

C-VERSION

The  
**NEW**  
**REALBOOK**  
**VOLUME**  
**3**

Sher Music Co.

\$35

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**NEW**  
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# JAZZ CLASSICS

## The Blue Note Era

JOE HENDERSON .....	Inner Urge Mamacita Isotope Short Story Step Lightly Punjab
HORACE SILVER .....	Opus De Funk Metamorphosis Pyramid Lonely Woman
FREDDIE HUBBARD .....	Arietas Blue Spirits D Minor Mint Super Blue
LEE MORGAN .....	Ceora The Double Up
HERBIE HANCOCK .....	Dolphin Dance Maiden Voyage One Finger Snap
WAYNE SHORTER .....	Black Nile Toy Tune El Gaucho
ART BLAKEY .....	Backstage Sally Bu's Delight Look At The Birdie That Old Feeling
JACKIE McLEAN .....	Ballad For Doll Appointment In Ghana Kahill The Prophet Cool Green
BOBBY HUTCHERSON .....	Herzog Cirrus
GRANT GREEN .....	Jean De Fleur

## Swing Era

DUKE ELLINGTON .....	Caravan In A Sentimental Mood Prelude To A Kiss In A Mellow Tone Daydream
GLENN MILLER .....	Moonlight Serenade
FATS WALLER .....	Jitterbug Waltz
BENNY GOODMAN .....	Lullaby in Rhythm Stompin' At The Savoy

## More Jazz

JOHNCOLTRANE .....	Grand Central Body And Soul Autumn Serenade
BILL EVANS .....	Since We Met 34 Skidoo Emily Spring Is Here
MILES DAVIS .....	So Near, So Far When Lights Are Low
CLIFFORD BROWN .....	Tiny Capers
CHARLIE PARKER .....	Wee (Allen's Alley)
STANLEY TURRENTINE .....	Sugar

## CHOICE STANDARDS

Almost Like Being In Love	I'm Through With Love	Spring Is Here
And It All Goes Round And Round	In A Sentimental Mood	Stairway To The Stars
Autumn Serenade	Invitation	Star Eyes
Blue Moon	Just Friends	Stars Fell On Alabama
Close Your Eyes	Just You, Just Me	Stomping At The Savoy
Don't Be That Way	The Lamp Is Low	Street Of Dreams
Don't Blame Me	Laura	Sweet Lorraine
Emily	Moon And Sand	Taking A Chance On Love
Everything I Have Is Yours	Moonglow	That Old Feeling
For All We Know	On Green Dolphin St.	There's A Lull In My Life
Gentle Rain	Over The Rainbow	This Is New
A Ghost Of A Chance	Prelude To A Kiss	What Are You Doing The Rest Of Your Life?
I Fall In Love Too Easily	Ruby	When I Look In Your Eyes
I Got It Bad	The Second Time Around	Where Are You?
I Hear A Rhapsody	Serenata	You Must Believe In Spring
If You Could See Me Now	The Shadow Of Your Smile	You Stepped Out Of A Dream
I'm Getting Sentimental Over You	Solitude	You've Changed

# MOTOWN AND POP CLASSICS

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	Part Time Lover		Get Ready
	Bird Of Beauty		I'm Losing You
	Another Star	MARTHA & THE VANDELLAS ..	Dancing In The Street
	That Girl		Heat Wave
	Smile Please		Nowhere To Run
	Creepin'	ANITA BAKER .....	Sweet Love
	Too High	AL GREEN .....	Let's Stay Together
MARVIN GAYE .....	Ain't That Peculiar	JOE COCKER .....	You Are So Beautiful
	What's Going On?	VANESSA WILLIAMS .....	Dreamin'
	I Heard It ThroughThe Grapevine	PATTI AUSTIN .....	Baby Come To Me
	How Sweet It Is	ARETHA FRANKLIN .....	Respect
SMOKEY ROBINSON .....	Ooo Baby Baby	THE FOUR TOPS .....	Reach Out, I'll Be There
	The Tracks Of My Tears	SAM AND DAVE .....	Hold On, I'm Coming
EDDIE FLOYD .....	Knock On Wood	TINA TURNER .....	What's Love Got To Do With It

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	Litha		Man Facing North
	Ritual	BOB BERG .....	American Gothic
HERBIE HANCOCK .....	Speak Like A Child		Promise
	Actual Proof	EDDIE GOMEZ .....	Next Future
	Butterfly		Love Letter
	Never Said (Chan's Song)	EDDIE DANIELS .....	Divertamento
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	Sail Away	RICHIE BEIRACH .....	Riddles
NGUYEN LE .....	(?) Question Mark		Pendulum
	Isoar	PAUL McCANDLESS .....	Rainland
MARIA SCHNEIDER .....	Gush		Can't Stop The Wind
	Last Season	PHIL WOODS .....	Real Life
OTHELLO MOLINEAUX .....	Monk On The Run	BOB MINTZER .....	Relentless
	No Way Out	GARY BURTON .....	Chairs And Children
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BRANFORD MARSALIS .....	Dienda	ROBERT HURST .....	Walk Of The Negress
JUDE SWIFT .....	Fall With Me	JESSICA WILLIAMS .....	Blue Tuesday
DONALD BROWN .....	Daddy's Girl, Cynthia	JOEY CALDERAZZO .....	Dexter
MARC COPLAND .....	Darius Dance	BRANDON FIELDS .....	B--Sting
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# GENERAL RULES FOR USING THIS BOOK

## FORM

1. Key signatures will be found at the top of page one, and at the top of page three for tunes longer than two pages. Any change of key will be noted not only where it occurs but also at the start of the next line. The key signature holds even if there is a change of clef, and is not restated. A change of key to C Major will appear as a clef followed by the naturals needed to cancel the previous key signature.
2. The Coda sign is to be taken only when ending the tune unless otherwise stated. Some tunes have dual Codas ( $\phi^1$  and  $\phi^2$ ) to make it possible to fit a complex tune on two pages.
3. All repeats are observed during a 'D.C. al Coda' or 'D.S. al Coda' except in the following cases:
  - a) when a Coda sign appears in a repeated section; the Coda is taken before repeating (unless marked 'on repeat').
  - b) when an instruction to the contrary appears (e.g. 'D.S. al 2nd ending al Coda').
4. A Coda sign just within repeats is taken before repeating. A Coda sign just outside of repeats is taken after repeating.
5. When no solo form is specified, the whole tune is used for solos (except any Coda).
6. Till Cue! On Cue signifies dual endings for a section that repeats indefinitely. The 'till cue' ending is played until cue, at which point the 'on cue' ending is played instead.
7. A section marked '4x's' is played four times (repeated three times).
8. A section marked 'ENDING' is played to end a tune; it directly follows the last bar of the head.

## CHORDS

9. Chords fall on the beat over which they are placed.
10. Chords carry over to the next bar when no other chords or rests appear.
11. Chords in parentheses are optional except in the following cases:
  - a) turn arounds
  - b) chords continued from the line before
  - c) verbal comment explaining their use (for solos, for bass but not piano, only at certain times, etc.)
12. Optional chords in parentheses last as long as the chord they are written over or until the closing parenthesis is encountered, whichever is longer.
13. Written-out piano or guitar voicings are meant to be played as written. Chord symbols appearing with such voicings often will not describe the complete voicing; they are meant to aid sight reading and are often used for solos.
14. Multiple voices playing different rhythms are separated by having their stems lie in opposite directions whenever possible.

## TERMS

15. An 'altered' dominant chord is one in which neither the fifth nor the ninth appears unaltered. Thus it contains b5 &/or #5, and b9 &/or #9.
16. 'Freely' signifies the absence of a steady tempo.
17. During a 'break....' piano, bass and drums all observe the same rests. The last beat played is notated as  or 
18. A 'sample bass line', 'sample solo', or 'sample fill' is a transcribed line given as a point of reference.

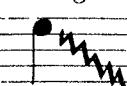
## TRANSPOSITIONS

19. Bass lines are always written to be read by a bass player, i.e. one octave higher than they sound.
20. Tenor sax and guitar lines are often written an octave higher than they sound and flute lines an octave lower to put them in a more readable range. There will be a verbal note to this effect in every case.
21. All horn and harmony parts are written in concert key (not transposed).

## ABBREVIATIONS

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

## ORNAMENTS AND SYMBOLS

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

## CHORD SYMBOLS

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

Below are two groups of chord spellings.

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

### (No Chord)

N.C.

Handwritten musical staff showing various chord spellings starting with N.C. The staff consists of six measures. Measures 1-3 show chords C bass, C, C⁶, C⁹, and C (add 9). Measures 4-6 show chords CMA⁷, CMA⁷(add 13), CMA⁹, CMA¹³, C⁷, C⁹, and C¹³.

Handwritten musical staff showing more chord spellings. Measures 1-3 show chords CMi, CMi⁶, CMi⁶⁹, CMi (add 9), CMi⁷, CMi⁷(add 11), and CMi⁷(add 13). Measures 4-6 show chords CMi⁹, CMi¹¹, CMi¹³, CMi (MA⁷), CMi⁹(MA⁷), CMi⁷(b⁵), CMi⁹(b⁵), and CMi¹¹(b⁵).

Handwritten musical staff showing more chord spellings. Measures 1-3 show chords C dim., C⁷, C⁷(add MA⁷), C+, Csus, C⁷sus, C⁹sus, C¹³sus, and C⁷sus⁴-⁳. Measures 4-6 show chords CMA⁷(b⁵), CMA⁷(#⁵), CMA⁷(#¹¹), CMA⁹(#¹¹), CMA¹³(#¹¹), C⁷(b⁵), and C⁹(b⁵).

Handwritten musical staff showing more chord spellings. Measures 1-3 show chords C⁷(#⁵), C⁹(#⁵), C⁷(b⁹), C⁷(#⁹), C⁷(b⁹), C⁷(#⁹), and C⁷(b⁹). Measures 4-6 show chords C⁷(#¹¹), C⁹(#¹¹), C⁷(b⁹), C⁷(#⁹), C¹³(b⁵), C¹³(b⁹), C¹³(#¹¹), C⁷sus(b⁹), and C¹³sus(b⁹).

Handwritten musical staff showing more chord spellings. Measures 1-3 show chords C/E, C/G, E/C, B/b/C, C (add 9), C (add 9, omit 3), C⁷(omit 3), and CMi⁷(omit 5). Measures 4-6 show chords C#MA⁷sus(b⁵), F#⁷sus(add 3), Bb(add b¹³), A+(add #⁹), G#Mi⁷(add 11), F/F#, E+/G, G⁷sus/A, GMA⁷(F#), E⁹MA⁷(F), BMA⁷sus/F#, and BMA⁷sus/F#.

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Handwritten musical staff showing more chord spellings. Measures 1-3 show chords C#MA⁷sus(b⁵), F#⁷sus(add 3), Bb(add b¹³), A+(add #⁹), G#Mi⁷(add 11), F/F#, E+/G, G⁷sus/A, GMA⁷(F#), E⁹MA⁷(F), BMA⁷sus/F#, and BMA⁷sus/F#.

Handwritten musical staff showing more chord spellings. Measures 1-3 show chords C#MA⁷sus(b⁵), F#⁷sus(add 3), Bb(add b¹³), A+(add #⁹), G#Mi⁷(add 11), F/F#, E+/G, G⁷sus/A, GMA⁷(F#), E⁹MA⁷(F), BMA⁷sus/F#, and BMA⁷sus/F#.

Handwritten musical staff showing more chord spellings. Measures 1-3 show chords C#MA⁷sus(b⁵), F#⁷sus(add 3), Bb(add b¹³), A+(add #⁹), G#Mi⁷(add 11), F/F#, E+/G, G⁷sus/A, GMA⁷(F#), E⁹MA⁷(F), BMA⁷sus/F#, and BMA⁷sus/F#.

Handwritten musical staff showing more chord spellings. Measures 1-3 show chords C#MA⁷sus(b⁵), F#⁷sus(add 3), Bb(add b¹³), A+(add #⁹), G#Mi⁷(add 11), F/F#, E+/G, G⁷sus/A, GMA⁷(F#), E⁹MA⁷(F), BMA⁷sus/F#, and BMA⁷sus/F#.

# Actual Proof

Herbie Hancock

Medium Funk (Intro)

$\text{J} = 130$

CMI<sup>7</sup>  
(light pn. comping)

A (On cue)

CMI<sup>7</sup>  
(flute)  
pn. fill

A⁹(#5) A¹³ A¹³sus

E♭MI⁹(b5) B⁹sus C⁹sus DMI⁷ EMI⁹ AMA⁹  
D

NC.

(F⁹)

(pn., w/ bs.)  
Solo on A.

After solos, D. C. al Coda

(Flute solo)

(On cue)

CMI<sup>7</sup>  
Vamp till cue

B⁹sus AMA⁹ FMA⁹ GMA⁹ E D NC.

(dr. fill)

E♭MA⁹(#11)

Sample keyboard comp. for Intro., bars 1 and 2 of letter A and bars 1 and 2 of Coda.

CMI<sup>7</sup>  
etc.

First two bars of A may be repeated.  
Head is played twice before solos

# Actual Proof (Bass)

Medium Funk

$J = 130$  (Intro)  $C_{MI}^7$

Vamp till cue

A

(On cue)  $C_{MI}^7$

(melody starts)

$C_{MI}^7$

$G_{MA}^7(\#11)$

$A^7(\#9)$

$A^{13}$

$A^{13}_{SUS}$

$E_{MI}^7(b5)$

$E_{MI}^7(\#5)$   $B^7_{SUS}$   $D_{MI}^7$   $E_{MI}^7$   $A_{MA}^9$   $E_{MA}^7(\#11)$   $D$

NC.  $F^7$   $\frac{5}{4} - \frac{4}{4}$  (play every chorus)

Solo on A.

After solos, D. C. al Coda

(On cue)

$B^9_{SUS}$   $A_{MA}^9$   $F_{MA}^7$   $G_{MA}^7$   $D$

Vamp till cue

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

NC.

(dr. fill)

Bass line is freely interpreted (except last two bars of A, which are played every chorus).

First two bars of A may be repeated.

Head is played twice before solos.

# The Aerie

Peggy Stern

Med. Jazz Waltz

**A**  $\text{J} = 122$

3/4 time signature, treble and bass staves. Key signature changes between measures. Sample voicings for piano left hand (pn. L.H.) are provided for each measure.

(pn. w/ gtr. & ten. 8va b.)

Measures 1-4:

- Measure 1:  $D_b MA^7$  (bass),  $C MA^7(\#5)$  (treble)
- Measure 2:  $B_b MA^7(\#5)$  (bass),  $C$  (treble)
- Measure 3:  $A_b MA^7(\#5)$  (bass),  $C$  (treble)
- Measure 4:  $A MA^6$  (bass),  $C$  (treble)

(sample voicings, pn. L.H.)

3/4 time signature, treble and bass staves. Key signature changes between measures. Sample voicings for piano left hand (pn. L.H.) are provided for each measure.

Measures 1-4:

- Measure 1:  $A MI$  (bass),  $C$  (treble)
- Measure 2:  $F MA^7(\#5)$  (bass),  $A$  (treble)
- Measure 3:  $A MI^6$  (bass),  $C$  (treble)
- Measure 4:  $F MA^7(\#5)$  (bass),  $A$  (treble)

3/4 time signature, treble and bass staves. Key signature changes between measures. Sample voicings for piano left hand (pn. L.H.) are provided for each measure.

Measures 1-4:

- Measure 1:  $D_b MA^7$  (bass),  $C$  (treble)
- Measure 2:  $C MA^7(\#5)$  (bass),  $C$  (treble)
- Measure 3:  $B_b MA^7(\#5)$  (bass),  $C$  (treble)
- Measure 4:  $A_b MA^7(\#5)$  (bass),  $C$  (treble)

3/4 time signature, treble and bass staves. Key signature changes between measures. Sample voicings for piano left hand (pn. L.H.) are provided for each measure.

Measures 1-4:

- Measure 1:  $A MI$  (bass),  $C$  (treble)
- Measure 2:  $F \sharp MI^{(add \#9)}$  (bass),  $C \sharp$  (treble)
- Measure 3:  $B_b MA^7$  (bass),  $C$  (treble)
- Measure 4:  $F^+^{(add \#9)}$  (bass),  $C$  (treble)

**B**

3/4 time signature, treble and bass staves. Key signature changes between measures. Two piano left hand parts are shown.

Measures 1-4:

- Measure 1:  $C_b MA^7$  (bass),  $E_b$  (treble)
- Measure 2:  $D MA^7$  (bass),  $E_b$  (treble)
- Measure 3:  $D_b MA^7$  (bass),  $E_b$  (treble)

A handwritten musical score for a band. The first staff shows a C major 7th chord with a sharp 5th (CMA<sup>7(♯5)</sup>) followed by an A♭ minor 7th chord with an added 9th (A♭MI<sup>(add 9)</sup>). The second staff shows an A♭ diminished chord (A♭dim.) followed by a suspended time section. The third staff ends with a fermata.

A handwritten musical score for a band. The first staff shows a C♭ major 7th chord with a flat 5th (C♭MA<sup>7</sup>) followed by an F♯ minor 7th chord with an added 9th (F♯MI<sup>(add 9)</sup>). The second staff shows a D♭ major 7th chord with a flat 5th (D♭MA<sup>7</sup>) followed by an A minor 7th chord with an added 9th (A MI<sup>(add 9)</sup>).

A handwritten musical score for a band. The first staff shows a B♭ major 7th chord with a flat 5th (B♭MA<sup>7</sup>) followed by an A minor chord (A MI). The second staff shows an F major 7th chord with a flat 5th (F MA<sup>7(♭5)</sup>) followed by an A minor 6th chord (A MI<sup>6</sup>). The third staff shows another F major 7th chord with a flat 5th (F MA<sup>7(♭5)</sup>).

A handwritten musical score for a band. The first staff shows a solo section starting with a D♭ major 7th chord with a flat 5th (D♭MA<sup>7</sup>) over a C note. The second staff shows a C major 7th chord with a sharp 5th (CMA<sup>7(♯5)</sup>). The third staff shows a B♭ major 7th chord with a flat 5th (B♭MA<sup>7(♭5)</sup>) over a C note. The fourth staff shows an A♭ major 7th chord with a flat 5th (A♭MA<sup>7(♭5)</sup>) over a C note.

A handwritten musical score for a band. The first staff shows an A minor chord (A MI). The second staff shows an F major 7th chord with a flat 5th (F MA<sup>7(♭5)</sup>) over an A note. The third staff shows a 2 measure rest.

A handwritten musical score for a band. The first staff shows a D major chord (D) followed by a C♯ minor 9th chord (C♯ MI<sup>9</sup>). The second staff shows an A major 9th chord with a sharp 5th (A MA<sup>9(♯5)</sup>) over a C♯ note. The third staff shows a 2 measure rest.

A handwritten musical score for a band. The first staff shows an A minor chord (A MI). The second staff shows an F major 7th chord with a flat 5th (F MA<sup>7(♭5)</sup>) over an A note. The third staff shows a 2 measure rest.

Solo on CCD  
 After solos, D. C. al fine

Head is played twice before solos, once after solos.

# Ain't That Peculiar

Medium Rock

$J = 164$  (Intro)

E bass

Eddie Holland & Norman Whitfield  
(As sung by Marvin Gaye)

The musical score consists of two staves. The top staff is for E bass, with notes labeled D, E, F# (with M1), E, E, D, E, E, F# (with M1), E, E, D, E. The bottom staff is for voice, with lyrics and corresponding hand signs. The lyrics are:

1. You do me wrong but still I'm crazy about you,
- Stay a-way too long and I can't do with-out you,
- Ev'-ry chance you get you seem to hurt me more and more,
- But each hurt makes my love strong - er than be- fore. I know
- flow - ers grow through rain, But how can love grow through rain?
- uh ain't that pe - cu - liar, a pe - cu - li - ar -

Hand signs for the vocal part include: (bass) (pn. w/ gtr.) (etc.) Hon - ey, A S, (pn. w/ gtr.)

i - ty, \_\_\_\_\_ Ain't that pe - cu - liar, ba - by,

pe - cu - liar as can be? \_\_\_\_\_

**B** E bass

(pn. w/ gtr.) Ah ah ah, \_\_\_\_\_

— (ah ah ah, \_\_\_\_\_) Hey hey, \_\_\_\_\_ (Hey hey, \_\_\_\_\_) Ah ah ah, \_\_\_\_\_

— (Ah ah ah, \_\_\_\_\_) Hey hey, \_\_\_\_\_ (Hey hey, \_\_\_\_\_) Ah ah ah, \_\_\_\_\_

— (Ah ah ah, \_\_\_\_\_) Ah ah ah, \_\_\_\_\_ (Ah ah ah, \_\_\_\_\_)

D. S. al Coda (3rd verse)

Said I don't un - der - stand \_\_\_\_\_ it, ba - by, It's so

(start to fade)

strange some - times, \_\_\_\_\_ Ain't it pe - cu - liar, dar - lin',

Second verse:

You tell me lies, that should be obvious to me,  
But I'm so much in love, baby, till I don't want to see  
That things you do and say are designed to make me blue,  
It's a doggone shame my love for you makes all your lies seem  
true.

If the truth makes love last longer,  
why do lies make my love stronger?

Uh—Ain't that peculiar...

Third verse:

I've cried so much, just like a child that's lost a toy,  
Maybe, baby, you think these tears I cry are tears of joy,  
A child can cry so much until you do everything they say,  
But unlike a child my tears don't help me to get my way.  
I know love can last through years,

but how can love last through tears?

Uh—Ain't that peculiar...

(fade)

# Ain't That Peculiar (Rhythm)

Medium Rock

$\text{J} = 164$  (Intro)

Bass part (bass clef, C major):

- Measure 1: Rest
- Measure 2: (pn. w/ gtr.) E bass
- Measure 3: (bass) E bass

Piano part (treble clef, C major):

- Measure 1: (pn. w/ gtr.) D E E
- Measure 2: F# M I E E D E

**A**

Soprano part (soprano clef, C major):

- Measure 1: D E E
- Measure 2: F# M I E E D E

Bass part (bass clef, C major):

- Measure 1: Rest
- Measure 2: D E E

Bass part (bass clef, C major):

- Measure 1: D A A
- Measure 2: D A A
- Measure 3: A D A A D A
- Measure 4: D A A D A
- Measure 5: A D A A D A

Piano part (treble clef, C major):

- Measure 1: (pn. w/ gtr.) D E E
- Measure 2: F# M I E E D E

O<sub>2</sub>

B

E bass

(bs. like  
Intro) (pn. w/ gtr.)

(fade)

# Aja's Theme

Torrie Zito  
(As played by Eddie Daniels)

**(Freely)**

**(clar.)** **A<sup>b</sup>7**

**B<sup>b</sup>MA<sup>7</sup>** **E<sup>b</sup>MA<sup>7</sup>** **D<sub>MI</sub><sup>7</sup>** **E<sup>b</sup>MA<sup>7</sup>** **A<sup>7(alt.)</sup>** **B<sup>b</sup>MA<sup>9</sup>**

**F<sup>9</sup> SUS** **B<sup>b</sup>7** **F** **A<sup>b</sup>MA<sup>9</sup>** **G<sup>13</sup> SUS** **G<sup>13(b9)</sup>** **C<sub>MA</sub><sup>9</sup>**

**F<sup>9</sup> SUS** **B<sup>b</sup>7** **F** **A<sup>b</sup>MA<sup>9</sup>** **G<sup>13</sup> SUS** **G<sup>13(b9)</sup>** **C<sub>MA</sub><sup>9</sup>**

**F<sup>9</sup> SUS** **B<sup>b</sup>7** **F** **A<sup>b</sup>MA<sup>9</sup>** **G<sup>13</sup> SUS** **G<sup>13(b9)</sup>** **C<sub>MA</sub><sup>9</sup>**

**Med. Swing Ballad** **(add bs. & dr.)**

**A<sup>b</sup>9 SUS** **D<sup>b</sup>7** **A<sup>b</sup>** **D<sub>MA</sub><sup>7</sup>** **A<sup>b</sup>** **G<sub>MI</sub><sup>7(11)</sup>** **C<sup>13</sup>** **E<sub>MI</sub><sup>11</sup> A<sup>7(b9)</sup>**

**B** **D<sub>MI</sub><sup>7</sup>** **A<sup>7</sup> SUS** **(b9)** **D<sub>MI</sub><sup>7</sup>** **A<sup>7</sup> SUS** **(b9)** **D<sub>MI</sub><sup>7</sup>** **E<sup>b</sup>MA<sup>7</sup>** **D<sub>MI</sub><sup>7</sup>** **D<sub>MI</sub><sup>7</sup>** **G<sup>7</sup> SUS** **G<sup>7</sup> (b9)**

**C<sub>MI</sub><sup>7</sup>** **G<sup>7</sup> SUS** **(b9)** **C<sub>MI</sub><sup>7</sup>** **G<sup>7</sup> SUS** **(b9)** **C<sub>MI</sub><sup>7</sup>** **G<sup>7</sup> (#5)** **C<sup>13</sup> SUS** **C<sup>13</sup>**

**C** **F<sup>9</sup> SUS** **B<sup>b</sup>7** **F** **A<sup>b</sup>MA<sup>9</sup>** **E<sup>9(#11)</sup>** **E<sup>b</sup>MA<sup>7</sup>** **A<sup>7(alt.)</sup>** **D<sub>MI</sub><sup>9</sup>**

**D<sub>MI</sub><sup>7(5)</sup>** **G<sup>7</sup> (#5)** **O C<sub>MI</sub><sup>9</sup>** **E<sub>MI</sub><sup>6</sup> G<sup>b</sup>** **B<sup>b</sup>MA<sup>7</sup>** **F** **E<sup>b</sup>MA<sup>7</sup>**

**D<sup>b</sup>MA<sup>7</sup>** **C<sup>b</sup>MA<sup>7</sup>** **B<sup>b</sup>MA<sup>9</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sup>b</sup>7**

**Solo on form (ABC)**

**O C<sub>MI</sub><sup>9</sup>** **E<sub>MI</sub><sup>6</sup> G<sup>b</sup>** **B<sup>b</sup>MA<sup>7</sup>** **F** **E<sup>b</sup>MA<sup>7</sup>** **D<sup>b</sup>MA<sup>7</sup>** **C<sup>b</sup>MA<sup>7</sup>** **B<sup>b</sup>MA<sup>9</sup>**

**(rit.)** **(clar. fills)**

Solos and out head are in time.

For solos, each bar may be two bars of swing.

Melody is freely interpreted.

# Almost Like Being in Love

Lyric: Alan Jay Lerner  
Music: Frederick Lowe

Medium Swing

The musical score consists of ten staves of music, each with a different vocal line. The lyrics are provided below each staff. Chords are indicated above the notes, often enclosed in boxes or parentheses.

**Staff 1:**

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

What a day this has been! What a rare mood I'm in! Why, it's

**Staff 2:**

C<sub>MI</sub><sup>7</sup> F<sup>9</sup><sub>SUS</sub> F<sup>7(b9)</sup> B<sup>b</sup>6 (F<sub>MI</sub><sup>7</sup>) B<sup>b</sup>7 )

al - most like be - ing in love. There's a

**Staff 3:**

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

smile on my face for the whole hu - man race. Why, it's

**Staff 4:**

C<sub>MI</sub><sup>7</sup> F<sup>9</sup><sub>SUS</sub> F<sup>7(b9)</sup> B<sup>b</sup>6

al - most like be - ing in love. All the

**Staff 5:**

B A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sub>MA</sub><sup>7</sup>

mu - sic of life seems to be, like a

**Staff 6:**

G<sub>MI</sub><sup>7</sup> C<sup>7</sup> (D<sup>7</sup>) A<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b</sup>7 )

bell that is ring - ing for me. And from the

**Staff 7:**

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

way that I feel when that bell starts to peal I could

**Staff 8:**

C<sub>MI</sub><sup>7</sup> C<sup>#</sup>7 B<sup>b</sup>6 D C<sup>#</sup>7

swear I was fall - ing, I could swear I was fall - ing, it's

**Staff 9:**

C<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>9</sup> F<sup>7(b9)</sup> B<sup>b</sup>6 (F<sub>MI</sub><sup>7</sup>) B<sup>b</sup>7

al - most like be - ing in love.

## American Gothic

Bob Berg

Med. Funk

J = 126

(Intro)

D<sub>SUS</sub><sup>(add 9)</sup>

(pn. & gtr.)

1. 2.

cym. fills -- (pn.)

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

**A** D<sup>(omit 3)</sup> (D<sup>6/9</sup>) C<sup>6/9</sup>

D<sup>(omit 3)</sup> A<sup>bass</sup> B<sup>b</sup> B<sub>MI</sub><sup>11</sup> G<sup>bass</sup> A<sup>bass</sup> B<sup>b</sup><sub>bass</sub> C<sup>B<sup>b</sup></sup>

**B** F<sup>(omit 3)</sup> E<sup>b</sup><sup>(omit 3)</sup> (ten. w/ pn.)

(E<sup>b</sup><sub>MA</sub><sup>9</sup>) F<sup>(omit 3)</sup> C<sup>bass</sup> D<sup>b</sup> D<sub>MI</sub><sup>11</sup>

E<sup>b</sup><sup>(omit 3)</sup> F<sup>(omit 3)</sup> D<sup>b</sup><sup>(omit 3)</sup> E<sup>b</sup><sup>(omit 3)</sup> B<sup>b</sup><sup>(omit 3)</sup> C<sup>(omit 3)</sup> E<sup>b</sup><sup>(omit 3)</sup> F<sup>(omit 3)</sup>

C B<sup>b</sup> C<sup>(add 9)</sup> B<sup>b</sup> C<sup>(add 9)</sup> D<sub>bass</sub> D<sup>(add 9)</sup> (omit on DS -)

G<sub>MI</sub><sup>(add ten.)</sup> D<sup>b</sup> G B<sub>MI</sub> F<sup>#</sup><sub>SUS</sub> F<sup>#</sup> F<sup>#</sup><sub>MI</sub><sup>(add 9)</sup> F<sup>(add 9)</sup>

(ten.)

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

(3) (3)

(Tenor Solo, Half-Time Feel)

**D** C F D<sub>MI</sub><sup>7</sup> D<sub>b</sub><sub>MA</sub><sup>9</sup> E<sup>b</sup><sup>6/9</sup> F<sup>(add 9)</sup><sub>(omit 3)</sub>

(omit letter D on D.S.) (ten.)

(Orig. Feel)

**E** F<sub>bass</sub> E<sup>b</sup><sub>bass</sub> E<sup>b</sup><sub>bass</sub> D<sub>MI</sub><sup>7</sup> D<sub>b</sub><sub>bass</sub> C<sub>bass</sub> B<sub>bass</sub> B<sup>b</sup><sub>13(#11)</sub>

(B<sub>b</sub>13(#11)) A bass B<sub>b</sub> bass C bass D<sub>b</sub> D<sub>M11</sub>

D<sub>M11</sub> E<sub>b</sub>(omit 3) F<sup>(omit 3)</sup> G<sub>b</sub>(omit 3) A<sub>b</sub>(omit 3) A<sub>b</sub>(omit 3) B<sub>b</sub>(omit 3) D<sub>b</sub>(omit 3) E<sub>b</sub>(omit 3)

E<sub>b</sub><sup>(add 9)</sup> (Tenor fills) (etc.) 1. 2. E<sub>b</sub><sub>SUS</sub>

Tenor Solo, Half-Time Feel

F A<sub>b</sub> C F<sub>M1</sub><sup>7</sup> E<sub>MA</sub><sup>7</sup> G<sub>b</sub> A<sub>b</sub>

A<sub>b</sub> C<sub>M1</sub><sup>7</sup> F<sub>M1</sub><sup>7</sup> E<sub>MA</sub><sup>7</sup> G<sub>b</sub> A<sub>b</sub> E<sub>b</sub>  
G

F<sub>M1</sub><sup>7</sup> C<sub>F</sub> E<sup>7(#9)</sup> A<sub>M1</sub> E<sub>M1</sub><sup>7</sup> D<sub>b</sub><sub>MA</sub><sup>7(#11)</sup>

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

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

C<sub>F</sub> A<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7</sup> D<sub>b</sub><sub>MA</sub><sup>9</sup> E<sub>b</sub><sup>6</sup><sub>9</sub> F<sup>(add 9)</sup>

D.S. al Coda (omit letter D)

E<sub>b</sub>(omit 3) F<sup>(omit 3)</sup> D<sub>b</sub>(omit 3) E<sub>b</sub>(omit 3) B<sub>b</sub>(omit 3) C<sup>(omit 3)</sup> E<sub>b</sub>(omit 3) F<sup>(omit 3)</sup>

F<sub>SUS</sub><sup>(add 9)</sup> (Tenor fills) (etc.) 1.3.

4. E<sub>b</sub>(omit 3) F<sup>(omit 3)</sup> B<sub>b</sub>(omit 3) C<sup>(omit 3)</sup> D<sub>b</sub>(omit 3) E<sub>b</sub>(omit 3) E<sub>b</sub> F

(ten. w/ pn. 8va)

Bass plays one note per chord change during melody (except where bass line is written).

# (And) It All Goes 'Round and 'Round

Bernard Ighner  
(As sung by Jaye P. Morgan)

Med. Ballad

$\text{J} = 49$

NC.

(strings) (pn.)

$D\text{MA}^7 C\#^{7(b9)}$   $F\#_{\text{sus}}$   $F\#$   $B\text{MI}^9 B\text{MI}^{6\%}$   $A\text{MA}^7 C\#^{7(b9)} D\text{MA}^7$

**(Med. Swing Ballad ( $\text{J} = 49$ ))**

NC.

$G\text{MI}^9 C^{13} G\text{MI}^9 C^{13}$

$G\#_{\text{MI}}^{11}$

$D^9_{\text{sus}}$

rall.

**A**

$G\text{MI}^9$

$C^{13}$

$E\flat\text{MA}^9$

$D^{7(b9)}$

Some folk nev - er win,

and some folk hard - ly

$G\text{MI}^{11}$

$G^7$

$C\text{MI}^9 F^{13}$

$B\flat\text{MA}^7 D^{7(b9)}$

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

lose.

But here we are,

we're all a part of all there is,

$A\text{MI}^{11}$

$D^{7(b9)}$

$G\text{MI}^9$

$C^{13}$

$G\text{MI}^9$

$C^{13}$

And it all goes 'round and 'round.

and 'round.

**B**

$G\text{MI}^9$

$C^{13}$

$E\flat\text{MA}^9$

$D^{7(b9)}$

Life is like a school,

and some folk nev - er

$G\text{MI}^{11}$

$G^7$

$C\text{MI}^9 F^{13}$

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

$D^{7(b9)}$

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

learn the rules.

But here we are,

Some are wise and some are fools,

**A<sub>MI</sub>**<sup>11</sup> D<sup>7(b9)</sup> G<sub>MI</sub><sup>9</sup> C<sup>13</sup> B<sub>b</sub>/C G<sub>MA</sub><sup>7(b5)</sup> A<sub>b</sub><sub>MA</sub><sup>7(b5)</sup> A<sup>7(b5)</sup>

And it all goes 'round and 'round \_\_\_\_\_ (instr.) \_\_\_\_\_

C B<sub>b</sub><sub>MA</sub><sup>7</sup> E<sup>b</sup><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> G<sub>MI</sub><sup>9</sup> C<sup>9</sup><sub>SUS</sub> C<sup>7(#5)</sup>

Sav - ing space, gain - ing time, End - less - ly spin - ning a -

F<sub>MA</sub><sup>9</sup> G<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> B<sub>b</sub><sub>MA</sub><sup>9</sup> F<sub>MA</sub><sup>9</sup> E<sub>MI</sub><sup>7(b5)</sup> A<sup>7(#5)</sup> D<sub>MI</sub><sup>7</sup>

round. With each brand new day we leave some youth be - hind,

G<sup>9</sup><sub>SUS</sub> G<sub>MI</sub><sup>9</sup> C<sup>13</sup><sub>SUS</sub> D<sub>MA</sub><sup>7</sup> ○

2) - 4) And it all goes 'round and 'round.

And it all goes 'round and 'round. Solo on form (ABC). After solos, D.S. al Coda

G<sub>MI</sub><sup>9</sup> C<sup>9</sup><sub>SUS</sub> D<sub>MA</sub><sup>7</sup> (Freely) G<sub>MI</sub><sup>9</sup> E<sup>b</sup><sub>MA</sub><sup>7</sup> D<sub>MA</sub><sup>7</sup>

And it all goes 'round and 'round. And it all goes 'round and 'round.

Lyric at letters B and C, last time:

Life is like a school,  
And some folk never learn the rules.  
But here we are,  
Much wiser now than we were then,  
And it all goes 'round and 'round.

No way to turn back the time,  
Endlessly spinning around.  
With each brand new day  
We leave some youth behind  
And it all goes 'round and 'round.

Melody is freely interpreted.  
On recording, letter C and the Coda are 1/2 step higher the last time.  
On recording, solo is letter A only, vocal in at letter B.

# Another Star

Stevie Wonder

Med. Samba  
J = 120

NC (Intro)

(F<sup>#</sup>Mi<sup>9</sup>)(E<sup>13</sup>)(D<sub>MA</sub><sup>7</sup>)(C<sup>#</sup>Mi<sup>7</sup>)NC  
(B<sub>MI</sub><sup>7</sup>)(C<sup>#</sup>7(<sup>#</sup>5))(F<sup>#</sup>Mi<sup>9</sup>)C<sup>#</sup>7**A**

Soprano vocal line:

(voices) La la la la la la la la,

Bassoon line:

F<sup>#</sup>Mi<sup>9</sup> E<sup>13</sup> D<sub>MA</sub><sup>7</sup>

Horns line:

(horns, 2nd x)

Vocal line:

La la la la la la la la

Chords:

C<sup>#</sup>Mi<sup>7</sup> B<sub>MI</sub><sup>7</sup> C<sup>#</sup>7(<sup>#</sup>5)

1. For

F<sup>#</sup>Mi<sup>9</sup>

use on D.S.

**B** F<sup>#</sup>M<sub>I</sub><sup>9</sup> E<sup>13</sup> D<sub>MA</sub><sup>7</sup> C<sup>#</sup>M<sub>I</sub><sup>7</sup>

you, there might be a bright - er star, but through my eyes -

B<sub>MI</sub><sup>7</sup> C<sup>#7(9)</sup> F<sup>#</sup>M<sub>I</sub><sup>9</sup>

the light of you is all I see. For

F<sup>#</sup>M<sub>I</sub><sup>9</sup> E<sup>13</sup> D<sub>MA</sub><sup>7</sup> C<sup>#</sup>M<sub>I</sub><sup>7</sup>

you, there might be an oth - er song, but all , my heart -

B<sub>MI</sub><sup>7</sup> C<sup>#7(9)</sup> F<sup>#</sup>M<sub>I</sub><sup>9</sup>

can hear is your mel - o - dy. So

3rd x:  
D.S., vamp & fade  
on letter **A**

**C** E<sub>MI</sub><sup>9</sup> A<sup>7</sup> D<sub>MA</sub><sup>7</sup>

long a - go, my heart with - out de - mand - ing, in -

E<sub>MI</sub><sup>9</sup> A<sup>7</sup> D<sub>MA</sub><sup>7</sup>

formed me that no oth - er love could do. But lis -

F<sup>#</sup>M<sub>I</sub><sup>9</sup> B<sup>7</sup> E<sub>MA</sub><sup>7</sup> C<sup>#7</sup>

ten did I not, though un - der - stand - ing, (I) fell in love with

F<sup>#</sup>M<sub>I</sub><sup>7</sup> G<sup>#7</sup> C<sup>#7</sup><sub>SUS</sub>

one who would break my heart in two. 2. For

Horns and background vocals at letter B are like letter A each time (horns on bars 9-16 only).

Second & Third Verses

2. For you, love might be a toast of wine,  
But with each sparkle know the best for you  
I pray.

For you, love might be for you to find,  
But I will celebrate our love of yesterday.

3. For you, there might be another star,  
But through my eyes the light of love is all  
I see.

For you, there might be another song,  
But in my heart your melody will stay with me.

Sample bass line at letters **A** & **B**:

F<sup>#</sup>M<sub>I</sub><sup>9</sup> E<sup>13</sup> D<sub>MA</sub><sup>7</sup> C<sup>#</sup>M<sub>I</sub><sup>7</sup>

(with pn. L.H.) (etc.)

Med. Swing (in 2)  
J = 104 (Intro)

# Another Time

Alan Broadbent

**A (add bs. & dr.) (in 2)**

**B (in 4)**

Bass plays roots on beat 1 of letters A and C on head

C (in 2)

Musical score for section C, measure 2. The top staff shows a melody line with eighth notes. The bottom staff shows harmonic bass lines. Chords labeled: F<sup>6</sup><sub>9</sub>, (E<sup>b9</sup>), E<sup>b9</sup>/F, F<sup>6</sup><sub>9</sub>, (E<sup>b9</sup>), E<sup>b9</sup>/F.

Musical score for section C, measure 3. The top staff shows a melody line with eighth notes. The bottom staff shows harmonic bass lines. Chords labeled: D<sub>MI</sub><sup>6</sup><sub>9</sub>, (B<sup>b7</sup>), B<sup>b7</sup>/D, D<sub>MI</sub><sup>6</sup><sub>9</sub>, B<sup>b7</sup>/E.

D (in 4)

Musical score for section D, measure 1. The top staff shows a melody line with eighth notes. The bottom staff shows harmonic bass lines. Chords labeled: A<sub>MA</sub><sup>7</sup>, G<sup>#</sup>, F<sup>#</sup><sub>MI</sub><sup>9</sup>, E<sub>MI</sub><sup>7</sup>, (E<sup>b</sup><sub>MI</sub><sup>9</sup>), E<sup>b</sup><sub>MI</sub><sup>11</sup>, A<sup>7</sup>(<sup>#9</sup>), A<sup>b9</sup><sub>SUS</sub>, D<sup>7</sup>(<sup>#5</sup>), D<sup>b13</sup>(<sup>#9</sup>), G<sup>b13(b9)</sup>, B<sup>13</sup>.

Musical score for section D, measure 2. The top staff shows a melody line with eighth notes. The bottom staff shows harmonic bass lines. Chords labeled: B<sup>13</sup>, E<sup>13(b9)</sup>, A<sup>13</sup><sub>SUS</sub>, A<sup>b13</sup><sub>SUS</sub>, G<sup>b13</sup>. (p.n. w/ bs.)

O

Musical score for section O. The top staff shows a melody line with eighth notes. The bottom staff shows harmonic bass lines. Chords labeled: A<sup>b13</sup><sub>SUS</sub>, (G<sup>b13</sup>), F<sub>MA</sub><sup>7</sup>(<sup>#11</sup>).

Solos in 4.

Chords in parenthesis are used for solos.

*Slow, even 1/8's*  
*J = 71 (Intro)*

# Appointment in Ghana

Jackie McLean

(trp.)  
 $B_b MA^7$        $E^{7(9)}$        $D^{7(9)}$        $G^{13}$

(tom)  
 $B_b MA^7$        $E^{7(9)}$        $D^{7(9)}$        $G^{13}$

*(Fast Swing)*  
*J = 234*

$B_b MA^7$        $E^{7(9)}$        $D^{7(9)}$        $G^{13}$  ) NC  $G_{MI}^{7(11)}$

A

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

D pedal  
 $G_{MI}^{6/9}$       1.  $G_{MI}^{7(11)}$       2.  $G_{MI}^{7(11)}$

(bs.)      (bs. walks)

B

$B_b MA^7$        $E^{7(9)}$        $D^{7(9)}$        $G^{13}$

(bass walks)

**B<sub>b</sub>MA<sup>7</sup>**    **E<sup>7(#9)</sup>**    **D<sup>7(#9)</sup>**    **G<sup>13</sup>**    **G<sub>M1</sub><sup>7(11)</sup>**

**C**

**(G<sub>M1</sub><sup>7(11)</sup>)**    **G<sub>M1</sub><sup>7(11)</sup>**    **G<sub>M1</sub><sup>7(11)</sup>**

**D pedal**    **G<sub>M1</sub><sup>6/9</sup>**

(bass walks)

**D**

**(bs.) Solos**    **G<sub>M1</sub><sup>7</sup>**

— 16 —

**E**

**B<sub>b</sub>MA<sup>7</sup>**    **E<sup>7(#9)</sup>**    **D<sup>7(#9)</sup>**    **G<sup>13</sup>**    **B<sub>b</sub>MA<sup>7</sup>**    **E<sup>7(#9)</sup>**    **D<sup>7(#9)</sup>**    **G<sup>13</sup>**    **F** **G<sub>M1</sub><sup>7</sup>**

— 8 —

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

alto fills

**G<sub>M1</sub><sup>6/9</sup>**

Drums play time throughout (except 1 bar before A).  
Bass walks for solos.

# Appointment in Ghana (Harmony)

Slow, even 1/8's

$\text{J} = 71$  (Intro)

(Fast Swing)  
 $\text{J} = 234$

A

B

C

D

(Solos)  
G<sub>MI</sub><sup>7</sup>

E

Solo on DEF

After solos, D.S. al Coda

G<sub>MI</sub><sup>6/9</sup>

Tenor & alto sound one octave lower than written.

alto fills

# Arietas

Freddie Hubbard

Medium-Fast Swing

$\text{J} = 228$  (Intro)  $B_{\flat MA}^{7(\flat 5)}$   $A_{\flat MA}^{7(\flat 5)}$   $F_G$   $E_{MI}^{7(\flat 5)}$   $A^{7(\# 5)}$   $D_{MI}$  NC

(flug.)

(bass walks)

(etc.)

(bass walks throughout A)

1.

last x: [ ] (fine)

Solo on form (A'A<sup>2</sup>)  
After solos, D.S. al fine

Chords in parentheses are used for solos.

Break is not used for solos.

Medium-Fast Swing  
J = 228 (Intro)

# Arietas (Harmony)

Musical score for two staves: Tenor (ten.) and Trumpet (trb.). Both staves are in common time (C) and key of C. The tenor part consists of eighth-note patterns with grace notes. The trumpet part follows a similar pattern but includes some grace notes and a trill-like figure.

Continuation of the musical score for tenor and trumpet parts, showing the progression of the eighth-note patterns and grace notes.

Musical score showing two measures of silence (Tacet) indicated by horizontal bars above the staves. Measure 8 is also marked with a bar.

**A**

Musical score for section A, featuring a soprano (S) part. The soprano part consists of eighth-note patterns with grace notes. Chords labeled are C<sup>9</sup> and B<sub>b</sub><sup>9</sup>.

Continuation of the musical score for section A, showing harmonic changes between D<sup>7(#9)</sup>, A<sub>b</sub>M<sub>I</sub><sup>7</sup>, D<sub>b</sub><sup>7</sup>, D<sup>7(#9)</sup>, E<sub>b</sub>M<sub>I</sub><sup>7</sup>, and A<sub>b</sub><sup>7</sup>.

1.

D<sub>MI</sub><sup>7</sup> G<sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b MA</sub><sup>7</sup> (D<sub>MI</sub><sup>7</sup> C<sub>MI</sub><sup>7(b5)</sup>) G<sup>7</sup>

break ----- :

2.

F<sub>MI</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> A<sub>b MI</sub><sup>7</sup> D<sub>b</sub><sup>7</sup> G<sub>b MA</sub><sup>7</sup> E<sub>b MI</sub><sup>6/9</sup> C<sub>MI</sub><sup>7</sup> F<sup>7</sup>

last x: [♩] (fine)

Solo on form (A<sup>1</sup>A<sup>2</sup>)  
After solos, D.S. al fine

Tenor sounds one octave lower than written.

Chords in parenthesis are used for solos.

Break is not used for solos.

# Autumn Serenade

Lyric: Sammy Galop

Music: Peter De Rose

(As played by John Coltrane)

&amp; Johnny Hartman)

Medium Latin

$\text{J} = 112$

(bass) (w/ pn. L.H. 8va b.)

(w/ pn.)

Through the

**A**  $E^{\flat}M1^{(MA7)}$

**S**

trees comes au - tumn with her ser - e - nade, Mel - o -

$E^{\flat}M1^{(MA7)}$

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

dies, the sweet - est mu - sic ev - er played, Au - tumn

$F^{\flat}M1^7$

$B^{\flat}7^{(\#9)}$

$E^{\flat}M1^{(MA7)}$

$C^{\flat}M1^7/G$

kiss - es we knew are beau - ti - ful sou - ve - nirs, As I

$G^{\flat}M1^{7(\#5)}$

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

$F^{\flat}M1^7$

$B^{\flat}13^{(\#9)}$

pause to re - call the leaves seem to fall like tears. Sil - ver

**B**  $E^{\flat}M1^{(MA7)}$

$B^{\flat}7^{(\#9)}$

stars were cling - ing to an au - tumn sky, Love was

$E^{\flat}M1^{(MA7)}$

$A^{\flat}13$

ours un - til Oc - to - ber wan - dered by, Let the

**F<sub>MI</sub>⁷** 3      **B<sub>b</sub>⁷(b⁹)** 3      **G<sub>MI</sub>⁷** 3      **C⁹**

years come and go, I'll still feel the glow that time can - not fade when I

**C<sub>MI</sub>⁷**      **F⁹**      **B⁹**      **B<sub>b</sub>⁷(#⁵)**      **E<sub>b</sub>⁶⁹**      **B<sub>b</sub>¹³(b⁹)**

hear that love - ly au - tumn ser - e - nade.

**C** *(Tenor solo)*  
**E<sub>b</sub>⁹<sub>MA</sub>**

**B<sub>b</sub>¹³(b⁹)** *(8x's)*

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

**E<sub>b</sub>⁶⁹**      **E¹³(#¹¹)**      **E<sub>b</sub>⁹<sub>MA</sub>**      **E¹³**

-nade. *(Vamp, fill & fade)*

Piano comp rhythm for first 8 bars of letters A & B is similar to Intro.

Break at bar 16 of letter A is not played for solos.

# B-Sting

Brandon Fields

Billy Childs

Medium Funk

$\text{J} = 120$

Tacet  $\text{S}$   $\text{D}_{\text{b}}\text{sus}\text{E}_{\text{b}}\text{sus}$  (dorian)

(bs. & dr.) (synth.)

$\text{C}_{\text{MI}}^{7(\#5)}\text{E}_{\text{b}}\text{D}_{\text{b}}$   $\text{B}_{\text{b}}\text{B}_{\text{b}}_{\text{MI}}^{7(\#5)}$

$\text{D}_{\text{b}}\text{sus}\text{E}_{\text{b}}\text{sus}$   $\text{G}_{\text{b}}^{6/9}\text{E}_{\text{b}}\text{C}_{\text{b}}$   $\text{D}_{\text{A}}$   $\text{B}_{\text{b}}_{\text{MI}}^{7(\#5)}$

**A**  $\text{D}_{\text{b}}\text{sus}\text{E}_{\text{b}}\text{sus}$   $\text{D}_{\text{b}}\text{E}_{\text{b}}\text{sus}$   $\text{C}_{\text{MI}}^{7(\#5)}\text{E}_{\text{b}}\text{D}_{\text{b}}$   $\text{B}_{\text{b}}\text{B}_{\text{b}}_{\text{MI}}^{7(\#5)}$

(horns) (synth.)

$\text{D}_{\text{b}}\text{sus}\text{E}_{\text{b}}\text{sus}$   $\text{A}_{\text{MA}}^{7(\#5)}$   $\text{E}_{\text{b}}$   $\text{E}_{\text{b}}^7\text{sus}$

(horns)

$\text{D}_{\text{b}}\text{sus}\text{E}_{\text{b}}\text{sus}$   $\text{D}_{\text{b}}\text{E}_{\text{b}}\text{sus}$   $\text{A}_{\text{MA}}^{7(\#5)}$   $\text{E}_{\text{b}}$

$\text{A}_{\text{MA}}^{7(\#5)}$   $\text{E}_{\text{b}}$   $\text{F}_{\text{sus}}^{7(\text{omit } 5)}\text{G}_{\text{b}}^{6/9}$   $\text{G}_{\text{b}}^{6/9}(\text{omit } 3)$   $\text{A}_{\text{b}}^{(\text{add } 9)}\text{B}_{\text{b}}^{13(\#11)}$

$\text{G}_{\text{b}}^{7(\#9)}\text{D}_{\text{b}}^{(\text{add } 9)}$   $\text{D}_{\text{b}}\text{B}_{\text{b}}\text{E}_{\text{b}}^{1.}$  sus(dorian)  $\text{C}_{\text{MI}}^{7(\#5)}\text{E}_{\text{b}}\text{D}_{\text{b}}$   $\text{B}_{\text{b}}\text{B}_{\text{b}}_{\text{MI}}^{7(\#5)}$   $\text{E}_{\text{b}}\text{sus}\text{E}_{\text{b}}_{\text{MI}}^{7(\#5)}\text{E}_{\text{b}}^9\text{sus}$

alto fills ----- (synth.)

**B**  $\text{E}_{\text{b}}^9\text{sus}$   $\text{E}_{\text{b}}_{\text{MI}}^{7(11)}$   $\text{B}_{\text{MI}}^9$   $\text{B}_{\text{b}}^{13}\text{sus}\text{A}^{13(\#11)}$

$\text{A}_{\text{b}}\text{MI}^9$   $\text{E}_{\text{b}}_{\text{MI}}^{7(11)}$   $\text{D}_{\text{b}}^{13}\text{sus}$   $\text{B}_{\text{b}}^7(\#9)$

$f$

**E<sub>b</sub>MI<sup>7</sup>** (sparse drums)

*mp*  
(synth.)

**C<sub>b</sub>MA<sup>7</sup>**

**A<sub>b</sub>SUS**

**G<sub>b</sub>6<sub>9</sub>**

**G<sub>b</sub>6<sub>9</sub>** **E<sub>b</sub>** **C<sub>b</sub>** **D** **A** **B<sub>b</sub>MI<sup>7(5)</sup>** **E<sub>b</sub>SUS**

*f*

(horns)

(Alto solo thru E)

**C** **E<sub>b</sub>MI<sup>7</sup>**

**16**

**D** (funky) **E<sub>b</sub>MI<sup>9</sup>**

(horns, behind solo, 1st x only)

**C<sub>b</sub>MA<sup>7</sup>**

**A<sub>b</sub>13**

**G<sub>b</sub>6<sub>9</sub>** **G<sub>b</sub>6<sub>9</sub>**

**E<sup>9</sup> SUS**

**E** **E<sup>9</sup> SUS** **E<sub>b</sub>MI<sup>7(11)</sup>** **B<sub>MI</sub><sup>9</sup>** **B<sub>b</sub>13<sub>SUS</sub>** **A<sup>13(11)</sup>**

**A<sub>b</sub>MI<sup>9</sup>** **E<sub>b</sub>MI<sup>7(11)</sup>** **D<sub>b</sub>13<sub>SUS</sub>** **B<sub>b</sub>7(<sup>#</sup>5)**

(horns)

(For additional solos, repeat [C D D E].)  
D.S. al 2nd ending al Coda

O

**D** **B<sub>b</sub>**

**E<sub>b</sub>SUS**

dr. fill-----

(3)

Synth. rhythms follow melody.

Horns play letter A in unison 1st time only.

Second time and on D.S. play harmonies. (Trumpet/Alto/Tenor)

# B-Sting (Bass)

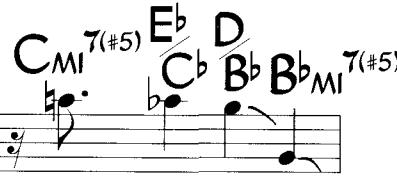
Medium Funk (Intro)

$\text{J} = 120$

$\text{D}_\flat \text{sus}$   $\text{E}_\flat \text{sus}$  (dorian)



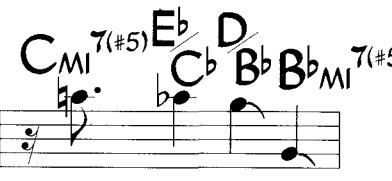
S  $\text{D}_\flat \text{sus}$   $\text{E}_\flat \text{sus}$  (etc.)



$\text{D}_\flat \text{sus}$   $\text{E}_\flat \text{sus}$



A  $\text{D}_\flat \text{sus}$   $\text{E}_\flat \text{sus}$   $\text{D}_\flat$   $\text{D}_\flat \text{E}_\flat \text{sus}$



$\text{D}_\flat \text{sus}$   $\text{E}_\flat \text{sus}$

$\text{A}_{\text{MA}} 7(\#5)$

$\text{E}_\flat 7 \text{sus}$

bs. fill -

$\text{D}_\flat \text{sus}$   $\text{E}_\flat \text{sus}$   $\text{D}_\flat$   $\text{D}_\flat \text{E}_\flat \text{sus}$

$\text{A}_{\text{MA}} 7(\#5)$

$\text{A}_{\text{MA}} 7(\#5)$

$\text{E}_\flat$

$\text{F}^7 \text{sus}$   $\text{G}_\flat 6/9$   $\text{A}_\flat \text{A}^7 \text{sus}$   $\text{B}_\flat \text{B}^{13(\#11)}$   $\text{G}^7(\#9) \text{D}^{(\text{add } 9)}$   $\text{D}_\flat \text{B}_\flat \text{E}_\flat \text{sus}$

1.

$\text{E}_\flat \text{sus}$

(etc.)

$\text{C}_{\text{MI}} 7(\#5)$   $\text{E}_\flat$   $\text{D}$   $\text{C}_\flat \text{B}_\flat \text{B}_\flat 7(\#5)$

2.

$\text{E}_\flat \text{sus}$

$\text{E}_\flat \text{MI}^7$   $\text{E}^9 \text{sus}$

(sample)

$\text{E}_\flat \text{MI}^7$

$\text{B}_{\text{MI}}^9$

$\text{B}_{\text{MI}}^9$

$\text{B}_\flat 13 \text{sus}$

$\text{A}^{13(\#11)}$

$\text{A}_\flat \text{MI}^9$

$\text{E}_\flat \text{MI}^7$

**D**  $D_{\text{b}}^{\text{13}}_{\text{sus}}$   $B_{\text{b}}^{\text{7}(\#9)}_{(\#5)}$

**E**  $E_{\text{bM1}}^7$   $A_{\text{b}}^9_{\text{sus}}$

**C**  $C_{\text{bMA}}^7$   $G_{\text{b}}^{6\%}$   $G_{\text{b}}^{6\%} \text{ Cb} \text{ D A} \text{ B}_{\text{bM1}}^{\text{7}(\#5)} \text{ E}_{\text{b}}^{\text{sus}}$

**C** (Alto solo)  $E_{\text{bM1}}^7$  (etc.)  
(sample)

**D**  $E_{\text{bM1}}^9$   $A_{\text{b}}^{\text{13}}$   $C_{\text{bMA}}^7$   ${}^1G_{\text{b}}^{6\%}$   ${}^2G_{\text{b}}^{6\%}$   $E_{\text{sus}}^9$

**E**  $E_{\text{sus}}^9$   $E_{\text{bM1}}^{\text{7}(11)}$   $B_{\text{M1}}^9$   $B_{\text{b}}^{\text{13}}_{\text{sus}}$   $A_{\text{b}}^{\text{13}(\#11)}$

$A_{\text{bM1}}^9$   $E_{\text{bM1}}^{\text{7}(11)}$   $D_{\text{b}}^{\text{13}}_{\text{sus}}$   $B_{\text{b}}^{\text{7}(\#9)}_{(\#5)}$

For additional solos, repeat **C D D E**  
D.S. al 2nd ending al Coda

**O** ( $E_{\text{bM1}}^7$ )  $D_{\text{b}}^{\text{Bb}}$   $E_{\text{sus}}^{\text{b}}$   
dr. fill -

(Bass on recording adds a lot, for example at letter A)

**A**  $D_{\text{b}}^{\text{sus}} E_{\text{sus}}^{\text{b}}$  (etc.)

# Baby, Come To Me

Medium Pop Ballad

$\text{J} = 90$

Rod Temperton  
(As sung by Patti Austin  
& James Ingram)

1. Think - in' back in time, when love was on - ly in the mind, I re - a - lize

ain't no sec - ond chance, you've got to hold on to ro - mance, don't let it

slide. There's a spe - cial kind of mag - ic in the

air when you find an - oth - er heart that needs to share. Ba - by,

come to me, let me put my arms a - round you, this was meant to be, and I'm

oh, so glad I found you, need you ev - 'ry day, got to have your love a - round me, ba - by,

**G<sub>MI</sub>7**

**D<sub>MI</sub>7** **G<sup>7(b9)</sup>** **(strings) C<sub>MI</sub>7**

al - ways stay, 'cause can't go back to liv - ing with - out you.

**2. D<sub>MI</sub>7** **G<sup>7(b9)</sup>** **C<sup>9</sup><sub>SUS</sub>** **C7**

can't go back to liv - ing with - out you. The

**C A<sup>b</sup><sub>MA</sub>7** **C<sub>MI</sub>7** **B<sup>b9</sup><sub>SUS</sub>**

night can be cold, there's a chill to ev - 'ry eve - ning when you're

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

all a - lone. Don't talk a - ny more, 'cause you

**A<sup>b</sup><sub>MA</sub>7** **F<sub>G</sub>** **G**

know that I'll be here to keep you warm. Ba - by,

**D C<sub>MI</sub>7** **F<sub>MI</sub>7** **A<sup>b</sup> B<sup>b</sup> F<sub>MI</sub>7** **G<sub>MI</sub>7**

Come to me, let me put my arms a - round you, this was meant to be, and I'm (you.)

**E<sup>b</sup><sub>MA</sub>7** **G<sup>7(b9)</sup>** **C<sub>MI</sub>7** **F<sub>MI</sub>7** **A<sup>b</sup> B<sup>b</sup> F<sub>MI</sub>7**

oh, so glad I found you, need you ev - 'ry day, got to have your love a - round me, ba - by,

**G<sub>MI</sub>7** **D<sub>MI</sub>7** **G<sup>7(b9)</sup>**

al - ways stay, 'cause I can't go back to liv - ing with - out

Second verse lyric:

vamp and fade

Spendin' every dime to keep you talkin' on the line, that's how it was,  
 And all those walks together, out in any kind of weather, just because.  
 There's a brand new way of looking at your life  
 When you know that love is standing by your side.

# Backstage Sally

Wayne Shorter

(As played by Art Blakey)

Medium Swing/Shuffle in 2

♩ = 120

**A** F<sub>M1</sub><sup>6</sup> D<sup>7(#9)</sup> G<sup>7(#5)</sup> C<sup>7(#9)</sup> E<sub>b</sub><sub>M1</sub><sup>11</sup> A<sub>b</sub><sup>13</sup>

C<sub>M1</sub><sup>11</sup> F<sup>13</sup> B<sub>b</sub><sub>M1</sub><sup>6</sup> A<sub>b</sub><sup>7</sup> G<sup>7(#5)</sup> G<sub>b</sub><sup>7</sup>

F<sub>M1</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> toms: E<sub>b</sub><sub>M1</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> D<sup>7(#9)</sup> G<sup>7</sup>

C<sup>7(#9)</sup> F<sup>7</sup> B<sub>b</sub><sup>7(#9)</sup> E<sub>b</sub><sup>7</sup> G<sub>M1</sub><sup>7(11)</sup> C<sup>7(#5)</sup>

F<sub>M1</sub><sup>6</sup> D<sup>7(#9)</sup> G<sup>7(#5)</sup> C<sup>7(#9)</sup> F<sub>M1</sub> A<sub>b</sub><sup>13</sup> D<sub>b</sub><sub>M1</sub><sup>7</sup> G<sub>b</sub><sup>13</sup> last x:

*mf* Solo on **A** (fine) After solos, D.C. al fine

Background line behind 2nd chorus of solos (optional):

**A**

Tacet

Head is played twice before and after solos.  
Bass walks in 4 for solos.

# Backstage Sally (Harmony)

Med. Swing/Shuffle in 2

$\text{J} = 120$

*mf*  
(ten. & trb., 8va b.)

(ten.)  
(trb.)

(b.)

*f*  
(unis.)

*mf*

Solo on A  
After solos, D.C. al fine

Background line behind 2nd chorus of solos (optional):

A

Tacet

Head is played twice before and after solos.

Tenor and trombone sound one octave lower than written throughout.

# A Ballad for Doll

Medium Ballad

Jackie McLean

**A** . = 57

melody

harmony

(trp.)  
C#M16/9  
D MI6/9  
E7(#9)  
Eb MI9

(alto)  
(ten.)

G<sub>MA</sub>7 (G<sub>b</sub>7 G<sub>b</sub>6 )  
B<sup>13</sup>  
E<sub>MA</sub>7  
A<sup>13</sup>

D<sub>MA</sub>7  
G<sup>13</sup>  
D<sub>b</sub><sub>MA</sub>7  
F#7sus

B<sub>MA</sub>7  
E<sup>9</sup><sub>SUS</sub>  
A<sub>MA</sub>7  
D<sup>9</sup><sub>SUS</sub>  
G<sub>MA</sub>7

(last x)  
[ ⊖ ]  
[ ⊕ ]

Chords in parentheses are used for head only.  
Tenor and alto sound one octave lower than written.

Ballad  
♩ = 63

# Ballad for Two Musicians

Joe Zawinul

(as played by Trilok Gurtu)

The musical score consists of four systems of music, labeled A, B, C, and D, each with a staff and a corresponding bass staff.

- System A:** Features chords like D<sub>MI</sub>, B<sub>MI</sub> 7 (omit 5), D<sub>MI</sub> 7 (add 9), and B<sub>b</sub><sub>MA</sub> 7. It includes a note instruction "(add synth. pads)" and dynamic markings (pn.) and (bs./pn.).
- System B:** Features chords like G<sub>MI</sub> 9, E<sub>MI</sub> 11, B<sub>b</sub><sub>MI</sub> 7 (b5), and E<sub>MI</sub> 9 (b5). It includes a note instruction ("sax") and dynamic markings (ad lib.).
- System C:** Features chords like D<sub>MA</sub> 9, D<sub>MA</sub> 6, D<sub>MA</sub> 9 D<sub>6</sub>, D<sub>MA</sub> 9, D<sub>6</sub>, D<sub>MA</sub> 7 D<sub>6</sub>, and D<sub>MA</sub> 9. It includes a note instruction (E<sub>MI</sub> 7 B) and dynamic markings (3).
- System D:** Features chords like F#<sub>MI</sub> 7 (b9) G<sub>MA</sub> 9, G<sub>B</sub>, C#<sub>E</sub> 7 (Ad lib.), A<sub>SUS</sub> 13, D<sub>MA</sub> 9, B<sub>MI</sub> 11, F#<sub>MI</sub> 7, B<sub>B</sub><sub>MA</sub> 7 (8va on D.S.), and D<sub>#</sub>. It includes dynamic markings (3) and (Ad lib. on D.S.).

(8va on D.S.)

**E** MI  
B

A<sup>7(omit 3)</sup> (Ad lib.) C# F#<sup>7(11)</sup>

(omit on D.S.) F#<sup>7#5</sup>

**E** B MI F#<sup>7(b9)</sup> B MI A F#<sup>7</sup> B C#<sup>7</sup> B C#<sup>7(b5)</sup> MI B

(1st x pn., "sax" on D.S.)

**A** b<sup>6</sup> (omit 3) G<sup>6</sup> A<sup>b</sup> MA<sup>9(omit 3)</sup> E MA<sup>9</sup> ("sax") D MA<sup>9(b5)</sup> E<sup>b</sup> MA<sup>9</sup>

**A** MI<sup>9</sup> B MI (Ad lib.) B<sup>9(#5)</sup> (Whole tone)

**F** E MA<sup>9</sup> A<sup>6/9(omit 3)</sup> E MA<sup>9</sup> A<sup>6/9(omit 3)</sup> E<sup>(add 9)</sup> (omit 3) E MI

E MI A A SUS 2) 4) D.S. al Coda

**O** B<sup>(b9)</sup> C MA<sup>7(#11)</sup> B B<sup>(b9)</sup> C MA<sup>7(#11)</sup> B B<sup>(b9)</sup> G B F#<sup>(omit 3)</sup> B B<sup>7</sup> SUS

4) 2) 4) 4)

B E MI<sup>6</sup> B B dim. B ("sax" ad lib.) B dim. B ("sax" ad lib.)

(1st x add "sax") (1st x pn., 2nd x "sax")

**H** B<sup>7(#11)</sup>\* B<sup>(#9)</sup> (Ad lib.) (B<sup>(#9)</sup>) (no pulse to end)

mp diminuendo to end (no pulse to end)

rall. pp (Examples)

("Sax" is a synth. sound)

Note: Melody is very freely interpreted, particularly on D.S.

\* This chord is very altered and is played in several inversions:

The notation shows three different inversions of the altered chord, labeled 'or' and 'etc.' at the bottom right.

**Ballad**  
J = 63  
**(Intro)**

# Ballad for Two Musicians (Bass-Synth.)

**Bass (Bassoon/Piano) Staff:**

- Section A:** Includes chords NC, GMI⁹, D⁷(♯5), B⁶, EMI⁹(♯5), AMI⁹(♯5), F, EMI⁹, D⁷(♯5), GMI¹¹, CMI⁷, DMI⁹, B⁷(♯5), D⁹, DMI⁹, B⁷(♯5), EMI⁹(♯5), E, A.
- Section B:** Includes chords DMA⁹, D⁶, DMA⁹, D⁶, DMI⁹, D⁶, DMI⁹, D⁶, DMI⁹, (EMI⁹, B), GMA⁹, (omit 1st x), EMI¹¹, A¹³sus, DMI⁹, BMI¹¹, G, B, EMI⁹(♯5), EMI⁹(♯5), A.
- Section C:** Includes chords F#⁷(♯9), GMA⁹, G, B, C#⁷, C#⁷, F#⁷MI⁷, B⁶, D⁹.
- Section D:** Includes chords EMI⁹, A⁷, C#⁷, F#⁷(♯9), (omit on D.S.), F#⁷(♯5).

**Synth Staff:**

- Section A:** Includes chords NC, GMI⁹, D⁷(♯5), B⁶, EMI⁹(♯5), AMI⁹(♯5), F, EMI⁹, D⁷(♯5), GMI¹¹, CMI⁷, DMI⁹, B⁷(♯5), D⁹, DMI⁹, B⁷(♯5), EMI⁹(♯5), E, A.
- Section B:** Includes chords DMI⁹, D⁶, DMI⁹, D⁶, DMI⁹, D⁶, DMI⁹, (EMI⁹, B), GMA⁹, (sample bs.), EMI¹¹, A¹³sus, DMI⁹, BMI¹¹, G, B, EMI⁹(♯5), EMI⁹(♯5), A.
- Section C:** Includes chords F#⁷(♯9), GMA⁹, G, B, C#⁷, C#⁷, F#⁷MI⁷, B⁶, D⁹.
- Section D:** Includes chords EMI⁹, A⁷, C#⁷, F#⁷(♯9), (as is), F#⁷MI⁷, B⁶, D⁹.

**E** B<sub>MI</sub> F<sup>#(b9)</sup> B B<sub>MI</sub> A F<sup>#7</sup> B C<sup>#7</sup> B C<sup>#7(b5)</sup> B

A<sup>b6</sup><sub>9</sub> (omit 3) G<sup>6</sup> (as is) A<sup>b</sup><sub>MA</sub><sup>9</sup> (omit 3) E<sub>MA</sub><sup>9</sup> D<sub>MA</sub><sup>9</sup> E<sup>b</sup><sub>MA</sub><sup>9</sup>

A<sub>MI</sub><sup>9</sup> B<sub>MI</sub> 2) 4) B<sup>9</sup>(#11) (whole tone) (sample)

**F** E<sub>MA</sub><sup>9</sup> A<sup>6</sup><sub>9</sub> (omit 3) E<sub>MA</sub><sup>9</sup> A<sup>6</sup><sub>9</sub> (omit 3) E<sup>(add 9)</sup><sub>MI</sub> (omit 3) E<sub>MI</sub>

E<sub>MI</sub> (as is) A A<sub>SUS</sub> 2) 4) (sample) D.S. al Coda

(sample) B<sup>(b9)</sup> C<sub>MA</sub><sup>7(#11)</sup> B<sup>(b9)</sup> C<sub>MA</sub><sup>7(#11)</sup> B<sup>(b9)</sup> 2) 4) (bs. etc.)

4) (sample bs.) B F<sup>#(omit 3)</sup> B<sup>7</sup><sub>SUS</sub> B E<sub>MI</sub><sup>6</sup> B B dim. B B dim.

**G** B F<sup>#(omit 3)</sup> B<sup>7</sup><sub>SUS</sub> B E<sub>MI</sub><sup>6</sup> B B dim. B B dim.

(pn.) B B B B dim. B B dim. B B dim.

(bs.)

**H** B<sup>7</sup>(add 4) (synth. sample pads) B<sup>7</sup>(#11)<sub>9</sub> B<sup>7</sup>(alt.) (etc.)

(bs.) (bs. etc.) B<sup>(omit 3)</sup> (8) ("sax") B<sup>(#9)</sup>

(bs.) (bs. etc.) B<sup>(#9)</sup> rall.

# Bird of Beauty

Stevie Wonder

Medium Funky Samba

♩ = 96

B<sub>MI</sub><sup>7</sup> (Intro)B<sub>b</sub><sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup>D<sup>13(#11)</sup>G<sup>6</sup><sub>9</sub>G<sup>6</sup><sub>9</sub>

Doot doo\_doot doo\_doot doo, doot doo\_doot doo\_doot doot doot doo\_doot doo\_doot Si-mon

**A** B<sub>MI</sub><sup>7</sup> B<sub>b</sub><sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sup>13(#11)</sup>

says\_\_\_\_\_ that now\_\_\_\_\_ your mind\_\_\_\_\_ de - sires\_\_\_\_\_ a\_\_\_\_\_ va -

G<sup>6</sup><sub>9</sub>B<sub>MI</sub><sup>7</sup>B<sub>b</sub><sub>MI</sub><sup>7</sup>

ca - tion,\_\_\_\_\_ Free to join\_\_\_\_\_ in fun\_\_\_\_\_

A<sub>MI</sub><sup>7</sup>D<sup>13(#11)</sup>G<sup>6</sup><sub>9</sub>

There a -

E<sup>7</sup>E<sup>7(b9)</sup>A<sup>13</sup>

waits\_\_\_\_\_ you a tick - et at "Please Have a Good Time"\_\_\_\_\_ Sta - tion,

A<sup>13</sup>E<sup>b7</sup>E<sup>b9</sup>

'Cause what is is gon - na stay\_\_\_\_\_ Til ol' Fath - er Time de - cides

E<sup>b9</sup>D<sup>9</sup><sub>SUS</sub>

1.

2., 3.  
D<sup>9</sup><sub>SUS</sub>D<sup>b9(#11)</sup>

to change\_\_\_\_\_

Si - mon

This image shows a hand-drawn musical score for the song "Doo Doo Doo (That Thing You Do)". The score consists of four staves of music with lyrics underneath. Chords are written above the staves, and specific notes or basses are circled.

**Chords and Bass Notes:**

- Staff 1: B, C<sup>6</sup>, C<sub>M1</sub><sup>6</sup>, G/B, G<sup>7</sup>/D
- Staff 2: C<sup>6</sup>, C<sub>M1</sub><sup>6</sup>, G/B, G<sup>7</sup>/D
- Staff 3: C<sup>6</sup>, C<sub>M1</sub><sup>6</sup>, G/B, E<sup>7(b9)</sup>
- Staff 4: A<sup>13</sup>, (E<sub>M1</sub><sup>7</sup>) A, A<sup>13</sup>, (E<sup>b</sup><sub>M1</sub><sup>7</sup>) A<sup>b</sup>, A<sup>b</sup> bass, E<sup>b</sup><sub>M1</sub><sup>7</sup> A<sup>b</sup> A<sup>b</sup><sub>6</sub><sup>9</sup>
- Staff 5: A<sup>b</sup><sub>6</sub><sup>9</sup>, (D<sup>9</sup><sub>SUS</sub>) D bass, G<sup>6</sup><sub>9</sub>
- Staff 6: G<sup>6</sup><sub>9</sub>

**Lyrics:**

There is so much in life for you to feel,  
un - found in white red or yel - low pills,  
A mind ex - cur - sion can be such a thrill, You please  
sat - is - fy, (Ooh ) Take a chance and ride (Ooh )  
) The bird of beau - ty of the sky.  
(Doot doo doot doo doot doo, doot doo doot doo  
doot doo, doot doo doot doo Tu - do

**D.S. al 3rd ending al Coda**

Voice sings variations on "The (bird of) bee' 'y of the sky".

Musical score for "The Beauty of the Doo". The score consists of two staves. The top staff is in G major (G<sup>6</sup>) and the bottom staff is in A♭ major (A<sup>b</sup>13). The lyrics are: "sky. Doot doo doot doo doot doo, (The doot doo doot doo beauty doot of the) doo,".

Second verse:

Third verse:

Simon says that your mind is requesting a furlough,  
Let it find the answers to things that you've  
                  always wanted to know.  
There's a fair of many places that you've  
                  always wanted to go, yeah,  
And to me that sure sounds best,  
                  'cause it means happiness for you.

Tudo bem, você deve descansar a sua mente.  
Não faz mal, o que vai acontecer  
daqui pra frente,  
Vai cantar, alegria que chegou  
tão de repente  
Você coração assim,  
tão feliz já vai cantar, Carnaval.

# Black Nile

Wayne Shorter

Medium-Up Swing

J = 202

**(Intro)**

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

**Piano (trp. ten.)**

**Bass (unis.)**

**Drums (trp. ten.)**

**Vocals (trp. ten.)**

**Solo on ABC.**

**After solos, D.S. al Coda**

**D.MI<sup>6</sup>**    **A**    **D.MI<sup>6</sup>**    **E<sup>b</sup>9**    **B<sup>b</sup>MA<sup>7</sup>**    **E<sup>b</sup>MA<sup>9</sup>**    **F<sup>b</sup>MI<sup>7</sup>**    **D.MI<sup>7</sup>**    **C<sup>b</sup>MI<sup>7</sup>**    **F<sup>b</sup>7(<sup>b</sup><sup>9</sup>)**

**D.MI<sup>6</sup>**    **A<sup>7</sup>(<sup>#</sup><sup>5</sup>)**    **D.MI<sup>6</sup>**    **E<sup>b</sup>9**    **D.MI<sup>6</sup>**    **E<sup>b</sup>9**    **D.MI<sup>6</sup>**    **C<sup>b</sup>MI<sup>7</sup>**    **F<sup>b</sup>7(<sup>b</sup><sup>9</sup>)**

**B<sup>b</sup>MA<sup>7</sup>**    **G<sup>b</sup>MI<sup>7(11)</sup>**    **C<sup>13</sup>**    **G<sup>b</sup>MI<sup>7(11)</sup>**    **C<sup>13</sup>**    **F<sup>f</sup>MI<sup>7</sup>**    **B<sup>b</sup>7**    **E<sup>b</sup>MA<sup>7</sup>**    **A<sup>7</sup>(<sup>#</sup><sup>5</sup>)**

**D.MI<sup>6</sup>**    **E<sup>b</sup>9**    **D.MI<sup>6</sup>**    **C<sup>b</sup>MI<sup>7</sup>**    **F<sup>b</sup>7(<sup>b</sup><sup>9</sup>)**

**B<sup>b</sup>MA<sup>7</sup>**    **A<sup>7</sup>(<sup>#</sup><sup>5</sup>)**    **D.MI<sup>6</sup>**    **E<sup>b</sup>9**

**D.MI<sup>6</sup>**    **A<sup>7</sup>(<sup>#</sup><sup>5</sup>)**    **D.MI<sup>6</sup>**    **A<sup>7</sup>(<sup>#</sup><sup>5</sup>)**    **D.MI<sup>6</sup>**

Bass walks in 4 throughout (except for bars 7 & 8 of Intro).

# Blue Moon

Medium (or Ballad)

Lyric: Lorenz Hart  
Music: Richard Rodgers

The musical score consists of two staves of music. The top staff begins with a key signature of one flat (B-flat), a time signature of common time (C), and a tempo marking of 'Medium (or Ballad)'. The lyrics are:

Blue moon, you saw me stand - ing a - lone  
 with - out a dream in my heart, with - out a love of my own.

The chords for this section are: (B<sup>b7</sup>) A E<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup> sus A<sup>7(5)</sup> A<sup>b</sup>MI<sup>7</sup> E<sup>b6</sup> CMI<sup>7</sup>

The bottom staff continues with the same key signature and tempo. The lyrics are:

Blue moon, you knew just what I was there for.  
 You heard me say - ing a pray'r for some - one I real - ly could care

The chords for this section are: FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup> E<sup>b</sup>MA<sup>7</sup> CMI<sup>7</sup> FMI<sup>7</sup> B<sup>b7</sup> sus

for. And then there sud - den - ly ap - peared be - fore me the on - ly

The chords for this section are: (A<sup>7(5)</sup> A<sup>b</sup>MI<sup>7</sup> G<sup>b7(5)</sup> C<sup>7(11)</sup>) B FMI<sup>7</sup> B<sup>b7</sup> E<sup>b6</sup> CMI<sup>7</sup>

one my arms could ev - er hold. I heard some - bod - y whis - per, "Please a -

(CMI<sup>9</sup>) B<sup>b</sup> F<sup>7</sup> (FMI<sup>11</sup>) B<sup>b7</sup> sus B<sup>b7</sup>

dore me," and when I looked, the moon had turned to gold! Blue

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

moon, now I'm no long - er a - lone, \_\_\_\_\_

**F<sub>MI</sub><sup>7</sup>**      **B<sup>b7</sup>**      **(D<sup>b9(#11)</sup> E<sub>MA</sub><sup>7</sup> C<sup>7(#9)</sup> F<sub>MI</sub><sup>7</sup>)**      **B<sup>b7(#9)</sup> B<sup>b9</sup> sus**

with - out a dream in my heart, \_\_\_\_\_ with - out a love of, my own. .

**(A<sup>7(b5)</sup> E<sub>b</sub><sup>6</sup>)**      **A<sub>MI</sub><sup>7</sup>**      **G<sup>b7</sup>**      **(F<sub>MI</sub><sup>7</sup> E<sub>MA</sub><sup>7</sup>)**  
**B<sup>b7</sup>**

Alternate chords are as played by Art Blakey.

# Blue Spirits

Freely

(Intro)  $B^7(\#5)$

 $E^7(\#5)$  $E_b^7(\#5)$  $C^{\#}7(\#5)$ 

Freddie Hubbard

 $A_{MI}^9$  $D_{MI}^9$  $D^7/A_b$  $F/G_b$  $F^{13}$  $B^7(alternate)$  $E^7$  $A_{MI}^9$ 

Med. Jazz Waltz

J = 150  $A_{MI}^9$ **A**

8va

1.

2., 3.  
(8va)

**E<sup>7</sup><sub>SUS</sub>** (b9)  
**E<sup>7</sup>**  
**A<sub>MI</sub><sup>9</sup>**  
**E<sup>7</sup><sub>SUS</sub>** (b9)

(fine)

**B** (trp., loco)

(E<sup>7</sup>(alt.) for 6 bars)  
**E<sup>7</sup><sub>SUS</sub>** (b9)

**A<sub>MI</sub>**  
**E**  
**E<sup>7</sup><sub>SUS</sub>** (b9)

(E<sup>7</sup>(alt.))  
**E<sup>7</sup>**  
(A<sub>MI</sub><sup>7</sup>)  
**A<sub>MI</sub>**  
(D<sub>MI</sub><sup>7</sup>)  
**D<sub>MI</sub>**  
(A)  
**A**  
(bs. w/ pn.)

(E<sup>7</sup>(alt.) for 4 bars)  
**E<sup>7</sup><sub>SUS</sub>** (b9)

(E<sup>7</sup>(alt.))  
**A<sub>MI</sub>**  
**E**  
(E<sup>b</sup>)  
**E<sup>b</sup>**  
(D<sup>b</sup>)  
**D<sup>b</sup>**  
E  
E

D.S. al 3rd ending al fine.  
Solo on form (AABA).  
After solos, D.S.S. al Coda  
(play entire head  
before taking Coda).

(trp.- play 4x's, then solo)  
**A<sub>MI</sub><sup>9</sup>**  
**D<sub>MI</sub><sup>9</sup>**

(Vamp, solo & fade)

Chords in parentheses are used for solos.

# Blue Spirits (Harmony)

**Freely** (Intro)

Music score for the intro section. The top staff is in C major, common time, with a tempo of "Freely". It features two voices: tenor (ten.) and two trumpets (trb. 1, trb. 2). The bottom staff is in C major, common time, featuring bassoon (bassoon) and trumpet (trb.). The music consists of a series of eighth and sixteenth note patterns.

Continuation of the musical score. The top staff shows a continuation of the tenor and trumpet parts. The bottom staff shows a continuation of the bassoon and trumpet parts. The music continues with eighth and sixteenth note patterns.

Continuation of the musical score. The top staff shows a continuation of the tenor and trumpet parts. The bottom staff shows a continuation of the bassoon and trumpet parts. The music concludes with a measure ending in common time (3/4) followed by a repeat sign and another measure ending in common time (3/4).

## Medium Jazz Waltz

$J = 150$

Music score for the Medium Jazz Waltz section. The top staff shows a continuous eighth-note pattern for the tenor and trumpet parts. The bottom staff shows a continuous eighth-note pattern for the bassoon and trumpet parts. The music consists of a series of measures, each starting with a bassoon note followed by a trumpet note.

Continuation of the musical score. The top staff shows a continuous eighth-note pattern for the tenor and trumpet parts. The bottom staff shows a continuous eighth-note pattern for the bassoon and trumpet parts. The music consists of a series of measures, each starting with a bassoon note followed by a trumpet note.

Final section of the musical score. The top staff shows a continuous eighth-note pattern for the tenor and trumpet parts. The bottom staff shows a continuous eighth-note pattern for the bassoon and trumpet parts. The music concludes with a final measure ending in common time (3/4) followed by a repeat sign and another measure ending in common time (3/4).

(Fine)

**B** (E<sup>7(alt)</sup> for 6 bars) E<sup>7 (b9)</sup><sub>SUS</sub>

(E<sup>7(alt)</sup>) (AMI<sup>7</sup>) (E<sup>7(alt)</sup> for 4 bars) (E<sup>7(b9)</sup><sub>SUS</sub>)

E<sup>7</sup> A<sub>MI</sub> E<sup>7(b9)</sup><sub>SUS</sub>

(E<sup>7(alt)</sup>) (AMI<sup>7</sup>) (E<sup>7(alt)</sup>) (Eb/E) (Db/E) (Eb/E) (D/E) (E)

(AMI<sup>9</sup>) (D<sub>MI</sub><sup>9</sup>)

(play 12x's, then tacet) (Vamp & fade)

D.S. al 3rd ending al fine  
Solo on form (AABA).  
After solos, D.S.S. al Coda  
(play entire head  
before taking Coda).

Chords in parentheses are used for solos.

Tenor and trombone sound one octave lower than written, except for first 3 staves of Intro.

On recording, trombone parts are played by euphonium.

# Blue Tuesday

Jessica Williams

Med. Straight 1/8's

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

A S

4x's

8va

(solo  
piano)  
A M I

8va

3

F MA

A M I

8va b.

O

F<sup>9</sup>

E<sup>7(b9)</sup>

A M I

8

F<sup>9</sup>

E<sup>7(b9)</sup>

A M I

8

Solo on A

After solos, D.S. al Coda

8va

(sample fill)

F<sup>9</sup>

E<sup>7(b9)</sup>

A M I

fill

F<sup>9</sup>

E<sup>7(b9)</sup>

A M I

(rit.)

8va b.

Head is played twice before solos, once after, with variation.

Medium Swing (in 2)  
J = 144

# Body and Soul

Music by Johnny Green  
(As played by John Coltrane)

**(Intro)**  $E_b^{\text{MI}}$  (add 9)  $E_b^{\text{MI}} 9(\text{MA}7)$   $A_b$   $G_b^{\text{MA}} 7$   $A_b$   $A_b 13$   $E_b^{\text{MI}}$  (add 9)  $E_b^{\text{MI}}$   $E_b^{\text{MI}} 9(\text{MA}7)$   $G_b^{\text{MA}} 7$   $A_b$   $A_b 13$   $E_b^{\text{MI}}$  (add 9)  $A_b$

(2nd x: add drums) (Ab pedal) (pn.) (1st x: add bass) (pno. simile) (ten.)

**A**  $E_b^{\text{MI}}$  (add 9)  $E_b^{\text{MI}} 9(\text{MA}7)$   $G_b^{\text{MA}} 7$   $A_b$   $A_b 13$   $G_b^{\text{MA}} 7$   $A_b$   $E_b^{\text{MI}}$  (add 9)  $E_b^{\text{MI}} 9(\text{MA}7)$   $G_b^{\text{MA}} 7$   $A_b$   $A_b 13(b9)$

(ten.) (all chords with  $A_b$  root are over  $A_b$  pedal) (3)

$D_b^{\text{MA}} 9$   $A_b$   $A_b 13$   $F^+ A_b$   $G^+ A_b$   $D_b^{\text{MA}} 9$   $A_b A_b 9 \text{ sus}$   $E_{\text{MI}} 11 A^{13}$

$E_b^{\text{MI}}$  (add 9)  $E_b^{\text{MI}} 9(\text{MA}7)$   $G_b^{\text{MA}} 7$   $A_b$   $A_b 13$   $G_b^{\text{MA}} 7$   $A_b$   $A_b 13$  (3-4-3)  $C_{\text{MI}} 11 F^7(\text{alt.})$

(tenor fill) -----

$F^+ A_b$   $G^+ A_b$   $F^+ A_b$   $G^+ A_b$   $F^+ A_b$   $A_b 13$   $D_b^{\text{MA}} 9 F_{\text{MI}} 11 B_b 7(\#5)$

**B**  $E_b^{\text{MI}}$  (add 9)  $E_b^{\text{MI}} 9(\text{MA}7)$   $G_b^{\text{MA}} 7$   $A_b$   $A_b 13$   $G_b^{\text{MA}} 7$   $E_b^{\text{MI}}$  (add 9)  $E_b^{\text{MI}} 9(\text{MA}7)$   $G_b^{\text{MA}} 7$   $A_b$   $A_b 13(b9)$

$D_b^{\text{MA}} 9 A_b 13$   $F^+ A_b$   $G^+ A_b$   $D_b^{\text{MA}} 9 A_b 9 \text{ sus}$   $E_{\text{MI}} 11 A^{13}$

$E_b^{\text{MI}}$  (add 9)  $E_b^{\text{MI}} 9(\text{MA}7)$   $G_b^{\text{MA}} 7$   $A_b$   $A_b 13$   $G_b^{\text{MA}} 7$   $A_b 13$  (3 - 4 - 3)  $C_{\text{MI}} 11 F^7(\text{alt.})$

(tenor fill) -----

$F^+ A_b$   $G^+ A_b$   $F^+ A_b$   $G^+ A_b$   $F^+ A_b$   $A_b 13$   $D_b^{\text{MA}} 9 E_{\text{MI}} 11 A^{13}$

**C**  $D_{\text{MA}} 9$   $E_{\text{MI}} 11$   $F^{\#}_{\text{MI}} 7$   $G_{\text{MI}} 11$   $C^{13}$  (tenor fill) -----

$D_{MA}^7 F^7 B_{MA}^7$     $C^{\#7}$     $F_{MA}^{\#7}$     $A^{13}$     $D_{MA}^7 (E_{MI}^7 F_{MI}^{\#7} E_{MI}^7)$     $D_{MI}^7(11)$   
 (L. L. L. 3) (D-L.) (D-L.)

$D_{MI}^7(11)$     $G^{13(\flat 9)}$     $C_{MA}^9$     $E_{\flat}^{13 \text{ sus}}$     $E_{\flat}^{13}$   
 (D-L.) (D-L.)

$A_{\flat MA}^7 B^7$     $E_{MA}^7 G^7$     $C_{MA}^7 B^{13} B^{13}$     $F_{MI}^7 B^{13}$   
 (D-L.) (D-L.)

**D**    $E_{\flat MI}^{(add 9)} A_{\flat}$     $E_{\flat MI}^{9(MA7)} A_{\flat}$     $G_{MA}^7 A_{\flat}$     $A_{\flat}^{13}$     $G_{MA}^7 A_{\flat}^{(add 9)}$     $E_{\flat MI}^{(MA7)} A_{\flat}^{(add 9)}$     $E_{\flat MI}^{9(G_{MA}^7)} A_{\flat}^{13(\flat 9)}$   
 (D-L.) (D-L.)

$D_{b MA}^9 A_{\flat}^{13}$     $F^+ A_{\flat}$     $G^+ A_{\flat}$     $D_{b MA}^9 A_{\flat}$     $A_{\flat}^{9 \text{ sus}}$     $E_{MI}^{11} A^{13}$   
 (D-L.) (D-L.)

$E_{\flat MI}^{(add 9)} A_{\flat}$     $E_{\flat MI}^{9(MA7)} A_{\flat}$     $G_{MA}^7 A_{\flat}$     $A_{\flat}^{13}$     $G_{MA}^7 A_{\flat}$     $A_{\flat}^{13(3-4-3)}$     $C_{MI}^{11}$     $F^7(\text{alt.})$   
 (D-L.) (D-L.)

$F^+ A_{\flat}$     $G^+ A_{\flat}$     $F^+ A_{\flat}$     $G^+ A_{\flat}$     $F^+ A_{\flat}$     $A_{\flat}^{13}$     $D_{b MA}^9 F_{MI}^{11} B_{\flat}^{7(\#9)}$   
 (D-L.) (D-L.)

*Solo on form (ABCD).  
After solos, D.S. al Coda  
Freely*

**O**    $F^+ A_{\flat}$     $G^+ A_{\flat}$     $F^+ A_{\flat}$     $G^+ A_{\flat}$     $F^+ A_{\flat}$     $B_{\flat}^{7(\#9)}$     $12$   
 (D-L.) (D-L.)

$E_{\flat MI}^9$     $C_{MI}^{11} F^7(\text{alt.})$     $E_{\flat MI}^7 A_{\flat}^{13(\flat 9)}$   
 (D-L.) (D-L.)

$D_{b MA}^7$     $F_{MA}^7$     $A_{MA}^7$     $E_{\flat MI}^7 A_{\flat}^{13(\flat 9)}$     $D_{b MA}^9 G_{MA}^7 F_{MI}^7 E_{\flat MI}^7 D_{b MA}^9$   
 (Straight 1/8's) (D-L.) (D-L.)

*rall.*    $(\text{ten. fill})$     $(\text{ten. fill})$

Chords in parentheses are not used for solos. Ab pedal is used for solos. Kicks are not played for solos.

Piano rhythm is played with variation. Melody is transcribed directly from the first chorus.

Med.-Up  
Swing

J = 176

## Brothers of the Bottom Row

Julian Joseph

**A**

melody, pn.)

**(sample melody)**

**B**

C pedal

**B♭** pedal

**C**

(Ending)

Solo on AABC

Melody at A is freely interpreted  
(bottom staff is a sample interpretation).

# Bu's Delight

Curtis Fuller

(As played by Art Blakey)

Fast Swing

♩ = 270

**A**

dr. fill - - - - - 3 - - - - -

(trp.)

(bs.)

**Ab<sub>MA</sub>7 G<sub>MI</sub>7 F<sub>MI</sub>7 G<sub>MI</sub>7 F<sub>MI</sub>7 G<sub>MI</sub>7**

(on last, D.C.)

dr. fill - - - - - 3 - - - - - dr. fill - - - - - 2 - - - - -

**Ab<sub>MA</sub>7 G<sub>MI</sub>7 F<sub>MI</sub>7 G<sub>MI</sub>7 D**

1. 2.

**Ab<sub>MA</sub>7 B<sub>9</sub>(#5)**

**Ab<sub>MA</sub>7 C<sub>MI</sub> (add 9)**

(bass walks in 4) (bass walks in 4)

**B** (bass walks in 4)

**G<sup>7</sup> (pn., w/horns)**

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

**G<sup>7</sup>**

(pn.) **tr~~~~~** (continue trill to end of letter B).

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

**G<sup>7</sup> diminuendo**

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

dr. fill - - - - -

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

D.C. al Coda One

**C** *(Solos)*

A<sub>b</sub> M<sub>A</sub><sup>7</sup>   G<sub>M1</sub><sup>7</sup>   F<sub>M1</sub><sup>7</sup>   G<sub>M1</sub><sup>7</sup>   A<sub>b</sub> M<sub>A</sub><sup>7</sup>   G<sub>M1</sub><sup>7</sup>

(bass walks)

A<sub>b</sub> M<sub>A</sub><sup>7</sup>   G<sub>M1</sub><sup>7</sup>   F<sub>M1</sub><sup>7</sup>   G<sub>M1</sub><sup>7</sup>   A<sub>b</sub> M<sub>A</sub><sup>7</sup>   B<sup>9(#5)</sup>

**D** *(pn. comp rhythm)*

G<sup>7(alt.)</sup>   C<sub>M1</sub><sup>6/9</sup>   C<sub>M1</sub><sup>6/9</sup>

(4x's)  
(G bass)

**E**

A<sub>b</sub> M<sub>A</sub><sup>7</sup>   G<sub>M1</sub><sup>7</sup>   F<sub>M1</sub><sup>7</sup>   G<sub>M1</sub><sup>7</sup>   A<sub>b</sub> M<sub>A</sub><sup>7</sup>   (G<sub>M1</sub><sup>7</sup>)

(horns, behind solo)

A<sub>b</sub> M<sub>A</sub><sup>7</sup>   G<sub>M1</sub><sup>7</sup>   F<sub>M1</sub><sup>7</sup>   G<sub>M1</sub><sup>7</sup>   A<sub>b</sub> M<sub>A</sub><sup>7</sup>   B<sup>9(#5)</sup>

Solo on CCDDDDDE  
After solos, D.C.,  
play AABA, take Coda Two

**O** <sup>2</sup>

A<sub>b</sub> M<sub>A</sub><sup>7</sup>   B<sup>9(#5)</sup>   Tacet   B<sup>9(#5)</sup>   (B<sup>9(#5)</sup>)

(bass walks in 4)

dr. solo - - - - - *(Freely)*

- indef. -

Tacet

- indef. -

# Bu's Delight (Harmony)

**Fast Swing**

$\text{J} = 270$

**A**

(on last D.C.) 2

1.

2.

**B**

D.C. al Coda One  
jump to letter C for solos.

O<sup>1</sup> (Solos)

C A<sup>b</sup><sub>MA</sub><sup>7</sup>

G<sub>MI</sub><sup>7</sup>

F<sub>MI</sub><sup>7</sup>

G<sub>MI</sub><sup>7</sup>

A<sup>b</sup><sub>MA</sub><sup>7</sup>

G<sub>MI</sub><sup>7</sup>

A<sup>b</sup><sub>MA</sub><sup>7</sup>

G<sub>MI</sub><sup>7</sup>

F<sub>MI</sub><sup>7</sup>

G<sub>MI</sub><sup>7</sup>

A<sup>b</sup><sub>MA</sub><sup>7</sup>

B<sup>9(#5)</sup>

D G<sup>7(alt.)</sup>

C<sub>MI</sub><sup>6/9</sup>

(4x's)

E A<sup>b</sup><sub>MA</sub><sup>7</sup>

G<sub>MI</sub><sup>7</sup>

F<sub>MI</sub><sup>7</sup>

G<sub>MI</sub><sup>7</sup>

A<sup>b</sup><sub>MA</sub><sup>7</sup>

(G<sub>MI</sub><sup>7</sup>)

(behind solos)

A<sup>b</sup><sub>MA</sub><sup>7</sup>

G<sub>MI</sub><sup>7</sup>

F<sub>MI</sub><sup>7</sup>

G<sub>MI</sub><sup>7</sup>

A<sup>b</sup><sub>MA</sub><sup>7</sup>

B<sup>9(#5)</sup>

Solo on CCDDDE

After solos, D.C.,  
play AABA, take Coda Two.

O<sup>2</sup>

8

Tacet (ten.) (trb.)

— indef —

(Freely)

(trb.)

(trb.)

(drum solo)

Trombone and tenor sound one octave lower than written throughout.

Horns at letter E rotate, depending on soloist.

# Bud Powell

Chick Corea

Medium-Up Swing (in 2)

♩ = 184

B<sub>MI</sub>7(b5) (Intro)

E7

A<sub>MI</sub>7

D7

(pn. solo)

G<sub>MI</sub>7

C7

C<sup>13</sup><sub>SUS</sub>

(pn. w/ vibes)

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

D<sup>13(b9)</sup> G<sub>MI</sub>7 (B<sub>b</sub>MI7)  
B<sub>b</sub>MI6 E<sub>b</sub>7

D<sub>MI</sub>7 G<sup>13</sup> G<sup>#7</sup> A<sub>MI</sub>7 D7

G<sub>MI</sub>7 D<sub>b</sub>9 C<sup>13(b9)</sup> B<sup>7(b5)</sup> B<sub>b</sub>7 A<sup>7(#5)</sup> A<sub>b</sub>13 1. D<sub>b</sub><sub>MA</sub>7 C<sup>7(alt.)</sup> 2. D<sub>b</sub><sub>MA</sub>7 C<sup>7(#5)</sup> F<sup>7(b5)</sup>

**B** (F<sup>7(b5)</sup>) B<sub>b</sub>MI B<sub>b</sub>MI<sup>(#5)</sup> B<sub>b</sub>MI<sup>6</sup> B<sub>b</sub>MI<sup>(#5)</sup> B<sub>b</sub>MI  
(vibes)

G<sub>MI</sub>7(b5) C<sup>13</sup> E<sub>MI</sub>7 A<sup>13(b9)</sup> C<sup>#</sup><sub>MI</sub>7(11) F<sup>#13(b9)</sup>

**Latin**  $B_{MA}^7$   $C_{MA}^7/B$   $B_{MA}^7$   $C_{MA}^7/B$   $B_{MA}^7$   $C_{MA}^7/B$

(vibes solo)

**Swing**

$B_{MI}^7$   $E^b7$   $A_{MI}^7$   $D^7$   $A^b_{MI}^7$   $D^b7$   $G_{MI}^7$   $C^7$

(optional ad lib. vibes) (pn. w/ vibes)

**C**  $F_{MA}^7$   $B_{MI}^7(b5)$   $B^b13$   $A_{MI}^7$

$D^{13(\#11)}$   $G_{MI}^7$   $(B^b_{MI}^7)$   $B^b_{MI}^6$   $E^b7$

$D_{MI}^7$   $G^{13}$   $G^{\#o7}$   $A_{MI}^7$   $D^7$

$G_{MI}^7$   $D^b9$   $C^{13(b9)}$   $B^{7(b5)}$   $B^b7$   $A^{7(\#5)}$   $A^b13$   $D^b_{MA}^7$   $C^{7(\#5)}$

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

$D^b_{MA}^7$   $C^{7(\#5)}$   $F^{7(b5)}$

(rit.)

Kicks and breaks are not played for solos (except the last 2 bars of letters A & C).

# Butterfly

Herbie Hancock

(As played by Norman Connors)

(Arr. by Jacques Burvick)

Medium Latin/Funk

J = 124

break-, F<sub>Mi</sub><sup>7</sup>A<sub>Mi</sub><sup>7</sup> F<sub>Mi</sub><sup>7</sup>A<sub>Mi</sub><sup>7</sup> NC.

(pn.)

1. Pre - cious

**A**

day wings, lights your rain - bow

F<sub>Mi</sub><sup>11</sup> A<sub>Mi</sub><sup>11</sup> F<sub>Mi</sub><sup>11</sup> D<sub>Mi</sub><sup>11</sup>

(horns)

way, waves, Rest your Touch my

F<sub>Mi</sub><sup>11</sup> A<sub>Mi</sub><sup>11</sup> F<sub>Mi</sub><sup>11</sup> D<sub>Mi</sub><sup>11</sup>

NC B<sub>b</sub><sup>13</sup> sus NC A<sub>7</sub>(<sup>#</sup>5) A<sub>b</sub><sup>MA</sup><sub>B</sub><sup>7</sup> A<sub>b</sub><sup>MA</sup><sub>B</sub><sup>7</sup><sub>(#</sub><sup>5</sup>) A<sub>b</sub><sup>MA</sup><sub>B</sub><sup>7</sup>

wings. mind. (fine) (perc. break) Stay a - while. Be so fine.

B<sub>b</sub><sup>13</sup> E<sub>b</sub><sup>13</sup> sus E<sub>b</sub><sup>7</sup>(<sup>#</sup>5) A<sub>b</sub><sup>13</sup> sus Cbass C<sub>b</sub><sup>7</sup>(<sup>#</sup>5) E<sub>b</sub>

You're the sun in my sky, But - ter - fly. (horns)  
When you're gone peo - ple cry, But - ter - fly.

1. break-, F<sub>Mi</sub><sup>7</sup> A<sub>Mi</sub><sup>7</sup> F<sub>Mi</sub><sup>7</sup> A<sub>Mi</sub><sup>7</sup> F<sub>Mi</sub><sup>7</sup>

You don't know the peace you bring. You show me the se - crets and the ways to

F<sub>Mi</sub><sup>7</sup> A<sub>Mi</sub><sup>7</sup> F<sub>Mi</sub><sup>7</sup> A<sub>Mi</sub><sup>7</sup> NC

love ev - 'ry mo - ment of the day, and flow - ers you kiss all come to life. 2. Soar - ing

2.  
NC.

S. (Voice solo)

B F<sub>MI</sub><sup>9</sup> A<sup>7(#5)</sup>A<sub>b</sub><sup>13</sup> sus

(horns)

B<sub>b</sub><sub>MI</sub><sup>9</sup>B<sub>b</sub><sub>MA</sub><sup>9</sup>G<sub>b</sub><sub>MA</sub><sup>7</sup>  
B<sub>b</sub>D<sub>b</sub><sub>MA</sub><sup>9(#11)</sup>D<sub>MI</sub><sup>9</sup>E<sub>b</sub><sub>MA</sub><sup>9</sup> E<sub>MA</sub><sup>9</sup> E<sub>b</sub><sub>MA</sub><sup>9</sup> B<sub>MA</sub><sup>9</sup> D<sub>MI</sub><sup>11</sup>G<sup>7(alt.)</sup>

(horns)

(Piano solo)

C C<sub>MI</sub><sup>9</sup>F<sup>7</sup>F<sub>MI</sub><sup>9</sup>B<sub>b</sub><sup>13</sup>E<sub>b</sub><sub>MI</sub><sup>7(11)</sup>A<sub>b</sub><sup>13</sup>E<sub>b</sub><sub>MI</sub><sup>7(11)</sup>A<sub>b</sub><sup>13</sup>E<sub>MA</sub><sup>7</sup>

O

D (Trumpet solo) (F<sub>MI</sub><sup>9</sup> C<sup>7(#5)</sup>) (On cue) (F<sub>MI</sub><sup>9</sup>)  
 Vamp till cue (horns) D.S. al Coda

O (E<sub>MA</sub><sup>7</sup>) F<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup>  
 2) 4) To give all the love we knew, to see all the light that we can see, and

F<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> NC  
 teach all our children not to lie, and may - be one day we'll learn to fly. 2. Soar - ing

D.S.S. al fine  
(2nd verse)Alternate solo section  
(replaces letters B, C & D):

(On cue)

Till cue

On cue

A<sub>MA</sub><sup>9(#11)</sup>F<sub>MI</sub><sup>7</sup>B<sub>b</sub><sup>13</sup> sus

(Vamp till cue)

Bass, drums and chords follow melody at Intro and similar

sections

(1st ending of A, Coda).

# Can't Stop the Wind

Medium Straight 8th's

Paul McCandless

$\text{J} = 95$  (Intro) (light dr., bs. tacet)

(pn.)

chords in brackets 1st x only

[ $A\flat$ (add 9)  
omit 3]    [ $F\flat$ (add 9)  
omit 3]    [ $A\flat$ (add 9)  
omit 3]    [ $E\flat$ (add 9)  
omit 3]    [ $A\flat$ (add 9)  
omit 3]

**S.** (soprano)

(bass & dr. tacet till last 4 bars of 1st ending)

[ $F\flat$ (add 9)  
omit 3]    [ $A\flat$ (add 9)  
omit 3]    [ $E\flat$ (add 9)  
omit 3]    [ $A\flat$ (add 9)  
omit 3]    [ $F\flat$ (add 9)  
omit 3]

$G\flat M7$

[ $A\flat$ (add 9)  
omit 3]    [ $E\flat$ (add 9)  
omit 3]    [ $A\flat$ (add 9)  
omit 3]    [ $B\flat$   $B\flat 13$ ]    [ $C\flat M7$ ]

$B\flat$  ( $A\flat$   $A\flat 6\%$ )

[ $A\flat$ (add 9)  
omit 3]    [ $F\flat$ (add 9)  
omit 3]    [ $E\flat$ (add 9)  
omit 3]    [ $A\flat$ (add 9)  
omit 3]

$F\flat M7$     1.  $E\flat$  ( $A\flat$   $A\flat 9$ )     $F\flat$  ( $A\flat$   $A\flat 9$ )     $A\flat$  ( $A\flat$   $A\flat 9$ )

$E\flat$  ( $A\flat$   $A\flat 9$ )     $A\flat$  ( $A\flat$   $A\flat 9$ )     $F\flat$  ( $A\flat$   $A\flat 9$ )     $E\flat$  ( $A\flat$   $A\flat 9$ )     $F\flat$  ( $A\flat$   $A\flat 9$ )

(pn.) (add bs. & dr.)

2.  $A\flat$  ( $A\flat$   $A\flat 9$ )     $B\flat$  ( $B\flat$   $B\flat 7$ )     $A\flat$  ( $A\flat$   $A\flat 9$ )     $D\flat$  ( $D\flat$   $D\flat 7$ )     $B\flat$  ( $B\flat$   $B\flat 13$ )     $C$  ( $C$   $C 13$ )     $A\flat$  ( $A\flat$   $A\flat 13$ )     $SUS$      $B\flat$  ( $B\flat$   $B\flat 13$ )     $B\flat$  ( $B\flat$   $B\flat 13$ )     $SUS$

3.  $A\flat$  ( $A\flat$   $A\flat 7$ )     $B\flat$  ( $B\flat$   $B\flat 7$ )     $A\flat$  ( $A\flat$   $A\flat 11$ )     $D\flat$  ( $D\flat$   $D\flat 13$ )     $SUS$      $C$  ( $C$   $C 13$ )     $A\flat$  ( $A\flat$   $A\flat 9$ )     $SUS$      $C\flat$  ( $C\flat$   $C 13$ )     $B\flat$  ( $B\flat$   $B\flat 9$ )     $SUS$

(D. S. al 3rd ending)

$D\flat$  ( $D\flat$   $D\flat 9$ )     $SUS$      $F\flat$  ( $F\flat$   $F\flat 9$ )     $C\flat$  ( $C\flat$   $C 7$ )     $F\flat$  ( $F\flat$   $F\flat 9$ )     $C\flat$  ( $C\flat$   $C 11$ )

**A<sup>b</sup>MA<sup>9</sup>** C suspended time feel (pn.) (Soprano solo)

**B** A<sup>b</sup>MA<sup>7</sup> G<sub>MI</sub><sup>7</sup> A<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>(add 9) F<sub>MI</sub><sup>9</sup> G<sub>MI</sub><sup>7</sup>

A<sup>b</sup>MA<sup>7</sup> B<sup>b</sup><sup>13</sup><sub>SUS</sub> B<sup>b</sup><sup>13</sup> C<sub>MI</sub><sup>7</sup> B<sup>b</sup> A<sup>b</sup> A<sup>b</sup><sup>6</sup><sub>9</sub> F<sub>MI</sub><sup>9</sup>

B<sup>b</sup><sup>13</sup><sub>SUS</sub> A<sup>b</sup>MA<sup>7</sup> D<sup>b</sup> B<sup>b</sup> C C<sup>b</sup>MA<sup>9</sup>(#11) B<sup>b</sup><sup>13</sup><sub>SUS</sub>

(2nd x: D.S. al Coda One (⊕<sup>1</sup>)  
(Solo continues)

Φ<sup>1</sup> A<sup>b</sup>MA<sup>7</sup> B<sup>b</sup><sup>7</sup> A<sup>b</sup>MI<sup>11</sup> D<sup>b</sup><sup>13</sup><sub>SUS</sub> C<sup>b</sup>MA<sup>9</sup> B<sup>b</sup><sup>7</sup><sub>SUS</sub>  
(solo ends) (sop.) D.S. al Coda Two (⊕<sup>2</sup>)

O<sup>2</sup> NC C A<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>(add 9) A<sup>b</sup>MA<sup>7</sup> B<sup>b</sup>(add 9) C<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>9</sup>

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

1. B<sup>b</sup><sub>SUS</sub> B<sup>b</sup> A<sup>b</sup>MA<sup>7</sup>(#11) C<sub>MI</sub> F<sub>MI</sub><sup>11</sup> C<sup>7</sup><sub>SUS</sub> C<sup>7</sup> B<sup>b</sup>

2. B<sup>b</sup><sup>7</sup><sub>SUS</sub> B<sup>b</sup> D F<sub>MI</sub><sup>9</sup> C<sub>MI</sub> F<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>9</sup> (pn.) F<sub>MI</sub><sup>9</sup>

C<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>(add 9)</sup>

(pn.)

Bars with two chords in them are divided 3 beats per chord.

Bass and drums tacet on 2nd D.S. (re-enter at letter C).

# 69 Can't Stop the Wind (Background Parts)

Med. Straight 8th's

$\text{♩} = 95$  (Intro)

A.S.

Tacet

1st x: tacet for 17 bars

(sop., tacet 1st x)

Tacet

(steel dr., 8va b.; tacet 1st x and on 2nd D.S.)

1. 12

1. 12

1. Tacet

(steel dr., 8va b.)

1. 12

2. 12

D.S. al 3rd ending

3. 12



Tacet

4

Tacet

4

**B** (Soprano solo)

A<sup>b</sup><sub>MA</sub><sup>7</sup> G<sub>M1</sub><sup>7</sup> A<sup>b</sup><sub>MA</sub><sup>7</sup> B<sup>b</sup><sub>(add 9)</sub> F<sub>M1</sub><sup>9</sup> G<sub>M1</sub><sup>7</sup>  
 A<sup>b</sup><sub>MA</sub><sup>7</sup> B<sup>b</sup><sub>13</sub><sub>SUS</sub> B<sup>b</sup><sub>13</sub> C<sub>M1</sub><sup>7</sup> B<sup>b</sup><sub>A<sup>b</sup></sub> A<sup>b</sup><sub>6</sub><sup>9</sup> F<sub>M1</sub><sup>9</sup>  
 B<sup>b</sup><sub>13</sub><sub>SUS</sub> A<sup>b</sup><sub>MA</sub><sup>7</sup> D<sup>b</sup> B<sup>b</sup><sub>C</sub> C<sup>b</sup><sub>MA</sub><sup>9</sup><sub>(#11)</sub> B<sup>b</sup><sub>13</sub><sub>SUS</sub>

2nd x: D.S. al Coda One (Φ<sup>1</sup>)O<sup>1</sup>

D.S. al Coda Two (Φ<sup>2</sup>)O<sup>2</sup>**C**

(sop.)

1. 2.

**D**

(sop.)

(steel dr., 8va b.)

(steel dr., 8va b.)

On the recording, parts at letter A are somewhat different each time.

# 71 Can't Stop the Wind (Keyboards)

Med. Straight 8th's

$\text{♩} = 95$

(Intro) (pn.) (synth. pad)

A

*(synth., play each time)*

S (pn.)\*

12 1

(pn., 2nd x only)

$\text{A}\flat(\text{add } 9)$   $\text{F}(\text{add } 9)$   $\text{A}\flat(\text{add } 9)$   $\text{E}\flat(\text{add } 9)$   $\text{A}\flat(\text{add } 9)$   $\text{F}(\text{add } 9)$   $\text{E}\flat(\text{add } 9)$

(synth.)

$\text{F}(\text{add } 9)$   $\text{E}\flat(\text{add } 9)$   $\text{A}\flat\text{MA}^9/\text{C}$   $\text{A}\flat\text{MA}^9(\#11)$   $\text{FMI}^{11}$   $\text{E}\flat\text{MA}^9/\text{G}$

(synth.)

2.  $\text{A}\flat\text{MA}^7$   $\text{B}\flat$   $\text{B}\flat^7$   $\text{A}\flat\text{MA}^7$   $\text{D}\flat$   $\text{B}\flat$   $\text{C}$   $\text{A}\flat^{13}\text{SUS}$   $\text{B}\flat^{13}\text{SUS}$   $\text{B}\flat^{13}$

3  $\text{A}\flat\text{MA}^7$   $\text{B}\flat$   $\text{B}\flat^7$   $\text{A}\flat\text{MI}^{11}$   $\text{D}\flat^{13}\text{SUS}$   $\text{C}\flat\text{MA}^9$   $\text{D}\flat^9\text{SUS}$

(D.S. al  
3rd ending)

\* Piano at A: 1st x tacit until last 4 bars of 1st ending; 2nd x tacit until 9th bar of A; 3rd x as is, with chords.

F<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>11</sup>

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

**B** (Soprano solo) A<sub>b</sub><sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> A<sub>b</sub><sub>MA</sub><sup>7</sup> B<sub>b</sub><sup>(add 9)</sup> F<sub>MI</sub><sup>9</sup> G<sub>MI</sub><sup>7</sup>

A<sub>b</sub><sub>MA</sub><sup>7</sup> B<sub>b</sub><sup>13</sup><sub>SUS</sub> B<sub>b</sub><sup>13</sup> C<sub>MI</sub><sup>7</sup> B<sub>b</sub><sup>/A<sub>b</sub></sup> A<sub>b</sub><sup>6</sup><sub>9</sub> F<sub>MI</sub><sup>9</sup>

B<sub>b</sub><sup>13</sup><sub>SUS</sub> A<sub>b</sub><sub>MA</sub><sup>7</sup><sub>D<sub>b</sub></sub> B<sub>b</sub><sup>/C</sup> C<sub>b</sub><sub>MA</sub><sup>9</sup><sub>(#11)</sub> B<sub>b</sub><sup>13</sup><sub>SUS</sub>

(2nd x: D.S. al Coda One (⊕<sup>1</sup>) (play chords))

O<sup>1</sup> A<sub>b</sub><sub>MA</sub><sup>7</sup> B<sub>b</sub> B<sub>b</sub><sup>7</sup> A<sub>b</sub><sub>MI</sub><sup>11</sup> D<sub>b</sub><sup>13</sup><sub>SUS</sub> C<sub>b</sub><sub>MA</sub><sup>9</sup> B<sub>b</sub><sup>7</sup><sub>SUS</sub>

(D.S. al Coda Two (⊕<sup>2</sup>) (pn. tacet))

O<sup>2</sup> C A<sub>b</sub><sub>MA</sub><sup>7</sup> B<sub>b</sub><sup>(add 9)</sup> A<sub>b</sub><sub>MA</sub><sup>7</sup> B<sub>b</sub><sup>(add 9)</sup> C<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>9</sup>

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

1. B<sub>b</sub><sub>SUS</sub> B<sub>b</sub> A<sub>b</sub><sub>MA</sub><sup>7</sup><sub>(#11)</sub> C<sub>MI</sub> F<sub>MI</sub><sup>11</sup> C<sub>7</sub><sub>SUS</sub> C<sub>7</sub> C<sub>7</sub><sub>B<sub>b</sub></sub> 2. B<sub>b</sub><sub>7</sub><sub>SUS</sub> B<sub>b</sub> F<sub>MI</sub><sup>9</sup>

**D** F<sub>MI</sub><sup>9</sup> C<sub>MI</sub> F<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>9</sup> F<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>(add 9)</sup>

Bars with two chords in them are divided 3 beats per chord.

# Caravan

Duke Ellington  
Irving Mills & Juan Tizol  
(D<sup>b</sup>7)

Bright Latin

**Bright Latin Solo:**

- Staff 1: Key signature B-flat major (two flats). Measures show chords A, C7, (D<sup>b</sup>7), C7, C7.
- Staff 2: Key signature B-flat major. Measures show chords (D<sup>b</sup>7), C7, (D<sup>b</sup>7), C7, C7.
- Staff 3: Key signature B-flat major. Measures show chords (F<sub>M1</sub>6), B<sup>b</sup>13, E<sup>b</sup>9, A<sup>b</sup>13, D<sup>b</sup>9, C7(<sup>#5</sup>), F<sub>M1</sub>6<sub>9</sub>.
- Staff 4: Key signature B-flat major. Measure shows (Swing) F<sup>9</sup>.
- Staff 5: Key signature B-flat major. Measures show B<sup>b</sup>9, E<sup>b</sup>7.
- Staff 6: Key signature B-flat major. Measures show E<sup>b</sup>7, A<sup>b</sup>6, (G7), C7, D<sup>b</sup>7(<sup>b5</sup>).
- Staff 7: Key signature B-flat major. Measures show C7, (D<sup>b</sup>7), C7, C7, C7, C7.
- Staff 8: Key signature B-flat major. Measures show (D<sup>b</sup>7), C7, (D<sup>b</sup>7), C7, C7, C7.
- Staff 9: Key signature B-flat major. Measures show (F<sub>M1</sub>6), B<sup>b</sup>13, E<sup>b</sup>9, A<sup>b</sup>13, D<sup>b</sup>9, C7(<sup>#5</sup>), F<sub>M1</sub>6<sub>9</sub>.

**Swing Solo:**

**Latin Solo:**

Solos may swing throughout.

**B**

Alternate melody for vocal  
at letter **B**:

This is so exciting, You are so inviting,  
vit - ing, Rest - ing, in my arms  
as I thrill to the mag - ic charms of (you.)

Original melody at bars 11 & 12 of **A** and **C**:

Lyric

Night and stars above that shine so bright,  
The myst'ry of their fading light  
That shines upon our caravan.

Sleep upon my shoulder as we creep  
Across the sands so I may keep  
This mem'ry of our caravan.

This is so exciting, You are so inviting,  
Resting in my arms as I thrill to the magic charms of

You, Beside me here beneath the blue,  
My dream of love is coming true  
Within our desert caravan

Melody & harmony at letters **A** & **C** (Blakey):

# Ceora

Medium Bossa Nova

Lee Morgan

**A**

$\text{A}^{\flat}\text{MA}^7$   $\text{B}^{\flat}\text{MI}^7 \text{E}^{\flat}7(\text{b}9) \text{A}^{\flat}\text{MA}^7$   $\text{E}^{\flat}\text{MI}^7 \text{A}^{\flat}13$

$\text{D}^{\flat}\text{MA}^7$   $\text{D}_{\text{MI}}^9 \text{G}^{13}$   $(\text{C}_{\text{MI}}^7)$   $\text{A}^{\flat}\text{MA}^7$   $\text{F}^7(\text{b}5)$  break

$\text{B}^{\flat}\text{MI}^9$   $\text{E}^{\flat}9$   $\text{C}_{\text{MI}}^9$   $\text{F}^9$

$\text{D}_{\text{MI}}^9$   $\text{G}^9$   $\text{C}_{\text{MI}}^7 \text{F}^7(\text{b}5)$   $\text{B}^{\flat}\text{MI}^7 \text{E}^{\flat}7(\text{b}9)$

**B**

$\text{A}^{\flat}\text{MA}^7$   $\text{B}^{\flat}\text{MI}^7 \text{E}^{\flat}7(\text{b}9) \text{A}^{\flat}\text{MA}^7$   $\text{E}^{\flat}\text{MI}^7 \text{A}^{\flat}13$

$\text{D}^{\flat}\text{MA}^7$   $\text{D}_{\text{MI}}^9 \text{G}^{13}$   $(\text{C}_{\text{MI}}^7)$   $\text{A}^{\flat}\text{MA}^7$   $\text{F}^7(\text{b}5)$  break

$\text{B}^{\flat}\text{MI}^9$   $\text{E}^{\flat}9$   $\text{C}_{\text{MI}}^7(\text{b}5)$   $\text{F}^7(\text{b}5)$

$\text{B}^{\flat}\text{MI}^7$   $\text{E}^{\flat}_{\text{sus}} \text{E}^{\flat}9$   $\text{O} \text{A}^{\flat}\text{MA}^7$   $\text{B}^{\flat}\text{MI}^7 \text{E}^{\flat}7(\text{b}9)$

Solos on AB

$\text{O} \text{A}^{\flat}\text{MA}^7$   $\text{B}^{\flat}\text{MI}^7$   $\text{E}^{\flat}7(\text{b}9)$   $(3x's) \text{A}^{\flat}\text{MA}^7$

last x: rit.  $\text{B}^{\flat}8$   $\text{(trp.)}$   $\text{(ten.)}$

Tenor sounds one octave lower than written, except for bars 5-8 of letters A & B (and the first beat of bar 9).  
Breaks are not used for solos. Chords in parentheses are used for solos.

On recording, piano solos over a complete chorus before the head.

# Chairs and Children

Medium Straight 8th's

$\text{J} = 112$

A

Vince Mendoza  
(As played by Gary Burton)

Medium Straight 8th's  
 $\text{J} = 112$

(gtr. & vibes)  
(bs.)

**A**

$\text{A}_\text{MI}^9$   $\text{C}_\text{MA}^9$   $\text{B}_\text{D\#}^{(\text{add } 9)}$   $\text{C}_\text{MI}^9$   $\text{A}_\text{MI}^9$   $\text{C}_\text{MA}^9$   $\text{B}_\text{D\#}^{(\text{add } 9)}$

$\text{G/C}$

$\text{B}_\text{D\#}^{(\text{add } 9)}$   $\text{C}_\text{MA}^9$   $\text{A}_\text{MI}^9$   $\text{C}_\text{MA}^9$   $\text{B}_\text{D\#}^{(\text{add } 9)}$   $\text{C}_\text{MI}^{(\text{MA7})}$   $\text{A}_\text{MI}^9$

$\text{A}_\text{MI}^9$   $\text{C}_\text{MA}^9$   $\text{B}_\text{D\#}^{(\text{add } 9)}$   $\text{C}_\text{MA}^9$   $\text{G}^\#{}^9$   $\text{G}^\#{}^9$   $\text{A}$   $\text{A}_\text{MI}^9$   $\text{D}_\text{MI}^{11}$

$\text{D}_\text{MI}^{11}$   $\text{G}^\#{}^9$   $\text{G}^\#{}^9$   $\text{A}$   $\text{A}_\text{MI}^9$   $\text{D}_\text{MI}^{11}$   $\text{E}_\text{G}^{(\text{badd } 9)}$   $\text{A}_\text{b}_\text{MA}^9$

$\text{A}_\text{b}_\text{MA}^9$   $\text{F}_\text{MI}^{11}$   $\text{B}^{9(\#9)}$   $\text{D}_\text{G}_\text{C}$   $\text{B}_\text{b}_\text{MI}^6$   $\text{B}_\text{b}_\text{MI}^7$

1. B<sub>b</sub>MI<sup>7</sup> B<sub>b</sub>MI<sup>7(b5)</sup> A C<sup>#</sup> E MA<sup>9</sup> C MI<sup>7</sup> A<sub>b</sub>MA<sup>9</sup> A<sub>b</sub>MA<sup>7(b5)</sup> A MI<sup>9</sup>

**B** (Solos) A MI<sup>9</sup> C MA<sup>7</sup> B<sup>(add 9)</sup> D<sup>#</sup> C MA<sup>7</sup> A MI<sup>9</sup> C MA<sup>7</sup> B<sup>(add 9)</sup> D<sup>#</sup>

B<sup>(add 9)</sup> D<sup>#</sup> C MA<sup>7</sup> G<sup>#o7</sup> G<sup>#o7</sup> A A MI<sup>9</sup> D MI<sup>11</sup> G<sup>#o7</sup> G<sup>#o7</sup> A

G<sup>#o7</sup> A A MI<sup>9</sup> D MI<sup>9</sup> E<sup>b</sup> G A<sub>b</sub>MA<sup>9</sup> B<sup>7(#9)</sup>

G<sub>b</sub>MA<sup>7</sup> B<sub>b</sub> B<sub>b</sub>MI<sup>9</sup> A C<sup>#</sup> C MI<sup>7</sup> A<sub>b</sub>MA<sup>7</sup>

After solos, D.C. al Coda

A MI<sup>9</sup> C MA<sup>7</sup> B<sup>(add 9)</sup> D<sup>#</sup> C MI<sup>9</sup> A MI<sup>9</sup> C MA<sup>7</sup> B<sup>(add 9)</sup> D<sup>#</sup> C MA<sup>7</sup> A MI<sup>9</sup>

(Vamp & fade)

Head is played twice before solos.

Note: Bsus/D# may be substituted for B(add9)/D# throughout.

# Chick's Tune

Chick Corea

(As played by Blue Mitchell)

Medium Swing

**A** = 215 (Latin)

**C** (trp. w/ ten. 8va b.) **D<sup>b</sup>MA<sup>7</sup>** **B<sup>b</sup>MI<sup>9</sup>**

(sample bass line)

(Swing)

**B<sup>b</sup>MI<sup>9</sup>** **E<sup>b</sup>7(<sup>#</sup>5)** **A<sup>b</sup>MA<sup>7</sup>** C pedal

(bass walks) (bs.)

(trp. ten. piano) **B<sup>b</sup>MA<sup>9</sup>** **F<sup>MA</sup><sub>C</sub><sup>9</sup>** **G<sup>MI</sup><sub>C</sub>** **A<sup>MI</sup><sub>C</sub>** B<sup>b</sup> pedal

**A<sup>b</sup>MA<sup>9</sup>** **E<sup>b</sup>MA<sup>9</sup>** **A<sup>b</sup>** **B<sup>b</sup>** **C<sup>b</sup>** **D<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>**

**B** (Latin)  
(trp. w/ ten. 8va b.)

**CMA<sup>7</sup>** **D<sup>b</sup>MA<sup>7</sup>** **B<sup>b</sup>MI<sup>9</sup>**

(Swing)

**B<sup>b</sup>MI<sup>9</sup>** **E<sup>b</sup>7(<sup>#</sup>5)** **A<sup>9</sup>** **G<sup>b</sup>13** **G<sup>b</sup>13** **F<sup>7(<sup>#</sup>5)</sup> B<sup>b</sup>MI<sup>7</sup>**

(bass walks)

\* Piano plays all 3 notes of triad voicings.

(ten.) (trp.) (ten.) (trp.)

*rhythm tacet*

C<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>9</sup>

D<sub>MI</sub><sup>9</sup> B<sub>b</sub><sub>MA</sub><sup>9(#11)</sup> A<sub>SUS</sub><sup>9</sup> D<sub>b</sub><sub>MA</sub><sup>7</sup> A<sub>b</sub>

**C** Solos  
C<sub>MA</sub><sup>7</sup> D<sub>b</sub><sub>MA</sub><sup>7</sup> B<sub>b</sub><sub>MI</sub><sup>7</sup> E<sup>b</sup><sup>7</sup> A<sub>b</sub><sub>MA</sub><sup>7</sup>

(bass walks) (trp.) (ten.)

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

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

B<sub>b</sub><sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7(5)</sup> G<sup>7(alternate)</sup> C<sub>MA</sub><sup>7</sup> A<sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sub>MA</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>

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

(trp.) (ten.)

B<sub>MA</sub><sup>9</sup> A<sub>9(#11)</sub> dr. fill D<sub>MA</sub><sup>9</sup>

Based on the changes to "You Stepped Out of a Dream".

Med. Swing  
J = 202

# Circular Motion

Phil Markowitz

(pn.)

**NC.** (G<sub>MI</sub>⁷(b5)) (G<sub>bMA</sub>⁷(#11))

(F<sub>MA</sub>⁷(#11)) (G<sub>bMA</sub>⁷(#11))

B<sub>MI</sub>¹¹ D<sub>MI</sub>¹¹

F<sub>MI</sub>⁹ A<sub>bMI</sub>⁹ G<sub>MA</sub>⁷(#11)

G<sub>bMA</sub>⁷(b5) NC. B<sub>bMA</sub>⁷(add 6) F<sub>#</sub>(omit 3) E

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**B** (Solos)

$G_{MI}^9(b5)$

$F_{MA}^9(\#11)$

$G_{bMA}^9(\#11)$

$B_{MI}^9$

$D_{MI}^9$

$F_{MI}^9$

$A_{bMI}^9$

$G_{MA}^9(\#11) . .$

$G_{bMA}^9(\#11)$

$B_{bMA}^9$

$E_{MI}^9(b5)$

After solos, D.C. al Coda

O

NC.

rit.

$D_{bMA}^7(\#5)$

C

p.n. fill

Head is played twice before and after solos

Bass walks in 4 for solos.

Medium Swing

J = 202

G<sub>MI</sub><sup>7(b5)</sup>

## Circular Motion (Bass)

A

NC.

B

Solos

After solos, D.C. al Coda

NC.

Head is played twice before and after solos.

# Cirrus

Bobby Hutcherson

Med. Swing

♩ = 198

**A**

**D<sub>MA</sub>7**      **G<sub>MI</sub>7**      **F<sub>MA</sub>7**      **F<sub>MI</sub>7**

**B<sub>b</sub> 13(b9)**      **G<sub>b</sub>/<sub>B<sub>b</sub></sub>**      **E<sub>b</sub>/<sub>B<sub>b</sub></sub>**      **D<sub>b</sub>/<sub>B<sub>b</sub></sub>**      **A<sub>b</sub>/<sub>B<sub>b</sub></sub>**

**B<sub>b</sub> pedal**

**B**

(trp., top notes of vibes/pn. chords)

(Sample bs., E<sup>b</sup> "pedal")

(Ab pedal)

**C** (Drum solo)    **D** **C<sub>MA</sub>7**    **B<sub>b</sub>13(b9)**    **E<sub>b</sub><sub>MA</sub>7**

**A<sub>13</sub><sub>SUS</sub>(b9)**    **D<sub>MA</sub>7**    **G<sub>MI</sub>7**    **F<sub>MA</sub>7**

**F<sub>MI</sub>7**    **B<sub>b</sub>13(b9)**    **G<sub>b</sub><sub>B<sub>b</sub></sub>**    **E<sub>B<sub>b</sub></sub>**    **D<sub>b</sub><sub>B<sub>b</sub></sub>** last x: **A<sub>B<sub>b</sub></sub>**  
B<sub>b</sub> pedal

(Fine)

**E** (Solos)    **C<sub>MA</sub>7**    **B<sub>b</sub>13(b9)**    **E<sub>b</sub><sub>MA</sub>7**    **A<sub>13(b9)</sub>**    **D<sub>MA</sub>7**    **G<sub>MI</sub>7**

**F<sub>MI</sub>7**    **F<sub>MI</sub>7**    **B<sub>b</sub>13(b9)**    **G<sub>b</sub><sub>B<sub>b</sub></sub>**    **E<sub>B<sub>b</sub></sub>**    **D<sub>b</sub><sub>B<sub>b</sub></sub>**    **A<sub>B<sub>b</sub></sub>**

**F**    **B<sub>b</sub><sub>MI</sub>7**    **E<sub>b</sub>**    **(C<sub>MI</sub>7**    **A<sub>MI</sub>7**)    **E<sub>b</sub>**    **A<sub>b</sub><sub>MI</sub>7**    **(B<sub>b</sub><sub>MI</sub>7**    **G<sub>MI</sub>7**)    **A<sub>b</sub>**  
Sample pn. voicings

**F<sub>#</sub><sub>MI</sub>7**    **(G<sub>#</sub><sub>MI</sub>7**    **F<sub>MI</sub>7**)    **F<sub>#</sub>**    **E<sub>MI</sub>7**

**A<sub>b</sub><sub>MI</sub>7**    **(B<sub>b</sub><sub>MI</sub>7**    **G<sub>MI</sub>7**)    **A<sub>b</sub>**    **F<sub>#</sub><sub>MI</sub>7**    **(G<sub>#</sub><sub>MI</sub>7**    **F<sub>MI</sub>7**)

**E<sub>MI</sub>7**    **(F<sub>#</sub><sub>MI</sub>7**    **E<sub>b</sub><sub>MI</sub>7**)    **E**    **D<sub>MI</sub>7**

**Solo on E E F**  
After solos, D.C. al Fine  
(with repeat)

Soloist and bass may ignore chords in parentheses at letter F.

Med. Swing  
J = 198

# Cirrus (Harmony)

**A**

ten. 1      ten. 2

**CMA<sup>7</sup>**      **B<sub>b</sub>13(b9)**      **E<sub>b</sub>MA<sup>7</sup>**      **A<sup>13</sup> sus (b9)**

**DMA<sup>7</sup>**      **GMI<sup>7</sup>**      **FMA<sup>7</sup>**      **FMI<sup>7</sup>**

**B<sub>b</sub>13(b9)**      **G<sub>b</sub> B<sub>b</sub>**      **E B<sub>b</sub>**      **D<sub>b</sub> B<sub>b</sub>**      **A B<sub>b</sub>**

**B**

(ten. 1) (E<sub>b</sub> pedal for 8 bars)  
(ten. 2) (E<sub>b</sub> pedal for 8 bars)

**E E<sub>b</sub>**      **B<sub>b</sub> E<sub>b</sub>**      **G E<sub>b</sub>**      **G<sub>b</sub> E<sub>b</sub>**

**E E<sub>b</sub>**      **G<sub>b</sub> E<sub>b</sub>**      **E<sub>b</sub> D E<sub>b</sub>**      **A<sub>b</sub> E<sub>b</sub>**

**B<sub>b</sub>MI E<sub>b</sub>**      **A<sub>b</sub> G MI**      **F<sup>#</sup>MI A<sub>b</sub>**      **B<sub>b</sub>MI E<sub>b</sub>**

**A<sub>b</sub>MI**      **B<sub>b</sub>MI A<sub>b</sub>**      **G MI A<sub>b</sub>**      **F MI A<sub>b</sub>**

**E MI A<sub>b</sub>**      **F<sup>#</sup>MI A<sub>b</sub>**      **E<sub>b</sub>MI A<sub>b</sub>**      **D MI**

**(A<sub>b</sub> pedal for 6 bars)**

**C** **Tacet** **— 8 —**  
(dr. solo)

**D**

**CMA<sup>7</sup>**      **B<sub>b</sub>13(b9)**      **E<sub>b</sub>MA<sup>7</sup>**      **A<sup>13</sup> sus (b9)**

Musical score for a four-part vocal arrangement (Soprano, Alto, Tenor, Bass) with piano accompaniment. The score consists of ten staves, each with a key signature of one flat (F major). The vocal parts are written in soprano, alto, tenor, and bass clefs. The piano part is indicated by vertical dashed lines.

**Chords:**

- Staves 1-4: D<sub>MA</sub><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, F<sub>MA</sub><sup>7</sup>, F<sub>MI</sub><sup>7</sup>
- Staves 5-8: B<sub>b</sub><sup>13(b9)</sup>, G<sup>b</sup>/<sub>B<sub>b</sub></sub>, E<sup>b</sup>/<sub>B<sub>b</sub></sub>, D<sub>b</sub>/<sub>B<sub>b</sub></sub>, A<sub>B<sub>b</sub></sub>
- Staff 9: (Fine)
- Staff 10: Solos (boxed), C<sub>MA</sub><sup>7</sup>, B<sub>b</sub><sup>13(b9)</sup>, E<sup>b</sup><sub>MA</sub><sup>7</sup>, A<sup>13(b9)</sup>
- Staves 11-14: D<sub>MA</sub><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, F<sub>MA</sub><sup>7</sup>, F<sub>MI</sub><sup>7</sup>
- Staves 15-18: B<sub>b</sub><sup>13(b9)</sup>, G<sup>b</sup>/<sub>B<sub>b</sub></sub>, E<sup>b</sup>/<sub>B<sub>b</sub></sub>, D<sub>b</sub>/<sub>B<sub>b</sub></sub>, A<sub>B<sub>b</sub></sub>
- Staff 19: F<sub>B<sub>b</sub>MI</sub><sup>7</sup>/<sub>E<sub>b</sub></sub>, (C<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup>) A<sub>B<sub>b</sub>MI</sub><sup>7</sup>, (B<sub>b</sub><sub>MI</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup>)
- Staves 20-23: F<sup>#</sup><sub>MI</sub><sup>7</sup>, (G<sup>#</sup><sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup>) E<sub>MI</sub><sup>7</sup>, (G<sup>#</sup><sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup>)
- Staves 24-27: A<sub>B<sub>b</sub>MI</sub><sup>7</sup>, (B<sub>b</sub><sub>MI</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup>) F<sup>#</sup><sub>MI</sub><sup>7</sup>, (G<sup>#</sup><sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup>)
- Staves 28-31: E<sub>MI</sub><sup>7</sup>, (F<sup>#</sup><sub>MI</sub><sup>7</sup> E<sup>b</sup><sub>MI</sub><sup>7</sup>) D<sub>MI</sub><sup>7</sup>, (Fine)

**Text at the bottom:**

Soloist and bass may ignore chords in parentheses at letter F.  
Tenor sounds one octave lower than written.

Solo on **E E F**  
After solos, D.C. al Fine  
(with repeat)

# Close Your Eyes

Bernice Petkere

Medium

**(E<sup>b</sup>MI<sup>6</sup>)** **A** **F<sub>MI</sub>7(b5)** **B<sub>b</sub>7(b9)** **F<sub>MI</sub>7(b5)**

Close your eyes. Rest your head on my shoul - der and

**B<sub>b</sub>7(b9)** **B<sub>b</sub>7(b9)** **E<sup>b</sup>MI<sup>6</sup>** **(C<sup>7(alt.)</sup> F<sub>MI</sub>7(b5))** **B<sub>b</sub>7(b9)** **E<sup>b</sup>MI<sup>6</sup>**

sleep. Close your eyes and I will close mine. Close your

**F<sub>MI</sub>7(b5)** **B<sub>b</sub>7(b9)** **F<sub>MI</sub>7(b5)** **B<sub>b</sub>7(b9)** **B<sub>b</sub>7(b9)** **B<sub>b</sub>7(b9)**

eyes. Let's pre - tend that we're both count - ing sheep. Close your

**E<sup>b</sup>MI<sup>6</sup>** **(C<sup>7(alt.)</sup> F<sub>MI</sub>7(b5))** **B<sub>b</sub>7(b9)** **(E<sup>b</sup>MI<sup>6</sup>)** **E<sup>b</sup>MA<sup>9</sup>**

eyes. Oh, this is di - vine. Mu - sic )

**B** **B<sub>b</sub>MI<sup>7</sup>** **E<sup>b</sup>7** **B<sub>b</sub>MI<sup>7</sup>**

play some - thing dream - y for danc - ing while

**E<sup>b</sup>7** **A<sup>b</sup>7**

we're here ro - manc - ing. It's love's hol - i - day and love will

**C<sup>b</sup>7** **B<sub>b</sub>7(b9)** **C** **F<sub>MI</sub>7(b5)** **B<sub>b</sub>7(b9)**

be our guide. Close your eyes. When you

**F<sub>MI</sub>7(b5)** **B<sub>b</sub>7(b9)** **B<sub>b</sub>7(b9)** **E<sup>b</sup>MI<sup>6</sup> (C<sup>7(alt.)</sup>)**

o - pen them, dear, I'll be near, by your side,

**F<sub>MI</sub>7(b5)** **B<sub>b</sub>7(#5)** **(E<sup>b</sup>MA<sup>7</sup>)** **E<sup>b</sup>MI<sup>6</sup>**

so won't you close your eyes.

# Cool Green

Kenny Drew

(As played by Jackie McLean)

Med. Swing (Intro)

$\text{J} = 150$

(trp. w/ ten.)

(trp. ten.)

(bass walks for 2 bars)  $\text{C}^7$   $\text{F}_{\text{MI}}$   $\text{Ab}_{\text{MA}}7$   $\text{Db}_{\text{MA}}7$   $\text{Ab}_{\text{MA}}7$   $\text{Db}_{\text{MA}}7$

( $\text{C}_{\text{MI}}$ )  $\text{D}_{\text{MI}}$   $\text{C}$   $\text{B}_{\text{MI}}7^{(\text{b5})}$   $\text{B}_{\text{bMA}}7$   $\text{D}_{\text{MI}}$   $\text{A}$   $\text{Ab}^{\circ}7$   $\text{G}^7$   $\text{D}_{\text{F}\#}$ )

(tenor 8va b.)

**A**  $\text{(D}_{\text{MI}} \text{ D}_{\text{MI}}/ \text{C})$   $\text{B}_{\text{MI}}7^{(\text{b5})}$   $\text{B}_{\text{bMA}}7$   $\text{D}_{\text{MI}}/ \text{A}$   $\text{Ab}^{\circ}7$   $\text{G}^7$   $\text{D}_{\text{F}\#}$ )

**S**  $\text{E}_b \text{ G}_{\text{MI}} \text{ G}_{\text{MI}}^6$   $\text{D}_{\text{MI}} \text{ B}_b/\text{D}$   $\text{D}_{\text{MI}}^6$

(in 2)  $\text{E}_b \text{ G}_{\text{MI}} \text{ G}_{\text{MI}}^6$   $\text{D}_{\text{MI}} \text{ B}_b/\text{D}$   $\text{D}_{\text{MI}}^6$

(unis.) (unis.)

(in 4)  $\text{F}^7^{(\#9)} \text{ E}^7^{(\#9)} \text{ E}_b^7^{(\#9)}$   $\text{A}^7^{(\#5)}$   $\text{D}_{\text{MI}}^6/9$  (add MA7)  $\text{A}^7^{(\#9)}$

**B** (Solos)  $\text{D}_{\text{MI}}^6$   $\text{E}_{\text{MI}}7^{(\text{b5})}$   $\text{A}^7$   $\text{D}_{\text{MI}}^6$   $\text{D}^7$

$\text{G}_{\text{MI}}7$   $\text{D}_{\text{MI}}^6$

$\text{E}^7^{(\#9)}$   $\text{A}^7^{(\#5)}$   $\text{D}_{\text{MI}}^6$   $\text{E}_{\text{MI}}7^{(\text{b5})}$   $\text{A}^7$

After solos, D.S. al Coda

$\text{Ab}_{\text{MA}}7$   $\text{Db}_{\text{MA}}7$   $\text{Ab}_{\text{MA}}7$   $\text{Db}_{\text{MA}}7$   $\text{Ab}_{\text{MA}}7$   $\text{Db}_{\text{MA}}7$  1.  $\text{E}_b \text{ G}$  2.  $\text{D}_{\text{MI}}^6/9^{(\#11)}$

Chords in parentheses are for bass (piano avoids chords in these spots).

Bass walks in 4 for solos. Head is played twice before and after solos.

Medium Pop Ballad  
J = 92 (Intro)

# Creepin'

Stevie Wonder

(synth.)      B<sub>SUS</sub> G<sub>b</sub>

(bass)      B<sub>SUS</sub> G<sub>b</sub>

1.                    2.

B<sub>b</sub> sus G<sub>b</sub>      B<sub>b</sub> sus G<sub>b</sub> (add 9)  
F B<sub>b</sub>  
(etc.)

A

1. I can hear you sigh - in,  
2. On the beach we're sit - ting,  
E<sub>b</sub> MI<sup>7</sup>  
(synth.)

say - 'n you'll stay be side me.  
hug - gin' squeez - in' kiss - in'.  
C<sub>b</sub> MA<sup>7</sup>

Why must it be that  
G<sub>b</sub> D<sub>b</sub> E<sub>b</sub> G  
(bass)

you al - ways creep  
A<sub>b</sub> MI D<sub>MA</sub><sup>7(13)</sup>

in - to my dreams?  
D<sub>MA</sub><sup>7(13)</sup> D<sub>b</sub> MI<sup>7</sup>  
(synth.) B<sub>SUS</sub> G<sub>b</sub>  
(bs. like Intro)

2nd x: In my dreams.  
B<sub>b</sub> sus G<sub>b</sub>

1.                    2.

B<sub>b</sub> sus G<sub>b</sub> (add 9)  
F B<sub>b</sub>  
B<sub>b</sub> sus F F<sup>7(b9)</sup>  
(#5)

**B**

$B_{MA}^7$   $C_{MI}^7 D_{MI}^7 E_{MA}^7$   $E_{MI}^6$   $B_{D}^b$

When I'm (a) - sleep at night, ba - by, I feel those mo - ments of ec - sta - sy.

$B_{MA}^7$   $C_{MI}^7 D_{MI}^7 E_{MA}^7$   $E_{MI}^6$   $B_{D}^b$

When you sleep at night, ba - by, I won - der do I creep in - to your dreams, or

$F_{MI}^7(11)$   $B_{MA}^7$   $E_{Bb}$

could it be I sleep a - lone in my fan ta - sy? Oh,

**C**

$E_{MI}^7$   $C_{MA}^7$

love is so a - maz - ing, Guess you will be stay - in'

$G_{D}^b$   $E^7$   $A_{MI}^b$   $D_{MA}^7$   $D_{MI}^7$

so let it be that you al - ways creep in - to my dreams.

$B_{SUS}$   $G_b$  In my dreams.

(synth.) (bs. like Intro)

$B_{SUS}$   $G_b$   $B_{SUS}$   $G_b$   $G_b^{(add 9)}$

In my dreams.

D.S. al 2nd ending al Coda  
(harmonica solo at letter A).

$B_{SUS}$   $G_b$   $B_{SUS}$   $G_b$   $B_{SUS}$   $G_b$   $B_{SUS}$   $G_b$

(dreams.) In my dreams, In my

(synth. and bs. like Intro) (Vamp & fade)

# D Minor Mint

Freddie Hubbard

Bright Swing (Intro)

$\text{J} = 236$  N.C. (light drums)

Bass C (pn. w/ bs.)  $B_{\flat}^{13}$

**A**  $D_{MI}^{6/9}$

Soprano (trp. & alto)  $(trp.)$   $alto$   $B_{\flat}^{13}$

**D**  $D_{MI}^{6/9}$

(unis.)  $(trp.)$   $unis.$

**G**  $G_{MI}^7$   $D_{\flat}^{7(\#9)}$   $C^{7(\#9)}$   $B_{MI}^{7(5)}$   $B_{\flat}^{13}$   $E_{\flat MA}^7$  (Bass in 4)

(alto)  $(trp.)$

1.  $D^{7(\#9)}$   $G^{7(\#9)}$   $C^{7(\#9)}$   $A^{7(\text{alt.})}$

(trp.) (alto)

2.  $A_{\flat}^{13}$   $G^7$   $F^{13}$   $E_{MI}^7$   $E_{\flat MA}^{7(\#11)}$   $C^{\#}$   $D_{MI}$

(unis.) [last x: rit. (trp.)] Fine

Solo on A, A<sub>2</sub>  
After solos, D.S. al fine.

Riff behind solos

(optional) **A**  $D_{MI}^{6/9}$

(trp.) (pn.) (trp.) (pn.) (trp.)

$D_{MI}^{6/9}$

(pn.) (trp.) (pn.)

# Daddy's Girl Cynthia

Donald Brown

Intro, freely

$C_{MA}^9$   $G$   $C^{\circ 7}$   $G$   $G^9_{SUS}$   $G^{13(b9)}$   $C_{MA}^7$   $G$   $C^{\circ 7}$   $G$   $G^{13}_{SUS}$   $G^{13(b9)}$

(pn. only)

Medium Ballad ( $\text{J} = 61$ )

**A**  $C_{MA}^7$   $A_{MI}^7$   $F_{MI}^7(11)$   $B_b^{13(\#11)}$   $E_b^{MA^7}$   $D^{13(\#11)}$

(pn. w/ vibes)

$D_b^{MA^7}$   $C^{13(\#11)}$   $F_{MA}^7$   $E^{13(\#11)}$   $E_b^{MA^7}$   $A_{MI}^7$   $D^{13(\#11)}$

$D_{MI}^7$   $G^{13}_{SUS}$   $G_b^{13(\#11)}$   $F^{7(b5)}$   $E_{MI}^7$   $A^{7(b9)}_{(\#5)}$

$A_{MI}^7$   $D^7$   $A_b^{9(\#11)}$   $G^{13(b9)}$   $C_{MA}^7$   $A_{MI}^7$   $D^7$   
(add bass)

**B**  $G_{MA}^7$   $F_{MI}^7(11)$   $B_b^{13(\#11)}$   $E_b^{MA^7}$   $E_{MI}^9$   $A^{13(\#11)}$   
(add drums)

$A_b^{MA^7}$   $A_{MI}^9$   $D^{13}$   $D_b^{MA^7}$   $G^{7(\#9)}_{(\#5)}$

**C**  $C_{MA}^7$   $A_{MI}^7$   $F_{MI}^7(11)$   $B_b^{13(\#11)}$   $E_b^{MA^7}$   $D^{13(\#11)}$

$D_b^{MA^7}$   $C^{13(\#11)}$   $F_{MA}^7$   $E^{13(\#11)}$

**E♭<sub>Maj</sub>7      A<sub>MI</sub>7      D<sup>13(♯11)</sup>      D<sub>MI</sub>7      G<sup>13</sup><sub>SUS</sub>      G♭<sup>13(♯11)</sup>**

**F<sup>7(♭5)</sup>      E<sub>MI</sub>7      A<sup>7(♭9)</sup>      A<sub>MI</sub>7      D<sup>7</sup>      A<sup>(♯11)</sup><sub>9</sub>      G<sup>13(♭9)</sup>      C<sub>Maj</sub>7      E<sup>♭°7</sup>      D<sub>MI</sub>7      G<sup>7</sup>**

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

**C<sub>Maj</sub>7      F<sup>13</sup>      E<sub>MI</sub>7      A<sup>7</sup>      D<sup>9(♯11)</sup>      D<sup>9</sup>      A<sup>(♯11)</sup><sub>9</sub>      G<sup>13(♭9)</sup>      C<sub>G</sub>      D<sub>G</sub>      E<sub>G</sub>      F<sub>G</sub>      C<sub>Maj</sub><sup>9</sup>**

# Dancing in the Street

William Stevenson

Marvin Gaye, Ivy Hunter

(As sung by Martha Reeves  
and the Vandellas)

Medium Rock

$\text{J} = 126$

(Intro)



1. Call -

**A**

Musical notation for section A of "Dancing in the Street". The melody starts with a D note (open) followed by E notes (open). The lyrics "in' out a - round the world, Are you read - y for a brand new beat?" are written below the staff. The melody continues with a series of eighth-note chords: D (open), E (open), E (open), D (open), E (open), E (open), followed by a measure of rests.

in' out a - round the world, Are you read - y for a brand new beat?

Musical notation for section A of "Dancing in the Street". The melody continues with a series of eighth-note chords: D (open), E (open), E (open), D (open), E (open), E (open), followed by a measure of rests. The lyrics "Sum - mer's here and the time is right for danc - in' a - in the street." are written below the staff.

Sum - mer's here and the time is right for danc - in' a - in the street.

Musical notation for section A of "Dancing in the Street". The melody continues with a series of eighth-note chords: D (open), E (open), E (open), D (open), E (open), E (open), followed by a measure of rests. The lyrics "They're danc - in' in Chi - ca - go, Down in New Or - leans," are written below the staff.

They're danc - in' in Chi - ca - go, Down in New Or - leans,

Musical notation for section A of "Dancing in the Street". The melody continues with a series of eighth-note chords: D (open), E (open), E (open), D (open), E (open), E (open), followed by a measure of rests. The lyrics "in New York Cit - y. All we need is mu -" are written below the staff.

in New York Cit - y. All we need is mu -

**B**

Musical notation for section B of "Dancing in the Street". The melody starts with a D note (open) followed by E notes (open). The lyrics "sic, sweet mu - sic, There'll be mu - sic ev - 'ry where, There'll be" are written below the staff. The melody continues with a series of eighth-note chords: D (open), E (open), E (open), D (open), E (open), E (open), followed by a measure of rests.

sic, sweet mu - sic, There'll be mu - sic ev - 'ry where, There'll be

Musical notation for section B of "Dancing in the Street". The melody continues with a series of eighth-note chords: D (open), E (open), E (open), D (open), E (open), E (open), followed by a measure of rests. The lyrics "swing - in', sway - in', and re - cords play - in', Danc - in' a - in the street. Oh," are written below the staff.

swing - in', sway - in', and re - cords play - in', Danc - in' a - in the street. Oh,

98

**C G<sup>#</sup>7**

it does - n't mat - ter\_\_\_\_ what you wear just as long\_\_\_\_ as you are there,\_\_\_\_

**C<sup>#</sup>MI**

So come on, ev - 'ry guy\_\_\_\_ grab a girl,\_\_\_\_

**B<sup>7</sup> SUS**

Ev - 'ry - where\_\_\_\_ a - round\_\_\_\_ the world\_\_\_\_ There'll be danc - in',\_\_\_\_

**D/E**

They're danc - in' in the street.\_\_\_\_

**E**

2. This is an

**D/E**

Way down\_\_\_\_ in L. - A., Ev - er - y day\_\_\_\_ They're danc - in' in the street.\_\_\_\_

**E**

Get in\_\_\_\_ time\_\_\_\_ We're danc - in' in the street.\_\_\_\_

**D/E**

Me and\_\_\_\_ you,\_\_\_\_ We're danc - in' in the street.\_\_\_\_

**E**

Let's form a big strong\_\_\_\_ line blue,

**(3rd x: fade)**

Second verse lyric:

This is an invitation across the nation, a chance for folks to meet,  
There'll be laughin', singin', music swingin', dancin' in the street,  
Philadelphia, P.A., Baltimore and D.C., now,  
Can't forget the motor city,  
All we need is music... (etc.)

Sample bass line:

**E**

(etc.)

# Darius Dance

Marc Copland

Medium Swing

$\text{J} = 190$

A

(Intro/Interlude)

(piano R.H.)

The musical score consists of four staves of music. The top staff features a treble clef, a key signature of one flat, and a common time signature. It includes piano R.H. chords (E♭M1⁹, E♭M1¹¹(MA7), C⁷(♯¹¹)) and bass 8va lines. The second staff features a bass clef, a key signature of one flat, and a common time signature. It includes piano R.H. chords (F⁹M1¹¹, A♭M1¹¹, C⁹bMA⁷/D♭) and bass 8va lines. The third staff is identical to the first. The fourth staff is identical to the second. A box labeled 'B' is placed over the beginning of the fifth staff, which contains a treble clef, a key signature of one flat, and a common time signature. It includes piano R.H. chords (E♭M1⁹, E♭M1¹¹(MA7), C⁹bMA⁷/D♭) and bass 8va lines. The text '(pn. w/ bass)' is written below the staff. The text '(pn. etc. through letter B)' is written above the staff, and '(etc.)' is written below it.

**E<sub>b</sub>MI<sup>9</sup>****E<sub>b</sub>MI<sup>11(MA7)</sup>****C<sup>7(#11)</sup>****F<sub>MI</sub><sup>11</sup>****A<sub>b</sub>MI<sup>11</sup>****C<sub>b</sub>MA<sup>7</sup>/D<sub>b</sub>****E<sub>b</sub>MI<sup>9</sup>****E<sub>b</sub>MI<sup>11(MA7)</sup>****C<sup>7(#11)</sup>****F<sub>MI</sub><sup>11</sup>****A<sub>b</sub>MI<sup>11</sup>****C<sub>b</sub>MA<sup>7</sup>/D<sub>b</sub>****E<sub>b</sub>MI<sup>9</sup>****E<sub>b</sub>MI<sup>11(MA7)</sup>****C<sup>7(#11)</sup>****F<sub>MI</sub><sup>11</sup>****A<sub>b</sub>MI<sup>11</sup>**
**C** *(Piano solo)*  
**D<sub>MI</sub><sup>6</sup>**
**E<sub>MI</sub><sup>7(b5)</sup>****A<sup>7(alt.)</sup>**

(bass walks in 2)

**D<sub>MI</sub><sup>6</sup>****E<sub>MI</sub><sup>7(b5)</sup>****A<sup>7(alt.)</sup>**

(Repeat back to letter B)

**D** *(Solos)*  
**E<sub>b</sub>MI<sup>6</sup>**
**F<sub>MI</sub><sup>7(b5)</sup>****B<sub>b</sub><sup>7(alt.)</sup>**
**E**  
**D<sub>MI</sub><sup>6</sup>**
**E<sub>MI</sub><sup>7(b5)</sup>****A<sup>7(alt.)</sup>**

Solos start at letter C, then repeat DDEE, DDEE, etc.  
 Play letter A between solos. After last solo, D.C., play ABC,  
 vamp & fade on letter A (drum solos).

# Day Dream

Duke Ellington  
& Billy Strayhorn

Medium Ballad

**A** F<sub>MA</sub><sup>7</sup> F<sup>7</sup> B<sub>b</sub><sup>7</sup> A<sup>7(5)</sup> D<sub>MI</sub><sup>7</sup> F<sup>7</sup> C (B<sub>MI</sub><sup>7(b5)</sup>) B<sub>b</sub><sub>MI</sub><sup>6</sup> C<sup>7(5)</sup>

Day Dream, Why do you haunt me so? Deep in a ros - y

(F<sub>A</sub> A<sup>b7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> E<sup>b13</sup> D<sup>9</sup>)

F<sub>MI</sub><sup>6</sup> F<sub>MI</sub><sup>7</sup> E<sup>b</sup> D<sup>b9</sup> C<sup>13</sup><sub>SUS</sub> C<sup>13</sup> D<sup>b13</sup> C<sup>13</sup>

glow, the face of my love you show.

F<sub>MA</sub><sup>7</sup> F<sup>7</sup> B<sub>b</sub><sup>7</sup> A<sup>7(5)</sup> D<sub>MI</sub><sup>7</sup> F<sup>7</sup> C (B<sub>MI</sub><sup>7(b5)</sup>) B<sub>b</sub><sub>MI</sub><sup>6</sup> C<sup>7(5)</sup>

Day Dream, I walk a - long on air, Build - ing a cas - tle

(F<sub>A</sub> A<sup>b7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup>)

F<sub>MI</sub><sup>6</sup> D<sub>MI</sub><sup>7(b5)</sup> D<sup>b9</sup> C<sup>7(5)</sup> F<sub>MA</sub><sup>7</sup> C<sub>MI</sub><sup>7(11)</sup> F<sup>13</sup>

there for me and my love to share.

B B<sub>b</sub><sub>MA</sub><sup>7</sup> B<sub>MI</sub><sup>7(11)</sup> E<sup>7</sup> A<sub>MA</sub><sup>7</sup> B<sub>b</sub><sub>MI</sub><sup>7(11)</sup> E<sup>b7</sup> A<sub>b</sub><sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7(11)</sup> D<sup>7</sup> G<sub>MA</sub><sup>7</sup>

Don't know the time, Lord - y, I'm in a daze.

(E<sub>MI</sub><sup>7(b5)</sup> A<sup>7(5)</sup>) D<sub>MI</sub><sup>6</sup> F<sub>MA</sub><sup>7</sup> A<sup>b13</sup> G<sup>13</sup> G<sub>MI</sub><sup>7</sup> C<sup>7(5)</sup>

Sun in the sky, while I moan a - round feel - ing haz - y.

C F<sub>MA</sub><sup>7</sup> F<sup>7</sup> B<sub>b</sub><sup>7</sup> A<sup>7(5)</sup> D<sub>MI</sub><sup>7</sup> F<sup>7</sup> C (B<sub>MI</sub><sup>7(b5)</sup>) B<sub>b</sub><sub>MI</sub><sup>6</sup> C<sup>7(5)</sup>

Day Dream, Don't break my rev - er - ie, un - til I find that

(F<sub>A</sub> A<sup>b7</sup> G<sub>MI</sub><sup>7</sup>) D<sub>MI</sub><sup>7(b5)</sup> D<sup>b9</sup> C<sup>13</sup> (B<sub>MI</sub><sup>7</sup> E<sup>13</sup> A<sub>MA</sub><sup>7</sup>) G<sub>MI</sub><sup>7(11)</sup> C<sup>13</sup>

F<sub>MA</sub><sup>7</sup> (E<sup>b13</sup> A<sup>b9</sup> A<sup>9</sup>) D<sup>b13</sup> C<sup>13</sup>

she is day - dream - ing just like me.

## Medium Jazz Ballad

## Dexter

Jerry Bergonzi  
(As played by Joey Calderazzo)

A

*(ten.)*

$Bb_{MI}^9(MA7)$   $Ab_{MI}^9(MA7)$   $Bb_{MI}^9(MA7)$   $Ab_{MI}^9(MA7)$

$D^b_{MI}^9$   $G^b^9$   $E_{MI}^9 A^{13(b9)}$   $D^b_{MI}^9$   $G^b^9$   $G^7(\text{alt.}) C^7(\text{alt.})$

B

$F_{MI}^7$   $C^7(\text{alt.})$   $F_{MI}^7 B^7(\text{alt.})$   $E^b_{MI}^7$   $B^{13(\#11)}$   $A^9(\#11)$   $A^b^7$

$C^{\#}_{MI}^7$   $F^{\#}7(\#5)$   $B^7_{MA}$   $E^7$   $A^7_{MA}$   $D^{13(\#11)}$

$G^7_{MA}$   $F^{\#}7(b9)$   $B^7(MA7)$   $C^7(b5)_{MI}$   $F^7(\text{alt.})$

Solo on form (AB)

$C^7(b5)_{MI}$   $F^7(\text{alt.})$   $G^b^7(b5)_{MA}$   $F^7(\text{alt.})$   $F^7(b9)$   $B^b^9(MA7)$

Melody is freely interpreted.

Melody includes embellishments from the recording.

(rit.)

# Dienda

Kenny Kirkland  
(As played by Branford Marsalis)

Medium-Slow  
Jazz Waltz

(Intro)

The score consists of eight staves of handwritten musical notation. Staff 1 (Treble clef) starts with G<sub>MI</sub>7(omit 5) F<sup>(add 9)</sup>/A, followed by G<sub>b</sub><sub>MA</sub>7(b5), G<sub>MI</sub>7(omit 5) F<sup>(add 9)</sup>/A, and F<sup>(add 9)</sup>/D<sub>b</sub>. Staff 2 (Soprano clef) starts with A (G<sup>(pn.)</sup><sub>13</sub> sus), followed by a series of chords including F, B<sub>b</sub><sub>MI</sub>, D<sub>b</sub>, D<sub>MI</sub>9, G<sup>13(#11)</sup>, and G<sub>b</sub><sub>MA</sub>9(#11). Staff 3 (Bass clef) starts with F<sub>MI</sub>11, followed by C (C<sup>(add 9)</sup> E), F<sub>E</sub><sup>b</sup>, D<sub>MI</sub>11, B<sub>b</sub><sub>MA</sub>7 D, and A<sup>9</sup> sus. Staff 4 (Bass clef) starts with F<sub>MI</sub>9, B<sub>b</sub>, G<sub>b</sub>, followed by F<sub>MI</sub>9/E<sub>b</sub>, D<sub>MI</sub>7(b5), E<sup>(#9)</sup> C, and C 7(alt). Staff 5 (Bass clef) starts with B (F<sub>MI</sub>9) F<sub>MI</sub>(add 9), followed by D<sub>b</sub>6/9(#11), D<sub>MI</sub>9, D<sub>MI</sub>9/C, and G<sub>b</sub>, B<sub>b</sub><sub>MI</sub>. Staff 6 (Bass clef) starts with F<sub>MI</sub>A<sub>b</sub>, followed by G<sub>MI</sub>7(omit 5) G<sub>b</sub><sub>MA</sub>7(b5), B<sub>b</sub><sub>MA</sub>7(#5) A, B<sub>b</sub><sub>MA</sub>7(#11) D, and C A<sub>b</sub>. Staff 7 (Bass clef) starts with D<sub>b</sub><sub>MA</sub>7, followed by G<sub>MI</sub>7(omit 5) F<sup>(add 9)</sup>/A, G<sub>b</sub><sub>MA</sub>7(b5), G<sub>MI</sub>7(omit 5) F<sup>(add 9)</sup>/A, and F<sup>(add 9)</sup>/D<sub>b</sub>. The score concludes with the instruction "Solo on form (AB). After solos, D.S. al Coda".

This section shows the final measures of the piece. It begins with a G<sub>MI</sub>7(omit 5) F<sup>(add 9)</sup>/A chord, followed by a G<sub>b</sub><sub>MA</sub>7(b5) chord. This is followed by another G<sub>MI</sub>7(omit 5) F<sup>(add 9)</sup>/A chord, and then a F<sup>(add 9)</sup>/D<sub>b</sub> chord. The final measure is labeled "(On cue)" and includes a F<sup>(add 9)</sup>/D<sub>b</sub> chord.

Play melody once, then solo indef.  
On cue, play melody once & end.

Melodic rhythm is freely interpreted. Fermata is ignored for solos.

On recording, piano plays the head once ad lib. before the Intro.

Chords in parenthesis are used for solos.

Medium Straight 8th's  
J = 140 (Intro)

# Divertimento

Torrie Zito  
(As played by Eddie Daniels)

comp figure sempre staccato

**A (bs.) clar.**

**CMA 7(b5)** **F#13(b9)** **BbMA 7(b5)** **AMA 7(b5)** **AbMA 7(b5)** **Ab 7(b5)**

**GMA 7(#11)** **F#sus** **F#13(b9)** **CbMA 7(b5)**

**CbMA 7(b5)** **F 13(b9)** **BbMA 7(b5)** **E 13(b9)** **AMA 7(b5)** **AbMA 7(b5)**

**GMA 7(b5)** **G 7(b5)** **GbMA 7(#11)** **F#sus** **F 13(b9)**

**B**

(bs.)

**C**

*8va*

*8va*

*8va*

Solo on form (ABC).  
Last solo ends at letter **B**,  
play **B**, **C**, Ending

(Ending)

(C)

(rit.)

(arco)

# Dolphin Dance

Herbie Hancock

Med. Swing, in 2

*J = 118*

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

**A**  $E_b MA^7$   $D_b MA^7 / E_b$   $E_b MA^7$   $D_{MI}^7(5) G^7$

**S.**  $A C_{MI}^7$   $A_b MA^9(11)$   $C_{MI}^7$   $A_{MI}^7 D^7$

$G_{MA}^7$   $A_b MI^7$   $F_{MI}^{11}$

$C_{MI}^7$   $A_{MI}^{11}$   $D^{13}$

**B<sub>1</sub>**  $G_{MA}^7$   $G^{13}_{SUS}$   $A / G$   $E_b MA^7 / G$

$F^{13}_{SUS}$   $F^{13(9)}$   $F^{13}_{SUS}$   $E_{MI}^9 A^{13}$

$E_b^9(11)$   $A_{MI}^7 D^{13}$   $B_{MI}^7$   $E^{13} D_{MI}^7$

$C_{MI}^7(11)$   $F^{13}$   $D_{MA}^7 / E$   $C_{MA}^7 / E$   $D_{MA}^7 / E$   $C_{MA}^7 / E \odot$

**B<sub>2</sub>**  $D_b MA^7 / E_b$   $B_b^{13(9)} / E_b$   $C^{7(9)} / E_b$   $G^7(5)$

*last x:* (

*Solo on AB.*  
*After solos, D.S. al Coda*

$D_{MA}^7 / E$  (pn. fill)  $C_{MA}^7 / E$   $D_{MA}^7 / E$

*rit.*

Comp figure for bars 1-7 of **B**: After first solo, each solo (and the out head) begins at B2.  
Bass walks in 4 for solos (mostly).

## Don't Ask Why (for Irene Kral)

Medium Ballad

Alan Broadbent

**A** F<sub>MI</sub>⁹(MA⁷) D<sub>MI</sub>⁷(b⁵) G<sub>MI</sub>⁷(b⁵) C⁷(alt.) F<sub>MI</sub>⁹(MA⁷) D<sub>MI</sub>⁷(b⁵)

B<sub>b</sub><sub>MI</sub>¹¹ E<sub>b</sub>¹³(b⁹) E<sub>b</sub><sub>MI</sub>⁹ A<sub>b</sub>⁷(b⁹) D<sub>b</sub><sub>MI</sub>⁷ G<sub>b</sub>⁷(b⁹)

1. B<sub>MI</sub>⁷ E⁷(b⁹) A<sub>MI</sub>⁷ A<sub>b</sub><sub>MI</sub>⁷ G<sub>MI</sub>⁷ G<sub>b</sub><sub>MI</sub>⁷ 2. C<sub>b</sub><sub>MA</sub>⁷ E<sub>MA</sub>⁹ F<sub>MI</sub>⁹ B<sub>b</sub>⁷(b⁹)

**B** E<sub>b</sub><sub>MA</sub>⁷ C<sub>b</sub><sub>MA</sub>⁷ D<sub>b</sub><sub>MA</sub>⁷ E<sub>b</sub><sub>MA</sub>⁷ C<sub>b</sub><sub>MA</sub>⁷ D<sub>b</sub><sub>MA</sub>⁷ E<sub>b</sub><sub>MA</sub>⁷ D<sub>b</sub><sub>MA</sub>⁷ D⁷ E<sub>b</sub><sub>MA</sub>⁷ A<sub>b</sub>⁷  
 D<sub>b</sub><sub>MA</sub>⁷ A<sub>MA</sub>⁷ C<sub>b</sub><sub>MA</sub>⁷ D<sub>b</sub><sub>MA</sub>⁷ A<sub>b</sub>¹³ F<sub>SUS</sub> A<sub>b</sub>⁷(b⁹) B<sub>b</sub><sub>MI</sub>⁷ G<sub>b</sub><sub>MA</sub>⁷ G<sub>MI</sub>⁷(b⁵) C⁷(b⁹)

**C** F<sub>MA</sub>⁷ D<sub>MI</sub>⁷ D⁷(b⁹) G<sub>MI</sub>¹¹ C¹³ E<sub>b</sub>⁷ B<sub>b</sub> A<sub>MI</sub>⁷ D<sub>MI</sub>⁷

B<sub>b</sub><sub>MI</sub>¹¹ E<sub>b</sub>¹³(b⁹) E<sub>b</sub><sub>MI</sub>⁹ A<sub>b</sub>⁹<sub>SUS</sub> D<sub>MI</sub>⁷ G⁷ D<sub>b</sub><sub>MI</sub>⁹ G<sub>b</sub>¹³

C<sub>MI</sub>⁷ F⁷(#⁹) B<sub>b</sub><sub>MI</sub>⁷(b⁵) E<sub>b</sub>⁷(b⁹) G<sub>b</sub><sub>MA</sub>⁷ A<sub>b</sub> F<sub>#</sub><sub>MI</sub>⁹

(Freely) G<sub>b</sub><sub>MA</sub>⁷ A<sub>b</sub> A<sub>MA</sub>⁷ A<sub>b</sub> D<sub>MA</sub>⁷ A<sub>b</sub> A<sub>b</sub>⁶⁹

pn. fill

last x: rit.

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

# Don't Be That Way

Music: Benny Goodman  
& Edgar Sampson  
Lyric: Mitchell Parish

Medium Swing

(A $\flat$ 7( $\#5$ )) **A** D $\flat$ <sup>6</sup> B $\flat$ <sub>M1</sub><sup>7</sup> E $\flat$ <sub>M1</sub><sup>7</sup> A $\flat$ 7( $\#5$ )

Don't cry, Oh, hon - ey please don't be that way, clouds in the

F<sub>M1</sub><sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$ <sub>M1</sub><sup>7</sup> A $\flat$ 7( $\#5$ ) D $\flat$ <sup>6</sup> B $\flat$ <sub>M1</sub><sup>7</sup> E $\flat$ <sub>M1</sub><sup>7</sup> A $\flat$ 7( $\#5$ )

sky should nev - er make you feel that way. The

D $\flat$ <sup>6</sup> B $\flat$ <sub>M1</sub><sup>7</sup> E $\flat$ <sub>M1</sub><sup>7</sup> A $\flat$ 7( $\#5$ ) D $\flat$ <sup>6</sup> B $\flat$ <sub>M1</sub><sup>7</sup> E $\flat$ <sub>M1</sub><sup>7</sup> A $\flat$ 7( $\#5$ )

rain will bring the vi - o - letts of May, tears are in

F<sub>M1</sub><sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$ <sub>M1</sub><sup>7</sup> A $\flat$ 7( $\#5$ ) D $\flat$ <sup>6</sup> G $\flat$ <sup>7</sup> D $\flat$ <sup>6</sup>

vain, so, hon - ey please don't be that way. As

**B** C $\flat$ <sup>9</sup> F $\flat$ <sup>9</sup>

long as we see it through,

B $\flat$ <sup>9</sup> E $\flat$ <sup>9</sup> A $\flat$ 7( $\#5$ )

you'll have me, I'll have you sweet

**C** D $\flat$ <sup>6</sup> B $\flat$ <sub>M1</sub><sup>7</sup> E $\flat$ <sub>M1</sub><sup>7</sup> A $\flat$ 7( $\#5$ ) D $\flat$ <sup>6</sup> B $\flat$ <sub>M1</sub><sup>7</sup> E $\flat$ <sub>M1</sub><sup>7</sup> A $\flat$ 7( $\#5$ )

heart, to - mor - row is an - oth - er day, don't break my

F<sub>M1</sub><sup>7</sup> B $\flat$ <sup>7</sup> E $\flat$ <sub>M1</sub><sup>7</sup> A $\flat$ 7( $\#5$ ) D $\flat$ <sup>6</sup> (B $\flat$ <sub>M1</sub><sup>7</sup> E $\flat$ <sub>M1</sub><sup>7</sup> A $\flat$ 7( $\#5$ ))

heart, oh, hon - ey please don't be that way.

Alternate changes

at letter **B**: || G<sub>M1</sub><sup>7</sup> | C<sup>7</sup> | F $\sharp$ <sub>M1</sub><sup>7(5)</sup> | B<sup>7(5)</sup> | F<sub>M1</sub><sup>7</sup> | B $\flat$ <sup>7</sup> | E<sub>M1</sub><sup>7(5)</sup> A<sup>7(5)</sup> | A $\flat$ 7( $\#5$ ) ||

# Don't Blame Me

Lyric: Dorothy Fields  
Music: Jimmy McHugh

**Ballad**

**A** C<sub>MA</sub>⁷ (F<sub>MI</sub>⁷ B<sub>b</sub>⁷ E<sub>MI</sub>⁷(b⁵)) A⁷(⁵) A⁷ D<sub>MI</sub>⁷(⁵) G<sup>13</sup> (E<sub>MI</sub>⁷ E<sub>b</sub>⁹) C<sub>MA</sub>⁹ A<sub>MI</sub>⁷

Don't blame me for falling in love with you. I'm  
un - der your spell but how can I help it. Don't blame me.  
Can't you see, when you do the things you do, if  
I can't con - ceal the way that I'm feel - ing, don't blame me.

**B** F⁶ E⁷ A<sub>MI</sub> (E⁷(⁵)) A<sub>MI</sub>

I can't help it if that dog - goned moon a - bove \_\_\_\_\_

D⁷ (E<sub>b</sub>¹³) D⁷ G⁹ (A<sub>b</sub>⁷) G⁷

makes me need \_\_\_\_\_ some - one like you to love.

**C** C<sub>MA</sub>⁷ (F<sub>MI</sub>⁷ B<sub>b</sub>⁷ E<sub>MI</sub>⁷(b⁵)) A⁷(⁵) A⁷ D<sub>MI</sub>⁷(⁵) G<sup>13</sup> (E<sub>MI</sub>⁷ E<sub>b</sub>⁹) C<sub>MA</sub>⁹ A<sub>MI</sub>⁷

Blame your kiss, as sweet as a kiss can be. And  
blame all your charms that melt in my arms but don't blame me.

D<sub>MI</sub>⁷(⁵) G⁷ E<sub>MI</sub>⁷(⁵) A⁷ (D⁷) D<sub>MI</sub>⁷ G⁹ C⁶ (D<sub>MI</sub>⁷ G⁷)

# The Double Up

Lee Morgan

Medium Swing

J = 116

(trp. &amp; alto, w/ ten. 8va b.)

Music score for the first section of 'The Double Up'. The score consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and a tempo of J = 116. It features a 3/4 time signature. The first measure contains eighth-note chords: C, A, F<sup>13(b5)</sup>, B<sup>b7</sup>, and F<sup>13(b5)</sup>. The second measure contains C<sub>M1</sub><sup>7</sup>, F<sup>7</sup>, and B<sup>b7</sup>. The third measure contains F<sup>7</sup>, B<sup>b7</sup>, E<sup>b7</sup>, D<sup>7</sup>, and G<sub>M1</sub><sup>7</sup>. The fourth measure contains C<sup>7</sup>, followed by a series of chords: F<sup>7</sup>, D<sup>7</sup>, G<sub>M1</sub><sup>7</sup>, C<sup>7</sup>, and a final chord marked with a circle.

Continuation of the musical score for the first section. The score continues from the previous page, showing the progression of chords: F<sup>7</sup>, D<sup>7</sup>, G<sub>M1</sub><sup>7</sup>, C<sup>7</sup>, and a final chord marked with a circle.

Continuation of the musical score for the first section. The score continues from the previous page, showing the progression of chords: F<sup>7</sup>, D<sup>7</sup>, G<sub>M1</sub><sup>7</sup>, C<sup>7</sup>, and a final chord marked with a circle.

Music score for the solo section, starting with a B-flat chord. The score consists of two staves. The top staff starts with a bass clef, a key signature of one flat, and a tempo of J = 116. It features a 3/4 time signature. The first measure contains F<sup>7</sup>, B<sup>b7</sup>, and F<sup>7</sup>. The second measure contains C<sub>M1</sub><sup>7</sup> and F<sup>7</sup>. The third measure contains B<sup>b7</sup>, followed by a series of chords: F<sup>7</sup>, B<sup>b7</sup>, E<sup>b7</sup>, and D<sup>7</sup>.

(1st x) (trp.) (alto ten.) (behind last chorus of last soloist)

Continuation of the musical score for the solo section. The score continues from the previous page, showing the progression of chords: F<sup>7</sup>, B<sup>b7</sup>, E<sup>b7</sup>, and D<sup>7</sup>.

Continuation of the musical score for the solo section. The score continues from the previous page, showing the progression of chords: G<sub>M1</sub><sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, D<sup>7</sup>, G<sub>M1</sub><sup>7</sup>, C<sup>7</sup>, and a final chord marked with a circle.

Solo on B.

Play background riff on  
last chorus of last soloist,  
D. S. al Coda

Final section of the musical score. The score consists of two staves. The top staff starts with a bass clef, a key signature of one flat, and a tempo of J = 116. It features a 3/4 time signature. The first measure contains F<sup>7</sup>. The second measure contains F<sup>7</sup>, followed by a repeat sign and a bass clef. The third measure contains a bass note marked with a circle, followed by a bass note marked with a circle and a bass note marked with a circle.

Recording has one chorus in front (piano solo).  
Head is played twice before and after solos.

Med. Funk (Intro)

J = 84

NC.

## Dreamin'

Lisa Montgomery

Geneva Paschal

(As sung by Vanessa Williams)

(voices  
only)

Now I'm liv - ing in the mid - dle of a dream, a dream with a lit - tle bit of fan - ta - sy.

NC. G<sup>#</sup><sub>MI</sub><sup>9</sup> F<sup>#</sup><sub>SUS</sub> G<sup>#</sup> E<sub>MA</sub><sup>7</sup> E<sub>(omit 3)</sub><sup>(add 9)</sup> 1,2. 3. E<sub>MA</sub><sup>7</sup> E<sub>(omit 3)</sub><sup>(add 9)</sup>

3) 4) 1st x: synth.  
2nd x: voice  
(add bass & drums)  
(3rd x: tenor sax)

A F<sup>#</sup><sub>G#</sub> G<sup>#</sup><sub>MI</sub><sup>7</sup> F<sup>#</sup><sub>G#</sub> G<sup>#</sup><sub>MI</sub><sup>7</sup> F<sup>#</sup><sub>E<sub>MA</sub></sub> 1. For the life of me, I nev - er thought that it could be the way it stands right now,  
*3rd x: tenor solo for 8 bars*

F<sup>#</sup><sub>G#</sub> G<sup>#</sup><sub>MI</sub><sup>7</sup> F<sup>#</sup><sub>G#</sub> G<sup>#</sup><sub>MI</sub><sup>7</sup> F<sup>#</sup><sub>E<sub>MA</sub></sub> e - mo - tions run - ning high, ev - 'ry night I wish that I could tell you how I

E<sub>MA</sub><sup>9</sup> D<sup>#</sup><sub>MI</sub><sup>7</sup> E<sub>MA</sub><sup>9</sup> F<sup>#</sup><sub>MI</sub><sup>7</sup>  
feel. (end solo) Those words are here in my heart, oh, but there

F<sup>#</sup><sub>MI</sub><sup>7</sup> G<sup>#</sup><sub>7</sub> G<sup>(#5)</sup><sub>7</sub> G<sup>#</sup><sub>7</sub> C<sup>#</sup><sub>MI</sub><sup>9</sup> break D<sup>#</sup><sub>MI</sub><sup>7</sup> E<sub>MA</sub><sup>7</sup>  
is just one miss - ing part: How to put it to - geth - er,

break E<sub>MA</sub><sup>7</sup> B<sub>b</sub><sub>MI</sub><sup>7</sup><sub>(omit 5)</sub><sup>11</sup> D<sup>#</sup><sub>7</sub><sup>(#5)</sup>  
how to say it right, and let you know that ev - 'ry night I'll be

**B**

G<sup>#</sup>M<sub>1</sub><sup>⁹</sup> F<sup>#</sup><sub>SUS</sub>/G<sup>#</sup>      EMA<sup>⁹</sup>      E<sup>(add 9)</sup><sub>(omit 3)</sub>

dream - in',      hop - in',      ba - by, you will be there, I'll be

G<sup>#</sup>M<sub>1</sub><sup>⁹</sup> F<sup>#</sup><sub>SUS</sub>/G<sup>#</sup>      EMA<sup>⁹</sup>      E<sup>(add 9)</sup><sub>(omit 3)</sub>

dream - in',      hop - in',      ba - by, you will be there (3x's)

(Ending (After 3rd chorus))

G<sup>#</sup>M<sub>1</sub><sup>⁹</sup> F<sup>#</sup><sub>SUS</sub>/G<sup>#</sup>      EMA<sup>⁹</sup> E<sup>(add 9)</sup><sub>(omit 3)</sub>

(bkgr. vocals) Dream - in', dream - in', dream - in', dream - in'.

G<sup>#</sup>M<sub>1</sub><sup>⁹</sup> F<sup>#</sup><sub>SUS</sub>/G<sup>#</sup>

Now I'm liv - ing in the mid - dle of a dream, a dream with a lit - tle bit of fan - ta - sy

E<sub>MA</sub><sup>⁹</sup>      E<sup>(add 9)</sup><sub>(omit 3)</sub>

(I'm gon - na dream)      'til I make you mine )

(2nd & 4th x's)      (Vamp & fade)

Sample kybd. part  
at Intro, letter B, & ending:

G<sup>#</sup>M<sub>1</sub><sup>⁹</sup> F<sup>#</sup><sub>SUS</sub>/G<sup>#</sup>      E<sub>MA</sub><sup>⁹</sup> E<sup>(add 9)</sup><sub>(omit 3)</sub>

(etc.)

Sample bass line  
at Intro, B, & ending:

G<sup>#</sup>M<sub>1</sub><sup>⁹</sup> F<sup>#</sup><sub>SUS</sub>/G<sup>#</sup>      E<sub>MA</sub><sup>⁹</sup> E<sup>(add 9)</sup><sub>(omit 3)</sub>

2nd verse: (etc.)

# El Gaucho

Medium Latin

$\text{J} = 182$

Wayne Shorter

A

(on repeat)

tenor

$F_{MA}^7$   $E_{bMA}^7$   $D_{MI}^9$   $B_{b13}$   $B^{13}$   $E^{7(\#9)}_{(\#5)}$

$F_{MI}^7$   $G_{bMA}^7$   $F_{MI}^7$

$G_{bMA}^7$   $E_{bMA}^9$   
(*bs.* *p.n. L.H.*)

$C_{MI}^9$   $D_{MI}^7$   $G^{13}$   $C_{MI}^9$   $D_{MI}^7$   $E_{MI}^{11}$

$E_{MI}^{11}$   
(*bs. & p.n. L.H.*)

drum fill

(last x)

No kicks or bass licks during solos.  
Head is played twice before and after solos.  
Tenor sounds one octave lower than written.

## Emily

Music: Johnny Mandel

Lyric: Johnny Mercer

(As played by Bill Evans)

## Bright Jazz Waltz

The musical score consists of two staves of handwritten piano music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of chords: A G<sub>MA</sub><sup>7</sup>, E<sub>MI</sub><sup>7</sup>, A<sub>MI</sub><sup>9</sup>, D<sup>9</sup> D<sup>7(b9)</sup>, G<sub>MA</sub><sup>7</sup>, G<sup>13(b9)</sup>, C<sub>MA</sub><sup>7</sup>, F<sup>13</sup>, E<sub>MA</sub><sup>7</sup>, C<sup>#</sup><sub>MI</sub><sup>7</sup>, F<sup>#</sup><sub>MI</sub><sup>7(11)</sup>, B<sup>7(b9)</sup>, E<sub>MI</sub><sup>7</sup>, A<sup>13</sup>, A<sub>MI</sub><sup>7</sup>, D<sup>7(#9)</sup>, G<sup>13</sup>, and G<sup>9(#5)</sup>. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features chords: B G<sub>MA</sub><sup>7</sup>, E<sub>MI</sub><sup>7</sup>, A<sub>MI</sub><sup>9</sup>, D<sup>9</sup> sus D<sup>7(alt.)</sup>, G<sup>7</sup>, C<sub>MA</sub><sup>7</sup>, B<sup>7</sup>, E<sub>MI</sub><sup>7</sup>, F<sup>#</sup><sub>7(#5)</sub>, B<sub>MI</sub><sup>7</sup>, E<sup>13</sup>, A<sub>MI</sub><sup>7</sup>, D<sup>13</sup>, B<sub>MI</sub><sup>7(b5)</sup>, F<sup>7</sup> E<sup>7</sup>, A<sub>MI</sub><sup>7</sup>, C<sub>MI</sub><sup>6</sup> C<sub>MI</sub><sup>7</sup>, B<sub>MI</sub><sup>7</sup>, E<sup>7(b5)</sup>, A<sub>MI</sub><sup>9</sup>, D<sup>13</sup>, G<sub>MA</sub><sup>9</sup>, (solo starts), D<sup>7(#9)</sup>, and Solo on form (AB). The score concludes with a section labeled "After solos, D.C. al Coda" followed by a final section with various chords and a ritardando (rit.).

Lyric:

Emily, Emily, Emily has the murmuring sound of May,  
All silver bells, coral shells, carousels,  
And the laughter of the children at play, say

Emily, Emily, Emily, and we fade to a marvelous view,  
Two lovers alone and out of sight, seeing images in the firelight,  
As my eyes visualize a family, they see dreamily, Emily, too.

# Everything I Have Is Yours

**Ballad**

Lyric: Harold Adamson  
Music: Burton Lane

**A**

Ev - 'ry - thing I have is yours. You're a part of me.

Ev - 'ry - thing I have is yours, my des - ti - ny.

**B**

I would glad - ly give the sun to you if the sun were on - ly

(F#M17(b5) B7(b9)) (C#M17(b5) A7)

mine. I would glad - ly give the earth to you and the

(Dm17) (G9sus) Dm17 G7(b9) | C CMA7 EbM17 Ab7

stars that shine. Ev - 'ry - thing that I pos - sess I

Dm17 G7 Dm17 G7(b9) CMA7 (Ami7 Db7/Ab) Gm17 C7(b9)

of - fer you. Let my dream of hap - pi - ness come

F#M17(b5) Fm17 Fm16 EMI7 (Ab7(b5)) Fm16

true. I'd be hap - py just to spend my life

(Ami7 G) C6 E (Ami7) D7 (G9sus G7(b9)) CMA7

wait - ing at your beck and call. Ev - 'ry - thing I have is

EbM17 Ab7 Dm17 G7(b5) C6 (Dm17 G7(b9))

yours, my life, my all.

# Fall With Me

Music: Jude Swift  
Lyric: Jude Swift & Lorraine Feather

Medium Ballad  $\text{F}_{\text{sus}}^{(\text{add } 9)}$   $\text{D}_{\text{MA}}^7$   $\text{E}_{\text{F}}^{(\text{add } 9)}$   $\text{D}_{\text{MA}}^7$   $\text{F}_{\text{sus}}^{(\text{add } 9)}$   $\text{D}_{\text{MA}}^7$   $\text{E}_{\text{F}}^{(\text{add } 9)}$   $\text{D}_{\text{MA}}^7$

$\text{F}$  (pn.) (F pedal)

**A**  $\text{F}_{\text{MI}}^9$   $\text{B}_{\text{b}}_{\text{MI}}^9$   $\text{A}_{\text{b}}_{\text{sus}}^{13} \text{A}_{\text{b}}_{\text{sus}}^{13} \text{G}_{\text{sus}}^{13}$   $\text{G}^{13}$   $\text{C}^{6/4}$

S (p. p) - - - - -

Stand - ing on the edge of love, — Do you feel a - fraid?

$\text{C}_{\text{MI}}^9$   $\text{F}_{\text{MI}}^9$   $\text{B}_{\text{b}}_{\text{MI}}^9$   $\text{A}_{\text{b}}_{\text{sus}}^{13}$   $\text{G}^{6/4}$   $\text{C}^{7(\#9)}$   $\text{F}_{\text{sus}}^{13} \text{G}_{\text{sus}}^{b\text{MA}7(5)}$

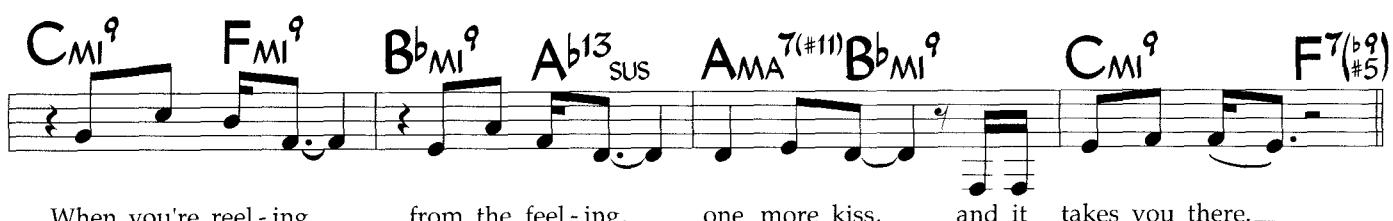
Still un - stead - y, — And not quite read - y — for the choice that you've made.

**B**  $\text{B}_{\text{b}}_{\text{MI}}^9$   $\text{A}_{\text{b}}_{\text{sus}}^{13}$   $\text{F}_{\text{sus}}^7 \text{G}_{\text{sus}}^7 \text{G}_{\text{sus}}^{b\text{G}}$   $\text{G}_{\text{sus}}^{13}$   $\text{C}^{6/4}$

( You may ask how far you'll fall, — but it's hard to care.

$\text{C}_{\text{MI}}^9$   $\text{F}_{\text{MI}}^9$   $\text{B}_{\text{b}}_{\text{MI}}^9$   $\text{A}_{\text{b}}_{\text{sus}}^{13}$   $\text{A}_{\text{MA}}^{7(\#11)} \text{B}_{\text{b}}_{\text{MI}}^9$   $\text{C}_{\text{MI}}^9$   $\text{F}^{7(\#5)}$

When you're reel - ing — from the feel - ing, — one more kiss, — and it takes you there. —



**C**  $\text{B}_{\text{b}}_{\text{MI}}^9$   $\text{G}^{7(\#9)}$   $\text{D}_{\text{b}}^{13}$   $\text{C}^{7(\#5)}$   $\text{F}_{\text{MI}}^9 \text{G}^{b13}$

Ba - by, don't you see? — It's the same for me. —

$\text{G}_{\text{MI}}^{11}$   $\text{A}_{\text{MI}}^{11} \text{A}_{\text{b}}^{13}$   $\text{G}_{\text{sus}}^{13}$   $\text{G}^{13} \text{G}^{13(\flat 5)}$

Fall - ing breaks your heart or it sets you free. — But ev - ry



**D** C<sub>M1</sub><sup>9</sup> B<sub>b</sub><sub>M1</sub><sup>9</sup> A<sub>b</sub><sup>13</sup><sub>SUS</sub> F<sub>SUS</sub><sup>7</sup><sub>G<sub>b</sub></sub> F<sub>SUS</sub><sup>7</sup><sub>G<sub>b</sub></sub> G<sub>SUS</sub><sup>13</sup> G<sup>13</sup> C<sub>6</sub><sub>9</sub>

time I hold you through the night, I can't fight the truth.

C<sub>M1</sub><sup>9</sup> F<sub>M1</sub><sup>9</sup> B<sub>b</sub><sub>M1</sub><sup>9</sup> A<sub>b</sub><sup>13</sup><sub>SUS</sub> G<sub>b</sub><sub>A<sub>b</sub></sub> G<sub>A</sub> A<sub>b</sub><sub>B<sub>b</sub></sub> B<sub>b</sub><sub>C</sub>

If this grows sweet-er, strong-er and deep-er, I think we're wise to try and risk it

F<sub>SUS</sub><sup>13</sup> F<sub>SUS</sub><sup>7</sup><sub>(b9)</sub> D<sub>b</sub><sub>6</sub><sub>9</sub> G<sub>M1</sub><sup>7</sup><sub>(omit 5)</sub> C<sub>M1</sub><sup>7</sup><sub>(omit 5)</sub>

all, Would you like to fall, fall with

F<sub>SUS</sub><sup>(add 9)</sup> D<sub>b</sub><sub>MA</sub><sup>7</sup><sub>(pn.)</sub> F<sub>SUS</sub><sup>(add 9)</sup> E<sub>b</sub><sup>(add 9)</sup> D<sub>b</sub><sub>MA</sub><sup>7</sup><sub>F</sub> F<sub>SUS</sub><sup>(add 9)</sup> D<sub>b</sub><sub>MA</sub><sup>7</sup><sub>F</sub> E<sub>b</sub><sup>(add 9)</sup> D<sub>b</sub><sub>MA</sub><sup>7</sup><sub>F</sub>

me? (F pedal) - - -

D.S. al Ending (pn. solo at A & B,  
vocal returns at C)

(Ending) F<sub>SUS</sub><sup>(add 9)</sup> D<sub>b</sub><sub>MA</sub><sup>7</sup><sub>F</sub> E<sub>b</sub><sup>(add 9)</sup> D<sub>b</sub><sub>MA</sub><sup>7</sup><sub>F</sub>

(pn. & ten. fill) (Vamp, fill & fade)

Bass line at Intro:

Bass line, last 14 bars of letter **D**:

Bass line at Ending:

(etc., w/ variation)

# For All We Know

Music: J. Fred Coots  
Lyric: Sam M. Lewis

Medium Ballad

**Chords and Progressions:**

- Stave 1: (B♭<sup>7</sup>) | A | E♭<sup>6</sup><sub>9</sub> | F<sup>9</sup> | F<sub>MI</sub><sup>7</sup> | F<sub>MI</sub><sup>7</sup> B♭<sup>7</sup>
- Stave 2: E♭<sub>MA</sub><sup>7</sup> A♭<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7(5)</sup> C<sup>7</sup> | F<sub>MI</sub><sup>7</sup> | F<sub>MI</sub><sup>7</sup> B♭<sup>7</sup>
- Stave 3: (A<sub>MI</sub><sup>7</sup> D<sup>7</sup>) | G<sup>b7</sup> | F<sub>MI</sub><sup>7(11)</sup> | (D<sub>MI</sub><sup>7(5)</sup> G<sup>7</sup>) | B♭<sup>13</sup>
- Stave 4: C<sub>MI</sub><sup>7</sup> | F<sup>7</sup> | F<sub>MI</sub><sup>7</sup> | B♭<sup>13</sup>
- Stave 5: B | E♭<sup>6</sup><sub>9</sub> | F<sup>9</sup> | F<sub>MI</sub><sup>7</sup> | F<sub>MI</sub><sup>7</sup> B♭<sup>7</sup>
- Stave 6: E♭<sub>MA</sub><sup>7</sup> A♭<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7(5)</sup> C<sup>7</sup> | F<sub>MI</sub><sup>7</sup> | A♭<sub>MI</sub><sup>7</sup> D<sup>b9</sup>
- Stave 7: E♭<sub>MA</sub><sup>7</sup> | A<sub>MI</sub><sup>7</sup> D<sup>7</sup> | G<sup>7</sup> | D<sup>b9(11)</sup> | (B♭<sub>MI</sub><sup>6</sup><sub>9</sub>) C<sup>9</sup><sub>SUS</sub> C<sup>7</sup>
- Stave 8: F<sub>MI</sub><sup>7</sup> | B<sup>9(11)</sup> | B♭<sup>9</sup><sub>SUS</sub> | B♭<sup>7</sup> | (B<sub>MA</sub><sup>7</sup> E<sub>MA</sub><sup>7</sup>) | E♭<sup>6</sup><sub>9</sub> | (C<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B♭<sup>7</sup>)

**Lyrics:**

For all we know we may never meet again. Be -  
fore you go make this moment sweet again. We  
won't say good-night until the last minute. (b) I'll  
hold out my hand and my heart will be in it. For  
all we know this may only be a dream. We  
come and go like a ripple on a stream. So  
love me to-night, to-morrow was made for some. To -  
morrow may never come, for all we know.

## Freedomland

Med. Funk/Latin

J = 122

**A**1st x: tenor doubles synth. melody  
2nd x: tenor solos

Russ Ferrante

(As played by the Yellowjackets)

**C**

1. 2.

1. 2.

D.C., play AABB (tenor solos over synth. melody at A). Then continue to letter C.

**C** (No chords) (F# B G#7 C#7 F# B G#7 C#7)

**D** (Synth. solo) F# B G#7 C#7

Vamp & solo till cue.  
On cue, D.C. al Coda.

1st x: tenor plays melody

2nd x on: tenor solos

E<sub>MA</sub><sup>9(omit 3)</sup> F<sup>#(add 9)</sup>

G<sup>#</sup> A<sup>#</sup>

B<sup>9</sup> SUS

D<sup>#(add 11)</sup>

E

E<sub>MI</sub><sup>6/9</sup>

D<sup>#</sup><sub>MI</sub><sup>7</sup>

G<sup>#</sup><sub>MI</sub><sup>9</sup>

E<sup>(add 11)</sup>

D

C<sup>#</sup>

B

E<sub>MA</sub><sup>9(omit 3)</sup> F<sup>#(add 9)</sup>

G<sup>#</sup> A<sup>#</sup>

B<sup>9</sup> SUS

D<sup>#(add 11)</sup>

E<sub>MI</sub><sup>6/9</sup>

D<sup>#</sup><sub>MI</sub><sup>7</sup>

G<sup>#</sup><sub>MI</sub><sup>9</sup>

C<sup>#13(#11)</sup>

(synth.)

F<sup>#13</sup> SUS

G<sub>MA</sub><sup>9</sup>

B

A<sub>MA</sub><sup>9</sup>

B

(tenor fill)

(Vamp, solo & fade)

Sample bass line at  
letter B and Coda:

Bass line at letters C & D is freely interpreted.

## Medium Jazz Waltz From Day to Day

Mulgrew Miller

J = 178

(Intro)  $E_b MA^7$   $A_b^9 SUS$   $D_b MA^7(\#5)$  1.  $F^{\#}^9 SUS$  2.  $F^{\#}^9 SUS$

3/4 (pn.)

**A**  $F MI^9$   $B_b MI^9$   $D MI^7(\#5)$   $G^7(\#9)(\#5)$   
(see note at end)

$C MI^9$   $F MI^7$   $E MI^9$   $A^7(\#13)(\#9)$

$D MA^9$   $D_b^7(\#9)(\#5)$   $G_b MA^7$   $F^7(alt.)$

$B_b^6^9$   $G MA^9$   $E MA^9(\#11)$  1.  $E MA^9(\#11)$  2.  $E MA^9(\#11)$

**B**  $(F MI^9)$   $B_b^9 SUS$   $F MI^9(E_b)$   $A_b^9 SUS$   $D MI^9(\#5)$   $G^{13}$   
 $(G^7(\#9))$   $C$   $F MA^9$   $C$   $A_b^{\#7}$   $C$   
 $C^9 SUS$   $F MA^7$   $A_b^{\#7}$   $A_b^{\#7}$

$(C^9 SUS)$   $G MI^7$   $C^9 SUS$   $C^7(\#9)$   $F MA^7$

$(E MI^9)$   $A^9 SUS$   $A^7(\#9)$   $D MA^7$   $B^9(\#11)$

**G<sub>MI</sub>**<sup>9(11)</sup>    **E<sub>MI</sub>**<sup>9(11)</sup>    **E<sub>MA</sub><sup>b</sup>**<sup>9</sup>    **C<sub>MA</sub>**<sup>9(b5)</sup>

**C**    **F<sub>MI</sub>**<sup>9</sup>    **B<sub>MI</sub><sup>b</sup>**<sup>7</sup>    **D<sub>MI</sub>**<sup>7(b5)</sup>    **G**<sup>7(b9)</sup><sub>#5</sub>

**C<sub>MI</sub>**<sup>9</sup>    **F<sub>MI</sub>**<sup>7</sup>    **E<sub>MI</sub>**<sup>9</sup>    **A**<sup>7(13)</sup><sub>b9</sub>

**D<sub>MA</sub>**<sup>9</sup>    **D<sub>b</sub>**<sup>7(#9)</sup><sub>#5</sub>    **G<sub>b</sub><sub>MA</sub>**<sup>7</sup>    **F**<sup>7(alt.)</sup>

**B<sub>b</sub>**<sup>6</sup><sub>9</sub>    **G<sub>MA</sub>**<sup>9</sup>    **E<sub>MA</sub>**<sup>9(13)</sup><sub>#11</sub>    **B<sub>b</sub>**<sup>9</sup><sub>SUS</sub>

**F<sub>MI</sub>**<sup>9(b5)</sup>  
**B<sub>b</sub>**    *optional break on head*

**E<sub>MA</sub>**<sup>b</sup><sub>7</sub>    **A<sub>b</sub>**<sup>9</sup><sub>SUS</sub>    **D<sub>b</sub><sub>MA</sub>**<sup>7(#5)</sup>

**F<sup>#</sup>**<sup>9</sup><sub>SUS</sub>    **E<sub>MA</sub>**<sup>b</sup><sub>7</sub>    **A<sub>b</sub>**<sup>9</sup><sub>SUS</sub>    **D<sub>b</sub><sub>MA</sub>**<sup>7(#5)</sup>    **F<sup>#</sup>**<sup>9</sup><sub>SUS</sub>

**Solo on tune (A A B C)**

**(Ending)** (Ad lib. solo)

**E<sub>MA</sub>**<sup>b</sup><sub>7</sub>    **A<sub>b</sub>**<sup>9</sup><sub>SUS</sub>    **D<sub>b</sub><sub>MA</sub>**<sup>7(#5)</sup>    **F<sup>#</sup>**<sup>9</sup><sub>SUS</sub>    **(On cue) F<sub>MI</sub>**<sup>9(11)</sup>

**Vamp & solo till cue**

Chords in parentheses optional for head and solos.

When harmony notes are written (bars 3-4 and 6-8 of A and C), the lower notes are played by the left hand an octave lower.

Note: This chart is based primarily on the composer's score.

Med. Ballad  
(or Slow Bossa)

# The Gentle Rain

Lyric: Matt Dubey  
Music: Luiz Bonfá

**Chords:**

- Top Line:** C<sub>MI</sub>, G<sup>7</sup>/B, A<sub>b</sub>M<sub>A</sub>7
- Second Line:** B<sub>b</sub>M<sub>I</sub>7, E<sup>b</sup>7sus, E<sup>b</sup>7, (G<sup>7(+)9</sup>) A<sub>b</sub>M<sub>A</sub>7
- Third Line:** A<sub>M</sub>I<sup>7(b5)</sup>, D<sup>7</sup>, G<sub>MI</sub>7<sup>(b5)</sup>, C<sup>7</sup>
- Fourth Line:** F<sub>MI</sub>7<sup>(b5)</sup>, (B<sup>b</sup>7) D<sub>MI</sub>7<sup>(b5)</sup>, D<sup>b</sup>7, E<sub>b</sub>M<sub>A</sub>7, C<sub>MI</sub>, D<sub>MI</sub>7<sup>(b5)</sup>, G<sup>7</sup>
- Fifth Line:** B, C<sub>MI</sub>, G<sup>7</sup>/B
- Sixth Line:** B<sub>b</sub>M<sub>I</sub>7, E<sup>b</sup>7sus, E<sup>b</sup>7, A<sub>b</sub>M<sub>A</sub>7
- Seventh Line:** A<sub>M</sub>I<sup>7(b5)</sup>, D<sup>7</sup>, G<sub>MI</sub>7<sup>(b5)</sup>, C<sup>7</sup>
- Eighth Line:** F<sub>MI</sub>7<sup>(b5)</sup>, (B<sup>b</sup>7) D<sub>MI</sub>7<sup>(b5)</sup>, D<sup>b</sup>7, E<sub>b</sub>M<sub>A</sub>7, C<sub>MI</sub> (G<sup>7</sup>/B), B<sub>b</sub>M<sub>I</sub>7, E<sup>b</sup>7, A<sub>b</sub>M<sub>A</sub>7
- Ninth Line:** E<sup>b</sup>9sus, E<sup>b</sup>13, A<sub>b</sub>M<sub>A</sub>7, G<sub>MI</sub>7, C<sub>MI</sub>, (D<sub>MI</sub>7<sup>(b5)</sup>) G<sup>7</sup>

**Lyrics:**

We both are lost and alone in the world, walk with me in the gentle rain.

Don't be afraid, I've a hand for your hand, and I will be your love for a while.

I feel your tears as they fall on my cheek, they are warm like the gentle rain.

Come, lit - tle one, you have me in the world, And our love will be sweet, will be sad, like the gen - tle rain,

like the gen - tle rain, like the gen - tle rain.

Medium Motown Rock  
J = 132 NC

# Get Ready

William "Smokey" Robinson  
(dr. fill) -----

(Intro) (drs. tacet)

(bs./pn./low horns)

(strings) D G F D G F I  
(bs./low horns) (bs. etc.)

**A**

Nev - er met a girl who makes me feel the way that

you do. (You're all right.) When - ev - er I'm asked who makes

my dreams real, I say that you do. (You're out - ta sight.) So

**B**

fee fi fo fum. Look out, ba - by, 'cause here I come.

**C**

f And I'm bring - in' you a love that's true so get ready, so get ready.  
(bkgr. vocals) Ah

B<sup>b</sup> G<sup>m7</sup> C<sup>7</sup>

get ready, get ready.

I'm gon-na try to make you love me too, so get ready, so get ready - y 'cause here I come.

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

Ah ba - by, get ready, get ready - y.

I'm on my way.

D G F D G F If you

Get read - y 'cause here I come now. Get read - y 'cause here I come.

(Sax solo)

D D G F D D G F

Get read - y. (end solo)

G A G A G B<sup>b</sup> A G

D.S. al Coda

(Ad lib.)

D G F D D G F

I'm on my way.

(bkgr. vocals) get read - y 'cause here I come now. Get read - y 'cause here I come.

Vamp & fade

Second verse:

If you wanna play hide and seek with love let me remind you. (It's all right.)  
 The lovin' you're gonna miss and the time it takes to find you. (It's outta sight.)  
 So fiddleleedee, fiddleleedum. Look out, baby, 'cause here I come. etc.

Third verse:

All my friends shouldn't want you, too, I understand it. (It's all right.)  
 I hope I get to you before they do, the way I planned it. (It's outta sight.)  
 So tweedleleedee, tweedleleedum. Look out, baby, 'cause here I come. etc.

# A Ghost of a Chance

Music: Victor Young  
Lyric: Bing Crosby &  
Ned Washington

Medium Ballad

**A** C<sub>MA</sub><sup>7</sup> D<sub>b9(#11)</sub> G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup> F<sub>MI</sub><sup>7</sup> B<sub>b9</sub>

I need your love so bad - ly, I love you, oh, so mad - ly, but

(A<sub>MI</sub><sup>11</sup>) D<sup>9</sup>) D<sub>MI</sub><sup>9</sup> G<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>

I don't stand a ghost of a chance with you. I

C<sub>MA</sub><sup>7</sup> D<sub>b9(#11)</sub> G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup> F<sub>MI</sub><sup>7</sup> B<sub>b9</sub>

thought at last I'd found you, but oth - er loves sur - round you, and

(A<sub>MI</sub><sup>11</sup>) D<sup>9</sup>) D<sub>MI</sub><sup>9</sup> G<sup>7</sup> C<sub>MA</sub><sup>7</sup> B<sub>b9</sub> C<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7(b5)</sup> A<sup>7</sup>

I don't stand a ghost of a chance with you.

**B** D<sub>MI</sub><sup>7</sup> G<sup>7(#5)</sup> C<sub>MA</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup>

If you'd sur - ren - der just for a ten - der kiss or two,

F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup> B<sup>7(b9)</sup> E<sub>MI</sub><sup>7</sup> A<sup>13</sup> D<sub>MI</sub><sup>7</sup> G<sup>7(#5)</sup>

you might dis - co - ver that I'm the lov - er meant for you, and I'd be true. But

**C** C<sub>MA</sub><sup>7</sup> D<sub>b9(#11)</sub> G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup> F<sub>MI</sub><sup>7</sup> B<sub>b9</sub>

what's the good of schem - ing, I know I must be dream - ing, for

(A<sub>MI</sub><sup>11</sup>) D<sup>9</sup>) D<sub>MI</sub><sup>9</sup> G<sup>7</sup> C<sub>MA</sub><sup>7</sup> (C<sup>#07</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>)

I don't stand a ghost of a chance with you.

# Grand Central

John Coltrane

Fast Jazz

A

*(alto/ten.)*

**NC.**

*(bs. optional)*

*(alto)* *(ten.)*

$F_{MI}^7 G_{MI}^{7(65)} A_{MA}^7 B_{bMI}^9 E_b^7$

*(bs. walk)*

$A_{bMI}^9 D_b^7 G_{bMI}^9 B^7$

$B_{bMI}^9 B^{9(11)}$

1.

$B_{bMI}^9 B^{9(11)}$

*break*

2.

*(alto)*

$B_{bMI}^9 B_{bMI}^{6/9}$

B

*(alto)*

$F_{\#MI}^7 B^7$

*(ten. ad lib. optional)*

*(sample ten.)*

$F_{\#MI}^7 B^7 F_{\#MI}^7 B^7$

*(bs.) (dr. slight Latin feel)*

$F_{\#MI}^7 B^7 F_{\#MI}^7 B^7$

*(as is)*

$F_{\#MI}^7 B^7 F_{\#MI}^7 B^7$

$B_{bMI}^7 E^7 A_{MA}^7 C^7$

*(walk)*

C

(alto)

(alto/ten.) (ten.) (walk)

$F_{MI}^7 G_{MI}^{7(b5)} A_{MI}^b B_{MI}^9 E_b^7$   $A_{MI}^b D_b^7$   $G_{MI}^b B^7$

(bs. opt.)

(Solo pick-ups)

$B_{MI}^b G_{MI}^{7(b5)} C^{7(b9)}$

$B_{MI}^b$  break

(fine)

D (Solos)

$F_{MI}^7 B_{MI}^b E_b^7 A_{MI}^b D_b^7 G_{MI}^7 B^7 B_{MI}^b B^{9(\#11)}$

$B_{MI}^b B^{9(\#11)}$   $B_{MI}^b B^{9(\#11)}$   $E^{(B^{13(\#11)})} F_{MI}^{\#7} B^7$

$F_{MI}^{\#7} B^7 B_{MI}^b E^7 A_{MI}^b C^7 F_{MI}^7 B_{MI}^b E_b^7$

$A_{MI}^b D_b^7 G_{MI}^7 B^7 B_{MI}^b B^{9(\#11)}$

 $B_{MI}^b$  $B^{9(\#11)}$ 

Till cue

 $B_{MI}^b$  break $G_{MI}^{7(b5)} C^{7(b9)}$  On cue (last solo)  
 $B_{MI}^b$  breakSolo on DDEF  
(last solo take "On cue" ending)D.C. al fine  
(with repeat)Note: On piano solo omit figures except last x of letter F.  
(Tenor sounds as written.)



**(Solo)** (Soloist on F<sup>#</sup>Mi<sup>7</sup>, with variations, for entire solo, DDEF)  
(top note of chords, behind solo)

**D** B<sup>7</sup> F<sup>#</sup>Mi<sup>7</sup> B<sup>7</sup> D<sub>MA</sub><sup>7</sup> F<sup>#</sup>Mi<sup>9</sup> G<sub>C#</sub> F<sup>#</sup>Mi<sup>9</sup>

(F<sup>#</sup> pedal throughout D, E & F except as marked)

F<sup>#</sup>Mi<sup>9</sup> G<sub>F#</sub> F<sup>#</sup>Mi<sup>9</sup> G<sub>A#</sub> F<sup>#</sup>Mi<sup>9</sup> C F<sup>#</sup>Mi<sup>9</sup> C

G<sub>C#</sub> F<sup>#</sup>Mi<sup>9</sup> G<sup>7</sup> F<sup>#</sup>7(b9) (2nd x 8va) 3

F<sup>#</sup>7(b9) C<sup>(#11)</sup> C<sub>MA</sub><sup>7</sup> F<sup>#</sup> G<sub>Mi</sub> C<sup>#</sup> D<sub>MA</sub><sup>7</sup> sus F<sup>#</sup>Mi<sup>11</sup>

**E** C<sup>7</sup> B<sup>7</sup>(add 4) B<sup>b</sup>Mi<sup>(#11)</sup> D<sub>MA</sub><sup>7</sup>(#11) omit 3 F<sup>#</sup>Mi<sup>11</sup>

F<sup>#</sup>Mi<sup>11</sup> F<sup>#</sup>Mi<sup>7(b9)</sup> A<sup>o7</sup> B<sup>b</sup>(#9) G<sup>7</sup> A<sup>b</sup> D<sub>MA</sub><sup>7(#11)</sup> F<sup>#</sup>Mi<sup>11</sup>

(no pedal) 8

**F** F<sup>#</sup>Mi<sup>9</sup> E<sub>Mi</sub><sup>6(add 7)</sup> D<sub>MA</sub><sup>7(add 4)</sup> D<sub>MA</sub><sup>9</sup> sus C<sup>6(#11)</sup>

(F<sup>#</sup> pedal continues)

C<sup>6(#11)</sup> C<sup>Ab</sup> B<sup>A\_Mi</sup> B<sup>b</sup><sub>Mi</sub> A<sup>B\_Mi</sup> G<sub>Mi</sub><sup>13(#11)</sup> D<sub>MA</sub><sup>9</sup> (add 6)

D<sub>MA</sub><sup>9</sup> C<sup>(#11)</sup> C<sub>MA</sub><sup>7</sup> F<sup>#</sup>Mi<sup>(#11)</sup> G<sub>dim</sub> G<sub>Mi</sub><sup>dim</sup> F<sup>#</sup>Mi<sup>11</sup> 8 8 F<sup>#</sup>Mi<sup>7(b9)</sup> (no pedal) --

F<sup>#</sup>Mi<sup>7(b9)</sup> B<sup>7(b9)</sup> G<sub>B\_Mi</sub><sup>7(add b6)</sup> A<sup>b</sup><sub>Mi</sub> F<sup>#</sup>Mi<sup>7(b5)</sup> (add 6) A<sup>b</sup><sub>Mi</sub> B<sup>b</sup><sub>Mi</sub> F<sup>#</sup>Mi<sup>11</sup> diminuendo

(no pedal) F<sup>#</sup>Mi<sup>11</sup> (end solo) D.S. al 2nd ending al Coda

O G F<sup>#</sup>Mi<sup>9</sup> G<sub>F#</sub> A<sup>#</sup> F<sup>#</sup>Mi<sup>9</sup> C

This chart has been simplified from the composer's score.

Straight 1/8's  
J = 104

## Gush (Piano/Bass)

(Intro.)

S A F#<sub>MI</sub><sup>11</sup>2 G#<sup>(#9)</sup>  
F#<sub>MI</sub><sup>7</sup>D<sup>(#11)</sup>  
F#F#<sub>MI</sub><sup>11</sup>2 G#<sup>(#9)</sup>  
F#<sub>MI</sub><sup>7</sup>1. D<sup>(#11)</sup>  
F#

B

B<sub>MI</sub><sup>(add 11)</sup>  
MA<sub>7</sub>F#<sup>(#9)</sup>  
BB<sup>7</sup><sub>(add 11)</sub>  
B<sup>(#9)</sup>B<sup>7</sup><sub>SUS</sub>  
B<sup>(#9)</sup>A<sub>MI</sub>  
A<sup>(#9)</sup>B<sup>(#5)</sup>  
B

(bs. bottom note 8va)

(F#<sub>MI</sub><sup>11</sup>)

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

2. D<sup>(#11)</sup>  
F#

C

B<sub>MI</sub><sup>(add 11)</sup>  
MA<sub>7</sub>F#<sup>(#9)</sup>  
B

(bs. bottom note 8va)

(bs. figure continues)  
for solos

(Solo) (Soloist on F#<sub>MI</sub><sup>7</sup>, with variations, for entire solo, DDEF)  
(top note of chords, behind solo)

**D**

B<sup>7</sup> F#<sub>MI</sub><sup>7</sup> B<sup>7</sup> D<sub>MA</sub><sup>7</sup>      F#<sub>MI</sub><sup>9</sup> G C C# F#<sub>MI</sub><sup>9</sup>

(F# pedal throughout D, E & F except as marked)

F#<sub>MI</sub><sup>9</sup> G F# F#<sub>MI</sub> G G# A# F#<sub>MI</sub> C      F#<sub>MI</sub> C

G C# F#<sub>MI</sub><sup>9</sup>      G<sup>7</sup> (2nd x 8va) F#<sup>7(b9)</sup>

F#<sup>7(b9)</sup> C<sup>(#11)</sup> C<sub>MA</sub><sup>7</sup> F# G<sub>MI</sub> C# D<sub>MA</sub><sup>7</sup> sus F#<sub>MI</sub><sup>11</sup>

**E**

C B<sup>7</sup> B<sup>7(b9)</sup> add4 B<sup>b</sup><sub>MI</sub><sup>(#11)</sup> D<sub>MA</sub><sup>7(#11)</sup> F#<sub>MI</sub><sup>11</sup>

F#<sub>MI</sub><sup>11</sup> F#<sub>MI</sub><sup>7(b9)</sup> A<sup>9</sup> G B<sup>b(#9)</sup> A<sup>b</sup> D<sub>MA</sub><sup>7(#11)</sup> F#<sub>MI</sub><sup>11</sup>

(no pedal)

**F**

F#<sub>MI</sub><sup>9</sup> E<sub>MI</sub><sup>6(add 7)</sup> D<sub>MA</sub><sup>7(add 4)</sup> D<sub>MA</sub><sup>9 sus</sup> C<sup>6(#11)</sup>

C<sup>6(#11)</sup> C A<sup>b</sup> B A<sub>MI</sub> B<sup>b</sup><sub>MI</sub> A B<sub>MI</sub>

(F# pedal continues)

D<sub>MA</sub><sup>9</sup> C<sup>(#11)</sup> C<sub>MA</sub><sup>7</sup> F#<sub>MI</sub><sup>(#11)</sup> G<sub>MI</sub> G<sup>dim</sup> F#<sub>MI</sub><sup>11</sup> G<sub>MA</sub><sup>13(#11)</sup> D<sub>MA</sub><sup>9 add 6</sup>

F#<sub>MI</sub><sup>7(b9)</sup> B<sup>7(b9)</sup> G<sub>MA</sub><sup>7 add b6</sup> A<sup>b</sup> F#<sub>MI</sub><sup>7(b5)</sup> add 6 A<sup>b</sup><sup>(#9)</sup> G B<sup>b(#9)</sup> A<sup>b</sup> F#<sub>MI</sub><sup>11</sup>

(no pedal)      diminuendo

F#<sub>MI</sub><sup>11</sup>

(end solo) D.S. al 2nd ending al Coda

G F# F#<sub>MI</sub> G A# F#<sub>MI</sub> C

Bass line for solos is similar to Intro, with variations  
This chart has been simplified from the composer's score

Med. Funky Latin

J = 230

## Hard Eights

Lyle Mays

Intro. drum solo

**D<sub>MI</sub><sup>9</sup>** **B<sub>b</sub>MA<sup>7</sup>/C** **D<sub>MI</sub><sup>9</sup>** **B<sub>b</sub>MA<sup>7</sup>/C**

(add bass) (etc.)

**D<sub>MI</sub><sup>9</sup>** **B<sub>b</sub>MA<sup>7</sup>/C** **D<sub>MI</sub><sup>9</sup>** **1-3. B<sub>b</sub>MA<sup>7</sup>/C** **4. B<sub>b</sub>MA<sup>7</sup>/C**

(add piano)

**S.** **A** **D<sub>MI</sub><sup>9</sup>** **B<sub>b</sub>MA<sup>7</sup>/C** **D<sub>MI</sub><sup>9</sup>** **B<sub>b</sub>MA<sup>7</sup>/C** **D<sub>MI</sub><sup>9</sup>**

**D<sub>MI</sub><sup>9</sup>** **B<sub>b</sub>MA<sup>7</sup>** **E<sub>b</sub>** **B<sub>b</sub>MA<sup>7</sup>** **C** **F**

**C<sub>MA</sub><sup>9</sup>** **G<sub>MA</sub><sup>9</sup>** **A<sub>b</sub>MA<sup>7</sup> E<sub>b</sub><sup>6</sup>** **B<sub>b</sub>MA<sup>7</sup>** **C** **F** **G** **C**

**B<sub>b</sub> E<sub>b</sub> F B<sub>b</sub>** **C<sub>MA</sub><sup>7</sup>** **F** **E<sub>MI</sub> G** **A<sub>SUS</sub>** **1.** **2. A<sub>SUS</sub> (A<sup>7(alt.)</sup>)**

(Steady Samba)

**B** **B<sub>b</sub>MA<sup>7</sup>/A** **B/A**

**C<sub>MI</sub><sup>(MA7)</sup> G** **A<sub>b</sub>MA<sup>7(#11)</sup> E**

**A<sub>b</sub>MA<sup>7</sup>/C** **F<sub>MA</sub><sup>7(#5)</sup> A**

D<sub>MI</sub> F#

D<sub>MI</sub> B<sub>b</sub>

F D<sub>b</sub>

A F NC dr. fill

(Original Feel)

C D<sub>MI</sub><sup>9</sup> B<sub>b</sub> C

D<sub>MI</sub><sup>9</sup> B<sub>b MA</sub><sup>7</sup> C D<sub>MI</sub><sup>9</sup>

D<sub>MI</sub><sup>9</sup> B<sub>b MA</sub><sup>7</sup> F E<sub>b</sub> B<sub>b MA</sub><sup>7</sup> C F

C<sub>MA</sub><sup>9</sup> G<sub>MA</sub><sup>9</sup> A<sub>b MA</sub><sup>7</sup> E<sub>b</sub><sup>6</sup> B<sub>b MA</sub><sup>7</sup>

E<sub>MI</sub> C F G C B<sub>b</sub> E<sub>b</sub> F B<sub>b</sub> C<sub>MA</sub><sup>7</sup> F G A<sub>SUS</sub> A<sub>SUS</sub> (A<sup>7 (alt.)</sup>)

(Solos)

D D<sub>MI</sub><sup>9</sup> B<sub>b MA</sub><sup>7</sup> 4 4

C<sub>MA</sub><sup>7</sup> E<sub>b MA</sub><sup>7</sup> B<sub>b MA</sub><sup>7</sup> F<sub>MA</sub><sup>7</sup> G<sub>MA</sub><sup>7</sup> A<sup>7(alt.)</sup> (last x)

After last solo, D.S. al Coda

D<sub>MI</sub><sup>9</sup> B<sub>b</sub> C (Vamp, fill & fade)

Melody at letters A & C may be played an octave higher.  
Melody is freely interpreted.

# Heat Wave

Eddie Holland  
Lamont Dozier  
Brian Holland

(As sung by Martha Reeves and the Vandellas)

Medium-Up Shuffle

J = 165

1. When - ev - er I'm

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

(bkgr. vocals) Ooh, Ooh, Heat Wave.

Ooh, Heat Wave. (sax solo for 11 bars)

**C<sub>MI</sub>** 8 **F<sub>MI</sub><sup>7</sup>** **G<sub>MI</sub><sup>7</sup>** **A<sub>b</sub>** **B<sub>b</sub><sup>7</sup>**

**E<sub>b</sub>** **E<sub>b</sub>** **B<sub>b</sub>** break (end solo)

(pn.)

3. Some - 'time's I  
D.S. al Coda (3rd verse)

**E<sub>b</sub>** **B<sub>b</sub>** break **C F<sub>MI</sub><sup>7</sup>** **G<sub>MI</sub><sup>7</sup>** **C<sub>MI</sub>**

lead vocal Yeah, yeah, yeah, yeah, Oh

bkgr. vocals You know it's all right, girl, Go a -

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

yeah, Yeah, Yeah yeah, Oh

head, girl. Know it's all right, girl, Ain't noth - in' but

**C<sub>MI</sub>** **F<sub>MI</sub><sup>7</sup>** **G<sub>MI</sub><sup>7</sup>** **A<sub>b</sub>**

yeah, I feel it burn - in', I hear it

love, girl. Don't pass up this chance, This time it's

**(start to fade)** **((fade))**

Horn line at 2nd ending of letter A is played at every "break". Comping rhythms from Intro continue through the head. Piano figure 4 before letter A is played whenever the chord is Eb.

Second and third verses

2. Whenever he calls my name, soft, low, sweet and plain,  
I feel, yeah, yeah, I feel that burnin' flame.  
Has high blood pressure got a hold on me  
Or is this the way love's supposed to be?  
It's like a heat wave...

3. Sometimes I stare in space, tears all over my face.  
I can't explain it, don't understand it, I ain't never felt  
like this before.

Now that funny feelin' has me amazed,  
I don't know what to do, my head's in a haze.  
It's like a heat wave...

# Herzog

Bobby Hutcherson

Fast Swing

J = 250

**A**

$F^7_{\text{SUS}}$

(vibes w/ ten. 8va b.)

$F^7_{\text{SUS}}$

$E^7_{\text{SUS}}$

$G_{\text{MI}}^7$     $A_{\text{MI}}^7$

$F^9_{\text{SUS}}$

$F^9_{\text{SUS}}$

$A^{\flat}7_{\text{SUS}}$

$F^7_{\text{SUS}}$

$B^{\flat}$   $C$

$G$   $A$

(vibes 8va  
ten. top notes 8va b.)

$G$   $A$

$B^{\flat}$   $C$

$E$   $F^{\sharp}$

$D^{\flat}$   $E^{\flat}$

**B** (Solos)  $F^7_{\text{SUS}}$   $E^7_{\text{SUS}}$

(8) 8 (8) 8

$G_{M1}^7$   $A_{M1}^7$   $G_{M1}^7$   $A_{M1}^7$

(8) 8 (8) 8

$F^9_{\text{SUS}}$   $A_{b7}^7_{\text{SUS}}$

8 8

$B_b/C$   $G/A$   $B_b/C$   $G/A$

(8) 8 (8) 8

$B_b/C$   $G/A$   $E/F^\#$   $D_b/E_b$

(8) 8 (8) 8

After solos, D.C. al Coda

$\oplus$   $F^7_{\text{SUS}}$

8

# Hold On I'm Coming

Isaac Hayes  
& David Porter  
(As sung by Sam & Dave)

Med. Boogaloo

$\text{J} = 108$

A $\flat$

B D $\flat$  A $\flat$

1. Don't you

**A** A $\flat$ <sup>7</sup>

ev - er be - sad, Lean on me when times are bad, When the

D $\flat$ <sup>7</sup>

day - comes and you're down, in a riv - er of trou - ble, and a - bout to drown. Just hold

**B** A $\flat$  B D $\flat$  <sup>1.</sup>A $\flat$  <sup>2.</sup>A $\flat$

(horns as in Intro) on, I'm com - ing, hold on, I'm com - ing. 2. I'm on my com - ing. Hold

A $\flat$  B D $\flat$  A $\flat$

on, I'm com - ing, Hold on, I'm com - ing.

**C** D $\flat$ <sup>7</sup>

Reach out to me for sat - is - fac - tion,

B D $\flat$ <sup>7</sup> E $\flat$ <sup>7</sup>

Call my name for quick re - ac - tion, yeah yeah, Yeah,

A $\flat$  G $\flat$  B D $\flat$

(gtr. solo)

D.C., sing first verse again, (end solo)  
vamp & fade on letter **B**.

2nd verse: I'm on my way, your lover,  
If you get cold I'll be your cover  
Don't have to worry, 'cause I'm here,  
No need to suffer, 'cause I'm here.

# How Sweet It Is (To Be Loved By You)

**Medium Shuffle**

**J = 112 NC.**

Eddie Holland, Lamont Dozier & Brian Holland  
(As sung by Marvin Gaye)

drums

How sweet it is \_\_\_\_\_ to be loved by

(pn. fill) - C' F<sup>6</sup>

you, \_\_\_\_\_ How sweet it is \_\_\_\_\_

C/G F/G C/G F/G C (pn. fill) - G<sup>9</sup> sus

to be loved by you. \_\_\_\_\_

A C A<sub>MI</sub> G F

I need ed the shel ter of some one's arms, and there you were, I

C A<sub>MI</sub> G F

need ed some one to un der stand my ups and downs, and there you were,

S C F C F

with sweet love and de vo tion, deep ly touch ing my e mo tions, I want to

C F C F

stop and thank you ba by, I want to stop and thank you ba by.

F<sup>6</sup> C/G F/G C/G F/G C C<sup>7</sup>

How sweet it is \_\_\_\_\_ to be loved by you. \_\_\_\_\_

F<sup>6</sup> C/G F/G C/G F/G C G<sup>9</sup> sus

How sweet it is \_\_\_\_\_ to be loved by you. \_\_\_\_\_

**(Piano solo)**

C C A<sub>M</sub>I G F

D.S. al Coda

F<sup>6</sup> C/G F/G C/G F/G C

**(fade)** How sweet it is \_\_\_\_\_ to be loved by you. \_\_\_\_\_

Second verse:

I close my eyes at night,  
Wonderin' where would I be without you in my life.  
Ev'rything I did was just a bore.  
Ev'rywhere I went, seems I've been there before.  
But you brighten up for me all of my days  
With a love so sweet in so many ways  
I want to stop (etc.)

Third verse: (begins at the sign, D.S.)

You were better to me than I was to myself.  
For me there's you and there ain't nobody else.  
I want to stop (etc.)

Sample bass line:

A C A<sub>M</sub>I G F 4

C F 2 2 2

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

3 (etc.)

## Medium Pop Ballad

$\text{J} = 102$

(synth., tacet 1st x)

# I Can't Help It

Susaye Green  
Stevie Wonder  
Michael Jackson

(As performed by Michael Jackson)

(elec. pn. ad lib. chords)

$A^{13(\#11)}$   $A_{b MA}^9$   $A^{13(\#11)}$

(bs.) **A.S.**

(vocal 8va b.)

Look - ing in my mir - or -  
Help - less like a ba - by,

$A_{b MA}^9$   $A^{13(\#11)}$   $A_{b MA}^9$

Took me by sur - prise.  
sen - su - al dis - guise.

$A^{13(\#11)}$   $A_{b MA}^9$

I can't help but see you  
I can't help but love you,

$F_{MI}^9$   $B_{b}^{13}$

run - ning of - ten through my mind, yeah.

$D_{b MI}^9$   $E_{b}^{7(\#9)} \#5$   $E_{MA}^9 F_{MI}^7 G_{MI}^7 A_{MA}^7$

2.

It's get - ting bet - ter all the time. I can't

**D♭M1⁹**      **E♭7(♯5)**      **A♭MA⁹**

**B**

help it. If I want - ed to I would - n't help it ev - en if I could. I can't

**FMI⁹**      **D♭M1⁹**      **E♭7(♯5)**

help it. If I want - ed to I would - n't

**FMI⁹**      **(D♭M1⁹)**

(tacet 2nd x)

1.

help it, no I can't

**E♭7(♯5)**

2.

help it, no.

**D♭M1⁹**      **E♭7(♯5)**

**C (Ad lib. vocal)**

**A**13(♯11)

**A♭MA⁹**      **A13(♯11)**      **A♭MA⁹**

D.S. for 2nd verse and solos.  
Last x vamp & fade on **C**.

Second verse:

Love to run my fingers softly while you sigh.  
 Love came and possessed you, bringing sparkles to your eyes.  
 Like a trip to heaven, heaven is the prize.  
 And I'm so glad I found you, yeah. You're an angel in disguise.  
 I can't help it. etc.

# I Fall In Love Too Easily

Medium Ballad

Music: Jule Styne  
Lyric: Sammy Cahn

**A**

I fall in love too eas - i - ly, I fall in love too fast,  
 $(E_{MA}^b 7 \ G^{7(\#5)} C_{MI} 7)$   $(C_{\#MI} 9)$   
 $F_{MI} 7 \ B^{13(b9)}$   $E_{MA}^b 7 \ A_{MA}^b 7 \ D_{MI} 7^{(b5)} \ G^{7(\#5)}$   $C_{MI} 7 \ A^{7(b5)}$

I fall in love too ter - ri - bly hard for love to ev - er last.  
 $D_{MI} 7^{(b5)} \ G^{7(\#5)}$   $C_{MI} 7 \ C_{MI} 7 / B_b$   $E_b 7^{(\#9)}$   $D^{13}$   
 $A_{MI} 7^{(b5)} \ A_b 13^{(\#11)}$   $D_{MI} 7^{(b5)} \ G 7$

**B**

My heart should be well schooled, 'cause I've been fooled in the past, and still I  
 $A_{MI} 7^{(b5)} \ D^{7(\text{alt.})}$   $(E_{MI} 9 \ A_{MI}^b 7 \ D_b 7^{(\#9)})$   $G_{MI} 7^{(b5)}$   
 $G^{13} \ D_b 7^{(\#9)}$   $C^9_{\text{sus}} \ C^{7(b9)}$   $F_{MI} 7 (C^{7(b9)})$

fall in love too eas - i - ly I fall in love too fast.  
 $F_{MI} 7 \ A_b 9 \ D_b 9$   $G^{7(\text{alt.})} \ C^{7(b9)}$   $(F^{13}) \ F_{MI} 9 \ B^{13(b9)}$   $(B_b 9 \ C_{MI} 9 \ D_b 9 \ G^{13})$   
 $E^{6/9} \ G^{13}$

B natural in bar 1 of A and E natural in bar 5 may be played as flats.

# I Got It Bad

(And That Ain't Good)

Lyric: Paul Webster

Music: Duke Ellington

Freely (Verse)

(C<sup>7(#11)</sup>)G<sup>6%</sup>C<sup>7(#11)</sup>G<sup>6%</sup>B<sub>M</sub>IE<sup>7(b9)</sup>(D<sup>7</sup>) G<sup>6%</sup>

The

po - ets

say

that

all

who

love

are

blind,

but

A<sub>M</sub>I<sup>7</sup>D<sup>9</sup><sub>SUS</sub>C<sup>9(#11)</sup>B<sub>M</sub>I<sup>7</sup>E<sup>7(b9)</sup>A<sub>M</sub>I<sup>7</sup>D<sup>7(#5)</sup>

I'm

in

love

and

I

know

what

time

it

is.

The

G<sup>6%</sup>G<sup>6%</sup>C<sup>9(#11)</sup>

good

book

says

"Go

seek

and

ye

shall

find."

Well

A<sub>M</sub>I<sup>7</sup>D<sup>9</sup><sub>SUS</sub>D<sup>9</sup>

I

have

sought

and,

my,

what

a

climb

it

is.

My

D<sub>M</sub>I<sup>7</sup>G<sup>9</sup>C<sub>M</sub>A<sup>7</sup>A<sub>M</sub>I<sup>7</sup>

life

is

just

like

the

weath - er.

It

chang - es

with

the

hours.

When

he's

near

I'm

fair

and

warm - er.

When

he's

gone

I'm

cloud - y

with

show - ers.

B<sup>7(b9)</sup>E<sup>7(#5)</sup>A<sup>7</sup>G<sup>6%</sup>C<sup>7(#11)</sup>G<sup>6%</sup>G<sup>6%</sup>

In

e - mo - tion,

like

the

o - cean,

it's

ei - ther

sink

or

swim

When

a

D<sup>6</sup>

A

C<sup>9(13)</sup>B<sup>7(b9)</sup>E<sub>M</sub>I<sup>7</sup>A<sup>13</sup>D<sup>7</sup><sub>SUS</sub>D<sup>7</sup>

wo - man

loves

a

man

like

I

love

him.

(Ballad)

(G<sub>M</sub>A<sup>7</sup>)C<sub>M</sub>A<sup>7</sup>)

A

E<sup>7</sup>

G

G

B<sup>7</sup>E<sub>M</sub>I<sup>7</sup>A<sup>9</sup>(B<sup>b9</sup>)E<sub>M</sub>I<sup>7</sup>A<sup>9</sup>

Nev - er

treats

me

sweet

and

weep - ing

gen - tle,

wil - low

the

lost

way

in

he

should.

wood,

**A**  $A_{MI}^7$   $B^{7(\#5)}$   $E^7$   $A^7$   $D^{13}$   $G^6$   $E_{MI}^7$   $A_{MI}^7$   $D^7$

I got it bad and that ain't good!

( $G_{MA}^7$ ) ( $C_{MA}^7$ )  
 $E^9$   $G$   $G$   $G$   $G$   $B^7$   $E_{MI}^7$   $A^9$  ( $B^{b9}$ )  $E_{MI}^7$   $A^9$

My poor heart is sen - ti - men - tal, not made of wood.  
And the things I tell my pil - low no wom - an should.

**A**  $A_{MI}^7$   $B^{7(\#5)}$   $E^7$   $A^7$   $D^{13}$   $G^6$   $C^{\#9}$   $D_{MI}^7$   $G^7$ .

I got it bad and that ain't good! But Tho'

**B**  $C^6$   $F^7$

when the week - end's o - ver and Mon - day rolls a - round I  
folks with good in - ten - tions tell me to save my tears, I'm

( $F^{\#}_{MI}^7$   $F^7$ ) ( $E_{MI}^7$ )  $B_{MI}^7$   $E^7$   $A_{MI}^7$  ( $E^{b7(\#5)}$ )  $D^9_{SUS}$   $D^{7(b9)}$

end up like I start out, just cry - in' my heart out.  
glad I'm mad a - bout him. I can't live with - out him.

**C**  $E^9$   $G$   $G$   $C/G$   $G$   $B^7$   $E_{MI}^7$   $A^9$  ( $B^{b9}$ )  $E_{MI}^7$   $A^9$

He don't love me like I love him. No - bod - y could  
Lord a - bove me, make him love me the way he should

$A_{MI}^7$   $B^{7(\#5)}$   $E^7$   $A^7$   $D^{13}$   $G^6$  ( $E_{MI}^7$ )  $A_{MI}^7$   $D^7$

I got it bad and that ain't good.

Solo on form (ABC)

Alternate lyric at letter B:

Alternate changes (Bill Evans) (Actually played in F)

Letters **A** & **C**:

$F^{\#}_G$   $G$   $C^{\#7(\#9)}_{\#5}$   $F^{7(b9)}_{\#5}$   $B_{MI}^9$   $F^9$   $E_{MI}^{11}$   $B^{13(\#11)}$   $A^{9(\#11)}$

$G^6$   $B$   $E^{7(b9)}_{\#5}$   $A^9$   $D^{7(b9)}_{\#5}$   $G^6$   $B^{7(\#9)}_{\#5}$   $E^{13(b9)}$   $A^{7(\#9)}$   $D^{13(\#9)}$   $G^9$   $D^9$   $B$

$F^{9(\#11)}$   $E^{7(\#11)}_{\#9}$   $E^{b9}$   $D^{7(b9)}$   $(C_{MA}^7)^{(add 6)}$  (etc.)

But when the fish are jumpin'  
And Friday rolls around,  
My man and me, we gin some  
And sin some and then some.

# I Hear a Rhapsody

George Fragos, Jack Baker  
& Dick Gasparre

Ballad or Medium Swing

**(G<sup>7</sup>)** **A** C<sub>M1</sub><sup>9</sup> (C<sub>M1</sub><sup>7</sup>) G<sub>b13(#11)</sub> F<sub>M1</sub><sup>7</sup> B<sub>b7(b9)</sub> E<sub>bMA</sub><sup>7</sup> (E<sub>bMA</sub><sup>7</sup>) A<sub>b9</sub> G<sub>M1</sub><sup>7(b5)</sup> C<sup>7(b9)</sup>

And when I hear you call \_\_\_\_\_ so soft - ly to me, \_\_\_\_\_ I don't hear a

(F<sub>M1</sub><sup>7(b5)</sup>) B<sub>b7(b9)</sub> ) F<sub>M1</sub><sup>7</sup> A<sub>bM1</sub><sup>7</sup> B<sub>M1</sub><sup>7</sup> B<sub>b7(#5)</sub> E<sub>bMA</sub><sup>7</sup> (A<sup>7(#11)</sup>) D<sub>M1</sub><sup>7(b5)</sup> G<sup>9</sup>

call at all, \_\_\_\_\_ I hear a rhap - so - dy. And when your

C<sub>M1</sub><sup>9</sup> (C<sub>M1</sub><sup>7</sup>) G<sub>b13(#11)</sub> F<sub>M1</sub><sup>7</sup> B<sub>b7(b9)</sub> E<sub>bMA</sub><sup>7</sup> (E<sub>bMA</sub><sup>7</sup>) A<sub>b9</sub> G<sub>M1</sub><sup>7(b5)</sup> C<sup>7(b9)</sup>

spark - ling eyes \_\_\_\_\_ are smil - ing at me, \_\_\_\_\_ then soft through the

F<sub>M1</sub><sup>7</sup> (F<sub>M1</sub><sup>7(b5)</sup>) B<sub>b7(b9)</sub> ) A<sub>bM1</sub><sup>7</sup> B<sub>M1</sub><sup>7</sup> B<sub>b7(#5)</sub> E<sub>bMA</sub><sup>9</sup> (E<sub>bMA</sub><sup>7</sup>) B<sub>bM1</sub><sup>11</sup> A<sub>M1</sub><sup>7(b5)</sup> D<sup>7(b9)</sup>

star - lit skies \_\_\_\_\_ I hear a rhap - so - dy.

**B** G<sub>M1</sub><sup>7</sup> (A<sub>M1</sub><sup>7(b5)</sup>) D<sup>7(b9)</sup> G<sub>M1</sub><sup>(#5)</sup> G<sub>M1</sub><sup>7</sup> ) C<sub>M1</sub><sup>9</sup> F<sup>7(b9)</sup>

My days are so blue when you're a - way.

B<sub>bMA</sub><sup>7</sup> (A<sub>b7</sub>) F<sub>M1</sub><sup>7</sup> D<sub>M1</sub><sup>7(b5)</sup> G<sup>7</sup> (G<sup>7</sup>) F<sup>7(#5)</sup> E<sub>b7(#5)</sub> D<sub>b7(#5)</sub>

My heart longs for you, so won't you stay? \_\_\_\_\_ My dar - ling,

**C** C<sub>M1</sub><sup>9</sup> (C<sub>M1</sub><sup>7</sup>) G<sub>b13(#11)</sub> F<sub>M1</sub><sup>7</sup> B<sub>b7(b9)</sub> E<sub>bMA</sub><sup>7</sup> (E<sub>bMA</sub><sup>7</sup>) A<sub>b9</sub> G<sub>M1</sub><sup>7(b5)</sup> C<sup>7(b9)</sup>

hold me tight \_\_\_\_\_ and whis - per to me. Then soft through a

F<sub>M1</sub><sup>7</sup> (F<sub>M1</sub><sup>7(b5)</sup>) B<sub>b7(b9)</sub> ) A<sub>bM1</sub><sup>7</sup> B<sub>M1</sub><sup>7</sup> B<sub>b7(#5)</sub> E<sub>bMA</sub><sup>9</sup> (A<sup>7(#11)</sup>) D<sub>M1</sub><sup>7(b5)</sup> G<sup>7</sup> )

star - ry night \_\_\_\_\_ I hear a rhap - so - dy.

Note: Bottom changes are Bill Evans'; more standard changes in parentheses.

# I Heard It Through the Grapevine

Norman Whitfield

Barrett Strong

(As sung by Marvin Gaye)

Medium Pop (Intro)

J = 117

(E<sup>b</sup>MI)

(no bass) (elec. pn.) (add kick dr.) (add gtr.) (Fr. horn) 1. Ooh, I bet

(Fr. horn) 1. Ooh, I bet  
you're won - d'rin' how I knew

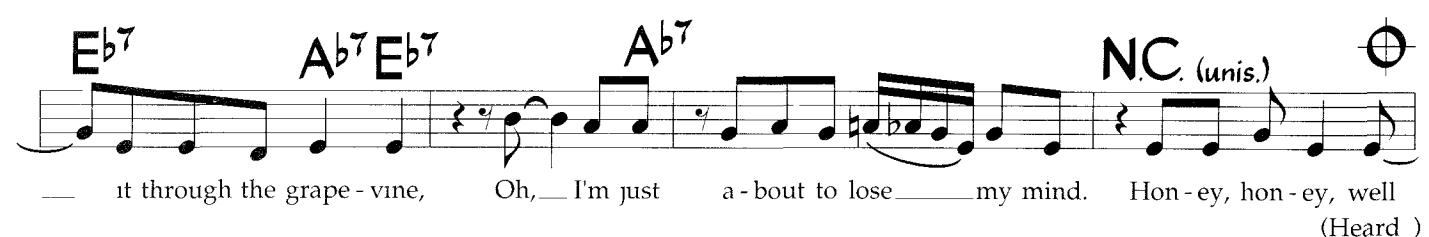
A E^b MI A^b G^b E^b MI A^b G^b E^b MI B^b7  
'bout your plans to make me blue,

A^b9 E^b MI A^b G^b E^b MI A^b G^b E^b MI B^b7  
with some oth - er guy you knew be - fore. Be - tween the two of us guys

B^b7 A^b9 C MI E^b7 A^b9  
— you know I love you more. It took me by sur -prise I must say, —

A^b9 E^b7 A^b9 E^b7  
when I found out yes - ter - day. Don't you know that I heard —

B E^b7 A^b7 E^b7 A^b9 E^b7  
— it through the grape - vine, not much long - er would you be mine. Oh, I heard —



E^b7 A^b7 E^b7 A^b7 NC. (unis.)  
— it through the grape - vine, Oh, I'm just a - bout to lose my mind. Hon - ey, hon - ey, well (Heard\_)

(E<sup>b</sup>MI)

(bkgr. vocals) it through the grape - vine, not much long - er would you be my ba - (1st x only)

Ooh, doot, doo doo doo

2. I know a man E<sup>b</sup>MI

by,

C (Interlude) A<sup>b</sup> E<sup>b</sup>MI G<sup>b</sup> E<sup>b</sup>MI A<sup>b</sup> G<sup>b</sup> E<sup>b</sup>MI NC(unis.) E<sup>b</sup>MI (strings)

3. Peo - ple say be - lieve half D.S. al Coda

(E<sup>b</sup>MI)

(bkgr. vocals) it through the grape - vine, not much long - er would you be my ba - by, Yeah,

Hon - ey, hon - ey I know that you're let - tin' me go, Said I heard

yeah, yeah, yeah, Heard (etc., to end)

(E<sup>b</sup>MI)

it through the grape - vine, Ooh, I heard it through the grape - vine, Ooh noo, I heard (start to fade)

Second and Third Verse lyrics:

2. I know a man ain't supposed to cry,  
But these tears I can't hold inside.  
Lisin' you would end my life, you see,  
'Cause you mean that much to me.  
You could have told me yourself  
That you loved someone else.  
Instead, I heard it through the grapevine (etc.)

3. People say believe half of what you see,  
Son, and none of what you hear,  
But I can't help bein' confused.  
If it's true please tell me, dear.  
Do you plan to let me go  
For the other guy you loved before?  
Don't you know, I heard it through the grapevine (etc.)

# I Heard It Through the Grapevine (Rhythm)

Medium Pop

$J = 117$  (Intro)

(elec. pn.)

( $E^b M1$ )

(kick dr.)

(etc.)

(no bass)

(add gtr.)

(elec. pn.)

( $E^b M1$ )

$E^b M1$

$A^b E^b M1$

$A^b$

$E^b M1$

$A^b E^b M1$

$A^b$

$E^b E^b M1$

(sample bass line)

**A**

$E^b M1$

$A^b$

$G^b$

$E^b M1$

$A^b$

$G^b$

$E^b M1$

$B^b 7$

$A^b 9$

$E^b M1$

$E^b M1$

$A^b$

$G^b$

$E^b M1$

$A^b$

$G^b$

$E^b M1$

$B^b 7$

$A^b 9$

$C M1$

$C M1$

$E^b 7$

$A^b 9$

$E^b 7$

$A^b 9$

$E^b 7$

**B**

(elec. pn. fill)

E♭7 A♭7 E♭7 A♭9 E♭7

E♭7 A♭7 E♭7 A♭7 NC.

(E♭MI) E♭MI

**C** (Interlude)

E♭MI A♭ G♭ E♭MI A♭ G♭ E♭MI NC E♭MI

D.S. al Coda

(etc., to end)

(E♭MI)

(bass)

(E♭MI)

(start to fade) (fade)

# I Wanted to Say

Victor Lewis

(As played by Kenny Barron)

Medium Swing (in 2)

**A**  $A_{MI}^9$   $E_{MI}^9$   $C_{MI}^9$   $G_{MI}^{11}$

$F^{13}_{SUS}$   $C_{MI}^9$   $A_{MI}^{11}$

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

$D_{MI}^{11}$   $E_{SUS}^9$   $C_{MI}^9$   $G_{MI}^{11}$

$F^{13}_{SUS}$   $C_{MI}^9$   $A_{MI}^{11}$

**B**  $D^{13}_{SUS}$   $D^{13(\#11)}$   $D^{13}_{SUS}$   $D^{13(\#11)}$

$F^{13}_{SUS}$   $F^{13(\#11)}$   $E_{MI}^{11}$   $E_{\flat}^{13(\#11)}$

(trp. 8va b.)

**C**  $A_{MI}^9$   $E_{MI}^9$   $C_{MI}^9$   $G_{MI}^{11}$

$F^{13}_{SUS}$   $C_{MI}^9$   $A^{13}_{SUS}$

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

**D**  $F^{13}_{SUS}$   $C_{MI}^9$   $A^{13}_{SUS}$  (pn. fills)

Vamp & fade

Chords in parentheses are optional for solos.

On recording, solos are 2 choruses each, the first in 2 and the second in 4.

# I'm Getting Sentimental Over You

Ballad or  
Medium Swing

Lyric: Ned Washington  
Music: George Bassman

**A**  $F_{MA}^7$   $B_{MI}^7$   $E^7$   $A_{MI}^{7(b5)}$   $D^7$

Nev - er thought I'd fall, but now I hear love call. I'm

$G^9$   $C^7$   $F^6$   $D^7$   $G_{MI}^7$   $C^7$

get - ting sen - ti - men - tal ov - er you.

$F_{MA}^7$   $B_{MI}^7$   $E^7$   $A_{MI}^{7(b5)}$   $D^7$

Things you say and do just thrill me thru and thru. I'm

$G^9$   $C^{7(\#5)}$   $F^6$   $(E^6)$   $F^6$   $B_{MI}^{7(b5)}$   $E^{7(b9)}$

get - ting sen - ti - men - tal ov - er you.

**B**  $A_{MI}^{6\#9}$   $(F^{\#}_{MI}^7(b5))$   $(F^7)$   $B^7$   $E^{7(b9)}$

I thought I was hap - py. I could live with - out love.

$B_{MI}^7$   $E^7$   $A_{MI}^7$   $D^7$   $G_{MI}^7$   $C^7$

Now I must ad - mit, love is all I'm think - ing of.

**C**  $F_{MA}^7$   $B_{MI}^7$   $E^7$   $A_{MI}^{7(b5)}$   $D^7$

Won't you please be kind, and just make up your mind, that

$G^9$   $C^7$   $A_{MI}^7$   $D^7$

you'll be sweet and gen - tle, be gen - tle with me, be -

$G^9$   $C^{7(\#5)}$   $(E^6)$   $F^6$   $(A^{\flat}^7)$   $G_{MI}^7$   $C^7$

cause I'm sen - ti - men - tal ov - er you.

## (I Know) I'm Losing You

Cornelius Grant

Norman Whitfield

Eddie Holland

(As sung by the Temptations)

Med. Boogaloo

(Intro)

♩ = 110

C (omit 3)

**C** (gtr.) **C** M7 **F** C **C** M7

(horn rhythm) (etc. to A) (add bass) Your

love is fad - ing, I can feel your love fad - ing, girl, it's fad - ing a - way from me. 1. 'Cause your

**A** C7

touch, your touch has grown cold,

As if some - one else con - trols your

C7

ver - y soul, I've fooled my - self

long as I can, I can

C7

feel the pre - sence of an - oth - er man.

E♭

It's there when you

**B** C

speak my name, It's just not the same,

Ooh, ba - by, I'm

C M7

C M7

C M7

F C

los - ing you.

It's in the air,

It's ev - 'ry - where,

Ooh, ba - by, I'm

C M7

1. C (omit 3)

2. C (omit 3)

los - ing you.

I don't wan - na lose you.

(trps.)

**C**

(trbs.)

**C<sup>7</sup>**

**E♭** I can

**D** **C**

**C<sub>Mi</sub><sup>7</sup>**

**F** **C**

**C<sub>Mi</sub><sup>7</sup>**

tell when we kiss— from the ten- der- ness— I miss,

Ooh, ba - by, I'm los - ing you. Girl, I can

**C**

**C<sub>Mi</sub><sup>7</sup>**

**F** **C**

**C<sub>Mi</sub><sup>7</sup>**

feel it in— my bones— an - y day you'll be gone,—

Ooh, ba - by, I'm los - ing you.

**(Repeat & fade)**

Second verse:

When I look into your eyes,  
A reflection of a face I see.  
I'm hurt, down-hearted and worried, girl,  
'Cause that face doesn't belong to me.

It's all over your face, Someone's taken my place,  
Ooh, baby, I'm losing you.  
You try hard to hide the emptiness inside,  
Ooh, baby, I'm losing you.

Repeat of letter D:

Oh, my dear, what happened to the love we shared?  
Ooh, baby, I'm losing you.  
I know it's true, there's someone new,  
Ooh, baby, I'm losing you.

**Bass Staff:**

(Sample bass line at letter A) (etc.)

# I'm Through with Love

**Medium  
(or Med. Ballad)**

Lyric: Gus Kahn  
Music: Matt Malneck  
& Fud Livingston

The musical score consists of six staves of music. The first staff starts with a key signature of one flat (F#) and a tempo of C (Common Time). The lyrics are: "I'm through with love I'll never fall again. Said 'a - dieu'" to love, "Don't ev - er call a - gain" for I must have you or no - one, and so I'm through with love. I've

The second staff continues with the lyrics: "locked my heart, I'll keep my feel ing there. I have stocked my heart with i - cy frig - i - daire, and I mean to care for no - one, be - cause I'm through with love."

The third staff begins with a section labeled 'B' and the lyrics: "Why did you lead me to think you could care? You did - n't need me for you had your share of slaves a - round you to hound you and swear, with

Chords indicated in the score include: A F<sub>MA</sub><sup>7</sup>, A<sup>b</sup><sup>o</sup><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, C<sup>7</sup>, (C<sub>MI</sub><sup>7</sup>), F<sub>MA</sub><sup>9</sup>, F<sup>7</sup>, B<sup>b</sup><sub>MA</sub><sup>7</sup>, E<sup>b</sup><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, D<sup>7(b9)</sup>(#5), G<sub>MI</sub><sup>7</sup>, C<sup>7(b9)</sup>, G<sub>MI</sub><sup>7</sup>, (D<sup>7(b9)</sup>(#5)), G<sub>MI</sub><sup>7</sup>, C<sup>7(b9)</sup>, A<sub>MI</sub><sup>7</sup>, D<sup>7(b9)</sup>(#5), G<sub>MI</sub><sup>7</sup>, C<sup>7(b9)</sup>, F<sub>MA</sub><sup>7</sup>, A<sup>b</sup><sup>o</sup><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, C<sup>7</sup>, (C<sub>MI</sub><sup>7</sup>), F<sub>MA</sub><sup>9</sup>, F<sup>7</sup>, B<sup>b</sup><sub>MA</sub><sup>7</sup>, E<sup>b</sup><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, D<sup>7(b9)</sup>(#5), G<sub>MI</sub><sup>7</sup>, (D<sup>7(b9)</sup>(#5)), G<sub>MI</sub><sup>7</sup>, C<sup>7(b9)</sup>, F<sup>6</sup>, E<sup>7(b9)</sup>, B A<sub>MI</sub>, A<sub>MI</sub><sup>(#5)</sup>, A<sub>MI</sub><sup>6</sup>, A<sub>MI</sub><sup>(#5)</sup>, A<sub>MI</sub>, A<sub>MI</sub><sup>(#5)</sup>, A<sub>MI</sub><sup>6</sup>, D<sup>7</sup>, C<sup>6</sup>, A<sub>MI</sub><sup>7</sup>, D<sub>MI</sub><sup>7</sup>, G<sup>13</sup>.

**G<sub>MI</sub>7** (D<sup>7(b9)</sup>) **G<sub>MI</sub>7** **C7(b9)**

deep e - mo - tion, de - vo - tion to you. Good -

**C** **F<sub>MA</sub>7** **A<sup>b</sup>7** **G<sub>MI</sub>7** **C7** **(C<sub>MI</sub>7)** **F<sub>MA</sub>9** **F7**

bye to Spring, and all it meant to me, It can nev - er bring the

**B<sup>b</sup><sub>MA</sub>7** **E<sup>b</sup>7** **A<sub>MI</sub>7** **D7(b9)** **G<sub>MI</sub>7** (D<sup>7(b9)</sup>)

thing that used to be, for I must have you or no - one,

**(G7)** **G<sub>MI</sub>7** **C7(b9)** **F6** **(C7(b9))**

and so I'm through with love.

# If You Could See Me Now

Lyric: Carl Sigman

Music: Tadd Dameron

(Bill Evan's changes)

Ballad

(Solos: E<sup>b</sup><sub>MA</sub><sup>9</sup>    E<sup>b</sup>7(<sup>b</sup>5))

If you could see me now you'd know how blue I've been.  
If you could see me now you'd find how me be - ing brave,  
One look is all you'd need to see the mood I'm in. Per -  
and try - ing aw - f'ly hard to make my tears be - have. But  
haps that's quite you'd re - a - lize I'm still in love with  
im - pos - si - ble. I'm still in love with  
you. you. You'll  
hap - pen my way on some mem - 'ra - ble day and the month will be May for a  
while. I'll try to smile but can I play the part with - out my  
heart be - hind the smile? The way I feel for you I  
nev - er could dis - guise. The look of love is writ - ten

A handwritten musical score for piano featuring two staves of music with lyrics underneath. The top staff consists of six measures. The first measure has a chord of  $A^b_{MI}^7$ . The second measure has a chord of  $D^b^9$ . The third measure has a chord of  $G_{MI}^9$ . The fourth measure has a chord of  $C_{MI}^9$ . The fifth measure has a chord of  $F^{\#}_{MI}^9$ . The sixth measure has a chord of  $B^9$ . The lyrics for the top staff are: "plain - ly in my eyes." The bottom staff consists of five measures. The first measure has a chord of  $F_{MI}^9$ . The second measure has a chord of  $B^b^9$ . The third measure has a chord of  $B_{MI}^9$ . The fourth measure has a chord of  $E^{9(b5)}$ . The fifth measure has a chord of  $E^b_{MA}^9$ . The lyrics for the bottom staff are: "if you could see me now." Above the third measure, there is a note: "(1st x:  $E^b_{MA}^7 / B^b$ )". To the right of the fifth measure, there is a note: "({ $F_{MI}^7(b5) / B^b$ }  $B^b^7(b9)$ )". The score is written on five-line staff paper.

Note: These are Bill Evans' changes, transposed.

# In a Mellow Tone

Medium Slow Swing

Duke Ellington

**(F<sup>7</sup>)** **A B<sup>b7</sup>** **E<sup>b7</sup>** **A<sup>b6</sup>**

In a mel - low tone, \_\_\_\_\_ feel - in' fan - cy free. \_\_\_\_\_

**A<sup>b6</sup>** **E<sup>bMI7</sup>** **A<sup>b7</sup>** **D<sup>bMA7</sup>**

And I'm not a - lone, \_\_\_\_\_ I've got com - pa - ny. \_\_\_\_\_

**D<sup>bMA7</sup>** **D<sup>b6</sup>** **G<sup>b7</sup>** **A<sup>b6</sup>**

Ev - 'ry - thing's O. K. \_\_\_\_\_ The live - long day. \_\_\_\_\_

**F<sup>9</sup>** **B<sup>b7</sup>** **E<sup>b7</sup>** **(F<sup>7</sup>) optional break,  
head only**

With this mel - low song \_\_\_\_\_ I can't go wrong. \_\_\_\_\_ In a mel - low tone, \_\_\_\_\_

**B** **B<sup>b7</sup>** **E<sup>b7</sup>** **A<sup>b6</sup>**

\_\_\_\_\_ that's the way to live. \_\_\_\_\_ If you mope and groan, \_\_\_\_\_

**E<sup>bMI7</sup>** **A<sup>b7</sup>** **D<sup>bMA7</sup>**

\_\_\_\_\_ some - thing's got to give. \_\_\_\_\_ So go \_\_\_\_\_ you way. \_\_\_\_\_

**D<sup>b7</sup>** **D<sup>o7</sup>** **A<sup>b6</sup>** **F<sup>7</sup>**

\_\_\_\_\_ and laugh \_\_\_\_\_ and play. \_\_\_\_\_ There's joy \_\_\_\_\_ un - known. \_\_\_\_\_

**B<sup>b7</sup>** **E<sup>b7</sup>** **A<sup>b6</sup>** **(A<sup>b6</sup> / E<sup>b</sup> E<sup>o7</sup> F<sup>MI7</sup> B<sup>7</sup>)**

\_\_\_\_\_ in a mel - low tone. \_\_\_\_\_ **Solo on AB**

# In a Sentimental Mood

**Ballad**

Duke Ellington, Irving Mills  
& Manny Kurtz

**A**

( $D_{MI}^9(MA^7) A^7(b^9)$ )  $D_{MI}$   $D_{MI}^{(MA^7)}$   $D_{MI}^7$   $D_{MI}^6$

In a sen - ti - men - tal mood I can see the stars come  
kiss I drifts a mel - o - dy so

$G_{MI}$  ( $G_{MI}^{(MA^7)}$ )  $G_{MI}^7$  ( $E^7$ )  $G_{MI}^6$   $A^7(^{b9})$  ( $D_{MI}^7$ )  $B_{MI}^7(^{b5})$  ( $B_{b MA}^9$ )

thru my room while your lov - ing at - ti - tude is like a  
strange and sweet. In this sen - ti - men - tal bliss you make my

$A_{MI}^7$   $D^9$   $G_{MI}^7$   $C^7(^{b9})$  1.  $F^6_9$  (*break on head*) ( $E_{MI}^7$ )  $A^7(^{b9})$  2.  $F^6_9$  ( $E_{b MI}^9 A^{b13}$ )

flame par - that - lights dise the com - gloom. On the wings of ev - 'ry  
par - a - dis e com - gloom. On the wings of ev - 'ry

**B**

$D_{b MA}^7$   $B_{b MI}^7$   $E_{b MI}^9$   $A^{b7}$  ( $G_{b MA}^7$ )  $D_{b 6}$   $E^{13}$

Rose pet - als seem to fall. It's all like a dream to call you mine.

$E_{b MI}^7$   $A^{b7}$  ( $F_{MI}^7$ )  $D_{b MA}^7$   $B_{b MI}^7$   $E_{b MI}^9$   $A^{b7}$

My heart's a light - er thing since you made this night a thing di -

$C^7_{SUS}$  ( $B^9(^{b11})$ )  $C^7$   $A^7(^{b9})$

vine. In a sen - ti - men - tal

**C**

( $D_{MI}^9(MA^7) A^7(b^9)$ )  $D_{MI}$   $D_{MI}^{(MA^7)}$   $D_{MI}^7$   $D_{MI}^6$   $G_{MI}$  ( $G_{MI}^{(MA^7)}$ )

mood I'm with - in a world so heav - en - ly

$G_{MI}^7$                        $(E^7)$   
 $G_{MI}^6$                        $A^{7(\#5)}$                        $(D_{MI}^7)$   
 $D_{MI}$                        $B_{MI}^{7(\flat 5)}$                        $B_{MA}^{\flat 7}$                       )  
  
 for I nev - er dreamt that you'd be lov - ing  
 $F_{MI}^7$                        $B^{\flat 7}$                        $E_{MI}^{7(\flat 5)}$                        $A^{7(\#5)}$ )  
  
 $A_{MI}^7$                        $D^9$                        $G_{MI}^7$                        $C^{7(\flat 9)}$                        $F^{6/9}$   
  
 sen - ti - men - tal me.

Chords in parentheses are Bill Evans' changes for head.

## In Case You Missed It

Fast Swing

J = 256

**G<sub>MI</sub>7**      **D<sub>MI</sub>7(11)**      **A<sub>b</sub>/<sub>B<sub>b</sub></sub>**      **E<sub>b</sub>/<sub>F</sub>**

Bobby Watson

**G<sub>MI</sub>7**      **D<sub>MI</sub>7(11)**      **A<sub>b</sub>/<sub>B<sub>b</sub></sub>**      **F<sub>MI</sub>7**      **E<sub>b</sub><sub>MA</sub>7**      (rhythm simile)

**S** **A** **G<sub>MI</sub>7**      **D<sub>MI</sub>7(11)**      **A<sub>b</sub>/<sub>B<sub>b</sub></sub>**      **E<sub>b</sub>/<sub>F</sub>**

**G<sub>MI</sub>7**      **D<sub>MI</sub>7(11)**      **A<sub>b</sub>/<sub>B<sub>b</sub></sub>**      **F<sub>MI</sub>7**      **E<sub>b</sub><sub>MA</sub>7**

**G<sub>MI</sub>7**      **D<sub>MI</sub>7(11)**      **A<sub>b</sub>/<sub>B<sub>b</sub></sub>**      **E<sub>b</sub>/<sub>F</sub>**

**G<sub>MI</sub>7**      **D<sub>MI</sub>7(11)**      **A<sub>b</sub>/<sub>B<sub>b</sub></sub>**      **F<sub>MI</sub>7**      **E<sub>b</sub><sub>MA</sub>7**

**G<sub>MI</sub>7**      **D<sub>MI</sub>7(11)**      **A<sub>b</sub>/<sub>B<sub>b</sub></sub>**      **E<sub>b</sub>/<sub>F</sub>**

**G<sub>MI</sub>7**      **D<sub>MI</sub>7(11)**      **A<sub>b</sub>/<sub>B<sub>b</sub></sub>**      **E<sub>b</sub>/<sub>F</sub>**

**G<sub>MI</sub>7**      **D<sub>MI</sub>7(11)**      **A<sub>b</sub>/<sub>B<sub>b</sub></sub>**      **F<sub>MI</sub>7**      **E<sub>b</sub><sub>MA</sub>7**

(for solos only)

**B** G<sub>MI</sub><sup>7</sup> (G<sub>b</sub><sup>9</sup><sub>MI</sub><sup>7</sup>) F<sub>MI</sub><sup>7</sup>. B<sub>b</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup> D<sup>7(#9)</sup><sub>(#5)</sub>

(bass walks in 4)

C<sup>9</sup><sub>SUS</sub> B<sup>9</sup><sub>SUS</sub> B<sub>b</sub><sup>9</sup><sub>SUS</sub> A<sub>MI</sub><sup>11</sup> D<sup>7(#9)</sup><sub>(#5)</sub>

G<sub>MI</sub><sup>7</sup> F<sup>#</sup><sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup> A<sub>b</sub><sup>13</sup>

C<sub>MI</sub><sup>7</sup> F<sup>13</sup> D<sub>F#</sub> G<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7(11)</sup> A<sub>b</sub><sub>Bb</sub><sup>3</sup> E<sub>b</sub><sub>F</sub>

E<sub>b</sub><sub>F</sub> G<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7(11)</sup> A<sub>b</sub><sub>Bb</sub> F<sub>MI</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup>

(rhythm like Intro) (trp.) (alto)

(trp., alto 8va b.) Solo on AB.  
After solos, D.S. al Coda

(Trp. & Alto solo) G<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7(11)</sup> A<sub>b</sub><sub>Bb</sub> E<sub>b</sub><sub>F</sub>

f (Vamp till cue)

(On cue) G<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7(11)</sup> A<sub>b</sub><sub>Bb</sub> E<sub>b</sub><sub>F</sub> (3x's)

mp (unis.) (Med. Swing) J = 112 NC

G<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7(11)</sup> A<sub>b</sub><sub>Bb</sub> F<sub>MI</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup>

f (trp.) (alto) (trp.) (alto)

Kicks are played for solos (first 16 bars of A may be played straight ahead after first chorus of each solo).

# In Case You Missed It (Rhythm)

Fast Swing

J = 256

**G<sub>MI</sub>⁷** D<sub>MI</sub>⁷(II) A<sub>b</sub>  
B<sub>b</sub> E<sub>b</sub>  
F

**G<sub>MI</sub>⁷** D<sub>MI</sub>⁷(II) A<sub>b</sub>  
B<sub>b</sub> F<sub>MI</sub>⁷ E<sub>b</sub><sub>MA</sub>⁷

**A** **S** **G<sub>MI</sub>⁷** D<sub>MI</sub>⁷(II) A<sub>b</sub>  
B<sub>b</sub> E<sub>b</sub>  
F

**G<sub>MI</sub>⁷** D<sub>MI</sub>⁷(II) A<sub>b</sub>  
B<sub>b</sub> F<sub>MI</sub>⁷ E<sub>b</sub><sub>MA</sub>⁷

**G<sub>MI</sub>⁷** D<sub>MI</sub>⁷(II) A<sub>b</sub>  
B<sub>b</sub> E<sub>b</sub>  
F

**G<sub>MI</sub>⁷** D<sub>MI</sub>⁷(II) A<sub>b</sub>  
B<sub>b</sub> F<sub>MI</sub>⁷ E<sub>b</sub><sub>MA</sub>⁷

**B** **G<sub>MI</sub>⁷(G<sub>b</sub><sub>MI</sub>⁷) F<sub>MI</sub>⁷ B<sub>b</sub>⁷ E<sub>b</sub><sub>MA</sub>⁷ D<sub>7</sub>(#⁹)<sub>5</sub>** C<sup>9</sup><sub>SUS</sub> B<sup>9</sup><sub>SUS</sub> B<sup>b</sup><sub>9</sub><sub>SUS</sub>

(bass walks in 4)

**A<sub>MI</sub>¹¹ D<sub>7</sub>(#⁹)⁵ G<sub>MI</sub>⁷ F<sub>#</sub><sub>MI</sub>⁷ F<sub>MI</sub>⁷ B<sub>b</sub>⁷ E<sub>b</sub><sub>MA</sub>⁷ A<sub>b</sub>¹³**

**C<sub>MI</sub>⁷ F¹³ D<sub>F#</sub> G<sub>MI</sub>⁷ D<sub>MI</sub>⁷(II) A<sub>b</sub>  
B<sub>b</sub> E<sub>b</sub>  
F**

**E<sub>b</sub>  
F G<sub>MI</sub>⁷ D<sub>MI</sub>⁷(II) A<sub>b</sub>  
B<sub>b</sub> F<sub>MI</sub>⁷ E<sub>b</sub><sub>MA</sub>⁷**

**O G<sub>MI</sub>⁷ D<sub>MI</sub>⁷(II) A<sub>b</sub>  
B<sub>b</sub> E<sub>b</sub>  
F**

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

**f-mp G<sub>MI</sub>⁷ D<sub>MI</sub>⁷(II) A<sub>b</sub>  
B<sub>b</sub> E<sub>b</sub>  
F**

Vamp till cue (horns solo).  
On cue, play three more times,  
(mp, horn melody) then go on.

**G<sub>MI</sub>⁷ D<sub>MI</sub>⁷(II) (Med. Swing) A<sub>b</sub>  
B<sub>b</sub> E<sub>b</sub><sub>MA</sub>⁷**

f Kicks are played for solos (first 16 bars of A may be played straight ahead after first chorus of each solo). Chord in parentheses is played during solos.

Bright Jazz Waltz

## In Love With Night

Andy LaVerne

**A**

$\text{J} = 170$

$B_{\text{MA}}^7(5)$   $B_{\text{b}}$   $B_{\text{b}}$

$E_{\text{b}}^7$  (tenor)  $B_{\text{MA}}^7(5)$   $B_{\text{b}}$

$B_{\text{b}}^7(5)$   $B_{\text{b}}$   $B_{\text{b}}^7(5)$   $B_{\text{b}}$

$E_{\text{b}}^7$   $B_{\text{b}}$   $A_{\text{b}}^{13}$  sus (add pn., loco)

$G^{\#7}$  (alt.)  $F^{\#7}$  (alt.)  $A_{\text{b}}^{13}$  sus

$F^{\#7}$  sus  $E^7$  (alt.)  $A_{\text{b}}^{13}$  sus

**B**

$F^{\#9}$  sus  $E_{\text{b}}^9$  sus (tenor)  $E_{\text{b}}^9$  sus  $F^{\#9}$  sus

$E_{\text{b}}^9$  sus  $A_{\text{b}}^{13}$  sus (add pn., loco)

$G^{\#7}$  (alt.)  $G^{\#7}$  (alt.)  $F^{\#7}$  (alt.)

$F^{\#7}$  sus  $E^7$  (alt.)  $A_{\text{b}}^{13}$  sus

last x: rit. (Fine) Solo on form (AAB) After solos, D.C. al Fine

Medium-Up Swing

**A** J = 218

## Inner Urge

Joe Henderson

*(tenor w/ bs. 8va b.)*

F#MA<sup>7(!!)</sup>

FMA<sup>7(b5)</sup>

(drums play time)

FMA<sup>7(b5)</sup>

FMA<sup>7</sup>

FMA<sup>7(b5)</sup>

EMA<sup>7</sup>

EbMA<sup>7(b5)</sup>

DMA<sup>7</sup> EbMA<sup>7(b5)</sup>

EbMA<sup>7</sup>

DMA<sup>7</sup> EbMA<sup>7</sup> BMA<sup>7</sup> DbMA<sup>7</sup>

(8va opt. - - -)

DbMA<sup>7(b5)</sup>

C

Db<sup>(omit 5)</sup>

**B**

EM<sup>A</sup><sub>9</sub>

Db<sub>MA</sub><sup>9</sup>

D<sub>MA</sub><sup>9</sup>

B<sub>MA</sub><sup>9(#11)</sup>

Measures 1-4 show a complex harmonic progression. The top staff features sixteenth-note patterns with measure markings: 5, 3, 3, and 3. The chords are labeled: C<sub>MA</sub><sup>9</sup>, A<sub>MA</sub><sup>9</sup>, B<sub>b</sub>13(#11), G<sub>MA</sub><sup>9</sup>, and F<sup>#</sup><sub>MI</sub>7(11). The bottom staff shows bass patterns with diamond-shaped grace notes.

**C** (Solos)

Measures 5-8 show a solo section starting with C. The chords are F<sup>#</sup><sub>MI</sub>7(11), F<sub>MA</sub>7(5), E<sub>b</sub><sub>MA</sub>7(5), and D<sub>b</sub><sub>MA</sub>7(5). The bass line consists of eighth-note patterns.

**D**

Measures 9-12 show section D. The chords are E<sub>MA</sub><sup>9</sup>, D<sub>b</sub><sub>MA</sub><sup>9</sup>, D<sub>MA</sub><sup>9</sup>, and B<sub>MA</sub><sup>9</sup>. The bass line consists of eighth-note patterns.

Measures 13-16 show section C. The chords are C<sub>MA</sub><sup>9</sup>, A<sub>MA</sub><sup>9</sup>, B<sub>b</sub>13(#11), and G<sub>MA</sub><sup>9</sup>. The bass line consists of eighth-note patterns. A repeat instruction is present: "After solos, D.C. al Coda (repeat before taking Coda)".

(Slower)  
(♩=132)

Measures 17-20 show section C with a tempo change to slower (♩=132). The chords are G<sub>MA</sub><sup>9</sup>, D<sub>MA</sub><sup>9</sup>, B<sub>MA</sub><sup>9</sup>, C<sub>MA</sub><sup>9</sup>, A<sub>MA</sub><sup>9</sup>, B<sub>b</sub>13(#11), and G<sub>MA</sub><sup>9</sup>. The bass line consists of eighth-note patterns.

Bass may walk at letter B for the head.

During solos, bass tends to walk in 2 at C and in 4 at D.

Head is played twice before and after solos.

Tenor sounds one octave lower than written.

# Invitation

Medium Swing or Ballad  
(or 12/8 Latin)

Lyric: Paul Francis Webster  
Music: Bronislau Kaper

**A** C<sub>MI</sub><sup>9</sup>

You and your smile hold a strange in - vi - ta - tion.

(F<sup>13(b9)</sup>)  
F<sup>13</sup>

B<sub>b</sub><sup>13(b9)</sup>  
B<sub>b</sub><sup>13</sup>

C<sub>MI</sub><sup>9</sup>

Some - how it seems we've shared our dreams, but where?

**B** E<sub>b</sub><sub>MI</sub><sup>9</sup>

Time af - ter time in a room full of stran - gers, out of the

(A<sub>b</sub><sup>13(b9)</sup>)  
A<sub>b</sub><sup>13</sup>

D<sub>b</sub><sup>13(b9)</sup>  
D<sub>b</sub><sup>13</sup>

E<sub>b</sub><sub>MI</sub><sup>9</sup>

blue sud - den - ly you are there. Wher -

**C** C<sup>#</sup><sub>MI</sub><sup>9</sup>

ev - er I go you're the glow of temp - ta - tion,

F<sup>#7(b9)</sup>  
F<sup>#7</sup>(#5)

B<sub>MI</sub><sup>9</sup>

B<sub>MI</sub><sup>9</sup>

glanc - ing my way in the gray of the dawn. And

E<sup>7(b9)</sup>  
E<sup>7</sup>(#5)

A<sub>MI</sub><sup>9</sup>

A<sub>MI</sub><sup>9</sup>

al - ways your eyes smile that strange in - vi - ta - tion. Then you are

D<sup>7(b9)</sup>  
D<sup>7</sup>(#5)

G<sub>MI</sub><sup>9</sup>

E<sup>b9(#11)</sup>

gone. Where, oh, where have you gone? How

D<sup>7(b9)</sup>  
D<sup>7</sup>(#5)

G<sup>7(#5)</sup>  
G<sup>7</sup>

**D C<sub>MI</sub>⁹**

long must I stay \_\_\_\_\_ in a world of il - lu - sion, \_\_\_\_\_ be where you

**C<sub>MI</sub>⁹**

are, so near yet so far a - part, \_\_\_\_\_

(F<sup>13(b⁹)</sup>) F<sup>13</sup> B<sup>b13(b⁹)</sup> B<sup>b13</sup>

**E E<sup>b</sup><sub>MI</sub>⁹**

Hop - ing you'll say, \_\_\_\_\_ with a warm in - vi - ta - tion, \_\_\_\_\_ "Where have you

B<sup>9(#11)</sup> B

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

(b) Dar - ling come in, come in - to my heart."

B<sup>b7(#9)</sup>

E<sup>b</sup><sub>MI</sub><sup>(MA7)</sup>

(D<sup>7</sup> G<sup>7</sup>)

been?

Dar - ling come

in,

come in - to my heart."

## Isoar

Nguyễn Lê

Med. Straight 8th's

J = 154 A B<sub>MI</sub><sup>7</sup> 1st x: gtr.  
2nd x: sop.B<sub>MA</sub><sup>7</sup>F  
AB<sub>b</sub>  
G<sub>b</sub>  
A  
CD<sub>MI</sub><sup>7</sup>B<sub>MI</sub><sup>9(b5)</sup>E<sup>7</sup><sub>SUS</sub>E<sup>13(b9)</sup>A<sub>MA</sub><sup>9</sup>  
C<sup>#</sup>C<sub>MA</sub><sup>7(#5)</sup>G<sub>MA</sub><sup>7</sup>  
BC  
FA<sup>9</sup><sub>SUS</sub>  
A<sup>13(b9)</sup>B G<sup>#</sup><sub>MI</sub><sup>7</sup>G<sub>MA</sub><sup>7</sup> F<sup>#</sup><sub>SUS</sub>F<sup>#</sup>  
EB  
D<sup>#</sup>C<sup>#</sup><sub>SUS</sub>A  
FC A  
FD<sub>MA</sub><sup>7</sup> A  
C<sup>#</sup>D  
F<sup>#</sup>G<sub>MA</sub><sup>7</sup>G<sup>#</sup><sub>MI</sub><sup>7(b5)</sup>C<sup>#</sup>  
AF<sup>#</sup>  
A<sup>#</sup>B<sub>MA</sub><sup>9</sup>C<sup>#</sup>  
E<sup>#</sup>F<sup>#</sup>  
DB  
D<sup>#</sup>E<sup>6</sup><sub>9</sub>F<sup>#</sup><sub>SUS</sub>G<sup>#</sup><sub>MI</sub><sup>7</sup>1. D<sub>MA</sub><sup>7(13)</sup>D<sup>#</sup><sub>SUS</sub><sup>9</sup>A  
F2. D<sub>MA</sub><sup>7(13)</sup>E<sup>b</sup><sub>SUS</sub><sup>9</sup>C<sub>b</sub><sub>MA</sub><sup>9</sup>A<sub>b</sub><sub>MA</sub><sup>7</sup>G  
FC  
EE  
CD<sub>MI</sub><sup>7</sup>A<sub>MI</sub><sup>7</sup>G<sub>MA</sub><sup>7</sup>G<sup>#</sup><sub>MI</sub><sup>7(b5)</sup>F<sup>#</sup>  
A<sup>#</sup>

D B<sub>MI</sub><sup>7</sup> B<sub>MA</sub><sup>7</sup> F/A B<sub>b</sub>/G<sub>b</sub> A/C  
 (gtr.)

D<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>9(b5)</sup> E<sub>SUS</sub><sup>7</sup> E<sup>13(b9)</sup> A<sub>MA</sub><sup>9</sup>/C<sup>#</sup>  
 (gtr.)

C<sub>MA</sub><sup>7(#5)</sup> G<sub>MA</sub><sup>7</sup>/B C/F (add sop.) (gtr.)  
 (add sop.) (gtr.)

(gtr.) A<sub>SUS</sub><sup>9</sup> C<sub>SUS</sub><sup>9</sup> F<sub>MI</sub><sup>#7</sup> E<sub>SUS</sub><sup>9</sup>  
 (sop.)

E<sub>SUS</sub><sup>9</sup> G/E<sub>b</sub> C<sub>MI</sub><sup>13</sup>

Solo on A

Play BCC after each solo.  
After last solo, play BCCD to Coda.

C<sub>MI</sub><sup>13</sup>  
 (Vamp, fill & fade)

Recording has an Intro not included on this chart.

# Isotope

Joe Henderson

Med. Swing

**A** (in 2)

(tenor)

(piano)

F<sup>7</sup>

B<sup>♭7</sup>

C<sup>7</sup>

A<sup>9</sup><sub>SUS</sub>

A<sup>♭9</sup><sub>SUS</sub>

D<sub>M7</sub>

G<sup>7</sup>

C<sup>7</sup> A<sup>7</sup>

G<sup>♭7</sup>

E<sup>♭7</sup>

(on repeat)

**B** (Solos) (in 4)

C<sup>7</sup>

F<sup>7</sup>

B<sup>♭7</sup>

C<sup>7</sup>

A<sup>7</sup>

A<sup>♭7</sup>

G<sup>7</sup>

C<sup>7</sup>

A<sup>7</sup>

G<sup>♭7</sup>

E<sup>♭7</sup>

Solo on **B**.

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

C<sup>7</sup>

A<sup>7</sup>

G<sup>♭7</sup>

E<sup>♭7</sup>

C<sup>7</sup>

Head is played twice before and after solos.

Piano comps during head as well as playing the counter-melody.

# It Always Is

Tom Harrell

Med.-Fast Swing

♩ = 230 E♭<sub>MI</sub><sup>7</sup> D♭<sub>MA</sub><sup>7</sup> C<sub>MI</sub><sup>11</sup>

**A**

(Latin)

**B** (Swing)

(Latin)

**C** (Swing)

C<sub>MA</sub><sup>7</sup> D<sub>MI</sub><sup>7(11)</sup> G<sup>7</sup> E<sub>b</sub><sub>MI</sub><sup>7</sup> O D<sub>b</sub><sub>MA</sub><sup>7</sup> C<sub>MI</sub><sup>11</sup>  
 (Solos) D C<sub>MI</sub><sup>11</sup> F<sup>9</sup><sub>SUS</sub> B<sub>b</sub><sub>MI</sub><sup>7</sup> E<sub>b</sub><sub>MI</sub><sup>7</sup> A<sup>b7</sup>  
 D<sub>b</sub><sub>MA</sub><sup>7</sup> A<sup>b13</sup> A<sub>b</sub><sub>MI</sub><sup>7</sup> F<sup>#</sup><sub>MI</sub><sup>7</sup> B<sup>7</sup>  
 (Latin) D<sub>b</sub> E<sub>b</sub> E<sub>b</sub><sup>6</sup><sub>9</sub> D<sub>b</sub> E<sub>b</sub> E<sub>b</sub><sup>6</sup><sub>9</sub>  
 (bs. w/ pn. 8va b.) (Swing) E G<sub>MI</sub><sup>7</sup> C<sup>9</sup><sub>SUS</sub> F<sub>MI</sub><sup>7</sup> B<sub>b</sub><sub>MI</sub><sup>7</sup> E<sup>b7</sup>  
 A<sup>b</sup><sub>MA</sub><sup>7</sup> D<sub>b</sub><sub>MA</sub><sup>7</sup> A<sub>b</sub><sub>MI</sub><sup>7</sup> F<sup>#</sup><sub>MI</sub><sup>7</sup> B<sup>7</sup>  
 (Latin) D<sub>b</sub> E<sub>b</sub> E<sub>b</sub><sup>6</sup><sub>9</sub> D<sub>b</sub> E<sub>b</sub> E<sub>b</sub><sup>6</sup><sub>9</sub>  
 (Swing) F E<sub>MI</sub><sup>7</sup> F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup> B<sup>7</sup> E<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>  
 C<sub>MA</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> Till cue C<sub>MA</sub><sup>7</sup> E<sub>b</sub><sub>MI</sub><sup>7</sup> D<sub>b</sub><sub>MA</sub><sup>7</sup> On cue C<sub>MA</sub><sup>7</sup>  
 Solo on DEF. To end last solo, D.C. al Coda  
 take 'On cue' ending, D.C. al Coda  
 (Latin) (Trp. & Ten. solo)  
 (bs.) E<sub>b</sub> F F<sup>6</sup><sub>9</sub> E<sub>b</sub> F E<sub>b</sub><sub>MI</sub><sup>7</sup> D<sub>b</sub><sub>MA</sub><sup>7</sup>  
 Vamp, solo & fade

Med.-Fast Swing  
J = 230

# It Always Is (Harmony)

**A**

(ten.)

(Latin)

**B** (Swing)

(Latin)

**C** (Swing)



**D** (Solos)

$C_{MI}^{11}$        $F_{SUS}^9$        $B_{MI}^b 7$        $E_{MI}^b 7$        $A^b 7$

 $D_{MA}^b 7$  $A^b 13$  $A_{MI}^b 7$  $F_{MI}^{\#} 7$        $B^7$ 

(Latin)

$D^b_{E^b}$        $E^b 6/4$        $D^b_{E^b}$        $E^b 6/4$

(Swing)  
**E** **G<sub>MI</sub>7**

**C<sup>9</sup><sub>SUS</sub>**

**F<sub>MI</sub>7**

**B<sup>b</sup><sub>MI</sub>7** **E<sup>b</sup>7**

**A<sup>b</sup><sub>MA</sub>7**

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

**A<sup>b</sup><sub>MI</sub>7**

**F<sup>#</sup><sub>MI</sub>7** **B7**

(Latin)

**D<sup>b</sup>  
E<sup>b</sup>**

**D — E<sup>b</sup><sub>6/9</sub>**

**D<sup>b</sup>  
E<sup>b</sup>**

**D — E<sup>b</sup><sub>6/9</sub>**

(Swing)  
**F** **E<sub>MI</sub>7**

**F<sup>#</sup><sub>MI</sub>7<sup>(b5)</sup> B7**

**E<sub>MI</sub>7**

**D<sub>MI</sub>7** **G7**

**C<sub>MA</sub>7**

**D<sub>MI</sub>7 G7**

Till cue  
**C<sub>MA</sub>7**

**E<sup>b</sup><sub>MI</sub>7 D<sup>b</sup><sub>MA</sub>7**

On cue  
**C<sub>MA</sub>7**

Solo on DEF. To end  
 last solo, take 'On cue' ending

D.C. al Coda



(Latin) **E<sup>b</sup>** **F** (Trp. & Ten. solo)  
 D — **F<sub>6/9</sub>**

**E<sup>b</sup>**  
**F**

**D — E<sup>b</sup><sub>MI</sub>7 D<sup>b</sup><sub>MA</sub>7<sup>(b5)</sup>**

(Vamp, solo & fade)



**F<sup>#</sup>MI<sup>9</sup>**      **B<sup>7</sup>**      **E<sub>MA</sub><sup>7</sup>**      **C<sup>#</sup>MI<sup>7</sup>**  
**B<sub>b</sub>MI<sup>7(b5)</sup>**      **E<sub>b</sub><sup>7(b9)</sup>**      **A<sub>b</sub>MA<sup>7</sup>**      **G<sub>MI</sub><sup>7(11)</sup>C<sup>7(#5)</sup>**  
(ten., gtr., & vibes)

**C B<sub>b</sub><sup>13</sup>**      **A<sup>13</sup> A<sub>b</sub><sup>13</sup>**      **A<sup>13</sup> B<sub>b</sub><sup>13</sup>**  
**B<sub>b</sub><sup>13</sup>**      **A<sup>13</sup> A<sub>b</sub><sup>13</sup>**      **D<sup>13</sup> D<sub>b</sub><sup>13</sup>**  
**D<sub>b</sub><sup>13</sup>**      **C<sup>13</sup> B<sup>13</sup>**  
**B<sup>13</sup> B<sub>b</sub><sup>13</sup> A<sup>13</sup>**      ○  
**G<sup>#</sup>MI<sup>7</sup>**      **F<sup>#</sup>MI<sup>9</sup>**      **G<sup>#</sup>MI<sup>7</sup>**      **A<sub>MA</sub><sup>7</sup>**  
(gtr.)      (ten.)      (gtr.)      (ten.)  
**G<sup>#</sup>MI<sup>7</sup>**      **F<sup>#</sup>MI<sup>9</sup>**      **G<sup>#</sup>MI<sup>7</sup>**      **A<sub>MA</sub><sup>7</sup>**  
(ten.)      (gtr.)      (gtr.)      (ten.)  
Solo on ABC.  
After solos, D.S. al Coda

**G<sup>#</sup>MI<sup>7</sup>**      **F<sup>#</sup>MI<sup>9</sup>**      **G<sup>#</sup>MI<sup>7</sup>**      **A<sub>MA</sub><sup>7</sup>**  
(gtr.)      (ten.)      (gtr.)      (ten.)  
**G<sup>#</sup>MI<sup>7</sup>**      **F<sup>#</sup>MI<sup>9</sup>**      **G<sup>#</sup>MI<sup>7</sup>**      **A<sub>MA</sub><sup>7</sup>**  
(ten.)      (gtr.)      (gtr.)      (ten.)  
(Vamp, fill & fade)

Kicks are not played for solos (except last 8 bars of letter C  
may be played under the last chorus of each solo).

Jazz Waltz  
(Medium Slow or Fast)

# The Jitterbug Waltz

Thomas "Fats" Waller

A

**E<sup>b</sup>⁹**

**A<sup>b</sup>⁹**

**(B<sup>b</sup>⁷(#5))**

**E<sup>b</sup>⁹**

**(C⁷)**  
**G<sub>M1</sub>⁷**

**C⁷**

**(C⁷)**  
**G<sub>M1</sub>⁷**

**C⁷**

B

**F⁹**

**(F<sub>M1</sub>⁷(#5))**

**Ab<sub>M1</sub>⁹**

**B<sup>b</sup>¹³**

**D<sup>b</sup>⁹(#11)**

**F⁹**

**(opt. ad lib.)**

**1. (optional ad lib.)** -----  
**B<sup>b</sup>⁷**

**G<sub>M1</sub>⁷**

**C⁷**

**F<sub>M1</sub>⁷**

**B<sup>b</sup>⁷**

**2.** **F<sub>M1</sub>⁷**    **B<sup>b</sup>¹³**    **E<sup>b</sup>⁶**    **A<sup>b</sup>⁶**    **E<sup>b</sup>⁹** <sub>9</sub>    **(E⁹)**  
**(B<sup>b</sup>⁷)**

1st ending as originally played by "Fats" Waller.

**B<sup>b</sup>⁷** **C<sub>M1</sub>⁷** **C<sup>#</sup>⁷** **B<sup>b</sup>⁷** **D** **F⁹** **B<sup>b</sup>⁷**    **F¹³**    **B<sup>b</sup>⁷** *tr.*

## Bright Jazz Waltz

## John's Waltz

John Abercrombie

**A**

**B**

**C**

**D**

Solo on form (AB)

(Ending)

rit.

Head is played once before and after solos.  
Melody is freely interpreted.

On recording, head is played as an Intro:

20 bars rubato, guitar solos

10 bars in time, guitar plays melody. (Then play entire head in time.)

# Just Friends

Music: John Klenner  
Lyric: Sam M. Lewis

Medium Swing

**(G)** **A** **C<sub>MA</sub>7**

Just friends, lov - ers no more, Just

**G<sub>MA</sub>7**

friends, but not like be - fore, To

**A<sub>MI</sub>7** **D7** **(F#<sub>MI</sub>7<sup>(b5)</sup> B7)** **G<sub>MA</sub>7** **E<sub>MI</sub>7**

think of what we've been and not to kiss a - gain seems like pre -

**A9**

tend - ing it is - n't the end - ing, Two

**B** **C<sub>MA</sub>7**

friends drift - ing a - part, Two

**G<sub>MA</sub>7**

friends, but one brok - en heart, We

**A<sub>MI</sub>7** **D7** **F#<sub>MI</sub>7<sup>(b5)</sup> B7** **E<sub>MI</sub>7**

loved, we laughed, we cried, and sud - den - ly love died, The sto - ry

**A9** **A<sub>MI</sub>7** **D7** **G6** **(D<sub>MI</sub>7 G7)**

ends and we're just friends.

# Just Squeeze Me

Music: Duke Ellington

Lyric: Lee Gaines

Medium-Slow Swing

**A** F<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> (B<sub>b</sub><sub>MA</sub><sup>7</sup>) F<sub>MA</sub><sup>7</sup> C) A<sub>MI</sub><sup>7</sup> C<sup>13</sup> F<sub>MA</sub><sup>7</sup> B<sub>b</sub><sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sup>7(b9)</sup>

Treat me sweet and gentle when you say good-night, Just squeeze

G<sub>MI</sub><sup>7</sup> C<sup>9</sup><sub>SUS</sub> C<sup>7</sup> F<sub>MA</sub><sup>7</sup> D<sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup>

me, but please don't tease me.

F<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> C<sup>13</sup> (B<sub>b</sub><sub>MA</sub><sup>7</sup>) F<sub>MA</sub><sup>7</sup> C) B<sub>b</sub><sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sup>7(b9)</sup>

I get sentimental when you hold me tight, Just squeeze

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

me, but please don't tease me.

**B** F<sup>7</sup> 3 Miss - ing you since you went a - way, sing - ing the blues a - way each day,

B<sub>b</sub><sub>MA</sub><sup>7</sup> 3 A<sup>b9</sup> G<sup>7</sup> count - ing the nights and wait - ing for you. I'm in the mood to let you know

G<sup>7</sup> 3 G<sub>MI</sub><sup>7</sup> (D<sub>b</sub><sup>9(#5)</sup>) C<sup>9</sup><sub>SUS</sub> C<sup>9</sup> I nev - er knew I loved you so, Please say you love me too.

**C** F<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> C<sup>13</sup> (B<sub>b</sub><sub>MA</sub><sup>7</sup>) F<sub>MA</sub><sup>7</sup> C) B<sub>b</sub><sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sup>7(b9)</sup>

When I get this feel - in', I'm in ec - sta - sy, So - - squeeze

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

me, but please don't tease me.

Bass may walk in 2 for letters A &amp; C; in 4 for letter B and solos.

# Just You, Just Me

Medium or Bright

Lyric: Raymond Klages  
Music: Jesse Greer

196

**A** C<sup>6</sup>/<sub>9</sub> A<sup>7</sup> D<sub>Mi</sub><sup>7</sup> G<sup>7</sup>

Just you, just me.

(C<sup>7</sup>/<sub>B</sub>) F<sub>MA</sub><sup>7</sup> (F<sub>MI</sub><sup>6</sup>/<sub>A</sub>) C<sup>6</sup>/<sub>G</sub> G<sup>7</sup> C (G<sup>7</sup>)

Let's find a co - zy spot to cud - dle and coo.

C<sup>6</sup>/<sub>9</sub> A<sup>7</sup> D<sub>Mi</sub><sup>7</sup> G<sup>7</sup>

Just us, just we.

(C<sup>7</sup>/<sub>B</sub>) F<sub>MA</sub><sup>7</sup> (F<sub>MI</sub><sup>6</sup>/<sub>A</sub>) C<sup>6</sup>/<sub>G</sub> G<sup>7</sup> C<sup>6</sup>/<sub>9</sub>

I've missed an aw - ful lot, my trou - ble is you.

**B** G<sub>Mi</sub><sup>7</sup> C<sup>9</sup> F<sup>6</sup> B<sub>b</sub><sup>9(#11)</sup> B<sub>b</sub><sup>7</sup>

Oh, gee. What are your charms for?

C<sup>6</sup>/<sub>9</sub> E<sup>7</sup> A<sub>Mi</sub><sup>7</sup> D<sup>13</sup> G<sup>7</sup>

What are my arms for? Use your im - ag - i - na - tion.

**C** C<sup>6</sup>/<sub>9</sub> A<sup>7</sup> D<sub>Mi</sub><sup>7</sup> G<sup>7</sup>

Just you, just me.

(C<sup>7</sup>/<sub>B</sub>) F<sub>MA</sub><sup>7</sup> (F<sub>MI</sub><sup>6</sup>/<sub>A</sub>) C<sup>6</sup>/<sub>G</sub> G<sup>7</sup> C<sup>6</sup> (G<sup>7</sup>)

I'll tie a lov - er's knot 'round won - der - ful you.

# Kahlil the Prophet

Jackie McLean

Freely

(Intro)

Music for the intro section. Treble clef, C key signature. Measures show various chords and bass lines. Chords include GbMA7, F7(5), F7(9), E♭B, GbG, GAb, and F7(9,5). Bass clef, C key signature. Measures show diamond-shaped bass notes.

A

(Fast Swing)

(unis.)  $\text{J} = 264$ 

Music for section A. Treble clef, C# key signature. Measures show chords FMI, C, B13, Bb13, and Ab13. Bass clef, C key signature. Measures show diamond-shaped bass notes.

(unis.)

Continuation of music for section A. Treble clef, C# key signature. Measures show chords C# bass, E bass, F#7(5), and Ab7(5). Bass clef, C key signature. Measures show diamond-shaped bass notes.

Continuation of music for section A. Treble clef, C# key signature. Measures show chords (alto) F7, EbSUS, EbD, F7, EbSUS, EbD. Bass clef, C key signature. Measures show diamond-shaped bass notes.

Continuation of music for section A. Treble clef, C# key signature. Measures show chords Ab7sus, G7sus, F#7(5), and AmA7. Bass clef, C key signature. Measures show diamond-shaped bass notes.

dr. fill

1. 2.

**A<sup>b</sup>⁷ SUS** **G⁷ SUS**

**F<sup>#</sup>⁷ SUS** **C⁷ SUS** **A<sup>M⁹⁰</sup>/G**

**mf** **(alto)** **(trb.)**

**dr. fill**

**G⁷** **(unis.)** **f** **G<sup>b</sup>/<sub>G</sub>** **G/A<sup>b</sup>**

**F<sup>6</sup>/C**

**F⁷(<sup>⁹/⁵</sup>)**

**B** **(Solos)** **F<sub>MI</sub>** **F<sup>#</sup><sub>MI</sub>** **G<sub>MI</sub>**

**8** **8** **8**

**After solos, D.C. al Coda**

**G<sup>b</sup>/<sub>G</sub>** **G/A<sup>b</sup>**

**F⁷(<sup>⁹/⁵</sup>)**

**dr. fill**

**(unis.)**

Drums play kicks and fills for head (no time).

Bass walks in 4 for solos.

Letter A is repeated before and after solos.

On the repeat of the out head, alto plays one octave higher, starting in bar 9 of letter A.

Medium  
(Intro)

# Knock on Wood

Eddie Floyd  
& Steve Cropper

Music for the intro section. The key signature is one flat (F major). The chords are F, A♭, B♭, C, E♭, and C. The bass line is provided by the bassoon (bs.). The lyrics "I don't wan-na" are shown at the end of the intro.

**A**

Music for section A. The vocal line includes lyrics like "lose this good thing" and "that I got 'cause if I do etc.". The chords B♭7(13) and F7 are indicated. The bassoon (bs.) provides harmonic support.

(bs. etc.)

Continuation of section A. The lyrics "I will sure - ly, sure - ly lose a lot, 'cause your love" are唱ed. The chords F7 and B♭7(13) are shown. The bassoon (bs.) plays a rhythmic pattern "(omit 1st x)".

Continuation of section A. The lyrics "is bet - ter than an - y love I know. It's like thun -" are唱ed. The chords B♭7(13) and F7 are shown. The bassoon (bs.) plays a rhythmic pattern "(omit 1st x)".

Continuation of section A. The lyrics "der, light - nin'. The way you love me is fright - nin'. I bet - ter" are唱ed. The chords F, B♭7, F, and B♭7 are shown. The bassoon (bs.) plays a rhythmic pattern "(top notes of chords)".

knock  
(drs.) **F<sup>7</sup>**  
(bs./pn./gtr.)

on wood,

Ba **A<sup>b</sup>**  
by. **B<sup>b</sup>**

**F**

(top notes of chords)

1.

I'm not sup - er

2.

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

**B**

**G<sup>7</sup>** **A<sup>7</sup>** **B<sup>b</sup>7** **B<sup>b</sup>7** **A<sup>7</sup>No**

(horns, octaves)

D.S. al Coda  
(no repeat)

Oh, yeah think I bet-ter knock, (knock, knock) on wood. Think I bet-ter

**F<sup>7</sup>** **B<sup>b</sup>7** **F<sup>7</sup>** **B<sup>b</sup>7**

(horns, top note of chords)

Vamp & fade

Second verse:

I'm not superstitious about ya,  
but I can't take no chance.  
Got me spinnin', baby.  
Baby, I'm in a trance.  
'Cause your love is better  
than any love I know.  
It's like thunder... (like 1st verse)

Third verse:

No secret, that woman  
fills my lovin' cup.  
'Cause she sees to it  
that I get enough.  
Just one touch from her,  
you know it means so much.  
It's like thunder... (like 1st verse)

# The Lamp Is Low

(Based on Maurice Ravel's "Pavane")

Lyric: Mitchell Parish  
 Music: Peter De Rose  
 & Bert Shefter

Ballad or Medium  
 (or Latin)

**A**

(D<sup>13</sup><sub>SUS</sub>) A<sub>MI</sub><sup>9</sup> D<sup>13</sup><sub>SUS</sub> D<sup>7</sup>  
 Dream beside me in the mid-night )

G<sup>6</sup><sub>9</sub> C<sup>9</sup> (G<sup>6</sup><sub>9</sub>) B<sub>MI</sub><sup>7</sup> E<sup>7</sup>  
 glow. The lamp is low. )

(D<sup>13</sup><sub>SUS</sub>) A<sub>MI</sub><sup>9</sup> D<sup>13</sup><sub>SUS</sub> D<sup>7</sup>  
 Dream and watch the shad-ows come and )

G<sup>6</sup><sub>9</sub> C<sup>9</sup> G<sup>6</sup><sub>9</sub>  
 go. the lamp is low. )

**B**

D<sub>MI</sub><sup>7</sup> G<sup>7</sup><sub>SUS</sub> G<sup>9</sup>  
 While you lin-ger in my arms, my )

(C<sub>MI</sub><sup>7</sup>) F<sup>7</sup> B<sub>b</sub><sub>MI</sub><sup>7</sup> E<sup>b7</sup>  
 lips will sigh, "I love you so." )

**C**

(D<sup>13</sup><sub>SUS</sub>) A<sub>MI</sub><sup>9</sup> D<sup>13</sup><sub>SUS</sub> C<sup>7</sup>  
 Dream the sweet-est dream we'll ev-er )

B<sub>MI</sub><sup>7</sup> E<sup>7</sup> (E<sup>b</sup><sub>MA</sub><sup>7</sup>) A<sub>MI</sub><sup>7(b5)</sup> D<sup>7(b9)</sup>  
 know. To-night the moon is high, the lamp is )

G<sup>6</sup> (B<sub>MI</sub><sup>7</sup> E<sup>7</sup> )  
 low.

# Last Nite

Medium Funk  
J = 103

(light guitar fills  
start 5th x)

C bass

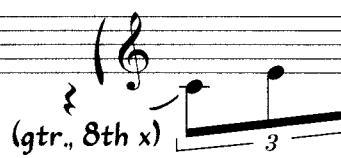


Larry Carlton

(8x's)

**C**

(elec. pn., start 5th x)



**A**

**B**/**C**

**Bb<sub>sus</sub>**/**C**

**B**/**C**

**Bb<sub>sus</sub>**/**C**

**D**7(#9)

**G**7(#9)  
#5

**B**/**C**

**Bb<sub>sus</sub>**/**C**

**B**/**C**

**Bb<sub>sus</sub>**/**C**

**D**7(#9)

**B**7(#9)

**E<sub>MI</sub>**7

**E**  
**E<sub>b</sub>**<sup>(add 9)</sup>

**A<sub>SUS</sub>**9

**A**7

**D<sub>MI</sub>**7

**G**13(b9)  
#5

**E<sub>b</sub><sub>MA</sub>**7(#11)

**D<sub>b</sub><sub>MA</sub>**7(#11)

**C** bass

**B<sub>SUS</sub>**/**C**

**Bb<sub>SUS</sub>**/**C**

**C** bass

**B<sub>SUS</sub>**/**C**

**G<sub>SUS</sub>**/**C**

(elec. pn.)

(gtr., 1st x only)

**B**

**B<sub>b</sub>**9

**A<sub>MI</sub>**11

(elec. pn.)

**B<sub>b</sub>**9

**A<sub>MI</sub>**9

**G<sub>MI</sub>**9 **C**13

(gtr.)

**F<sub>MA</sub>⁷**

**C (add 9)**

**E**

**D⁹**

**G¹³(b⁹)**

**C bass**

**Bsus/C**

**B<sub>b</sub> sus/C**

**C bass**

**B<sub>b</sub> sus/C**

**Gsus/C**

(elec. pn.)

**C** (Solos)

**C<sub>MI</sub>⁷**

32

16

Solo on CD.  
Last soloist solos over  
letter B in place of letter D.  
Then D.S. al Coda

**E<sub>b</sub> MA⁷(#11)**

**D<sub>b</sub> MA⁷(#11)**

**E<sub>b</sub> MA⁷(#11)**

**D<sub>b</sub> MA⁷(#11)**

**C<sub>MI</sub>¹¹(MA⁷)**

3

rall.

Melody is somewhat freely interpreted.

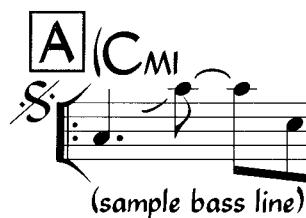
Medium Funk  
J = 103

## Last Nite (Bass)

(C<sub>MI</sub>⁷)

(8x's)

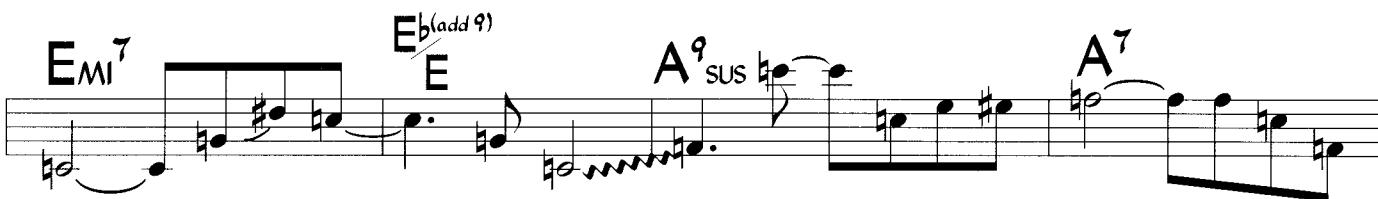

  
(slap bass)

**A** (C<sub>MI</sub>)  
  
 (sample bass line)

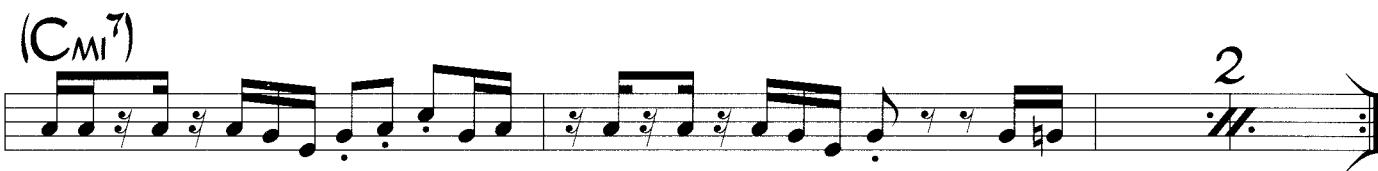
) D⁷(#9)

G⁷(#5)

(C<sub>MI</sub>)  


E<sub>MI</sub>⁷ E<sub>b</sub><sup>(add 9)</sup> A⁹ SUS A⁷  


D<sub>MI</sub>⁷ G<sup>13(#9)</sup> E<sub>b</sub><sub>MA</sub>⁷(#11) D<sub>b</sub><sub>MA</sub>⁷(#11)  


(C<sub>MI</sub>⁷)  


2

**B** B<sub>b</sub><sup>9</sup> A<sub>MI</sub><sup>11</sup>  


B<sub>b</sub><sup>9</sup> A<sub>MI</sub><sup>9</sup> G<sub>MI</sub><sup>9</sup> C<sup>13</sup>  


Musical staff showing chords:

- $F_{MA}^7$
- $C^{(add\ 9)}$
- $E$
- $D^9$
- $G^{13(b9)}_{(b5)}$

( $C_{MI}^7$ )

2

**C** (*Solos*)

$C_{MI}^7$

32

**D**  $B^{b7}$

16

Solo on CD.  
Last soloist solos over letter B  
in place of letter D.

Then D.S. al Coda

$E_{bMA}^7(^{#11})$

$D_{bMA}^7(^{#11})$

$E_{bMA}^7(^{#11})$

$D_{bMA}^7(^{#11})$

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

rall.

## Last Season

Maria Schneider

Freely

(Intro)

$E_b^{MI}{}^9$   $G^9(\#5)G_b^{MA}{}^7$   $C^{7(\flat 9)}B^{13}$   $B_b^{13(\flat 9)}E_b^{MI}{}^{11}A_b^{13(\flat 9)}$   $G^{7(\#11)}G_b{}^{B^{13(\#11)}}$

(piano only)

(Straight 8th's)

 $J = 124$ 

$B_b^{13} A^{13(\flat 9)}$   $A_b^{MI}{}^9 A_b^{MI}{}^9$   $B^{13} A_b^{MI}{}^9 A_b^{MI}{}^9$   $E_b^{MI}{}^7$

( $\flat$ ) (2nd x) (add rhythm)

**A**  $E_b^{MI}{}^7$   $C_b^{MA}{}^7$

(melody)  $mp$

(counter-melody 2nd x) (2nd x)

$A_b^{MI}{}^9 A_b^{MI}{}^{6(9)} A_b^{MI}{}^9$   $E_b^{MI}{}^7 E_b^{MI}{}^{6(11)}$   $E_b^{MI}{}^{7(6)}$

$G^{13(\#9)} G^{13(\#11)} B_b^{G_b}$   $E_b^{9 \text{ sus}} F F^{7(\text{alt.})}$   $B_b^{13(\#11)} B_b^{13(\flat 9)} A^{13(\flat 9)}$

1.  $A_b^{MI}{}^7 B_b^{B_b}$

$(A_b^{MI} B_b)$   $B^7$   $A_b^{MI}{}^9 B_b^{B_b}$

(counter-melody) (4) (3) (4) (4) (4)

2.  $A_b^{MI}{}^7 B_b^{B_b}$  Solos  $B E_b^{MI}{}^7$

(1st x only) (horns, behind solo - opt.)

$A_b^{MI}{}^7 B_b^{7(\text{alt.})} E_b^{MI}{}^7$   $E_b^{MI}{}^7$  ( $C_b^{MA}{}^7$ )

$C_b^{MA}{}^7 A_b^{MI}{}^7 B_b^{7(\text{alt.})} E_b^{MI}{}^7$

**C** C<sup>7(alt.)</sup> B<sup>9</sup> B<sub>b</sub><sup>13(b9)</sup> A<sup>13(b9)</sup> (G<sup>7(#11)</sup>) A<sub>b</sub><sub>MI</sub><sup>7</sup>  
**B<sub>b</sub>**<sup>7(alt.)</sup> E<sub>b</sub><sub>MI</sub><sup>7</sup> D<sup>(#5)</sup> D<sub>b</sub><sub>MI</sub><sup>7(11)</sup> G<sub>b</sub><sup>13(b9)</sup> B<sup>9(#11)</sup> E<sup>13</sup>  
**F<sub>MI</sub>**<sup>7(b5)</sup> B<sub>b</sub><sup>7(alt.)</sup> **E<sub>b</sub><sub>MI</sub><sup>7</sup>** Till cue On cue  
 (p/u's) Solo on BC. (end solo) (melody)  
 Take 'On cue' ending to end last solo.  
**D** E<sub>b</sub><sub>MI</sub><sup>7</sup> C<sub>b</sub><sub>MA</sub><sup>7</sup> C<sub>b</sub><sub>MA</sub><sup>7</sup> B<sup>b</sup> A<sub>b</sub><sub>MI</sub><sup>7</sup>  
*f*  
 (melody)  
**A<sub>b</sub><sub>MI</sub><sup>7</sup>** B<sub>b</sub><sup>7(alt.)</sup> E<sub>b</sub><sub>MI</sub><sup>9</sup>  
 (counter-melody)  
**G**<sup>13(#9)</sup> G<sup>b13</sup> B<sup>13(b9)</sup> E<sup>13(#9)</sup>  
**F<sub>MI</sub>**<sup>7(b5)</sup> B<sub>b</sub><sup>7(alt.)</sup> E<sub>b</sub><sub>MI</sub><sup>7</sup>  
*mf* *mp*  
**E<sub>b</sub><sub>MI</sub><sup>11</sup>**  
 D.S. al Coda  
**E<sub>b</sub><sub>MI</sub><sup>7</sup>** **E<sub>b</sub><sub>MI</sub><sup>11</sup>** C<sub>b</sub><sub>MA</sub><sup>9(#11)</sup>  
**4)** (rit.) *mf*

## Last Season (Piano/Rhythm)

Freely

(Intro)  $E_b^9$   $G^9(^{+5})G_b^7MA^7C^{7(b9)}B^{13}$   $B_b^{13(b9)}$   $E_b^{11}A_b^{13(b9)}$

$G^{7(^{+11})}B_b^7G_b^7B^{13(^{+11})}B^{13} A^{13(b9)}A_b^{11}B_b^7$   $B^{13} A_b^{11}B_b^7$

(solo piano)

(Straight 8th's)

$J = 124$  (1st x only)

$\text{(pn.)}$   $(E_b^9)$  (play 1st x)

$(E_b^9)$  (bs., tacet 1st x)  $(C_b^7)$  (bs. etc.)

A

$S$   $(A_b^{11})$  2  $(A_b^{11})$  2

$(A_b^{11})$   $(A_b^{11}B_b^7)$   $A_b^{11}B_b^7$

$(E_b^9)$   $(E_b^{11})$   $E_b^{11}(6)$  4)

$(G^{13(b9)}) G^{13(^{+11})}B_b^7G_b^7$   $E_b^9$  sus  $F^7_{(alt.)}$   $B_b^{13(b9)-(b9)}$   $A^{13(b9)}$

1)  $(A_b^9)$  (B<sup>7</sup>)  $(A_b^9)$  (B<sup>7</sup>)

2) 5) 4) 3) 5) 4) 6) 5) 4) 5)

2. (A<sup>b</sup>M<sub>I</sub><sup>7</sup>) (B<sup>b</sup>) Solos  
 (sample bs.) C<sup>b</sup>M<sub>A</sub><sup>7</sup>

B<sup>b</sup>M<sub>I</sub><sup>7</sup> A<sup>b</sup>M<sub>I</sub><sup>7</sup> E<sup>b</sup>M<sub>I</sub><sup>7</sup> etc.  
 B<sup>b</sup>7(alt.) E<sup>b</sup>M<sub>I</sub><sup>7</sup> A<sup>b</sup>M<sub>I</sub><sup>7</sup> B<sup>b</sup>7(alt.) E<sup>b</sup>M<sub>I</sub><sup>7</sup>

E<sup>b</sup>M<sub>I</sub><sup>7</sup> (1-) C<sup>b</sup>M<sub>A</sub><sup>7</sup> A<sup>b</sup>M<sub>I</sub><sup>7</sup> B<sup>b</sup>7(alt.) E<sup>b</sup>M<sub>I</sub><sup>7</sup>

C C<sup>7</sup>(alt.) B<sup>9</sup> B<sup>b</sup>13(b<sup>9</sup>) A<sup>13(b<sup>9</sup>)</sup> (G<sup>7(#11)</sup>) A<sup>b</sup>M<sub>I</sub><sup>7</sup>

B<sup>b</sup>7(alt.) E<sup>b</sup>M<sub>I</sub><sup>7</sup> D<sup>7(#9)</sup> D<sup>b</sup>M<sub>I</sub><sup>7(11)</sup> G<sup>b</sup>13(b<sup>9</sup>)

B<sup>9(#11)</sup> (1. 2. 3.) E<sup>13</sup> F<sub>M</sub>I<sup>7(b5)</sup> B<sup>b</sup>7(alt.) till cue E<sup>b</sup>M<sub>I</sub><sup>7</sup> on cue E<sup>b</sup>M<sub>I</sub><sup>7</sup>

Solo on B C

D E<sup>b</sup>M<sub>I</sub><sup>7</sup> C<sup>b</sup>M<sub>A</sub><sup>7</sup> C<sup>b</sup>M<sub>A</sub><sup>7</sup> B<sup>b</sup>A<sup>b</sup>M<sub>I</sub><sup>7</sup>

f A<sup>b</sup>M<sub>I</sub><sup>7</sup> B<sup>b</sup>7(alt.) E<sup>b</sup>M<sub>I</sub><sup>9</sup> G<sup>13(#9)</sup> G<sup>b</sup>13 B<sup>13(b<sup>9</sup>)</sup>

B<sup>13(b<sup>9</sup>)</sup> E<sup>13(#9)</sup> F<sub>M</sub>I<sup>7(b5)</sup> B<sup>b</sup>7(alt.) (E<sup>b</sup>M<sub>I</sub><sup>7</sup>) mp (pn., bs. sustained, like A)

2 2  
 D.S. al Coda

(E<sup>b</sup>M<sub>I</sub><sup>7</sup>) 2 2 C<sup>b</sup>M<sub>A</sub><sup>9(#11)</sup>  
 (rit.)

# Laura

Ballad or Medium

Lyric: Johnny Mercer  
Music: David Raksin

**A**

Lau - ra \_\_\_\_\_ is the face in the mist - y light,

**G<sub>MI</sub>⁹** **D⁷(b⁹)** **G⁶⁹** (**D⁹<sub>SUS</sub>**) **G⁶⁹**

foot - steps \_\_\_\_\_ that you hear down the hall.

**G<sub>MI</sub>⁹** **C⁷(b⁹)** **F<sub>MA</sub>⁹ (C⁷<sub>SUS</sub>) F<sub>MA</sub>⁹**

The laugh \_\_\_\_\_ that floats on a sum - mer night, \_\_\_\_\_ that you can

**F<sub>MI</sub>⁷** **B<sub>b</sub>⁷<sub>SUS</sub>** **B<sub>b</sub>⁷(b⁹)** **E<sub>b</sub><sub>MA</sub>⁷** (**C<sub>MI</sub>⁷**)

nev - er quite \_\_\_\_\_ re - call. And you see

**A<sub>MI</sub>⁷(b⁵)** **D⁷(b⁹)** **D⁷** (**B<sub>MI</sub>⁷**) **G<sub>MA</sub>⁷** (**B<sub>b</sub>⁹(#¹¹)**) **E⁷(#⁵)**

**B**

Lau - ra \_\_\_\_\_ on the train that is pass - ing thru.

**A<sub>MI</sub>⁹** **D⁷(b⁹)** **G⁶⁹** (**D⁹<sub>SUS</sub>**) **G⁶⁹**

Those eyes, \_\_\_\_\_ how fa - mil - iar they seem.

**G<sub>MI</sub>⁹** **C⁷(b⁹)** **F<sub>MA</sub>⁹ (C⁷<sub>SUS</sub>) F<sub>MA</sub>⁹**

She gave \_\_\_\_\_ your ver - y first kiss to you. That was

(**F<sub>MI</sub>⁷**) **F<sub>MI</sub>⁷** **B<sub>b</sub>⁷(b⁹)** **G⁷(b⁹)** **E<sub>MI</sub>⁷** (**C<sub>MA</sub>⁹**) **A<sub>MI</sub>¹¹** **D⁷**

Lau - ra, \_\_\_\_\_ but she's on - ly a dream.

(**E<sub>b</sub><sub>MI</sub>⁷**) **D⁷(b⁹)** **A<sub>b</sub>⁷(b⁹)** **D<sub>MI</sub>⁷** **G⁹** **G⁹** **C⁶⁹** (**B<sub>MI</sub>⁷(b⁵)** **E⁷(b⁹)**)

# Let's Stay Together

Willie Mitchell

Al Green

Al Jackson

(As sung by Al Green)

Med. Rock Ballad (Intro)

♩ = 100

Music score for the intro of "Let's Stay Together". The key signature is C minor (one flat). The tempo is 100 BPM. The instrumentation includes horns. The chords are G<sub>MI</sub><sup>9</sup>, A<sub>MI</sub><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, G<sub>MI</sub><sup>9</sup>, A<sub>MI</sub><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, and C<sup>7</sup>. The lyrics are not present in this section.

**A** F

Music score for the first verse of "Let's Stay Together". The key signature changes to A major. The chords are A, F, D<sub>MI</sub><sup>9</sup>, and C<sup>7</sup>. The lyrics are: "I'm, I'm so in love with you. What - ev - er you want to do is al - right with me, 'Cause you make me feel so brand new, And I want to spend my life with you. 2. Let me say

B<sub>b</sub>

Music score continuation for the first verse. The key signature changes to B<sub>b</sub> major. The chords are B<sub>b</sub><sub>MI</sub><sup>9</sup> and D<sub>b</sub>. The lyrics are: "you make me feel so brand new, And I want to spend my life with you. 2. Let me say

Music score continuation for the first verse. The key signature changes to A major. The chords are A<sub>MI</sub><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, F<sub>MA</sub><sup>7</sup>, E<sub>MI</sub><sup>7</sup>, D<sub>MI</sub><sup>9</sup>, and D<sup>9</sup>. The lyrics are: "you make me feel so brand new, And I want to spend my life with you. 2. Let me say

Music score continuation for the first verse. The key signature changes to A major. The chords are A<sub>MI</sub><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, F<sub>MA</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, D<sub>MI</sub><sup>9</sup>, and D<sup>9</sup>. The lyrics are: "you make me feel so brand new, And I want to spend my life with you. 2. Let me say

**B** G<sub>MI</sub><sup>9</sup>

Music score continuation for the first verse. The key signature changes to B major. The chords are G<sub>MI</sub><sup>7</sup> and A<sub>MI</sub><sup>7</sup>. The lyrics are: "Let's, let's stay to - geth - er, lov - ing you

Music score continuation for the first verse. The key signature changes to B major. The chords are G<sub>MI</sub><sup>7</sup>, B<sub>b</sub><sub>MA</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, D<sub>MI</sub><sup>7</sup>, and C<sup>7</sup>. The lyrics are: "wheth - er, wheth - er times are good or bad, hap - py or sad.

**G<sub>MI</sub>⁹**

(strings)

**A<sub>b</sub>MA⁷**

**A<sub>b</sub>MA⁷**

**B<sub>b</sub>MA⁷** **A<sub>MI</sub>⁷** **D<sub>MI</sub>⁷** **C⁷**

Wheth - er times are good or bad, \_\_\_\_\_ hap - py or sad.

**D.S. al Coda (3rd verse)**  
**(no repeat)**

**G<sub>MI</sub>⁷** **A<sub>MI</sub>⁷** **G<sub>MI</sub>⁷** **C¹³** **G<sub>MI</sub>⁹**

good or bad, \_\_\_\_\_ hap - py or sad, \_\_\_\_\_ Let's \_\_\_\_\_ let's stay to -

**A<sub>MI</sub>⁷** **G<sub>MI</sub>⁷**

geth - er, \_\_\_\_\_ lov - ing you \_\_\_\_\_ wheth - er, \_\_\_\_\_ wheth - er, \_\_\_\_\_ times are

**G<sub>MI</sub>⁷** **A<sub>MI</sub>⁷** **G<sub>MI</sub>⁷** **C¹³** **G<sub>MI</sub>⁷** **A<sub>MI</sub>⁷** **G<sub>MI</sub>⁷** **C¹³**

good or bad, \_\_\_\_\_ hap - py or sad, \_\_\_\_\_ and if you mess with me \_\_\_\_\_ you can't \_\_\_\_\_ set me free

**(Fade 5th x)**

Sample bass line  
at letter **A**:

**F**

**D<sub>MI</sub>⁹**

(etc.)

Second verse:

Let me say since, since we've been together,  
Loving you forever is what I need.  
Let me be the one you come running to,  
And I'll never be untrue.

Third verse:

Why, somebody, why people break up,  
Oh, and turn around and make up I just can't see.  
You'd never do that to me, would you, baby?  
Just being around you is all I see.

## Litha

Chick Corea

Medium 6/8

A. = 126

**A**

**B** (Fast Swing) A. = 1

Solo on form (AB).  
After solos, play head (AB)  
once, then D.C. al Coda

Letter B is played even faster than A. = 1 ; (A. = 138).

Piano fills spaces at letter B. Head is played twice before solos.

Medium 6/8

J. = 126

## Litha (Harmony)

**A**  $D_{MA}^7$   $C_{MI}^7$   $B_{MA}^7$   $B_{MI}^{b7}$

$A_{bMA}^7$   $G_{MI}^7$   $F_{MA}^{7(\#11)}$

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

$E_{bMA}^9$   $C_{MA}^9$

$F^9_{SUS}$   $B^7(\#9)$

**(Fast Swing) (J. = J.)**

**B**  $E_{MI}^{11}$

$E_{MI}^{11}$   $B_{bMA}^{9SUS}$   $A_{MI}^{9(add \#5)}$

$E_{bMA}^{9SUS}$   $E_{bMA}^{9(\#11)} (J=J)$

**(Tacet)** Solo on form (AB).  
After solos, play head (AB) once, then D.C. al Coda.

$F_{\#7}^{SUS}$   $E$  (piano fills)

**(Tacet)**  $F_{\#7}^{SUS}$   $E$  (3x's)

Tenor sounds one octave lower than written. Head is played twice before solos.

Medium Ballad

## Lonely Woman

Horace Silver

**A**

**B**

**C**

**E<sub>b</sub>M<sub>I</sub><sup>9</sup>**      **F<sub>M</sub>I<sup>7(b⁵)</sup>**      **B<sub>b</sub>⁷(#⁹)**      **A<sup>9(#¹¹)</sup>**      **(A<sub>b</sub>⁹(#¹¹) G<sup>9(#¹¹)</sup>)      F<sup>#</sup><sub>M</sub>I<sup>7(b⁵)</sup>**

**F<sub>M</sub>I<sup>7(b⁵)</sup>**      **B<sub>b</sub>⁷(#⁹)**      **E<sub>b</sub>M<sub>I</sub><sup>9</sup>**      **B<sub>b</sub>⁷(#⁹)**

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

**(Freely)**      pn. fill -----

**F<sub>M</sub>I<sup>7(b⁵)</sup>**      **B<sub>b</sub>⁷(#⁹)**      **E<sub>b</sub>M<sub>I</sub><sup>9</sup>**      **B<sub>b</sub>⁷(#⁹)**      **E<sub>b</sub>M<sub>I</sub><sup>9</sup>**      **B<sub>b</sub>¹³(#⁹)**      **NC.**

**(a tempo)**

**E<sub>b</sub>M<sub>I</sub><sup>7</sup>**      **D<sub>b</sub>M<sub>I</sub><sup>7</sup>**      **C<sub>M</sub>I<sup>7(b⁵)</sup>**      **C<sub>b</sub>M<sub>A</sub><sup>7</sup>**      **F<sub>M</sub>I<sup>7(b⁵)</sup>**      **B<sub>b</sub>⁷(#⁹)**      **E<sub>b</sub>M<sub>I</sub><sup>1¹¹</sup>**

**molto rit.**

Medium-Fast Swing  
J = 206 (solo changes)

# Look at the Birdie

Wayne Shorter  
(As played by Art Blakey)

The musical score consists of four staves of jazz notation, each with a treble clef and a common time signature. The first staff begins with a solo section starting on A<sub>MI</sub><sup>7</sup>, indicated by a box labeled 'A'. The second staff starts with C<sub>MA</sub><sup>7</sup> (pianist's comp). The third staff starts with D<sub>MI</sub><sup>7</sup>. The fourth staff starts with B<sub>MI</sub><sup>7</sup>. The bass line is described as 'bass walks in 4 throughout'. Chords are labeled above the staff, such as A<sub>MI</sub><sup>7</sup>, F<sub>MA</sub><sup>9</sup>, D<sub>MI</sub><sup>7</sup>, G<sup>7</sup>, C<sub>MA</sub><sup>7</sup>, B<sub>MI</sub><sup>7</sup>, E<sup>7(b9)</sup>, A<sub>MI</sub><sup>7</sup>, B<sub>MI</sub><sup>7</sup>, E<sup>7(b9)</sup>, A<sub>MI</sub><sup>7</sup>, E<sub>b13</sub><sup>SUS</sup>, A<sub>bMA</sub><sup>7</sup>, D<sub>b13</sub>, A<sub>bMA</sub><sup>7</sup>, D<sub>bMA</sub><sup>9(b5)</sup>, G<sub>MA</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup>, B<sup>7(b9)</sup>, E<sub>MI</sub><sup>7</sup>, F<sub>#MI</sub><sup>7</sup>, B<sup>7(b9)</sup>, E<sub>MI</sub><sup>7</sup>, A<sup>13</sup>, A<sub>bMI</sub><sup>6/9</sup>, D<sub>b13</sub>, C<sub>MA</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, F<sub>MA</sub><sup>7</sup>, D<sub>MI</sub><sup>7</sup>, G<sup>7</sup>, C<sub>MA</sub><sup>7</sup> (pianist's comp), A<sub>MI</sub><sup>7</sup>, F<sub>MA</sub><sup>7</sup>, D<sub>MI</sub><sup>7</sup>, G<sup>7</sup>, C<sub>MA</sub><sup>7</sup>, B<sub>MI</sub><sup>7</sup>, E<sup>7(b9)</sup>, A<sub>MI</sub><sup>7</sup>, B<sub>MI</sub><sup>7</sup>, E<sup>7(b9)</sup>, A<sub>MI</sub><sup>7</sup>, E<sub>b13</sub><sup>SUS</sup>, A<sub>bMA</sub><sup>7</sup>, D<sub>b13</sub> [last x:]. The notation includes various rhythmic patterns like eighth and sixteenth notes, and dynamic markings like '3' over groups of notes.

Anticipated chords are played on beat 1 for solos.  
Chord in parentheses is used for solos.

# Look at the Birdie (Harmony)

Medium-Fast Swing

$J = 206$

The sheet music consists of ten staves of musical notation. The first staff starts with a box labeled 'A' containing 'C<sub>MA</sub>7'. The second staff starts with a box labeled 'D<sub>MI</sub>7'. The third staff starts with a box labeled 'B<sub>MI</sub>7'. The fourth staff starts with a box labeled '1. A<sub>b</sub><sub>MA</sub>7'. The fifth staff starts with a box labeled 'B'. The sixth staff starts with a box labeled 'E<sub>MI</sub>7'. The seventh staff starts with a box labeled 'C'. The eighth staff starts with a box labeled 'C<sub>MA</sub>7'. The ninth staff starts with a box labeled 'A<sub>MI</sub>7'. The tenth staff starts with a box labeled 'A<sub>MI</sub>7'.

Chords and solos are indicated by boxes and labels:

- Staff 1: C<sub>MA</sub>7, F<sub>MA</sub>9
- Staff 2: D<sub>MI</sub>7, G<sup>7</sup>, C<sub>MA</sub>7, B<sub>MI</sub>7, E<sup>7(b9)</sup>, A<sub>MI</sub>7
- Staff 3: B<sub>MI</sub>7, E<sup>7(b9)</sup>, A<sub>MI</sub>7, E<sup>b13</sup> sus
- Staff 4: A<sub>b</sub><sub>MA</sub>7, D<sup>b13</sup>, A<sub>b</sub><sub>MA</sub>7, (D<sup>7(alt.)</sup>, D<sup>b</sup><sub>MA</sub>9<sup>(b5)</sup>)
- Staff 5: G<sub>MA</sub>7, F<sup>#</sup><sub>MI</sub>7, B<sup>7(b9)</sup>, E<sub>MI</sub>7, F<sup>#</sup><sub>MI</sub>7, B<sup>7(b9)</sup>
- Staff 6: E<sub>MI</sub>7, A<sup>13</sup>, A<sub>b</sub><sub>MI</sub>6<sup>9</sup>, D<sup>b13</sup>
- Staff 7: C<sub>MA</sub>7, A<sub>MI</sub>7, F<sub>MA</sub>7, D<sub>MI</sub>7, G<sup>7</sup>
- Staff 8: C<sub>MA</sub>7, B<sub>MI</sub>7, E<sup>7(b9)</sup>, A<sub>MI</sub>7, B<sub>MI</sub>7, E<sup>7(b9)</sup>
- Staff 9: A<sub>MI</sub>7, E<sup>b13</sup> sus, A<sub>b</sub><sub>MA</sub>7, D<sup>b13</sup> last x: [?]

Performance instructions include tempo (J=206), dynamics (e.g., 'ten.'), and specific articulations like '3' over groups of notes.

Tenor sounds one octave lower than written.

Chord in parentheses is used for solos.

# Love Letter (To My Father)

Eddie Gomez

(Intro)

Freely F<sup>#</sup><sub>MI</sub>7(add MA7) A<sub>b</sub><sup>7</sup><sub>SUS</sub>(add #11)B<sub>b</sub><sub>MI</sub>9(MA7)C<sup>9</sup><sub>SUS</sub>

synth.) (flute)

1st x: freely, flute melody

2nd x: Medium Swing (in 2), (♩ = 116)

bass melody

B<sub>b</sub><sub>MI</sub>9(MA7)G<sub>MI</sub>9F<sup>#</sup>7(#5)

3

Solo on form (AB); solos swing.  
After solos, D.S. al Coda  
(flute melody, in time)

(Freely)

Medium Ballad

J = 52

## Love's Haunts

Aydin Esen

**NC.** [A]  $G^{\#}MI^{7(11)}$   $A_{MA}^7 C^{\#}$   $G_{MA}^7 B$

$G^{\#}MI^{7(11)}$   $F^{\#}MI^{7(11)}$   $E_{MI}^9$

$G^{\#}MI^{7(11)}$   $A_{MA}^7 C^{\#}$   $G_{MA}^7 B$   $E_{MI}^9$

$G^{\#}MI^{7(11)}$   $F^{\#}MI^7$   $E_{MI}^9$   $A^9_{SUS}$

[B]  $G^{\#}MI^{7(5)}$   $C^{\#}7(\text{alt.})$   $F^{\#}MI^{(MA7)}$   $E_{MI}^{11}$   $D_{MI}^{11}$

$C_{MI}^{7(13)}$  NC.  $G^{\#}MI^{7(11)}$   $A_{MA}^7 C^{\#}$   $G_{MA}^7 B$

$E_{MI}^7$  NC.  $G^{\#}MI^{7(11)}$   $F^{\#}MI^7$   $C_{MI}^{7(13)}$

(trp. w/ pn. 8va)

[C]  $G_b^6 A_b$   $A^{(\text{add } 9)} C^{\#}$   $A_b^{\text{SUS}} G$   $G_b/G E_b_{MA}^9$  NC.  $B^9(\#11) B$   $F^{7(\#9)}$

$E_{MA}^9 A_b^7 \text{SUS}$   $A_b_{MI}^9 A^b A$   $A_{MA}^7 B^{(\text{add } 9) \text{ omit } 3} G^{\#}MI^{7(11)}$   $B^{(\text{add } 9)} G$

$G^{\#}MI^{7(11)} B/G$   $G^{\#}MI^{7(11)} G_{MA}^7$   $D^{\#}_{MI}^{11} E_{MA}^9$

(Piano solo) **D**  $G^{\#}MI^{7(11)}$   $A_{MA}^7 C^{\#}$   $G_{MA}^7 B$   $E_{MI}^9 G^{\#}MI^{7(11)}$   $F^{\#}MI^{7(11)}$

$E_{MI}^{11}$   $G^{\#}MI^{7(11)}$   $A_{MA}^7 C^{\#}$   $G_{MA}^7 B$

**G<sup>#</sup>MI<sup>7(11)</sup>****A<sub>MA</sub><sup>7</sup>C<sup>#</sup>****F<sup>#</sup>MI<sup>7</sup>****E<sub>MI</sub><sup>11</sup>****A<sup>13</sup><sub>SUS</sub>****E G<sup>#</sup>MI<sup>7(b5)</sup>****C<sup>#</sup>7(alternate)****F<sup>#</sup>MI<sup>(MA7)</sup>****E<sub>MI</sub><sup>11</sup>****D<sub>MI</sub><sup>11</sup>****C<sub>MI</sub><sup>9</sup>****G<sup>#</sup>MI<sup>7(11)</sup>****A<sub>MA</sub><sup>7</sup>C<sup>#</sup>****E<sub>MI</sub><sup>7(11)</sup>****G<sub>MA</sub><sup>7</sup>B****G<sup>#</sup>MI<sup>7(11)</sup>****A<sub>MA</sub><sup>7</sup>C<sup>#</sup>****E<sup>b</sup><sub>MI</sub><sup>11</sup>****E<sub>MA</sub><sup>9(#11)</sup>****J = J (Double-Time Swing, in 2)****F B<sup>b13</sup>****B<sup>b13</sup>**

(horns, behind solo)

**E<sub>MI</sub><sup>11</sup>****E<sub>MI</sub><sup>11</sup>**

(end solo)

**J = J (Original tempo)**

**G E<sub>MA</sub><sup>7</sup>C<sup>#</sup><sub>MI</sub><sup>9</sup>B<sub>MI</sub><sup>7(11)</sup>** **G<sup>#</sup><sub>MI</sub><sup>7(11)</sup>** **F<sub>D</sub><sup>b</sup> E<sub>MI</sub><sup>9(13)</sup><sub>b5</sub>** **B D<sup>#</sup> F<sub>SUS</sub><sup>D</sup>** **G<sup>b</sup><sub>13</sub>** **C<sub>MA</sub><sup>7</sup>A<sub>MI</sub><sup>7</sup>**

(pn. w/ trp.)

**C<sub>MA</sub><sup>7</sup>A<sub>MI</sub><sup>7</sup>** **C<sub>MA</sub><sup>7</sup>B<sup>13</sup><sub>SUS</sub>** **G<sup>#</sup><sub>MI</sub><sup>7(11)</sup>** **G<sub>E</sub><sup>b</sup>** **D<sub>MI</sub><sup>11</sup>** NC

(trp.) piano fill (trp.)

**H G<sup>#</sup><sub>MI</sub><sup>7(11)</sup>** **A<sub>MA</sub><sup>7</sup>C<sup>#</sup>** **G<sub>MA</sub><sup>7</sup>B**

(piano fills to end)

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

(freely)

Original melody at A & B  
is mostly whole notes:Melody is freely interpreted.  
Piano plays fills where there are long tied notes.

(etc.)

Synthesizer plays long chords through most of the tune.

# Love's Haunts (Bass)

**Medium Ballad**

**J = 52**

**(sample bass line)** **(etc.)**

**A** NC **G<sup>#</sup>MI** 7(11) **A<sub>MA</sub>** 7 **G<sub>MA</sub>** 7 **C<sup>#</sup>** **B** **etc.**

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

**G<sub>MA</sub>** 7 **B** **E<sub>MI</sub>** 9 **G<sup>#</sup>MI** 7(11) **F<sup>#</sup>MI** 7 **E<sub>MI</sub>** 9 **A<sup>9</sup> SUS**

**B** **G<sup>#</sup>MI** 7(5) **C<sup>#</sup>** 7(alt.) **F<sup>#</sup>MI** (MA 7) **E<sub>MI</sub>** 11 **D<sub>MI</sub>** 11 **C<sub>MI</sub>** 7(13) **NC**

**G<sup>#</sup>MI** 7(11) **A<sub>MA</sub>** 7 **C<sup>#</sup>** **G<sub>MA</sub>** 7 **B** **E<sub>MI</sub>** 7 **NC**

**G<sup>#</sup>MI** 7(11) **F<sup>#</sup>MI** 7 **C<sub>MI</sub>** 7(13)

**C** **G<sup>b</sup>6** **A<sup>b</sup>** **A<sup>(add 9)</sup>** **C<sup>#</sup>** **A<sup>b</sup> SUS** **G** **G<sup>b</sup>** **E<sup>b</sup>MA** 9 **NC** **b** **b**

**B<sup>9</sup>(#11)** **F<sup>7(#9)</sup>** **E<sub>MA</sub>** 9 **A<sup>b</sup>7 SUS** **A<sup>b</sup> MI** 9 **A<sup>b</sup>7** **A** **A<sub>MA</sub>** 7 **B<sup>(#11)</sup>** **B<sup>(add 9)</sup>** **omit 3**

**G<sup>#</sup>MI** 7(11) **B<sup>(add 9)</sup>** **G<sub>MA</sub>** 7 **G<sup>#</sup>MI** 7(11) **B<sup>(add 9)</sup>**

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

**E<sub>MI</sub>** 11 **G<sup>#</sup>MI** 7(11) **A<sub>MA</sub>** 7 **C<sup>#</sup>** **G<sub>MA</sub>** 7 **B**

**G<sup>#</sup><sub>MI</sub>** 7(11)**A<sub>MA</sub>** 7  
**C<sup>#</sup>**    **F<sup>#</sup><sub>MI</sub>** 7    **E<sub>MI</sub>** 11**A** 13 sus**E**    **G<sup>#</sup><sub>MI</sub>** 7(b5)    **C<sup>#</sup>** 7(alternate)    **F<sup>#</sup><sub>MI</sub>** (MA 7)    **E<sub>MI</sub>** 11    **D<sub>MI</sub>** 11    **C<sub>MI</sub>** 9**G<sup>#</sup><sub>MI</sub>** 7(11)**A<sub>MA</sub>** 7  
**C<sup>#</sup>****E<sub>MI</sub>** 7(11)**G<sub>MA</sub>** 7  
**B****G<sup>#</sup><sub>MI</sub>** 7(11)**A<sub>MA</sub>** 7  
**C<sup>#</sup>****E<sup>b</sup><sub>MI</sub>** 11**E<sub>MA</sub>** 9(#11)**F**    **B<sup>b</sup>** 13    (Double-Time Swing, in 2)**E<sub>MI</sub>** 11

8

Original feel

**G**    **E<sub>MA</sub>** 7    **C<sup>#</sup><sub>MI</sub>** 9    **B<sub>MI</sub>** 7(11)    **G<sup>#</sup><sub>MI</sub>** 7(11)    **F<sub>D<sup>b</sup></sub>**    **E<sub>MI</sub>** 9(b5)    **B<sub>D<sup>#</sup></sub>**    **F<sub>SUS</sub><sub>D</sub>**    **G<sup>b</sup>** 13    **C<sub>MA</sub>** 7    **A<sub>MI</sub>** 7**C<sub>MA</sub>** 7    **B<sup>b</sup>** 13 sus    **G<sup>#</sup><sub>MI</sub>** 7(11)    **G<sub>E<sup>b</sup></sub>**    **D<sub>MI</sub>** 11    NC.**H**    **G<sup>#</sup><sub>MI</sub>** 7(11)    **A<sub>MA</sub>** 7  
**C<sup>#</sup>**    **G<sub>MA</sub>** 7  
**B****E<sub>MI</sub>** 9    **G<sup>#</sup><sub>MI</sub>** 7(11)    **F<sup>#</sup><sub>MI</sub>** 7(11)    **E<sub>MI</sub>** 11  
(freely)    .

# Lullaby in Rhythm

Benny Goodman,  
Edgar Sampson,  
Clarence Profit  
& Walter Hirsch

Medium  
or Fast

**A**  $F_{MA}^9$   $C^{13(b9)}$   $F_{MA}^9$

Hear my lull - a - by in rhyth - m.  
to my lull - a - by in rhyth - m.

Dream your dreams and  
All the breez - es

$A_{bMI}^9$   $D_b^{13}$   $G_{bMA}^9$   $G_{MI}^9$   $C^{13}$

wan - der with 'em.  
sigh in rhyth - m.

Ev' - ning drums will come and take you  
Rest my love, let noth - ing wake you

1.  $G_{MI}^9$   $C^{13(b9)}$   $F_{MA}^7$  ( $C^{7(b9)}$ ) 2.  $G_{MI}^9$   $C^{13(b9)}$   $F^6$

thru the night, till the light.

**B**  $B_{bMI}^9$   $E_b^7$   $B_{bMI}^9$   $E_b^7$   $F_{MA}^7$   $E_{MI}^{7(b5)} A^{7(b9)}$

Stars dance while the sha - dows creep. The

$D_{MI}^7$   $G^9$   $C^7$  ( $C^7$  sus)  $D_b^7$   $C^7$

moon man's goin' to swing you up high, swing you to sleep.

**C**  $F_{MA}^9$   $C^{13(b9)}$   $F_{MA}^9$

Hear my lull - a - by in rhyth - m.  
Dream your dreams and

$A_{bMI}^9$   $D_b^{13}$   $G_{bMA}^9$   $G_{MI}^9$   $C^{13}$

wan - der with 'em.  
Sand - man's goin' to come and make you

$G_{MI}^9$   $C^{13(b9)}$   $F^6$  ( $C^7$ )

sleep, good - night.

Med. Straight 1/8's  
♩ = 128

# Maiden Voyage

Herbie Hancock

**A**

(comping pattern continues)

(trp.  
ten.)

*f* E<sup>b9</sup> sus

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

D<sub>b</sub> M<sub>I</sub> <sup>9(13)</sup>

*mp* D<sup>9</sup> sus

F<sup>9</sup> sus

Solo on A.  
After solos, D.S. al Ending

(Ending)

D<sup>9</sup> sus

F<sup>9</sup> sus

Bass line continues for solos (with some variation).

(Vamp, fill & fade)

## Medium Swinging Latin ♩ = 176 (Intro)

# Mamacita

Joe Henderson

(2nd x)

17

(trp.)

(trp.)

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

A

F<sup>7</sup>(add 11)

The musical score consists of three measures. Measure 1 starts with a B<sup>b</sup>9 chord (B, D, F, A, C) followed by a B<sup>b</sup>7 chord (B, D, F, A). The bass line features eighth-note patterns on the B string. Measure 2 begins with an F7(add 11) chord (F, A, C, E, G) followed by an F7 chord (F, A, C, E). The bass line continues with eighth-note patterns. Measure 3 starts with a D7(#9) chord (D, F#, A, C, E) followed by a D7 chord (D, F#, A, C). The bass line concludes with eighth-note patterns.

Musical score for piano showing chords and a break. The score consists of two staves. The top staff shows chords:  $G_{Mi}7\ C^{13}$ ,  $G_{Mi}7\ C^{13}$ ,  $F_{Mi}7\ Bb^{13}$ ,  $F_{Mi}7\ Bb^{13}$ ,  $F7$  (with a break indicated by a dashed line), and  $Gb^{13}$ . The bottom staff shows bass notes. A label '(dr.)' is placed under the first measure of  $Gb^{13}$ . A circled 'C' with '(1st x)' written above it is at the end of the score.

**B** (Solos)

**F<sup>7(add 11)</sup>**   **B<sub>b</sub><sup>9</sup>**   **F<sup>7(add 11)</sup>**   **C<sup>13</sup>**   **B<sub>b</sub><sup>13</sup>**   **F<sup>7(add 11)</sup>**   **G<sub>b</sub><sup>13</sup>**

(horns, behind solo)

**C** **F<sup>7(add 11)</sup>**

(solo continues)

**B<sub>b</sub><sup>9</sup>**   **F<sup>7(add 11)</sup>**

**C<sup>13</sup>**   **B<sub>b</sub><sup>13</sup>**   **1. F<sup>7(add 11)</sup>**   **G<sub>b</sub><sup>13</sup>**   **2. F<sup>7(add 11)</sup>**   **G<sub>b</sub><sup>13</sup>**

Return to **B** for more solos.  
After solos, D.C. al Coda  
(no repeat on Intro)

**F<sup>7(add 11)</sup>**

(Vamp & fade)

Head is played twice before and after solos.

Sample piano voicing for **F<sup>7(add 11)</sup>**:

## Medium Swinging Latin Mamacita (Harmony)

$\text{J} = 176$

(Intro) **A**

Tacet (2nd x)

(tenor)

Tacet (2nd x)

(trombone)

(1st x)

(1st x)

(Solos)

**B** F<sup>7(add 11)</sup> B<sub>b</sub><sup>9</sup> F<sup>7(add 11)</sup> C<sup>13</sup> B<sub>b</sub><sup>13</sup> F<sup>7(add 11)</sup> G<sub>b</sub><sup>13</sup>

$\text{F} - 4 - 2 - 2 - \text{|||||} \text{|||||} \text{|||||} \text{|||||} \text{|||||}$

**C** F<sup>7(add 11)</sup>

(horns, behind solo)

B<sub>b</sub><sup>9</sup> F<sup>7(add 11)</sup>

C<sup>13</sup> B<sub>b</sub><sup>13</sup> 1. F<sup>7(add 11)</sup> G<sub>b</sub><sup>13</sup> 2. F<sup>7(add 11)</sup> G<sub>b</sub><sup>13</sup>

Return to **B** for more solos.  
After solos, D.C. al Coda  
(no repeat on Intro)

(Vamp & fade)

Head is played twice before and after solos.  
Tenor sounds one octave lower than written.

# Man Facing North

Rubato Straight 8th's

$\text{♩} \approx 74$

NC.

Bob Mintzer, Will Kennedy,  
Russ Ferrante, Jimmy Haslip  
(As played by the Yellowjackets)

S(4)

A<sub>1</sub> A<sub>2</sub>

SS(1)

**B**  $G_b M_I^7$  (omit 3)  $A$   $B_b M_I^7$   $A/B$   $E$   $C$   $C^{\#} M_I^9$   $D_M I^{11}$

$A_b M_I^7$  (omit 3)  $B$   $C_M I^{11}$   $E_M I^6$   $G$   $D^{(add 9)}$   $D_M I^6$   $F$   $F^{\#}$   $B_M I$   $D$   $D C^{\#} M_I^7$   $A$   $C^{\#} B^{(add 9)}$   $A^{\#}$

$E$   $C$   $C^{\#} M_I^7$   $D_M I^9$   $G^{13}_{SUS}$   $G^{13(\#11)}$   $C_M A^7$   $F_M A^7$

$F^{\#} M_I^9$   $B_b M_A^9$  (omit 3)  $D$   $A_b^7$   $SUS$   $D/A^{\flat}$

D.S., solo on  $A_1 A_2$ .  
After solos, jump to letter C.

**C**  $E_b M_I^9$   $B_b M_A^9$  (omit 3)  $D$

(pn. L.H. w/ bs.)

$B_M I^{11}$

(pn. L.H. w/ bs.)

$G_M A^7$

$B$   $A$   $G$   $F^{\#} M_I^9$   $F_B B^9$

(pn. w/ ten.)

$A_M A^7$   $D_B$   $E_b M_I^{7(b5)}$   $D_B C_B$   $B_b M_I^7$   $F^{\#} M_I^9$   $A$   $A_b^7$   $SUS$   $D$   $A^{\flat}$

D.S. al 2nd ending al Coda

**O**  $D_B$   $E_b M_I^9$  1st & 2nd x: tenor doubles voices  
3rd x on: tenor solos  $D_B$   $E_b M_I^9$   $B_b M_I^{11}$

(voices on 'la')

$D_B$   $E_b M_I^9$   $D_B$   $E_b M_I^9$   $A^{(add 9)}$   $C$

(Vamp, solo & fade)

Solo on recording is  $A_1 A_2 A_1$ . Melody at letter A is played behind the beat.

## Rubato Straight 8th's Man Facing North (Bass)

♩ = 74 NC

(Intro) 

NC.

S. Med. Funk

♩ = 120 Tacet

(rit.)

A1 

 $D_b$   $G_b$   $E_b M_I^9$  $D_b$   $G_b$   $E_b M_I^9$   $B_b M_I^{11}$  $D_b$   $G_b$   $E_b M_I^9$  $D_b$   $G_b$   $E_b M_I^9$  $A_b$  (add 9)  $C$  $D_b$   $G_b$   $E_b M_I^9$  $D_b$   $G_b$   $E_b M_I^9$  $A_b$  (add 9)  $C$  $D_b$   $G_b$   $E_b M_I^9$  $E$   $A$   $F\# M_I^{11}$  $B_b M_A^9$  (omit 3)  $D$  $E$  (add 9)  $G\#$  $E_b M_I^9$   $A_b^7$  sus $A_M A^9$  (omit 3)  $E$  (add 9)  $C\#$   $D G\#$ 

A2 

played 8va b. -

 $D_b$   $G_b$   $E_b M_I^9$  $D_b$   $G_b$   $E_b M_I^9$   $B_b M_I^{11}$  $A_b$  (add 9)  $C$  $D_b$   $G_b$   $E_b M_I^9$  $D_b$   $G_b$   $E_b M_I^9$  $A_b$  (add 9)  $C$  $E$   $A$   $F\# M_I^{11}$  $A_M A^9$  (omit 3)  $C\#$   $D M_I^9$  $G$  13(#11) $E$   $C$   $F_M A^7$  (#11) $E_b M_I^{11}$   $A_b^7$  sus $D$   $A_b$ 



**B**  $G_b MA^7$  (omit 3)  $A$   $B_b MI^7$   $A$   $E$   $C \#$   $D \# MA^11$   $D MA^11$

(melody w/ tenor)

$A_b MI^7$  ( $MA^7$ ) (omit 3)  $B$   $C MI^11$   $E MI^{6/9}$   $G$   $D^{(add 9)}$   $D MI^{6/9}$   $F$   $F \#$   $B MI$   $A$   $D$   $C \# MI^7$   $C \# B^{(add 9)}$  ( $MI^7$ )  $F \# MA^7$   $A \#$

$E$   $C \#$   $C \# MI^7$   $D MI^9$   $G^{13}$  sus  $G^{13(11)}$   $C MA^7$   $F MA^7$

$F \# MI^9$   $B_b MA^9$  ( $MI^9$ ) (omit 3)  $D$   $A_b^7$  sus  $D$   $A_b$

**C**  $E_b MI^9$   $B_b MA^9$  ( $MI^9$ ) (omit 3)  $D$   $D^{(add b9)}$

(melody, w/ pn. L.H.)

$B MI^11$   $B MI^11$   $G MA^7$

$G MA^7$   $B$   $A$   $G$   $F \# MI^9$   $F B$   $B^9$

$A MA^7$   $D_b$   $F$   $E_b MI^{(b5)}$   $D_b$   $C_b$   $B_b MI^7$   $F \# MI^9$   $A$   $A_b^7$  sus  $D$   $A_b$

**D.S., solos on A<sub>1</sub> A<sub>2</sub>. After solos, jump to letter C.**

**D.S.S. al Coda**

$D_b$   $G_b$   $E_b MI^9$   $D_b$   $G_b$   $E_b MI^9$   $B_b MI^{11}$

8va b.  $B_b MI^{11}$   $D_b$   $G_b$   $E_b MI^9$   $D_b$   $G_b$   $E_b MI^9$

8va b.  $E_b MI^9$   $A_b^{(add 9)}$   $C$   $E_b MI^9$

**Vamp, solo & fade**

On recording, bass overdubs a low bass line at letter B. Melody at letter A. is played behind the beat.

Med.-Fast Swing

J = 200

## Metamorphosis

Horace Silver

**A (Stop Time)**

**B (Beguine)**

1.

2.

D.C. al 3rd ending  
Solo on form (AABBA).  
After last solo, continue to letter C.

**C** (Shout Chorus)

**C** (Shout Chorus)

(trp.)

**C** **MI7** **G7** **CMA7** **C#7** **DMI7** **G7** **CMA7**

**CM7** **F7** **BbMA7** **B7** **CM7** **F7** **EbMI7** **Ab7**

**DbMA7** **DbMI7** **Gb7** **CbMA7** **BMI7** **E7**

**A<sub>MA7</sub>** 1. **E<sub>MI7(11)</sub>** **A<sub>b7</sub>** **Db<sub>MA7</sub>** 2. **E<sub>MI7(11)</sub>** **A<sub>b7</sub>** **Db<sub>MA7</sub>** break---

D.S., play BBA to Coda.

Musical score for the first section:

- Key signature: B-flat major (two flats).
- Time signature: Common time.
- Measure 1: E-flat major 7(11) chord followed by A-flat 7. The bass line consists of eighth-note rolls.
- Measure 2: D-flat major 7 chord.
- Measure 3: G-flat 13(#11) chord.
- Measure 4: E-flat major 11 chord.
- Measure 5: D major 7(#9) chord.
- Measure 6: D-flat major 7(#9) chord.

Performance instructions: The bass line uses eighth-note rolls. The piano part includes dynamic markings (p, f), slurs, and grace notes. The vocal part includes a fermata over the first note of the second measure and a melodic line with eighth-note patterns.

Chords in parentheses are used for solos. For shout chorus, bass walks in 4 and piano and drums catch the accents. Bass walks in 4 for solos throughout (no kicks).

## Med.-Fast Swing Metamorphosis (Harmony)

♩ = 200

**A**  $D_{MI}^7 G^7$   $C_{MA}^7 C^{\#7}$   $D_{MI}^7 G^7$   $C_{MA}^7$   
 (tenor) (on D.C.)

$C_{MI}^7 F^7$   $B_{bMA}^7 B^{\#7}$   $C_{MI}^7 F^7$   $E_{bMI}^7 A^{b7}$

$D_{bMA}^7$   $D_{bMI}^7 G_{b7}$   $C_{bMA}^7$   $B_{MI}^7 E^7$

1.  $E_{bMI}^7(11) A^{b7} D_{b6}^9$  2.  $E_{bMI}^7(11) A^{b7} D_{b6}^9$

**B** (Beguine)  $F_{MI}^7$   $B_{b7(\#5)}$   $G_{MI}^7$   $C^7$   $F_{MI}^7$

$B_{b9}^9$  sus 1.  $G_{MI}^7$   $G_{MI}^7 C^7(\#9)$  2.  $A_{13}^1$  sus  $E_{MI}^9 E_{bMI}^9$

D.C. al 3rd ending. Solo on form (AABBA).  
After solos, continue to letter **C**.

**C** (Shout Chorus)

1.  $E_{bMI}^7(11) A^{b7}$  2.  $D_{bMA}^7 G_{b13(\#11)}$

D.S., play BBA to Coda

$E_{bMI}^7(11) A^{b7}$   $D_{bMA}^7 G_{b13(\#11)}$   $E_{bMI}^7 D^7(\#9)$   $D^7(\#9)$

# Midnight Silence

Medium-Slow  
Jazz Waltz

Kenny Kirkland

**A** J. = 92 **D<sup>13</sup>** sus **F#<sup>13</sup>** **G** **G<sup>6/9</sup>(omit 3)** **A<sup>b7(b9)</sup>** **B<sup>M1</sup>** **G<sup>M1</sup>** **G<sup>9(#11)</sup>**

(synth.)

**F<sup>13</sup>** sus **A<sup>13(b9)</sup>** **A<sup>b</sup><sub>MA</sub><sup>9</sup>** **F<sub>MI</sub><sup>9(b5)</sup>** **B<sup>(add #9)</sup>** **C** **E**

**C<sup>#7(#9)</sup>** **B<sup>9</sup>** sus **G<sub>MI</sub><sup>9</sup>** **E<sup>b</sup><sub>MA</sub><sup>7</sup>** **E<sup>b</sup><sub>MA</sub><sup>7(#5)</sup>** **E<sub>MI</sub><sup>11</sup>** **A<sub>MI</sub><sup>11</sup>**

**A<sup>(add 9)</sup>** **A<sup>(9)</sup>** **A<sub>MA</sub><sup>7(b5)</sup>** **A<sub>MA</sub><sup>7(#5)</sup>** **C<sup>6/9</sup>** **C<sub>MA</sub><sup>9(#11)</sup>**

**E<sup>b9</sup>** sus **E<sup>b7(#9)</sup>** **E<sup>b</sup>** **A<sup>9</sup>** sus **G<sub>MI</sub><sup>9(MA7)</sup>**

**B** **A** **C** **D** **F** **B** **G** **G<sup>(add 9)</sup>** **G<sup>b(add 9)</sup>** **E<sup>b</sup>** **A<sup>b</sup>** **A<sup>b6/9</sup>(omit 3)**

**Faster**

**Soprano solo**

**B** **B<sup>b6</sup>** **E<sup>(add #11)</sup><sub>Bb</sub>** **G<sup>(add 9)</sup><sub>Bb</sub>** **B<sup>b</sup><sub>M1</sub><sup>9</sup>** **E<sub>Bb</sub>** **F<sup>(add 9)</sup><sub>Bb</sub>** **B<sup>M1</sup><sub>Bb</sub>** **E<sub>MA</sub><sup>7</sup>** **C**

(synth., behind solo)

**D** **E<sup>b</sup>** **G<sup>b</sup>** **E<sup>b</sup>** **F** **E<sup>b</sup>** **D<sup>b</sup>** **E<sup>b</sup>** **D7(#5)** **D<sup>b13</sup>** sus **E<sub>MA</sub><sup>7</sup>** **C**

**E<sup>b</sup>** **A<sup>b</sup>** **E<sup>b</sup>** **D<sup>b</sup>** **E<sup>b</sup>** **F** **D<sup>b</sup>** **C<sup>b</sup>** **A<sup>b</sup>** **B<sup>b</sup>** **F** **D<sup>b</sup>** **C<sup>7(#11)</sup>** **G<sup>7(#5)</sup>**

**D<sup>7(b9)</sup>** **G<sup>7(#5)</sup>** **C<sup>7(#11)</sup>** **G<sup>7(#5)</sup>** **D<sup>7(b9)</sup>** **G<sup>7(#5)</sup>**

**C** C<sup>7(#11)</sup> G<sup>7(#5)</sup> D<sup>7(b9)</sup> G<sup>7(#5)</sup> C<sup>7(#11)</sup> G<sup>7(#5)</sup>  
 D<sup>7(b9)</sup> G<sup>7(#5)</sup> E<sup>b</sup>/F D<sup>b</sup>/C<sup>b</sup> A<sup>b</sup>/B<sup>b</sup> F D<sup>b</sup> A<sup>13(b9)</sup> A<sup>b</sup><sub>MA</sub><sup>7</sup> F<sub>MI</sub><sup>9(b5)</sup>  
 (end solo)

**C** (Piano solo) F<sub>MI</sub><sup>(add 9)</sup> A<sup>b</sup> A<sub>MI</sub> G D<sup>7</sup>/<sub>F#</sub> G<sup>7</sup>/<sub>F</sub> E<sup>7</sup> (alt.) A<sub>MI</sub><sup>9</sup>  
 F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup> F<sub>MI</sub><sup>9</sup> F<sub>MI</sub><sup>6</sup> G<sup>7</sup><sub>SUS</sub> C E E A<sub>MI</sub><sup>7</sup> A<sup>7(#9)</sup><sub>(b5)</sub> D<sub>MI</sub><sup>11</sup> A<sup>b</sup><sup>7(b5)</sup> G<sup>9</sup><sub>SUS</sub> G<sup>7(b9)</sup>  
 (end solo)

**D** E<sup>b</sup> G<sup>b</sup> F<sup>6</sup><sub>9</sub><sup>(omit 5)</sup> E<sup>6</sup><sub>9</sub><sup>(omit 5)</sup> C D G C G<sup>(add 9)</sup> B<sup>b</sup> G<sup>b</sup><sup>(add 9)</sup> B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>  
 (pn.) 3 4

On recording, piano plays letter A (omitting the last 3 bars) out of time as an Intro.  
 Piano fills behind the melody at letter A.

## Latin Fusion

J = 140

(Intro)

(drs.: busy 16ths) (dr. cue)

(Dr. solo)

## Monk on the Run

Taras Kovayl

(As played by Othello Molineaux)

**NC.** (dr. play figure)

(steel dr./pn./bs.)

**A** E<sup>b</sup>MI<sup>6/9</sup> (synth. sust.) E<sup>b</sup>MI<sup>11</sup> B<sup>b</sup>SUS<sup>9</sup> D<sup>b</sup>13(#11) B<sup>b</sup>SUS<sup>9</sup> (2nd x) D<sup>b</sup>7(#9) E<sup>b</sup>7(b9) NC

(dr. busy time)

G<sup>b</sup>13 F<sup>7(#9)</sup> B<sup>b</sup>SUS<sup>9</sup> D<sup>b</sup>7(#9) E<sup>b</sup>7(b9) NC

dr. fill - 3 - dr. fill - 3 -

NC (bs.)

E<sup>b</sup>MI<sup>11</sup> D<sup>MA</sup><sup>9</sup> B<sup>MA</sup><sup>9</sup> B<sup>b</sup>7(#9) E<sup>b</sup>MI<sup>11</sup> D<sup>MA</sup><sup>9</sup> B<sup>MA</sup><sup>9</sup> G<sup>#</sup>MI<sup>9</sup>

(steel dr./pn.)

E<sup>MA</sup><sup>9</sup> C<sup>#</sup>MI<sup>9</sup> A<sup>6/9</sup> D<sup>b</sup>SUS E<sup>b</sup>SUS dr. fill

D<sup>b</sup>SUS E<sup>MA</sup><sup>9(#11)</sup> f break dim.

**B**

mp (steel dr.) (sustained synth) F<sup>MI</sup><sup>7</sup> G<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> B<sup>b</sup>MI<sup>7</sup> F<sup>MI</sup><sup>7</sup> G<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>MI<sup>7</sup> B<sup>b</sup>MI<sup>7</sup> etc.

(bs. tacet 1st x) (dr. play light cymbal) "colors" both x's

C<sup>MA</sup><sup>7</sup> C<sup>#</sup>9(#11) D<sup>9(#11)</sup> G<sup>13</sup> C<sup>MA</sup><sup>7</sup> F<sup>#</sup>MI<sup>9</sup> F<sup>9(#11)</sup> E<sup>9</sup>

(1st x: bs. quarter note triplets, dr. hi hat 16ths)  
(2nd x: bs. & dr. full 16th note feel)

2nd x: bs. & dr. full 16th note fee

**C** F<sub>MI</sub>⁷ G<sub>bMA</sub>⁷ A<sub>bMI</sub>⁷ B<sub>bMI</sub>⁷ F<sub>MI</sub>⁷ G<sub>bMA</sub>⁷ A<sub>bMI</sub>⁷ B<sub>bMI</sub>⁷ C<sub>MA</sub>⁷ C<sup>#9(#11)</sup>

(steel dr.)  
mf  
gradually build

(string synth.)

Measure 11: Treble clef. Dynamics: forte (mf) with instruction "gradually build". Articulation: slurs. Fingerings: 3 over two notes. Measure 12: Treble clef. Dynamics: forte (mf). Articulation: slurs. Fingerings: 3 over two notes.

A handwritten musical score for piano. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 1 begins with a D<sup>9(#11)</sup> chord followed by a G<sup>13</sup> chord. The melody consists of eighth-note patterns. Measure 2 begins with a C<sub>MA</sub><sup>7</sup> chord followed by F#<sub>MI</sub><sup>9</sup>, F<sup>9(#11)</sup>, and E<sup>9</sup> chords. The melody continues with eighth-note patterns. The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. It features sustained notes and some rhythmic markings like sixteenth-note patterns. A dynamic marking "ff" (fortissimo) is present in measure 2. Measures 1 and 2 are separated by a vertical bar line.

**Musical Score:**

Top Staff (Guitar Melody):

- Measure 11: Chords  $E^9$ ,  $B^7(\#5)$ ,  $B_b^{13}(\#11)$ . Fingerings: 3, 3.
- Measure 12: Chords  $D$ ,  $E_b^9$ . Fingerings: 3, 3.
- Measure 13: Chords  $B_b^{13}$ ,  $E^9$ ,  $D^{13}$ . Fingerings: 3, 3.

Bottom Staff (Steel Drum Rhythms):

- Measure 11: (steel dr.)
- Measure 12: (pn.) (piano notation: a eighth note followed by a sixteenth note)
- Measure 13: (steel dr.)

Text: break ---

The musical score consists of two staves. The top staff is for the guitar, showing a solo line with various chords and notes. The bottom staff is for the bass guitar, providing harmonic support with specific bass notes. The score includes labels for chords like E, Eb⁹, Dm⁷, Ed, Esus⁹, Ed, Csus⁹, G/F, Ed, C⁹sus, Bb, and Dc.

(On cue) E D A<sup>#</sup> E A G C B break Eb<sup>9</sup>

D.C. al Coda  
(drum solo, open)  
(omit 1st ending)

### Vamp, solo & fade

(Optional ending- On cue)

# Latin Fusion $\text{J} = 140$ Monk on the Run (Bass)

(16th note feel)

(dr.) N.C.

**(Intro)** Dr. solo (drum solo) N.C.  
**C:** C **open** **ff** **ff**

dr. fill

**4** **f**

**A** **E $\flat$ MI $^6$  $\%$**  **E $\flat$ MI $^{11}$**  **B $\flat$ SUS $^9$**  **D $\flat$ 13( $\#$ 11)**  
 (sample bs.)

**G $\flat$ 13** **F $^7$ ( $\#$ 5)B $\flat$ SUS $^9$**  **D $\flat$ 7( $\#$ 9)** **E $\flat$ 7( $\flat$ 5)** NC

**NC.**

1. **E $\flat$ MI $^{11}$**  **D $MA^9$**  **B $MA^9$**  **B $\flat$ 7( $\#$ 5)** 2. **E $\flat$ MI $^{11}$**  **D $MA^9$**  **B $MA^9$**  **G $\sharp$ MI $^9$**

**E $MA^9$**  **C $\sharp$ MI $^9$**  **A $^6$  $\%$**  **(D $\flat$ SUS E $MA^9$ )** (dr. fill)  
 ff

**(D $\flat$ SUS E $MA^9$ )** break **B** **F $MI^7$**  **G $\flat$ MA $^7$**  **A $\flat$ MI $^7$**  **B $\flat$ MI $^7$**  **F $MI^7$**  **G $\flat$ MA $^7$**   
 (tacet 1st x)

**A $\flat$ MI $^7$**  **B $\flat$ MI $^7$**  **C $MA^7$**  **C $\sharp$ 9( $\#$ 11)** **D $^9$ ( $\#$ 11)** **G $13$**  **C $MA^7$**  **F $\#$ MI $^9$**  1. **(F $^9$ ( $\#$ 11)** **E $^9$** ) 2. **F $^9$ ( $\#$ 11)** **E $^9$**

**C** **F $MI^7$**  **G $\flat$ MA $^7$**  **A $\flat$ MI $^7$**  **B $\flat$ MI $^7$**  **F $MI^7$**  **G $\flat$ MA $^7$**  **A $\flat$ MI $^7$**  **B $\flat$ MI $^7$**   
 (Quarter note triplet feel) **(play) mf**  
**mf** **poco a poco crescendo**

**C<sub>MA</sub>7** 3 **C<sup>#9(#11)</sup>** **D<sup>9(#11)</sup>** **G<sup>13</sup>** **C<sub>MA</sub>7** 3 **F<sup>#MI</sup>9** **F<sup>9(#11)</sup>** **E<sup>9</sup>**

(16th note feel) **F<sub>MI</sub>7** **G<sub>b</sub><sup>MA</sup>7** **A<sub>b</sub><sup>MI</sup>7** **B<sub>b</sub><sup>MI</sup>7** **F<sub>MI</sub>7** **G<sub>b</sub><sup>MA</sup>7** **A<sub>b</sub><sup>MI</sup>7** **B<sub>b</sub><sup>MI</sup>7**

crescendo etc.

**C<sub>MA</sub>7** **C<sup>#9(#11)</sup>** **D<sup>9(#11)</sup>** **G<sup>13</sup>**

3 > (as is) ff 3 —

**D** (E<sup>b</sup>9)

(as is) 3 — B<sub>b</sub><sup>13</sup> E<sub>b</sub><sup>13</sup> D<sup>13</sup>

(D<sup>13</sup>) break (as is)

**E** (Solos) (8)

E<sup>b</sup>9 (sample bs.) etc.

**D<sub>MA</sub>7** (as is) **C<sup>9</sup><sub>SUS</sub>** **G<sub>F</sub>** **E<sub>D</sub>** **C<sub>B<sub>b</sub></sub>** **D<sub>C</sub>**

Vamp till cue

(On cue) break D.C. al Coda (drum solo, open)  
(omit 1st ending)

**E<sub>b</sub><sup>MI</sup>11** **D<sub>MA</sub>9** **B<sub>MA</sub>7** **A<sub>b</sub><sup>MA</sup>9** **E<sub>MA</sub>9** **D<sub>b</sub><sup>MI</sup>9** **A<sub>MA</sub>9** **G<sub>b</sub><sup>MA</sup>9**

Vamp (with solo) and fade

(Optional ending)

(On cue) dr. ff 3 — 2) 4) 4)

# Moon and Sand

**Medium Bossa**

Music: Alec Wilder  
& Morty Palitz

Lyric: William Engvick

The sheet music consists of eight staves of musical notation with lyrics underneath. The chords are indicated above the notes.

**Chords:**

- Staff 1: A D<sub>MI</sub>, B<sub>b</sub><sub>MA</sub><sup>7</sup>, A<sub>b</sub><sub>MA</sub><sup>7</sup>, A<sub>b</sub><sub>MA</sub><sup>7</sup>
- Staff 2: E<sub>b</sub><sub>MA</sub><sup>7</sup>, A<sup>13</sup>, A<sub>b</sub><sub>MA</sub><sup>7</sup>, A<sub>b</sub><sub>MA</sub><sup>7</sup>(omit 5), D<sup>7</sup>
- Staff 3: G<sub>MI</sub><sup>9</sup>, C<sup>7</sup>, (G<sub>b</sub><sub>MA</sub><sup>7</sup>), F<sub>MA</sub><sup>7</sup>, F<sup>6</sup><sub>9</sub>
- Staff 4: B<sub>MI</sub><sup>7(5)</sup>, E<sup>7(#9)</sup>, E<sub>MI</sub><sup>7(5)</sup>, A<sup>7</sup>
- Staff 5: D<sub>MI</sub><sup>9</sup>, G<sup>13(5)</sup>, C<sub>MI</sub><sup>9</sup>, F<sup>13(5)</sup>
- Staff 6: B<sub>b</sub><sub>MA</sub><sup>7</sup>, (E<sub>b</sub><sup>9</sup>), G<sub>MI</sub><sup>7</sup>, E<sub>MI</sub><sup>7(5)</sup>, A<sup>7</sup>
- Staff 7: B D<sub>MI</sub>, B<sub>b</sub><sub>MA</sub><sup>7</sup>, A<sub>b</sub><sub>MA</sub><sup>7</sup>, A<sub>b</sub><sub>MA</sub><sup>7</sup>, B<sub>b</sub><sub>SUS</sub><sup>7</sup>
- Staff 8: E<sub>b</sub><sub>MA</sub><sup>7</sup>, A<sup>13</sup>, A<sub>b</sub><sub>MA</sub><sup>7</sup>, A<sub>b</sub><sub>MA</sub><sup>7</sup>(omit 5), D<sup>7</sup>

**Lyrics:**

Deep is the midnight sea,  
Warm is the fragrant land,  
Sweet are your lips to me,  
Soft as the moon and sand.  
when shall we meet again?  
left us, will the spell remain?  
Though waves invade the shore,  
Though we may kiss no more,

A musical score for a single melodic line. The staff begins with a G<sub>MI</sub><sup>9</sup> chord, followed by a C<sup>7</sup> chord. The melody consists of eighth-note patterns. The lyrics "Night is at our com - mand," are written below the staff. The chords continue with (E<sub>b</sub>13(#11)) A<sub>MI</sub><sup>7</sup>, and D<sup>9</sup>. The melody ends with a D<sub>MI</sub><sup>9</sup> chord.

A continuation of the musical score. The melody begins with a G<sub>MI</sub><sup>9</sup> chord, followed by E<sub>MI</sub><sup>7(b5)</sup>, A<sup>7</sup>, and D<sub>MI</sub><sup>7</sup>. The lyrics "sand, and the mag - ic of love." are written below the staff. The melody concludes with a D<sub>MI</sub><sup>7</sup> chord.

# Moonglow

Medium Ballad  
(or Medium)

Will Hudson, Eddie de Lange  
& Irving Mills

**A** C<sup>6</sup>

It must have been moon - glow,  
way up in the blue,

(C<sub>MI</sub><sup>6(MA7)</sup>) G<sup>6</sup>  
F<sup>9(#11)</sup> B ) G<sup>6</sup> (E<sub>MI</sub><sup>7</sup>) A<sup>9</sup>

A<sub>MI</sub><sup>7</sup>

It must have been moon - glow  
that led me straight to you.

(E<sub>b</sub><sup>7(#5)</sup>) D<sup>13</sup> G<sup>7</sup>  
D<sup>13</sup> G<sup>6</sup> G<sup>9</sup> A<sub>MI</sub><sup>7(b5)</sup>  
G (G<sup>9</sup>) G<sup>6</sup>

C<sup>6</sup>

I still hear you say - ing,  
"Dear one, hold me fast."

(C<sub>MI</sub><sup>6(MA7)</sup>) G<sup>6</sup>  
F<sup>9(#11)</sup> B ) G<sup>6</sup> (E<sub>MI</sub><sup>7</sup>) A<sup>9</sup>

A<sub>MI</sub><sup>7</sup>

And I start in pray - ing,  
"Oh Lord, please let this last."

(E<sub>b</sub><sup>7(#5)</sup>) D<sup>13</sup> G<sup>7</sup>  
D<sup>13</sup> G<sup>6</sup> G<sup>9</sup> A<sub>MI</sub><sup>7(b5)</sup>  
G (G<sup>9</sup>) G<sup>6</sup>

**B** G<sup>7</sup>

We seemed to float right through the air.

G<sup>6</sup> F<sup>7</sup> E<sup>7</sup>

A<sup>9</sup>

Hea - ven - ly songs seemed to come from ev - -'ry - where.

D<sup>13</sup> E<sub>b</sub><sup>7</sup> D<sup>7</sup> (G<sup>9</sup>)

**C** C<sup>6</sup>

And now when there's moon - glow,  
way up in the blue,

(C<sub>MI</sub><sup>6(MA7)</sup>) G<sup>6</sup>  
F<sup>9(#11)</sup> B ) G<sup>6</sup> (E<sub>MI</sub><sup>7</sup>) A<sup>9</sup>

A<sub>MI</sub><sup>7</sup>

I al - ways re - mem - ber that moon - glow gave me you.

(E<sub>b</sub><sup>7(#5)</sup>) D<sup>13</sup> G<sup>7</sup>  
D<sup>13</sup> G<sup>6</sup> G<sup>9</sup> A<sub>MI</sub><sup>7(b5)</sup>  
G (G<sup>9</sup>) G<sup>6</sup> (G<sup>7</sup>)

Medium Ballad

## Moonlight Serenade

Lyric: Mitchell Parish  
Music: Glen Miller

**A**  $(C^{7(5)})$  **F<sup>6</sup>** **A<sup>b7</sup>** **G<sub>MI</sub><sup>7</sup>**

I stand at your gate and the song that I sing is of  
stars are a - glow and to - night how their light sets me

**C<sup>7</sup>** **C<sup>7(5)</sup>** **F<sub>MA</sub><sup>7</sup>** **F<sup>6</sup>** **F<sub>MA</sub><sup>7</sup>** **F<sup>6</sup>**

moon - light. I stand and I wait for the  
dream - ing. My love, do you know that your

**F<sub>MA</sub><sup>7</sup>** **F<sup>7</sup>** **D<sup>7(5)</sup>** **B<sub>b</sub><sub>MI</sub><sup>6</sup>** **A<sub>MI</sub><sup>7</sup>** **D<sup>9</sup><sub>SUS</sub> D<sub>MI</sub><sup>7</sup>**

touch of your hand in the June night. The roses bring you are  
eyes are like stars bright - ly beam - ing? I bring - es and

**G<sub>MI</sub><sup>7(5)</sup>** **G<sub>MI</sub><sup>7</sup>** **C<sup>13</sup>** **C<sup>7(5)</sup>** **F<sub>MA</sub><sup>7</sup>** **G<sub>MI</sub><sup>7</sup>** **C<sup>7(5)</sup>** **1. F<sub>MA</sub><sup>7</sup>** **G<sub>MI</sub><sup>7</sup>** **C<sup>7(5)</sup>** **2. F<sub>MA</sub><sup>7</sup>** **F<sup>7</sup>**

sigh - ing a Moon - light Ser - e - nade. The  
sing you a Moon - light Ser - e - nade.

**B** **B<sub>b</sub><sub>MA</sub><sup>7</sup>** **E<sup>b13</sup>** **A<sup>7(5)</sup>** **A<sup>7(5)</sup>** **D<sup>7(5)</sup>** **D<sup>7</sup>**

Let us stray till break of day in love's val - ley of dreams. Just

**B<sub>MI</sub><sup>7(5)</sup>** **E<sup>7(5)</sup>** **A<sub>MI</sub><sup>7(5)</sup>** **D<sup>7(5)</sup>** **G<sub>MI</sub><sup>7</sup>** **C<sup>7(5)</sup>**

you and I, a sum - mer sky, a heav - en - ly breeze kiss - ing the trees. So

**C** **F<sup>6</sup>** **A<sup>b7</sup>** **G<sub>MI</sub><sup>7</sup>**

don't let me wait, come to me ten - der - ly in the

**C<sup>7</sup>** **C<sup>7(5)</sup>** **F<sub>MA</sub><sup>7</sup>** **F<sup>6</sup>** **F<sub>MA</sub><sup>7</sup>** **F<sup>6</sup>**

June night. I stand at your gate and I

**F<sub>MA</sub><sup>7</sup>** **F<sup>7</sup>** **D<sup>7(5)</sup>** **B<sub>b</sub><sub>MI</sub><sup>6</sup>** **A<sub>MI</sub><sup>7</sup>** **D<sup>9</sup><sub>SUS</sub> D<sub>MI</sub><sup>7</sup>**

sing you a song in the moon - light; a love song, my

**G<sub>MI</sub><sup>7(5)</sup>** **G<sub>MI</sub><sup>7</sup>** **C<sup>13</sup>** **C<sup>7(5)</sup>** **F<sub>MA</sub><sup>7</sup>** **(G<sub>MI</sub><sup>7</sup> C<sup>7(5)</sup>)**

dar - ling, a Moon - light Ser - e - nade.

Medium Pop

J = 104

(C)

## My Girl

William "Smokey" Robinson  
Ronald White  
(As sung by the Temptations)

Music score for the first section of "My Girl". The bass line starts with a C chord (labeled (bass)). The guitar line follows with a C chord (labeled (gtr.)). The vocal line begins with "sun - shine" (labeled A), followed by "on a cloud - y day" (labeled C), and "When it's" (labeled F). The lyrics continue with "cold out - side," (labeled C), "I've got the month of May." (labeled F).

**A** C F C F  
sun - shine on a cloud - y day, When it's

C F C F  
cold out - side, I've got the month of May.

C D<sub>MI</sub><sup>7</sup> F G C D<sub>MI</sub><sup>7</sup> F G  
I guess you'd say, what can make me feel this way?

C<sub>MA</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> C D G<sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>  
My girl, talk - in' 'bout my girl. (my girl.) 2. I've got

**B** (C) (C)  
(gtr.) (strings)

C F C F  
C F

D<sub>MI</sub><sup>7</sup> G E<sub>MI</sub><sup>7</sup> A  
3. I don't

**C** **D** **G** **D** **G**

need no mon - ey, for - tune or fame. I've got

**D** **G** **D** **G**

all the rich - es, ba - by, one man can claim. Well,

**D** **E<sub>MI</sub>7** **G** **A** **D** **E<sub>MI</sub>7** **G** **A**

I guess you'd say, what can make me feel this way?

**D<sub>MA</sub>7**

My girl,

**E<sub>MI</sub>7**

talk - in' 'bout my girl.

**A7** **G** **F#** **E**

(my girl.)

**D<sub>MA</sub>7**

I've got sun - shine on a cloud - y day with my girl,

**E<sub>MI</sub>7**

I've

**A7** **G** **F#** **E**

e - ven got the month of May with (my girl.)

Vamp & fade.  
Voice plays off first verse lyrics.

Guitar, first 8 bars of letter **A**  
(and letter **C**, up a step):

The tab shows a six-string guitar neck with a treble clef. The first 8 bars are in letter A, consisting of a C chord followed by an F chord. The 9th bar is in letter C, starting with a C chord. The 10th bar is in letter F, starting with an F chord. Brackets above the strings indicate the chords: C, G, F#, E.

(etc.)

2nd verse lyrics:

I've got so much honey, the bees envy me,  
I've got a sweeter song than the birds in the trees.  
I guess you'd say (etc.)

# Never Said (Chan's Song)

Music: Herbie Hancock

Lyric: Stevie Wonder  
(As sung by Diane Reeves)

Med. Funk Ballad

J = 74 (Intro)

**A<sup>b</sup>M<sub>I</sub><sup>9</sup>** G<sup>b</sup>M<sub>I</sub><sup>9</sup> F<sup>M</sup>I<sup>9</sup> E<sup>b</sup>M<sub>I</sub><sup>9</sup> D<sup>9</sup><sub>SUS</sub> C<sup>9</sup><sub>SUS</sub> B<sup>b</sup>M<sub>I</sub><sup>7</sup> **B/A**

(strings)

**A<sup>b</sup>13<sub>SUS</sub>** **A<sup>b</sup>13<sub>SUS</sub>** **B<sup>b</sup>13<sub>SUS</sub>** **B<sup>13</sup><sub>SUS</sub>** **A<sup>b</sup>13<sub>SUS</sub>** **A<sup>b</sup>13(b9)**

(vocal fill)

1. Nev - er

**A** D<sup>b</sup>M<sub>A</sub><sup>7</sup> A<sup>(add 9)</sup> C<sup>#</sup> F<sup>M</sup>A<sup>7</sup> C D<sup>9</sup><sub>SUS</sub> D<sup>7</sup>

said,  
touched,  
nev - er  
bare - ly  
heard,  
read,  
though  
though  
with  
so  
much  
ev - 'ry  
has been  
word  
lives  
in  
the

G<sup>M</sup>A<sup>7</sup> B<sup>b</sup><sub>SUS</sub> E<sup>b</sup>M<sub>A</sub><sup>7</sup> A<sup>b</sup>13<sub>SUS</sub> A<sup>b</sup>13(b9)

heart  
smiles  
filled  
that  
with  
I  
give  
for  
to  
you.  
you.

Nev - er  
Al - ways

D<sup>b</sup>M<sub>A</sub><sup>7</sup> C<sup>13</sup> A<sup>M</sup>I<sup>9</sup> F<sup>9</sup><sub>SUS</sub> D<sup>7(#9)</sup>

felt,  
new,  
sel - dom  
nev - er  
seen,  
old,  
though  
some -  
where  
liv - ing  
deep  
in a  
dream  
in my  
soul,  
All  
have  
the

G<sup>M</sup>I<sup>9</sup> F<sup>M</sup>I<sup>7</sup> B<sup>b</sup><sub>SUS</sub> E<sup>b</sup>M<sub>A</sub><sup>7</sup> A<sup>b</sup>9<sub>SUS</sub> B<sup>b</sup><sub>SUS</sub> F<sup>7(b9)</sup>

heard  
love  
whis - pers  
ev - er  
of,  
burning  
"I  
for  
love  
you,  
my  
you".  
dear.

**B** B<sup>b</sup>M<sub>A</sub><sup>7</sup> G<sup>M</sup>I<sup>9</sup> A<sup>b</sup>9<sub>SUS</sub> B<sup>b</sup><sub>SUS</sub> F<sup>7(b9)</sup>

Keep - er of  
my  
on - ly love,  
time that I  
be known.

B<sup>b</sup>M<sub>A</sub><sup>7</sup> D<sup>7(b9)</sup> G<sup>M</sup>I<sup>9</sup> A<sup>b</sup>9<sub>SUS</sub> 1. A<sup>b</sup>7<sup>(b9)</sup> SUS A<sup>b</sup>9<sub>SUS</sub> A<sup>b</sup>13<sup>(b9)</sup>

Keep - er of  
my  
on - ly love,  
time to you  
I'm shown.  
2. Nev - er  
2nd x: (my  
sa - cred love,)

2. **A<sup>b</sup>MI<sup>9</sup>** **G<sup>b</sup>MI<sup>9</sup>** **F<sup>MI</sup><sub>9</sub>** **E<sup>b</sup>MI<sup>9</sup>** **D<sup>9</sup><sub>SUS</sub>** **C<sup>9</sup><sub>SUS</sub>** **B<sup>b</sup>MI<sup>7</sup>** **B/A**

shown. (vocal fill)

**A<sup>b</sup>13<sub>SUS</sub>** **B<sup>b</sup>13<sub>SUS</sub>** **B<sup>13</sup><sub>SUS</sub>** **(B<sup>13</sup><sub>SUS</sub> B<sup>7(9)</sup><sub>5</sub>)**

**C** **E<sub>MA</sub><sup>7</sup>** **C<sub>MA</sub><sup>7</sup>** **E** **A<sup>b</sup><sub>MA</sub><sup>7</sup>** **E<sup>b</sup>** **F<sup>9</sup><sub>SUS</sub>** **F<sup>7</sup>**

(Synth. solo)

**B<sup>b</sup><sub>MA</sub><sup>7</sup>** **D<sup>b</sup><sup>9</sup><sub>SUS</sub>** **G<sup>b</sup><sub>MA</sub><sup>7</sup>** **B<sup>13</sup><sub>SUS</sub>** **B<sup>13(b9)</sup>**

**E<sub>MA</sub><sup>7</sup>** **E<sup>b</sup>13** **C<sub>MI</sub><sup>9</sup>** **A<sup>b</sup><sup>9</sup><sub>SUS</sub>** **F<sup>7(9)</sup>**

**B<sup>b</sup><sub>MI</sub><sup>9</sup>** **A<sup>b</sup><sub>MI</sub><sup>7</sup>** **D<sup>b</sup><sup>9</sup><sub>SUS</sub>** **G<sup>b</sup><sub>MA</sub><sup>7</sup>** **F<sup>9</sup><sub>SUS</sub>** **F<sup>7(b9)</sup>**

(end solo)

**D** **B<sup>b</sup><sub>MA</sub><sup>7</sup>** **G<sub>MI</sub><sup>9</sup>** **A<sup>b</sup><sup>9</sup><sub>SUS</sub>** **B<sup>b</sup><sup>9</sup><sub>SUS</sub>** **F<sup>7(b9)</sup>**

Keep - er of my on - ly love, time that I be known,

**B<sup>b</sup><sub>MA</sub><sup>7</sup>** **D<sup>7(b9)</sup>** **G<sub>MI</sub><sup>9</sup>** **A<sup>b</sup><sup>9</sup><sub>SUS</sub>** **A<sup>9(11)</sup> E<sup>b</sup><sub>MI</sub><sup>7</sup> A<sup>b</sup><sup>7(b9)</sup>**

Keep - er of my sa - cred love, time to you

I'm shown.

(Vamp & fade)

Sample bass line at **A**:

(etc.)

Melodic rhythm is freely interpreted.

259

Fast Swing  
♩ = 230

# New Boots

Frank Gambale

(gtr.)

$F^{\#}_{\text{sus}}/G$     $E_{\text{sus}}/G$     $A_{\text{sus}}/G$     $F^{\#}_{\text{sus}}/G$     $B^7(9)$

**A**

$D/E$     $E_b^7(9)$     $D_{\text{MA}}^7$     $G_{\text{MA}}^7(b5)$

2nd x:  $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$   $\downarrow$

$(G_{\text{MA}}^7(11))$     $E_{\text{sus}}/G$     $A_{\text{sus}}/G$     $F^{\#}_{\text{sus}}/G$     $C^{\#}7(b9)$     $F^{\#}_{\text{MI}}^7$     $F_{\text{MI}}^7$     $E_{\text{MI}}^7$

$E_{\text{MI}}^7$     $A^{13(b9)}$     $D_{\text{MA}}^7$     $G_{\text{MA}}^7(b5)$

8va

$(G_{\text{MA}}^7(11))$     $E_{\text{sus}}/G$     $A_{\text{sus}}/G$     $F^{\#}_{\text{sus}}/G$     $B^b/C$

$\wedge$  break

**B<sub>b</sub>** C

D E

A<sup>13(b9)</sup>

A<sup>13(b9)</sup> break

Ab<sup>13</sup>

B/C#

B<sup>7(b9)</sup>

A<sup>13(b9)</sup>

Ab<sup>13</sup>

E<sup>7(b9)</sup>

E<sub>MA</sub><sup>7</sup>

Eb<sup>7(b9)</sup>

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

G<sub>MA</sub><sup>7(b5)</sup>

C#<sub>MI</sub><sup>9</sup>

F#<sup>13(b9)</sup>

C# B

(gtr. fill)

Head is played twice before and after solos.

Chords in parentheses are used during solos.

No kicks or breaks during solos (except bar 1 of first solo; use '2nd x' kicks).

Head is mostly in 2, solos in 4.

Guitar sounds one octave lower than written.

## Next Future

Medium Latin (Intro)

♩ = 121 (F<sub>MI</sub><sup>11</sup>)G<sub>MA</sub><sup>b9(b5)</sup>F<sub>MI</sub><sup>11</sup>G<sub>MA</sub><sup>(b5)9</sup>

Eddie Gomez

(bass only- sample)

(etc.)

F<sub>MI</sub><sup>11</sup> G<sub>MA</sub><sup>b9(b5)</sup>

2

2

2

2

F<sub>MI</sub><sup>11</sup> E<sup>7(alt.)</sup>

(add drums)

(add keybds.)

**A** G/E<sub>b</sub>E<sub>MI</sub><sup>9(b5)</sup>C<sub>MA</sub><sup>b7</sup>/FS G<sup>+</sup>/G<sub>b</sub>A<sub>b</sub><sub>MI</sub><sup>7</sup>F<sup>7(#9)</sup>B<sub>b</sub><sup>9</sup><sub>SUS</sub>C/A<sub>b</sub>G<sup>7(alt.)</sup>F<sup>13(#11)</sup>**B** B/GA<sub>b</sub><sub>MI</sub><sup>9(MA7)</sup>F<sub>MI</sub><sup>9</sup>F<sup>#7(#9)</sup>G<sup>#13</sup><sub>SUS</sub><sup>(b9)</sup>G<sup>#7(#9)</sup>C<sup>#13</sup><sub>SUS</sub>B<sub>MA</sub><sup>7(#5)</sup>B<sub>b</sub><sup>7(#9)</sup>B<sub>b</sub><sup>7(#9)</sup>A<sup>7(#9)</sup>G<sup>#7(#9)</sup>**C** G<sup>13</sup><sub>SUS</sub><sup>(b9)</sup>G<sub>MI</sub><sup>(MA7)</sup>B<sub>MA</sub><sup>7</sup>/GG<sup>7(#9)</sup>C<sub>MA</sub><sup>7(#5)</sup>/GE<sub>b</sub><sub>MA</sub><sup>7</sup>/GD<sub>MA</sub><sup>7</sup>/G(Swing) A<sup>b7(#5)</sup>A<sub>MI</sub><sup>9</sup>

(Swing)

**D** A<sub>MI</sub><sup>9(5)</sup>      A<sub>b</sub><sub>MI</sub><sup>9(MA7)</sup>      D<sub>b</sub><sub>MA</sub><sup>7</sup>

A<sup>+</sup>  
A<sub>b</sub>      B<sub>b</sub><sub>MI</sub><sup>7</sup>      G<sup>7(alt.)</sup>

C<sup>9</sup><sub>SUS</sub>      B<sub>b</sub><sub>MI</sub><sup>(MA7)</sup>      G<sup>#7(alt.)</sup>      A<sub>b</sub>  
G<sub>b</sub>

(Latin)

**E** F<sub>MI</sub><sup>11</sup>      G<sub>b</sub><sub>MA</sub><sup>9(5)</sup>      2      2      F<sub>MI</sub><sup>11</sup>      E<sup>7(alt.)</sup>

*Solo on form (ABCDE).  
Solos swing throughout.  
After solos, D.S. al Coda  
(Latin-Swing-Latin).*

A<sub>b</sub>  
G<sub>b</sub>

F<sub>MI</sub><sup>11</sup>

Bass may double melody at letters A & B (sounds one octave lower than written).

Bass walks in 4 for solos except at letter C—G pedal, suspended time feel.

On recording, ABCD is played out of time (no drums) as an Intro (followed by the Intro given above).

# No Way Out

Abel Pabón

(As played by Othello Molineaux)

Medium

Fast

J. = 168

**A**  $E_{MI}^9$   $D_{MI}^9$   $E_{MI}^9$

1.  $D_{MI}^9$  2.  $D_{MI}^9$  **B**  $G_{MI}^9$   $F_{MI}^9$   $E_{MI}^9$

$D_{b_{MI}}^9$   $D_{MI}^9$   $E_{b_{MI}}^9$   $E_{MI}^9$   $B_{MA}^{9(\#11)}$   $B_{b}^9$  sus4

$G_{MI}^9$   $F_{MI}^9$   $E_{b_{MI}}^9$   $D_{b_{MI}}^9$  NC

NC  $E_{b_{MI}}^9$   $D_{b_{MI}}^9$

$B_{MA}^9$  C  $D_{MA}^9$  (8) 12 (8)

**C**  $E_{b_{MI}}^9$   $D_{MI}^9$   $E_{b_{MI}}^9$   $D_{MI}^9$

(8) o.  $E_{b_{MI}}^9$   $D_{MI}^9$   $E_{b_{MI}}^9$   $D_{MI}^9$

$G_{MI}^9$   $B_{b}^{13(\#11)}$   $A_{MI}^9$   $D^{7(\#9)}$

$D_{b_{MA}}^7$   $E^{7(b13)}$   $F^{7(\#9)}$   $G_{b}^{7(\#9)}$  C D

**D**  $D_{b}^{7(\#9)}$  G C  $F^{13}_{SUS}$   $B_{b}^{G_b}$  F G

$A^{7(\#9)}$   $D^{7(\#9)}$   $G^{13(\#11)}$   $D_{b}^{13(\#11)}$   $B_{b}^{C}$   $A_{b}^{G_b}$

**E (Solos)**

**12) 8)**  $E_b^{MI^7}$   $D_b^{MI^7}$   $B_{MA^7}$   $C_{MA^7}$   $D_{MA^7}$  (6) 8) 12) 8)

**1st x**

$E_b^{MI^9}$   $D_{MI^9}$  2 2 2

$G_{MI^{11}}$   $B_b^{13(\#11)}$   $A_{MI^{11}}$   $D^{7(\#9)}$   $D_b^{bMA^7} E^{7(\#9)}$   $F^{7(\#9)} G^{b9(\#11)}$

$F^{7(\#9)} G^{b7(\#9)}$   $C$   $D$   $E$   $D_b^{7(\#9)}$   $G$   $C$   $F^{13}_{SUS}$

$B_b/G_b$   $F/G$   $A^{(\#9)} D^{(\#9)}$   $D_b^{bMA^9}$   $E^{13}$

**'til cue**

**To letter E**  
for more solos

**on cue (last x)**

$G^{13(\#11)}$   $D_b^{13(\#11)}$   $C^{9}_{SUS}$   $A_b G_b E B$   $E_b D_b E_b$

$(D_b E_b)$   $E$   $D$  8) 12) 8) D.C. al Coda  
(with repeat)

**O**  $B_{MA^9}$   $C_{MA^9}$   $B_{MA^9}$

**1.3.**  $C_{MA^9}$  **4.**  $C_{MA^9}$   $D_b^{bMA^9} D_{MA^9}$   $E_b^{bMA^9} E_{MA^9}$  4)

**4) 8)**  $D^{7(\#9)}$  **7) 8)** NC. **12) 8)**  $B_b/G_b$

## No Way Out (Piano-Bass)

Medium

Fast

J. = 168

A

 $E_b^{MI^9}$  $D_{MI^9}$ 

D: 12(4)

8

(bs.)

2

B

 $G_{MI^9}$  $F_{MI^9}$  $E_b^{MI^9}$  $D_b^{MI^9}$  $D_{MI^9}$  $E_b^{MI^9}$  $E_{MI^9}$ 

7(#11)

 $B_{MA^9}$  $B_b^{9 \text{ sus}}$  $G_{MI^9}$  $F_{MI^9}$  $E_b^{MI^9}$  $D_b^{MI^9}$ 

NC.

(bs. w/ pn. octaves)

 $E_b^{MI^9}$  $D_b^{MI^9}$  $B_{MA^9}$  $C_{MA^9}$  $D_{MA^9}$ 12  
8

C

 $E_b^{MI^9}$  $D_{MI^9}$ 

2

(sample bs.)

etc.

 $E_b^{MI^9}$  $D_{MI^9}$ 

2

 $G_{MI^{11}}$  $B_b^{13(\#11)}$  $A_{MI^9}$  $D^{7(\#9)}$  $D_b^{MA^7}$  $E^{7(b13)}$  $F^{7(\#9)}$  $G_b^{7(\#9)}$  $C/D$  $D/E$ 

D

 $D_b^{7(\#9)}$  $G/C$  $F^{13 \text{ sus}}/B_b/G_b$  $F/G$  $A^{7(\#9)}$  $D^{7(\#9)}$  $G^{13(\#11)}$  $D_b^{13(\#11)}$  $B_b/C$  $A_b/G_b$  $E_b^{MI^9}$  $D_b^{MI^9}$  $B_{MA^9}$  $C_{MA^9}$  $D_{MA^9}$ 12  
8

**E** (Solos)  $E_b\text{MI}^9$   $D\text{MI}^9$  2 2 2  
**12) 8)** (bs.) etc.

$E_b\text{MI}^9$   $D\text{MI}^9$  2 2 2

$G\text{MI}^{11}$   $B_b^{13(\#11)}$   $A\text{MI}^{11}$   $D^{7(\#9)}$   $D_b\text{MA}^7$   $E^{7(\#9)}$   $F^{7(\#9)}$   $G_b^{9(\#11)}$

$F^{7(\#9)}$   $G_b^{7(\#9)}$   $C$   $D$   $E$   $D_b^{7(\#9)}$   $G$   $C$   $F^{13 \text{ sus}}$

$B_b/G_b$   $F/G$   $A^{7(\#9)}$   $D^{7(\#9)}$   $D_b\text{MA}^9$  'til cue  
 (pn.)  $E^{13}$

To letter **E**  
 for more solos

on cue (last x)  $G^{13(\#11)}$   $D_b^{13(\#11)}$   $C^{9 \text{ sus}}$  dr. fill  $A_b$   $G_b/B_b$   $E/B$   $E_b/D_b$   $D_b/E_b$

( $D_b/E_b$ )  $E/D$  **12) 8)** D.C. al Coda  
 (with repeat)

$B_{\text{MA}}^9$   $C_{\text{MA}}^9$   $B_{\text{MA}}^9$   $C_{\text{MA}}^9$

**4. 8)**  $C_{\text{MA}}^9$   $D_b\text{MA}^9$   $D_{\text{MA}}^9$   $E_b\text{MA}^9$   $E_{\text{MA}}^9$   $D^{7(\#9)}$

NC **7)** **12) 8)**  $B_b/G_b$

# Nowhere to Run

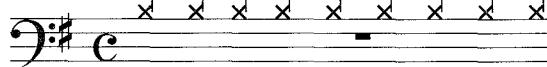
Eddie Holland  
Lamont Dozier  
Brian Holland

Medium Rock **(Intro)**

$\text{J} = 130$  NC.



G (piano tacet)



(As sung by Martha & The Vandellas)

(add)  
pn.

A

F/G

C/G G

F/G

C/G G

No - where to run \_\_\_\_\_ to ba - by, no - where to hide,

G

F/G

C/G G

F/G

C/G

Got no - where to run \_\_\_\_\_ to ba - by, no - where to hide.

B

F/G

C/G

G

F/G

1. It's not love I'm - a run - nin' from, It's the heart - break I

F/G

C/G G

F/G

C/G

G

know will come, 'Cause I know you're no good for me,

G

F/G

C/G

G

(piano tacet; bass continues)

But you've be - come a part of me. Ev - 'ry - where I go - your

G

ev - 'ry step I take

you take with - a me,

yeah.

**(pn. in)**

No - where to run to ba - by, no - where to hide.

Got no - where to run to ba - by, no - where to hide.

I know you're no good for me,

But free of you I'll nev - er be, No

**Take Coda to end**

Got no - where to run to ba - by, no - where to hide.

**Vamp (& fade)**

### Second and Third verses

2. Each night as I sleep, Into my heart you creep.  
I wake up feelin' sorry I met you,  
Hopin' soon that I'll forget you.  
When I look in the mirror to comb my hair  
I see your face just a-smiling there.

Nowhere to run, Nowhere to hide from you, baby.  
Got nowhere to run to, baby, Nowhere to hide.  
I know you're no good for me,  
But you've become a part of me.

3. How can I fight a love that shouldn't be,  
When it's so deep, so deep,  
Deep inside of me?  
My love reaches so high I can't get over it.  
It's so wide I can't get around it, no.

Nowhere to run, Nowhere to hide from you, baby.  
Just can't get away from you, baby, No matter how I try.  
I know you're no good for me,  
But free of you I'll never be.

(To Coda)

**Sample bass line at letter A (also B & C):**

**2**

**(etc.)**

## Medium Bossa

J = 124

(Intro) (light drums)

## Off Flow

Dave Liebman

**(synth.)**

**A**  $E_{MI}^{7(b5)}$   $D_{MI}^{9(MA7)}$   $F_{MI}^{#7}$   $B^b$  triad  $G_{MA}^9$

**B**  $A_{b13}$   $A_{b13}$   $A^{13}$   $A_{sus}^9 E_{MI}^{11}$   $F_{MA}^{7(b5)} F_{MI}^{#7(b5)}$

**C**  $G_{MI} F^{\#} F$   $G_{MI} E$   $G_{MI}$   $A_{bMA}^{7(\#5)}$   $G F A$

**D**  $E_{MI}^{13(MA7)}$   $E_{MI}^{13(b5)}$   $E_{MI}^{11}$   $E_{MI}^{13(MA7)}$   $E_{MI}^{13(b5)}$

**E**  $D_{MI}^{9(MA7)}$

$A^{7(b9)}$   $D_{MI}^7$   $D_{MI}^7 A_{bMA}^7$   $A_{bMI}^7$   $B_{bMI}^7$   
 (sop.) (gtr.) (sop.) (gtr.) (sop.) (gtr.)

**D** 2nd x 8va ----- : (synth.) 2nd x 8va ----- : (synth.) (fine)

**E** (Solos)  $E_{MI}^{7(b5)}$   $D_{E_b}$   $D_{MI}^9(MA7)$   
 $F_{MI}^{\#7}$   $F_{MI}^9$   $C_{MI}^{7(b5)}$   $G_{MA}^9$   
 $G_{MA}^9$   $G_{bMA}^9$   $F_{MA}^{7(b5)}$   $E_{bMA}^{7(b5)}$   $D_{MA}^{7(b5)}$

**F**  $A^{b13}$   $A^{13}$   $E_{MI}^7$   $E_{MI}^7$   $F_{MA}^{7(b5)}$   $F_{\#MI}^{7(b5)}$   $B^{7(\#9)}$   
 $D_{MI}^7$   $C_{MI}^{\#7}$   $C_{MI}^7$   $B^{13(\#11)}$   $D_{E_b}$   $F_{MI}^{\#7}$   
 $G_{MI}^{(MA7)}$   $F^{\#}$   $G_{MI}^7$   $F$   $G_{MI}^6$   $E$   $A_{bMA}^{7(\#5)}$   $F_{MA}^{7(\#5)}$   $D_{MI}^{13}$

$D_{MI}^{13}$   $C_{MI}^{\#7}$   $C_{MI}^{\#7} B_{MI}^7$   
 $E^{(alt.)}$   $A^{7(b9)}$   $D_{MI}^7$   $A_{bMA}^7$   $A_{bMI}^{9(MA7)}$   $B_{bMI}^{9(MA7)}$   
 $E_{bMI}^{11}$   $E_{bMI}^{13(MA7)}$   $E_{bMI}^{13(MA7)}$   $E_{bMI}^{11}$   $E_{bMI}^{13(MA7)}$   $E_{bMI}^{13(MA7)}$   
 (synth., behind solo)

Solo on EFEFG.  
 After solos, D.S. al fine  
 (Vamp, fill & fade on letter **D**)

Medium Bossa *(Intro)*  
J = 124  
(E<sup>b</sup>MI)

# Off Flow (Bass)

**Staff A:**

- Chord: E<sub>MI</sub> 7(b5)
- Chord: D<sub>E<sup>b</sup></sub>
- Chord: D<sub>MI</sub> 9(MA7)
- Chord: F<sup>#</sup><sub>MI</sub> 7  
B<sup>b</sup> triad
- Chord: F<sub>MA</sub> 7(#5)
- Chord: C<sub>MI</sub> 7(b5)
- Chord: G<sub>MA</sub> 7

**Staff B:**

- Chord: A<sup>b</sup>13
- Chord: A<sup>b</sup>13/A
- Chord: A<sup>13</sup>
- Chord: A<sup>9</sup><sub>SUS</sub>
- Chord: E<sub>MI</sub> 11
- Chord: F<sub>MA</sub> 7(b5)
- Chord: F<sup>#</sup><sub>MI</sub> 7(b5)
- Chord: B<sup>13(#9)</sup>
- Chord: B<sup>7(#9)</sup><sub>(#5)</sub>
- Chord: D<sub>MI</sub> 7
- Chord: C<sup>#</sup><sub>MI</sub> 7
- Chord: C<sub>MI</sub> 7
- Chord: B<sup>13(#11)</sup>
- Chord: E<sup>b</sup><sub>MA</sub> 7/D<sub>E<sup>b</sup></sub>
- Chord: F<sup>#</sup><sub>MI</sub> 7  
B<sup>b</sup> triad

**Staff C:**

- Chord: G<sub>MI</sub>
- Chord: F<sup>#</sup> F
- Chord: G<sub>MI</sub> E
- Chord: G<sub>MI</sub>
- Chord: A<sup>b</sup><sub>MA</sub> 7(#5)
- Chord: G<sub>F</sub>
- Chord: A<sub>F</sub>
- Chord: F<sub>MA</sub> 7(#5)
- Chord: D<sub>MI</sub> 13
- Chord: D<sub>MI</sub> 13
- Chord: C<sup>#</sup><sub>MI</sub> 9
- Chord: B<sub>MI</sub> 9
- Chord: E<sup>7(#9)</sup><sub>(#5)</sub>
- Chord: A<sup>7(b9)</sup>

**A<sup>7(b9)</sup>** D<sub>MI</sub><sup>9(MA7)</sup> D<sub>MI</sub><sup>7</sup> A<sup>b</sup><sub>MA</sub><sup>7</sup> A<sup>b</sup><sub>MI</sub><sup>9(MA7)</sup> B<sup>b</sup><sub>MI</sub><sup>9(MA7)</sup>

**D (E<sup>b</sup><sub>MI</sub>)**

**E (Solos)**

**E<sub>MI</sub><sup>7(b5)</sup>**

**(fine)**

**D/E<sup>b</sup>** D<sub>MI</sub><sup>9(MA7)</sup>

**F#<sub>MI</sub><sup>7</sup>**  
**B<sup>b</sup> triad**

**F<sub>MI</sub><sup>9</sup>**

**C<sub>MI</sub><sup>7(b5)</sup>**

**G<sub>MA</sub><sup>9</sup>**

**G<sub>MA</sub><sup>9</sup>** G<sup>b</sup><sub>MA</sub><sup>9</sup> F<sub>MA</sub><sup>7(b5)</sup> E<sup>b</sup><sub>MA</sub><sup>7(b5)</sup> D<sub>MA</sub><sup>7(b5)</sup>

**F A<sup>b13</sup>** A<sup>13</sup> E<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> F<sub>MA</sub><sup>7(b5)</sup> F#<sub>MI</sub><sup>7(b5)</sup> B<sup>7(#9)</sup><sub>(#5)</sub>

**D<sub>MI</sub><sup>7</sup> C#<sub>MI</sub><sup>7</sup>** C<sub>MI</sub><sup>7</sup> B<sup>13(#11)</sup> D/E<sup>b</sup> F#<sub>MI</sub><sup>7</sup>  
**B<sup>b</sup> triad**

**5) ♦.** **4) ♦.**

**G G<sub>MI</sub>** G<sub>MI</sub><sup>(MA7)</sup> F#  
**G<sub>MI</sub><sup>7</sup>** F  
**G<sub>MI</sub><sup>6</sup>** E

**A<sup>b</sup><sub>MA</sub><sup>7(#5)</sup>**

**F<sub>MA</sub><sup>7(#5)</sup>**

**D<sub>MI</sub><sup>13</sup>**

**D<sub>MI</sub><sup>13</sup>**

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

**C#<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup>**

**9) ♦.**

**E<sup>7(alt.)</sup>** A<sup>7(b9)</sup>

**D<sub>MI</sub><sup>7</sup> A<sup>b</sup><sub>MA</sub><sup>7</sup> A<sup>b</sup><sub>MI</sub><sup>9(MA7)</sup> B<sup>b</sup><sub>MI</sub><sup>9(MA7)</sup>**

**4) ♦.** **5) ♦.** **4) ♦.** **5) ♦.**

**E<sup>b</sup><sub>MI</sub>**

**(E<sup>b</sup> pedal)**

**Solo on EFEFG.**  
After solos, D.S. al fine  
(Vamp & fade on letter **D**).

# On Green Dolphin Street

Music: Bronislau Kaper  
Lyric: Ned Washington

Med. Latin

(Intro)  $E_b\text{MA}^7$   $G_b\text{MA}^7$   $F\text{MA}^7$   $E\text{MA}^7$

(bass)  $E_b$  pedal

A

(Latin)

$E_b\text{MA}^7$   $G_b\text{MA}^7$   $E_b$   
 $F\text{MA}^7$   $E\text{MA}^7$   $E_b\text{MA}^7$   $C^7$

(bass) (E♭ pedal for 8 bars) (etc.)

(Swing)

$F\text{MI}^7$   $B_b^9\text{SUS}$   $B_b^7(\text{alt.})$   $(B_b\text{MI}^7)$   $E_b^7$   
(bass walks in 2)

(Latin)

B  $E_b\text{MA}^7$   $G_b\text{MA}^7$   $E_b$   
(E♭ pedal for 8 bars)

$F\text{MA}^7$   $E\text{MA}^7$   $E_b\text{MA}^7$   $A^9$   $G^7(\text{alt.})$   $C^7$

(Swing)

$F\text{MI}^7$   $E_b$   $D\text{MI}^7(\text{b5})$   $G^7$   $C\text{MI}^6$   $(A\text{MI}^7(\text{b5}))$   $F^7$   $D^7$   
(bass walks in 2)  $F^7(\text{alt.})$   $B_b^{13}$   $A^b$   $G^7(\text{alt.})$   $C^7$   $F^7(\text{alt.})$   $B_b^{13}$   $A^b$

G<sup>7(9)</sup><sub>(#5)</sub> C<sup>7(9)</sup><sub>(#5)</sub> F<sup>7(9)</sup><sub>(#5)</sub> B<sub>b</sub><sup>13(b9)</sup> O E<sub>b</sub><sup>b6</sup><sub>9</sub> solo break

(Solos)

C E<sub>b</sub><sub>MA</sub><sup>7</sup> E<sub>b</sub><sub>MI</sub><sup>9</sup> F<sub>MA</sub><sup>7</sup> E<sub>MA</sub><sup>7</sup>

(bass walks in 4)

E<sub>b</sub><sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup> (E<sub>b</sub><sup>7</sup>)

A<sub>b</sub><sub>MI</sub><sup>7</sup> D<sub>b</sub><sup>7</sup> G<sub>b</sub><sub>MA</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>

D E<sub>b</sub><sub>MA</sub><sup>7</sup> E<sub>b</sub><sub>MI</sub><sup>9</sup> F<sub>MA</sub><sup>7</sup> E<sub>MA</sub><sup>7</sup>

E<sub>b</sub><sub>MA</sub><sup>7</sup> (A<sub>b</sub><sup>9</sup>) G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7(5)</sup> G<sup>7</sup> C<sub>MI</sub><sup>6</sup>

F<sup>7</sup> F<sup>#</sup><sub>o</sub><sup>7</sup> Till cue G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup> (C<sup>7</sup>) F<sub>MI</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>

Solo on CD; take 'On cue' ending to end each solo.

On cue G<sup>7(alt.)</sup> C<sup>7</sup> F<sup>7</sup> B<sub>b</sub><sup>13</sup> A<sub>b</sub> G<sup>7(9)</sup><sub>(#5)</sub> C<sup>7(9)</sup><sub>(#5)</sub> F<sup>7(9)</sup><sub>(#5)</sub> B<sub>b</sub><sup>13(b9)</sup> E<sub>b</sub><sup>b6</sup><sub>9</sub> solo break

Return to letter C for more solos. After solos, D.S. al Coda.

(Latin) E<sub>b</sub><sub>MA</sub><sup>7</sup> G<sub>b</sub><sub>MA</sub><sup>7</sup> F<sub>MA</sub><sup>7</sup> E<sub>MA</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup>

(bass) E<sup>b</sup> pedal

For vocal version, replace last 8 bars of letter B with these 4 bars:

Solos may also be played like head (Latin pedal, Swing, Latin pedal, swing). Form, but not melody, is as played by Miles Davis.

G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub><sup>b6</sup><sub>9</sub> (F<sub>MI</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>)

ground on Green Dol - phin Street.

Lyric:

Lover, one lovely day

Love came planning to stay.

Green Dolphin Street supplied the setting,

The setting for nights beyond forgetting.

And through these moments apart

Memories live in my heart,

When I recall the love I found on,

I could kiss the ground on Green Dolphin Street.

# One Bird, One Stone

Don Grolnick

Medium Boogaloo

♩ = 164

**(Intro)** F<sup>7</sup><sub>SUS</sub> (Piano solo) F<sup>13(#11)</sup> F<sub>M1</sub><sup>9(add b13)</sup> F<sup>7</sup> (6x's)

1st & 2nd x: piano only  
3rd x: add bs. & dr. (see footnote)  
5th x: horns play figure behind piano

**A** F<sup>7</sup><sub>SUS</sub> F<sup>13(#11)</sup> F<sup>7</sup><sub>SUS</sub> F<sub>M1</sub><sup>9(add b13)</sup> F<sup>7</sup>

*mf* 1st x: piano  
2nd x: horns

F<sup>7</sup><sub>SUS</sub> F<sup>13(#11)</sup> F<sup>7</sup><sub>SUS</sub> F<sub>M1</sub><sup>9(add b13)</sup> A<sup>7(alt.)</sup> D<sub>MA</sub><sup>7(b5)</sup>

F<sup>7</sup><sub>SUS</sub> F<sup>13(#11)</sup> F<sup>7</sup><sub>SUS</sub> F<sub>M1</sub><sup>9(add b13)</sup> F<sup>7</sup>

1st x: horns  
2nd x: piano

horns, both x's

F<sup>7</sup><sub>SUS</sub> F<sup>13(#11)</sup> F<sup>7</sup><sub>SUS</sub> F<sub>M1</sub><sup>9(add b13)</sup> C<sup>7(alt.)</sup> B<sup>13</sup>

1. E<sub>M1</sub><sup>11</sup> A<sup>b</sup><sub>M1</sub><sup>11</sup> 2. E<sub>M1</sub><sup>11</sup> A<sup>b</sup><sub>M1</sub><sup>11</sup>

(horns)

**B** E<sup>b</sup><sub>M1</sub><sup>11</sup> E<sup>b</sup><sup>7(alt.)</sup> A<sup>MA</sup><sup>7(b5)</sup> A<sup>b</sup> D<sup>b</sup><sub>6</sub><sup>9</sup> G<sup>7(alt.)</sup>

B<sup>b</sup><sub>MA</sub><sup>7</sup> C B<sup>b</sup><sub>C</sub><sup>13(#11)</sup> B<sup>b</sup><sub>MA</sub><sup>7</sup> C B<sup>b</sup><sub>C</sub><sup>13(#11)</sup> G<sup>7(alt.)</sup>

mp B<sup>b</sup><sub>MA</sub><sup>7</sup> C B<sup>b</sup><sub>C</sub><sup>13(#11)</sup> B<sup>b</sup><sub>MA</sub><sup>7</sup> C E<sup>7(alt.)</sup>

cresc.

**C** A<sup>7</sup><sub>SUS</sub> A<sup>7(alt.)</sup> A<sup>7</sup><sub>SUS</sub> A<sup>7(alt.)</sup>

*mf*

A<sup>7</sup><sub>SUS</sub> A<sup>7(alt.)</sup> A<sup>7</sup><sub>SUS</sub> C<sup>13(#11)</sup> F<sup>7</sup><sub>SUS</sub>

(Solos) (fine) (4x's)

D F<sup>7</sup><sub>SUS</sub> F<sup>13(#11)</sup> F<sub>MI</sub><sup>9(add b13)</sup> F<sup>7</sup>

D<sub>MA</sub><sup>9</sup> G<sup>13(#11)</sup> C<sup>7(alt.)</sup> B<sup>13</sup> E<sub>MI</sub><sup>11</sup> A<sub>b</sub><sub>MI</sub><sup>11</sup>

E E<sub>b</sub><sub>MI</sub><sup>11</sup> E<sup>b7(alt.)</sup> A<sub>MA</sub><sup>7(b5)</sup>/<sub>A<sub>b</sub></sub> D<sup>b6</sup><sub>9</sub> G<sup>7(alt.)</sup>

B<sup>b</sup><sub>MA</sub><sup>7</sup>/<sub>C</sub> B<sup>b13(#11)</sup>/<sub>C</sub> B<sup>b</sup><sub>MA</sub><sup>7</sup>/<sub>C</sub> B<sup>b13(#11)</sup>/<sub>C</sub> G<sup>7(alt.)</sup>

B<sup>b</sup><sub>MA</sub><sup>7</sup>/<sub>C</sub> B<sup>b13(#11)</sup>/<sub>C</sub> B<sup>b</sup><sub>MA</sub><sup>7</sup>/<sub>C</sub> E<sup>7(alt.)</sup>

F A<sup>7</sup><sub>SUS</sub> A<sup>7(alt.)</sup> A<sup>7</sup><sub>SUS</sub> A<sup>7(alt.)</sup>

A<sup>7</sup><sub>SUS</sub> A<sup>7(alt.)</sup> A<sup>7</sup><sub>SUS</sub> C<sup>13(#11)</sup>

*Solo on DEF. Last solo continues on to letter G.*

G F<sup>7</sup><sub>SUS</sub> F<sup>13(#11)</sup> F<sub>MI</sub><sup>9(add b13)</sup> F<sup>7</sup>

*(horns, behind solo)*

*D.S. al fine*  
*(no repeat, horns play melody)*

Sample bass line at  
Intro. and letter A:

Rhythm slashes at letter C are played by horns as well (random chord notes)

(etc.)

# One Bird, One Stone (horns behind solos)

**D<sub>1</sub>** (First chorus)

Musical staff for D<sub>1</sub> (First chorus). The key signature changes from C major to G major, then to F# major, then to G major again, and finally to E major. The time signature is 16th notes.

**E<sub>1</sub>**

Musical staff for E<sub>1</sub>. The key signature is E major. The pattern consists of a 4-note sequence followed by a dynamic instruction: "8va b.-----".

**F<sub>1</sub>**

Musical staff for F<sub>1</sub>. The key signature is E major. The pattern consists of a 4-note sequence followed by a 4-note sequence, then an 8-note sequence.

**D<sub>2</sub>** (Second chorus)

Musical staff for D<sub>2</sub> (Second chorus). The key signature is E major. The pattern consists of a 4-note sequence followed by a dynamic instruction: "8va b.-----".

Continuation of the musical staff for D<sub>2</sub> (Second chorus). The key signature is E major. The pattern consists of a 4-note sequence followed by a dynamic instruction: "8va b.-----".

**E<sub>2</sub>**

Musical staff for E<sub>2</sub>. The key signature is E major. The staff shows a melodic line with various dynamics and rests.

**F<sub>2</sub>**

Musical staff for F<sub>2</sub>. The key signature is E major. The staff shows a melodic line with A<sup>7</sup> sus chords indicated above the staff.

**D<sub>3</sub>** (Third chorus)

E3

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, separated by a repeat sign with a 'C' above it. Measure 11 begins with a dotted half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a sixteenth-note pattern in the bass, followed by eighth-note pairs in the treble.

F3

G

Fast Swing  
J = 264

# One Finger Snap

Herbie Hancock

A

B

Chords in parentheses are used for solos (except A7(alt), in brackets).  
Straight time for solos (bass walks in 4).

Solo on B.  
After solos, D.C. al fine.

# Ooo Baby Baby

Motown Ballad (12/8 Feel)

William "Smokey" Robinson  
& Warren Moore

**(Intro)**

(gtr.)

Ooo la, la, la la. I did you

(bs.)

**A**

**(even 8th's)**

wrong, my heart went out to play and in the game I lost you. What a price to pay.

GmI⁷ AmI⁷ BmI⁷

(sample bs.)

I'm crying. Ooo ba - by, ba - by.

AmI⁷ D⁷ C B A GmA⁹

(bs. w/ pn. octaves)

etc.

ba - by, ba - by, ba - by, Mis - -

**B**

takes I know I've made a few, but I'm on - ly hu - man. You made mis - takes

GmA⁹ AmI⁷ BmI⁷ (even 8th's)

too. I'm cry - ing. Ooo ba - by,

AmI⁷ D⁷ C B A GmA⁹

**A<sup>MI</sup>7**

ba - by. Ooo ba - by, ba - by, I'm just a -

**C B<sup>MI</sup>7**

bout at the end of my rope, but I can't stop

**B<sup>MI</sup>7**

try - ing. I can't give up hope 'cause I feel

**G<sup>MA</sup>7**

one day I'll hold you near, whis - per, "I still love you." Un - til the day is

**A<sup>MI</sup>7**

here I'm cry - ing. Ooo ba - by,

**D7**

ba - by. Ooo ba - by, ba - by. Ooo

**G<sup>MA</sup>9**

ba - by, ba - by. Ooo ba - by,

**A<sup>MI</sup>7**

ba - by. Ooo

**G<sup>MA</sup>9**

Vocal chords indicate where background vocals join lead vocal.

*(Optional back to [A] for solos)*

Medium Jazz  
♩ = 102

## Opus de Funk

Horace Silver

**(Intro)**

B♭      B°7      B♭7      A₉⁷      NC

(bs./pn on head)

NC      break

**A**

S:      F⁶      (G₉⁷)      C⁷      F⁶      ) F⁷

B♭⁷      B°7      F⁶/C      (B♭⁷)      A₉⁷ D⁷

S:      (G₉⁷)      NC      C⁷      F⁶      F⁶/C

(bs./pn. on head)

**B**

S:      F⁶      A⁷      D₉⁷      D♭⁷(♯⁵)      C₉⁷      F⁷

B<sub>b</sub><sup>7</sup>      B°<sup>7</sup>      F<sup>c</sup> (B<sub>b</sub><sup>7</sup>)      A<sub>Mi</sub><sup>7</sup> D<sup>7</sup>

(G<sub>Mi</sub><sup>7</sup>) NC      C<sup>7</sup>      F<sup>6</sup>      F<sup>6</sup> C<sup>7</sup>)  
(bs./pn. on head)

(Solos) (F blues) (optional changes given)

F<sup>6</sup>      G<sub>Mi</sub><sup>7</sup>      C<sup>7</sup>      F<sup>6</sup>      C<sub>Mi</sub><sup>7</sup>      F<sup>7</sup>      B<sub>b</sub><sup>7</sup>      B°<sup>7</sup>  
F<sup>6</sup>      A<sub>Mi</sub><sup>7</sup>      D<sup>7</sup>      G<sub>Mi</sub><sup>7</sup>      C<sup>7</sup>      F<sup>6</sup>      G<sub>Mi</sub><sup>7</sup>      C<sup>7</sup>

Vamp for solos  
After solos, D.S. al Coda

F<sup>6</sup>      B<sub>b</sub>      B°<sup>7</sup> B<sub>b</sub><sup>7</sup>      A<sub>Mi</sub><sup>7</sup>      NC  
(bs./pn.)

NC      ^ break - - - - - F<sup>7(b5)</sup>

F<sup>7(b5)</sup>      ^ break - - - - -

Chords in parentheses are used for solos.

As played by Horace Silver but transposed from Bb to F to be easily playable by more instruments.

Note: The head is sometimes played as two letter A's, omitting letter B.

## Medium-Fast Swing (in 2)

J = 232 (Intro)

## Out A Day

Franck Amsallem

**A** C<sub>b</sub>MA<sup>7</sup> (add bass and drums)      E<sub>b</sub>MA<sup>7</sup>

**B** G<sub>b</sub>MA<sup>7</sup>      E<sub>b</sub>MA<sup>7</sup>

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

(piano only)      (piano fills)      (Vamp & fill till cue)

Bass walks in 4 for solos  
(in 2 for head).  
Based on the changes to  
"Night and Day".

Chords in parentheses are used for solos.

# Over the Rainbow

Lyric: E. Y. Harburg  
Music: Harold Arlen

Medium

(Verse) **E<sup>b</sup>6** **C<sub>MI</sub>7** **F<sub>MI</sub>7** **B<sup>b</sup>7** **E<sup>b</sup><sub>MA</sub>7** **C<sub>MI</sub>7**

When all the world is a hope - less jum - ble and the rain - drops tum - ble all a -

**F<sub>MI</sub>7** **B<sup>b</sup>7** **E<sup>b</sup>6** **E<sup>o</sup>7** **F<sub>MI</sub>9** **B<sup>b</sup>13** **E<sup>b</sup>6** **C<sub>MI</sub>7** **F<sub>MI</sub>7** **B<sup>b</sup>7**

round, hea - ven o - pens a mag - ic lane

**E<sup>b</sup>6** **C<sub>MI</sub>7** **F<sub>MI</sub>7** **B<sup>b</sup>7** **E<sup>b</sup><sub>MA</sub>7**

When all the clouds dark - en up the sky - way, there's a rain - bow high - way to be

**D<sub>MI</sub>7** **G7** **C<sub>MI</sub>** **(A<sup>b</sup>7)** **B<sup>b</sup>** **F7**<sub>SUS</sub> **F7** **F<sub>MI</sub>7** **(add 11)** **B<sup>b</sup>9**<sub>SUS</sub>

found, lead - ing from your win - dow - pane to a place be - hind the

**F<sub>MI</sub>7** **(add 11)** **B<sup>b</sup>9**<sub>SUS</sub> **F<sub>MI</sub>7** **B<sup>b</sup>7**

sun, just a step be - yond the rain

**A** **E<sup>b</sup>6** **(A<sub>MI</sub>7(5) D7(9))** **C<sub>MI</sub>7** **G<sub>MI</sub>7** **(E<sup>b</sup><sub>MA</sub>7)** **E<sup>b</sup>7** **A<sup>b</sup><sub>MA</sub>7** **(B<sup>b</sup>9**<sub>SUS</sub>) **G<sub>MI</sub>7** **C7**

Some - where o - ver the rain - bow, way up high,

**(F<sub>MI</sub>7)** **A<sup>b</sup><sub>MA</sub>7** **D<sup>b</sup>7** **(G<sub>MI</sub>7)** **E<sup>b</sup><sub>MA</sub>7** **C7(9)** **F7** **B<sup>b</sup>7** **E<sup>b</sup>6** **F<sub>MI</sub>7** **B<sup>b</sup>7**

there's a land that I heard of once in a hull - a - by.

**(A<sub>MI</sub>7(5) D7(9))** **E<sup>b</sup>6** **C<sub>MI</sub>7** **G<sub>MI</sub>7** **(E<sup>b</sup><sub>MA</sub>7)** **E<sup>b</sup>7** **A<sup>b</sup><sub>MA</sub>7** **(B<sup>b</sup>9**<sub>SUS</sub>) **G<sub>MI</sub>7** **C7**

Some - where o - ver the rain - bow skies are blue,

**(F<sub>MI</sub>7)** **A<sup>b</sup><sub>MA</sub>7** **D<sup>b</sup>7** **(G<sub>MI</sub>7)** **E<sup>b</sup><sub>MA</sub>7** **C7(9)** **F7** **B<sup>b</sup>7** **E<sup>b</sup>6** **B<sup>b</sup>7**<sub>SUS</sub>

and the dreams that you dare to dream real - ly do come true. Some

**B** E<sup>b</sup>⁶ (F<sub>MI</sub>)<sup>7</sup> E<sup>b</sup> F<sub>MI</sub><sup>7</sup> B<sup>b</sup>⁷

day I'll wish up - on a star and wake up where the clouds are far be -

(E<sup>b</sup>⁶ G<sub>MI</sub><sup>11</sup> C<sup>7</sup>) F<sub>MI</sub><sup>7</sup> E<sup>b</sup> B<sup>b</sup>⁷ ) E<sup>b</sup>⁶

hind me. Where trou - bles melt like lem - on drops, a

A<sub>MI</sub><sup>7(b5)</sup> D<sup>7(b9)</sup> G<sub>MI</sub><sup>7</sup> (C<sub>MI</sub><sup>9</sup>) G<sup>b</sup>⁹<sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b</sup>⁹

way, a - bove the chim - ney tops that's where you'll find me.

**C** E<sup>b</sup>⁶ (A<sub>MI</sub><sup>7(b5)</sup> D<sup>7(b9)</sup>) C<sub>MI</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> (E<sup>b</sup><sub>MA</sub><sup>7</sup>) E<sup>b</sup>⁷ A<sup>b</sup><sub>MA</sub><sup>7</sup> (B<sup>b</sup>⁹<sub>SUS</sub>) (A<sub>MI</sub><sup>7</sup> D<sup>7</sup>) G<sub>MI</sub><sup>7</sup> C<sup>7</sup>

Some - where o - ver the rain - bow blue - birds fly.

(F<sub>MI</sub><sup>7</sup>) A<sup>b</sup><sub>MA</sub><sup>7</sup> D<sup>b</sup>⁷ (G<sub>MI</sub><sup>7</sup>) E<sup>b</sup><sub>MA</sub><sup>7</sup> C<sup>7(b9)</sup> F<sup>7</sup> B<sup>b</sup>⁷ O E<sup>b</sup>⁶ F<sub>MI</sub><sup>7</sup> B<sup>b</sup>⁷

Birds fly o - ver the rain - bow, why then, oh why can't I?

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

O E<sup>b</sup>⁶ B<sup>b</sup>⁹<sub>SUS</sub> E<sup>b</sup><sub>MA</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b</sup>⁹

? If hap - py lit - tle blue - birds fly be - yond the rain - bow, why oh why can't (rit.)

E<sup>b</sup>⁶

I?

## Part-Time Lover

Medium Funk Shuffle  
(8th's swing)

J = 172

(Intro)

**B<sub>b</sub>MI 7** 1st x: synth.  
2nd x: bkgr. vocals on "oooh"

(vocal scat, on "da", 2nd x only)

Stevie Wonder

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

**B<sub>b</sub>MI** **A<sub>b</sub>** **G<sub>b</sub>MA<sup>7</sup>** **F<sub>MI</sub> 7(11)**

once, hang up the phone to let me know you made it home, Don't want noth - ing to be

**E<sub>b</sub>MI 7** **F<sub>MI</sub> 7** **A<sub>b</sub> B<sub>b</sub>MI** **F<sub>MI</sub> 7(11)**

wrong with part - time lov - er. If she's with

**B<sub>b</sub>MI** **A<sub>b</sub>** **G<sub>b</sub>MA<sup>7</sup>** **F<sub>MI</sub> 7(11)**

me, I'll blink the lights to let you know to - night's the night for me and

**E<sub>b</sub>MI 7** **F<sub>MI</sub> 7** **O A<sub>b</sub> B<sub>b</sub>MI** **B<sub>b</sub>MI A<sub>b</sub>MI 7 D<sub>b</sub>7**

you, my part - time lov - er. We are

**B**

**G<sub>b</sub>** **A<sub>b</sub>** **D<sub>b</sub>** **B<sub>b</sub>**

un - der - cov - er pas - sion on - the run, chas - ing

**E<sub>b</sub>MI 7** **F<sub>MI</sub> 7** **G<sub>MI</sub> 7(b5) A<sub>b</sub> B<sub>b</sub>MI** **A<sub>b</sub>MI 7 D<sub>b</sub>7**

love up a - gainst the sun. We are

**G<sub>b</sub>** **A<sub>b</sub>** **D<sub>b</sub>**

strang - ers by day, lov - ers by night, know - ing it's so

**E<sub>b</sub>MI<sup>6</sup>**      **F<sub>SUS</sub><sup>7</sup>**      (1st x only)

wrong, but feel - ing so right. 2. If I'm with

**C** **B<sub>b</sub>MI** (bkgr. vocals on 'ooh') **A<sub>b</sub>** **G<sub>b</sub>MA<sup>7</sup>** **F<sub>MI</sub><sup>7</sup>**

(vocal scat)

**E<sub>b</sub>MI<sup>9</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sub>b</sub>MI** 1. **E<sub>b</sub>MI<sup>7</sup> F<sub>MI</sub><sup>7</sup>** 2. **B<sub>b</sub>MI A<sub>b</sub>MI<sup>7</sup> D<sub>b</sub><sup>7</sup>**

We are  
D.S. al Coda  
(repeat back to **A** for 3rd verse)

**O** **B<sub>b</sub>MI** **E<sub>b</sub>MI<sup>7</sup>** **F<sub>MI</sub><sup>7</sup>**

lov - ers. you and me, part - time

**A<sub>b</sub> B<sub>b</sub>MI** **E<sub>b</sub>MI<sup>7</sup>** **F<sub>MI</sub><sup>7</sup>** **A<sub>b</sub> B<sub>b</sub>MI** break---

lov - ers, but she and he, part - time lov - ers.

**B<sub>b</sub>MI** (bkgr. vocals) **A<sub>b</sub>** **G<sub>b</sub>MA<sup>7</sup>** **F<sub>MI</sub><sup>7</sup>**

(vocal scat)

**E<sub>b</sub>MI<sup>9</sup>** **F<sub>MI</sub><sup>7</sup>** **B<sub>b</sub>MI** **E<sub>b</sub>MI<sup>9</sup> F<sub>MI</sub><sup>7</sup>**

(Vamp & fade)

2nd verse:

If I'm with friends and we should meet,  
Just pass me by, don't even speak,  
And know the word's "discreet" when part-time lovers.  
But if there's some emergency,  
Have a male friend to ask for me,  
So then she won't peek, (it's really you) my part-time lover.

3rd verse:

I've got something that I must tell,  
Last night someone rang our doorbell  
And it was not you, my part-time lover.  
And then a man called our exchange,  
But didn't want to leave his name,  
I guess that two can play the game of part-time lover.

Med. Funk Shuffle  
(8th's swing)

# Part-Time Lover (Bass)

(Intro)

$\text{J} = 172$

A

B

**G<sup>b</sup>**

**E<sup>b</sup>MI<sup>6</sup>**      **F<sup>7</sup> sus**

(8va b. ....)

**C**

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

**E<sup>b</sup>MI<sup>9</sup>**      **F<sub>MI</sub><sup>7</sup>**      **B<sup>b</sup>MI**      **1. E<sup>b</sup>MI<sup>7</sup>** **F<sub>MI</sub><sup>7</sup>**      **2. B<sup>b</sup>MI** **A<sup>b</sup>MI<sup>7</sup>** **D<sup>b</sup>**

(-)(-)(-)

**D.S. al Coda**  
(repeat back to **A** for 3rd verse).

**O**

**B<sup>b</sup>MI**      **E<sup>b</sup>MI<sup>7</sup>**      **F<sub>MI</sub><sup>7</sup>**      **A<sup>b</sup> B<sup>b</sup>MI**

**B<sup>b</sup>MI**      **E<sup>b</sup>MI<sup>7</sup>**      **F<sub>MI</sub><sup>7</sup>**      **A<sup>b</sup> B<sup>b</sup>MI**

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

**E<sup>b</sup>MI<sup>9</sup>**      **F<sub>MI</sub><sup>7</sup>**      **B<sup>b</sup>MI**      **E<sup>b</sup>MI<sup>7</sup>**      **F<sub>MI</sub><sup>7</sup>**

(-)(-)(-)

Bass line is played with some variation.

Notes in parentheses are below the range of a standard bass.

Medium Jazz  
J = 184

# Pendulum

Richie Beirach

**A**

(see notes at end)

(F F#)  
F# pedal

(D<sub>SUS</sub> F#)  
F# pedal

(bs.)

(bs. etc.)

(F#<sub>SUS</sub>)

(A<sub>MI</sub><sup>(add 9)</sup> F#)

(G F#)

(F#<sub>SUS</sub>)

(F#<sub>SUS</sub>)

**(Solos)**  
F# pedal (see notes at end)

open

(bass gets away from pattern)

After solos, D.C. al Coda  
(with repeat)

(F#<sub>SUS</sub>)

(bs.)

(F#<sub>SUS</sub>)

NC

D<sub>MA</sub> 9(#11)

Note: Solos (and head) may use any harmonies over F# pedal.

Some harmonies on recording:

F#<sub>MI</sub><sup>9</sup>, A<sub>MI</sub><sup>9</sup> F#, F#<sup>7</sup>, C<sub>MA</sub><sup>7(#5)</sup> F#, F#<sup>7</sup><sub>SUS</sub>, etc.

# Prelude To A Kiss

Duke Ellington  
Irving Gordon  
Irving Mills

Medium Ballad

**A** D<sup>9</sup> G<sup>9</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup>(B<sup>b7</sup>)<sub>3</sub> B<sup>9</sup> E<sup>9</sup> A<sup>7</sup> D<sub>MI</sub><sup>7</sup>

If you hear a song in blue, like a flow - er cry - ing for the dew,

D<sub>MI</sub><sup>7(11)</sup> (G<sup>7</sup>) G<sup>7</sup> G<sup>#07</sup> A<sub>MI</sub><sup>7</sup> D<sup>13</sup> D<sub>MI</sub><sup>7</sup> G<sup>7(b9)</sup> C<sub>MA</sub><sup>7</sup>E<sub>MI</sub><sup>7</sup>A<sup>7</sup>

that was my heart ser - e - nad - ing you, my pre - lude to a kiss.

D<sup>9</sup> G<sup>9</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup>(B<sup>b7</sup>)<sub>3</sub> B<sup>9</sup> E<sup>9</sup> A<sup>7</sup> D<sub>MI</sub><sup>7</sup>

If you hear a song that grows from my ten - der sen - ti - ment - tal woes,

D<sub>MI</sub><sup>7(11)</sup> (G<sup>7</sup>) G<sup>7</sup> G<sup>#07</sup> A<sub>MI</sub><sup>7</sup> D<sup>13</sup> D<sub>MI</sub><sup>7</sup> G<sup>7(b9)</sup> C<sub>MA</sub><sup>7</sup>F<sup>#MI</sup><sup>7</sup>B<sup>7</sup>

that was my heart try - ing to com - pose a pre - lude to a kiss.

**B** E<sub>MA</sub><sup>7</sup> C<sup>#MI</sup><sup>7</sup> F<sup>#MI</sup><sup>7(b5)</sup> B<sup>7</sup> (G<sup>#MI</sup><sup>7</sup>) E<sub>MA</sub><sup>7</sup> C<sup>#MI</sup><sup>7</sup> F<sup>#MI</sup><sup>7</sup> B<sup>7</sup>

Though it's just a sim - ple mel - o - dy with noth - ing fan - cy, noth - ing much,

E<sub>MA</sub><sup>7</sup> C<sup>#MI</sup><sup>7</sup> F<sup>#MI</sup><sup>7(b5)</sup> B<sup>7</sup> (E<sub>MI</sub><sup>7</sup>) E<sup>7</sup> A<sup>7</sup> D<sub>MI</sub><sup>11</sup> E<sub>bMI</sub><sup>11</sup>E<sub>MI</sub><sup>11</sup>E<sup>b9</sup>

you could turn it to a sym - pho - ny, a Schu - bert tune with a Gersh - win touch. Oh,

**C** D<sup>9</sup> G<sup>9</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup>(B<sup>b7</sup>)<sub>3</sub> B<sup>9</sup> E<sup>9</sup> A<sup>7</sup> D<sub>MI</sub><sup>7</sup>

how my love song gent - ly cries for the ten - der - ness with - in your eyes, my

D<sub>MI</sub><sup>7(11)</sup> (G<sup>7</sup>) G<sup>7</sup> G<sup>#07</sup> A<sub>MI</sub><sup>7</sup> D<sup>13</sup> D<sub>MI</sub><sup>7</sup> G<sup>7(b9)</sup> C<sub>MA</sub><sup>7</sup>(E<sub>MI</sub><sup>7</sup>A<sup>7</sup>)

love is a pre - lude that nev - er dies, a pre - lude to a kiss.

Alternate changes  
for bar 8 of letter B:

G <sup>7</sup>	A <sup>b7</sup>	A <sup>7</sup>	E <sup>b9</sup>
F <sup>9</sup>	G <sup>b9</sup>	G <sup>9</sup>	A <sup>b9</sup>
B <sup>b13</sup>	B <sup>13</sup>	C <sup>13</sup>	D <sup>b13</sup>

## Promise

Chick Corea  
(As played by Bob Berg)

Med. Swing (in 2)

J = 148

B<sup>b</sup><sub>MI</sub>7

(Intro)

D<sup>b</sup>13G<sup>b</sup><sub>MA</sub>7

F7(alt.)

C (pn. fill)

B<sup>b</sup><sub>MI</sub>7E<sup>b</sup><sub>MI</sub>7D<sup>b</sup>6<sub>9</sub>

F7(alt.)

A

B<sup>b</sup><sub>MI</sub>7(G<sup>b</sup><sub>MI</sub>6  
G<sup>b</sup><sub>MI</sub>6 / D<sup>b</sup>)F7(<sup>b</sup>9))

S:

(ten.)  
B<sup>b</sup>7(<sup>#</sup>9)<sub>5</sub>B<sup>b</sup>7(<sup>b</sup>9)  
E<sup>b</sup>E<sup>b</sup><sub>MI</sub>7C<sub>MI</sub>7(<sup>b</sup>5)(F7(<sup>b</sup>9))  
F#<sup>o</sup>7G<sub>MI</sub>7(<sup>b</sup>5)C13<sub>SUS</sub> C7(<sup>b</sup>9)<sub>5</sub>D<sub>MI</sub>7(<sup>b</sup>5)G<sup>9</sup><sub>SUS</sub>G13(<sup>b</sup>9)C13(<sup>b</sup>9)C7(<sup>#</sup>5)F13<sub>SUS</sub>F7(<sup>b</sup>9)<sub>5</sub>

B

G<sup>b</sup><sub>MA</sub>7(<sup>#</sup>11)D<sup>b</sup>13<sub>SUS</sub>D<sup>b</sup>7(<sup>b</sup>9)C7(<sup>#</sup>9)C7(<sup>b</sup>9)C<sup>b</sup>6<sub>9</sub>(<sup>#</sup>11)C7(<sup>#</sup>9)<sub>5</sub>B7(<sup>#</sup>9)<sub>5</sub>B<sup>b</sup>7(<sup>#</sup>9)<sub>5</sub>B<sup>b</sup>7(<sup>b</sup>9)C<sup>b</sup><sub>MA</sub>7(<sup>#</sup>11)E<sup>b</sup><sub>MI</sub>/B<sup>b</sup>

A°7

D<sup>b</sup><sub>MA</sub>7A<sup>b</sup>3G<sub>MI</sub>7(<sup>b</sup>5)

C7

A<sub>MI</sub>7(<sup>b</sup>5)

D7

C (pn. fill)

Musical score for the first section:

- Chords:  $F\#_{MI}^{7(b5)}$ ,  $B^7$ ,  $F_{MI}^{7(b5)}$ ,  $B_b^7$ ,  $E_b_{MI}^7$ ,  $D_b$ ,  $C^{7(\#5)}$ ,  $F^{7(alt.)}$ .
- Measure 1:  $F\#_{MI}^{7(b5)}$  (3 measures),  $B^7$  (1 measure).
- Measure 2:  $E_b_{MI}^7$  (3 measures),  $D_b$  (3 measures).
- Measure 3:  $C^{7(\#5)}$  (3 measures),  $F^{7(alt.)}$  (1 measure).
- Measure 4:  $B_b_{MI}^7$  (1 measure),  $D_b^{13}$  (1 measure),  $C^{7(\#5)}$  (1 measure),  $F^{7(alt.)}$  (1 measure).
- Text: "Solo on form (AB); After solos, D.S. al Coda."

Tenor solo section:

- Chords:  $B_b_{MI}^7$ ,  $D_b^{13}$ ,  $G_b_{MA}^7$ ,  $F^{7(alt.)}$ .
- Measure 1:  $B_b_{MI}^7$  (4 measures),  $D_b^{13}$  (4 measures).
- Measure 2:  $G_b_{MA}^7$  (4 measures),  $F^{7(alt.)}$  (4 measures).

Vamp & solo till cue:

- Chords:  $B_b_{MI}^7$ ,  $E_b_{MI}^7$ ,  $D_b^{6/9}$ ,  $F^{7(alt.)}$ .
- Measure 1:  $B_b_{MI}^7$  (4 measures),  $E_b_{MI}^7$  (4 measures).
- Measure 2:  $D_b^{6/9}$  (4 measures),  $F^{7(alt.)}$  (4 measures).
- Text: "(Vamp & solo till cue)"

On cue:

- Chords:  $B_b_{MI}^7$ ,  $E_b_{MI}^7$ ,  $G_b^{6/9}$ ,  $F^{7(alt.)}$ ,  $B_b_{MI}^{11}$ .
- Measure 1:  $B_b_{MI}^7$  (3 measures),  $E_b_{MI}^7$  (3 measures).
- Measure 2:  $G_b^{6/9}$  (3 measures),  $F^{7(alt.)}$  (1 measure).
- Measure 3:  $B_b_{MI}^{11}$  (1 measure).
- Text: "rit."

Chords in parentheses are used for solos.

Melody is somewhat freely interpreted.

Bass may walk in 4 for solos.

Medium Swing  
J = 154 (trp.  
ten.) (Intro)

# Punjab

Joe Henderson

Treble clef C major. Bass clef C major.

Chords: G<sub>MA</sub><sup>7</sup>, A<sub>MA</sub><sup>7</sup>, B<sub>MA</sub><sup>7</sup>, C<sub>MA</sub><sup>7(b5)</sup>, G<sub>MA</sub><sup>7</sup>, A<sub>MA</sub><sup>7</sup>, B<sub>MA</sub><sup>7</sup>, C<sub>MA</sub><sup>7(b5)</sup>.

**A**

Soprano (S): (trp. ten.) 3 measures. Chords: D<sub>MA</sub><sup>7(13)</sup>. Alto (A): 3 measures. Chords: B<sub>b</sub><sup>13(b9)</sup>, C<sub>b</sub><sub>MA</sub><sup>7</sup>. Bass: (bass in 2).

Chords: G<sup>13</sup>, A<sub>b</sub><sub>MA</sub><sup>7</sup>, F<sub>MI</sub><sup>9(b5)</sup>, B<sub>b</sub><sup>7(b5)</sup>.

Chords: E<sup>6/9</sup>(add #11), E<sub>b</sub><sup>7(b9)</sup>A<sub>b</sub><sub>MA</sub><sup>7</sup>.

**B**

(trp. w/ ten. 8va b.) 3 measures. Chords: A<sub>b</sub><sub>MA</sub><sup>7</sup>, G<sup>13</sup>, G<sub>b</sub><sup>13</sup>, C<sub>b</sub><sub>MA</sub><sup>7</sup>, E<sup>9</sup>F<sup>9</sup>. Bass walks: (bass walks).

(trp.)  
(ten.)

$A^{13} A_{MA}^7 G_{MA}^7 F^{13}$

$F^9_{SUS}$

$G_{MA}^7$

$A_{MA}^7$

$B_{MA}^7$

$C_{MA}^7(b5)$

(after repeat)

**C** Solos  
**D**  $D_{MA}^7$

(bass walks in 4)

$F_{MI}^7(b5)$

$B_b^7$

$E^6_{\frac{4}{9}}(\text{add } \#11)$

$E_b^7(b9)$

**D**  $A_{bMA}^7$

$G^{13}$

$G_b^{13}$

$C_b^7_{MA}$

$(E^9) F^9$

$F^9_{SUS}$

$G_{MA}^7$

$A_{MA}^7$

$B_{MA}^7$

$C_{MA}^7(b5)$

Solo on CD; After solos,  
D.S. al Coda (play head  
twice before taking Coda).

(trp.)  
(ten.)

(pn.)

$G_{MA}^7 A_{MA}^7 B_{MA}^7$

$C_{MA}^7(b5)$

$G_{MA}^7$

$A_{MA}^7$

$B_{MA}^7$

$C_{MA}^7(b5)$

(after repeat)

## Pyramid

Med. Swing Stop Time till letter **B**

Horace Silver

$\text{J} = 159$

(trp.) (ten.)

$A\flat M17(b5)$   $D\flat 7(\#9)$   $G\flat M17$

$F\flat M17(b5)$   $B\flat 7(\#5)$

$E\flat$  pedal

(bass w/ pn. in octaves)

(horns w/ pn. R.H.)

( $E\flat$  pedal)

break

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

**A** (Swing (stop time))

$E$

$E\flat 7(\text{add } 9)$

$A\flat M17$

$A\flat M17 G M17 F\sharp M17$

$F M17^{(b5)} E$

$B\flat$

$D$

$C M17^{(b5)}$

$C M17^{(b5)}$   $F 7^{(b9)}$

$F M17^{(b5)}$   $E$

2.3.

(start on D.C.)

**C** (Rumba)  $C_{MI}^{7(b5)}$   $F^{7(b9)}$   $F_{MI}^{7(b5)}$   $B_b$   $E_{MI}^{9(MA7)}$   $E_{MI}^{9(MA7)}$

**B**  $F_{MI}^{7(b5)}$   $B_b$   $E_{MI}^{6}$   $F_{MI}^{7}$   $E_{MI}^{6}$

$F_{MI}^{7(b5)}$   $B_b$   $E_{MI}^{G_b \text{ bass}}$   $C_{MI}^{7(b5)}$   $F_{MI}^{7} B^7$   $F_{MI}^{7(b5)}$  break

D.S. al 3rd ending al fine.  
Skip letter B.  
Solos start at letter C.

**C** (Solos) (Swing)  $F_{MI}^{7(b5)}$   $B_b^{7(\#9)}$   $E_{MI}^{(MA7)}$   $(Ab^9)$   $F_{MI}^{7(b5)}$   $B_b^{7(\#9)}$

**S**  $A_{MI}^7$   $F_{MI}^{7(b5)}$   $B_b^{7(\#9)}$   $E_{MI}^{(MA7)}$   $Ab^9$

1.  $C_{MI}^{7(b5)}$   $F^7$   $F_{MI}^{7(b5)}$   $B_b^{7(\#9)}$  2.3.  $C_{MI}^{7(b5)}$   $F^7$   $F_{MI}^{7(b5)}$   $B_b^{7(\#9)}$   $E_{MI}^{6\#}$

**D** (Rumba)  $F_{MI}^{7(b5)}$   $B_b$   $E_{MI}^{(MA7)}$  2.  $F_{MI}^{7(b5)}$   $B_b$   $E_{MI}^{G_b \text{ bass}}$   $C_{MI}^{7(b5)}$   $F_{MI}^{7} B^7$   $F_{MI}^{7(b5)}$

(fine)

D.S.S. al 3rd ending al fine.  
Solo on CCDC. After solos,  
D.C. al Coda (no repeats).

$C_{MI}^{7(b5)}$   $F^{7(b9)}$   $F_{MI}^{7(b5)}$   $B_b$   $E_{MI}^7$   $Ab^7$   $D_{MI}^7$   $G^7$

(trp.) ten. 8 8 8

$C_{MI}^{7}$   $E^{13(\#11)}$   $E^{B^9 \text{ (add 9)}}$

# ? (Question Mark)

Medium-Fast Swing (in 2)

$\text{J} = 224$  NC.

(Intro)

Nguyễn Lê

**A**

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

$\text{E}_{\text{MI}}^{\flat7}$   $\text{B}^6_{\flat}$   $\text{D}_{\text{MI}}^7$   $\text{G/B}$   $\text{E}^7(\text{alt.})$

$\text{A}_{\text{MI}}^7$   $\text{F}_{\text{MA}}^7$   $\text{B}^6_{\flat}$   $\text{G/B}$   $\text{B}_{\text{D}}^{\flat(\text{add 9})}$   $\text{E}_{\text{G}}^{\flat(\text{add 9})}$

$\text{F}_{\text{MI}}^{\#7}$   $\text{E/D}$   $\text{F}_{\text{MI}}^7$   $\text{B}_{\text{G}}^{\flat7 \text{ sus}}$   $\text{G/B}$

$\text{C}_{\text{MI}}^7$   $\text{A}_{\text{MA}}^{\flat7}$   $\text{G/B}$   $\text{E}^7(\text{alt.})$

**B**  $\text{F}_{\text{MI}}^{11}$

Solo on **A**. Play **B** to end each solo.  
To end, vamp and fade on **B**.  
Head is played twice before and after solos.  
Solos start in 2, segue to 4.

## Medium Straight 8th's

♩ = 138

B♭<sub>MI</sub><sup>11</sup> (pn. comps very sparsely  
bs. tacet till [A])

## Rainland

Paul McCandless

68

B♭<sub>MI</sub><sup>11</sup> (gtr. o. till [A])

(gtr. ostinato, till [A])

A (F<sub>MI</sub><sup>11</sup> chords in parentheses are played on repeat)

C<sub>MI</sub><sup>11</sup>

(oboe w/ gtr.)

G<sup>7(#5)</sup>

(E<sup>b</sup> A<sup>b</sup>)

B<sup>b7</sup><sub>SUS</sub>

(B<sup>b7</sup><sub>SUS</sub> A<sup>b MA7</sup> C)

G<sup>7(#5)</sup>

D<sup>b13</sup>

6) G<sup>7(#5)</sup>

D<sup>b13</sup>

(B<sup>b13</sup><sub>SUS</sub>)

E<sup>b</sup>

F

B<sup>b MI</sup><sup>11</sup>

B<sup>b MI</sup><sup>11</sup>

B<sup>b MI</sup><sup>11</sup>

C<sup>b MA7(#5)</sup>

B<sup>b</sup>

6)  $C_{MA}^{7(b5)}$   $B_b$

$C_{MI}^{11}$

**B**  $E_{MI}^{b}$   $C_b$   $E_b$   $D_b$   $E_b$   $A_b$   $E_b$   $B_{MA}^{7}$   $D^{\#}$

(gtr.)  $B$   $C^{\#}$   $D_{MA}^{7}$   $F_{MI}^{b}$   $C_{MI}^{b}$   $E$   $A$   $D_{MA}^{7}$   $C_{MI}^{b}$   $E$

$D$   $F^{\#}$   $C_{MI}^{b}$   $E$   $D$   $B$   $C^{\#}$   $B_{MI}^{7}$   $D_{MA}^{7}$   $E$

**C**  $C_{MI}^{11}$   $G^{7(\#5)}$

$E_b$   $F$   $B_{MI}^{11}$   $C_{bMA}^{7(b5)}$   $C_{MI}^{11}$

**D** (Piano solo)  $B_{bMI}^{11}$   $D_{bMA}^{7}$   $E_b$   $F_{MI}^{11}$   $G^{7(\#5)}$

$E_{bMI}^{11}$   $G_{bMA}^{7}$   $A_b$   $B_{bMI}^{11}$   $1. C^{7(\#5)}$   $2. G^{7(\#5)}$

$C_{MI}^{11}$   $C_{MI}^{11}$   $A_{bMI}^{6\%}$   $D_b^{13}$

$E_{bMA}^{7}$   $B_b$   $C_{bMA}^{7(b5)}$   $B_b$   $C_{MI}^{11}$   $C_{MI}^{11}$   $B_b$

(end solo) (ob.) V.S. (turn page)

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**E**  $D_{MA}^b 7 / E_b$   $C_{MA}^b 7 / E_b$   $G_{SUS4-3}^b$

$E^{(add\ 9)}$   $G_{MA}^7 / A$   $A_{MA}^9(^{#11})$

$B^{(add\ 9)}$   $A_{MA}^7 / C^{\#}$   $D_{MI}^{11}$   $G_{SUS}^7 (^{b9})$   $C_{MI}^{11}$

**F**  $C_{MI}^{11}$   $G^7(^{#9}) / ^{#5}$   
 (oboe w/ gtr.)  $E_b / A_b$   $B_{SUS}^b 7$   $B_{SUS}^b 7$   $A_{MA}^b 7 / C$

$D_b^{13}$   $B_{SUS}^b 7 13$

$E_b / F$   $B_{MI}^b 11$   $B_{MI}^b 11$

$C_{MI}^{11}$   $B_{MI}^b 11$   $B_{MI}^b 11$

$F_{MI}^{11}$   $B_{MI}^b 11$

$B_{MI}^b 11$   $C_{MA}^b 7(^{b5}) / B_b$   $F_{MI}^{11}$

Piano and bass play sparsely first time at letter A.

Medium Straight 8th's  
J = 138       $B_{b\text{MI}}^{11}$  (Intro)

## Rainland (ostinato)

(4x's)

(gtr.) (F<sub>MI</sub><sup>11</sup> chords in parentheses are played on repeat and on D.S. ∑)

**A**  $C_{MI}^{11}$   $G_7^{(\#5)}$   $D_b^{13}$

**S**  $G_7^{(\#5)}$  ( $E^b A^b$ ) ( $B_b^7 \text{ sus}$ ) ( $B_b^7 \text{ sus } A^b M_A^7$ )  $C$   $E^b$   $F$

**2)**  $D_b^{13}$   $(B_b^{13} \text{ sus})$   $E^b$   $F$

**6)**  $B_{b\text{MI}}^{11}$   $C_{MA}^{7(\#5)}$   $B^b$

**2)**  $C_{MA}^{7(\#5)}$   $B^b$   $C_{MI}^{11}$

**6)**  $E^b_{MI}$   $C^b$   $E^b$   $D^b$   $E^b$   $A^b$   $E^b$   $B_{MA}^7$   $D^\#$

**B**  $E^b_{MI}$   $C^b$   $E^b$   $D^b$   $E^b$   $A^b$   $E^b$   $B_{MA}^7$   $D^\#$

**6)**  $B$   $C^\#$   $D_{MA}^7$   $F^\#$   $F_{MI}^\#$   $C_{MI}^\#$   $E$   $E$   $A$   $D_{MA}^7$   $C_{MI}^\#$   $E$

**D**  $F^\#$   $C_{MI}^\#$   $E$   $D$   $B$   $C^\#$   $B_{MI}^7$   $\sum$   $D_{MA}^7$   $E$   $E$   $D_{MA}^7$

**C**  $C_{MI}^{11}$   $G_7^{(\#5)}$

**7)**  $E^b$   $F$   $B_{b\text{MI}}^{11}$

**2)**  $E^b$   $F$

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

**6)** **C<sub>MI</sub>11**

**D** (Piano solo) **B<sub>MI</sub>11** **D<sub>MA</sub>7** **E<sub>b</sub>** **F<sub>MI</sub>11** **G7(#5)**

(behind solo) **E<sub>b</sub><sub>MI</sub>11** **G<sub>MA</sub>7** **A<sub>b</sub>** **B<sub>MI</sub>11** **C<sub>MI</sub>11** **1 C7(#5)**

**2. G7(#5)** **C<sub>MI</sub>11** **C<sub>MI</sub>11** **B<sub>b</sub>** (2nd x:) **A<sub>b</sub><sub>MI</sub>6/9**

**D<sub>b</sub>13** **E<sub>b</sub><sub>MA</sub>7** **B<sub>b</sub>** **C<sub>MA</sub>7(b5)** **C<sub>MI</sub>11** **C<sub>MI</sub>11** **B<sub>b</sub>**

**E** **D<sub>MA</sub>7** **E<sub>b</sub>** **C<sub>MA</sub>7** **E<sub>b</sub>** **G<sub>SUS</sub> G<sub>b</sub>** **E** (add 9) (end solo)

**G<sub>MA</sub>7** **A** **A<sub>MA</sub>9(#11)** **B** (add 9)

**A<sub>MA</sub>7** **C<sup>#</sup>** **D<sub>MI</sub>11** **G<sub>SUS</sub>7(b9)** **C<sub>MI</sub>11** **2)** **6)** **8)** D.S. al Coda

**O** **B<sub>MI</sub>11** **C<sub>MI</sub>11** **B<sub>MI</sub>11**

**2)** **6)** **8)** **F<sub>MI</sub>11** **2)** **4)** **B<sub>MI</sub>11**

**B<sub>MI</sub>11** **6)** **8)** **C<sub>MA</sub>7(b5)** **C<sub>MA</sub>7(b5)** **F<sub>MI</sub>11**

D.S. is letter F on melody part. Additional background line at letter E is omitted.

# Reach Out, I'll Be There

Brian Holland  
Lamont Dozier  
Eddie Holland  
(As sung by The Four Tops)

Med. Boogaloo

$J = 120$  (Intro)  $E^b\text{MI}$



(flute w/ gtr.)

1. Now if you

**A**  $A^b\text{MI}^7$   $G^b$   $B^b$   $D^b$   $A^b\text{MI}^7$   $G^b$   $B^b$   $D^b$

feel that you can't go on, \_\_\_\_\_ be - cause all of your hope is gone,

$D^b$   $A^b\text{MI}^7$   $G^b$   $B^b$   $D^b$   $D^b$   $A^b\text{MI}^7$   $G^b$   $B^b$   $D^b$

and you life \_\_\_\_\_ is filled with much con - fu - sion, un - til

$A^b\text{MI}^7$   $G^b$   $B^b$   $D^b$   $A^b\text{MI}^7$   $G^b$   $B^b$   $D^b$

hap - pi - ness \_\_\_\_\_ is just an il - lu - sion, and your world \_\_\_\_\_ a - round is crum - bl - in' down

$D^b$   $G^b$   $B^b$   $G^b$

dar - ling, \_\_\_\_\_ reach out, \_\_\_\_\_ (come on, girl, reach out for me,)  $F^{\circ 7}$

$D^{\circ 7}$   $F^{\circ 7}$   $NC(F^{\circ 7})$

Reach out. \_\_\_\_\_ (reach out for me.)

**B**  $B^b$   $E^b$   $B^b$   $E^b\text{MI}$   $B^b$

I'll be there \_\_\_\_\_ with a love \_\_\_\_\_ that will shel - ter you,

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

I'll be there \_\_\_\_\_ with a love \_\_\_\_\_ that will see you through \_\_\_\_\_

1.  $B^b$  2.  $B^b$

2. When you feel \_\_\_\_\_

**C B<sub>b</sub>**      **E<sub>b</sub>/B<sub>b</sub>**      **E<sub>b</sub> M1**      **B<sub>b</sub>**

I'll be there to always see you through,

**B<sub>b</sub>**      **E<sub>b</sub>/B<sub>b</sub>**      **E<sub>b</sub> M1**      **B<sub>b</sub>**

I'll be there to love and comfort you.

3. I can  
**D.S., vamp & fade on letter B.**

Sample bass line  
at letter A:

2      2

### Second and Third verses

2. When you feel lost and about to give up,  
'Cause your best just ain't good enough,  
And you feel the world has grown cold,  
And you're drifting out all on your own,  
And you need a hand to hold,  
Darling, Reach out (come on girl, reach out for me),  
Reach out (reach out for me).

I'll be there to love and comfort you,  
And I'll be there to cherish and care for you.

3. I can tell the way you hang your head,  
You're without love and now you're afraid,  
And through your tears you look around,  
But there's no peace of mind to be found (I know what you're thinkin'),  
You're alone now, no love of your own, but  
Darling, Reach out (come on girl, reach out for me),  
Reach out (reach out for me—just look over your shoulder).

I'll be there to give you all the love you need,  
And I'll be there, you can always depend on me.

Jim McNeely  
(as played by Phil Woods)

# Real Life

**Fast Swing** J = 254

Chords labeled in the score include:

- A (F<sub>MI</sub>)
- D<sup>7(+)9</sup>
- G<sub>MI</sub> 7(b5)
- D<sub>b</sub> 9
- C 7(b9)
- (C<sub>b</sub><sub>MA</sub>)
- G<sub>MI</sub> 7 A<sub>MI</sub> 7
- F<sub>MI</sub> 7(b5)
- B<sup>9</sup>
- B<sub>b</sub> 7(b9)
- E<sub>b</sub><sub>MA</sub> 7
- D 7(alternate)
- D<sub>b</sub><sub>MA</sub> 7(#11)
- C<sub>MI</sub> 7
- C<sub>b</sub><sub>MA</sub> 7(b5)
- G<sub>b</sub><sub>MA</sub> 7
- B<sub>b</sub>
- 1 A<sup>13</sup><sub>SUS</sub> A<sub>b</sub> 7(alternate)
- G 7(alternate)
- G<sub>b</sub> 7(alternate)
- 2 A<sup>13</sup><sub>SUS</sub> E<sub>b</sub> 7
- (#5) D<sub>MA</sub> 7
- A<sub>b</sub> 7(alternate)
- B G<sup>SUS</sup>
- (etc.) A<sub>b</sub><sub>MA</sub> 7 G
- A G
- E<sub>b</sub><sub>MA</sub> 7 G
- E<sub>b</sub><sub>MA</sub> 7 A<sub>b</sub>
- B<sup>13</sup><sub>SUS</sub>
- A<sub>MA</sub> 9 C<sup>#</sup>
- D<sub>MA</sub> 7(#11)
- E<sub>MA</sub> 7
- F<sup>#</sup><sub>MA</sub> 7
- G<sup>9</sup>
- C 7(alternate)
- 3 A<sub>b</sub><sub>MI</sub> 7(11) D<sub>b</sub> 7(alternate) C 7(alternate) (Group solo)
- B<sub>MA</sub> 7
- D C<sup>#</sup>
- SS (Stop time)
- A<sub>MA</sub> 7(#11)
- G<sup>13(b9)</sup>
- G<sub>b</sub> 9(#11) F<sub>MA</sub> 7(#5)
- D E<sub>b</sub>
- C<sub>MA</sub> 7(b5)
- A<sub>b</sub> B<sub>b</sub>
- B A break
- (on D.S.S. F<sup>#</sup> pedal)
- (solo ends) 8va b.
- (F<sup>#</sup> pedal on D.S.S.)
- (Trp. solo)
- D F<sub>MI</sub> 7
- D 7(+)9
- G<sub>MI</sub> 7(b5)
- C 7(+)9
- B<sub>MA</sub> 7
- A<sub>b</sub><sub>MI</sub> 7

**F<sub>MI</sub> 7(b5)**   **B<sub>b</sub>7(#9)**   **E<sub>b</sub><sub>MA</sub>7**   **D7(alt.)**   **D<sub>b</sub><sub>MA</sub>7**   **C<sub>MI</sub>7**

**B<sub>MA</sub>7**   **G<sub>b</sub><sub>MA</sub>7**   **B<sub>b</sub>**   **A<sub>13</sub><sub>SUS</sub>** **A<sub>b</sub>7(alt.)** **G7(alt.)** **G<sub>b</sub>7(alt.)**   **A<sub>13</sub><sub>SUS</sub>** **E<sub>b</sub>7(b9)** **D<sub>MA</sub>7** **A<sub>b</sub>7(alt.)**

**E** **G13<sub>SUS</sub>** **A<sub>b</sub><sub>MA</sub>7** **G** **A** **G** **E<sub>b</sub><sub>MA</sub>7** **G** **E<sub>b</sub><sub>MA</sub>7** **A<sub>b</sub>** **B<sub>13</sub><sub>SUS</sub>** **A<sub>MA</sub>9** **C<sub>#</sub>**

**D<sub>MA</sub>7**   **E<sub>MA</sub>7**   **F#<sub>MA</sub>7**   **G7**   **C7(alt.)** **3.** **A<sub>b</sub><sub>MI</sub>7** **D<sub>b</sub>7(alt.)** **G<sub>b</sub><sub>MA</sub>7** **C7(#9)**

D.S. al 3rd ending      Solo on DDED.  
After solo, D.S.S. al Coda.

(F# pedal)  
(harmony)

(Alto solo)  
(pn.) (bs. tacet)

(add bs.)  
(Solo continues)

Solo on F. To end  
solo, continue to G.

(solo continues)      (solo ends)      drum fill -----

dr. fill -- -- --      dr. fill -----

group solo - - - - -      drum fill - - - - -      (add dr.)

8va b.-----

# Red's Blues

Jerry Bergonzi

Medium Swing

The musical score consists of three staves of jazz notation, likely for a tenor saxophone solo. The first staff starts with a B♭7 chord, followed by A♭M17, D♭7, G♭MA7, Fm17, B♭7, and E♭MA7. The second staff continues with E♭MA7, AMI7, D7, GMA7, DbMI7, and Gb7. The third staff concludes with C♭MA7, CM17(b5), F7(b9), B♭9sus, A13, and ends with a parenthesis and a bass clef, labeled '(fine)'.

Tenor sounds one octave lower than written.  
Head is played twice before and after solos.  
Bass walks in 4 throughout.  
Kicks are not played for solos.

## Relentless

Bob Mintzer

Fast Swing (Intro - Piano solo)

J = 316

**E<sub>MI</sub>⁹** (A<sup>13</sup>) **E<sub>MI</sub>⁹** (A<sup>13</sup>)

(bass) (Vamp till cue) (ten.)

**A** **E<sub>MI</sub>⁷(11)** (A<sup>13</sup> E) (omit on solos) **C<sup>13</sup>** **E**

S (E pedal for 7 bars) **E<sub>MI</sub>⁷(11)** (A<sup>13</sup> E) **C<sup>13</sup>** **D<sub>MI</sub>⁹** **G<sup>13</sup>**

**B<sup>b</sup><sub>MA</sub>⁷** **C** **A<sup>7(#5)</sup>** **F<sup>#</sup><sub>MI</sub>⁹** **B<sup>7(#9)</sup>**

mp crescendo

**B** **D<sub>MA</sub>⁷** **E** **E⁹** **D<sub>MA</sub>⁷** **E** **E⁹** **E<sub>b</sub>⁹**

(bass walks) tenor fill opt.

**C<sub>MA</sub>⁷** **D** **D⁹** **C<sub>MA</sub>⁷** **D** **D⁹** **D<sup>7(#9)</sup>**

tenor fill opt.

**G<sub>MI</sub>⁹** **C<sup>13</sup>(<sup>#11</sup><sub>b⁹</sub>)** **F<sup>#</sup><sub>MI</sub>⁹** **B<sup>7(#9)</sup>** 1st x:

**C** **G<sub>MA</sub>⁷** **A** **A<sup>13</sup>** 2 2 **G<sub>MA</sub>⁷** **A** **F<sup>#</sup><sub>MI</sub>⁹** **B<sup>7(#9)</sup>**

Solo on AABBC.  
Play letter D after each solo.

During solos on the last four bars of letter A, the chords begin on beat one of each bar  
Bass walks in 4 for solos

**D** (Interlude)

(drums fill spaces)

(ten. w/ piano)

E<sub>MI</sub><sup>9</sup>

B<sub>b</sub><sup>(add #4)</sup>  
C

(bs. w/ piano)

E<sub>b</sub> MA<sup>7</sup> F      G<sup>13(#11)</sup> A      C MI<sup>11</sup>

E MI<sup>9</sup>      B<sub>b</sub><sup>(add #4)</sup>  
C

E<sub>b</sub> MA<sup>7</sup> F      B<sup>7(#9)</sup>      E MI<sup>9</sup> A<sup>13</sup>

After last solo, play letter D,  
D.S. al Coda.

(Tenor fills)  
E MI<sup>9</sup> (A<sup>13</sup>)

(Vamp, fill & fade)

Sample tenor fills at **B**:

D MA<sup>7</sup> E E<sup>9</sup> E<sub>b</sub><sup>9</sup> C MA<sup>7</sup> D D<sup>9</sup> D<sup>7(#9)</sup>

8va b.-

Chords at letter D are optional.

Med. Motown

J = 112 (Intro)

## Respect

Otis Redding, Jr.  
(As sung by Aretha Franklin)

Music score for the intro of "Respect". It features two staves. The top staff is for guitar (gtr.) and shows chords C7, F7, C7, and F7. The bottom staff is for piano and shows chords A, G, F, and G. The lyrics are: 1. What you want, ba - by I got it, what you need,

Music score continuation. The piano part shows chords F, G, and F. The lyrics are: do you know I got it? All I'm ask - in' is for a lit - tle re -

(lead vocal)

Music score for the lead vocal. The lyrics are: spect when you come home, Hey, ba - by, when you got home, Just a lit - tle bit, just a lit - tle bit,

(3x's)

Music score for a repeating section. The lyrics are: Mis - ter, just a lit - tle bit, just a lit - tle bit,

**B** **F#M1** **B** **F#M1** **G7**

Music score for a saxophone solo. The lyrics are: (sax solo) (end solo)

**C** **G** **F** **G**

Music score continuation. The lyrics are: 4. Ooh, your kiss - es, sweet - er than hon - ey, and guess what

Music score continuation. The lyrics are: so is my mon - ey, all I want you to do for me is give it to me

when you get home, yeah, ba - by, whip it to me  
C7 F7  
Re - re - re - re, Re -

when you get home, now.  
spect, Just a lit - tle bit, just a lit - tle bit.

**D**

C7 break E♭ F7 break F7/A C7 break C7  
R - E - S - P - E - C - T, Find out what it means to me, R - E - S - P - E - C - T,

F7 break C7 (lead vocal ad lib.) F7  
Take F. T. C. B. Sock it to me, sock it to me, sock it to me, sock it to me. Sock it to me, (bkgr. vocals)

C7 F7 (3x's) C7  
Just a lit - tle bit, just a lit - tle bit, Re - re - re - re -

F7 C7 F7  
Re - re - re - re, Re - respect, Just a lit - tle bit, Just a lit - tle bit, (Vamp & fade)

Sample bass line at letters A & C:

G F G  
(etc.)

Second and Third verses:

2. I ain't gonna do you wrong while you're gone.  
I ain't gonna do you wrong, 'cause I don't wanna.  
All I'm askin' is for a little respect when you come home.

3. I'm about to give you all my money,  
But all I'm askin' in return, honey,  
Is to give me my propers when you get home.

## Medium Gospel Shuffle

J = 128

## Revelation

Lyric: Lorraine Perry  
 Music: Russell Ferrante  
 (As played by the Yellowjackets)

**(Intro)**

**A**

I still re - mem - ber the time when I was at church

all day, and I'd won - der what all my friends used to think,

used to think a - bout me

**B**

I still re - mem - ber the time when Sun - day school seemed like it last - ed so

ver - y long, but if I knew what I know now I would have stayed all day

**(Solo vocal)** Come take me back, oh, to the one place where I come from

Come take me back where I come from a - gain

Have - n't you heard that re - ve - la - tion is here I'm so

glad this re - ve - la - tion is here I'm so glad this

re - ve - la - tion is here I'm so

(Solos) (1st solo, pn.; 2nd, sax)

D G<sup>7</sup> C<sup>7</sup> B<sup>13</sup><sub>SUS</sub> B<sup>13</sup> C<sup>7</sup> C<sup>#o7</sup> G<sub>D</sub> D<sup>7</sup>

(1st x only bs. tacet till repeat)

G C/G G F E<sub>3</sub> A G<sup>7</sup> E

C<sup>7</sup> B<sup>13</sup><sub>SUS</sub> B<sup>13</sup>

C<sup>7</sup> C<sup>#o7</sup> G<sub>D</sub> D<sup>#o7</sup> E<sub>Mi</sub><sup>7</sup> E<sub>b7(#5)</sub> D<sub>Mi</sub><sup>7</sup> D<sub>b9(#11)</sub>

(background vocal) Come take me back

C<sup>9</sup> C<sup>#o7</sup> G<sup>9</sup> Till cue G<sup>9</sup> B C C<sup>#o7</sup> G<sup>9</sup> D C<sup>9</sup> C<sup>#o7</sup> G<sub>D</sub> D<sup>9</sup><sub>SUS</sub>

Solo on DE  
(Last solo takes "On cue" ending)

On cue G D E<sub>3</sub> A<sub>Mi</sub><sup>7</sup> G<sub>B</sub> G C C<sup>#o7</sup> C<sub>D</sub> G A<sub>Mi</sub><sup>7</sup> G G A<sub>Mi</sub><sup>7</sup>

(background) I'm so

D.S. al Coda One  
(with repeat)

D.S.S. al Coda Two

Come take me back, oh, to the one place where I come from yeah yeah

E<sub>Mi</sub><sup>7</sup> E<sub>b7(#5)</sub> D<sub>Mi</sub><sup>7</sup> D<sub>b9(#11)</sub> C<sup>7</sup> F C C<sup>9</sup> C<sup>#o7</sup> G<sub>D</sub>

(bkgr vocal) Come take me back where I come from a-gain

Have - n't you heard that re - ve - la - tion is here Say it a - gain

3 (Half-time) G D E E<sub>Mi</sub><sup>7</sup> A<sub>Mi</sub><sup>7</sup> G<sub>B</sub> C C<sub>D</sub> G A<sub>Mi</sub><sup>7</sup> G G F<sup>#M</sup><sub>i</sub><sup>7</sup> B<sup>7(#5)</sup>

Have - n't you heard that re - ve - la - tion is here rit.

C<sub>D</sub> Gsus C<sub>G</sub> C<sub>Mi</sub><sup>6</sup> G G

## Medium Gospel Shuffle

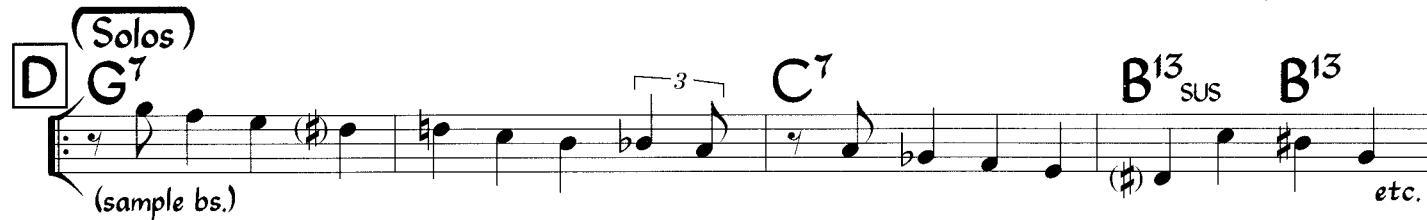
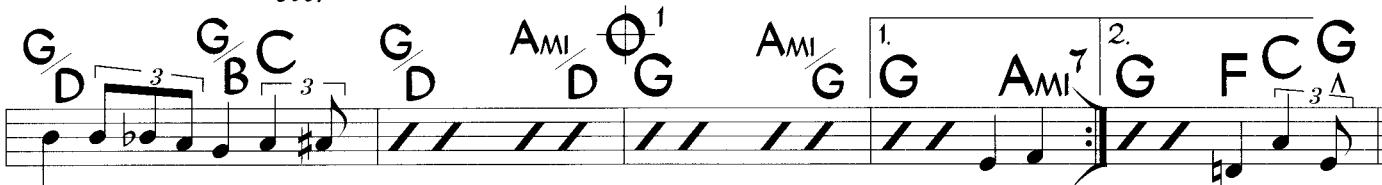
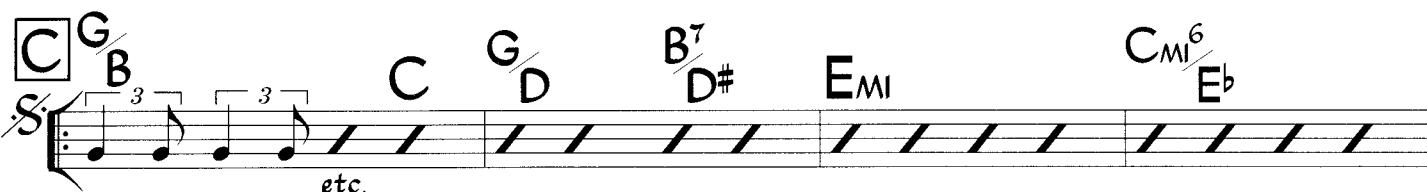
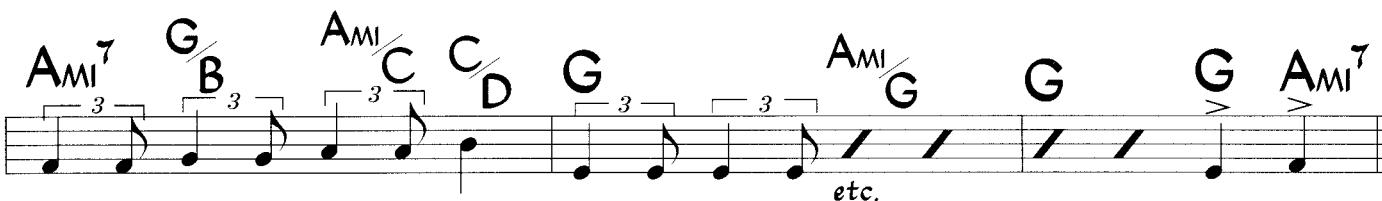
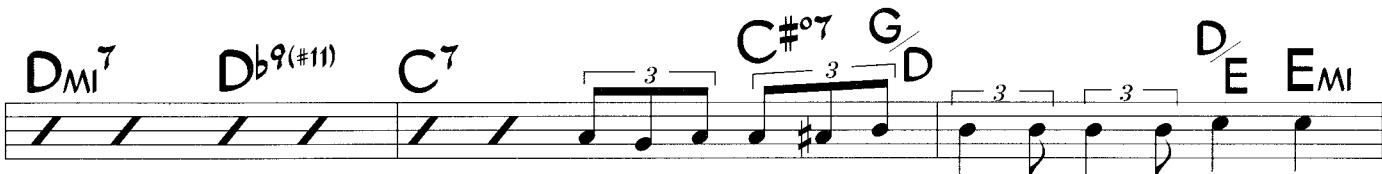
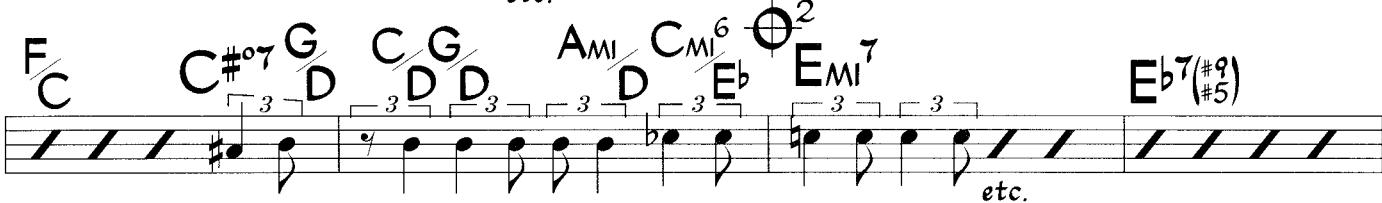
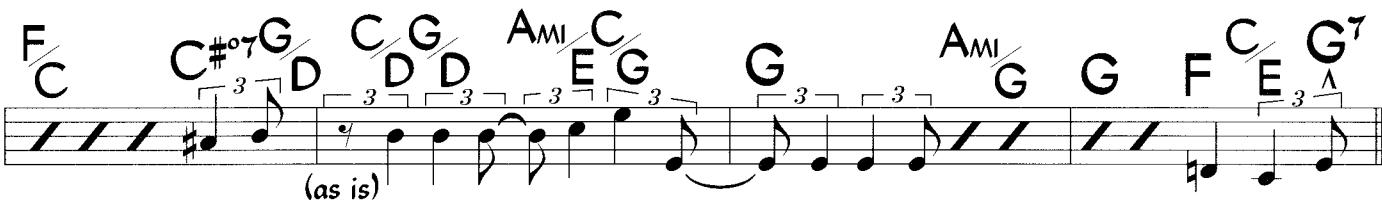
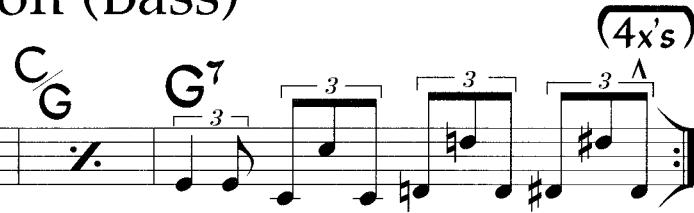
 $\text{J} = 128$ 

(Intro)



## Revelation (Bass)

(Tacet till 3rd x)



(sample bs.)

C<sup>7</sup> C<sup>#o7</sup> G/D D<sup>7</sup> G C/G G F C G

E G<sup>7</sup> C<sup>7</sup> B<sup>13</sup><sub>SUS</sub> B<sup>13</sup> C<sup>7</sup> C<sup>#o7</sup>

G/D D<sup>#o7</sup> E<sub>M1</sub><sup>7</sup> E<sub>b7</sub>(<sup>#9</sup>) D<sub>M1</sub><sup>7</sup> D<sub>b9</sub>(<sup>#11</sup>) C<sup>9</sup> C<sup>#o7</sup> G/D

Till cue G/B C C<sup>#o7</sup> G/D D<sup>9</sup><sub>SUS</sub>

Solo on DE  
(Last solo take 'On cue' ending)

On cue G/D D/E E<sub>M1</sub> A<sub>M1</sub><sup>7</sup> G/B G/C C<sup>#o7</sup> C/D G A<sub>M1</sub>/G G > A<sub>M1</sub><sup>7</sup>

D.S. al Coda One  
(with repeat)

Φ<sup>1</sup> G C/G G F C/E<sub>3</sub> G<sup>7</sup>

D.S.S. al Coda Two

Φ<sup>2</sup> E<sub>M1</sub><sup>7</sup> E<sub>b7</sub>(<sup>#9</sup>) D<sub>M1</sub><sup>7</sup> D<sub>b9</sub>(<sup>#11</sup>) C<sup>7</sup> C<sup>#o7</sup> G/D

1., 2. G/D E E<sub>M1</sub> A<sub>M1</sub><sup>7</sup> G/B C/C/D G A<sub>M1</sub>/G G F<sub>#M1</sub><sup>7</sup> B<sup>7</sup>(<sup>#5</sup>)

3. (Half-time)  
G/D E E<sub>M1</sub><sup>7</sup> A<sub>M1</sub><sup>7</sup> G/B C/C/D G<sub>SUS</sub> C/G C<sub>M1</sub><sup>6</sup>/G G

# Riddles

Richie Beirach  
(As played by John Abercrombie)

Even 8th notes  
♩ = 104

**(Intro)** **(Solo)**

(A<sup>b</sup> MA<sup>7(b5)</sup> G) G pedal (see notes at end)

(bs.)

(last x) (4x's)

This section shows a treble clef staff with a 4/4 time signature. It includes a bass line below with a (bs.) label. The solo part consists of eighth-note patterns. A bracket labeled "G pedal" spans several measures. The ending is marked "(last x)" with "4x's" above it.

**A**

G pedal etc.

This section shows a treble clef staff with a 4/4 time signature. It features a bass line below. The solo part includes a "G pedal" sustained note. The ending is marked "etc."

G pedal

(bs. continues figure)

This section shows a treble clef staff with a 4/4 time signature. It features a bass line below. The solo part includes a "G pedal" sustained note. The ending is marked "(bs. continues figure)"

This section shows a treble clef staff with a 4/4 time signature. It features a bass line below. The solo part includes a "G pedal" sustained note. The ending is marked "(bs. continues figure)"

**B**

A<sup>b</sup><sub>SUS</sub> G

G<sub>SUS</sub>

(Ad lib.)

(bs. continues)

(Ad lib.)

F<sup>#</sup><sub>SUS</sub> G G<sub>SUS</sub> A<sup>b</sup> MA<sup>7(b5)</sup> G G<sub>SUS</sub>

(bs.)

This section shows a treble clef staff with a 4/4 time signature. It features a bass line below. The solo part includes chords labeled A<sup>b</sup><sub>SUS</sub>, G, G<sub>SUS</sub>, F<sup>#</sup><sub>SUS</sub>, G, and G<sub>SUS</sub>. The ending is marked "(bs.)".

NC  
dr. fill -  
(fine)

**C** (Solos)  
G pedal (see notes at end)  
(bs.)

2 last x  
Vamp till cue

**D** (On cue)  
A<sub>b</sub><sup>sus</sup> G G<sub>SUS</sub> (Ad lib.)  
(bs. continues)

(Ad lib.)  
F<sup>#</sup><sub>SUS</sub> G G<sub>SUS</sub> (bs.)

NC  
dr. fill -

Solo on **C** (till cue) and **D**  
After solos, D.C. al fine (w/ repeats)

Note: Any harmonies (over G pedal) can be used on head and solos at the discretion of the musicians.

Some harmonies used on recording are:

G blues scale, A<sub>b</sub><sup>7(5)</sup><sub>MA</sub> G, G<sub>SUS</sub>, E<sub>b</sub><sup>(add 9)</sup> G<sub>b</sub> G, F<sub>MA</sub><sup>7</sup> G, etc.

(Chromatic harmonic movement is appropriate.)

**Fast Funky Swing**  
J = 242 (Intro)

# Ritual

Chick Corea

Sheet music for the intro section of "Ritual". The tempo is J = 242. The key signature is C major. The music consists of two staves: treble and bass. The treble staff starts with a melodic line, followed by chords F<sup>13(b9)</sup>, G<sub>MA</sub><sup>7(b5)</sup>, and E<sub>b</sub><sup>b</sup> C<sub>b</sub> B<sub>b</sub> G<sub>b</sub>. The bass staff starts with a sustained note, followed by chords (bass) and (add pn. L.H. 8va b.). The notation includes various slurs, grace notes, and dynamic markings like 'melody 8va on D.S.S.'.

**A**

(melody 8va on D.S.S.)

Sheet music for section A. It features a treble staff with a melodic line and a bass staff with harmonic support. The melody is marked '(melody 8va on D.S.S.)'. The bass part includes chords B<sub>b</sub> G<sub>b</sub> and E<sub>MA</sub><sup>7(#11)</sup>. A dynamic marking 'last x: [♩]' is shown above a measure. The section ends with a piano fill marked '(pn.)', a break, and a final measure labeled '(fine)'.

**B**

Relaxed Swing

Sheet music for section B, labeled 'Relaxed Swing'. It shows a treble staff with a melodic line and a bass staff with harmonic support. Chords include F<sub>MA</sub><sup>7(add #9)</sup>, E<sub>MA</sub><sup>7</sup>/G<sup>#</sup>, E<sub>MI</sub><sup>(MA7)</sup>/G<sup>#</sup>, A<sub>MI</sub><sup>7</sup>, E<sub>b</sub><sup>7(b9)</sup>, and D<sub>MA</sub><sup>9</sup>. The bass staff features a sustained note with a grace note.

**C**

D<sup>9</sup><sub>SUS</sub> (Funky Latin)

Sheet music for section C, labeled 'D<sup>9</sup><sub>SUS</sub> (Funky Latin)'. It shows a treble staff with a melodic line and a bass staff with harmonic support. Chords include G<sub>MI</sub><sup>7</sup>/D and B<sub>b</sub><sub>MI</sub><sup>(MA7)</sup>.

**C**

C<sup>7(#9)</sup><sub>(#5)</sub> (Swing)

Sheet music for section C, continued, labeled 'C<sup>7(#9)</sup><sub>(#5)</sub> (Swing)'. It shows a treble staff with a melodic line and a bass staff with harmonic support. Chords include C<sub>A<sub>b</sub></sub>, G<sup>7(b9)</sup>, B<sub>MA</sub><sup>7</sup>, and B<sup>9</sup><sub>SUS</sub>.

**D**

B<sup>9</sup><sub>SUS</sub> (Funky Latin)

Sheet music for section D, labeled 'B<sup>9</sup><sub>SUS</sub> (Funky Latin)'. It shows a treble staff with a melodic line and a bass staff with harmonic support. Chords include E<sub>MI</sub><sup>7</sup>/B and E<sub>b</sub><sup>9</sup>/B. The bass staff features a sustained note with a grace note.

**E**

(pn.- horns double upper staff)

**F# bass**   **B<sup>b</sup> bass**   **D bass**   **B bass**

**E<sub>MI</sub>**   **F<sub>MI</sub>**   **break**

**F# bass**   **B<sup>b</sup> bass**   **D bass**   **B bass**

**E<sub>MI</sub>**   **F<sub>MI</sub>**   **break**

**F# bass**   **B<sup>b</sup> bass**   **D bass**   **B bass**

**E<sub>MI</sub>**   **F<sub>MI</sub>**   **break**

**Solos** **Relaxed Swing** (pn.)

**F**

**F<sub>MA</sub>7(add 9)**   **A**   **G<sup>#</sup>**   **E<sub>MA</sub>7**   **D<sub>MA</sub>9**

**G**

**D<sup>9</sup><sub>SUS</sub>** **Funky Latin**

**D<sup>9</sup><sub>SUS</sub>** **Funky Latin**

**G<sub>MI</sub>7**   **D**

**B<sup>b</sup><sub>MI</sub>7(MA7)**

**C<sup>7(9)</sup><sub>#5</sub>** **(Swing)**   **C<sub>Ab</sub>**   **G<sup>7(b9)</sup><sub>b5</sub>**   **B<sub>MA</sub>7**   **B<sup>9</sup><sub>SUS</sub>**

**H**

**B<sup>9</sup><sub>SUS</sub>** **Funky Latin** (or Swing)

**E<sub>MI</sub>7**   **B**

**E<sup>b</sup>9**   **B**

**B<sup>7(5)</sup>**

**I**

**B<sup>7(5)</sup>**   **A<sup>7(5)</sup>**   **G<sup>7(5)</sup>**   **B<sup>7(5)</sup>**   **A<sup>7(5)</sup>**   **G<sup>7(5)</sup>**   **F<sup>#</sup><sub>MI</sub>9**

**J**

**F<sup>#</sup><sub>MI</sub>9** **(Relaxed Swing)**

**E<sub>MI</sub>**   **F<sub>MI</sub>**

**(pn., after last solo)**

**Solo on FGHI; After last solo, D.S. al Coda.**

**K**

**break**

**F<sup>13(b9)</sup>**

**G<sub>b</sub><sub>MA</sub>7**   **E<sup>b</sup><sub>Cb</sub>**   **B<sup>b</sup><sub>Gb</sub>**

**(pn. & sax)**

**D.S.S., vamp & solo on 4-bar repeat till cue.**

**On cue, play **A** with melody 3x's, continue on to fine (guitar solo continues over melody).**

**Sample bass line at letter **D**:**

**B<sup>9</sup><sub>SUS</sub>**

**(etc.)**

## Medium Ballad

## Ruby

Lyric: Mitchell Parish  
Music: Heinz Roemheld

(#5) **G<sup>7</sup>** **A** **C<sup>6</sup><sub>9</sub>** **C<sup>#7</sup>** **G<sub>MI</sub><sup>7</sup>** **G<sup>7(#9)</sup><sub>(#5)</sub>**

They say, Ru - by, you're like a dream, not al - ways what you  
**(C<sub>MA</sub><sup>7</sup>)** **E<sub>MI</sub><sup>7</sup>** **A<sub>MI</sub><sup>7</sup>** **(C<sup>9</sup><sub>SUS</sub> C<sup>9</sup>)** **F<sub>MA</sub><sup>7</sup>** **(B<sub>b</sub><sup>9(#11)</sup>)** **F<sub>MI</sub><sup>(MA7)</sup>** **F<sub>MI</sub><sup>6</sup>**

seem. And tho' my heart may break when I a - wake, let it be  
**(F<sub>MI</sub><sup>6</sup> G C<sup>6</sup><sub>G</sub>)** **D<sub>MI</sub><sup>7(b5)</sup>** **G<sup>7(#5)</sup><sub>3</sub>** **(D<sub>b</sub><sup>9(#11)</sup>)** **C<sub>MA</sub><sup>7</sup> (A<sub>MI</sub><sup>7</sup>) D<sub>MI</sub><sup>7</sup> G<sup>7(#5)</sup>**

so. I on - ly know, Ru - by, it's you. They  
**C<sup>6</sup><sub>9</sub>** **C<sup>#7</sup>** **G<sub>MI</sub><sup>7</sup>** **G<sup>7(#5)</sup>**

say, Ru - by, You're like a song. You don't know right from  
**(C<sub>MA</sub><sup>7</sup>)** **E<sub>MI</sub><sup>7</sup>** **A<sub>MI</sub><sup>7</sup>** **(C<sup>9</sup><sub>SUS</sub> C<sup>9</sup>)** **F<sub>MA</sub><sup>7</sup>** **(B<sub>b</sub><sup>9(#11)</sup>)** **F<sub>MI</sub><sup>(MA7)</sup>** **F<sub>MI</sub><sup>6</sup>**

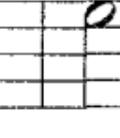
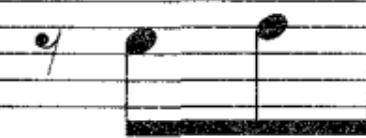
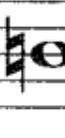
wrong. And in your eyes I see heart - ache for me. But from the  
**(F<sub>MI</sub><sup>6</sup> G C<sup>6</sup><sub>G</sub>)** **D<sub>MI</sub><sup>7(b5)</sup>** **G<sup>7(#5)</sup><sub>3</sub>** **C<sup>6</sup><sub>9</sub>** **G<sub>MI</sub><sup>11</sup> C<sup>7</sup>**

start, who stole my heart? Ru - by, it's you. I  
**B** **F<sub>MI</sub><sup>7</sup>** **D<sub>MI</sub><sup>7(b5)</sup>** **G<sup>7(#5)</sup><sub>3</sub>** **C<sub>MA</sub><sup>7</sup>** **(G<sub>MI</sub><sup>7</sup>) C<sup>7</sup>**

hear your voice and I must come to you. **(E<sub>MI</sub><sup>7</sup> E<sup>b7</sup> A<sup>b</sup><sub>MA</sub><sup>7</sup> D<sup>b9(#11)</sup>)**

have no choice. What else can I do? They  
**F<sub>MI</sub><sup>7</sup>** **(B<sup>b9</sup>)** **D<sub>MI</sub><sup>7</sup>** **G<sup>7</sup>**

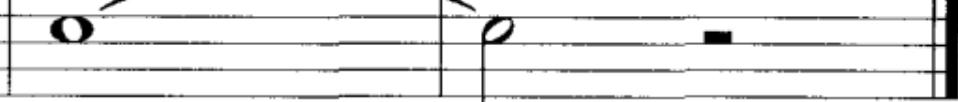
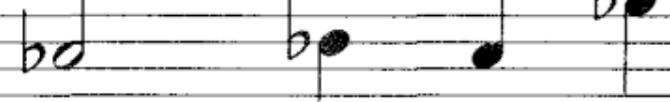
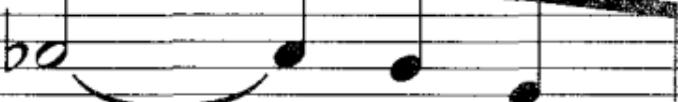
say, Ru - by, you're like a flame In - to my life you  
**C** **C<sup>6</sup><sub>9</sub>** **C<sup>#7</sup>** **G<sub>MI</sub><sup>7</sup>** **G<sup>7(#5)</sup>**

$E_{MI}^7$  $A_{MI}^7$  $(C^9_{SUS} C^9)$  $F_{MA}^7$  $F_{MI}^{(MA7)} F_{MI}^6$ 

came.

 $(F_{MI}^6 / G^6)$ 

And tho' I should be - ware, still I don't care. You thrill me

 $F_{MI}^6 / C^6$  $C^6$  $D_{MI}^7(b5) G^7(\#5)$  $C^6_{\#} (A_{MI}^7 D_{MI}^7 G^7)$ 

so.

I on - ly

know,

Ru - by, it's

you.

## Sail Away

Tom Harrell

Medium Bossa

**A**  $\text{J} = 139$

Chords and Bass Lines:

- Staff 1:  $E_{MI}^7$ ,  $A^7(\text{alt.})$ ,  $D_{MI}^7(11)$ ,  $G^7_{SUS}(b9)$
- Staff 2:  $F^{\circ 7}$  (flug.),  $C$ ,  $A_{MI}^7$ ,  $G$ ,  $D/F^\#$ ,  $G_{SUS}(\text{add } b9)$ ,  $F$
- Staff 3:  $E_{MI}^7$ ,  $B^b_{MI}^7$ ,  $E^{b9}$ ,  $D_{MI}^7(11)$ ,  $G^7_{SUS}(b9)$
- Staff 4:  $F^{\circ 7}$ ,  $C$ ,  $A_{MI}^7$ ,  $F_{MI}^7(11)$ ,  $B^b_{SUS}^7(b9)$ ,  $A^b$
- Staff 5:  $G_{MI}^7$ ,  $C^7(b9/b5)$ ,  $F_{MI}^7(11)$ ,  $B^b_{SUS}^7(b9)$
- Staff 6:  $A^{b7}$ ,  $E^b$ ,  $C_{MI}^7$ ,  $C_{MI}^7/B^b$ ,  $A_{MI}^7(11)$ ,  $D^7(b9/b5)$

**B**

Chords and Bass Lines:

- Staff 1:  $G_{MA}^7/D$ ,  $D_{MI}^7$ ,  $A/C^\#$ ,  $A/B$ ,  $B^7(\text{alt.})$
- Staff 2:  $(gtr.)$ ,  $E_{MA}^7(\#5)$ ,  $A_{MA}^7$ ,  $D^\#_{MI}^7(11)$ ,  $G^{\#13}_{SUS}$ ,  $B^{13}_{SUS}$
- Staff 3:  $(B^b_{MI}^7)$ ,  $E^{b9}_{SUS}$ ,  $E^b_7(b5)$ ,  $E^9_{SUS}$ ,  $E^9_{SUS}$ ,  $E^{7(\#9)}$
- Staff 4:  $A_{MA}^7$ ,  $A_{MA}^7/G^\#$ ,  $F^\#_{MI}^7$ ,  $C_{MA}^7/D$ ,  $B^{b9}_{MA}^7/C$ ,  $A^{b9}_{MA}^7/B^b$ ,  $G^7(\text{alt.})$
- Staff 5:  $(gtr.)$ ,  $(\text{flug.})$

**C E<sub>MI</sub>7 A<sup>7(alt.)</sup> D<sub>MI</sub>7(II) G<sup>7</sup><sub>SUS</sub>(<sup>b9</sup>)**

**C<sup>6</sup><sub>9</sub> A<sub>MI</sub>7 G F#<sub>MI</sub>7 B<sup>7</sup>(<sup>#9</sup>)<sub>5</sub>**

**C<sup>(add 9)</sup><sub>Bb</sub> A<sup>7(alt.)</sup> D<sub>MI</sub>7(II) G<sup>9</sup><sub>SUS</sub> G<sup>13(b9)</sup>**

**C<sub>MA</sub>7<sub>G</sub> G<sup>13</sup><sub>SUS</sub> C<sub>MA</sub>7<sub>G</sub> G<sup>13</sup><sub>SUS</sub> F**

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

**C<sub>MA</sub>7<sub>G</sub> G<sup>13</sup><sub>SUS</sub> C<sub>MA</sub>7<sub>G</sub> G<sup>13</sup><sub>SUS</sub>**

**F D<sub>F#</sub> E<sub>MI</sub>7 G E<sub>G#</sub> (*etc.*) F A B<sub>b</sub><sub>MA</sub>7 G<sub>B</sub> C<sub>MI</sub>9**

# The Second Time Around

Medium Ballad  
(or Medium Jazz)

Lyric: Sammy Cahn  
Music: James van Heusen

**Medium Ballad (or Medium Jazz)**

**Chords:** G<sup>7(b9)</sup>, G<sup>7(b9)</sup> sus, A, C, MA<sup>7</sup> (F<sup>9</sup>), E<sub>MI</sub><sup>7</sup>, E<sup>b7</sup>, D<sub>MI</sub><sup>7</sup>, (F<sup>#7</sup> G<sup>7</sup>), C<sub>MA</sub><sup>7</sup>, E<sub>MI</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, B<sub>MI</sub><sup>7(b5)</sup> (F<sup>13</sup>), E<sup>7</sup>, A<sub>MI</sub><sup>11</sup>, A<sup>b7</sup>, G<sub>MI</sub><sup>7</sup>, C<sup>7</sup>, C<sup>6</sup>, F<sup>6</sup>, D<sup>7</sup>, G<sup>7</sup> (F<sup>#7</sup> G<sup>7</sup> F<sup>#7</sup>), G<sup>7</sup>, G<sup>7(b9)</sup>, G<sup>7(b9)</sup> sus, B, C<sub>MA</sub><sup>7</sup>, (F<sup>9</sup>), E<sub>MI</sub><sup>7</sup>, E<sup>b7</sup>, D<sub>MI</sub><sup>7</sup>, G<sup>7</sup> (F<sup>#7</sup> G<sup>7</sup>), C<sub>MA</sub><sup>7</sup>, E<sub>MI</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, B<sub>MI</sub><sup>7(b5)</sup>, E<sup>7</sup>, F<sub>MA</sub><sup>7</sup>, (E<sup>b9(#11)</sup>), D<sup>13</sup>, (E<sup>b7</sup>), G<sup>9</sup>, E<sub>MI</sub><sup>7(b5)</sup> (B<sup>b9(#11)</sup>), A<sup>7</sup>, D<sub>MI</sub><sup>11</sup>, D<sup>7</sup>, G<sup>9</sup> sus, G<sup>7 sus (b9)</sup>, C<sup>6</sup>, (D<sub>MI</sub><sup>7</sup> G<sup>7</sup>).

**Love is love - li - er the sec - ond time e - round, just as**

**won - der - ful with both feet on the ground. It's that**

**sec - ond time you hear your love song sung, makes you**

**think per - haps, that love like youth is wast - ed on the young. Love's more**

**comf - ta - ble the sec - ond time you fall, like a**

**friend - ly home the sec - ond time you call. Who can**

**say what led us to this mir - a - cle we found? There are**

**those who'll bet love comes but once, and yet, I'm oh so**

**glad we met the sec - ond time a - round.**

## Serenata

Lyric: Mitchell Parish  
Music: Leroy Anderson

Beguine or Medium Jazz  
(or 6/4 Latin)

(Verse) F<sub>MI</sub>

G<sub>MI</sub><sup>11</sup> C<sup>7(b9)</sup>

F<sub>MI</sub>

G<sub>MI</sub><sup>7(b5)</sup> C<sup>7</sup>

Love - ly song of love, the mu - sic of a sil - ver star,

B<sup>b</sup><sub>MI</sub><sup>7</sup> B<sup>b</sup><sub>MI</sub><sup>7</sup> A<sup>b</sup>

G<sub>MI</sub><sup>7(b5)</sup>

D<sup>b9(#11)</sup>

C<sup>7</sup><sub>SUS</sub>

C<sup>7</sup>

won't you be my ser - e - nade that's soft - ly played on my gui - tar?

To -

A F<sup>6</sup><sub>9</sub>

(B<sup>b9</sup> A<sub>MI</sub><sup>7</sup>) D<sup>7</sup>

G<sub>MI</sub><sup>11</sup>

C<sup>7</sup><sub>SUS</sub> (G<sup>b9(#11)</sup>) C<sup>7</sup>

S

(A<sub>MI</sub><sup>7</sup>) F<sub>MA</sub><sup>9</sup>

D<sub>MI</sub><sup>11</sup>

G<sup>13</sup>

A<sup>b7</sup>

stand

un - der her

win - dow -

sill.

Sing to my

(F<sup>6</sup> A G<sub>MI</sub><sup>9</sup>)

D<sub>MI</sub><sup>7</sup>

G<sub>MI</sub><sup>11</sup> C<sup>9</sup>

C<sup>9</sup>

F<sub>MA</sub><sup>7</sup>

E<sub>MI</sub><sup>11</sup>

A<sup>9</sup>

loved one,

Ser - e - na - ta,

for me.

Sing her

your

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

D<sup>7(b9)</sup>

(A<sup>b</sup><sub>MI</sub><sup>11</sup> G<sub>MI</sub><sup>7(b5)</sup>)

D<sup>b7</sup>

G<sub>MI</sub><sup>7</sup> C<sup>7(b9)</sup>

C<sup>7</sup>

song,

love's mel

- o -

dy.

So

B

F<sup>6</sup><sub>9</sub>

(B<sup>b9</sup>)

A<sub>MI</sub><sup>7</sup>

D<sup>7</sup>

G<sub>MI</sub><sup>11</sup>

C<sup>7</sup><sub>SUS</sub>

(G<sup>b9(#11)</sup>) C<sup>7</sup>

near,

yet we're so

far a -

part,

Here

I'll

(A<sub>MI</sub><sup>7</sup>) F<sub>MA</sub><sup>9</sup>

D<sub>MI</sub><sup>11</sup>

G<sup>13</sup>

A<sup>b7</sup>

stand

till I have

won her

heart

Go to

my

$(F^6_A)$   $G_{MI}7$   $D_{MI}7$   $G_{MI}^{11}$   $C^9$  )  $C^9$  )  $(E_b^{9(\#11)})$   
 $A^7$   $D^9$

loved one, Ser - e - na - ta, and say: "When you're in

$G7$   $D_b7$   $C7(b9)$   $\oplus F6/9$   $(G_{MI}7 \quad C7)$

love, love finds a way." \_\_\_\_\_

*D.S. for solos  
Coda last x*

$\oplus F6$   $C7_{SUS}(b9)$   $3$   $F_{MI}6$   $G_{MI}7(b5) \quad C7(b9)$

way." \_\_\_\_\_ Love al - ways finds \_\_\_\_\_ a

$F_{MI}6$   $G_{MI}7(b5)$   $C7(b9)$   $3$   $F_{MA}7$   $G_{MI}9 \quad C7(b9)$

way. \_\_\_\_\_ I'll win her heart \_\_\_\_\_ some -

$(F^9_{SUS})$   $G_b^{9(\#11)}$   $F_{MA}7$

day. \_\_\_\_\_

# The Shadow of Your Smile

**Medium Bossa  
(or Swing)**

Music: Johnny Mandel  
Lyric: Paul Francis Webster

The musical score consists of ten staves of music, each with a different chord progression and lyrics. The chords are indicated above the staff, and the lyrics are written below the notes.

- Staff 1:** Chords A, F#M17, B7, EMI7. Lyrics: The sha - dow of your smile when you are gone.
- Staff 2:** Chords A9, A<sub>M1</sub>7, D7, G<sub>M1</sub>7, C<sub>M1</sub>7. Lyrics: will col - or all my dreams and light the dawn. Look in - to my
- Staff 3:** Chords F#M17(b5), B7, EMI7, EMI7/D. Lyrics: eyes, my love, and see all the love - ly
- Staff 4:** Chords C#M17(b5), F#7, F#M17(b5), B7. Lyrics: things you are to me. Our wist - ful lit - tle
- Staff 5:** Chords B, F#M17, B7, EMI7, A9. Lyrics: star was far too high, a tear - drop kissed your
- Staff 6:** Chords A<sub>M1</sub>7, D7, (C<sup>o</sup>7), B<sub>M1</sub>7(b5), E7(b9). Lyrics: lips and so did I. Now when I re -
- Staff 7:** Chords A<sub>M1</sub>7, C<sub>M1</sub>7F9, B<sub>M1</sub>7, (F9), E7. Lyrics: mem - ber Spring, all the joy that love can bring, I will be re -
- Staff 8:** Chords A9, (E<sup>b</sup>9), D9sus, D7(b9), G6. Lyrics: mem - ber - ing the sha - dow of your smile.

Med.  
Swinging Latin 1st x: bass only  
2nd x: add drums  
3rd x: add piano

J = 206

C<sub>MI</sub>

## Short Story

Kenny Dorham  
(As played by Joe Henderson)

(4x's)

 C<sub>MI</sub>  
(bs.)

**A** (Swinging Latin)

Soprano (S) staff:

(trp. w/ ten.) C<sub>MI</sub><sup>(add 9)</sup> B<sub>b MI</sub><sup>(add 9)</sup> C<sub>MI</sub><sup>(add 9)</sup> B<sub>b MI</sub><sup>(add 9)</sup> C<sub>MI</sub><sup>(add 9)</sup>

(trp. w/ ten.) F<sub>MI</sub><sup>(add 9)</sup> E<sub>b MI</sub><sup>(add 9)</sup> F<sub>MI</sub><sup>(add 9)</sup> E<sub>b MI</sub><sup>(add 9)</sup> F<sub>MI</sub><sup>(add 9)</sup>

(bs.)

## (Swing)

1. pn. comp: F<sub>MI</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b MI</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> 3

(trp. ten.) (bass walks) (unis.) D<sub>MI</sub><sup>7(5)</sup> G<sub>7(alt)</sub>

A<sub>b</sub><sup>7</sup> D<sub>b MA</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> D<sub>MI</sub><sup>7(5)</sup> G<sub>7(alt)</sub>

## (Swing)

2. F<sub>MI</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b MI</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> G<sub>7(alt)</sub>

(trp. ten.) (unis.) D<sub>MI</sub><sup>7(5)</sup> G<sub>7(alt)</sub>

A<sub>b</sub><sup>7</sup> D<sub>b MA</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> D<sub>MI</sub><sup>7(5)</sup> G<sub>7(alt)</sub>

**B** C<sub>MI</sub> (Solos, Swing)(C<sup>7</sup>) F<sub>MI</sub>

F<sub>MI</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b MI</sub><sup>7</sup> E<sub>b MI</sub><sup>7</sup> A<sub>b</sub><sup>7</sup> D<sub>b MA</sub><sup>7</sup> D<sub>MI</sub><sup>7(5)</sup> G<sub>7(alt)</sub>

After solos, continue to **C**.

**C** C<sub>MI</sub> (trp.) F<sub>MI</sub> (F<sub>MI</sub>)

**D (Swinging Latin)**

F<sub>MI</sub><sup>7</sup> drum solo D.S. al Coda (with repeat)

(ten.) G<sup>7(alt.)</sup> C<sub>MI</sub><sup>9(MA7)</sup> D<sup>7(#9)</sup>

(trp.)

(Swing)

G<sup>13(b9)</sup> D<sub>b</sub><sup>13</sup> G<sub>MI</sub><sup>7(b5)</sup> C<sup>7(alt.)</sup> F<sub>MI</sub><sup>7</sup>

B<sub>b</sub><sup>9</sup> sus B<sub>b</sub><sup>7</sup> E<sub>b</sub><sub>MA</sub><sup>7</sup> A<sup>9</sup> sus A<sup>7(b9)</sup> A<sub>b</sub><sub>MA</sub><sup>7</sup>

(Swinging Latin)

G<sup>7(b5)</sup> C<sub>MI</sub><sup>9(MA7)</sup> D<sup>7(#9)</sup>

Tacet

D<sup>7(#9)</sup> G<sup>7(b5)</sup> D<sub>b</sub> G<sup>7(b5)</sup> D<sub>b</sub> drum fill C<sub>MI</sub><sup>11</sup>

Sample piano comp at letter A:

C<sub>MI</sub><sup>(add 9)</sup> B<sub>b</sub><sub>MI</sub><sup>(add 9)</sup> C<sub>MI</sub><sup>(add 9)</sup> B<sub>b</sub><sub>MI</sub><sup>(add 9)</sup>

F<sub>MI</sub><sup>(add 9)</sup> E<sub>b</sub><sub>MI</sub><sup>(add 9)</sup> F<sub>MI</sub><sup>(add 9)</sup> E<sub>b</sub><sub>MI</sub><sup>(add 9)</sup>

## Since We Met

Freely

Bill Evans

**A** *S*

$C^9_{sus}$   $B^9_{MI} 7^{(b5)}$   $C^9_{MI} 7^{(b9)}_{(\#5)}$   $F^9_{MA}$   $F^9_{MI}$   $B^9_{MI} 7^{(b5)}$

( $\downarrow$  1 1 1)  $\downarrow$  3  $\downarrow$  3

$E^7_{(\#5)}$  ( $A^9_{MI}^{(add\ 9)}$ )  $A^9_{MI}^{(MA\ 7)}$   $A^9_{MI}/G^{\#}$   $A^9_{MI}/G$   $F^{\#}^9_{MI} 7^{(b5)}$

$F^9_{MI}$   $E^9_{MI}$   $E^7_{(\#5)}$   $A^9_{MI}^{(add\ 9)}$   $A^9_{MI} 7$   $D^9_{MI} 7$

( $F^9_{MI}$ )  $G^{13}$   $F^9_{MI} 6$   $E^9_{MI}$   $(E^7_{(\#5)})$   $A^9_{MI}^{(add\ 9)}$   $A^9_{MI} 7$   $A^{b9}_{(\#11)}$  ( $E^{b9}_{MI}$ )  $A^{b9}$   $D^9_{MI}$   $G^{13(b9)}$   $G^9$

**B**  $G^9_{MI}$   $C^9_{(\#5)}$   $F^9_{MI}$   $B^{b9}_{MI} 7^{(b5)}$

$E^{b9}_{MI}$   $A^{b9}_{(\#5)}$   $D^{b9}_{MA}$   $C^9_{sus}$  ( $C^9$ )  $B^9_{MI} 7^{(b5)}$   $C^9_{(\#5)}$

**C**  $F^9_{MA}$   $F^9_{MI}$   $B^9_{MI} 7^{(b5)}$   $E^7_{(\#5)}$

(A<sub>MI</sub><sup>(add 9)</sup>)  
A<sub>MI</sub><sup>(MA7)</sup>

A<sub>MI</sub><sup>7</sup>/<sub>G#</sub>

A<sub>MI</sub><sup>7</sup>/<sub>G</sub>

F#<sub>MI</sub><sup>7(b5)</sup>

F<sub>MI</sub><sup>9</sup>



E<sub>MI</sub><sup>7</sup>

E<sup>7(#9)</sup><sub>(#5)</sub>

A<sub>MI</sub><sup>(add 9)</sup>

A<sub>MI</sub><sup>7</sup> D<sup>9</sup>

A<sub>b</sub><sup>13</sup>

O

(Medium Swing  $\text{J} = 172$ )

C<sub>MA</sub><sup>7</sup>/<sub>G</sub>

G<sup>9</sup><sub>SUS</sub> G<sup>13</sup>

C<sub>MA</sub><sup>7</sup>/<sub>G</sub>

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



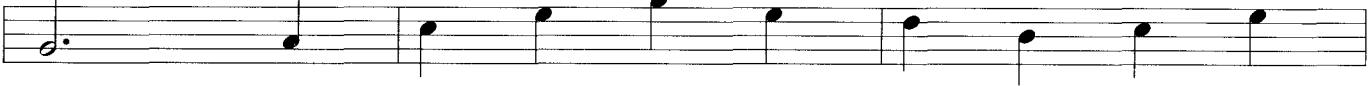
Solo on form (ABC).  
After solos, D.S. al Coda

O C<sub>MA</sub><sup>7</sup>/<sub>G</sub>

G<sup>9</sup><sub>SUS</sub>

G<sup>13</sup>

C<sub>MA</sub><sup>7</sup>/<sub>G</sub>



(Jazz Waltz  $\text{J} = 148$ )

G<sub>MI</sub><sup>7</sup>

C<sup>7</sup>  
8va

D F<sub>MI</sub><sup>9</sup>

B<sub>b</sub><sub>MI</sub><sup>9</sup>

E<sub>b</sub><sub>MI</sub><sup>9</sup>



2nd time: piano solos

C#<sub>MI</sub><sup>9</sup>

F#<sub>MI</sub><sup>9</sup>

B<sub>MI</sub><sup>9</sup>

A<sub>b</sub><sup>13</sup>



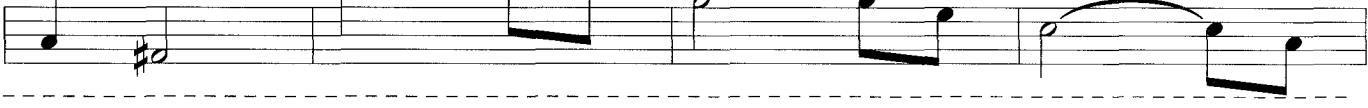
3rd x: rit.

E<sup>9</sup>

A<sub>MI</sub><sup>9</sup>

D<sub>MI</sub><sup>9</sup>

G<sub>MI</sub><sup>9</sup>



1., 2.  
C<sup>9</sup>

C<sup>9</sup><sub>SUS</sub>

B<sub>MI</sub><sup>7(b5)</sup> C<sup>7(b9)</sup><sub>(#5)</sub>

F<sup>dim.</sup>(MA7)

F<sub>MA</sub><sup>7</sup>



rit.

piano fill

If head is played in time, quarter notes  
may be anticipated (e.g. bars 9 & 10 of letter A):



Letter D may be used as an Intro.

Chords in parentheses are used for solos.

# Smile Please

Stevie Wonder

Medium Pop

J = 118

E<sub>MA</sub><sup>7</sup>

1. A smil - ing face \_\_\_\_\_ is \_\_\_\_\_  
2. Don't mess your face \_\_\_\_\_ up \_\_\_\_\_

an earth - like star, \_\_\_\_\_  
with bit - ter tears, \_\_\_\_\_

C<sub>#</sub><sub>MI</sub><sup>7</sup> E<sub>b</sub><sup>6</sup> C<sub>#</sub><sub>MI</sub><sup>7</sup> F<sub>C#</sub><sup>6</sup> C<sub>#</sub><sub>MI</sub><sup>7</sup>

F<sub>#</sub><sup>13</sup>

a frown can't bring, \_\_\_\_\_ out the beau - ty that you are.  
'cause life is gon - na be what it is.

A<sup>(add 9)</sup>

D<sup>9</sup>

G<sub>#</sub><sub>MI</sub><sup>7</sup>

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

1. G<sub>SUS</sub> G

D<sub>SUS</sub>

D

F<sub>#</sub><sub>MI</sub><sup>7</sup>

G<sub>B</sub>

F<sub>B</sub>

E<sub>MA</sub><sup>7</sup>

There are bright - er days \_\_\_\_\_ a - head. \_\_\_\_\_ (pn.)

2. G<sub>SUS</sub> G

D<sub>SUS</sub>

D

E<sup>(add 9)</sup>

there are bright - er days \_\_\_\_\_ a - head.

B

A<sub>b</sub><sub>MI</sub><sup>7</sup>

B<sub>b</sub><sub>MI</sub><sup>7</sup>

D<sub>b</sub>

A<sub>b</sub><sub>MI</sub><sup>7</sup>

B<sub>b</sub><sub>MI</sub><sup>7</sup>

A<sub>b</sub><sub>MI</sub><sup>7</sup>

Bum Bum, Di - dee Bum Bum, Bum, Di - dee

C<sub>MI</sub>

B<sub>b</sub><sub>MI</sub><sup>7</sup>

E<sub>b</sub>

A<sub>MA</sub><sup>7</sup>

Bum Bum, Di - dee Bum. (Doot doo doot doo)

3rd & 4th verses:

A smiling face you don't have to see,  
'Cause it's as joyful as a Christmas tree.  
Love within, you'll begin smiling,  
There are brighter days ahead.

Love's not competing, it's on your side,  
You're in life's picture, so why must you cry?  
So, for a friend, please begin to smile please,  
There are brighter days ahead.

D.S., sing 3rd & 4th verses,  
vamp & fade on letter B.

# So Near, So Far

Crombie & Green  
(As played by Miles Davis)

Fast 12/8  
(Med. 4/4 Swing)

$\text{J.} = 112$

**A** (bass)

S. (sample bass line)

F#MI⁷(11) B⁷ EMI⁷ A 13(b⁹) CMA⁷ D DMA⁷ E⁹ D D⁷(b⁹) (etc.)

B⁹ (Bb¹³) BbMI⁹ (Eb⁹) EbMI⁹ AbMI⁹ AMI⁹ CMI⁹ F¹³

C B⁹ (AbMA⁹) AbMA⁹ GMA⁹ CMI⁹ Ab¹³ GMA⁹ (EbMA⁹) D F¹³(b⁹) CMA⁹ D D⁷(#⁹)

O CMA⁹ D DMA⁹ CMA⁹ D D⁷(#⁹) GMA⁹(#11)

**Break**

**B**

**C**

**O**

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

Chords in parentheses may be used for solos. Breaks may be played for solos.  
During solos, bass may walk. (Drums stay in 12/8.)

# So Near, So Far (Harmony)

Fast 12/8

(Med. 4/4 Swing)

J. = 112

Tacet

(Intro)

4

**A**  $B_{MA}^9$   $A_{MA}^{b7}$   $G_{MA}^7$   $C_{MI}^9$   $(F^{13})$   $A_{b13}^{b13}$   $G_{MA}^7$   
 S (ten.)

$F_{MI}^{b7(11)}_5$   $B^7$   $E_{MI}^7$   $A^{13(b9)}$   $C_{MA}^7$   $D$   $D_{MA}^7$   $E_{MA}^{b7}$   $D$   $D^7(b9)$

$B_{MA}^9$   $A_{MA}^{b7}$   $G_{MA}^7$   $C_{MI}^9$   $(F^{13})$   $A_{b13}^{b13}$   $G_{MA}^7$

$F_{MI}^{b7(11)}_5$   $B^7$   $E_{MI}^7$   $A^{13(b9)}$   $C_{MA}^7$   $D$   $D_{MA}^7$   $C_{MI}^9$

**B**  $F_{MI}^9$   $(B^{b13})$   $B_{MI}^9$   $(E^{b13})$   $E_{MI}^9$   $A_{MI}^9$   $A_{MI}^9$   $C_{MI}^9$   $F^{13}$

**C**  $B_{MA}^9$   $A_{MA}^{b7}$   $G_{MA}^7$   $C_{MI}^9$   $(F^{13})$   $A_{b13}^{b13}$   $G_{MA}^7$

$F_{MI}^{b7(11)}_5$   $B^7$   $E_{MI}^7$   $A^{13(b9)}$   $C_{MA}^7$   $D$   $D_{MA}^7$   $C_{MA}^7$   $D$   $D^7(\#5)$   $(E_{MA}^{b7} F^{13(b9)})$

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

$C_{MA}^7$   $D$   $D_{MA}^7$   $C_{MA}^7$   $D$   $D^7(\#5)$   $G_{MA}^9(\#11)$

Tenor sounds one octave lower than written. Chords in parentheses may be used for solos.

# Solitude

Medium Ballad

Lyric: Eddie de Lange  
& Irving Mills  
Music: Duke Ellington

**Chords and Progressions:**

- Verse 1: **B♭7(♯5)**, **A**, **E♭MA7**, **(CMI7)**, **E♭7**, **F⁹sus**, **A♭MA7**, **(D♭⁹(♯11) C7)**, **F⁹**, **(D♭⁹(♯11) C7)**.
- Chorus: **FMI7**, **B♭7**, **E♭MA7**, **(FMI7)**, **B♭7(♯5)**, **E♭MA7**, **(CMI7)**, **E♭7**, **F⁹sus**, **A♭MA7**, **(D♭⁹(♯11) C7)**, **F⁹**, **(D♭⁹(♯11) C7)**.
- Bridge: **FMI7**, **B♭7**, **E♭MA7**, **E♭7**, **FMI7**, **B♭7**, **E♭MA7**, **E♭7**.
- Refrain: **B**, **A♭6**, **A°7**, **B**, **E♭6**, **B♭**, **B♭MI7**, **E♭⁹**, **A♭6**, **A°7**, **E♭6**, **B**, **GMI7**, **G♭°7**, **FMI7**, **B♭7(♯5)**, **C**, **E♭MA7**, **(CMI7)**, **E♭7**, **F⁹sus**, **A♭MA7**, **(D♭⁹(♯11) C7)**, **F⁹**, **(D♭⁹(♯11) C7)**.
- Final Chorus: **FMI7**, **B♭7**, **E♭MA7**, **(E°7**, **FMI7**, **B♭7)**.

**Lyrics:**

In my sol - i - tude you haunt me with  
re - ver - ies of days gone by. In my  
sol - i - tude you taunt me with  
mem - o - ries that nev - er die. I

**Refrain:**

sit in my chair, I'm filled with des - pair. There's  
no - one could be so sad. With gloom ev - 'ry - where, I

sit and I stare. know that I'll soon go mad. In my

sol - i - tude I'm pray - ing, "Dear  
Lord a - bove, send back my love."

# Speak Like a Child

Medium Bossa

♩ = 126

**A** C<sup>#</sup>7(alt.) (pn.) (G<sup>#</sup>7<sub>(alt)</sub>) G<sup>#</sup>7(alt.) E<sup>9</sup><sub>SUS</sub> x A<sub>M1</sub>7 dr. tacet

B<sub>b</sub>13 B<sub>b</sub>7(#5) B<sub>b</sub>M1<sup>9</sup> E<sub>b</sub>13

A<sub>b</sub>13<sub>SUS</sub> A<sub>b</sub>13<sub>SUS</sub> A<sub>b</sub>13(b9) G<sup>7(alt)</sup> pn. fill (alto fl.)

G<sub>b</sub>MA<sup>7(#11)</sup> F<sup>#</sup>9<sup>7(add 9)</sup>

(pn., melody) E<sub>b</sub>9<sub>SUS</sub> E<sub>b</sub>13 E<sub>b</sub>M1<sup>9</sup> D<sup>7(#9)</sup> (alto fl.)

(alto fl.) (C<sup>#</sup>7<sub>(alt)</sub>) NC B<sub>b</sub>7<sub>(alt)</sub> F<sub>MA</sub>7 B<sub>b</sub>M1<sup>9</sup> A<sub>M1</sub>9 E<sup>9</sup><sub>SUS</sub> (bs. trb.)

(flug.) A<sub>M1</sub>9 E<sup>9</sup><sub>SUS</sub> A<sub>M1</sub>9 E<sup>9</sup><sub>SUS</sub> pn. fill

Herbie Hancock

**B**

(pn.) 3  
 $G^{\#7(\text{alt})}$   
 $C^{\#7(\text{alt.})}$   
 $E^9 \text{ SUS}$   
 $A\text{MI}^7(b5)$   
 $(\text{flug.})$

$Bb^{13}$   
 $Bb^{7(\#5)}$   
 $(A^{13})$   
 $A^{7(\#5)}$   
 $A^{13(\#9)}$   
 $(\text{alto fl.})$  #o

(alto fl.)  
 $A\text{b}^{13} \text{ sus}$   
 $A\text{b}^{13(b9)}$   
 $G^7(\text{alt.})$   
 $F^{\#7(\text{add 9})}$   
 $F\text{MI}^9(11)$   
 $(\text{flug.})$

(pn.)  
 $G\text{b}_{\text{MA}}^7(\#11)$   
 $F^{\#7(\text{add 9})}$   
 $F\text{MI}^9(11)$   
 $(\text{flug.})$

$D\text{b}_{\text{MA}}^7(b5)$   
 $G\text{b}_{\text{MA}}^7(\#11)$   
 $G\text{b}_{\text{MA}}^7(\#11)$   
 $C\text{D}\text{b}$   
 $B\text{b}\text{C}$   
 $C\text{B}$   
 $B\text{b}_{\text{MI}}^7$   
 $A\text{MI}^9$   
 $E^9 \text{ SUS}$   
 $A\text{MI}^9$   
 $E^9 \text{ SUS}$   
 $(\text{flug.})$   
 $(\text{pn. fill})$

**C**

(Piano Solo)  
 $A\text{MI}^9$   
 $E^9 \text{ SUS}$   
 $A\text{MI}^9$   
 $E^9 \text{ SUS}$   
(horns)

Chords in parentheses are used for solos.  
 Piano melody is freely interpreted.

Vamp till cue.  
 On cue, solo on form (ABC).  
 After solos, D.C. al fine  
 (vamp & fade on letter C)

# Spring Is Here

Lyric: Lorenz Hart  
Music: Richard Rogers  
(Chords as played by Bill Evans)

**Slow Ballad\***

**A**  $E^{7(\#9)}$   $A_{MA}^{b7}$   $E_b$   $D_{MI}^{7(11)}$   $D_{b9}^{9(\#11)}$   $C_{MI}^{7}$   $F_{MI}^{7}$

Spring is here, why does - n't my heart go danc - ing?

$E_{bMI}^{7}$   $A^{b13}$   $D_{bMI}^{7}$   $G^{b9}$   $C_{MI}^{7(b5)}$   $F^{7(b9)}$   $B_{bMI}^{7(b5)}$   $E^{7(b9)}$

Spring is here, why is - n't the waltz en - tranc - ing?

$A_{bMA}^{7}$   $E_{bMI}^{7}$   $D_{bMA}^{7}$   $C_{MI}^{7}$   $F_{MI}^{9}$   $B_{bMI}^{7}$   $E_{bMI}^{7}$   $A^{b13(b9)}$   $D_{bMA}^{7}$   $D^{7(\#9)}$   $G^{7(alternate)}$   $C^{7(alternate)}$

No de - sire, no am - bi - tion leads me,

$F_{MI}^{(add\ 9)}$   $D_{MI}^{7(b5)}$   $D_{bMI}^{7(13)}$   $A_{bMA}^{7}/C$   $B_{MI}^{7}$   $E^7$   $B_{bMI}^{7(11)}$   $E^{b13}$

may - be it's be - cause no - bod - y needs me.

**B**  $E^{7(\#9)}$   $A_{bMA}^{7}$   $E_b$   $D_{MI}^{7(11)}$   $D_{b9}^{9(\#11)}$   $C_{MI}^{7}$   $F_{MI}^{7}$

Spring is here, why does - n't the breeze de - light me?

$E_{bMI}^{7}$   $A^{b13}$   $D_{bMI}^{7}$   $G^{b9}$   $C_{MI}^{7(b5)}$   $F^{7(b9)}$   $B_{bMI}^{7(b5)}$   $E^{b7(b9)}$

Stars ap - pear, why does - n't the night in - vite me?

$A_{bMA}^{7}$   $B_{bMI}^{7}$   $C_{MI}^{7}$   $D_{bMA}^{7}$   $C_{MI}^{7}$   $B_{bMI}^{7}$   $A_{bMA}^{9}$   $G_{bMA}^{9(\#11)}$   $E^9_{SUS}$   $E^9$   $E^{b13}_{sus4-3}$   $C^{\#}_{MI}^{7}$   $F^{\#7}$

May - be it's be - cause no - bod - y loves me,

**optional**  $C_{MI}^{7}$   $F_{MI}^{7}$   $\bigcirc B_{b9}^{9(\#11)}$   $E^{b13(b9)}$   $A_{bMA}^{7}/E_b$   $(B_{bMI}^{7}/E_b \quad E^7)$

Spring is here I hear.

**Optional Coda**

$\bigcirc B_{b9}^{9}$   $B^{\#7(MA7)}$   $C_{MI}^{7}$   $A_{b9}^{9(b5)}$   $E_b$   $D_{MI}^{7}$   $D_{bMI}^{7}$   $C_{MI}^{7}$   $F_{MI}^{7}$   $B_{b9}^{9}$   $E^9_{SUS}$   $E^{b13}$   $A^{\#7(MA7)}$   $A_{bMA}^{9}$

(fill to end)

\* also played as a Medium Swing.

# Stairway to the Stars

Lyric: Mitchell Parish

Music: Matt Malneck

&amp; Frank Signorelli

F<sub>MI</sub><sup>9</sup>B<sub>b</sub><sup>9(#11)</sup>**Ballad**

**A** C<sub>6</sub><sup>9</sup> G<sup>7(b9)</sup> G<sup>9(#5)</sup> G<sub>MI</sub><sup>11</sup> C<sup>13(b9)</sup> F<sub>MA</sub><sup>7</sup> (F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup>) F<sub>MI</sub><sup>9</sup> B<sub>b</sub><sup>13(#11)</sup>

Let's build a stair - way to the stars, and climb that stair - way to the stars,

A<sub>MI</sub><sup>7</sup> D<sup>9</sup> D<sub>MI</sub><sup>11</sup> G<sup>7</sup> E<sup>7(#5)</sup> A<sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>

with love be - side us to fill the night with a song.

C<sub>6</sub><sup>9</sup> G<sup>7(b9)</sup> G<sup>9(#5)</sup> G<sub>MI</sub><sup>11</sup> C<sup>13(b9)</sup> F<sub>MA</sub><sup>7</sup> (F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup>) F<sub>MI</sub><sup>9</sup> B<sub>b</sub><sup>13(#11)</sup>

We'll hear the sound of vi - o - lins, out yon - der where the blue be - gins.

A<sub>MI</sub><sup>7</sup> D<sup>9</sup> D<sub>MI</sub><sup>11</sup> G<sup>7</sup> C<sub>6</sub><sup>9</sup> (F<sup>7</sup>) F<sup>#</sup><sub>MI</sub><sup>7</sup> B<sup>7(b9)</sup>

The moon will guide us as we go drift - ing a - long.

**B** E<sub>MI</sub><sup>7</sup> (F<sup>9(#11)</sup>) E<sub>MI</sub><sup>7</sup> B<sup>7</sup><sub>SUS</sub><sup>(b9)</sup>

Can't we sail a - way on a la - zy dai - sy pet - al

E<sub>MI</sub><sup>7</sup> 3 B<sup>7(b9)</sup> 3 E<sub>MI</sub><sup>7(b5)</sup> A<sup>7(b9)</sup> D<sub>MI</sub><sup>7</sup> (E<sup>b</sup><sub>9(#11)</sub>)

o - ver the rim of the hill? Can't we sail a - way

D<sub>MI</sub><sup>7</sup> A<sup>7</sup><sub>SUS</sub><sup>(b9)</sup> D<sub>MI</sub><sup>7</sup> 3 (A<sup>b</sup><sup>7</sup>) D<sup>9</sup> 3 D<sub>MI</sub><sup>7</sup> G<sup>7(b9)</sup>

on a lit - tle dream and set - tle high on the crest of a thrill?

**C** C<sub>6</sub><sup>9</sup> G<sup>7(b9)</sup> G<sup>9(#5)</sup> G<sub>MI</sub><sup>11</sup> C<sup>13(b9)</sup> (F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup>) F<sub>MI</sub><sup>9</sup> B<sub>b</sub><sup>13(#11)</sup>

Let's build a stair - way to the stars, a love - ly stair - way to the stars.

A<sub>MI</sub><sup>7</sup> D<sup>9</sup> D<sub>MI</sub><sup>11</sup> G<sup>7</sup> C<sub>6</sub><sup>9</sup> (A<sub>MI</sub><sup>7</sup> D<sup>7</sup> G<sup>7</sup>)

It would be heav - en to climb to heav - en with you.

# Star Eyes

Don Raye  
& Gene dePaul

Bright Latin

J = 198 (Intro - optional) 5th x: trp. fill starts

(12x's)

(alto)  
(E<sup>b</sup>)  
(bs. w/ pn. 8va b.)

(Swing\*)

**A** (E<sup>b</sup><sup>o7(add 9)</sup>E<sup>b</sup><sup>6</sup>) F<sub>MI</sub><sup>7</sup> B<sup>b13</sup> (E<sup>b</sup><sup>o7(add 9)</sup>E<sup>b</sup><sup>6</sup>) E<sup>b</sup><sub>MI</sub><sup>7</sup> A<sup>b7</sup>

Star eyes, that to me is what your eyes are, Soft as stars in April

D<sup>b</sup><sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7(b5)</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup> (F<sup>#</sup><sub>MI</sub><sup>7</sup> B<sup>7</sup>) F<sub>MI</sub><sup>7</sup> B<sup>b13</sup>

skies are, tell me some-day you'll fulfill their promise of a thrill.

(E<sup>b</sup><sup>o7(add 9)</sup>E<sup>b</sup><sup>6</sup>) E<sup>b</sup><sub>MA</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b13</sup> (E<sup>b</sup><sup>o7(add 9)</sup>E<sup>b</sup><sup>6</sup>) E<sup>b</sup><sub>MI</sub><sup>7</sup> A<sup>b7</sup>

Star eyes, flash-ing eyes in which my hopes rise, let me show you where my

D<sup>b</sup><sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7(b5)</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup> (F<sub>MI</sub><sup>7(b5)</sup>) B<sup>13</sup> B<sup>b13</sup>

heart lies, let me prove that it adores that love-li-ness of yours.

**B** A<sup>b</sup><sub>MA</sub><sup>7</sup> A<sup>b</sup><sub>MI</sub><sup>7</sup> D<sup>b13</sup>

All my life I've felt content to star-gaze at the skies,

G<sup>b</sup><sub>MA</sub><sup>7</sup> F<sub>MI</sub><sup>7</sup> B<sup>b9sus</sup> B<sup>b13</sup>

Now I on-ly want to melt the star-dust in your eyes.

\* also played as Bossa or Ballad.

**C** ( $E_b^{\circ 7(\text{add } 9)}$ )  $E_b^6$   $E_b^{\text{MA}7}$   $F_{\text{MI}}7$   $B_b^{13}$  ( $E_b^{\circ 7(\text{add } 9)}$ )  $E_b^6$   $E_b^{\text{MA}7}$   $E_b^{\text{MI}7}$   $A_b^7$

Star eyes, when, if ev - er, will my lips know if it's me for whom those

$D_b^{\text{MA}7}$  ( $G_{\text{MI}}7^{(\natural 5)}$ )  $C7$   $F_{\text{MA}}7$  ( $F_{\text{MI}}7^{(\natural 5)}$ )  $B^{13}$   $B_b^{13}$

eyes glow? Makes no diff - 'rence where you are, your eyes still hold my wish - ing

$E_b7^{(\# 9)}$   $D7^{(\# 5)}$   $D_b7^{(\# 9)}$   $C7^{(\# 9)}$   $F_{\text{MI}}7$  ( $F^{\# 7}$ )  $B_b^9 \text{ sus}_3$   $E_b^6$  ( $F_{\text{MI}}7$   $B_b^7$ )

star, oh, star eyes, how love - ly you are.

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

(Latin)

(alto) ( $E_b$ )

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

(Vamp, fill & fade)

# Stars Fell on Alabama

354

**Med. Ballad (or Medium Swing)**

Lyric: Mitchell Parish  
Music: Frank Perkins

(C<sup>#</sup>7)

**A** C<sub>MA</sub><sup>7</sup> A<sup>7(b9)</sup> D<sup>7</sup> G<sup>7(5)</sup> C<sub>MA</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7(b9)</sup>

We lived our lit - tle dra - ma. We kissed in a field of white, and

D<sub>MI</sub><sup>7</sup> G<sup>13</sup> C<sub>MA</sub><sup>7</sup> A<sup>7(b9)</sup> D<sub>MI</sub><sup>7</sup> G<sup>7(5)</sup>

stars fell on Al - a - ba - ma last night.

(C<sup>#</sup>7)

C<sub>MA</sub><sup>7</sup> A<sup>7(b9)</sup> D<sup>7</sup> G<sup>7(5)</sup> C<sub>MA</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7(b9)</sup>

I can't for - get the glam - our. Your eyes held a ten - der light, and

D<sub>MI</sub><sup>7</sup> G<sup>13</sup> C<sup>6</sup> (B<sup>b9</sup>) C<sup>6</sup> A<sup>7(b9)</sup>

stars fell on Al - a - ba - ma last night. I nev - er

**B** D<sub>MI</sub><sup>7</sup> G<sup>7</sup> E<sub>MI</sub><sup>7</sup> E<sup>b7</sup>

planned in my im - a - gi - na - tion a sit - u -

D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup> (A<sup>7(b9)</sup>) D<sub>MI</sub><sup>7</sup> G<sup>7</sup> (B<sub>MI</sub><sup>7(b5)</sup> E<sup>7(b9)</sup>)

a - tion so hea - ven - ly, a fair - y - land where no - one else could

A<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> G F<sup>#</sup><sub>MI</sub><sup>11</sup> B<sup>9</sup> E<sub>MA</sub><sup>7</sup> C<sup>#</sup><sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>

en - ter, and in the cen - ter just you and me, dear.

**C** C<sub>MA</sub><sup>7</sup> A<sup>7(b9)</sup> D<sup>7</sup> G<sup>7(5)</sup> C<sub>MA</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup>

My heart beat like a ham - mer. My arms wound a - round you

E<sub>MI</sub><sup>7</sup> A<sup>7(b9)</sup> D<sub>MI</sub><sup>7</sup> G<sup>13</sup> C<sup>6</sup> (A<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>)

tight and stars fell on Al - a - ba - ma last night.

# Steepian Faith

Medium Swing

$\text{J} = 116$

1st chorus: omit melody, play comp, bass walks in 2 and plays kicks.  
2nd chorus: play melody, omit comp, bass walks in 4 and ignores kicks.

Kenny Kirkland

**A**

(melody)

(comp)

(top note of synth. comp)

**B**

E<sub>b</sub><sup>13</sup><sub>sus</sub>

EM<sub>1</sub><sup>9</sup> A<sup>7(alt)</sup>

DM<sub>M</sub><sup>6/9</sup>

(sop., both times)

C<sub>D<sub>b</sub></sub> E<sub>b</sub><sup>13</sup><sub>sus</sub>

G<sub>A<sub>b</sub></sub> G<sub>A</sub>

A<sub>b</sub><sup>9</sup><sub>sus</sub> E

F<sub>S</sub><sup>9</sup><sub>sus</sub> D<sub>b</sub>

C<sub>S</sub><sup>13</sup><sub>sus</sub>

C

$C^{13}_{\text{sus}}$   $G_b^{9(\#11)}$   $A^{7(\#5)}$   $B^{13(\#11)}$   $B_b^{M11}$   $A^{b9}_{\text{sus}}$   $E$

$D^{7(\#5)}$   $E^{b9}$   $A^{b13}_{\text{sus}}$   $C/B_b$   $C^{bMA7(\flat5)}$   $C^7_{\text{sus}}$

Solo on form (ABC).  
After solos, D.C. al Coda  
(play melody, no comp).

$C^7_{\text{sus}}$   $D^{7(\#5)}$   $E^{b9}$   $A^{b13}_{\text{sus}}$   $C/B_b$   $C^{bMA7(\flat5)} C^7_{\text{sus}}$

$C^7_{\text{sus}}$   $C^{bMA7(\flat5)} C^7_{\text{sus}}$

$C^{bMA7(\flat5)} C^7_{\text{sus}}$

Bass walks in 4 for solos (and out head). Soprano doubles melody on out head.

Anticipated chords are played on beats 1 & 3 for solos.

# Step Lightly

Joe Henderson  
(As played by Blue Mitchell)

Medium

J = 114

*S.* A

trp. (ten. w/ pn.)

C<sup>9</sup> (2nd x pn. comp)

(2nd x only: C<sup>7</sup> C<sup>7</sup> C<sup>7</sup> D<sup>7</sup> E<sup>b7</sup> E<sup>7</sup>)

etc.

F<sup>9</sup>

C<sup>9</sup>

(bs.)

(pn. comp)

A<sup>b9</sup>

G<sup>9</sup> SUS

A<sup>b9</sup>

G<sup>9</sup> SUS

A<sup>b9</sup> SUS

(bs. walk)

1.

A<sup>b9</sup>

D<sup>M17</sup>

G<sup>9</sup>

C<sup>9</sup>

2.

G<sup>9</sup> SUS

A<sup>b13</sup>

G<sup>13</sup>

C<sup>9</sup>

G<sup>7(alt.)</sup>

3.

(Solos)

**C<sup>9</sup>**                    **F<sup>9</sup>**                    **C<sup>9</sup>**

(bass walks)

**A♭<sup>9</sup>**    **G<sup>9</sup>**    **A♭<sup>9</sup>**    **G<sup>9</sup>**    **A♭<sup>9</sup>**    **G<sup>9</sup>**    **C<sup>9</sup>**

Repeat for solos.  
After solos, D.S. al Coda  
(with both endings)

**C<sup>9</sup>**                    **C<sup>9</sup>**                    2

**C<sup>9</sup>**                    **C<sup>9</sup>**                    **B<sub>MA</sub> 7(5)**    **C<sup>9</sup>**

rit.

Optional background (piano solo):

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

— 8 —

# Stompin' at the Savoy

Lyric: Andy Razaf

Music: Benny Goodman,  
Chick Webb & Edgar Sampson

Medium Swing

**A** A<sub>b</sub>13 [A] D<sub>b</sub>M<sub>A</sub>7 A<sub>b</sub>13 D<sub>b</sub>M<sub>A</sub>7 (G<sub>b</sub>7<sup>(b5)</sup>) F<sub>Mi</sub>7 B<sub>b</sub>7

Sa - voy, the home of sweet ro - mance, Sa - voy, it wins you at a glance, Sa - voy -

E<sub>b</sub>M<sub>i</sub>7 A<sub>b</sub>13 D<sub>b</sub>6 E<sup>13</sup> E<sub>b</sub>M<sub>i</sub>7 A<sub>b</sub>13

gives hap - py feet a chance to dance. Your form,

D<sub>b</sub>M<sub>A</sub>7 A<sub>b</sub>13 D<sub>b</sub>M<sub>A</sub>7 (G<sub>b</sub>7<sup>(b5)</sup>) F<sub>Mi</sub>7 B<sub>b</sub>7

just like a cling - in' vine, your lips, so warm and sweet as wine, your cheek,

E<sub>b</sub>M<sub>i</sub>7 A<sub>b</sub>13 (B<sup>9</sup> C<sup>13(b9)</sup> D<sub>b</sub>6 D<sub>b</sub>7

so soft and close to mine, di - vine.

**B** F<sup>#</sup>13 G<sup>13</sup> F<sup>#</sup>13 B<sup>13</sup> C<sup>13</sup> B<sup>13</sup>

How my heart is sing - in', while the band is swing - in', A<sup>13</sup> E<sub>b</sub>M<sub>i</sub>9 A<sub>b</sub>13

E<sup>9</sup> F<sup>9</sup> E<sup>9</sup> A<sup>13</sup> A<sub>b</sub>13

nev - er tired of romp - in' and stomp - in' with you, at the Sa - voy. What joy

**C** D<sub>b</sub>M<sub>A</sub>7 A<sub>b</sub>13 D<sub>b</sub>M<sub>A</sub>7 (G<sub>b</sub>7<sup>(b5)</sup>) F<sub>Mi</sub>7 B<sub>b</sub>7

a per - fect hol - i - day, Sa - voy, where we can glide and sway, Sa - voy,

E<sub>b</sub>M<sub>i</sub>7 A<sub>b</sub>13 D<sub>b</sub>6 (E<sub>b</sub>M<sub>i</sub>7 A<sub>b</sub>7)

there let me stomp a - way with you.

Alternate changes for solos at **B**:|| F<sup>#</sup>13 | x | B<sup>13</sup> | x | E<sup>9</sup> | x | A<sup>13</sup> | A<sub>b</sub>13 ||

# Street of Dreams

Ballad or Medium Jazz\*

Lyric: Sam F. Lewis

Music: Victor Young

**E<sub>b</sub>MI<sup>6</sup>** (C<sub>MI</sub><sup>7(b5)</sup>)

Mid - night, you heav - y lad - en, it's mid - night -  
Mid - night, look at the stee - ple, it's mid - night,

**B<sup>7</sup>** **B<sub>b</sub>7(#5)** **E<sub>b</sub>MI** **D<sub>b</sub>7** **B<sup>7</sup>** **B<sub>b</sub>7**

Come on and trade in your old dreams for new, your new dreams for old. I  
un - hap - py peo - ple. It's ring - ing with joy, it's ring - ing with cheer, 'cause

**E<sub>b</sub>MI<sup>6</sup>** **A<sup>9(#11)</sup>** **B<sub>b</sub>MI<sup>7(b5)</sup>** **E<sub>b</sub>7** **A<sub>b</sub>MI<sup>6</sup>** (F<sub>MI</sub><sup>7(b5)</sup>)

know where they're bought, I know where they're sold. Mid - night,  
yes - ter - day's gone, to - mor - row is near. Mid -night,

**B<sub>b</sub>7(#5)** **(E<sup>9</sup>)** **E<sub>b</sub>MI<sup>6</sup>** (C<sub>MI</sub><sup>7(b5)</sup>) **B<sup>7</sup>** **B<sub>b</sub>7(#5)**

you've got to get there at mid - night, -- and you'll be met there by  
the heart is light - er at mid - night. -- things will be bright - er the

**E<sub>b</sub>MI** **D<sub>b</sub>7** **B<sup>7</sup>** **B<sub>b</sub>7** **C<sub>MI</sub><sup>7(b5)</sup>** **B<sup>7</sup>** **F<sub>MI</sub><sup>11</sup> B<sub>b</sub>7**

oth - ers like you, broth - ers as blue, smil - ing on the street of dreams.  
mo - ment you find more of your kind, smil - ing on the street of dreams.

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

**A** **F<sup>9</sup>** **F<sub>MI</sub><sup>9</sup>** **B<sub>b</sub>7** **E<sub>b</sub>MA<sup>7</sup> A<sub>b</sub>MA<sup>7</sup>** **G<sub>MI</sub><sup>11</sup> C<sup>7(#5)</sup>**

Love laughs at a king, kings don't mean a thing on the street of dreams.

**F<sup>9</sup>** **F<sub>MI</sub><sup>9</sup>** **B<sub>b</sub>7** **E<sub>b</sub>MA<sup>7</sup> B<sub>b</sub>7(#5)** **B<sub>b</sub>MI<sup>11</sup> E<sub>b</sub>7**

Dreams bro - ken in two can be made like new on the street of dreams.

(E<sub>b</sub>MA<sup>7</sup> D<sup>7(9)</sup>) **G<sub>MI</sub><sup>7</sup> (A<sub>b</sub><sup>9</sup>)**

**G<sup>7(9)</sup>**

**D<sub>b</sub>7** **C<sup>7</sup>**

**B** **A<sub>b</sub><sup>6</sup>** **D<sub>b</sub>7** **D<sub>b</sub>7** **G<sub>MI</sub><sup>7</sup> (A<sub>b</sub><sup>9</sup>)** **D<sub>b</sub>7** **C<sup>7</sup>**

Gold, sil - ver and gold, all you can hold is in the moon - beams.

(B<sup>7(#5)</sup>)

**F<sup>9</sup>** **D<sub>b</sub>9(#11)** **F<sub>MI</sub><sup>11</sup> B<sub>b</sub>7** **E<sup>6</sup> (C<sub>MI</sub><sup>7</sup>)**

Poor, no - one is poor, long as love is sure on the street of dreams. (fine)

Note: This tune may be sung Verse, A, B, Verse, A, B

\* May be played as Medium Latin (2 bars per 1 written).

Solo on AB

After solos, D.S. al fine

## Sub Aqua

Scott Henderson  
(As played by Tribal Tech)

Medium Straight 8th's/Funk

$\text{J} = 142$

**A**

**B**

**(C-D)**

**D<sub>b</sub> (add 9)**

**G#<sub>Mi</sub>9**

**Vamp till cue**

**(On cue) Gtr. Solo**

**C** B<sub>b</sub>6<sub>9</sub> D<sup>(add 9)</sup> F# G<sub>MI</sub> 7(11) B<sub>b</sub>13(#11) A<sub>MA</sub>7 E<sup>(add 9)</sup> G# F#<sub>MI</sub>7 A B C#<sub>MI</sub>7 C D

(synth.) (top note of voicings)

**C** D A<sub>b</sub>7(#5) F#<sub>MI</sub>7 A B B C# C D A<sub>b</sub>7(#5) A<sub>MA</sub>7 A B

D<sup>9</sup> sus G<sup>13</sup> sus D<sub>b</sub><sup>(add 9)</sup> F<sup>(add 9)</sup> D<sub>b</sub><sub>MA</sub>7 B<sub>b</sub><sub>MI</sub>9 E<sub>b</sub><sub>MI</sub>11

**D** F#<sub>MI</sub>9 A<sub>b</sub>7(#5) A<sub>MA</sub>7 A B C#<sub>MI</sub>7 C D A<sub>b</sub>7(#5)

F#<sub>MI</sub>7 A B B C# C D A<sub>b</sub>7(#5) A<sub>MA</sub>7 A B

1. D<sup>9</sup> sus G<sup>13</sup> sus D<sub>b</sub><sup>(add 9)</sup> F<sup>(add 9)</sup> D<sub>b</sub><sub>MA</sub>7 B<sub>b</sub><sub>MI</sub>9 E<sub>b</sub><sub>MI</sub>11 2. D<sup>9</sup> sus G<sup>13</sup> sus (end solo)

**E** D<sub>b</sub><sup>(add 9)</sup> F<sup>(add 9)</sup> D<sub>b</sub>6<sub>9</sub> G<sub>MI</sub>7(11) E<sub>7</sub>(#9) B<sub>b</sub>13(#11) (gtr. fills) (gtr. fills)

A<sub>MA</sub>9 E<sup>(add 9)</sup> F#<sub>MI</sub>9 A<sub>MI</sub>(MA7) B<sub>b</sub>6<sub>9</sub> A<sub>MI</sub>11 G#<sub>MI</sub>9 B C# C<sup>13</sup> sus A B

E 13(#11) F#<sub>MI</sub>7 G<sub>MI</sub>6 E<sup>(add 9)</sup> G# 2 (synth.)

**F** A<sub>MA</sub>9 E<sup>(add 9)</sup> G# F#<sub>MI</sub>9 A B E 13(#11) F#<sub>MI</sub>7 G<sub>MI</sub>6 E<sup>(add 9)</sup> G# E 13(#11) (synth.)

F#<sub>MI</sub>7 G<sub>MI</sub>6 E<sup>(add 9)</sup> C D B<sub>b</sub>7 gtr. fills F#<sub>MI</sub>7 A B E 13(#11) C# B b13(#11) (Vamp & fade)

gtr. fills

## Medium Straight 8th's/Funk Sub Aqua (Bass)

 $\text{J} = 142$ 

**A**  $\text{A}_{\text{MA}}^9$   $\text{E}^{(\text{add } 9)}$   $\text{F}^{\#}_{\text{MI}}^9$   $\text{A}_{\text{MI}}$   $\text{B}_{\text{b}}^6\%$   $\text{A}_{\text{MI}}^{11}$

$\text{A}_{\text{b}}_{\text{MA}}^7$   $\text{A}_{\text{b}}_{\text{MA}}^{7(\#5)}$   $\text{B}_{\text{b}}$   $\text{B}_{\text{b}}$   $\text{E}^{13(\#11)}$   $\text{F}^{\#}_{\text{MI}}^7 \text{G}_{\text{MI}}^6 \text{E}^{(\text{add } 9)}_{\text{G}^{\#}}$

$\text{E}^{13(\#11)}$   $\text{F}^{\#}_{\text{MI}}^7 \text{G}_{\text{MI}}^6 \text{E}^{(\text{add } 9)}_{\text{G}^{\#}}$   $\text{E}^{13(\#11)}_{\text{C}^{\#}}$   $\text{F}^{\#}_{\text{MI}}^7 \text{G}_{\text{MI}}^6 \text{E}^{(\text{add } 9)}_{\text{G}^{\#}}$

$(\text{B}_{\text{b}}_{\text{MI}}^7)$   $\text{F}^{\#}_{\text{MI}}^7 \text{G}_{\text{MI}}^6 \text{E}^{(\text{add } 9)}_{\text{G}^{\#}}$   $\text{E}^{13(\#11)}_{\text{C}^{\#}}$   $\text{F}^{\#}_{\text{MI}}^7 \text{G}_{\text{MI}}^6 \text{E}^{(\text{add } 9)}_{\text{G}^{\#}}$

$(\text{B}_{\text{b}}_{\text{MI}}^7)$   $\text{F}^{\#}_{\text{MI}}^7 \text{G}_{\text{MI}}^6 \text{E}^{(\text{add } 9)}_{\text{G}^{\#}}$   $(\text{B}_{\text{b}}_{\text{MI}}^7)$   $\text{F}^{\#}_{\text{MI}}^7 \text{G}_{\text{MI}}^6 \text{E}^{(\text{add } 9)}_{\text{G}^{\#} \text{D}}$

**B**  $(\text{C}_{\text{D}})$   $\text{E}^{(\text{add } 9)}_{\text{G}^{\#} \text{A}^6\%}$   $\text{A}_{\text{B}}$   $\text{C}_{\text{sus}}^{\#}$   $\text{F}^{\#}_{\text{MI}}^7 \text{G}_{\text{MI}}^6 \text{E}^{(\text{add } 9)}_{\text{G}^{\#} \text{C} \text{D}}$

$(\text{C}_{\text{D}})$   $\text{G}^{(\#5)} \text{F}^{\#}_{\text{MI}}^9$   $\text{B}_{\text{C}^{\#}}$   $\text{F}^{\#}_{\text{MI}}^7 \text{G}_{\text{MI}}^6 \text{E}^{(\text{add } 9)}_{\text{G}^{\#} \text{C} \text{D}}$

$(\text{C}_{\text{D}})$   $\text{E}^{(\text{add } 9)}_{\text{G}^{\#} \text{A}^6\%}$   $\text{A}_{\text{B}}$   $\text{D}_{\text{sus}}^9$   $\text{G}^{13}_{\text{sus}}$

$\text{G}^{13}_{\text{sus}}$   $\text{D}_{\text{b}}^{(\text{add } 9)} \text{F}_{\text{A}}$   $\text{D}_{\text{b}}^6\%$   $\text{G}_{\text{MI}}^{7(11)}_{(\#5)}$   $\text{E}^{7(\#9)}_{(\#5)}$   $\text{B}_{\text{b}}^{13}$

$\text{A}_{\text{MA}}^9 \text{E}^{(\text{add } 9)}_{\text{G}^{\#}}$   $\text{F}^{\#}_{\text{MI}}^9 \text{A}_{\text{MI}}^{(\text{MA}7)}$   $\text{B}$   $\text{B}_{\text{b}}^6\%$   $\text{A}_{\text{MI}}^{11}$   $\text{G}_{\text{MI}}^9$

$\text{B}_{\text{C}^{\#}}$   $\text{C}^{13(\#11)}$  (Synth. Solo)  $\text{B}_{\text{MI}}^{7(\text{add } b13)}$

indef.

Vamp  
(till cue)

(On cue) (Gtr. Solo)

**C**  $B^{b6}$   $D^{(add 9)}$   $F^{\#}$   $G_{MI}7(11)$   $B^{b13}_{\text{MA}}$   $A_{MA}7$   $E^{(add 9)}_{G^{\#}}$   $F^{\#}_{MI}7$   $A$   $B$   $C^{\#}_{MI}7$   $D$

**C**  $D$   $A_b7(5)$   $F^{\#}_{MI}7$   $A$   $B$   $C^{\#}$   $D$   $A_b7(5)$   $A_{MA}7$   $A$   $B$

**D**  $D^9_{\text{sus}}$   $G^{13}_{\text{sus}}$   $D_b^{(add 9)}$   $F^{(add 9)}_{A}$   $D_b_{MA}7$   $B_b_{MI}9$   $E^{\flat}_{MI}11$

**D**  $F^{\#}_{MI}9$   $A_b7(5)$   $A_{MA}7$   $A$   $B$   $C^{\#}_{MI}7$   $C$   $D$   $A_b7(5)$

**F^{\#}\_{MI}7  $A$   $B$   $B$   $C^{\#}$   $C$   $D$   $A_b7(5)$   $A_{MA}7$   $A$   $B$**

**1**  $D^9_{\text{sus}}$   $G^{13}_{\text{sus}}$   $D_b^{(add 9)}$   $F^{(add 9)}_{A}$   $D_b_{MA}7$   $B_b_{MI}9$   $E^{\flat}_{MI}11$  **2**  $D^9_{\text{sus}}$   $G^{13}_{\text{sus}}$

**E**  $D_b^{(add 9)}$   $F^{(add 9)}_{A}$   $D_b^{b6}$   $G_{MI}7(11)_{(5)}$   $E^7(9)_{(5)}$   $B^{b13}(11)$   $A_{MA}9$   $E^{(add 9)}_{G^{\#}}$

$F^{\#}_{MI}9$   $A_{MI}^{(MA7)}_{(B)}$   $B^{b6}_{(9)}$   $A_{MI}11_{(B)}$   $G^{\#}_{MI}9$   $B$   $C^{\#}$

$C^{13}_{\text{sus}}$   $A$   $B$   $E^{13}(11)$   $F^{\#}_{MI}7 G_{MI}6 E^{(add 9)}_{G^{\#}}$

$E^{13}(11)$   $F^{\#}_{MI}7 G_{MI}6 G^{\#}$   $F$   $A_{MA}9 E^{(add 9)}_{G^{\#}}$   $F^{\#}_{MI}9 A$   $B$

$E^{13}(11)$   $F^{\#}_{MI}7 G_{MI}6 G^{\#}$   $E^{13}(11)$   $F^{\#}_{MI}7 G_{MI}6 E^{(add 9)}_{C}$   $G^{\#} D$

$B_b_{MI}7$   $F^{\#}_{MI}7 A$   $B$   $E^{13}(11) C^{\#}$   $B_b^{13}(11)$

Bass line is played with some variation.  
Notes in parentheses are below the range of a standard bass.

(Vamp & fade)

Medium Jazz  
J = 126

# Sugar

Stanley Turrentine

(Intro)

(dr. fill)

1. (dr. fill)

2. (trp./ten./gtr.)

C<sub>Mi</sub><sup>7</sup>

A

(trp./ten./gtr.)

(D<sub>Mi</sub><sup>7(b5)</sup>) G<sub>7(b9)</sub>

C<sub>Mi</sub><sup>7</sup> G<sub>7(b9)</sub>

C<sub>Mi</sub><sup>7</sup>

C<sub>Mi</sub><sup>7</sup>

(D<sub>Mi</sub><sup>7(b5)</sup>)

G<sub>SUS</sub> G<sub>7(b9)</sub>

C<sub>Mi</sub><sup>7</sup>

C<sub>Mi</sub><sup>7</sup>

G<sub>b13(#11)</sub>

F<sub>Mi</sub><sup>7</sup>

E<sup>b9</sup>

D<sub>Mi</sub><sup>7(b5)</sup>

D<sub>Mi</sub><sup>7(b5)</sup>

G<sub>7(b9)</sub>

A<sup>b9</sup>

(2nd x Solo pick-ups)

C<sub>Mi</sub><sup>7</sup>

After solos, D.S.  
(fade out 2nd x through [A])

Bass in 2 for head, 4 for solos.

Omit anticipations during solos.

Head is played twice before & after solos.

Chords in parentheses omitted for head, optional for solos.

Tenor sounds as written. Guitar sounds 8va b.

Horn background for any solo choruses:

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

2 2 2

2 2 2

(Freely) Intro

F<sup>7(9)</sup>

## Super Blue

Bernard Ighner

(As played by Freddie Hubbard)

D<sup>7(9)</sup>

(sample flug. fill)

A<sup>13(b9)</sup> A<sub>b</sub><sup>13</sup>G<sup>13(b9)</sup>G<sup>7(b9)</sup>

C<sup>13</sup>  
sus

F<sup>7(9)</sup>

(Med. Funk Shuffle (16th's swing))

J = 87

NC. (add drums)

F<sup>7</sup> (elec. pn.  
comps/fills)

2

(flug., 2nd x)

A

1st x: flug.

2nd x: flug. w/ ten.

(horns  
2nd x)

**B**

**C** (Solos)

F7      Bb F F7      F7 E E♭M1⁹      Bb C      F7 Bb FF7      Bb FF7

After solos D.S. (2nd time at **A**) al Coda

F7      E E♭M1⁹      Bb C break      Bb C break      F7      Bb CF7      Bb CF7

(Vamp, fill & fade)

# Sweet Lorraine

Medium or Ballad

Lyric: Mitchell Parish  
Music: Cliff Burwell

Handwritten musical score for "Sweet Lorraine" with lyrics and chords.

**Chords:**

- 1. **Key Signature:** C major (no sharps or flats)
- Chords:** D<sup>7(5)</sup>, A, G<sup>6</sup>, F<sup>7(11)</sup>, E<sup>7</sup>, A<sub>MI</sub><sup>7</sup>, D<sup>7</sup>, B<sup>7(b9)</sup>, E<sub>MI</sub><sup>7</sup>(E<sup>b7</sup>), D<sub>MI</sub><sup>7</sup>, G<sup>7(5)</sup>
- 2. **Chords:** C<sup>7</sup>, B<sup>7(b9)</sup>, E<sup>7</sup>, A<sub>MI</sub><sup>7</sup>, A<sup>7</sup>, A<sub>MI</sub><sup>7</sup>, D<sup>7</sup>
- 3. **Chords:** B<sub>MI</sub><sup>7</sup>, E<sup>7</sup>, A<sub>MI</sub><sup>7</sup>, D<sup>7(5)</sup>, G<sup>6</sup>, C<sup>7</sup>, C<sup>#7</sup>, D, D<sub>MI</sub><sup>7</sup>, G<sup>7</sup>
- 4. **Chords:** B, C<sup>6</sup>, E<sup>7</sup>, A<sub>MI</sub><sup>7</sup>, (A<sup>b7</sup>), G<sub>MI</sub><sup>7</sup>, C<sup>7</sup>
- 5. **Chords:** F<sub>MA</sub><sup>7</sup>, E<sup>7</sup>, A<sub>MI</sub><sup>7</sup>, (A<sup>b7</sup>), G<sub>MI</sub><sup>7</sup>, C<sup>7</sup>
- 6. **Chords:** F<sup>7</sup>, E<sup>7</sup>, E<sup>b9(11)</sup>, D<sup>7</sup>
- 7. **Chords:** F<sup>7</sup>, E<sup>7</sup>, E<sup>b9(11)</sup>, D<sup>7</sup>, D<sup>7(5)</sup>
- 8. **Chords:** C, G<sup>6</sup>, F<sup>7(11)</sup>, E<sup>7</sup>, A<sub>MI</sub><sup>7</sup>, D<sup>7</sup>, B<sup>7(b9)</sup>, E<sub>MI</sub><sup>7</sup>(E<sup>b7</sup>), D<sub>MI</sub><sup>7</sup>, G<sup>7(5)</sup>

**Lyrics:**

I've just found joy.  
I'm as happy as a baby boy.  
With another brand new choo-choo toy  
When you see them you will re-a-lize  
when I'm with my sweet Lor-raine.  
A raine.

When it's rain-ing I don't miss the sun,  
for it's in my sweet - ie's smile.

Just to think that I'm the luck - y one  
who will lead her down the aisle!

Each night I pray that no - bod - y steals her heart a - way.

A musical score for a vocal melody. The top staff shows a melody line with chords C<sup>7</sup>, B<sup>7(b9)</sup>, E<sup>7</sup>, and A<sup>7</sup>. The lyrics are: Just can't wait un - til that hap - py day, \_\_\_\_\_. The bottom staff shows a melody line with chords A<sub>MI</sub><sup>7</sup> and D<sup>7(b9)</sup>. The lyrics are: when I mar - ry sweet Lor - raine.

The chords shown are:

- C<sup>7</sup>
- B<sup>7(b9)</sup>
- E<sup>7</sup>
- A<sup>7</sup>
- A<sub>MI</sub><sup>7</sup>
- D<sup>7(b9)</sup>
- G<sup>6</sup> (C<sup>7</sup> C<sup>#7</sup>)
- G<sup>6</sup>/<sub>D</sub>
- D<sup>7</sup>

# Sweet Love

Anita Baker

Gary Bias

Louis A. Johnson

(As sung by Anita Baker)

**Med. Pop** **J = 88** **(Intro)**

**Piano:** B<sup>b</sup>MA<sup>7</sup>, G<sup>b</sup>MA<sup>7</sup>, E<sup>b</sup>MI<sup>9</sup>, G<sup>b</sup>MA<sup>7</sup>, A<sup>b</sup>, E<sup>b</sup>F.

**Vocal:** B<sup>b</sup>MA<sup>7</sup>, G<sup>b</sup>MA<sup>7</sup>, E<sup>b</sup>MI<sup>9</sup>, G<sup>b</sup>MA<sup>7</sup>, A<sup>b</sup>, E<sup>b</sup>F.

**1. With**

**A** B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MI<sup>9</sup> G<sup>b</sup>MA<sup>7</sup> F<sup>M</sup>I<sup>7</sup> G<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F

all my heart I love you, ba - by, stay with me and you will see. My arms

B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MI<sup>9</sup> G<sup>b</sup>MA<sup>7</sup> G<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F

will hold you, ba - by. Ne - ver leave, 'cause I be - lieve I'm in love.

**B**

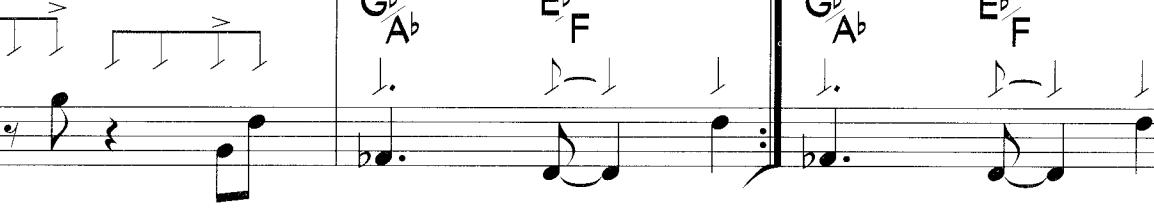
Sweet love, hear me call - ing out your name,

B<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MI<sup>9</sup> G<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MI<sup>9</sup>

I feel no shame, I'm in love. Sweet love, don't you ev -

**Piano (stacc):** B<sup>b</sup>MA<sup>7</sup>, E<sup>b</sup>MI<sup>9</sup>, G<sup>b</sup>MA<sup>7</sup>, E<sup>b</sup>MI<sup>9</sup>.

**Bass:** (bass) notes corresponding to the piano chords.

- er go a - way, It 'll al - ways be this way. 2.Your  
**E<sup>b</sup>MI<sup>9</sup>** **G<sup>b</sup>/A<sup>b</sup>** **E<sup>b</sup>F** **G<sup>b</sup>/A<sup>b</sup>** **E<sup>b</sup>F**  
 al - ways be this way. There's no  

  
**C** **E<sup>b</sup>MI<sup>9</sup>** **A<sup>b</sup>/B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>MI<sup>9</sup>**  
 strong - er love in this world, oh, ba - by, no, you're my man, I'm your girl,  

  
**A<sup>b</sup>/B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>MI<sup>9</sup>** **A<sup>b</sup>/B<sup>b</sup>** **B<sup>b</sup>7**  
 I'll nev - er go, wait and see, can't be wrong, don't you know  

  
**C<sup>b</sup>MA<sup>7</sup>** **B<sup>b</sup>MI<sup>7</sup>** **E<sup>b</sup>/F**  
 This is where you be - long? 3.How  


### Second and Third verses

2. Your heart has called me closer to you,  
I will be all that you need,  
Just trust in what we're feeling,  
Never leave, 'cause baby I believe in this love.

3. How sweet this dream, how lovely, baby,  
Stay right here, never fear,  
I will be all that you need,  
Never leave, 'cause baby I believe in this love.

Sample bass at letter A:

Musical score for bassoon part, measures 11-12. The score consists of two staves. The top staff shows a bassoon line starting with a quarter note followed by a eighth note, then a sixteenth note tied to a eighth note, and so on. The bottom staff shows a cello line with eighth notes and sixteenth notes. The key signature is one flat, and the time signature is common time.

# Taking a Chance on Love

Lyric: John LaTouche &amp; Ted Fetter

Music: Vernon Duke

Medium (or Ballad)

**A** C<sub>MA</sub><sup>7</sup> (C<sup>#</sup><sup>o</sup>7) D<sub>MI</sub><sup>7</sup> G<sup>7</sup> (F<sub>MI</sub><sup>6</sup> C C<sub>MA</sub><sup>7</sup>) C<sub>MA</sub><sup>7</sup>

Here I go a - gain. I hear those trum - pets blow a - gain.

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

All a - glow a - gain, tak - ing a chance on love.

C<sub>MA</sub><sup>7</sup> (C<sup>#</sup><sup>o</sup>7) D<sub>MI</sub><sup>7</sup> G<sup>7</sup> (F<sub>MI</sub><sup>6</sup> C C<sub>MA</sub><sup>7</sup>) C<sub>MA</sub><sup>7</sup>

Here I slide a - gain, a - bout to take that ride a - gain.

A<sub>MI</sub><sup>7</sup> D<sup>9</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup>

Star - ry eyed a - gain, tak - ing a chance on love. I

**B** G<sub>MI</sub><sup>7</sup> C<sup>9</sup> F<sup>6</sup> (F<sup>#</sup><sup>o</sup>7) G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup>

thought the cards were a frame - up I nev - er would try. But

F<sub>MI</sub><sup>7</sup> B<sup>b</sup><sup>9</sup> E<sup>b</sup><sup>6</sup> (E<sup>b</sup><sup>6</sup>) F<sub>MI</sub><sup>7</sup> A<sup>b</sup><sup>7</sup> D<sub>MI</sub><sup>7(add 11) G<sup>7</sup></sup>

now I'm tak - ing the game up and the ace of hearts is high.

**C** C<sub>MA</sub><sup>7</sup> (C<sup>#</sup><sup>o</sup>7) D<sub>MI</sub><sup>7</sup> G<sup>7</sup> (F<sub>MI</sub><sup>6</sup> C C<sub>MA</sub><sup>7</sup>) C<sub>MA</sub><sup>7</sup>

Things are mend - ing now. I see a rain - bow bend - ing now.

A<sub>MI</sub><sup>7</sup> D<sup>9</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup> C<sup>6</sup> (D<sub>MI</sub><sup>7</sup> G<sup>7</sup>)

We'll have our hap - py end - ing now, tak - ing a chance on love.

2nd verse:

Here I come again.

I'm gonna make things hum again.

Acting dumb again,

Taking a chance on love.

Here I stand again, about to beat the band again.

Feeling grand again, Taking a chance on love.

I never dreamed in my slumbers and bets were taboo.

But now I'm playing the numbers

on a little dream for two.

Wading in again,

I'm leading with my chin again.

I'm startin' out to win again,

Taking a chance on love.

3rd verse:

Here I slip again,

About to take that tip agam.

Got my grip again,

Taking a chance on love.

Now I prove again

That I can make life move again.

In the groove again,

Taking a chance on love.

I walk around with a horseshoe, In clover I lie.

And brother rabbit, of course you better kiss your foot goodbye.

On the ball again,

I'm ridin' for a fall again.

I'm gonna give my all again, Taking a chance on love.

## That Girl

Stevie Wonder

Med. Funk (Intro)

J = 106

**NC.** G<sup>#</sup><sub>SUS</sub> / A<sup>#</sup> D<sup>#7(5)</sup> G<sup>#</sup><sub>MI</sub><sup>9</sup> G<sup>#</sup><sub>MI</sub><sup>6</sup> E<sub>MA</sub><sup>7</sup> / G<sup>#</sup> C<sup>#</sup><sub>MI</sub><sup>7</sup> E<sub>MA</sub><sup>7</sup> D<sup>#</sup><sub>MI</sub><sup>7</sup>

(synth.) (etc.)

**A**

**S** G<sup>#</sup><sub>MI</sub><sup>9</sup> G<sup>#</sup><sub>MI</sub><sup>6</sup> E<sub>MA</sub><sup>7</sup> / G<sup>#</sup>

1. That girl thinks that she's so fine \_\_\_\_\_ that soon she'll have my mind, \_\_\_\_\_

C<sup>#</sup><sub>MI</sub><sup>7</sup> E<sub>MA</sub><sup>7</sup> D<sup>#</sup><sub>MI</sub><sup>7</sup> G<sup>#</sup><sub>MI</sub><sup>9</sup> G<sup>#</sup><sub>MI</sub><sup>6</sup>

That girl thinks that she's so smart \_\_\_\_\_

E<sub>MA</sub><sup>7</sup> G<sup>#</sup> C<sup>#</sup><sub>MI</sub><sup>7</sup> E<sub>MA</sub><sup>7</sup> D<sup>#</sup><sub>MI</sub><sup>7</sup> C<sup>#</sup><sub>MI</sub><sup>7</sup> F<sup>#</sup>

that soon she'll have my heart. \_\_\_\_\_ She thinks in

C<sup>#</sup><sub>MI</sub><sup>7</sup> G<sup>#</sup><sub>SUS</sub> / A<sup>#</sup> D<sup>#7(5)</sup> G<sup>#</sup><sub>MI</sub><sup>7</sup>

no time flat that she'll be free and clear to start \_\_\_\_\_

G<sub>MA</sub><sup>7</sup> / A D<sub>MA</sub><sup>9</sup>

with her e - mo - tion - al res - cue of love \_\_\_\_\_ that you'll leave \_\_\_\_\_

G<sub>MA</sub><sup>7</sup> C F<sup>#</sup> 1. D F<sup>#</sup> E F<sup>#</sup> 2. D F<sup>#</sup> E F<sup>#</sup>

torn a - part. \_\_\_\_\_ be - fore I tell her that I

**B** C<sup>#</sup> bass B<sub>MA</sub><sup>7</sup> C<sup>#</sup> G<sup>#</sup> bass A<sup>#</sup><sub>MI</sub><sup>7</sup> G<sup>#</sup> C<sup>#</sup> bass G<sup>#</sup><sub>MI</sub><sup>7</sup> C<sup>#</sup> F<sup>#</sup><sub>MA</sub><sup>7</sup> G<sup>#</sup> F<sup>#</sup><sub>MI</sub><sup>7(5)</sup> G<sup>#</sup>

love her, that I want her, that my mind, soul and body need her, tell her that I'd

C<sup>#</sup> bass B<sub>MA</sub><sup>7</sup> C<sup>#</sup> G<sup>#</sup> bass A<sup>#</sup><sub>MI</sub><sup>7</sup> G<sup>#</sup> C<sup>#</sup> bass G<sup>#</sup><sub>MI</sub><sup>7</sup> C<sup>#</sup> F<sup>#</sup><sub>MA</sub><sup>7</sup> G<sup>#</sup> F<sup>#</sup><sub>MI</sub><sup>7(5)</sup> G<sup>#</sup>

love to, that I want to, that I need to do all that I have to to be in her love.

**C** C<sup>#</sup><sub>MI</sub><sup>9</sup> G<sup>#</sup><sub>SUS</sub> A<sup>#</sup> D<sup>#</sup><sub>7</sub>(<sup>#9</sup>) C<sup>#</sup><sub>MI</sub><sup>7(5)</sup> G/B

(synth.) I've been hurt - ing for a long time,

C<sup>#</sup><sub>MI</sub><sup>7(5)</sup> G/B G<sup>#</sup><sub>MI</sub><sup>7</sup>

you've been play - ing for a long time, you know it's true.

C<sup>#</sup><sub>MI</sub><sup>7(5)</sup> G/B C<sup>#</sup><sub>MI</sub><sup>7(5)</sup> G/B

I've been hold - ing for a long time, and you've been run - ning for a long time, It's

G<sup>#</sup><sub>MI</sub><sup>7</sup> A<sup>#</sup> A<sup>13</sup>

time to do ... what we'd love to do.

Second and Fourth verses

D.S., solo on A,  
sing A (fourth verse),  
vamp & fade on B  
(voice ad lib.)

2. That girl thinks that she's so bad, she'll change my tears to joy from sad,  
She says she keeps the upper hand, 'cause she can please her man.

She doesn't use her love to make him weak, she uses love to keep him strong,  
And inside me there's no room for doubt that it won't be too long before I tell her that I...

4. That girl knows every single man would ask her for her hand,  
But she says her love is much too deep for them to understand.  
She says her love has been crying out, but her lover hasn't heard,  
But what she doesn't realize is that I've listened to every word,  
That's why I know I'll tell her that I...

## That Girl (Bass)

Med. Funk (Intro)

J = 106

$G^{\#}_{\text{SUS}}$  NC.  $A^{\#}D^{\#7(\#5)}$   $G^{\#M1^9}$   $G^{\#M1^6\%}$   $E_{MA^7}/G^{\#}$   $C^{\#M1^7}$

 $E_{MA^7} D^{\#M1^7} G^{\#M1^9}$  $G^{\#M1^6\%}$  $E_{MA^7}/G^{\#}$  $C^{\#M1^7} E_{MA^7} D^{\#M1^7}$ **A**  $G^{\#M1^9}$  $G^{\#M1^6\%}$  $E_{MA^7}/G^{\#}$  $C^{\#M1^7} E_{MA^7} D^{\#M1^7}$ **S.** $G^{\#M1^9}$  $G^{\#M1^6\%}$  $E_{MA^7}/G^{\#}$  $C^{\#M1^7} E_{MA^7} D^{\#M1^7} C^{\#M1^7}$  $F^{\#}$  $C^{\#M1^7}$  $G^{\#}_{\text{SUS}}/A^{\#}$  $D^{\#7(\#5)}$  $G^{\#M1^7}$  $G_{MA^7}/A$  $D_{MA^9}$  $G_{MA^7}$  $C/F^{\#}$  $D/F^{\#}$  $E/F^{\#}$  $D/F^{\#}$  $E/F^{\#}$ **B**  $B_{MA^7}/C^{\#}$  $A^{\#M1^7}/G^{\#}$  $G^{\#M1^7}/C^{\#}$  $F^{\#}_{MA^7}/G^{\#}$  $B_{MA^7}/C^{\#}$  $A^{\#M1^7}/G^{\#}$  $G^{\#M1^7}/C^{\#}$  $F^{\#}_{MA^7}/G^{\#}$ **C**  $C^{\#M1^9}$  $G^{\#}_{\text{SUS}}/A^{\#}$  $D^{\#7(\#5)}$  $C^{\#M1^7(5)}$  $G/B$

Musical score for the first staff:

- Chord:  $C\#M17(b5)$
- Chord:  $G/B$
- Chord:  $G\#M17$

Musical score for the second staff:

- Chord:  $C\#M17(b5)$
- Chord:  $G/B$

Musical score for the third staff:

- Chord:  $G\#M17$
- Chord:  $G\#_{SUS}/A\#$
- Chord:  $A^{13}$

D.S., play AA,  
vamp & fade on B

Medium Ballad  
(or Medium Jazz)

# That Old Feeling

(Standard Version)

Lew Brown  
& Sammy Fain

**A** C<sup>6</sup><sub>9</sub>

I saw you last night and got that old feel - ing.  
When you came in sight I got that old feel - ing.

**B** A<sub>MI</sub>7

The mo - ment that you danced by I felt a thrill,  
and when you caught my eye my heart stood still.

**C** C<sup>6</sup><sub>9</sub>

Once a - gain I seemed to feel that old yearn - ing,  
and I knew the spark of love was still burn - ing.

**D** (F<sub>MI</sub>11) B<sup>b</sup>7

There'll be no new ro - mance for me, It's fool - ish to start, for that  
old feel - ing is still in my heart.

## That Old Feeling

Lew Brown

&amp; Sammy Fain

(As played by Art

Blakey)

Medium Jazz 4

J = 176 (Intro)

(horns, tacet 1st x)

(G<sub>MA</sub>) (A<sup>b</sup><sub>MA</sub>) (B<sup>b</sup><sub>MA</sub>) (A<sup>b</sup><sub>MA</sub>)

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

1. 2.

(G<sub>MA</sub>) (A<sup>b</sup><sub>MA</sub>) (B<sup>b</sup><sub>MA</sub>) (A<sup>b</sup><sub>MA</sub>) (A<sup>b</sup><sub>MA</sub>) *mf* (pn.)

A

G<sub>MA</sub><sup>9</sup> D<sup>7(b9)</sup> G<sub>MA</sub><sup>9</sup> (E<sup>7(b9)</sup>)

(bs., dr., pn.) (bs. lower note 8va)

A<sub>MI</sub><sup>9</sup> E<sup>7(b9)</sup> A<sub>MI</sub><sup>9</sup> D<sup>b7(#9)</sup> D<sup>7(#9)</sup> E<sup>b7(#9)</sup> F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup> B<sup>7(#11)</sup>

S:

8 (pn.) E<sub>MI</sub><sup>9</sup>

(pn. w/ bs.)

A<sup>7(b9)</sup> (horns) ff A<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup> C<sup>6</sup> F<sup>13</sup> E<sup>7(#5)</sup> E<sup>b7</sup> A<sup>b13</sup> *mf* (pn.)

**B**

**GMA<sup>⁹</sup>**   **D<sup>⁷(b⁹)</sup>**   **GMA<sup>⁹</sup>**   **(E<sup>⁷(b⁹)</sup>)**

**A<sub>MI</sub><sup>⁹</sup>**   **E<sup>⁷(b⁹)</sup>**   **A<sub>MI</sub><sup>⁹</sup>**   **C<sub>MI</sub><sup>#⁹</sup> 7<sup>(b⁹)</sup>**   **F<sub>MI</sub><sup>#¹³(b⁹)</sup>**

Ad lib.

**C<sub>MI</sub><sup>⁹</sup> 7**   **F<sup>⁷</sup>**   **B<sub>MI</sub><sup>⁹(b⁹)</sup> E<sup>⁷(b⁹)</sup>**   **A<sub>MI</sub><sup>⁹</sup>**   **C<sub>MI</sub><sup>⁹</sup> 7**   **F<sup>⁷</sup>**

(pn. sample, bs. walks)

**G<sup>¹³</sup>**   **F<sup>¹³(#¹¹)</sup>**   **E<sup>⁷</sup>**   **A<sup>⁷</sup>**   **D<sup>⁷</sup>**   **G<sup>⁷</sup>** (Solo pick-ups)

**(bs. walk)**

**(Solos)**

**G<sup>⁷</sup>**   **B<sub>MI</sub><sup>⁹(b⁹)</sup>**   **E<sup>⁷</sup>**   **A<sub>MI</sub><sup>⁹</sup>**   **B<sub>MI</sub><sup>⁹</sup> E<sup>⁹</sup> A<sub>MI</sub><sup>⁹</sup> D<sup>⁷</sup>**

**E<sub>MI</sub><sup>⁹</sup>**   **F<sub>MI</sub><sup>#⁹(b⁹)</sup>**   **B<sup>⁹</sup>**   **E<sub>MI</sub><sup>⁹</sup> F<sup>⁷</sup>**   **E<sub>MI</sub><sup>⁹</sup>**   **A<sup>⁹</sup>**   **A<sub>MI</sub><sup>⁹</sup>**   **D<sup>⁷</sup>**

**G<sup>⁷</sup>**   **B<sub>MI</sub><sup>⁹(b⁹)</sup>**   **E<sup>⁷</sup>**   **A<sub>MI</sub><sup>⁹</sup>**   **C<sub>MI</sub><sup>⁹</sup> F<sup>⁷</sup>**   **G<sup>⁷</sup>**

**C<sub>MI</sub><sup>⁹</sup> F<sup>⁷</sup>**   **B<sub>MI</sub><sup>⁹(b⁹)</sup> E<sup>⁷</sup>**   **A<sub>MI</sub><sup>⁹</sup>**   **C<sub>MI</sub><sup>⁹</sup> F<sup>⁷</sup>**   **G<sup>⁷</sup>**   **E<sup>⁷</sup>**   **A<sub>MI</sub><sup>⁹</sup> D<sup>⁷</sup>**   **G<sup>⁷</sup>**   **(D<sup>⁷</sup>)**

Repeat for solos

To end last solo, go on to **E**

(end solo)

**E<sup>⁷</sup>** (last solo continued)   **B<sub>MI</sub><sup>⁹(b⁹)</sup>**   **E<sup>⁷</sup>**   **A<sub>MI</sub><sup>⁹</sup>**   **B<sub>MI</sub><sup>⁹</sup> E<sup>⁹</sup>**   **A<sub>MI</sub><sup>⁹</sup> F<sub>MI</sub><sup>#⁹(b⁹)</sup>**   **B<sup>⁹</sup>**

D.S. al Coda

**NC**

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

D.C., vamp & fade on Intro  
(with horns)

On recording, piano rubato chorus precedes chart.

# There's a Lull in My Life

Medium Ballad  
(or Latin)

Mack Gordon  
& Harry Revel

**(Verse)** C<sup>7</sup> F<sup>6</sup> G<sub>MI</sub><sup>11</sup> C<sup>13</sup> F B<sub>b</sub> F C<sup>9</sup>

The stars are still on high, but they don't twinkle any more. Why does it

F G<sub>MI</sub><sup>7</sup> C<sup>9</sup> F<sup>6</sup> C<sup>9</sup><sub>SUS</sub> F<sup>6</sup> G<sub>MI</sub><sup>11</sup> C<sup>13</sup>

seem they've lost their gleam? Some - how the love - ly flow - ers have no

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

fra - grace an - y more. Where is their bloom, their sweet per - fume?

A<sub>MI</sub> A<sub>MI</sub><sup>(MA7)</sup> A<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>6</sup> D<sup>9</sup><sub>SUS</sub> D<sup>7</sup>

Dar - ling, that just shows what your good - bye can do.

G<sub>MI</sub> G<sub>MI</sub><sup>(MA7)</sup> G<sub>MI</sub><sup>7</sup> G<sub>MI</sub><sup>6</sup> G<sub>MI</sub><sup>7(b5)</sup> C<sup>7</sup>

Un - til you re - turn there's noth - ing I can do.

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

Oh, there a lull in my life.

A<sub>MI</sub><sup>7</sup> (D<sub>MI</sub><sup>7</sup>) G<sub>MI</sub><sup>7</sup> (C<sup>9</sup><sub>SUS</sub>) F<sup>6</sup><sub>9</sub> G<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> B<sub>b</sub><sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>9</sup> C<sup>9</sup><sub>SUS</sub>

It's just a void and emp - ty space when you are not in my em -

F<sup>6</sup><sub>9</sub> D<sub>MI</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> C<sup>7</sup> F<sub>MA</sub><sup>7</sup> G<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> B<sub>b</sub><sub>MA</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup>

brace. Oh, there's a lull in my

**G<sub>MI</sub>⁹** A<sub>MI</sub>⁹ B<sub>bMA</sub>⁷ A<sub>MI</sub>⁹ (D<sub>MI</sub>⁷) G<sub>MI</sub>⁹ (C⁹<sub>SUS</sub>) F⁶₉ (C<sub>MI</sub>⁹ B⁷(⁹))

life. The mo - ment that you go a - way

B<sub>bMA</sub>⁷ G<sub>MI</sub>⁹ C⁹<sub>SUS</sub> F⁶ (E<sub>b⁹</sub>) F⁶

there is no night, there is no day. The

**B** E<sub>bMI</sub>¹¹ A<sub>b⁹</sub> E<sub>bMI</sub>¹¹ A<sub>b⁹</sub> D<sub>bMA</sub>⁷ A<sub>b⁹sus</sub> D<sub>bMA</sub>⁷ (C⁷)

clock stops tick - ing. The world stops turn - ing.

(E⁷(⁹)) F<sup>#</sup>⁷ G<sub>MI</sub>¹¹ B<sub>b⁹</sub> D<sub>bMA</sub>⁹ C⁷

F<sub>MA</sub>⁷ 3 F<sup>#</sup>⁷ 3 G<sub>MI</sub>¹¹ 3 B<sub>b⁹</sub> 3 D<sub>bMA</sub>⁹ 3 C⁷

Ev - 'ry - thing stops but that flame in my heart that keeps burn - ing, burn - ing. Oh, oh,

**C** F<sub>MA</sub>⁷ G<sub>MI</sub>⁹ A<sub>MI</sub>⁹ B<sub>bMA</sub>⁷

A<sub>MI</sub>⁹ 3 B<sub>bMA</sub>⁷ A<sub>MI</sub>⁹ 3 G<sub>MI</sub>⁹ A<sub>MI</sub>⁹ B<sub>bMA</sub>⁷

oh, there's a lull in my life.

A<sub>MI</sub>⁹ (D<sub>MI</sub>⁷) G<sub>MI</sub>⁹ (C⁹<sub>SUS</sub>) F⁶₉ (C<sub>MI</sub>⁹ B⁷(⁹)) B<sub>bMA</sub>⁷ C¹³<sub>SUS</sub>

No mat - ter how I may pre - tend, I know that you a - lone can

A<sub>MI</sub>¹¹ D⁷ A<sub>bMI</sub>¹¹ D⁷

end the ache in my heart, the call of my

G<sub>MI</sub>¹¹ C⁷ F⁶ (G<sub>MI</sub>⁹ C⁷)

arms, the lull in my life.

## 34 Skidoo

Bill Evans

Medium Jazz Waltz

**A** D<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7(b5)</sup> E<sup>7(#5)</sup> A<sub>MI</sub><sup>7</sup> (B<sub>MI</sub><sup>b7</sup>) B<sub>b</sub><sub>MI</sub><sup>11</sup> A<sub>b</sub><sub>MI</sub><sup>11</sup> G<sub>MI</sub><sup>7(b5)</sup>

(pn.)

C<sup>7(#5)</sup> F<sub>MI</sub><sup>7</sup> F<sub>#</sub><sub>MI</sub><sup>7</sup> E<sub>b</sub><sub>MI</sub><sup>7(b5)</sup> A<sub>b</sub><sup>7(#5)</sup> C<sub>#</sub><sub>MI</sub><sup>7</sup> | 4)

**B** (Piano Solo) C<sub>MA</sub><sup>7</sup> (sample solo) B<sup>7(b9)</sup> E<sub>MI</sub><sup>(add 9)</sup> G<sup>13</sup> C<sub>MA</sub><sup>7</sup>

B (B pedal for 16 bars) B

1. B<sup>7(b9)</sup> E<sub>MI</sub><sup>(add 9)</sup> G<sup>13</sup> 2. B<sup>7(b9)</sup>

B<sub>MI</sub><sup>(add 9)</sup> B<sub>MI</sub><sup>9(#5)</sup> B<sub>MI</sub><sup>6/9</sup> C A<sub>MI</sub><sup>7</sup> F<sub>#</sub><sub>MI</sub><sup>7(b5)</sup> B<sup>7(#5)</sup> E<sub>MI</sub><sup>7</sup>

(C<sub>MI</sub><sup>7</sup>) C<sub>MI</sub><sup>11</sup> B<sub>b</sub><sub>MI</sub><sup>11</sup> A<sub>MI</sub><sup>7(b5)</sup> D<sup>7(#5)</sup> G<sub>MI</sub><sup>7</sup> E<sub>b</sub><sub>MI</sub><sup>7</sup> C<sub>MI</sub><sup>7(b5)</sup> F<sup>7(#5)</sup> B<sub>b</sub><sub>MI</sub><sup>7</sup> O

**D** (Piano Solo) F<sub>MA</sub><sup>7</sup> E E<sup>7(b9)</sup> A<sub>MI</sub><sup>(add 9)</sup> (C<sup>7</sup> / E) F<sub>MA</sub><sup>7</sup> E

E (E pedal for 16 bars)

1. E<sup>7(b9)</sup> A<sub>MI</sub><sup>(add 9)</sup> 2. E<sup>7(b9)</sup> E<sub>MI</sub><sup>(add 9)</sup> E<sub>MI</sub><sup>9(#5)</sup> E<sub>MI</sub><sup>6/9</sup>

**O** (Piano Solo) A<sub>b</sub><sub>MI</sub><sup>11</sup> (On cue) A<sub>b</sub><sub>MI</sub><sup>11</sup> Solo on form (ABBCDD). After solos, D.C. al Coda

indef. (Vamp & solo till cue)

Chords in parentheses are used for solos. Letter D may be used as an Intro (piano only).

# This Is New

Lyric: Ira Gershwin  
Music: Kurt Weill

## Medium Swing

(G<sup>7</sup>) A C<sub>M1</sub><sup>6</sup>/<sub>9</sub> G<sup>7(alt.)</sup> C<sub>M1</sub><sup>7</sup> F<sup>7</sup>  
 This is new, I was merely exist-ing, This is  
  
 B<sub>b</sub><sub>M1</sub><sup>7</sup> F<sup>7</sup> B<sub>b</sub><sub>M1</sub><sup>7</sup> B<sub>b</sub><sup>7(5)</sup>  
 new, and I'm liv-ing at last. Head to  
  
 E<sub>b</sub><sub>M1</sub><sup>9</sup> ∕ ∕ A<sub>b</sub><sup>13(b9)</sup>  
 toe you've got me so I'm spell-bound, I don't  
  
 D<sub>b</sub><sub>M1</sub><sup>9</sup> E<sup>9</sup> E<sub>b</sub><sup>9</sup> D<sup>9</sup> G<sup>7(b9)</sup>  
 know if I am heav'n or hell-bound. This is  
  
 3 C<sub>M1</sub><sup>6</sup>/<sub>9</sub> G<sup>7(alt.)</sup> (C<sub>M1</sub><sup>7</sup> B<sub>M1</sub><sup>7</sup> B<sub>b</sub><sub>M1</sub><sup>7</sup> E<sup>b7</sup>)  
 new, is it Ve-nus in-sis-ting that I'm  
  
 (A<sub>b</sub><sub>MA</sub><sup>7</sup>) D<sub>b</sub><sub>MA</sub><sup>7</sup> G<sub>M1</sub><sup>7(b5)</sup> C<sup>7</sup> F<sub>M1</sub><sup>6</sup> F<sup>7(5)</sup>  
 through with the shad-ow-y past? I am  
  
 B<sub>b</sub><sub>M1</sub><sup>9</sup> E<sub>b</sub><sup>7(b9)</sup> C<sub>M1</sub><sup>7</sup> (D<sub>b</sub><sub>MA</sub><sup>9(11)</sup>)  
 hurled up to an-oth-er world, where life is  
  
 (B<sub>M1</sub><sup>9</sup> B<sub>b</sub><sub>M1</sub><sup>7(b5)</sup>) E<sup>13</sup> B<sub>b</sub><sub>M1</sub><sup>7(b5)</sup> E<sub>b</sub><sup>7(#9)</sup> A<sub>b</sub><sub>MA</sub><sup>7</sup>  
 bliss, and this is new. (D<sub>M1</sub><sup>7(b5)</sup> G<sup>7</sup>)  
  
 Last 2 bars may be replaced with: | A<sub>b</sub><sub>M1</sub><sup>7</sup> | D<sub>M1</sub><sup>7(b5)</sup> G<sup>7</sup> ||

## Tiny Capers

Clifford Brown

Medium Jazz

♩ = 196

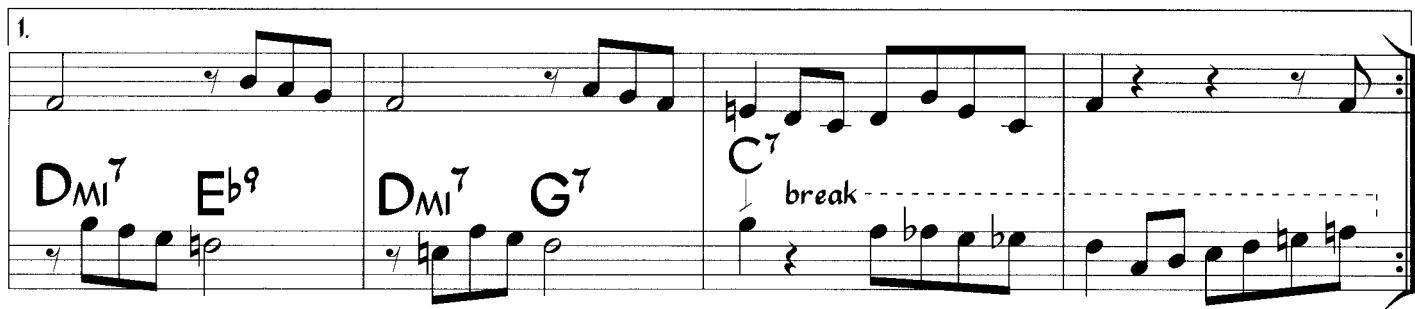
(Pn. solo)

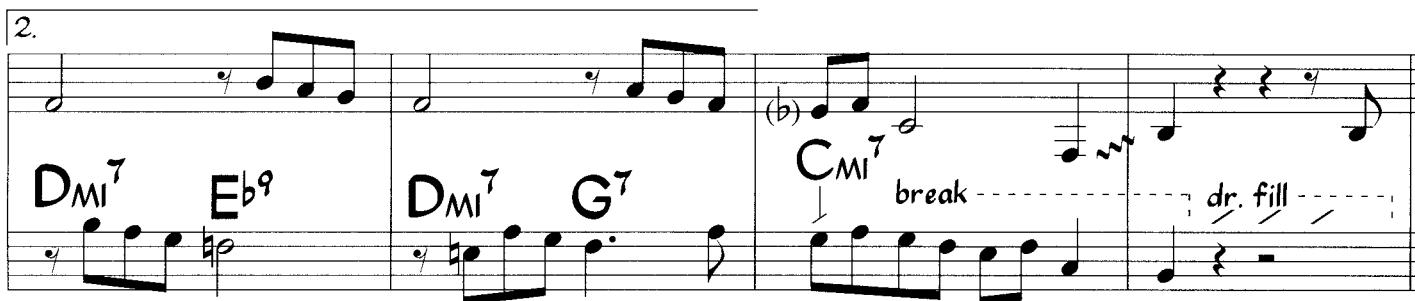
(Intro) **B♭7(♯11)**  
  
 (bs. in 4)

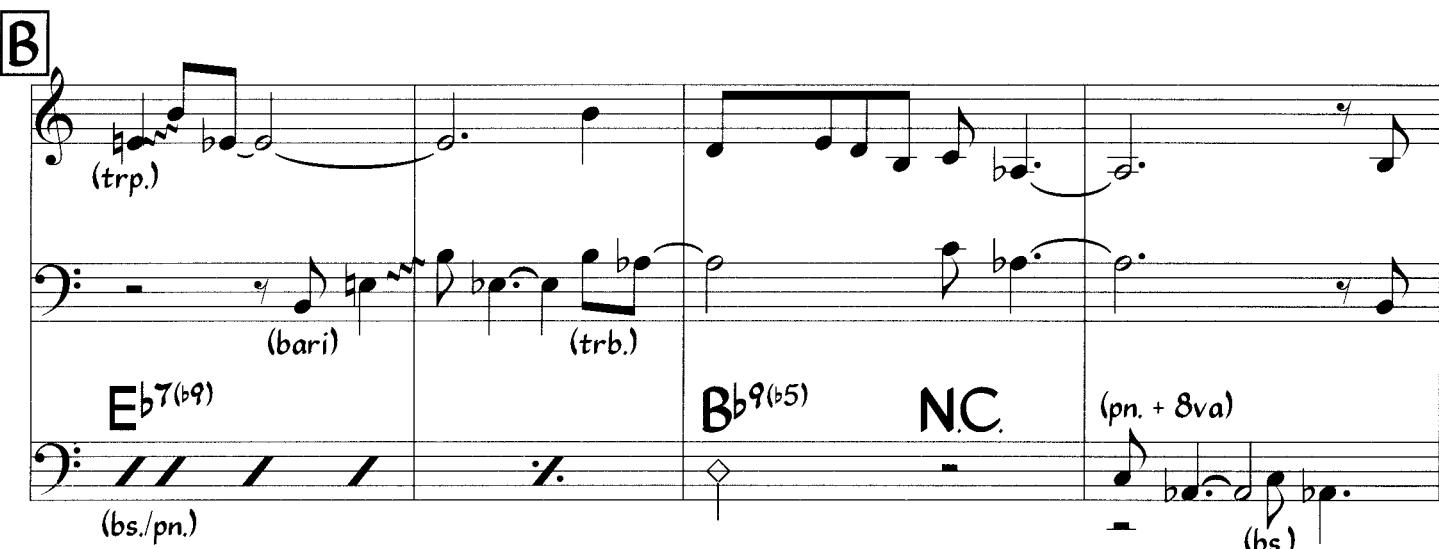
**F7(♭5)****F7(♯9)**

(trp.)

**A**  
  
 (trp.)  
 (trb.)

**1.**  


**2.**  


**B**  
  
 (trp.)  
 (bari)  
 (trb.)  
 Eb7(♭9)  
 B♭9(♭5)  
 NC  
 (pn. + 8va)  
 (bs./pn.)  
 (bs.)

**E♭7(b9)** (pn. + 8va) **D<sub>MI</sub>7** **G7** **C<sub>MI</sub>7**

(bs.)

3.

**D<sub>MI</sub>7** **E♭9** **D<sub>MI</sub>7** **G7** **C<sub>MI</sub>7** break **B♭6** (F7) break

**D** (Solos)

**B♭6** **D7** **G<sub>MI</sub>7** **B♭7** **E♭<sub>MA</sub>7** **G7** **C<sub>MI</sub>7** **C♯7** **D<sub>MI</sub>7** **E♭9** **D<sub>MI</sub>7** **G7**

**G<sub>MI</sub>7** **C7** **C<sub>MI</sub>7** **F7** **C<sub>MI</sub>7** **F7** **E** **E♭7(b9)** **B♭7(b5)**

**E♭7(b9)** **E♭<sub>MI</sub>7** **A♭7** **D<sub>MI</sub>7** **G7(♯5)** **C<sub>MI</sub>7** **F7** **F** **B♭6** **D7** **G<sub>MI</sub>7** **B♭7**

**E♭<sub>MA</sub>7** **G7** **C<sub>MI</sub>7** **C♯7** **D<sub>MI</sub>7** **E♭9** **D<sub>MI</sub>7** **G7** **C<sub>MI</sub>7** **F7** **B♭6** **F7**

Additional solos: DDEF  
After solos, D.S. al Coda  
(with repeats).

**(trp.)**

**(other horns)** **B♭(b5)** **(omit 3)**

**(pn.)**

**(bs./pn.)**

**3** **8**

**A** **A♭6** **D<sub>MI</sub>** **G** **G♭<sub>MA</sub>7** **G♭<sub>MA</sub>7**

# Tokyo Dream

Allan Holdsworth

## Medium Funk Ballad

$J = 68$

dr. fill --- (gtr.)

Guitar Solo

B⁹MA⁹ GMA⁹ AbMA⁹ GMA⁹ Db⁹MA⁹ GMA⁹ AbMA⁹ GMA⁹ Bb⁹MA⁹ GMA⁹ AbMA⁹ GMA⁹ Bb⁹MA⁹ GMA⁹ CMI⁶⁹/G F⁷

**A<sup>(add #11)</sup>** **G#** **F#<sub>M1</sub><sup>6/9</sup>** **A<sup>(add 9)</sup>** **B/A** **D E** **D/Eb**

Vamp & solo till cue.  
On cue, continue to **C.**

**C** **D<sup>b</sup><sub>MA</sub><sup>9</sup>** **G<sub>MA</sub><sup>9</sup>** **A<sup>b</sup><sub>MA</sub><sup>9</sup>** **G<sub>MA</sub><sup>9</sup>**

(solo continues)

**D<sup>b</sup><sub>MA</sub><sup>9</sup>** **G<sub>MA</sub><sup>9</sup>** **A<sup>b</sup><sub>MA</sub><sup>9</sup>** **G<sub>MA</sub><sup>9</sup>**

**E<sup>b</sup><sub>(add 9)</sub>** **G** (solo ends)

**D** **B<sup>b</sup><sub>6/9</sub>** **D<sub>SUS</sub>** **D<sup>(add b9)</sup>** **E<sup>b</sup><sub>G</sub>** 5

(gtr.) **A<sup>b</sup><sub>MA</sub><sup>7(#11)</sup>** **B<sup>b</sup><sub>MA</sub><sup>7(#11)</sup>** **C<sub>M1</sub><sup>6/9</sup>** **G** **F<sup>7</sup>** **A<sup>(add #11)</sup>** **G#** **F<sup>#</sup><sub>M1</sub><sup>6/9</sup>**

5 4 4) 3)

**A<sup>6/9</sup>** **C<sup>#</sup><sub>SUS</sub>** **C<sup>#(add b9)</sup>** **D<sup>(add 9)</sup>** **F<sup>#</sup>** **B<sup>7(#9)</sup>** **B<sup>7</sup>**

**C<sub>M1</sub><sup>9</sup>** **F<sup>13</sup><sub>SUS</sub>** (8x's) **C<sub>M1</sub><sup>9</sup>** NC

(drums play out) - - - - -

Guitar synth. riff on **C<sub>M1</sub><sup>9</sup>** **F<sup>13</sup><sub>SUS</sub>** sections:

etc.

## Tokyo Dream (Bass)

Medium Funk Ballad

J = 68

**A** A<sup>6</sup><sub>9</sub>C#<sub>SUS</sub> C#<sup>(add b9)</sup>D<sup>(add 9)</sup>

F#

B<sup>7(#9)</sup><sub>5</sub> B<sup>7</sup>C<sub>M1</sub><sup>9</sup>F<sup>13</sup><sub>SUS</sub>C<sub>M1</sub><sup>9</sup>F<sup>13</sup><sub>SUS</sub>C<sub>M1</sub><sup>9</sup>F<sup>13</sup><sub>SUS</sub>B<sup>b6</sup><sub>9</sub>D<sub>SUS</sub>D<sup>(add b9)</sup>E<sup>b</sup><sup>(add 9)</sup>

G

A<sup>b</sup><sub>MA</sub><sup>7(#11)</sup>B<sup>b</sup><sub>MA</sub><sup>7(#11)</sup>

D

4)

C<sub>M1</sub><sup>6</sup><sub>9</sub>

G

F<sup>7</sup>A<sup>(add #11)</sup>F#<sub>M1</sub><sup>6</sup><sub>9</sub>A<sup>(add 9)</sup>

B/A

4)

D

E

D/E<sup>b</sup>C<sub>M1</sub><sup>9</sup>F<sup>13</sup><sub>SUS</sub>C<sub>M1</sub><sup>9</sup>F<sup>13</sup><sub>SUS</sub>C<sub>M1</sub><sup>9</sup>F<sup>13</sup><sub>SUS</sub>**B**A<sup>b</sup><sub>MA</sub><sup>9</sup>G<sub>MA</sub><sup>9</sup>A<sup>b</sup><sub>MA</sub><sup>9</sup>G<sub>MA</sub><sup>9</sup>D<sup>b</sup><sub>MA</sub><sup>9</sup>G<sub>MA</sub><sup>9</sup>C<sub>M1</sub><sup>6</sup>F<sup>7</sup>A<sup>b</sup><sub>MA</sub><sup>9</sup>G<sub>MA</sub><sup>9</sup>B<sup>b6</sup><sub>9</sub>D<sup>7(b9)</sup>G<sub>M1</sub>A<sup>(add #11)</sup>

G#

F#<sub>M1</sub><sup>6</sup><sub>9</sub>

(add 9) B/A

D/E

E<sup>b</sup>/D/E<sup>b</sup>

Vamp till cue.

On cue, continue to **C**.

**C**  $D_{MA}^b{}^9$        $G_{MA}{}^9$        $A_{MA}^b{}^9$        $G_{MA}{}^9$

(solo continues)

$D_{MA}^b{}^9$        $G_{MA}{}^9$        $A_{MA}^b{}^9$        $G_{MA}{}^9$

(solo ends)

**D**  $B_{MA}^{b6}{}^9$        $D_{sus}$        $D^{(add \ b9)}$        $E_{G}^{b(add \ 9)}$

$A_{MA}^{7(\#11)}$        $B_{MA}^{7(\#11)}$        $C_{MI}^{6}{}^9$        $F^7$

**5)**      **4)**      **4)**      **5)**

$A^{(add \ #11)}$        $F_{MI}^{6}{}^9$        $A^6{}^9$

$C_{\#sus}$        $C_{\#}^{(add \ b9)}$        $D_{F^{\#}}^{(add \ 9)}$        $B^7(\#5)$   $B^7$

$C_{MI}{}^9$        $F_{sus}^{13}$        $(8x's) \ C_{MI}{}^9$       NC

393 Med. Funk Shuffle(16th's swing) Too High Stevie Wonder

J = 98 A<sub>MI</sub><sup>9</sup>

E pedal  
(bass)

E pedal

(voices on "doo(t)", w/elec. pn.)

E pedal

A<sub>MI</sub><sup>9</sup>

E pedal

E pedal

1. I'm

A G<sub>MA</sub><sup>7(b5)</sup> E E<sub>MA</sub><sup>7(b5)</sup> (E pedal) D<sub>MA</sub><sup>7(b5)</sup> C<sub>MA</sub><sup>7(b5)</sup> B<sub>b</sub><sub>MA</sub><sup>7(b5)</sup> E<sup>7(#9)</sup>

too high, I'm too high, but I ain't touched the sky.

A<sub>MI</sub><sup>9</sup> G<sub>MA</sub><sup>7(b5)</sup> E E<sub>MA</sub><sup>7(b5)</sup> (E pedal) D<sub>MA</sub><sup>7(b5)</sup> C<sub>MA</sub><sup>7(b5)</sup>

I'm too high, I'm too high,

C<sub>MA</sub><sup>7(b5)</sup> B<sub>b</sub><sub>MA</sub><sup>7(b5)</sup> E<sup>7(#5)</sup> E A<sub>MI</sub><sup>9</sup> break

but I ain't touched the sky.

She's a girl in a dream,

B A<sub>MI</sub><sup>9</sup> C<sup>#</sup><sub>MI</sub><sup>7</sup> F<sup>#</sup><sub>MI</sub><sup>7</sup> D E A<sub>MI</sub><sup>9</sup>

She sees a four-eyed car-toon mon-ster on the T.V. screen,

She's takes an-

C<sup>#</sup><sub>MI</sub><sup>7</sup> F<sup>#</sup><sub>MI</sub><sup>7</sup> D E B<sub>b</sub><sub>MA</sub><sup>7</sup> C

other puff and says it's a cra-z-y scene,

that red is green,

and she's a tan-ger-ine.

E<sup>b</sup><sup>9(#11)</sup> A<sub>MI</sub><sup>9</sup> E pedal

2. I'm

(voices on "doo(t)", w/elec. pn.)

E pedal

A musical score for a bass instrument. It features a continuous bass line consisting of eighth-note chords. Above the staff, the instruction "E pedal" is written twice. The bass line is sustained by the note E throughout the measures.

C (Solos)  
A<sub>MI</sub><sup>9</sup>(On cue)  
E pedal

(Vamp &amp; solo till cue)

A continuation of the musical score. It includes a section labeled "Solos" with the chord A<sub>MI</sub><sup>9</sup>. Following this is an "On cue" section where the bass plays E pedal points. The instruction "(Vamp & solo till cue)" is present. The bass line consists of eighth-note chords.

E pedal

The bass line continues with E pedal points. The instruction "3. I'm" is placed near the end of the measure. The bass line consists of eighth-note chords.

D.S. al Coda

O E<sup>b9</sup>B<sup>b</sup><sub>MI</sub><sup>9</sup>B<sub>MI</sub><sup>9</sup>C<sub>MI</sub><sup>9</sup>B<sub>MI</sub><sup>9</sup> B<sup>b</sup><sub>MI</sub><sup>9</sup> A<sub>MI</sub><sup>9</sup>

say?

The bass line consists of eighth-note chords. The lyrics "They said she's too high," are repeated. The bass line ends with a suspended time feel. The bass line consists of eighth-note chords.

They said she's too high, too high, We can't hang a-round her an-y way.

E<sup>7(9)</sup>E<sup>b9(b5)</sup>D<sup>9</sup>

The bass line consists of eighth-note chords. The lyrics "They said she's too high, too high, We can't hang a-round her an-y way." are repeated. The bass line ends with a suspended time feel. The bass line consists of eighth-note chords.

(Funky)

D<sup>9</sup>

E pedal

The bass line begins with a D<sup>9</sup> chord. It then moves to an E pedal point. The bass line consists of eighth-note chords.

D E D<sup>b</sup> E C E E<sup>7(9)</sup> A<sub>MI</sub><sup>9</sup>  
(rit.)

Doo - dl - oo doo doo doo doo doot.

Second and Third verses

2. I'm too high, I'm too high, but I ain't left the ground.  
I'm too high, I'm too high, I hope I never come down.  
She's the girl in her life,  
But her world's a superficial paradise,  
She had a chance to make it big more than once or twice,  
But no dice, she wasn't very nice.

3. I'm too high, I'm too high, I can't ever touch the sky.  
I'm too high, I'm so high, I feel like I'm about to die.  
She's a girl of the past,  
I guess that I got to her at last,  
A-did you hear the news about the girl today?  
She passed away. What did her friends say?

## Too High (Bass)

Med. Funk Shuffle (16th's swing)

J = 98 A<sub>MI</sub><sup>9</sup>

Bass guitar tablature showing a 16th-note swing pattern in A minor 9th chord. The bass line consists of eighth-note pairs followed by sixteenth-note pairs. An "E pedal" instruction is at the end.

Continuation of the bass line with an "E pedal" instruction. Measure 2) starts with a bass note followed by a sixteenth-note pair, then continues with eighth-note pairs and sixteenth-note pairs. Measure 4) follows.

Continuation of the bass line with an "E pedal" instruction. Measure 4) starts with a bass note followed by a sixteenth-note pair, then continues with eighth-note pairs and sixteenth-note pairs.

Continuation of the bass line with an "E pedal" instruction. Measures 2) and 4) show eighth-note pairs and sixteenth-note pairs.

**A** E pedal A<sub>MI</sub><sup>9</sup>

Section A (A) starts with an "E pedal" instruction. The bass line then moves to an A minor 9th chord.

E pedal A<sub>MI</sub><sup>9</sup>

Continuation of section A (A) with an "E pedal" instruction. The bass line then moves to an A minor 9th chord.

**B** A<sub>MI</sub><sup>9</sup> C<sub>#MI</sub><sup>7</sup> F<sub>#MI</sub><sup>7</sup> D E A<sub>MI</sub><sup>9</sup>

Section B (B) starts with an A minor 9th chord. The bass line then moves through C# minor 7, F# minor 7, D, E, and back to A minor 9th.

C<sub>#MI</sub><sup>7</sup> F<sub>#MI</sub><sup>7</sup> D E B<sub>bMA</sub><sup>7</sup> C

Continuation of section B (B) through Bb major 7 and C. The bass line then moves to Eb 9(#11) and back to A minor 9th.

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

Continuation of section B (B) through Eb 9(#11) and back to A minor 9th.

E pedal

Continuation of the bass line with an "E pedal" instruction.

(Solos)

**C** A<sub>M</sub>I<sup>9</sup>

(On cue)  
E pedal  
(Vamp till cue)

E pedal

D.S. al Coda

**O** E<sub>b</sub><sup>9</sup>

B<sub>b</sub><sub>M</sub>I<sup>9</sup>

B<sub>M</sub>I<sup>9</sup>

C<sub>M</sub>I<sup>9</sup>

B<sub>M</sub>I<sup>9</sup>

B<sub>b</sub><sub>M</sub>I<sup>9</sup>

A<sub>M</sub>I<sup>9</sup>

E pedal

E pedal

E<sub>b</sub><sup>9(b5)</sup>

D<sup>9</sup>

D<sup>9</sup>

E pedal

E pedal

A<sub>M</sub>I<sup>9</sup>

(rit.)

Medium Swing (in 2)

J = 146

(F<sup>9</sup><sub>SUS</sub> E<sup>9</sup><sub>SUS</sub>)  
B<sup>b</sup><sub>MI</sub><sup>9</sup> A<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup>

## Toy Tune

Wayne Shorter

A

B<sup>b</sup><sub>MI</sub><sup>9</sup> A<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup> D<sub>7</sub> A B<sup>b</sup><sub>MI</sub><sup>7</sup> C<sup>b</sup><sub>MA</sub><sup>7</sup>

G<sup>b</sup><sub>MA</sub><sup>9</sup> E<sub>MI</sub><sup>6</sup> D<sub>MA</sub><sup>9</sup> G<sub>MI</sub><sup>9</sup> F<sub>MA</sub><sup>9</sup> E<sup>7(alt.)</sup>(F<sup>9</sup><sub>SUS</sub> E<sup>9</sup><sub>SUS</sub>)  
B<sup>b</sup><sub>MI</sub><sup>9</sup> A<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup> D<sub>7</sub> A B<sup>b</sup><sub>MI</sub><sup>7</sup> C<sup>b</sup><sub>MA</sub><sup>7</sup>G<sup>b</sup><sub>MA</sub><sup>9</sup> E<sub>MI</sub><sup>6</sup> D<sub>MA</sub><sup>9</sup> G<sub>MI</sub><sup>9</sup> F<sub>MA</sub><sup>9</sup> G<sup>b</sup><sup>13</sup>

B

(in 4) F<sub>MI</sub><sup>9</sup> E<sup>b</sup><sub>MI</sub><sup>9</sup> D<sub>MI</sub><sup>9(b5)</sup> G<sup>7(#9)</sup> C<sup>o7(add MA7)</sup> B<sup>7(alt.)</sup>

C

(in 2) (F<sup>9</sup><sub>SUS</sub> E<sup>9</sup><sub>SUS</sub>)  
B<sup>b</sup><sub>MI</sub><sup>9</sup> A<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup> D<sub>7</sub> A B<sup>b</sup><sub>MI</sub><sup>7</sup> C<sup>b</sup><sub>MA</sub><sup>7</sup>G<sup>b</sup><sub>MA</sub><sup>9</sup> E<sub>MI</sub><sup>6</sup> D<sub>MA</sub><sup>9</sup> G<sub>MI</sub><sup>9</sup> F<sub>MA</sub><sup>9</sup> E<sup>7(alt.)</sup>

After solos, D.C. al Coda

F<sub>MA</sub><sup>9</sup> D<sub>7</sub>(#11) F

Chords in parentheses may be used for the head.

Piano and drums may play kicks for solos (bass walks in 4).

For solos:

Bars 1-3 & 9-11 of letter A  
and bars 1-3 of letter C:

B<sup>b</sup><sub>MI</sub><sup>9</sup> A<sub>MI</sub><sup>9</sup> C<sub>MI</sub><sup>7</sup> B<sub>MI</sub><sup>7</sup> D<sub>7</sub> A etc.

# The Tracks of My Tears

William "Smokey" Robinson

Warren Moore

Marv Tarplin

Medium Pop

*J = 95*

(gtr. only)

(Add bass &amp; drums)

(bkgr. vocals on 'doo')

(bass)

CG A<sub>M</sub>I G (etc.)

**A**

1 Peo - ple say I'm the life of the par - ty, 'cause I tell a joke or two,

CG A<sub>M</sub>I G

Al - though I might be laugh - ing loud - and heart - y,

G

C

C G A<sub>M</sub>I G

deep in side I'm blue.

So take a

**B**

good look at my face, You'll see my smile looks out of place, If you look

clo - ser it's eas - y to trace the tracks of my tears.

I need

you, (Need you,) Need you (Need you).

G A break - drum fill -

C

Hey\_\_\_ hey\_\_\_ yeah.

I'm mas - que - rad - ing,

(bkgr. vocals) Out - side,

My hope is fad - ing,

Oo yeah\_\_\_ a - since you put me down, my

side,

just a clown.

smile is my make - up I wear since my break - up with you. Ba - by take a

G F#\_M1 E\_M1 G F#\_M1 E\_M1 G F#\_M1 E\_M1 G F#\_M1 E\_M1 D

D

good look at my face, You'll see my smile looks out of place, If you look

clo - ser it's eas - y to trace the tracks of my tears. Ba - by, Ba - by, ba - by, ba - by, Take a

*Fade out 2nd x***Sample bass line at letters A, B, & D:**

G C C D (etc.)

Melody is freely interpreted.

Second verse:

Since you left me, if you see me with another girl,  
Seeming like I'm having fun,  
Although she may be cute, she's just a substitute,  
'Cause you're the permanent one. So take a...

## Tuzz's Shadow

Richard Tuttobene

(As played by Warren Bernhardt)

Medium Swing (Intro)

♩ = 104

D<sub>b</sub>7(<sup>#9</sup><sub>b5</sub>) (drums play time)

1. 2.

**A**

Soprano (ten.)

**B**

(bs.)

**C**

(Smoother, in 2)

**D**

**E**  $E_b^{9(\#11)}$   $D^{7(\flat 9)}$   $D_b^{7(\#11)}$   
*p.n. rhythm* *(pn., straight 8th's)*

**(Solos)**  $E^{A_{MI}^9}$   $F_{MI}^{11}$   $F_{MI}^{13}$   $G_{MI}^9$   $E_{MA}^{B^9/G}$   $E_{MI}^{11}$

$A^{7(\#11)}$   $A^{7(\#11)} D_{MI}^{13}$   $G_{MI}^{9/D}$   $G_{MI}^9 F C_{MI}^{13}$   $C_{MI}^{13(\#11)}$

$B_{MI}^9$   $B_{MI}^{6/9}$   $A^{7(\#11)}$   $A^{7(\#11)}$   $A^9$   $D_{MI}^{13}$   $D_{MI}^{13(MA7)}$

**G**  $C_{MI}^9$   $C^{9(\#11)}$   $C_{MI}^9$   $C^{9(\#11)}$   $B_{MI}^{11}$   $G_{MA}^9/B$

$B_{MI}^6$   $B_{MI}^7$   $B_{MI}^{7(\flat 5)}$   $B_{MI}^9$   $G_{MA}^9/B^9$   $D^{7(\#9)}/A$

$D^{13}$   $A_b^{13}$   $G_{MI}^9$   $E_{MA}^{B^9/G}$   $E^{13(\flat 9)}$   $E^{7(\#5)}$   $B_b^{9(\#11)}$

**H**  $A_{MI}^9$   $D^{13(\#11)}$   $D^{7(\#11)}$   $G_{MI}^9$   $E_{MA}^9/G$

$E_b^{9(\#11)}$   $D^{7(\flat 9)}$   $D_b^{7(\#11)}$   $A_{MI}^{6(MA7)}$   
*(6:5)* *(4:4)*

*Solo on EFGH*  
*Freely*  $E_b^{9(\#11)}$   $D^{7(\flat 9)}$   $D_b^{7(\#9)}$   
*After solos, D.S. al Coda*

*(pn., straight 8th's)*

*(a tempo)*  $D_b^{7(\#9)}$  *(Tenor fills)*  $D_b^{7(\#9)}$  *(pn. w/ bs.)*  $A_{MI}^6$

*1.*  $(5:4)$   $(4:3)$  *2.*  $(5:4)$   $(4:3)$

On recording, last solo is on letters E and F, then head is played from C to D to Coda. Letter C is louder than letters A, B and D.

## (Used To Be A) Cha-Cha

Jaco Pastorius

Med.-Fast Latin (Intro)

 $\text{J} = 138$ 

$D_{MI}^9$  (bs.)  $C_{MI}^9$  (etc.) 1.  $D_{MI}^9$  2.  $C_{MI}^9$  (piccolo)  $D_{MI}^9$

**A**  $D_{MI}^9$   $C_{MI}^9$   $A^{13(b9)}$   $A^{7(b9)}$   $B_b^{7(\#5)}$   $C_{MA}^{(\#11)}$

$C_{MA}^{9(\#11)}$   $E_b^{9(\#11)}$   $\frac{3}{4}$   $\frac{4}{4}$

1.  $D_{MI}^9$   $C_{MI}^9$   $D_{MI}^9$   $C_{MI}^9$

2. (Piano fill)  $D_{MA}^{7(b5)}$   $A^{7}_{SUS}$   $D_{MA}^{7(b5)}$   $A^{7}_{SUS}$

(bs.) (bass simile till [C])

**B** **NC.** (pn. & piccolo, w/ pn. 15ma b.)

**NC.**

**NC.**

**NC.**  $C^{\#}_D$   $E_{MI}^9$

NC

NC

NC

**C** D<sub>MI</sub><sup>9</sup>

(piccolo)

C<sub>MI</sub><sup>9</sup>

A<sup>13(b9)</sup>

A<sup>13(b9)</sup>

A<sup>7(b5)</sup>

B<sup>b7(#9)</sup>

E<sup>b9(#11)</sup> tr.

C<sub>MA</sub><sup>9</sup>

C<sub>MA</sub><sup>9(#11)</sup>

D<sub>MI</sub><sup>9</sup>

C<sub>MI</sub><sup>9</sup>

D<sub>MI</sub><sup>9</sup>

C<sub>MI</sub><sup>9</sup>

Solo on **A** (indef.)

**B** (use bass line, indef.;  
may use D<sub>MA</sub><sup>7</sup> or D<sub>MI</sub><sup>7</sup>)

**C** (once)

After solos, D.S. (w/ pickup) al fine.

# Walk of the Negress

Robert Hurst

Med. Afro-Bossa  $\text{J} = 86$  $E\flat/A$  ( $E\flat 7(\#9)$ )

Freely

 $E\flat/A$ 

(sop. fills)

**A**  $A\flat M1^7$  $F^{13}$  $A\flat M1^7$  $A M1^7$  $A^6$  $A^7$  $B\flat M1^7(b5)$  $E\flat 7(b9)$ **1.**  $A\flat M1^7$  $G^{13}(\#11)$  $A\flat$  $G\flat(\text{omit } 3)$  $A\flat$  for solos: ( $G\flat^{13}(\#9)$ ) $G\flat(\text{omit } 3)$  $F^9(\#11)$  $E\flat/A$  $E\flat/A$  $E\flat 7(\#9)$ **2.**  $A\flat M1^7$  $A\flat M1^7/G\flat$  $E^{13}$  $E\flat 7(b9)$ 

head only

 $A\flat M1^7(A\flat M1^7(b5))$  $A^7(b5)$ Solo on  $A^1$   $A^2$ 

After solos, D.S. al Coda

(sop. fills)

$A^{13}(b5)$

$A\flat M1^7$  (sop. fills)

(last x)

(Vamp & fill till cue)

Sample bass line  
at letter **A**: $A\flat M1^7$  $F^{13}$ 

(etc.)

## Warm Valley

Duke Ellington

Med. Ballad

**A**

**B**

**C**

Melody may be freely interpreted.

# Wee

(a.k.a. Allen's Alley)

Denzil Best  
(As played by Stan Getz  
and Dizzy Gillespie)

Fast Be-Bop

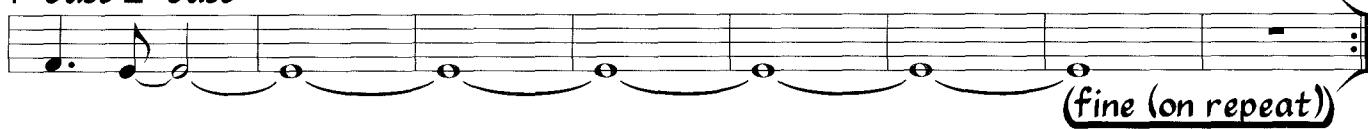
(Intro/Ending)

NC

NC

(drums play time)

F bass E<sup>b</sup> bass



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

**S** [Bass line] B<sup>b6</sup> B<sup>b7</sup> E<sup>b6</sup> E<sup>o7</sup> B<sup>b6</sup>/F F<sup>7</sup> B<sup>b6</sup>

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

B<sup>b6</sup> B<sup>b7</sup> E<sup>b6</sup> E<sup>o7</sup> B<sup>b6</sup>/F F<sup>7</sup> B<sup>b6</sup>

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

B<sup>b6</sup> B<sup>b7</sup> E<sup>b6</sup> E<sup>o7</sup> B<sup>b6</sup>/F F<sup>7</sup> B<sup>b6</sup>

B<sup>b6</sup> B<sup>b7</sup> E<sup>b6</sup> E<sup>o7</sup> B<sup>b6</sup>/F F<sup>7</sup> B<sup>b6</sup>

**B** D<sup>7</sup> G<sup>7</sup>

C<sup>7</sup> F<sup>7</sup>

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

B<sup>b6</sup> B<sup>b7</sup> E<sup>b6</sup> E<sup>o7</sup> B<sup>b6</sup>/F F<sup>7</sup> B<sup>b6</sup>

Solo on form (ABC, rhythm changes).  
After solos, D.S., play head (ABC), then  
D.C. al fine (repeat before fine)

# What Are You Doing the Rest of Your Life?

Music: Michel Legrand

Lyric: Alan &amp; Marilyn Bergman

Medium Ballad

**E<sup>7(5)</sup>** **A A<sub>M</sub>I<sup>(add 9)</sup>** **A<sub>M</sub>I<sup>(add 9)</sup> G<sup>#</sup>** **A<sub>M</sub>I<sup>9</sup> G** **F#<sub>M</sub>I<sup>7(11)</sup>**

What are you do - ing the rest of your life? \_\_\_\_\_ North and south and east and

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

west of your life? \_\_\_\_\_ I have on - ly one re - quest of your life:  
**(B<sub>M</sub>I<sup>7(5)</sup>)** **E<sup>9 sus</sup>**

**D<sub>M</sub>I<sup>9</sup>** **C** **B<sub>M</sub>I<sup>11</sup>** **E<sup>7(5)</sup>**

— that you spend it all with me. \_\_\_\_\_ All the sea - sons and the

**A<sub>M</sub>I<sup>(add 9)</sup>** **A<sub>M</sub>I<sup>(add 9)</sup> A<sub>M</sub>I<sup>9</sup>** **F#<sub>M</sub>I<sup>7(11)</sup>** **F<sub>M</sub>A<sup>9</sup>**

times of your days, \_\_\_\_\_ All the nick - els and the dimes of your days, \_\_\_\_\_ let the rea - sons and the

**D<sub>M</sub>I<sup>9</sup>** **B<sub>M</sub>I<sup>7(5)</sup>** **E<sup>7</sup>** **A<sub>M</sub>A<sup>7</sup>** **(F#<sub>M</sub>I<sup>7</sup>)**

rhymes of your days \_\_\_\_\_ all be - gin and end with me. \_\_\_\_\_ I want to

**(B<sub>M</sub>I<sup>7(5)</sup>)** **B** **B<sub>M</sub>I<sup>11</sup>** **E<sup>7</sup>** **A<sub>M</sub>A<sup>7</sup> F#<sub>M</sub>I<sup>7</sup> B<sub>M</sub>I<sup>11</sup>** **E<sup>7</sup>**

see your face in ev -'ry kind of light, \_\_\_\_\_ In fields of dawn and for - ests of the

**A<sub>M</sub>A<sup>7</sup>** **A<sub>b</sub><sub>M</sub>I<sup>11</sup>** **D<sub>b</sub><sup>7</sup>** **G<sub>b</sub><sub>M</sub>A<sup>7</sup>**

night. And when you stand be - fore the can - dles on a cake, \_\_\_\_\_ Oh, let me be the

**G<sub>MI</sub>**<sup>11</sup>      **C<sup>7</sup>**      **F<sub>MA</sub>**<sup>7</sup>      **E<sup>7(5)</sup>**

one to hear the si - lent wish you make. Those to - mor - rows wait - ing

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

deep in your eyes, In the world of love you keep in your eyes, I'll a - wak - en what's a -

**(B<sub>MI</sub>**<sup>7(5)</sup>) **D<sub>MI</sub>**<sup>9</sup> **C** **B<sub>MI</sub>**<sup>7</sup> **E<sup>7</sup>**

sleep in your eyes, It may take a kiss or two. Through

**F<sub>MA</sub>**<sup>7</sup> **B<sub>MI</sub>**<sup>7(5)</sup> **E<sup>7</sup>** **F<sub>MA</sub>**<sup>7</sup> **F<sup>7(5)</sup>**

all of my life, Sum - mer, Win - ter, Spring and Fall of my life, All I ev - er will re -

**A<sub>MI</sub>** **E** **(C<sup>7</sup> / E)** **B<sub>MI</sub>**<sup>7(11)</sup> **E<sup>7(5)</sup>** **A<sub>MI</sub>**<sup>(add 9)</sup> **(B<sub>MI</sub>**<sup>7(5)</sup> **E<sup>7(5)</sup>)**

call of my lite is all of my life with you.

Alternate changes, bars 3-6 of letters A & C,  
and bars 11-14 of letter A.

**F<sub>MA</sub>**<sup>7</sup> **C / E** **E<sup>b6</sup><sub>9</sub><sup>(+11)</sup>** **D<sub>MI</sub>**<sup>7</sup> **C<sup>#7</sup><sub>(5)</sub><sup>(+9)</sup>** **A<sub>MI</sub>**<sup>(add 9)</sup> **C** **B<sub>MI</sub>**<sup>7(5)</sup> **B<sub>MA</sub>**<sup>9(+11)</sup>

Medium Slow

## What's Going On

Marvin Gaye,  
Al Cleveland & Renaldo Benson

(Intro)

(Sax solo)

(gtr.) ↓ ↓ - ↓ ↓ etc.

(sample bs.) ↓ ↓ - ↓ ↓ etc.

Moth - er, mo - ther, there's too man - y of you cry - in'.  
Fath - er, fa - ther, we don't need to es - ca - late.

Broth - er, broth - er, broth - er, there's far too man - y  
War is not the an - swer for on - ly love can

of you dy - in'. You know we've got to find a way  
con - quer hate.

to bring some lov - in' here to - day. Yeah

Pick - et lines, and pick - et signs, Don't pun - ish me with bru -  
(background vocals (D.S.)) Sis - ter, Broth - er, Sis - ter, Broth - er, Sis - ter, Broth - er

tal - i - ty. Talk to me so you can see, oh, what's  
Sis - ter, Broth - er, Sis - ter, Broth - er, Sis - ter, Broth - er

**E MA<sup>7</sup>**      **C# MI<sup>7</sup>**

go - in' on, \_\_\_\_\_ what's  
What's go - in' on,  
what's go - in' on, \_\_\_\_\_

go - in' on, \_\_\_\_\_ yeah, what's  
what's go - in' on, \_\_\_\_\_

**E MA<sup>7</sup>**      **C# MI<sup>7</sup>**

go - in' on, \_\_\_\_\_ ah, what's  
go - in' on. \_\_\_\_\_ (ad lib. vocal)  
what's go - in' on.  
what's go - in' on. \_\_\_\_\_

**C**      **A MI<sup>9</sup> (ad lib. vocal)**

(top note of chords)  
A MI<sup>9</sup>

**A MI<sup>9</sup>**

**B<sup>13</sup> SUS**

D.S. (no repeat)  
Vamp & fade on **C**

3rd verse:

Mother, mother, ev'rybody thinks we're wrong.

Ah, but who are they to judge us simply 'cause our hair is long.

You know we've got to find a way (to) bring some understanding here today. (to letter B)

Sample bs. at **B**:

**F# MI<sup>9</sup>**      **B<sup>13</sup> SUS**      **F# MI<sup>9</sup>**      **B<sup>13</sup> SUS**

etc.

# What's Love Got To Do With It

Graham Lyle  
& Terry Britten  
(As sung by Tina Turner)

Med. Rock Ballad

*J = 98* (Intro) **G<sup>#</sup> M1 7(omit 5)**

(synth.)

1. 2. **F<sup>#</sup> G<sup>#</sup>**

1. You

(Rock Ballad)

**A** **G<sup>#</sup> M1 7(omit 5)**

must un - der - stand, though the touch of your hand makes my pulse re - act,

**F<sup>#</sup> G<sup>#</sup>** **G<sup>#</sup> M1 7(omit 5)**

That it's on - ly the thrill of boy meet - ing girl, op - po - sites at - tract. It's phys - i - cal, On - ly

**E** **F<sup>#</sup>** **E** **F<sup>#</sup>**

log - i - cal, You must try to ig - nore that it means more than that. Oh,

(Reggae Feel)

**B** **B** **F<sup>#</sup>** **E** **F<sup>#</sup>** **B** **F<sup>#</sup>**

What's love got to do, got to do with it? What's love but a

**E** **F<sup>#</sup>** **B** **F<sup>#</sup>** **E** **F<sup>#</sup>**

sec - cond hand e - mo - tion, What's love got to do, got to do with it?

**B** **F<sup>#</sup>** **1. E** **F<sup>#</sup>** **2. E** **F<sup>#</sup>**

Who needs a heart when a heart can be bro - ken. 2. It heart can be bro - ken.

**C** (Synth. Solo, Reggae Feel)

**D** (Rock Ballad)

I've been tak - ing on a new di - rec - tion, but I have to say,  
I've been think - ing a - bout my own pro - tec - tion, It scares me to feel this way. Oh,

**E** (Reggae Feel)

What's love got to do, got to do with it?  
What's love but a  
bro -  
ken sec -  
ond hand e -  
mo -  
tion,  
sweet old fash -  
ioned no -  
tion,

Vamp and Fade

Who needs a heart when a heart can be

Bass line at letter C is also used at letter E (and letter B, down a whole step).

Sample keyboard part at letters C & E  
(also letter B, down a whole step):

(etc.)

Second verse.

It may seem to you that I'm acting confused when you're close to me,  
If I tend to look dazed, I've read it someplace, I've got cause to be,  
There's a name for it, there's a phrase that fits,  
But whatever the reason, you do it for me.

# When I Look In Your Eyes

Leslie Bricusse

**A** Medium Ballad

**A**  $A_{MI}$   $G^{\#}$   $A_{MI}^7/G$   $D/F^{\#}$

When I look in your eyes I see the wis - dom of the world in your eyes,

$F_{MA}^7$   $E^7$   $A_{MI}$   $A_{MI}^7/G$   $B_b/F$   $E^7(b9/b5)$

I see the sad - ness of a thou - sand good - byes, When I look in your

$A_{MI}$   $A_{MI}^7/G$   $F_{MA}^7$   $E^7$   $A_{MI}$   $G^{\#}$   $A_{MI}^7/G$

eyes. And it is no sur -prise to see the soft - ness of the

$D/F^{\#}$   $F_{MA}^7$   $E^7$   $A_{MI}$   $A_{MI}^7/G$

moon in your eyes, The gen - tle spa - kle of the stars in the skies,

$(F_{MI}^7$   $B_b/F$   $E^7(b9/b5)$   $A_{MI}$   $B_b_{MA}^7$   $A_{MI}$   $D^9$

When I look in your eyes.

**B**  $B_{MI}^7(11)$   $E^7$   $B_{MI}^7$   $E^7$   $G^{7(b9)}$   $C_{MA}^7(\#5)$   $A_{MI}^7$ 

In your eyes I see the deep - ness of the sea, I see the deep - ness of the

$B_{MI}^7(b5)$   $E^7$   $F^7$   $B^{13}$   $F^{13}$   $E^7$

love, The love I feel you fell for me.

**C A<sub>MI</sub>**      **G<sup>#</sup>+**      **A<sub>MI</sub>7/G**      **D/F#**

Au - tumn comes, sum - mer dies, I see the pass - ing of the years in your eyes,

**F<sub>MA</sub>7**      **E7**      **A<sub>MI</sub>**      **A<sub>MI</sub>7/G**      **B<sub>b</sub>/F**      **E7(b9)**

And when we part there'll be no tears, no good - byes, I'll just look in - to your

**A<sub>MI</sub>**      **D/A**      **D<sub>MI</sub>/A**      **A<sub>MI</sub>**      **A<sub>MI</sub>7/G**

eyes. Those eyes so wise, so

**D/F#**      **D<sub>MI</sub>/F**      **A<sub>MI</sub>/E**      **E7(b9)**      **A<sub>MI</sub>**

warm, so real, How I love the world your eyes reveal.

# When Lights Are Low

Medium Slow Jazz  
(or Med. Up)

Lyric: Spencer Williams  
Music: Benny Carter

**A**

Sweet mu - sic, soft and mel - low, sooth - ing and slow, \_\_\_\_\_.  
strains of a mel - low cel - lo, when lights are low. \_\_\_\_\_.  
Dear, we're so close to - geth - er, I love you so. \_\_\_\_\_.  
Why think a - bout the wea - ther when lights are low? \_\_\_\_\_.  
Two hearts re - veal - ing, \_\_\_\_\_. mu - sic hath charms. \_\_\_\_\_.  
Life's so ap - peal - ing with in - spi - ra - tion in your arms. Our  
lips meet - ing soft and ten - der, love's all a - glow. \_\_\_\_\_.  
Why should - n't we sur - ren - der when lights are low? \_\_\_\_\_.

Optional: Use chords in parentheses for solos.

# When Lights Are Low

Medium Slow Jazz

$\text{J} = 120$

Music: Benny Carter  
(As played by Miles Davis)

**Intro**

(solo pn.)

*mp*

(bs. & dr. tacet)

(trp.)

**S.** **A**  $F_{MA}^7$   $G_{MI}^7$   $A_{MI}^7$   $G_{MI}^7$   $F_{MA}^7 G_{MI}^7$   $A_{MI}^7$   $D^{7(\#9)}$   
 $G_{MI}^7(G_{MI}^9)$   $E_b^9(\#11)$   $D^{7(\#9)}$   $G_{MI}^7 C^9_{SUS}$   $F^6 C^7(\text{alt.})$   $F^6 B^9(\flat 5)$   
(b.s. in 2 on head)

**B**  $B^{b6}$   $C_{MI}^7$   $D_{MI}^7$   $C_{MI}^7$   $B^{b6}$   $C_{MI}^7$   $D_{MI}^7 G^7$   
(b.s. in 4 on head)

**C**  $F_{MA}^7$   $G_{MI}^7$   $A_{MI}^7$   $G_{MI}^7$   $F_{MA}^7 G_{MI}^7$   $A_{MI}^7$   $D^{7(\#9)}$   
 $G_{MI}^7(G_{MI}^9)$   $E_b^9(\#11)$   $D^{7(\#9)}$   $G^9$   $C^9_{SUS}$   $F^6 (C^7)$  (solo pick-ups)  
(b.s. in 2 on head)

**○**  $G_{MI}^9$   $C^9_{SUS}$   $F_{MA}^7$

**Solo on form (AABC)**  
**(Solos in 4)**  
**After solos, D.S. al Coda**  
**(with repeat)**

# Where Are You?

Lyric: Harold Adamson  
Music: Jimmy McHugh

Ballad

**A** G<sub>MA</sub><sup>7</sup> (C<sup>9</sup>) B<sub>MI</sub><sup>7</sup> B<sup>b7</sup> A<sub>MI</sub><sup>7</sup> (B<sup>b7</sup>) D<sup>7</sup><sub>SUS</sub> G<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup>

Where are you? Where have you gone with - out me?  
 (C<sup>#</sup><sub>MI</sub><sup>7(5)</sup>) A<sup>13</sup> F<sup>#7(5)</sup> B<sup>b7</sup> B<sub>MI</sub><sup>7</sup> E<sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup> (B<sup>7</sup>) G<sub>MA</sub><sup>7</sup> E<sup>7</sup> A<sub>MI</sub><sup>7</sup> D<sup>7</sup>

I thought you cared a - bout me. Where are you?  
 G<sub>MA</sub><sup>7</sup> (C<sup>9</sup>) B<sub>MI</sub><sup>7</sup> B<sup>b7</sup> A<sub>MI</sub><sup>7</sup> (B<sup>b7</sup>) D<sup>7</sup><sub>SUS</sub> G<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup>

Where's my heart? Where is the dream we start - ed?  
 (C<sup>#</sup><sub>MI</sub><sup>7(5)</sup>) A<sup>13</sup> F<sup>#7(5)</sup> B<sup>b7</sup> B<sub>MI</sub><sup>7</sup> E<sup>7</sup> A<sub>MI</sub><sup>11</sup> D<sup>13</sup> G<sup>6</sup> D<sub>MI</sub><sup>11</sup> G<sup>7</sup>

I can't be - lieve we part - ed. Where are you?  
 (F<sup>9(11)</sup>) C<sub>MA</sub><sup>7</sup> (A<sub>MI</sub><sup>7</sup>) F<sup>#</sup><sub>MI</sub><sup>11</sup> B<sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>9</sup> D<sup>7</sup> G<sub>MA</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> G<sup>7</sup>

When we said good - bye, love, what had we to gain?  
 C<sub>MA</sub><sup>7</sup> (A<sub>MI</sub><sup>7</sup>) F<sup>#</sup><sub>MI</sub><sup>11</sup> B<sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>9</sup> (A<sub>MI</sub><sup>7</sup>) D<sup>7</sup>

When I gave you my love was it all in vain?  
 G<sub>MA</sub><sup>7</sup> (C<sup>9</sup>) B<sub>MI</sub><sup>7</sup> B<sup>b7</sup> A<sub>MI</sub><sup>7</sup> (B<sup>b7</sup>) D<sup>7</sup><sub>SUS</sub> G<sub>MA</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup>

All life through must I go on pre - tend - ing?  
 (C<sup>#</sup><sub>MI</sub><sup>7(5)</sup>) A<sup>13</sup> F<sup>#7(5)</sup> B<sup>b7</sup> B<sub>MI</sub><sup>7</sup> E<sup>7</sup> A<sub>MI</sub><sup>11</sup> D<sup>7</sup> G<sup>6</sup> (A<sub>MI</sub><sup>7</sup> D<sup>7</sup>)

Where is my hap - py end - ing? Where are you?

# You Are So Beautiful

Pop Ballad

Billy Preston  
& Bruce Fisher

420

**A** F F<sub>MA<sup>7</sup></sub>/F<sup>7</sup> B<sub>b</sub><sub>MA<sup>7</sup></sub> E<sub>b</sub><sup>9</sup> F

You are so beau - ti - ful to me.

F F<sub>MA<sup>7</sup></sub>/F<sup>7</sup> B<sub>b</sub><sub>MA<sup>7</sup></sub> E<sub>b</sub><sup>9</sup> F C<sub>M</sub><sub>I<sup>7</sup></sub>/F<sup>7</sup>

You are so beau - ti - ful to me. Can't you see?

**B** B<sub>b</sub><sub>MA<sup>7</sup></sub> A<sup>7</sup> (Ø) D<sub>M</sub><sub>I</sub> D<sub>M</sub><sub>I</sub><sup>(MA<sup>7</sup>)</sup> D<sub>M</sub><sub>I</sub><sup>7</sup> G<sup>9</sup> C<sup>7</sup> <sub>SUS</sub>

You're ev - 'ry - thing that I hope for. You're ev - 'ry - thing I need.

F F<sub>MA<sup>7</sup></sub>/F<sup>7</sup> B<sub>b</sub><sub>MA<sup>7</sup></sub> E<sub>b</sub><sup>9</sup> F (B<sub>b</sub>/F)

You are so beau - ti - ful to me.

(Optional) (Ø) D<sub>M</sub><sub>I</sub> D<sub>M</sub><sub>I</sub> D<sub>M</sub><sub>I</sub><sup>7</sup> G<sup>9</sup> (A tempo) F F<sub>MA<sup>7</sup></sub>/F<sup>7</sup> B<sub>b</sub><sub>MA<sup>7</sup></sub> E<sub>b</sub><sup>9</sup>

You're ev - 'ry - thing I need. You are so beau - tu - ful to

F F<sub>MA<sup>7</sup></sub>/F<sup>7</sup> B<sub>b</sub><sub>MA<sup>7</sup></sub> E<sub>b</sub><sup>9</sup> F

me. rit.

2nd verse: Such joy and happiness you bring.  
Such joy and happiness you bring. Just like a dream,  
You're like a guiding light, shining in the night.  
You're heaven's gift to me.  
You are so beautiful to me.

Note: Letter A is sometimes sung (or played) as follows:

**A** F F<sub>MA<sup>7</sup></sub>/F<sup>7</sup> B<sub>b</sub><sub>MA<sup>7</sup></sub> E<sub>b</sub><sup>9</sup> F B<sub>b</sub>/F F C<sup>9</sup> <sub>SUS</sub>

You are so beau - ti - ful to me.

**2.** F C<sub>M</sub><sub>I<sup>7</sup></sub>/F<sup>7</sup>

me. Can't you see? (Letter B as is above)

# You Must Believe in Spring

Lyric: Alan & Marilyn Bergman  
Music: Michel Legrand

Ballad

**A**

When lone - ly feel - ing chill the mead - ows of your mind,  
just think when win - ter comes, can spring be far be - hind?

**B**

Be -neath the deep - est snows, the se - cret of a rose  
is mere - ly that it knows you must be - lieve in spring.

The fro - zen moun - tain dreams of Ap - ril's melt - ing streams.  
How crys - tal clear it seems, you must be - lieve in spring.

**C** **D<sub>MI</sub>7(b5)**      **(G<sup>7</sup><sub>SUS</sub>(<sup>b9</sup>))** **G<sup>7(b9)</sup>**      **G<sup>7(b5)</sup>** **C**      **C<sub>MI</sub>**

You must be - lieve in love and trust it's on its way,

**F<sub>MI</sub>7**      **(B<sup>b9</sup><sub>SUS</sub>)** **B<sup>b7</sup>**      **B<sup>b7(b9)</sup>** **E<sup>b</sup>**      **E<sup>b</sup><sub>MA</sub>7**

just as the sleep - ing rose a - waits the kiss of May.

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

So in a world of snow, of things that come and go,

**F<sub>MI</sub>7**      **(B<sup>b9</sup><sub>SUS</sub>)** **B<sup>b7</sup>**      **E<sup>b</sup><sub>MA</sub>7**      **A<sup>b</sup><sub>MA</sub>9(<sup>#11</sup>)**

where what you think you know, you can't be cer - tain of, you

**D<sub>MI</sub>7(b5)**      **(A<sup>b7</sup>)** **G<sup>7(b9)</sup>** **C<sub>MI</sub>6**

must be - lieve in spring and love.

Chords in parentheses incorporate Bill Evans' changes.

# You Stepped Out of a Dream

Medium Swing  
(or Latin)

Lyric: Gus Kahn  
Music: Nacio Herb Brown

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

You stepped out of a dream. You are too

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

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

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

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

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

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

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

You stepped out of a cloud. I want to

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

take you a - way, a - way from the crowd, and have you

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

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

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

dream, safe in my heart.

# You've Changed

Lyric: Bill Carey  
Music: Carl Fischer

424

**Ballad**

B<sub>b</sub>7(5) A E<sub>b</sub>MA<sup>7</sup> A<sub>M1</sub>7(5) D<sup>7(5)</sup> G<sub>M1</sub>7(5)

You've changed, that spar - kles in your eyes is gone. Your

C<sup>7</sup> C<sup>7(5)</sup> F<sup>9</sup> (F<sup>#</sup>MI<sup>7</sup>) B<sup>7</sup> B<sub>b</sub>13 )

smile is just a care - less yawn. You're break - ing my heart, you've changed... (E<sub>b</sub>6<sup>9</sup>)

G<sub>M1</sub>7 C<sup>7</sup> F<sub>M1</sub>7 B<sub>b</sub>7(5) E<sub>b</sub>MA<sup>7</sup> A<sub>M1</sub>7(5) D<sup>7(5)</sup>

You've changed, your kiss - es now are so bla -

G<sub>M1</sub>7(5) C<sup>7</sup> C<sup>7(5)</sup> F<sup>9</sup>

sé. You're bored with me in ev - 'ry way. I

(F<sup>#</sup>MI<sup>7</sup>) B<sup>7</sup> F<sub>M1</sub>9 B<sub>b</sub>7 B<sub>b</sub>13 ) B<sub>b</sub>MA<sup>7</sup> E<sub>b</sub>9

can't un - der - stand, you've changed. You've for -

**B** A<sub>b</sub>MA<sup>9</sup> D<sub>b</sub>9 SUS (E<sub>b</sub>MA<sup>9</sup>) G<sub>M1</sub>7

got - ten the words, "I love you," each mem - o - ry that we've shared...

B<sub>b</sub>MA<sup>7</sup> E<sub>b</sub>7 A<sub>b</sub>MA<sup>9</sup> D<sub>b</sub>9 SUS

You ig - nore ev - 'ry star a - bove you. I can't

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

re - a - lize you ev - er cared. You've changed, you're

A<sub>M1</sub>7(5) D<sup>7(5)</sup> G<sub>M1</sub>7(5) C<sup>7</sup> C<sup>7(5)</sup>

not the an - gel I once knew. No need to tell me that we're

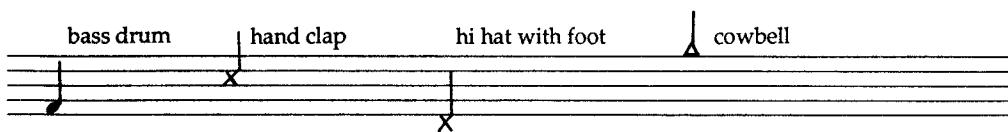
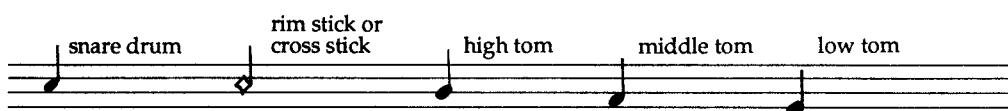
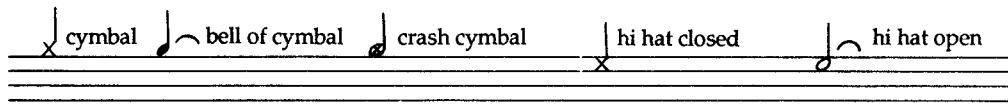
F<sup>9</sup> (F<sup>#</sup>MI<sup>7</sup>) B<sup>7</sup> F<sub>M1</sub>9 B<sub>b</sub>7 B<sub>b</sub>13 ) E<sub>b</sub>6 (G<sub>b</sub>13 F<sub>M1</sub>7 B<sub>b</sub>7(5))

through. It's all o - ver now, you've changed.

# APPENDIX I - SAMPLE DRUM PARTS

This appendix was transcribed by Jim Zimmerman, Bay Area jazz drummer and vibist, staff percussionist with the American Conservatory Theater and the Circle Star Theater and drummer with Cleo Laine since 1982.

## Explanation Of Notation



### ACTUAL PROOF

Jazz Funk

A musical score for a jazz funk piece. The staff is in bass clef and common time. It features a continuous pattern of eighth-note patterns and accents. The pattern includes various strokes like 'x', '>', and 'o'. The score ends with the instruction "Vary patterns".

Vary patterns

### AMERICAN GOTHIC

Intro

A musical score for an American Gothic piece. The staff is in bass clef and common time. It shows a rhythmic pattern starting with an upbeat followed by eighth-note groups. Accents are marked with 'x' and 'o'. The pattern repeats with variations.

A continuation of the American Gothic drum part. It follows the same rhythmic pattern and style as the intro, maintaining the bass clef and common time.

Lightly catch accents

**A**

A musical score for a section labeled 'A'. The staff is in bass clef and common time. It features a rhythmic pattern with eighth-note groups and accents. The letter 'A' is placed above the first measure.

Tenor solo  
Half-Time Feel

**F**

A musical score for a section labeled 'F'. The staff is in bass clef and common time. It shows a rhythmic pattern with eighth-note groups and accents. The letter 'F' is placed above the first measure. The text "and build" is written below the staff.

## B STING

Med. Funk

Intro and **A**

Drum sheet music for B STING. The first staff starts with a 'C' in a box. The second staff starts with an 'A' in a box.

Continuation of the drum sheet music for B STING, showing a sequence of eighth-note patterns.

**B**

Drum sheet music for B STING, staff B. It includes a 'C' in a box at the beginning and various rhythmic patterns.

**C**

Drum sheet music for B STING, staff C. It shows a sequence of eighth-note patterns.

## CAN'T STOP THE WIND

Med. Straight 1/8's

Drum sheet music for CAN'T STOP THE WIND. It shows a staff with various rhythmic patterns followed by the instruction "Vary patterns".

Sop. solo

Drum sheet music for CAN'T STOP THE WIND, Sop. solo section. It shows a staff with eighth-note patterns.

## CHAIRS AND CHILDREN

Med. Straight 1/8's Jazz

Drum sheet music for CHAIRS AND CHILDREN. It shows a staff starting with a 'Cue' followed by a 'C' in a box labeled 'A'.

Solos:

Drum sheet music for CHAIRS AND CHILDREN, Solos section. It shows a staff with eighth-note patterns in parentheses.

## CHICK'S TUNE

Fast Latin/Swing

Drum sheet music for CHICK'S TUNE. It shows a staff with eighth-note patterns and the instruction "to Swing".

Solos: Swing Time

## DARIUS DANCE

Easy Swing in "2"

**A**

**B**

## HARD EIGHT'S

Med. Funk/Latin

**A**

**B**

## ISOAR

Med. 1/8's Jazz

Half-Time Feel

**A** 2nd x

**B**

Etc. Vary patterns

Toms

## LAST NIGHT

Med. Funk

Intro

**A**

Tom

**B**

Solos:

## MAN FACING NORTH

Funk

**A** **A<sub>2</sub>**

**B**

**C** like B

Light cyms.

Solos:

and build

## MONK ON THE RUN

Partido Alto/Funk

Solos:

## NO WAY OUT

Drum notation for 'NO WAY OUT'. The pattern consists of eighth-note pairs with accents and bass drum notes. The bass drum notes are indicated by 'x' on the bass staff.

Piano solo  
and D.S.

Drum notation for 'Piano solo and D.S.'. The pattern consists of eighth-note pairs with accents and bass drum notes. The bass drum notes are indicated by 'x' on the bass staff.

## OFF FLOW

Med. Straight 1/8's

**A** **B**

Drum notation for 'OFF FLOW'. It includes two patterns, A and B, followed by a repeat sign and a section labeled '2'.

Drum notation for 'OFF FLOW' continuation. It shows a repeating pattern of eighth-note pairs with accents and bass drum notes. The bass drum notes are indicated by 'x' on the bass staff.

Play around melody

## ONE BIRD, ONE STONE

Med. Boogaloo

Easy

Drum notation for 'ONE BIRD, ONE STONE'. It shows a continuous pattern of eighth-note pairs with accents and bass drum notes. The bass drum notes are indicated by 'x' on the bass staff.

Drum notation for 'ONE BIRD, ONE STONE' continuation. It shows a repeating pattern of eighth-note pairs with accents and bass drum notes. The bass drum notes are indicated by 'x' on the bass staff.

Vary patterns w/ melody

## PART-TIME LOVER

Fast 12/8 Shuffle

Drum notation for 'PART-TIME LOVER'. It shows a continuous pattern of eighth-note pairs with accents and bass drum notes. The bass drum notes are indicated by 'x' on the bass staff.

## RAINLAND

Med. Straight 1/8's

**A** 2nd time

Drum notation for 'RAINLAND'. It shows a pattern for the 2nd time through time changes. The bass drum notes are indicated by 'x' on the bass staff.

Keep steady through time changes

## RITUAL

Intro

**A**

**C**

**B**

## SO NEAR, SO FAR

12/8 Latin/Swing

HiHat part open

Intro

**A B C**

Solos 12/8 Latin/Swing

## SUB AQUA

Funk/Cha-Cha

Intro

First 6 bars

(5)

**C** Guitar solo:

SUPER BLUE

## Med Funk Shuffle

A Tempo

THAT GIRL

Med. Funk

A musical score for a bassoon part in common time. The score consists of two staves. The top staff shows a continuous series of eighth-note strokes with a 'c' dynamic above them. The bottom staff shows a bass clef, a 'C' dynamic, and a bass staff line with a single note.

TOKYO DREAM

Med. Funk 1/8's

A musical score for a six-string guitar. The top staff shows rhythmic patterns with 'x' marks and '>' symbols. The bottom staff shows corresponding fingerings: 'x' for the index finger, 'o' for the middle finger, and 'z' for the ring finger. The score consists of two identical measures.

TUZZ'S SHADOW

Strict  
light cym.

# APPENDIX II - SOURCES

A wide selection of published music, manuscripts, records and other sources was used in creating the charts in this book. Below is an alphabetical listing of tunes with the major sources used for each.

Sources on paper fall into four categories:

1) Published sheet music - usually a full piano/vocal arrangement, though only melody and chord symbols in some instances.

2) Published transcription - a literal transcription from a specific recorded version.

3) Publisher's lead sheet - an in-house document created by staff transcribers or an outside transcription service with or without the composer's input; it usually reflects a single recorded version.

4) Composer's lead sheet - an original lead sheet in the composer's own hand.

The recorded sources for each tune are listed in order of contribution - records listed first contributed more to the final chart than those which follow. Often other recordings were listened to but are not listed if they added no new information to the charts. The various recordings of a tune are always our primary source for these charts.

A number of other sources used are not listed here. These include fake books, legal and illegal (never used as primary sources for chord progressions), composer's approval of and/or input for lead sheets we sent them, and suggestions from local musicians who proofread the book.

1. ACTUAL PROOF - Herbie Hancock's "Thrust"
2. THE AERIE - Composer's lead sheet. Peggy Stern & Lee Konitz's "Lunasea"
3. AJA'S THEME - Composer's lead sheet. Eddie Daniel's "Breakthrough"
4. AIN'T THAT PECULIAR - Published sheet music. Marvin Gaye on "The Motown Sound - Vol.6"
5. ALMOST LIKE BEING IN LOVE - Published sheet music. "Chet Baker Plays The Best Of Lerner And Lowe", Etta Jones' "Something Nice", Sonny Rollins' "The Complete Riverside Recordings".
6. AMERICAN GOTHIC - Composer's lead sheet. Bob Berg's "Back Roads"
7. AND IT ALL GOES ROUND AND ROUND - "Jaye P. Morgan", Sheila Jordan and Mark Murphy's "One For Junior".
8. ANOTHER STAR - Published sheet music. Stevie Wonder's "Songs In The Key Of Life".
9. ANOTHER TIME - Composer's lead sheet. Alan Broadbent's "Another Time".
10. APPOINTMENT IN GHANA - Jackie McLean's "Jackie's Bag".
11. ARIETAS - Freddie Hubbard's "Ready For Freddie".
12. AUTUMN SERENADE - Published sheet music. "John Coltrane and Johnny Hartman".
13. B-STING - Composer's lead sheet. Brandon Fields' "Everybody's Business".
14. BABY COME TO ME - Published sheet music. Patti Austin's "Every Home Should Have One".
15. BACKSTAGE SALLY - Art Blakey's "Buhaina's Delight".
16. A BALLAD FOR DOLL - Jackie McLean's "Jackie's Bag".
17. BALLAD FOR TWO MUSICIANS - Composer's lead sheet. Trilok Gurtu's "Crazy Saints".
18. BIRD OF BEAUTY - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
19. BLACK NILE - Composer's lead sheet. Wayne Shorter's "Night Dreamer".
20. BLUE MOON - Published sheet music. Nat King Cole's "The Billy May Sessions", Ella Fitzgerald's "Jazz Round Midnight", Art Blakey's "Three Blind Mice", Art Tatum's "Complete Pablo Solo Masterpieces", Earl Bostic's "14 Original Greatest Hits".
21. BLUE TUESDAY - "Jessica Williams At Maybeck"
22. BLUE SPIRITS - Freddie Hubbard's "Blue Spirits"
23. BODY AND SOUL - John Coltrane's "Coltrane's Sound", Coleman Hawkins' "Body And Soul", Billie Holiday's "The Silver Collection".
24. BROTHERS OF THE BOTTOM ROW - Julian Joseph's "The Language Of Truth".
25. BU'S DELIGHT - Art Blakey's "Buhaina's Delight".
26. BUD POWELL - Composer's lead sheet. "Chick Corea and Gary Burton In Concert. Zurich, Oct. 28, 1979"
27. BUTTERFLY - Norman Connors' "This Is The Life", Herbie Hancock's "Earth Run".
28. CAN'T STOP THE WIND - Paul McCandless' "Premonition".
29. CARAVAN - Published sheet music. Duke Ellington's "Private Collection" and "Duke Ellington and Friends"; Art Blakey's "Caravan", "Ella Fitzgerald Sings The Duke Ellington Songbook", Nat 'King' Cole's "The After Midnight Sessions", Tommy Flanagan's "Jazz Poet".
30. CEORA - Lee Morgan's "Cornbread".
31. CHAIRS AND CHILDREN - Composer's lead sheet. Gary Burton's "Reunion".
32. CHICK'S TUNE - Published sheet music. Blue Mitchell's "The Thing To Do".
33. CIRCULAR MOTION - Composer's lead sheet. Phil Markowitz' "Sno' Peas".
34. CIRRUS - Bobby Hutcherson's "Cirrus".
35. CLOSE YOUR EYES - Published sheet music. Cleo Laine's "Woman To Woman", Gene Ammons' "Boss Tenors", "Oscar Peterson and Dizzy Gillespie", Pat Martino's "Exit".
36. COOL GREEN - Jackie McLean's "Bluesnik".
37. CREEPIN' - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
38. D MINOR MINT - Freddie Hubbard's "The Best Of Freddie Hubbard".

39. DADDY'S GIRL CYNTHIA - Composer's lead sheet. Donald Brown's "Cause And Effect".
40. DANCING IN THE STREET - Published sheet music. Martha Reeves And The Vandellas on "The Motown Sound - Vol.3".
41. DARIUS DANCE - Composer's lead sheet. Marc Copland's "Two Way Street".
42. DAY DREAM - Published sheet music. Duke Ellington's "And His Mother Called Him Bill", Phil Woods' "Flowers For Hodges", "Ella Fitzgerald Sings The Duke Ellington Songbook", Mark Levine's "Smiley And Me", Tommy Flanagan's "The Tokyo Recital",
43. DEXTER - Composer's lead sheet. Joey Calderazzo's "To Know One".
44. DIENDA - Branford Marsalis' "Royal Garden Blues".
45. DIVERTAMENTO - Composer's lead sheet. Eddie Daniels' "Breakthrough".
46. DOLPHIN DANCE - Herbie Hancock's "Maiden Voyage".
47. DON'T ASK WHY - Composer's lead sheet. Alan Broadbent's "Everything I Love".
48. DON'T BE THAT WAY - Published sheet music. Benny Goodman's "Let's Dance", Ella Fitzgerald's "First Lady Of Song", Ella Fitzgerald and Louis Armstrong's "Ella And Louis Again", Dee Bell's "One By One".
49. DON'T BLAME ME - Published sheet music. Nat 'King' Cole's "The Very Thought Of You", "The Complete Coleman Hawkins", Thelonious Monk's "Standards", Tete Montelieu's "A Spanish Treasure".
50. THE DOUBLE UP - Lee Morgan's "Carumba".
51. DREAMIN' - Published sheet music. Vanessa Williams' "The Right Stuff".
52. EL GAUCHO - Wayne Shorter's "Adam's Apple".
53. EMILY - Published sheet music. Bill Evans' "Autumn Leaves", "Buenos Aires Concert - 1973", and "You're Gonna Hear From Me",
54. EVERYTHING I HAVE IS YOURS - Published sheet music. Billie Holiday's "Billie's Best", Art Tatum's "The Complete Pablo Solo Masterpieces", Barney Kessel's "Spontaneous Combustion", Charlie Shoemake's "Strollin'", Sarah Vaughn's "Live In Japan".
55. FALL WITH ME - Composer's lead sheet. Jude Swift's "Common Ground".
56. FOR ALL WE KNOW - Published sheet music. "Stan Getz With Cal Tjader", Johnny Hartman's "Once In Every Life", Billie Holiday's "Lady In Satin",
57. FREEDOMLAND - Composer's lead sheet. The Yellowjackets' "Greenhouse".
58. FROM DAY TO DAY - Composer's lead sheet. Mulgrew Miller's "From Day To Day".
59. THE GENTLE RAIN - Luiz Bonfa's "Non-Stop To Brazil", Irene Kral's "Gentle Rain", Sarah Vaughn's "Copacabana", Joe Pass' "Tuto Bem".
60. GET READY - Published sheet music. "The Temptations' Greatest Hits - Vol.1".
61. A GHOST OF A CHANCE - Published sheet music. Clifford Brown's "The Complete Emarcy Recordings", Ella Fitzgerald's "Fine And Mellow", Wes Montgomery's "Movin' Along".
62. GRAND CENTRAL - "Cannonball And Coltrane".
63. HARD EIGHTS - Lyle Mays' "Fictionary".
64. GUSH - Composer's original score. Maria Schneider's "Evanescence".
65. HEAT WAVE - Published sheet music. Martha Reeves and the Vandellas on "The Motown Sound - Vol.2".
66. HERZOG - Bobby Hutcherson's "Total Eclipse".
67. HOLD ON, I'M COMING - Published sheet music. Same & Dave's "Hold On, I'm Coming" (45rpm).
68. HOW SWEET IT IS - Published sheet music. Marvin Gaye on "The Motown Sound, Vol. 5".
69. I CAN'T HELP IT - Michael Jackson's "Off The Wall".
70. I FALL IN LOVE TOO EASILY - Published transcription. Miles Davis' "Seven Steps To Heaven", Chet Baker's "Let's Get Lost", Bill Evans' "The Complete Riverside Recordings", Enrico Pieranunzi's "New Lands", Fred Hersh's "Dancing In The Dark".
71. I GOT IT BAD - Published sheet music. Duke Ellington & Louis Armstrong's "The Great Reunion", "Ella Fitzgerald Sings The Duke Ellington Songbook", Bill Evans' "New Jazz Conceptions", Carmen McRae's "Song Time", Jessica Williams' "The Next Step".
72. I HEAR A RHAPSODY - Bill Evans' "Montreux II", Bill Evans & Jim Hall's "Undercurrent", Keith Jarrett's "Tribute", "Jim Hall Live".
73. I HEARD IT THROUGH THE GRAPEVINE - Published sheet music. "Every Great Motown Hit of Marvin Gaye".
74. I WANTED TO SAY - Composer's lead sheet. Kenny Barron's "Quickstep".
75. IF YOU COULD SEE ME NOW - Bill Evans' "Blue In Green", "The Complete Riverside Recordings" and "Jazz Round Midnight", Sarah Vaughn's "Send In The Clowns", Etta Jones' "If You Could See Me Now".
76. I'M GETTING SENTIMENTAL OVER YOU - Published sheet music. Ella Fitzgerald and Count Basie's "A Classy Pair", Bill Evans' "A Simple Matter Of Conviction", "Jessica Williams Live At Maybeck", John Hicks and Elise Wood's "Luminous".
77. I'M LOSING YOU - Published sheet music. The Temptations on "The Motown Sound - Vol.8".
78. I'M THROUGH WITH LOVE - Published sheet music. "Sarah Vaughn", "More of the Great Lorez Alexandria", Etta Jones' "So Warm".

79. IN A MELLOW TONE - Published sheet music. Duke Ellington's "The Blanton-Webster Band", "Ella Fitzgerald Sings The Duke Ellington Songbook", "The Complete Galaxy Recordings of Art Pepper", Ernestine Anderson's "Be Mine Tonight".
80. IN A SENTIMENTAL MOOD - Published sheet music. "The Best Of Duke Ellington", "Ella Fitzgerald Sings The Duke Ellington Songbook", Bill Evans' "Eloquence", "Duke Ellington and John Coltrane".
81. IN CASE YOU MISSED IT - Bobby Watson's "Post-Motown Bop", Art Blakey's "Album Of The Year".
82. IN LOVE WITH NIGHT - Composer's lead sheet. Andy LaVerne's "Double Standard".
83. INNER URGE - Joe Henderson's "Inner Urge" and "The Standard Joe Henderson".
84. INVITATION - Published sheet music. Joe Henderson's "Tetragon" and "In Search Of Blackness", Bill Evans' "Invitation", Jack Wilkins' "You Can't Live Without It", Tom Lellis' "Double Entendre".
85. ISOAR - Composer's lead sheet. Nguyen Le's "Zanzibar".
86. ISOTOPE - Joe Henderson's "Inner Urge".
87. IT ALWAYS IS - Tom Harrell's "Sail Away".
89. JEAN DE FLEUR - Grant Green's "Idle Moments".
90. JITTERBUG WALTZ - Roland Kirk's "Bright Moments", "Eric Dolphy", Dinah Washington's "The Fats Waller Songbook", Fats Waller, "The Last Years, 1940-1943", "Bill Mays At Maybeck",
91. JOHN'S WALTZ - John Abercrombie & Andy LaVerne's "Now It Can Be Played".
92. JUST FRIENDS - Published sheet music. Chet Baker's "Let's Get Lost", "The Original Recordings of Charlie Parker", Cannonball Adderley on anthology "Jazz Of The '60s", Irene Kral's "Better Than Anything", "Paul Chambers - 1935-1969".
93. JUST SQUEEZE ME - Published sheet music. "The New Miles Davis Quintet", Duke Ellington & Louis Armstrong's "The Great Reunion", "Ella Fitzgerald Sings The Duke Ellington Songbook", Duke Ellington's "Duke's Big 4".
94. JUST YOU, JUST ME - Published sheet music. Nat 'King' Cole's "The After Midnight Sessions", Ella Fitzgerald's "Ella Swings Lightly", Carmen McCrae's "You're Lookin' At Me".
95. KAHLIL THE PROPHET - Jackie McLean's "Destination Out".
96. KNOCK ON WOOD - Published sheet music. Eddie Floyd's "Knock On Wood".
97. THE LAMP IS LOW - Published sheet music. Carmen McRae's "Sarah - Dedicated To You", "Bill Henderson With The Oscar Peterson Trio", "George Shearing And The Montgomery Brothers", Bobbe Norris and Larry Dunlap's "Hoisted Sails".
98. LAST NITE - Larry Carleton's "Last Night" and "Sleepwalk".
99. LAST SEASON - Composer's original score. Maria Schneider's "Evanescence".
100. LAURA - Published sheet music. Charlie Parker's "Jazz Round Midnight", Ella Fitzgerald's "For The Love Of Ella", Bill Evans' "A Simple Matter Of Conviction", "The Complete Emarcy Recordings Of Clifford Brown".
101. LET'S STAY TOGETHER - Published sheet music. Al Green's "Let's Stay Together" (45 rpm).
102. LITHA - Chick Corea's "Inner Space", Stan Getz' "Sweet Rain".
103. LONELY WOMAN - Composer's lead sheet. Horace Silver's "Song For My Father", Pat Metheny's "Rejoicing".
104. LOOK AT THE BIRDIE - Art Blakey's "Roots And Herbs".
105. LOVE LETTER - Composer's lead sheet. Eddie Gomez' "Next Future".
106. LOVE'S HAUNTS - Composer's lead sheet. Aydin Esen's "Anadolu".
107. LULLABY IN RHYTHM - Published sheet music. "Charlie Ventura In Concert", "The Four Freshmen and Five Saxes", Art Tatum's "Complete Pablo Solo Masterpieces".
108. MAIDEN VOYAGE - Herbie Hancock's "Maiden Voyage".
109. MAMACITA - Joe Henderson's "The Kicker".
110. MAN FACING NORTH - Composer's lead sheet. The Yellowjackets' "Like A River".
111. METAMORPHOSIS - Composer's lead sheet. Horace Silver's "The Stylings Of Silver" and "Explorations By The Horace Silver Quintet".
112. MIDNIGHT SILENCE - "Kenny Kirkland".
113. MONK ON THE RUN - Composer's lead sheet. Othello Molineaux' "It's About Time".
114. MOON AND SAND - Published sheet music. Keith Jarrett's "Standards - Vol.2", Kenny Burrell's "Moon And Sand", Jackie & Roy's "An Alec Wilder Collection", "Chet Baker Sings And Plays From The Film 'Let's Get Lost'".
115. MOONGLOW - Published sheet music. Sarah Vaughn's "You're Mine, You", Count Basie's "The Standards", Art Tatum's "The Complete Pablo Solo Masterpieces", Django Reinhardt's "Django '35-39. The Quintet of the Hot Club of France".
116. MOONLIGHT SERENADE - Published sheet music. Glenn Miller's "In The Digital Mood", Frank Sinatra's "The Reprise Collection".
117. MY GIRL - Published sheet music. The Temptations on "The Motown Sound - Vol.5".
118. NEVER SAID (Chan's Song) - "Diane Reeves", Herbie Hancock & Bobby McFerrin on "Round Midnight - Vol.2".
119. NEW BOOTS - Composer's lead sheet. Mark Varney's "Truth In Shreading".
120. NEXT FUTURE - Composer's lead sheet. Eddie Gomez' "Next Future".

121. NO WAY OUT - Composer's lead sheet. Othello Molineaux's "It's About Time".
122. NOWHERE TO RUN - Published sheet music. Martha Reeves and the Vandellas on "The Motown Sound - Vol.5".
123. OFF FLOW - Composer's lead sheet. Dave Liebman's "Turn It Around".
124. ON GREEN DOLPHIN STREET - Published sheet music. Miles Davis' "The '58 Sessions", Bill Evans' "On Green Dolphin Street", Jimmy Heath's "Fast Company", Mel Torme and George Shearing's "An Evening At Charlie's", Mark Murphy's "Rah".
125. ONE BIRD, ONE STONE - Don Grolnick's "Nighthtown".
126. ONE FINGER SNAP - Herbie Hancock's "Empyrean Isles".
127. OOO BABY BABY - Published sheet music. Smokey Robinson & The Miracles' "Ooo Baby Baby" (45 rpm).
128. OPUS DE FUNK - Composer's lead sheet. "The Horace Silver Trio", Milt Jackson's "From Opus De Jazz To Jazz Skyline", "Art Pepper Plus 11".
129. OUT A DAY - Composer's lead sheet. Franck Amsallem's "Out A Day".
130. OVER THE RAINBOW - Published sheet music. Ella Fitzgerald's "The Harold Arlen Songbook - Vol.II", Sarah Vaughn's "In The Land Of Hi-Fi" and "Live In Japan", "More Of The Great Lorez Alexandria", Buddy Collette's "Nice Day".
131. PART-TIME LOVER - Published sheet music. Stevie Wonder's "In Square Circle".
132. PENDULUM - Composer's lead sheet. Richie Beirach's "Elm".
133. PRELUDE TO A KISS - Published sheet music. Jim Hall's "All Across The City", Duke Ellington's "Duke's Big Four", "Ella Fitzgerald Sings The Duke Ellington Songbook", Rahsaan Roland Kirk's "Bright Moments", Kenny Barron's "One Plus OnePlus One", "Duke Ellington And Friends".
134. PROMISE - Bob Berg's "Enter The Spirit".
135. PUNJAB - Joe Henderson's "In And Out".
136. PYRAMID - Composer's lead sheet. "Further Explorations By The Horace Silver Quintet".
137. QUESTION MARK - Composer's lead sheet. Nguyen Le's "Miracles".
138. RAINLAND - Paul McCandless' "Premonition".
139. REACH OUT, I'LL BE THERE - Published sheet music. The Four Tops on "The Motown Sound - Vol.9".
140. REAL LIFE - Phil Woods' Little Big Band's "Real Life".
141. RED'S BLUES - Composer's lead sheet. Jerry Bergonzi's "Lineage".
142. RELENTLESS - Composer's lead sheet. Bob Mintzer's "I Remember Jaco".
143. RESPECT - Published sheet music. Aretha Franklin's "Respect" (45 rpm), Otis Redding's "Respect" (45 rpm).
144. REVELATION - Composer's lead sheet. The Yellowjackets' "Shades".
145. RIDDLES - Composer's lead sheet. Richie Beirach & George Coleman's "Convergence", "The John Abercrombie Quartet".
146. RITUAL - Chick Corea's "Paint The World".
147. RUBY - Published sheet music. Ray Charles' "The Legend Lives", Jimmy Ponders' "To Reach A Dream".
148. SAIL AWAY - Tom Harrell's "Sail Away".
149. THE SECOND TIME AROUND - Published sheet music. Frank Sinatra's "The Reprise Collection", Bill Evans' "Quintessence", Shirley Horn's "Loads Of Love", Etta Jones' "Ms. Jones To You".
150. SERENATA - Published sheet music. "Nat Cole Sings, George Shearing Plays", "Cannonball Takes Charge - VRG", Cal Tjader's "A Fuego Vivo", Frank Foster's "No Count".
151. THE SHADOW OF YOUR SMILE - Published sheet music. "The Complete Galaxy Recordings Of Art Pepper", Wes Montgomery's "Compact Jazz", Frank Sinatra's "The Reprise Collection", "The Best Of Eddie Harris".
152. SHORT STORY - Joe Henderson's "In And Out".
153. SINCE WE MET - Publisher's lead sheet. Bill Evans' "Since We Met" and "Eloquence".
154. SMILE PLEASE - Published sheet music. Stevie Wonder's "Fulfillingness' First Finale".
155. SO NEAR, SO FAR - Miles Davis' "Seven Steps To Heaven".
156. SOLITUDE - Published sheet music. Duke Ellington's "Money Jungle", "Ella Fitzgerald Sings The Duke Ellington Songbook", Billie Holiday's "The Complete Decca Recordings".
157. SPEAK LIKE A CHILD - Herbie Hancock's "Speak Like A Child".
158. SPRING IS HERE - Published sheet music. Bill Evans' "Bill Evans At Town Hall" and "The Complete Riverside Recordings", John Coltrane's "The Stardust Sessions".
159. STAIRWAY TO THE STARS - Published sheet music. Johnny Hartman's "I Just Stopped By To Say Hello", Bill Evans' "Undercurrent", John Coltrane's "The Coltrane Legacy".
160. STAR EYES - Published sheet music. "The Cannonball Adderley Quintet Plus", Bill Evans' "A Simple Matter Of Conviction", Cal Tjader's "La Onda Va Bien", Irene Kral's "Kral Space", "Art Pepper Meets The Rhythm Section".
161. STARS FELL ON ALABAMA - Published sheet music. Cannonball Adderley & John Coltrane's "The Dreamweavers", Anita O'Day's "Pick Yourself Up", Art Tatum's "The Complete Pablo Solo Masterpieces".
162. STEEPIAN FAITH - "Kenny Kirkland".
163. STEP LIGHTLY - Blue Mitchell's "The Thing To Do".
164. STOMPIN' AT THE SAVOY - Published sheet music. "The Complete Emarcy Recordings Of Clifford Brown", Ella Fitzgerald & Louis Armstrong's "Ella And Louis Again", Cal Tjader's "Black Orchid", Benny Goodman's "After You've Gone", "Bill Mays At Maybeck", Mark Levine's "Smiley & Me".

165. STREET OF DREAMS - Published sheet music. Frank Sinatra's "The Reprise Collection", Ernestine Anderson's "Big City", Art Tatum's "The Complete Pablo Solo Masterpieces", Nancy Harrow's "Street Of Dreams".
166. SUB AQUA - Scott Henderson & Gary Willis & Tribal Tech's "Primal Tracks".
167. SUGAR - Stanley Turrentine's "Sugar".
168. SUPER BLUE - Freddie Hubbard's "Super Blue".
169. SWEET LORRAINE - Published sheet music. Nat 'King' Cole's "The After Midnight Sessions", Carmen McRae's "You're Looking At Me", Count Basie & Oscar Peterson's "Night Rider".
170. SWEET LOVE - Published sheet music. Anita Baker's "Rapture".
171. 34 SKIDOO - Published sheet music. Bill Evans' "Blue In Green", "How My Heart Sings", and "Montreux II", Billy Childs' "Portrait Of A Player", Eddie Daniels' "This Is New".
172. TAKING A CHANCE ON LOVE - Published sheet music. Ella Fitzgerald's "Sweet And Hot", George Shearing's "Grand Piano Live", Jessica Williams' "The Next Step", Ray Brown's "Bass Face".
173. THAT GIRL - Published sheet music. Stevie Wonder's "Musiquarium I, Vol.2".
174. THAT OLD FEELING - Published sheet music. Art Blakey's "Three Blind Mice". Standard version is from "The Complete Pacific Jazz Recordings Of Chet Baker", Art Tatum's "Complete Pablo Solo Masterpieces", Stan Getz' "Getz And Friends".
175. THERE'S A LULL IN MY LIFE - Published sheet music. Bobbe Norris' "You And The Night And The Music", "Nat 'King' Cole Sings, George Shearing Plays", Stan Getz' "Getz And Friends", Anita O'Day's "Pick Yourself Up".
176. THIS IS NEW - Published sheet music. Dave Catney's "Jade Visions", Ed Bickert's "This Is New", Chick Corea's "Chick Corea, Herbie Hancock, Keith Jarrett, McCoy Tyner", Kenny Drew's "Trio/Quartet/Quintet".
177. TINY CAPERS - "Clifford Brown & Max Roach".
178. TOKYO DREAM - Published sheet music. Alan Holdsworth's "Road Games".
179. TOO HIGH - Published sheet music. Stevie Wonder's "Inner Visions".
180. TOY TUNE - Wayne Shorter's "Etcetera", Dave Kikoski's "Persistent Dreams".
181. THE TRACKS OF MY TEARS - Smokey Robinson & The Miracles on "The Motown Sound - Vol.5".
182. TUZZ'S SHADOW - Composer's lead sheet. Warren Bernhardt's "Reflections".
183. (USED TO BE A) CHA CHA - "Jaco Pastorius", Michel Camilo's "Suntan".
184. WALK OF THE NEGRESS - Composer's lead sheet. "Robert Hurst Presents Robert Hurst".
185. WARM VALLEY - Published sheet music. Duke Ellington's "The Best Of Duke Ellington" and "Money Jungle", Kenny Barron's "The Only One", Jerome Richardson's "Roamin' With Richardson".
186. WEE (aka Allen's Alley) - Dizzy Gillespie, Sonny Stitt and Stan Getz' "For Musicians Only", Dizzy Gillespie and Charlie Parker's "Jazz At Massey Hall", "The Complete Galaxy Recordings Of Art Pepper".
187. WHAT ARE YOU DOING THE REST OF YOUR LIFE? - Published sheet music. Bill Evans' "Blue In Green" and "Live In Paris 1972, Vol.1", "Sarah Vaughn With Michel Legrand", Frank Sinatra's "The Reprise Collection", "The Best Of Joe Pass", Carmen McRae's "The Great American Songbook".
188. WHAT'S GOING ON? - Published sheet music. Marvin Gaye's "What's Going On?"
189. WHAT'S LOVE GOT TO DO WITH IT - Published sheet music. Tina Turner's "Private Dancer".
190. WHEN I LOOK IN YOUR EYES - Published sheet music. Irene Kral's "Where Is Love?", "Helen Merrill & Gordon Beck", Wes Montgomery's "Down Here On The Ground".
191. WHEN LIGHTS ARE LOW - Published sheet music. Miles Davis' "The Complete Prestige Recordings", Art Blakey's "Three Blind Mice", Kitty Margolis' "Evolution", Oscar Peterson's "Exclusively For My Friends", Benny Carter's "BBB & Co.".
192. WHERE ARE YOU - Published sheet music. "The Best Of Dinah Washington", Dexter Gordon's "I Want More", "The Red Garland Quartet".
193. YOU ARE SO BEAUTIFUL - "The Best Of Billy Preston", Joe Cocker's "You Are So Beautiful" (45 rpm), Arthur Prysock's "Today's Love Songs, Tomorrow's Blues", Woddy Herman's "Live At The Concord Jazz Festival", Teramasa Hino's "Unforgettable".
194. YOU MUST BELIEVE IN SPRING - Published sheet music. Bill Evans' "You Must Believe In Spring", Karin Krog's "You Must Believe In Spring", Frank Morgan's "You Must Believe In Spring".
195. YOU STEPPED OUT OF A DREAM - Published sheet music. Nat 'King' Cole's "Lush Life", Shirley Horn's "You Won't Forget Me", "The Oscar Peterson Trio Plays", Stan Getz' "Quartets".
196. YOU'VE CHANGED - Published sheet music. Billie Holiday's "Lady In Satin", Dexter Gordon's "Nights At The Keystone", "Alan Broadbent Live At Maybeck", Elvin Jones' "Going Home".