

D- D7/C

Bbmaj7

Bbb

A7/C#

Bbmaj7

F7b9
A

Bbb

A7/C#

Bbmaj7

C/G

D7/G

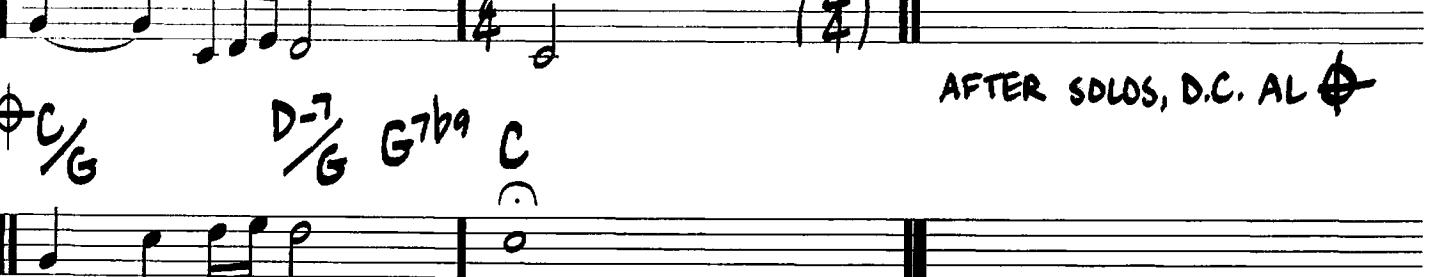
G7b9

C

(TO SOLOS)

(4) ||

AFTER SOLOS, D.C. AL Ⓛ



202

(EVENING)

ICARUS

-RALPH N. TONNER

S. Gadd 9

D-7/G

C-9/G

C-9/G

G add 9 *G7sus4* *G7*

G add 9 G7sus4 G7

C maj 7#II

C maj 7#II

F min 9

F min 9

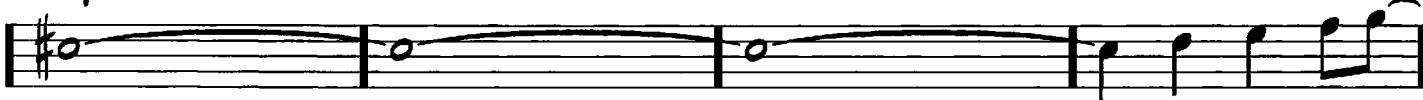
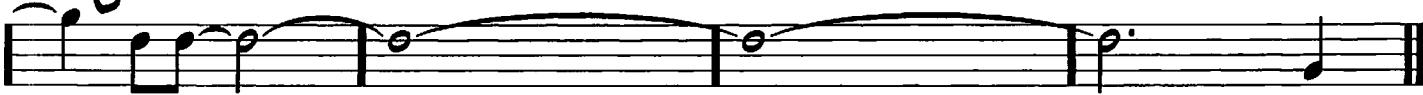
D add 9

D add 9

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)

(MED.
SLOW BOSSA)

-ANTONIO CARLOS JOBIM/ALOYSID DE OLIVEIRA/RAY GILBERT

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)

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

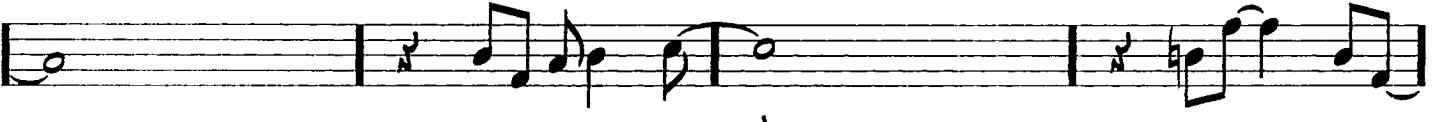
F7

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

Handwritten musical score for "In a Sentimental Mood" by Duke Ellington. The score consists of eight staves of music, each with a different rhythm pattern. Chords are labeled above the staff, and some are grouped with brackets. The chords include 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, C7, Dbmaj7, Bb7, Eb7, Ab7, G-7, G-(maj7), G-7, G-6, A7, D-, D7, D-6, G-7, C7b9, Fmaj7.

(MED. SWING)

IN THE MOOD

-JDE GARLAND

N.C.

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

A^b6 Ab^b Ab^b6 Eb^b

D^b6 D^b7 Ab^b6 Eb^b

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

B^b7 (PLAY 4x) Ab^b6 B^b7 B^b-7 Eb^b7 Ab^b6 B^b7 B^b-7 Eb^b7

Ab^b6 B^b7 B^b-7 Eb^b7 E^b7 E^b7 E^b7 Ab^b6

----- PLAY ON SOLO -----

E^b7 E^b7 E^b7 E^b7 E^b7 Ab^b6 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 guitar). 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)** ♦
 ♪

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

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

AFTER SOLOS, D.C. AL ♦

C **A-7** **D7** **G** **G A-7 A#-7 G/B**
 (FILL TO END) - - - - -

C **G/B G** **A7 D7 G** ♩

212

(JAZZ NAME)

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

A

C

A7

D7

A7

E7

A7

D7

A7

A7

D

G

G

F

Bb

Eb

Ab

E13

D

A

A

E7sus4

A

D

A

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



Fmaj7b5



Emaj7b5



Dbmaj7b5



Emaj7

Dbmaj7

Dmaj7

Bmaj7(#11)



Cmaj7

Amaj7

Bb7

Gmaj7



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. Measures are numbered 1 through 12 above the staff.

1 F-7
2 B^b-7
3 F-7
4 B^b-7
5 F-7
6 A^b-7
7 G-7b5
8 C7
9 F-7
10 D-7b5
11 D^bmaj7
12 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

1 2 3 4 5 6 7 8 9 10 11 12

1

C-7

2

F-7

Bb-7

3

Eb-7

4

Ab-7

Db-7

5

C#-7

Gb7#5

B-7

6

B-7

E7#5

A-7

7

A-7

D7#5

G-7

8

Eb7b5

D7b9

G7#5

9

B7b5

F-7b5

Bb7#9

Eb-(mij7) (D7#9 G7#9)

10

11

12

D.C. AL

(MED.)

IRIS

- WAYNE SHORTER

F-II

Emaj 7#11

G b maj 7 # 11

A musical score in G major, indicated by a clef and a 'G' in the top left corner. The score consists of two staves of five-line staff paper. The first measure starts with a quarter note followed by three eighth notes. The second measure starts with a half note. The third measure starts with a quarter note followed by a half note. The fourth measure starts with a quarter note followed by a half note. The fifth measure starts with a quarter note followed by a half note. The sixth measure starts with a quarter note followed by a half note. The seventh measure starts with a quarter note followed by a half note. The eighth measure starts with a quarter note followed by a half note. The ninth measure starts with a quarter note followed by a half note. The tenth measure starts with a quarter note followed by a half note. The eleventh measure starts with a quarter note followed by a half note. The twelfth measure starts with a quarter note followed by a half note. The thirteenth measure starts with a quarter note followed by a half note. The fourteenth measure starts with a quarter note followed by a half note. The fifteenth measure starts with a quarter note followed by a half note. The sixteenth measure starts with a quarter note followed by a half note. The seventeenth measure starts with a quarter note followed by a half note. The eighteenth measure starts with a quarter note followed by a half note. The nineteenth measure starts with a quarter note followed by a half note. The twentieth measure starts with a quarter note followed by a half note. The twenty-first measure starts with a quarter note followed by a half note. The twenty-second measure starts with a quarter note followed by a half note. The twenty-third measure starts with a quarter note followed by a half note. The twenty-fourth measure starts with a quarter note followed by a half note. The twenty-fifth measure starts with a quarter note followed by a half note. The twenty-sixth measure starts with a quarter note followed by a half note. The twenty-seventh measure starts with a quarter note followed by a half note. The twenty-eighth measure starts with a quarter note followed by a half note. The twenty-ninth measure starts with a quarter note followed by a half note. The thirtieth measure starts with a quarter note followed by a half note. The thirty-first measure starts with a quarter note followed by a half note. The thirty-second measure starts with a quarter note followed by a half note. The thirty-third measure starts with a quarter note followed by a half note. The thirty-fourth measure starts with a quarter note followed by a half note. The thirty-fifth measure starts with a quarter note followed by a half note. The thirty-sixth measure starts with a quarter note followed by a half note. The thirty-seventh measure starts with a quarter note followed by a half note. The thirty-eighth measure starts with a quarter note followed by a half note. The thirty-ninth measure starts with a quarter note followed by a half note. The forty-first measure starts with a quarter note followed by a half note. The forty-second measure starts with a quarter note followed by a half note. The forty-third measure starts with a quarter note followed by a half note. The forty-fourth measure starts with a quarter note followed by a half note. The forty-fifth measure starts with a quarter note followed by a half note. The forty-sixth measure starts with a quarter note followed by a half note. The forty-seventh measure starts with a quarter note followed by a half note. The forty-eighth measure starts with a quarter note followed by a half note. The forty-ninth measure starts with a quarter note followed by a half note. The五十th measure starts with a quarter note followed by a half note.

B7#5

D b7#11

Abmaj 7 #5

A musical score for piano featuring a single melodic line on a five-line staff. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The score includes dynamic markings such as 'f' (fortissimo), 'p' (pianissimo), and 'mp' (mezzo-pianissimo). Measures are separated by vertical bar lines, and a repeat sign with a '3' above it indicates a three-measure repeat. The tempo is indicated as 'Presto'.

C-7

D7#11

C-7

A musical score for a bassoon. The first measure shows a bass clef, a 'dd' dynamic, and a dotted half note. The second measure shows a whole note. The third measure, labeled with a '3' above the staff, contains six eighth notes: the first two are grouped by a vertical bar, followed by a single eighth note, another single eighth note, and a final group of two eighth notes. The fourth measure shows a dotted half note.

D^b7#11

D_b-(b6)

D7#11

A musical score for a single instrument, likely a woodwind or brass, featuring a series of notes and rests. The notes are primarily eighth and sixteenth notes, grouped by vertical bar lines. Above each group of three eighth notes is a '3' indicating a triplet grouping. The notes are mostly on the B-flat and A lines of the treble clef staff. There are several rests, including a long one spanning two measures. The score ends with a double bar line.

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^{b7} B^{b7}2. F- F-/E^b D-7b5 G⁷ C- C-^{C-Bb} 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} Eb^{b7} C⁷

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

B^{b7} Eb^{b7} C⁷

F- C⁷_G F⁷_{A♭} C⁷_G F- B¹³

B^{b7} Eb^{b7} Ab⁶ Db^{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

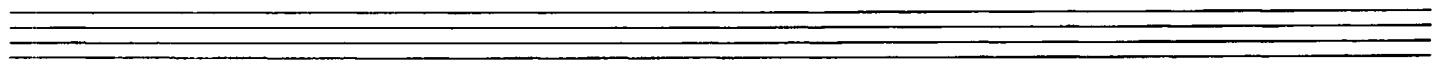
D_bmaj7 D_b-7 A_bmaj7 E_b-7 A_b7

D_bmaj7 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

SOLOS

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

(SWING)

ISRAEL

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, followed by a complex progression: C7bs, F7, F-7, Bb7, 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 shows a vocal line with lyrics and chords: 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 shows 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, followed by a complex progression: C7bs, F7, F-7, Bb7, 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

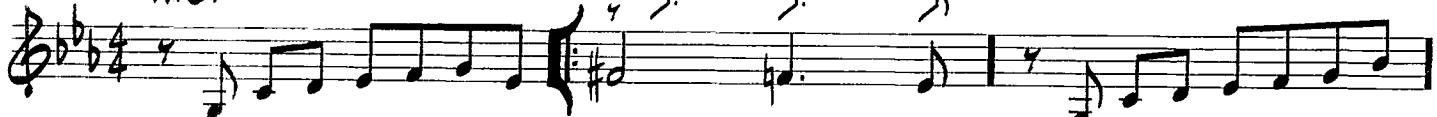
- DUKE JORDAN

N.C.

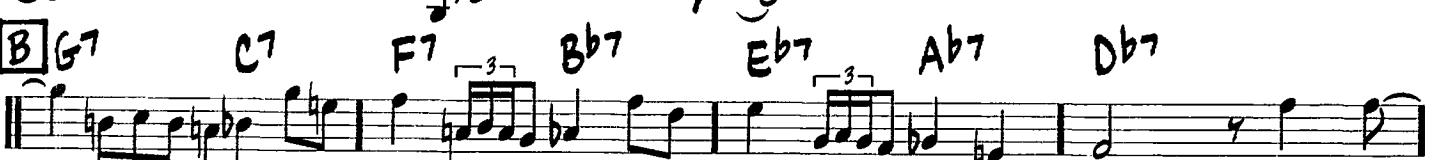
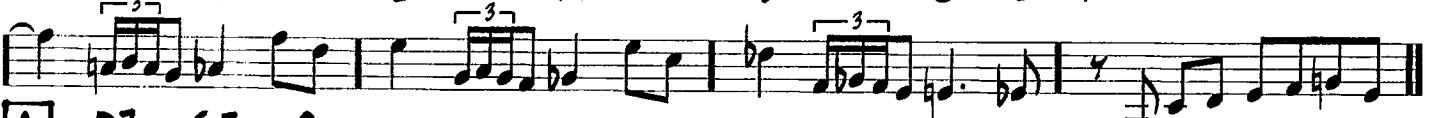
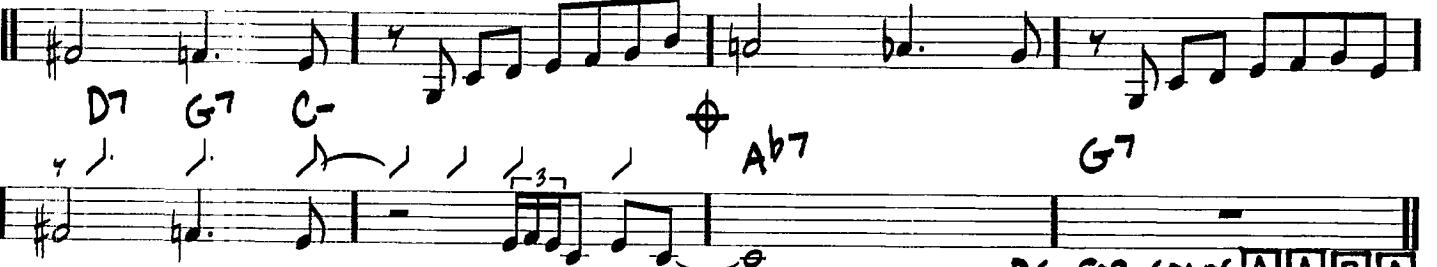
A⁹D⁷G⁷

C-

N.C.

F⁷ B^{b7} E^{bmaj7} N.C.D⁷G⁷

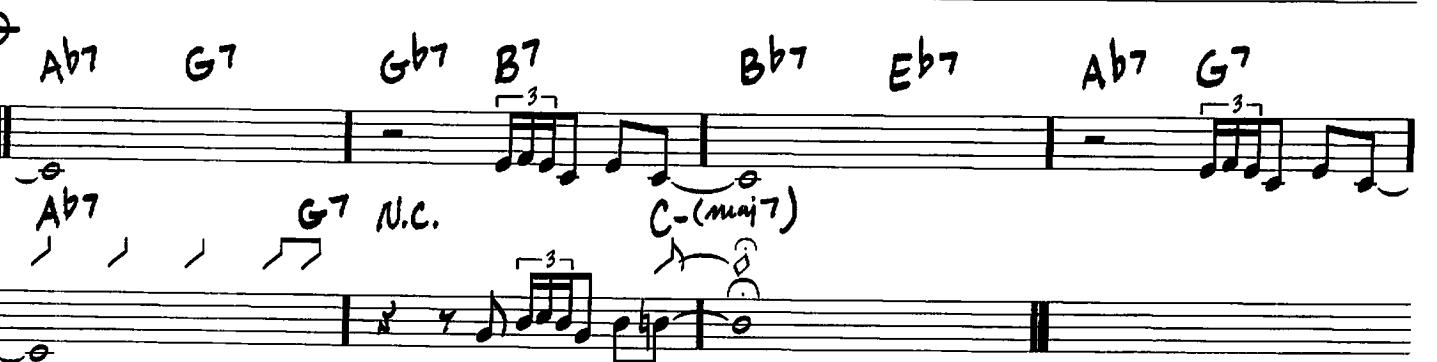
C-

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^{bmaj7} N.C.

D.S. FOR SOLOS A A B A

CHANGES ON THE BEAT - COMP. THROUGH BREAKS

AFTER SOLOS, D.C. AL



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 two 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 a single page. 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. Chords are written above the staff, and various performance markings are included, such as eighth-note patterns with a '3' over them, sixteenth-note patterns with a '3' over them, and dynamic markings like 'p' (piano) and 'f' (forte). The score concludes with a 'FINE' marking at the end of the final measure.

Chords and markings from the score:

- Fmaj7
- 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
- GbG
- A-7 D7
- Gmaj7
- G-7
- C7
- Fmaj7
- F-7
- Bb7
- Ebmaj7
- Ab-7 Db7
- Gbmaj7
- G-7
- C7
- Fmaj7
- G-7 C7
- Fmaj7
- Bb-7 Eb7
- F/A Ab6 G-7
- C7
- F6
- (G-7 C7)

230

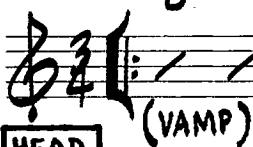
JUJU

-WAYNE SHORTER

(SWING)

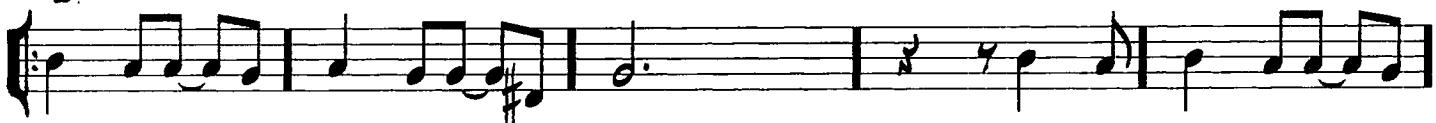
[INTRO]

B7#5

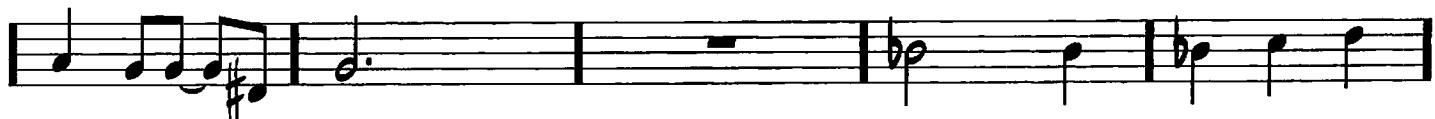


[HEAD]

B7#5



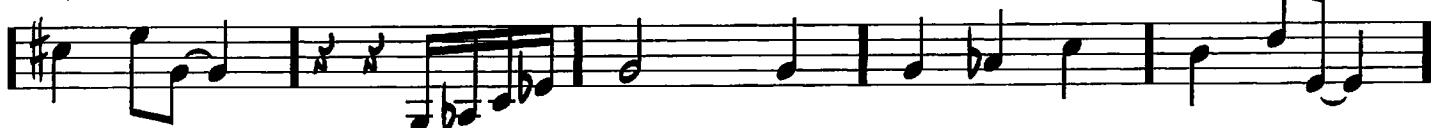
Bb7#5



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

Handwritten musical score for "June in January" in 2/4 time. The score consists of ten staves of music, each with a different vocal line and harmonic progression. Chords are indicated above the staff, and some notes have dynamic markings like "p" or "f". The vocal parts include "Ebmaj7", "C7", "F-7", "Bb7", "F-7", "Bb7", "G-7", "C7", "F-7", "Bb7", "2. Ebmaj7", "G7#5", "G7", "C-7", "A67", "C-7", "D-7b5", "G7", "C-7", "F7", "F-7", "Bb7", "Ebmaj7", "C7", "F-7", "Bb7", "Ebb", and "FINE". The score is written on a grid of five-line staves.

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- D_bmaj7 G-7b5 C7

8vb

F- D_bmaj7 G-7b5 C7

8vb

SOLO

F- F7/Eb D_b7 C7

(COLLECTIVE IMPROV)

B_b- B_b/A_b G-7b5 G_b7

B B_b- G_bmaj7 C-7b5 F7

B_b- G_bmaj7 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^{maj7}

A-7 D7 A-7 D7 "G^{maj7}" E^{b7} A-7 D7

G6 E^{b7} D7^{b5} G6 D-7 G7 C^{maj7}

A-7^{b5} D7 G^{maj7} B-7^{b5} E7 A-7

E7 A7 A-7 D7 G^{maj7}

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

G6 E^{b7} D7^{b5} G6

(MED. SWING)

LADY BIRD

-TADD Dameron

235

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 score includes various chords such as E7#9, A7b9, Bb7, Ebmaj7, Ab7sus4/B, D7#5#9, C7#5#9, Bb-7, C7b9, F-7, D7#5(#9), G7#5, Abmaj7, Dbmaj7, D-7, E7sus4/B, C7#9, and C7b9. The score also includes markings like "d.", "3", and "(DRUMS)". The tempo is indicated as MED. UP SWING.

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 drums. The score includes chords such as F-, Bb-7, Ab, G-7b5, F, E7, C7b9, F7/A, Bb-7, A7b9, Abmaj7, G7#9, E7#9, and A7b9. The tempo is indicated as (TIME).

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}Ab^{b9}G7^{#9}E7^{#9}A7^{b9}B^b-7E^b_{b9}⁷ / A⁷_{b9}⁷C⁷_{b9}⁷B⁷_{c[#]}⁷ / B^b_c⁷_{b9}⁷

(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/A A7#9

D- D7/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 C7b9

F-9 Eb-7 Ab7 Dbmaj7 G-7b5 C7b9

Fmaj7 D-9 G-7 E-7b5/A A7#9

D- D7/C Bbmaj7 A-7 D-7 B-7b5 Bb7 Eb7

Fmaj7 D-7 G-7 C7 F6 (D-7 G-7b5 C7b9)

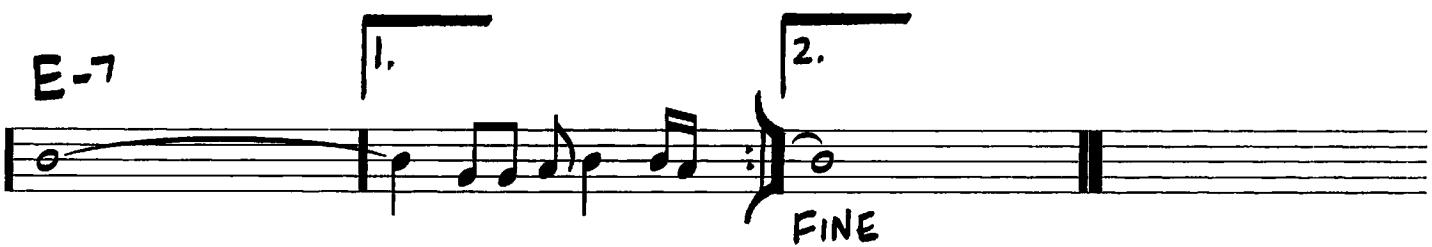
FINE

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 B♭7
E♭maj7 A-7 D7 Gmaj7 [1. B-7] B♭7 [2. A-7] B♭7
B-7 E7 Amaj7 B♭-7 E♭7

A-7 D7 Gmaj7 A♭-7 D7
A-7 D7 C-7 F7 F-7 B♭7
E♭maj7 A-7 D7 Gmaj7 B-7 B♭7

⊕ B-7 E7♭9 A-7 D7♭9 AFTER SOLOS, D.C. AL ⊕
Gmaj7 C7♭9 Fmaj7 B♭7♭9

GRAD. RIT TO END A7♭9 Abmaj7 D♭9♯11
o d. x o

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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

F-7 B_b⁷ E_bmaj⁷ B_b-7 E_b⁷

A_b⁶ D-7 G⁷ Cmaj⁷

C-7 F⁷ F-7 B_b7#5

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 D_b9. The score consists of eight staves of music with various chords labeled above them.

- Staff 1: D_b9 (4 measures)
- Staff 2: B_b7 (4 measures)
- Staff 3: Abmaj7, C7, F- (3 measures)
- Staff 4: B_b7, E_b7, D9 (3 measures)
- Staff 5: D_b9 (4 measures)
- Staff 6: B_b7 (4 measures)
- Staff 7: Abmaj7, F7, B_b-7 (3 measures)
- Staff 8: B_b-7b5, E_b7, Ab6, (D9) (4 measures)

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 staff starts with a 2/4 time signature and a key signature of B-flat major (Bb major). The second staff begins with a key signature of A-flat major (Ab major). The third staff starts with G-flat major (Gb major). The fourth staff begins with D major (D7). The fifth staff starts with G7b9. The sixth staff begins with C7. The seventh staff begins with F7b9. The eighth staff begins with C7. The ninth staff begins with F7b9. The tenth staff begins with B7(13). The eleventh staff begins with Bb major. The twelfth staff begins with B7(13). The thirteenth staff begins with Bb major.

Chords indicated above the staff include:

- Bb major 7
- E7 A7 E7 A7
- Ab major 7 D7 G7 D7 G7
- Gb major 7 C7 F7 C7 F7
- D7 G7b9 C7 F7b9
- C7 F7b9 Bb major 7
- AFTER SOLOS, D.C. AL C7
- B7(13) Bb major 7
- B7(13) Bb major 7

(MEO.)

LINES AND SPACES

-JOE LOVANO

E^b7

D7

D^b-7

B-7

Handwritten musical score for the first line. It shows a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of eighth and sixteenth notes. Chords labeled above the staff are E♭7, D7, D♭-7, and B-7.

B^b7E^b-7

A-7b5

D7b9

G-7

E^b-7

Handwritten musical score for the second line. It shows a treble clef, a key signature of one flat, and a 4/4 time signature. The melody includes eighth and sixteenth notes. Chords labeled above the staff are B♭7, E♭-7, A-7b5, D7b9, G-7, and E♭-7.

A^b-7B^b7C^bmij7

Handwritten musical score for the third line. It shows a treble clef, a key signature of one flat, and a 4/4 time signature. The melody features eighth and sixteenth notes. Chords labeled above the staff are A♭-7, B♭7, and C♭mij7.

E^b7

D7

D^b-7

B-7

Handwritten musical score for the fourth line. It shows a treble clef, a key signature of one flat, and a 4/4 time signature. The melody includes eighth and sixteenth notes. Chords labeled above the staff are E♭7, D7, D♭-7, and B-7.

E^b7

D7

D^b-7

B-7

Handwritten musical score for the fifth line. It shows a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of eighth and sixteenth notes. Chords labeled above the staff are E♭7, D7, D♭-7, and B-7.

B^b7E^b-7

A-7b5

D7b9

G-7

E^b-7

Handwritten musical score for the sixth line. It shows a treble clef, a key signature of one flat, and a 4/4 time signature. The melody includes eighth and sixteenth notes. Chords labeled above the staff are B♭7, E♭-7, A-7b5, D7b9, G-7, and E♭-7.

A^b-7B^b07C^bmaj7

Handwritten musical score for three chords:

- A^b-7:** Four measures of eighth-note patterns. The first measure has a bass note. Measures 2-4 have bass notes at the start of each measure.
- B^b07:** Four measures of eighth-note patterns. Measures 1-3 have bass notes at the start of each measure.
- C^bmaj7:** Four measures of eighth-note patterns. Measures 1-3 have bass notes at the start of each measure.

E^b07

D7

D^b-7

B-7

Handwritten musical score for four chords:

- E^b07:** Four measures of eighth-note patterns. Measures 1-3 have bass notes at the start of each measure.
- D7:** One measure of eighth-note patterns.
- D^b-7:** One measure of eighth-note patterns.
- B-7:** One measure of eighth-note patterns.

A-7

Handwritten musical score for the A-7 chord:

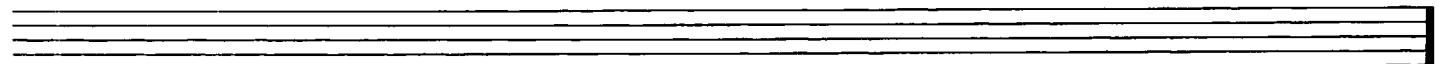
- A-7:** One measure of eighth-note patterns. Bass note at the start.

(A-7)

Handwritten musical score for the (A-7) chord:

- (A-7):** One measure of eighth-note patterns. Bass note at the start.

AFTER SOLOS, D.C. AL

E^b07

D7

D^b-7

B-7

A-7

G-7

Handwritten musical score for six chords:

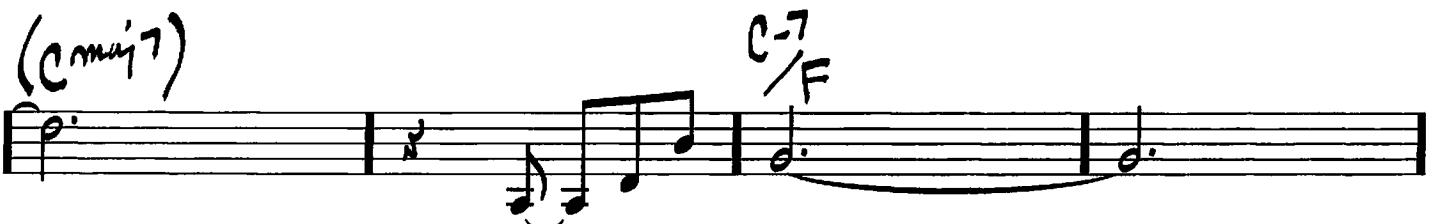
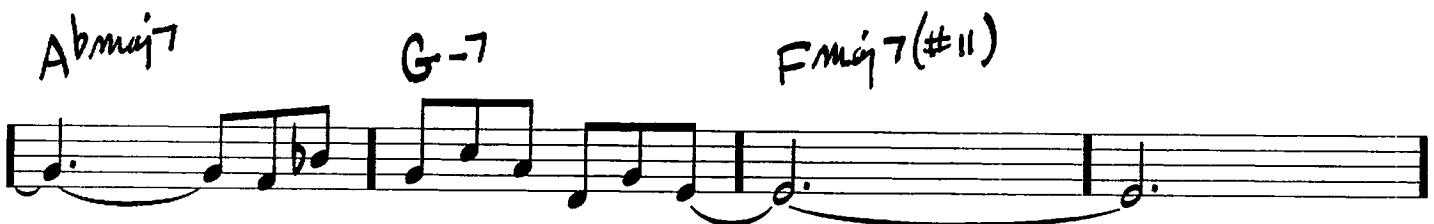
- E^b07:** One measure of eighth-note patterns.
- D7:** One measure of eighth-note patterns.
- D^b-7:** One measure of eighth-note patterns.
- B-7:** One measure of eighth-note patterns.
- A-7:** One measure of eighth-note patterns.
- G-7:** One measure of eighth-note patterns.

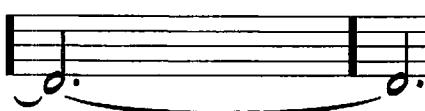
248

(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" by Ron Carter is handwritten on six staves. The first staff begins with a key signature of B-flat major (two flats) and a tempo marking of 250. The second staff starts with a key signature of one flat. The third staff starts with a key signature of one sharp. The fourth staff starts with a key signature of one flat. The fifth staff starts with a key signature of one sharp. The sixth staff ends with a key signature of one sharp.

Chords and notes are written above the staff lines. The first staff has chords F-, C7/E, Eb-6, Dbmaj7, and G7. The second staff has chords C7, F-, C7, C7, F-, C7/E, and F- Eb. The third staff has chords D-7b5, G7, C7, and F7. The fourth staff has chords Bb-7, Eb7, Ab, G7, C7, and a final note. The fifth staff has chords F, C7/E, Eb-6, and Dbmaj7. The sixth staff has chords G7, C7, F, and a final note.

(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^{bmaj7} A^{bmaj7} A^{b13} A^{b13b9} A^{b13} G^{7b9}

C-7 D-7 E^{b6} G-G⁷ C-7 D-7 E^{b6} D-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^6 $B-7$ $E-7$ A^7 D^6 $B-7$ E^7 A^7

$A-7$ D^7 G^{maj7} $E-7$ $B-7$ E^7 $\overline{E-7}$ A^7 $\overline{A^7}$ D^6

$B-7$ $F\#-7$ B^7 $E-7$ A^7 D^{maj7}

$C\#-7b5$ $F\#7$ $B-7$ E^7 $E-7$ A^7

D^6 $B-7$ E^7 A^7 D^6 $B-7$ E^7 A^7

A^7 D^7 G^{maj7} $E-7$ $B-7$ E^7 A^7 D^6

LUCKY SOUTHERN

255

- KEITH JARRETT

INTRO

INTRO

D maj 7

D maj 7 #5

D meij 7 add 6

Dmaj 7#5

1.

Dmitri

E7

Gmai?

B^b7 A⁷

Dmai 7

E♭maj7#11

D may 7

E7

Gmelin T

B^{b7} A⁷

Dmitry 7

F#-7

E-7

F#-1

A =

Gmai?

G-7 / -

1

E-7

B^{b7} - A⁷

17

E♭maj7#11

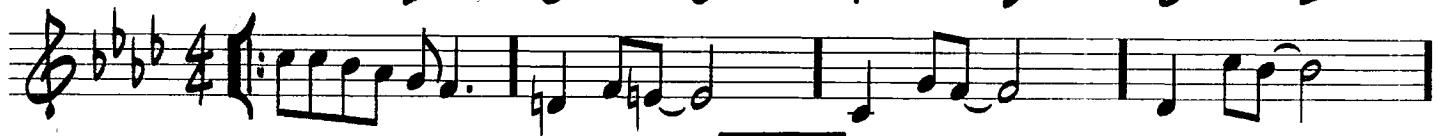
256

(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



257

THE MAGICIAN IN YOU

- KEITH JARRETT

INTRO

B^b-7 / E^b / / / (PLAY 3x) / / / A7

(BASS)

A handwritten musical score for a solo instrument, likely a flute or recorder. The score consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The melody begins with a grace note followed by a quarter note. The second system starts with a common time signature and a key signature of one sharp. The melody continues with a grace note, followed by a quarter note, and then a series of eighth and sixteenth notes. The score is written on five-line staff paper.

A handwritten musical score for a single melodic line. The score consists of a staff with six measures. Measure 1 starts with a C major chord (C, E, G) followed by a half note B flat. Measure 2 starts with a G major chord (G, B, D) followed by a half note C. Measure 3 starts with a F major chord (F, A, C) followed by a half note D. Measure 4 starts with an E minor chord (E, G sharp, B) followed by a half note C. Measure 5 starts with a D major chord (D, F sharp, A) followed by a half note B. Measure 6 starts with a G major chord (G, B, D) followed by a half note B. The score includes various dynamics and performance instructions such as '3', 'F', 'E-', 'D-', 'D-3/C', 'G/B', and 'C/B b'.

A handwritten musical score for a guitar solo. The score consists of two staves. The top staff starts with a key signature of A major (no sharps or flats), followed by a measure in A/G (one sharp). It then changes to D/F# (two sharps) indicated by a bracket labeled '1. D/F#'. This is followed by a measure in C/E (one sharp), indicated by a bracket labeled 'F C/E' and '2. D/F#'. The final measure in this section is in F/G (no sharps or flats). The bottom staff continues from the end of the first section, starting with a measure in A/G (one sharp), followed by a measure in D/F# (two sharps), and ending with a measure in G/C (no sharps or flats).

(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}

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

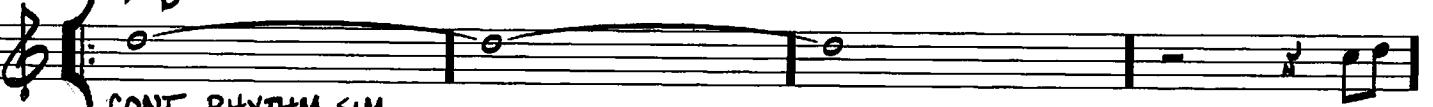


C-7
C/F



(MELODY)

A-7
A/D



CONT. RHYTHM SIM.

C-7/F



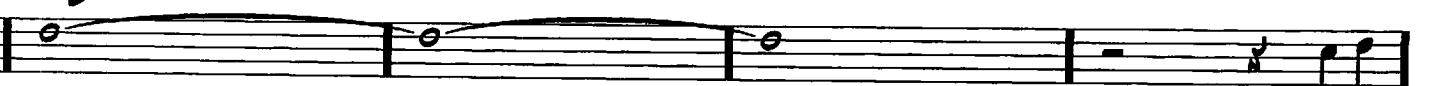
Bb-7/Eb



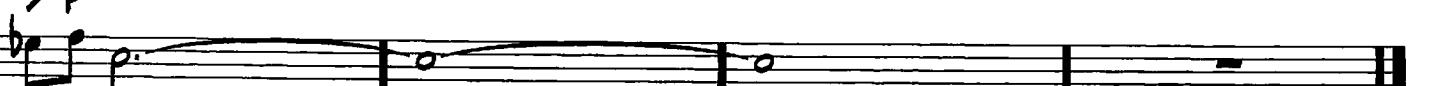
Ab-7/Db



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: Dmaj7, C#7.
- Staff 2:** Treble clef, 4/4 time, key signature of one sharp. Chords: F#-7, B7.
- Staff 3:** Treble clef, 4/4 time, key signature of one sharp. Chords: Emaj7, N.C., Emaj7.
- Staff 4:** Bass clef, 4/4 time, key signature of one sharp. Chords: D-7, G7b9, Cmaj7.
- Staff 5:** Bass clef, 4/4 time, key signature of one sharp. Chords: D-7, G7, C6.
- Staff 6:** Bass clef, 4/4 time, key signature of one sharp. Chords: F#-7, B7, Emaj7.
- Staff 7:** Bass clef, 4/4 time, key signature of one sharp. Chords: E-7, A7, Dmaj7, N.C.

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Dmaj7



C#7



Cmaj7

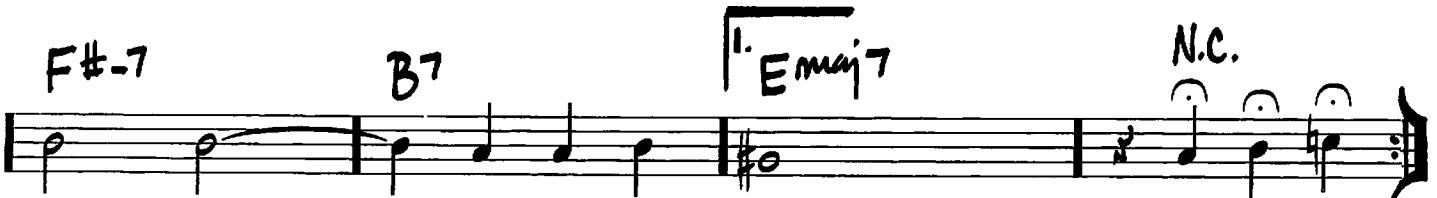


F#-7

B7

1. Emaj7

N.C.



2. Emaj7

F#-7

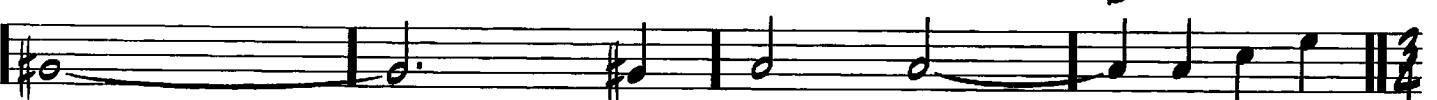
B7



Emaj7

F#-7

B7



Emaj7

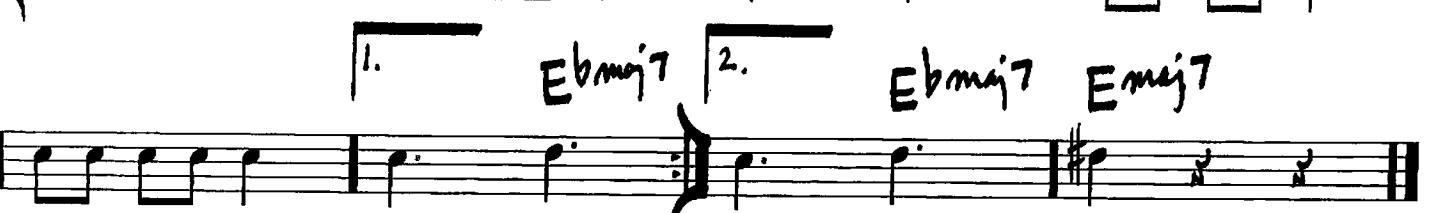
Ebmaj7 Dmaj7



1. Ebmaj7

2.

Ebmaj7 Emaj7



264

MAN IN THE GREEN SHIRT

-JOE ZAWINUL

Bb maj 7

A musical score page showing measures 1 through 4. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The music consists of two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Measures 1-2 show eighth-note patterns: measure 1 has a dotted half note followed by an eighth note and a sixteenth note; measure 2 has an eighth note followed by a sixteenth note and a dotted half note. Measures 3-4 show eighth-note patterns: measure 3 has a sixteenth note followed by a dotted half note and an eighth note; measure 4 has a sixteenth note followed by a dotted half note and an eighth note.

Bbmej7

A musical score for piano, page 10, showing a melodic line in the right hand and harmonic support in the left hand. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The right hand plays eighth-note chords and single notes, while the left hand provides harmonic support with sustained notes and eighth-note chords.

5

bmai 7

A musical score for a single melodic line. The first six measures show eighth-note pairs (two eighth notes per beat) in common time. The key signature is B-flat major (two flats). Measures 7 and 8 show eighth-note pairs followed by a sustained note. Measure 9 consists entirely of sustained notes. Measure 10 is a repeat sign with a '1' above it.

F7sus4

Bb maj 7

1.

4

2. (Bb maj 7)

G-9

c-9

C-
VAMP)

C-9
E

Bmaj 7

Ebmaj7

1 / F7aus4

Bbmaj 7

E♭maj⁷

F7sus4 Bbmaj7

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

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

(LATIN)

MEMORIES OF TOMORROW

*B*4 A- A-(maj 7) A-7 E-7

Fmaj7 F#7 Gmaj7/G G7sus4 Cmaj7

Dmaj7/F# Fmaj7 Cmaj7/E Ebmaj7 A7

Abmaj7 F-7 Bb7sus4 Cmaj7

B-7 Bb7 A- F-Ab Cmaj7/G Dmaj7/F# Fmaj7

Cmaj7/G G7sus4 C (B-7 Bb7)

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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(MED.)

MIDNIGHT MOOD

269

-JOSEF ZAWINUL

A handwritten musical score on a single staff. The first measure is labeled "Gb maj 7" above a staff with four quarter notes. The second measure is labeled "C7#9" above a staff with a quarter note followed by a dotted half note. The third measure is labeled "F-7" above a staff with a quarter note followed by an eighth note pair. The fourth measure is labeled "Bb-7" above a staff with two quarter notes.

Handwritten musical notation on a staff:

- Chord E^{b-7}
- Chord A^{b-7}
- Chord D^{b-7}
- Repeat sign
- Chord $G^{7b5(b9)}$

A handwritten musical score on a staff. The first measure is labeled "Gbmaj7" above the staff, with a bass note and three eighth notes. The second measure is labeled "C7#9" above the staff, with a bass note followed by a sixteenth note, a eighth note, and a eighth note. The third measure is labeled "F-7" above the staff, with a bass note followed by a eighth note and a eighth note. The fourth measure is labeled "Bb7#9" above the staff, with a bass note and a eighth note.

A handwritten musical score for a single melodic line. The score consists of a staff with five horizontal lines and four spaces. Above the staff, four chords are labeled: E^b-7, A^b7, D^bmaj7, and E^b-7^{bs}/_{D^b}. Below the staff, the word "FINE" is written under the last note. The notes are represented by vertical stems with small circles at the top, indicating pitch. The first two notes have short stems, the third has a long stem, and the fourth has a very long stem.

(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 Gmaj⁹

This section contains two staves of handwritten musical notation. The top staff begins with a vamp in B-9 Gmaj9, indicated by a circled B-9 above the staff and a Gmaj9 chord symbol below it. This is followed by a transition to E-7 Cmaj9, indicated by a circled E-7 above the staff and a Cmaj9 chord symbol below it. The bottom staff continues the vamp in B-9 Gmaj9.

B-9 Gmaj⁹B-9 Gmaj⁹

REPEAT AND FADE

This section contains two staves of handwritten musical notation. The top staff shows a repeat of the B-9 Gmaj9 vamp. The bottom staff shows a continuation of the vamp in B-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

F

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) **MISSOURI UNCOMPROMISED**

-PAT METHENY

A A

B C#-9 Dmaj9 C#-9 Dmaj9 Bb/A

C A

LAST TIME TO \oplus

\oplus N.C. UNISON

A pm 4

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).

$Amaj7$ $A-7$ 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 Amaj7 chord (A, C-sharp, E, G) followed by an A7 chord (A, C-sharp, E, G). The bottom 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, E).

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

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) followed by a C7 chord (C, E, G, B). The bottom staff starts with a B7b5 chord (B, D, F-sharp, A, B-flat) followed by an E-7b5 chord (E, G, B, D, F-sharp).

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

B^b-7 E^b7 $B-7$ $E7b9$ $E7b9$

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) followed by a B7b5 chord (B, D, F-sharp, A, B-flat). The bottom staff starts with an E7b5 chord (E, G, B, D, F-sharp) followed by an E7b9 chord (E, G, B, D, F-sharp, B).

REPEAT HEAD IN
AFTER SOLOS, TAKE 2nd ENDING

(MED. SLOW)

MOOD INDIGO-DUKE ELLINGTON/IRVING MILLS/
ALBANY BIGARD

A

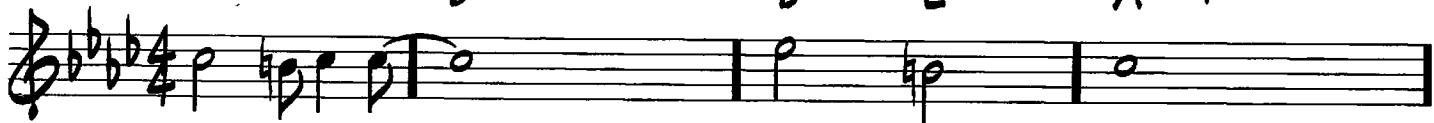
Abmaj7

Bb7

Bb-7

Eb7#5

Abmaj7



Bb7

E7 / B-7 E7

Eb7



Ab7

Eb7 A7

Db6

G7 / / Eb7#5



Abmaj7

Bb7

Bb-7

Eb7#5

Abmaj7



B

Abmaj7 F7

Bb7

Bb-7

Eb7

Abmaj7 /

Bb-7 E7



Abmaj7 F7

Bb7

E7

Eb7



Ab7

Db7

E7 / /

Eb7



Abmaj7

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/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 Dbmaj7 D-7 G7

C-7 Bb-7 Eb7 Abmaj7 Db7

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

A handwritten musical score on four staves. The first staff starts with a 2-measure repeat sign, followed by chords C7, F7, Bb7, Eb/Bb, and F7/Bb. The second staff continues with G7/Bb, F7/Bb, Eb/Bb, F7/Bb, G7/Bb, and F7/Bb, ending with a double bar line and a circle with a dot. The third staff begins with Eb and is labeled '(SOLO BREAK)' with a dashed line. The fourth staff consists of two measures of rests, followed by a double bar line.

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

A handwritten musical score on four staves. The first staff starts with a circle with a dot and is labeled Eb7#9. It consists of two measures of rests, followed by a double bar line. The remaining three staves are blank.

(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-||

(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 first staff starts with a pickup followed by a measure in 3/4 time with a bass note. The second staff begins with a measure in common time. The third staff starts with a measure in 3/4 time. The fourth staff begins with a measure in common time. The fifth staff starts with a measure in 3/4 time. The sixth staff begins with a measure in common time. The seventh staff starts with a measure in 3/4 time. The eighth staff begins with a measure in common time. The ninth staff starts with a measure in 3/4 time. The tenth staff ends with a measure in common time.

Chords and lyrics include:

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

A dynamic instruction "SOLO ON ENTIRE FORM" is written at the bottom right of the score.

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^7

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

6/4

E-7 F#-7 E-7 F#-7 Cmaj7
 Cmaj7 A-7 D7
 Gmaj7 Cmaj7 Gmaj7 Cmaj7 F#-7b5 B7
 Emaj7 F#-7 Emaj7 F#-7 Amaj7
 Amaj7 A-7 D7
 Gmaj7 Cmaj7 Gmaj7 Cmaj7 F#-7b5 B7b9
 E-7 F#-7b5 B7 E-7
 Cmaj7
 A7 Gmaj7 Cmaj7
 D7 Gb Cmaj7 Gb Cmaj7
 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~~

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

E-7/A A⁷ D-7 D⁷#9 G-7 Db⁷ C-7

C-7bs F⁷bs Gbmai⁷ F-7 Bb⁷ Ebmai⁷

A-7bs D⁷ G-7 G-7/F E-7bs A⁷bs D-7 G⁷#5

C-7 F⁷ D.S. AL ~~⊕~~

C-7 C-7/B^b A-7bs D⁷ G-7 Eb-7 Ab⁷

Gbmai⁷ Ebmai⁷ Ab⁷bs G⁷ C-7 G⁷#9 C⁷ C⁷#5 F^{14out} F⁷

Bbb (G-7 Gbmai⁷ 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)

(BALLAD)

MY ONE AND ONLY LOVE- GUY WOOD/
ROBERT MELLIN

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

C/E F^{maj}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-7 G-7 C⁷♯⁵ F-7 B♭7 D-7♭⁵ G⁷♭⁹

C-7 A-7♭⁵ D-7♭⁵ G-7

C-7 F-7 F-7 B♭7

B♭-7 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-7 G-7 C-7

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 line and harmonic chords indicated above the notes.

The vocal line consists of eight staves of music, each containing a single melodic line with corresponding harmonic chords written above the notes.

Chords listed from top to bottom:

- Staff 1: F^b, D⁷, G⁷, C⁷, F^b, F[#]07, G⁷, C⁷
- Staff 2: F^b, D⁷, G-7, A⁷, ²D-7, G⁷, G-7, C⁷
- Staff 3: ²D-7, G⁷, C⁷, F^b, G-7, C⁷, G-7, C⁷
- Staff 4: G-7, B^{b-6}, F^{min7}, E⁷, A-7, D-7, A-7, D-7
- Staff 5: A-9, D⁷, G⁷, C⁷, F^b, D⁷, G⁷, C⁷
- Staff 6: F^b, F[#]07, G⁷, C⁷, F^b, D⁷, G-7, A⁷
- Staff 7: D-7, C⁷, F^{min7}, C⁷, F, D-, B^{b-7}, B^{b-7}, E^{b-7}
- Staff 8: A-7, D-7, G-7, C⁷, F^b, D^{b-9}, F^b, (G-7 C⁷)

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

(MED. BALLAD)

MY WAY

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

$\frac{2}{4}$ C maj 7 E/B E-7b5

A7 D- D-(maj 7)

D-7 G7 C maj 7 G-7 C7

F F- C maj 7 A-7 D-7 G7

1. F6 C 2. F6 C F maj 7/G

C maj 7 G-7 C7 F maj 7 / E

D-7 G7 E-7 A-7

D-7 G7 F6 C D-7/G

C D-7 G7 F6 C (D.S. AL
(TAKE 2nd ENDING))

RIT.

The musical score consists of ten staves of handwritten music. The first staff shows a vocal line with chords A7, D-, and D-(maj 7). The second staff continues with D-7, G7, and C maj 7. The third staff shows F, F-, and C maj 7. The fourth staff shows A-7 and D-7. The fifth staff shows G6 and C. The sixth staff shows C maj 7, G-7, C7, F maj 7, and E. The seventh staff shows D-7, G7, E-7, and A-7. The eighth staff shows D-7, G7, F6, C, and D-7/G. The ninth staff shows C, D-7, G7, F6, C, and (D.S. AL (TAKE 2nd ENDING)). The tenth staff ends with RIT.

(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^b_13b9 B^{maj7}_B B^b_13b9

$B-9(maj7)/B_b$ B^{maj7}_B A^{maj7}_B G^b_13/E_b

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

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

AFTER SOLOS, D.S. AL **⊕**

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

A^{maj7}_E G^{maj7}_E A^{maj7}_E D^{maj7} A^{maj7}_E D^{maj7}

A^{maj7}_E G^{maj7}_E A^{maj7}_E D^{maj7} A^{maj7}_E D^{maj7}

A^{maj7}_E D^{maj7} A^{maj7}_E

294

(ROCK)
J = 90

MYSTERIOUS TRAVELLER

- WAYNE SHORTER

INTRO

Handwritten musical score for the intro section of "Mysterious Traveller". The score consists of two staves. The top staff is for a bassoon or similar instrument, featuring a treble clef, a B-flat key signature, and a 2/4 time signature. It contains six measures of music with various note heads and stems. The bottom staff is for a piano or keyboard, featuring a bass clef, a C major key signature, and a 2/4 time signature. It also contains six measures of music with note heads and stems.

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, featuring a treble clef, a B-flat key signature, and a 2/4 time signature. It contains three measures of music with various note heads and stems. The bottom staff is for a piano or keyboard, featuring a bass clef, a C major key signature, and a 2/4 time signature. It contains three measures of music with note heads and stems. A bracket labeled "(ENTER DRUMS)" spans the middle of both staves.

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, featuring a treble clef, a B-flat key signature, and a 2/4 time signature. It contains three measures of music with various note heads and stems. The bottom staff is for a piano or keyboard, featuring a bass clef, a C major key signature, and a 2/4 time signature. It contains three measures of music with note heads and stems.

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, featuring a treble clef, a B-flat key signature, and a 2/4 time signature. It contains three measures of music with various note heads and stems. The bottom staff is for a piano or keyboard, featuring a bass clef, a C major key signature, and a 2/4 time signature. It contains three measures of music with note heads and stems.

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-** **Cmaj7**

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



Bmaj7

Bmaj7#11

Bb-7b5

Eb7#11



Emaj7

Dmaj7
A

Ab7(#11)

Eadd9
F#

E7sus4

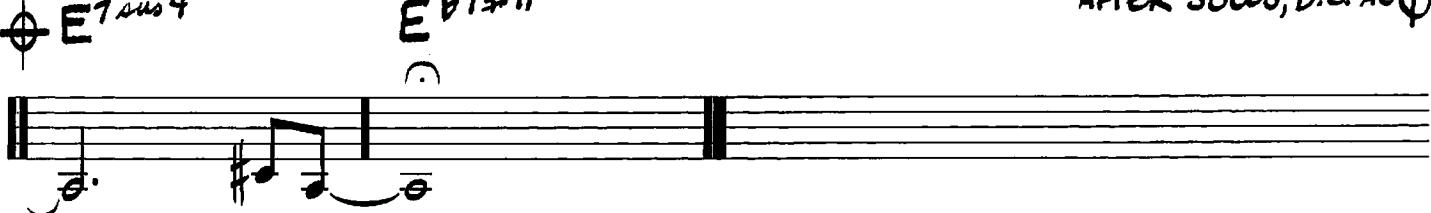
Eb7#11

Bb-(maj7)

Eb7#11



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

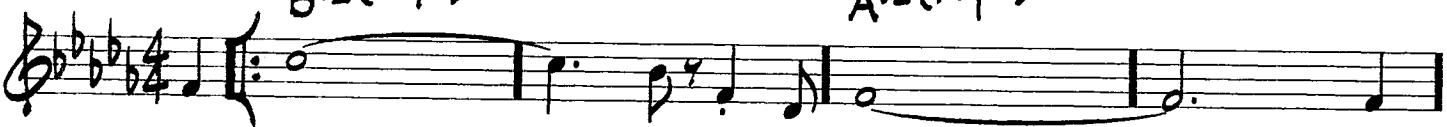
D.S. AL FINE

(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^b -7 A^b -7

 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^{maj7}/D D7sus4

(SWING) D-7 G7 Cmaj7 F7

C-7 F7 Bbmaj7

Bb-7 Eb7 Abmaj7

A-7 D7sus4 Gmaj7 E-7

Gmaj7/D D7sus4 Gmaj7/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



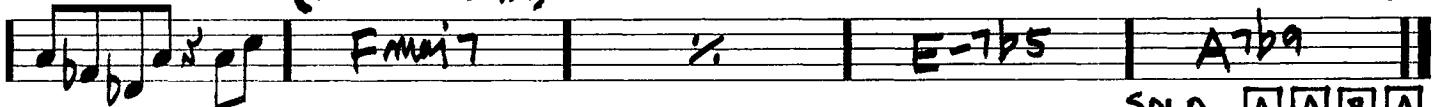
G-(mij7)

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^b7Eb⁷ (E⁷) E⁷B^b7G^b7 F⁷B^b7**B** B^b7E^b7B^b7D⁷ A⁷D⁷ A⁷ D⁷C⁻⁷F⁷B^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

$\text{F}7 \quad \text{Eb}7 \quad \text{F}7 \quad \text{Eb}7 \quad \text{F}7 \quad \text{Eb}7$

$\text{F}7 \quad \text{Eb}7 \quad \text{Ab-7} \quad \text{Db7} \quad \text{Ab-7} \quad \text{Db7}$

$\text{F}7 \quad \text{Eb}7 \quad \text{F}7 \quad \text{Eb}7 \quad \text{D-7} \quad \text{G}7$

$\text{C-7} \quad \text{F}7 \quad \text{Bb-7} \quad \text{Eb}7 \quad \text{F} \quad \text{N.C.}$

FINE

2 (SOLO BREAK) - - - - -

(M6D. slow)

NUAGES

- DJANGO REINHARDT / JACQUES LARUE

307

$B^{b-7} E^{b7}$ $A^{-7b5} D^{7b9}$ G^6 $A^{-7} B^{-7}$
 B^{b-7} E^{b7} A^{-7b5} D^{7b9} G^6

$F^{\#-7b5}$ B^7 E^{-7}
 A^7 A^{b7} A^7 D^7 A^{-7} D^7
 B^{b-7} E^{b7} A^{-7b5} D^{7b9} G^6

E^{b-7} A^{b7} D^{-7b5} G^{7b9} C^{maj7}
 C^{-7} F^7 C^{-7} F^7 G^6 A^{-7} B^{-7}
 B^{b-7} E^{b7} A^{-7b5} D^{7b9} G^6 C^9 G^6

(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

B7

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

B^{b6} G-7 C-7 F⁷ B^{b6} G⁷ C-7 F⁷
F-7 B^{b7} E^{bmm7} E^{b-6} D-7 G⁷ ^{1.}C-7 F⁷
^{2.}C-7 F⁷ B^{b6} B

C⁷ / / / | x | F⁷ / / / | x |

D⁷ / / / | x | G⁷ / / / | x |

C⁷ / / / | x | F⁷ / / / | x |

A B^{b6} G-7 C-7 F⁷ B^{b6} G⁷ C-7 F⁷
F-7 B^{b7} E^{bmm7} E^{b-6} D-7 G⁷ C-7 F⁷ B^{b6}
D⁷ / / / | x | G⁷ / / / | x | FINE

OLILDOQUI VALLEY

-HERBIE HANCOCK

(MED.) (EVEN 8ths)

F7sus4

S. F7sus4

E♭7sus4

F13 Emaj7b5

(SWING)

2. E-9 (SWING)

D.S. FOR SOLOS
SOLOS SWING

AFTER SOLOS, D.S. AL

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) Emaj7

E-7b5 A7b9 D7b9 D7b9

D7b9 G7 Cmaj7 F7

Bbmaj7 B7 Bb-6

A-7 A7b5 G7 G-7 A7b9

D-6 (D7)

312

(MEDIUM)

ONCE IN LOVE WITH AMY

-FRANK LOESSER

Gmaj7 G#7 A7 D7 Gmaj7 G#7 A7 D7 Gmaj7 G7

(UP SWING)

ONE FINGER SNAP

- HERBIE HANCOCK

A Maj 13 (#11)

N.C.

Bb-7/Eb Eb7 Bb-7/Eb Eb7

(WALK)

Eb7 Ab7 Eb7 Ab7

G-7b5 C7b9 F-7b5 Bb7b9

Ebmaj7 D-7b5 G7b9 (TO SOLOS)

SOLOS (G-7/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

AFTER SOLOS, D.C. AL

N.C.

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 8th-note patterns. Harmonic labels are placed above each staff, corresponding to the chords being played. The labels are: 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); and a final staff ending with a fermata and the word "FINE".

(MED. BOSSA)

ONLY TRUST YOUR HEART

-BENNY CARTER/SAMMY CAHIN

1

Fmaj7 B7#9 E-7
 A-7 D-7 G7 G7#5 F-Cmaj7

G-7 C7 2. C7 G-7 Gb7b5 Fmaj7

A-7/E D-7 D-7/C B-7b5

E7#5 A-7 - - Ab-7 G-7 C7

Fmaj7 B7#9 E-7 A-7
 D-7 G7 G7#5 Bb7b5 A7

D-7 F-7 Bb7 Cmaj7 E-7 A7b9

Ab7b5 Fmaj7/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

A handwritten musical score for 'Ornithology' by Charlie Parker and Bennie Harris. The score consists of six staves of music, each with a different harmonic progression and rhythm. The first staff starts in G major 7 and moves to G-7, C7, G-7, and C7. The second staff starts in F major 7 and moves to F-7 and Bb7. The third staff starts in E♭7 and moves to A-7b5, D7, G-7, and D7. The fourth staff starts in B-7 and moves to E7, A-7, and D7. The fifth staff starts in G and moves to D7, B-7, Bb-7, A-7, and Ab-7. The sixth staff ends with a final section labeled '(A-7 D7)' followed by a repeat sign and a blank staff below it. The score is written in 4/4 time and includes various note heads and rests.

(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♭⁰⁷* *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

320

(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

A blues 4 C blues 4 D blues 4 A blues 4 C blues 4 E blues 4 D blues 4

$D\flat/E\flat$ $E\flat$ -

$D\flat/E\flat$ $E\flat$ -

$B\flat 7\#9$ $C 7\#9$

[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

Ⓐ Gmaj7

AFTER SOLOS, D.C. AL Ⓛ
(TAKE REPEAT)

(MED.) PENTHOUSE SERENADE-WILL JASON/
VAL BURTON

B *4*

(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 jazz piece titled "PFRANCING (NO BLUES)" by Miles Davis. The score is written on five staves of music. The key signature is B-flat major (two flats). The time signature varies between common time and 3/4. The score includes several chords labeled above the staff: F7, Bb7, Ab7, D7, C7#9, and F7. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are grouped by vertical lines and marked with a '3' to indicate a triplet feel. The score ends with a final section starting with a D7 chord.

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328

(FAST SWING)

PINOCCHIO

-WAYNE SHORTER

A^b13

G^b7#5

F13(b9)

G^b7#9(#5)

F13 **A13** **A^b13**

D^b9

G^b7#5

F13(#11)

G^b13

B13

(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 (two flats). 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**

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

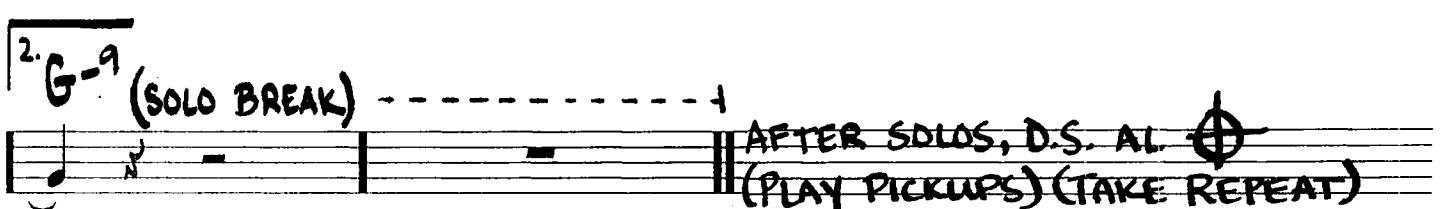
-WAYNE SHORTER

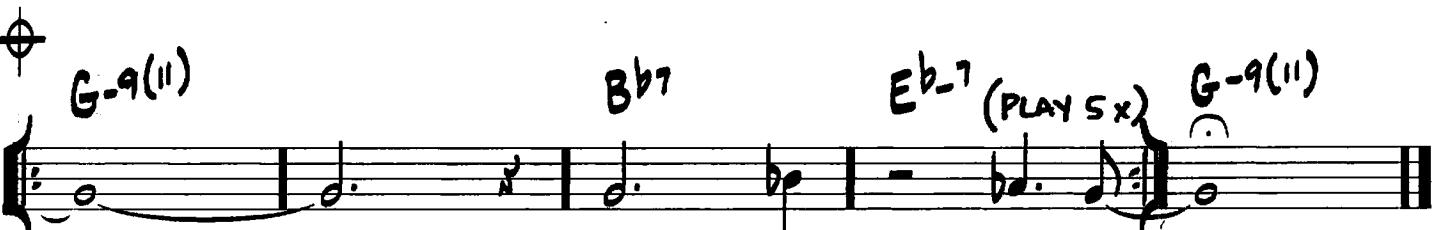












(MEO. BALLAD)

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 starts with a treble clef, a key signature of two sharps, and a tempo of 60 BPM. It consists of four measures, each ending with a fermata. The chords are D7 and Bb7.

[A]

Handwritten musical score for section A of "Pussy Cat Dues". It features a treble clef, a key signature of two sharps, and a tempo of 60 BPM. The score includes three measures of a repeating pattern: D7 followed by a measure of three eighth-note chords (Bb7, D7, Bb7). This is followed by another three measures of the same pattern.

Handwritten musical score for section C of "Pussy Cat Dues". It features a bass clef and a key signature of one sharp. The score consists of four measures, each ending with a fermata. The chords are D7, Ab7, G7, and C7.

Handwritten musical score for section E of "Pussy Cat Dues". It features a treble clef, a key signature of two sharps, and a tempo of 60 BPM. The score includes three measures of a repeating pattern: D7 followed by a measure of three eighth-note chords (Bb7, D7, E7/G#). This is followed by two measures of E-7b5 and A7#9.

Handwritten musical score for section F of "Pussy Cat Dues". It features a treble clef, a key signature of one flat, and a tempo of 60 BPM. The score consists of five measures. The chords are F-7, Bb7, Eb, Ab7, and Eb7. The score ends with a double bar line and the text "[SOLOS ON Eb BLUES]" below it.

(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 G7sus4 E-7 A-7 Fmaj7 Bbmaj7

E-7 Ebmaj7 Abmaj7 Dbmaj7 Cmaj9 (B-7b5 E7b9)

FINE

RECORDA-ME

-JOE HENDERSON

(BOSSA)

B⁷

Bbmaj7 Bb7 Eb7 Abmaj7

Ab7 Db7 Gbmaj7 G7 C7

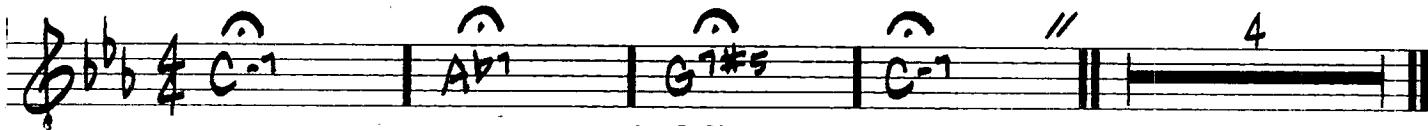
Fmaj7 E7#9 2.(E7#9)

(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} $\overline{^1. F_{7sus4}}$ G_{7sus4} $\overline{^2. F_{7sus4}}$ G_{7sus4}

B C-7(II) Bb-7(II) D_{b7sus4} E_{b7sus4} $\overline{^1. F_{7sus4}}$ G_{7sus4} $\overline{^2. F_{7sus4}}$ G_{7sus4}

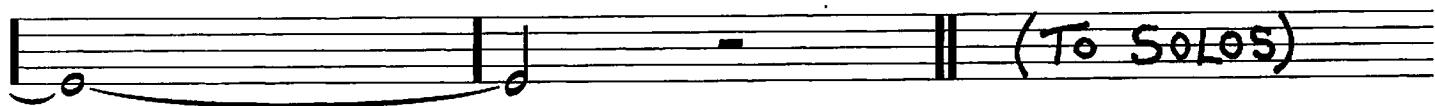
A
C-7(II)

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 E^{b7}

Abmaj7

D-7b5 G^{7#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-7 *A^bmaj7* *G^b7* *F7* *E7* *B^b-7* *E^b7b9* *A^bmaj7* - *B^b-7* *B-7* -

C-7 *F7b9* *G-7b5* *B^b-7* *E^b7b9* *A^b7* *D* -

A^bmaj7 *A^b7* *B^b-7* - *A^b7#5* *A^bmaj7* *A^b7* -

C-7b5 *F7b5* *B^b-7* *E^b7b9* *A^b7* *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* *D* -

(Up = 200)

RING DEM BELLS-DUKE ELLINGTON/
IRVING MILLS

Handwritten musical score for 'Ring Dem Bells'. The score consists of four staves of music. The first staff starts with a clef, a key signature of one sharp (F#), and a tempo marking of Up = 200. The second staff begins with a G7 chord. The third staff begins with a C7 chord. The fourth staff begins with a C7 chord. The music is in common time.

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 a C7 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 F6 chord. The fourth staff continues with a 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 D7 chord. The fourth staff continues with a C7 chord followed by a (G7) chord.

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(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

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

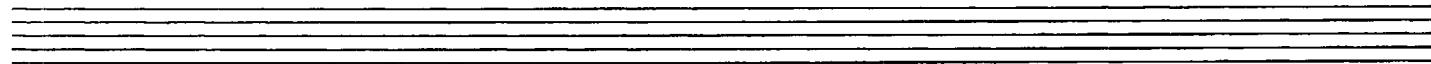
($J=d$ A TEMPO)

Bb-7 Eb7 Abmaj7 C7b5 F7b9

Bb-7 Eb7b9 A7#9 Dmaj7

Bb-7 Eb7b9 A7#9 Dmaj7

D.C. AL



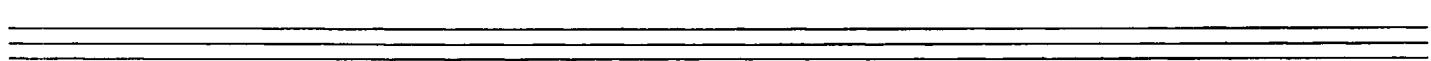
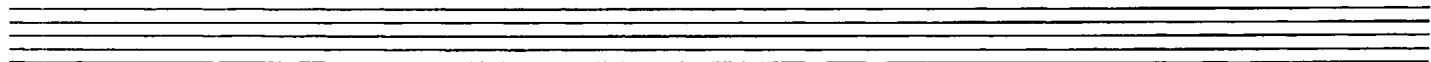
A7#5 D7b9 C-7 Emaj7 A7

D7#5 (#9)

(G-
FINE)

(
FINE)

[SOLO ON ENTIRE FORM]



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(LATIN ROCK)

ROAD SONG

-JOHN L. (NES) MONTGOMERY

*(PLAY PAREN. CHORDS ON SOLOS)

(BALLAD)

'ROUND MIDNIGHT

-THELONIOUS MONK/
COOTIE WILLIAMS/
BERNIE HANTHREN

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-} $A^{b-7^{b5}}$

$C-7^{b5} B^{7b5}$ $B^{b7b5(b9)}$ $C-7^{b5} B^{7b5} B^{b7\text{tonic}} E^{b6}$

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-} $A^{b-7^{b5}}$ $C-7^{b5} B^{7b5} B^{b7\text{tonic}} E^{b6}$

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(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.

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C- C-(aug) ⁷ C-7	C-7 (add aug) ⁷ D-7	E♭-7	Ab9b5 Eb A9

C

$B^b\text{-}7$ $E^b7(b9)$ $A^b\text{-}m7\ B^b\text{-}7\ B^b\text{-}7\ C\text{-}7$ $B^b\text{-}7$ $E^9(11)$ $G^b\frac{6}{9}$ $B^b\text{-}b9$ $B^b\text{-}b9$

AFTER SOLDS, D.C. AL

(FREELY)

(WHOLE TONE FILL)

Musical score for piano, measures 1-4:

- Measure 1: $G_b^{\frac{6}{4}}$, B^{7b9} , B^{7b9} . Dynamic: pp . Performance: eighth-note pattern.
- Measure 2: A^{7b5} . Dynamic: ff .
- Measure 3: A^{b7b5} . Dynamic: ff .
- Measure 4: D^{7b9} . Dynamic: ff .

(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 notation. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 8/4. It contains measures for chords D⁷, G⁷, D⁷, G⁷, E⁷, and A⁷. The second staff starts with E⁷ and A⁷, followed by A⁷, D⁷, A^{b7}, and D^{b7}. The third staff includes a 2-Cmaj7 chord. The fourth staff features a bass line with a 2-Cmaj7 chord. The fifth staff shows a bass line with a Fmaj7 chord. The sixth staff contains a bass line with chords A⁷, D⁷, A⁷, D⁷, G⁷, D⁷, and G⁷. The seventh staff includes a bass line with chords D⁷ and G⁷. The eighth staff shows a bass line with chords D⁷, G⁷, E⁷, A⁷, E⁷, and A⁷. The ninth staff contains a bass line with chords A⁷, D⁷, A^{b7}, D^{b7}, Cmaj7, and (D⁷, E⁷, A⁷). The tenth staff concludes 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

SOLO

A⁷ D⁷

G⁷ C⁷

G-7 C⁷ G-7 C⁷

Fmaj7 B^{b7} B⁰⁷ Fmaj7³ G-7 C⁷ F6

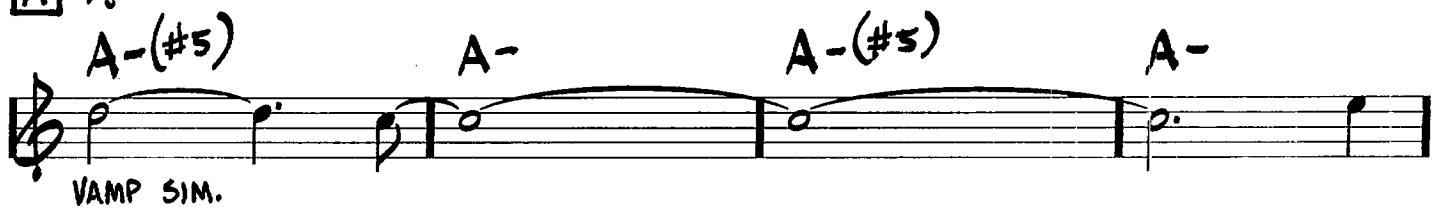
(MEO. LATIN)

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



SOLOS

A-

A-(#5)

A-

(LAST x)

AFTER SOLOS, D.S. - PLAY **A** **B**
FADE OUT OVER VAMP

(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)

PLAY HEAD 2X IN/OUT

VAMP TO FADE OR CUE

(FAST BOP)

SEVEN STEPS TO HEAVEN-MILES DAVIS/
VICTOR FELDMAN

INTRO

(BASS) N.C.

A

Fmaj7 Bbmaj7 E-7 A7 D-(maj7) Ab7 G7 N.C.

B

Cmaj7 D-7 G7 Cmaj7 F-7 Bb7

A

Fmaj7 Bbmaj7 E-7 A7 D-(maj7) Ab7 G7 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

F¹³E^{b13}

N.C. (4xs)

(6xs)

E^{b6} E⁶ F⁶F¹³

(MEDIUM)

SILVER HOLLOW

-JACK DEJOHNETTE

B-II



A7sus4



B-II



SUS B-II



Gmaj7



E-7

F#-7



G

A F#- B-II

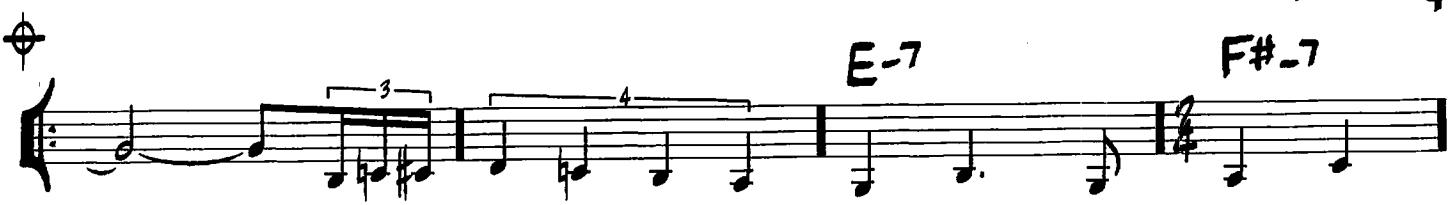


AFTER SOLOS, D.S. AL



E-7

F#-7



G

A



2nd X

FINE

$$\left(\begin{matrix} \text{J} = 132 \\ \text{EVEN BIAS} \end{matrix} \right)$$

SIRABHORN

-PAT METHENY

359

- A C Bb- Gb E-
 - B G#-7 E D-
 - Gb maj7 F-7 Gb maj7 F-7
 - D maj7 #II
 - B A G F#-9 F maj7 (#II)

E 1st no 4

AFTER SOLOS, TO

E 1st no 4

360

(MEO.)

SKATING IN CENTRAL PARK

-JOHN LEWIS

$\frac{C\text{maj}^7}{G}$ $G7b9$ $\frac{C\text{maj}^7}{G}$ $\frac{F\text{maj}^7}{G}$ $G7\#5$

$D-7$ $G7$ F/A - $Bb-6$, $G7/B$ $C\text{maj}^7$ $\frac{C7b5}{Gb}$

$F-$ F/E F/Eb $D-7b5$ $Ebmaj7$ Bb/D

$C-7$ $Bb-6$ $C-6$ $\frac{C-6}{Bb}$ $A-7b5$ $D7b9$

$F-$ F/Eb $D-7b5$ $G7\#5$ $\frac{C\text{maj}^7}{G}$ $G7b9$ $\frac{C\text{maj}^7}{G}$

$F\text{maj}^7/G$ $G7\#5$ $\frac{C\text{maj}^7}{G}$ $\frac{C7b5}{Gb}$ $F\text{maj}^7$ $B7$

$E-7$ $A7$ $D-7$ $G7$ \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

(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



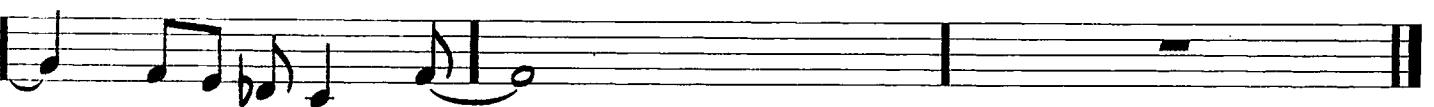
Eb-7

Ab7

Dbmaj7

D-7bs

G7b9



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(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^b-7(add4)** N.C.

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N.C. F-7(add 4) E^b-7(add 4) N.C.

N.C.

F-7(add 4) E^b-7(add 4) N.C.

A

N.C. E-7(add 4) D-7(add 4) N.C.

N.C.

E-7(add 4) D-7(add 4) N.C.

E-7(add 4) D-7(add 4)

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

Handwritten musical score for "SOLITUDE" in 2/4 time. The score consists of six staves of music with lyrics and chords written above the notes.

Staff 1: Key signature: B-flat major (B-flat, D-flat, F-flat). Chords: E-flat major 7, C-7. Time signature: 2/4.

Staff 2: Key signature: C major. Chords: F7, F-7.

Staff 3: Key signature: B-flat major. Chords: B-flat 7, E-flat major 7, F-7, B-flat 7 sharp 5, E-flat major 7, E-flat 7. Time signature: 2/4.

Staff 4: Key signature: A-flat major. Chords: A-flat major 7, A7, E-flat/B-flat, B-flat 7, E-flat 7. Time signature: 2/4.

Staff 5: Key signature: G major. Chords: G7, C7, F-7, B-flat 7 sharp 5. Time signature: 2/4.

Staff 6: Key signature: E-flat major. Chords: E-flat major 7, C-7, F7. Time signature: 2/4.

Staff 7: Key signature: B-flat major. Chords: F-7, B-flat 7, E-flat major 7, (F-7, B-flat 7). Time signature: 2/4.

Staff 8: Key signature: C major. Chords: - (rest). Time signature: 2/4.

End of piece: FINE

(MED JAZZ) SOME DAY MY PRINCE WILL COME

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-FRANK CHURCHILL/LARRY MOREY

B^bmaj⁷ D⁷#⁵ Ebmaj⁷ G⁷#⁵

B^b 3 [D. | P | #. | D | D.

C-7 G⁷#⁵ C⁷ F⁷

D-7 C[#]0 C-7 F⁷

D-7 C[#]0 C-7 F⁷

F-7 B^b⁷ E^b E⁰

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

A♭7 G7 C7 B7#5 B♭7, E♭bb E♭maj7

E♭7(#11) D7 C7 B♭6 D7/A G7#5 E♭bb G7

F-7 B♭7b9 E♭bb E♭7 D7 - B-7 - - B♭-7

A-7 D7 B-7 B♭7 A-7 D7

E-7 A7#5 Dmaj7 C7 B7, B♭7 A7 - - D7 G7#5

Cmaj7 G7#5 E-7b5 A7b9 D-7 D-7b5 A♭7 G7

C7 B7#5 B♭7, A-7b5 A♭7 C6/G D7 G7 C6 (D-7 G7#5)

FINE

(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}G⁻G^{-(maj7)}G⁻⁷G⁻⁶G⁻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.

$C7\#9 D7\#9$

$C7\#9$

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 $E_b D_b E_b D_b$

D_b PEDAL -----

 G/D_b

CONT. RHY. SIM.

 $E_b/D_b D_b E_b/D_b D_b$ $E_b/D_b D_b E_b/D_b D_b$

[B] A⁷/D_b

RHY. FILL - - - - -

D_b/A

(Play)

D7#9 Eb7#9 B7#9/C7#9 [C] F-7

C/F
(PLAY 3xs)

[D] N.C.

C7#9 D_b7#9 D7#9 C7#9

N.C.

Solo Break - - - - -

G) (AFTER SOLOS)

FINE

D.S. FOR SOLOS - TAKE REPEATS

PLAY [B], [D] AS WRITTEN

G-7

C G-7

(PLAY 8 xs)

D.S. AL FINE (TAKE REPEAT)

372

(JAZZ WALTZ)

SOMETIMES AGO

-SERGIO MIHANOVICH

Chords:

- C maj 7
- D-7/C
- C maj 7
- D-7/C
- C maj 7
- D-7/C
- F-7
- Bb7
- E-7
- A7
- D-
- G7
- E7#5
- E7
- A7
- A-7/D
- D7
- Eb7
- Ab7
- D7
- G7
- C maj 7
- D-7/C
- C maj 7
- D-7/C
- C maj 7
- D-7/C
- F-7
- Bb7
- E-7
- A7
- D-
- G7
- E-7
- A7
- D7
- G7
- G7/F
- E7#5
- E7
- A7b9
- A7
- D-7
- D-7/G
- G7b9
- C
- D-7/C
- C maj 9
- AFTER SOLOS, D.C. AL \oplus

(MEO. LATIN)

SONG FOR MY FATHER

A F-7

D-7 C7 F-7

B E-7

F-7 E-7 D-7 C7

F-7

FORM **A** **A** **B**

374

(MED. UP SHOTING)

THE SONG IS YOU-JEROME KERN/
OSCAR HAMMERSTEIN II

1.

Cmaj7 E♭7 D-7 G7

2.

Cmaj7 A7 D-7 G7

3.

E-7 A7 D-7 G7

4.

F-7 B♭7 E-7 A7 D-7 G7

5.

E-7 A7 D-7 G7

6.

C6 F7 C6 F#-7 b5 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

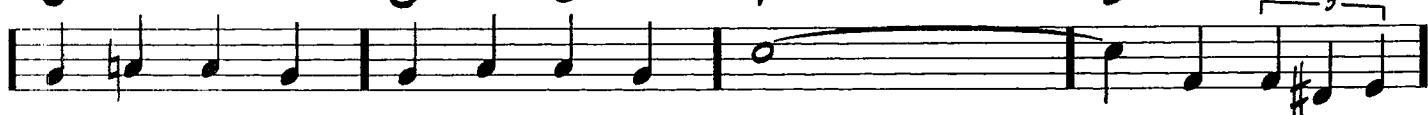


C maj 7

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  Bb-7

(FEST JAZZ)

THE SORCERER

377

-HERBIE HANCOCK

D^bmaj7

Dmaj7

E-9

F^{b5}
/E

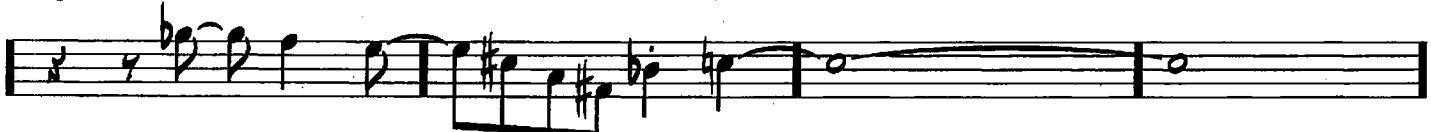


D^bmaj7

Dmaj7

A7#5(#9)

D7#9



A^b-7

G-7

E^bmaj7**5**

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 major 7 B-7

 E7 E/D C#-7 B-7 C#-7 B-7

 (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

|| D.C. AL ⚡

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 begins with F-7, followed by 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 includes Gb-(bb) Ab7, Dbmaj7 Db7#5, Gbmaj7 Eb7, Dbmaj7/Ab. The sixth staff concludes with E/Ab, Dbmaj7, a 'FILL' section, and ends with D.S. FOR SOLOS AFTER SOLOS, D.S. AL \oplus . Various rests, grace notes, and triplets are indicated throughout the score.

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

E-7b5 A7b9 C-7 F7

F-7 B-7 E^bmaj7 Ab7

Bbmaj7 E-7b5 A7b9 D-7 B-7 E7

Fmaj7 E-7b5 A7b9 A-7b5 D7b9

G7#5 C-7

Ab7(#+II) Bbmaj7 3

E-7b5 A7b9 D-7b5 G7b9

C-7b5 F7b9 Bbmaj7

bo

(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 **Eb-11** **E-11** **F-11** **F#-11** **F-11** **E-11** **Eb-11** **D-7**

D#7 **C/E** **F-7** **C-7** **G7#5** (TO SOLOS)

(AFTER SOLOS, D.S. AL **⊕**)

⊕ G7#5 **C-7** **G7#5** **F7sus4** **C-9**

RIT.

(MED.)

STOMPIN' AT THE SAVOY

-BENNY GOODMAN/EDGAR SAMPSON/CHICK WEBB

A^{b7} D^{bmaj7}A^{b7} D^{bmaj7}D⁷

E^b7

A^b7

D^bb6

B^b7

E^b7 A^b7



D^bb6

D^b7

G^b7

G7

G^b7



B7

F#-7b5

B7

E7

F7

E7



A7

A^b7

D^bmaj7

A^b7



D^bmaj7

D⁷E^{b7}A^{b7}

D^bb6

A^{b7}

(MEO. BLUES)

STRAIGHT NO CHASER

-THELONIOUS MONK

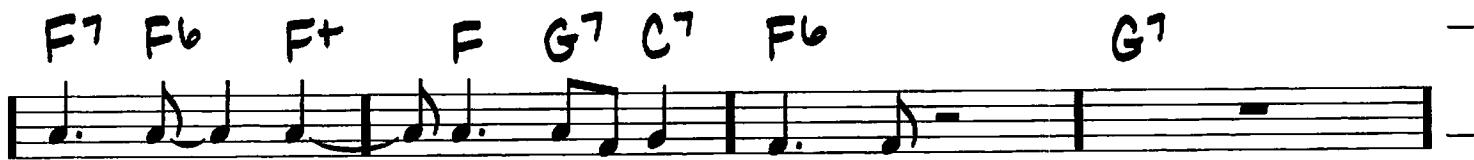
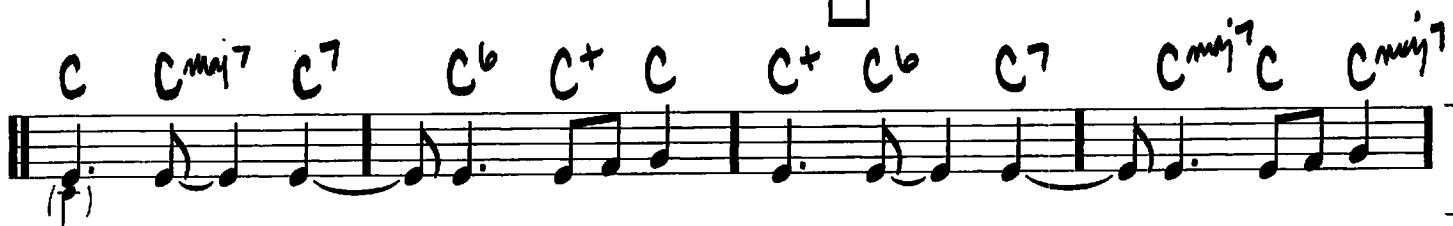
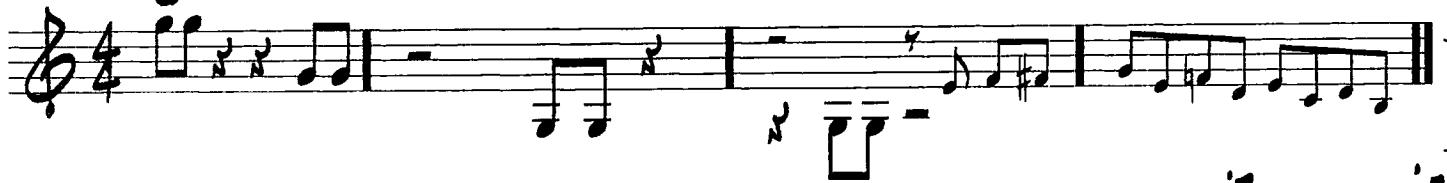
(SWING)

SUGAR

-STANLEY TURRENTINE

Handwritten musical score for "SUGAR" by Stanley Turrentine. The score is for a single melodic line (likely a trumpet or saxophone) and consists of six staves of music. The key signature is B-flat major (two flats). The time signature is 4/4. The music is divided into measures by vertical bar lines. Chords are indicated above the staff, often with a '3' underneath them, suggesting a three-note chord voicing. The chords include: G7#5, C-7, D-7b5, G7#5, C-7, Gb7, F-7, Eb7, D-7b5, G7#5, F#-Ab7, G7#5, and C-7. The melody features various note values such as eighth and sixteenth notes, and rests. The score ends with a final measure consisting of two empty vertical bars.

(MED. SWING) **A STRING OF PEARLS** - JERRY GRAY

[INTRO]**G7**

SOLO (A^b BLUES)

389

A^b₆ D^b₇ A^b₆ A^b₇

(MED.)

STUFF

-MILES DAVIS

INTRO

D^{b7#9}

(BASS)

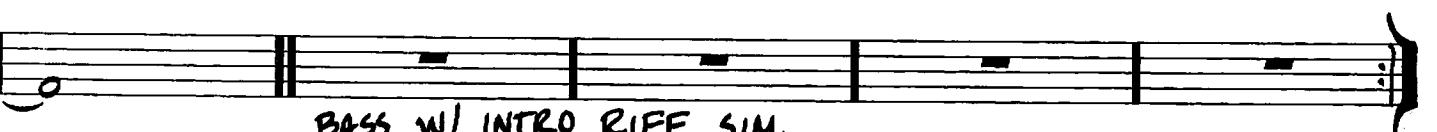
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w/ VARIATIONS ON REPEATS

A **D^{b7}** **D⁷** **B⁷** **B^{b7}**

C⁷

(C PEDAL NEXT 20 MEAS.)
HARMONY IS FLEXIBLE

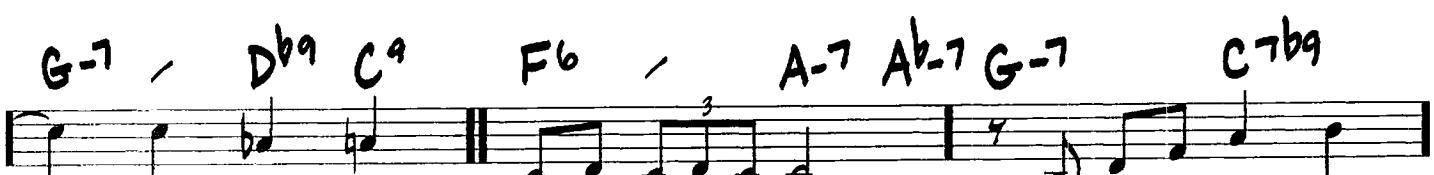
E⁷B^{b7}G⁷C⁷D^{b7}D⁷G⁷D^{b7#9}

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^b₉A-7 D^b₉ G-7 B^b-6 A-7 D⁷G-7 C⁷ F_b A-7 A^b-7 G-7 D^b₉ C⁹C-7 F⁷ B^b₆ C-7 F^b₉ B^b₆G⁷ D-7 G⁷ D-7 G⁷_b₉, C⁷ F[#]07G-7 D^b₉ C⁹ F_b A-7 A^b-7 G-7 C^b₉G-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

B_bmmi⁷ C-⁷ D-⁷ G-⁷ C⁷ G-⁷ [C-⁷] F⁷ [C-⁷] F⁷

F-⁷ B^b⁷ Ebmmi⁷ C-⁷ F-⁷ B^b⁷ Ebmmi⁷

G-⁷ C⁷ Fmmi⁷ D-⁷ G-⁷ C⁷ C-⁷ F⁷

B_bmmi⁷ C-⁷ D-⁷ C-⁷ B_bmmi⁷ C-⁷ D-⁷ C-⁷

B_bmmi⁷ C-⁷ D-⁷ G-⁷ C-⁷ G^{7b9} C-⁷ G^{7b9}

D-^{7bs} G^{7b9} C-⁷ F⁷ B_bmmi⁷ (C-⁷ F⁷)

(MEO. BLUES)

SWEDISH PASTRY

-BARNEY KESSEL



REPEAT HEAD IN/OUT
SOLO ON 12 BAR BLUES

(jazz)

SWEET GEORGIA BRIGHT

-CHARLES LLOYD

395

A handwritten musical score for a solo instrument, possibly trumpet, consisting of four staves of music. The first three staves begin with C7 chords and end with Bb7 chords. The fourth staff begins with D7 and ends with C7. The score includes various rests and dynamic markings. The bottom staff is labeled "2. C7 (SOLD BREAK)" with a dashed line indicating a break in the music.

REPEAT HEAD IN/OUT
AFTER SOLDS, D.C. AL Ⓛ

A handwritten musical score for piano. The score consists of two staves. The top staff starts with a C7 chord, indicated by a circle with a dot above it and the label 'C7'. It then moves to a D7 chord, indicated by a circle with a dot above it and the label 'D7'. Following this is a Dflat7 chord, indicated by a circle with a dot above it and the label 'Dflat7'. The score concludes with an Eflat7 chord, indicated by a circle with a dot above it and the label 'Eflat7'. The bottom staff continues from the first staff, showing a series of eighth-note patterns. The number '6' is written below the staff, likely indicating a measure number or a specific performance instruction.

ROCK
J=100
EVEN 8ths

SWEET HENRY

-STEVE SWALLOW/
JACK GREGG

STAFF 1: D A/C# B- B/A G C D

STAFF 2: B- B/A E/G# A G - D/A A7 D

STAFF 3: A/E E E/D D

STAFF 4: A/C# E/B B E/B B7 E/B

STAFF 5: D G/D D7 G E7/G# A7 N.C.

STAFF 6: G/D D D/C C

ENDING: G/B D/A A (VAMP) D A7 D

D.C. FOR SOLOS

R.I.T. ---

STAFF 7: D A/C# B- B/A G C D

(NED.)

TAKE FIVE

E^b B^b-7 E^b B^b-7

E^b B^b-7 E^b B^b-7

E^b B^b-7 E^b B^b-7

E^b B^b-7 E^b B^b-7

$C^b\text{maj}7$ B^b-7 $Ab-7$

$G^b\text{maj}7$ $C^b\text{maj}7$ B^b-7

$Ab-7$ $F-7$ B^b-7 E^b B^b-7

E^b B^b-7 E^b B^b-7

E^b B^b-7 E^b B^b-7

E^b

- - ||

(MEDIUM)

TAKE THE "A" TRAIN

- BILLY STRAYHORN

C^b **D7b5**

D-7 **G7** **C^b** **D-7** **G7** **C7**

Fmaj7

D7 **D-7** **G7** **G7b9**

C^b **D7b5**

D-7 **G7** **C^b** **D-7** **G7**

C^b **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.)
B7 (alt.)
B7 (alt.)

E-6

A-9 G#-7b5 B/G Cmaj7

Bb maj 7 (#II) B7 (alt.) B F#-II/E

E-II F#-II E E-II X01

A♭(Lyd. #5) E/C C maj7 F maj7 B♭maj7(#11)

REPEAT [A] SOLOS: A A B A

**REPEAT A SOLOS: A A B A
TAKE C AFTER SOLOS**

PLAY TUNE A A B A TO Ⓛ

A handwritten musical score for piano, consisting of three staves of music. The first staff starts with a key signature of B-flat major 7 (two sharps) and a measure number 1. The second staff starts with A major 7 (one sharp) and a measure number 3. The third staff starts with Ab major 7 (no sharps or flats) and a measure number 3. Measure numbers 3 are written under each staff.

$D^b_{\text{maj}}(\#_{II})$

Clyd. E/F G major (#11)

Musical score for piano, two staves:

- Left Staff (Bass Clef):** Eighth-note patterns with a '3' above them.
- Right Staff (Treble Clef):** Key signature of four sharps, common time. Features a sixteenth-note cluster with a '3' above it, followed by a sustained note with a grace note.

402

(MED. EVEN B.M.) 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 maj⁷C maj⁷(#II)B maj⁷G maj⁷ E maj⁷C maj⁷(#II)

S:

F#-7

B7#5

E maj⁷ E7#9 E b7#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}

G#-7 E-7

D-b7 Eb-7 E-7 F#-7

(bd.) bd. bd. p. p. x x #

Gmaj7(#11)

F#-7

E-7

A7

Dmaj7

Cmaj7(#11)

Bmaj7

*(Bmaj7) Gmaj7 Emaj7

Cmaj7(#11)

Bmaj7

Gmaj7 Emaj7

Cmaj7

* 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

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 $B_b/F D_b7$ $C-7$ $F7$ $C-7$ $F7$

⊕

 $B_b\text{maj}7$ B_b6 $C-7$ $F7$

⊕

 $B_b\text{maj}7$ B_b6 $B_b\text{maj}7$

AFTER SOLOS, D.S. AL ⊕

⊕

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

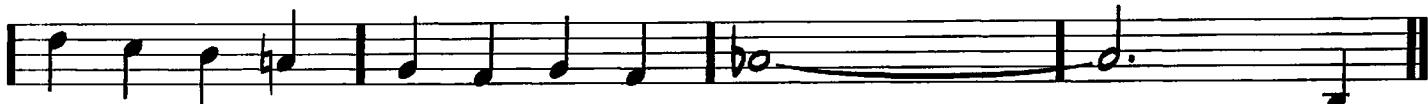
C-7



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

E-7



B-7

C#-7b5 F#7

B-7

E7



A-7

D7

Gmaj7

E-7

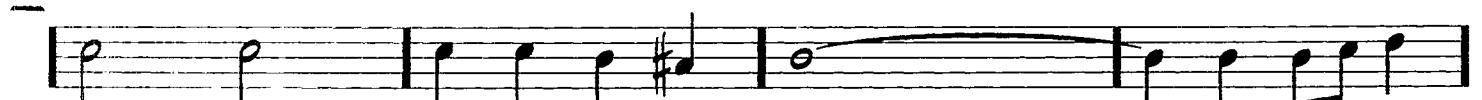


A-7

D7

Gmaj7 F7b5

E7



A-7

D7

Gmaj7

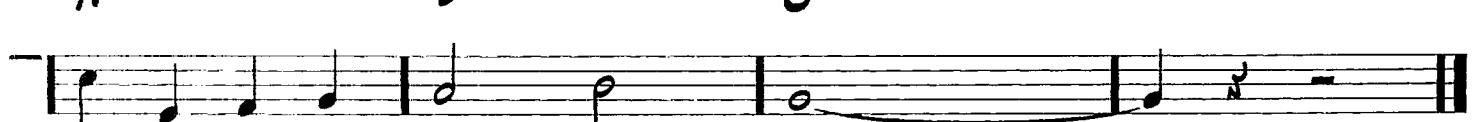
E-7



A-7

D7

Gmaj7



410

(MED. JAZZ
ROCK)

THINK ON ME

-GEORGE CABLES

1st Chorus:

4:4 time signature. Key changes indicated above the staff.

2nd Chorus:

BASS CONT. SIM. (continues from previous section)

Chorus Progressions:

- 1. $E\flat\text{maj}^7 / B$, $B\text{maj}^7$, $B\text{maj}^7 / B\flat$, $B\flat\text{maj}^7$
- 2. $B\flat - A7\#11$, $A\flat - 7$, $A\flat - 7 / G\flat E\text{maj}^7$, $F - 7$, $B\flat - 7$
- 3. $E\flat\text{maj}^7$, $A13b9$, $E\flat\text{maj}^7$, $A13b9$
- 4. $D - 7$, $G7$, $E - 7$, $A7\#5$, $D - 7$
- 5. $B\flat\text{maj}^7$, $E\flat\text{maj}^7$, $D - 7\text{sus}4$

Outro:

APTER SOLOS, D.C. AL FINE
(TAKE 2nd ENDING ON HEAD OUT)

FINE

(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. Both staves feature eighth-note patterns. Above the music, various chords are written in a handwritten font: F-7, Bb7, F-7, Bb7, Ebmaj7, Ab13, G-7, C7, F-7, Bb7, Ebmaj7, Eb6, D-7, G7, C7, F-7, Bb7, G-7, C7, Ebmaj7, Ab13, Ebmaj7, Ab13, Bb7, G-7, C7, F-7, Bb7, G-7b5, C7, F-7, Bb7, Eb6, and a final measure ending with a fermata over the last note.

412

(JAZZ WALTZ)

THREE FLOWERS

- MCCOY TYNER

1.

Ebmaj7 Db9 Ebmaj7 Db9

Ebmaj7 Db9 A-7 D7

1. G/D D⁻⁷/G G/D D⁻⁷/G

Ebmaj7 D⁹ Ebmaj7 F-7 Bb7b9

2. G/D D⁻⁷/G G/D D⁻⁷/G

Ebmaj7 D⁹ Ebmaj7 F-7 Bb7b9

(ENDING)

Ebmaj7 Db9 Ebmaj7

(VAMP)

REPEAT AS DESIRED

(MED. BALLAD)

TIME REMEMBERED

-BILL EVANS

413

B-9 Cmaj7 Fmaj7 E-9

A-9 D-9 G-9 E-9
A-9 D-9 G-9 C-9
F-9 E-9 B-9
Eb-9 A-9 C-9 F#-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 Bbmaj7

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

(MED. UP)

TOPSY

415

- EDGAR BATTLE / EDDIE DURHAM

415

D- B^{b7} A^7 D- B^{b7} A^7

 D- B^{b7} A^7 D- B^{b7} A^7

 G- E^{b7} D^7 G-

 D- B^{b7} A^7 D-

 D- B^{b7} A^7 D-

 D7 G7

 C7 F7 B^{b7} A^7

 D- B^{b7} A^7 D- B^{b7} A^7

 D- B^{b7} A^7 D- B^{b7} A^7

 D- B^{b7} A^7 D- B^{b7} A^7

416

(MEDIUM SWING)

TOUR DE FORCE

-JOHN "DIZZY" GILLESPIE

D-7b5 Db-7 C-7 B-7 Bb-7 Eb-7



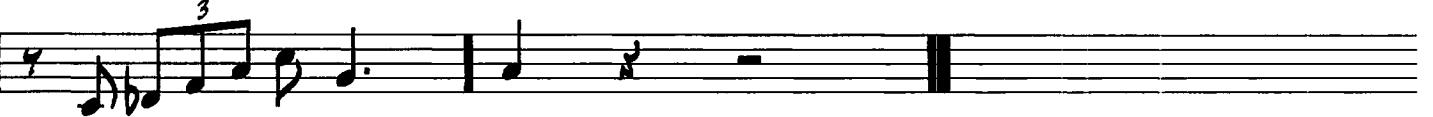
C-7 B-7 D-7b5 Db-7 C-7 B-7

Bb-7 3 E^b7 1¹ Ab^{b6} - Bb-7 Ab^{b7} 2² Ab^{b6}Eb-7 Ab^{b7} Dbmaj7 D^{e7} Eb-7 Ab^{b7} Dbmaj7F-7 Bb-7 Ebmaj7 E^{e7} F-7 E^{e7} Eb-7

D-7b5 Db-7 C-7 B-7 Bb-7 Eb-7



C-7 B-7 D-7b5 Db-7 C-7 B-7

Bb-7 Eb-7 Ab^{b6}

(BOSSA)

TRISTE

-ANTONIO CARLOS JOBIM

417

A Bbmaj⁷

Gbmaj⁷

B7b5

Bbmaj⁷

D-7

G7

C-7

A7b5 D7 G-7

A7(#9)

Dmaj7 E-7 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". The score consists of ten staves of music, each with a different time signature and a variety of chords. The chords include:
1. B-7b5, E7b9, A-7, A7b9, D-7, G7, Cmaj7, A-7
2. F-7, Bb7, Ebmaj7, C-7, A-7, D7, Gmaj7, E-7
3. C#-7, F#7, Bmaj7, G#-7, C#-7, Bb-7b5, Eb7#5
4. Ab-7, F-7b5, Bb7#9, Eb-7, /Db, Cbmaj7, Eb7/Bb
5. E-7/A, A7b9, Dmaj7/A, E-7/A, A7, Dmaj7/A
6. D7/G, G7b9, Cmaj7/G, D7/G, G7, Cmaj7, C7
7. F#7/B, B7#5, E-7, Bb7(#II), A7#5, D-7, Ab7(#II)
8. G7#5, C-7, Eb7, Abmaj7, C7#5, F-7
9. D-7b5, G7#9, C-7, Eb7, Abmaj7, G7, Cmaj7, F#7
10. 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 Labels:

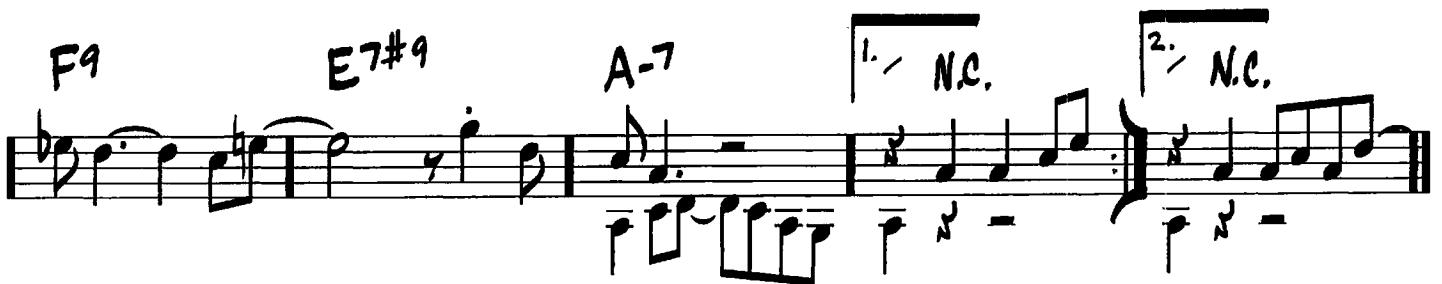
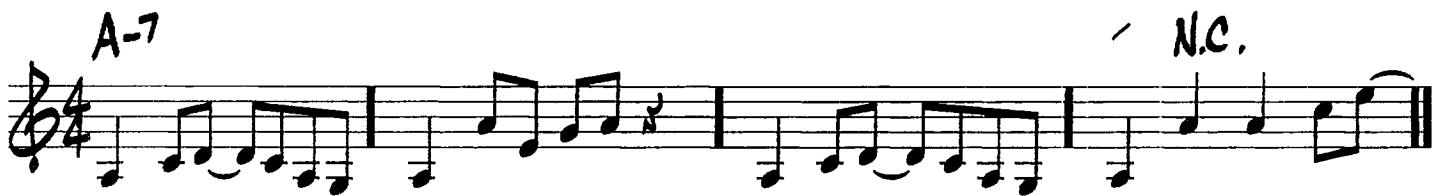
- Staff 1:** A, A, B/A, E^{maj}7#II, G-, D7/A
- Staff 2:** Bb-, Ab6, Gbmaj7b5, G-
- Staff 3:** B-, Ab, C#, B6
- Staff 4:** A^{maj}7b5, A7, Eb, E^{min}2
- Staff 5:** G#-, F#6, E^{maj}7#II, E^{maj}7
- Staff 6:** Bb7^{min}4, Bb7, 4
- Staff 7:** B, Eb-7, B6, F[#]/A[#], B-
- Staff 8:** E/B, C, G/B, Ab-9
- Staff 9:** Eb-7, B6, F[#]/A[#], B-
- Staff 10:** E/B, C, G/B, A/B, AFTER SOLOS, D.C. AL FINE
- Final Measure:** FINE (D, F#)

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422

(ROCK)
J=118UNCHAIN 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



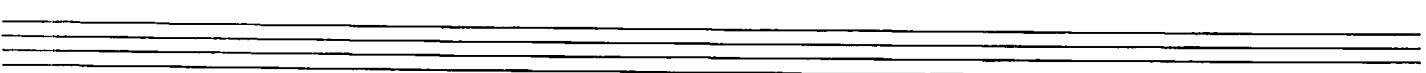
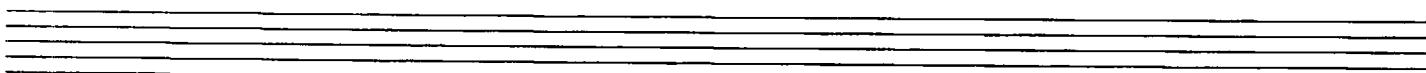
F9

E7#9

A-7



FINE



424

(J=116
EVEN 8ths)UNITY VILLAGE

—PAT METHENY

A A-

B 8/4 A- E¹ Fmaj⁷

A- E¹ Fmaj⁷ Bbmaj⁷b5

Amaj⁷ C[#]-9 G[#]-7 E^b7[#]9 F[#]-7 B¹and⁴

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 E¹and⁴

(MED
JAZZ WALTZ)UP JUMPED SPRING

-FREDDIE HUBBARD

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.

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] Db-7 Gb7

[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

D^b7 D^bmaj7

D^b7 D^bmaj7

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

$Abmaj7\ C-7\ F7$

$Bb-7\ E^b7\ Abmaj7\ F7$

$Bb-7\ Db-7\ C-7\ F7$

$Bb-7\ E^b7\ Abmaj7\ E^b7$

FINE

428

(MED. WALTZ)

VERY EARLY

-BILL EVANS

A

B

(ENDING)

RIT.

(BALLAD)

VIRGO

Fmaj7 Bb-7 Eb7 D-7b5 Bb7(#11) Amaj7

4/4

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 Bbmaj7 E7#5 A7#5 D-7 G-7 C7

E7#5 A7#5 A7/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**

D-maj7 Bb7 A7 D7(b9)

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

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

D-9 G13 G-7 C9/Bb A7

F-7/Bb Ab G-7 A7b9

D-maj7 Bb7 A7 D7(b9)

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

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

(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

$F^{\text{min7}}/E\flat$ B^{b7}/D G-7b5 D^{b7} 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

Bbmaj7 A7 D-7 G7 Abmaj7 Dbmaj7 G-7 C7

F^7/A $D-7$ $G-7$ $C7$ $A7/G$ $D7/F\#$ $G7/F$ $C7/E$

$F7/Eb$ $Bb7/D$ $G-7b5/Db$ $C7/C7/Bb$ $A-7$ $D7$ $B-7$ $E7$

$A-7$ $F7$ $Bb7m7$ $A7\#9$ $D-7$ $G7$ $G\#7$

$A7/C$ $Ab7/C$ $G7/C$ $C7$ $\oplus F6$ $D-7$ $G-7$ $C7$

AFTER SOLOS, D.C., AL \oplus

$\oplus A7/C$ $Ab7/C$ $G7/C$ $C7$ $A7/C$

$Ab7/C$ $G7/C$ $C7$ $Gb7m7$ $A7m7 G7m7 C7(\#9)$ $F7m7$

RIT. - - - - -

(MED. BALLAD) WE'LL BE TOGETHER AGAIN

- CARL FISCHER / FRANKIE LANE

B 4

G⁷ C⁶ - - A^{b7} D-⁷ G⁷ A-⁷ D7#II
 Bb-⁷ Eb⁷ Abm7 D-7b5 A^{b7} G⁷
 2 D-7b5 G⁷ C⁶ Ab⁷ G7b9 C-⁶
 Ab⁷ G⁷ C-⁶ D-7b5 Ab⁷ G⁷ C-7b5 G^{b7} F⁷
 A-7b5 Ab⁷ G⁷ C⁶ - - Ab⁷ D-⁷ G⁷
 A-⁷ D7#II Bb-⁷ Eb⁷ Abm7
 D-7b5 G⁷ C⁶ (D-⁷ G⁷)

WELL YOU NEEDN'T (IT'S OVER NOW)

- THELDANIUS MONK /
MIKE FERRO

(WED.)

A handwritten musical score for a band piece, likely for trumpet or similar instrument. The score consists of ten staves of music. The key signature varies throughout the piece, indicated by the letter names above each staff: F⁷, G^{b7}, F⁷, G^{b7}, F⁷, D^{b7}, D⁷, E^{b7}, E⁷, E^{b7}, D⁷, D^{b7}, C⁷, B⁷, C⁷, F⁷, G^{b7}, F⁷, G^{b7}, F⁷, and a final section labeled "AFTER SOLOS, D.C. AL". The time signature is mostly common time (indicated by a 'C'). The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 1 through 10 are present at the beginning of each staff.

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**

(MED. SWING)

WHAT AM I HERE FOR?

-DUKE ELLINGTON

Bbmaj7 B7 C7 F7
 Bbmaj7 B7 C7 F7
 Bb7 Bb7bs Ebmaj7 D7 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)

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



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

C7

A-7

D7

D-7b5

G7b9

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

C7

A-7

D7

D-7b5

G7b9

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

C7

A-7

D7

D-7b5

G7b9

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

C7

A-7

D7

D-7b5

G7b9

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

C7

A-7

D7

D-7b5

G7b9

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

C7

AFTER SOLOS, D.C. AL ~~A~~
(TAKE REPEAT)

442

(MED.)

WHISPERING

-RICHARD COBURN/
JOHN SCHONBERGER/
VINCENT ROSE

($\text{J}=184$)

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. The first staff starts with B-7 and ends with G#-7b5. The second staff starts with C#7 and ends with F#-7. The third staff starts with A-7/D and ends with Emaj7 (#II). The fourth staff starts with #D. and ends with #D. The fifth staff starts with D. and ends with D.. Measure numbers 3 and 3 are indicated under the third and fourth staves respectively. The score is signed off with a copyright notice from Universal Music Corp. in 1978.

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 and grace notes. The bottom staff is in common time with a key signature of one sharp. It includes a wavy line above the notes and rests. Chords labeled include E^bmin⁷, F^{min}⁷, A^{min}⁷, B^{min}⁷, G^bmin⁷, A^bmin⁷, D^bmin⁷, and G^{min}⁷. The section ends with "(IN TIME)" and a series of vertical slashes.

C-7

Handwritten musical score for the first section of the head. It shows a single staff in common time with a key signature of one sharp. The notes are mostly eighth notes, and there are several rests. Chords labeled are C-7, G^{7#9}, C-7, and G^{7#9}.

Sx HEAD

Handwritten musical score for the second section of the head. It shows a single staff in common time with a key signature of one sharp. The notes are mostly eighth notes, and there are several rests. Chords labeled are C-7, G^{7#9}, C-7, and G^{7#9}.

Handwritten musical score for the third section of the head. It shows a single staff in common time with a key signature of one sharp. The notes are mostly eighth notes, and there are several rests. Chords labeled are C-7, G^{7#9}, C-7, and G^{7#9}.

Handwritten musical score for the fourth section of the head. It shows a single staff in common time with a key signature of one sharp. The notes are mostly eighth notes, and there are several rests. Chords labeled are C-7, G^{7#9}, C-7, and G^{7#9}.

Handwritten musical score for the fifth section of the head. It shows a single staff in common time with a key signature of one sharp. The notes are mostly eighth notes, and there are several rests. Chords labeled are C-7, G^{7#9}, C-7, and G^{7#9}.

Handwritten musical score for the sixth section of the head. It shows a single staff in common time with a key signature of one sharp. The notes are mostly eighth notes, and there are several rests. Chords labeled are C-7, G^{7#9}, C-7, and G^{7#9}.

Handwritten musical score for the seventh section of the head. It shows a single staff in common time with a key signature of one sharp. The notes are mostly eighth notes, and there are several rests. Chords labeled are C-7, G^{7#9}, C-7, and G^{7#9}.

Handwritten musical score for the eighth section of the head. It shows a single staff in common time with a key signature of one sharp. The notes are mostly eighth notes, and there are several rests. Chords labeled are C-7, G^{7#9}, C-7, and G^{7#9}.

Handwritten musical score for the ninth section of the head. It shows a single staff in common time with a key signature of one sharp. The notes are mostly eighth notes, and there are several rests. Chords labeled are C-7, G^{7#9}, C-7, and G^{7#9}.

Handwritten musical score for the tenth section of the head. It shows a single staff in common time with a key signature of one sharp. The notes are mostly eighth notes, and there are several rests. Chords labeled are C-7, G^{7#9}, C-7, and G^{7#9}.

Handwritten musical score for the eleventh section of the head. It shows a single staff in common time with a key signature of one sharp. The notes are mostly eighth notes, and there are several rests. Chords labeled are C-7, G^{7#9}, C-7, and G^{7#9}.

Handwritten musical score for the twelfth section of the head. It shows a single staff in common time with a key signature of one sharp. The notes are mostly eighth notes, and there are several rests. Chords labeled are C-7, G^{7#9}, C-7, and G^{7#9}.

AFTER SOLOS, D.S. AL

RIT.

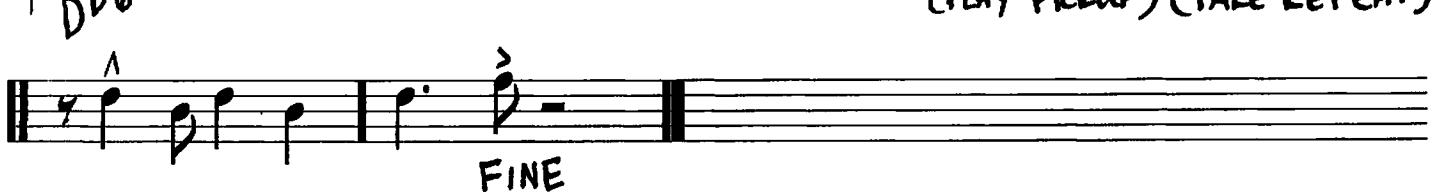
(SWING)

WOODCHOPPER'S BALL

447
- JOE BISHOP /
WOODY HERMAN



SOLOS - 12 BAR BLUES (NO ANTICIPATIONS)
AFTER SOLOS, D.S. AL \oplus
(PLAY PICKUP) (TAKE REPEAT)



FINE

448

WIVES AND LOVERS

(HEY, LITTLE GIRL)

-BURT BACHARACH
HAL DAVID

(MED. JAZZ WALTZ)

F⁷ B^{b6} F⁷ B^{b6}
F⁷ B^{b6} F⁷ B^{b6}
G⁷ C⁷ G⁷ C⁷
G⁷ C⁷ G⁷ C⁷
C⁷ F⁷ A^{7bs} D⁷
Ebmaj⁷ A⁷ D⁷
D⁷, maj⁷ G⁷ C⁷
F⁷ B^{b6} F⁷ B^{b6}

449

F-7

B^{b6}E^{b6}E⁰⁷

F-7

B^{b6}

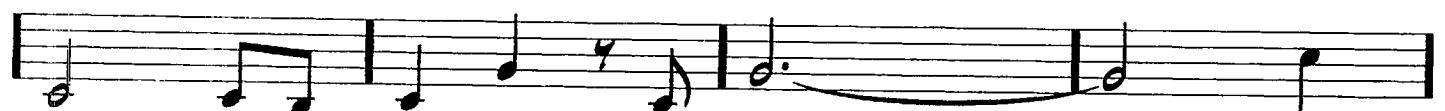
F-7

B^{b6}

F-7

B^{b6}Eb^{maj7}

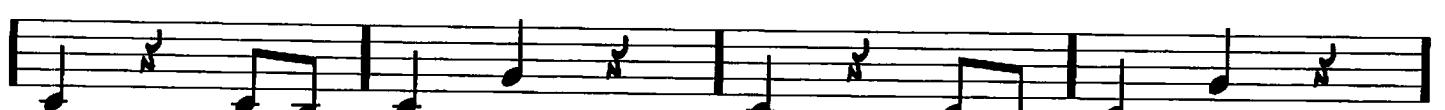
C7



F-7

B^{b6}

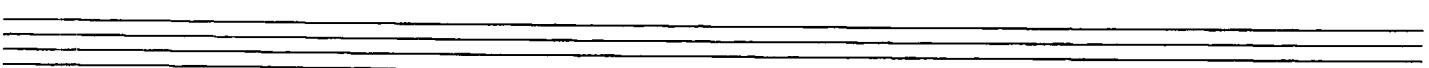
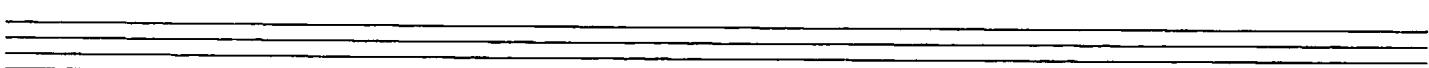
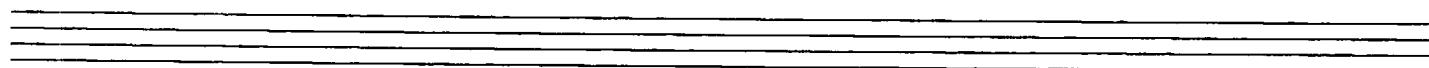
F-7

B^{b6}

F-7

B^{b6}Eb⁶

(C7)



450

(FAST BOP)

WOODYN' YOU

-DIZZY GILLESPIE

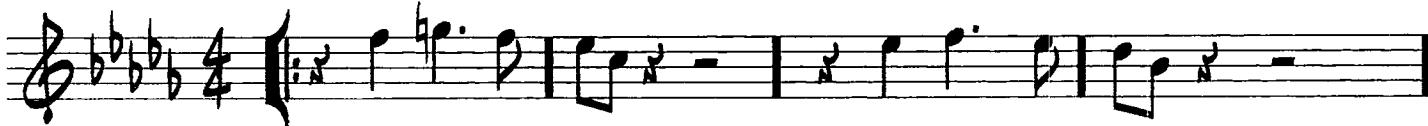
A

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



F

F^{#7}

E⁷

A⁷

D⁷

D⁷

G⁷

P.

G^{7#5}

C⁶

E⁷

C⁶



F

F^{#7}

E⁷

A⁷

D⁷

G⁷

C⁶

P.



(FAST SWING)

YES AND NO

-WAYNE SHORTER

S: A A-7
D

Dmaj7

A-7 D7 Gmaj7 F7 Bbmaj7 \oplus
1. E-7 2. E-7

B A-7b5 D7b9

G-7 C7

F-7 Bb7

Ebmaj7 A-7

\oplus Bbmaj7 E-7

D.S. AL 2nd ENDING (A A B A FORM)
AFTER SOLOS, PLAY ENTIRE HEAD, THEN D.S. AL A

(BALLAD)

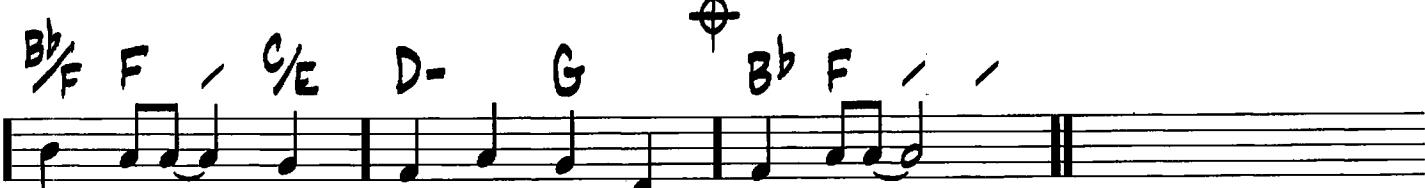
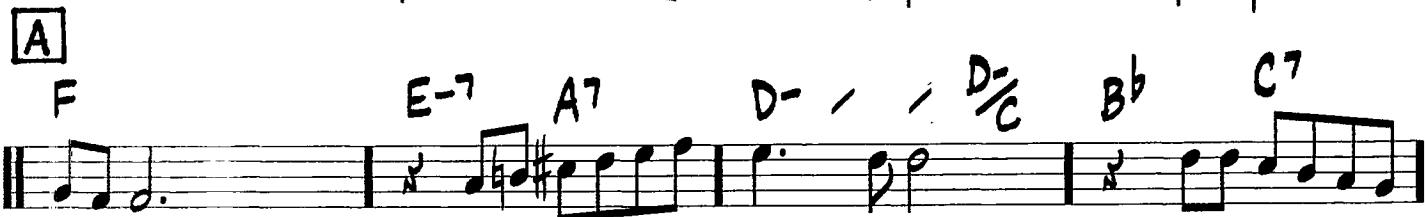
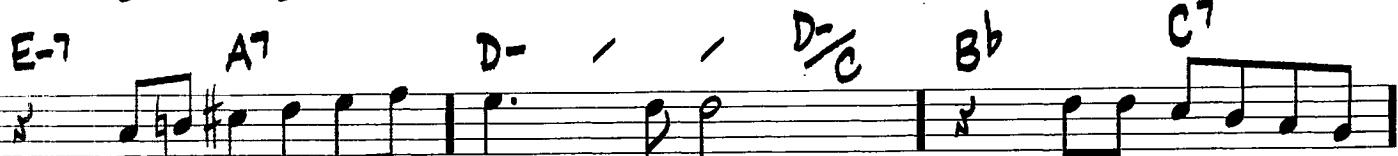
YESTERDAY

[INTRO]

F

A

F



D.S. AL Ⓢ

RIT. - - - - - - - - -

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454

(BALLAD)

YESTERDAYS- JEROME KERN
OTTO HARBACH

(ENDING)

(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

456

ROCK YOU ARE THE SUNSHINE OF MY LIFE

- STEVIE WONDER

INTRO Cmaj7 G7#5

Cmaj7 G/F E-7 A7b9

D-7 G7 C D-7 G7

Cmaj7 D-7 G7 Cmaj7 D-7 G7

Cmaj7 D-7 G7 B-7b5 E7 E7#5

Amaj7 B-7 E7 A- A-(maj7) A-7

D7 D-7 G7

C G/F E-7 A7b9

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)

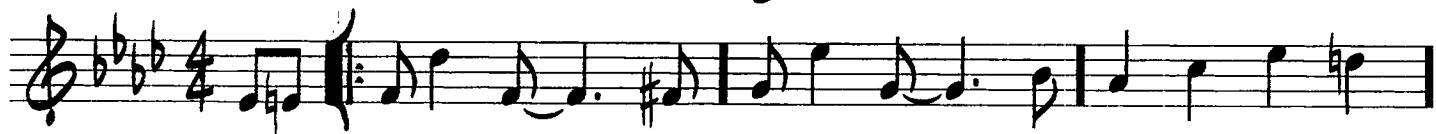
NEW KIND OF LOVE TO ME

-SAMMY FAIN/IRVING KAHL/PIERRE NORMAN

A Bb-7

Eb7

Abmaj7 Ab7 G7



G7 F Bb7

Bb-7

Eb7

Ab6

F7



Bb-7 Eb7 2. Bb-7 Eb7 Ab6 G-7 C7



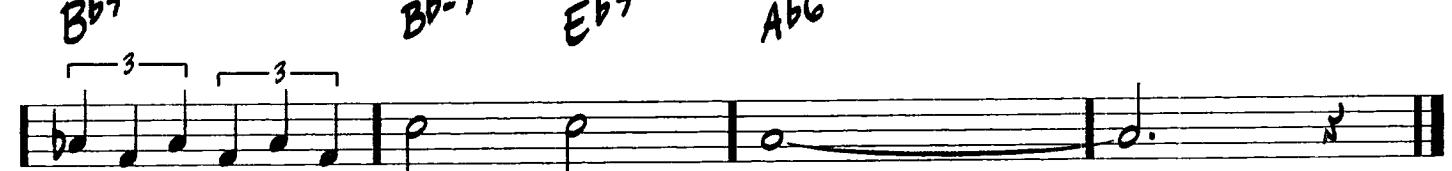
B F- E/E B/E/F D7 C7 F-



Ebmaj7 Bb7#5 G-7 C7 F-7 Bb7 Bb-7 Eb7



Abmaj7 Ab7 G7 Gb7 F7



(Ballad)

YOU DON'T KNOW WHAT LOVE IS

- DON RAYE / GENE DEPAUL

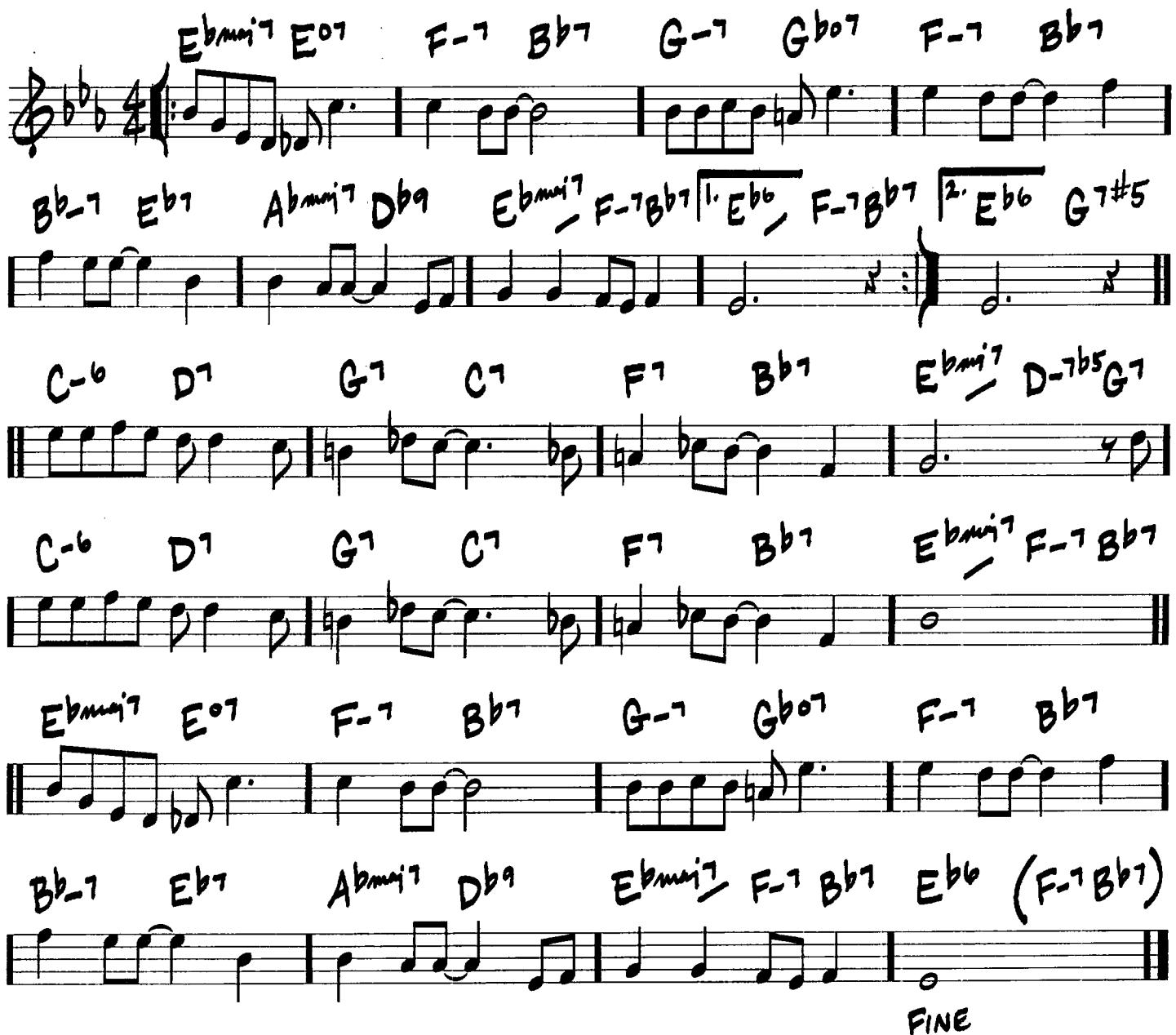
F-7 D_b^9 $C7b9$ $F-6$, $G-7$ $C7b9$ D_b7

460

(MED.)

YOU TOOK ADVANTAGE OF ME

-RICHARD RODGERS/LORENZ HART



The musical score consists of two staves of handwritten piano-roll style notation. Above the notation, harmonic analysis is written in a vertical column. The analysis includes:
 E^bminⁱ 7 E⁰ 7 F-7 B^b 7 G-7 G^b 7 F-7 B^b 7
 B^b-7 E^b 7 A^bminⁱ 7 D^b 9 E^bminⁱ 7 F-7 B^b 7 [1. E^b 6] F-7 B^b 7 [2. E^b 6] G 7 #5
 C-6 D 7 G 7 C 7 F 7 B^b 7 E^bminⁱ 7 D-7 b5 G 7
 C-6 D 7 G 7 C 7 F 7 B^b 7 E^bminⁱ 7 F-7 B^b 7
 E^bminⁱ 7 E⁰ 7 F-7 B^b 7 G-7 G^b 7 F-7 B^b 7
 B^b-7 E^b 7 A^bminⁱ 7 D^b 9 E^bminⁱ 7 F-7 B^b 7 E^b 6 (F-7 B^b 7)
 The score concludes with the word "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.

Staff 1:

- Key signature: B-flat major (B-flat major 7 chord).
- Time signature: 4/4.
- Performance markings: "3" over groups of three notes.
- Chords: Bbmin7, C7, F7, C7.

Staff 2:

- Key signature: B-flat major (B-flat major 7 chord).
- Time signature: 4/4.
- Performance markings: "3" over groups of three notes.
- Chords: F7, F7#5, Bbmin7, D-7b5, G7, D-7b5, G7, G-7, C7, G-7, C7, F7.

Reprise (Staff 1):

- Key signature: B-flat major (B-flat major 7 chord).
- Time signature: 4/4.
- Performance markings: "3" over groups of three notes.
- Chords: C7, F7, C7, F7.

Reprise (Staff 2):

- Key signature: B-flat major (B-flat major 7 chord).
- Time signature: 4/4.
- Performance markings: "3" over groups of three notes.
- Chords: E7b5, C7b5, Bbmin7, G7, C7, F7.

Final Chorus:

- Key signature: B-flat major (B-flat major 7 chord).
- Time signature: 4/4.
- Performance markings: "3" over groups of three notes.
- Chords: Bb, Bb/D, Eb6, E07, C7/F, F7, Bbb (F7).

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- E^{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 treble clef, a key signature of one sharp, and a 4/4 time signature. It includes chords G^{maj7}, B⁷, E⁷, A-7, D⁷, and G^b. Subsequent staves continue this pattern with B-7, B^{b7}, A-7, A-7, A⁷, A-7 D⁷, A-7, G^{maj7}, B⁷, E⁷, A-7, E⁷, A- E^{7/B}, A- E^{7/C}, C, C^{#7}, G^{maj7}, F^{#7}, F⁷, E⁷, A-7, D⁹, D^{7b9}, G^b, F⁹, E^{b7}, and D⁷. The score concludes with a repeat sign and the instruction "AFTER SOLOS, D.C. AL \oplus ". The music is written on five-line staff paper.